

MAURO GIULIANI

STUDI PER CHITARRA

edizione integrale

*Edizione critica, revisione e diteggiatura
di Ruggero Chiesa*

Vol. I - opp. 1 e 48

Vol. II - opp. 50, 51 e 98

Vol. III - opp. 100, 111 e 139



EDIZIONI SUVINI ZERBONI - MILANO

INDICE - INDEX

	pag.		
PREFAZIONE	I	CXXXXXIII Op. 100 n. 22	27
PREFACE	IV	CXXXXXIV Op. 100 n. 23	28
COMMENTARIO - COMMENTARY	VII	CXXXXXV Op. 100 n. 24	30
 OPUS 100		 OPUS 111	
CXXXII Op. 100 n. 1	2	CXXXXXVI Op. 111 - Parte I n. 1	32
CXXXIII Op. 100 n. 2	2	CXXXXXVII Op. 111 - Parte I n. 2	34
CXXXIV Op. 100 n. 3	4	CXXXXXVIII Op. 111 - Parte I n. 3	36
CXXXV Op. 100 n. 4	5	CXXXXXIX Op. 111 - Parte I n. 4	38
CXXXVI Op. 100 n. 5	6	CL Op. 111 - Parte I n. 5	41
CXXXVII Op. 100 n. 6	7	CLI Op. 111 - Parte I n. 6	44
CXXXVIII Op. 100 n. 7	8	CLII Op. 111 - Parte II n. 1	47
CXXXIX Op. 100 n. 8	9	CLIII Op. 111 - Parte II n. 2	50
CXXX Op. 100 n. 9	10	CLIV Op. 111 - Parte II n. 3	54
CXXXI Op. 100 n. 10	10	CLV Op. 111 - Parte II n. 4	57
CXXXII Op. 100 n. 11	12	CLVI Op. 111 - Parte II n. 5	62
CXXXIII Op. 100 n. 12	14		
CXXXIV Op. 100 n. 13	16		
CXXXV Op. 100 n. 14	18		
CXXXVI Op. 100 n. 15	20	 OPUS 139	
CXXXVII Op. 100 n. 16	22	CLVII Op. 139 n. 1	64
CXXXVIII Op. 100 n. 17	24	CLVIII Op. 139 n. 2	65
CXXXIX Op. 100 n. 18	24	CLIX Op. 139 n. 3	66
CXXXX Op. 100 n. 19	25	CLX Op. 139 n. 4	68
CXXXXI Op. 100 n. 20	26	CLXI Op. 139 n. 5	69
CXXXXII Op. 100 n. 21	26	CLXII Op. 139 n. 6	70

PREFAZIONE

Mauro Giuliani (Bisceglie, 1781 - Napoli, 1829), come quasi tutti i compositori chitarristi attivi nella prima metà dell'Ottocento, ha mostrato una spiccata sensibilità verso i problemi didattici. Egli, a dimostrazione dell'importanza che annetteva allo sviluppo costante e graduale della tecnica strumentale, ha lasciato numerose collezioni di studi, che vanno dal lieve impegno alle più ardue difficoltà. Questi lavori, impreziositi spesso da una fertile inventiva, rappresentano oggi un testo di altissimo valore per la formazione tecnica e musicale dei chitarristi. Inoltre, poiché in essi si trovano gli elementi meccanici e stilistici che formano l'ossatura delle opere più complesse di Giuliani, la loro conoscenza diventa necessaria per chi voglia affrontare con la dovuta preparazione il suo repertorio concertistico.

Gli *Studi* sono compresi nelle opere 1, 48, 50, 51, 98, 100, 111 e 139, di cui abbiamo consultato le prime edizioni oggi reperibili¹. Ecco l'elenco specifico:

OPUS 1

STUDIO / per la / Chitarra / DI / Mauro Giuliani / Opera Prima / a Vienna presso Artaria e Comp. / N.º 2246.

Data di pubblicazione: 1812

L'op. 1, dove il titolo *Studio* sta per « metodo », è divisa in quattro parti. Il loro contenuto è illustrato dall'autore nella *Prefazione*, che qui riportiamo integralmente:

« Lo studio della chitarra fu sempre la mia occupazione favorita, ed arrivarci alla perfezione lo scopo mio principale.

Anzioso di ritrovare il più giusto ed il più dritto sentiero, che conduce a questa meta, mi fù d'uopo aprire una strada non battuta, per avvicinarmi all'ideale, che fisso mi stava nella mente.

Vedendomi poi inoltrato a forza di zelo e di costanza, e non senza qualche successo, nacque in me il desiderio di rendere partecipi del frutto delle mie veglie quelli, che corrono l'istessa carriera, e di preservargli dagli sviamenti, met-

tendo in ordine le mie idee su tale assunto, e somministrando loro una guida corta, sicura, e nuova, quale, a mio sapere, fino adesso si desiderò ma invano.

Questi studj, che vengo a presentare al pubblico, sono il risultato delle lunghe e moltissime mie fatiche, confermate dall'esperienza e dalla pratica; e sono persuaso che gli amatori della chitarra [sic], con un assiduo esercizio, in breve tempo saranno in grado di eseguire con espressione quanto è stato composto in un genere più corretto per questo strumento.

Gli esercizi seguenti sono adunque destinati per quelli, che, possedendo di già i primi elementi desiderassero viepiù perfezionarsi senza l'aiuto di un maestro.

Si divide quest'opera in quattro parti, cioè.

Parte prima. Esercizio particolare per la mano destra, contenente cento e venti arpeggi in tutte le combinazioni.

Parte seconda. Varj esempj nei tuoni più praticati per l'andamento della mano sinistra.

Parte terza. Altri esempj, che contengono la maggior parte degli abbellimenti, di cui l'istrumento è suscettibile.

Quarta parte. Dodici lezioni progressive.

OPUS 48

ESERCIZIO² / per la / Chitarra / contenente 24 Pezzi della magiorre [sic] difficoltà / diversi Preludi, Passaggi, ed Assolo / Composti da / MAURO GIULIANI / Opera 48 / Vienna / Stamperia Chimica / N.º 2113.

Data di pubblicazione: 1813.

OPUS 50

Le / Papillon POUR LA Guitarre / ou / CHOIX / des plus beaux morceaux faciles et agreables / à l'usage des commençants / par / MAURO GIULIANI / Oeuvre 30 [sic] / N. I. II. III. / Vienne, chez Charles Haslinger³... / N.º 6374.75.76.

Data di pubblicazione: sconosciuta.

1. A queste pubblicazioni sono seguite, nella stessa epoca, numerose ristampe a cura di diverse case editoriali. Riferimenti precisi sono contenuti in Thomas F. Heck, *The Birth of the Classic Guitar and its cultivation in Vienna, reflected in the career and compositions of Mauro Giuliani*, vol. II (Copyright 1971 by University Microfilms, Ann Arbor, Michigan, USA). Utile sarà pure

la consultazione delle *Opere complete* di Mauro Giuliani, edizione in facsimile a cura di Brian Jeffery, Tecla Editions, Londra.

2. Il termine « esercizio » è qui inteso come insieme di studi.

3. L'edizione Haslinger è tratta dalle stesse lastre della prima edizione, pubblicata nel 1815 a Vienna da Tranquillo Mollo, non reperibile attualmente.

OPUS 51

XVIII / LEÇONS PROGRESSIVES / pour la / Guitarre / composeés par / MAURO GIULIANI / Oeuv: 51⁴ ... Wien bey Artaria u. Comp. / N.º 3050. Data di pubblicazione: 1832.

OPUS 98

STUDJ DILETTEVOLI / ossia / Raccolta di varj Pezzi Originali / per la / CHITARRA / Composti / da / Mauro Giuliani / Op. 98 / a Vienna presso Artaria e Comp. / N.º 2510. Data di pubblicazione: 1817.

OPUS 100

ETUDES / Instructives faciles et agréables / pour la / Guitarre / contenant un Recueil de / Cadences, Caprices, Rondeaux, et Préludes, / dédiées / À SON ALTESSE MADAME LA PRINCESSE / CATHÉRIE DE MENSCHIKOFF / NÉE PRINCESSE DE GALITZIN / par l'Autteur / Mauro Giuliani / Maître de Musique de la Chambre de S.M. / L'ARCHIDUCHESSE MARIE LOUISE, / Duchesse de Parme, Plaisance, et Guastalle, ... / Oeuvre 100. / Propriété de l'Editeur / VIENNE / chez D. Sprenger ... N.º 575.

Data di pubblicazione: 1819.

Questi studi, come si legge nel frontespizio, sono suddivisi in Cadenze, Capricci, Rondò e Preludi. Alla prima serie appartengono i nn. 1-9, che, ad eccezione del n. 5, iniziano in modo maggiore e terminano nella tonalità minore relativa⁵ (ad esempio, il n. 1 comincia in do maggiore e finisce in la minore. I Capricci sono i nn. 10-14, i Rondò i nn. 15-16, e i Preludi « ad uso cadenza servendosene avanti di cominciare un pezzo di Musica », i nn. 17-24. Tra questi ultimi, i nn. 17-21 sono privi di stanghette.

OPUS 111

LE ORE D'APOLLO / Opera periodica, contenente / Una Raccolta di Pezzi Musicali / per / Chitarra / di una facilità progressiva, e studiosa, ad uso / ed esercizio degli Amatori / Composta da / Mauro Giuliani / PARTE (I e II) / Opera 111 ... / Milano, presso G. Ricordi ... N.º 1706 [Parte I]. N.º 2555 [Parte II]. Data di pubblicazione: 1823 (Parte I) e 1825 (Parte II).

Il carattere dei pezzi « di una facilità progressiva, e studiosa », prova l'intendimento didattico dell'opera. Thomas Heck, *Op. cit.*, avverte che in una ristampa dell'editore Hofmeister (Lipsia, 1826) è inserito un nuovo brano nella Parte I, di autenticità non confermata.

OPUS 139

24 / PRIME LEZIONI / Progressive / PER / CHITARRA SOLA / Divise in quattro parti / Per uso degli amatori che desiderano di perfezionarsi / senza l'ajuto del Maestro / COMPOSTE DA / MAURO GIULIANI / Op. 139 / Parte 1^a / MILANO / Presso Gio. Ricordi / ... N.º 11622.

Data di pubblicazione: 1840.

Attualmente le altre tre parti non sono reperibili. Come nel caso di tutte le pubblicazioni postume delle musiche di Giuliani, il numero d'opera potrebbe essere diverso da quello stabilito dall'autore.

Diteggiatura e simboli vari nelle opere di Giuliani

La diteggiatura originale è presente soltanto nelle prime tre parti dell'op. 1, tramite i seguenti segni:

Mano destra: \wedge pollice, \cdot indice, $:$ medio, $\ddot{}$ anulare

Mano sinistra: $*$ pollice, 1 indice, 2 medio, 3 anulare, 4 mignolo (lo zero è usato per la corda a vuoto).

Come risulta dall'asterisco, Giuliani si serviva del pollice sinistro per premere alcuni tasti della sesta corda. Sempre nell'op. 1, e nelle opp. 48 e 100, esistono numeri romani che simboleggiano la posizione dell'indice sinistro, cioè il tasto sul quale esso si trova, anche nel caso in cui questo dito non venga impiegato. Nelle battute 10-13 dello *Studio* LXIII, op. 48 n. 24, viene prescritto esplicitamente l'uso del pollice sinistro sul dodicesimo tasto della prima corda, in modo da consentire alle altre dita di agire con maggiore facilità.

Altri segni presenti negli originali sono i punti posti sotto le note nei passaggi alternati alle legature prodotte con la mano sinistra. Questi punti, è bene ricordarlo, non prevedono l'esecuzione staccata, ma semplicemente non legata.

L'edizione critica

Nella nostra revisione sono stati inseriti tutti gli studi contenuti nelle opere prima elencate, eccetto quelli che costituiscono la *Parte prima* dell'op. 1. Questi brani, infatti, non possono essere classificati come studi, ma piuttosto come esercizi meccanici. Essi consistono in 120 formule di

4. Al titolo in francese segue la traduzione in tedesco: « 18 fortschreitende Lectionen für die Guitarre ». L'edizione Artaria è tratta dalle stesse lastre della probabile prima edizione, pubblicata nel 1814 a Vienna da Thaddeus Weigl, non reperibile attualmente.

5. Thomas F. Heck, *Op. cit.*, ritiene che l'editore Sprenger abbia commesso un errore, attribuendo lo *Studio* N. 5 alle Cadenze invece che ai Capricci. Il N. 5, infatti, è l'unico tra i primi nove brani che non modula al relativo minore.

arpeggi per la mano destra, basati sui due soli accordi di tonica e dominante nella tonalità di do maggiore⁶.

La scrittura chitarristica è assolutamente fedele all'originale, anche dove le voci si potevano distinguere meglio realizzando compiutamente i loro valori. Esempio (*Studio XXVIII. Op. 1, Parte IV N. 1, b. 15-16*):

Versione originale



Versione modificata



In alcuni casi, però, si è preferito evitare la doppia realizzazione ritmica delle voci. Come conseguenza, anche le eventuali relative pause sono state omesse. Esempio (*Studio XXXIII. Op. 1, Parte IV N. 6, b. 1-2*):

Versione originale



Revisione



La diteggiatura del pollice sulla sesta corda è stata sostituita con altre dita, secondo criteri più attuali⁷, così come sono state modificate alcune diteggiature della mano sinistra nell'op. 1, per ottenere un miglior risultato musicale⁸. Altrove la diteggiatura delle due mani è completamente aggiunta. Infine, abbiamo abolito i numeri romani indicanti le posizioni, proprio perché la diteggiatura della mano sinistra, attuata qui ovunque, li rendeva superflui. Spiegazioni, cambiamenti rispetto l'originale, interventi di vario genere, sono elencati nel COMMENTARIO.

Ruggero Chiesa



6. La *Parte prima* dell'op. 1 è stata pubblicata separatamente in numerose edizioni moderne.

7. Oggi l'uso del pollice, prerogativa di tante scuole dell'Ottocento, e in particolare di quella italiana, è del tutto scomparso.

8. I cambiamenti della diteggiatura originale possono sembrare arbitrari, visto che Giuliani era sicuramente ben conscio dei

simboli impiegati. Tuttavia, seguendo le sue indicazioni, numerosi passaggi risultano poco razionali. Si osservino, ad esempio, le battute 23 e 24 dello *Studio VI* (Op. 1, Parte II n. 6) e certe ripetizioni inesplicabili delle dita della mano destra negli studi dell'op. 1, Parte. III.

PREFACE

Mauro Giuliani (Bisceglie, 1781 - Naples, 1829), like almost all early eighteenth-century composers, showed a marked sensitivity to problems of pedagogy. His many collections of studies, ranging from the relatively easy to the most exacting are a telling confirmation of the importance he attributed to developing instrumental technique through constant, progressive stages. These pieces, many of them expressive of the composer's most fertile creativity, today constitute a valuable tool in the training of guitarists from a musical as well as a technical standpoint. And because they contain the technical and stylistic elements that form the backbone of Giuliani's more complex works, a thorough familiarity with the studies is a prerequisite for anyone wishing to lay correct foundations for the performance of his concert repertoire.

The *Studies* are comprised in Opus nos. 1, 48, 50, 51, 98, 100, 111 and 139. In preparing this edition, we have consulted those first editions available today¹, as listed below:

OPUS 1

STUDIO / per la / Chitarra / DI / Mauro Giuliani / Opera Prima / a Vienna presso Artaria e Comp. / N.º 2246.

Date of publications: 1812.

Opus 1, in which the title « Study » really means « method », is divided into four parts. The composer describes their contents in a *Preface*, which we reproduce in its entirety:

« The study of the guitar has always been my favourite occupation, and its perfection my principal goal.

Anxious to discover the most correct and direct path to this end, I found it necessary to blaze a new trail whereby to approach the ideal firmly fixed in my mind.

Seeing that by virtue of zeal and persistence I had progressed, and not without some success, I conceived the desire to share the fruit of my long meditations with others pursuing the same career, and to spare them from falling

into error, by organizing my ideas on this subject and supplying them with a short, sure, and new guide of a sort that, to my knowledge, has often been wished for up to this time, but in vain.

These studies, which I now present to the public, are the result of much long effort on my part, confirmed by experience and practice; and I am convinced that lovers of the guitar, by dint of assiduous study, will shortly be able to expressively perform the music composed in the more correct genre for this instrument.

The following exercises are therefore addressed to those who, having already mastered the primary elements, wish to perfect their skills without the aid of a teacher.

This work is divided into four parts, to wit:

Part One. Special exercise for the right hand, containing one hundred and twenty arpeggi in all combinations.

Part Two. Various examples in the most common keys for the movement of the left hand.

Part Three. More examples, containing most of the ornaments playable on the instrument.

Part four. Twelve progressive lessons ».

OPUS 48

ESERCIZIO² / per la / Chitarra / contenente 24 Pezzi della maggiorre [sic] difficoltà / diversi Preludi, Passaggi, ed Assolo / Composti da / MAURO GIULIANI / Opera 48 / Vienna / Stamperia Chimica / N.º 2113.

Date of publication: 1813.

OPUS 50

Le / Papillon POUR LA Guitarre / ou / CHOIX / des plus beaux morceaux faciles et agreables / à l'usage des commençants / par / MAURO GIULIANI / Oeuvre 30 [sic] / N.º I. II. III. / Vienne, chez Charles Haslinger³ ... / N.º 6374.75.76.

Date of publication: unknown.

1. These editions were followed by a number of contemporary reprints issued by various publishers. Detailed references may be found in Thomas F. Heck, *The Birth of the Classic Guitar and its Cultivation in Vienna, reflected in the career and compositions of Mauro Giuliani* vol. II (copyright 1971 by University Microfilms, Ann Arbor, Michigan U.S.A.). Another useful reference

work is the facsimile edition of Mauro Giuliani's *Complete Works*, edited by Brian Jeffery, Tecla Editions, London.

2. This term, as used here, means a set of studies.

3. The Haslinger edition was printed from the same plates as the first edition published in 1815, by Tranquillo Mollo in Vienna. The whereabouts of this first edition are unknown.

OPUS 51

XVIII / LEÇONS PROGRESSIVES / pour la / Guitare / composés par / MAURO GIULIANI / Oeuv: 51⁴ ...
Wien bey Artaria u. Comp. / N.º 3050.
Date of publication: 1832.

OPUS 98

STUDJ DILETTEVOLI / ossia / Raccolta di varj Pezzi Originali / per la / CHITARRA / Composti / da / Mauro Giuliani / Op. 98 / a Vienna presso Artaria e Comp. / N.º 2510.
Date of publication: 1817.

OPUS 100

ETUDES / Instructives faciles et agréables / pour la / Guitarre / contenant un Recueil de / Cadences, Caprices, Rondeaux et Préludes, / dédiées / A SON ALTESSE MADAME LA PRINCESSE / CATHERINE DE MENSCHIKOFF / NÉE PRINCESSE DE GALITZIN / par l'Auteur / Mauro Giuliani / Maître de Musique de la Chambre de S.M. / L'ARCHIDUCHESSE MARIE LOUISE, / Duchesse de Parme, Plaisance, et Guastalle, ... / Oeuvre 100. / Propriété de l'Editeur / VIENNE / chez D. Sprenger ... N.º 575.
Date of publication: 1819.

As we read on the title page, studies are grouped into Cadenzas, Capricci, Rondos and Preludes. The first set comprises Nos. 1-9 which, except for No. 5, begin in major and end in the relative minor⁵ (for example, No. 1 begins in C major and ends in A minor). Nos. 10-14 are the Caprices, nos. 15-16 the Rondos, and Nos. 17-24 the Preludes « to be used as cadenzas and played before beginning a piece of music ». Nos. 17-21 have no barlines.

OPUS 111

LE ORE D'APOLLO / Opera periodica, contenente / Una Raccolta di Pezzi Musicali / per / Chitarra / di una facilità progressiva, e studiosa, ad uso / ed esercizio degli Amatori / Composta da / Mauro Giuliani / PARTE (I e II) / Opera 111 ... / Milano, presso G. Ricordi ... N.º 1706 [Parte I]. N.º 2555 [Parte II].
Date of publication: 1823 (Part I) and 1825 (Part II).

The character of these pieces « of progressive, and instructive difficulty » clearly evinces the didactic purpose

of the work. Thomas Heck, *Op. cit.*, notes that a reprint published by Hofmeister (Leipzig, 1826) introduces a new piece in Part I; its authenticity, however, has not been confirmed.

OPUS 139

24 / PRIME LEZIONI / Progressive / PER / CHITARRA SOLA / Divise in quattro parti / Per uso degli amatori che desiderano di perfezionarsi / senza l'ajuto del Maestro / COMPOSTE DA / MAURO GIULIANI / Op. 139 / Parte 1^a / MILANO / Presso Gio. Ricordi / ... N.º 11622.

Date of publication: 1840.

The other three parts have not been found. As in the case of all Giuliani's posthumously published music, the opus number may be different from the one assigned by the composer.

Fingerings and markings in the works of Giuliani

Original fingerings are found only in the first three parts of Opus 1, and are expressed by the following signs: right hand: ^ thumb; . index; : middle; † ring. left hand: *, thumb; 1, index; 2, middle; 3, ring; and 4, little finger (open strings are represented by 0).

As the asterisk indicates, Giuliani used the left thumb to play certain notes on the sixth string. Again in Opus 1, as well as in Opus 48 and Opus 100, we find Roman numerals indicating the position of the left index finger, that is to say the fret at which it is positioned, even in cases when the finger does not play. In bars 10-13 of Study LXIII, Opus 48 no. 24, the use of the left thumb is explicitly prescribed on the twelfth fret of the first string, in order to leave the other fingers free to move with greater ease.

Also found in passages of the original are dots under the notes alternating with slurs produced by the left hand. These dots are to be interpreted as indications not for staccato, but simply for not slurred execution.

The Critical Edition

Our revised edition includes all the Studies contained in the works listed above except for those in Opus 1, *Part One*, which is a set of mechanical exercises rather than true Studies. They comprise 120 formulas for right-hand arpeggios, based on only two chords: the tonic and dominant of the key of C major⁶.

The notation in our edition follows that of the original in all respects, even where the voices could have been di-

4. The French title is followed by a German translation: « 18 fortschreitende Lectionen für die Guitarre ». The Artaria edition is printed from the same plates as the probable first edition published in 1814 by Thaddeus Weigl of Vienna, actually not available.

5. Thomas F. Heck, *Op. cit.*, believes that the publisher Sprenger was mistaken in his inclusion of Study No. 5 among the Cadenzas rather than among the Capricci. No. 5, in fact, is the only one of the first nine pieces that does not modulate to the relative minor.

6. There are several modern editions of Opus 1, *Part One*.

stinguished more clearly by the complete realization of their values. Example: (Study XXVIII. Opus 1, Part IV, no. 1, bars 15-16).

Original version:



Revision:



In certain instances, however, we have chosen to avoid the double rhythmic realization of the voices. Consequently, the pertinent rests have also been omitted. Example: (Study XXXIII. Opus 1, Part IV, no. 6, bars 1-2):

Original version:



Revision:



The thumb on the sixth string has been replaced by other fingers more consonant with modern usage⁷, and certain left-hand fingerings in Opus 1 have also been modernized in the interest of a more musical effect⁸. Elsewhere, the fingerings for both hands are completely added. Finally, we have abolished the Roman numerals indicating the positions because they are rendered superfluous by the left-hand fingerings given throughout in our edition. Explanations, modifications of the original, and all other editorial observations, are given in the COMMENTARY.

Ruggero Chiesa



7. Use of the thumb, very common in many nineteenth-century schools of guitar playing, and the Italian school in particular, is now totally obsolete.

8. Our changes in the original fingering may seem arbitrary, since Giuliani undoubtedly chose his markings with full awareness.

Nonetheless, there are many passages in which the results produced by his fingerings are not very rational. Note, for example, bars 23 and 24 of Study VI (Opus 1, Part II, no. 6), and certain unaccountable finger repetitions for the right hand in the studies of Opus 1, Part. III.

COMMENTARIO - COMMENTARY

OPUS 100

CXXII

Op. 100 n. 1

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

Sprenger:

b. 1



CXXIII

Op. 100 n. 2

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

Sprenger:

b. 4, 14 I

CXXIV

Op. 100 n. 3

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

CXXV

Op. 100 n. 4

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

CXXVI

Op. 100 n. 5

Sprenger: Senza diteggiatura. Numeri romani per le posizioni¹
No fingering. Roman numerals indicate the positions¹

CXXVII

Op. 100 n. 6

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

1. Vedi Prefazione, nota n. 5
See Preface, note 5

CXXVIII

Op. 100 n. 7

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

CXXIX

Op. 100 n. 8

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

CXXX

Op. 100 n. 9

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

CXXXI

Op. 100 n. 10

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

Sprenger:



Sprenger:

b. 16, 24 I

Sprenger:



CXXXII

Op. 100 n. 11

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

Sprenger:



CXXXIII

Op. 100 n. 12

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

Sprenger:

b. 11, 35, 42, 45 I

CXXXIV

Op. 100 n. 13

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

CXXXV

Op. 100 n. 14

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

Sprenger:



Sprenger:

b. 18, 24 I

Sprenger:

b. 27 I sul terzo tempo
I on the third beat

Sprenger:



CXXXVI

Op. 100 n. 15

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

Sprenger:

b. 2, 10, 66, 74 I sul secondo tempo
I on the second beat

Sprenger: b. 40, 42, 43 I Si nel basso hanno valore di semiminime
The Bs in the bass have the value of crotchets

Sprenger:

b. 49-55 I Mi nel basso hanno valore di semiminime
The Es in the bass have the value of crotchets

Sprenger:

b. 63 Manca il diesis
The sharp is missing

Sprenger:



CXXXVII

Op. 100 n. 16

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

Sprenger:

b. 6



CXXXVIII

Op. 100 n. 17

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

CXXXIX

Op. 100 n. 18

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

CXXXX

Op. 100 n. 19

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

Sprenger:

b. 4, 8 II su Re-Fa del terzo tempo
II on D-F in the third beat

CXXXXI

Op. 100 n. 20

Sprenger: Senza diteggiatura. Numeri romani per le posizioni
No fingering. Roman numerals indicate the positions

CXXXXII

Op. 100 n. 21

Senza diteggiatura. Numeri romani per le posizioni

Sprenger: *No fingering. Roman numerals indicate the positions*

CXXXXIII

Op. 100 n. 22

Senza diteggiatura. Numeri romani per le posizioni

Sprenger: *No fingering. Roman numerals indicate the positions*

CXXXXIV

Op. 100 n. 23

Senza indicazione di movimento. Senza diteggiatura. Numeri romani per le posizioni

Sprenger: *No tempo indication. No fingering. Roman numerals indicate the positions*

CXXXXV

Op. 100 n. 24

Senza diteggiatura. Numeri romani per le posizioni

Sprenger: *No fingering. Roman numerals indicate the positions*

Sprenger:

b. 17 II sul Fa doppio diesis
II on the F-double sharp

OPUS 111

CXXXXVI

Op. 111 Parte I n. 1

Ricordi: Senza diteggiatura
No fingering

Ricordi:

b. 6 Il La del primo tempo ha il valore di croma
The A in the first beat has the value of a quaver

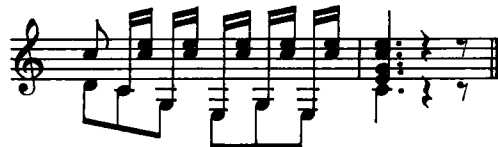
Ricordi:

b. 33



Ricordi:

b. 50-51



CXXXXVII

Op. 111 Parte I n. 2

Ricordi: Senza diteggiatura
No fingering

Ricordi:

b. 5, 16 Manca la pausa di una croma
The quaver rest is missing

Ricordi:

b. 7 Legatura tra Mi e Do
Slur between E and C

Ricordi:

b. 58 Mancano i punti al bicordo Sol-Re
The G-D interval has no dots

Ricordi:

b. 93



CXXXXVIII

Op. 111 Parte I n. 3

Ricordi: Senza diteggiatura
No fingering

Ricordi:

b. 6



CXXXIX

Op. 111 Parte I n. 4

Ricordi: Senza diteggiatura
No fingering

Ricordi:

b. 18 

Ricordi:

b. 39 Acciaccatura senza bequadro
The acciaccatura has no natural sign

Ricordi:

b. 52 Mancano le pause
The rests are missing

CL

Op. 111 Parte I n. 5

Ricordi: Senza diteggiatura
No fingering

Ricordi:

b. 12 Manca la pausa
The rest is missing


Ricordi, Var. I:

b. 3 

Ricordi, Var. I:

b. 4 Manca la pausa
The rest is missing

Ricordi, Var. I:

b. 15 

Ricordi, Var. II:

b. 12 Manca la legatura tra La e Mi
The slur between A and E is missing

Ricordi, Var. II:

b. 16 Manca la legatura
The slur is missing

CLi

Op. 111 Parte I n. 6

Ricordi: Senza diteggiatura
No fingering

Ricordi:

b. 8, 48 Senza segno di ritornello
No repeat sign

Ricordi:

b. 74 Fa diesis-La senza legatura
No slur between F-sharp and A

CLII

Op. 111 Parte II n. 1

Ricordi: Senza diteggiatura
No fingering

Ricordi:

b. 12 

Ricordi:

b. 19 Manca il diesis vicino al Sol
The sharp before the G is missing

Ricordi:

b. 22 Manca il punto al Re basso del secondo tempo
The low D in the second beat has no dot

Ricordi:

b. 28 

Ricordi:

b. 47 

Ricordi:

b. 52 Manca il bequadro al Mi del secondo tempo
The natural before the E in the second beat is missing

CLIII

Op. 111 Parte II n. 2

Ricordi: Senza diteggiatura
No fingering

Ricordi:

b. 9



Ricordi:

b. 37 L'ultima nota è un Do diesis
The last note is C-sharp

Ricordi:

b. 67 Manca il diesis vicino al Sol
The sharp before the G is missing

Ricordi:

b. 114



CLIV

Op. 111 Parte II n. 3

Ricordi: Senza diteggiatura
No fingering

Ricordi:

b. 39



Ricordi:

b. 48



Ricordi:

b. 67 Senza legatura tra Do diesis e Si
No slur between C-sharp and B

Ricordi:

b. 73 Manca il bequadro al secondo Sol del terzo tempo
No natural sign before the second G of the third beat

Ricordi:

b. 82 Il secondo basso del terzo tempo è Sol
The second bass note of the third beat is G

CLV

Op. 111 Parte II n. 4

Ricordi: Senza diteggiatura
No fingering

Ricordi:

b. 3 Senza punti le voci intermedie Si e La
The middle B and A have no dots

Ricordi:

b. 46

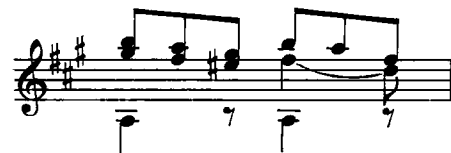


Ricordi:

b. 53 Mancano le pause
The rests are missing

Ricordi:

b. 68, 112



Ricordi:

b. 77 Manca il punto al La del secondo tempo
The A of the second beat has no dot

Ricordi:

b. 79 Manca il punto al Fa diesis del primo tempo
The F-sharp of the first beat has no dot

Ricordi:

b. 82 Manca il punto alle voci intermedie Sol diesis e Sol bequadro
The middle G-sharp and G-natural have no dots

Ricordi:

b. 109 Manca la pausa nel secondo tempo
No rest in the second beat

Ricordi:

b. 113 Manca la legatura nel primo tempo
No slur in the first beat

Ricordi:

b. 121 Manca la legatura tra Do diesis e Mi nel primo tempo
No slur between C-sharp and E in the first beat

Ricordi:

b. 127



CLVI

Op. 111 Parte II n. 5

Ricordi:
Senza diteggiatura
No fingering

Ricordi:

b. 4, 44



Ricordi:

b. 16, 32

La-Sol diesis senza legatura
No slur between A and G-sharp

Ricordi:

b. 20



Ricordi:

b. 36



OPUS 139

CLVII

Op. 139 n. 1

Ricordi:
Diteggiatura per la sola mano sinistra
Fingering for the left hand only

Ricordi:

b. 1

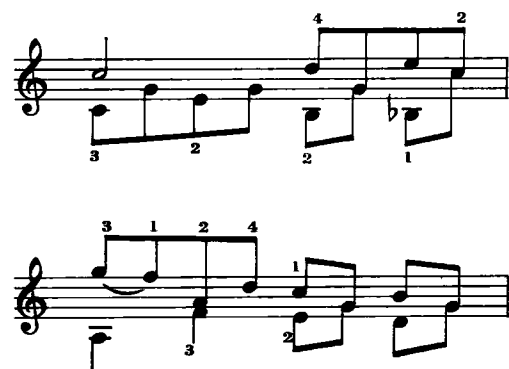


Ricordi:

b. 4 2 sul Si del terzo tempo
2 on the B of the third beat

Ricordi:

b. 6-7



Ricordi:

b. 10-11



Ricordi:

b. 13 4 sul Fa del secondo tempo
4 on the F of the second beat

Ricordi:

b. 14 4 sul Do del primo tempo
4 on the C of the first beat

Ricordi:

Senza legatura tra Sol e Fa nel primo tempo. 3 sul Sol
No slur between G and and F in the first beat. 3 on the G

Ricordi:

b. 27



CLVIII

Op. 139 n. 2

Ricordi:
Diteggiatura per la sola mano sinistra
Fingering for the left hand only

Ricordi:

b. 4 2 sul La del primo tempo
2 on the A in the first beat

Ricordi:

b. 7



CLIX

Op. 139 n. 3

Ricordi:
Senza indicazione di movimento. Diteggiatura per la sola mano sinistra
No tempo indication. Fingering for the left hand only

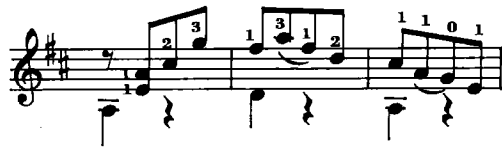
Ricordi:

b. 2



Ricordi:

b. 6-8



Ricordi:

b. 10



Ricordi:

b. 19-20



Ricordi:

b. 22



Ricordi:

b. 24-26



Ricordi:

b. 28, 30

3 sul Do diesis del secondo tempo
3 on the C-sharp of the second beat

Ricordi:

b. 33

3 sul Sol diesis
3 on the G-sharp

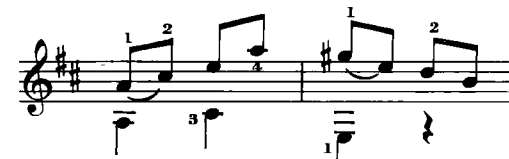
Ricordi:

b. 36, 40



Ricordi:

b. 38-39



Ricordi:

b. 41



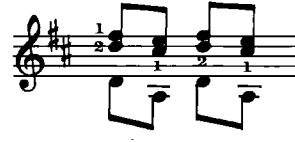
Ricordi:

b. 45-46



Ricordi:

b. 74



CLX

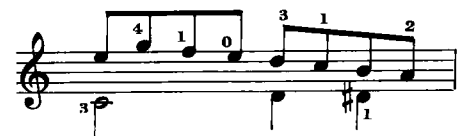
Op. 139 n. 4

Ricordi:

Senza diteggiatura
No fingering

Ricordi:

b. 3, 26

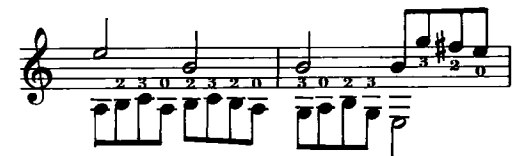


Ricordi:

b. 4
2 sull'ultimo Si
2 on the last B

Ricordi:

b. 9-16



Ricordi:

b. 23 2 sull'ultimo Si
2 on the last B

Ricordi:

b. 29 3 sui Re
3 on the Ds

Ricordi:



CLXI

Op. 139 n. 5

Ricordi: Diteggiatura per la sola mano sinistra
Fingering for the left hand only

Ricordi:



Ricordi:



Ricordi:



Ricordi:



Ricordi:

b. 21, 29 3 sul Do diesis
3 on the C-sharp

Ricordi:

b. 27 1 sul Do diesis del terzo tempo
1 on the C-sharp of the third beat

Ricordi:

b. 31 Senza legatura tra Do diesis e Re
No slur between C-sharp and D

Ricordi:

b. 33 Senza legatura tra Fa diesis e Mi
No slur between F-sharp and E

Ricordi:

b. 34 Senza legatura tra Si e La
No slur between B and A

Ricordi:



CLXII

Op. 139 n. 6

Ricordi: Diteggiatura per la sola mano sinistra
Fingering for the left hand only

Ricordi:



Ricordi:

b. 6-7 Senza legatura
No slurs

Ricordi:



Ricordi:

b. 11 Manca il diesis davanti al primo Sol
The sharp before the first G is missing

Ricordi:

b. 12 2 sul Do diesis del primo tempo
2 on the C-sharp of the first beat

Ricordi:

b. 19 Senza legatura tra Si e Sol diesis
No slur between B and G-sharp

Ricordi:

- b. 25 Senza legatura tra Fa diesis-Mi del secondo tempo
No slur between F-sharp and E of the second beat

Ricordi:

- b. 33 Mi a vuoto
Open E

Ricordi:

- b. 37 Senza legature
No slurs

Ricordi:

- b. 44 Senza legatura nel primo tempo
No slur in the first beat



STUDI PER CHITARRA

edizione integrale

Vol. III

MAURO GIULIANI

Edizione critica, revisione
e dattiloscrittura di Ruggero Chiesa

(1721-1829)

OPUS 100

CXXII

Op. 100 n. 1

CADENZE

Maestoso

CXXIII

Op. 100 n. 2

Grazioso

III

5 $\frac{1}{2}$ II

10 III

$\frac{1}{2}$ III 15

20

25

30

35 II

CXXIV
Op. 100 n. 3

Allegro

The musical score is written on seven staves in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro'. The score includes the following elements:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. It begins with a whole rest, followed by eighth notes. A bracket labeled 'II' spans the first two measures. Fingerings 'i m i p i m i' are written above the notes. Dynamics include $4p$, p , $2p$, and p .
- Staff 2:** Continues the eighth-note pattern. Dynamics include $1p$, p , $1p$, and p .
- Staff 3:** Starts with a measure rest labeled '5'. Dynamics include p , p , p , and p .
- Staff 4:** Continues the eighth-note pattern. Dynamics include $4p$, p , $2p$, and p .
- Staff 5:** Features a bracket labeled $\frac{1}{2}II$ over the first two measures. Dynamics include p , $3p$, $0p$, and p . A measure rest labeled '10' is present.
- Staff 6:** Continues the eighth-note pattern. Dynamics include $1p$, $1p$, $3p$, and p .
- Staff 7:** Starts with a measure rest labeled '15'. Dynamics include $1p$, $1p$, p , $0p$, $1p$, p , p , and $1p$. It concludes with a double bar line and a final chord.

CXXV
Op. 100 n. 4

Allegretto

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of ten staves of music. The tempo is marked 'Allegretto'. Measure numbers are indicated at the beginning of several staves: 5, 10, 15, 20, 25, 30, and 35. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingering is indicated by numbers 1-4 below the notes. Dynamic markings include $\frac{1}{2}$ I and II, which likely refer to first and second endings or similar performance instructions. The piece concludes with a final chord in measure 35.

CXXVI
Op. 100.n. 5

Andantino

i m a m i

II ④

5

10

15

20

25

II ④

1/2 I

1/2 III

IV

1/2 IV

1/2 II

CXXVII

Op. 100 n. 6

Allegro

The musical score is written for a single instrument, likely a piano, in 2/4 time. It consists of eight staves of music. The tempo is marked 'Allegro'. The key signature has one flat (B-flat). The score includes several measures with triplets and sixteenth-note patterns. The lyrics 'i m a m a m i' and 'i m a m a m p' are written above the notes. The score is divided into two main sections, I and II, with measures 10 and 15 marked. The piece ends with a final chord.

CXXVIII

Op. 100 n. 7

Allegretto

The musical score is written for a single melodic line in G major (one sharp) and 4/4 time. The tempo is marked 'Allegretto'. The piece consists of 40 measures. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5), slurs, and dynamic markings such as *p* (piano) and *f* (forte). The score is divided into sections by Roman numerals: I, III, 1/2 II, and II. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are clearly marked at the beginning of their respective lines.

Musical staff with notes and rests.

III

45

CXXXIX

Op. 100 n. 8

Grazioso

i m a m i I III ④

5

I

10

½I I

15

III

20

III

25

III

30

CXXX
Op. 100 n. 9

Allegro

IV

i m a m i p i

5

10

15

20

25

30

IV III IV III IV I I I

CXXXI
Op. 100 n. 10

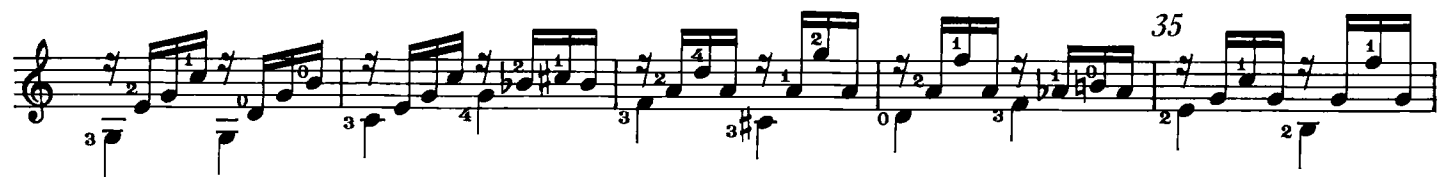
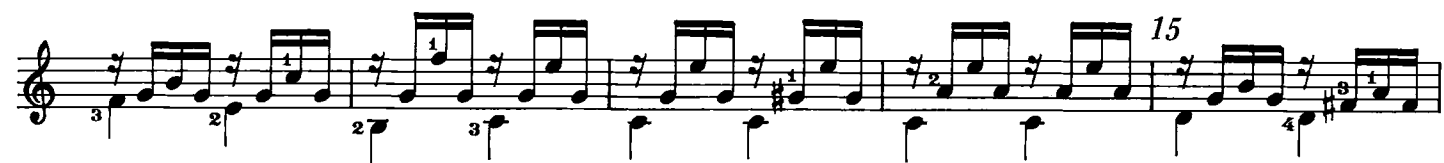
CAPRIC[C]I E RONDÒ

Vivace

i m i

1 2 3 4 5

I II III IV V



CXXXII
Op. 100 n. 11

Allegro

The musical score is written for guitar and consists of nine staves. The tempo is marked **Allegro**. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 and 0 (open string). Dynamics include *mp* (mezzo-piano) and *p* (piano). The score includes several slurs and accents. The lyrics are: *m i m p i p i p i p m p m p m* (first staff), *i m i a i a i m i p i* (fourth staff), and *m i m i m i m i* (ninth staff). Measure numbers 5, 10, and 15 are clearly marked. The key signature has one sharp (F#).

1/2V — *m i m i m i*

1/2V — 20 *i m a*

p i

m i m i m i a *p m*

25 *i m i a i a i m a a m* *i m i a i a i*

i m i a i *m i m p m p m* *m i m p m p m*

m i m p m i m *m i m p m i m* 30 *m i m p m*

p i

CXXXIII
Op. 100 n. 12

Grazioso

III

i m a m i

mf

5

10

15

20

III

II

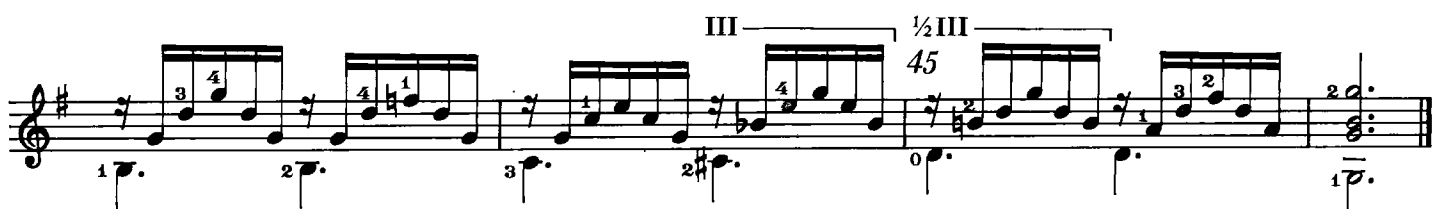
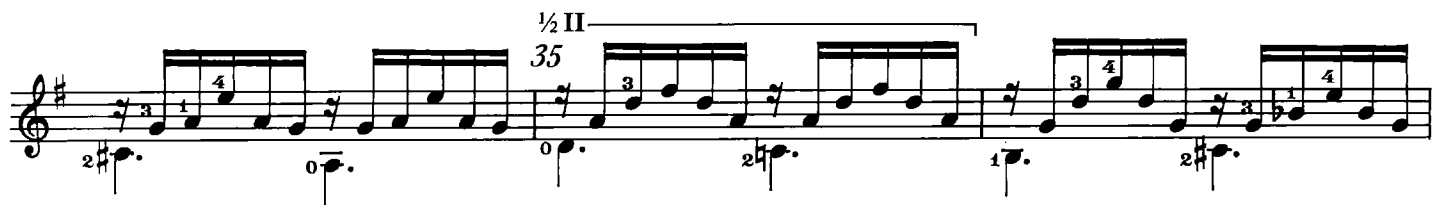
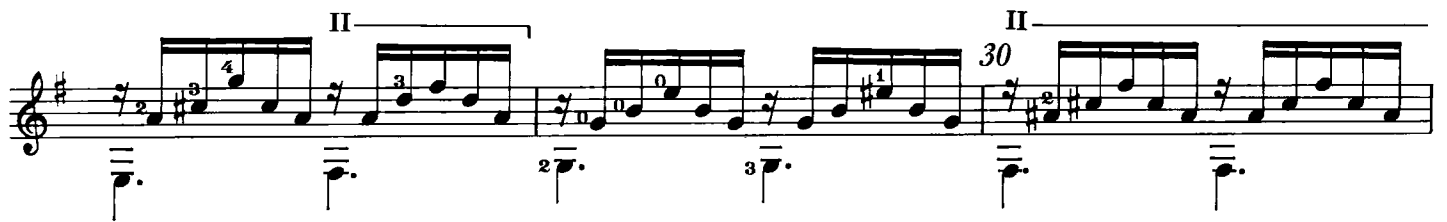
1/2 VII

1/2 III

1/2 I

1/2 II

III



CXXXIV

Op. 100 n. 13

Affettuoso

i m a m

5 *i m* *i m a m*

10 *i m*

15 III ^④ *a m i m a* *i p i m*

20 *a m i m i* V ^④ *i p i m* II *a m i m i*

25 *m i m i m*

30 *p i* *m i* *p i*

35 *i m a m a* *i m a m a*

40 *i m a m*

45

50 *i m*

55 *i m a m a*

60 *i m a p i*

65 *i m a m* VII VII

70 *i m a p i*

75 $\frac{1}{2}$ XII 80

CXXXV
Op. 100 n. 14

Allegro

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro'. The piece begins with a piano (*p*) dynamic. The melody is characterized by eighth-note patterns, often with grace notes and slurs. The bass line consists of chords, primarily triads and dyads, providing harmonic support. The score is divided into measures, with measure numbers 5, 10, and 15 clearly marked. There are several performance markings, including 'i m a m i p' above the first few notes and 'p' below the first measure. The piece concludes with a final chord in the tenth measure.

Musical score for guitar, measures 20-40. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are indicated above many notes. The score includes several measures with rests, marked with a 'y' above the staff. Measure numbers 20, 25, 30, 35, and 40 are clearly marked. Chordal structures are indicated by Roman numerals: $\frac{1}{2}V$, II, $\frac{1}{2}VII$, and $\frac{1}{2}II$. The piece concludes with a final chord in measure 40.

CXXXVI
Op. 100 n. 15

RONDÒ
Allegro

p i m P 60

65 **Maggiore** II *i a i*

70 *i m i* II

75 *i a i* *i m i*

80 *i a i* *i a i* *i m i* *i a i* *i a i* *i m i* II

85 *i m i* *a i m i* *i a i*

90 *i m i* *i a i* II *i m i*

i m i *a i m i* 95 II

100 V

CXXXVII

Op. 100 n. 16

RONDÒ
Allegretto

a i m a
p i m p i m p i

5 a i m a a i m a a m i m i a m i m a m i p p i m a

10 a m i p i m a m a i m a a i a m a i a m

15 a m i a m i i p i m i a m i p i m i a

20 a m i m i m i m i m i m i m i m i m i m i m i m i

25 a m a m a m a m a i m a m i m a i m a

30 m i m a i m i a m i a m i i m a m i m a i m a

35 i m a a m a m i m a

p p p i

40 *i m a*

45 *a i m a a i m a a i m a a m i p i p i i m a*

50 $\frac{1}{2}$ III *i m a m i i p i m i m i p i m i*

55 *m a i p i m i m a a p i p i a i*

60 *a i p m i m i m a a a m i p i m a m*

65 *a a i m a a i m a a m i m i a m i m a m i p p*

70 *i m a a m i p i m a m a i m a a i a m*

75 *a i a m a m i a m i m i m i* 80 VIII $\frac{1}{2}$

CXXXVIII

Op. 100 n. 17

Preludj ad uso cadenza servendosene avanti di cominciare un pezzo di Musica.*

CXXXIX

Op. 100 n. 18

Allegro

* Preludes to be use as cadenzas and played before beginning a piece of music

Musical score for the first system, featuring two staves with complex rhythmic patterns and fingerings. The notation includes triplets and sixteenth-note runs. A bracket labeled "VIII" spans across the second staff.

CXXXX
Op. 100 n. 19

Vivace

mf

VII

5

10

Musical score for the second system, consisting of six staves. The tempo is marked "Vivace" and the dynamic is "mf". The score includes various musical notations such as slurs, accents, and fingerings. A bracket labeled "VII" spans across the second and third staves. Measure numbers 5 and 10 are indicated at the beginning of the fourth and fifth staves, respectively. The piece concludes with a double bar line and repeat signs.

CXXXVI

Op. 100 n. 20

a piacere

IV

a i m i m a p i m

i m i a m i a p i m a p i a m

i m i a m i m p p p i m a m i m a p i m

i m a p i m a m a m i p

CXXXVII

Op. 100 n. 21

Vivace

m i m i p a m i p a m i

II *p i m a p i m a i m i m i m p i m a p i m a* III VII

1/2 II p i m a

CXXXIII

Op. 100 n. 22

Allegro

The musical score consists of a single melodic line on a treble clef staff in a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The piece begins with a *mf* dynamic and a first finger position (I). The melody is characterized by rapid sixteenth-note passages. The lyrics 'p i m i m i m i p i p i' are written above the first two measures. The dynamic shifts to *sf* (sforzando) for the remainder of the piece. The score includes several first finger positions (I) and a third finger position (III) in the final section. Measure numbers 5, 10, 15, and 20 are indicated. The piece concludes with a final chord and a fermata.

CXXXIV

Op. 100 n. 23

[Allegro]

mf

i m i p i m i

i m a

m p i m a p i m a p i m a m

$\frac{1}{2}V$

i m a p i m a

f

10

1/2V

15

1/2V

1/2V

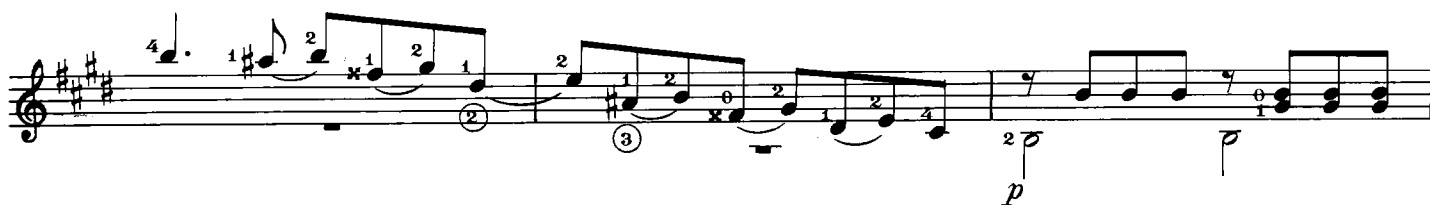
20

CXXXV

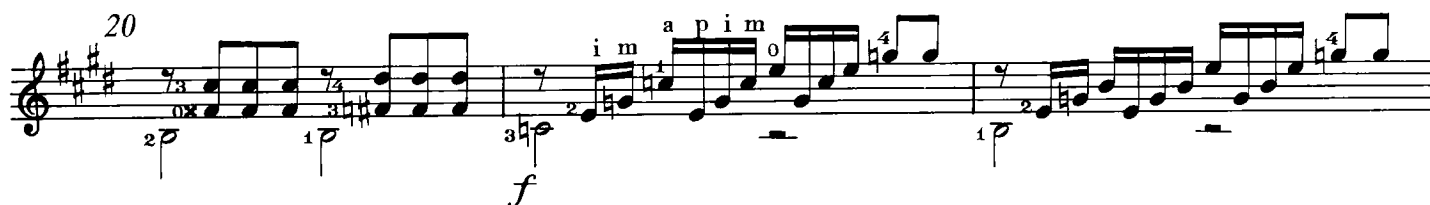
Op. 100 n. 24

Allegro vivace

The musical score consists of a single melodic line on a treble clef staff in G major (one sharp) and 3/4 time. The tempo is marked **Allegro vivace**. The piece is divided into sections by Roman numerals: I, II, III, IV, and V. The notation includes various ornaments such as *p* (pizzicato), *m* (marcato), *a* (accents), and *i* (trills). Technical markings include fingerings (1-4), slurs, and dynamic markings like *p* (piano) and *pp* (pianissimo). The score is divided into measures by bar lines, with measure numbers 5, 10, and 15 indicated. The piece concludes with a final cadence marked with a circled 5.



Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with various rhythmic values and fingerings (1, 2, 3, 4). A circled '2' and a circled '3' are placed below the staff. The staff concludes with two chords marked with a piano (*p*) dynamic.



Musical staff 2: Treble clef, key signature of three sharps. The staff contains a melodic line with fingerings (2, 1, 3, 2) and a forte (*f*) dynamic marking. The letters 'i m a p i m' are written above the staff.



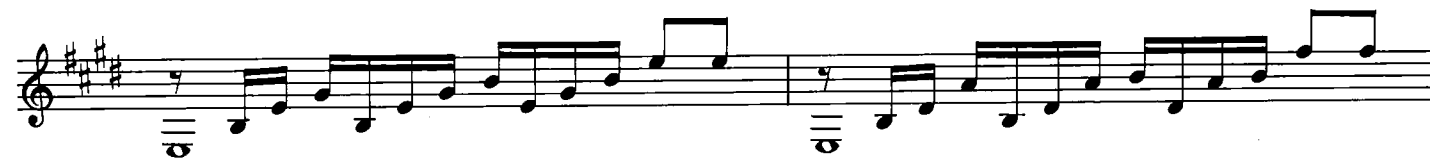
Musical staff 3: Treble clef, key signature of three sharps. The staff contains a melodic line with fingerings (1, 2, 3, 4) and a piano (*p*) dynamic marking. The number '25' is written above the staff.



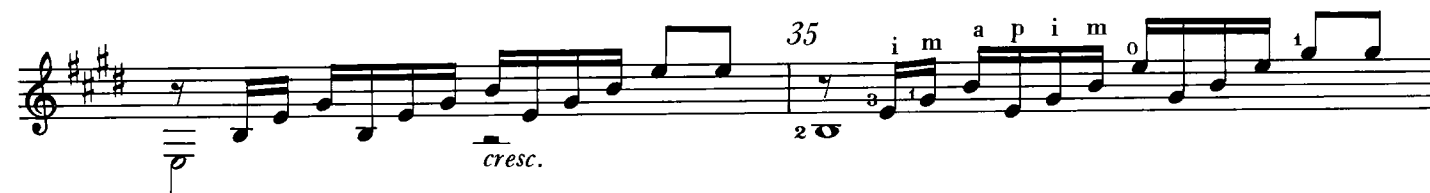
Musical staff 4: Treble clef, key signature of three sharps. The staff contains a melodic line with fingerings (1, 2, 3, 4) and a piano (*p*) dynamic marking. The letters 'p i m p i m a' are written above the staff.



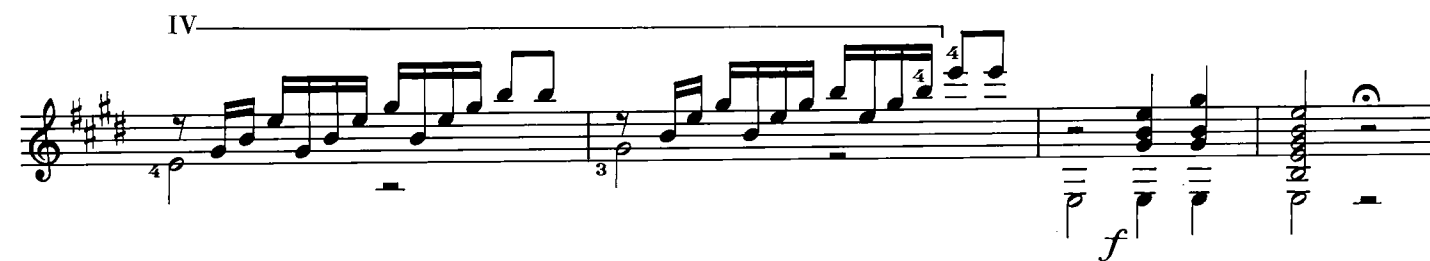
Musical staff 5: Treble clef, key signature of three sharps. The staff contains a melodic line with fingerings (2, 1, 3, 4) and a piano (*p*) dynamic marking. The number '30' is written above the staff.



Musical staff 6: Treble clef, key signature of three sharps. The staff contains a melodic line with fingerings (2, 1, 3, 4) and a piano (*p*) dynamic marking.



Musical staff 7: Treble clef, key signature of three sharps. The staff contains a melodic line with fingerings (2, 3, 4) and a piano (*p*) dynamic marking. The letters 'i m a p i m' are written above the staff. A *cresc.* (crescendo) marking is placed below the staff.



Musical staff 8: Treble clef, key signature of three sharps. The staff contains a melodic line with fingerings (4, 3, 4) and a forte (*f*) dynamic marking. The Roman numeral 'IV' is written above the staff.

OPUS 111
CXXXVI
Op. 111 - Parte I n. 1

Andantino

The musical score is written for a single melodic line on a treble clef staff. It begins with a tempo marking of *Andantino* and a dynamic of *dolce*. The first staff contains measures 1-4, with fingerings *i*, *a*, *m*, *a*, *m*, *a*, *m*, *m*, *i*, *m*, *i*, *m*, and *a*. Dynamics include *p* and *p*. The second staff (measures 5-8) starts with a forte *f* dynamic, followed by *sf* and *mf*. It includes a first ending bracket labeled *I*. The third staff (measures 9-12) begins with a piano *p* dynamic. The fourth staff (measures 13-16) starts with *mf* and includes a measure marked *15*. The fifth staff (measures 17-20) features a half-measure rest ($\frac{1}{2}V$) and includes a measure marked *20*. The sixth staff (measures 21-24) starts with *sf* and includes a measure marked *25*. The seventh staff (measures 25-28) begins with a forte *f* dynamic and includes a measure marked *25*. The score concludes with a third ending bracket labeled *III*.

m i m i m i m m *sf* *30* *sf*

I *I* *I* *I* *a m i* *m* *35* *i m*

III *a* *m i m* *m p i m i* *m i* *a* *m a* *m*

m *a m a* *40* *p i p m* *p a* *p m* *a* *a*

m i m i *III* *i m a m a* *i m a* *III* *i m a* *I*

45 *m* *a m a m a m* *a* *a* *a m a m a m* *a m a m a m*

a *m a m a m i m i m* *a m a* *m a m a* *m* *50*

CXXXVII
Op. 111 - Parte I n. 2

Allegretto

The musical score is written for a single melodic line in 6/8 time. It consists of ten staves of music, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, and 50 indicated. The piece is marked 'Allegretto'. The dynamics range from *p* (piano) to *f* (forte), with *mf* (mezzo-forte) and *dolce* (sweetly) also present. The melody is characterized by eighth and sixteenth notes, often with slurs and accents. There are several trills and grace notes. The key signature has one sharp (F#), and the time signature is 6/8. The score includes various articulations such as slurs, accents, and slurs over groups of notes. The piece concludes with a final cadence.

55 *i m a*

60 *m i a m m i 65 a m m i*

a i m a m i a i m a m i a i m a m a

i a i a m a m a i m i 75 a i m a m i a i m a m a

i m i 80 a i i m i m a a

85 *a m m i p i m a m m i p i m a 90 m i*

a m a m i m a m i i m a 95

p i m a 100 3 3 3 3 3 3 105

The musical score consists of ten staves of music. The first staff begins at measure 55 with the lyrics 'i m a'. The second staff starts at measure 60 with 'm i a m m i 65 a m m i'. The third staff continues with 'a i m a m i a i m a m i a i m a m a'. The fourth staff has 'i a i a m a m a i m i 75 a i m a m i a i m a m a'. The fifth staff shows 'i m i 80 a i i m i m a a'. The sixth staff begins at measure 85 with 'a m m i p i m a m m i p i m a 90 m i'. The seventh staff has 'a m a m i m a m i i m a 95'. The eighth staff features triplets and is marked with '100'. The ninth staff starts at measure 105 with 'p i m a'. The score includes various musical notations such as treble clef, 4/4 time signature, dynamic markings (p, mf, f), and fingering numbers (0-4).

CXXXVIII
Op. 111 - Parte I n. 3

Grazioso

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). It consists of several systems of music with various dynamics and articulations. The first system starts with a piano (*p*) dynamic and includes a forte (*f*) section. The second system begins at measure 5 and features a piano (*p*) dynamic. The third system starts at measure 10 and includes mezzo-forte (*mf*), fortissimo (*sf*), and forte (*f*) dynamics. The fourth system begins at measure 15 and includes piano (*p*), forte (*f*), and fortissimo (*[f]*) dynamics. The fifth system is marked "TRIO" and includes piano (*p*), fortissimo (*ff*), and fortissimo (*ff*) dynamics. The sixth system starts at measure 5 and includes mezzo-forte (*mf*), fortissimo (*ff*), and mezzo-forte (*[mf]*) dynamics. The seventh system begins at measure 10 and includes piano (*p*), crescendo (*cresc.*), and poco dynamics.

p *f* *p* *p* *f* *mf* *sf* *f* *p* *f* *[f]* *p* *ff* *ff* *mf* *p* *cresc.* *poco*

m m a i m m i a p i m a m i

a *poco* *f* *p* 15

II (4) 20

mf *sf* *sf* 20

m a m a III

mf III

i m i a m i m i m i m

p *f* *p* *p* 3

5 m i m a III₁

5 *f* *p* III₁

a m a m a m 10 a m m a m a

mf *sf* *f* 10

15 a m i m [f]

15 *f* [f]

CXXXXIX

Op. 111 - Parte I n. 4

Allegretto

dolce

mf

5

f

p

10

mf

15

f

dim.

20

p

mf

p

25

f

p

mf

30

p

p

35

sf

40 a m i a m i a a m i m i m a m a m i a

p *sf*

45 m a m a i m a m a m i a m a

sf *p*

50 a m a m a m a m a m a

sf *sf* *sf* *p*

55 m a m m a m a m a m a m a m

p *p* *i* *mf*

60 m i m i m a m i p m a m i m i m a m i m i m

f *p*

65 a m i m a m i m i m a m a m i m a

p *mf*

70 m a m a m a m a m a m a m a m a m

f *dim.* *p*

75 m a m a m a m i m i m i m i a m i a

p *p* *i* *p*

85

f

mf

90

mf

95

f

100

mf *p* *f*

105

mf

f *p*

110

m i a m a m a m a m
p p i

115

a a m a m
3 2 2 3 2 2 3 2 2 3

CL
Op. 111 - Parte I n. 5

Andantino

i a m m a m a
p mf

m a m a m i a 5 m a m i m
mf f

m i a m i 10 a a m i m a
mf f

m a m i m II i a m i m 3 i 15 i m a m a m
sf p f

VAR. I

The musical score for 'VAR. I' consists of six staves of music. The melody is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: *i a m a m m a m i m i m i m a*. The score includes various musical notations such as slurs, accents, and dynamic markings (*mf*, *f*, *p*). Fingerings are indicated by numbers 1-4. There are also some performance instructions like *II* and *1/2 II*. The piece concludes with a repeat sign and a fermata.

VAR. II

The musical score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 (open string). The piece is marked with several dynamics: *mf* (mezzo-forte), *sf* (sforzando), *f* (forte), and *p* (piano). There are also articulation marks like accents and slurs. The score includes several repeat signs, with some marked 'II' and others '1. 1/2 X' and '2. 1/2 X'. The piece concludes with a double bar line and repeat signs.

Staff 1: *mf*, includes slurs and accents, ending with a circled '4'.

Staff 2: *sf*, *sf*, *f*, *mf*, includes slurs and accents.

Staff 3: *sf*, *f*, *mf*, includes slurs and accents.

Staff 4: *f*, includes slurs and accents.

Staff 5: *mf*, includes slurs and accents.

Staff 6: *f*, includes slurs and accents.

Staff 7: *f*, includes slurs and accents.

Staff 8: *mf*, includes slurs and accents.

Staff 9: *f*, includes slurs and accents.

Staff 10: *f*, includes slurs and accents.

CLI
Op. 111 - Parte I n. 6

Allegretto

p

f

mf

f

p

f

f

mf

sf

sf

p i p i

p i p i

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with notes marked with 'm' and 'a'. The first measure is marked with a dynamic of *p*. A measure number '35' is positioned above the staff.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with notes marked with 'm' and 'a'. The first measure is marked with a dynamic of *mf*. A measure number '40' is positioned above the staff. The second measure is marked with a dynamic of *sf* and includes the notation *[sf]*.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with notes marked with 'i', 'm', and 'a'. A measure number '45' is positioned above the staff. A section marker $\frac{1}{2}II$ is placed above the staff.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with notes marked with 'm', 'a', and 'i'. A measure number '50' is positioned above the staff. A section marker $\frac{1}{2}II$ is placed above the staff.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with notes marked with 'a', 'i', and 'm'. A measure number '55' is positioned above the staff. A section marker $\frac{1}{2}II$ is placed above the staff. The first measure is marked with a dynamic of *mf*, and the last measure is marked with a dynamic of *f*. A section marker $\frac{1}{2}IX$ is placed above the staff.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with notes marked with 'a', 'm', and 'i'. A measure number '60' is positioned above the staff. The first measure is marked with a dynamic of *mf*, and the last measure is marked with a dynamic of *p*.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a melodic line with notes marked with 'i', 'a', and 'm'. A measure number '65' is positioned above the staff. A section marker $\frac{1}{2}II$ is placed above the staff.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a melodic line with notes marked with 'm', 'a', and 'i'. A measure number '70' is positioned above the staff. A section marker $\frac{1}{2}II$ is placed above the staff.

FINALE

The musical score is written for guitar in a single system with a treble clef and a key signature of two sharps (D major). The time signature is 2/4. The piece is titled "FINALE".

The score consists of several lines of music with various annotations:

- Line 1:** Starts with a forte (*f*) dynamic. It features a slur over measures 65-66 with the word "i m a m" written above. Measure 65 has an accent (*a*) and a slur over the notes. Measure 66 has a slur over the notes and the word "i m a m" above. Measure 67 has a slur over the notes and the word "i m a m" above. Measure 68 has a slur over the notes and the word "i m a m" above. Measure 69 has a slur over the notes and the word "i m a m" above.
- Line 2:** Features a slur over measures 70-71 with the word "a m i a" written above. Measure 70 has a piano (*p*) dynamic. Measure 71 has a slur over the notes and the word "a m i a" above.
- Line 3:** Features a slur over measures 72-73 with the word "i m" written above. Measure 72 has a piano (*p*) dynamic. Measure 73 has a slur over the notes and the word "i m" above. Measure 74 has a slur over the notes and the word "a m i" above. Measure 75 has a slur over the notes and the word "m a m" above. Measure 76 has a slur over the notes and the word "i m a m" above.
- Line 4:** Features a slur over measures 77-78 with the word "a i m a m i" written above. Measure 77 has a mezzo-forte ($\frac{1}{2}$ II) dynamic. Measure 78 has a slur over the notes and the word "a i m a m i" above. Measure 79 has a slur over the notes and the word "m a m" above. Measure 80 has a slur over the notes and the word "i m a m" above. Measure 81 has a slur over the notes and the word "p i m" above. Measure 82 has a slur over the notes and the word "p i m" above. Measure 83 has a slur over the notes and the word "p i a" above.
- Line 5:** Features a slur over measures 84-85 with the word "m i m a" written above. Measure 84 has a mezzo-forte ($\frac{1}{2}$ II) dynamic. Measure 85 has a slur over the notes and the word "m i m a" above. Measure 86 has a slur over the notes and the word "m i m a" above. Measure 87 has a slur over the notes and the word "m i m a" above. Measure 88 has a slur over the notes and the word "m a m" above.
- Line 6:** Ends with a slur over measures 89-90 with the word "m a m" written above. Measure 89 has a mezzo-forte ($\frac{1}{2}$ II) dynamic. Measure 90 has a slur over the notes and the word "m a m" above. Measure 91 has a slur over the notes and the word "m a m" above. Measure 92 has a slur over the notes and the word "m a m" above. Measure 93 has a slur over the notes and the word "m a m" above. Measure 94 has a slur over the notes and the word "m a m" above. Measure 95 has a slur over the notes and the word "m a m" above. Measure 96 has a slur over the notes and the word "m a m" above. Measure 97 has a slur over the notes and the word "m a m" above. Measure 98 has a slur over the notes and the word "m a m" above. Measure 99 has a slur over the notes and the word "m a m" above. Measure 100 has a slur over the notes and the word "m a m" above.

CLII

Op. 111 - Parte II n. 1

Grazioso

1/2 II

p *sf* i m a m a i m a m a i m a

m i m i a m i m a m a m

p *mf* *sf*

1/2 II i a m i p p m i m a m i m a

p

10 m a m a m a 1/2 II m a m a m i 1/2 II m m a m i m

p

i m a i m i m i m i m

p

sf *sf* 15 i

Musical staff 1: Treble and bass clefs with notes and fingerings. Includes lyrics "m i m i m i m" and "i m a m a m". Dynamics include "f" and "p".

Musical staff 2: Treble and bass clefs with notes and fingerings. Includes lyrics "p a m i". Dynamics include "f" and "p".

Musical staff 3: Treble and bass clefs with notes and fingerings. Includes lyrics "i m a". Dynamics include "mf".

Musical staff 4: Treble and bass clefs with notes and fingerings.

Musical staff 5: Treble and bass clefs with notes and fingerings. Includes measure number "30".

Musical staff 6: Treble and bass clefs with notes and fingerings. Includes circled measure numbers "3" and "5".

Musical staff 7: Treble and bass clefs with notes and fingerings. Includes circled measure number "3".

35 *cresc.*

f *mf*

40 *p*

sf $\frac{1}{2}$ II *p m i p*

mf *sf* $\frac{1}{2}$ II *p*

50 *p* $\frac{1}{2}$ II $\frac{1}{2}$ II

mf *p*

55 *sf* *sf* *f* II

CLIII
Op. 111 - Parte II n. 2

Maestoso

The musical score consists of seven systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (treble clef). The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked 'Maestoso'. The lyrics 'i m a m i m i a' are written above the vocal line. The piano accompaniment features various dynamics including *mf*, *p*, *f*, and *sf*. There are also markings for *mf* and *p* in the piano part. The score includes fingerings (e.g., 1, 2, 3, 4, 0) and articulation marks like slurs and accents. Measure numbers 5, 10, 15, and 20 are indicated at the beginning of their respective systems. The piece concludes with a *sf* marking in the final system.

30 *sf* *sf*

f *mi a mi* 35 *imi* *p*

a mi mi ma *mi mi* 40 *p*

dolce II

45 *m p m a* *m p m a m p m a*

50 *mf* II

55 *p*

60 *f*

1 4 1 0 3 #

p

65

f

70

p m i m i

75

m i m i

80 a

mf i m a

f i m a

85

f i m a

90

mf i m a

II

30 II

35

II 40 m i

II 45 p mf

II 50 p mf

55 p mf

cresc. poco a [7]

56 57 58 59 60

poco *f*

a m i m i m *60 i m*

61 62 63 64 65

f *p* *i p* *p p i m i p p* *mf* *p*

a m i

66 67 68 69 70

mf *p*

a m a m a m *a m i* *a m a m a m a m i* *m p i m a* *i m a i m*

71 72 73 74 75

mf *sf*

i *i m i a* *m i m i m i a m i*

76 77 78 79 80

sf

i m i m i p i p p p i p

81 82 83 84 85

p

i m i m i p i p p p i p

86 87 88 89 90 91

p

i p i m a *i m i m i p i p p p i p* *m i a m i*

$\frac{1}{2}V$ $\frac{1}{2}VII$ $\frac{1}{2}IV$

92 93 94 95

sf *sf* *sf* *f*

i p i m a *i m i m i p i p p p i p* *m i a m i*

$\frac{1}{2}V$ $\frac{1}{2}VII$ $\frac{1}{2}IV$

Minore

Musical staff 1: Treble clef, 4/4 time signature. Measure 35. Fingerings: i m, i, m i, m i, a. Dynamics: mf, p. Includes a fermata over the final measure.

Musical staff 2: Treble clef, 4/4 time signature. Measure 36. Fingerings: m a, m a, m. Dynamics: p i P p.

Musical staff 3: Treble clef, 4/4 time signature. Measure 40. Dynamics: sf.

Musical staff 4: Treble clef, 4/4 time signature. Measure 45. Dynamics: sf.

Musical staff 5: Treble clef, 4/4 time signature. Measure 50. Fingerings: i a m, i m i, a, i m, i m a, i m i, m a, m a.

Musical staff 6: Treble clef, 4/4 time signature. Measure 55. Dynamics: p i P. Includes a $\frac{1}{2}IV$ marking above the staff.

Musical staff 7: Treble clef, 4/4 time signature. Measure 56. Fingerings: m i m, i m i, i, m i, m i m, a, i m. Dynamics: p.

Musical staff 8: Treble clef, 4/4 time signature. Measure 60. Fingerings: m a, m a, i m.

i a m m a m 65 a m a m a m
 p i p

a 70

a m i m p i m a II i m 75

f

80 a m p i p

85 f p

90 cresc. f p

95

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a sequence of chords and melodic fragments. A dynamic marking of *f* (forte) is placed below the staff.

Musical staff 2: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of chords and melodic fragments. A dynamic marking of *p* (piano) is placed below the staff. The measure number 100 is written above the staff.

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of chords and melodic fragments. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. The measure number 105 is written above the staff. A section marker 'II' is placed above the staff.

Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of chords and melodic fragments. A dynamic marking of *f* (forte) is placed below the staff. The measure number 110 is written above the staff. A section marker 'II' is placed above the staff.

Musical staff 5: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of chords and melodic fragments. A dynamic marking of *f* (forte) is placed below the staff. The measure number 115 is written above the staff.

Musical staff 6: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of chords and melodic fragments. A dynamic marking of *p* (piano) is placed below the staff.

Musical staff 7: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a sequence of chords and melodic fragments. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. The measure number 120 is written above the staff.

125

cresc. *f*

VII

a m i

130

cresc.

VII

i i m i a i m i m

cresc.

VII

i m i m i m a i m i m a

135

cresc.

VII

i m a i m a i m i m

140

cresc.

VII

i m i m i m a i m i m i m i a

cresc.

VII

m i m i m a m i m i a m i m i m p p

145

cresc.

VII

i m a m a i m a

cresc.

VII

a V

150

f

CLVI

Op. 111 - Parte II n. 5

Allegro vivace

The musical score is written for a single instrument, likely a guitar, in the key of D major (two sharps) and 4/4 time. It consists of eight staves of music. The tempo is marked 'Allegro vivace'. The score includes various musical notations such as fingerings (e.g., 1, 2, 3, 4, 0), dynamics (mf, p), and accents. The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The piece is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 clearly marked. The final measure is marked with a double bar line and repeat dots. The overall structure is a single melodic line with a supporting bass line.

Musical notation for measures 45-55. The piece is in G major (one sharp) and 2/4 time. Measures 45-50 feature a melodic line with fingerings (1, 2, 4, 4, 2, 1, 2, 4, 1) and accents (a, m, i, m). Measure 50 has a tempo marking of 50. Measures 51-55 continue the melodic development with various fingerings and accents.

FINALE

Musical notation for measures 60-95. Measure 60 is marked with a '2.' and a '4.' above the staff, and a tempo marking of 60. Measures 61-65 feature a melodic line with accents (a, a, m) and a tempo marking of 65. Measures 66-70 continue the melodic line with a tempo marking of 70. Measures 71-75 feature a melodic line with a tempo marking of 75. Measures 76-80 feature a melodic line with a tempo marking of 80. Measures 81-85 feature a melodic line with a tempo marking of 85 and the instruction *p i p i*. Measures 86-90 feature a melodic line with a tempo marking of 90 and the instruction *p i m a*. Measures 91-95 feature a melodic line with a tempo marking of 95 and the instruction *V*.

OPUS 139
CLVII
Op. 139 n. 1

Andantino

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music. The tempo is marked 'Andantino'. The piece begins with a piano (*p*) dynamic. The melody is characterized by a series of eighth and sixteenth notes, often grouped in pairs or fours. Fingerings are indicated by numbers 1, 2, 3, and 4. Accents are marked with a wedge symbol (>). The piece includes first and second endings. The first ending leads back to the beginning of the piece, and the second ending leads to the final cadence. The piece concludes with a fermata.

CLVIII
Op. 139 n. 2

Grazioso

The musical score is written for voice and piano. It consists of seven systems of music. The first system begins with the tempo marking 'Grazioso' and the first vocal line with lyrics 'a a a m a m m i m a a m a'. The piano accompaniment features a triplet of eighth notes (p p i) and other rhythmic patterns. The second system continues the vocal line with lyrics 'm i m i m a m a m i m' and piano accompaniment with notes like 'p p i p i m p p i p'. The third system includes a section marked 'II' and lyrics 'a m a m i a m m a m'. The fourth system starts at measure 10 and features piano accompaniment with triplets and sixteenth notes. The fifth system includes lyrics 'm a m a m a m i m a m m a m m a m i m i' and piano accompaniment with triplets. The sixth system shows two first endings, labeled '1.' and '2.', with lyrics 'm m a m a m i'. The seventh system starts at measure 20 and includes lyrics 'm a m a m i m a a' and piano accompaniment with triplets and sixteenth notes.

CLIX

Op. 139 n. 3

[Allegro]

The musical score is written for guitar and voice. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked [Allegro]. The guitar part consists of a steady eighth-note accompaniment. The vocal line starts at measure 5 with the lyrics 'i m a' and continues through measure 35. The score is divided into systems of five measures each. Measure numbers 5, 10, 15, 20, 25, 30, and 35 are clearly marked. The lyrics 'i m a' are repeated throughout the piece, with some variations in phrasing and dynamics. A second ending bracket labeled 'II' with a circled '4' spans measures 5 through 10. The piece concludes with a final measure at measure 35.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Measures 33-40. Fingerings: 3, 0, 2, 1, 1, 0, 2, 1, 1, 0, 2, 4. Accents: a, i, m, a, m, i, m, a, m. Measure 40 is marked with the number 40.

Musical staff 2: Treble clef, key signature of two sharps. Measures 41-45. Fingerings: 2, 1, 2, 4, 2, 2, 0, 1, 2, 2, 1, 3, 1, 1, 1, 2. Accents: m, i, m, i, m. Measure 45 is marked with the number 45.

Musical staff 3: Treble clef, key signature of two sharps. Measures 46-55. Fingerings: 1, 2, 3, 1, 2, 3, 1, 0, 3, 1, 2, 1, 2, 1, 2, 1, 2. Accents: i, m, a, i, m, a, i, m, i. Measure 55 is marked with the number 55. A section marker II with a circled 4 is present above the staff.

Musical staff 4: Treble clef, key signature of two sharps. Measures 56-60. Fingerings: 1, 2, 3, 1, 2, 3, 1, 0, 3, 1, 2, 1, 2, 1, 2. Accents: m, i, P, i, m, a. Measure 60 is marked with the number 60. A section marker 1/2 II is present above the staff.

Musical staff 5: Treble clef, key signature of two sharps. Measures 61-65. Fingerings: 4, 2, 0, 1, 2, 1, 2, 3, 1, 2, 2, 1, 2, 3, 2, 1, 2, 1. Accents: m, a, m, i. Measure 65 is marked with the number 65.

Musical staff 6: Treble clef, key signature of two sharps. Measures 66-70. Fingerings: 2, 1, 2, 3, 1, 2, 3, 1, 0, 3, 1, 2, 1, 2, 3, 1, 2, 1. Measure 70 is marked with the number 70.

Musical staff 7: Treble clef, key signature of two sharps. Measures 71-75. Fingerings: 1, 2, 0, 2, 0, 2, 1, 2, 3, 4, 3, 2, 4, 2, 3, 1, 2. Accents: i, m, a. Measure 75 is marked with the number 75. A section marker II is present above the staff.

CLX
Op. 139 n. 4

Maestoso

i m a m i m i m a m

i m a m i m i m a m

i m a m i m i m a m

i m a m i m i m a m

i m a m i m i m a m

i m a m i m i m a m

i m a m i m i m a m

i m a m i m i m a m

i m a m i m i m a m

i m a m i m i m a m

10 15 20 25 30 35

p *f*

CLXI
Op. 139 n. 5

Andantino

5 II m i m i m a

10 1/2 VII a m i m i

15 II m

20

25

30 m i m i p a

35

1/2 V 1/2 VII 1/2 IV 1/2 V 1/2 VII 1/2 IV 1/2 V

CLXII
Op. 139 n. 6

Allegretto

m m m m a m a m i m i m a m i m i 5 m
i p i p

a m i m a m i m a m i p a i m a m a m i m
10

a m i m a m a m a i m a 15 m a m a i a m i
p i m p i a p i m p i a

m i m a m i i m a i m i a m a i m i 20 a i m i m

a m i m i i 25

m a m i m i m i 30 m i m i m i m i m i

m i 35 m m a m a m i m i m a m i m i
i p

m 40 i m a m i m a i a m i a m i a m i a m

i a m i a m i a m i a m 45 i