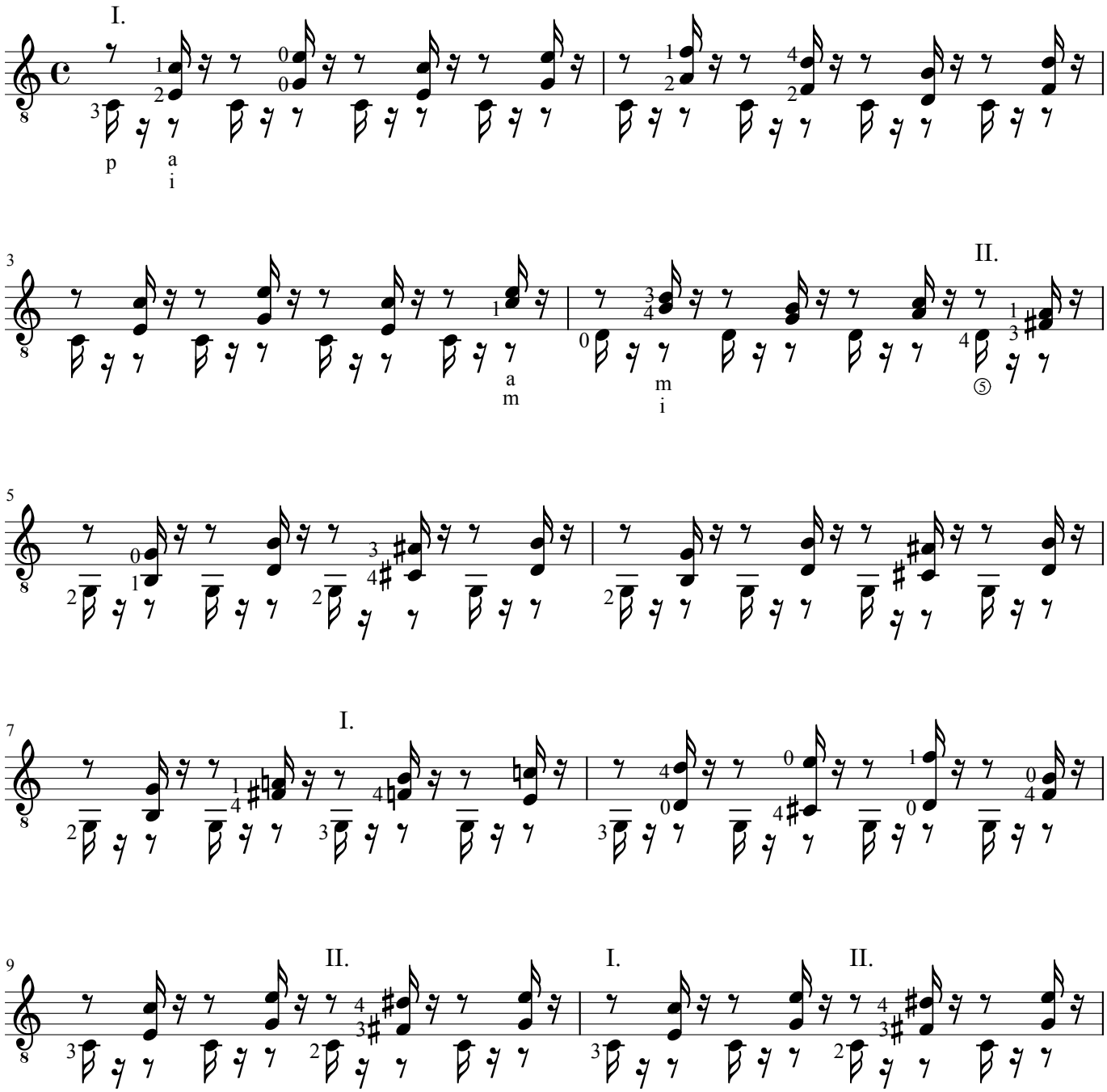
Study No.2, Op.1, Part 3

String Damping (Muting)

Mauro Giuliani (1781–1829)

Sostenuto



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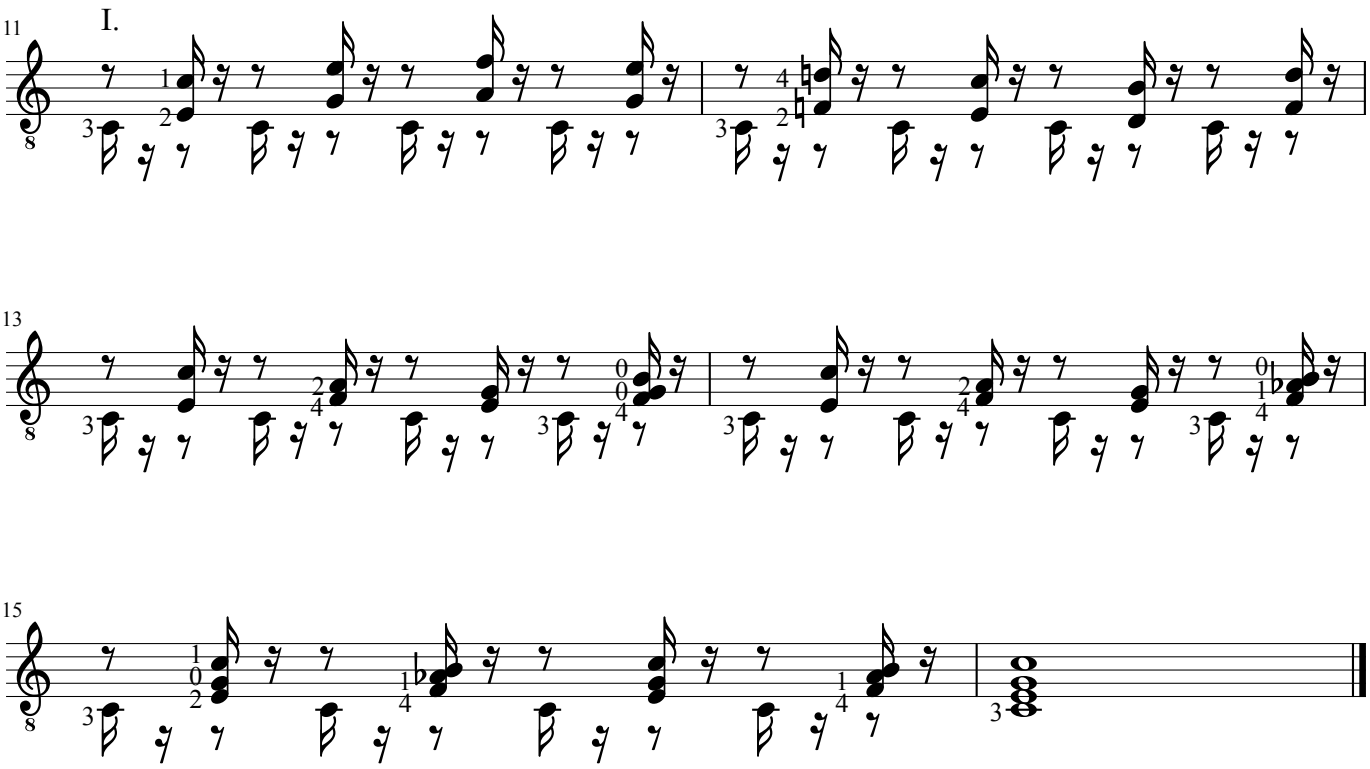

String Damping (Muting)

Giuliani included some performance advice regarding string damping (muting) for this etude which I'll roughly translate and expand on. Let the strings vibrate (sustain) for their full rhythmic value and then mute the strings during the sixteenth note rests. Mute the sound by placing the right hand fingers back on the same strings. In other words, after playing the notes, return the fingers back to the same strings to stop the sound. Make your movements small, relaxed, and reflex-oriented.

Also notice the marking *sostenuto* which means "sustained" or "sustain for full value". I would interpret this marking to suggest a certain amount of full sound and tone should come from the notes. They should not sound staccato, clipped, or robbed of their proper value. The notes, although short, are still melodic and full.

Comments

- Right Hand Fingering - Use *p* for all bass voice notes and rests/muting. For the upper voice use *i-m* or *m-a* for adjacent strings and *i-a* for spaced strings.

- The original beaming looks different but I feel this rhythmic notation matches the articulation much better.

- Bar 2 - The awkward squeezed-in fingering is acceptable due to the security of keeping the 3rd finger on C. Alternatively, you could re-finger the chord but the change would be much more active and less secure overall.

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