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Mauro Giuliani

Op. 83

6 Präludien
für Gitarre

Nach den Original-Ausgaben revidiert
mit Fingersatz und Anschlagberechnung versehen

von

Georg Meier

Lehrer für künstlerisches Gitarrespiel in Hamburg

Verlag und Eigenerwerb für alle Länder

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mus 6702. 1128

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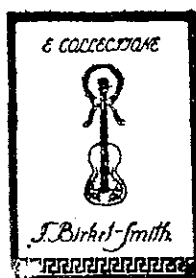


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mus 6702.1188

Vorwort

Mauro Giuliani wurde 1780 zu Bologna in Italien geboren. Er war einer der glänzendsten Virtuosen der italienischen Schule. Die vorliegenden Präludien zeichnen sich zum Teil durch reiche Modulation aus und bilden insbesondere durch die interessante, abwechslungsreiche Behandlung des Anschlags der rechten Hand ein wertvolles Studienmaterial. Die Neuausgabe ist von mir durchgesehen, mit Anschlagbezeichnung und praktischem Fingersatz versehen worden. Möge auch dieses Heft Nutzen bringen, zur Förderung unseres geliebten Gitarrespiels.

Hamburg, September 1921

Georg Meier

Zeichenerklärung

Rechte Hand: Daumen + Zeigefinger . Mittelfinger .. Ringfinger ...		Linke Hand: Zeigefinger 1 Mittelfinger 2 Ringfinger 3 Kleiner Finger 4
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Saitenbezeichnung E A D G B E
 (6) (5) (4) (3) (2) (1)

Gr. Barré (Bedecken von 6 Saiten mit dem Zeigefinger) [Klammer

Auflösung des Barrégriffs ★

Gleiten ein und desselben Fingers 1—1

D. Durchstreichen mit den Daumen



Sechs Präludien von Mauro Giuliani, op.83*

I

Allegro con brio

*) Der ursprüngliche Titel lautet: Six Préludes pour la Guitare composés et dédiés à Mr. Joseph Stieler par Mauro Giuliani œuvre 83
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Vivace

The musical score consists of eight staves of music. The first staff begins with a dynamic marking of *mf* and includes the word "oder" written below the notes. The notation is dense, featuring many triplets and slurs. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. The score includes various performance instructions such as "V.L." (Violino), "I.C." (Cello), and "III.C." (Violoncello). There are also asterisks and plus signs scattered throughout the score, likely indicating specific performance techniques or accents. The music is written in a 2/4 time signature and appears to be in a key with one sharp (F#).

This page contains ten staves of musical notation for guitar. The notation includes various fretting techniques such as natural harmonics (marked with 'H.C.'), artificial harmonics (marked with 'I.C.'), and natural harmonics (marked with 'V.C.'). Fingerings are indicated by numbers 1-4 above notes. The music is written in a treble clef with a key signature of one sharp (F#). The notation includes many slurs, ties, and dynamic markings. There are several asterisks (*) placed below the staves, likely indicating specific performance techniques or points of interest. The overall style is that of a technical guitar exercise or a piece of music designed to showcase various fretting techniques.

This page of musical notation is for guitar and contains ten staves of music. The notation includes various fretting techniques such as triplets, slurs, and grace notes. Fingerings are indicated by numbers 1-4 above the notes. Dynamic markings like *V.C.* (Vibrato) and *I.C.* (Crescendo) are present. Specific fretting patterns are labeled as *III.C.*, *VIII.C.*, and *VII.C.*. There are also circled numbers 3 and 4, and a star symbol. The music is written in a key with one sharp (F#) and a 3/4 time signature.

Allegro maestoso

2 0 oder

mf 3

oder

III. C. 1

4 0

I. C. 3 2 4

oder

III. C. 3 1 4 oder

oder

I. C. 3 2 4

oder

VII. C. 1 2 1

V. C. 3 1 4

1 1 4

1 1 4

IV. C. 1 3

III. C. 3 4 1

4 2 1

4 1 1

2 1 1

I. C. 2 0 1

3 0 4

oder

1 4

2 3 1

2 1

III. C. 3 1 4

4 2 1

III. C. 3 1 2

III. C. 2 1 1 oder

3 1

2 1

II. C. 1 4

I. C. 3 1 0

2 0 1

3 0

1 4

1

4

V. C. 1 1 4

3 1 4

2 1 3

IV. C. 1 3

III. C. 2 1 3

0 1 4

3 2 4

1 0 2

2 1 0

3 1 4

2 3 1

1 2 4

2 4 1

3 4 0

2 0 4

1 1 2

2 4 1

oder

Andantino con espressione

oder i .. 3 4 2 .. 4 1 1 4 1 0 0 3 0 4 II. C. 1 1 2 1 0

mf

oder i .. 2 4 0 4 1 4 0 2 0 3 III. C. 1 4 4 4 1 VII. C. 1 4 4 4 1 V. C. 1 3 1 3 4

II. C. 1 3 4 1 1 0 2 4 2 3 0 1 III. C. 2 1 1 0 3 4 1 0 1

V. C. 3 4 3 0 3 2 4 2 4 0 1 4 0 2 V. C. 2 0 4 1 0 1 1 4 1 3 2 3 1 4 1

3 2 1 1 4 0 0 4 3 0 1 4 0 1 3 2 4 1 3 1 0 3 0 0 III. C. 3 1 4 3

4 2 1 4 1 I. C. 4 III. C. 2 1 1 4 4 1 4 1 1 4 I. C. 2 4 1 4 4 1 4 0 1 4

0 2 4 2 4 4 2 3 2 4 4 2 3 2 4 4 2 3 2 4 2 0 1 0 1 III. C. 4 1 3 1 4

4 1 3 2 4 3 3 II. C. 1 2 1 1 2 3 2 1 2 1 2 1 1 2 1

3 0 1 2 1 0 1 3 2 0 II. C. 3 2 1 1 4 1 3 1 4 8 0 0 0 4 2 1 2 1 1

oder

III.С. 2 1 3 II.С. 2 1 3 3 2 1 0 2 0 4 3 II.С. 3 4 2 4 1 I.С. 1 4
 1 2 0 4 0 I.С. 0 4 3 0 0 II.С. 3 1 1 4 2 4 4 4 1 4 3
 2 1 1 III.С. 1 1 2 I.С. 3 4 0 1 III.С. 3 4 2 3 2 4 3 2 4
 4 1 1 2 1 1 I.С. 2 0 1 1 4 2 3 1 2 4 3 4 0 2 3
 4 II.С. 4 2 I.С. 4 3 4 4 II.С. 1 4 4 1 4 3 4 2
 4 1 1 3 0 1 3 1 0 4 II.С. 1 1 2 1 0 I.С. 2 4 0 4 1 4 0 1 0 3
 3 4 4 3 4 4 III.С. 1 4 3 4 4 V.С. 1 3 1 3 4 II.С. 1 3 4 4 1 1 2 4 0
 2 0 3 0 1 2 3 0 3 0 1 2 3 0 3 0 VII.С. 3 2 1 1 2
 I.С. 3 0 3 0 2 2 4 2 4 2 0 2 2 3 0

morendo - - - *poco* - - - *a* - - - *poco* D

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with two sharps (D major or F# minor) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fretting techniques are indicated by numbers 1-4 above notes, and fingerings are shown with numbers 1-4 below notes. There are several dynamic markings, including *sf* (sforzando) and *D.S.* (Da Capo). The piece is divided into sections labeled with Roman numerals and Greek letters: *II. C.*, *VII. C.*, *IV. C.*, and *I. C.*. The final section includes a key signature change to one sharp (F# minor) and ends with a double bar line and a *D* marking. The bottom right corner contains a small diagram of a guitar fretboard with fingerings for the last few notes.

6

Allegro di Fuga

The musical score consists of ten staves of music in a single system. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music is highly rhythmic and technical, featuring many sixteenth and thirty-second notes. Annotations include:

- Staff 1: "u.s.w." (and so on) under a triplet of eighth notes.
- Staff 2: "II.Σ." (Second measure) above the staff.
- Staff 3: "III.Σ." (Third measure), "I.Σ." (First measure), and "II.Σ." (Second measure) above the staff.
- Staff 4: "III.Σ." (Third measure), "V.Σ." (Fifth measure), "VI.Σ." (Sixth measure), "VIII.Σ." (Eighth measure), and "VI.Σ." (Sixth measure) above the staff.
- Staff 5: "V.Σ." (Fifth measure), "III.Σ." (Third measure), and "I.Σ." (First measure) above the staff.
- Staff 6: "III." (Third measure), "I.Σ." (First measure), "II.Σ." (Second measure), "III.Σ." (Third measure), and "V.Σ." (Fifth measure) above the staff.
- Staff 7: "I.Σ." (First measure), "III.Σ." (Third measure), "VIII.Σ." (Eighth measure), "VII.Σ." (Seventh measure), "VI.Σ." (Sixth measure), and "IV.Σ." (Fourth measure) above the staff.
- Staff 8: "III.Σ." (Third measure) and "II.Σ." (Second measure) above the staff.
- Staff 9: No specific annotations, but contains circled numbers 1 through 6.

Circled numbers 1 through 6 are placed below the notes on various staves, likely indicating specific fingering or performance techniques. There are also several asterisks (*) scattered throughout the score, possibly marking important rhythmic or articulation points.

This page of musical notation is for guitar and consists of ten staves. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Fret numbers (0-4) are indicated below the notes. Chord markings are placed above the staves, including V.Σ., VI.Σ., VII.Σ., VIII.Σ., IX.Σ., X.Σ., and XI.Σ., along with Roman numerals I through VI. There are also some asterisks and a circled 'D' at the end of the piece. The piece concludes with a final chord marked 'D'.

Kompositionen

für Gitarre von

FERDINAND SOR

Op. 1. Six Divertissements.....	M. 1.—	Op. 22. Grande Sonate.....	M. 1.50
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Op. 3. Thème varié suivi d'un Ménuet .	1.—	Op. 24. Huit petites pièces.....	1.—
Op. 4. Deuxième Fantaisie.....	1.—	Op. 25. Deuxième grande Sonate.....	2.50
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Op. 7. Fantaisie.....	1.—	Op. 28. Introduction et Variations (<i>Malborough s'en va-t-en guerre</i>) .	1.—
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Op. 10. Troisième Fantaisie.....	1.—	Op. 31. Vingt quatre Leçons progressives pour les Commencants.	
Op. 11. Deux Thèmes variés et douze Ménuets.....	2.50		Cahier I 1.50
Op. 12. Quatrième Fantaisie.....	1.—		Cahier II 2.50
Op. 13. Divertissement.....	1.—	Op. 32. Six petites pièces faciles et doigtées.....	1.—
Op. 14. Grand Solo.....	1.50	Op. 33. Trois pièces de société.....	1.50
Op. 15. Sonate.....	1.—	Op. 34. Trois pièces de société (<i>Seconde Collection</i>).....	1.50
Op. 16. Cinquième Fantaisie et Variations (<i>nel cor più non mi sento</i>).....	1.50	Op. 35. Vingt quatre Exercices très faciles et doigtées.	
Op. 17. Six Valses (Cahier I).....	1.—		Cahier I 1.50
Op. 18. Six Valses (Cahier II).....	1.—		Cahier II 2.50
Op. 19. Six Airs choisis de l'Opéra „la Flûte magique“.....	1.—		
Op. 20. Introduction et thème varié...	1.—		
Op. 21. Les Adieux (<i>La Despedida</i>) . . .	—80		

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