
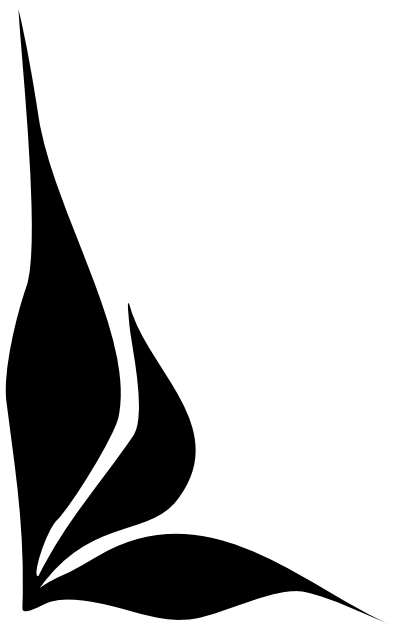




Luca Mereu

SUITE GRECA

MANDOLINO E PIANOFORTE



Mandolino

SUITE GRECA

TSIFTETELI

Luca Mereu

Liberamente

1 *f* > *p* *mp* < > *f* > *mp* *s* *3*

5 *ff* *mp* < > *f* > *pp* *f* % 2

14

21 > *p* *p* < > *3* *3* *3* *3* *3* *3*

30 *p* *f* *3* *3*

38 *mf* *mp* *f* >

46 *mp*

50 *p* *f*

57 *tr* *tr* *tr* *tr* *dim.* *p* *f* *cresc.* *f* *mf* *p*

HASSAPIKO

67 *3* *6* *3*

76 *p* *f* *p*

86 *mf* *f* *mf* *p*

97 *f* *pp* *f*

106 *p*

116 *f* *pp* *f* *mf* *mf*

KALAMATIANOS

127 $\text{\textcircled{S}}$ 4 *mf*

139 *p mp mf*

147 *pp ff*

156 *p mf pp* $\text{\textcircled{S}}$ *D.S. al* $\text{\textcircled{S}}$

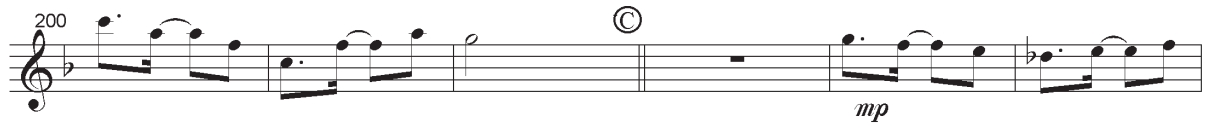
165 *mf*

173 *f p*

BALLOS

181 $\text{\textcircled{S}}$ 4 *f* $\text{\textcircled{S}}$

194 *p f*

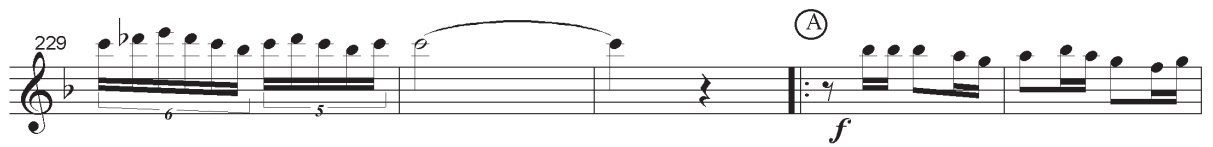
200  **mp**

206  **mf**

213  **f**

220  *D.S. al*

226  **f**

229  **f**

234  **p**

241  **f**

Da **(A)** a **(B)**
con rit. segue da capo
a **(C)** poi **f**

SUITE GRECA

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TSIFTETELI

Liberamente

mandolino

piano

pianoforte

1

1

1

f *p* *mp* *f* *mp*

5

3

Detailed description: This system shows the first measure of the piece. The mandolino part (treble clef) begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano part (treble and bass clefs) provides a harmonic accompaniment. Dynamics range from forte (f) to mezzo-piano (mp). There are slurs and accents over the notes.

mand.

piano

pianoforte

5

5

5

ff *mp*

Detailed description: This system shows the second measure. The mandolino part continues with eighth notes. The piano part has a more active accompaniment. Dynamics include fortissimo (ff) and mezzo-piano (mp).

mand.

piano

pianoforte

7

7

7

f *pp*

mf

$\text{♩} = 76$

Detailed description: This system shows the third measure. The mandolino part has a half note G4. The piano part features a steady accompaniment. Dynamics range from forte (f) to pianissimo (pp) and mezzo-forte (mf). A tempo marking of quarter note = 76 is present.

mand. 11

pf. 11

11

11

11

mand. 14

pf. 14

14

14

14

mand. 17

pf. 17

17

17

17

mand. 21

pf.

p

mf

p

mand. 25

pf.

f

mp

f

mand. 29

pf.

p

p

mand. *p* *cresc.* *f*

pf. *p* *cresc.* *f*

mand.

pf.

mand. *mf* *mp*

pf. *mf* *mp*

mand. 43 *f*

pf. 43 *f*

mand. 46 *mp*

pf. 46 *mp*

mand. 50 *p* *f*

pf. 50 *p* *f*

mand. 54

pf.

54

54

54

tr

tr

dim.

dim.

mand. 58

pf.

58

58

58

tr

tr

p

f

p

f

cresc.

cresc.

D.S. al

D.S. al

D.S. al

mand. 63

pf.

63

63

63

p

f

mf

p

f

mf

p

m.d.

HASSAPIKO

mand. 67 $\text{♩} = 56$

mf

pf. 67 mf

tr

mand. 72

tr

pf. 72

mand. 76 $\text{♩} = 56$

p

pf. 76 p

f

f

Red. * Red. *

mand. 82

pf. 82

simile >

p

mand. 88

pf. 88

mf

D.S. al

f

$\text{♩} = 76$

mand. 94

pf. 94

mf

p

f

mand. 100

pp

f

pf. 100

pp

f

mand. 106

106

106

mand. 112

p

mf

f

pf. 112

p

mf

f

mand. 118

pp f

pf. 118

pp f

mand. 122

mf D.S. al

mf

pf. 122

D.S. al

mf

KALAMATIANOS

♩. = 96

♩. = 288

mand. 127

mf

pf. 127

mf

ped. ton. simile

mand. 134

pf. 134

m.s.

p

mand. 141

pf. 141

mp

mf

mand. 148

pf. 148

pp

ff

m.s.

mand. 155

pf. 155

p *mf*

m.s. *m.s.*

mand. 162

pf. 162

pp *mf*

m.s. *pp* *m.s.* *mf*

D.S. al

mand. 168

pf. 168

simile *f*

mand. *175*

pf. *175*

BALLOS

mand. *181* $\text{♩} = 120$

pf. *181*

mand. *188*

pf. *188*

mand. 194 *p* *f*

pf. 194 *p* *f*

mand. 201 © *mp*

pf. 201

mand. 207

pf. 207

mand. 212 *mf* *f*

pf. *mf* *f*

mand. 218 *f* *D.S. al*

pf. *f* *D.S. al*

mand. 224 *f*

pf. *f*

mand. 229

pf. 229

229

f

f

mand. 235

235

235

p

p

mand. 241

241

241

f

f

f

Da **A** a **B**
con rit. segue da capo
a **C** poi

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