

Le Papillon

Op. 50, No. 19

Mauro Giuliani
(1781-1829)

Tempo di Polacca

Measures 1-2 of the piece. The first staff shows a treble clef with a 3/4 time signature. The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4. The bass line starts with a quarter note G3, followed by a quarter note F3, and a quarter note E3. Fingering numbers 1, 0, 2, 3 are indicated for the first four notes. A double bar line with repeat dots is at the end of measure 2.

Measures 3-4. Measure 3 starts with a treble clef and a 3/4 time signature. The melody has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The bass line has a quarter note G3, quarter note F3, and quarter note E3. Fingering numbers 0, 1, 4, 0, 1 are shown. A 'HB I' marking is above the first measure. Measure 4 continues the melody with a quarter note B4, quarter note A4, quarter note G4, and quarter note F4. The bass line has a quarter note D3, quarter note C3, and quarter note B2. Fingering numbers 3, 2, 0, 1, 0 are shown. A double bar line with repeat dots is at the end of measure 4.

Measures 5-6. Measure 5 starts with a treble clef and a 3/4 time signature. The melody has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The bass line has a quarter note G3, quarter note F3, and quarter note E3. Fingering numbers 1, 0, 2, 3 are shown. Measure 6 continues the melody with a quarter note B4, quarter note A4, quarter note G4, and quarter note F4. The bass line has a quarter note D3, quarter note C3, and quarter note B2. Fingering numbers 3, 2, 0, 1, 0 are shown. A double bar line with repeat dots is at the end of measure 6.

Measures 7-8. Measure 7 starts with a treble clef and a 3/4 time signature. The melody has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The bass line has a quarter note G3, quarter note F3, and quarter note E3. Fingering numbers 0, 1, 2, 4, 3 are shown. Measure 8 continues the melody with a quarter note B4, quarter note A4, quarter note G4, and quarter note F4. The bass line has a quarter note D3, quarter note C3, and quarter note B2. Fingering numbers 2, 0, 0, 0, 3 are shown. A double bar line with repeat dots is at the end of measure 8.

Measures 9-10. Measure 9 starts with a treble clef and a 3/4 time signature. The melody has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The bass line has a quarter note G3, quarter note F3, and quarter note E3. Fingering numbers 4, 1, 4 are shown. Measure 10 continues the melody with a quarter note B4, quarter note A4, quarter note G4, and quarter note F4. The bass line has a quarter note D3, quarter note C3, and quarter note B2. Fingering numbers 0, 2, 0, 3, 2 are shown. A double bar line with repeat dots is at the end of measure 10.

Measures 11-12. Measure 11 starts with a treble clef and a 3/4 time signature. The melody has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5. The bass line has a quarter note G3, quarter note F3, and quarter note E3. Fingering numbers 4, 1, 4 are shown. Measure 12 continues the melody with a quarter note B4, quarter note A4, quarter note G4, and quarter note F4. The bass line has a quarter note D3, quarter note C3, and quarter note B2. Fingering numbers 0, 2, 0, 3, 2 are shown. A double bar line with repeat dots is at the end of measure 12.

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Musical notation for measures 1-2. The top staff is in treble clef with a 3/4 time signature. The bottom staff shows guitar tablature for Treble (T), Alto (A), and Bass (B) strings. Measure 1 includes a trill on the first string. Measure 2 features a trill on the second string.

Musical notation for measures 3-4. Measure 3 starts with a triplet on the first string and includes a trill on the second string. Measure 4 includes a trill on the first string. A 'HBI' (Harmonics Bore Intensity) marking is present above the first staff in measure 4.

Musical notation for measures 5-6. Measure 5 includes a trill on the first string. Measure 6 features a trill on the second string and a sharp sign (#) above the first staff.

Musical notation for measures 7-8. Measure 7 includes a trill on the first string. Measure 8 features a trill on the second string.

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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