

DIONISIO AGUADO

STUDI PER CHITARRA

*Scelta, revisione e diteggiatura
di Ruggero Chiesa*



EDIZIONI SUVINI ZERBONI - MILANO

PREFAZIONE

Dionisio Aguado (Madrid 1784 - Madrid 1849) ricevette le prime lezioni di chitarra dal celebre Miguel Garcia, meglio conosciuto sotto il nome di Padre Basilio e condusse per molto tempo una vita ritirata, completamente dedita allo studio e all'insegnamento, prima di ottenere il riconoscimento delle sue doti di compositore e interprete.

Fu soltanto nel 1824 che, recatosi a Parigi (per conoscere il suo celebre compatriota Fernando Sor, con il quale strinse in seguito una grande amicizia) ebbe modo di esibirsi in molti concerti che gli decretarono la celebrità, la popolarità e la stima di grandi musicisti, come Rossini, Bellini e Paganini. A Parigi rimase sino al 1838, anno in cui ritornò definitivamente in patria, dove riprese l'attività di insegnante. Il suo nome sarebbe però scomparso con il passare degli anni se egli non lo avesse legato alla composizione di un Metodo, che ancora oggi è più che mai vivo ed apprezzato.

Questa sua opera pubblicata per la prima volta a Parigi nel 1825, comprende, oltre numerosi studi, vari capitoli riguardanti problemi ed aspetti della chitarra.

Ciò poteva essere particolarmente necessario in quegli anni lontani, in cui la scarsità di buoni maestri rendeva ben accetti determinati consigli e spiegazioni da parte di chi iniziava lo studio dello strumento. Oggi tali commenti, pur conservando un innegabile interesse, vengono esposti con maggior chiarezza dalla viva voce dell'insegnante, ed è per questa ragione che l'attualità del metodo si limita soltanto ai brani musicali. Le caratteristiche degli studi di Aguado, per quanto riguarda l'utilità didattica, sono varie ed interessanti, poichè affrontano ogni aspetto della tecnica chitarristica. Accanto ai loro innumerevoli pregi bisogna riscontrare che essi non furono scritti in ordine di progressiva difficoltà e, pur cercando di presentarli nella successione più logica, come nella presente edizione, non è possibile con questo riuscire a colmare degli inevitabili squilibri. Tornerà perciò di grande utilità alternarli con studi di altri autori classici. Il loro contenuto musicale, pur affidato a semplici mezzi, è di ottima qualità, ma non è difficile accorgersi che con l'aumentare delle difficoltà tecniche tale qualità diminuisce sensibilmente, e per questo motivo la nostra revisione si è limitata a riportare gli studi ritenuti i migliori.

C'è da osservare oltre tutto che sarebbe poco opportuno sottoporsi ad uno sforzo non indifferente per apprendere certi brani complicati e poco interessanti, potendosi più utilmente dedicare allo studio di altri autori che hanno saputo conciliare nelle loro composizioni ardue difficoltà e un elevato livello artistico.

PREFACE

Dionisio Aguado (Madrid 1784 - Madrid 1849) received his first guitar lessons from the celebrated Miguel Garcia, better known as Padre Basilio, and for some time lived a retired life devoting himself entirely to teaching and study, before being recognized for his talent as composer and interpreter.

It was not until 1824 (while making a visit in Paris to meet his celebrated compatriot Fernando Sor, with whom he afterwards got in friendship, that he was given the opportunity to show his capacity in several concerts which brought him fame, popularity and the esteem of many famous musicians of the day such as Rossini, Bellini and Paganini. He remained in Paris until 1838, when he returned permanently to his own country, and once again he took up teaching. His name however would have been forgotten with the passing of time, had he not bound it to the composition of a method, which is still used and esteemed up to the present days. This work of his, published for the first time in Paris in 1825, includes, apart from many studies, several chapters on the problems and aspects of the guitar, and this made it particularly valuable in those far off days when the lack of good teachers made any definite advice very acceptable to those who were just beginning to study the instrument.

Nowadays such information, while conserving its undoubted interest, gains a major clarity when explained by the teacher in person and it is for this reason that the actual use of the method is limited to the musical pieces.

The characteristics of Aguado's studies with regard to the teaching purposes are both varied and interesting as they deal with every aspect of the technique of guitar playing. Beside their innumerable qualities, however, it is necessary to add that they were not written in order of progressive difficulty, and although, as in the present edition we have tried to present them in the most logical sequence, it has not been possible to entirely avoid a certain lack of balance, and it will therefore be absolutely necessary to alternate them with studies by other classical guitarists. The musical content although trusting to simple methods is of excellent quality, but it is not difficult to discover that with the increasing of technical difficulties this quality sensibly diminishes, and it is for this reason that our revision is limited to the presentation of what are considered to be the finest of the studies. Above all it should be taken into account that it would be of little use to spend considerable time and effort over certain complicated pieces of little interest, which could be dedicated to other authors who have known how to conciliate a high degree of difficulties with a high artistic level in their complicated compositions.

Spiegate così le ragioni della nostra scelta, vogliamo soffermarci sugli aspetti principali della revisione. Premettiamo che le successive ristampe del Metodo non hanno mai apportato quelle sostanziali ed importanti modificazioni che si sarebbero rese necessarie, in conseguenza soprattutto dell'evoluzione didattica. Occorreva quindi eliminare diverse lacune, ed è questo che si propone il nostro lavoro che presenta, rispetto alle edizioni precedenti, le seguenti innovazioni:

1. — Scrittura musicale più accurata, atta a porre in chiaro risalto le varie voci.
2. — Indicazioni di tempo, di metronomo e dei segni di espressione.
3. — Completa diteggiatura della mano sinistra.
4. — Completa diteggiatura della mano destra, che nell'originale, nei pochi casi dove era segnata, risultava completamente irrazionale. Vogliamo ricordare a questo riguardo che l'enorme importanza della mano destra, spesso trascurata, spiega la minuziosità delle nostre indicazioni, che comprendono anche quelle del tocco "appoggiato",

Ruggero Chiesa

Thus explained the reason for our selection, we should like to spend a little time over the principal aspects of our revision. We must allow that the successive reprints of the method have never dealt with those substantial and important modifications which should have been rendered necessary, above all, in consequence of the evolution in teaching. It is necessary therefore to eliminate several lacunas, and this is what our work aims to do. We present, as regards to former editions the following innovations:

1. — *More accurate musical writing.*
2. — *Indications of time, metronome and expression.*
3. — *Complete fingering of the left hand.*
4. — *Complete fingering of the right hand, which in the original, in the few cases where it was shown, was completely irrational. At this point, we should like to remind our reader of the enormous importance of the right hand, so often neglected, in order to explain the accuracy of our indications which even include the appoggiato-touch.*

Ruggero Chiesa

PREFACE

Dionisio Aguado (Madrid 1784 - Madrid 1849) reçut ses premières leçons de guitare du célèbre Miguel Garcia, mieux connu sous le nom de Padre Basilio, et pendant longtemps il mena une vie retirée, entièrement consacrée à l'étude et à l'enseignement, avant que ses qualités de compositeur et d'interprète ne fussent reconnues.

Ce ne fut qu'en 1824, lorsqu'il se rendit à Paris pour y rencontrer son célèbre compatriote Fernando Sor, avec lequel ensuite il se lia d'amitié, qu'il eut la possibilité de donner plusieurs concerts qui lui firent gagner la popularité, la célébrité et l'estime de grands musiciens, tels que Rossini, Bellini et Paganini. Il demeura à Paris jusqu'en 1838, année dans laquelle il retourna définitivement en Espagne, où il se consacra à nouveau à l'enseignement. Mais avec le temps son nom aurait disparu, s'il ne l'avait pas lié à la composition d'une Méthode, qui aujourd'hui encore est plus que jamais vivante et appréciée.

Cet ouvrage, qu'il publia pour la première fois à Paris en 1825, comprend, outre de nombreuses études, plusieurs chapitres concernant les problèmes et les aspects de la guitare. Cela pouvait être particulièrement nécessaire à cette époque lointaine, où la pénurie de bons enseignants faisait accueillir avec faveur des conseils déterminés et des explications de la part de ceux qui débutaient dans l'étude de l'instrument. Aujourd'hui ces commentaires, tout en gardant un intérêt indéniable, sont exposés beaucoup plus clairement de vive voix par les professeurs, et c'est pour cette raison que l'actualité de la méthode est limitée aux seuls morceaux de musique.

VORWORT

Dionisio Aguado (Madrid 1784 - Madrid 1849) erhielt sein erstes Gitarrenunterricht vom berühmten Miguel Garcia, besser unter dem Namen Padre Basilio bekannt, und führte für lange Zeit ein zurückgezogenes, vollkommen dem Studium und der Lehrtätigkeit gewidmetes Leben, bevor er eine positive Anerkennung hinsichtlich seiner Naturgaben als Komponist und Spieler erhielt.

Erst im Jahre 1824 hatte er die Möglichkeit, nachdem er sich nach Paris begeben hatte, (um seinen berühmten Landsmann Fernando Sor kennenzulernen, mit dem er eine herzliche Freundschaft schloss), in vielen Konzerten aufzutreten die ihm Berühmtheit, Popularität und die Achtung von grossen Musikern, wie Rossini, Bellini und Paganini, verschafften. In Paris hielt er sich bis 1838 auf um alsdann endgültig in die Heimat zurückzukehren, wo er seine Lehrtätigkeit wieder aufnahm. Sein Name wäre jedoch im Verlauf der Jahre in Vergessenheit geraten, wenn er selbigen nicht mit der Zusammenstellung einer Unterrichtsmethode verbunden hätte, die noch heute mehr als lebendig und geschätzt ist.

Dieses zum ersten Mal in Paris 1825 veröffentlichte Werk umfasst ausser zahlreichen Studien, verschiedene Probleme und Aspekte der Gitarre betreffende Kapitel.

Dies konnte in jenen weitliegenden Jahren besonders notwendig erscheinen, in denen die Knappheit an guten Lehrkräften, gewisse Ratschläge und Aufklärungen für Anfänger des Instrumentes wertvoll werden liessen. Heute werden diese Kommentare, obwohl sie immer von unbestreitbarem Interesse sind, mit grösserer Klarheit von der lebendigen Stimme des Dozenten zum Ausdruck gebracht und gerade aus diesem Grunde reduziert sich die Aktualität der Methode auf rein musikalische Stücke.

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DIONISIO AGUADO

1

Moderato ♩ = 92

Lección 19

p i m i p i m i

2

Allegretto ♩ = 96

3

Allegretto ♩ = 108

Lección 11

4

Allegretto ♩ = 100

Lección 13

5

Allegretto ♩=104

Lección 12

a m i a a m i a m i m a m i
f deciso
dim. *p* *cresc.*
f *p*

6

Allegro ♩=126

Lección 10

a m i a m i m i a m i m
p *cresc.* *p* *f* *p* *p*
f *p* *cresc.* *mf*
marcato *p* *cresc.*
mf *p* *p* *p* *p* *p*
cresc. *p* *f* *p* *f*

Allegretto ♩ = 104

Lección 14

8

Allegretto ♩ = 100

Lección 15

Allegretto ♩=108

Ejercicio 6

10

Allegro ♩=120

Lección 17

11

Allegretto ♩=116

Lección 22

Musical score for Lección 22, Allegretto, 3/8 time signature, key of D major. The score consists of three staves of music. The first staff starts with a circled 2 and includes notes a, m, i, p. The second staff includes notes a, m, i, p and ends with a repeat sign. The third staff includes notes a, m, i, p and ends with a repeat sign. Fingerings 1, 2, 3, 4 are indicated throughout.

12

Allegretto ♩=112

Lección 23

Musical score for Lección 23, Allegretto, 3/8 time signature, key of D major. The score consists of three staves of music. The first staff starts with a circled 2 and includes notes a, m, i, p. The second staff includes notes a, m, i, p and ends with a repeat sign. The third staff includes notes a, m, i, p and ends with a repeat sign. Fingerings 1, 2, 3, 4 are indicated throughout.

13

Lección 24

Allegretto $\text{♩} = 100$

1. C.VII C.V 2. C.V

C.IX $\frac{1}{2}$ C.VII C.VII C.V

14

Lección 20

Allegretto $\text{♩} = 100$

marcato

f

Lento marziale ♩=50

Ejercicio 7

16

Moderato con espressione ♩=76

Ejercicio 2

Three staves of guitar music. The first staff begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking, ending with a forte (*f*) dynamic. The second and third staves continue the melodic line with various fingerings and dynamics.

17

Andante ♩ = 58

Lección 38

Five staves of guitar music for Lección 38. The first staff is marked *mf* and *p*. The second staff includes *mf marcato*. The third staff features *mf metallico*, *naturale*, and *rit.* markings. The fourth and fifth staves continue with *mf a tempo*. The music includes various fingerings, accents, and dynamic changes.

18

Allegretto moderato ♩=88

Lección 39

19

Andantino ♩=66

Ejercicio 90

$\frac{1}{2}$ C.I.

$\frac{1}{2}$ C.I.

C.I.

C.I.

20

Andantino $\text{♩} = 66$

Lección 18

p *p* *p* *p*

dim. *p* *p*

cresc. *p* *p* *cresc.*

C.III
mf *p*

p cresc. *f dim.* *p*

Moderato ♩ = 88

p i m i

Ejercicio 10

The musical score for Ejercicio 10 consists of eight staves of music. Each staff begins with a treble clef and a common time signature (C). The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The dynamic is 'p' (piano). The piece is in the key of D major, indicated by two sharps (F# and C#). The melody is a continuous eighth-note pattern. The first staff starts with a 'p' dynamic and includes the letters 'i m i' above the notes. Fingering numbers (1-4) and circled numbers (3, 4, 5) are placed below the notes to indicate fingerings. Some notes have a 'p' (piano) marking below them. The score includes various articulation marks such as slurs and accents. The eighth staff ends with a double bar line and repeat dots. The piece concludes with a final cadence.

Andante mosso $\text{♩} = 60$

Ejercicio 8

23

Giocoso $\text{♩} = 72$

Ejercicio 3

Andantino $\text{♩} = 66$

Ejercicio 11

Andantino $\text{♩} = 69$

Ejercicio 20

Allegretto ♩=92

Ejercicio 16

27

Grazioso ♩=66

Ejercicio 12

Lento maestoso ♩ = 46

Ejercicio 4

29

Allegretto ♩ = 104

Lección 26

Allegretto $\text{♩} = 108$

Lección 25

31

Moderato $\text{♩} = 80$

Ejercicio 5

Allegretto ♩=100

Lección 28

Allegretto ♩=100

Lección 35

1/2 C.IV

C.II

C.III

f *rit. a tempo* *p*

f *p*

poco rit. *f* *pesante* *cantando*

C.II

f *leggero* *D. C. al Fine*

34

Andantino con moto ♩ = 76

Lección 40

1/2 C.II

mf *p*

dim. *p*

f *dim.* *p*

Moderato con espressione ♩ = 80

Ejercicio 18

C. I. *p* *prima*

C. I.

C. I. *p*

mf *dim.*

C. III

C. I. C. III C. I. *p* *cresc.* *dim.*

C. I.

C. I. *leggero rit.*

Allegro $\text{♩} = 80$
p i m a mi

Ejercicio 19

The musical score for Ejercicio 19 consists of eight staves of guitar notation. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 80 beats per minute. The piece is titled 'p i m a mi'. The notation includes various dynamics such as *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo). Fingering numbers (1-4) are placed below the notes. Some notes are grouped with a '6' above them, indicating sixteenth-note patterns. The score concludes with a double bar line and repeat dots.

Allegretto ♩ = 66

Estudio 5

2 0
f
1 3 2
ff

1 0
p cresc.
4 2 4 2 0 3 0

1 0 0 1 3 0 1 4 2 2
fp f

1 2 4 2 3 2 1 2 0 3 2

1 2 1 0 3 2 0 2 0 2 3 0
fp

3 1 1 0 1 3 2
f dim.

Estudio 6

Andante ♩ = 58

p *imp* *im*

p *poco cresc.*

p *rinforz.*

C. I

a *i*

C. II

rit.

0 0 1 3 0 4 1 0 3 4 2

a tempo

$\frac{1}{2}$ C III

4 1 4 3 0 3 0 4

f

4 1 4 4

p

0 4 4 4 0 4 0 0

p

2 4 3 4 1 4 3 4 1 4

mf p cresc. *f* *dim.*

0 0 4 4 0 4 a i

a i

Agitato ♩ = 84

Estudio 1

p *i* *P* *m* **3** 0 **2** 0 **1** 2 **0** 0 **0** 0 **2** 0 **0** 0

*p*⁴ 2 4 0 3 1 2 4 0 0 3 2 0 0

cresc. deciso

1 2 **0** 0 **1** 3 **0** 1 **2** 1 **3** 0 **1** 0 **1** 1

f dim. 4 0 3 ⑤ 1 3 4 1 3 0 2 3 0 2 2

p ⑤ *cresc.* *poco rit.*

3 1 **3** 0 **2** 0 **1** 2 **0** 0 **0** 0 **2** 0 **0** 0

p a tempo 2 4 0 3 1 2 4 0 0 2 0 3 2 0 0

cresc. deciso

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

f 4 *dim.* 3 ⑤ 1 3 ⑤ 4 ⑤ 0 1 3 2 0

p

1 0 **2** 0 **3** 1 **0** 1 **1** 2 **0** 1 **3** 0 **1** 0

f 2 4 1 4 2 2 ⑥ 1 2 4 1 3 0 3 0

dim. *p* 2 *cresc.*

1 0 **2** 0 **3** 1 **0** 2 **2** 0 **1** 2 **0** 1 **2** 0

f 2 4 1 4 2 2 4 1 2 4 1 2 4 1

dim. *p* 3

1 1 **1** 0 **3** 1 **3** 1 **0** 2 **0** 0 **2** 1 **2** 1

inquieto 2 2 1 4 2 4 3 1 ⑤ 1 0 4 3 4 2 1

p cresc.

0 3 **1** 0 **3** 0 **1** 2 **0** 0 **0** 0

0 ③ 2 *f* *dim.* 4 0 2 4 0 0 2 0 0 0

p 3

Allegro $\text{♩} = 76$

Estudio 8

p *p* *p* *p* *mf* *p* *cresc.* *f* *dim.*

p i m a i m a m i a m i
p i m a m a
p i m a i m a m i a m i p i m a m a p i m a i m a m i a m i
p i m a i m a m i a m i p i m a m i a m i a m i
p i m a m i a m i a m i p i m a i m a m i a m i p i m a m i a m i a m i

C.III C.II C.III C.V C.III C.VII C.V C.III C.II C.III

Allegro ♩=80

pimamiamiami

Estudio 7

The musical score consists of ten staves of music in G major (one sharp) and common time (C). The tempo is marked 'Allegro' with a quarter note equal to 80 beats per minute. The exercise is titled 'Estudio 7' and features a rhythmic pattern of eighth notes with triplets, described as 'pimamiamiami'. The dynamics range from piano (*p*) to forte (*f*), with markings for *pp*, *cresc.*, and *dim.*. The score includes various fingering numbers (0-4) and circled numbers (5) indicating fret positions. Rehearsal marks are labeled C.II, C.IV, C.V, C.VII, and C.VII. The piece concludes with a double bar line and repeat dots.

Allegretto ♩=108

Lección 33

The musical score is written for guitar in G major (one sharp) and 3/8 time. It consists of eight staves of music. The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The piece begins with a mezzo-forte (*mf*) dynamic. The notation includes various guitar-specific techniques such as slurs, accents (^), and fingerings (1-4). Dynamics vary throughout, including piano (*p*) and mezzo-forte (*mf*). The score concludes with a Cadenza, indicated by 'C.H.'. The key signature has one sharp (F#), and the time signature is 3/8.

Lección 31

Andante ♩ = 60

Vivace ♩ = 66

Estudio 17

First musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It features a melody with notes marked with fingerings (1, 2, 3, 4) and accents (^). Chords are indicated by 'm' (minor) and 'a' (major). A dynamic marking of *p* (piano) is present.

Second musical staff, continuing the melody. It includes various chordal textures and fingerings. A circled '3' is visible below the staff.

Third musical staff, showing a change in dynamics from *p* to *f* (forte). It features more complex rhythmic patterns and fingerings.

Fourth musical staff, continuing the piece with various chordal textures and fingerings.

Fifth musical staff, featuring a circled '5' below the staff. It includes a variety of chordal textures and fingerings.

Sixth musical staff, starting with a dynamic marking of *mf* (mezzo-forte). It continues with complex rhythmic patterns and fingerings.

Seventh musical staff, featuring a variety of chordal textures and fingerings.

Eighth musical staff, concluding the piece with a dynamic marking of *p* (piano). It features a variety of chordal textures and fingerings.

Allegretto ♩ = 66

Estudio 18

Musical staff 1: Treble clef, 7/8 time signature. Features a melodic line with slurs and accents, and a bass line with chords and fingerings. Includes dynamic markings *f* and *p*, and articulation marks *a*, *i*, *m*, *i*. A *cresc.* marking is present.

Musical staff 2: Treble clef, 7/8 time signature. Continues the melodic and bass lines. Includes dynamic markings *ff* and articulation marks *a*, *i*, *m*, *i*.

Musical staff 3: Treble clef, 7/8 time signature. Includes dynamic marking *dim.* and articulation marks *a*, *i*.

Musical staff 4: Treble clef, 7/8 time signature. Includes dynamic marking *p* and articulation marks *a*, *m*, *i*.

Musical staff 5: Treble clef, 7/8 time signature. Continues the melodic and bass lines.

Musical staff 6: Treble clef, 7/8 time signature. Includes articulation marks *a*, *m*, *i*.

Musical staff 7: Treble clef, 7/8 time signature. Includes articulation marks *a*, *m*, *i*.

Allegro ♩ = 63

C. V

Estudio 20

First system of musical notation for Estudio 20, C.V. part. It features a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is marked with accents (^) and fingerings (1, 2, 3, 4). A circled number 6 is placed below the first measure. The bass line includes a circled number 4 and a dynamic marking of *f*.

Second system of musical notation for C. II part. It features a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is marked with accents (^) and fingerings (1, 2, 3, 4). A dynamic marking of *f* is present. The bass line includes a circled number 1.

Third system of musical notation for C. I part. It features a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is marked with accents (^) and fingerings (1, 2, 3, 4). A dynamic marking of *p* is present. The bass line includes a circled number 2 and the word *dolce*.

Fourth system of musical notation for C. I part. It features a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is marked with accents (^) and fingerings (1, 2, 3, 4). A dynamic marking of *p* is present. The bass line includes a circled number 3.

Fifth system of musical notation for C. I part. It features a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is marked with accents (^) and fingerings (1, 2, 3, 4). A dynamic marking of *p* is present. The bass line includes a circled number 2.

Sixth system of musical notation for C. I part. It features a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is marked with accents (^) and fingerings (1, 2, 3, 4). A dynamic marking of *p* is present. The bass line includes a circled number 2.

Seventh system of musical notation for C. V part. It features a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody is marked with accents (^) and fingerings (1, 2, 3, 4). A dynamic marking of *p* is present. The bass line includes a circled number 5.

This musical score consists of ten systems of notation, each featuring a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, and accidentals, along with specific fingerings (e.g., i, m, a, p) and dynamic markings (p, pi, p i p i). Circled numbers (1-6) are placed below notes to indicate fingerings. The systems are labeled with Roman numerals: C.III, C.VII, C.V, C.X, C.VIII, C.VII, C.V, C.III, C.I, and C.III. The first system begins with a 4/2 time signature, while the others are in 3/4 time. The piece concludes with a final bass clef staff marked with a 'p' dynamic.