

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)

♩ = 168

-I-

Allegretto

4

8

12

16

20

24

28

CIII

CII

CVIII

vib.

a tempo

poco rit.

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-II-

♩ = 172 at least
Prestissimo

8 *f*

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

8 *p sub.* *f sub.* *p sub.*

12 *f sub.* *p sub.* *f sub.*

15 ③ ④ ③ *p sub.*
a m i a m i a m i a m i

17 *f sub.*

19 *p sub.* *f sub.* *p sub.* *poco rall.* 2 0 1

22 *A tempo*

f

25

CX

28

CVIII

p sub.

31

CVI

f sub. *p sub.* *f sub.* *p sub.*

35

CVII CVIII CIX CX

f sub. *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

4

8

12

16

20

23

27

Is the 4 on A correct?

p sub. *mf sub.*

vib.

rall. poco a poco

X

CVI

CVIII

CV

CIV

CV

CI

CII

CIII

CI

- IV -

♩ = 63
Tempo giusto

Musical score for guitar, measures 1-32. The score is written in 2/4 time with a key signature of one flat (B-flat). It features a treble and bass staff with various musical notations including dynamics (mp, f, p), articulation (accents), and fingerings (numbers 1-4, 0, 3, 4, 5). Trills and triplets are indicated with '3' and brackets. Specific techniques are labeled as CI, CII, CIII, CIIII, CV, and CVI. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are marked at the beginning of their respective staves. The piece concludes with the instruction *senza rall.* at the end of measure 32.

♩ = 172 ca.

Prestissimo

8 *f*

5 *p* *f* *p*

11 *f*

16 *p* *f*

20 *p* *i*

24 *p*

28 *f* *p* *f*

33

③ ⑤ ④

CII

CIII CV

CVII

① ② ③ ④

1. 2.

- VI -

♩ = 104

With a relaxed swing

1. 2.

dal Segno al Coda
e poi Coda

Coda

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

- VII -

♩ = 104
Allegramente

Musical score for guitar, page VII, measures 8-32. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked *Allegramente* with a quarter note equal to 104 beats per minute. The score consists of nine staves of music, each starting with a measure number (8, 5, 9, 13, 17, 21, 25, 29) and an 8-measure rest. The music features various chords and melodic lines, with dynamic markings such as *f*, *p*, *mp*, and *f*. Performance instructions include *esitante*, *a tempo*, and *poco rit.*. Fingerings are indicated by numbers 1-4 and 5. The score is divided into sections labeled CVII, CIV, CIII, CVIII, CVI, CII, CIX, and CX. A double bar line is present at the end of measure 21.

- VIII -

♩ = 132-138
Poco giocoso

The musical score is written for guitar in 4/4 time. It consists of six staves of music, numbered 1 through 18. The key signature has one flat (B-flat). The tempo is marked 'Poco giocoso' with a quarter note equal to 132-138 beats per minute. The score includes various technical markings: slurs, accents, and fingering numbers (1-5). Specific measures are labeled with Roman numerals: CVI (measures 1-4), CIV (measures 5-8), and CIX (measures 17-18). Measure numbers 5, 8, 12, 15, and 18 are indicated at the start of their respective staves. The music features a mix of eighth and sixteenth notes, often grouped in triplets or sixteenth-note runs. There are also some rests and dynamic markings like accents.

- IX -

♩ = 80

Tranquillo

IX XII VII IX XII VII XII VII XII VII

⑥ = D

A tempo where?

12 poco rit. XII V VII CIII

15 1. 2. al loco D.C. al vibrando

where is the fine?

- XI -

♩ = 60

Largo, con dolore e liberamente

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

CVI CVII CVI CIV CIV CII CI

poco rall. H.XIX

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

♩ = 152
Energico

sempre (—)

Musical score for guitar, measures 1-30. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as *Energico* with a metronome marking of ♩ = 152. The piece is marked *sempre (—)*. The score consists of nine staves of music. Measure numbers 4, 7, 11, 14, 17, 20, 24, and 28 are indicated at the beginning of their respective staves. The score includes various guitar techniques such as vibrato (v), accents (^), and fingerings (1, 2, 3, 4, 5). Chord diagrams are provided for measures 4, 7, 11, 14, 17, 20, 24, and 28, labeled C.V, H.XII, C.III, C.VI, C.VII, and H.XIX. The piece concludes with a final chord in measure 30.