



MAURO GIULIANI

12 Monferrine, op. 12

for guitar solo

Edited by Brian Jeffery

TECLA EDITIONS

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## PREFACE for the *12 Monferrine* op. 12

These *12 Monferrine* op. 12 are the first easy pieces which Giuliani published in Vienna after he arrived there in about 1806. They have very many effervescent details: for example, no. 5 which is all low but then a couple of higher snatches vary it; or no. 6 with its drone bass, or the glissandos in no. 9.

Giuliani wrote some of them to be easy in the sense that much of the time you only have to play a single melodic line and the occasional open bass, as you can see from the many open bass strings, A, E, D. The melodic lines often sing out high up on the strings where the frets are closer together, so that you don't have to stretch the hand as much as you would if they were close to the first position. But a

word of warning: the definition of easy in the sense of being in or near the first position is not the definition which applies here.

This set is one of five sets of dances by Giuliani which I published with Tecla Editions in 2006 in a printed book entitled *Dances of 1810*. At the end of this file, after the music, you can read the full preface to that book which will cast more light on the circumstances of this music.

## **12 Monferrine op. 12 - NOTES ON THE PIECES**

The keys of the twelve pieces are carefully varied to make a set: E, A, D, G, C, F, d, D, A, D, G, C. All the pieces start on the second beat of the bar, and all the pieces are in the form ABB.

No. 9: I start on the second string, at the tenth fret, with the second finger, which is surely what Giuliani intended. The passages at bars 2-4, 6-8, and 14-16 could also be well performed high up on the strings.

No. 9: in his *Studio per la chitarra* of 1812, Giuliani describes the ornament which is here in bars 6, 12 and 14 as *strisciato*. He writes: “si striscia fino alla nota di melodia, facendo risuonare tutti gl’intervalli, a guisa dell'abbellimento, the nel canto si chiama portamento di voce” (“the left hand finger slides up to the melody note, sounding all the intervals on the way, in the same way as in the portamento in singing”). Also no doubt the downward ornament in bars 1, 5 and 13 is also a glissando (and not an ornament performed by pulling the finger away).

No. 9 bar 1: the second bass note is G sharp. However, when this passage comes again at bars 5 and 13, the second bass note is E. Personally I think it is fine the way it is.

Brian Jeffery

# 12 Monferrine

*Dedicate a Vicenzina de Rainer*

Op. 12

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## No. 1

*p* *pf*

6 *sf* *sf*

11 *dolce* *f*

## No. 2

*pf* *dolce*

5 *f* *pf* *sf* *sf*

11 *p* *pf* *f*