Napoli Belle Époque

ballabili per quartetto a pizzico e contrabbasso aggiunto

VOLUME I

A cura di Ivano Pagliuso

Nota storica di Antimo Fiorillo

konsequenz

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NOTA STORICA

La Belle Époque, quando Napoli insegnò che la creatività artistica poteva essere racchiusa nella semplicità. L'arco temporale, a cavallo del 1880 e 1914; è conosciuto con l'appellativo di "*Belle Époque napoletana*". La città di Napoli, lasciatasi alle spalle le scorie del colera, viveva un fervido crocevia artistico. Ricalcando l'onda di Parigi, ed i suoi *café chantant*, Napoli non ebbe nulla da invidiare. La creatività artistica, che da sempre contraddistingueva la città partenopea, conobbe una delle sue migliori stagioni. I ceti più disparati della città, vennero svegliati dal torpore, respirando un'aria innovativa che si manifestava, sia nei luoghi simbolo del movimento, sia negli angoli delle strade. L'improvvisazione intrisa, della voglia di riscatto e spensieratezza, divenne il collante che unì gli artisti durante questa meravigliosa rinascita napoletana.

Antimo Fiorillo
storico

PREMESSA

Il presente lavoro editoriale, articolato in due volumi, nasce dal desiderio di riportare alla luce una preziosa stagione della cultura musicale della Napoli di inizio Novecento.

Si tratta di composizioni dal carattere brillante e danzante, originariamente pubblicate sulle riviste *Vita Mandolinistica*, *Il Mandolino* ed *Il Concerto;* autorevoli periodici specializzati nel settore degli strumenti a pizzico. Tali riviste, punto di riferimento per mandolino, mandola e chitarra nel periodo della Belle Époque, promuovevano attivamente la produzione musicale attraverso concorsi internazionali per compositori, spesso destinati alla formazione del quartetto a pizzico, i cui lavori venivano talvolta inclusi come inserti editoriali.

Nel fervore dei circoli mandolinistici e nei salotti borghesi della Napoli dell'epoca, tali brani costituivano repertorio d'intrattenimento nelle occasioni conviviali e nelle ricorrenze festive. Le formazioni più diffuse prevedevano generalmente due mandolini e una chitarra, con l'occasionale presenza della mandola. Le opere qui raccolte, composte da musicisti rispettabili del tempo, si distinguono per un carattere leggero e brillante, mai sfarzoso, ma sempre elegante e funzionale alla dimensione sociale cui erano destinate.

Dal vivace e quasi onomatopeico *Baci Rubati (Il Mandolino - Anno 1898 n.18)*, alle dediche sorridenti di *Mariuccia (Il Mandolino - Anno 1899 n.2)* e *Angioletta*, fino all'innovativa *Fiocchi di Neve (Vita Mandolinistica - Anno 1908 n. 1)*, che richiama taluni aspetti riconducibili a una forma-sonata di matrice classica, il percorso musicale delineato riflette una varietà espressiva sorprendente per un repertorio spesso considerato "minore".

Napoli Belle Époque rappresenta un lavoro di ricerca e maturazione durato sette anni, nato quasi a conclusione del mio percorso accademico presso il Conservatorio di Napoli *San Pietro a Majella*. Un sentito ringraziamento va al Maestro *Fabio Menditto* per avermi fornito il materiale conforme agli originali, base imprescindibile di questo progetto.

L'opera di ricostruzione e rielaborazione qui proposta richiama, per metodo e sensibilità, il mestiere del restauratore: un intervento rispettoso, volto a restituire vitalità al testo originario senza alterarne l'identità. La mia elaborazione prevede l'integrazione della mandola e del contrabbasso, nella prospettiva di adattare i brani a una moderna orchestra a pizzico, con mandola concertante e parte di contrabbasso strutturalmente integrata.

Tale intervento si pone al fianco dell'autore originale, nel pieno rispetto della sua integrità stilistica, scevro da inutili personalismi, con l'unico intento di ampliare le possibilità esecutive e valorizzare un patrimonio musicale che merita nuova voce e rinnovata attenzione.

Ivano Pagliuso
febbraio 2026

Baci rubati

Polka

F. Francia op. 211

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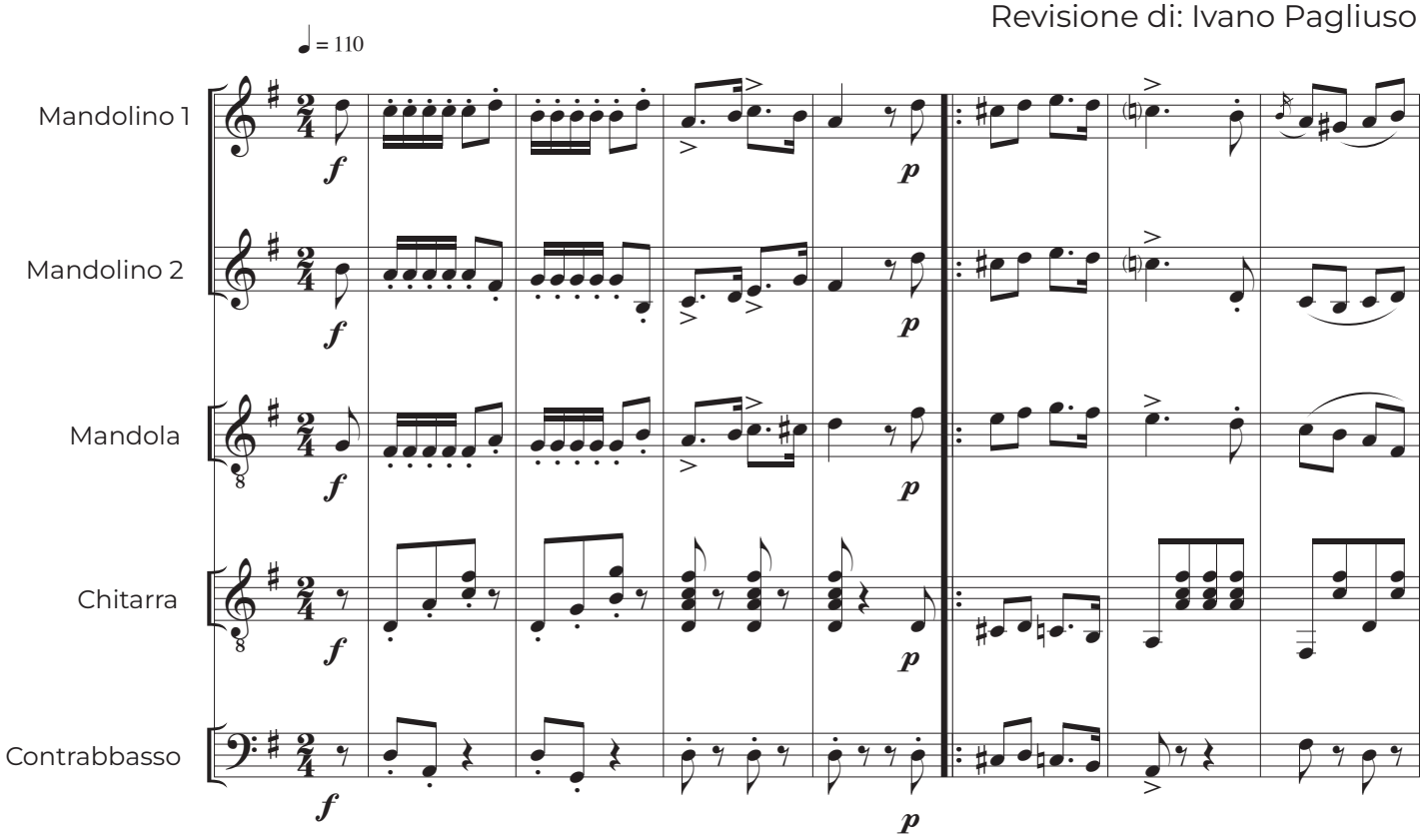

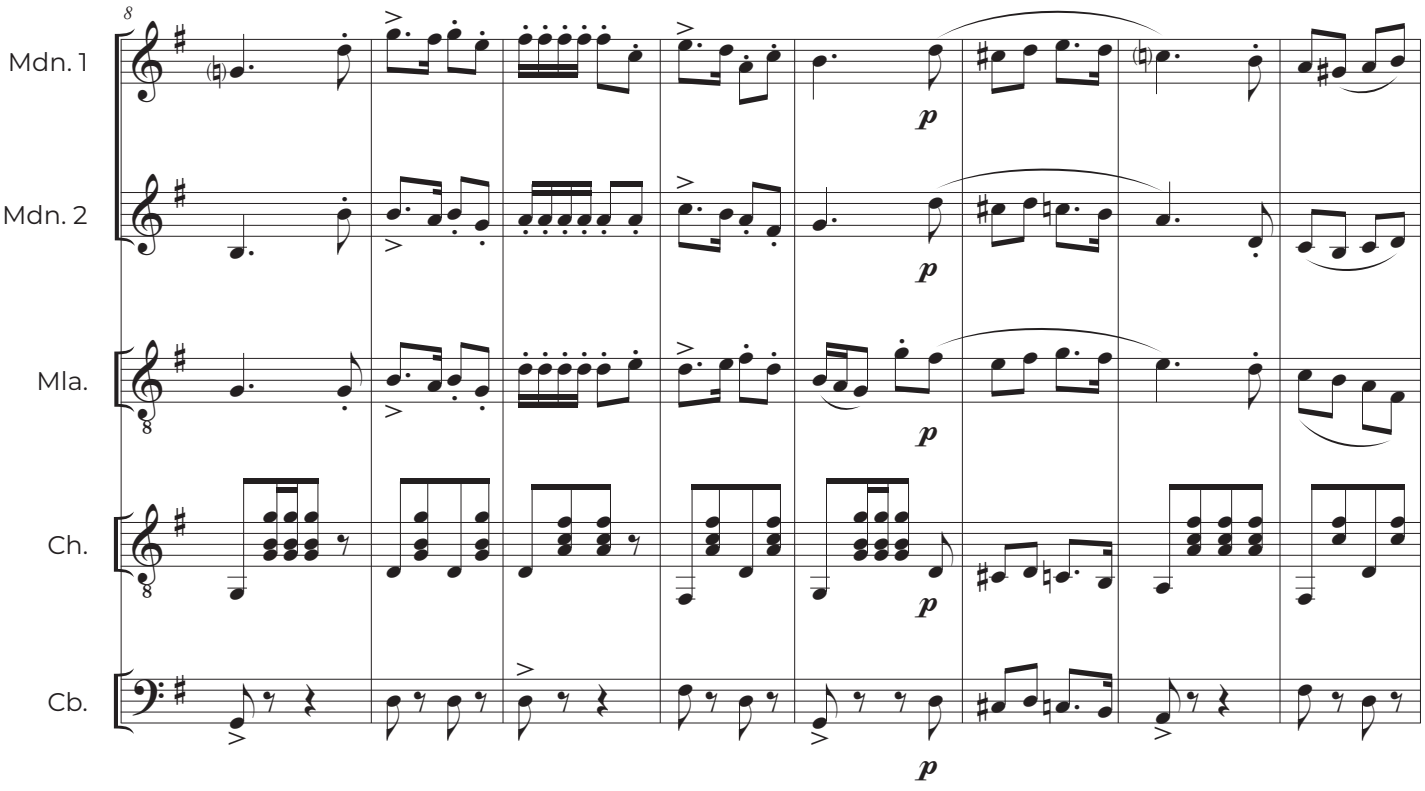

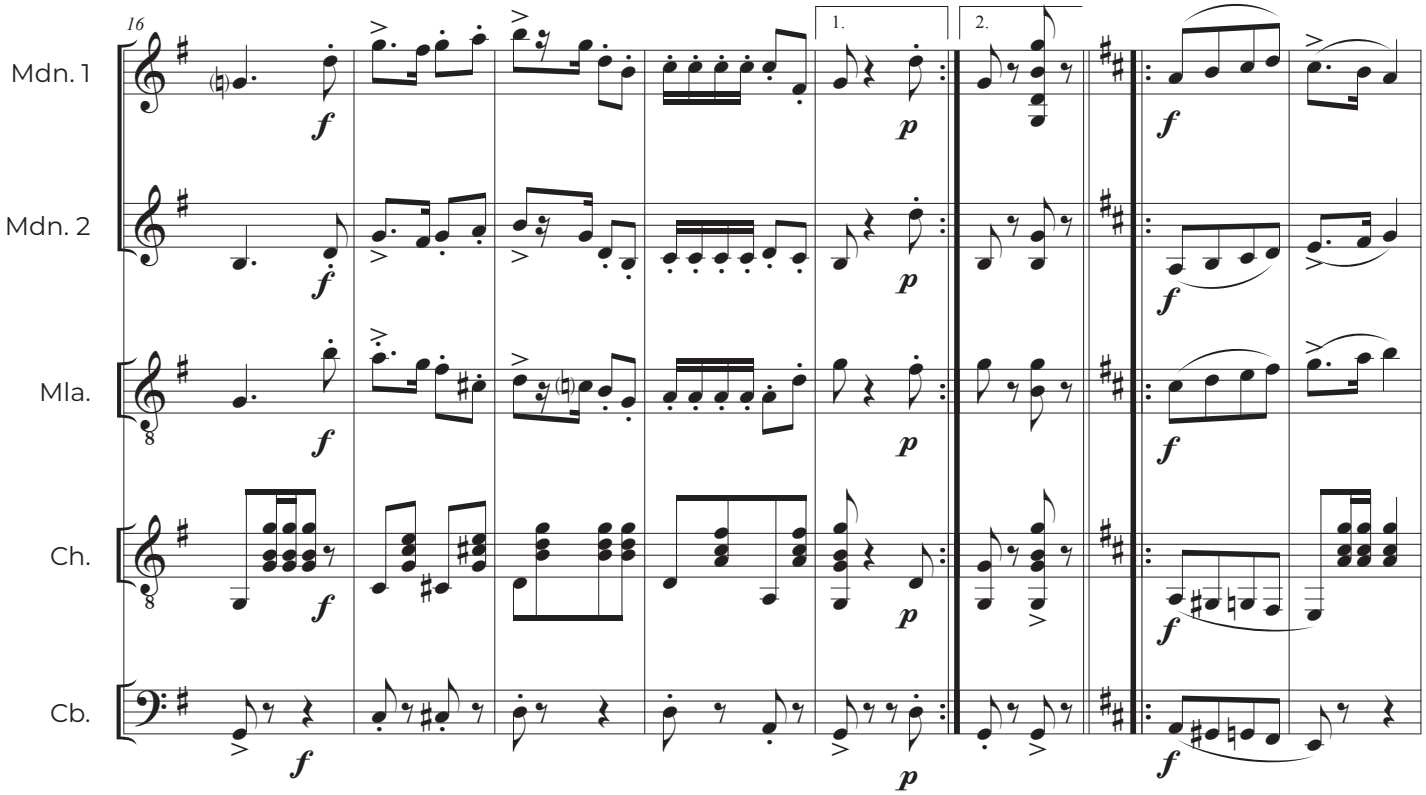
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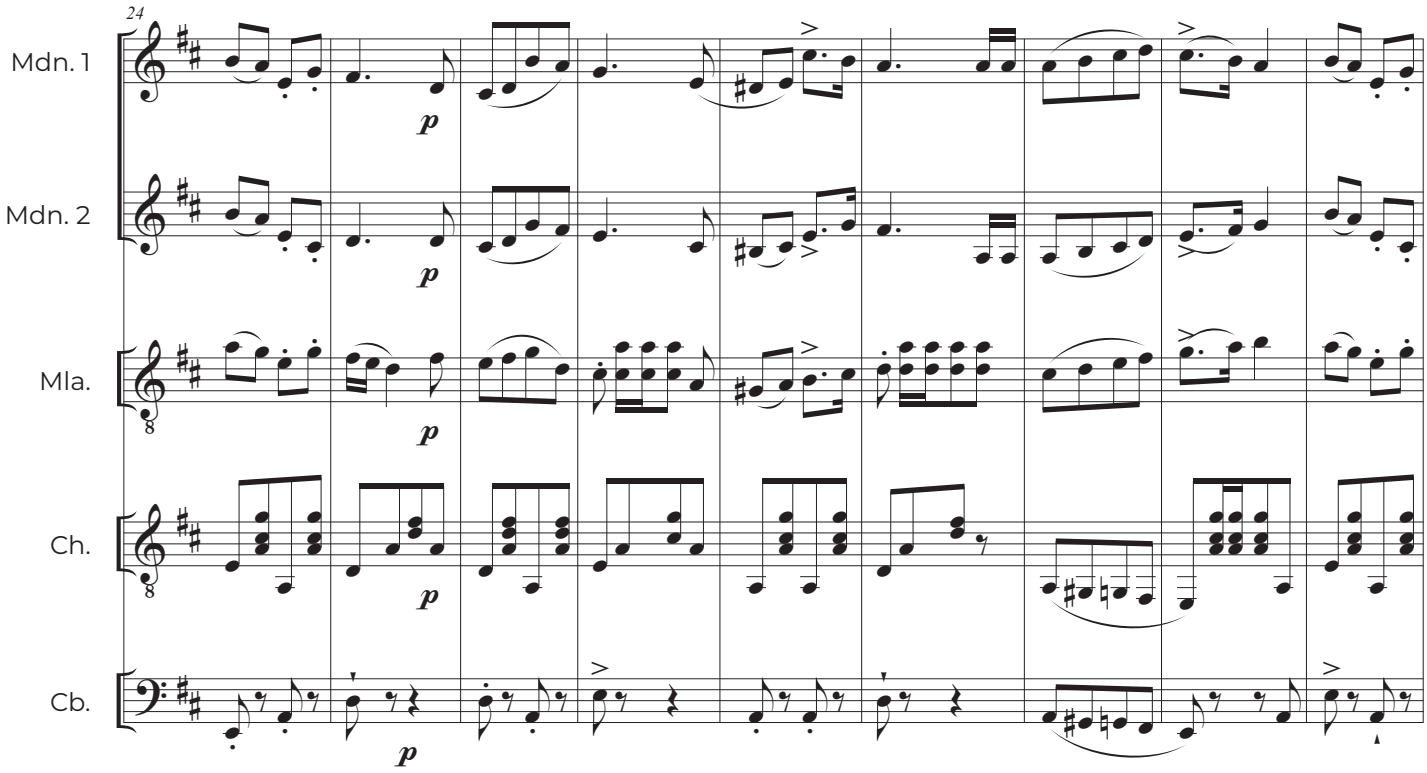
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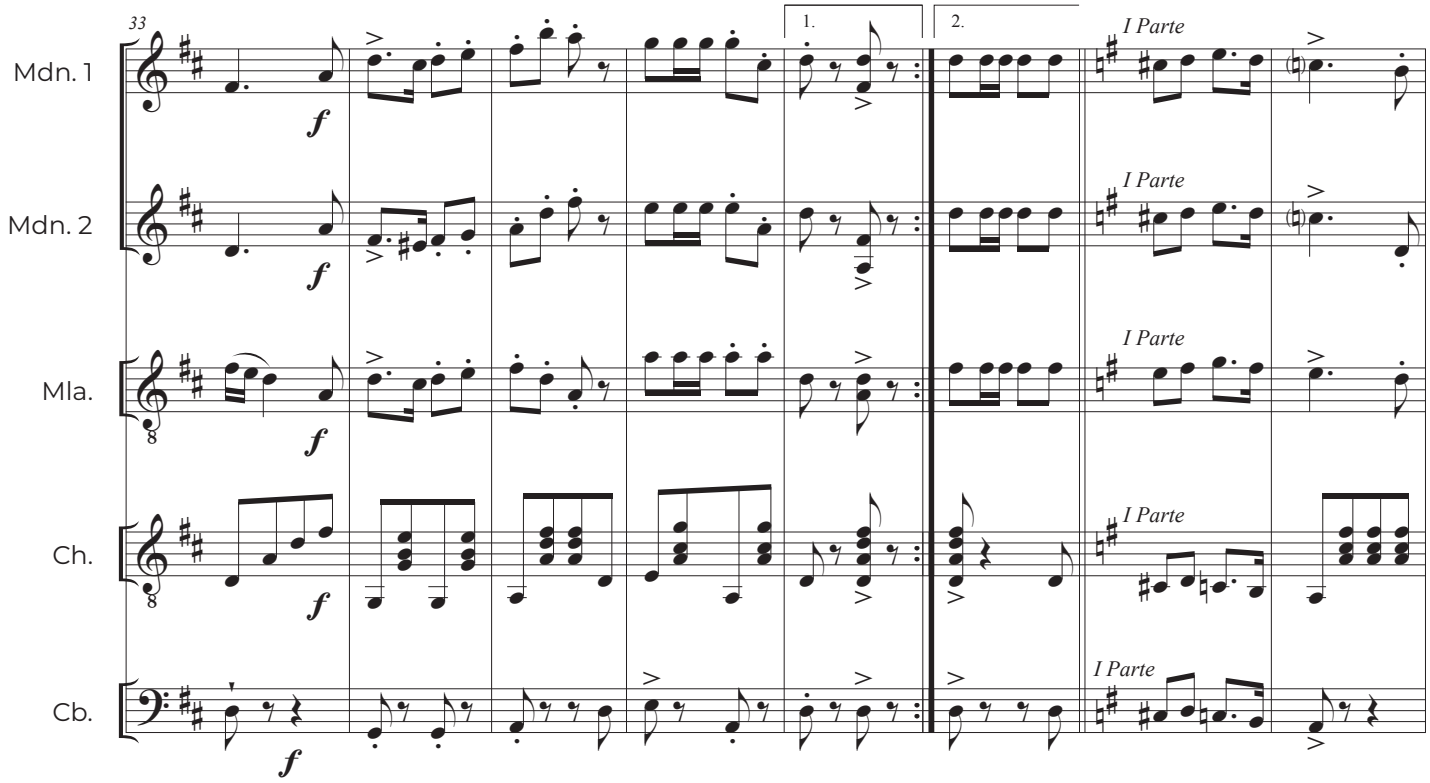
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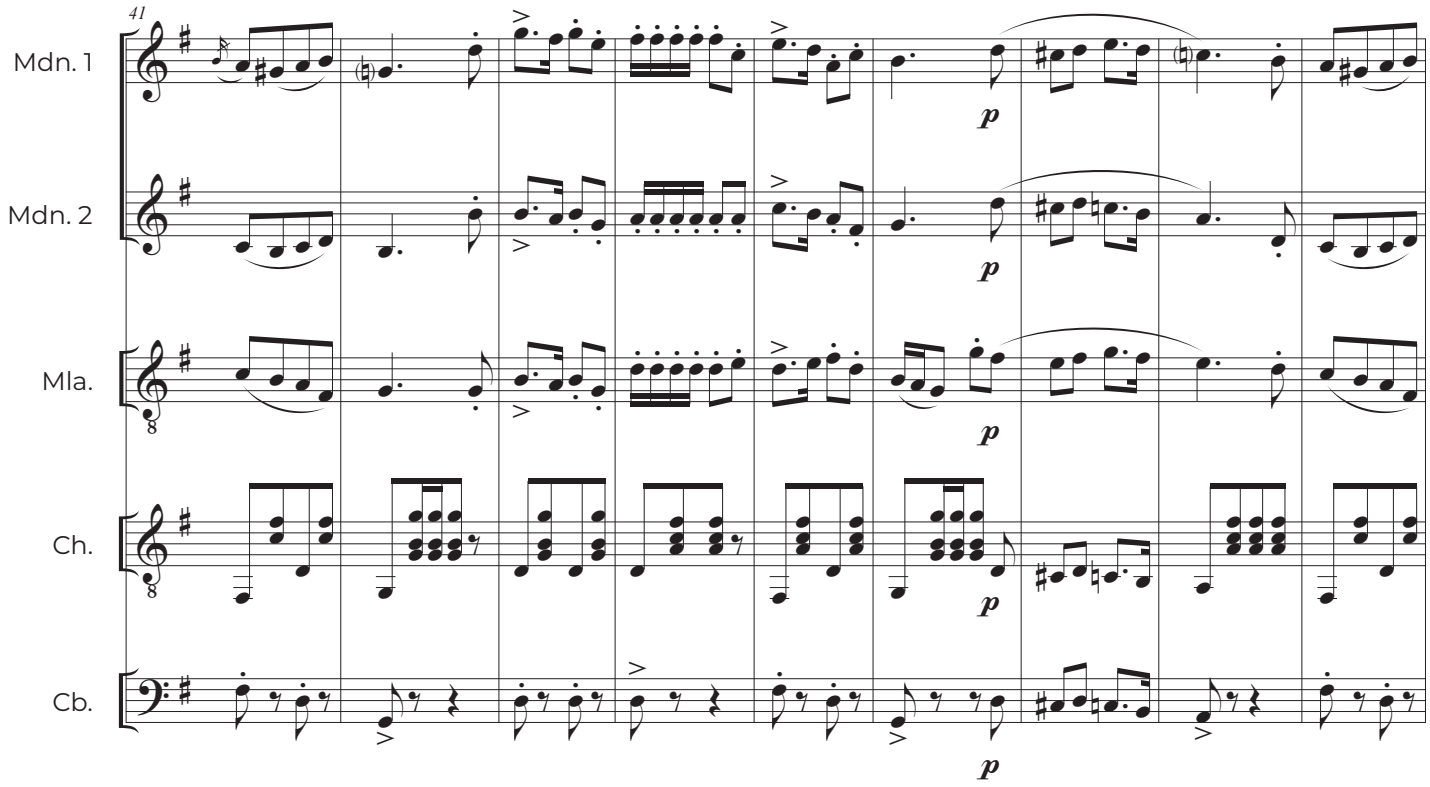
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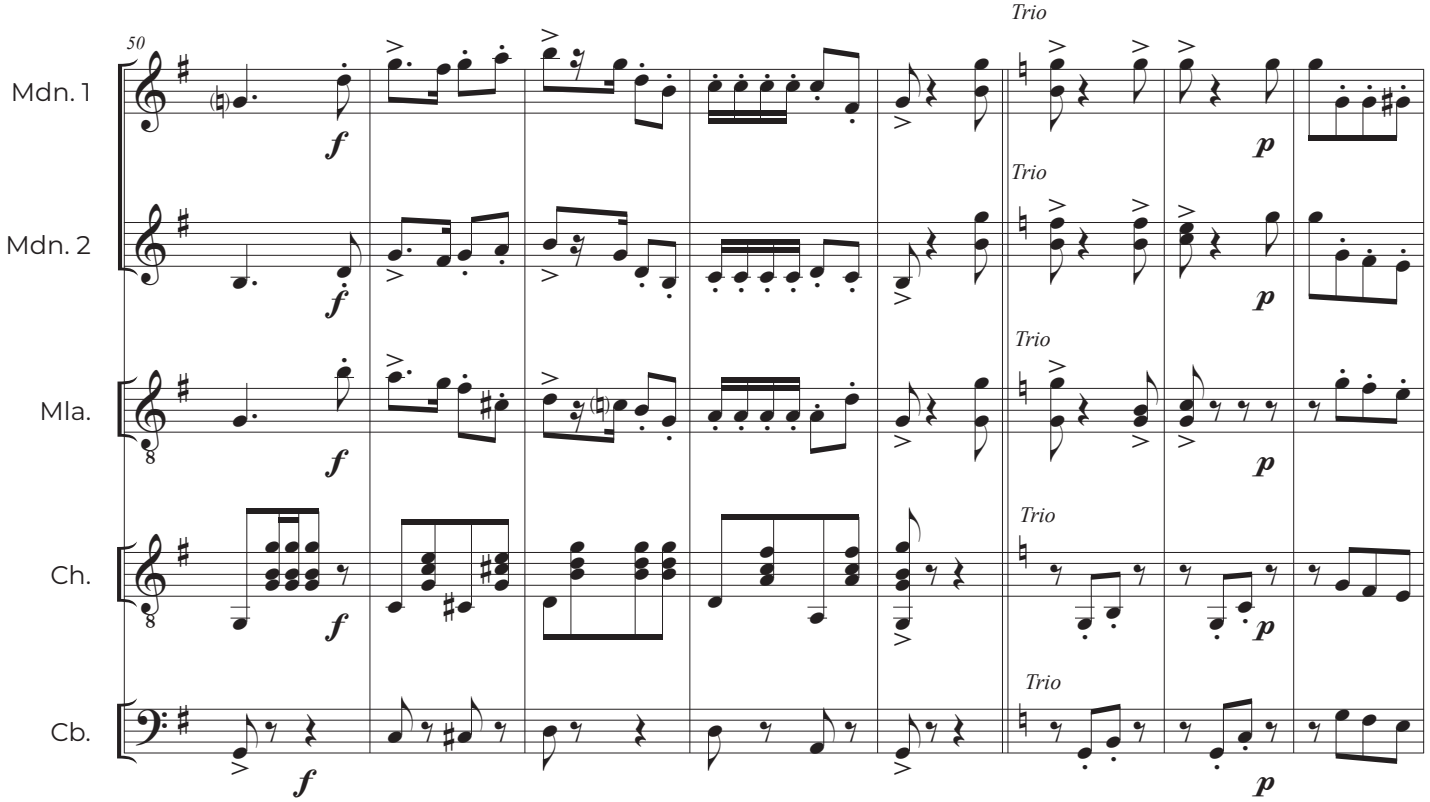
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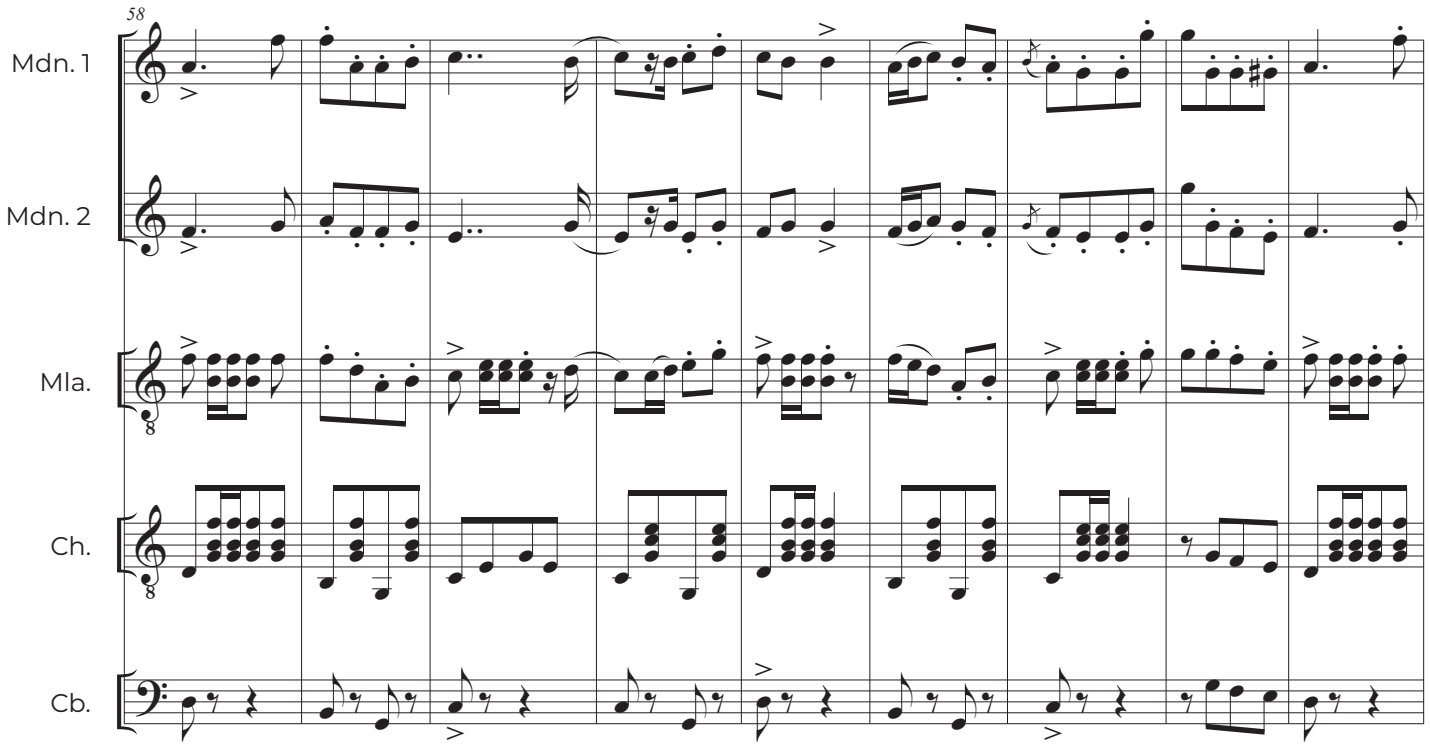
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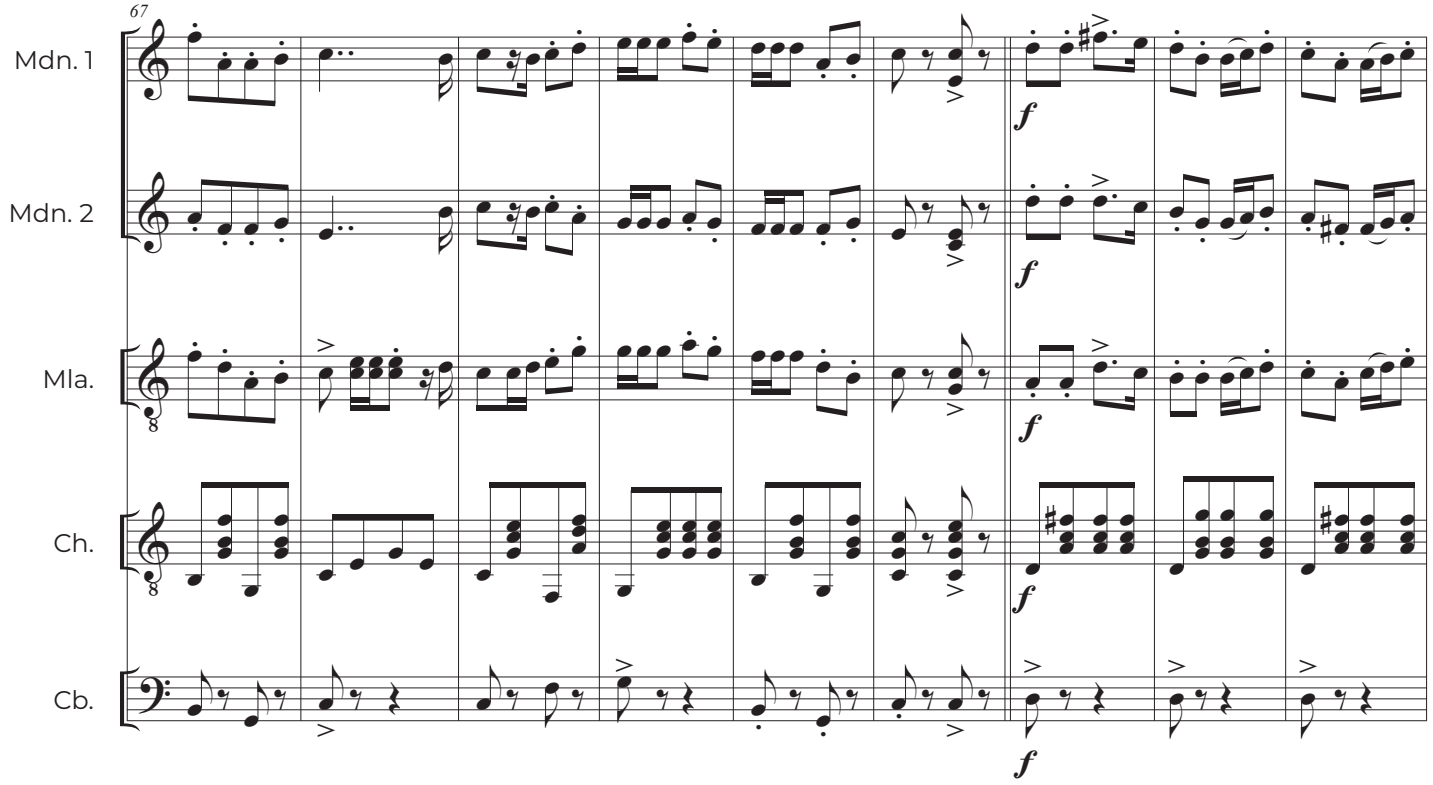
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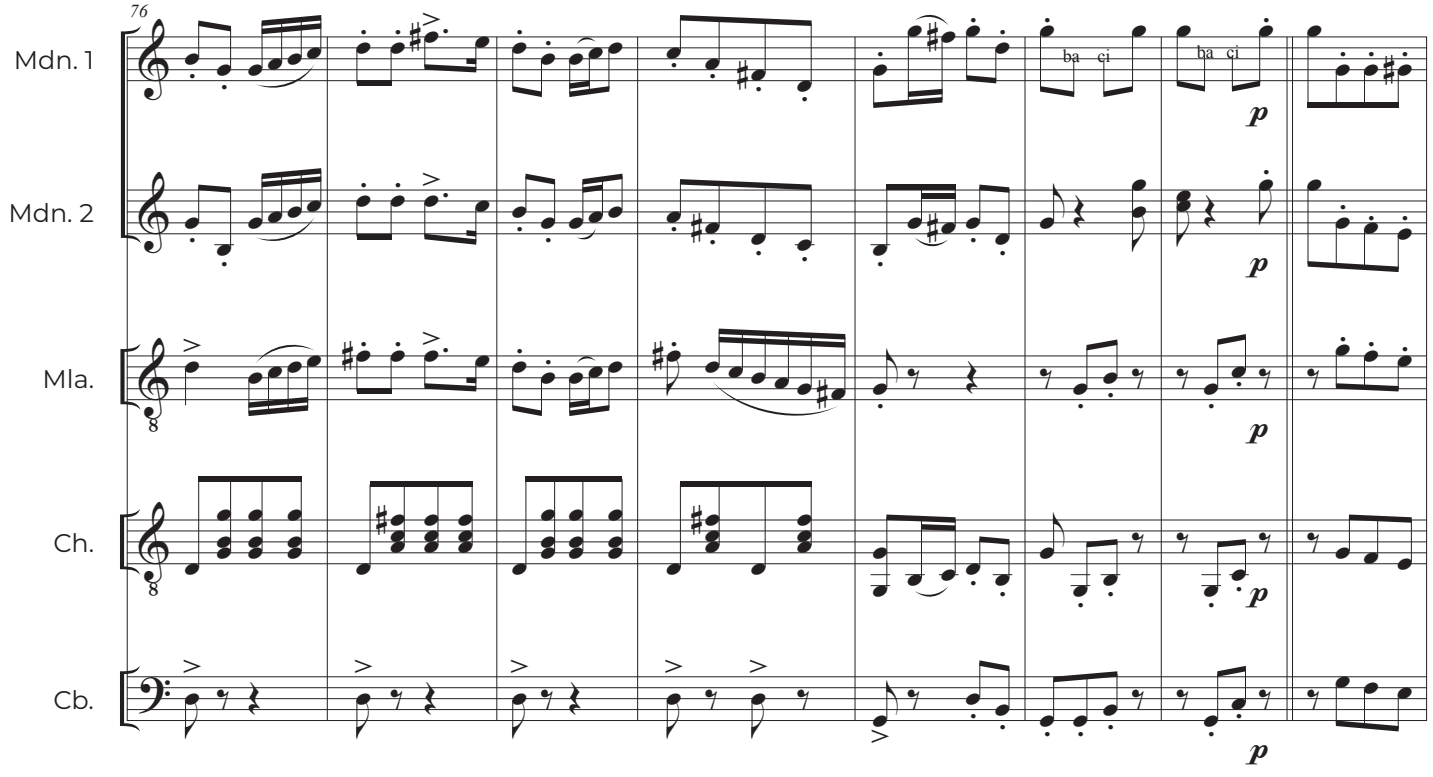
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ba ci
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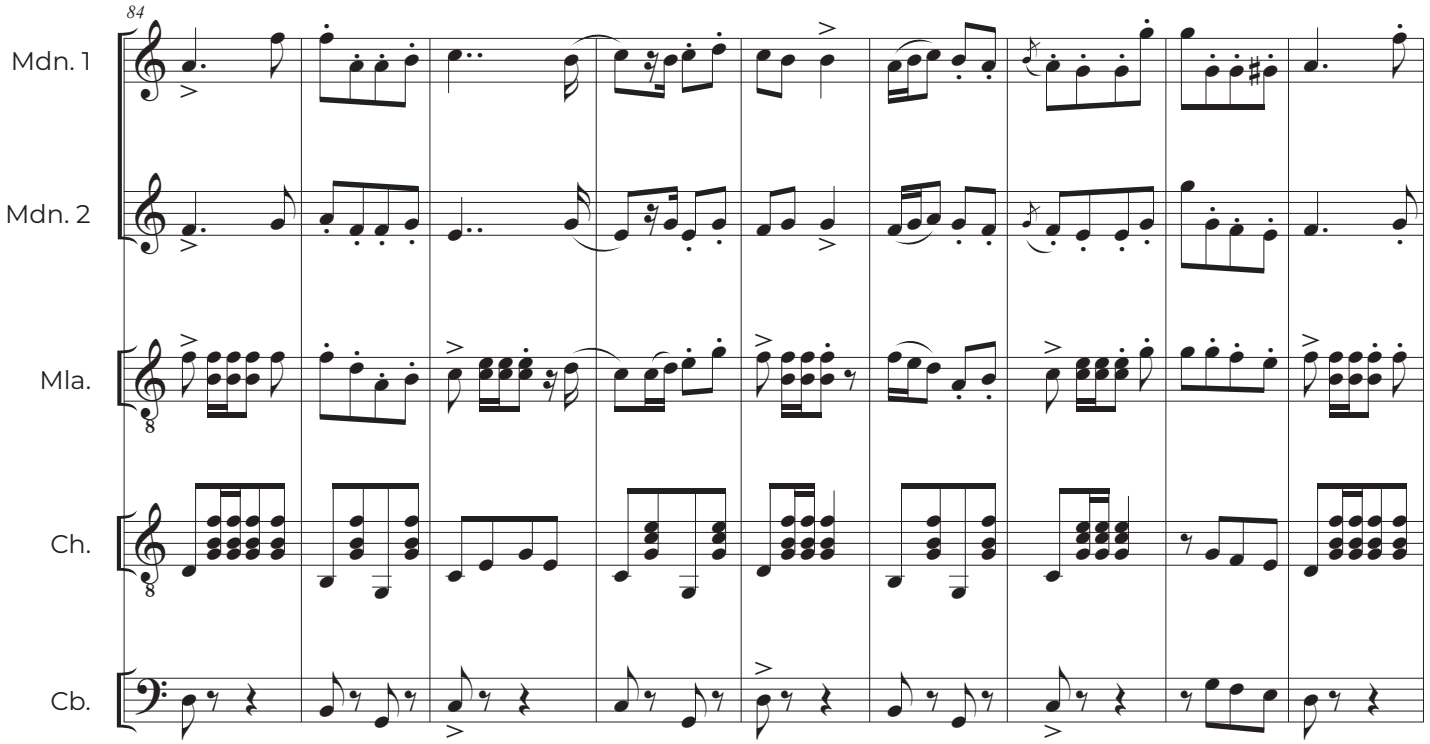
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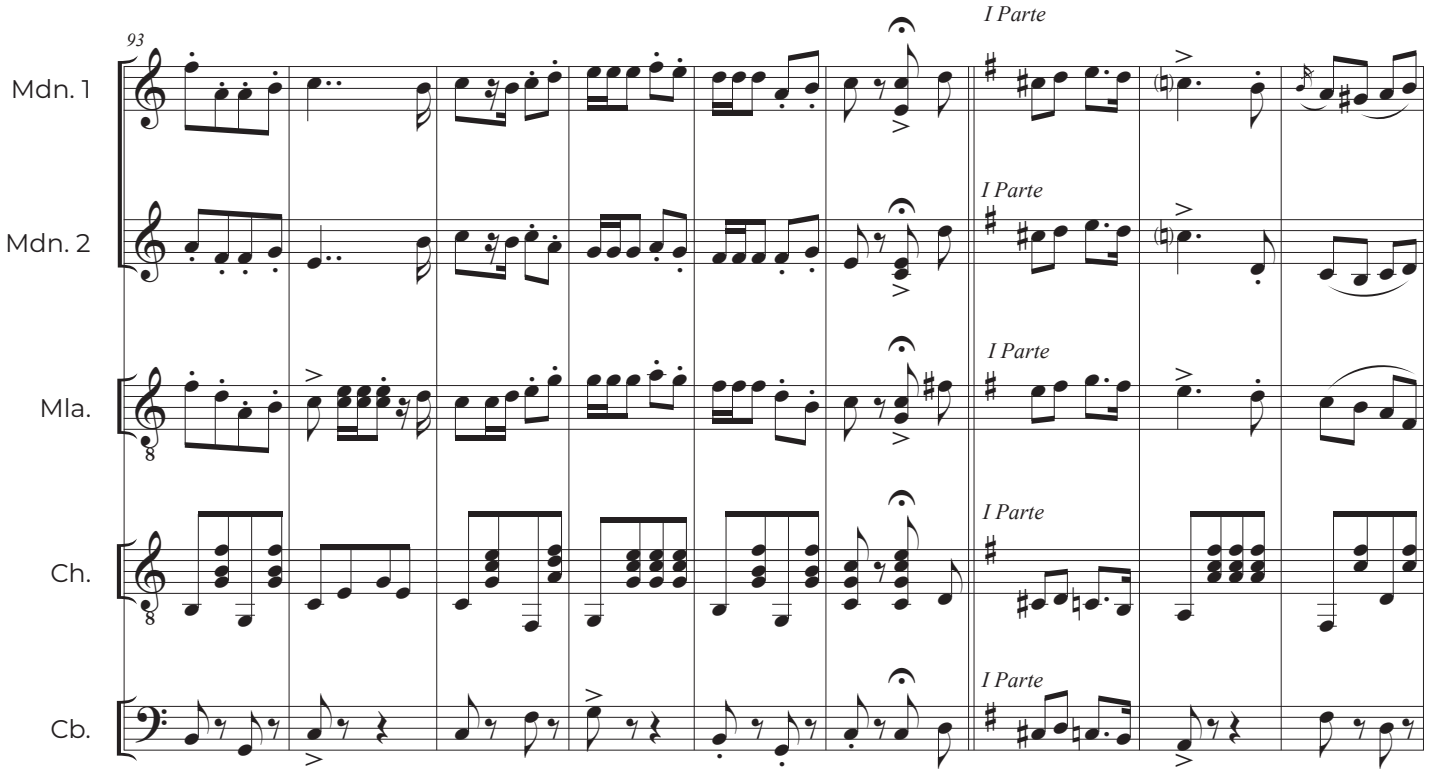
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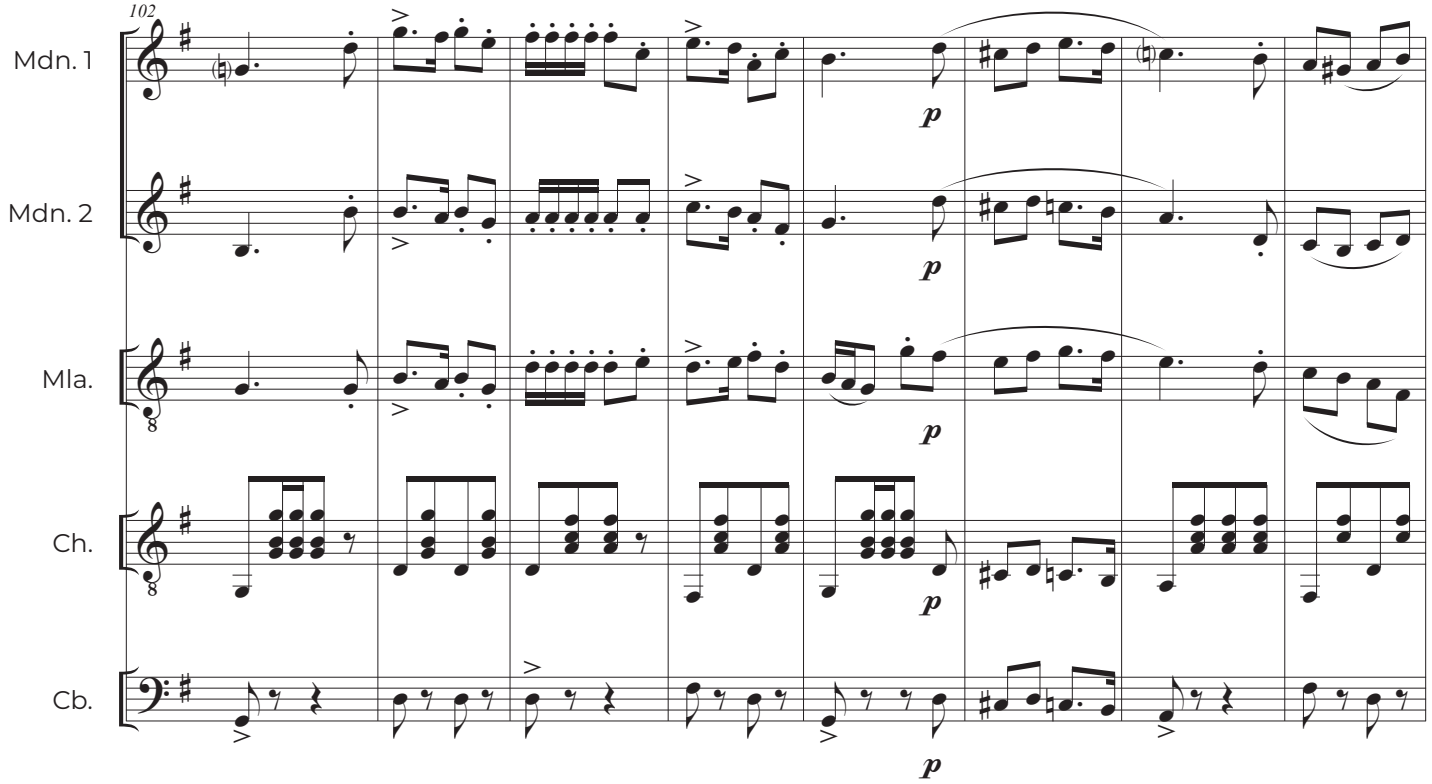
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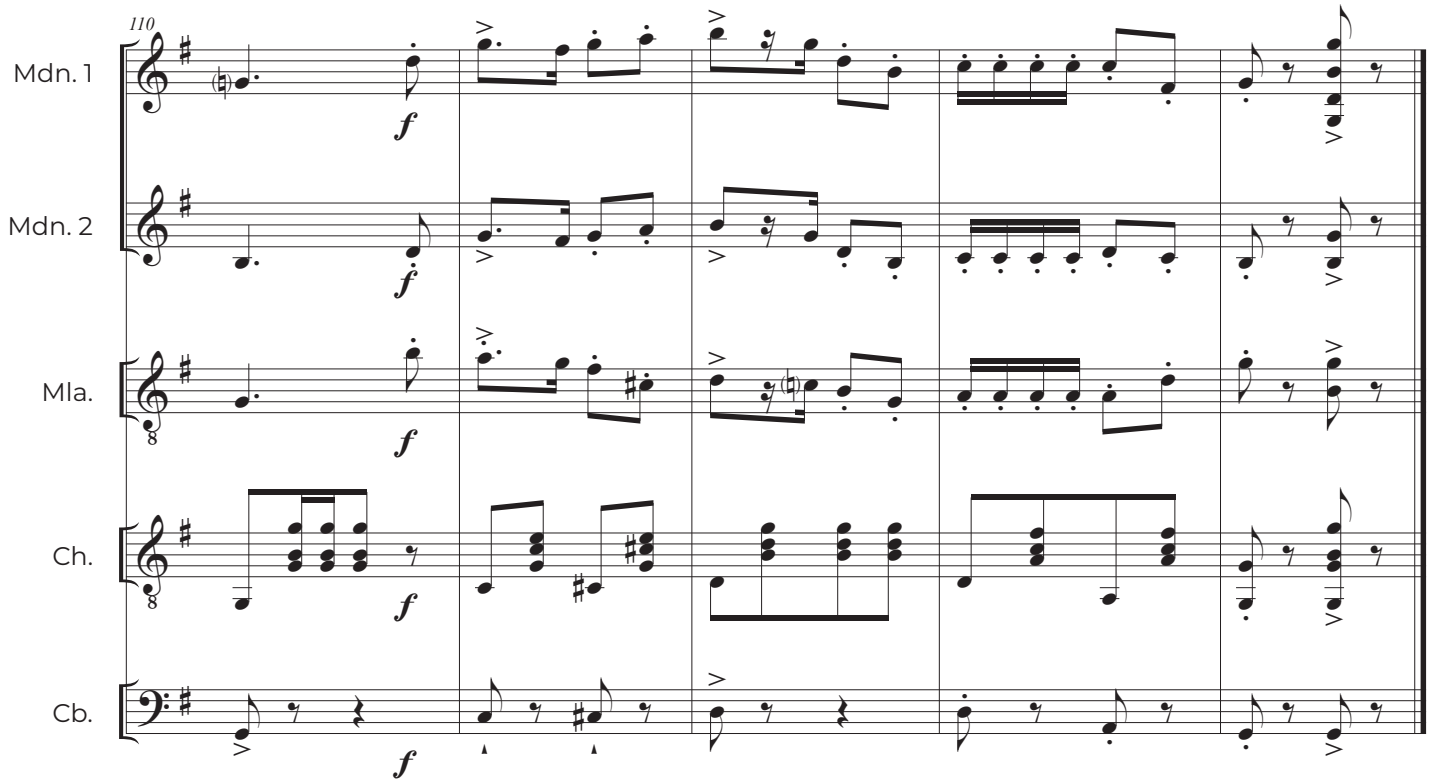
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Mariuccia

Polka

M° Ermenegildo Carosio
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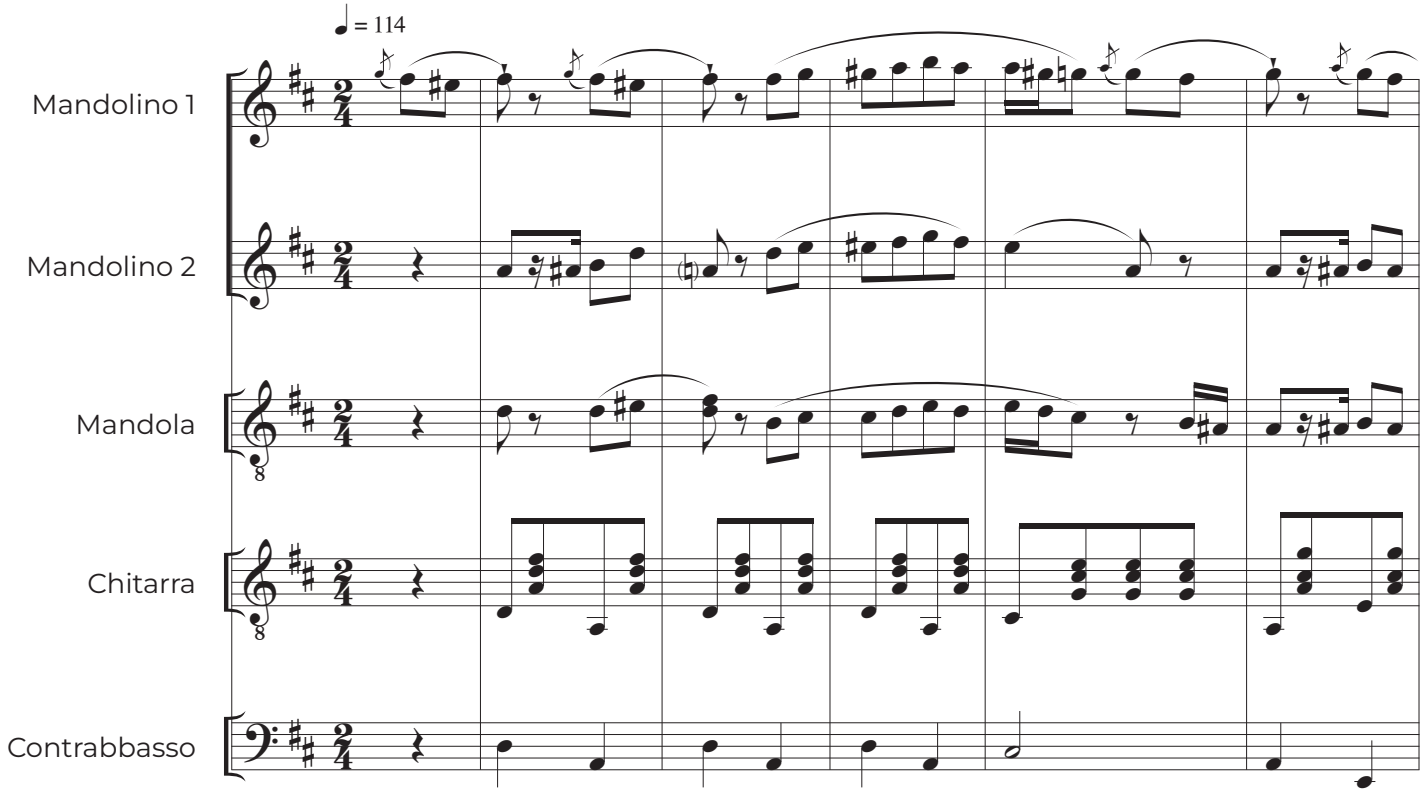

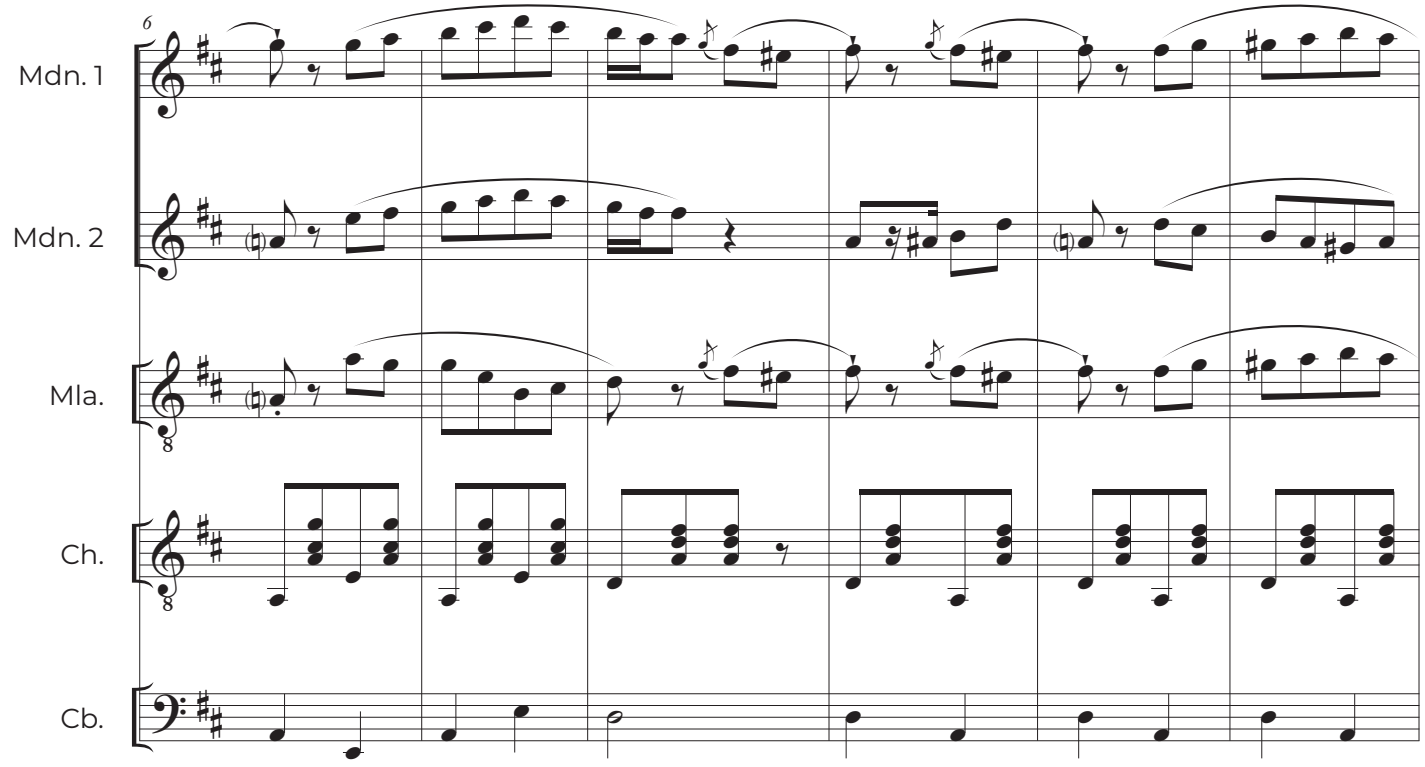

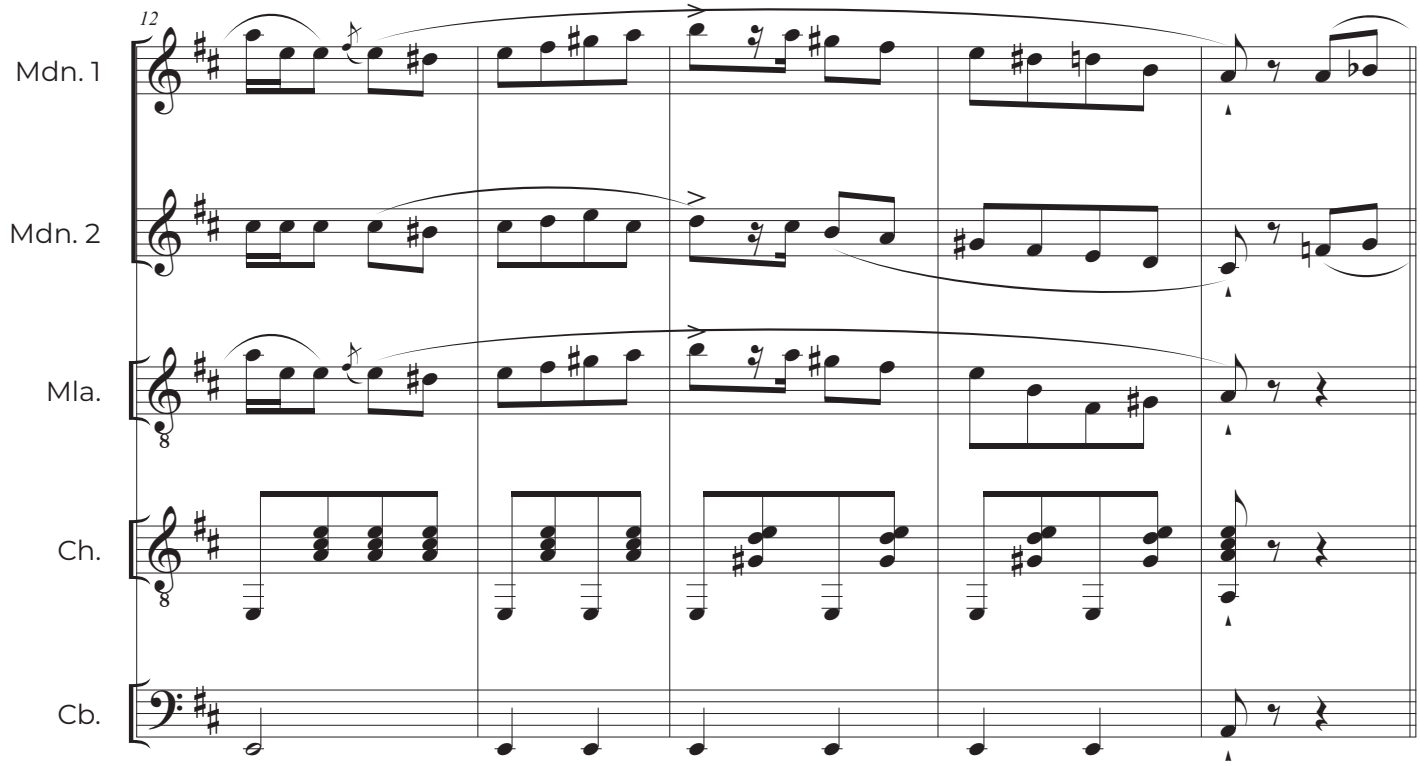
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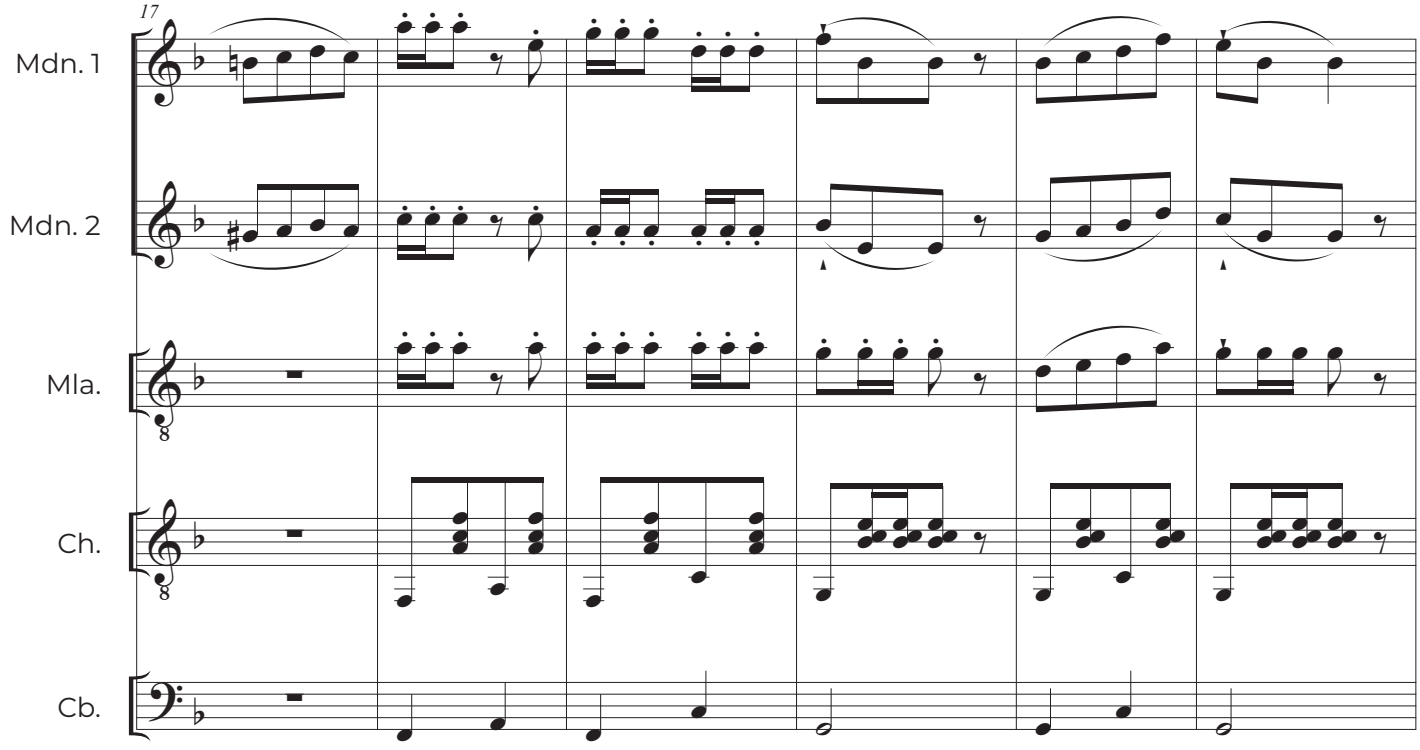
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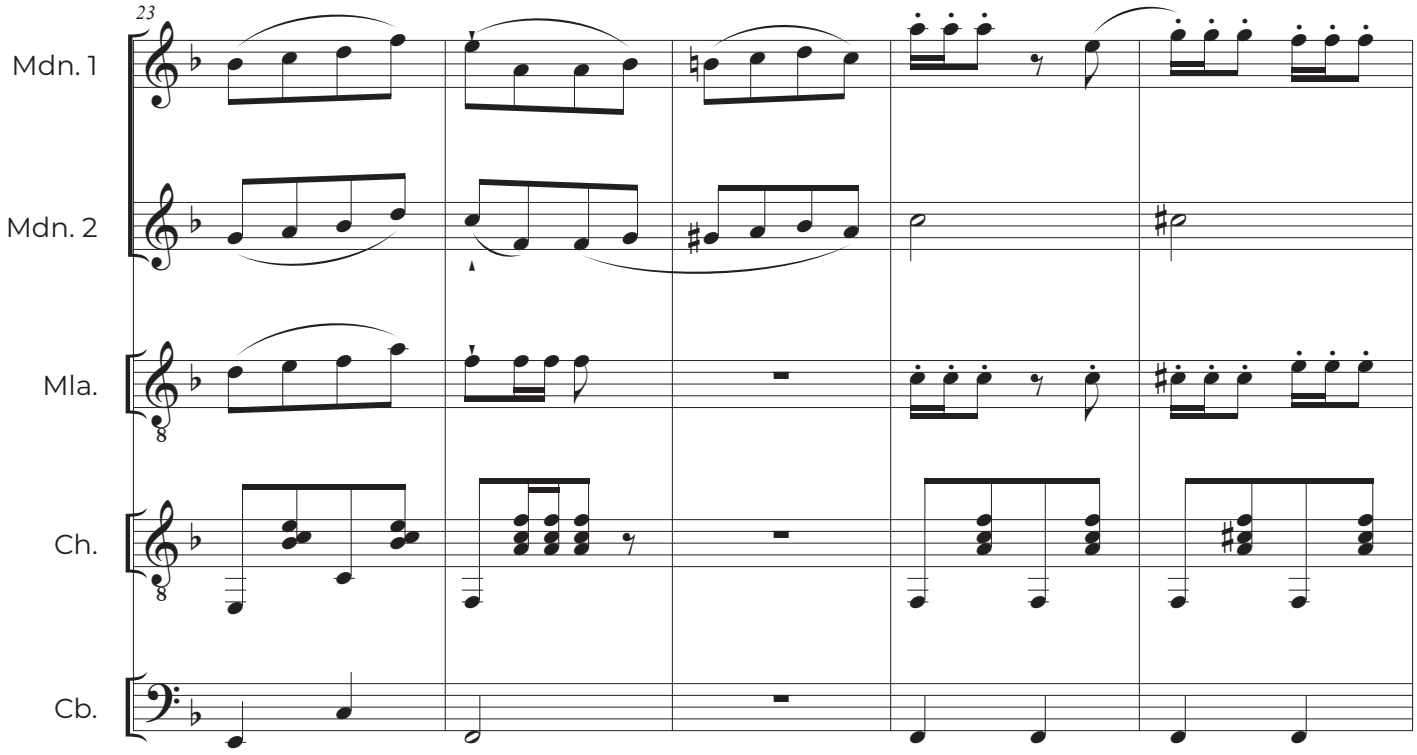
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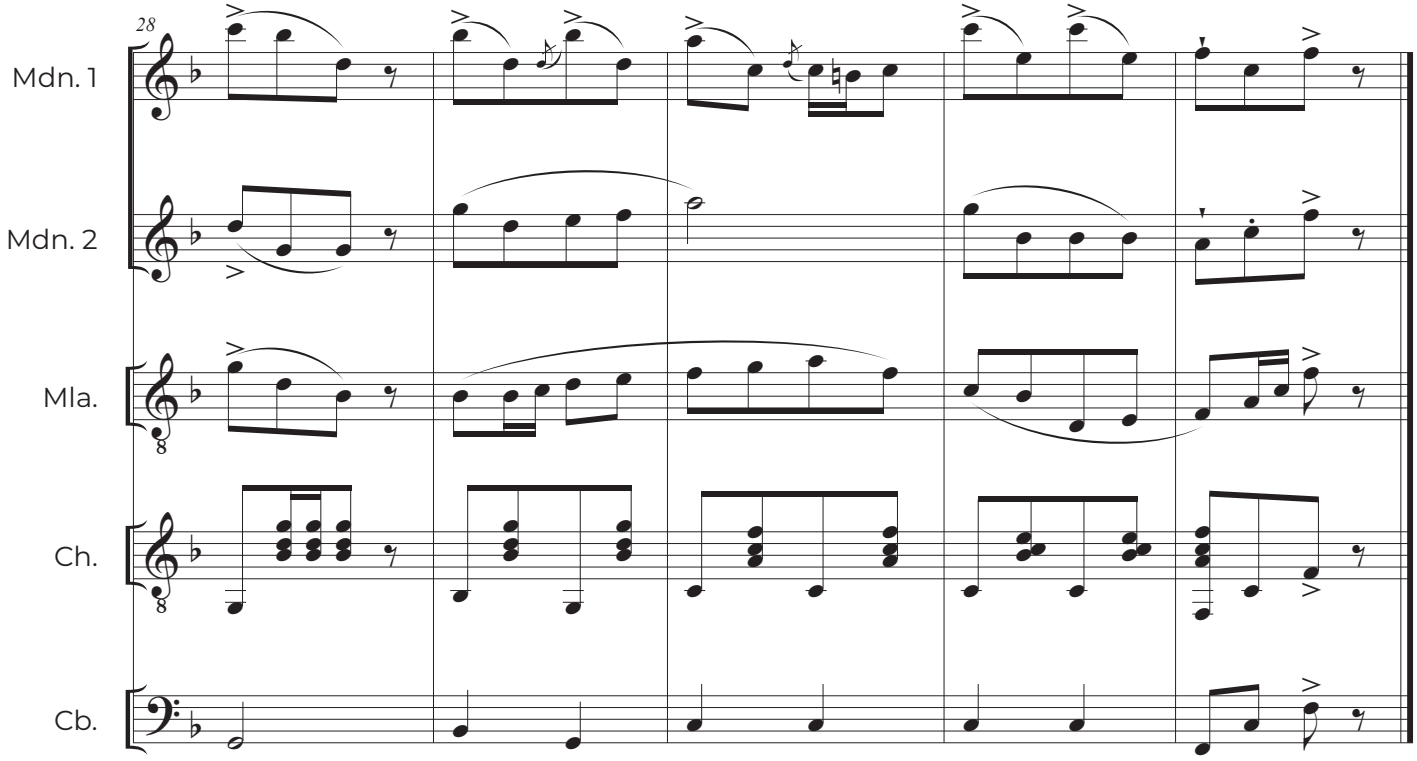
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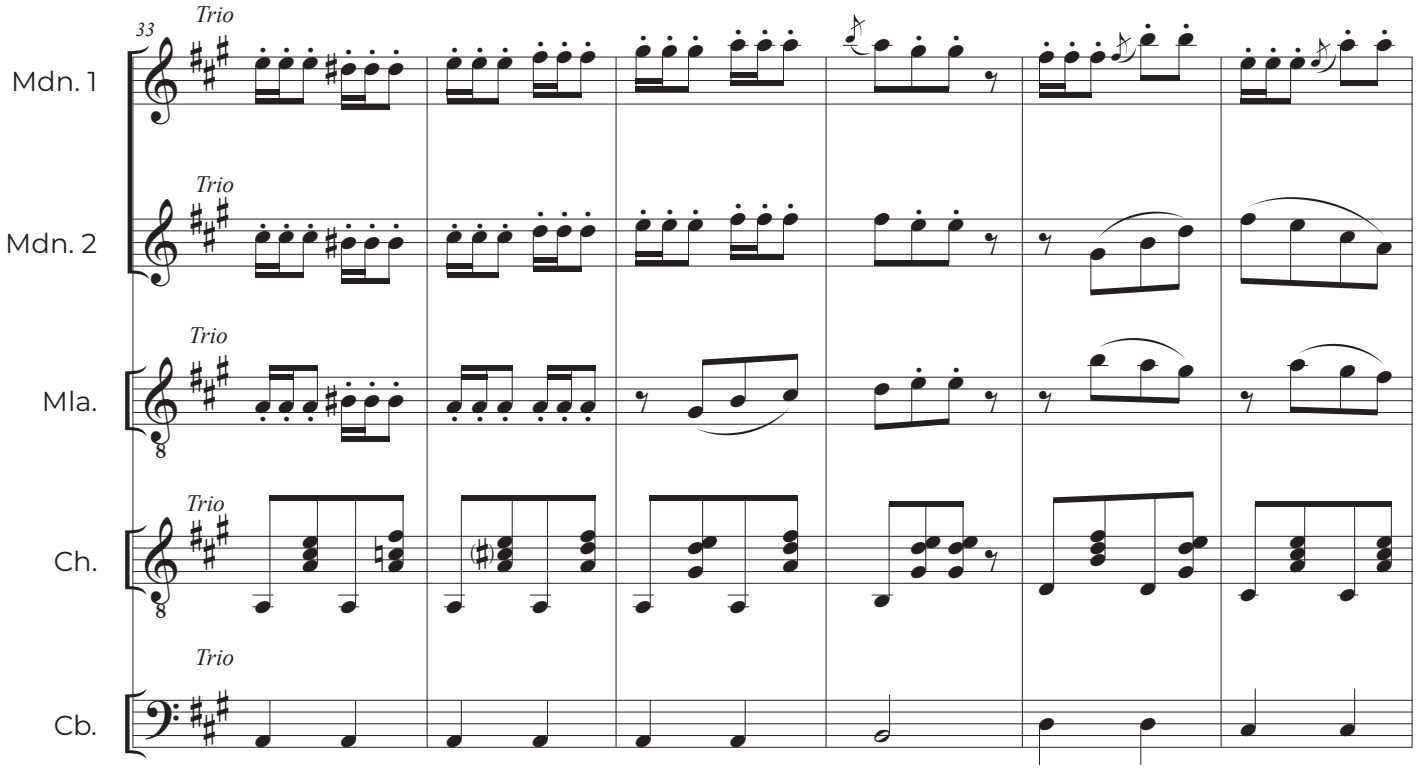
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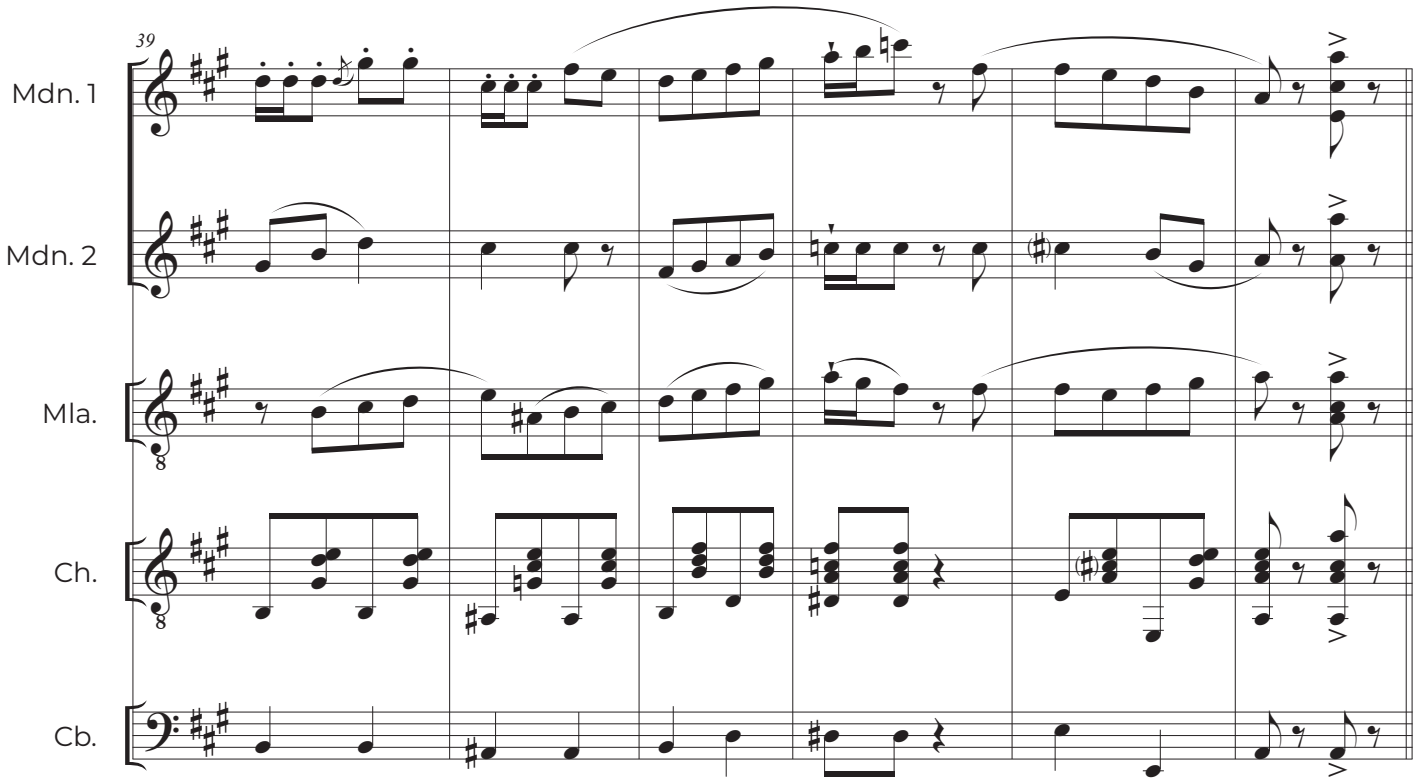
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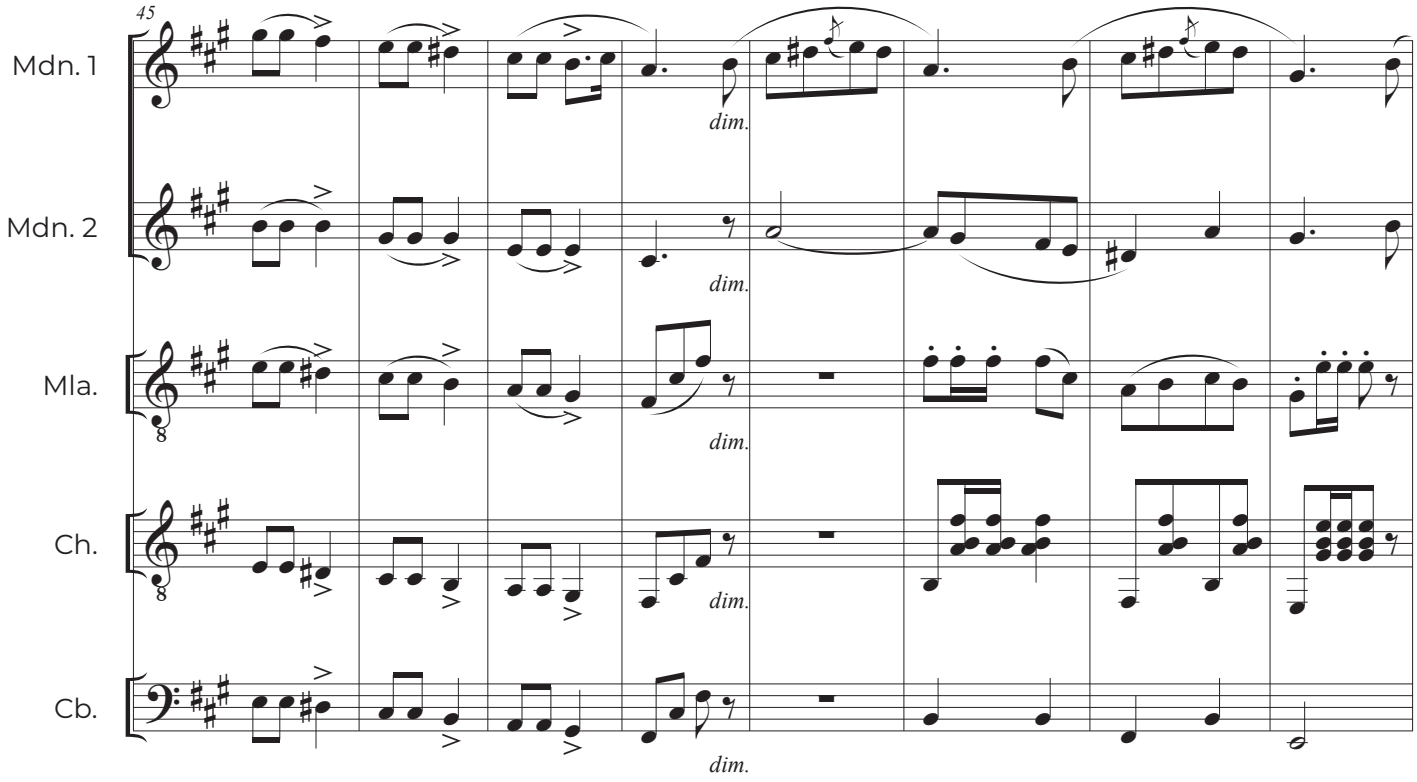
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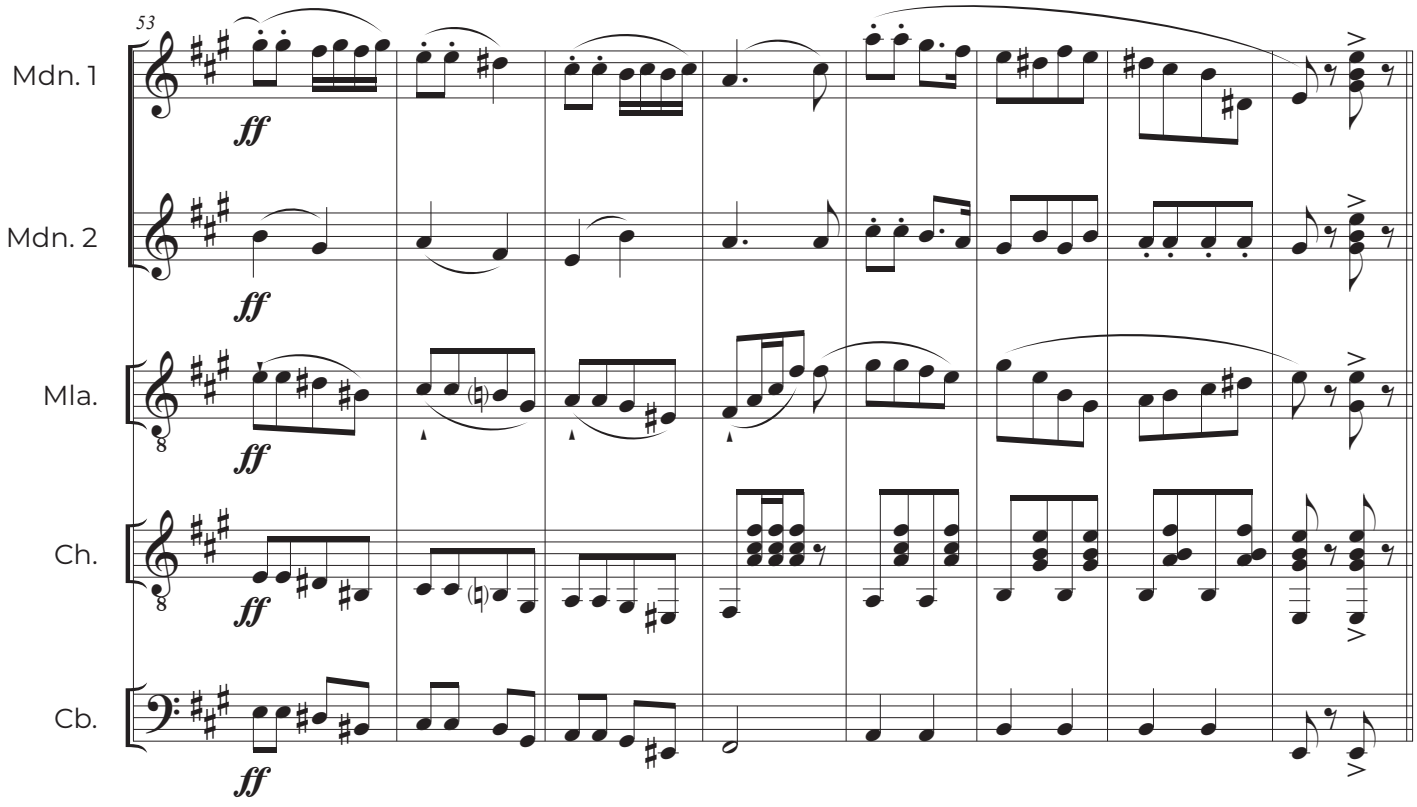
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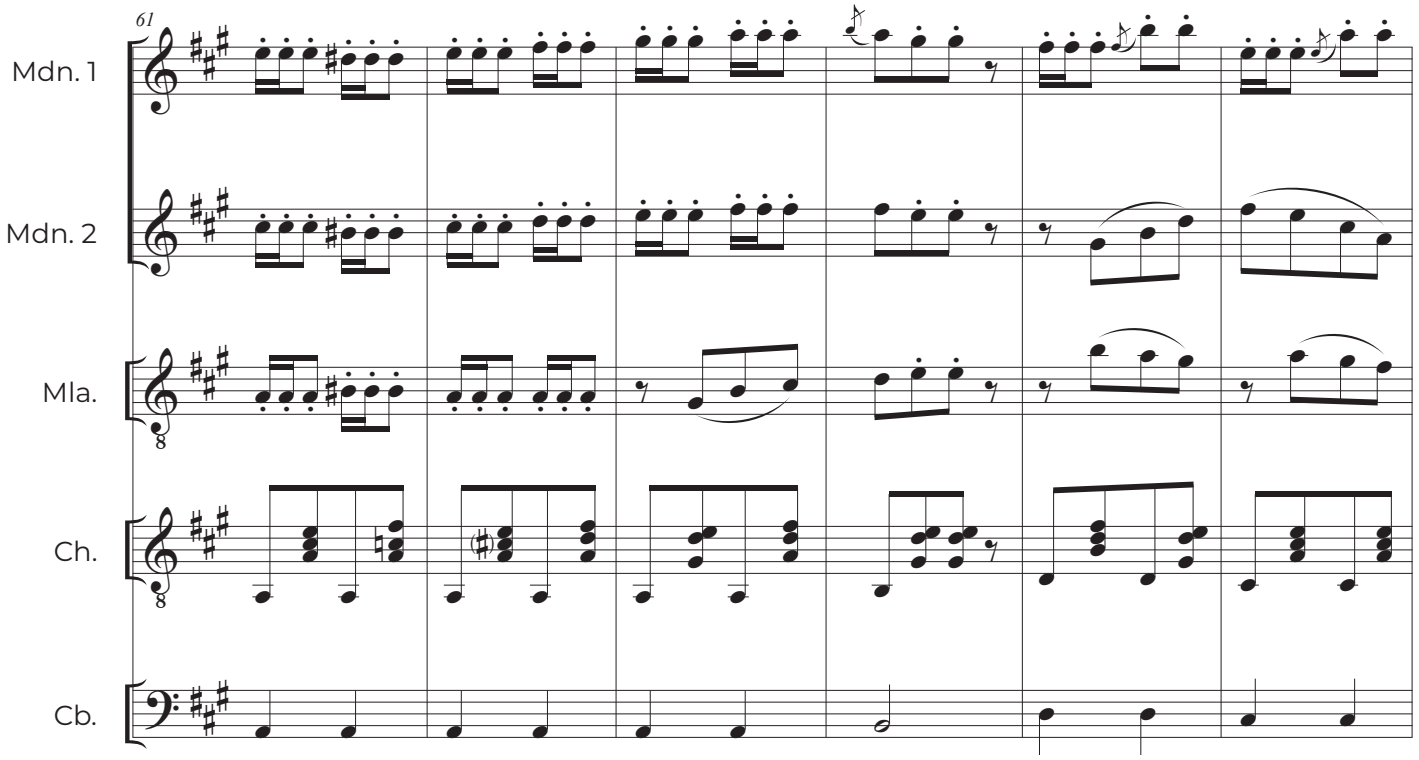
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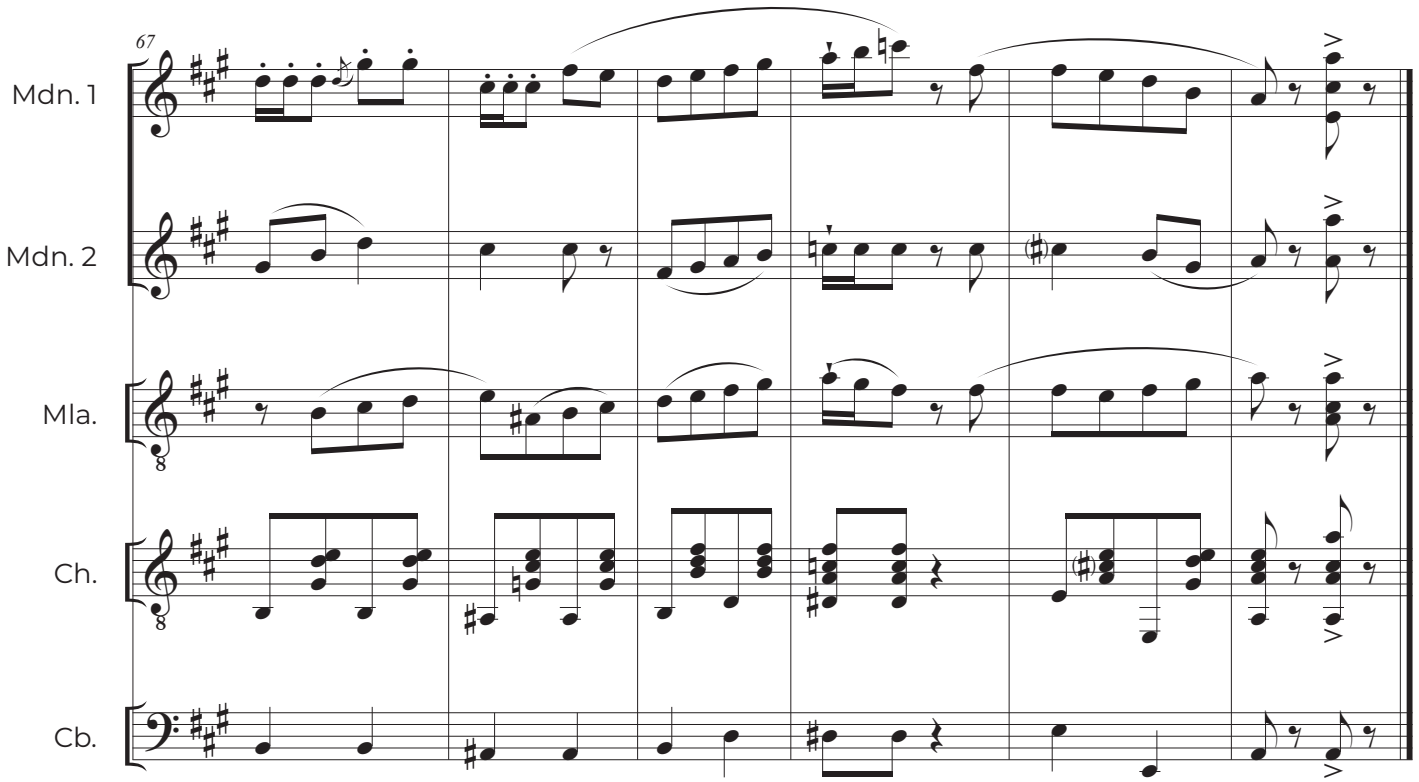
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Angioletta

Mazurka

M° Salvatore Agostini
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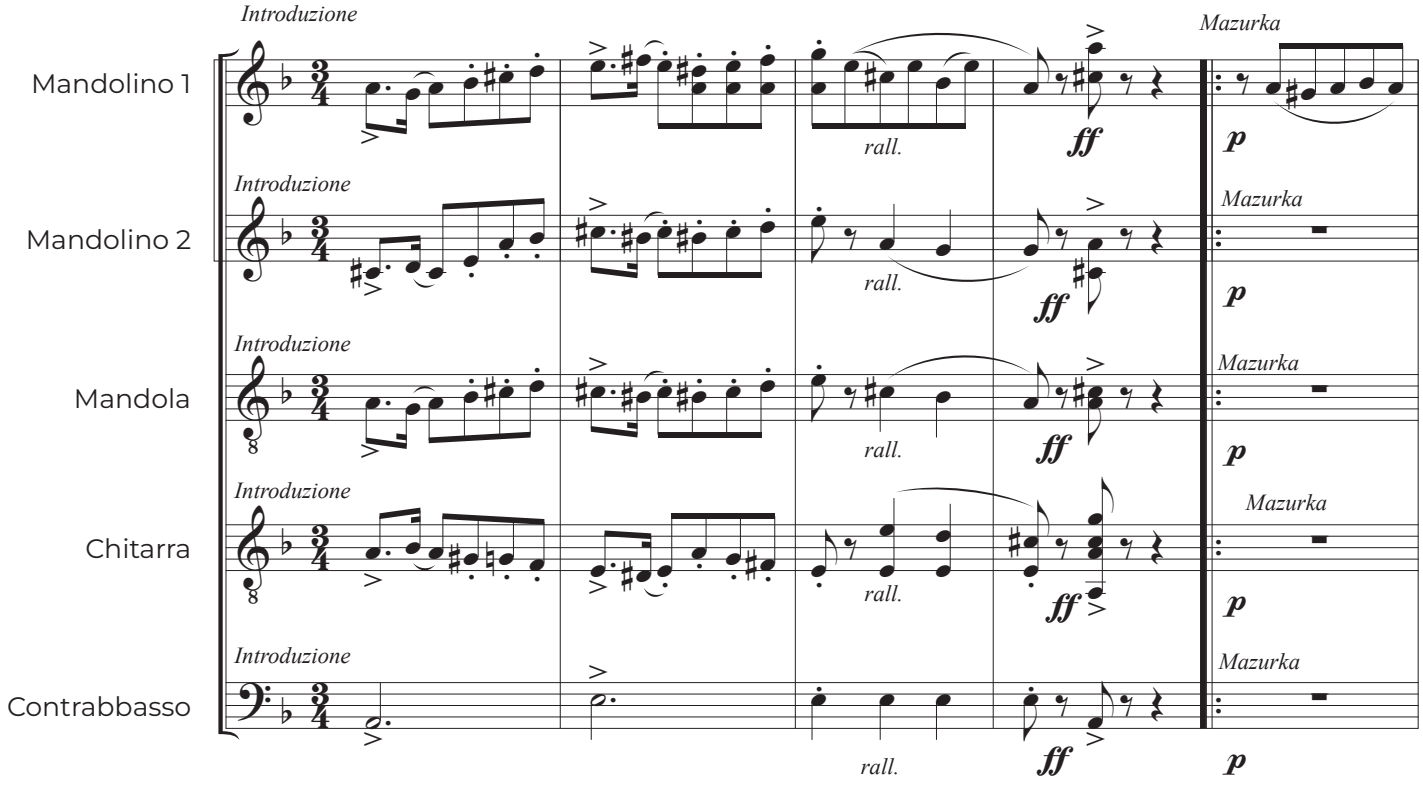
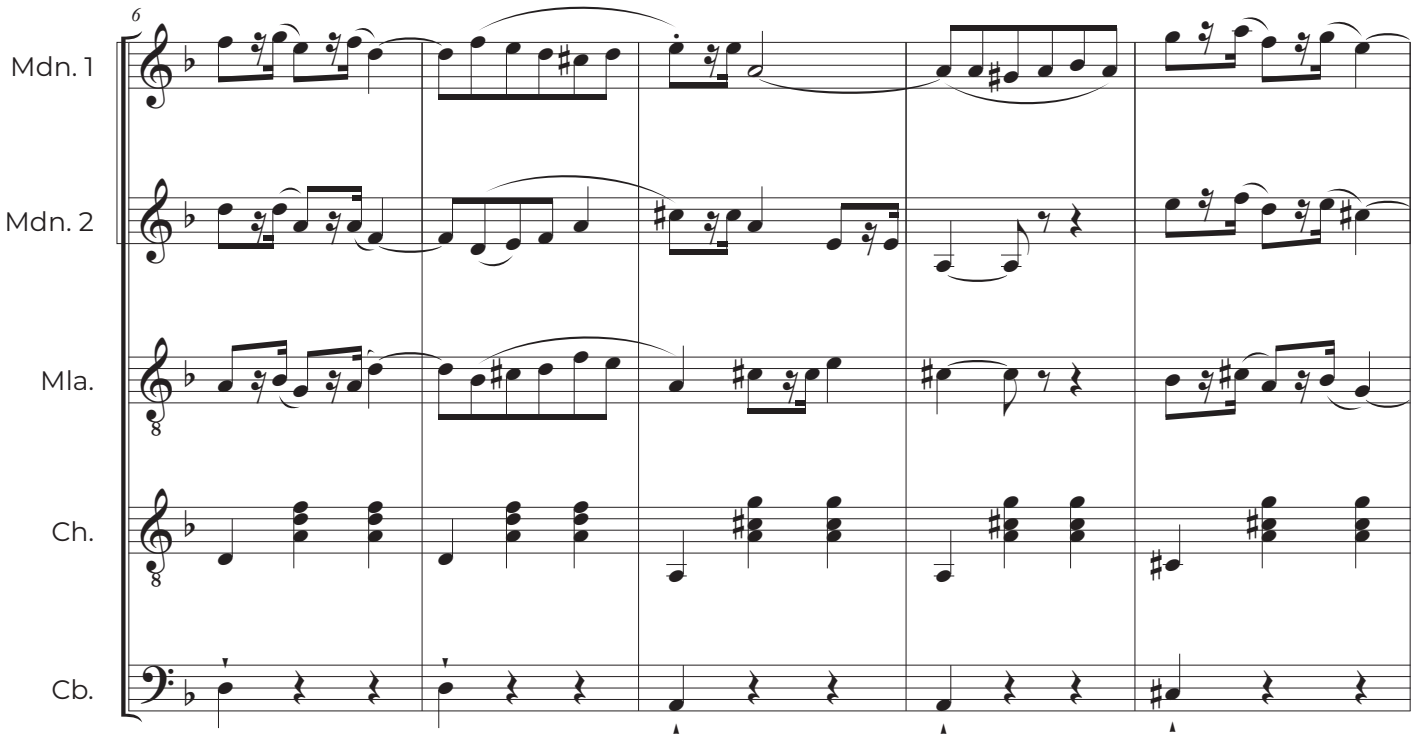
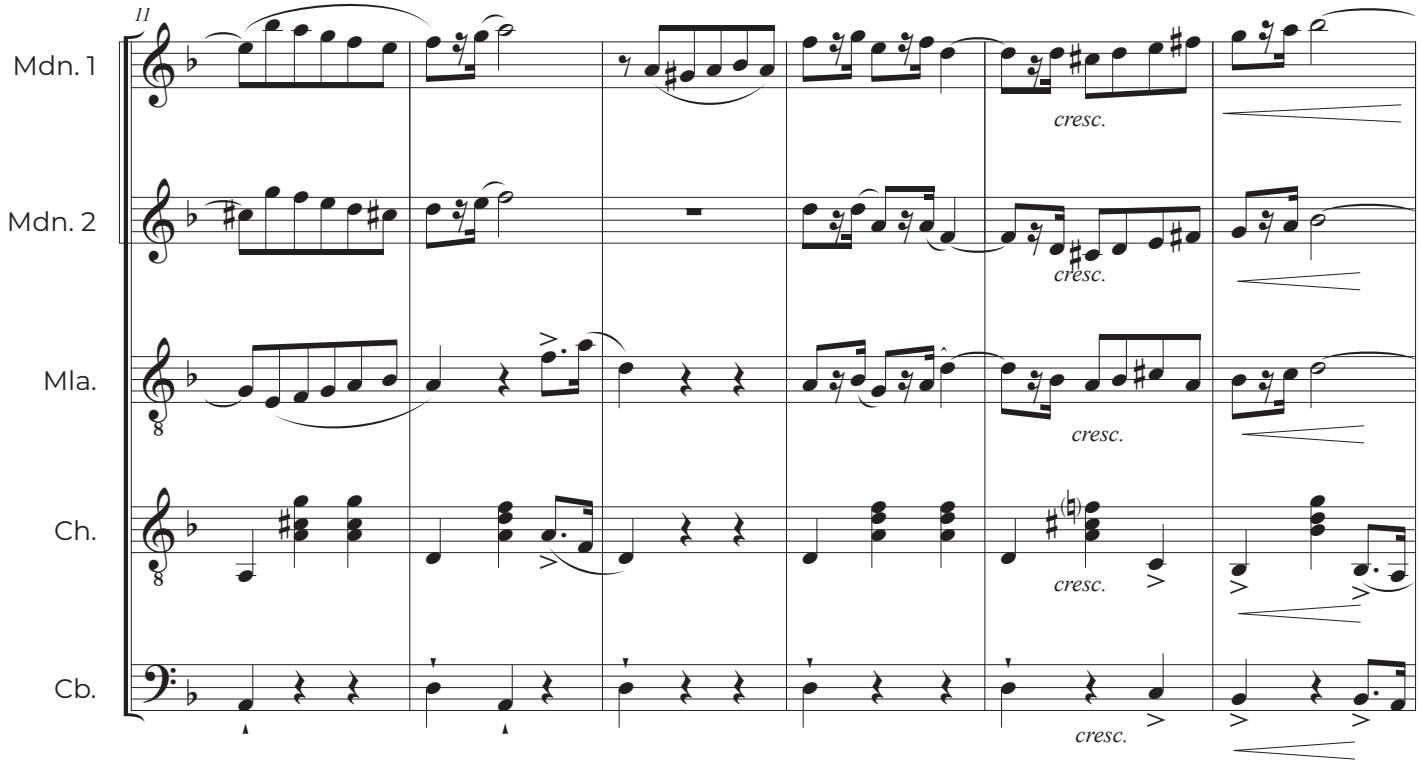
Tempo di Mazurka ♩ = 90



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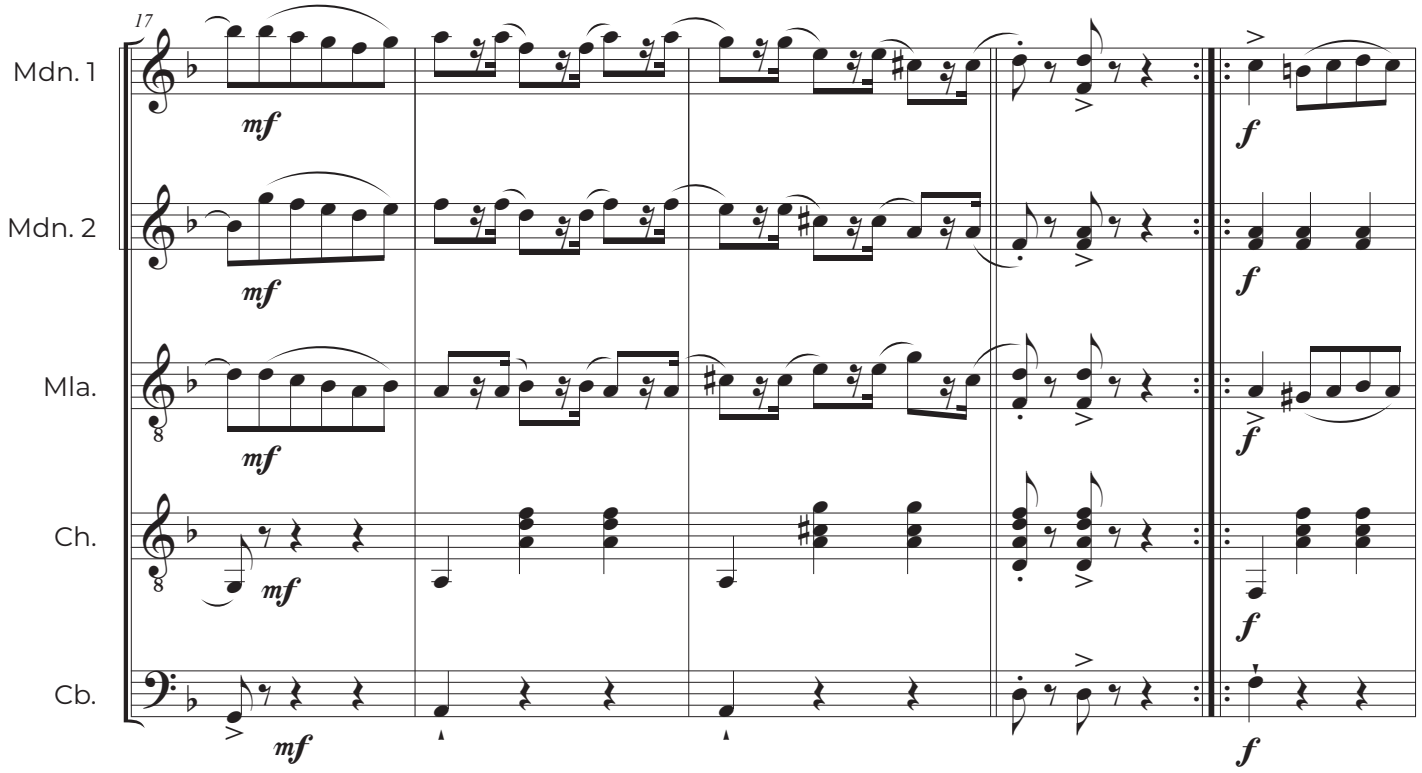
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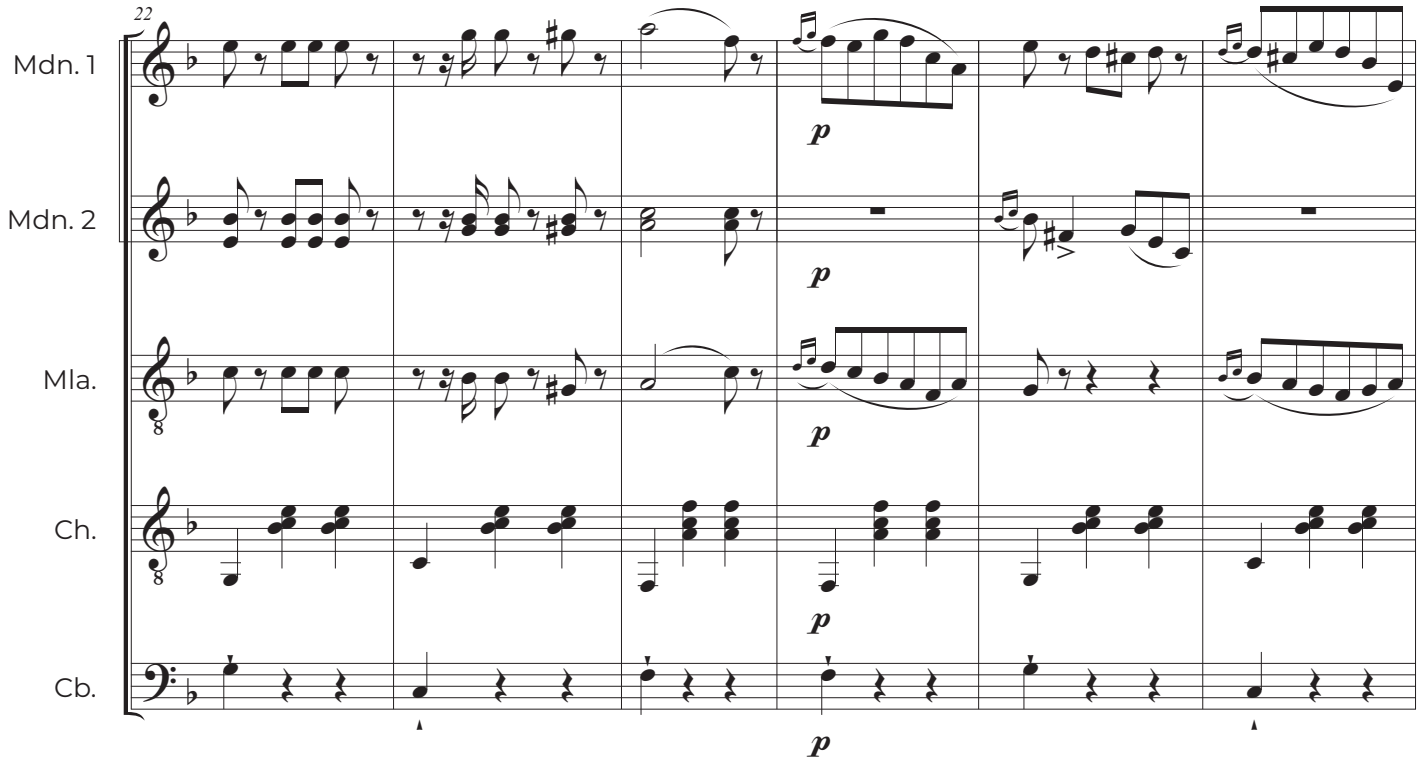
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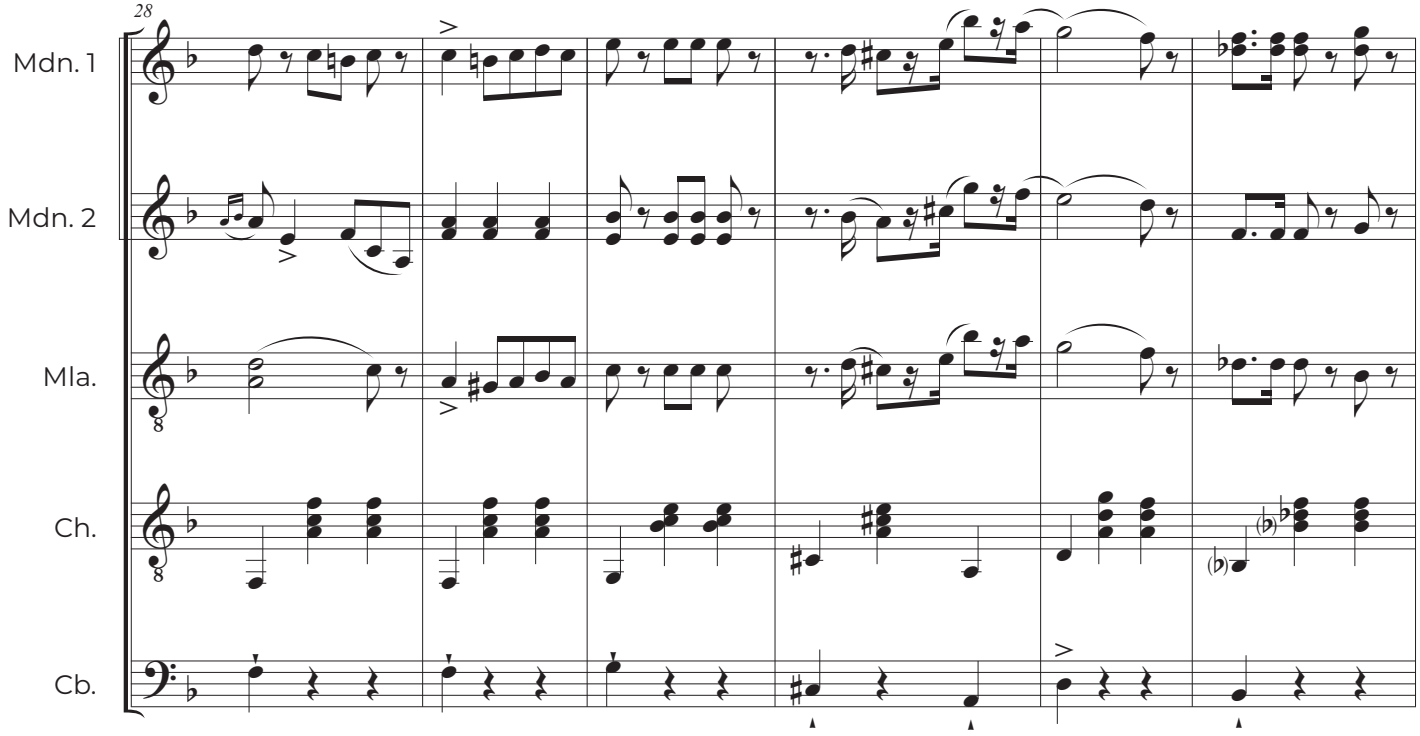
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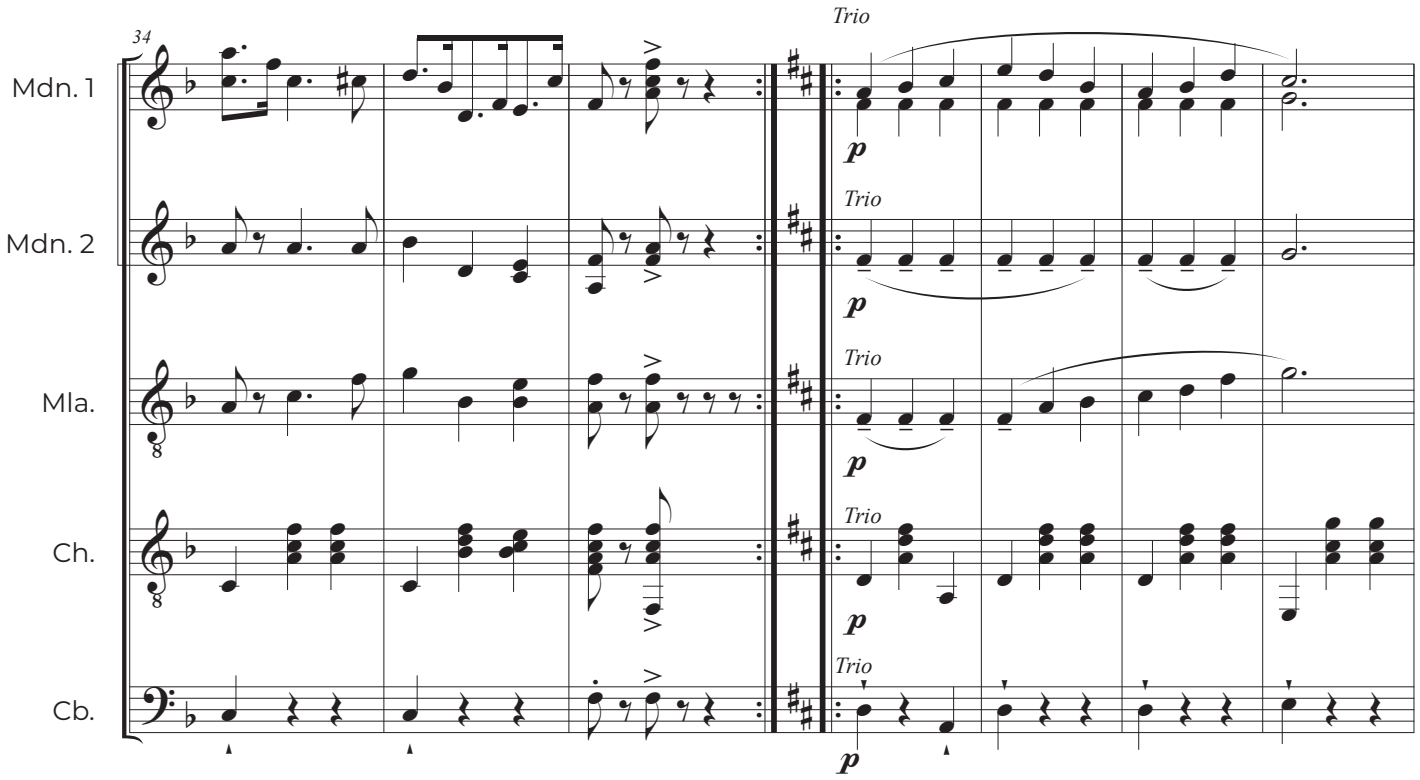
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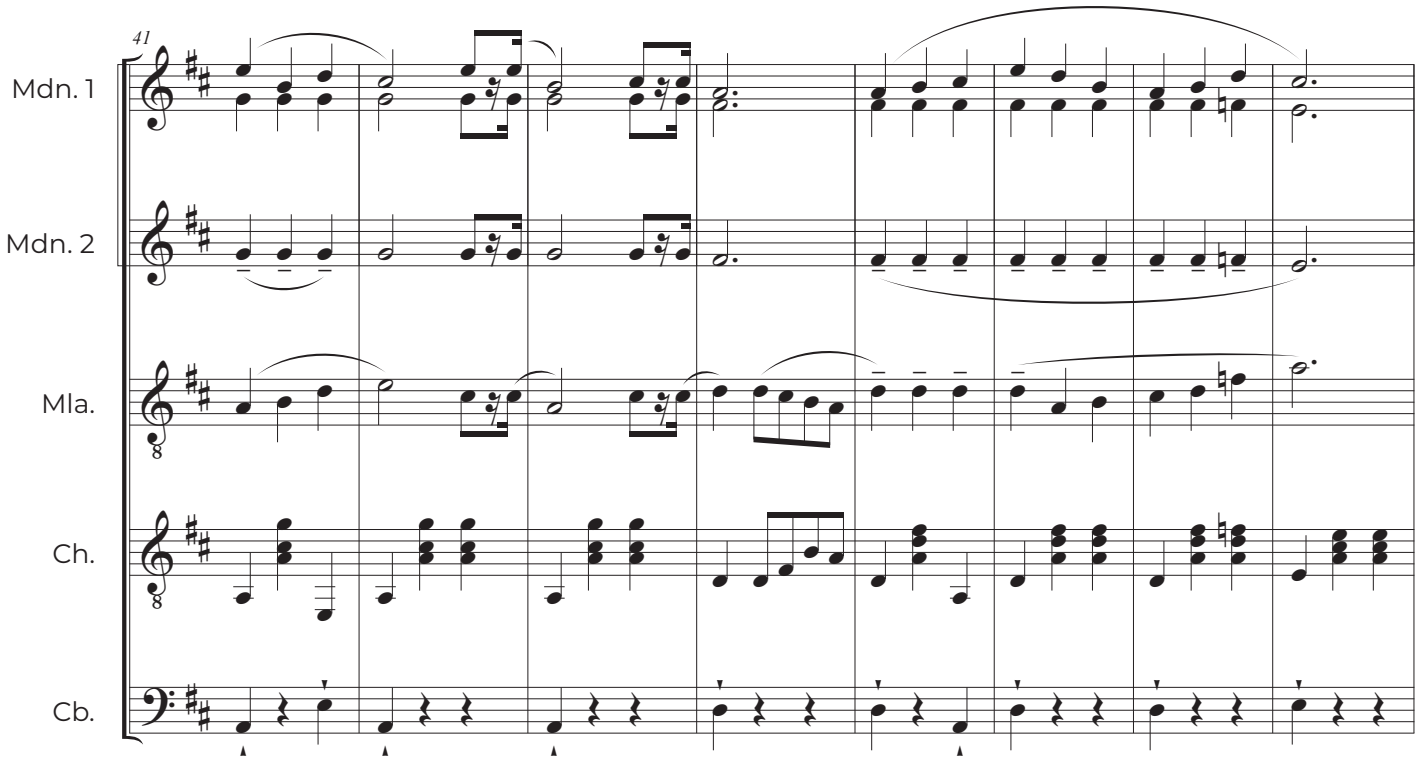
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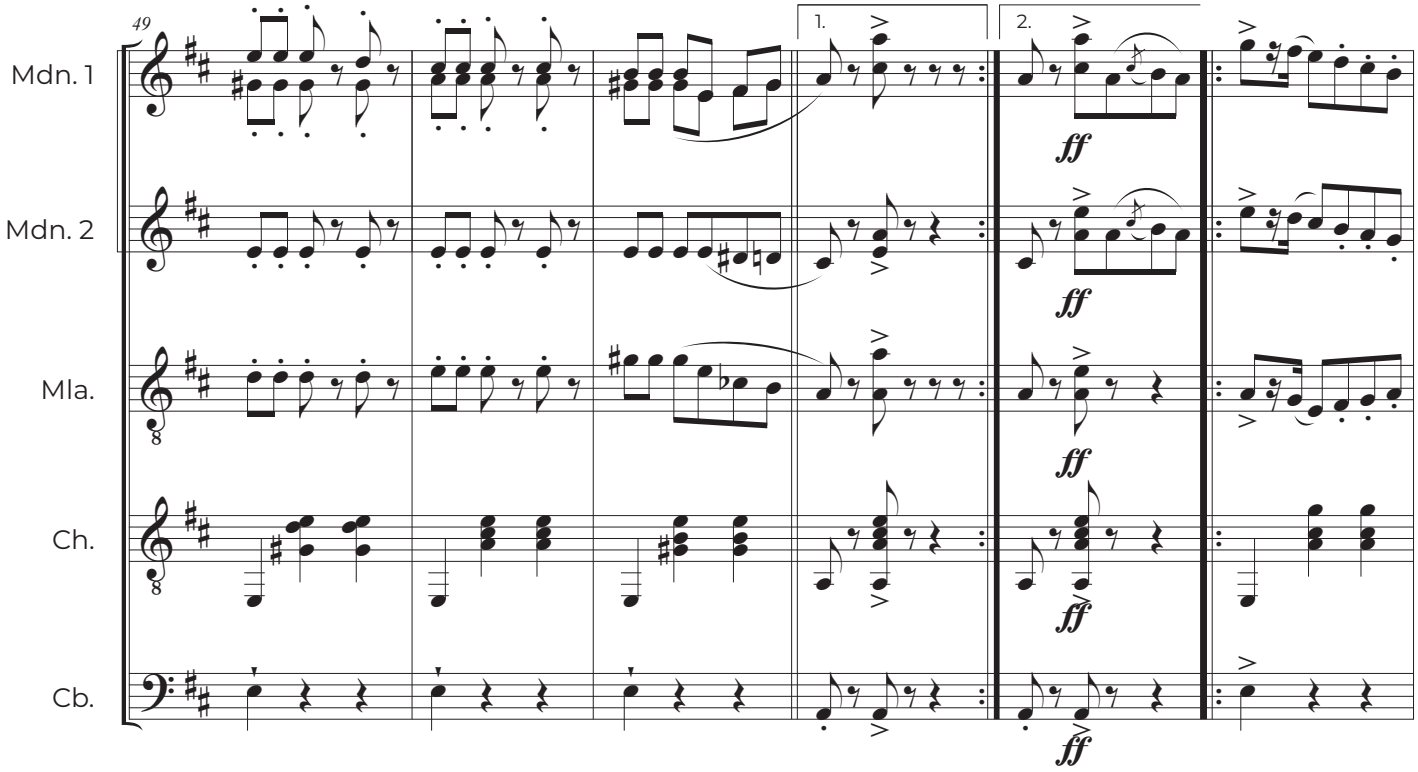
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2.
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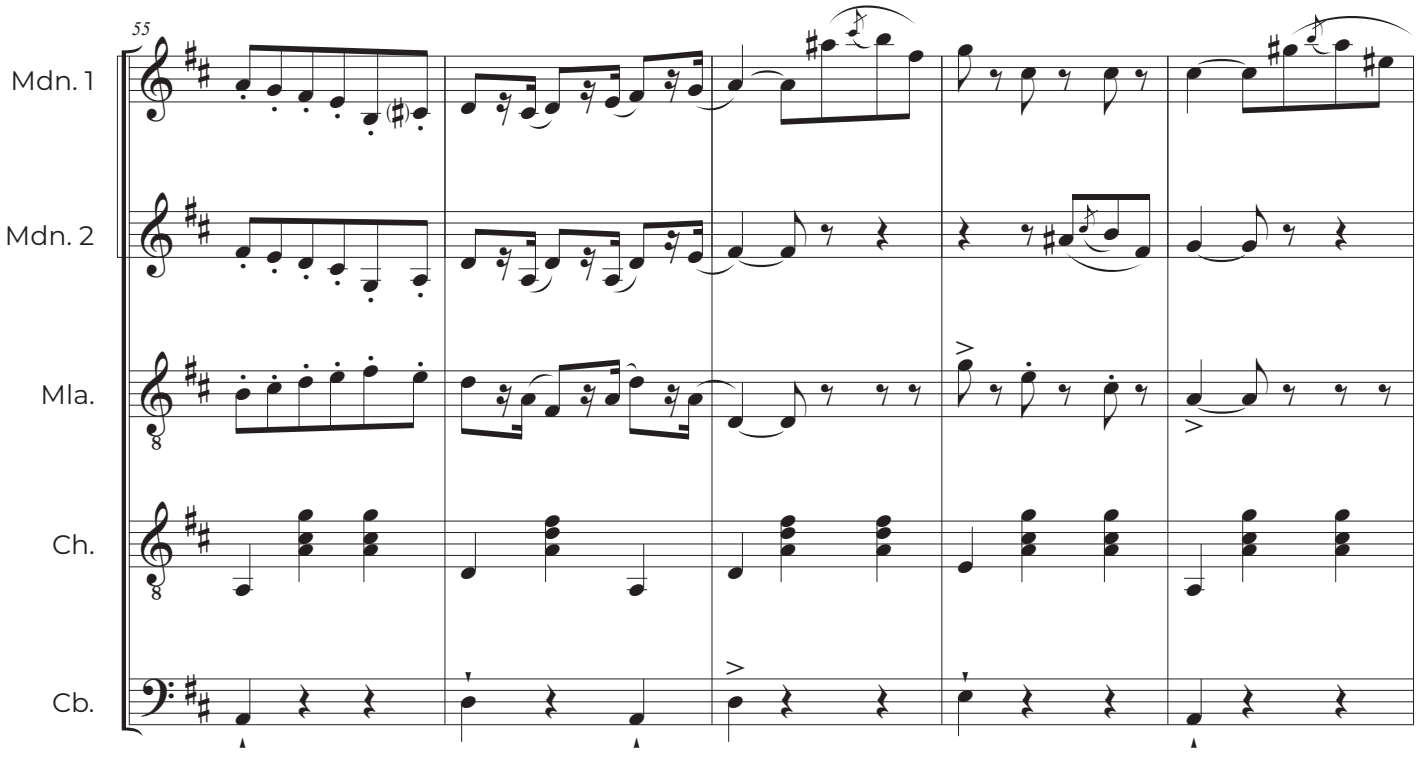
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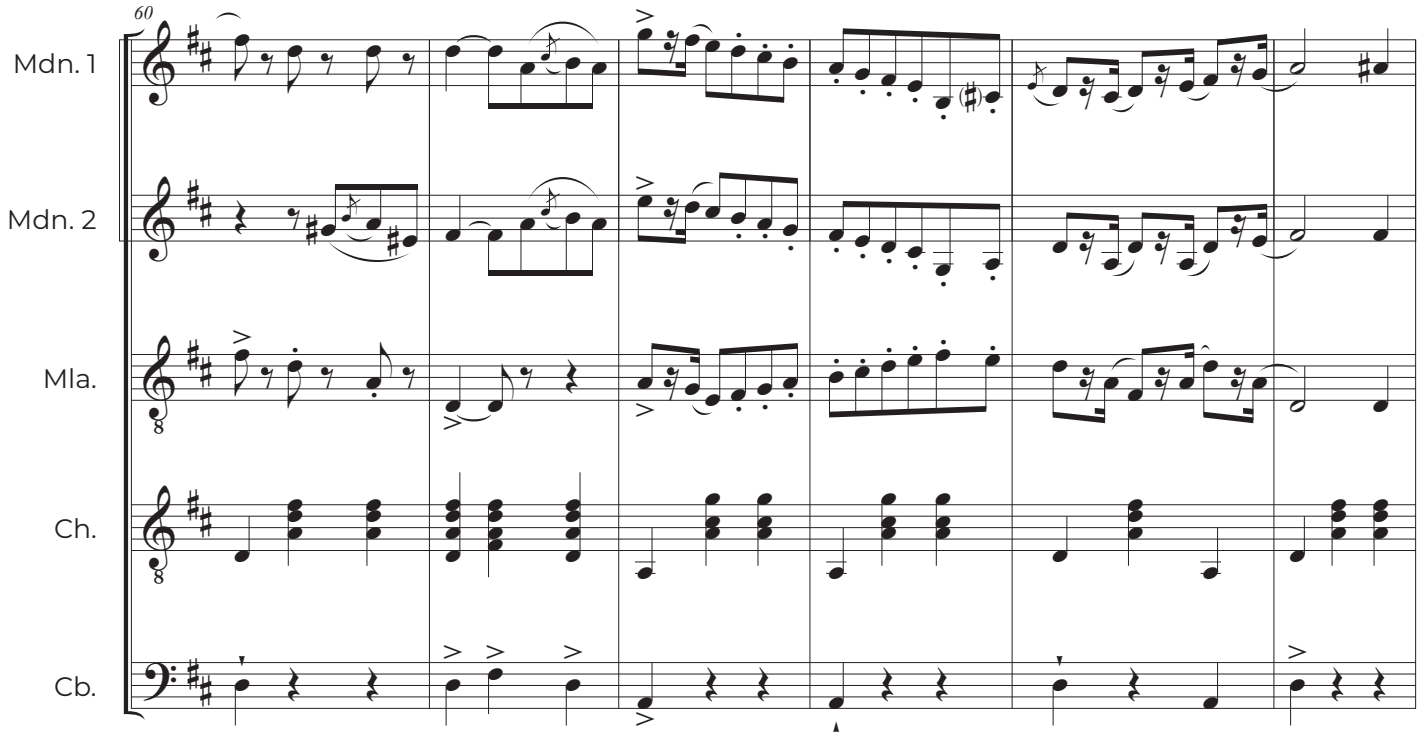
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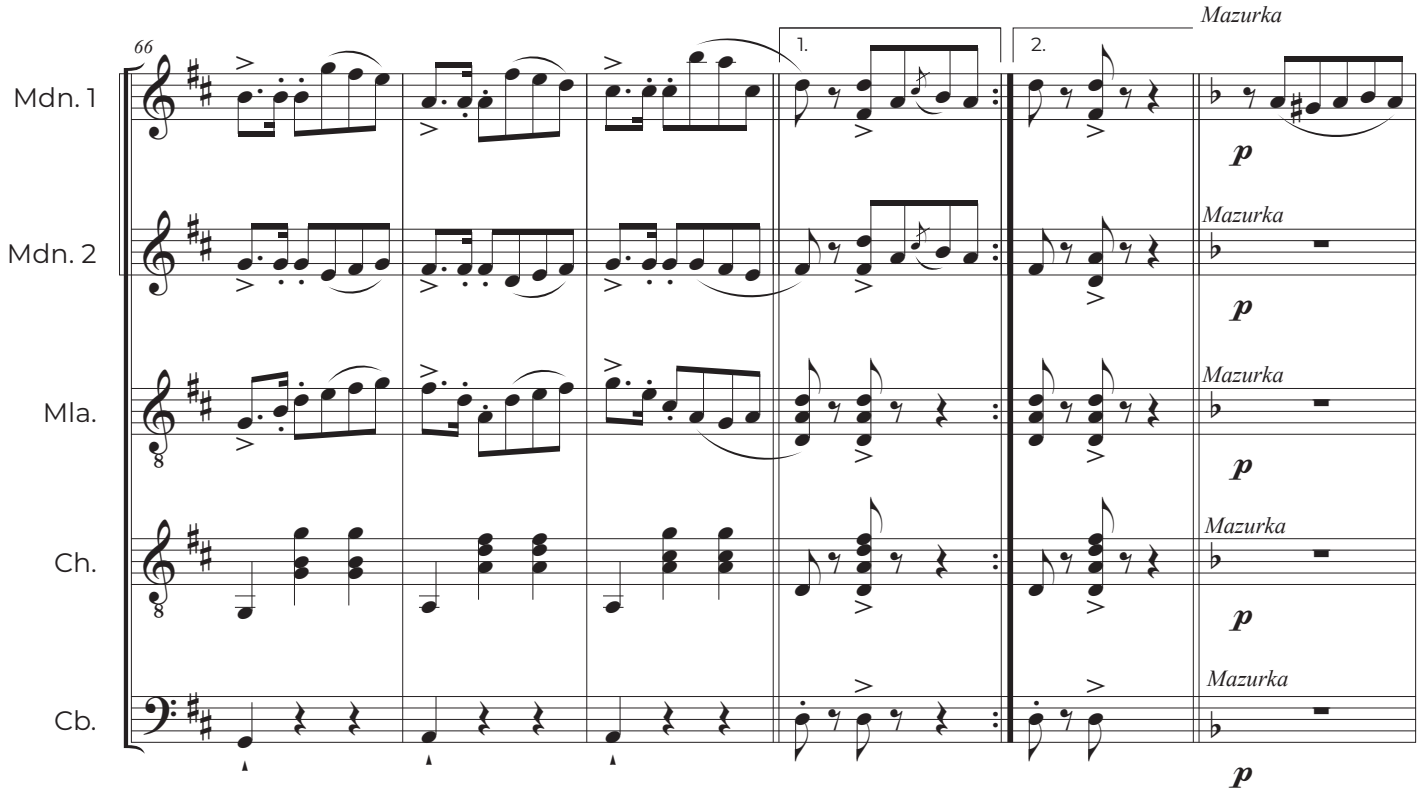
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2.
Mazurka
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Mdn. 2
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Ch.
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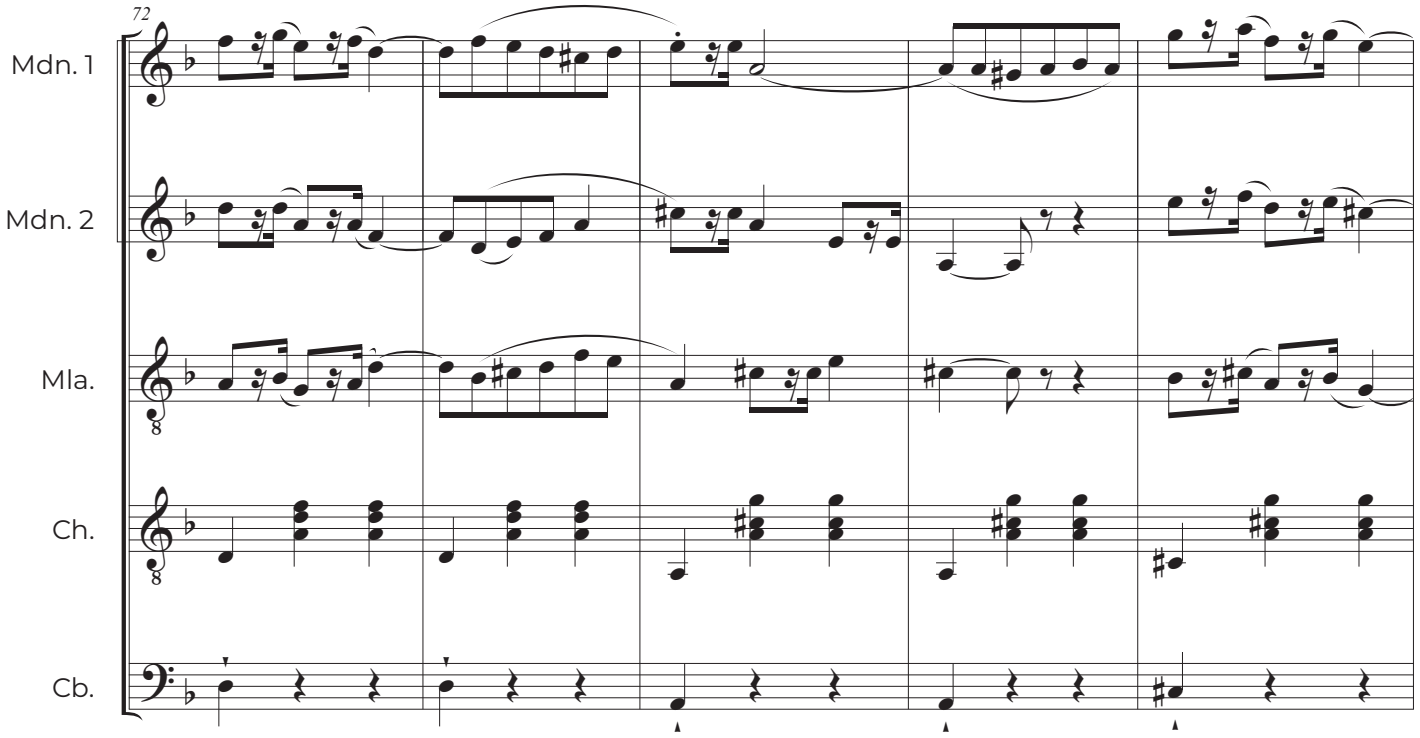
72
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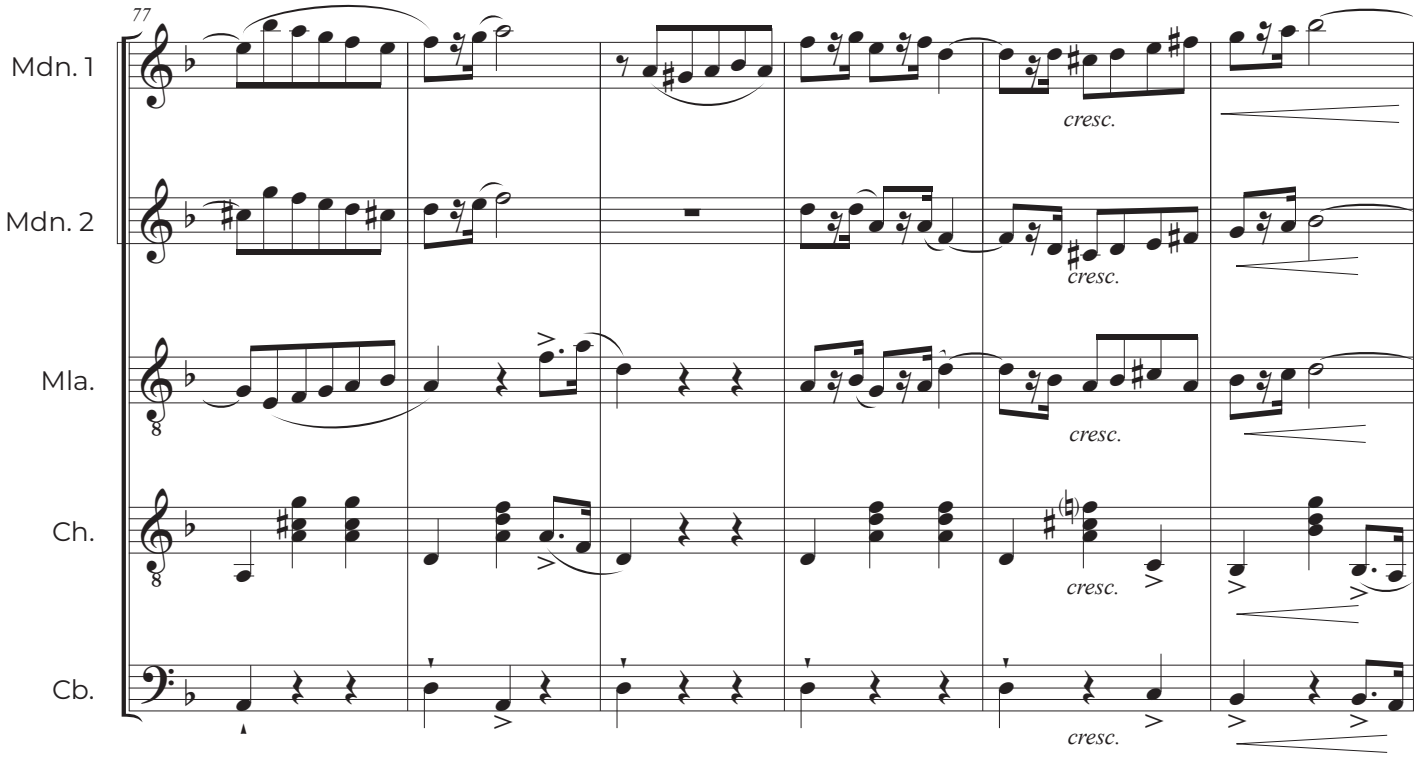
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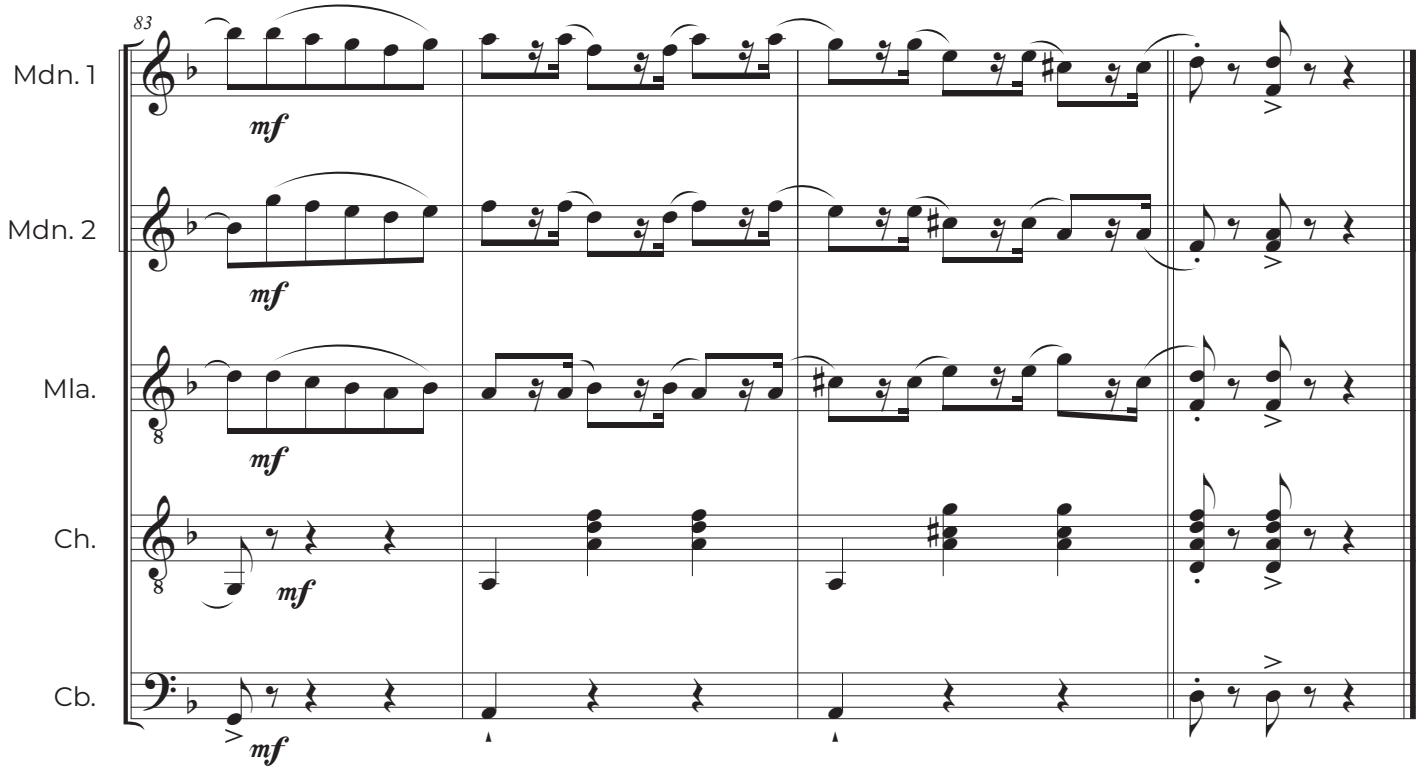
83
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Cb.
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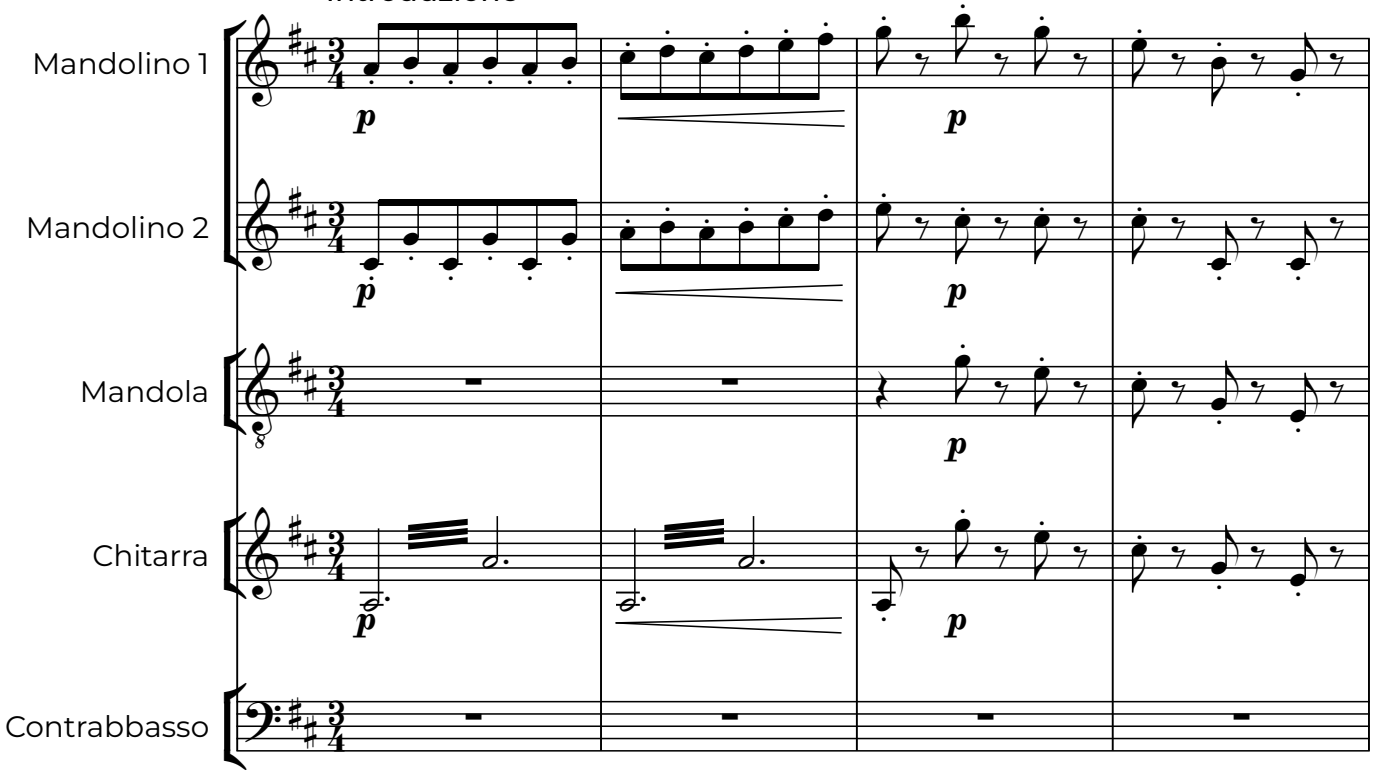
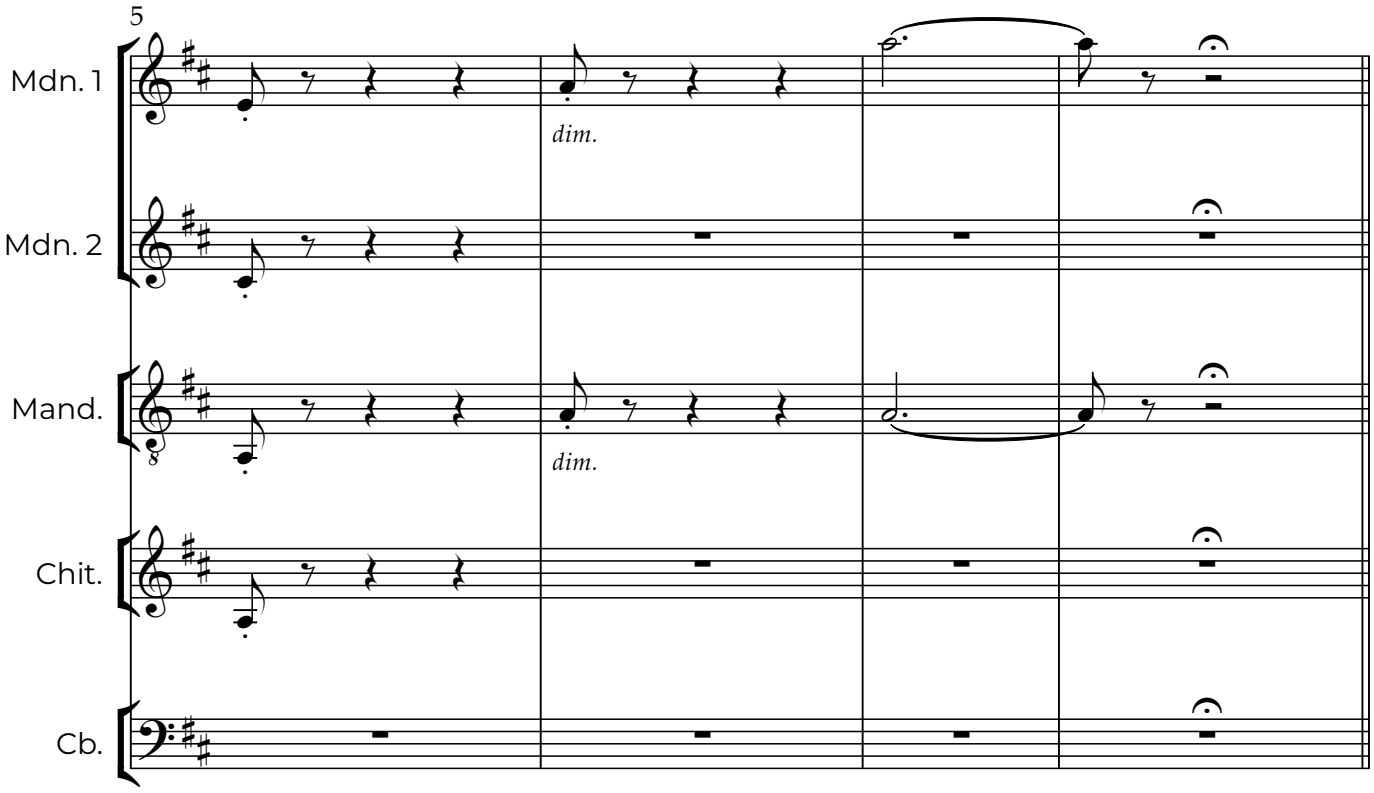
Fiocchi di Neve

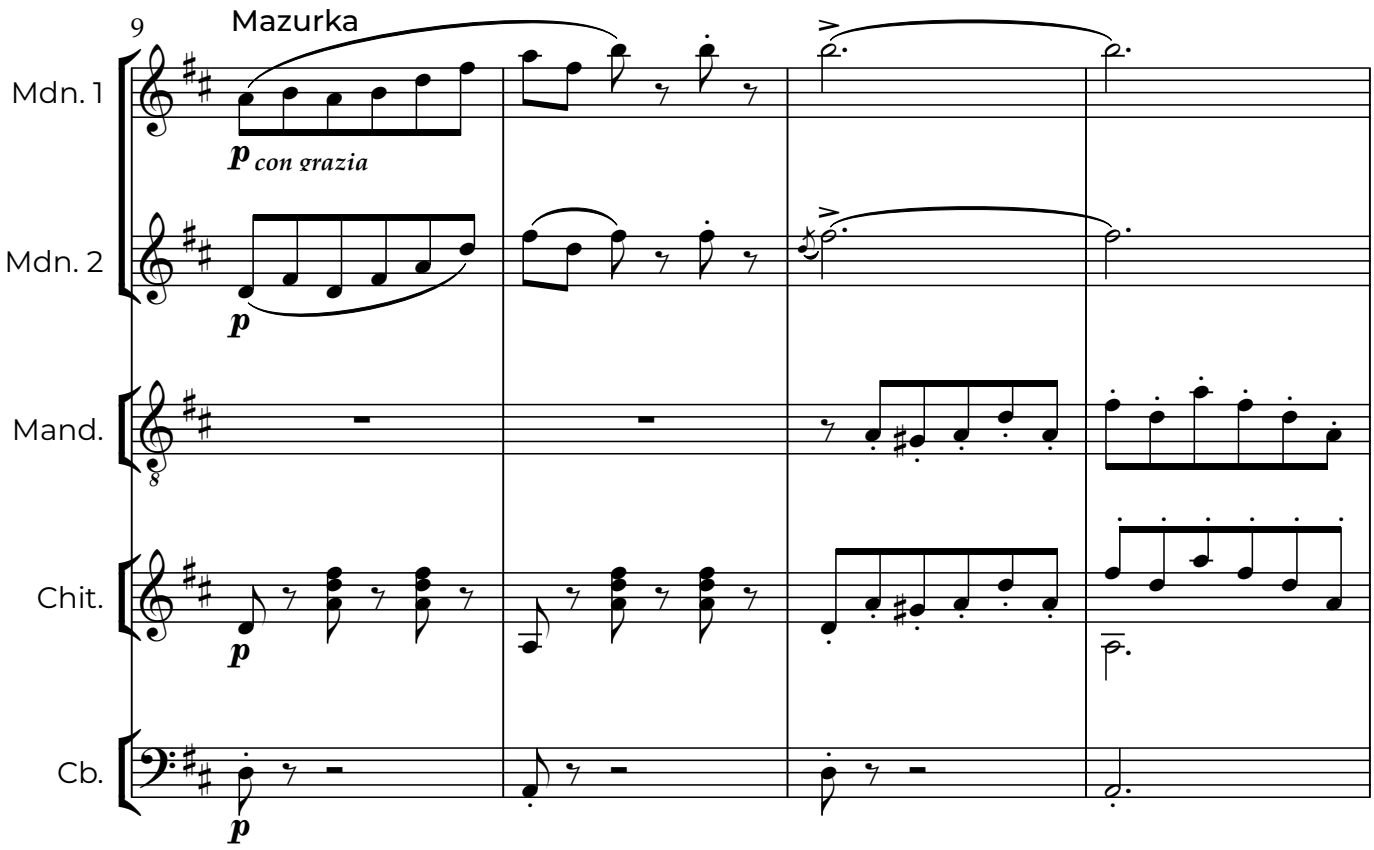
Mazurka

M° Amedeo Amadei (Op. 226)
Revisione di: Ivano Pagliuso

Introduzione



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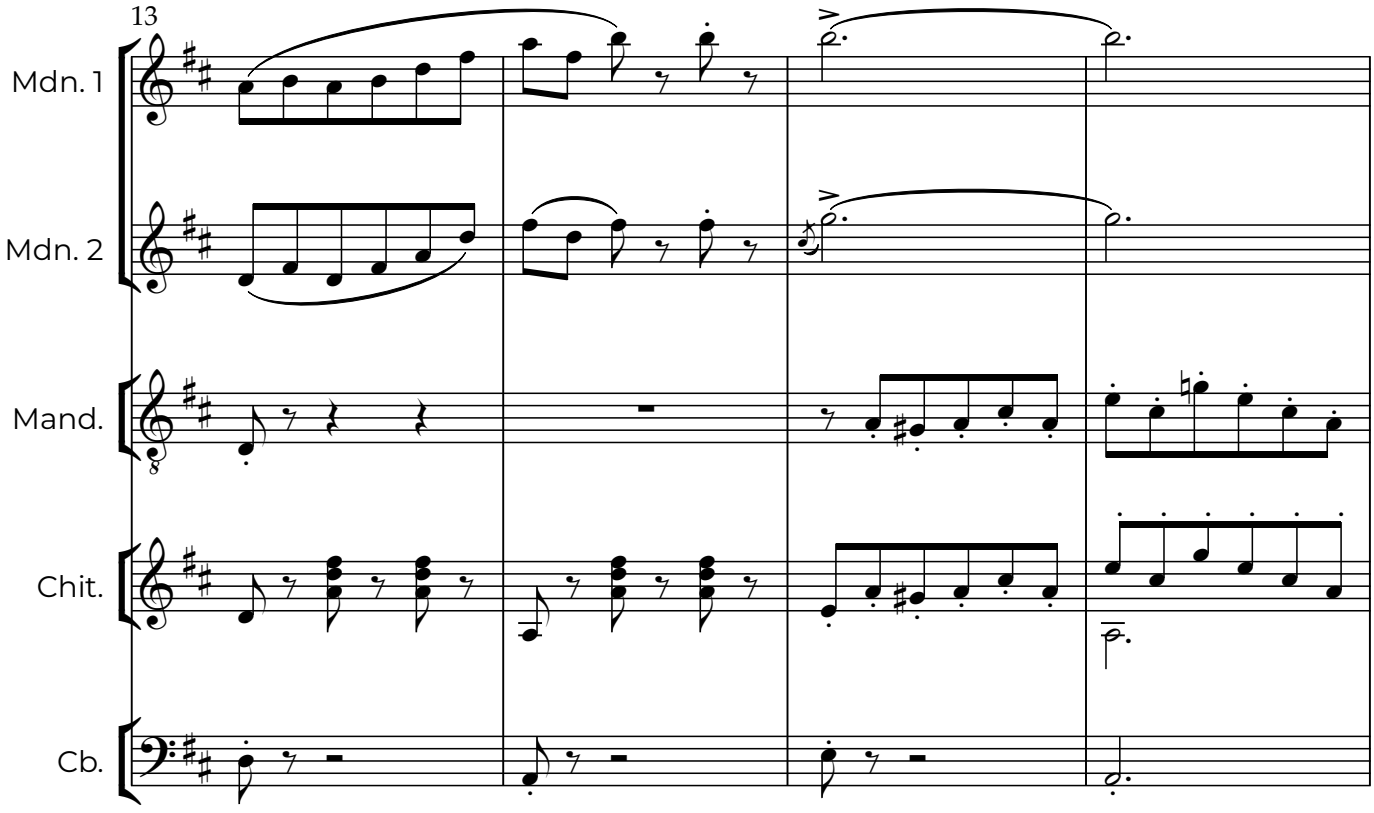
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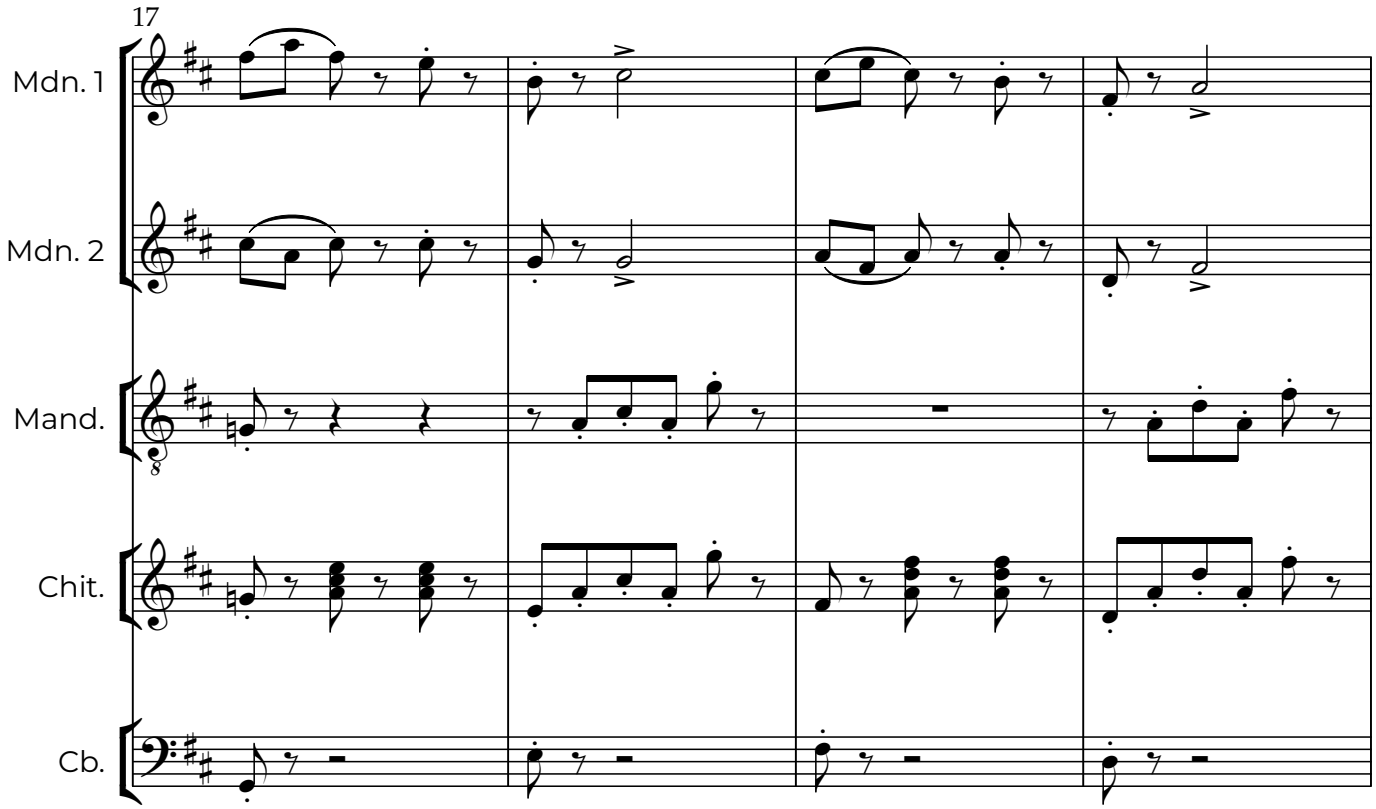
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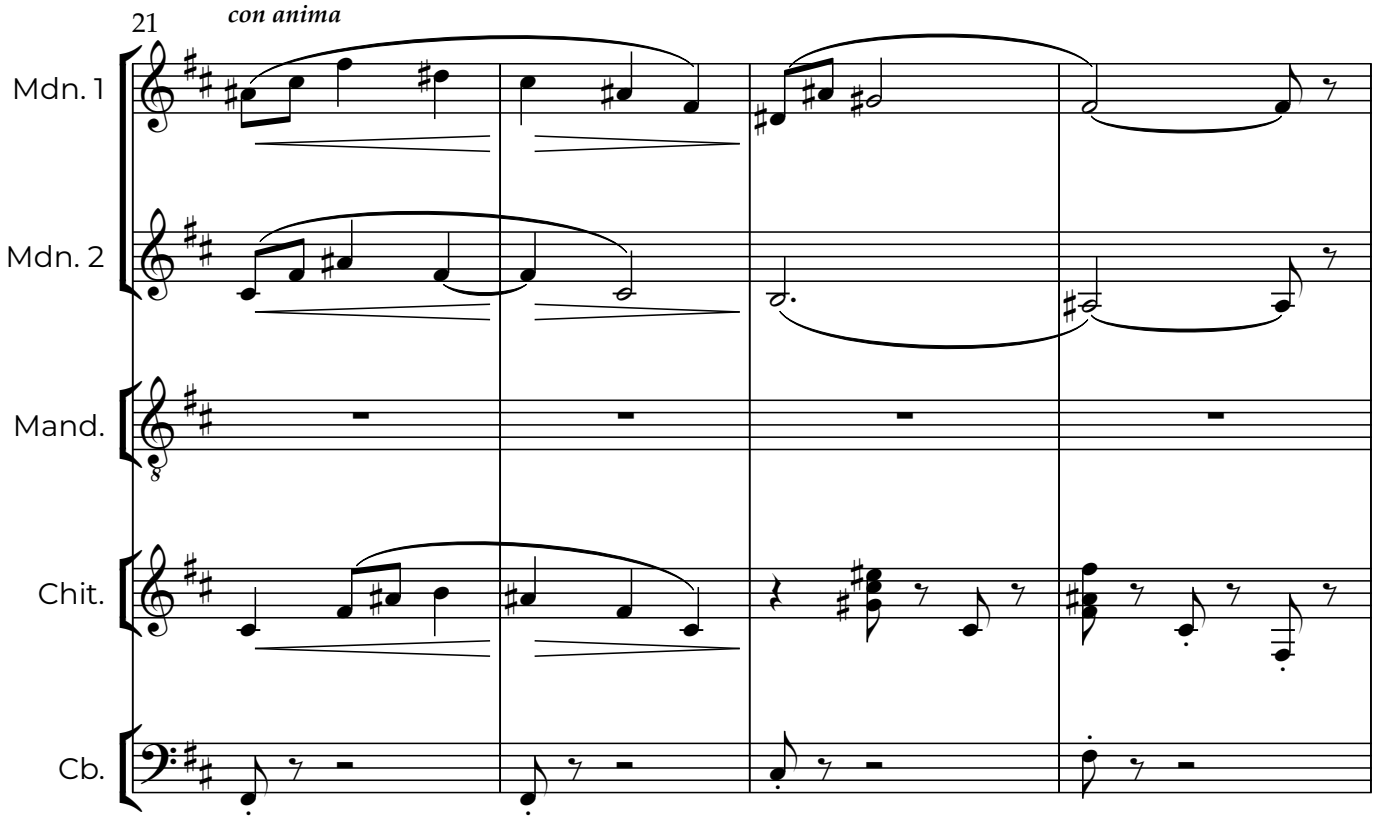
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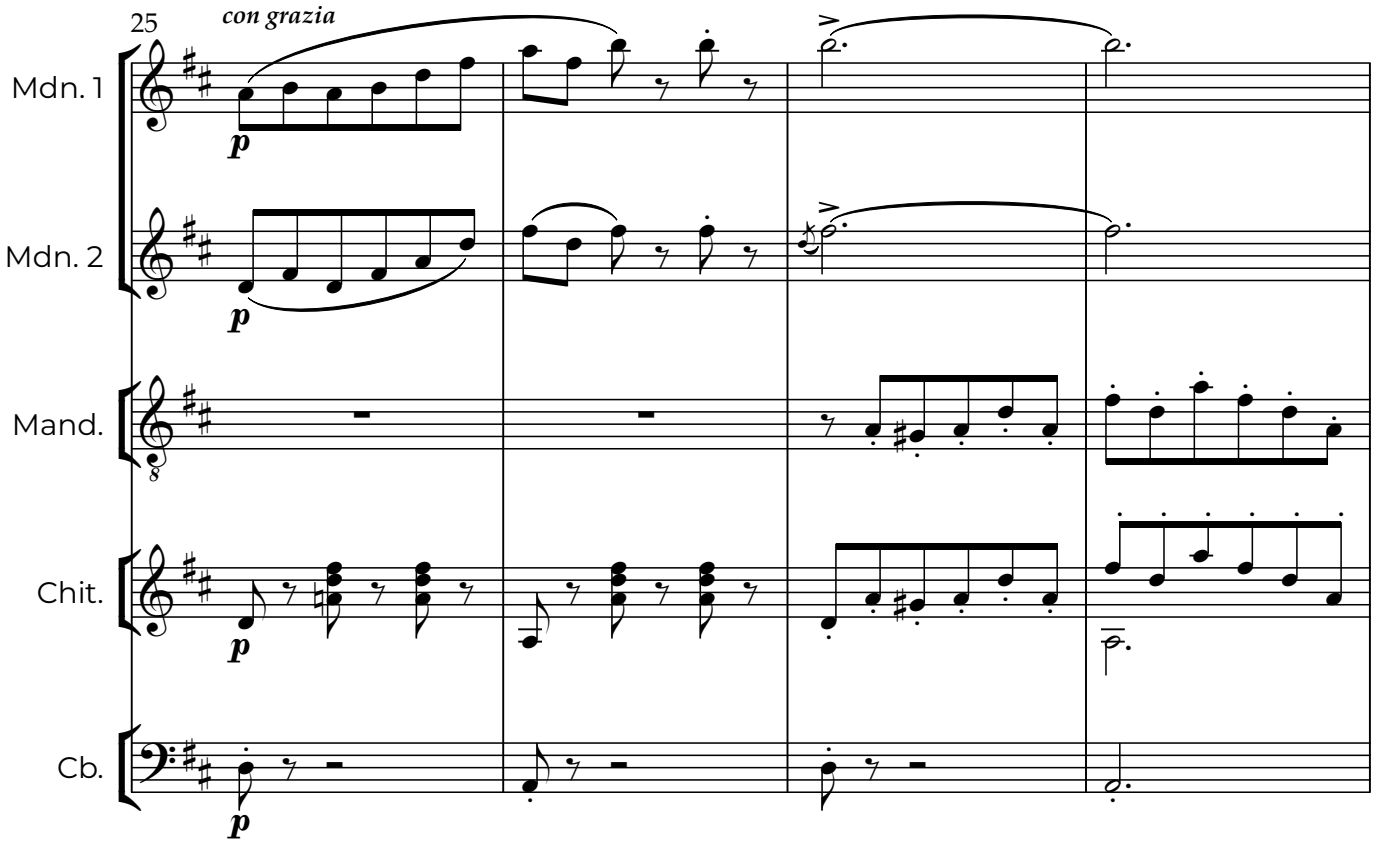
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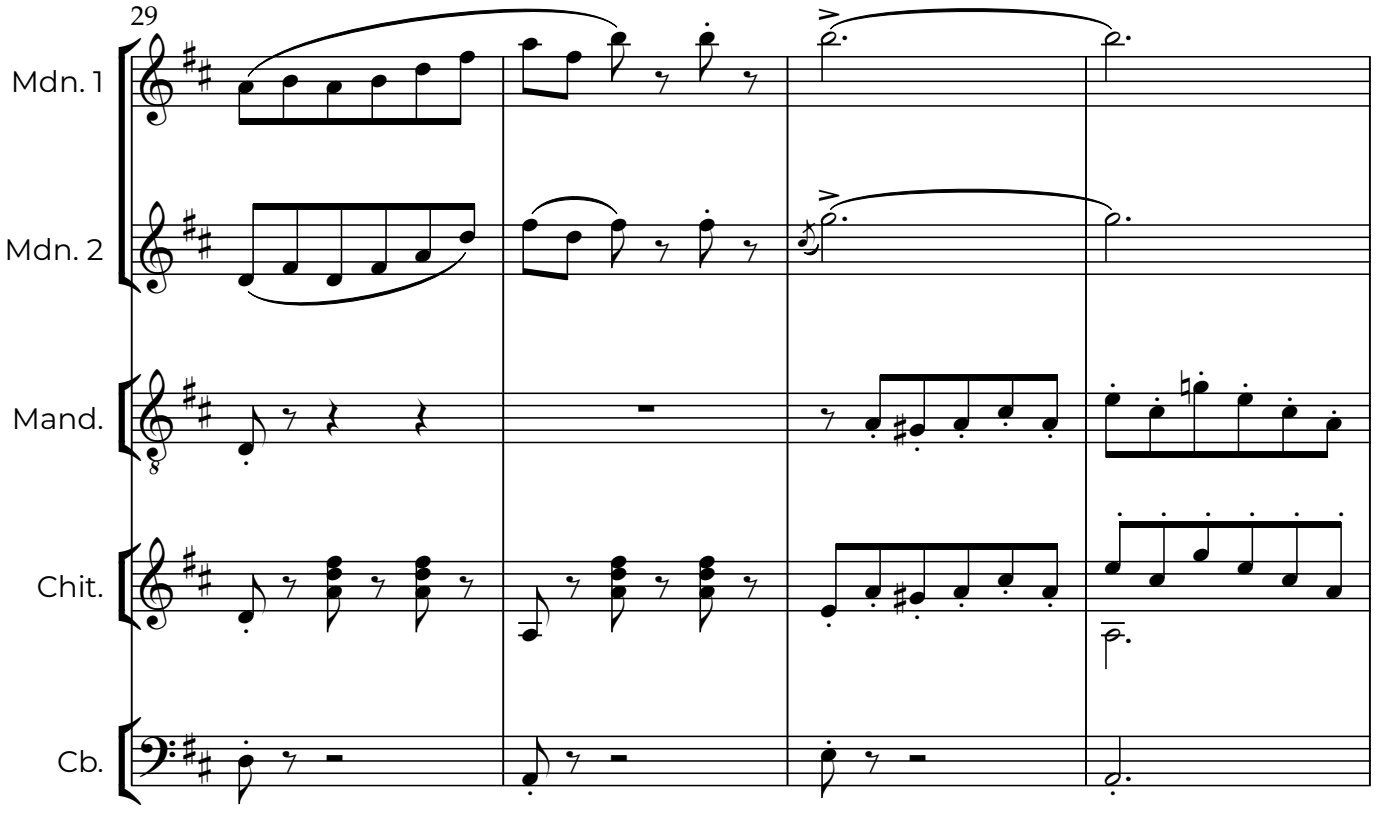
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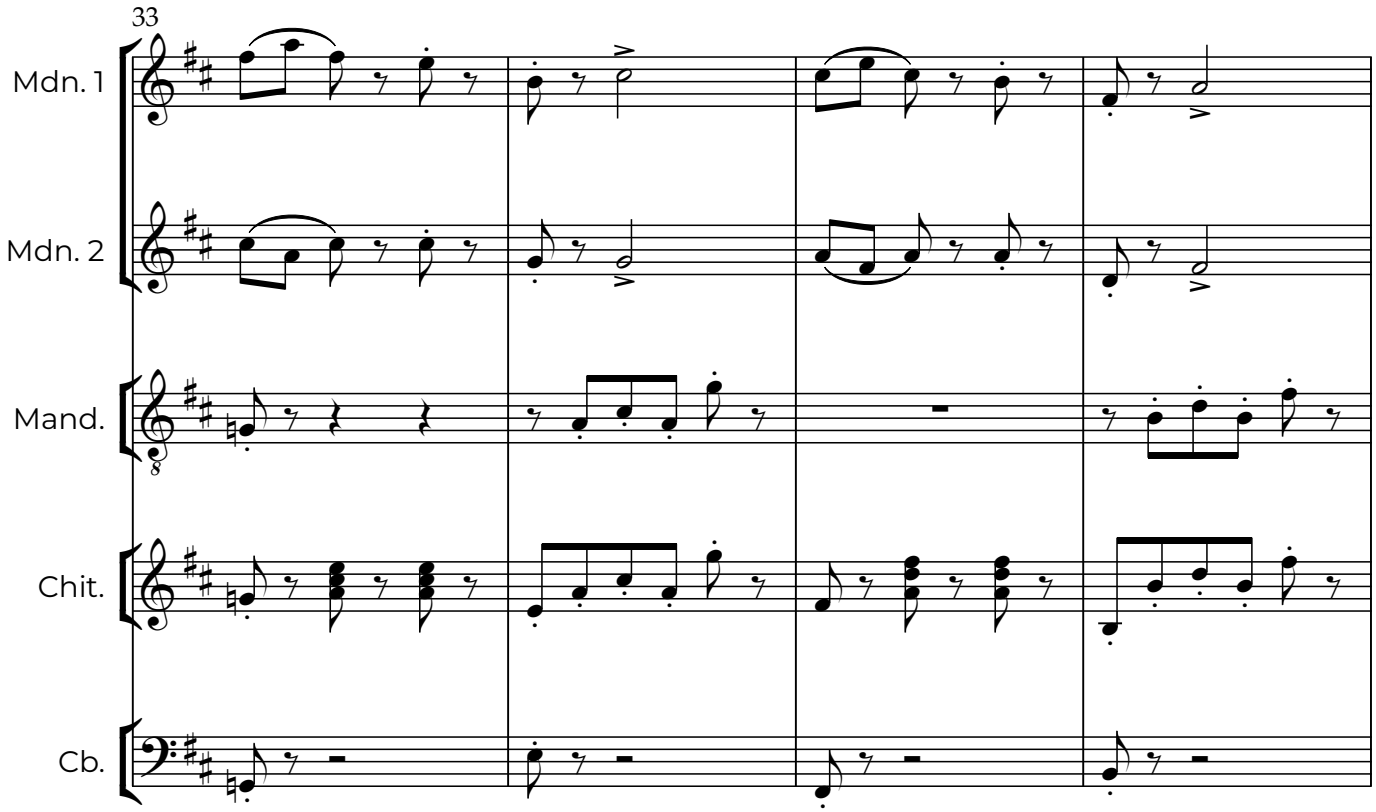
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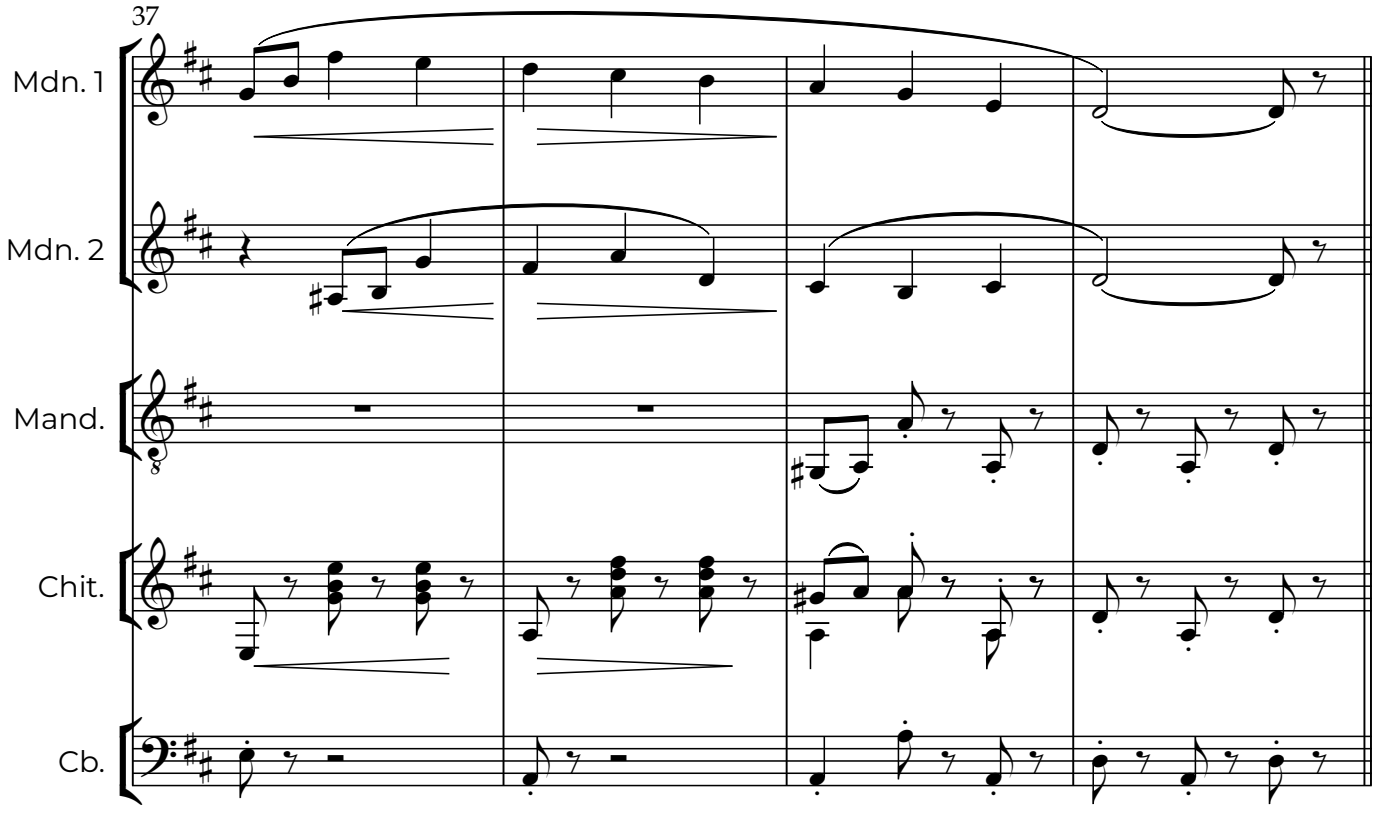
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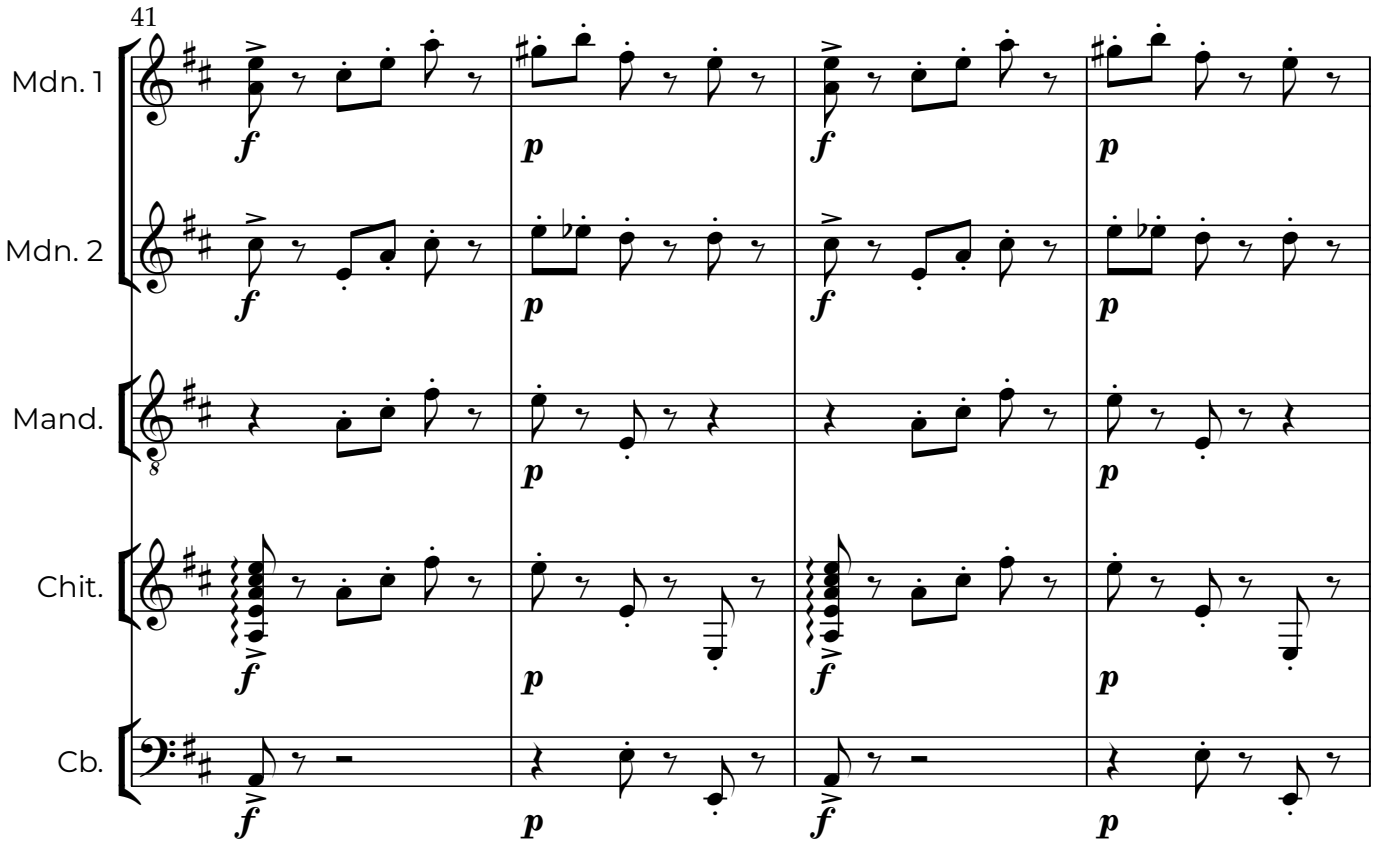
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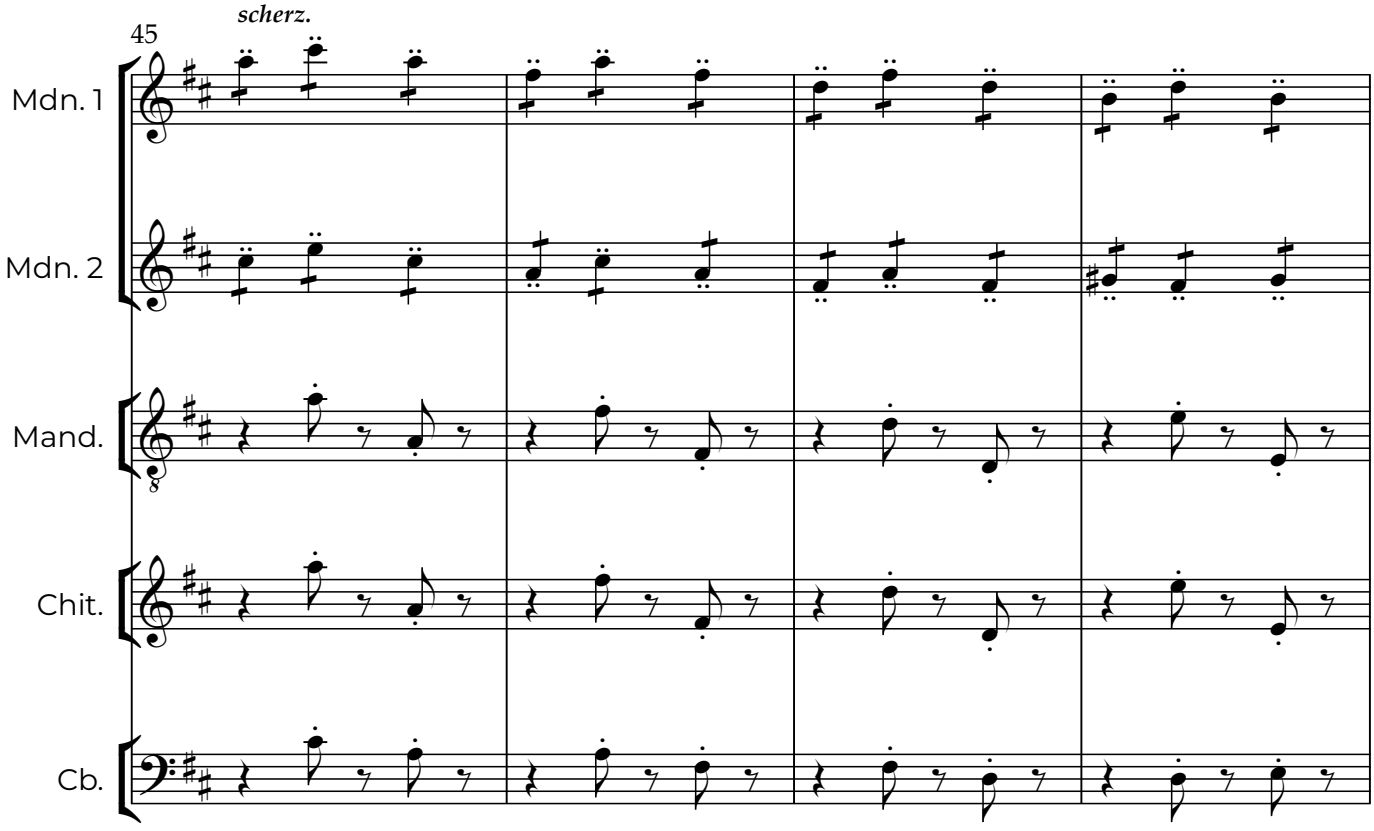
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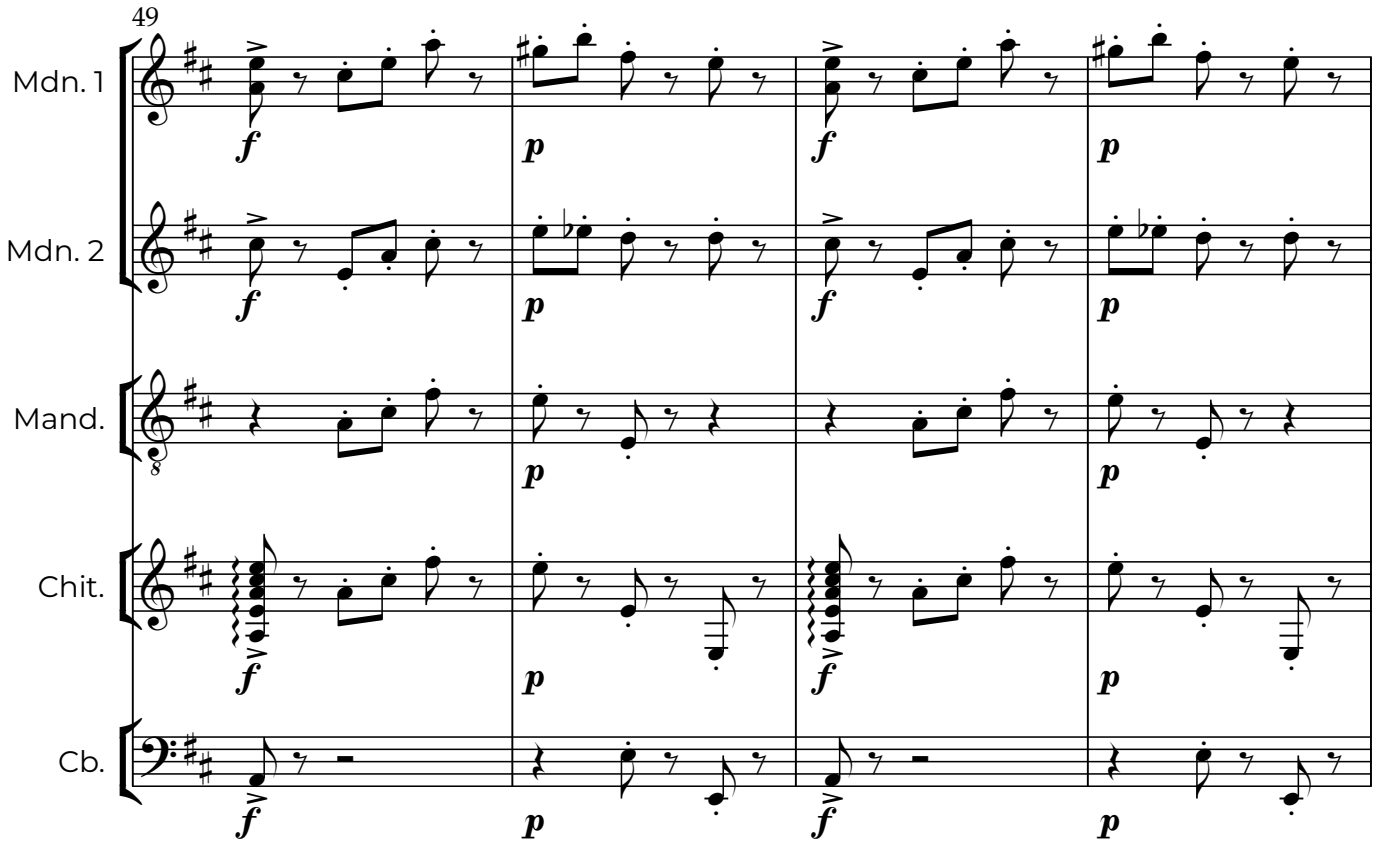
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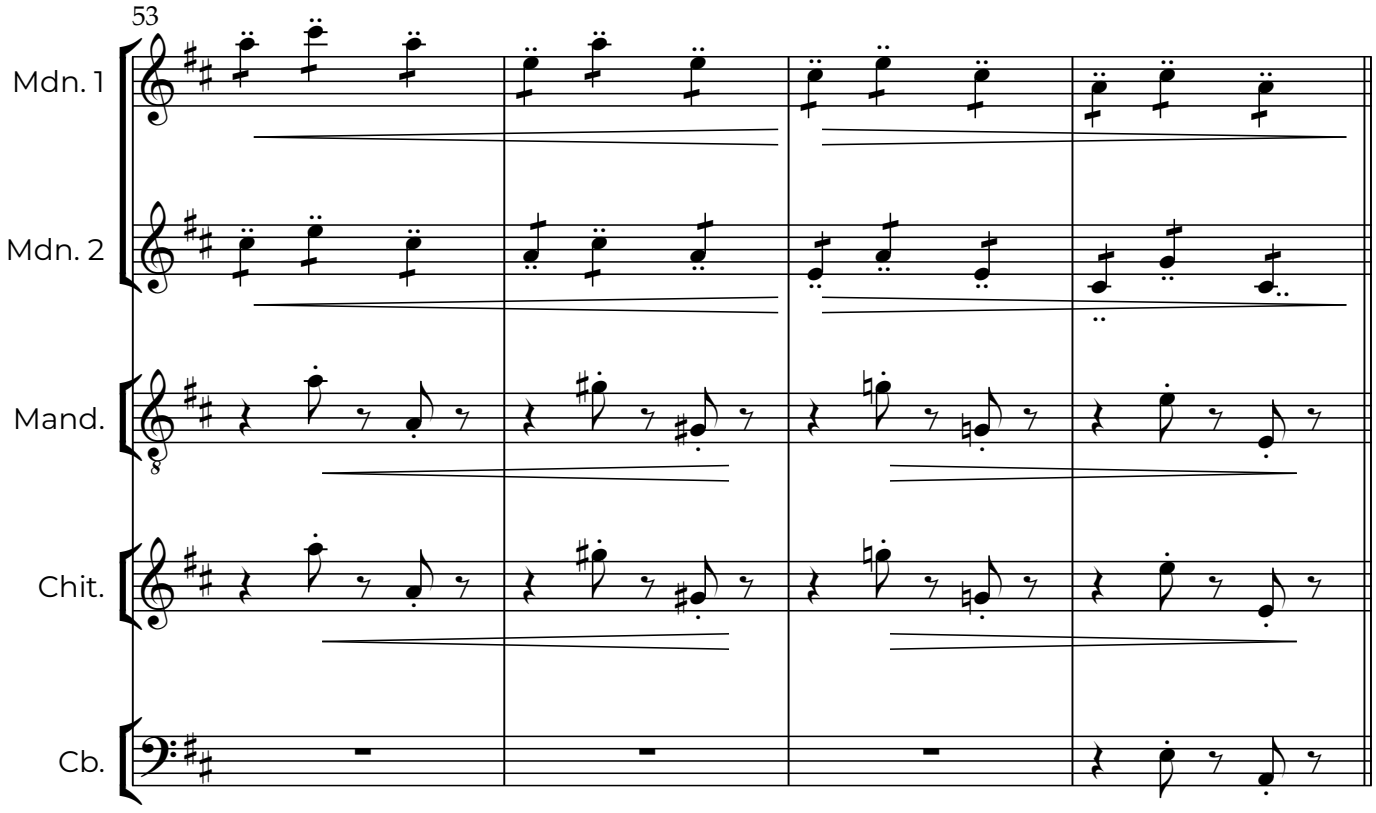
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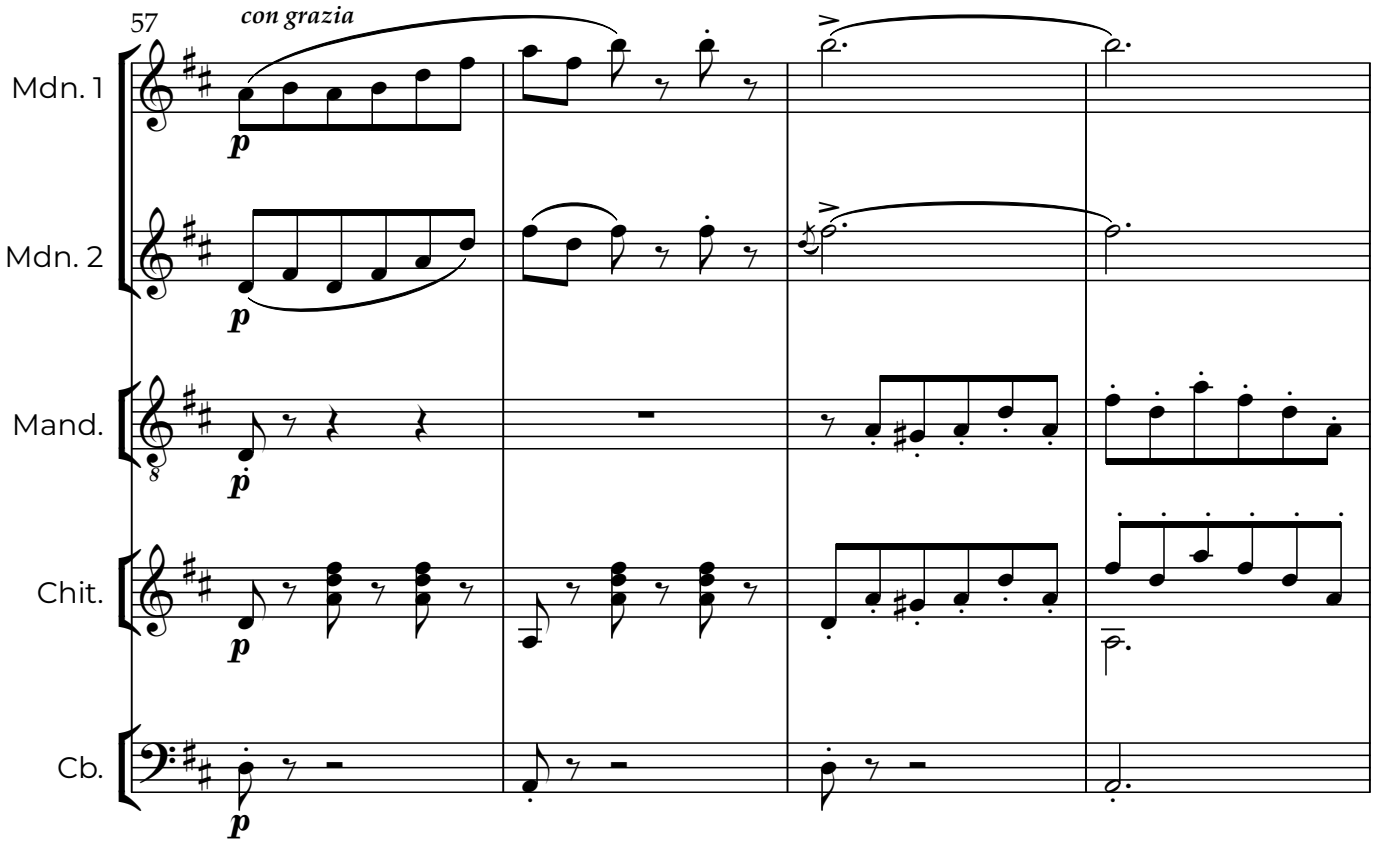
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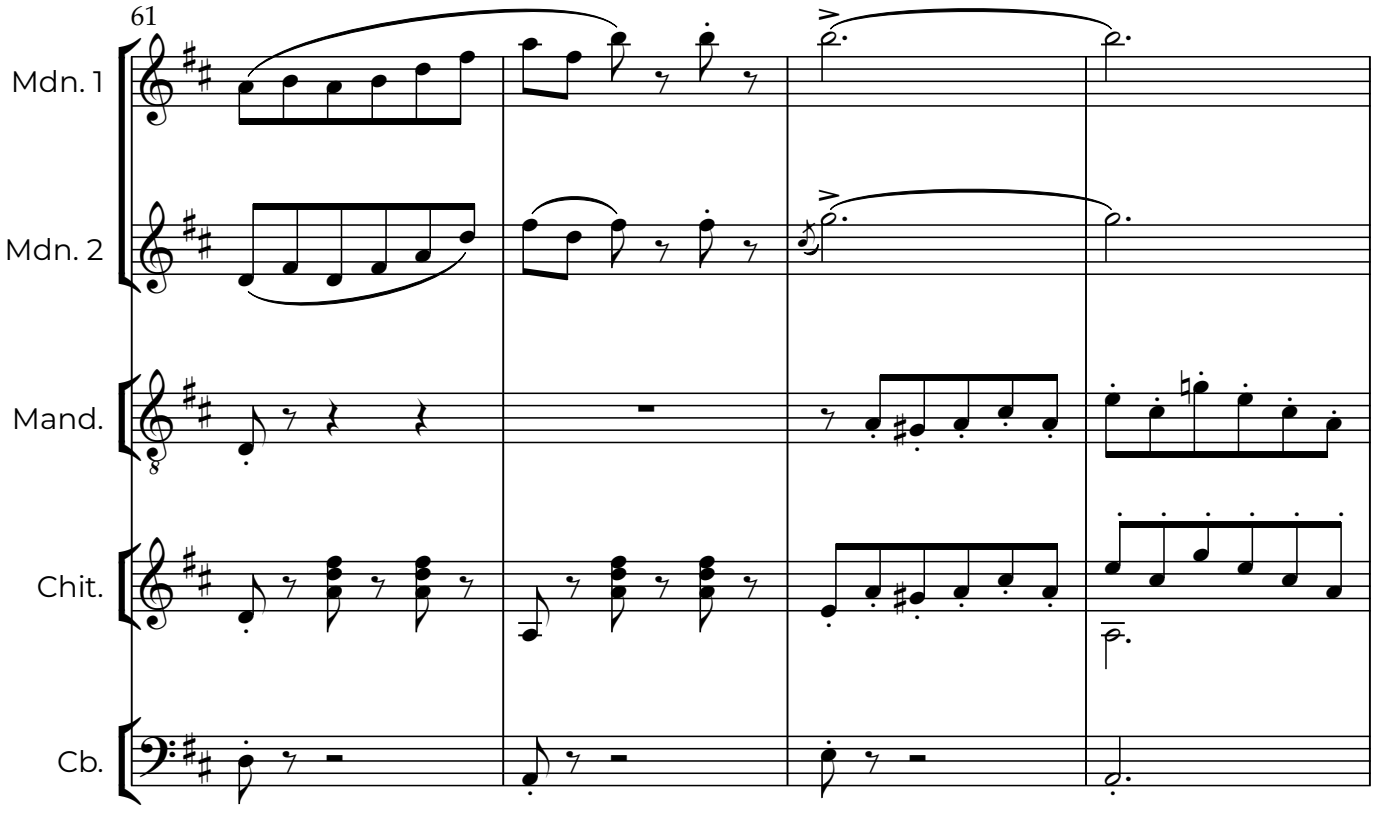
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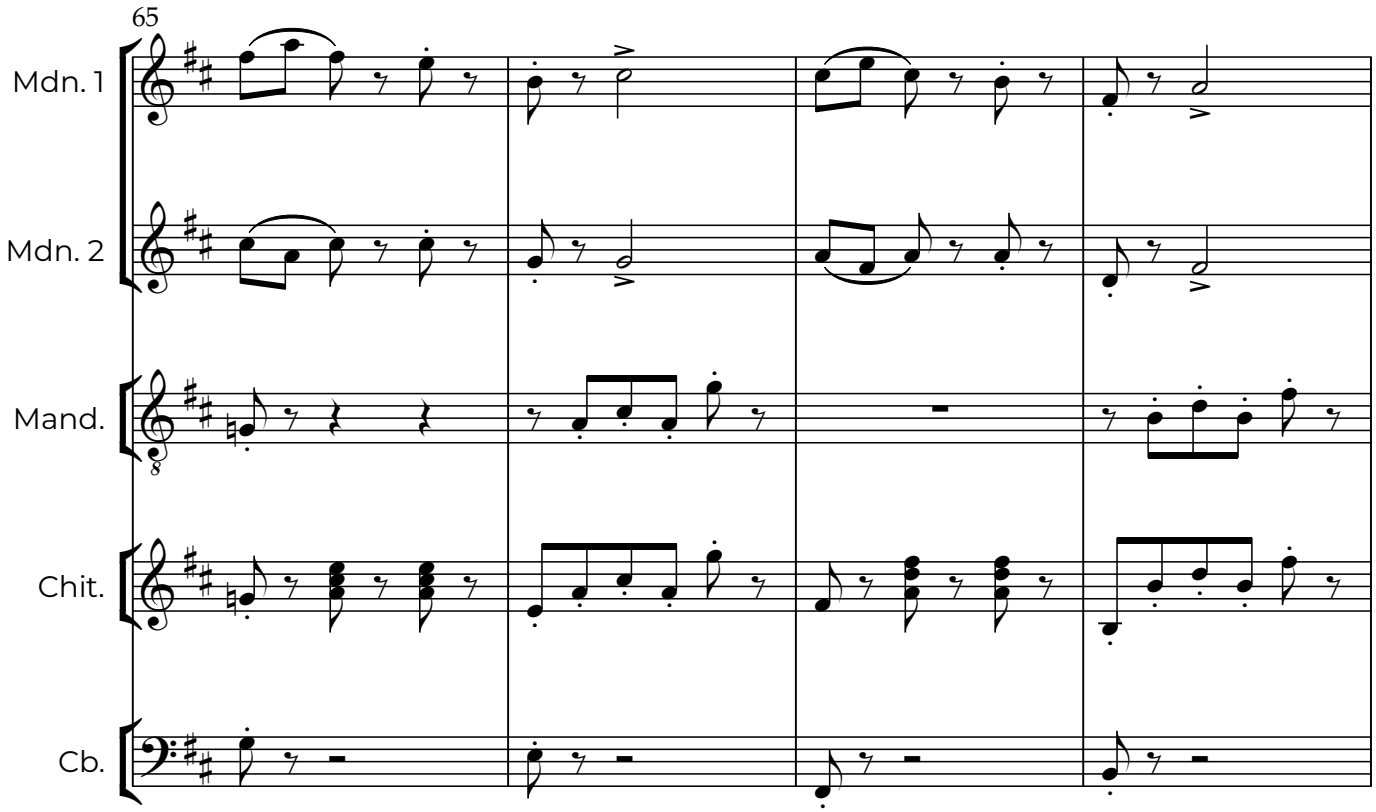
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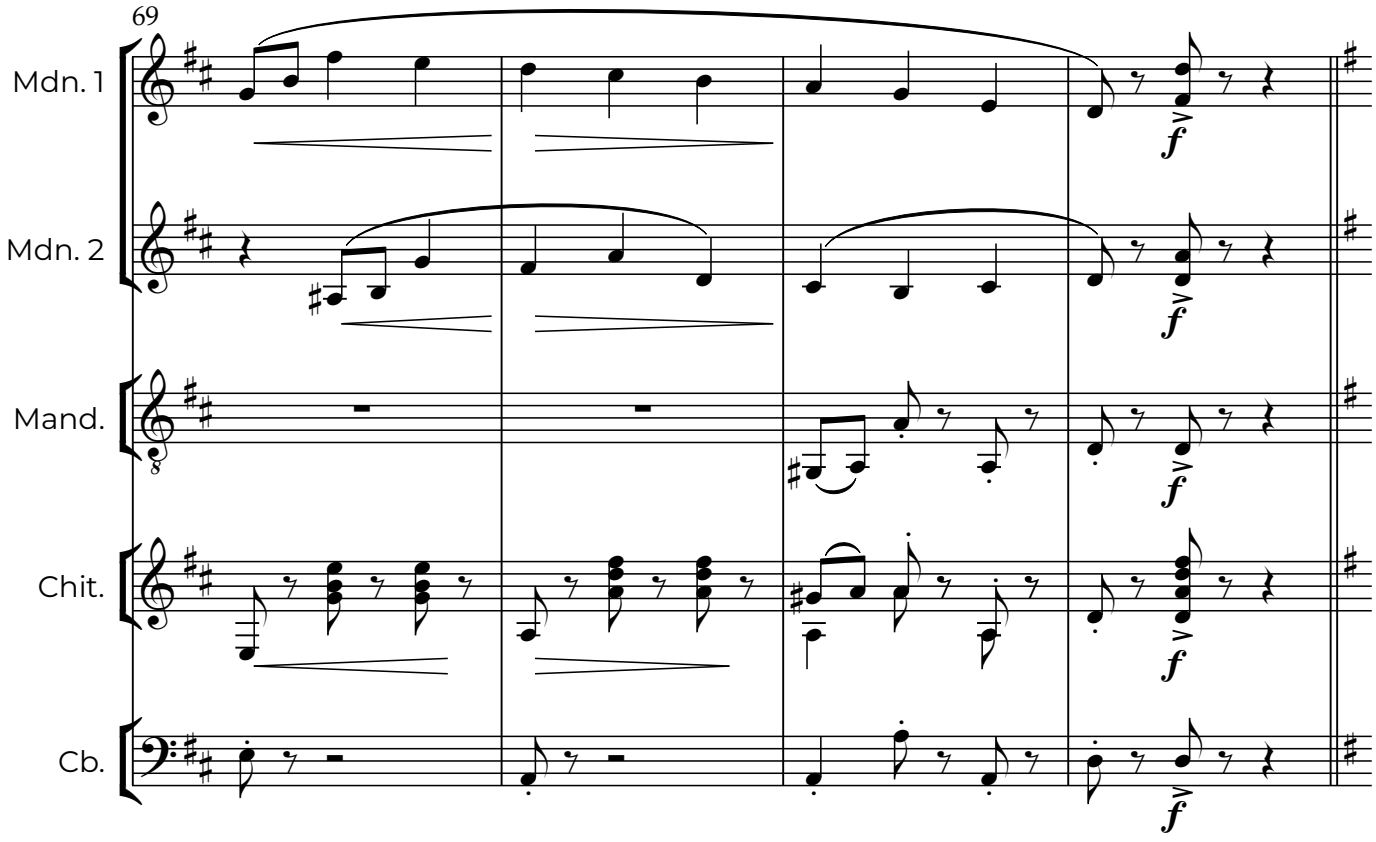
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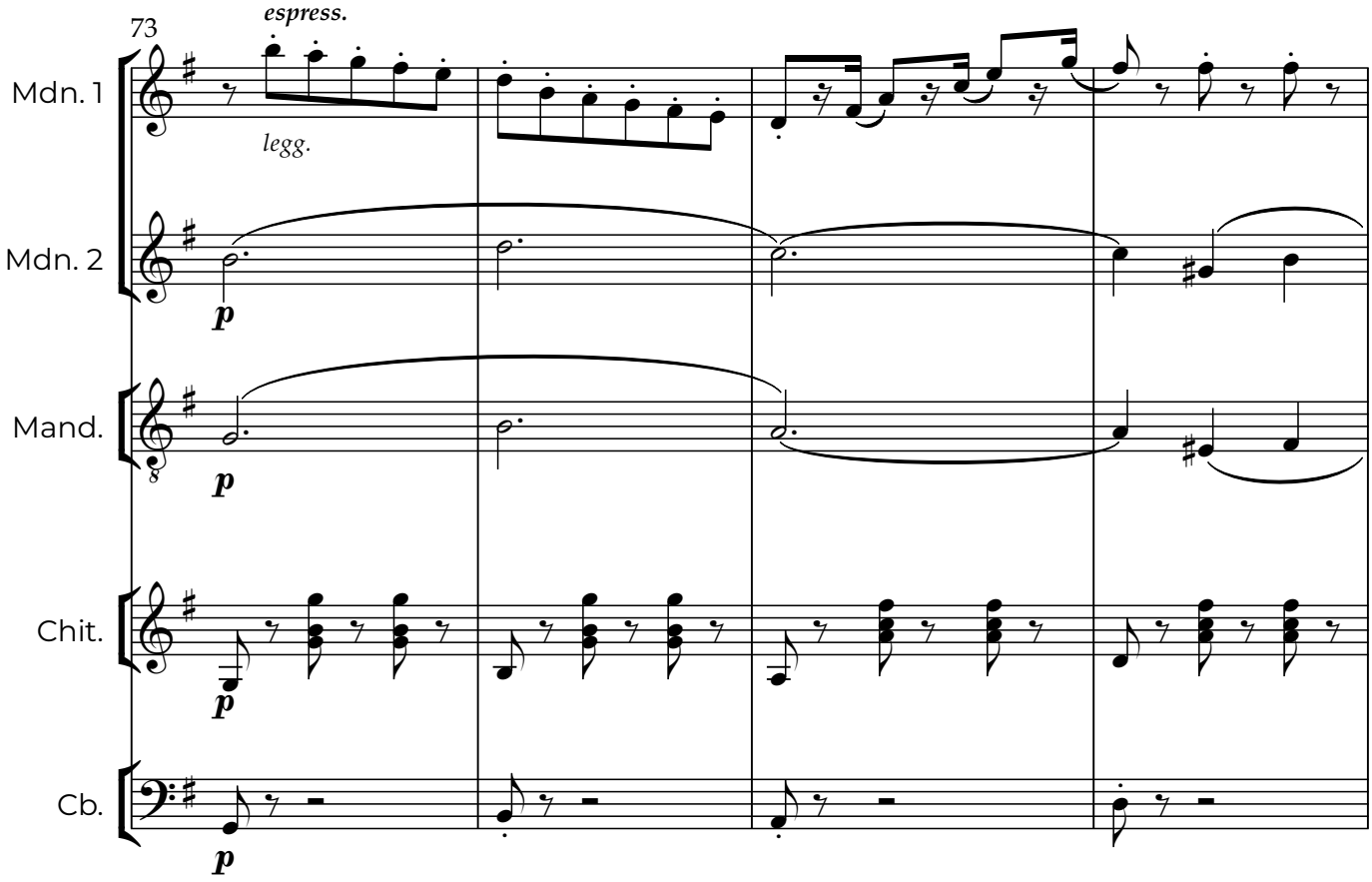
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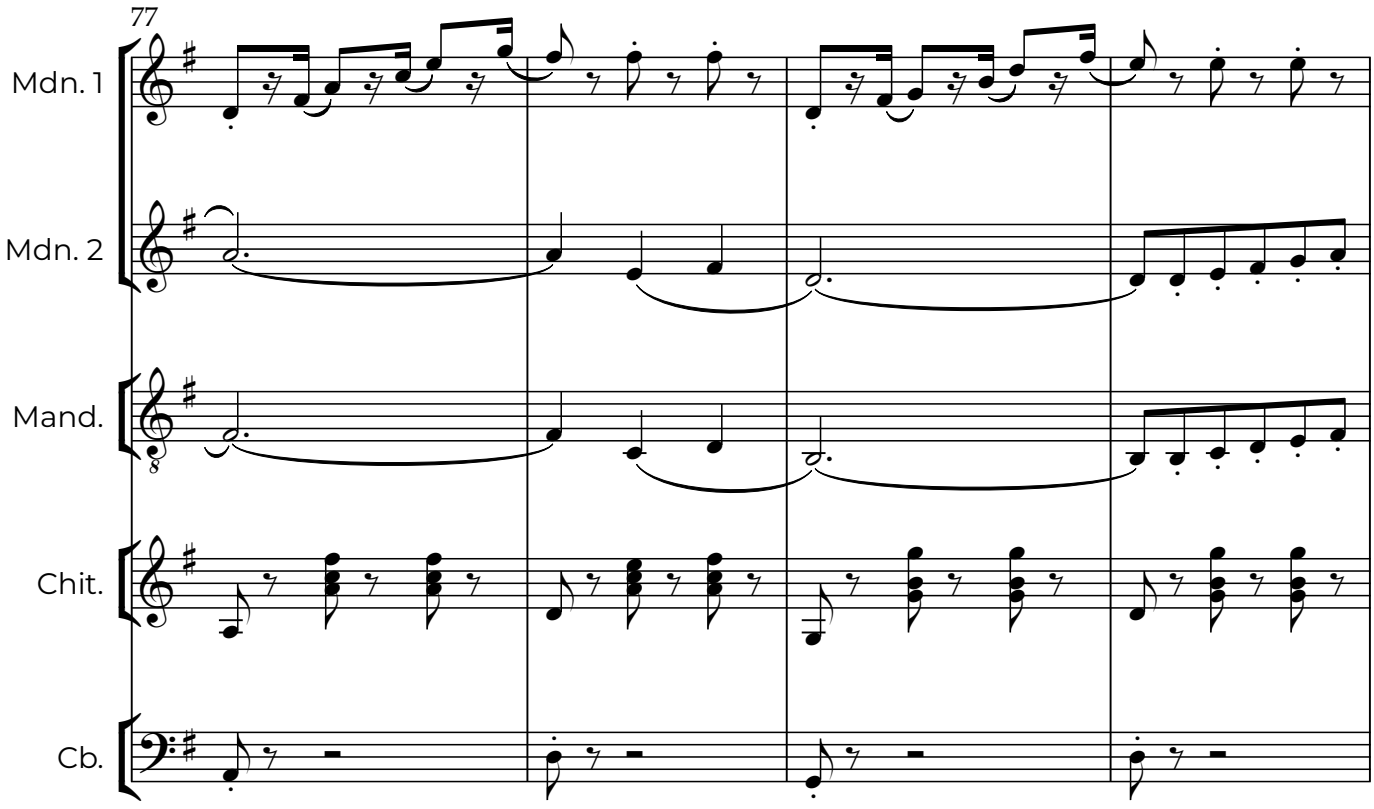
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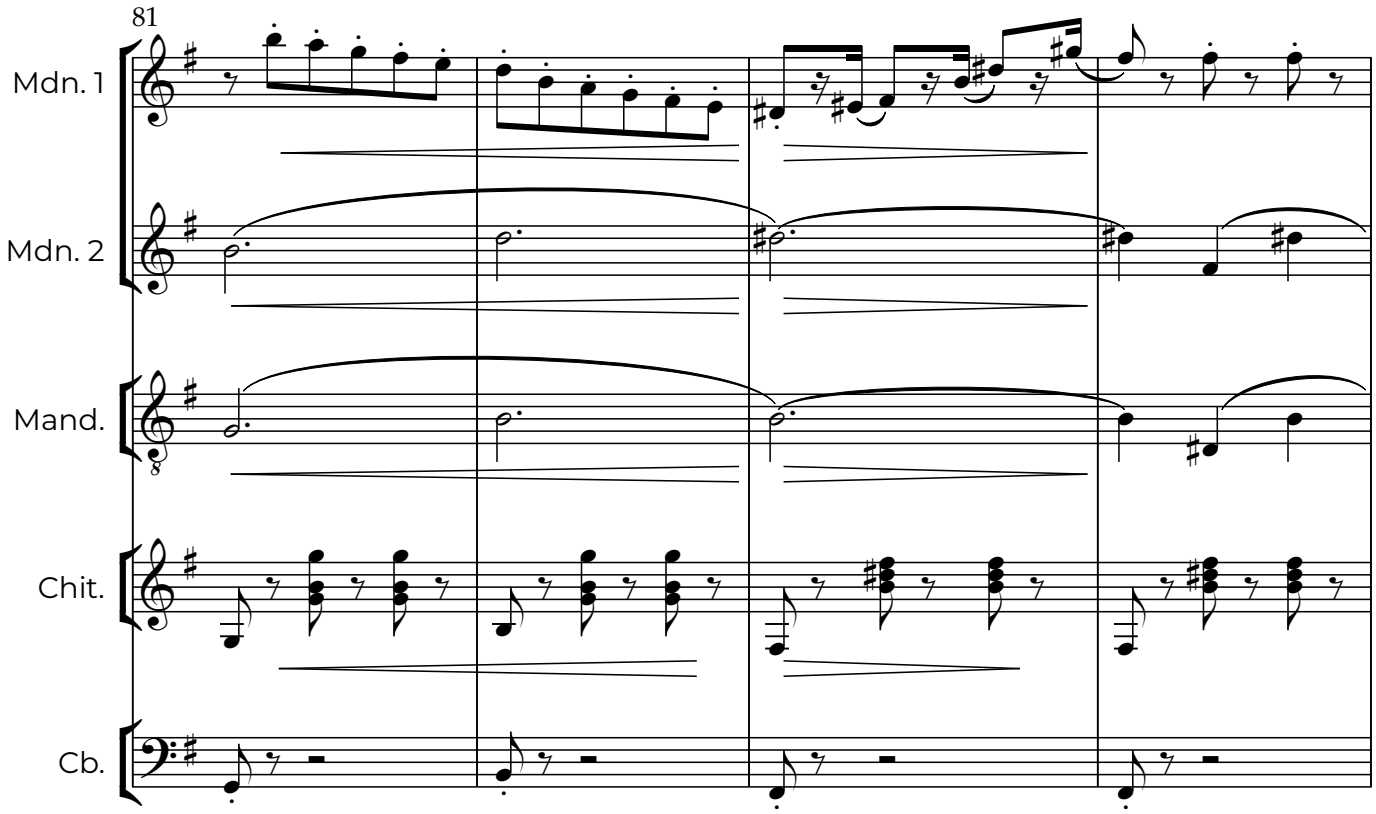
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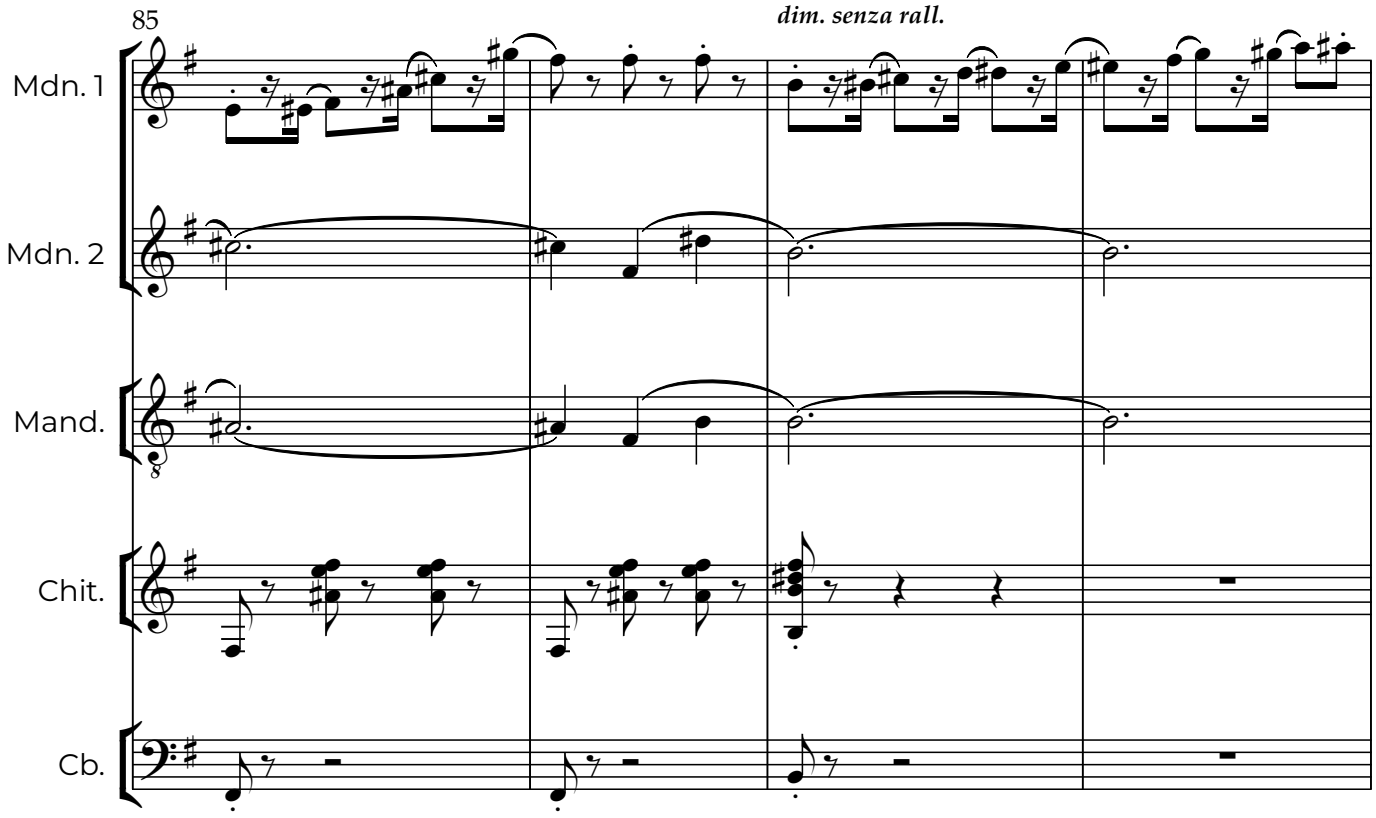
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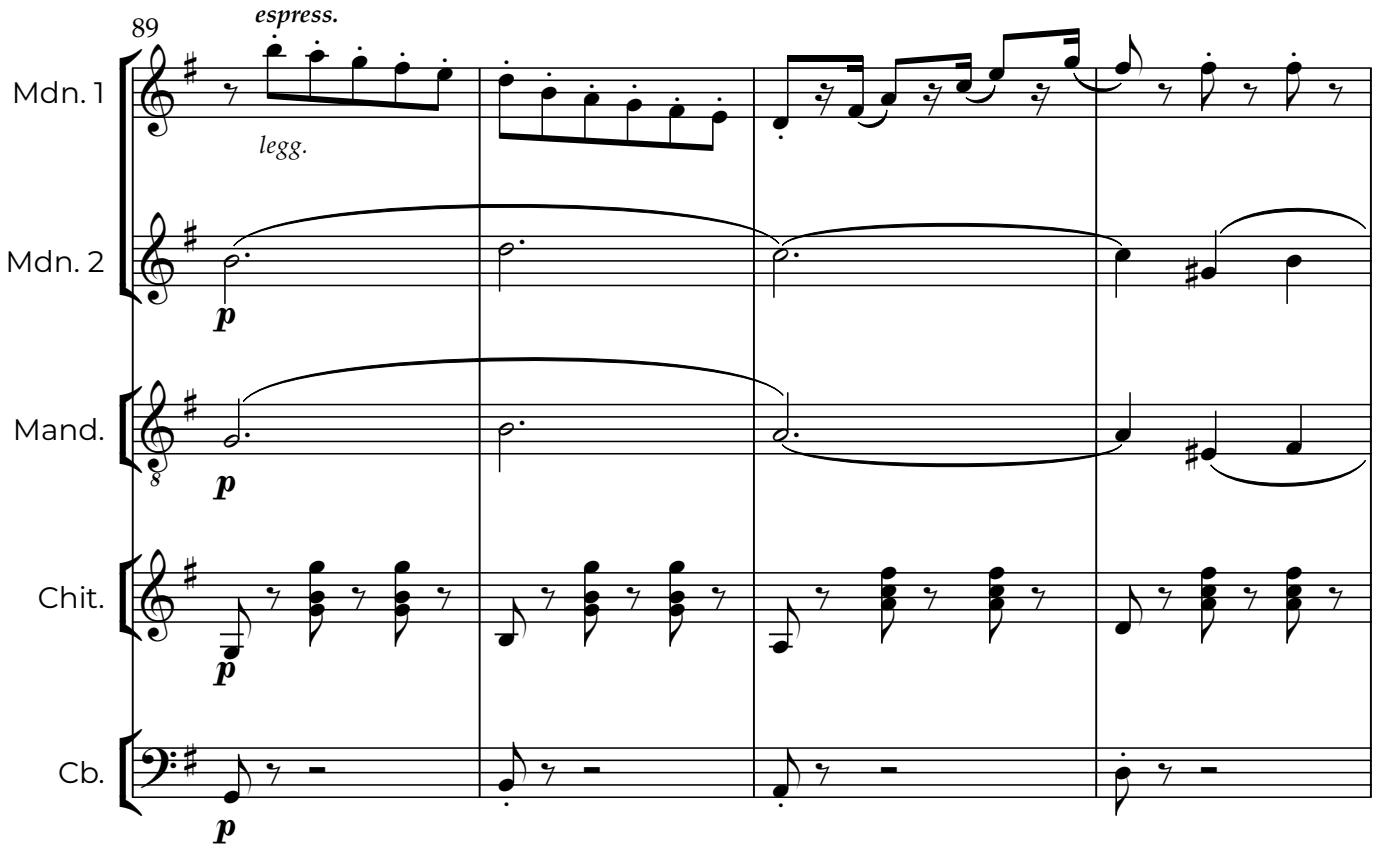
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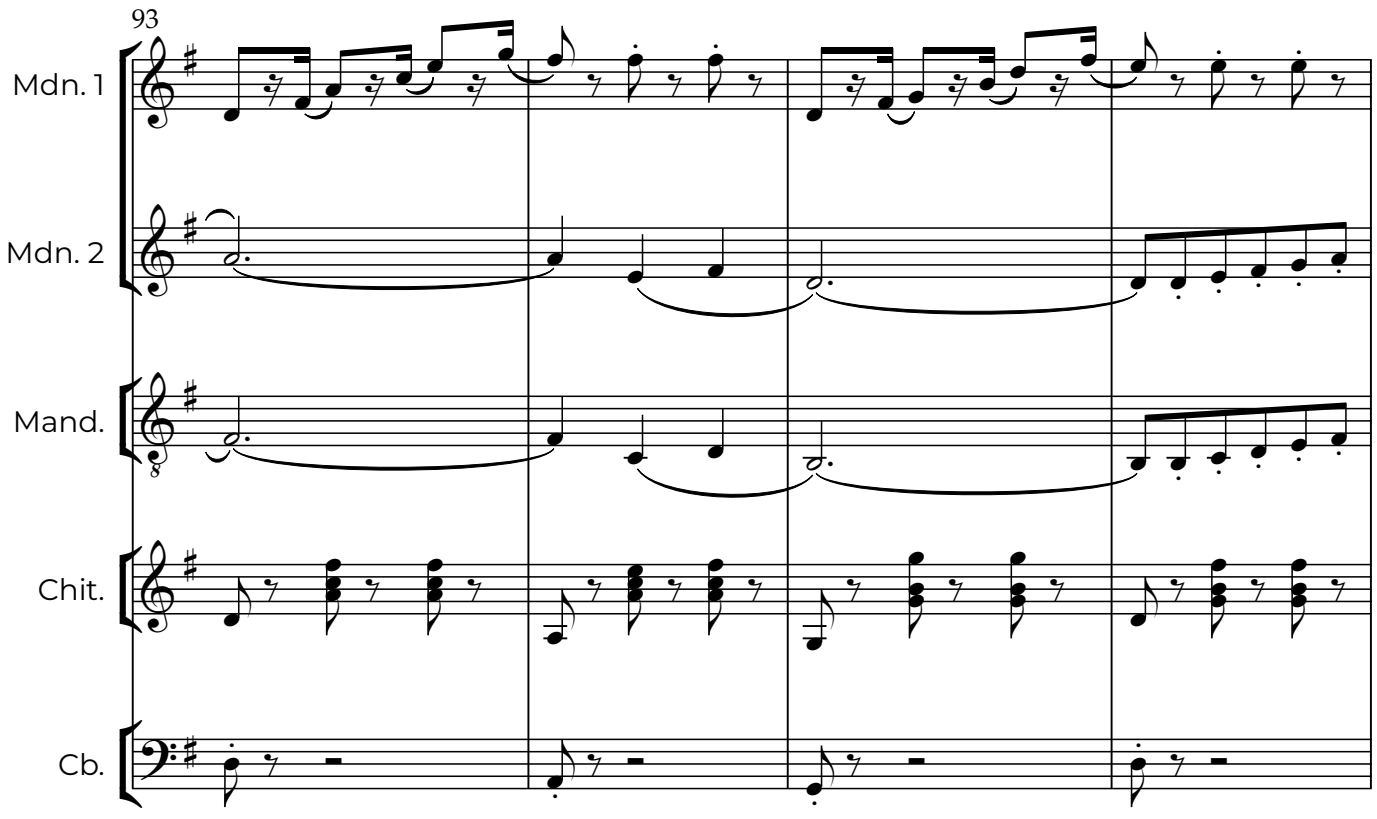
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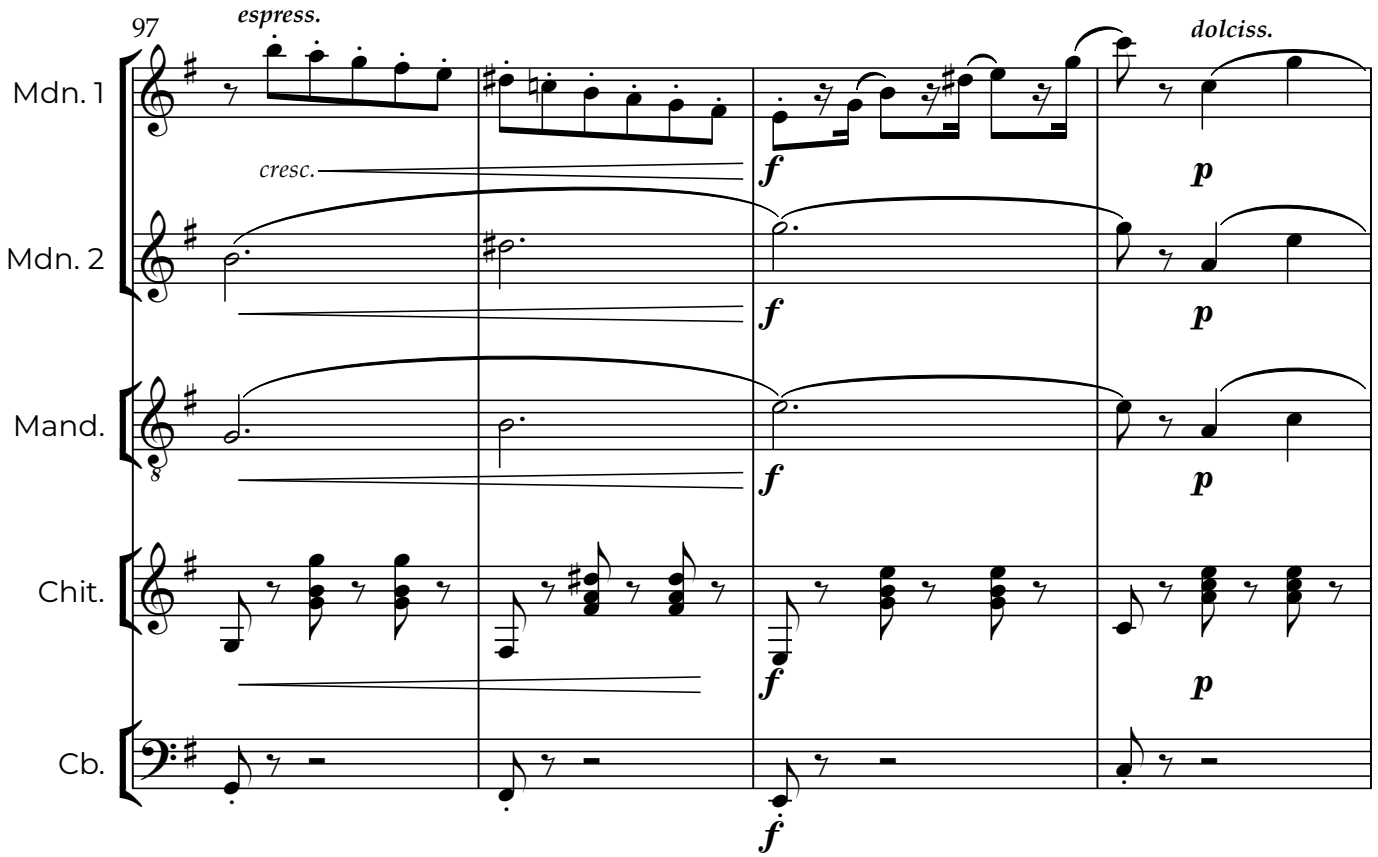
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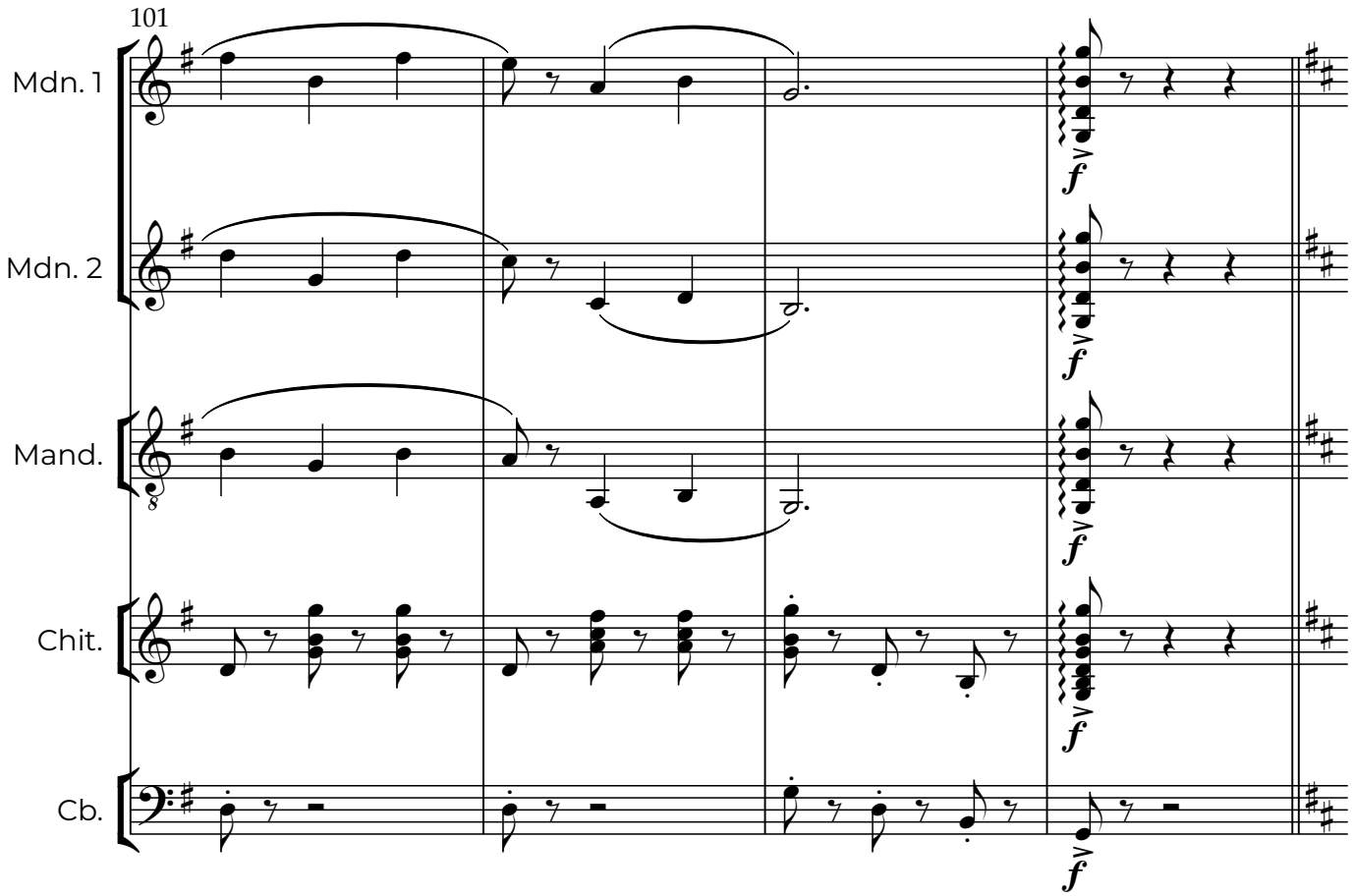
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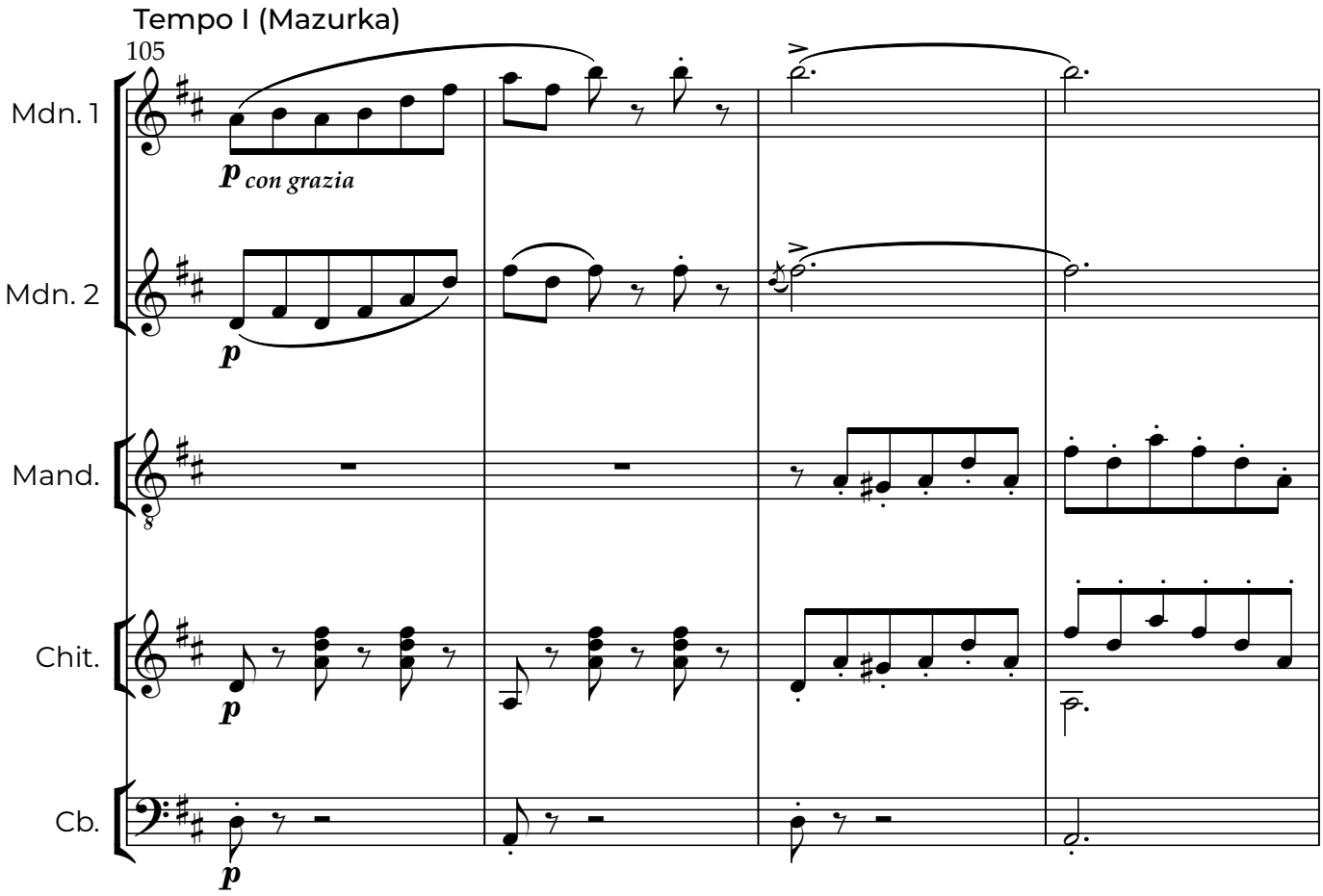
Tempo I (Mazurka)
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Cb.
p con grazia
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p
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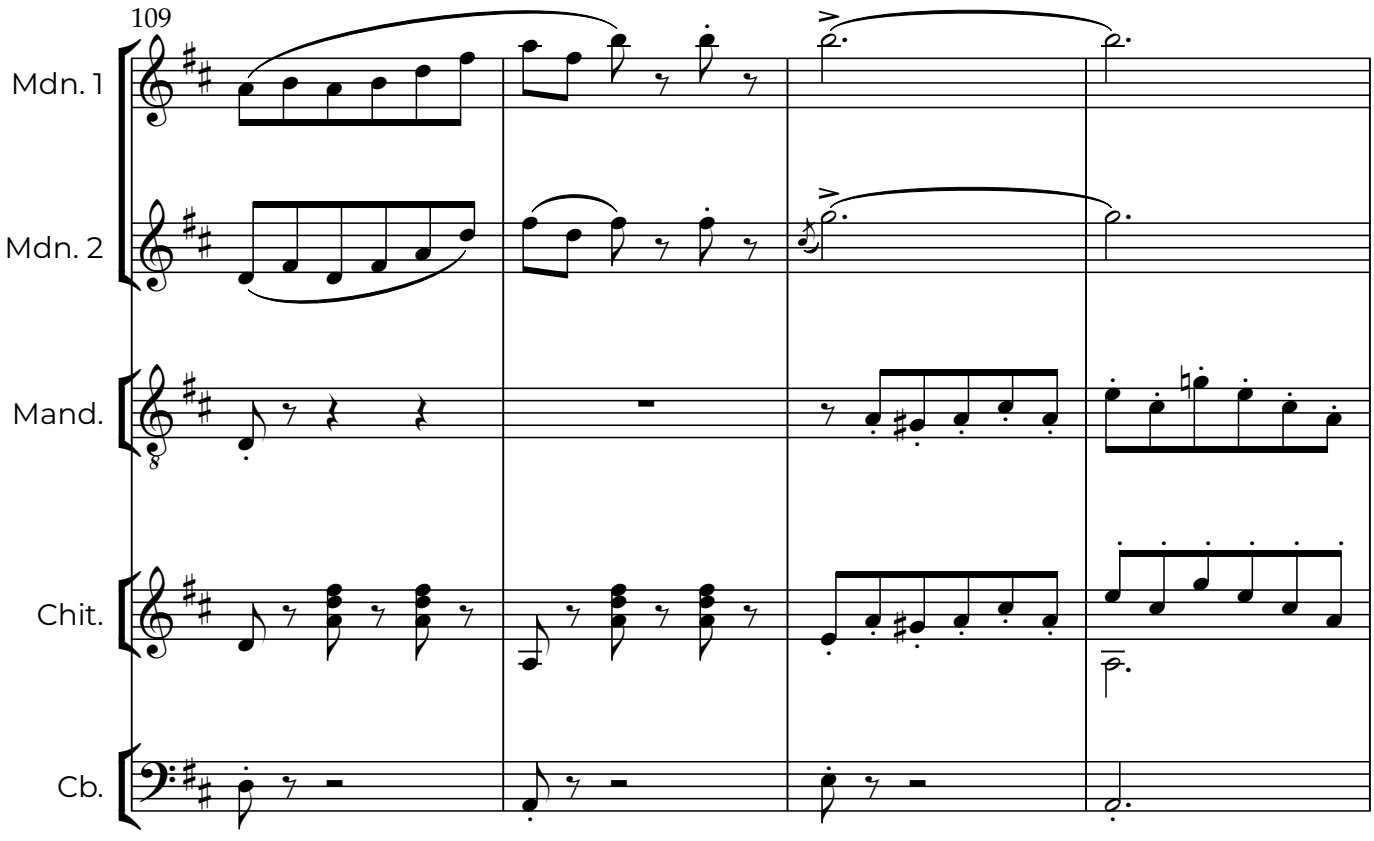
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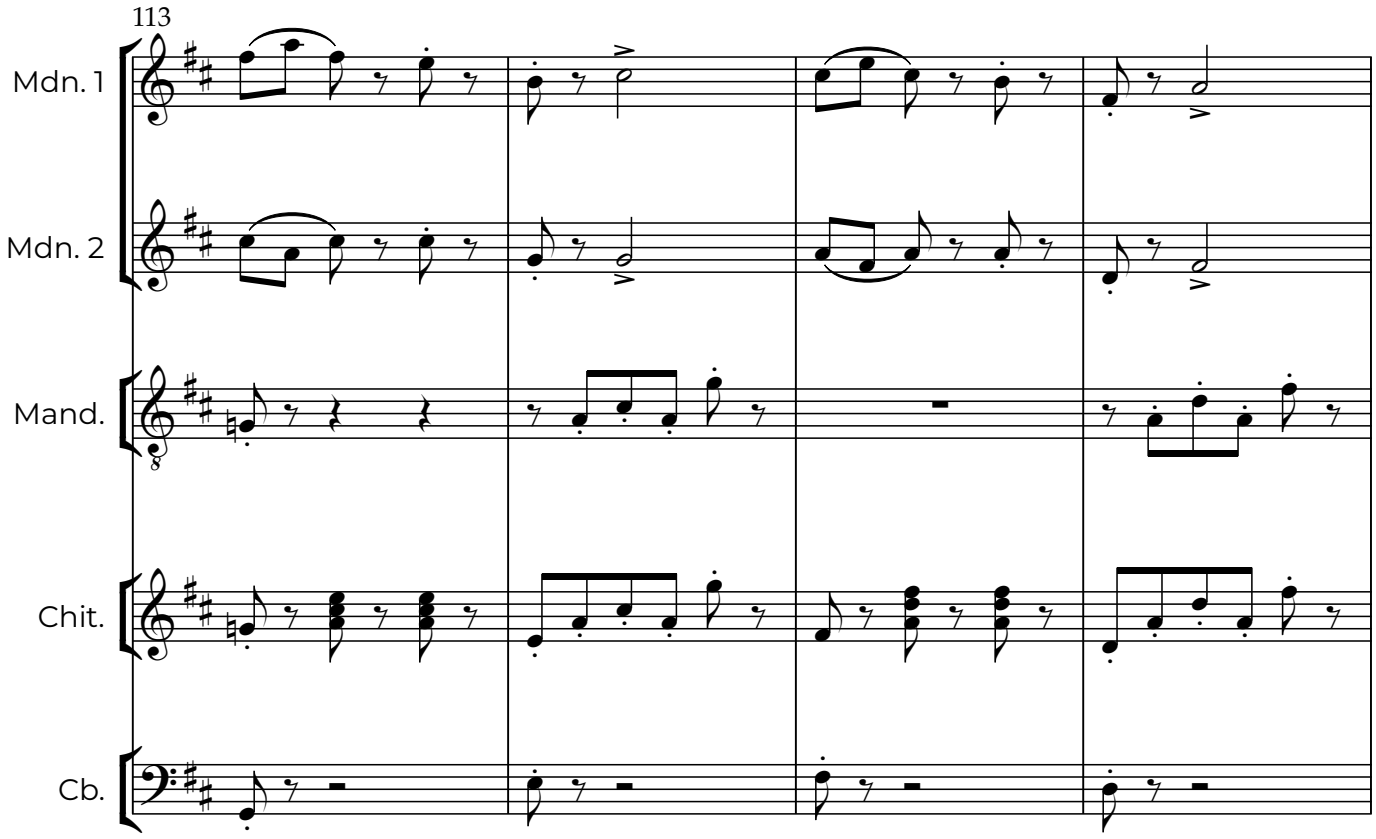
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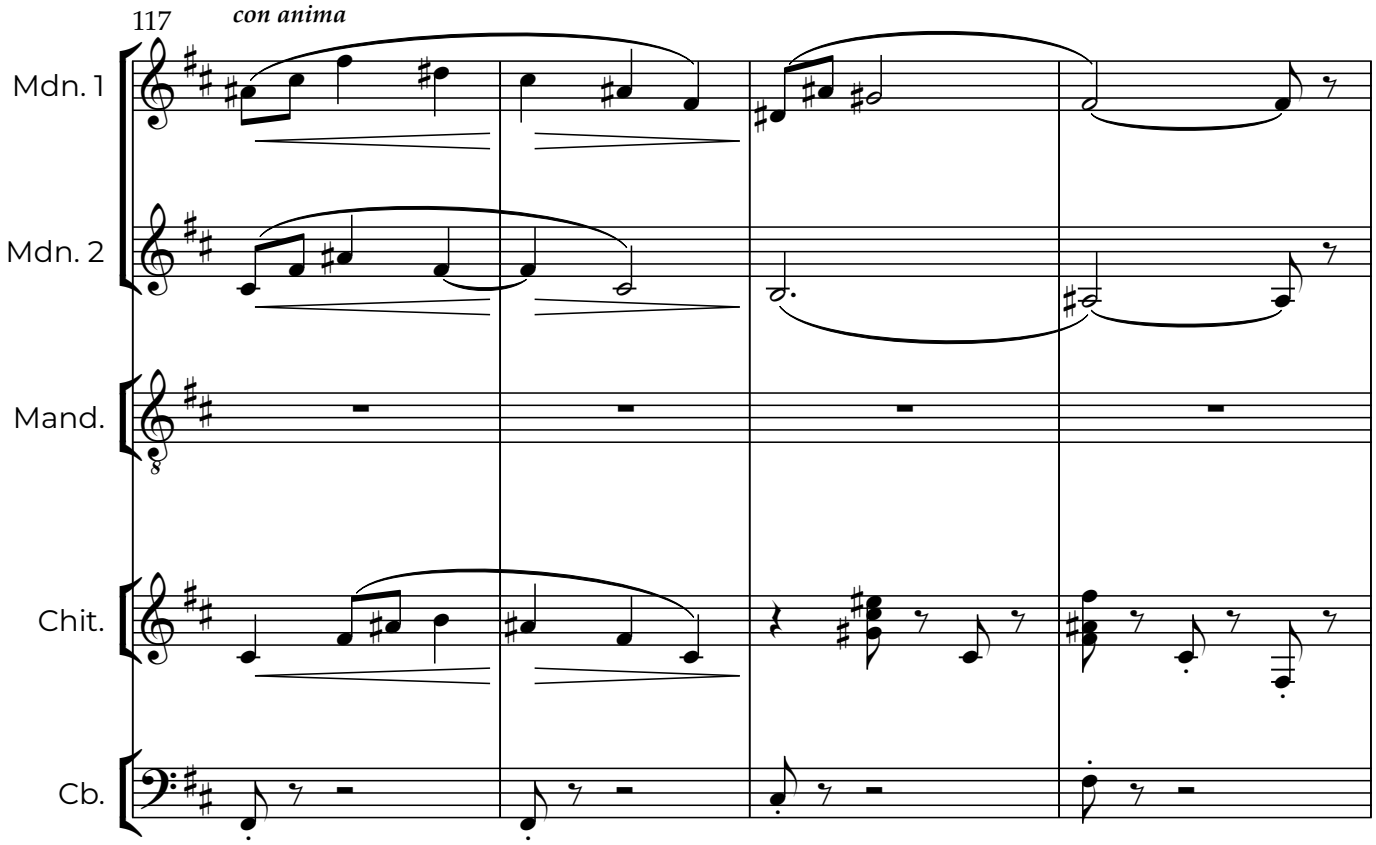
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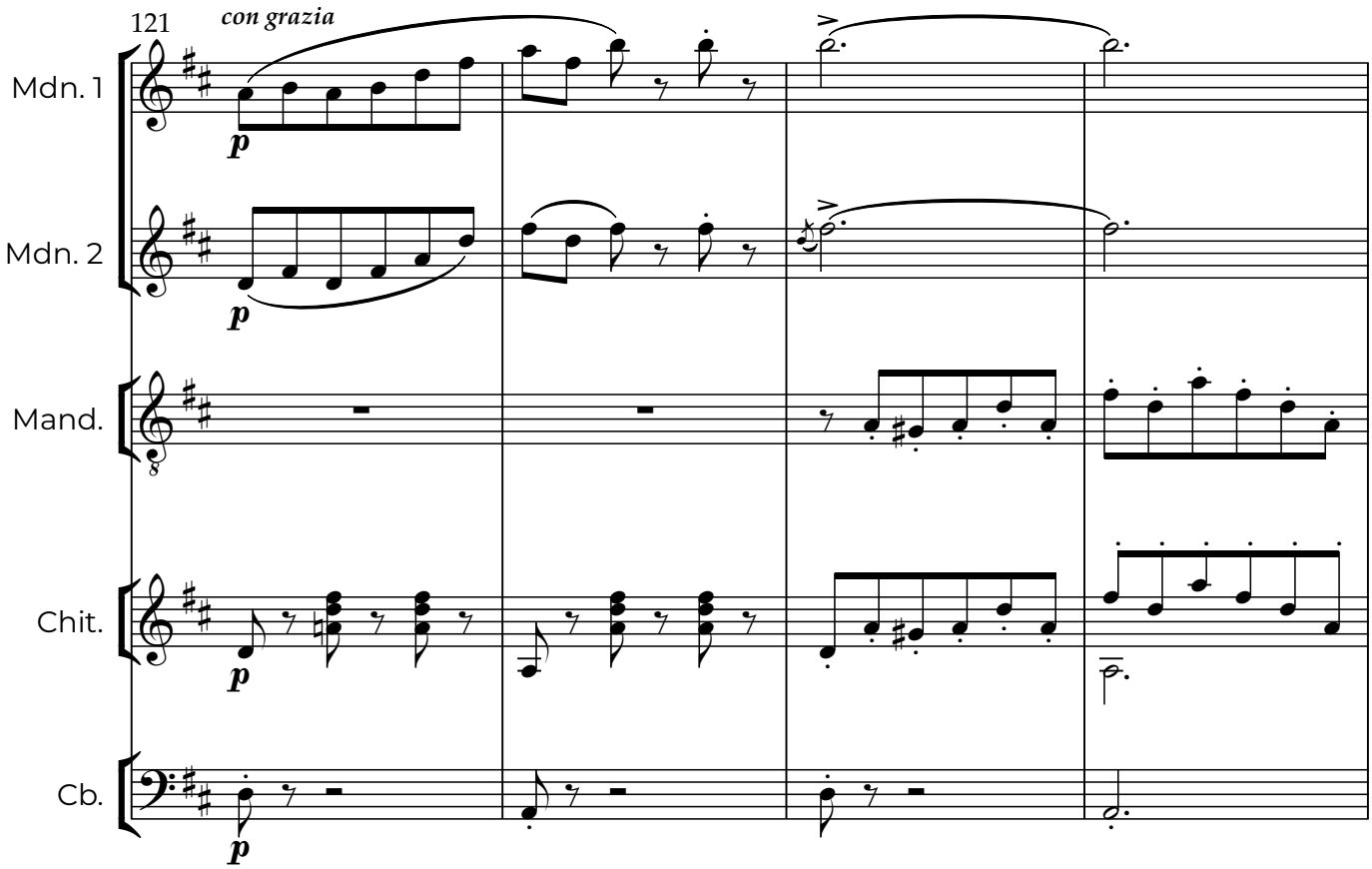
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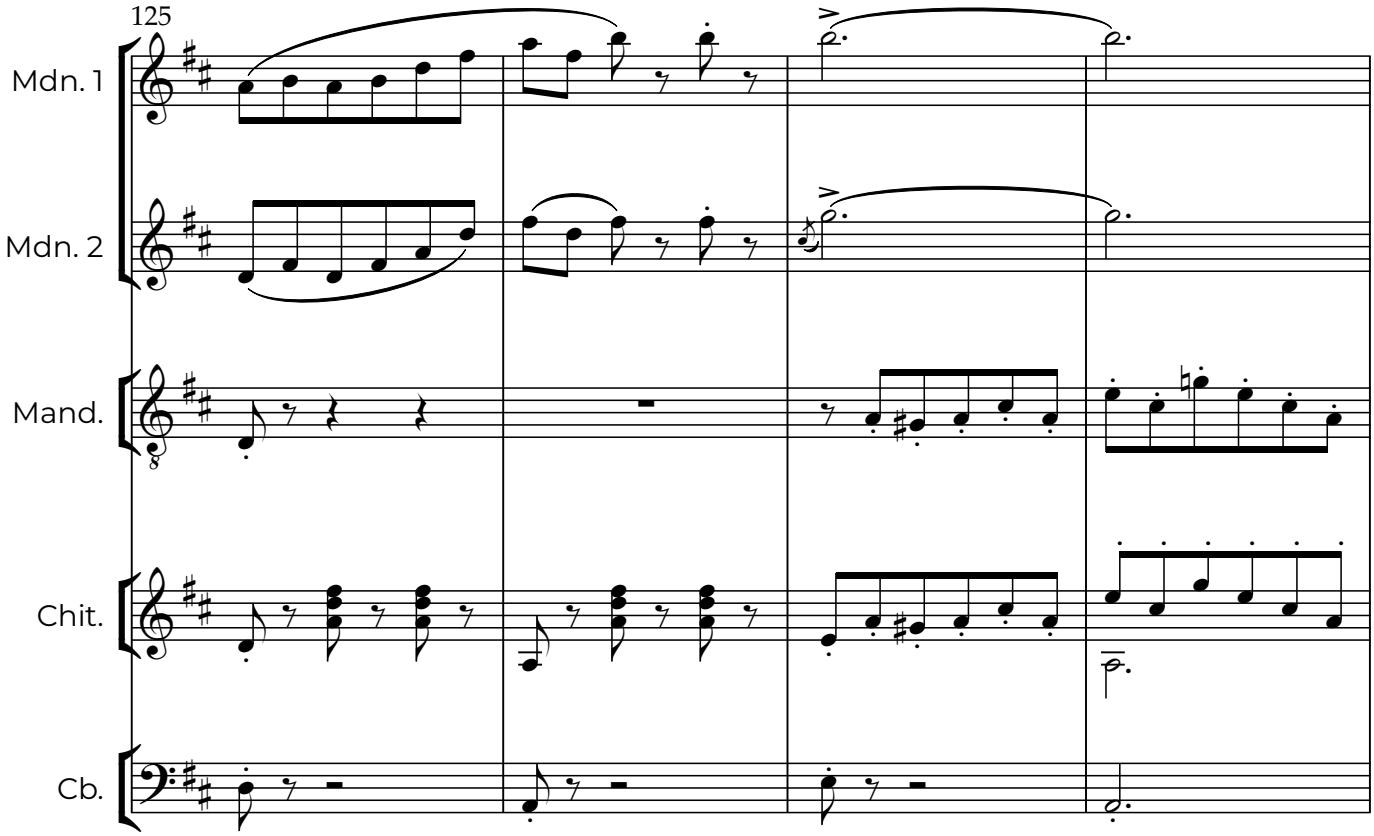
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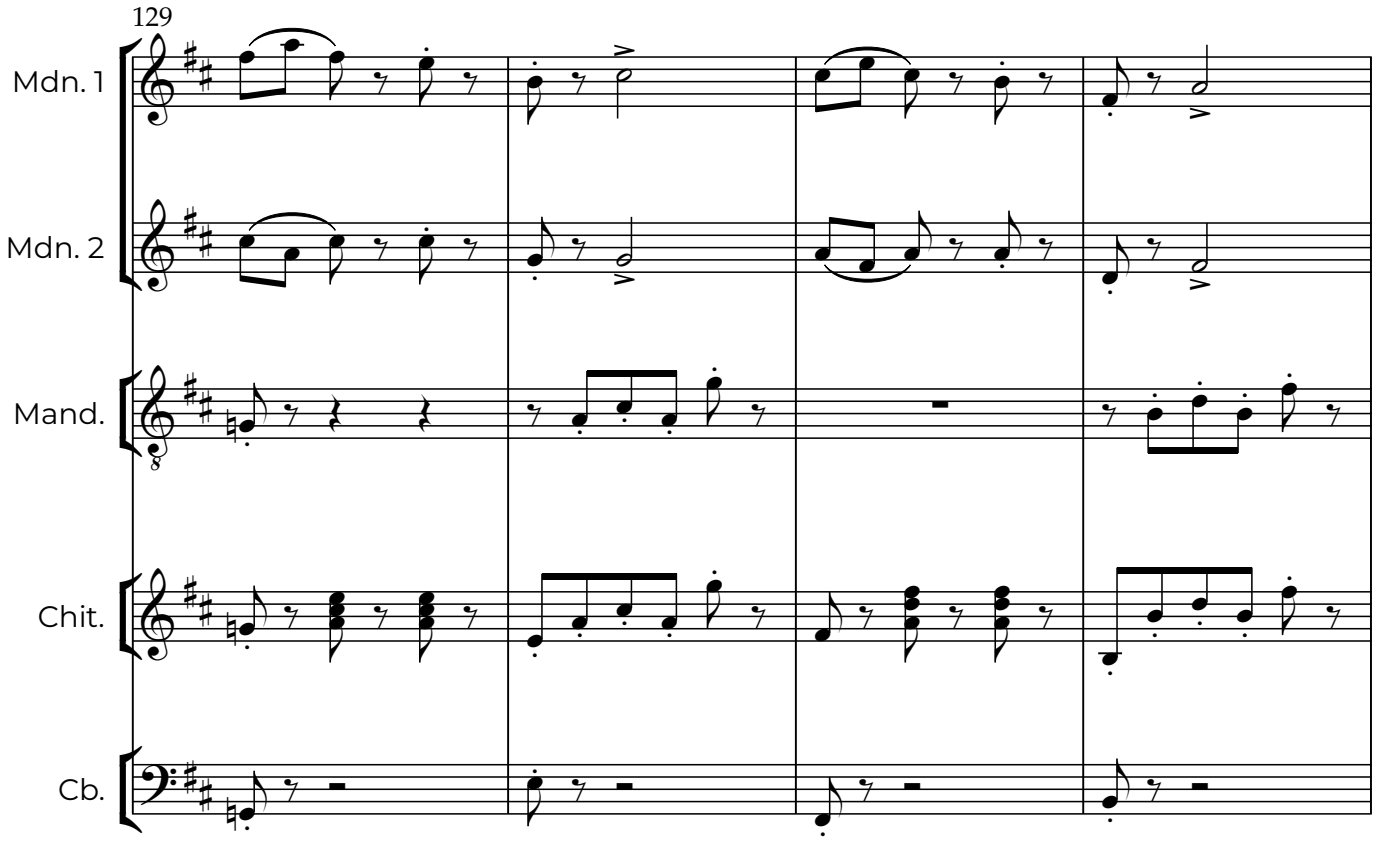
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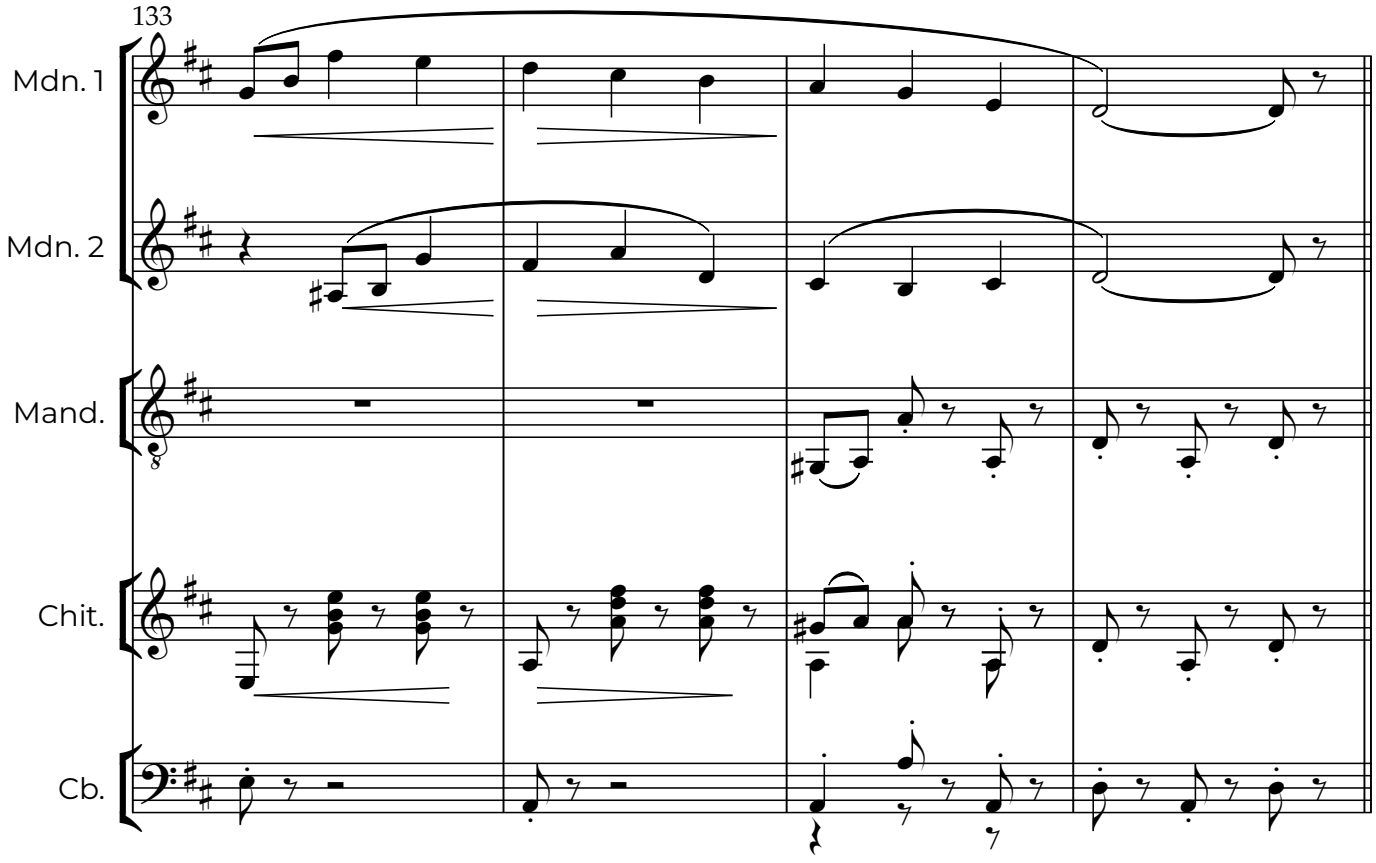
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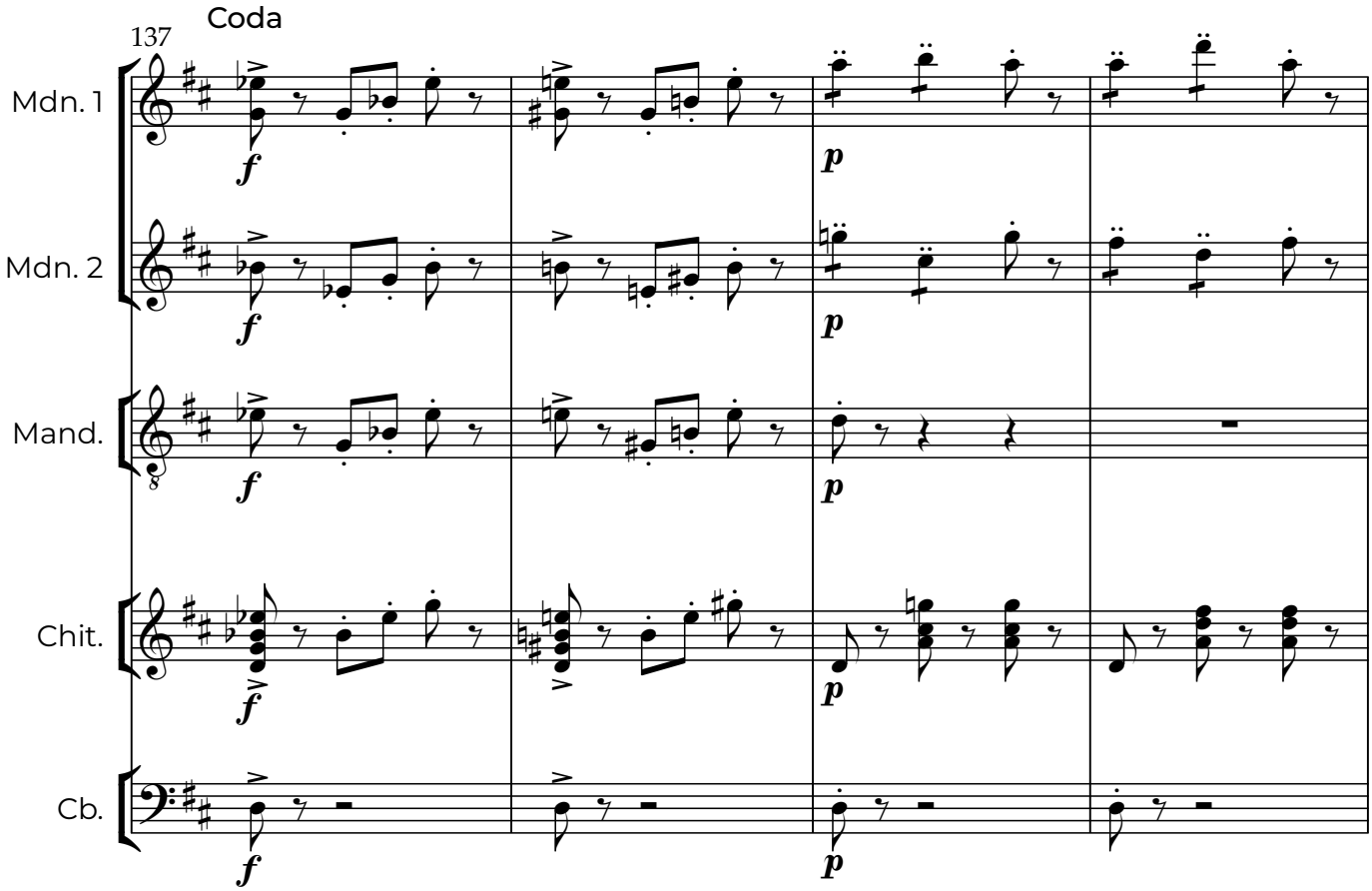
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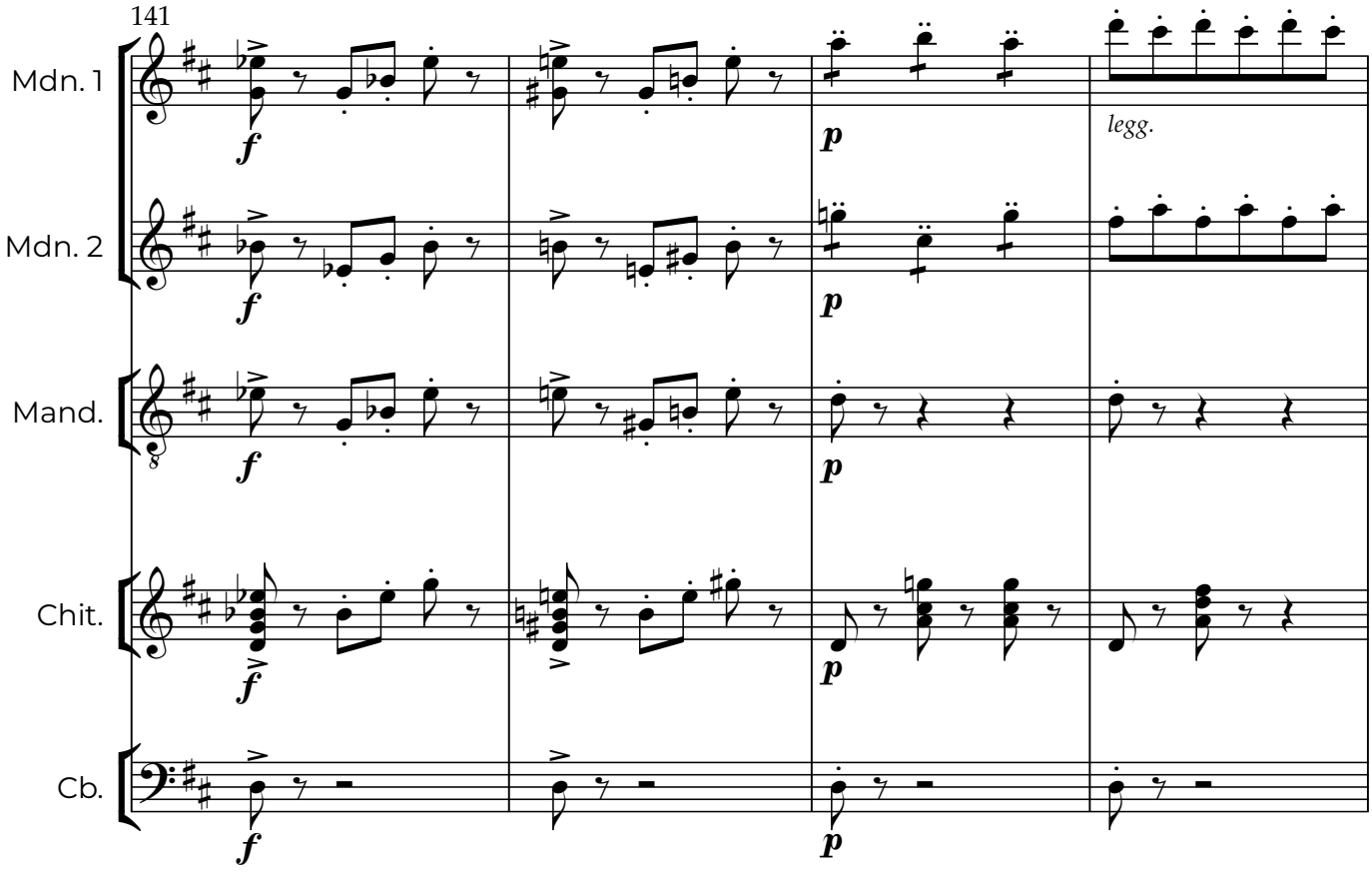
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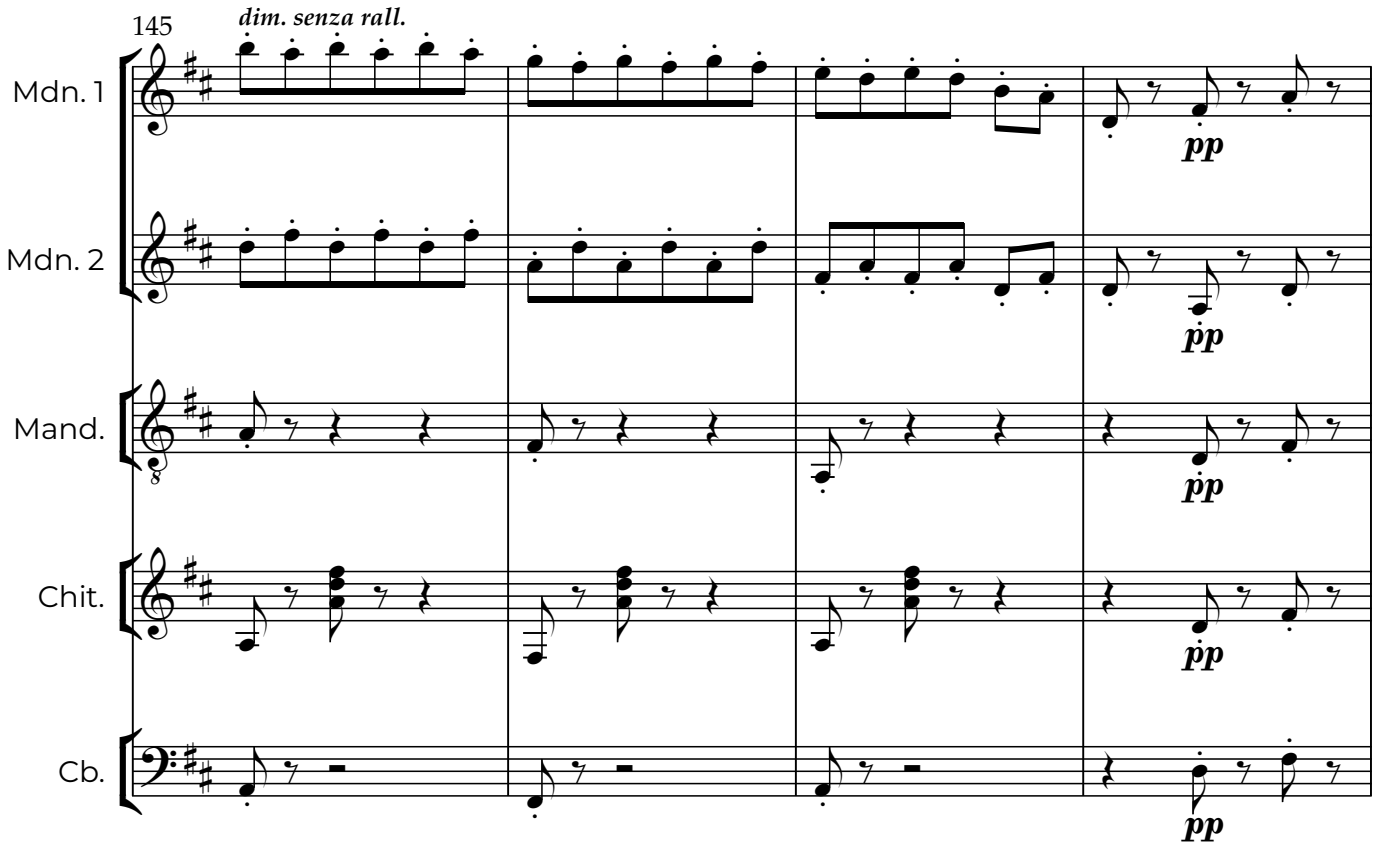
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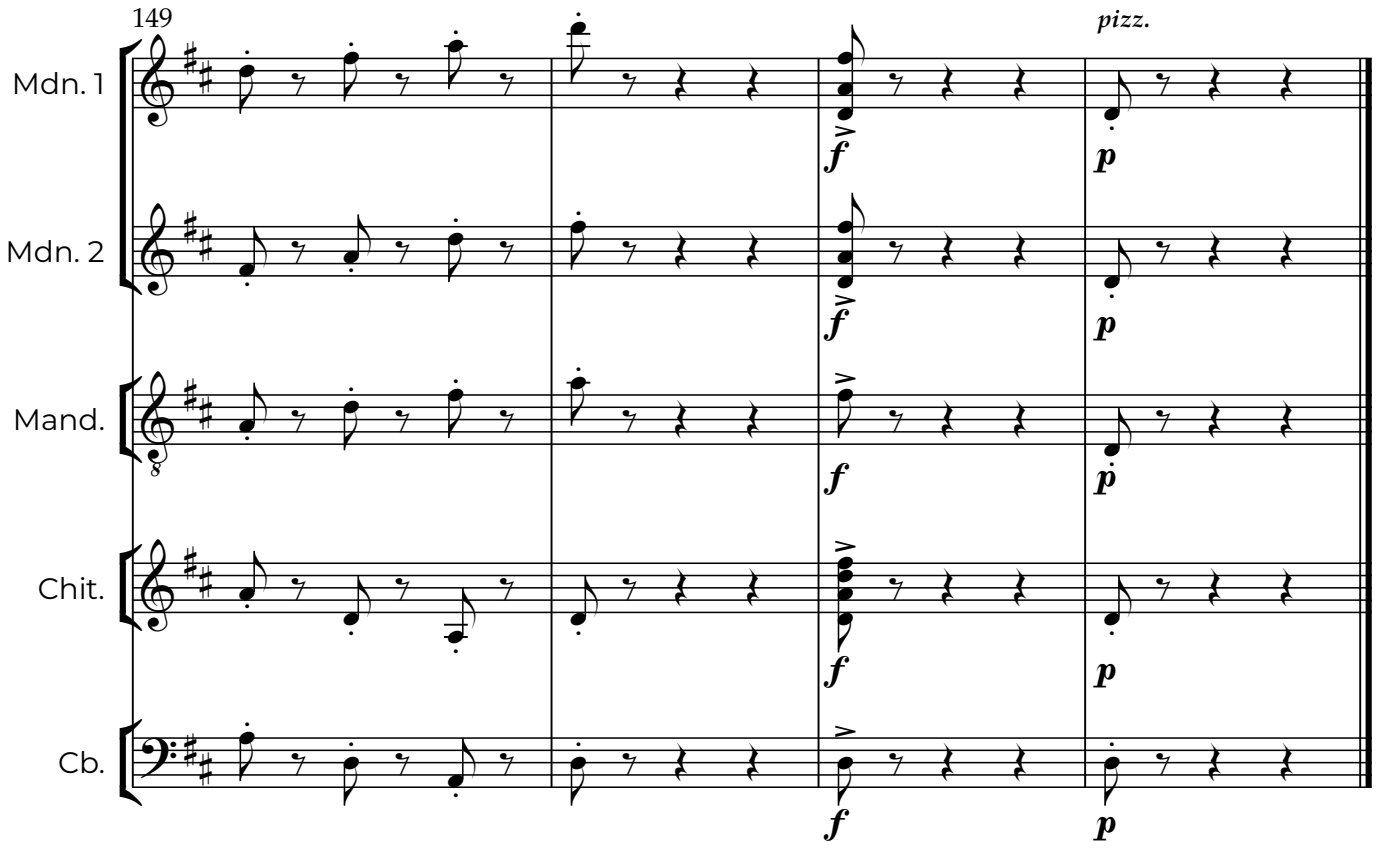
149
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Cb.
f
p

Frontespizio della rivista “Vita mandolinistica”, anno 1 n.1, originariamente diretta dal M° Sahro Gargano

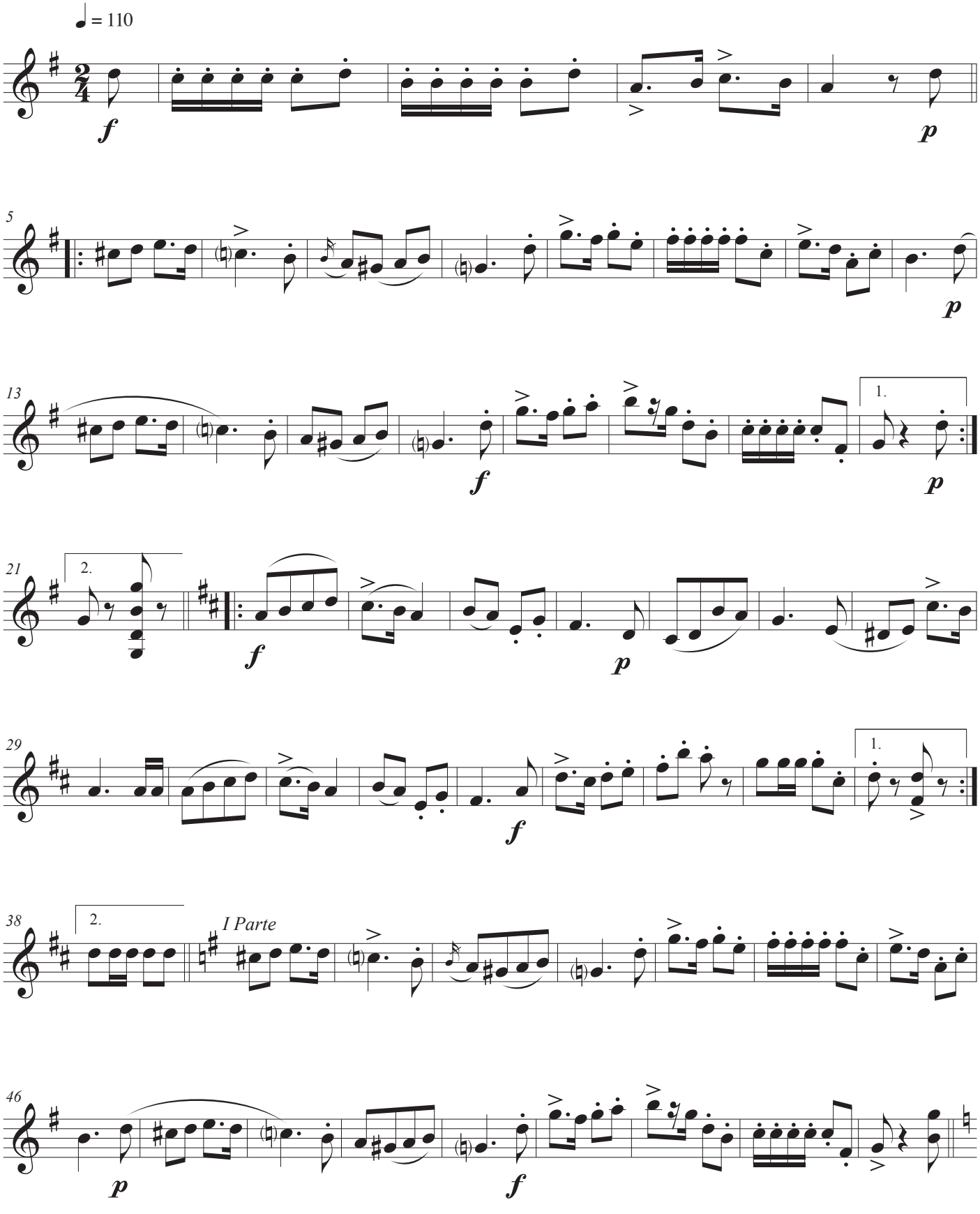
Mandolino 1

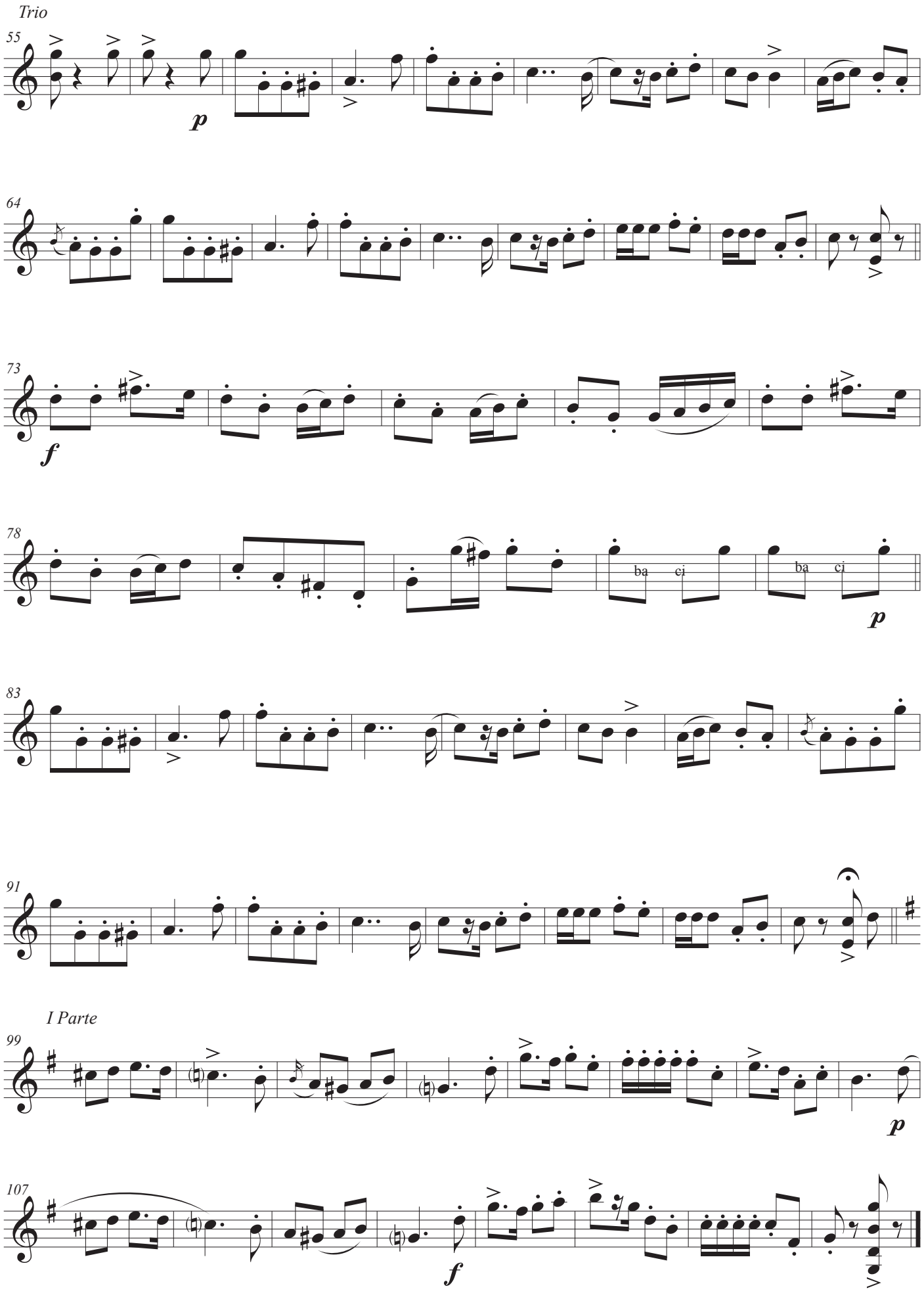
Baci rubati

Polka

F. Francia op. 211

Revisione di: Ivano Pagliuso




Trio
55
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64
73
f
78
ba ci
ba ci
p
83
91
I Parte
99
p
107
f

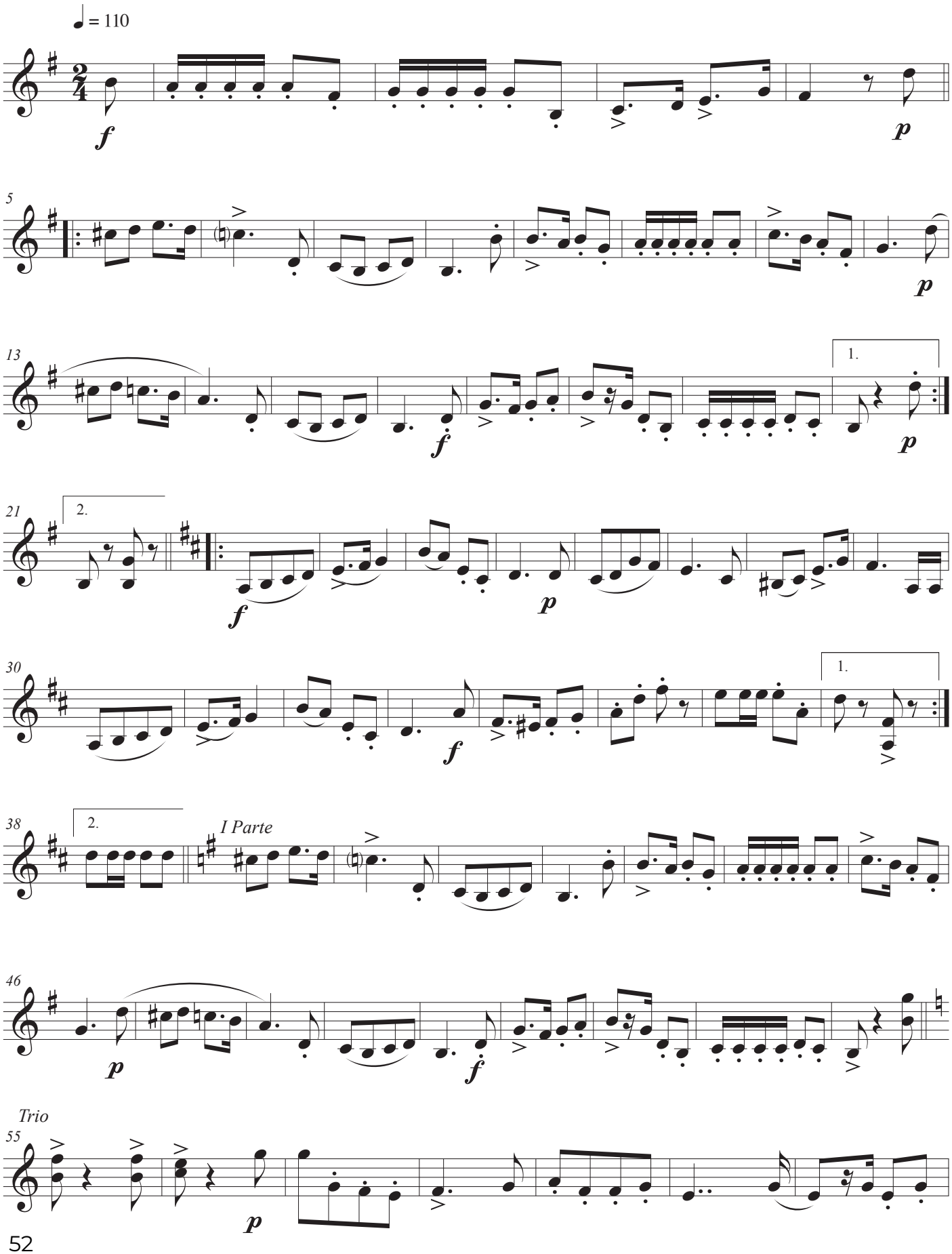
Mandolino 2

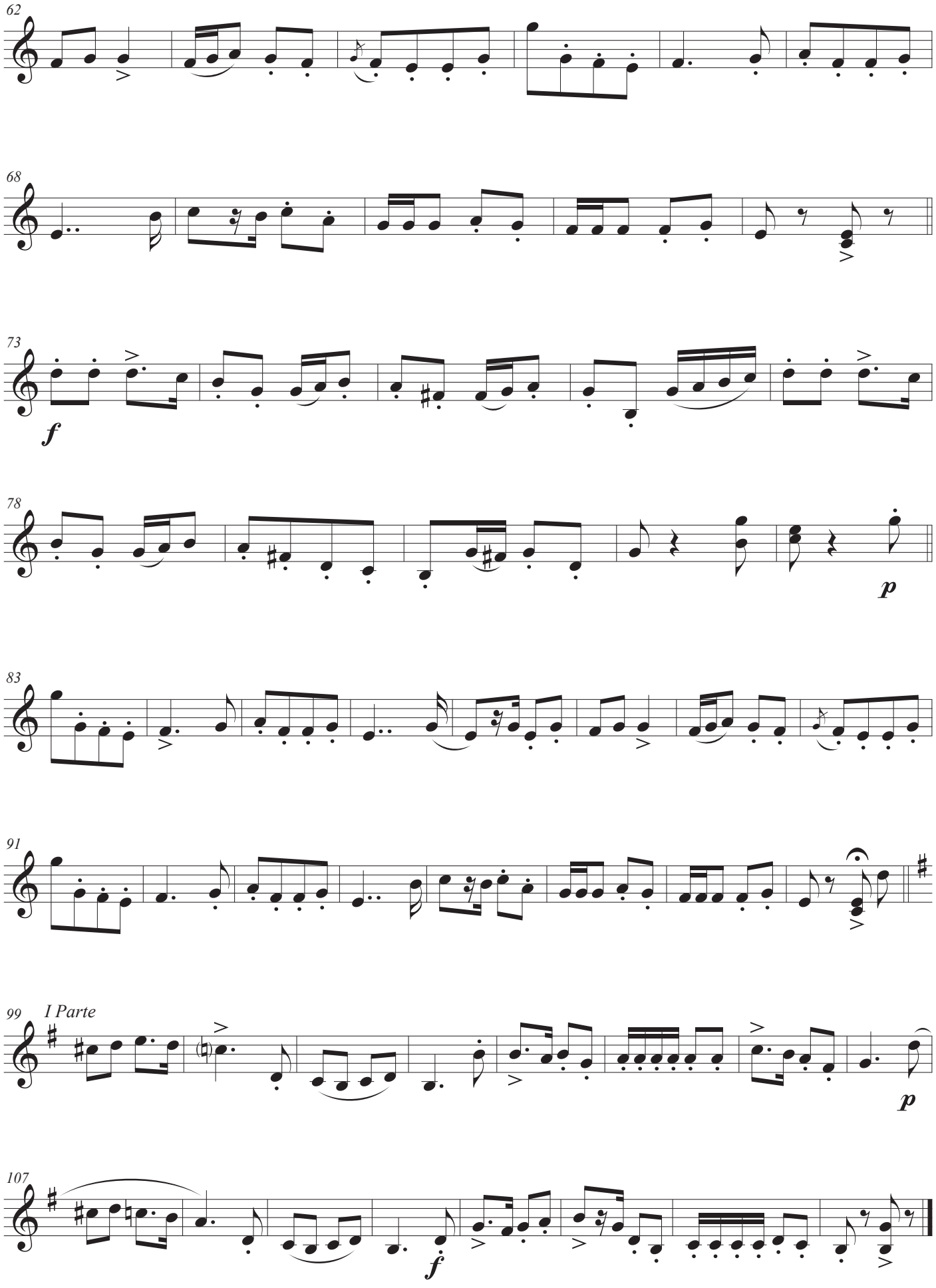
Baci rubati

Polka

F. Francia op. 211

Revisione di: Ivano Pagliuso




62
68
73
f
78
p
83
91
99
I Parte
p
107
f

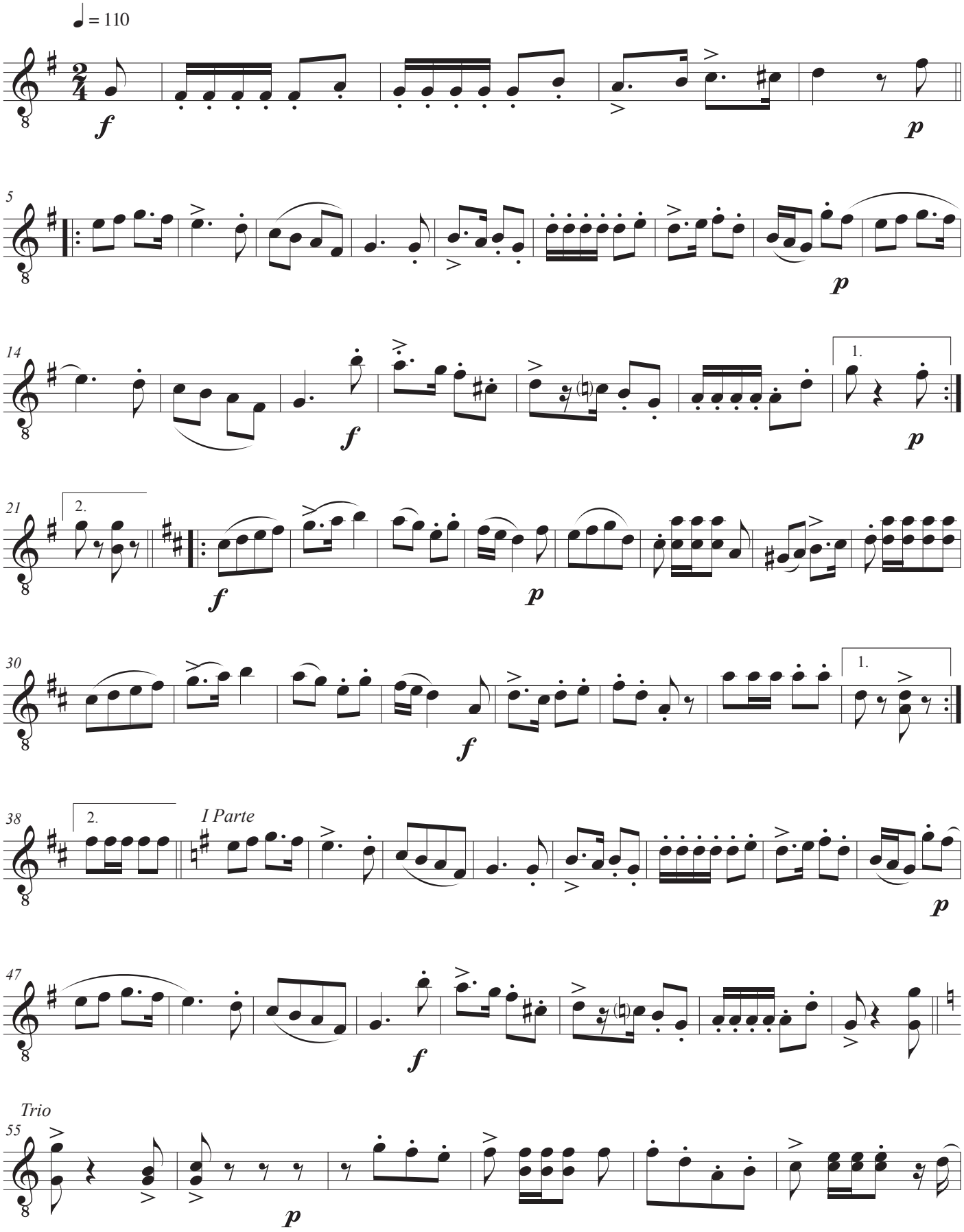
Baci rubati

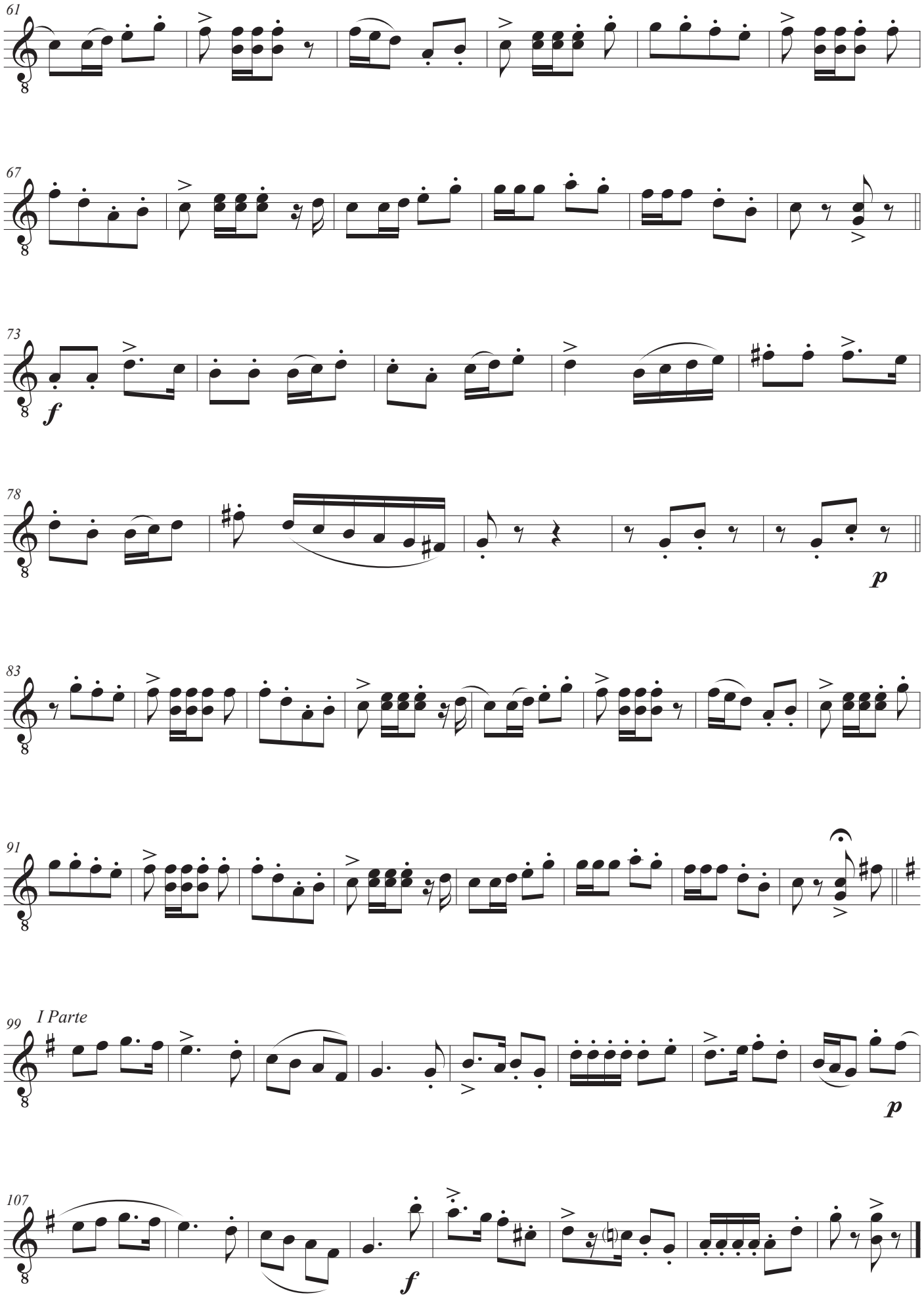
Mandola

Polka

F. Francia op. 211

Revisione di: Ivano Pagliuso




61
67
73
f
78
p
83
91
99
I Parte
p
107
f

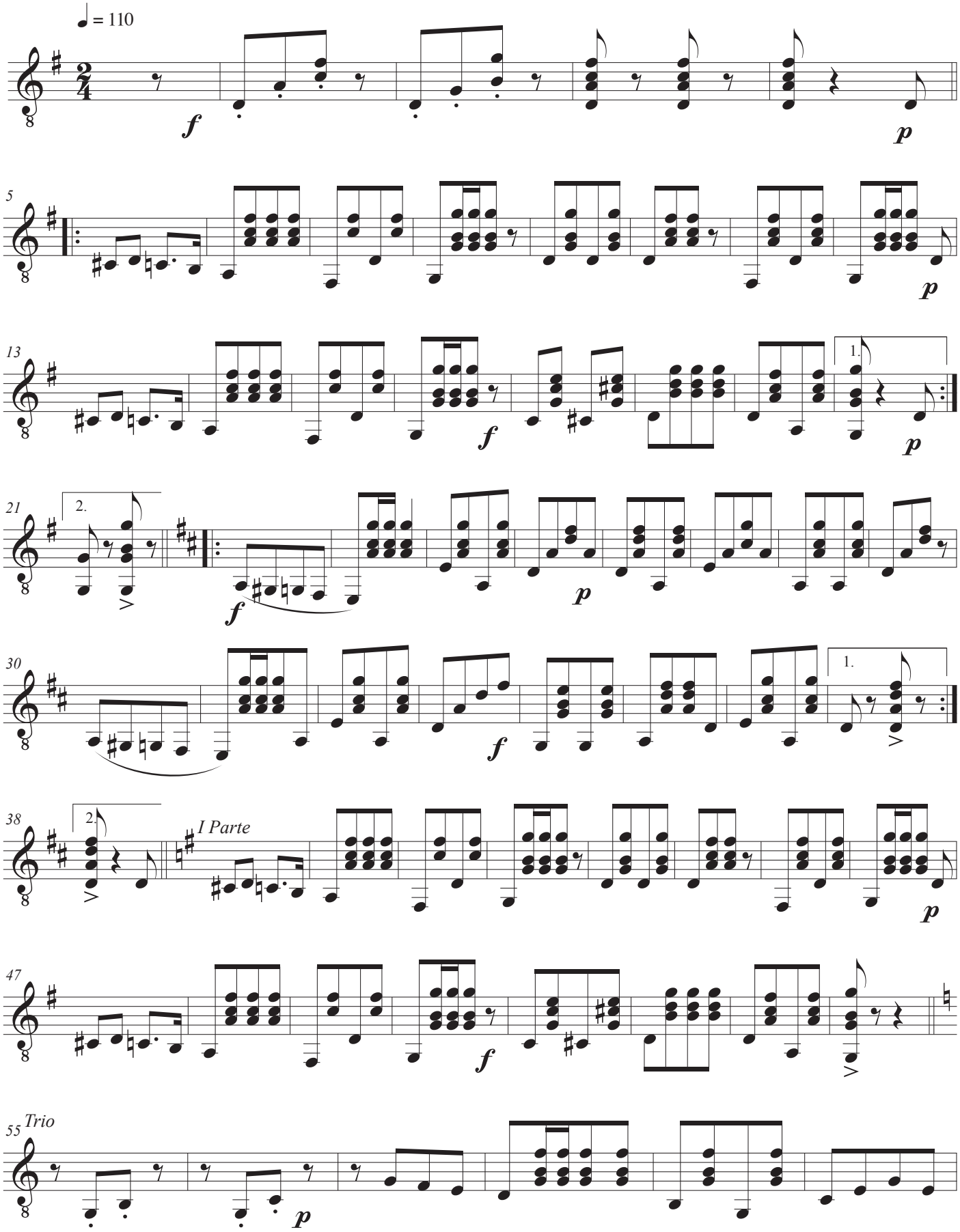
Baci rubati

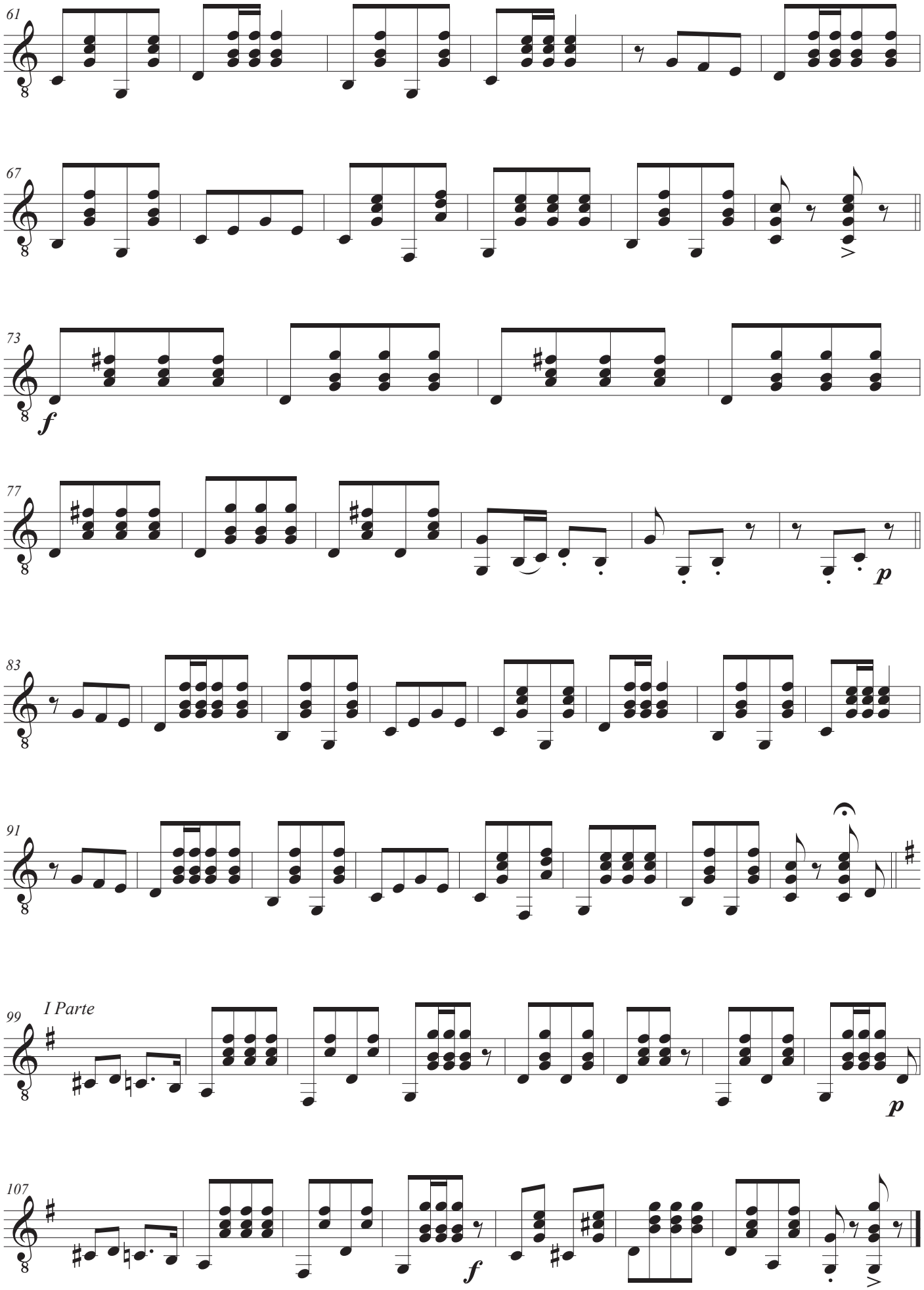
Chitarra

Polka

F. Francia op. 211

Revisione di: Ivano Pagliuso




61
67
73
f
77
p
83
91
99
I Parte
p
107
f

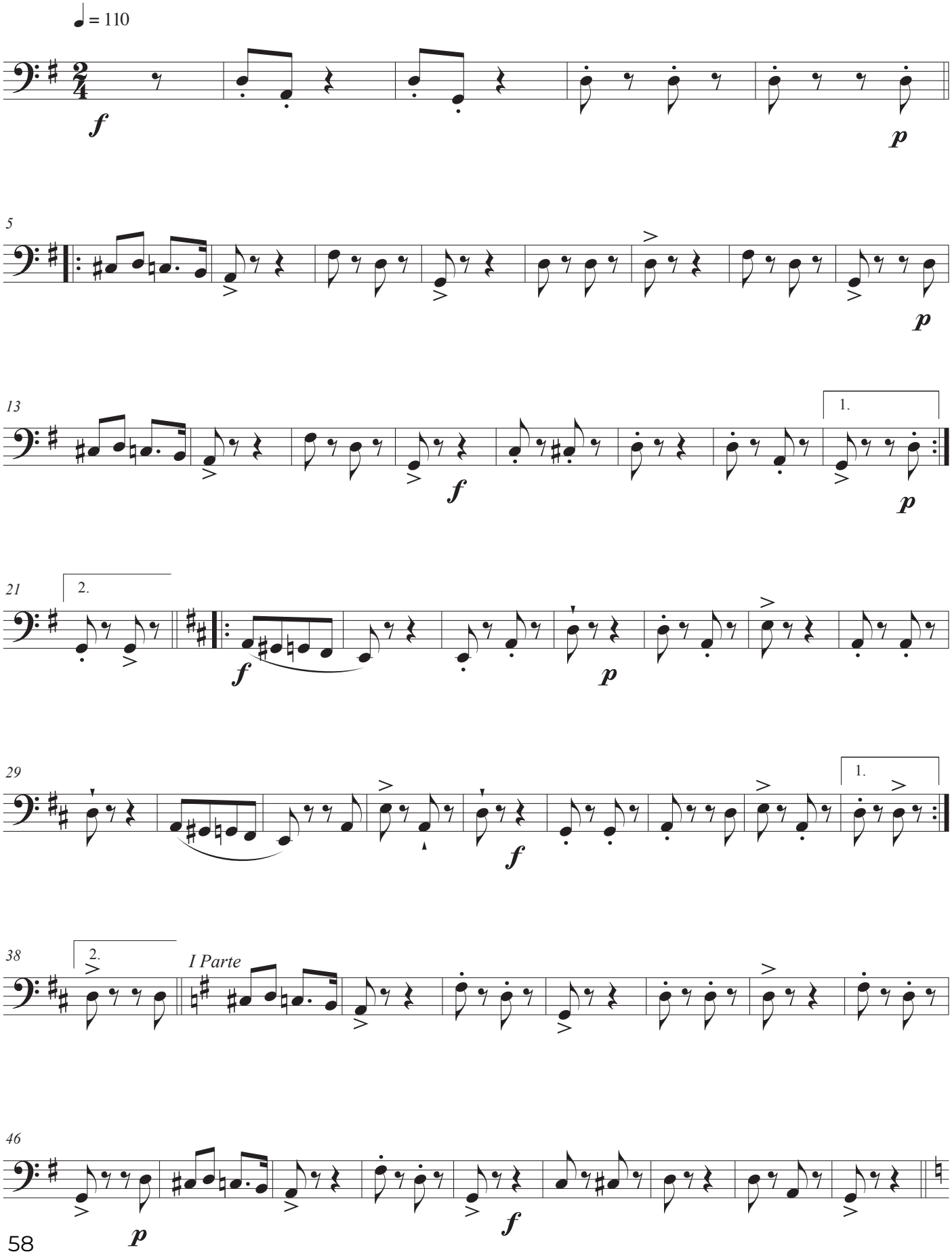
Baci rubati

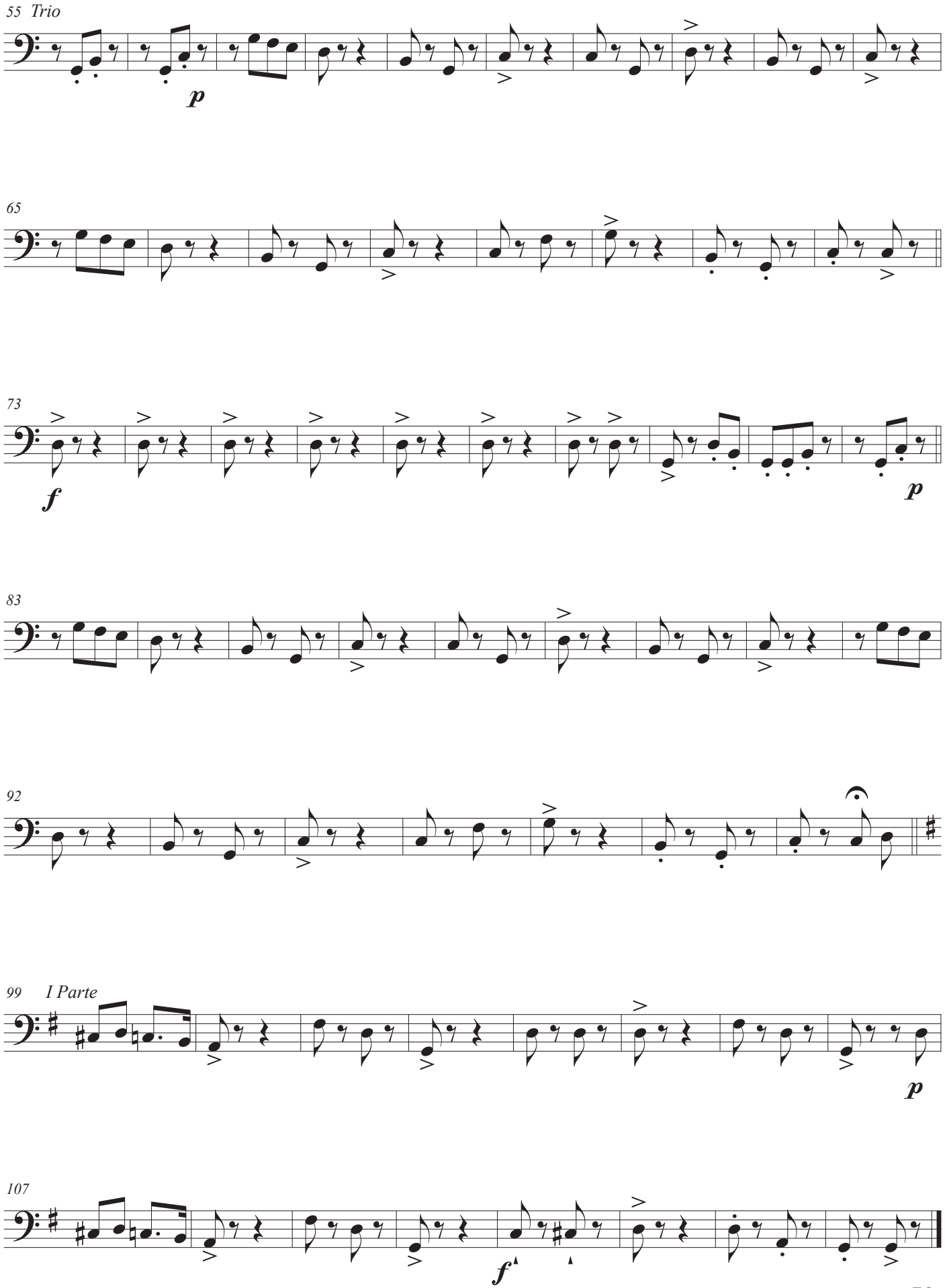
Contrabbasso

Polka

F. Francia op. 211

Revisione di: Ivano Pagliuso



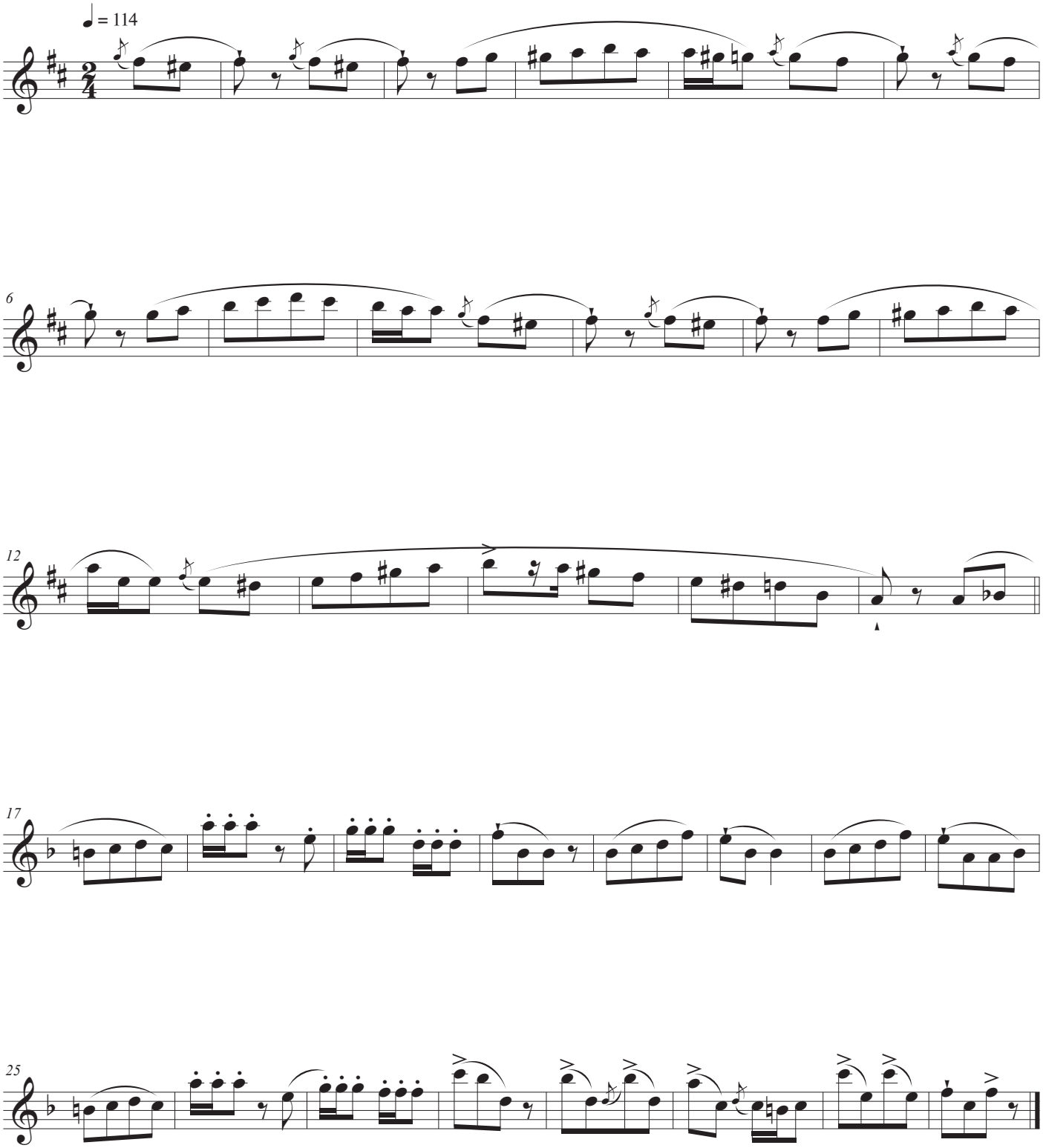

55 Trio
p
65
73
f
p
83
92
99 I Parte
p
107
f

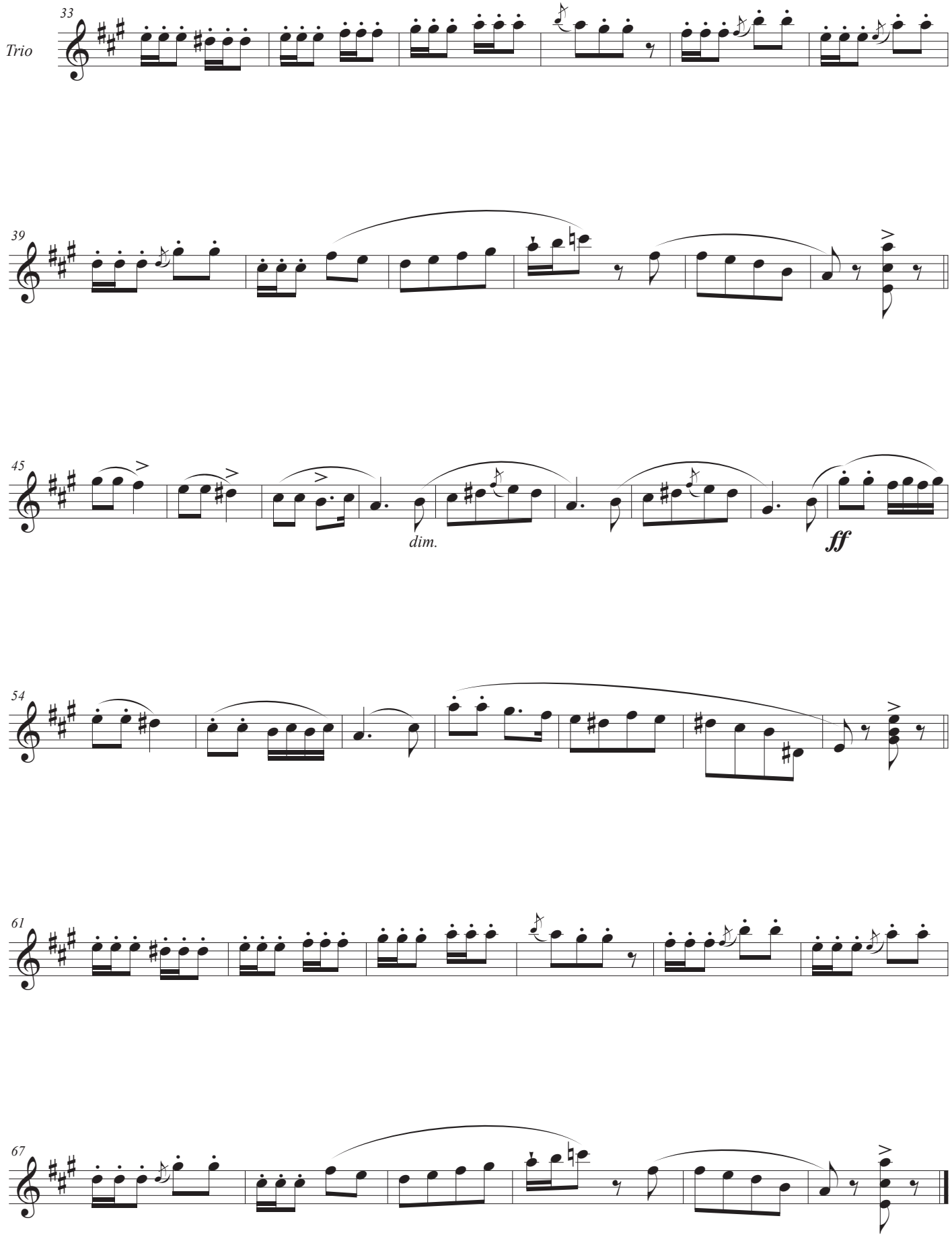
Mandolino 1

Mariuccia

Polka

M° Ermenegildo Carosio
Revisione di: Ivano Pagliuso



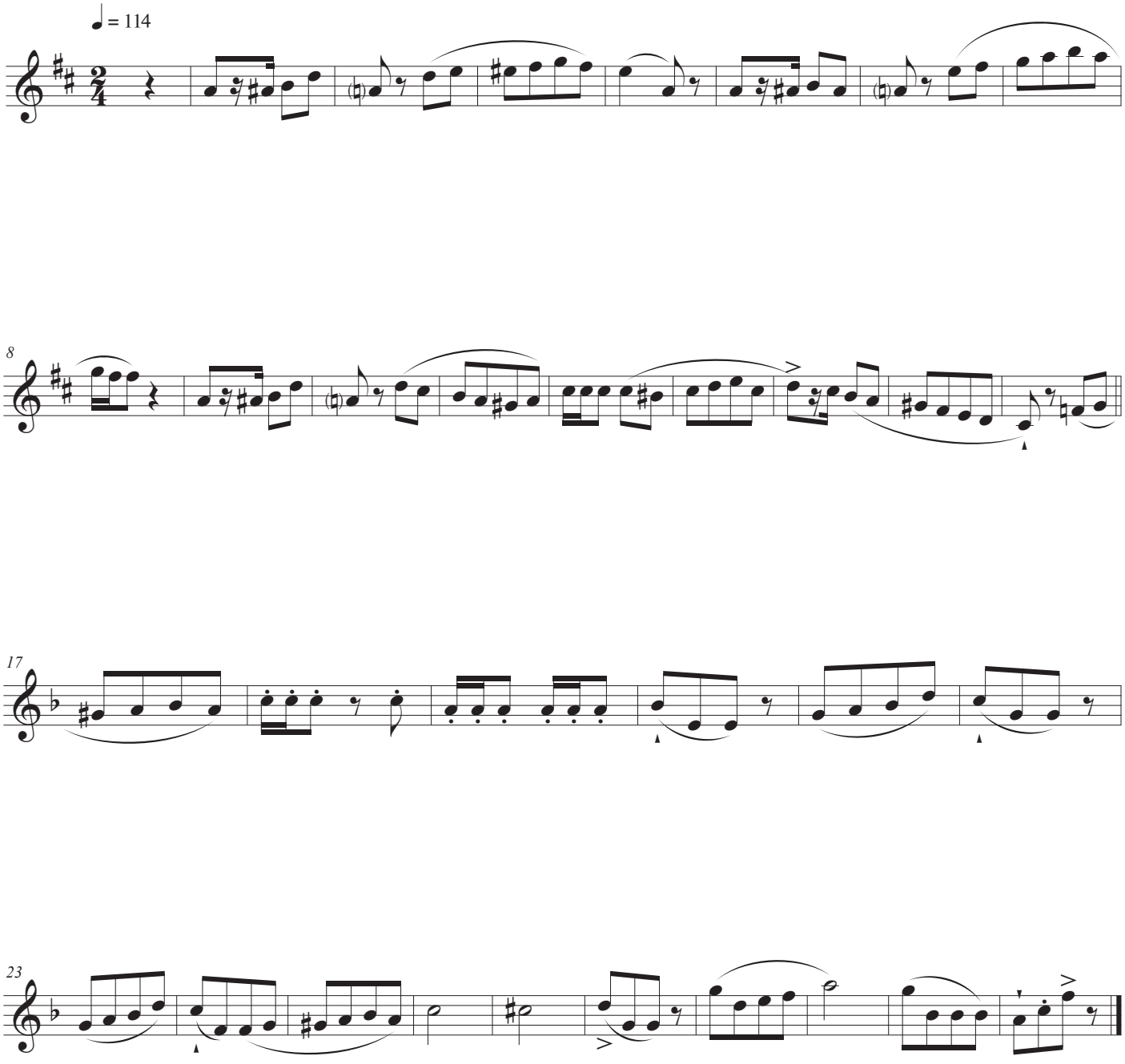

33
Trio
39
45
dim.
ff
54
61
67

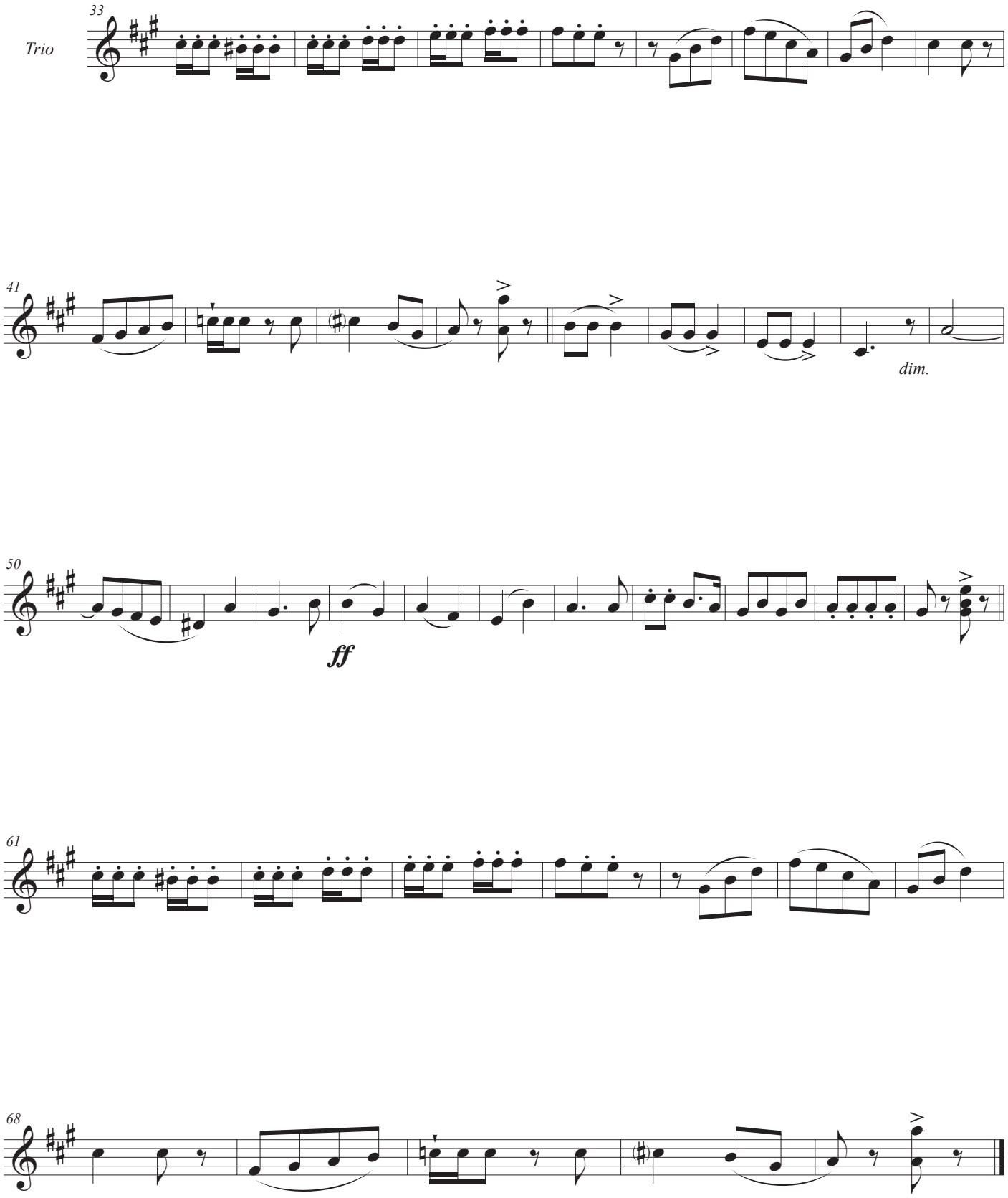
Mandolino 2

Mariuccia

Polka

M° Ermenegildo Carosio
Revisione di: Ivano Pagliuso



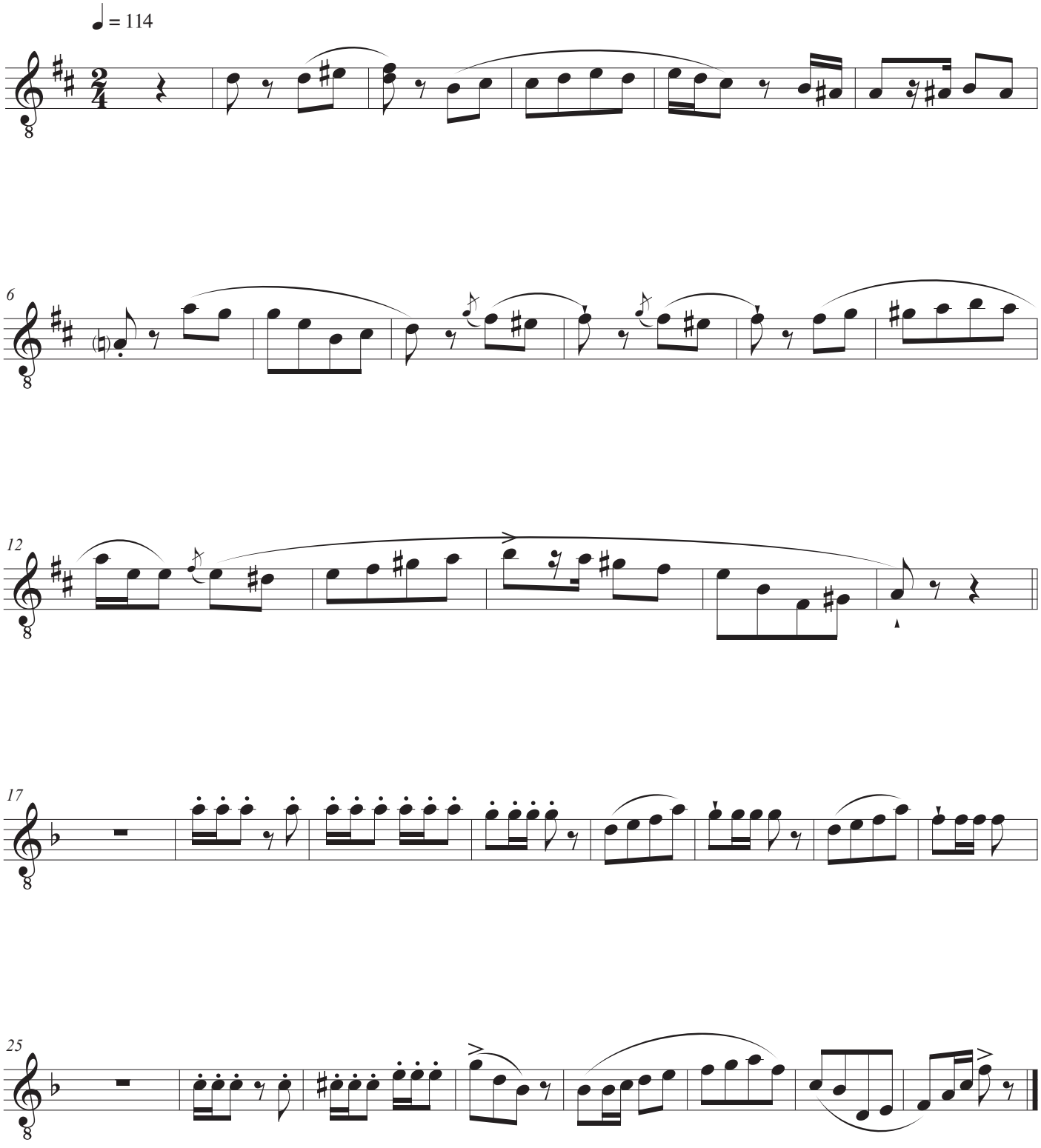

33
Trio
41
dim.
50
ff
61
68

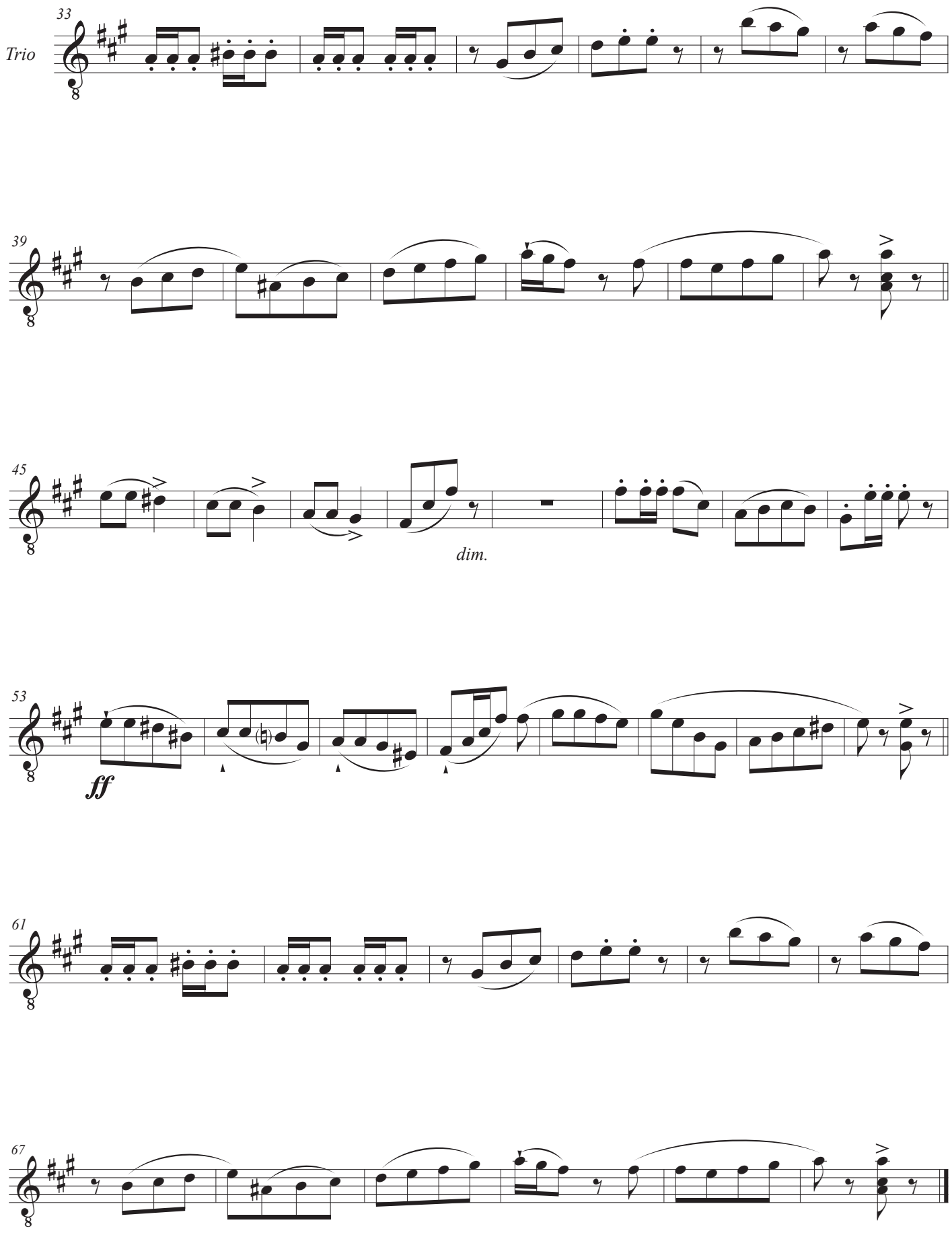
Mandola

Mariuccia

Polka

M° Ermenegildo Carosio
Revisione di: Ivano Pagliuso



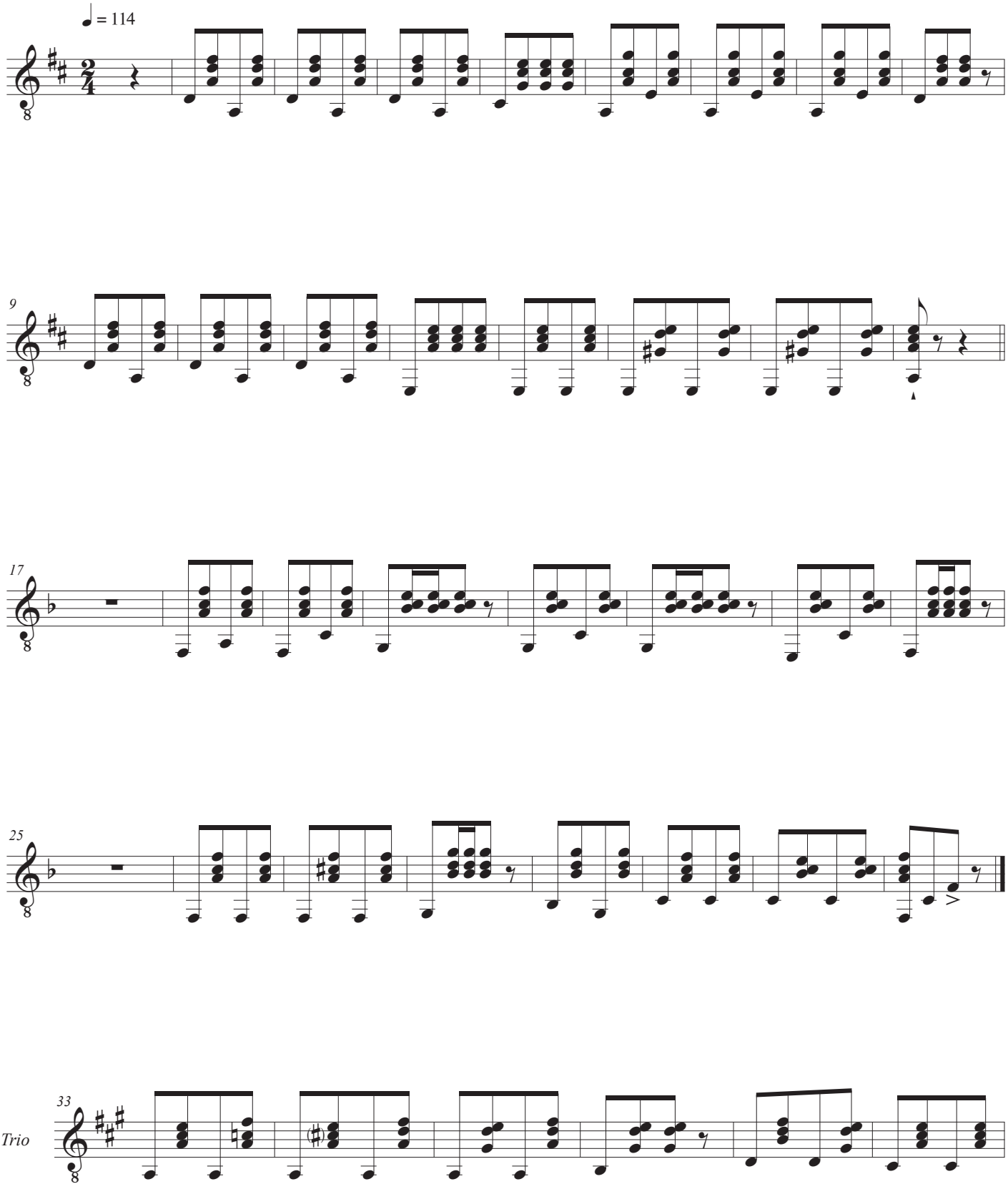

33
Trio
39
45
dim.
53
ff
61
67

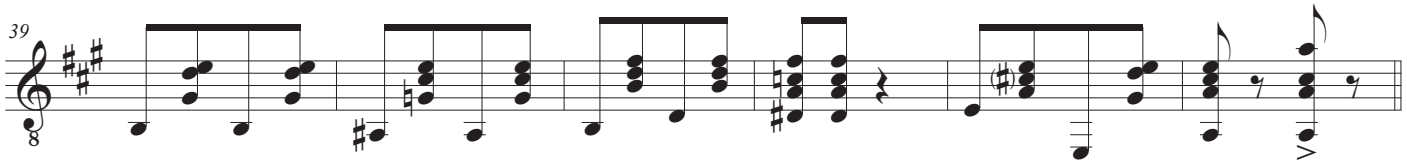
Chitarra

Mariuccia

Polka

M° Ermenegildo Carosio
Revisione di: Ivano Pagliuso

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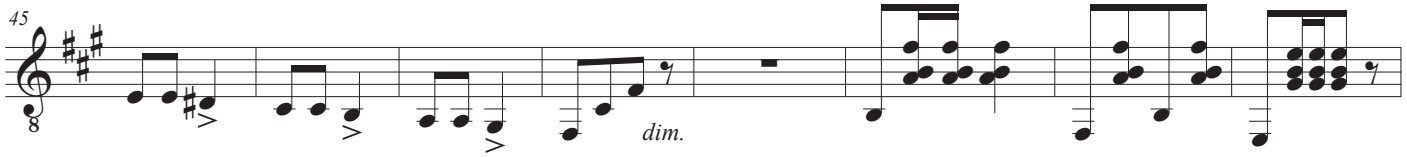
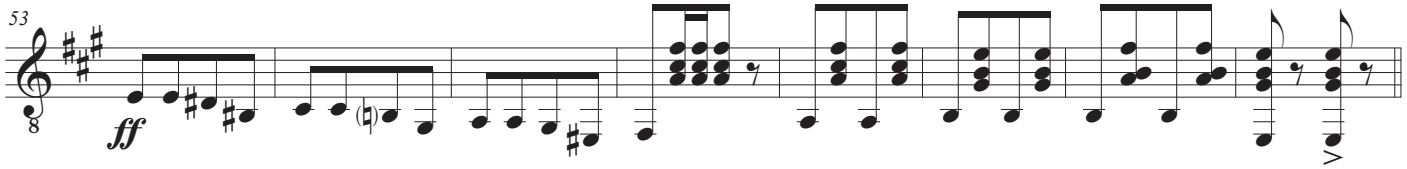
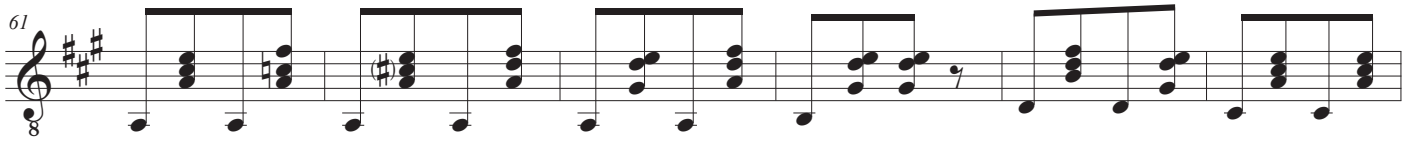

45
dim.


53
ff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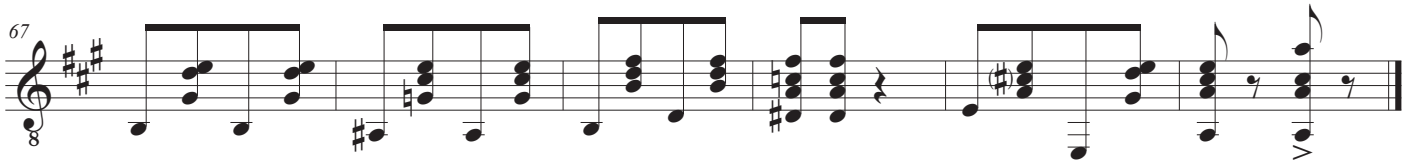
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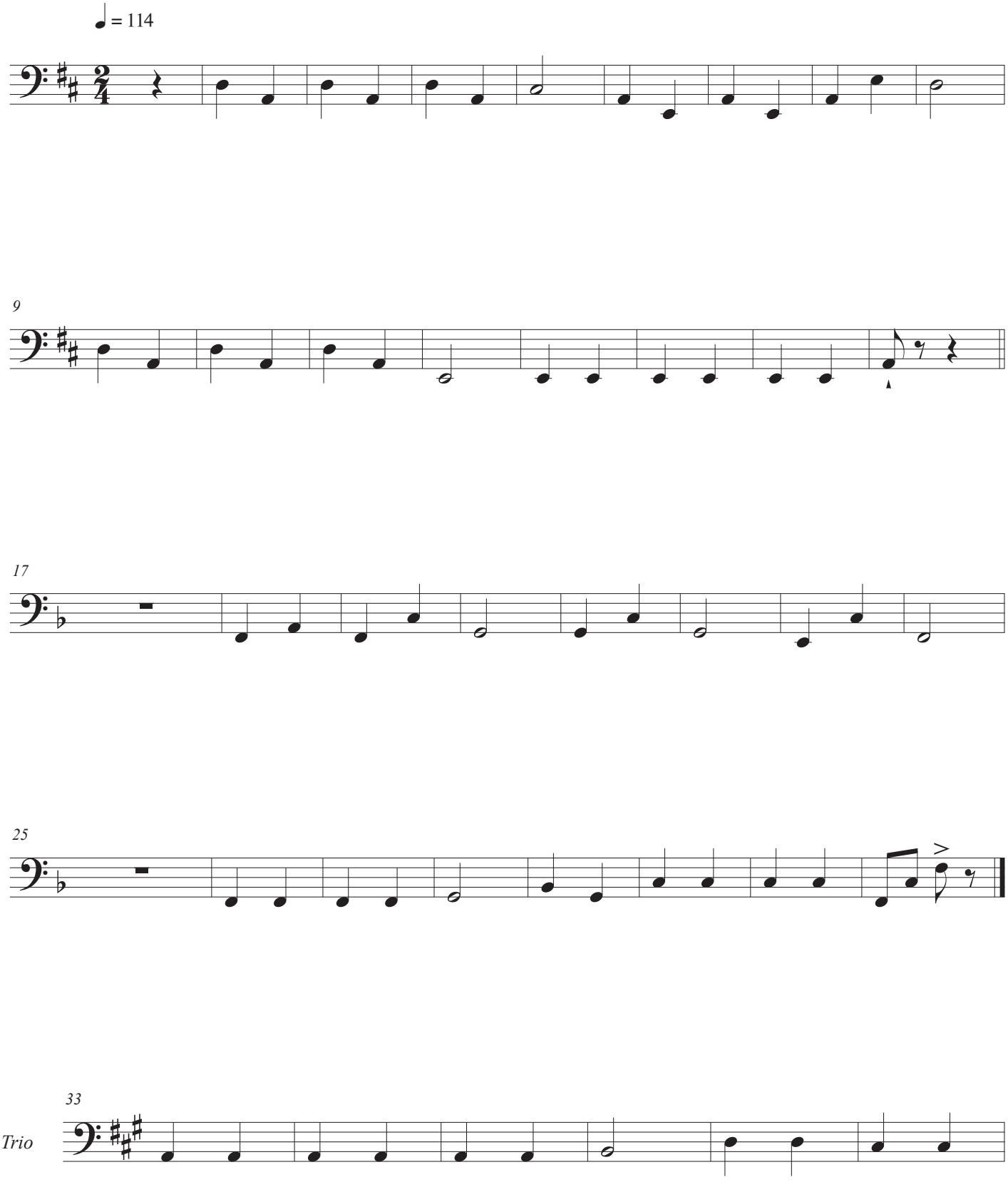
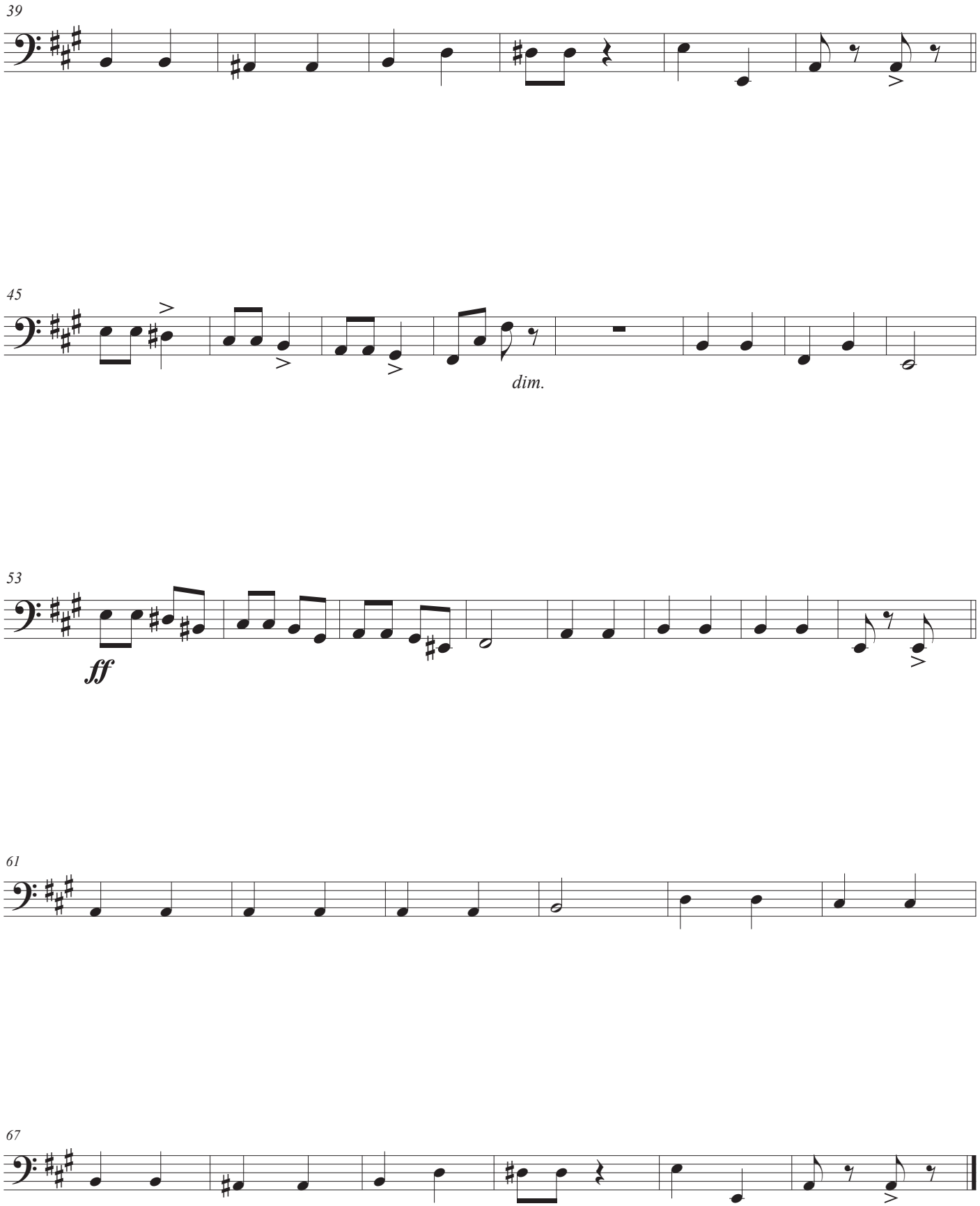
Contrabbasso

Mariuccia

Polka

M° Ermenegildo Carosio
Revisione di: Ivano Pagliuso



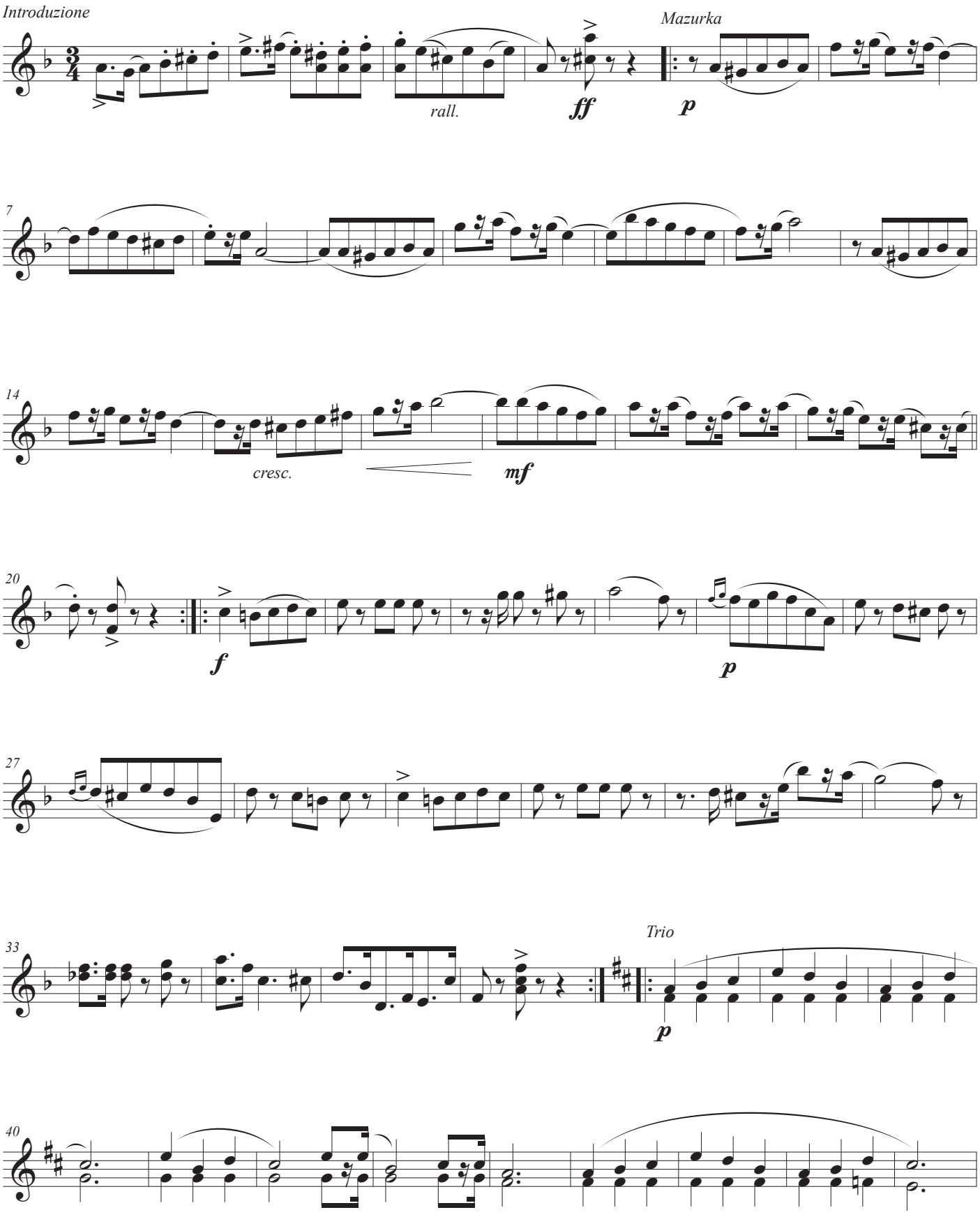

39
45
dim.
53
ff
61
67

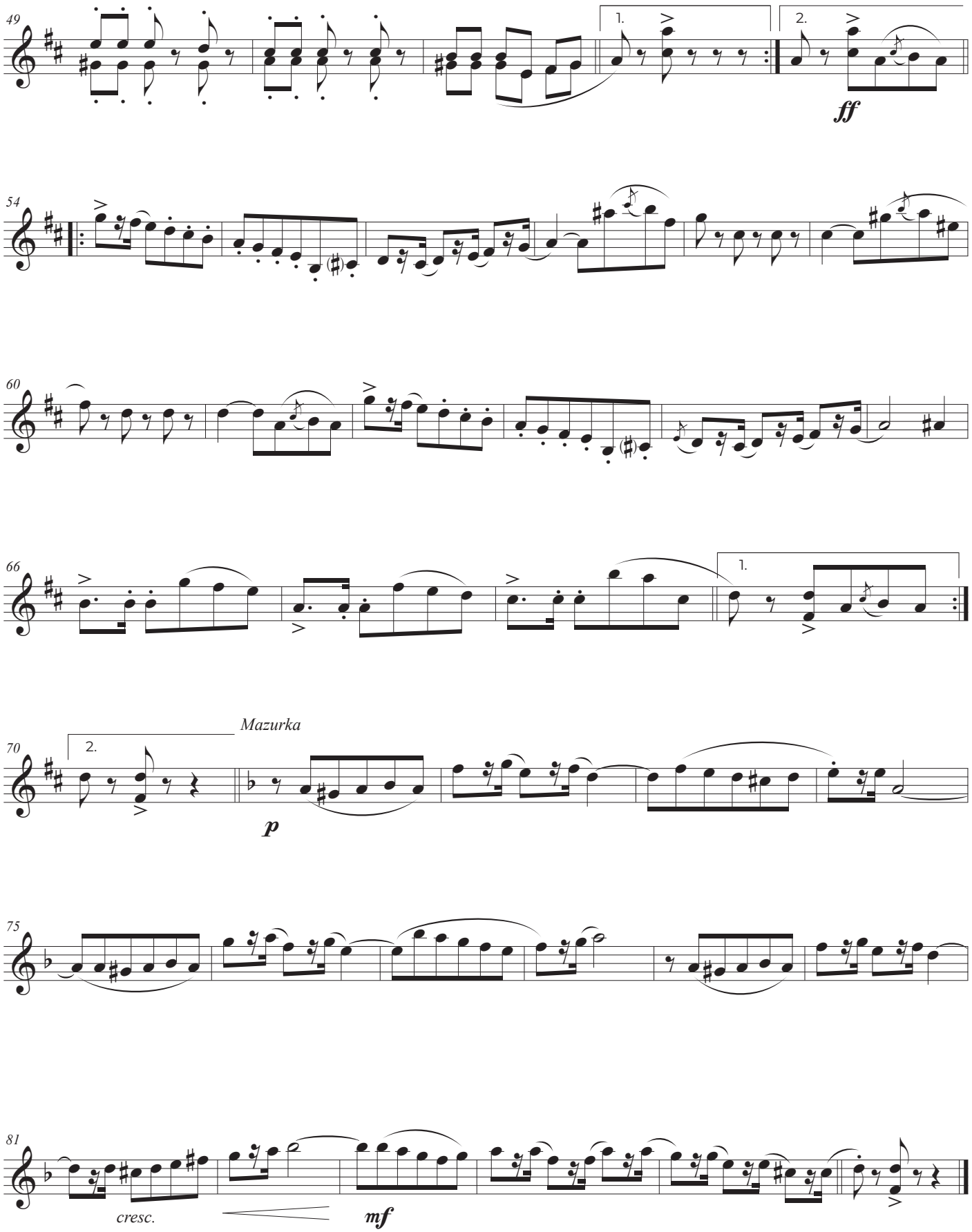
Angioletta

Mazurka

Mº Salvatore Agostini
Revisione di: Ivano Pagliuso

Tempo di Mazurka ♩ = 90



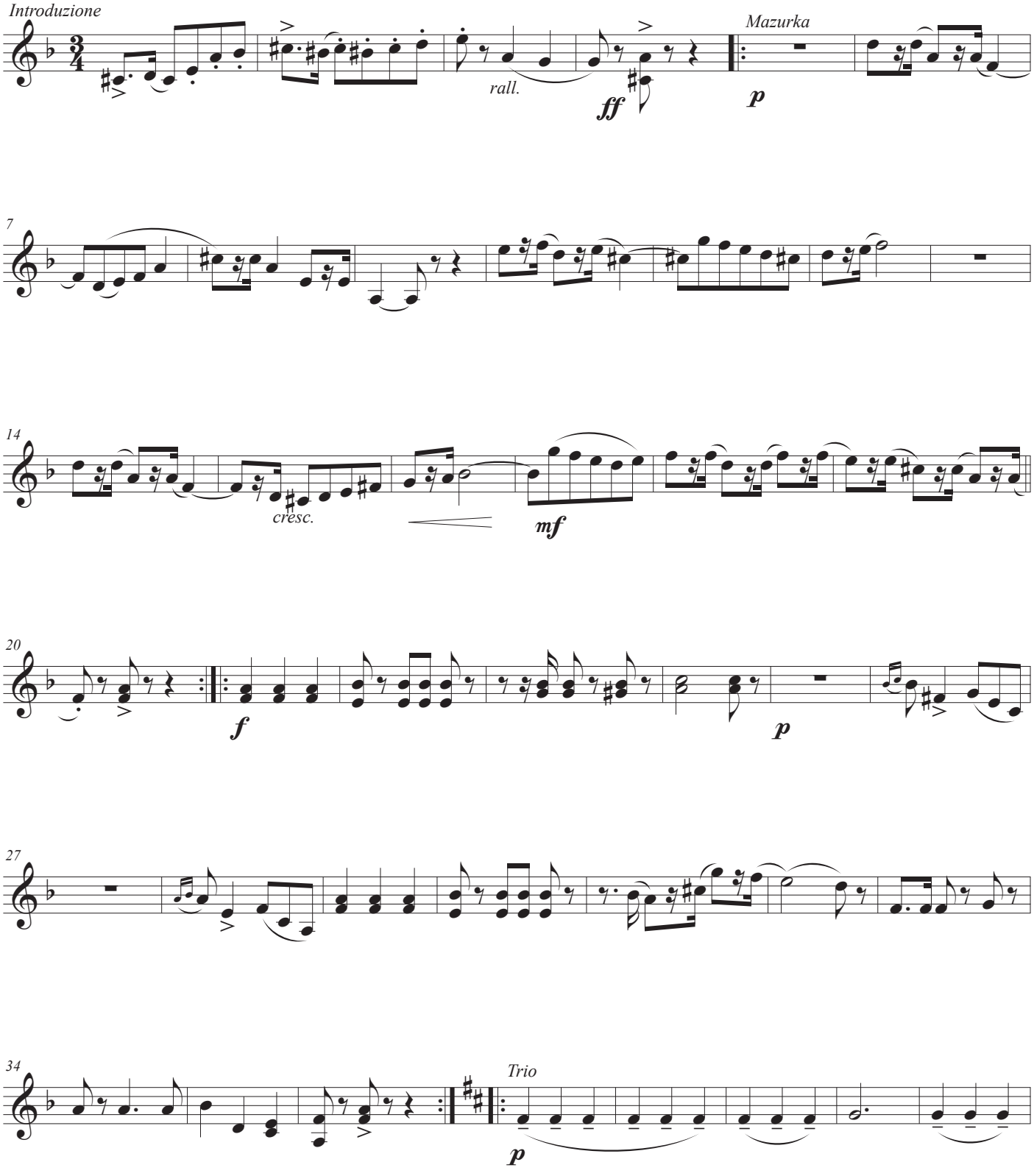

49
1.
2.
ff
54
60
66
1.
70
2.
Mazurka
p
75
81
cresc.
mf

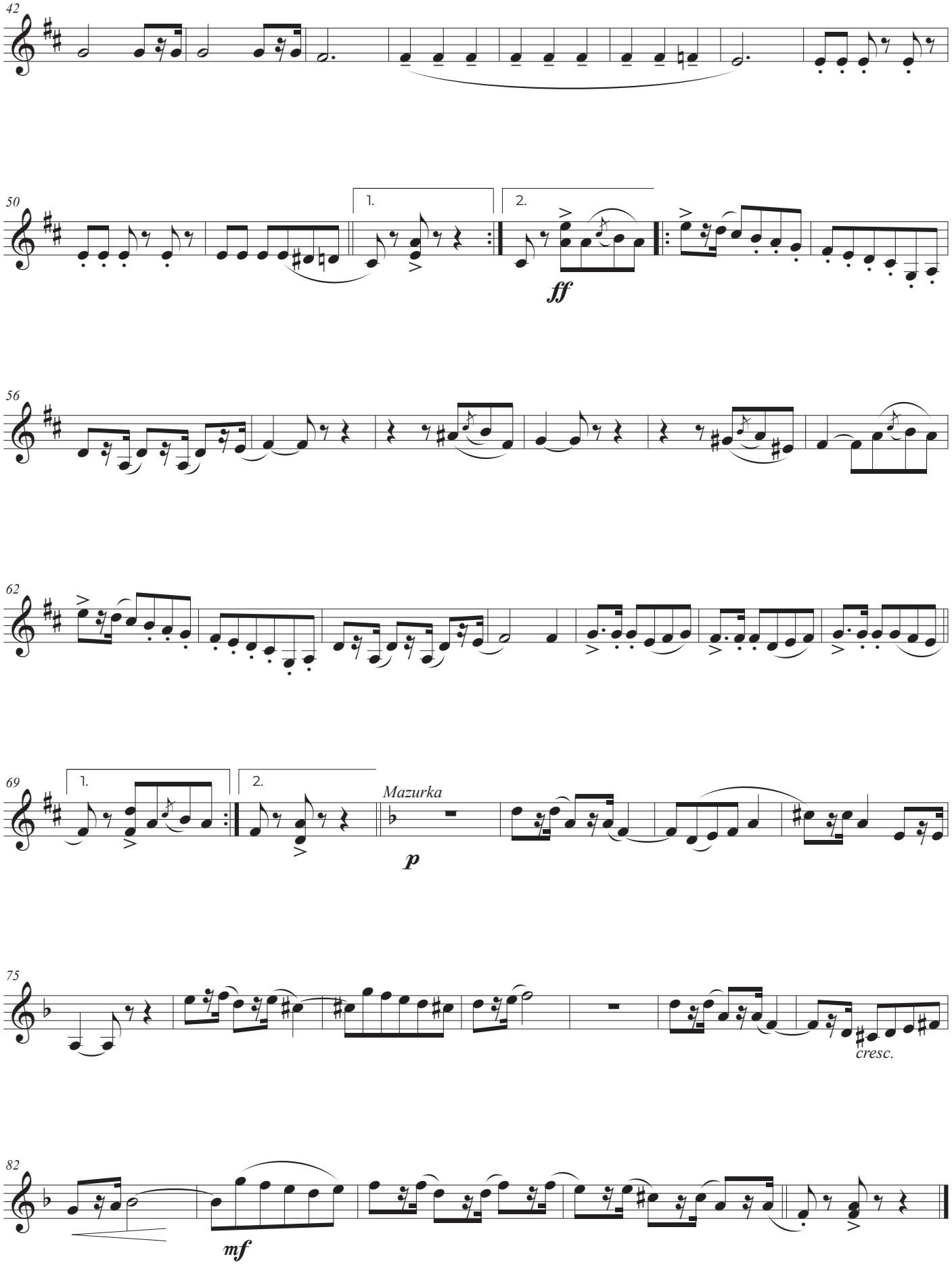
Angioletta

Mazurka

M° Salvatore Agostini
Revisione di: Ivano Pagliuso

Tempo di Mazurka ♩ = 90




42
50
1.
2.
ff
56
62
69
1.
2.
Mazurka
p
75
cresc.
82
mf

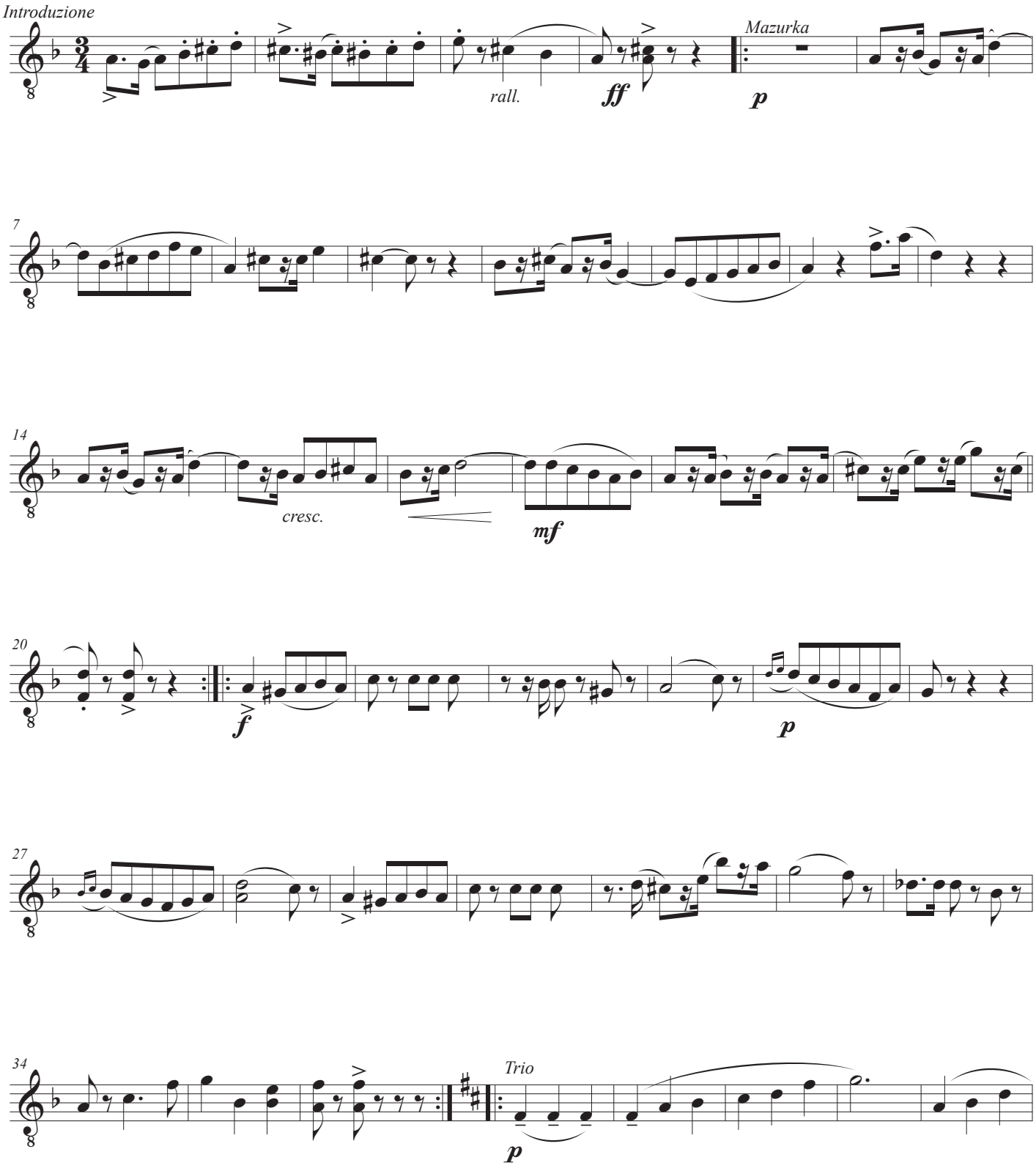
Mandola

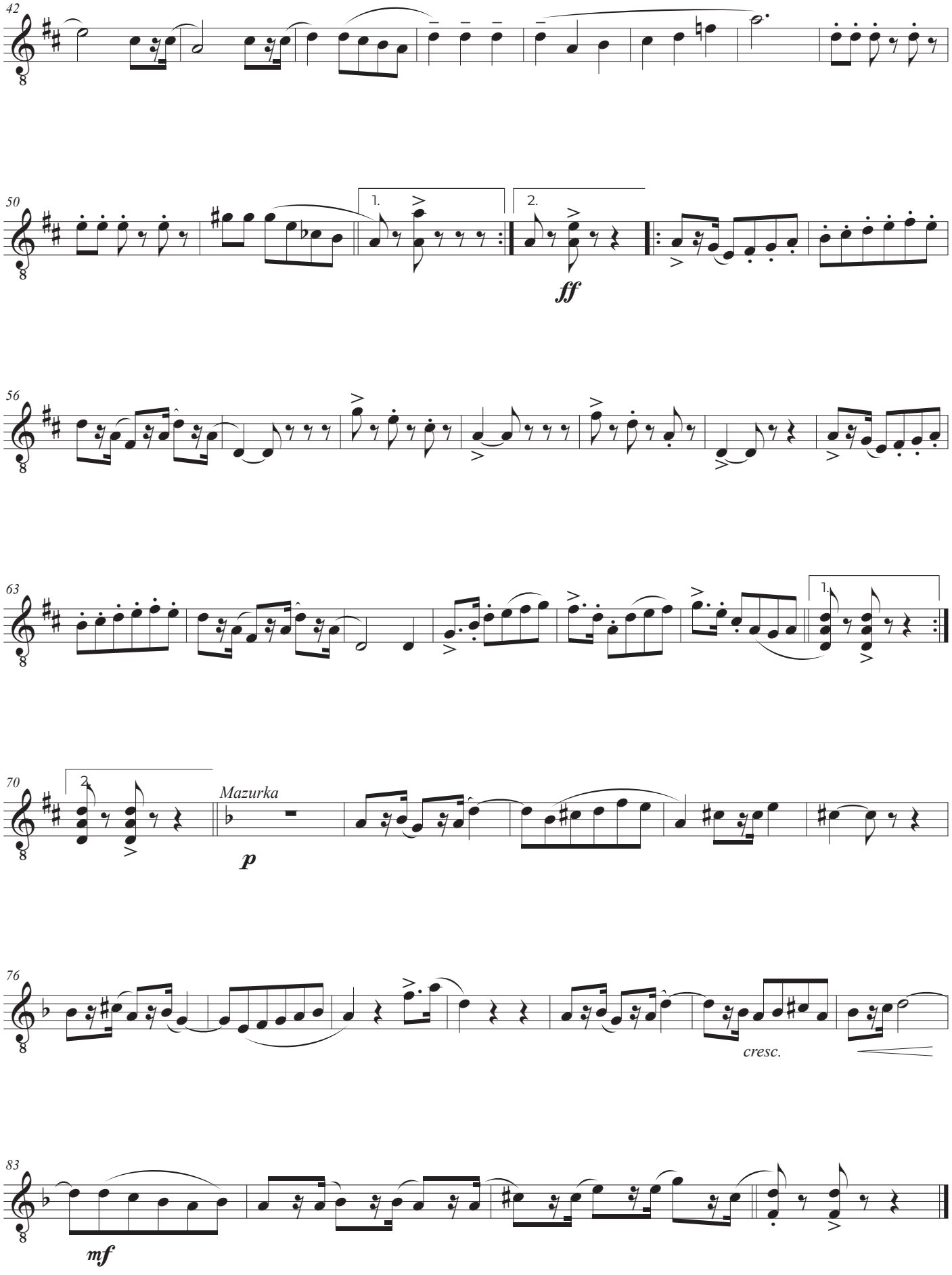
Angioletta

Mazurka

M° Salvatore Agostini
Revisione di: Ivano Pagliuso

Tempo di Mazurka ♩ = 90




42
50
1.
2.
ff
56
63
1.
70
2.
Mazurka
p
76
cresc.
83
mf

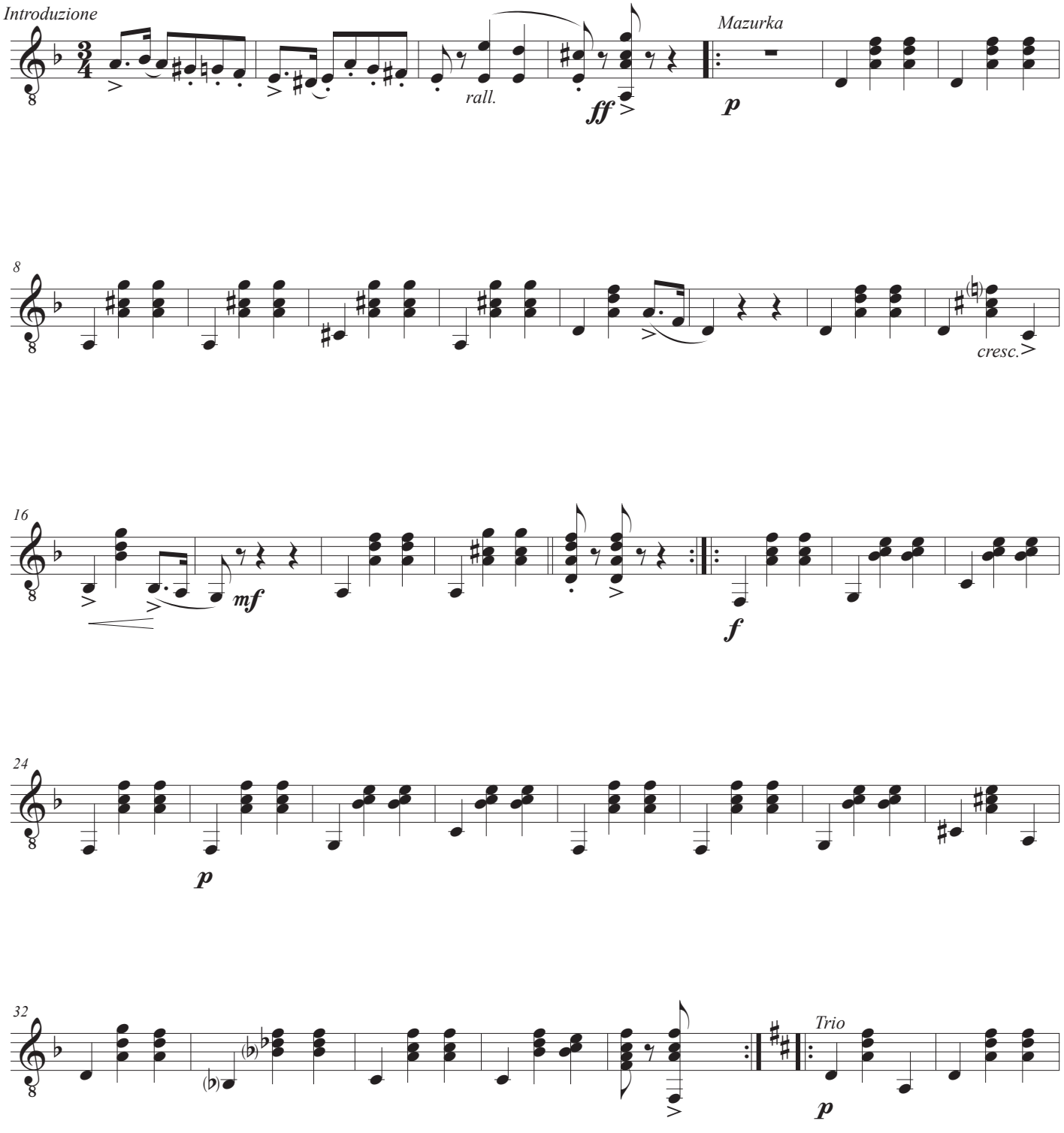
Chitarra

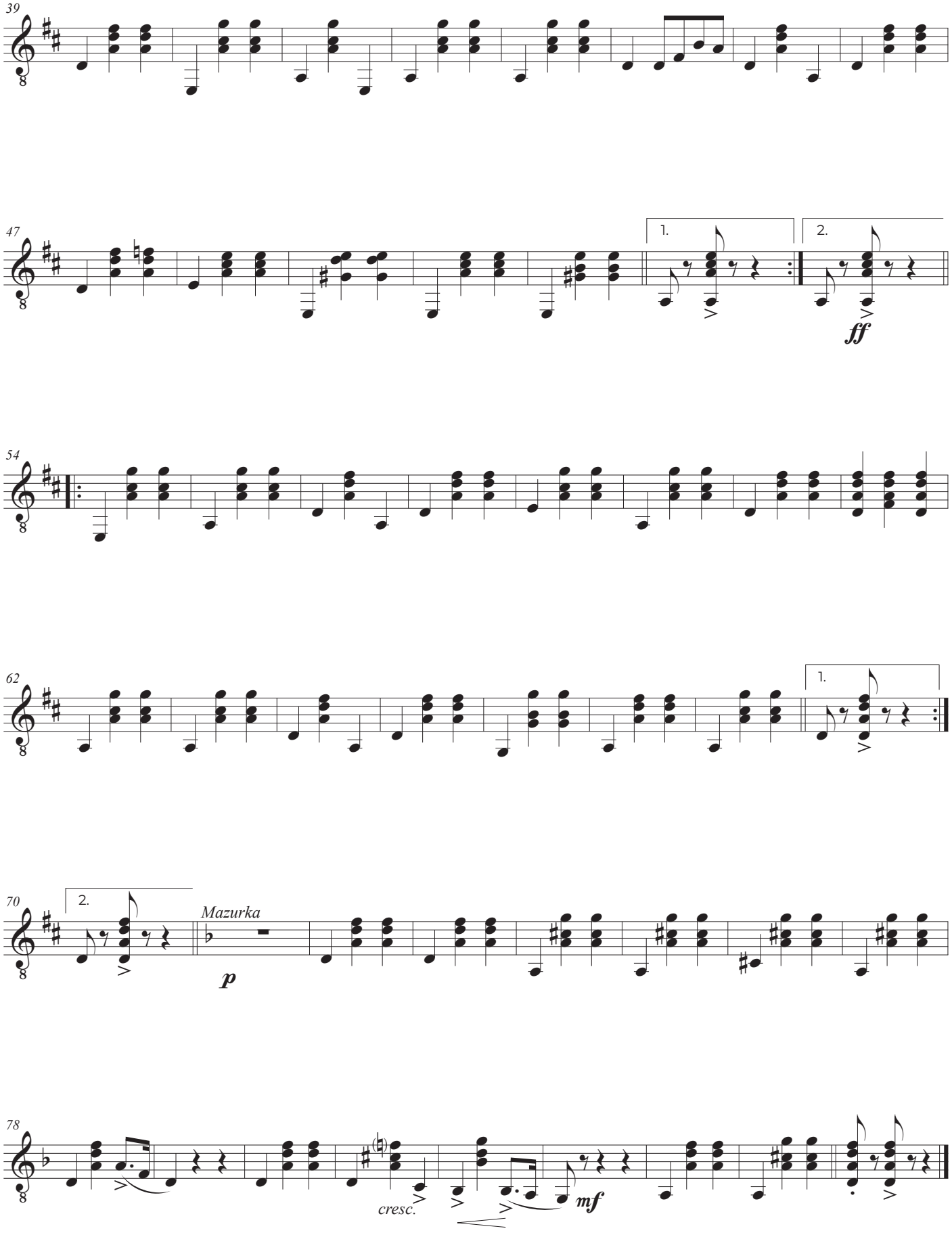
Angioletta

Mazurka

M° Salvatore Agostini
Revisione di: Ivano Pagliuso

Tempo di Mazurka ♩ = 90




39
47
1.
2.
ff
54
62
1.
70
2.
Mazurka
p
78
cresc.
mf

Contrabbasso

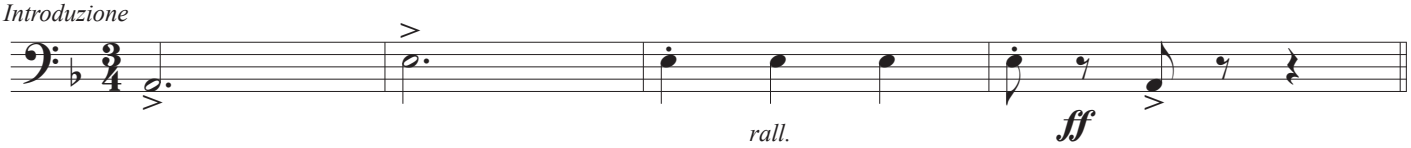
Angioletta

Mazurka

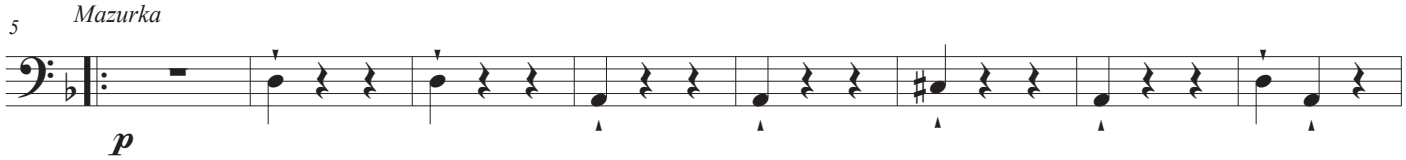
M° Salvatore Agostini
Revisione di: Ivano Pagliuso

Tempo di Mazurka ♩ = 90

Introduzione



5 *Mazurka*



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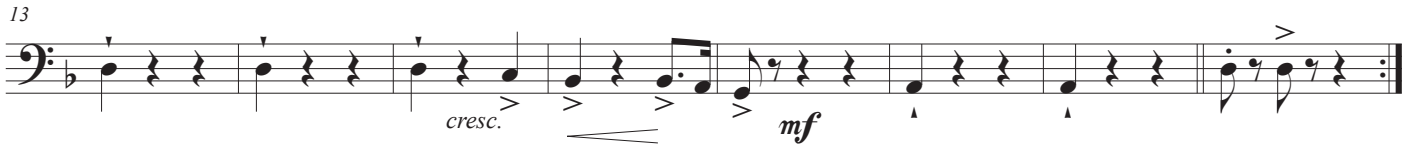

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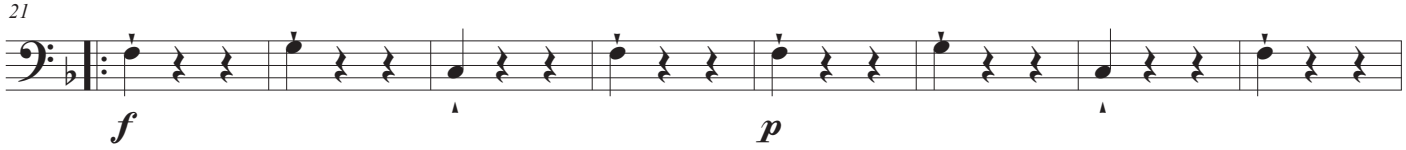

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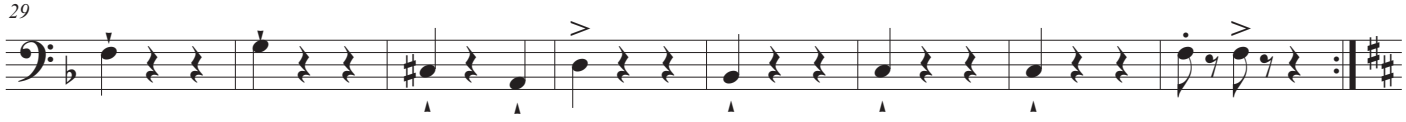
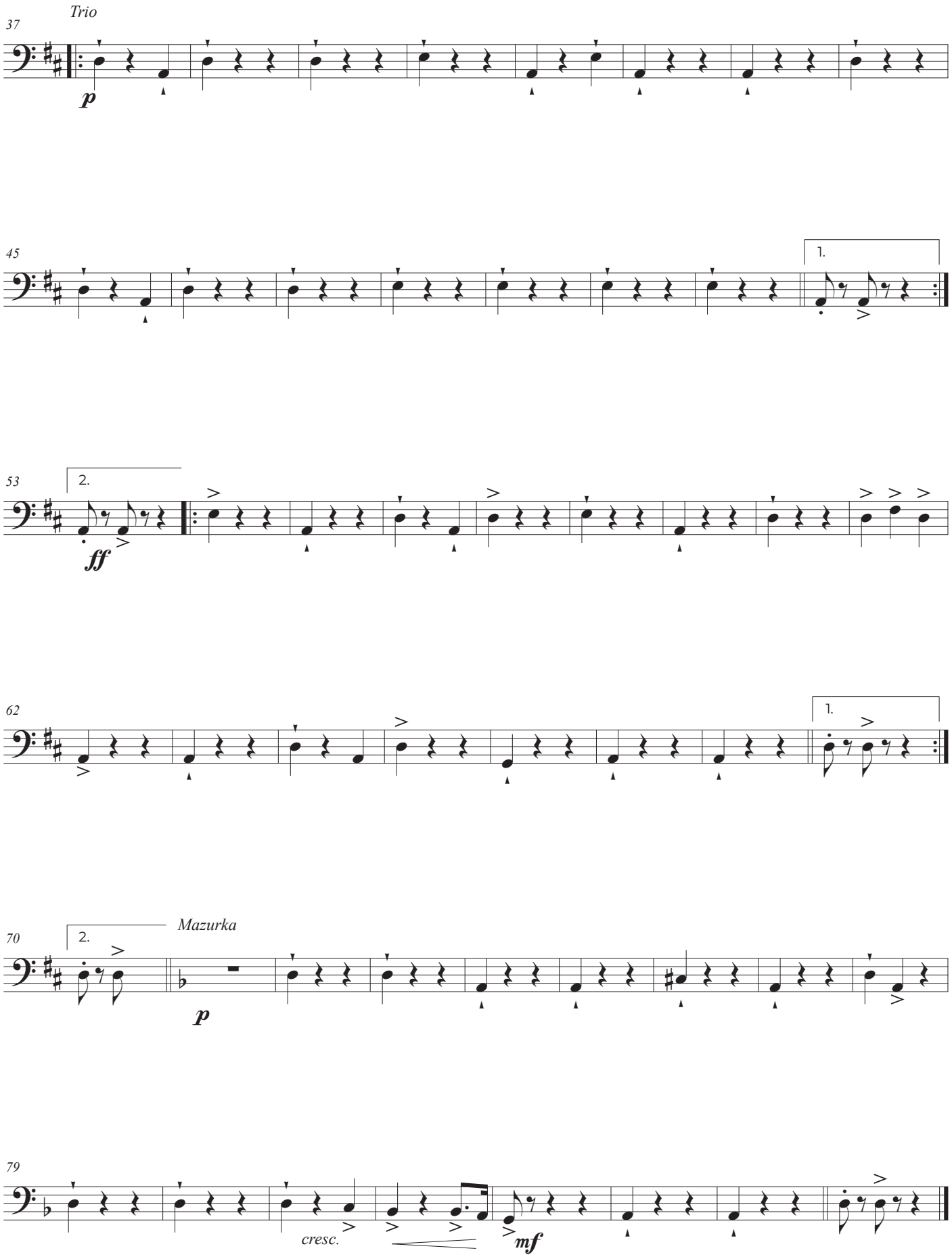
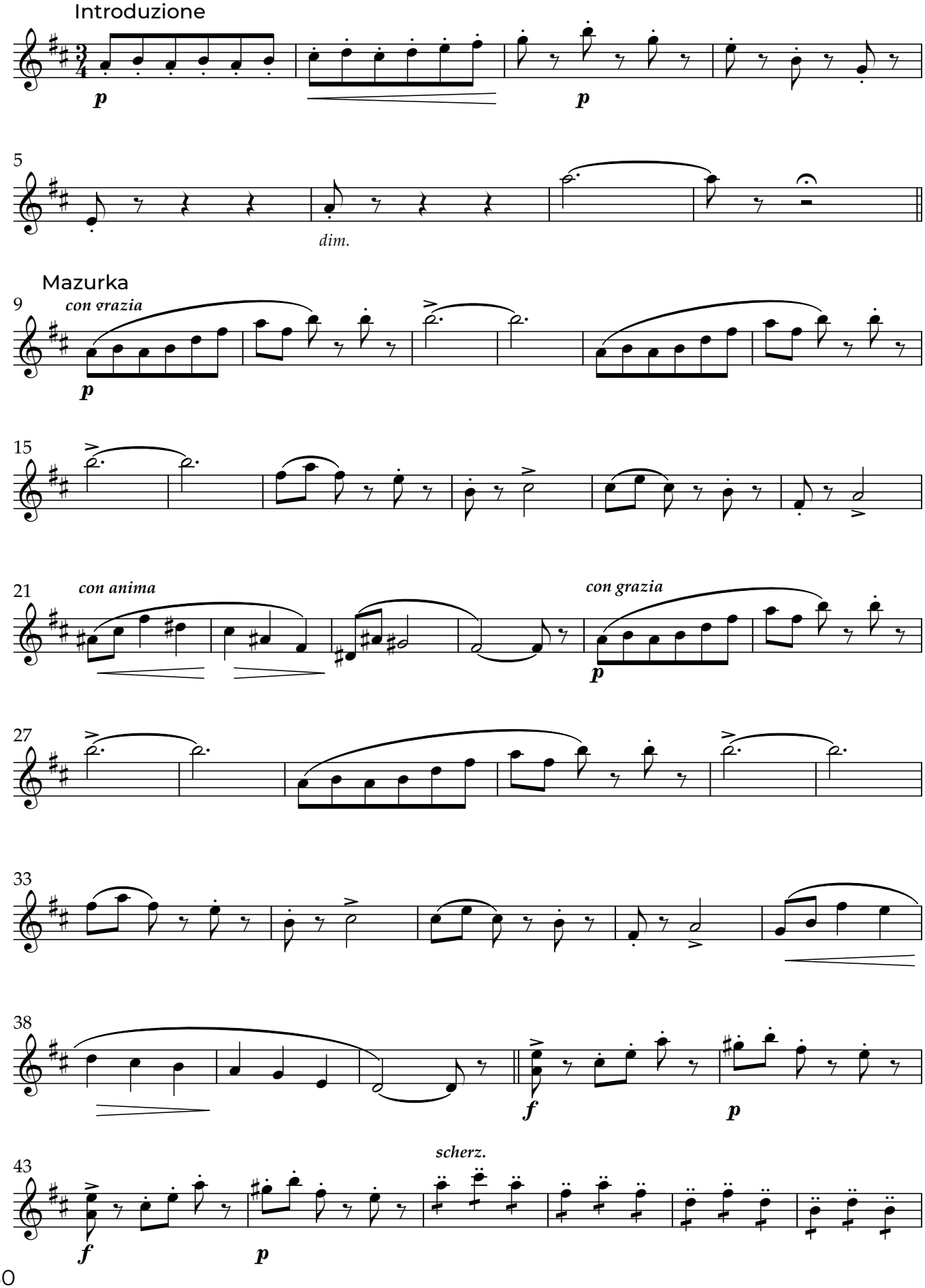


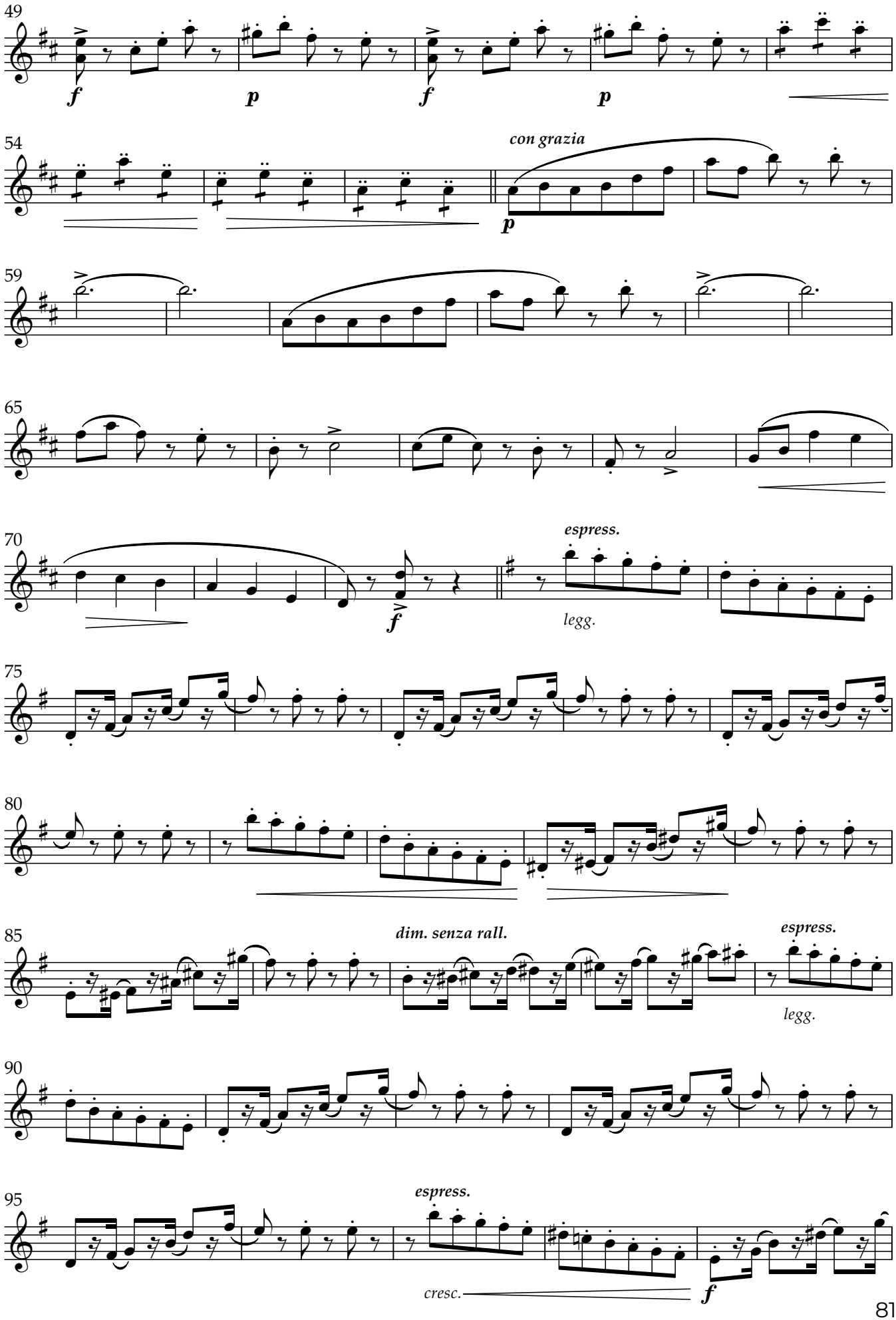

Trio
37
p
45
1.
53
2.
ff
62
1.
70
2.
Mazurka
p
79
cresc.
mf

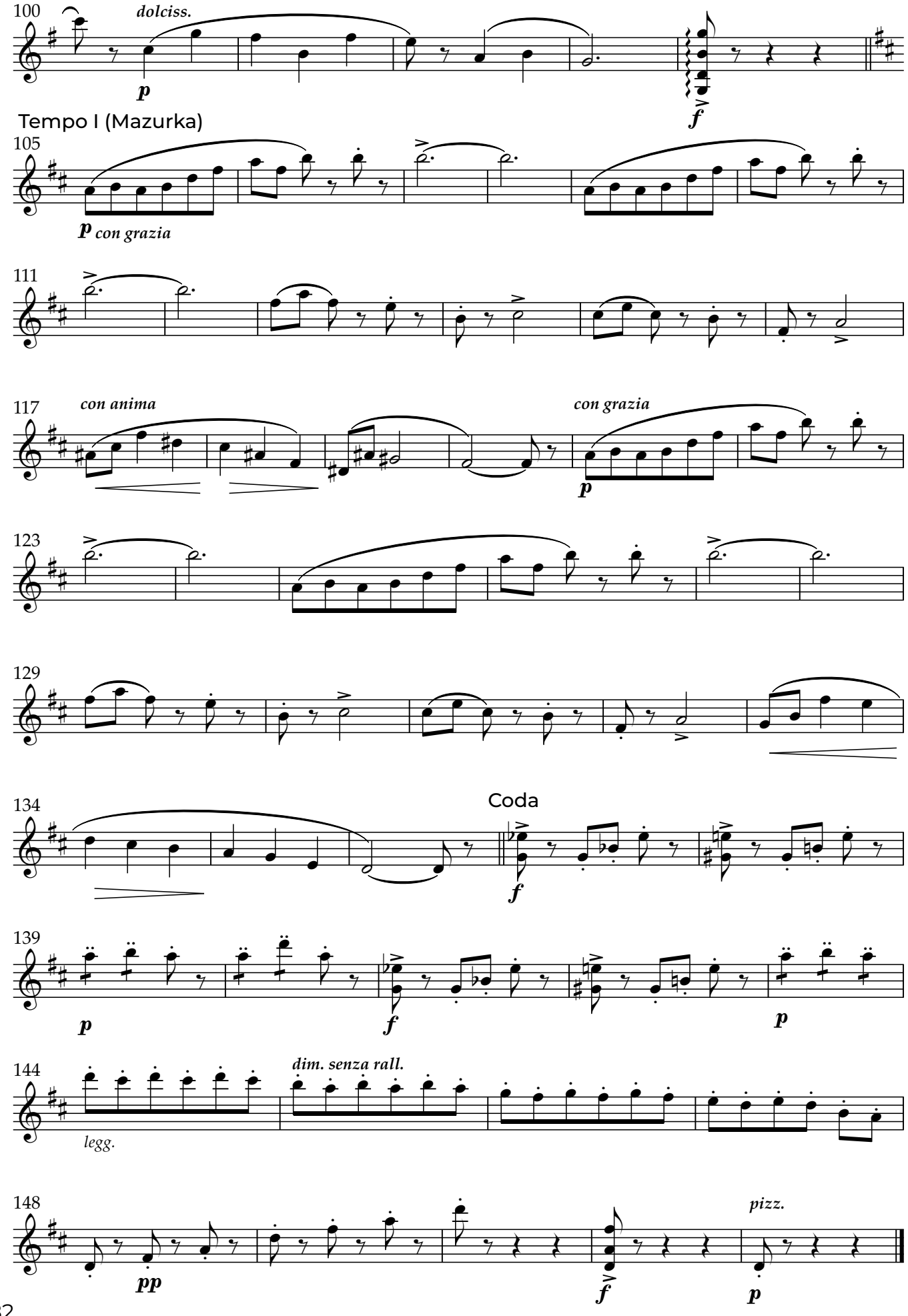
Fiocchi di Neve

Mazurka

M° Amedeo Amadei (Op. 226)
Revisione di: Ivano Pagliuso



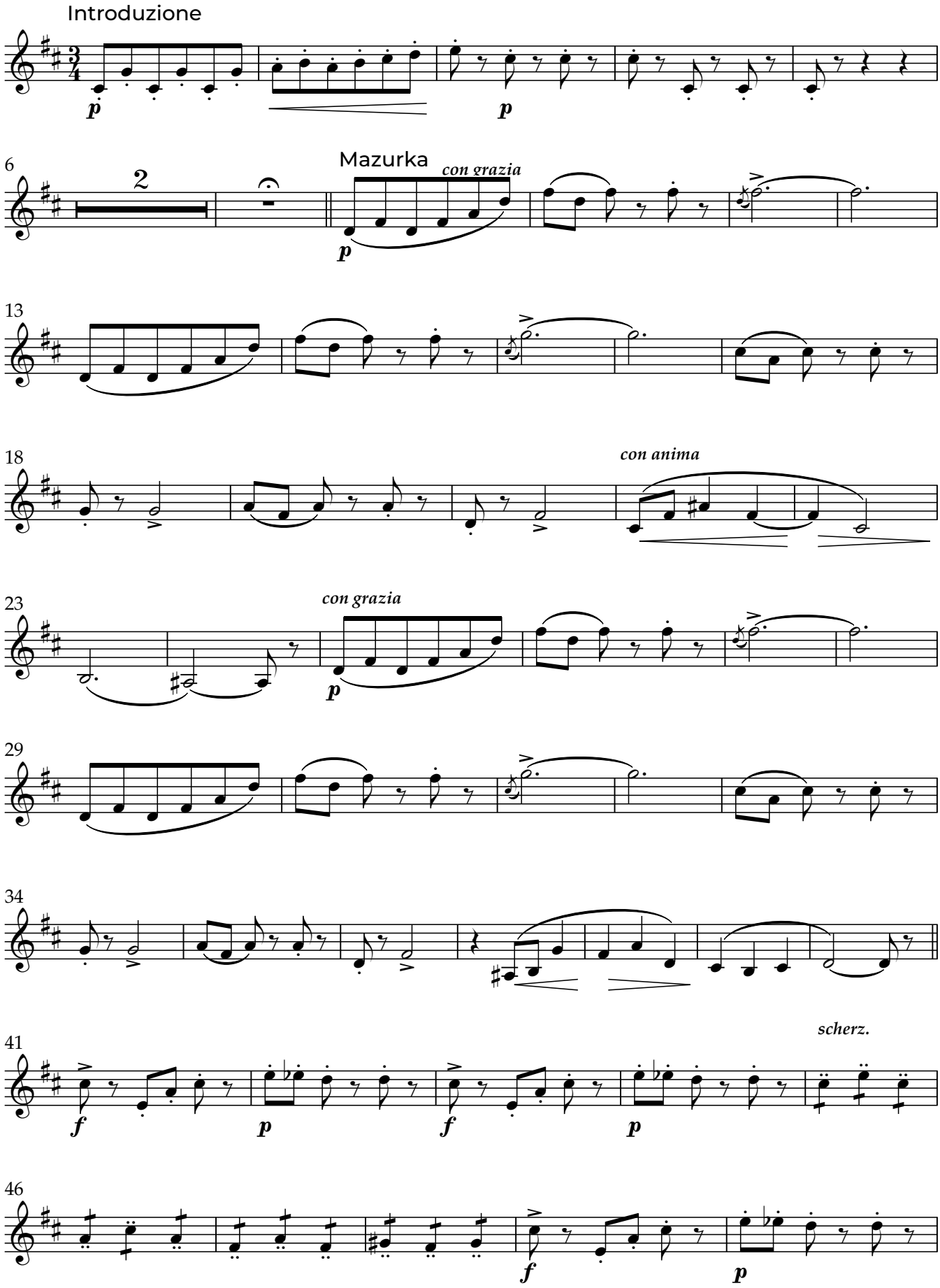

49
f
p
f
p
54
con grazia
p
59
65
70
espress.
f
legg.
75
80
85
dim. senza rall.
espress.
legg.
90
95
espress.
cresc.
f

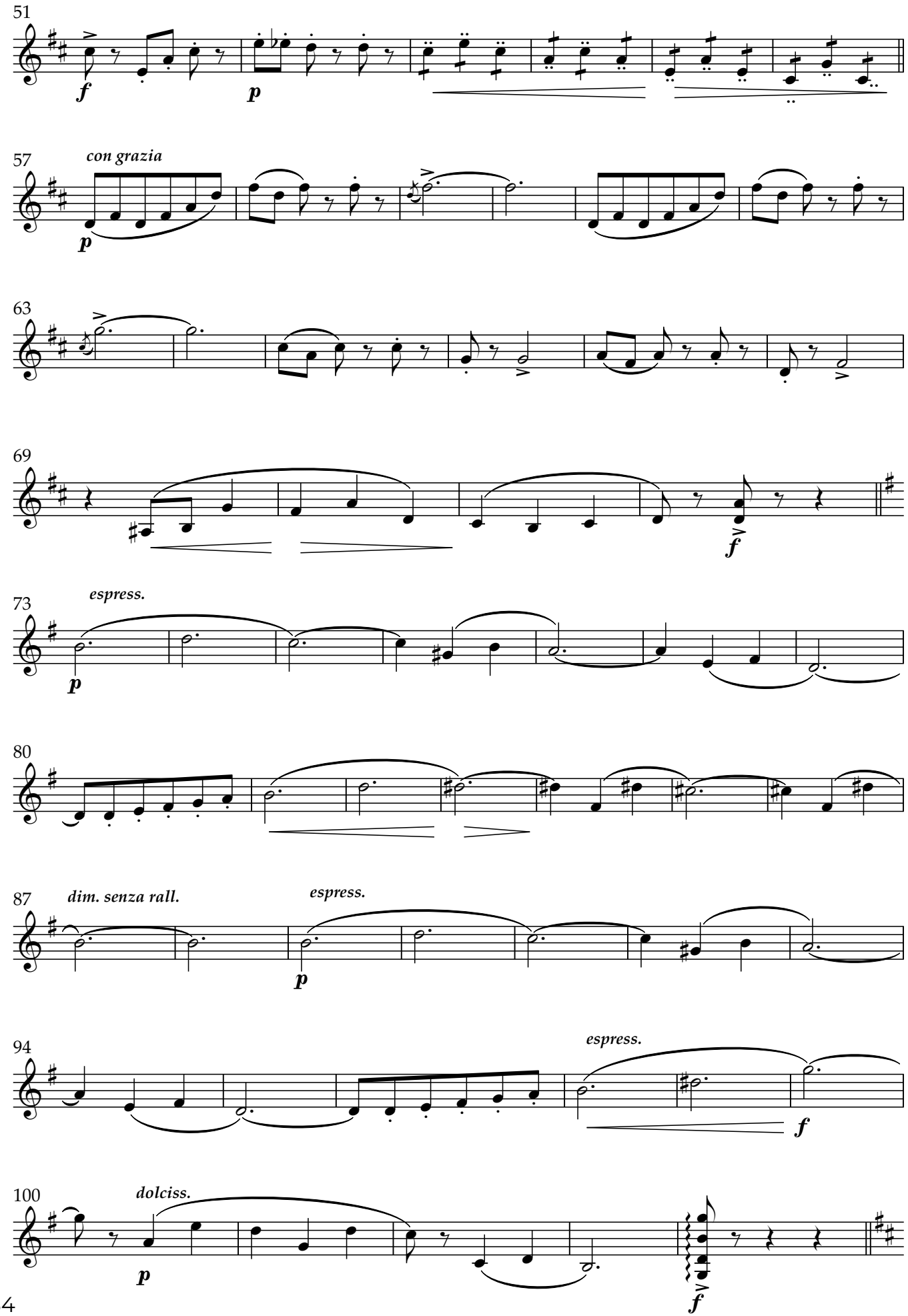

100
dolciss.
p
f
Tempo I (Mazurka)
105
p con grazia
111
117
con anima
con grazia
p
123
129
134
Coda
f
139
p
f
p
144
dim. senza rall.
legg.
148
pp
f
pizz.
p

Fiocchi di Neve

Mazurka

M° Amedeo Amadei (Op. 226)
Revisione di: Ivano Pagliuso




51
f
p
57
con grazia
p
63
69
f
73
espress.
p
80
87
dim. senza rall.
espress.
p
94
espress.
f
100
dolciss.
p
f

Tempo I (Mazurka)

105

p *con grazia*

111

117

con anima

con grazia

p

123

129

134

Coda

f

139

p *f* *p*

144

dim. senza rall.

legg.

148

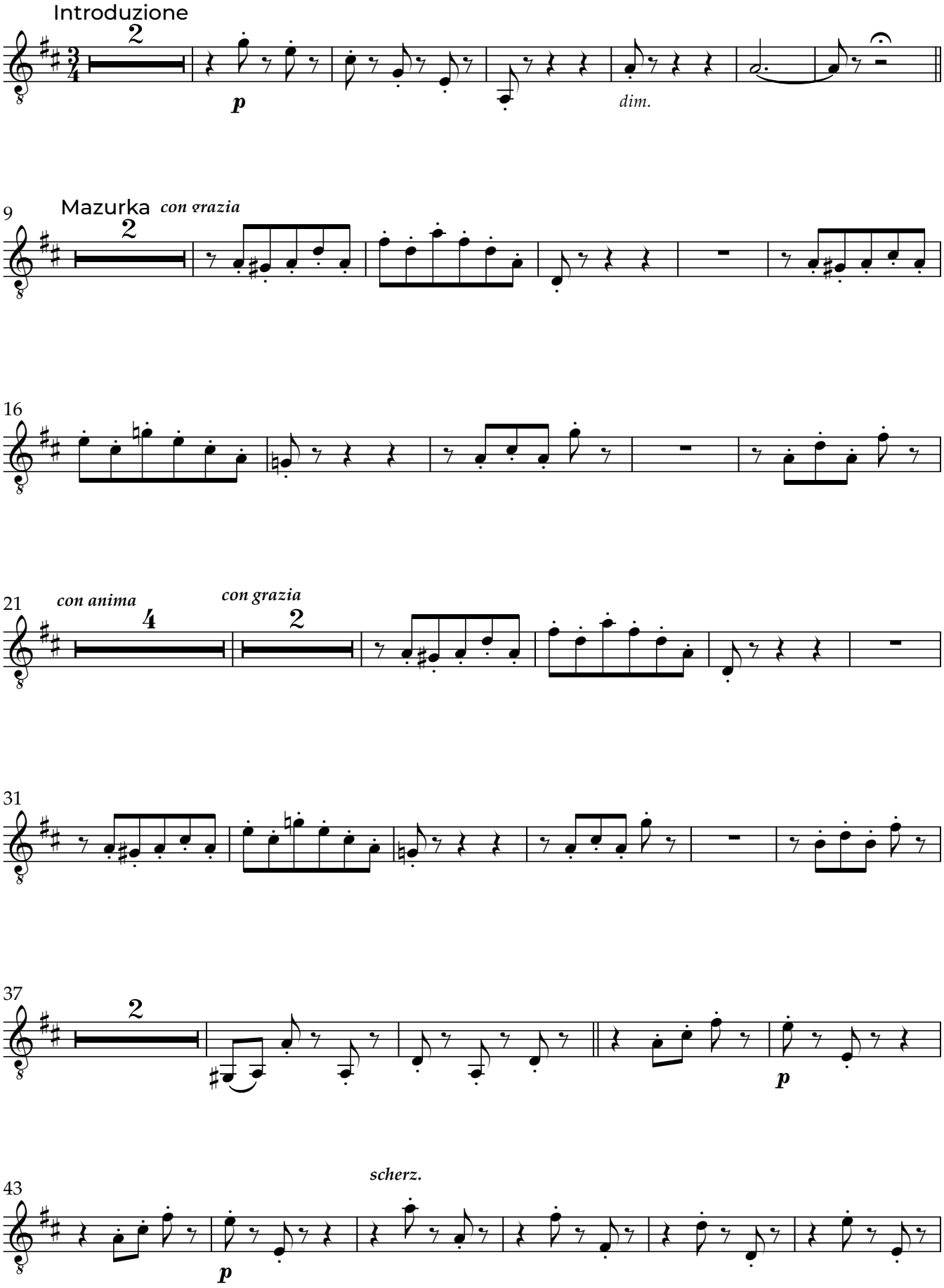
pizz.

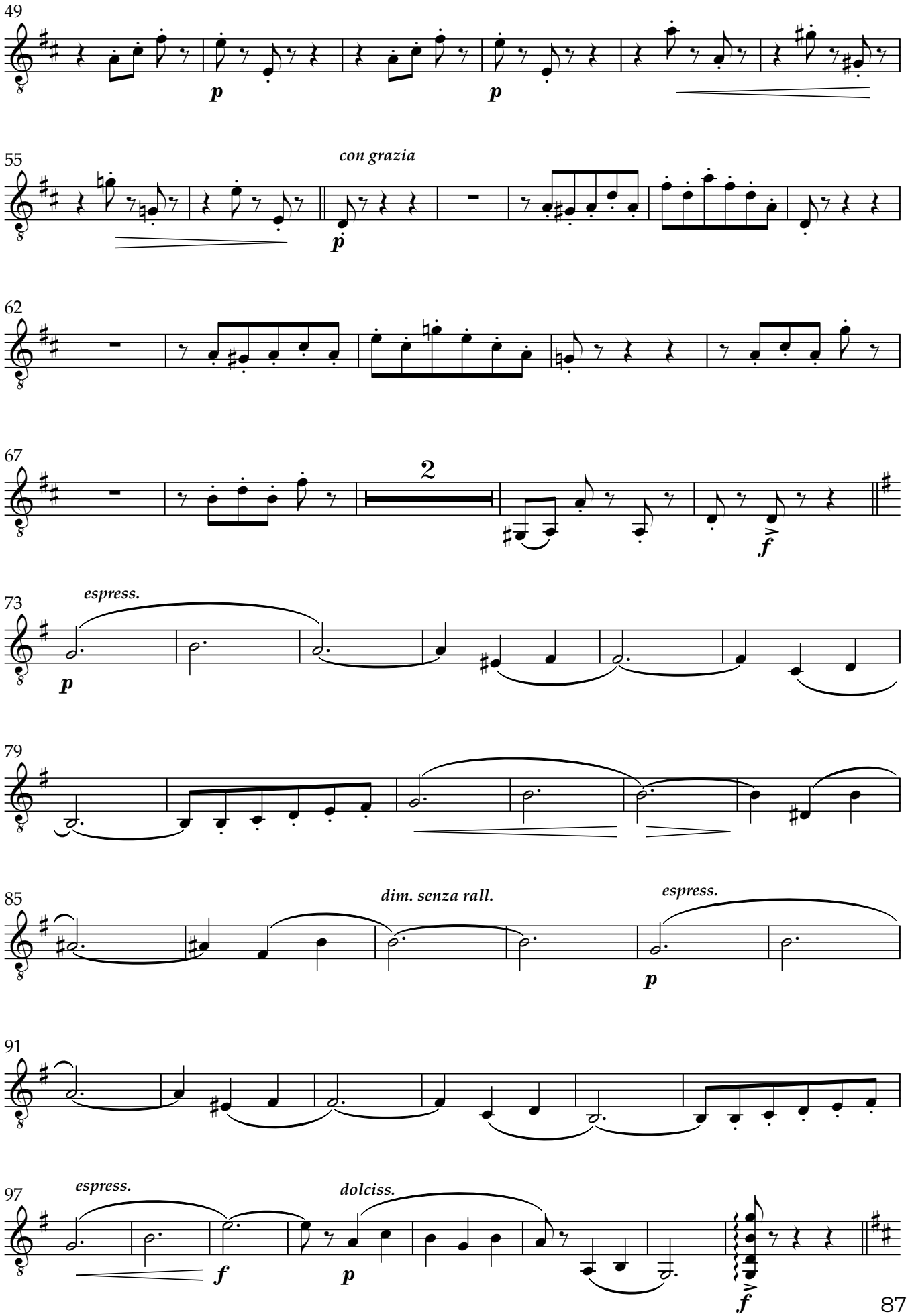
pp *f* *p*

Fiocchi di Neve

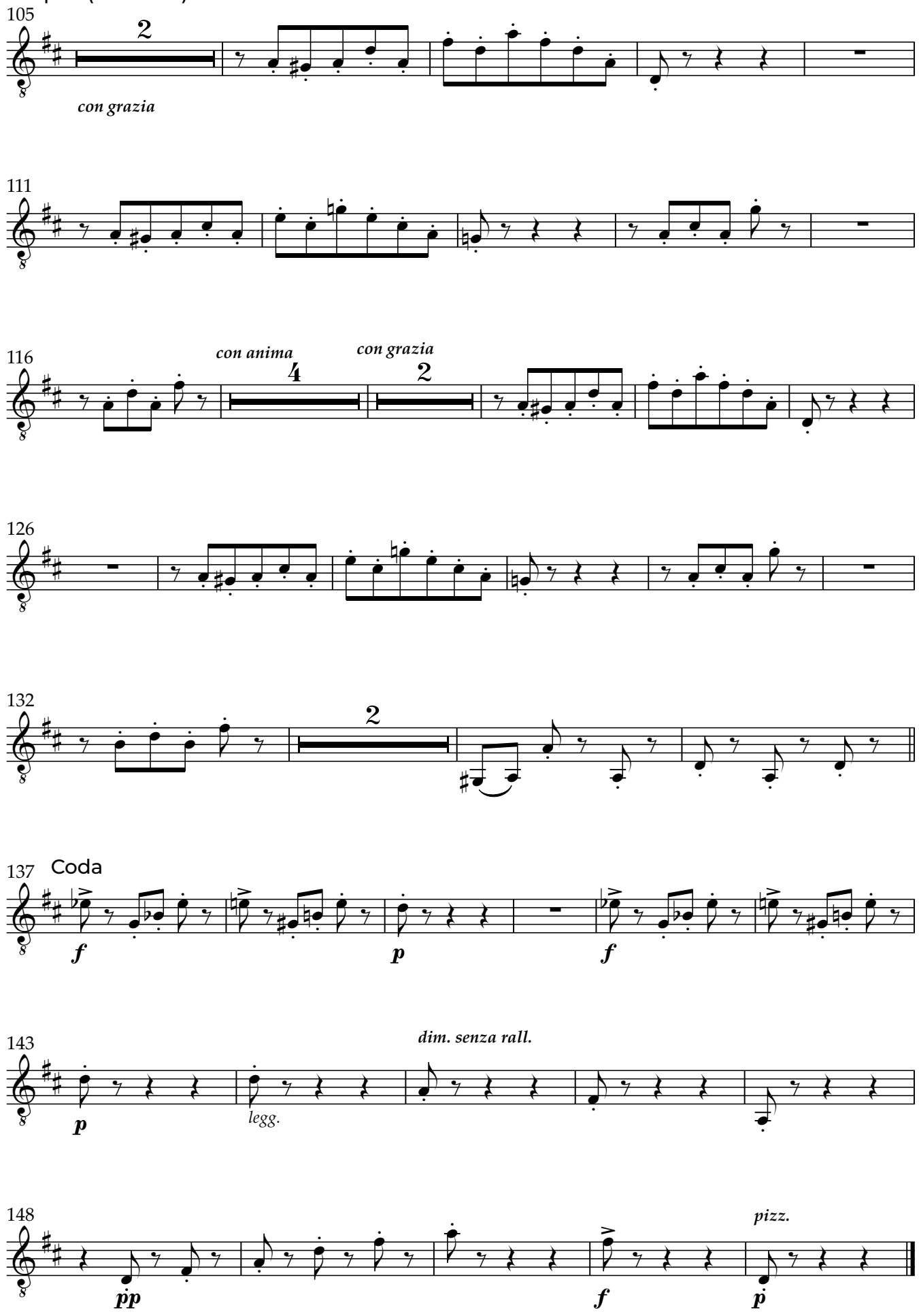
Mazurka

M° Amedeo Amadei (Op. 226)
Revisione di: Ivano Pagliuso




49
p
p
55
con grazia
p
62
67
2
f
73
espress.
p
79
85
dim. senza rall.
espress.
p
91
97
espress.
f
p
dolciss.
f

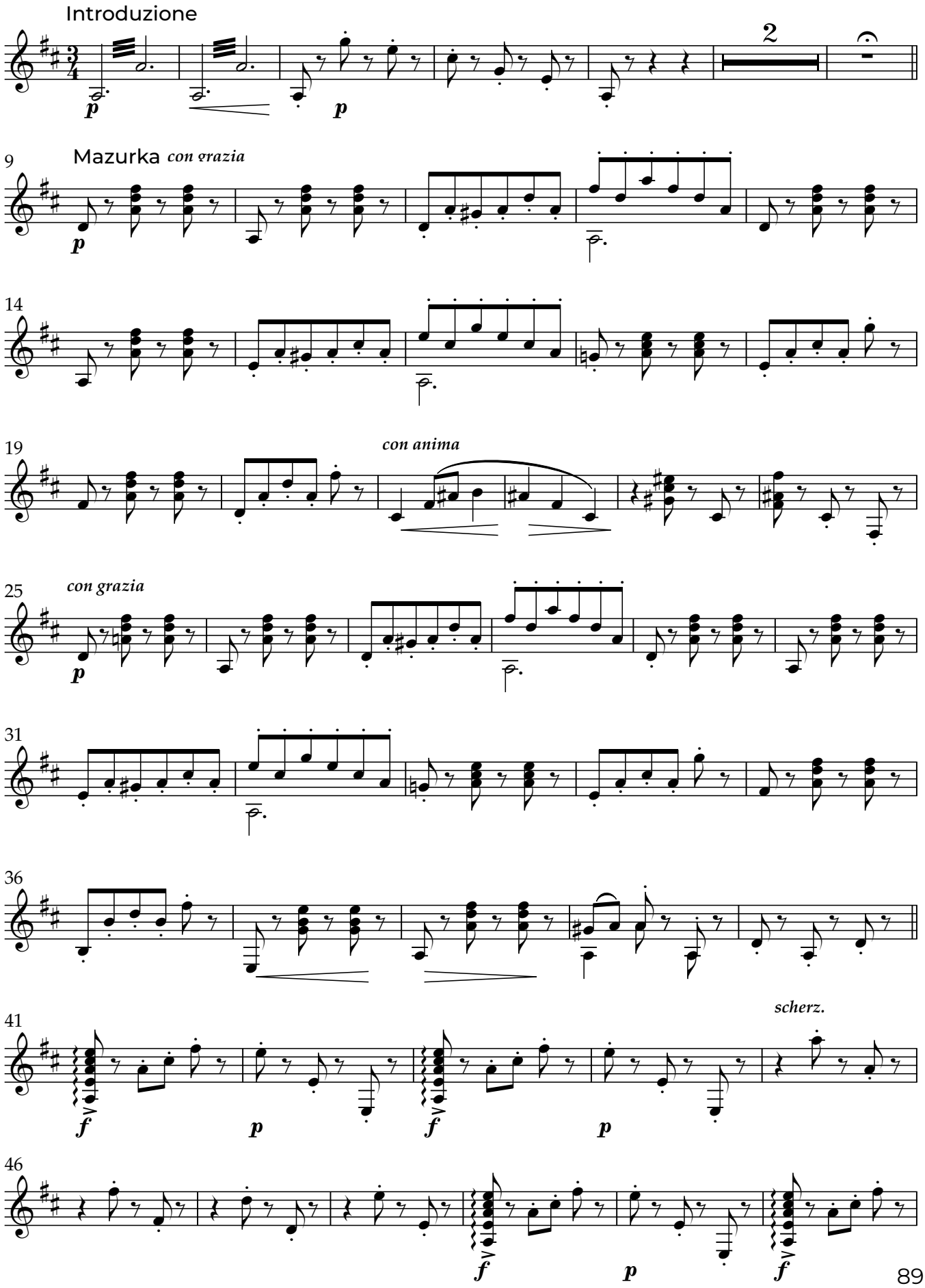
Tempo I (Mazurka)

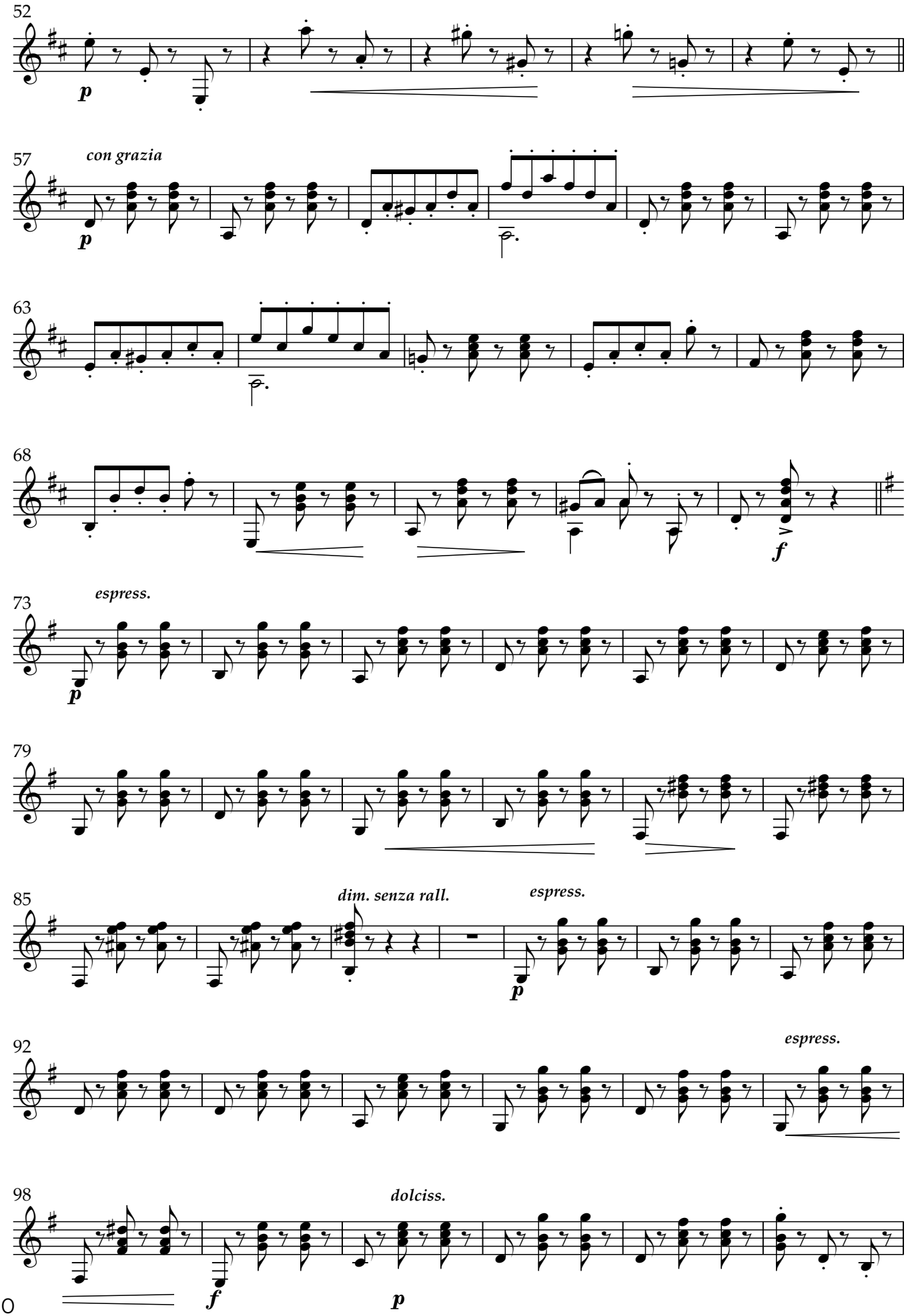


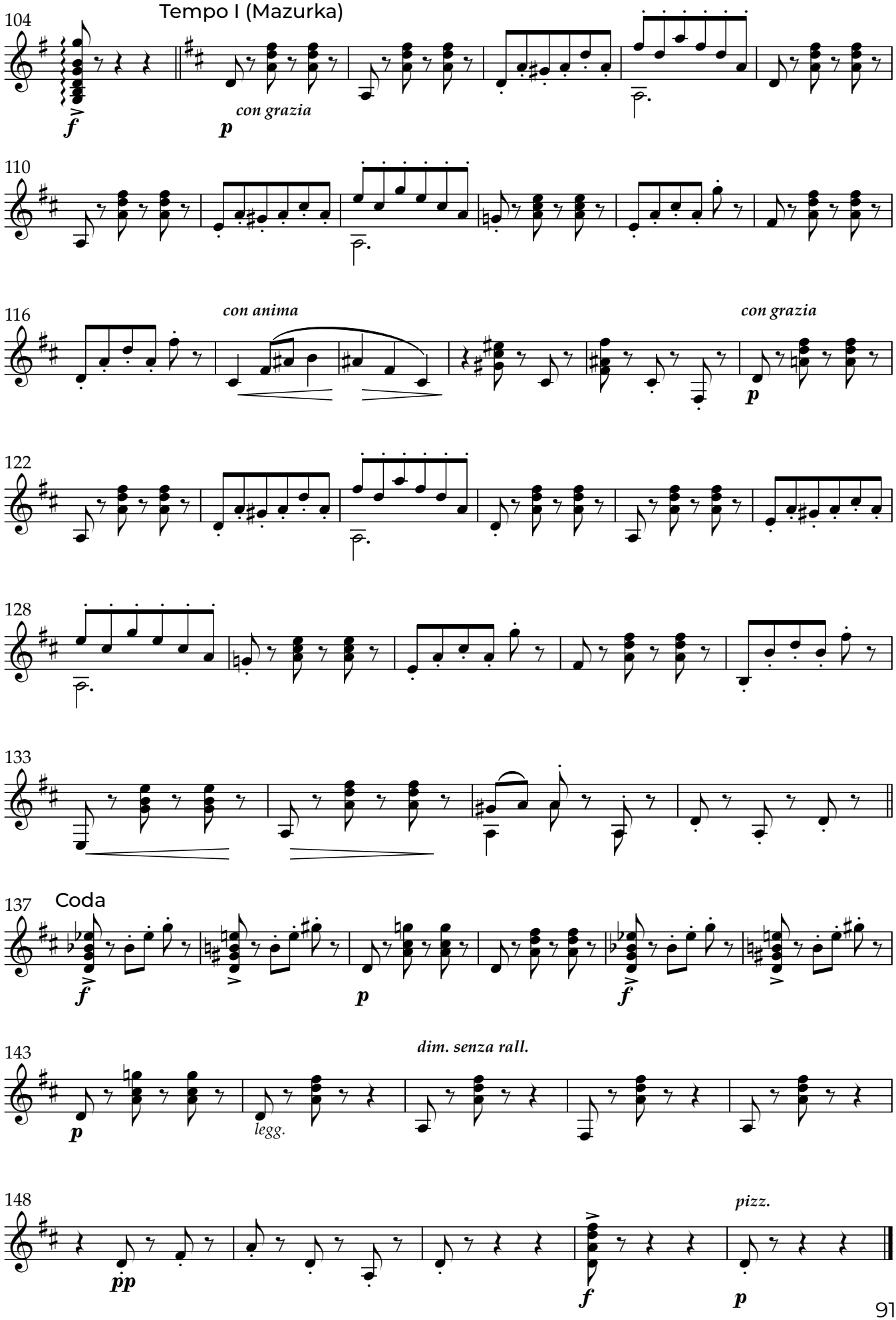
Fiocchi di Neve

Mazurka

M° Amedeo Amadei (Op. 226)
Revisione di: Ivano Pagliuso




52
p
57
con grazia
p
63
68
f
73
espress.
p
79
85
dim. senza rall.
espress.
p
92
espress.
98
dolciss.
f
p

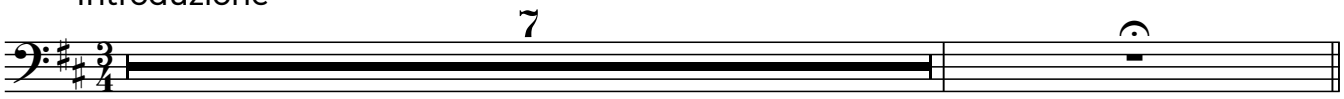

104
Tempo I (Mazurka)
f
con grazia
p
110
116
con anima
con grazia
p
122
128
133
137
Coda
f
p
f
143
dim. senza rall.
p
legg.
148
pizz.
pp
f
p

Fiocchi di Neve

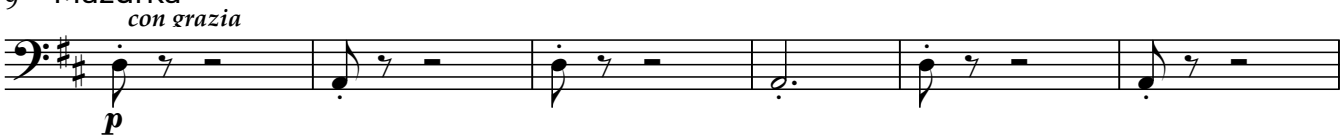
Mazurka

M° Amedeo Amadei (Op. 226)
Revisione di: Ivano Pagliuso

Introduzione



9 Mazurka



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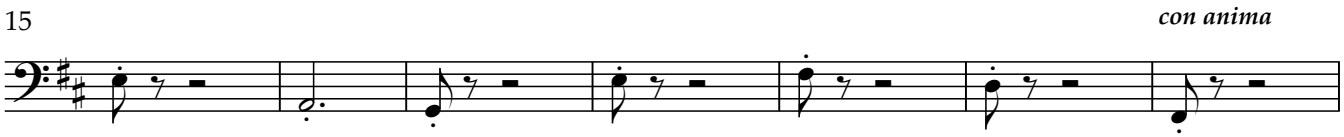

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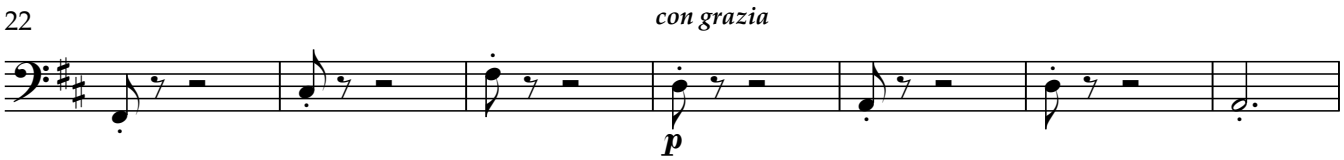

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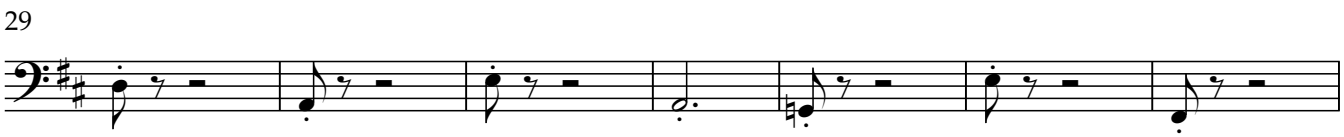

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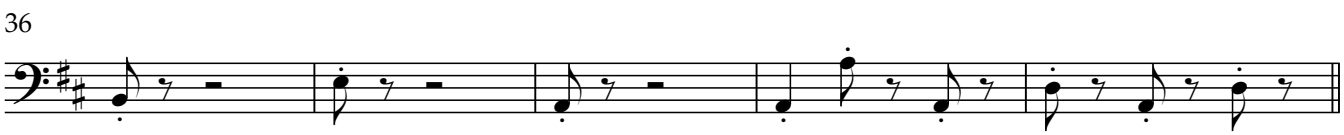

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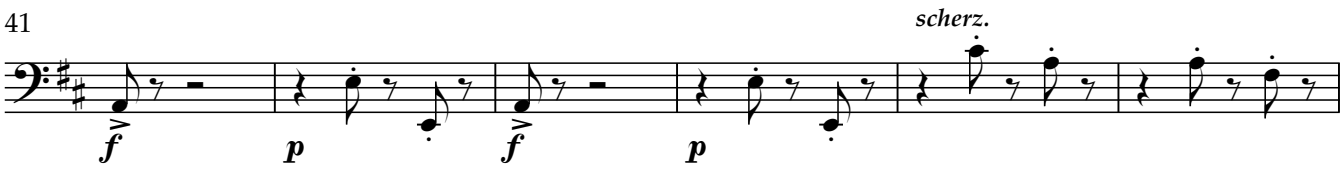

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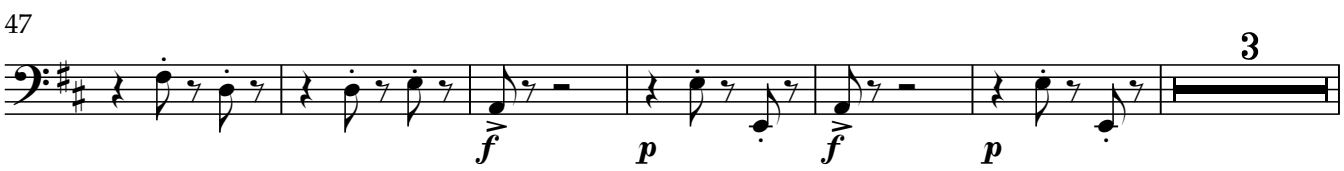
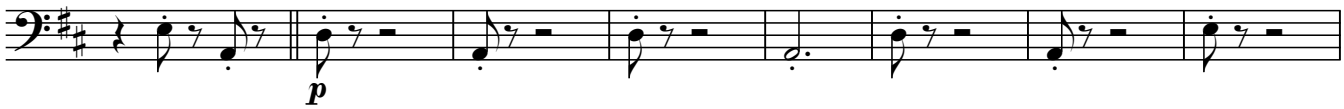


56 *con grazia*



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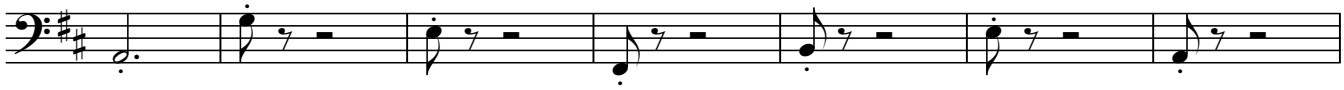
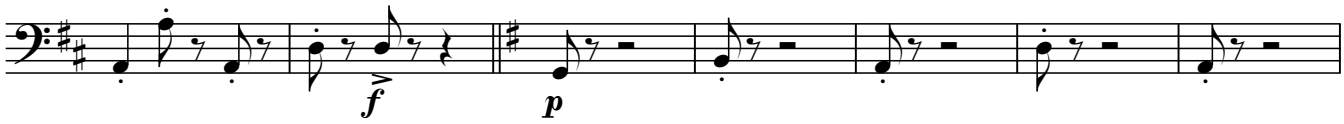


71 *espress.*



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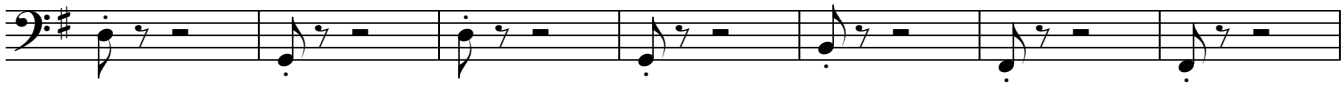
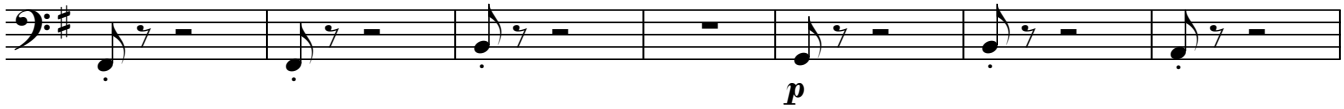
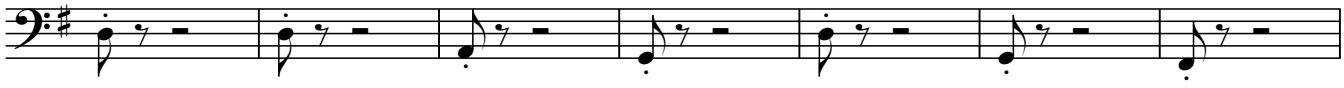


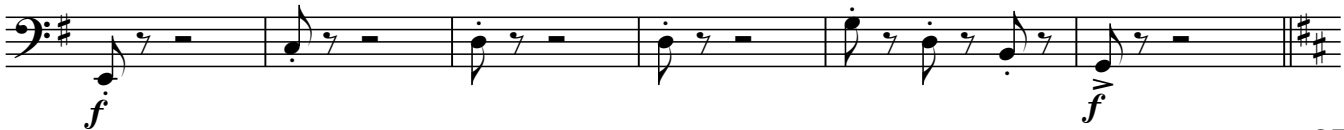
85 *dim. senza rall.* *espress.*



92 *espress.*

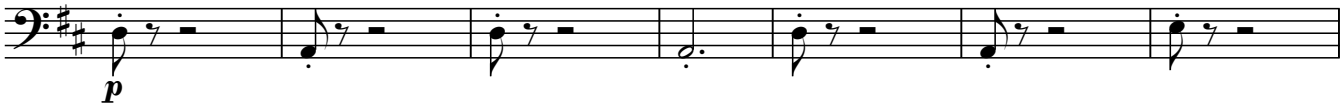


99 *dolciss.*

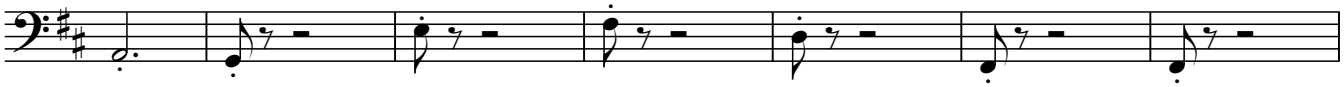


Tempo I (Mazurka)

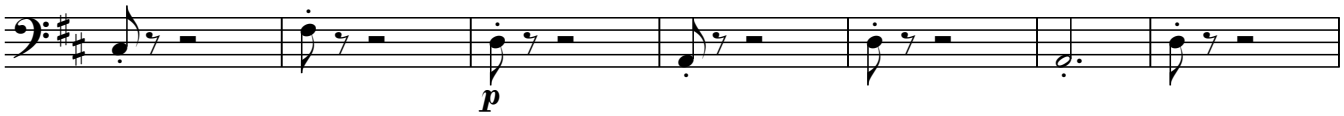
105 *con grazia*



112 *con anima*



119 *con grazia*



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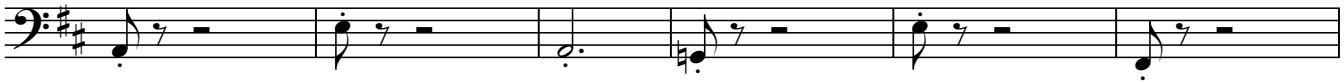

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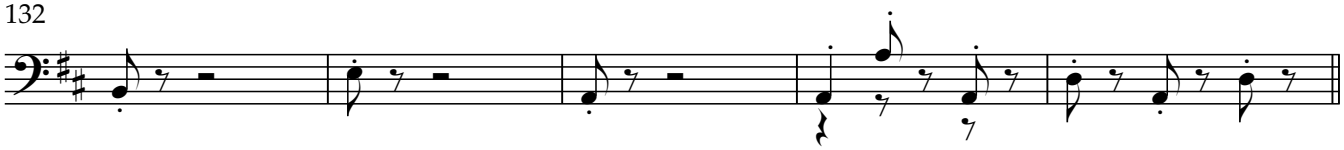
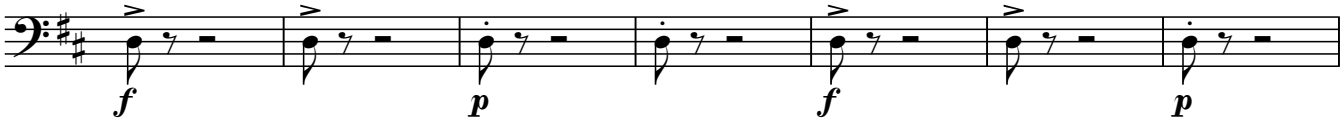
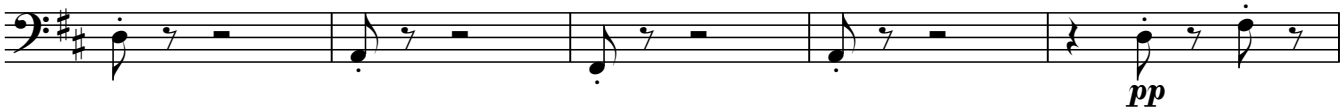


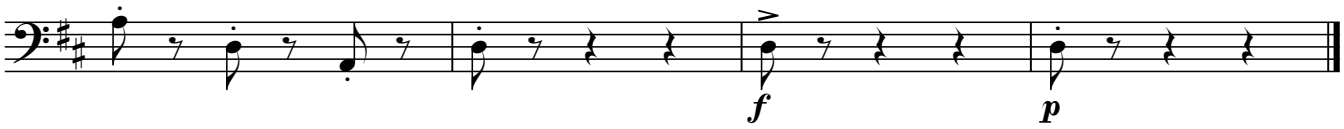
137 Coda

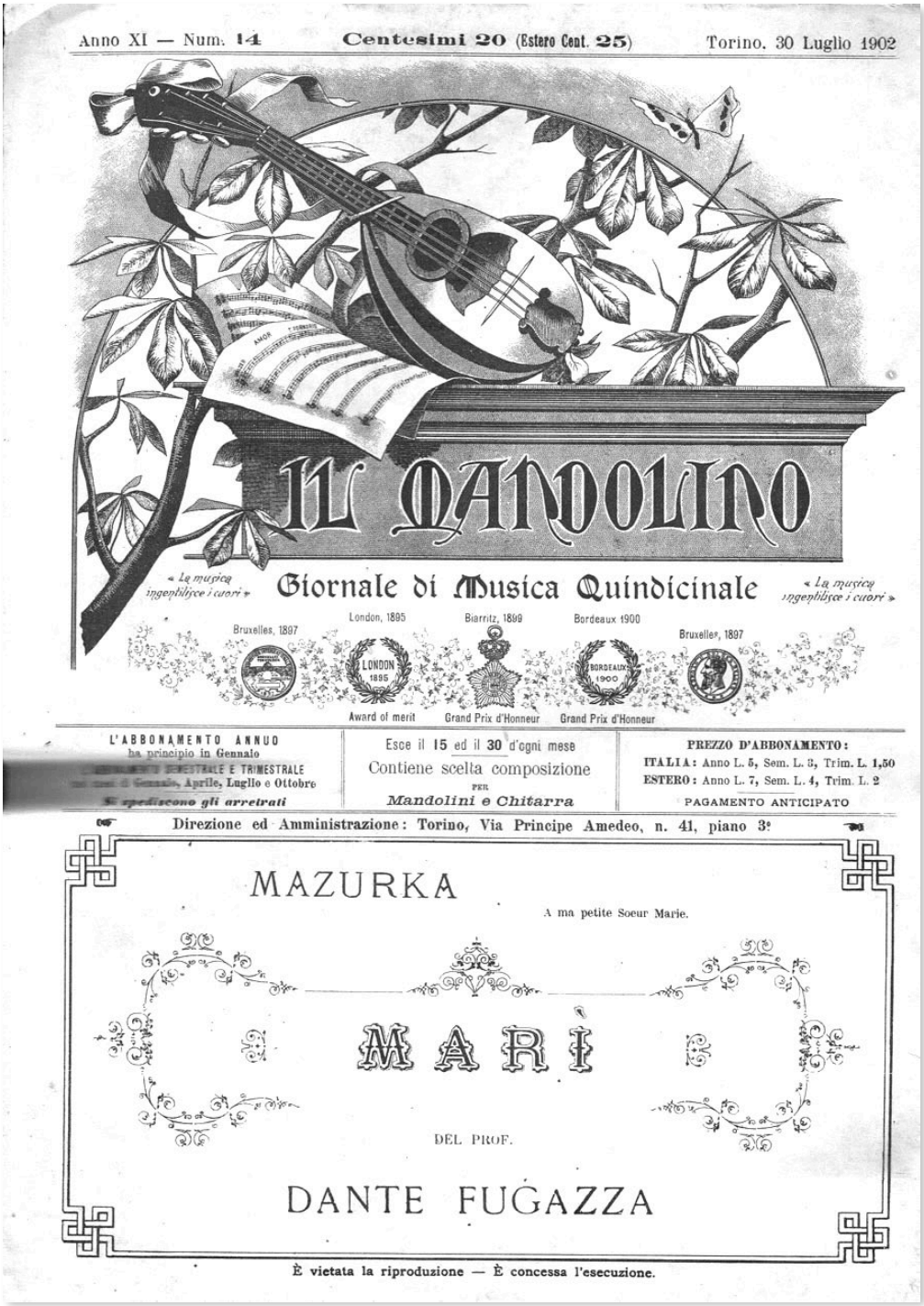


144 *legg.* *dim. senza rall.*



149 *pizz.*





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MAZURKA

A ma petite Soeur Marie.

MARI

DEL PROF.

DANTE FUGAZZA

È vietata la riproduzione — È concessa l'esecuzione.

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gli affreschi vennero ultimati nella stazione zoologica *Anton Dohrn* di Napoli nel 1873.

Ringrazio con affetto la Prof.ssa Arch. ***Paola Lista*** per avermi fornito le immagini

Ivano Pagliuso compie gli studi presso il Conservatorio *San Pietro a Majella* di Napoli, con Lode in Chitarra classica sotto la guida del M° *Vincenzo Amabile* e, con Lode in Musica d'Insieme sotto la guida del M° *Valeria Lambiase*. Ha studiato con i Maestri *Luca Mattei, Ciro de Santo, Vincenzo Mozzillo* e *Paola Troncone* sotto la cui guida si è diplomato al Liceo Musicale *Margherita di Savoia* di Napoli. *Vincitore* in concorsi chitarristici e musicali, si citano il *G. Rospigliosi*, *La Chitarra Volante*, *Isolympia*. Annoverato tra le eccellenze della Chitarra Classica, anno 2017, dalla rivista *Seicorde*. Il Consiglio Accademico, lo scarta nella selezione al Premio delle Arti. Tuttavia, il Conservatorio si fa rappresentare da Ivano in occasioni quali il *G7 di Pompei,* aggiudicandogli la *medaglia della Camera dei Deputati*. Si perfeziona con: *Angelo Gilardino, Aniello Desiderio, Frederic Zigante, Lorenzo Micheli, Carlo Marchione* e *Zoran Dukic*. Ha collaborato con l'*Ensemble Mandolinistico Estense*, svolgendo concerti in Italia ed in Francia. Direttore di produzione, consulente e musicista per *Progetto Sonora,* con cui ha svolto attività per *Campania by Night, Monastero di Santa Chiara, Reggia di Caserta, SIAE* e *MIBACT*. Ha suonato per: *Ravello Festival, Real Museo Filangieri, Fondazione Real Monte Manso di Scala, Museo Archeologico Nazionale di Napoli, Summonte BorgoFestival, Casa Lavazza, Baroque Park, UCAI - Napoli, Domus Ars, Università di Napoli Federico II, Conservatorio di Napoli, AreaLive, Reggia di Caserta, IrnoFestival*. Nel 2018, ottiene borse di studio per Merito Artistico e Accademico, dalla *Fondazione Emiddio Mele e dall'Associazione ex consiglieri della regione Campania*. Il *Comune di Napoli* gli conferisce il *Premio Nicolardi 2020*. Nel 2021, il Centro di Musica Antica *Pietà de' Turchini* gli conferisce la Borsa di Studio per merito, volta alla frequenza della Master di Liuto e Chitarra tenuta dal *M° Simone Vallerotonda*. Attualmente è docente di Ruolo in Chitarra presso il Liceo Statale *Margherita di Savoia* di Napoli.

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