

MAURO GIULIANI

METODO

PER CHITARRA

Revisione di
EDUARDO CALIENDO



EDIZIONI MUSICALI BÈRBEN ANCONA - MILANO



MAURO GIULIANI

Nacque in Barletta (Bari) nell'anno 1781.

Educato alla musica da piccolo, passò dallo studio del violino a quello della chitarra che doveva essere, per tutta la sua vita, lo strumento prediletto pur continuando a coltivare il violoncello ed il contrappunto.

Viaggiò in tutta l'Europa e ricevette ambiti onori, come la nomina a « Cavalier del Giglio » avuta da Maria Luisa.

Dette audizioni in collaborazione con Rossini e Paganini, il quale, come ricordiamo, fu anche cultore della chitarra.

Intensa attività concertistica il Giuliani svolse a Napoli particolarmente negli ambienti di corte.

La sua produzione è vasta e scelta. Delle trecento e più opere — molte delle quali ancora inedite — ricorderemo i tre concerti per chitarra e orchestra: op. 30, op. 36 e op. 70. Le suonate per violino e chitarra, i trii, i quintetti per chitarra e archi, i preludi dell'op. 83 e gli studi dell'op. 48.

Di non minore importanza, le « Giulianate » che s'integrano col metodo.

Mauro Giuliani morì a Napoli l'8 maggio del 1829.

E. C.

Il nacquit à Barletta (Bari) en 1781.

Très jeune encore, il se voua à la musique et passa de l'étude du violon à celui de la guitare, qui devint dès lors son instrument préféré, tout en continuant l'étude du violoncelle et du contrepoint.

Il voyagea de long en large en Europe et receuillit partout gloire et honneurs, en particulier la décoration de « Chevalier du Lys » que Marie Louise lui accorda.

C'est en collaboration de Rossini et de Paganini, ce dernier passionné aussi de guitare, que Giuliani donna des concerts. A Naples et notamment dans les milieux de la cour développa une intense activité artistique.

Sa production musicale est vaste et de premier ordre. Parmi ses œuvres plus de trois-cent — dont quelques-unes pas encore publiées — on peut rappeler les trois concertos pour guitare et orchestre: op. 30, op. 36 et op. 70. Les sonates pour violon et guitare, les trios et les quintettes pour guitare et instruments à corde, les préludes op. 83 et les études op. 48.

On doit citer aussi les « Giulianate » qui s'intègrent à sa méthode.

Mauro Giuliani mourut à Naples le 8 mai 1829.

E. C.

Born in Barletta (Bari) in 1781.

He received musical training as a young child studying the violin and then passing to the guitar, which was to be for the rest of his life, his favourite instrument, however, continuing to cultivate the violoncello and the counterpoint.

He travelled all through Europe and received many honours among which the title of « Cavalier of the Lily » conferred by Marie Luise.

He gave auditions in collaboration with Rossini and Paganini, the latter as we well remember, being also very interested in the guitar.

Giuliani conducted an intense concert program in Naples, especially in court circles.

His compositions are many and varied. Of the three hundred or more works — many of which still unpublished — we remember the three concertos for guitar and orchestra: op. 30, op. 36 and op. 70. The sonatas for violin and guitar, the trios, the quintettes for guitar and strings, the preludes of op. 83 and the studies of op. 48.

Of no less importance, the « Giulianate » which are integrated with the method.

Mauro Giuliani died in Naples on the 8th of May 1829.

E. C.

PREFAZIONE DELL'AUTORE
ALLA PRIMA
EDIZIONE DEL METODO

Fu sempre lo studio della chitarra la mia favorita occupazione, e in questa aspirai sempre con tutto l'ardore alla perfezione. Cercai dunque la via più facile e corta per arrivare a questo scopo; ma avvisai tosto che bisognava che me la tracciassi io stesso interamente, e che il cammino dell'ideale che riempiva il mio spirito non era stato per anco battuto.

Però il mio zelo e la mia costanza mi valsero qualche successo, e tosto nacque in me il desiderio di renderne partecipi coloro che percorrono la stessa carriera, disponendo per ordine gli insegnamenti, frutto delle mie ricerche, onde preservare gli studiosi da ogni sviamento e dar loro in mano una guida tanto nuova che sicura, e tale infine che a mio sapere non è mai comparsa.

Questi studi sono il risultato delle mie fatiche constate dalla esperienza e dalla pratica; e oso presentarli al pubblico nell'intima persuasione che chiunque vorrà occuparsene seriamente giungerà in breve a poter eseguire con espressione tutto ciò che fu composto in un genere più corretto per questo istitumento.

E' divisa in quattro parti:

Parte prima: Esercizio particolare per la mano destra, che contiene centoventi arpeggi in tutte le combinazioni.

Parte seconda: Vari esempi nei toni più usitati per la digitazione della mano sinistra.

Parte terza: Altri esempi che comprendono la maggior parte degli abbellimenti, di cui è suscettibile l'istitumento.

Parte quarta: Dodici lezioni progressive.

AVANT-PROPOS DE L'AUTEUR
A LA PREMIERE
EDITION DU METHODE

L'étude de la guitare a toujours été mon occupation favorite, dans laquelle j'aspirai de toutes mes forces à la perfection.

J'ai donc cherché la voie la plus courte et la plus directe pour arriver à ce but; mais je vis bientôt, qu'il fallait me la frayer, et que le chemin de l'ideal, qui remplissait mon âme, était encore bien loin d'être battu.

Cependant mon zèle et ma constance me valurent quelque succès; ce succès fut suivi du désir d'en faire participer tous ceux qui auraient envie de parcourir la même carrière, et je commençai par mettre en ordre les fruits de mes recherches, pour préserver les amateurs de tout écart, en leur donnant en main une guide aussi sûr, que nouveau, et tel enfin, qu'à ma connaissance il n'en était point encore paru.

Ces études sont le résultat de mes travaux; constatés par l'expérience et par la pratique; et j'ose les présenter au public avec la persuasion intime, que quiconque voudra bien s'en occuper sérieusement, parviendra en peu de temps à pouvoir exécuter avec expression tout ce qui a été composé pour cet instrument dans un genre plus épuré.

Cet ouvrage est destiné à ceux, qui possèdent déjà les premiers éléments et qui désirent se perfectionner davantage sans l'aide d'un maître.

Il est divisé en quatre parties:

Première partie: Exercice particulier pour la main droite, contenant cent et vingt arpèges dans toutes les combinaisons.

Seconde partie: Différents exemples, dans les tons les plus usités, pour le doigter de la main gauche.

Troisième partie: Autres exemples, qui comprennent la plupart des agréments, dont l'instrument est susceptible.

Quatrième partie: Douze leçons progressives.

AUTHOR'S PREFACE
TO THE FIRST EDITION
OF THE METHOD

My favourite occupation was always the study of the guitar, and I aspired with all my powers to attain the highest perfection in the knowledge of this instrument.

I searched for the easiest and shortest way to attain my ends. I soon realized that I had to make my own way entirely and that this ideal which filled my spirit had not yet been attained by anyone.

But my zeal and my pursuance did give me some success, and soon I was filled with the desire to let others of the same career join me along the arduous, arranging my teachings, the fruits of my research, in such order as to rescue the studious from falling into erroneous channels, and desiring to put in their hands a new guide, as well as a sound one, and one which, at least to my knowledge, had not yet ever appeared.

These studies are the result of my labours ascertained by experience and practice; I dare to present them to the public in the intimate persuasion that whosoever will wish seriously to apply himself to these works will soon be able to execute with meaningfulness all that which was composed in a more correct style for this instrument.

This work is destined for those who already have mastered the first elements, and who now desire to perfect themselves without the help of an instructor.

It is divided in four parts:

First part: Special exersice for the right hand, containing one hundred and twenty arpeggios in all combinations.

Second part: Various examples of the more commonly used tones for the exercise of the fingers of the left hand.

Third part: Other examples which contain the greater part of the embellishments, to which the instrument is susceptible.

Fourth part: Twelve progressively advanced lessons.

PARTE PRIMA

120 arpeggi.

Esercizi per la mano destra.

PREMIERE PARTIE

120 arpèges.

Exercices pour la main droite.

FIRST PART

120 arpeggios.

Exercises for the right hand.

1

2

3

4

5

6

7

8

9

10

21

22

23

24

25

26

27

28

29

30

41                                    

61

62

63

64

65

66

67

68

69

70

71

81 i m i i m i 8 8

82 m i m m i m 8 8

83 i m i a i m i a 8 8

84 m i m a m i m a 8 8

85 i a i i m i i a i i m i 8 8

86 a i m a i m 8 8

87 i m a i m a 8 8

88 a m i a m i 8 8

89 i m a i m a 8 8

90 a m i i m a a m i i m a 8 8

101

102

103

104

105

106

107

108

109

110

PARTE SECONDA

Esercizi per la mano sinistra.
Salvi di terza in DO Maggiore.

SECONDE PARTIE

Exercise pour la main gauche.
Sauts de tierces en UT Majeur.

SECOND PART

Exercises for the left hand.
Thirds in C-Major.

The sheet music contains 12 staves of sixteenth-note exercises for the left hand. Each staff begins with a series of eighth-note patterns labeled with letters (P, i, P, i, P, i, P, i, P, i, P, i, P, m, P, i, P, m, F, i, P, m, P, i, P, m) followed by a sequence of sixteenth-note pairs. Fingerings are indicated below each note, such as 1, 0, 1, 2, 0, 1, 2, 4, etc. Some staves include measure numbers (1, 2, 3, 4) and circled numbers (2, 3, 4). The music is divided into sections by vertical bar lines.

Salti di Ottava in DO Maggiore.

Sauts d'octaves en UT Majeur.

Octaves in C-Major.

Salti di Terza in SOL Maggiore.

Sauts de Tierces en SOL Majeur.

Thirds in G-Major.

5

P i P i P i P i P i P i
P m P m P m P m P m P m

0 1 3 0 1 3
2 4 0 2 4 1
3 3 3 1 4
2 4 1 4 2
3 0 2 4 0 3
1 2 2 1 4 1
2 2 0 2 2 0
2 2 0 1 2

2 0 1 0 2 0
4 1 4 3 1 3 0 1
2 4 0 2 4 0 2 1
2 2 1 4 1 4 0 3
2 3 4 2 3 4 2 3
1 3 4 1 3 4 2 3
0 2 3 1 2 3 4 2
0 2 2 1 2 3 0 1
0 2 2 0 1 2

1 0 1 2 0 1
2 4 1 4 3 1 4 0 2
2 4 1 2 1 4 3 2 1
3 4 2 3 4 2 3 4 2
3 4 2 3 4 2 3 4
1 3 4 1 3 4 2 3 4
0 2 3 1 2 3 4 2 3
0 2 2 1 2 3 0 1 2

2 0 1 3 0 1
4 1 2 4 1 4 0 3 0 1
2 4 1 2 1 4 3 2 1 0
3 4 2 3 4 2 3 4 2 3
3 4 2 3 4 2 3 4 2 3
1 3 4 1 3 4 2 3 4 2 3
0 2 3 1 2 3 4 2 3 0 1
0 2 2 1 2 3 0 1 2

2 0 1 3 0 1
4 1 2 4 1 4 0 3 0 1
2 4 1 2 1 4 3 2 1 0
3 4 2 3 4 2 3 4 2 3
3 4 2 3 4 2 3 4 2 3
1 3 4 1 3 4 2 3 4 2 3
0 2 3 1 2 3 4 2 3 0 1
0 2 2 1 2 3 0 1 2

0 1 3 0 1 0 3
2 4 1 3 1 4 0 2 0 1
2 4 1 2 3 4 0 3 2 1
3 4 2 3 4 2 3 4 2 3
3 4 2 3 4 2 3 4 2 3
1 3 4 1 3 4 2 3 4 2 3
0 2 3 1 2 3 4 2 3 0 1
0 2 2 1 2 3 0 1 2

1 0 3 0 1 0 3
3 1 4 0 2 4 0 4 0 3
2 4 0 2 4 0 4 2 2 0
0 4 2 0 4 2 0 4 2 0
0 4 2 0 4 2 0 4 2 0
1 3 4 1 3 4 2 3 4 2 3
0 2 3 1 2 3 4 2 3 0 1
0 2 2 1 2 3 0 1 2

1 0 3 0 1 0 3
3 1 4 0 2 4 0 4 0 3
2 4 0 2 4 0 4 2 2 0
0 4 2 0 4 2 0 4 2 0
0 4 2 0 4 2 0 4 2 0
1 3 4 1 3 4 2 3 4 2 3
0 2 3 1 2 3 4 2 3 0 1
0 2 2 1 2 3 0 1 2

Salvi di Ottava in SOL Maggiore.

Sauts d'Octaves en SOL Majeur.

Octaves in G-Major.

P i P i P i P i
P i P m P i P m

Salvi di Terza in RE Maggiore.

Sauts de Tierces en RE Majeur.

Thirds in D-Major.

P i P i P i P i P i
P i P m P i P m P i

9 10 11 12 13 14 15 16

(2)

Salti di Ottava in RE Maggiore.

Sauts d'Octaves en RE Majeur.

Octaves in D-Major.

11

P i P i P i P i P i
P i P m P i P m P i

1 3 1 1 0 3 0 0 2 1 0 1 3 1 1 0 0 0 3 1 0 0

1 3 1 1 0 3 1 0 2 1 0 3 0 1 3 0 1 3 1 0 0 3 1 0 0

1 3 1 0 3 3 1 0 2 1 0 3 0 1 3 1 0 1 3 1 1 1 1

0 3 3 1 0 3 3 1 1 0 0 0 3 1 2 1 2 0 0 3 0 3 2 0

0 3 2 0 3 0 3 1 0 2 1 0 3 1 1 1 3 3 4 1 1 3 2 0 0 1

0 0 4 0 4 2 0 3 0 2 1 0 2 4 0 0 4 0 0 4 0 0 4 0 0 1

0 0 4 0 4 2 0 3 0 2 1 0 2 4 0 0 4 0 0 4 0 0 4 0 0 3

0 0 2 0 2 0 3 0 1 0 1 3 0 1 1 1 1 1 1 1 1 1 1 1 1

1 3 0 0 3 1 1 0 1 0 3 1 0 2 3 1 1 1 1 1 1 1 1 1 0

Salti di Terza in LA Maggiore.

Sauts de Tierces en LA Majeur.

Thirds in A-Major.

P i P i P i P m P i P m P i P m P i P m P i P m P i P m P i P m

1 0 3 1 3 0 1 3 1 1 2 3 2 3 1 1 4 2 3 1 1 4 2 3 1 1 4 2 1

3 1 4 3 4 1 3 4 2 3 2 3 1 3 4 2 3 1 3 4 3 2 3 1 3 4 3 2 3 1

13 C

2 0 1 3 1 0 3 1 0 1 1 1 3 1 0 1 1 3 1 0 1 1 3 1 0 1 1 3 1 0

1 1 3 2 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1 4 3 1

3 1 3 0 1 3 1 1 1 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

4 3 4 1 3 4 2 3 2 3 1 2 1 3 4 2 1 3 4 2 1 3 4 2 1 3 4 2 1 3 4 2 1

1 2 0 3 1 3 0 2 1 3 0 2 1 3 0 2 1 3 0 2 1 3 0 2 1 3 0 2 1 3 0 2

2 4 1 2 4 2 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4

(2) _____

2 1 1 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2

3 3 3 2 2 2 4 1 1 4 2 2 1 3 2 4 1 1 4 2 2 1 3 2 4 1 1 4 2 2 1 3 2 4 1

(2) _____

1 1 1 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2

2 2 2 2 3 3 2 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

(2) _____

1 1 1 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2

1 1 3 2 2 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2

(2) _____

1 1 1 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2

1 1 3 2 2 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2

(2) _____

1 1 1 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2

1 1 3 2 2 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2

(2) _____

1 1 1 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2

1 1 3 2 2 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 2

(2) _____

II

4 2 1 1 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2

4 2 1 1 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2

0 1 1 1 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2 0 1 1 1 2

Salvi di Ottava in La Maggiore.

Sauts d'Octaves en LA Majeur.

Octaves in A-Major.

P i P i P i P i P i P i P i
P i P m P i P m P i P m P i

2 3 0 2 0 3 2 1 2 2 2 0 2 4 0 1
0 1 2 0 2 0 4 4 0 0 0 1 1 1 3 4 1

2 4 0 2 0 3 0 2 3 2 1 2 2 1 0 3 1 3 4 1
0 1 2 0 2 0 4 4 0 0 0 1 1 1 3 4 1

0 4 1 4 0 2 1 4 0 2 1 3 0 3 0 1 0 4 1 1 4
1 1 3 1 1 2 4 1 2 4 1 2 3 2 1 2 3 2 1 1 1 2 3 3 1

4 3 0 4 0 1 0 2 3 4 0 2 4 4 4 4 1 1 3 3 0 4
1 1 2 1 2 1 3 2 3 4 0 1 2 4 1 1 1 1 1 3 3 1

3 4 0 3 0 4 1 0 2 0 2 0 1 4 0 1 0 4 0 1 2 4 1
0 1 2 1 2 0 3 0 2 3 0 2 3 0 1 2 3 2 0 2 4 0 1 4

2 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 0 3
0 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 0

2 1 2 0 0 4 2 1 2 0 0 4 2 1 2 0 0 4 2 1 2 0 0 4 2 1 0
4 4 0 0 0 4 2 0 1 3 4 4 0 0 0 4 2 1 0 1 4 4 0 0 0 4 2 1 0

3 4 0 2 0 3 2 1 4 0 2 1 2 0 0 4 2 1 0 1 2 4 0 0 2 1 0
0 1 2 0 0 4 2 0 1 3 4 0 2 0 0 4 2 1 0 1 2 4 0 0 2 1 0

PARTE TERZA

TROISIEME PARTIE

THIRD PART

DELLA TENUTA DEL SUONO

Si ottiene lasciando fermo il dito sulla corda per tutto il valore della nota. Nel seguente esempio ciò va osservato per i bassi.

DE LA TENUE DU SON

*Il s'obtient en maintenant le doigt sur la corde pendant toute la valeur de la note.
Dans l'exercice suivant, ceci vaut pour les basses.*

SUSTAINED NOTE

This is obtained by keeping the finger on the string for the full value of the note.

In the following example this is what should be done for the bass.

Maestoso

The musical score consists of 12 staves of bassoon music. Each staff is numbered from 1 to 12 and includes a letter (P or I) below it. Fingerings are written above the notes, and dynamic markings (p, P, #P) are placed below the staves. The music is in common time and uses a bass clef. The fingering patterns show sustained notes being held by fingers while others move, demonstrating the technique described in the text.

The sheet music consists of six staves of musical notation for violin. Each staff begins with a treble clef and a key signature of one sharp. Fingerings are indicated above the notes, such as 'm 0' or 'i 1'. Dynamic markings like 'P' (pizzicato) and '1' (first finger) are placed below the notes. The music is divided into measures by vertical bar lines.

DELL'APPOGGIATURA
ASCENDENTE

Si pizzicherà la nota appoggiata e si lascerà cadere il secondo dito della mano sinistra a martello sulla nota della melodia.

DE L'APPOGGIATURE
ASCENDANT

On pincera la note appuyée et on laissera tomber le second doigt de la main gauche sur la note de la mélodie.

ON THE ASCENDING
APPOGGIATURA

Pluck the appoggiatura note and allow the second finger of the left hand to fall like a hammer on the string of the note of the melody.

Andantino

The sheet music is titled 'Andantino' and features six staves of musical notation for violin. The tempo is indicated by a '4' above the first staff. Fingerings are shown above the notes, and dynamic markings like 'P' and 'm' are placed below them. The music is divided into measures by vertical bar lines.



ALTRA APPOGGIATURA
DI PIU' NOTE

Dopo aver battuto la seconda delle piccole note, si strappa col medesimo dito della mano sinistra.

Andantino mosso

AUTRE APPOGGIATURE
DE PLUSIEURS NOTES

Après avoir frappé la seconde des petites notes, on soulève avec la même doigt de la main gauche.

ANOTHER APPOGGIATURA
OF SEVERAL NOTES

After having played the second of the small notes "drag" with the same finger of the left hand.

DI UNA APPOGGIATURA
MOLTO USATA

D'UNE APPOGIATURE
TRES USITÉE

ON THE MUCH USED
APPOGGIATURA

Si esegue come per l'esempio quinto. *On exécute comme l'exemple cinq.*

See example n. 5.

Allegro spiritoso

The sheet music consists of ten staves of guitar notation. Each staff begins with a treble clef and a key signature of one sharp (F#). Measure numbers 9 through 19 are indicated above the staves. Fingerings are shown as small numbers above or below the notes, such as 'm 1', 'i 2', 'm 3', etc. Dynamic markings include 'm' (mezzo-forte), 'i' (piano), 'a' (fortissimo), 'V' (fortissimo), 'IX' (fortissimo), 'm 3' (mezzo-forte), 'P' (pianissimo), and 'm 2' (mezzo-forte). The music is labeled 'Allegro spiritoso' at the top. The first staff starts with a eighth note followed by sixteenth-note patterns. The second staff continues with similar patterns. The third staff introduces a bass line with eighth notes. The fourth staff features a mix of eighth and sixteenth notes. The fifth staff includes a bass line with eighth notes. The sixth staff shows a mix of eighth and sixteenth notes. The seventh staff includes a bass line with eighth notes. The eighth staff features a mix of eighth and sixteenth notes. The ninth staff includes a bass line with eighth notes. The tenth staff concludes the piece.

DEL GLISSATO

DU GLISSE

ON THE GLISSATO

Con lo stesso dito che preme sulla nota appoggiata, dopo averla fatta vibrare, si striscia fino alla nota della melodia.

Avec le doigt qui exécute la note appuyée, après l'avoir fait vibrer, on glisse jusqu'à la note de la mélodie.

With the same finger press on the appoggiatura note, after having made it vibrate, slide to the melodic note.

Allegro moderato

DEL TRILLO SEMPLICE

DU TRILLE SIMPLE

SIMPLE TRILL

Dopo aver pizzicato la prima nota, si lascerà cadere il dito della mano sinistra, con forza e ripetutamente, sulla nota superiore in modo da farle risuonare tutte e due.

Après avoir pincé la première note, on laissera tomber le doigt de la main gauche, avec force et plusieurs fois, sur la note supérieure de façon à les faire résonner toutes les deux.

After having plucked the first note allow the finger of the left hand to fall forcefully and repeatedly on the upper so as to make both of them vibrate.

Es. 1°

1er ex.

1st ex.

DEL TRILLO SU DUE CORDE

DU TRILLE SUR DEUX CORDES

TRILL ON TWO STRINGS

Questo trillo, il quale può avere più continuità di suono, è preferibile a quello dell'esempio 1°. Si può eseguire con l'indice e il medio o pollice ed indice della mano destra.

Ce trille, qui donne un son plus continu, est préférable à celui du 1er exemple.

This trill, gives greater continuity of sound and is preferable to example 1st.

On peut l'exécuter avec l'index et le médium ou le pouce et l'index de la main droite.

It can be performed with the index and middle finger or with the fore finger and thumb of the right hand.

Es. 2°

2ème ex.

2nd ex.

DEL MORDENTE

DU MORDANT

THE MORDENT

L'esecuzione avviene nella stessa maniera del trillo.

On l'exécute de la même manière que le trille.

Performed in the same way as the trill.

maniera di scrivere
manière d'écrire
way of writing

maniera di eseguire
manière d'exécuter
way of playing

Allegretto grazioso

2

The sheet music consists of ten staves of musical notation for a single instrument. The tempo is indicated as *Allegretto grazioso*. The dynamics include *mf*, *sff*, *p*, *P*, *f*, *sf*, and *pp*. Fingerings such as 1, 2, 3, 4, and 0 are used throughout. Measure numbers 1 through 8 are present above the staves. The music includes slurs, grace notes, and a variety of note heads. The final staff ends with a repeat sign and endings labeled III and VIII.

Allegro grazioso

4

slargandosi

Allegretto con moto

6 *mf*

f

sf

V
II

Allegro spiritoso

8

dolce

mf

sfp

m

f

p

sfp

Allegro spiritoso

10 

Andantino grazioso

12

dolce

f

cresc.

dolce

f

sf

ff