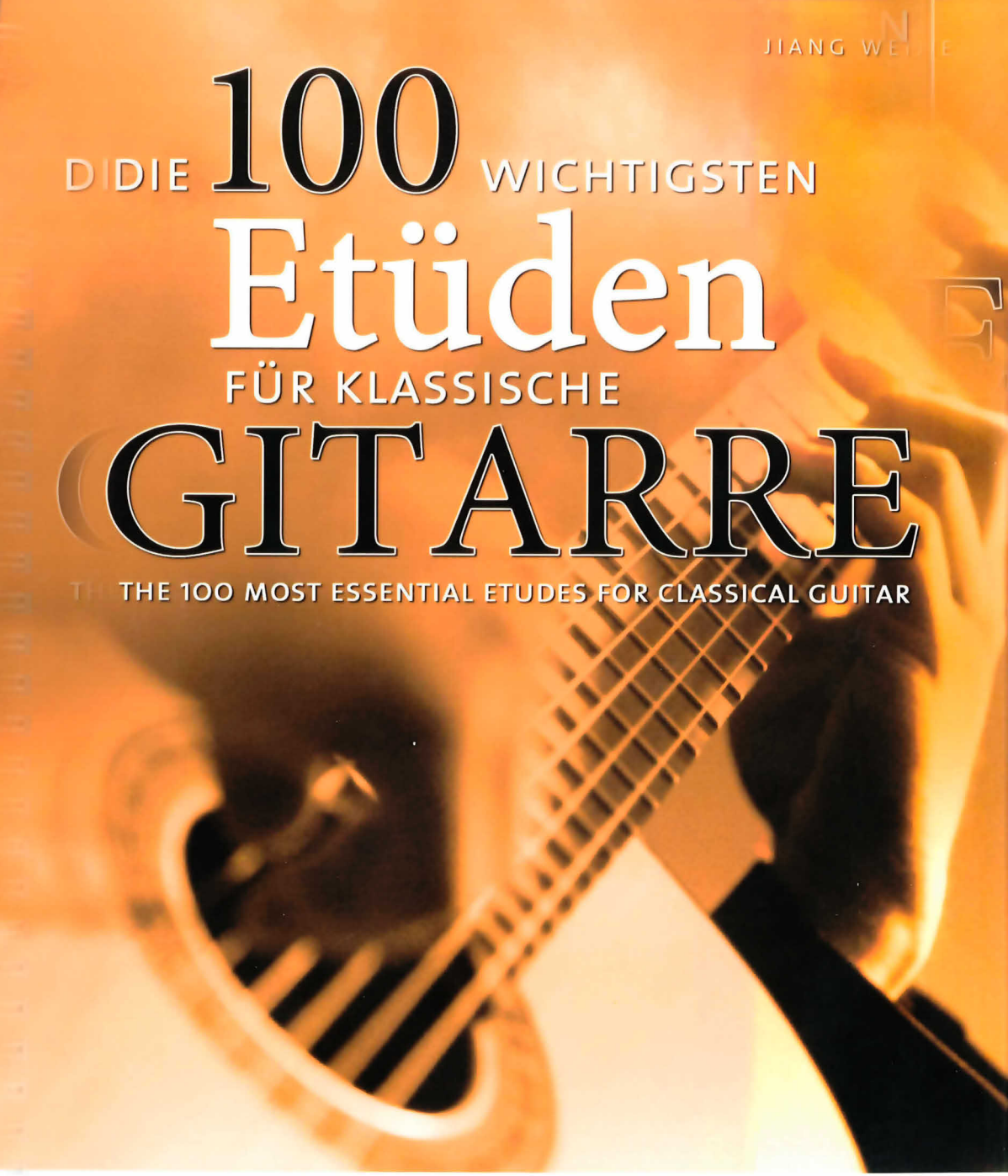
JIANG WE

DIE 100 WICHTIGSTEN Etüden FÜR KLASSISCHE GITARRE

THE 100 MOST ESSENTIAL ETUDES FOR CLASSICAL GUITAR



EINE EINE EINZIGARTIGE SAMMLUNG LEICHTER, MITTELSCHWERER UND SCHWERER ETÜDEN

A UNIQUE COLLECTION OF EASY, INTERMEDIATE AND ADVANCED ETUDES

HAGE MUSIKVERLAG

+2 CDs

Vorwort

Diese einzigartige Sammlung enthält die 100 wichtigsten Etüden der größten und bekanntesten Komponisten für klassische Gitarre. Mit Werken von Sor, Carcassi, Carulli und vielen mehr gehört das Buch zum Standard-Lehrmaterial und somit in die Notenbibliothek jedes klassischen Gitarristen.
Die Zusammenstellung ist das Ergebnis aus jahrelanger Forschung und der akribischen Sichtung hunderter Etüden. Nur die didaktisch wertvollsten wurden ausgewählt. Auf diese Weise entstand eine Etüden-Sammlung, die in dieser Qualität und Fülle einmalig ist. Die Etüden vermitteln die wichtigsten Gitarrentechniken, faszinieren beim Spielen und klingen hervorragend. Deshalb übt man sie oft und gerne.
Bei der Einrichtung der Noten- und Fingersätze konnte der Autor auf seine ganze Erfahrung als erfolgreicher Solist und Gitarrenlehrer zurückgreifen. Die Notation liegt in zwei Versionen vor: mit und ohne Fingersätze. Somit eignet sich das Buch ideal sowohl für den klassischen Gitarrenunterricht als auch für das Selbststudium. Die Zusammenstellung ist variationsreich und enthält Etüden in den Schwierigkeitsgraden von leicht über mittelschwer bis schwer.
Alle Etüden wurden meisterhaft von Klaus Jäckle eingespielt und befinden sich als Hörbeispiele auf den 2 beiliegenden CDs.

Preface

This unique collection contains the 100 most important studies of the greatest and most well-known composers for classical guitar. With works by Sor, Carcassi, Carulli and many more, this book is part of the standard teaching repertoire and belongs in the music library of every classical guitarist.
This compilation is the result of many years of research and the painstaking viewing of hundreds of studies. Only those pieces with a high educational value were selected. In this way a study collection was created which is unique in this quality and in such depth. The exercises illustrate the most important guitar techniques, evoke fascination when they are played and sound excellent. Which is why people like practising them often.
In the arrangements of the notes and fingerings, the author was able to draw on his full experience as a successful soloist and guitar teacher. The notation of the pieces comes in two versions – with and without fingering. This makes the book ideal both for conventional guitar lessons and for self-study. The compilation of pieces is rich in variation and contains exercises in different degrees of difficulty, from easy, to medium, to difficult.
All the etudes were expertly performed by Klaus Jäckle and the recordings can be found on the two enclosed CDs.

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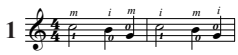
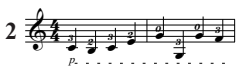
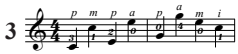
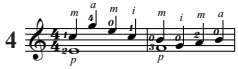
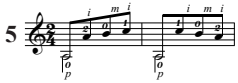
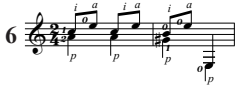
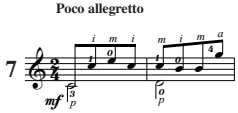
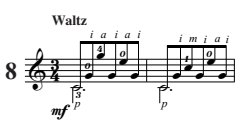
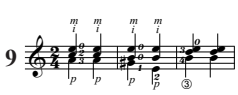
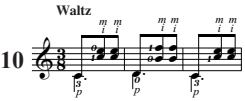
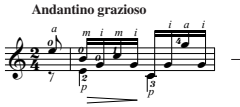
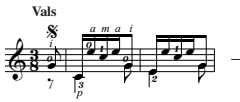
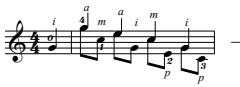
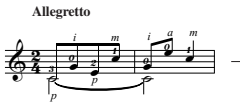
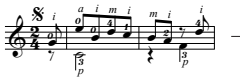
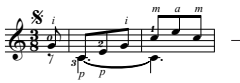
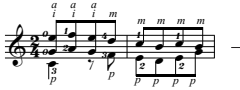
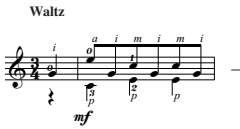
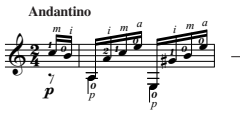
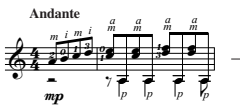
1		Fernando Sor Op. 60, No. 1	15 131
2		Fernando Sor Op. 60, No. 3	15 131
3		Ferdinando Carulli	16 132
4		Napoléon Coste	17 133
5		Antonio Cano-Curriela	17 133
6		Antonio Cano-Curriela	17 133
7	Poco allegretto 	Ferdinando Carulli Op. 246	18 134
8	Waltz 	Ferdinando Carulli Op. 121, No. 1	18 134
9		Dionisio Aguado	19 135
10	Waltz 	Ferdinando Carulli	20 136
11	Andantino grazioso 	Matteo Carcassi Op. 59, No. 1	22 138
12	Vals 	Matteo Carcassi Op. 59, No. 2	23 139
13		Fernando Sor Op. 60, No. 10	24 140
14	Allegretto 	Fernando Sor Op. 44, No. 2	24 140
15		Fernando Sor Op. 60, No. 6	25 141
16		Fernando Sor Op. 60, No. 7	26 142
17		Fernando Sor Op. 60, No. 13	27 143
18	Waltz 	Ferdinando Carulli Op. 241, No. 2	28 144
19	Andantino 	Ferdinando Carulli	29 145
20	Andante 	Ferdinando Carulli	30 146

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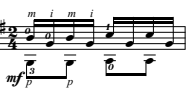
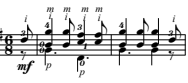
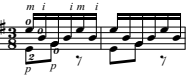
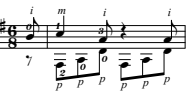
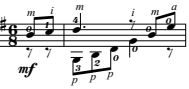
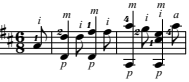
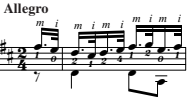
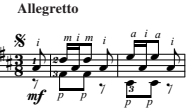
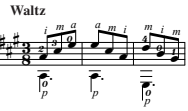
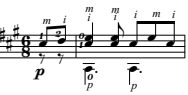
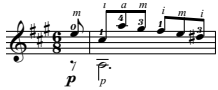
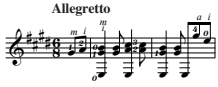
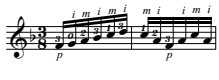
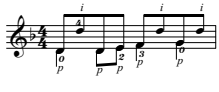
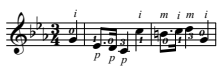
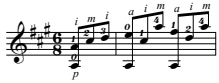
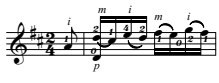
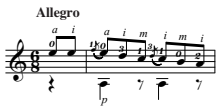
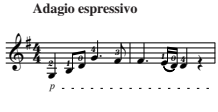
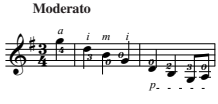
21	Andantino 	Ferdinando Carulli	32 148
22	Poco allegretto 	Ferdinando Carulli	32 148
23	Waltz 	Ferdinando Carulli	33 149
24	Allegretto 	Mauro Giuliani Op. 50, No. 8	34 150
25	Allegretto non troppo 	Matteo Carcassi Op. 59, No. 13	35 151
26	Rondo poco allegretto 	Ferdinando Carulli	36 152
27	Allegro 	Mauro Giuliani Op. 1, Vol. 2, No. 3	38 154
28	Allegretto 	Matteo Carcassi Op. 59, No. 5	39 155
29	Waltz 	Ferdinando Carulli	40 156
30	Sauteuse 	Ferdinando Carulli Op. 121, No. 7	40 156
31	Rondo poco allegretto 	Ferdinando Carulli Op. 241, No. 10	42 158
32	Allegretto 	Ferdinando Carulli	44 160
33	Poco allegretto 	Ferdinando Carulli	46 162
34	Allegro 	Napoléon Coste	48 164
35		Fernando Sor Op. 60, No. 4	49 165
36	Poco allegretto 	Ferdinando Carulli	50 166
37	Andante 	Ferdinando Carulli	51 167
38	Allegro 	Mauro Giuliani Op. 50, No. 6	52 168
39	Adagio espressivo 	Dionisio Aguado Op. 10, No. 1	53 169
40	Moderato 	Fernando Sor Op. 44, No. 6	54 170

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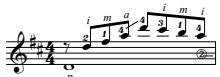
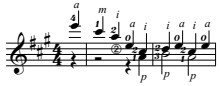
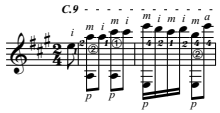
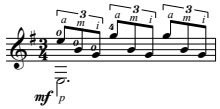
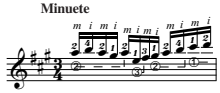
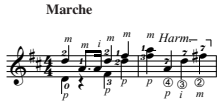
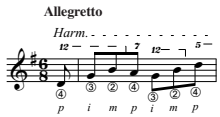
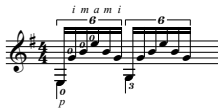
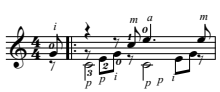
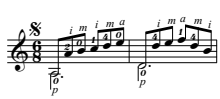
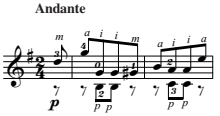
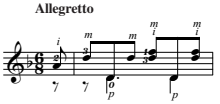
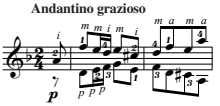
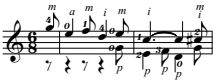
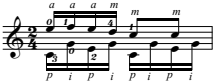
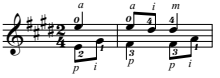
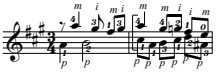
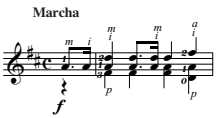
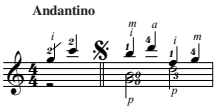
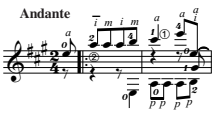
41		Napoléon Coste	55 171
42		Napoléon Coste	56 172
43		Ferdinando Carulli	57 173
44		Francisco Tárrega	58 174
45	Minuete 	Francisco Tárrega	59 175
46	Marche 	Fernando Sor Op. 44, No. 18	60 176
47	Allegretto 	Ferdinando Carulli	61 177
48		Dionisio Aguado	62 178
49		Antonio Cano-Curriela	63 179
50		Fernando Sor Op. 60, No. 5	64 180
51	Andante 	Ferdinando Carulli Op. 211, No. 7	65 181
52	Allegretto 	Ferdinando Carulli	66 182
53	Andantino grazioso 	Ferdinando Carulli Op. 241, No. 14	67 183
54	Andante mosso 	Ferdinando Carulli Op. 211, No. 13	68 184
55	Allegretto 	Mauro Giuliani Op. 50, No. 29	70 186
56	Andantino 	Dionisio Aguado	72 188
57		Dionisio Aguado	73 189
58	Marcha 	Matteo Carcassi Op. 59, No. 17	74 190
59	Andantino 	Napoléon Coste	75 191
60	Andante 	Napoléon Coste	76 192

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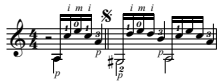
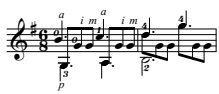
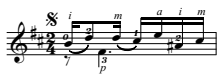
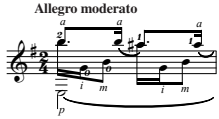
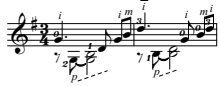
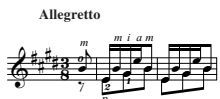
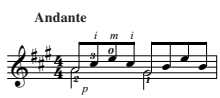
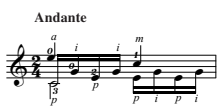
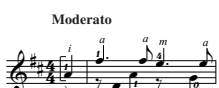
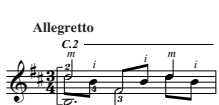
61		Fernando Sor Op. 60, No. 18	77 193
62		Fernando Sor Op. 60, No. 19	78 194
63		Fernando Sor Op. 60, No. 20	79 195
64	Allegro moderato 	Fernando Sor Op. 60, No. 22	80 196
65		Fernando Sor Op. 35, No. 4	82 198
66	Allegretto 	Fernando Sor Op. 35, No. 8	83 199
67	Andante 	Fernando Sor Op. 35, No. 9	84 200
68	Andante 	Fernando Sor Op. 35, No. 13	85 201
69	Moderato 	Fernando Sor Op. 35, No. 17	86 202
70	Allegretto 	Fernando Sor Op. 35, No. 22	87 203

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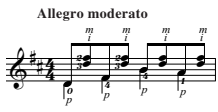
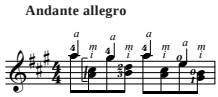
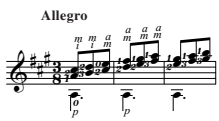
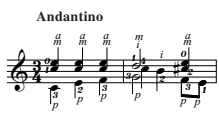
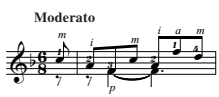
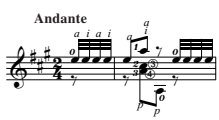
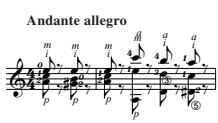
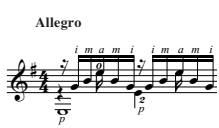
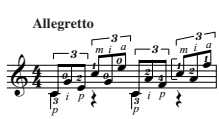
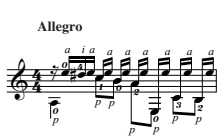
71	Allegro moderato 	Fernando Sor Op. 6, No. 1	88 204
72	Andante allegro 	Fernando Sor Op. 6, No. 2	89 205
73	Allegro 	Fernando Sor Op. 6, No. 6	90 206
74	Andantino 	Fernando Sor Op. 6, No. 8	92 208
75	Moderato 	Fernando Sor Op. 31, No. 11	93 209
76	Andante 	Fernando Sor Op. 31, No. 19	94 210
77	Andante allegro 	Fernando Sor Op. 31, No. 20	96 212
78	Allegro 	Mauro Giuliani Op. 48, No. 5	98 214
79	Allegretto 	Mauro Giuliani Op. 48, No. 6	99 215
80	Allegro 	Mauro Giuliani Op. 100, No. 11	100 216

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Über die Komponisten

Fernando Sor (1778 – 1839)

Sor wurde als Joseph Fernando Marcari Sors zu Beginn des Jahres 1778 in Barcelona geboren. Er stammt aus einer Familie von Berufssoldaten und sollte ursprünglich auch eine Militärkarriere antreten. Um seine Eltern von den Vorzügen einer musikalischen Ausbildung zu überzeugen, vertonte er als Elfjähriger lateinische Gedichte auf der Gitarre. Der Musikunterricht wurde im Jahr 1790 unterbrochen, da Sors Vater verstarb und die Familie kein Geld mehr für die Ausbildung aufbringen konnte. Ab 1791 besuchte er die Klosterschule Montserrat, wo er vor allem kostenlosen Musikunterricht nehmen konnte. 1795 verließ er die Schule und begann eine militärische Laufbahn. In seiner Freizeit widmete er sich weiterhin der Musik.

1796 entstanden die ersten Gitarrenstücke, seine erste Oper vollendete er 1797. Im Jahr 1813 zog Sor nach Paris und siedelte danach nach London über, wo er als sehr erfolgreicher Gitarrist und Komponist lebte. Hier schuf er seinen zu Lebzeiten größten Erfolg, das Ballett „Cendrillon“, welches 1822 uraufgeführt wurde. Nach einem kurzen Aufenthalt in Moskau kehrte er im Herbst 1826 wieder nach Paris zurück, wo er 1839 nach langer Krankheit verstarb.

Viele seiner Zeitgenossen hielten Fernando Sor für den größten Gitarristen aller Zeiten.

Fernando Sor (1778 – 1839)

He was born as Joseph Fernando Marcari Sors at the beginning of 1778 in Barcelona. He came from a family of professional soldiers and it was intended that he would embark on a military career. To convince his parents of the advantages of a musical education he set Latin poems to music on the guitar as an eleven-year-old. His music lessons stopped in 1790 when his father died, and the family had no more money for his education. From 1791 he visited the Montserrat convent school, where he was given free music lessons. In 1795 he left the school and took up his military career. He continued to dedicate his spare time to music.

In 1796 he wrote his first guitar pieces, and completed his first opera in 1797. In 1813, Sor moved to Paris, and later on to London, where he lived as a very successful guitarist and composer. Here he had his greatest success in his lifetime, the ballet “Cendrillon“, which was premièred in 1822. After a short stay in Moscow he returned to Paris in the autumn of 1826, where he died after a long illness in 1839.

Many of his contemporaries considered Fernando Sor to be the greatest guitarist of all time.

About the composers

Ferdinando Carulli (1770 – 1841)

Ferdinando Maria Meinrado Rosario Carulli wurde in Neapel geboren. Er lernte zunächst das Cellospiel, zeigte aber schon früh Interesse für die Gitarre. In Neapel fand sich jedoch kein Lehrer, also begann er sich mit etwa 20 Jahren das Gitarrenspiel selbst beizubringen und entwickelte dadurch seine eigenen Spieltechniken. Er gilt als früher Vertreter der Anschlagtechnik mit Fingernägeln.

Nachdem seine Fertigkeiten auf der Gitarre ausreichend entwickelt waren, gab er zunächst Konzerte in Neapel, später auch im Ausland, besonders in Frankreich. Hier lernte er seine spätere Gattin Marie-Josephine Boyer kennen, mit der er einen Sohn hatte.
Ab 1808 lebte Carulli bis zu seinem Tod 1841 in Paris, wo er äußerst erfolgreich in den Salons der gehobenen Gesellschaft der Stadt auftrat und ein gefragter Gitarrenlehrer war.

Carulli hat insgesamt etwa 400 Werke für Gitarre bzw. Gitarre und Flöte verfasst, sowie die äußerst populäre Gitarrenschule „Méthode" herausgebracht. Durch seine herausragende Technik setzte er neue Maßstäbe im Konzert-Gitarrenspiel.

Ferdinando Carulli (1770 – 1841)

Ferdinando Maria Meinrado Rosario Carulli was born in Naples. He first learnt to play the cello, although he showed an interest in the guitar at an early age. But in Naples no guitar teacher could be found, so when he was about 20 he began teaching himself to play the guitar, developing his own techniques as he did so. He is considered to be an early exponent of the plucking technique using the fingernails.

After his skills on the guitar were sufficiently developed, he gave concerts in Naples and later abroad, especially in France. This is where he met his later wife Marie-Josephine Boyer, with whom he had a son.
From 1808 until his death in 1841, Carulli lived in Paris, where he was extremely successful, playing in the salons of high society in the city, and he was in great demand as a guitar teacher .

Carulli wrote a total of some 400 works for guitar and guitar and flute, as well as publishing the extremely popular guitar tutor, "Méthode". With his outstanding technique he set new standards in concert guitar playing.

Über die Komponisten

Napoléon Coste (1805 – 1883)

Coste wurde am 28. Juni 1805 in Amondans als Sohn des Bürgermeisters geboren. Sein Vater – ein ehemaliger Offizier – plante zunächst eine militärische Karriere für ihn. Dieser Plan wurde allerdings nach einer schweren Erkrankung Costes im Alter von 11 Jahren verworfen.

Bereits mit 6 Jahren erhielt Napoléon Coste Gitarrenstunden von seiner Mutter. Als sein Vater starb, zog die Familie nach Valenciennes im Norden Frankreichs, wo Coste als Gitarrenlehrer arbeitete und erste Konzerte bei der örtlichen Philharmonischen Gesellschaft gab.

Im Jahr 1830 zog Coste nach Paris, wo er Unterricht in Harmonielehre und Komposition nahm. Hier lernte er auch die „Klassiker" der Gitarristen kennen: Dionisio Aguado, Matteo Carcassi, Ferdinando Carulli und auch Fernando Sor. Bei letzterem studierte Coste, bevor er sich Ende der 1830er Jahre an eigene Kompositionen wagte. 1863 musste Coste seine Konzerttätigkeit aufgeben, da seine Hand nach einem Treppensturz nicht mehr beweglich genug war.

Er beschränkte sich auf Komposition und Unterricht. Zusätzlich nahm er eine Anstellung bei der Pariser Stadtverwaltung an. Napoléon Coste starb 1883 in Paris.

Napoléon Coste (1805 – 1883)

Coste was born on 28 June 1805 in Amondans as the son of the mayor. His father, a former officer, initially planned a military career for him. The plan was changed, however, after Coste had a serious illness when he was 11.

At the age of 6 Napoléon Coste already had guitar lessons from his mother. When his father died, the family moved to Valenciennes in northern France, where Coste worked as a guitar teacher and gave his first concerts at the local Philharmonic Society.

In 1830 Coste moved to Paris, where he took lessons in harmony and composition. Here he got to know the "masters" of the guitar: Dionisio Aguado, Matteo Carcassi, Ferdinando Carulli and also Fernando Sor. Coste studied under the latter before starting to write his own compositions. In 1863 Coste had to give up his concert playing as his hand was no longer flexible enough after a fall on the stairs.

He restricted himself to composition and teaching. In addition he took a job with the Paris city administration. Napoléon Coste died in 1883 in Paris.

About the composers

Antonio Cano-Curriela (1811 – 1897)

Über Antonio Cano-Curriela ist nicht sehr viel bekannt.
Er war zunächst Arzt, bevor er sich als Schüler von Dionisio Aguado der Gitarre widmete und danach am Konservatorium von Madrid lehrte. Außerdem war er der offizielle Archivar von Königin Isabella II.

1852 veröffentlichte er eine Gitarrenschule, welche 1868 neu aufgelegt und um einen der Gitarre angepassten Harmoniebeitrag erweitert wurde. Man vermutet, dass er dem Gitarristen Francisco Tárrega Unterricht erteilte, allerdings ist diese Information nicht sicher belegt. Bekannt ist jedoch, dass er wesentlich zur Entwicklung der Tremolo-Spieltechnik beigetragen hat.

Antonio Cano-Curriela (1811 – 1897)

Very little is known about Antonio Cano-Curriela.
He was initially a doctor, before discovering the guitar as a pupil of Dionisio Aguado, after which he taught at the Madrid Conservatory. In addition he was the official archivist of Queen Isabella II.

In 1852 he published a guitar tutor which was reprinted in 1868 with a theory of harmony supplement written specially for the guitar. It is thought that he gave lessons to guitarist Francisco Tárrega, although this has not been substantiated. It is known, however, that he made an important contribution to the development of the tremolo playing technique.

Dionisio Aguado (1784 – 1849)

Dionisio Aguado y García wurde 1784 in Madrid geboren. 1826 ging er nach Paris, wo er unterrichtete, viele Konzerte gab und Fernando Sor kennenlernte, mit dem ihn eine lebenslange Freundschaft verband.

Als die zehnsaitige Barockgitarre von der modernen Sechssaitigen abgelöst wurde, entwickelte Aguado eine Schule für dieses Instrument, um die neue Gitarrentechnik bekannt zu machen. Er setzte sich in dieser Schule außerdem für den Fingernagelanschlag ein. Deshalb gilt er auch als Wegbereiter dieser Spielform.

Dionisio Aguado (1784 – 1849)

Dionisio Aguado y García was born in 1784 in Madrid. In 1826 he went to Paris, where he taught and gave many concerts, and he also got to know Fernando Sor, becoming a lifelong friend.

When the ten-string baroque guitar was taken over by the modern six-string one, Aguado developed a tutor for this instrument to make known the new technique. He also advocated using the fingernail technique. For this reason he is also seen as one of the pioneers of this method of playing.

Über die Komponisten

Matteo Carcassi (1792 – 1853)

Matteo Carcassi wurde in Florenz geboren und erlernte dort zunächst das Klavierspiel. Erst später widmete er sich der Gitarre. Mit 16 Jahren gab er die ersten öffentlichen Konzerte in Italien. Zwei Jahre später machte er seine erste große Reise nach Deutschland. 1820 ging er nach Paris, 1822 dann nach London. Seine Konzerte waren überaus erfolgreich und stets gut besucht.

In Paris entbrannte ein großer Konkurrenzkampf zwischen Carcassi und Ferdinando Carulli. Das Problem wurde von Carcassi allerdings durch seine andere Spieltechnik elegant gelöst – er schlug die Saiten mit den Fingerspitzen an und nicht mit den Fingernägeln wie Carulli, wodurch er einen anderen Klang hatte und damit seinen Stücken einen eigenen Charakter verlieh.

Außerdem entwickelte Carcassi die bis heute übliche „klassische" Spielhaltung, indem er ein Fußbänkchen benutzte und die Gitarre auf sein linkes Bein auflegte.

1836 startete Carcassi eine Konzertreise durch sein Heimatland Italien, bevor er wieder nach Paris zurückkehrte, um seine Tätigkeit als Klavier- und Gitarrenlehrer zu intensivieren und seine sämtlichen Werke drucken zu lassen. 1840 beendete er die aktive Karriere als Konzertvirtuose. Matteo Carcassi starb am 16. Januar 1853 in Paris.

Matteo Carcassi (1792 – 1853)

Matteo Carcassi was born in Florence, where he first started playing the piano. Only later did he take up the guitar. When he was 16 he gave his first public concerts in Italy. Two years later he went on his first large tour to Germany. In 1820 he went to Paris, and in 1822 he moved to London. His concerts were extremely successful and always well attended.

A big rivalry broke out in Paris between Carcassi and Ferdinando Carulli. The problem was elegantly solved by Carcassi, however, through his different playing technique – he struck the strings with his fingertips and not with his fingernails, like Carulli, so that he had a different sound, giving his pieces their own special character.

Carcassi also developed the "classical" playing posture that is still normal today, by using a foot stool and resting the guitar on his left leg.

In 1836 Carcassi started a concert tour through his home country of Italy, before returning to Paris to concentrate on his work as a teacher of piano and guitar and have his entire works published. In 1840 he ended his active career as a concert virtuoso. Matteo Carcassi died on 16 January 1853 in Paris.

About the composers

Mauro Giuliani (1781 – 1829)

Mauro Giuliani wurde im Juli 1781 in Bisceglie geboren und studierte in seiner Jugend Gitarre, Cello und Flöte. Im Laufe der Zeit entwickelte sich die Gitarre zu seinem Hauptinstrument. Seine ersten Konzerte gab er in Italien und Frankreich. Im Jahr 1806 zog er nach Wien, wo er sich als Solist, Lehrer und Komponist einen Namen machte.

Giuliani freundete sich unter anderem mit Antonio Diabelli und Johann Nepomuk Hummel an, mit denen er auch musizierte. 1819 musste er Wien aus persönlichen Gründen verlassen und nach Italien zurückkehren. Zunächst wohnte er einige Zeit in Venedig, dann in Rom. Hier schuf er „Le Rossiniane", eine Zusammenstellung populärer Melodien aus Rossini-Opern.

Im Sommer 1823 gab er eine Reihe erfolgreicher Konzerte in Neapel, teilweise im Duett mit seiner damals zehn Jahre alten Tochter. Seinen sehnlichsten Wunsch nach Wien zurückzukehren, konnte er sich nicht mehr erfüllen. Ende des Jahres 1828 erkrankte Giuliani, bevor er am 8. Mai 1829 in Neapel verstarb.

Zeitgenossen bezeichneten ihn als „Mozart der Gitarre". Er verwendete als einer der ersten Gitarrenkomponisten eine polyphone Notation, bei der sich die Stimmen durch die Richtung der Notenhälse unterscheiden. Vielen galt er als der brillanteste Gitarrenvirtuose seiner Zeit.

Mauro Giuliani (1781 – 1829)

Mauro Giuliani was born in Bisceglie in July 1781 and as a teenager studied guitar, cello and flute. Over the course of time the guitar became his main instrument. He gave his first concerts in Italy and France. In 1806 he moved to Vienna, where he made a name for himself as a soloist, teacher and composer.

Giuliani made friends among others with Antonio Diabelli and Johann Nepomuk Hummel, with whom he also played together. In 1819 he had to leave Vienna for personal reasons and returned to Italy. He first lived for some time in Venice, and later in Rome. Here he created "Le Rossiniane", a compilation of popular melodies from Rossini operas.

In the summer of 1823 he gave a series of successful concerts in Naples, some of them in a duo with his then ten-year-old daughter. He was no longer able to fulfil his greatest wish, to return to Vienna. At the end of 1828 he fell ill, and died on 8 May 1829 in Naples.

Contemporaries refer to him as the "Mozart of the guitar". He was one of the first guitar composers to use a polyphonic notation in which the voices were distinguished by the direction of the note stems. He was considered by many to be the most brilliant guitar virtuoso of his time.

Über die Komponisten

Francisco Tárrega (1852 – 1909)

Francisco de Asís Tárrega y Eixea wurde am 21. November im spanischen Villareal geboren.
Als Sproß einer musikalischen Familie, sein Vater war selbst Gitarrist, erhielt er seine ersten Gitarrenstunden mit acht Jahren. Klaviermusik war zu jener Zeit populärer als Gitarrenmusik, so dass Tárrega auch das Pianospiel erlernte und bereits in jungen Jahren beide Instrumente spielen konnte. Im Alter von zehn Jahren wurde er vom berühmten Gitarristen Julián Arcas entdeckt, der ihn spielen gehört hatte und sofort als Schüler annahm.

1885 zog Tárrega mit seiner Frau Maria Josefa und seinem Sohn Francisco nach Barcelona, wo er auf Isaac Albéniz und Enrique Granados traf. Schnell entstand eine Freundschaft und Tárrega transkribierte als erster die Werke von Albéniz für die Gitarre. 1909 starb Francisco Tárrega in Barcelona.

Tárrega erweiterte das damalige Gitarren-Repertoire durch viele Transkriptionen, die bis heute zu den erfolgreichsten und meistgespielten Stücke der Konzertprogramme zählen. Tárrega legte mit seinen Werken den Grundstein für die Akzeptanz und Popularität der Konzertgitarre im 20. Jahrhundert.

Francisco Tárrega (1852 – 1909)

Francisco de Asís Tárrega y Eixea was born on 21 November in Villareal, Spain.
Coming from a musical family – his father was himself a guitarist – he had his first guitar lessons when he was eight. Piano music was more popular than guitar music at that time, so that Tárrega also learnt to play the piano and could play both instruments at an early age. At the age of ten he was discovered by the famous guitarist Julián Arcas, who heard him playing and took him on immediately as a pupil.

In 1885 Tárrega moved with his wife Maria Josefa and his son Francisco to Barcelona, where he met Isaac Albéniz and Enrique Granados. A friendship quickly developed and Tárrega was the first to transcribe the works of Albéniz for guitar. Francisco Tárrega died in Barcelona in 1909.

Tárrega expanded the guitar repertoire of the time with many transcriptions that are still some of the most successful and most played pieces in the concert programme. With his works Tárrega laid the groundstone for the acceptance and popularity of the guitar in the 20th century.

1

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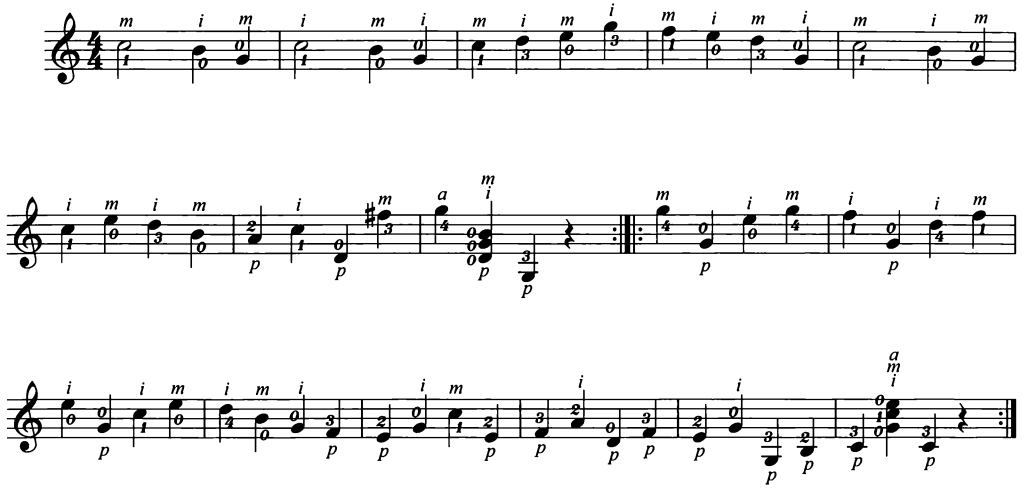
Fernando Sor (1778 - 1839)
Op. 60, No. 1
Arr.: Jiang Weijie



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2

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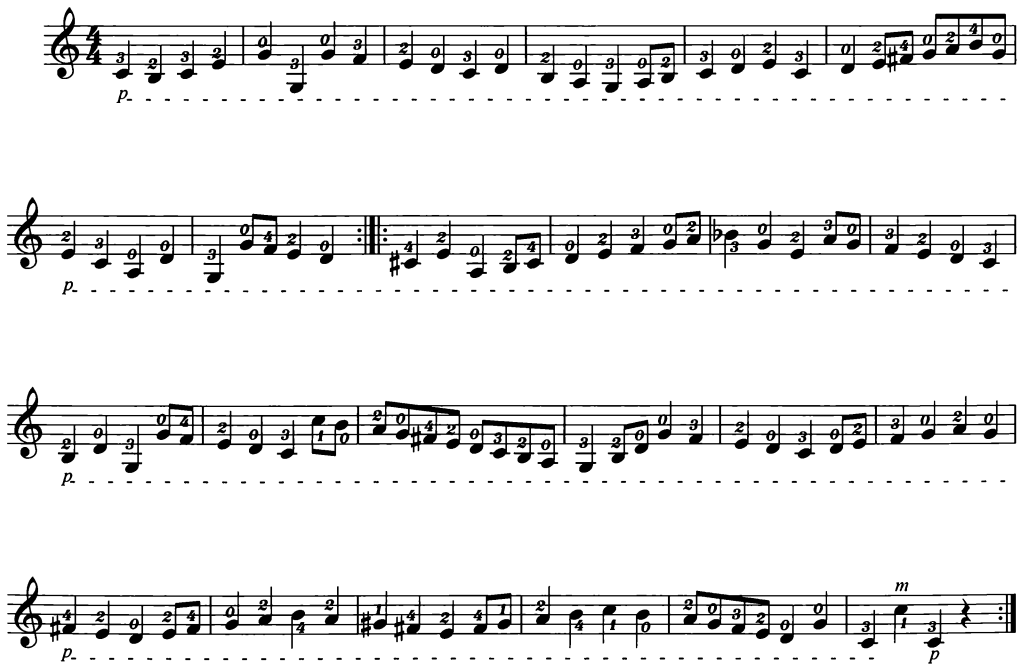
Op. 60, No. 3
Arr.: Jiang Weijie



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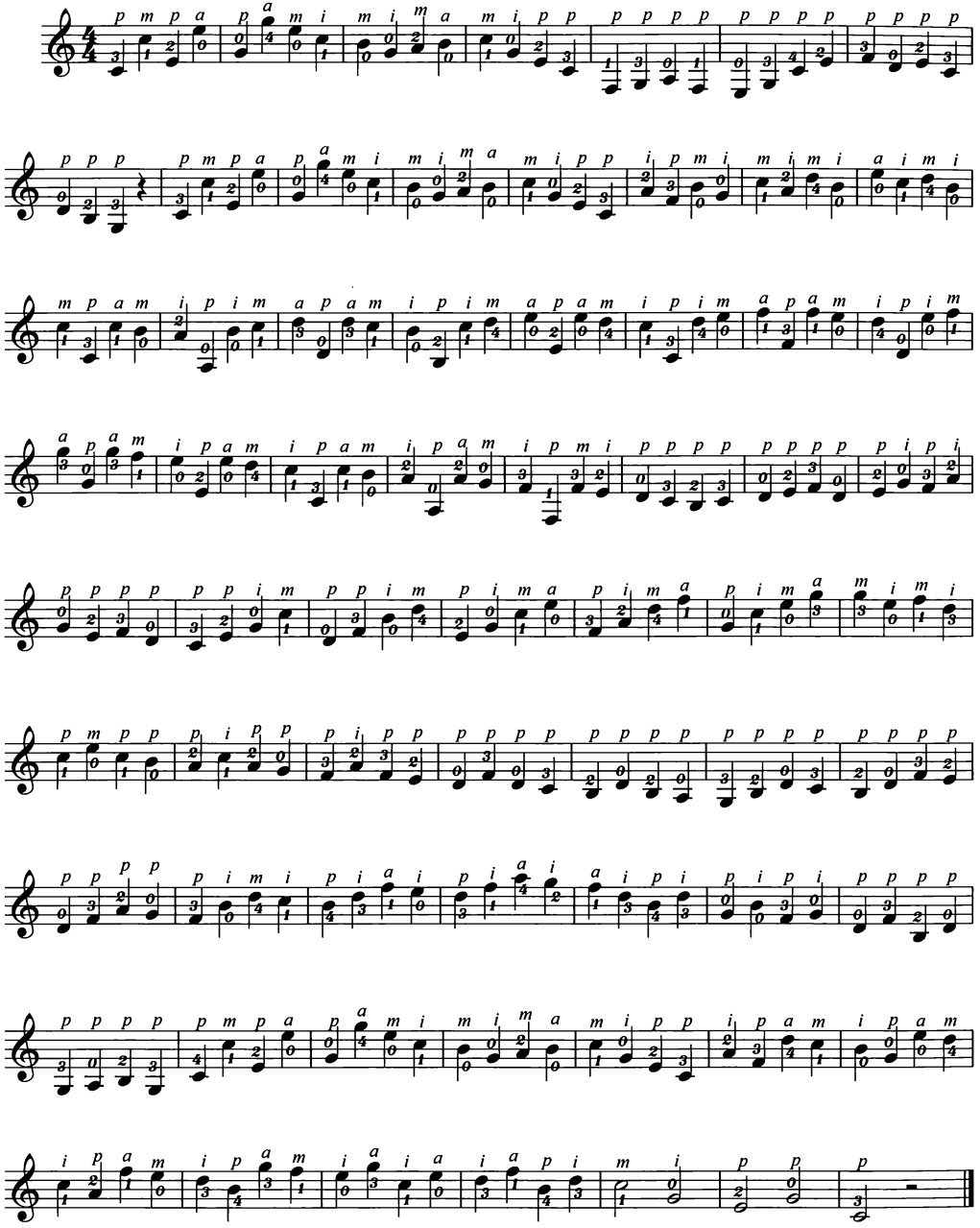
3

CD 1, Track 03

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie



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4

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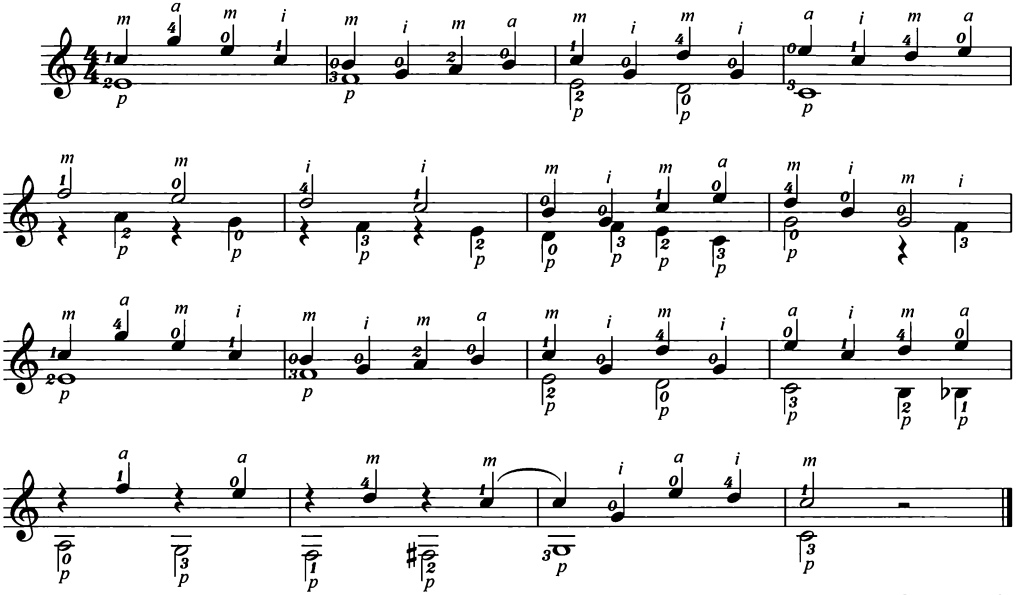
Napoléon Coste
(1805 - 1883)
Arr.: Jiang Weijie



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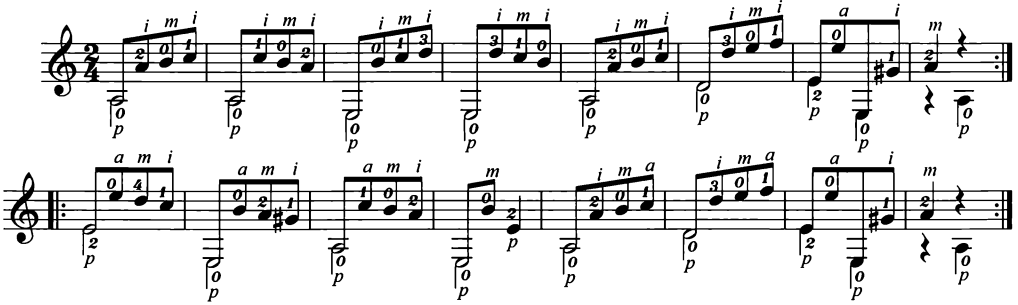
5

CD 1, Track 05

Antonio Cano-Curriela
(1811 - 1897)
Arr.: Jiang Weijie



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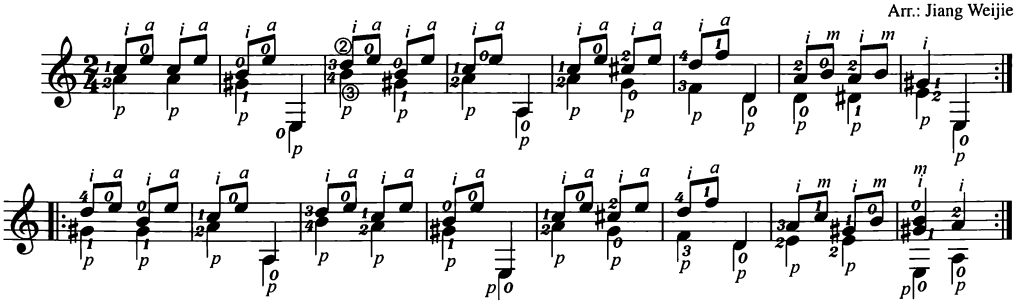
6

CD 1, Track 06

Antonio Cano-Curriela
(1811 - 1897)
Arr.: Jiang Weijie



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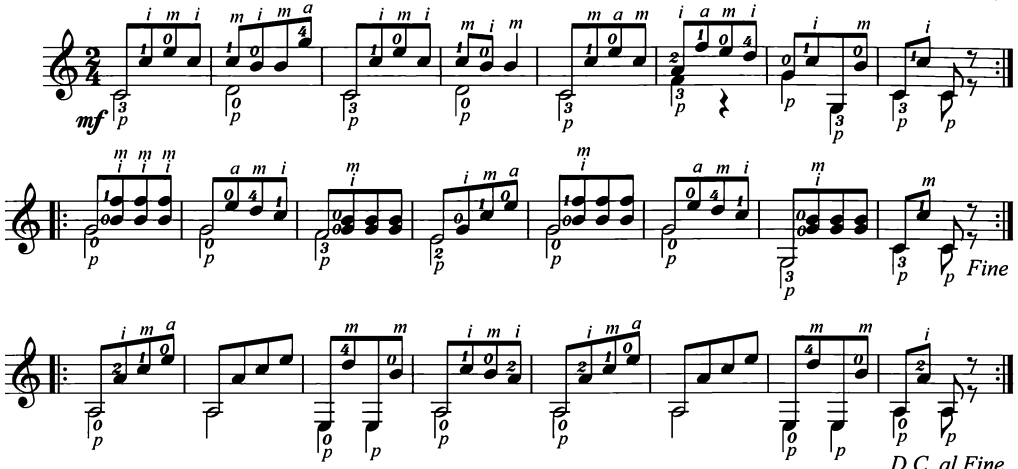
7

CD 1, Track 07

Ferdinando Carulli (1770 - 1841)
Op. 246
Arr.: Jiang Weijie

Poco allegretto



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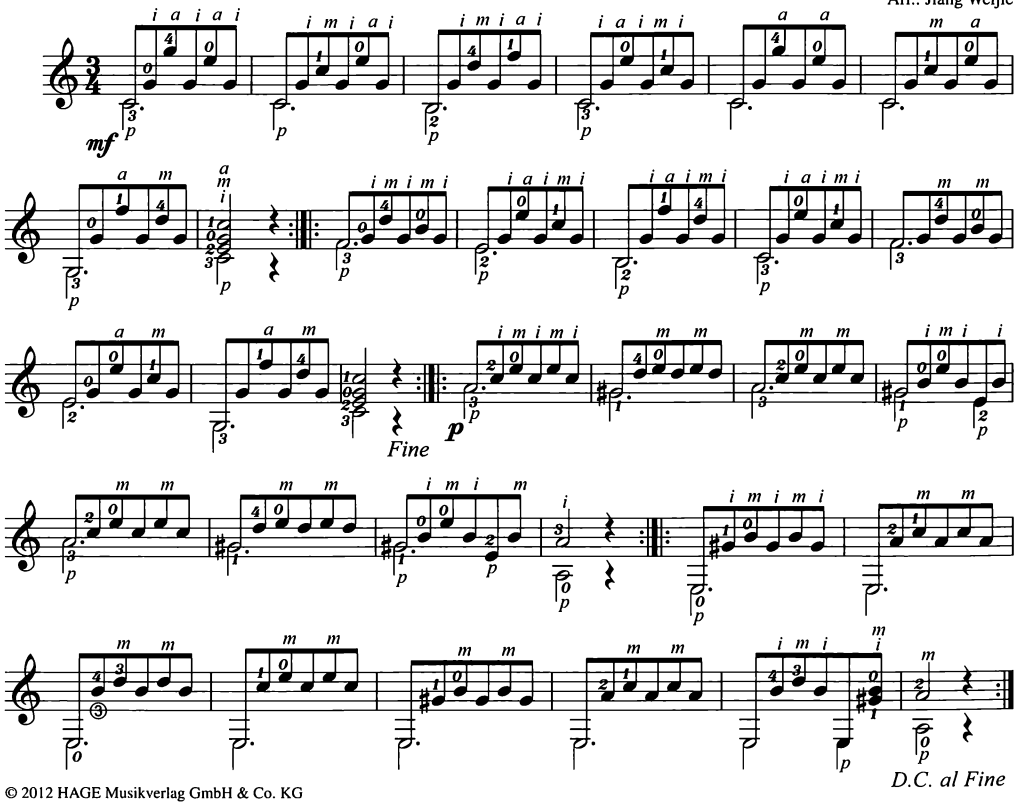
8

CD 1, Track 08

Ferdinando Carulli (1770 - 1841)
Op. 121, No. 1
Arr.: Jiang Weijie

Waltz



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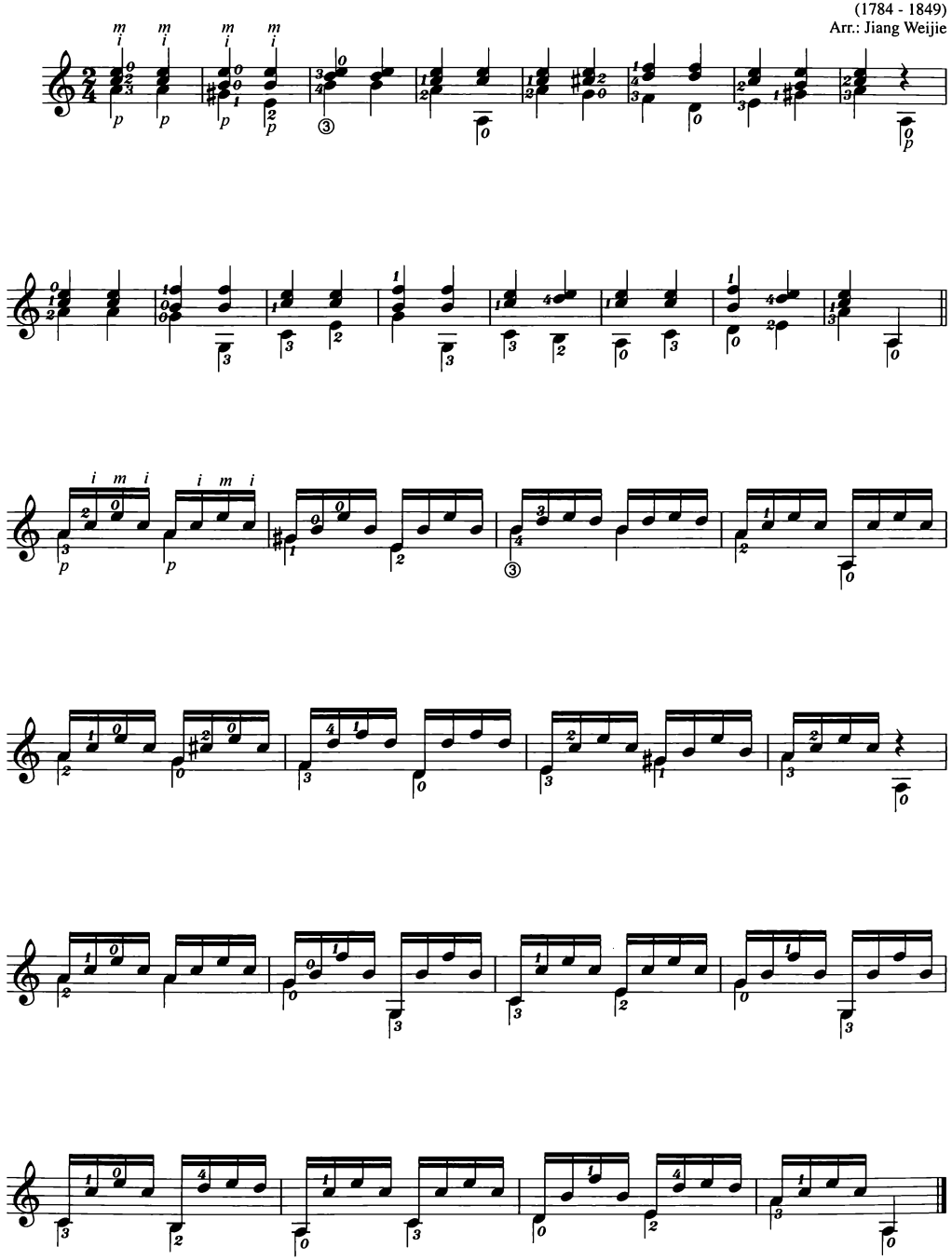
9

CD 1, Track 09

Dionisio Aguado
(1784 - 1849)
Arr.: Jiang Weijie



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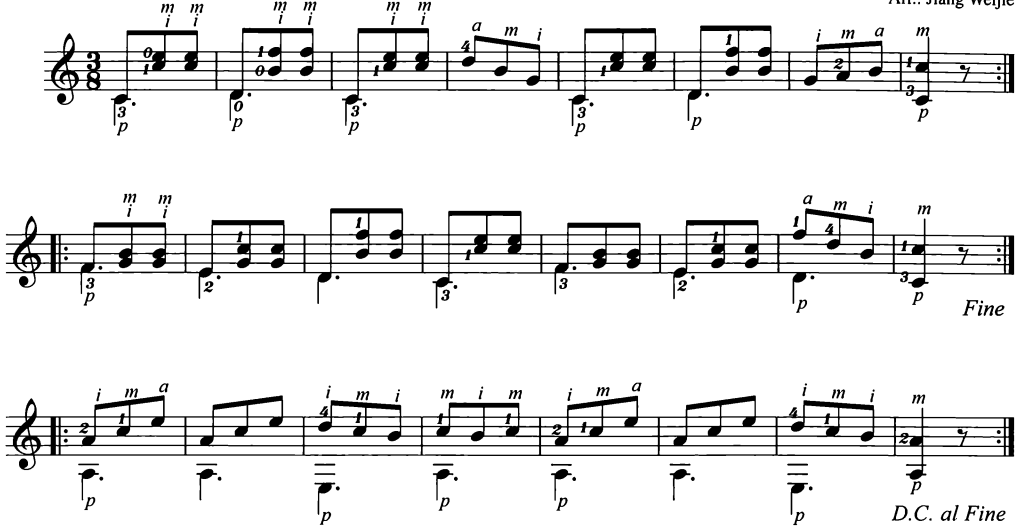
10

CD 1, Track 10

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Waltz



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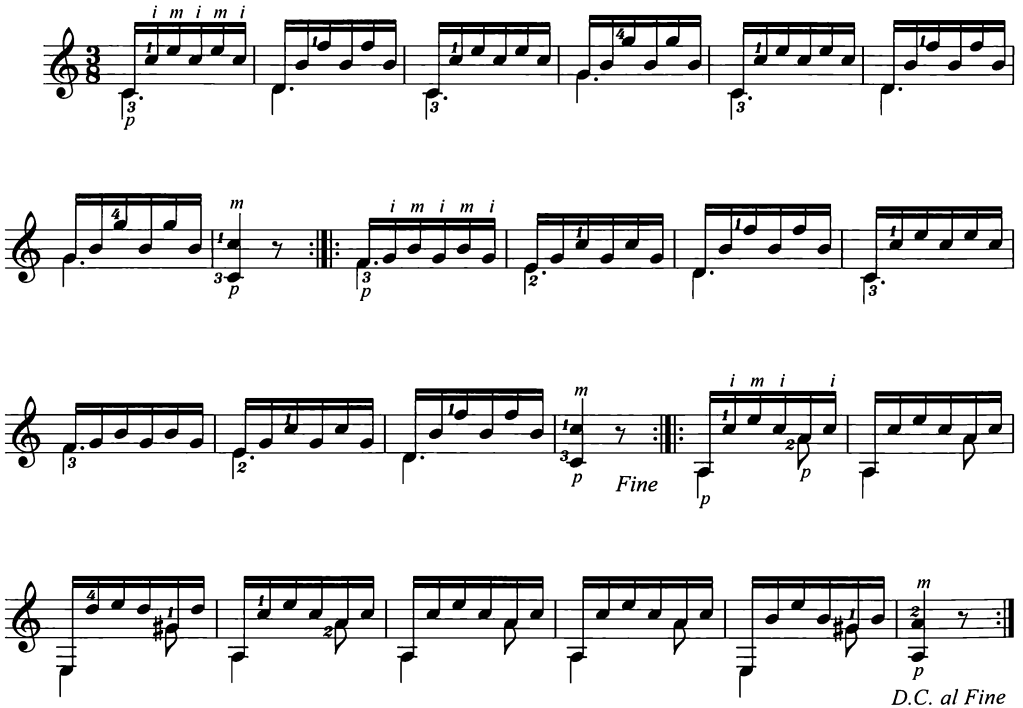

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Var. II

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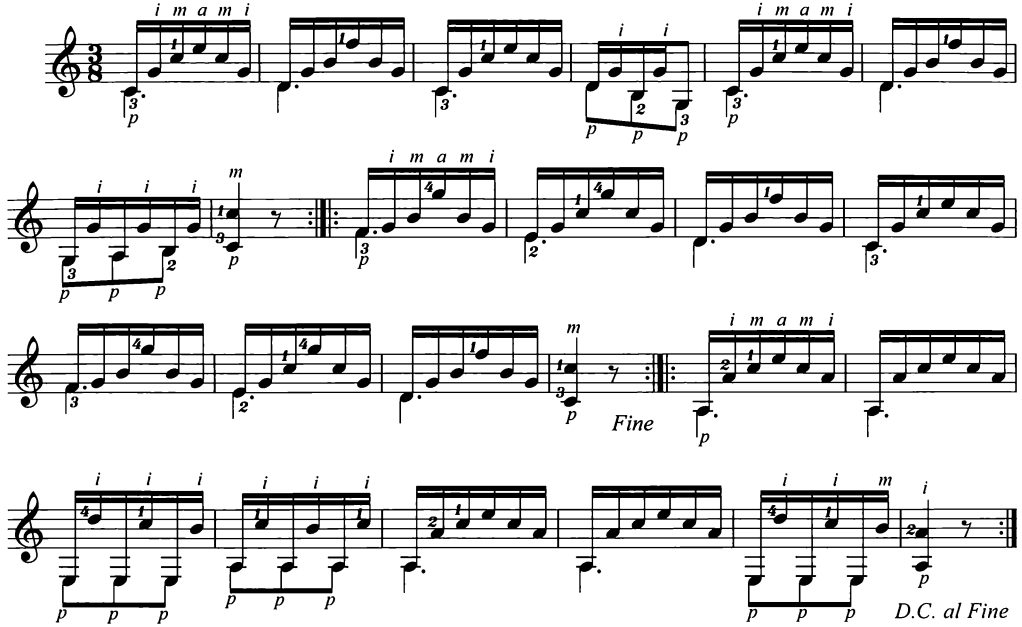

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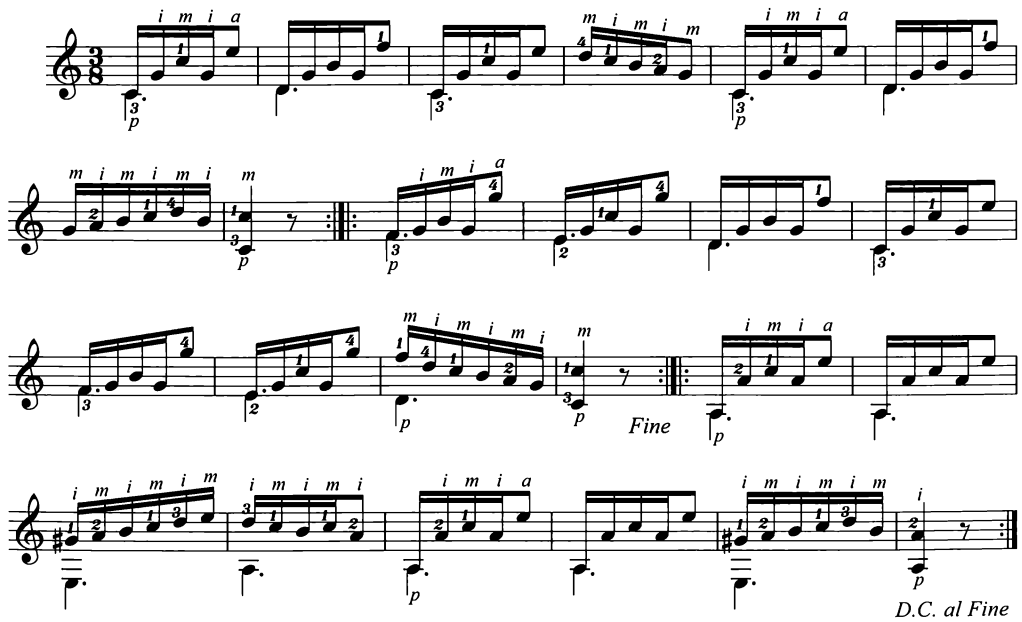
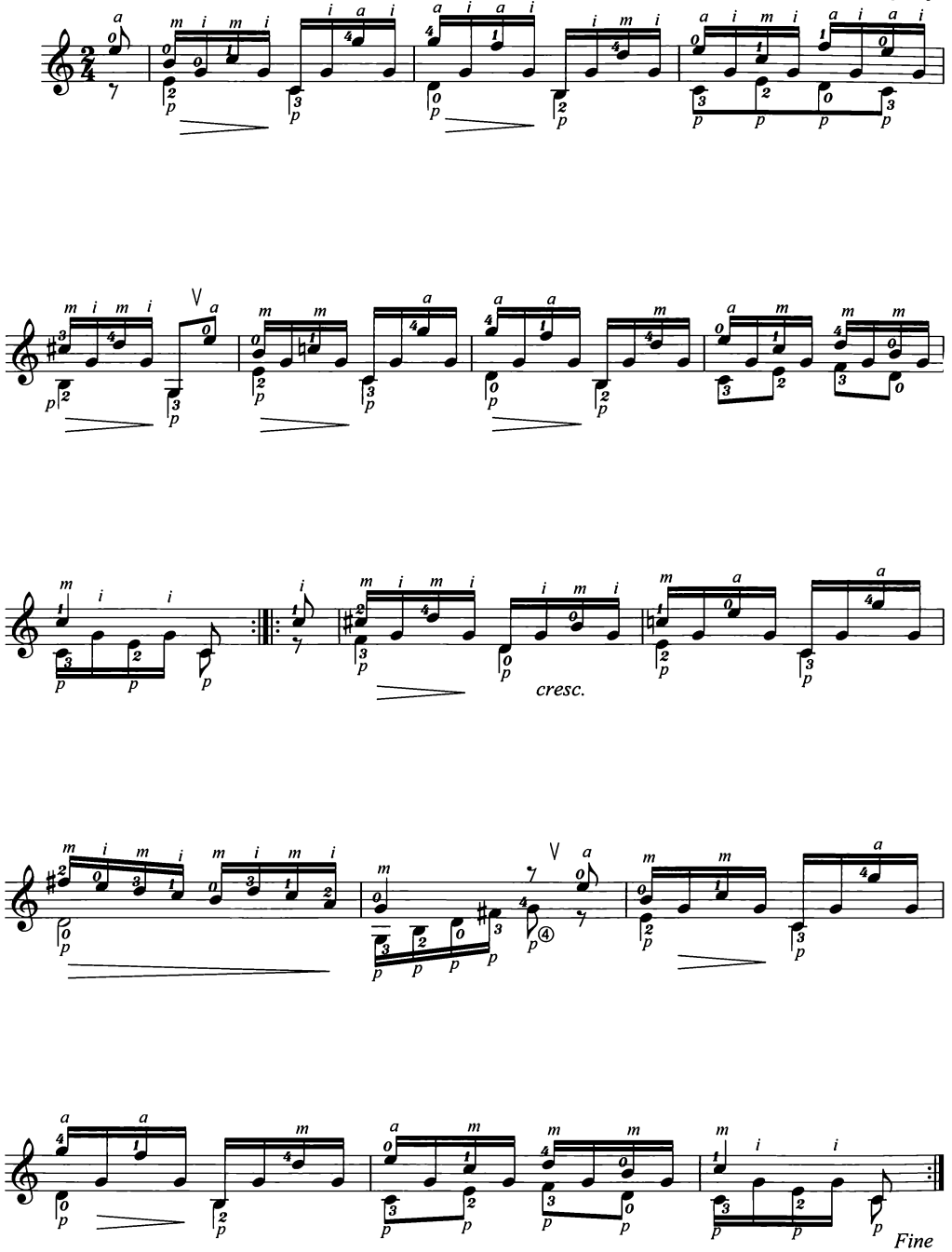


11

CD 1, Track 14

Matteo Carcassi (1792 - 1853)
Op. 59, No. 1
Arr.: Jiang Weijie

Andantino grazioso



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12

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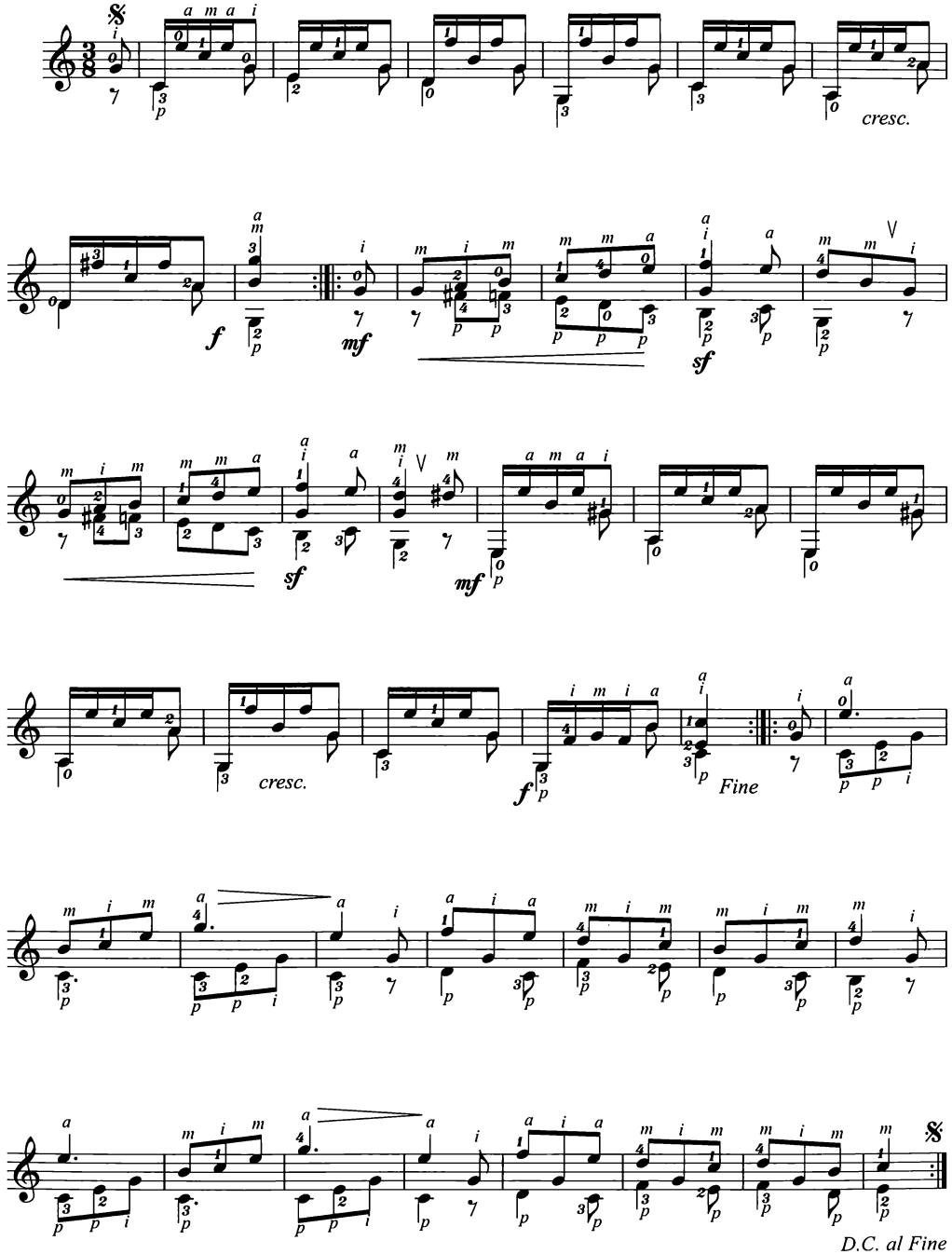
Matteo Carcassi (1792 - 1853)
Op. 59, No. 2
Arr.: Jiang Weijie

Vals



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13

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Op. 60, No. 10
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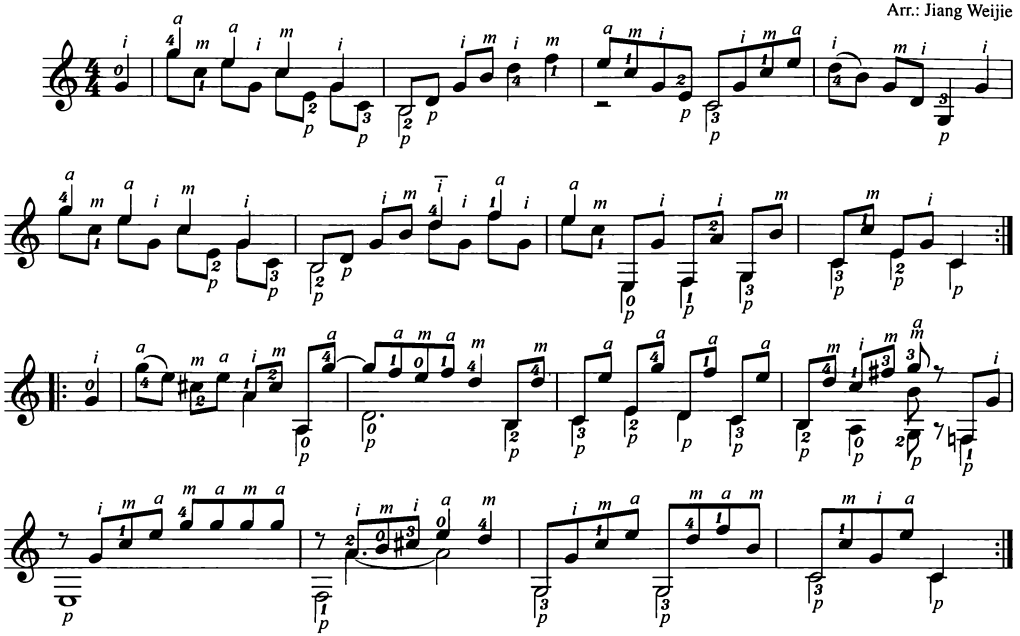

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14

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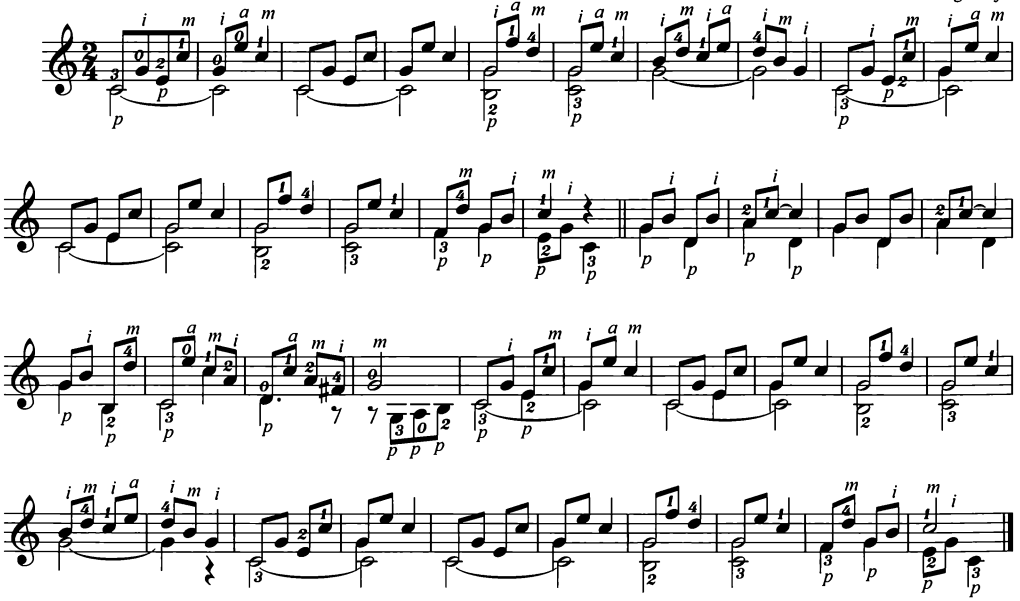
Op. 44, No. 2
Arr.: Jiang Weijie

Allegretto



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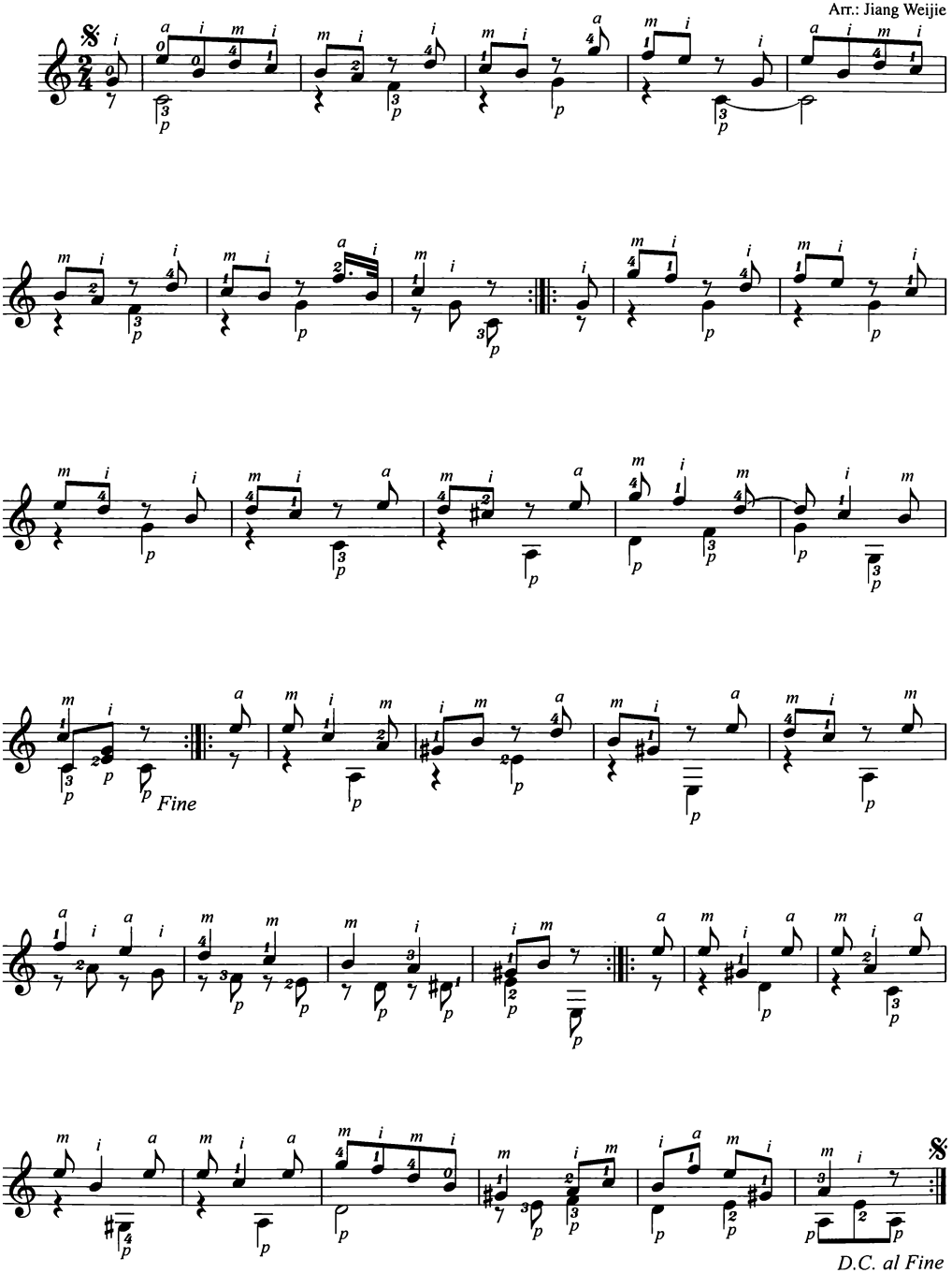
15

CD 1, Track 18

Fernando Sor (1778 - 1839)
Op. 60, No. 6
Arr.: Jiang Weijie



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16

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Op. 60, No. 7
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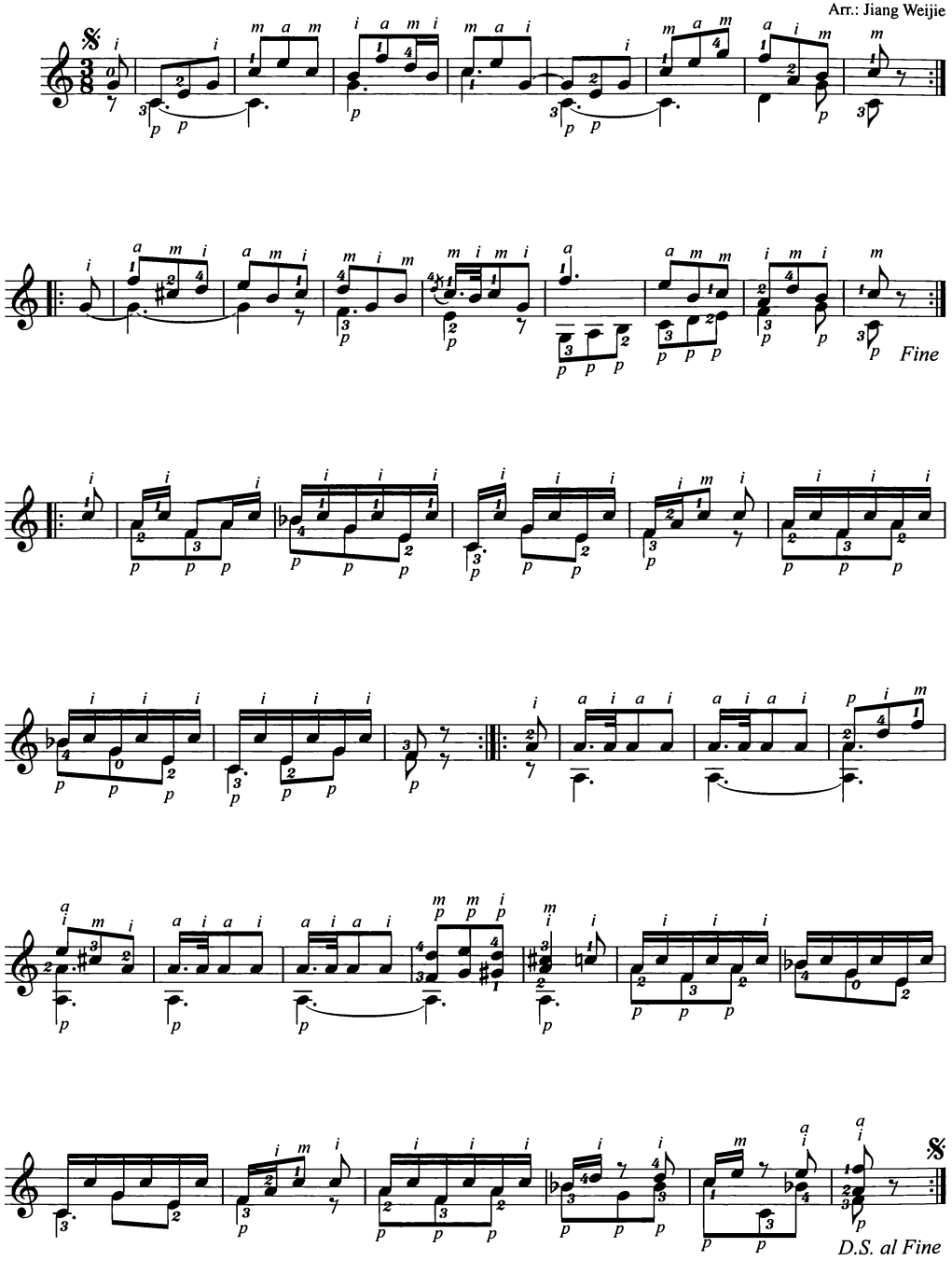

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17

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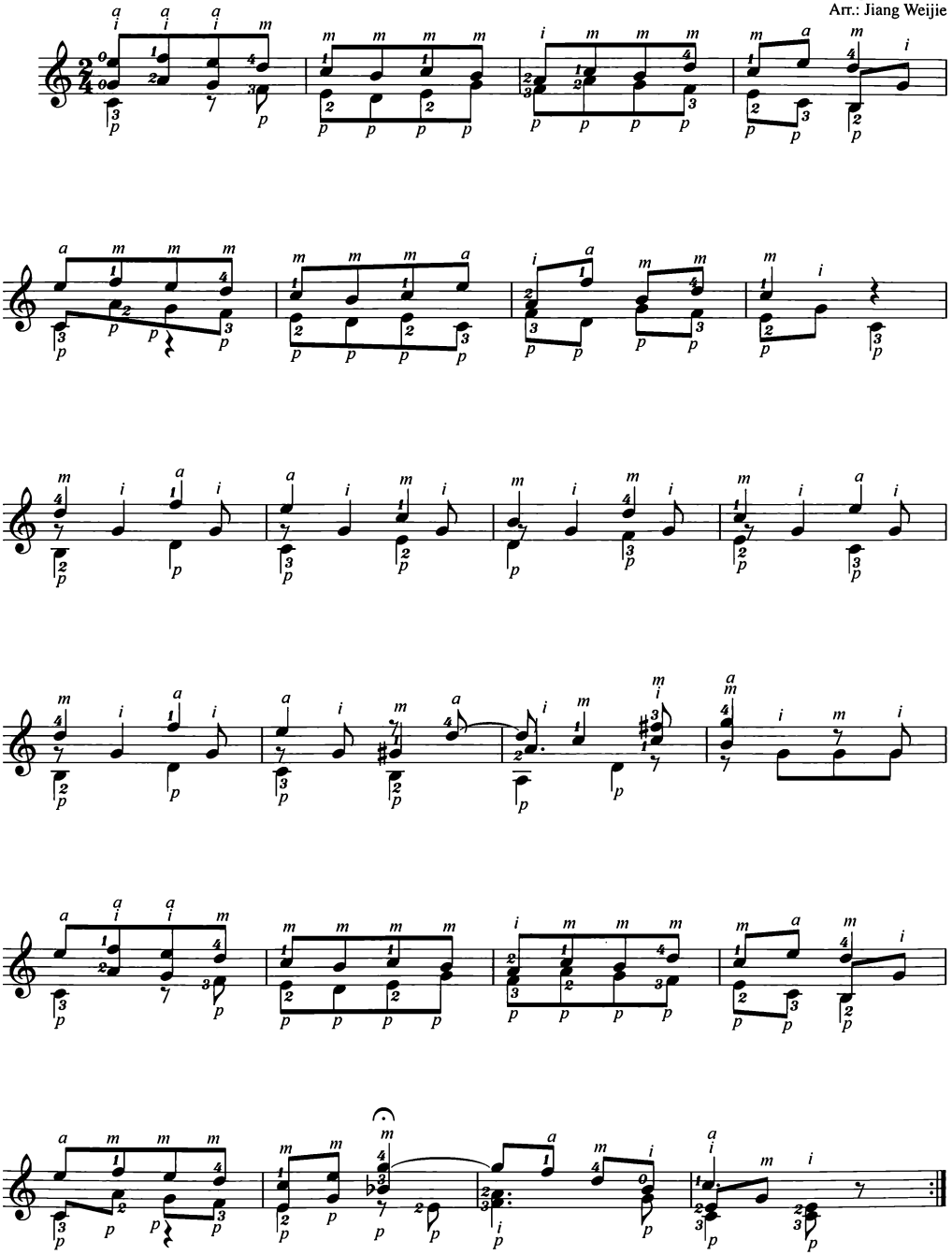
Op. 60, No. 13
Arr.: Jiang Weijie



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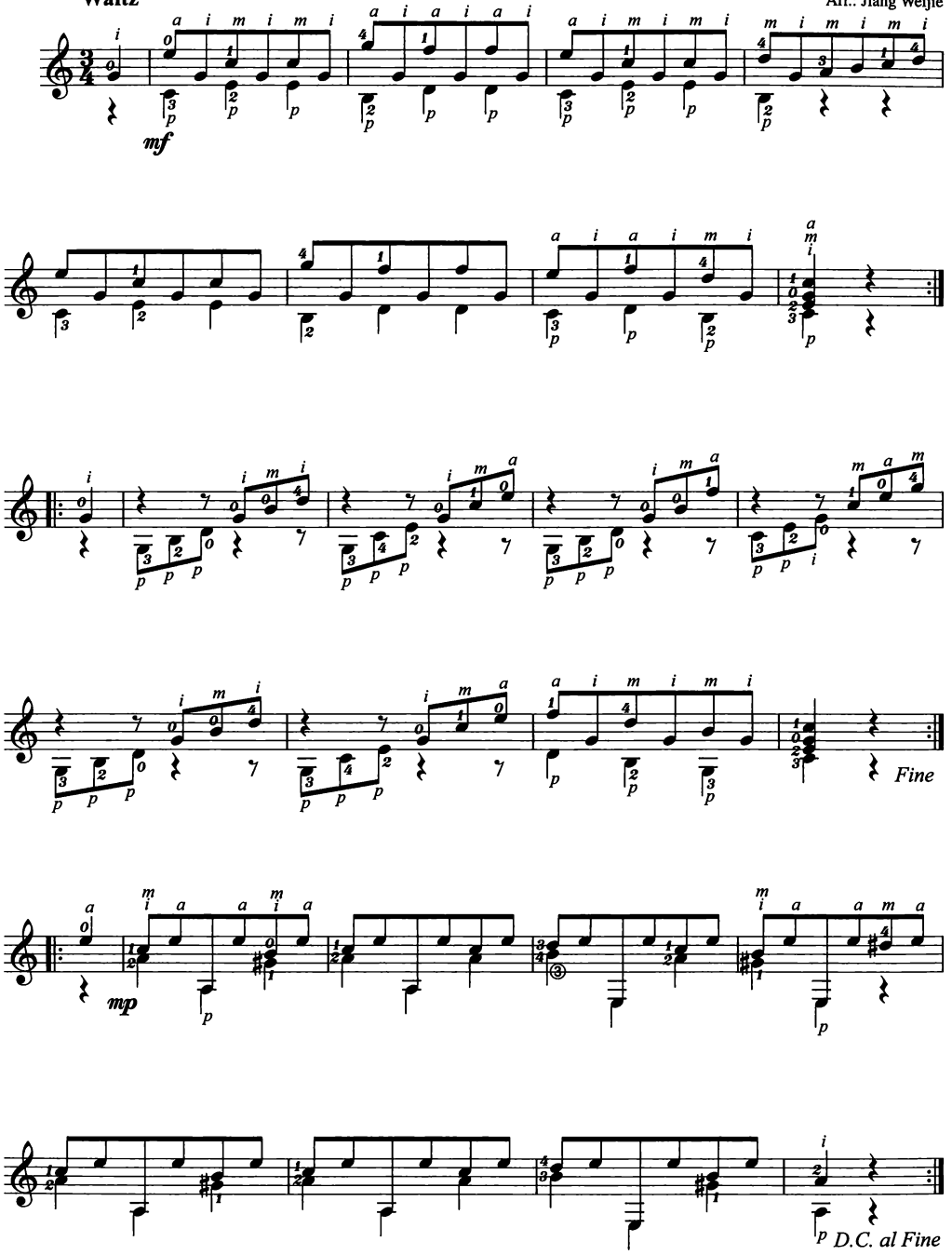
18

CD 1, Track 21

Ferdinando Carulli (1770 - 1841)
Op. 241, No. 2
Arr.: Jiang Weijie

Waltz



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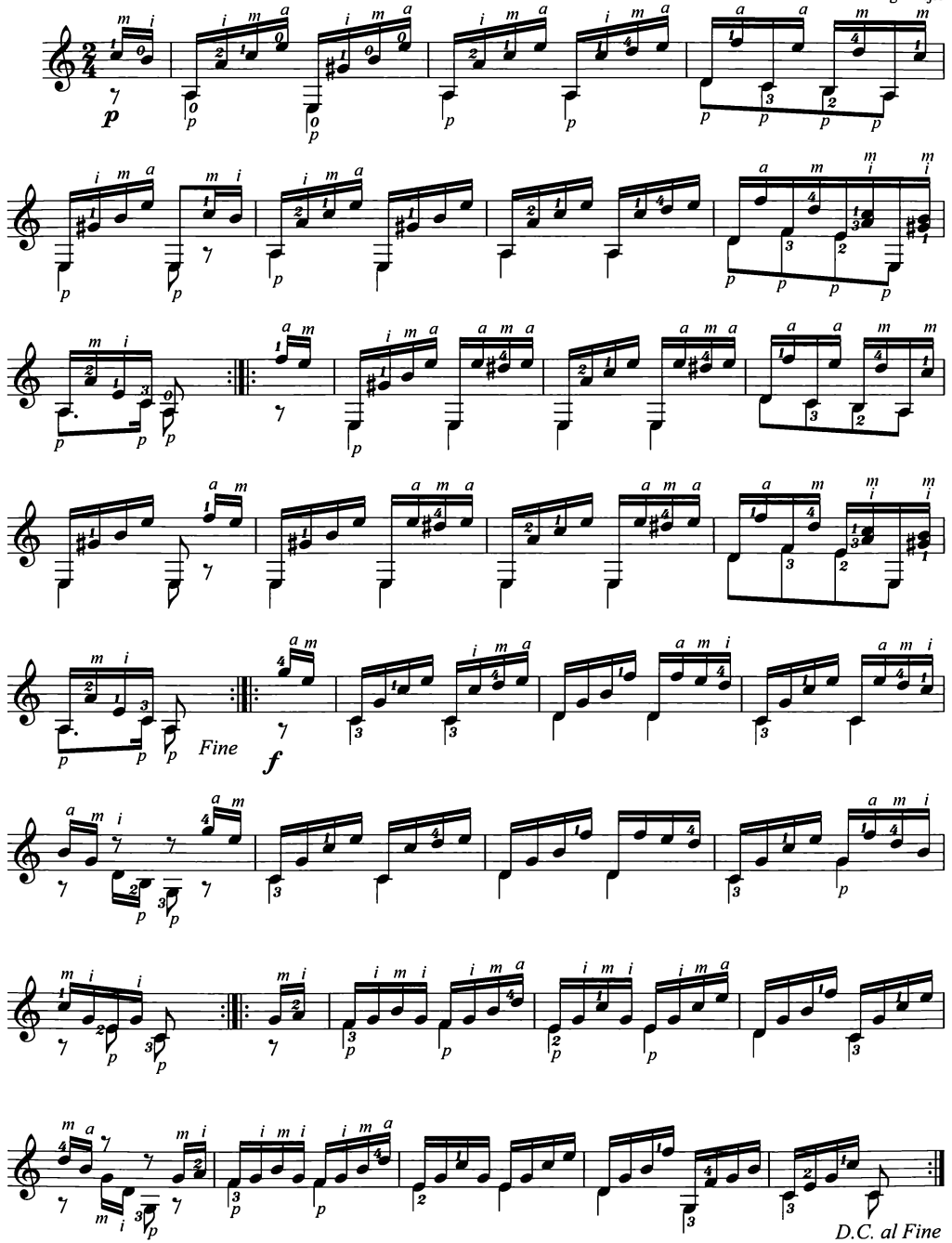
19

CD 1, Track 22

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Andantino



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20

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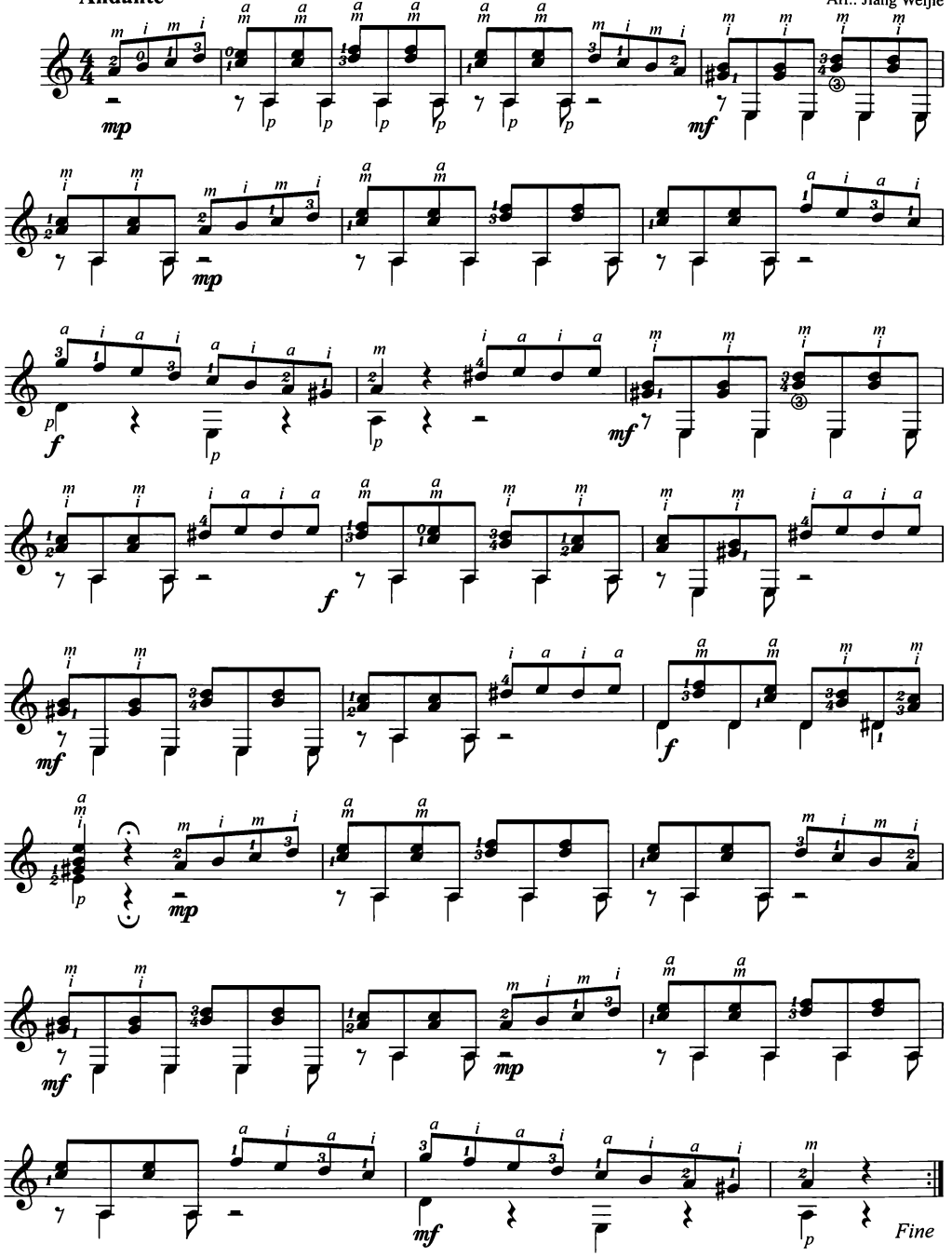
Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Andante



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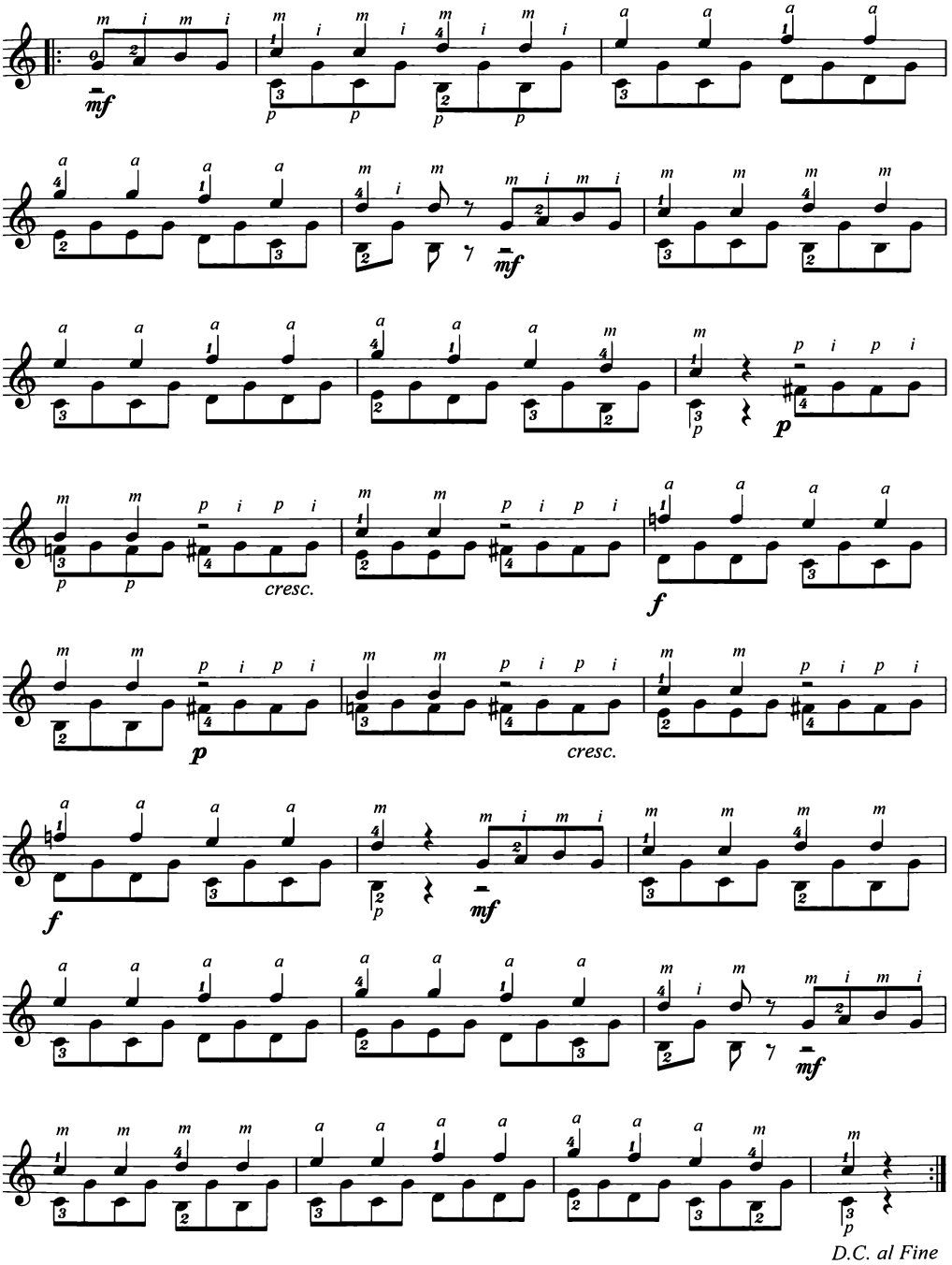
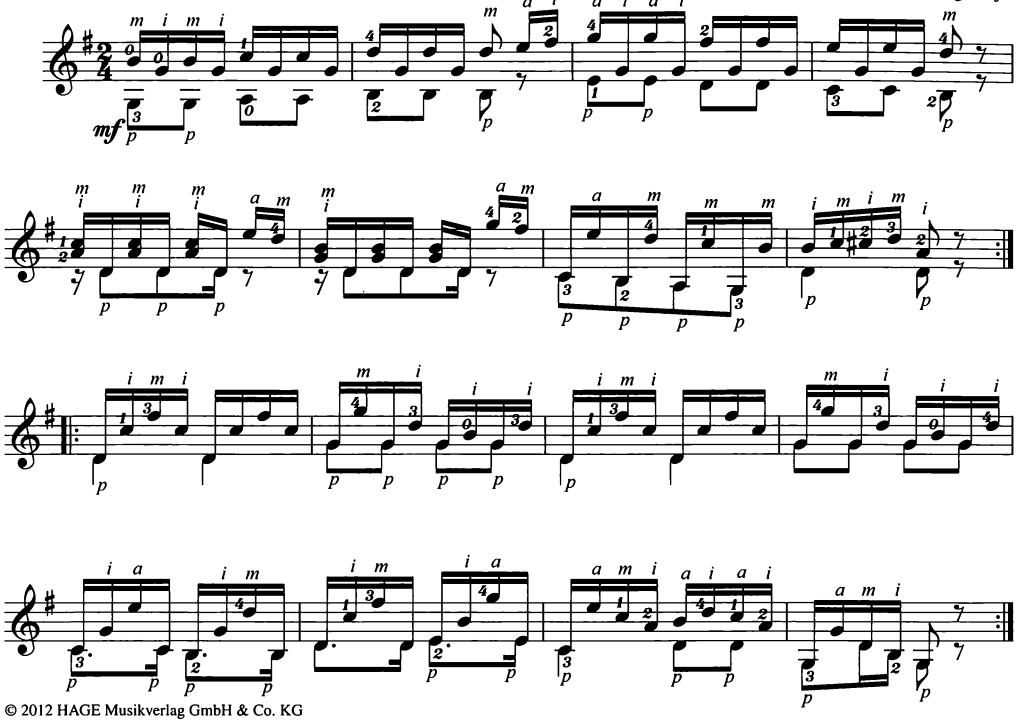

mf
p
cresc.
f
D.C. al Fine

21

CD 1, Track 24

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Andantino



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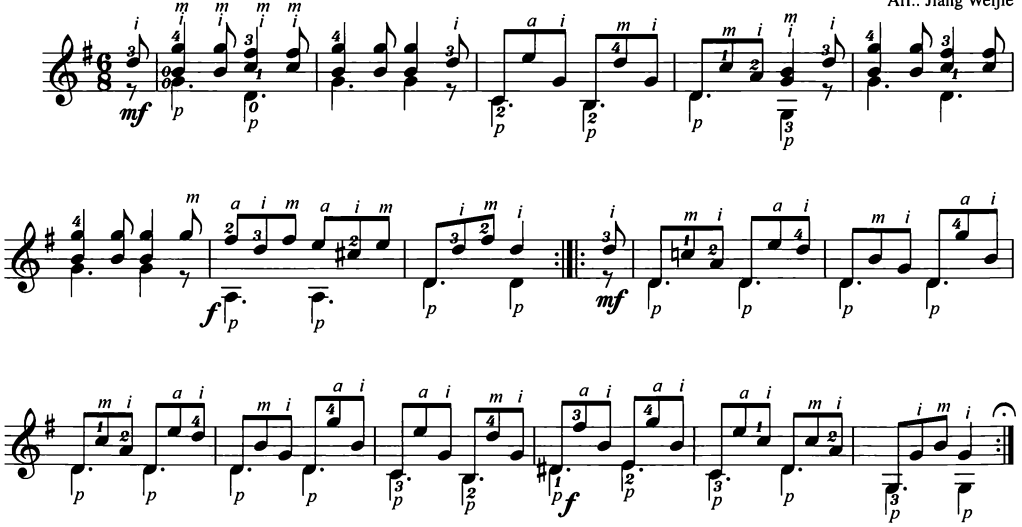
22

CD 1, Track 25

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Poco allegretto



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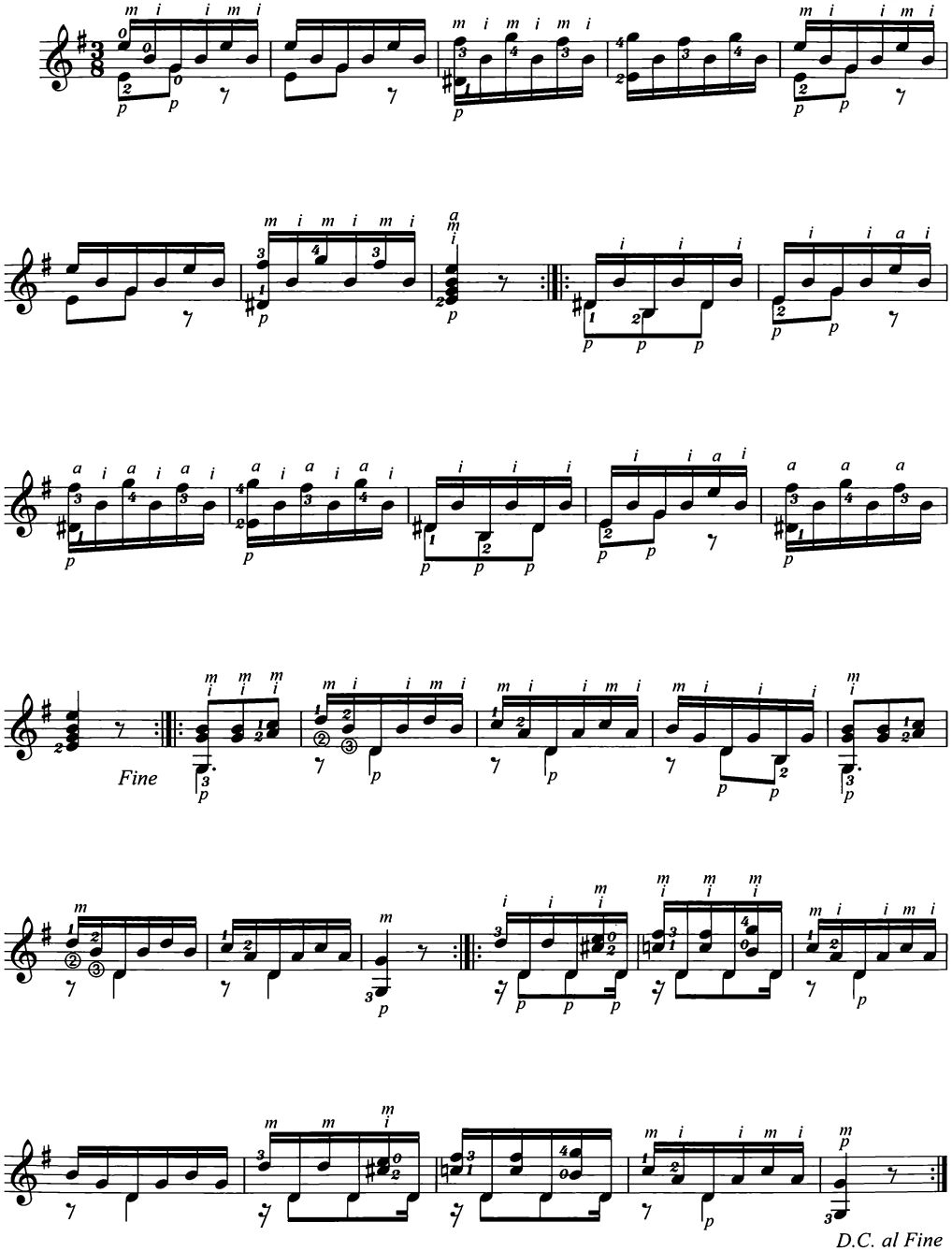
23

CD 1, Track 26

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Waltz



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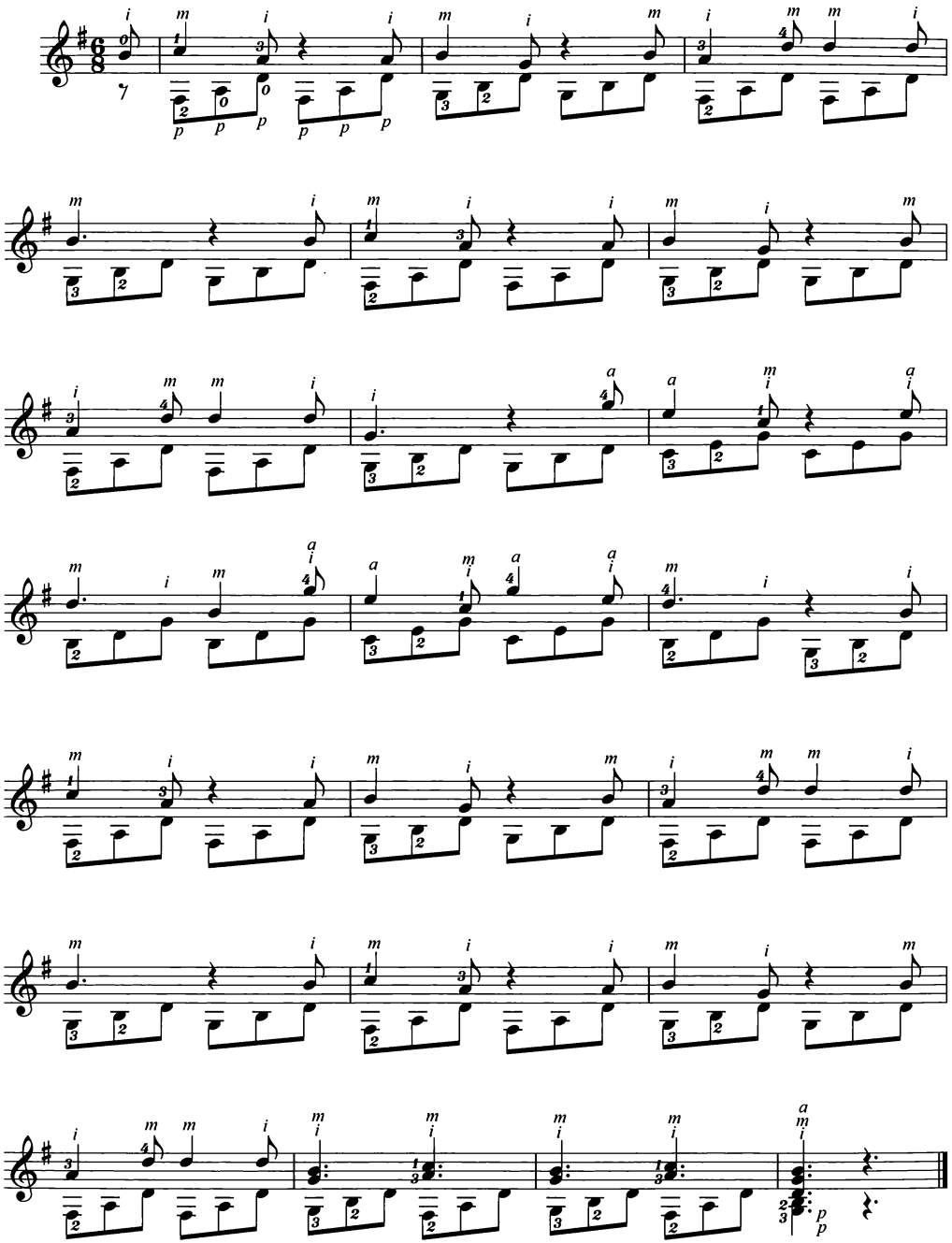
24

CD 1, Track 27
Mauro Giuliani (1781 - 1829)
Op. 50, No. 8
Arr.: Jiang Weijie

Allegretto



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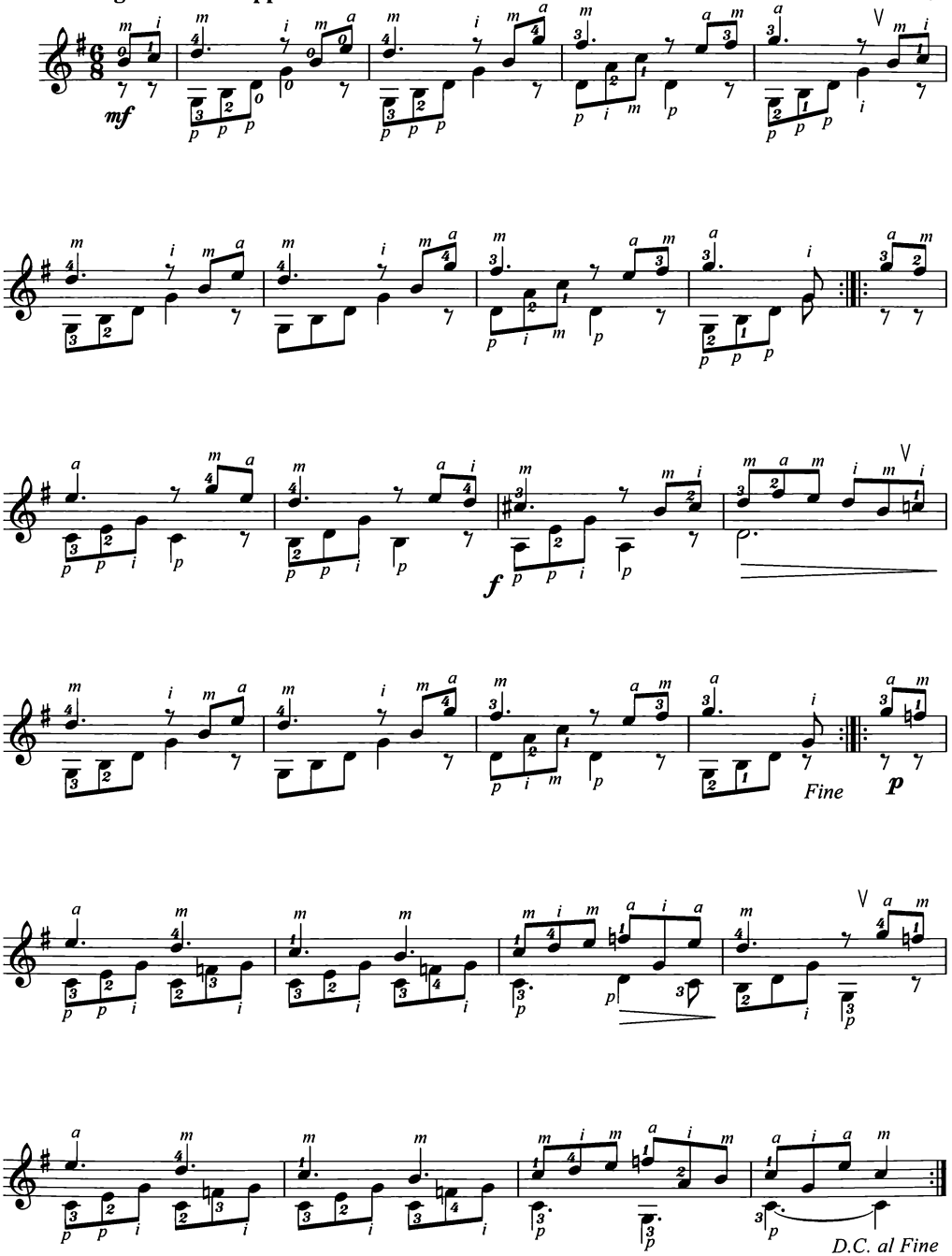
25

CD 1, Track 28
Matteo Carcassi (1792 - 1853)
Op. 59, No. 13
Arr.: Jiang Weijie

Allegretto non troppo



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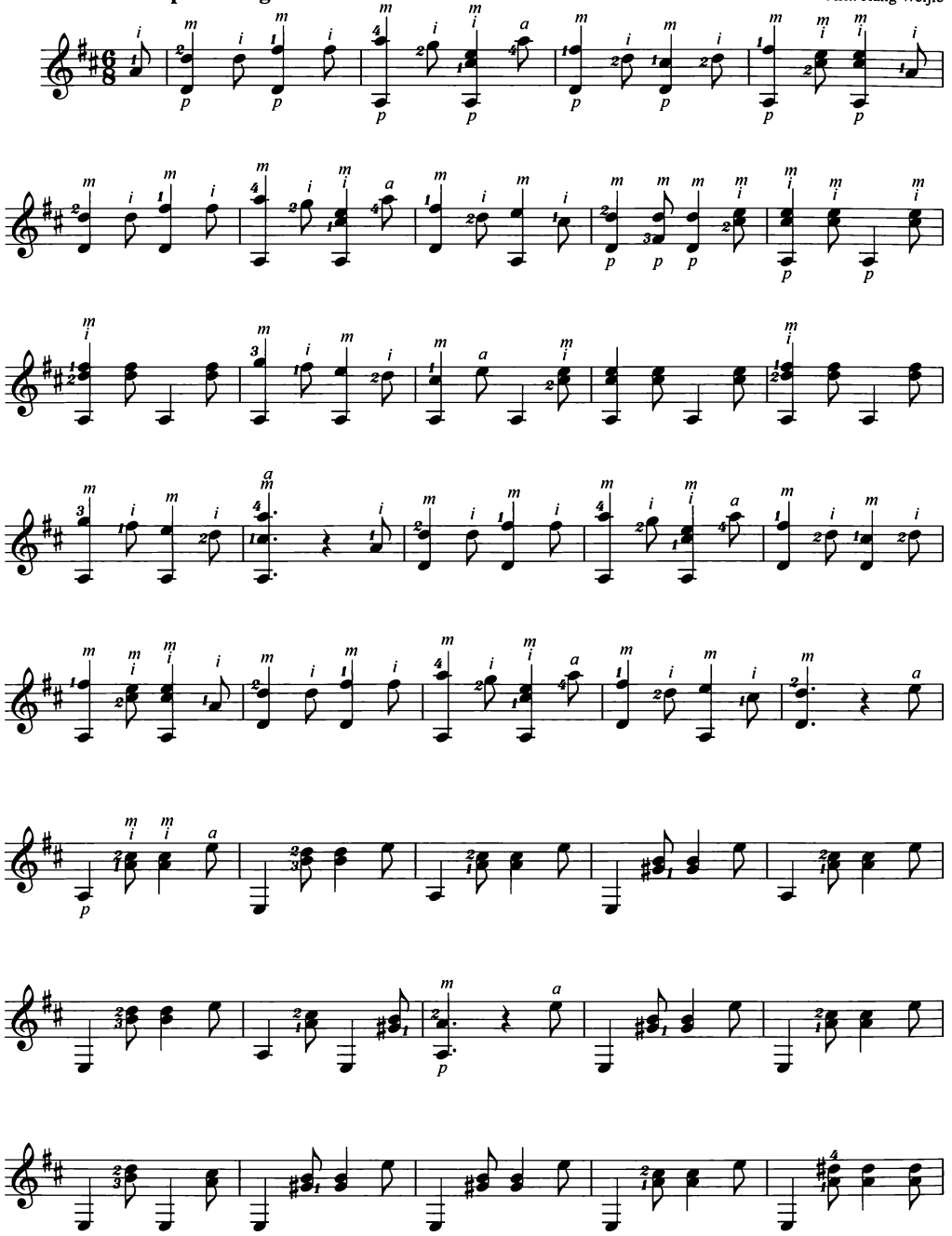
26

CD 1, Track 29

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Rondo poco allegretto



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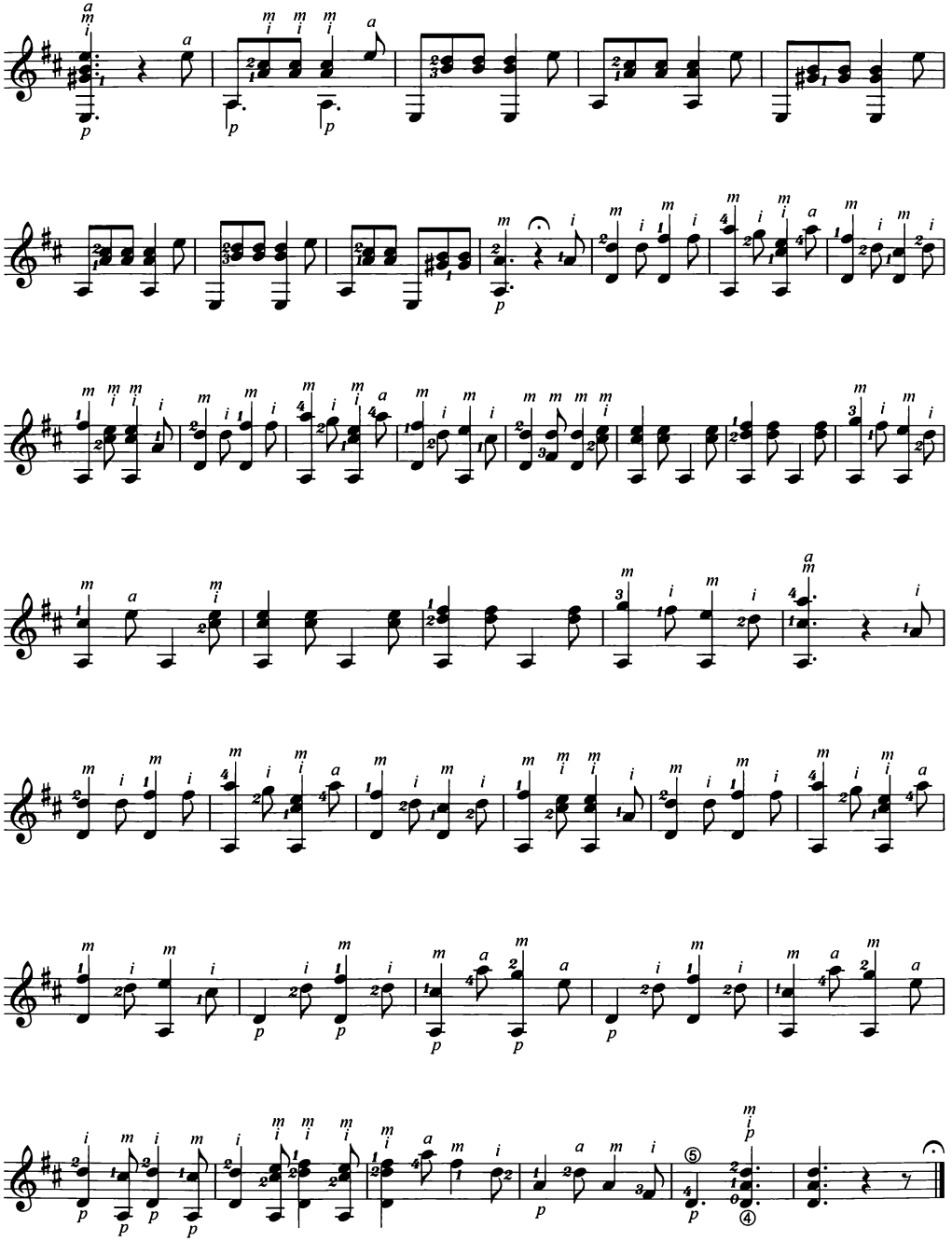
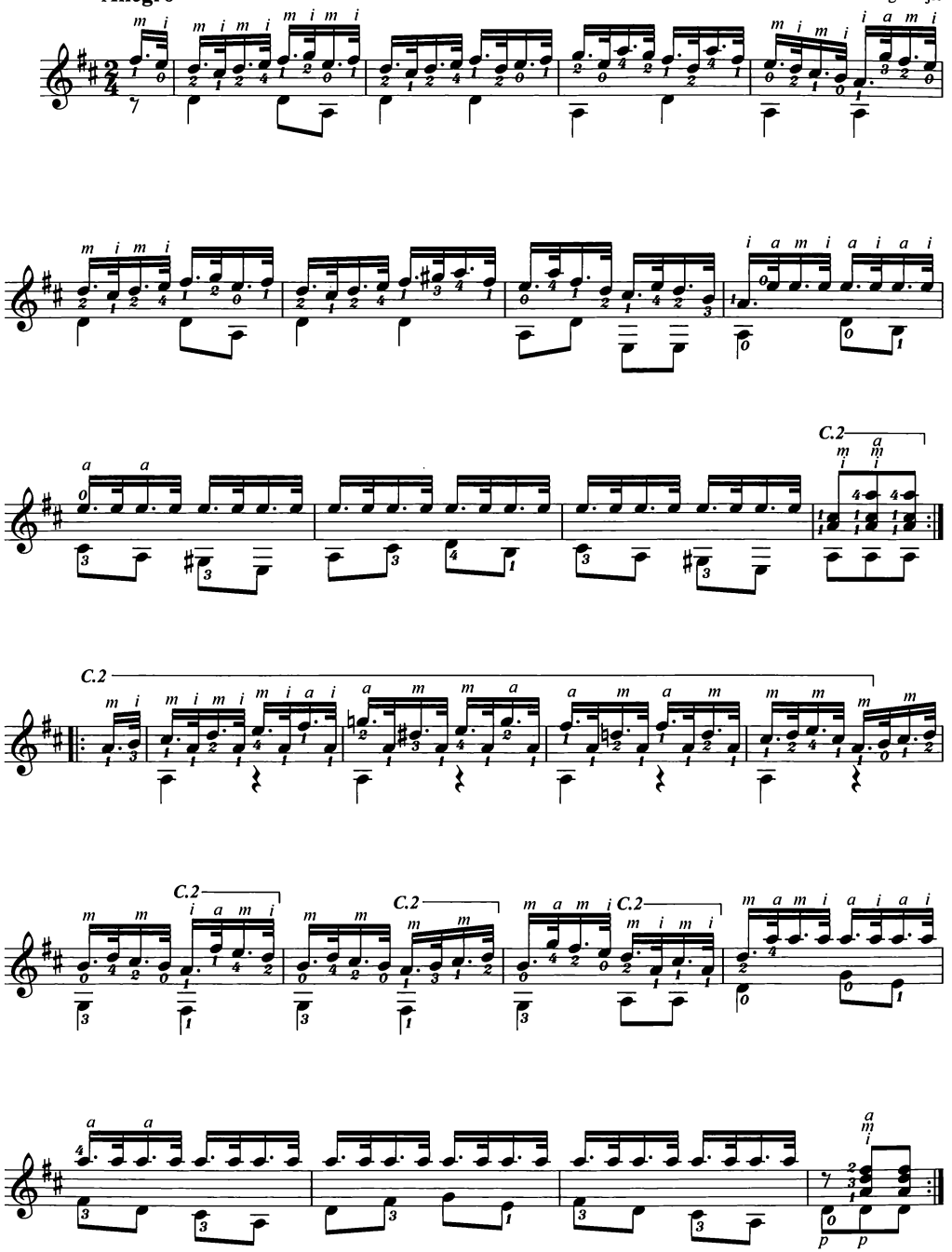


27

CD 1, Track 30
Mauro Giuliani (1781 - 1829)
Op. 1, Vol. 2, No. 3
Arr.: Jiang Weijie

Allegro



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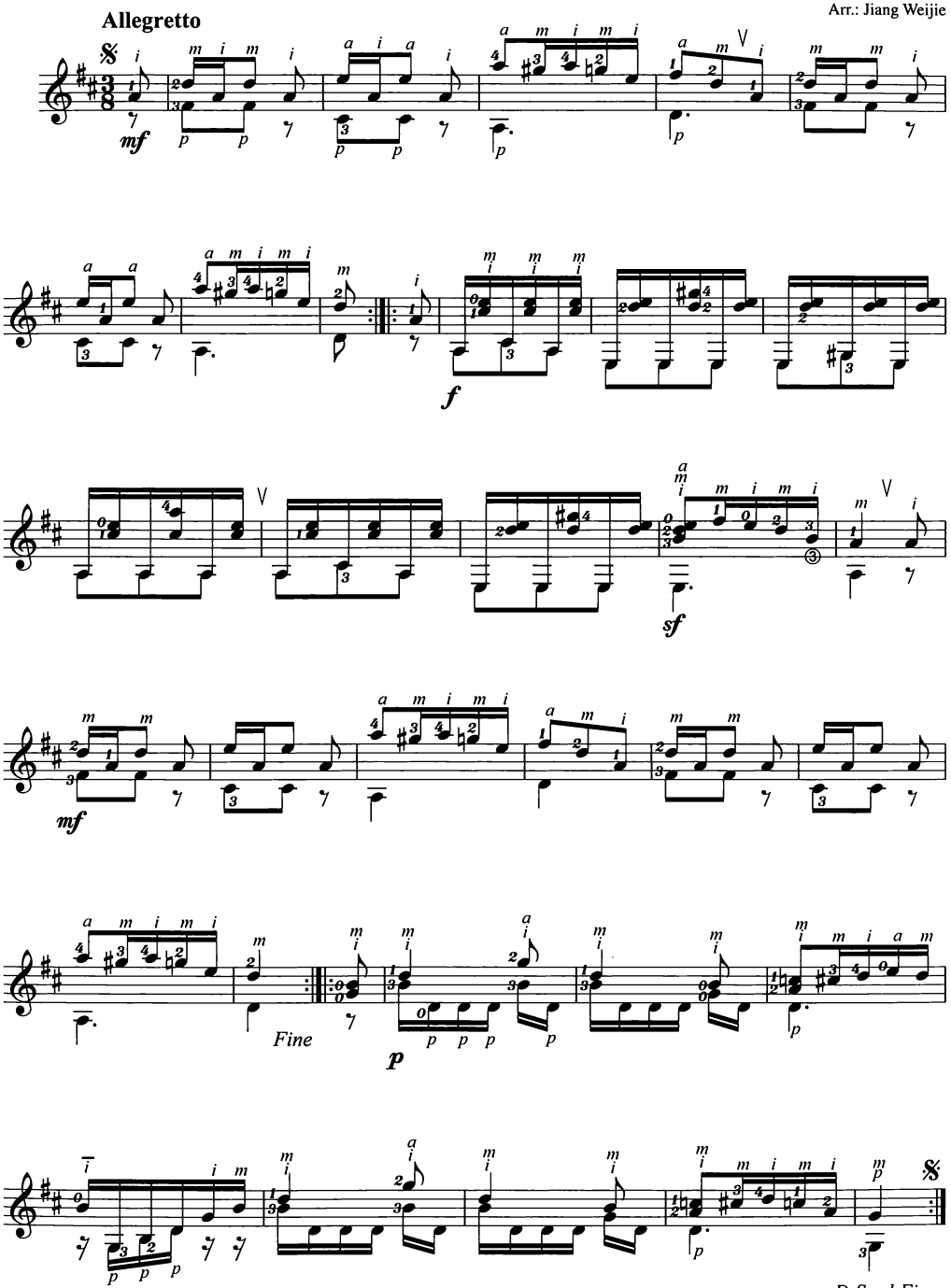
28

CD 1, Track 31
Matteo Carcassi (1792 - 1853)
Op. 59, No. 5
Arr.: Jiang Weijie



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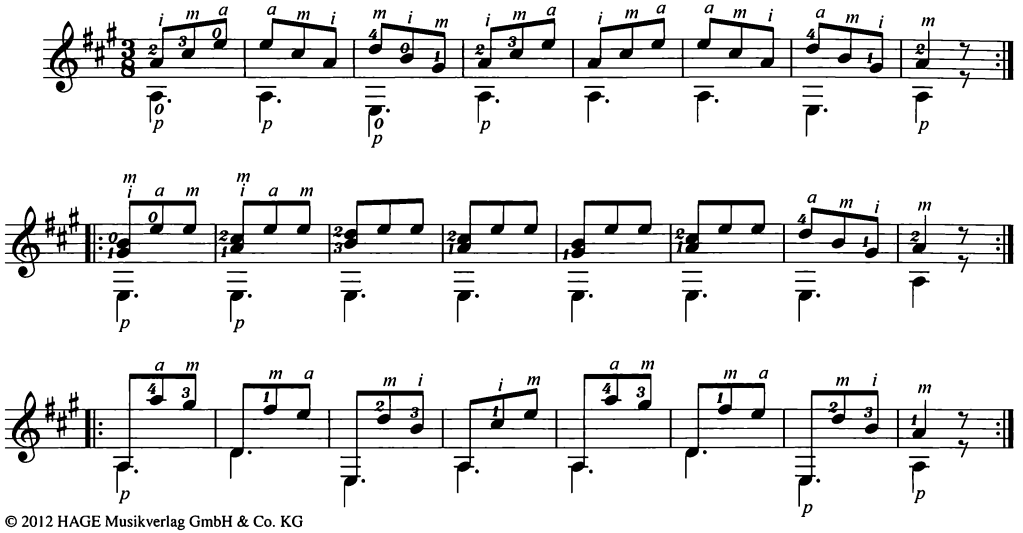
29

CD 1, Track 32

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Waltz



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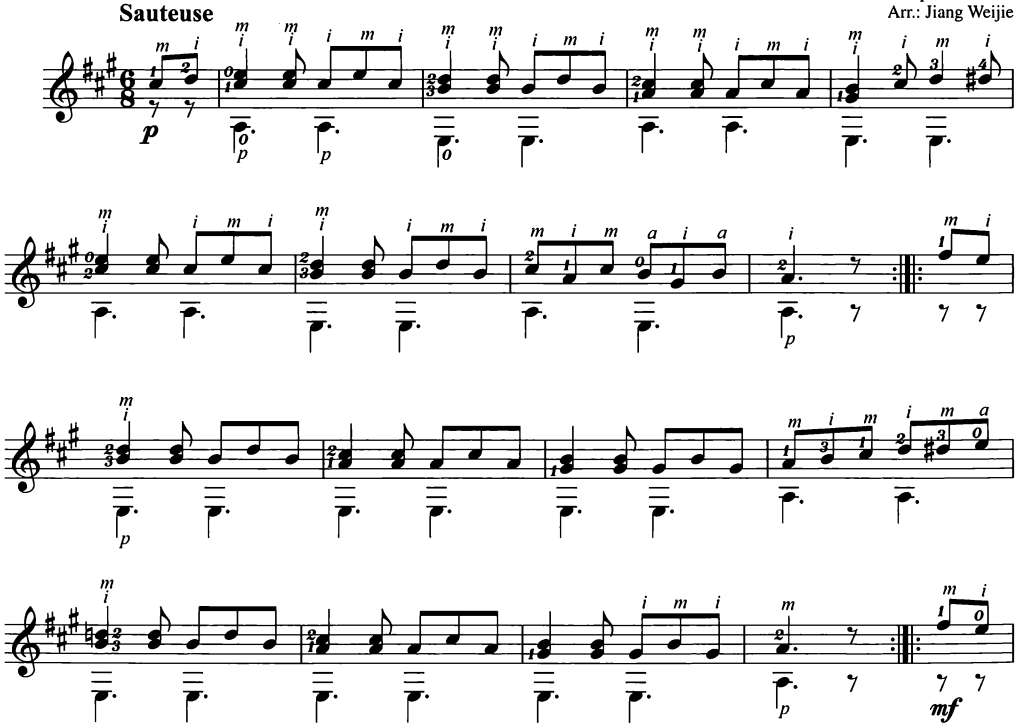
30

CD 1, Track 33

Ferdinando Carulli (1770 - 1841)
Op. 121, No. 7
Arr.: Jiang Weijie

Sauteuse



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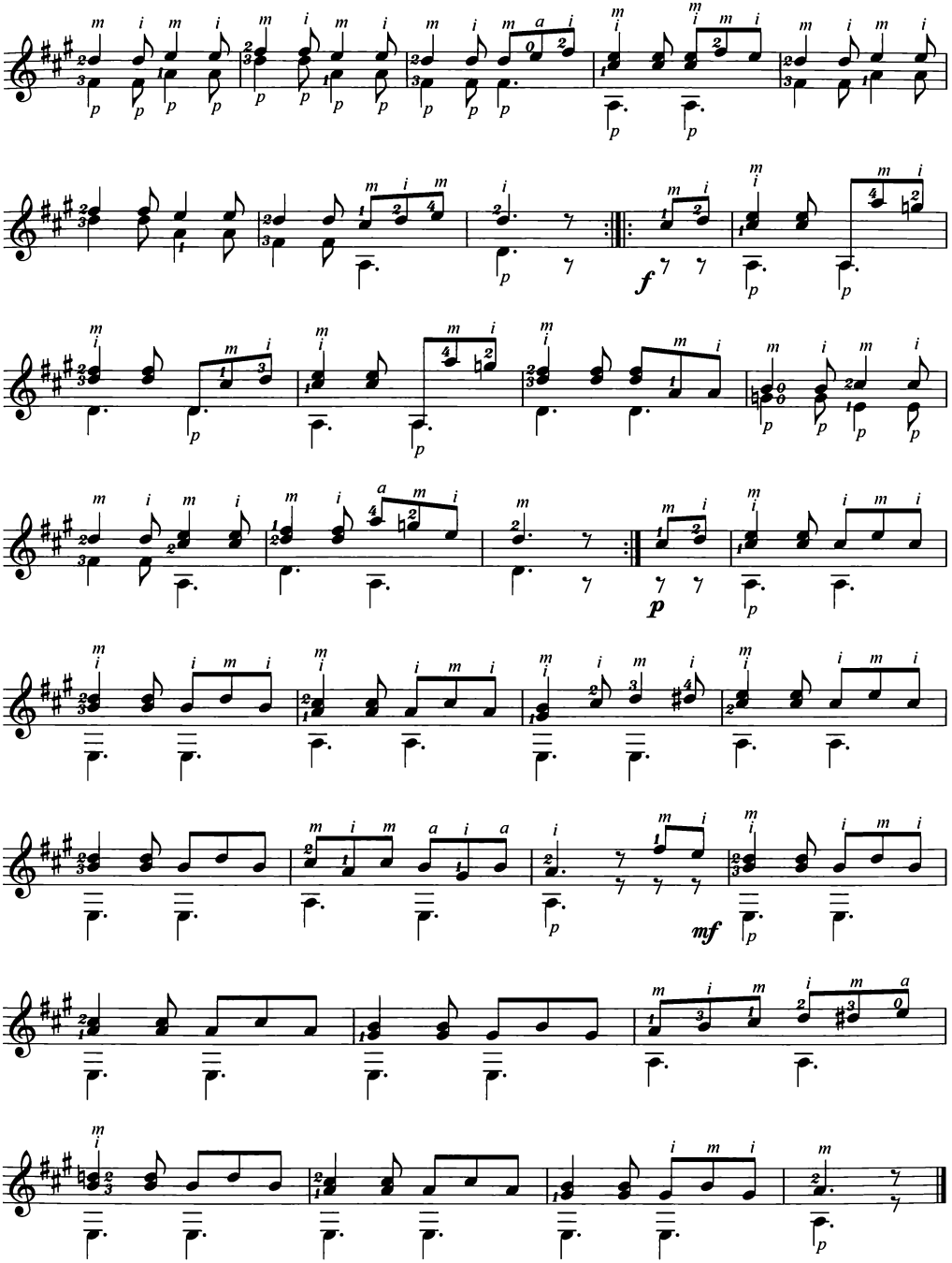

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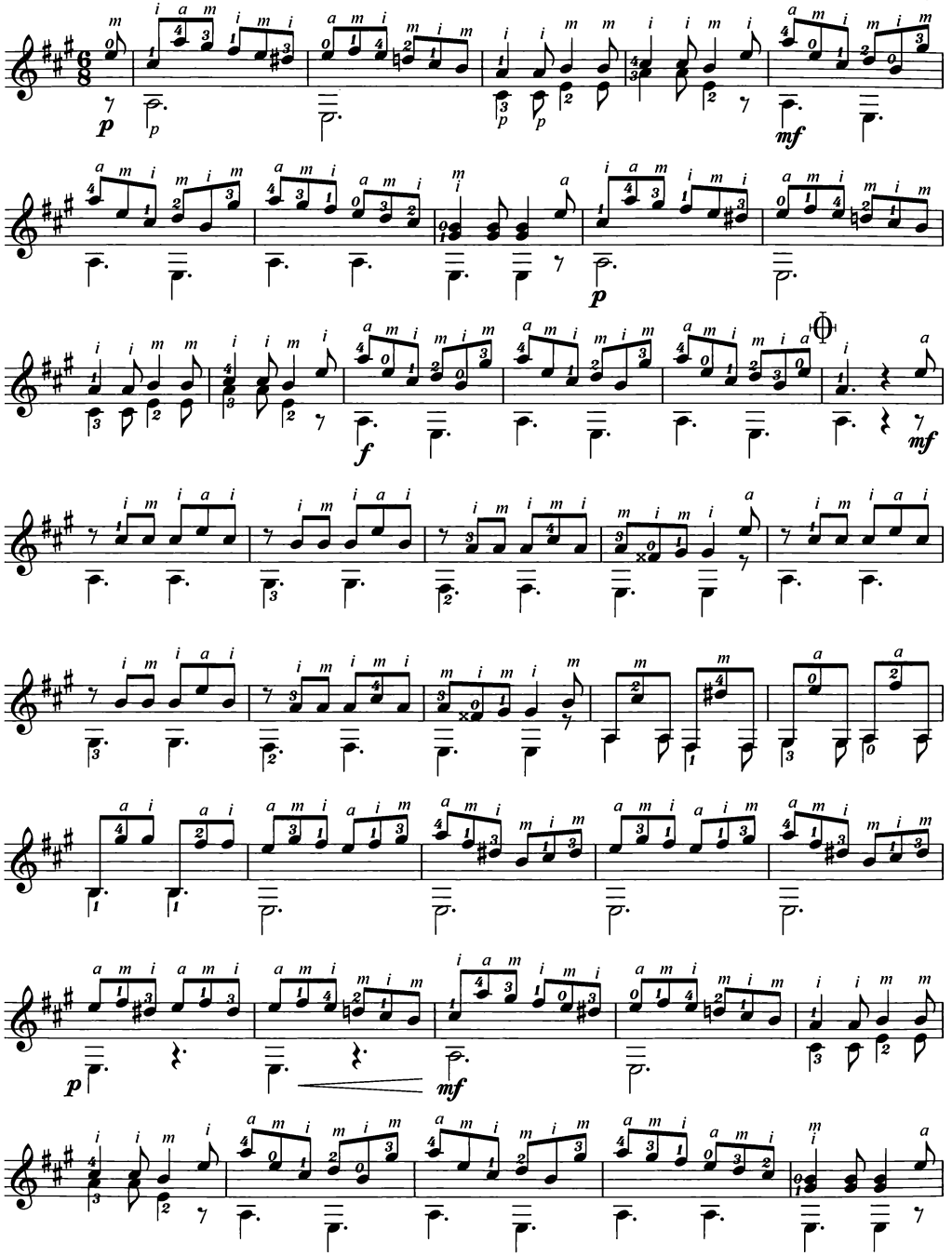
31

CD 1, Track 34

Ferdinando Carulli (1770 - 1841)
Op. 241, No. 10
Arr.: Jiang Weijie

Rondo poco allegretto



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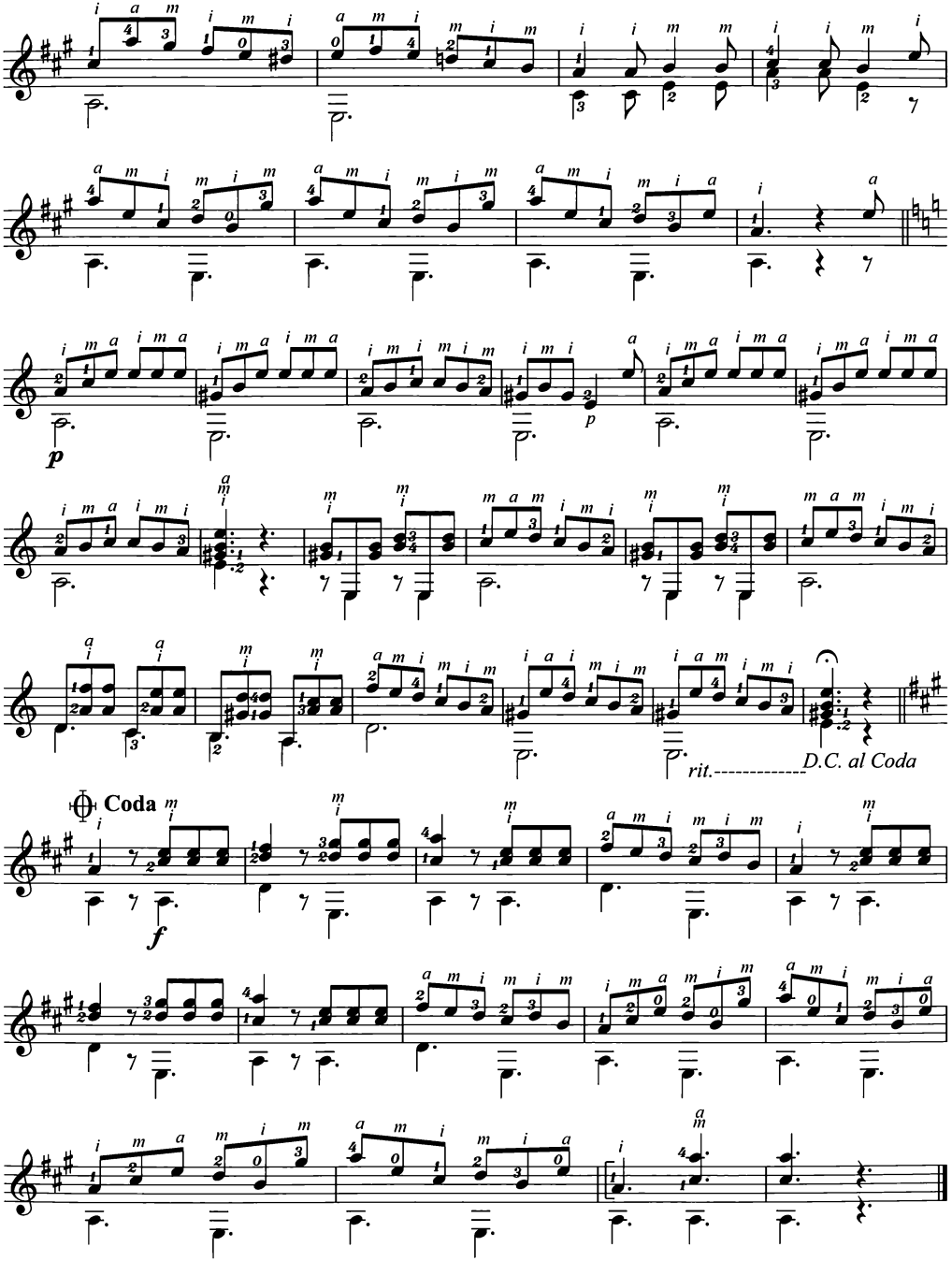
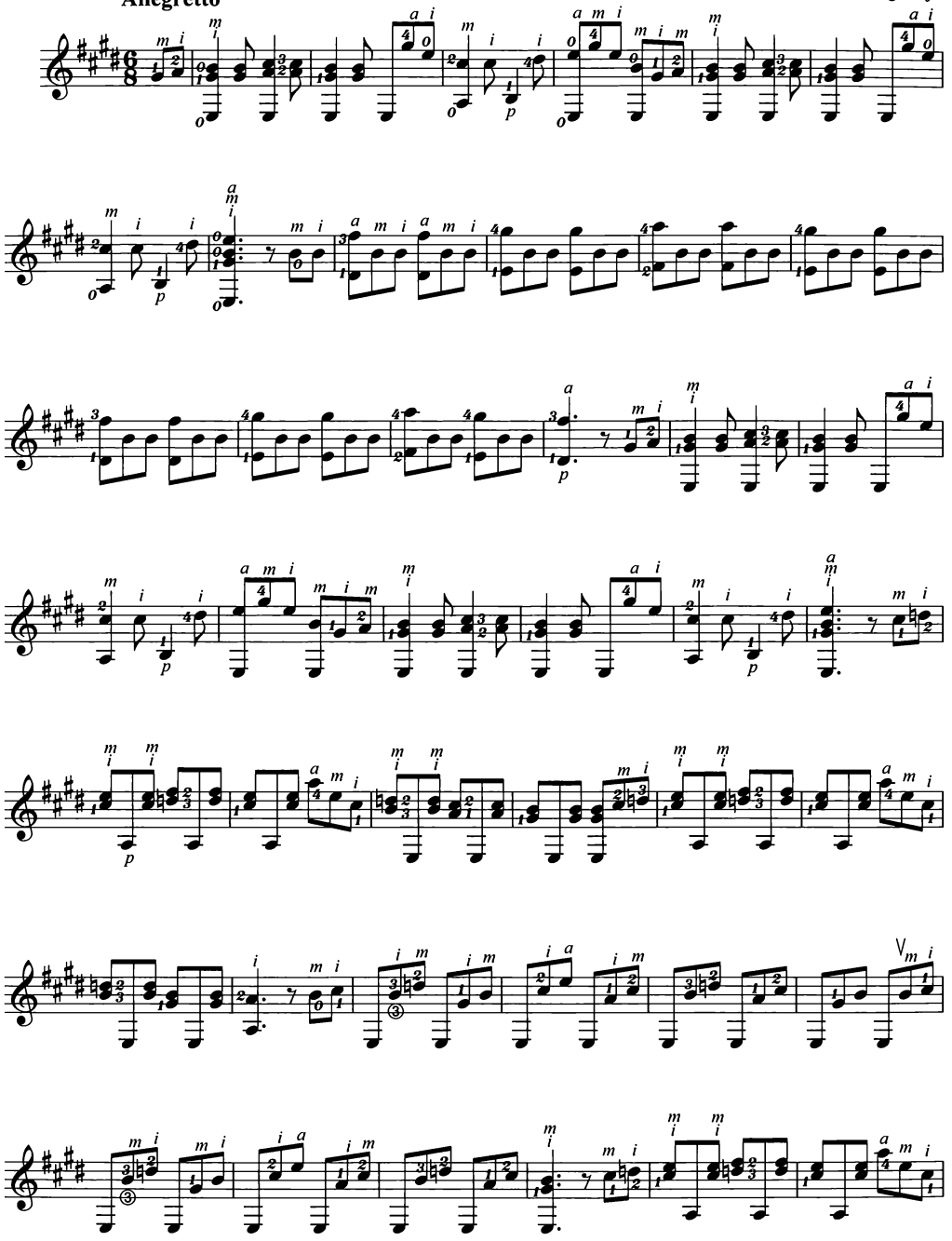

p
p
rit.
D.C. al Coda
Coda
f

32

CD 1, Track 35

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Allegretto



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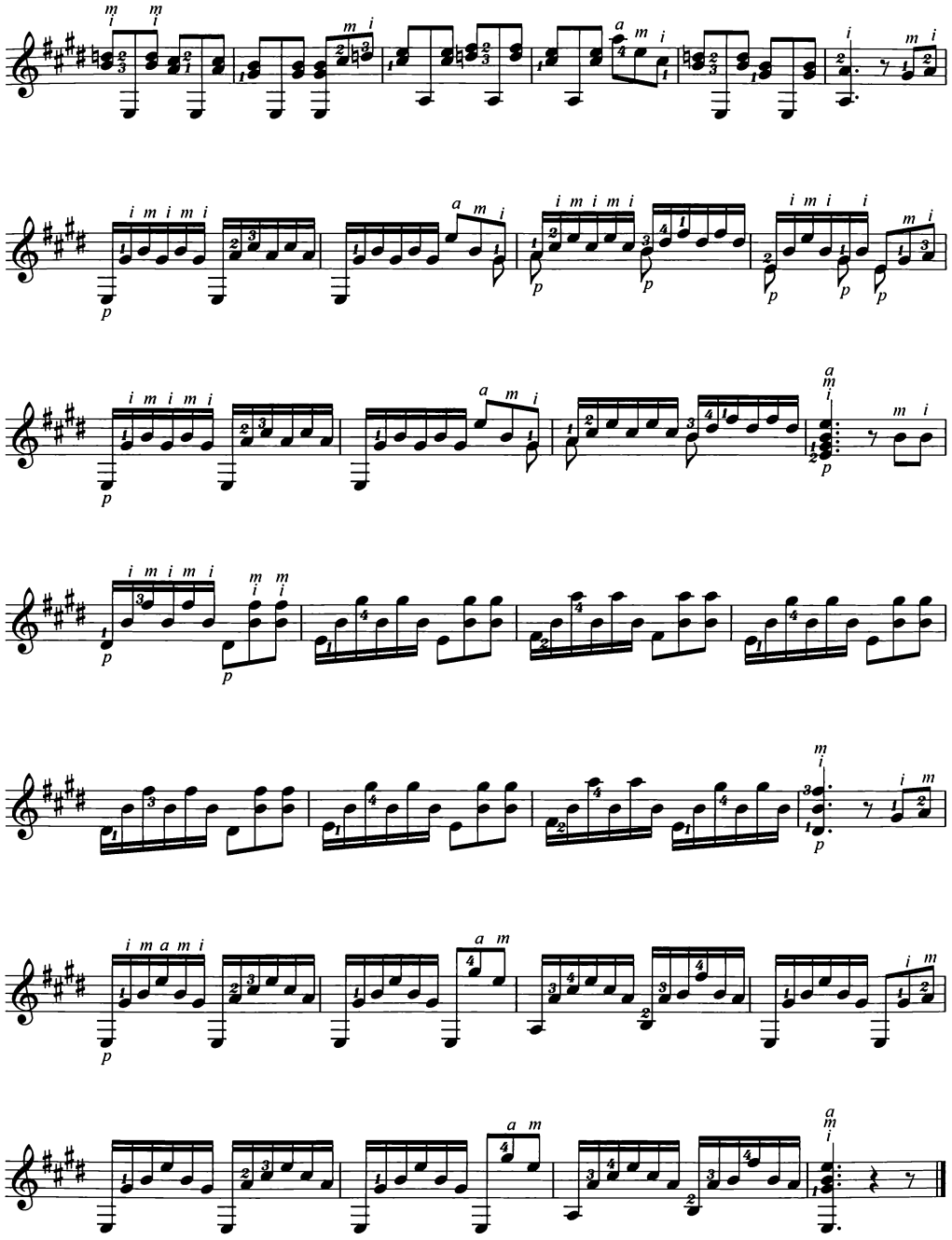
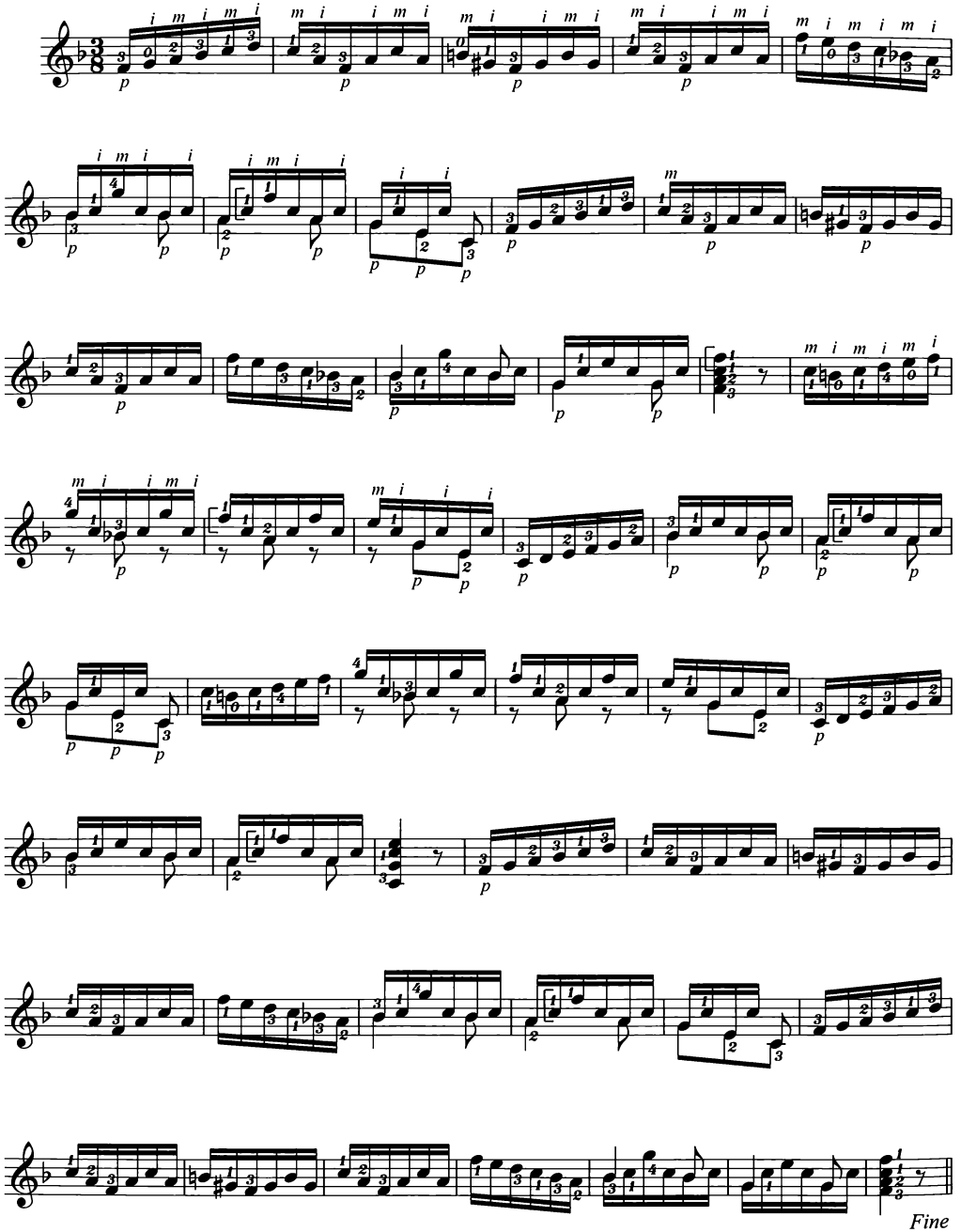


33

CD 1, Track 36

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Poco allegretto



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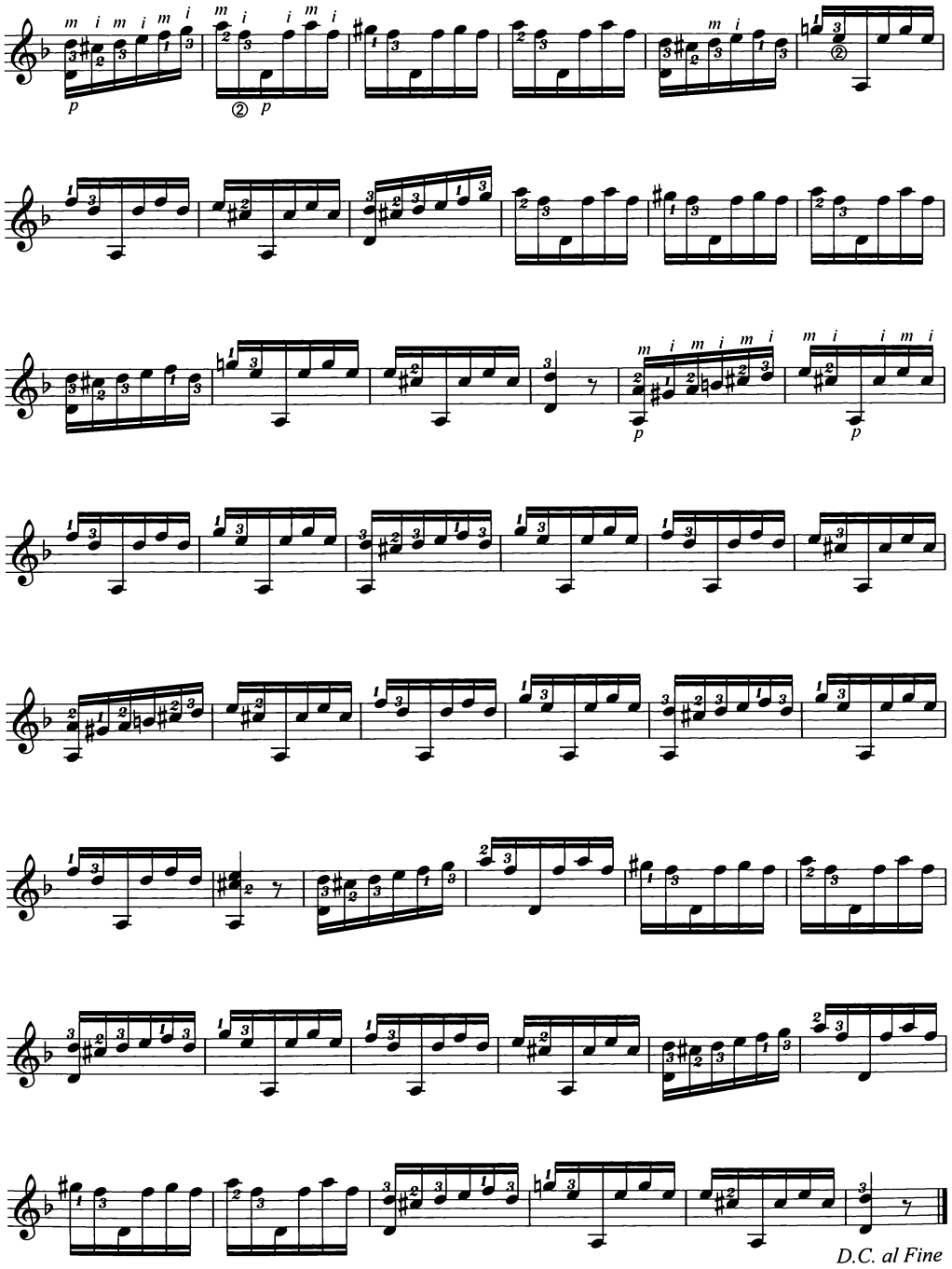
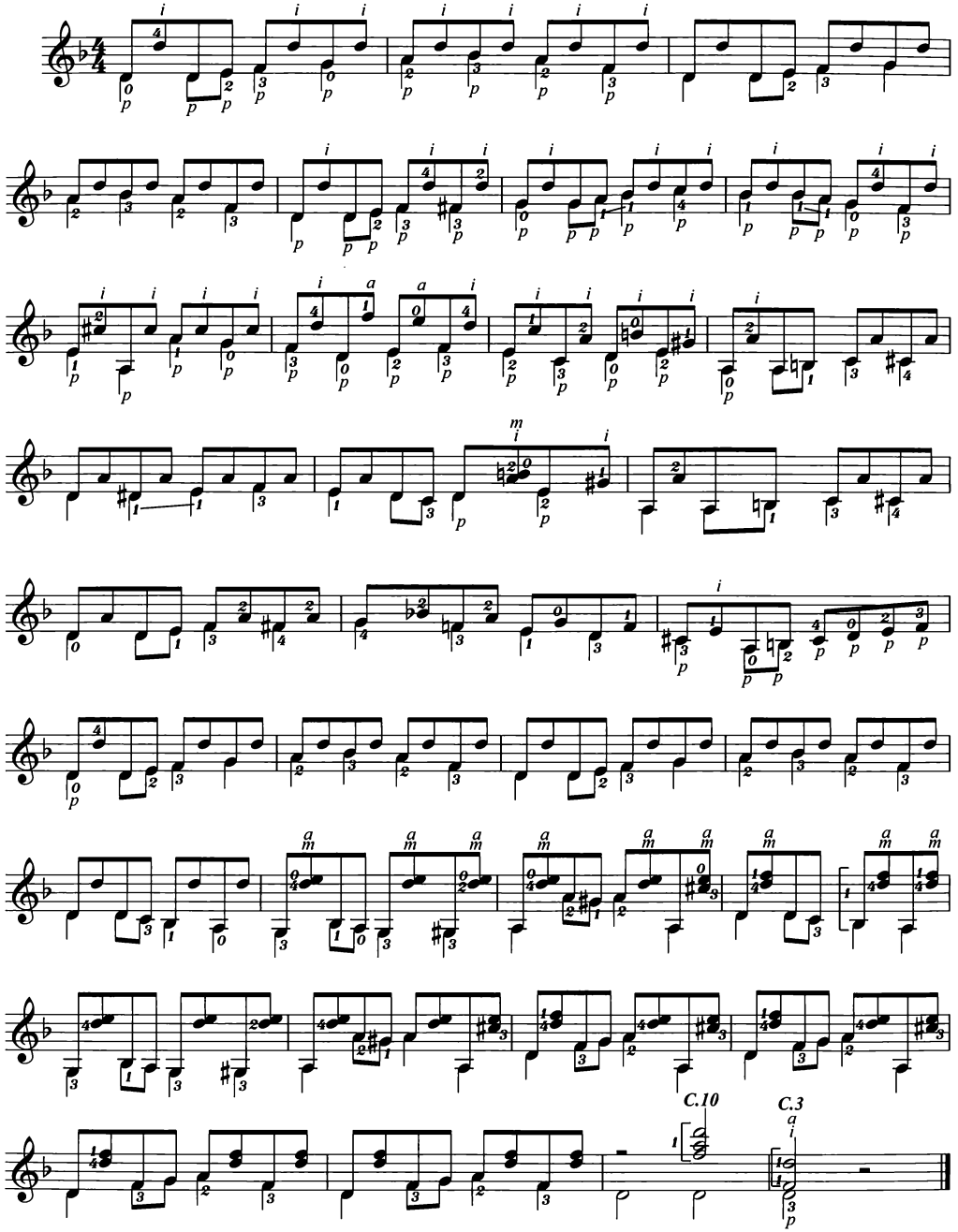

D.C. al Fine

34

CD 1, Track 37

Napoléon Coste
(1805 - 1883)
Arr.: Jiang Weijie

Allegro



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35

CD 1, Track 38
Fernando Sor (1778 - 1839)
Op. 60, No. 4
Arr.: Jiang Weijie

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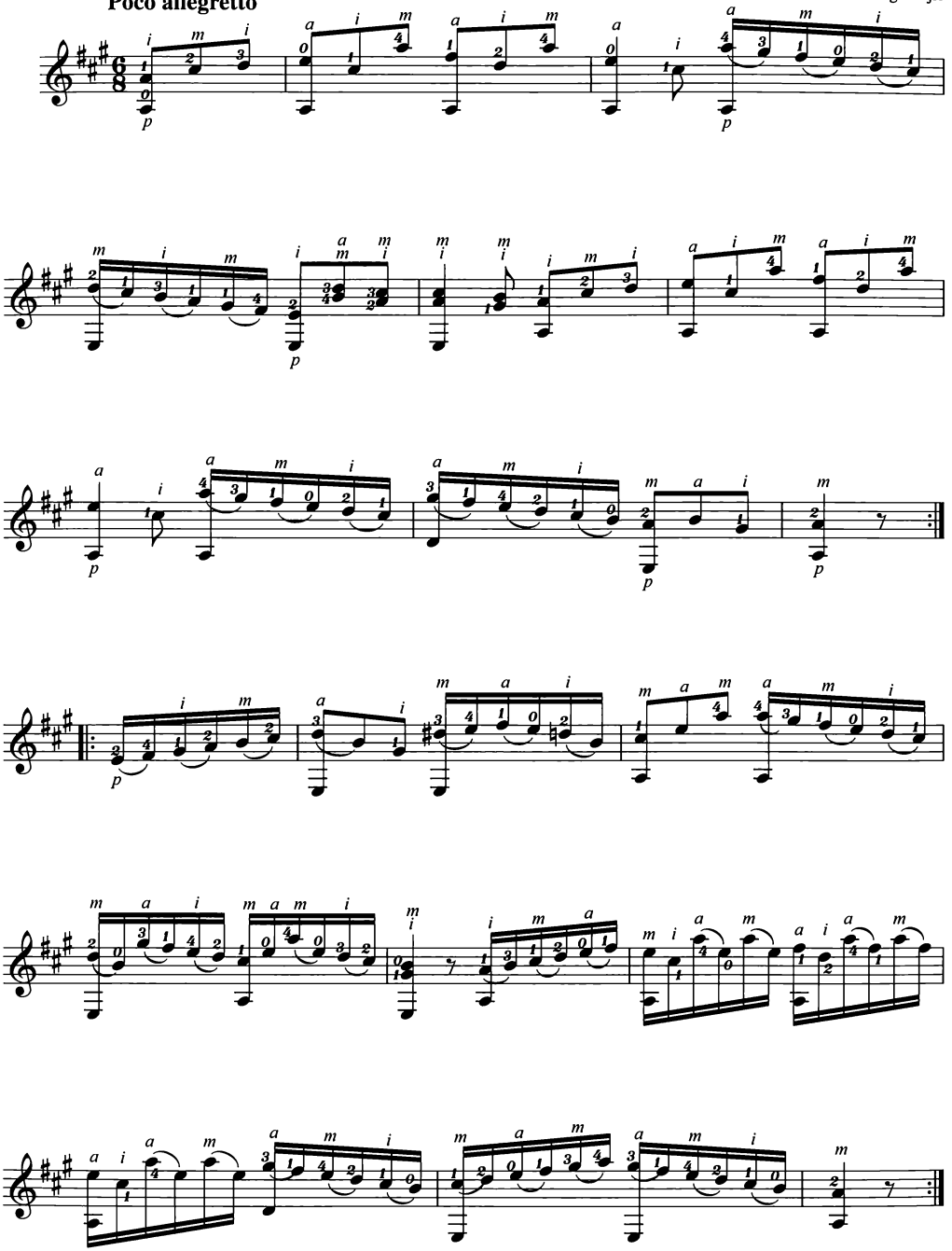
36

CD 1, Track 39

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Poco allegretto



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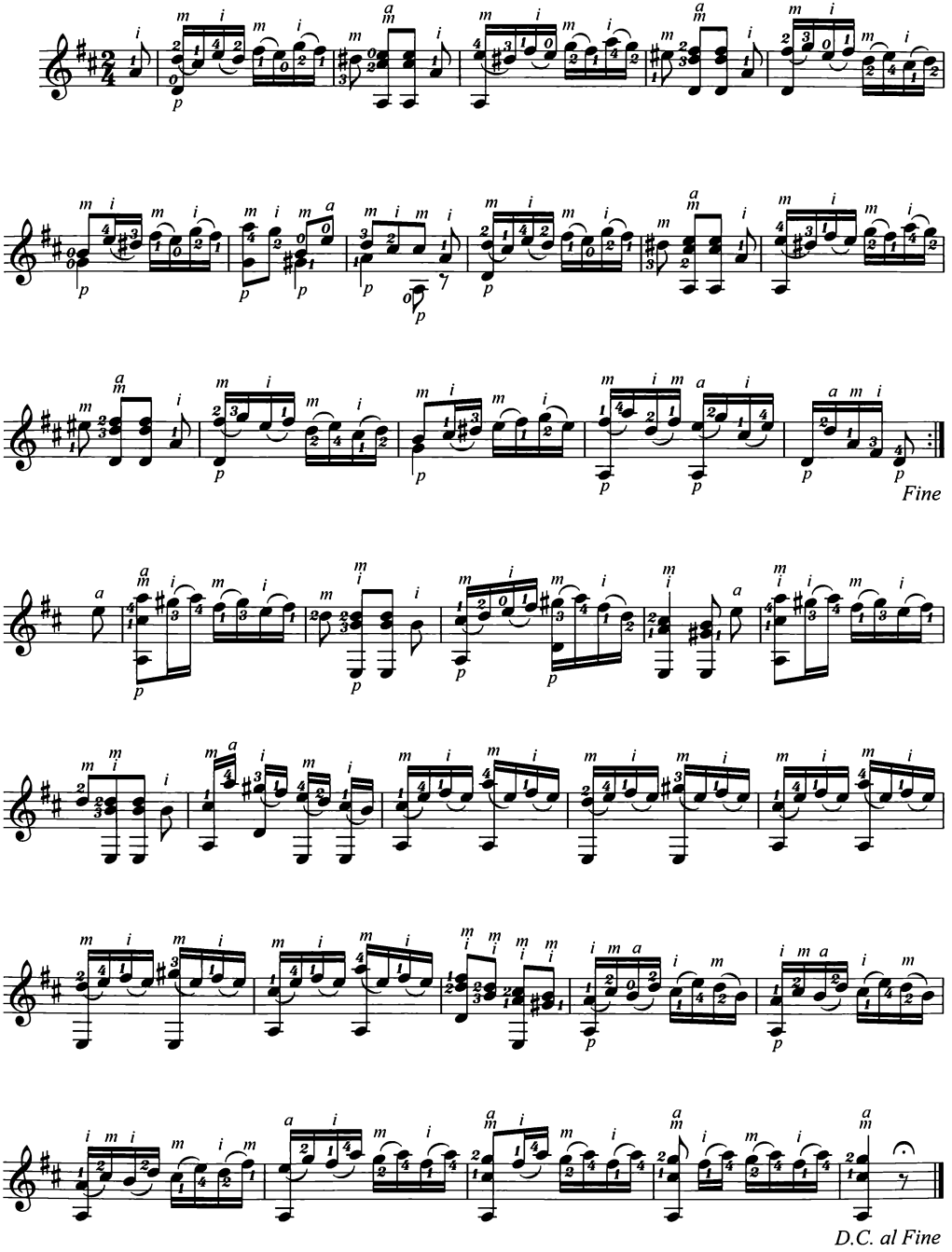
37

CD 1, Track 40

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Andante



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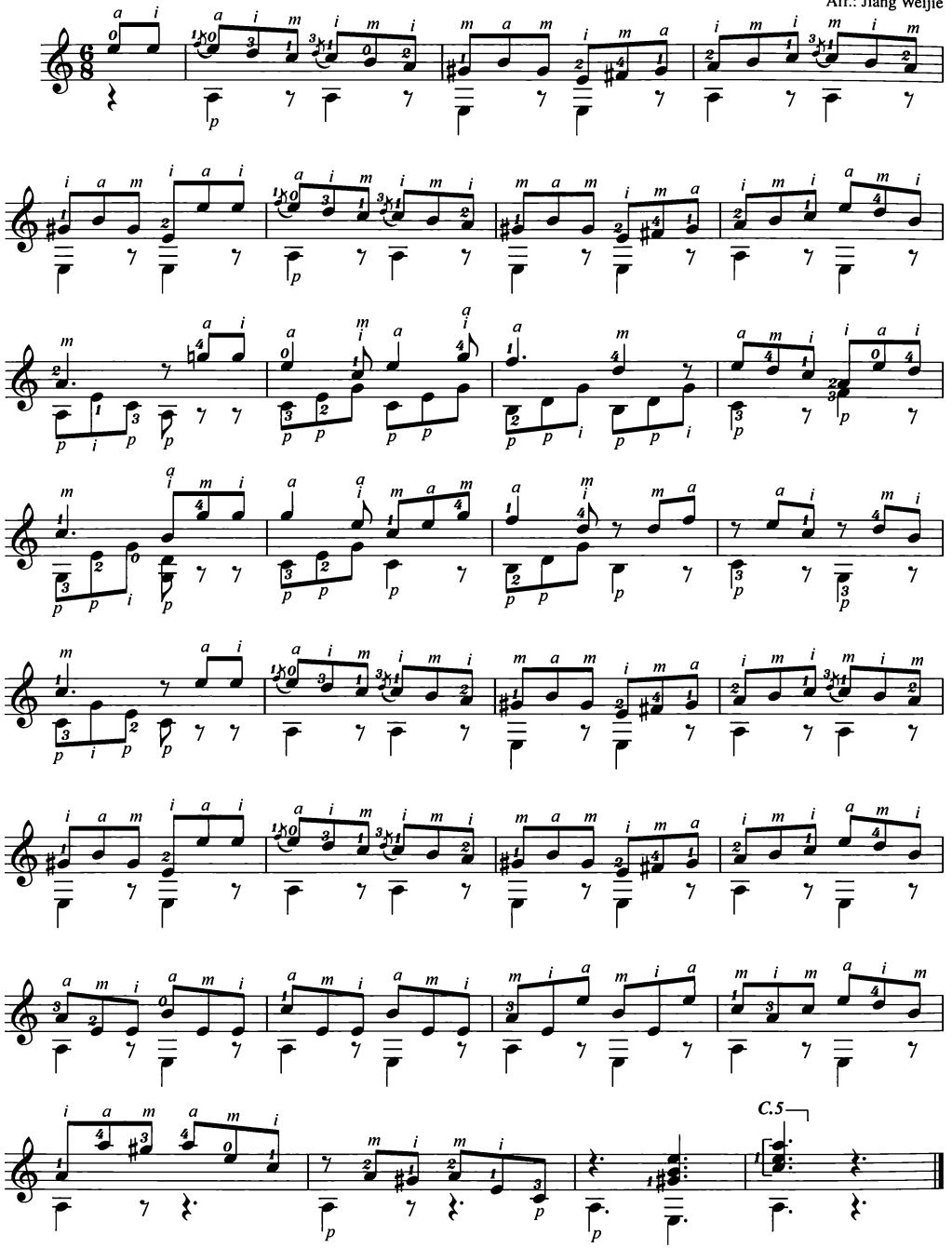
38

CD 1, Track 41

Mauro Giuliani (1781 - 1829)
Op. 50, No. 6
Arr.: Jiang Weijie

Allegro



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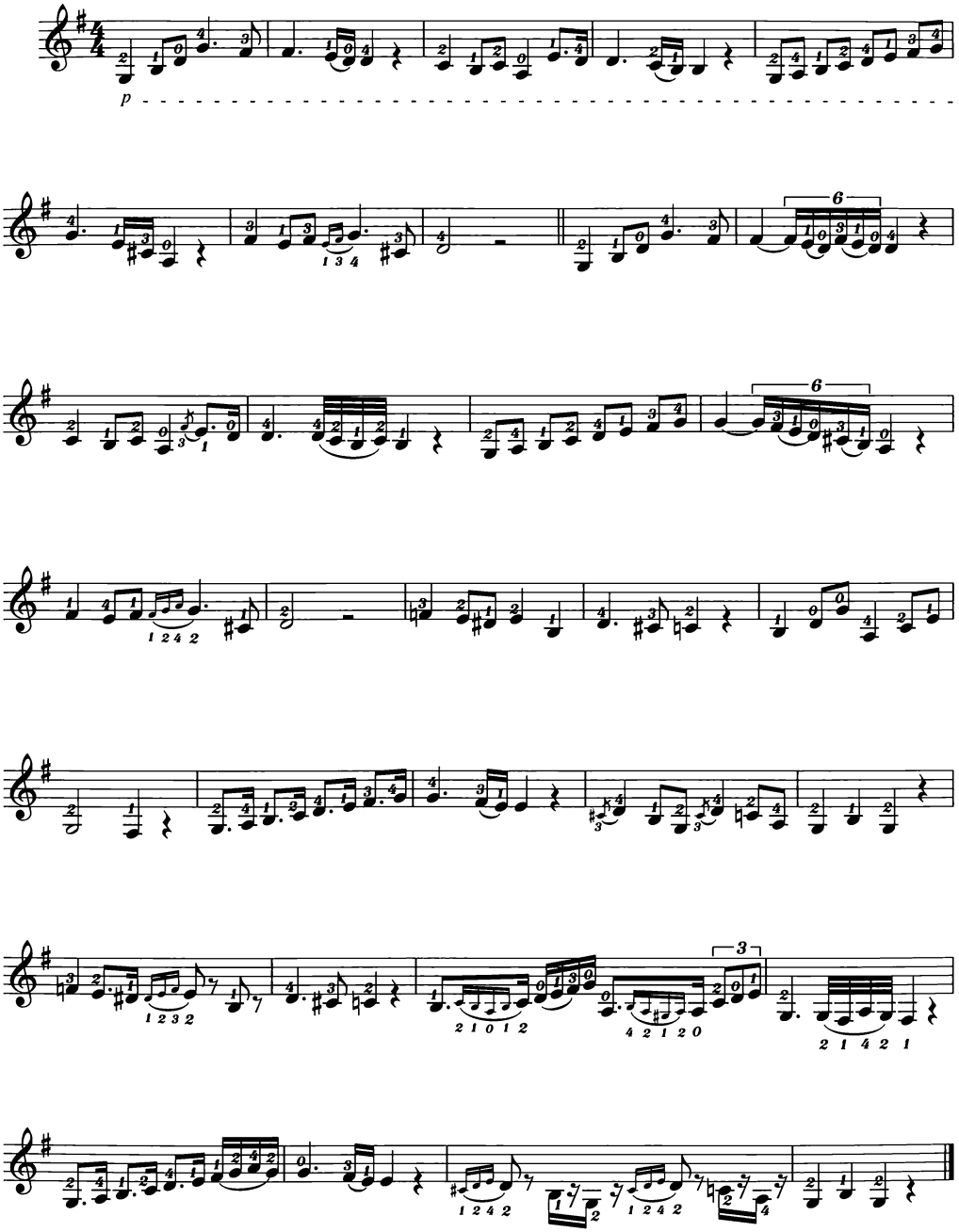
39

CD 1, Track 42
Dionisio Aguado (1784 - 1849)
Op. 10, No. 1
Arr.: Jiang Weijie

Adagio espressivo



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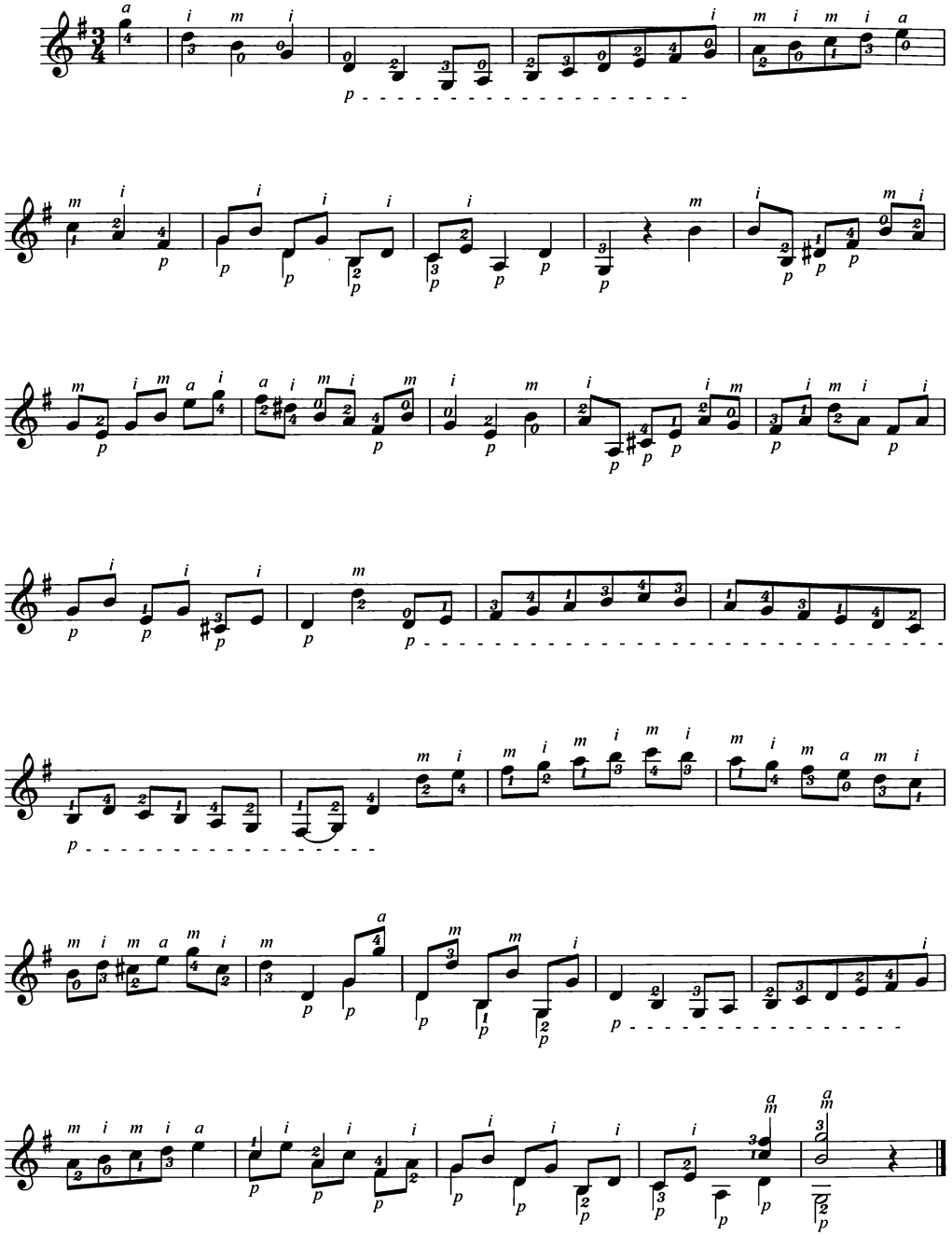
40

CD 1, Track 43
Fernando Sor (1778 - 1839)
Op. 44, No. 6
Arr.: Jiang Weijie

Moderato



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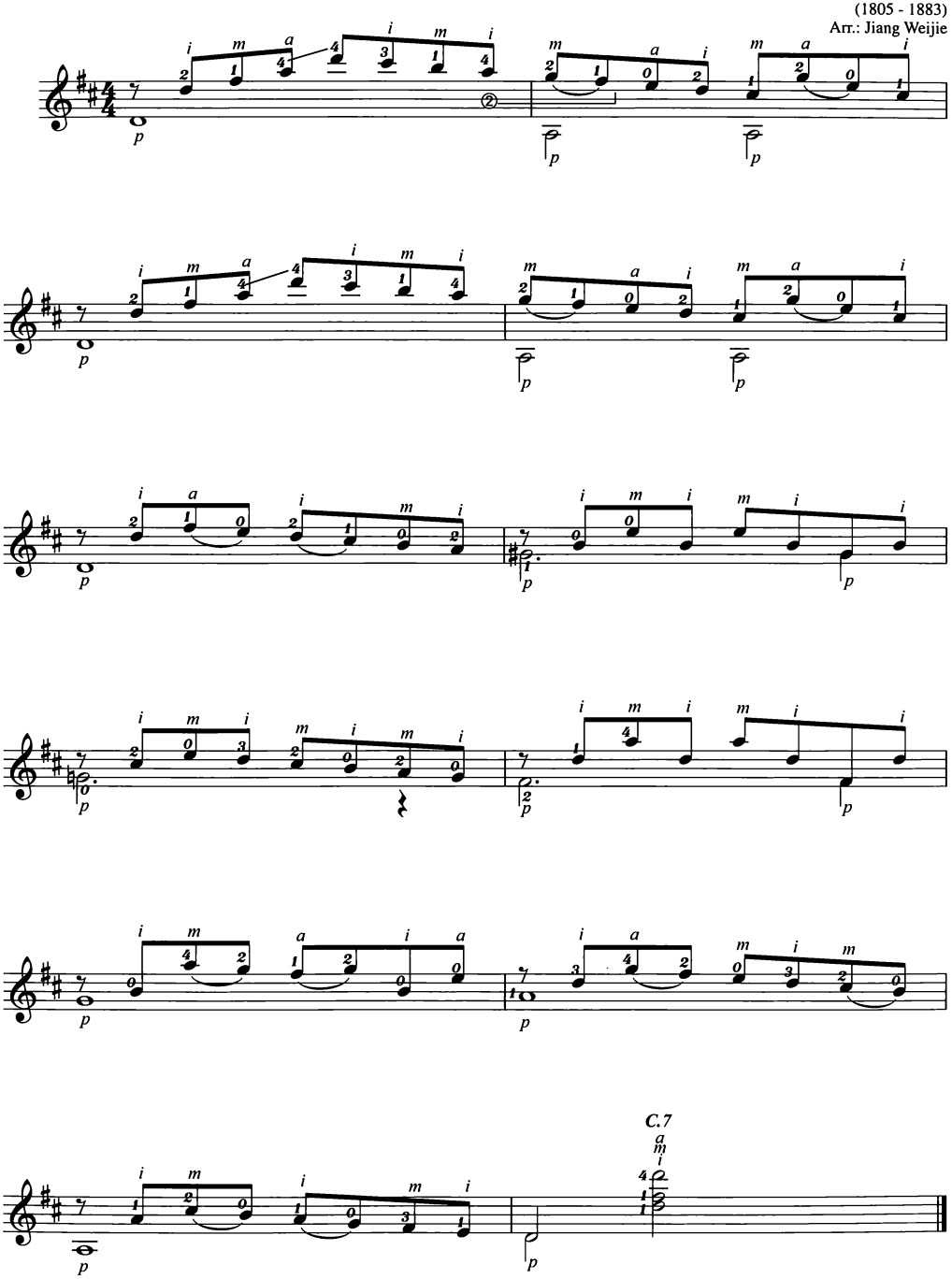
41

CD 1, Track 44

Napoléon Coste
(1805 - 1883)
Arr.: Jiang Weijie



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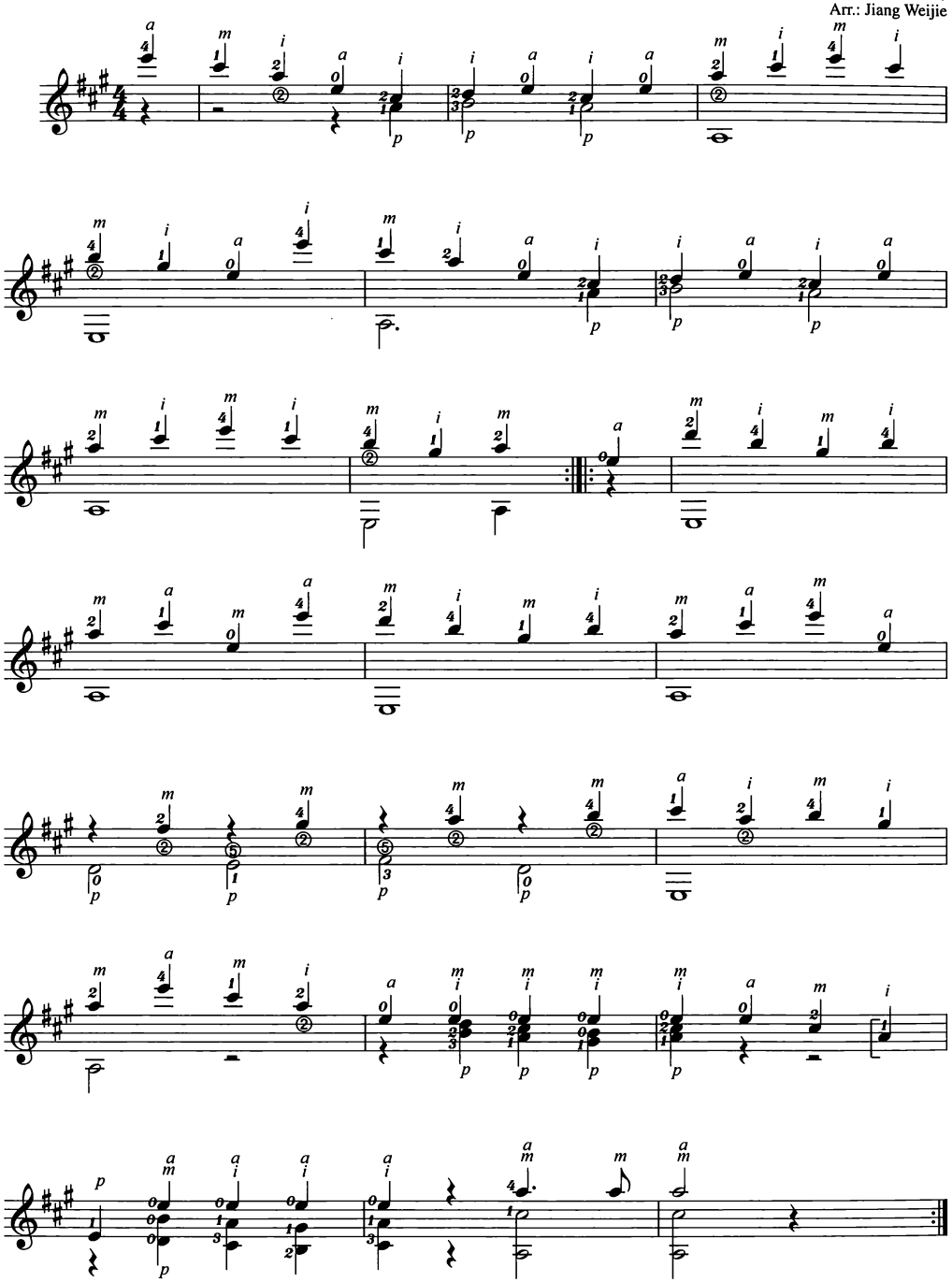
CD 1, Track 45

42

Napoléon Coste
(1805 - 1883)
Arr.: Jiang Weijie



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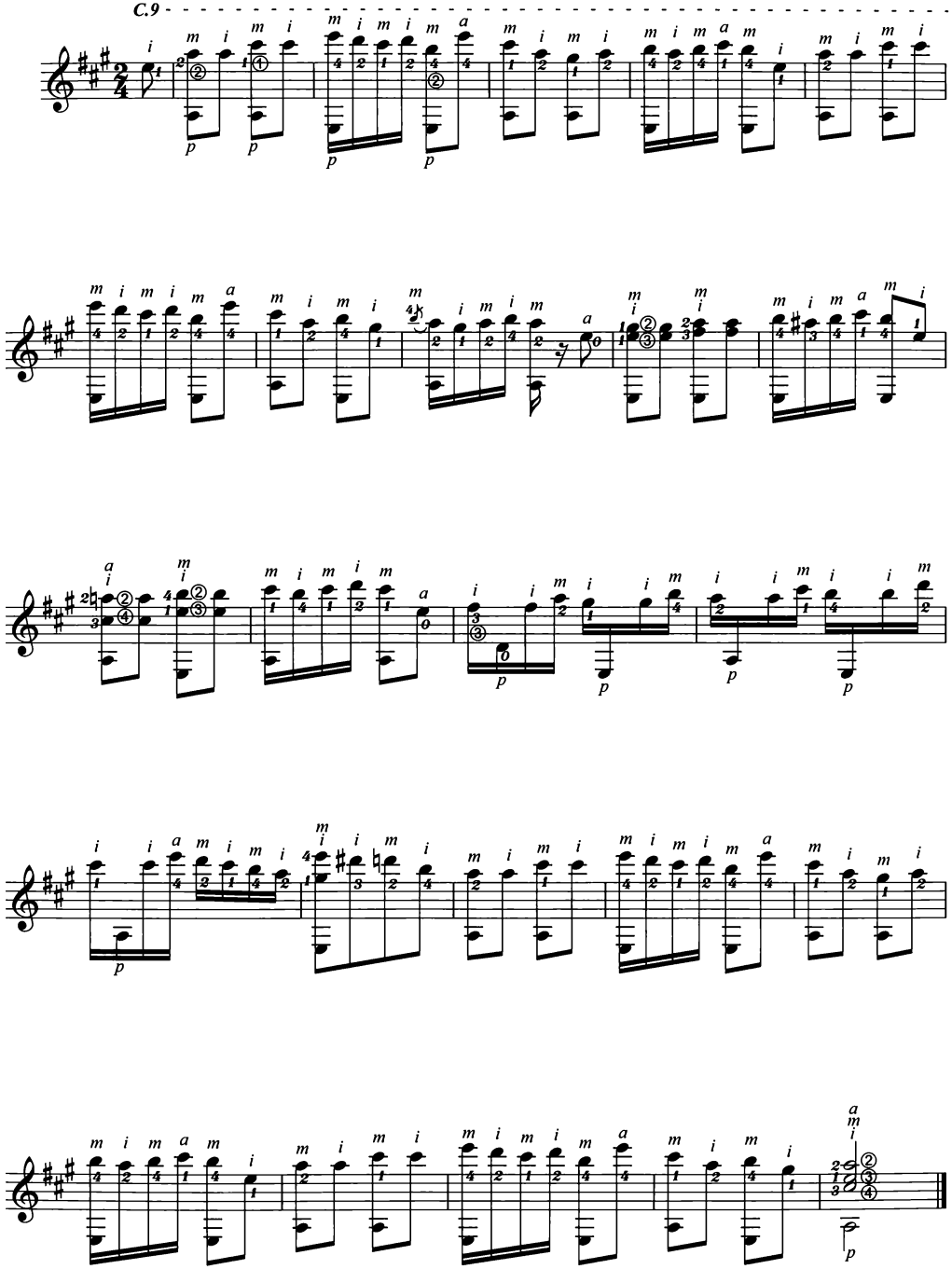
CD 1, Track 46

43

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

C.9



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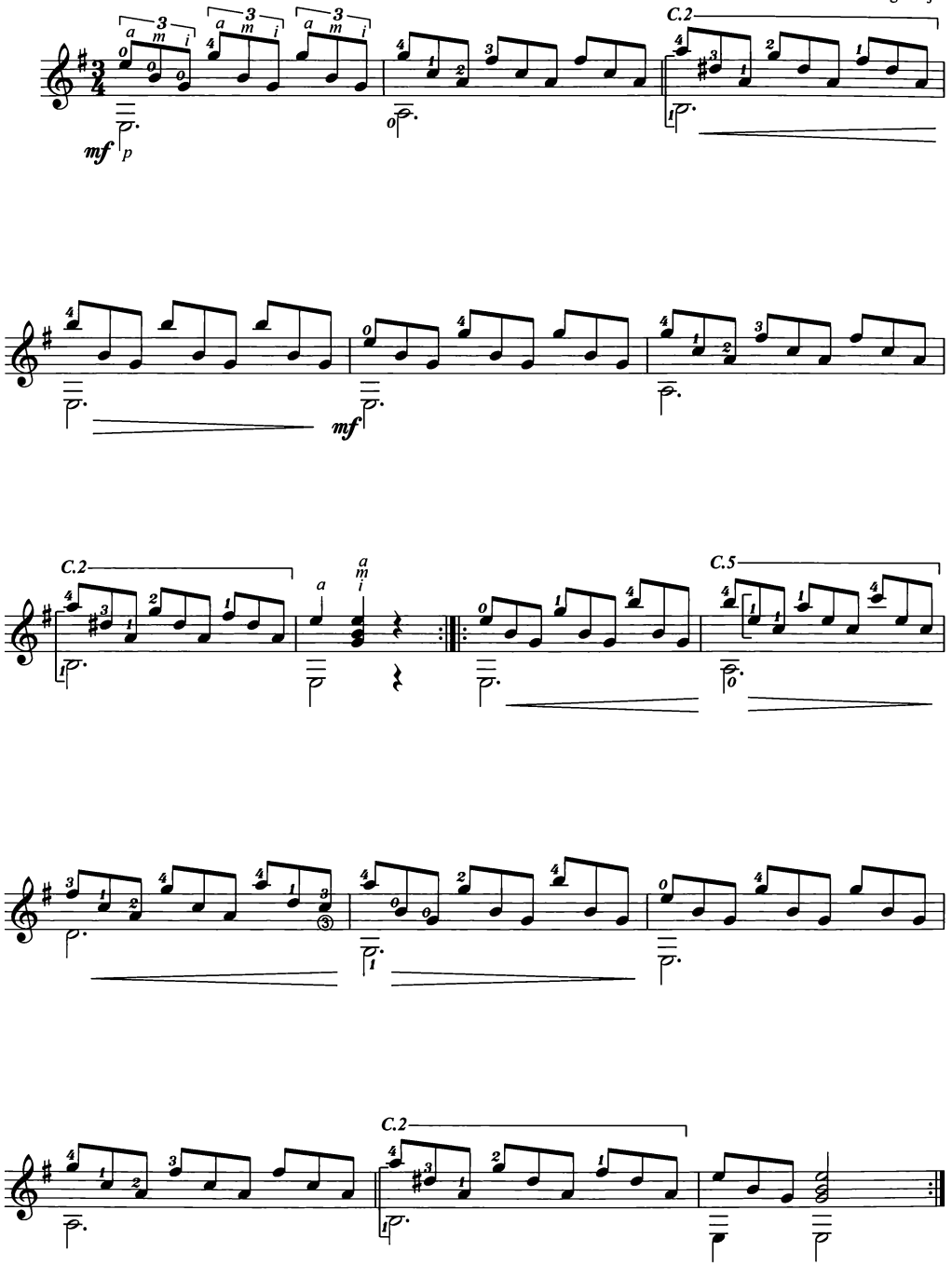
44

CD 1, Track 47
Francisco Tárrega
(1852 - 1909)
Arr.: Jiang Weijie



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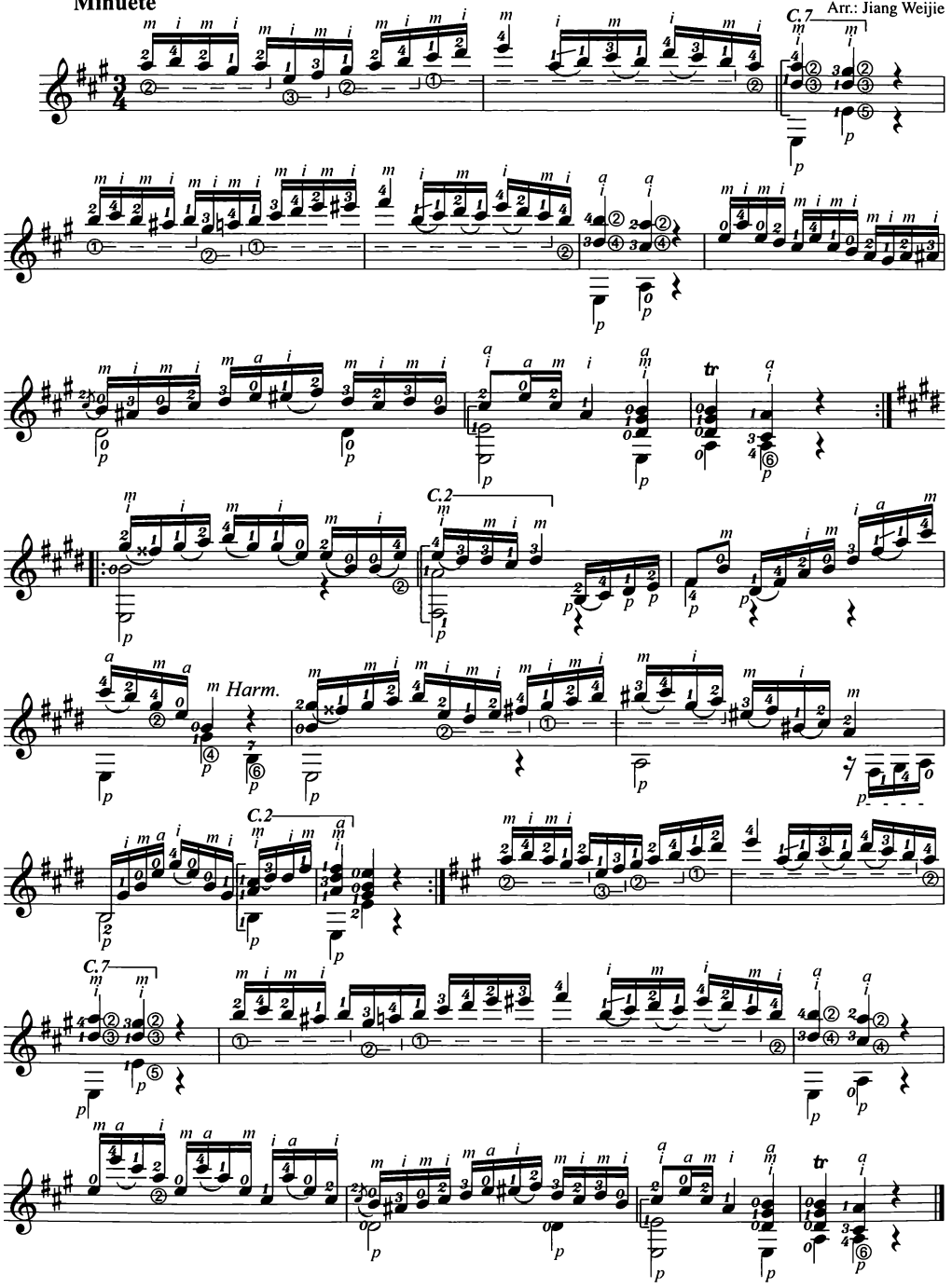
45

CD 1, Track 48

Francisco Tárrega
(1852 - 1909)
Arr.: Jiang Weijie

Minuete



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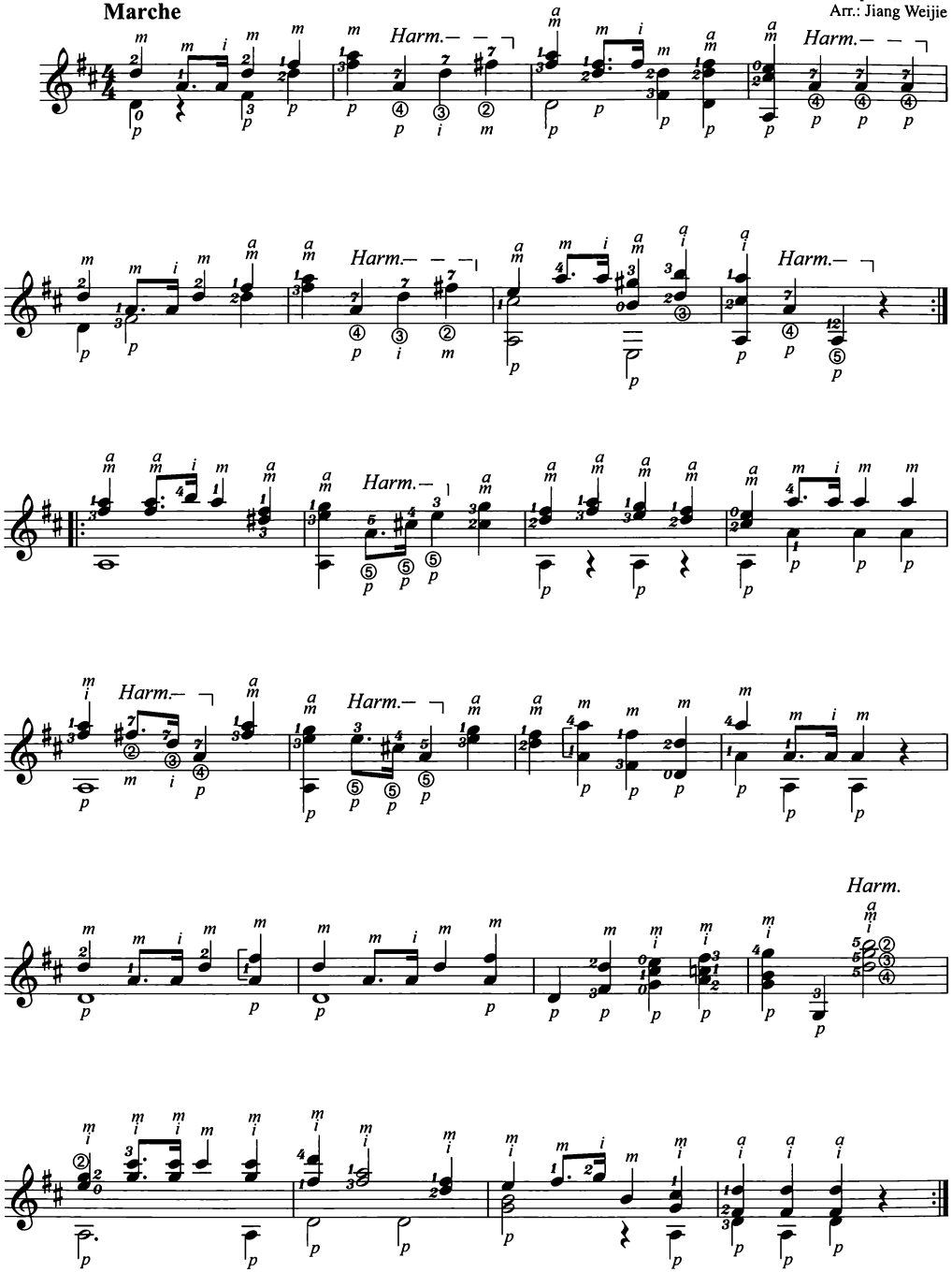
46

CD 1, Track 49

Fernando Sor (1778 - 1839)
Op. 44, No. 18
Arr.: Jiang Weijie

Marche



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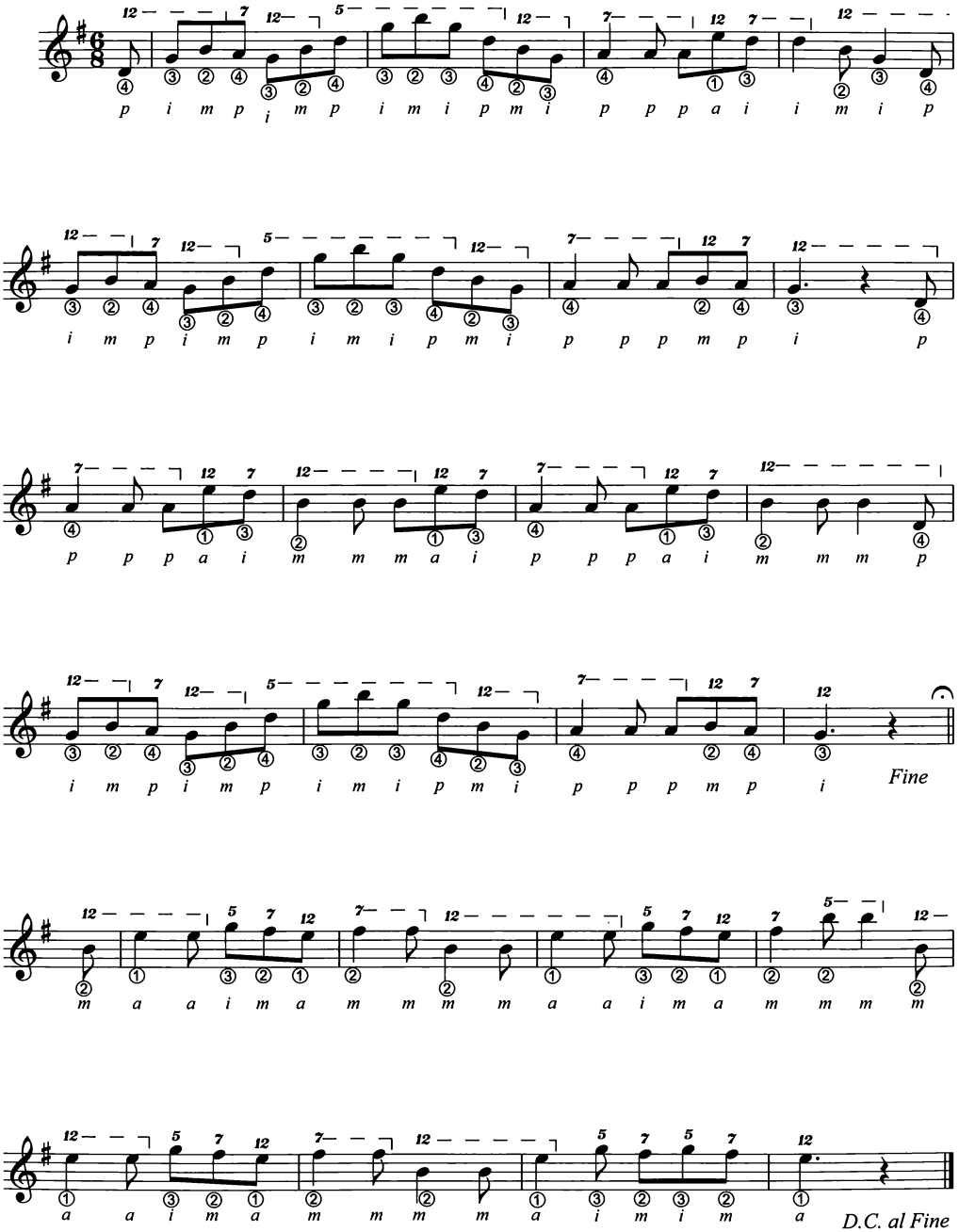
47

CD 1, Track 50

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Allegretto

Harm.



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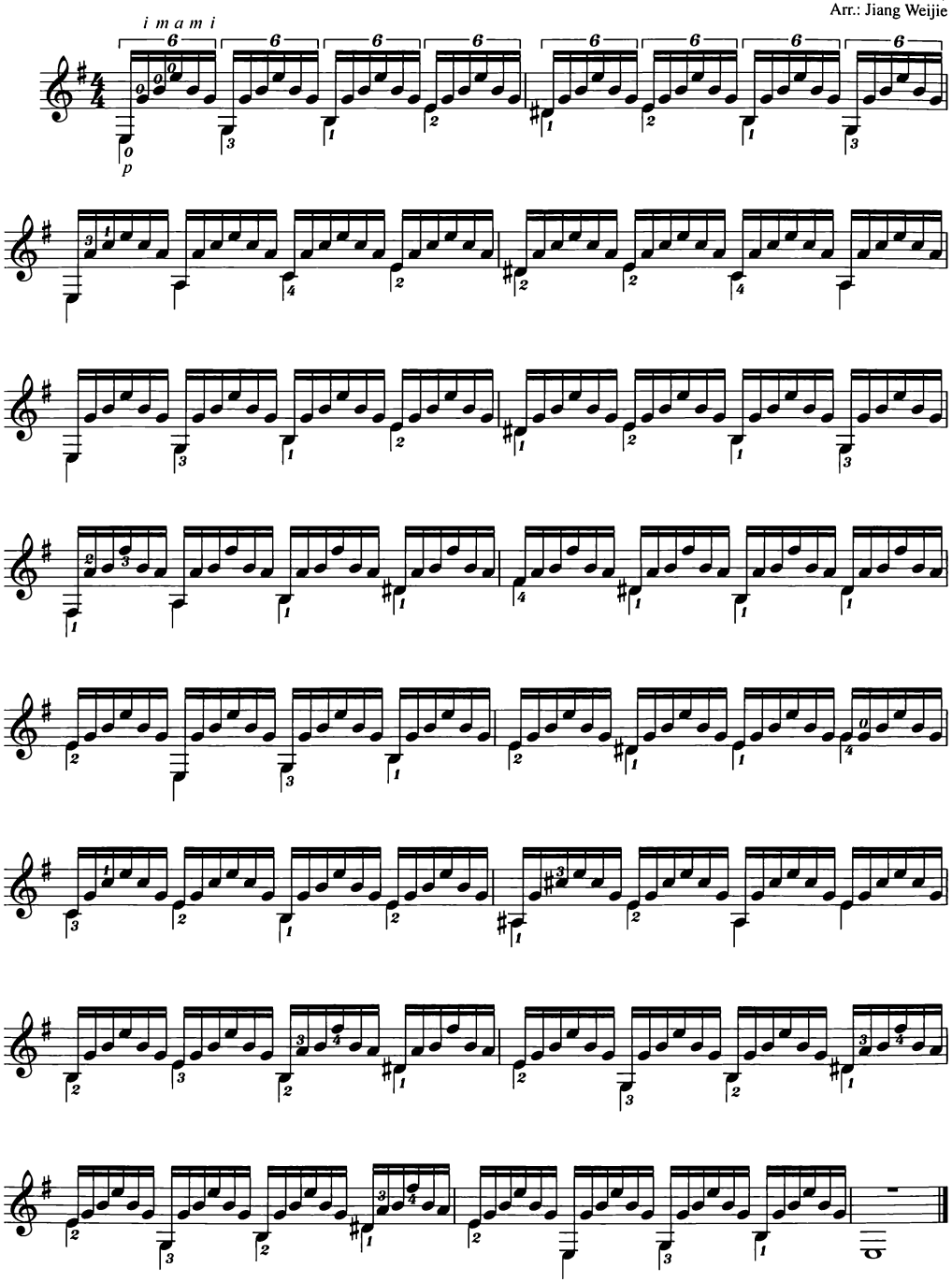
48

CD 1, Track 51
Dionisio Aguado
(1784 - 1849)
Arr.: Jiang Weijie



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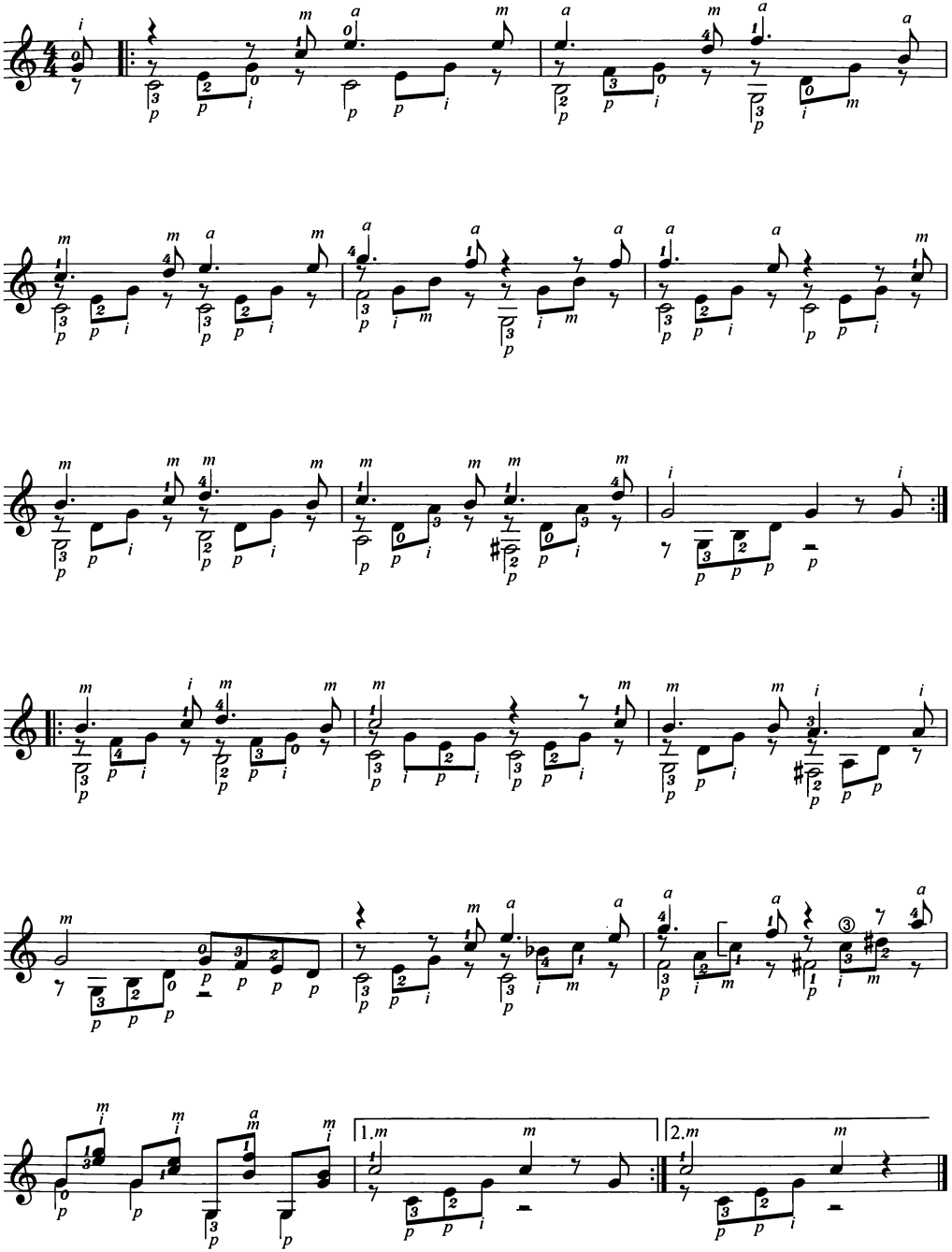
49

CD 1, Track 52

Antonio Cano-Curriela
(1811 - 1897)
Arr.: Jiang Weijie



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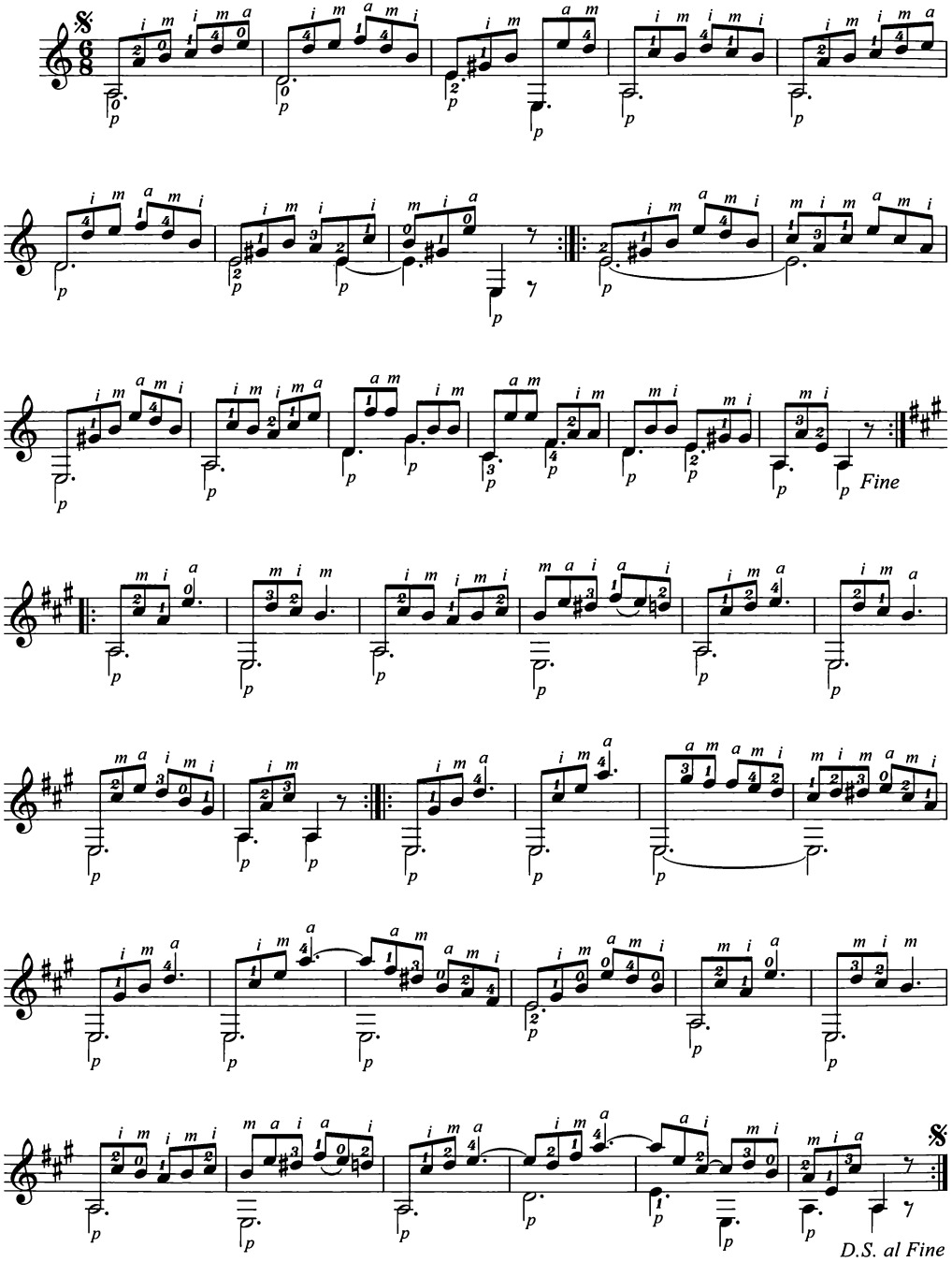
50

CD 1, Track 53
Fernando Sor (1778 - 1839)
Op. 60, No. 5
Arr.: Jiang Weijie



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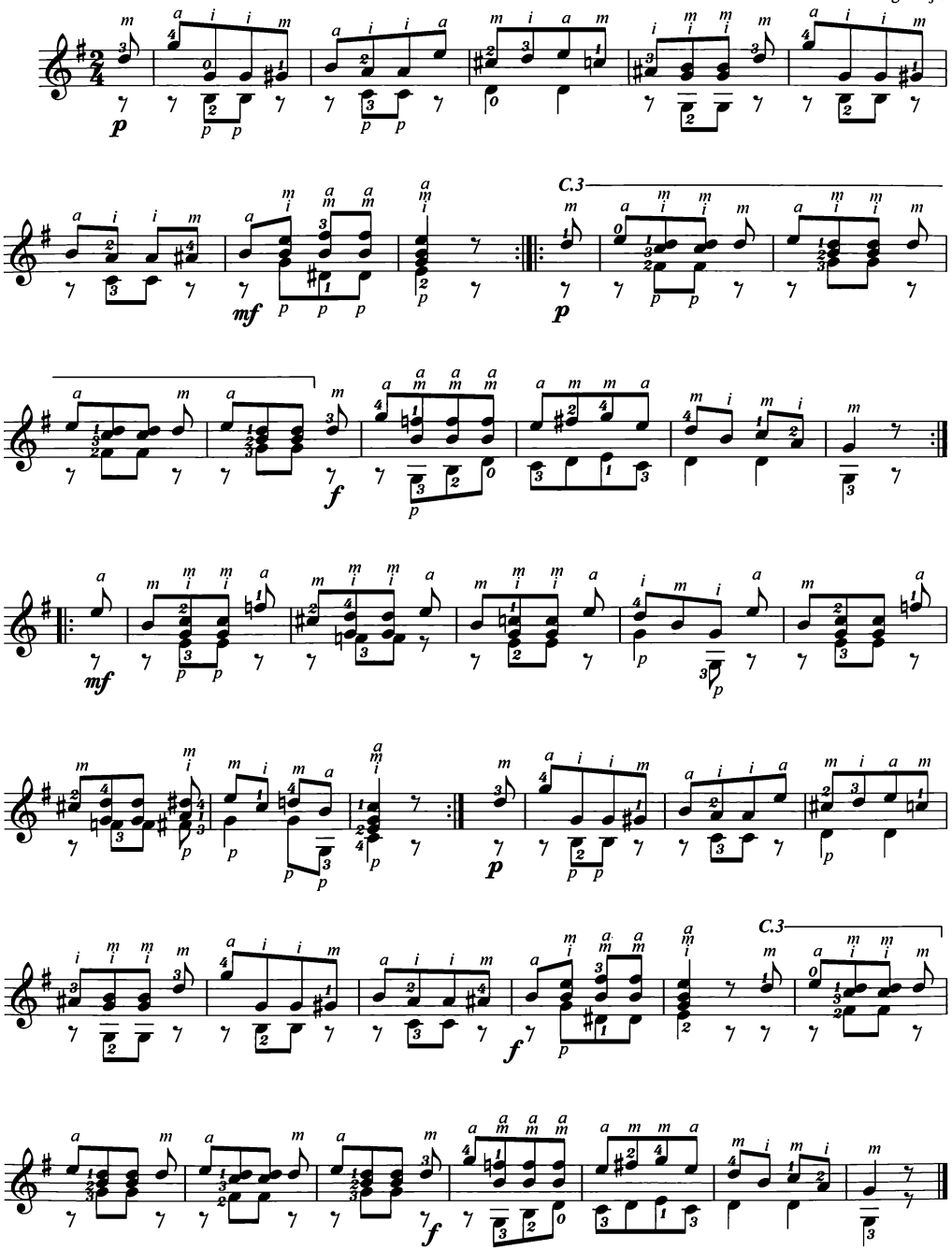
51

CD 2, Track 01

Ferdinando Carulli (1770 - 1841)
Op. 211, No. 7
Arr.: Jiang Weijie

Andante



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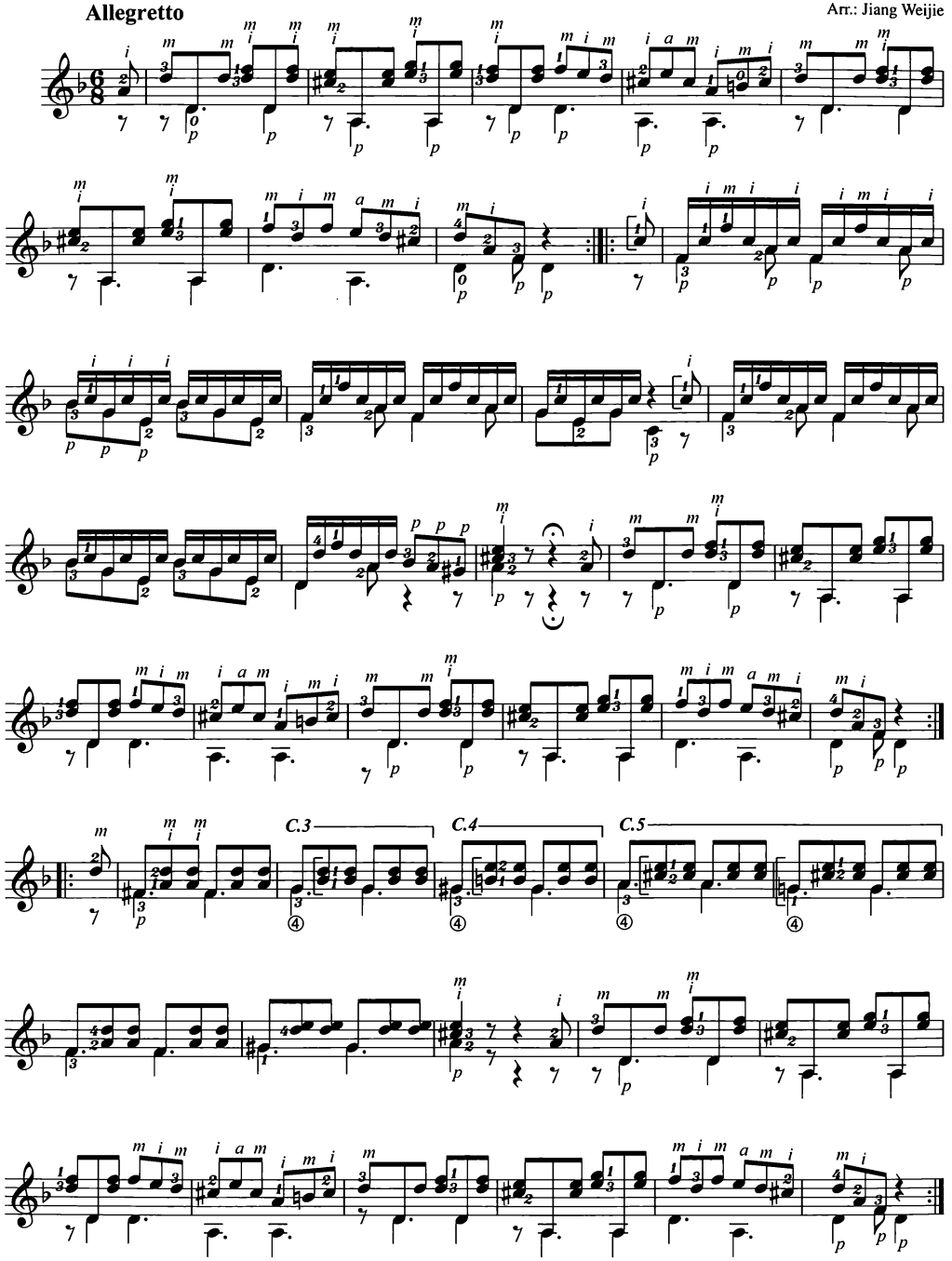
52

CD 2, Track 02

Ferdinando Carulli
(1770 - 1841)
Arr.: Jiang Weijie

Allegretto



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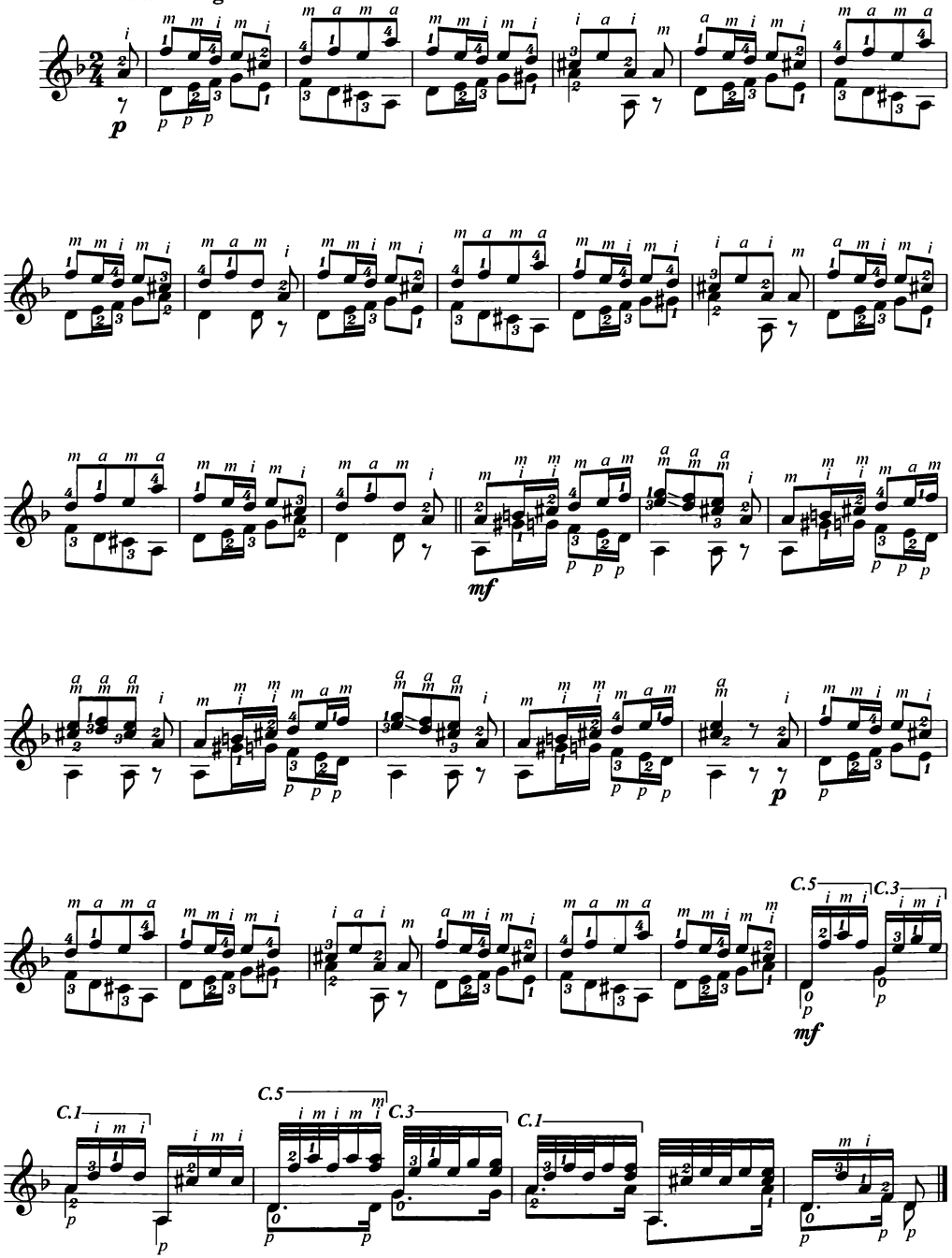
53

CD 2, Track 03
Ferdinando Carulli (1770 - 1841)
Op. 241, No. 14
Arr.: Jiang Weijie

Andantino grazioso



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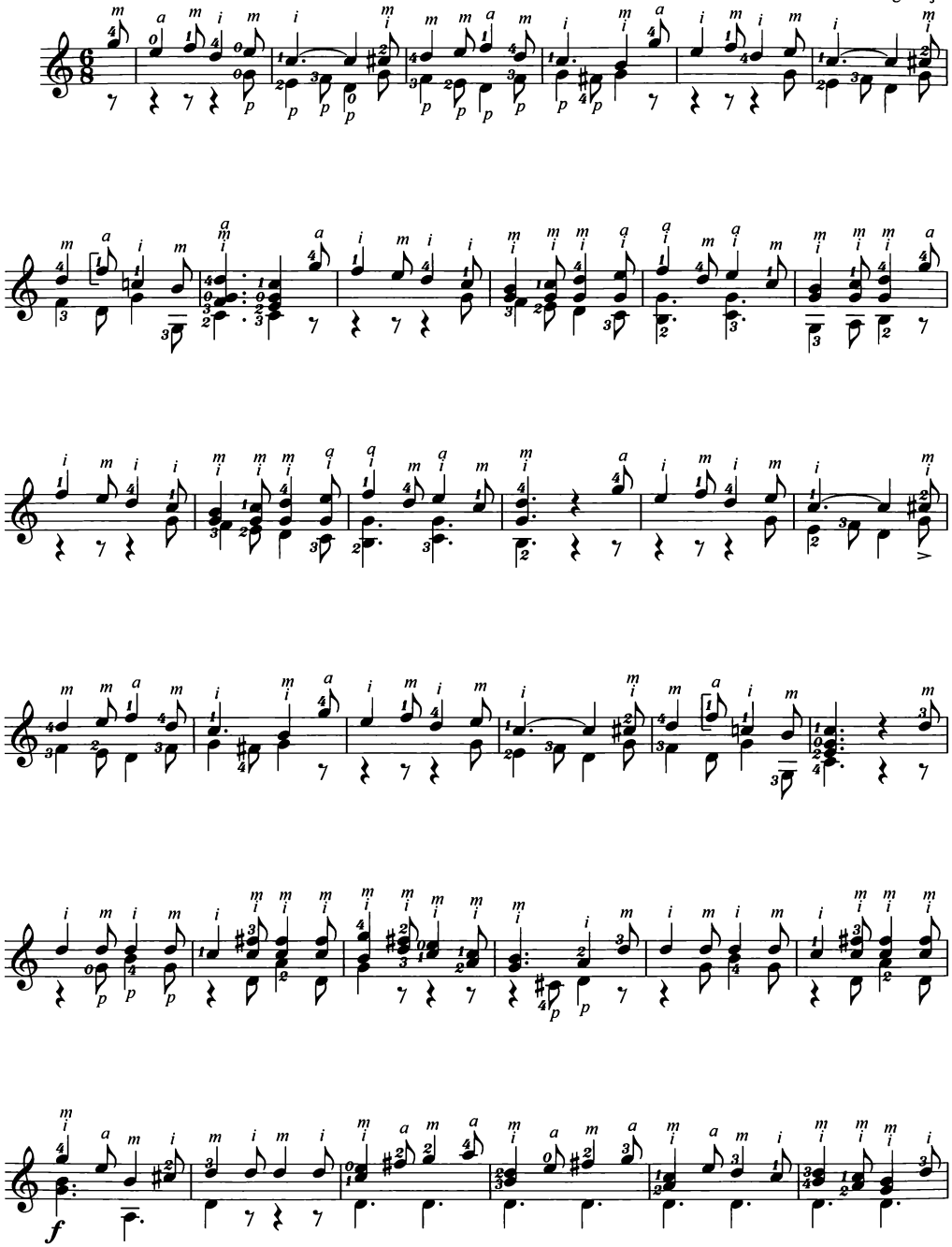
54

CD 2, Track 04

Ferdinando Carulli (1770 - 1841)
Op. 211, No. 13
Arr.: Jiang Weijie

Andante mosso



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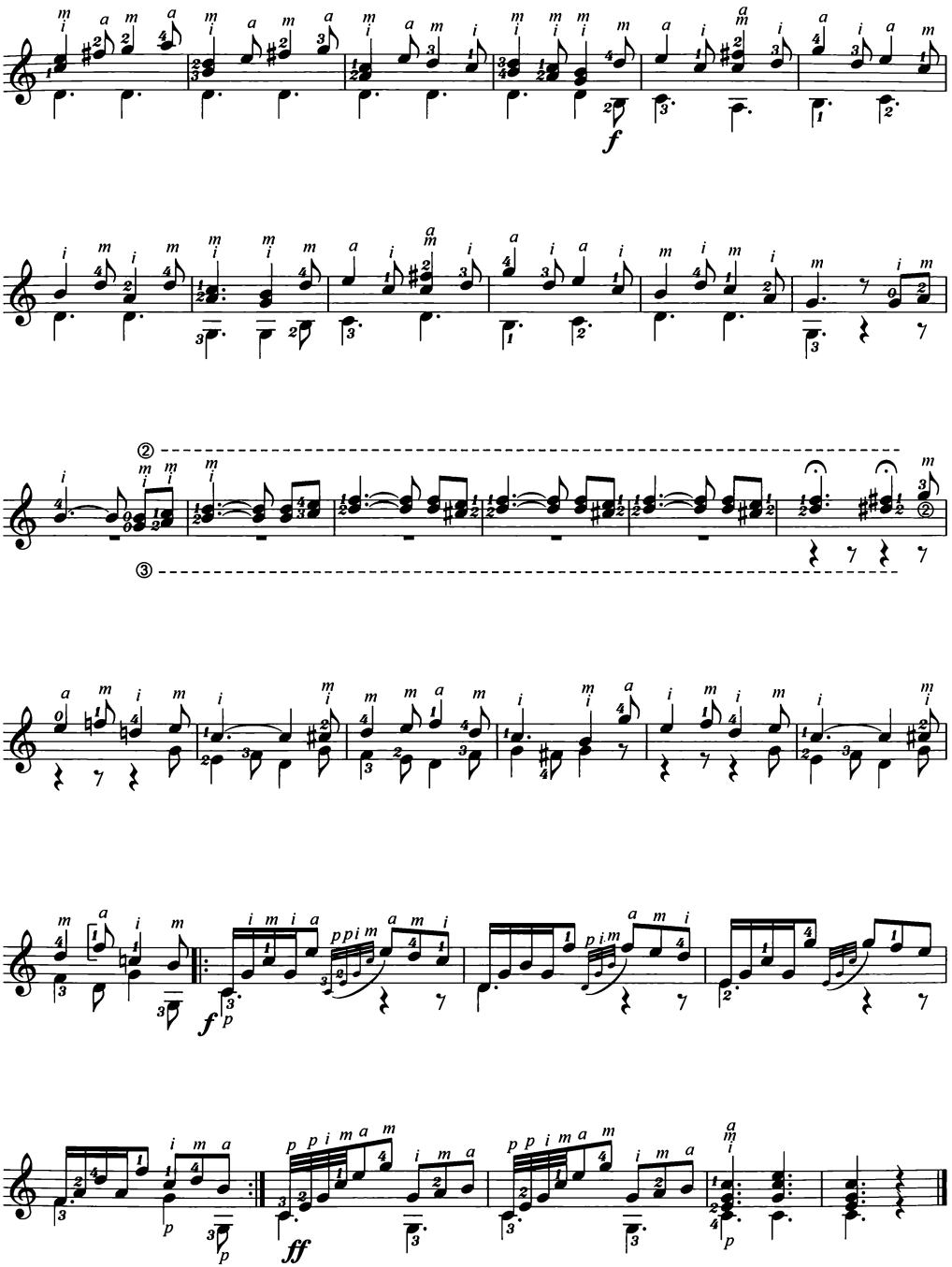

f
f
ff

55

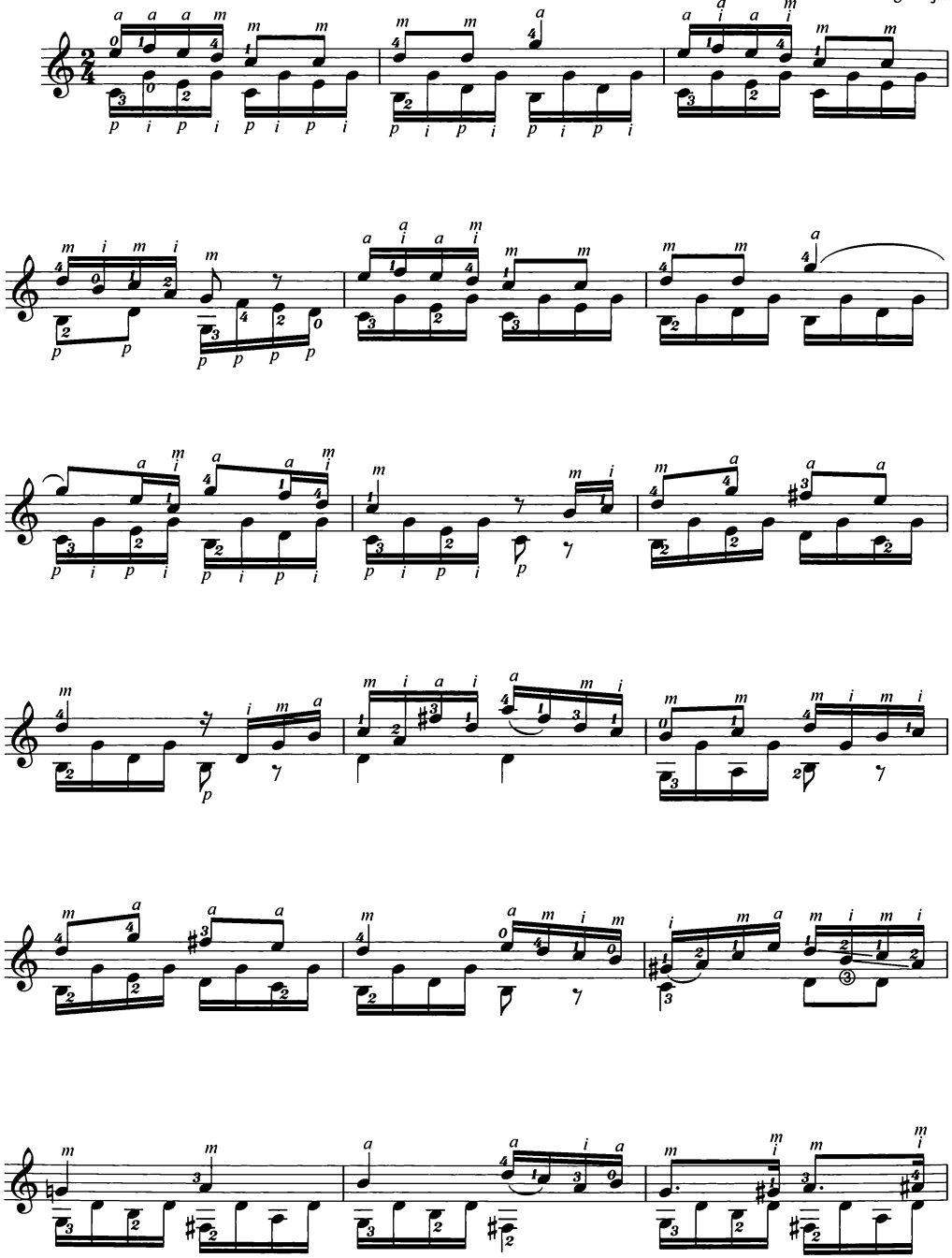
CD 2, Track 05

Mauro Giuliani (1781 - 1829)

Op. 50, No. 29

Arr.: Jiang Weijie

Allegretto



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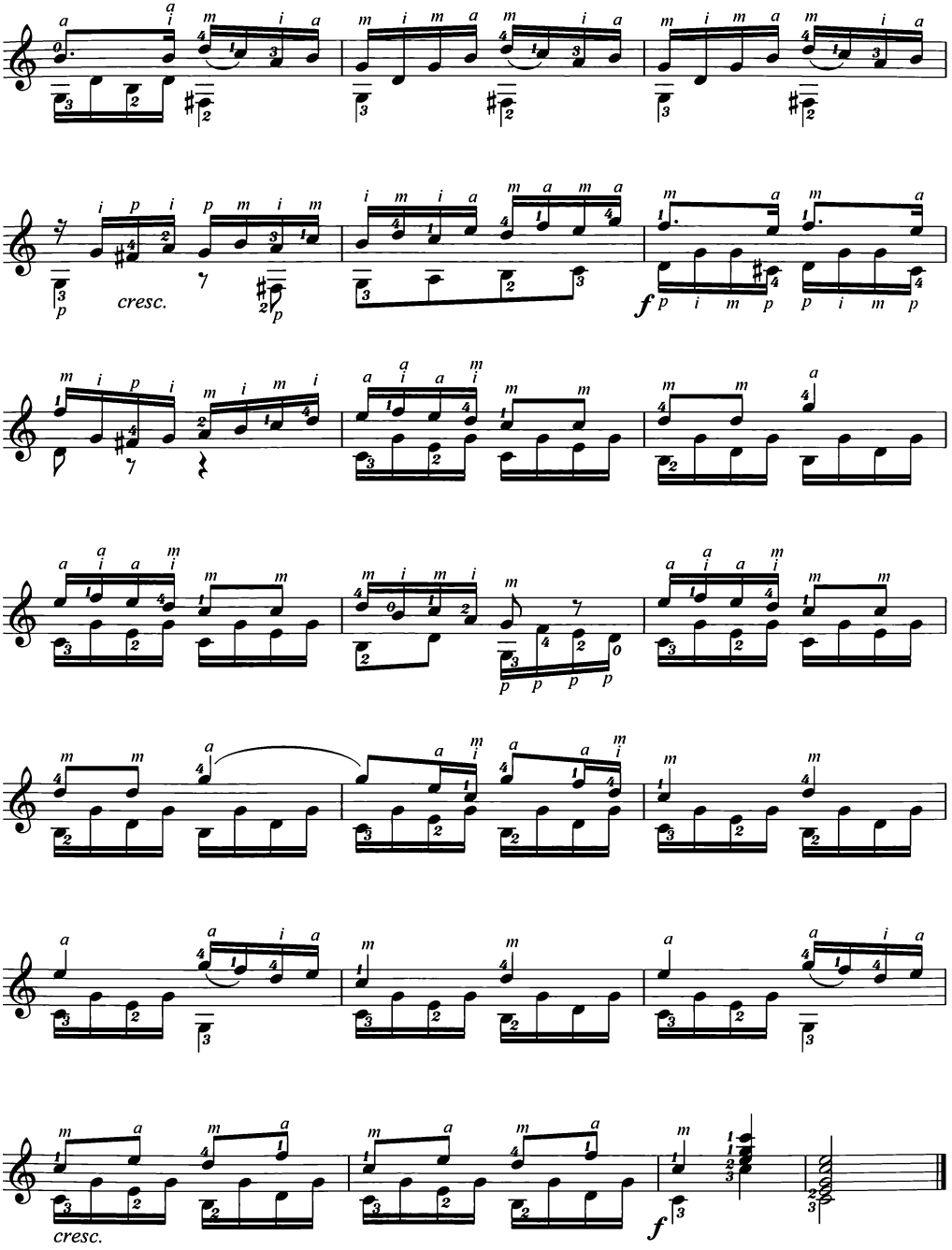
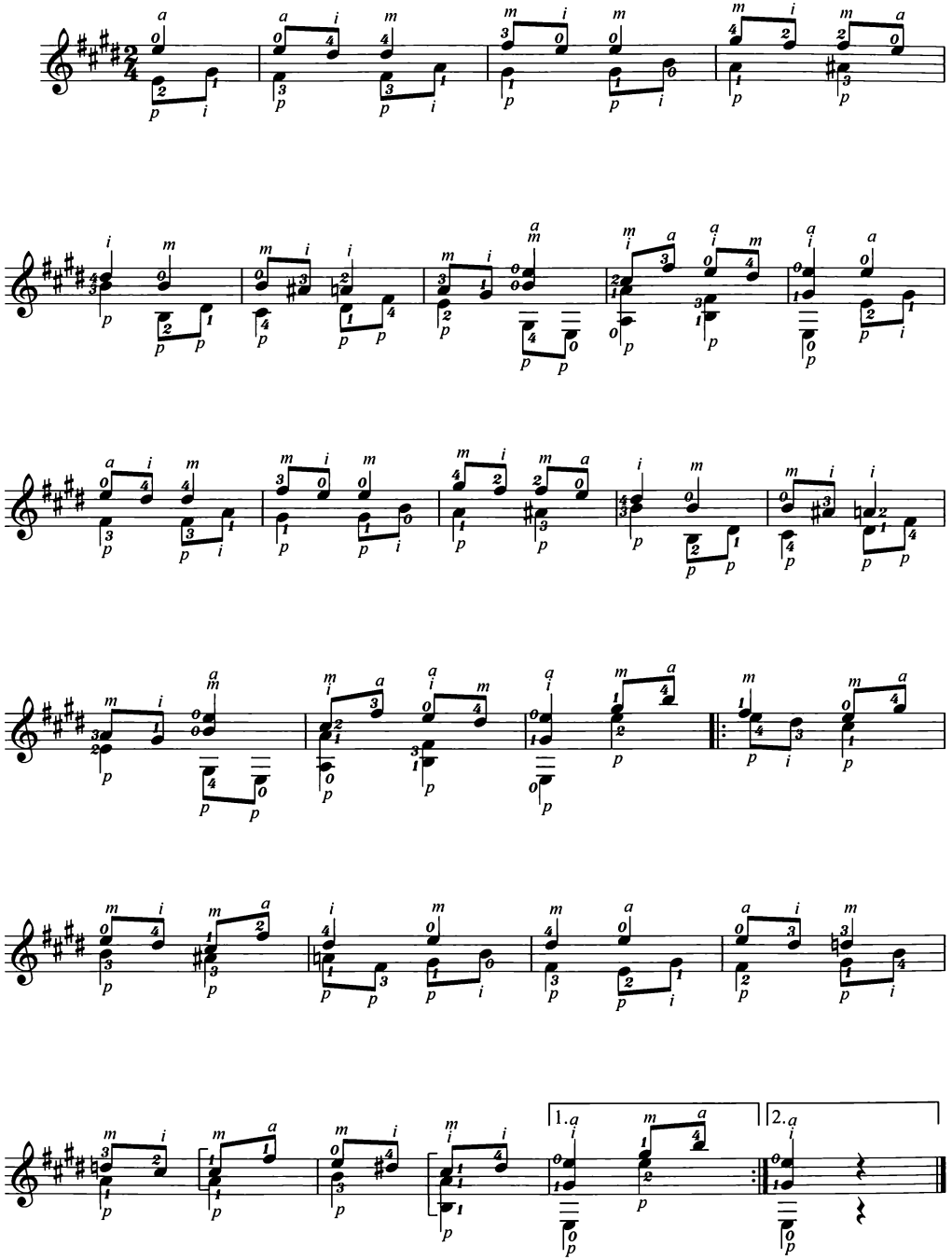

cresc.
f
cresc.
f

56

CD 2, Track 06

Dionisio Aguado
(1784 - 1849)
Arr.: Jiang Weijie

Andantino



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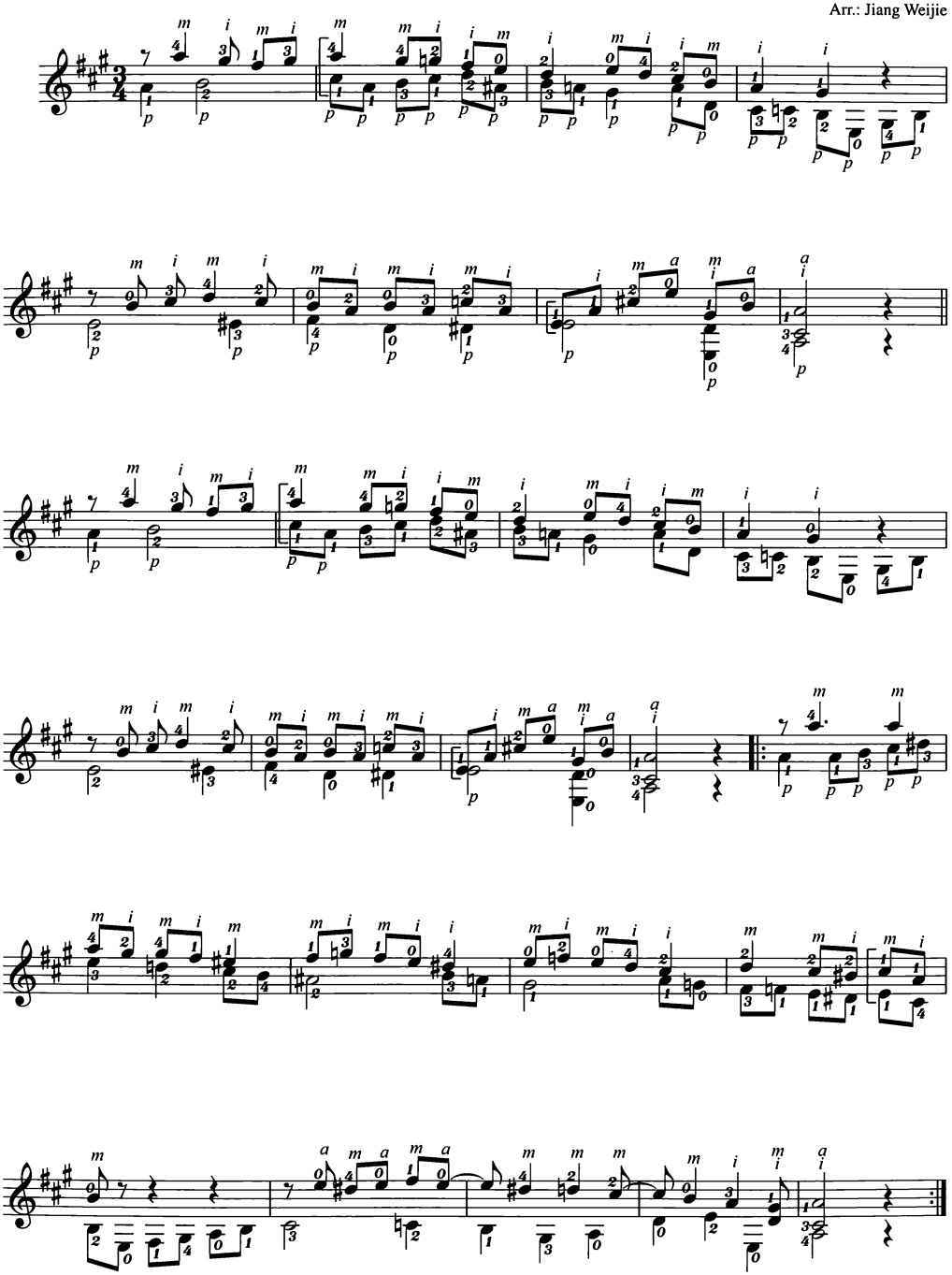
57

CD 2, Track 07

Dionisio Aguado
(1784 - 1849)
Arr.: Jiang Weijie



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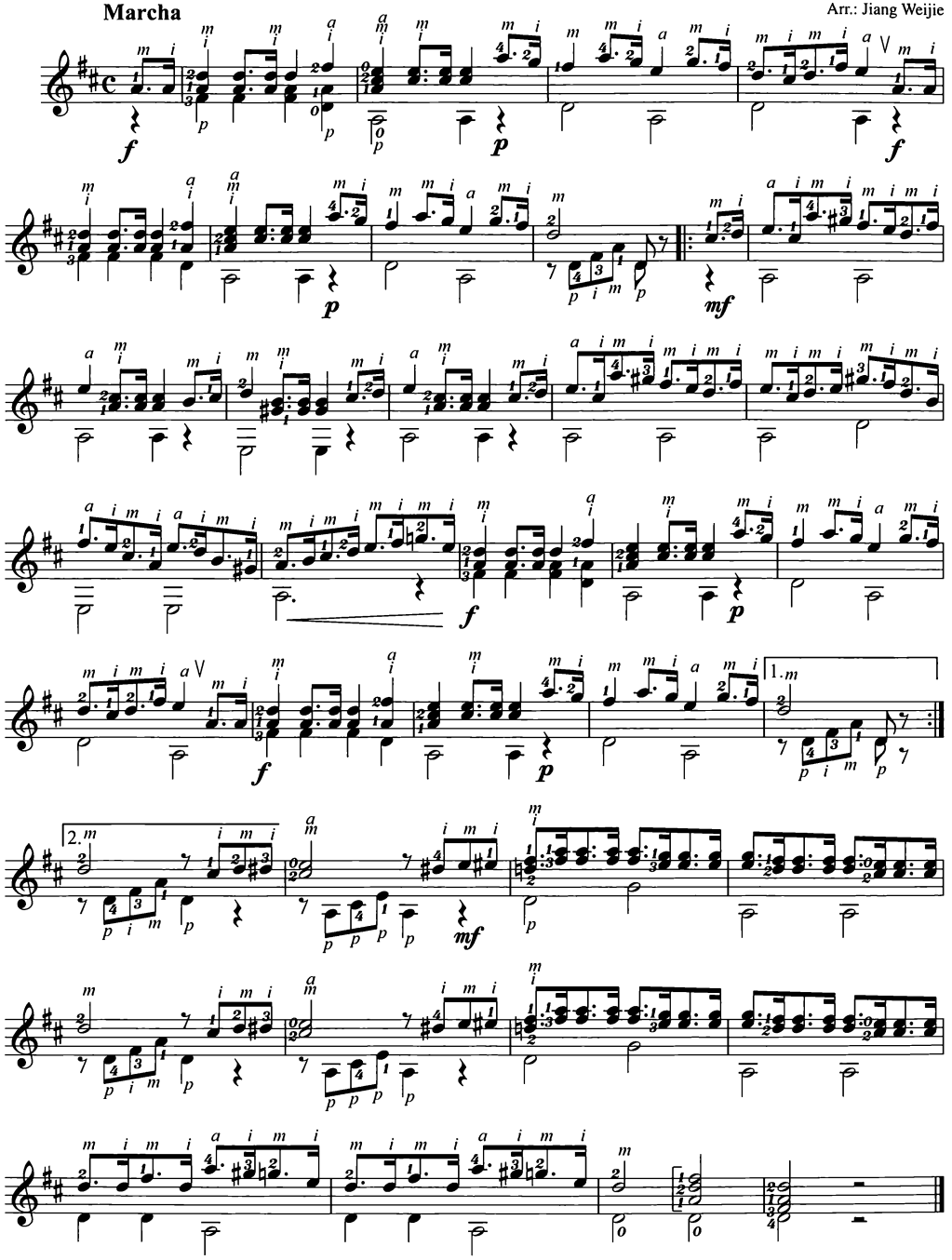
58

CD 2, Track 08
Matteo Carcassi (1792 - 1853)
Op. 59, No. 17
Arr.: Jiang Weijie

Marcha



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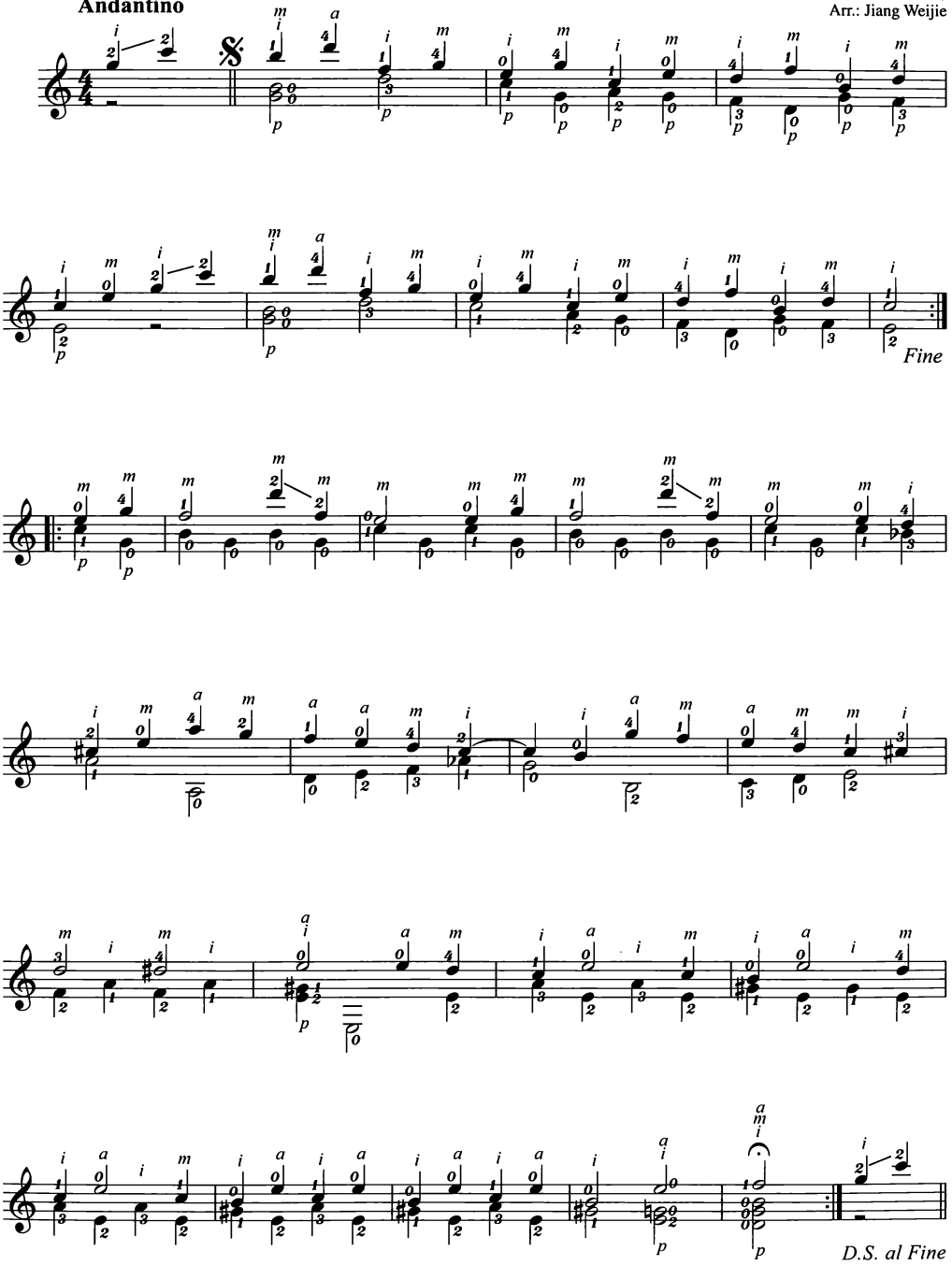
59

CD 2, Track 09

Napoléon Coste
(1805 - 1883)
Arr.: Jiang Weijie

Andantino



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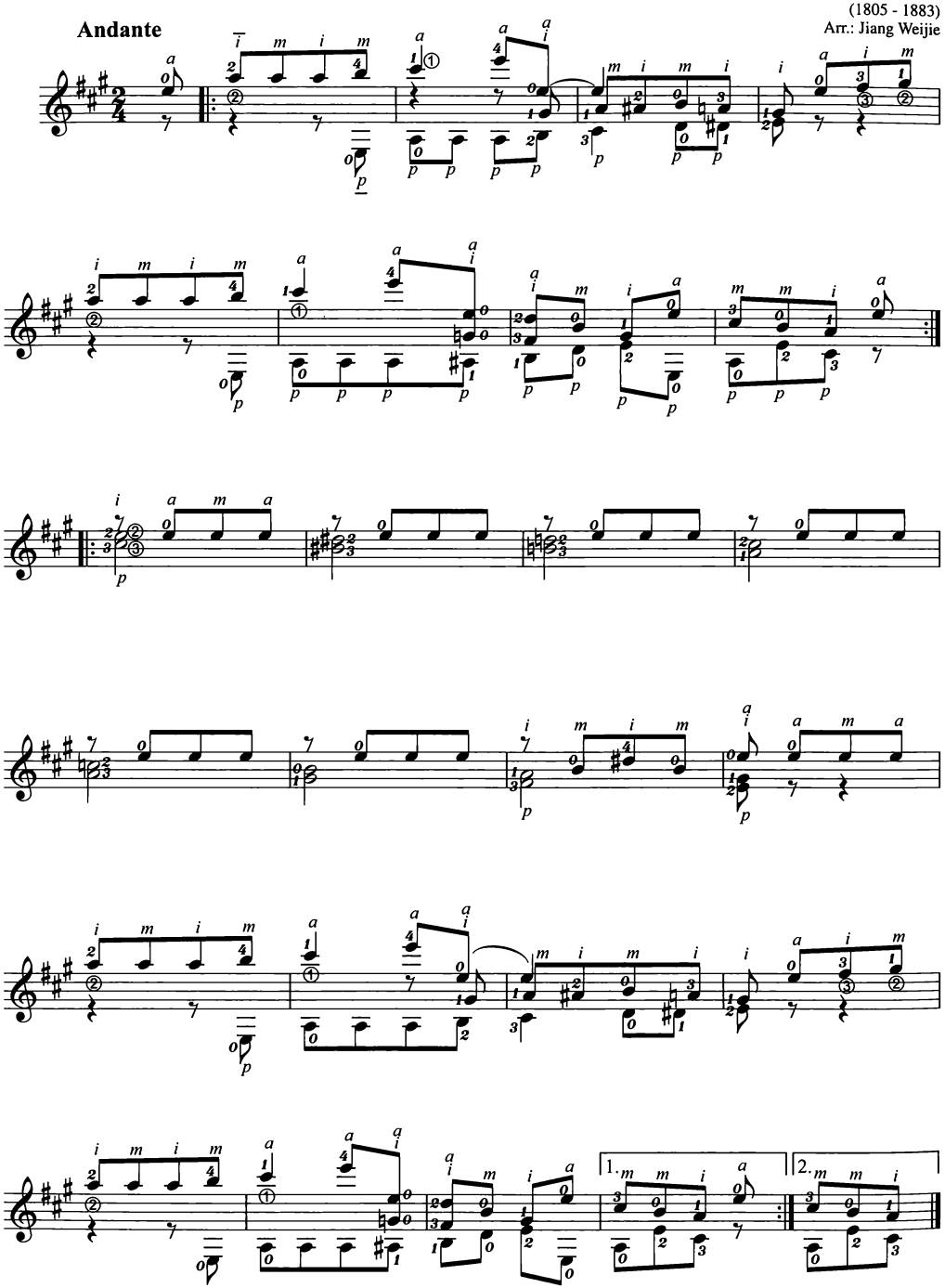
60

CD 2, Track 10

Napoléon Coste
(1805 - 1883)
Arr.: Jiang Weijie

Andante



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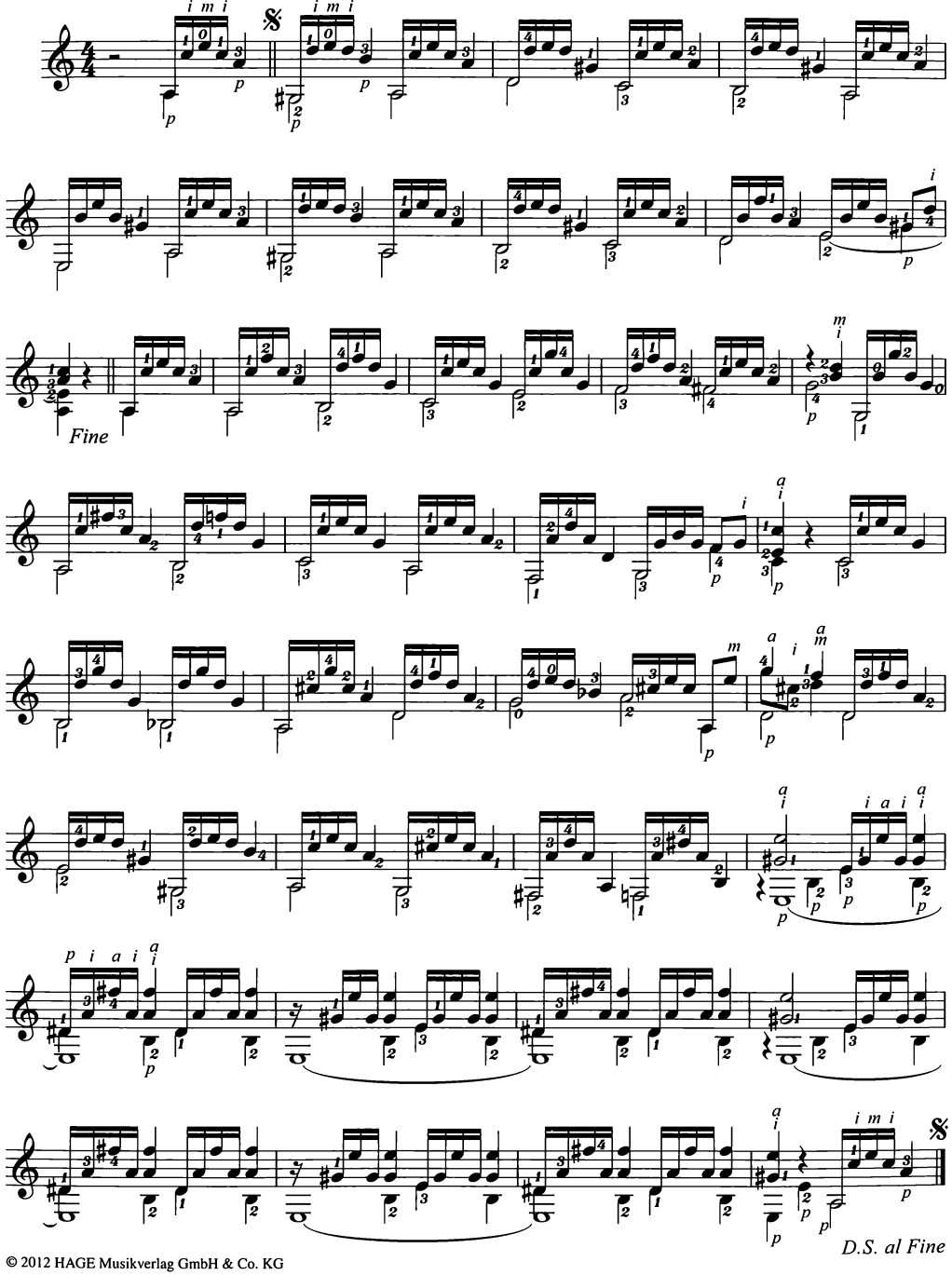
61

CD 2, Track 11
Fernando Sor (1778 - 1839)
Op. 60, No. 18
Arr.: Jiang Weijie



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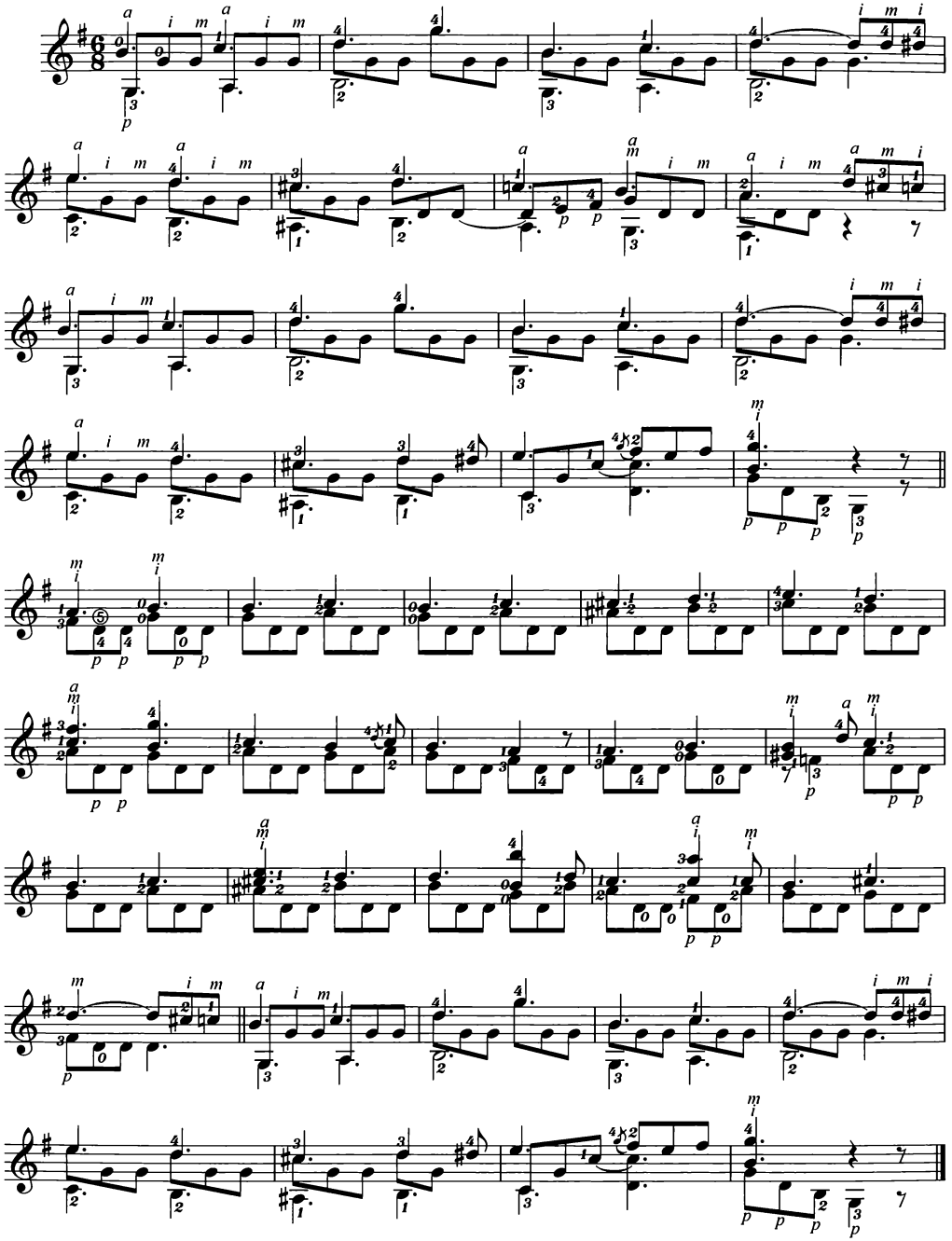
62

CD 2, Track 12
Fernando Sor (1778 - 1839)
Op. 60, No. 19
Arr.: Jiang Weijie



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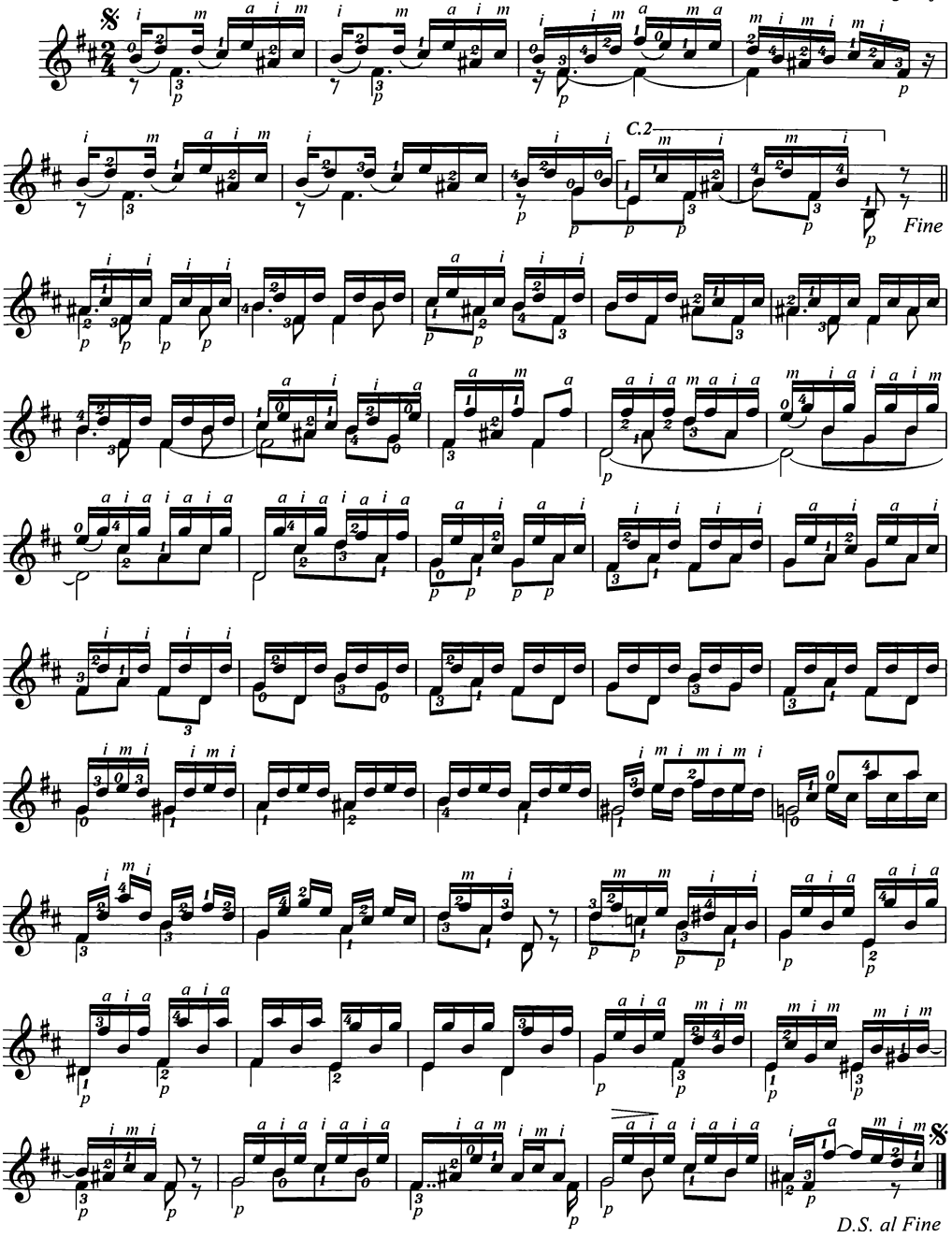
63

CD 2, Track 13

Fernando Sor (1778 - 1839)
Op. 60, No. 20
Arr.: Jiang Weijie



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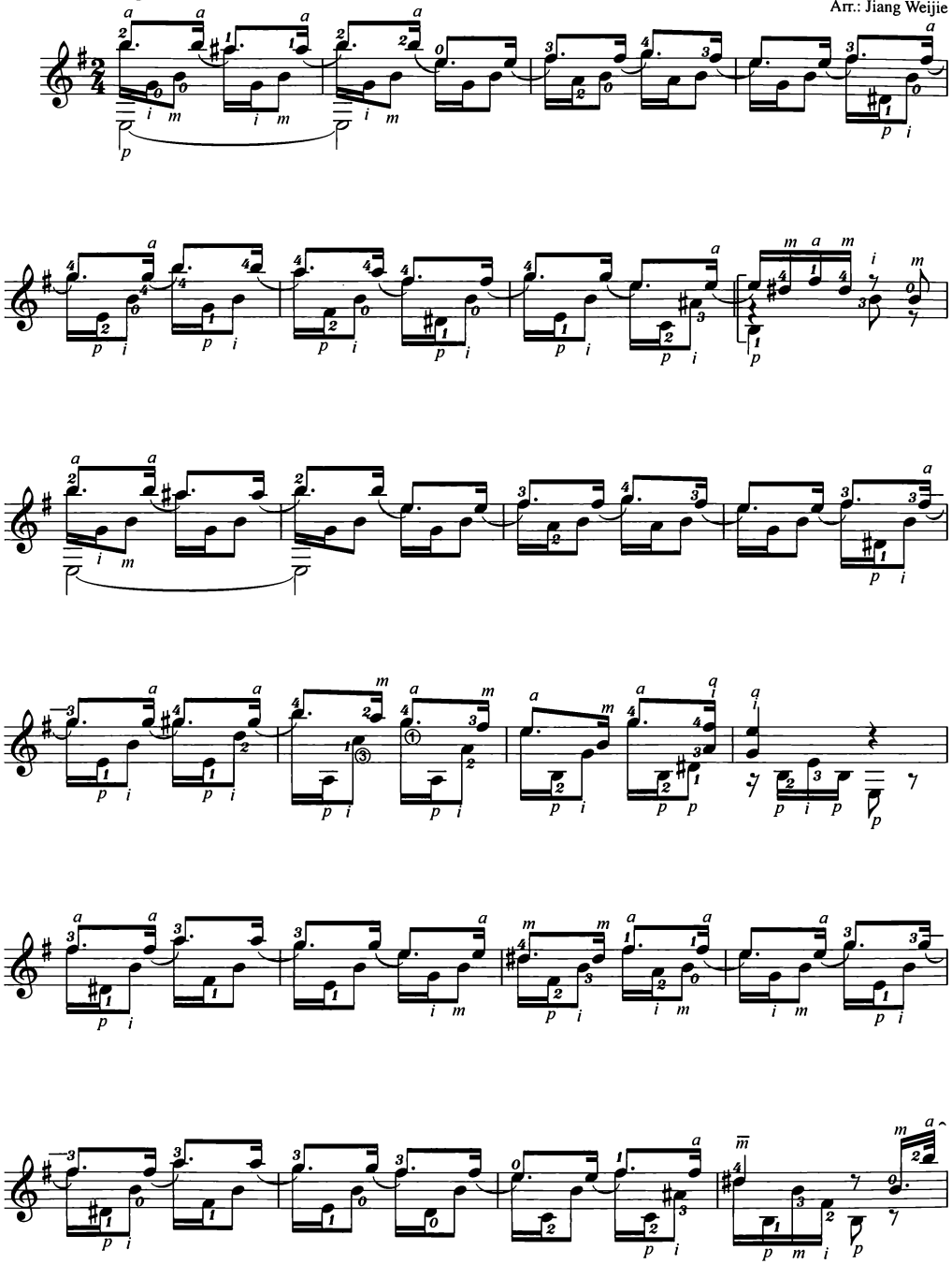
64

CD 2, Track 14
Fernando Sor (1778 - 1839)
Op. 60, No. 22
Arr.: Jiang Weijie

Allegro moderato



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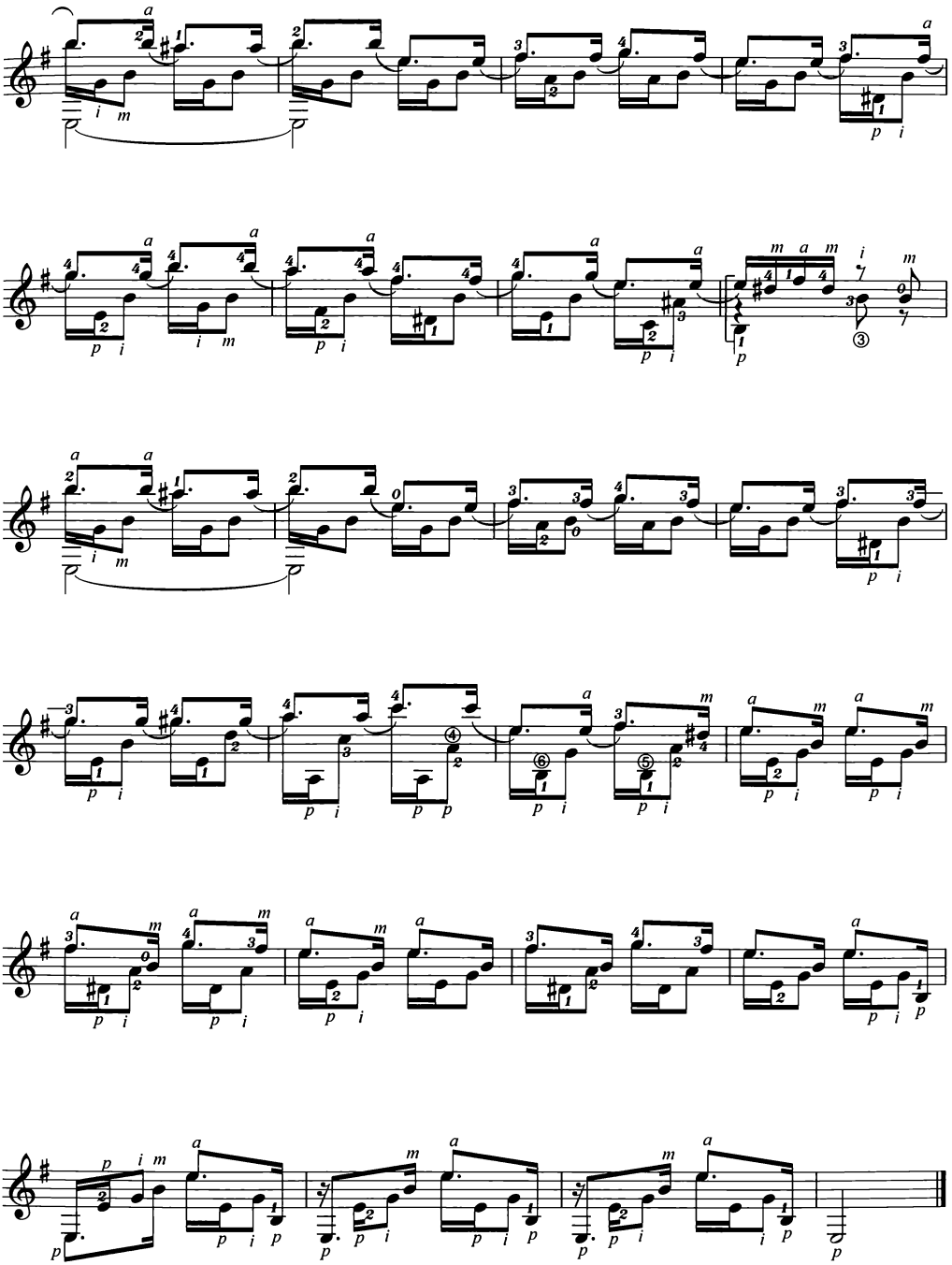
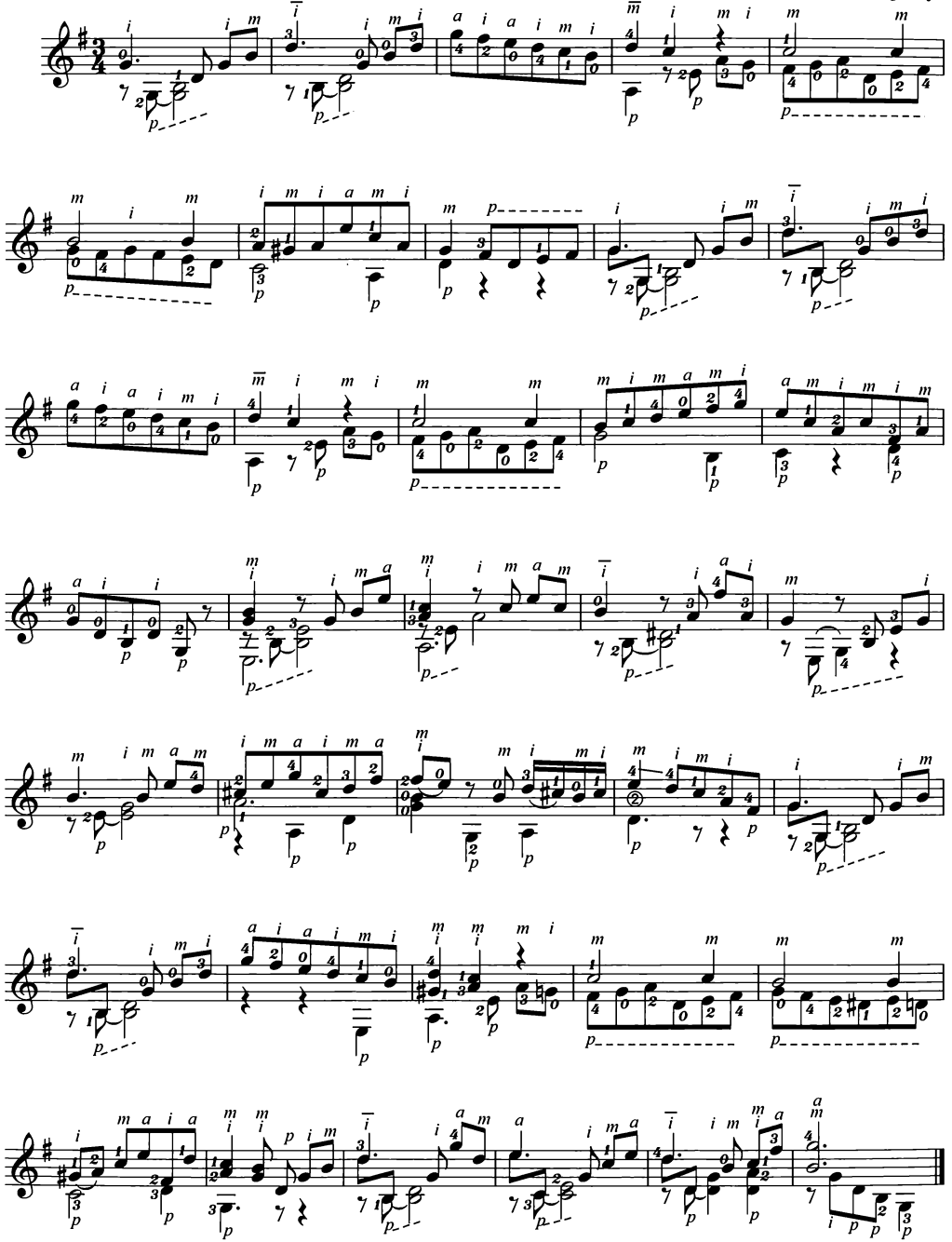


65

CD 2, Track 15

Fernando Sor (1778 - 1839)
Op. 35, No. 4
Arr.: Jiang Weijie



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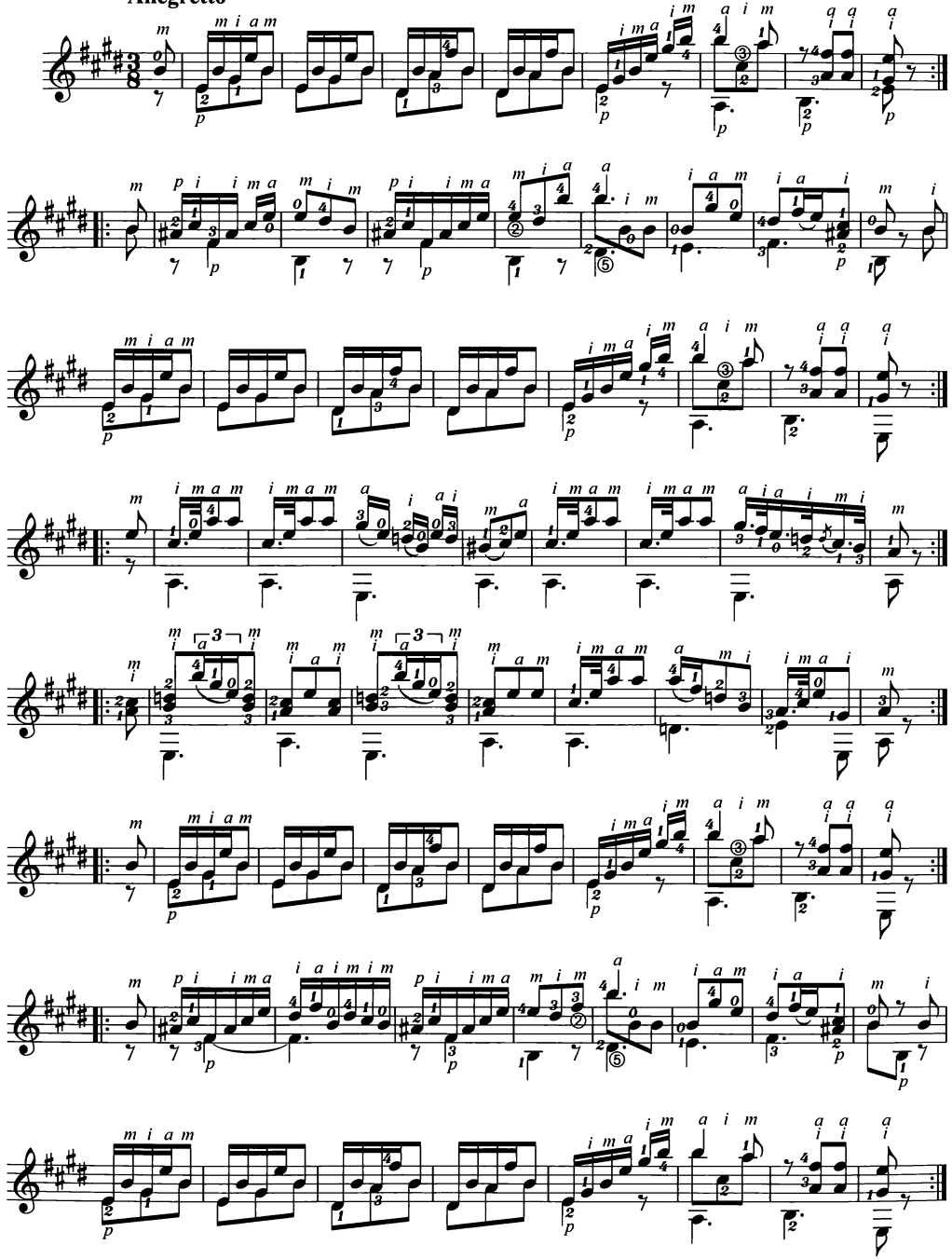
66

CD 2, Track 16
Fernando Sor (1778 - 1839)
Op. 35, No. 8
Arr.: Jiang Weijie

Allegretto



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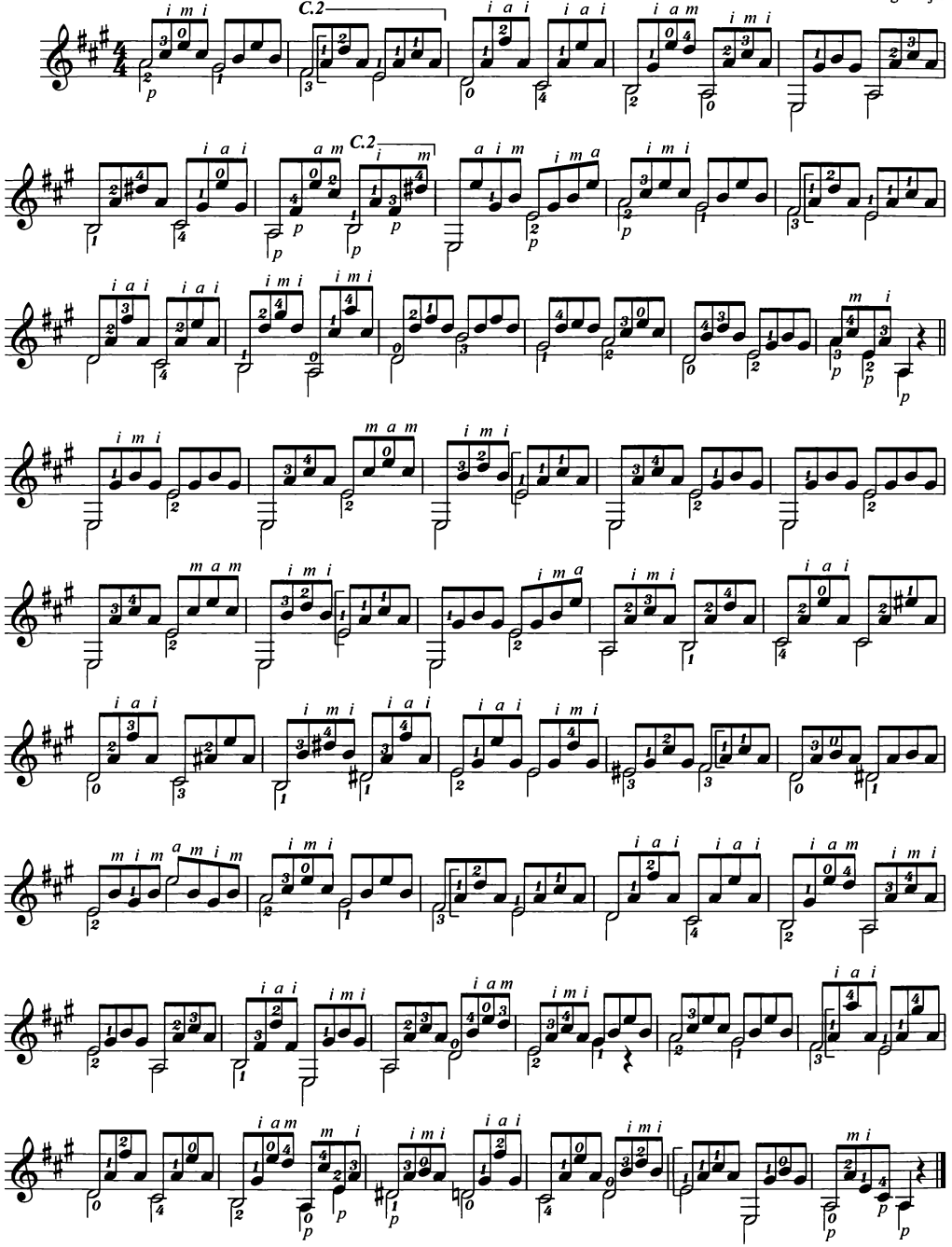
67

CD 2, Track 17

Fernando Sor (1778 - 1839)
Op. 35, No. 9
Arr.: Jiang Weijie

Andante



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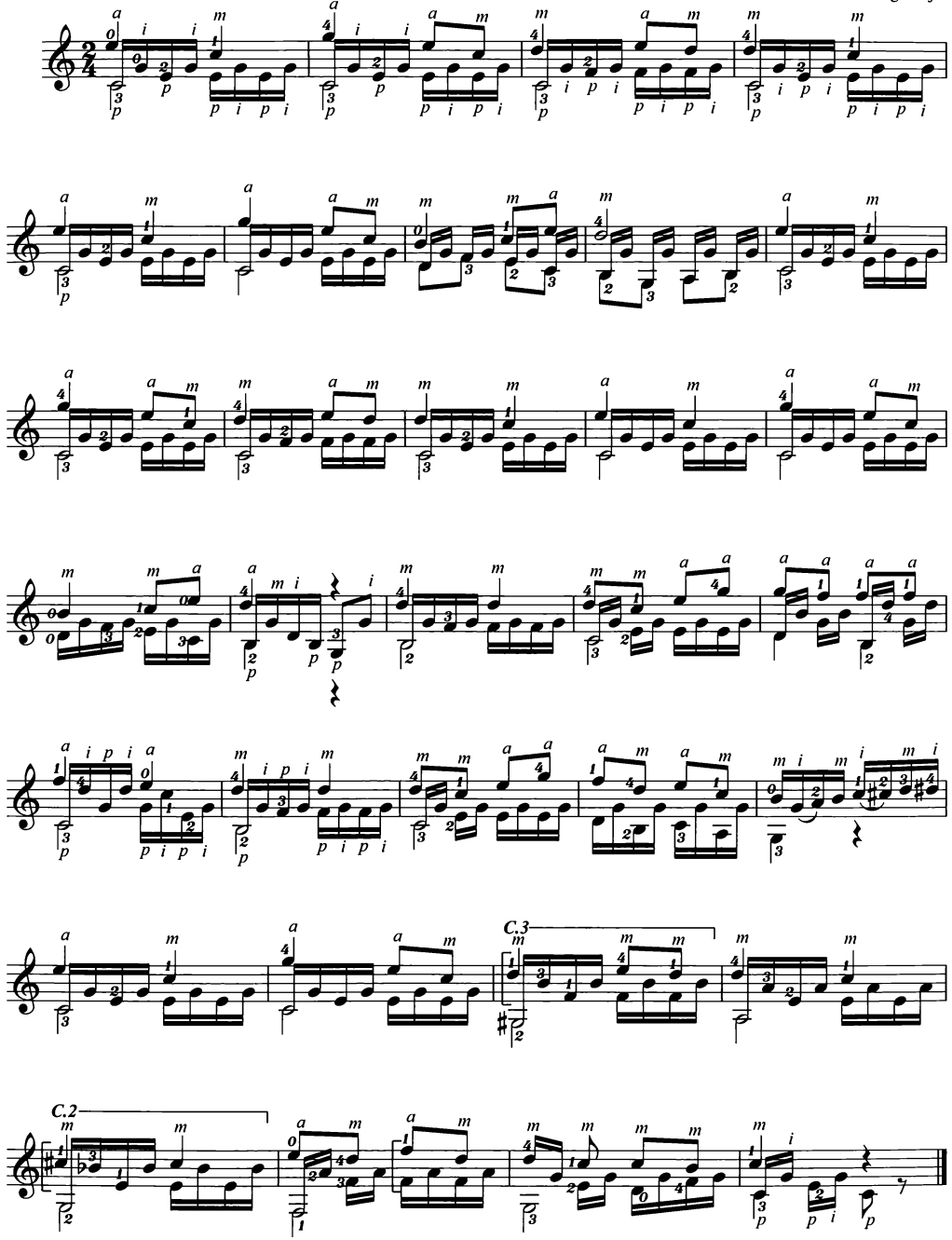
68

CD 2, Track 18

Fernando Sor (1778 - 1839)
Op. 35, No. 13
Arr.: Jiang Weijie

Andante



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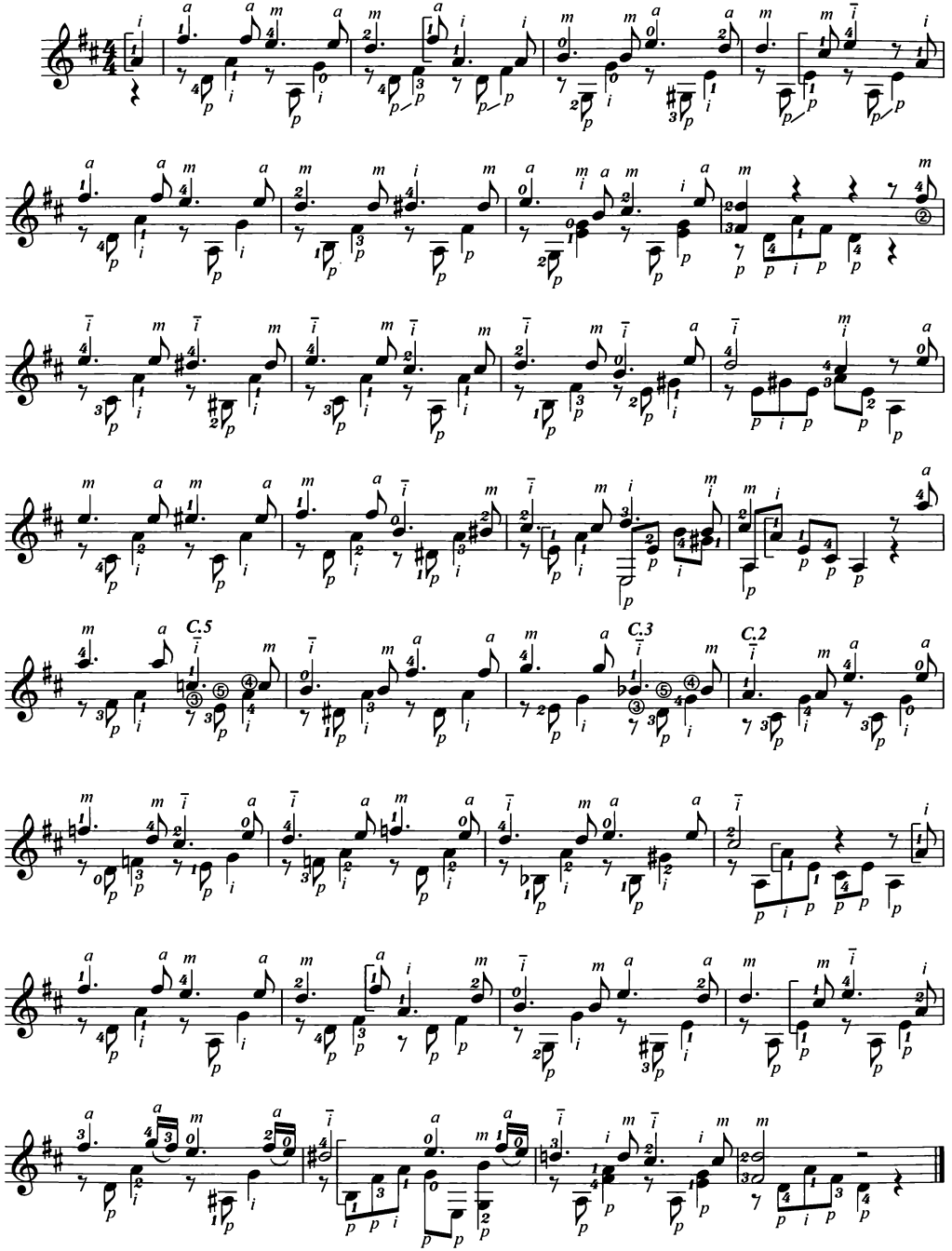
69

CD 2, Track 19

Fernando Sor (1778 - 1839)
Op. 35, No. 17
Arr.: Jiang Weijie

Moderato



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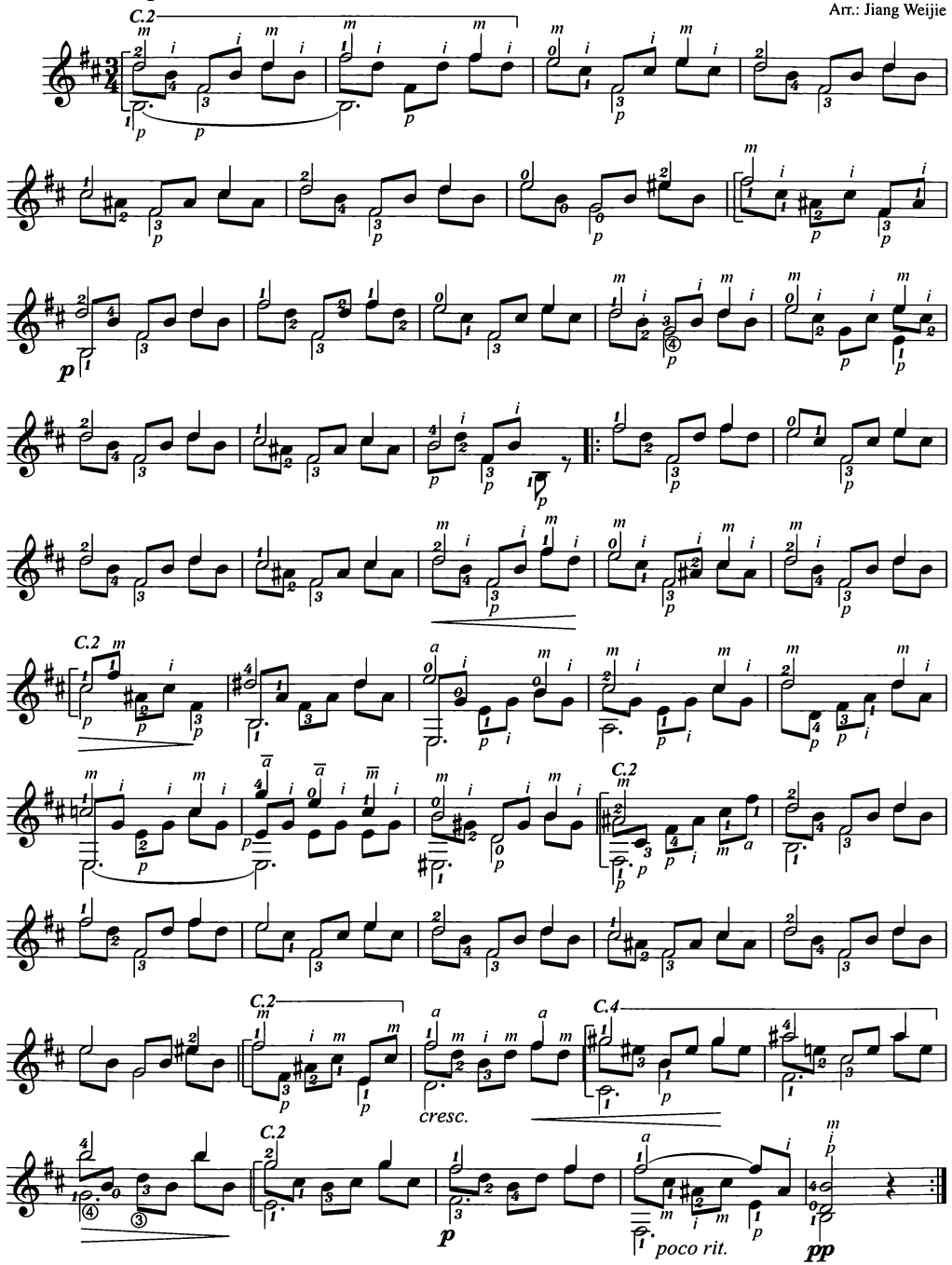
70

CD 2, Track 20

Fernando Sor (1778 - 1839)
Op. 35, No. 22
Arr.: Jiang Weijie

Allegretto



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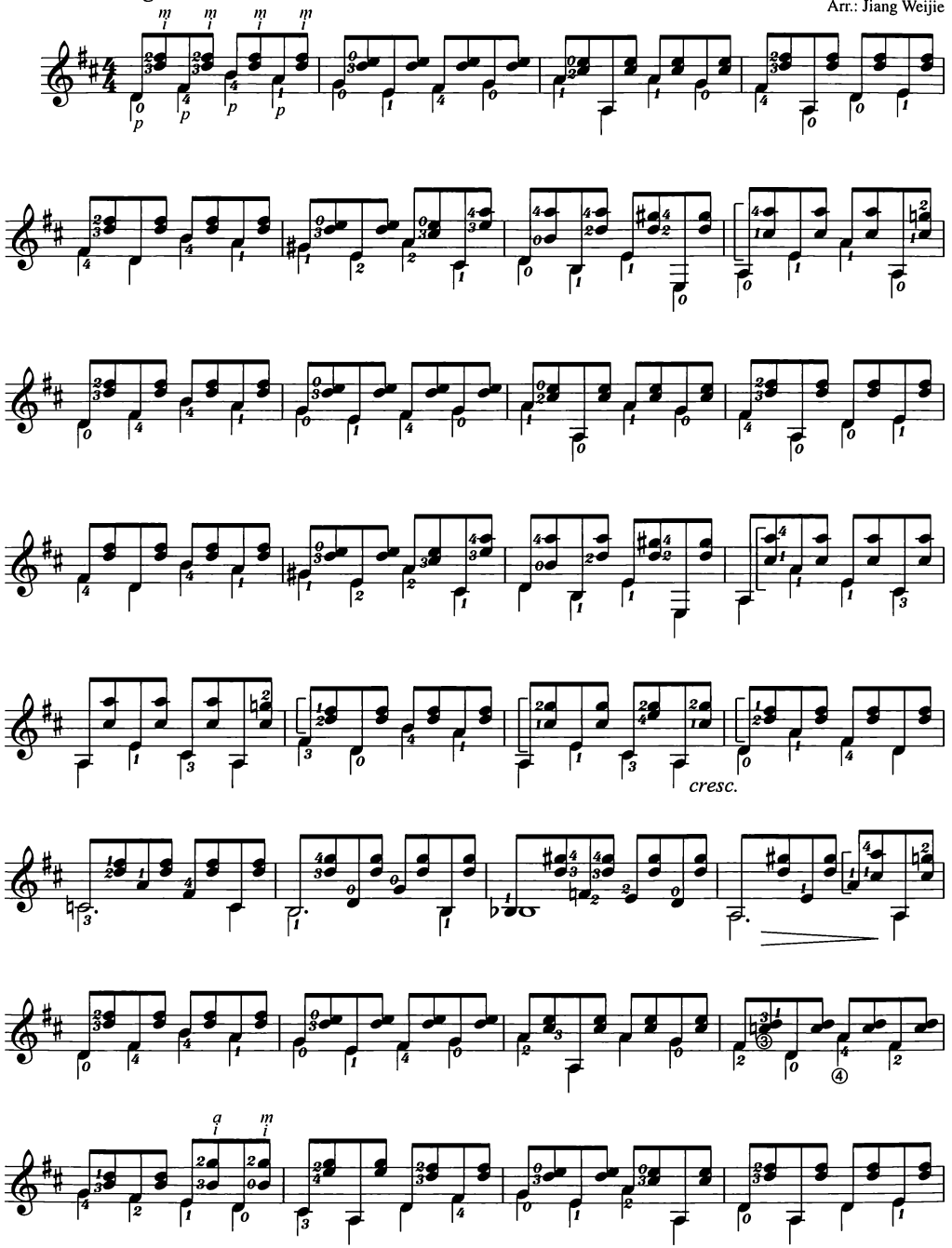
71

CD 2, Track 21

Fernando Sor (1778 - 1839)
Op. 6, No. 1
Arr.: Jiang Weijie

Allegro moderato



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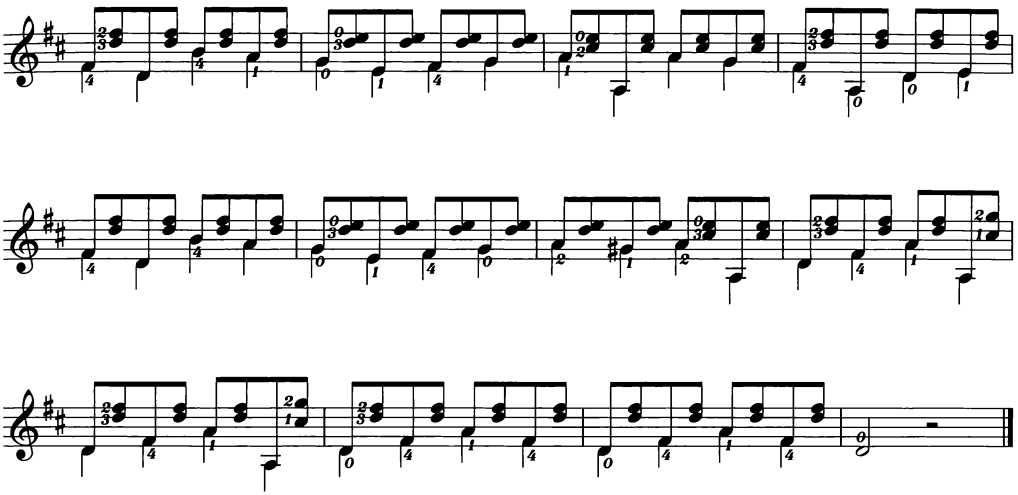
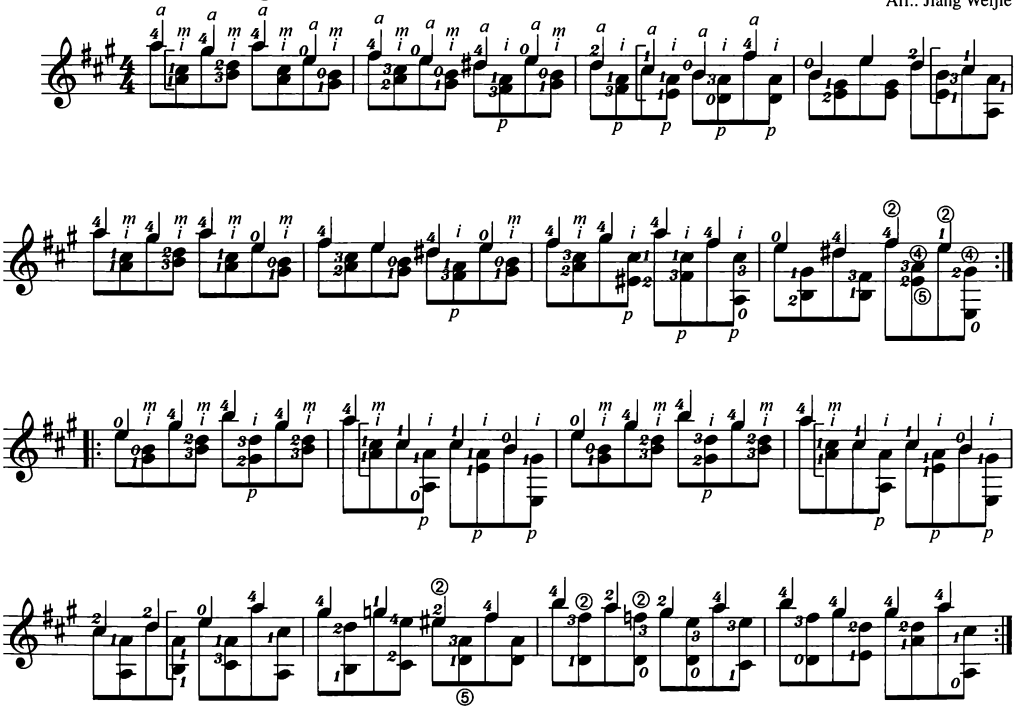


72

CD 2, Track 22

Fernando Sor (1778 - 1839)
Op. 6, No. 2
Arr.: Jiang Weijie

Andante allegro



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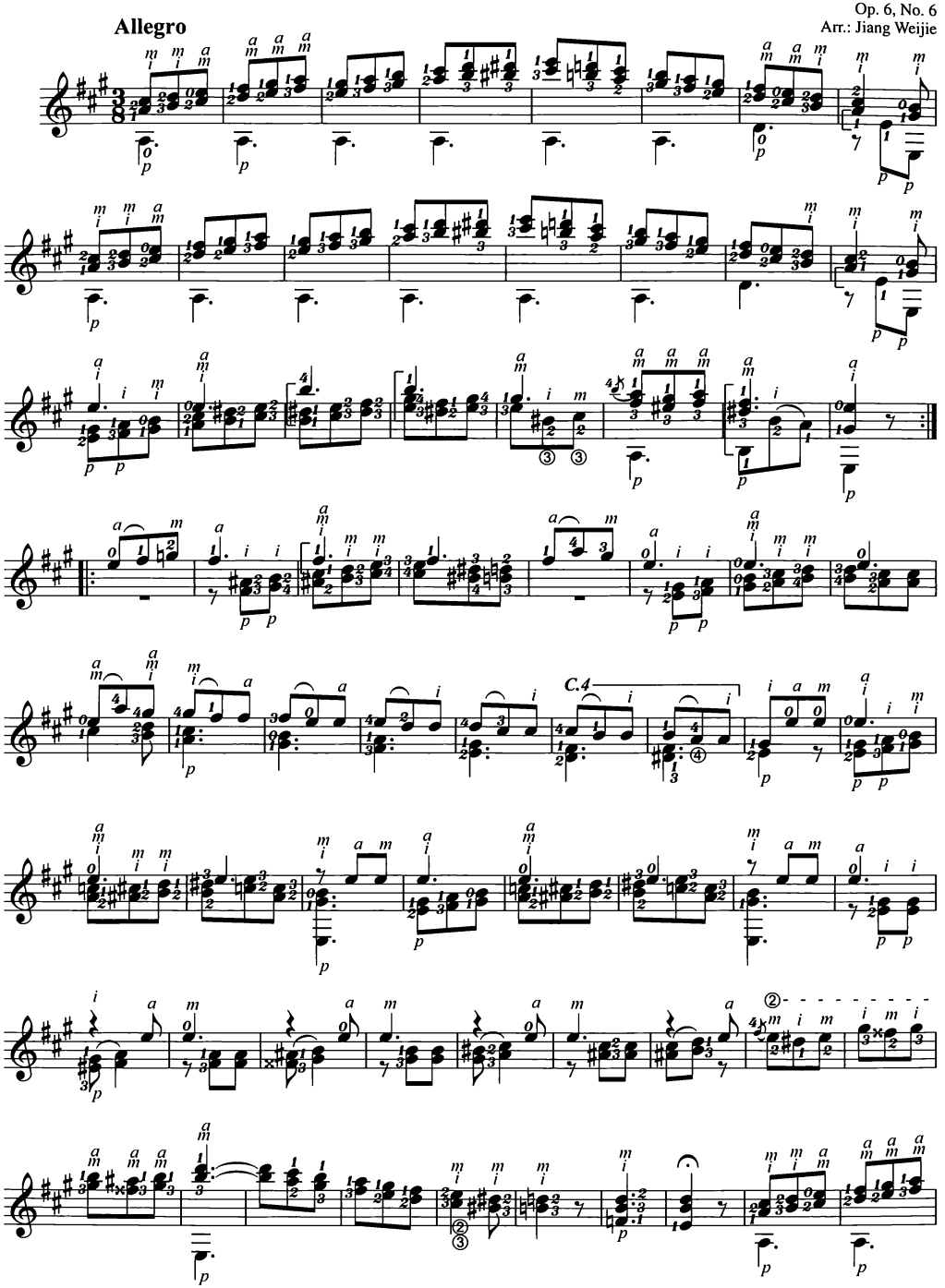
73

CD 2, Track 23
Fernando Sor (1778 - 1839)
Op. 6, No. 6
Arr.: Jiang Weijie



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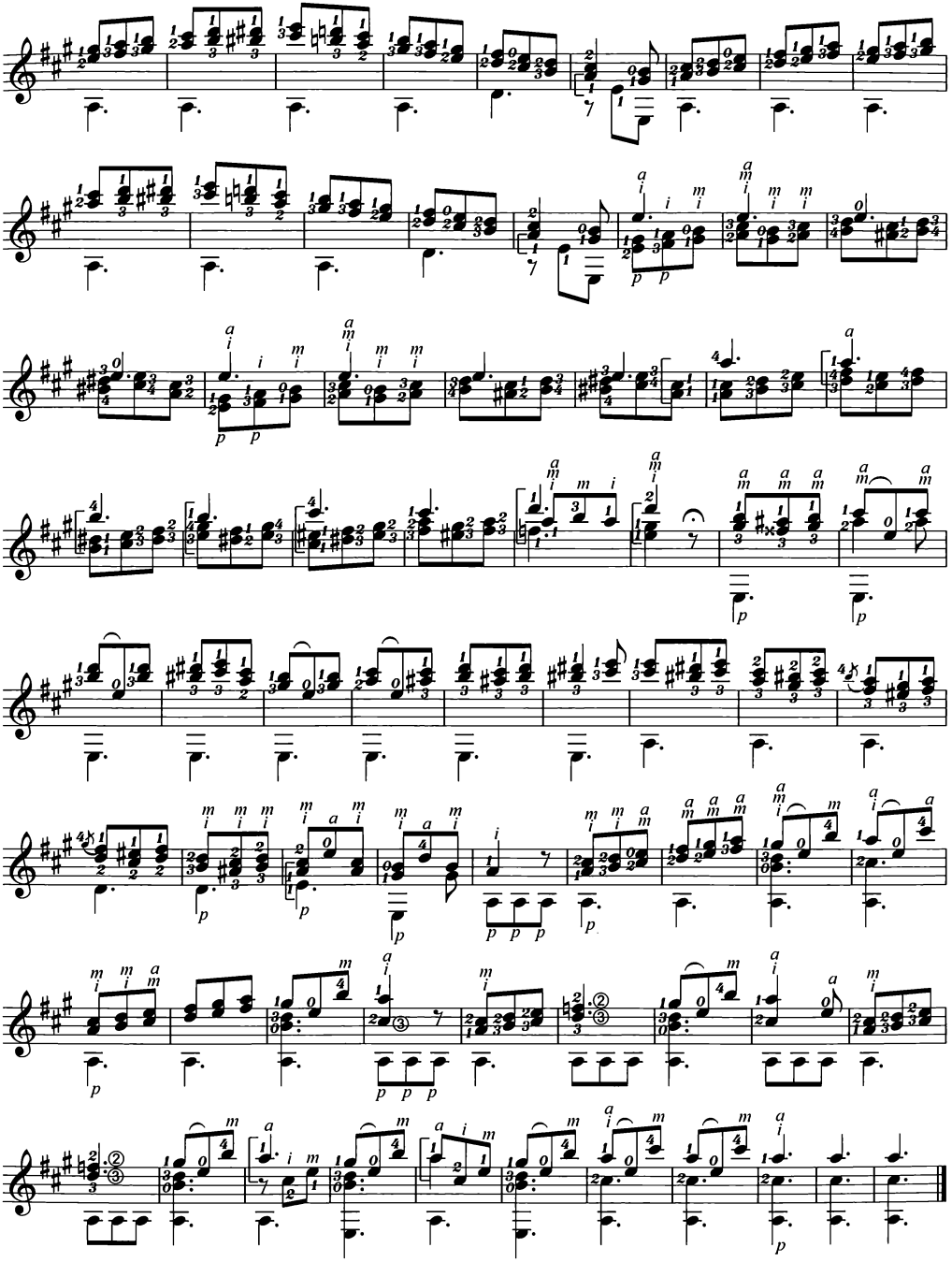


74

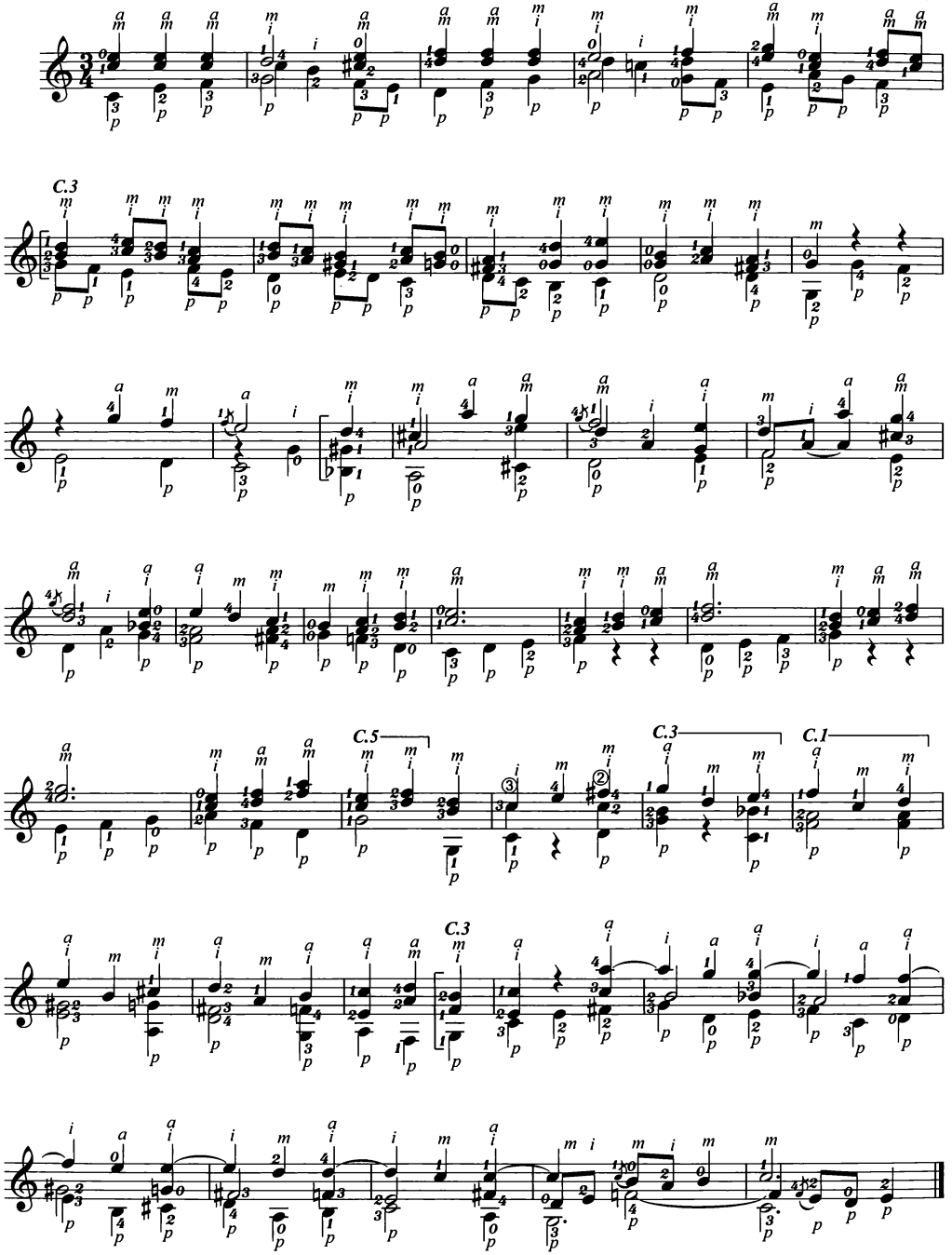
CD 2, Track 24

Fernando Sor (1778 - 1839)

Op. 6, No. 8

Arr.: Jiang Weijie

Andantino



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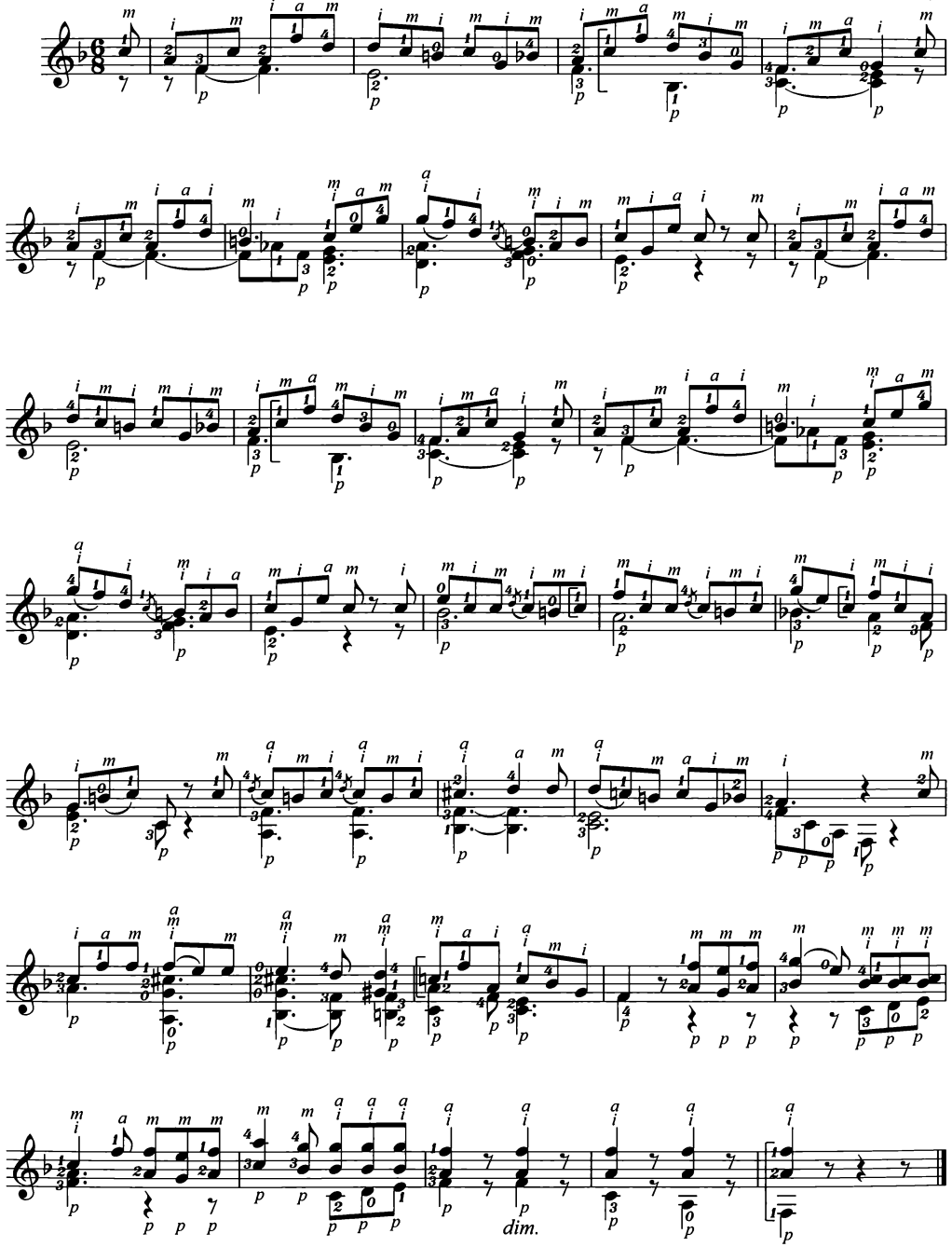
75

CD 2, Track 25

Fernando Sor (1778 - 1839)
Op. 31, No. 11
Arr.: Jiang Weijie

Moderato



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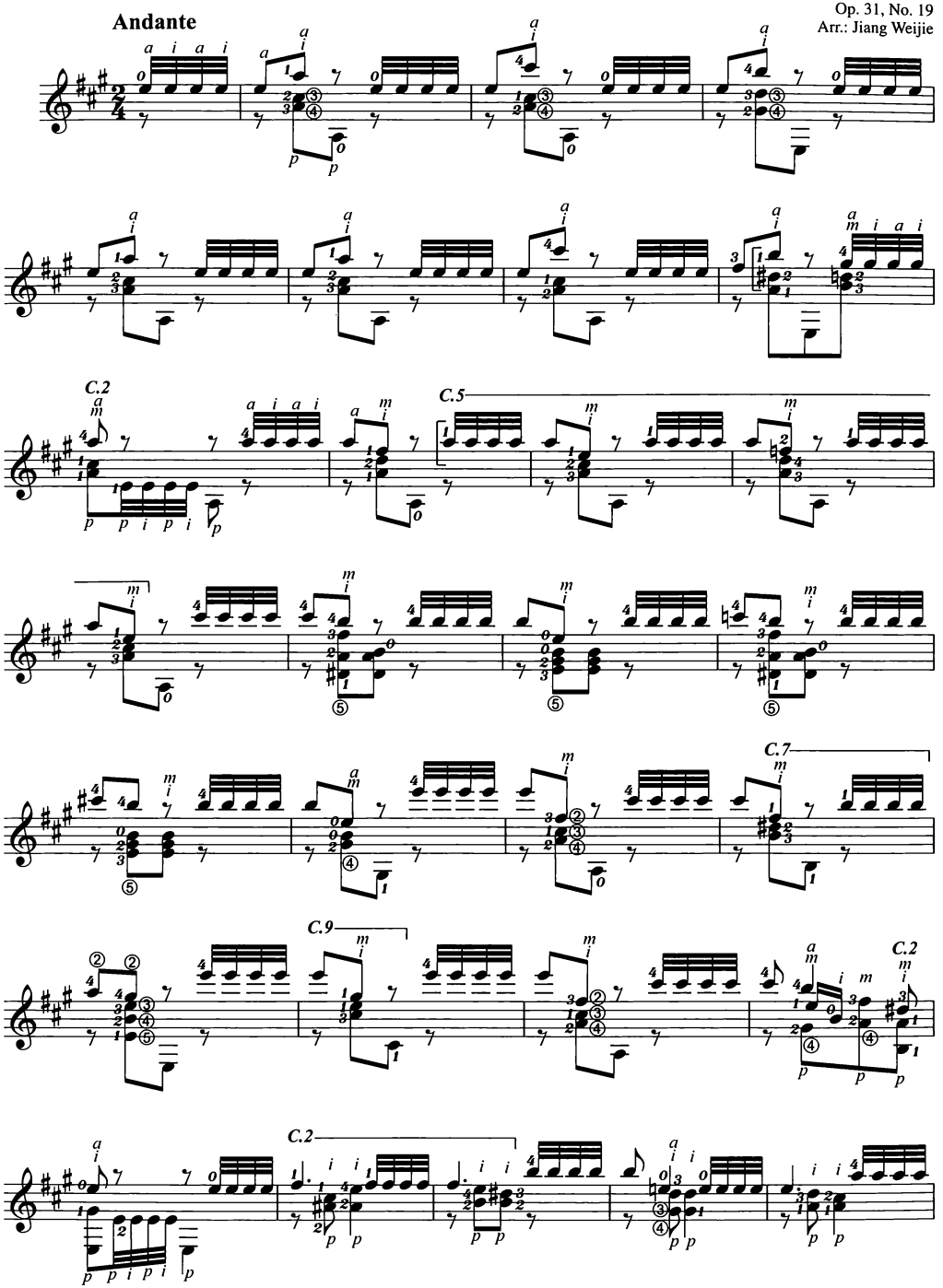
76

CD 2, Track 26
Fernando Sor (1778 - 1839)
Op. 31, No. 19
Arr.: Jiang Weijie



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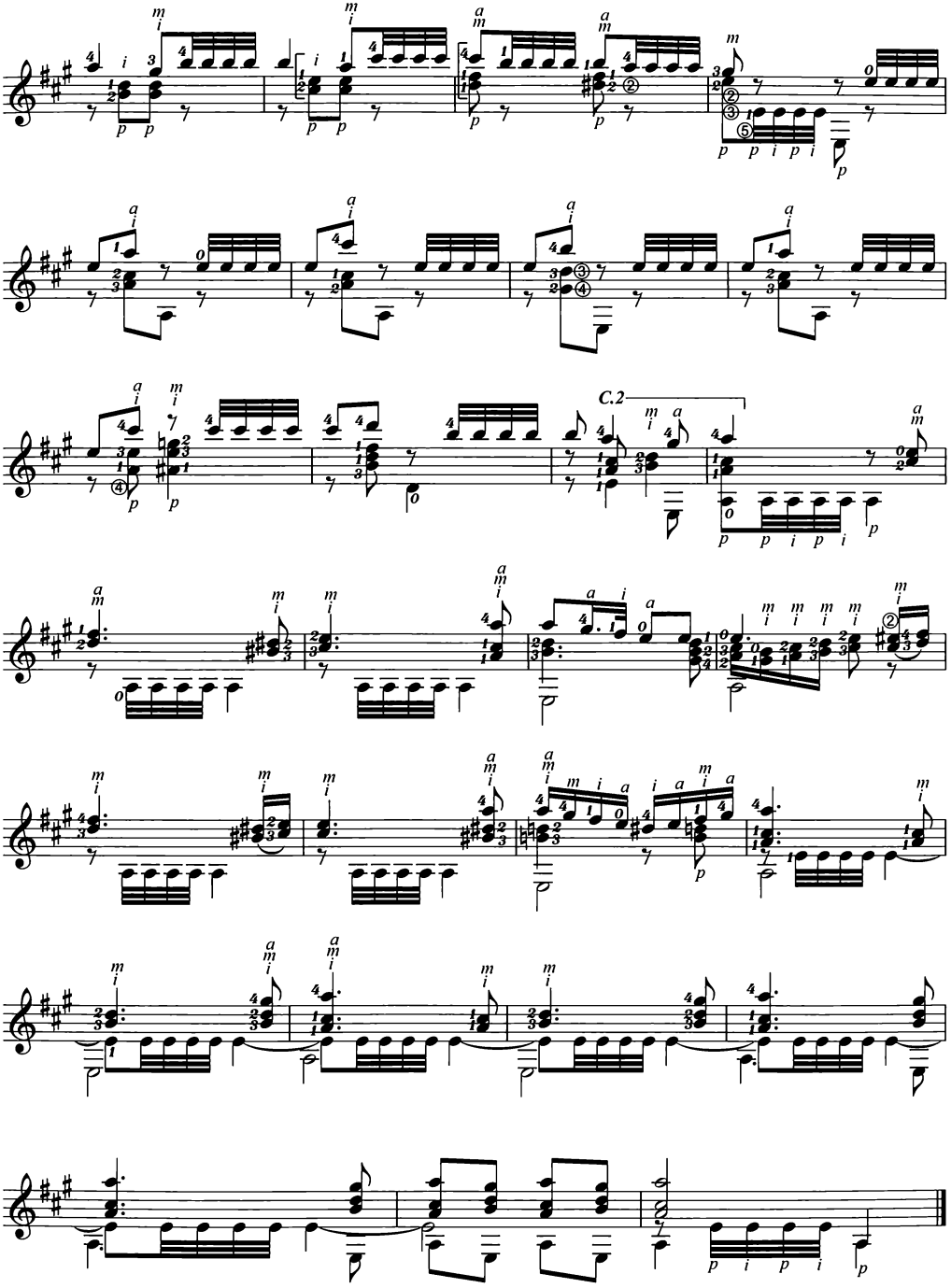
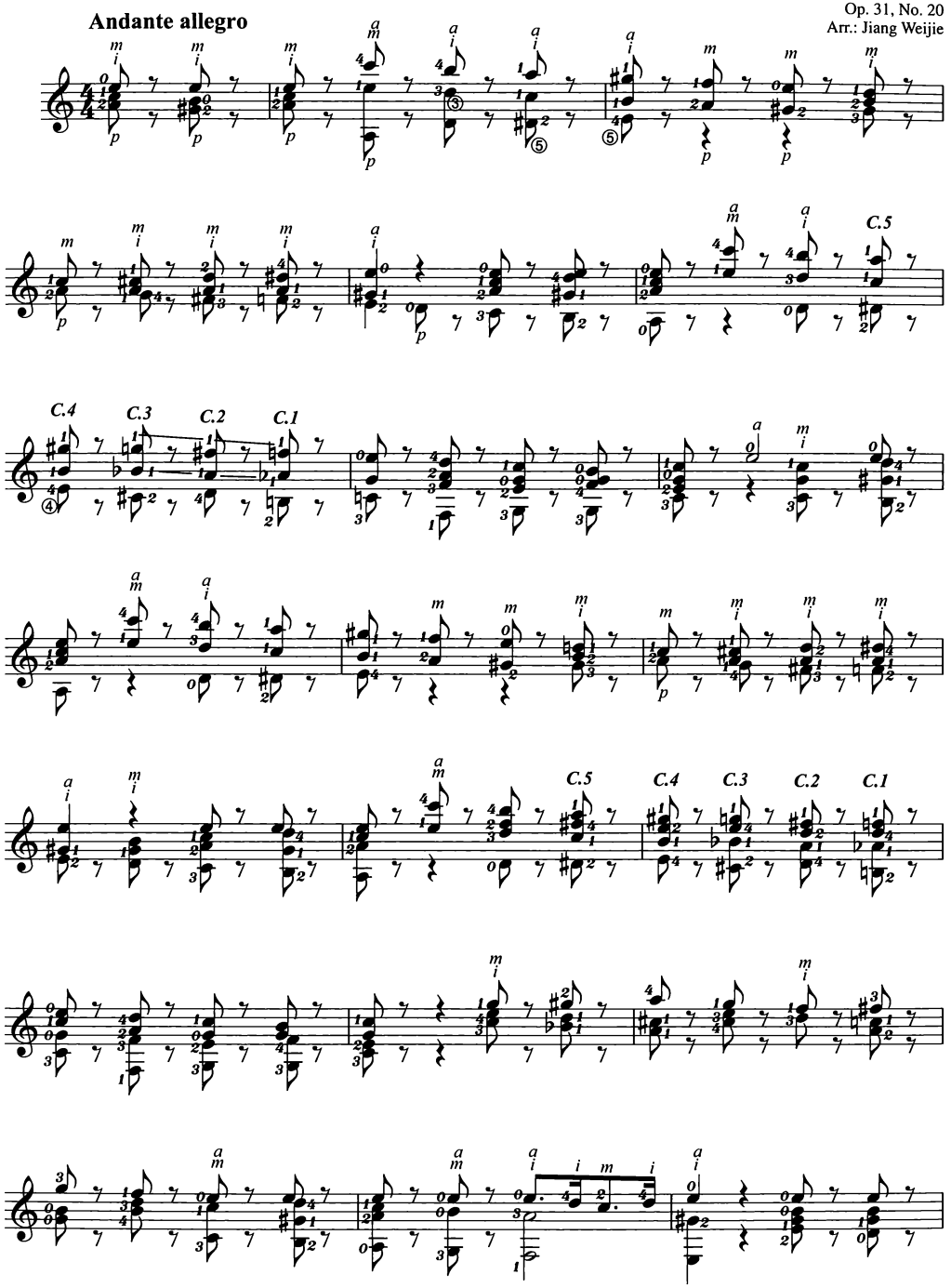

C.2

77

CD 2, Track 27

Fernando Sor (1778 - 1839)
Op. 31, No. 20
Arr.: Jiang Weijie

Andante allegro



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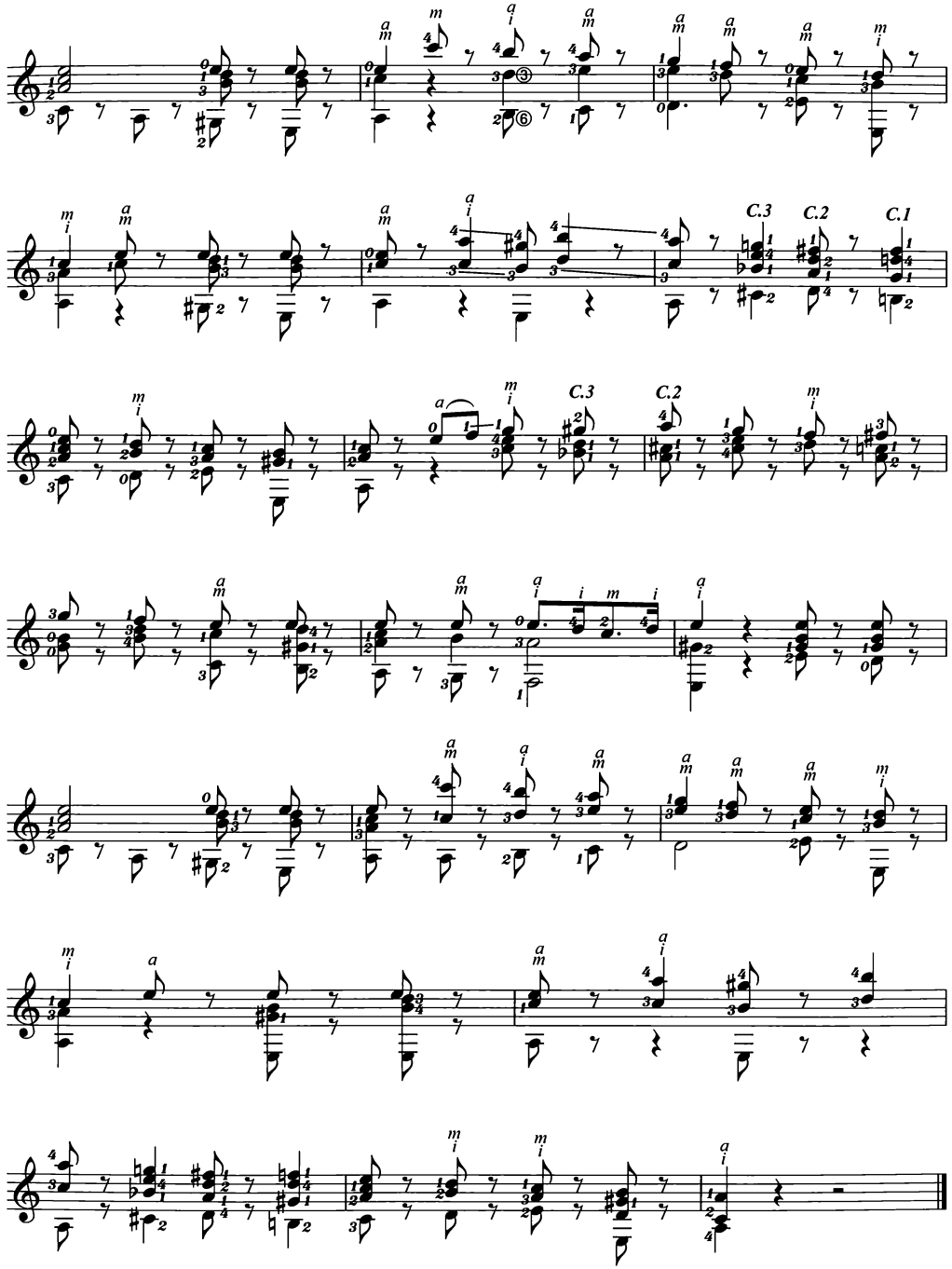
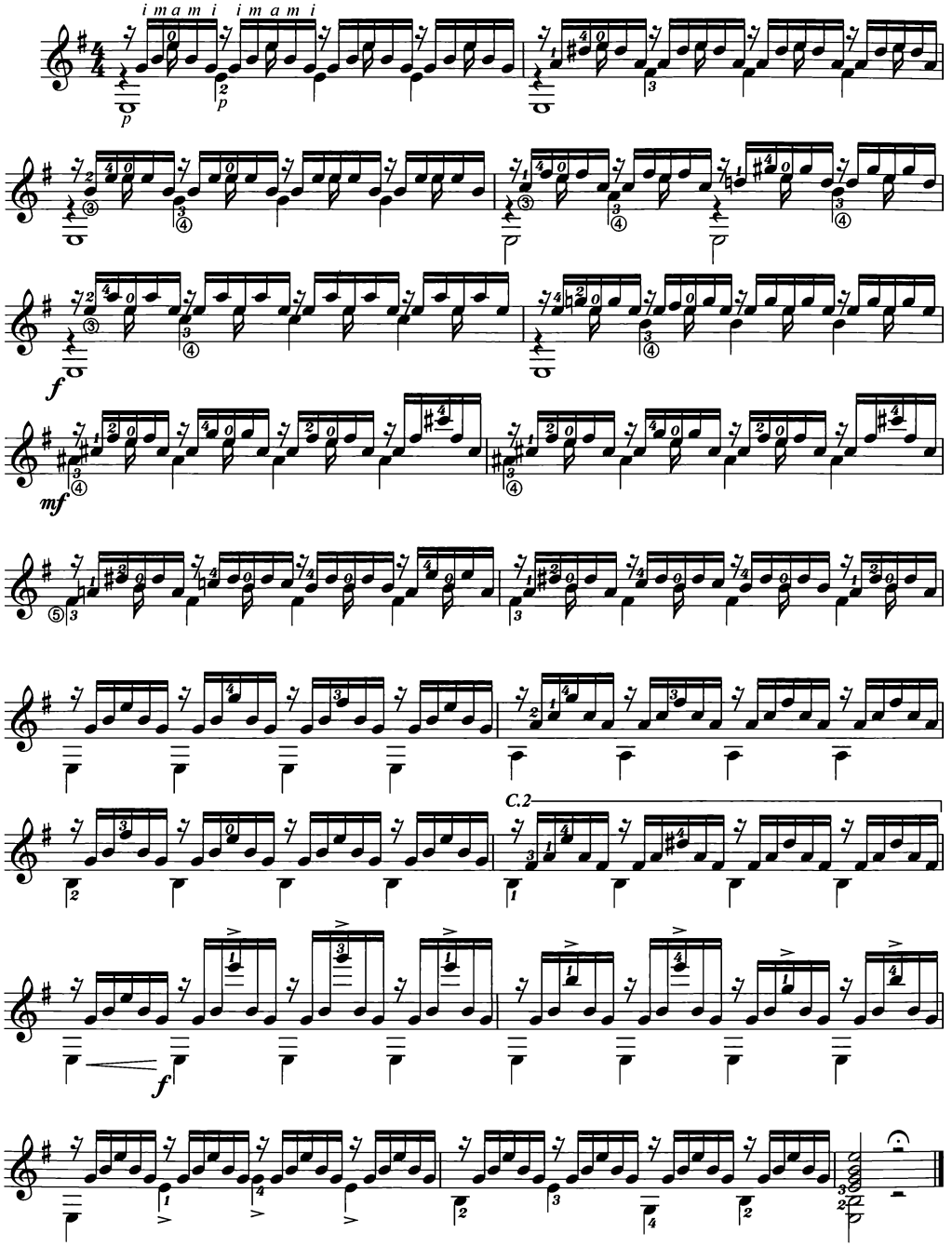

C.3
C.2
C.1
C.3
C.2

78

CD 2, Track 28
Mauro Giuliani (1781 - 1829)
Op. 48, No. 5
Arr.: Jiang Weijie

Allegro



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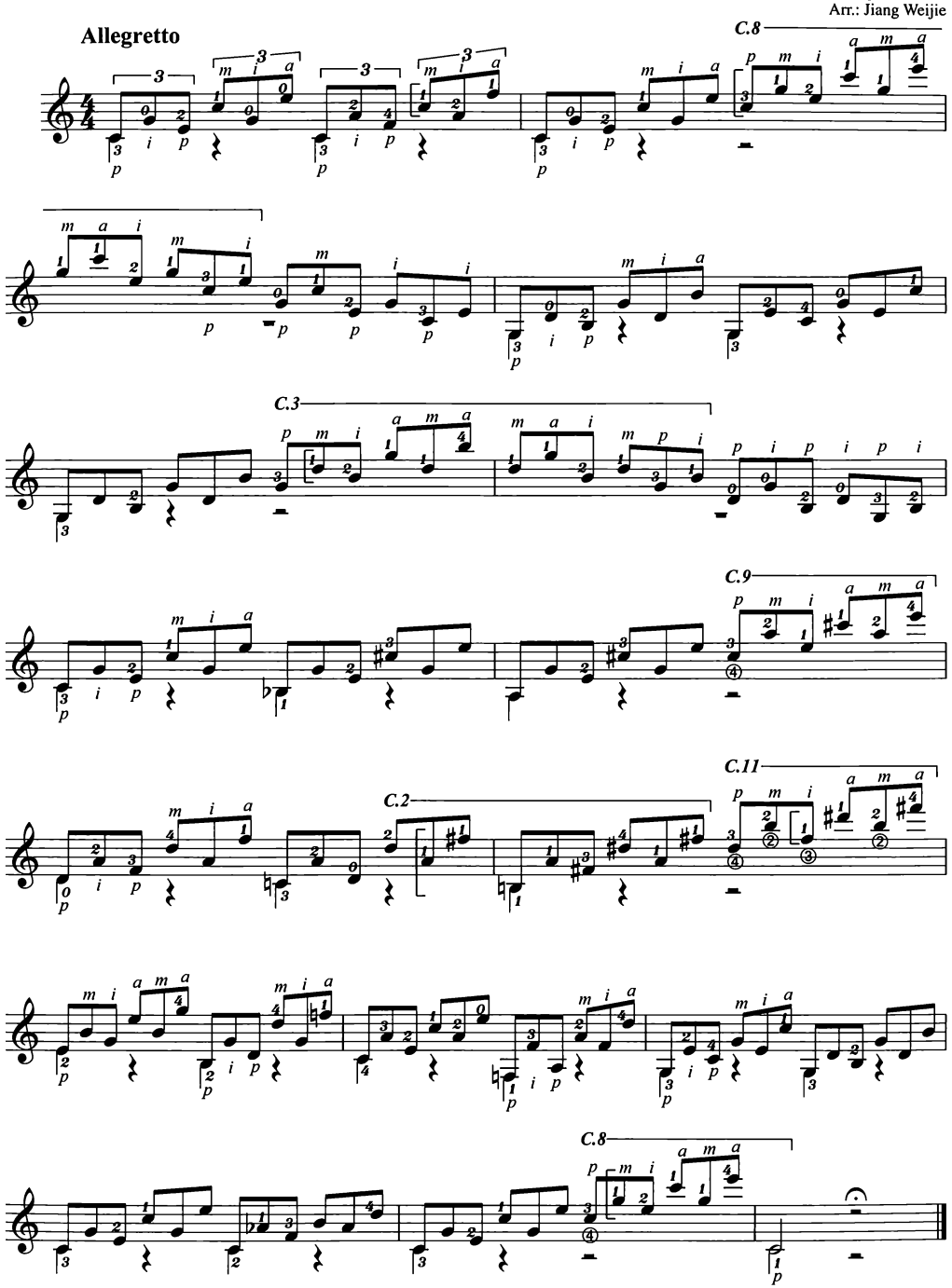
CD 2, Track 29

79

Mauro Giuliani (1781 - 1829)
Op. 48, No. 6
Arr.: Jiang Weijie



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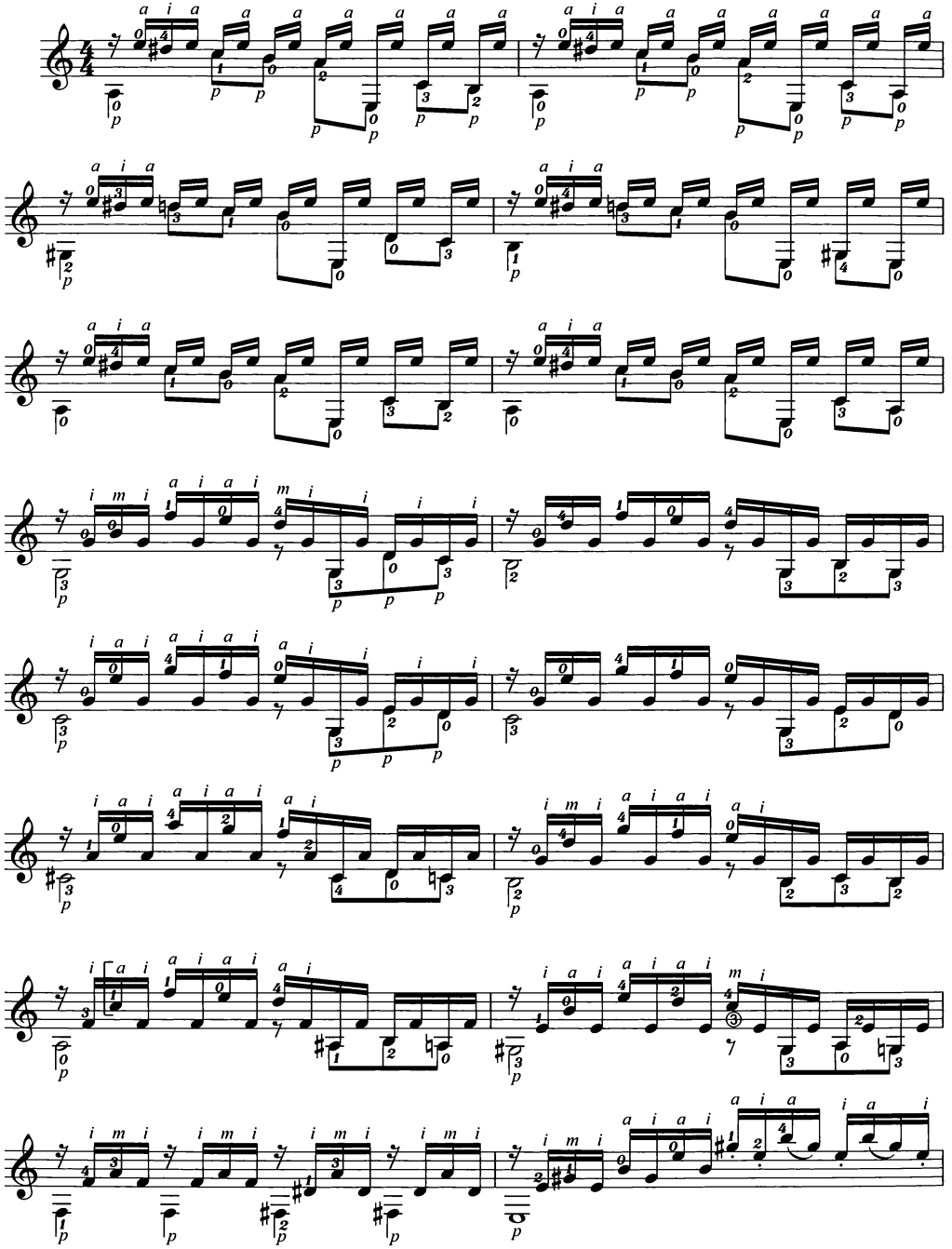
80

CD 2, Track 30
Mauro Giuliani (1781 - 1829)
Op. 100, No. 11
Arr.: Jiang Weijie

Allegro



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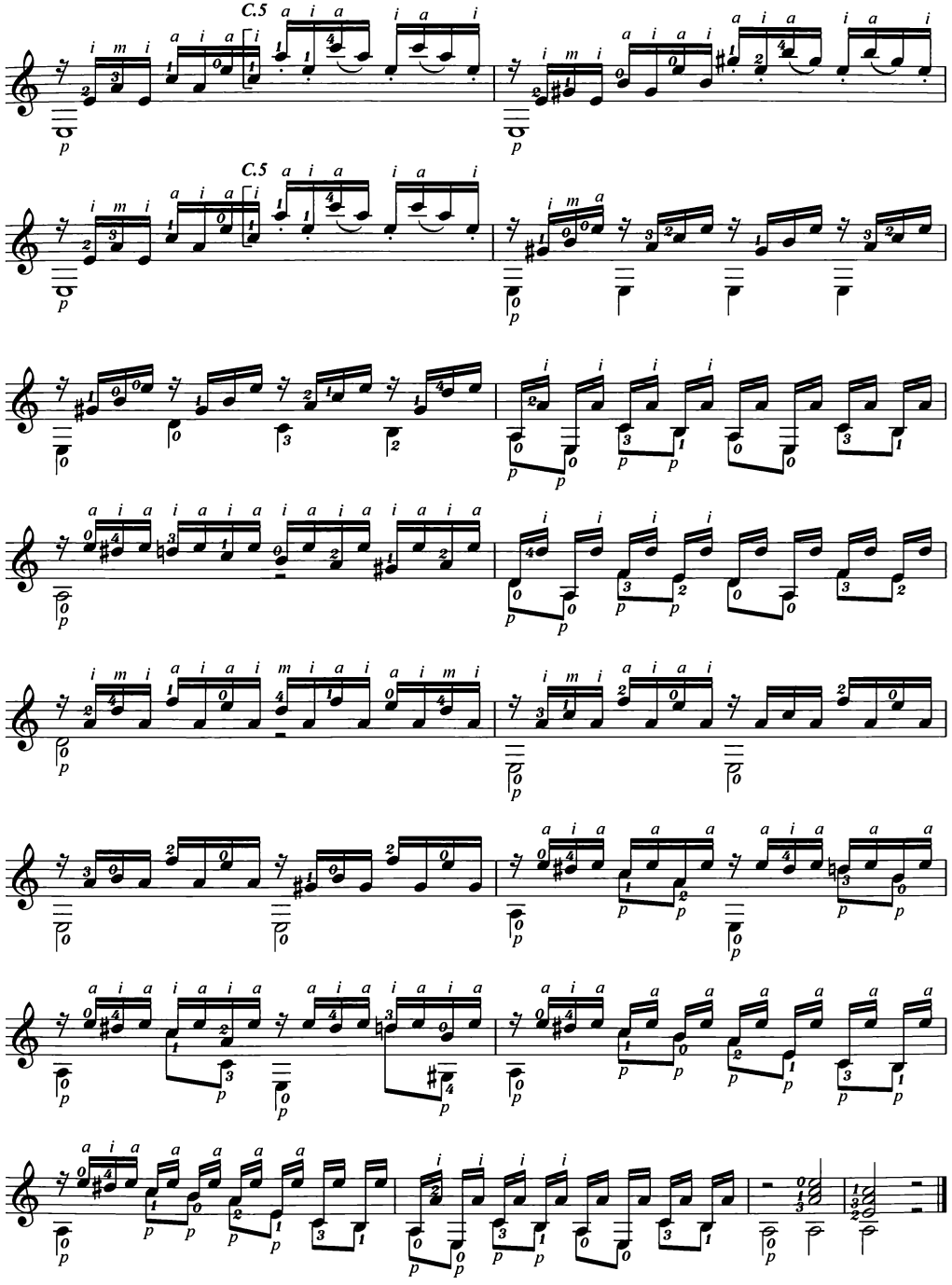
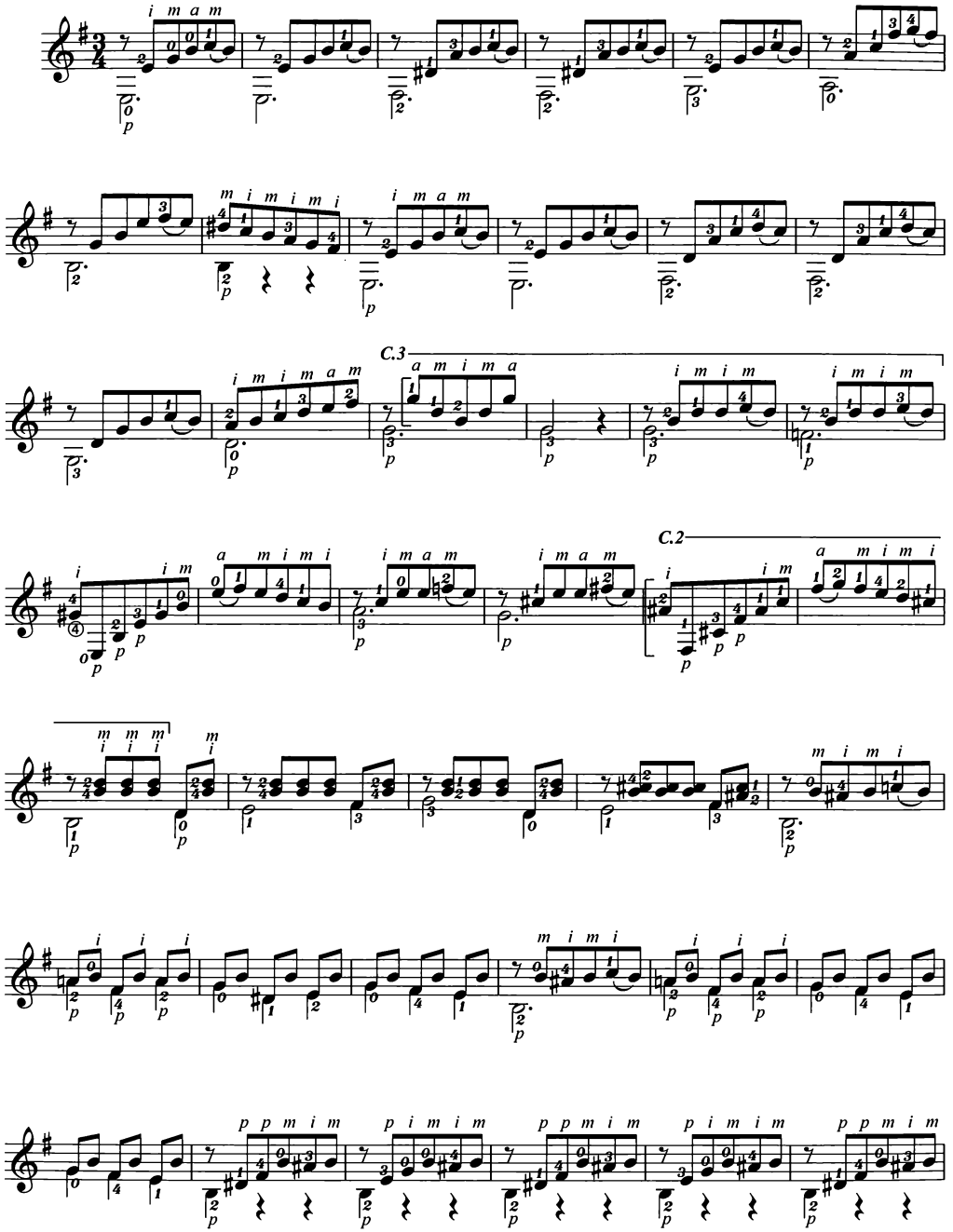

C.5
C.5

81

CD 2, Track 31
Mauro Giuliani (1781 - 1829)
Op. 100, No. 13
Arr.: Jiang Weijie

Affettuoso



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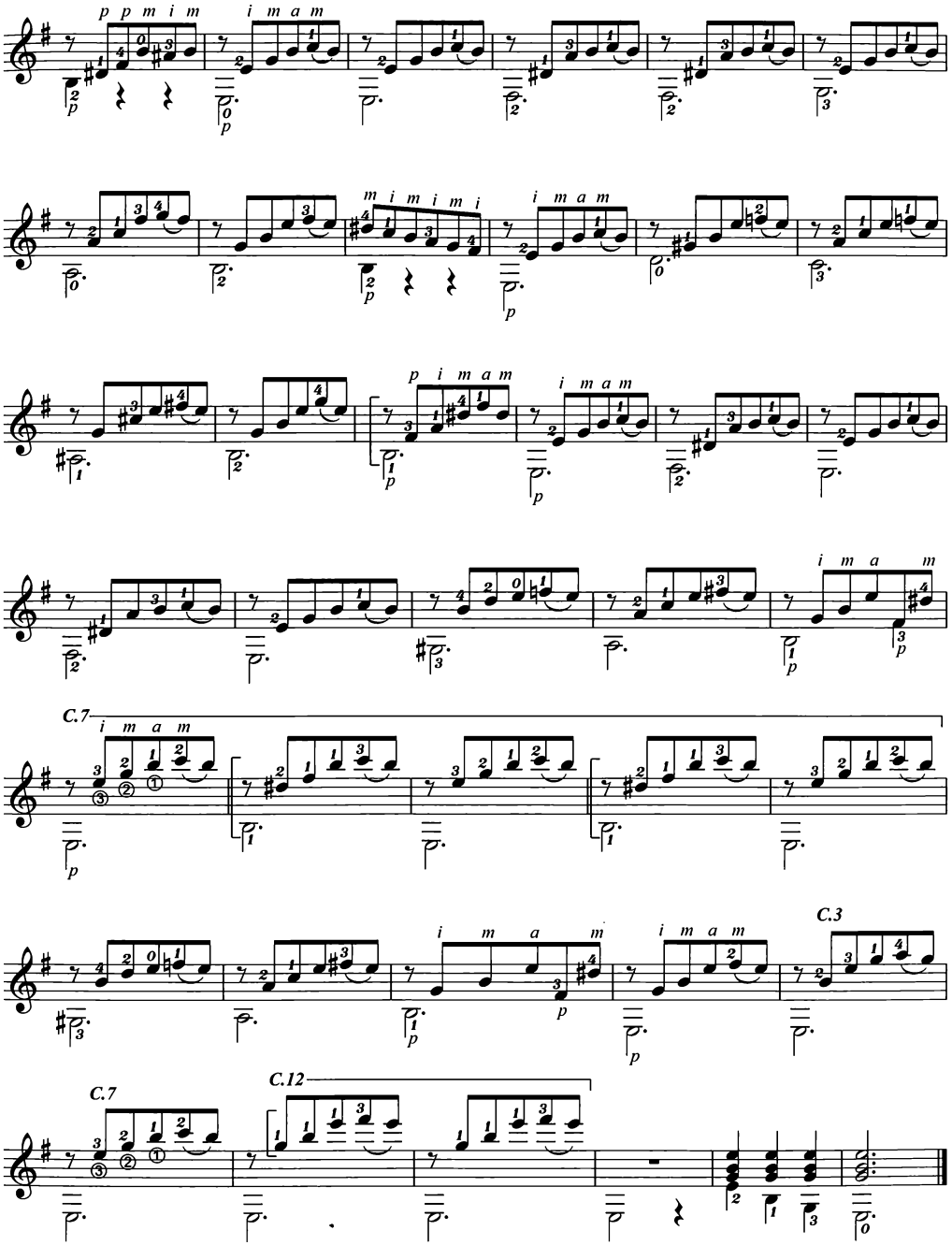
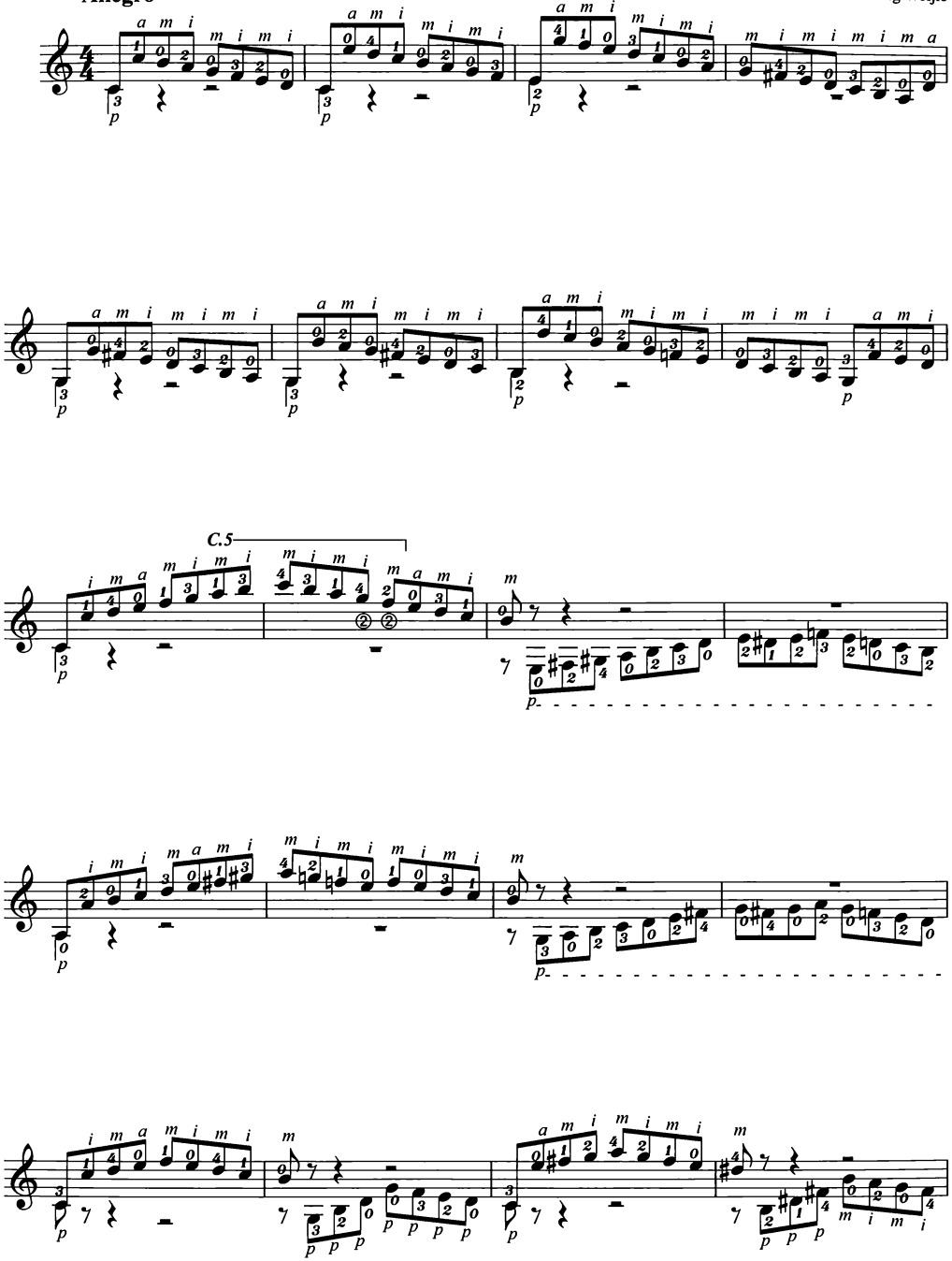

C.7
C.12
C.7
C.3

82

CD 2, Track 32
Matteo Carcassi (1792 - 1853)
Op. 60, No. 1
Arr.: Jiang Weijie

Allegro



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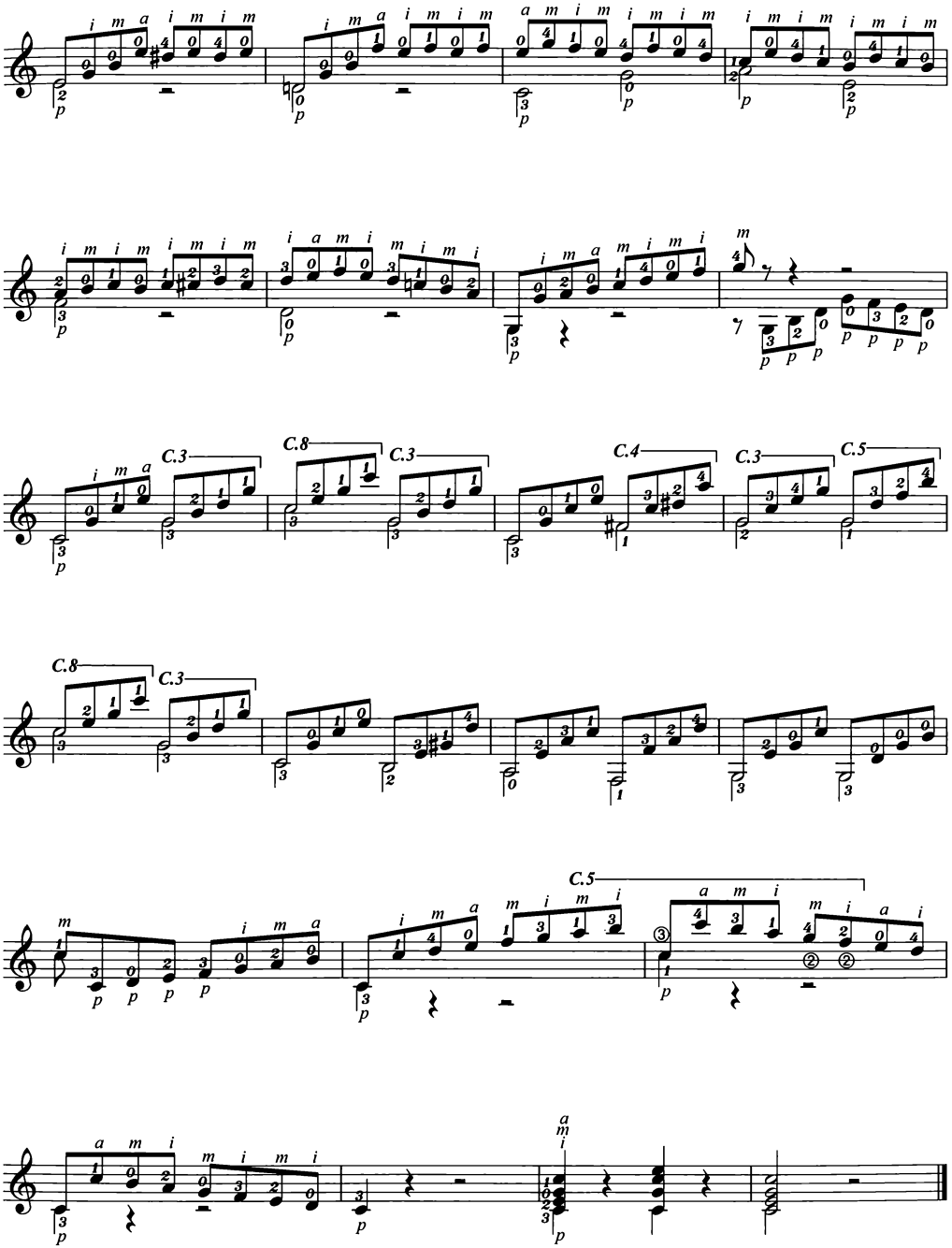
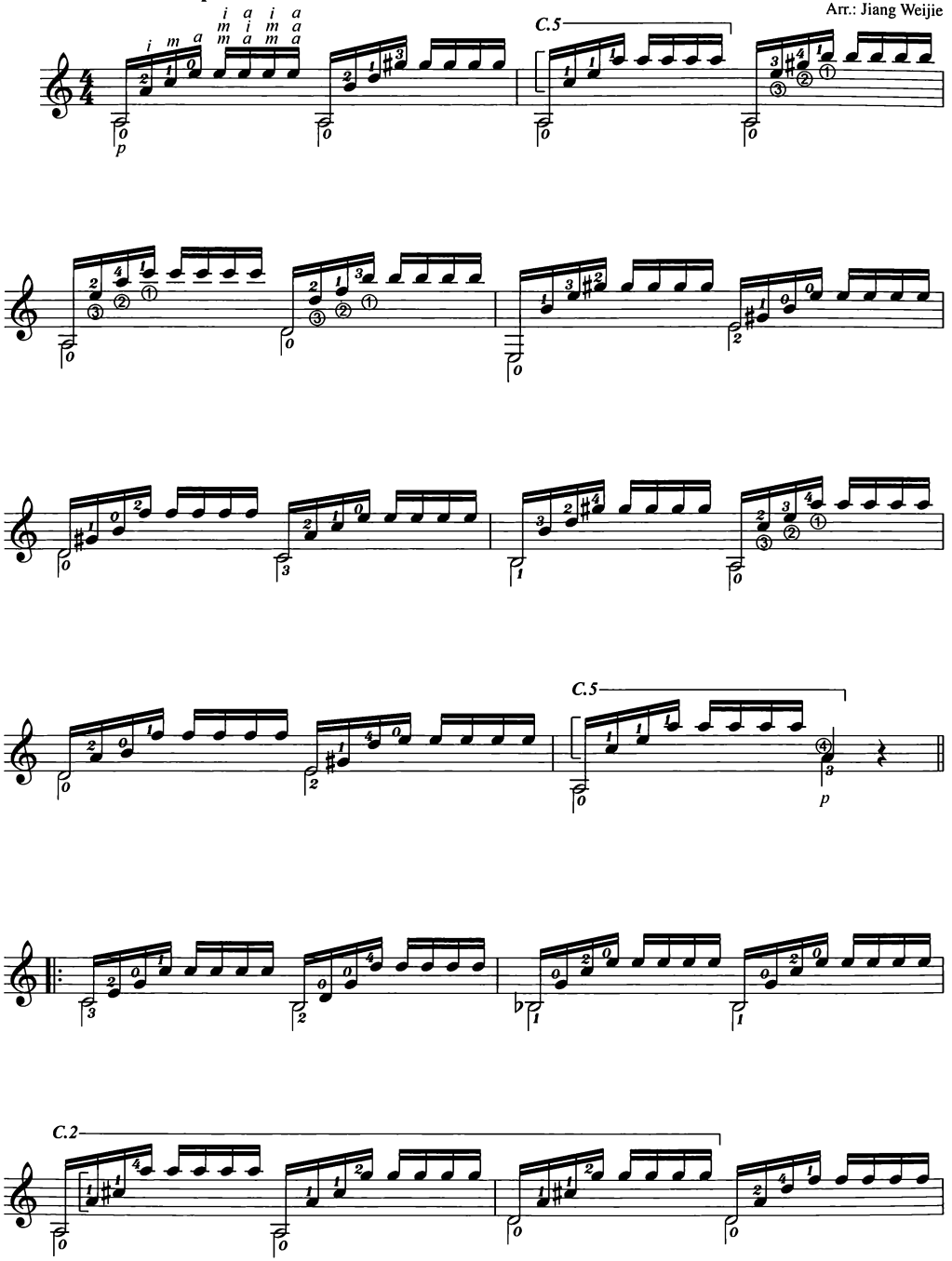


83

CD 2, Track 33

Matteo Carcassi (1792 - 1853)
Op. 60, No. 2
Arr.: Jiang Weijie

Moderato espressivo



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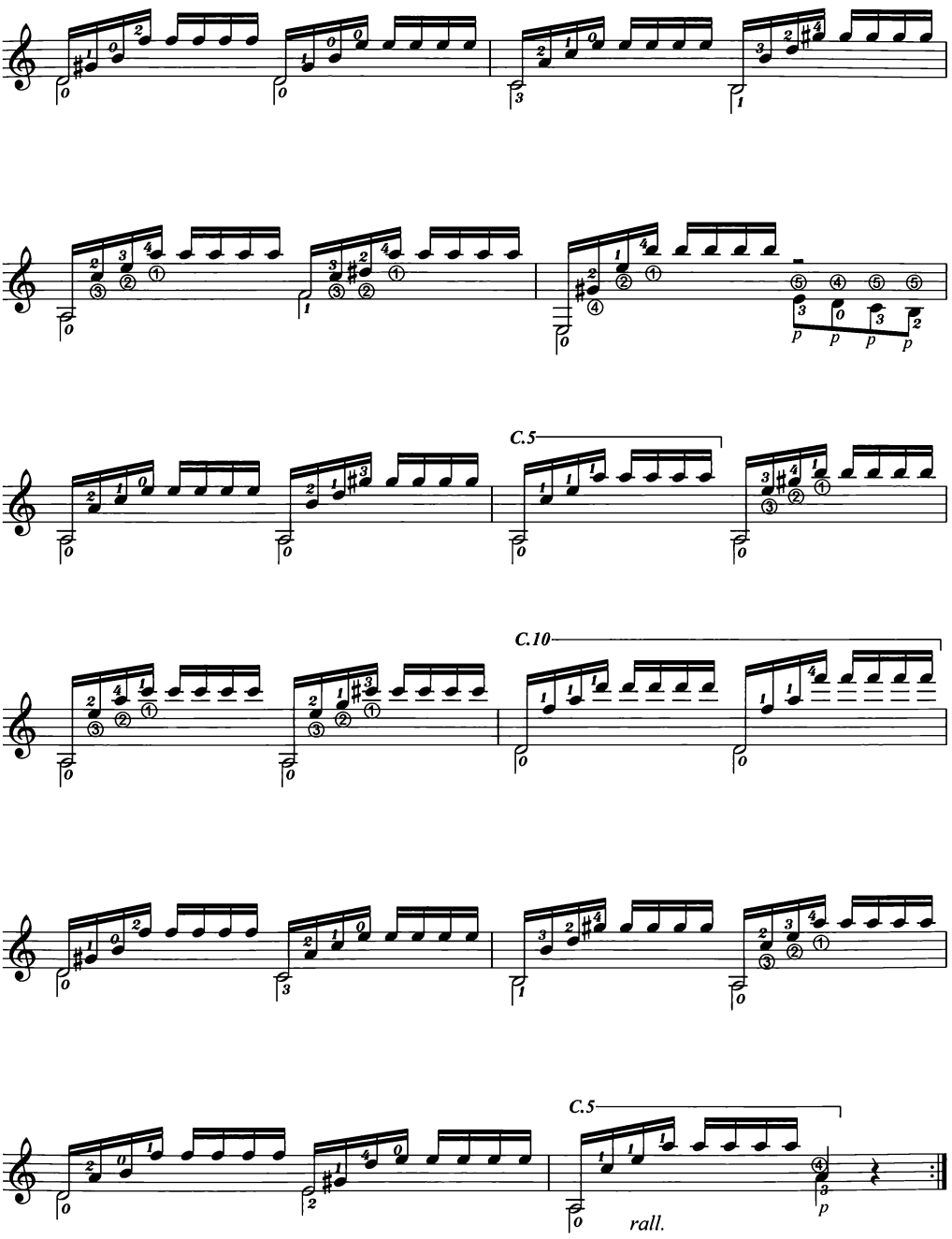
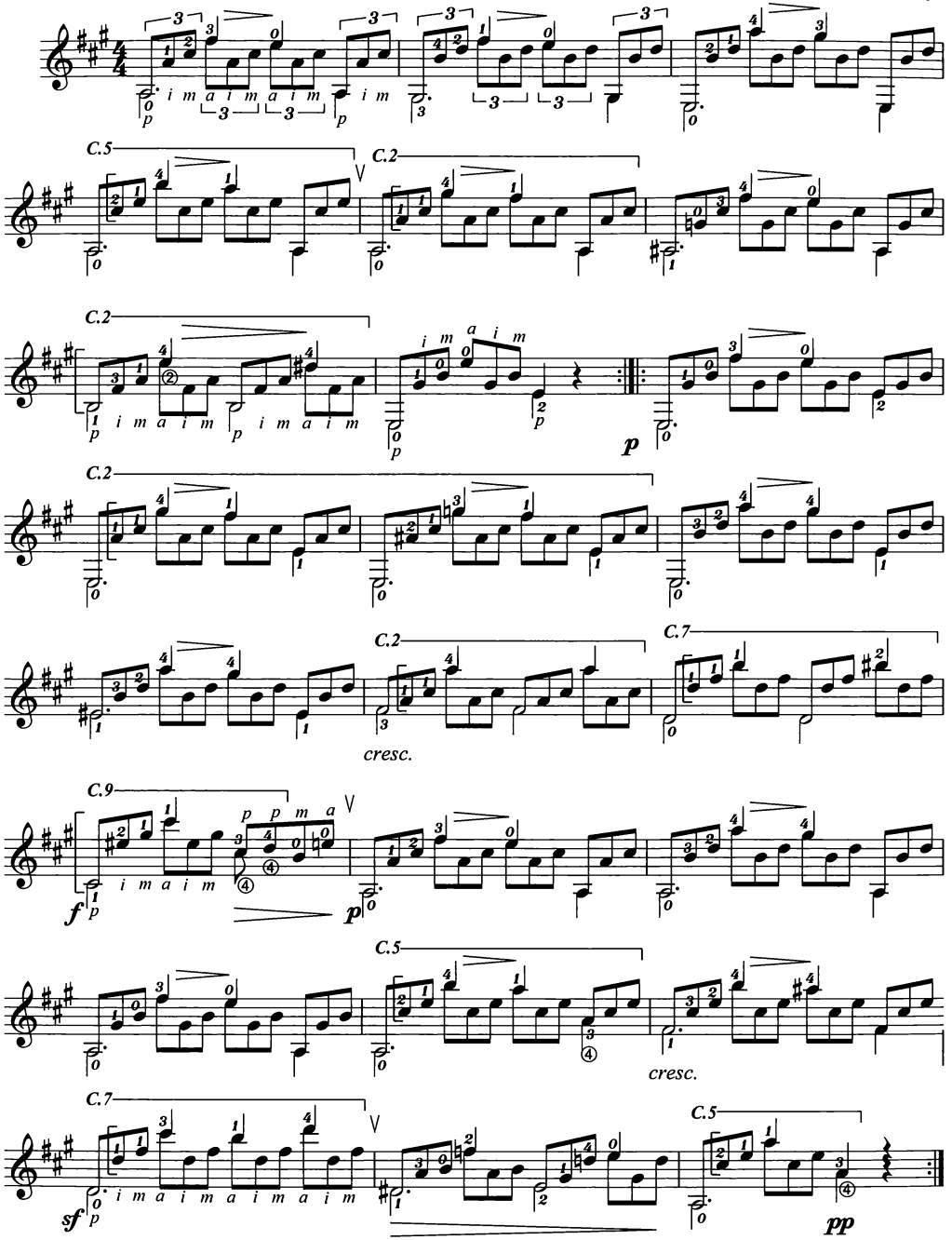

C.5
C.10
C.5
rall.

84

CD 2, Track 34
Matteo Carcassi (1792 - 1853)
Op. 60, No. 3
Arr.: Jiang Weijie

Andantino



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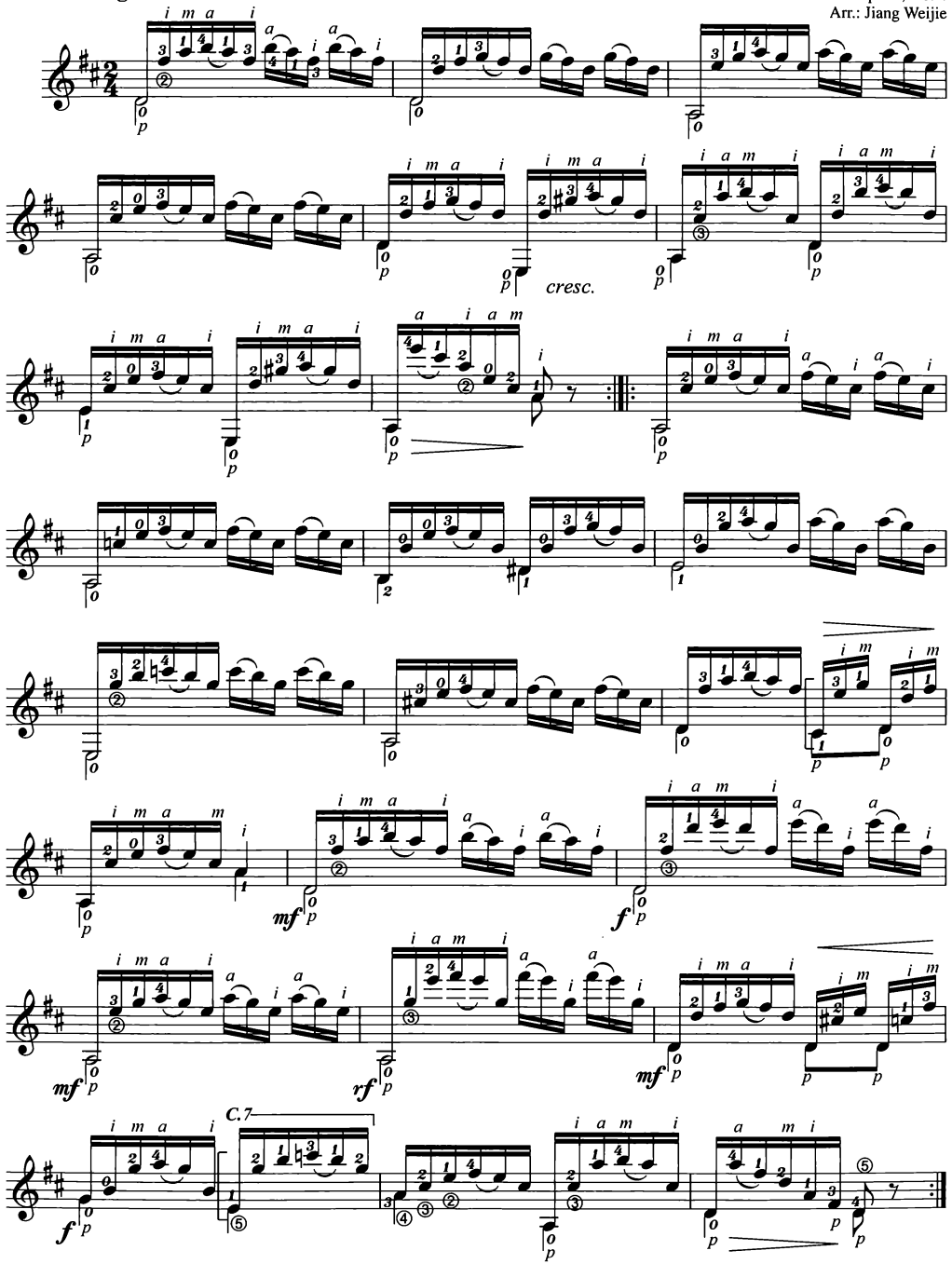
85

CD 2, Track 35

Matteo Carcassi (1792 - 1853)
Op. 60, No. 4
Arr.: Jiang Weijie

Allegretto



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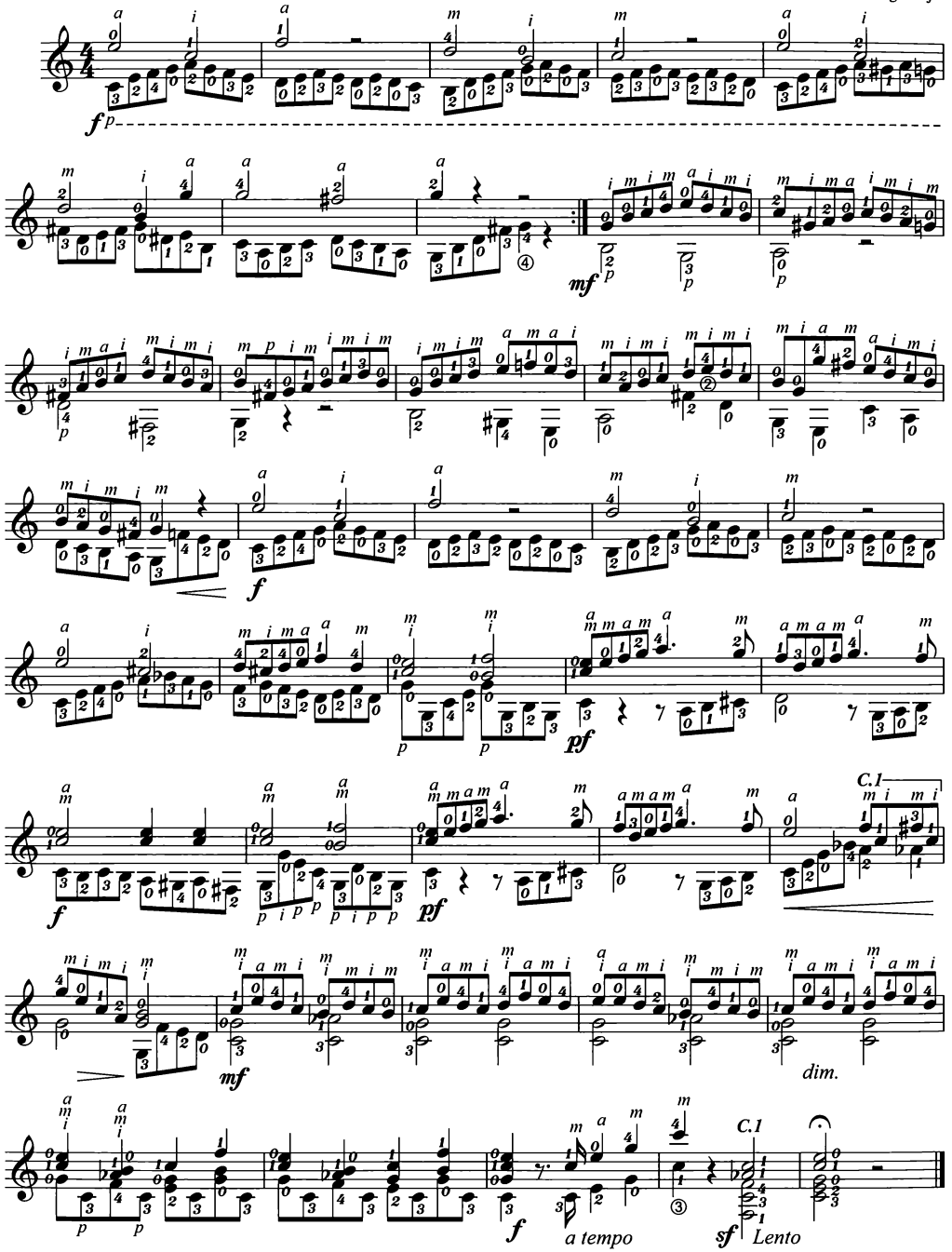
86

CD 2, Track 36

Matteo Carcassi (1792 - 1853)
Op. 60, No. 6
Arr.: Jiang Weijie



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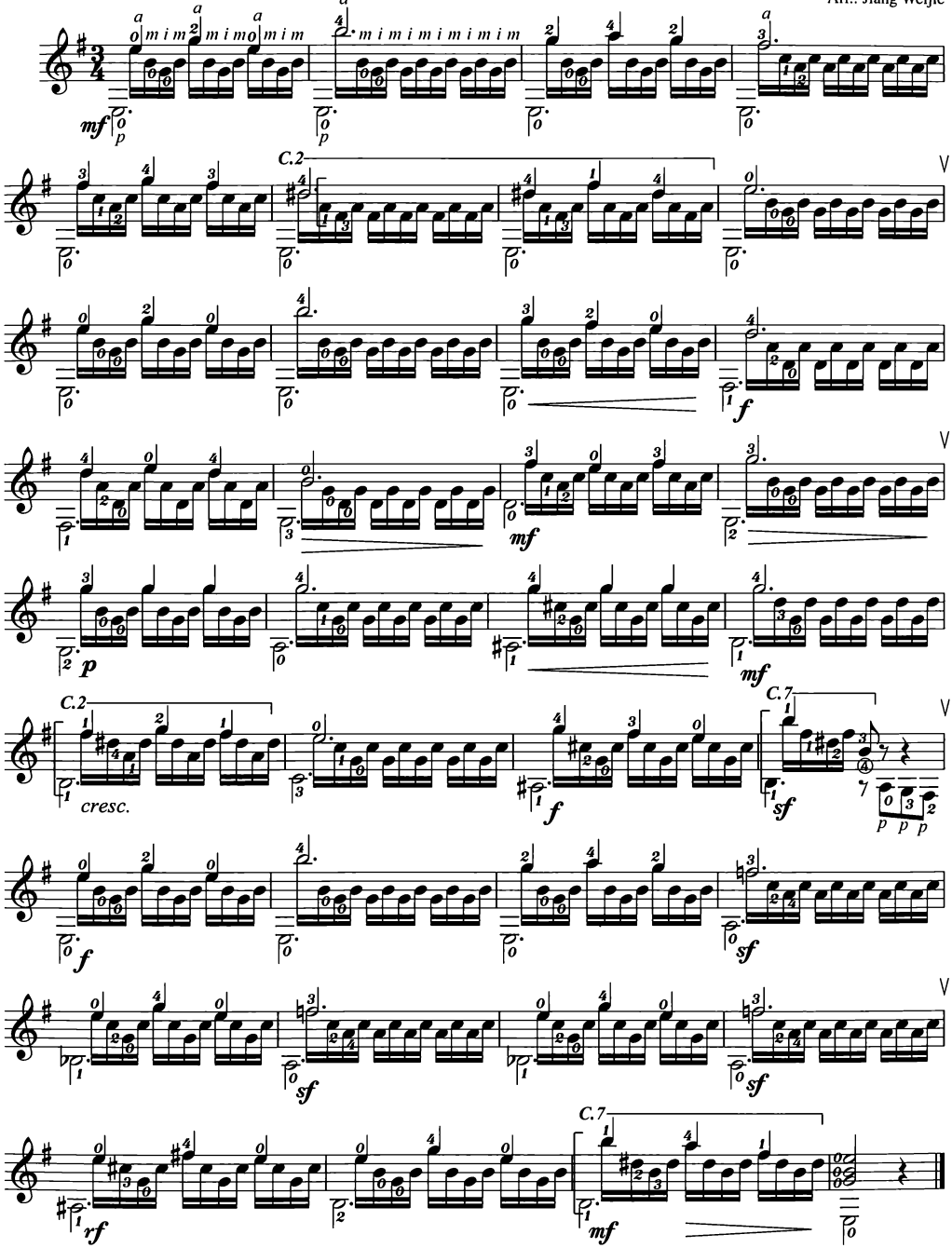
87

CD 2, Track 37

Matteo Carcassi (1792 - 1853)
Op. 60, No. 19
Arr.: Jiang Weijie

Allegro moderato



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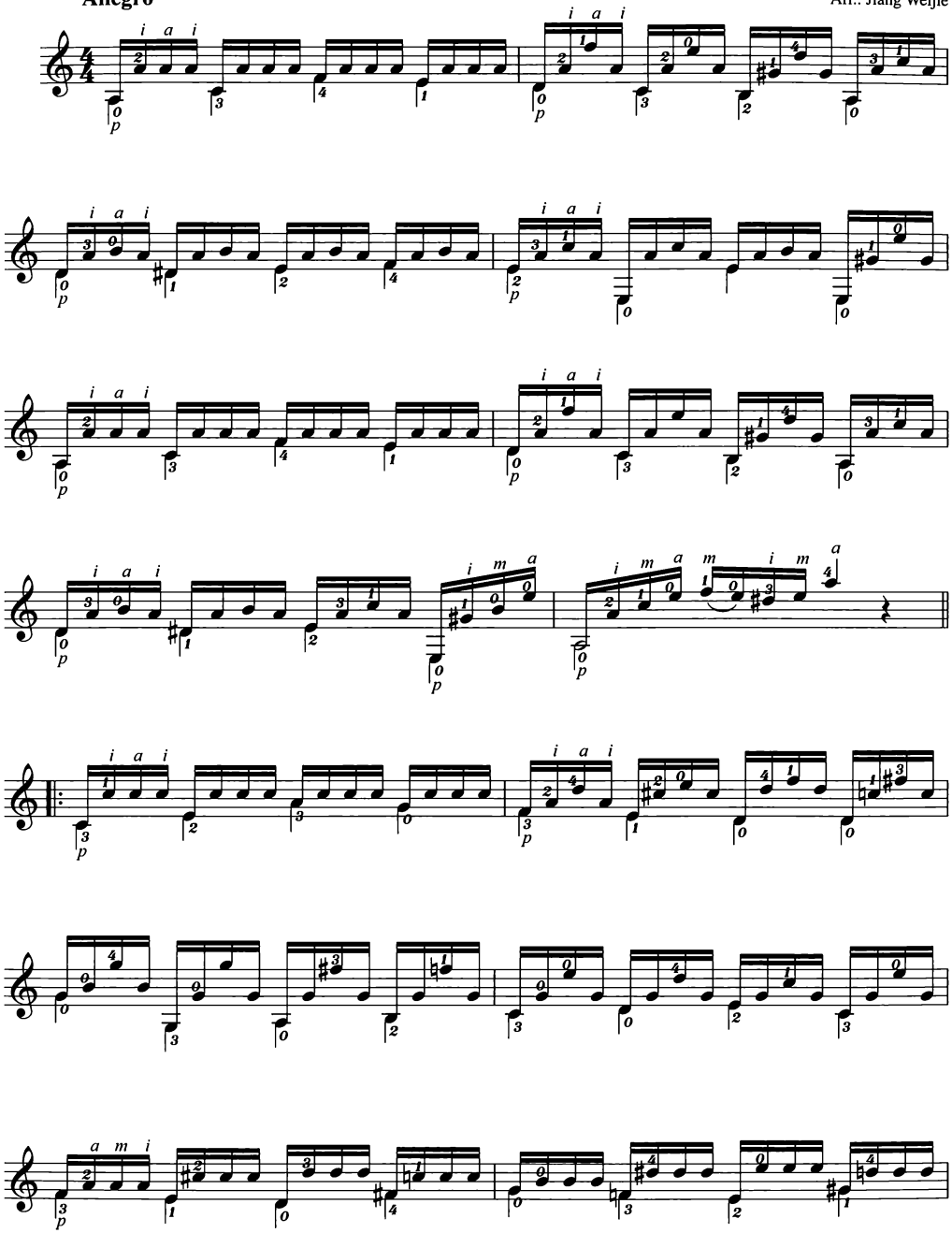
88

CD 2, Track 38
Matteo Carcassi (1792 - 1853)
Op. 60, No. 7
Arr.: Jiang Weijie

Allegro



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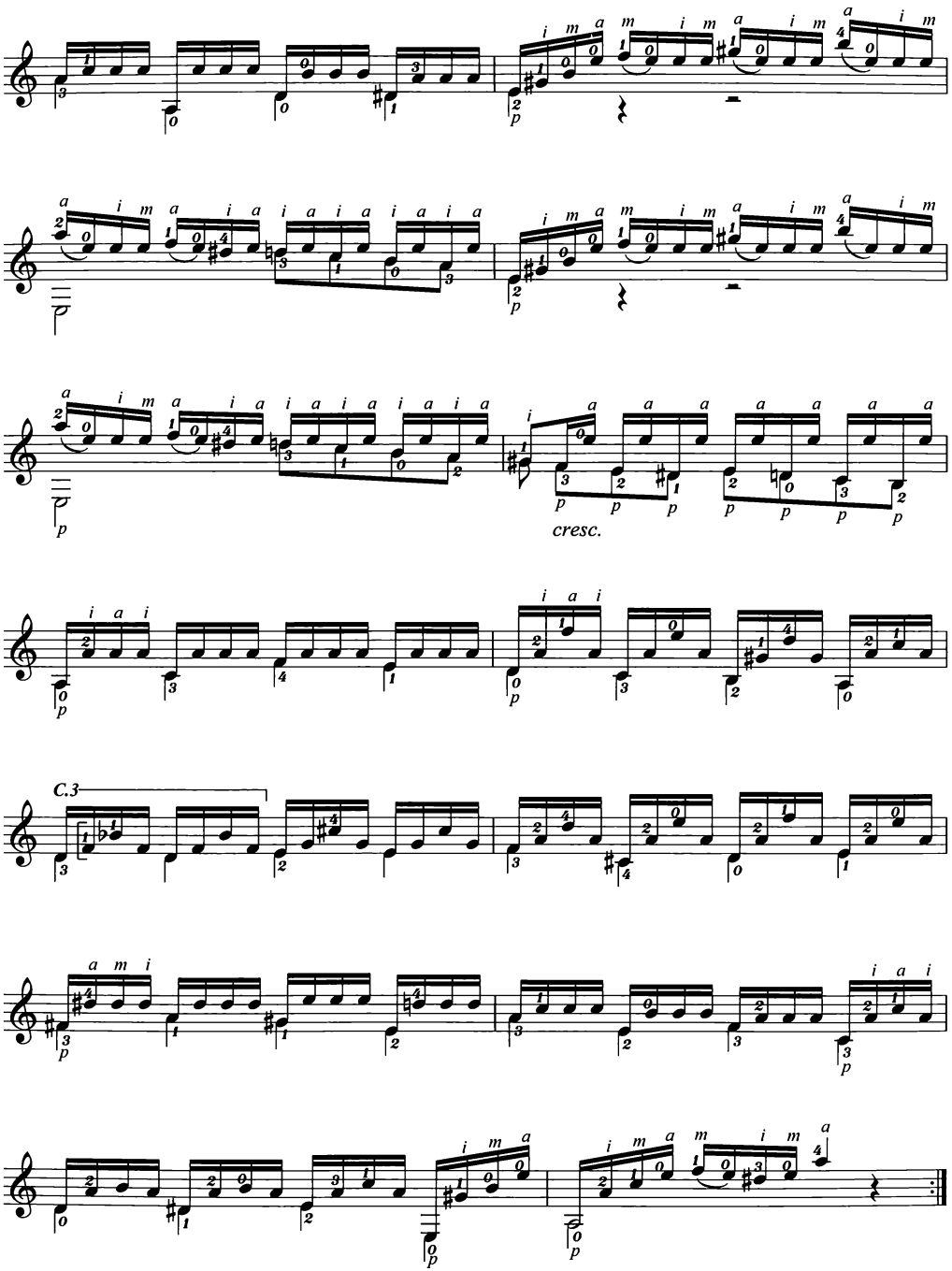
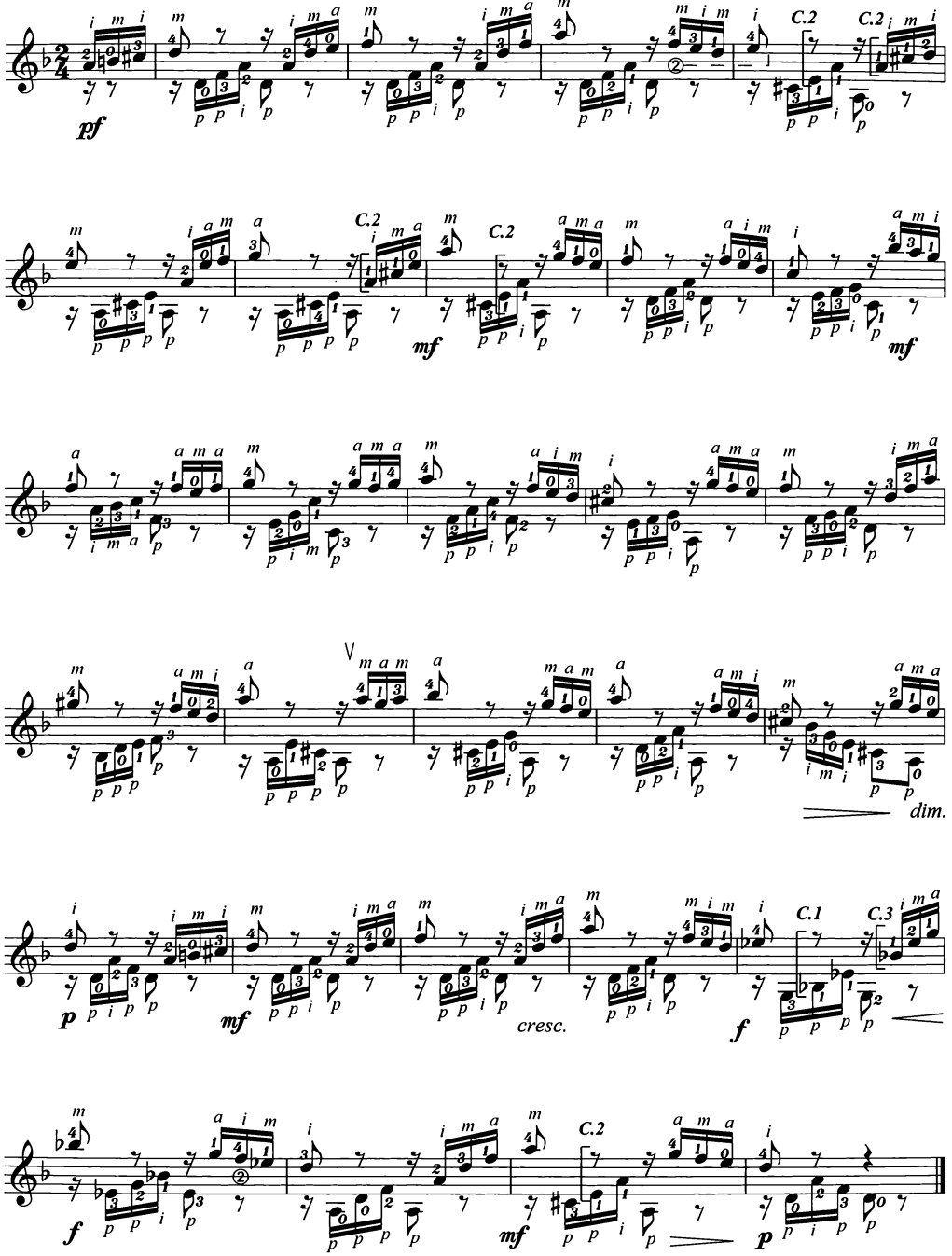

cresc.
C.3

89

CD 2, Track 39

Matteo Carcassi (1792 - 1853)
Op. 60, No. 11
Arr.: Jiang Weijie

Agitato



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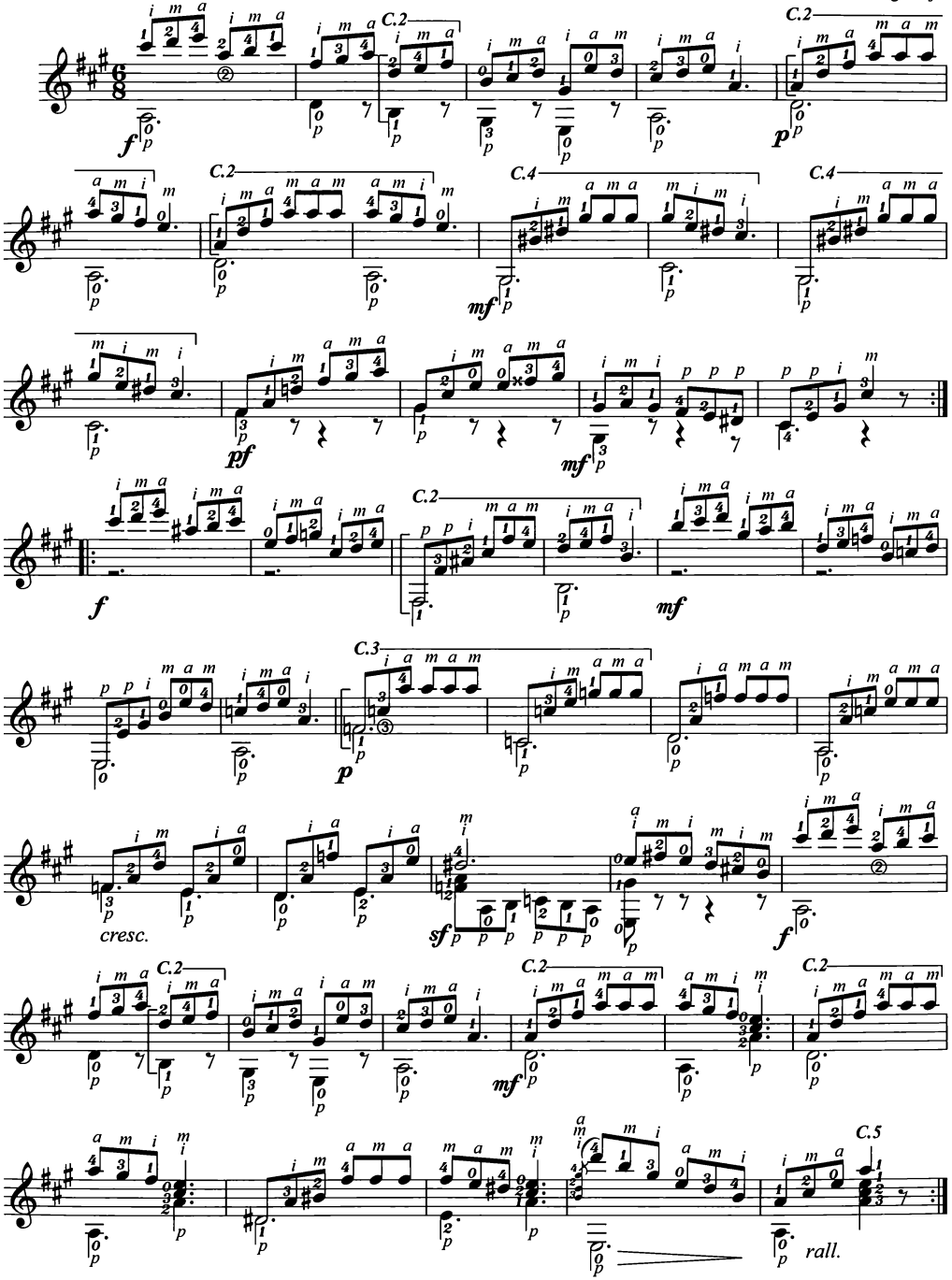
90

CD 2, Track 40

Matteo Carcassi (1792 - 1853)
Op. 60, No. 18
Arr.: Jiang Weijie

Allegretto



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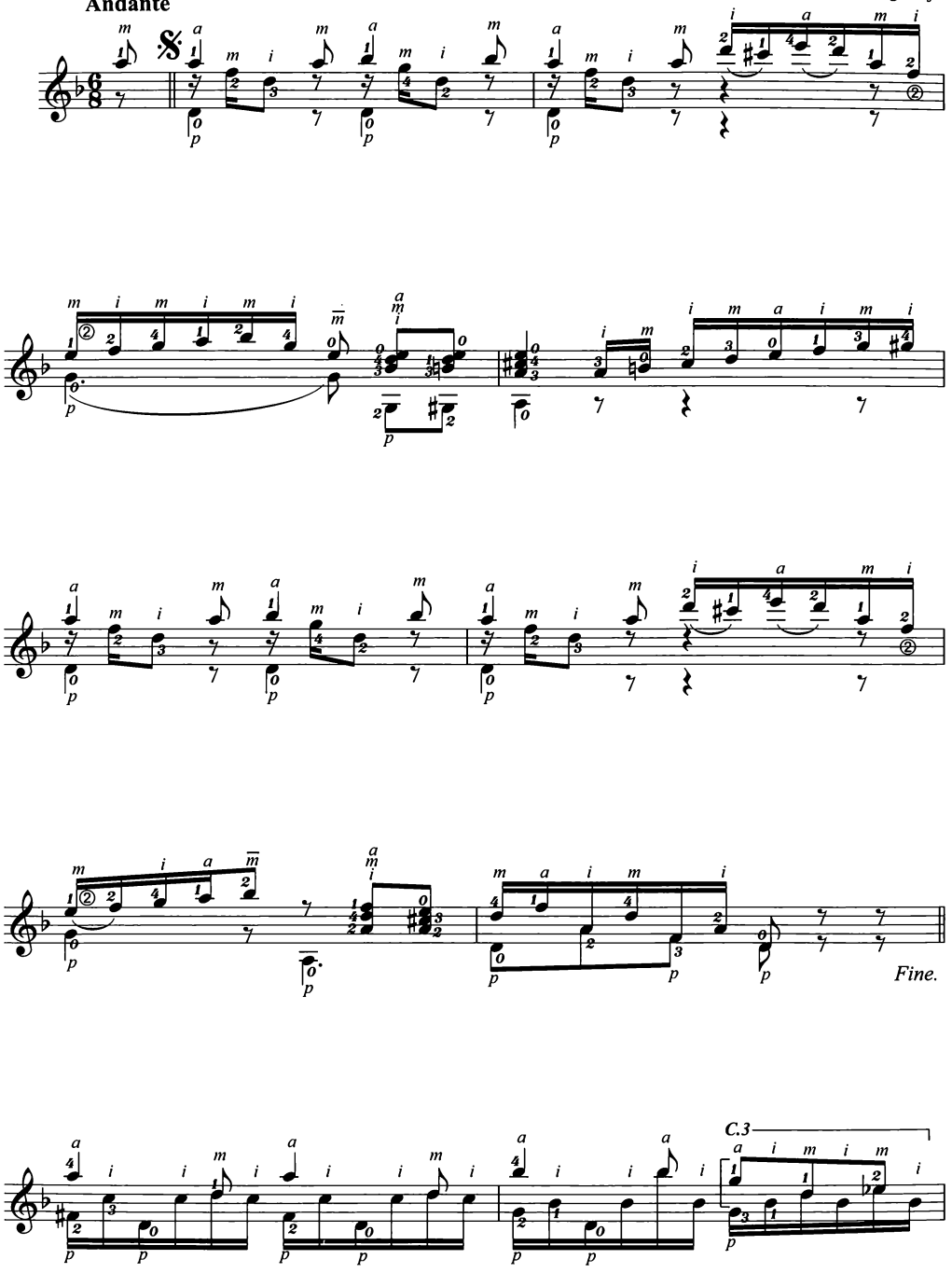
CD 2, Track 41

91

Napoléon Coste
(1805 - 1883)
Arr.: Jiang Weijie

Andante



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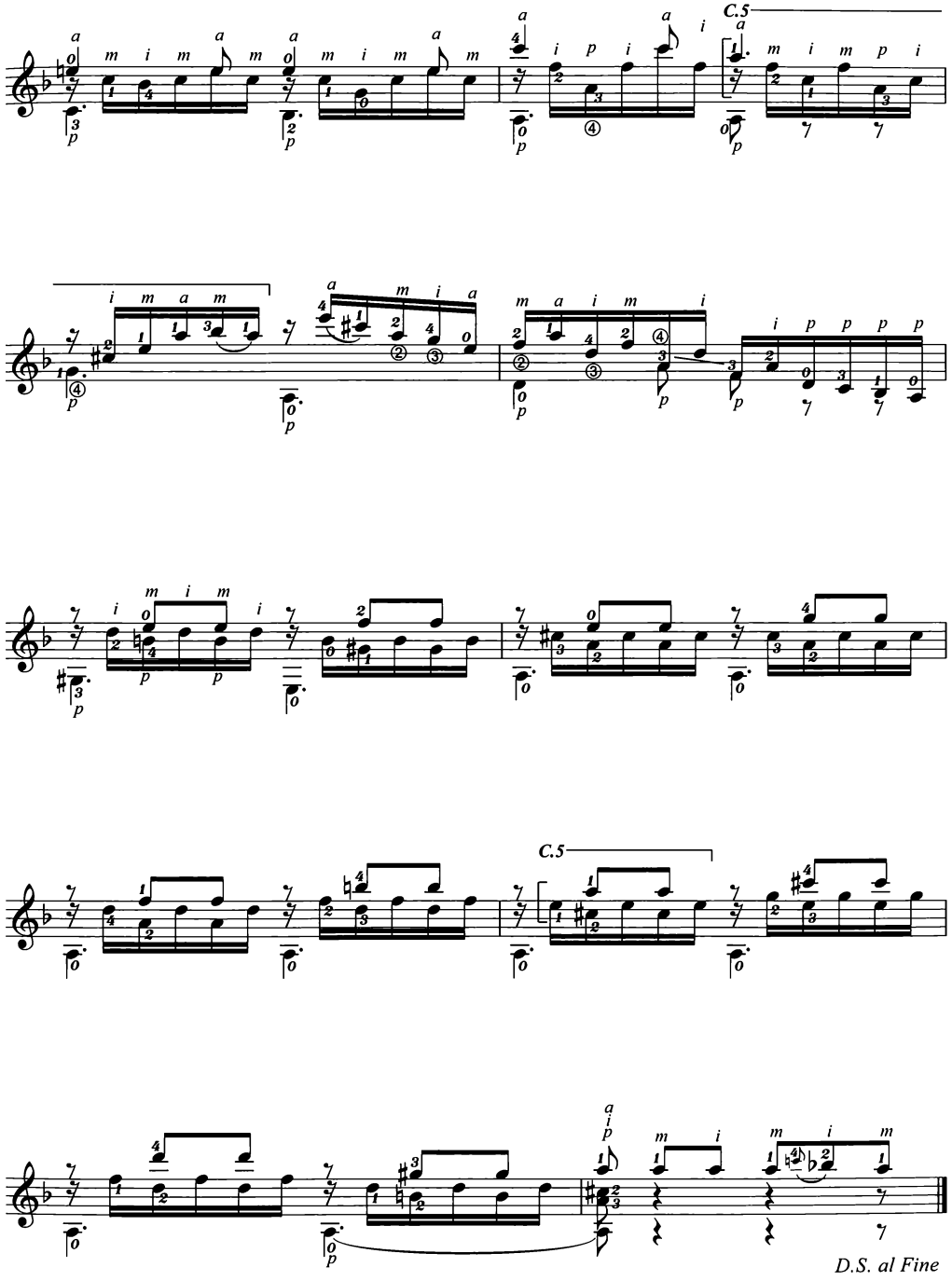
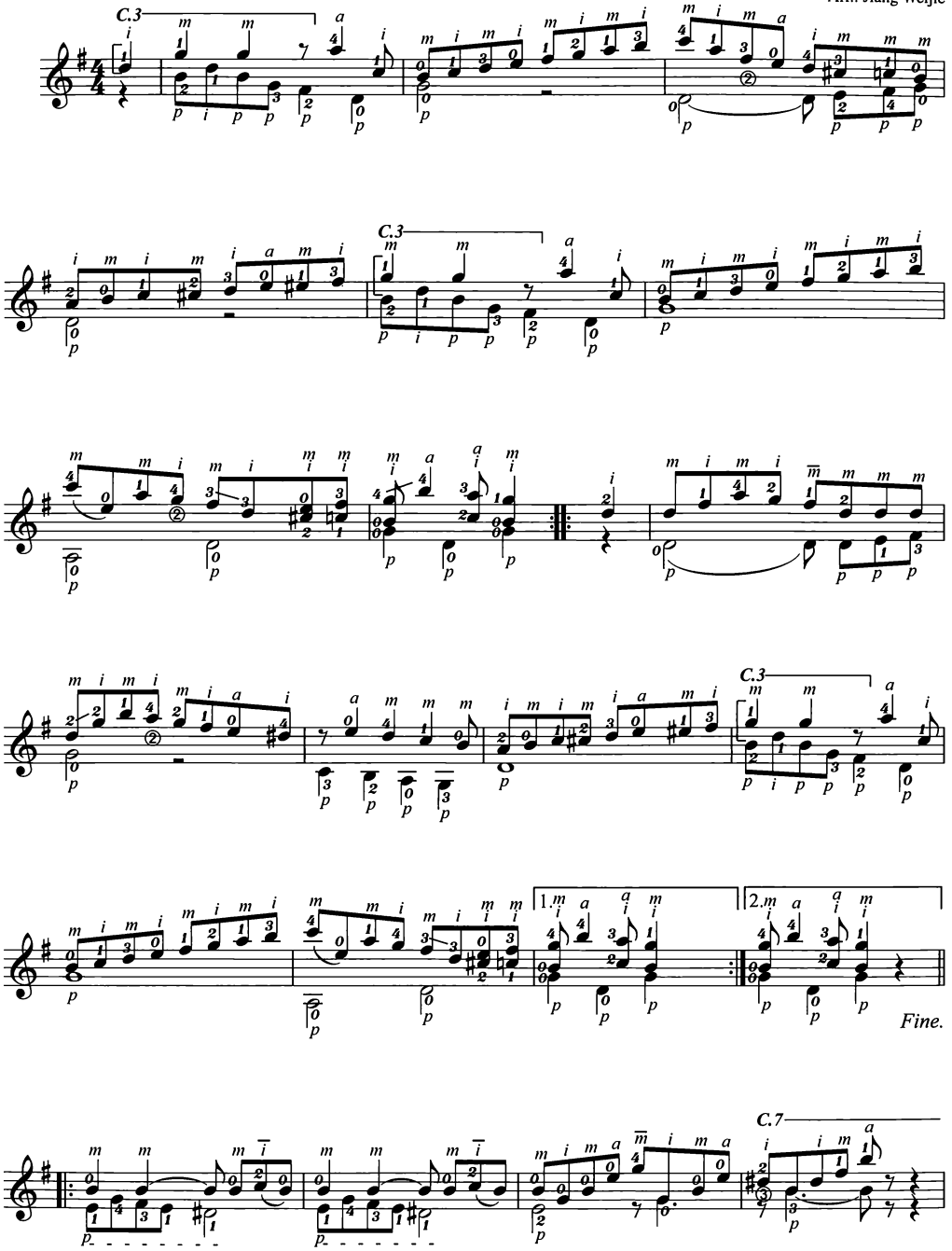

C.5
C.5
D.S. al Fine

92

CD 2, Track 42

Napoléon Coste
(1805 - 1883)
Arr.: Jiang Weijie

Allegretto



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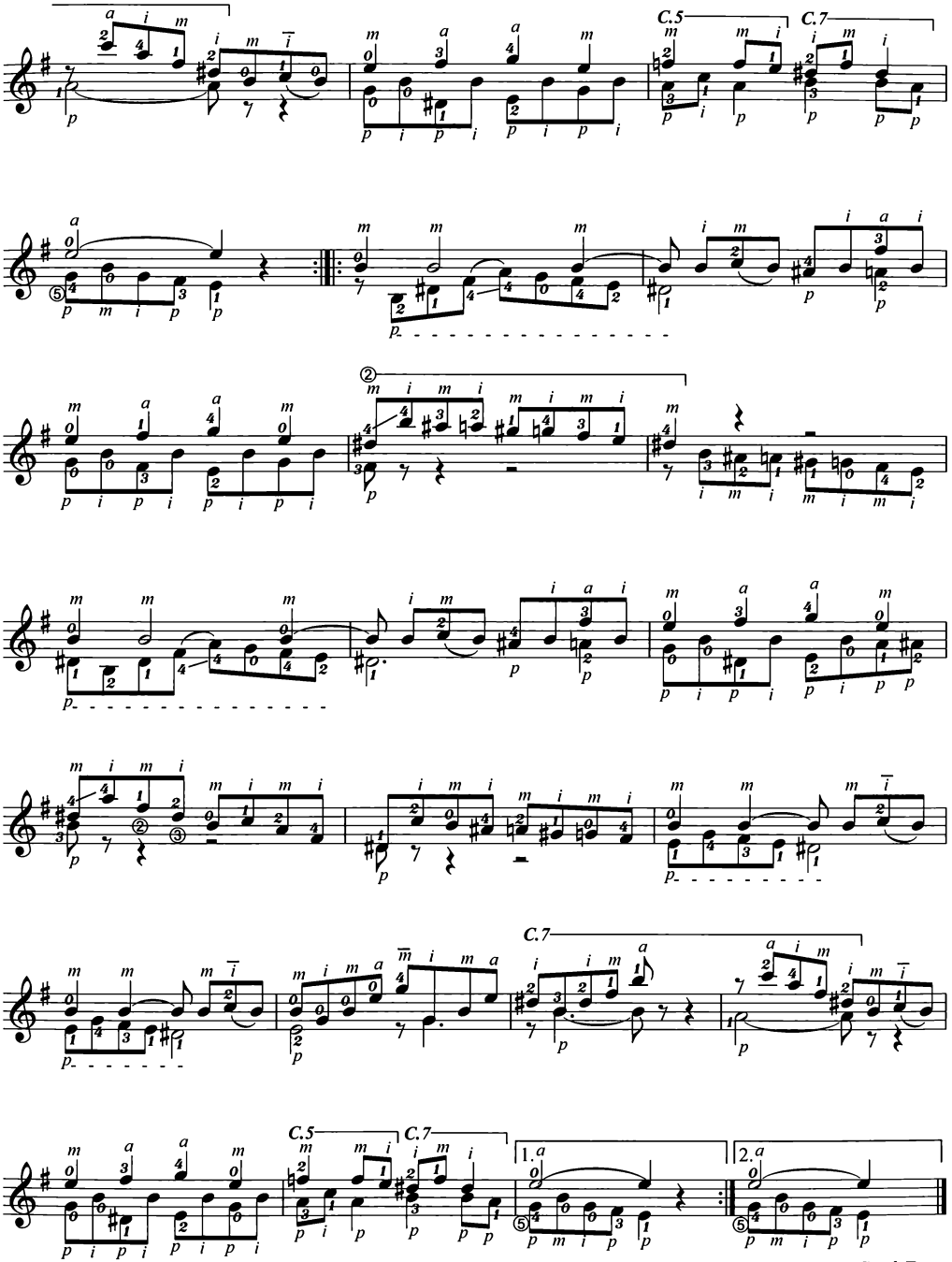
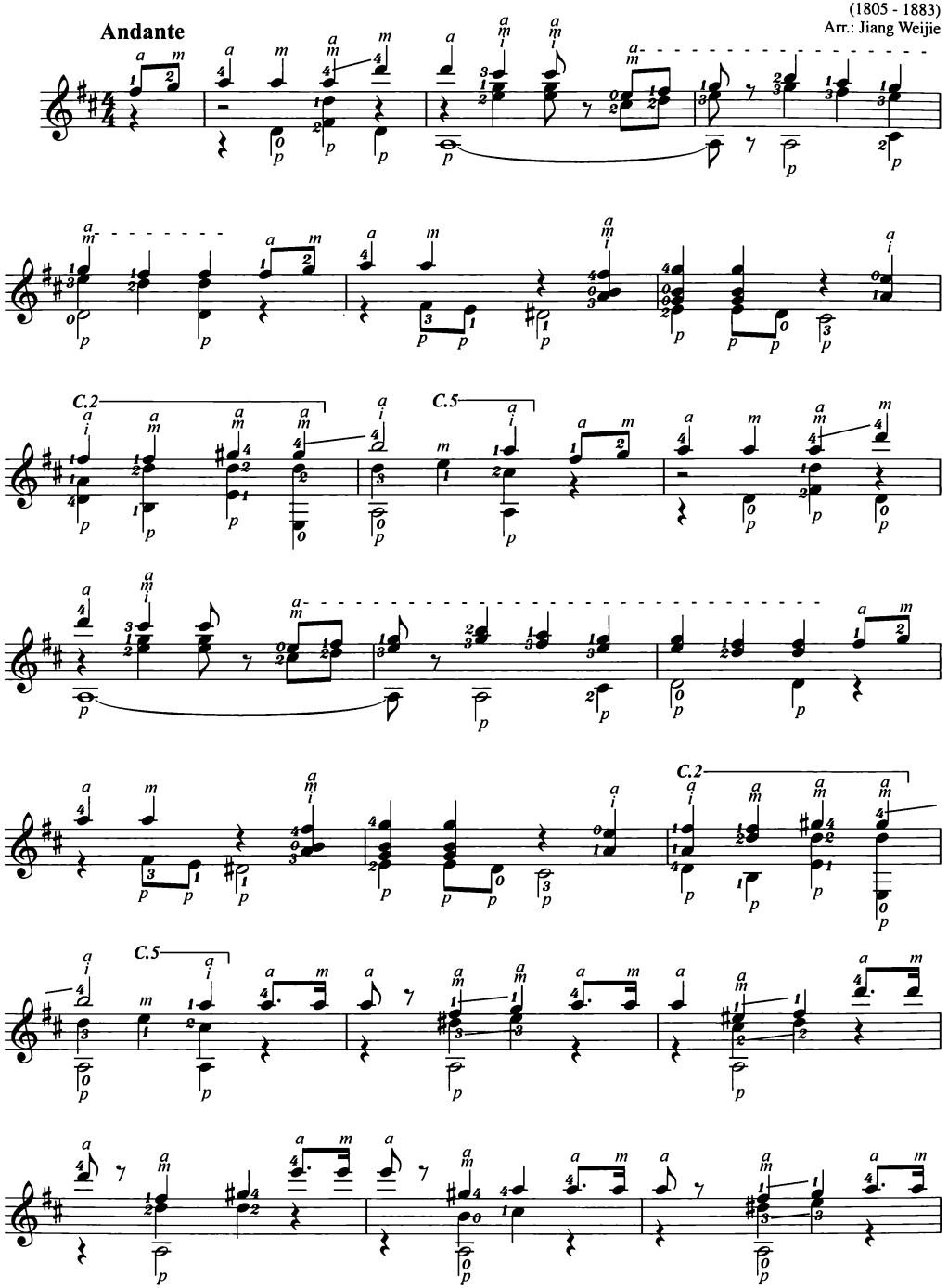

C.5
C.7
C.7
C.5
C.7
1.
2.
D.C. al Fine

93

CD 2, Track 43

Napoléon Coste
(1805 - 1883)
Arr.: Jiang Weijie



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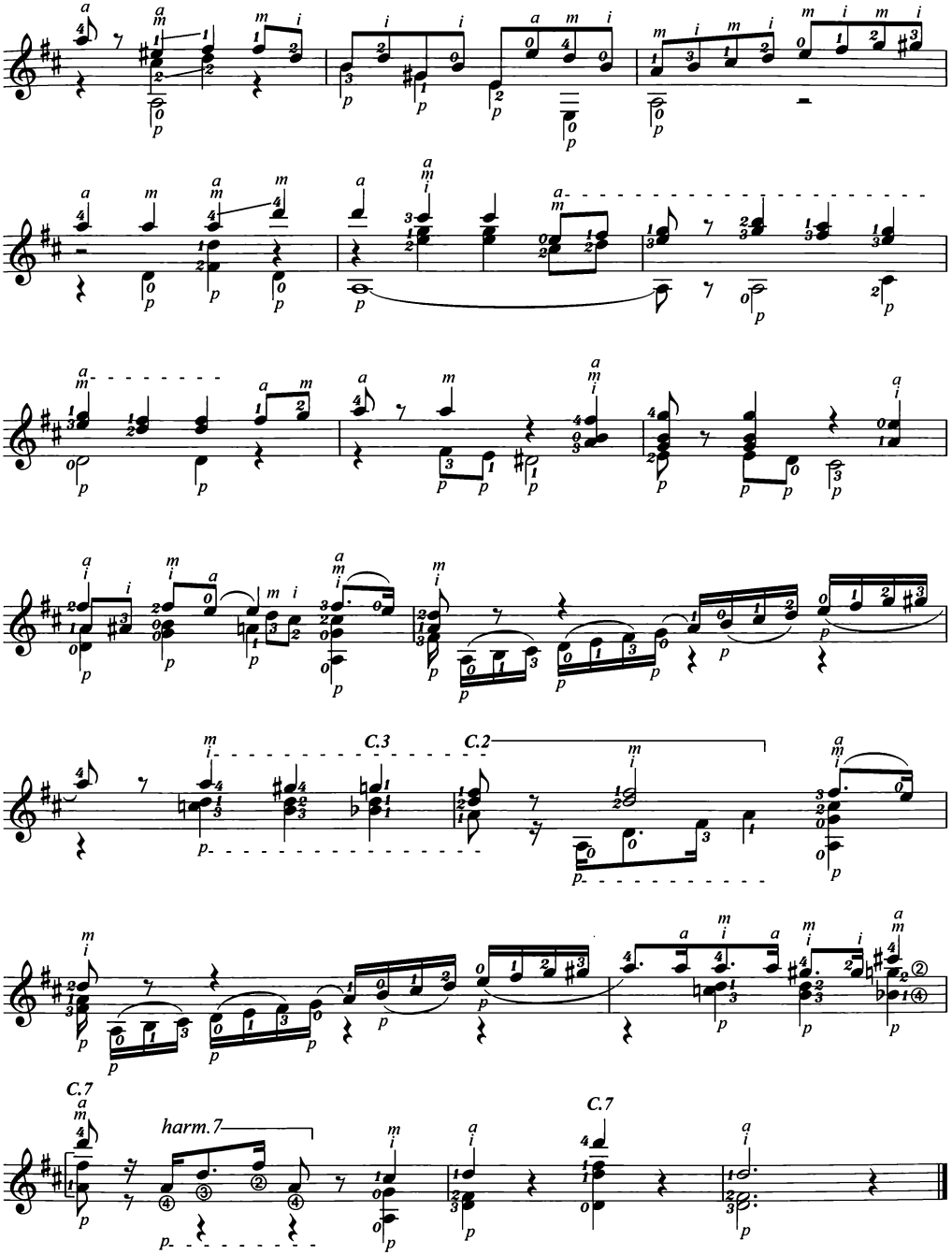
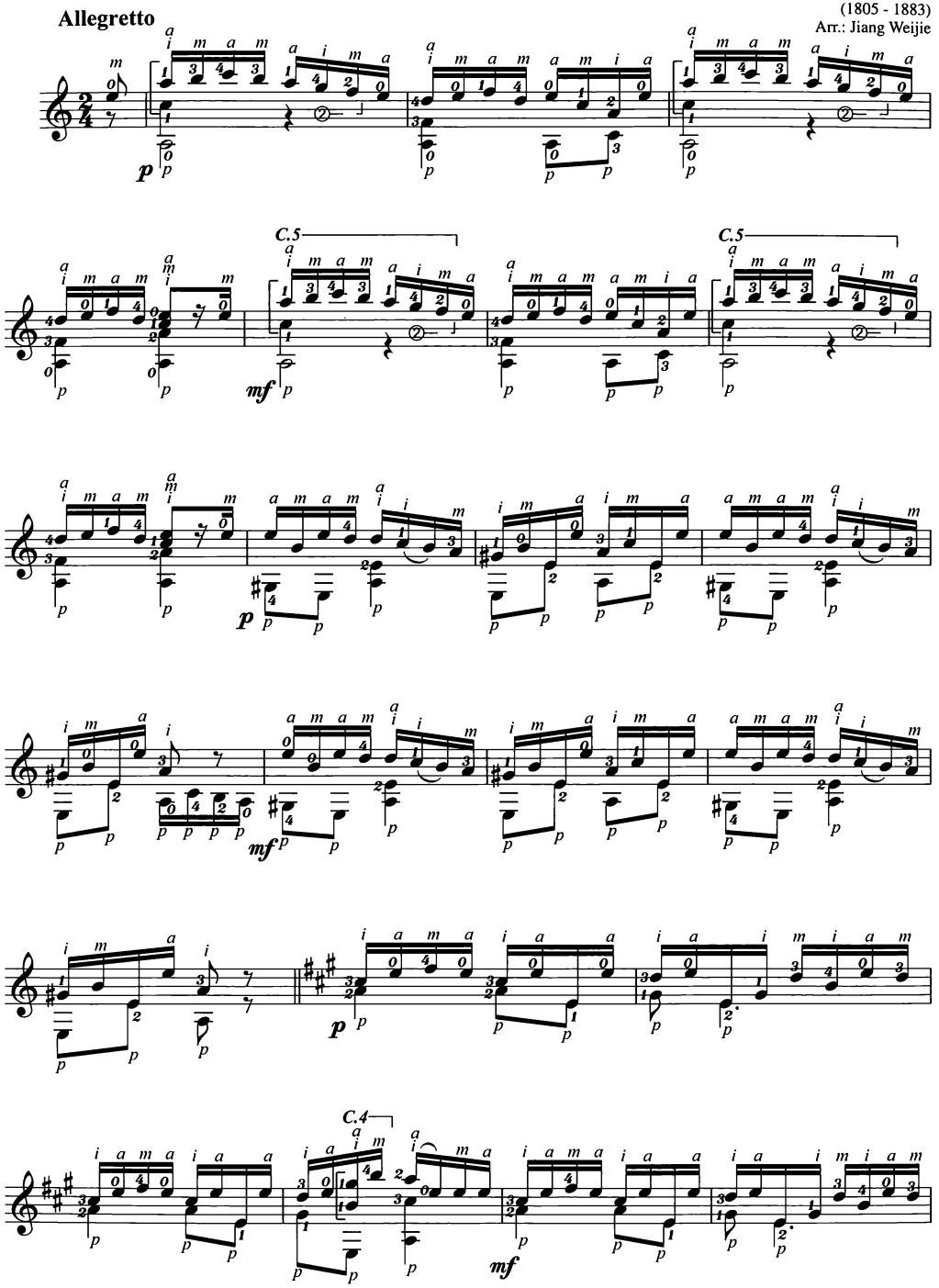

C.3
C.2
C.7
harm.7
C.7

94

CD 2, Track 44

Napoléon Coste
(1805 - 1883)
Arr.: Jiang Weijie

Allegretto



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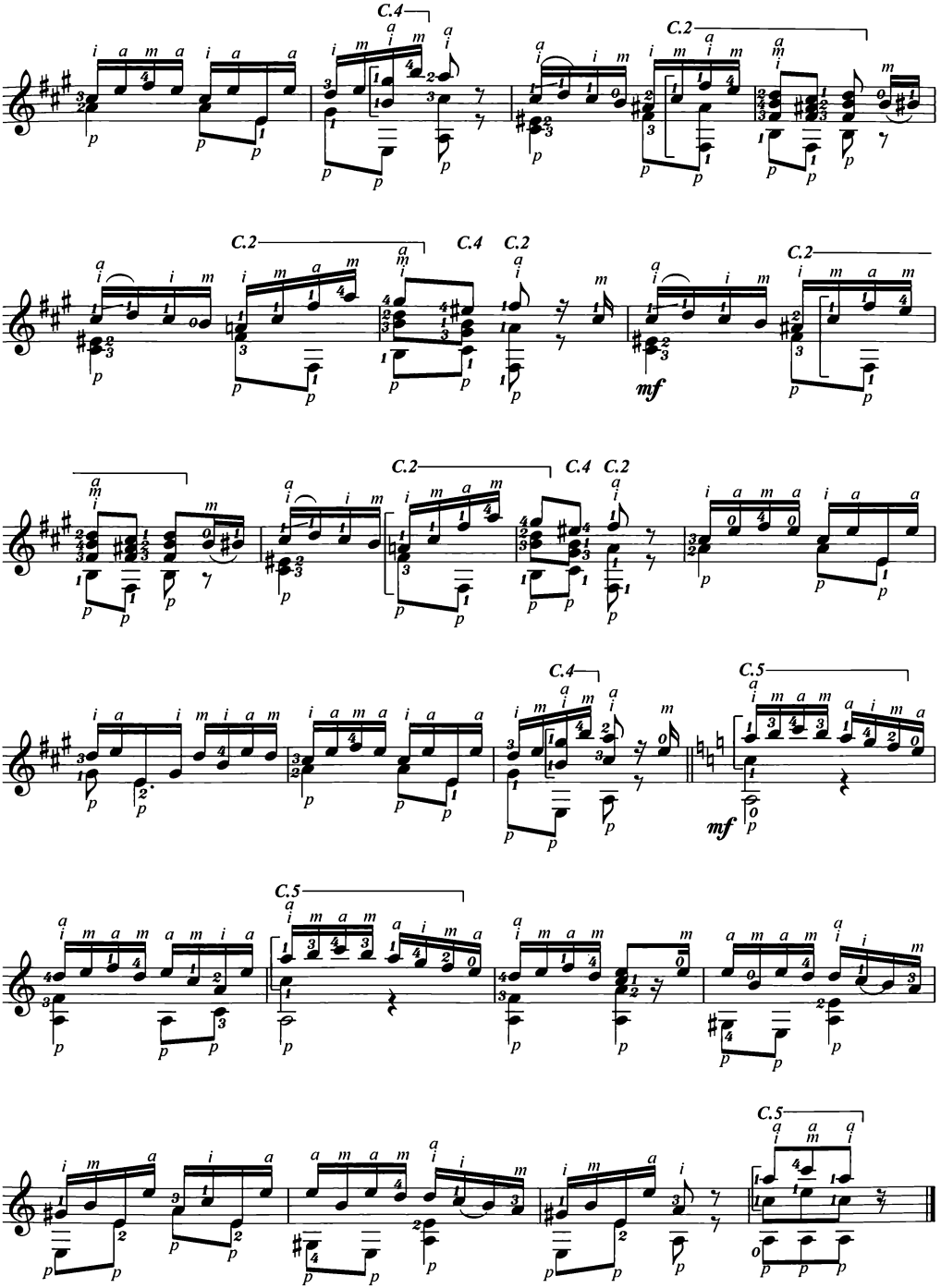
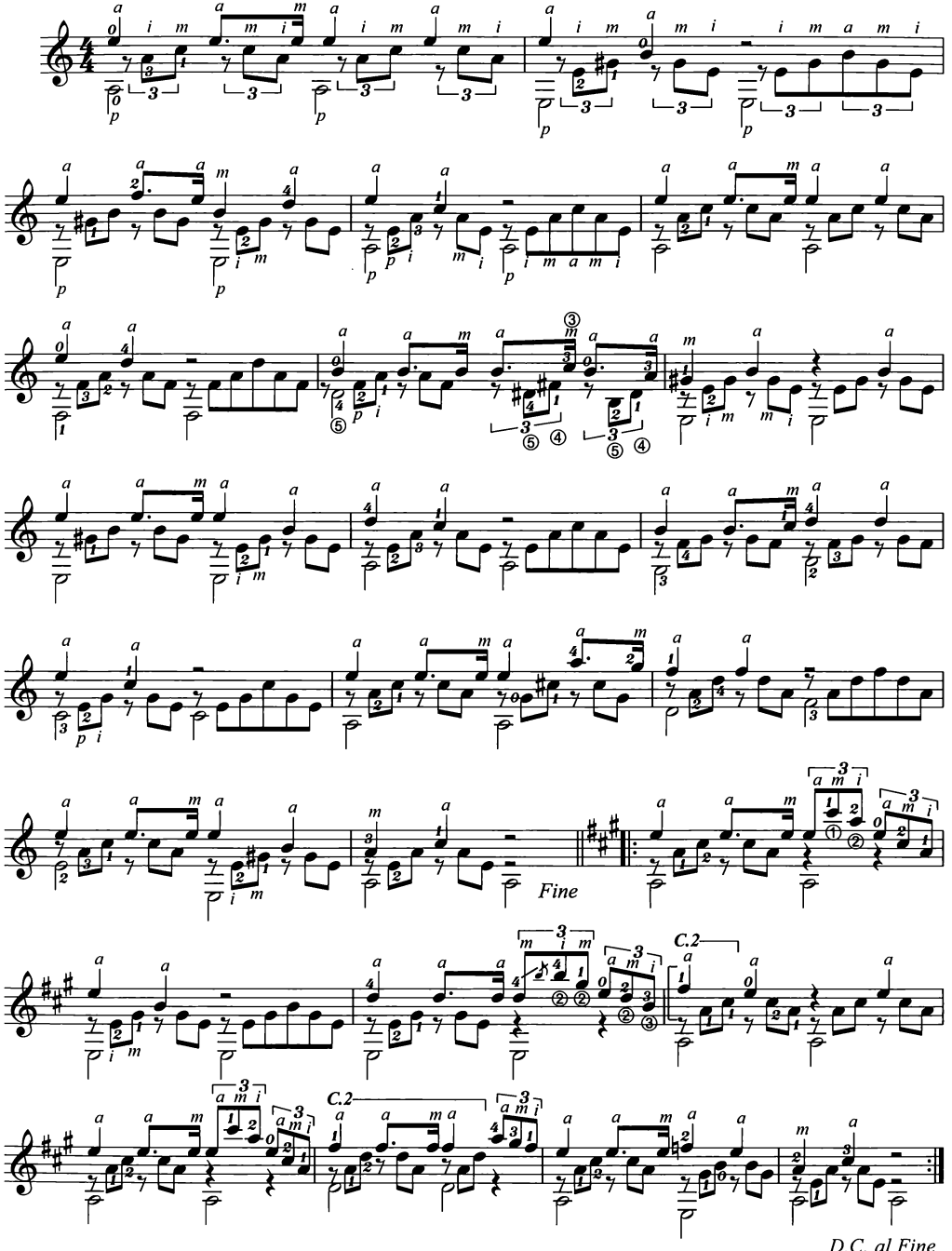

C.4
C.2
C.2
C.4
C.2
C.2
mf
C.2
C.4
C.2
C.4
C.5
mf
C.5
C.5

95

CD 2, Track 45

Antonio Cano-Curriela
(1811 - 1897)
Arr.: Jiang Weijie



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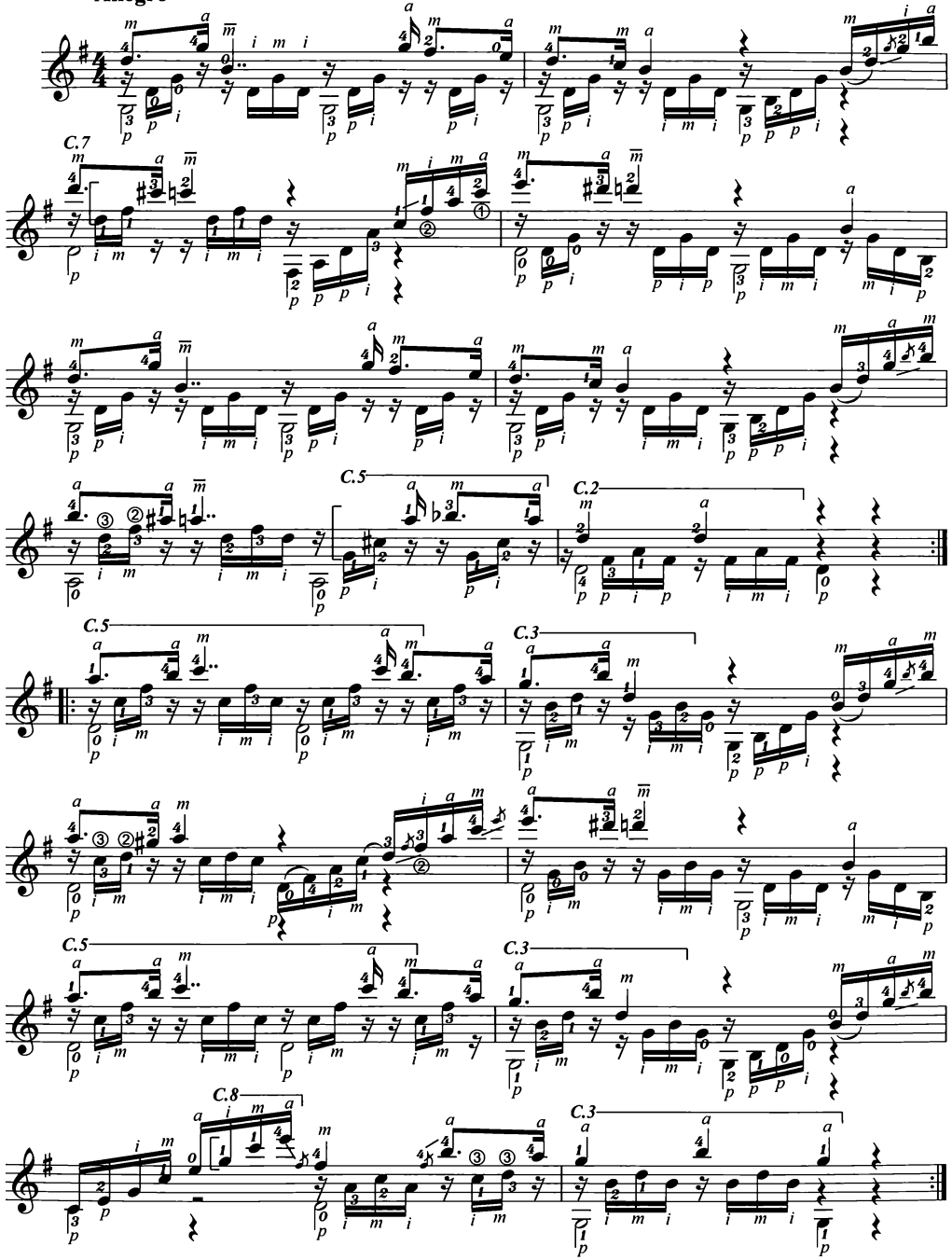
96

CD 2, Track 46

Antonio Cano-Curriela
(1811 - 1897)
Arr.: Jiang Weijie

Allegro



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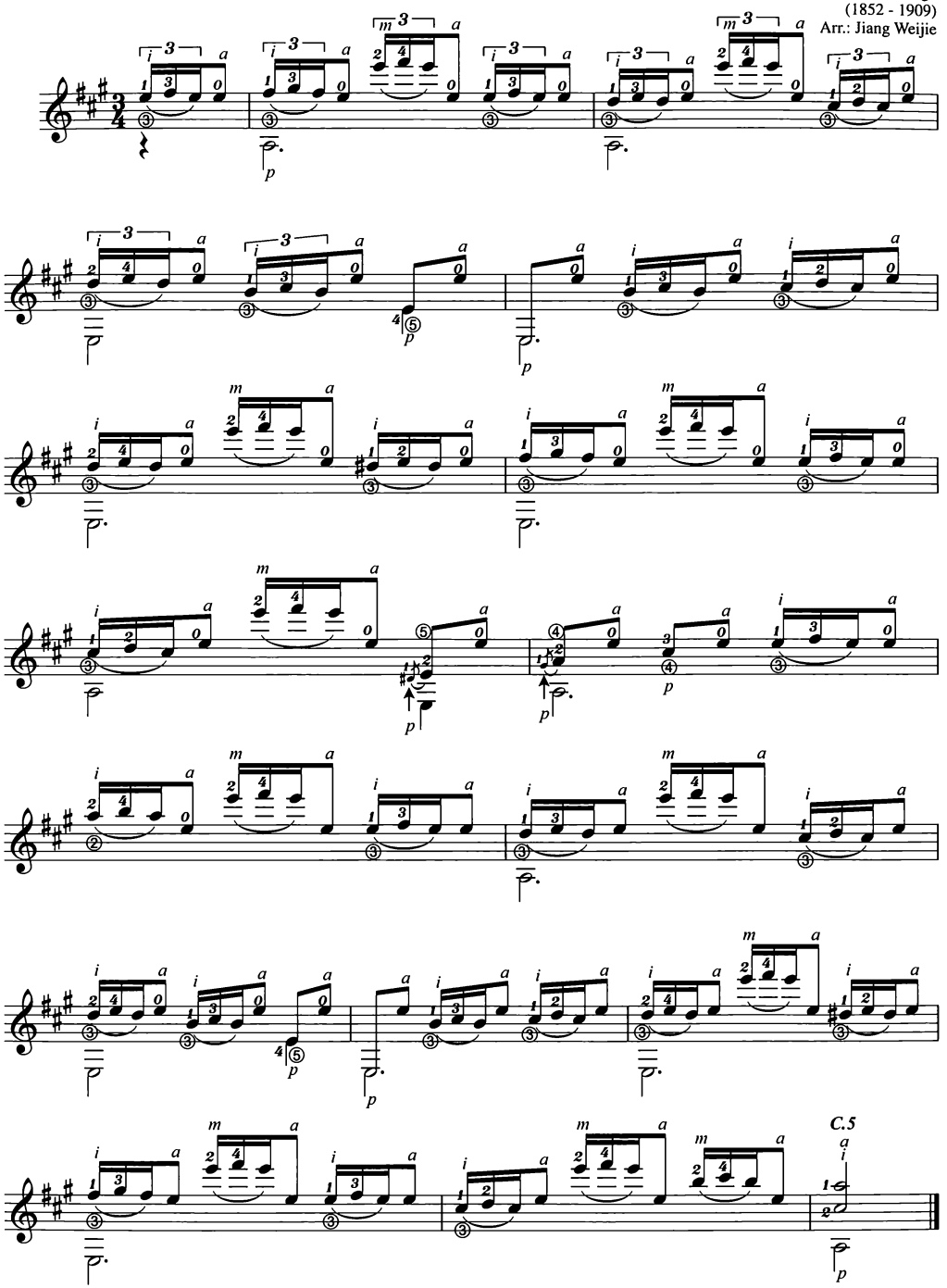
CD 2, Track 47

Francisco Tárrega
(1852 - 1909)
Arr.: Jiang Weijie



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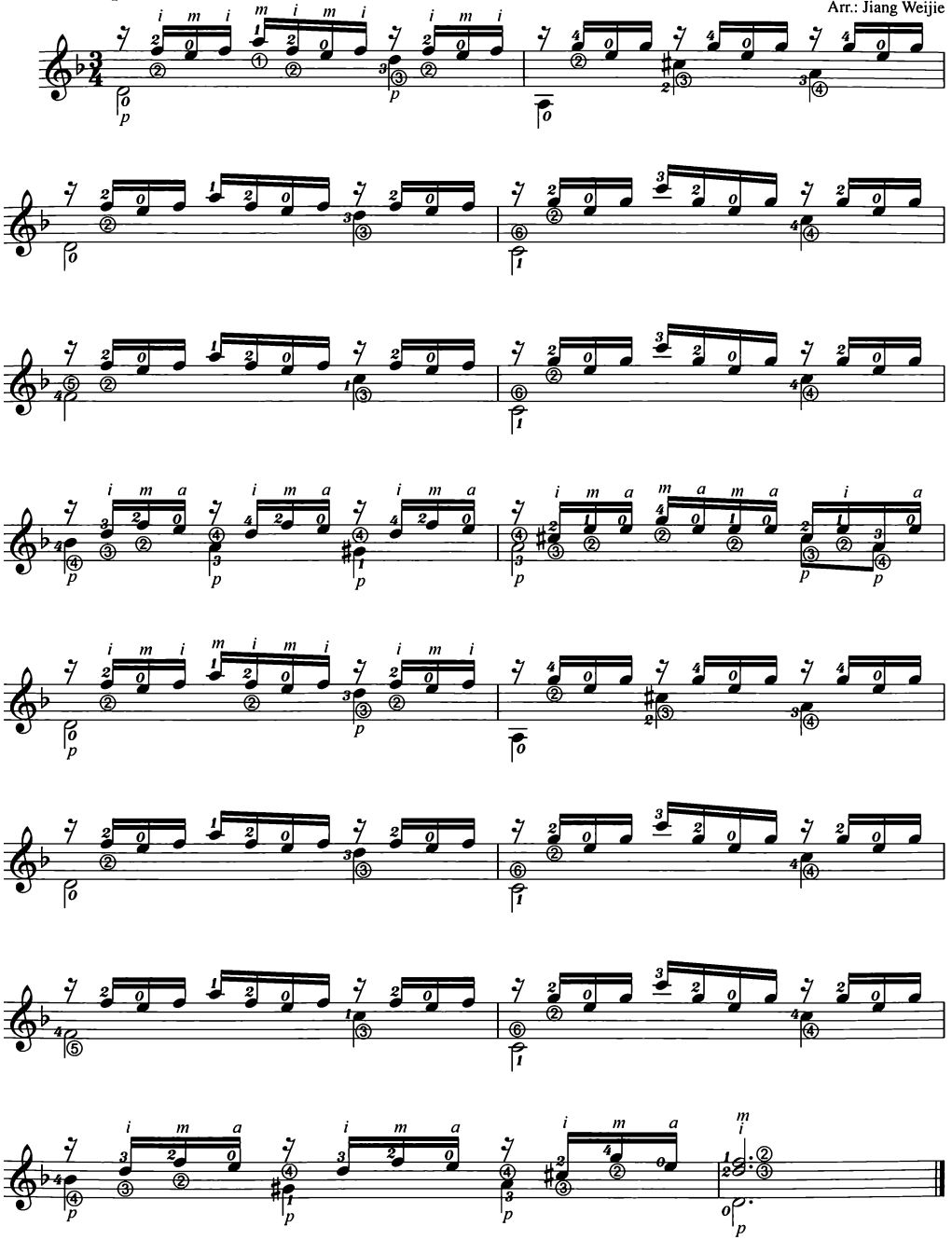
98

CD 2, Track 48

Campanelas

Francisco Tárrega
(1852 - 1909)
Arr.: Jiang Weijie



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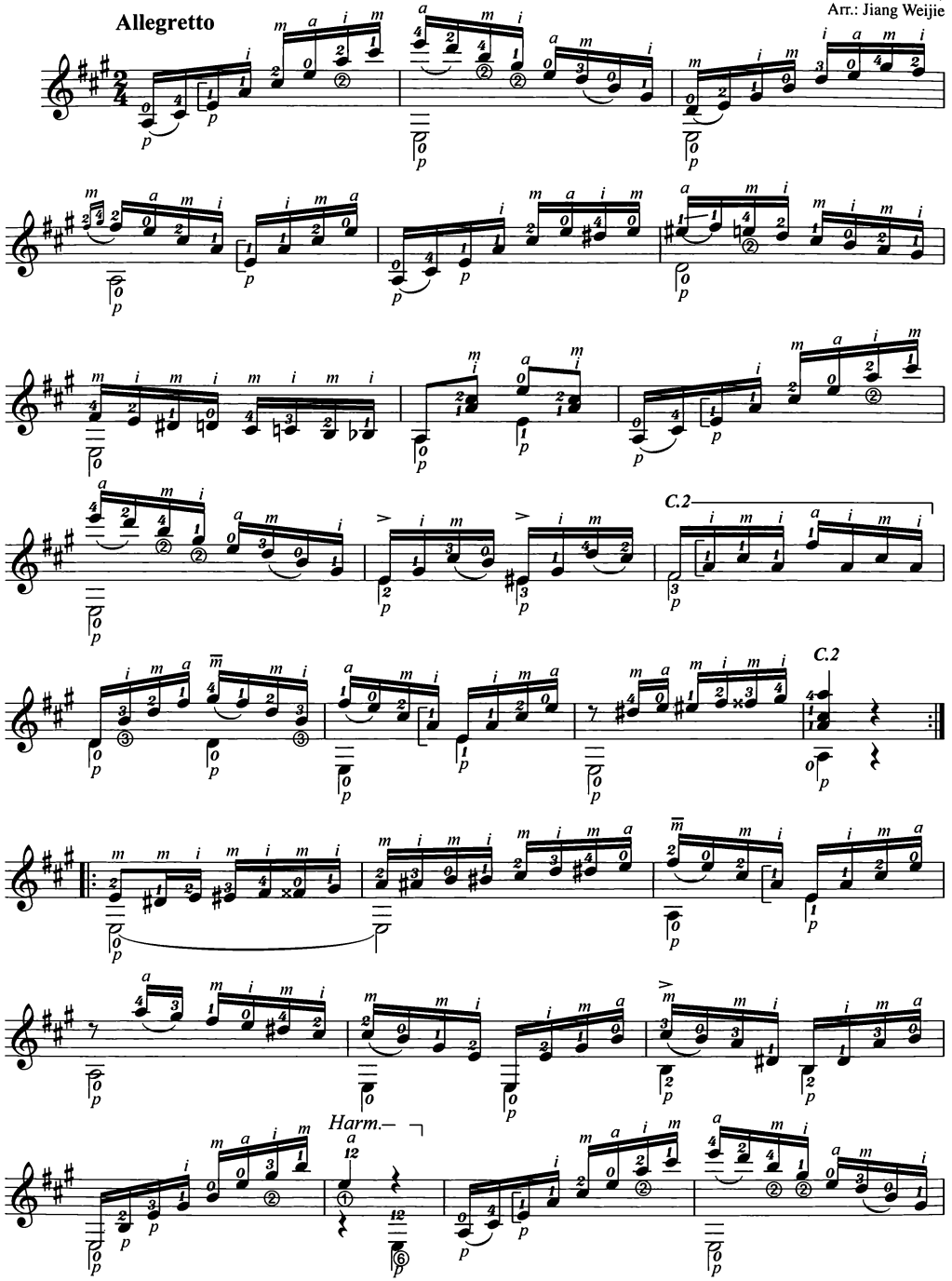
99

CD 2, Track 49

Francisco Tárrega
(1852 - 1909)
Arr.: Jiang Weijie



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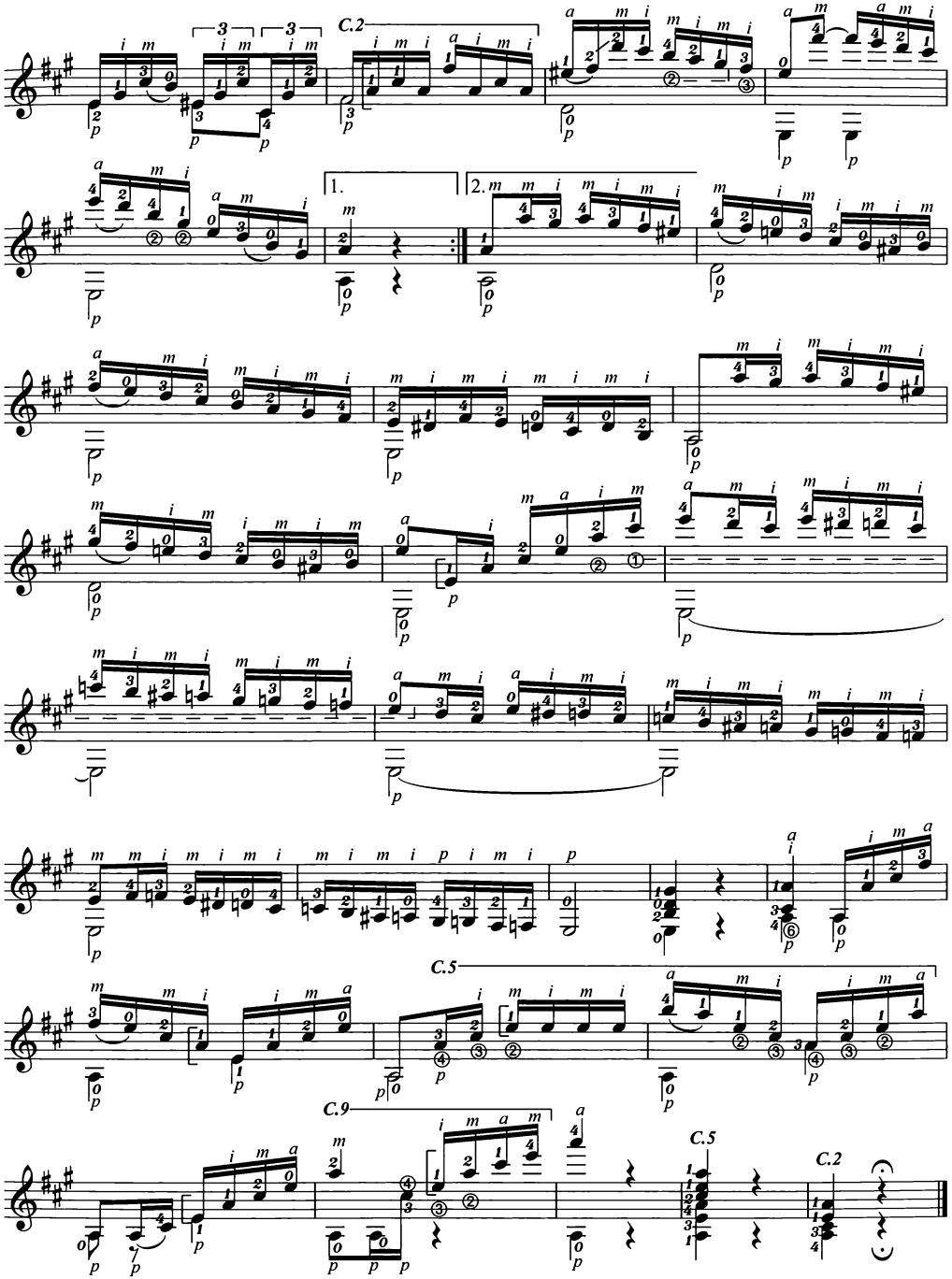

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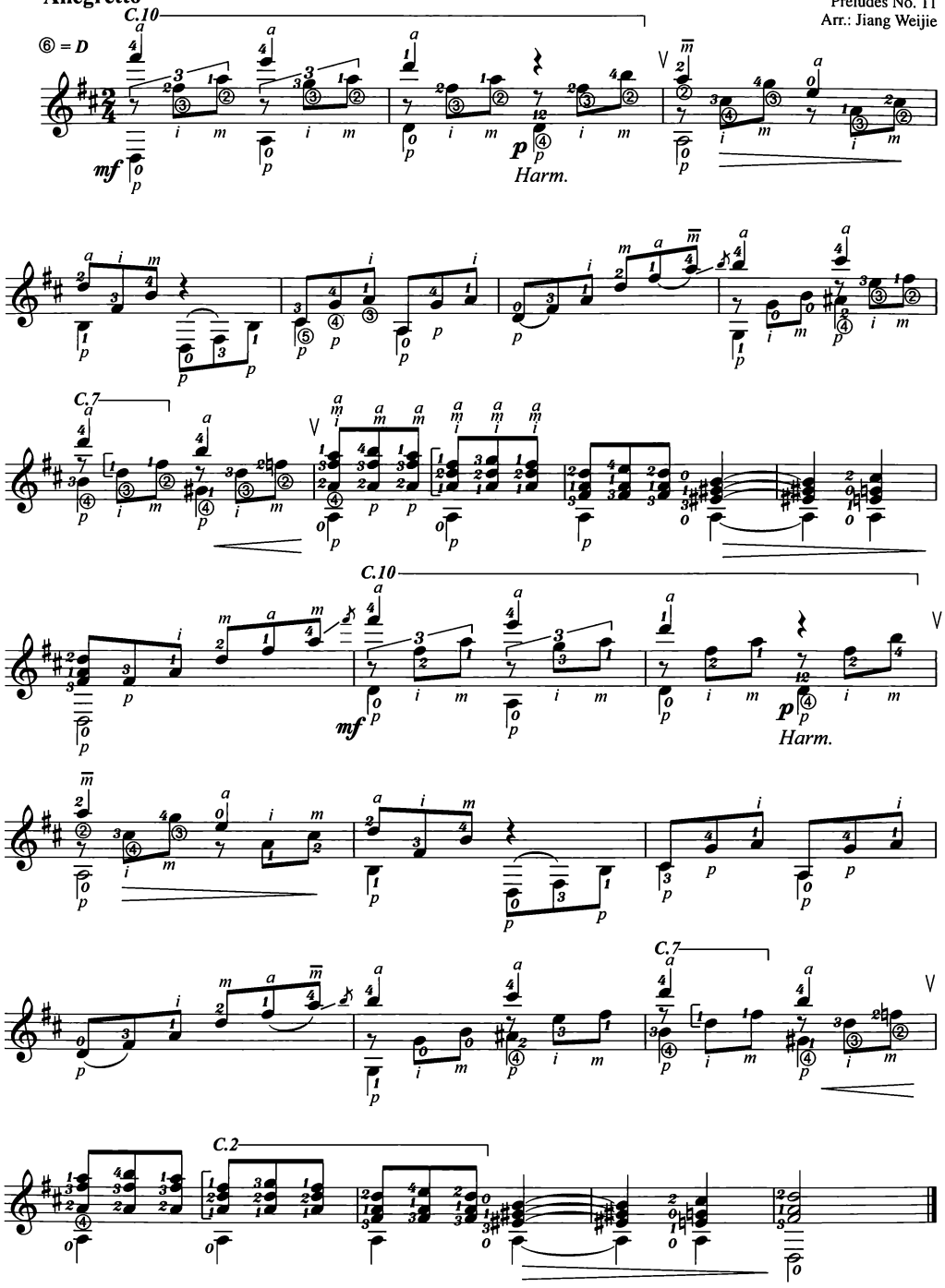
100

CD 2, Track 50

Francisco Tárrega (1852 - 1909)
Preludes No. 11
Arr.: Jiang Weijie

Allegretto



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Diese einzigartige Sammlung enthält die 100 wichtigsten Etüden der größten und bekanntesten Komponisten für klassische Gitarre. Mit Werken von Sor, Carcassi, Carulli und vielen mehr gehört das Buch zum Standard-Lehrmaterial und somit in die Notenbibliothek jedes klassischen Gitaristen.

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Bei der Einrichtung der Noten- und Fingersätze konnte der Autor auf seine ganze Erfahrung als erfolgreicher Solist und Gitarrenlehrer zurückgreifen. Die Notation liegt in zwei Versionen vor: mit und ohne Fingersätze. Somit eignet sich das Buch ideal sowohl für den klassischen Gitarrenunterricht als auch für das Selbststudium. Die Zusammenstellung ist variationsreich und enthält Etüden in den Schwierigkeitsgraden von leicht über mittelschwer bis schwer.

Alle Etüden wurden meisterhaft von Klaus Jäckle eingespielt und befinden sich als Hörbeispiele auf den 2 beiliegenden CDs.

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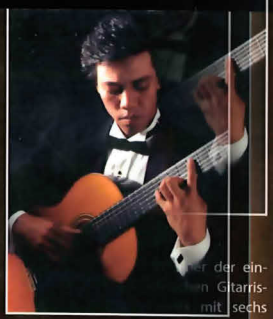

JIANG WEIJIE

Jahrgang 1963, ist einer der ein- flussreichsten klassischen Gitarris- ten in China. Bereits mit sechs Jahren begann er eine Geigenaus- bildung und war schon kurze Zeit später Konzertmeister. Seit 1978 widmet er sich der klassischen Gitarre. Als Musiker, Lehrer, Autor und Gitarren-Designer ist er gleichermaßen erfolgreich. Insge- samt 20 Lehr- und Notenbücher stammen aus seiner Feder. Seine Gitarrenschüler gewinnen regel- mäßig Preise bei großen Gitarren- Wettbewerben.

Born in 1963, he is one of the most influential classical guitar players in China. At the age of six he began to study violin and became concertmaster. From 1978 he de- voted himself to classical guitar. As a musician, teacher, writer and gui- tar designer, he has been extremely successful. A total of 20 teaching and music books were written by him. His students regularly win prizes at major guitar competitions.

MIT WERKEN VON / PIECES BY:

- **Fernando Sor** (1778 – 1839)
- **Ferdinando Carulli** (1770 – 1841)
- **Napoléon Coste** (1805 – 1883)
- **Antonio Cano-Curriela** (1811 – 1897)
- **Dionisio Aguado** (1784 – 1849)
- **Matteo Carcassi** (1792 – 1853)
- **Mauro Giuliani** (1781 – 1829)
- **Francisco Tárrega** (1852 – 1909)

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