

**Giuseppe Gariboldi**

**58 ESERCIZI**  
**per flauto**



***BÈRBEN***

*Edizioni musicali - Ancona, Italia*

## **PRESENTAZIONE**

Giuseppe Gariboldi nacque a Macerata il 17 marzo 1833. Compiuti gli studi musicali con Giuseppe D'Aloe, si trasferì a Parigi, dove svolse attività concertistica e didattica, ottenendo la cattedra di flauto al Conservatorio e insegnando anche in Belgio e Olanda. Fu anche direttore d'orchestra e compositore di operette, romanze e musica strumentale, ma il suo nome è legato oggi soprattutto alle sue pregevoli opere didattiche per flauto. Gariboldi morì a Castelraimondo (Macerata) il 12 aprile 1905.

La presente revisione dei « 58 esercizi » di Giuseppe Gariboldi curata da Giovanni Gatti, ha soprattutto lo scopo di fornire all'allievo una versione chiara e fedele al testo originale di questo lavoro, che rimane ancora oggi un'opera-base nei primi elementi della didattica flautistica.

**l'editore**

# 58 ESERCIZI

PER FLAUTO

GIUSEPPE GARIBOLDI

1 **Largo**  
*p*

**Largo**  
*p*

~~23/03~~ *en entier par le 07/04*  
**Andante**  
*p*

~~12/04~~ **Andante**  
*p*

Andante

5

*mf*

*p*

*pp*

Moderato

6

*p*

*sf*

*sf*

*p*

Moderato

11/05

7

*p*

*pp*

*p*

*p*

Moderato

8

*p p*

*p p*

Moderato

9

*p*

Moderato

10

*mf*

*p*

*mf*

*p*

*f*

Moderato

11 *p staccato, con dolcezza*

Moderato

12 *p*

Moderato

13 *sempre dolce*

Moderato

14 *p*

Musical score for measures 14-16. The music is in 3/4 time and marked Moderato. It begins with a piano (*p*) dynamic. The first staff contains measures 14 and 15, with a repeat sign at the end of measure 15. The second staff contains measure 16, which concludes with a fermata. The music features a melodic line with eighth-note patterns and some slurs.

Molto moderato

15 *p* *cresc.* *dolce* *p*

Musical score for measures 15-18. The music is in 3/4 time and marked Molto moderato. It begins with a piano (*p*) dynamic. The first staff contains measures 15 and 16, with a *cresc.* marking. The second staff contains measure 17, which concludes with a fermata. The third staff contains measure 18, which begins with a *dolce* marking and ends with a piano (*p*) dynamic. The music features a melodic line with eighth-note patterns and some slurs.

Moderato

16 *p* *grazioso*

Musical score for measures 16-20. The music is in 2/4 time and marked Moderato. It begins with a piano (*p*) dynamic and a *grazioso* marking. The first staff contains measures 16 and 17, with a fermata at the end of measure 17. The second staff contains measure 18, which concludes with a fermata. The third staff contains measure 19, which concludes with a fermata. The fourth staff contains measure 20, which concludes with a fermata. The music features a melodic line with eighth-note patterns and some slurs.

Moderato

17

Musical score for Moderato, measures 17-21. The score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with various dynamics including piano (p) and piano-piano (pp), and includes slurs and accents.

Allegretto, sempre moderato

18

Musical score for Allegretto, sempre moderato, measures 18-22. The score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a more rhythmic melodic line with dynamics such as piano-piano (pp), piano (p), and forte (f), including slurs and repeat signs.



19 **Lento**  
*pp*

Musical score for measures 19-23. The music is in treble clef, key of D major, and 2/4 time. It features a slow tempo (Lento) and a pianissimo (pp) dynamic. The melody consists of eighth and quarter notes with slurs and accents. A repeat sign is present at the end of measure 22.

20 **Moderato**  
*p e dolce*

Musical score for measures 20-25. The music is in treble clef, key of D major, and 2/4 time. It features a moderate tempo (Moderato) and a piano (p) dynamic. The melody consists of eighth and quarter notes with slurs and accents. The dynamic changes to pianissimo (pp) at the end of measure 25.

## Andantino

21

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

## Poco allegretto

22

*p*

*un poco cresc.*

*p*

*f*

*mf*

*cresc.*

*f*

*p*

Moderato

23 *p*

Musical score for measures 23-28. The music is in treble clef with a common time signature (C). It begins with a piano (*p*) dynamic. The notation features a series of eighth-note patterns, often beamed together in groups of four or six, with various articulations such as slurs, accents, and breath marks. The piece concludes with a fermata over a final note.

Moderato

24 *mf*

Musical score for measures 29-34. The music is in treble clef with a common time signature (C). It begins with a mezzo-forte (*mf*) dynamic. The notation continues with eighth-note patterns, including some chords and slurs. The piece ends with a fermata over a final note.

Andantino

25

*mp dolce*

*p*

*dolce* *p*

*cresc.*

*mp dolce*

*cresc.* *f*

Andante quasi largo

26

*dolcissimo* *p*

*pp largamente*

*rall.* *a tempo*

*dolcissimo*

*pp e riten.*

*ppp e rall.*

27 *Lento*  
*mf sempre uguale e con dolcezza*

*p*

28 *Lento*  
*p*

*dolce*

*p e cresc.* *f > p*

*p*

*cresc.* *dim.* *p*

Moderato

29 *p*

*p*

*cresc.*

*f*

Allegretto

30 *p* *con grazia* *sf*

*p* *sf*

*p* *sf* *f*

*p e cresc.* *f*

Poco allegretto quasi andantino

31 *mf*

*mf* *f* *p* *mf*

*p e cresc.* *f*

Allegretto

32 *dolce*

1 *dolce*



Andantino

33

*p*

*pp e dolce*

*p*

*cresc.*

*p*

Molto moderato

34

*p e dolcissimo*

*p*

*mf*

*p*

*p*

*p*

*p*

*cresc. poco*

*a poco* *cresc.*

This system contains the first 12 measures of the piece. It is written in treble clef with a key signature of two sharps (F# and C#). The music features a series of eighth-note patterns, often beamed together, with various articulations such as accents and slurs. The dynamics range from piano (*p*) to a slight crescendo (*cresc. poco*).

**Lento**

35 *dolce*

*p*

*mf*

*p* *pp*

*cresc.* *f*

This system contains measures 35 through 46. The tempo is marked **Lento**. The key signature changes to one flat (Bb). The music continues with similar eighth-note patterns, but with a more lyrical and slower feel. Dynamics include *dolce*, *p*, *mf*, *pp*, and *f*. The system concludes with a *cresc.* marking and a final *f* dynamic.

Andantino

36

Musical score for the section titled "Andantino", starting at measure 36. The music is written in a single treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 3/8. The piece begins with a piano (*p*) dynamic. The melody consists of eighth-note patterns, often beamed in groups of four, with various phrasing slurs and accents. The dynamics fluctuate, including *p*, *cresc.*, *mf*, and *f*. The section concludes with a *f* dynamic.

Allegro moderato

37

Musical score for the section titled "Allegro moderato", starting at measure 37. The music is written in a single treble clef with a key signature of one sharp (F-sharp) and a time signature of 2/4. The piece begins with a piano (*p*) dynamic and the instruction *p delicato*. The melody features sixteenth-note patterns, often beamed in groups of four, with various phrasing slurs and accents. The dynamics remain primarily *p*, with some *mf* markings. The section concludes with a *p* dynamic.

*con calma*  
*f*

38 **Allegretto**  
*p*

*f*  
Coda

39 **Andante mosso**

*p* *cresc.* *cresc.* *f* *cresc.* *p* *sempre dim. e rall.*

40 **Moderato**

*mf* *p* *f* *cresc.*

**Allegro non troppo**

41

Molto moderato

42

*cresc.* *p* *cresc.* *p* *cresc.* *p* *f*

Allegretto quasi andantino

43

TEMA

*p* *mf* *p*

I. VARIAZIONE

*mf* *dim.* *pp* *mp*

*p*

*f*

*cresc.*

II. VARIAZIONE

*P e scherzando con grazia*

*f*

*cresc.*



**Quasi largo**

44 *sf*

*dolce*

*a tempo* *p*

*riten.*

*a tempo* *sf*

*dolce* *a tempo* *p*

*pp*

**Allegro moderato**

45 *sf*

*f* *mf*

*mf* *sf*

*p*

*p e cresc.*

1. 2.

*sf*

*cresc.*

Lento non troppo

46

*dolcissimo*

*dolcissimo*

*pp e cresc.*

*pp e creso.*

*dolcissimo*

*dolcissimo*

*dolcissimo*

*rit.*

**Moderato**

47

*p*

*p*

*p*

*p*

*p e cresc.*

*f*

**Coda**

**Allegretto**

48

*p*

*p e cresc.*

*dim.*

*p e cresc.*

*dim.*

*p*

*cresc.*

*p*

*p* *p e cresc.* *dim.* *p e cresc.*  
*dim.*  
*p e cresc. molto*

**Allegro moderato**

49

*mf* *p* *mf* *sf* *mf* *p*  
*mf* *sf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*  
*mf* *p*  
*p e cresc.* *dim.* *p e cresc.* *dim.*  
*cresc* *sf*

Andantino

50

*p*

*pp*

*pp*

*cresc.*

*dim.*

*p*

Lento

51

*dolce*

*cresc.*

*dolcissimo*

*p e cresc. poco a poco*

*p*

*cresc.*

*dolce* *cresc.*  
*dolcissimo* *p*  
*f* *p e cresc.*

**Allegretto**

52  
*p e cresc. poco a poco* *sf*  
*p e cresc. poco a poco*  
*sf* *rit. a tempo* *p*  
*cresc.*

Andantino

53

Musical score for measures 53-62. The score is written in a single treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The tempo is marked "Andantino". The music consists of a single melodic line with various articulations and dynamics. Measures 53-54 are marked "dolcissimo". Measures 55-56 are marked "dolcissimo". Measures 57-58 are marked "sf" (sforzando). Measures 59-60 are marked "p" (piano). Measures 61-62 are marked "f" (forte). The tempo changes to "a tempo" at measure 63. Measures 63-64 are marked "dolcissimo". Measures 65-66 are marked "dolcissimo". Measures 67-68 are marked "deciso".

Allegro vivace assai

54

Musical score for measures 54-57. The score is written in a single treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Allegro vivace assai". The music consists of a single melodic line with various articulations and dynamics. Measures 54-55 are marked "cresc." (crescendo).

*p*  
*f* *dim.* *cresc.*

**Allegretto**

55 *p* *grazioso e scherzando*

*ten.* *p* *p e cresc.* *pp* *pp* *mf* *f* *f*



Allegro non troppo

56

*p*

*pp e cresc.*

*poco a poco*

*pp e cresc.*

*poco a poco*

*p*

*p e cresc. poco a poco*

*f*

*p e cresc. poco a poco*

*f*

*f*

*p e cresc.*

*f*

Allegretto comodo

57

*tranquillamente e molto dolce*

*cresc.*

*f*

*p*

*dolce*  
 *cresc.*  
 *f*

**Quasi presto**

58

*energico*  
 *p*  
 *f*  
 *riten.*  
 *a tempo*

# PUBBLICAZIONI PER FLAUTO TRAVERSO SOLISTA

- ANDERSEN Karl Joachim** (1847-1909)  
*Opere didattiche (Gazzelloni):*  
2030 - op. 15 (24 grandi studi).  
1944 - op. 30 (24 studi).  
1945 - op. 33 (24 esercizi).  
1946 - op. 41 (18 piccoli studi).  
2185 - op. 60 (24 grandi studi di virtuosità).  
2020 - op. 63 (24 studi tecnici).
- BACH Carl Philipp Emanuel** (1714-1788)  
3565 Sonata in la minore (*Ottaiano*).
- BACH Johann Sebastian** (1685-1750)  
2475 Sonata in la minore B.W.V. 1013 (*Gatti*).  
3566 Suite n. 1 (B.W.V. 1007) - Suite n. 2 (B.W.V. 1008) (*Ottaiano*).  
3674 Suite n. 3 (B.W.V. 1009) - Suite n. 4 (B.W.V. 1010) (*Ottaiano*).  
3878 Suite n. 5 (B.W.V. 1011) - Suite n. 6 (B.W.V. 1012) (*Ottaiano*).
- BELLUCCI Giacomo** (1928)  
2847 Ipotesiuno.  
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- BELPASSO Giovanni Battista** (1797-1874)  
3567 Dodici variazioni (*Ottaiano*).
- BERBIGUIER Antoine** (1782-1838)  
2771 Diciotto studi (*Ottaiano*).  
Studi per flauto (*Ottaiano*):  
2835 - volume 1°.  
2836 - volume 2°.
- BRICCIALDI Giulio** (1818-1881)  
Diciotto studj o soli op. 31 (*Bignardelli*):  
4491 - volume 1° (1/10).  
4492 - volume 2° (11/18).  
4493 - volume 3° (*accompagnamenti pianistici di Angelo Panzini*).
- BUCHER Theophile** (sec. XIX)  
3568 Quattordici variazioni sull'aria del "Marlborough" (*Ottaiano*).
- CALDINI Fulvio** (1959)  
3450 Fandango (Thelema's two) op. 40/b.  
2645 Thelema's hot machine op. 33.
- CAPODAGLIO Leonello** (1945)  
4011 Tre piccole danze op. 67.
- CATURANO Francesco** (1956)  
3032 I'm looking for Belisa.
- CIARDI Cesare** (1818-1877)  
4605 Cinquanta punti coronati e cadenze (*Bignardelli*).  
3912 Sei soli virtuosistici su temi verdiani (*Bignardelli*).
- DELLA CASA Giancarlo** (1952)  
3243 Improvvisazione, sarabanda, guajira.
- DI BIASE Paolo** (1942)  
3991 Carbon san (*fioriture ed effetti sulle note coronate*).
- EVANGELISTI Franco** (1926-1980)  
9940 Proporzioni.
- FÜRSTENAU Anton Bernhard** (1792-1852)  
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- GAI Vinicio** (1930)  
2040 Il flauto (*storia della sua evoluzione tecnica e artistica*).
- GALANTE Claudio** (1960)  
3736 Monologo.
- GAMBERINI Leopoldo** (1922)  
3807 Invocazione orfica.
- GARIBOLDI Giuseppe** (1833-1905)  
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- GATTI Giovanni** (1912-1991)  
1387 Invito al flauto (*metodo*).  
1599 Quindici studi moderni.
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3823 Chanson du vent.
- IRANYI Gabriel** (1946)  
2341 Metaphor.
- KESSICK Marlaena** (1935)  
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- KRAKAMP Emanuele** (1813-1883)  
836 Fantasie e temi variati (*Bignardelli*). *Libro + compact disc*.  
4539 Tema variato sulla barcarola napoletana "Fenesta vascia" op. 33 n. 16 (*Bignardelli*).  
4540 Tema variato su "Gli Ugonotti" di Meyerbeer op. 33 n. 20 (*Bignardelli*).
- LONGO Paolo** (1962)  
2375 Iter n. 1.
- MARGOLA Franco** (1908-1992)  
3639 Sonata prima (*Petrucci*).
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2634 Tre fiori notturni.
- MERCADANTE Saverio** (1795-1870)  
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- MILANI Emanuela** (1970)  
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- OTTAIANO Luigi** (1957)  
Il flauto (*metodo pratico e progressivo per il giovane flautista*):  
2841 - volume 1°.  
2842 - volume 2°.  
2843 - volume 3°.  
3569 - volume 4°.
- PAGANINI Niccolò** (1782-1840)  
3640 Capriccio XXIV (*Petrucci*).
- PIETRZELA Marco** (1980)  
4596 Otto attimi fuggenti op. 32.  
4577 Sei improvvisi op. 19.
- PRODIGO Sergio** (1949)  
2526 Sonata XIV op. 44 "Marsia".
- SALLUSTIO Eraclio** (1922-1998)  
2934 Gran solo n. 2.  
3142 Il fringuello melodioso.  
2858 Lorenz.
- SULPIZI Fernando** (1936)  
1603 Ceci... cela... et autres choses op. 17.  
1786 Lunacy op. 25.
- SUMMARIA Davide** (1943)  
4457 Solo.
- TURCHI Guido** (1916)  
1994 Dedicata.
- UBER Alexander** (1783-1824)  
2837 Tre temi variati op. 41 (*Ottaiano*).
- TAMPONI Carlo** (1956)  
4604 Esercizi giornalieri di tecnica fondamentale.
- TASSINARI Arrigo** (1889-1988)  
3824 Dodici studi melodici (*Puerini*).  
3825 Dodici studi romantici (*Puerini*).  
4057 Nove piccoli studi moderni (*Puerini*).  
1638 Sei studi brillanti e sei adagi cantabili.  
4056 Sei studi moderni (*Puerini*).

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