

# Allegretto Grazioso

Op. 51, No. 10

Mauro Giuliani  
(1781-1829)

♩ = 50 - 63

First system of musical notation (measures 1-4). The piece is in 6/8 time. The melody is written in treble clef with fingerings (a, i, a, m, i, m, a) and accents. The bass line features triplets and is marked with *mf* and *p*.

Second system of musical notation (measures 5-8). The melody continues with fingerings (m, i, a, i, a, i, i, m, a, i, m, i, m, i, m) and accents. The bass line includes a sharp sign and is marked with *p*.

Third system of musical notation (measures 9-12). The melody includes a sharp sign and fingerings (m, i, a, m, a, i, a, i, m). The bass line is marked with *p*.

Fourth system of musical notation (measures 13-16). The melody features fingerings (a, i, m, a, m, i, m, i, m, i, m, a) and accents. The bass line is marked with *sf p*.

Fifth system of musical notation (measures 17-20). The melody includes fingerings (i, m, i, m, i, m, a, i, m, i, m, i, m) and accents. The bass line is marked with *sf p*.

Sixth system of musical notation (measures 21-24). The melody consists of chords with fingerings (1, 0, 3, 2, 3, 2, 3, 2, 1, 0, 3, 2, 3, 2, 1, 0). The bass line is marked with *sf p*.

24 *i a i i*

26

28 *i m*

30 *i a i i*

32 <sup>6</sup>/<sub>6</sub>CIII → <sup>6</sup>/<sub>6</sub>CVIII

# Allegretto Grazioso

Op. 51, No. 10

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Measures 1-4 of the piece. The music is in 6/8 time. The melody is in the treble clef, and the guitar accompaniment is in the bass clef. The key signature has one sharp (F#). The first measure starts with a mezzo-forte (*mf*) dynamic. The melody includes notes marked with 'a' and 'i'. The guitar accompaniment features triplets and slurs.

Measures 5-8 of the piece. The melody continues with notes marked 'm', 'i', 'a', and 'i'. The guitar accompaniment includes a key signature change to two sharps (F# and C#) in measure 6. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Measures 9-12 of the piece. The melody features notes marked 'm', 'i', 'a', and 'm'. The guitar accompaniment includes a key signature change to one sharp (F#) in measure 10. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Measures 13-16 of the piece. The melody includes notes marked 'a', 'i', 'm', 'a', 'm', 'i', 'm', 'i', 'm', 'a', 'i', 'm', 'i', 'm', 'a', and 'i'. The guitar accompaniment includes a key signature change to one sharp (F#) in measure 14. Dynamics include piano (*p*) and fortissimo (*sf*).

17

*sf p sf*

T	0	3	1	1	0	1	0	3	1	1	0	0	0	0	0	0	0
A	3				2	0	0	0	0	0	0	0	0	0	0	0	0
B	3				3	3	3	3	3	3	3	3					

21

*sf p*

T	1	1	1	1	1	1	0	0	0	0	0	0	1	1	1	1	1	1
A	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
B	2	0	3	2	0	3	3	2	0	3	2	0	3					

24

*f p*

T	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
A	0	0	2	0	0	0	2	0	3	0	0	0	0	0	0	0	0
B	3				3				3				2				3

26

*f p*

T	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
A	0	0	2	0	0	0	2	0	3	0	0	0	0	0	0	0	0
B	3				3				3				2				3

28

*i m*

T  
A  
B

30

*i a i i*

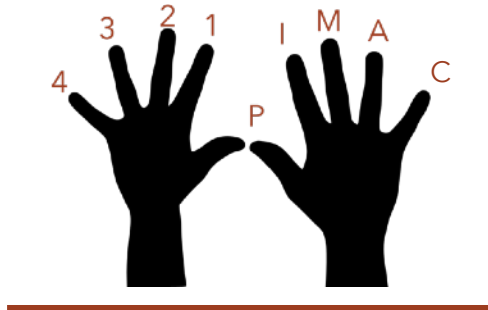
T  
A  
B

32

$\frac{6}{6}$  CIII  $\rightarrow$   $\frac{6}{6}$  CVIII

T  
A  
B

# Fingering Notations



## Practice Tips

### The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

### Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

### Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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*Thanks!*  
*-Alexey Neyman*

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