

世界吉他经典教程与曲集系列

# 朱利亚尼吉他练习曲全集

大卫·格莱姆斯编著 闵振奇翻译 闵元禔注释



附CD两张

## Complete Giuliani Studies



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## 序 言

莫罗·朱利亚尼(Mauro Giuliani, 1781—1829)的练习曲与索尔、卡尔卡西、阿瓜多和卡鲁里的练习曲同属“第一代”古典吉他演奏家的重要教学作品。六弦吉他(如今我们称之为“古典”吉他)在18世纪晚期有了新的发展,许多才华横溢的吉他演奏家和作曲家着手开发这件新兴乐器并为吉他学生和业余爱好者提供练习的作品。

莫罗·朱利亚尼是当时最著名的吉他演奏家之一,并且也是杰出和多产的作曲家。他留下了丰富的作品,至今许多曲目依然能在独奏音乐会上经常听到。除了音乐会作品,朱利亚尼还创作了大量的练习曲以及为吉他学生和业余爱好者所写的曲子,这些作品被一代又一代的吉他演奏者认为是不可或缺的。

“练习曲”和吉他小品之间有着模糊的界线,很多作曲家将作品命名为“练习曲”是因为没有其他合适的标题,而朱利亚尼的练习曲则通常都有着清晰的教学意图。他同时也为业余爱好者及程度较低的演奏者谱写了一些具有娱乐性质的小品,托马斯·埃克(Thomas Heck)将这些作品与练习曲一起列入他的论文——《莫罗·朱利亚尼的职业生涯和作品反映了古典吉他的诞生及其在维也纳的发展》(The Birth of the Classic Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani),这篇论文影响深远,1970年创作于耶鲁大学。虽然朱利亚尼并未将这些作品命名为练习曲,本书也并未收录,但仍然推荐所有学生练习这些曲目,特别是第50号作品“蝴蝶”,是初学者极佳的参考材料。

本书六部作品中的练习曲和基础练习对于掌握和改善吉他弹奏技巧的能力颇有效果。在此,笔者改进了一些记谱法并更正了几处印刷错误。

朱利亚尼在第139号和第1号作品的前三部分详细地标注了指法,但在第48号和第100号作品中只标注了把位(罗马数字),对于第51号和第98号作品,他则干脆什么指法都没有写。鉴于这些作品是给学生使用的,所以笔者补充了一些指法建议,旨在帮助学生解决一些难题同时也为养成良好的指法习惯打下基础。对于朱利亚尼指定的指法,笔者会尽量尊重其音乐理念,仅在少数几个地方做的指法修改,是因为一些现代吉他的练习方法可以使左手变得更为流畅和高效。同时,笔者还删除了第1号作品第三部分中一些不必要的指法。

## INTRODUCTION

The studies of Mauro Giuliani stand alongside those of Fernando Sor, Matteo Carcassi, Dionisio Aguado and Ferdinando Carulli as the staples of the didactic pieces by the "first generation" of classical guitarists. The six-string guitar (what we now call the "classical" guitar) was a new development in the late eighteenth century, and a number of talented guitarist/composers set about exploring the capabilities of their chosen instrument and providing learning pieces for students and amateurs.

Mauro Giuliani (1781-1829) was one of the most celebrated guitarists of his age - a brilliant performer and a prolific composer. He left an extensive legacy of compositions, and many of his works are heard regularly in recitals and concerts today. In addition to his concert works, Giuliani composed numerous studies and other pieces intended for students and amateurs, and these have been considered indispensable by generations of guitarists.

There is often an indistinct dividing line between "studies" and other short compositions, and many composers have called pieces "studies" seemingly for lack of more suitable titles. Giuliani's studies usually have clearly-defined pedagogical purposes. Giuliani also wrote a number of other works intended for amateurs and less-advanced players, calling them "divertissements" or "amusements," and these are listed with the studies in Thomas Heck's seminal dissertation on Giuliani, The Birth of the Classic Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani, Yale University, 1970. Giuliani did not choose to call these pieces studies, however, and they have not been included here, although they are certainly recommended for use by all students. Opus 50, "Le Papillon," in particular, contains excellent material for beginning students.

The studies and exercises contained in the six opus numbers here provide some of the most effective material in the entire guitar literature for building and refining a superior technical command of the guitar. In this edition I have modernized some of the notation and corrected a number of misprints.

In Opus 139 and in the first three Parts of Opus 1, Giuliani provided detailed fingering instructions, while in Opus 48 and Opus 100 he indicated only position numbers (Roman numerals), and in Opus 51 and Opus 98 he offered no fingerings at all. Since these works are intended for student use, I have suggested supplemental fingerings to help solve some problems and to help lay the foundations for good fingering habits. Where Giuliani specified fingerings, I have tried to respect the musical concepts, altering fingerings only where contemporary practice offers smoother and more efficient left-hand use. I have also omitted some of the superfluous fingerings in Part Three of Opus 1.

## 注 解

朱利亚尼第1号作品由四部分组成,涵盖了最实用的技巧理念。第一部分众所周知是其著名的120首日常练习曲,以C和弦和G7和弦为基础的各种右手琶音练习。这些曲目多年来对老师和学生都起到了很好的练习效果,然而此作品的其他部分却被不公平地忽视了。第二部分的音程练习曲是颇为有效的左手练习,第三部分是有关音量变化、消音、圆滑音和装饰音的练习曲,与第一、二部分练习密切结合,这些对练习者而言也是非常实用的。

朱利亚尼第1号作品中缜密详细的指法值得仔细研究。在音程练习曲中,很明显地体现出他偏向于将左手手指停留在一个把位上,各手指被合理安排在这一把位内按弦,减少把位的移动,而非(也许更“自然”)使用习惯上较有力的手指在指板上移动,频繁更换把位。一部作品中某一段落的指法取决于作者的音乐意图,朱利亚尼在其他作品里便运用了不同的指法体系。例如在第139号作品第3首中,原版的指法要求弹奏平行三度音时用食指作为导引指在一弦上滑动,这与第1号作品采用的建议截然相反。朱利亚尼在第1号作品的音程练习曲中,强调锻炼左手每一根手指的力量,使它们各自独立,帮助手指更为流畅的配合,堪称极佳的练习。笔者修改了几处原版指法以便符合现代的练习,阐明有效率的指法理念。朱利亚尼还使用左手拇指来按六弦上的音符,这需要做出一些指法更改。练习第1号作品中的音程练习曲时,左手手指需要同时准备按下音程的两个音符,以训练这两个手指的协调能力。

第48号作品中的24首小品为演奏和诠释朱利亚尼的音乐会作品提供了良好的准备。它们包含了很多在音乐会曲目中出现的音型、结构和技巧问题。事实上,第48号作品的几首练习曲就直接选自一些朱利亚尼音乐会作品的段落。例如练习曲第16首就与朱利亚尼第30号作品“大协奏曲”第一乐章中的第209至第242小节相同(除了几处不重要的小地方和最后的终止式)。

第51号作品是一套从初级到中级循序渐进的练习曲。教师们对其中几首作品应该非常熟悉,它们是经常出现在朱利亚尼那个时代的技巧和音乐形式的代表。

由8首作品组成的第98号作品就像其标题提示的一样,有趣而又令人愉悦,但并不是最佳的教学材料。难易程度是中级水平中最为简单的。

第100号作品包括四种形式的练习曲。最前面的9首作品是分解和弦练习,包含不同调性(上至升4个半音,下至降4个半音)的和声进行。接下来的7首是随想曲和回旋曲,最后部分是前奏曲,这些前奏曲是开始一段音乐之前的华彩乐段,采用的是19世纪吉他音乐最常用的调式。

## NOTES

Giuliani's Opus 1 is made up of four parts and constitutes a most useful summation of Giuliani's technical ideas. Part One is well known as the famous (or infamous) 120 Daily Studies that use various right-hand arpeggio formulae on basic C and G7 chords. These have been used with good results by students and teachers for many years. Unjustly neglected, however, are the other sections of Opus 1. The interval studies in Part Two are among the very most effective left-hand studies in the literature, and the studies in articulations, damping, slurs and ornaments in Part Three are highly pertinent and useful.

Giuliani's meticulous and detailed fingerings in Opus 1 deserve close attention and study. In the interval studies it is clear that he preferred to keep the left hand in one fingerboard position, using finger movements across the strings, rather than (perhaps more "naturally") sliding along the fingerboard with the stronger fingers. The fingering of a particular passage in a piece to be performed is entirely situational, depending upon the musical content, and Giuliani used other systems in his fingering for other pieces. In Opus 139, No. 3, for instance, the original fingering calls for the parallel thirds to be fingered by sliding the first finger along the first string, in direct contradiction to the advice proffered in Opus 1. Giuliani's consistent approach in the Opus 1 interval studies, however, provides exceptional exercise for strengthening and equalizing the fingers and promotes smooth cooperation among them. I have revised the original fingerings somewhat in a number of cases in accordance with contemporary practice and to clarify the concept of efficient fingering. Giuliani also used the left-hand thumb to stop some notes on the sixth string, and this has required some fingering revisions. In these interval studies, the left hand should prepare both notes of the interval at the same time, training the fingers to work in coordinated pairs.

The 24 short pieces in Opus 48 present an excellent preparatory course for playing and interpreting Giuliani's concert works. They contain many of the figurations, textures and technical problems that will appear frequently in the performing repertoire. In fact, several of the studies in Opus 48 are excerpted directly from passages in a number of Giuliani's concert works. Study 16, for instance, is identical (apart from a few inconsequential details and the final cadence) with measures 209 - 242 in the first movement of Giuliani's "Grand Concerto," Opus 30.

Opus 51 is a progressive set of studies for beginning-to-intermediate guitarists. Several of the pieces are quite familiar to teachers, offering examples of technical and musical situations that will be found frequently in the music of Giuliani's time.

As the title indicates, the eight pieces that make up Opus 98 are entertaining and pleasant, but have somewhat less focus as pedagogical material. The difficulty level is early intermediate.

Opus 100 contains four types of studies. The first nine pieces are studies in arpeggios over chords forming typical harmonic progressions in keys with up to four sharps or flats. The next seven are short caprices and rondos, and the concluding section contains "Preludes to use as cadenzas before beginning a piece of music" in the keys most commonly used in 19th-century guitar music.



第 139 号作品中朱利亚尼建议将 24 首作品分为 4 卷,“写给没有老师指导的业余爱好者使用”。目前仅存第一卷(6 首作品)。

如前所述,朱利亚尼使用的吉他较小,这让他可以用左手拇指绕过狭窄的指板来按第六弦上的音符。比如在一些 F 大调的作品中,朱利亚尼有时候在谱写横跨六根弦的终止和弦(第一把位)时,会使用到第五弦空弦,只用左手 1 指横按第一弦、第二弦,用左手拇指绕过指板来按六弦低音 F。在现代吉他上,这种处理不利于保持良好的手型,在标准技巧中已不再采用。对于这些和弦,笔者已用五弦的 C 取代了低音 A。(第 1 号作品第四部分第 9 首的终止和弦就是个例子)。

在遇到需要创新的方法来解决指法难题时,朱利亚尼也会使用“不寻常”的,或称“倒退式”指法。例如在第 1 号作品第三部分第 2 首作品中,第 1 行第 2 小节就采用了“倒退式”指法(其实相当标准),无名指按在五弦上的低音 C,中指按在四弦上的 F。这比将手指“自然”的处理更加有效。

第 100 号作品第 4 首第 9 行的第 1 和第 3 小节中有个指法问题。朱利亚尼倾向在最后一拍用左手拇指来按低音升 F;如今最可行的方式是“斜向横按(假封闭)”,用食指指根按住第一弦的升 E 横按至六弦的升 F。

许多朱利亚尼时代的吉他演奏家几乎都用圆滑音来弹奏所有的音阶,通常如果在音符的上方或下方加个点,就表示不用圆滑音弹奏。而如今,这种符号却表示断奏,笔者删除了朱利亚尼的这些发音附点,以免引起混淆。标注的圆滑音记号和给出的指法已足够清晰地阐明意图。

朱利亚尼对很多看上去只要中强的音符用了特强符号。大多数情况下,这些仅仅是为了强调一些装饰音或不协和音。有时候他还用这种记法来强调属音到主音的关系。其他作品在类似情况下,则用短的渐弱符号来表示相同的效果。这两种方法均有助于为学生指明音乐方向,所以全部保留了下来。



The title page of Opus 139 advertises 24 pieces in four volumes "for the use of amateurs who want to improve without the aid of a teacher." Only the first volume (six pieces) is now extant.

As noted above, Giuliani's smaller guitar allowed him to stop some bass notes by wrapping his left thumb around the narrower fingerboard to the sixth string. In pieces in the key of F, Giuliani occasionally wrote the final six-string chord (in first position) with an open low A, barring only the first two strings and stopping the low F with the thumb. On a modern guitar this causes an unsatisfactory deviation from good hand position and is no longer accepted in standard technique. In those chords I have replaced the low A with the C on the fifth string. (The final chord in Opus 1, Part 4, Number 9 is one example.)

Giuliani was not averse to using "unusual" or "backward" fingerings when the occasion called for creative solutions to fingering problems. In Op. 1, Part 3, No. 2, for instance, a "backward" fingering (that is actually fairly standard) is seen in line 1, measure 2, where the third finger is left on the low C while the second finger plays the F on the fourth string. This is more efficient than reorganizing the fingers to a more "natural" disposition.

In Opus 100, No. 4, a fingering problem arises in line 9, measures 1 and 3. Here Giuliani would most likely have used his left thumb to stop the low F sharp in the last beat; the most viable modern option is to use a "slant bar," with the first finger laid diagonally across the fingerboard from the E sharp on the first string to the F sharp on the sixth.

Many guitarists in Giuliani's time used ligados (slurs) for almost all scalar lines, and the general practice was to place dots above or below the notes that were **not** to be slurred. Such a dot attached to a note now signifies a definite staccato, and I have removed Giuliani's articulation dots to avoid confusion. The notated slurs and the fingerings given are sufficient to specify the intent clearly.

Giuliani applied sforzando signs to many notes that would seem to require only moderate stress. In most cases, these merely point out appoggiaturas or other dissonances, which should be given more weight than their following resolutions. He also used this notation occasionally to emphasize dominant-to-tonic relationships. In similar cases in other pieces, the same effect is indicated by short decrescendo "hairpins." Either of these indications will help to clarify the musical direction for students, and both have been retained.

朱利亚尼练习曲的原始版本中有几处明显错误,(如临时记号遗漏、音符明显错误等等,笔者都已更正并不做单独评论。然而,对于有些不是十分明显的错误,笔者则在此做了更改并列表如下:

(Op.:作品号 Part:部分 No:序号 p.:页数 line(l.):行数 measure(m.):小节数)

Op. 1 Part 4, No. 2(p. 48)—line 4, measure 1:第三个音符原来印的是 C,不是 D。

Op. 1 Part 4, No. 11(p. 57)—1. 9, m. 3:第一个符干向上的音符原来印的是 E,不是升 C。

Op. 1 Part 4, No. 12(p. 58)—1. 5, m. 2:最后一个音符原来印的是 E,不是升 F。

Op. 48, No. 5(p. 63)—1. 5, m. 1:第三拍里,第一个和最后一个向上的音符原来印的是 A,不是 B;第四拍,升 D 原来印的是 E。

Op. 48, No. 16(p. 77)—1. 5, m. 1:第一个符干向下的音符原来是 E,不是升 C。

Op. 48, No. 17(p. 79)—1. 6, m. 1:开始两个符干向上的音符 G 原来印的是降 B。

Op. 51, No. 7(p. 97)—1. 2, m. 3: G 的升号漏了。

Op. 51, No. 9(p. 99)—1. 4, m. 2:第一个符干向上的音符原来印的是 C,不是 A。

Op. 51, No. 16(p. 106)—1. 7, m. 2:最后三个高音 C 原来印的是 E。

—1. 9, m. 2:第六个音符原来印的是 C,不是 B。

Op. 98, No. 2(p. 114)—1. 7, m. 4:第一个八分音符原来印的是 A,不是 G。

Op. 98, No. 4(p. 118)—1. 4, m. 5:符干向下的音符 G 原来印的是 A。

(p. 119)—1. 2 m. 4:符干向下的音符 G 原来印的是 A。

(p. 119)—1. 7, m. 1:第三个符干向上的音符原来印的是 B,不是升 C。

Op. 98, No. 7(p. 125)—1. 4, m. 5:第一个符干向上的音符原来印的是 B 和 D,不是 C 和 E。

Op. 98, No. 8(p. 127)—1. 2, m. 2: A 的升号漏了。

Op. 100, No. 6(p. 135)—1. 8, m. 2 & 3:最后一个音符原来印的是 F,不是 D。

Op. 100, No. 10(p. 139)—1. 2, m. 3:第一个音符原来印的是 D,不是 E。

—1. 8, m. 1:最后三个音符原来印的是降 F 至还原 G 至 F,不是降 A 至还原 B 至 A。

—1. 9, m. 1:第四个音符原来印的是 B,不是 C。

Op. 100, No. 11(p. 140)—1. 8, m. 1:符干向上的音符 F 原来印的是 E。

Op. 100, No. 13(p. 145)—1. 3, m. 3:漏了还原符号。

Op. 100, No. 14(p. 146)—1. 5, m. 1:原稿中没有还原符号。

Op. 100, No. 15(p. 149)—1. 6, m. 1:第二个低音符原来印的是 B,不是 A。

Op. 100, No. 16(p. 151)—1. 1, m. 1:第四个符干向下的音符原来是 A,不是 D。

Op. 100, No. 18(p. 152)—1. 1:第十二个音符(G)原来印的是十六分音符,不是八分音符。

Op. 100, No. 24(p. 156)—1. 1, m. 3 和 1. 2, m. 1:开始三个符干向上的音符原来印的是升 C 至升 F 至升 A,不是升 F 至升 A 至升 C。

The original editions of Giuliani's studies contain relatively few errors (missing beams, missing accidentals, clearly wrong notes, etc.). Most of these are obvious and have been corrected here without individual comment. In a number of instances, however, I have felt that there were some not-quite-so-obvious errors, and the changes I have made are listed below.

- Op. 1, Part 4, No. 2 (p. 48) - line 4, measure 1: the third note was printed as C, not D.  
Op. 1, Part 4, No. 11 (p. 57) - l. 9, m. 3: the first up-stem was printed as E, not C sharp.  
Op. 1, Part 4, No. 12 (p. 58) - l. 5, m. 2: the last note was printed as E, not F sharp.
- Op. 48, No. 5 (p. 63) - l. 5, m. 1: in beat three, the first and last up-stems were printed as A's, not B's. In beat four, the D sharps were printed as E's.  
Op. 48, No. 16, page two (p. 77) - l. 5, m. 1: the first down-stem was shown as E, not C sharp.  
Op. 48, No. 17, page two (p. 79) - l. 6, m. 1: the first two up-stem G's were printed as B flats.
- Op. 51, No. 7 (p. 97) - l. 2, m. 3: the sharp sign for the G was missing.  
Op. 51, No. 9 (p. 99) - l. 4, m. 2: the first up-stem was printed as C, not A.  
Op. 51, No. 16 (p. 106) - l. 7, m. 2: the last three treble C's were printed as E.  
- l. 9, m. 2: the sixth note was printed as C, not B.
- Op. 98, No. 2 (p. 114) - l. 7, m. 4: the first eighth note was printed as A, not G.  
Op. 98, No. 4 (p. 118) - l. 4, m. 5: the down-stem G's were printed as A's.  
page two (p. 119) - l. 2, m. 4: the down-stem G's were printed as A's.  
page two (p. 119) - l. 7, m. 1: the third up-stem was printed as B, not C sharp.  
Op. 98, No. 7, page two (p. 125) - l. 4, m. 5: the first up-stems were printed as B and D, not C and E.  
Op. 98, No. 8, page two (p. 127) - l. 2, m. 2: the sharp sign for the A was missing.
- Op. 100, No. 6 (p. 135) - l. 8, mm. 2 & 3: the last note was printed as F, not D.  
Op. 100, No. 10 (p. 139) - l. 2, m. 3: the first note was printed as D, not E.  
- l. 8, m. 1: the last three notes were printed as F flat-G natural-F instead of A flat-B natural-A.  
- l. 9, m. 1: the fourth note was printed as B, not C.
- Op. 100, No. 11 (p. 140) - l. 8, m. 1: the up-stem F's were printed as E's.  
Op. 100, No. 13, page two (p. 145) - l. 3, m. 3: the natural sign was missing.  
Op. 100, No. 14 (p. 146) - l. 5, m. 1: there was not natural sign in the original.  
Op. 100, No. 15, page two (p. 149) - l. 6, m. 1: the second bass note was printed as B, not A.  
Op. 100, No. 16, page two (p. 151) - l. 1, m. 1: the fourth down-stem was shown as A, not D.  
Op. 100, No. 18 (p. 152) - l. 1: the twelfth note (G) was printed as a sixteenth, not an eighth.  
Op. 100, No. 24 (p. 156) - l. 1, m. 3 and l. 2, m. 1: the first three up-stems were printed as C sharp-F sharp-A instead of F sharp-A-C sharp.

David Grimes  
July, 1995



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**吉 他 练 习 曲**  
**The Study of the Guitar**

**作品第 1 号**  
**Opus 1**



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右手琶音练习

Arpeggio exercises for the right hand

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No. 4

No. 5

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No. 7

No. 8

No. 9

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No. 11 

No. 12 

No. 13   
(Giuliani)

No. 14 

No. 15 

No. 16 

No. 17   
(Giuliani)

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