

Otto

OTTORINO

per

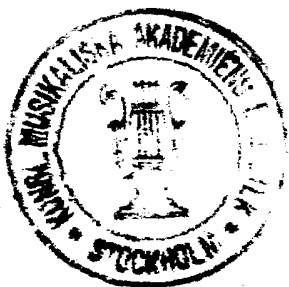
la Chitarra sola

OPERA VI

Di

Umberto Simini

(Proprietà del Editore.)



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Chitarra.

Allegretto.

Tema.

The main theme is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is composed of eighth and sixteenth notes, often beamed together. The bass line consists of quarter and eighth notes. Dynamics include *pf* (pianissimo) and *f* (forte). A *dot:* (dotted) marking is present at the end of the second staff. The piece concludes with a double bar line.

Var: I.

The first variation is written in treble clef with a key signature of two sharps and a common time signature. It consists of six staves of music. The melody features numerous triplets, indicated by a '3' above the notes. The bass line continues with quarter and eighth notes. Dynamics include *pf* and *f*. A marking *9na posi* (9th position) is written above the melody in the fifth staff. The piece concludes with a double bar line.



Chitarra.

Con la mano destra vicino allo scanello per imitare il suono de' corni

Var: IV.

pp p pf f cres. ff

loco

sf pp sf la destra mano sul tasto 15<sup>mo</sup> ed insensibilmente rimettendola a suo luogo.

dot: pf sf sf dot:

Come prima.

f cres. ff sf pp

Var: V.

pf dot: sf dot: sf dot: sf

6 6 6 6 6 6

f pf dot: sf dot: sf dot:

6 6 6 6 6 6

6 6 6 6 6 6

6 6 6 6 6 6

pf dot: sf

Chitarra.

Var: VI

Semp: i balsi.

Per bene esprimere li armonici, o flaggioletti, bisogna appoggiare yleggiermente le dita sulle corde à misura de tasti, i quali veranno indicati con numeri al disopra delle note; si previene, che i numeri che sono al disotto delle note, mostrano le corde della chitarra.

Var: VII.

Tasto

Corda.

Chitarra.

Più Fresto.

Var: VIII.

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo marking "Più Fresto." is placed above the first staff. The first measure of the first staff is marked with a dynamic of *ppf*. The second staff contains a dynamic marking of *f*. The third staff contains a dynamic marking of *ff*. The fourth staff contains a dynamic marking of *ff* and a fingering instruction: "7mo tasto col pollice". The fifth staff contains a dynamic marking of *f*. The sixth staff contains a dynamic marking of *f*. The music is written in a style characteristic of 18th or 19th-century guitar notation, with frequent use of slurs and accents.

# TEMA E VARIAZIONI op. 6

PER CHITARRA

Revisione di  
GIOVANNI ANTONIONI e MARIO GANGI

MAURO GIULIANI  
(1781 - 1829)

Tema

Allegretto

The main theme is written in G major (one sharp) and 3/4 time. It consists of a melody on the treble clef and a bass line on the bass clef. The melody is marked *mf* and features various ornaments and fingerings. The bass line includes several barre positions, specifically  $\frac{1}{2}$ B II, and contains triplets and other rhythmic patterns. The piece concludes with a double bar line and repeat dots.

Var: I

The first variation is marked *mf* and features a more complex melodic line with many triplets and slurs. It includes several barre positions:  $\frac{1}{2}$ B II, B II, and  $\frac{1}{2}$ B II. The bass line continues with rhythmic accompaniment, including triplets and slurs. The variation ends with a double bar line and repeat dots.

B IV B II

Second system of musical notation with two staves. The top staff continues the melodic line. The bottom staff continues the bass line. The system is divided into two measures by a bar line, with 'B II' and '1/2 B II' labels above the staves.

Third system of musical notation with two staves. The top staff continues the melodic line. The bottom staff continues the bass line. The system is divided into two measures by a bar line.

Var: II

sottovoce

1/2 B II

pf

1/2 B II B II

cresc.

1/2 B IV 1/2 B II

f

1/2 B II

cresc.

B II 1/2 B II

f



Var: III

mf *cresc.* *f* *sf* ⑤

mf *cresc.* *f* *sf* ⑤

mf *cresc.* *f* *sf* ⑤

*p*

*cresc.* *f*

*p* *cresc.* *f* *rallent.* *p*

*a tempo* *mf* *sf* ⑤

*f* *1/2 B II*

Var: IV

B II

Al ponte

Sull'edizione del 1807 l'autore ha posto l'indicazione « Con la mano destra vicino allo scanello per imitare il suono dei corni » - valevole per le battute 1/4 e 13/14. L'autore ha indicato per le battute 5 e 6 « la destra mano sul tasto 15<sup>m</sup> ed insensibilmente rimettendola a suo luogo ».





