Foreword

These twelve Studies are relatively brief but each is focused on one or more musical and/or technical objectives:

I – slurs (left hand *ligados*).
II – arpeggios of various kinds.
III – rapid changes of texture and velocity.
IV – juxtaposition of three versus four.
V – contrary motion.
VI – mainstream jazz 'inequalities'.
VII – fourths.
VIII – rapid alternation of compound slurs with *staccato* chords.
IX – harmonics, both natural and 'artificial'.
X – *legato* versus *staccato* lines.
XI – downward 'bending' of pitch, expressivity, and unfamiliar key.
XII – rapid alternation of *barré* chords or harmonics with slurred octaves, and irregular changes of metre.

Fingering is always a deeply personal matter; some of that in this edition may be 'unexpected'—but it is that arrived at (after long consideration) by Antonio de Innocentis, the dedicatee of these Studies, who produced a finger-perfect home-recorded CD of them about ten days after receiving the scores!

Metronome markings are suggested averages, not intended to be rigidly adhered to. The essential thing is that the spirit of the music itself should be maintained.

Notation

Roman numerals following 'C' represent *barrés* at the indicated fret, their 'depth' is defined by the associated vertical brackets.

Roman numerals alone indicate that notes are to be played at the normal places in the position they define.

Dotted curves indicate left hand slurs (*ligados*),

Finger numbers connected by thin lines represent continuation of the finger along the same string, without *portamento.*

Note-heads connected by thick lines (in No.XII) indicate marked *portamenti.* Only the first octave of each pair is to be struck.

John W. Duarte (2001)

For Antonio de Innocentis

Twelve Studies
for Guitar

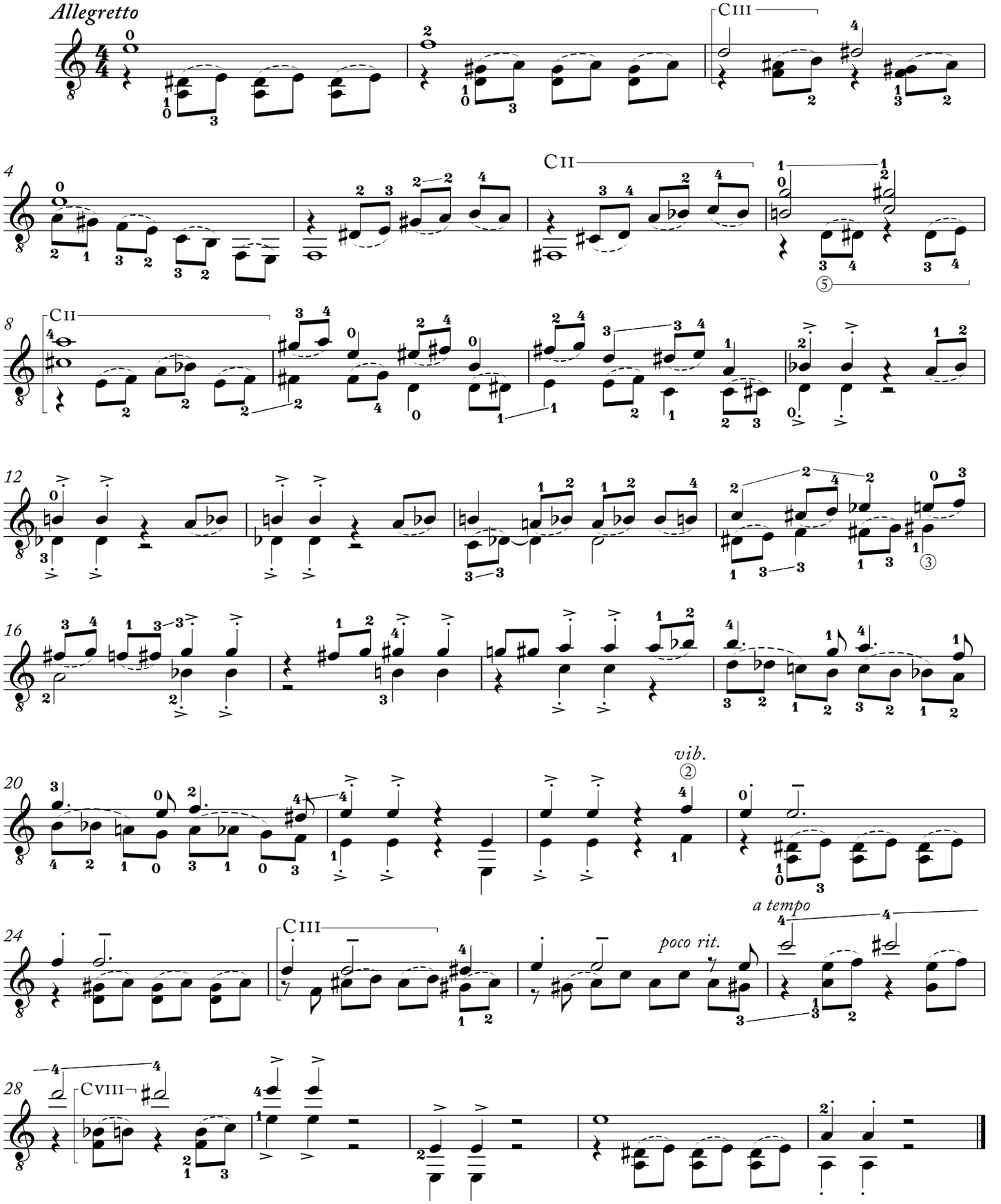
Fingered by Antonio de Innocentis

John W. Duarte
Op. 140 (2001)

-I-

♩ = 168

Allegretto



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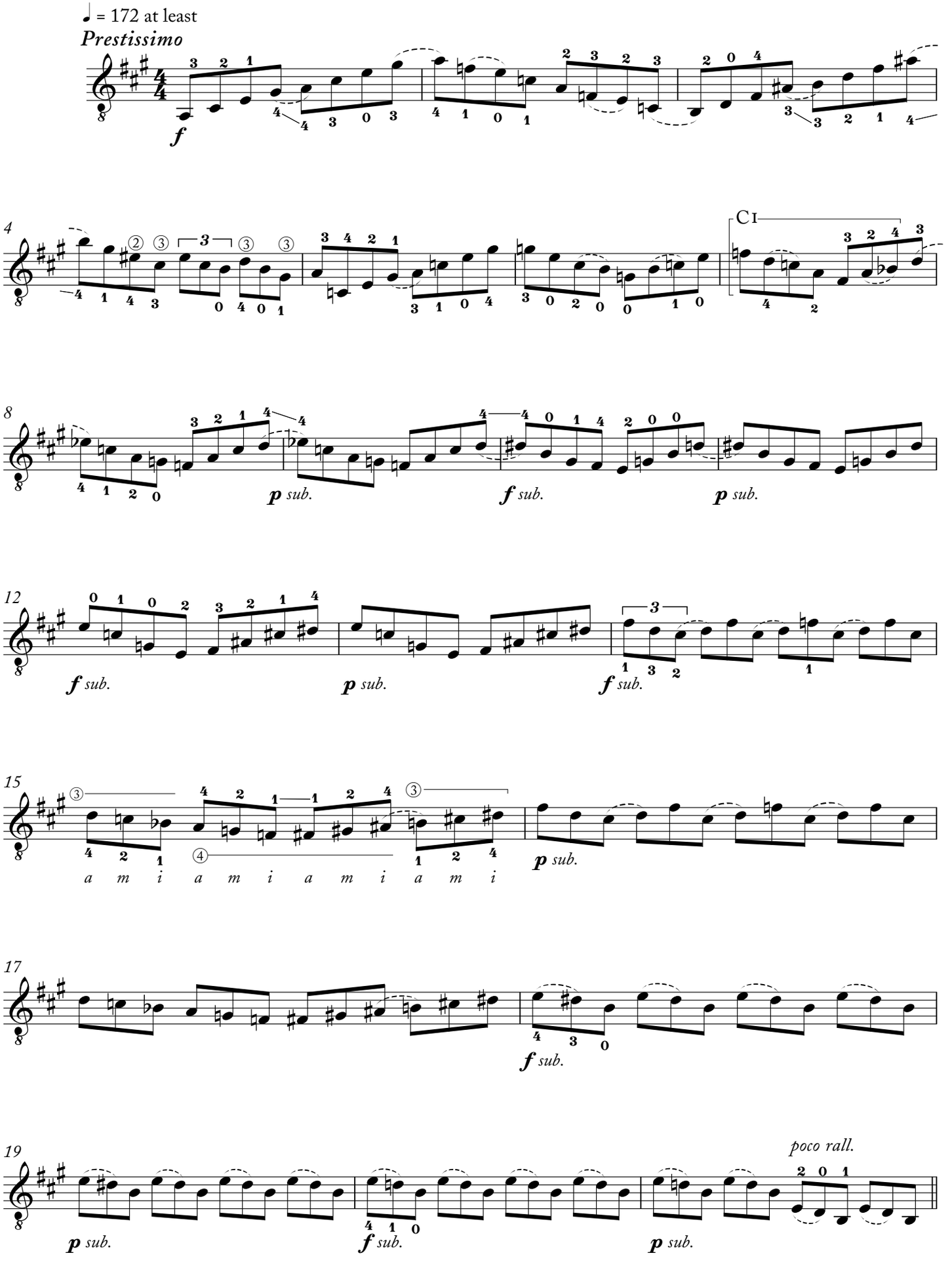
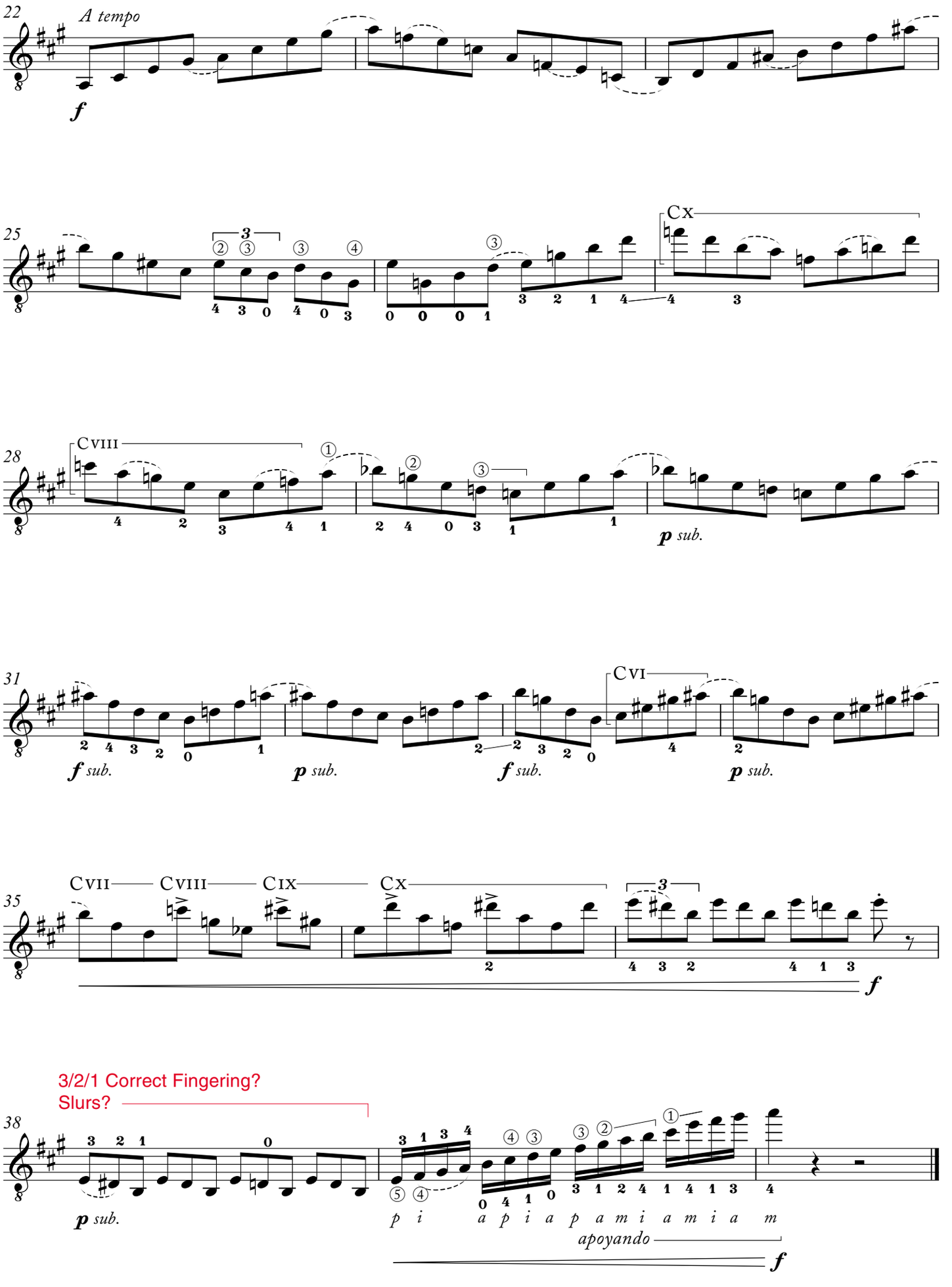
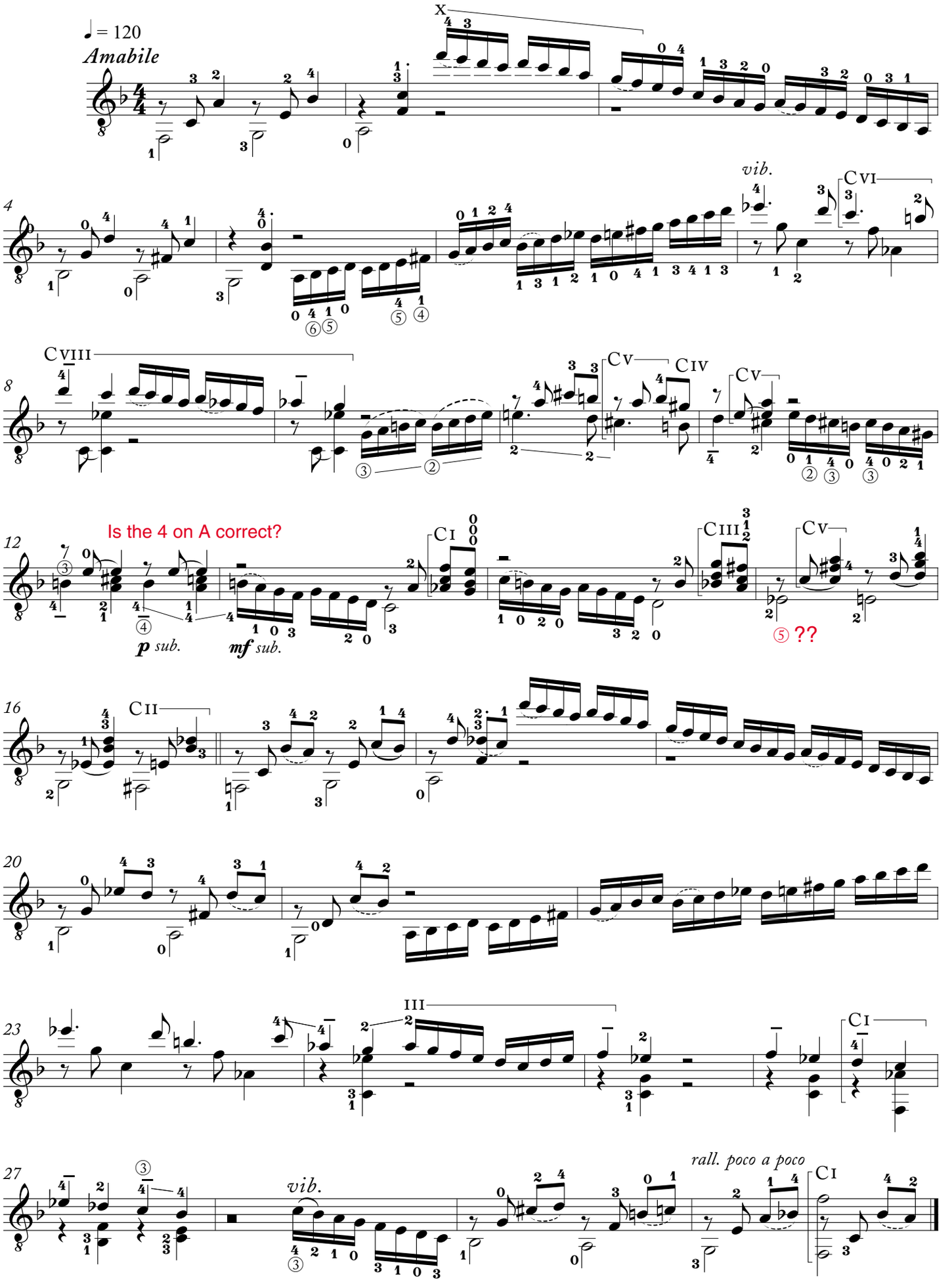
-II-

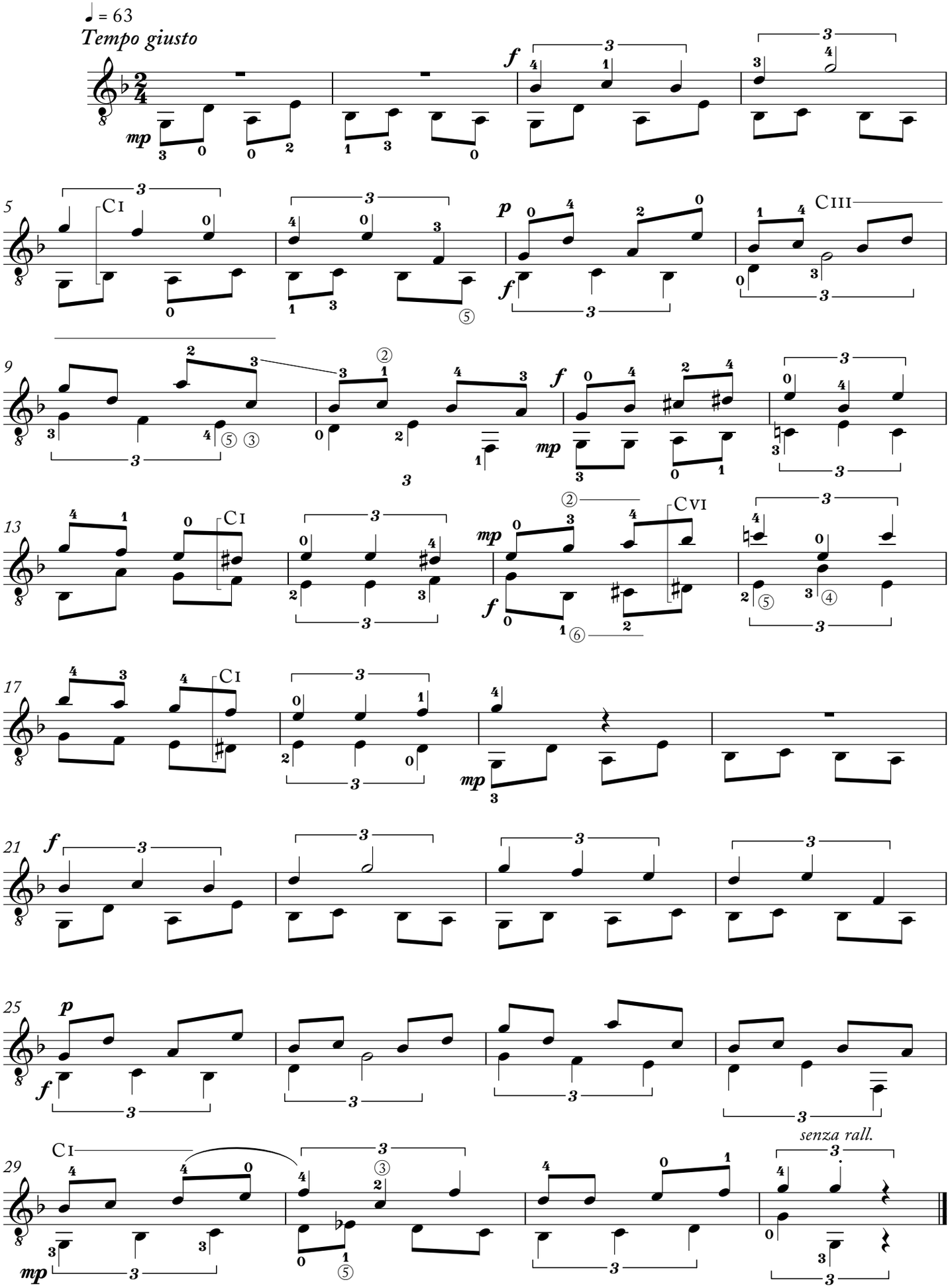

♩ = 172 at least
Prestissimo
f
4
CI
p sub.
f sub.
p sub.
f sub.
p sub.
f sub.
a m i a m i a m i a m i
p sub.
f sub.
poco rall.
p sub.
f sub.
p sub.

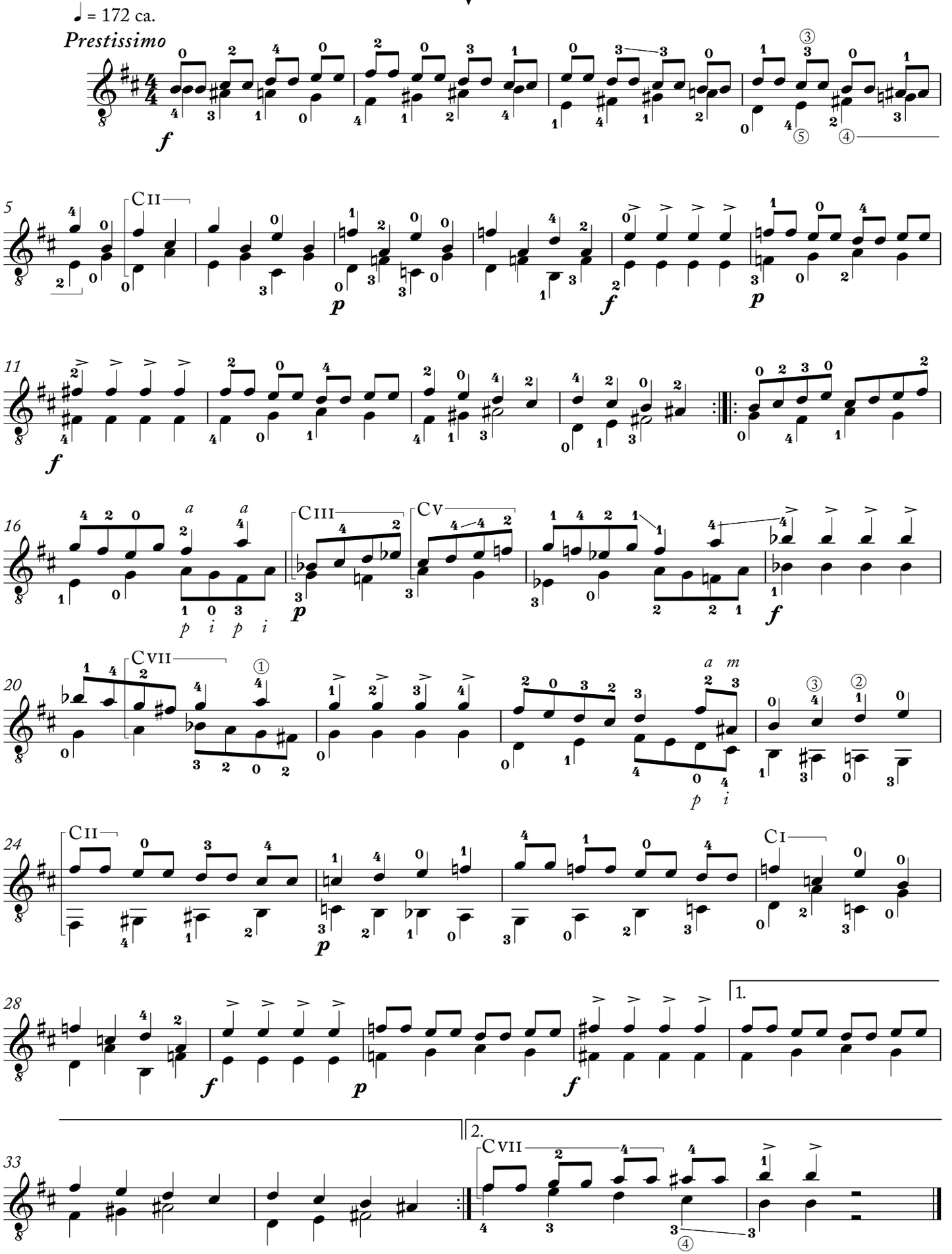

22
A tempo
f
25
3
Cx
28
Cviii
p sub.
31
f sub.
p sub.
f sub.
Cvi
p sub.
35
Cvii
Cviii
Cix
Cx
3
f
3/2/1 Correct Fingering?
Slurs?
38
p sub.
p i a p i a p a m i a m i a m
apoyando
f

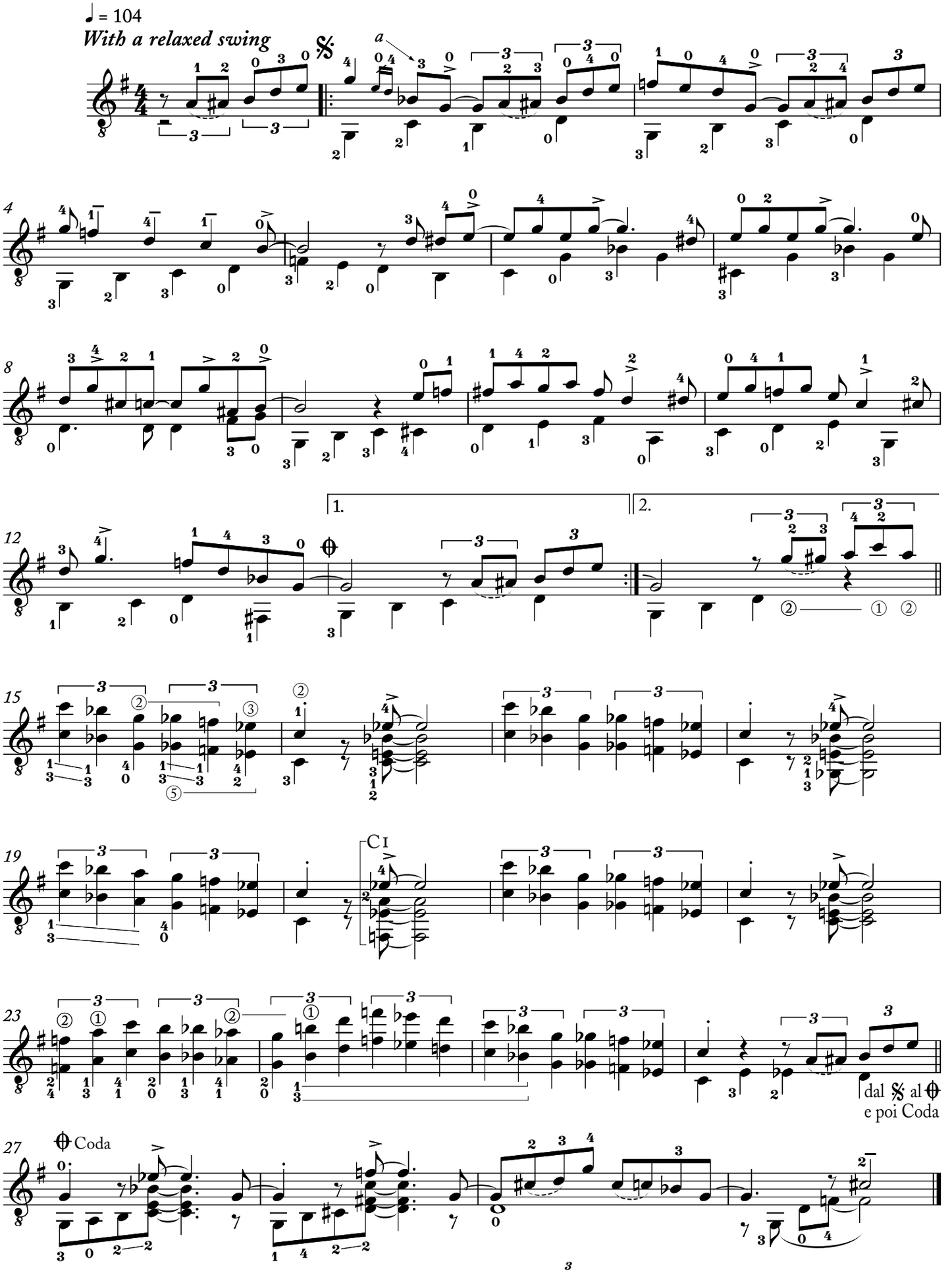
- III -


♩ = 120
Amabile
X
vib.
CVI
CVIII
CV
CIV
CV
Is the 4 on A correct?
CI
CIII
CV
p sub.
mf sub.
⑤ ??
CII
III
CI
vib.
rall. poco a poco
CI

- IV -

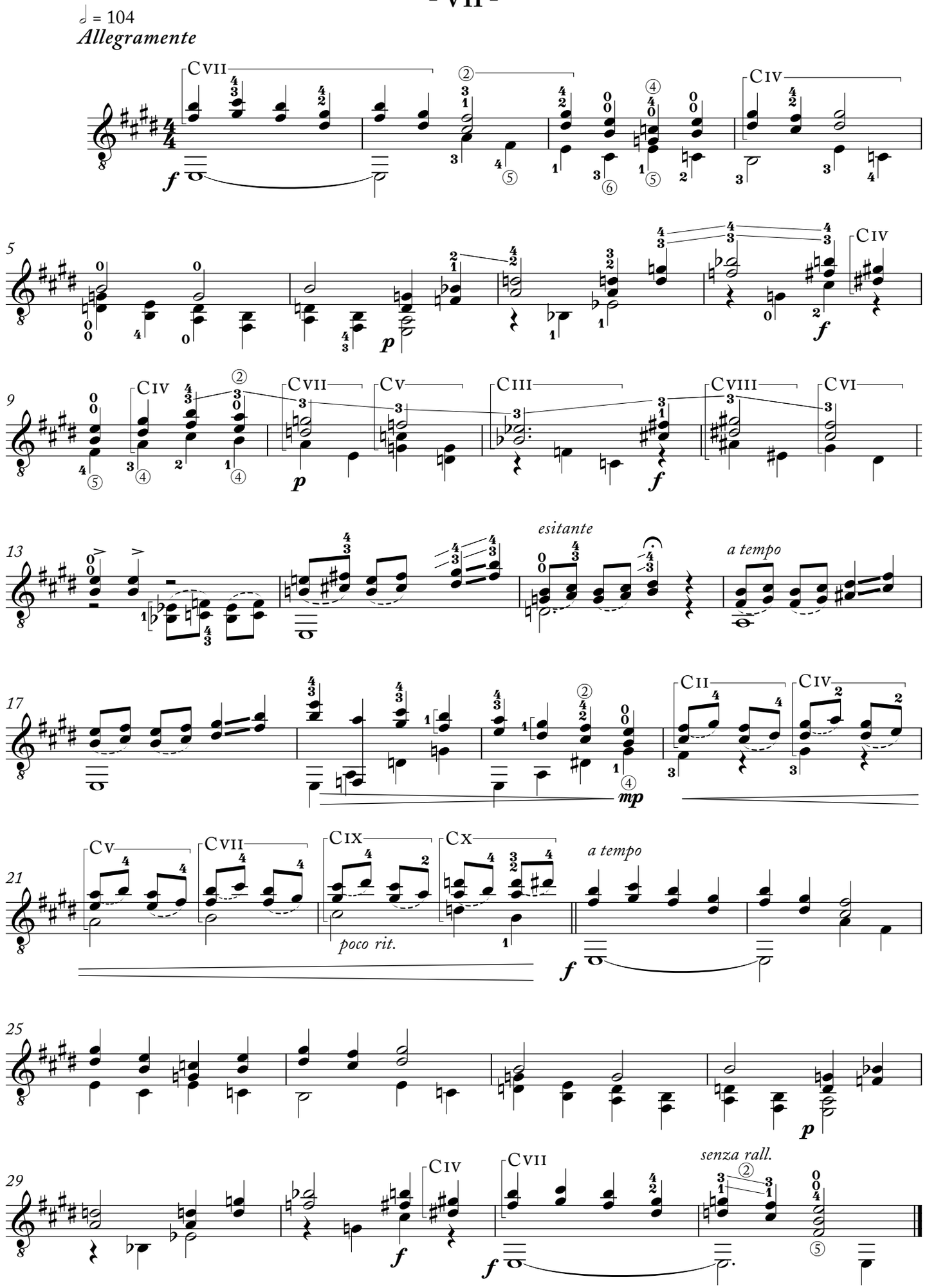


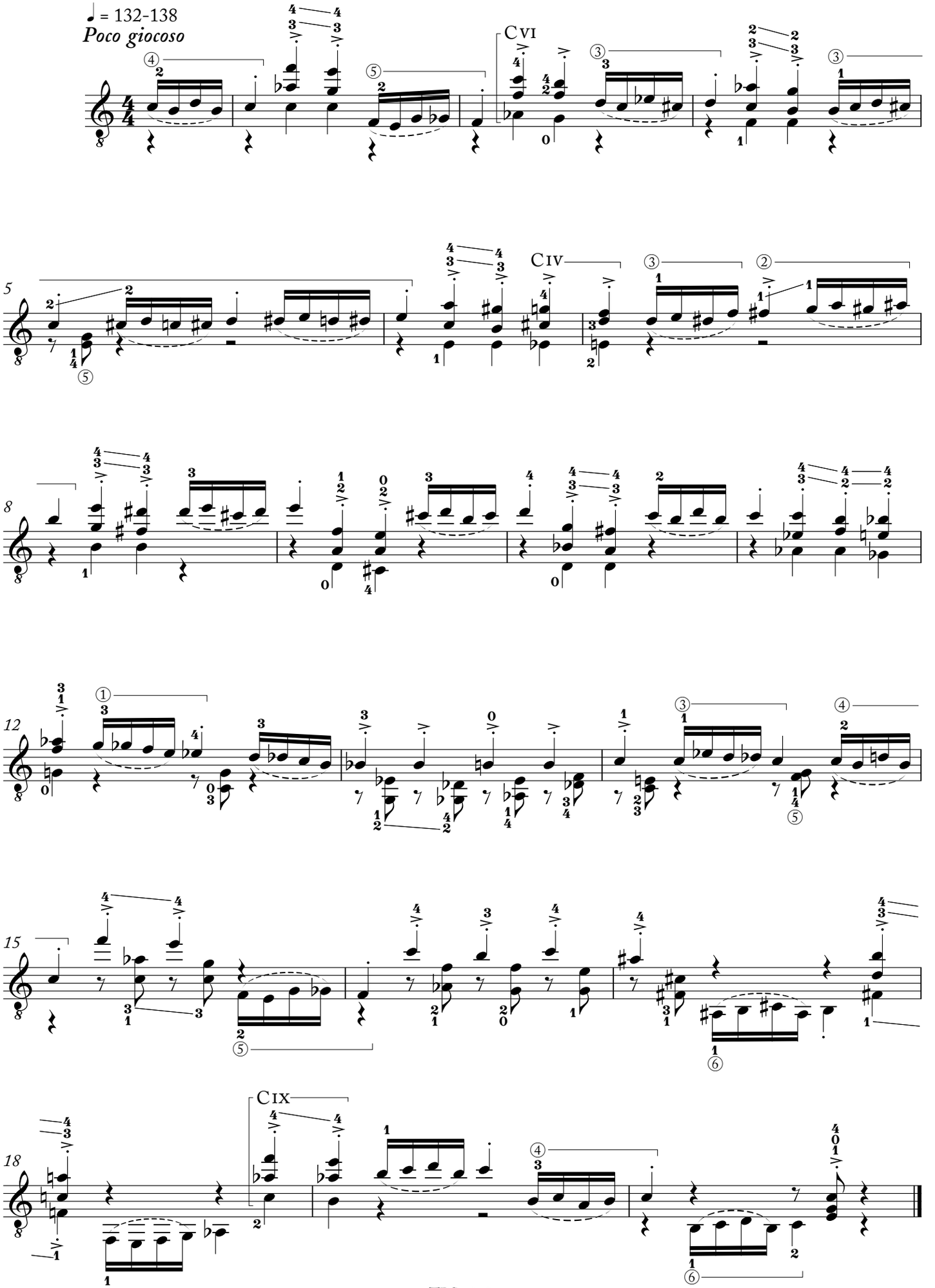

♩ = 172 ca.
Prestissimo
f
5
CII
p
f
p
11
f
16
a
a
CIII
CV
p
f
p i p i
20
CVII
a m
p i
24
CII
CI
p
28
f
p
f
1.
33
2.
CVII



Pairs of eighth notes (𝅘𝅥𝅯𝅘𝅥𝅯) are to be played slightly unevenly (with a gentle lilt) as 𝅘𝅥𝅯𝅘𝅥𝅯

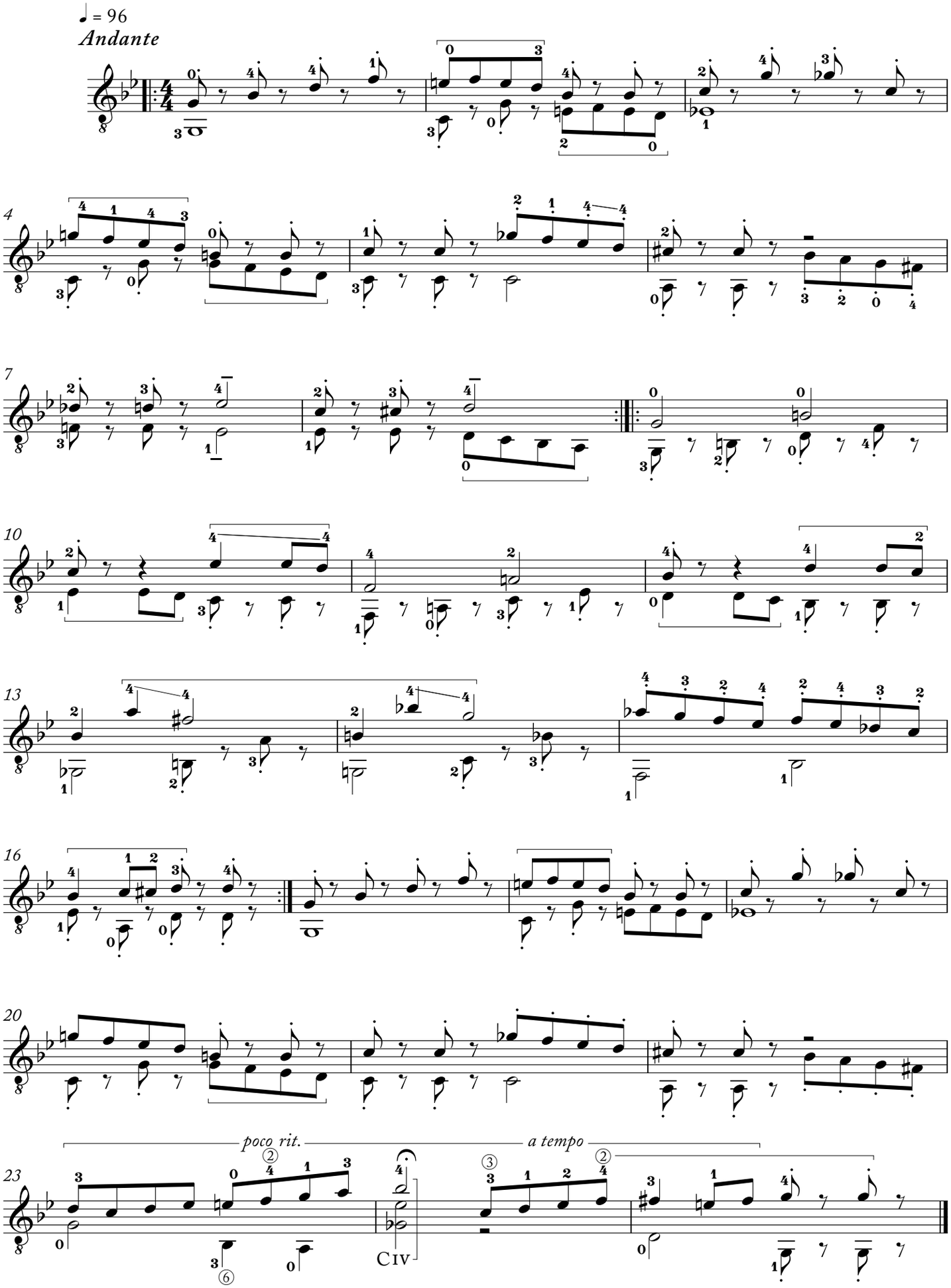
- VII -


♩ = 104
Allegramente
CVII
CIV
CV
CIII
CVIII
CVI
CII
CIX
CX
esitante
a tempo
poco rit.
senza rall.


♩ = 132-138
Poco giocoso
CVI
CIV
CIX

- IX -

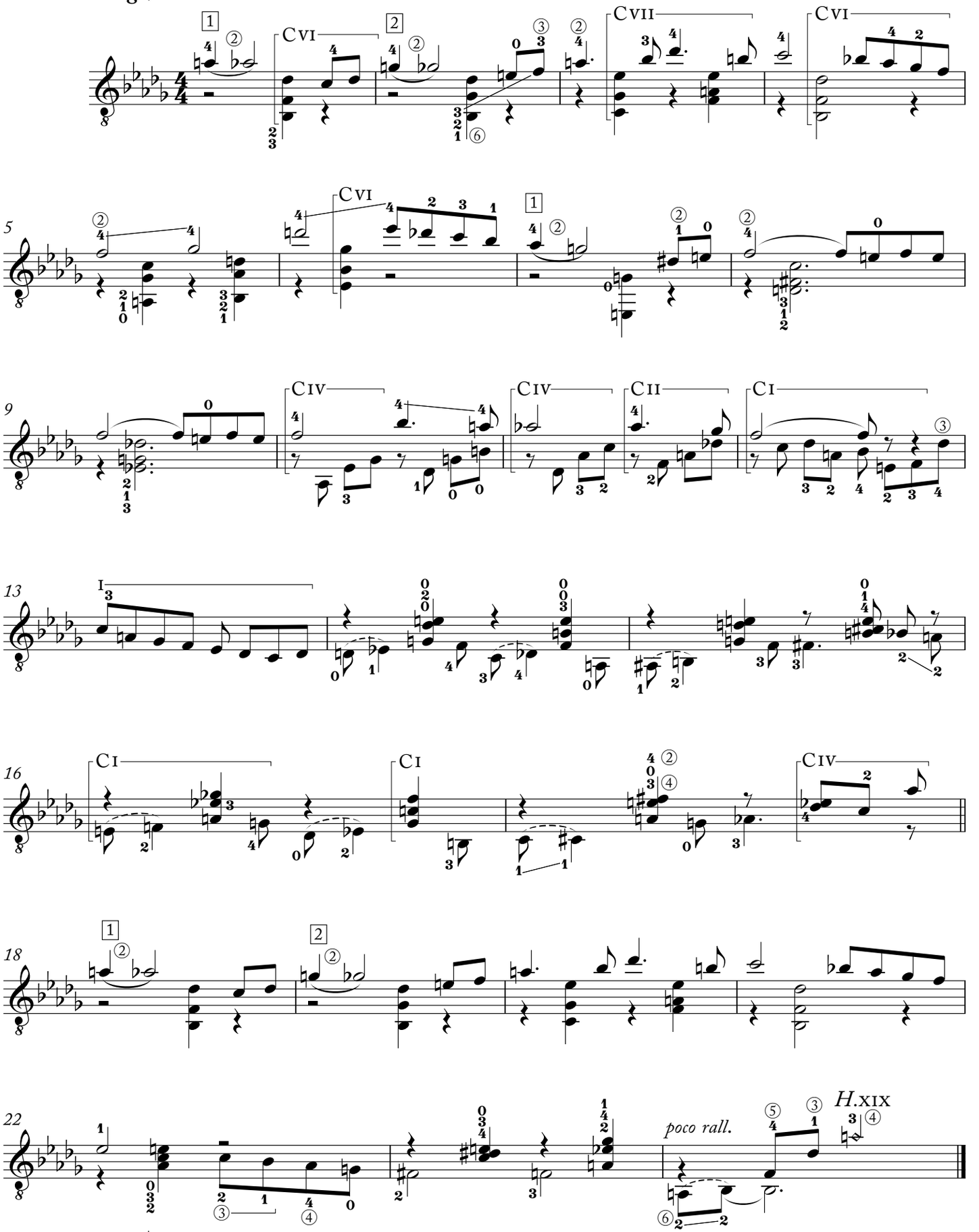
♩ = 80
Tranquillo
⑥ = D
A tempo where?
H.8va
poco rit.
al loco
vibrando
D.C. al
where is the fine?



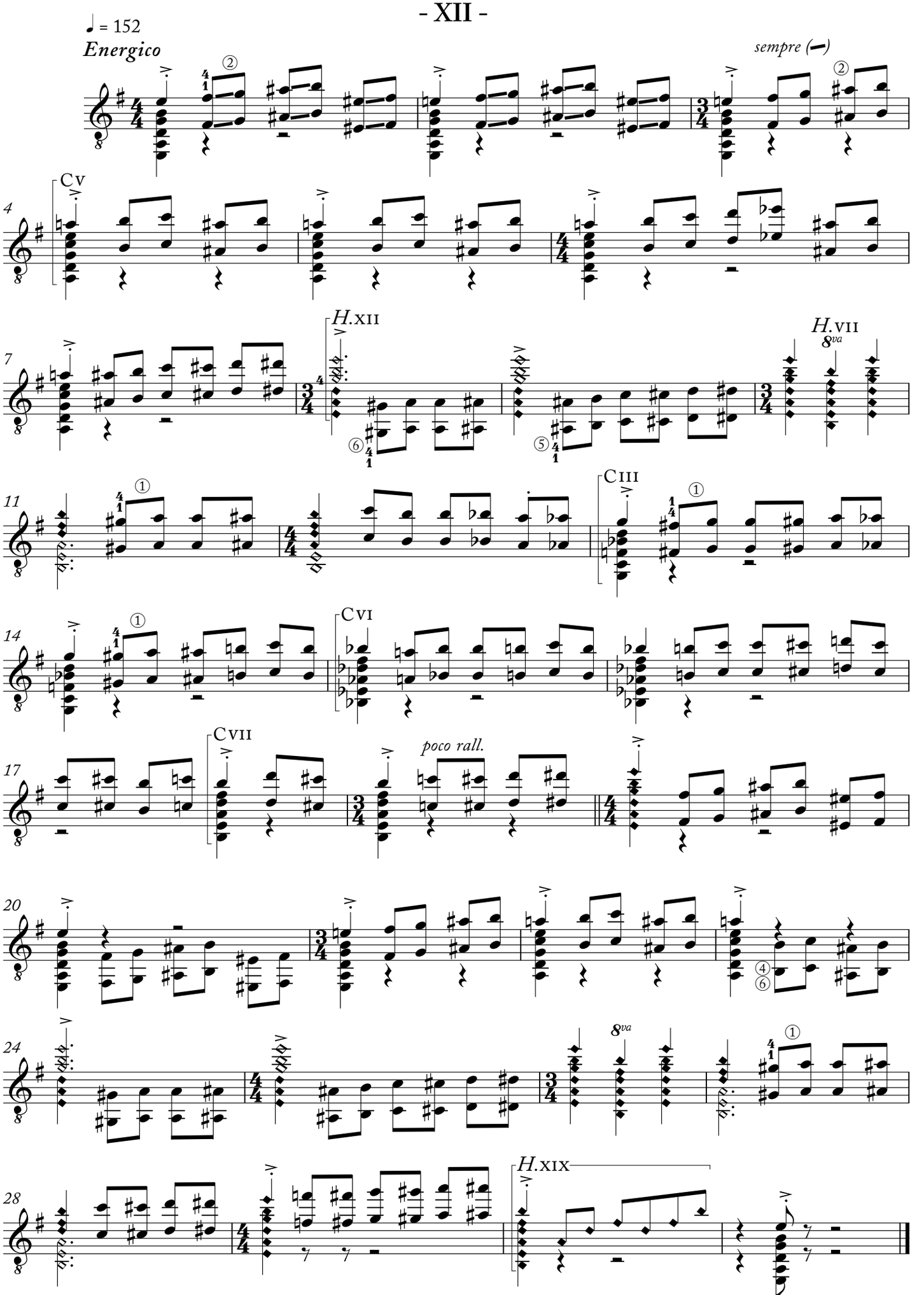
Play legato all quarter- and half-notes and bracketed passages containing them.

♩ = 60

Largo, con dolore e liberamente



1 Put finger on A♭, push sideways far enough to produce A♮, THEN pluck and allow to return to A♭.
2 as for 1 - G♮ to A♭


♩ = 152
Energico
sempre (𝅝)
Cv
H.xii
H.vii
8va
Ciii
Cvi
Cvii
poco rall.
8va
H.xix