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# LIST OF DEVIATIONS

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MAURO GIULIANI

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# GRAND DUO CONCERTANT OP. 85

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A Comparison of the Prints issued by Artaria, Vienna 1817 and  
Richault, Paris ca. 1828

Compiled by Michael Sieberichs-Nau

# List of Deviations

## In Advance

In 2010 I received a digitized copy of the Richault edition from Ron Purcell, former head of the International Guitar Research Archive at CSU Northridge California University. He supplied the score privately asking for a kind of comment on the divergences between the Artaria and the later Richault prints.

In the meantime Mr Purcell passed away, but a promise is a promise and that is a good reason to publish the result of his proposal with some delay. Of course I hope that will be of any use.

## In General

Artaria's print is from 1817, advertised in the Wiener Zeitung from Sept. 27<sup>th</sup> 1817. It is the first edition, Richault's re-edition is from ca. 1828 announced in the Hofmeister-Whistling-Catalogue. At that time Giuliani was resident in Italy, so that his relation to the publishing house might have been less closer than his relation to the Artaria company.

Whether he had any opportunity to supervise the Richault-edition is a matter of guesswork. On the other hand we know, that Giuliani had a close relation to Artaria, letters to the publishing firm survived and are held at the Wienbibliothek (former Stadt- und Landesbibliothek, Wien). Giuliani Reproductions of some letters are included in Heck's biography.

In general Richault's edition uses French terms for the instruments and some further indications, such as 1<sup>er</sup> fois for the voltas.

Also Artaria uses some abbreviations, i. e. to indicate repetitions, written out in the Richault edition. (In a few cases Richault abbreviates some measures written out in the Artaria edition.) Probably abbreviations were used due to the aim to optimize the engraving, they were very common during the period so that Hummel in his piano-method recommended to write them out in printed music.

Here are the titles. The name of the dedicatee is misspelled in Richault's edition.

Artaria:

*GRAND DUO CONCERTANT / pour / Flûte ou Violon / et / Guitarre / Composé et dédié / à M<sup>adme</sup> la  
Baronne Anne Marie de Schloissnigg / NÉE BAREAUX / par, / MAURO GIULIANI / Ouev. 85.*

Richault:

*GRAND DUO CONCERTANT / pour / GUITARRE / ET / FLÛTE ou Violon / Dédié / à M<sup>adme</sup> la  
Baronne de Schlaissnigg (sic) / Née Bareaux / et composée par / MAURO GIULIANI / Ouev. 85.*

This is just a list of the diverging readings, not a judgement of the reliability of the single variants. In some details there are arguments relating to the text.

**Abbreviations:** ms(s) = measure(s); b = beat(s) (according to the time-signature); f. = following, ff. following more than one e. g. mss, beats etc.; RI = Richault; AR = Artaria

## I Allegro Maestoso

### Flute

- ms  
2 RI: In the copy from the IGRA the last note  $g\sharp$  is corrected by hand to  $f\sharp$ . This is obviously the correct note in according to the musical context.
- 61 RI: hairpin includes both gracenotes (obv. a so-called Nachschlag or afterbeat); AR: notation is uncertain, it is difficult to distinguish the hairpin from an accent
- 70 f. RI: slur ends on the first note of ms 71; AR does not (probably due to the fact that there is a line-break)
- 115 RI, b 4: dots on the last two quavers are missing
- 135 RI: slur begins with the a, AR uncertain notation: the slur seems to include the following note (due to the fact that the gracenotes form an afterbeat, the version of RI maybe reliable, thought the difference in slurring maybe caused by an error by the engraver.)
- 138 RI: ritardando indication is missing

### Guitar

- ms
- 60 AR: abbreviation of the repetitions of quavers; RI: written out
- 85 AR: slash indicates an arpeggio (see Molitor and Barthioli: method books),
- 103 beaming in two groups of four notes; AR: beaming in four groups of two notes
- 104 same as in the previous ms; AR separates the last two quavers, perhaps to indicate an up-beat (which then of course would have to include three notes according to the up-beat structure)
- 122 dot on  $c\sharp$  in RI, logical aslo in ms. 120 on the same note, not in AR both alike
- 141 RI, b 2: slur includes the first three semiquavers; AR notation shows an uncertain position in this detail, probably slurring the second and the third semiquaver.

## II Andante molto sostenuto

### Flute

- ms
- 31 RI: correct position of the turn is uncertain; AR: turn between the notes (which is obv. correct – regardless the fact that the position not definitively indicate a subtraction from the notevalue but maybe anticipated as if the sign would be placed between the notes)
- 42 same as ms 31
- 48 same as ms 31

### Guitar

- Ms
- 31 RI: correct position of the turn is difficult to determine; AR: turn between the notes
- 48 same as ms 31

## III Scherzo · Vivace

### Flute

- ms
- 24 RI: uncertain position of the *mf* probably meant as being related to the first b; obviously correct in AR, suits to the up-beat

## IV Allegro Espresso

### Flute

- ms
- 9 RI: divergence in articulation by slurring the first and second note (instead of repeating the articulation as shown before), compare with b 1; AR shows the same slur covering the quavers
- 10 RI: slur between first and second note, differs from ms 2; same situation as in ms 9
- 28 RI: first note here with two stems, obviously indicating that the a” should also be played if rendered by a violin
- 69 f. RI: slur the the first note of ms 70 – this manner is consistent with the context; AR does not continue the slur, probably caused by the linebreak
- 73 RI: slur is not continued to  $e\sharp$ , mistake by the copyist
- 105 RI: dot on  $e'$  (first note slurred) is missing
- 134 RI prolonges slur to the first note of ms. 135
- 136 RI: slur ends on the last note, while AR slurs to the first note of ms. 137
- 137 RI: slur begins on  $d'$ , while AR begins with the semiquavers
- 138 same as ms. 137
- 138 f. RI: dots are missing
- 176 RI: prolonges the slur to beat 4; AR: slur does not include  $a\sharp$