

Le Papillon

Op. 50, No. 25

Mauro Giuliani
(1781-1829)

Andantino grazioso

The musical score for "Le Papillon" is presented in a single system with six staves. The first staff (measures 1-3) begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The dynamics are marked *mf*. The second staff (measures 4-6) continues with the treble clef and includes a *sf* dynamic. The third staff (measures 7-9) features a change to a bass clef, a *dolce* marking, and a *f* dynamic. The fourth staff (measures 10-12) returns to a treble clef with *sf* dynamics. The fifth staff (measures 13-15) includes a *p* dynamic and a *cresc.* marking. The sixth staff (measures 16-18) concludes with a *f* dynamic and a *p* dynamic. The score is annotated with various musical symbols, including fingering numbers (0-4), circled numbers (1-6), and articulation marks like accents (^) and slurs.

19

mf

22

sf *p*

25

sf

28

sf

31

sf

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Musical notation for measures 1-3. The piece is in G major and 6/8 time. The first system shows the treble clef with a melody starting on G4, followed by a bass line with a steady eighth-note accompaniment. The dynamic marking is *mf*. The guitar tablature below shows fingerings for the right hand (T, A, B strings) and fret numbers for the left hand.

Musical notation for measures 4-6. The melody continues with some grace notes and slurs. The dynamic marking changes to *sf* in measure 6. The guitar tablature continues with fret numbers and fingerings.

Musical notation for measures 7-9. Measure 7 features a trill on the G4 string, indicated by a circled 2 and circled 1. The dynamic marking is *f*. Measure 8 is marked *dolce*. The guitar tablature includes a capo position of 6 (6/6 Cl) and fret numbers.

Musical notation for measures 10-12. The piece concludes with a series of slurs and accents. The dynamic marking is *mf*. The guitar tablature shows the final fretting and fingering.

13

TAB: 0 10 12 10 7 10 0 4 | 5 5 5 5 5 5 | 5 2 2 5 3 3

A: 0 0 0 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 0 0 0

16

TAB: 5 5 5 5 7 7 8 4 5 6 7 5 3 2 0 3 2 0 3 2 0 2 0 4 2

A: 6 6 8 8 9 0 0 0 0 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 0 0 0 0 0 0 0 0 0

19

TAB: 5 7 8 5 5 3 2 3 5 7 7 10 7

A: 0 0 0 0 0 0 0 0 0 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 0 0 0 0 0 0 0 0 0

22

TAB: 9 12 10 4 7 5 5 4 2 0 0 2 3 5 6 7 2 3 5

A: 9 12 11 7 7 6 5 4 0 4 0 2 3 5 6 7 0 0 0

B: 0 0 0 0 6 7 0 7 0 0 0 0 0 0 0 0 0 0 0

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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