

A Sua Eccellenza, Il Signor Don Enrico Caetani, Duca de Sermonetta

Rossiniana 1

Op. 119

Eingerichtet von Stefan Apke

Mauro Giuliani (1781 – 1829)

Introduzione

Andantino

8 *f* ^{*)} Errata: Takte 2,3,10: Notenwerte

7 *sf* *p* *f* *mf*

13 ^{*)} Erratum: h

19 *p*

23 VII *f* *p*

27 VI/VII VII *f* *p*

29 VI/VII VII I *f*

32 *p*

35

8

38

8

41

8

44

8

47

8

49

8

52

8

59

8

62

8

72 *p*

76 *mf* *f* *mf* *orig.: c*

80 *p* *f* *sf* *p*

86 *le note di sopra marcate*

89 *sf* *sf* *sf* *sf*

92 *dim.* *mf*

95 *p* *mf*

98 *f* *sf* *sf* *f*

101 *f* *p*

104 *[meno]*

mf p

107 sf sf sf sf

109 f

111 mf

113

115 *crescendo e accelerando*

117 *insensibilmente*

119 *slargandosi e diminuendo a*

122 poco a poco

Musical score for guitar, measures 22-44. The score is written in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *sf*, *p*, *f*, *mf*, and *fz*. Fingerings are indicated by numbers 1-4. The score includes several first and second endings, marked with Roman numerals I, III, and V. Measure numbers 22, 24, 27, 29, 32, 34, 36, 38, 40, and 42 are clearly marked at the beginning of their respective staves.

Maestoso

8 *mf*

4 8 *p*

7 8

10 8 *f* *sf* *sf*

15 8 *mf*

21 8

25 8 *f* *sf* *sf*

28 8 *sf* *sf* *sf* *mf*

32 8

36

p

39

42

ff

diminuendo e slargandosi a poco a poco

Moderato

p

sf

sf

p *p*

5

sf

sf

9

mf *più mosso*

f

13

p

a tempo

sf

17

p *p* *p* *p* *p*

p *p* *p* *p* *p*

mf

22 *p sf*

26 *f*

28 *mf*

30

33 *f*

36 *f*

39 *sf sf*

42 *sf sf*

44 *sf sf*

IX IX IX VII VII VII VII

46 *sf*

48 *sf sf*

50 *sf sf*

52 *sf sf*

54 *sf sf sf sf*

56 *p sf*

59 *sf sf*

63 *pp*

66 IV

Allegro vivace

8 *f* *p* *mf*

4

8 *f* *mf*

12

15 *f* *p*

19 *mf*

23

26 *p* *mf*

30

34 VII

37 *f* III

41 III VI

45 III

49 VI

52 III

55 VIII *sf* *sf*

58 III

61 VIII

64 *sf* *sf*

67 II

69 IV

71

73 III

75

77

79

81 VII 3

83

Musical notation for measures 83-84. The key signature is one sharp (F#) and the time signature is 8/8. The music features a complex rhythmic pattern with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. A dynamic marking of *sf* (sforzando) is present in both measures.

85

Musical notation for measures 85-86. The notation continues with similar rhythmic patterns and fingerings as the previous system.

88

Musical notation for measures 88-89. The notation continues with similar rhythmic patterns and fingerings.

90

Musical notation for measures 90-91. The notation continues with similar rhythmic patterns and fingerings.

92

Musical notation for measures 92-94. Measure 92 includes a triplet of eighth notes marked with a bracket and the Roman numeral III. Measure 93 includes a triplet of eighth notes marked with a bracket and the Roman numeral I. Measure 94 includes a triplet of eighth notes marked with a bracket and the Roman numeral I.

95

Musical notation for measures 95-97. Measure 95 includes a triplet of eighth notes marked with a bracket and the Roman numeral II. Measure 96 includes a triplet of eighth notes marked with a bracket and the Roman numeral VII. Measure 97 includes a triplet of eighth notes marked with a bracket and the Roman numeral VII.

98

Musical notation for measures 98-99. Measure 98 includes a triplet of eighth notes marked with a bracket and the Roman numeral II. Measure 99 includes a triplet of eighth notes marked with a bracket and the Roman numeral VII.

100

Musical notation for measures 100-101. Measure 100 includes a triplet of eighth notes marked with a bracket and the Roman numeral VII. Measure 101 includes a triplet of eighth notes marked with a bracket and the Roman numeral VII.

Anmerkungen / Remarks

In einer alten Partitur¹⁾ aber auch in einer später erschienenen Publikation²⁾ sind einige oft vorkommende Errata (wie z.B.: Andante grazioso, Takt 16: Vorzeichen verrutscht). Gleich am Anfang der Introduzione, in Takt 3 gibt es allerdings aufgrund falscher Notenwerte (siehe 1) unterschiedliche Interpretationsmöglichkeiten. Eine ist die hier verwendete (siehe 2), eine weitere ist die von Julian Bream³⁾ (siehe 3). Es sind weitere Varianten möglich.

In an old score¹⁾ and also in a later publication²⁾ there are errata that can be seen very often (like the accidental in the Andante grazioso, measure 16, that got out of place). But just in the beginning of the Introduzione in measure 3 there are mistakes in the note values (see 1) that can be interpreted in different ways, like here (see 2) or as Julian Bream³⁾ did it (see 3). Other possibilities are thinkable.

1

2

3

Identifizierte Themen von / identified themes from Rossini:⁴⁾

S. 3, Takt 67: »Assisa a pic d'un salice«, Scena e Romanza, *Otello*, Akt III (Desdemona).

S. 5, Andante grazioso: »Languir per una bella«, Cavatina, *L'Italiana in Algeri*, Akt I (Lindoro).

S. 7, Maestoso: »Ai capricci della sorte«, Duetto, *L'Italiana in Algeri*, Akt I (Isabella / Taddeo).

S. 8, Moderato, Takt 2: »Caro, caro ti parlo in petto«, Rondo »Pensa alla patria« *L'Italiana ...*, Akt II (Isabella).

S. 11, Takt 3: »Cara! per te quest'anima«, Duetto »Amor! possente nome«, *Armida*, Akt I (Armida / Rinaldo).

¹⁾ Mauro Giuliani: *Le Rossiniane 1, Op. 119*, Artaria, Vienna [1821].

<http://opacplus.bsb-muenchen.de/title/BV039535307>

²⁾ Mauro Giuliani: *Le Rossiniane No. 1*, Josef Weinberger, Leipzig [1885].

<https://digital-collections.csun.edu/digital/collection/IGRA-scores/id/6/rec/448>

³⁾ Julian Bream: Mauro Giuliani. *Rossiniana No. 1*, Faber Music LTD, London 1979. [A heavy arranged version.]

⁴⁾ Vgl. z.B. Ruggero Chiesa: Mauro Giuliani. *Rossiniana N. 1 Op. 119*, Edizioni Suvini Zerboni, Milano 1976.