

MAURO GIULIANI

METODO PER CHITARRA

op. 1

**120 ARPEGGI / ESERCIZI PER LA MANO SINISTRA /
TENUTA DEL SUONO / 12 LEZIONI PROGRESSIVE**

(CALIENDO)

BÈRBEN

PREFAZIONE DELL'AUTORE
ALLA PRIMA
EDIZIONE DEL METODO

Fu sempre lo studio della chitarra la mia favorita occupazione, e in questa aspirai sempre con tutto l'ardore alla perfezione. Cercai dunque la via più facile e corta per arrivare a questo scopo; ma avvisai tosto che bisognava che me la tracciassi io stesso interamente, e che il cammino dell'ideale che riempiva il mio spirito non era stato per anco battuto.

Però il mio zelo e la mia costanza mi valsero qualche successo, e tosto nacque in me il desiderio di renderne partecipi coloro che percorrono la stessa carriera, disponendo per ordine gli insegnamenti, frutto delle mie ricerche, onde preservare gli studiosi da ogni sviamento e dar loro in mano una guida tanto nuova che sicura, e tale infine che a mio sapere non è mai comparsa.

Questi studi sono il risultato delle mie fatiche constatate dalla esperienza e dalla pratica; e oso presentarli al pubblico nell'intima persuasione che chiunque vorrà occuparsene seriamente giungerà in breve a poter eseguire con espressione tutto ciò che fu composto in un genere più corretto per questo strumento.

E' divisa in quattro parti:

Parte prima: Esercizio particolare per la mano destra, che contiene centoventi arpeggi in tutte le combinazioni.

Parte seconda: Vari esempi nei toni più usati per la digitazione della mano sinistra.

Parte terza: Altri esempi che comprendono la maggior parte degli abbellimenti, di cui è suscettibile l'istrumento.

Parte quarta: Dodici lezioni progressive.

AVANT-PROPOS DE L'AUTEUR
A LA PREMIERE
EDITION DU METHODE

L'étude de la guitare a toujours été mon occupation favorite, dans laquelle j'aspirai de toutes mes forces à la perfection.

J'ai donc cherché la voie la plus courte et la plus directe pour arriver à ce but; mais je vis bientôt, qu'il fallait me la frayer, et que le chemin de l'ideal, qui remplissait mon âme, était encore bien loin d'être battu.

Cependant mon zèle et ma constance me valurent quelque succès; ce succès fut suivi du désir d'en faire parteciper tous ceux qui auraient envie de parcourir la même carrière, et je commençai par mettre en ordre les fruits de mes recherches, pour préserver les amateurs de tout écart, en leur donnant en main un guide aussi sûr, que nouveau, et tel enfin, qu'à ma connaissance il n'en était point encore paru.

Ces études sont le résultat de mes travaux; constatés par l'expérience et par la pratique; et j'ose les présenter au public avec la persuasion intime, que quiconque voudra bien s'en occuper sérieusement, parviendra en peu de temps à exécuter avec sentiment tout ce qui a été composé pour cet instrument dans un genre plus épuré.

Cet ouvrage est destiné à ceux, qui possèdent déjà les premiers éléments et qui désirent se perfectionner d'avantage sans l'aide d'un maître.

Il est divisé en quatre parties:

Première partie: Exercice particulier pour la main droite, contenant cent et vingt arpegges dans toutes les combinaisons.

Seconde partie: Differents exemples, dans les tons les plus usités, pour le doigter de la main gauche.

Troisième partie: Autres exemples, qui comprennent la plupart des agréments, dont l'instrument est susceptible.

Quatrième partie: Douze leçons progressives.

AUTHOR'S PREFACE
TO THE FIRST EDITION
OF THE METHOD

My favourite occupation was always the study of the guitar, and I aspired with all my powers to attain the highest perfection in the knowledge of this instrument.

I searched for the easiest and shortest way to attain my ends. I soon realized that I had to make my own way entirely and that this ideal which filled my spirit had not yet been attained by anyone.

But my zeal and my persurance did give me some success, and soon. I wished to inform my colleagues about the fruits of my research by rearranging my teachings, to preserve them from any deviation and to put in their hands a guide both new and tried, which as far as I know, has never appeared.

These studies are the result of my labours ascertained by experience and practice; I dare present them to the public in an intimate persuasion that whoever wishes seriously to try them, will be able to play expressively all that was composed in a more correct style for this instrument.

This work is destined to those who already have mastered the first elements, and who now desire to perfect themselves without the aid of an instructor.

It is divided in four parts:

First part: Special exercise for the right hand, containing one hundred and twenty arpeggios in all combinations.

Second part: Various examples of the more commonly used tones for the exercise of the fingers of the left hand.

Third part: Other examples which contain the greater part of the embellishments, to which the instrument is susceptible.

Fourth part: Twelve progressive lessons.

PARTE PRIMA

120 arpeggi.

Esercizi per la mano destra.

PREMIERE PARTIE

120 arpèges.

Exercices pour la main droite.

FIRST PART

120 arpeggi

Exercises for the right hand.

The image displays ten staves of musical notation, numbered 1 through 10, for arpeggio exercises. Each staff is written in treble clef with a common time signature (C). The exercises consist of sequences of notes, often grouped in pairs or triplets, with fingerings (i, m, a) and dynamics (P) indicated. The exercises progress from simple chords to more complex patterns involving triplets and sixteenth notes.

Staff 1: Chords with fingerings m, i and dynamics P. Includes a double bar line with repeat dots.

Staff 2: Arpeggiated chords with fingerings i, m and dynamics P. Includes a double bar line with repeat dots.

Staff 3: Arpeggiated chords with fingerings m, i and dynamics P. Includes a double bar line with repeat dots.

Staff 4: Arpeggiated chords with fingerings i, m and dynamics P. Includes a double bar line with repeat dots.

Staff 5: Arpeggiated chords with fingerings m, i and dynamics P. Includes a double bar line with repeat dots.

Staff 6: Arpeggiated chords with fingerings m, i and dynamics P. Includes a double bar line with repeat dots.

Staff 7: Arpeggiated chords with fingerings i, a and dynamics P. Includes a double bar line with repeat dots.

Staff 8: Arpeggiated chords with fingerings a, i and dynamics P. Includes a double bar line with repeat dots.

Staff 9: Arpeggiated chords with fingerings i, m, a and dynamics P. Includes a double bar line with repeat dots.

Staff 10: Arpeggiated chords with fingerings m, i, a and dynamics P. Includes a double bar line with repeat dots.

11 

12 

13 

14 

15 

16 

17 

18 

19 

20 

21 

22 

23 

24 

25 

26 

27 

28 

29 

30 

31 *i n a m i* *i n a m i*

32 *a n i m a* *a n i m a*

33 *i a i m* *i a i m*

34 *i i m a i i m a* *i i m a i i m a*

35 *a n a m i* *a n a m i*

36 *a m* *a m*

37 *a m* *a m*

38 *a m* *a m*

39 *a m* *a m*

40 *m a a m m m* *m a a m m m*

41 *m a*
a m
m m
P i P i

42 *m a*
a m
m m
P i P i

43 *m a*
a m
m m
P i P i

44 *m a*
a m
m m
P i P i

45 *m a*
a m
m m
P i P i

46 *m a m*
a m a
m m m
P i P i

47 *m a m*
a m a
m m m
P i P i

48 *m a m*
a m a
m m m
P i P i

49 *m a m a*
a m a m
m m m m
P i P i

50 *m a m a*
a m a m
m m m m
P i P i

The image displays ten staves of musical notation, numbered 51 through 60. Each staff consists of two measures of music. The notation is written on a single treble clef staff with a common time signature (C). The first measure of each staff begins with a key signature of one flat (Bb) and a time signature of 3/4. The second measure begins with a key signature of one sharp (F#) and a time signature of 4/4. The music is primarily composed of eighth and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1, 2, and 3 above the notes. Dynamics are marked with 'P' (piano) below the notes. The notation is consistent across all staves, showing a progression of notes and fingerings.

61 

62 

63 

64 

65 

66 

67 

68 

69 

70 

71 *a*
m *a*
m

72 *a*
m *a*
m

73 *a*
m *a*
m

74 *a*
m *a*
m

75 *a*
m *a*
m

76 *a*
m *a*
m

77 *a*
m *a*
m

78 *a*
m *a*
m

79 *a*
m *a*
m

80 *a*
m *a*
m

81 *i m i*

82 *m i m*

83 *i m i a i m i*

84 *m i m a m i m*

85 *i a i i m i*

86 *a i m*

87 *i m a*

88 *a m i*

89 *i m a m i i*

90 *a m i i m a*

91 *m a m i m i i m a m i i m a m i i m a m i i*

92 *i m a i m a i m a i m a i m a i m a i m a*

93 *a m i a m i a m i a m i a m i a m i a m i a m i*

94 *m i m i m i i m i i m i m i m i i m i i*

95 *m i m i m i i m i i m i m i m i i m i i*

96 *m i a m i m i a m i m i a m i m i a m i*

97 *m a i m P i P i m a i m P i P i*
i P i P i P i P

98 *i m i i m i i m i i m i i m i i m i i m i i*

99 *m i i m i i m i i m i i m i i m i i m i i m i i*

100 *a m i a m i a m i a m i a m i a m i a m i a m i*
i m a i m a i m a i m a i m a i m a i m a i m a
a m i i m a a m i i m a a m i i m a a m i i m a

101 *i a i a i a i m i i i i i i i m i i i i i*

102 *i m i a i m i i i i i i i i i i i i i i i*

103 *i m i a i m i m i i i i i i i i i i i i i i i*

104 *i i i a i a i m i m i a i i i i i m i m i m i m i*

105 *i a i m i m i i i i i i i i i i i i i i i*

106 *a m i a m i i i i i i i i i i i i i i i*

107 *a m m i a m m i i i i i i i i i i i i i i i*

108 *a m m m m m a i a m m m a a*

109 *i m i m i m i m i m i m i m i m i m i m i*

110 *m i m i m i m i m i m i m i m i m i m i*

111 *m m a m m a a m a a m*
P P i P P i P P i P P i P P i P P i P P i

112 *a m a m a m a m*
P i P P i P P i P P i P P i P P i P P i P P i P

113 *m a i m m a i m*
P P P P P P P P P P P P P P P P

114 *a m i a m i a m i a m i a m i a m i*
P P P P P P P P P P P P P P P P

115 *a a m i i a a m i i*
P P P P P P P P P P P P P P P P

116 *a i m a a i m a*
P P P P P P P P P P P P P P P P

117 *i m a i m a i m a i m a*
P P

118 *a m i a m i a m i a m i a m i a m i*
P P

119 *i m a i m a i m a i m a i m a i m a*
P P

120 *a m i a m i a m i a m i a m i a m i*
P P

PARTE SECONDA

Esercizi per la mano sinistra.
Salti di terza in DO Maggiore.

SECONDE PARTIE

Exercice pour la main gauche.
Sauts de tierces en UT Majeur.

SECOND PART

Exercises for the left hand.
Thirds in C-Major.

P i P i P i P i P i P i P i P i P i
P i P m P i P m P i P m P i P m

1

Anche:
Aussi:
Also:

P i P i P i P i P i P i P i P i
P i P m P i P m P i P m P i P m

The main musical score consists of ten staves of music. Each staff contains a sequence of sixteenth-note patterns with specific fingerings (0-4) and accents. The patterns are:

- Staff 1: P i P i P i P i P i P i P i P i
- Staff 2: P i P m P i P m P i P m P i P m
- Staff 3: P i P i P i P i P i P i P i P i
- Staff 4: P i P m P i P m P i P m P i P m
- Staff 5: P i P i P i P i P i P i P i P i
- Staff 6: P i P m P i P m P i P m P i P m
- Staff 7: P i P i P i P i P i P i P i P i
- Staff 8: P i P m P i P m P i P m P i P m
- Staff 9: P i P i P i P i P i P i P i P i
- Staff 10: P i P m P i P m P i P m P i P m

 The patterns are written in a C major key signature and include various fingering techniques such as triplets and slurs.

Anche:
Aussi:
Also:

An alternative fingering diagram for the first two staves of the main score. It shows the same sixteenth-note patterns with different fingerings: P P P P and P P P P.

Salti di Ottava in DO Maggiore.

Sauts d'octaves en UT Majeur.

Octaves in C-Major.

P i P i P i P i P i P i P i P i P i
P i P m P i P m P i P m P i P m

The main musical score consists of ten staves of music in treble clef, 3/4 time signature. The notes are primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 and 0 (open string). The piece features several trills and grace notes. A circled '3' appears at the end of the eighth and ninth staves, likely indicating a triplet or a specific fingering sequence.

Anche:
Aussi:
Also:

P i P i P i P i P i P i P i P i P i
P i P m P i P m P i P m P i P m P i P m

The main score consists of ten staves of music. Each staff begins with a treble clef and a '4' indicating the time signature. The music is written in C major and features a series of ascending and descending tenths. Fingerings are indicated by numbers 0-4 above or below notes. Dynamics include 'P' (piano) and 'm' (mezzo-forte). The piece concludes with a circled '4' and a final chord.

Anche:
Aussi:
Also:

Three alternative fingering diagrams for the final part of the piece, labeled 'Anche:', 'Aussi:', and 'Also:'. Each diagram shows a different fingering approach for the same sequence of notes.

Salti di Terza in SOL Maggiore.

Sauts de Tierces en SOL Majeur.

Thirds in G-Major.

5

P i P i P i P i P i P i P i
P i P m P i P m P i P m P i

Anche:
Aussi:
Also:

P i P i P i P i P i P i P i P i P i
 P i P m P i P m P i P m P i P m P i P m

Anche:
 Aussi:
 Also:



Salti di Ottava in SOL Maggiore.

Sauts d'Octaves en SOL Majeur.

Octaves in G-Major.

7

P i P i P i P i
P i P m P i P m

The musical score consists of ten staves of music in G major, 2/4 time. The first staff is marked with a '7'. Above the first four measures, there are dynamics and articulation markings: 'P i P i P i P i' and 'P i P m P i P m'. The music features eighth-note patterns with frequent octave jumps, indicated by the 'P' (piano) and 'i' (accents) markings. Fingering numbers (0-4) are provided for many notes. The piece concludes with a double bar line and a final chord.

Anci:
Aussi:
Alce:

A small musical notation at the bottom left, showing a few notes with dynamics 'i' and 'm' above them.

P i P i P i P i P i P i P i P i P i
 P i P m P i P m P i P m P i P m P i P m

8

Anche:
 Aussi:
 Also:

Salti di Terza in RE Maggiore.

Sauts de Tierces en RE Majeur.

Thirds in D-Major.

P i P i P i P i P i
P i P m P i P m P i

Anche:
Aussi:
Also:

P P P P P

P i P i P i P i P i P i P i P i P i P i
P i P m P i P m P i P m P i P m P i

Anche:
Aussi:
Also:

P P P

P i P i P i P i P i
P i P m P i P m P i

The main musical score consists of ten staves of music in D major (one sharp). The piece is titled 'Salti di Ottava' (Octave Jumps). The notation includes various rhythmic values (eighth and sixteenth notes), rests, and dynamic markings such as 'P' (piano) and 'm' (mezzo-forte). Fingering numbers (1-4) are provided for many notes. The music features a mix of ascending and descending eighth-note patterns, often with octave jumps. A circled '3' is present in the eighth staff, indicating a triplet. The piece concludes with a final double bar line.

Anche.
Aussi:
Also:

This section provides alternative fingering for the final notes of the piece. It shows a sequence of notes with 'm' (mezzo-forte) dynamics and 'P' (piano) dynamics. The notes are: G4 (m), A4 (P), B4 (m), C5 (P), D5 (P).

Salti di Decima in RE Maggiore.

Sauts de Dixièmes en Re Majeur.

Tenths in D-Major.

P i P i P i P i P i P i
P i P m P i P m P i P m

12

The main score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written for guitar, with a 12-fret marker at the beginning. The notation includes various rhythmic patterns, slurs, and fingering numbers (0-4). The first staff includes the text 'P i P i P i P i P i P i' and 'P i P m P i P m P i P m' above the notes. The subsequent staves continue the melodic and harmonic development of the piece.

Anche:
Aussi:
Also:

The alternative techniques section shows three different ways to play the first few notes of the first staff. The first variation is labeled 'Anche:' and shows a sequence of notes with fingerings 1, m, 1, m, 1, m. The second variation is labeled 'Aussi:' and shows a sequence of notes with fingerings 1, m, 1, m, 1, m. The third variation is labeled 'Also:' and shows a sequence of notes with fingerings 1, m, 1, m, 1, m. The notes are written on a guitar staff with a treble clef and a key signature of one sharp (F#).

Salti di Terza in LA Maggiore.

Sauts de Tierces en LA Majeur.

Thirds in A-Major.

13

P i P i P i P i P i P i P i P i P i P i P i P i
P i P m P i P m P i P m P i P m P i P m P i P m

Anche:
Aussi:
Also:

14

P i P i P i P i P i P i P i P i P i
P i P m P i P m P i P m P i P m P i P m

Anche:
Aussi:
Also:

Pi Pi Pi Pi Pi Pi Pi Pi
 Pi Pm Pi Pm Pi Pm Pi

15

The main score consists of ten staves of music. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a rhythmic pattern of eighth notes, often with slurs and accents. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. Natural notes are indicated by a '0' below the note. The piece is marked with a '15' at the beginning of the first staff.

Anche:
 Aussi:
 Also:

This section provides an alternative bass line for the piece. It is written on a single staff with a bass clef and a key signature of two sharps. The notes are primarily eighth notes, with some slurs and accents. The dynamics are marked with 'p' (piano) and 'm' (mezzo-forte).

P i P i P i P i P i P i P i P i P i
P i P m P i P m P i P m P i P m P i P m

16

The main musical score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The music is a technical exercise for the flute, featuring a series of ascending and descending decima (tenth) intervals. Each note is accompanied by a fingering number (0-4) and a breath mark (P) or a grace note (i). The exercise is marked with a '16' at the beginning. The notation includes various rhythmic values and articulations, with some notes marked with a circled '4'.

Anche:
Aussi:
Also:

This section provides alternative fingering for reed instruments. It shows a short musical phrase with three notes, each with a fingering number (1, m, m) and a breath mark (m) above it.

PARTE TERZA

TROISIEME PARTIE

THIRD PART

DELLA TENUTA DEL SUONO

DE LA TENUE DU SON

SUSTAINED NOTE

Si ottiene lasciando fermo il dito sulla corda per tutto il valore della nota. Nel seguente esempio ciò va osservato per i bassi.

Il s'obtient en maintenant le doigt sur la corde pendant toute la valeur de la note. Dans l'exercice suivant, ceci vaut pour les basses.

This is obtained by keeping the finger on the string for the full value of the note. In the following example this is what should be done for the bass.

Maestoso

The musical score consists of seven staves of music, each with a treble clef and a common time signature. The music is written in a single melodic line. Fingerings are indicated by numbers 1-4 above the notes. Dynamics are marked with 'P' (piano) and 'f' (forte) below the notes. The exercise is marked 'Maestoso'.

Staff 1: *i* 0 *m* 2 *i* 0 *m* 1 *i* 0 *m* 4 *i* 2 *m* 0 *i* 3 *m* 2 *i* 3 *m* 2 *i* 0 *m* 4 *i* 2 *m* 1 *m* 0 *i* 4 *m* 0 *m* 4 *i* 1 *m* 0 *i* 4

Staff 2: *m* 4 *i* 1 *m* 0 *i* 1 *m* 4 *i* 4 *m* 1 *i* 0 *m* 0 *m* 4 *i* 3 *m* 4 *i* 0 *m* 4 *i* 0 *m* 1 *i* 1 *m* 0 *i* 4 *m* 1 *i* 1 *m* 0 *i* 2 *m* 0

Staff 3: *i* 4 *m* 1 *i* 0 *m* 1 *i* 3 *m* 4 *i* 1 *m* 3 *i* 3 *m* 2 *i* 1 *m* 2 *i* 0 *m* 2 *i* 1 *m* 0 *i* 0 *m* 2 *i* 1 *m* 2 *i* 0 *m* 2 *i* 0 *m* 4

Staff 4: *i* 4 *m* 2 *i* 1 *m* 2 *i* 0 *m* 3 *i* 4 *m* 4 *i* 2 *m* 1 *i* 3 *i* 3 *m* 4 *i* 1 *m* 1 *m* 0 *i* 4 *m* 0 *i* 0 *m* 4 *m* 0 *i* 0 *m* 2

Staff 5: *m* 3 *i* 1 *m* 0 *i* 1 *i* 1 *m* 1 *i* 0 *m* 0 *i* 4 *m* 3 *i* 4 *i* 0 *m* 4 *a* 1 *i* 1 *m* 0 *i* 4 *m* 1 *i* 1 *m* 0 *i* 2 *m* 0

Staff 6: *m* 4 *i* 1 *m* 0 *i* 1 *m* 0 *i* 2 *a* 0 *m* 4 *i* 2 *m* 0 *a* 1 *i* 0 *m* 0 *a* 0 *m* 0 *i* 4 *m* 1 *i* 0 *m* 1 *i* 0 *m* 4

Staff 7: *i* 1 *m* 4 *i* 1 *m* 0 *a* 4 *m* 2 *m* 4 *i* 0 *m* 1 *a* 0 *m* 1 *i* 0 *i* 2 *m* 0 *a* 1 *i* 0 *m* 0 *a* 0 *i* 0 *m* 0 *a* 0

Si lasceranno vibrare i suoni per un sedicesimo, indi si smorzeranno con le dita della mano destra.

On laissera les sons vibrer pendant un seizième, après quoi on éteindra le son avec les doigts de la main droite.

Let the sounds vibrate for a sixteenth and then stop the vibration with the fingers of the right hand.

Sostenuto *m*

DELLO STACCATO

DU DETACHE'

ON STACCATO

Si alterneranno l'indice e il medio, della mano destra, come da indicazione sulle note dell'esercizio.

On alternera l'index et le médium, de la main droite, comme indiqué sur les notes de l'exercice.

Alternate the index and middle fingers of the right hand as indicated on the notes of the exercise.

Allegro

The image shows three musical exercises on a single staff, each with fingerings and dynamics. The first exercise is labeled 'DELL'APPOGIATURA (BREVE) ASCENDENTE' and features a sequence of notes with fingerings like 'i m 0 m i m i m i' and dynamics 'P'. The second exercise is 'DE L'APPOGIATURE (BRÈVE) ASCENDANT' with similar fingerings and dynamics. The third exercise is 'ON THE (SHORT) ASCENDING APPOGIATURA' and also includes fingerings and dynamics. The exercises are separated by Roman numerals II, III, and IV.

DELL'APPOGIATURA (BREVE)
ASCENDENTE

Si pizzicherà la nota appoggiata e si lascerà cadere il secondo dito della mano sinistra a martello sulla nota della melodia.

DE L'APPOGIATURE (BRÈVE)
ASCENDANT

On pincera la note appuyée et on laissera tomber le second doigt de la main gauche sur la note de la mélodie.

ON THE (SHORT) ASCENDING
APPOGIATURA

Pluck the appoggiatura note and allow the second finger of the left hand to fall like a hammer on the string of the note of the melody.

Andantino

The image shows a musical score for an Andantino piece. It is written on a single staff with a 4/4 time signature and a key signature of two sharps (F# and C#). The score includes various musical notations such as fingerings (i, m, 1, 2, 3, 4), dynamics (P), and articulation marks (accents, slurs). The piece is marked with a tempo of 'Andantino' and a 4/4 time signature. The score is divided into measures, with some measures containing multiple notes and fingerings. The piece concludes with a final cadence.

DELL'APPOGGIATURA (BREVE)
DISCENDENTE

Per unire la piccola nota con quella della melodia, dopo averla pizzicata, si strapperà la corda con il dito della mano sinistra, orizzontalmente.

DE L'APPOGIATURE (BRÈVE)
DESCENDANT

Pour unir la petite note à celle de la mélodie, après avoir pincé, on soulèvera la corde avec le doigt de la main gauche, horizontalement.

ON THE (SHORT) DESCENDING
APPOGGIATURA

To link the small note to that of the melody after having plucked it, drag the string horizontally with the finger of the left hand.

Grazioso

DELL'APPOGGIATURA
DI PIU' NOTE

Dopo aver pizzicato la prima delle due note piccole, si lascerà cadere a martello le altre due dita, della mano sinistra, alternativamente sulla stessa corda.

DE L'APPOGIATURE
DE PLUSIEURS NOTES

Après avoir pincé la première des deux petites notes, on laissera tomber en marteau les deux autres doigts, de la main gauche, alternativement sur la même corde.

THE APPOGGIATURA OF
SEVERAL NOTES

After having plucked the first of the two small notes let the other two fingers of the left hand fall like hammers — one after the other — on the same strings.

Allegretto

Three staves of musical notation for a guitar exercise. Each staff shows a sequence of notes with fingerings (m, i, 2, 1, 4) and dynamics (P). The notes are slurred together, illustrating the 'drag' technique.

ALTRA APPOGGIATURA
DI PIU' NOTE

AUTRE APPOGGIATURE
DE PLUSIEURS NOTES

ANOTHER APPOGGIATURA
OF SEVERAL NOTES

Dopo aver battuto la seconda delle piccole note, si strappa col medesimo dito della mano sinistra.

Après avoir frappé la seconde des petites notes, on soulève avec le même doigt de la main gauche.

After having played the second of the small notes "drag" with the same finger of the left hand.

Andantino mosso

Five staves of musical notation for an Andantino mosso exercise. The notation includes fingerings (i, m, 1, 4, 2, 3, 4), dynamics (P), and articulation marks (a, II, m). The exercise involves slurred notes and specific fingerings.

DEL GRUPPETTO

DU GRUPPETTO

ON THE TURN

Si esegue pizzicando solo la prima delle quattro note, la seconda si strappa, la terza e la quarta si battono e la quinta si strappa.

Il s'obtient en pinçant seulement la première des quatre notes, la seconde se soulève, la troisième et la quatrième se frappent et la cinquième se soulève

This is done by plucking only the first of the four notes, the second is "dragged" and the third and fourth are "hammered" and the fifth dragged.

Allegretto

8

III

IX

IX

II

DI UNA APPOGGIATURA (BREVE)
MOLTO USATA

D'UNE APPOGGIATURE (BRÈVE)
TRÈS USITÉE

ON THE SHORT APPOGGIATURA
WHICH IS MUCH USED

Si esegue come per l'esempio quinto

On exécute comme l'exemple cinq.

See example n. 5

Allegro spiritoso

9

VII

IX

IX

P

DELLA LEGATURA

DE LA LIASON

THE LEGATO

Si pizzica la prima nota e si batte la seconda col dito della mano sinistra.

On pince la première note en on frappe la seconde avec le doigt de la main gauche.

One plucks the first note and "hammers" the second with the finger of the left hand.

Vivace

10

H

DEL GLISSATO

Con lo stesso dito che preme sulla nota appoggiata, dopo averla fatta vibrare, si striscia fino alla nota successiva della melodia.

DU GLISSÉ

Avec le doigt qui exécute la note appuyée, après l'avoir fait vibrer, on glisse jusqu'à la note suivante de la mélodie.

ON THE GLISSATO

With the same finger press on the appoggiatura note, after having made it vibrate, slide to the following melodic note.

Allegro moderato

DEL TRILLO SEMPLICE

Dopo aver pizzicato la prima nota, si lascerà cadere il dito della mano sinistra, con forza e ripetutamente, sulla nota superiore in modo da farle risuonare tutte e due.

DU TRILLE SIMPLE

Après avoir pincé la première note, on laissera tomber le doigt de la main gauche, avec force et plusieurs fois, sur la note supérieure de façon à les faire résonner toutes les deux.

SIMPLE TRILL

After having plucked the first note allow the finger of the left hand to fall forcefully and repeatedly on the upper note so as to make both of them vibrate.

Es. 1°

1er ex.

1st ex.

DEL TRILLO SU DUE CORDE

Questo trillo, il quale può avere più continuità di suono, è preferibile a quello dell'esempio 1°. Si può eseguire con l'indice e il medio o pollice ed indice della mano destra.

DU TRILLE SUR DEUX CORDES

Ce trille, qui donne un son plus continu, est préférable à celui du 1er exemple. On peut l'exécuter avec l'index et le médium ou le pouce et l'index de la main droite.

TRILL ON TWO STRINGS

This trill, gives greater continuity of sound and is preferable to example 1st. It can be performed with the index and middle finger or with the fore finger and thumb of the right hand.

Es. 2°

2ème ex.

2nd ex.

DEL MORDENTE

L'esecuzione avviene nella stessa maniera del trillo.*

DU MORDANT

*On l'exécute de la même manière que le trille.**

THE MORDENT

Performed in the same way as the trill.*

maniera di eseguire - *manière d'exécuter* - way of playing

maniera di scrivere - *manière d'écrire* - way of writing

* Tale indicazione appare inadeguata perché rispecchia il modo in cui alcuni clavicembalisti del seicento solevano eseguire il mordente, ed al quale il Giuliani esplicitamente si riferisce quando dice, nel testo originale, che « il mordente non è altro che un breve trillo, il quale si eseguisce nella stessa maniera ».

* Une telle indication semble peu appropriée car elle reflète la manière dont certains clavecinistes du dix-septième avaient l'habitude d'exécuter le mordant auquel Giuliani se réfère explicitement lorsqu'il dit, dans le texte original, que « le mordant n'est qu'un trille de courte durée et doit être exécuté comme tel ».

* This information seems to be inadequate as it reflects the way of playing the mordent of a few harpsichord players of the seventeenth century, which Giuliani clearly refers to, when he tells us in the original text that « the mordent isn't anything else but a short trill, which is played in the same way ».

Andantino mosso

3

mf

The musical score consists of eight staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a dynamic marking of *mf*. The music is written in a key with one sharp (F#). The score is characterized by a steady eighth-note accompaniment in the left hand and a more complex melodic line in the right hand. The right hand features various rhythmic patterns, including eighth-note runs, triplets, and sixteenth-note passages. The left hand provides a consistent accompaniment with eighth notes and some triplet patterns. The tempo is marked 'Andantino mosso'. The score concludes with a final cadence on the eighth staff.

Allegro grazioso

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegro grazioso'. The first staff includes a dynamic marking of *mf* and contains several measures with slurs and fingerings (1, 2, 3, 4). The second staff continues the melody with similar articulations. The third staff features a dynamic marking of *f* and includes circled numbers 4 and 3. The fourth staff has a dynamic marking of *f* and includes fingerings 1, 2, 3, 4. The fifth staff is marked *slargandosi* and *p*, with a dynamic marking of *mf* later in the staff. The sixth staff continues the piece with various articulations. The seventh staff includes fingerings 1, 2, 3, 4. The eighth staff includes fingerings 1, 2, 3, 4. The ninth staff includes fingerings 1, 2, 3, 4. The tenth staff concludes the piece with fingerings 1, 2, 3.

Allegretto

5

dolce

p cresc. poco a poco dim.

dolce

mf f

II

Allegretto con moto

6 *mf*

The musical score is written for guitar and consists of ten staves. The key signature is G major (one sharp, F#) and the time signature is 2/4. The tempo is marked 'Allegretto con moto' and the dynamics are marked 'mf' (mezzo-forte). The score includes various guitar techniques such as triplets, slurs, and fingering numbers (1-4). Roman numerals II, IX, and V are used to indicate chord changes. The piece concludes with a final chord marked 'II'.

Allegro spiritoso

8 *mf*

sf *sf* *f* *dolce* *P* *mf*

m *P* *i* *P* *p* *mf* *f*

E. 1105 B.

Allegro spiritoso

9

pp

P

P i

P i P

mf

p

f

I

I

Allegro spiritoso

10

mf

p

dolce

f

ff

VII V II

V II III

II VII II

Sostenuto

11

The musical score consists of ten staves of music in G major (one sharp). The tempo is marked 'Sostenuto'. The piece begins with a piano (*p*) dynamic. The first staff is marked with a Roman numeral 'II' and contains a triplet of eighth notes. The second staff also starts with a piano (*p*) dynamic. The third staff is marked with a Roman numeral 'II' and a mezzo-forte (*mf*) dynamic. The fourth staff continues with a mezzo-forte (*mf*) dynamic. The fifth staff is marked with a Roman numeral 'II'. The sixth staff is marked with a Roman numeral 'IV'. The seventh staff is marked with a piano (*p*) dynamic. The eighth staff is marked with a piano (*p*) dynamic. The ninth staff is marked with a piano (*p*) dynamic. The tenth staff is marked with a piano (*p*) dynamic. The score includes various techniques such as triplets, slurs, and dynamic markings like *p*, *mf*, and *f*. Roman numerals I, II, III, and IV are placed above certain staves to indicate fingerings or positions.

Andantino grazioso

12 *dolce*

f

pp *cresc.* *f*

sf *dolce* *f*

p *f* *f* *f* *f*

IV II I IV I IV I IV

f *f* *f* *f* *f* *f* *f* *f*

ff