



MAURO GIULIANI

Studio, op. 1

for guitar solo

Edited by Brian Jeffery

TECLA EDITIONS

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Preface for Giuliani's *Studio* op. 1

This is a modern urtext re-engraved edition of Giuliani's celebrated "tutor" for the guitar which he himself called *Studio* op. 1. Unlike several other modern editions of this famous work, this edition includes all four parts, which are:

Part One, for the right hand

Part Two, for the left hand

Part Three, ornaments etc.

Part Four, twelve progressive lessons

My original extensive preface to this *Studio* op. 1 which I wrote in 2002 for the printed edition of Giuliani's *Complete Studies* is given here at the end of this file, after the music. Also at the end of this file, after the music, will be found a note about Giuliani's fingering and his use of dynamics.

STUDIO PER LA CHITARRA

Opus 1

PREFACE BY GIULIANI

The study of the guitar has always been my favourite occupation, and my principal aim has been to arrive at perfection.

Desirous of finding the best and the straightest path which led to this goal, I was obliged to follow an untrodden path to approach the ideal which was fixed in my mind.

I made some progress by zeal and perseverance, and achieved some success; and there was born in me the desire to share the fruits of my labours with those who wished to follow the same path, and to preserve them from misdirection, by putting in order my ideas on this subject and by providing them with a guide which is short, certain, and new, of a kind which — as far as I know — had been sought in vain until now.

These studies which I now present to the public are the result of my long and repeated labours, confirmed by experience and practical use; and I am sure that lovers of the guitar, if they practise assiduously, will in a short time be capable of playing expressively anything which has been written in a correct style for this instrument.

The following exercises are, then, intended for those who, already possessing the first elements, wish to perfect themselves without the assistance of a teacher.

The work is divided into four parts, as follows.

PART ONE. Exercises especially for the right hand, containing a hundred and twenty arpeggios in all combinations.

PART TWO. Various examples in the most common keys, for the movement of the left hand.

PART THREE. More examples, containing most of the ornaments and effects of which the instrument is capable.

PART FOUR. Twelve progressive lessons.

PART ONE

EXERCISES ESPECIALLY FOR THE RIGHT HAND,
CONTAINING ONE HUNDRED AND TWENTY ARPEGGIOS
IN ALL THE COMBINATIONS

No. 1

No. 2

No. 3

No. 4

No. 5

No. 6

No. 7

No. 8

