

La Gitana

Three Dances

Luigi Legnani
(1790-1877)

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/8 time. Measure 1 starts with a forte (*f*) dynamic and a 3/6 C VII chord. Measure 2 features a piano (*p*) dynamic and a 3/6 C II chord. Measure 3 includes fingering numbers 1, 2, 3 and a circled 2. Measure 4 has fingering numbers 4, 1, 1, 1, 3.

Musical notation for measures 5-8. Measure 5 has fingering numbers 1, 3, 1, 3. Measure 6 has fingering numbers 4, 2, 2, 2, 3. Measure 7 has fingering numbers 2, 1, 3, 3. Measure 8 has fingering numbers 1, 0, 3, 0.

Musical notation for measures 9-12. Measure 9 starts with a VII chord and fingering numbers 3, 1, 4, 2, 1, 0. Measure 10 has a 2/6 C II chord and fingering numbers 2, 4, 1, 2, 0. Measure 11 includes a circled 1 and fingering numbers 1, 3, 2, 3. Measure 12 has fingering numbers 4, 1, 1, 1, 3.

Musical notation for measures 13-16. Measure 13 has fingering numbers 1, 3, 1, 3. Measure 14 has fingering numbers 4, 2, 2, 2, 3. Measure 15 has fingering numbers 2, 1, 3, 3. Measure 16 has fingering numbers 1, 0, 3, 0.

Musical notation for measures 17-20. Measure 17 has a 3/6 C II chord and fingering numbers 1, 3, 1, 2, 4, 1, 2. Measure 18 has a 3/6 C IX chord and fingering numbers 2, 1, 2, 1, 2. Measure 19 has a circled 2 and fingering numbers 1, 3, 1, 2. Measure 20 has fingering numbers 2, 2, 1, 2, 1.

Musical notation for measures 21-24. Measure 21 has a 2/6 C VII chord and fingering numbers 4, 1, 3, 1. Measure 22 has a circled 2 and fingering numbers 1, 1, 4, 1. Measure 23 has a circled 2 and fingering numbers 1, 1, 1, 1, 4. Measure 24 has a circled 2 and fingering numbers 4, 1, 3, 1.

53

HB II

57 *loco*

61

65 *loco*

69

73

77

137

141

145

149

153

157

161

165 $(\frac{2}{6} CX)$

169 $(\frac{2}{6} CX)$

172 $(\frac{2}{6} CX)$

176 $(\frac{2}{6} CX)$

180 $(HB V) \rightarrow \frac{3}{6} CII$

185 $\frac{6}{6} CII$ $\frac{3}{6} CVII$

La Gitana

Three Dances

Luigi Legnani
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3/6 CVII

Measures 1-4 of the piece. Measure 1 starts with a forte (*f*) dynamic and a 4th fret barre. Measure 2 has a piano (*p*) dynamic and a 3/6 CII barre. Measure 3 has a circled 1 above the staff and a circled 2 below. Measure 4 has a circled 1 above the staff and a circled 3 below. The TAB below shows fingerings: 10, 10, 7, 7, 0 for measure 1; 2-3, 2-4, 2, 4, 0 for measure 2; 5, 7, 7, 8, 0 for measure 3; 5, 3, 2, 3, 5, 4, 5, 0 for measure 4.

5

Measures 5-8. Measure 5 has a circled 1 above and a circled 3 below. Measure 6 has a circled 2 above and a circled 3 below. Measure 7 has a circled 3 above and a circled 3 below. Measure 8 has a circled 3 above and a circled 3 below. The TAB below shows fingerings: 3, 5, 5, 7, 0 for measure 5; 3-2, 1-2, 3, 0 for measure 6; 2, 3, 2, 4, 0 for measure 7; 2-0, 4, 0 for measure 8.

9

VII

2/6 CII

Measures 9-12. Measure 9 has a circled 1 above and a circled 3 below. Measure 10 has a circled 2 above and a circled 2 below. Measure 11 has a circled 1 above and a circled 2 below. Measure 12 has a circled 1 above and a circled 3 below. The TAB below shows fingerings: 9, 7, 10, 8, 7, 0 for measure 9; 3, 5, 2, 2, 3, 0 for measure 10; 2, 7, 8, 0 for measure 11; 5, 3, 2, 3, 5, 4, 5, 0 for measure 12.

13

Measures 13-16. Measure 13 has a circled 1 above and a circled 3 below. Measure 14 has a circled 2 above and a circled 3 below. Measure 15 has a circled 3 above and a circled 3 below. Measure 16 has a circled 3 above and a circled 3 below. The TAB below shows fingerings: 3, 5, 5, 7, 0 for measure 13; 2, 3-2, 1-2, 3, 0 for measure 14; 2, 3, 2, 4, 0 for measure 15; 0, 2-0, 4, 0 for measure 16.

17 $\frac{3}{6}$ CII $\frac{3}{6}$ CIX

T 2 3 5 2 | 3 3 2 | 3 | 10 10 9 10

A 2 4 | 0 4 2 3 2 | 3 | 9 11 9 | 10 10 9 10

B 0 | 0 4 2 3 2 | 0 | 9 11 9 | 10 10 9 10

21 $\frac{2}{6}$ CVII

T 12 10 9 | 7 7 11 | 7 7 7 7 10 | 10 9 7

A 12 10 9 | 7 7 11 | 7 7 7 7 10 | 10 9 7

B 0 | 0 0 0 0

25 VII IX $\frac{3}{6}$ CIX

T 9 7 9 10 7 | 9 10 12 9 10 12 | 9 11 9 | 10 10 9 10 9

A 9 7 9 10 7 | 9 10 12 9 10 12 | 9 11 9 | 10 10 9 10 9

B 0 | 0 0 0 0

29 $\frac{2}{6}$ CVII

T 12 10 9 | 7 7 11 | 7 7 7 7 10 | 10 9 7

A 12 10 9 | 7 7 11 | 7 7 7 7 10 | 10 9 7

B 0 | 0 0 0 0

naturalmente

33

TAB: 9 8 9 7 9 | 10 10 9 12 9 | 10 7 8 | 5 3 2 3

B: 0 | 0 | 0 | 0

37

TAB: 3 5 7 | 3 2 1 2 3 | 2 3 | 2 0 4 0

B: 0 | 0 | 0 | 0

41

TAB: 9 7 10 8 7 0 | 3 5 2 2 3 0 | 5 7 8 | 3 5 3 2 3

B: 0 | 0 | 0 | 0

45

TAB: 3 5 7 | 2 3 2 1 2 3 | 2 3 | 0 2 0 4 0

B: 0 | 0 | 0 | 0

49 $\frac{3}{6}$ CII

TAB: 2 4 2 3 5 2 | 3 3 2 | 3 3 5 | 0 3

A: 2 4 2 3 5 2 | 3 3 2 | 3 3 5 | 0 3

B: 0 0 4 2 3 2 | 0 4 2 3 2 | 0 3 3 5 | 3 2 0

53 HB II

TAB: (3) 3 5 2 3 | 5 5 | 7 5 4 5 7 | 8 5 2

A: (3) 3 5 2 3 | 5 5 | 7 5 4 5 7 | 8 5 2

B: 0 0 3 2 3 2 | 3 3 2 | 3 3 2 | 3 2 0

57 loco

TAB: 3 2 0 | 0 3 | 0 3 0 1 3 | 0 3

A: 3 2 0 | 0 3 | 0 3 0 1 3 | 0 3

B: 0 0 3 2 3 2 | 3 3 2 | 3 3 2 | 3 2 0

61 HB II

TAB: (3) 3 5 2 3 | 5 5 | 7 5 4 5 7 | 8 5 2

A: (3) 3 5 2 3 | 5 5 | 7 5 4 5 7 | 8 5 2

B: 0 0 3 2 3 2 | 3 3 2 | 3 3 2 | 3 2 0

65 *loco* $\frac{2}{6}$ CIII

T 3 2 3 3 5 3 5 7 5 3 2 3
A 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0

69

T 3 5 5 7 3 2 1 2 2 3 2 3 2 0 4 0
A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

73 VII $\frac{2}{6}$ CII

T 9 7 10 8 7 0 3 5 2 2 3 0 2 5 7 8 5 3 2 3
A 0
B 0

77

T 3 5 5 7 2 3 2 1 2 2 3 2 3 2 0 2 0 4 0
A 0
B 0

81 $\frac{3}{6}$ CII $\frac{3}{6}$ CIX

T 2 4 2 3 5 2 | 3 3 2 | 3 9 9 | 10 10 9 10 9

A 2 4 2 3 5 2 | 3 3 2 | 3 9 9 | 10 10 9 10 9

B 0 0 0 0 0 0 | 0 4 2 3 2 | 0 11 9 | 0 0 0 0 0

85 $\frac{2}{6}$ CVII

T 4 -4 #3 | 1 1 #4 | 1 1 1 4 | 4 #3 1

A 4 -4 #3 | 1 1 #4 | 1 1 1 4 | 4 #3 1

B 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

89 VII IX $\frac{3}{6}$ CIX

T 3 1 #3 4 1 | 1 2 4 1 2 | 1 3 1 | 2 2 1 2 1

A 3 1 #3 4 1 | 1 2 4 1 2 | 1 3 1 | 2 2 1 2 1

B 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0

93 $\frac{2}{6}$ CVII

T 4 -4 #3 | 1 1 #4 | 1 1 1 4 | 4 #3 1

A 4 -4 #3 | 1 1 #4 | 1 1 1 4 | 4 #3 1

B 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

naturalmente

97

TAB

9 8 9 7 9 10 10 9 12 9 10 5 7 8 5 3 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

101

TAB

3 5 5 3 2 1 2 2 3 2 3 2 0 4 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

105

TAB

9 7 10 8 7 0 3 5 2 2 3 0 5 7 8 3 5 3 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

109

TAB

3 5 2 3 2 1 2 2 3 0 2 3 0 2 0 4 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

113 $\frac{3}{6}$ CII

TAB

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 4 | 2 | 3 | 5 | 2 | 3 | 3 | 2 | 3 | 3 | 5 | 0 | 3 |
| 0 | | 0 | 4 | 2 | 3 | 0 | 4 | 2 | 3 | 3 | 5 | 0 | 3 |
| 0 | | 0 | | | | 3 | | | | | | 2 | 0 |
| | | | | | | | | | | | | 3 | 2 |
| | | | | | | | | | | | | | 0 |

117 HB II

TAB

| | | | | | | | | | | | | | | |
|-----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| (3) | 3 | 5 | 2 | 3 | 5 | 5 | 7 | 5 | 4 | 5 | 7 | 8 | 5 | 2 |
| 0 | | | | | 3 | 5 | | | | | | 0 | | |
| 0 | | | | | 3 | 5 | | | | | | 0 | | |
| | | | | | | | 0 | | | | | 0 | | |
| | | | | | | | | | | | | | | |

121 loco

TAB

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 3 | 2 | 0 | 0 | 3 | 0 | 3 | 0 | 1 | 3 | 0 | 3 | | |
| 0 | | | | 0 | | 0 | | | | | | 0 | |
| 0 | | | | 3 | 2 | 0 | | | | | | 2 | 0 |
| | | | | | | | | | | | | 3 | 2 |
| | | | | | | | | | | | | | 0 |

125 HB II

TAB

| | | | | | | | | | | | | | | |
|-----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| (3) | 3 | 5 | 2 | 3 | 5 | 5 | 7 | 5 | 4 | 5 | 7 | 8 | 5 | 2 |
| 0 | | | | | 3 | 5 | | | | | | 0 | | |
| 0 | | | | | 3 | 5 | | | | | | 0 | | |
| | | | | | | | 0 | | | | | 0 | | |
| | | | | | | | | | | | | | | |

129 ²/₆ CIII

Coda

pp

| | | | | |
|---|-----|-----|-----|-----------|
| T | 5-3 | 2-3 | 3-5 | 3-0 |
| A | 0 | 5-4 | 3-4 | 2-4 |
| B | 0 | 5 | 4-5 | 0-5-4-2-4 |

133

| | | | | |
|---|-------|-----------|-------|---------|
| T | 0-2-4 | 2-5-4-2-4 | 0-4-0 | 0-2-1-2 |
| A | 0 | 0 | 0 | 0 |
| B | 0 | 0 | 0 | 0 |

137

| | | | | |
|---|-------|---------|-----|-----------|
| T | 3-2-0 | 2-0-4-0 | 0-2 | 0-4-2-0-2 |
| A | 0 | 0 | 0 | 0 |
| B | 0 | 0 | 0 | 0 |

141

| | | | |
|---|-----|-----------|---------|
| T | 0-2 | 0-4-2-0-2 | 2-0-4-0 |
| A | 4 | 0 | 0 |
| B | 4 | 0 | 0 |

145

T 2 0 2 0 0 2 1 2 5 7 5 3 2 0 2

A 0 0 0 0 4 0 0

B 0 0 0 0 0 0 0

149

T 3 5 7 5 3 2 0 2 2 3 7 5 4 5

A 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0

153

T 10 9 7 10 10 8 7 8 0 3 5 3 2 0 3 0

A 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0

157

T 2 3 5 3 2 0 3 0 2 0 2 5 3 2 3

A 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0

161

VII

$\frac{2}{6}$ CX

T
A
B

165

$\frac{2}{6}$ CX

T
A
B

169

$\frac{2}{6}$ CX

ff

T
A
B

172

$\frac{2}{6}$ CX

T
A
B

12 $\frac{2}{6}$ CX → HB V

176

| | | | | | | | | | | | | |
|---|---|----|----|----|---|----|----|----|----|----|---|---|
| T | | 10 | 10 | 12 | | 10 | 10 | 10 | 10 | 10 | 5 | 5 |
| A | 0 | 11 | 10 | 12 | 0 | 11 | 10 | 12 | 10 | 10 | 7 | 7 |
| B | 0 | | | 0 | 0 | | | 0 | 0 | 0 | 0 | 0 |

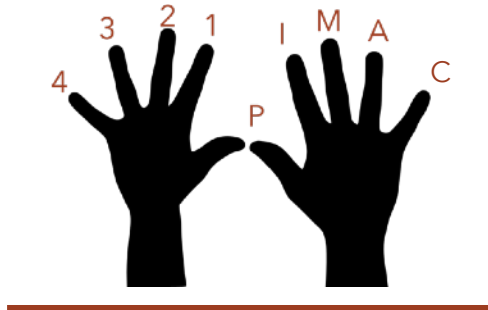
180 $\frac{3}{6}$ CII (HB V) →

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| T | 5 | 2 | 2 | 2 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| A | 7 | 3 | 3 | 3 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |
| B | 0 | 0 | 0 | 0 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 0 |

185 $\frac{6}{6}$ CII $\frac{3}{6}$ CVII

| | | | | | | | |
|---|---|---|--|----|--|--|---|
| T | 3 | 3 | | 10 | | | 3 |
| A | 2 | 2 | | 7 | | | 2 |
| B | 4 | 4 | | 7 | | | 4 |
| B | 2 | 5 | | 0 | | | 5 |

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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