

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'idéal, 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 participer 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 pursuance 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.

10 staves of musical notation for arpeggio exercises, numbered 1 to 10. Each staff is in treble clef with a common time signature 'C'. The exercises consist of ascending and descending arpeggios of various intervals, often marked with 'm' (major) or 'i' (minor) and 'P' (piano). Some exercises include triplets and slurs. The notation is in Italian, French, and English.

11 *i m a*
3 *P* *P* *P* *P* 2 *P* *P* 3 *P* *P*

12 *a m i*
3 *P* *P* *P* *P* 2 *P* *P* 3 *P* *P*

13 *i m a*
3 *P* *P* *P* *P* 2 *P* *P* 3 *P* *P*

14 *m i a*
3 *P* *P* *P* *P* 2 *P* *P* 3 *P* *P*

15 *a i m*
3 *P* *P* *P* *P* 2 *P* *P* 3 *P* *P*

16 *m i a*
3 *P* 2 *P* 2 *P* *P*

17 *P i P m i a P m P i P m*
P i P i P i P i P i P i

18 *a m*
3 *P* *P* 2 *P* *P* 2 *P* *P* 2 *P* *P*

19 *a m*
3 *P* *P* 2 *P* *P* 2 *P* *P* 2 *P* *P*

20 *a m*
3 *P* *P* 2 *P* *P* 2 *P* *P* 2 *P* *P*

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

32 *a m i m a* *a m 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 m a m i* *a m 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 *ma*
am
mm
3 *P i P i* 27 *P i P i*

42 *ma*
am
mm
3 *P i P i* 27 *P i P i*

43 *ma* *a*
am *m*
3 *P i P i* 27 *P i P i*

44 *ma* *a*
am *m*
3 *P i P i* 27 *P i P i*

45 *ma* *a*
am *m*
3 *P i P i* 27 *P i P i*

46 *ma m*
am a
mm m
3 *P i P i* 27 *P i P i*

47 *ma m*
am a
mm m
3 *P i P i* 27 *P i P i*

48 *ma m*
am a
mm m
3 *P i P i* 27 *P i P i*

49 *ma m*
am a
mm m
3 *P i P i* 27 *P i P i*

50 *ma m a*
am a m
mm m m
3 *P i P i* 27 *P i P i*

[illegible]

61

62

63

64

65

66

67

68

69

70

81

82

83

84

85

86

87

88

89

90

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 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 m i m i m i m i m i m i m i m i m i*

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

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

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

98 *i m i i m i 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 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 i m a
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

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

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

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

Anche:
Aussi:
Also:



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 P i

3

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

Anche:
 Aussi:
 Also:



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 m P i P m P i P m

0 2 4 0 2 4 1 3 3 3 1 4 2 4 1 4 2 0
 0 2 4 0 2 4 1 3 3 3 1 4 2 4 1 4 2 0

4 0 2 0 4 1 4 1 3 0 2 4 0 2 3 4 1 4
 4 0 2 0 4 1 4 1 3 0 2 4 0 2 3 4 1 4

2 1 2 4 0 3 4 1 4 2 1 4 2 4 1 2 4 1
 2 1 2 4 0 3 4 1 4 2 1 4 2 4 1 2 4 1

2 4 1 4 2 1 4 1 2 1 4 3 1 3 4 1 2 4
 2 4 1 4 2 1 4 1 2 1 4 3 1 3 4 1 2 4

3 4 1 2 4 1 4 1 3 0 2 4 0 2 4 1 3 3
 3 4 1 2 4 1 4 1 3 0 2 4 0 2 4 1 3 3

3 3 3 3 3 3 3 3 1 4 2 0 4 0 2 4
 3 3 3 3 3 3 3 3 1 4 2 0 4 0 2 4

0 2 4 1 3 1 4 2 0 3 2 4 3 0 2 4 1 3
 0 2 4 1 3 1 4 2 0 3 2 4 3 0 2 4 1 3

3 1 4 0 2 4 0 4 0 4 2 2 0 4 0 4 2 2
 3 1 4 0 2 4 0 4 0 4 2 2 0 4 0 4 2 2

Anche:
 Aussi:
 Also:

E. 1105 B.

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

6

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

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

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 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

10

II

Anche:
Aussi:
Also:

E. 1105 B.

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

11

Anche.
 Aussi:
 Also:

E. 1105 B.

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

Anche:
 Aussi:
 Also:

E. 1105 B.

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

1 0 3 2 3 0 3 0 1 1 1 4 1 2
 2 1 4 4 1 0 0 2 4 4 1 0 4 2 4 0 4 0
 1 1 1 4 1 2 1 4 1 0 4 2 4 1 0 4 2 4
 0 4 1 0 4 0 1 0 4 1 0 1 4 1 0 4 1 4 0 3 0 3 1 0
 4 1 4 1 1 4 4 1 4 1 0 2 4 0 2 4 1 2 1 4 1 0 4 2
 4 2 3 3 3 2 3 3 3 3 3 3 2 2 3 3 3 2
 2 2 1 4 1 0 4 4 0 1 0 4 4 0 1 4 1 0
 4 4 0 1 0 4 2 2 4 0 4 2 1 2 0 1 2 0 1 4

③

Anche:
 Aussi:
 Also:

P P P P P P

Salti di Ottava in La Maggiore.

Sauts d'Octaves en LA Majeur.

Octaves in A-Major.

15

Pi Pi P i P i P i P i P i
Pi 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

The main musical score consists of nine staves of music in A major (three sharps). The notation is for a single melodic line with a treble clef. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four. Fingering numbers (0-4) are written below the notes. Above the first staff, there are two rows of letters: 'P i P i P i 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 P i P m P i P m'. The score includes various musical symbols such as slurs, ties, and repeat signs. A circled '4' appears at the end of the eighth staff, and a 'II' is placed above the final staff.

Anche:
Aussi:
Also:

A short musical phrase in A major, consisting of three measures. Each measure contains a single note (A, C#, and E respectively) with a fermata. The notes are marked with a '1' and an 'm' above them.

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 eight staves of music, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Maestoso'. The music is written in a single melodic line. Fingerings are indicated by numbers 1-4 above the notes. Dynamics are indicated by 'P' (piano) and 'f' (forte) below the notes. The exercise is divided into two main sections by a double bar line. The first section contains four staves, and the second section contains four staves. The music is characterized by sustained notes and a steady rhythm.

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

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

DELL'APPOGGIATURA (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
APPOGGIATURA

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



ALTRA APPOGGIATURA
DI PIU' NOTE

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

AUTRE APPOGGIATURE
DE PLUSIEURS NOTES

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

ANOTHER APPOGGIATURA
OF SEVERAL NOTES

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

Andantino mosso



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

II

DI UNA APPOGGIATURA (BREVE)
MOLTO USATA

D'UNE APPOGIATURE (BRÈVE)
TRES 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

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro spiritoso'. The score consists of eight measures of music. The first measure is marked with a '9' in the left margin. The music features a series of eighth and sixteenth notes, often beamed together. Above the notes, various fingerings are indicated: 'm' (middle), 'i' (index), 'a' (annular), '0' (thumb), '2' (ring), '3' (little), and '4' (fourth). Some notes have a 'V' (accusato) or 'P' (piano) marking. Roman numerals VII, IX, and IX are placed above certain notes. Circled numbers (1, 2, 3, 6) are placed below the staff, likely indicating fingerings for a second voice or a specific technique. The score ends with a double bar line.

Allegro moderato

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

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



Es. 1°

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.

1er ex.

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.

1st ex.



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.

Es. 2"

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.

2ème ex.

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.

2nd ex.



L'esecuzione avviene nella stessa maniera del trillo. *

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

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

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

Performed in the same way as the trill.*



* 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 ».

N.d.R.

N.d.R.

revisor's note

PARTE QUARTA

Dodici lezioni progressive.

QUATRIEME PARTIE

Donze leçons progressives

FOURTH PART

Twelve progressive lessons.

Maestoso

Maestoso

mf

f

p

dolce

mf

f

III

II

Allegretto grazioso

2 *mf*

3 2 P 2 3 3 2 7 3 2 7 3

4 2 2 3 3 4 1 2 3 1 4 3

4 2 1 2 4 1 1 4 1 1 4 3

2 1 0 2 4 1 3 7 *sf p* 3 7 *sf p*

sf p 7 *sf p* 2 3 2 3 *sf p* 7

f_p P i P 3 2 3 3 3

sf *sf* *sf* *sf* *sf*

III VIII

1 2 3 4 1 1 1 0 3 3

ff 1 1 3 3

Andantino mosso

3

mf

This musical score is for a piece titled 'Andantino mosso'. It is written for a single melodic line on a treble clef staff in 3/4 time. The key signature has one sharp (F#). The score consists of nine staves of music. The first staff begins with a measure rest followed by a half note F#4, marked with a piano (*mf*) dynamic and a triplet '3'. The melody is characterized by frequent eighth-note patterns, many of which are grouped in triplets. Accents (^) are placed over numerous notes throughout the piece. Fingering numbers (1-4) are provided for many of the notes. The piece concludes with a double bar line on the final staff.

Allegro grazioso

[illegible]

Allegretto

5

dolce

p *cresc.* *poco* *a* *poco* *dim.*

dolce

mf *f*

Allegretto con moto

6 *mf*

II

IX

V

II

Allegretto maestoso

Allegretto maestoso

7

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

f *p* *mf*

p *f* *mf*

p *f* *mf*

p *f* *mf*

p *mf* *f* *ff*

Allegro spiritoso

Allegro spiritoso

9

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. It begins with a key signature of one flat (B-flat) and a tempo marking of 'Allegro spiritoso'. The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are several slurs and accents. The score includes various musical notations such as eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a final cadence marked with a double bar line.

pp

f

mf

p

mf

f

Allegro spiritoso

10 *mf*

p *f* *p* *dolce* *f* *p* *f* *ff*

VII V II II VII II

Sostenuto

[illegible]

Andantino grazioso

Andantino grazioso

12

dolce

f

pp

cresc.

sf

dolce

f

ff

II

IV

IX