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 istrumento.

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 usitati 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 valûrent 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 preserver 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 etait 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 persuation 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 a ceux, qui possédent dejà 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 arpèges 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 plûpart 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 exsercise 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.

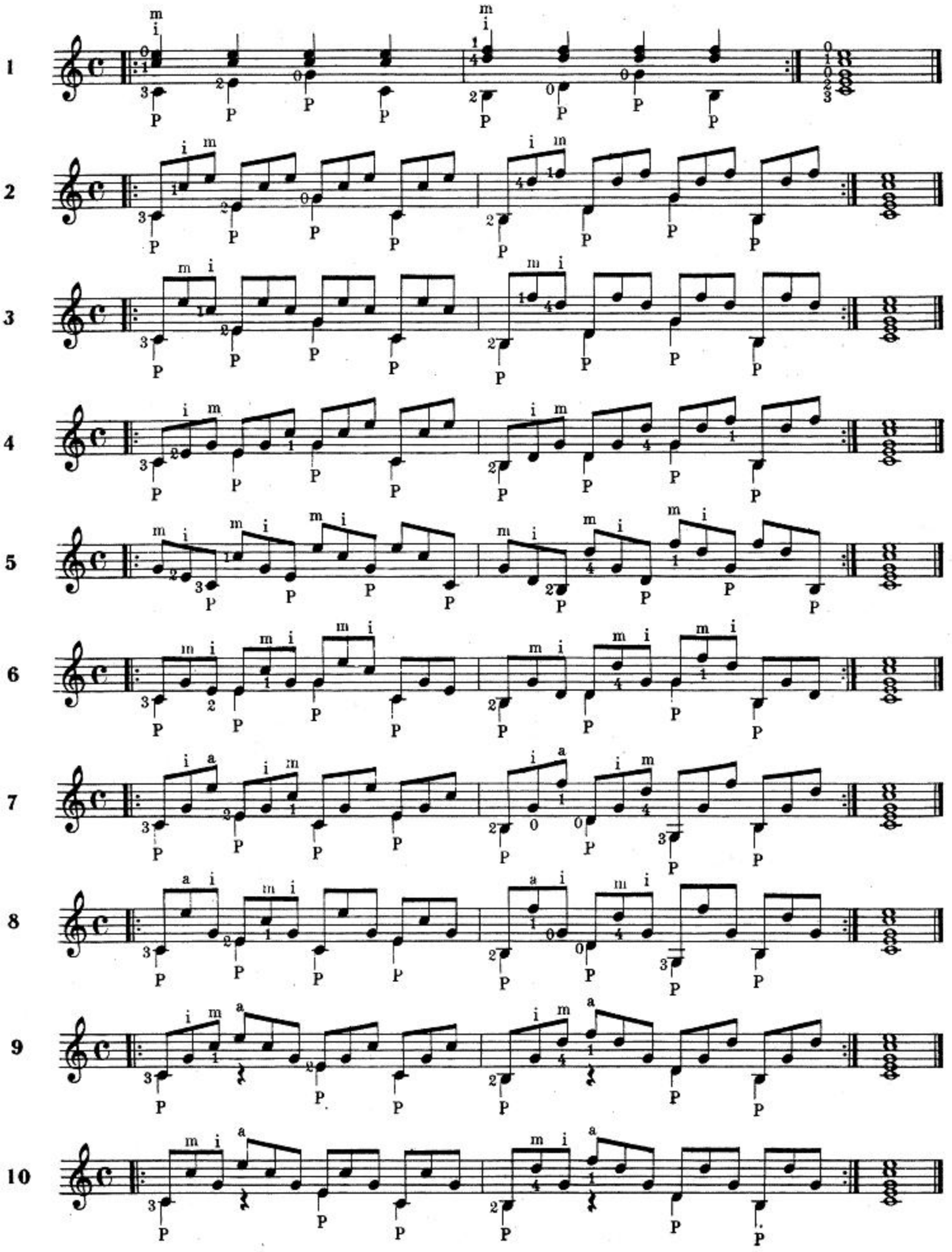
Third part: Other examples which contain the greater part of the embellishments, to which the instrument is susceptible.

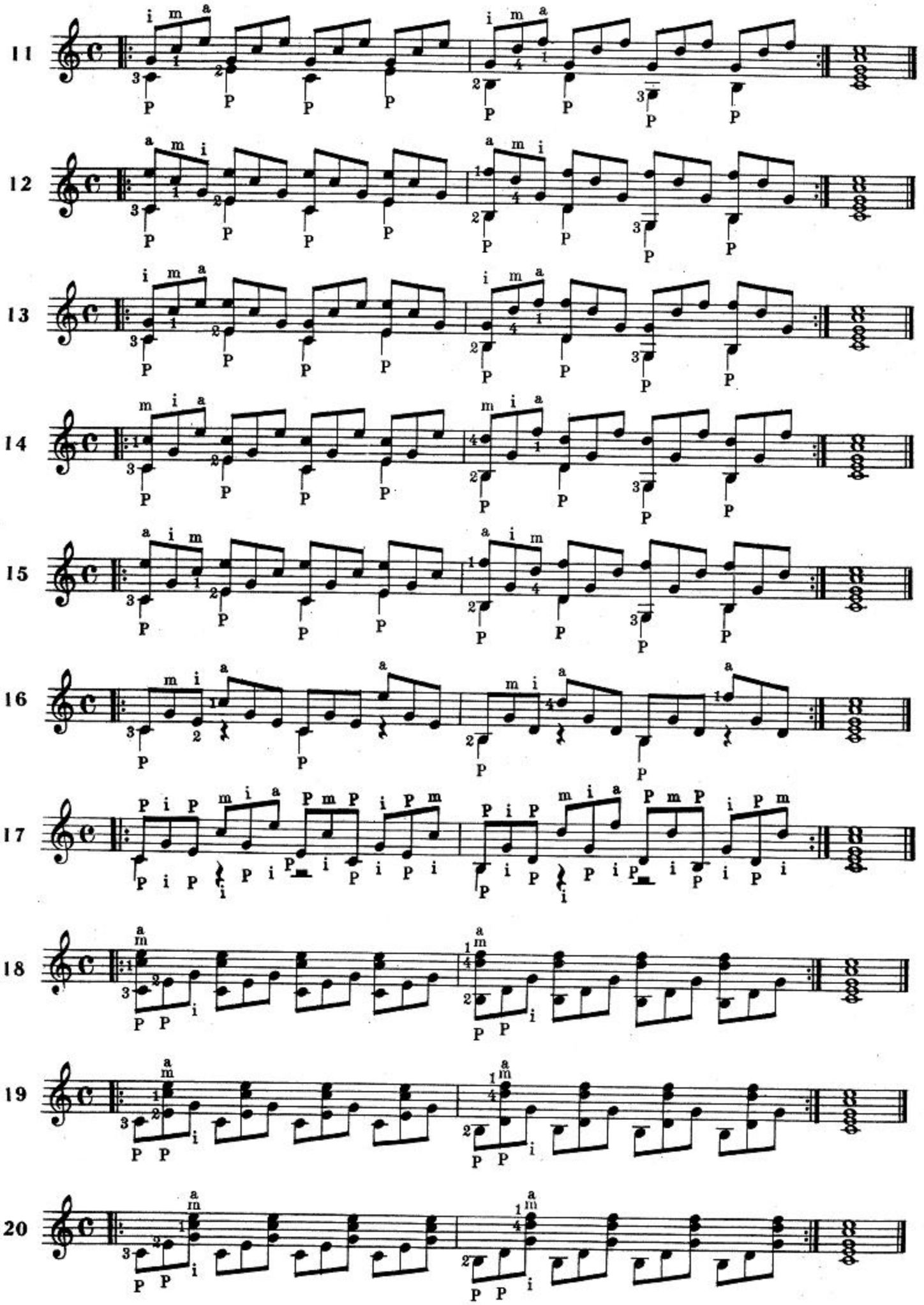
Fourth part: Twelve progressive lessons.

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.

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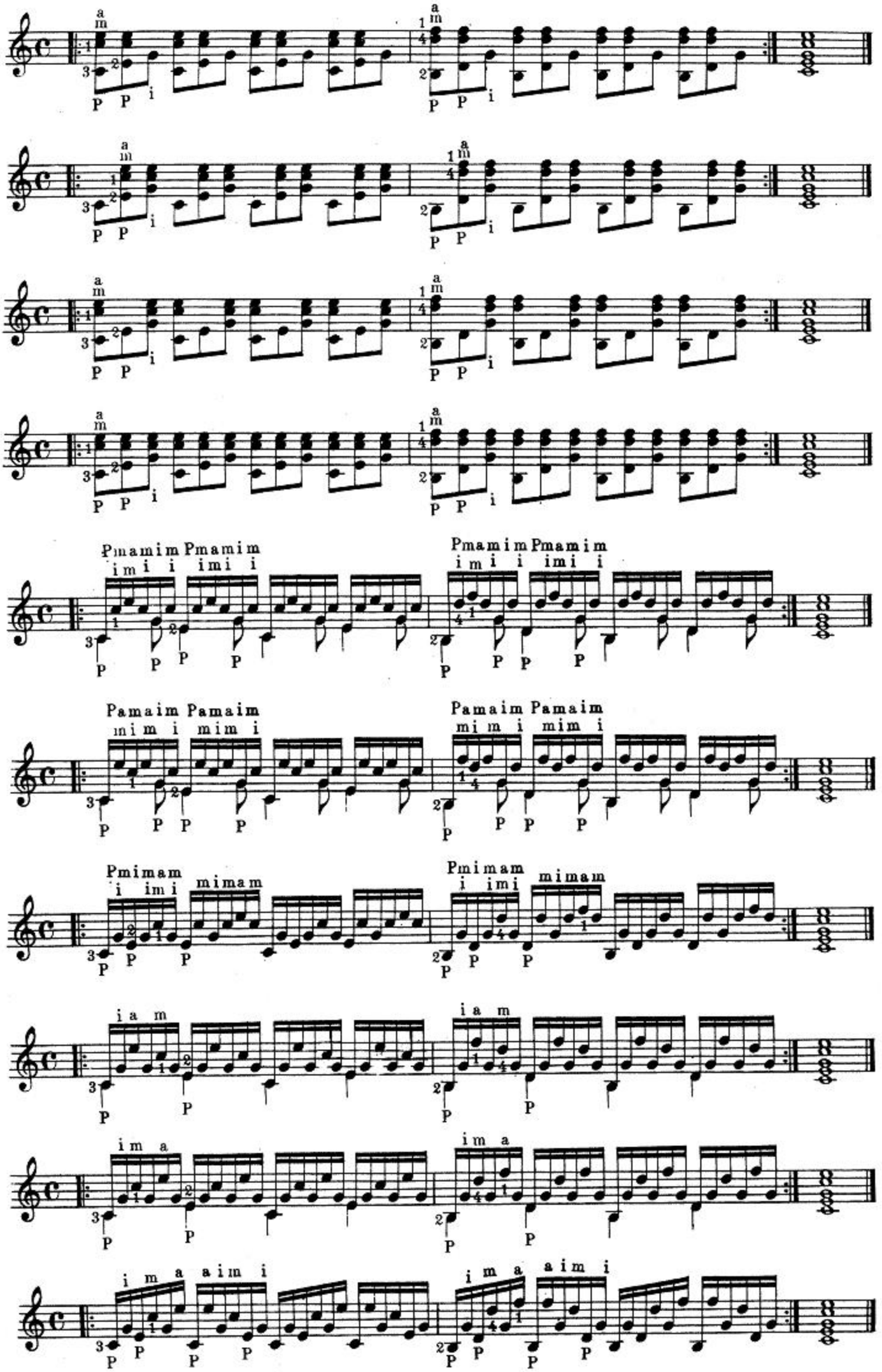
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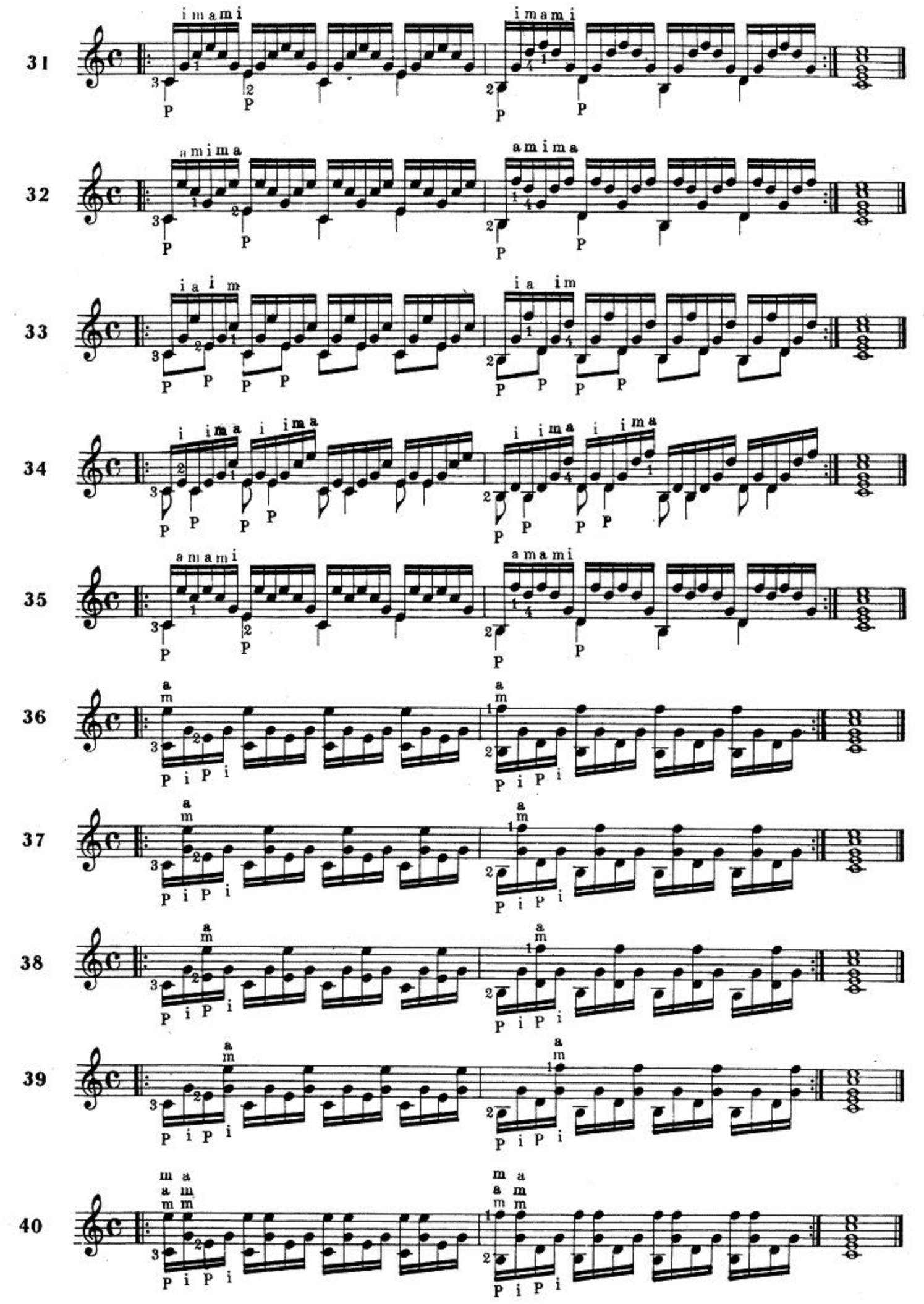
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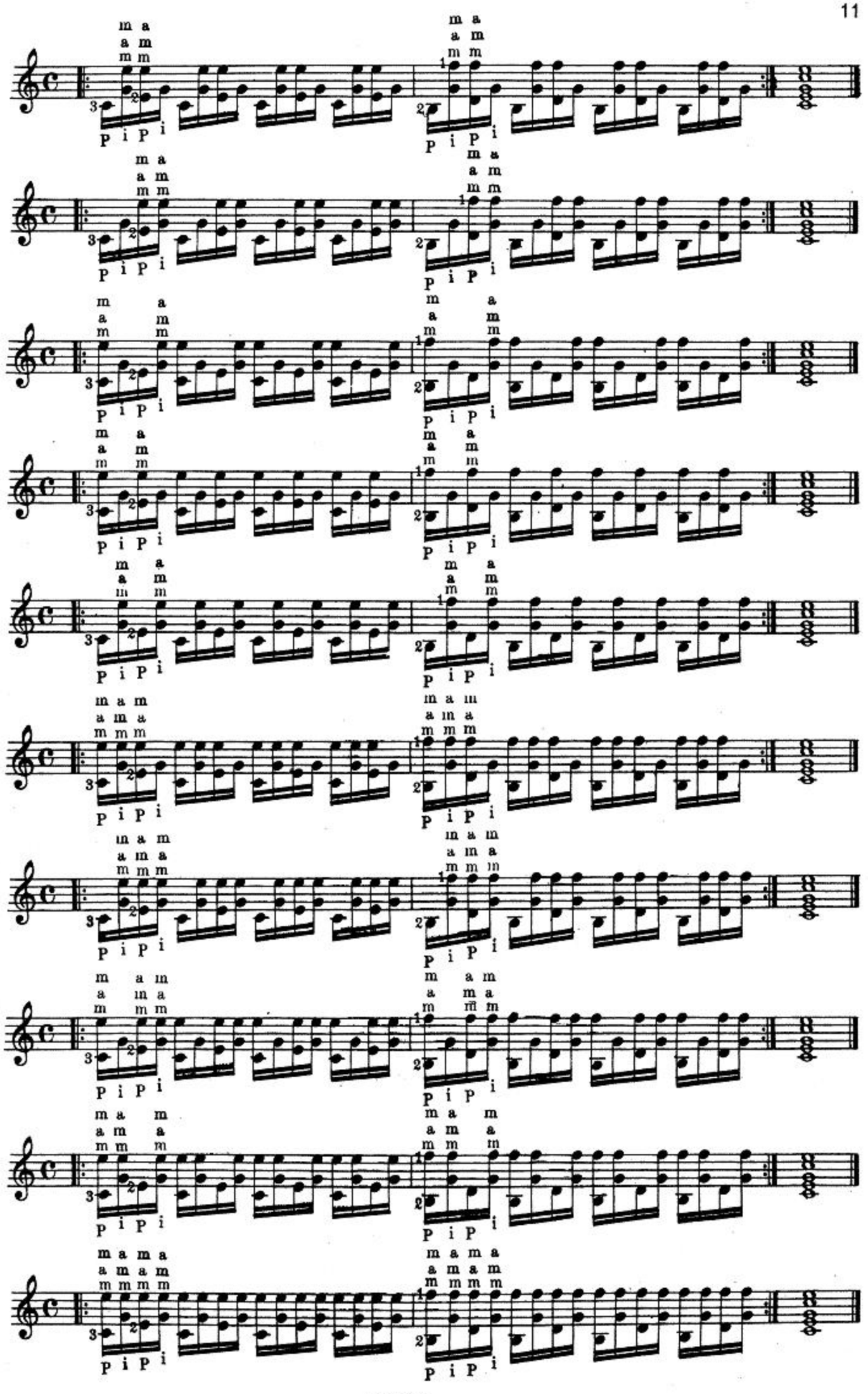
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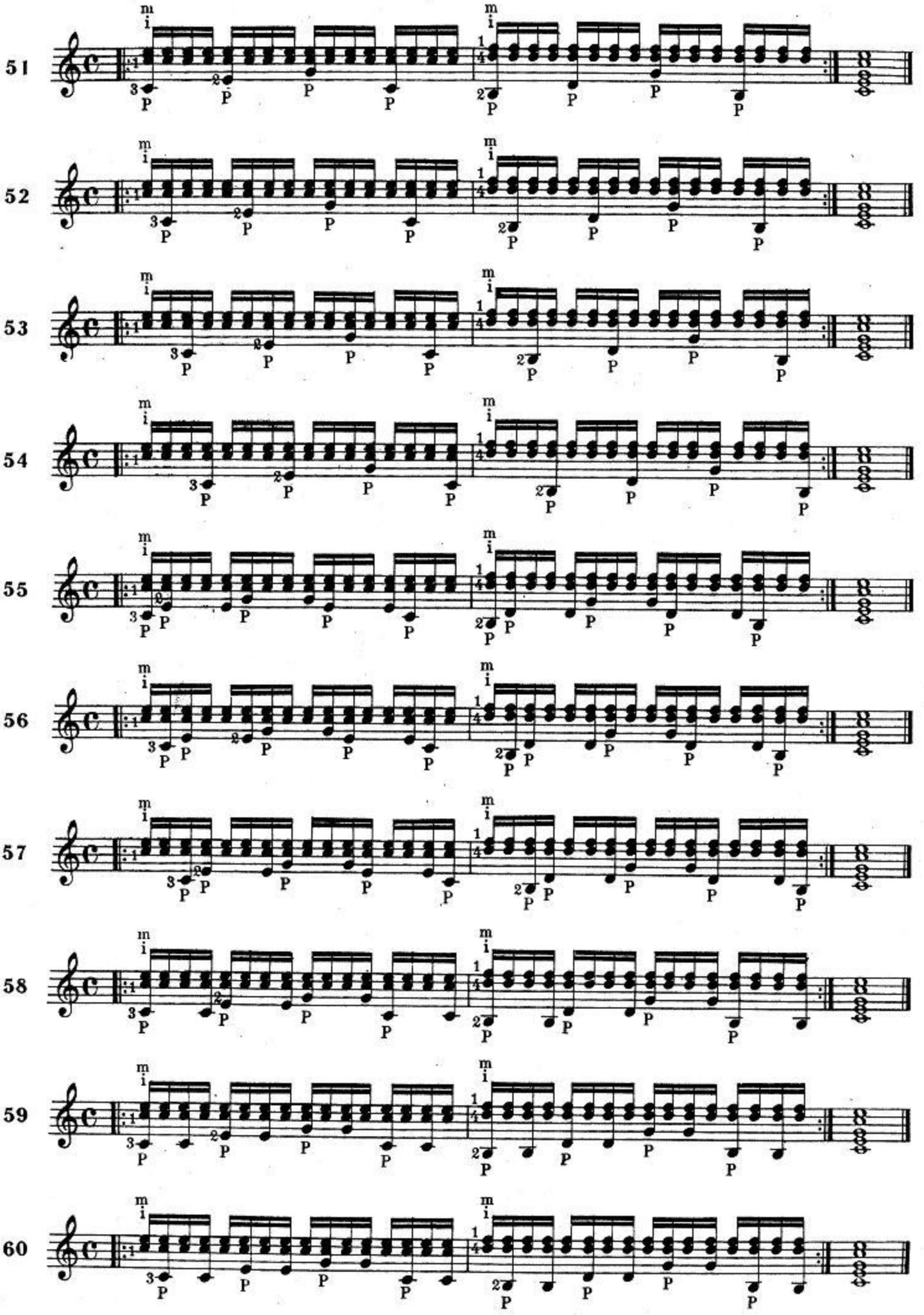
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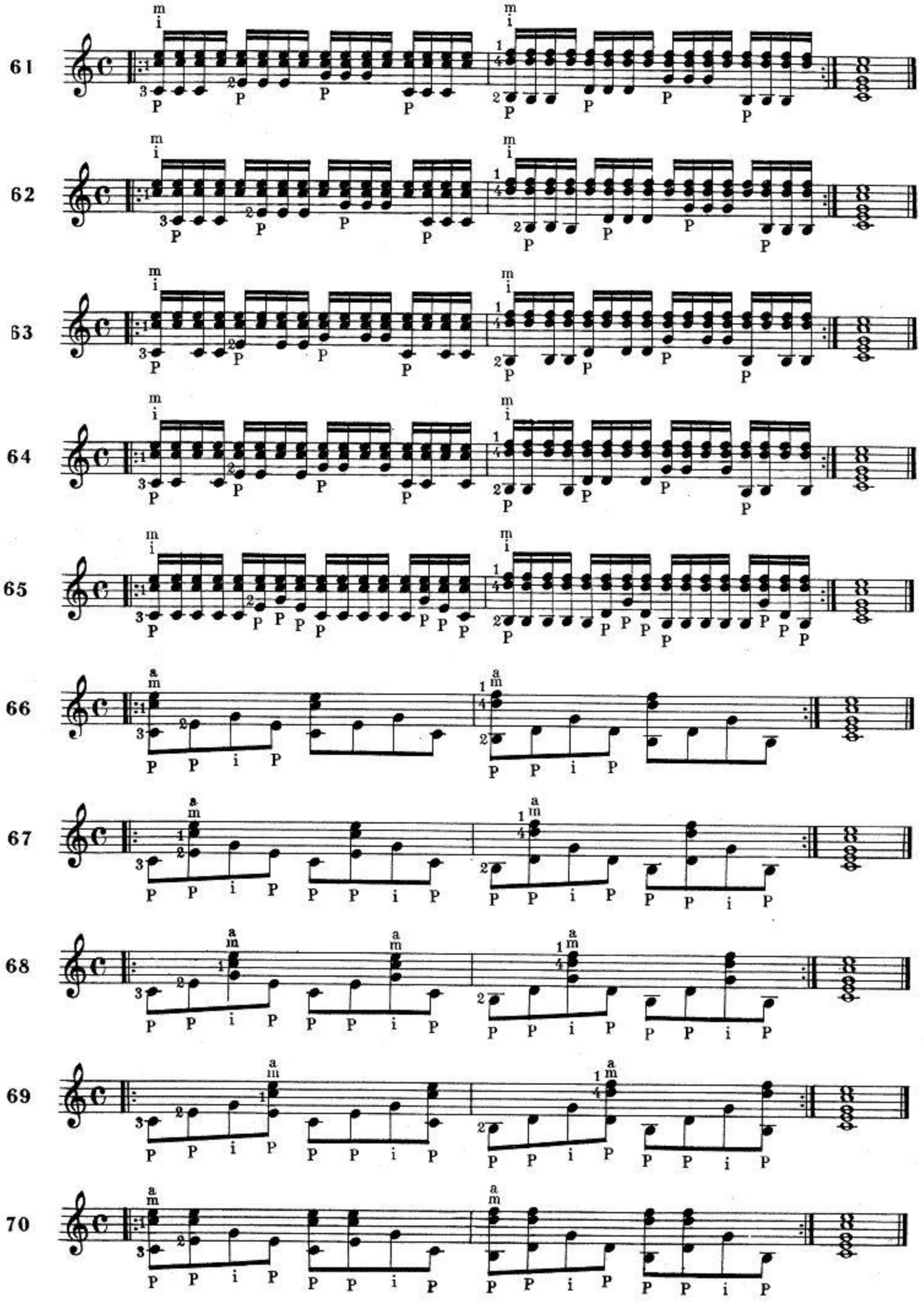
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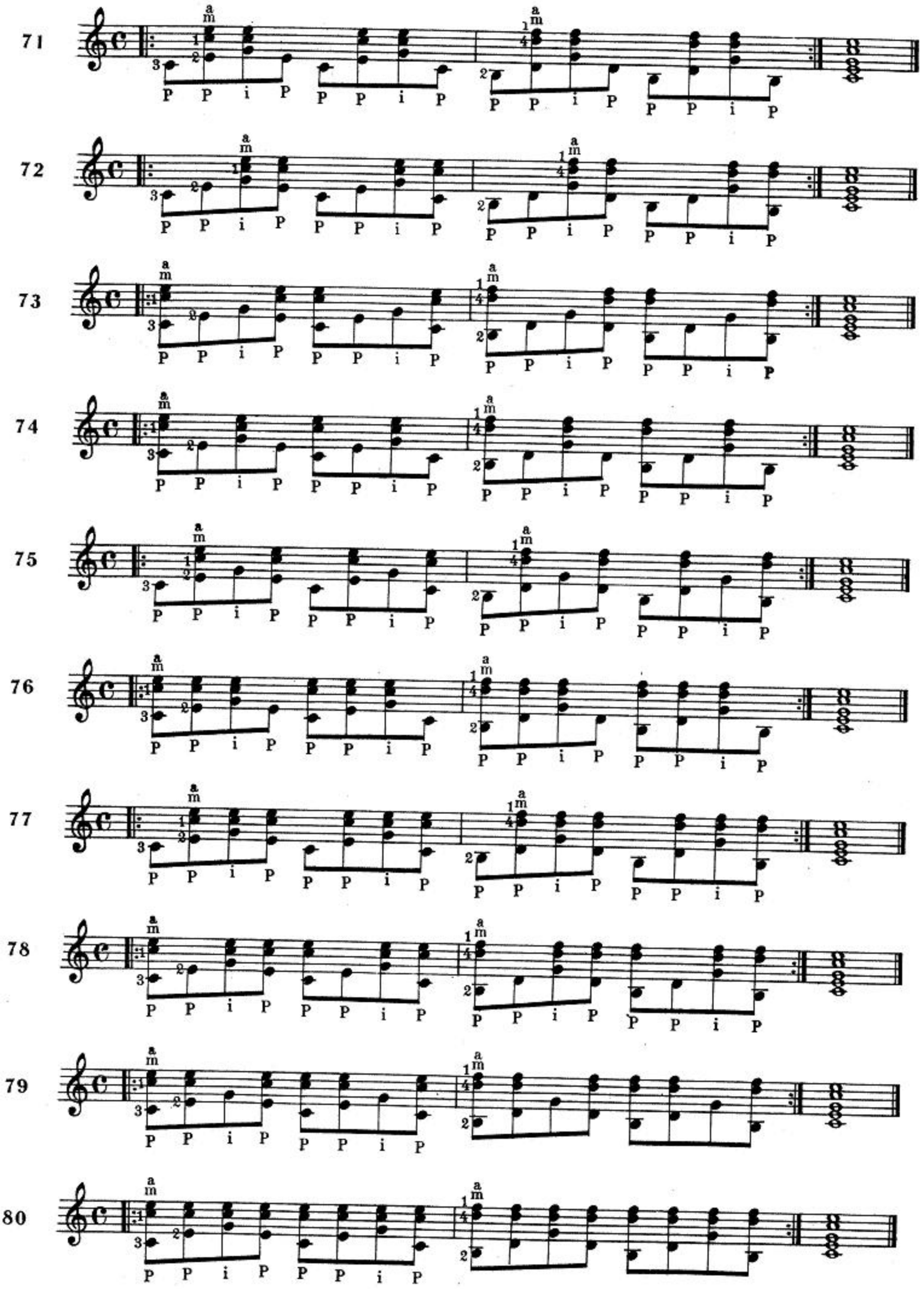
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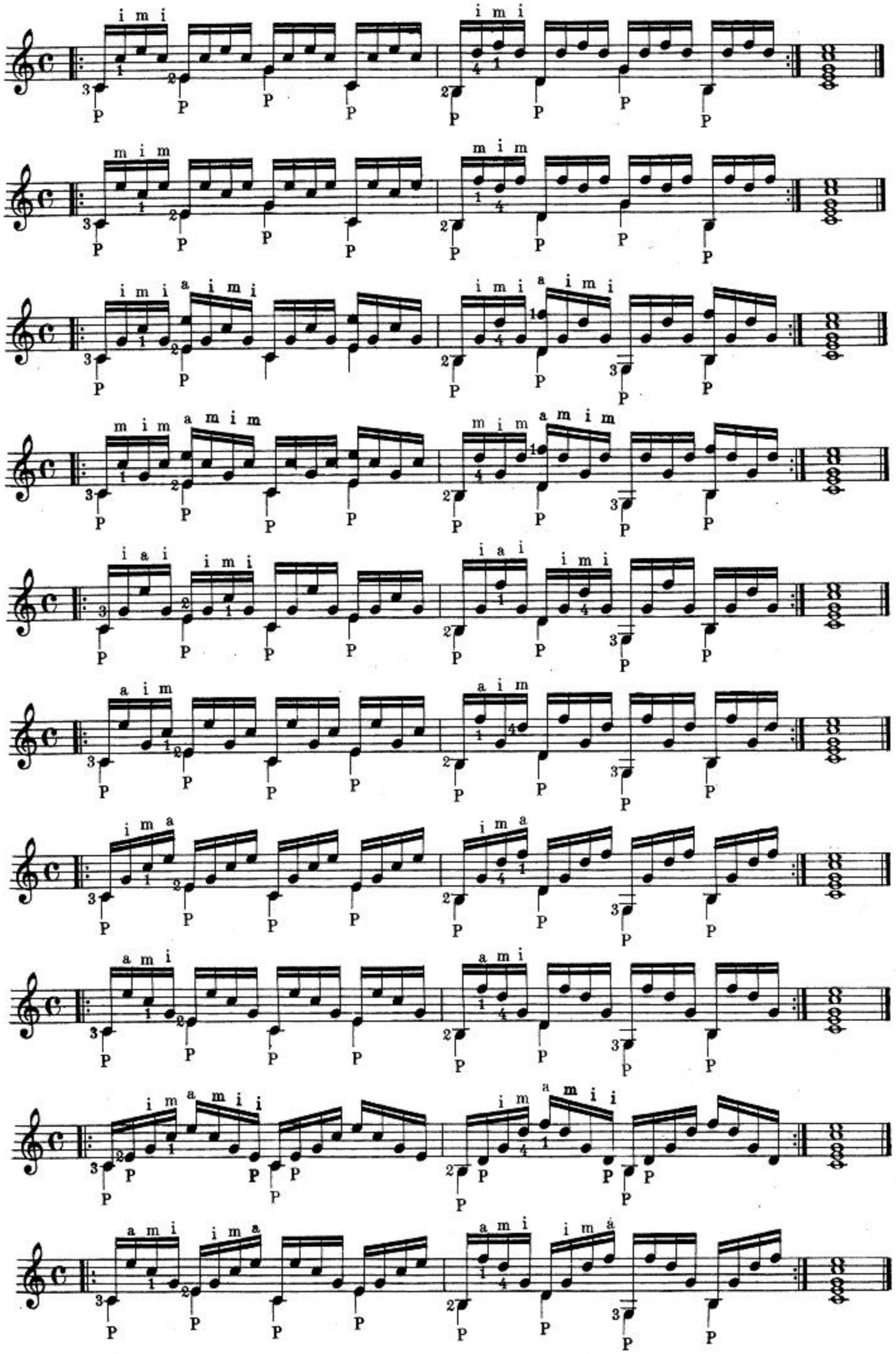
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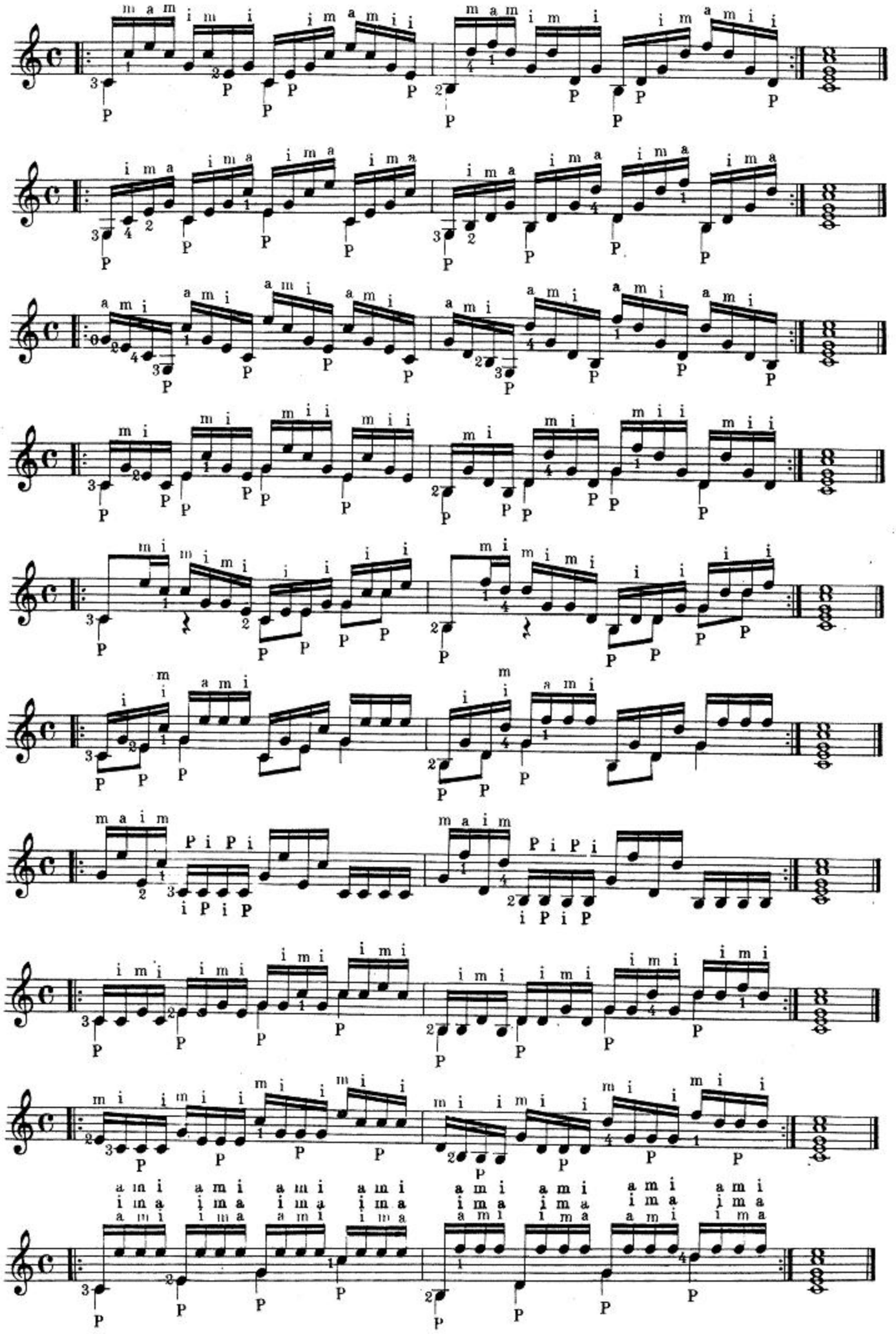
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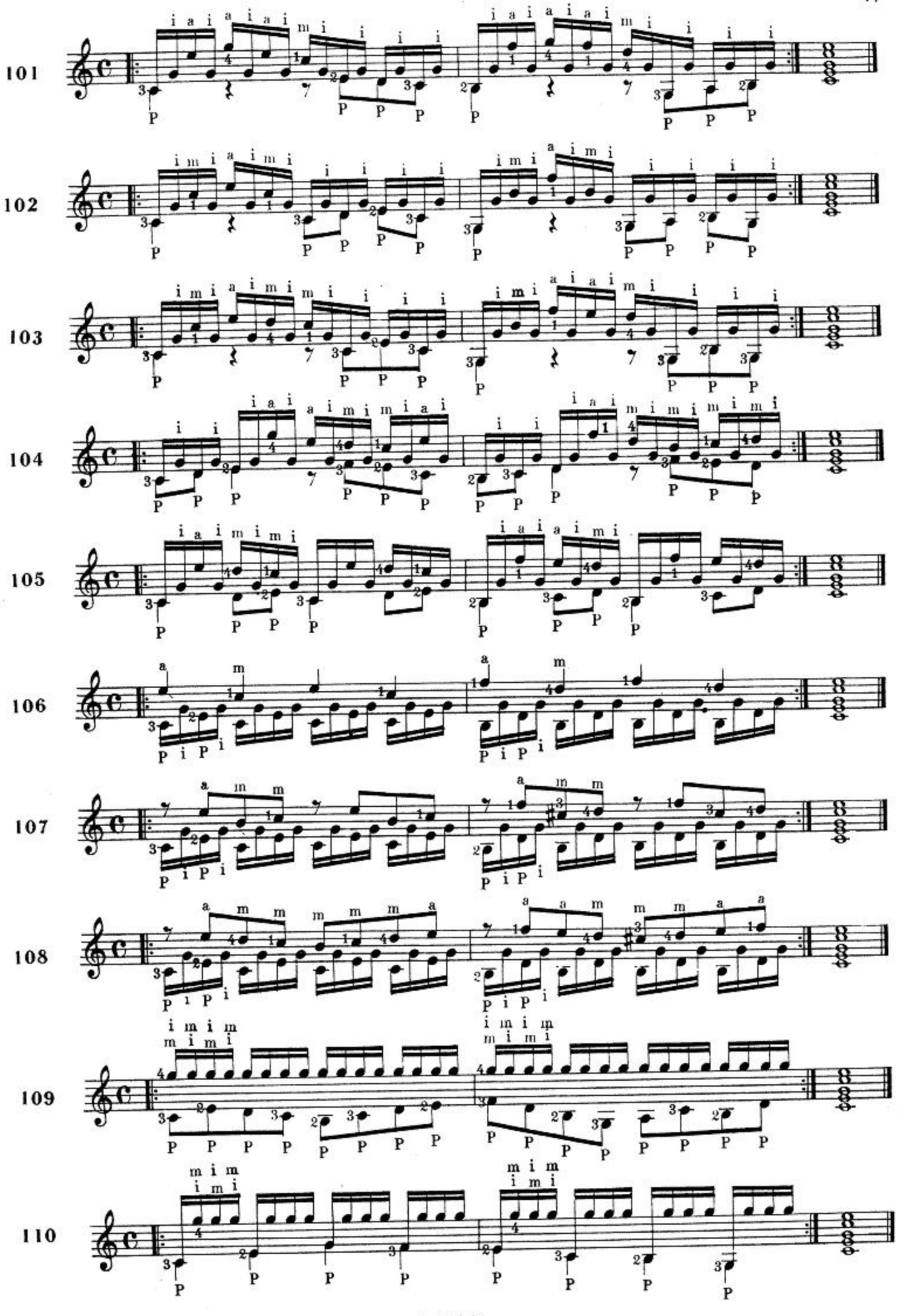
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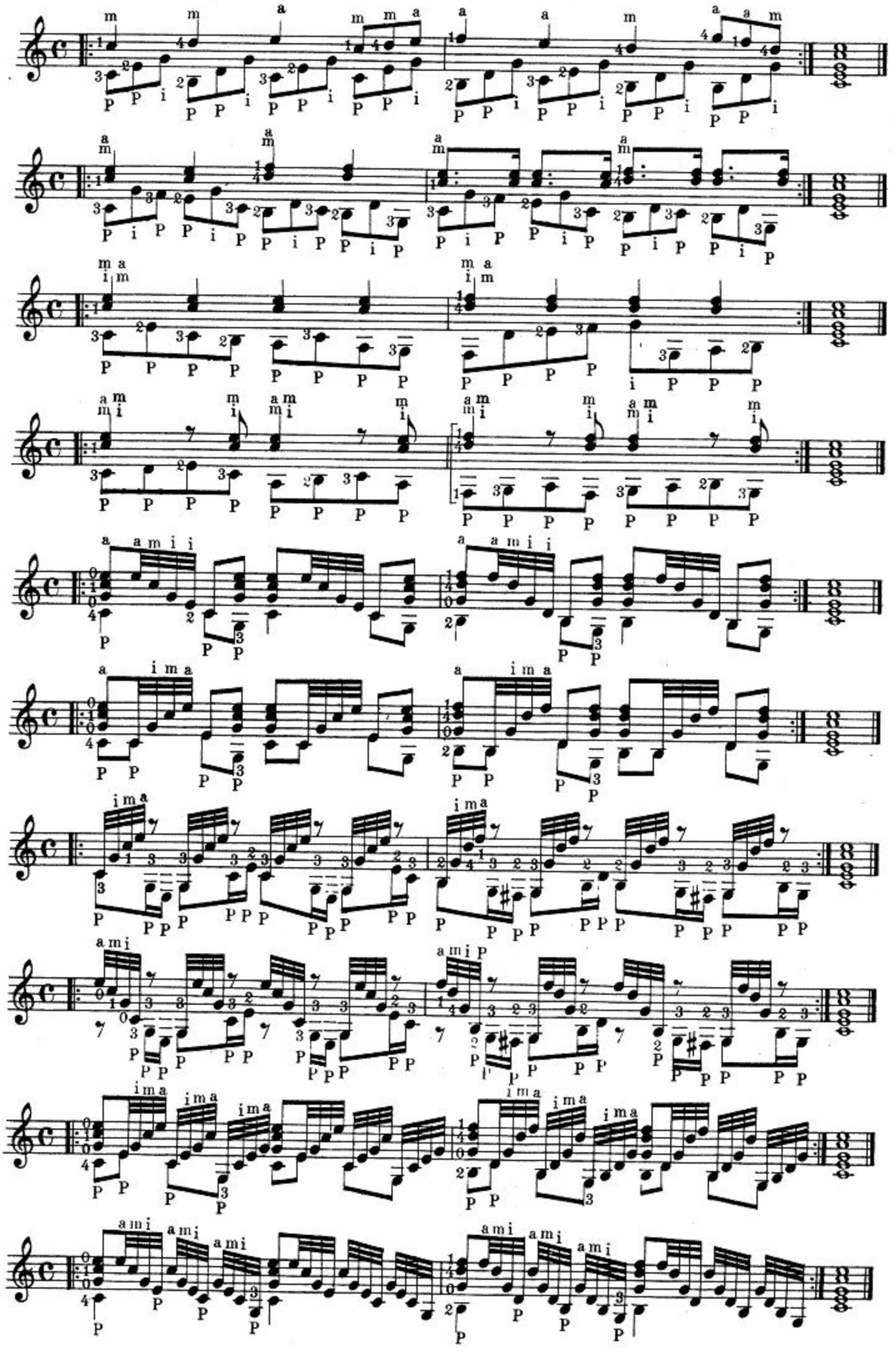
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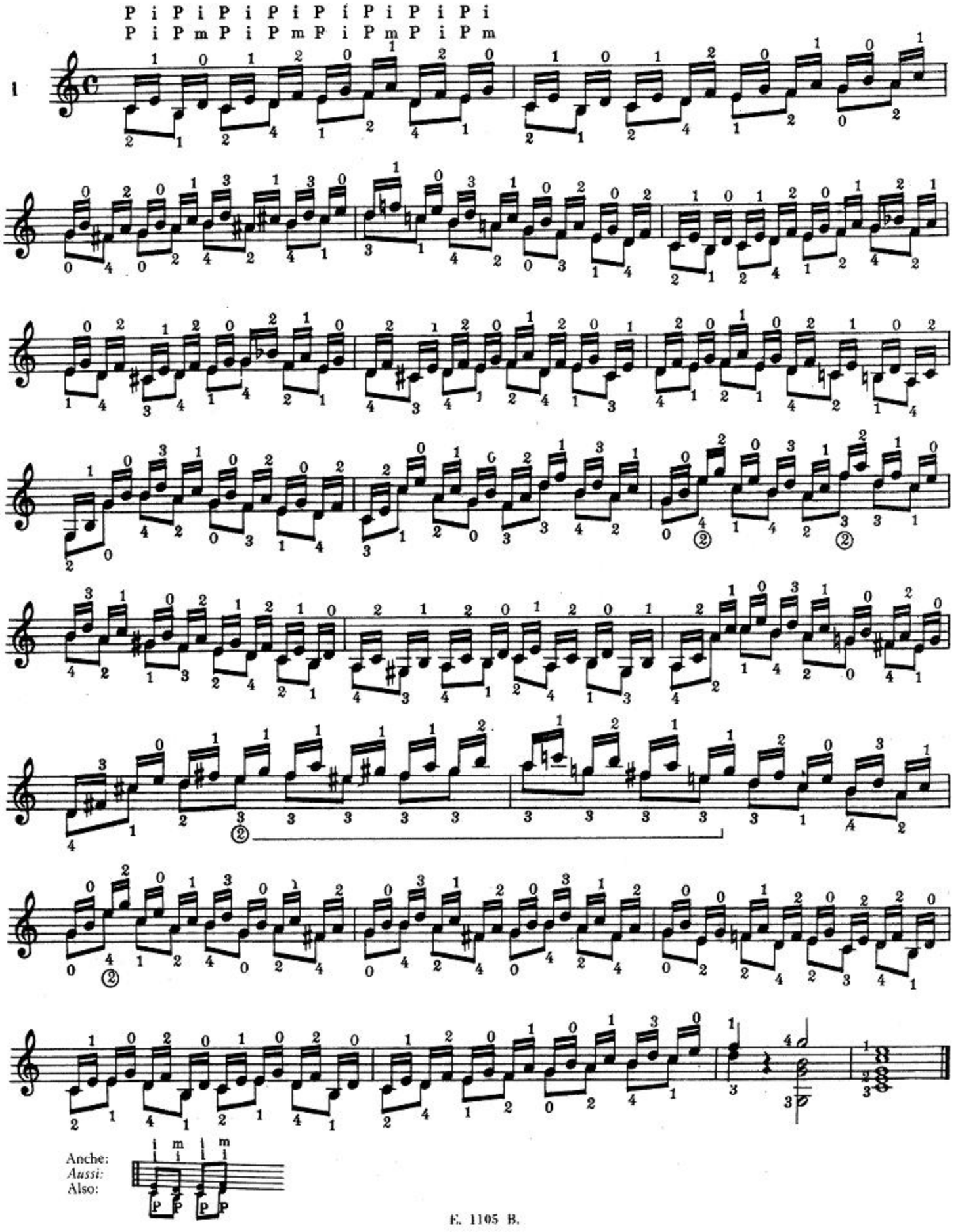
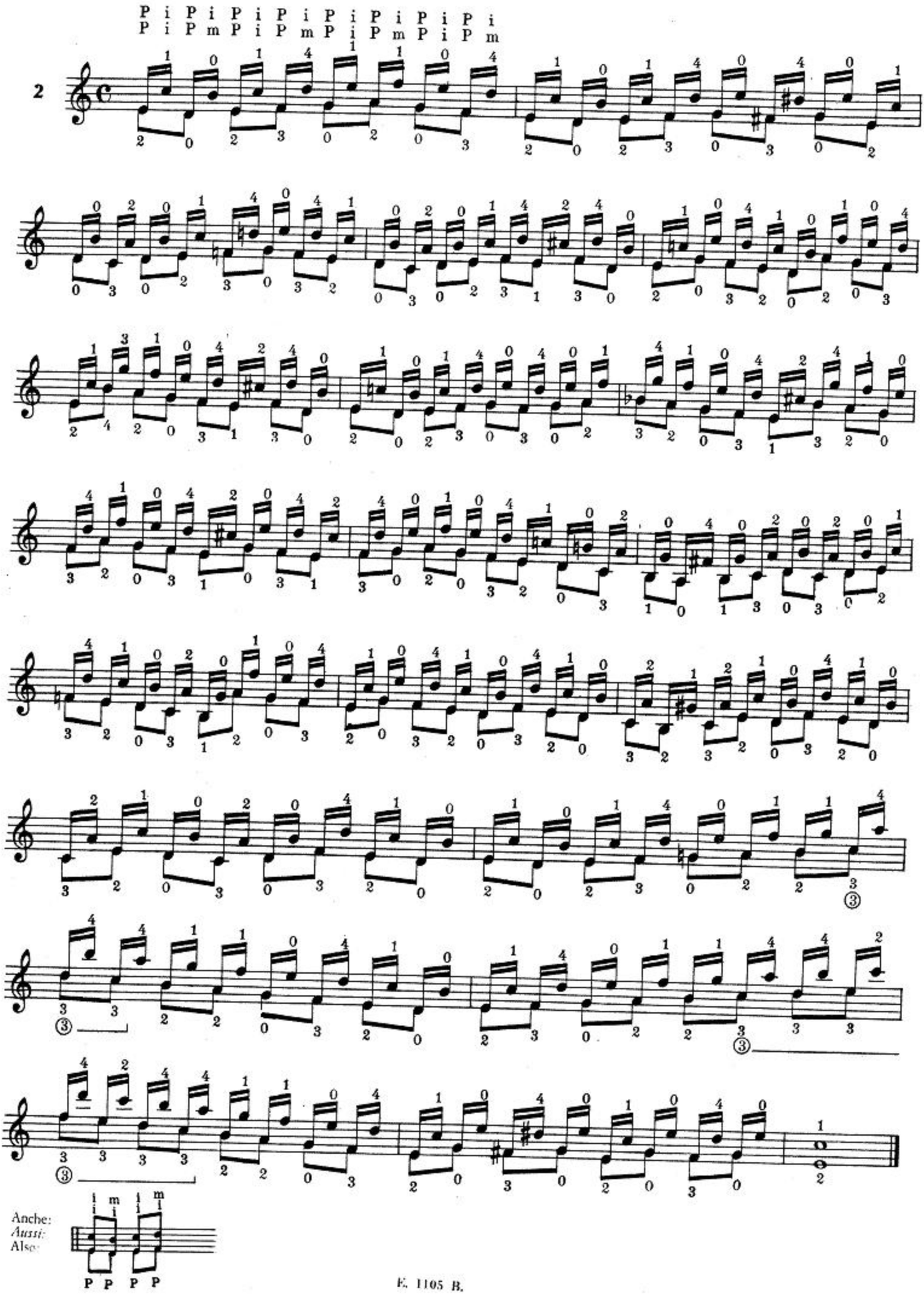
PARTE SECONDA
Esercizi per la mano sinistra.
Salti di terza in DO Maggiore.

SECONDE PARTIE
Exercise pour la main gauche.
Sauts de tierces en UT Majeur.

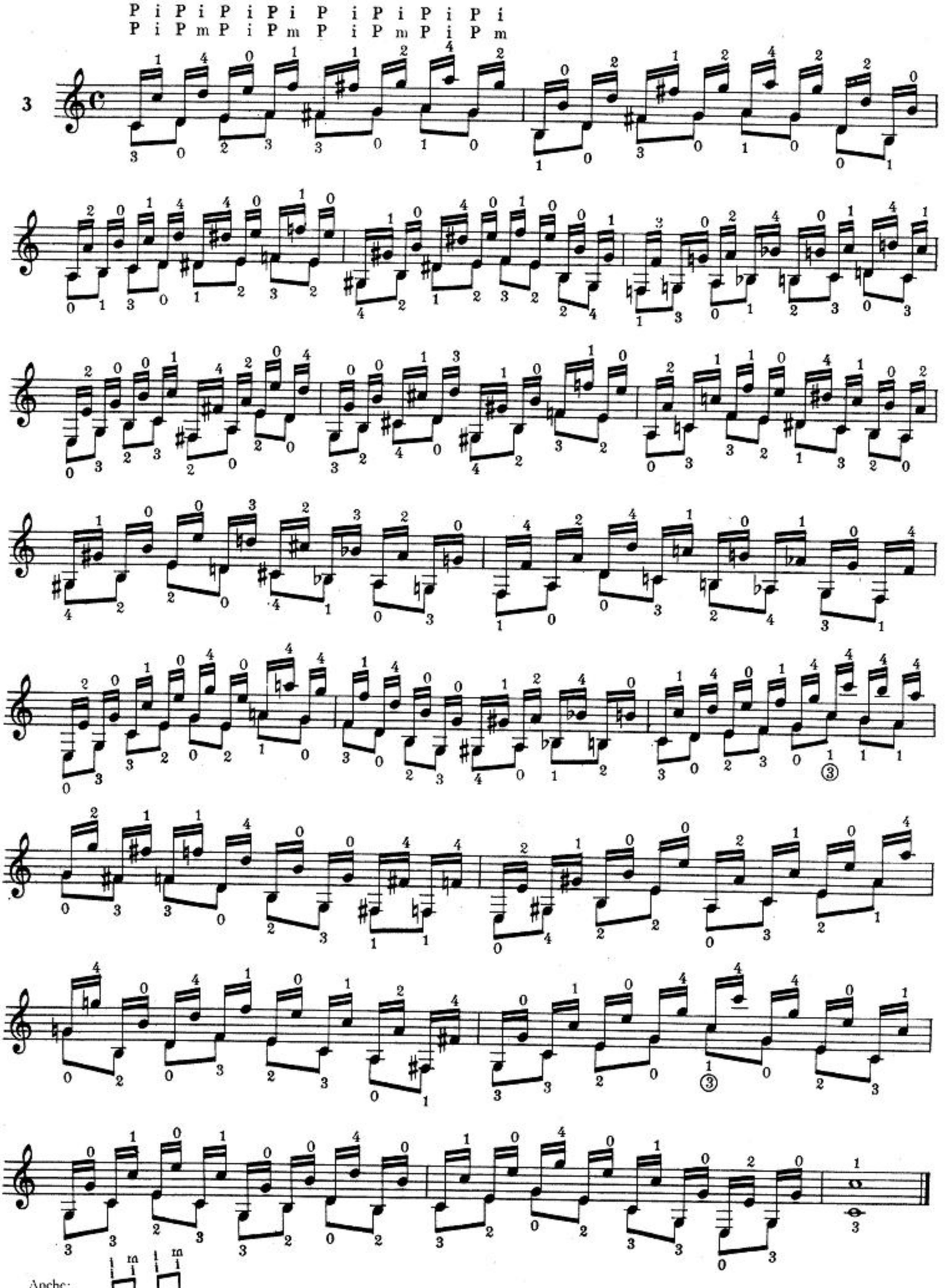
SECOND PART
Exercises for the left hand.
Thirds in C-Major.



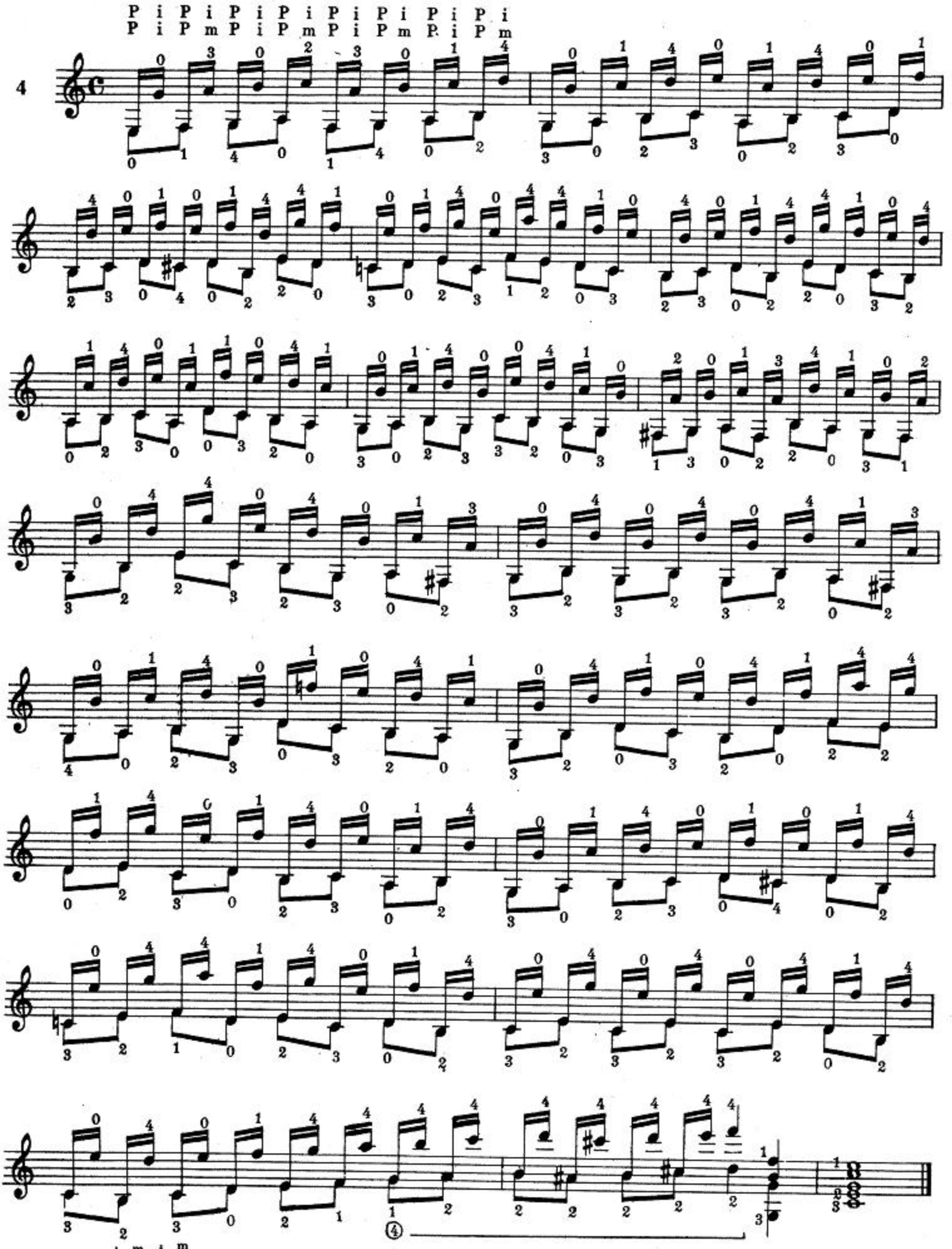
Salti di Sesta in DO Maggiore. *Sauts de sixtes en UT Maieur* Sixths in C-Major.



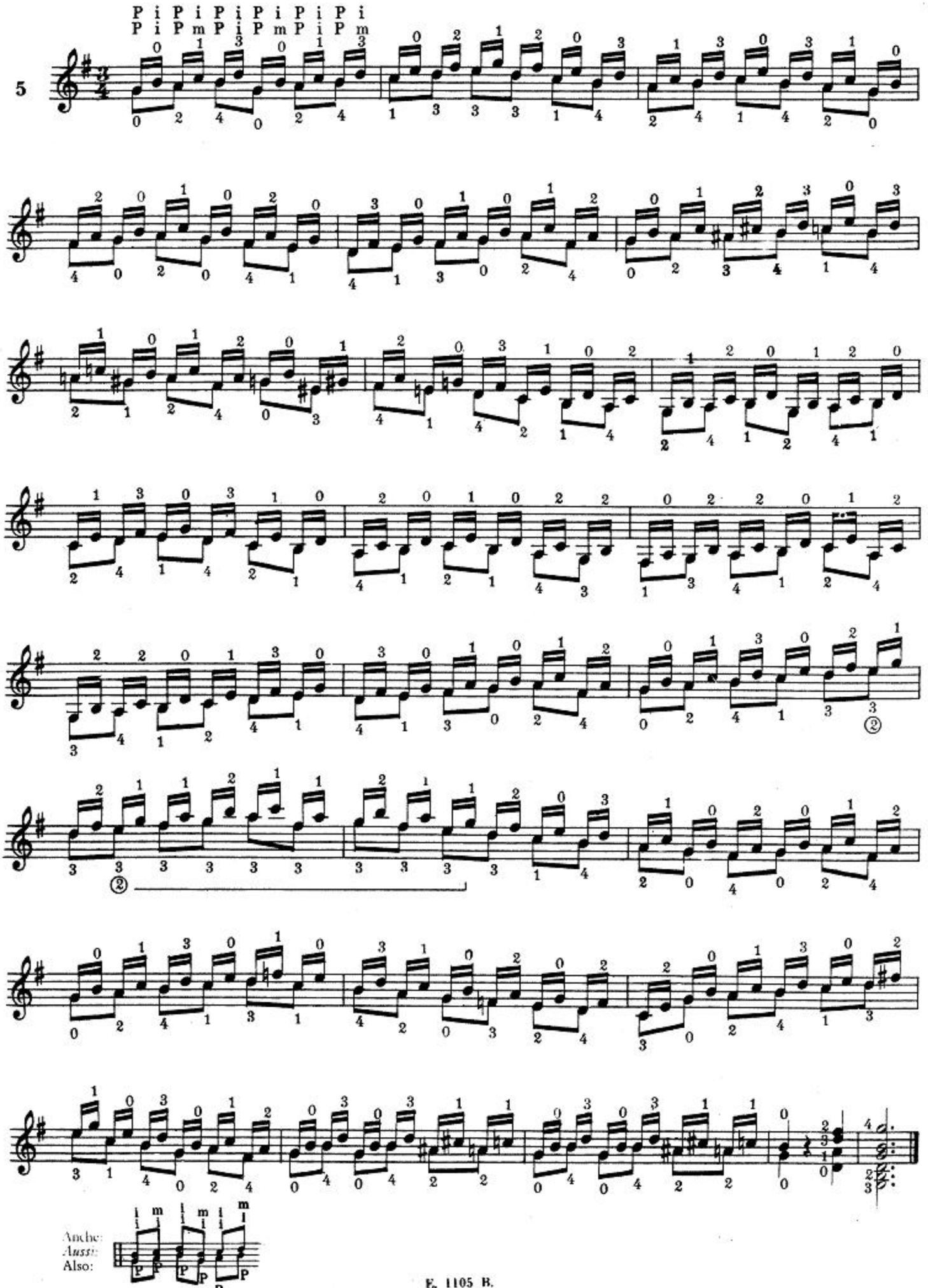
Salti di Ottava in DO Maggiore. *Sauts d'octaves en UT Majeur.* Octaves in C-Major.



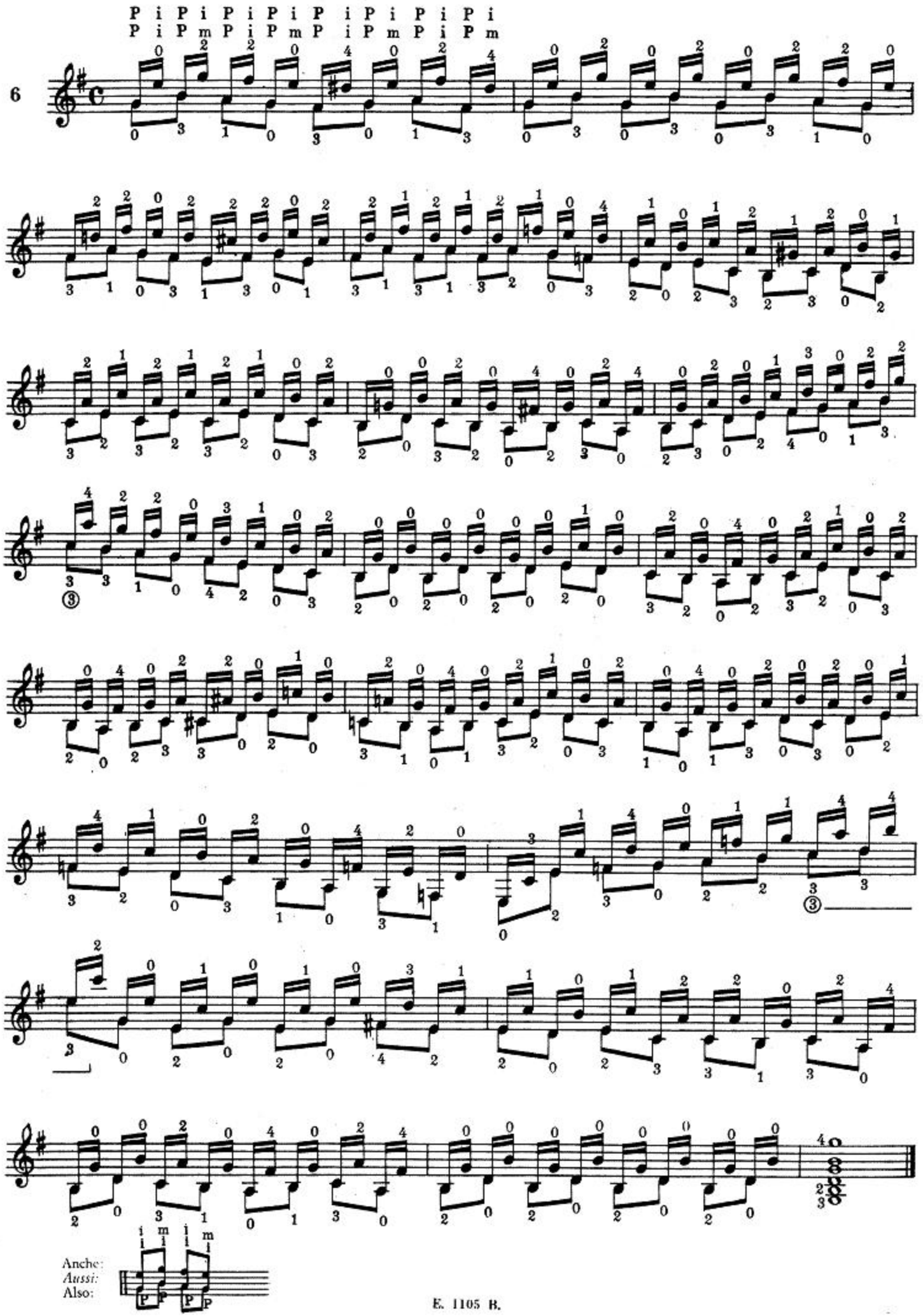
Salti di Decima in DO Maggiore. *Sauts de Dixièmes en UT Majeur.* Tenths in C-Major.



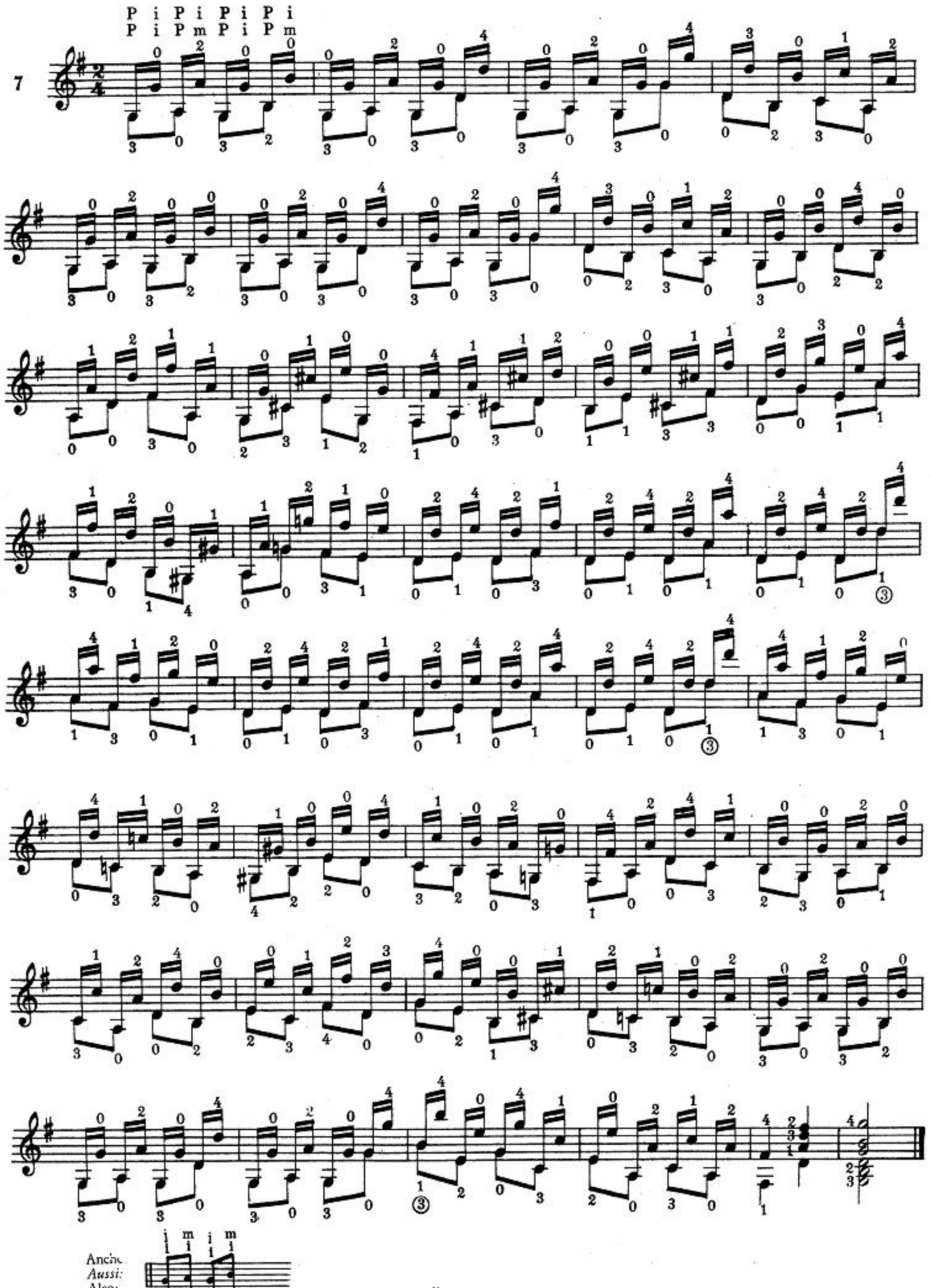
Salti di Terza in SOL Maggiore. *Sauts de Tierces en SOL Majeur.* Thirds in G-Major.



Salti di Sesta in SOL Maggiore. *Sauts de Sixtes en SOL Majeur.* Sixths in G-Major.



Salti di Ottava in SOL Maggiore. *Sauts d'Octaves en SOL Majeur.* Octaves in G-Major.



Salti di Decima in SOL Maggiore. *Sauts de Dixième en SOL Majeur.* Tenths in G-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

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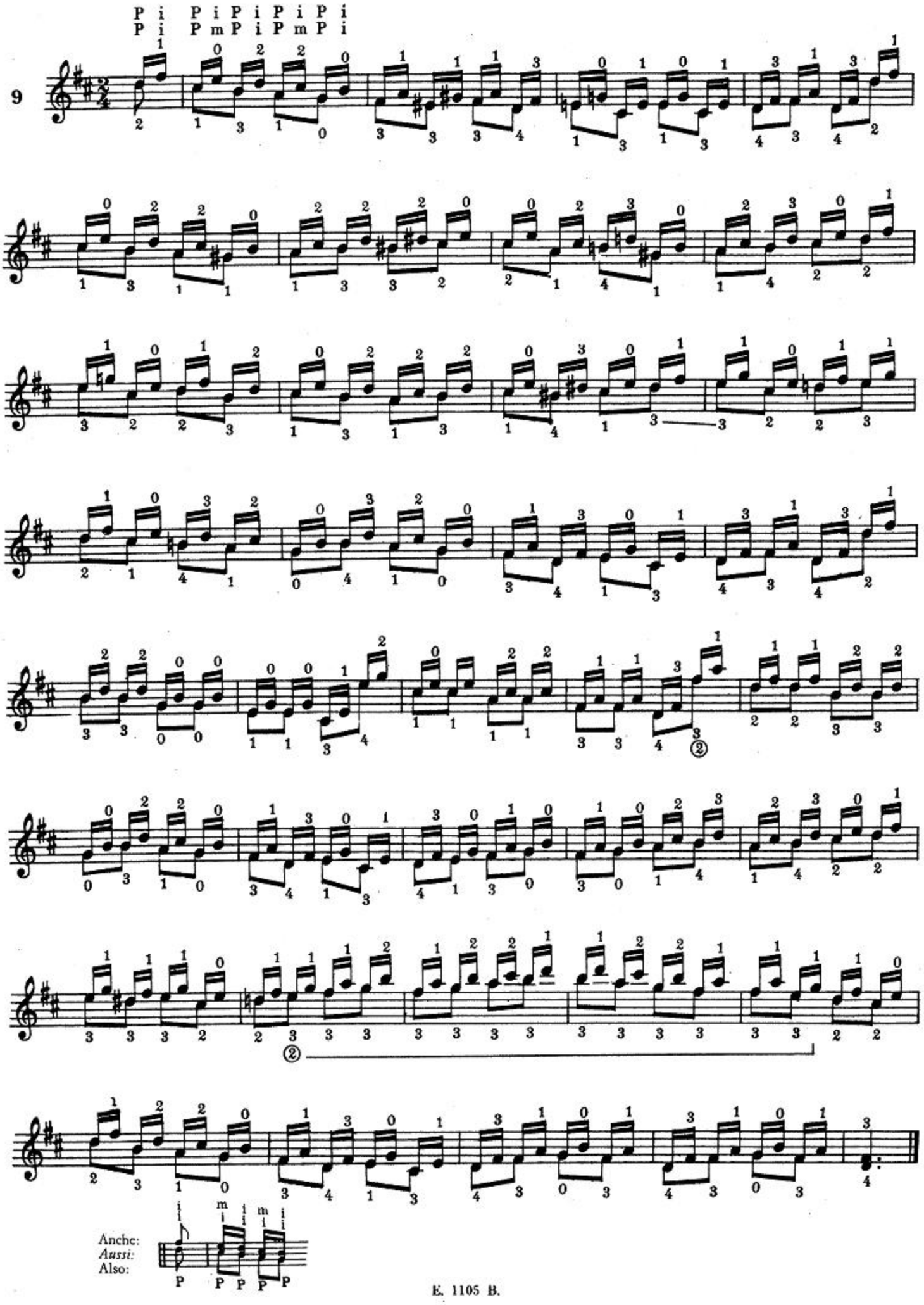
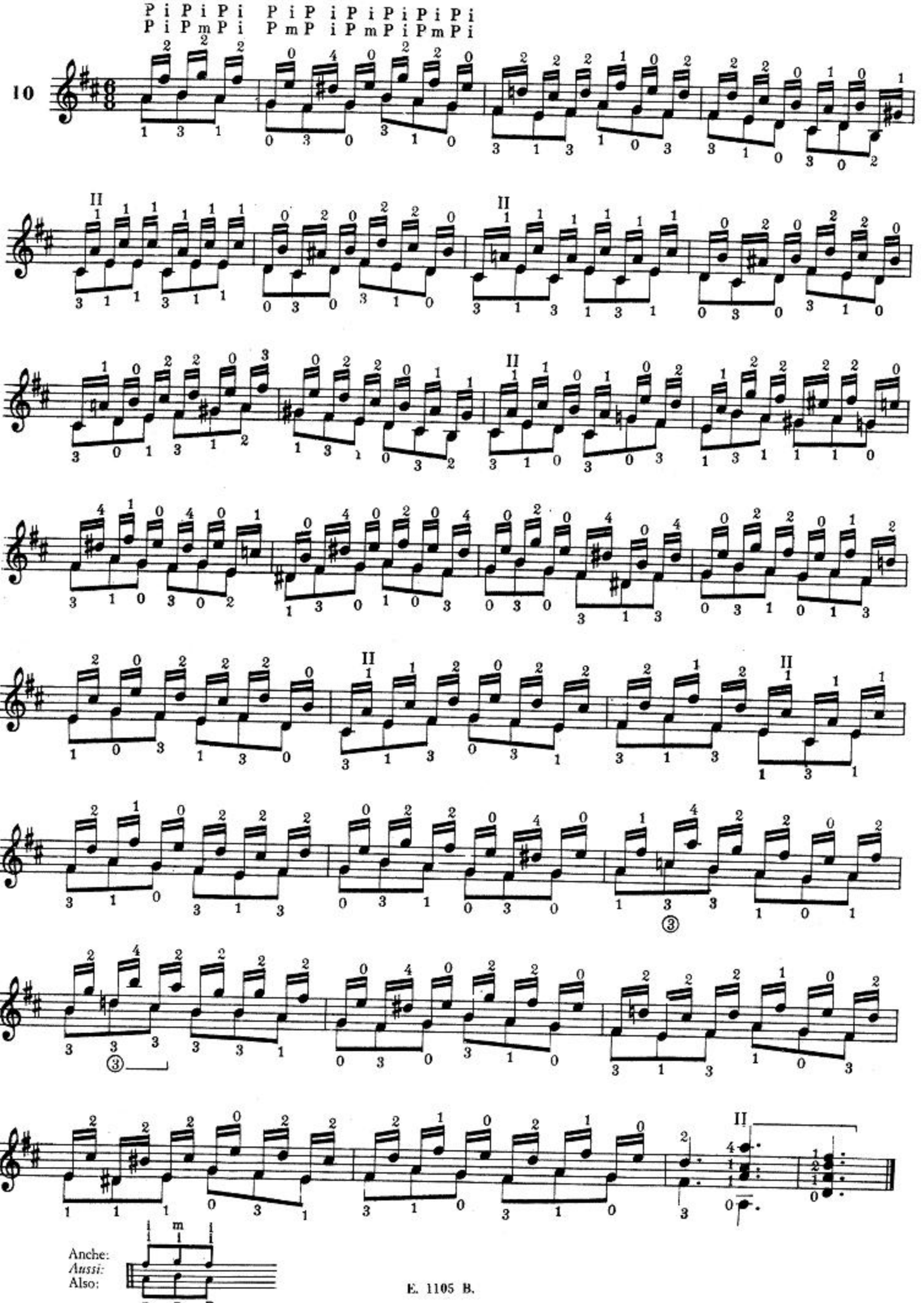
Anche:
Aussi:
Also:

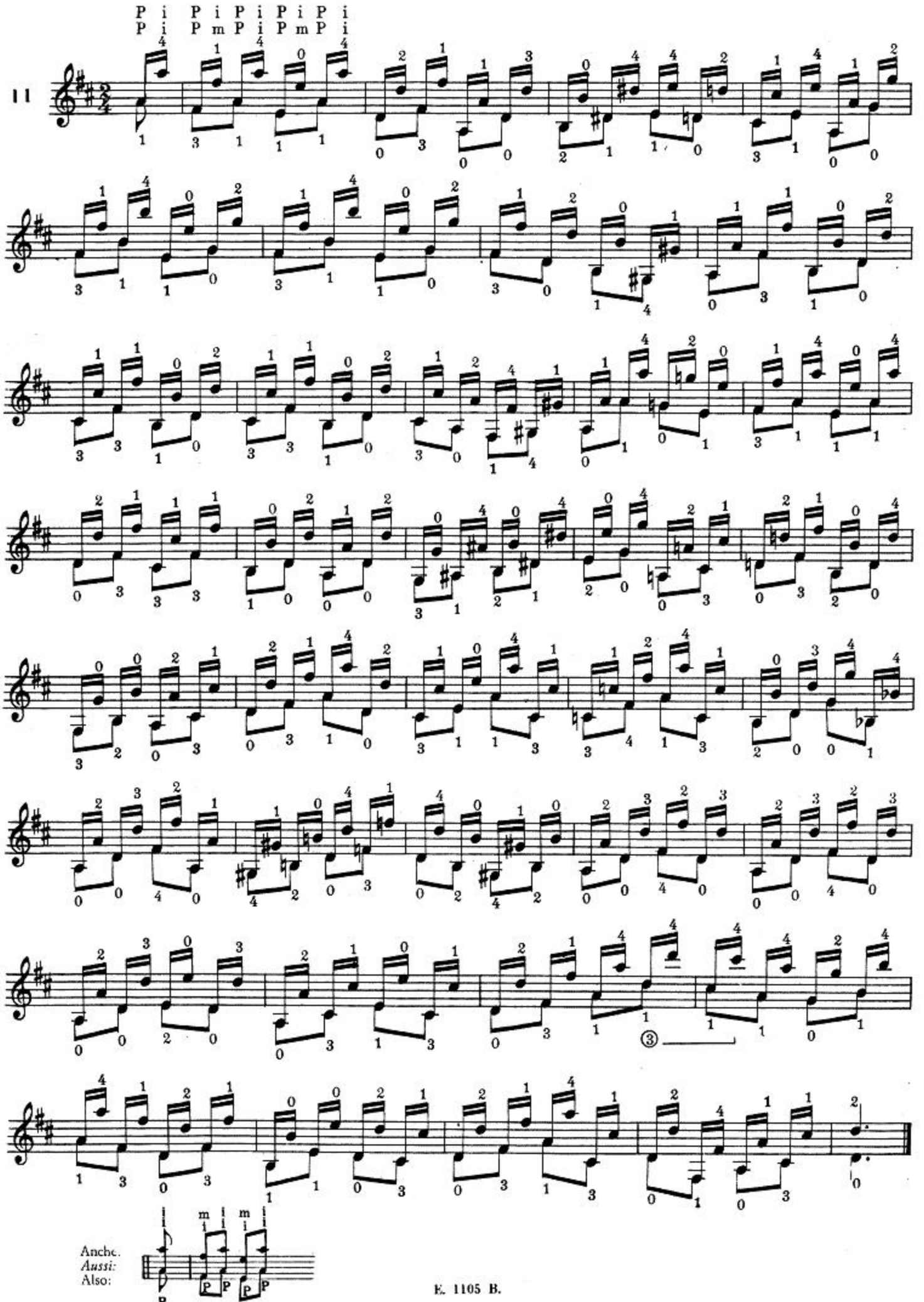
Salti di Terza in RE Maggiore. *Sauts de Tierces en RE Majeur.* Thirds in D-Major.



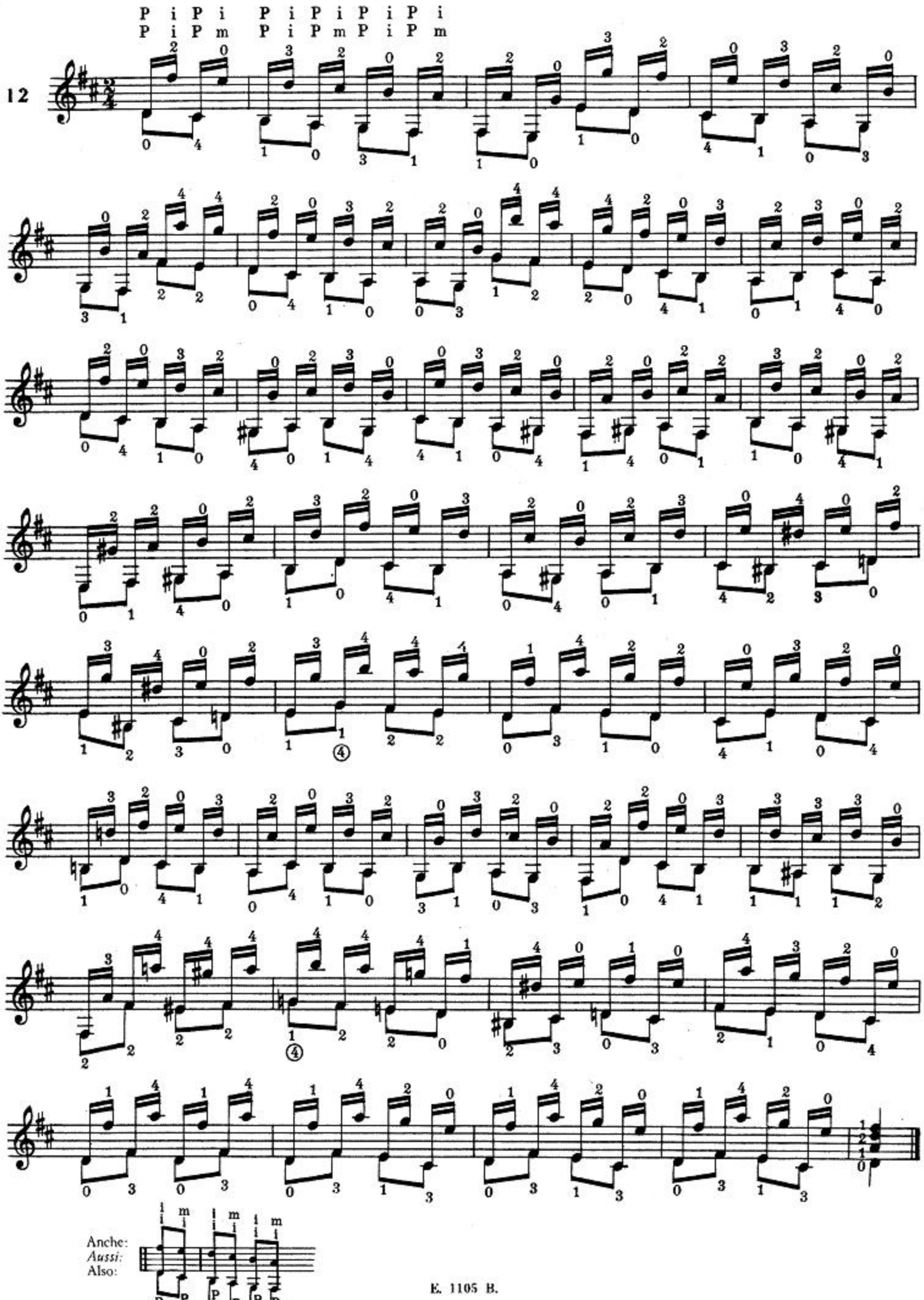
Salti di Sesta in RE Maggiore. *Sauts de Sixtes en RE Majeur* Sixths in D-Major.



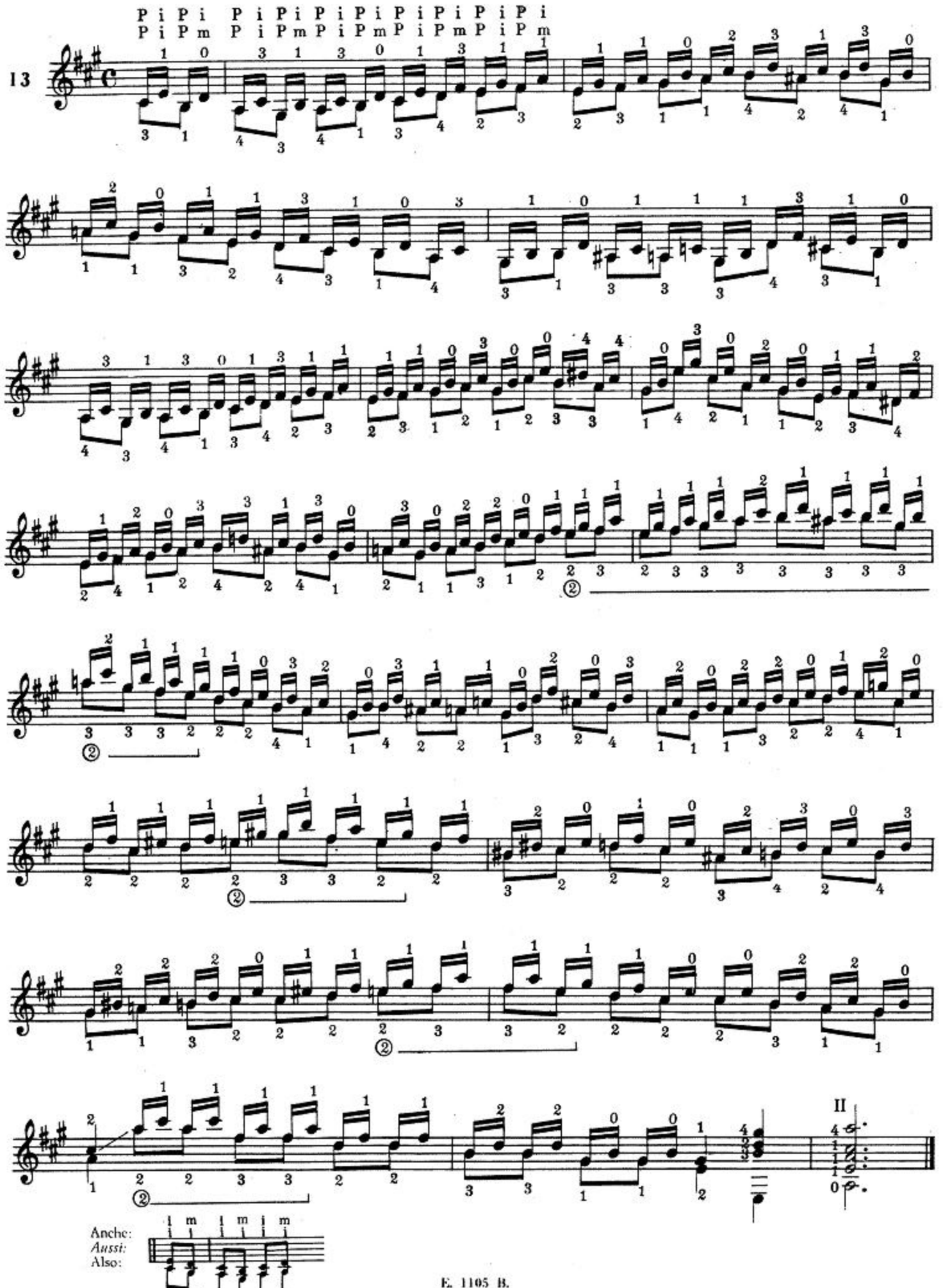
Salti di Ottava in RE Maggiore. *Sauts d'Octaves en RE Majeur.* Octaves in D-Major.



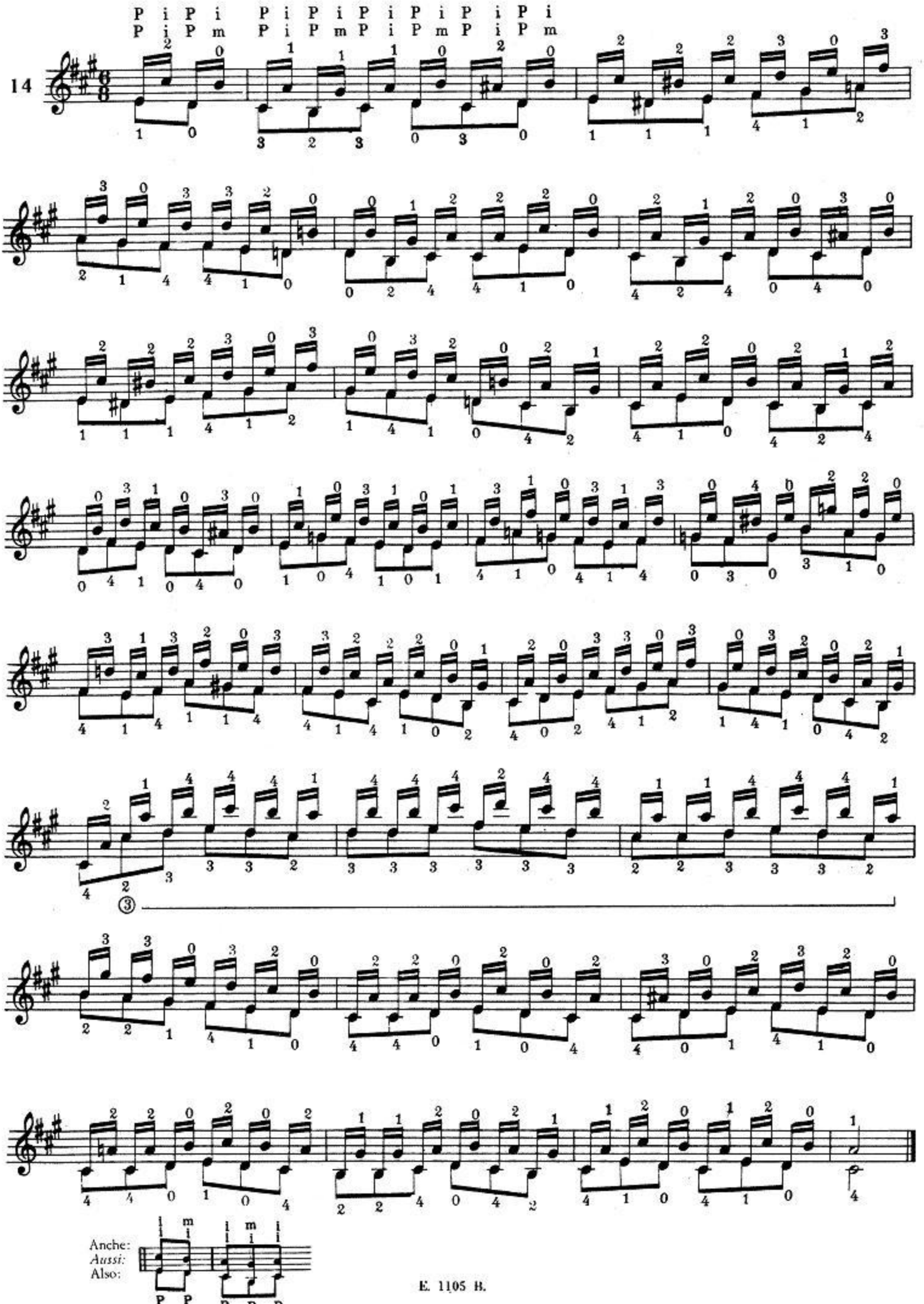
Salti di Decima in RE Maggiore. *Sauts de Dixièmes en Re Majeur.* Tenths in D-Major.



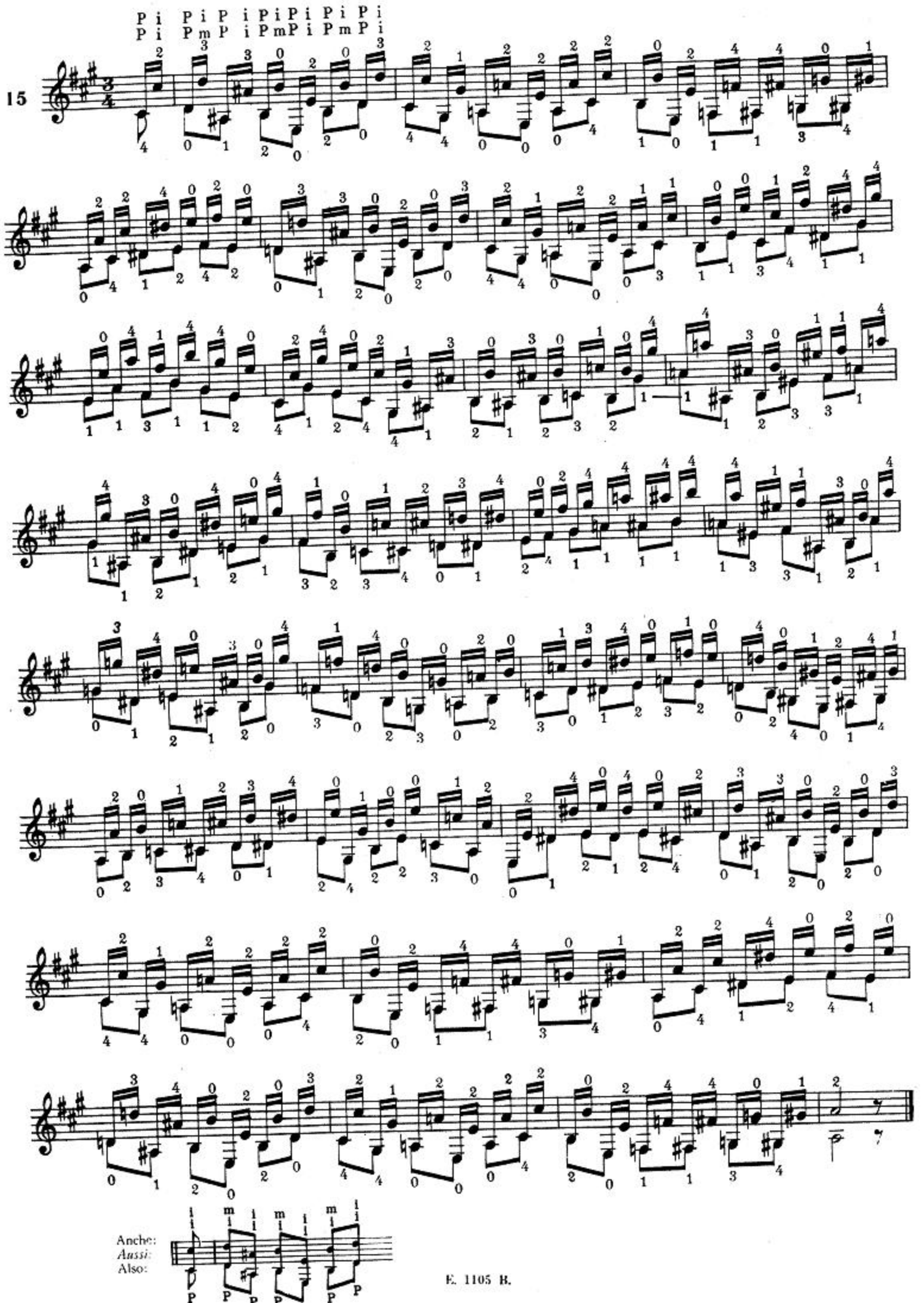
Salti di Terza in LA Maggiore. *Sauts de Tierces en LA Majeur.* Thirds in A-Major.



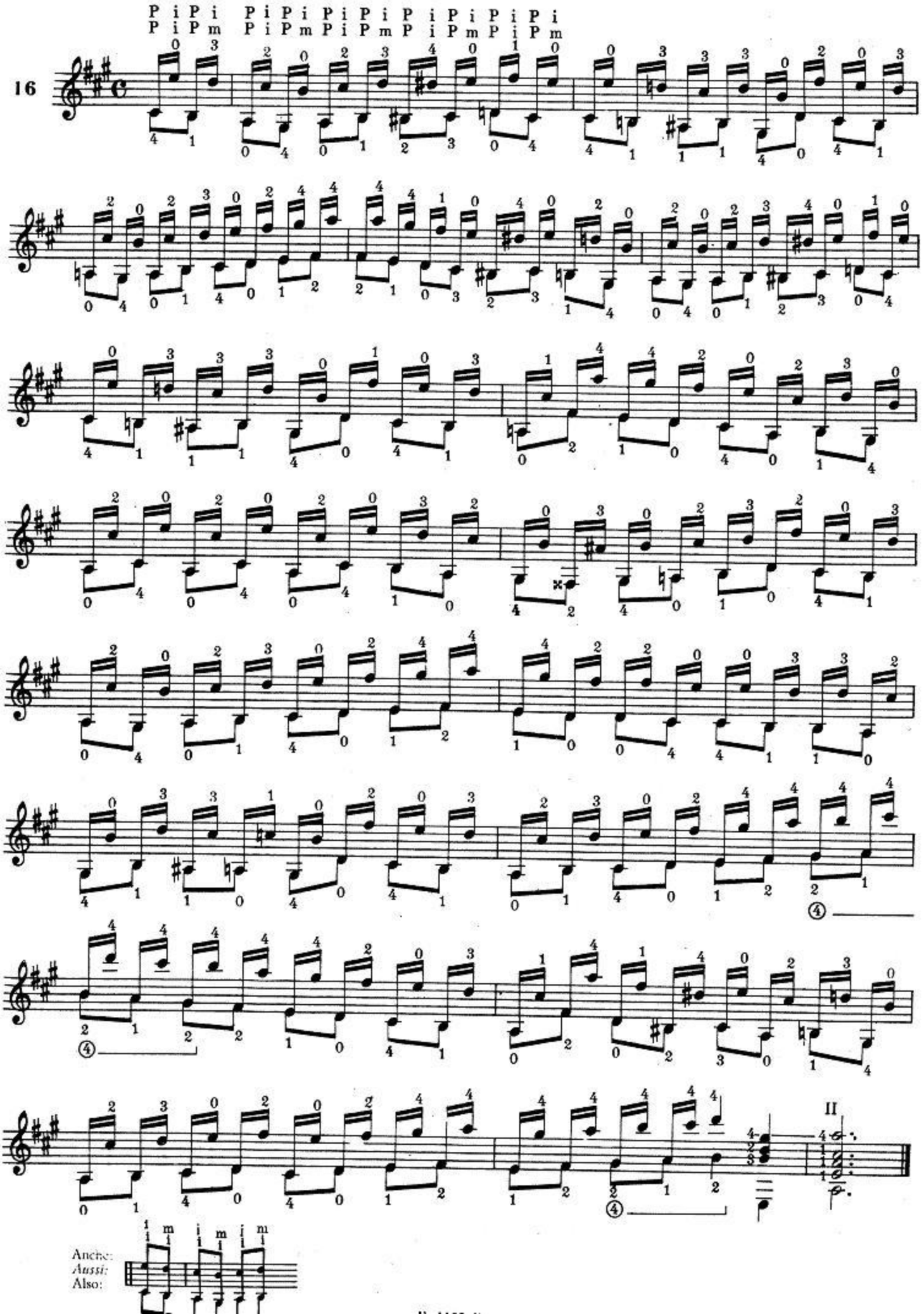
Salti di Sesta in LA Maggiore. *Sauts de Sixtes en LA Majeur.* Sixths in A-Major.



Salti di Ottava in La Maggiore. *Sauts d'Octaves en LA Majeur.* Octaves in A-Major.



Salti di Decima in LA Maggiore. *Sauts de Dixièmes en LA Majeur.* Tenths in A-Major.



PARTE TERZA

DELLA TENUTA DEL SUONO

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

TROISIEME PARTIE

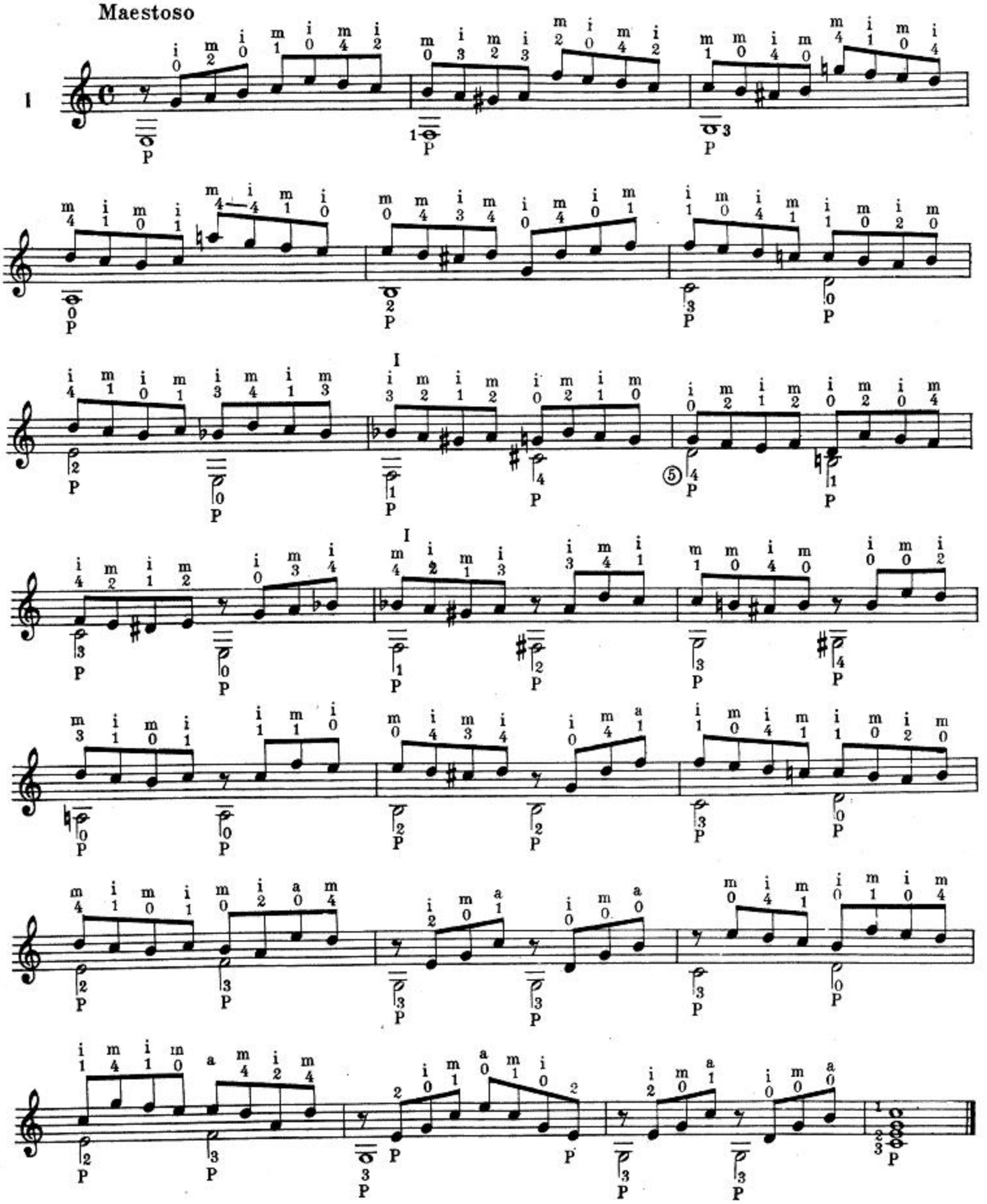
DE LA TENUE DU SON

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.

THIRD PART

SUSTAINED NOTE

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.



DELLO SMORZATO

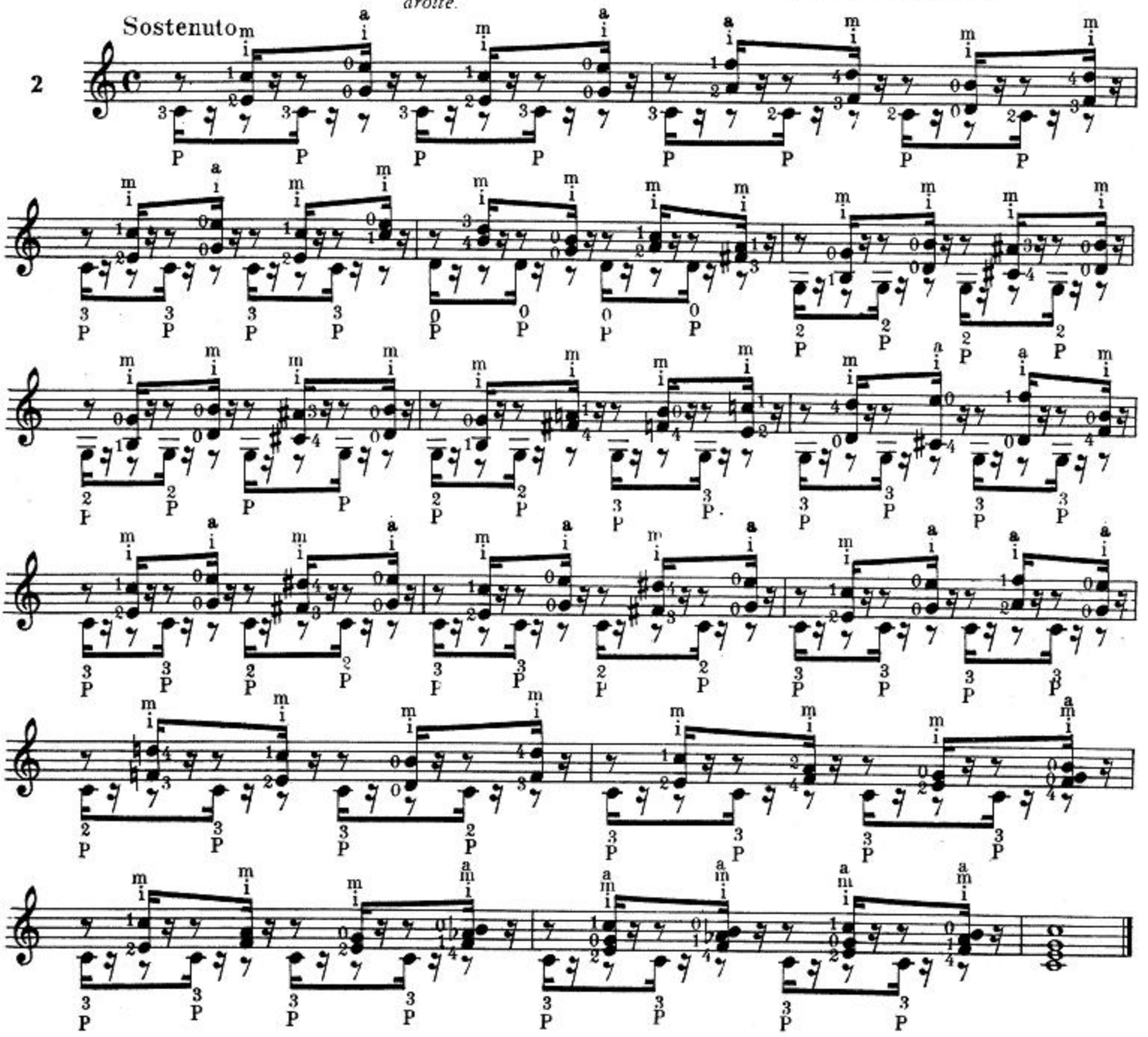
Si lasceranno vibrare i suoni per un sedicesimo, indi si smorzeranno con le dita della mano destra.

DE L'ETOUFFEMENT

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

ON MUTING

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



DELLO STACCATO

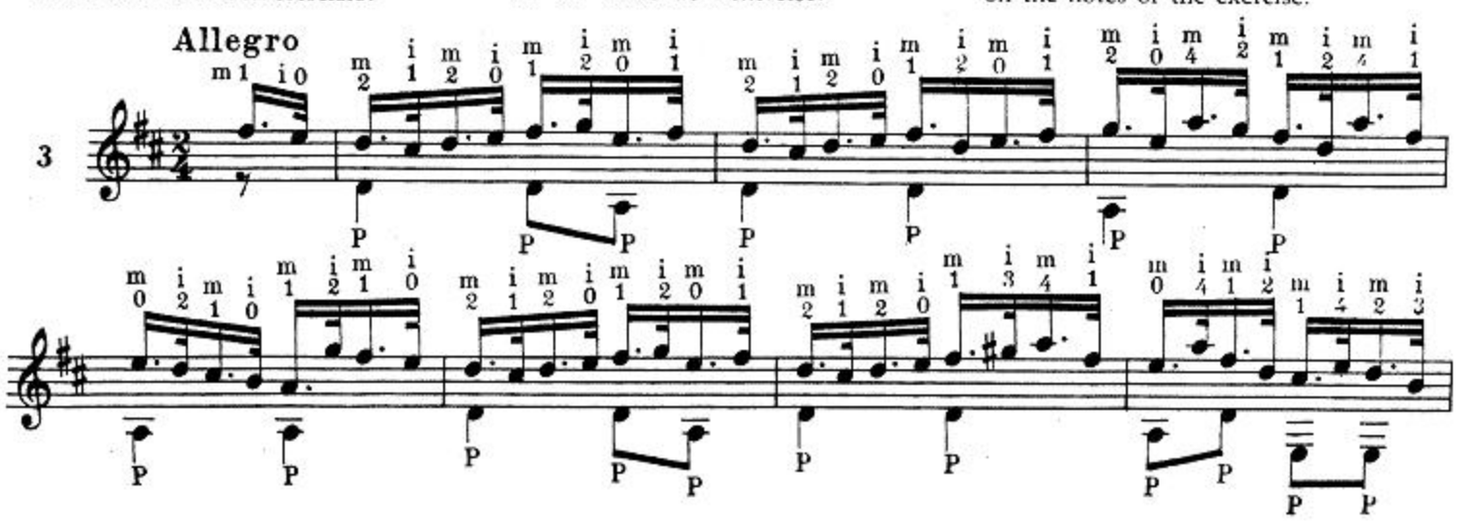
Si alterneranno l'indice e il medio, della mano destra, come da indicazione sulle note dell'esercizio.

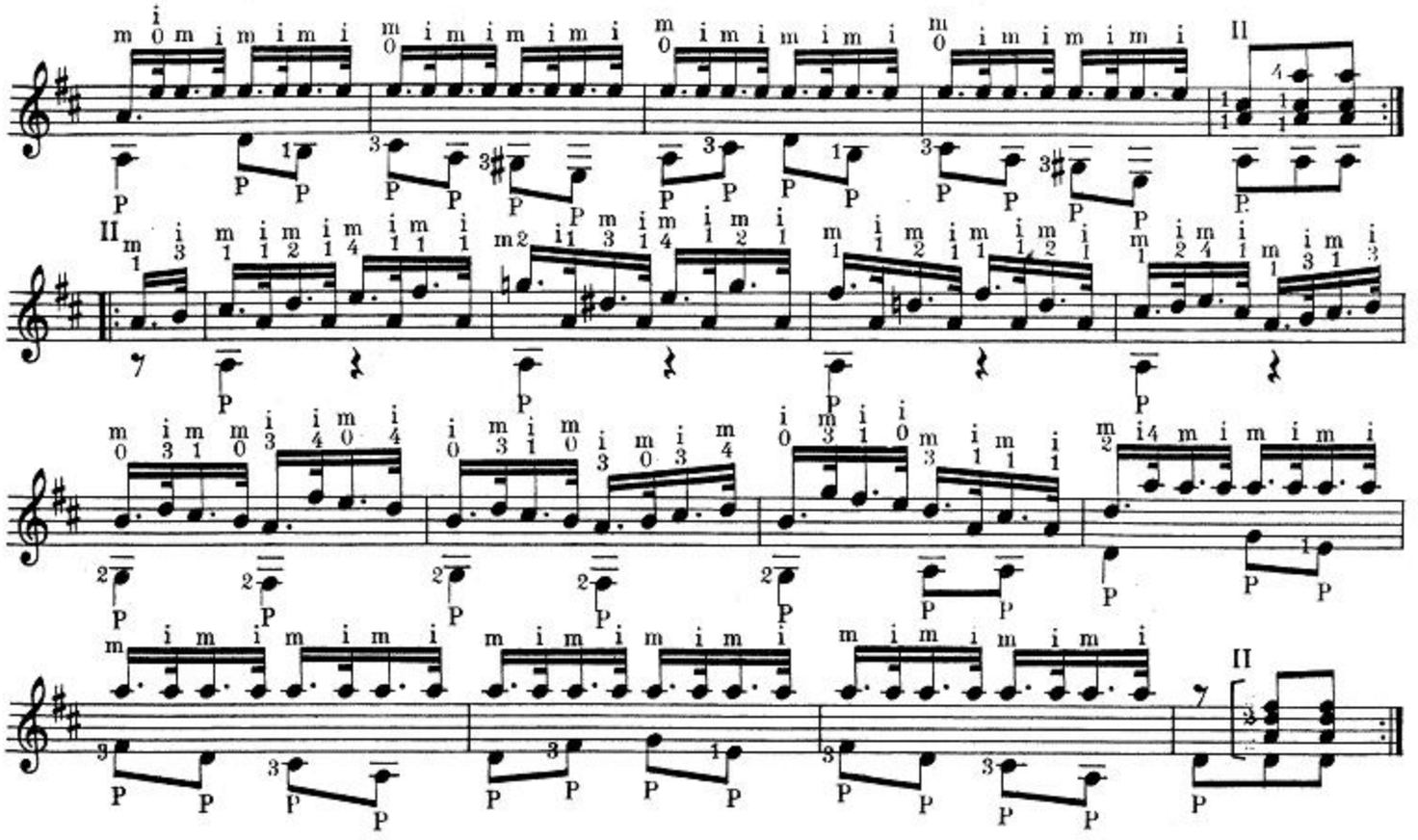
DU DETACHE

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

ON STACCATO

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





DELL'APPOGGIATURA (BREVE) ASCENDENTE

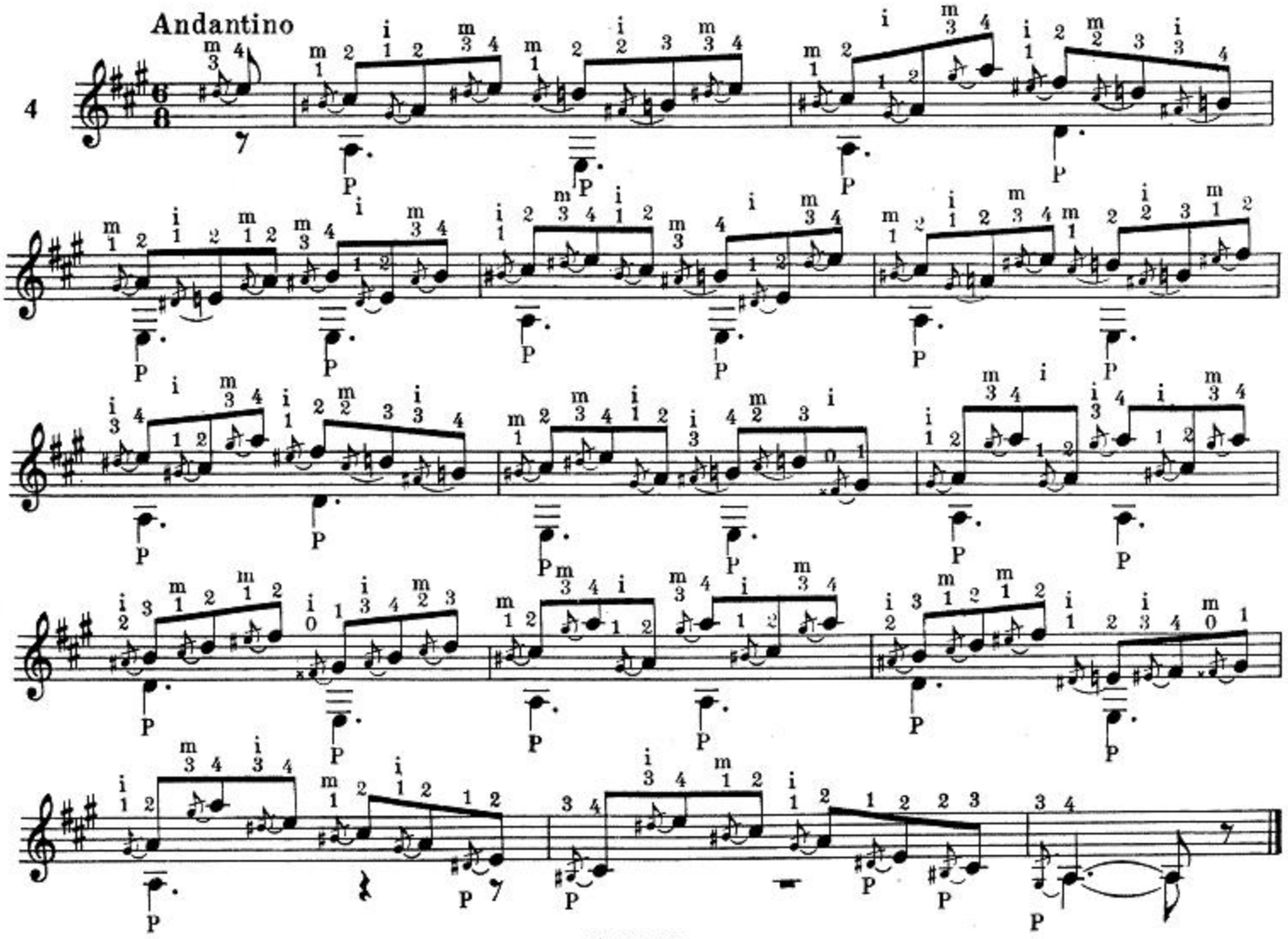
Si pizzicherà la nota appoggiata e si lascerà cadere il secondo dito della mano sinistra a martello sulla nota della melodia.

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.



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

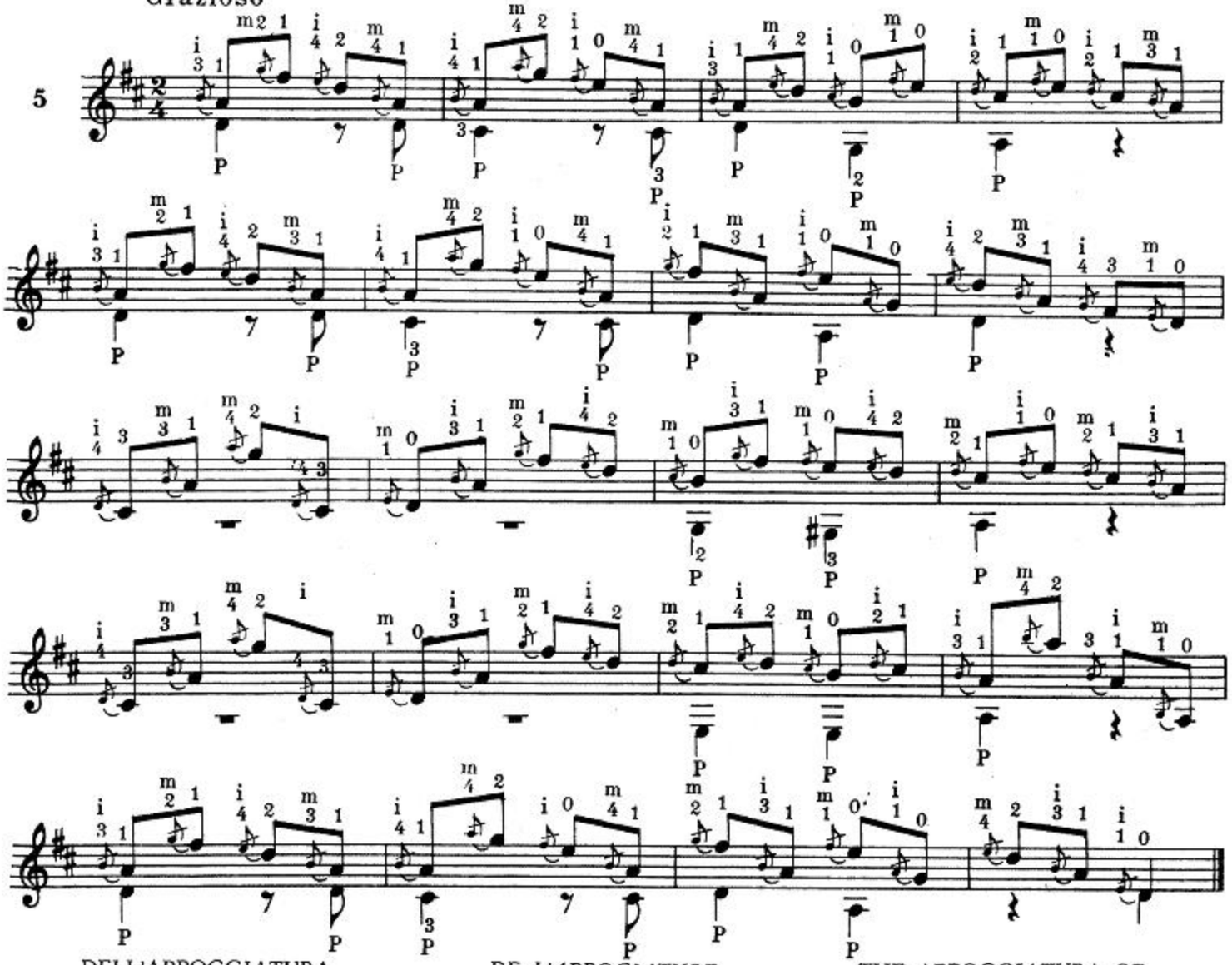
Pour unir la petite note à celle de la mélodie, après avoir pincé, on soulèvera la corde avec le doigt de la main gauche, horizontalement.

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

5



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

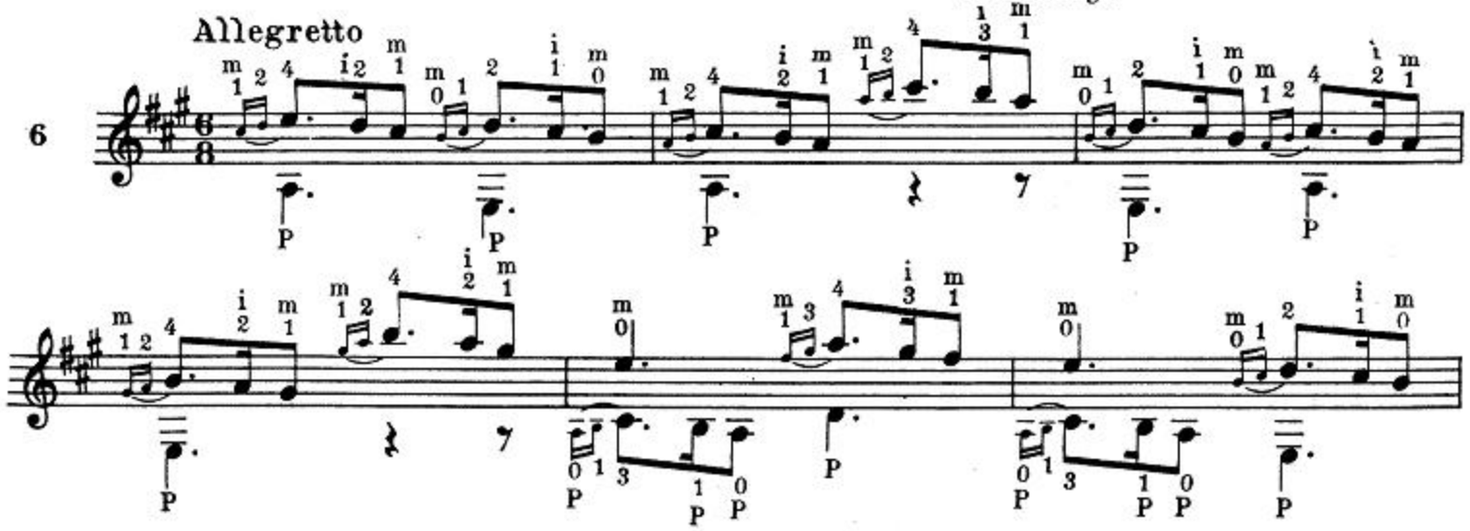
Après avoir pincé la première des duex petites notes, on laissera tomber en marteau les deux autres doigts, de la main gauche, alternativement sur la même corde.

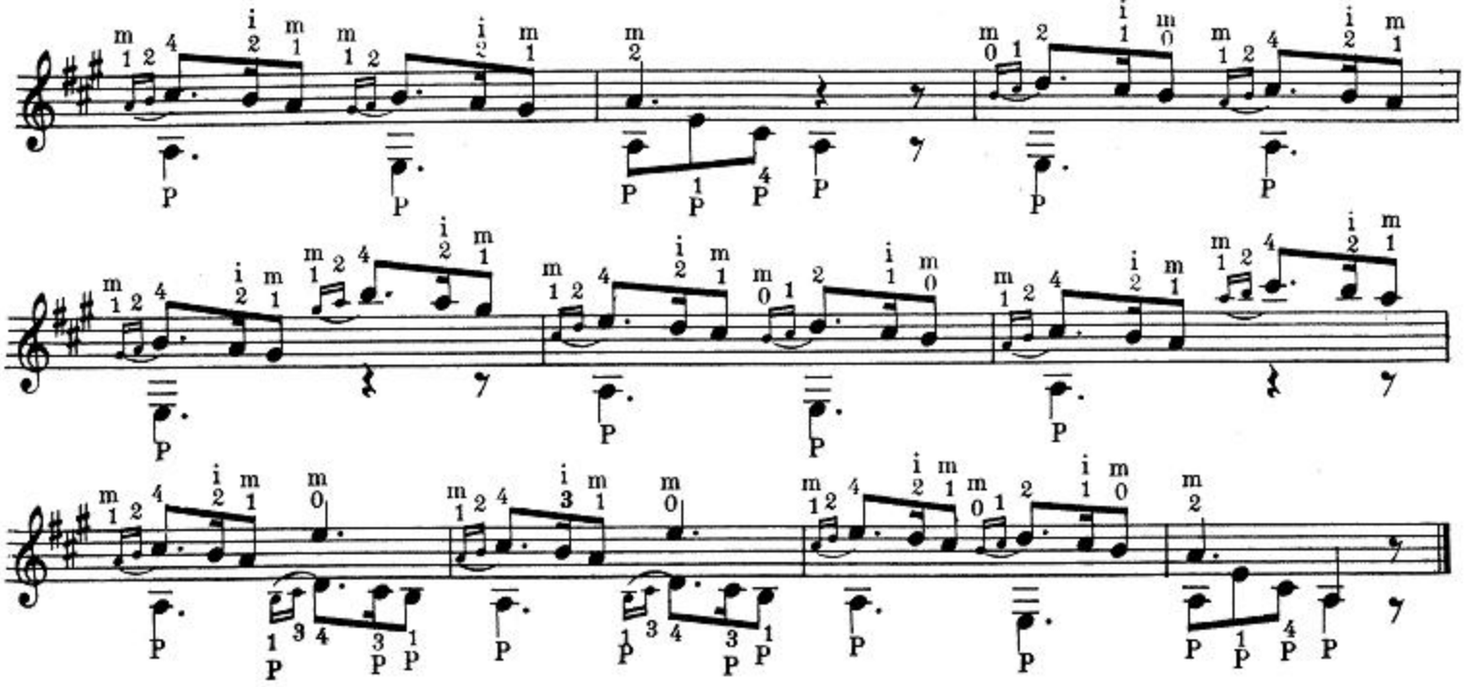
THE APPOGGIATURA OF SEVERAL NOTES

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

6





ALTRA APPOGGIATURA
DI PIU' NOTE

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

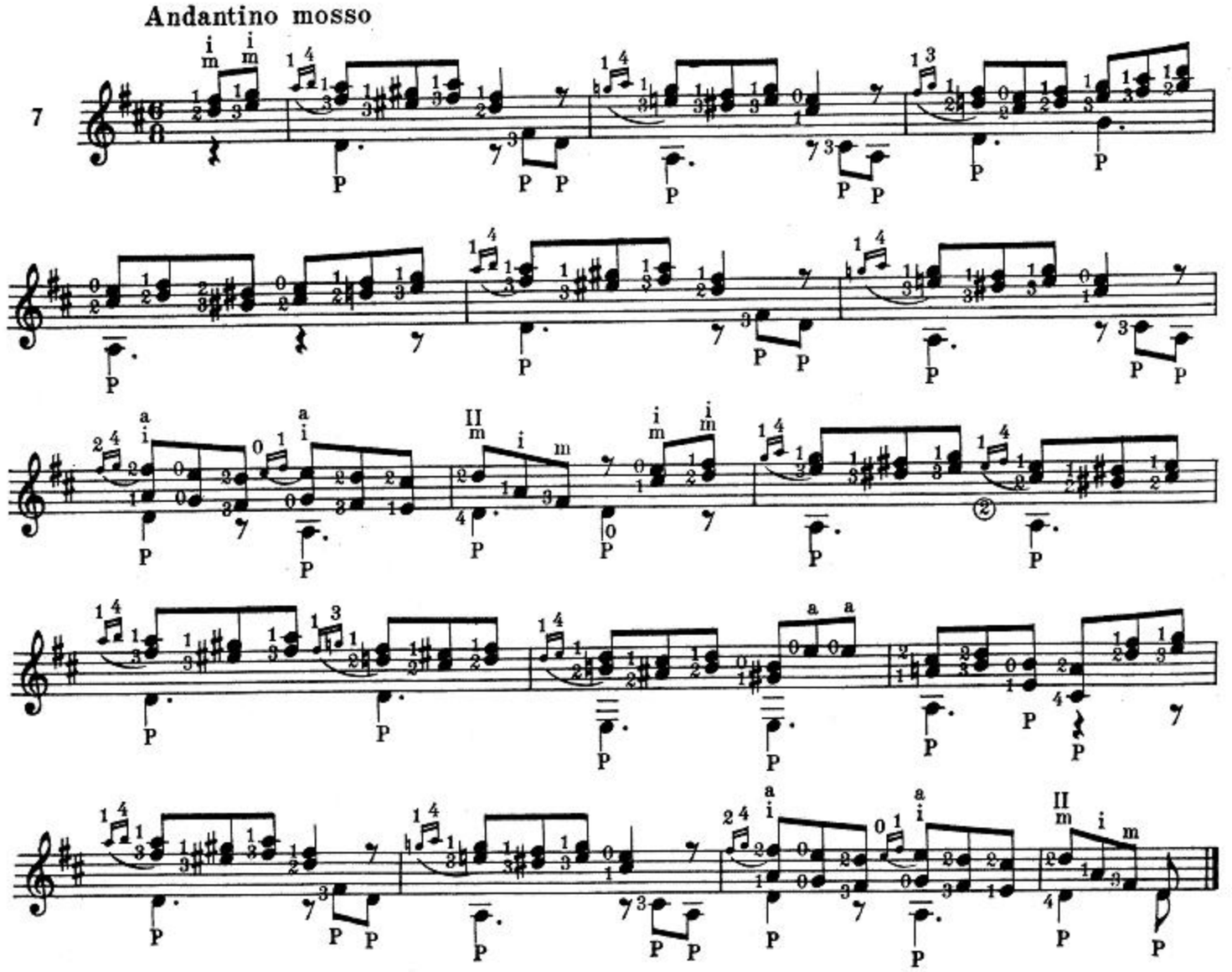
AUTRE APPOGIATURE
DE PLUSIEURS NOTES

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

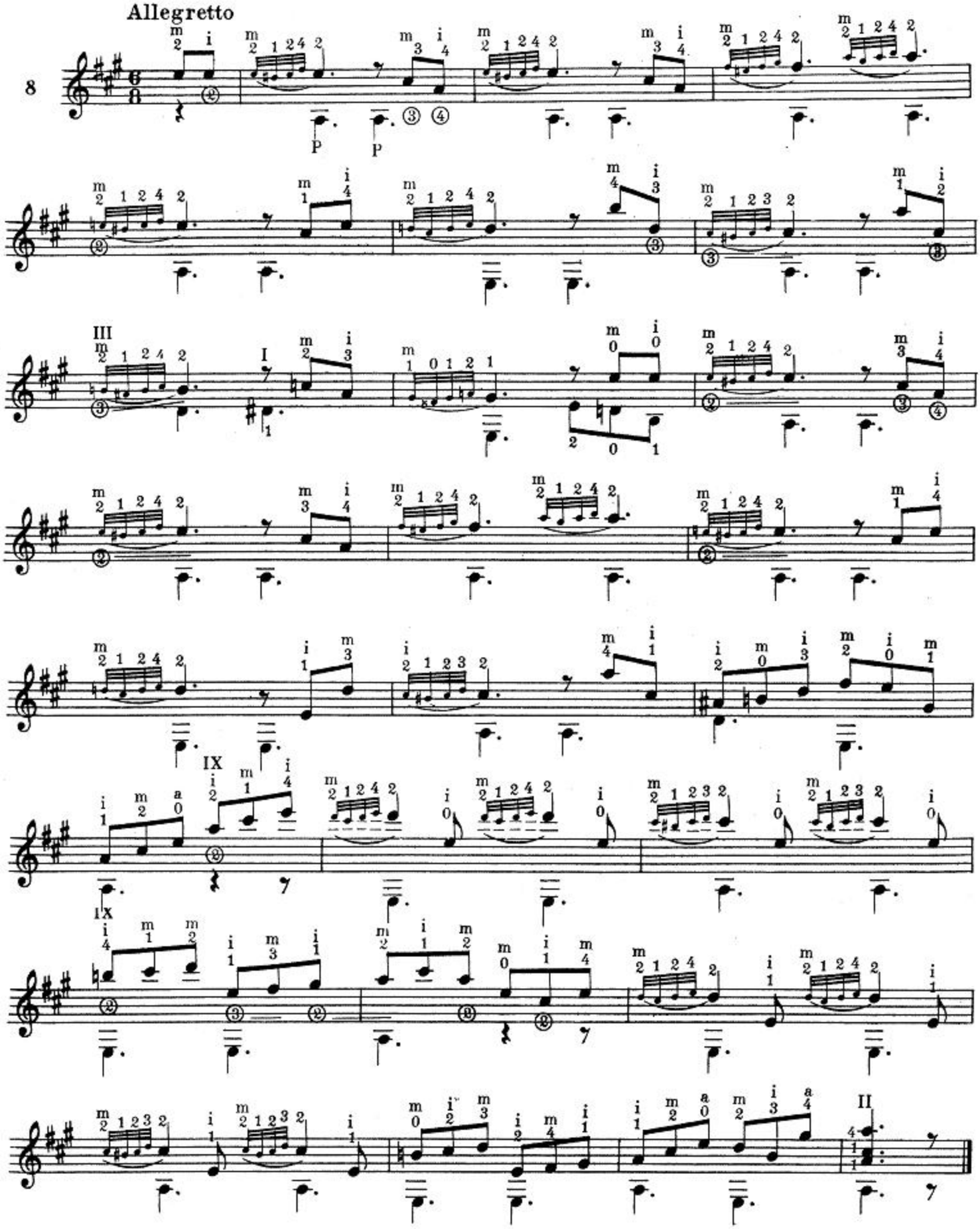
Si esegue pizzicando solo la prima delle quattro note, la seconda si strappa, la terza e la quarta si battono e la quinta si strappa.

DU GRUPPETTO

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

ON THE TURN

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.



DI UNA APPOGGIATURA (BREVE) MOLTO USATA

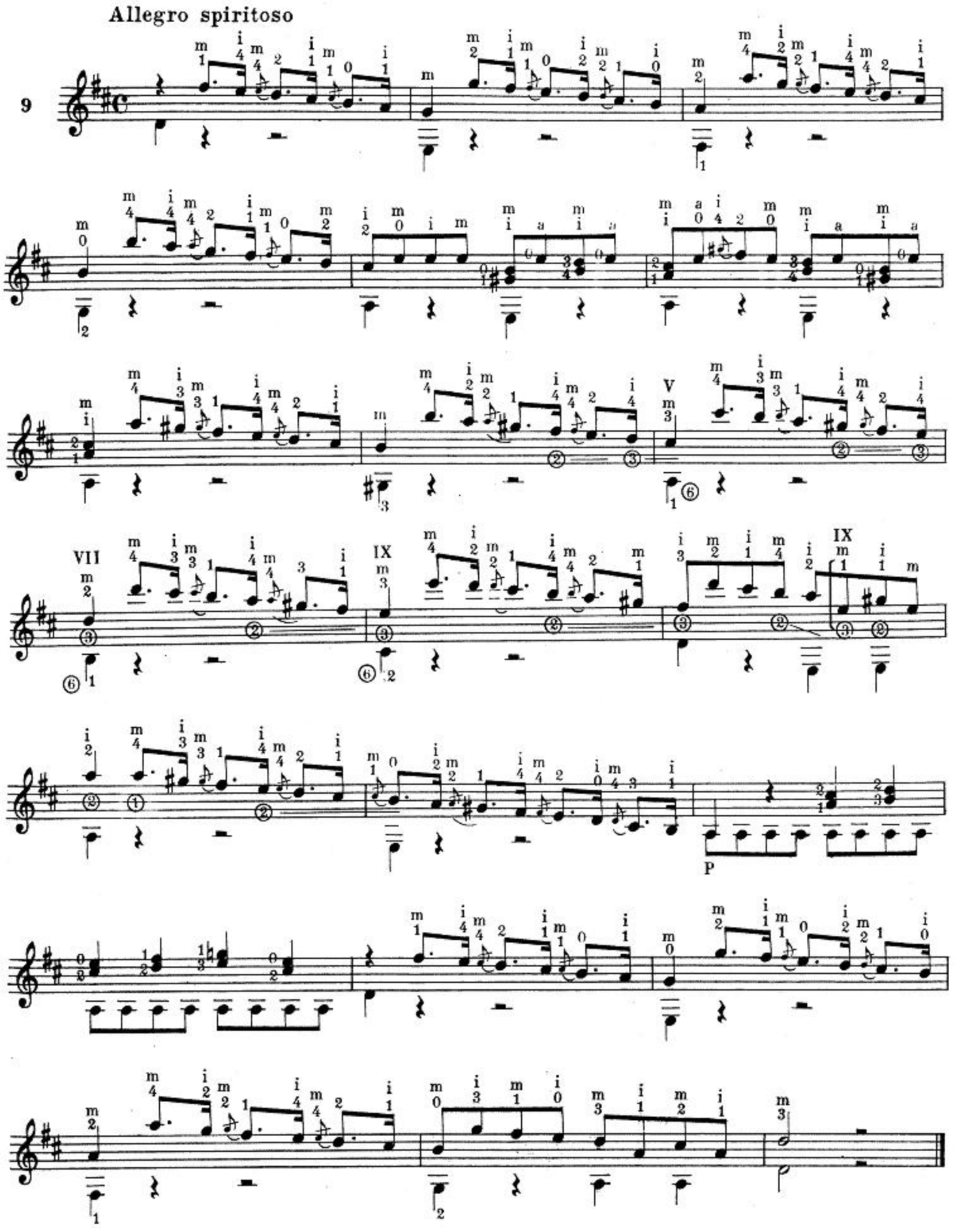
Si esegue come per l'esempio quinto

D'UNE APPOGIATURE (BRÈVE) TRES USITÉE

On exécute comme l'exemple cinq.

ON THE SHORT APPOGGIATURA WHICH IS MUCH USED

See example n. 5



DELLA LEGATURA

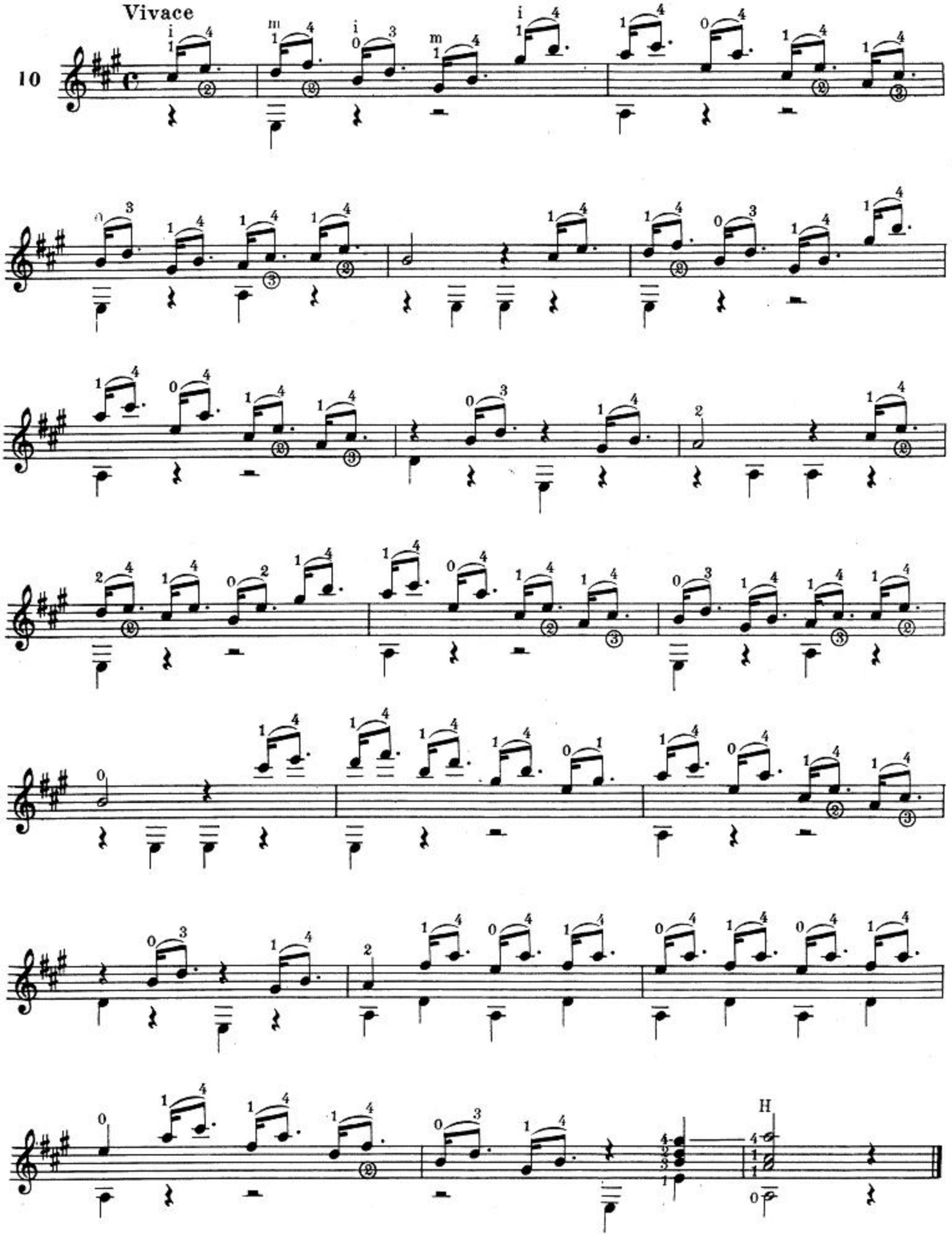
Si pizzica la prima nota e si batte la seconda col dito della mano sinistra.

DE LA LIASON

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

THE LEGATO

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



DEL GLISSATO

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

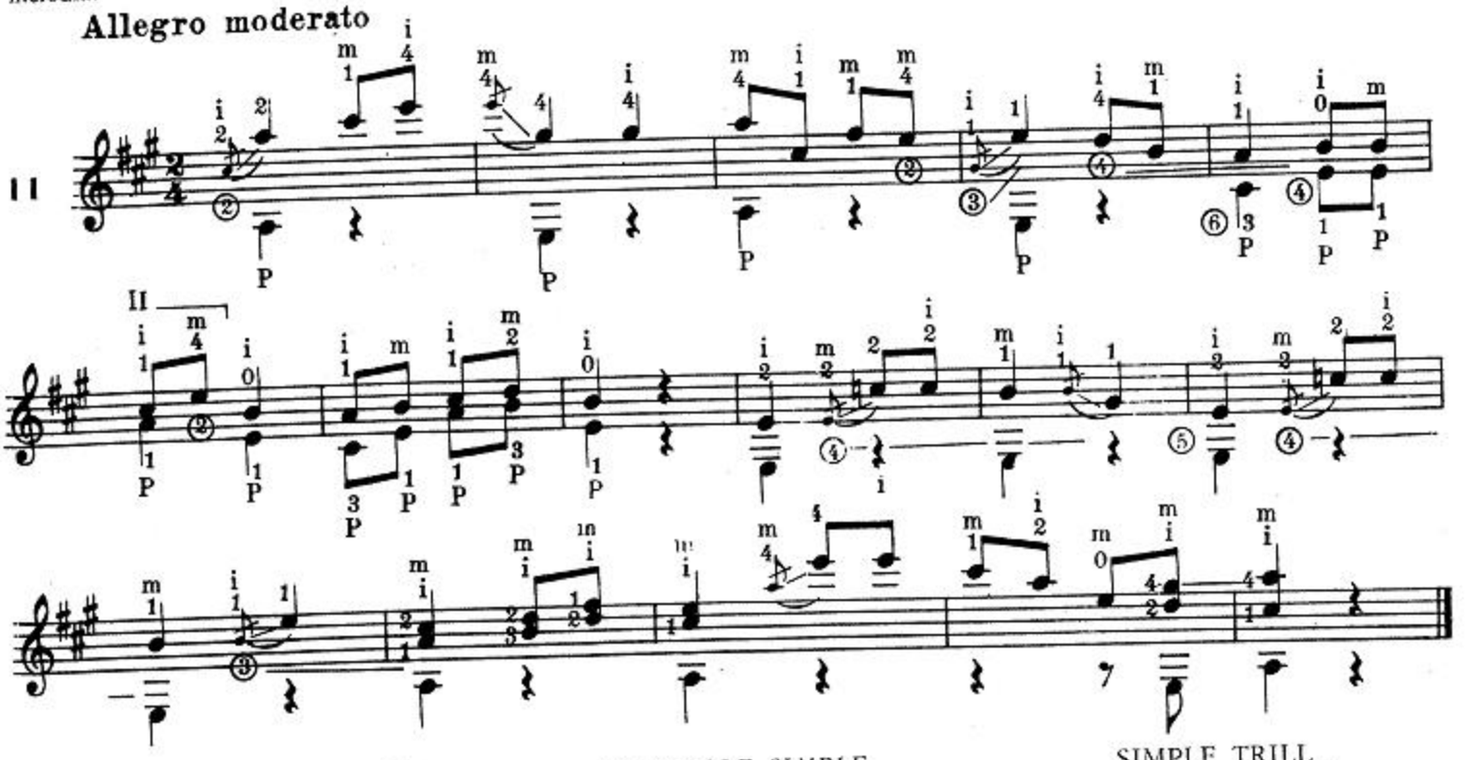
DU GLISSÉ

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.

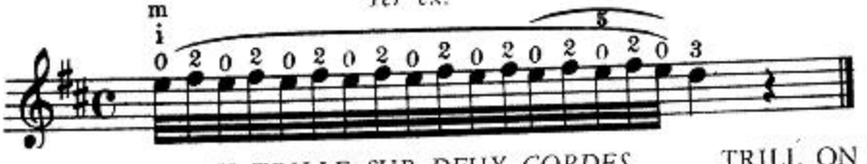
SIMPLE TRILL

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.

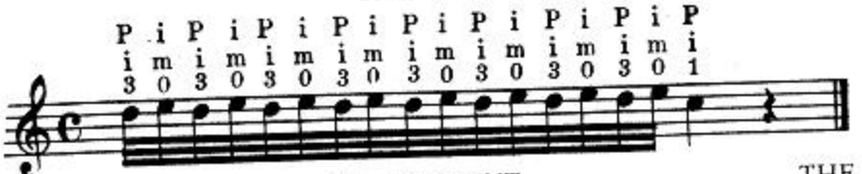
TRILL ON TWO STRINGS

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

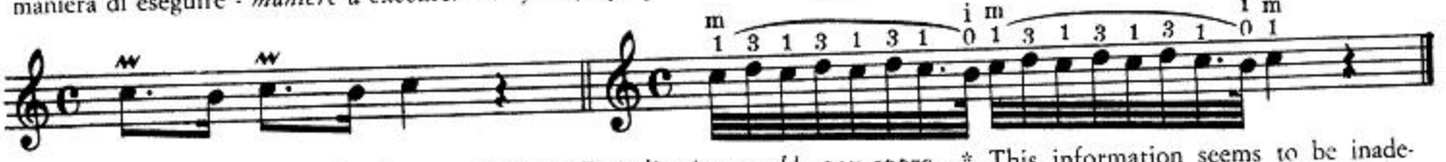
*On l'exécute de la même manière que le trille. **

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 ».

N.d.R.

* *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 refère 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 ».*

N.d.R.

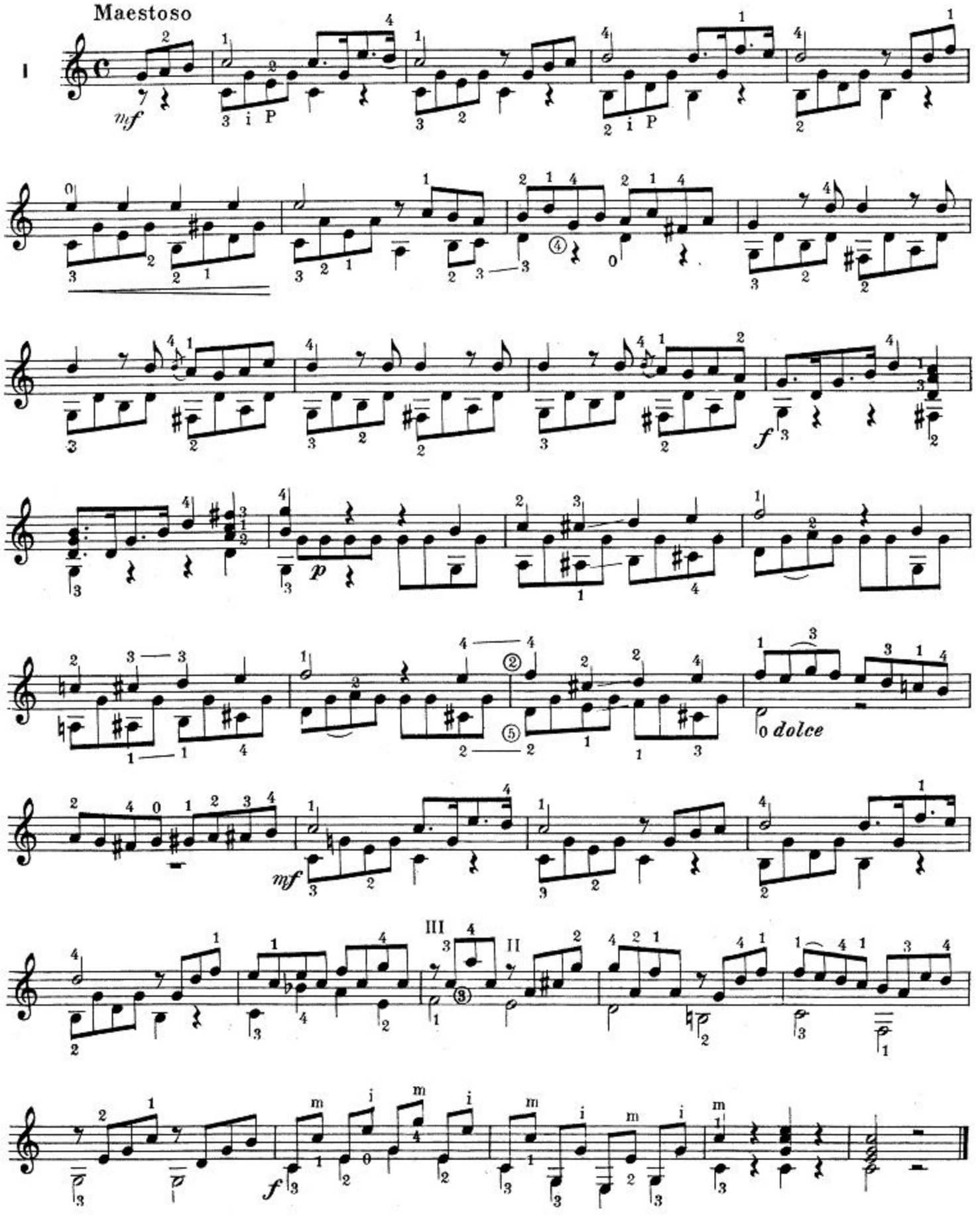
* This information seems to be inadequate as it reflects the way of playing the mordent of a few harpsichord players of the seventeenth century, which Giuliani clearly refers to, when he tells us in the original text that « the mordent isn't anything else but a short trill, which is played in the same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

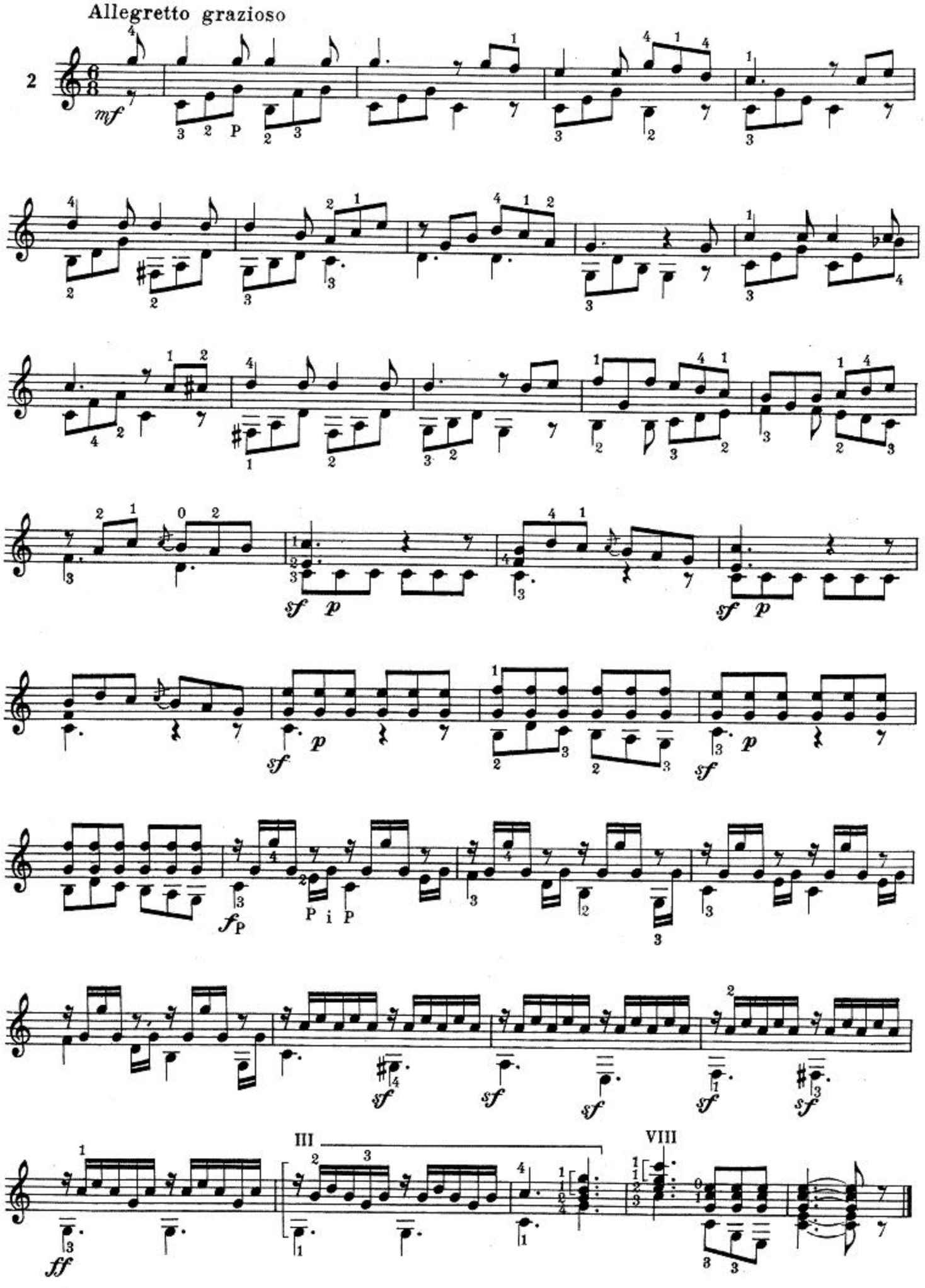
revisor's note

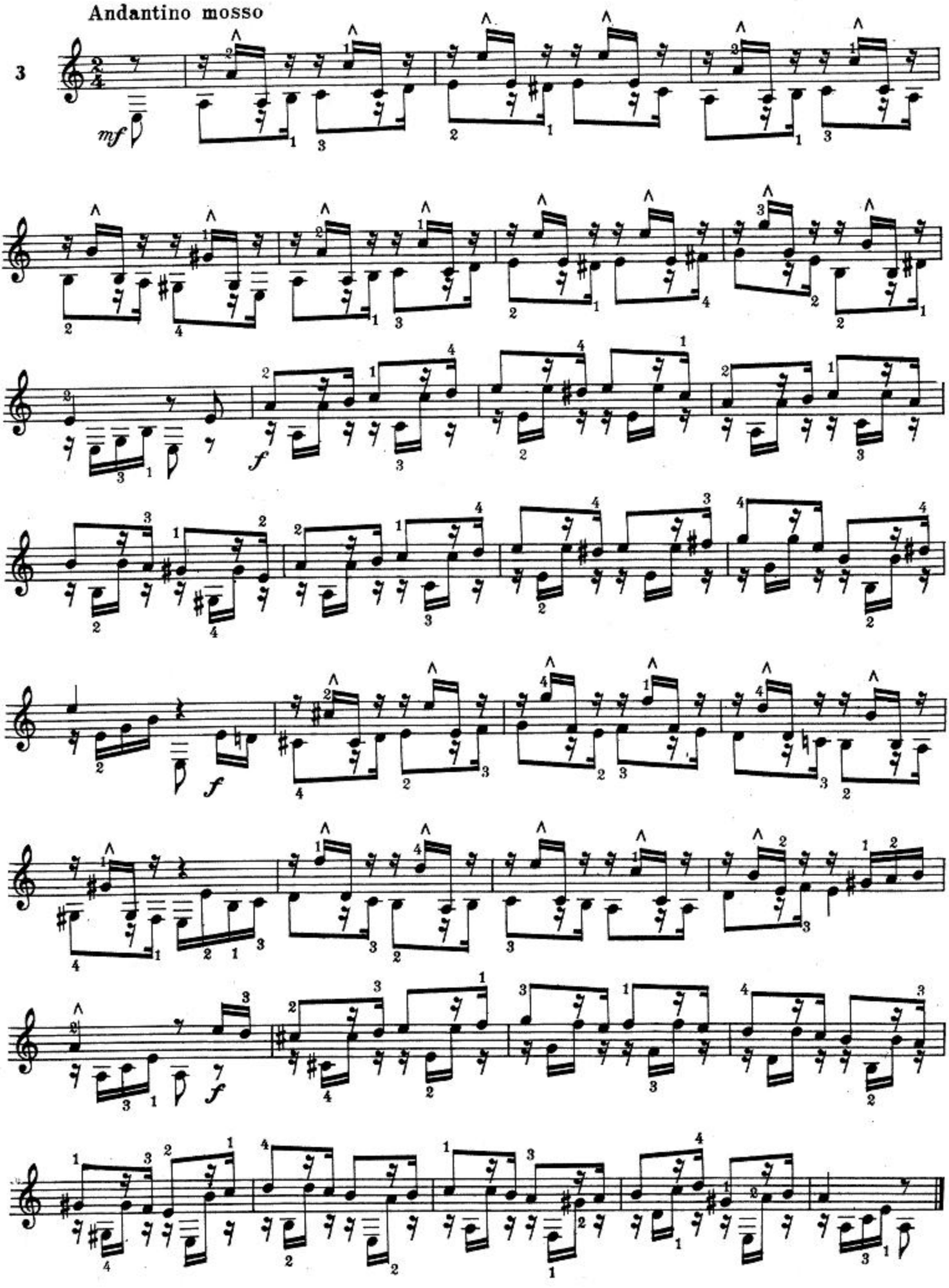
PARTE QUARTA
Dodici lezioni progressive.

QUATRIEME PARTIE
Douze leçons progressives.

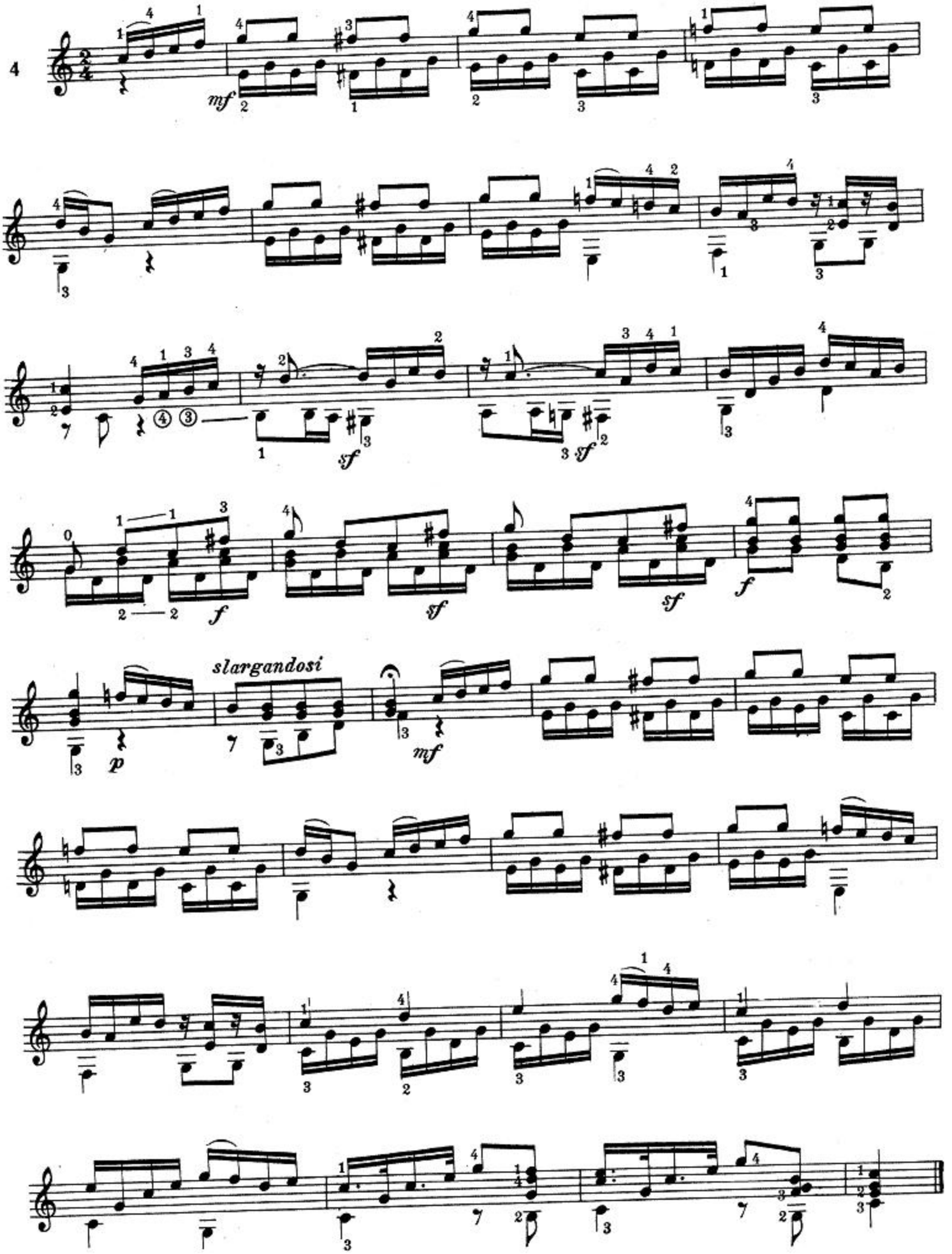
FOURTH PART
Twelve progressive lessons.

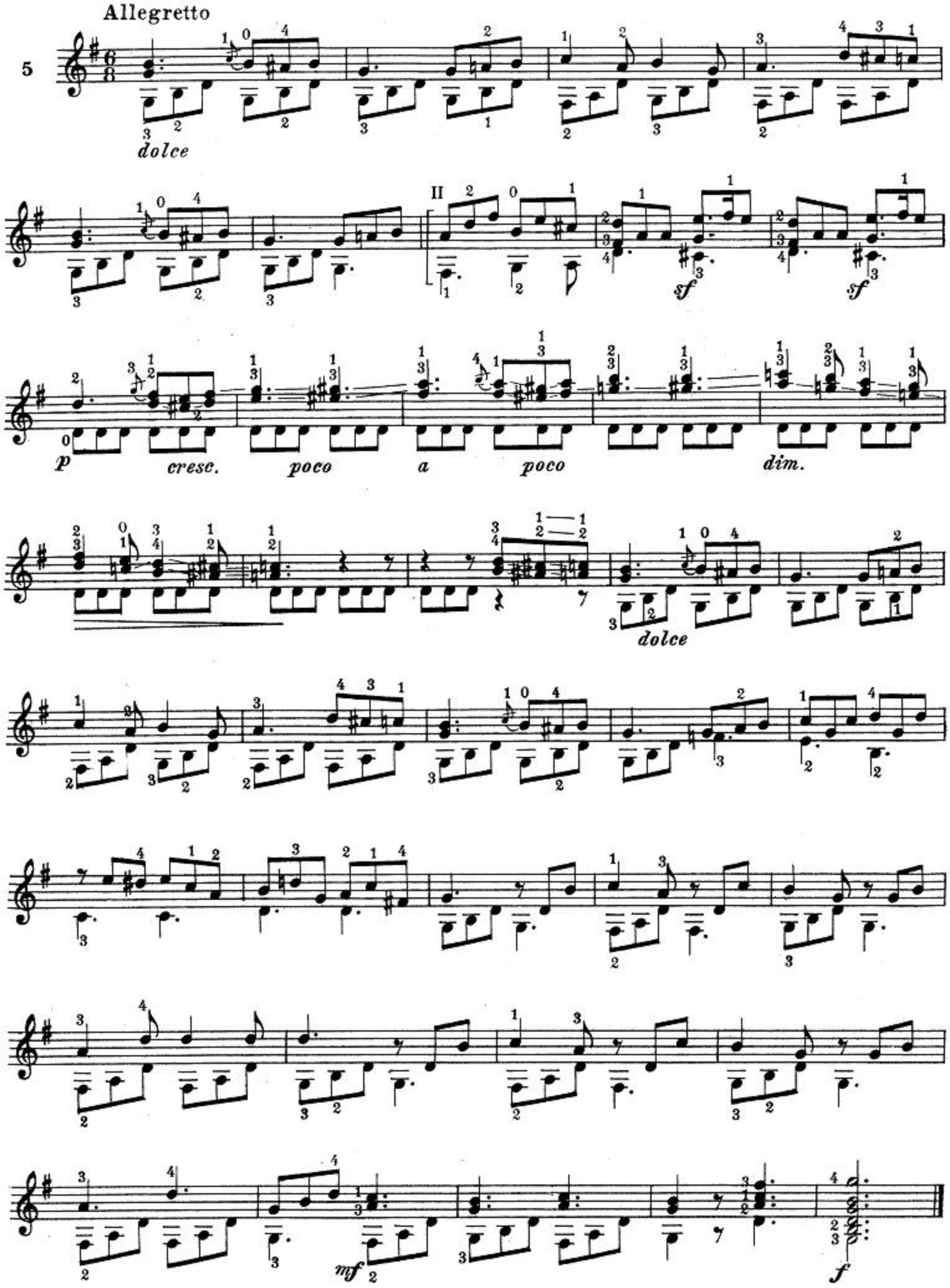


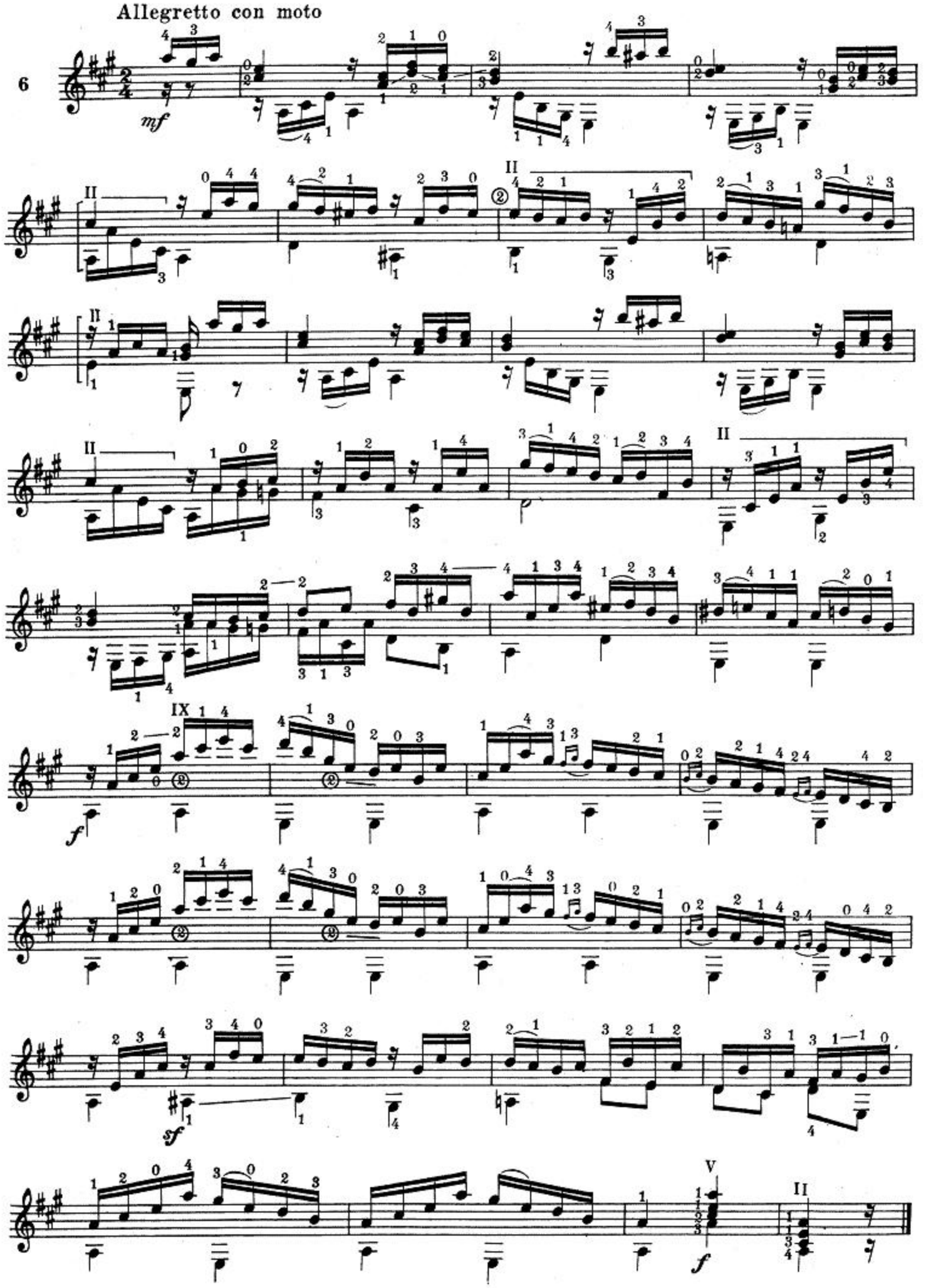

Allegretto grazioso
2
mf
P
sf
p
f
P i P
ff
III
VIII

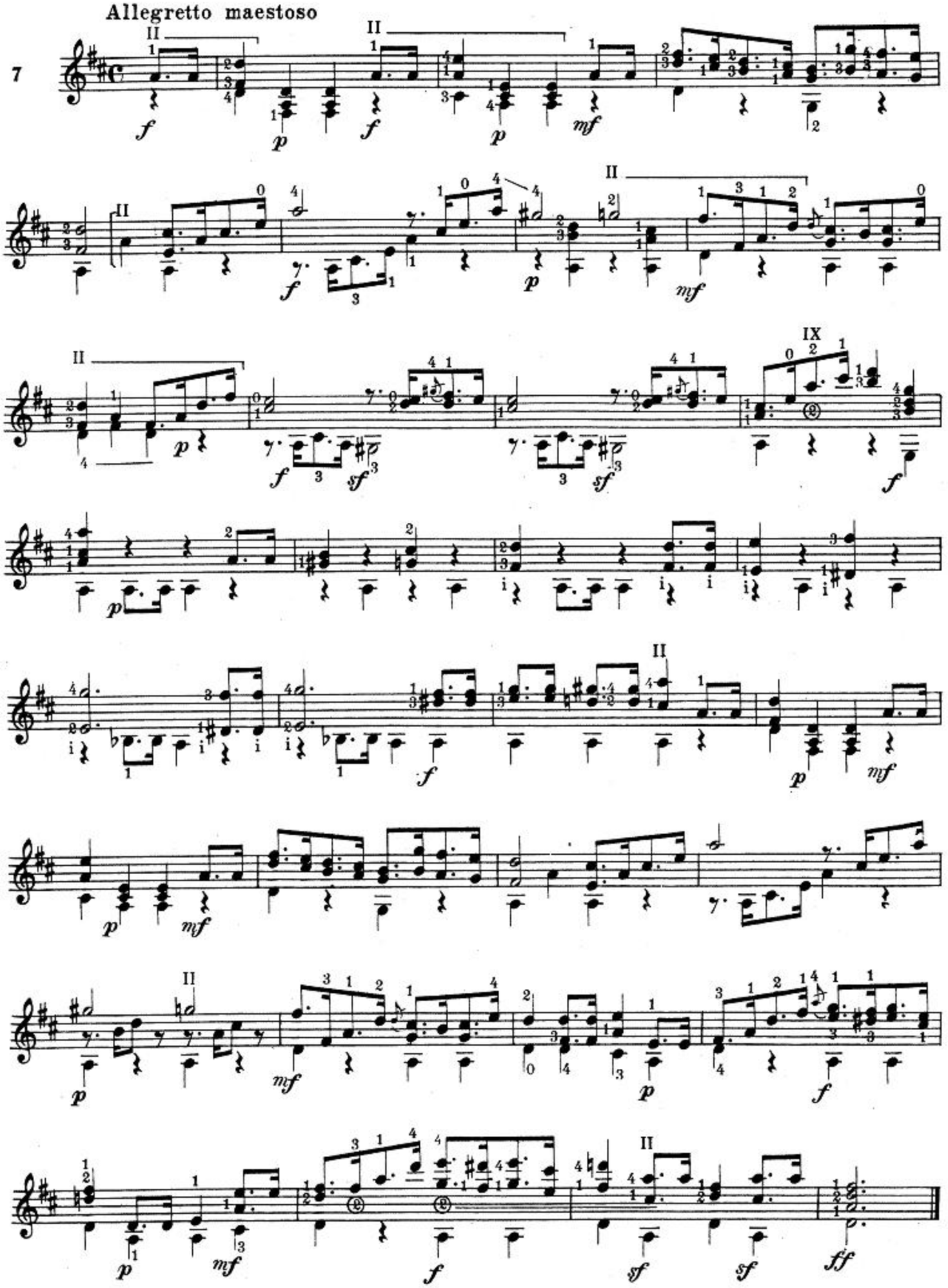

Andantino mosso
3
mf
f
f
f

Allegro grazioso

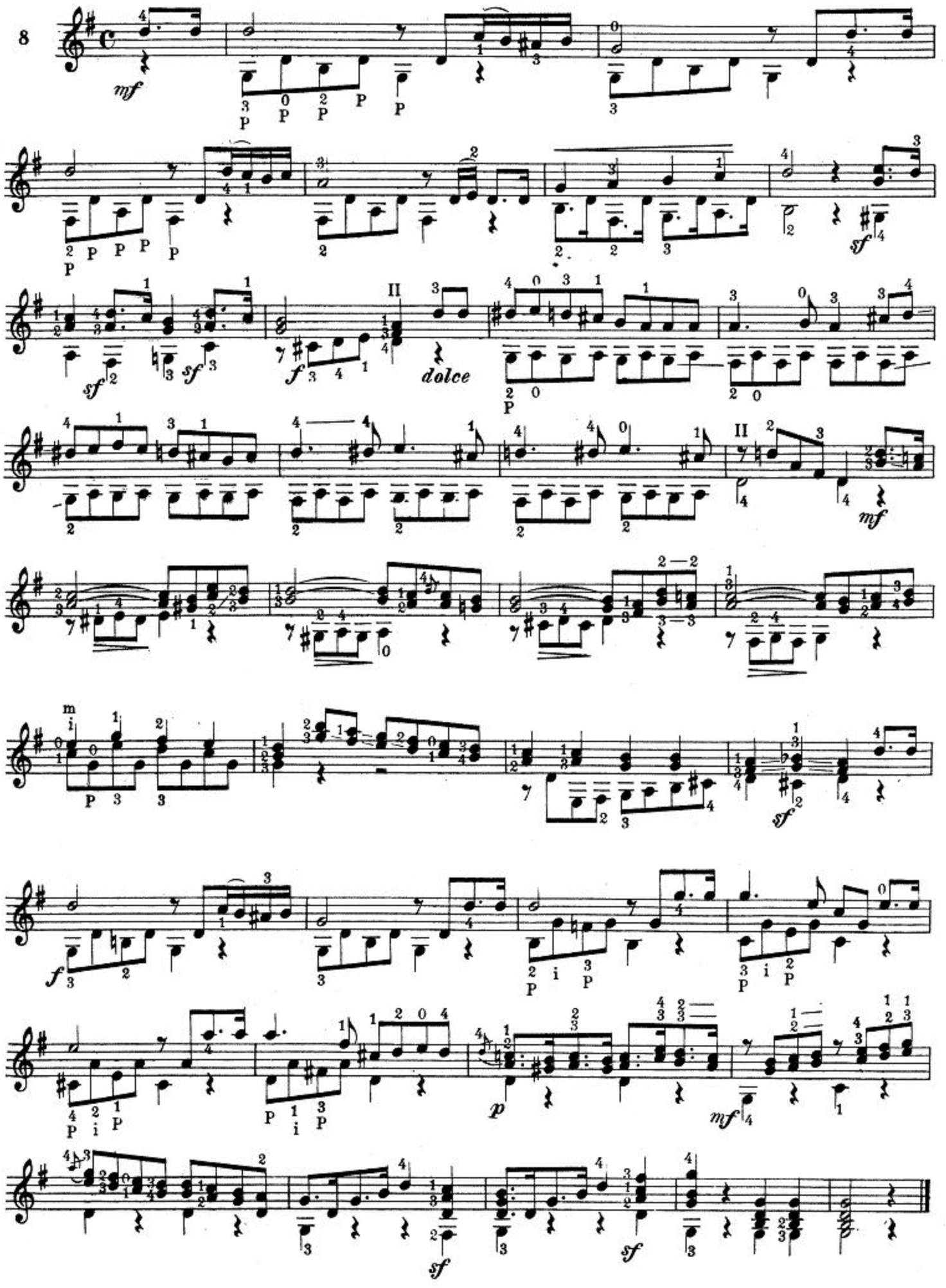


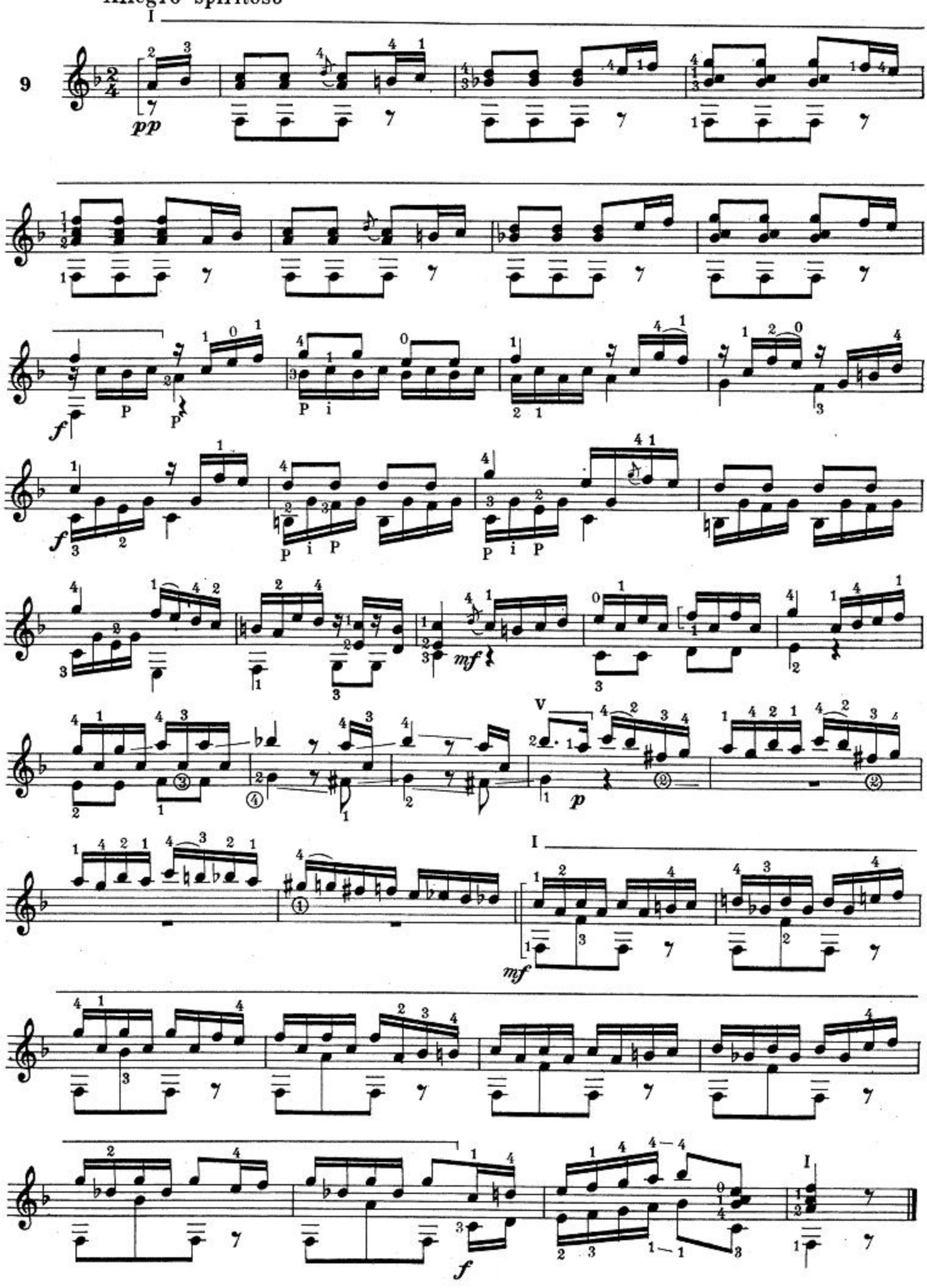

Allegretto
5
dolce
II
sf
sf
p
cresc.
poco
a
poco
dim.
dolce
mf
f

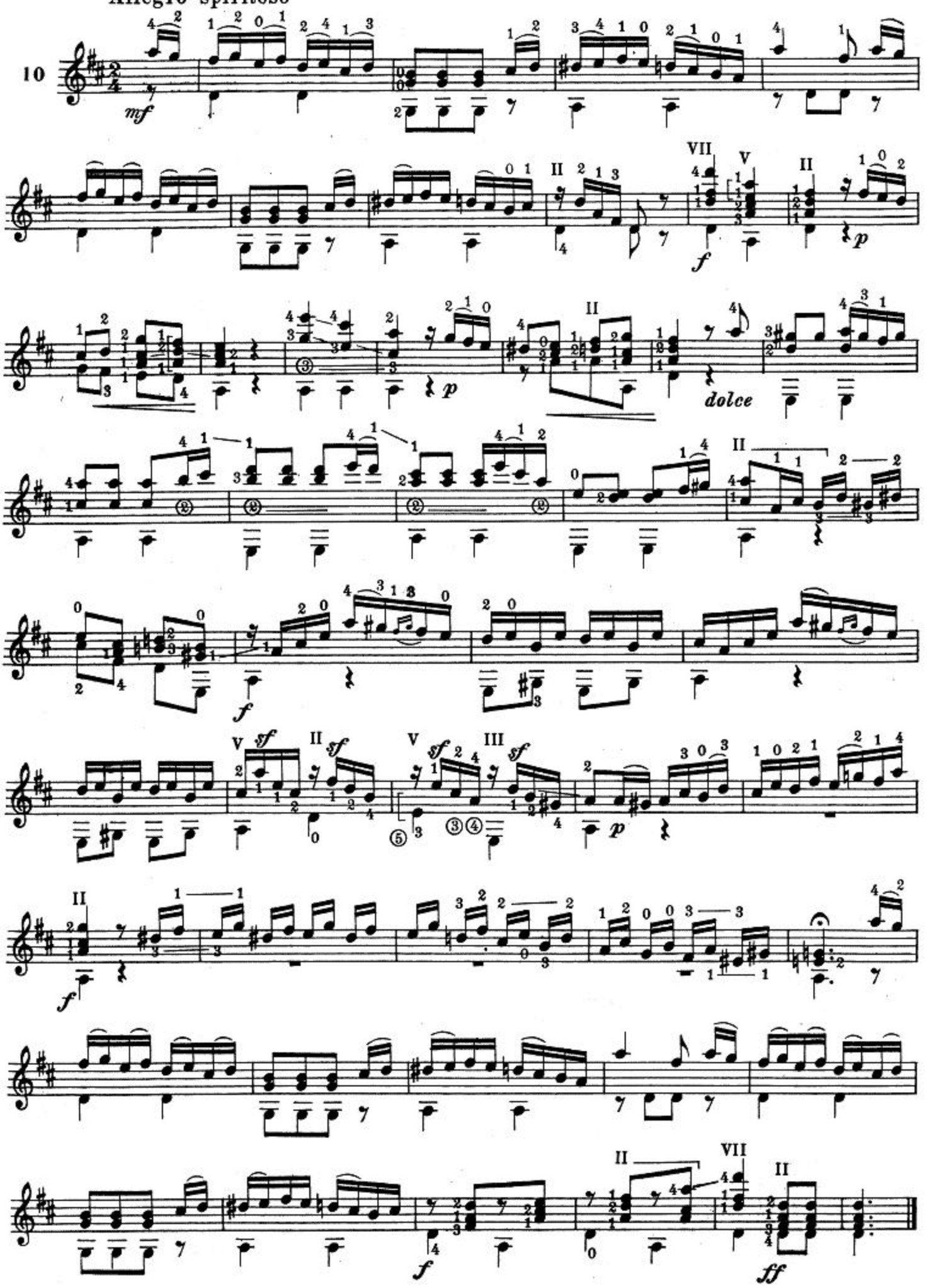

Allegretto con moto
6
mf
II
f
IX
sf
V
II

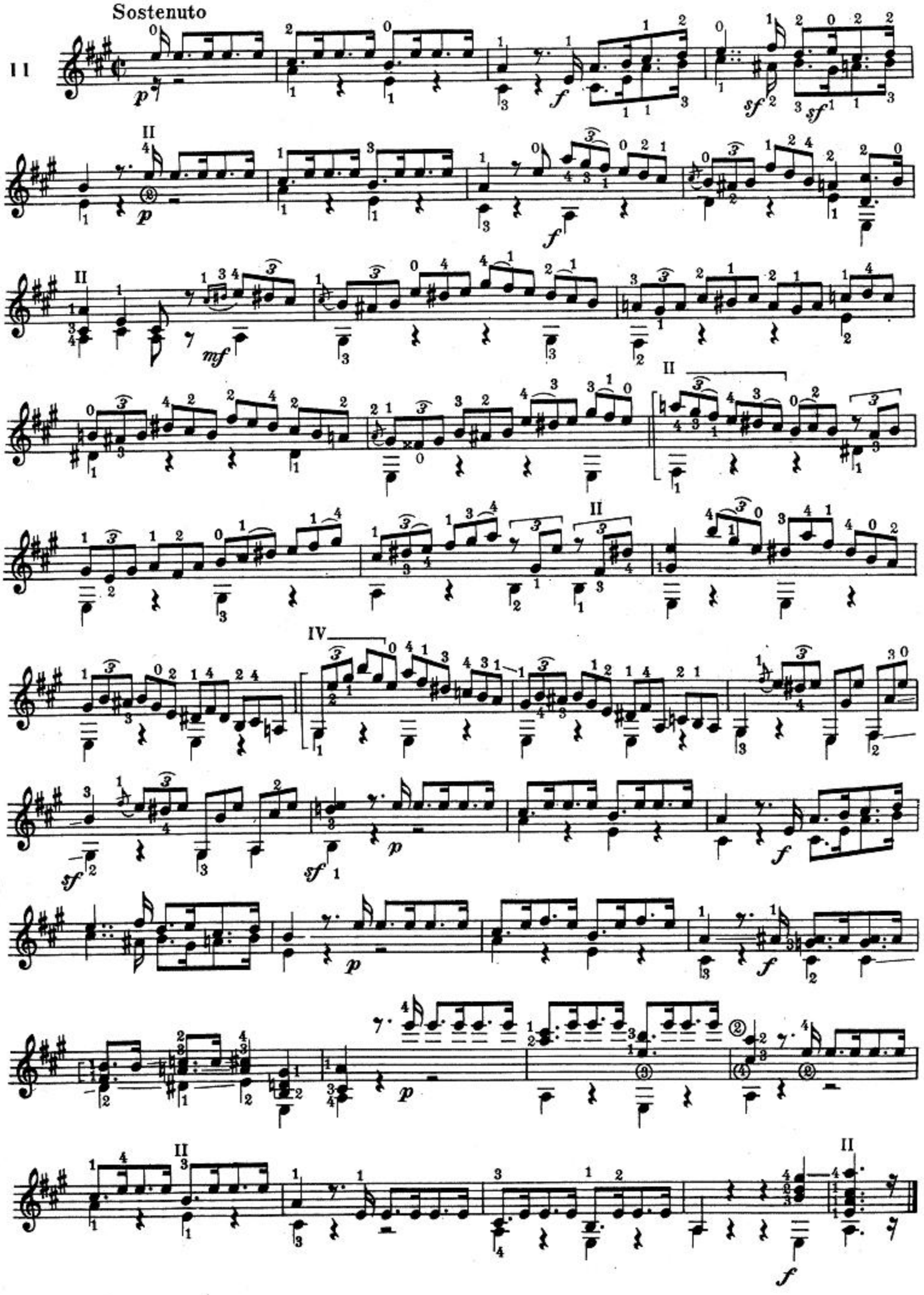

Allegretto maestoso
7

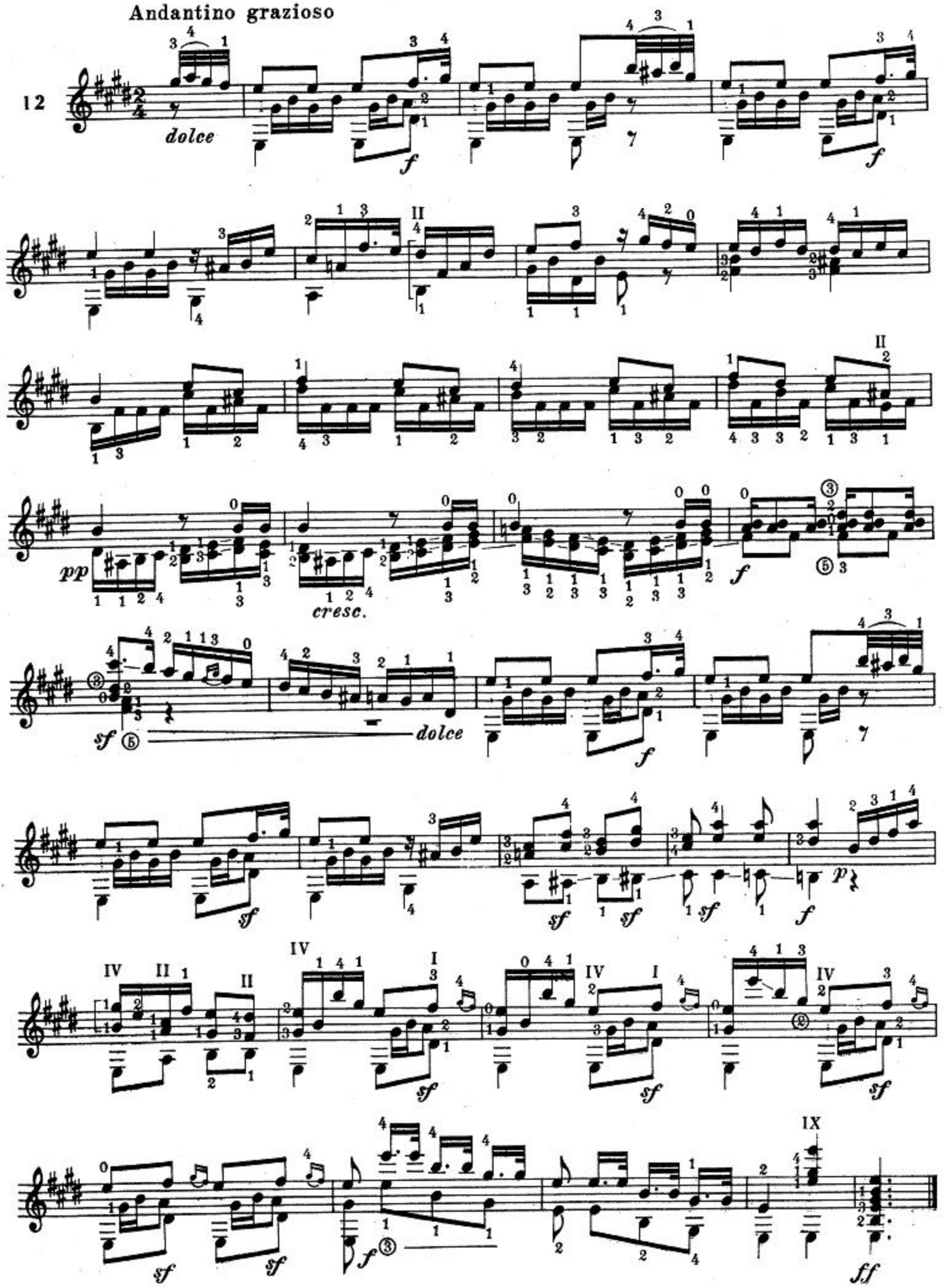
Allegro spiritoso




Allegro spiritoso
9
pp
f
mf
p
f


Allegro spiritoso
10
mf
f
p
dolce
sf
ff


Sostenuto


Andantino grazioso
12
dolce
cresc.
dolce