MAURO GIULIANI

SCELTA DI STUDI PER CHITARRA

NUOVA EDIZIONE

Revisione e diteggiatura
di Ruggero Chiesa

EDIZIONI SUVINI ZERBONI - MILANO

INDICE - INDEX

		pag.			pag.
1	Op. 50 n. 13	2	41	Op. 100 n. 11	32
2	Op. 50 n. 1	2	42	Op. 100 n. 13	34
3	Op. 50 n. 11	3	43	Op. 100 n. 12	36
4	Op. 50 n. 3	4	44	Op. 48 n. 3	38
5	Op. 50 n. 4	4	45	Op. 139 n. 4	39
6	Op. 50 n. 8	5	46	Op. 139 n. 5	40
7	Op. 50 n. 12	6	47	Op. 51 n. 13	41
8	Op. 50 n. 2	6	48	Op. 48 n. 5	42
9	Op. 51 n. 10	7	49	Op. 48 n. 6	43
10	Op. 50 n. 14	8	50	Op. 139 n. 3	44
11	Op. 50 n. 18	8	51	Op. 48 n. 7	46
12	Op. 50 n. 20	9	52	Op. 139 n. 6	47
13	Op. 51 n. 1	10	53	Op. 48 n. 1	48
14	Op. 51 n. 5	10	54	Op. 50 n. 25	48
15	Op. 139 n. 2	11	55	Op. 48 n. 13	50
16	Op. 50 n. 17	12	56	Op. 50 n. 26	51
17	Op. 51 n. 4	12	57	Op. 111 Parte I n. 1	52
18	Op. 50 n. 21	13	58	Op. 111 Parte I n. 2	54
19	Op. 50 n. 15	14	59	Op. 111 Parte I n. 4	56
20	Op. 50 n. 10	14	60	Op. 51 n. 6	59
21	Op. 50 n. 9	15	61	Op. 111 Parte I n. 3	60
22	Op. 1 Parte III n. 1	16	62	Op. 48 n. 8	62
23	Op. 50 n. 27	17	63	Op. 48 n. 20	64
24	Op. 50 n. 16	18	64	Op. 51 n. 14	65
25	Op. 50 n. 19	18	65	Op. 48 n. 23	66
26	Op. 51 n. 2	19	66	Op. 51 n. 15	68
27	Op. 50 n. 6	20	67	Op. 51 n. 16	69
28	Op. 50 n. 24	20	68	Op. 51 n. 17	70
29	Op. 50 n. 31	21	69	Op. 48 n. 19	71
30	Op. 50 n. 5	22	70	Op. 48 n. 15	72
31	Op. 50 n. 22	22	71	Op. 48 n. 9	74
32	Op. 50 n. 30	23	72	Op. 48 n. 11	75
33	Op. 50 n. 7	24	73	Op. 48 n. 14	76
34	Op. 50 n. 28	25	74	Op. 48 n. 18	77
35	Op. 50 n. 23	26	75	Op. 48 n. 22	78
36	Op. 50 n. 29	26	76	Op. 111 Parte I n. 5	79
37	Op. 51 n. 3	28	77	Op. 111 Parte II n. 5	82
38	Op. 48 n. 2	29	78	Op. 50 n. 32	84
39	Op. 51 n. 12	30	79	Op. 111 Parte II n. 3	85
40	Op. 51 n. 7	31	80	Op. 111 Parte II n. 4	88

PREFACE

Mauro Giuliani (Bisceglie 1781 - Naples 1829) wrote works for the guitar in a wide variety of genres: sonatas, variations, dances, rondòs, pot-pourris, studies, fantasies and transcriptions of vocal and instrumental compositions of his time. He also used the guitar as the solo instrument in three important orchestral concertos as well as in chamber works, including duos with violin, flute, voice, piano and second guitar.
All these works, ranging from the technically simple to the most exacting tests of virtuosity, constitute the perfect expression of Giuliani's masterful knowledge of the instrument, on which he was also an accomplished performer. And they all bear the stamp of his fertile creative genius. Among the musicians of his day Giuliani must be acknowledged not only as one of the major composers for guitar, but also as one of the most representative in the current that ran parallel and contemporary with the greatest composers of the early Romantic period. Moreover, if we consider Giuliani from the standpoint of his position as an exponent of the Italian school, we will realize that he was one of the few, along with Paganini and certain other minor guitar composers, endowed with the necessary qualities to keep the instrumental tradition alive in Italy during the years that witnessed the overwhelming primacy of opera.

* * *

This new edition of our collection of 80 Studies by Giuliani, selected from his best-known teaching works, incorporates several changes with respect to the preceding version. The first and most important innovation in this edition is its strict adherence to the original, made possible by the fact that we have gained access to editions of the period. We have thus been able to discard sources that have proved ambiguous or inaccurate. Secondly, in order to provide a complete philological picture of the Studies, we have retained Giuliani's original notation, even though certain voices might have been realized more completely. And finally, we have changed some of our former fingering criteria, especially those regarding right hand fingerings (almost entirely lacking in the originals), in the interest of following the composer's style more closely. We also decided to eliminate our own indications of «rest stroke» and suggestions for dynamics, leaving such delicate choices to the interpreter's discretion. The order of the Studies is the same as in the previous version, except for a few minor changes due to problems of pagination.

Ruggero Chiesa

The Complete Studies of Giuliani, in the critical edition by Ruggero Chiesa published by Edizioni Suvini Zerboni, Milan, are available in the following collections:
Volume I, Op. 1, Op. 48 (S. 9448 Z.).
Volume II, Op. 50, 51 and 98 (S. 9449 Z.).
Volume III, Op. 100, 111, and 139 (S. 9450 Z.).

SCELTA DI STUDI PER CHITARRA

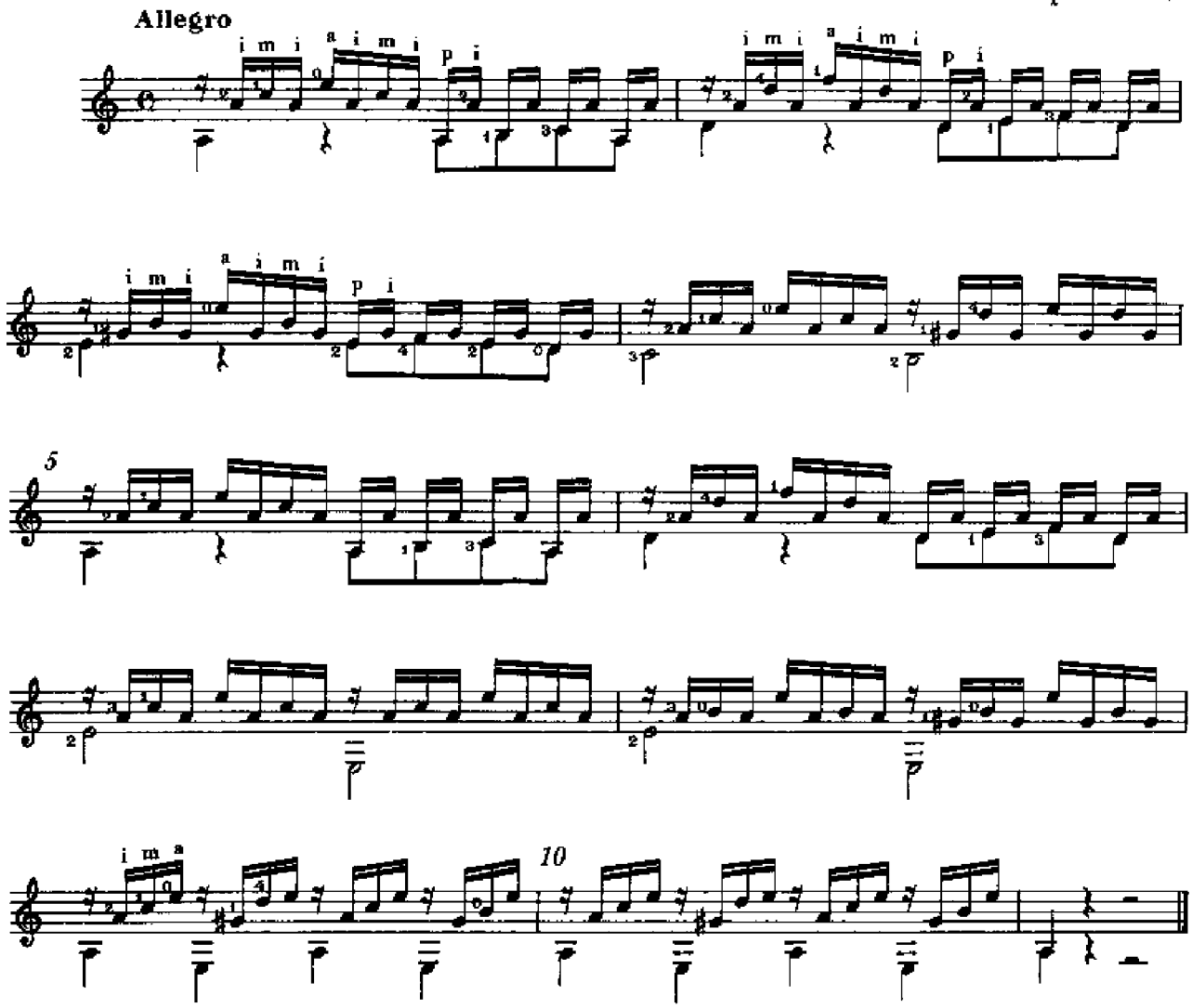
NUOVA EDIZIONE

Revisione e diteggiatura
di Ruggero Chiesa

MAURO GIULIANI
(1781-1829)

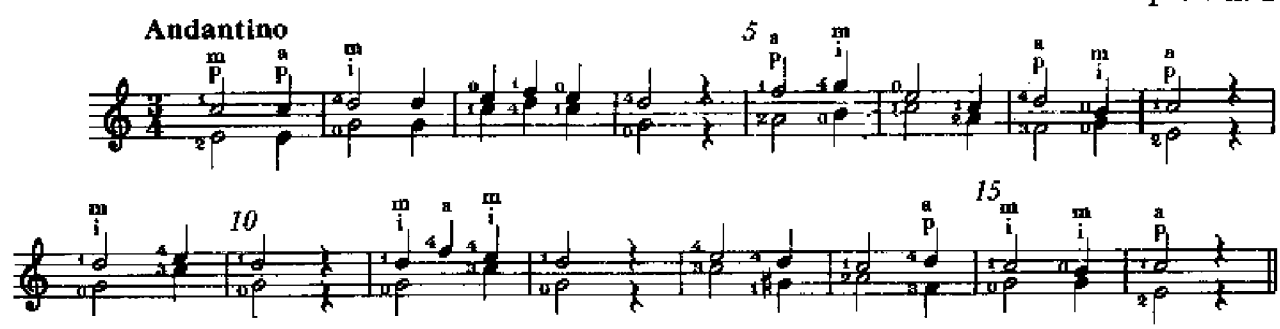
1

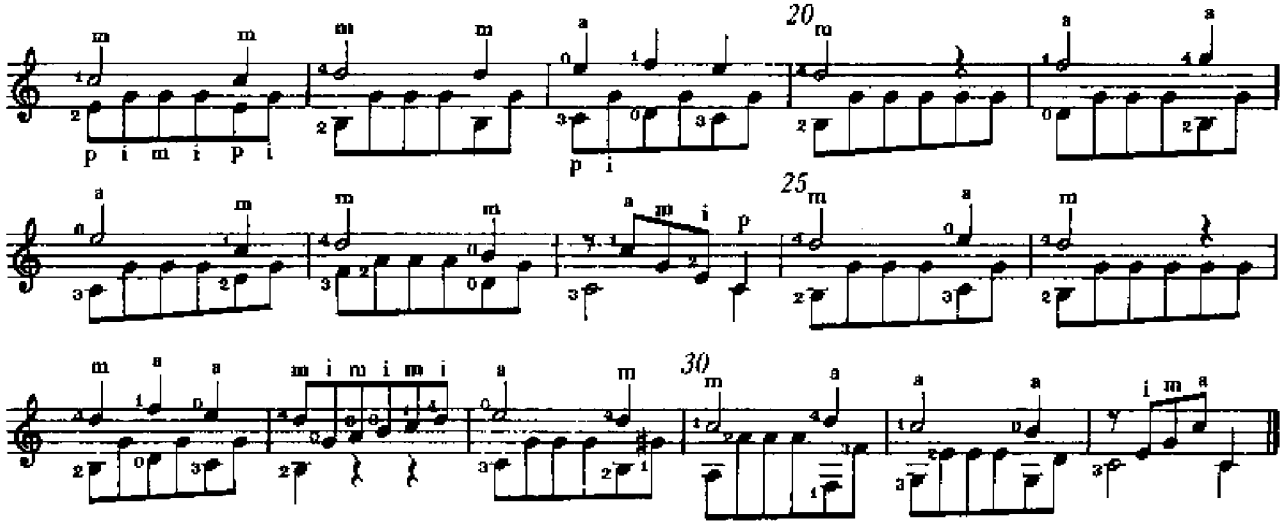
Op. 50 n. 13



2

Op. 50 n. 1

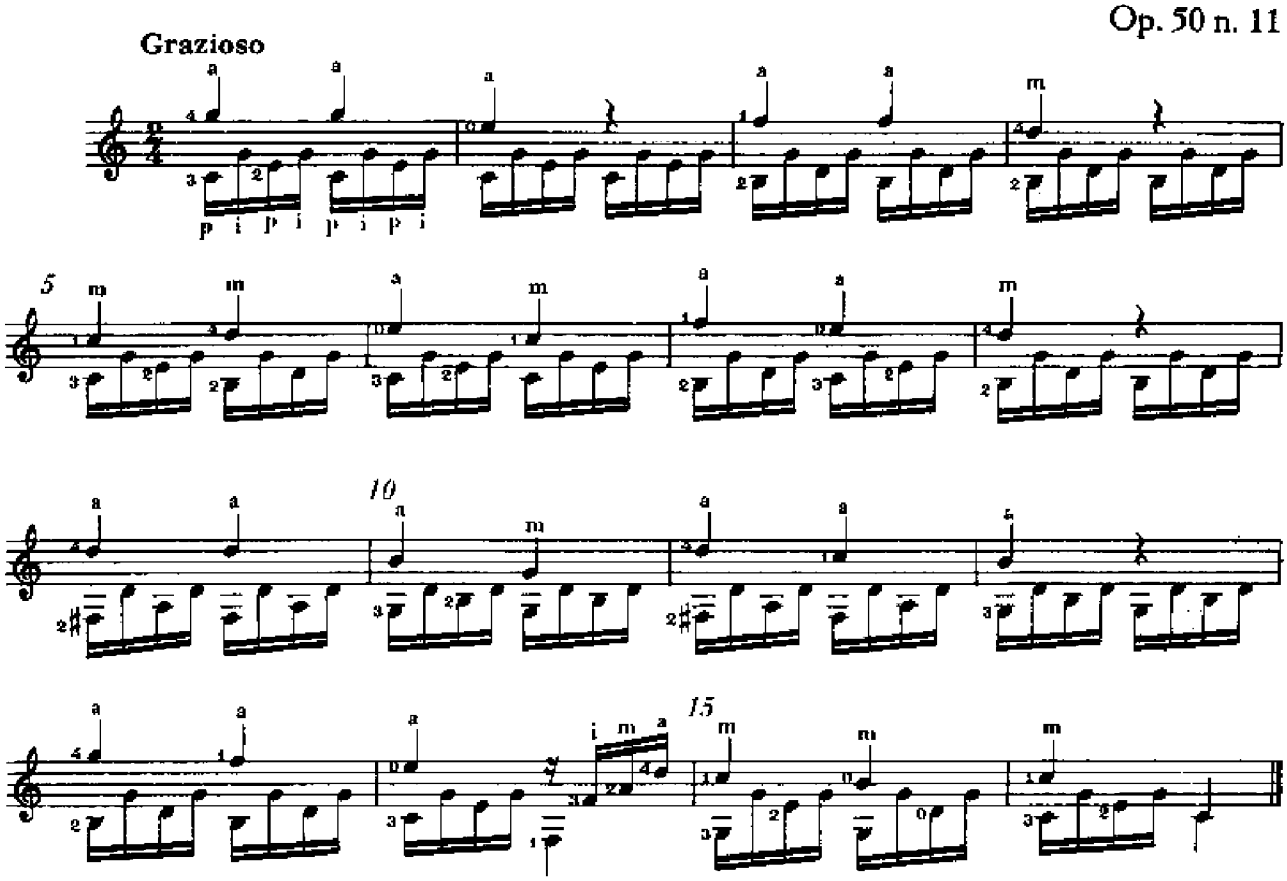




3

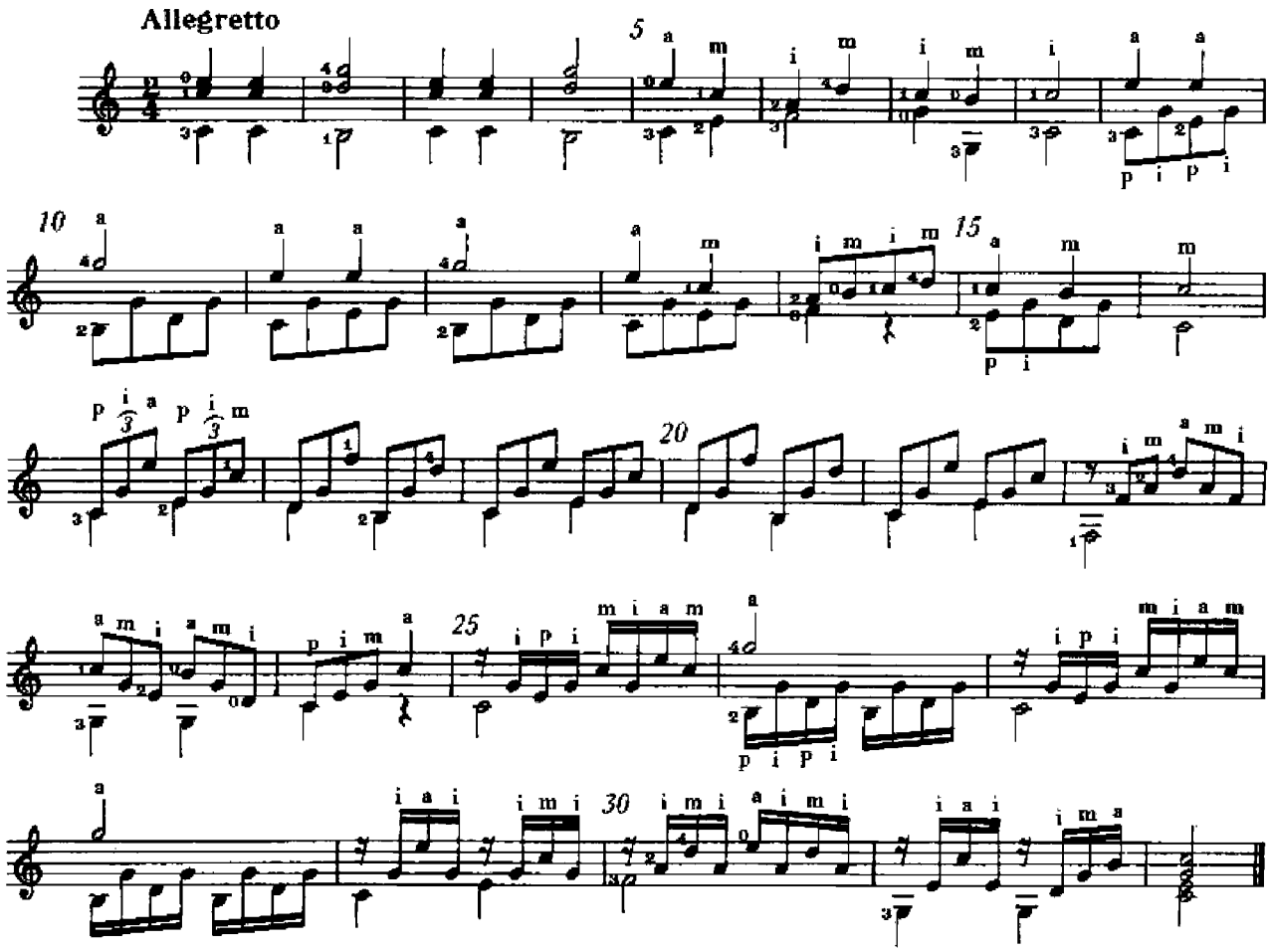
Op. 50 n. 11

Grazioso



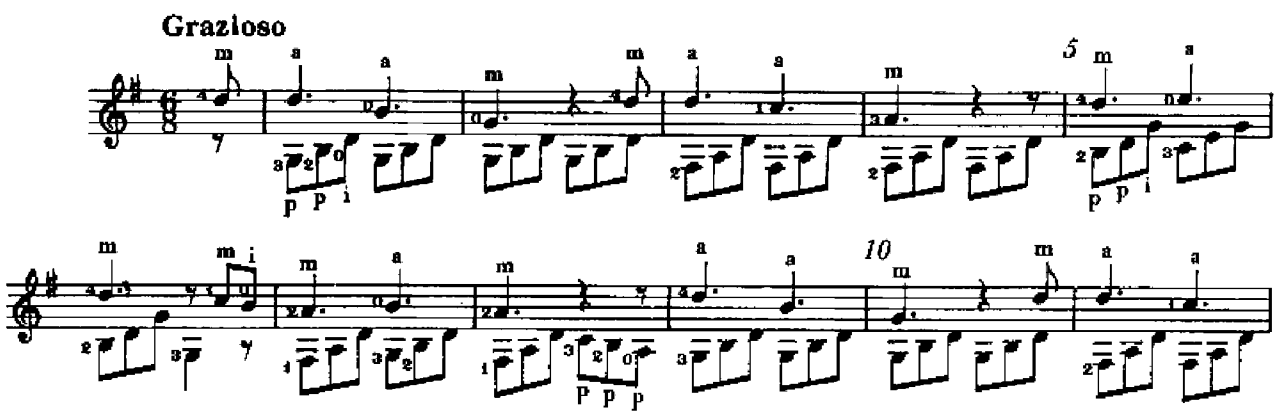
4

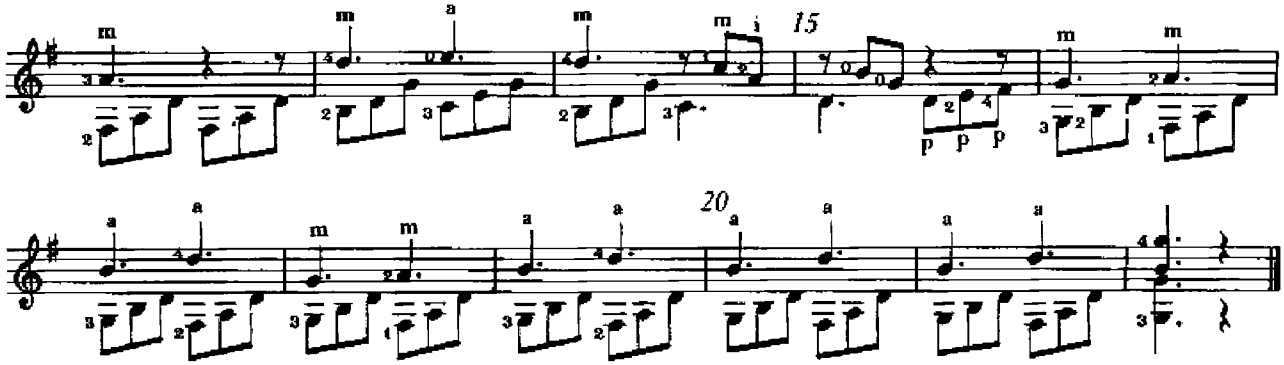
Op. 50 n. 3



5

Op. 50 n. 4

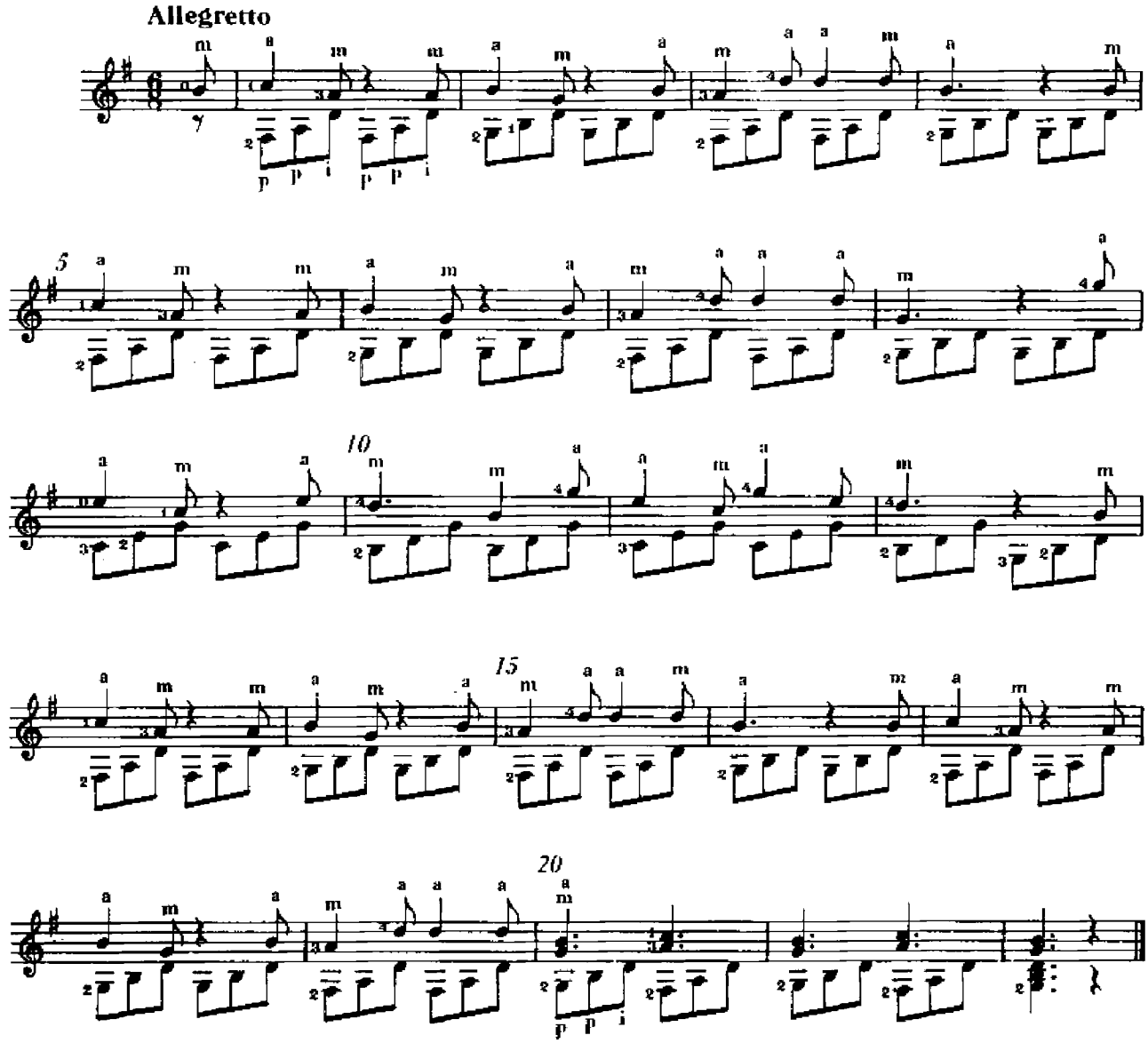




6

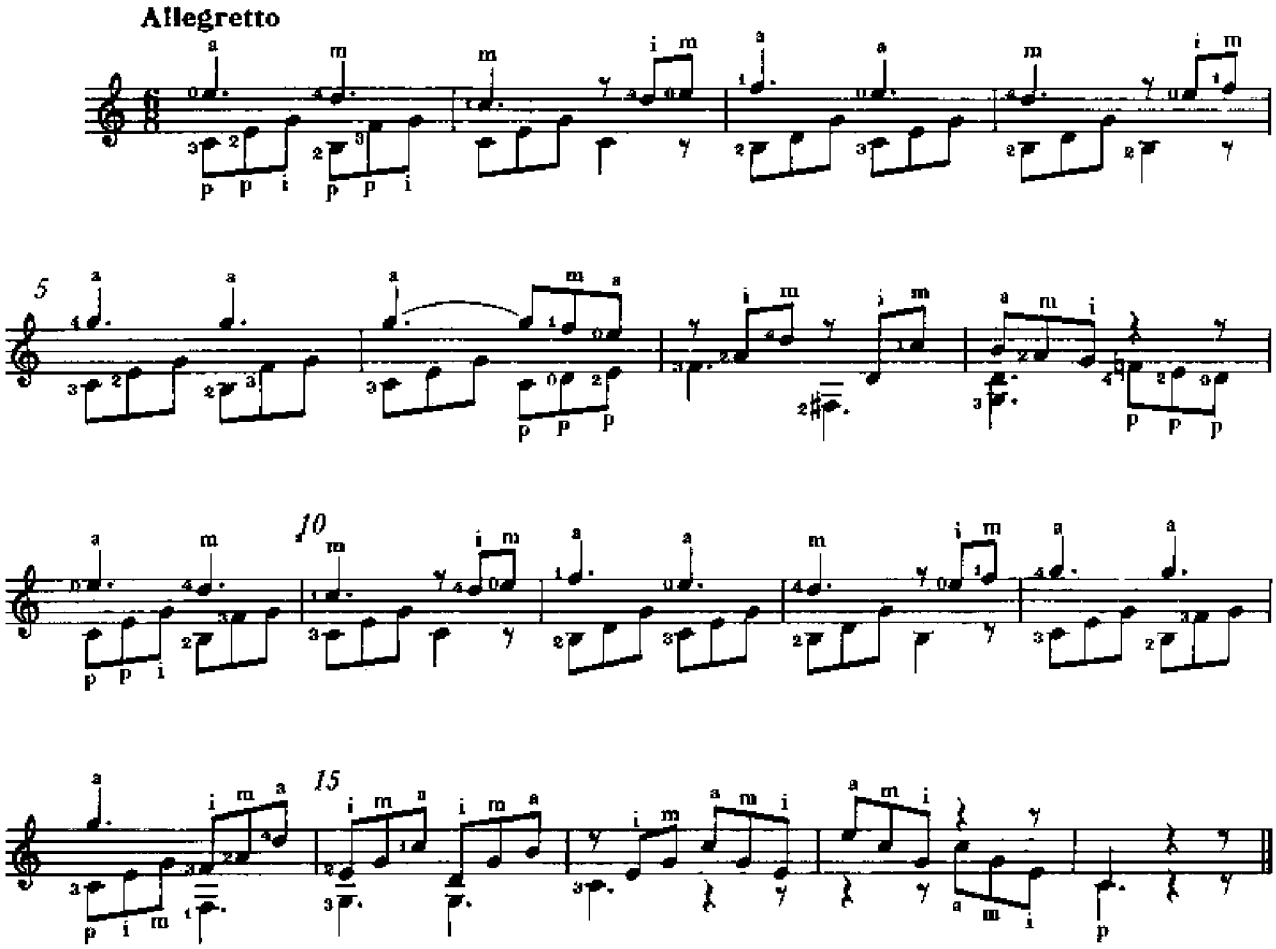
Op. 50 n. 8

Allegretto



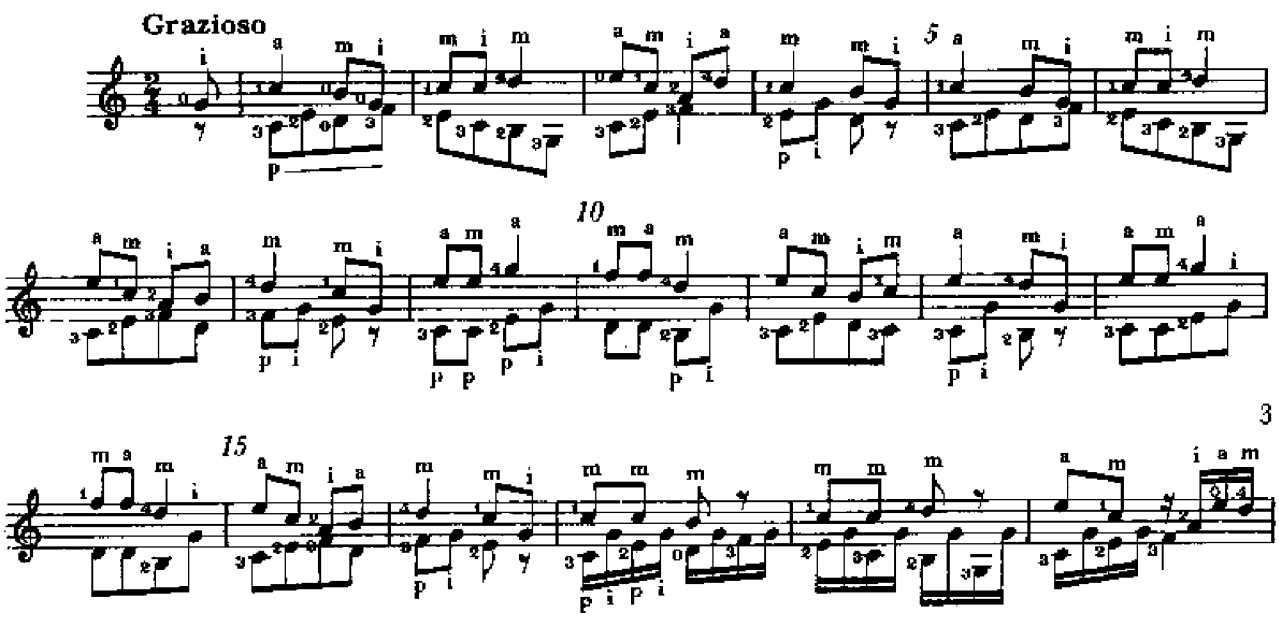
7

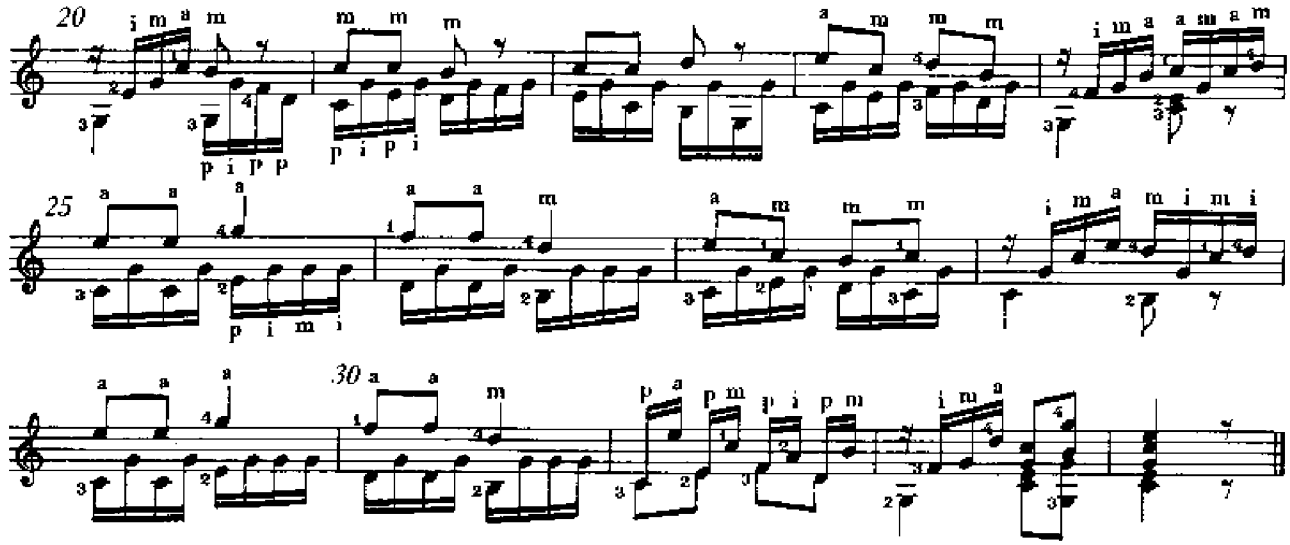
Op. 50 n. 12



8

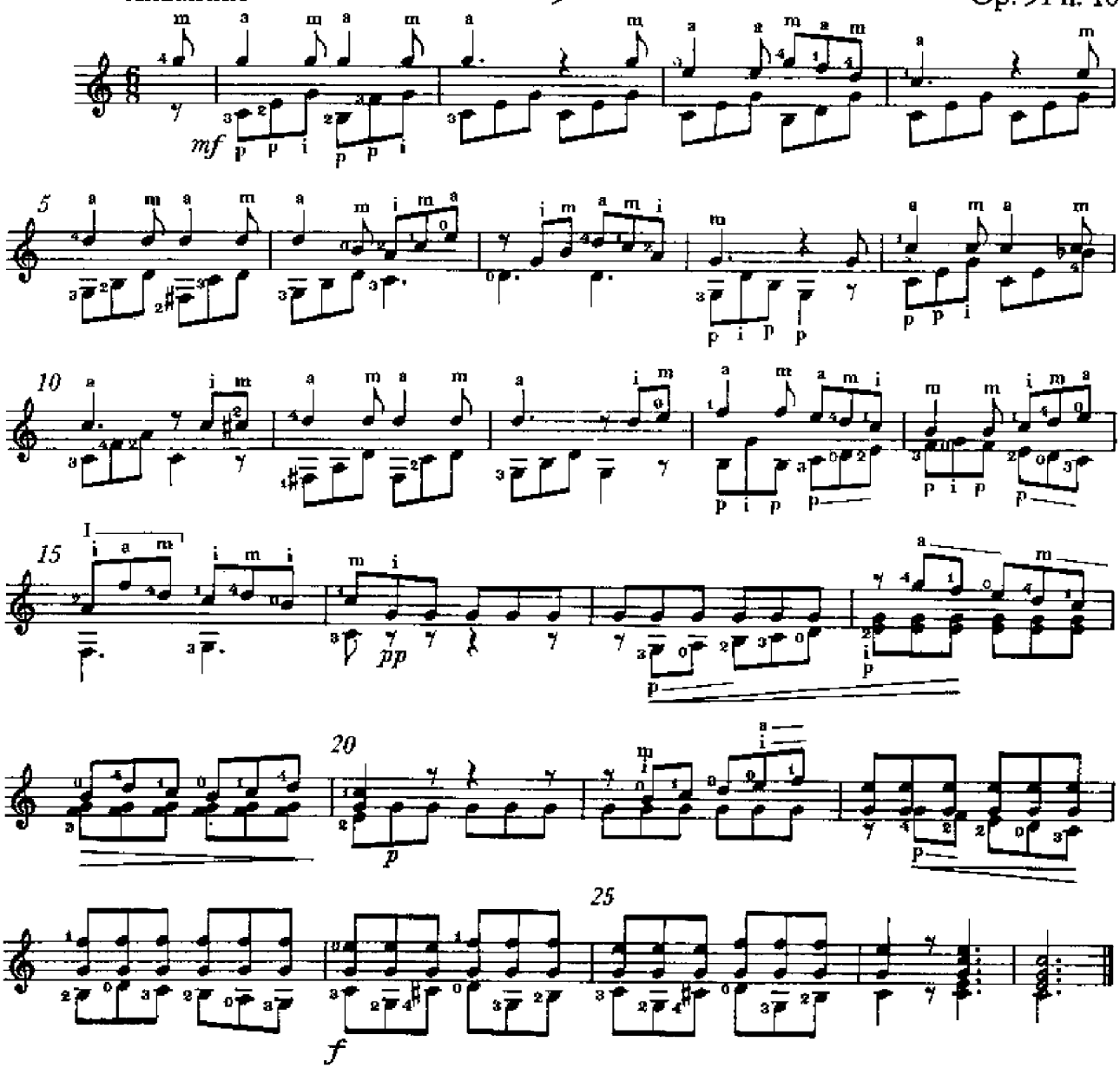
Op. 50 n. 2





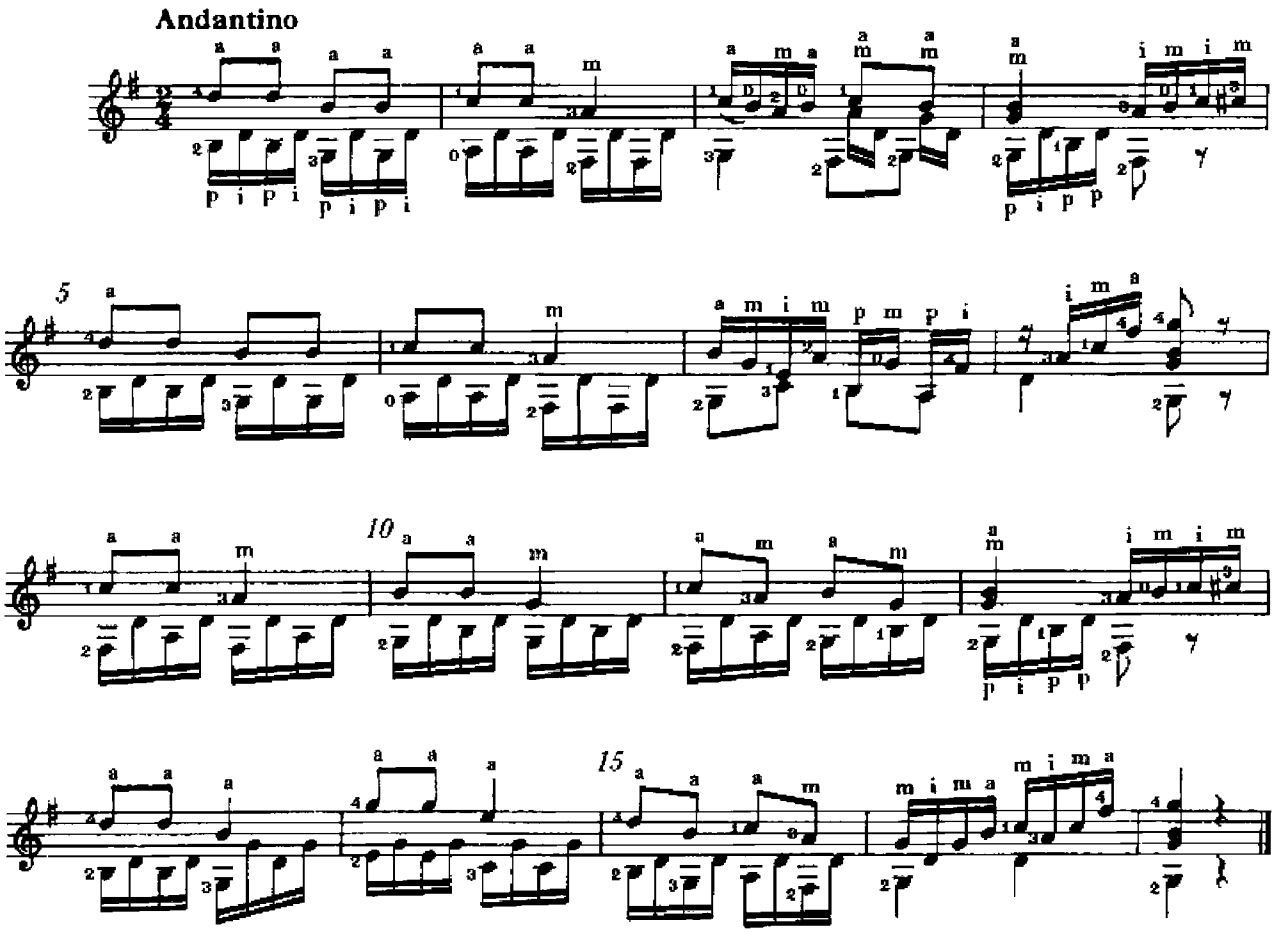
9

Andantino Op. 51 n. 10



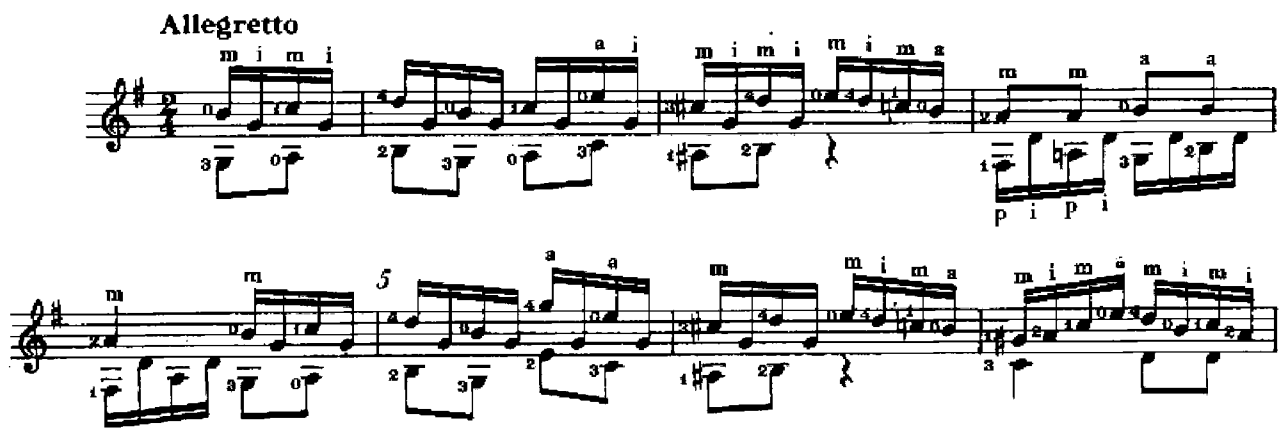
10

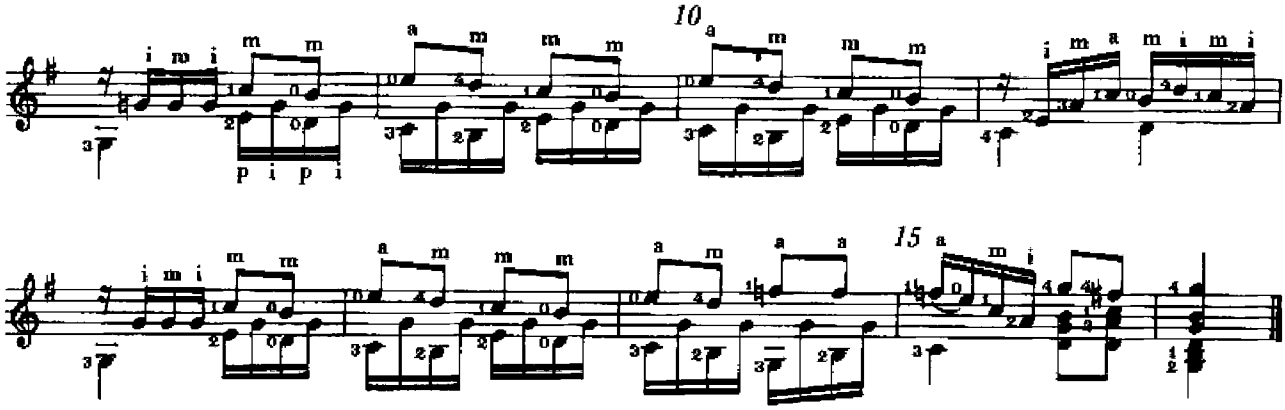
Op. 50 n. 14



11

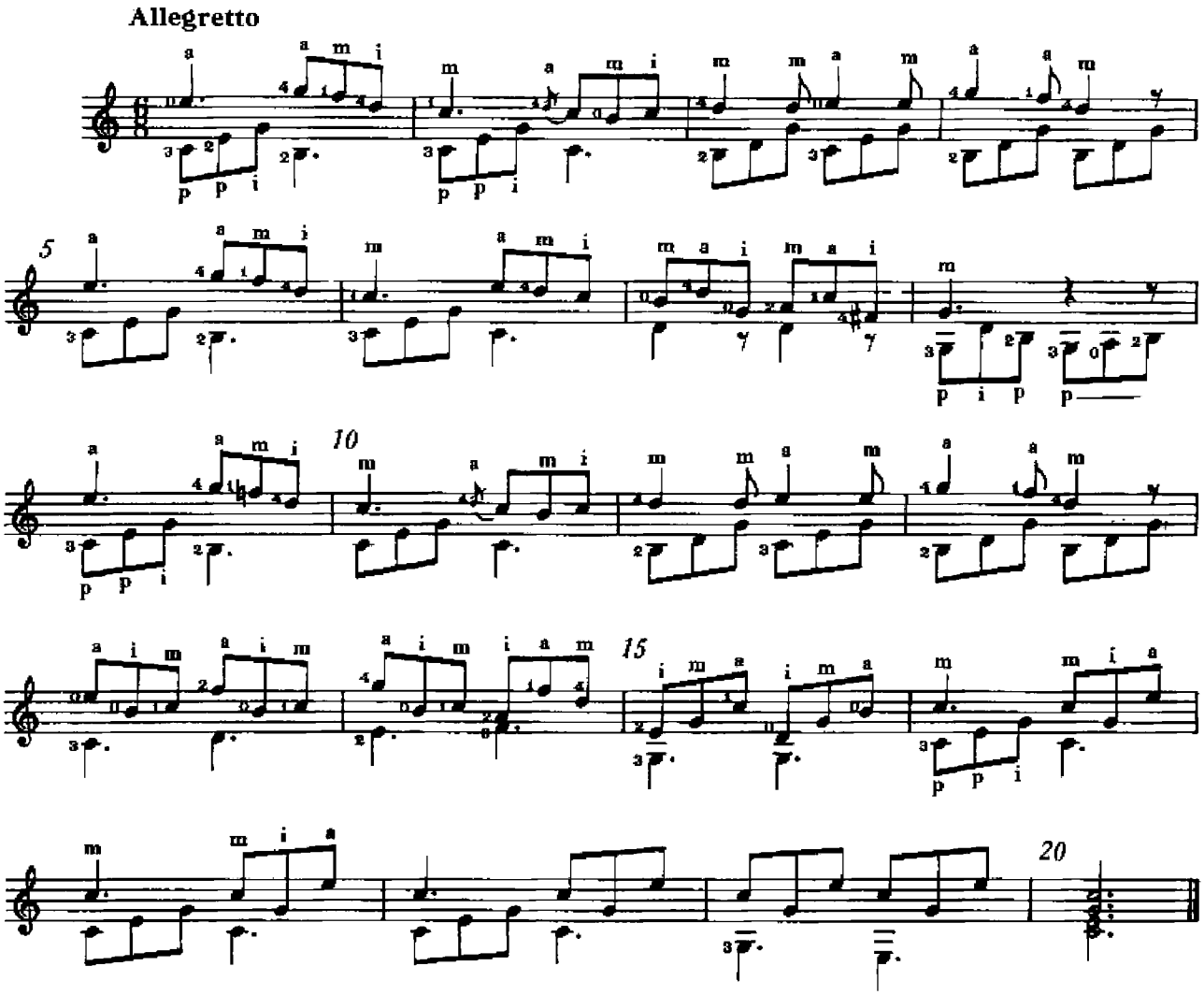
Op. 50 n. 18





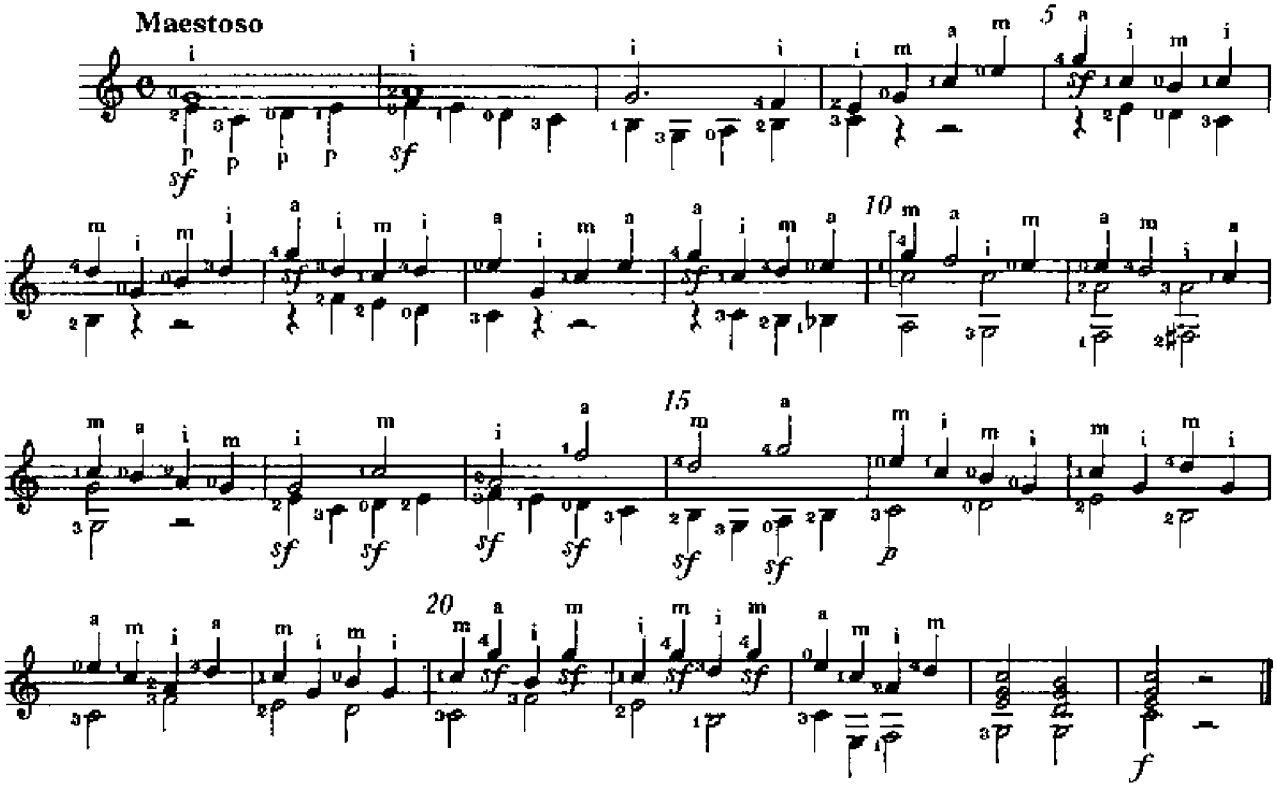
12

Op. 50 n. 20



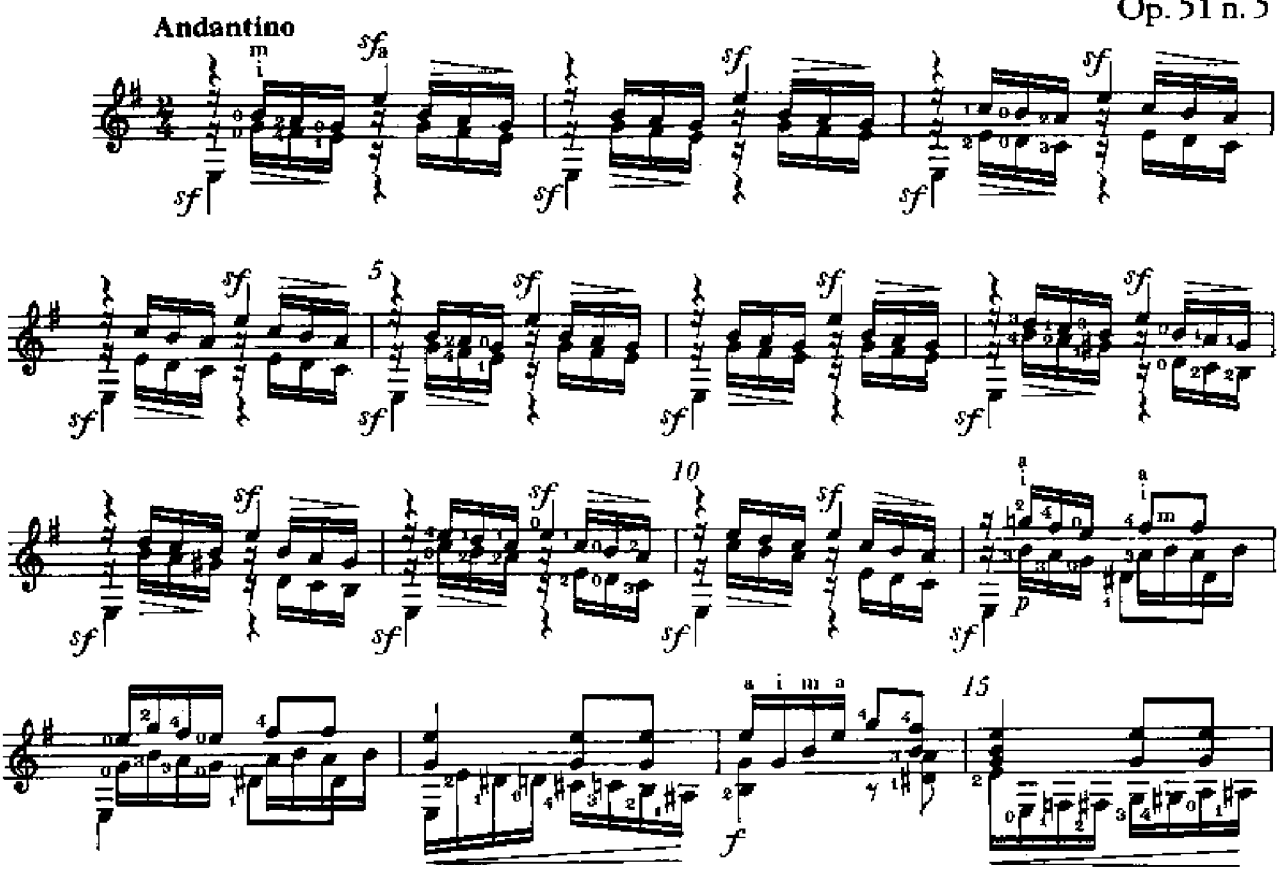
13

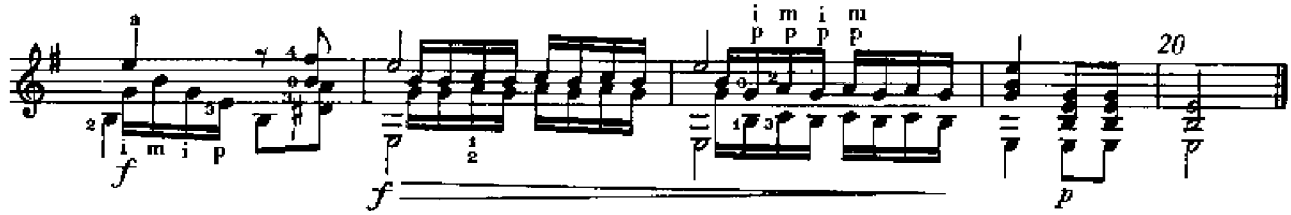
Op. 51 n. 1



14

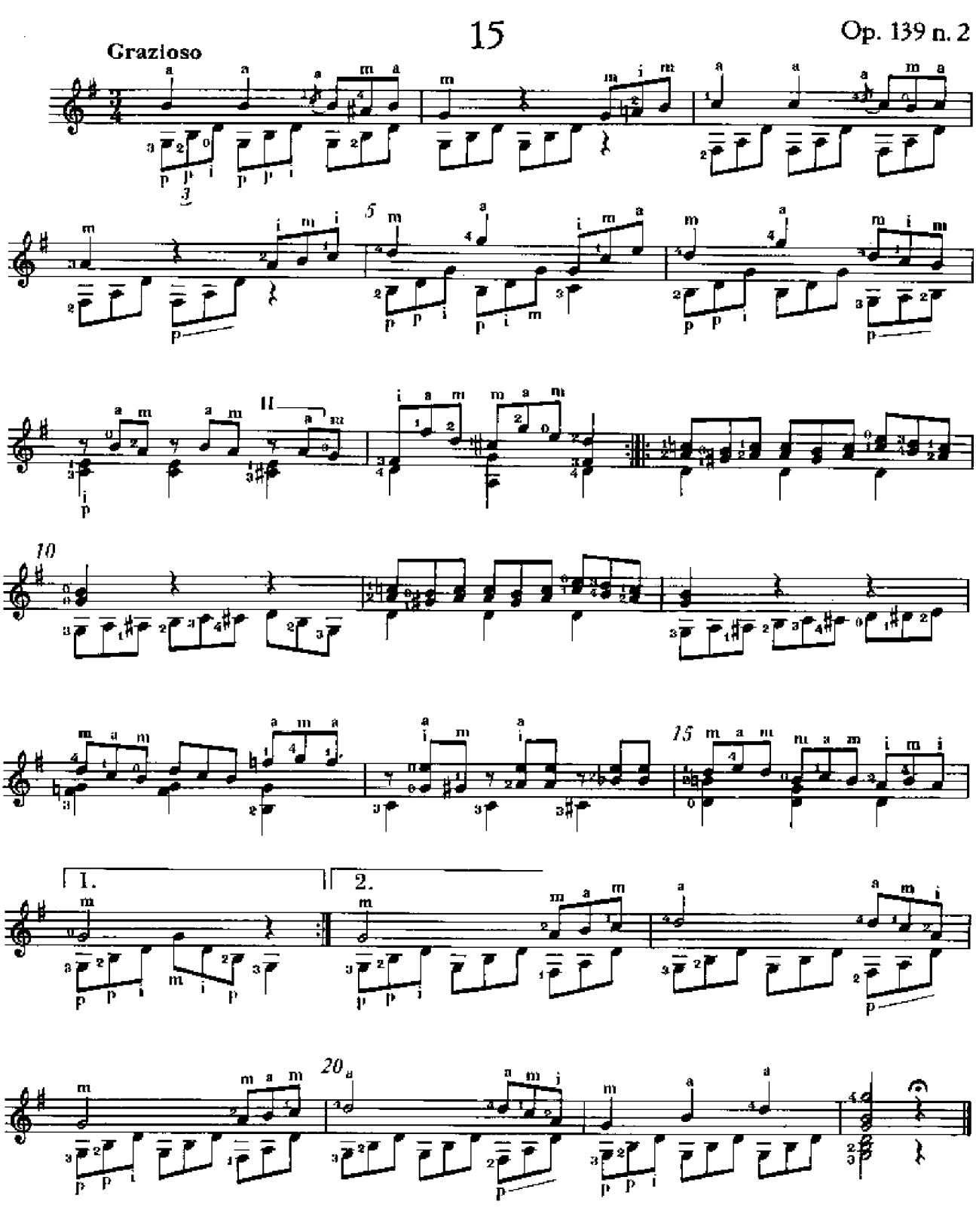
Op. 51 n. 5





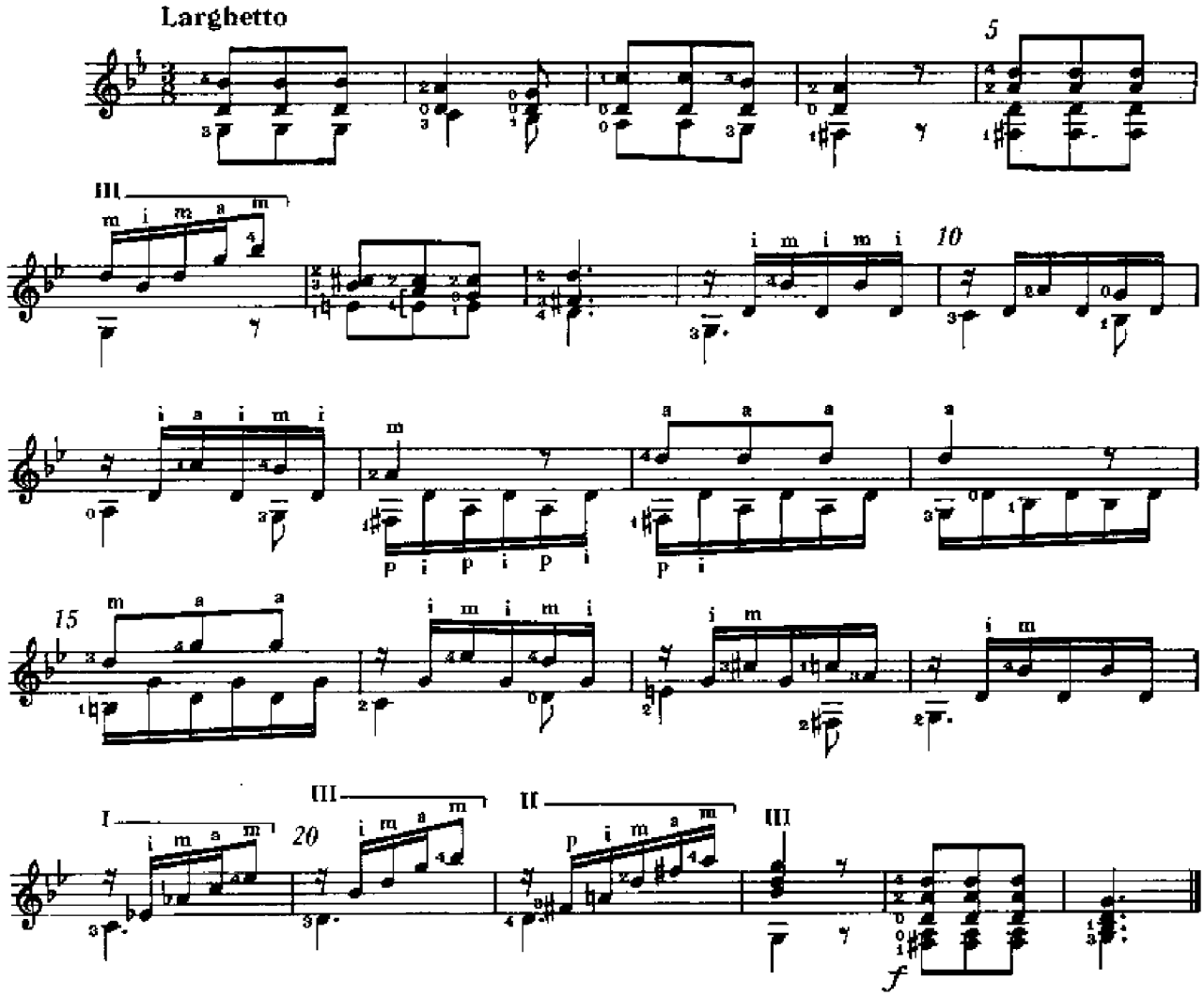
15

Op. 139 n. 2



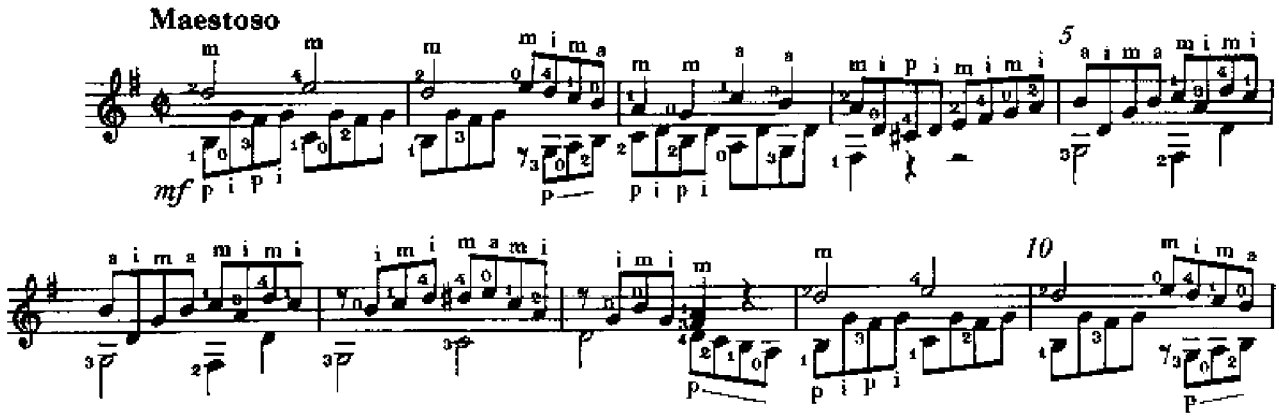
16

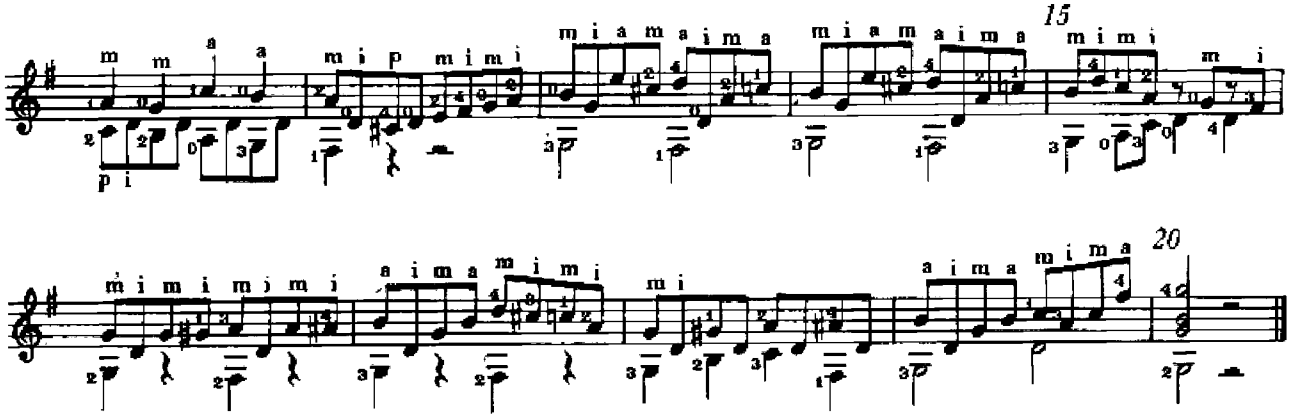
Op. 50 n. 17



17

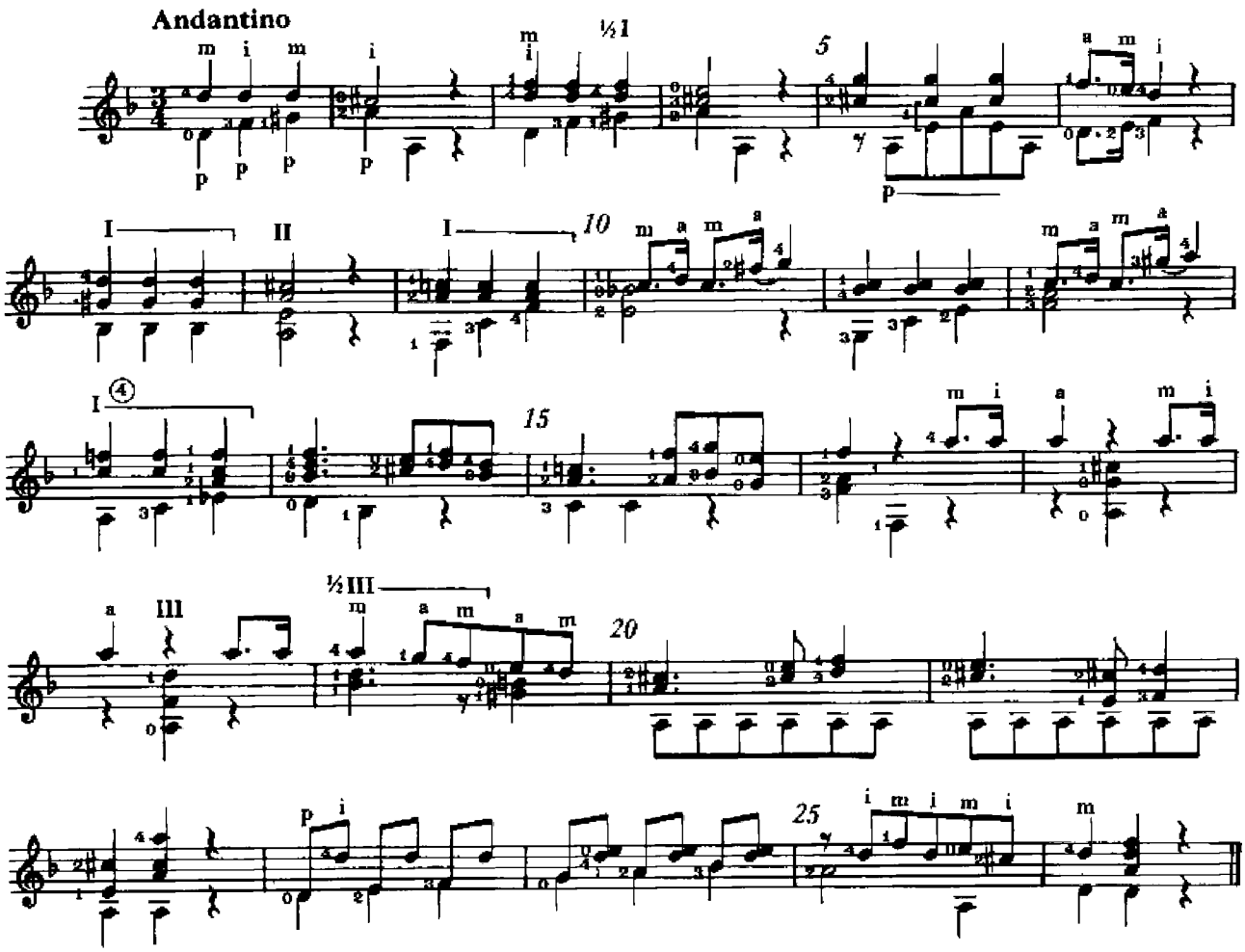
Op. 51 n. 4





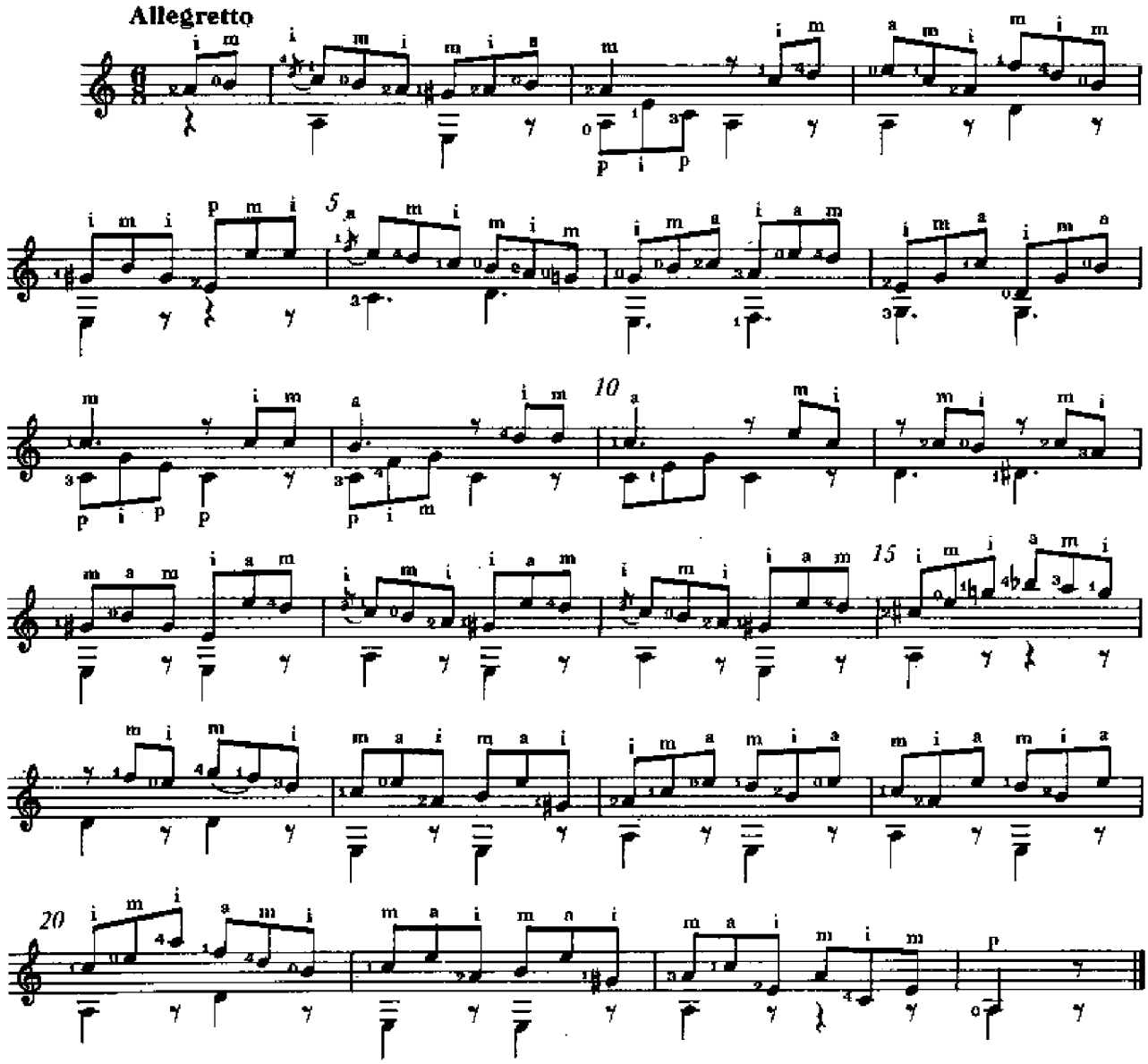
18

Op. 50 n. 21



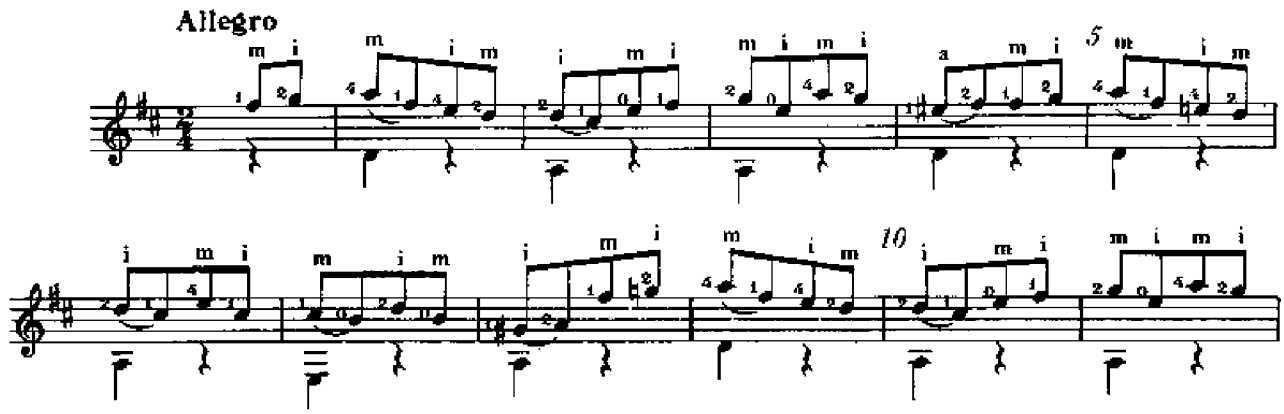
19

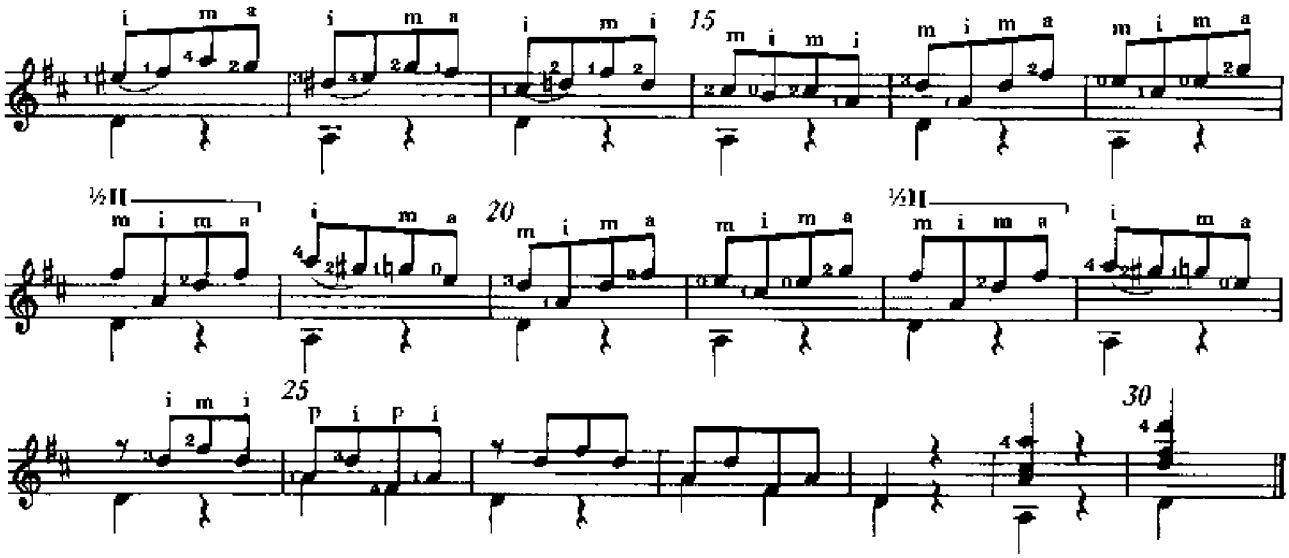
Op. 50 n. 15



20

Op. 50 n. 10

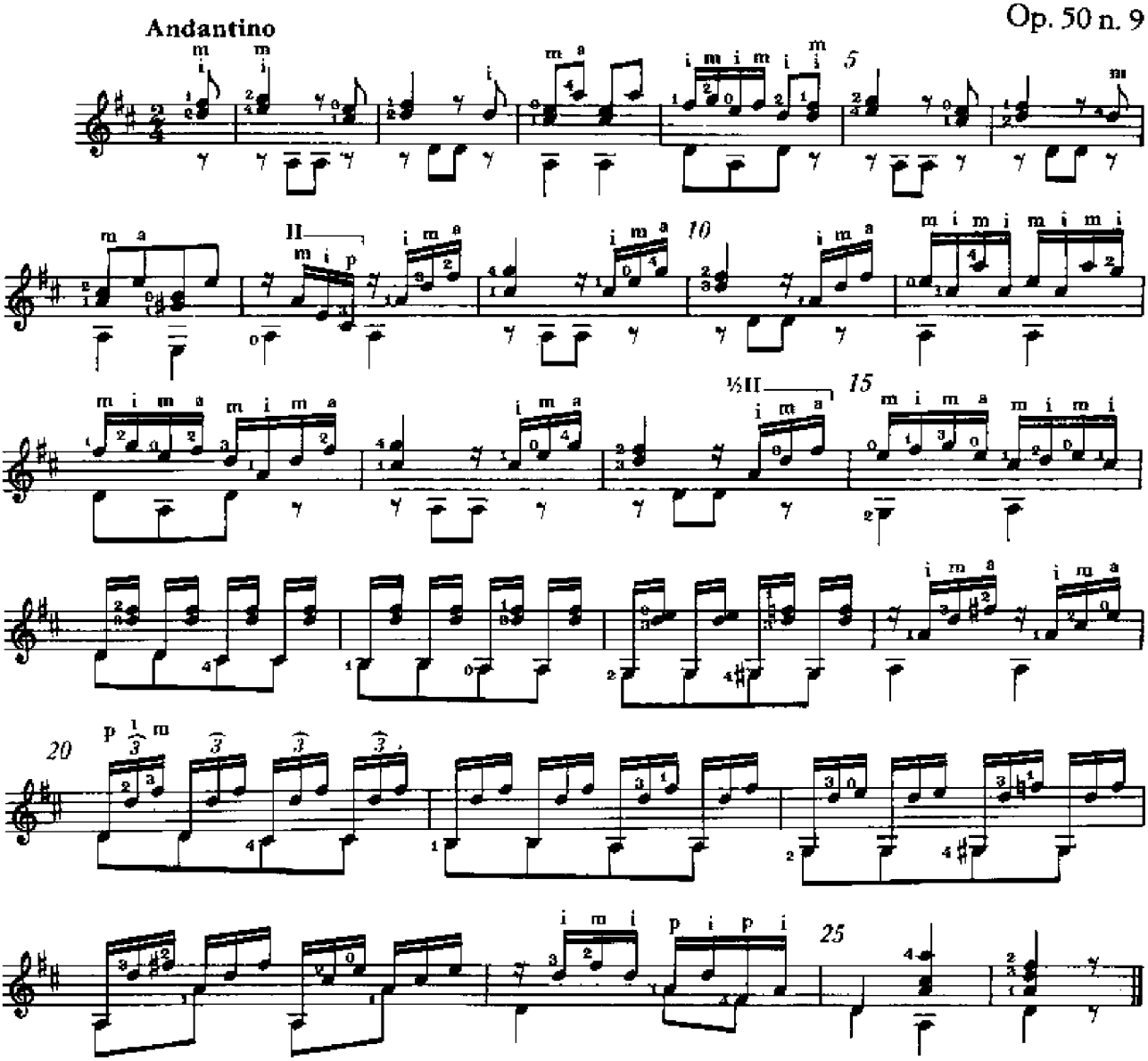




21

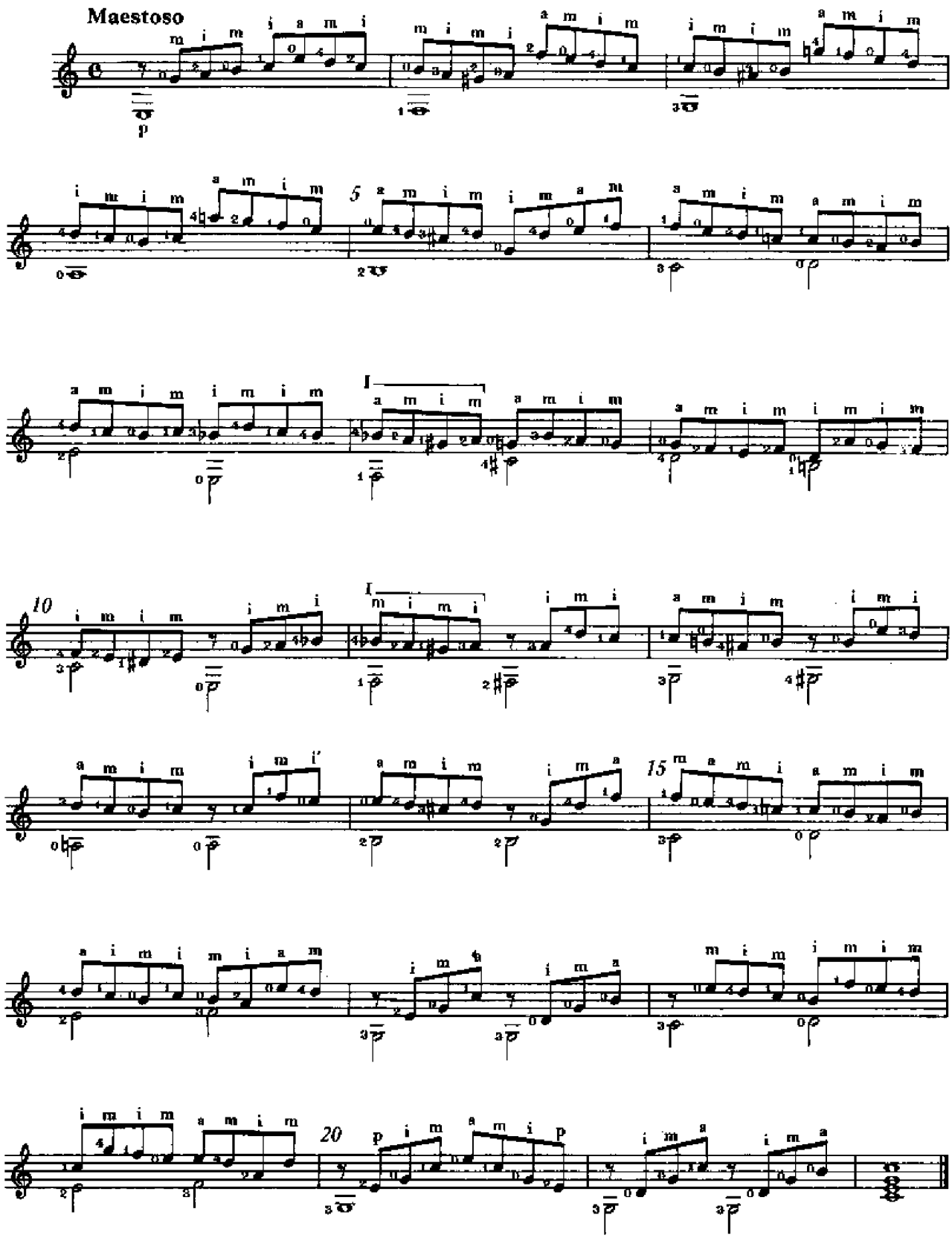
Andantino

Op. 50 n. 9



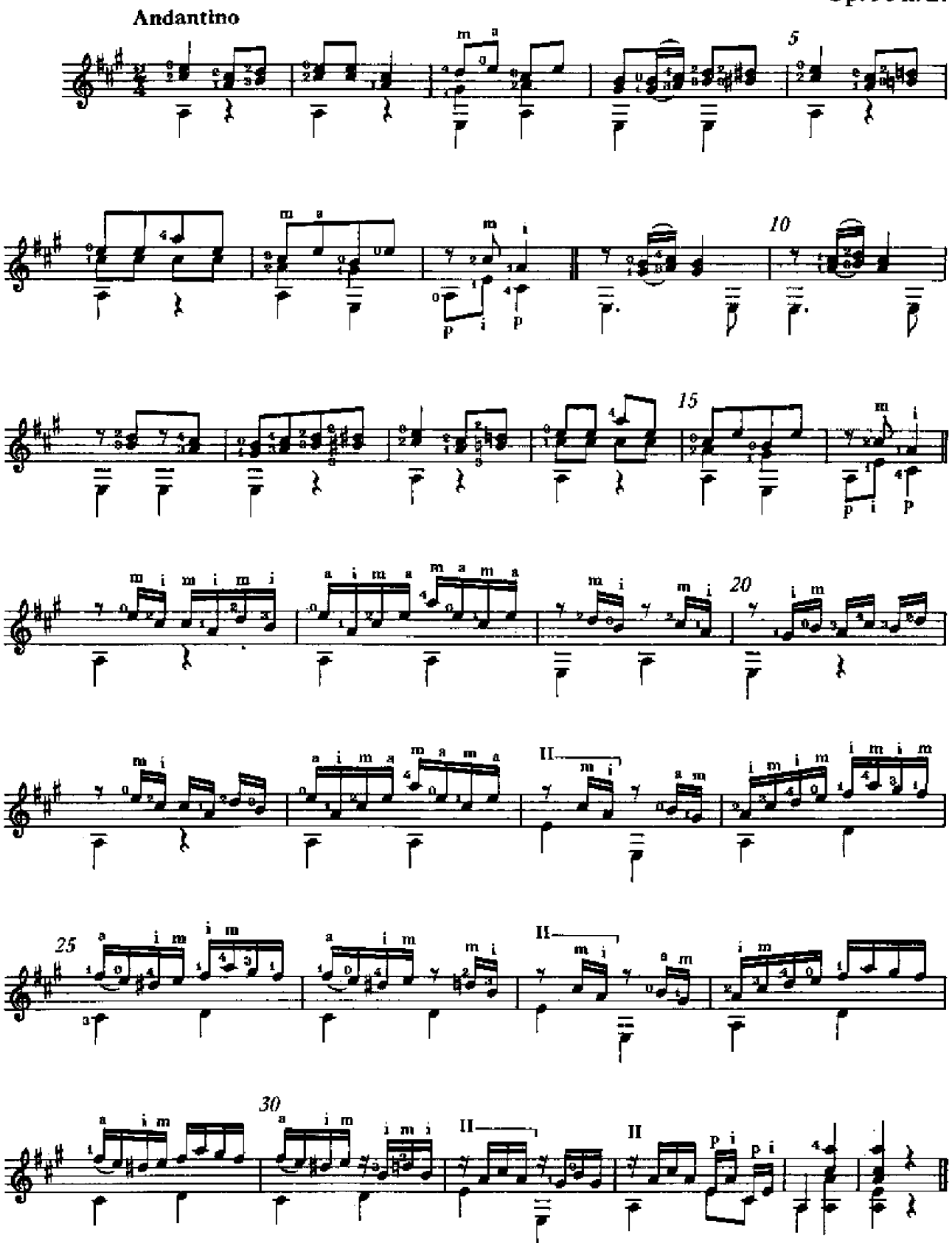
22

Op. 1 Parte III n. 1



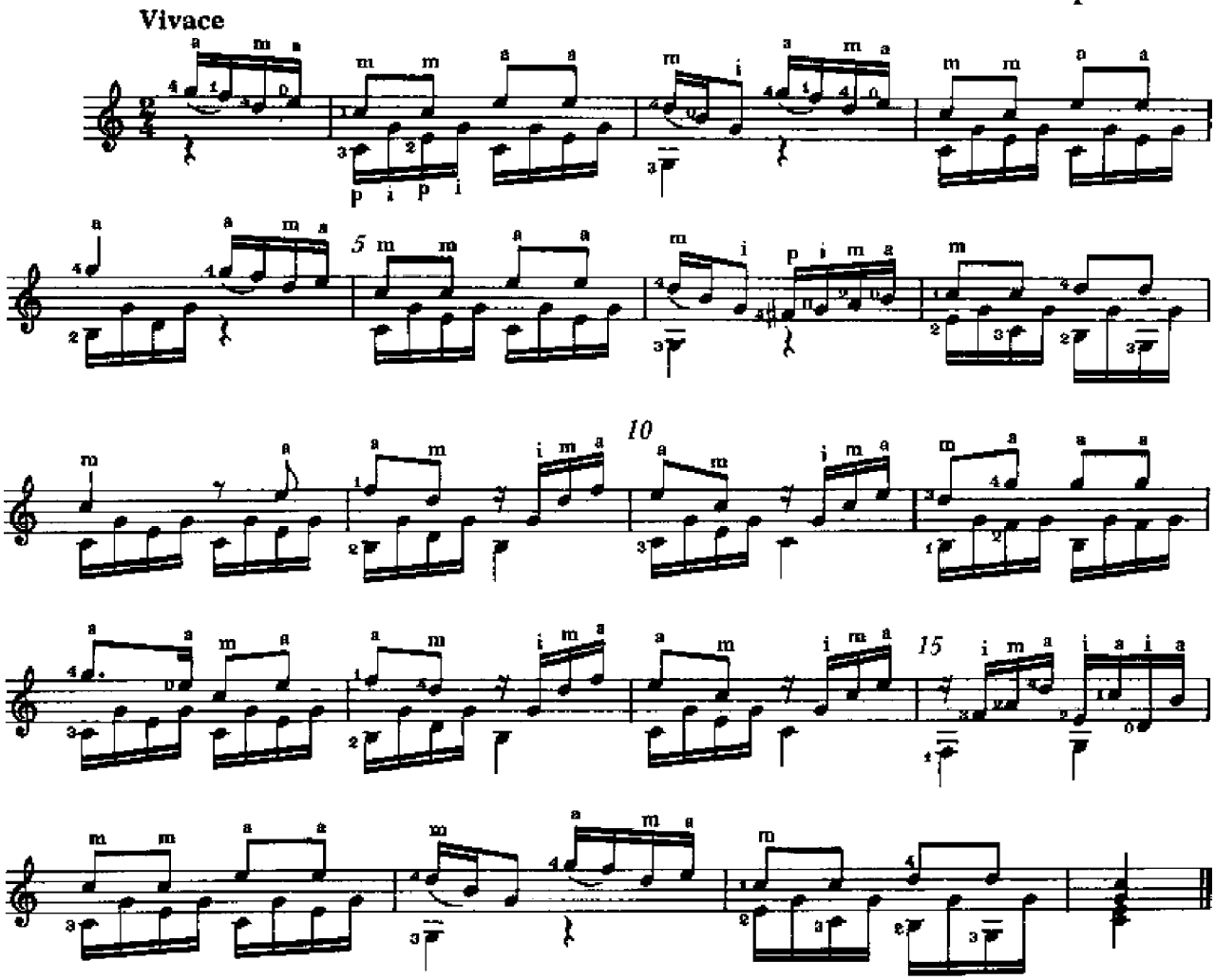
23

Op. 50 n. 27



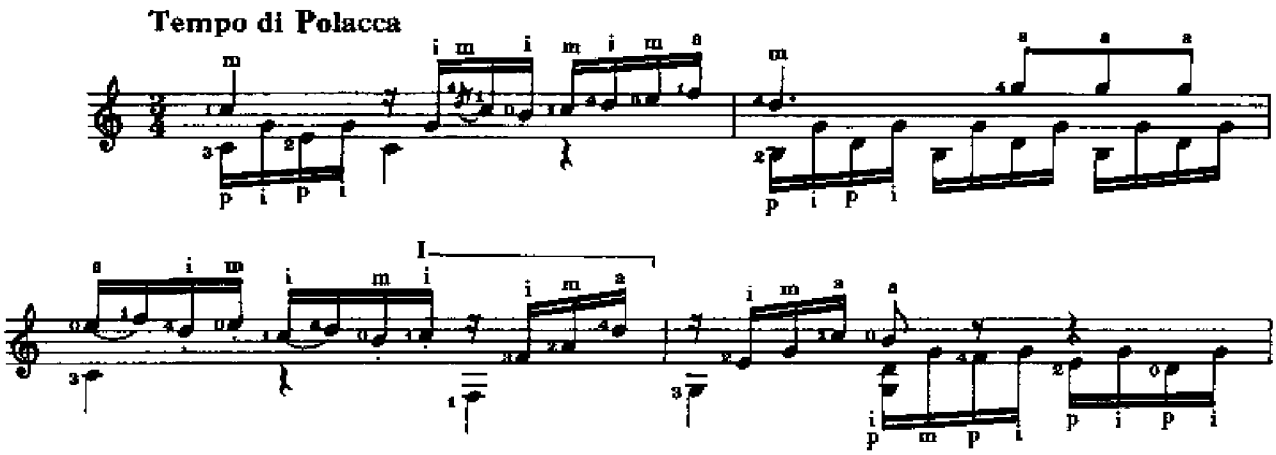
24

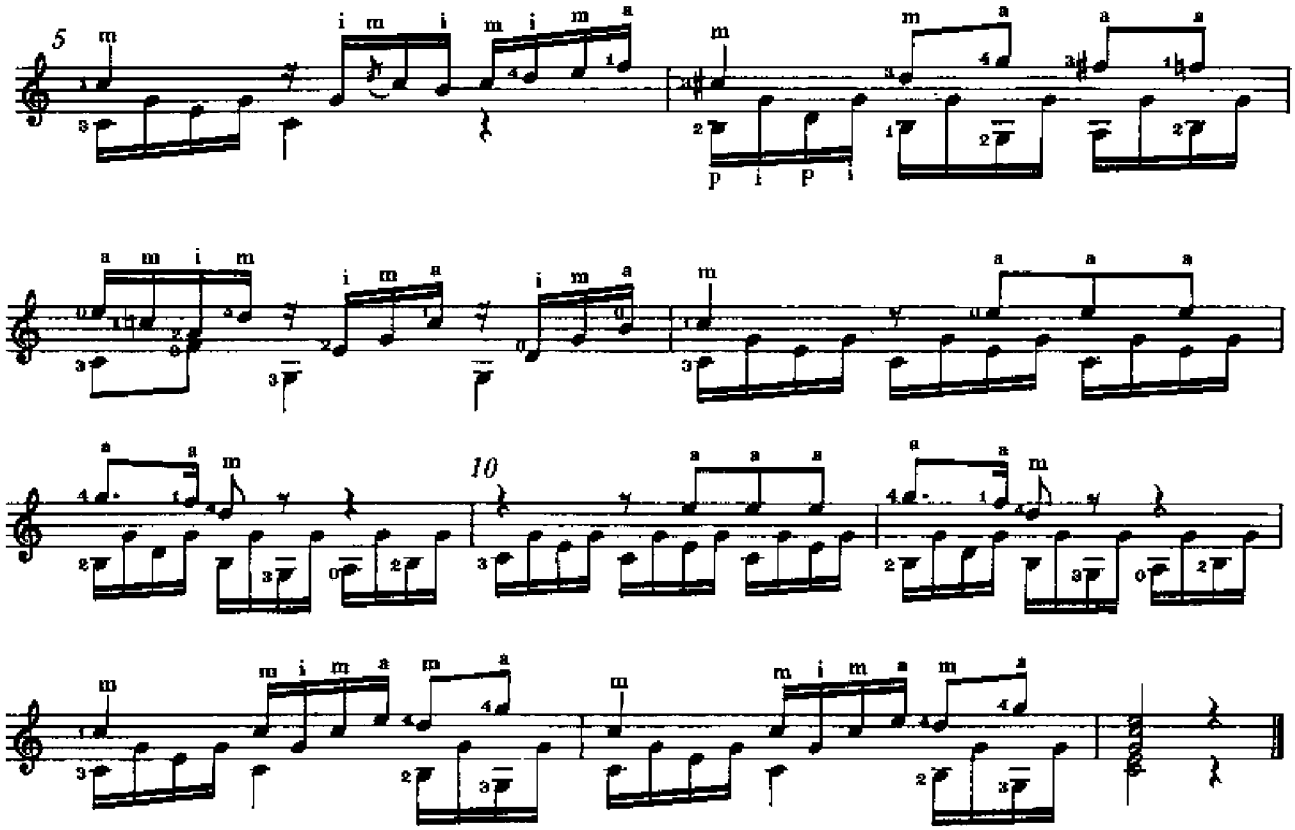
Op. 50 n. 16



25

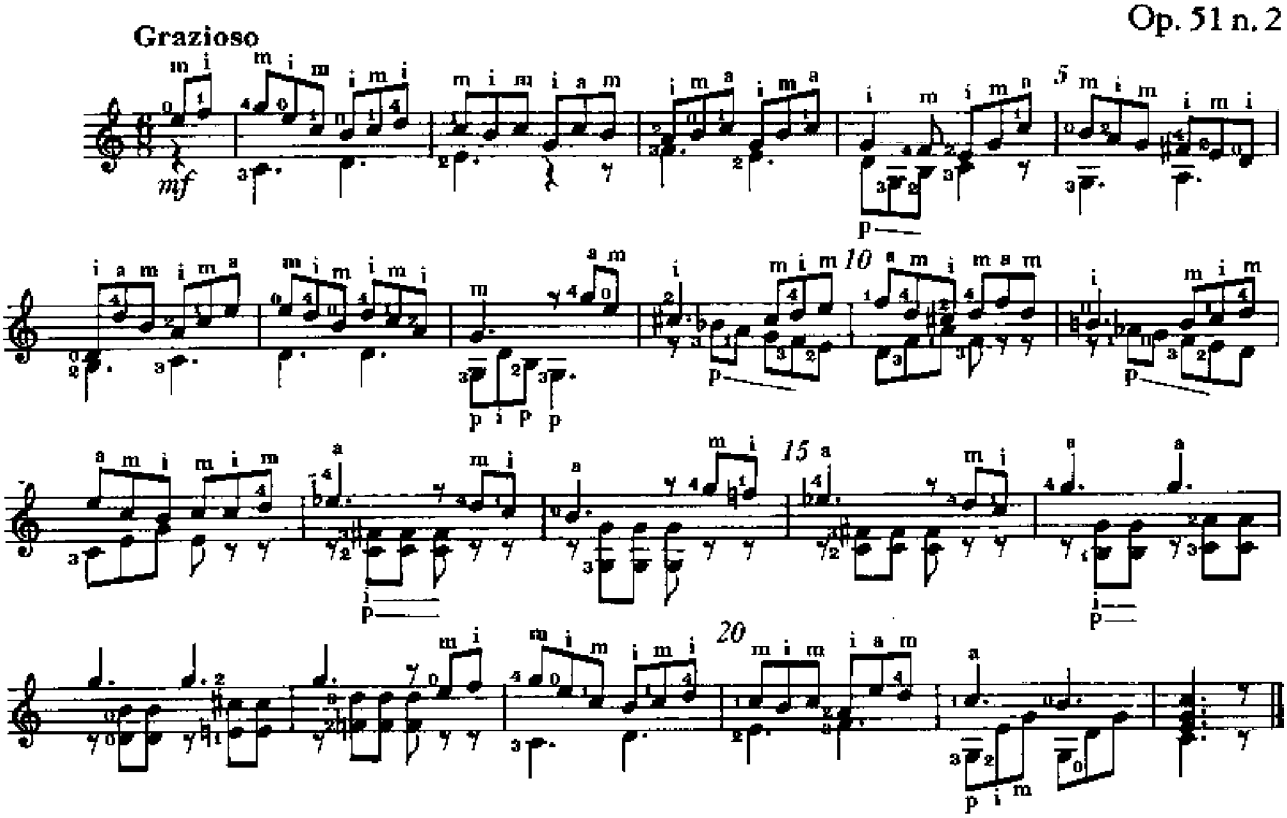
Op. 50 n. 19





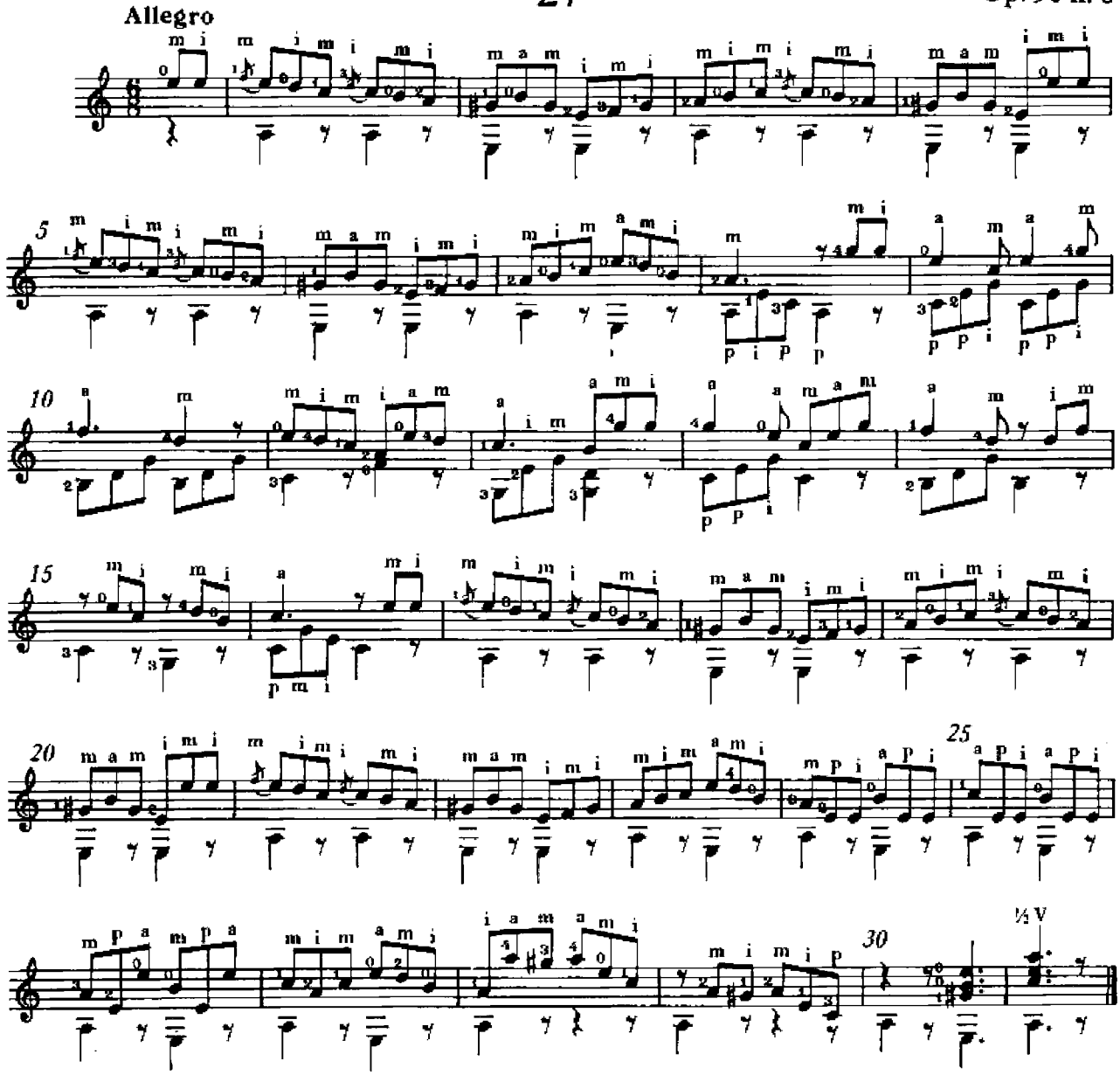
26

Op. 51 n. 2



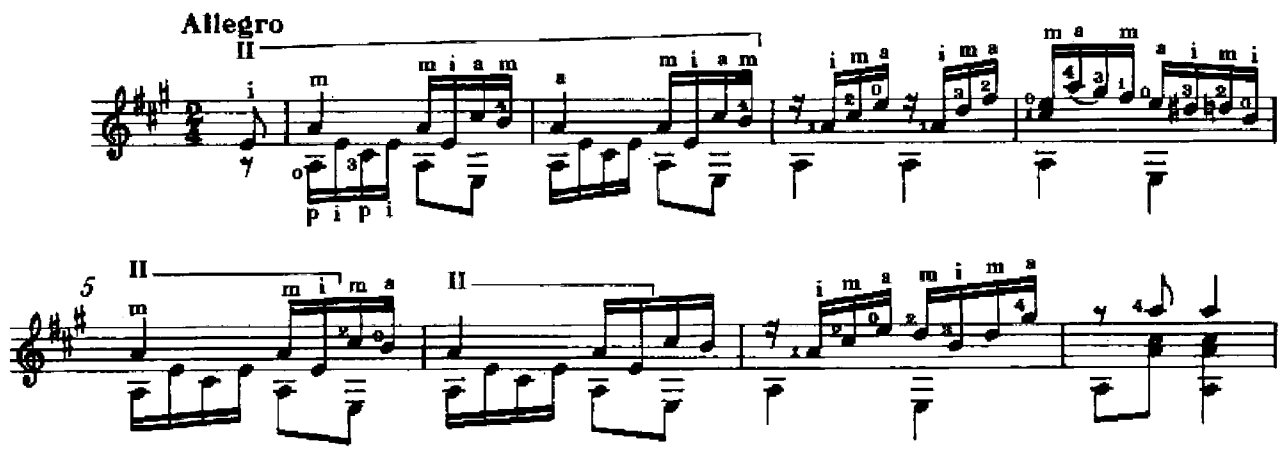
27

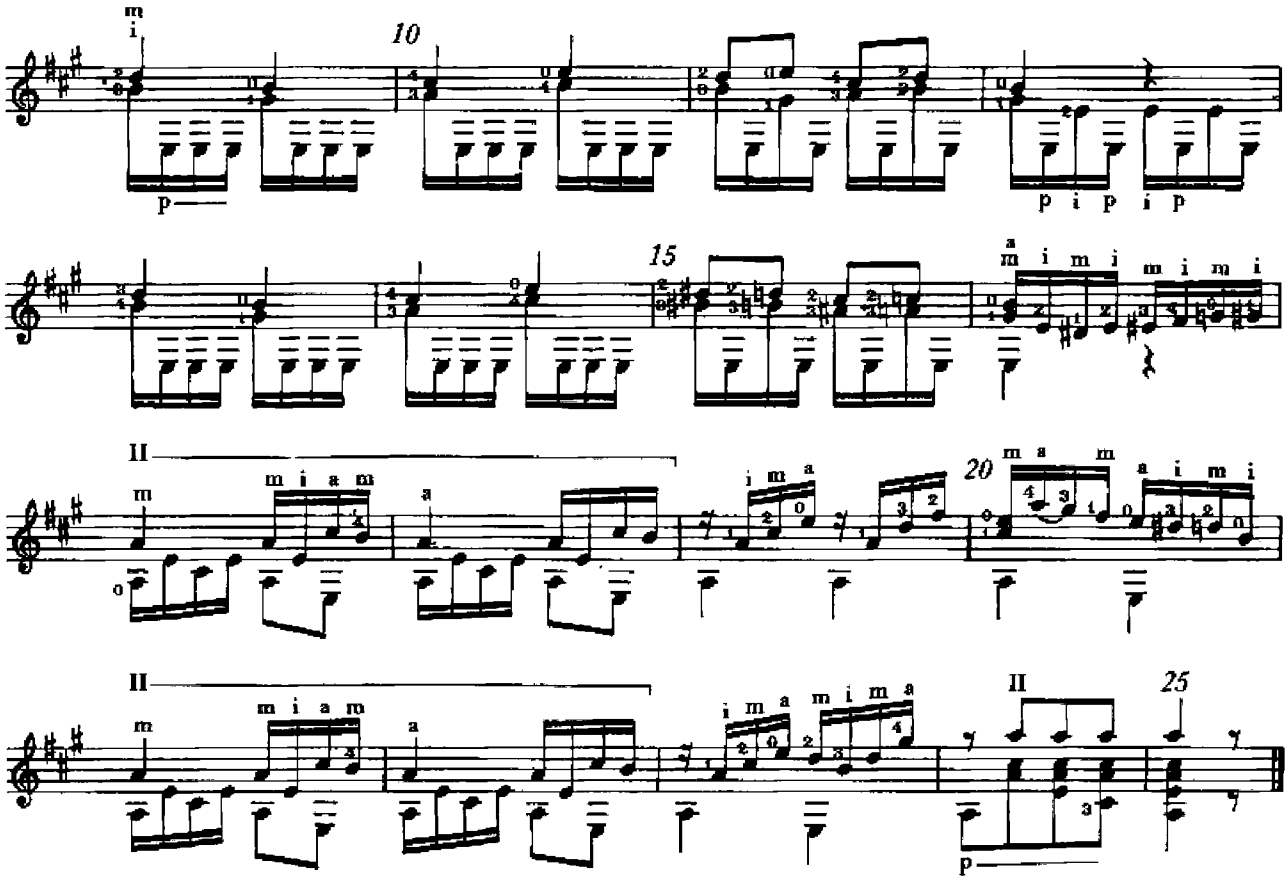
Op. 50 n. 6



28

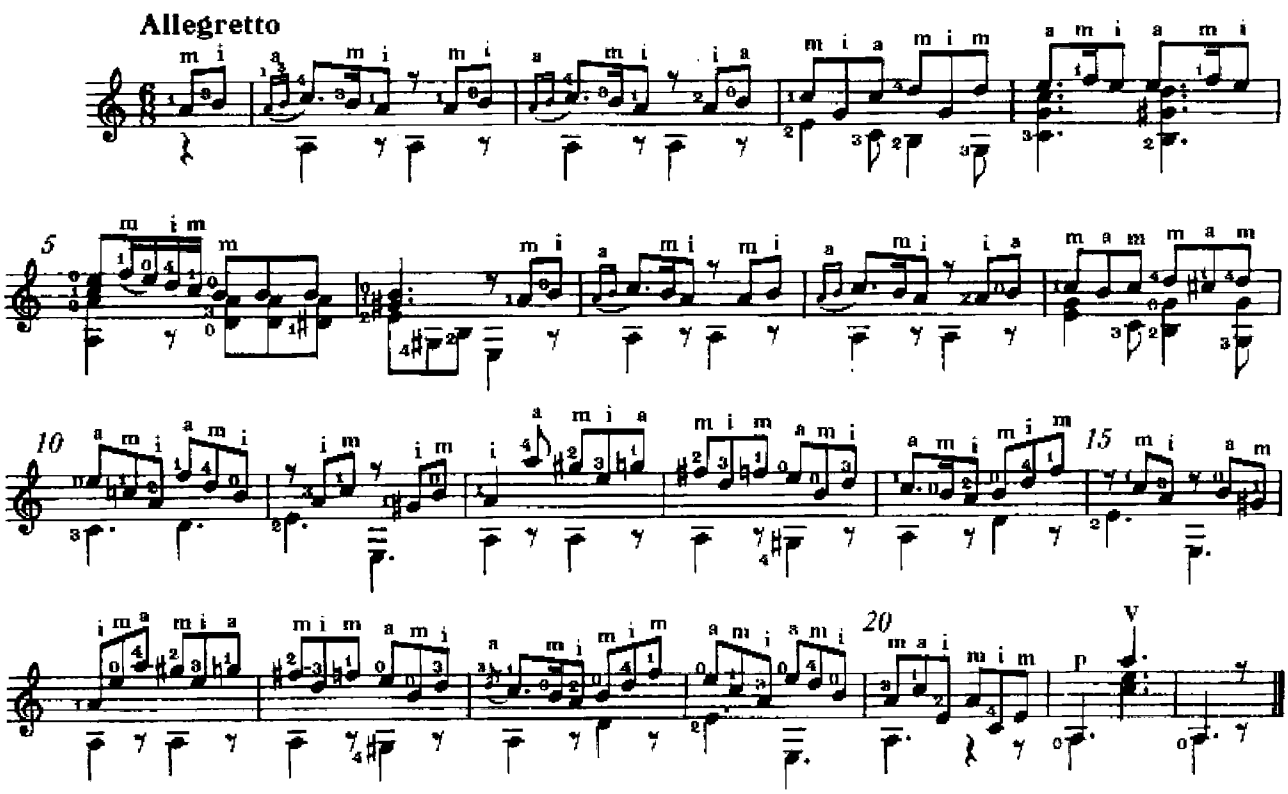
Op. 50 n. 24





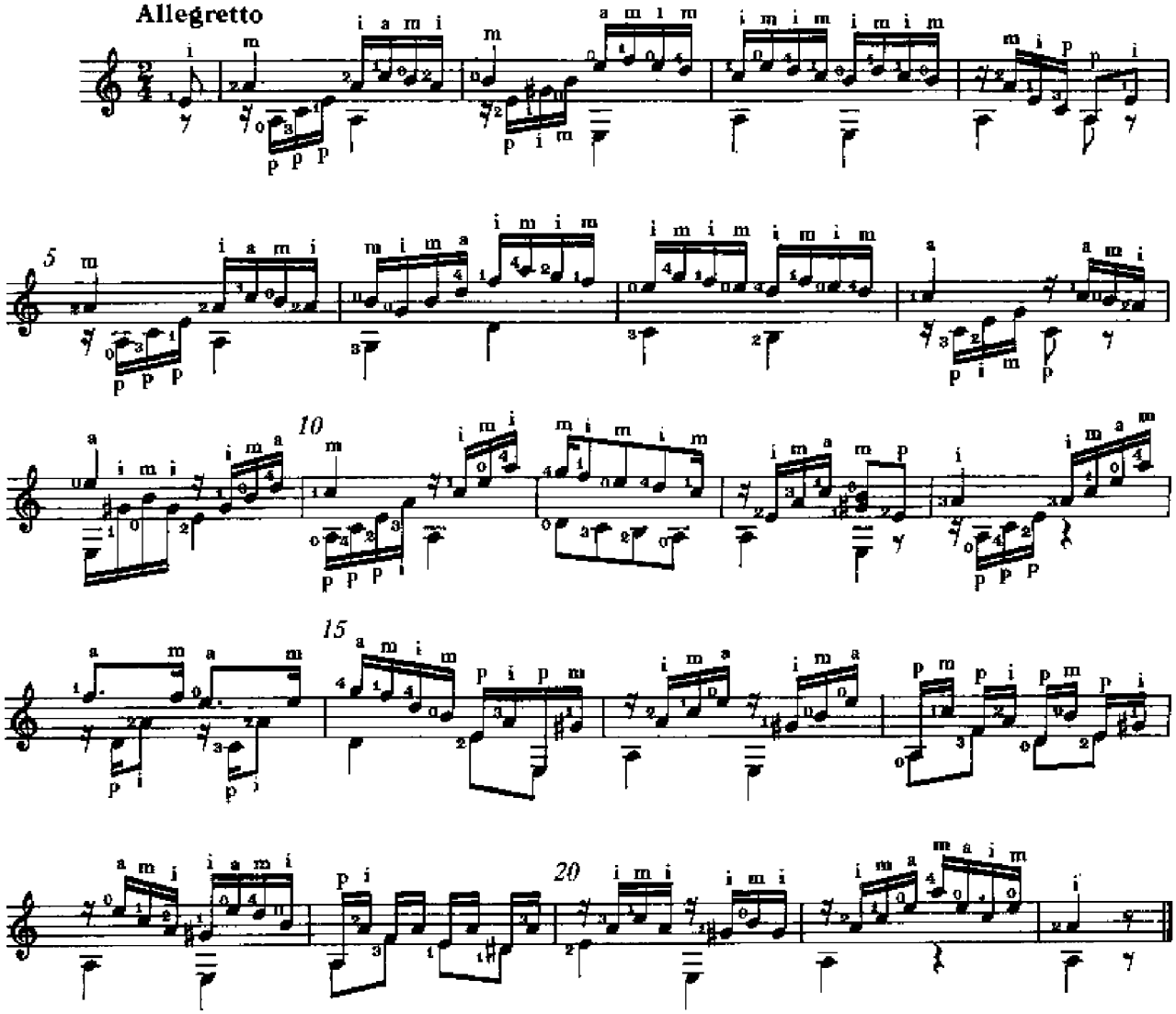
29

Op. 50 n. 31



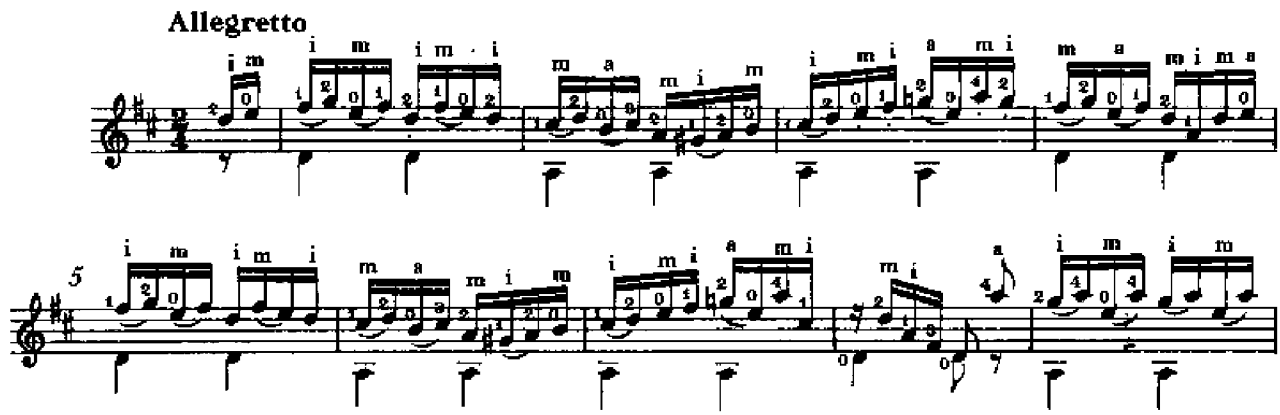
30

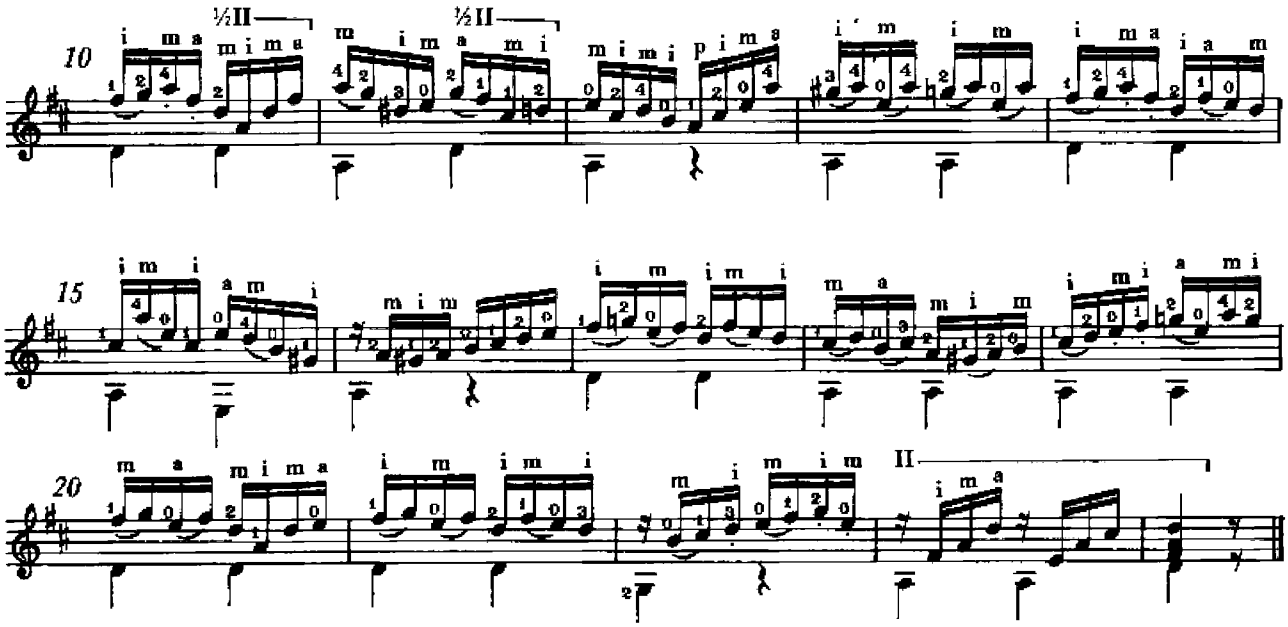
Op. 50 n. 5



31

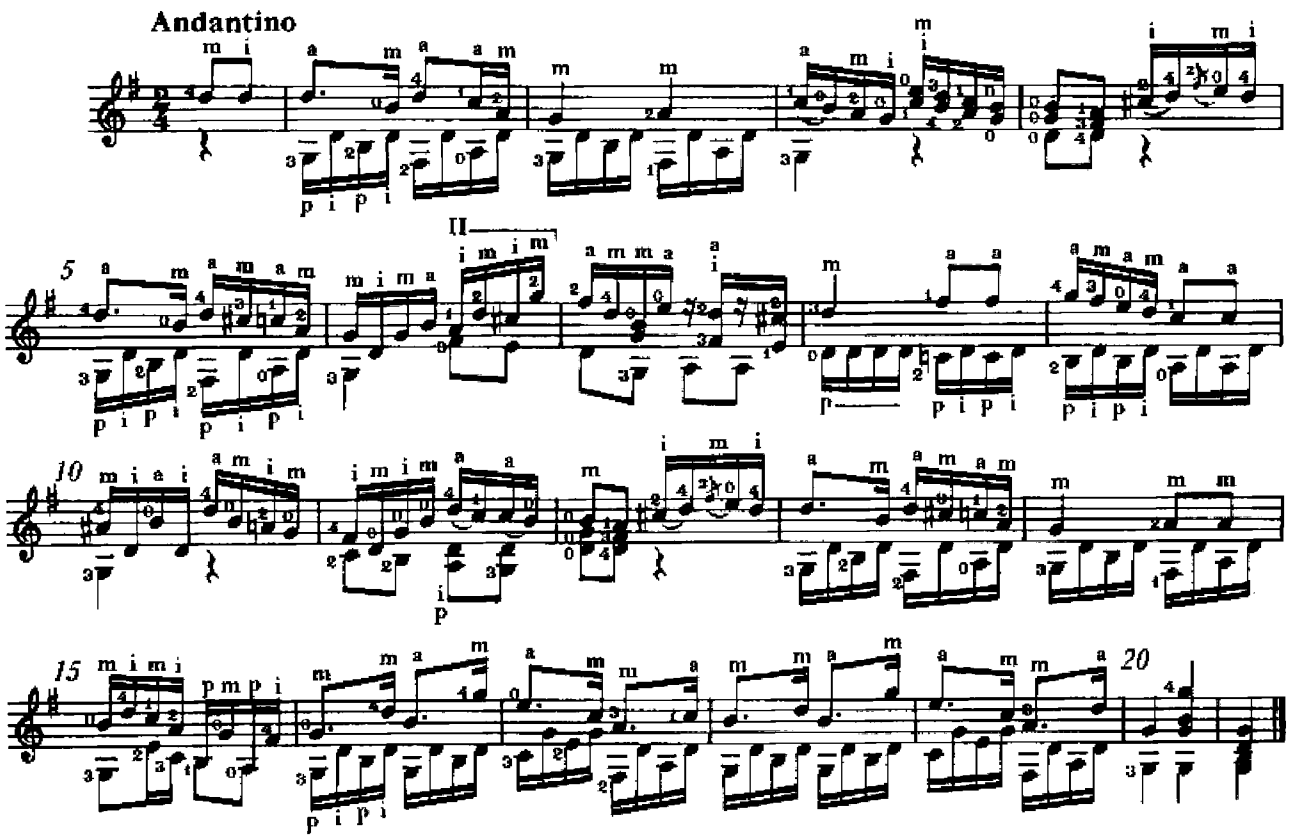
Op. 50 n. 22





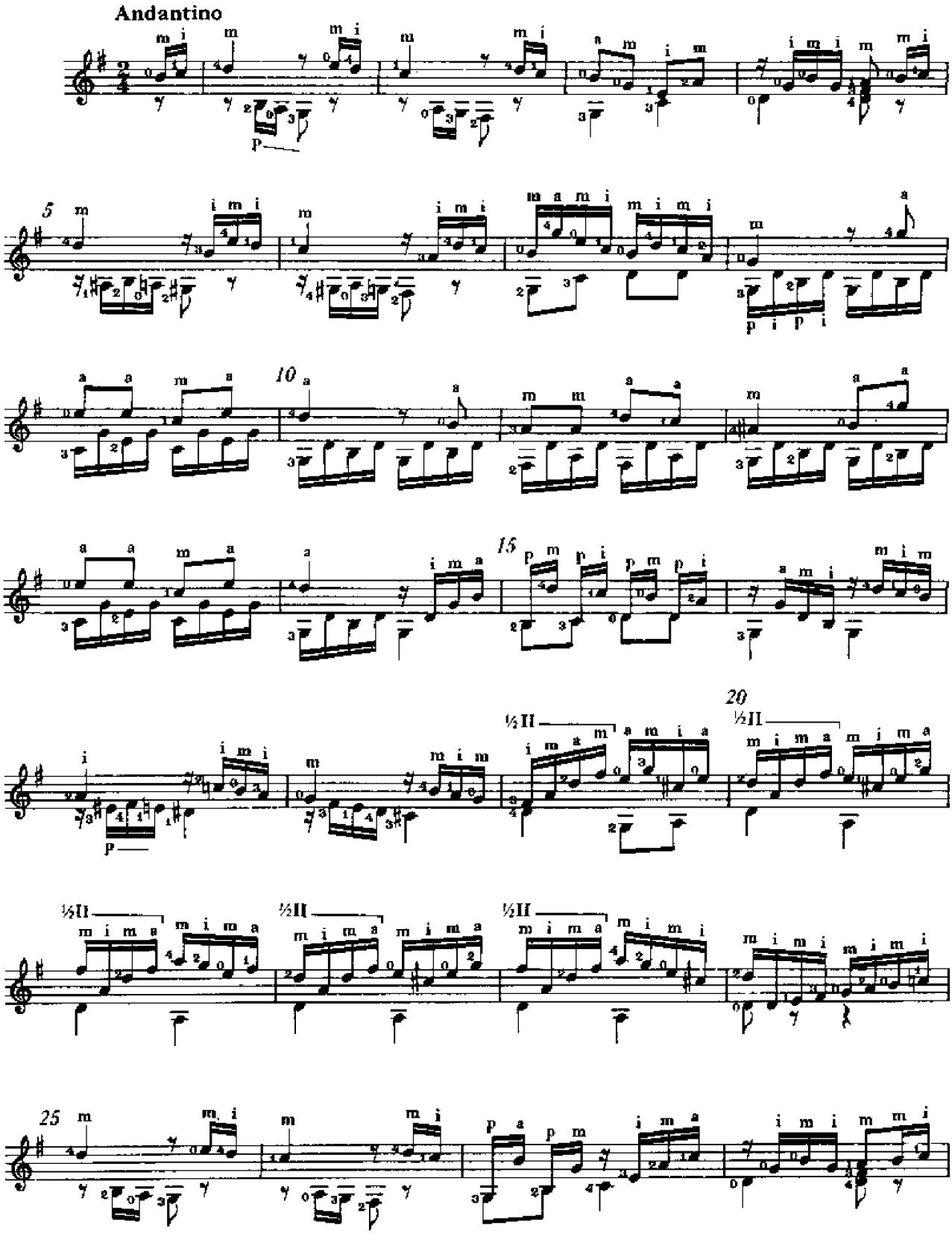
32

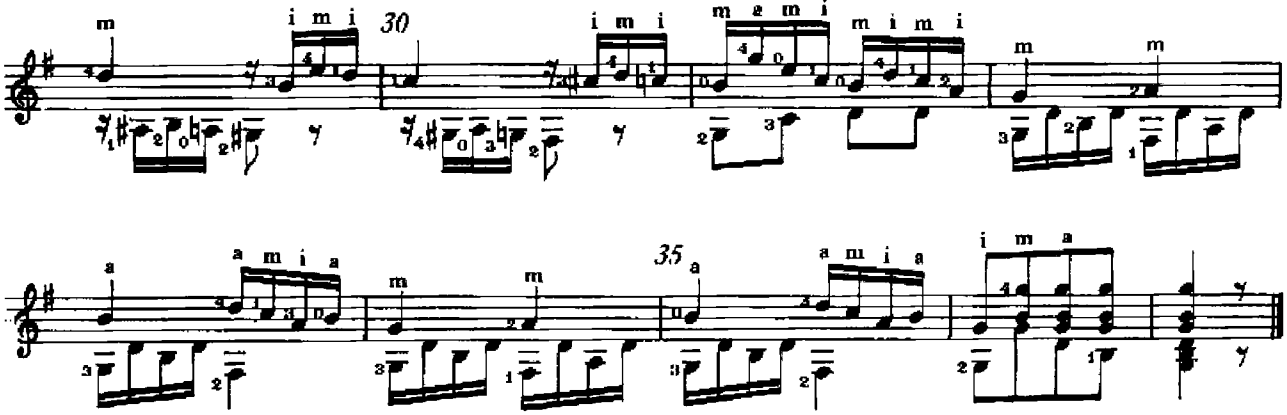
Op. 50 n. 30



33

Op. 50 n. 7

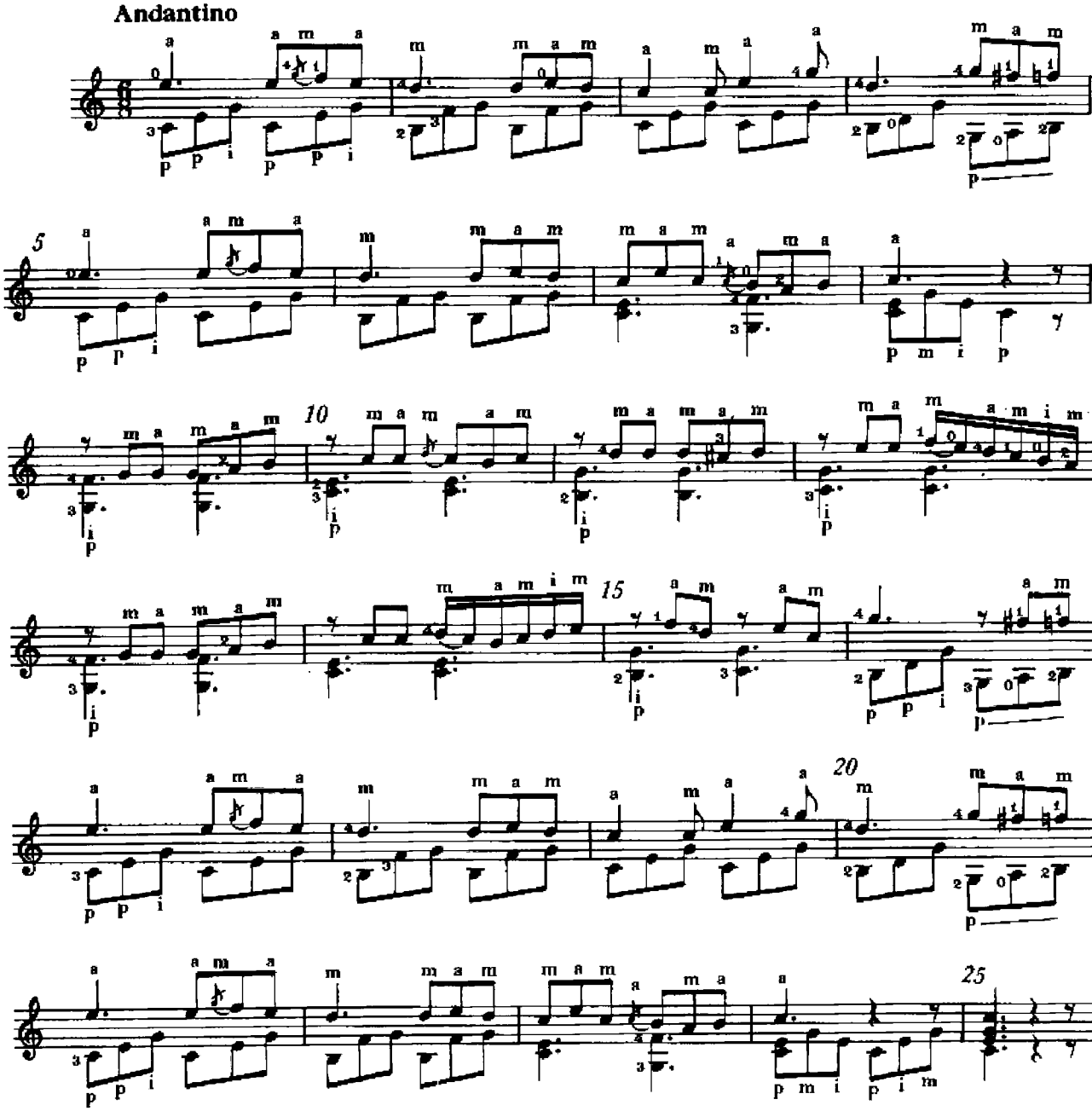




34

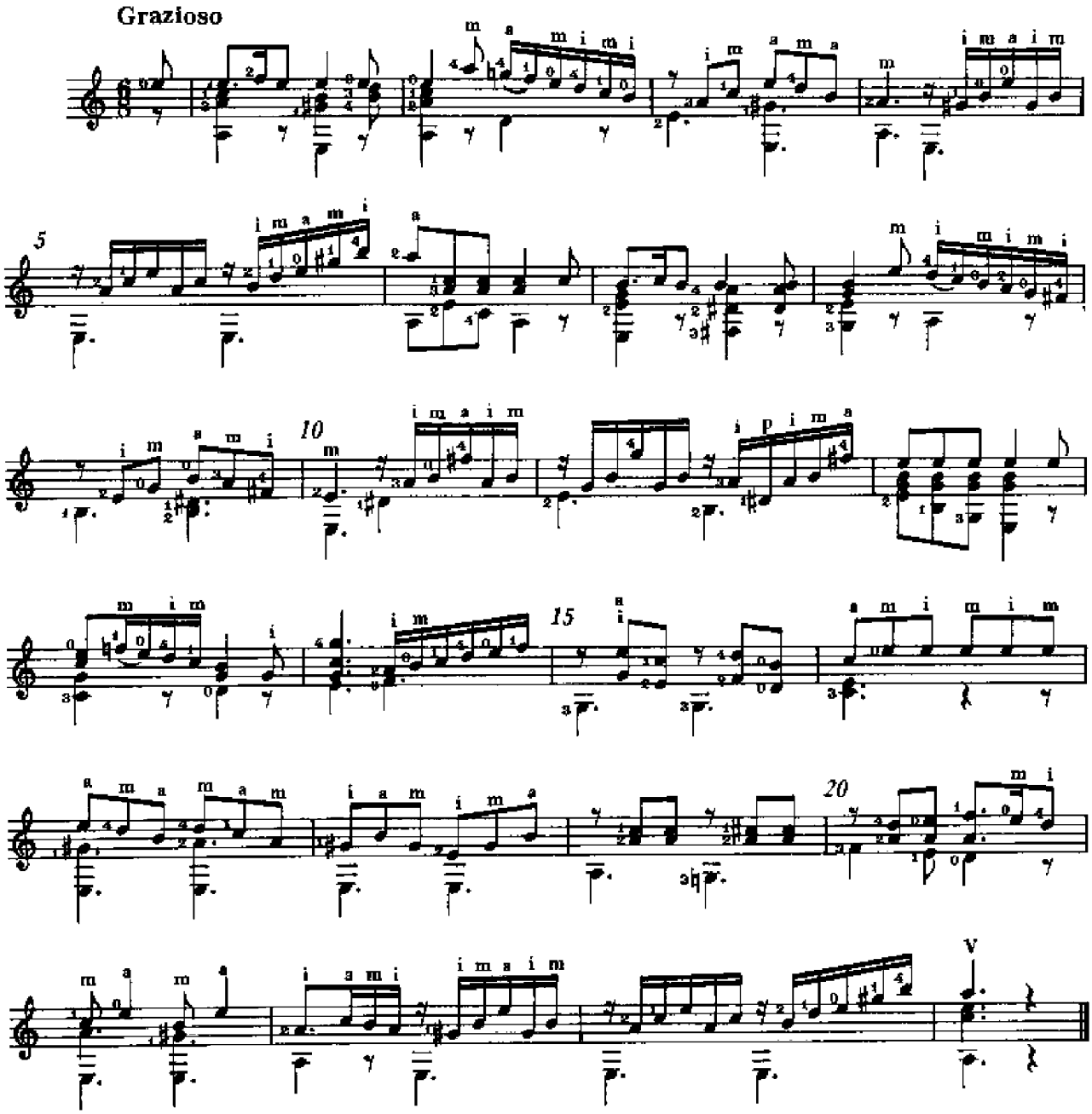
Op. 50 n. 28

Andantino



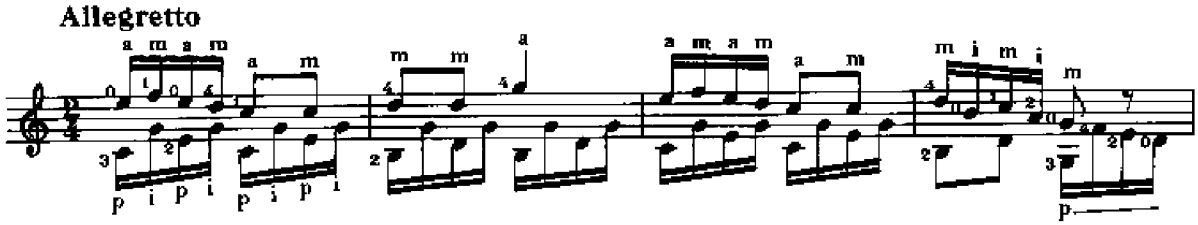
35

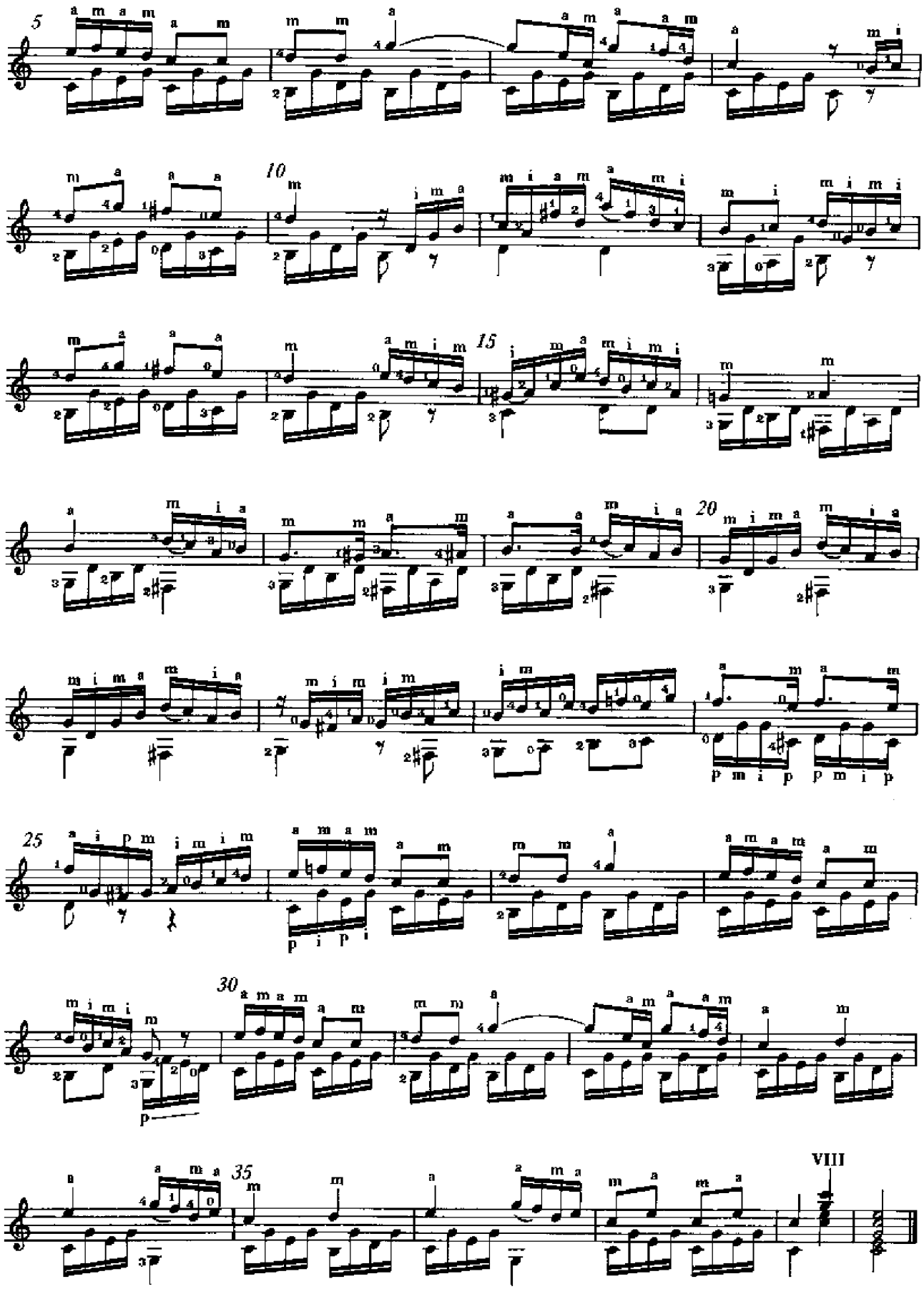
Op. 50 n. 23



36

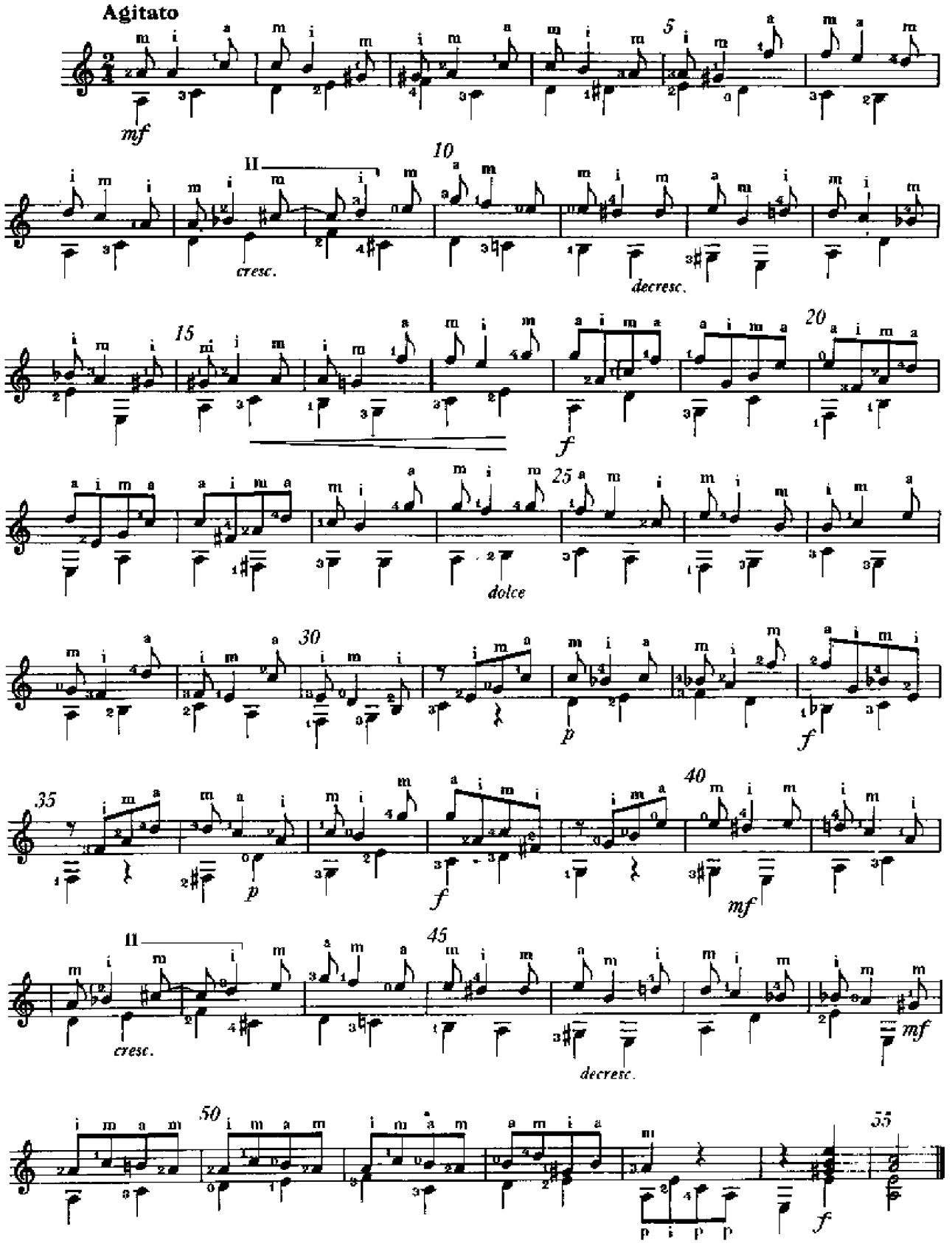
Op. 50 n. 29




5
10
15
20
25
30
35
VIII

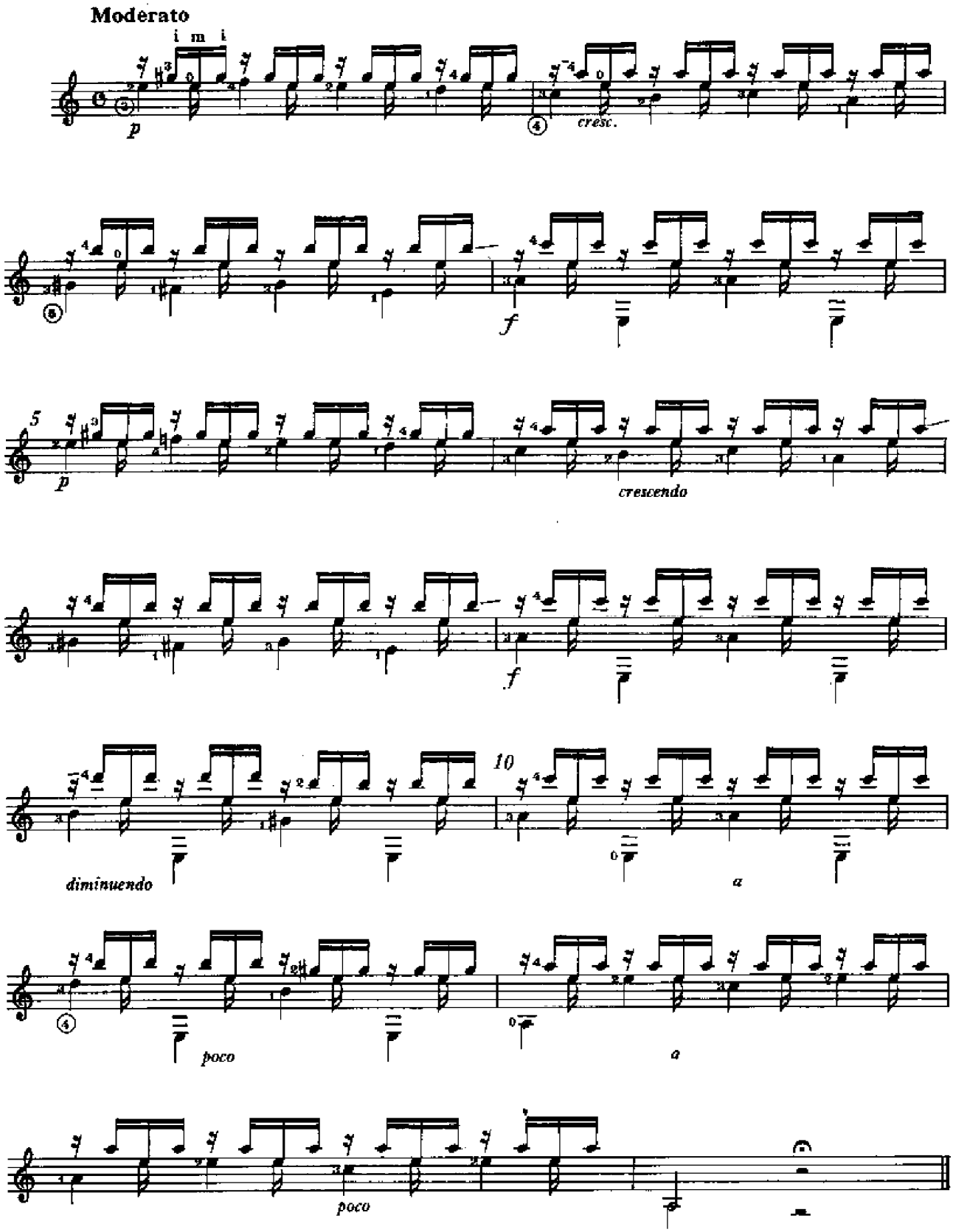
37

Op. 51 n. 3


Agitato
mf
5
10
II
cresc.
decresc.
15
f
20
25
dolce
30
p
f
35
p
f
40
mf
45
II
cresc.
decresc.
mf
50
55
f

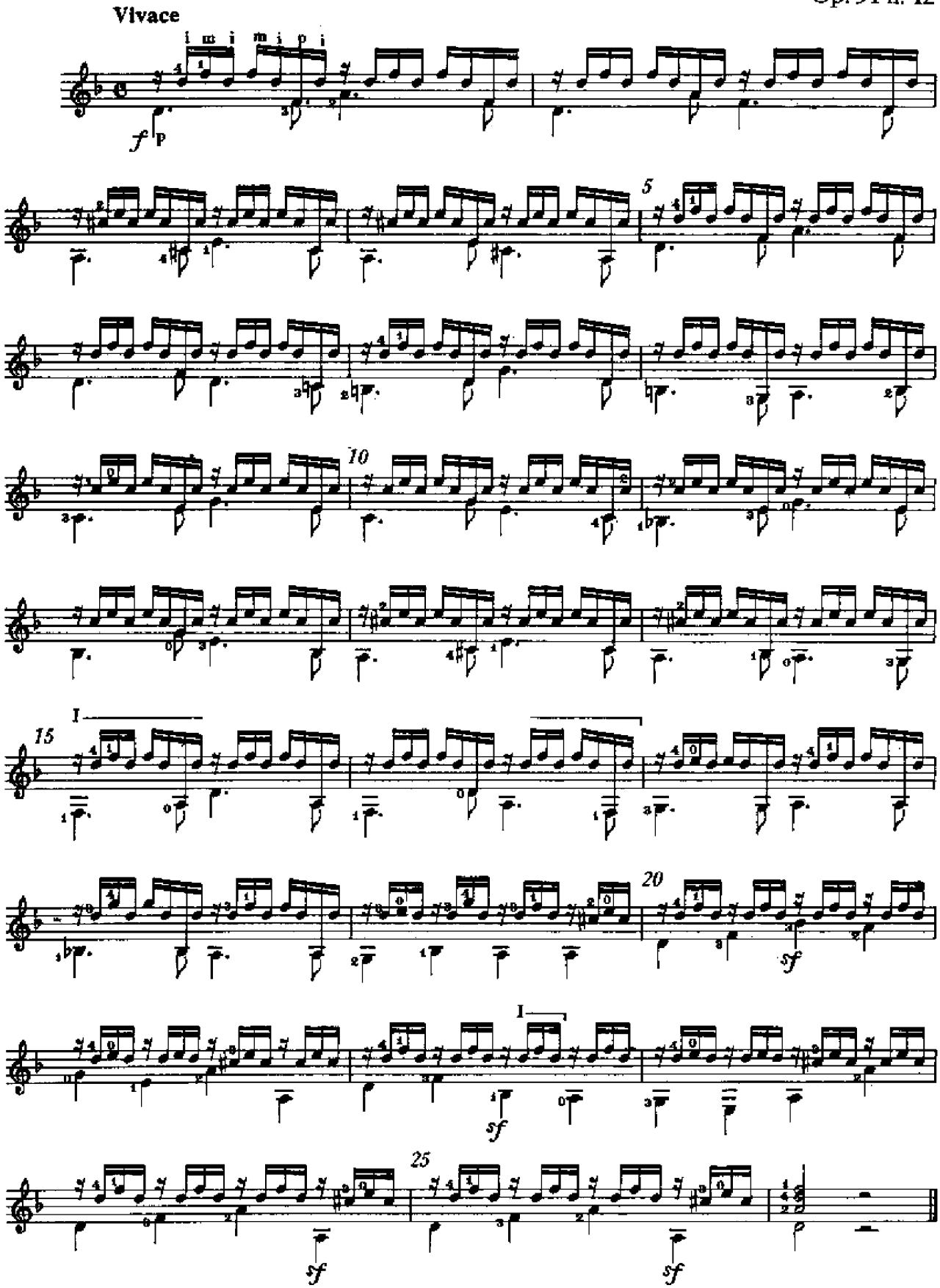
38

Op. 48 n. 2


Moderato
i m i
p
cresc.
f
5
p
crescendo
f
10
diminuendo
a
poco
a
poco

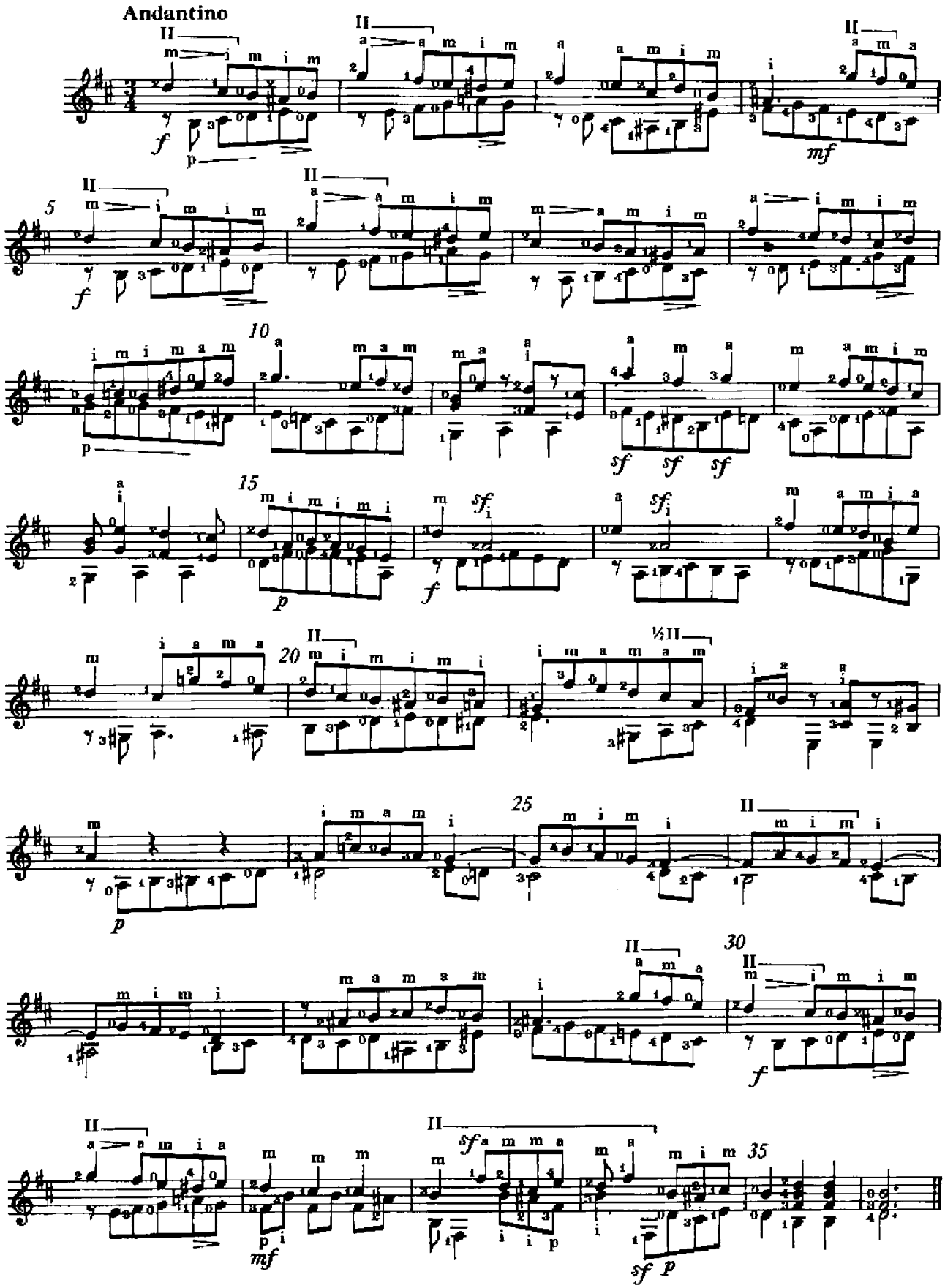
39

Op. 51 n. 12



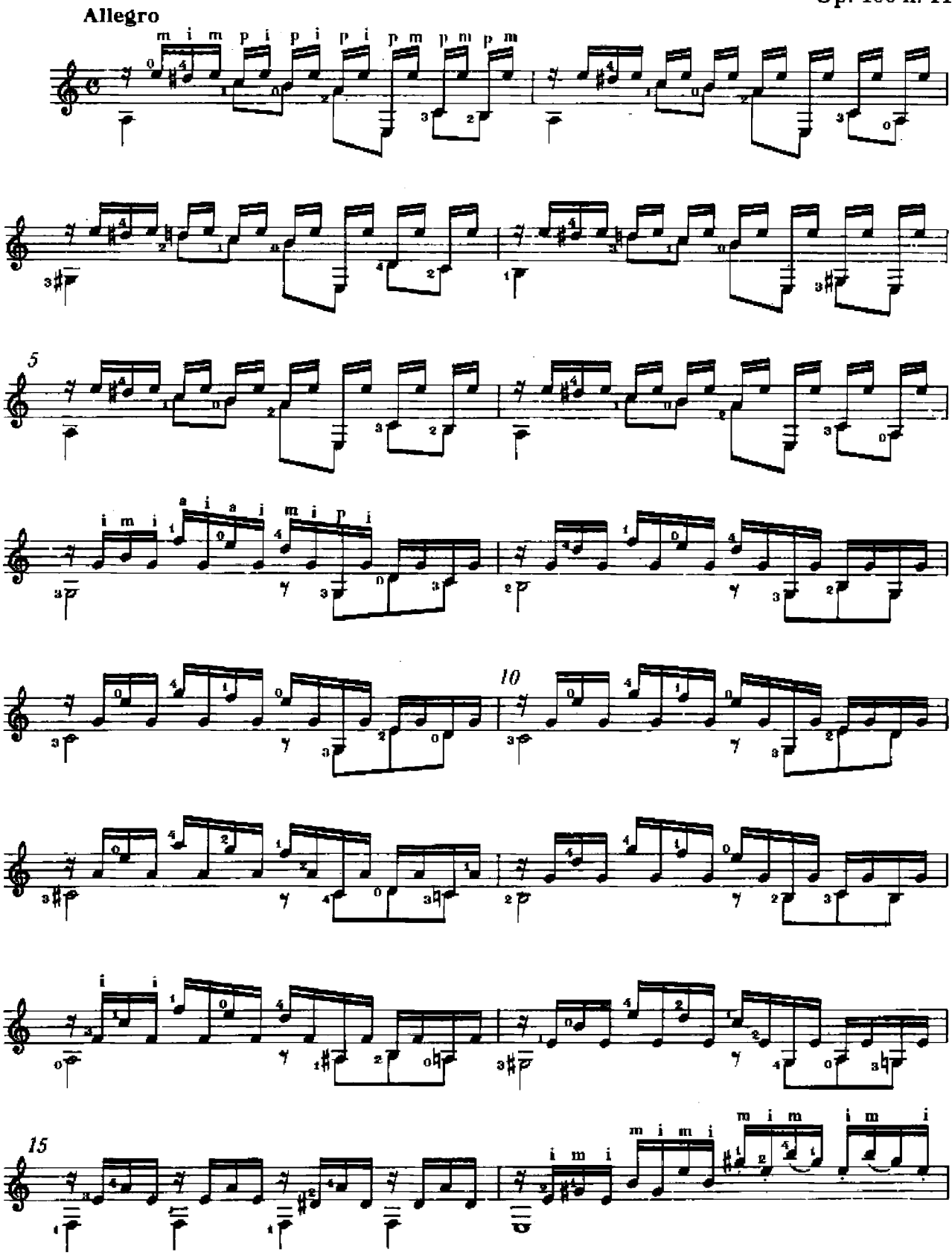
40

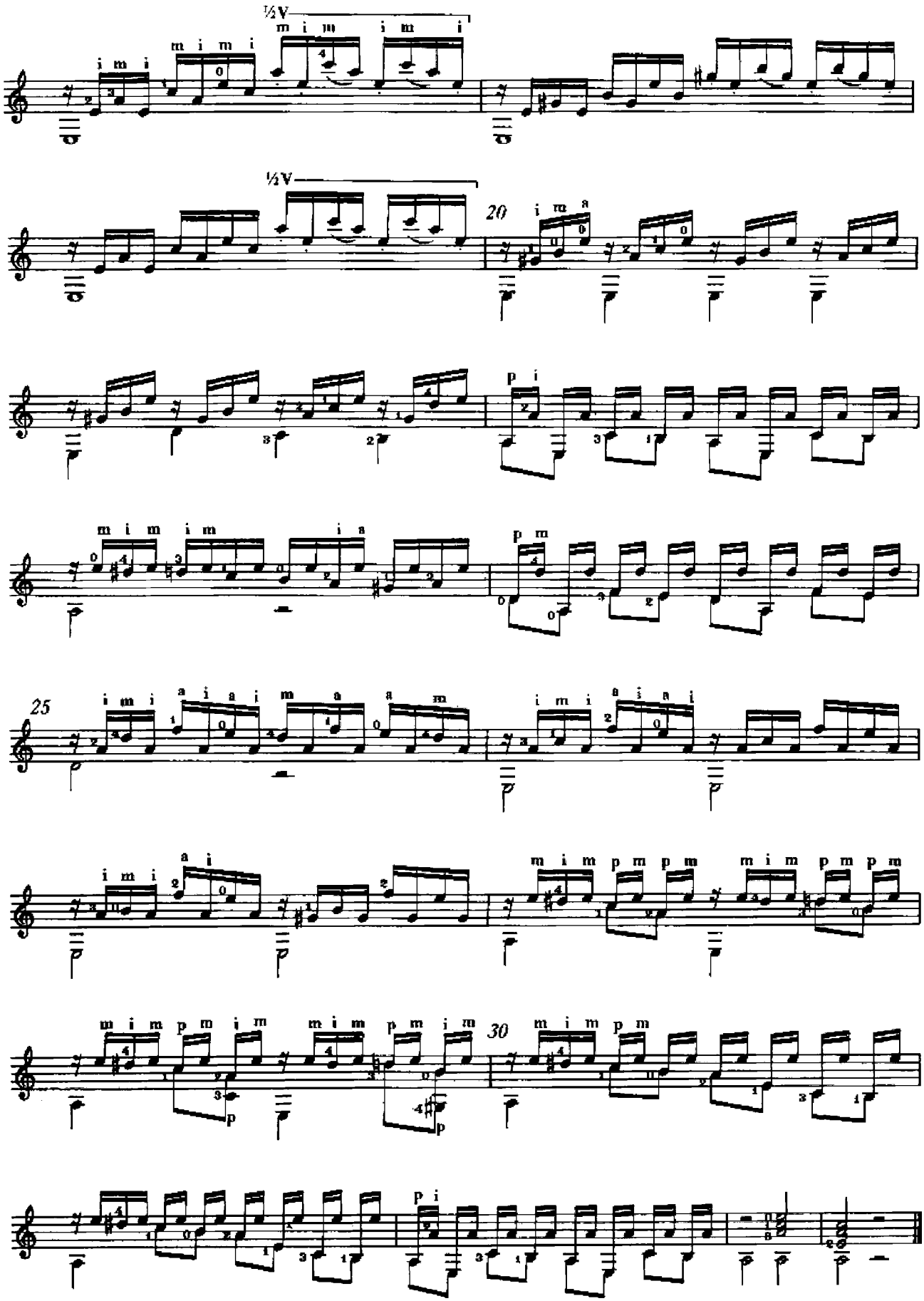
Op. 51 n. 7



41

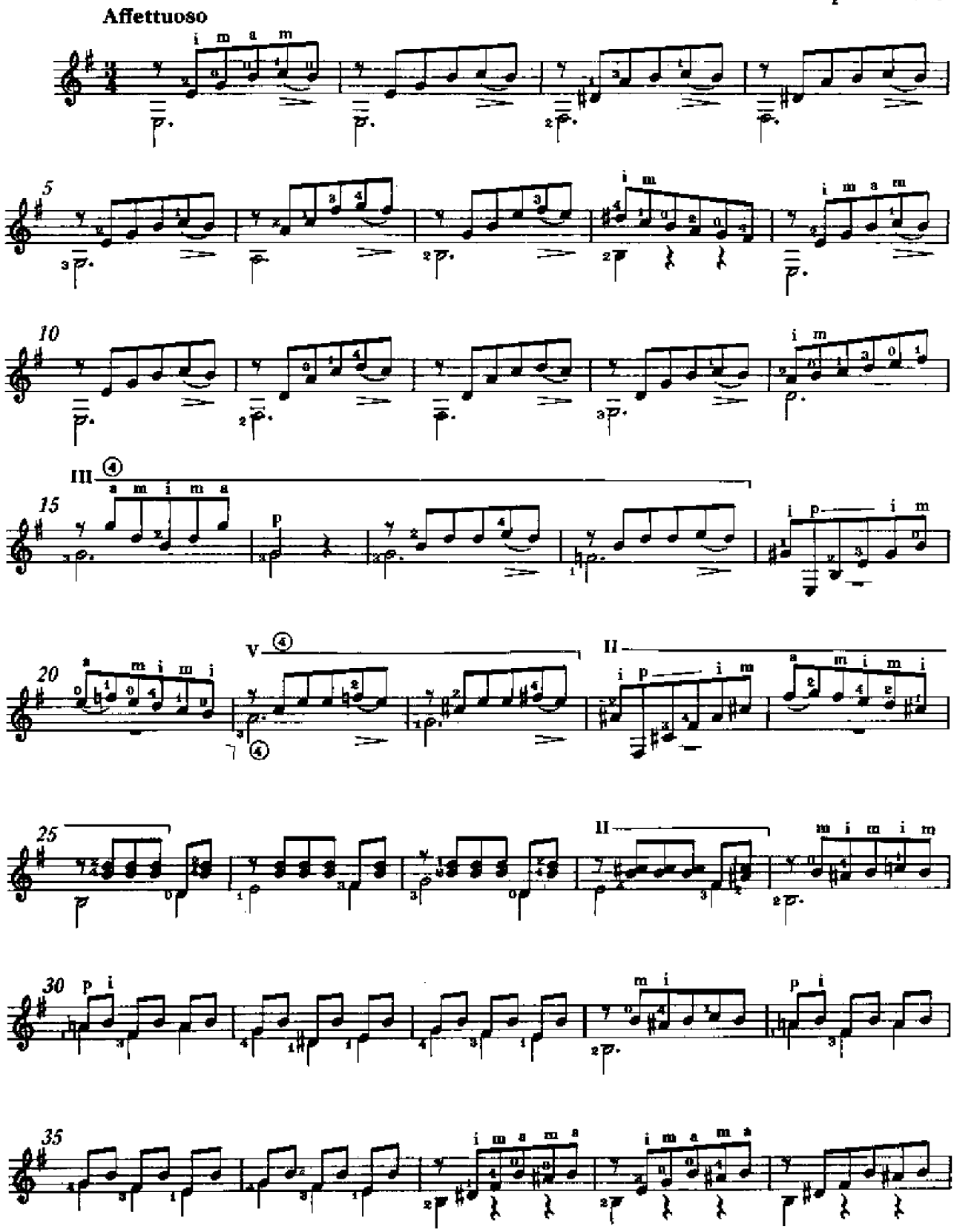
Op. 100 n. 11

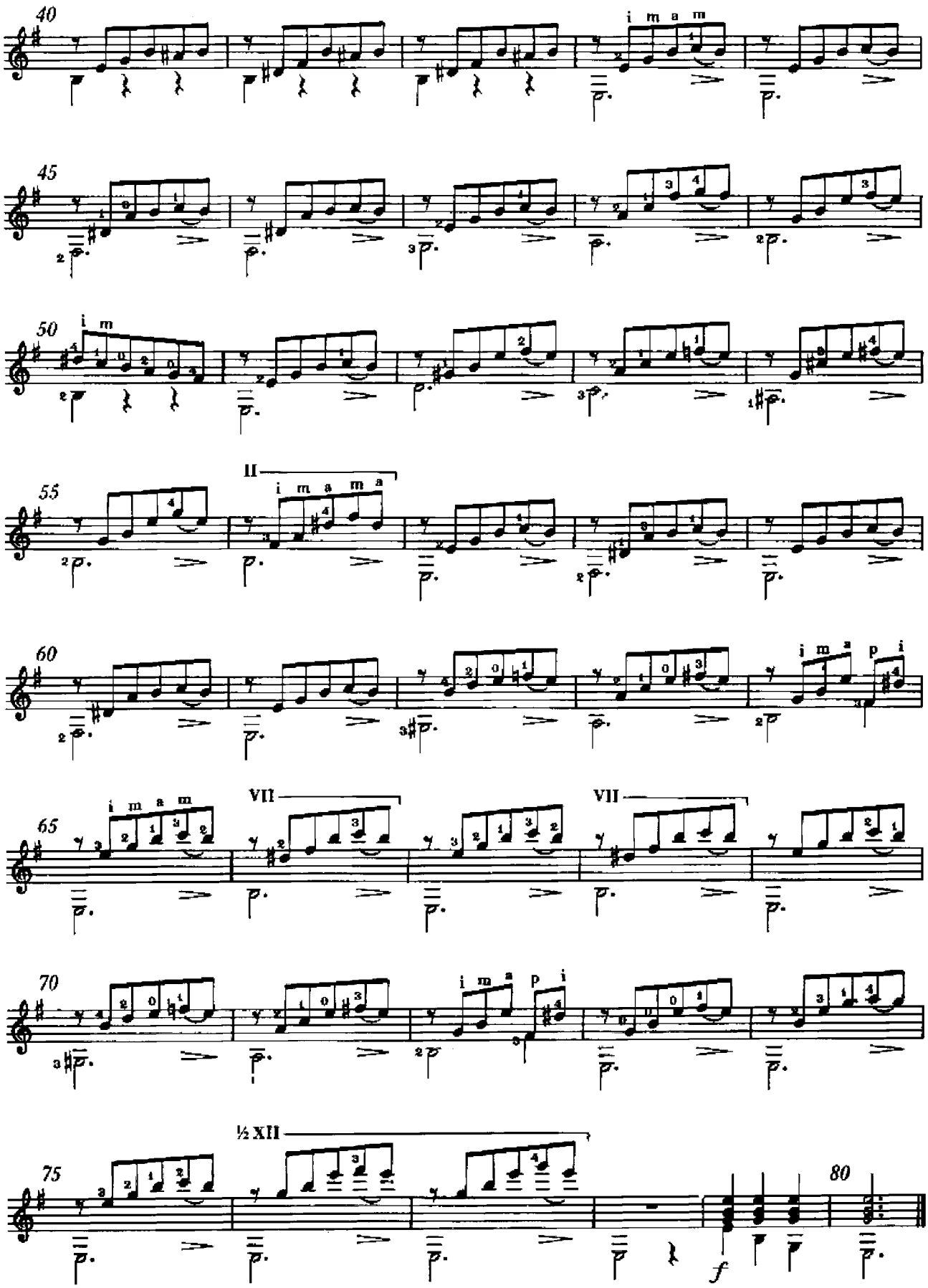



½V
½V
20
25
30

42

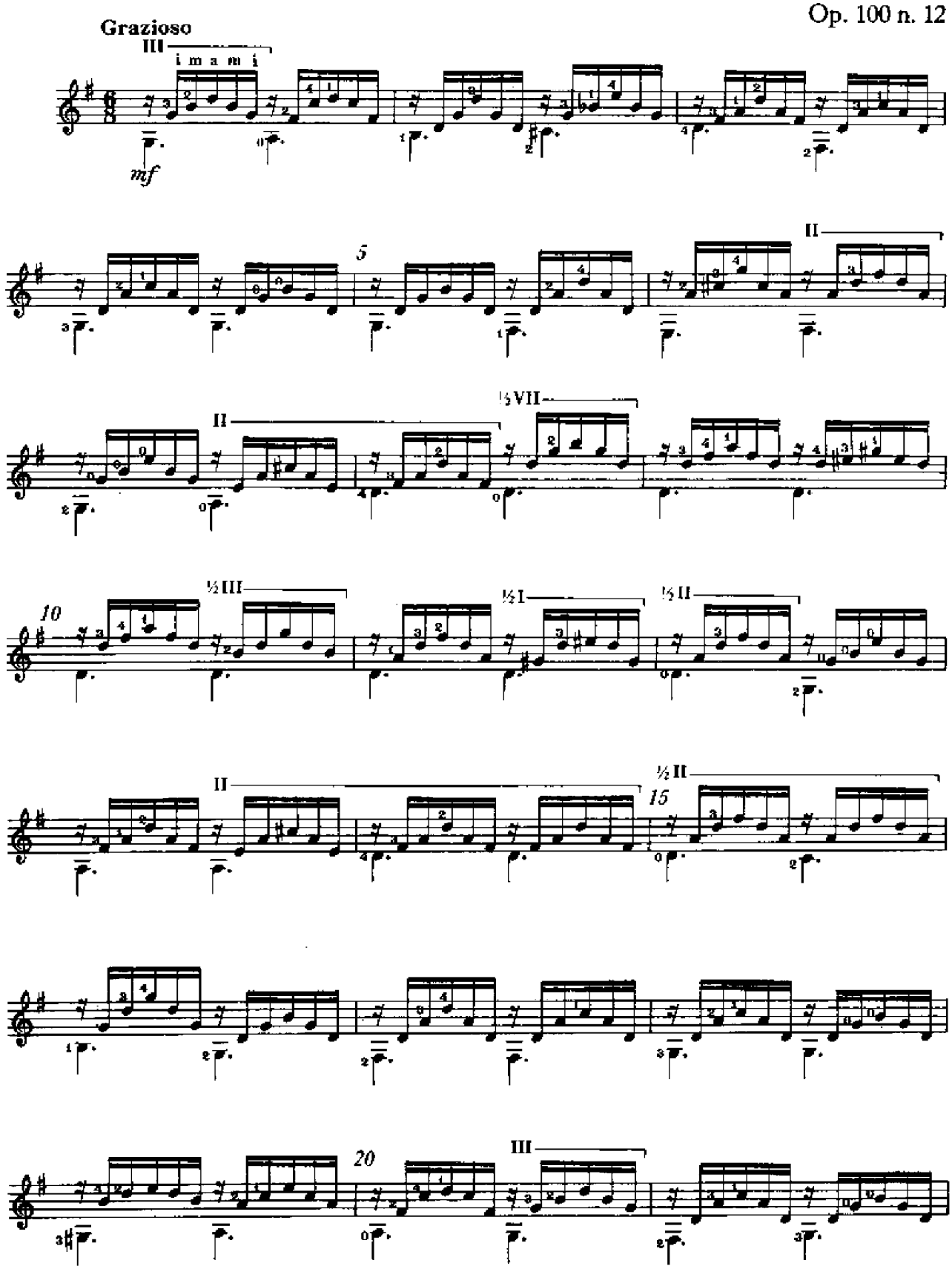
Op. 100 n. 13

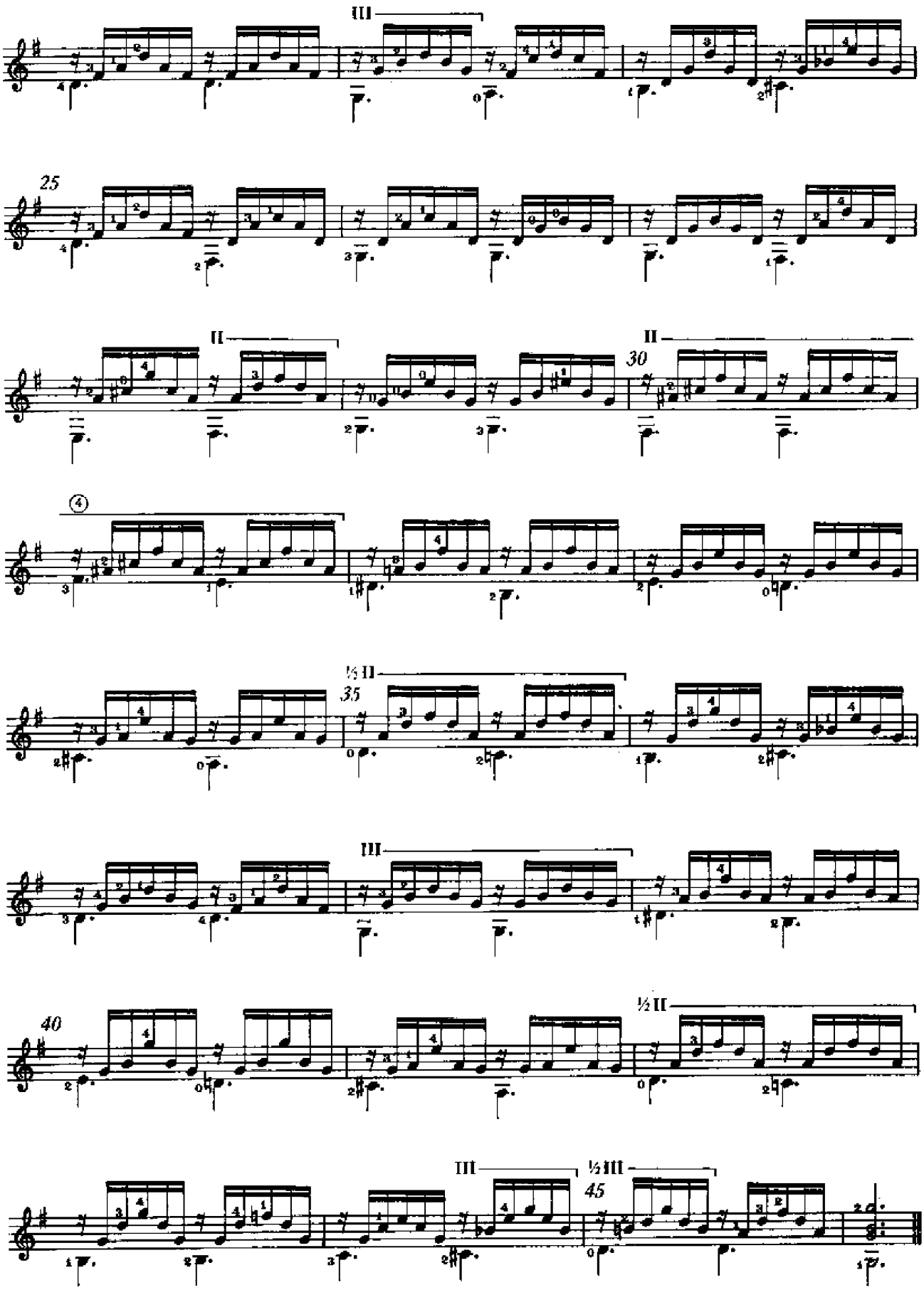



40
i m a m
45
50
i m
55
II
i m a m a
60
i m a p i
65
i m a m
VII
VII
70
i m a p i
75
½ XII
80
f

43

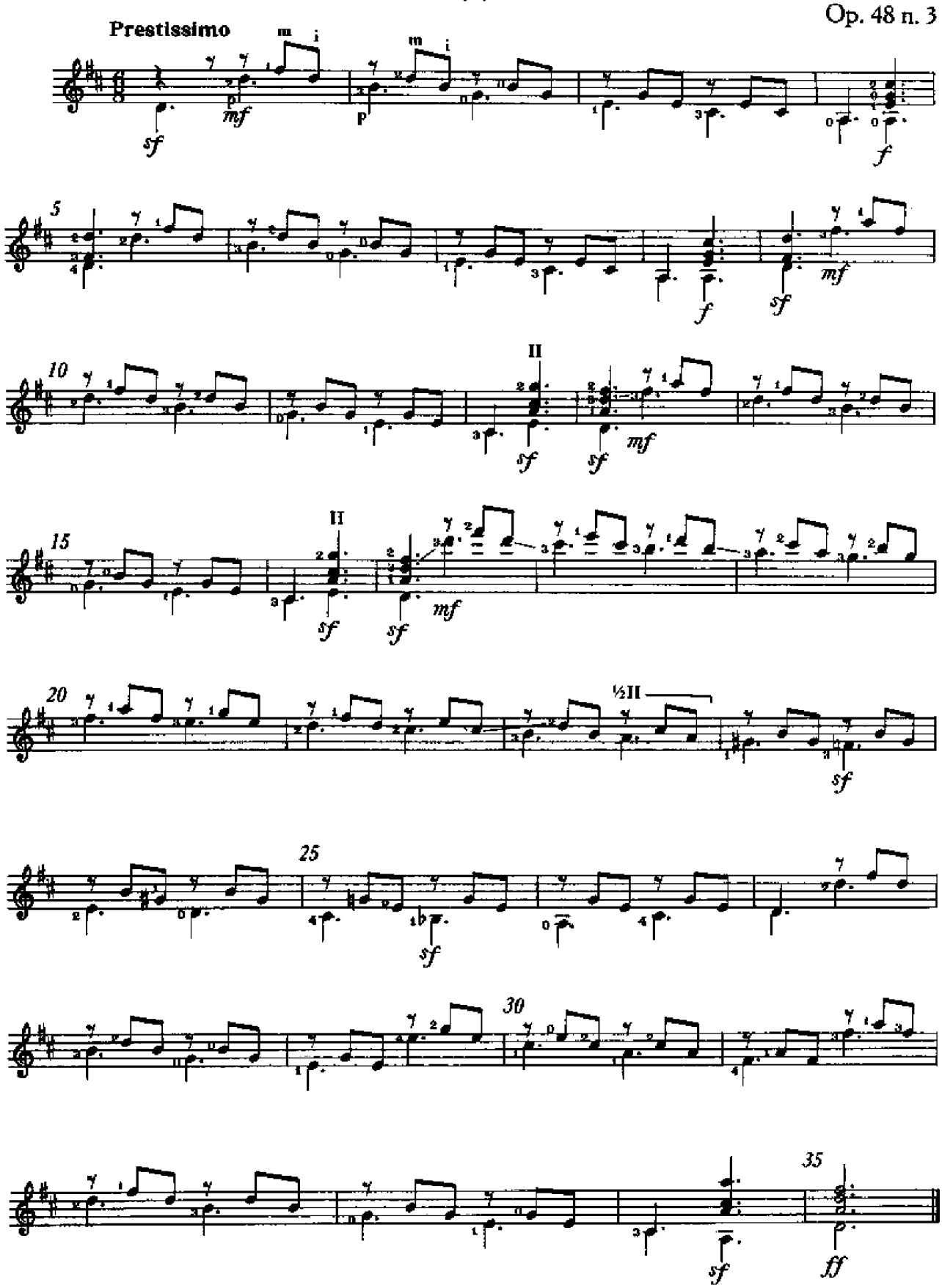
Op. 100 n. 12


Grazioso
III
i m a m i
mf
5
II
II
½VII
10
½III
½I
½II
II
½II
15
20
III


III
25
II
II
30
④
½ II
35
III
40
½ II
III
½ III
45

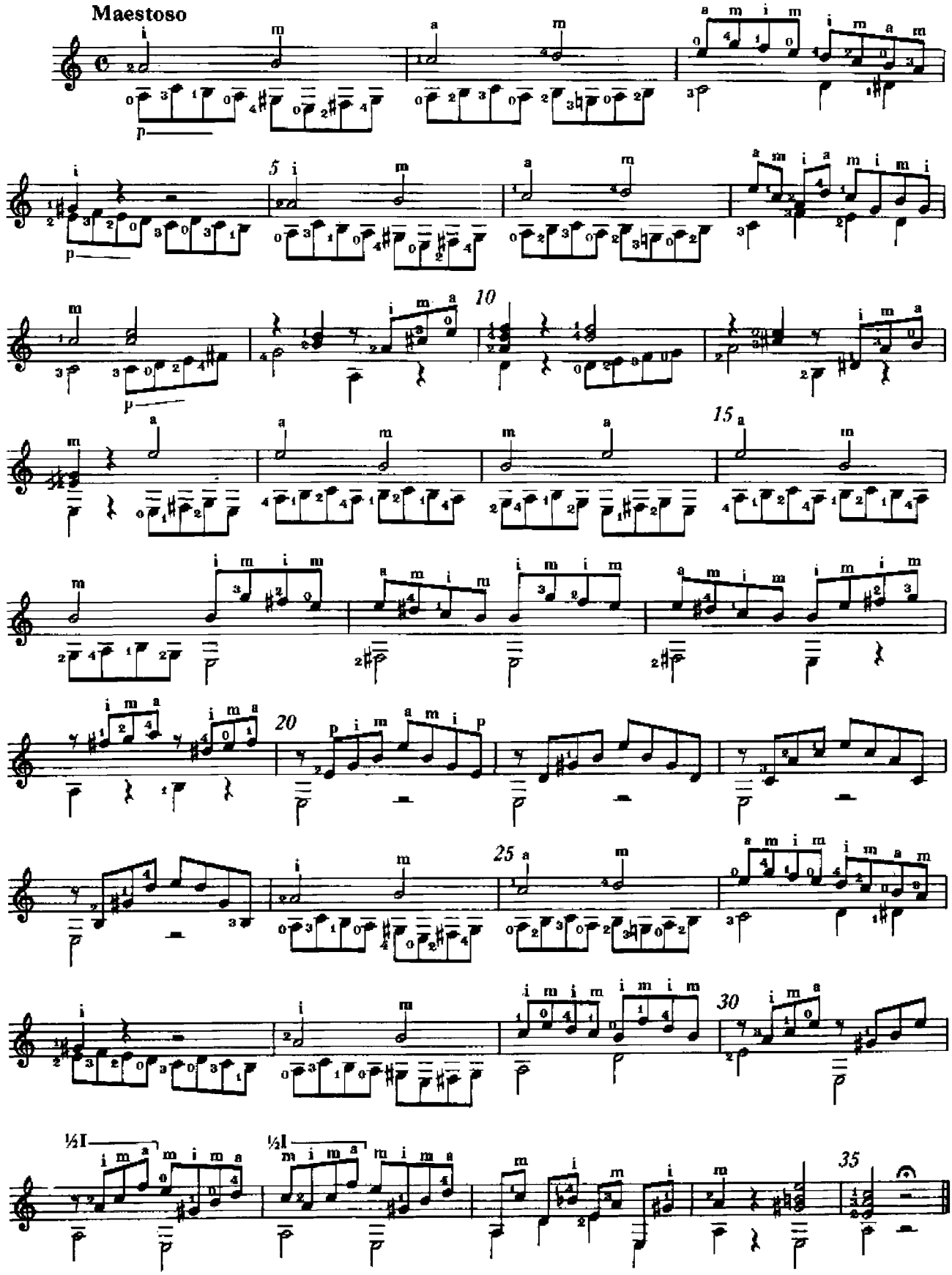
44

Op. 48 n. 3



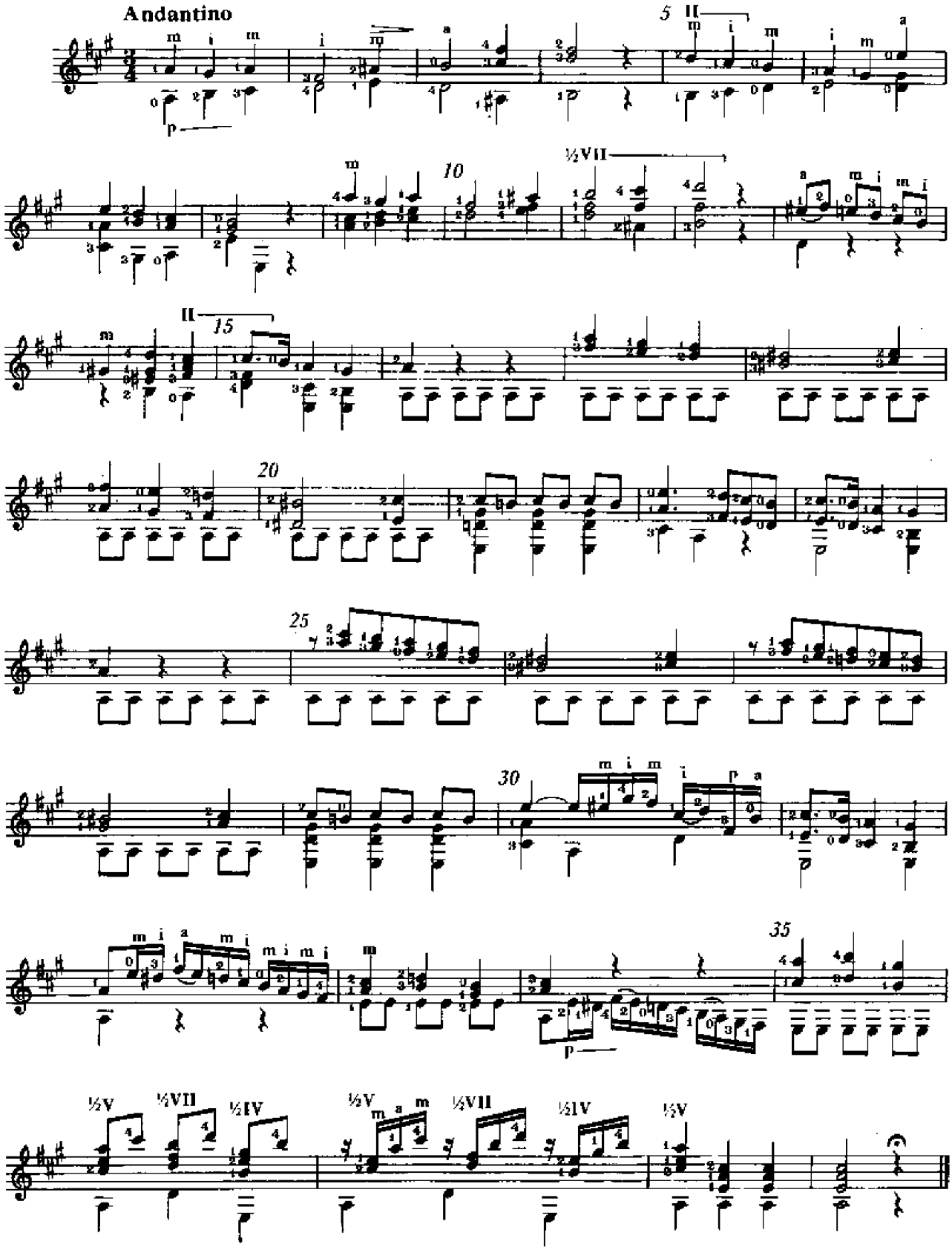
45

Op. 139 n. 4



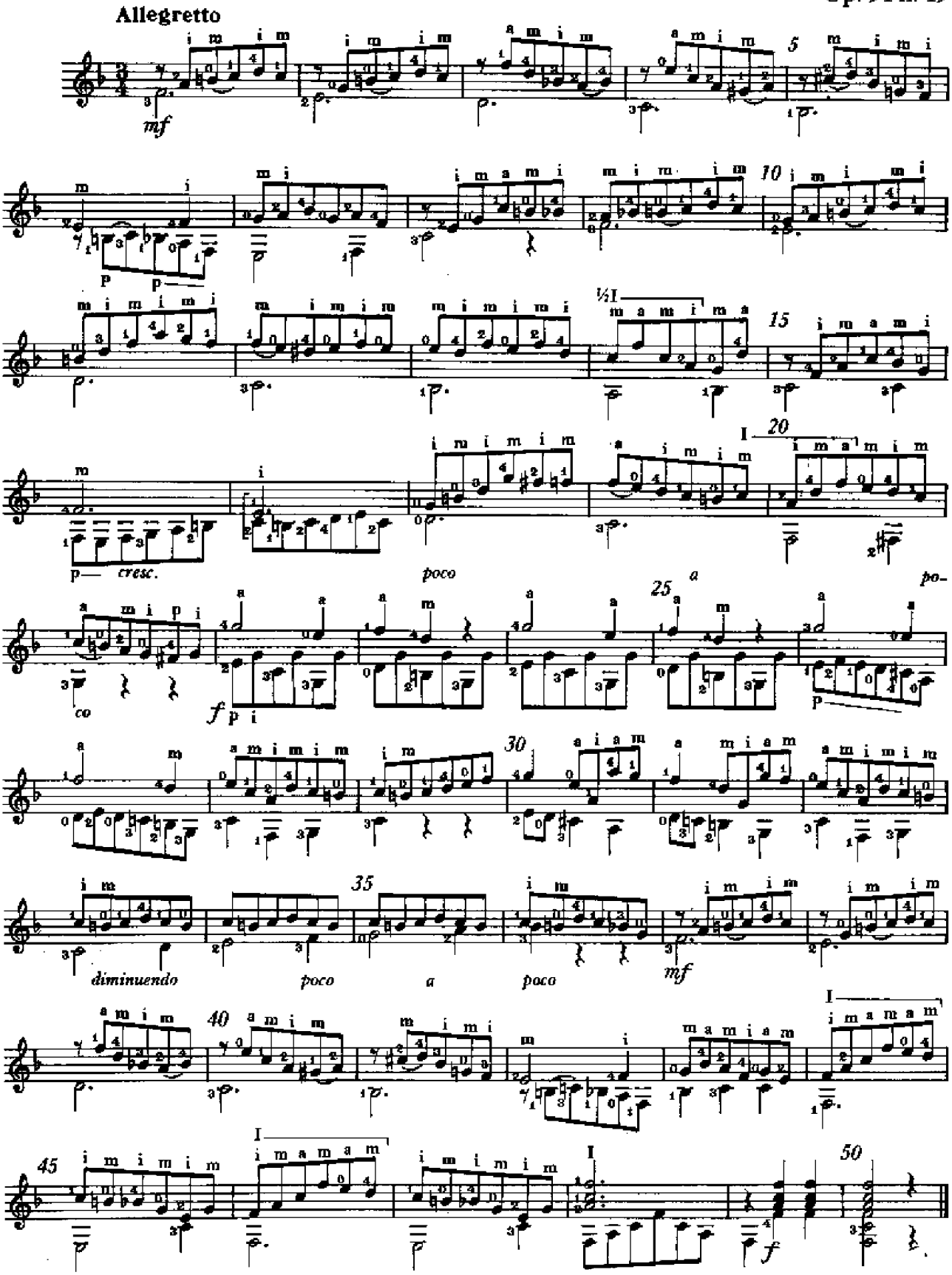
46

Op. 139 n. 5



47

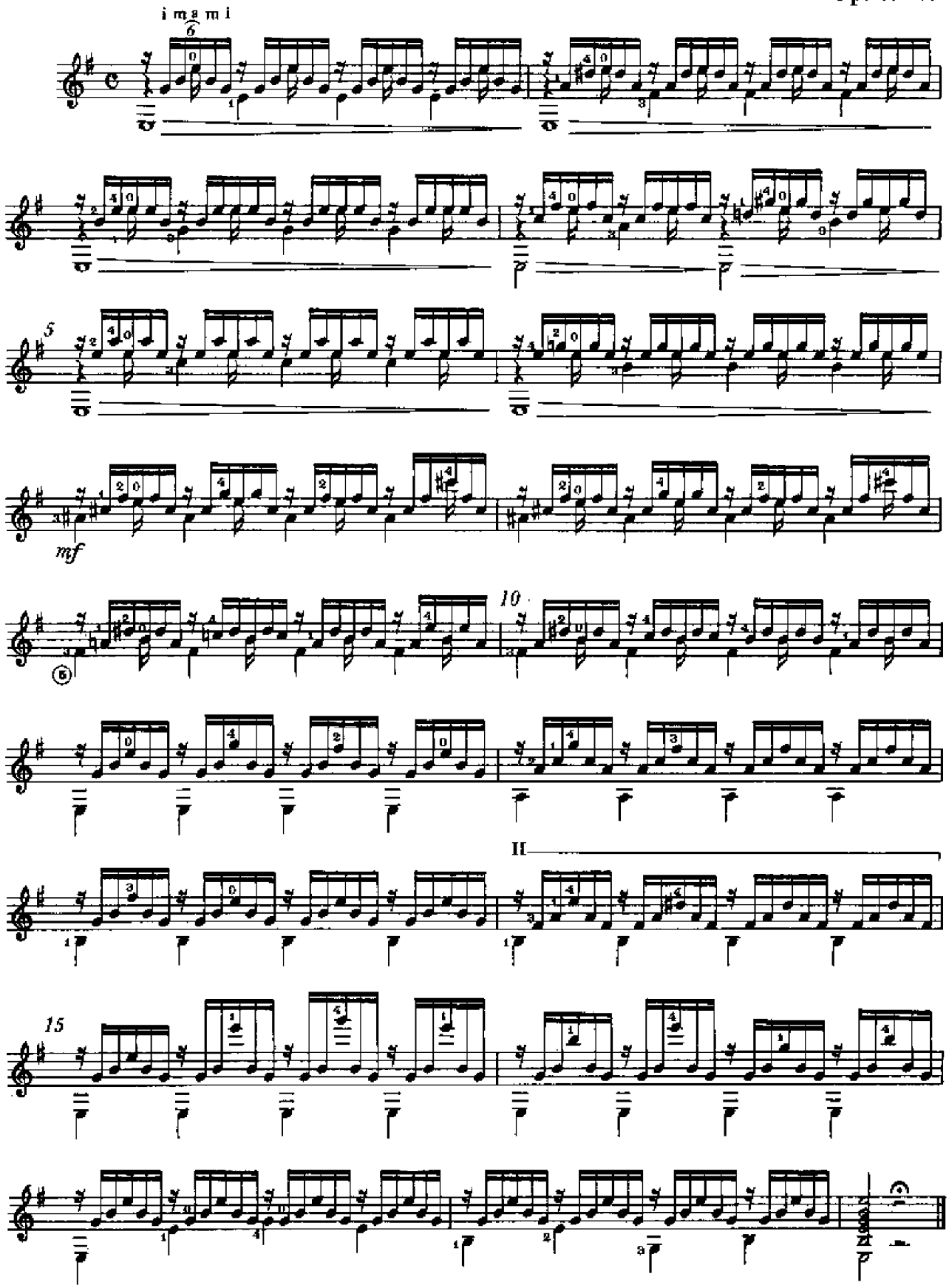
Op. 51 n. 13



48

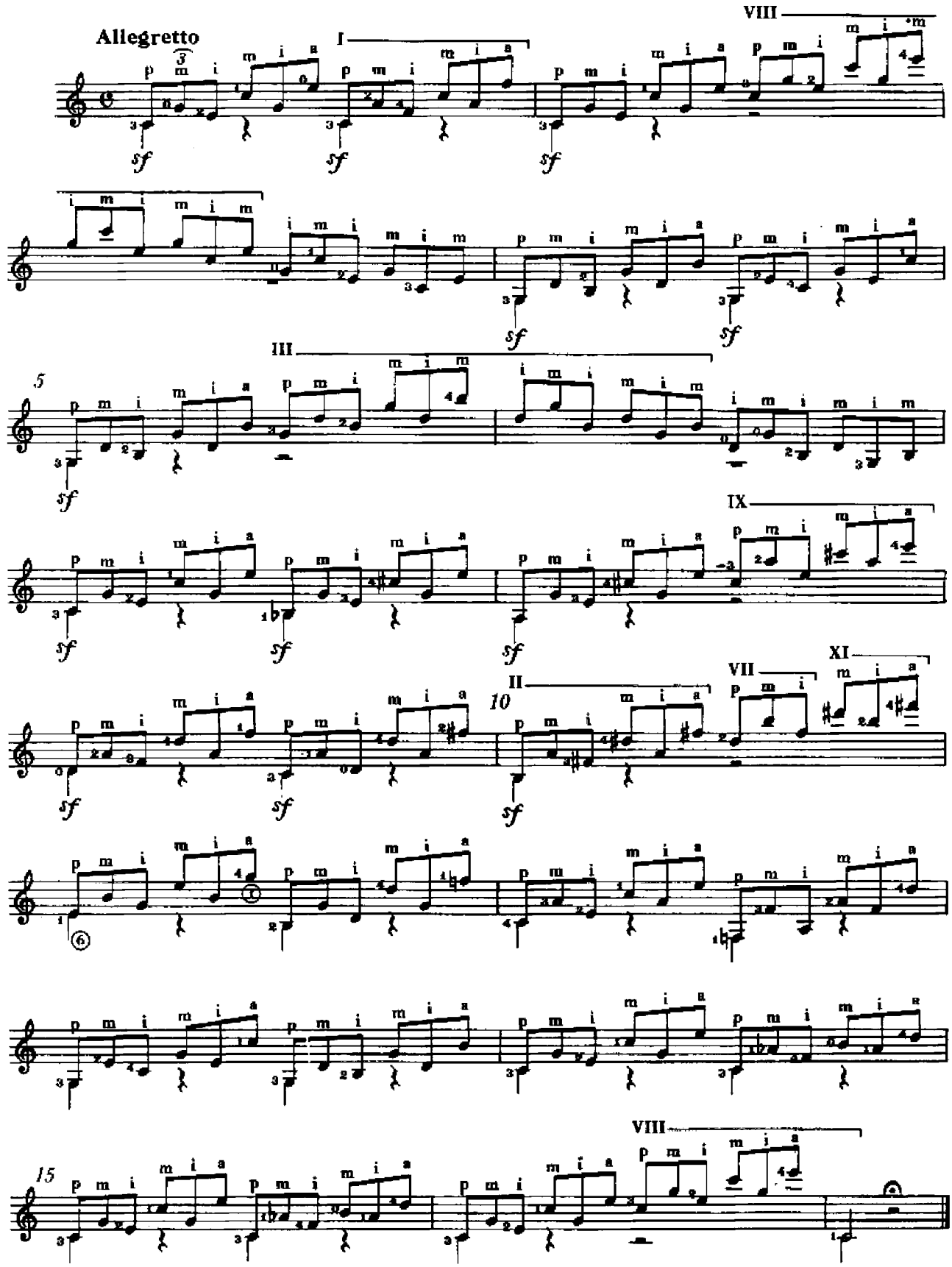
Allegro

Op. 48 n. 5



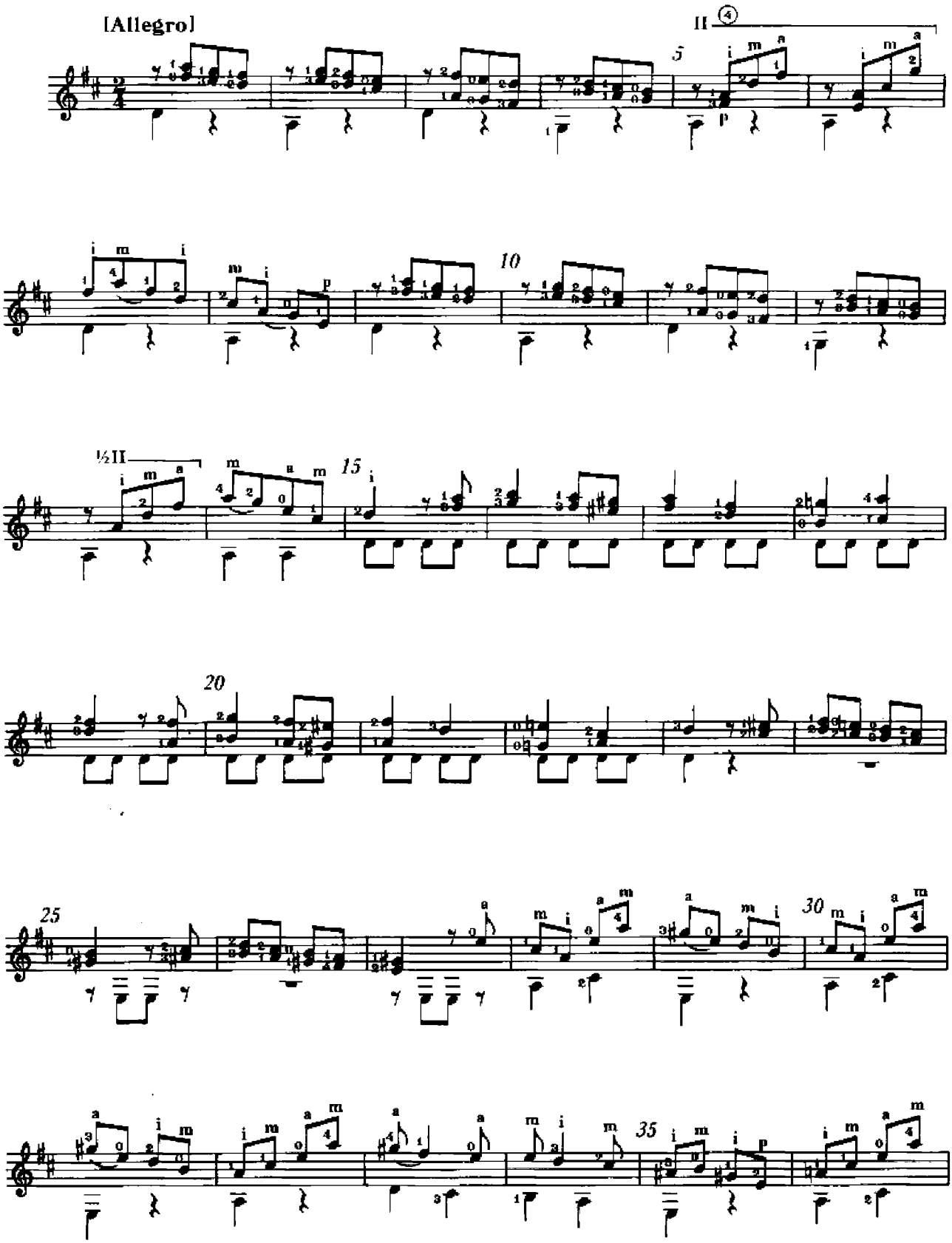
49

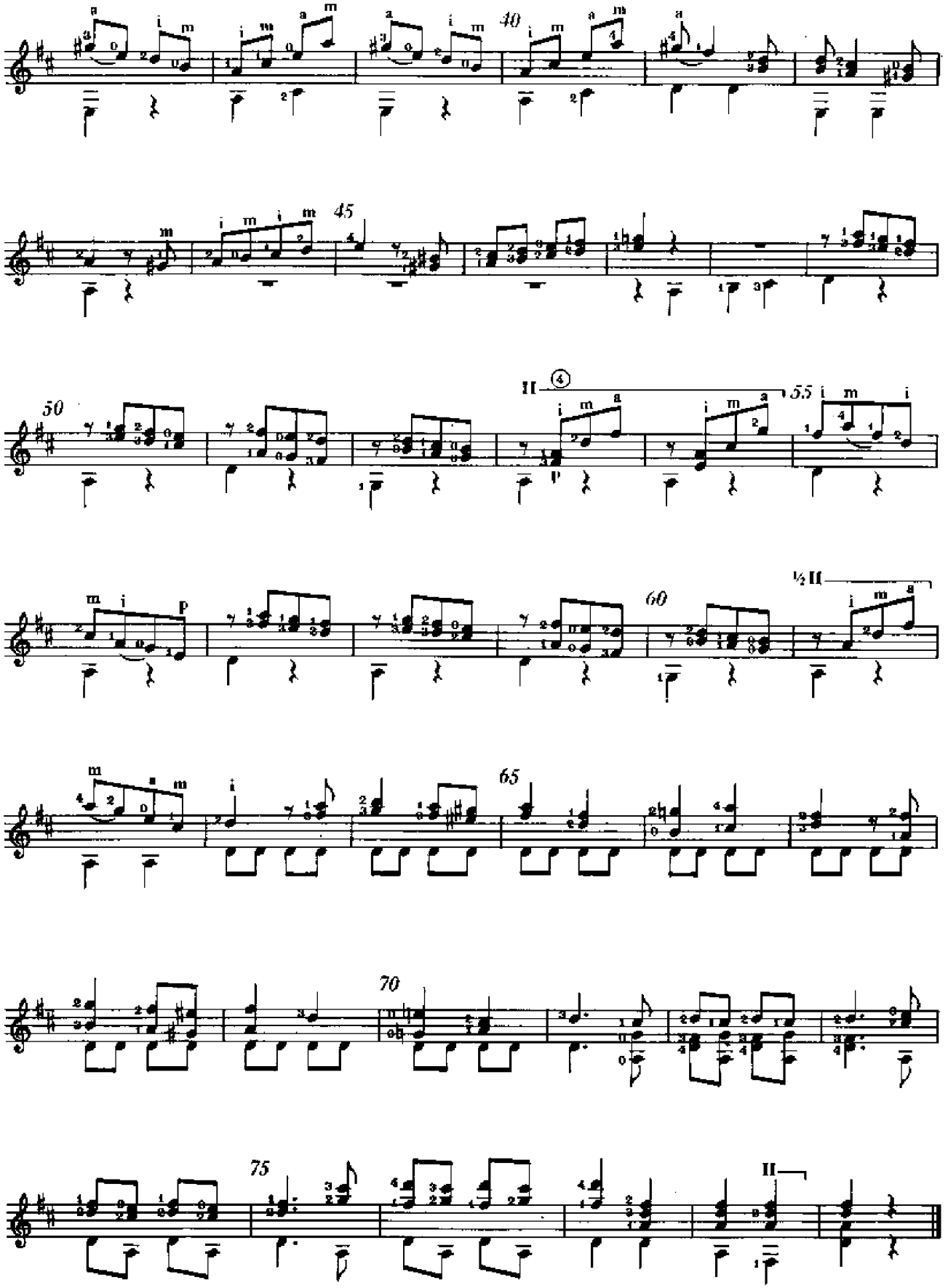
Op. 48 n. 6



50

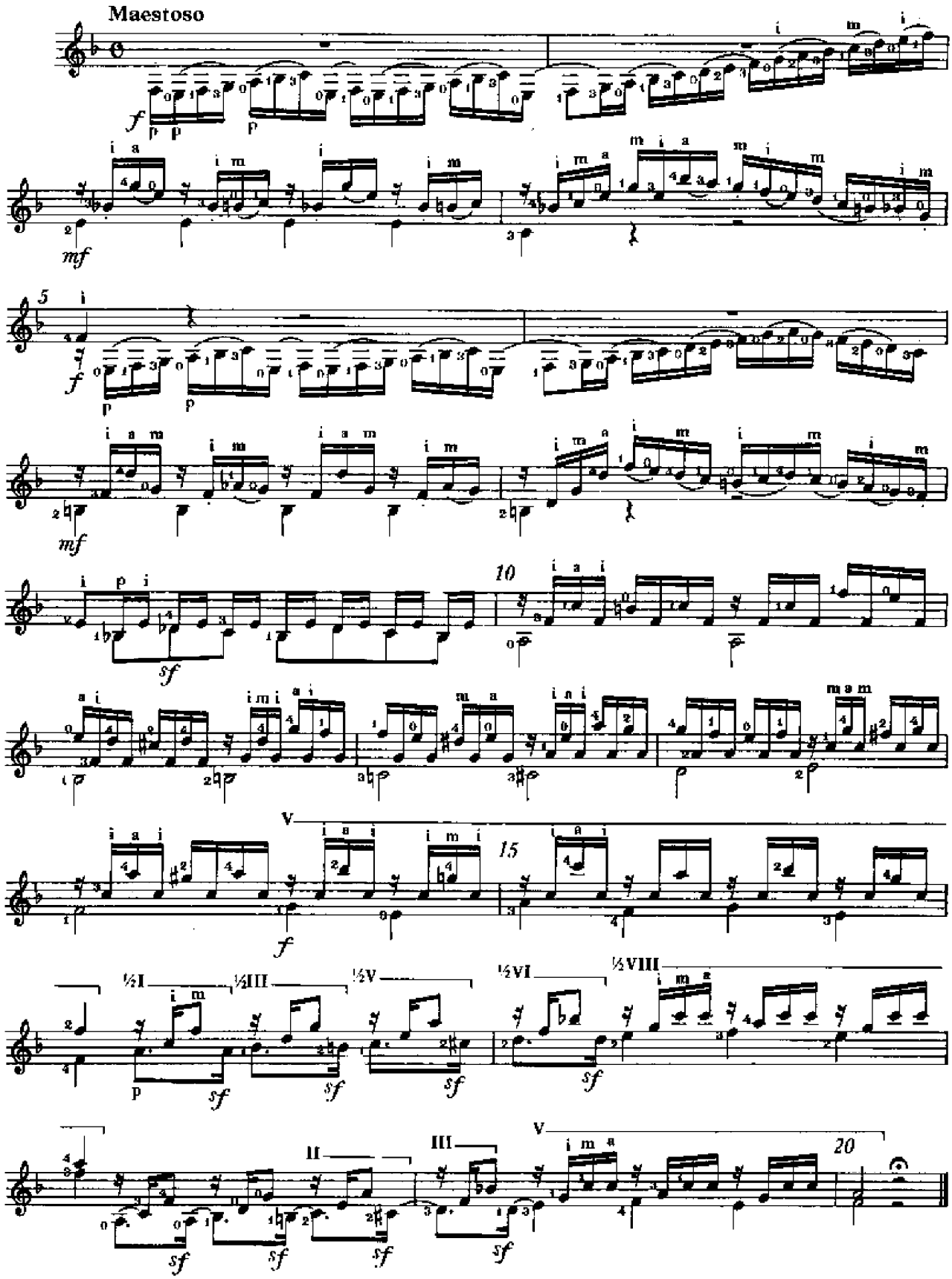
Op. 139 n. 3




40
45
50
II ④
55
½ II
60
65
70
75
II

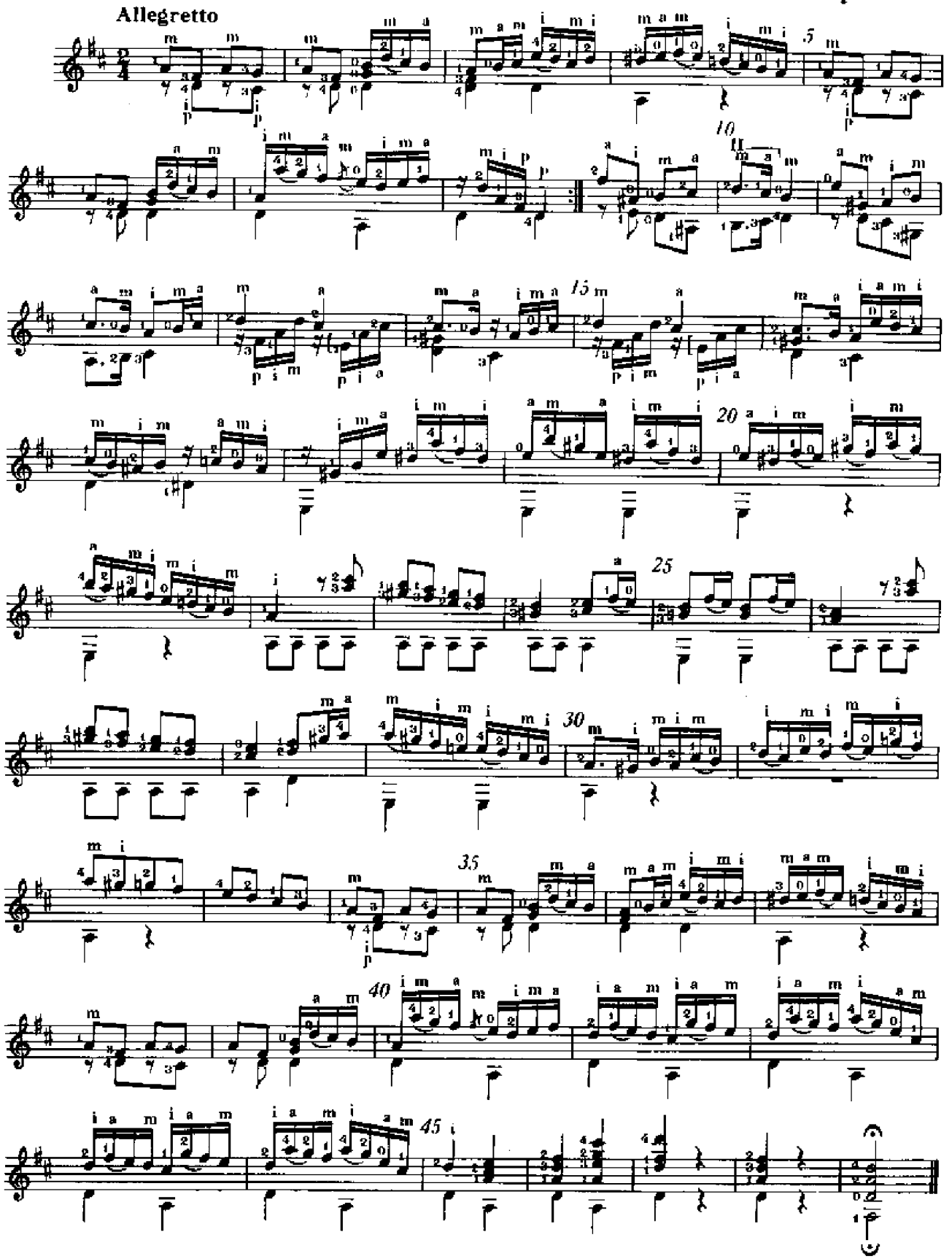
51

Op. 48 n. 7



52

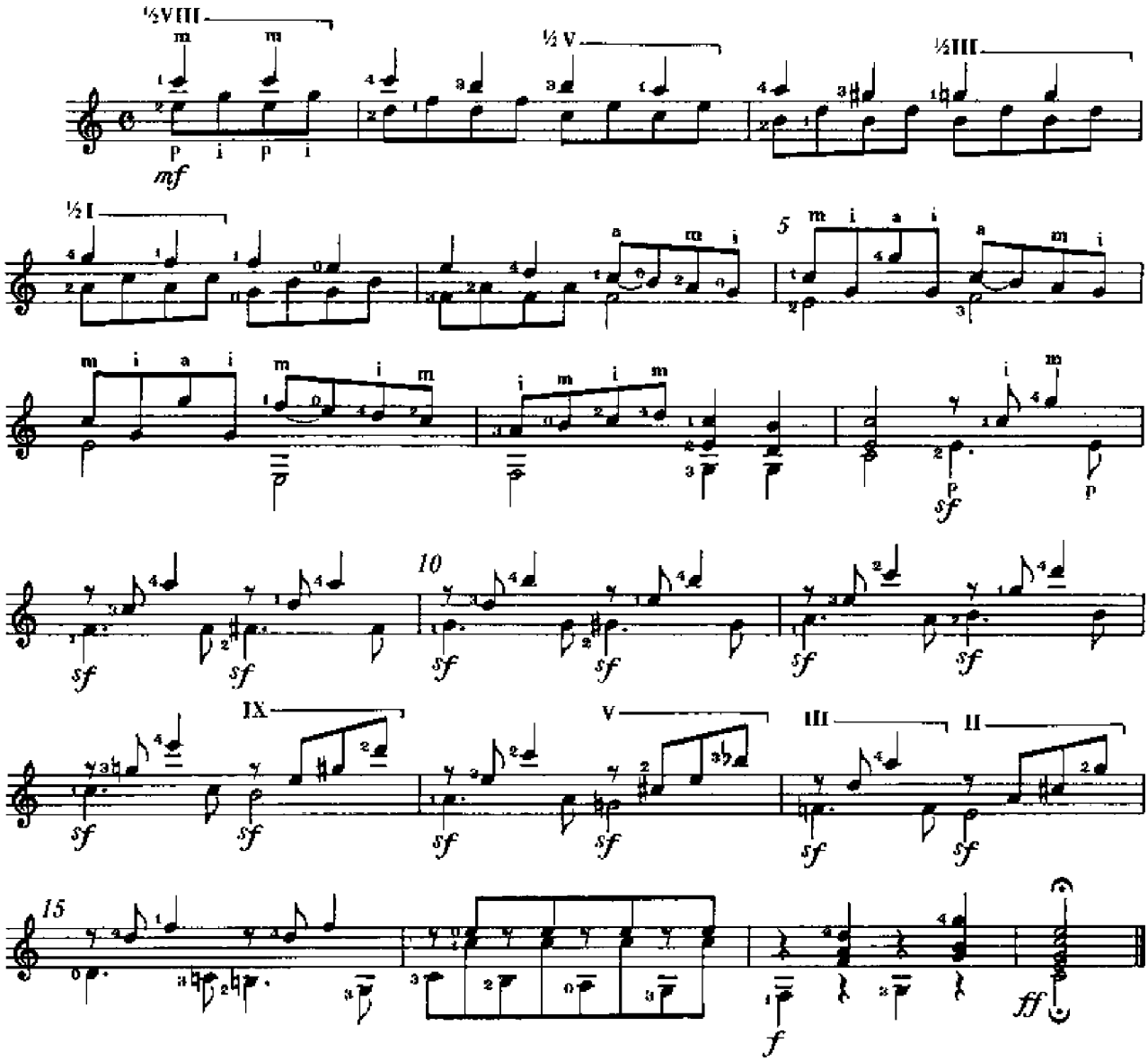
Op. 139 n. 6



53

Vivace

Op. 48 n. 1

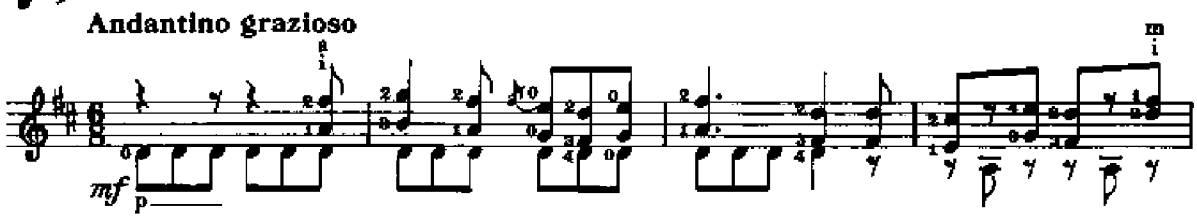


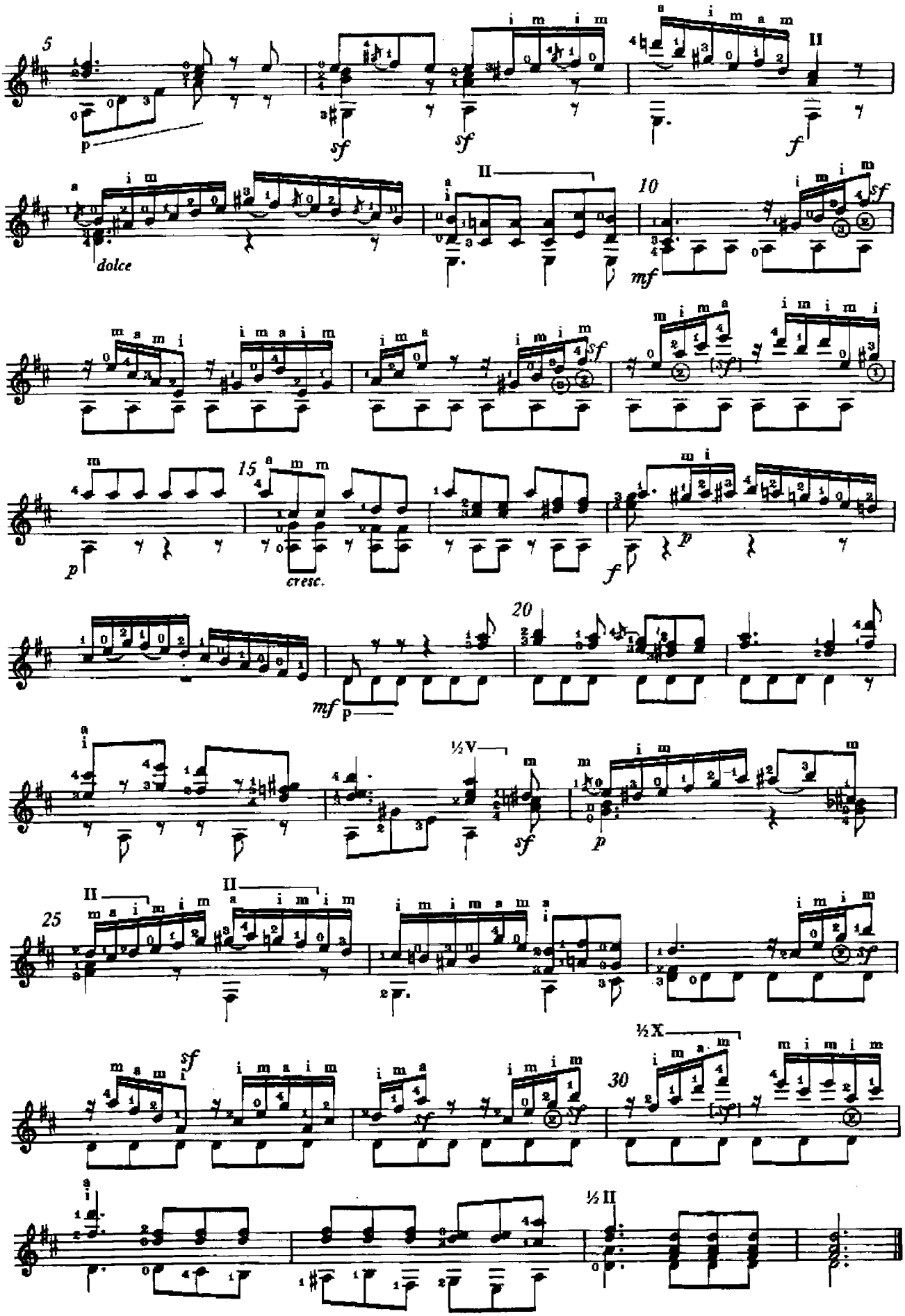
54

♪ = 108

Andantino grazioso

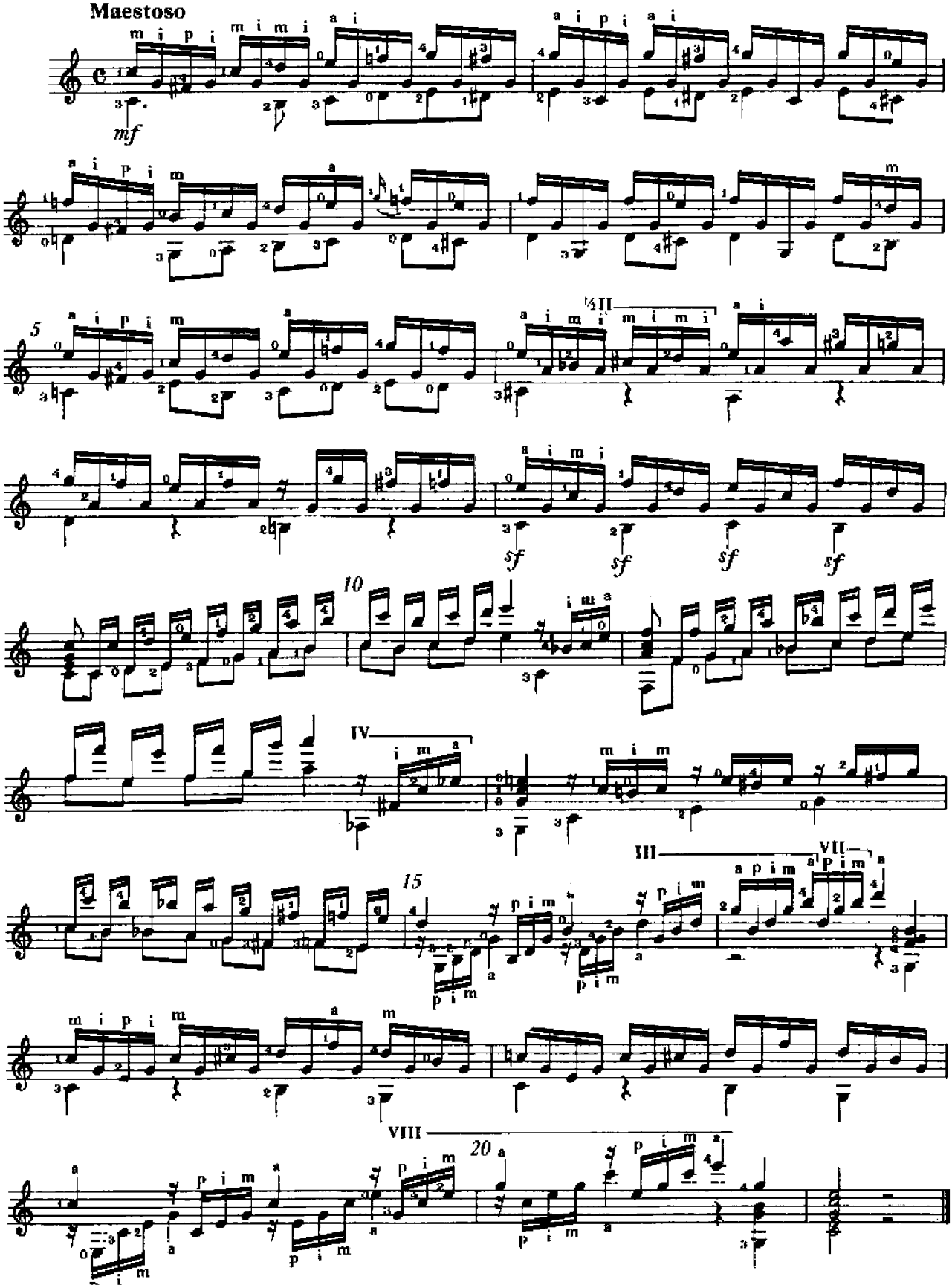
Op. 50 n. 25

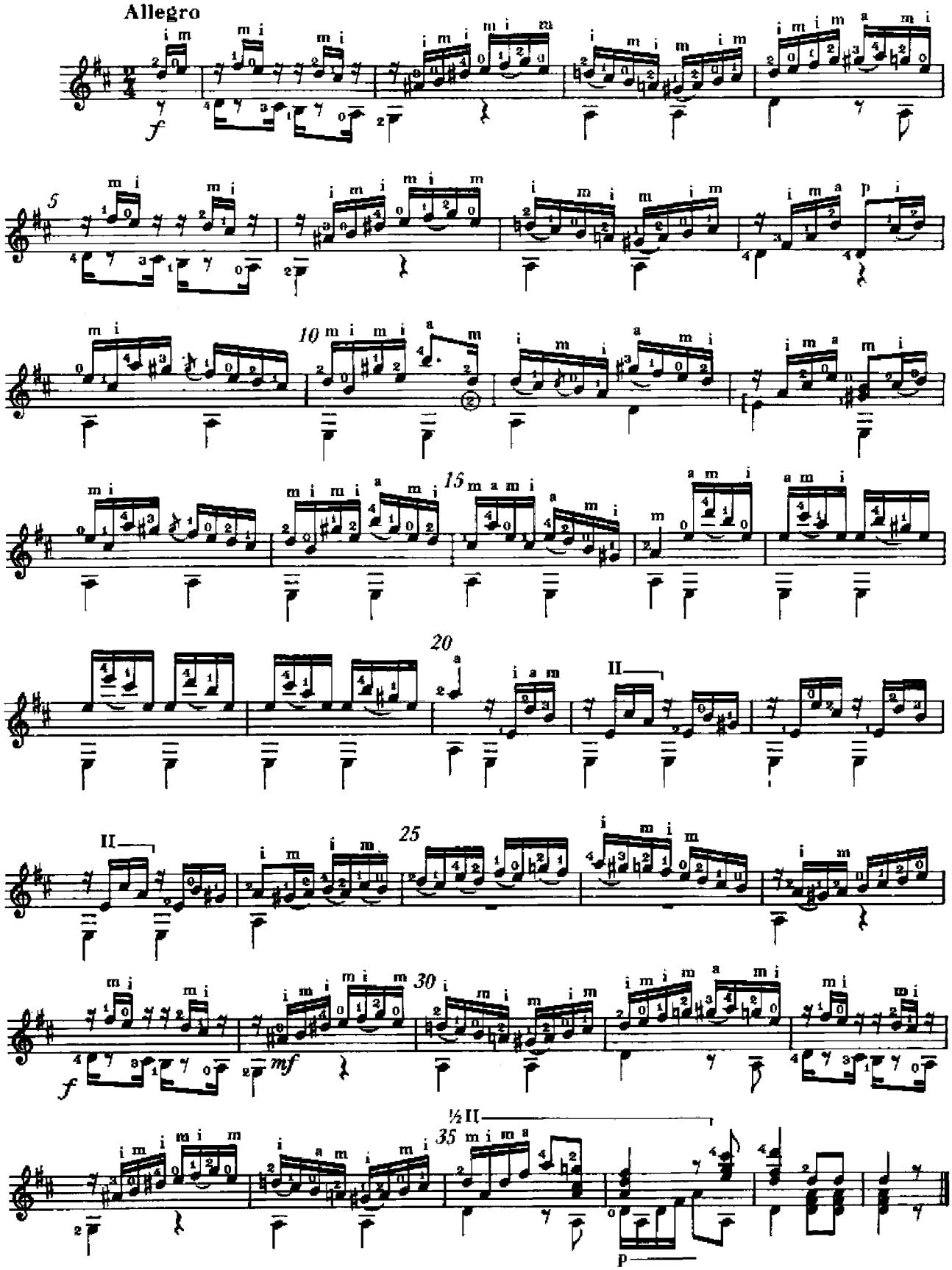



5
p
sf
sf
II
f
dolce
II
10
mf
sf
15
cresc.
p
f
20
mf
p
½V
sf
p
II
II
25
sf
½X
30
½II

55

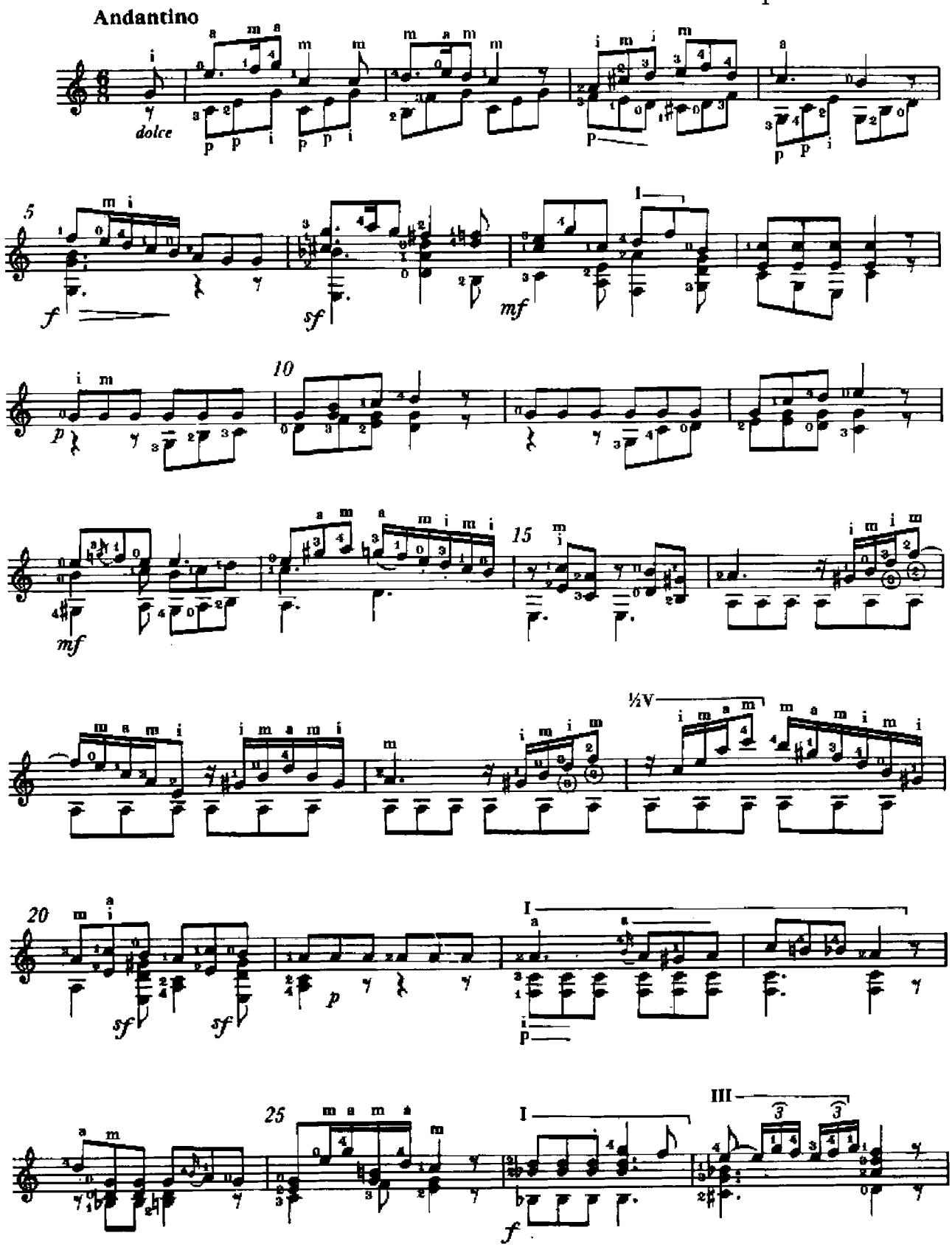
Op. 48 n. 13

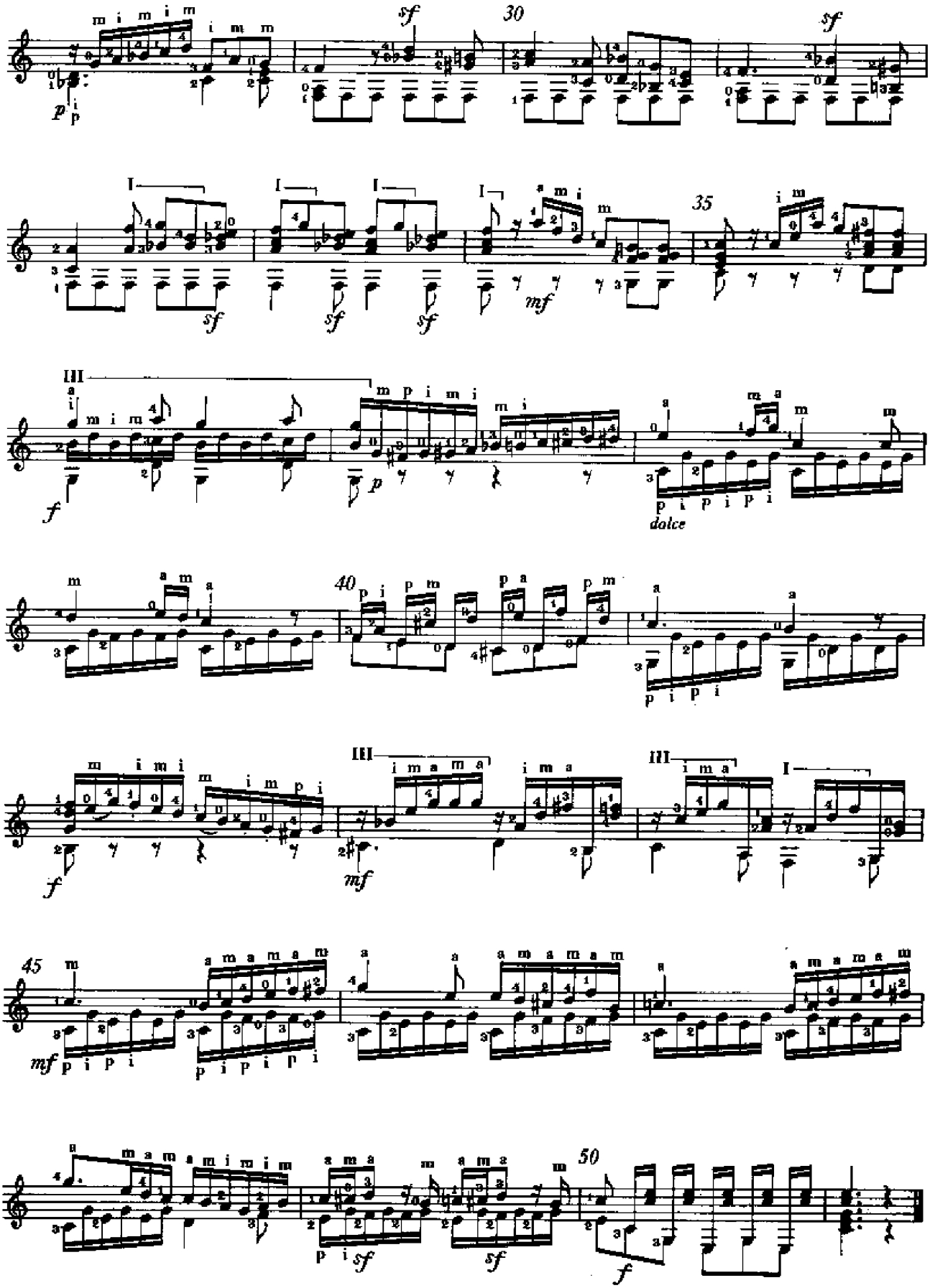



Allegro
f
5
10
15
20
II
25
II
30
mf
½ II
35
p

57

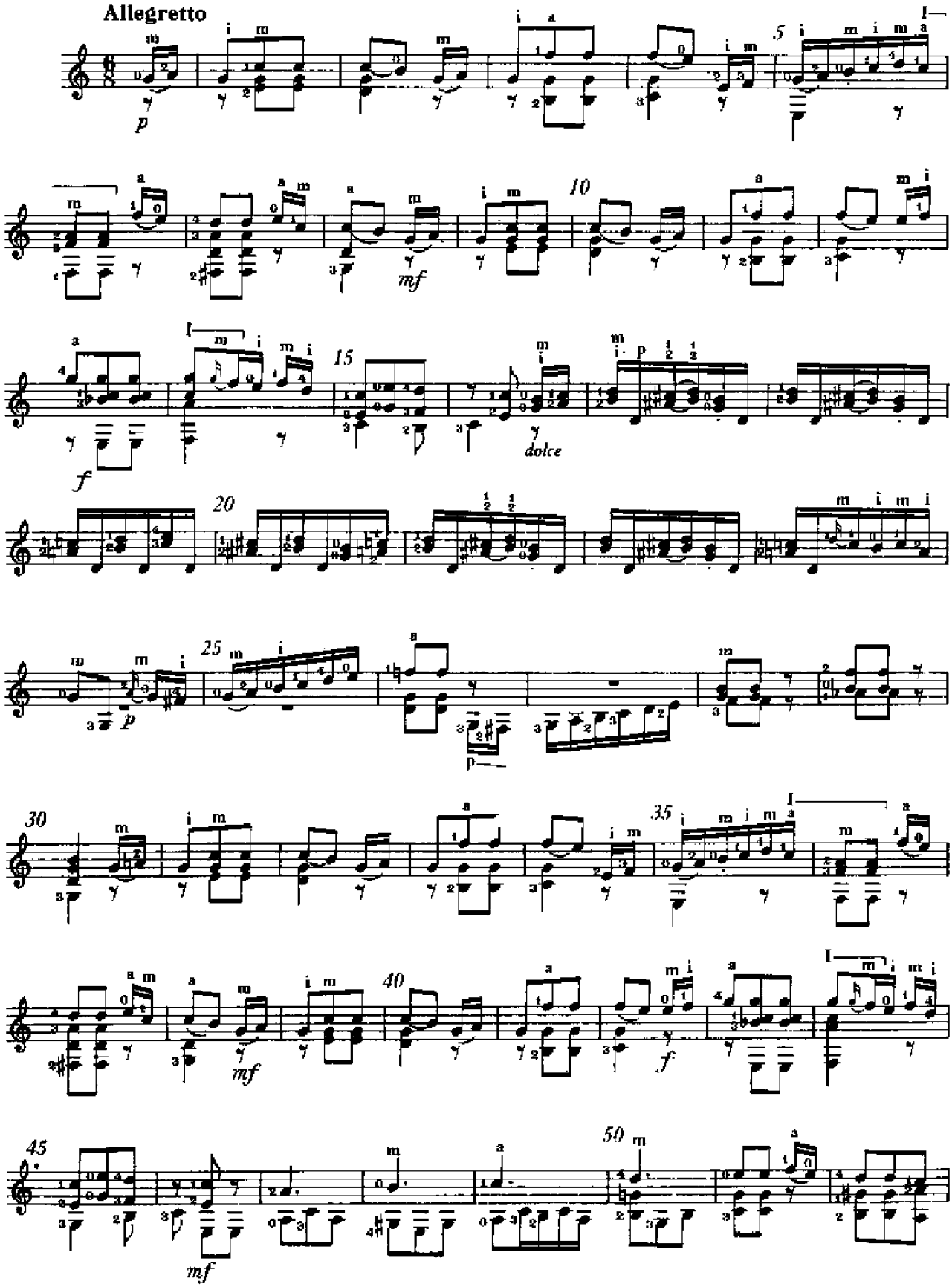
Op. 111 Parte I n. 1

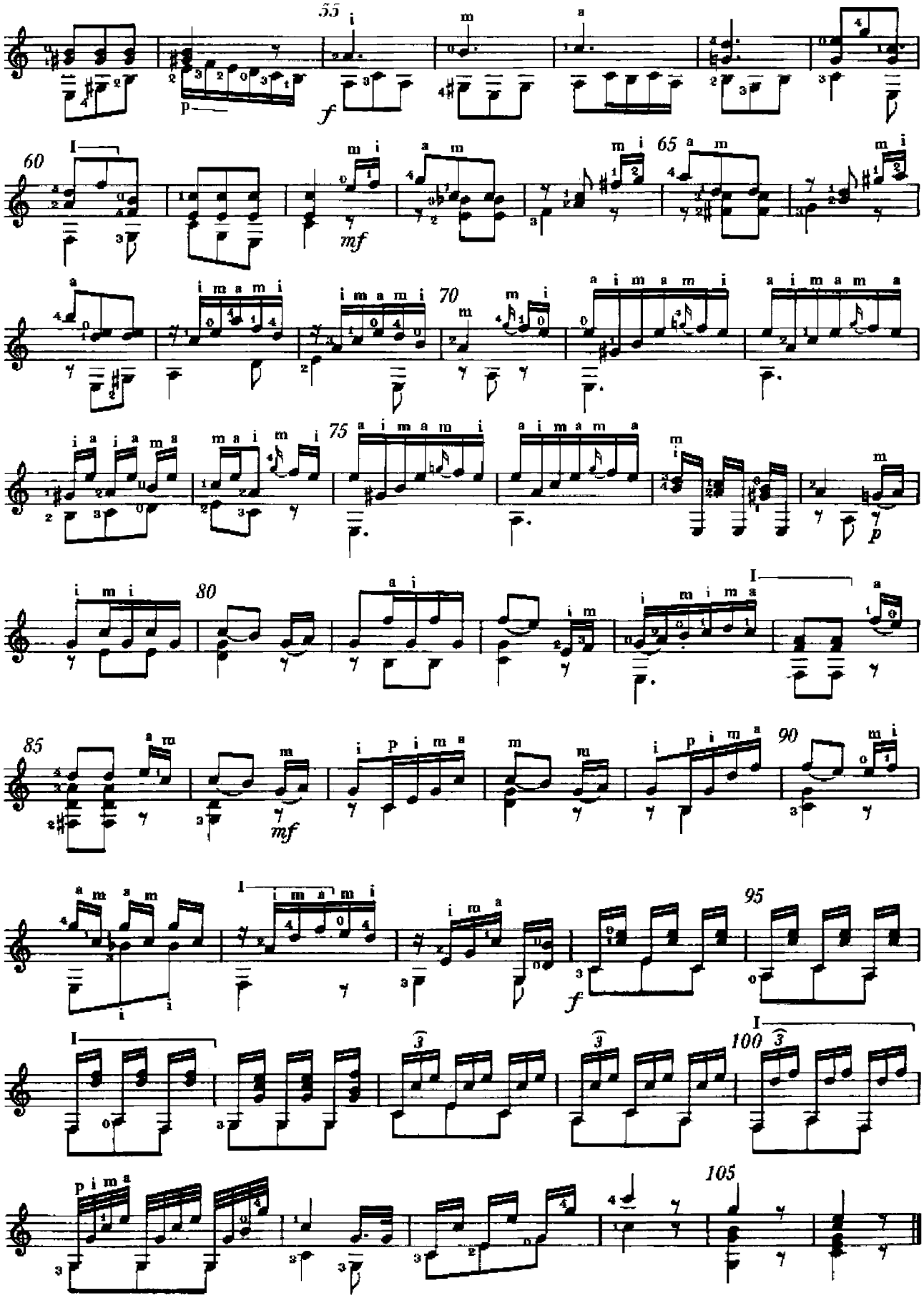



30
35
40
45
50
dolce

58

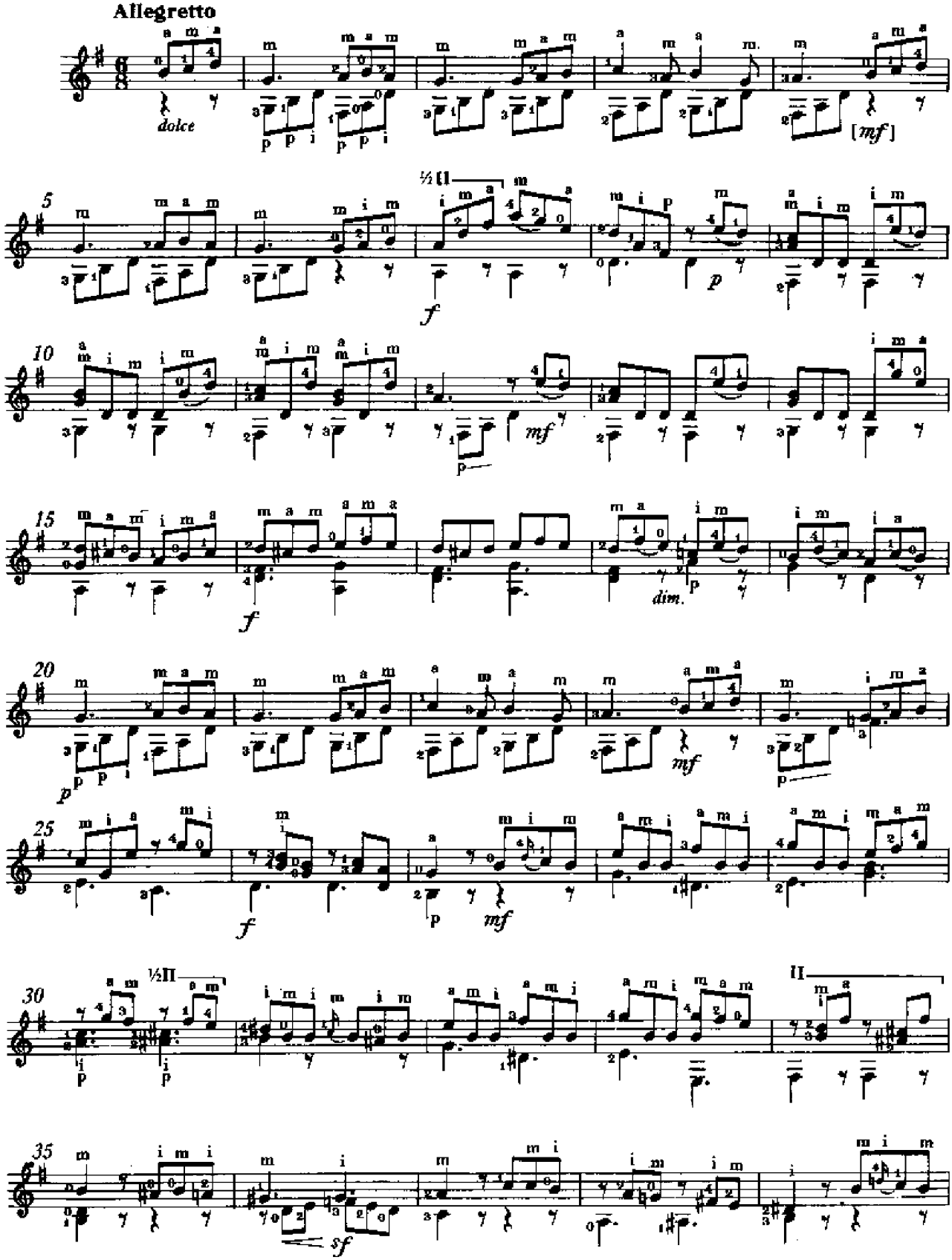
Op. 111 Parte I n. 2

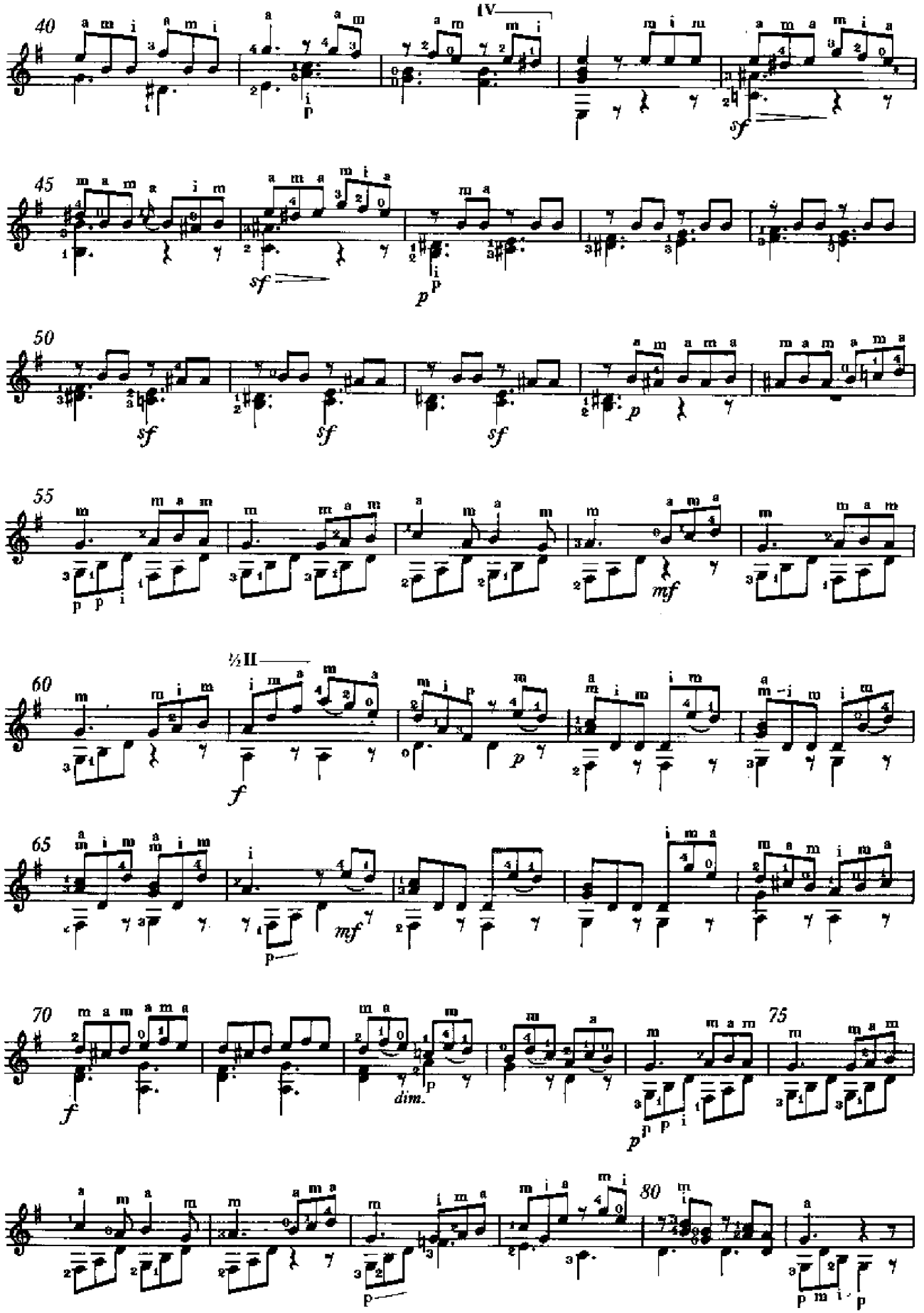


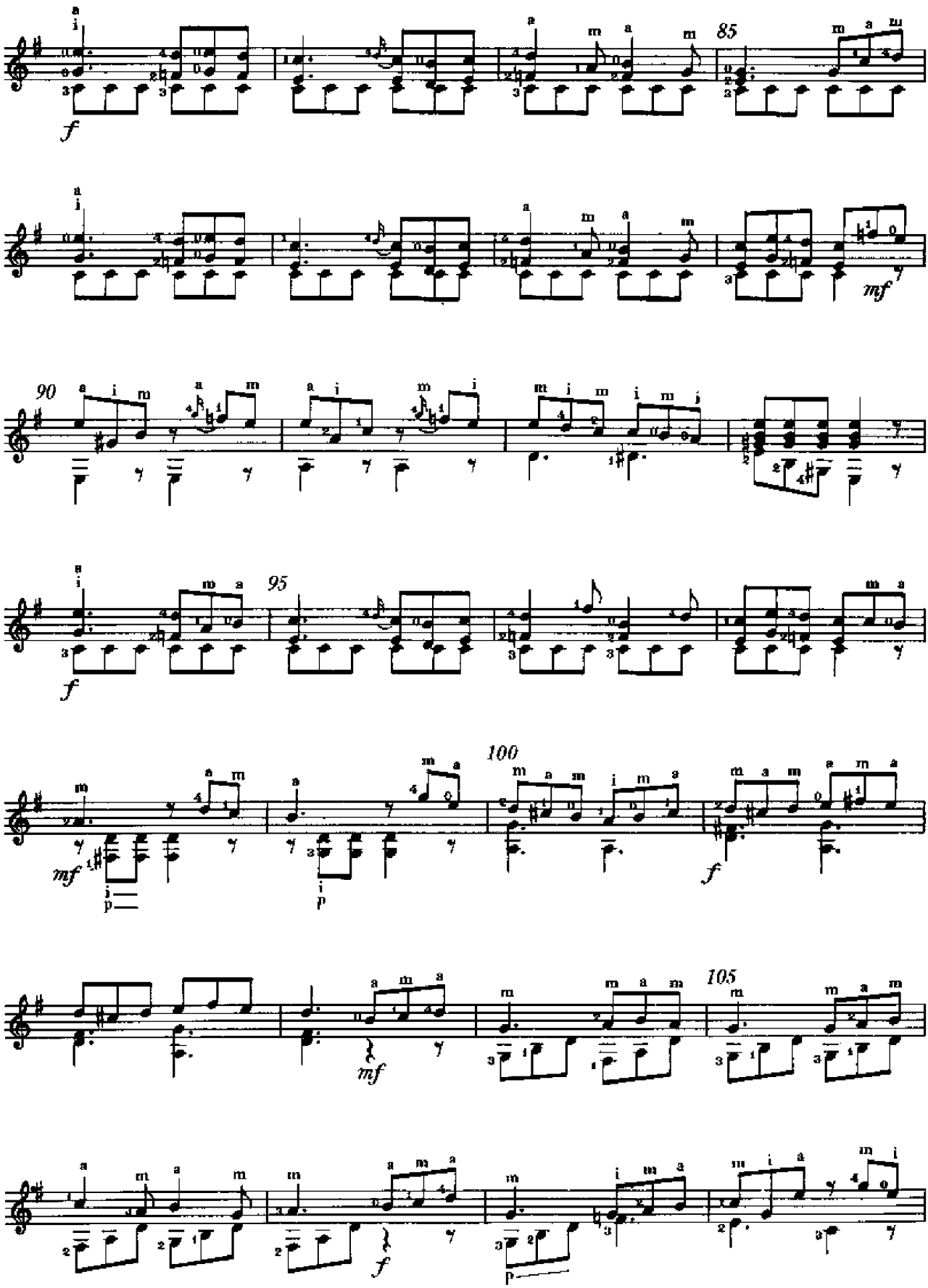

55
60
65
70
75
80
85
90
95
100
105
I
p
f
mf
p

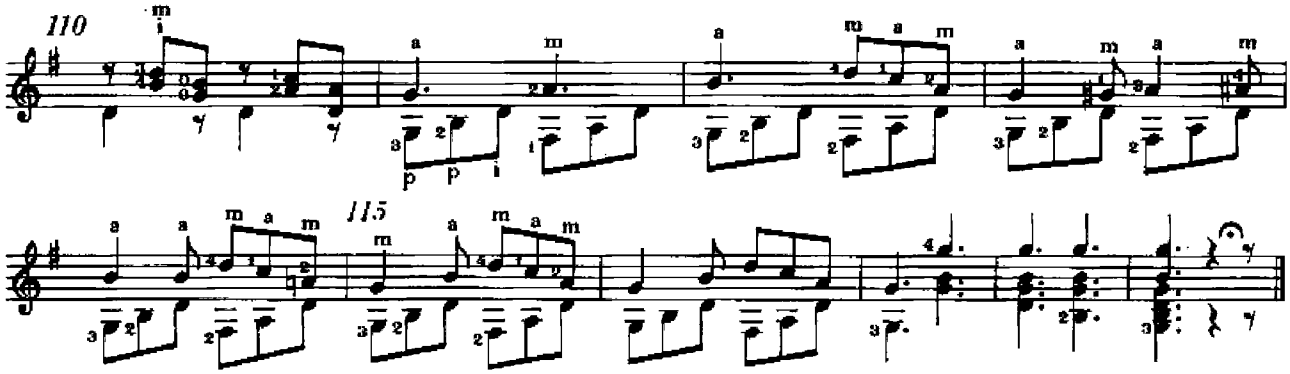
59

Op. 111 Parte I n. 4



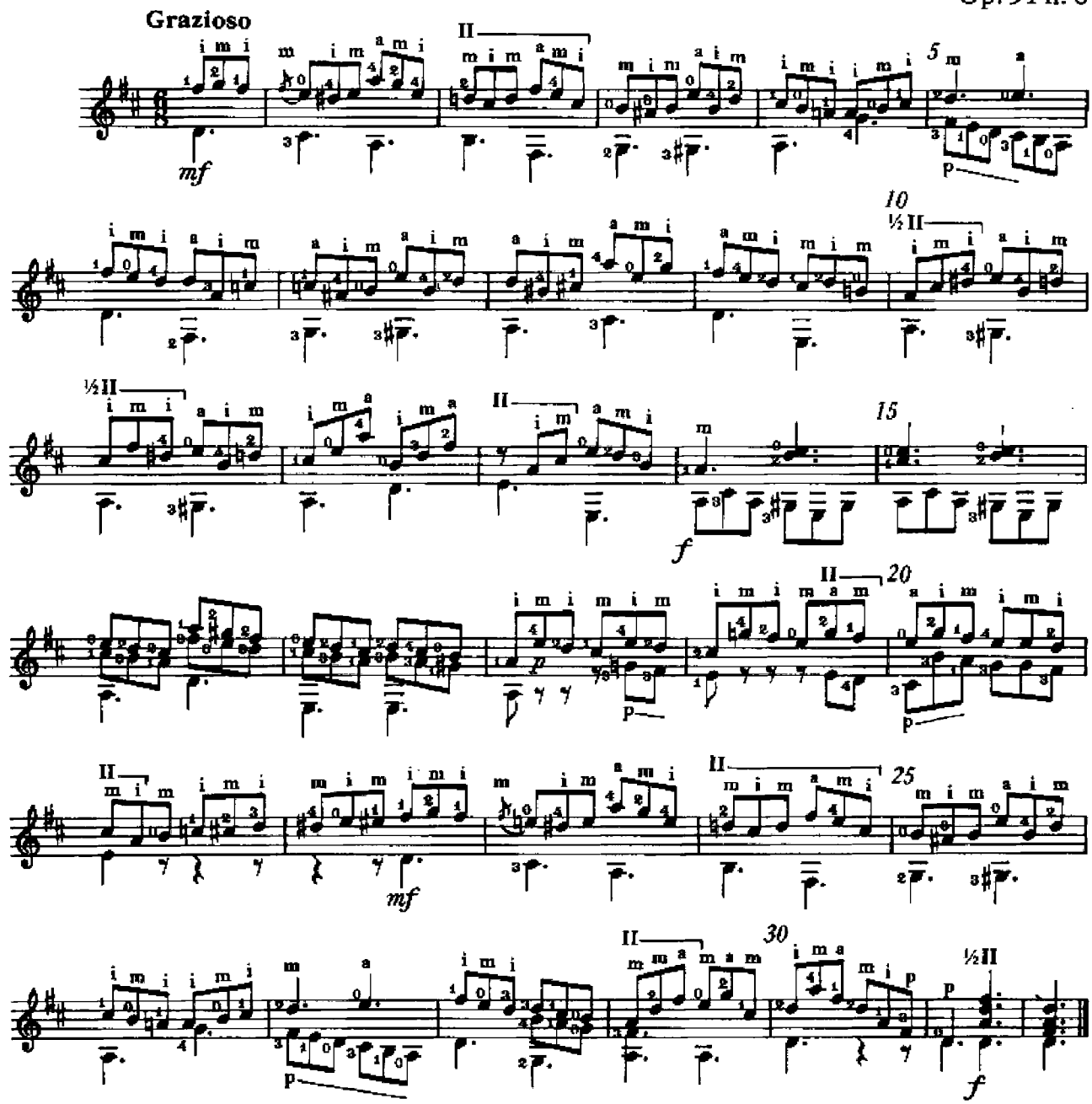

40
IV
45
50
55
60
½II
65
70
75
80


85
90
95
100
105
f
mf
p



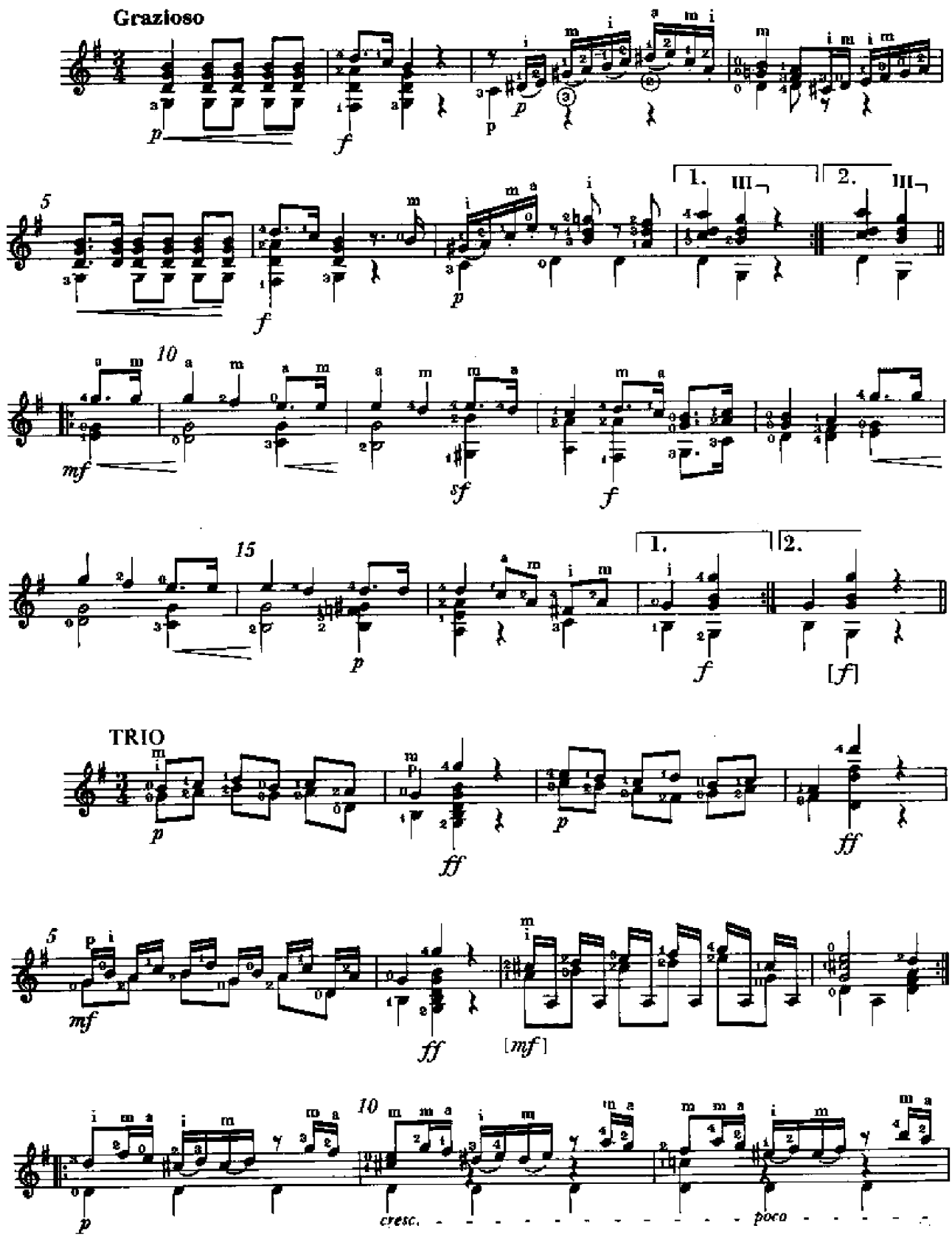
60

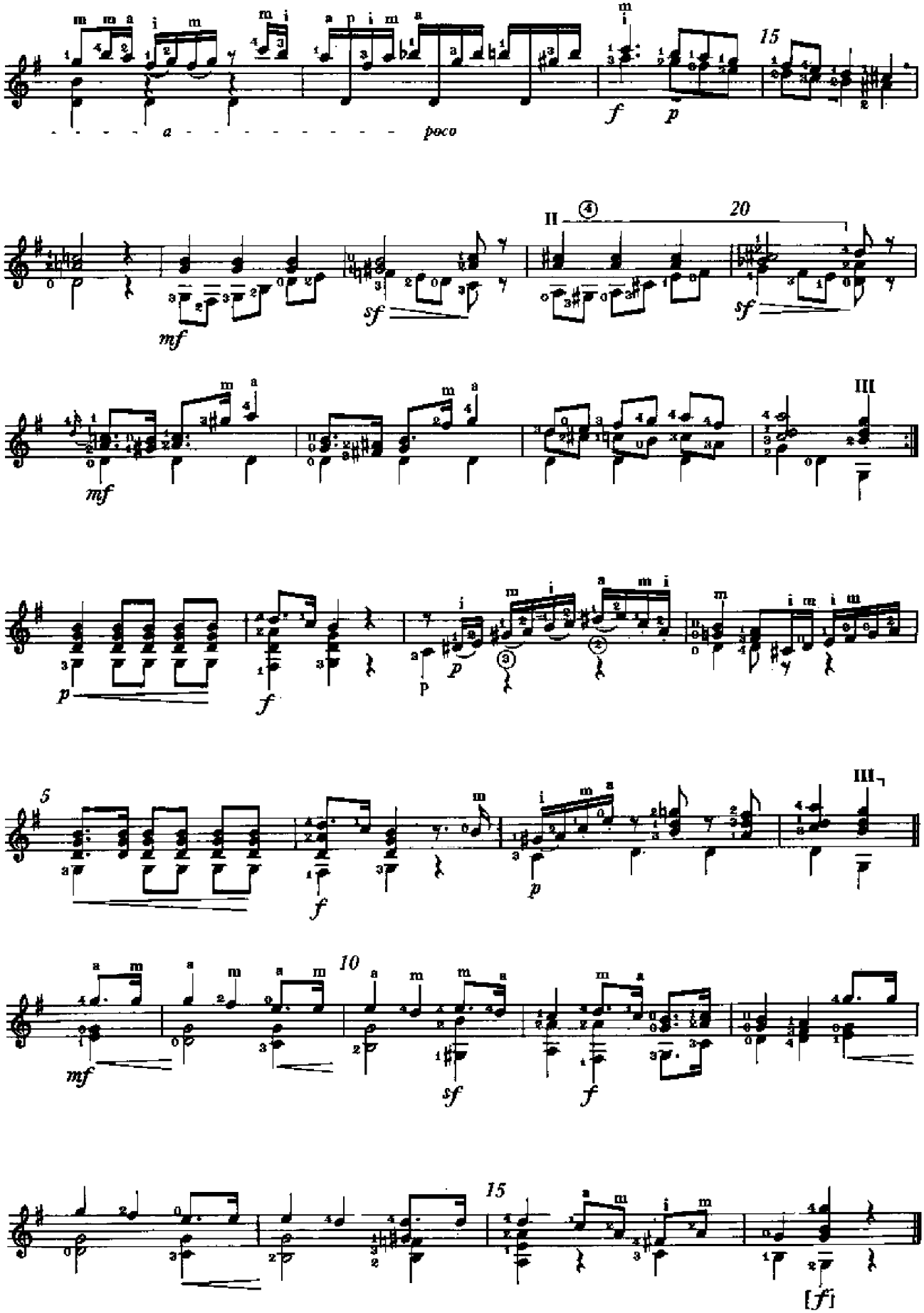
Op. 51 n. 6



61

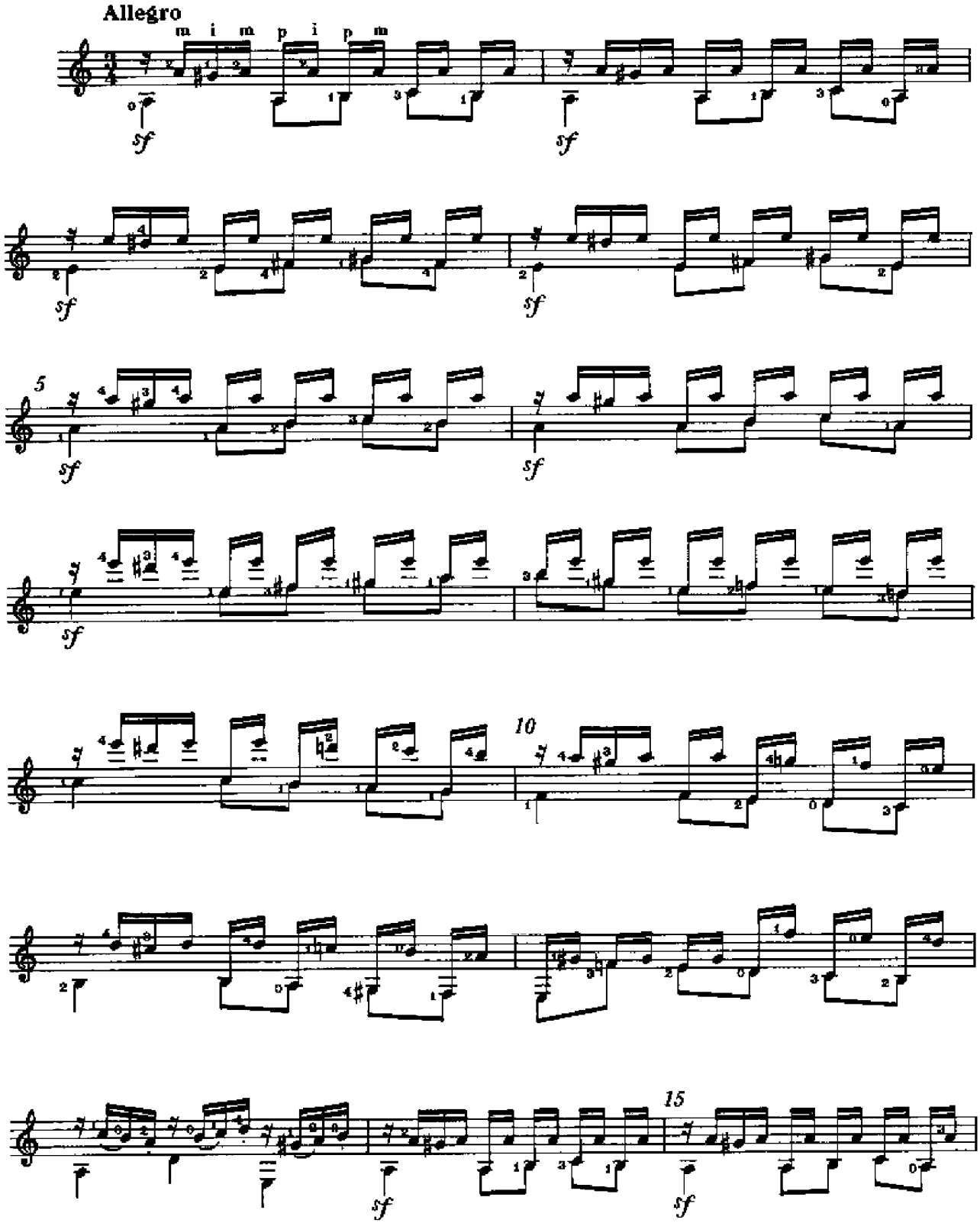
Op. 111 Parte I n. 3

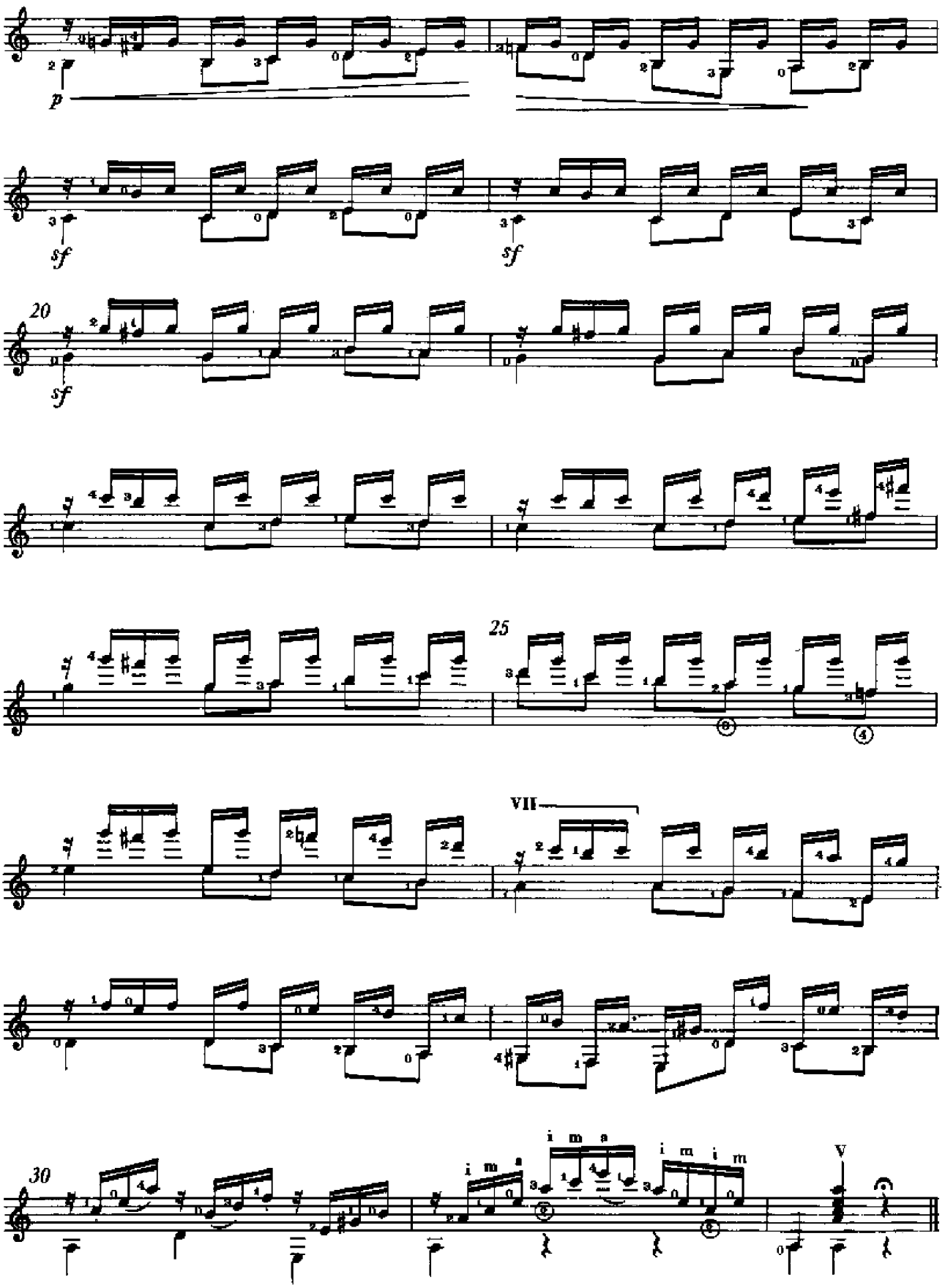



a
poco
f
p
15
mf
sf
II
20
III
5
10
[f]

62

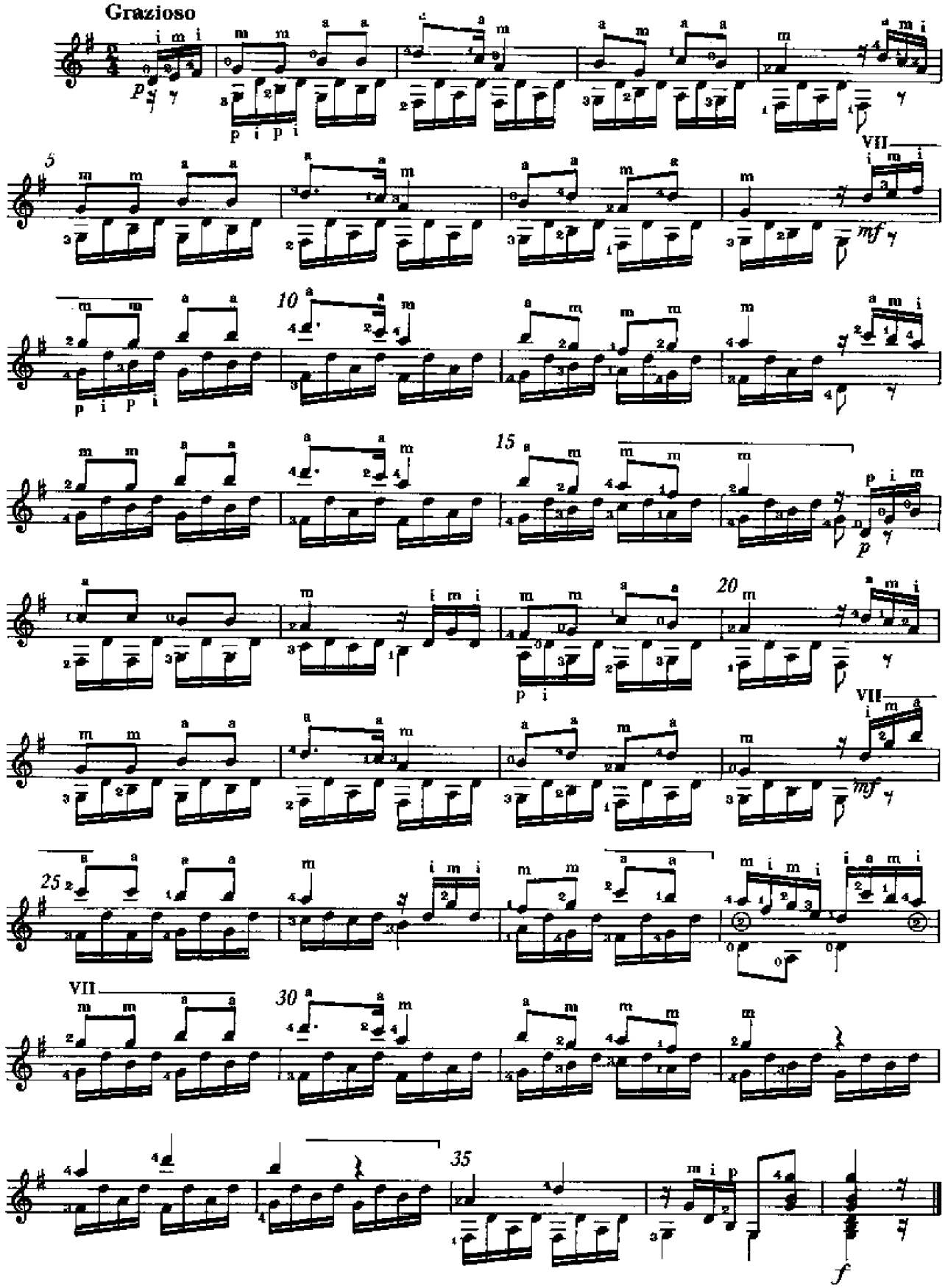
Op. 48 n. 8




p
sf
sf
20
sf
25
VII
30
i m a
i m i m
V

63

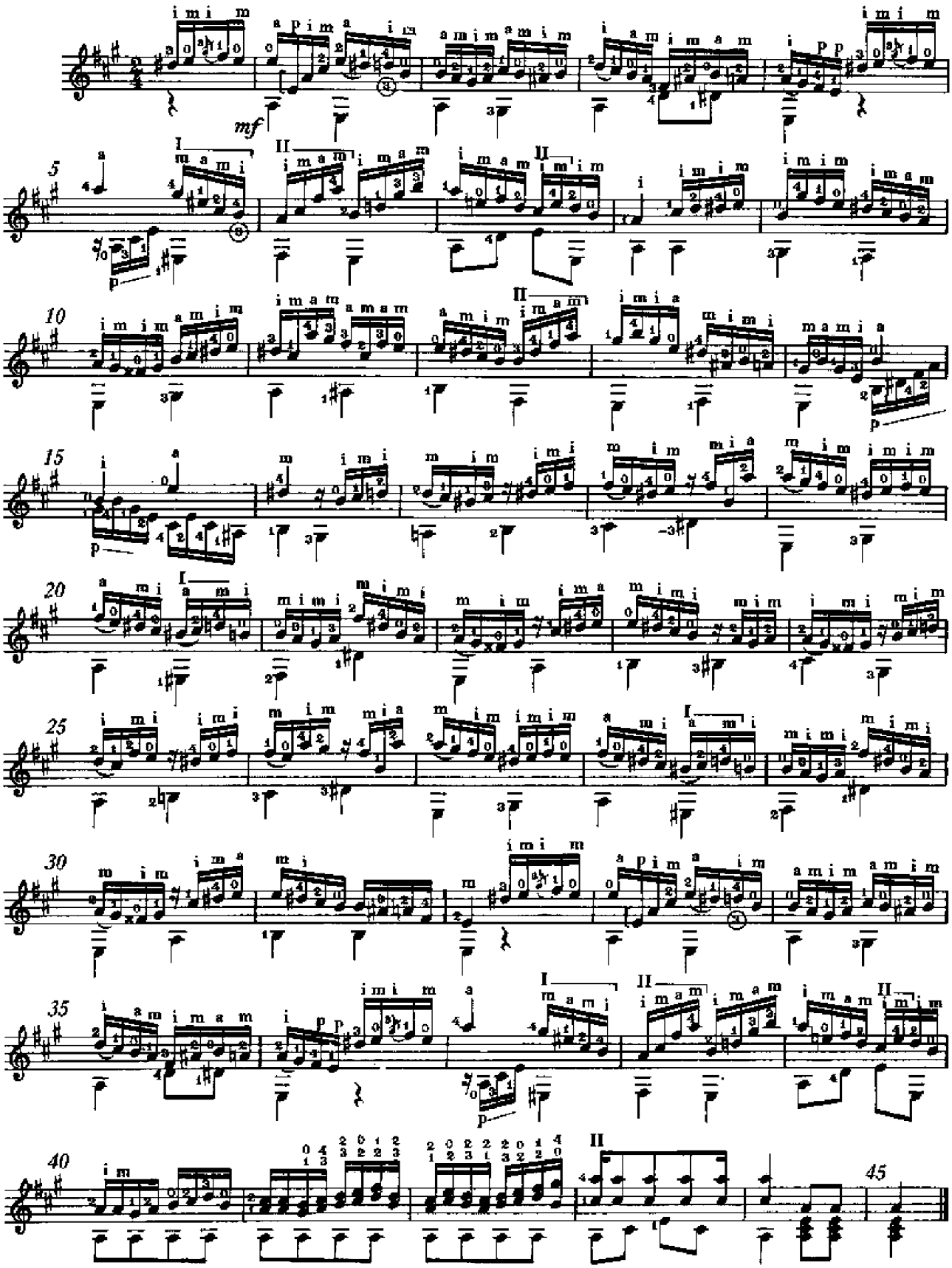
Op. 48 n. 20



64

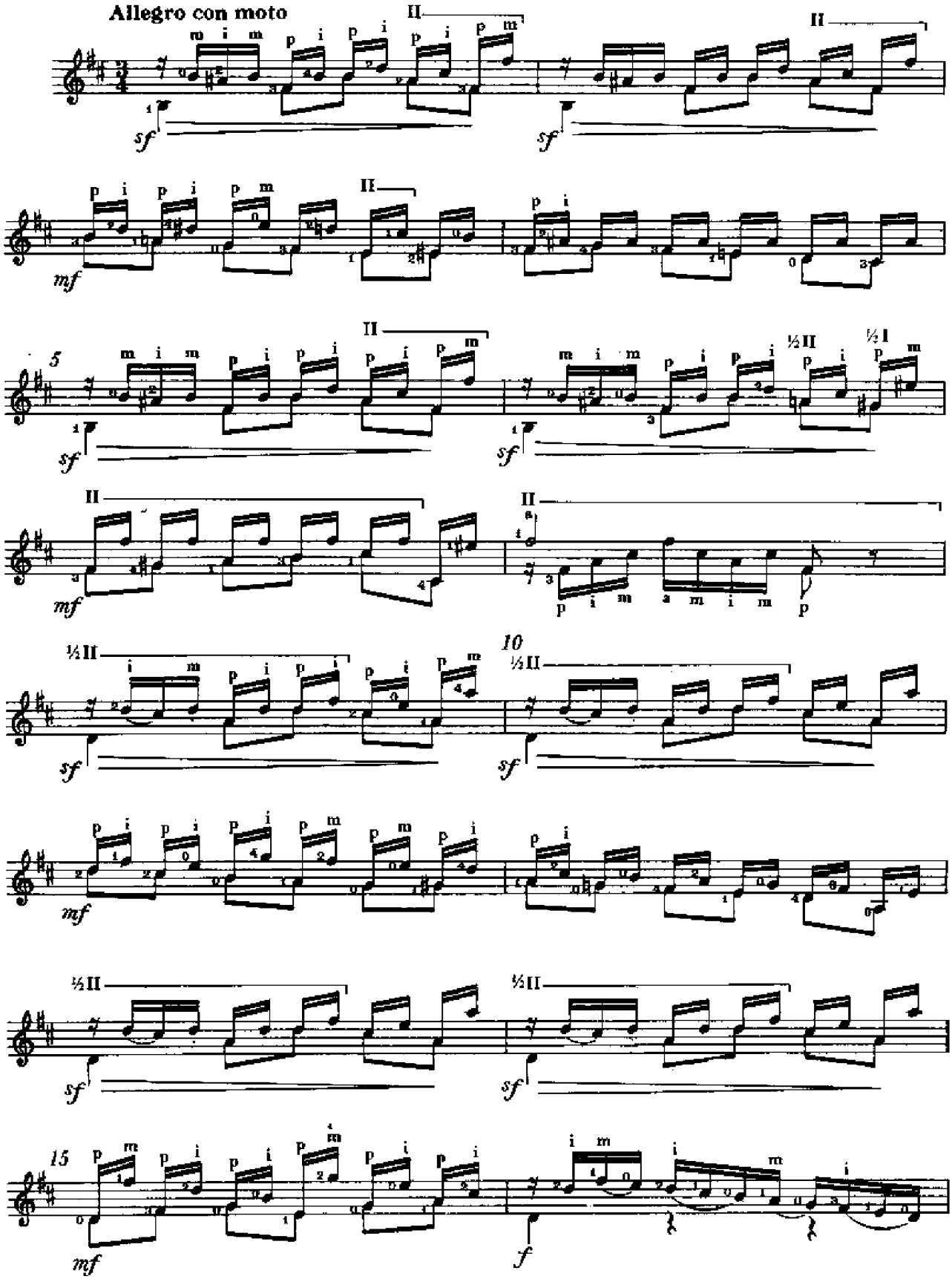
Op. 51 n. 14

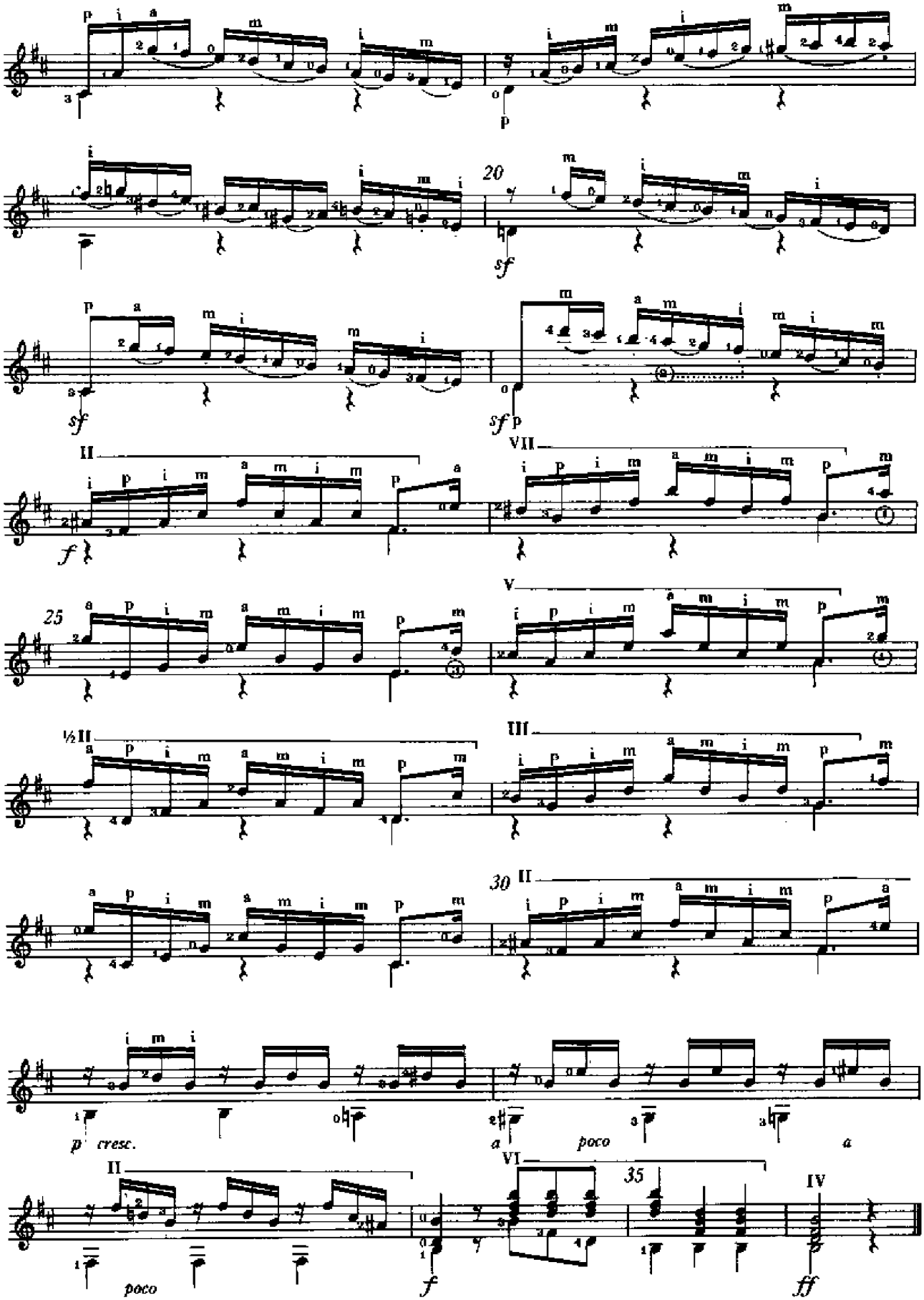
Grazioso



65

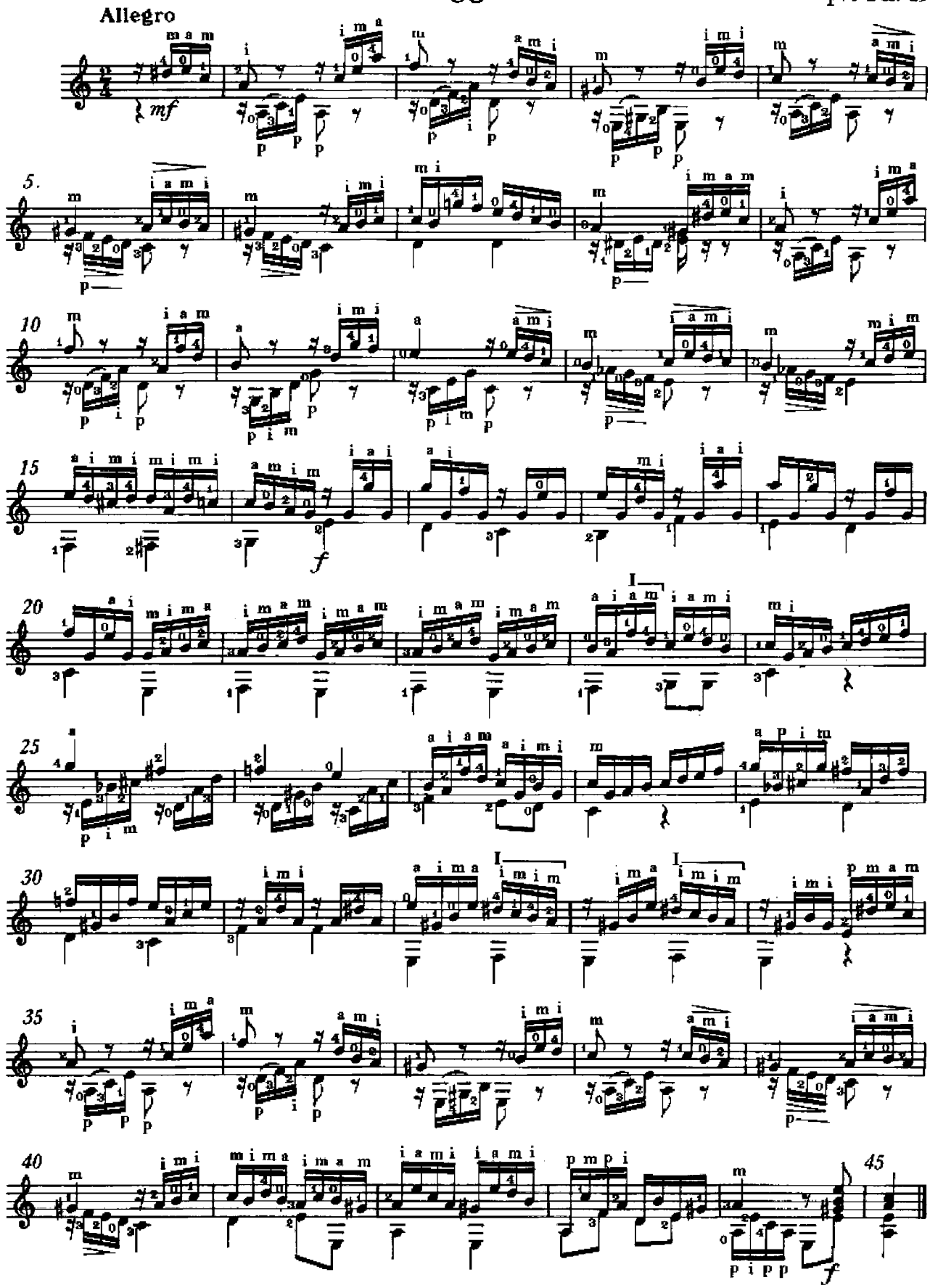
Op. 48 n. 23




20
sf
sf
sf p
II
VII
f
25
V
½II
III
30
II
p cresc.
a
poco
a
II
VI
35
IV
poco
f
ff

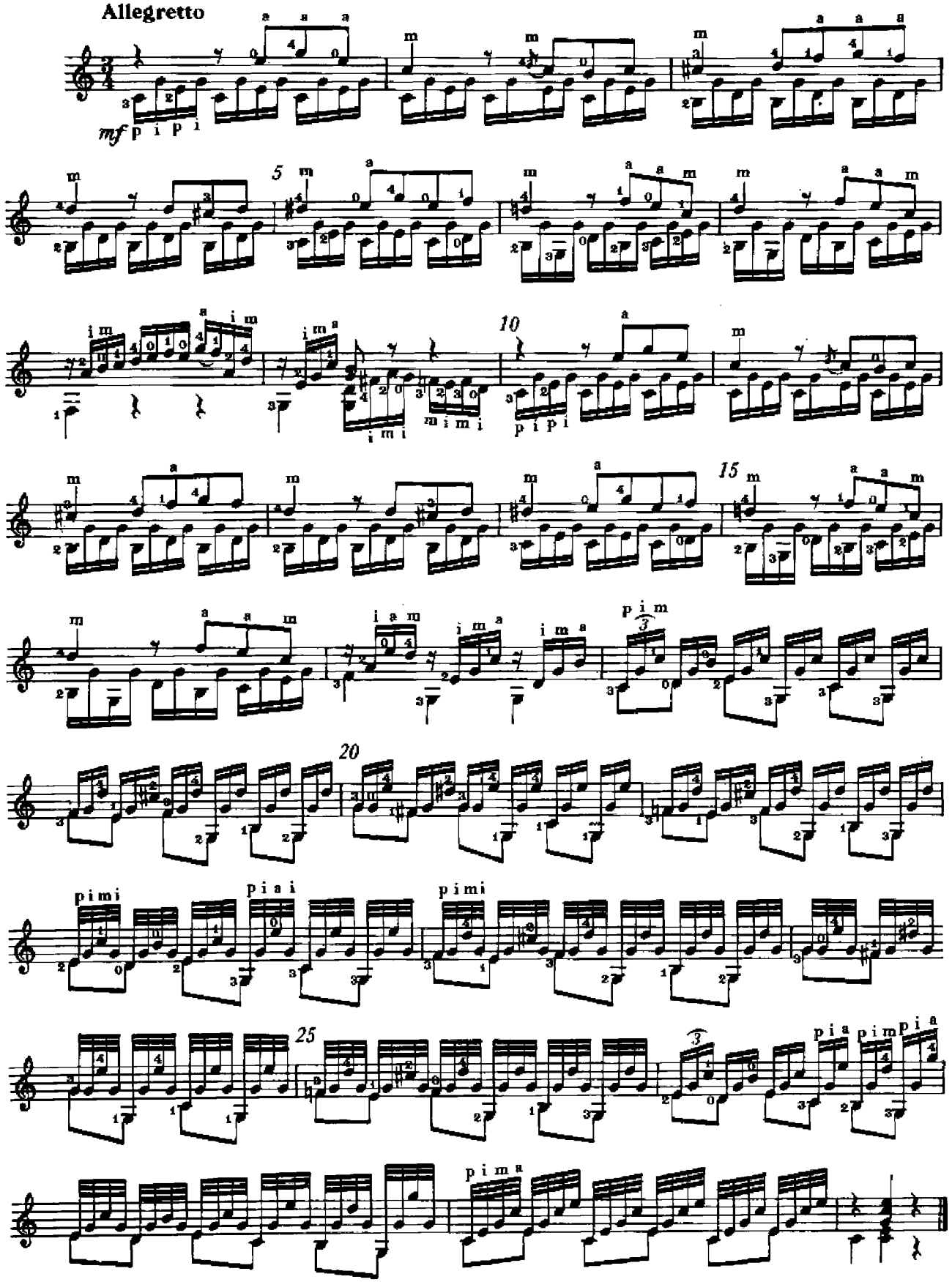
66

Op. 51 n. 15



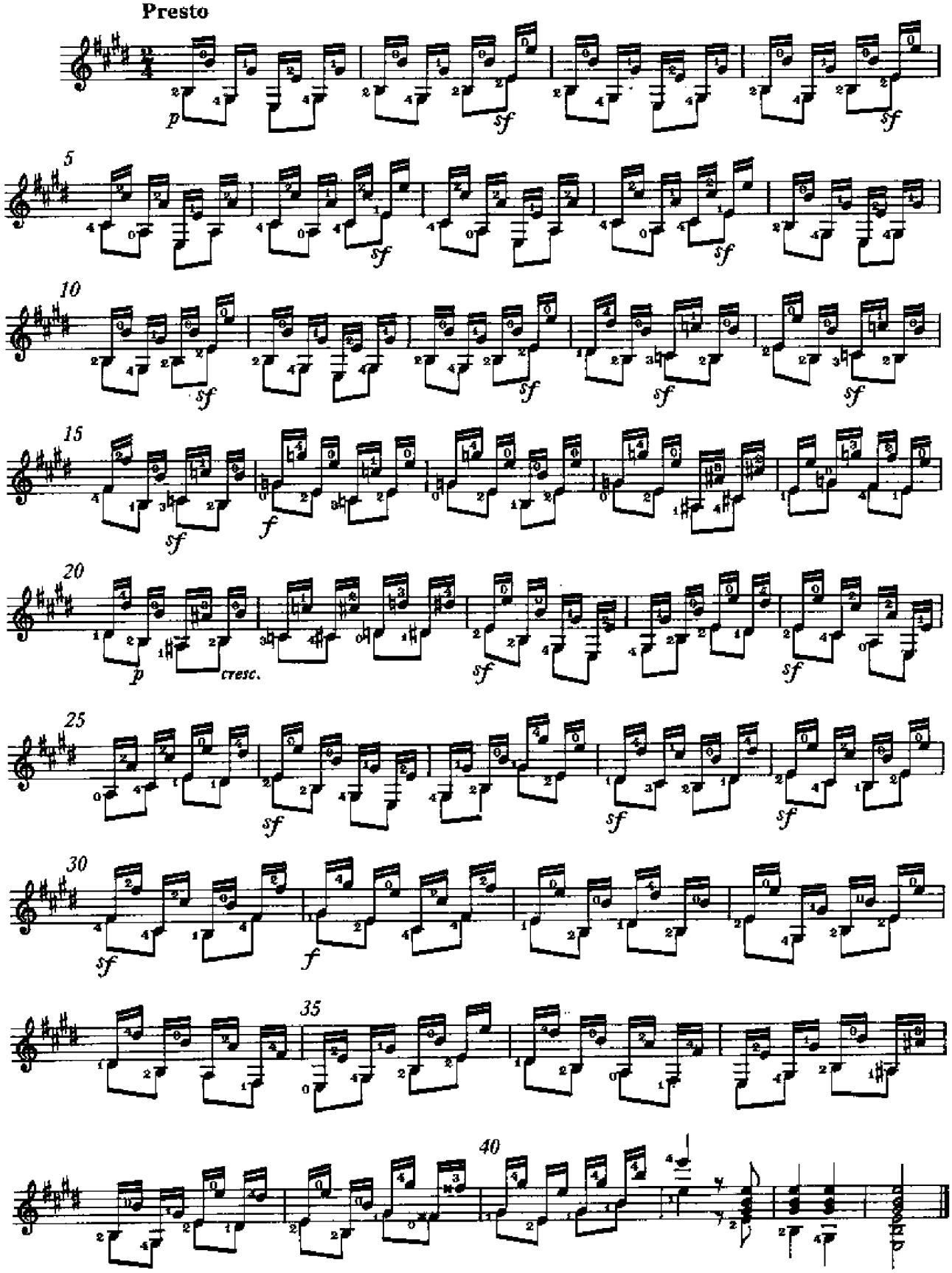
67

Op. 51 n. 16


Allegretto
mf p i p i
5
10
15
20
p i m
p i m i
p i a i
p i m i
p i m a
p i a
p i m
p i a

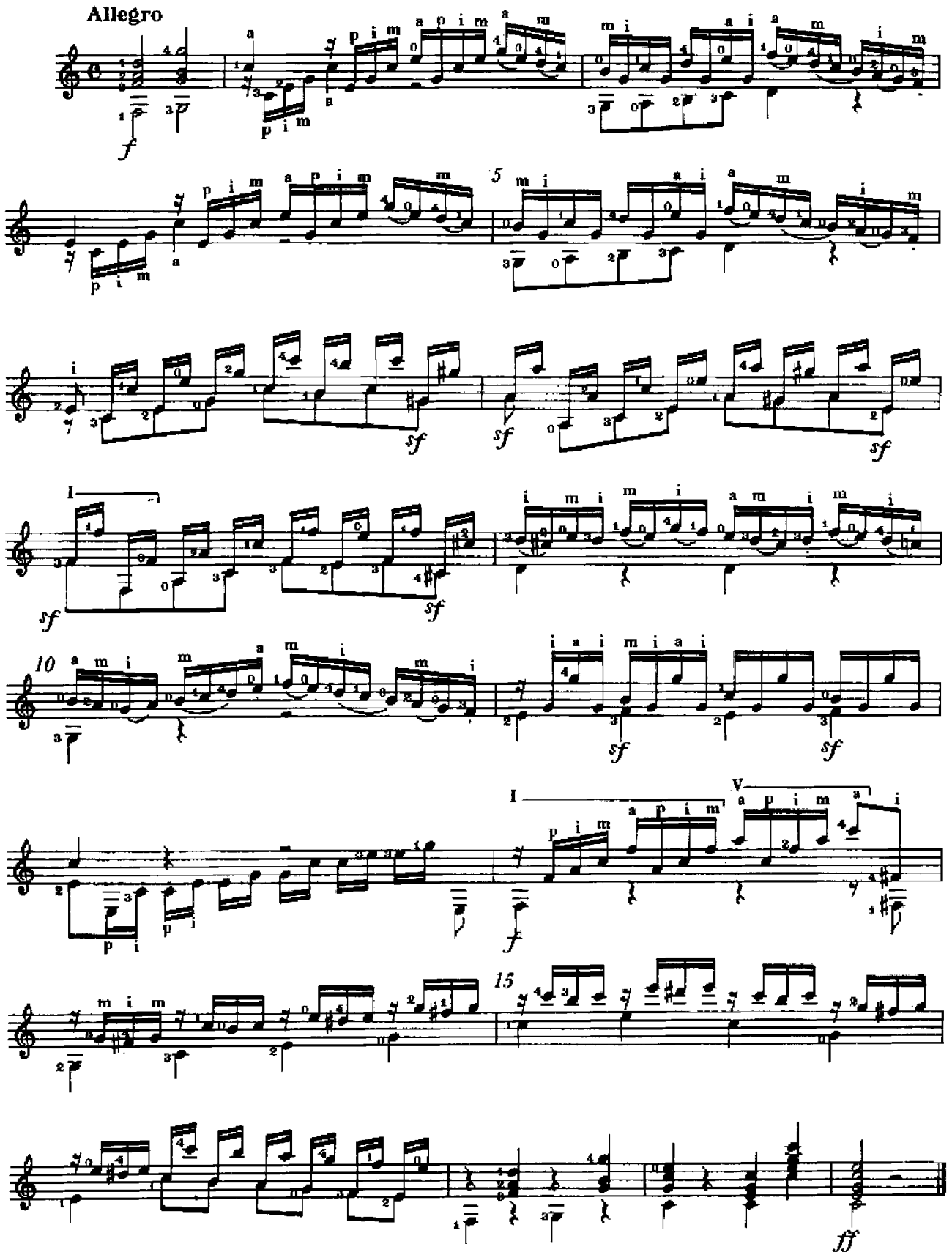
68

Op. 51 n. 17



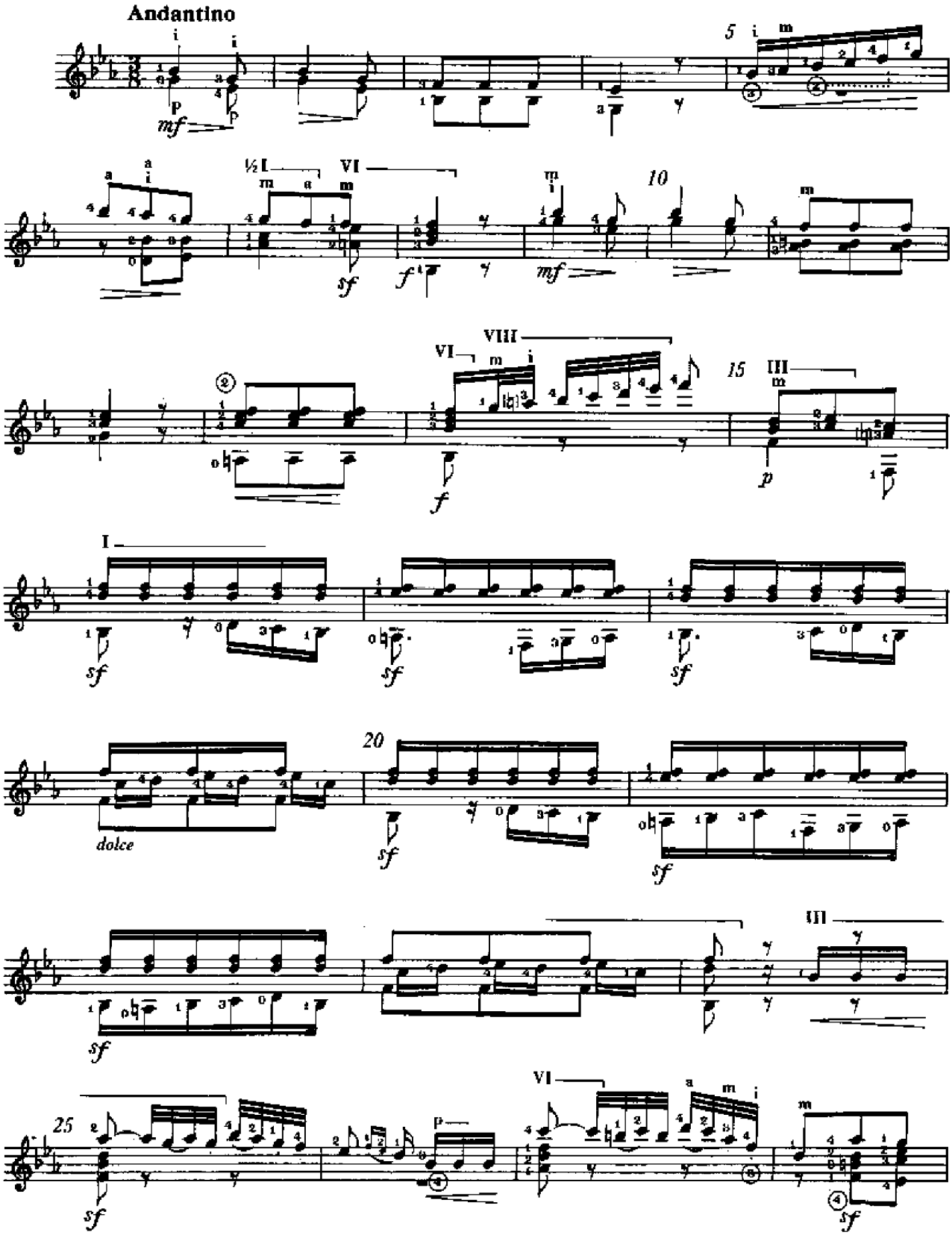
69

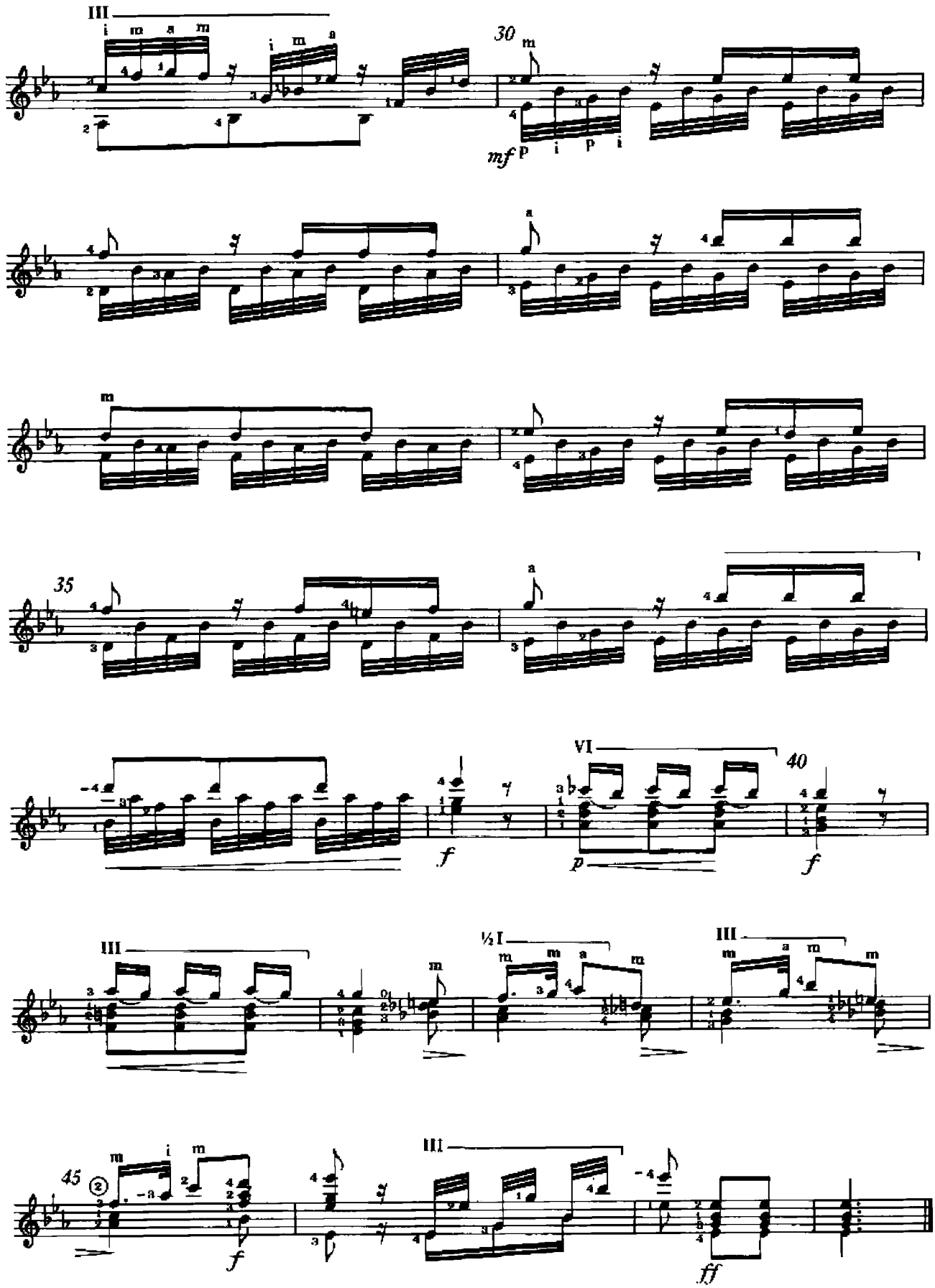
Op. 48 n. 19



70

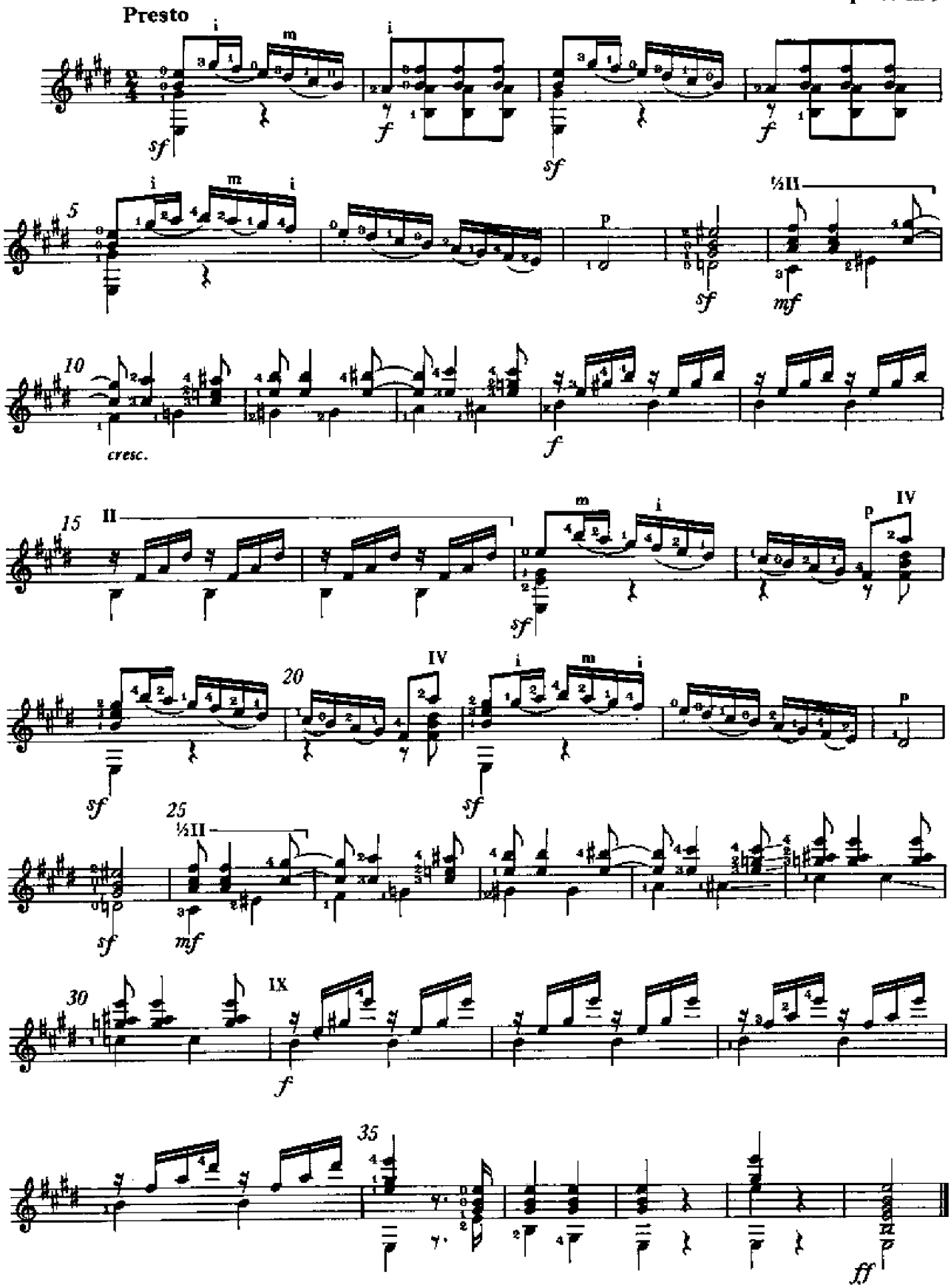
Op. 48 n. 15




III
30
mf
35
VI
40
f
p
½ I
45
ff

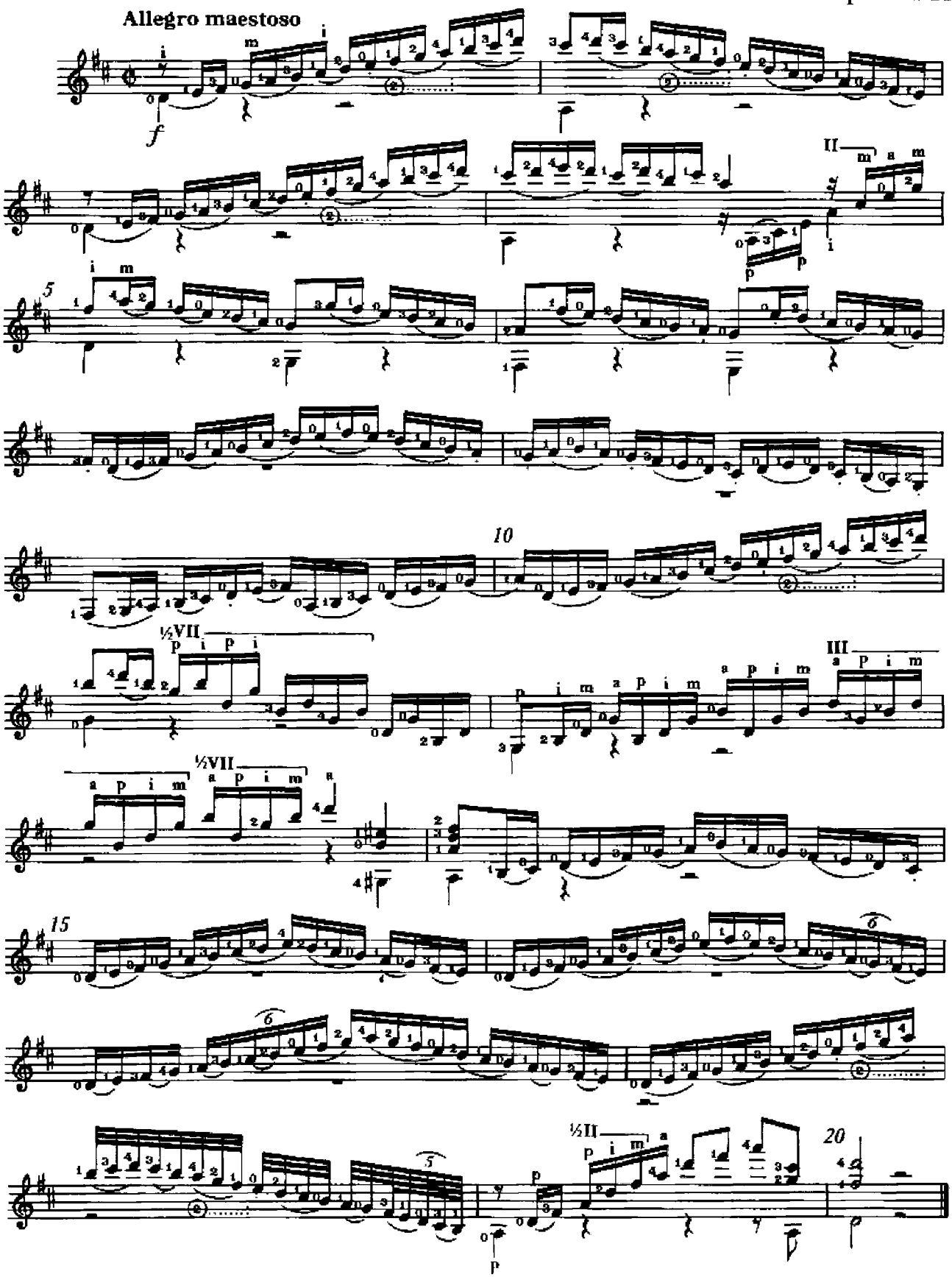
71

Op. 48 n. 9



72

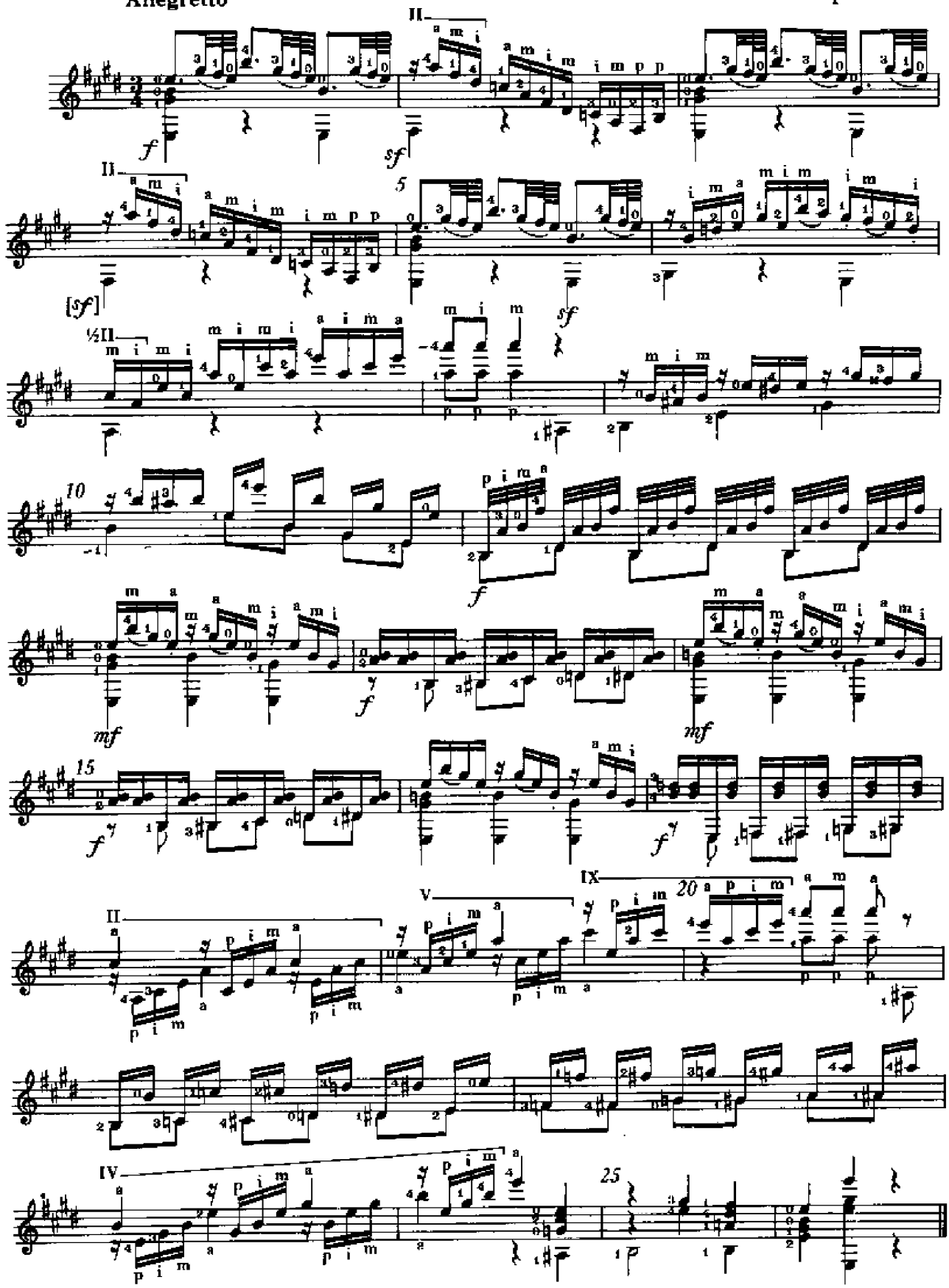
Op. 48 n. 11



73

Allegretto

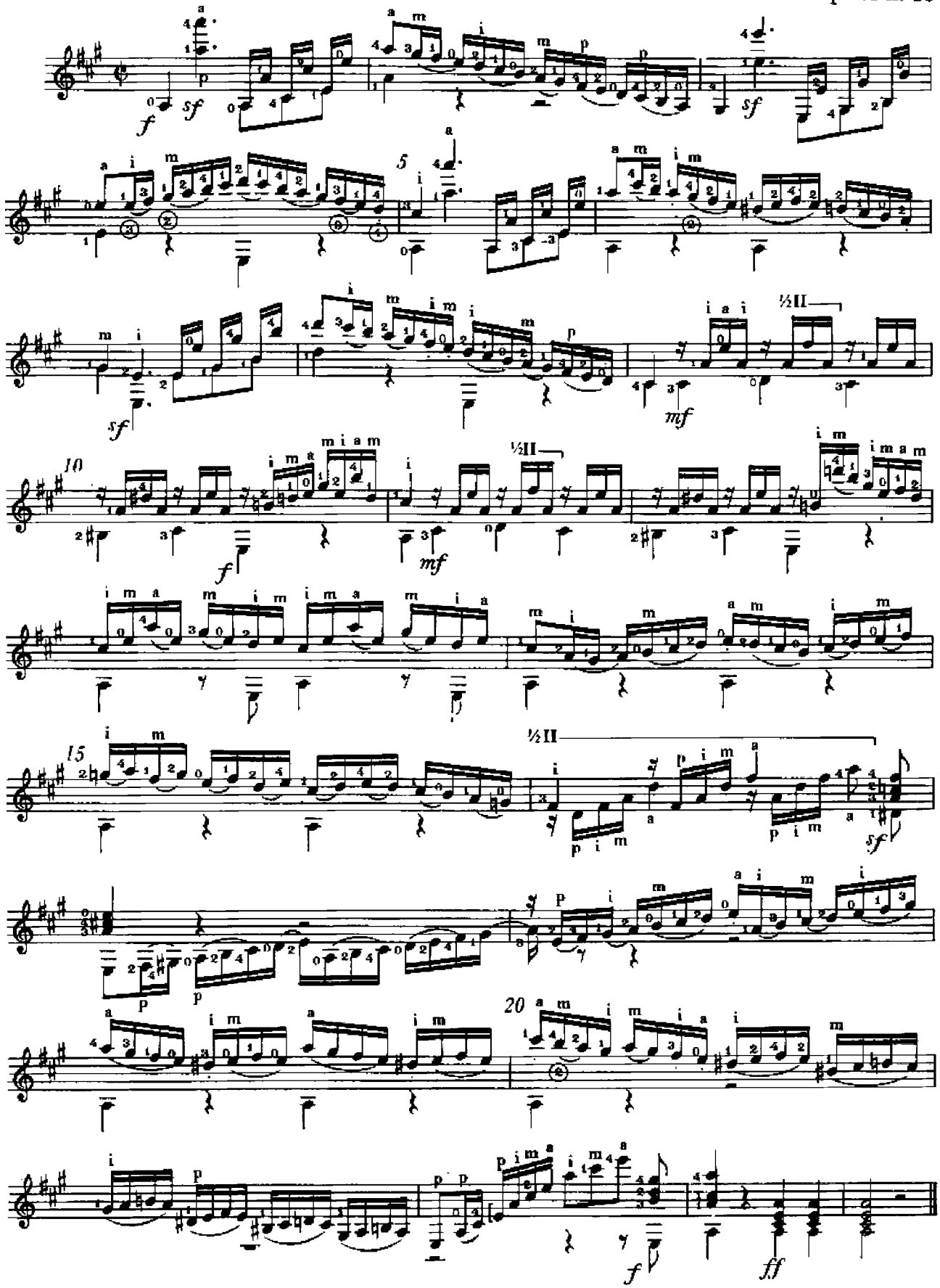
Op. 48 n. 14

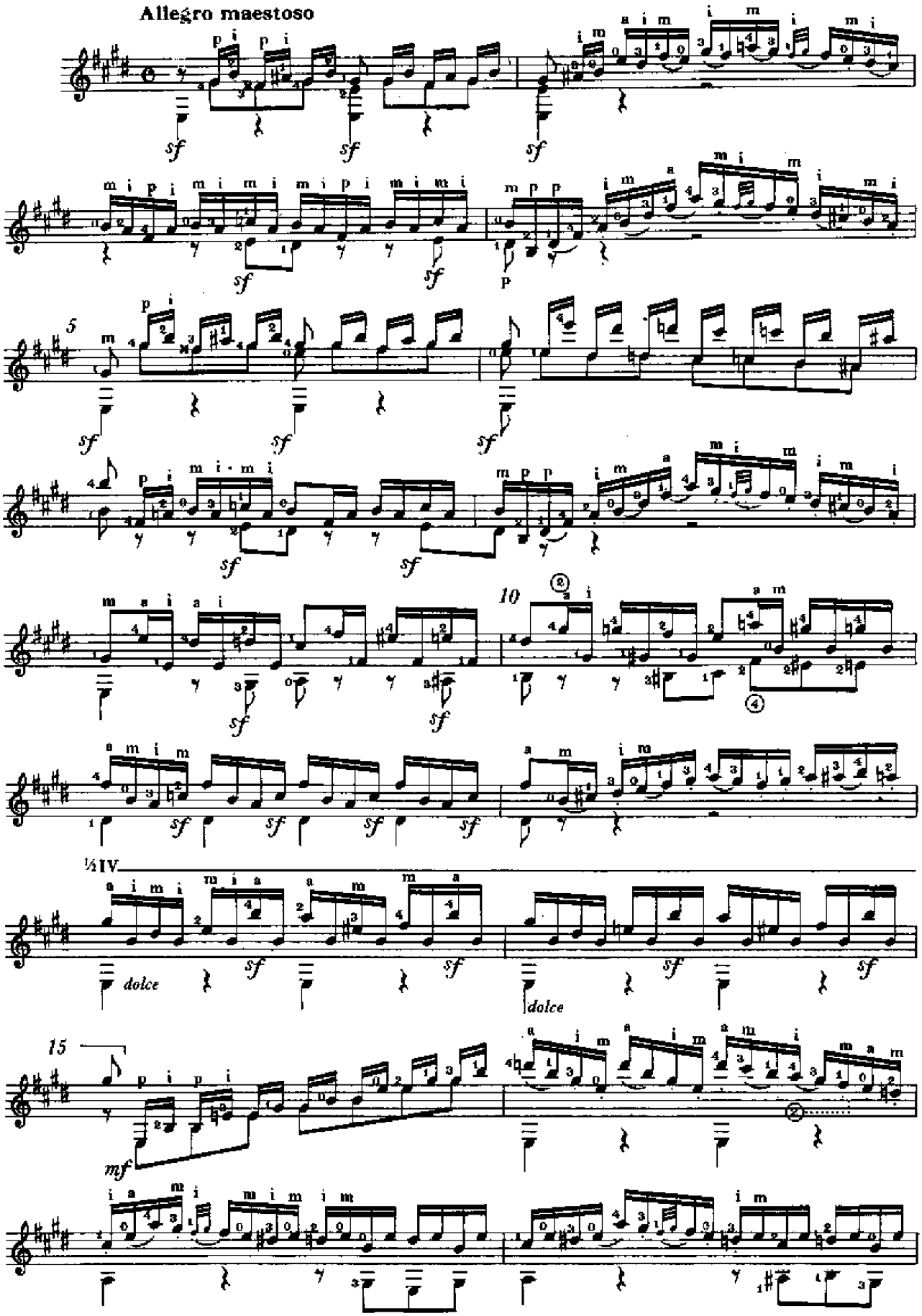


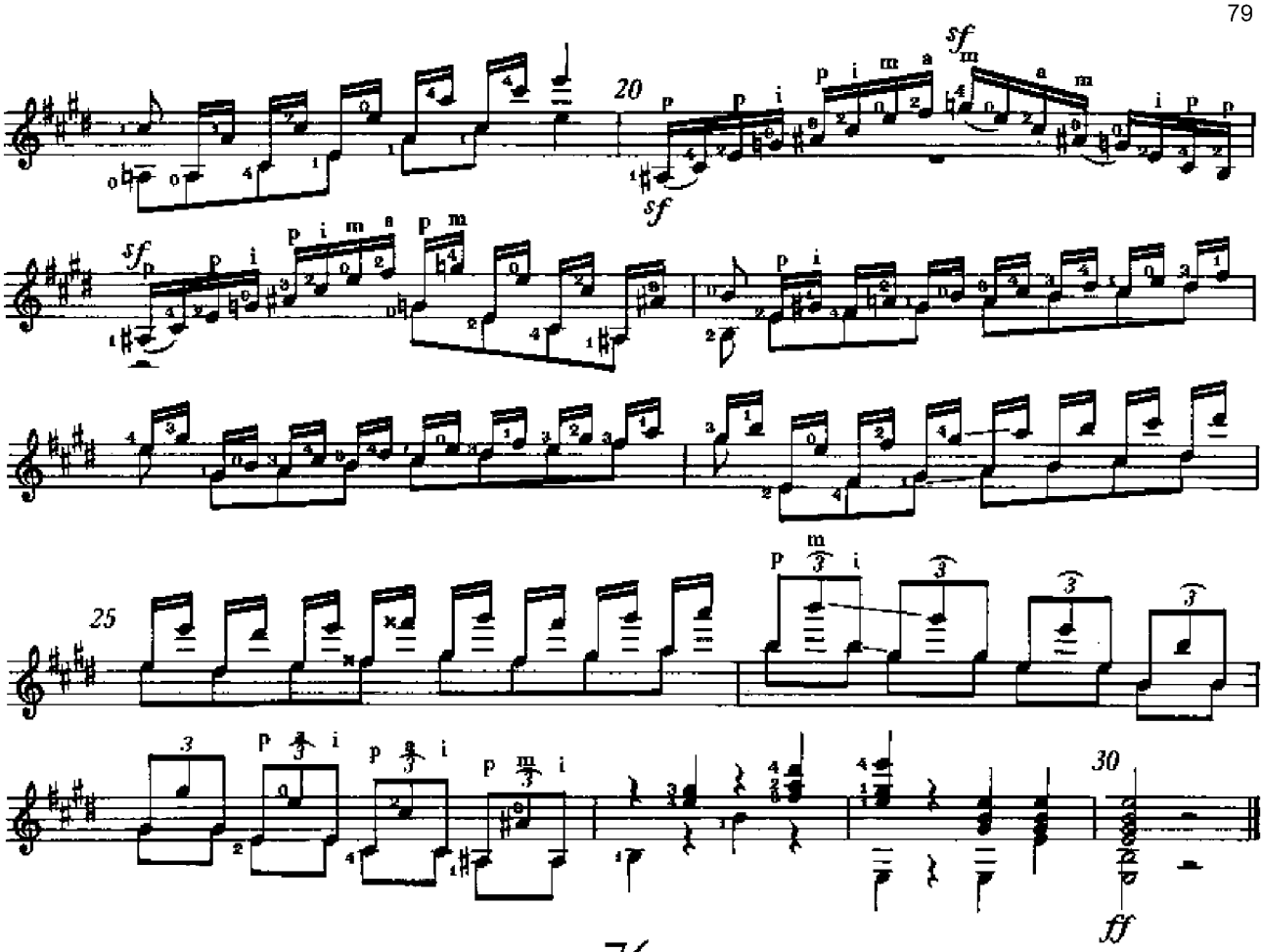
74

Con brio

Op. 48 n. 18

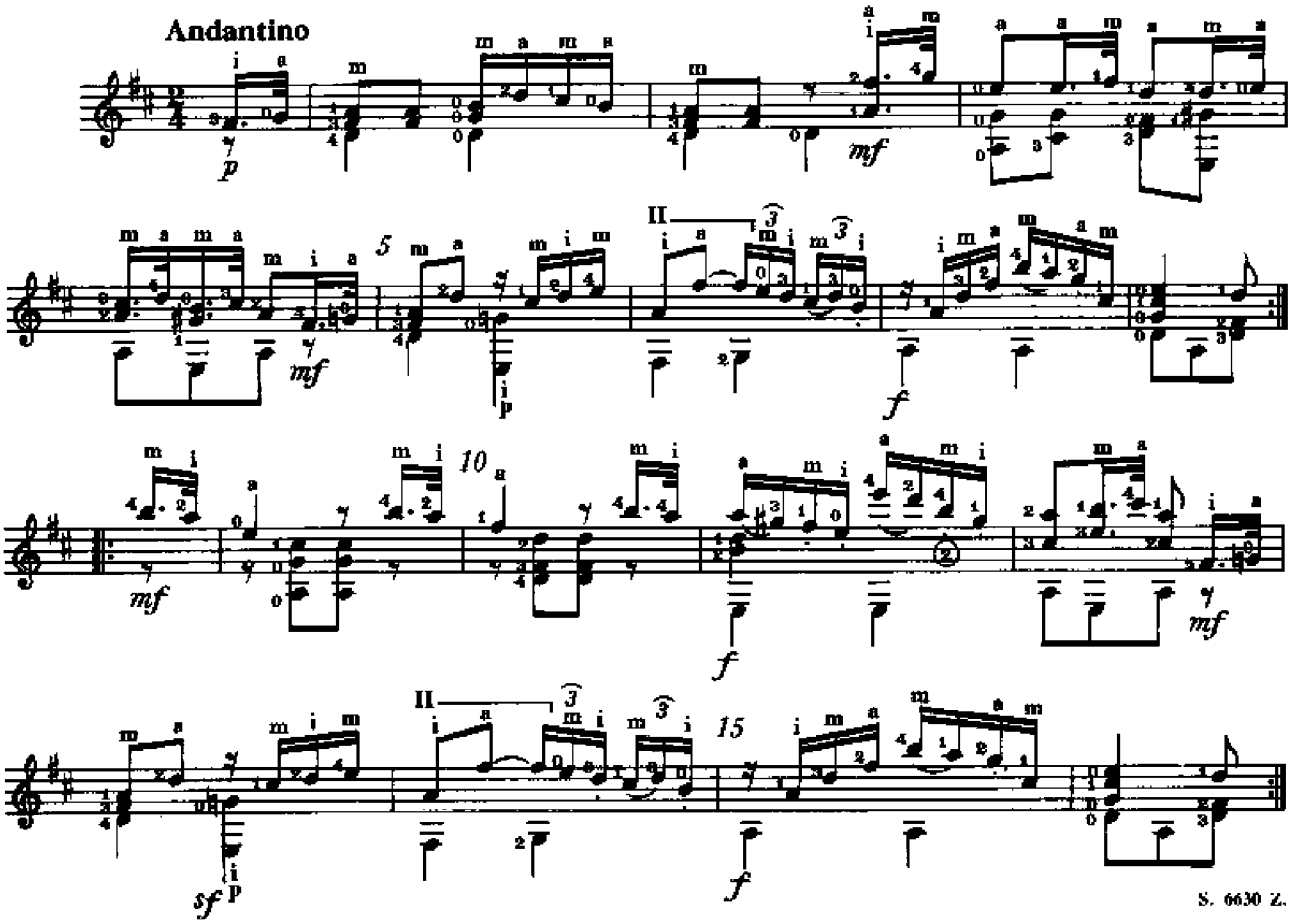


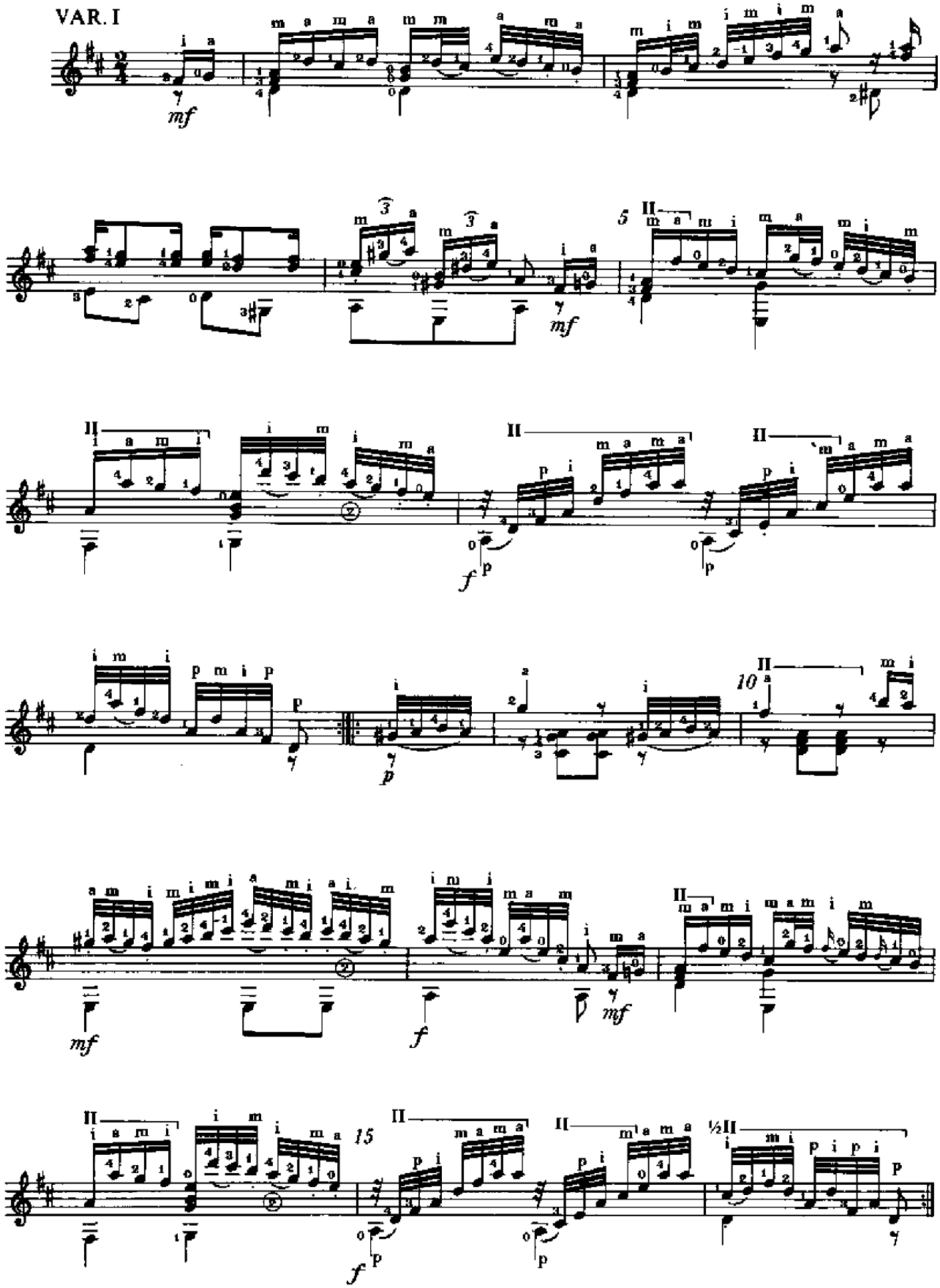

Allegro maestoso
5
10
15
½IV
dolce
dolce
mf

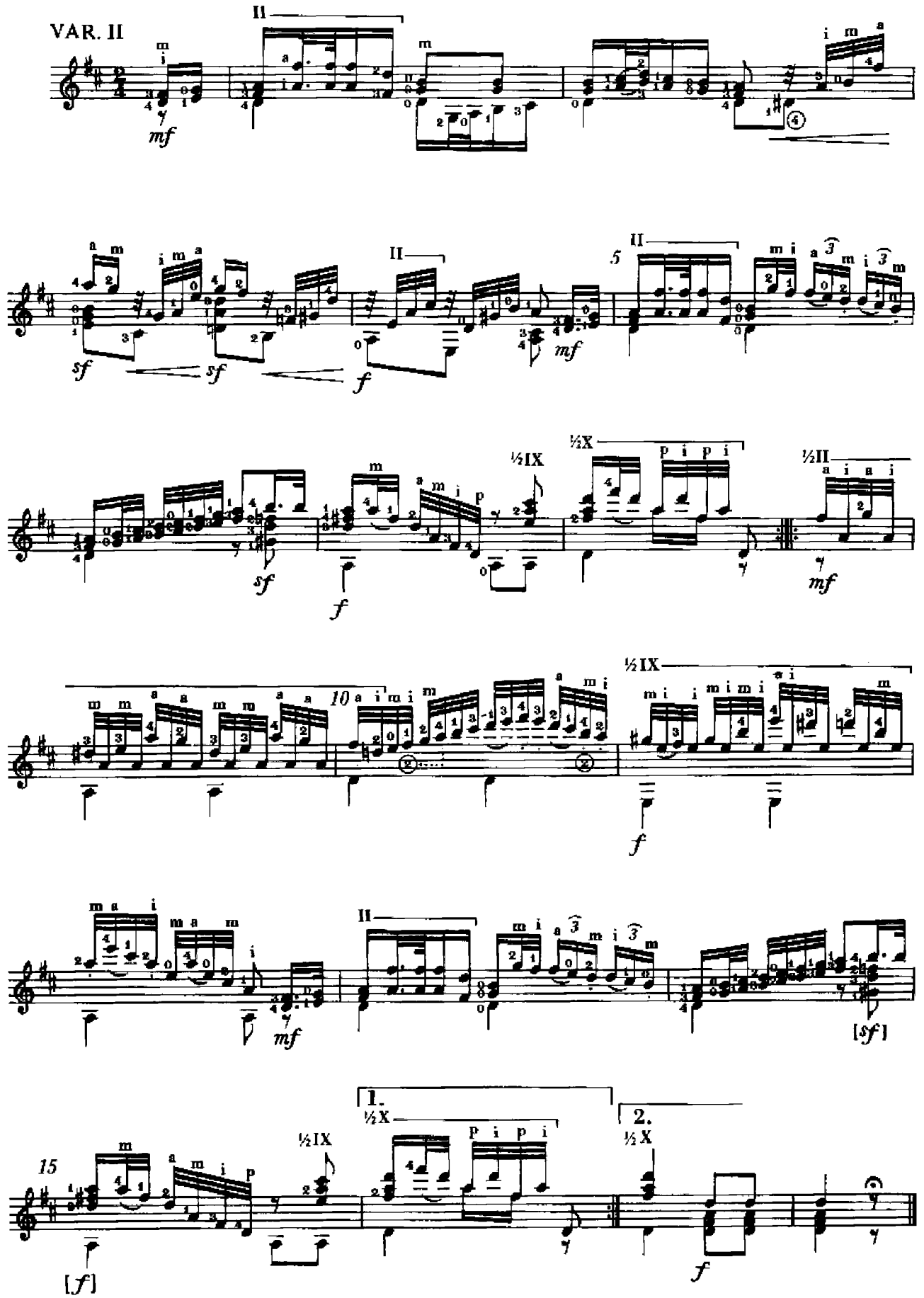


76

Op. 111 Parte I n. 5

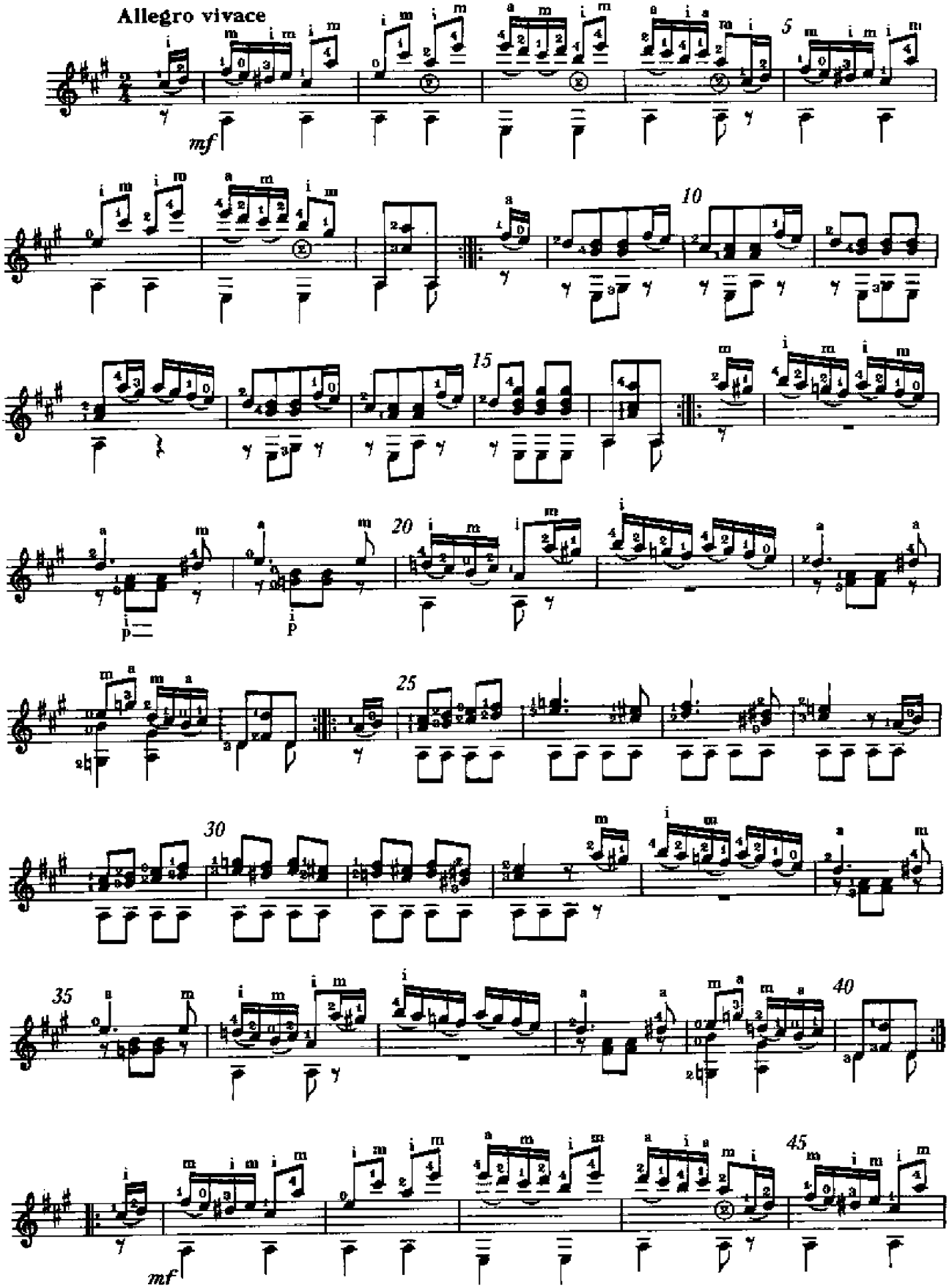


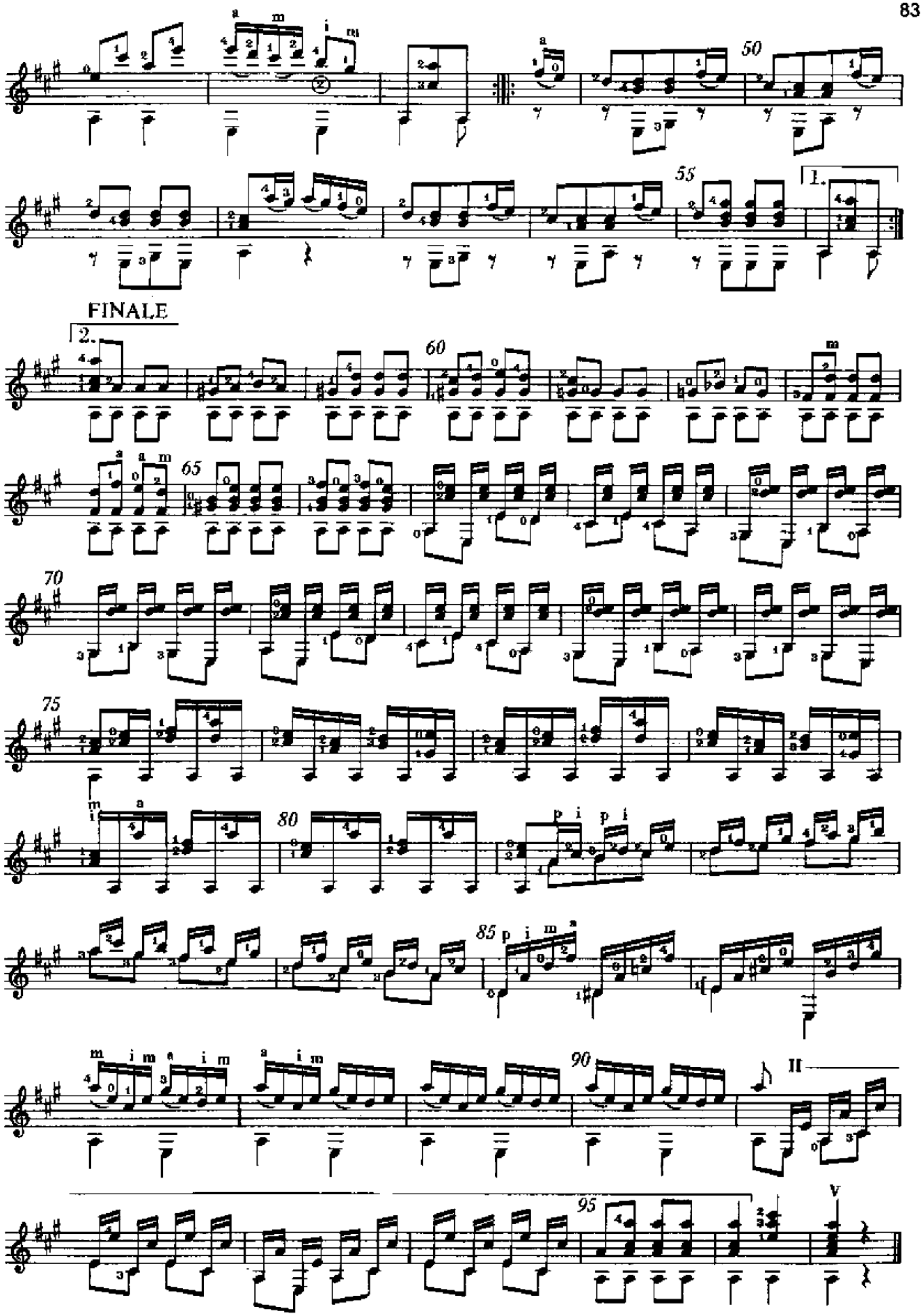

VAR. I
mf
5
mf
f
p
10
mf
f
mf
15
f
p
½II


VAR. II
II
mf
sf
sf
f
II
mf
5
II
sf
f
½IX
½X
p i p i
½II
mf
10
½IX
f
II
mf
[sf]
15
½IX
1.
½X
p i p i
2.
½X
[f]
f

77

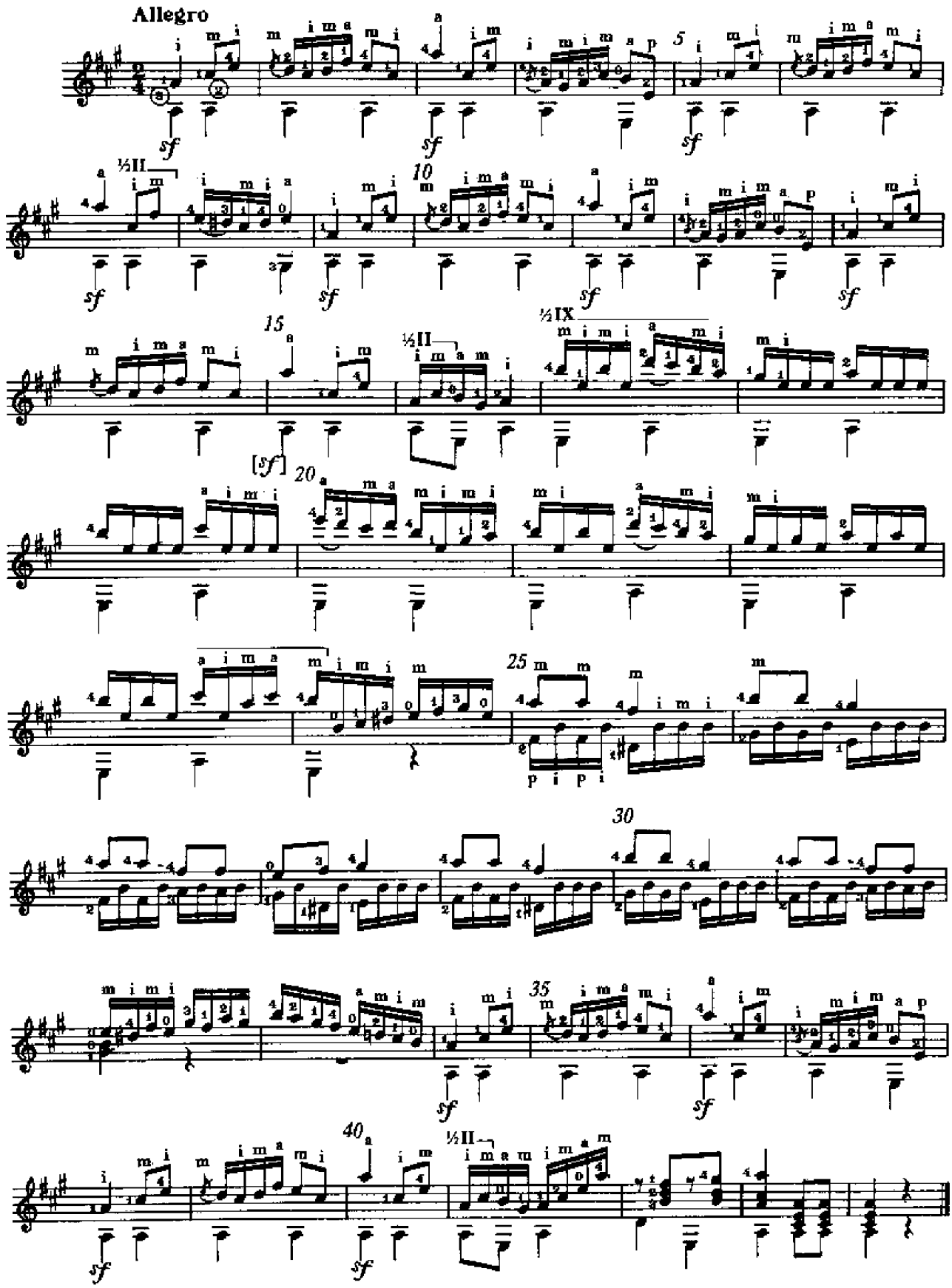
Op. 111 Parte II n. 5




50
55
1.
FINALE
2.
60
65
70
75
80
85
90
95
II
V

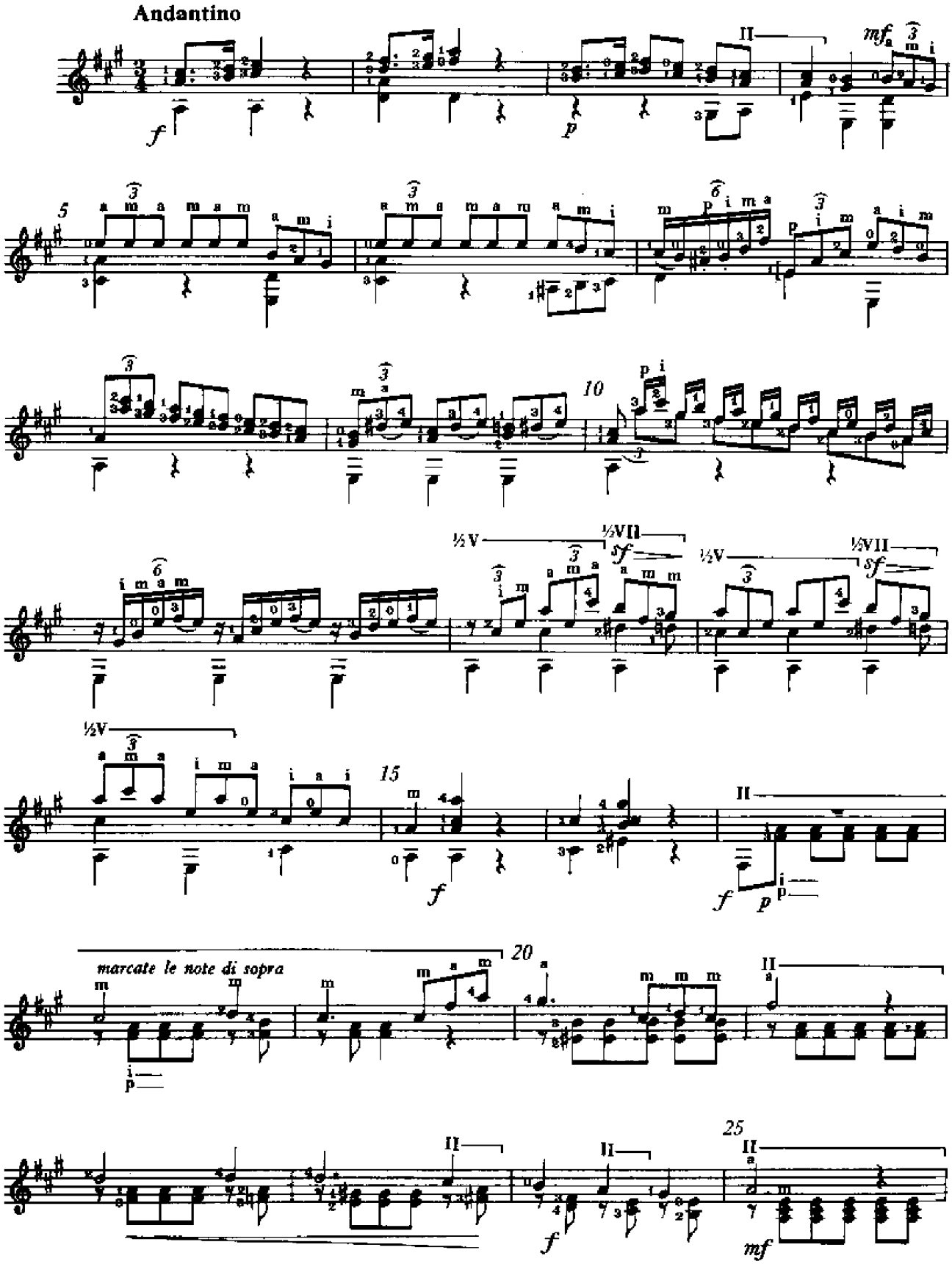
78

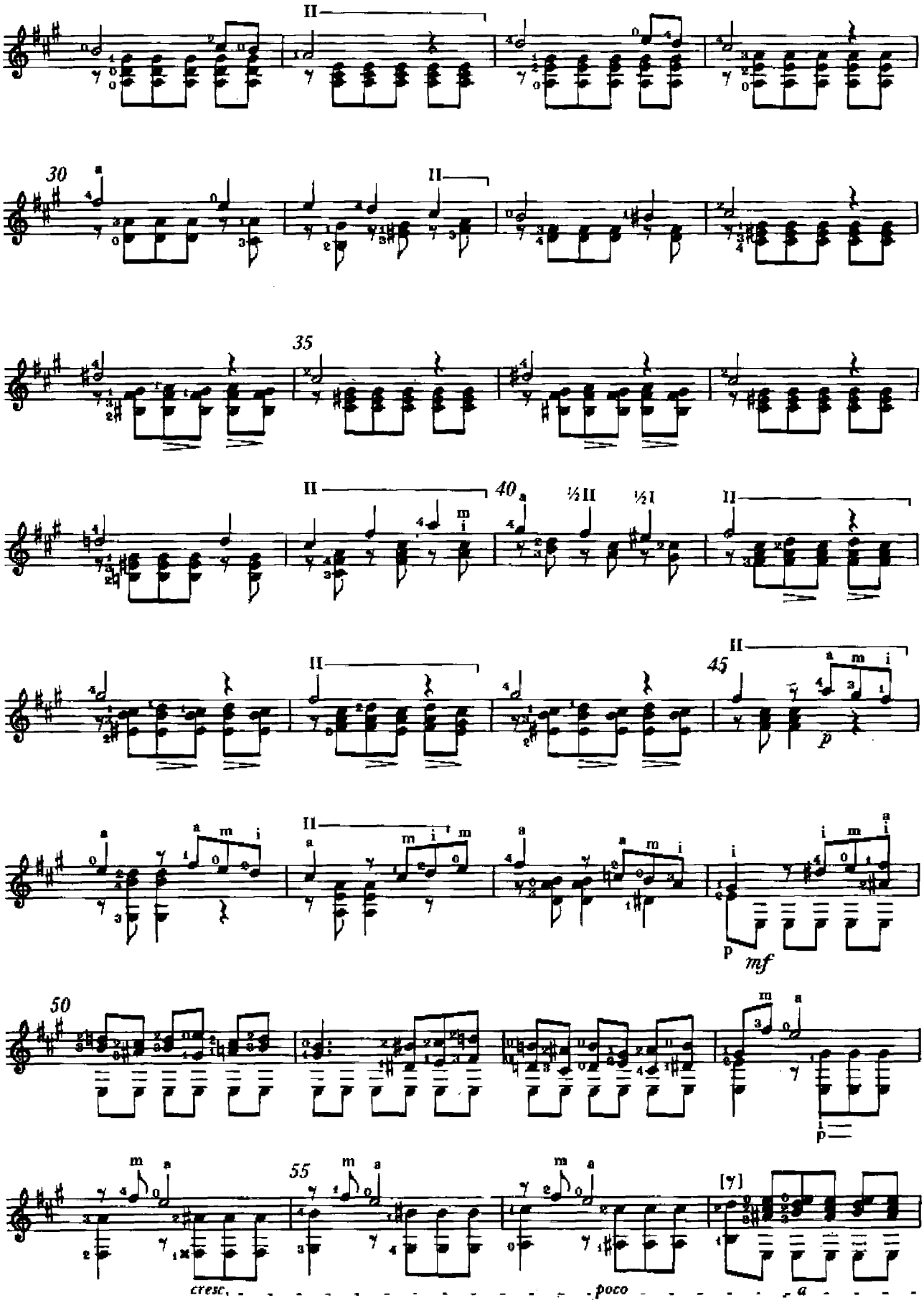
Op. 50 n. 32

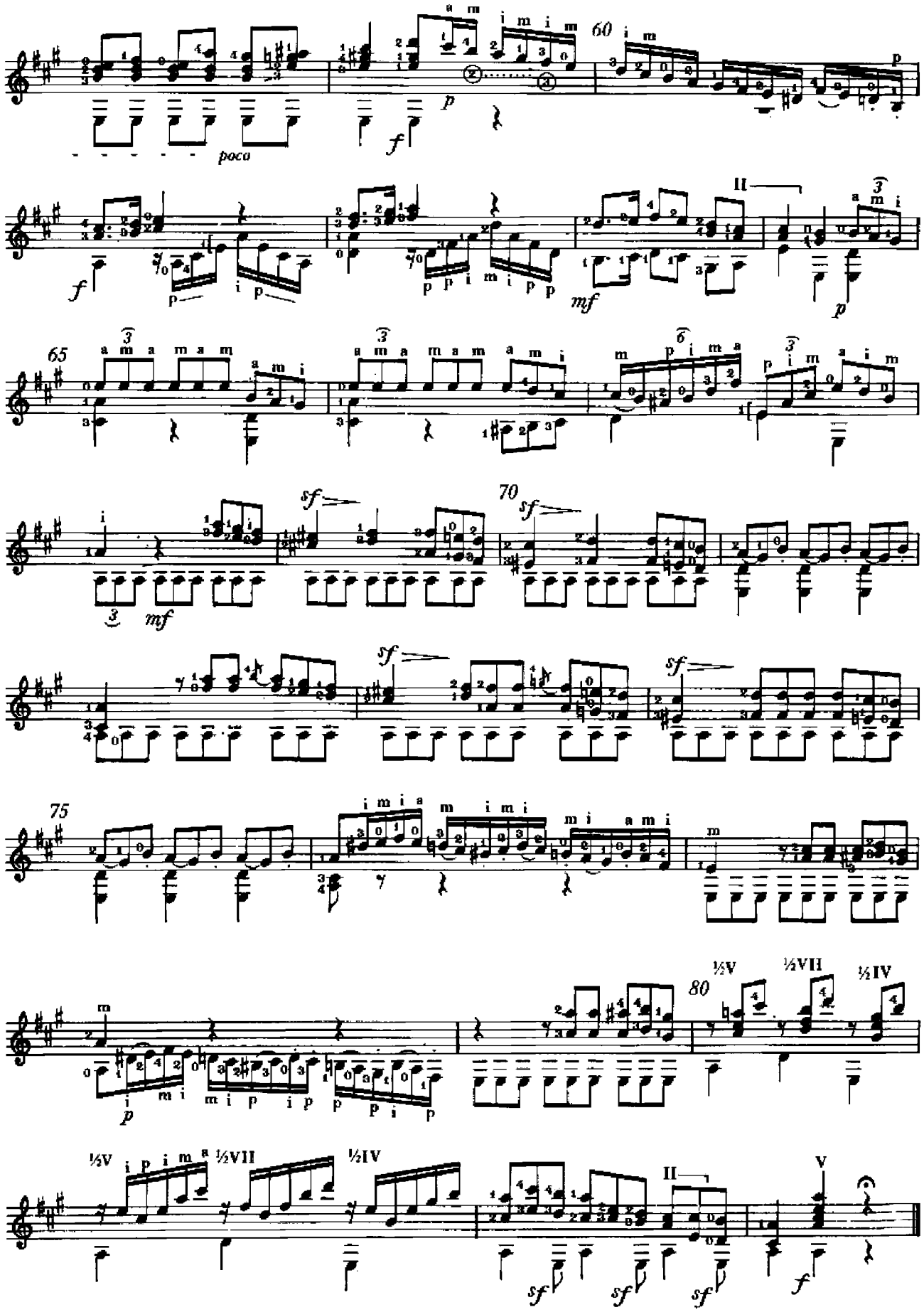


79

Op. 111 Parte II n. 3

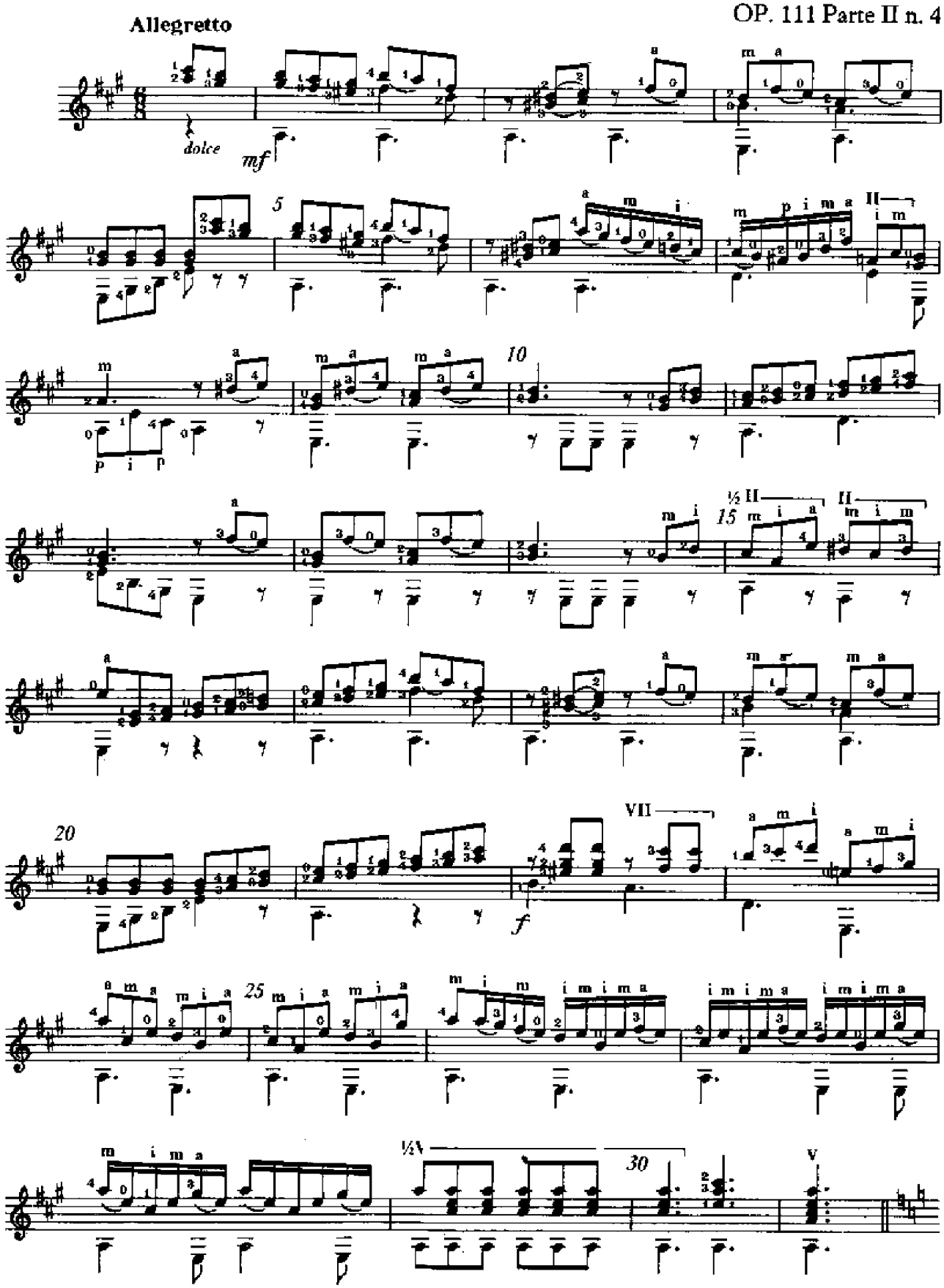


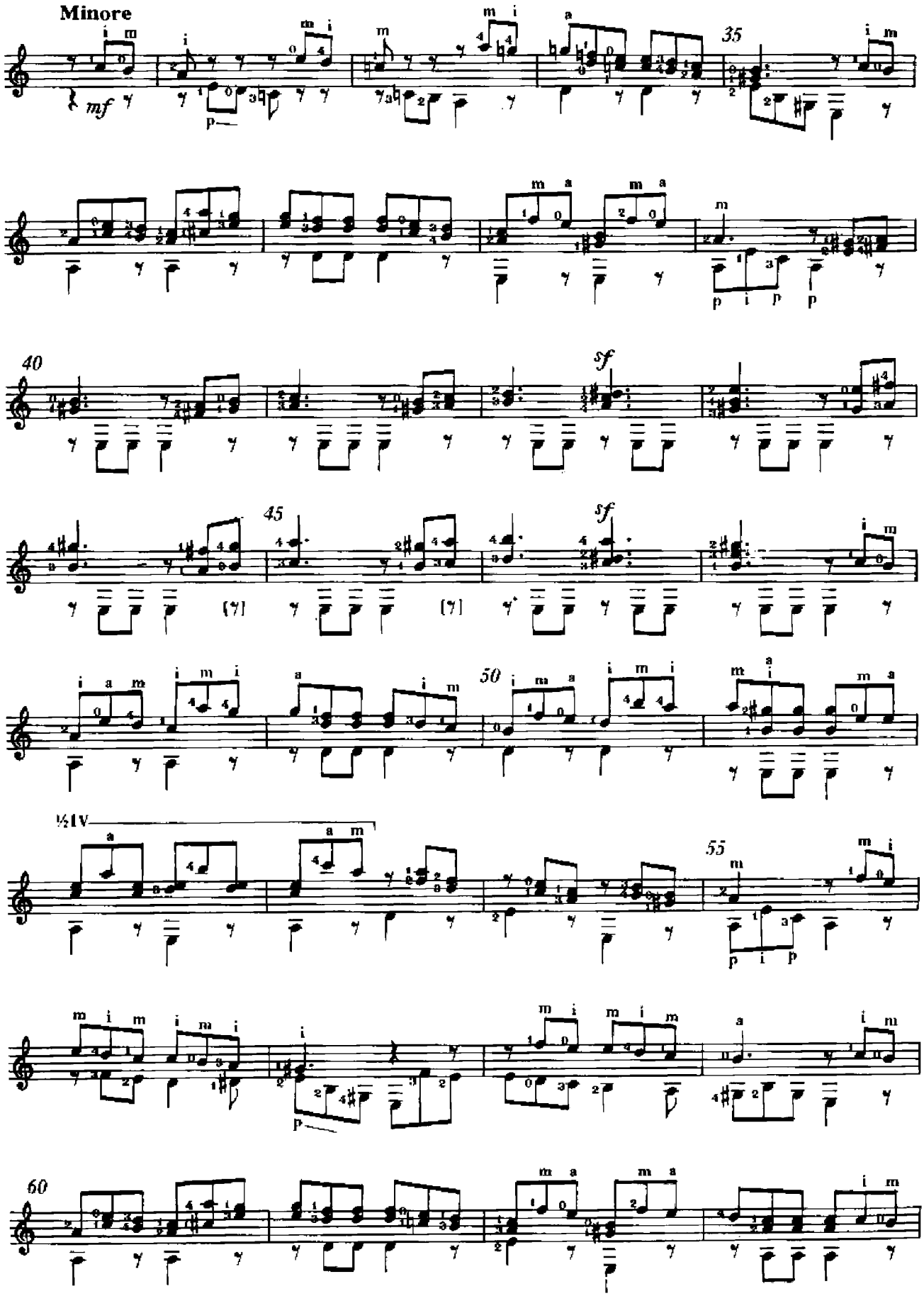

30
35
40
45
50
55
II
½II
½I
p
mf
cresc.
poco

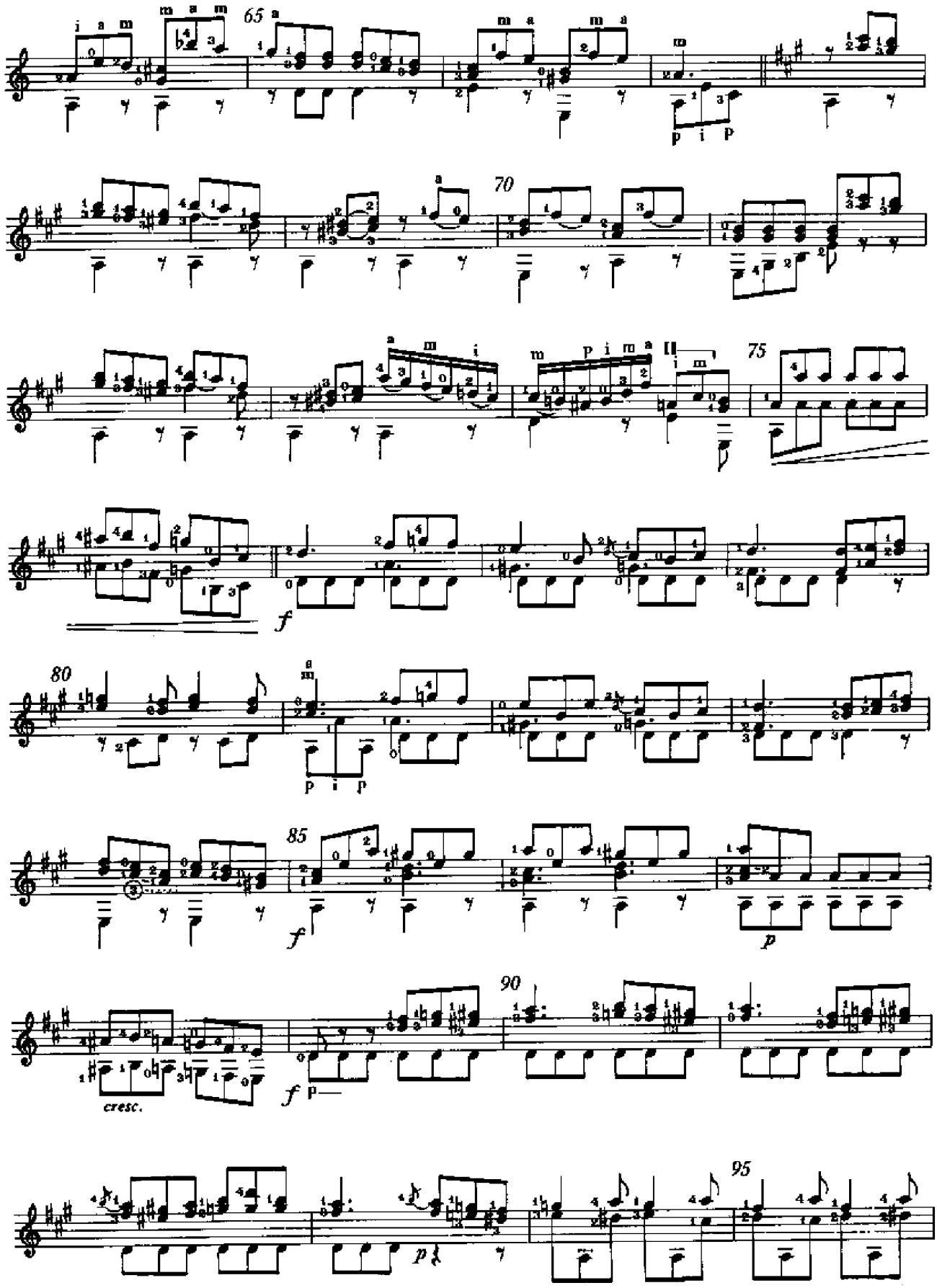

poco
60
65
70
75
80
½V
½VII
½IV
II
V

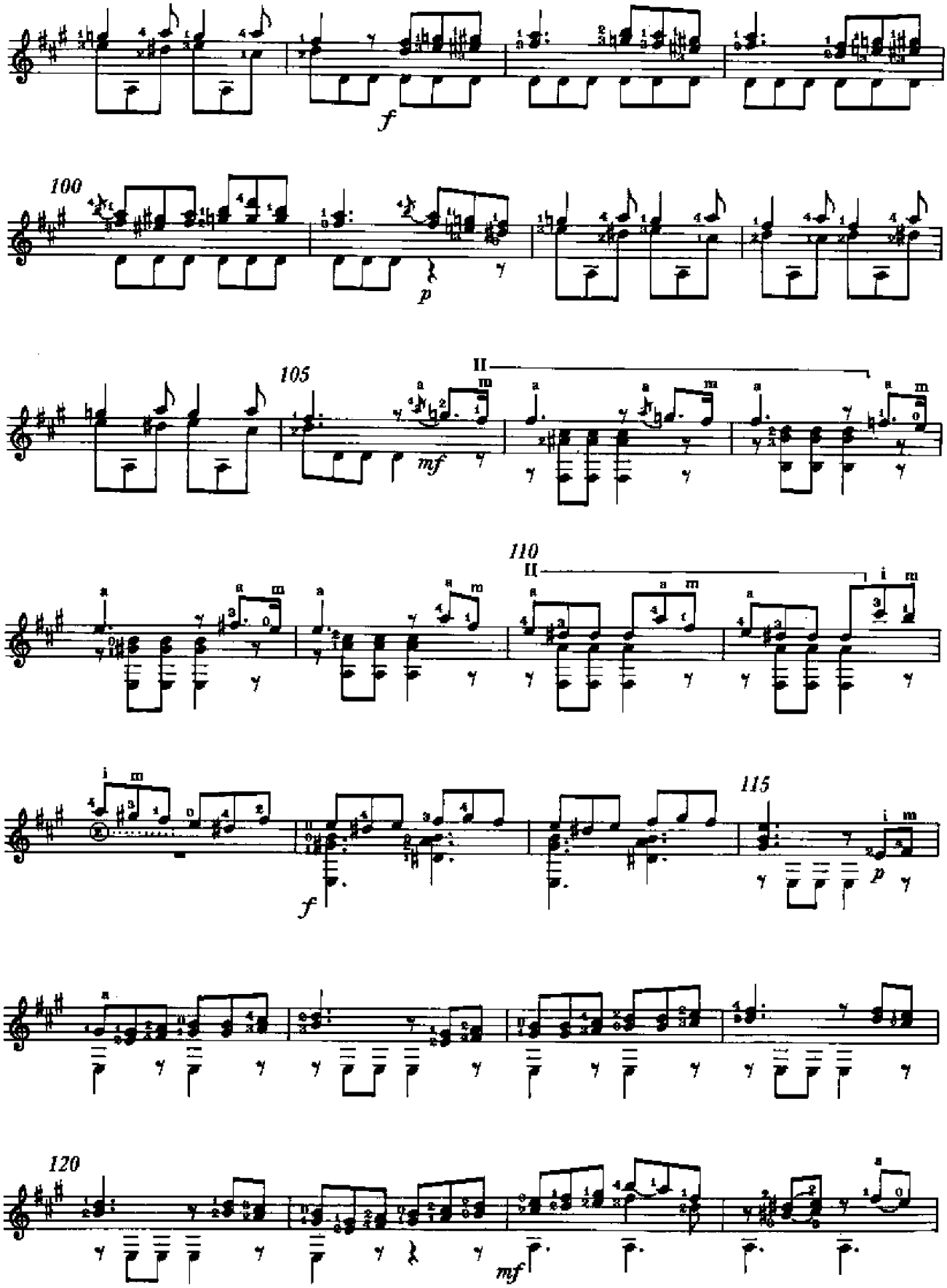
80

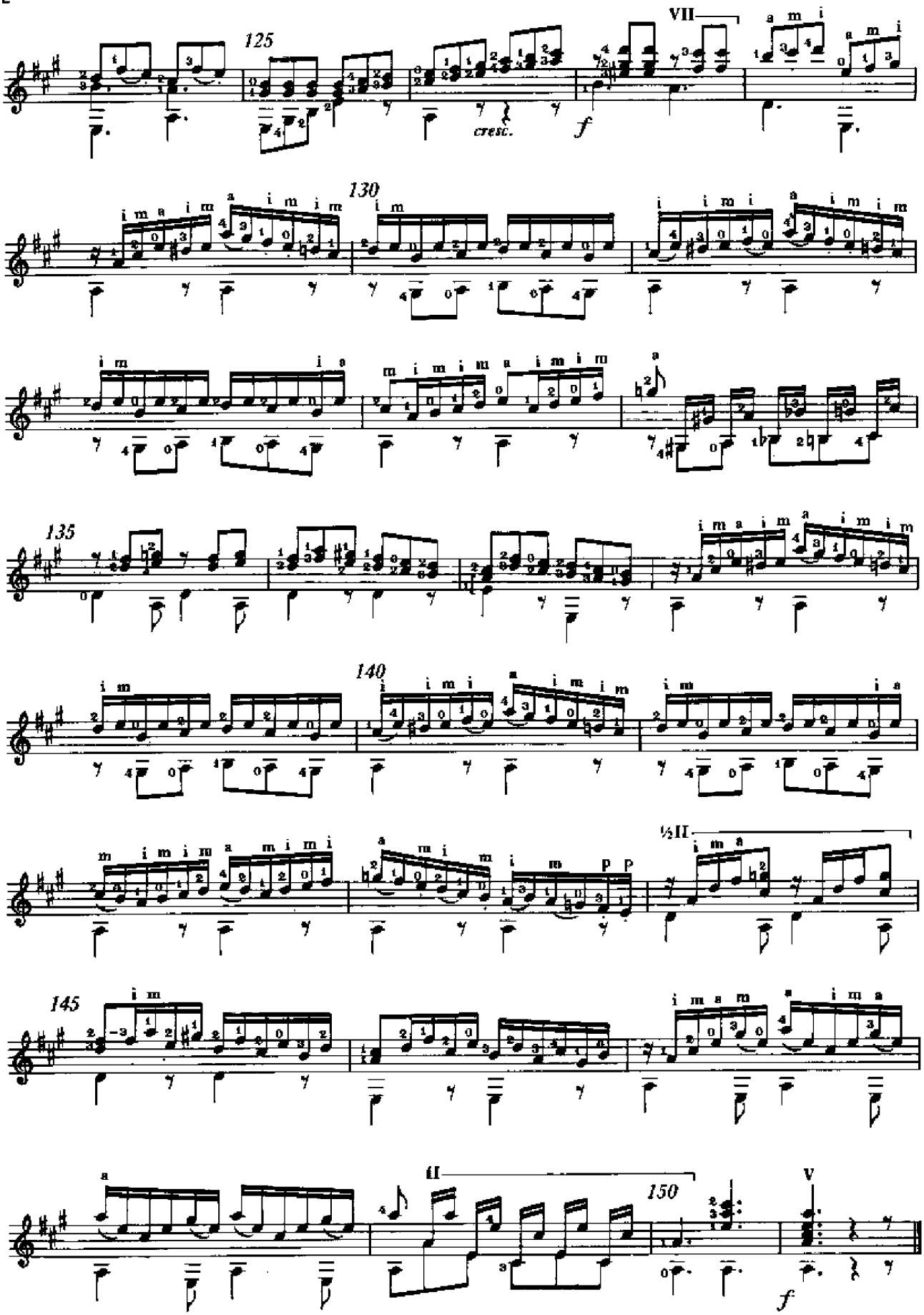
OP. 111 Parte II n. 4




Minore
mf
35
40
sf
45
sf
50
½1V
55
60


65
70
75
80
85
90
95
cresc.


f
100
p
105
II
mf
110
II
115
f
p
120
mf


125
cresc.
f
VII
130
135
140
½II
145
II
150
V
f