

Le Papillon

Op. 50, No. 14

Mauro Giuliani
(1781-1829)

Andantino

Measures 1-4 of the piece. The music is in G major and 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Fingering numbers (1-3) are indicated for the right hand, and fret numbers (0-3) are shown for the left hand.

Measures 5-8. The melody continues with similar rhythmic patterns. Measure 8 ends with a fermata over a chord. Fingering and fretting are clearly marked throughout.

Measures 9-12. The piece maintains its steady tempo. The right hand melody is supported by the left hand's accompaniment. Measure 12 concludes with a fermata.

Measures 13-16. The final section of the piece shown. It features a concluding melodic phrase in the right hand and a final accompaniment pattern in the left hand, ending with a fermata.

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Musical notation for measures 1-4. The system includes a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, and the guitar accompaniment is written on two staves labeled T (Treble) and B (Bass). The guitar part features a consistent rhythmic pattern of eighth notes with various fingerings (0, 2, 3) and includes a trill in the final measure of the system.

Musical notation for measures 5-8. This system continues the piece with similar melodic and accompaniment patterns. The guitar part maintains the eighth-note accompaniment with some variations in fingering and includes a trill in the final measure.

Musical notation for measures 9-12. The notation continues with the same melodic line and guitar accompaniment. The guitar part includes a trill in the final measure of the system.

Musical notation for measures 13-16. This system concludes the piece with a final melodic phrase and guitar accompaniment. The guitar part includes a trill in the final measure.

Practice Tip Sheet

The Big 5:

1. Reduce work with posture and high dynamic energy
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

The Main Practice Areas:

1. Technique - Abilities, Movements, Chords, Scales, Patterns, Exercises, etc.
2. New Notes - One new piece of music at a time
3. Tricky Spots - Detailing small sections of pieces
4. Repertoire Maintenance - Pieces you already know
5. Sight-Reading practice - note recognition/playing; clapping/counting rhythms

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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