

**MAURO GIULIANI**

**METODO PER CHITARRA**

**op. 1**

**120 ARPEGGI / ESERCIZI PER LA MANO SINISTRA /  
TENUTA DEL SUONO / 12 LEZIONI PROGRESSIVE**

**(CALIENDO)**

**BÈRBEN**

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 svilimento 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 constatate 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 strumento.

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'strumento.

*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 un 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 exécuter avec sentiment 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 wished to inform my colleagues about the fruits of my research by rearranging my teachings, to preserve them from any deviation and to put in their hands a guide both new and tried, which as far as I know, has never appeared.

These studies are the result of my labours ascertained by experience and practice; I dare present them to the public in an intimate persuasion that whoever wishes seriously to try them, will be able to play expressively all that was composed in a more correct style for this instrument.

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

It is divided in four parts:

*First part:* Special exercise 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 progressive lessons.

## PARTE PRIMA

120 arpeggi.

Esercizi per la mano destra.

## PREMIERE PARTIE

120 arpèges.

Exercices pour la main droite.

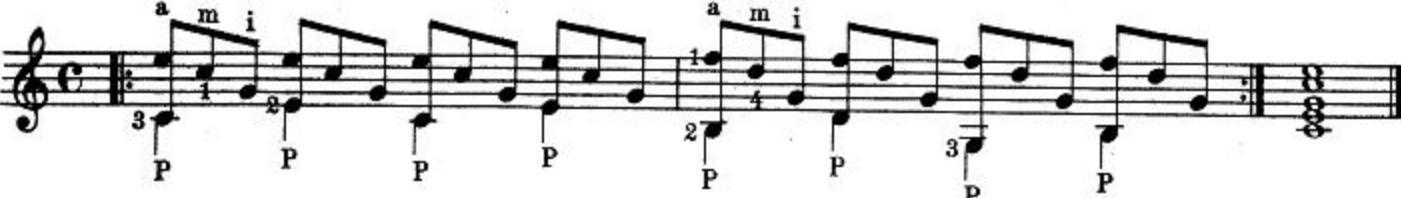
## FIRST PART

120 arpeggi

Exercises for the right hand.

The sheet music is organized into ten sections, each containing two staves of musical notation. The notation is in common time with a treble clef. Fingerings are indicated above the notes: 'm' for middle finger, 'i' for index finger, and 'a' for thumb. Pedal marks ('P') are placed below some notes. The music consists of vertical columns of notes connected by horizontal beams, primarily eighth-note patterns.

11      *i m a*  


12      *a m i*  


13      *i m a*  


14      *m i a*  


15      *a i m*  


16      *m i a*  


17      *P i P m i a*  


18      *a m*  


19      *1 m*  


20      *a m*  


21      a  


22      a  


23      a  


24      a  


25      Pmamim Pmamim  
imi i imi i      Pmamim Pmamim  
imi i imi i  


26      Pamaim Pamaim  
mim i mim i      Pamaim Pamaim  
mim i mim i  


27      Pmimam i imi mimam      Pmimam i imi mimam  


28      ia m      ia m  


29      im a      im a  


30      im a aim i      im a aim i  


31      im ami      im ami      8

32      am ima      am ima      8

33      ia i m      ia im      8

34      i ima i ima      i ima i ima      8

35      am ami      am ami      8

36      a m      a m      8

37      a m      a m      8

38      a m      a m      8

39      a m      a m      8

40      ma  
am  
mm      ma  
am  
mm      8

41      m a  
          a m  
          m m  
3 P i P i      m a  
          a m  
          m m  
2 P i P i

42      m a  
          a m  
          m m  
3 P i P i      m a  
          a m  
          m m  
2 P i P i

43      m a  
          a m  
          m m  
3 P i P i      m a  
          a m  
          m m  
2 P i P i

44      m a  
          a m  
          m m  
3 P i P i      m a  
          a m  
          m m  
2 P i P i

45      m a  
          a m  
          m m  
3 P i P i      m a  
          a m  
          m m  
2 P i P i

46      m a m  
          a m a  
          m m m  
3 P i P i      m a m  
          a m a  
          m m m  
2 P i P i

47      m a m  
          a m a  
          m m m  
3 P i P i      m a m  
          a m a  
          m m m  
2 P i P i

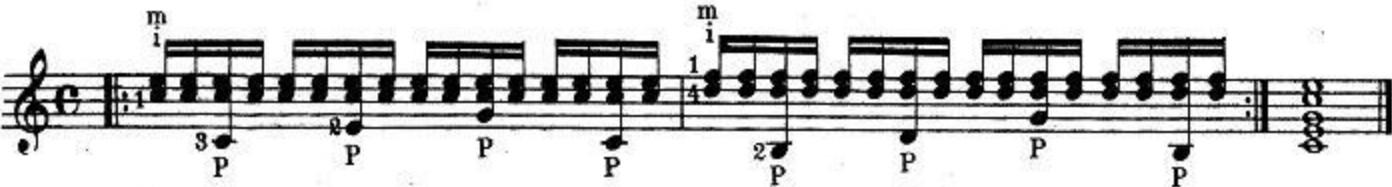
48      m a m  
          a m a  
          m m m  
3 P i P i      m a m  
          a m a  
          m m m  
2 P i P i

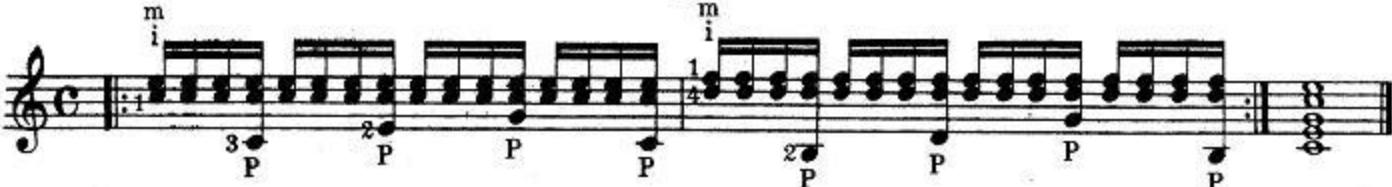
49      m a m  
          a m a  
          m m m  
3 P i P i      m a m  
          a m a  
          m m m  
2 P i P i

50      m a m a  
          a m a m  
          m m m m  
3 P i P i      m a m a  
          a m a m  
          m m m m  
2 P i P i

51      

52      

53      

54      

55      

56      

57      

58      

59      

60      

61 

62 

63 

64 

65 

66 

67 

68 

69 

70 

71

72

73

74

75

76

77

78

79

80

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      i m i a i m i      8      8

84      m i m a m i m      m i m a m i m      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 m i i      i m a m i i      8      8

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

91      m a m i m i      i m a m i i      m a m i m i      i m a m i i      8

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

This block contains ten pages of sheet music for piano, numbered 111 through 120. The music is in common time (indicated by 'c') and uses a treble clef. The notation includes various note heads and stems, some with 'P' or 'i' below them, indicating performance techniques like piano (soft) or forte (loud). The vocal line consists of lyrics such as 'm', 'a', 'ma', 'mi', 'ami', and 'ima'. The piano accompaniment features a variety of patterns, including eighth-note chords and sixteenth-note figures. The music is divided into measures by vertical bar lines.

## PARTE SECONDA

**Esercizi per la mano sinistra.**  
Salti 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.

### Salti di Sesta in DO Maggiore.

### *Sauts de sixtes en UT Maieur*

### Sixths in C-Major.

The image shows a page of sheet music for guitar, featuring ten staves of tablature with corresponding fingerings. The first staff begins with the instruction "P i P i P i P m P i P m P i P m P i P m". The second staff starts with "2" and a treble clef. The tablature uses numbers 0-4 and letters m to indicate string and fret. Fingerings are shown as small numbers above or below the tab notes. The music consists of sixteenth-note patterns. The page ends with a section labeled "Anche: Aussi: Also:" followed by a diagram of a guitar neck with two sets of three vertical lines and two horizontal lines, each marked with a "m".

### Salti di Ottava in DO Maggiore.

### *Sauts d'octaves en UT Majeur.*

### Octaves in C-Major.

The image shows a page of sheet music for a solo instrument, possibly a mandolin or guitar. The title at the top reads "P i P i P i P i P i P i P i P i P m". The music is arranged in ten staves, each consisting of five horizontal lines. The notes are represented by vertical stems with small numbers indicating fingerings. The first staff begins with a treble clef and a 'C' time signature. The subsequent staves use a common time signature. Fingerings are indicated by numbers above or below the stems, such as '1', '2', '3', '4', '0', and '#'. Some staves begin with a sharp sign (F#) or a natural sign (F). The last staff ends with a double bar line and repeat dots, suggesting a return to the beginning.

Anche:

*Aussi*

310

Salvi di Decima in DO Maggiore.

*Sauts de Dixièmes en UT Majeur.*

Tenths in C-Major.

P i P i P i P i P i P i P i P i P i P i P i P i P i P i P i P i P i P i P i

Anche:  
Aussi:  
Also:

### Salti di Terza in SOL Maggiore.

*Sauts de Tierces en SOL Majeur.*

### Thirds in G-Major.

Anche:  
Aussi:  
Also:



Salvi di Sesta in SOL Maggiore.

*Sauts de Sixtes en SOL Majeur.*

Sixths in G-Major.

P i 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 P m

6

Anche:  
Aussi:  
Also:

Salvi di Ottava in SOL Maggiore.

*Sauts d'Octaves en SOL Majeur.*

Octaves in G-Major.

P i P i P m P i P m

7

Anche  
Aussi:  
Alors:

1 2 3 4 5 6 7 8 9 10 11 12

Anche  
Aussi:  
Alors:

### Salti di Decima in SOL Maggiore.

*Sauts de Dixième en SOL Majeur.*

### Tenths in G-Major.

Anche:  
*Aussi:*  
Also:

Also:

Also:



### Salti 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

9

Anche:  
Aussi:  
Also:

P P P P P

Salvi di Sesta in RE Maggiore.

*Sauts de Sixtes en RE Majeur*

Sixths in D-Major.

P i P i 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 P m P i

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

10      1      3      1      0      3      0      3      1      0      3      1      3      1      0      3      1      0      3      0      2

Salti di Ottava in RE Maggiore.

*Sauts d'Octaves en RE Majeur.*

Octaves in D-Major.

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

11

Anche.  
Aussi:  
Also:

### Salti di Decima in RE Maggiore.

*Sauts de Dixièmes en Re Majeur.*

### Tenths in D-Major.

### Salti di Terza in LA Maggiore.

*Sauts de Tierces en LA Majeur.*

### Thirds in A-Major.

The image shows a musical staff with a treble clef. Above the staff, the text "Anche: Aussi: Also:" is written. Below the staff, there are three measures of music. Each measure consists of four eighth notes. The first measure has a basso continuo bass clef below it. The second measure has a basso continuo bass clef below it. The third measure has a basso continuo bass clef below it.

Salti di Sesta in LA Maggiore.

*Sauts de Sixtes en LA Majeur*

Sixths 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 P i P m P i P m

14

Anche:  
Aussi:  
Also:

E. 1105 B.

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 m P i P m P i P m P i

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

15 4 0 1 2 0 4 4 0 0 4 1 0 1 3 4 1 3 4 1 4

Anche:  
Aussi:  
Also:

P P P P P P

E. 1105 B.

### Salti di Decima in LA Maggiore.

### *Sauts de Dixièmes en LA Majeur*

### Tenths in A-Major

Another:  
Aussi:  
Also:

## PARTE TERZA

## 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.

## TROISIEME PARTIE

## 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.*

## THIRD PART

## 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 sheet music consists of 12 measures of bassoon music. The first measure starts with a bass note (i0) followed by a series of eighth-note patterns. Subsequent measures continue this pattern, with each measure starting with a sustained note indicated by a vertical bar above the staff. Fingerings such as i0, m2, i1, m0, etc., are placed above the notes. Dynamic markings like P, 1 P, 2 P, 3 P, 4 P, 5 P, 6 P, 7 P, 8 P, 9 P, 10 P, 11 P, 12 P are placed below the staff. Measure 12 ends with a bass note (i0) followed by a series of eighth-note patterns.

## DELLO SMORZATO

Si lasceranno vibrare i suoni per un sedicesimo, indi si smorzeranno con le dita della mano destra.

## DE L'ETOUFFEMENT

*On laissera les sons vibrer pendant un seizième, après quoi on éteindra le son avec les doigts de la main droite.*

## ON MUTING

Let the sounds vibrate for a sixteenth and then stop the vibration with the fingers of the right hand.

Sostenuto *om*

2

DELLA STACCATO

DU DETACHE'

ON STACCATO

Si alterneranno l'indice e il medio, della mano destra, come da indicazione sulle note dell'esercizio.

*On alternera l'index et le médium, de la main droite, comme indiqué sur les notes de l'exercice.*

Alternate the index and middle fingers of the right hand as indicated on the notes of the exercise.

Allegro

3

E. 1105 B.

Sheet music for violin showing a series of six staves of musical notation. The notation includes various fingerings (m, i, 2, 3, 4) and dynamic markings (P). The music consists of eighth-note patterns and sixteenth-note patterns.

**DELL'APPOGGIATURA (BREVE)  
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 (BRÈVE)  
ASCENDANT**

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

**ON THE (SHORT) 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**

Sheet music for violin in 6/8 time, key of G major, dynamic P. The music consists of six staves of musical notation, each staff starting with a 'P' and followed by a measure of eighth notes. Fingerings are indicated above the notes, such as m4, i2, m34, etc.

DELL'APPOGGIATURA (BREVE)  
DISCENDENTE

Per unire la piccola nota con quella della melodia, dopo averla pizzicata, si strapperà la corda con il dito della mano sinistra, orizzontalmente.

DE L'APPOGGIATURE (BRÈVE)  
DESCENDANT

*Pour unir la petite note à celle de la mélodie, après avoir pincé, on soulevera la corde avec le doigt de la main gauche, horizontalement.*

ON THE (SHORT) DESCENDING  
APPOGGIATURA

To link the small note to that of the melody after having plucked it, drag the string horizontally with the finger of the left hand.

Grazioso

DELL'APPOGGIATURA  
DI PIU' NOTE

Dopo aver pizzicato la prima delle due note piccole, si lascerà cadere a martello le altre due dita, della mano sinistra, alternativamente sulla stessa corda.

DE L'APPOGGIATURE  
DE PLUSIEURS NOTES

*Après avoir pincé la première des deux petites notes, on laissera tomber en marteau les deux autres doigts, de la main gauche, alternativement sur la même corde.*

THE APPOGGIATURA OF  
SEVERAL NOTES

After having plucked the first of the two small notes let the other two fingers of the left hand fall like hammers — one after the other — on the same strings.

Allegretto



ALTRA APPOGGIATURA  
DI PIU' NOTE

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

AUTRE APPOGGIATURE  
DE PLUSIEURS NOTES

*Après avoir frappé la seconde des petites notes, on soulève avec le 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.

Andantino mosso

## DEL GRUPPETTO

Si esegue pizzicando solo la prima delle quattro note, la seconda si strappa, la terza e la quarta si battono e la quinta si strappa.

## DU GRUPPETTO

*Il s'obtient en pinçant seulement la première des quatre notes, la seconde se soulève, la troisième et la quatrième se frappent et la cinquième se soulève*

## ON THE TURN

This is done by plucking only the first of the four notes, the second is "dragged" and the third and fourth are "hammered" and the fifth dragged.

## Allegretto

The sheet music consists of ten staves of musical notation for a single string instrument. The tempo is Allegretto. The notation uses a treble clef and a key signature of two sharps. The music is divided into measures by vertical bar lines. Above each note or group of notes, there are markings indicating specific playing techniques: 'm' for plucking, 'i' for 'hammered' (indicated by a small downward arrow), 'a' for 'strapped' (indicated by a small upward arrow), '3' for 'dragged' (indicated by a small horizontal line), and '4' for 'dragged' (indicated by a small horizontal line). Some notes have stems pointing in different directions, and some are grouped together with a bracket. Measure 1 starts with a plucked 'm' followed by a 'dragged' '3'. Measures 2-3 show a sequence of 'plucked m', 'dragged 3', 'plucked m', and 'plucked m'. Measures 4-5 continue this pattern with variations in grouping and stem direction. Measures 6-7 introduce 'hammered' notes ('i') and 'strapped' notes ('a'). Measures 8-9 show a mix of all techniques. Measure 10 concludes with a final 'plucked m' followed by a fermata. The page number '40' is at the top left, and the section title 'DEL GRUPPETTO' is at the top center.

DI UNA APPOGGIATURA (BREVE)  
MOLTO USATA

Si esegue come per l'esempio quinto

D'UNE APPOGGIATURE (BRÈVE)  
TRES USITÉE

*On exécute comme l'exemple cinq.*

ON THE SHORT APPOGGIATURA  
WHICH IS MUCH USED

See example n. 5

**Allegro spiritoso**

The sheet music consists of ten staves of guitar tablature. The first staff begins with measure 9. Fingerings are indicated above the notes, such as 'm 1' or 'i 2'. Measures 1 through 8 are numbered with Roman numerals (VII, IX, V, etc.) above the staff. Measures 9 and 10 are labeled 'See example n. 5'. A dynamic marking 'P' is placed at the end of measure 10. The music is in common time, with a key signature of one sharp (F#).

## DELLA LEGATURA

Si pizzica la prima nota e si batte la seconda col dito della mano sinistra.

## DE LA LIASON

*On pince la première note en on  
frappe la seconde avec le doigt de  
la main gauche.*

## THE LEGATO

One plucks the first note and "hammers" the second with the finger of the left hand.

**Vivace**

10

## DEL GLISSATO

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

## DU GLISSE

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

## ON THE GLISSATO

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

## Allegro moderato

## DEL TRILLO SEMPLICE

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.

Es. 1°

## DU TRILLE SIMPLE

*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.*

1er ex.

## SIMPLE TRILL

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

1st ex.

## DEL TRILLO SU DUE CORDE

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.

Es. 2°

## DU TRILLE SUR DEUX CORDES

*Ce trille, qui donne un son plus continu, est préférable à celui du 1er exemple. On peut l'exécuter avec l'index et le médium ou le pouce et l'index de la main droite.*

2ème ex.

## TRILL ON TWO STRINGS

This trill, gives greater continuity of sound and is preferable to example 1st. It can be performed with the index and middle finger or with the fore finger and thumb of the right hand.

2nd ex.

## DEL MORDENTE

L'esecuzione avviene nella stessa maniera del trillo.\*

maniera di eseguire - manière d'exécuter - way of playing

## DU MORDANT

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

## THE MORDENT

Performed in the same way as the trill.\*

maniera di scrivere - manière d'écrire - way of writing

\* Tale indicazione appare inadeguata perché rispecchia il modo in cui alcuni clavicembalisti del seicento solevano eseguire il mordente, ed al quale il Giuliani esplicitamente si riferisce quando dice, nel testo originale, che « il mordente non è altro che un breve trillo, il quale si eseguisce nella stessa maniera ».

\* Une telle indication semble peu appropriée car elle reflète la manière dont certains clavecinistes du dix-septième avaient l'habitude d'exécuter le mordant auquel Giuliani se réfère explicitement lorsqu'il dit, dans le texte original, que « le mordant n'est qu'un trille de courte durée et doit être exécuté comme tel ».

This information seems to be inadequate as it reflects the way of playing the mordent of a few harpsichord players of the seventeenth century, which Giuliani clearly refers to, when he tells us in the original text that « the mordent isn't anything else but a short trill, which is played in the same way ».

## PARTE QUARTA

Dodici lezioni progressive.

## QUATRIE ME PARTIE

*Douze leçons progressives.*

## FOURTH PART

Twelve progressive lessons.

**Maestoso**

**Allegretto grazioso**

The image displays ten staves of musical notation for a solo instrument, possibly a flute or piccolo. The music is set in 8/8 time. The first staff begins with a dynamic marking 'mf' and fingerings '3 2 P' over a bar. Subsequent staves show various rhythmic patterns and fingerings, including '2 3' and '3'. Dynamic markings include 'f' (fortissimo), 'p' (pianissimo), 'sf' (sforzando), and 'sfp' (sforzando pianissimo). Measure numbers 1 through 10 are placed at the end of each staff. The notation uses standard musical symbols like quarter and eighth notes, with specific fingerings written above the notes.

## Andantino mosso

3

*mf*

*Allegro grazioso*

Sheet music for *Allegro grazioso*, consisting of ten staves of musical notation. The music is written in 2/4 time, primarily in G major, with occasional sharps and flats. The notation includes various dynamic markings such as *mf*, *f*, *p*, and *sf*. Performance instructions like *slargandosi* are also present. Fingerings are indicated above the notes in some staves.

Staff 1: 4 measures, *mf*, 2, 1, 2, 3.

Staff 2: 4 measures, 3.

Staff 3: 4 measures, 1, 2, 3, 4, 2, 3.

Staff 4: 4 measures, 1, 2, 3, 4, 1, 2, 3.

Staff 5: 4 measures, 1, 2, 3, 4, 1, 2, 3.

Staff 6: 4 measures, 1, 2, 3, 4, 1, 2, 3.

Staff 7: 4 measures, 1, 2, 3, 4, 1, 2, 3.

Staff 8: 4 measures, 1, 2, 3, 4, 1, 2, 3.

Staff 9: 4 measures, 1, 2, 3, 4, 1, 2, 3.

Staff 10: 4 measures, 1, 2, 3, 4, 1, 2, 3.

**Allegretto**

5

*dolce*

*cresc.*      *poco*      *a*      *poco*      *dim.*

*dolce*

*f*

## Allegretto con moto

6

*mf*

3

II

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

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

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

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

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

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

1 2 0 4 3 0 2 3 V 1 2 3 1 1 0 II

**Allegretto maestoso**

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (two sharps). Measure 7 starts with a dynamic *f*. Measures 8-9 show complex fingerings like II-1, II-2, II-3, II-4, and II-5. Measure 10 includes a dynamic *p*, a bass note with a sharp, and a dynamic *mf*. Measures 11-12 feature fingerings such as 0-4, 1-0, 4-1, 2-3, 1-3, 1-2, and 0-1. Measure 13 includes dynamics *f* and *mf*. Measures 14-15 show fingerings like 0-2, 1-3, 4-1, 0-1, and 1-2. The page number 7 is at the top left.

## Allegro spiritoso

8

*dolce*

*mf*

*m*

*f*

*p*

*sf*

*mf*

*sf*

*mf*

*sf*

*mf*

**Allegro spiritoso**

---

9

*I*

*mf*

*f*

## Allegro spiritoso

10

*mf*

VII V II 1 0 2

*f*

*dolce*

V II V III *sf*

*f*

II 1 1 2 1 4

II 1 1 2 1 4

II VII II

*ff*

**Sostenuto**

11

II

III

IV

V

VI

VII

VIII

IX

X

### **Andantino grazioso**