

# Grand Overture

Op. 61

Mauro Giuliani  
(1781-1829)

## Andante sostenuto

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

*cresc. poco a poco* *f* *sf* *f*

*f* *sf*

*ritard.* *f* *p*

## Allegro maestoso

*p* *mf* *mf*

*mf*

23

*f* *p* *f* *p*

26

*f*

29

*p* *f*

32

*f*

35

*sf* *f*

38

*ff*

41

*sf*

★ - See appendix for alternate fingerings

44

*p* *p* *sf*

Musical notation for measures 44-46. Measure 44 starts with a treble clef, key signature of two sharps (F# and C#), and a common time signature. It features a melody of eighth notes and chords, with dynamics *p* and *sf*. Measure 45 continues the melody with a *p* dynamic. Measure 46 concludes with a *sf* dynamic.

47

*p*

Musical notation for measures 47-49. Measure 47 begins with a treble clef, two sharps key signature, and common time. It contains a melody with eighth notes and chords, marked with a *p* dynamic. Measures 48 and 49 continue the melodic line with various articulations.

50

*dol.*

Musical notation for measures 50-52. Measure 50 starts with a treble clef, two sharps key signature, and common time. It features a melody of eighth notes and chords, with a *dol.* (dolando) marking. Measures 51 and 52 continue the melodic development.

53

Musical notation for measures 53-55. Measure 53 begins with a treble clef, two sharps key signature, and common time. It contains a melody with eighth notes and chords. Measures 54 and 55 continue the melodic line.

56

Musical notation for measures 56-58. Measure 56 starts with a treble clef, two sharps key signature, and common time. It features a melody of eighth notes and chords. Measures 57 and 58 continue the melodic line.

59

*pp* *cresc.* *poco*

Musical notation for measures 59-61. Measure 59 begins with a treble clef, two sharps key signature, and common time. It contains a melody with eighth notes and chords, marked with *pp* (pianissimo). Measures 60 and 61 continue the melodic line, marked with *cresc.* and *poco*.

62

*a* *poco*

Musical notation for measures 62-64. Measure 62 starts with a treble clef, two sharps key signature, and common time. It features a melody of eighth notes and chords, marked with *a* (accelerando). Measures 63 and 64 continue the melodic line, marked with *poco*.

64

3/4

*f*

1 2 1 - #1 2 1 - #1 2 1 - #1 2

Detailed description: This system contains measures 64 and 65. Measure 64 begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The melody consists of eighth-note triplets. The bass line features a sequence of notes with fingerings: 1, 2, 1, #1, 2, 1, #1, 2, 1, #1, 2. A dynamic marking of *f* is placed below the first measure.

66

*ff*

1 1 #1 2

Detailed description: This system contains measures 66 and 67. Measure 66 continues the eighth-note triplet melody. The bass line has fingerings: 1, 1, #1, 2. A dynamic marking of *ff* is placed below the second measure.

68

<sup>5</sup>/<sub>6</sub> Cl

*pp*

4 1 3 1 2 -1 3 -1 3 -1 2 #1 2 -1 2 #1 3

Detailed description: This system contains measures 68 and 69. Measure 68 features a treble clef, a key signature of three sharps, and a 5/6 time signature. The melody includes a triplet of eighth notes. The bass line has fingerings: 4, 1, 3, 1, 2, -1, 3, -1, 3, -1, 2, #1, 2, -1, 2, #1, 3. A dynamic marking of *pp* is placed below the second measure.

70

*cresc.* - - - - *poco* - - - - *a* - - - - *poco*

Detailed description: This system contains measures 70 and 71. Measure 70 continues the eighth-note triplet melody with various fingerings: -1, -3, -1, 2, -1, 3, -1, 3, -1, 2, #1, -2, -1, -2, #1, 3, -1, -3. A dynamic marking of *cresc.* is placed below the first measure, and *poco*, *a*, and *poco* are placed below the second measure.

72

*f*

Detailed description: This system contains measures 72 and 73. Measure 72 continues the eighth-note triplet melody. A dynamic marking of *f* is placed below the first measure.

74

Detailed description: This system contains measures 74 and 75. Measure 74 continues the eighth-note triplet melody.

76

Detailed description: This system contains measures 76 and 77. Measure 76 continues the eighth-note triplet melody. The bass line features a sequence of notes with fingerings: 1, 1, 1, 1, 1, 1, 1, 1.

79

83

88

91

94

97

100

103

*ff* *sf* *sf*

106

*sf* *mf* *sf* *sf*

108

*sf* *sf* *sf*

110

*sf* *mf* *sf* *sf*

112

*sf* *mf* *sf* *sf*

114

*sf* *sf* *p* *sf* *sf*

116

*sf* *mf* *sf* *sf* *sf*

118

121

124

128

131

134

★ - See appendix for alternate fingerings

137

*sf* *f* *sf* *f*

140

*ff*

143

*pp* *sf* *p*

$\frac{3}{6}$  CII

146

*sf* *p*

149

*dol.*

152

*sf*

155

158

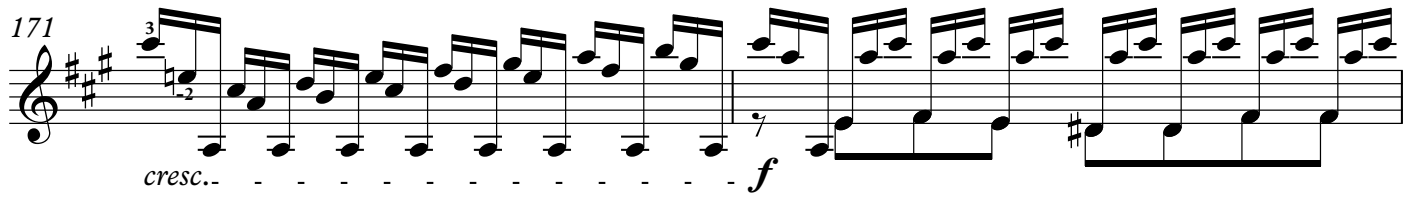
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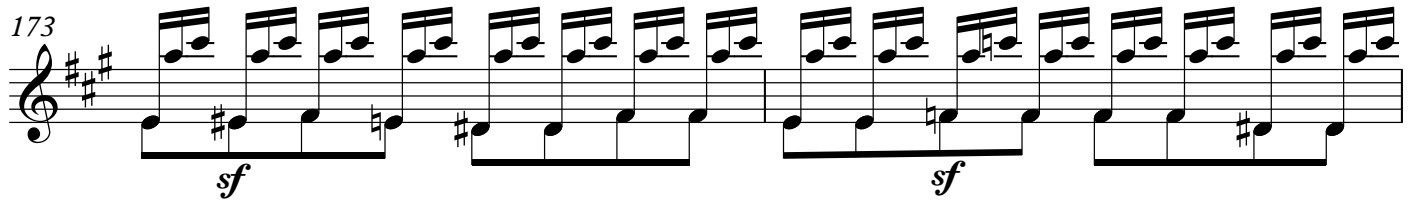
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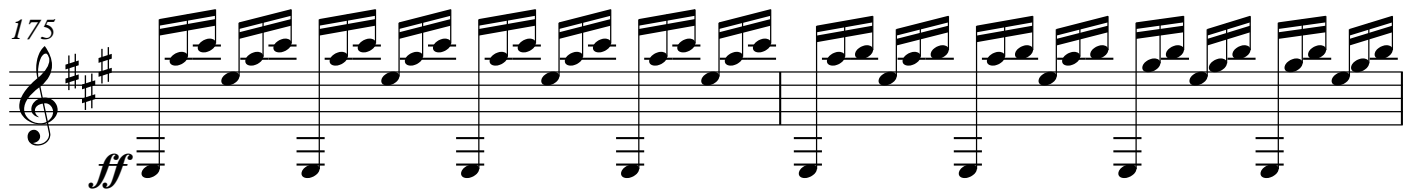
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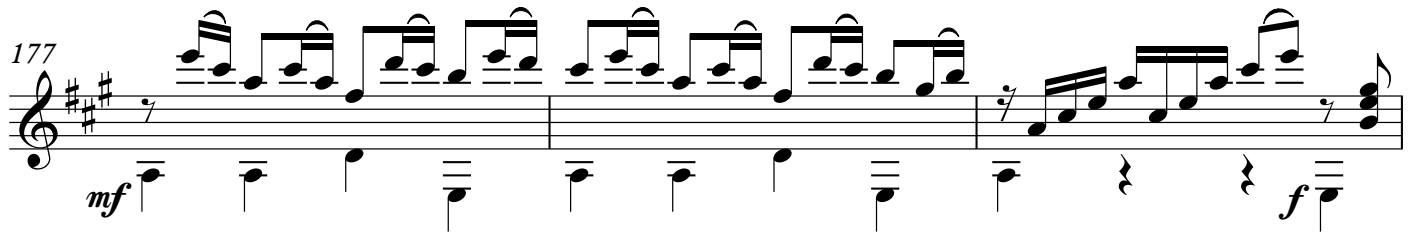
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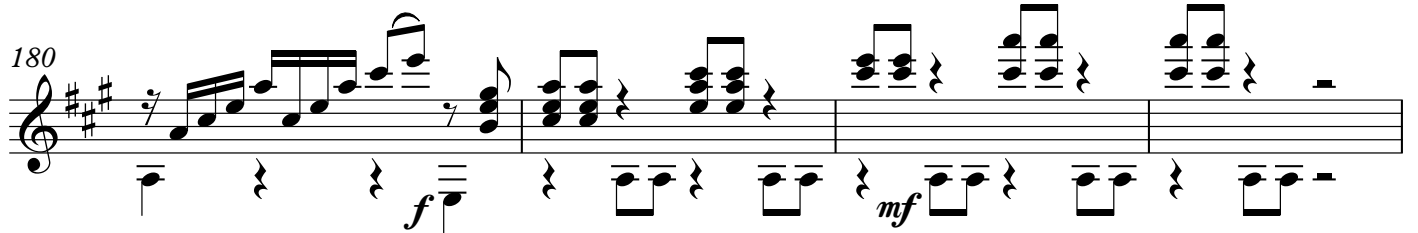
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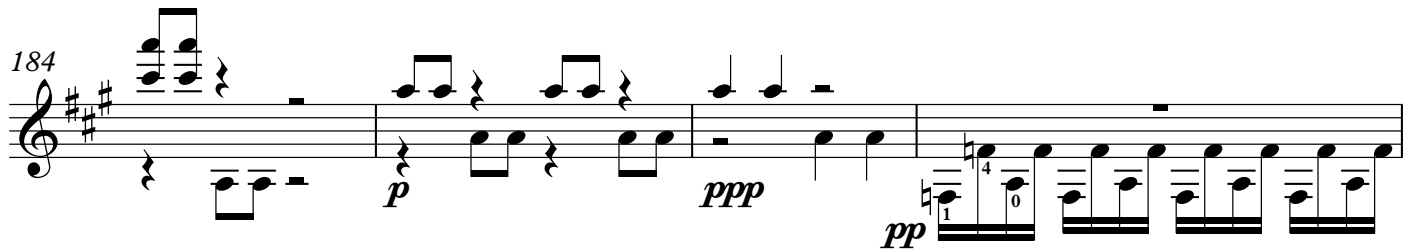
171   
*cresc.* - - - - - *f*

173   
*sf* *sf*

175   
*ff*

177   
*mf* *f*

180   
*f* *mf*

184   
*p* *ppp* *pp*

188   
*cresc.* - - - - - *poco* - - - - -



204

*pp*

206

*f*

208

*sf* *f*

210

*sf* *f*

212

*sf* *f*

214

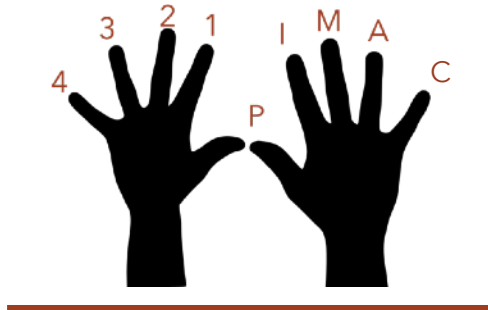
*fff*

## alternate fingerings

\*)  
26, 32, 134

V IX VII  
1 4 2  
3 1 2

# 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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