Sonate brillant, Op. 15

Mauro GIULIANI (1780-1829)

[original notation]

Allegro spirito \( \text{\textit{f} = 168-184} \)

Vienna, 1808

Edited by Stanley Yates

m1. \textit{pp} markings appear in Ch. only and are moderated to \textit{p} in St.; some missing entirely in Rl.
m3 and throughout Ch. has grace notes as small 16ths; St. and Rl. use slashed quarter-notes. In either case, the ornament will take the value of a 16th-note from the main beat.

m4. \textit{All}: the tie does not appear in the recap at m137.
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m28. Ri. uses the composite marking \(\text{fp}\) here

m34. All: dolce is on beat 3
m37. same ornament as m31
m40. Ch. has \(sf\) here

m51. All: slurring here is replaced by "guitaristic" slurring in the parallel passages at mm176 and 180.
A further realization is suggested at m55
m55. All: f on beat one
m61. beat 2: Ch. only
m62. All: f on beat one is ill-positioned (due to the preceding apoggiatura); beat 3 of the previous measure seems more appropriate, as suggested above.
m96. see fn108
m108. Ch. slur a-e# only. The 3-note slur might indicate a ligado followed by thumb gliss., or simply note-grouping.
All: although pf appears just before the downbeat, it most likely applies to the accompaniment motive only (also in m109) since an unambiguous pf appears after the crescendo in m112.
m115-20, Ch. R: since the sf markings found throughout this passage appear to the left of the low e, beneath the first note of the upper voice, the intention may be to highlight the syncopation there, rather than in the lower part.
m189. All: \( f \) appears on the second eighth-note; it probably belongs on the downbeat, marking a character change and entry of the lower voice.