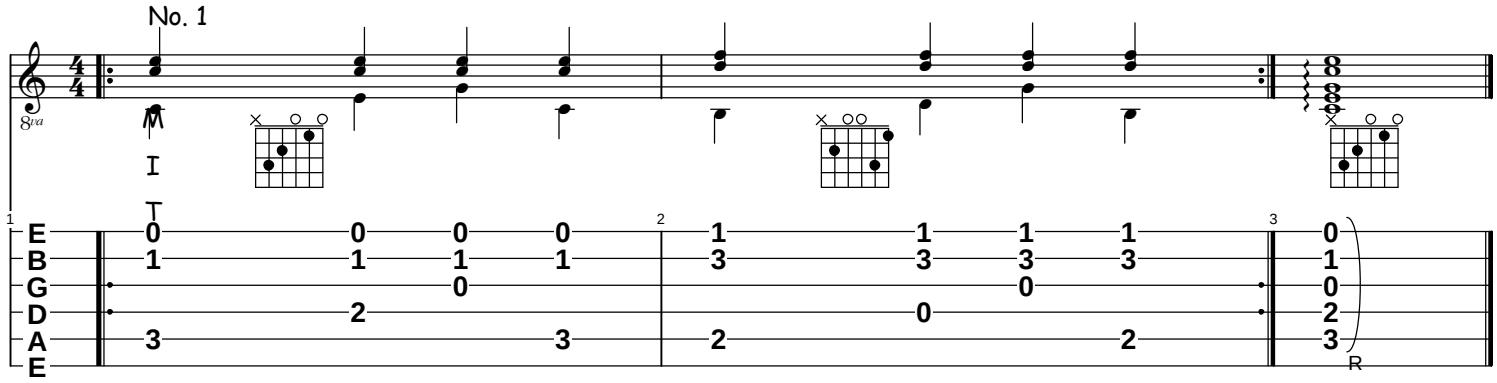
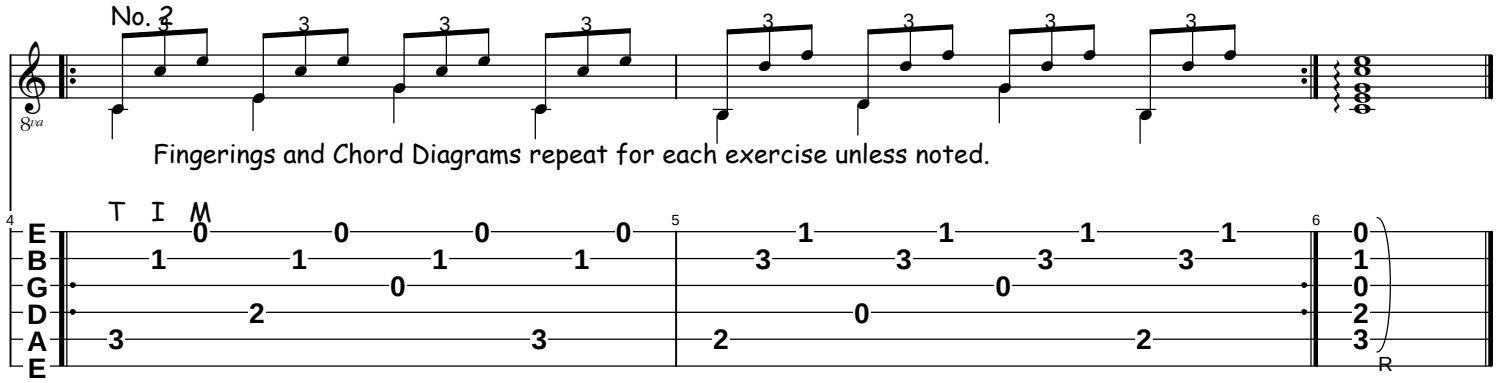
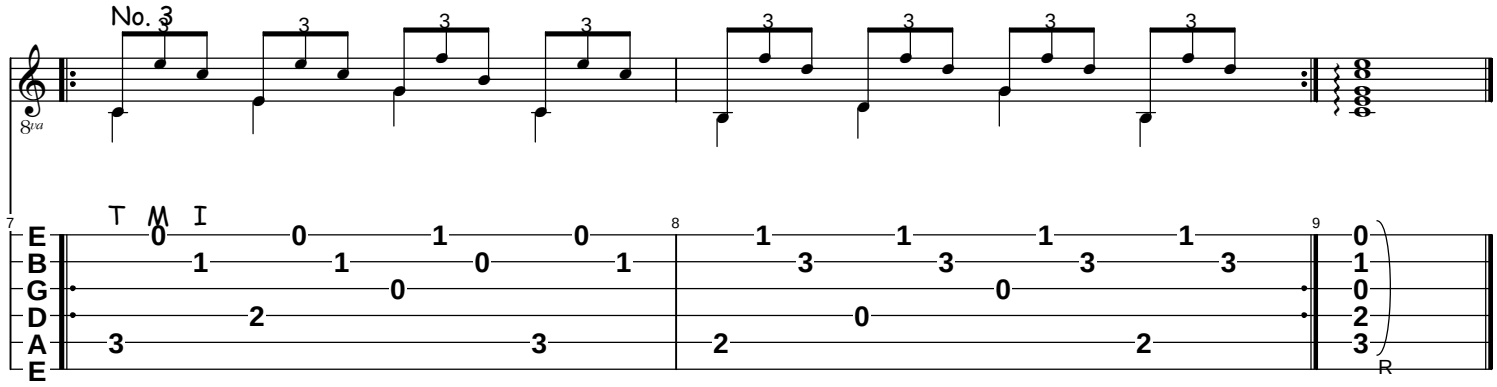
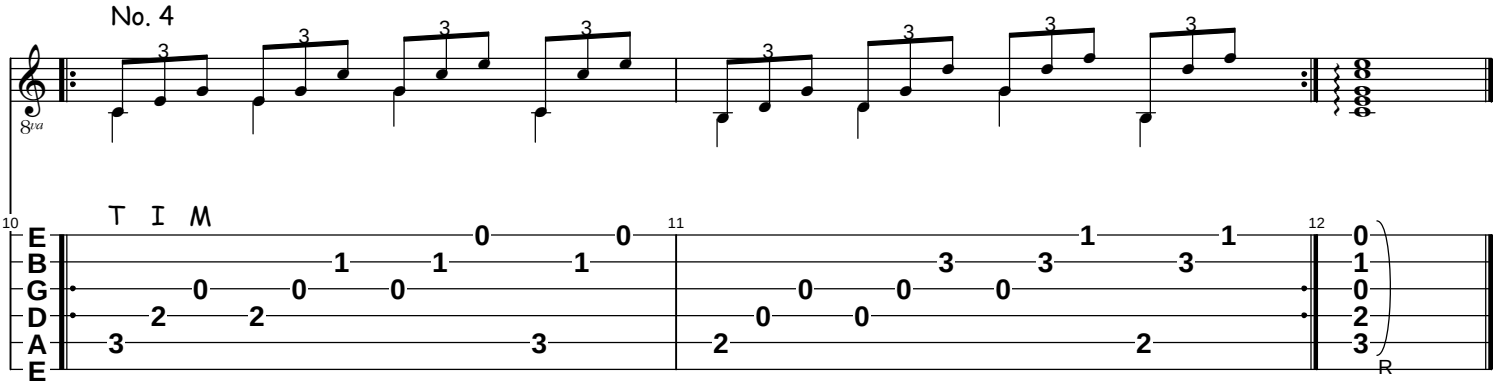
120 Arpeggio Exercises

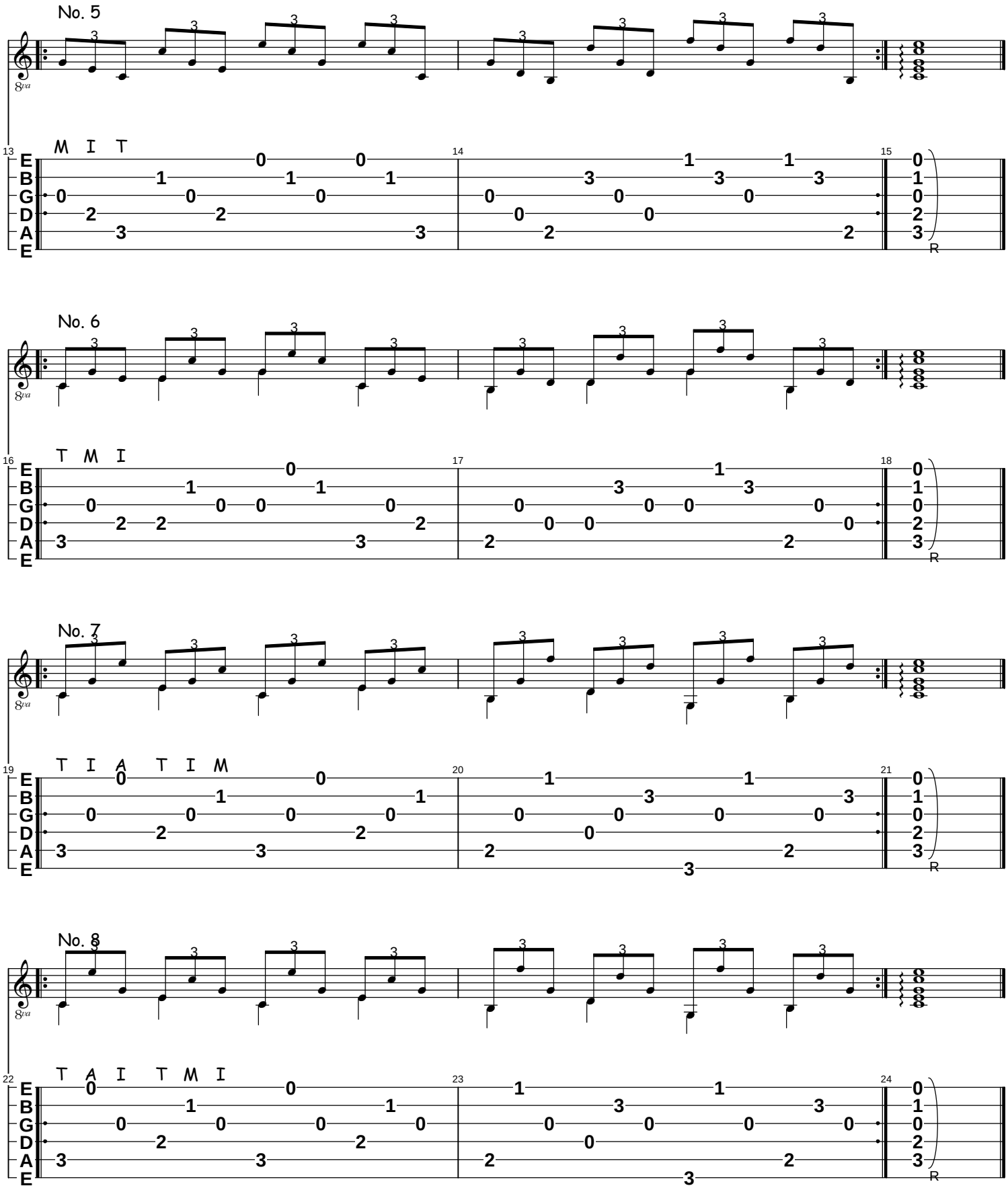
Mauro Giuliani







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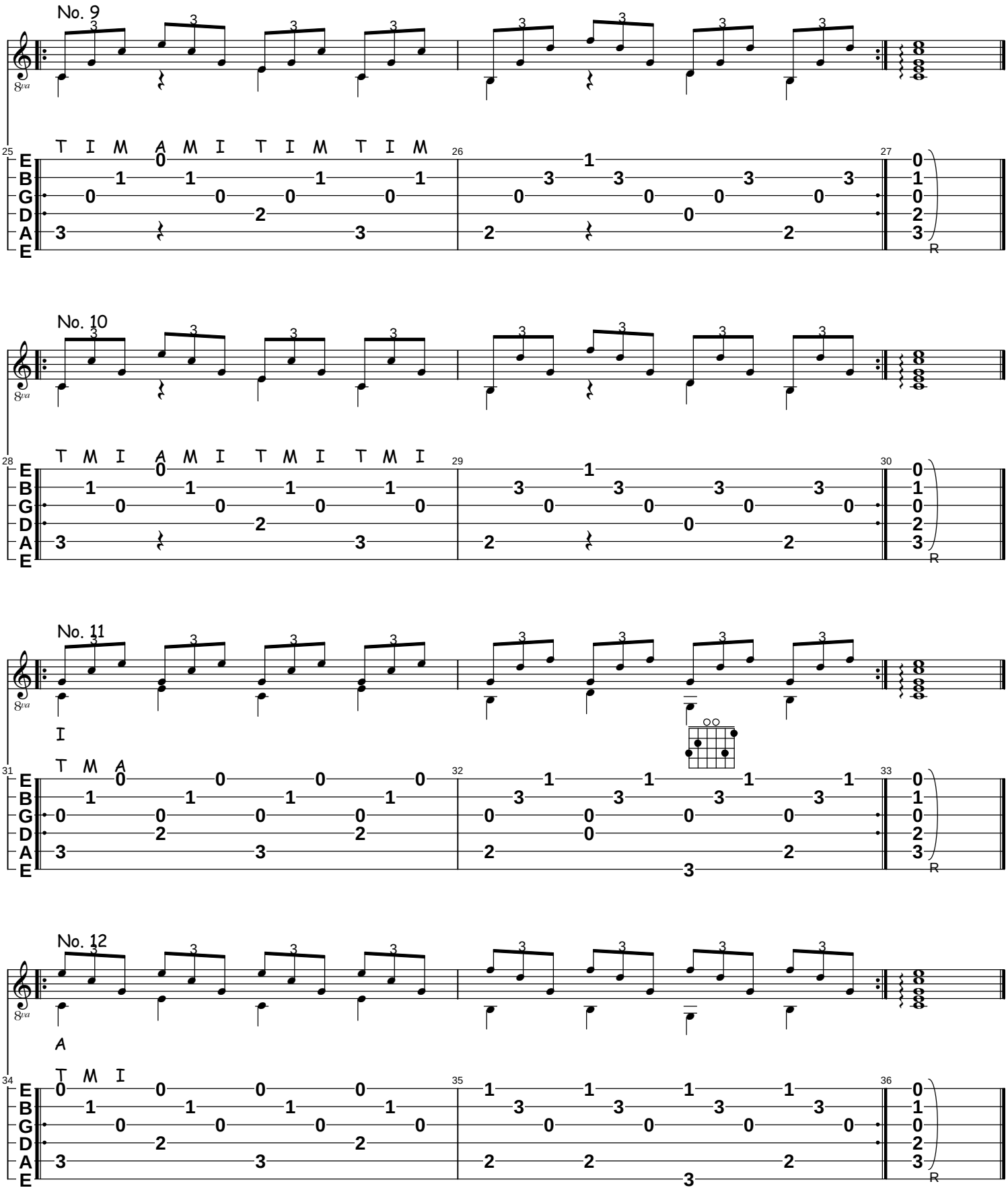
T A I T M I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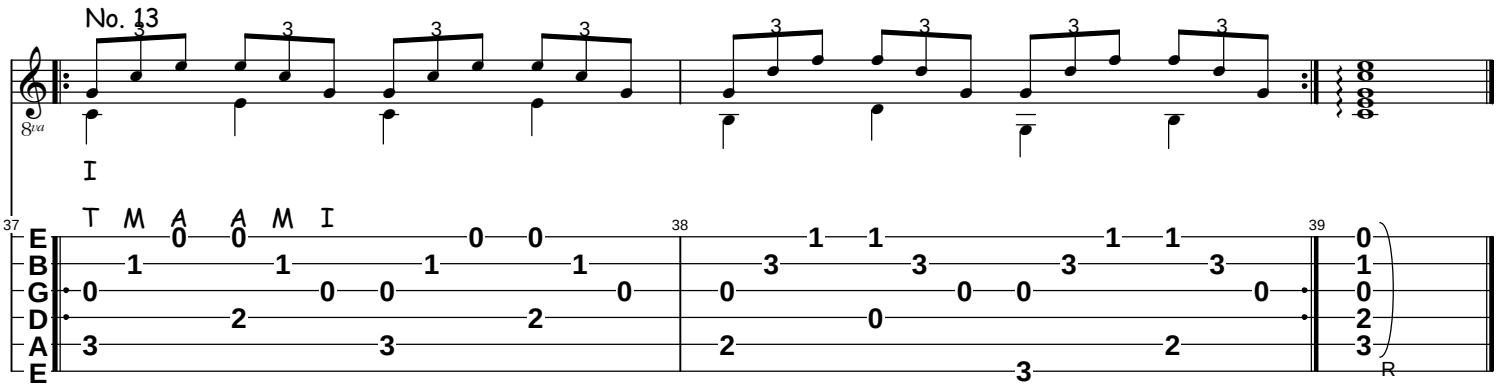
R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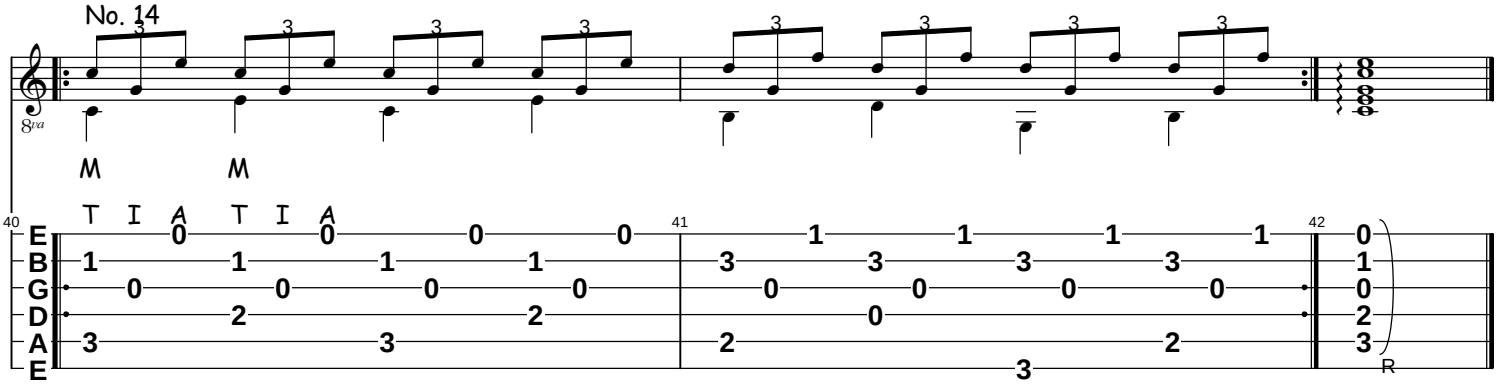
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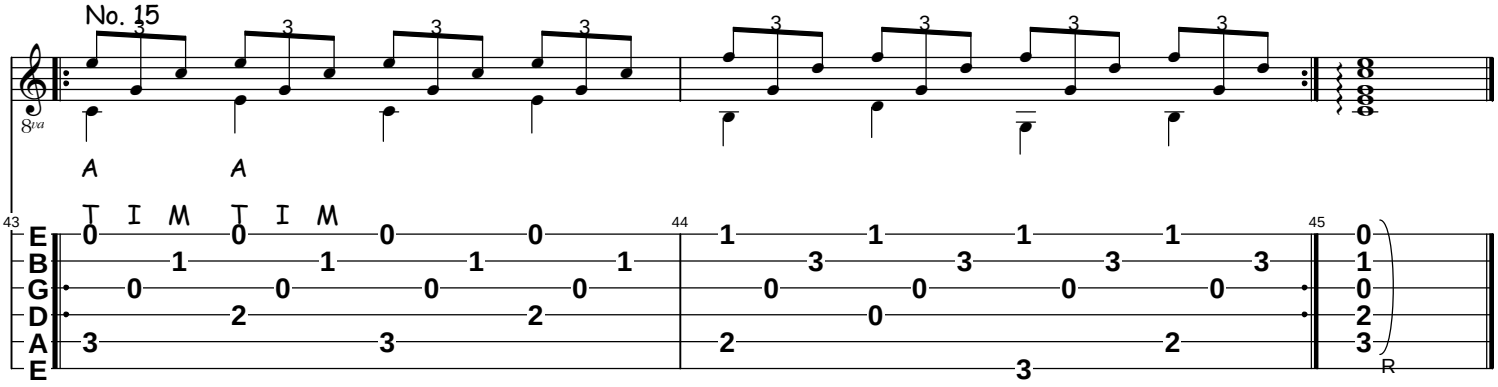
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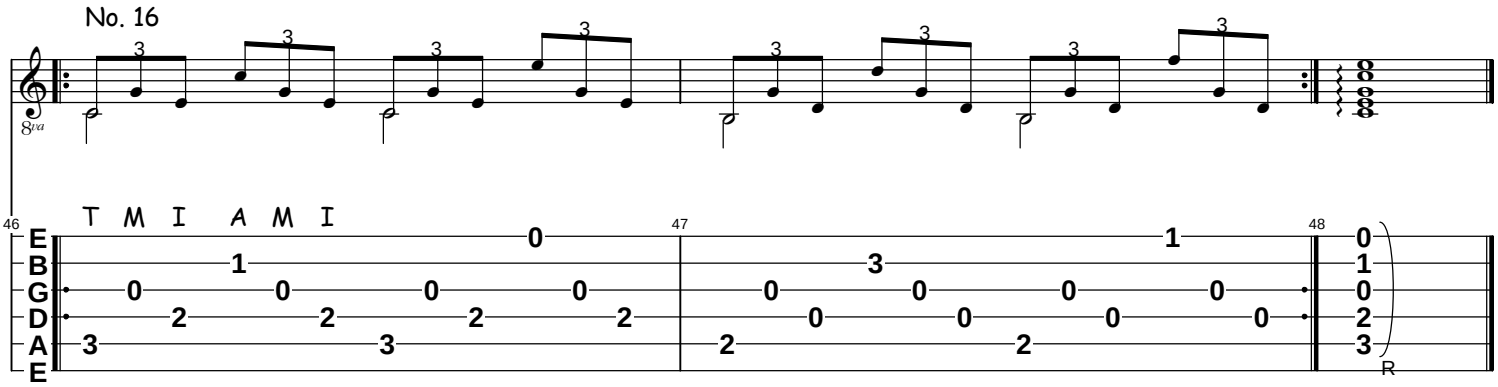
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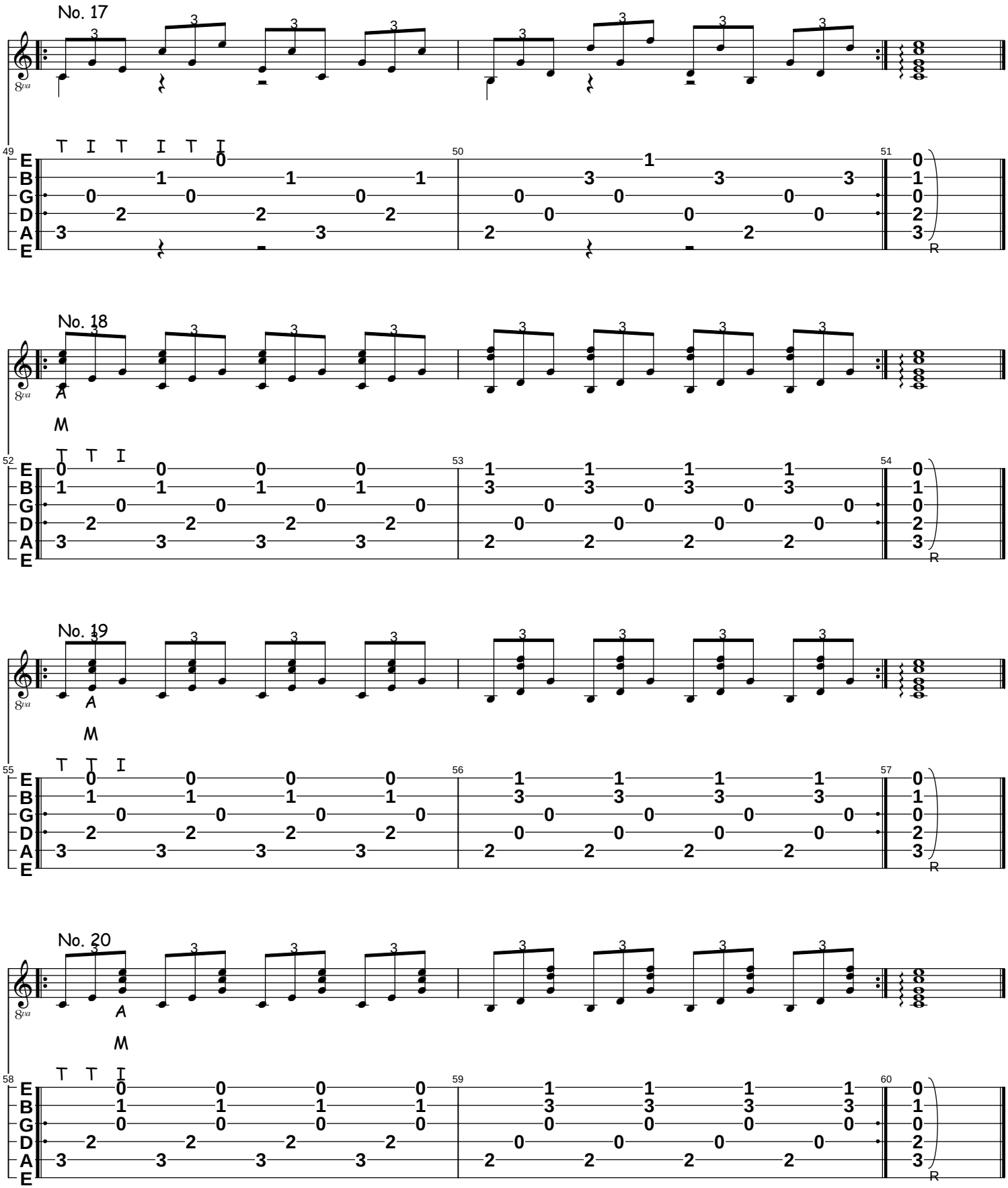
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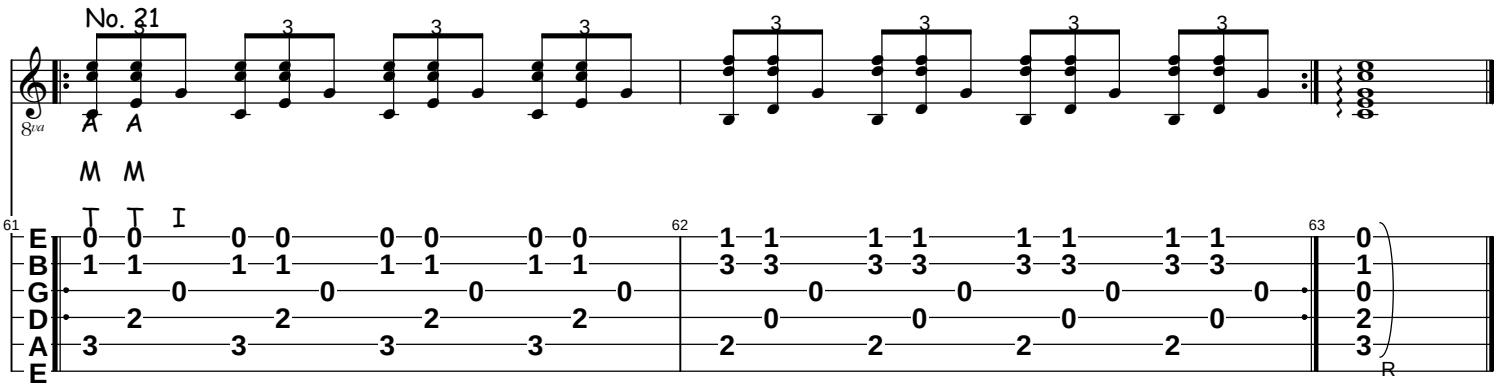
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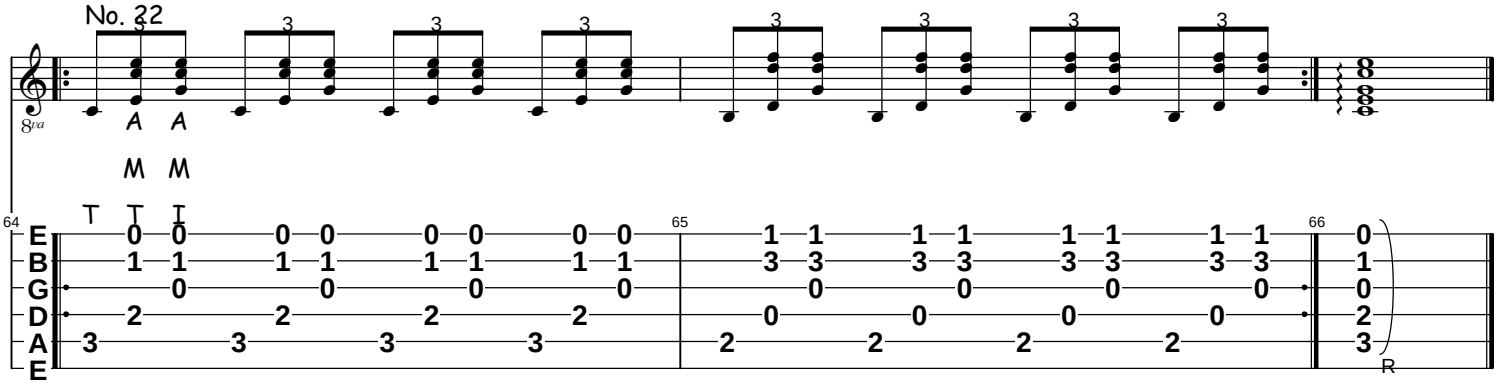
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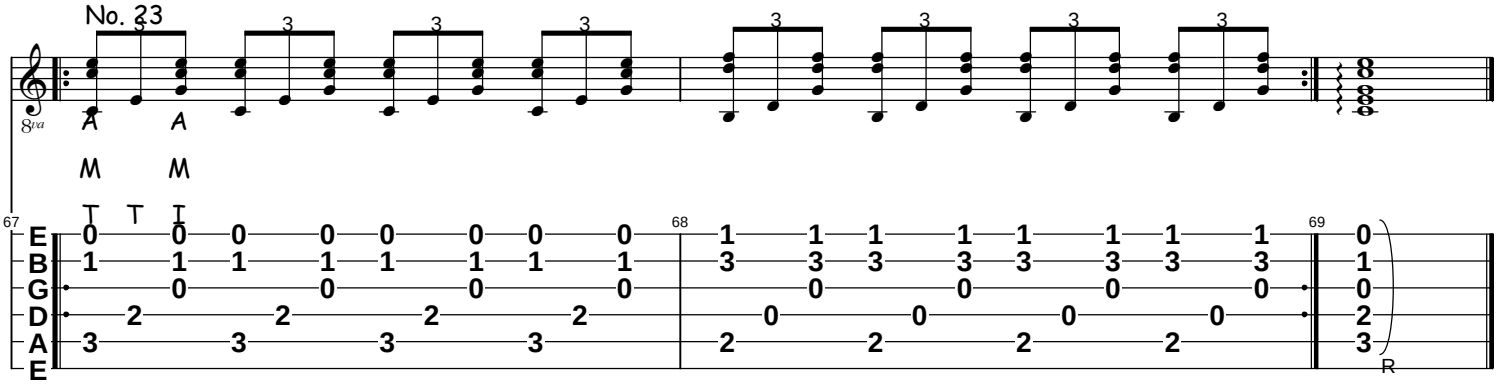
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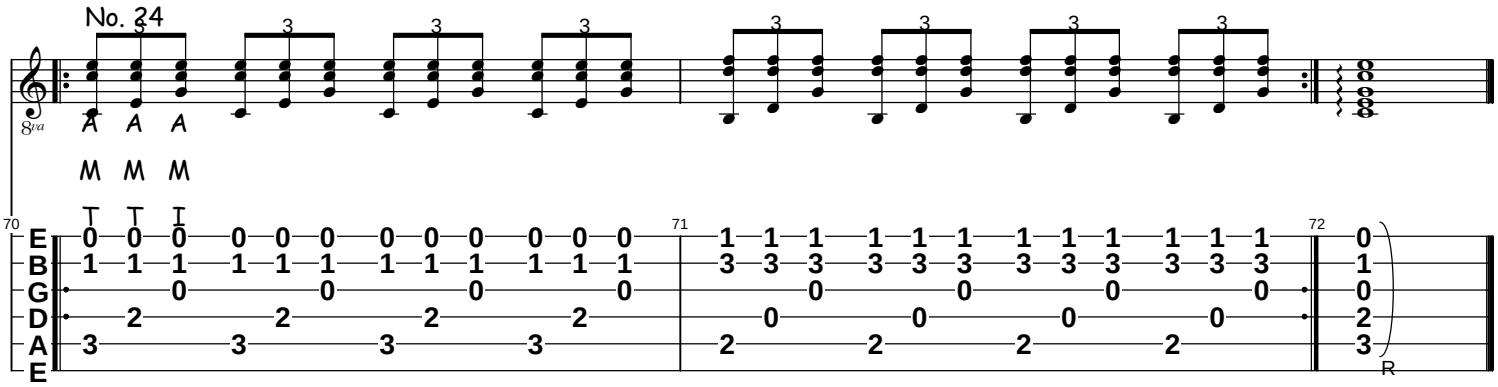
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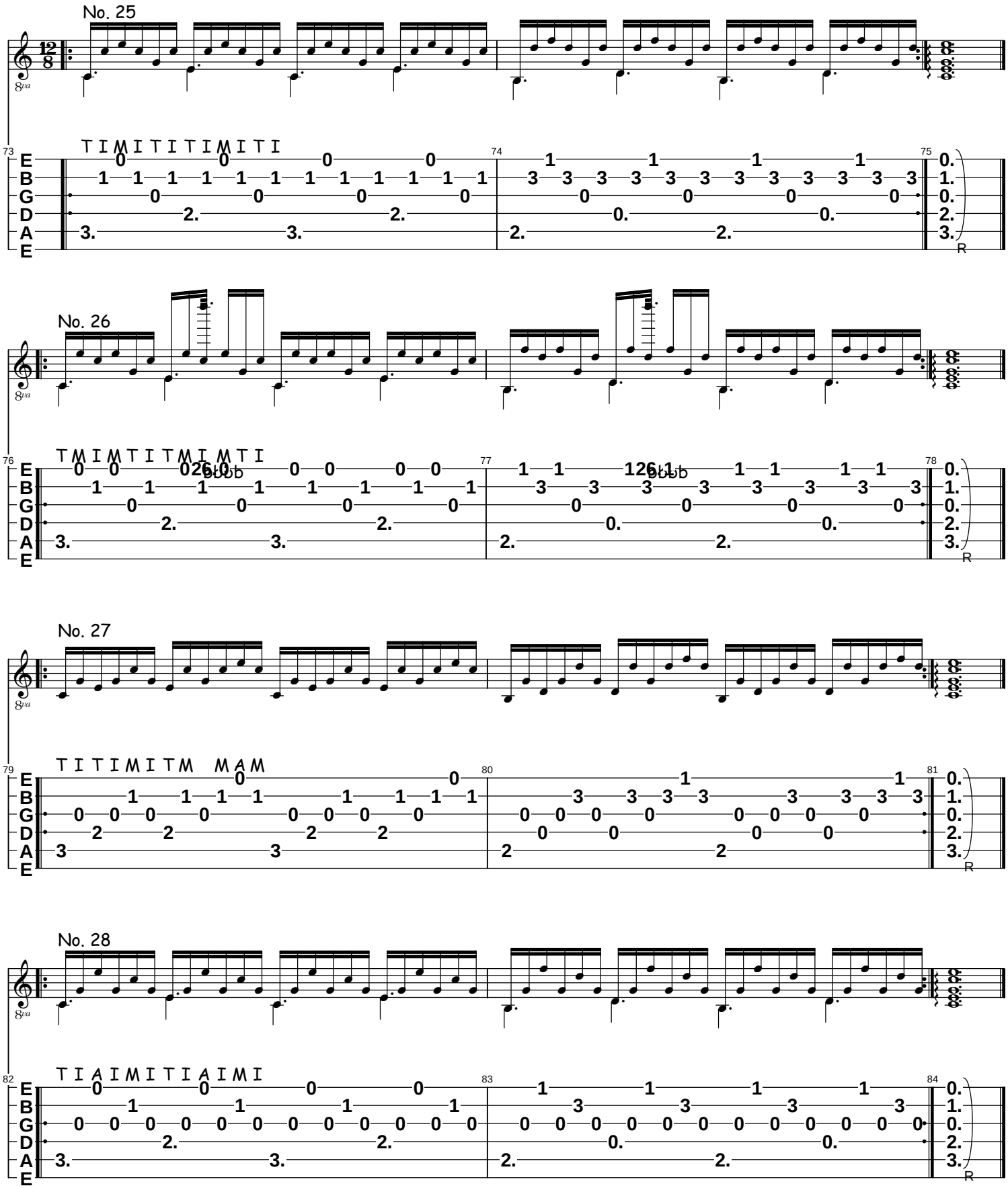
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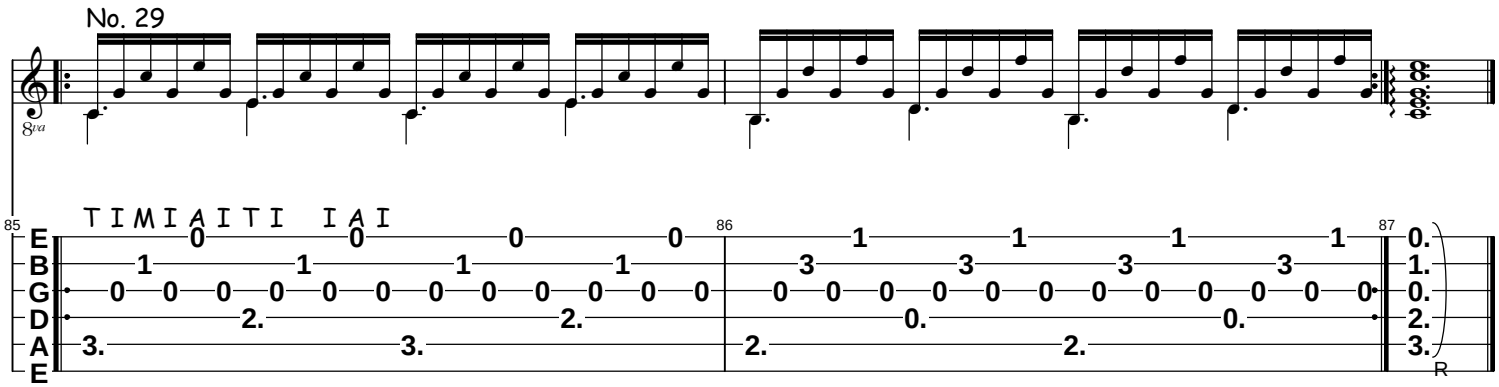
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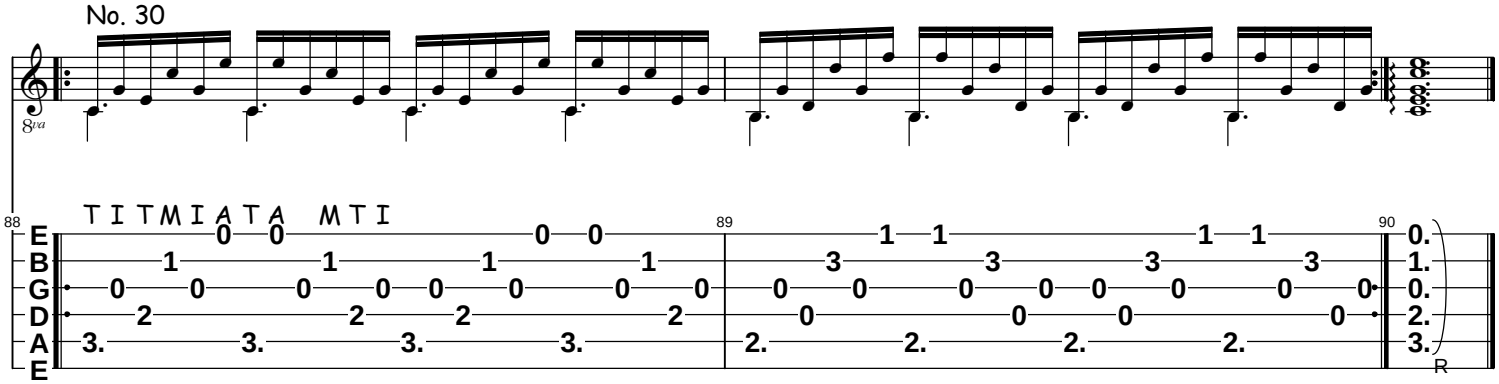
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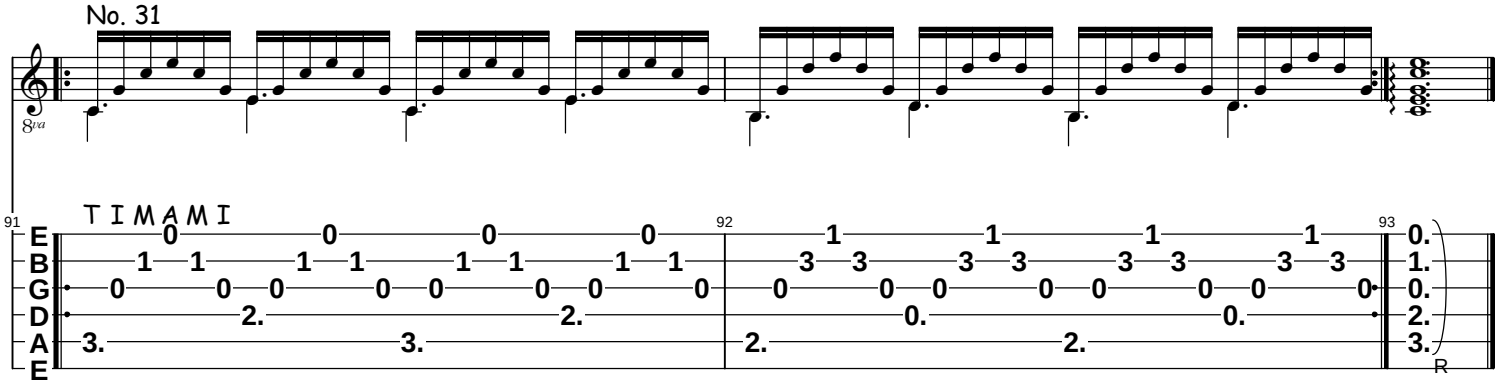
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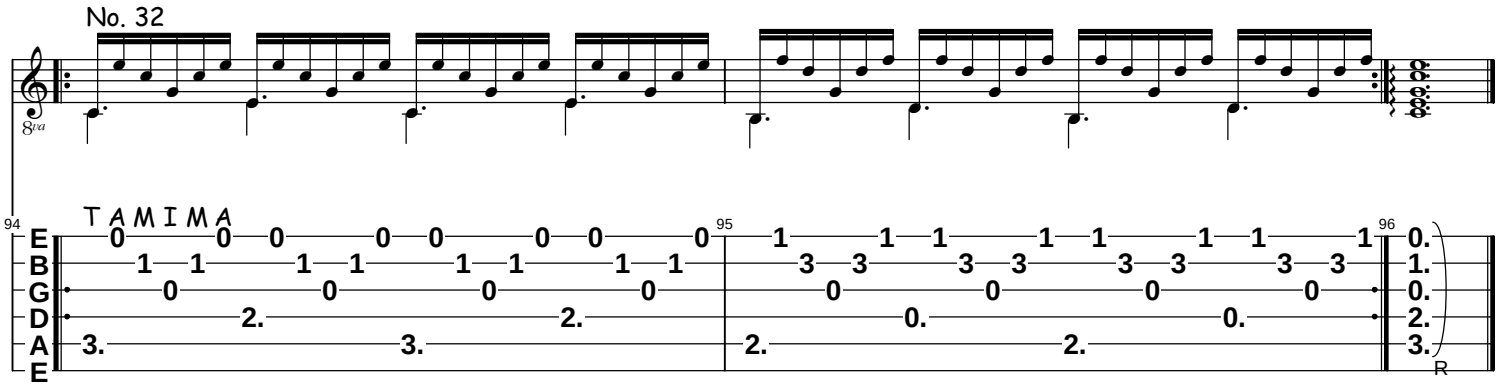
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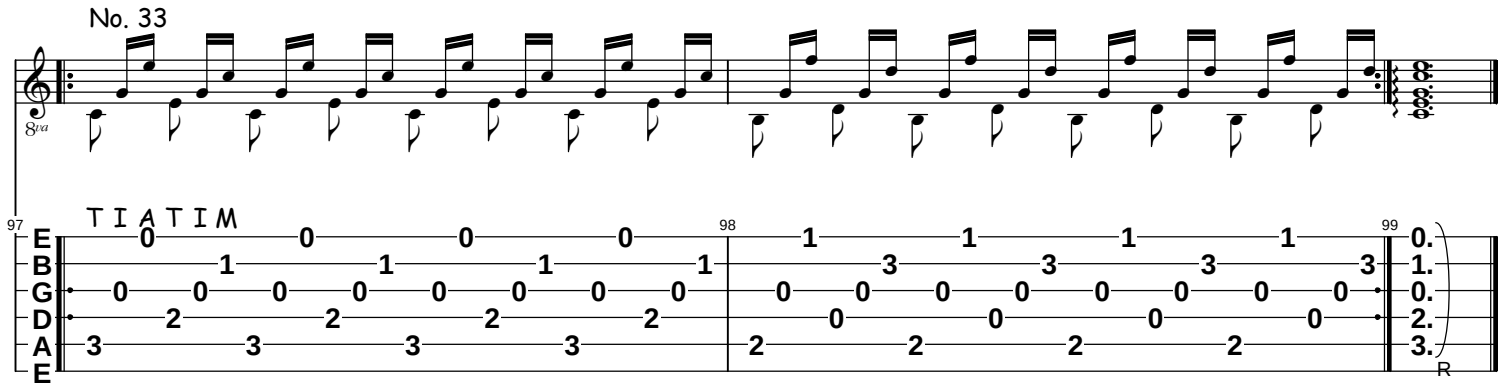
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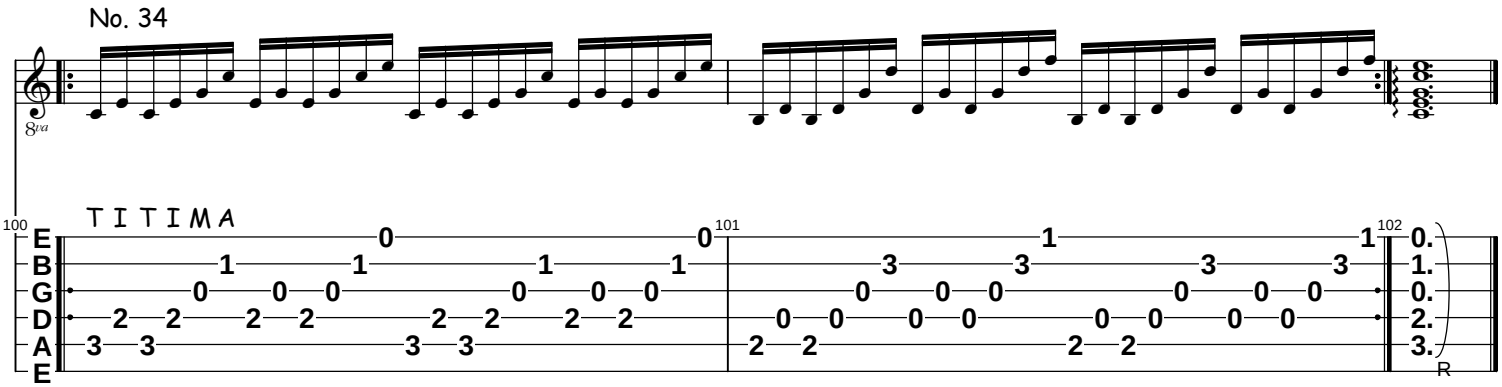
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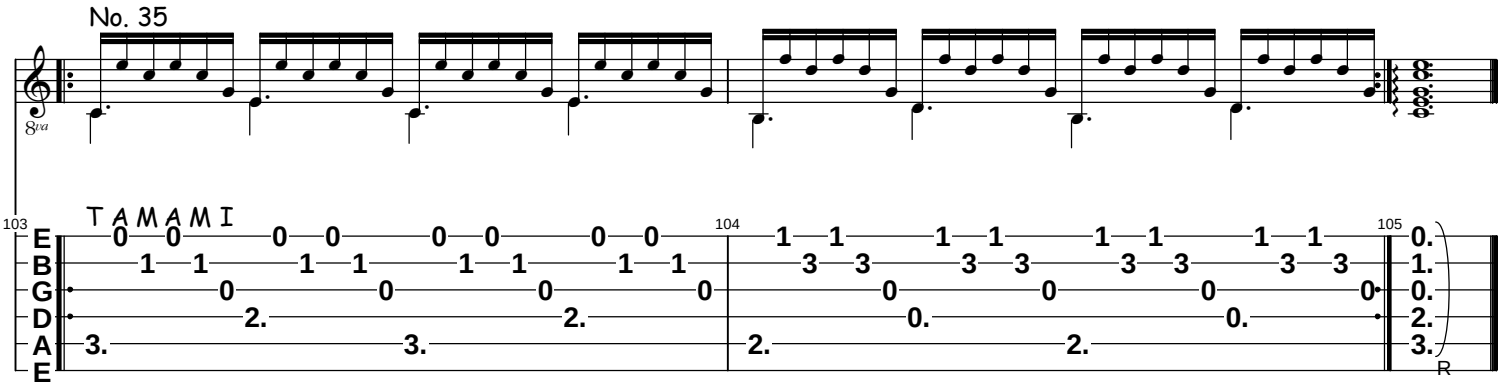
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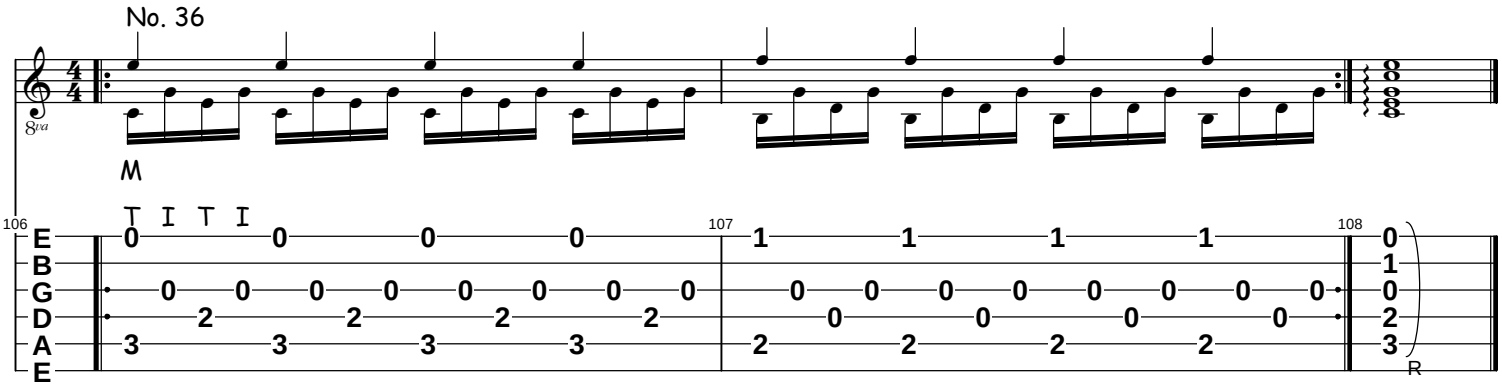
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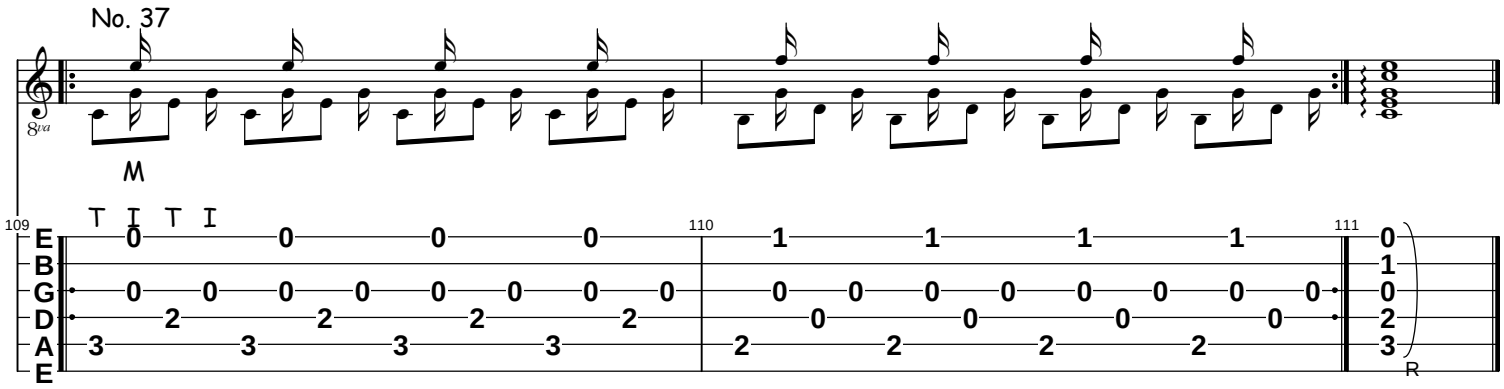
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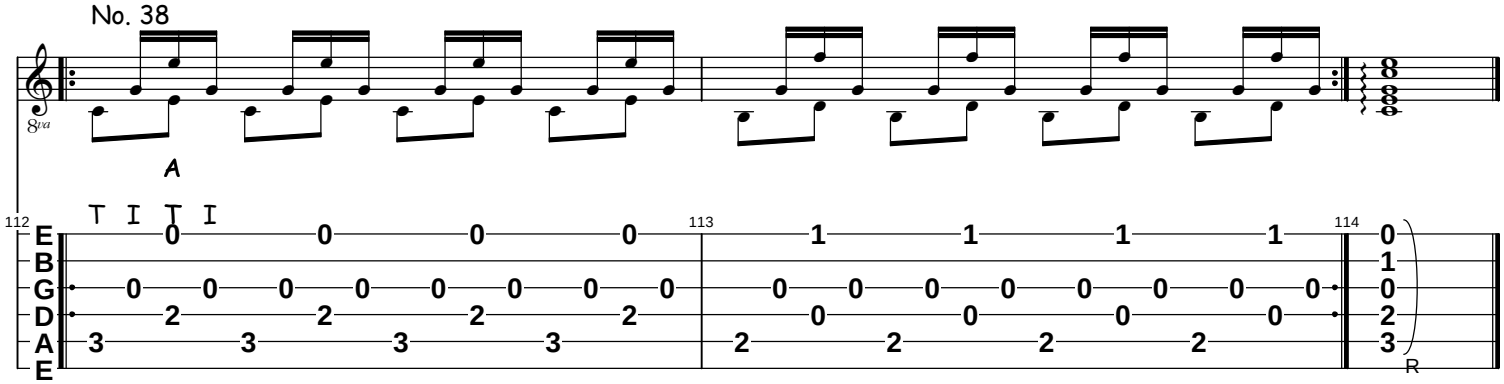
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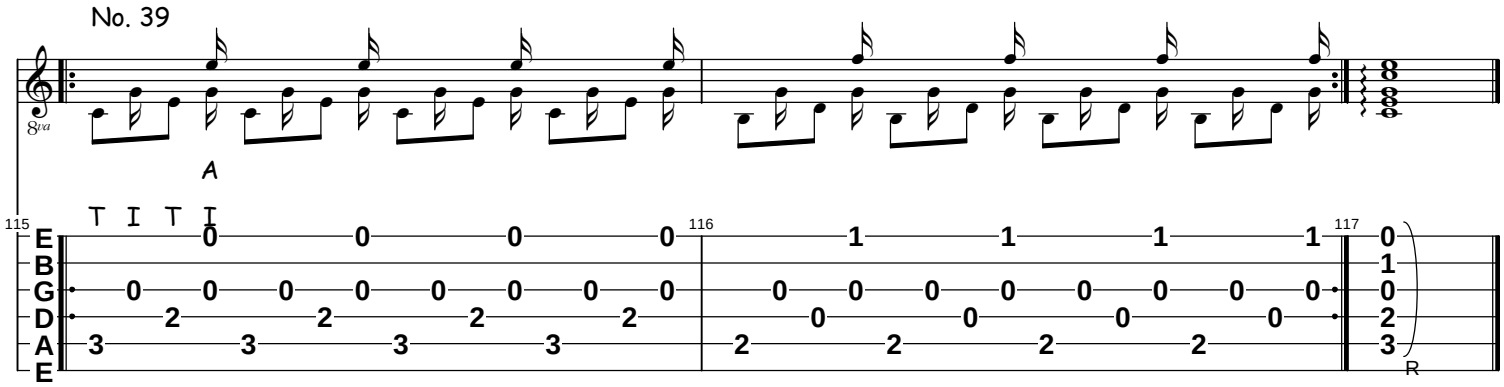
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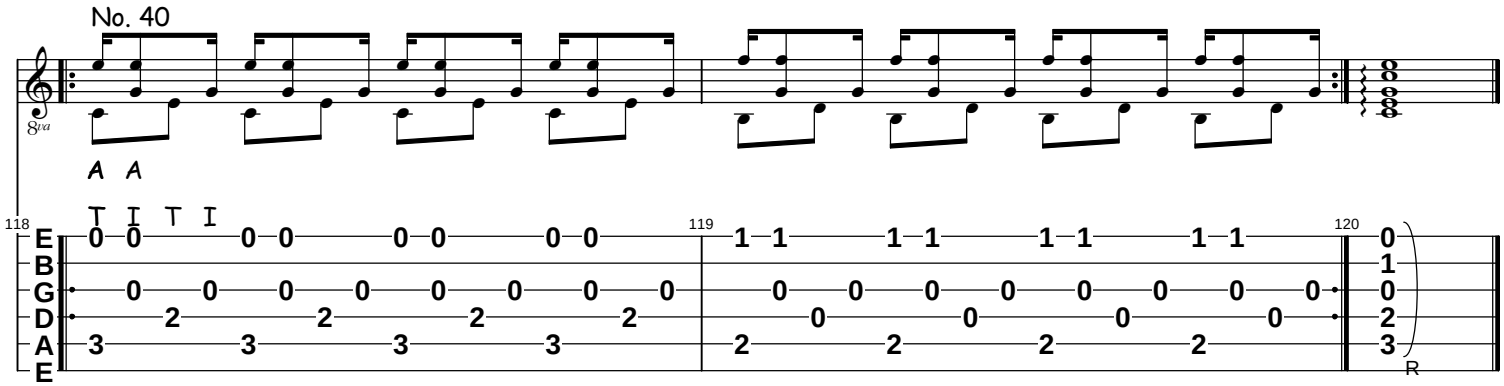
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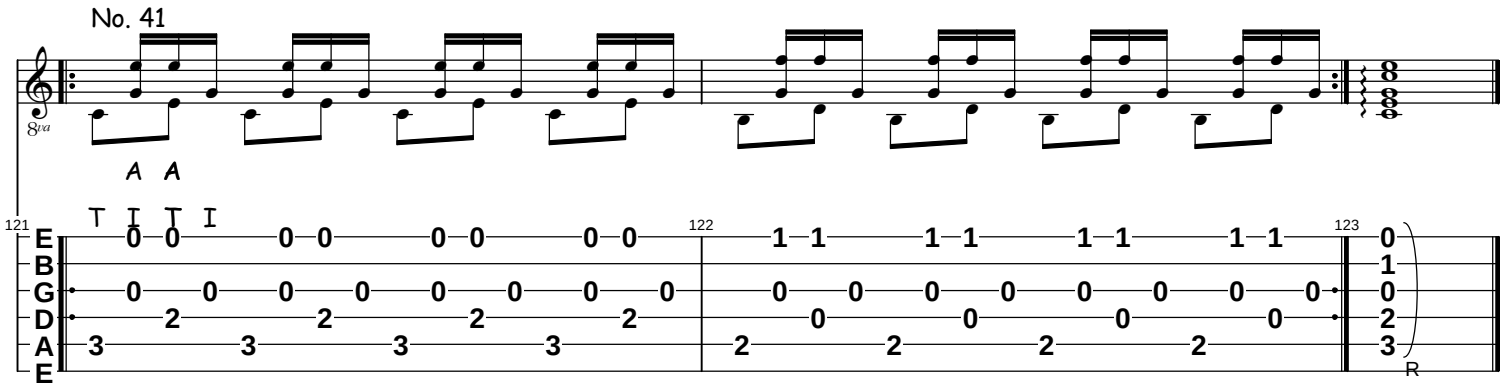
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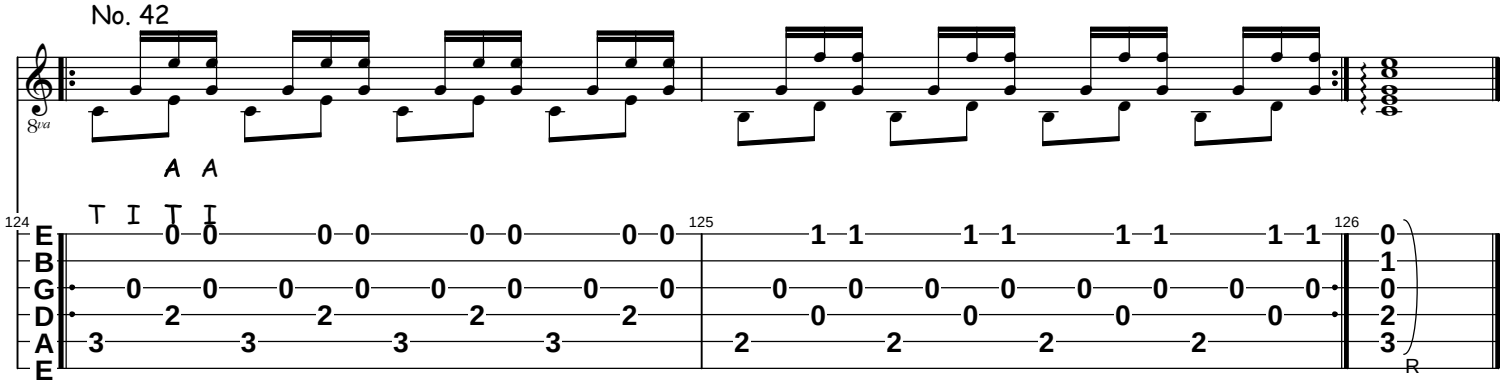
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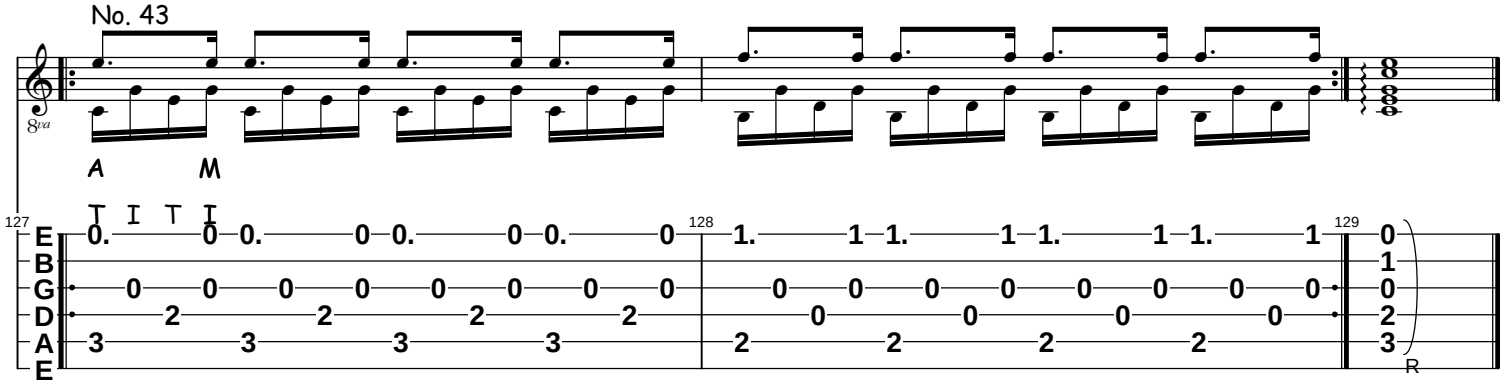
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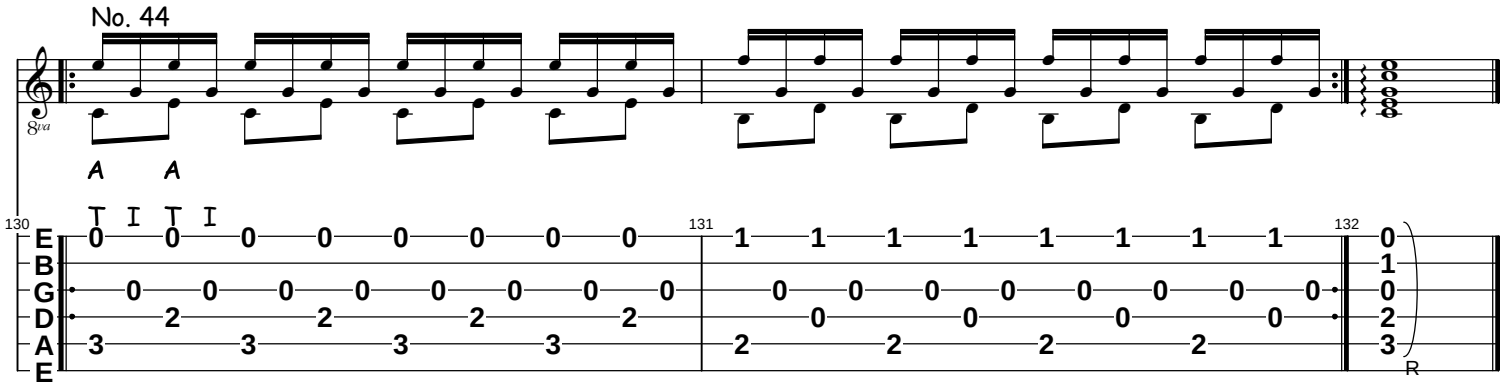
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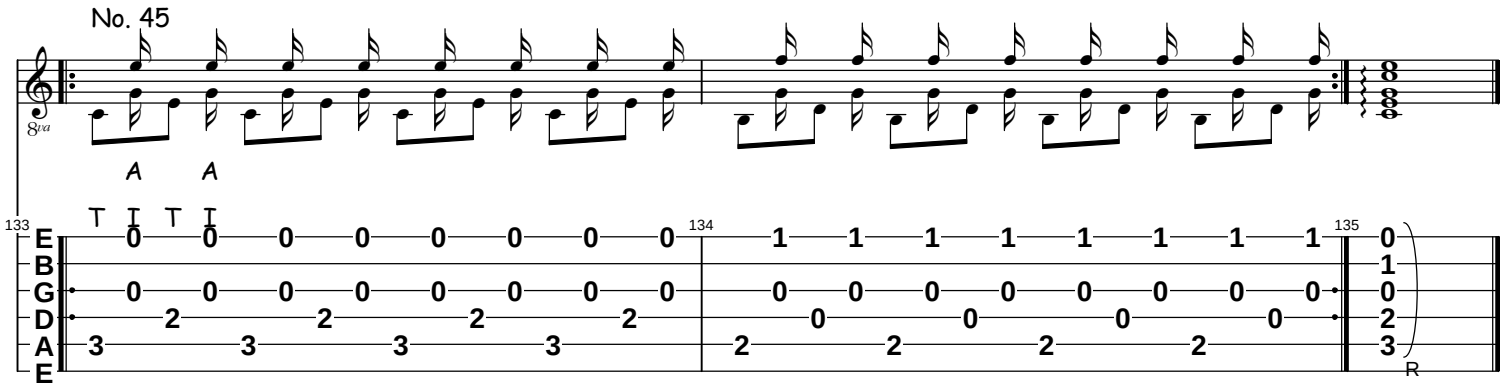
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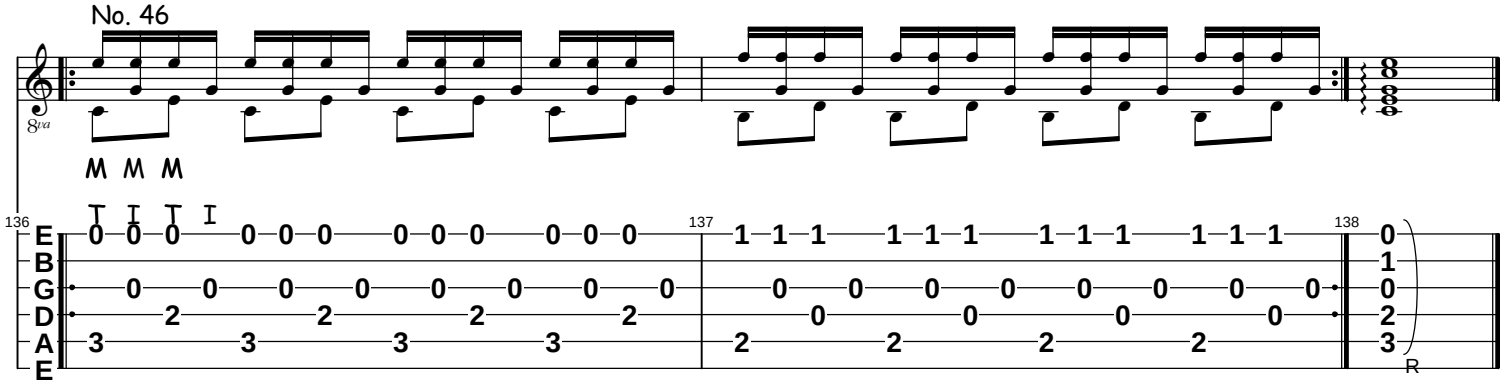
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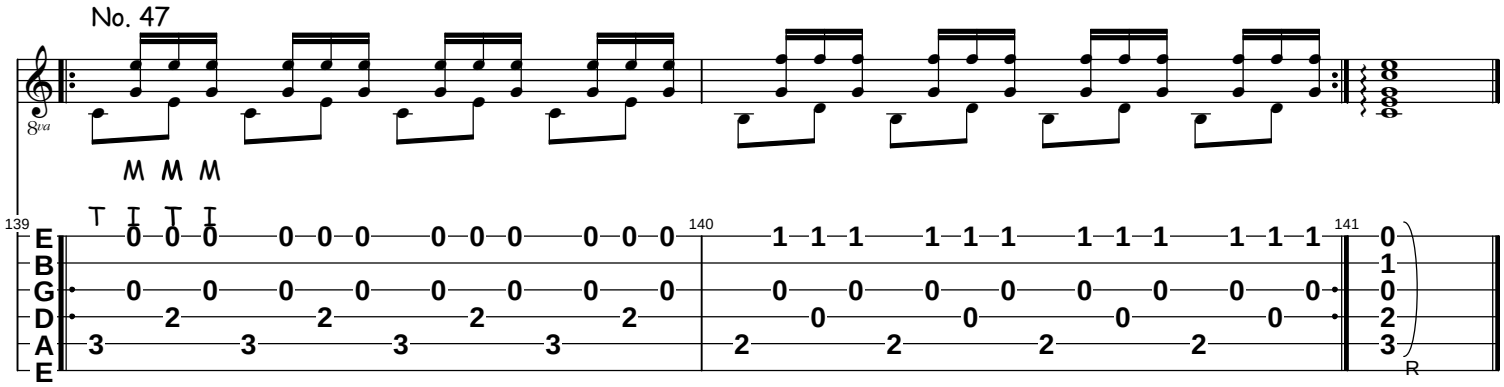
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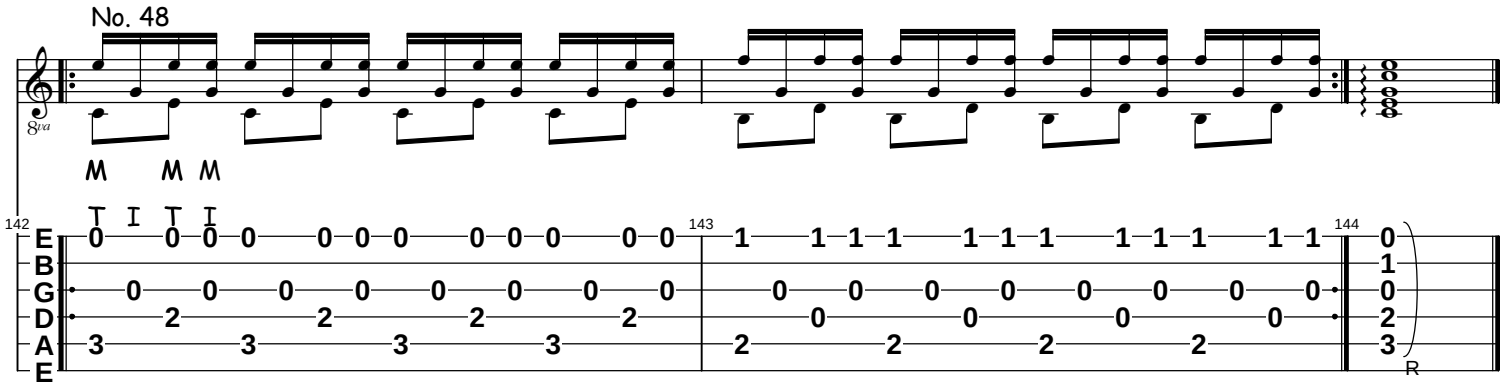
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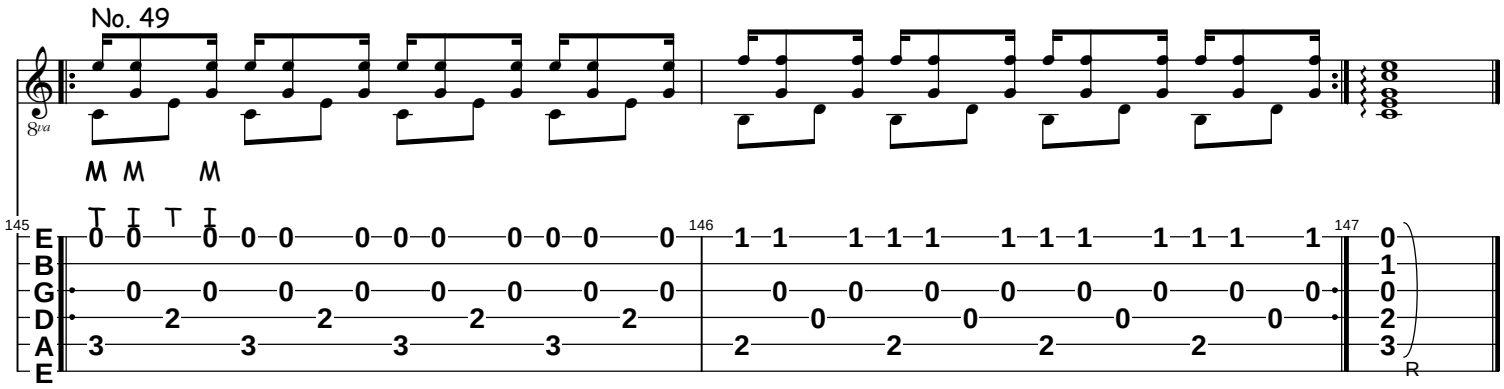
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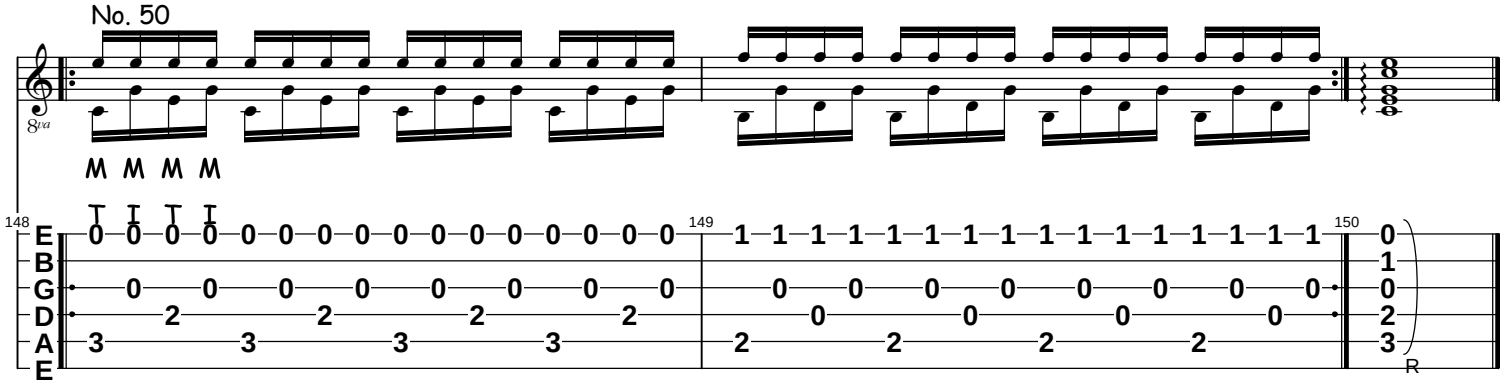
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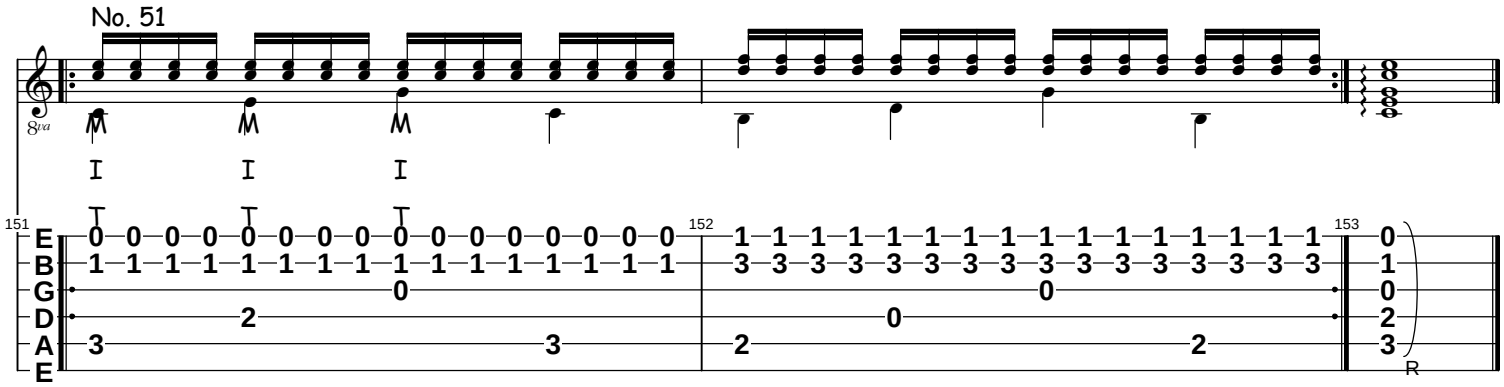
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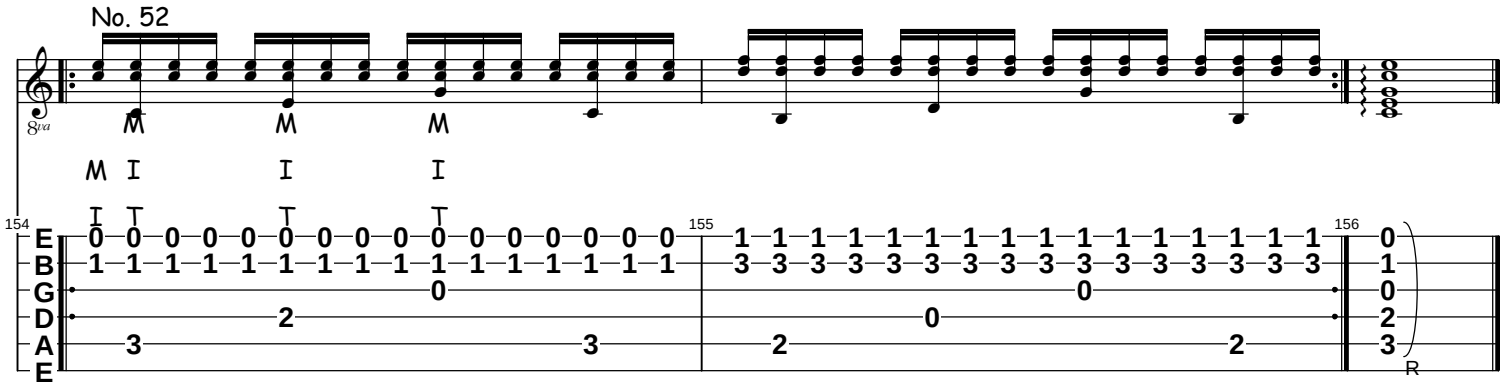
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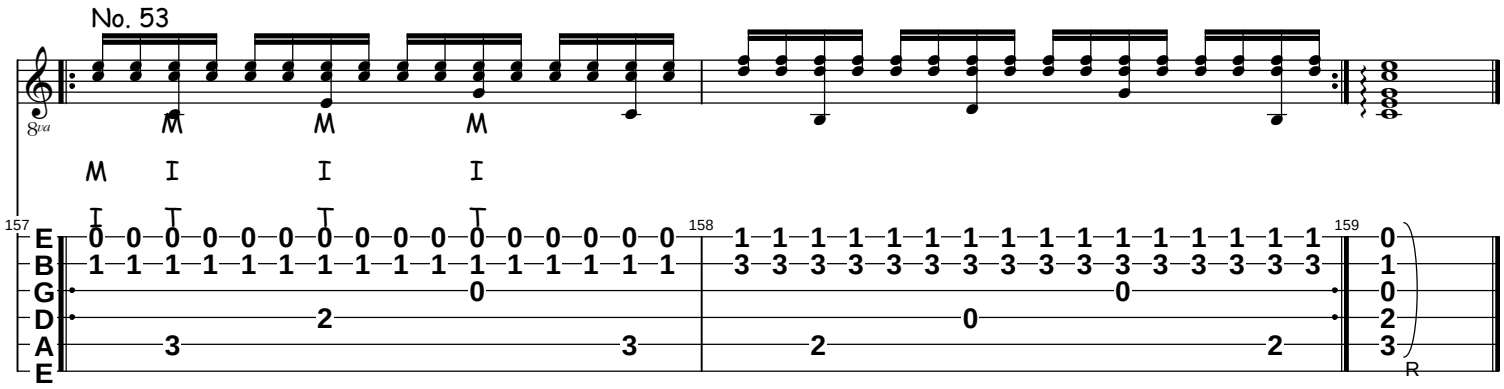
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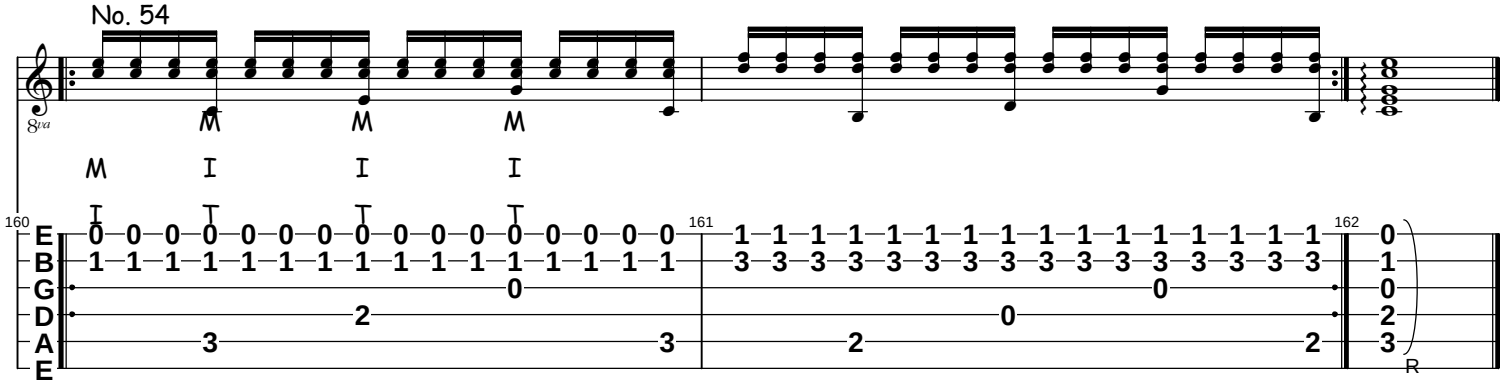
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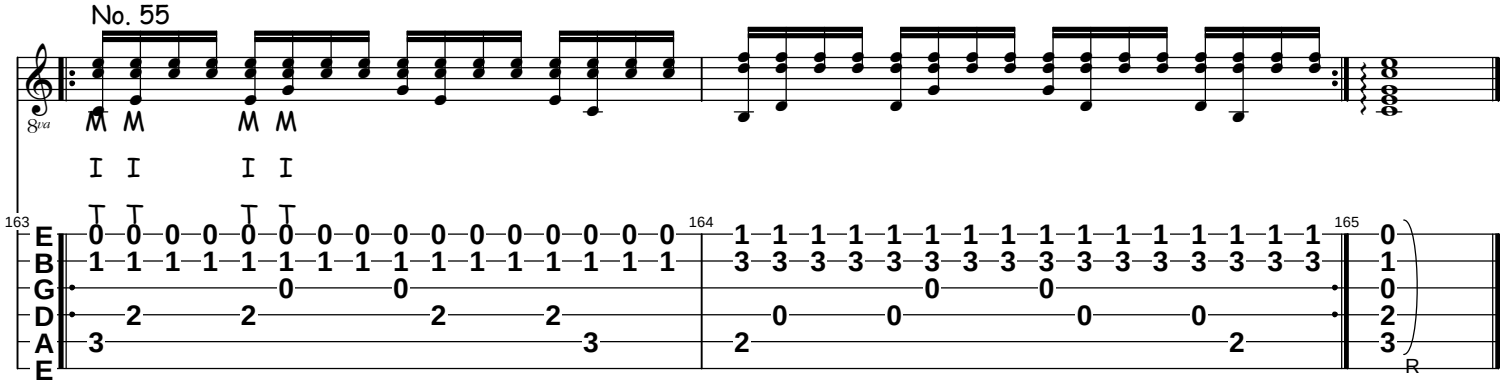
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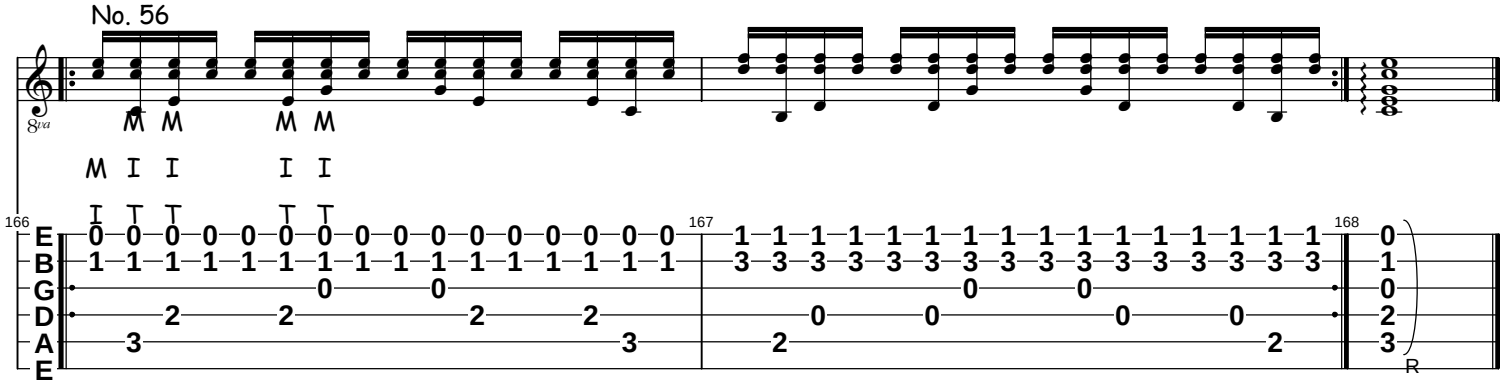
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A 3 3 2 2 3
E
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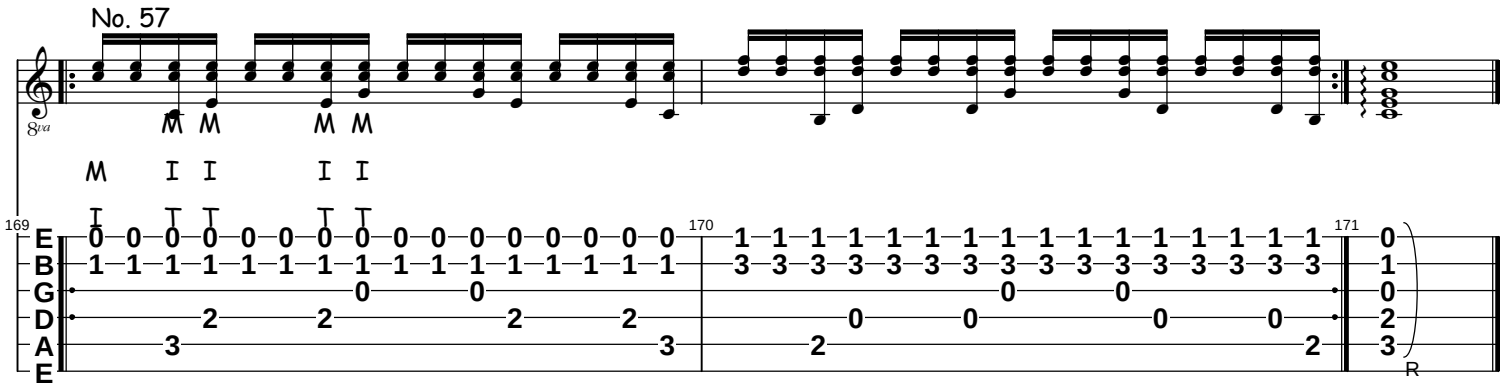
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8va
169
170
171
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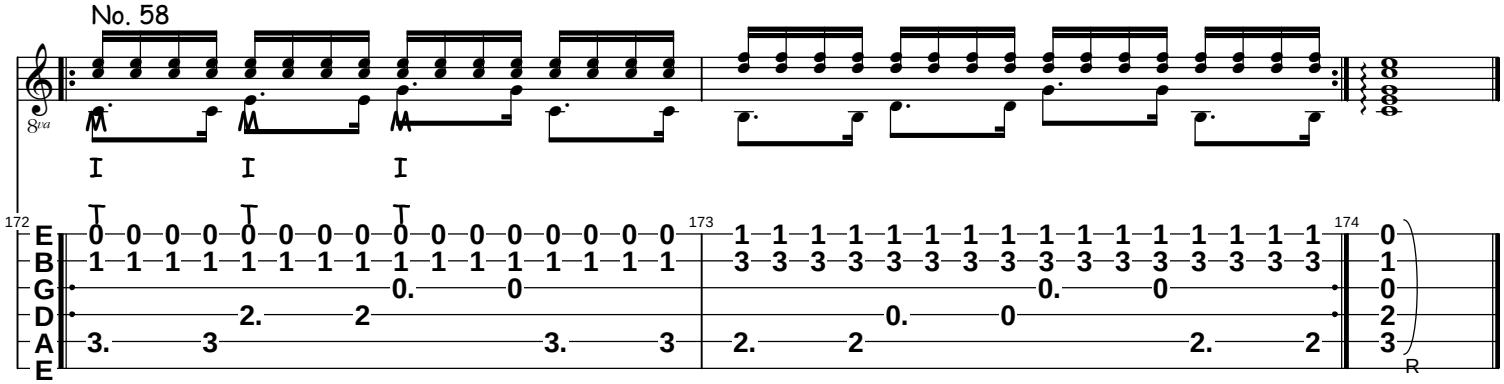
B
G
D
A
E
R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172
173
174
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B
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E
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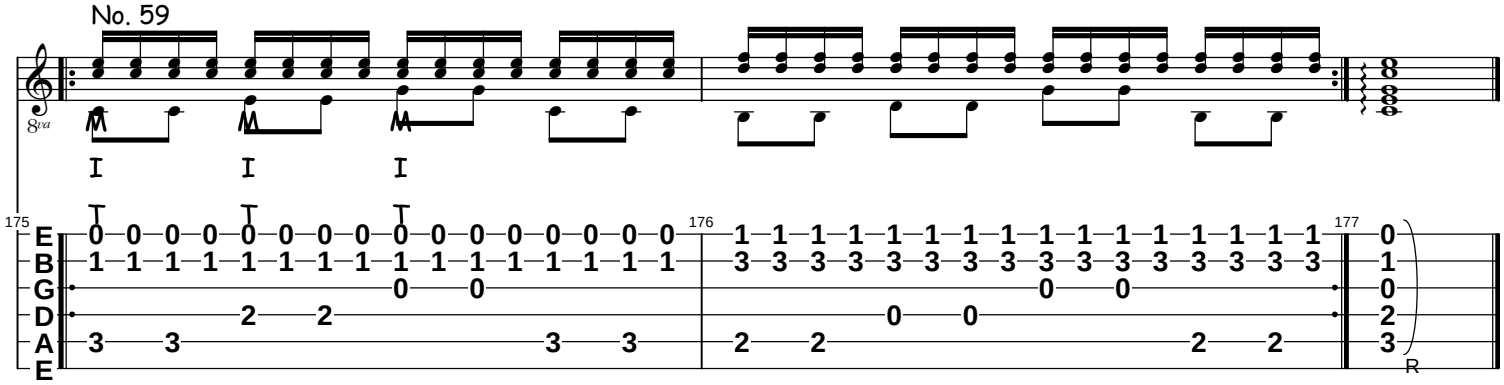
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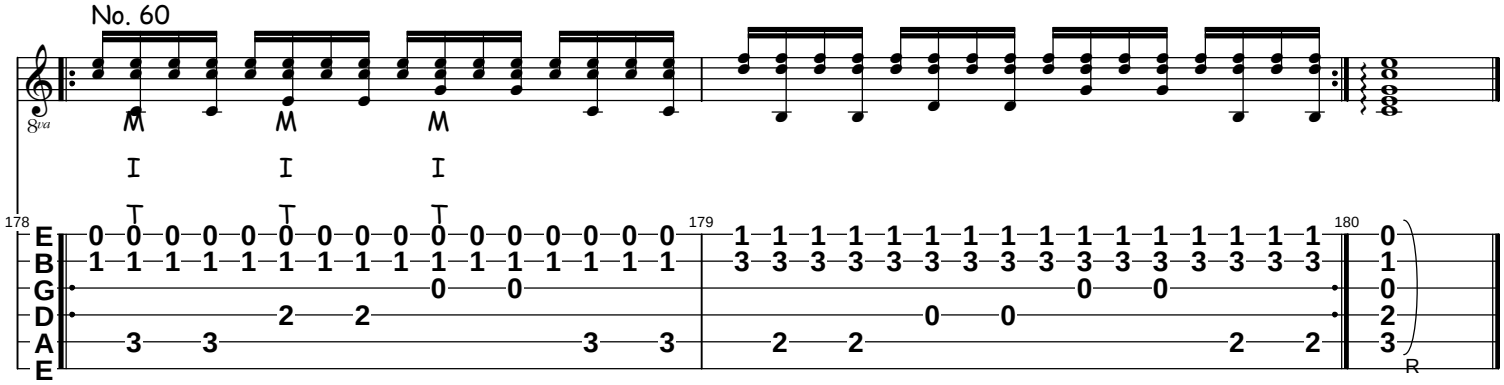
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E
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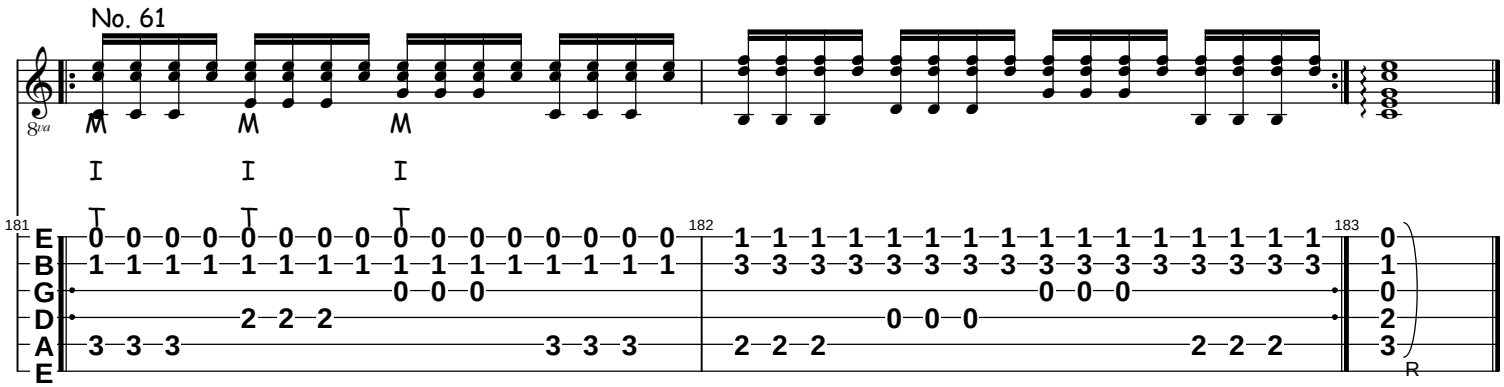
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E
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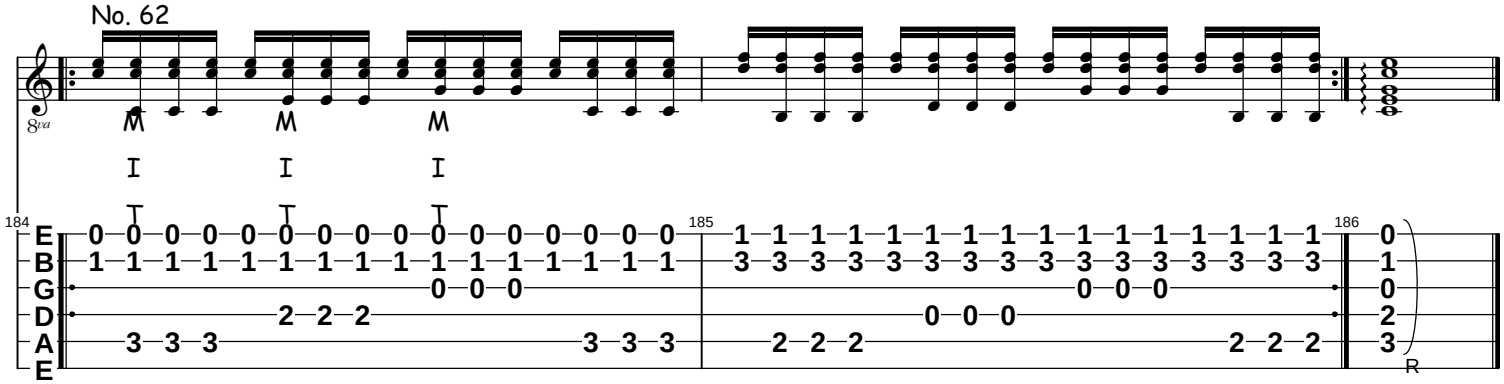
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T T T
184 185 186
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B 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 1
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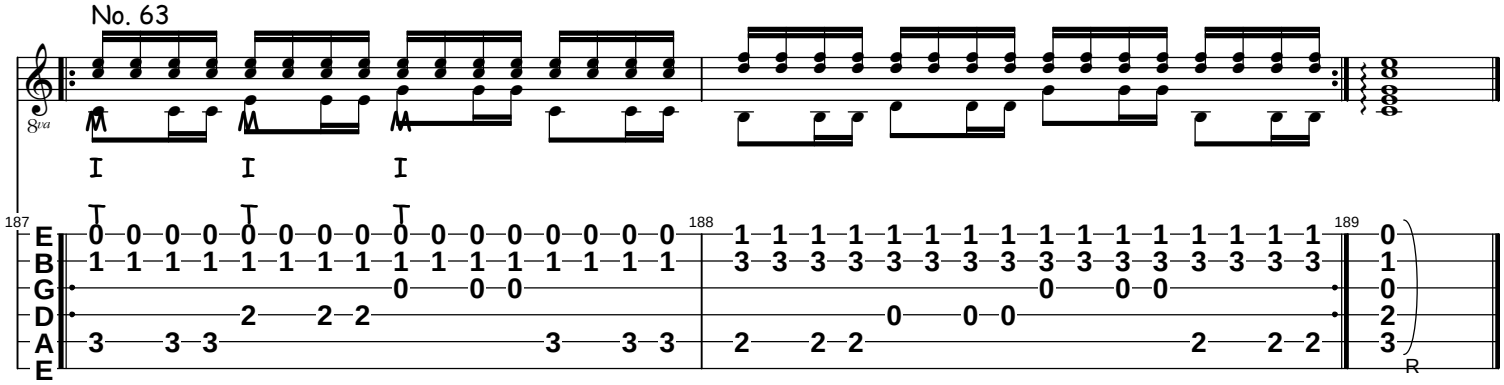
E
R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I I I
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187 188 189
E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0
B 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 1
G 0 0 0 0 0 0 0
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E
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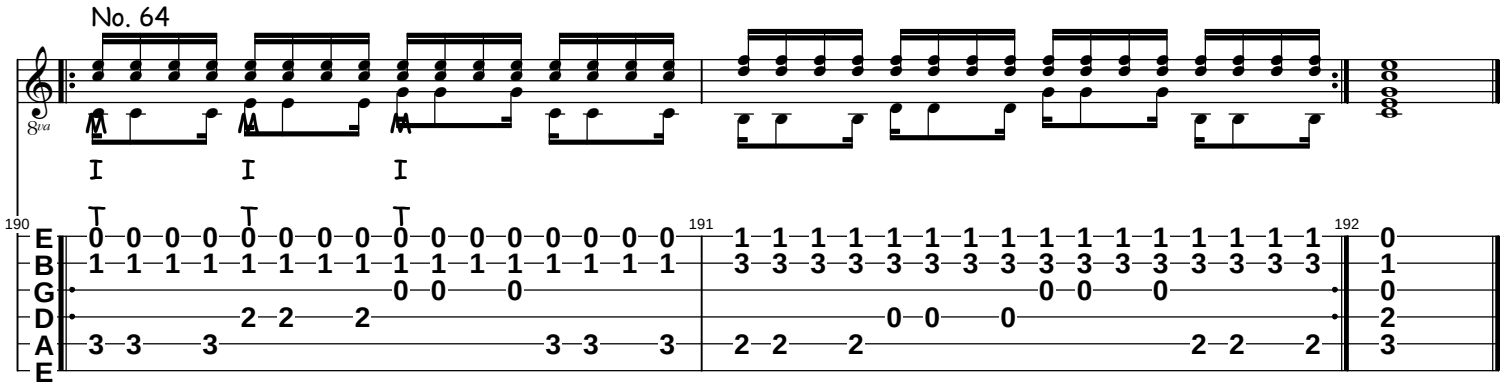
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190 191 192
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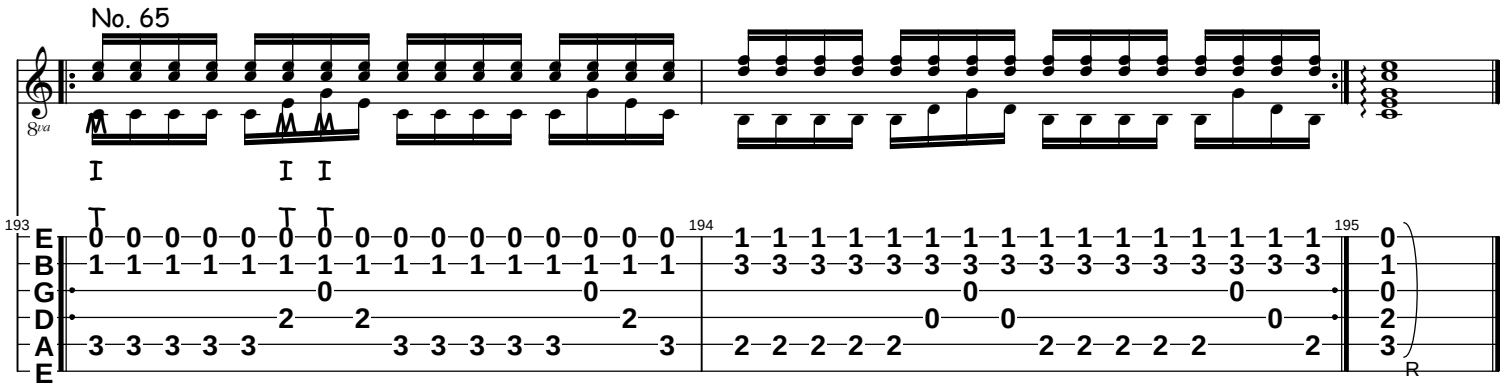
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I I I
T T T
193
194
195
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B 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 1
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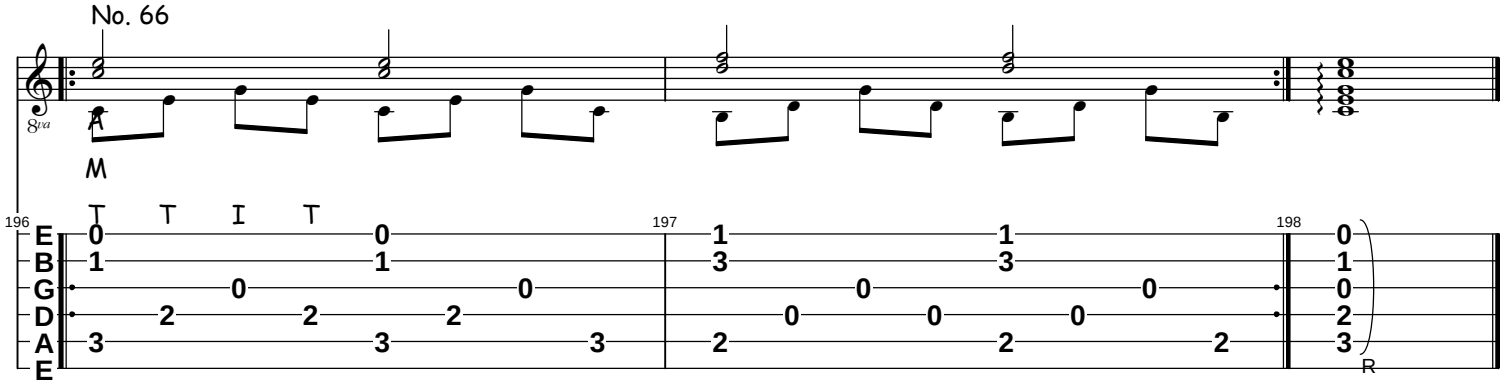
No. 66
8va
A
M
T T I T
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197
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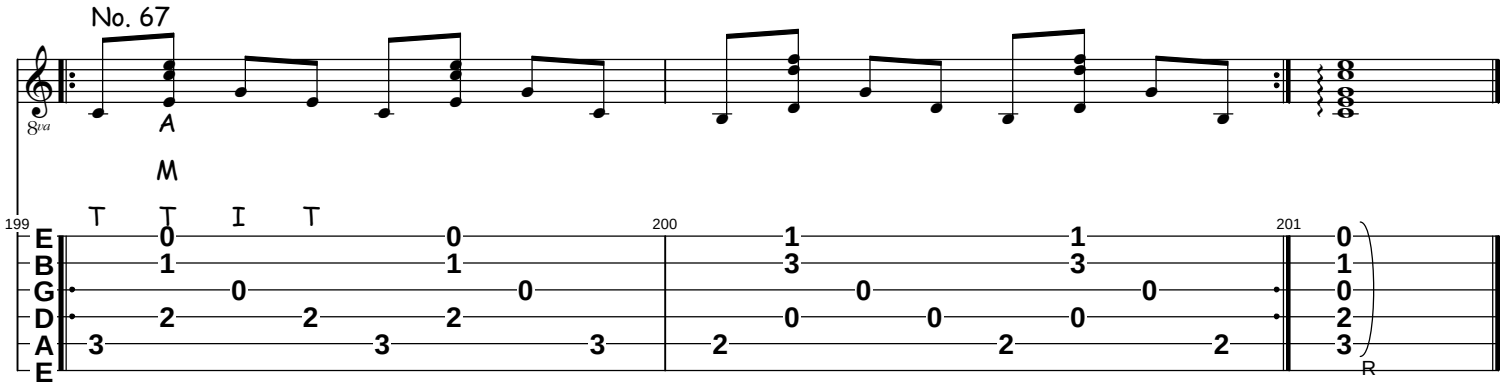
E 0 0 1 1 0
B 1 1 3 3 1
G 0 0 0 0 0
D 2 2 2 0 0 0 2
A 3 3 3 2 2 2 3
E
R


No. 67
8va
A
M
T T I T
199
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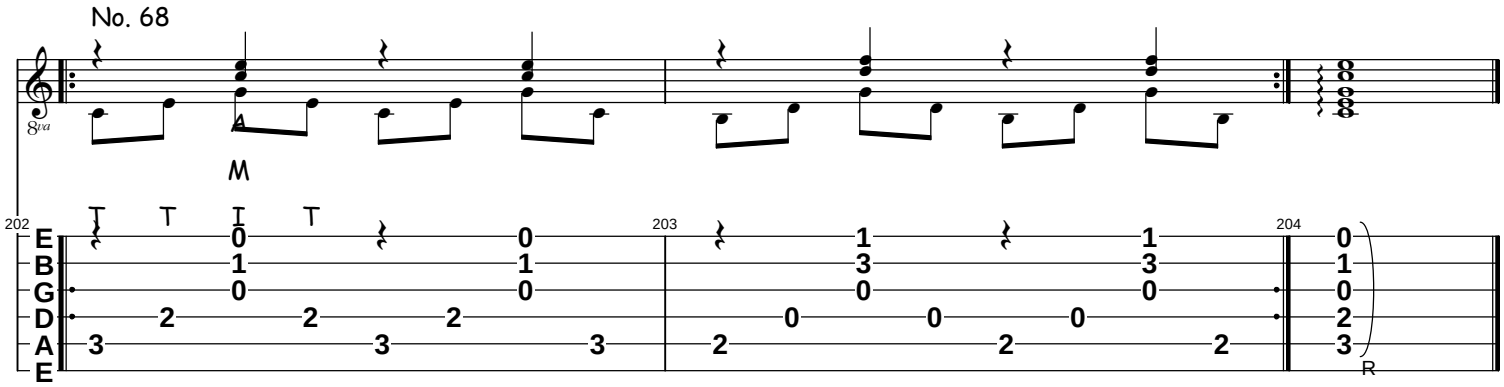
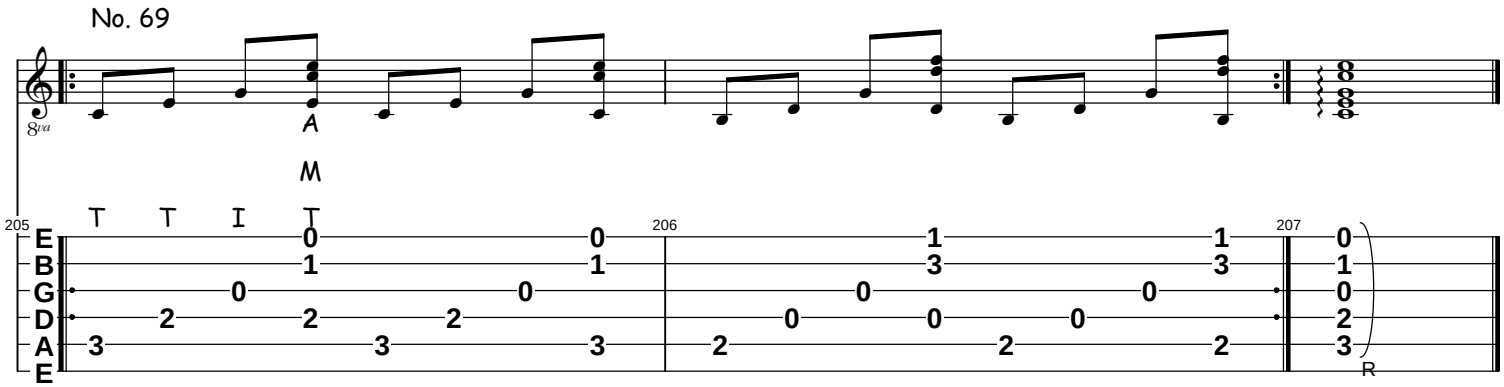
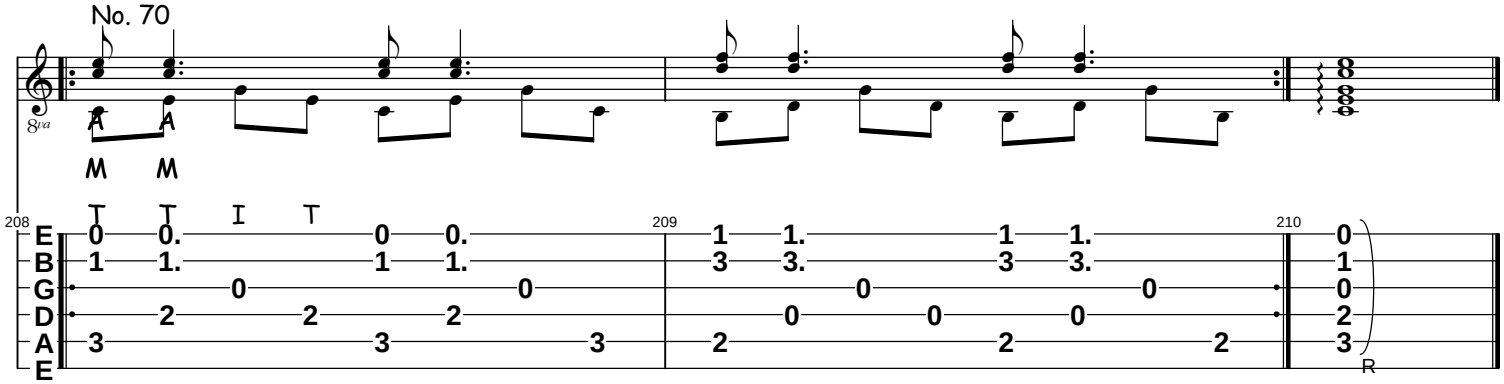
E 0 0 1 1 0
B 1 1 3 3 1
G 0 0 0 0 0
D 2 2 2 0 0 0 2
A 3 3 3 2 2 2 3
E
R


No. 68
8va
A
M
T T I T
202
203
204
E 0 0 1 1 0
B 1 1 3 3 1
G 0 0 0 0 0
D 2 2 2 0 0 0 2
A 3 3 3 2 2 2 3
E
R


No. 69
8va
A
M
T T I T
205
206
207
E B G D A E
R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8va
A A
M M
T T I T
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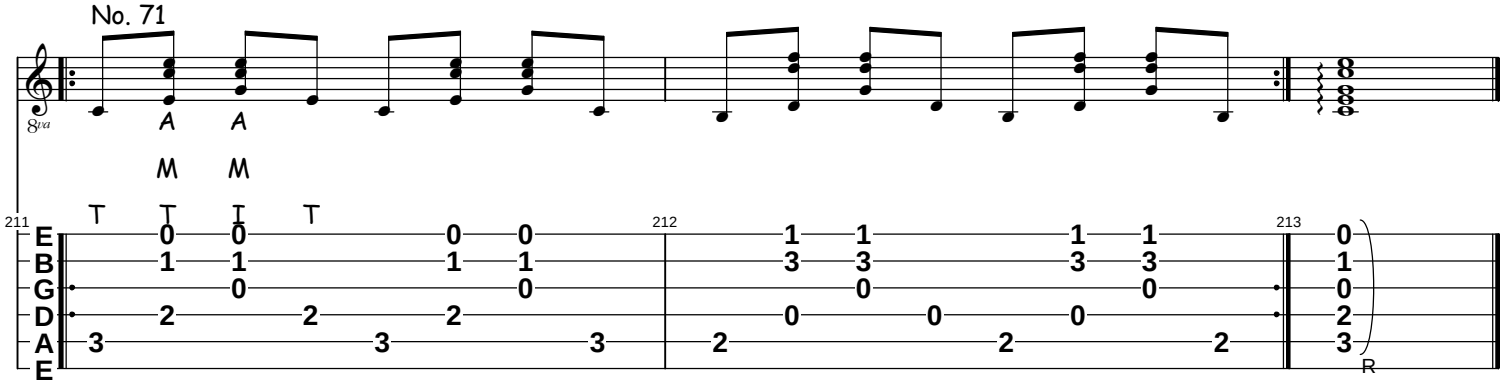
E B G D A E
R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8va
A A
M M
T T I T
211
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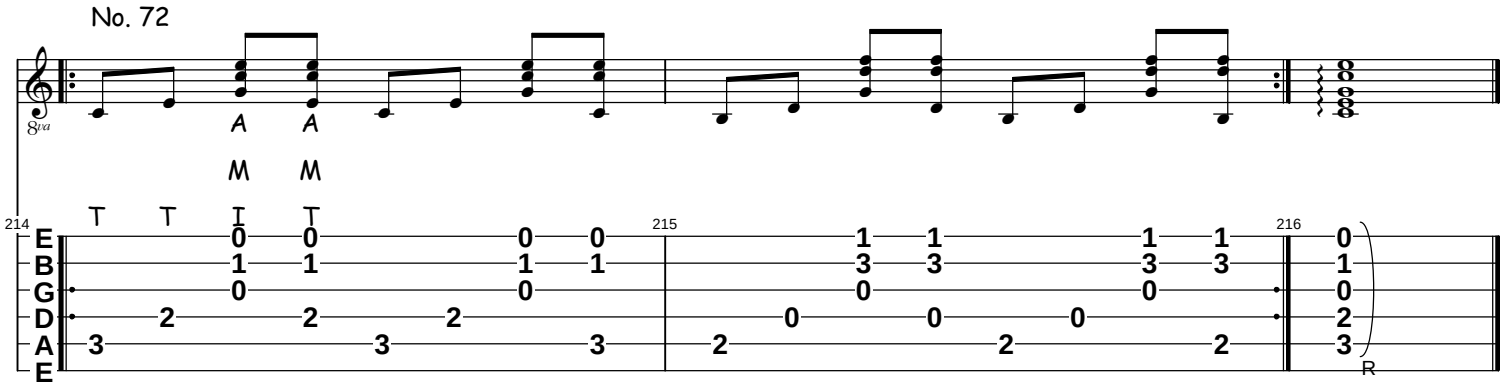
E B G D A E
R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8va
A A
M M
T T I T
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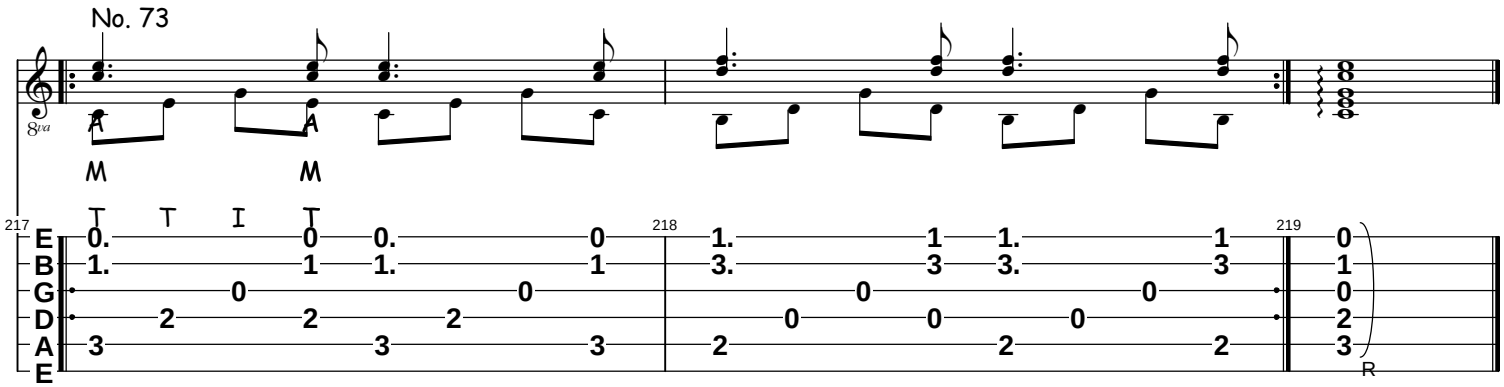
216
E B G D A E
R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8va
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M M
T T I T
217 218 219
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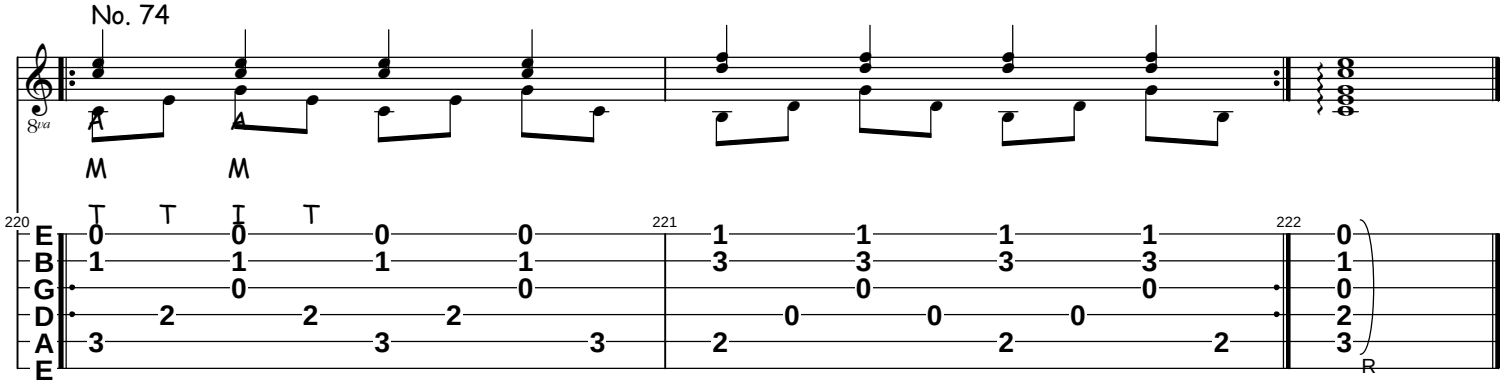
B 1. 1 1. 1 3. 3 3. 3 1
G 0 0 0 0 0
D 2 2 2 0 0 0 2
A 3 3 3 2 2 2 3
E
R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8va
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M M
T T I T
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B 1 1 1 1 3 3 3 3 1
G 0 0 0 0 0
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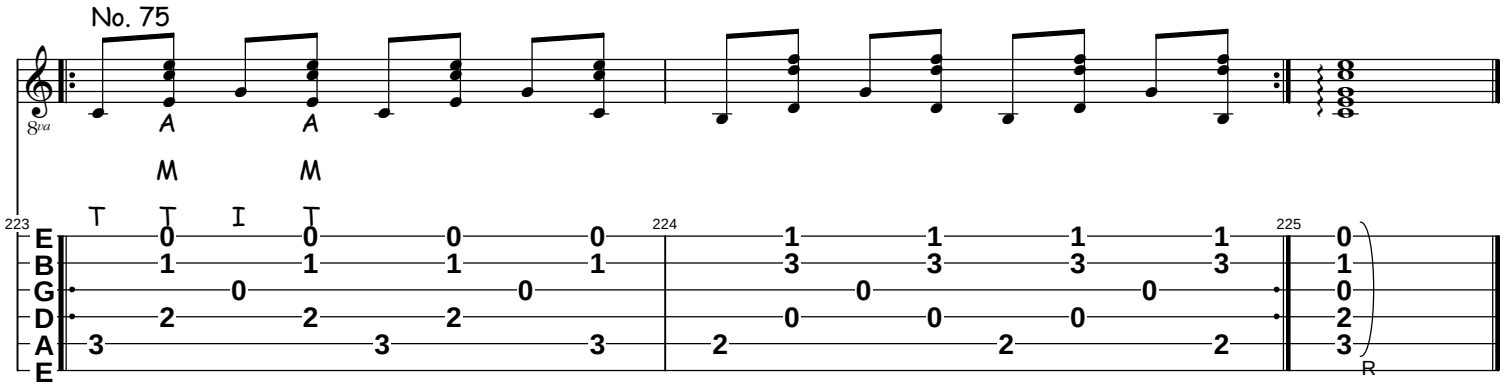
A 3 3 3 2 2 2 3
E
R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8va
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G 0 0 0 0 0
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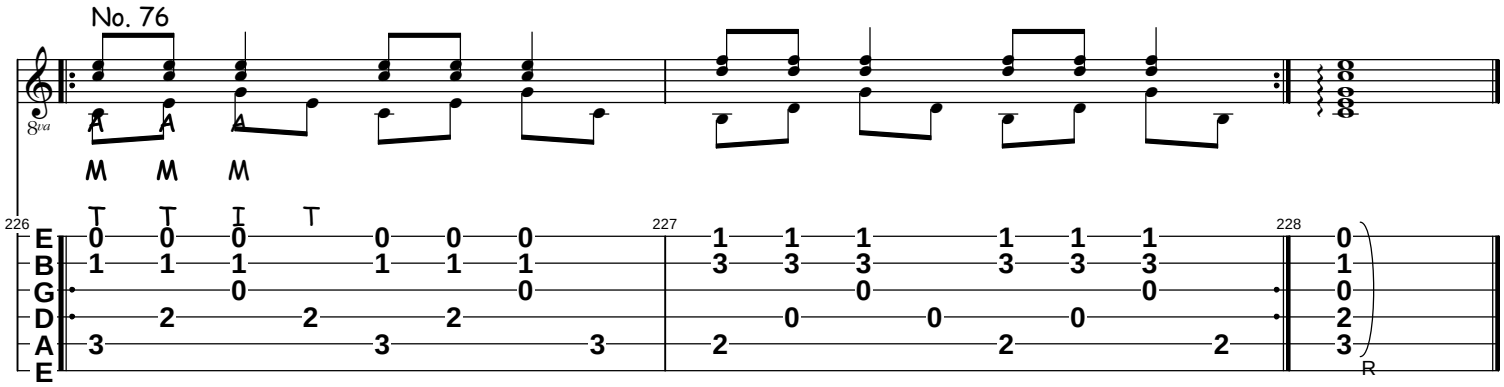
A 3 3 3 2 2 2 3
E
R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8va
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T T I T
226 227 228
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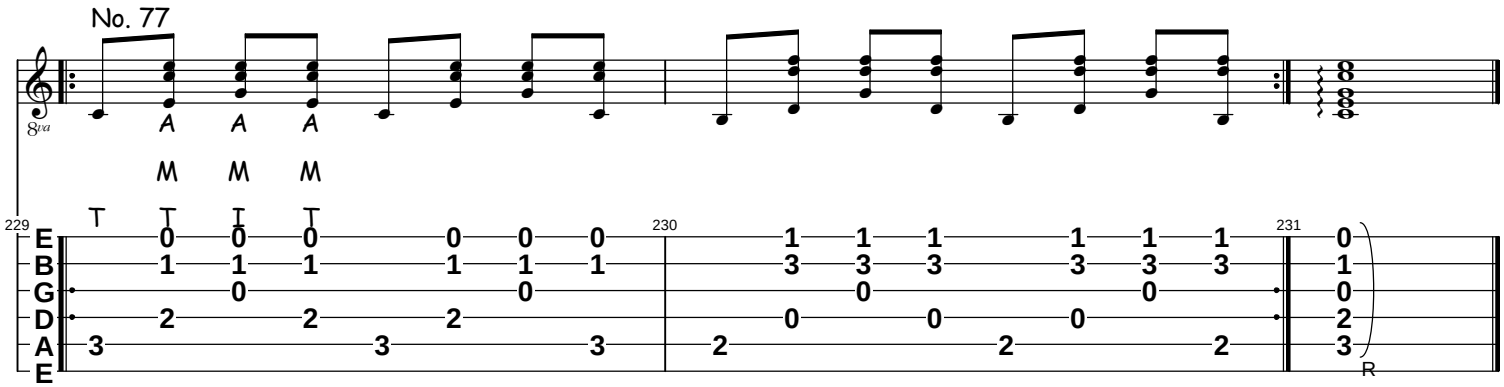
G 0 0 0 0 0
D 2 2 2 0 0 0 2
A 3 3 3 2 2 2 3
E
R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229
230
231
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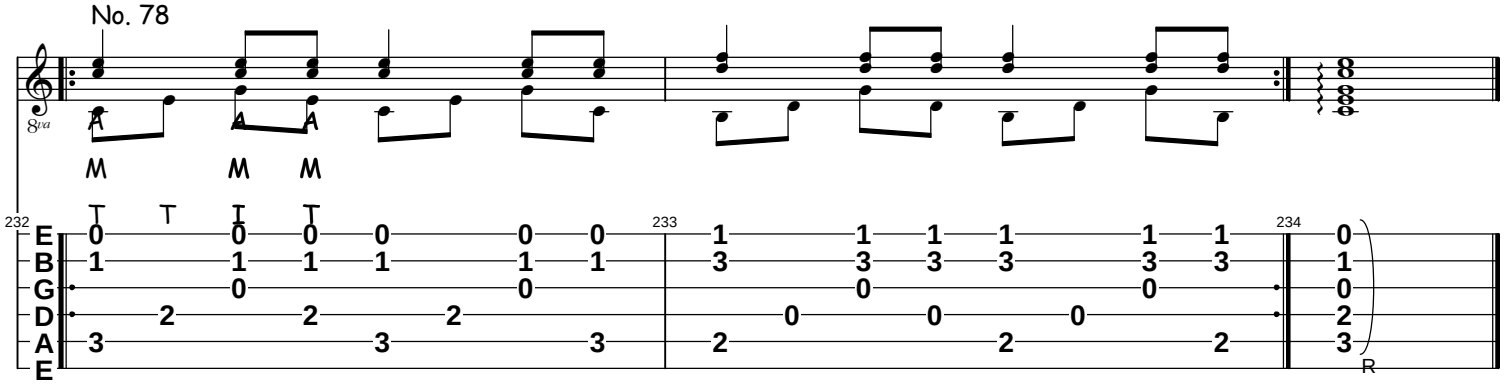
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232
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234
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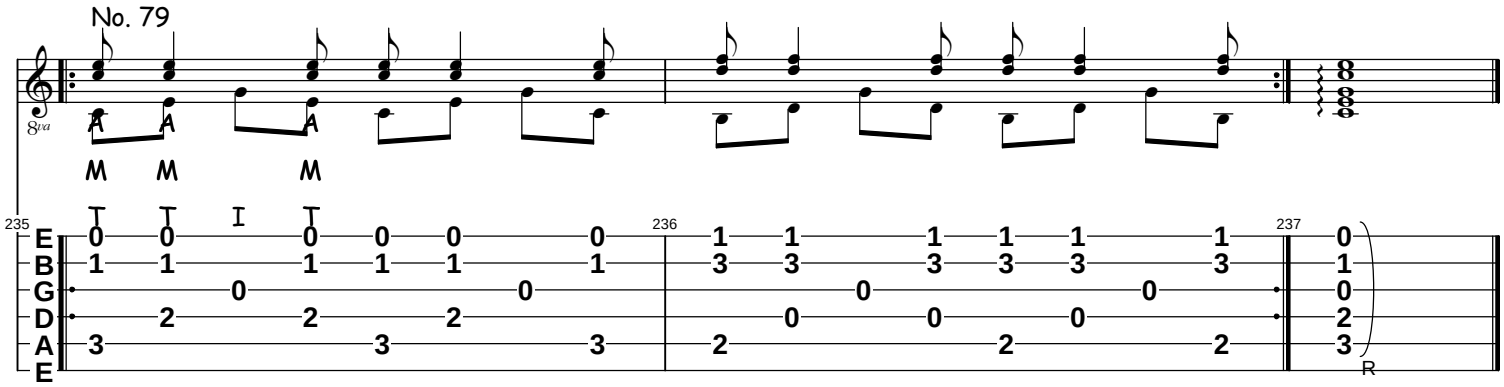
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237
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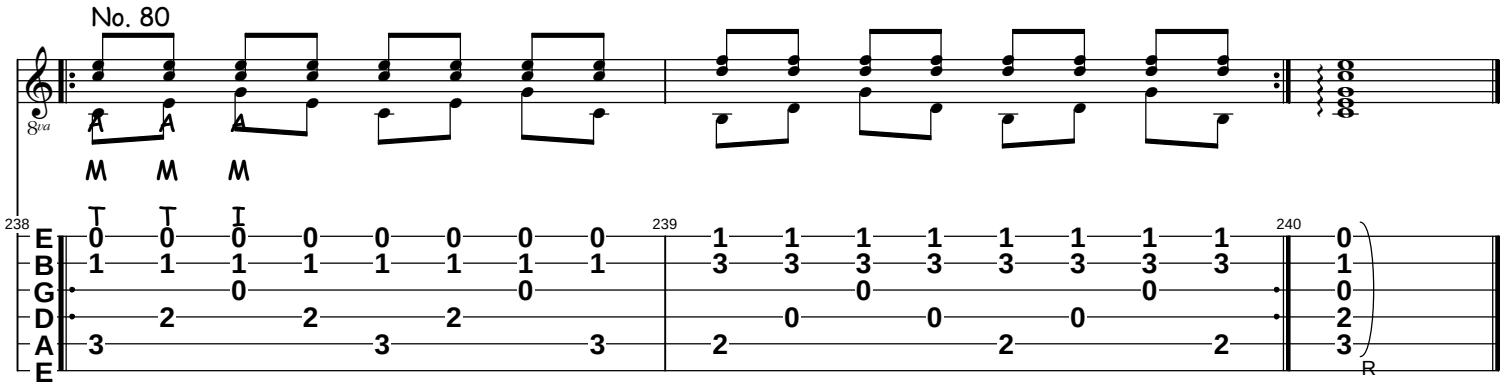
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238
239
240
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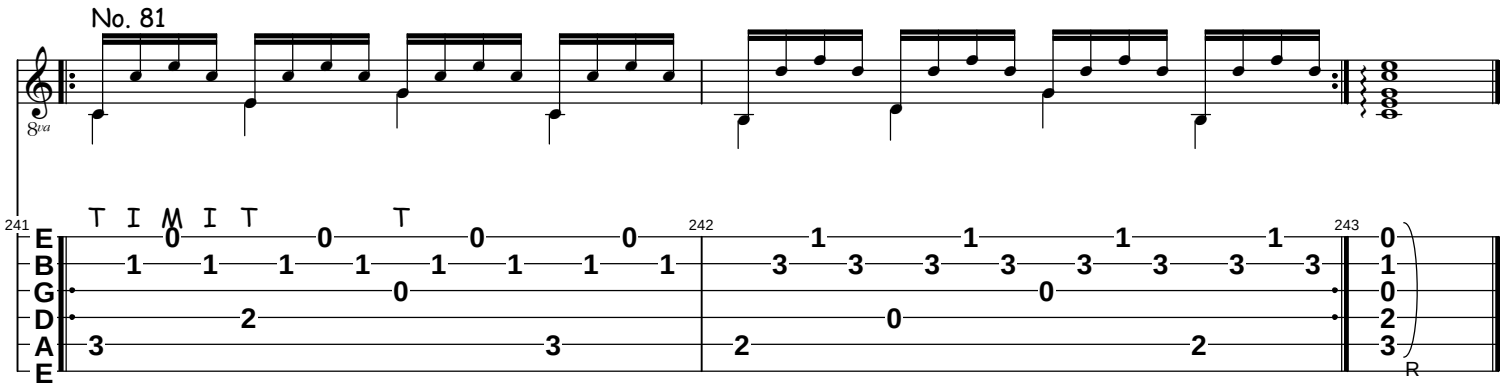
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T I M I T
241
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243
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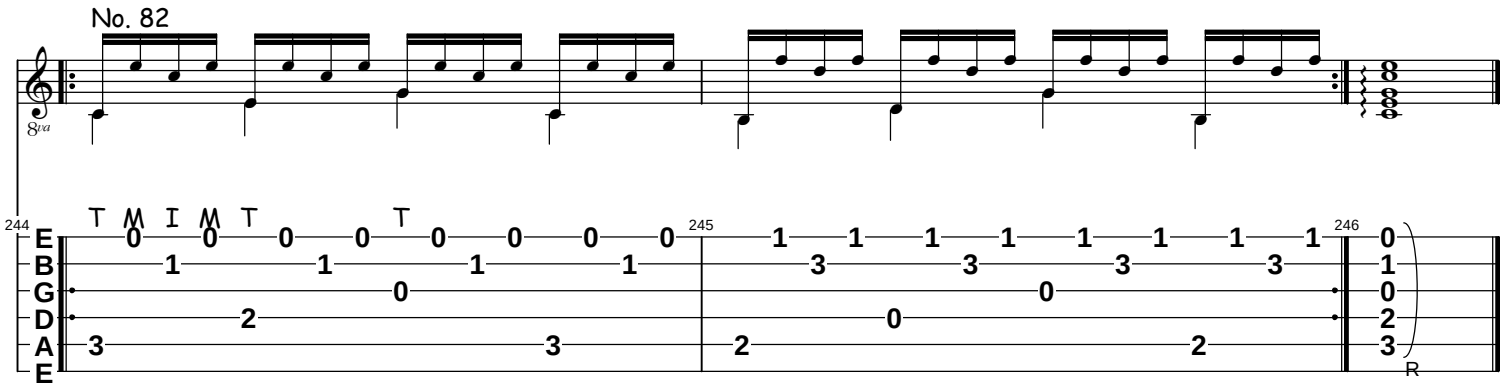
R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244
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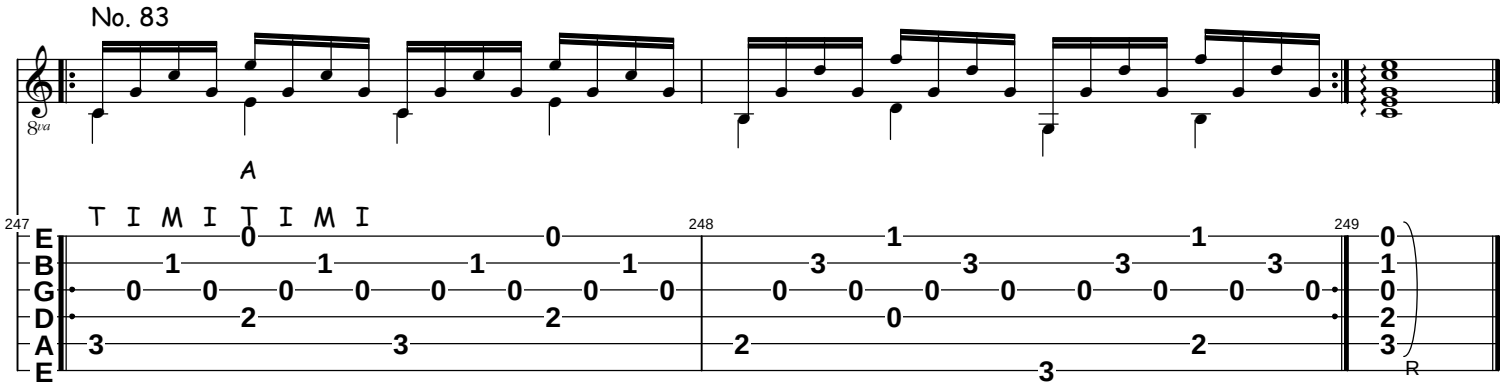
E B G D A E
R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8va
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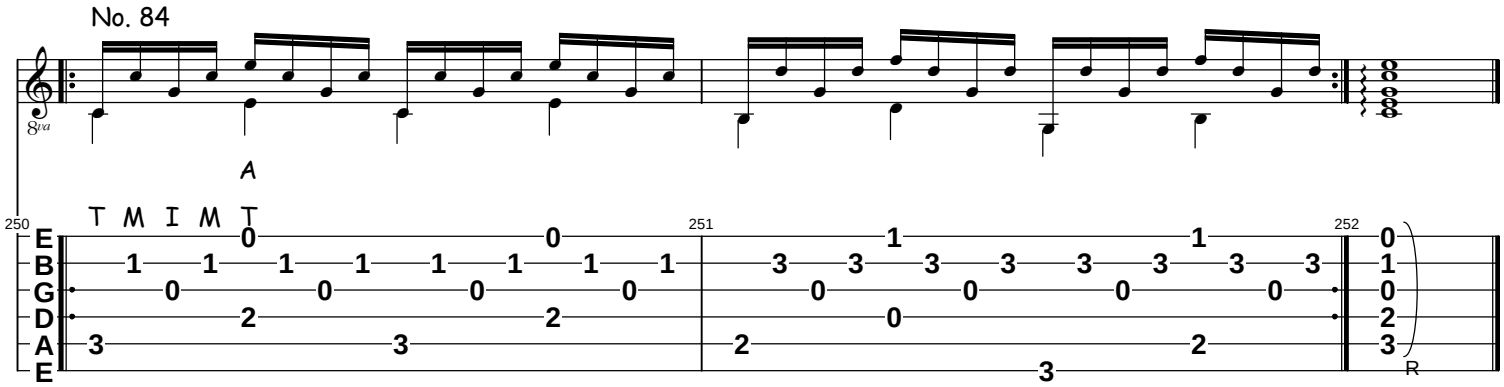
E B G D A E
R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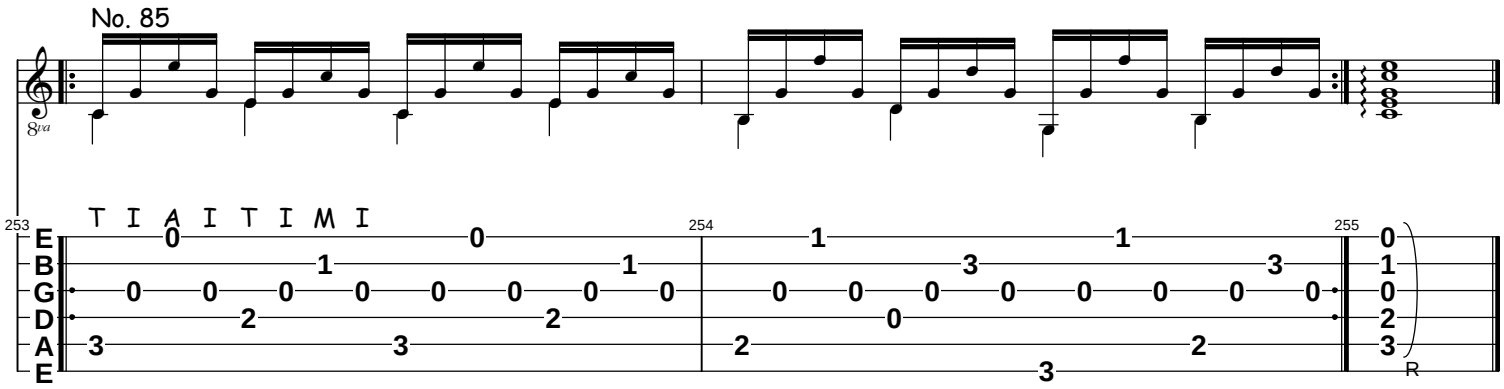
R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8va
T I A I T I M I
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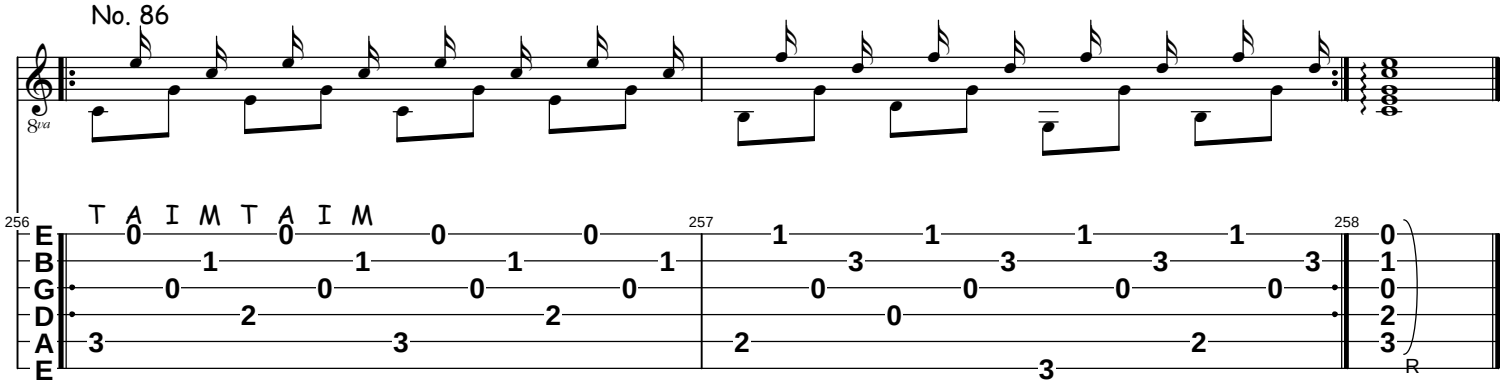
E B G D A E
R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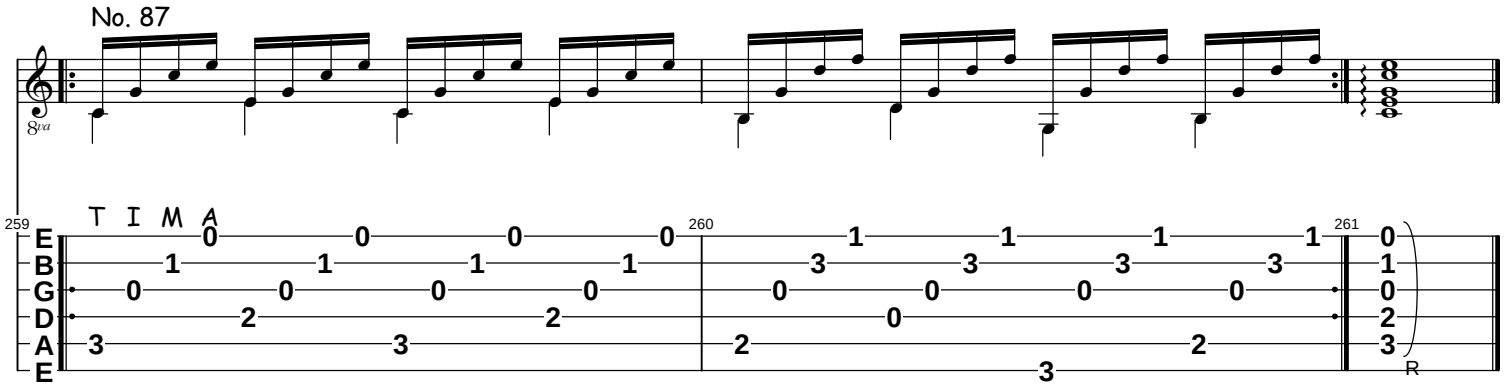
R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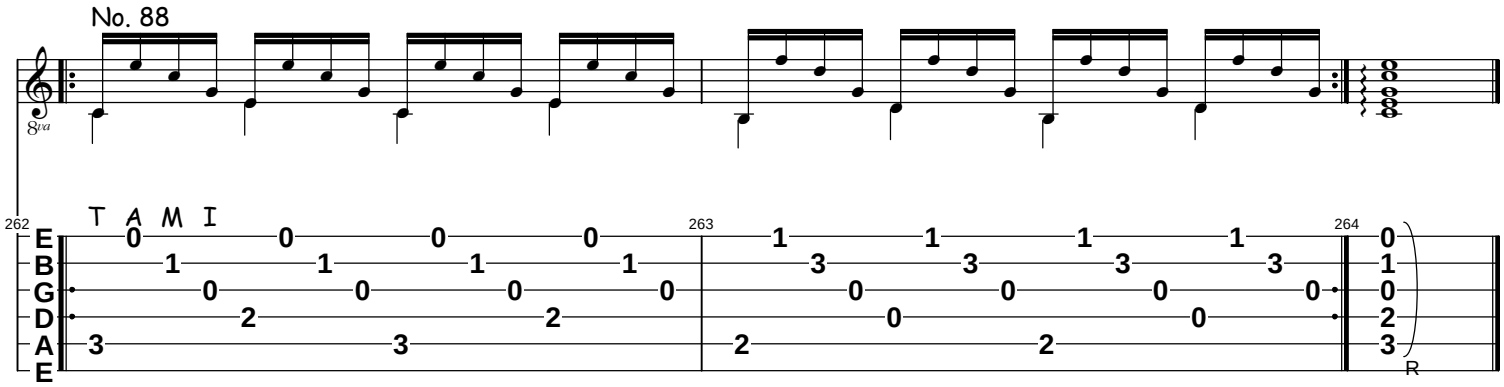
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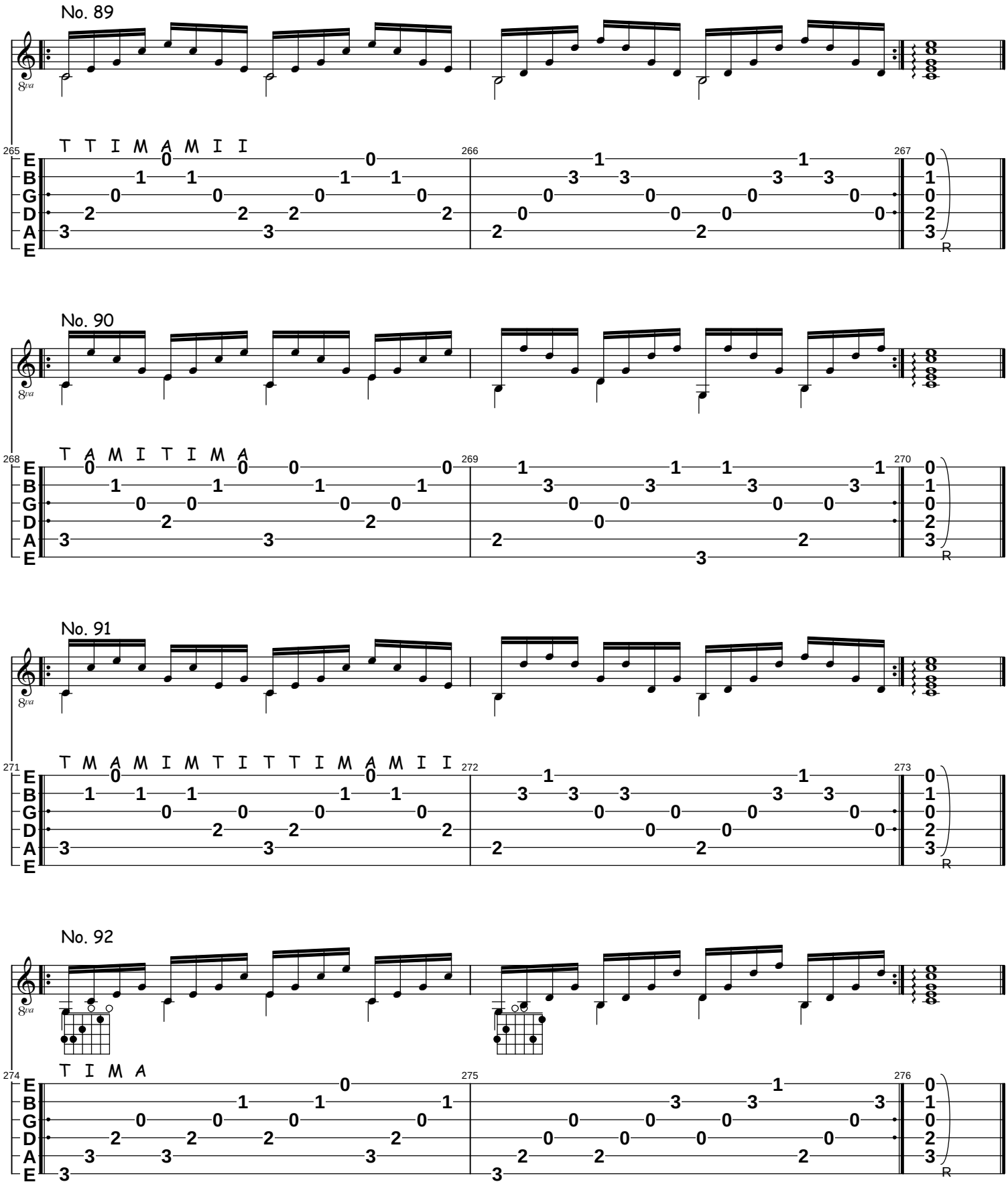
8va
T A M I
262
263
264
E B G D A E
R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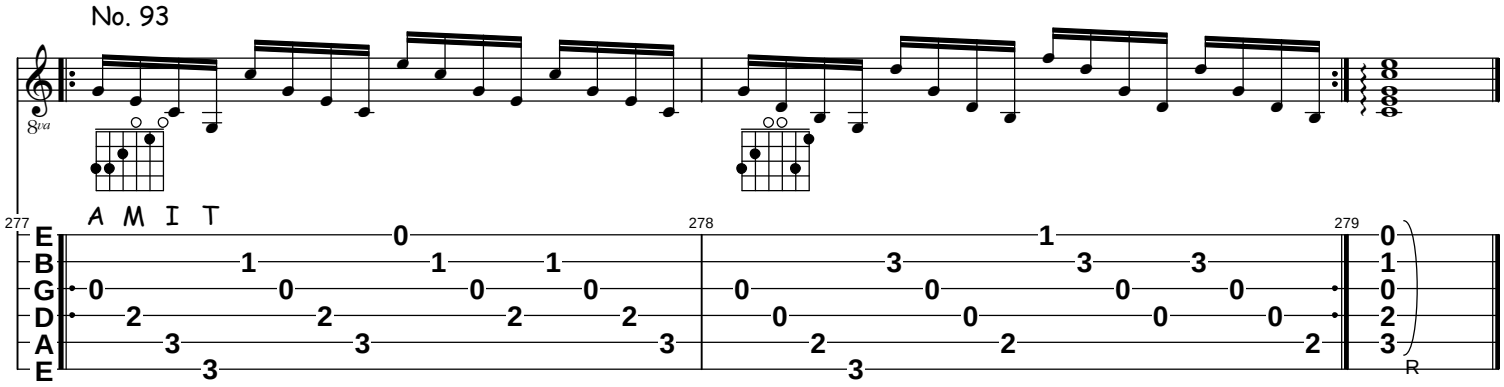
No. 92

No. 93



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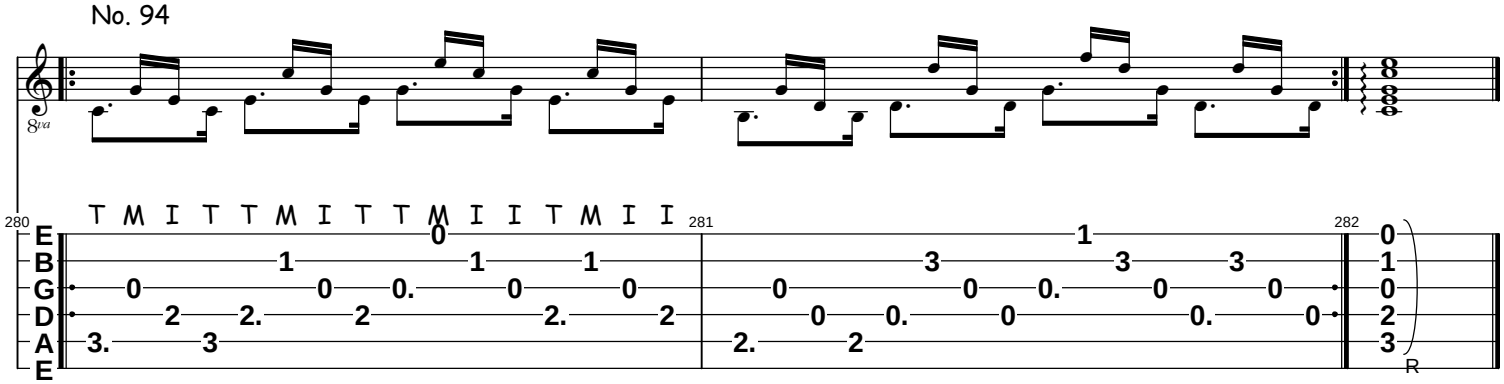

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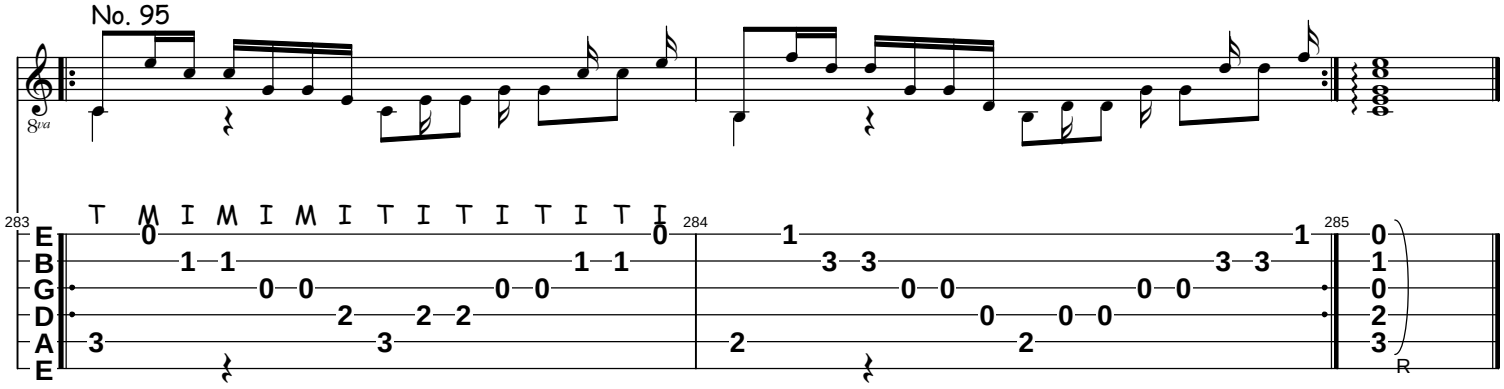

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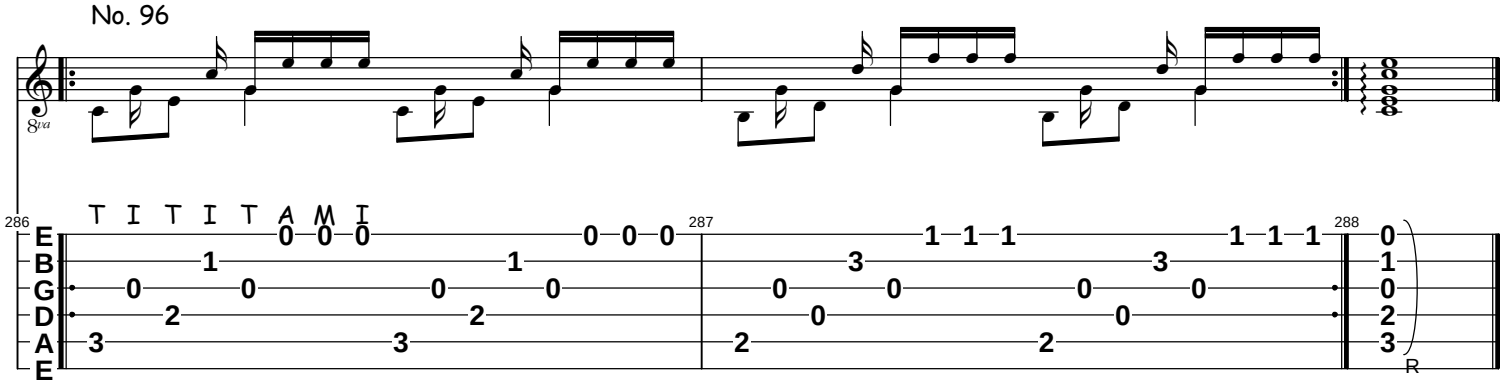

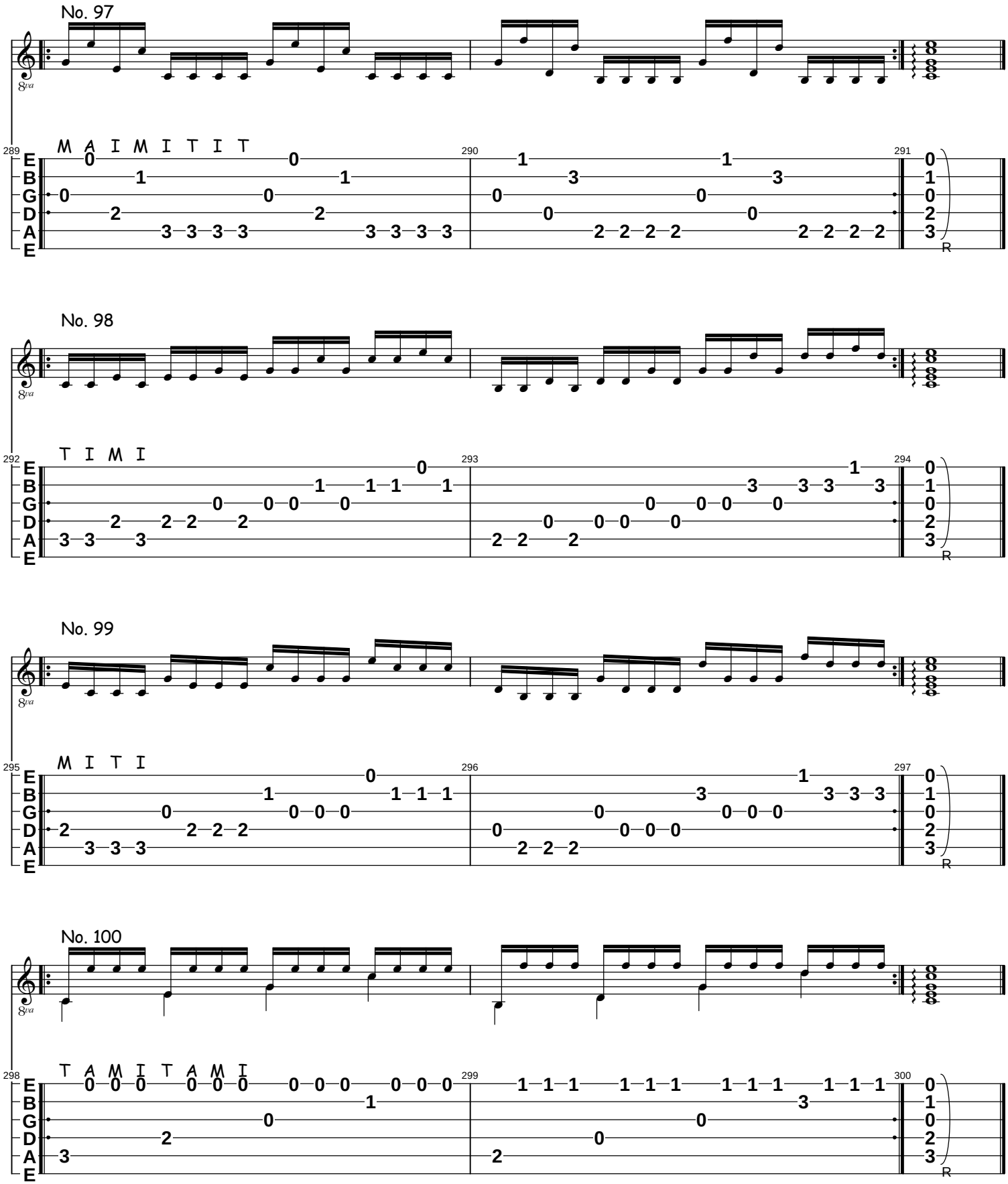
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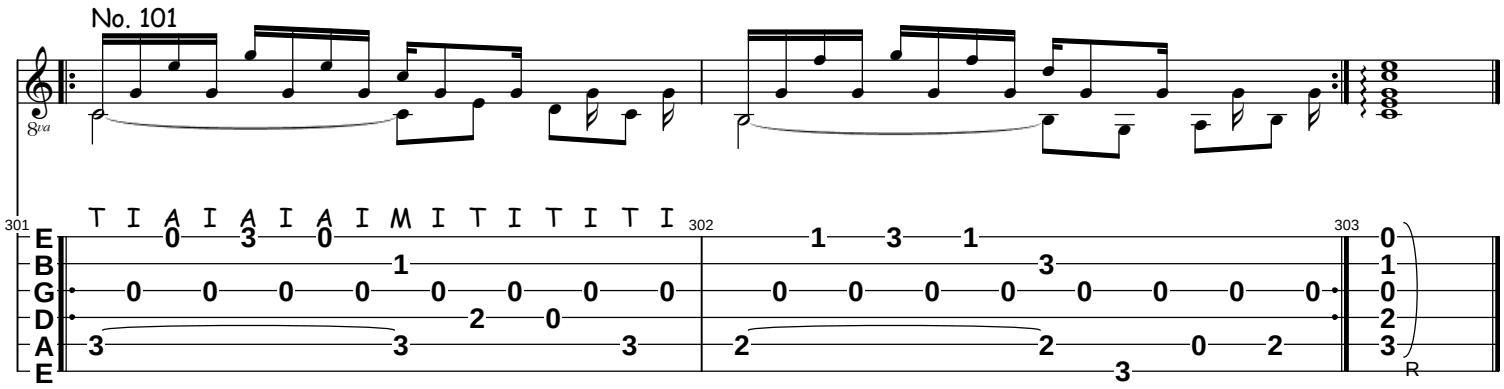
M A I M I T I T
No. 98
T I M I
No. 99
M I T I
No. 100
T A M I T A M I


No. 101
8va
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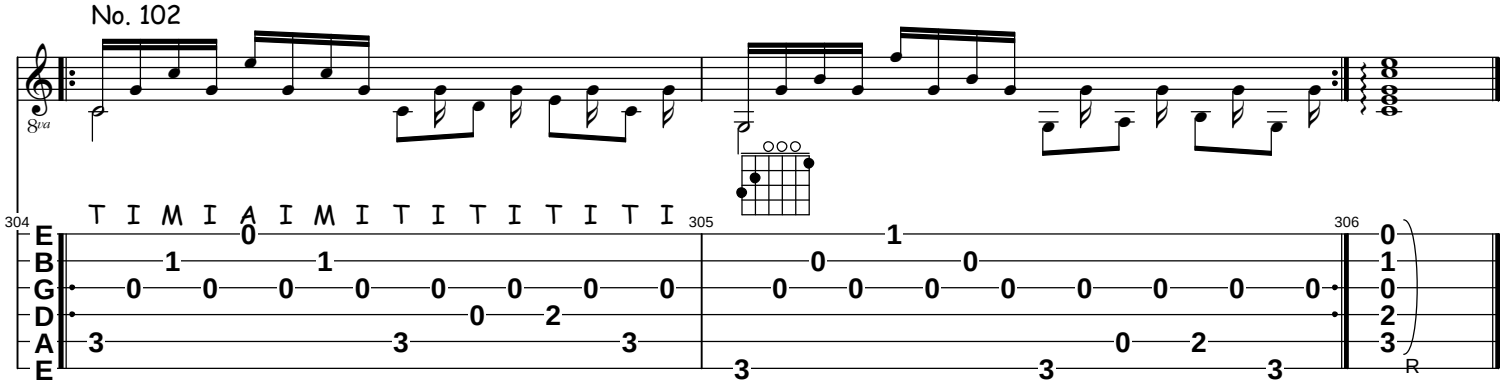
302
303
E B G D A E
R


No. 102
8va
T I M I A I M I T I T I T I T I
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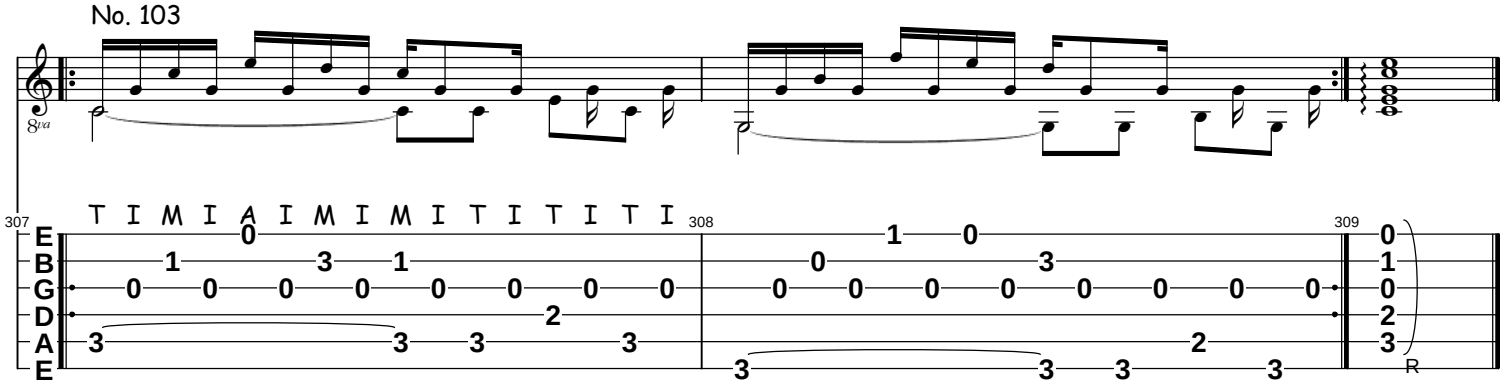
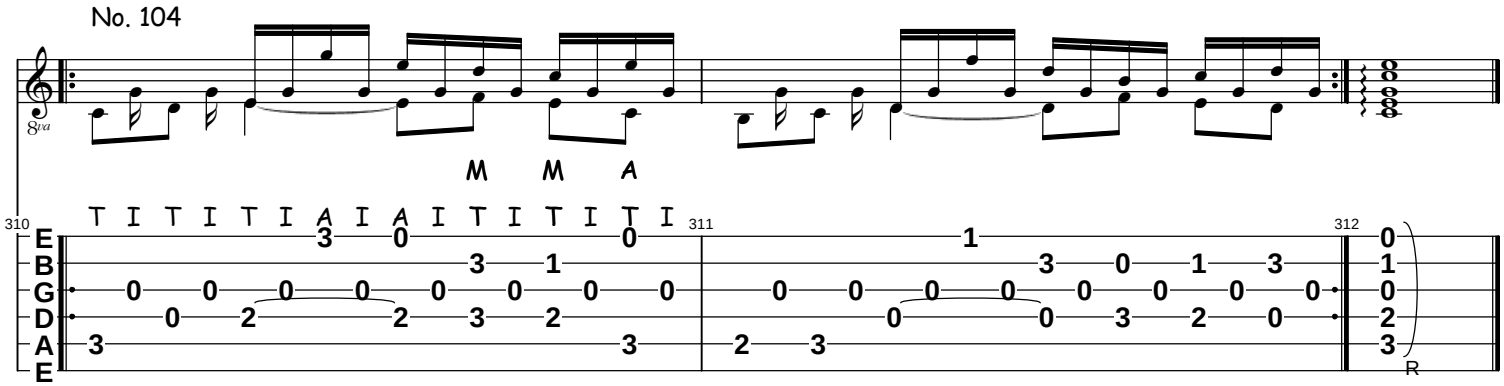
306
E B G D A E
R


No. 103
8va
T I M I A I M I M I T I T I T I
307
308
309
E B G D A E
R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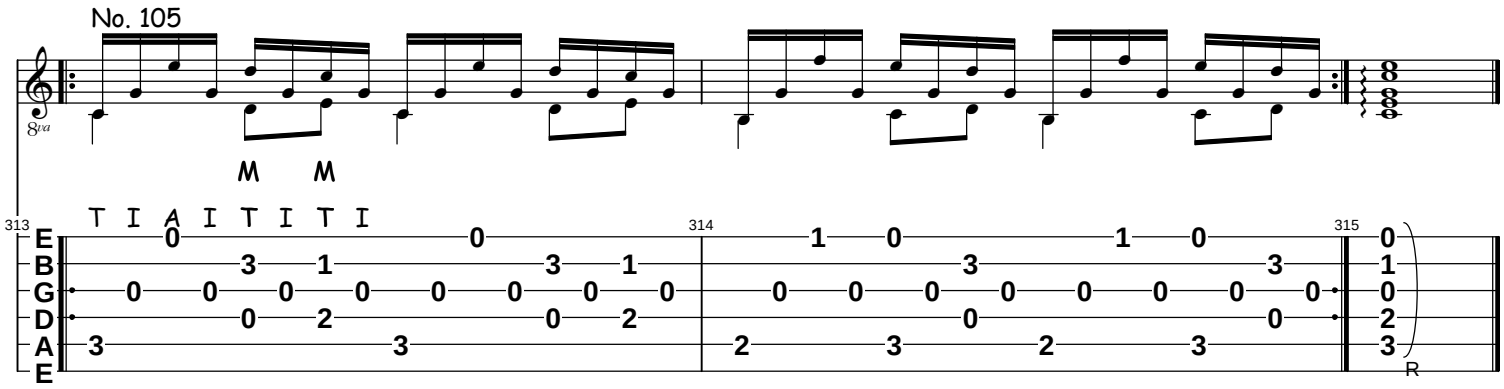
8va
M M A
T I T I T I A I A I T I T I T I
310
311
312
E B G D A E
R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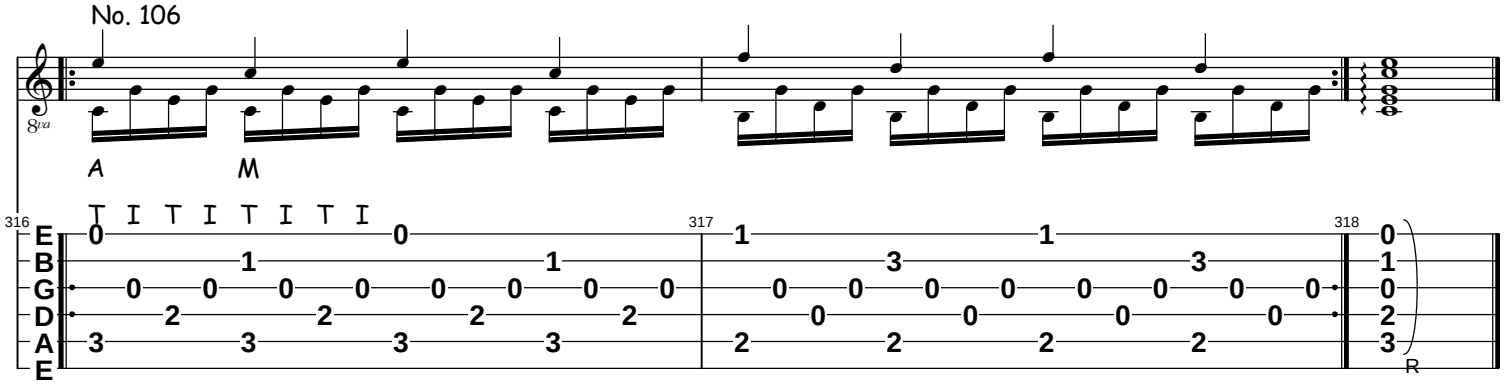
8va
M M
T I A I T I T I
313
314
315
E B G D A E
R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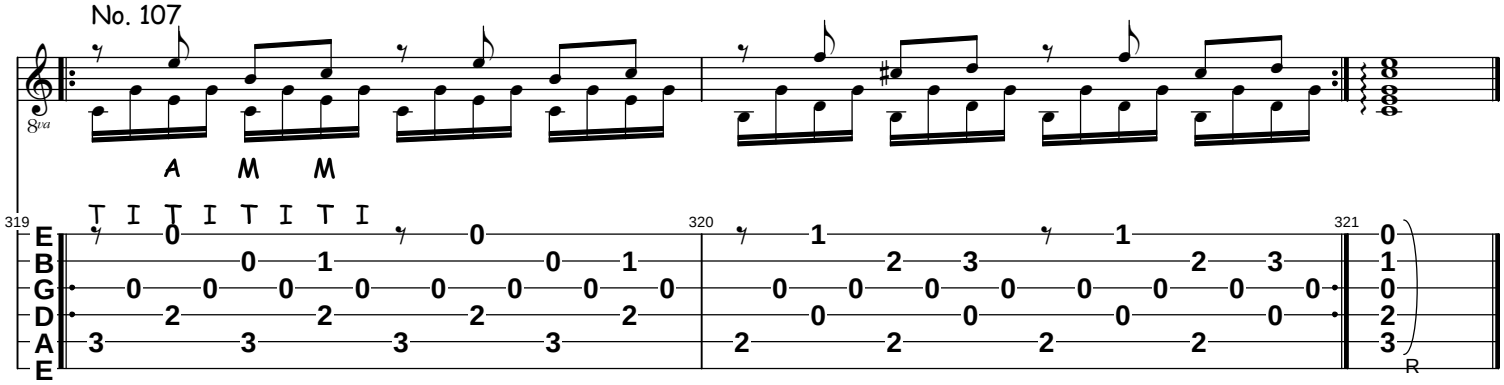
8va
A M
T I T I T I T I
316
317
318
E B G D A E
R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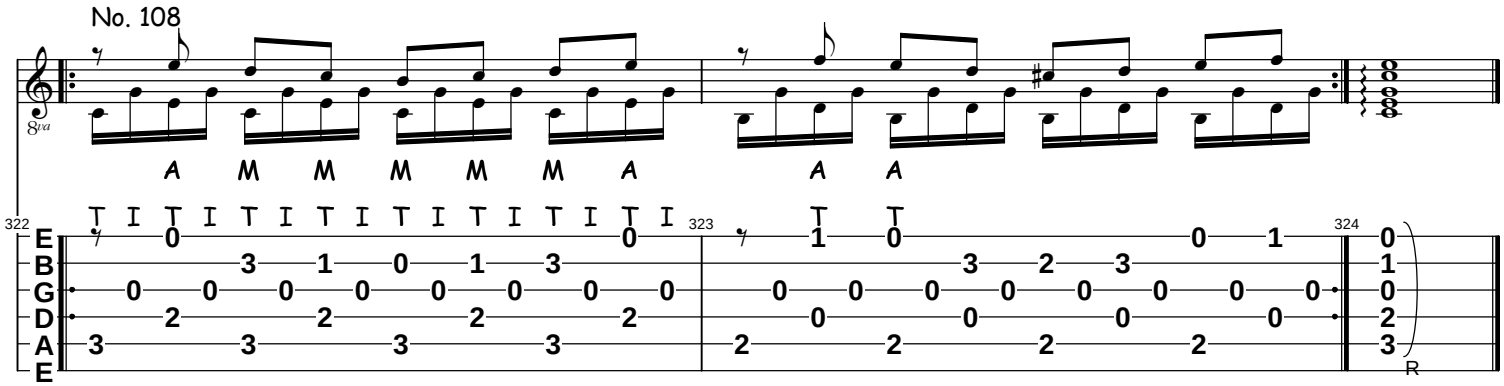
8va
A M M
T I T I T I T I
319
320
321
E B G D A E
R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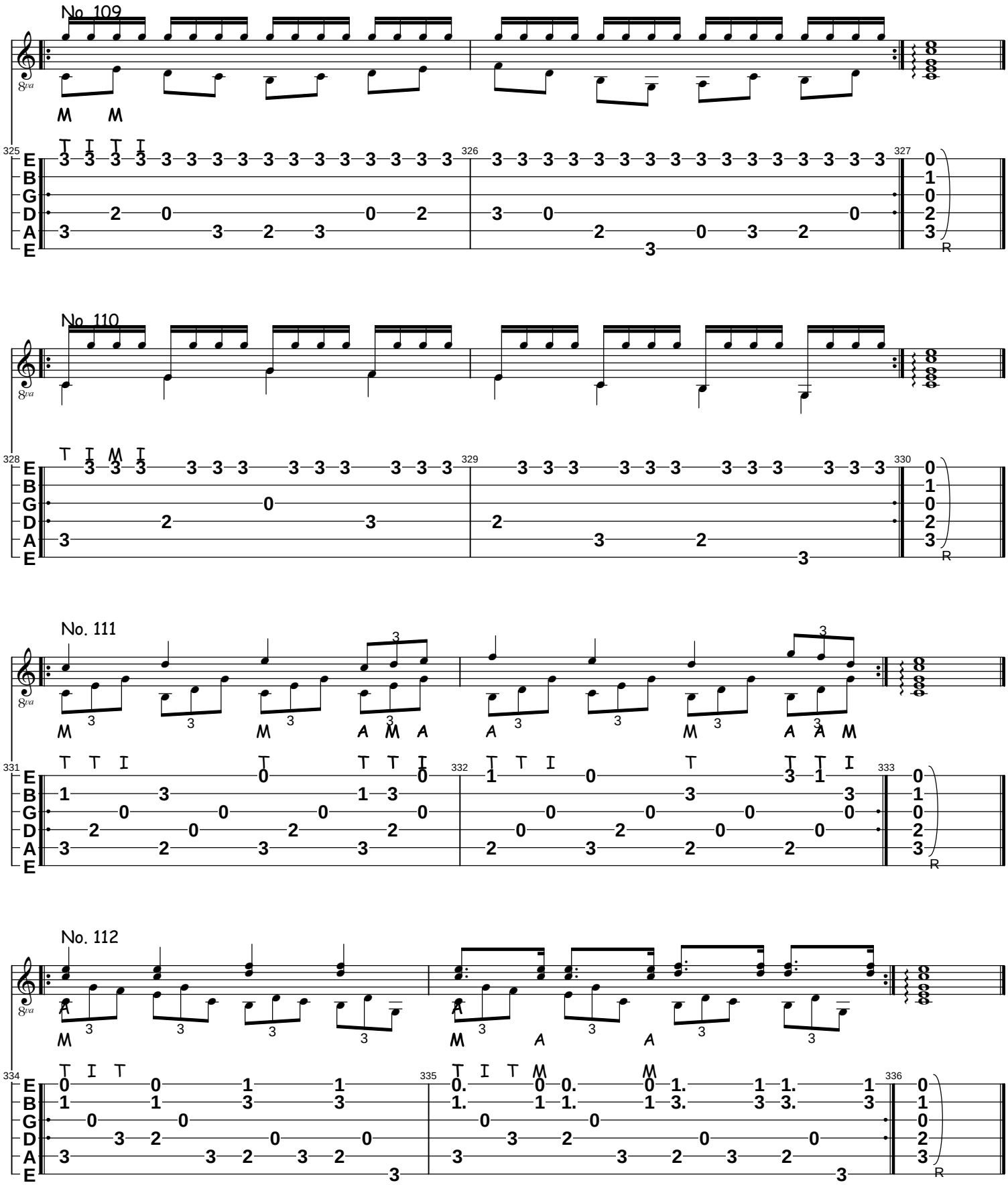
8va
A M M M M M A A A
T I T I T I T I T I T I T I T I T I
T T
322
323
324
E B G D A E
R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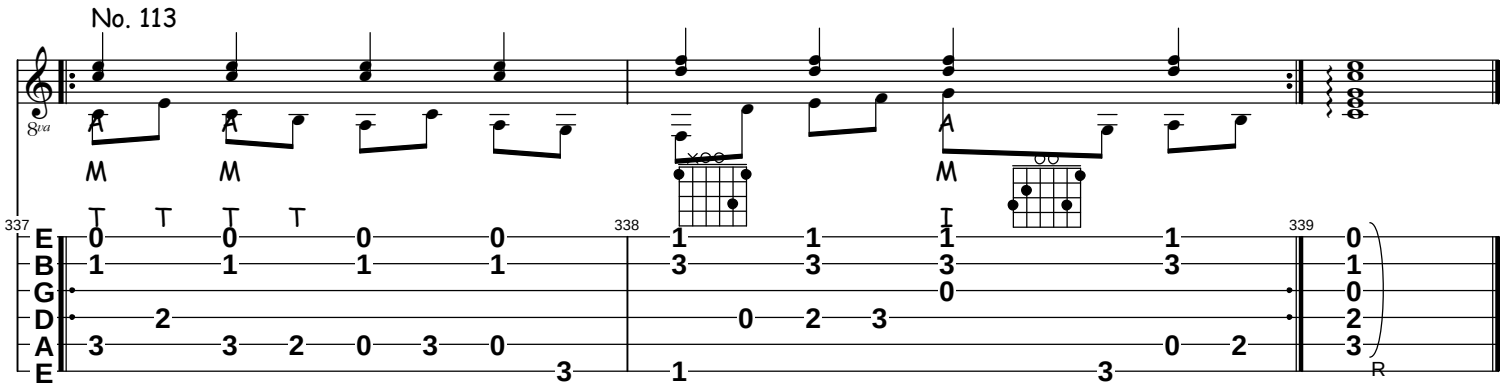
No. 110
No. 111
No. 112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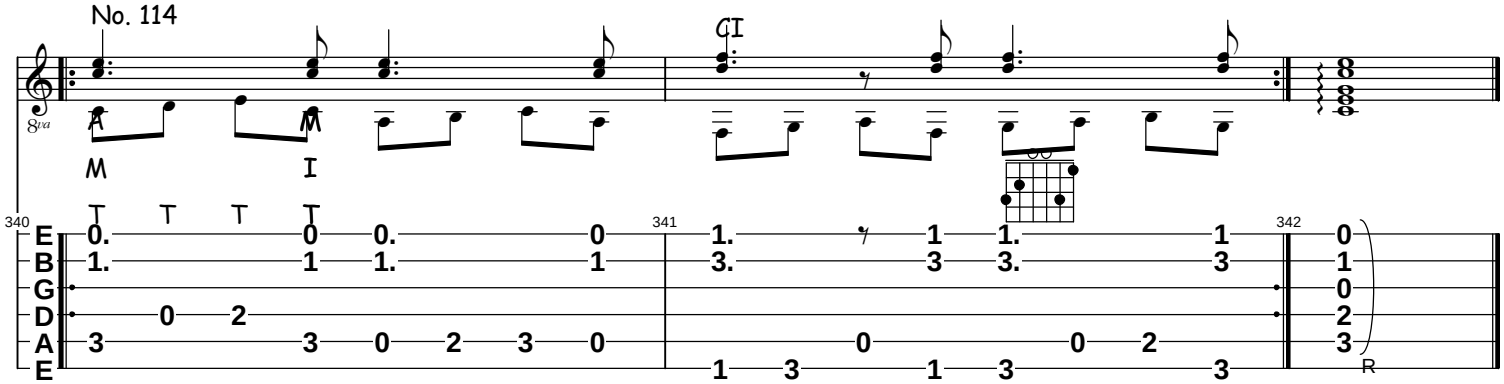
337
338
339
R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342
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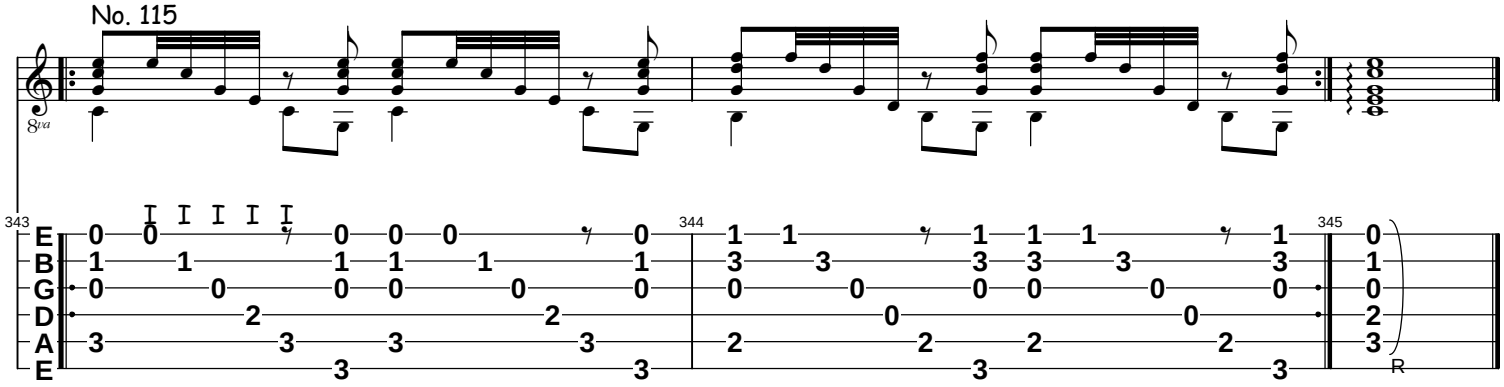
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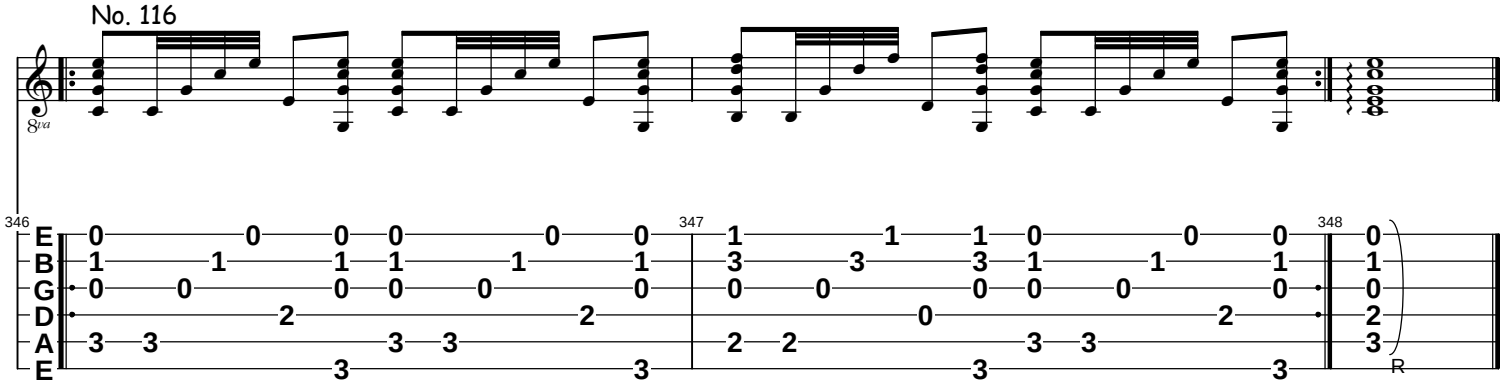
343
344
345
R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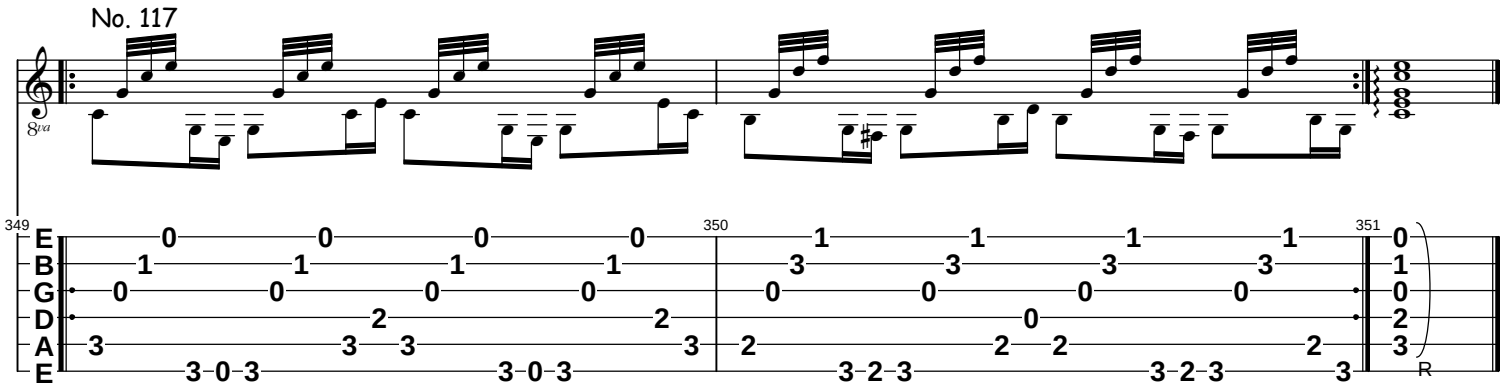
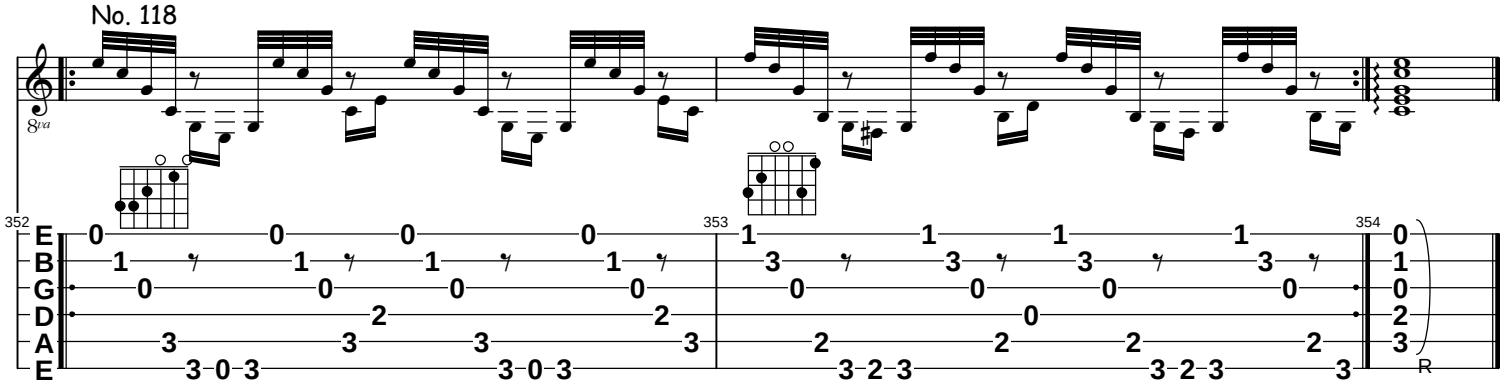
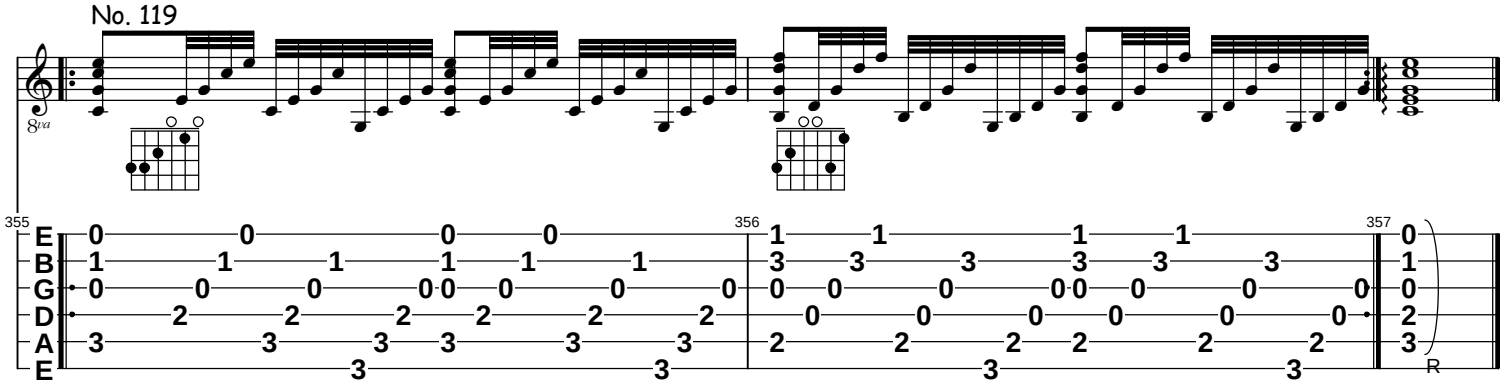
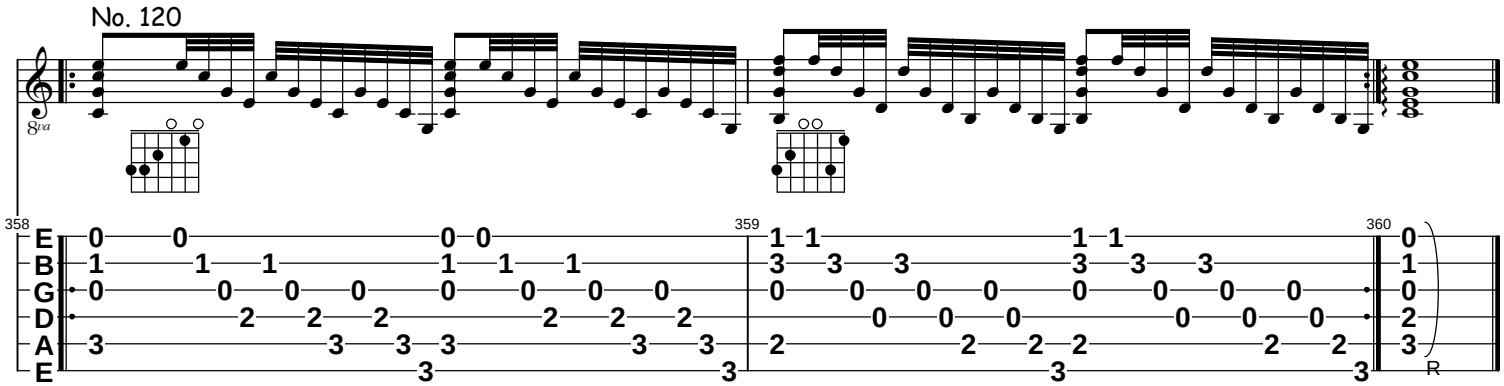
346
347
348
R


No. 117
8va
349
350
351
E
B
G
D
A
E
R


No. 118
8va
352
353
354
E
B
G
D
A
E
R


No. 119
8va
355
356
357
E
B
G
D
A
E
R


No. 120
8va
358
359
360
E
B
G
D
A
E
R

hand fingering exercises. He divided it into 4 parts. This TEF comprises all 120 Arpeggio Exercises of Part 1.

This Opus is in Public Domain and a copy of one of the first editions can be found on the Internet. I have remained for the most part faithful to Giuliani's fingerings. When this was first published, the designations P, I, M, and A for the right hand were not yet in common use. A caret was used as the P, a "." for I, ".." for M, and "..." for A. This was the standard of the time period, and this system can be found in the originals of Mauro's contemporaries, such as Carcassi and Carulli.

For the MIDI playback, I have left the score at 1/4 = 90 except for the last few exercises, which I used 1/4 = 60. For some exercises this will be very slow and for some, impossibly fast. I recommend that the student select a comfortable tempo for each exercise.

Also, please note that I show repeats for each arpeggio, but due to the length of this TEF, I do not have the MIDI repeat. I am certain the individual student will isolate each exercise or maybe even make individual TEF's of his choice of exercises. At that time, it would behove the student to add the repeats to the MIDI playback.

Here's Mauro Giuliani's Preface to this opus:

AUTHOR'S PREFACE TO THE FIRST EDITION OF THE METHOD

My favorite 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 shorest 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 ther hands a guide both new and tried, which as far as I know, has never appeared.

These studies are the result of my labors 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 exercise for the right hand, containing one hundred and twenty arpeffios 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.