Klassiker der Gitarre

Studien- und Vortragsliteratur
aus dem 18. und 19. Jahrhundert

Band 2
(Mittelstufe)
Herausgegeben von Martin Rätz

Classics of the Guitar

Studies and performance material
from the 18th and 19th centuries

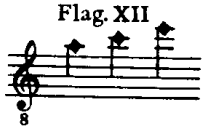
Book 2
(Intermediate stage)
Edited by Martin Rätz

VEB DEUTSCHER VERLAG FÜR MUSIK LEIPZIG

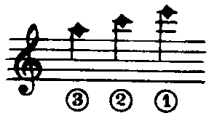
Zeichenerklärungen / *Explanations of symbols*

Linke Hand / *Left hand*

0 = freie Saite/*open string*
1 = Zeigefinger/*index finger*
2 = Mittelfinger/*middle finger*
3 = Ringfinger/*ring finger*
4 = kleiner Finger/*little finger*
/ = Gleiten eines Fingers (Lagenwechsel)/*finger slide (change of position)*
[oder/*or* [1] = Barrée (Quergriff) mit dem 1. Finger/*Barrée (transverse stopping) with the 1st finger*
[= schräges Barrée/*oblique Barrée stopping*
① = e¹-Saite/*e¹ string*
② = h-Saite/ *b string*
③ = g-Saite/ *g string*
④ = d-Saite/*d string*
⑤ = A-Saite/*A string*
⑥ = E-Saite/*E string*
Römische Zahlen bezeichnen die Lagen der linken Hand./ *Roman figures signify the positions of the left hand.*
V. _ _ _ _ = Beibehalten einer Lage/*keeping one position*



oder/*or*



= Flageolettöne (eckige Noten und römische Zahlen zur Bundbezeichnung) klangrichtig/*harmonics (diamond-shaped notes and roman numerals to show fret) as sounding*

Rechte Hand / *Right hand*

p = Daumen (spanisch „pulgar")/*thumb (Spanish "pulgar")*
i = Zeigefinger („indice")/*index finger ("indice")*
m = Mittelfinger („medio")/*middle finger ("medio")*
a = Ringfinger („anular")/*ring finger ("anular")*

oder/*or* = arpeggio („harfenartig" durchstreichen)/*arpeggio (to play "in the manner of the harp")*

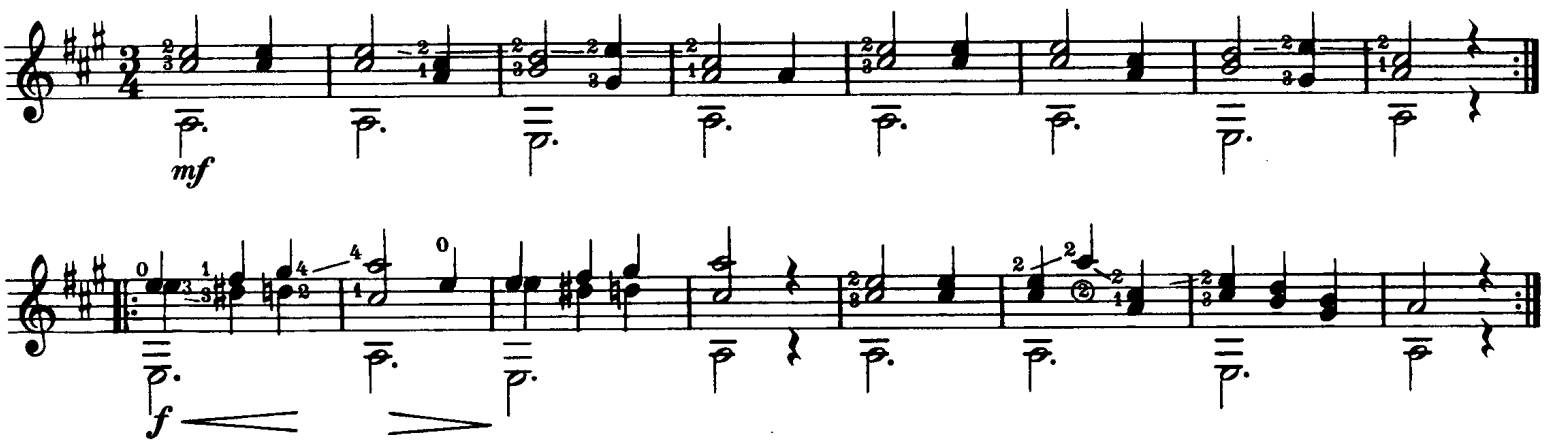
Drei Variationen über ein altes Lied

(Three Variations on an old song)

Mauro Giuliani
(Fassung / *Version:* Heinrich Albert)

Thema

Allegretto



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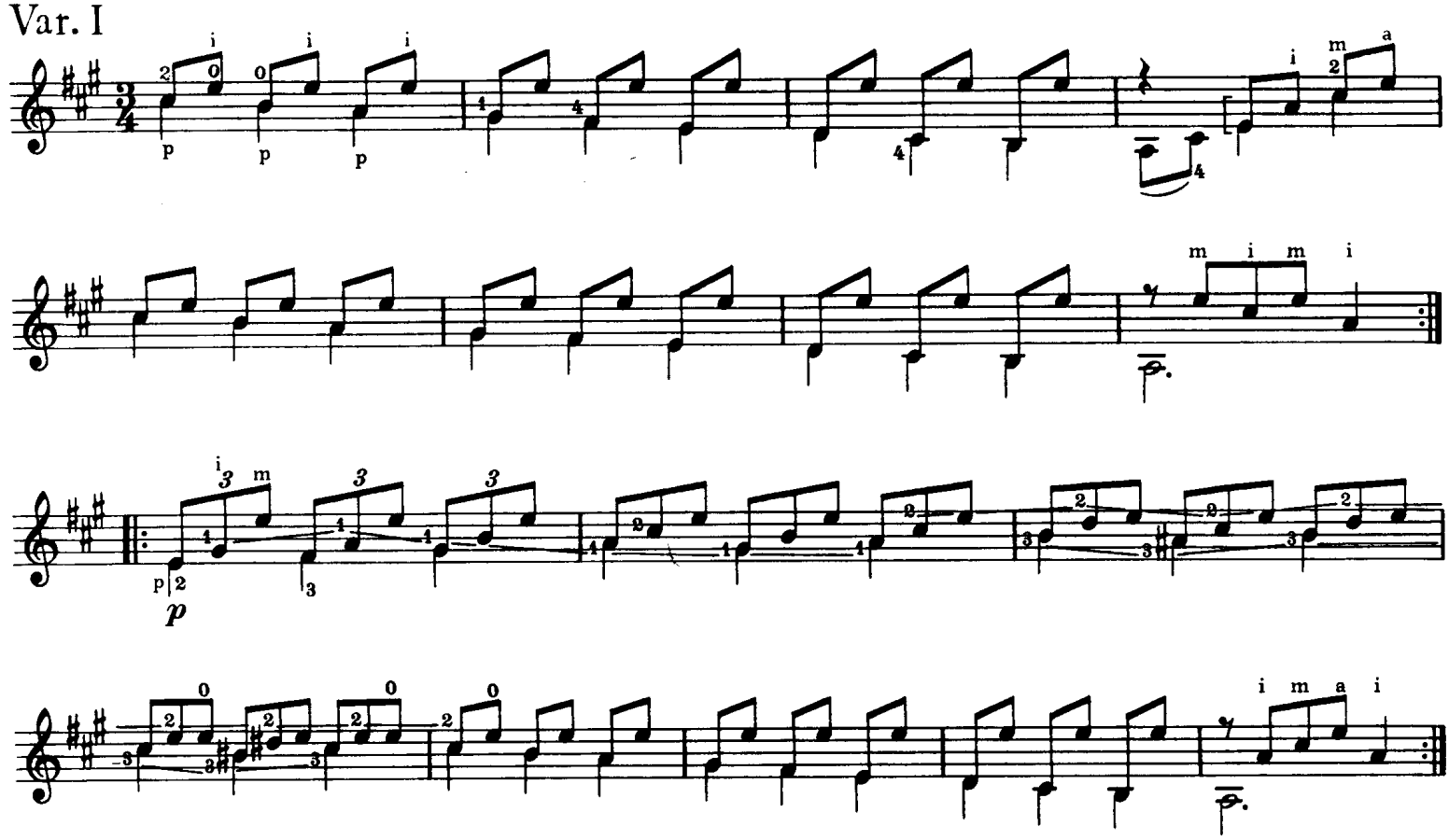

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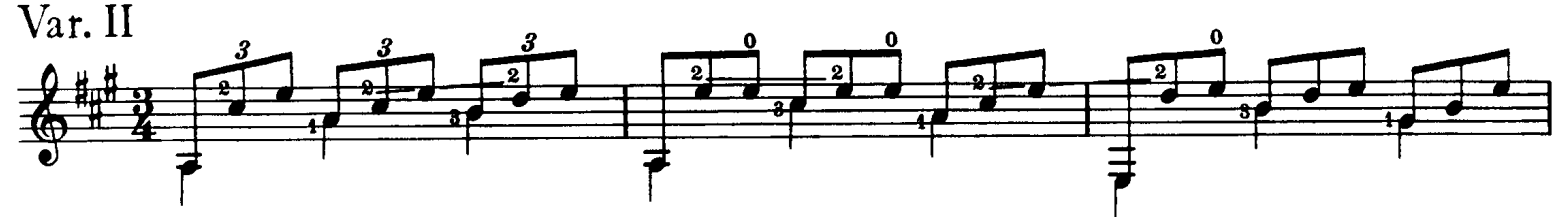

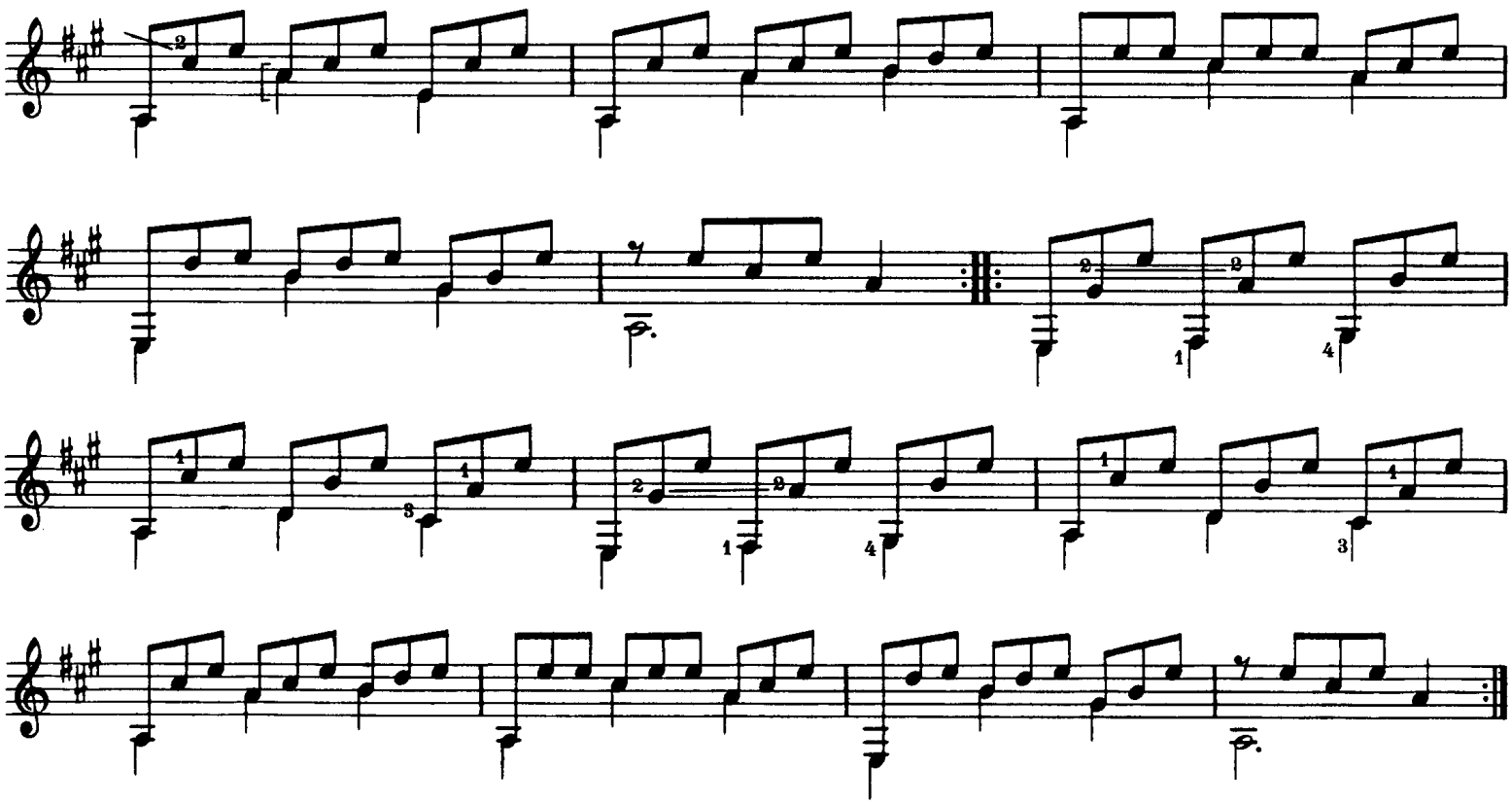

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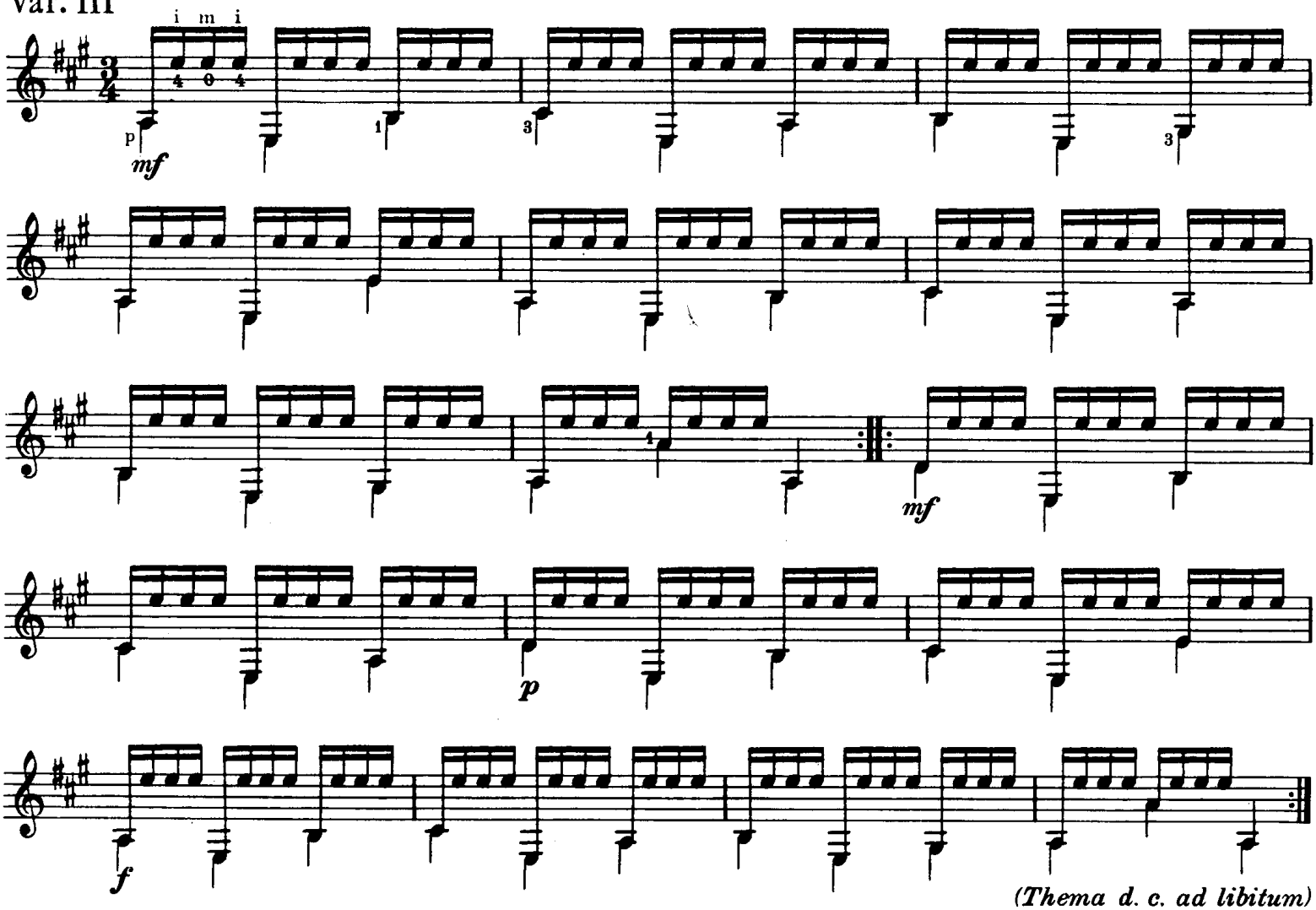
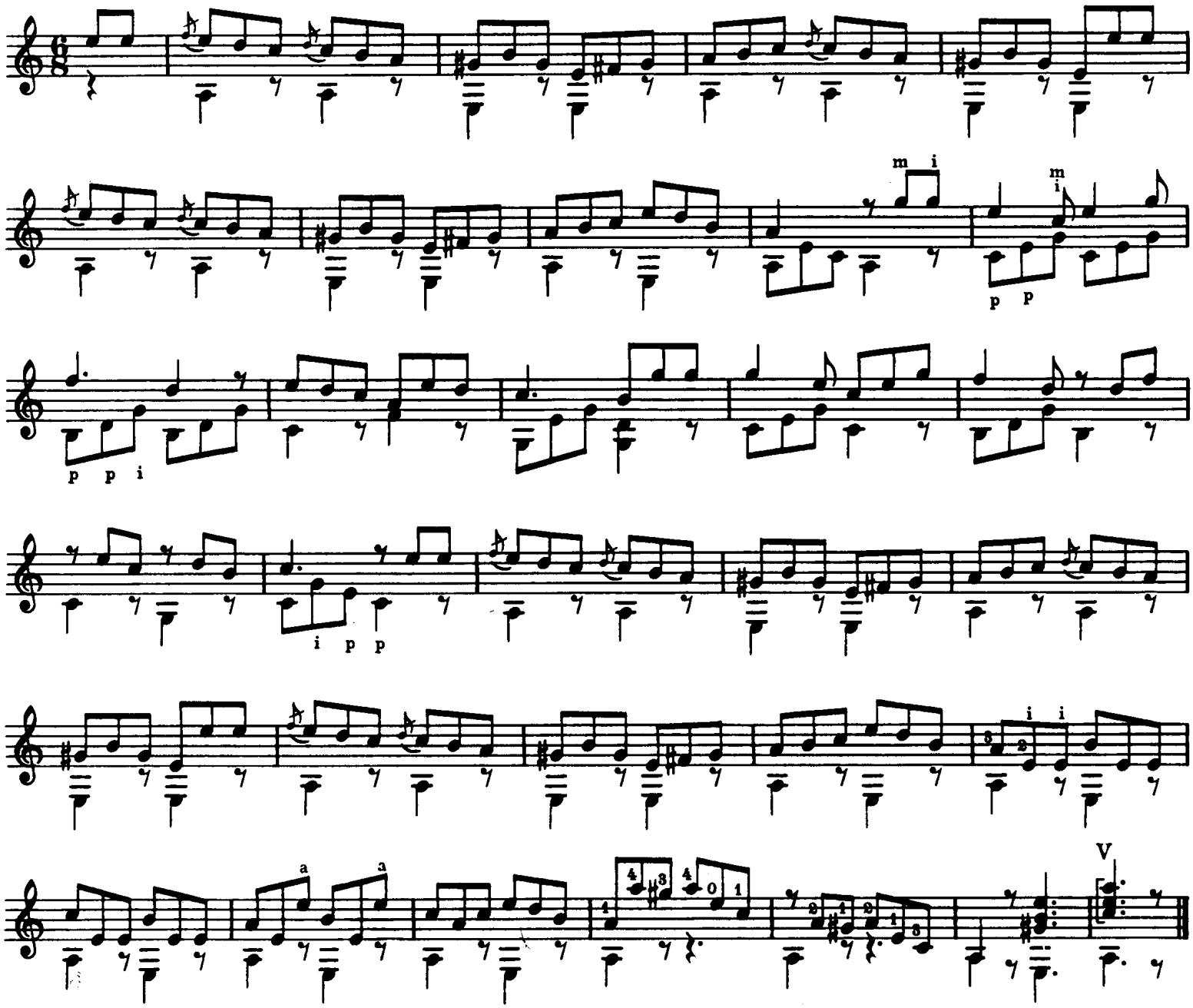


(Thema d. c. ad libitum)

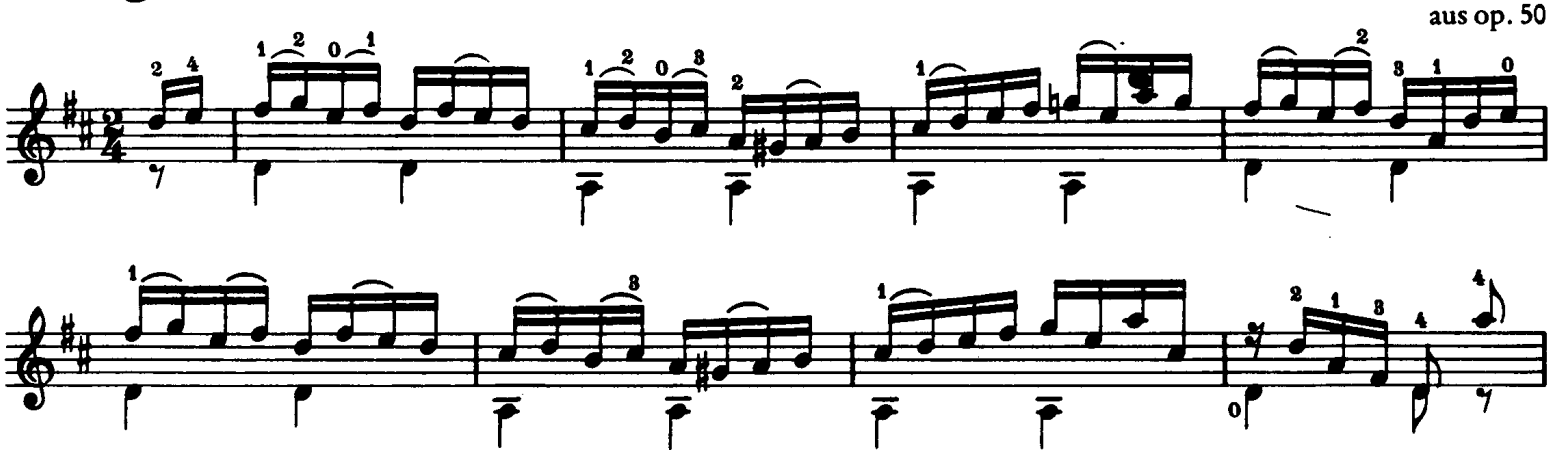
Allegro

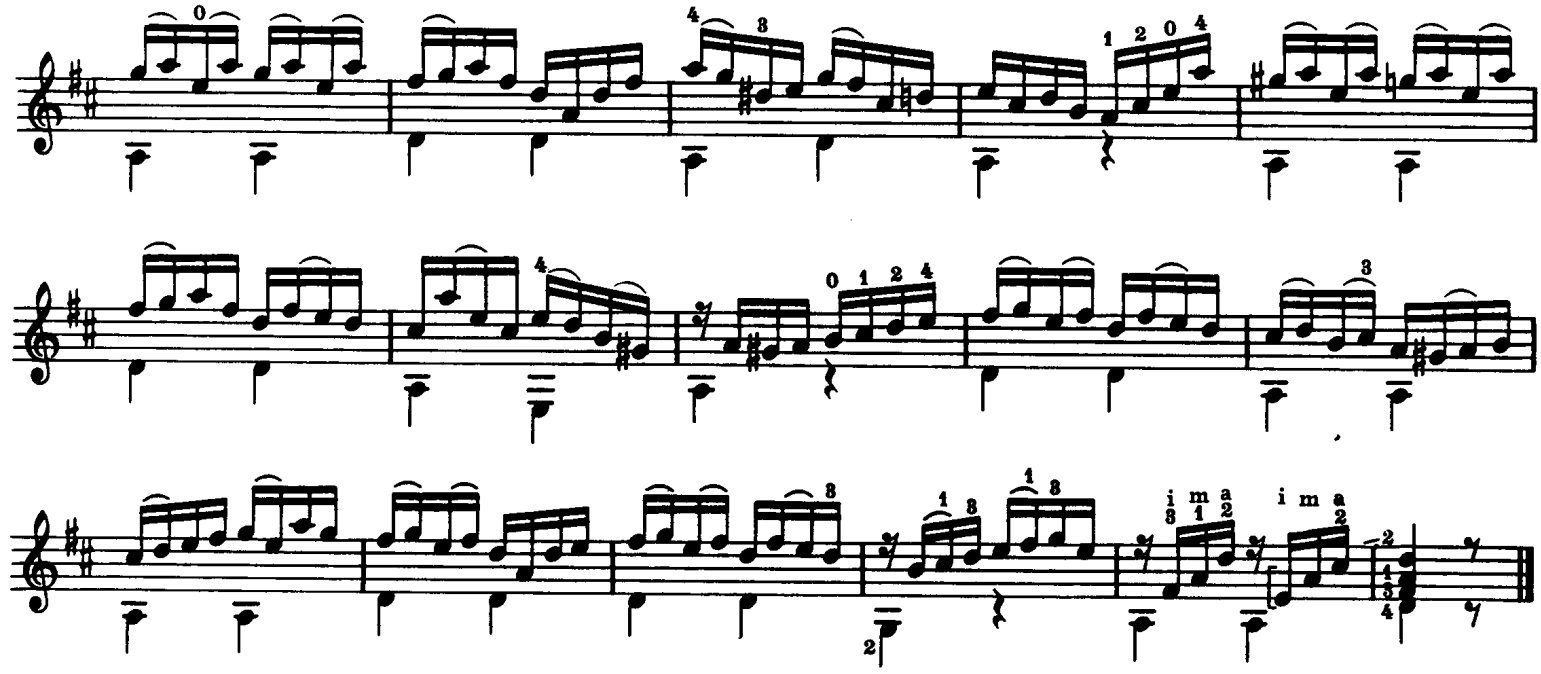
Mauro Giuliani
aus op. 50



Allegretto

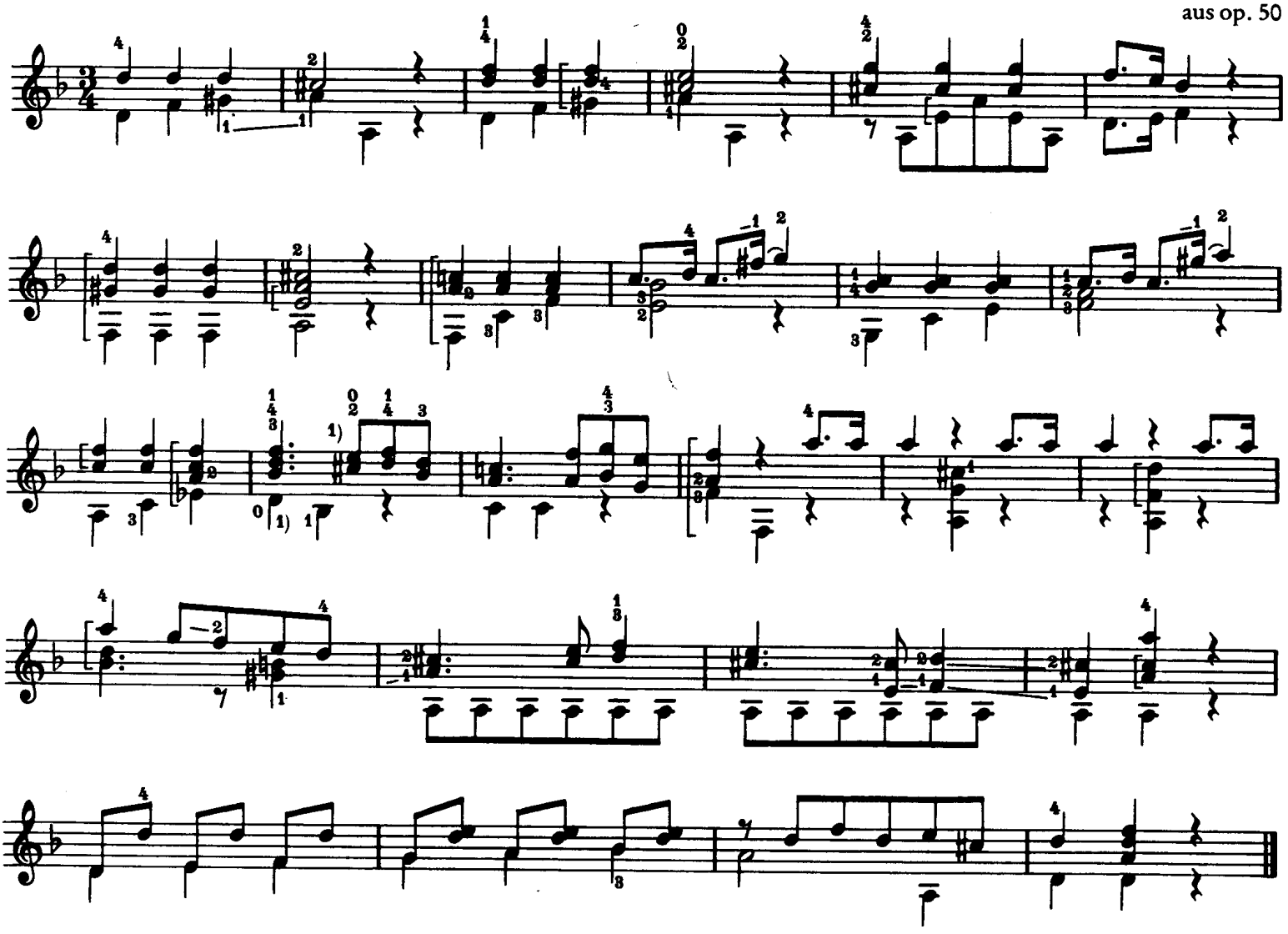
Mauro Giuliani
aus op. 50





Andantino

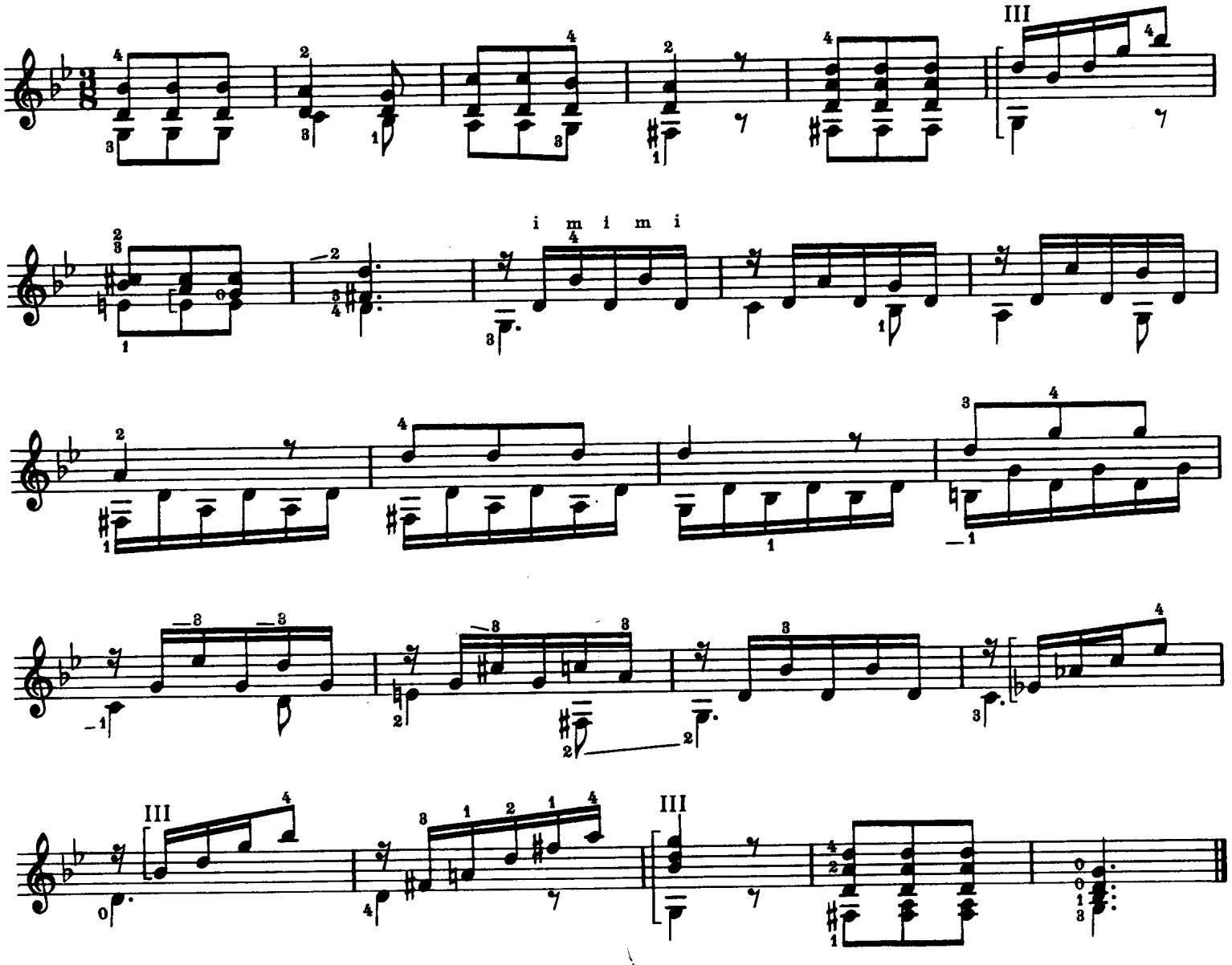
Mauro Giuliani
aus op. 50



1) Barrée „lüften“ | *“lift” the barrée*

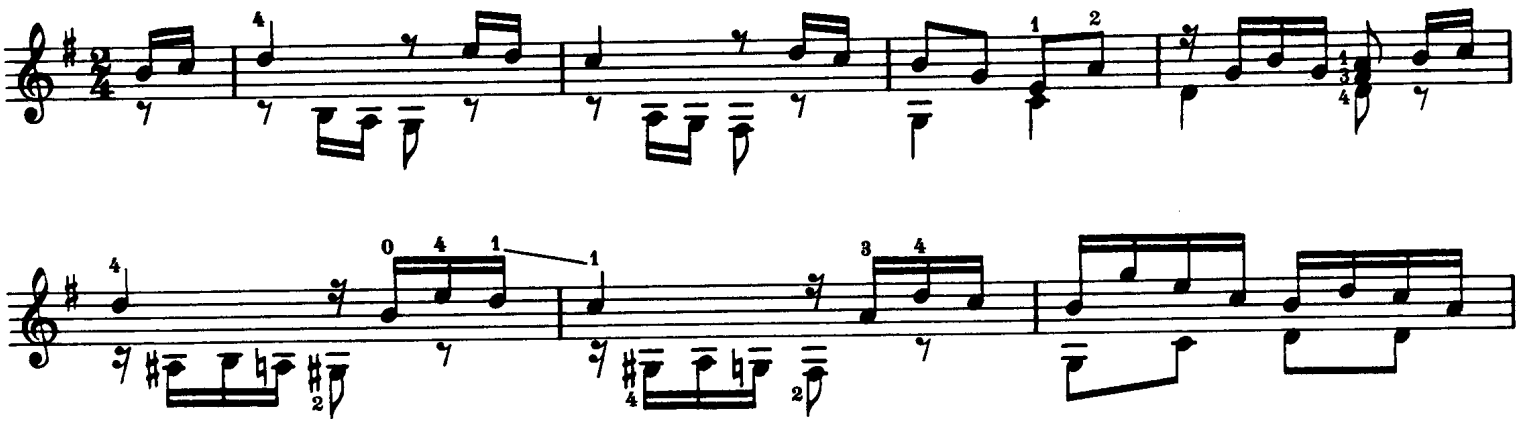
Larghetto

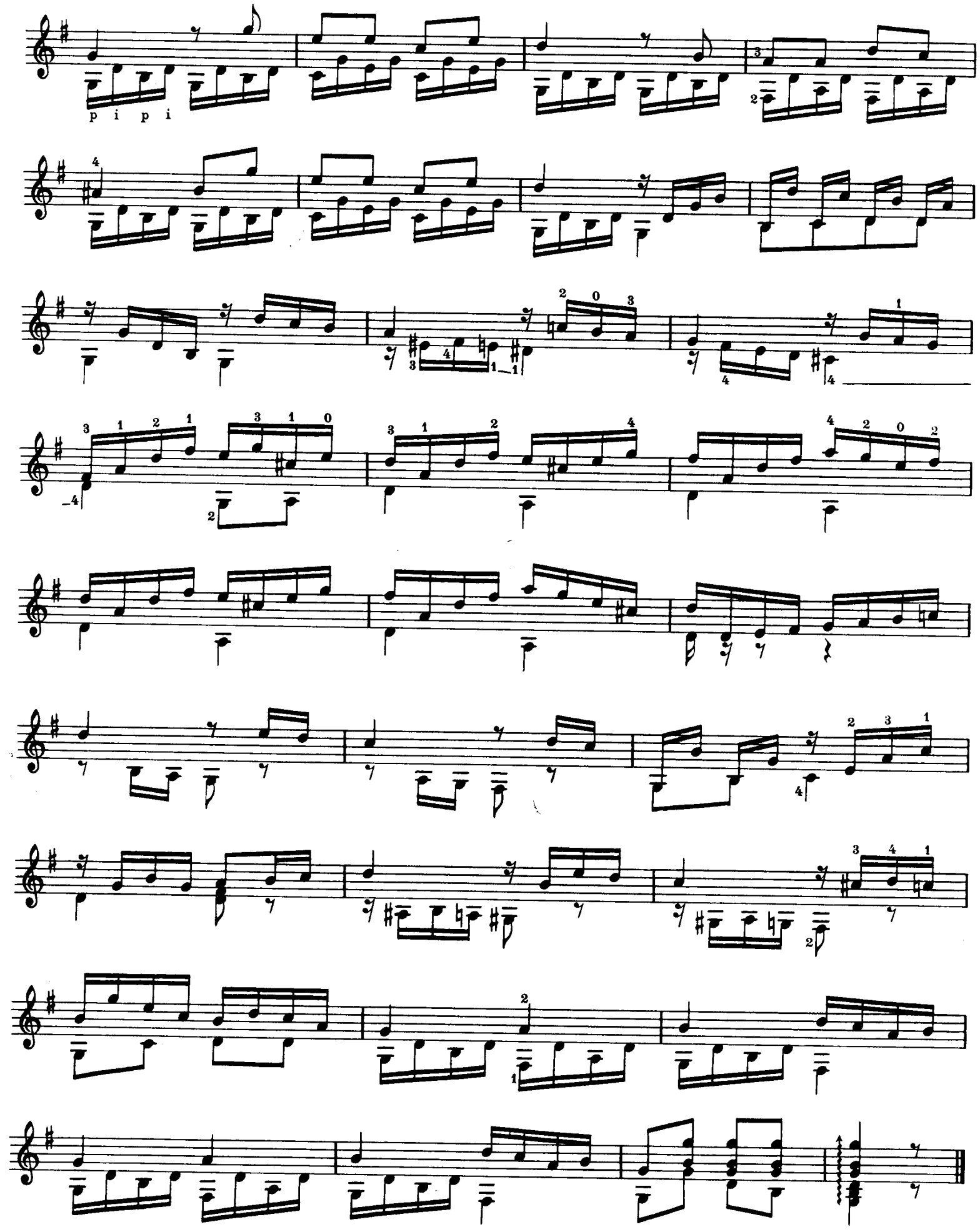
Mauro Giuliani
aus op. 50



Andantino

Mauro Giuliani
aus op. 50

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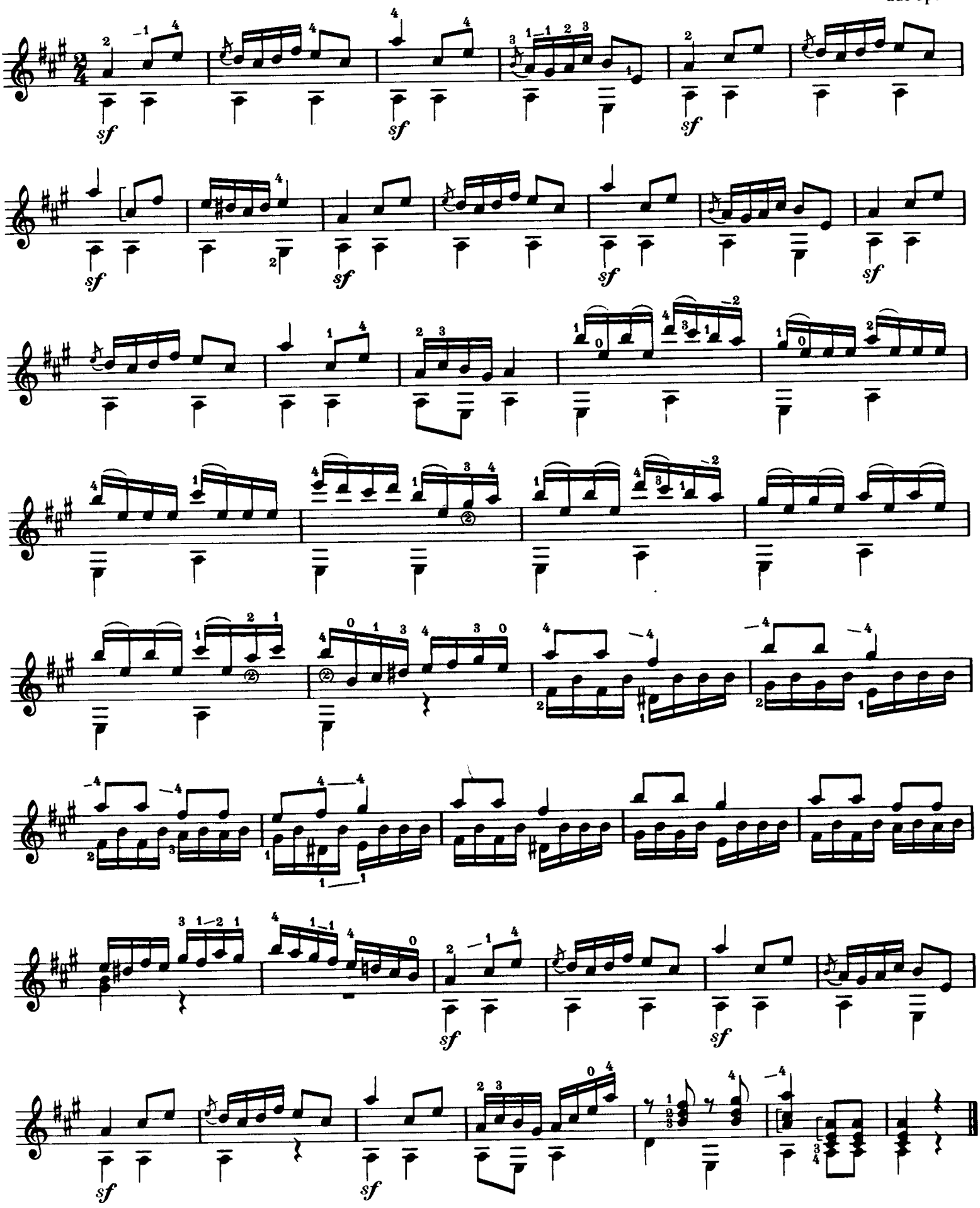
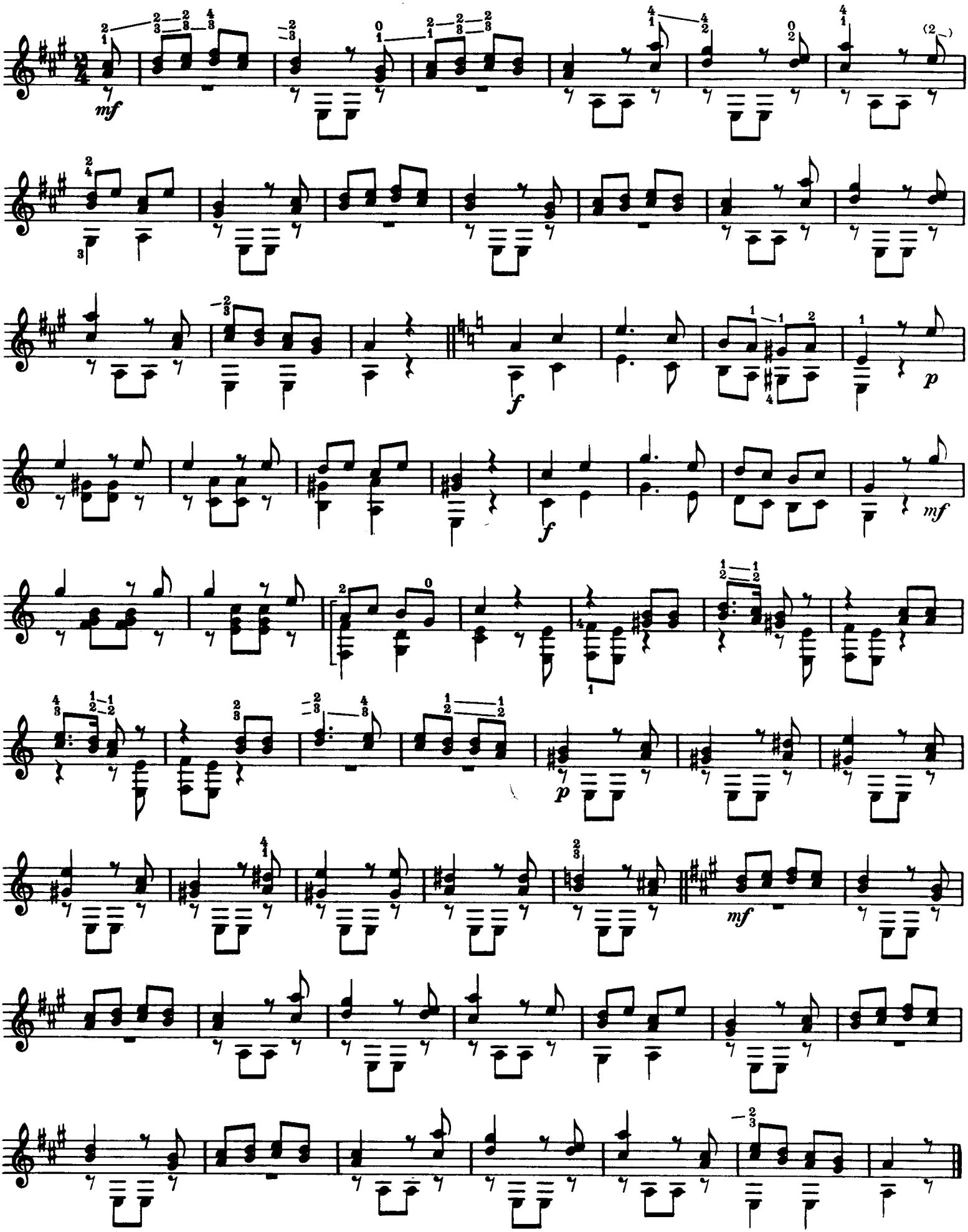
Allegro

Mauro Giuliani
aus op. 50



Allegro

Mauro Giuliani

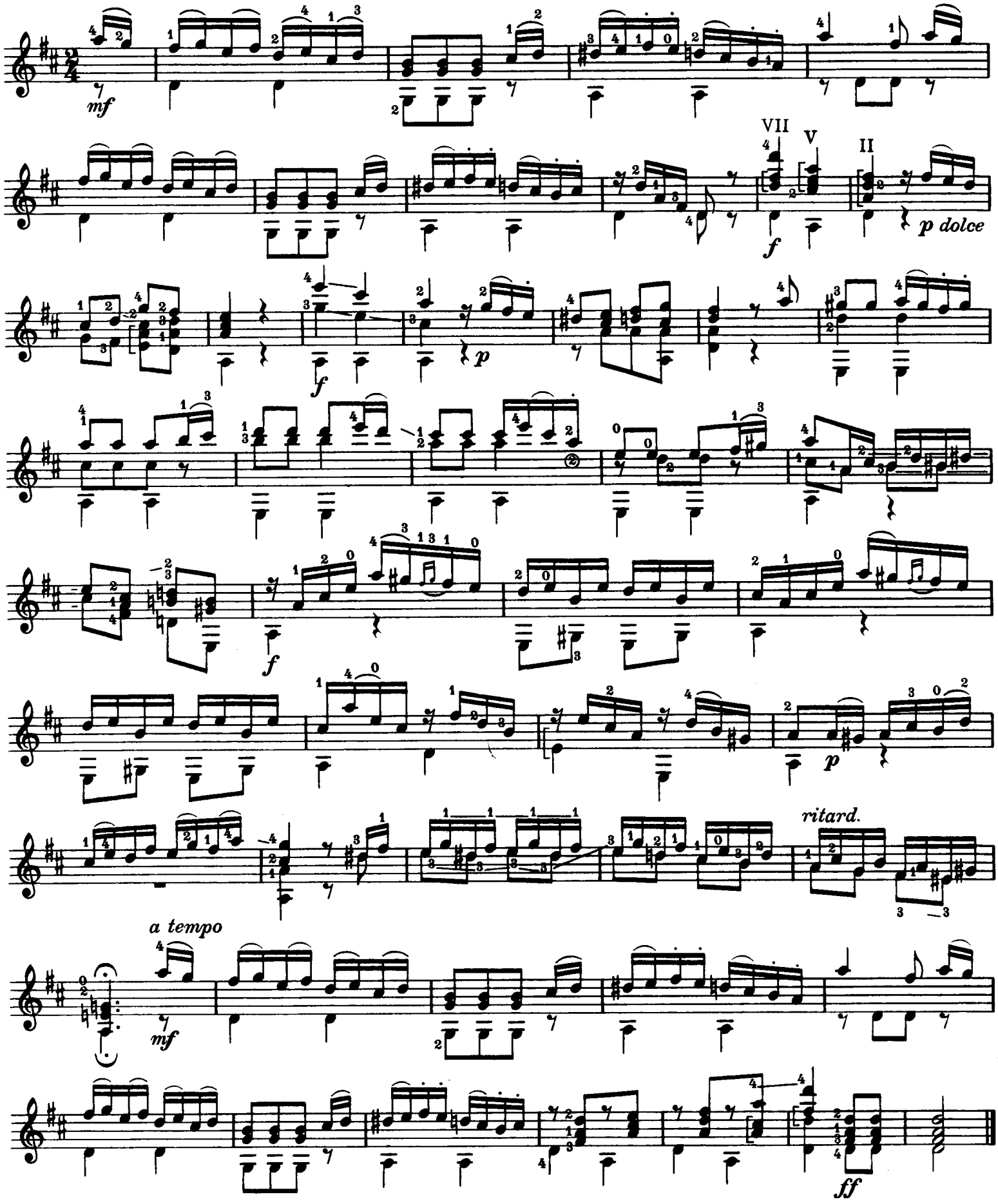


Etüde

(Study)

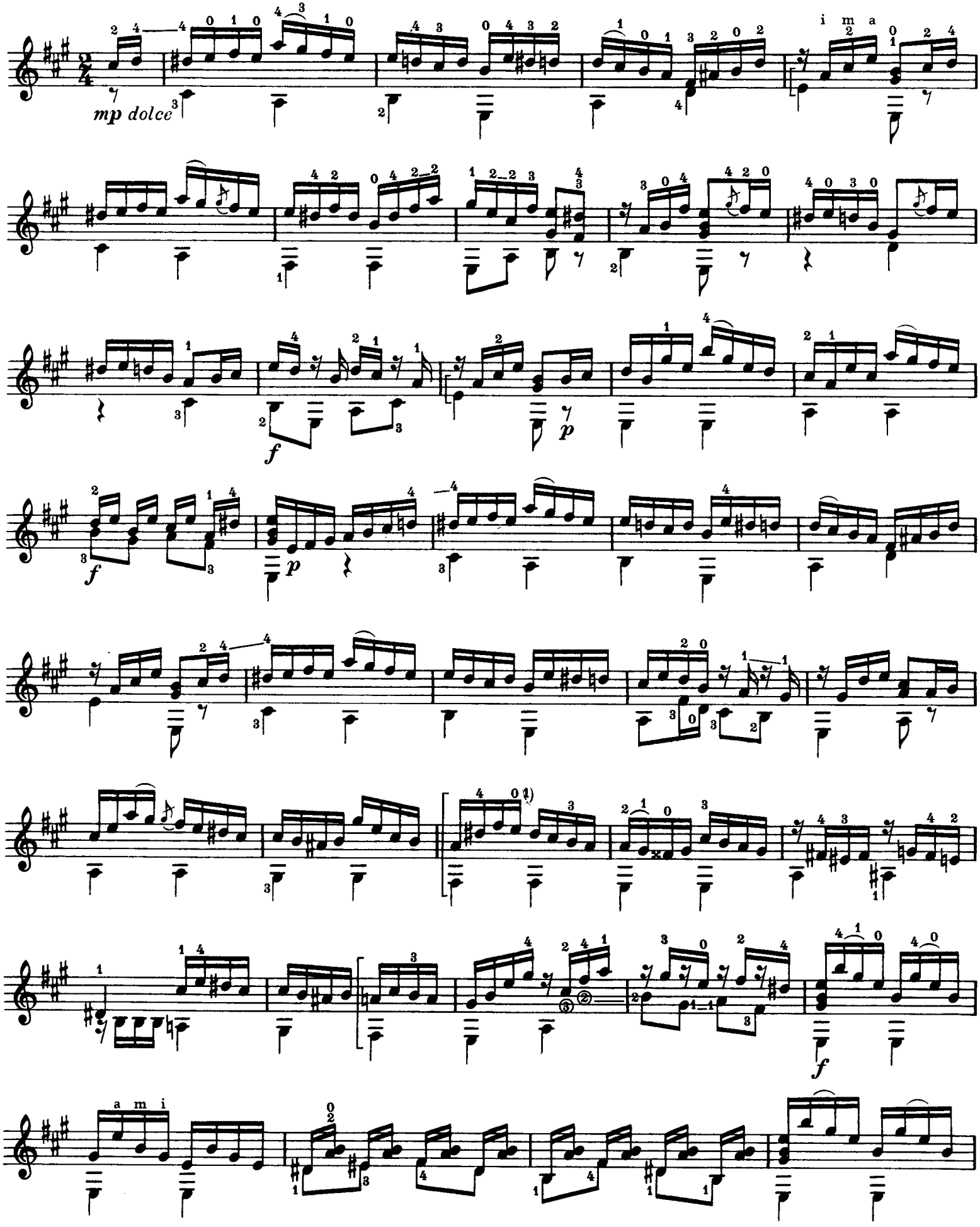
Mauro Giuliani

Allegro spiritoso

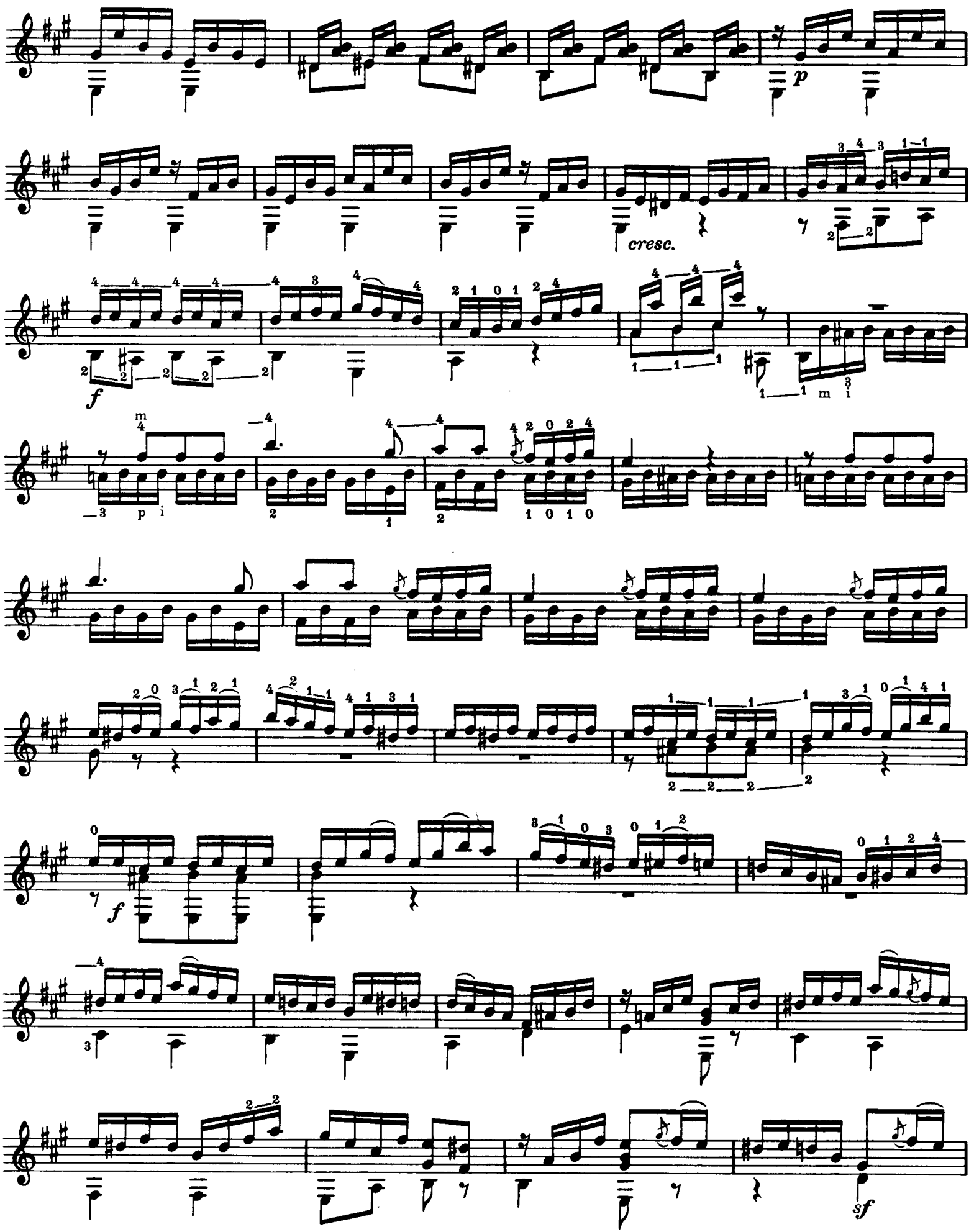


Rondo

Mauro Giuliani



1) Barrée „lüften“ / *“lift” the barrée*


p
cresc.
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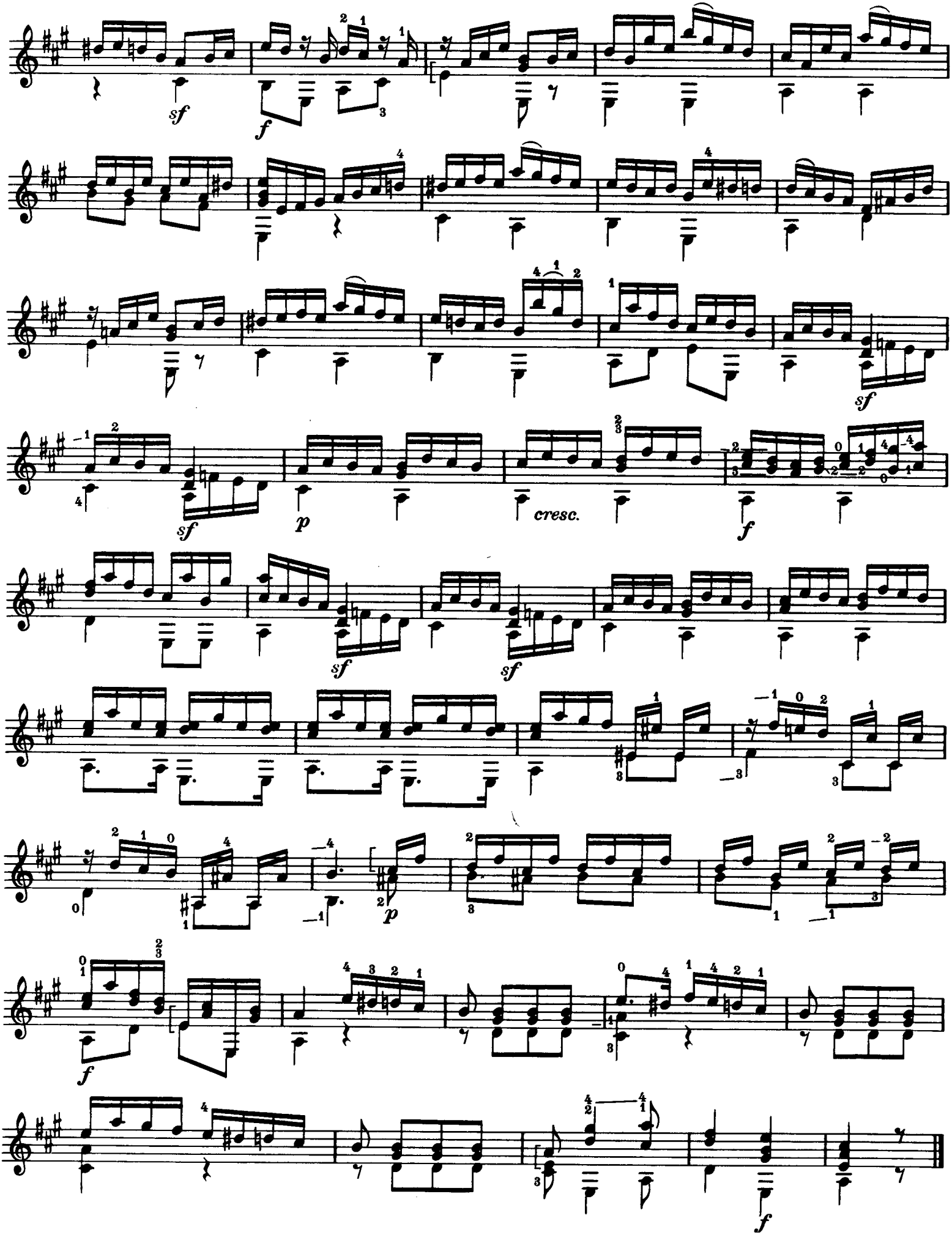
sf


sf
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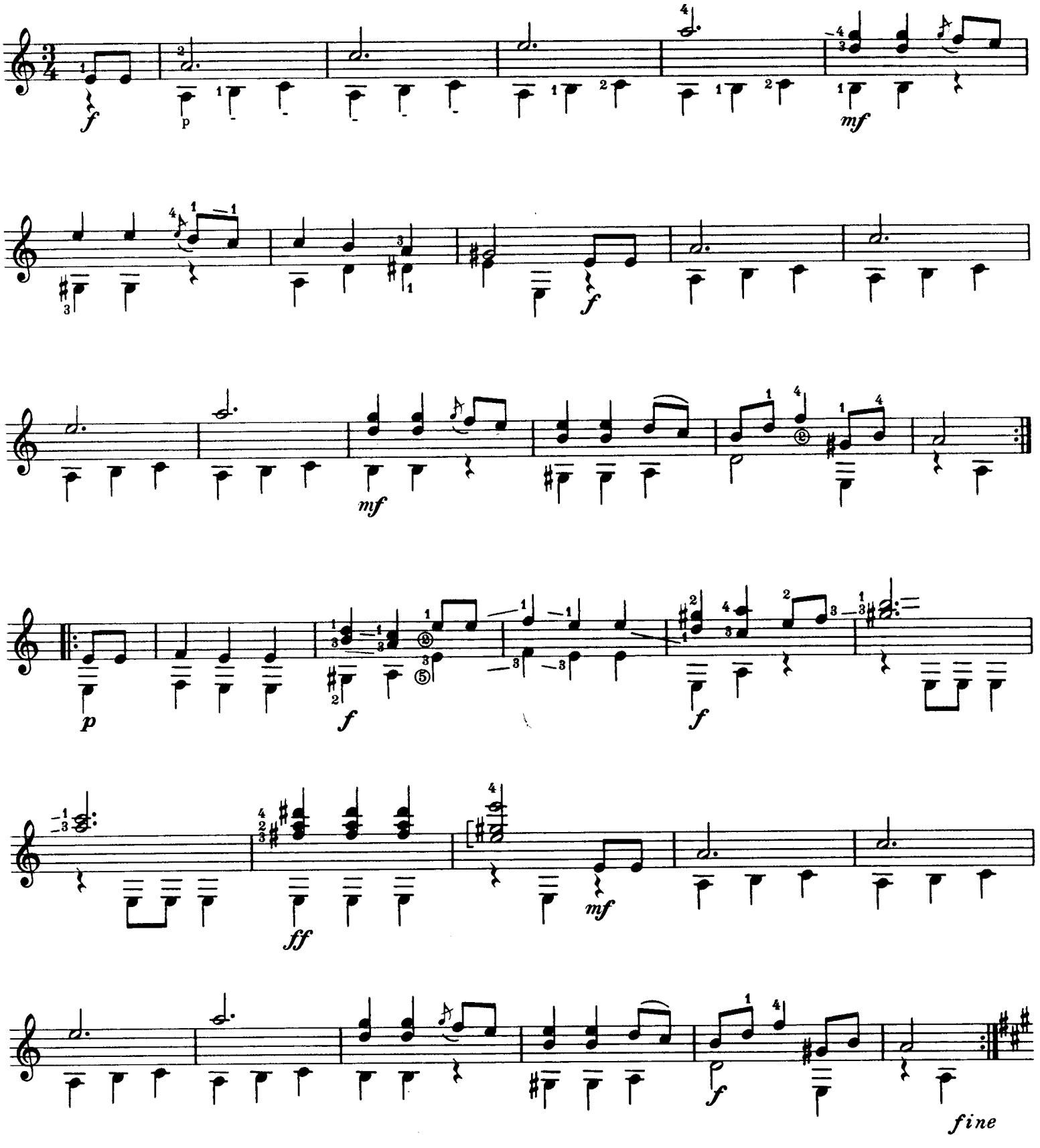
Zwölf Walzer

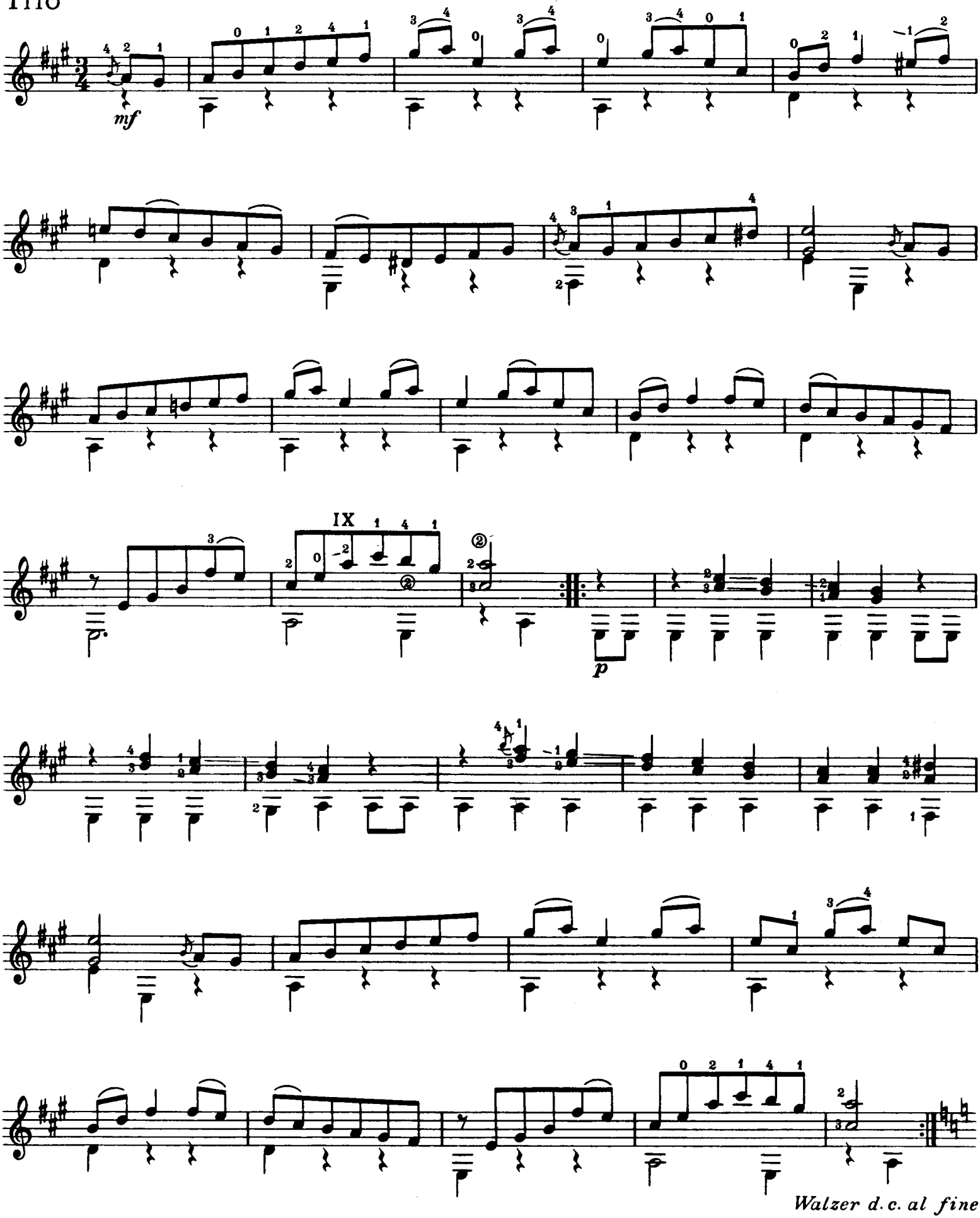
(Twelve Waltzes)

1

Mauro Giuliani
op. 57



Trio



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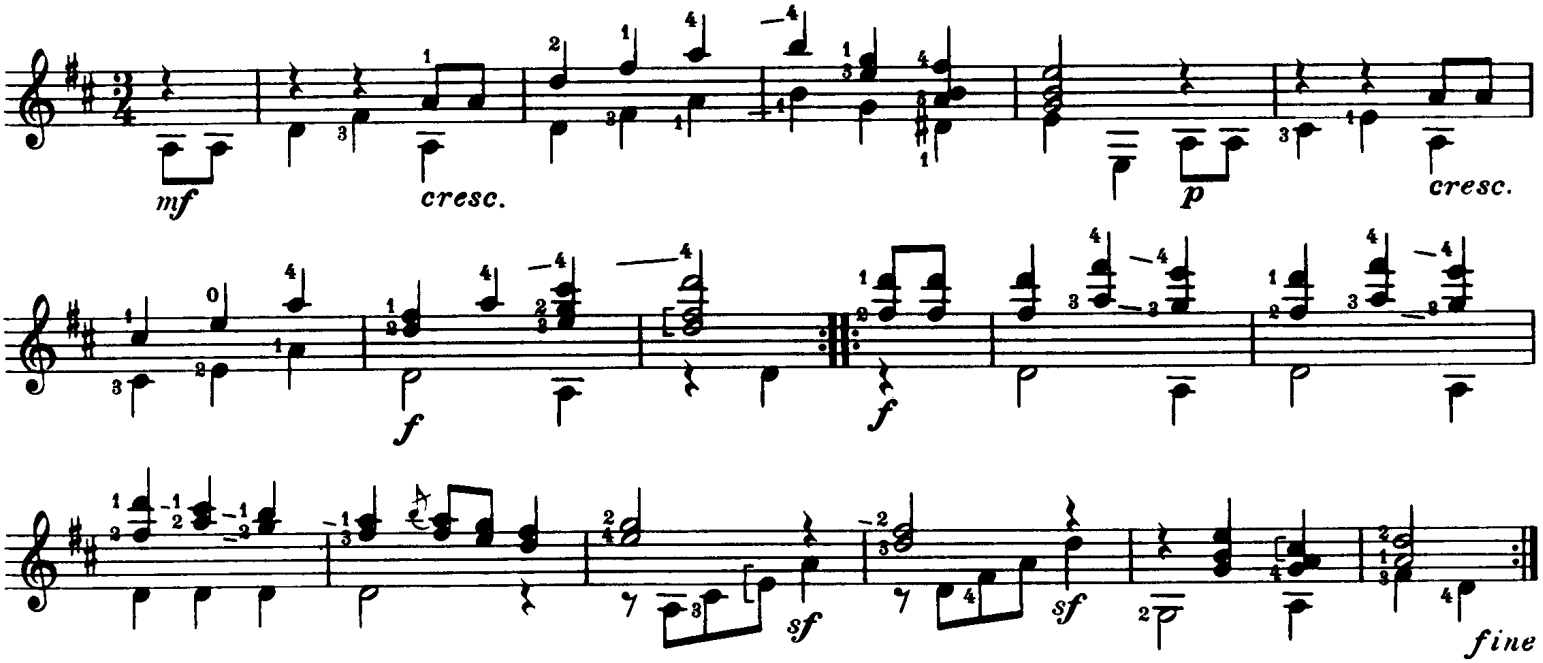
mf
cresc.
p
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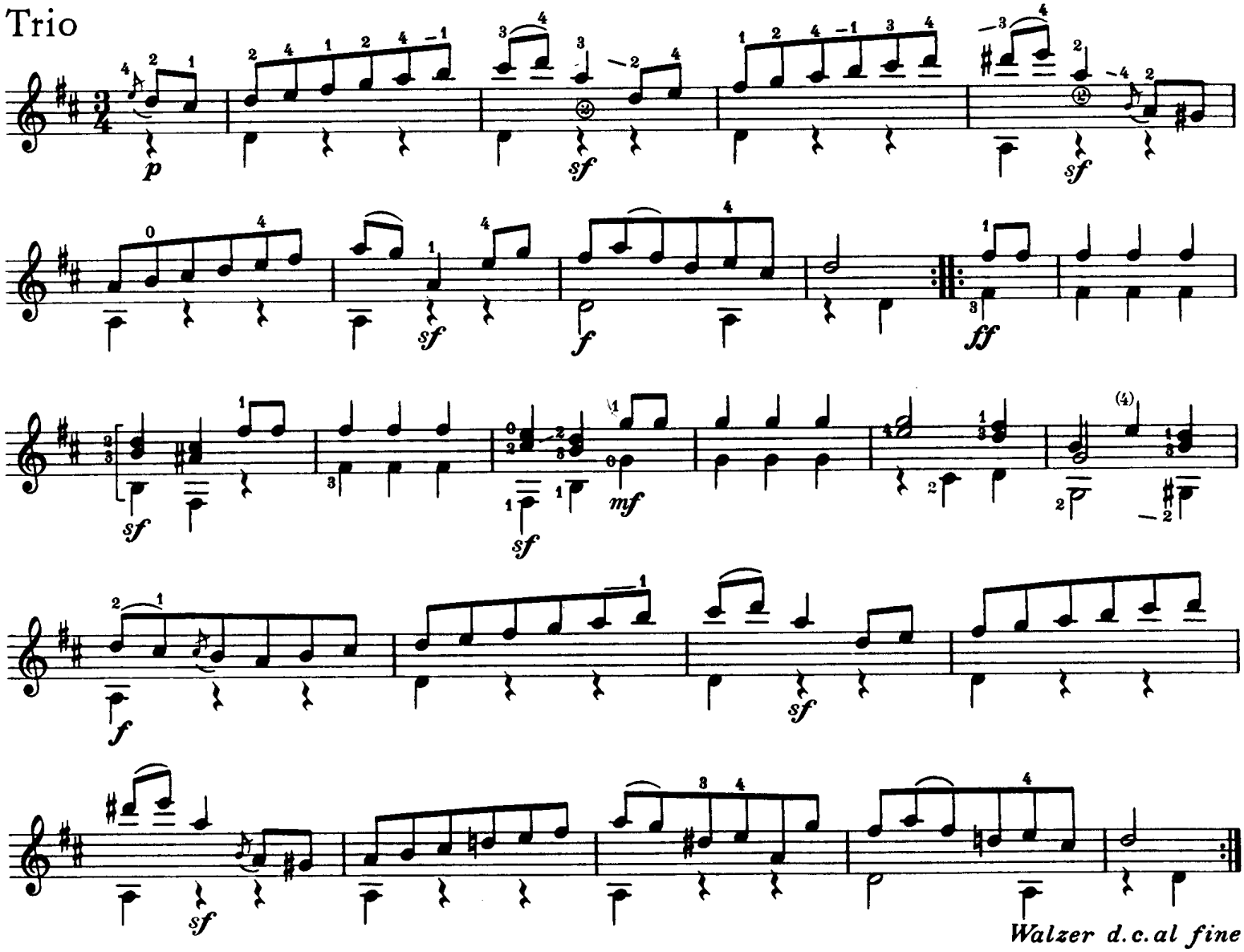
f
f
sf
sf
fine

Trio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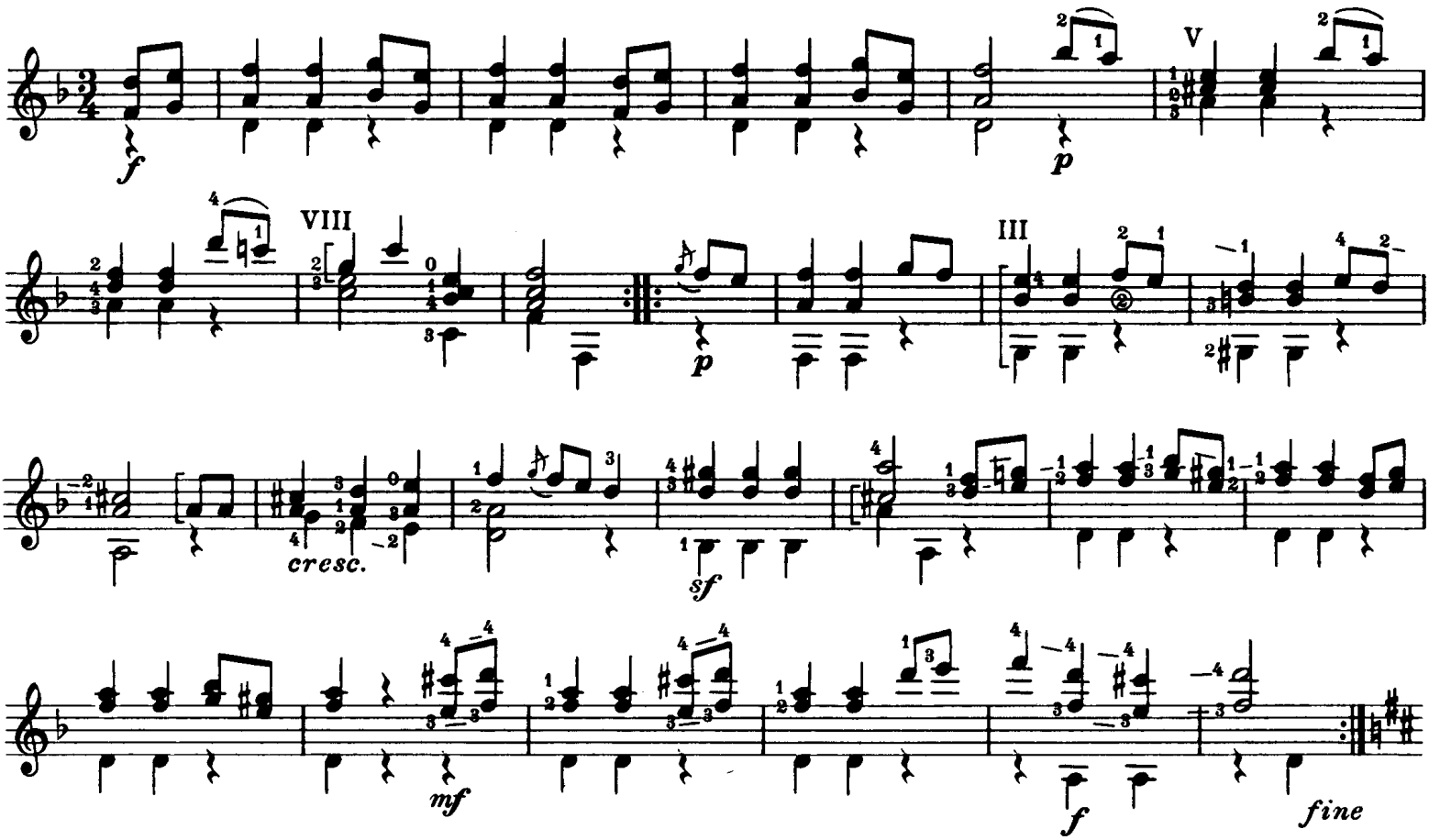
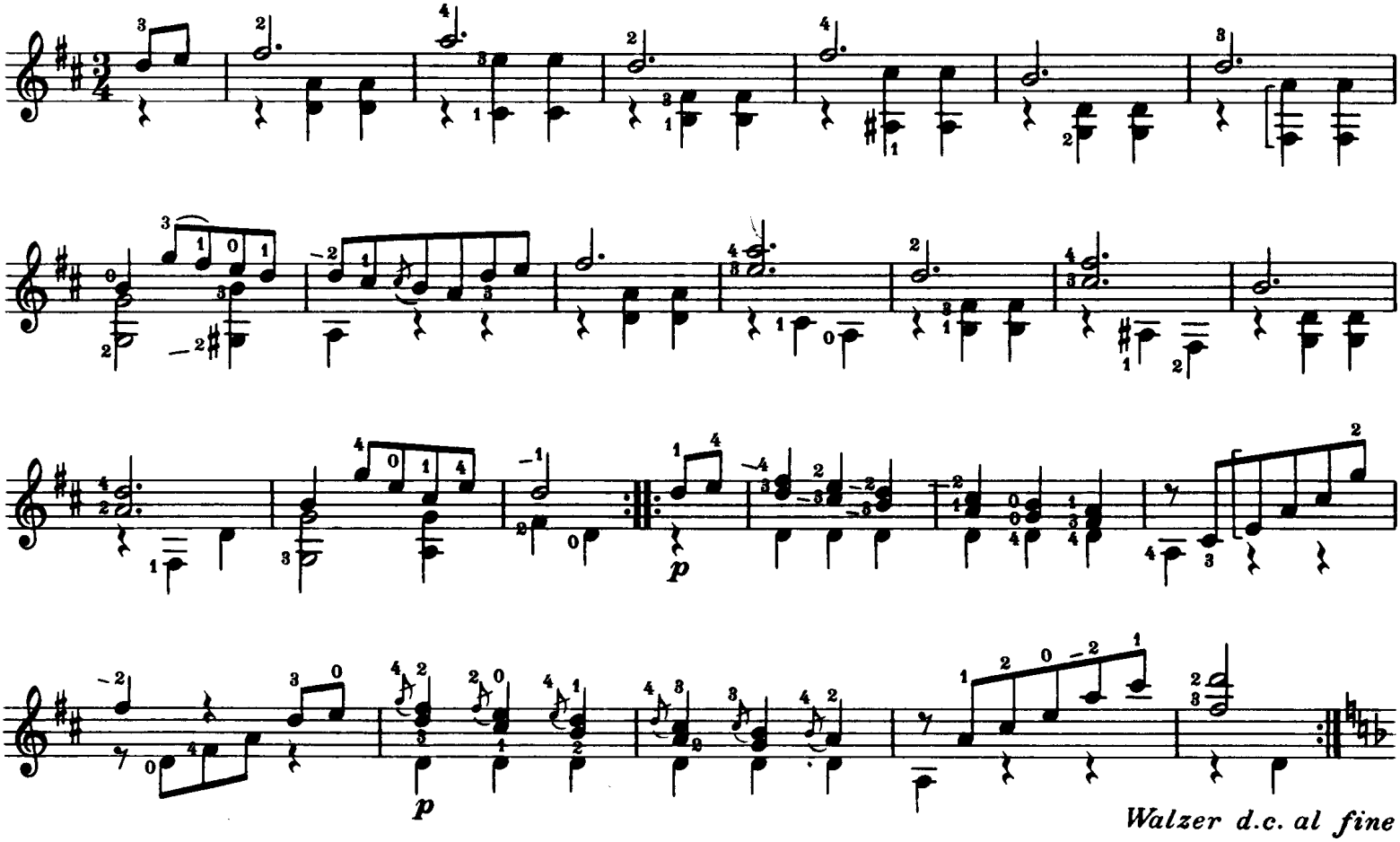
sf
Walzer d.c.al fine

3



Trio



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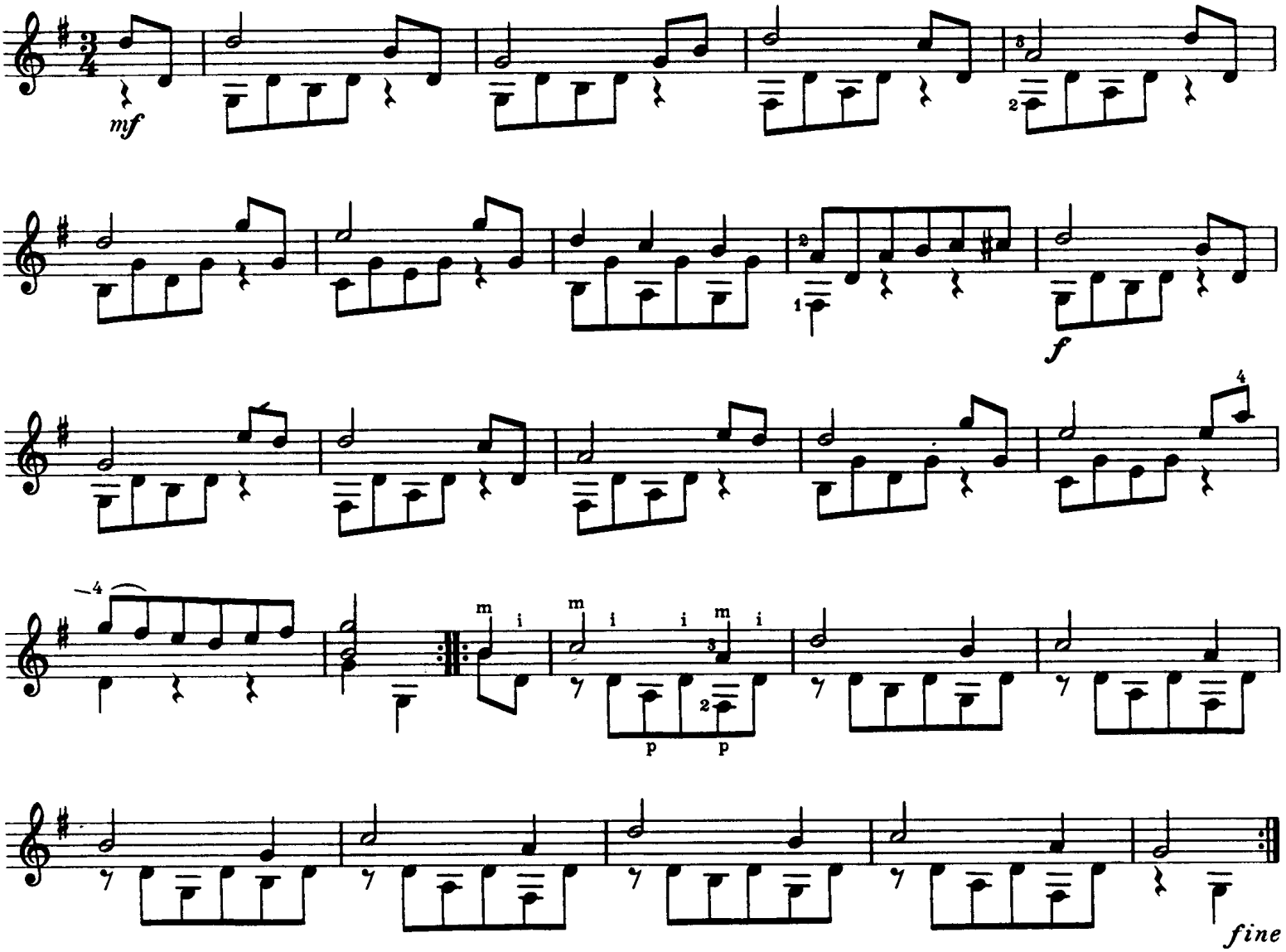
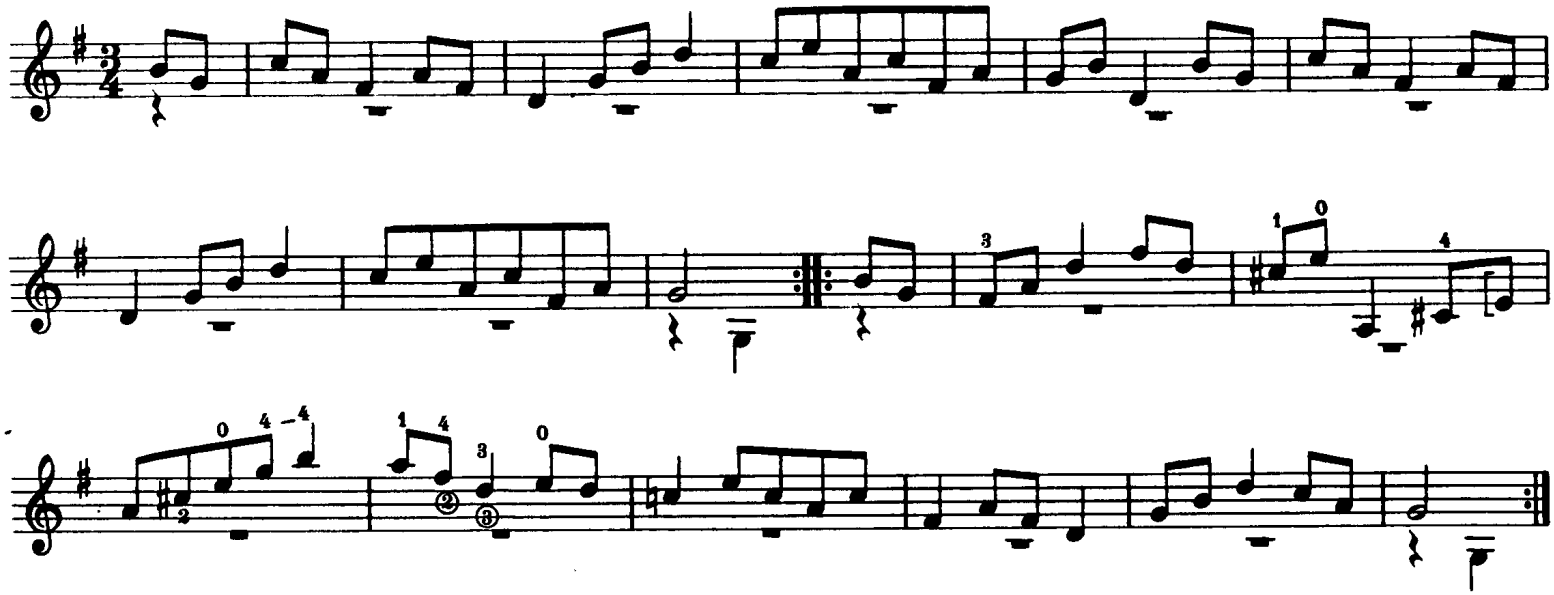


Trio



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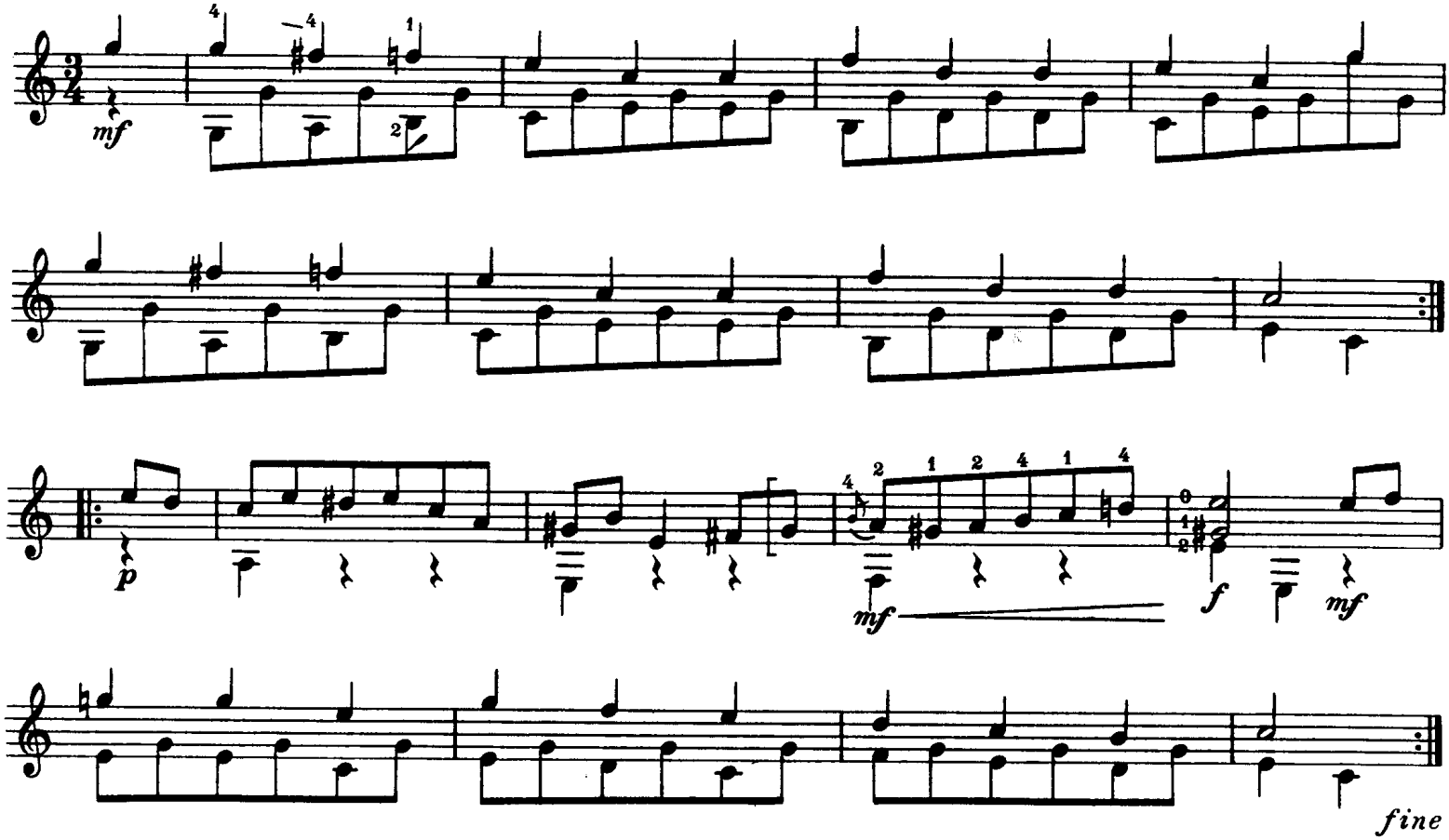

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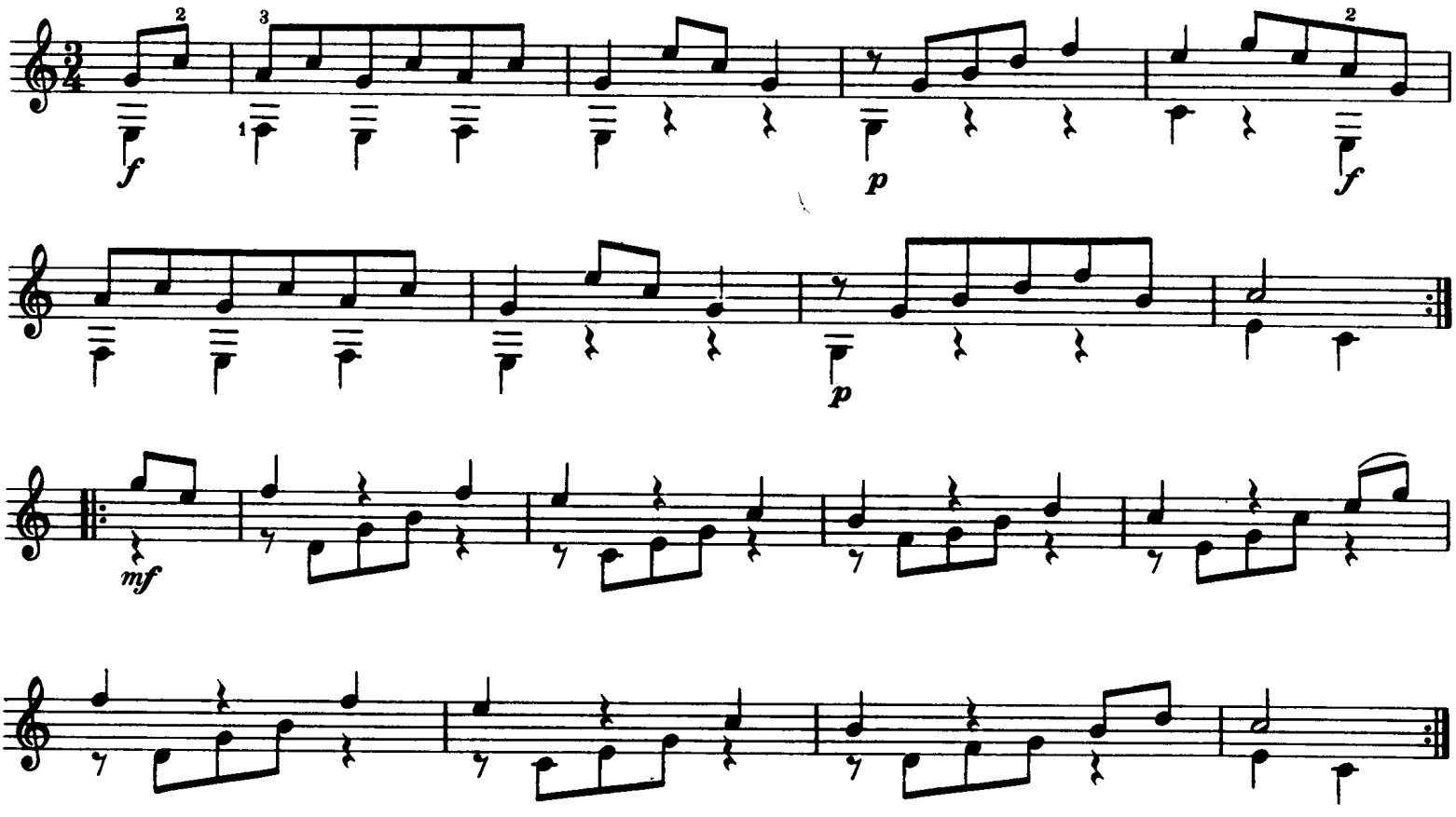

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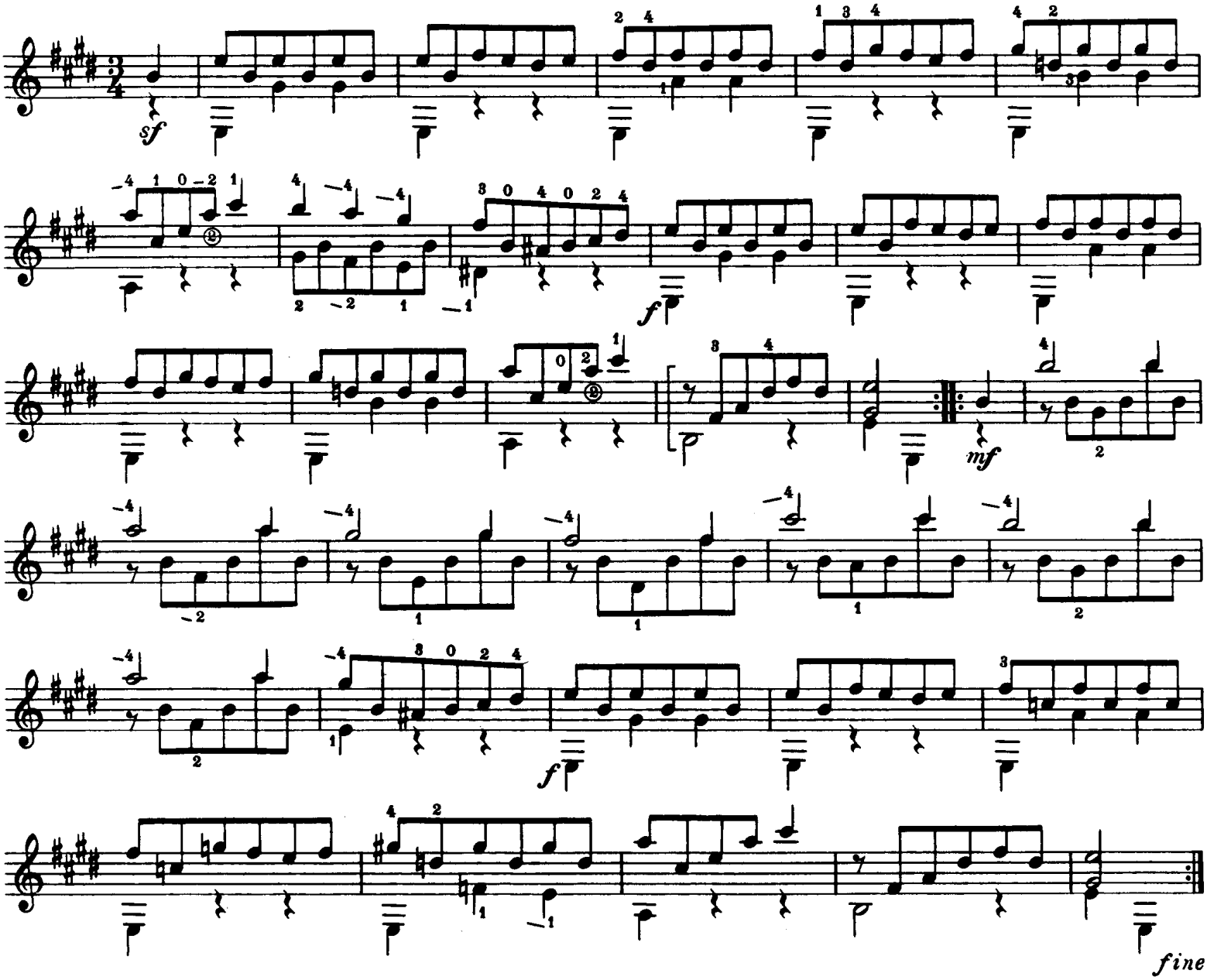

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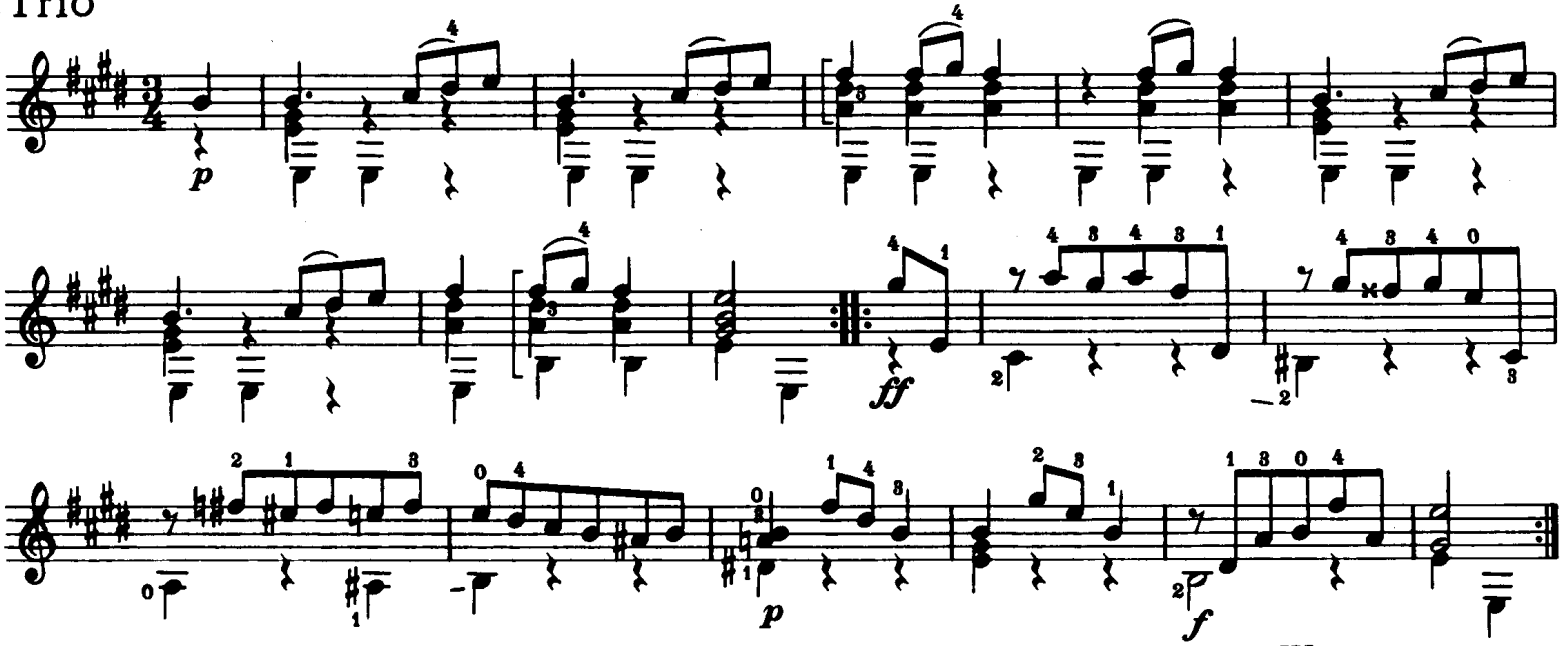
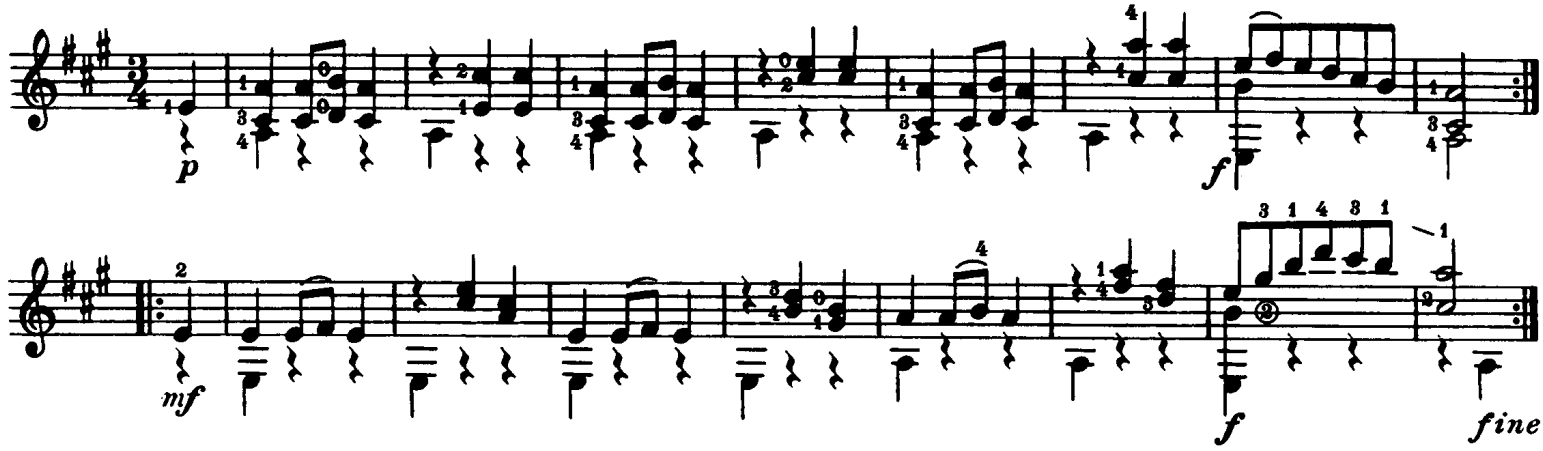
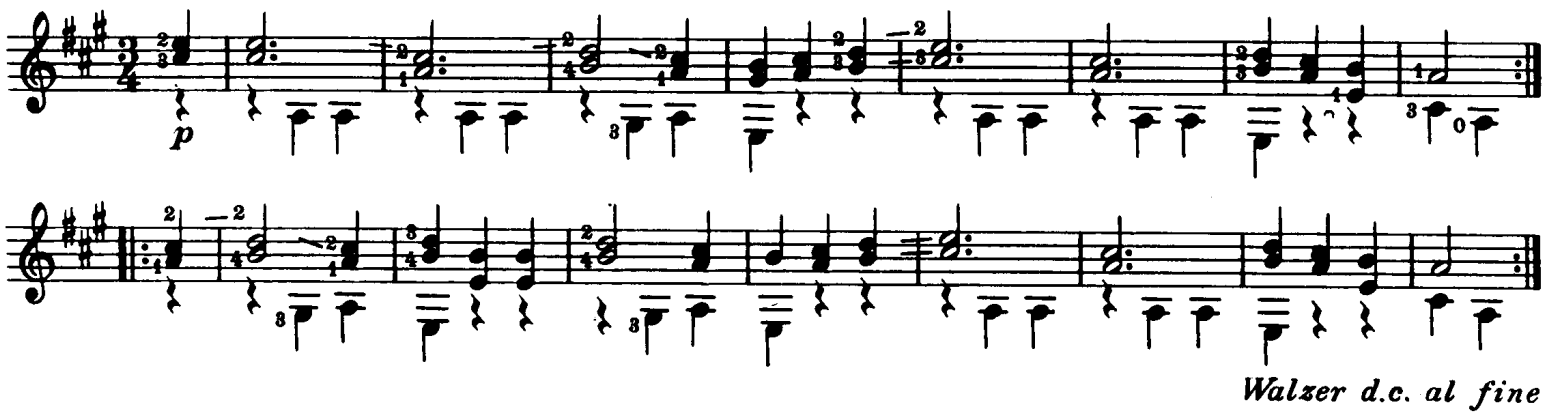


Walzer d.c. al fine

7



Trio
(Hörner)



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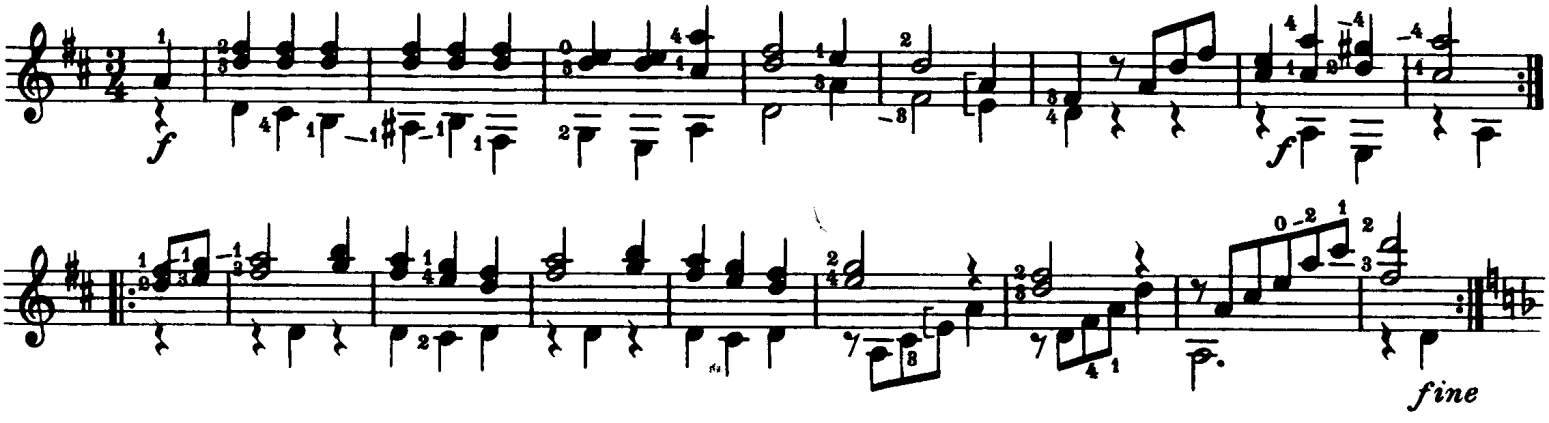

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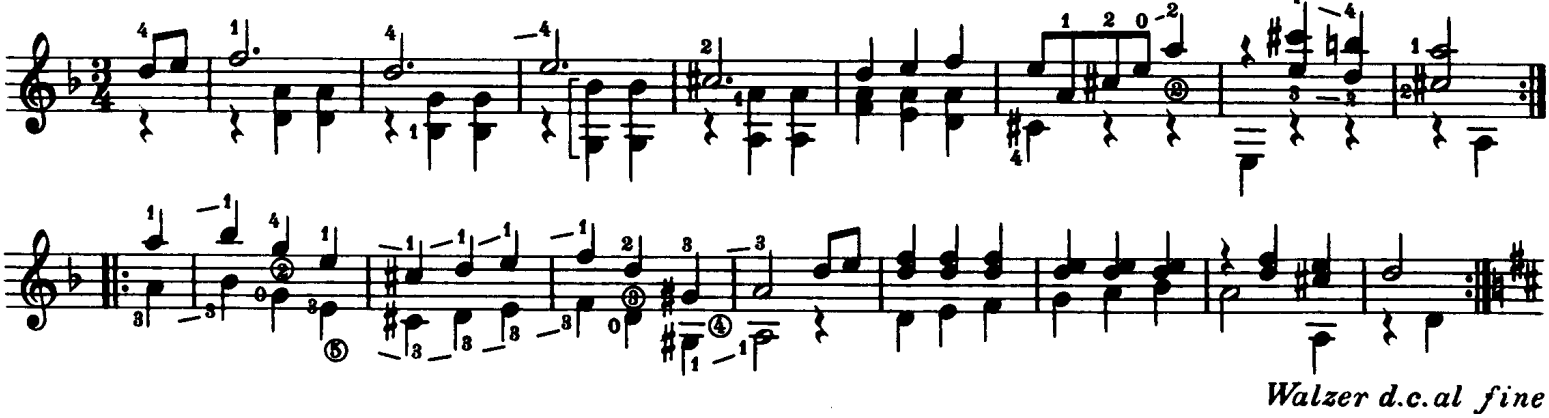

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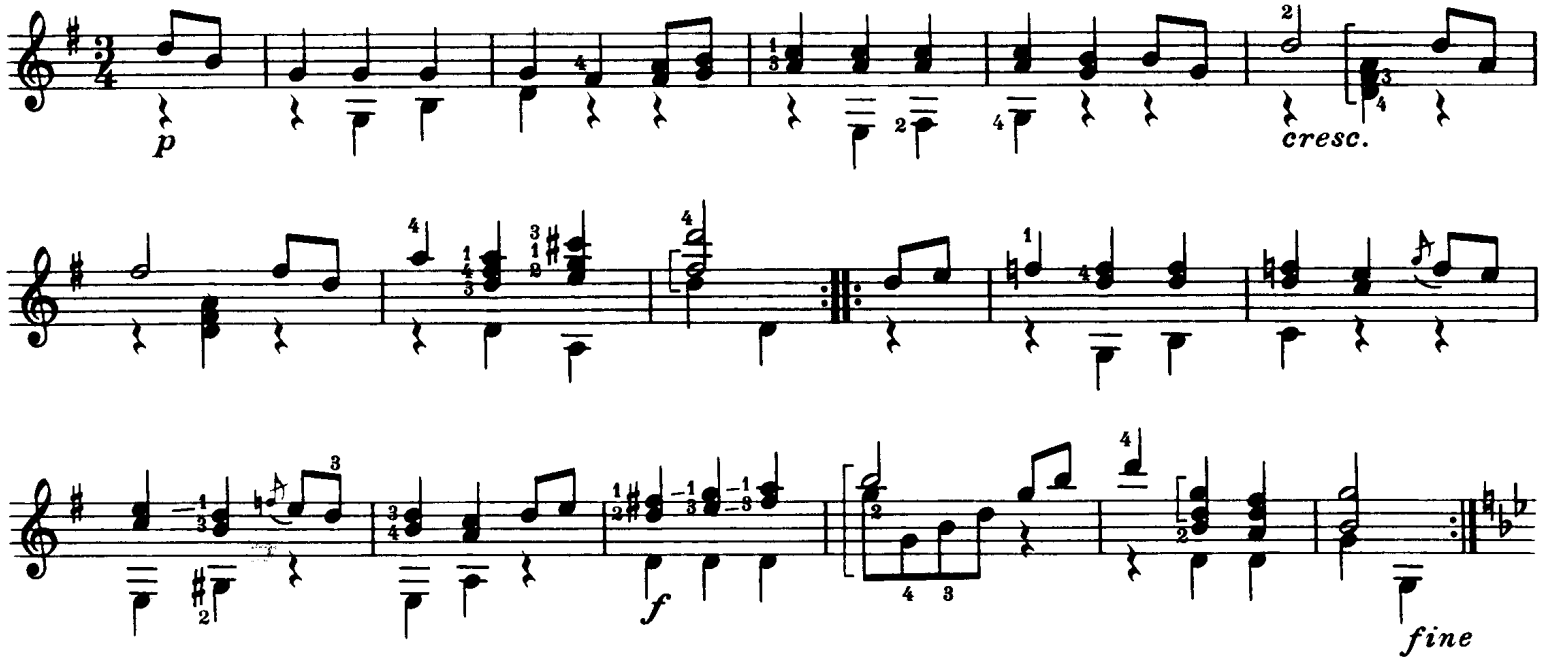

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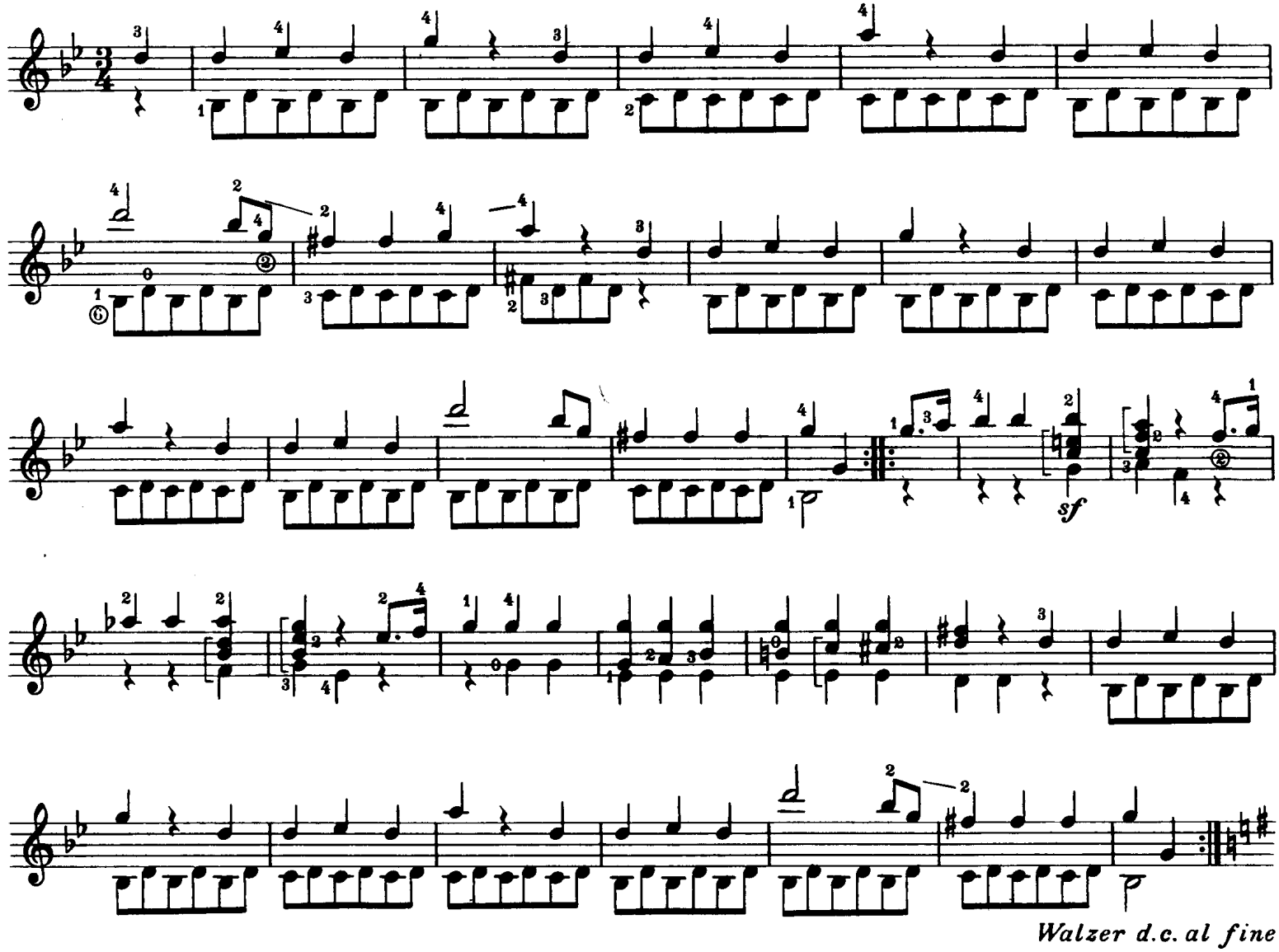

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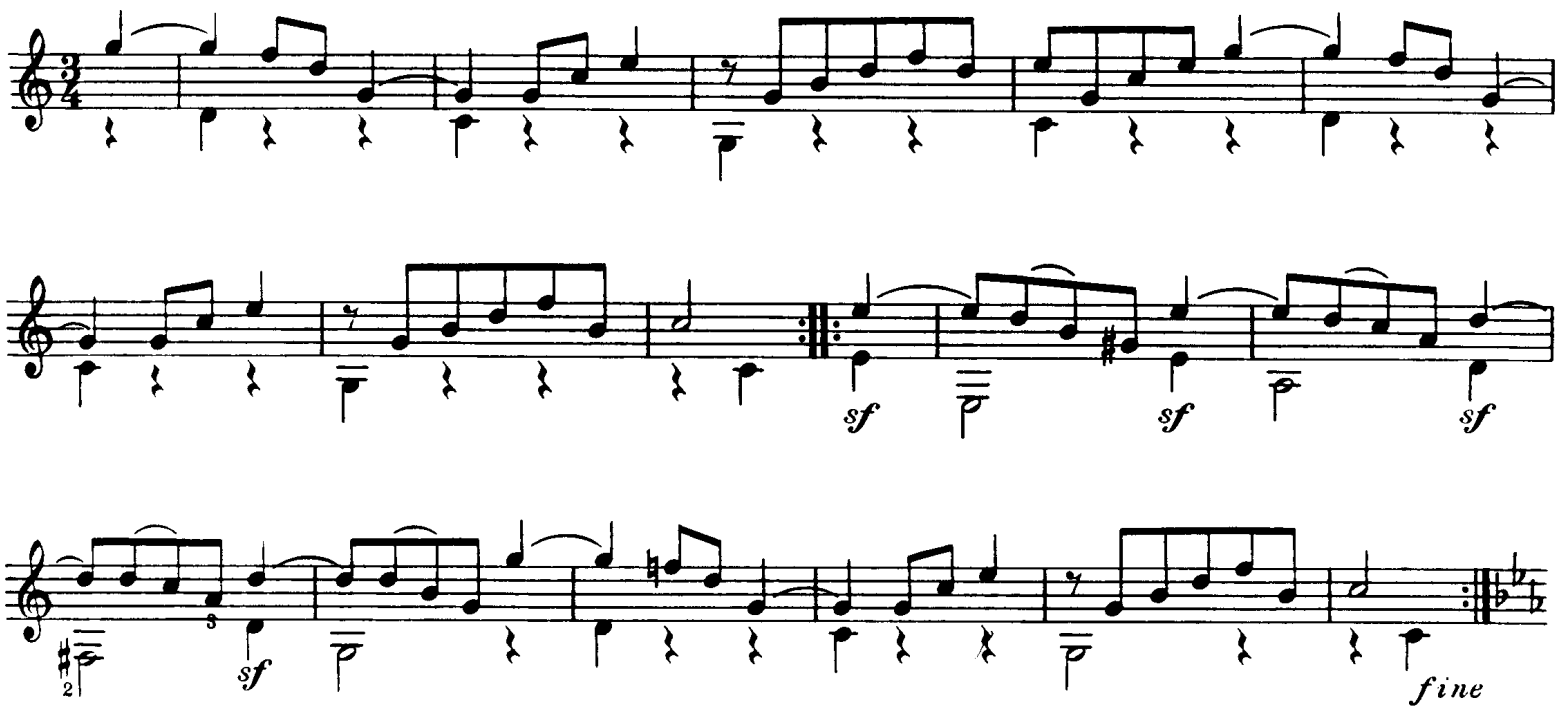

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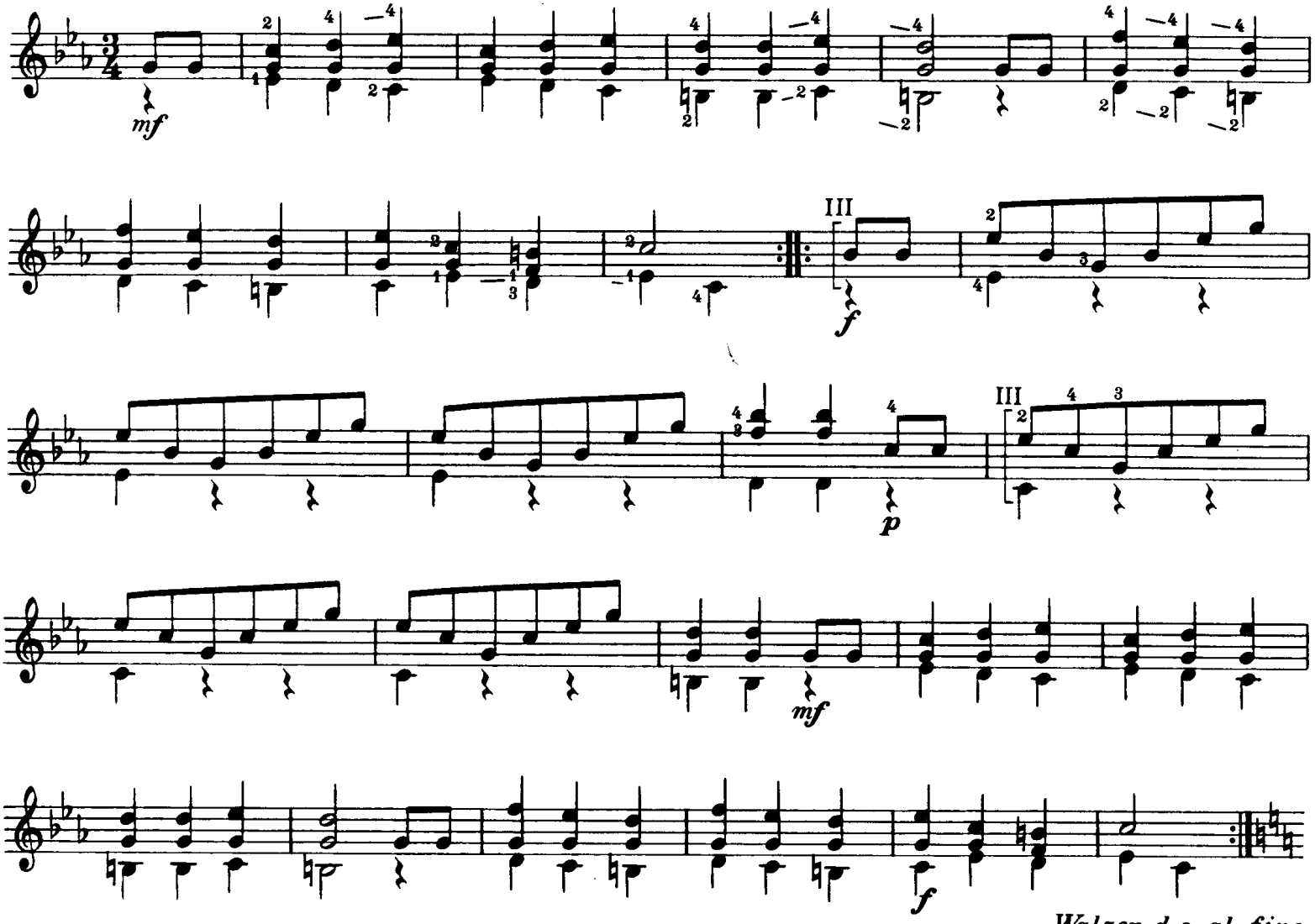

Walzer d.c. al fine

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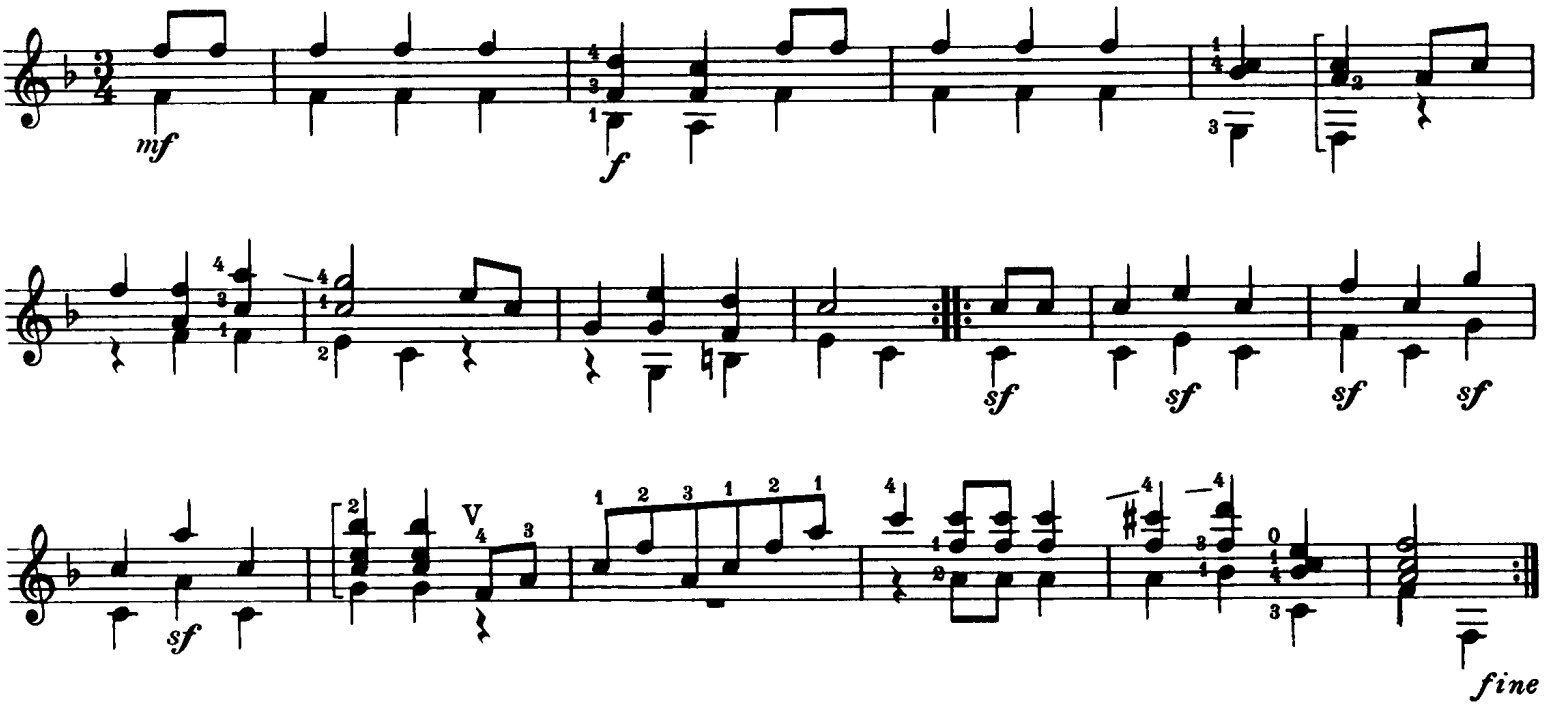

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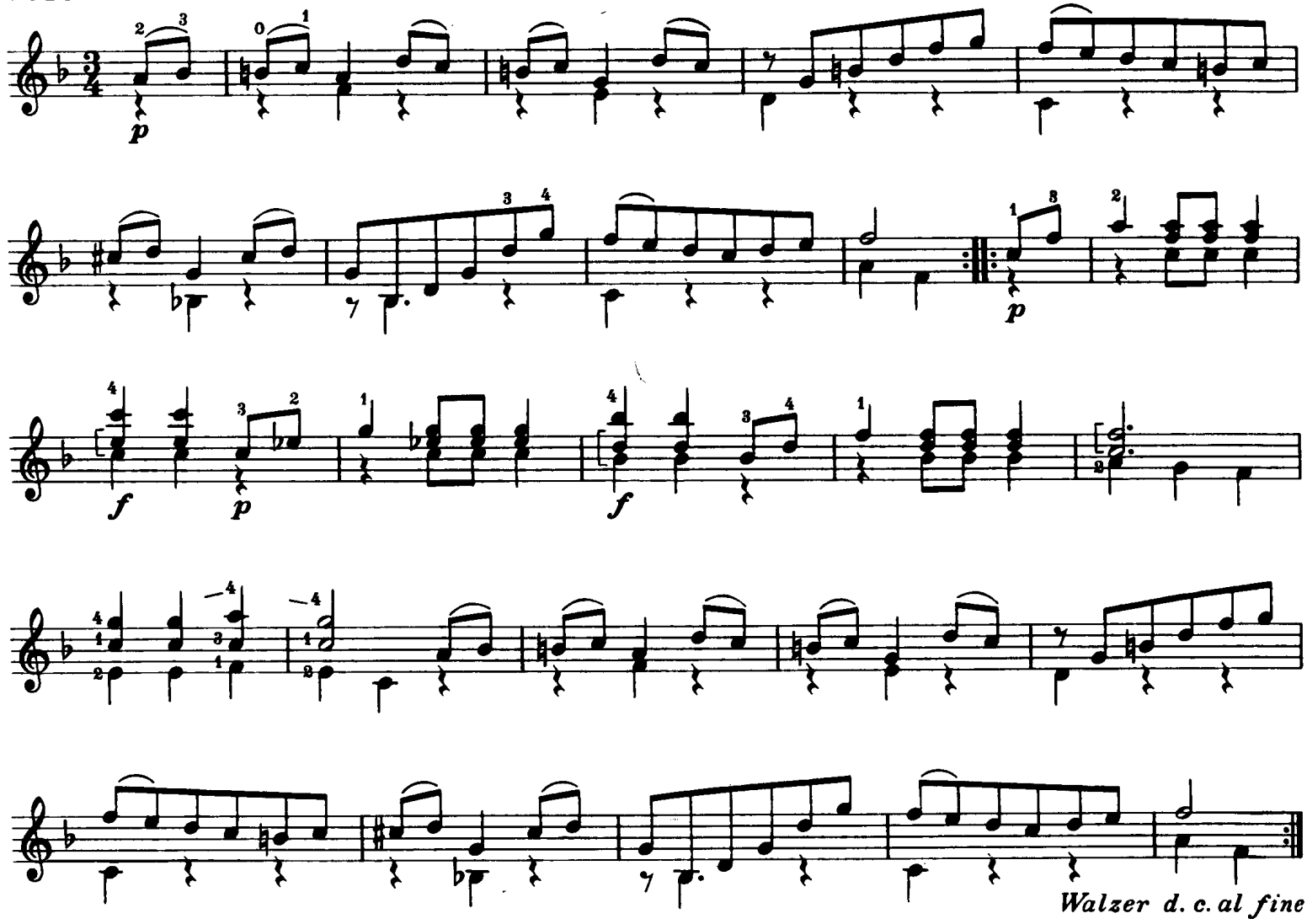

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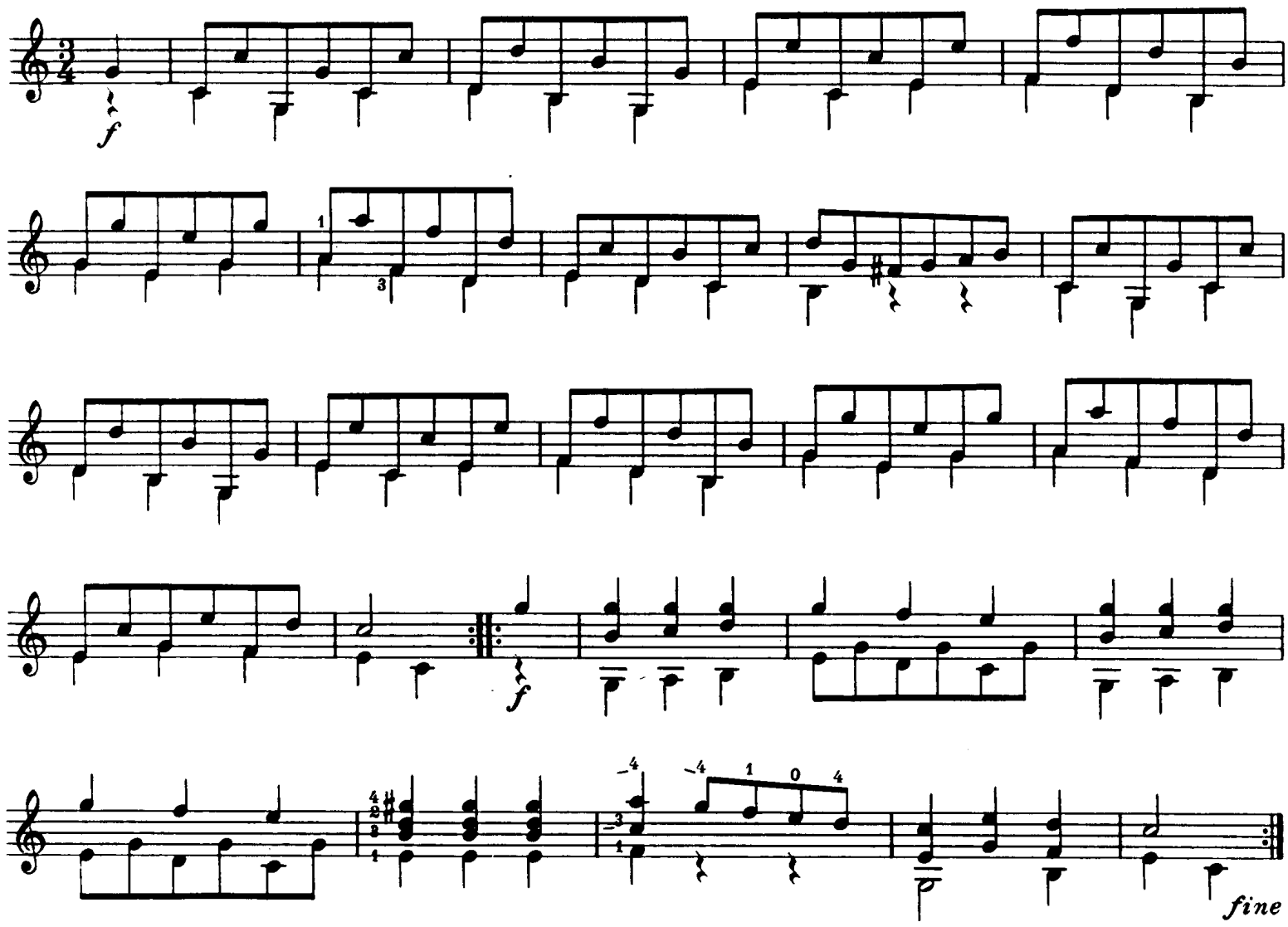

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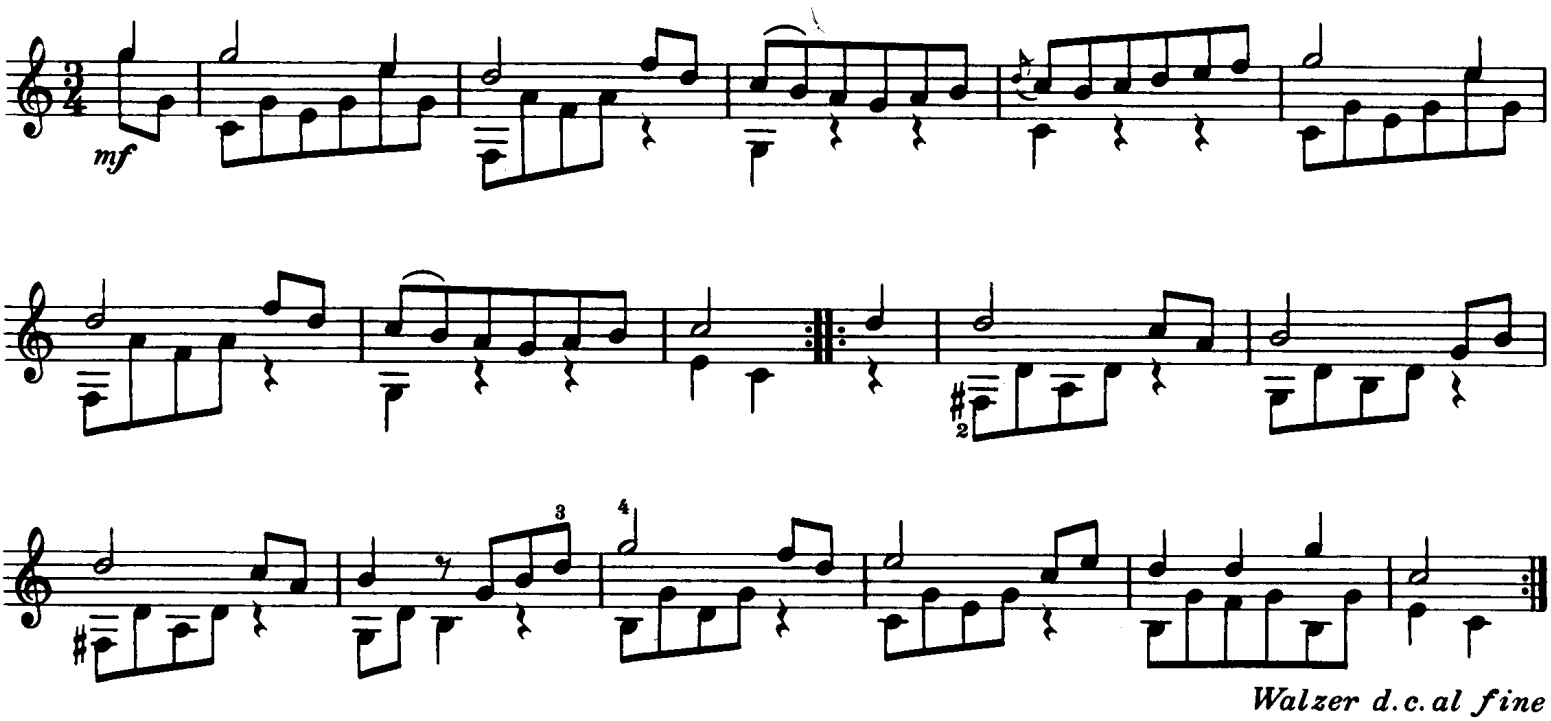
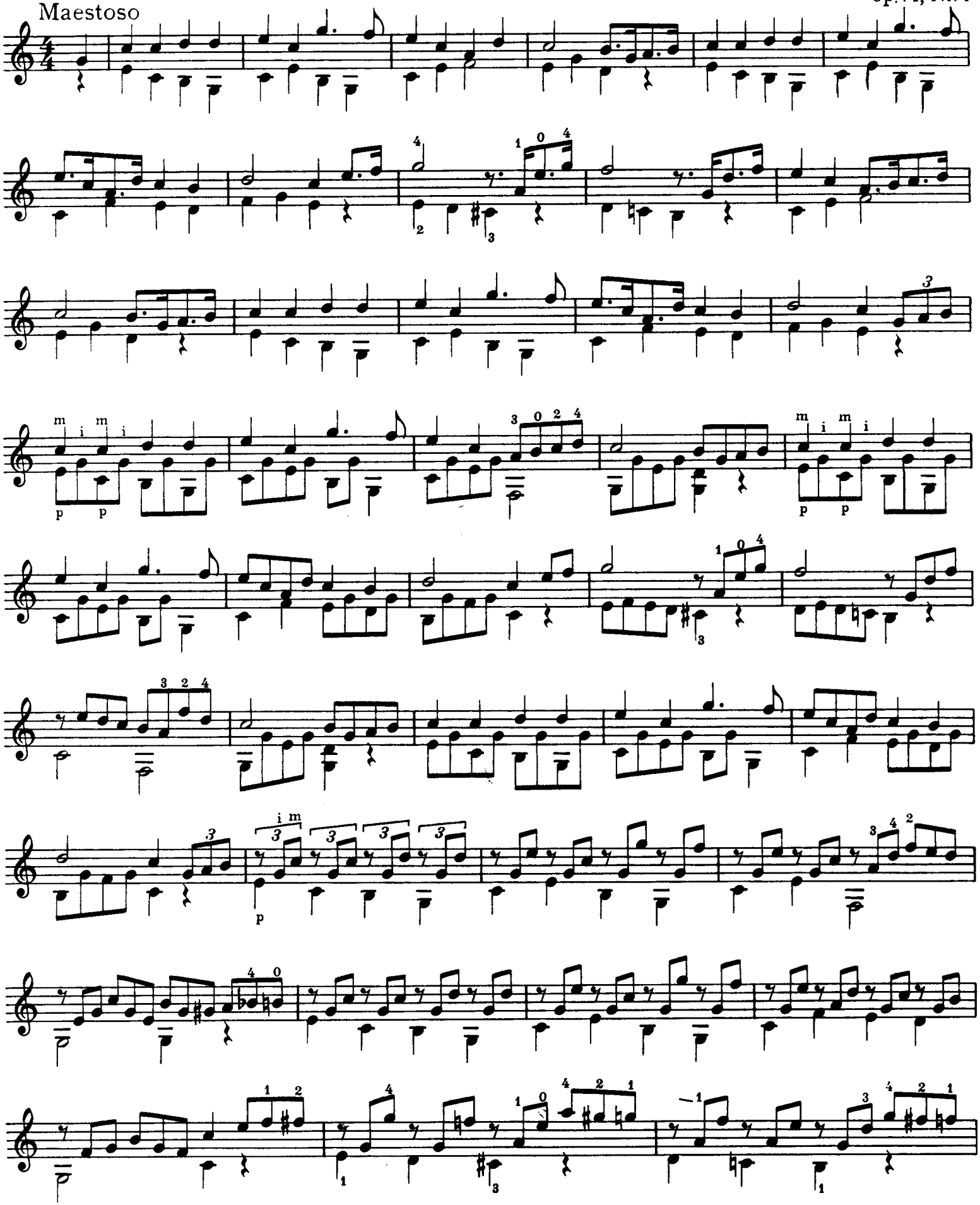
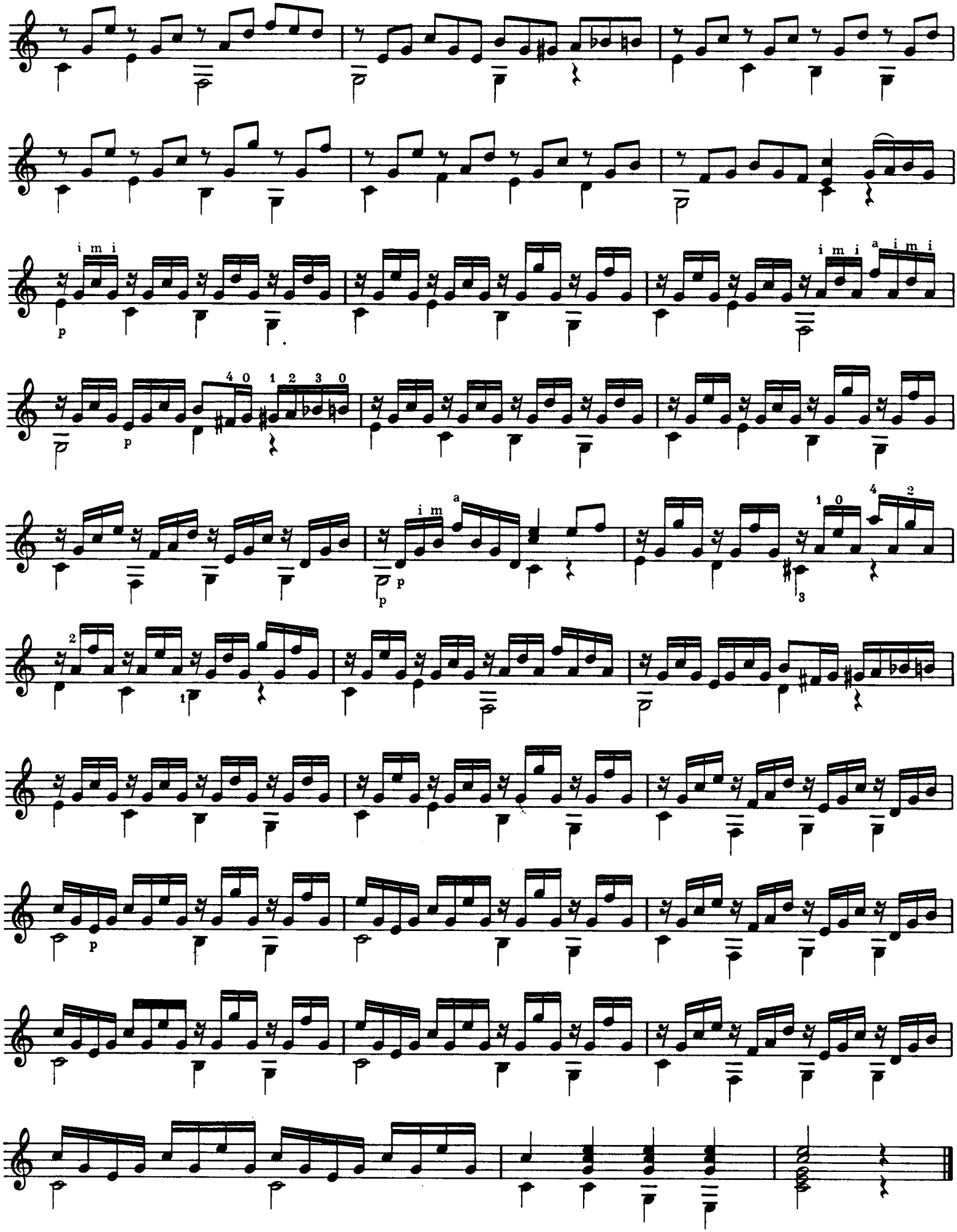


Sonatine

Mauro Giuliani
op. 71, Nr. 1

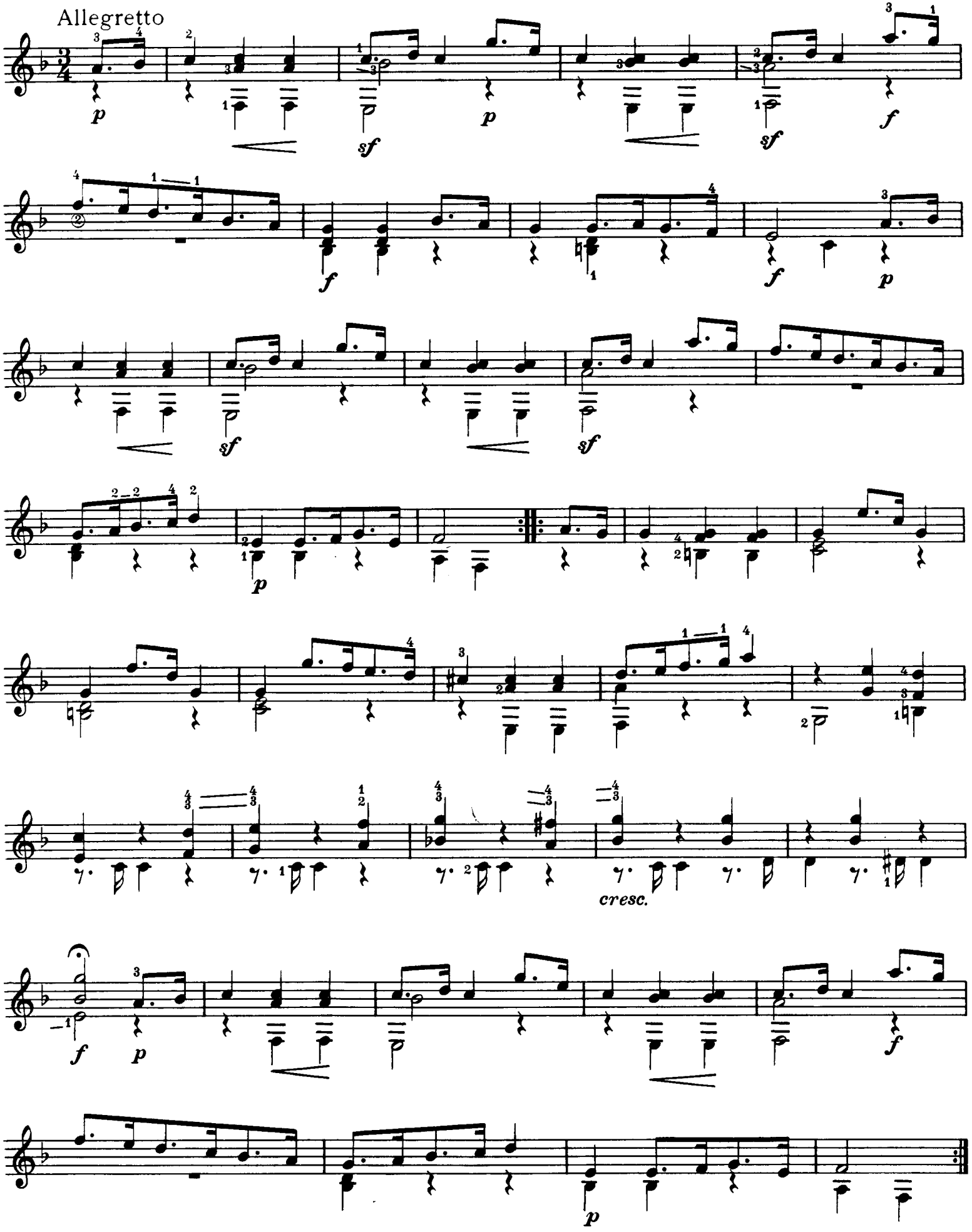
Maestoso



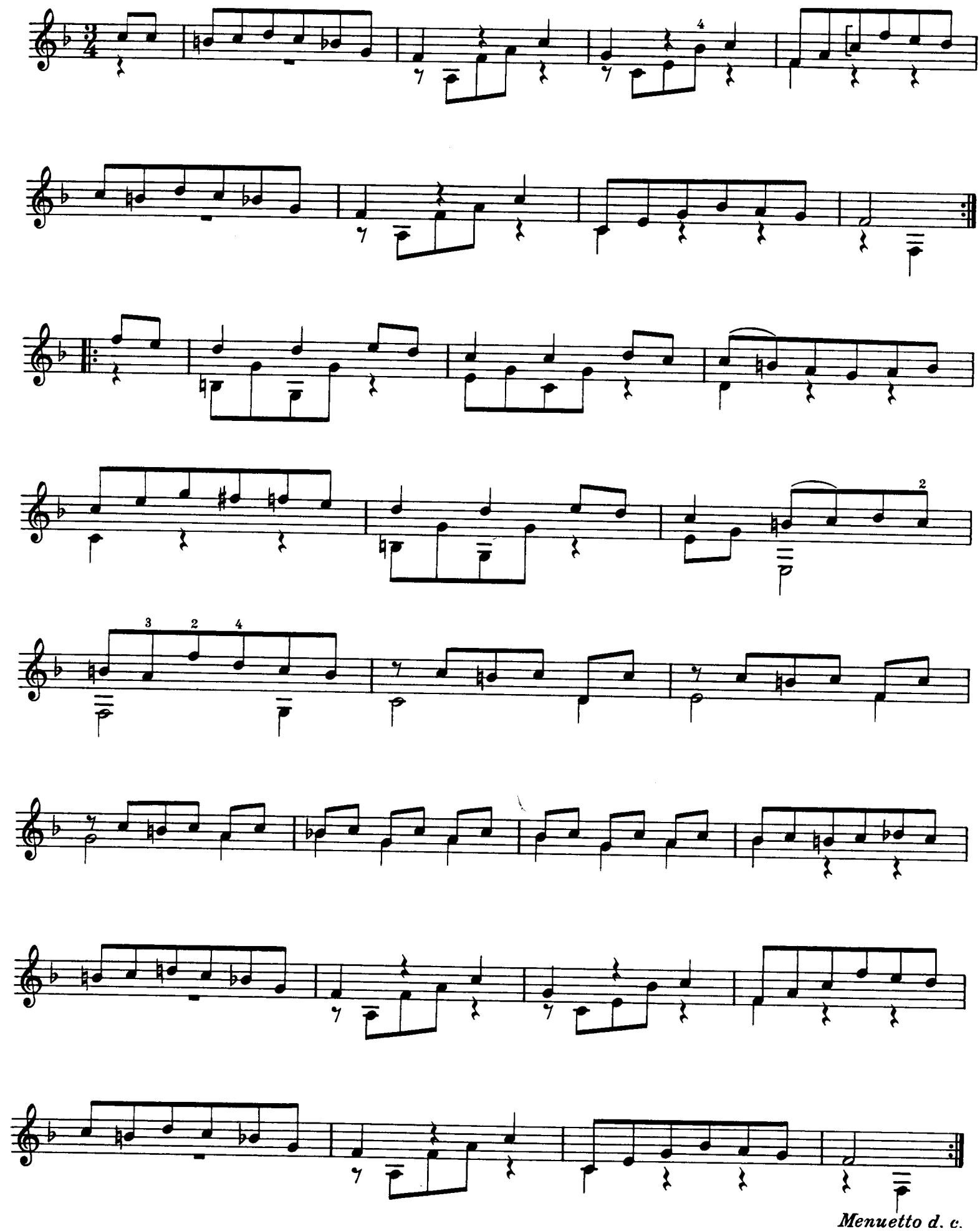


Menuetto

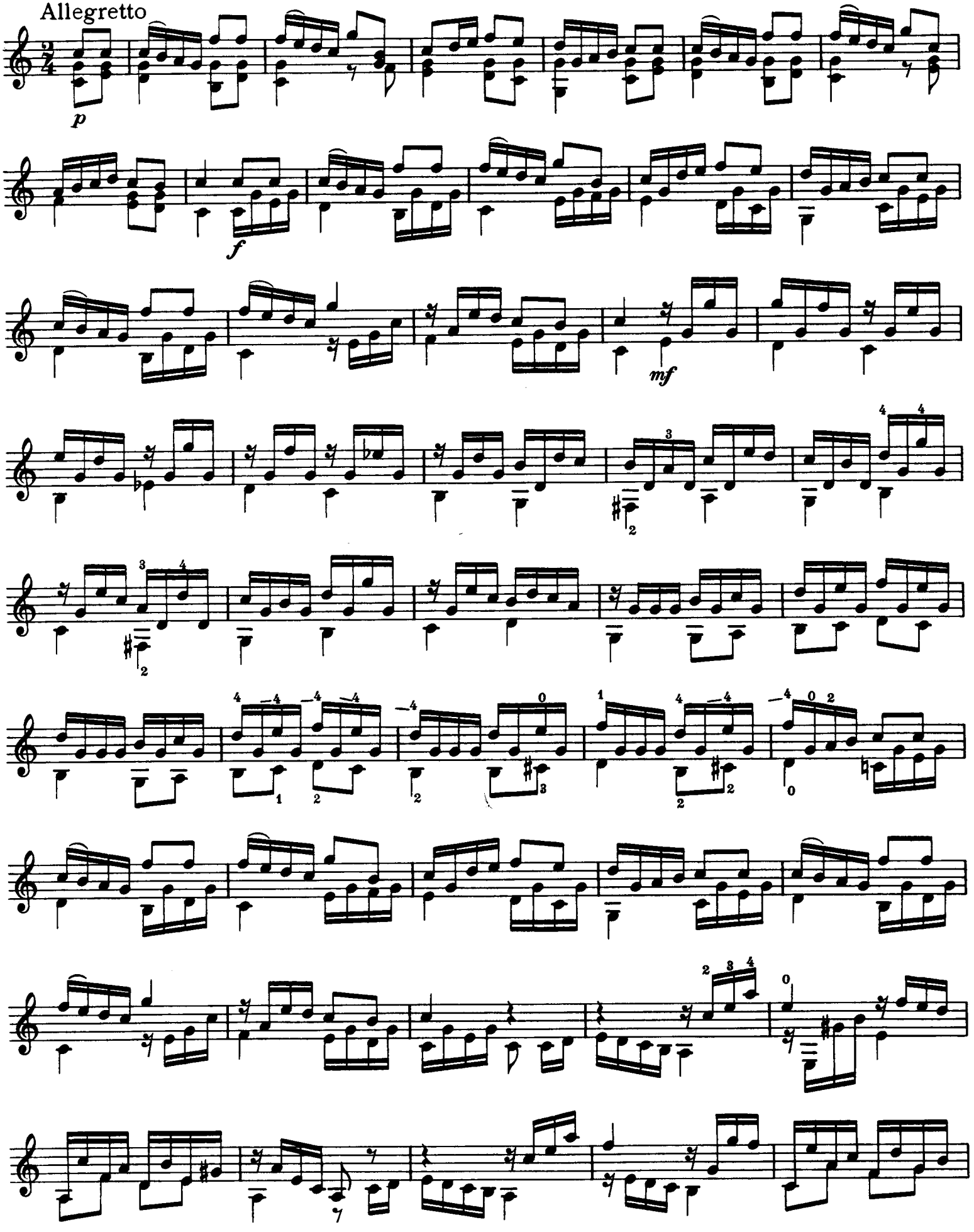
Allegretto

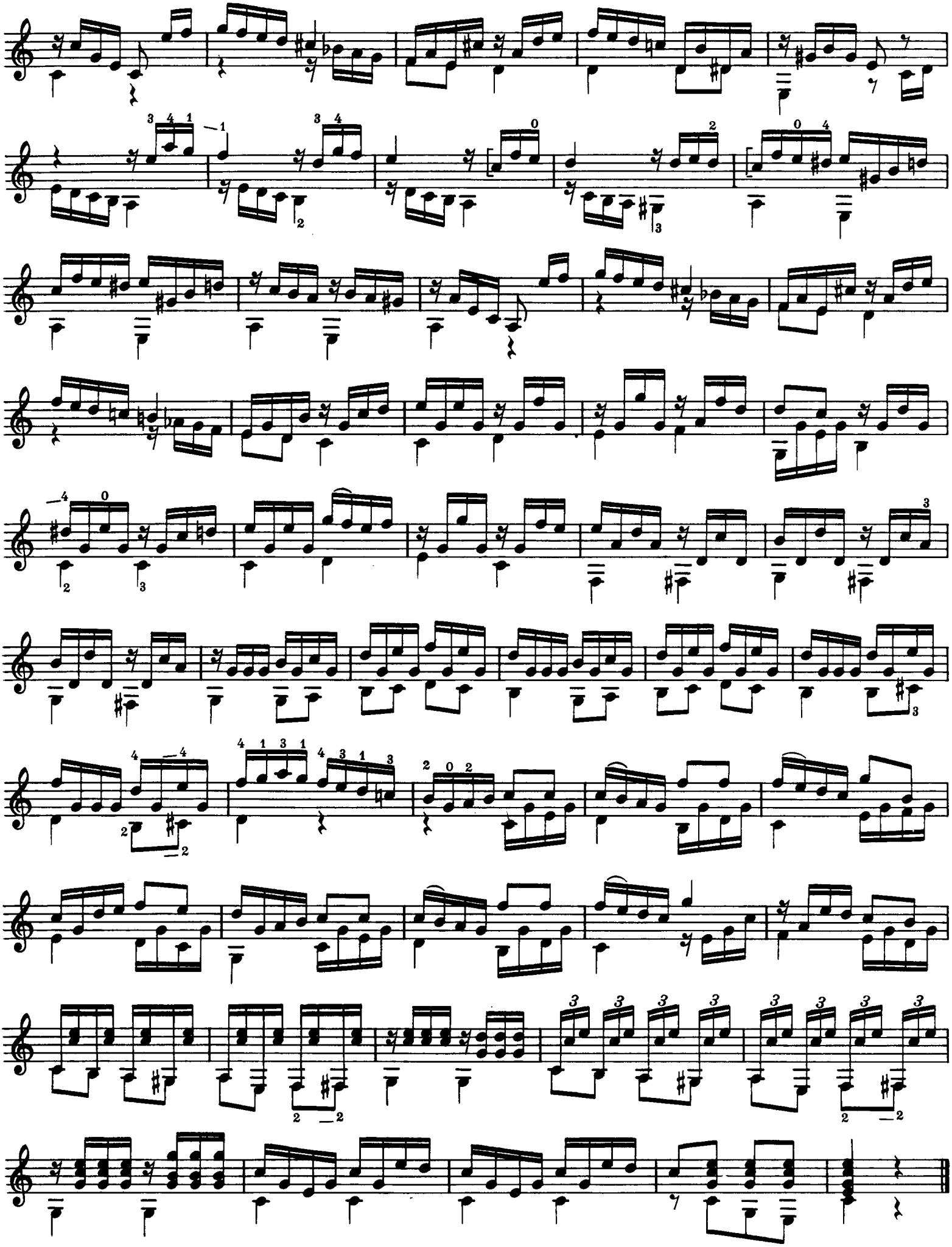


Trio



Rondo

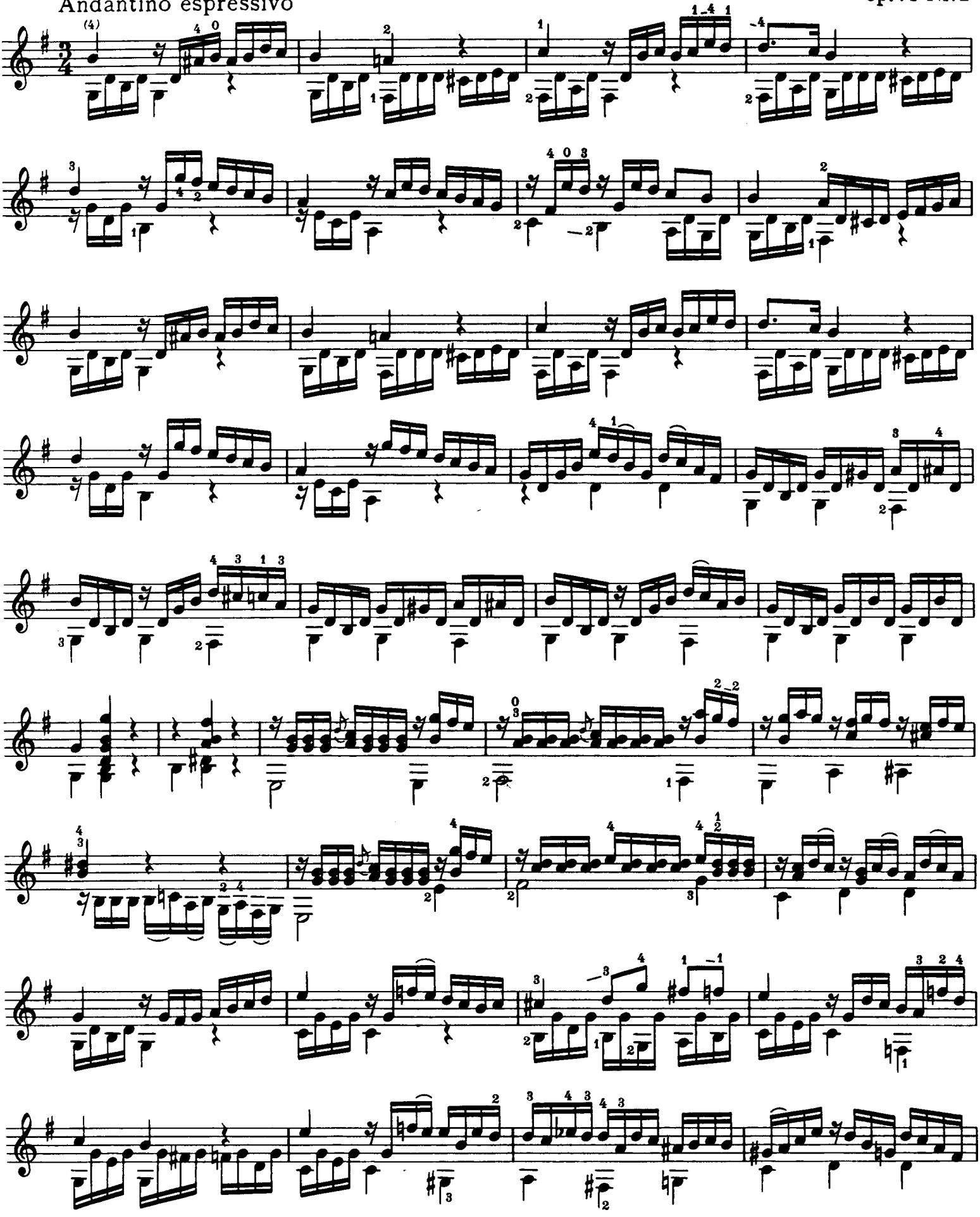


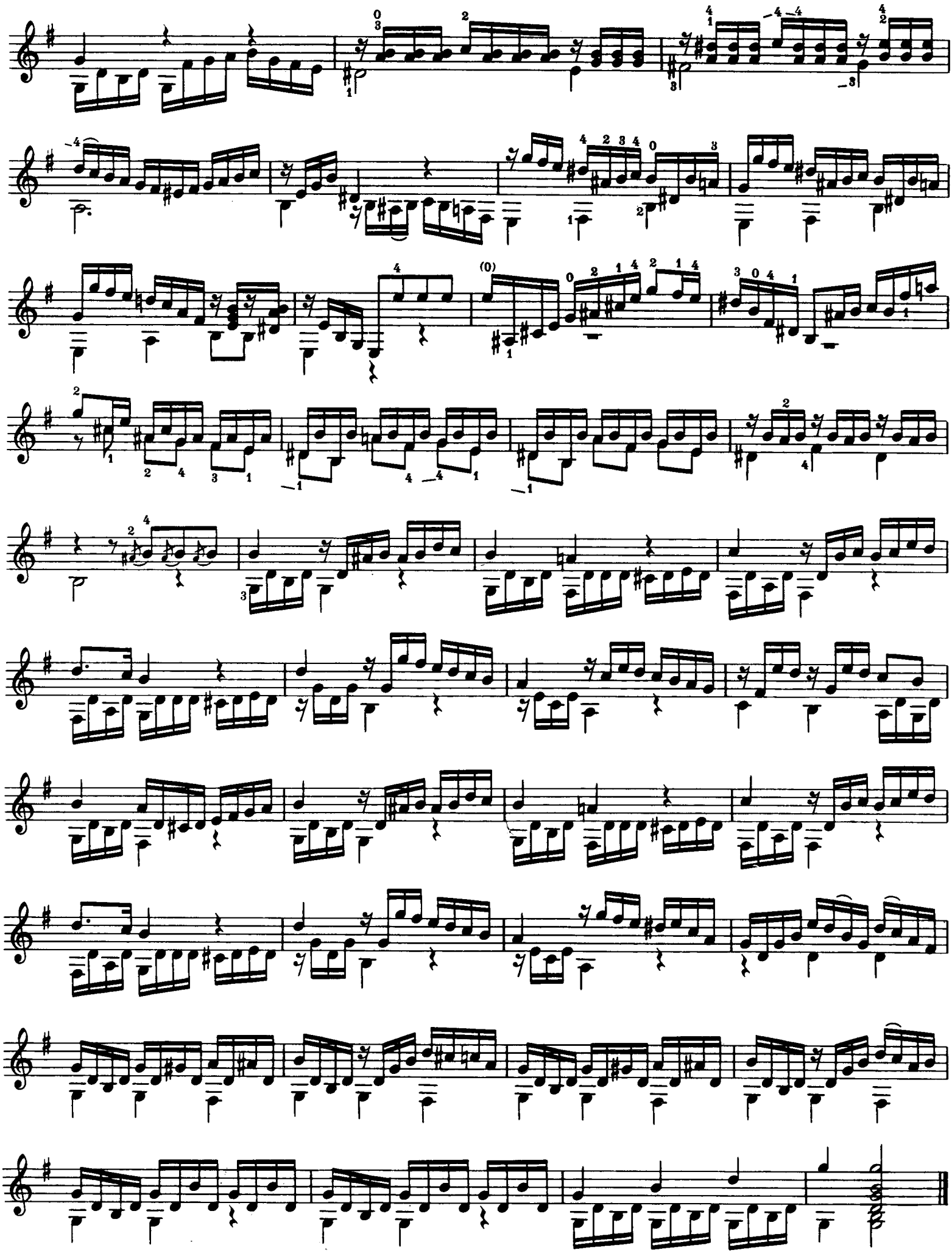


Sonatine

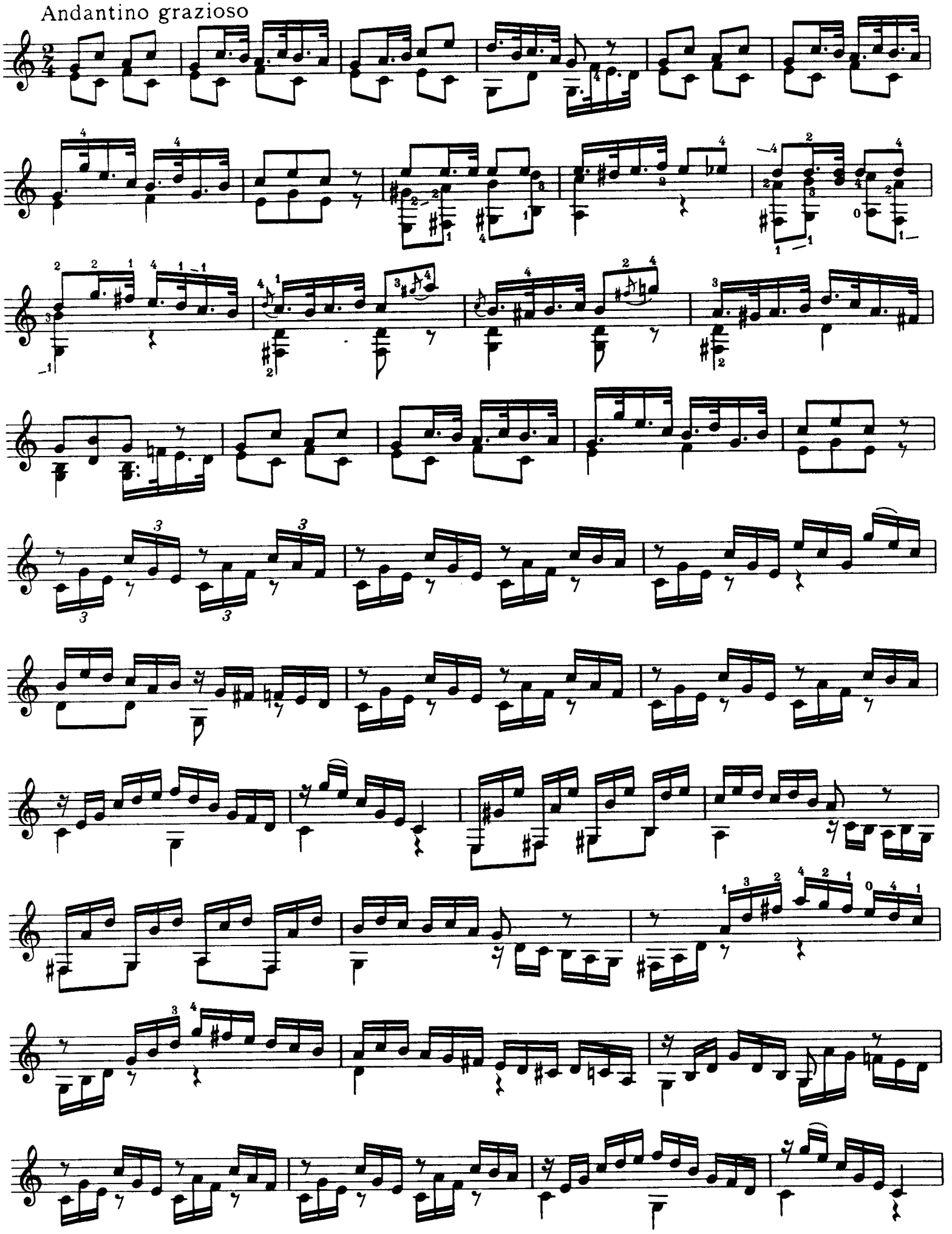
Mauro Giuliani
op. 71 Nr. 2

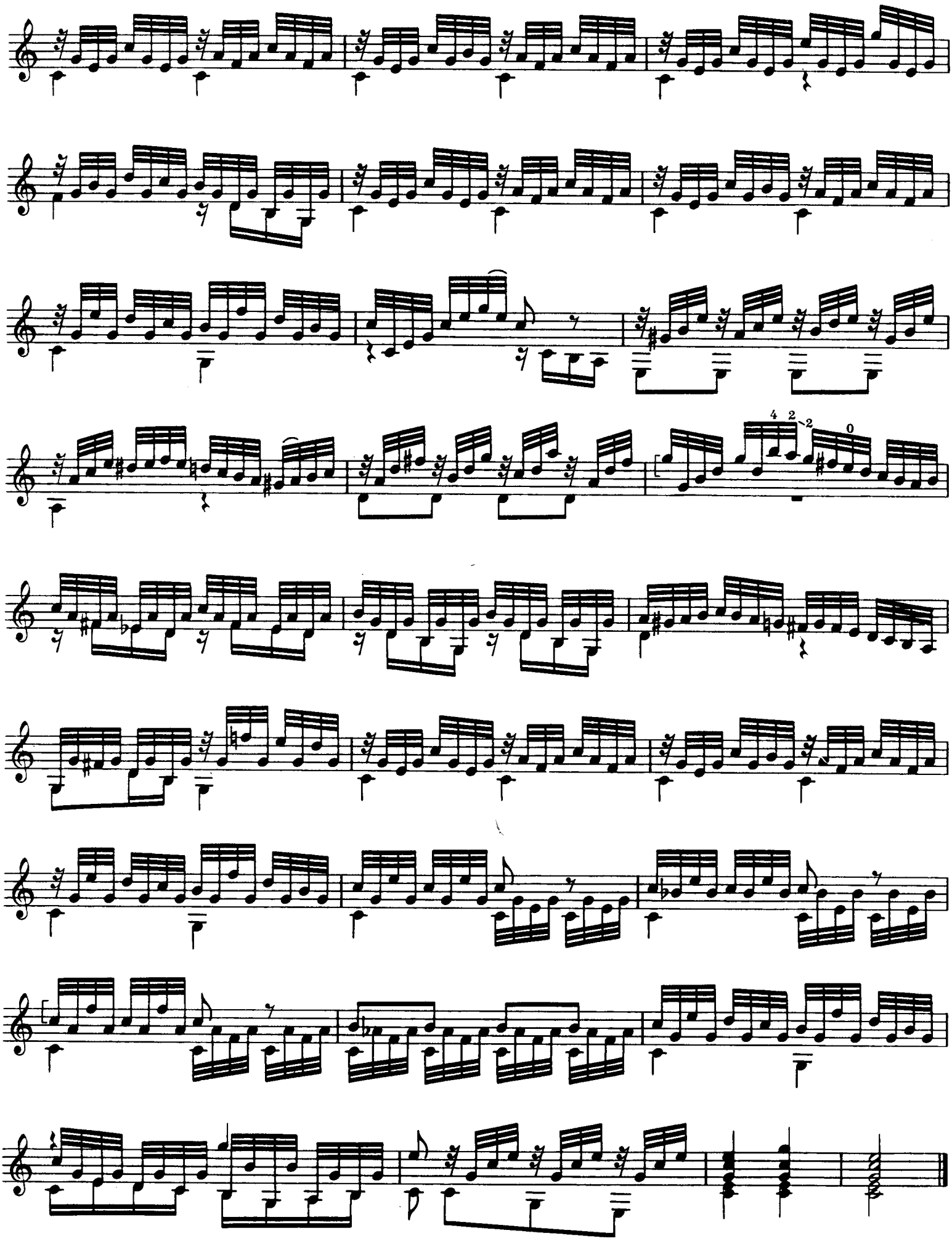
Andantino espressivo

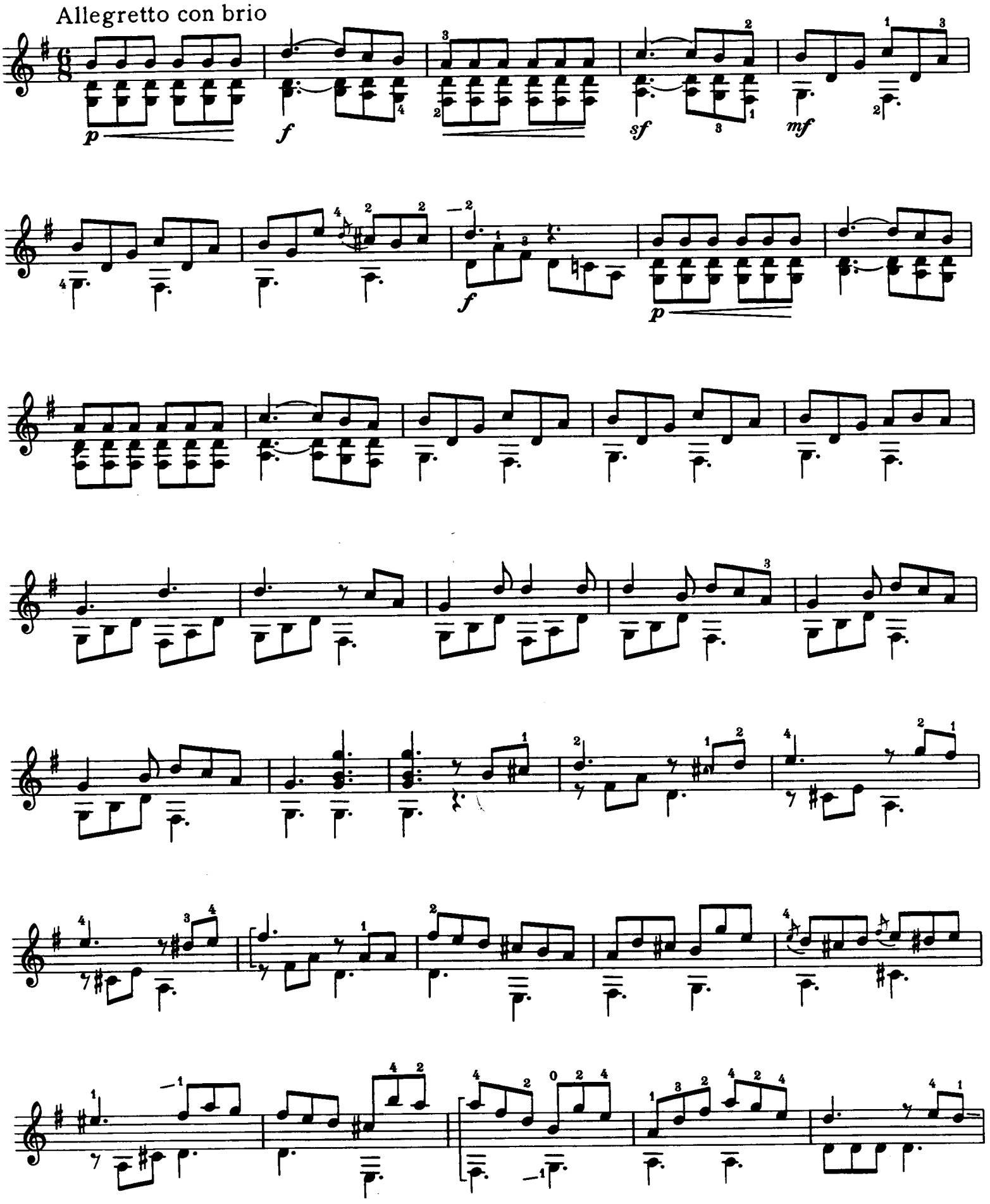




Andantino grazioso






Allegretto con brio
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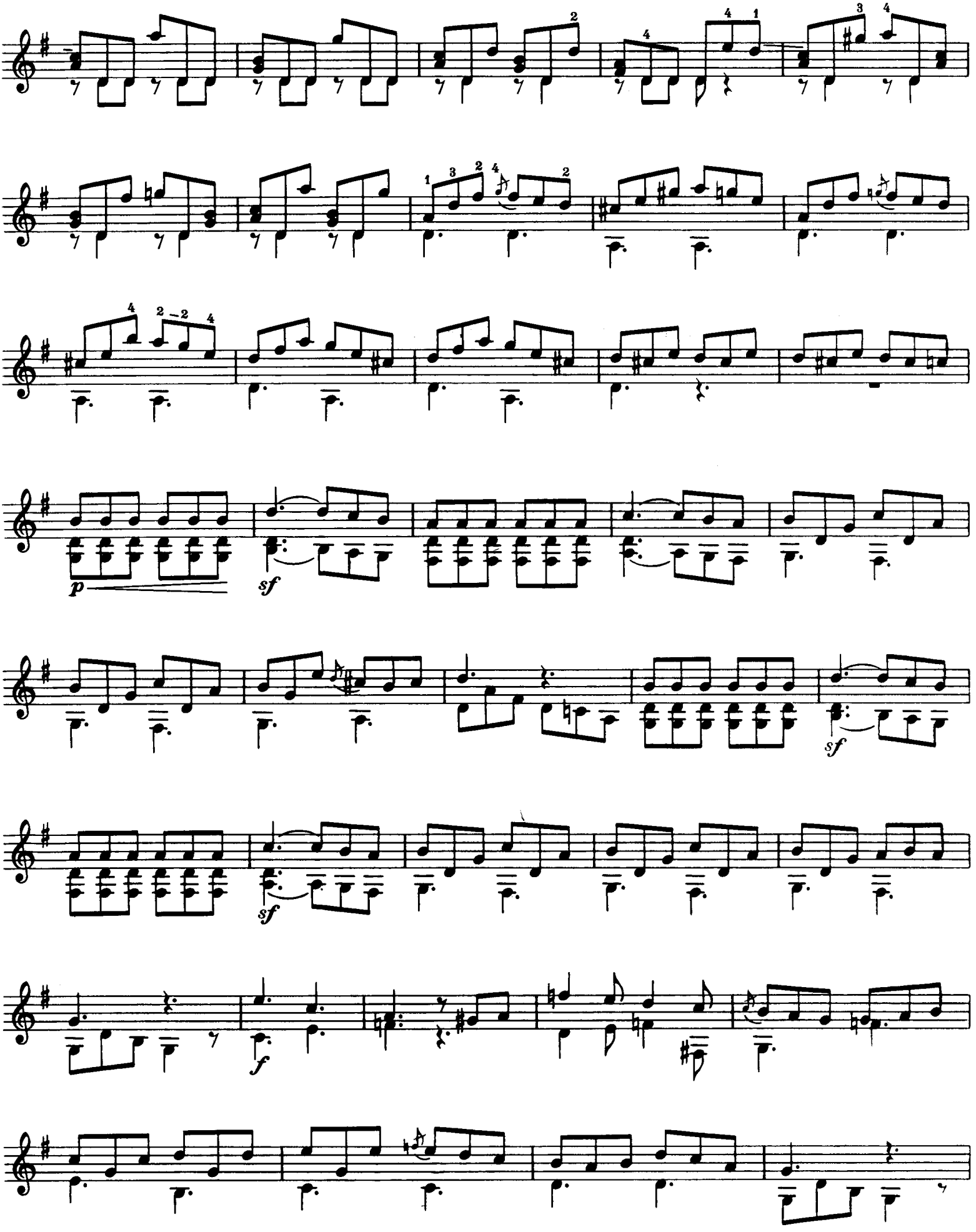
mf
f
p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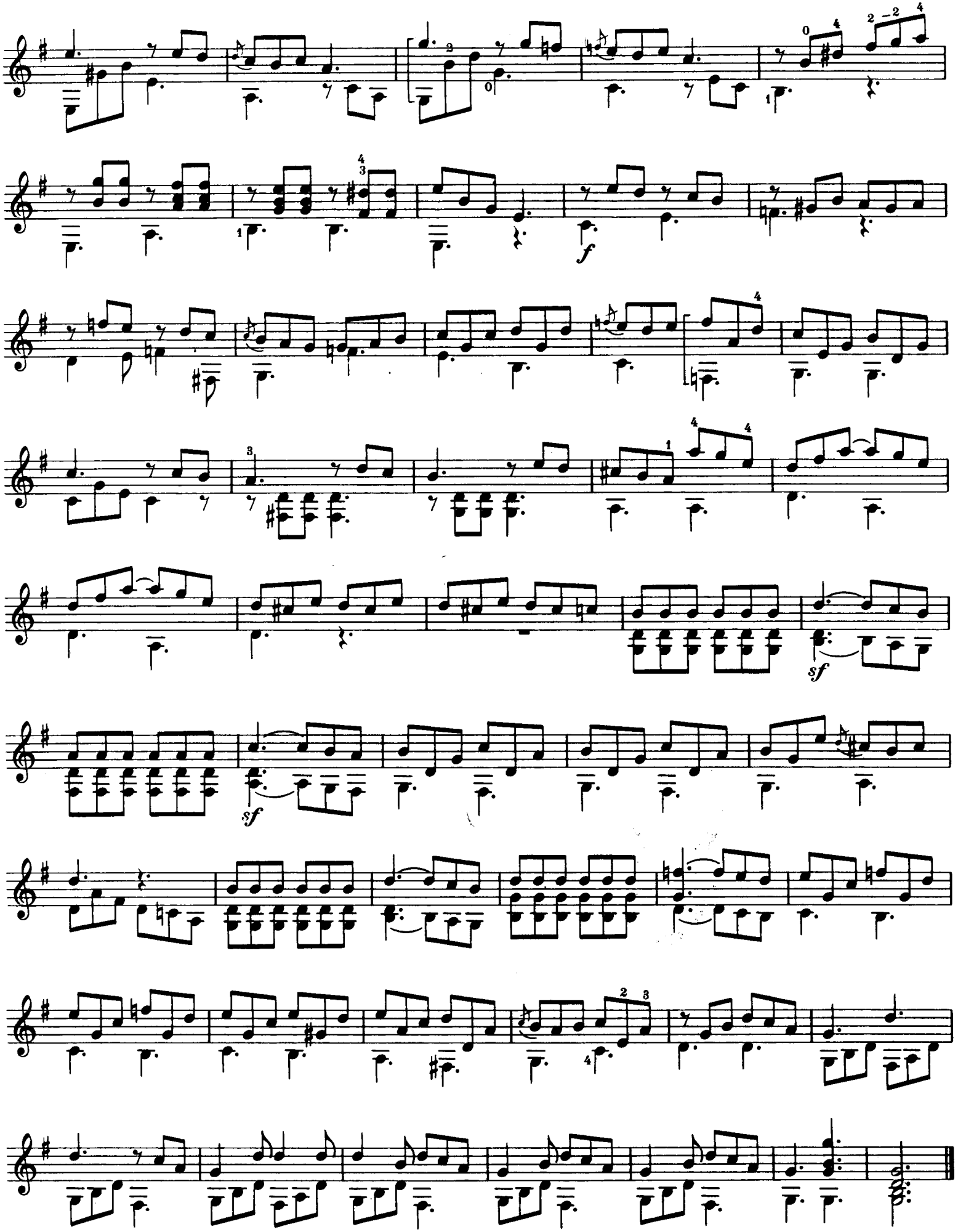
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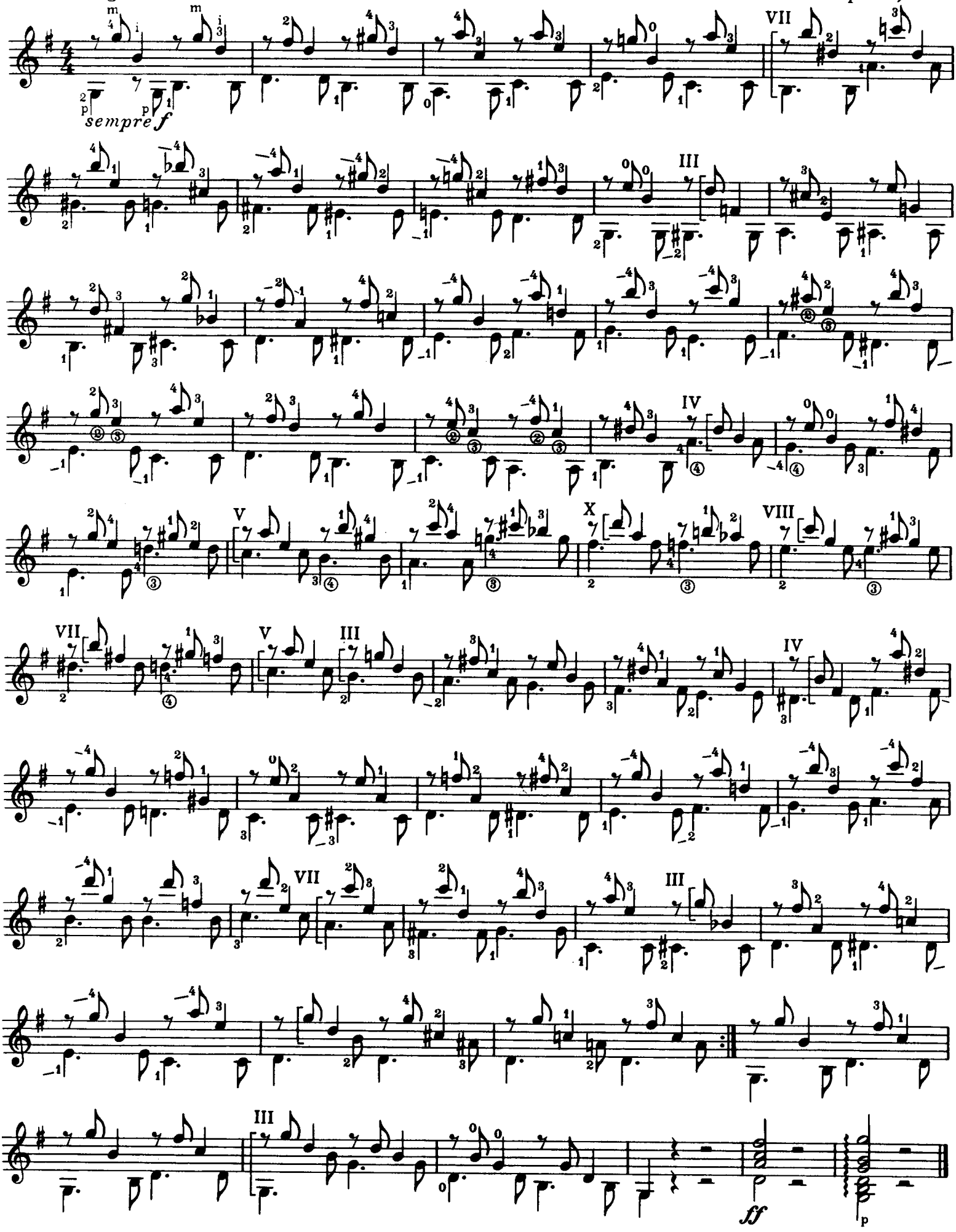
sf

Präludium

Allegro con fuoco

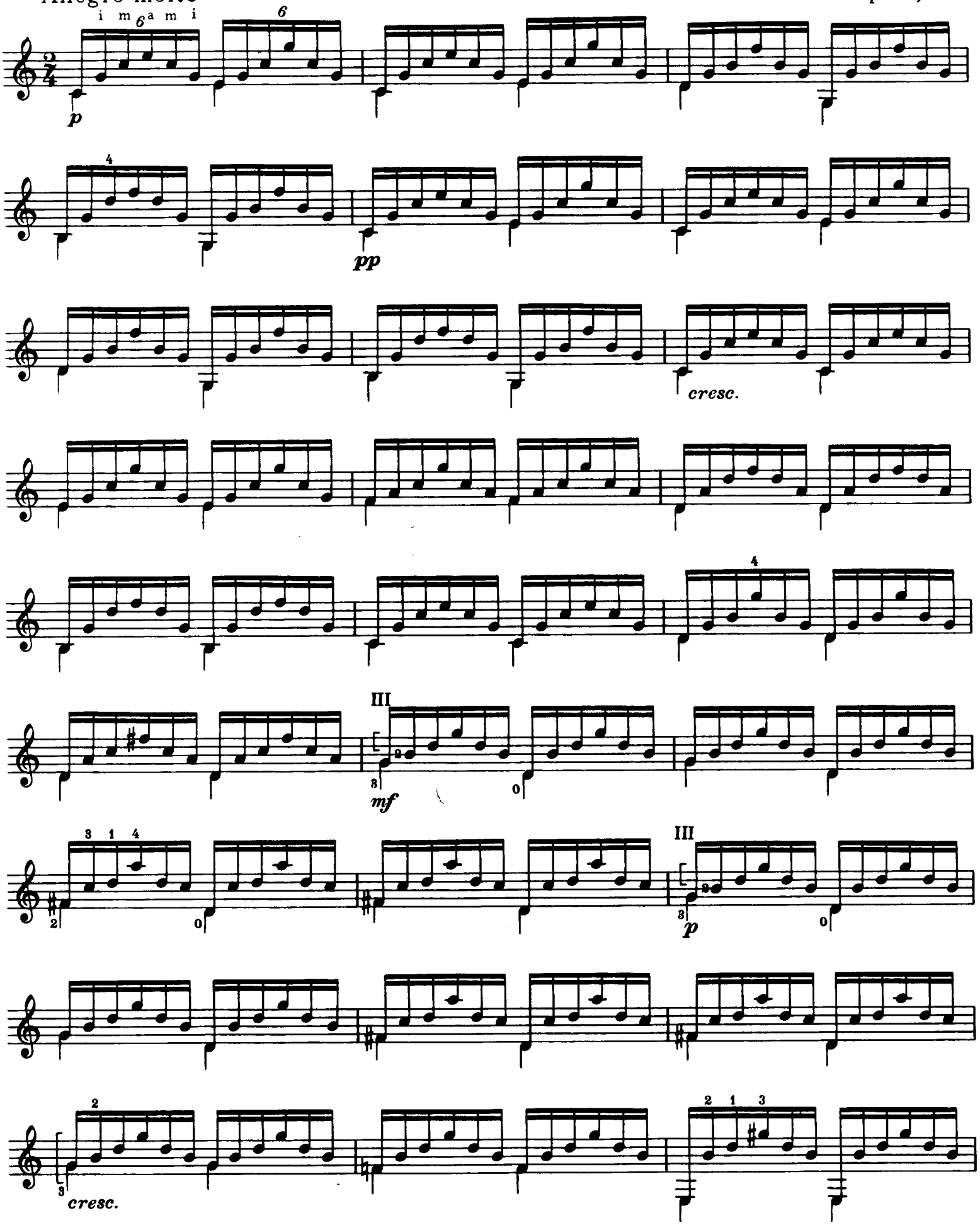
Anton Diabelli
op. 103, Nr. 7

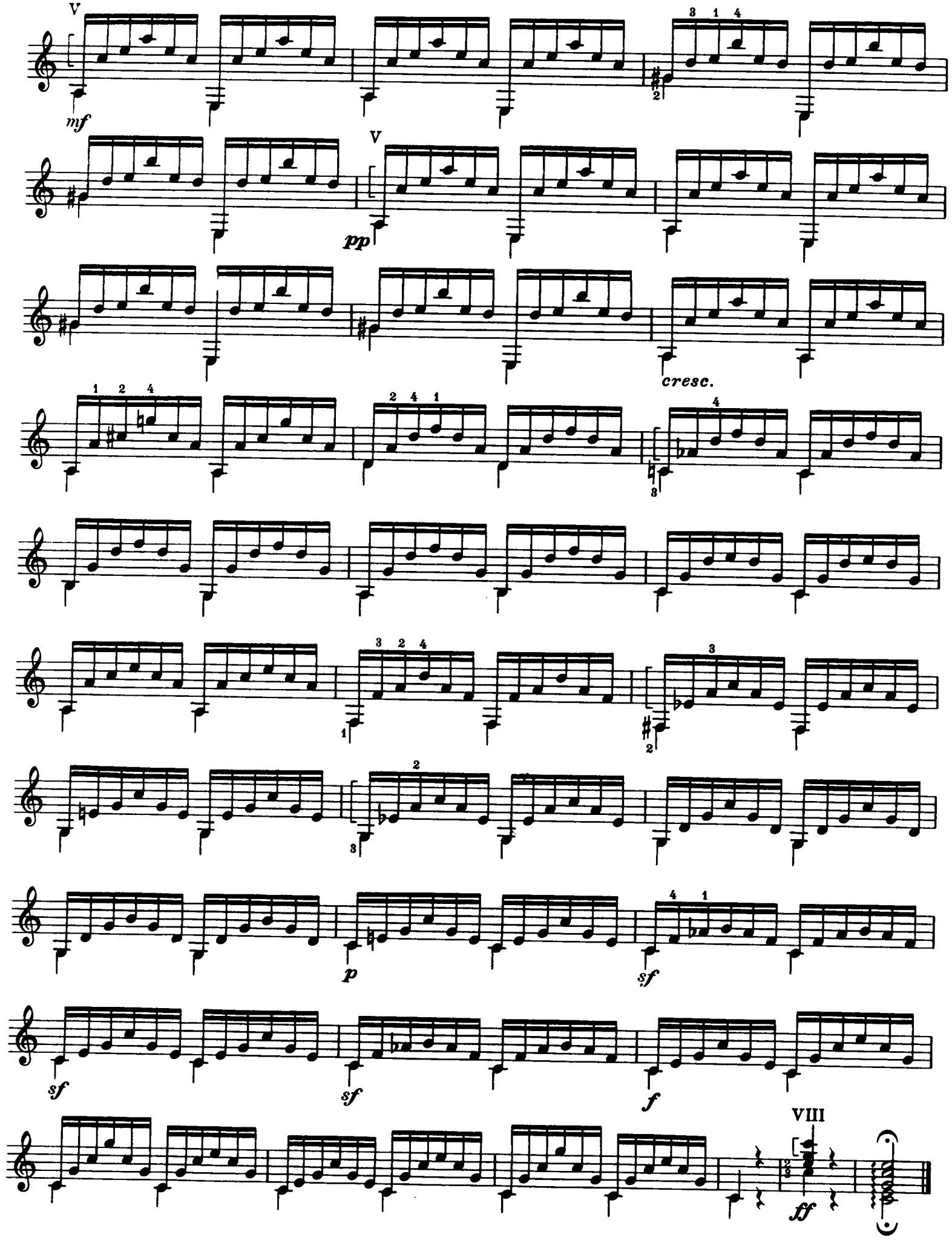


Präludium

Allegro molto

Anton Diabelli
op.103, Nr.1




V
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VIII
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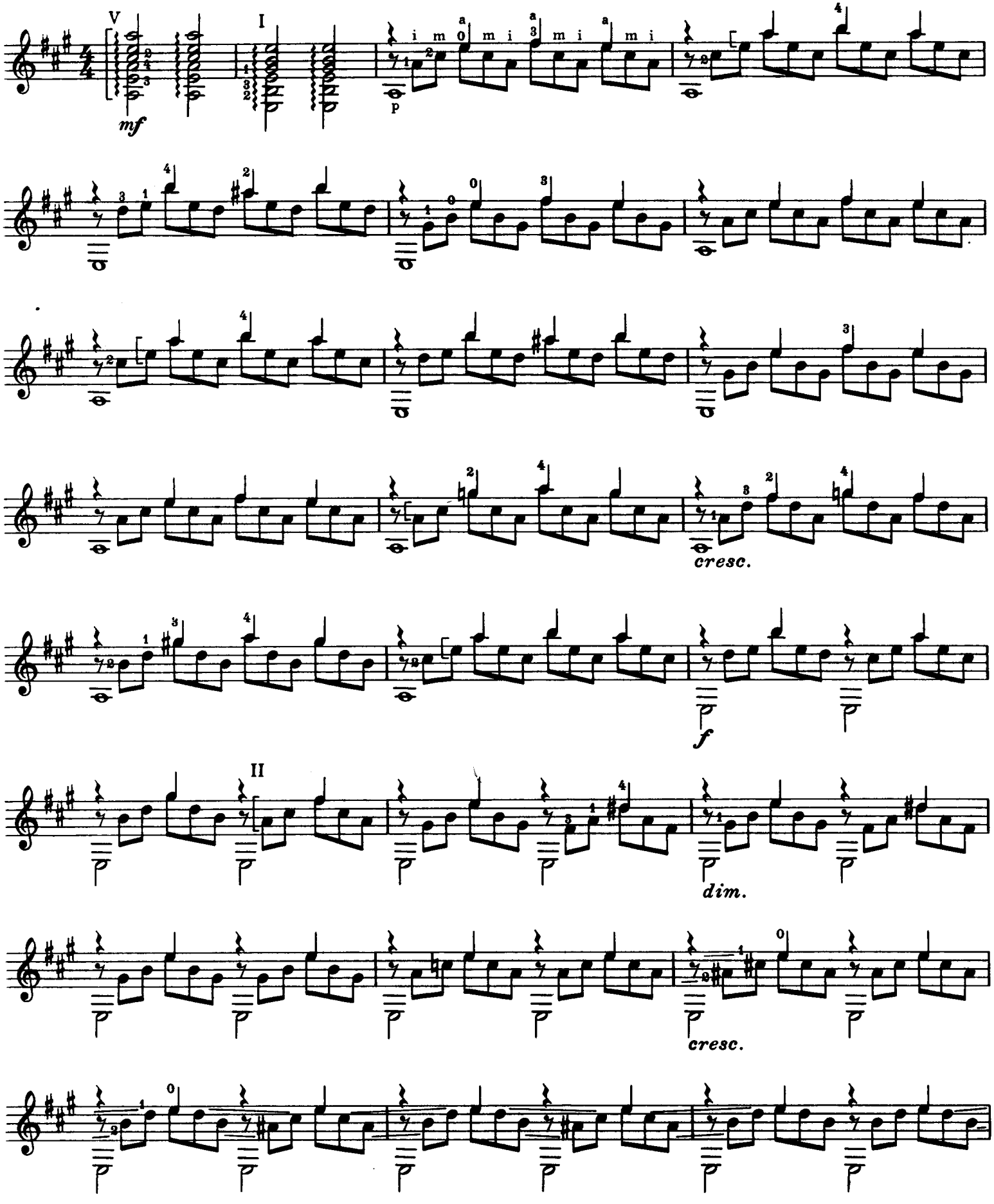
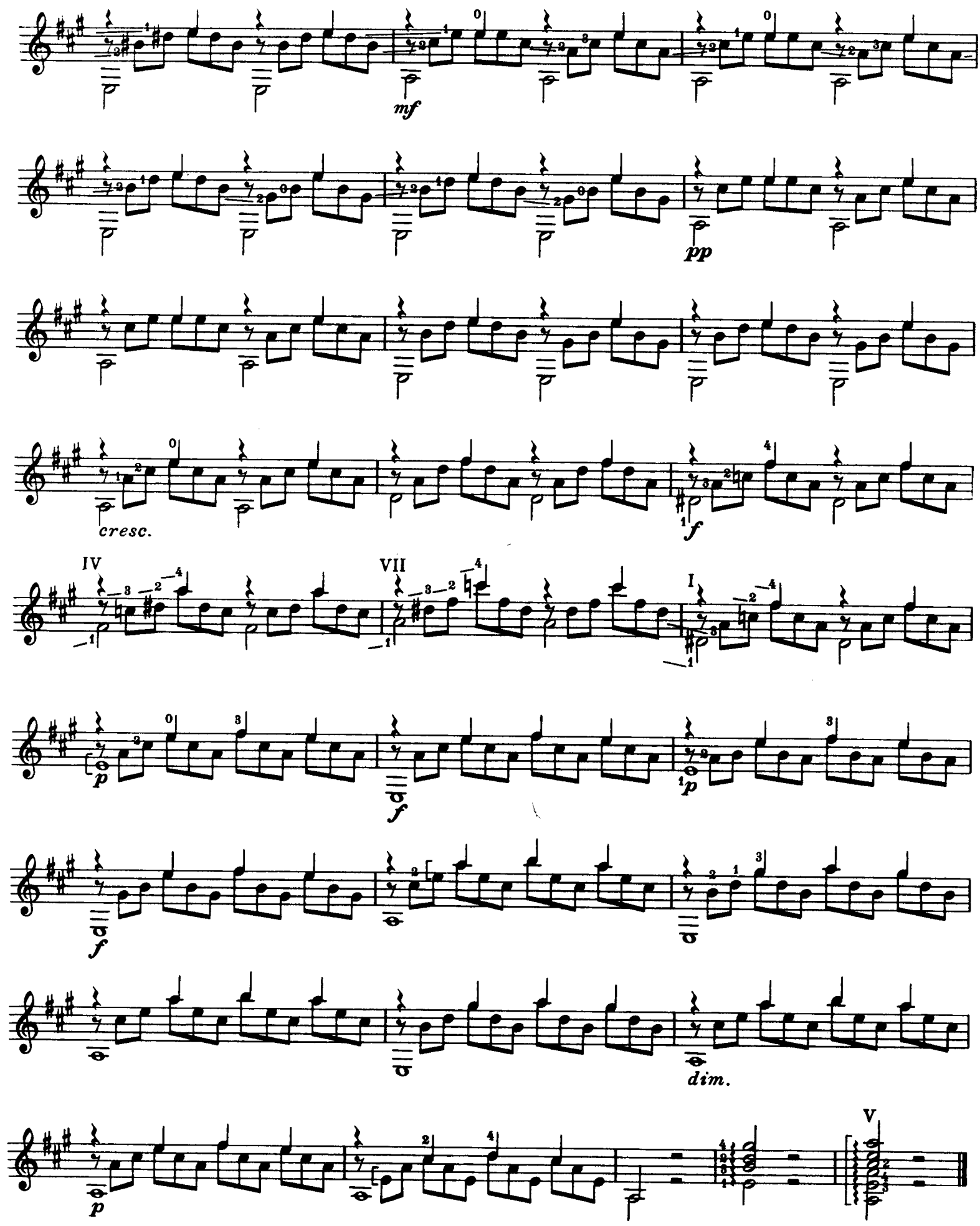
Präludium (Capriccio)

Anton Diabelli
op. 103, Nr. 2

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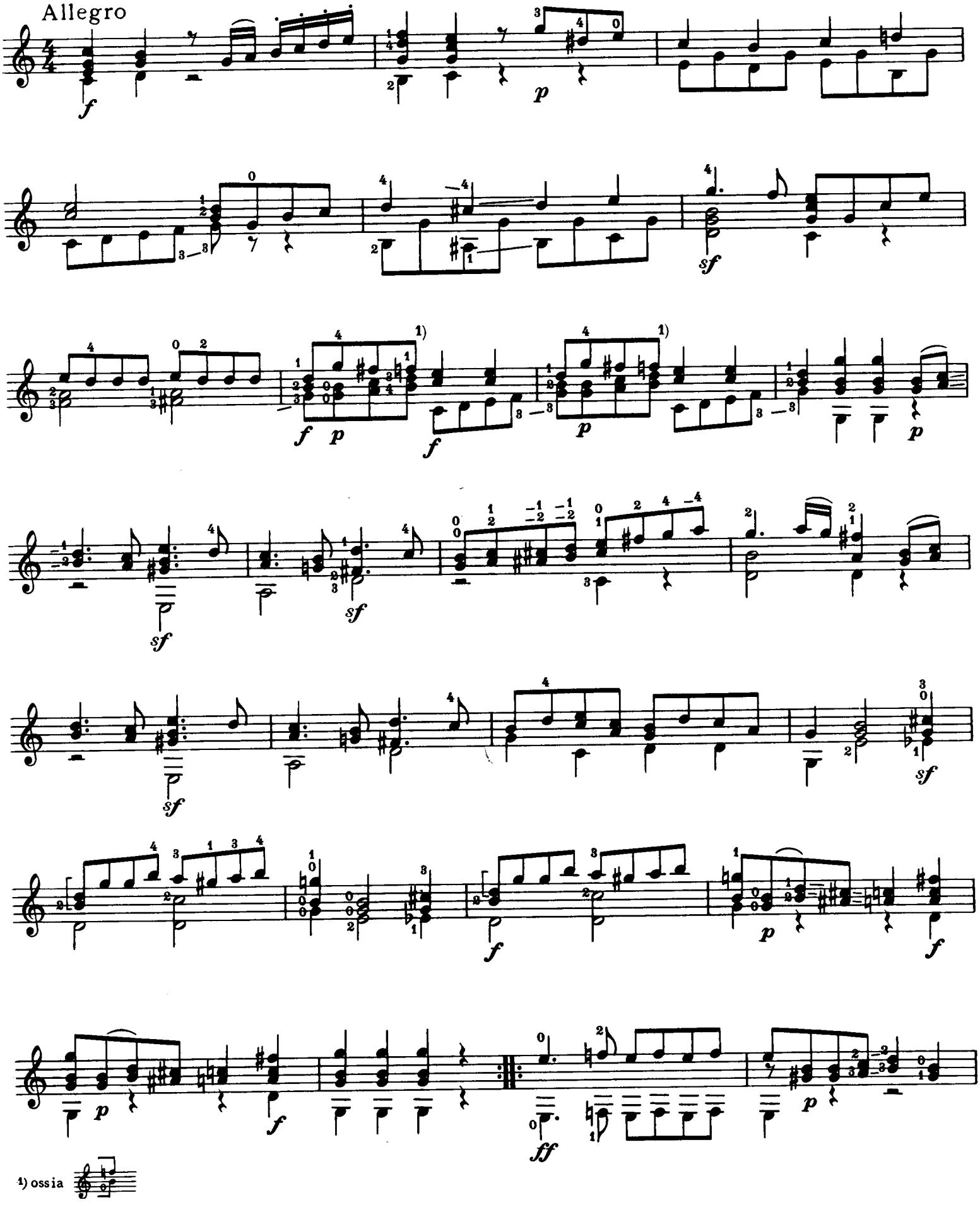
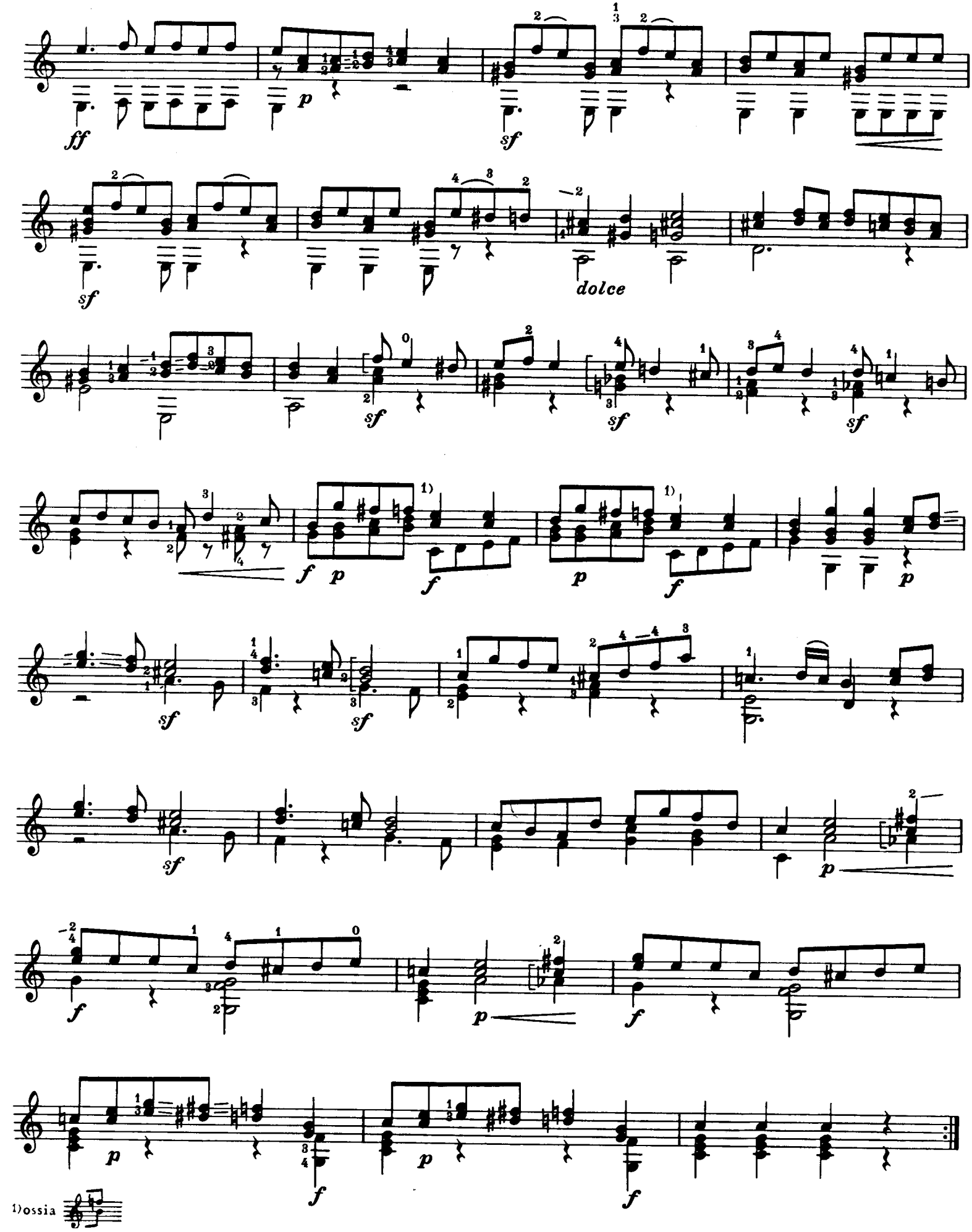
Sonate

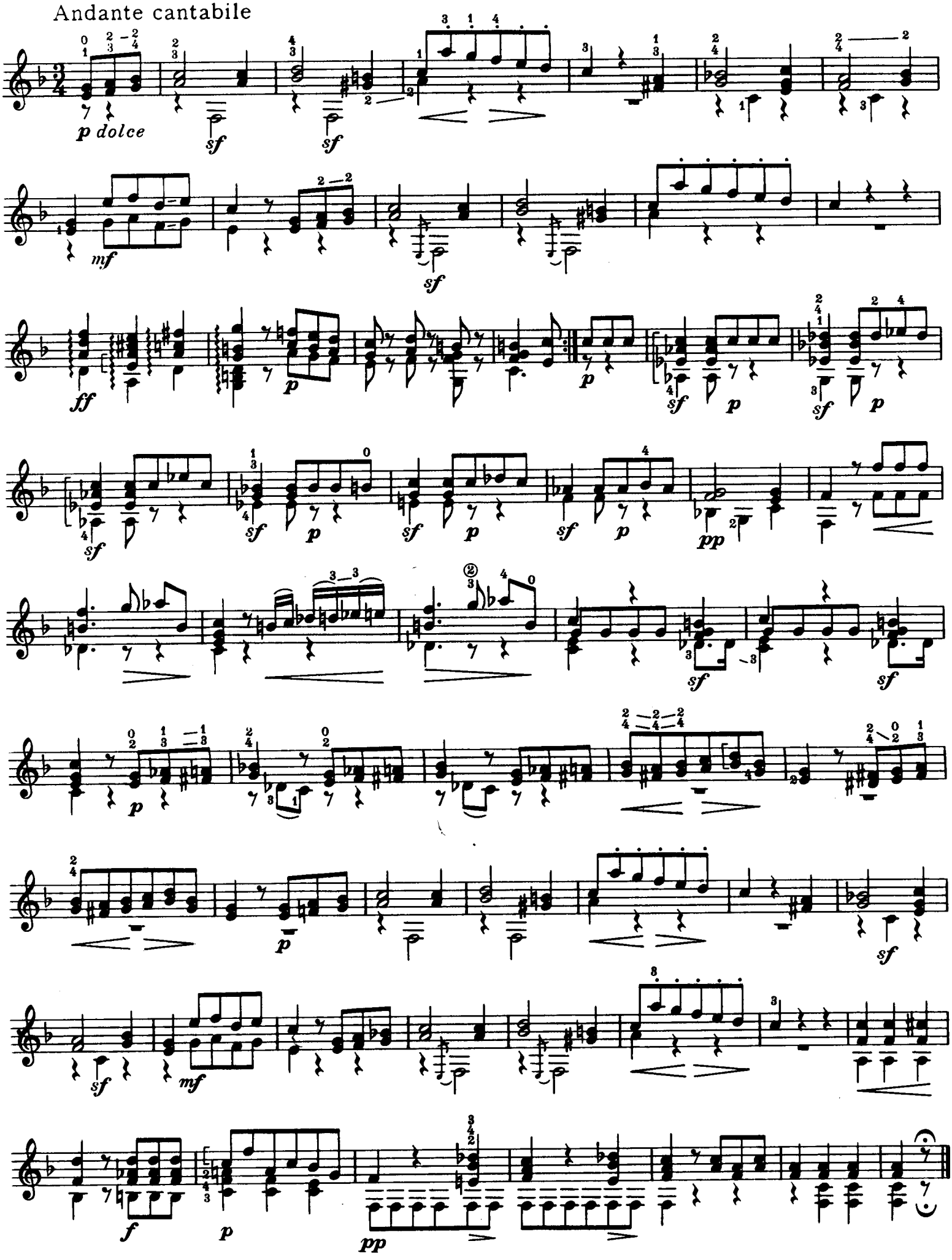
Anton Diabelli

Allegro



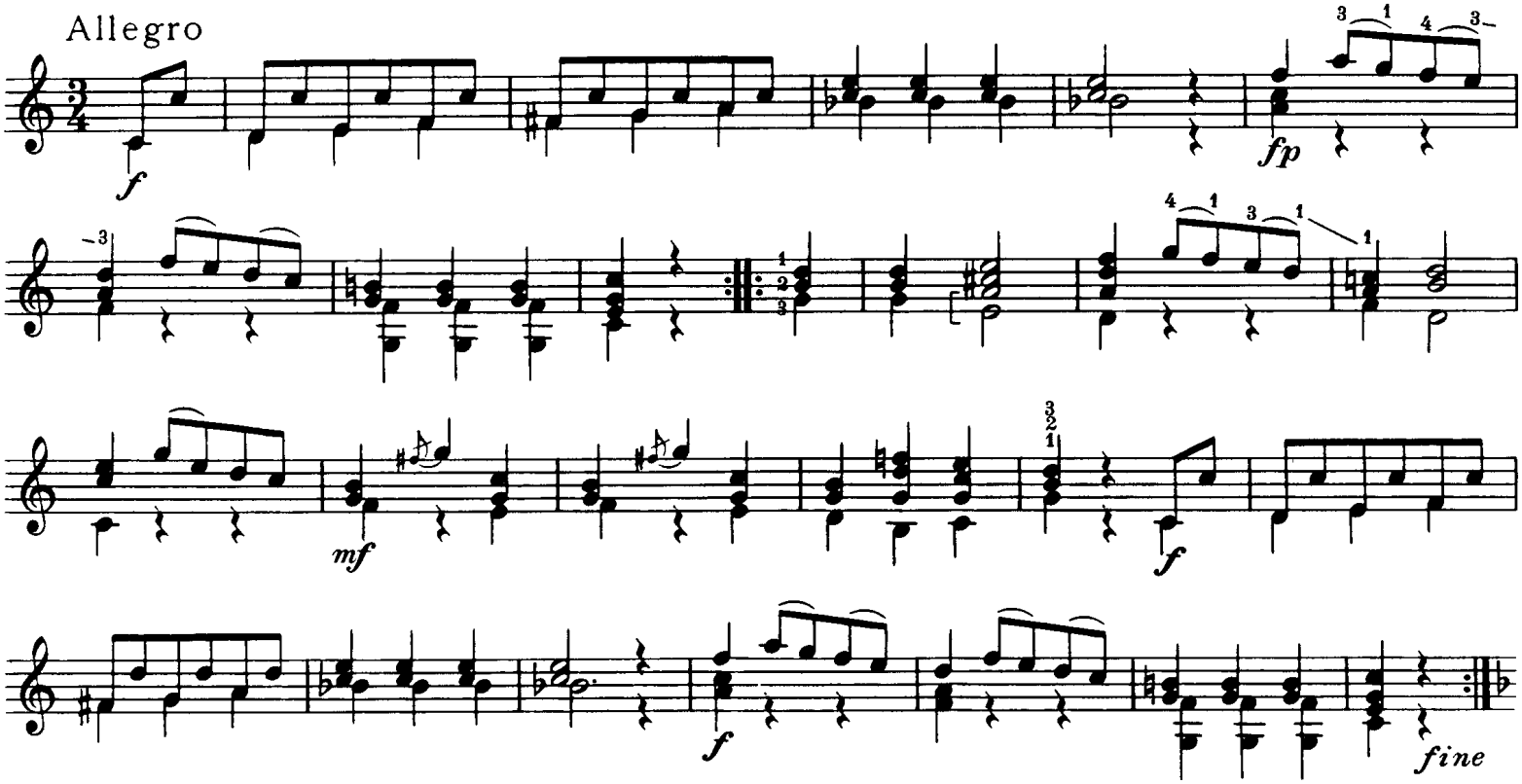

dolce
1) ossia

Andante cantabile

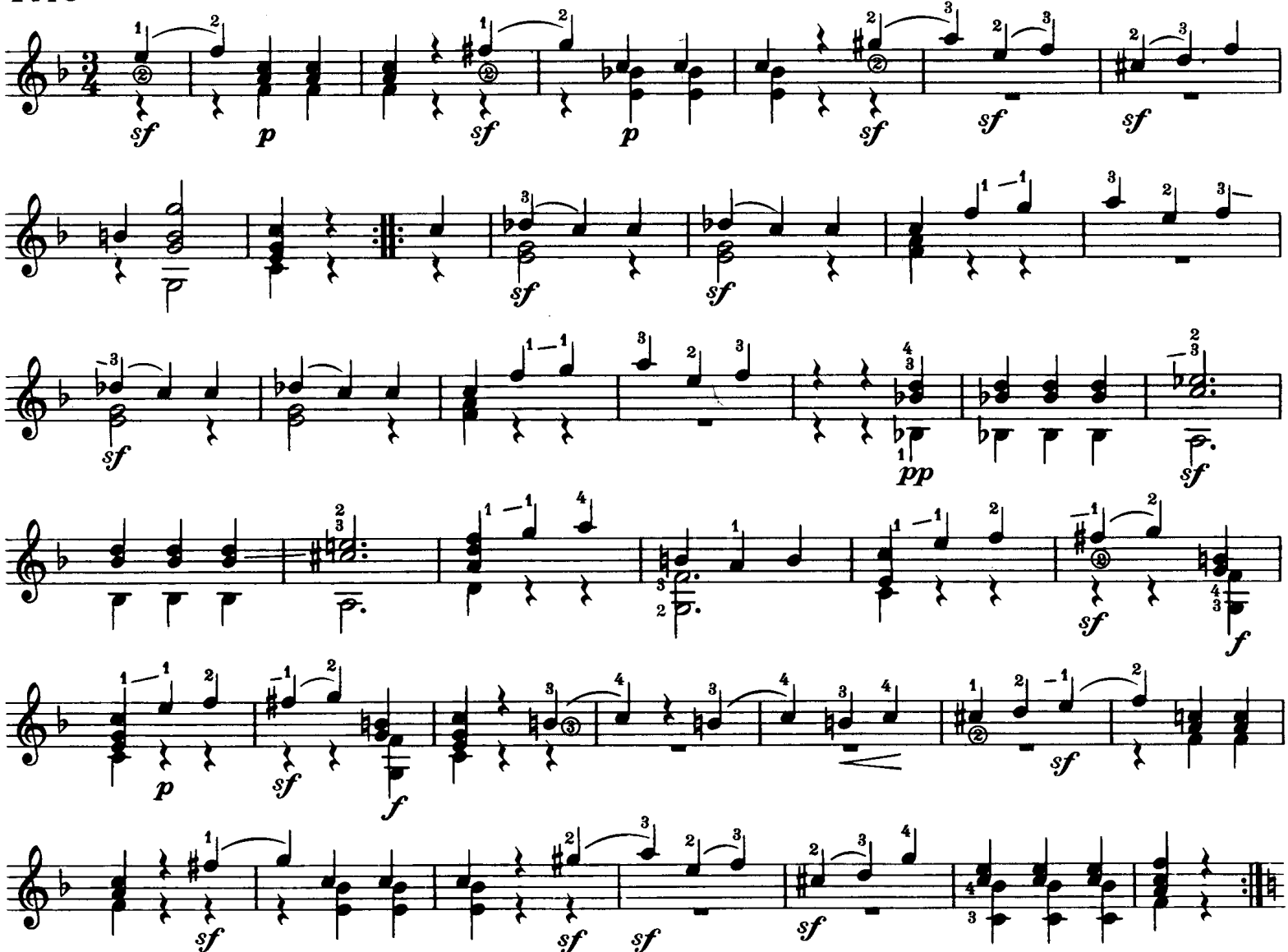


Menuett

Allegro



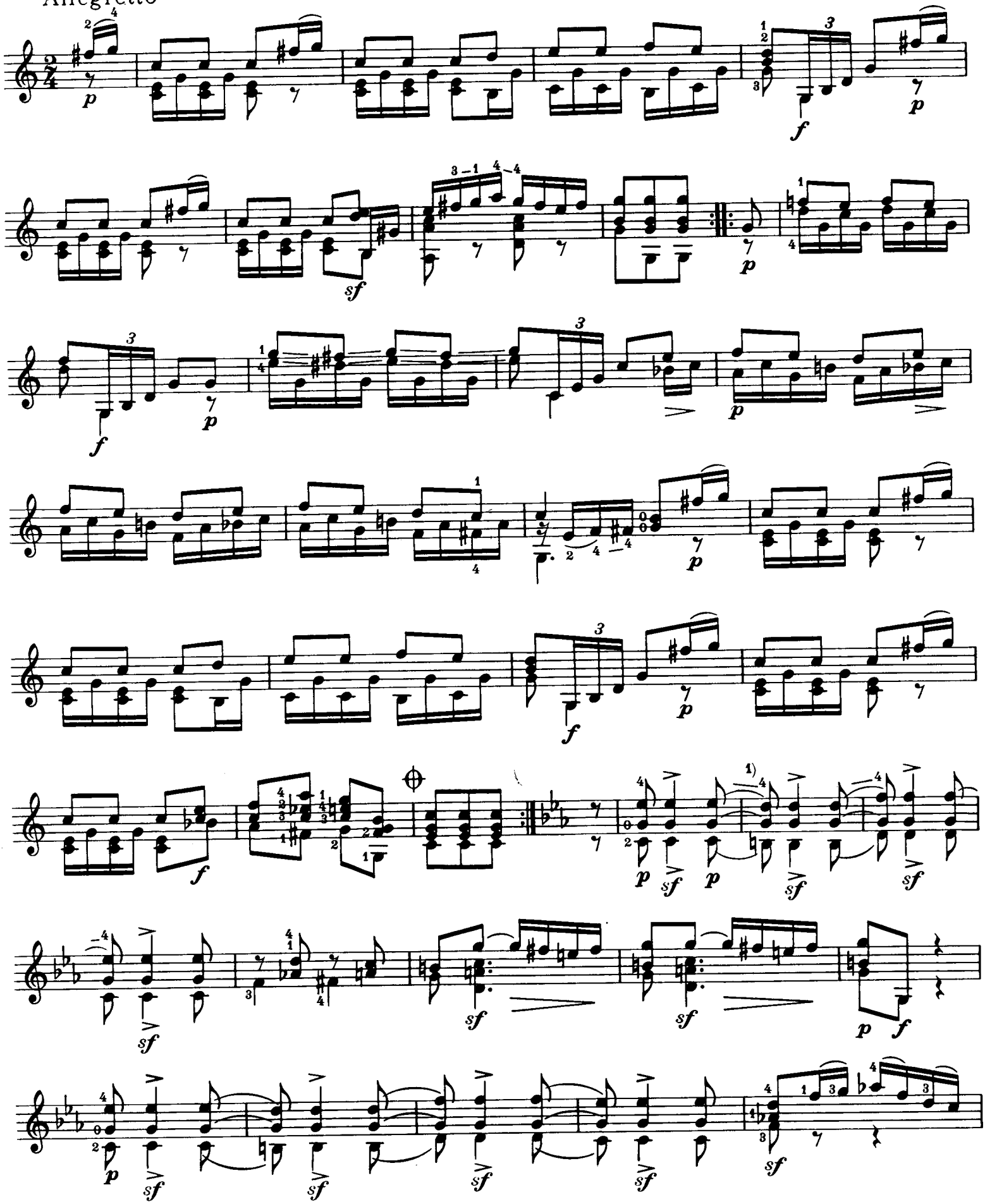
Trio



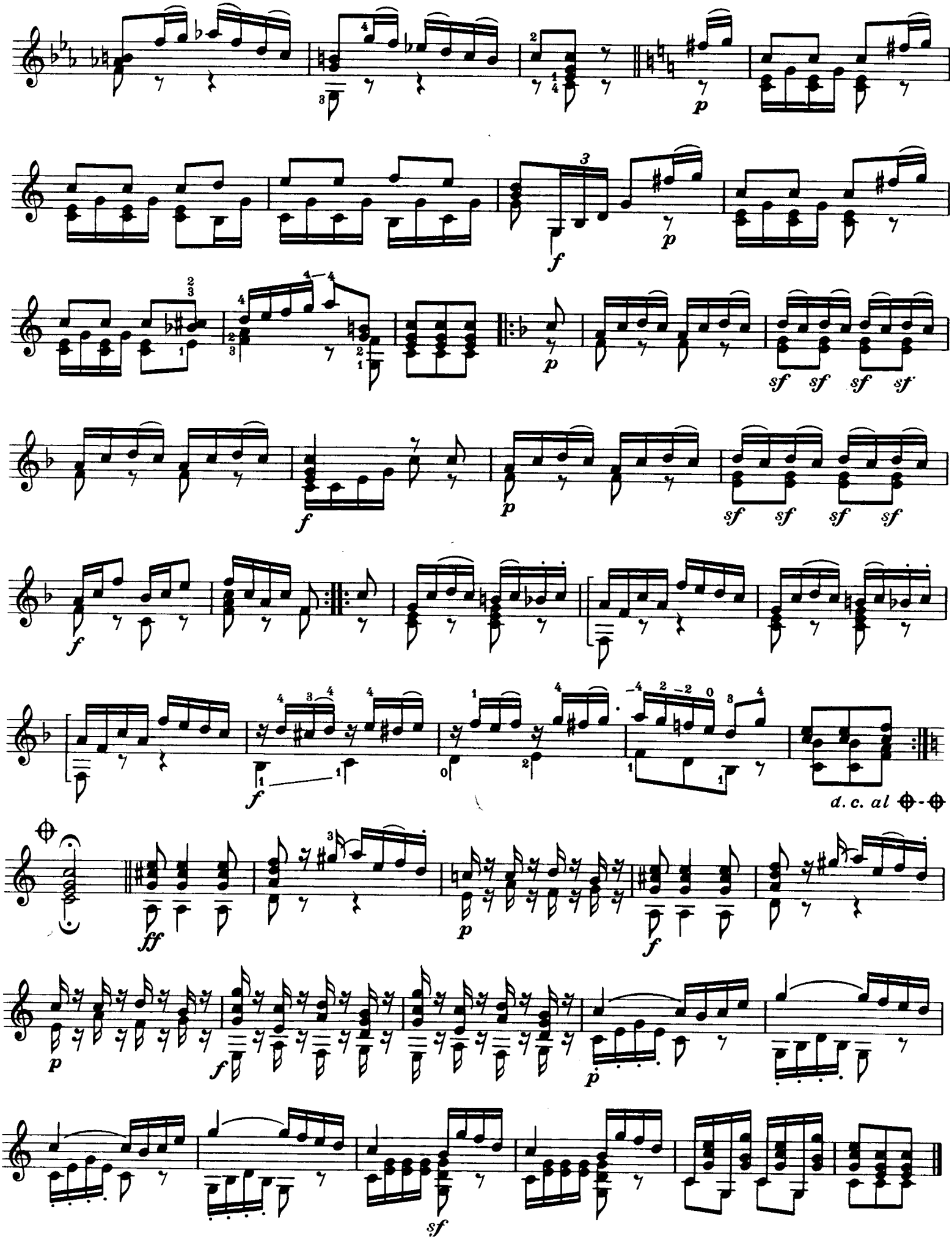
Menuett d.c. al fine

Rondo

Allegretto



1) „unechtes Legato“ / *“false legato”*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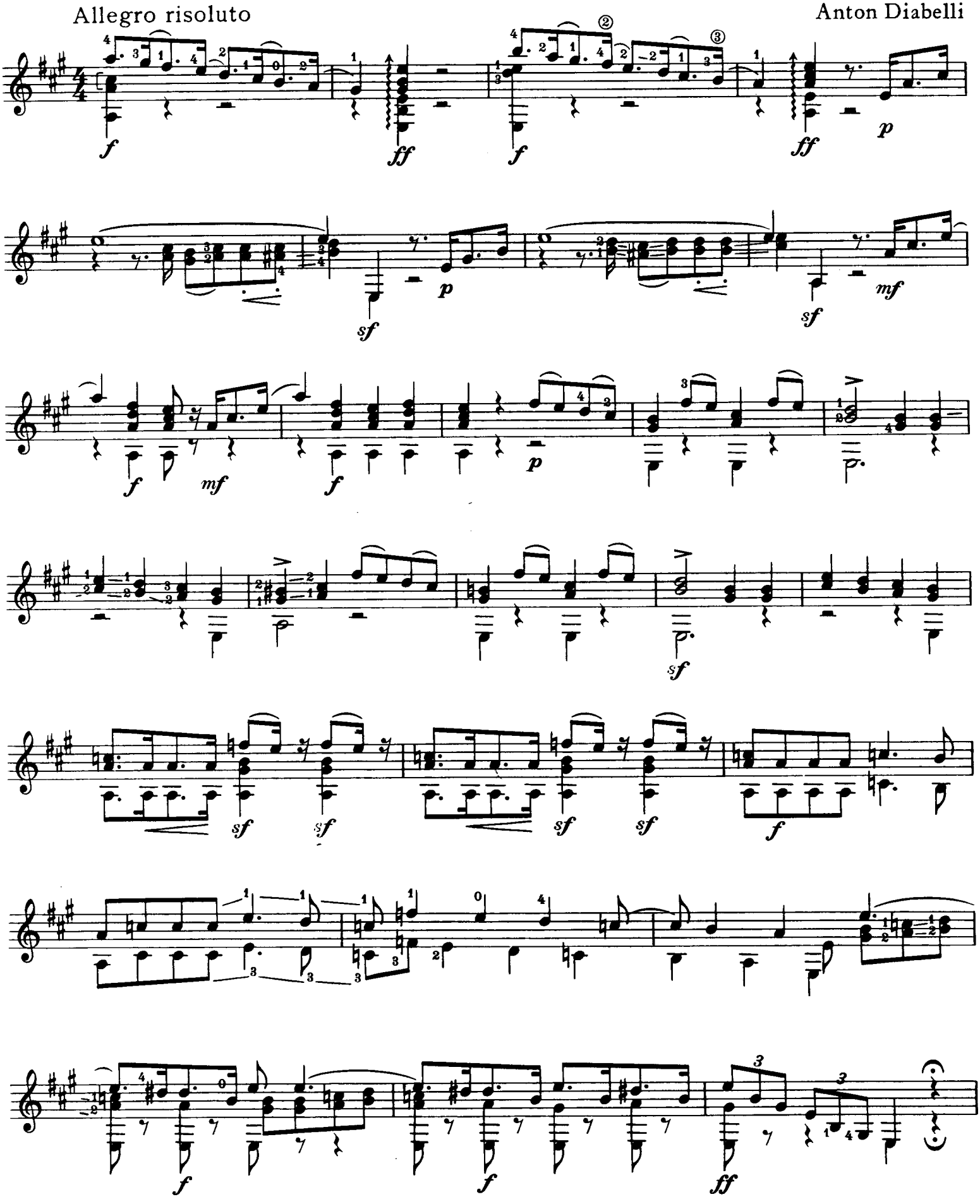
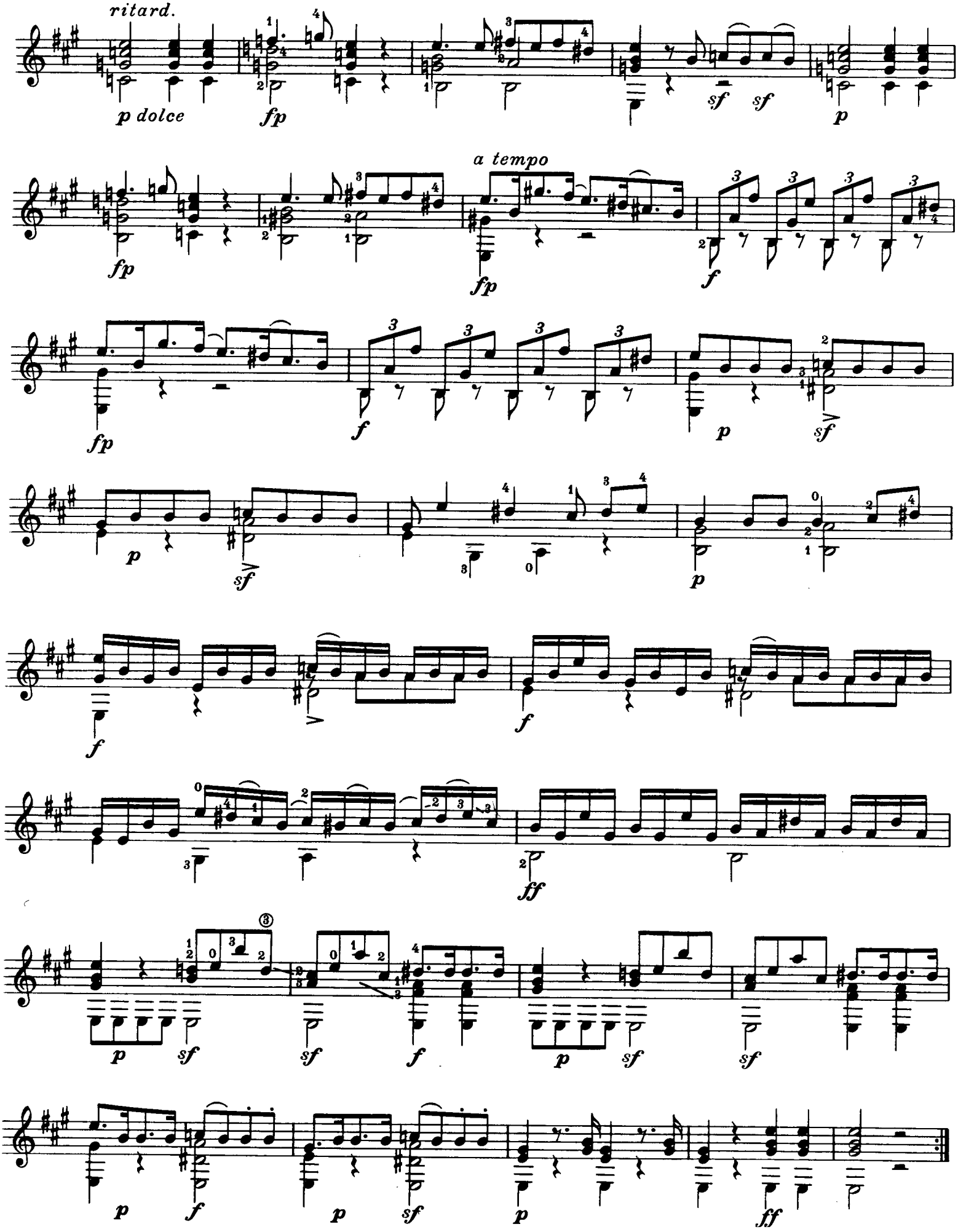
Sonate

Allegro risoluto

Anton Diabelli

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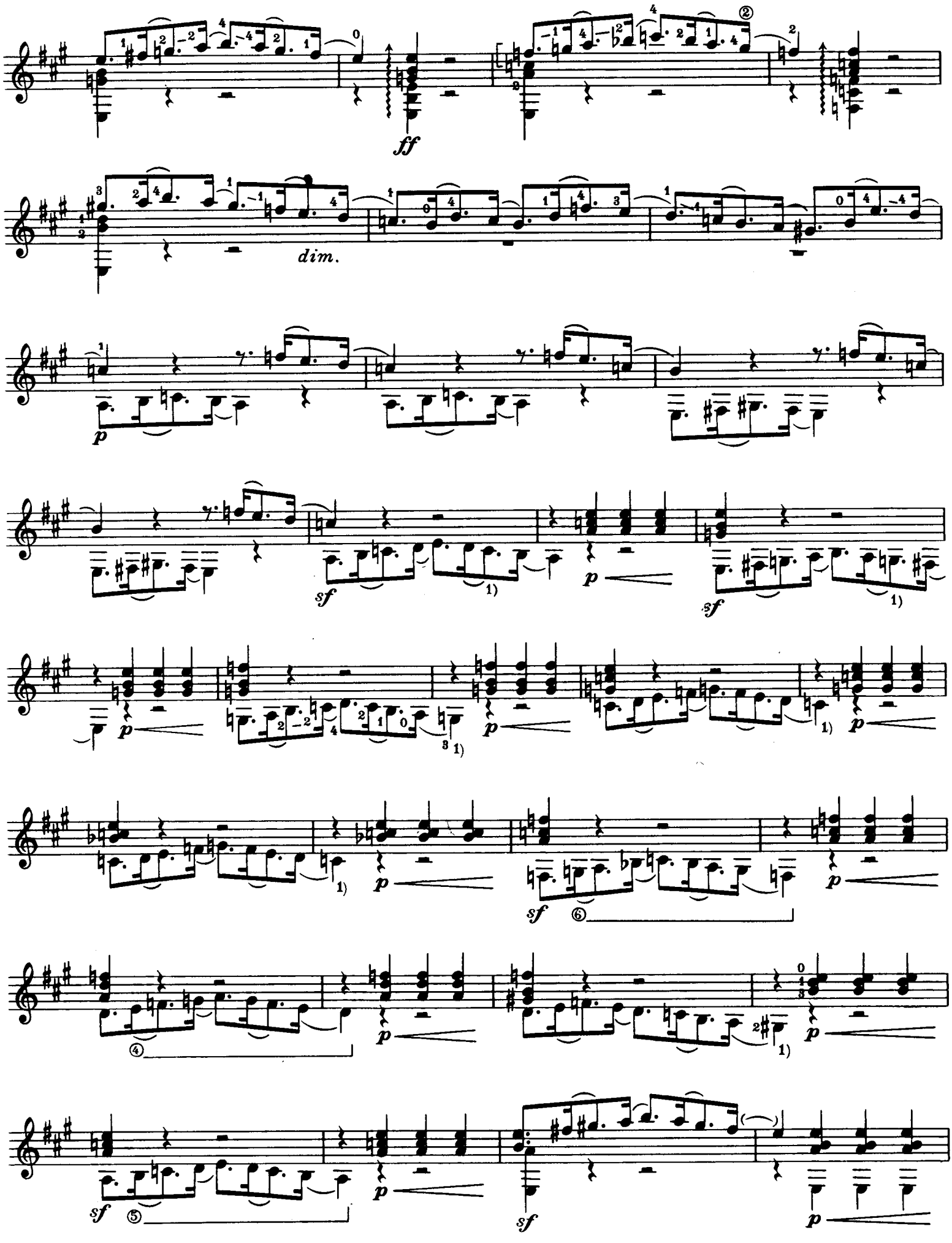
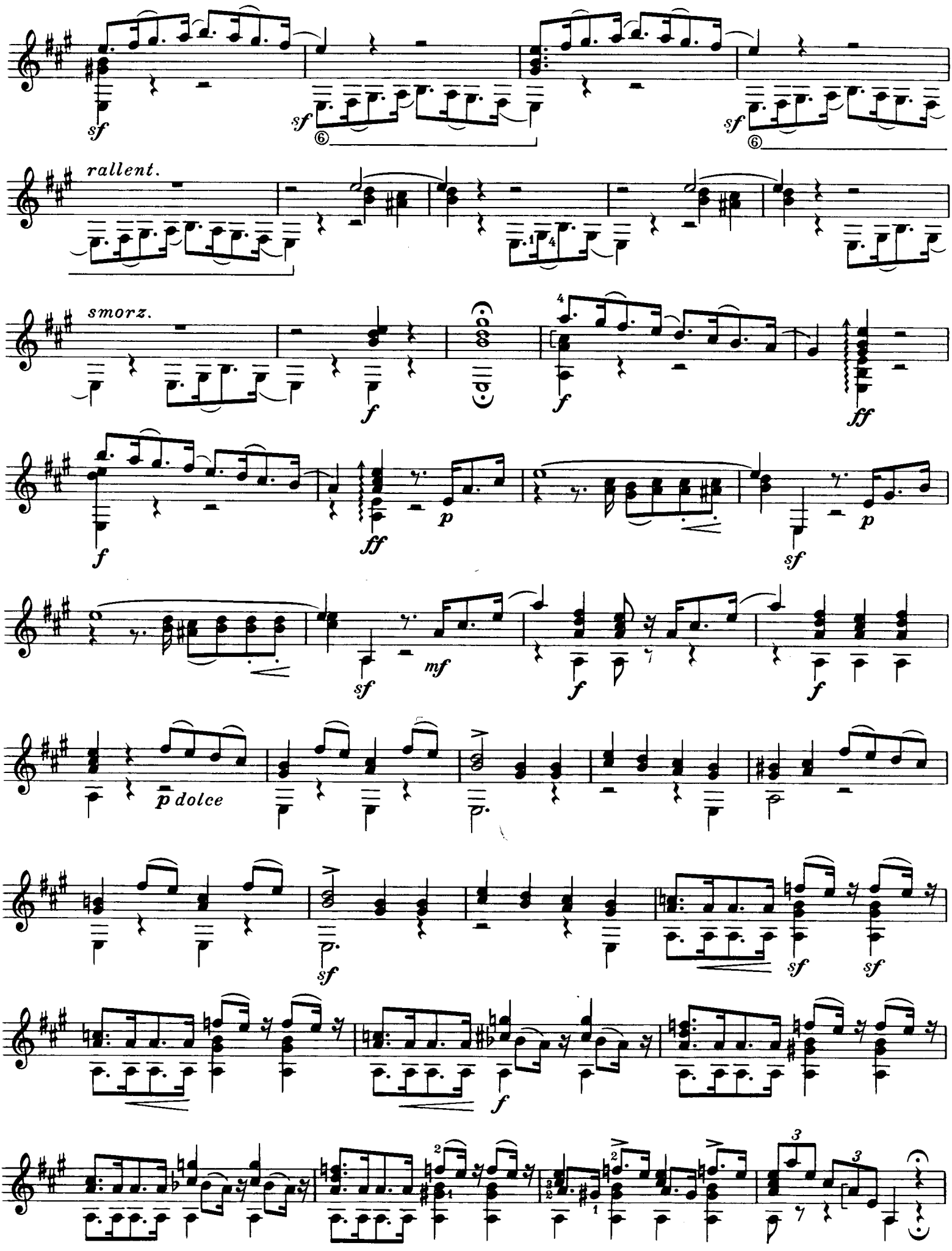


1) „Schwingungsbindungen“ / *“vibrating slurs”*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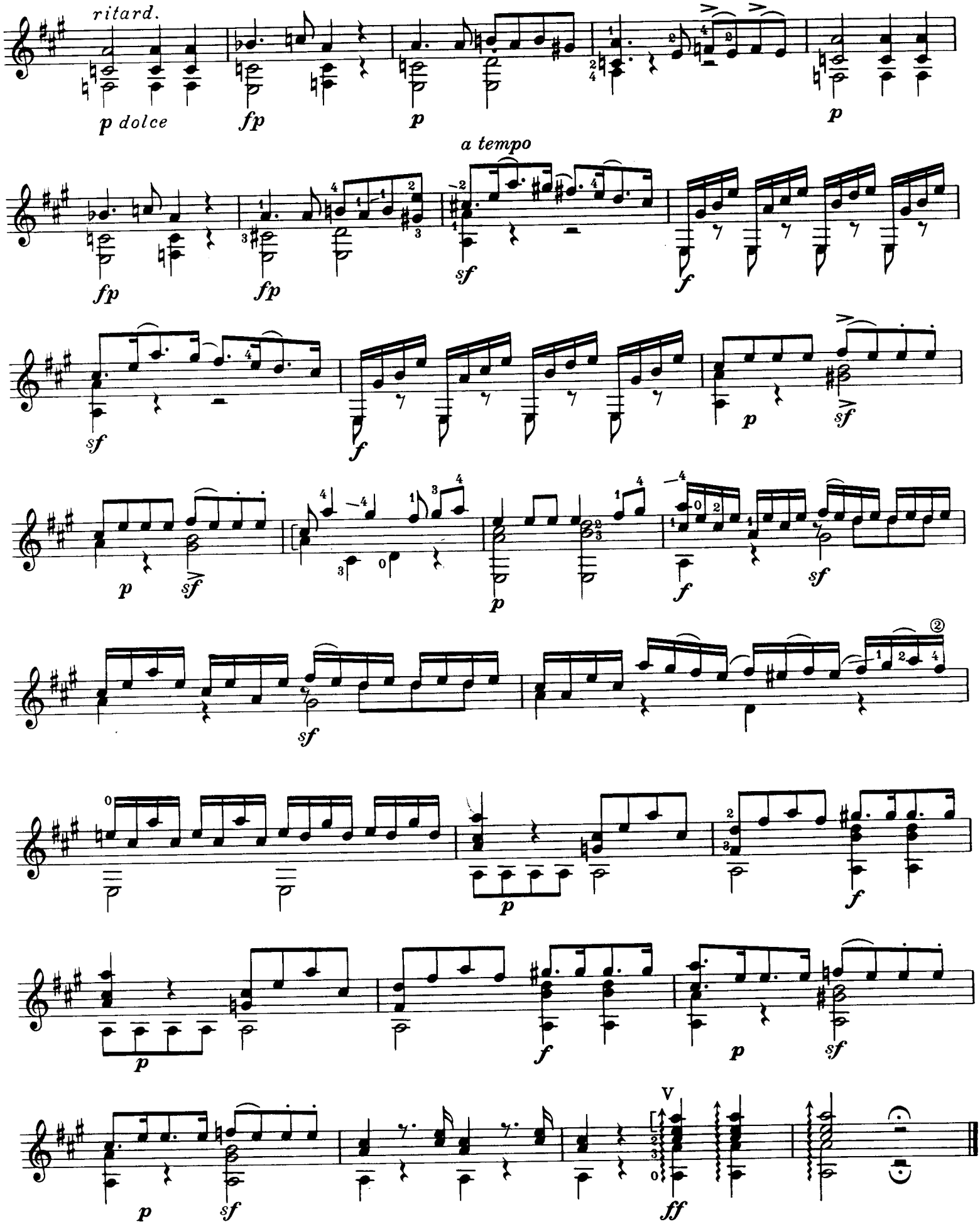
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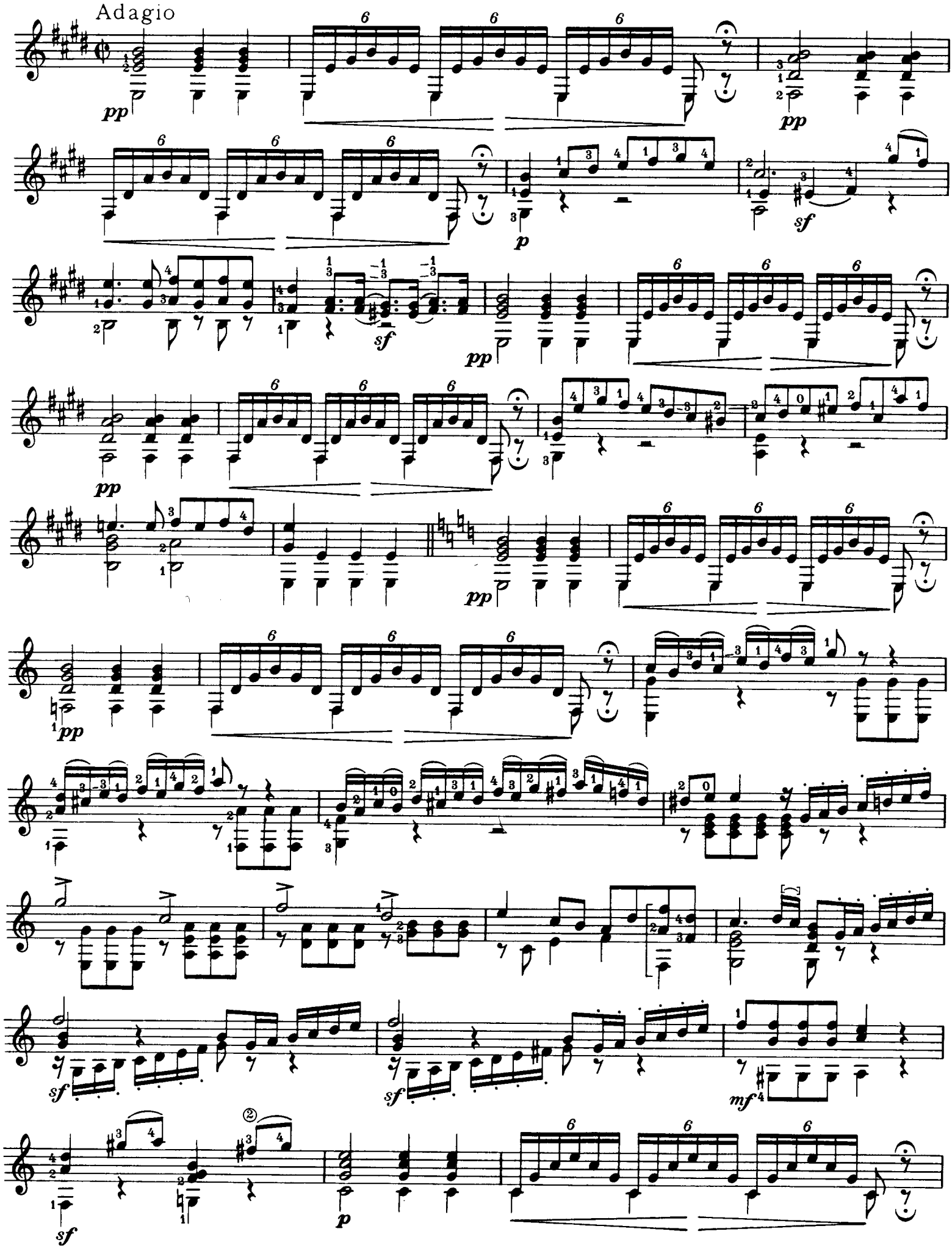
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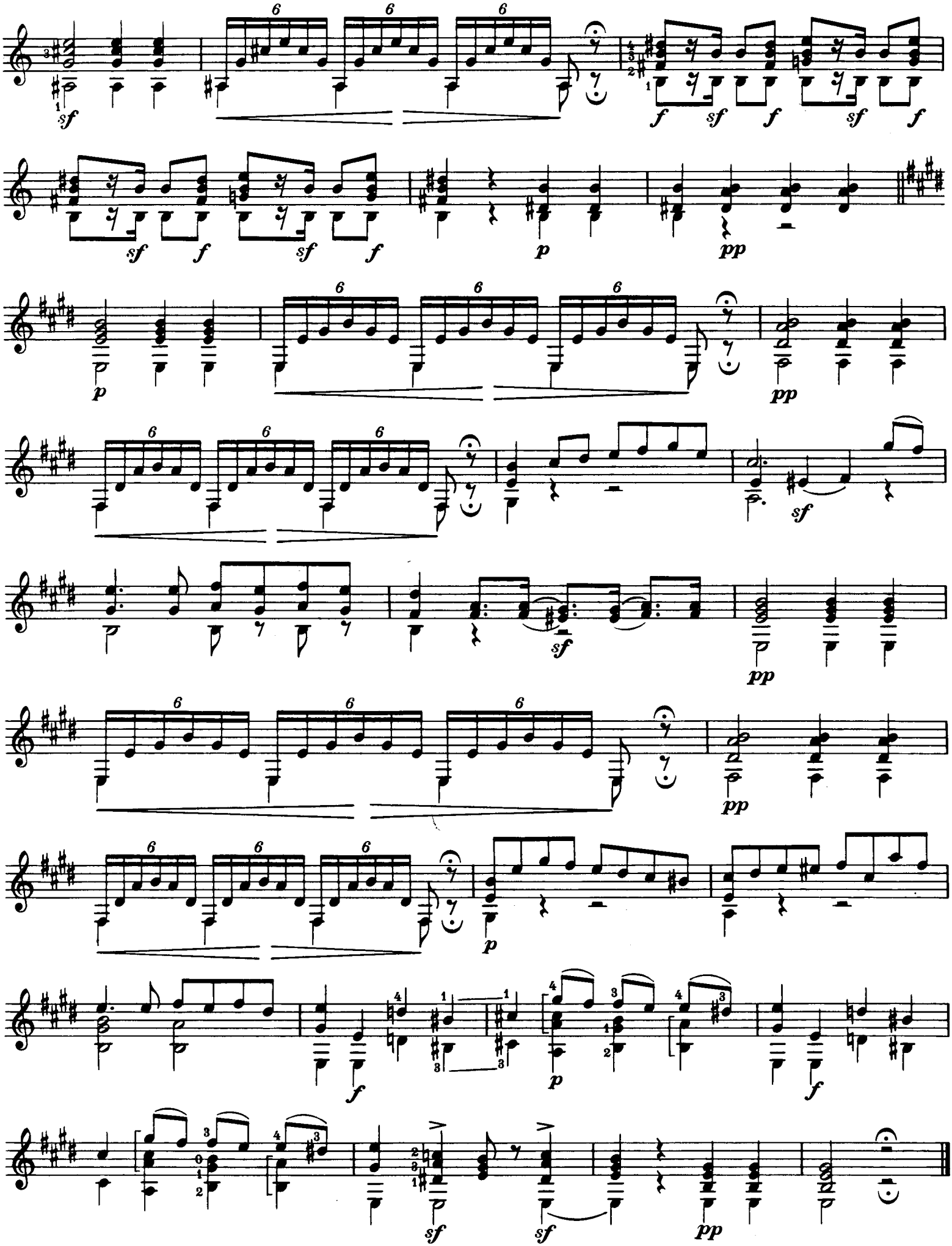
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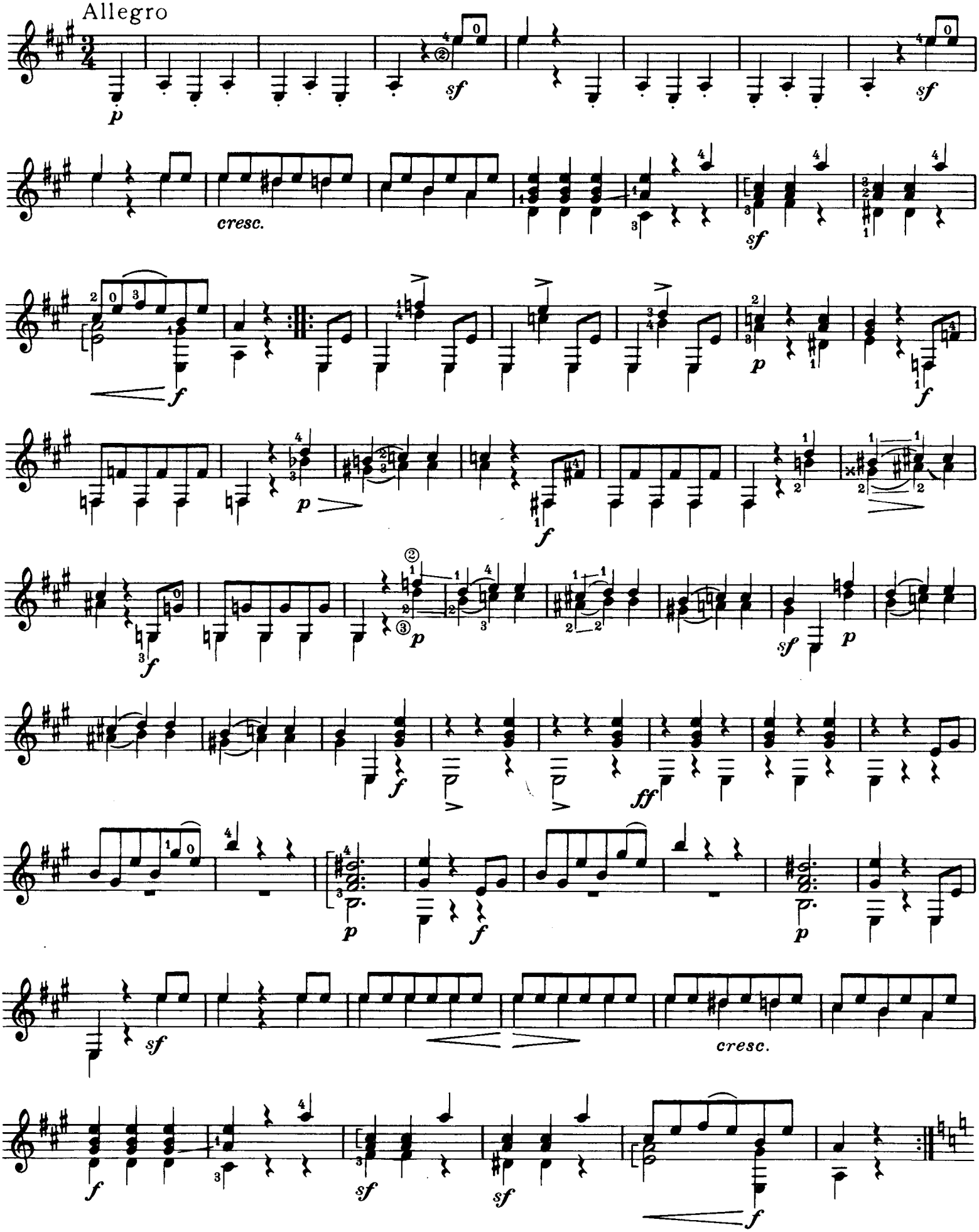
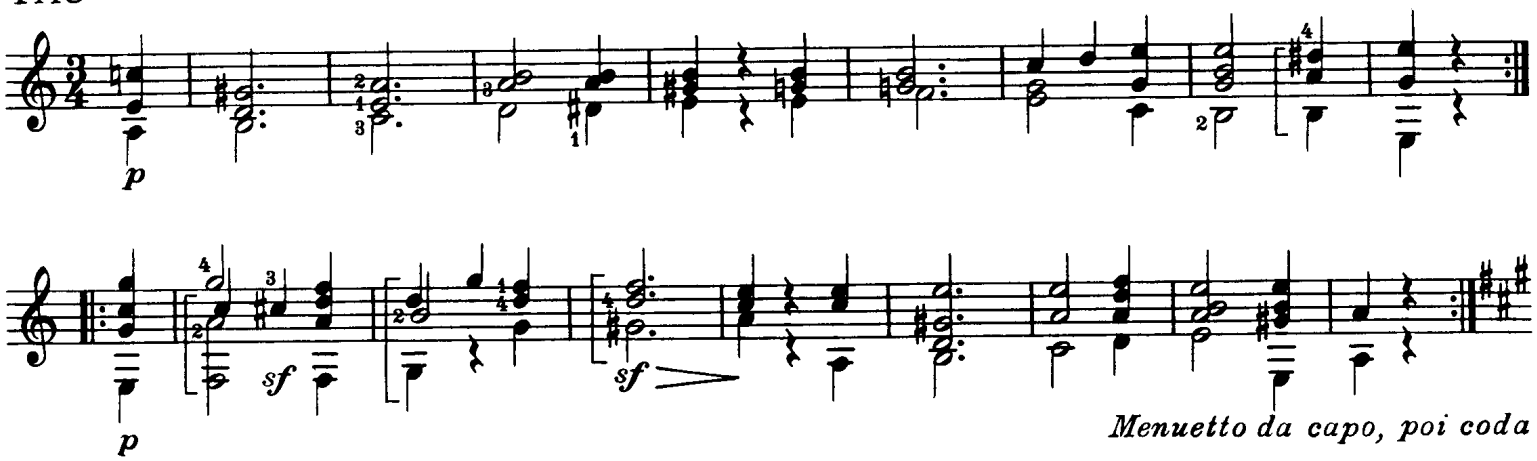
Menuetto

Allegro

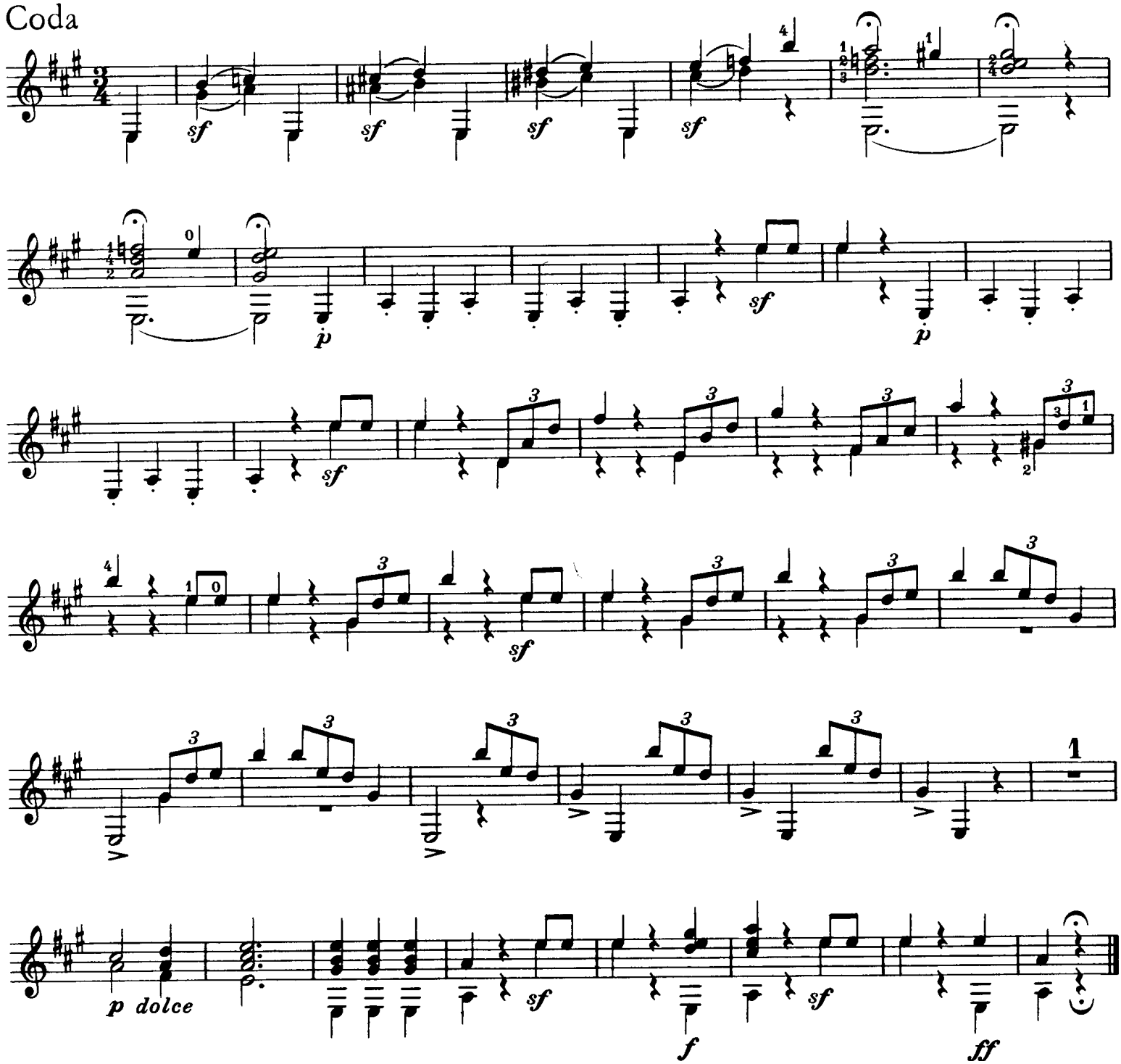


Trio



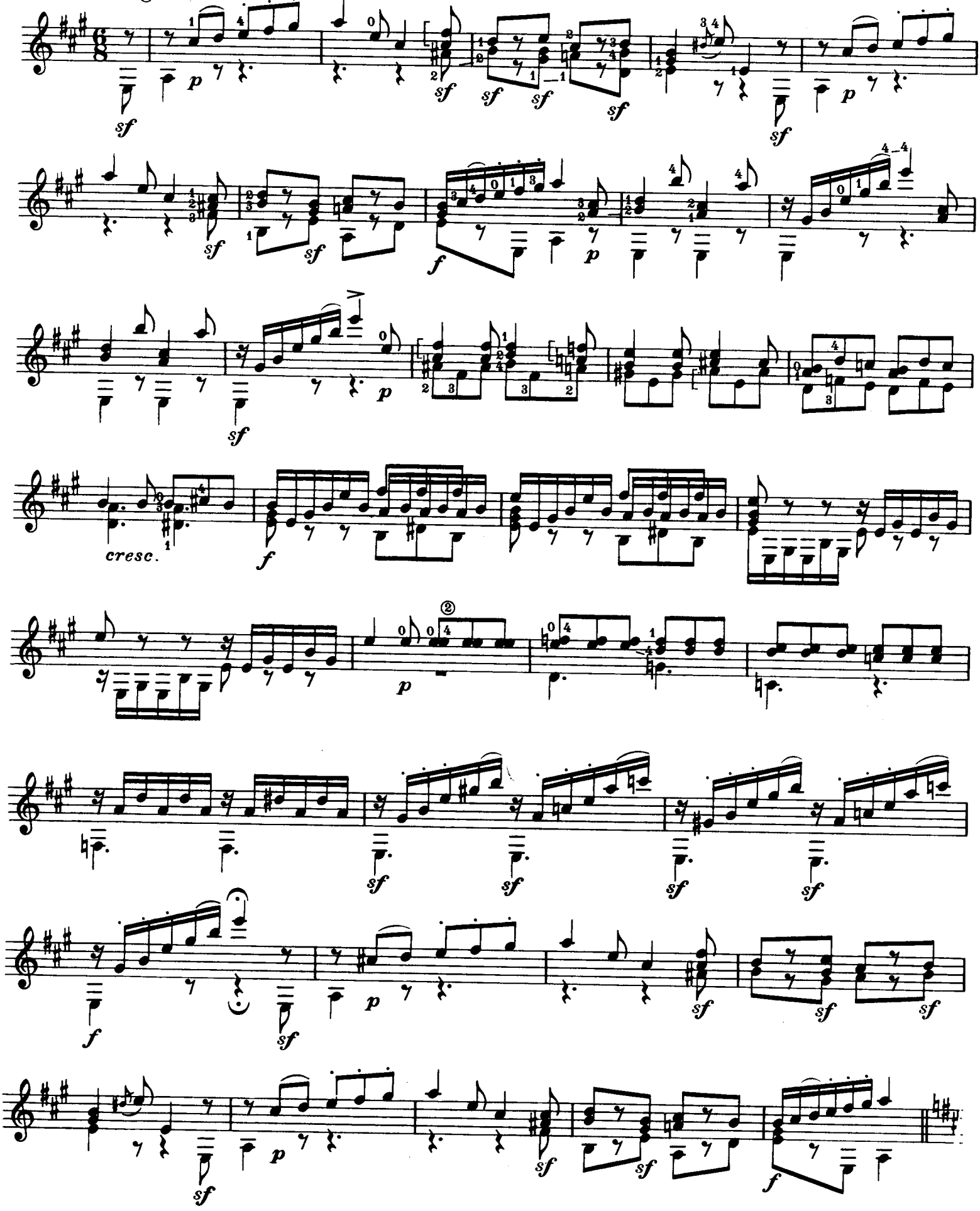
Menuetto da capo, poi coda

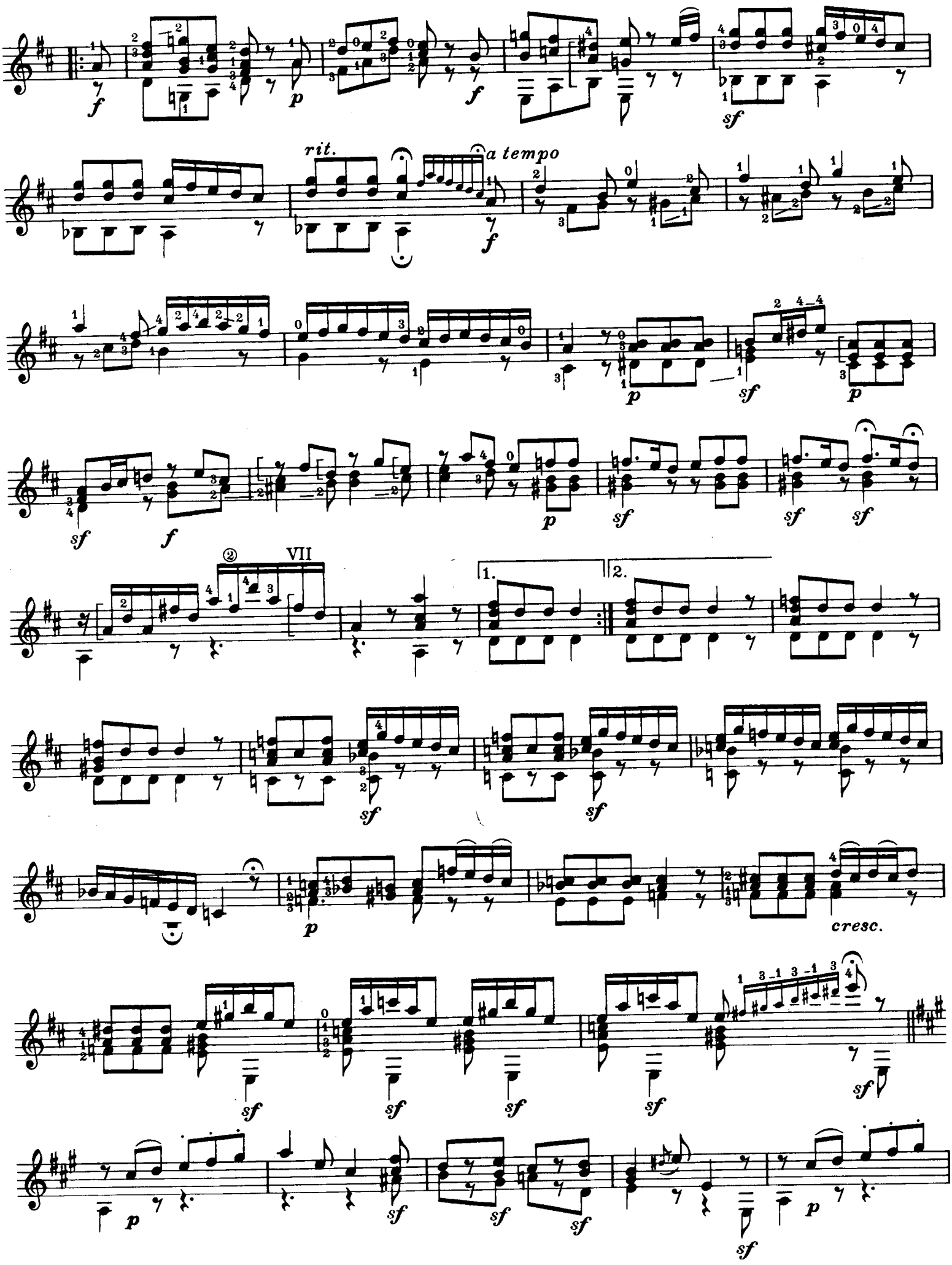
Coda



Rondo

Allegretto

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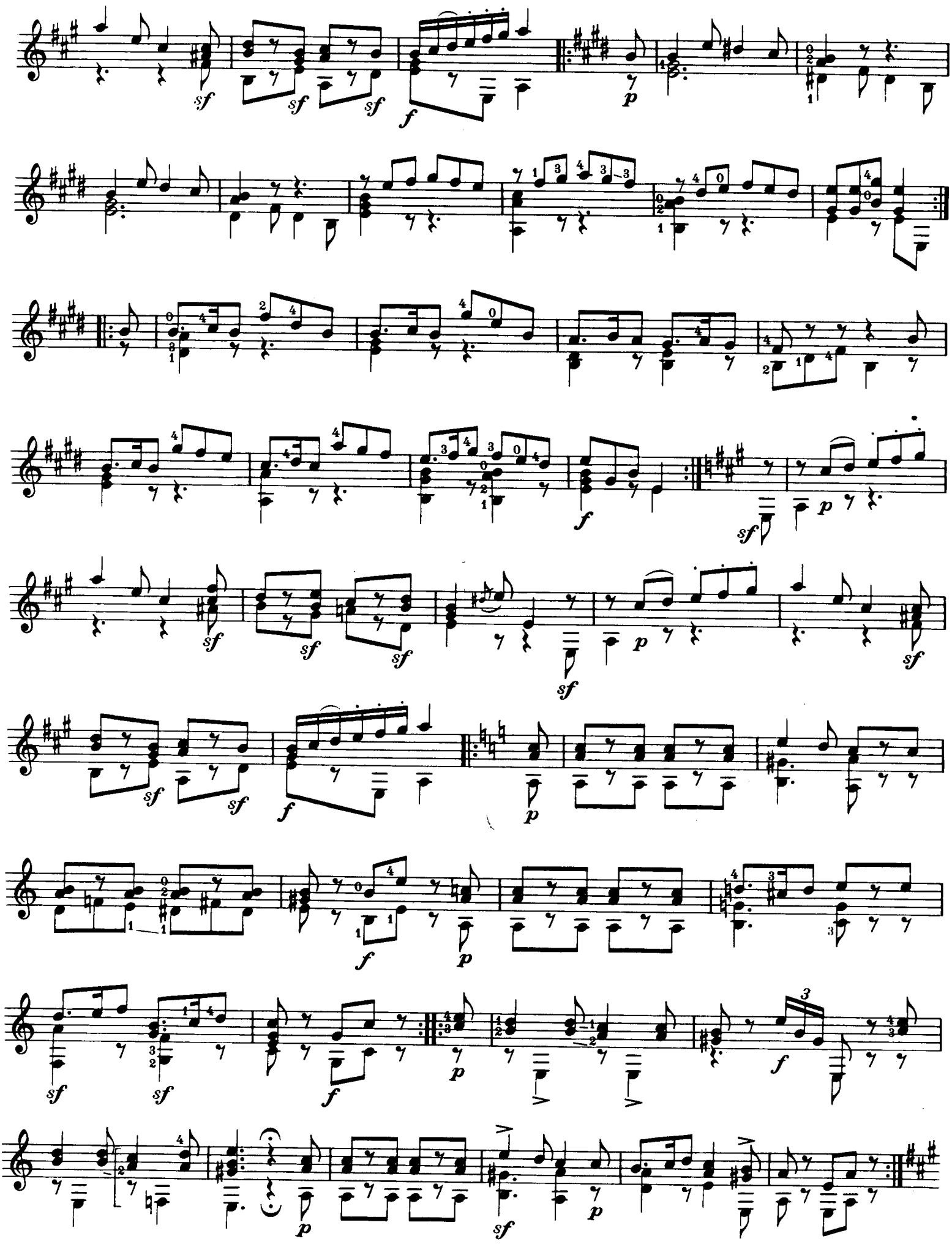
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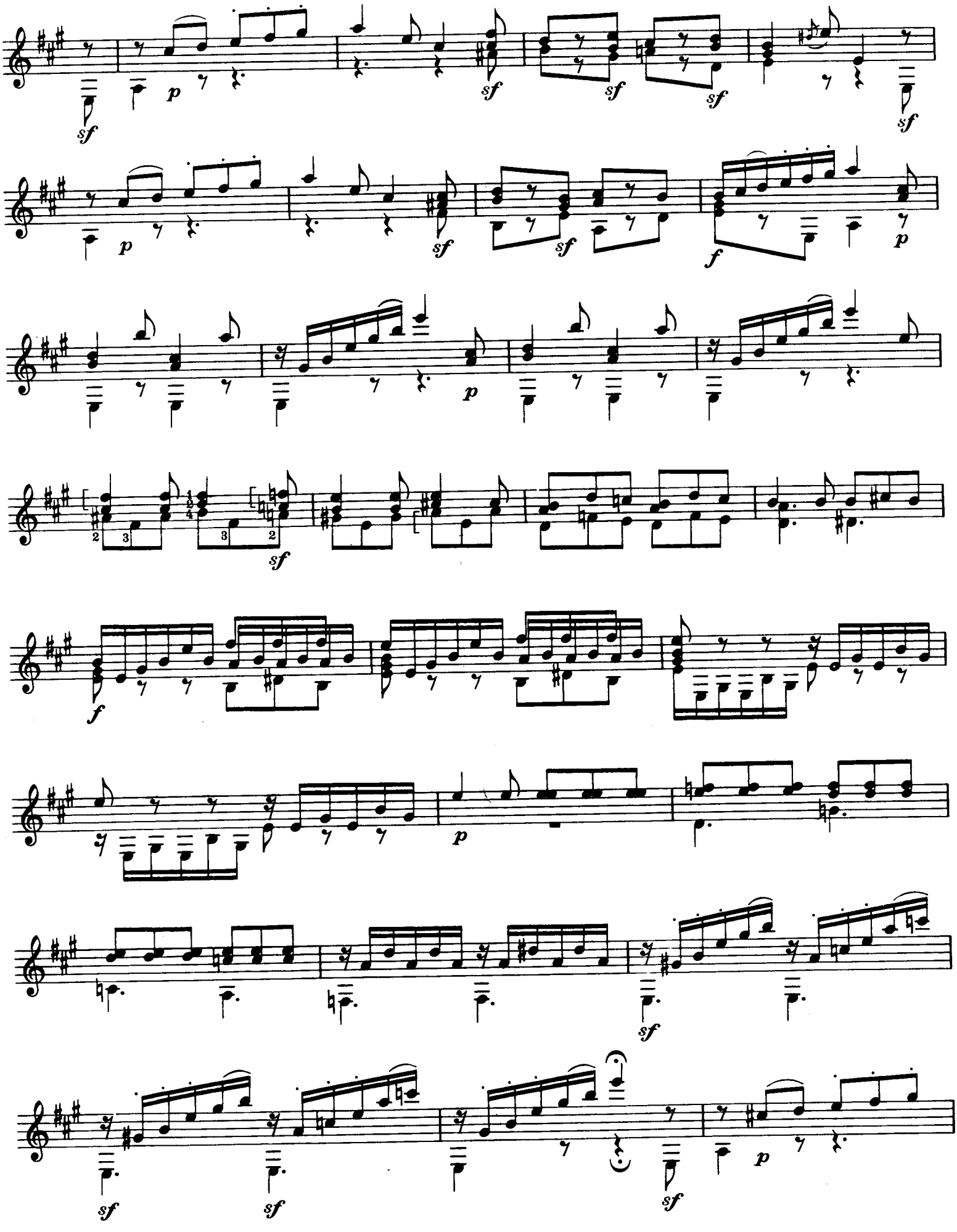
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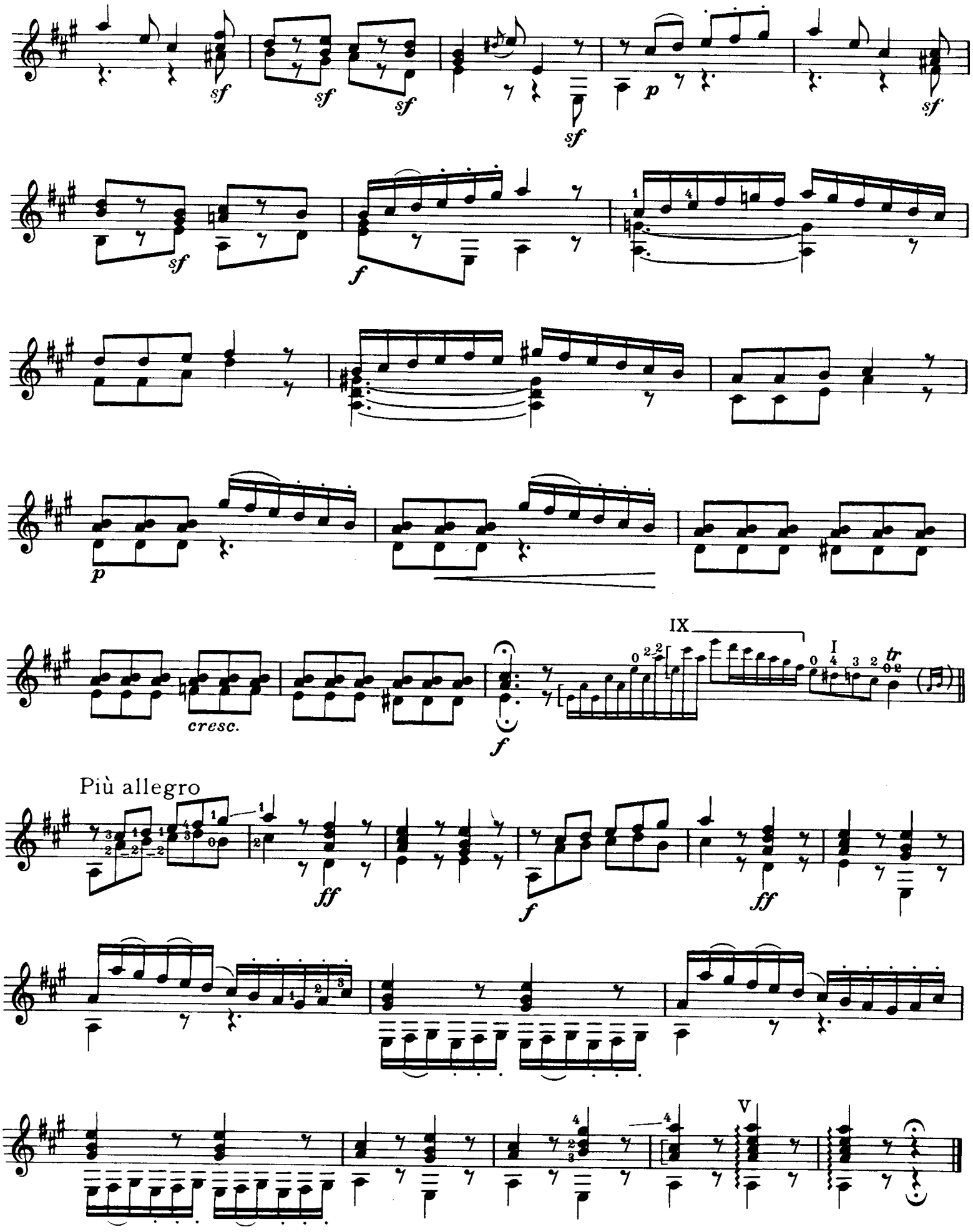
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cresc.
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Più allegro
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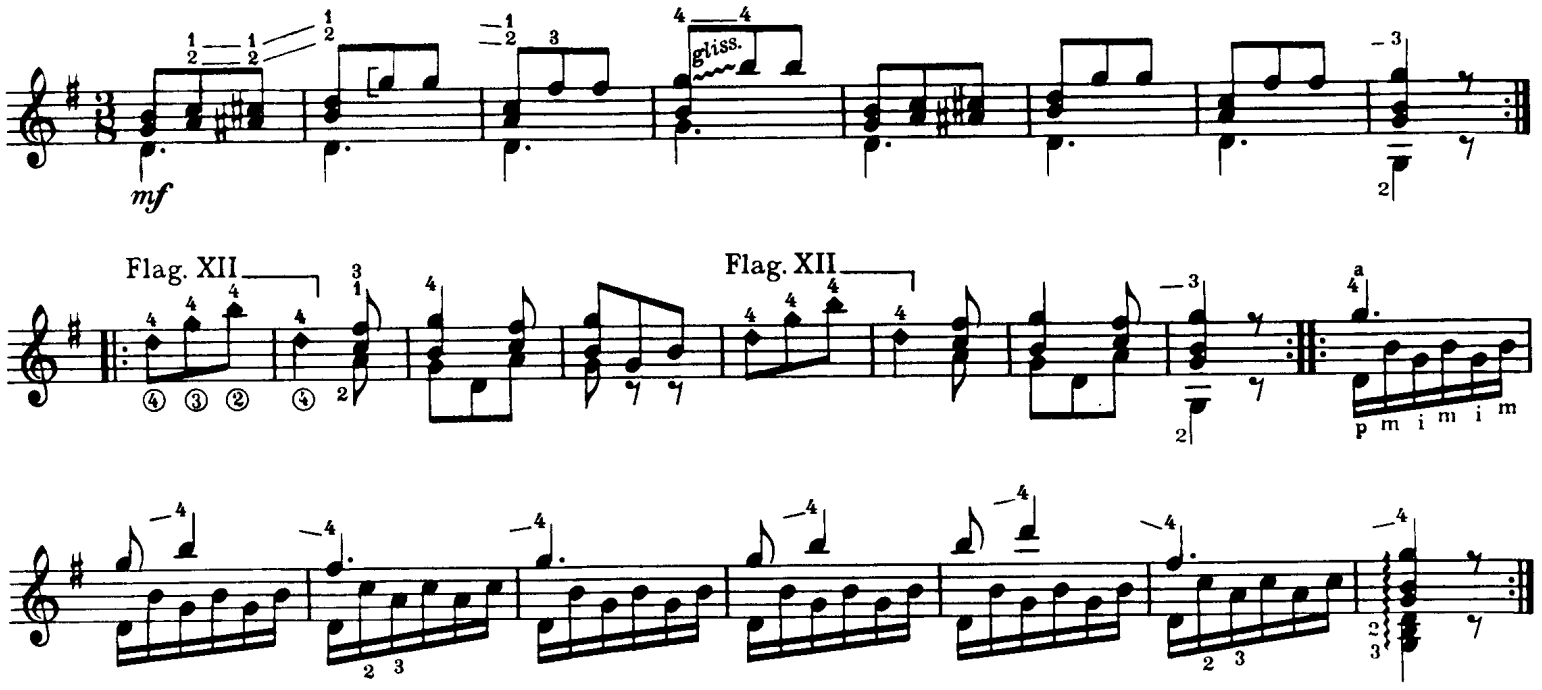
V

Walzer

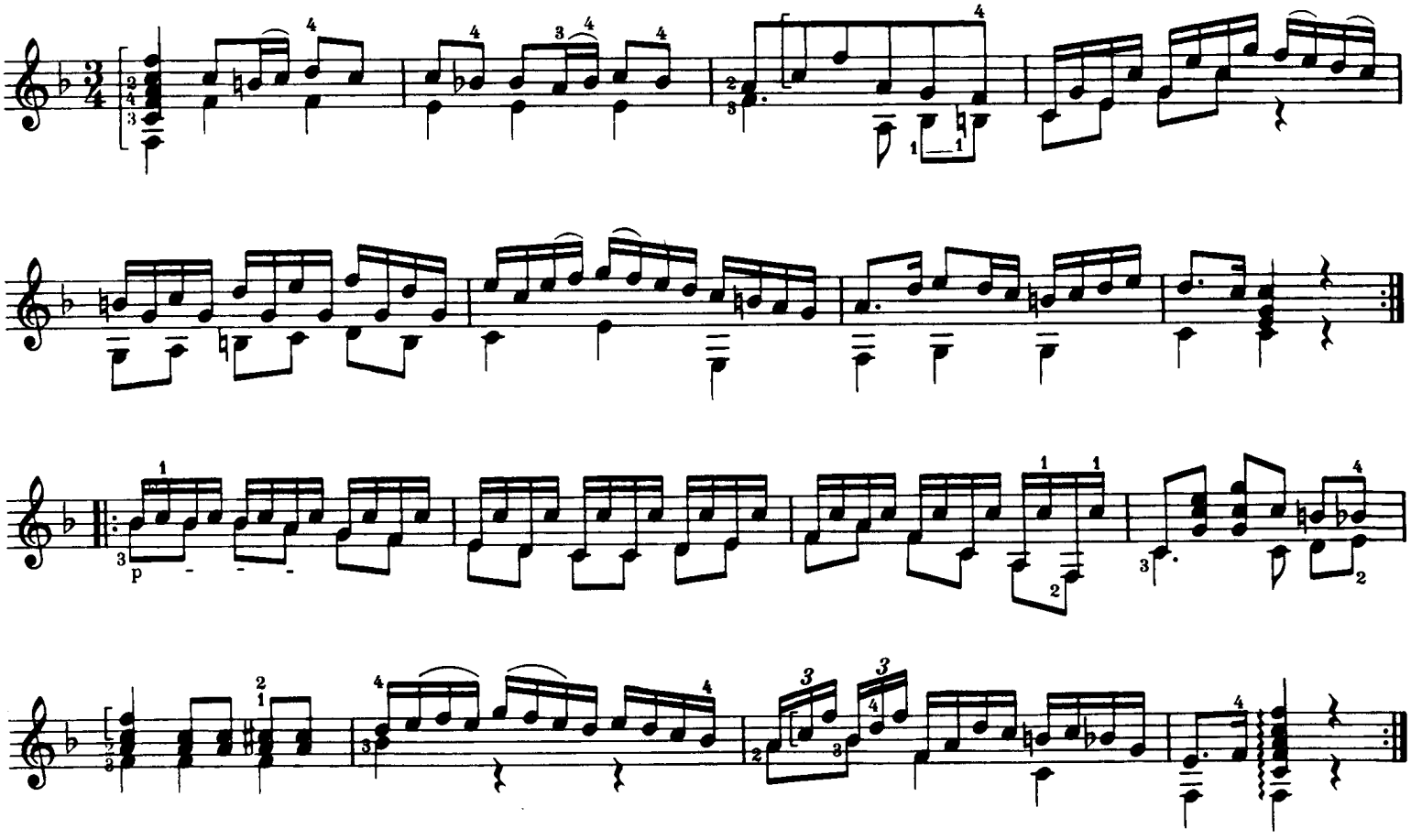
(Waltz)

Nicolò Paganini



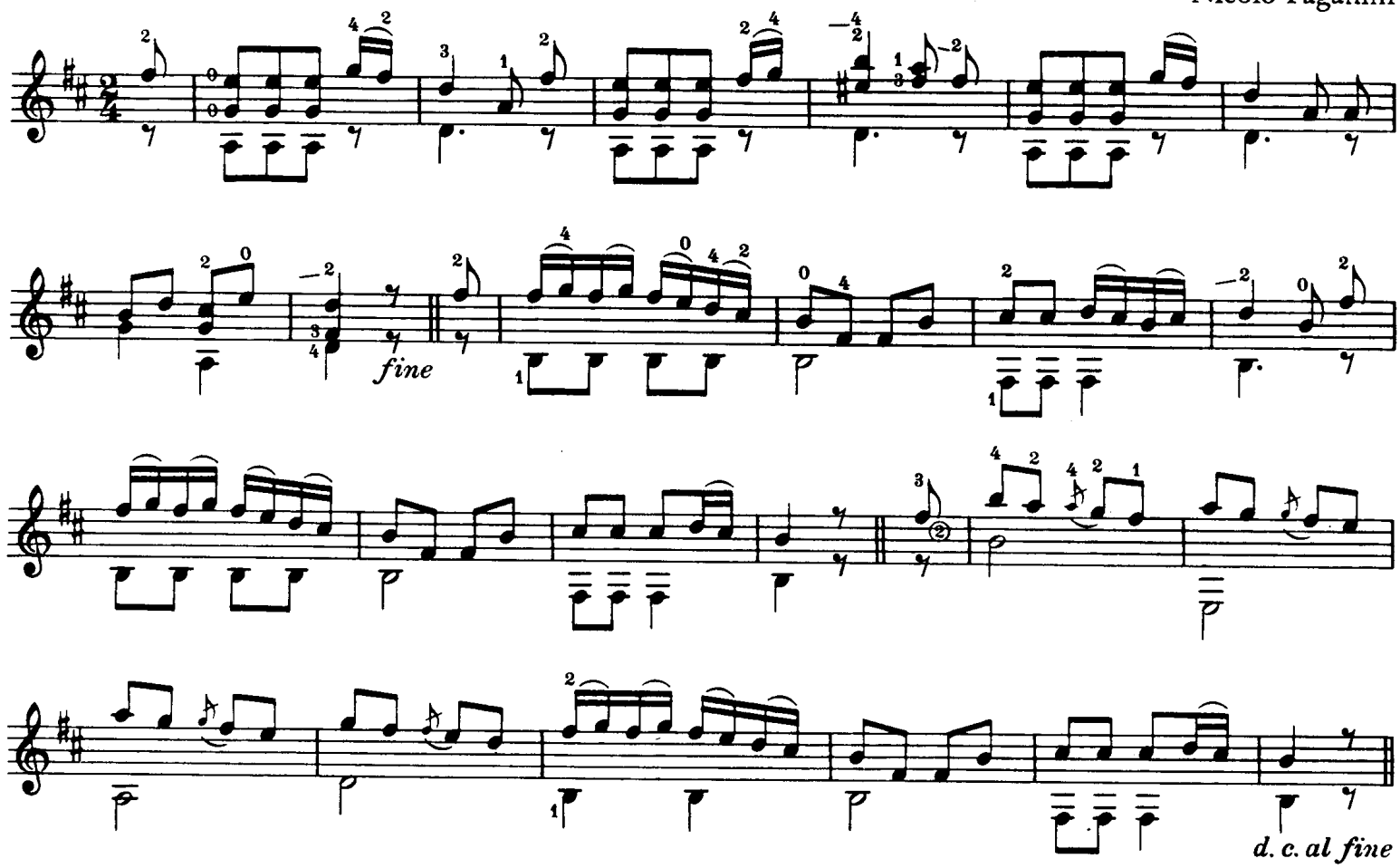
Minuetto

Nicolò Paganini



Andantino

Nicolò Paganini

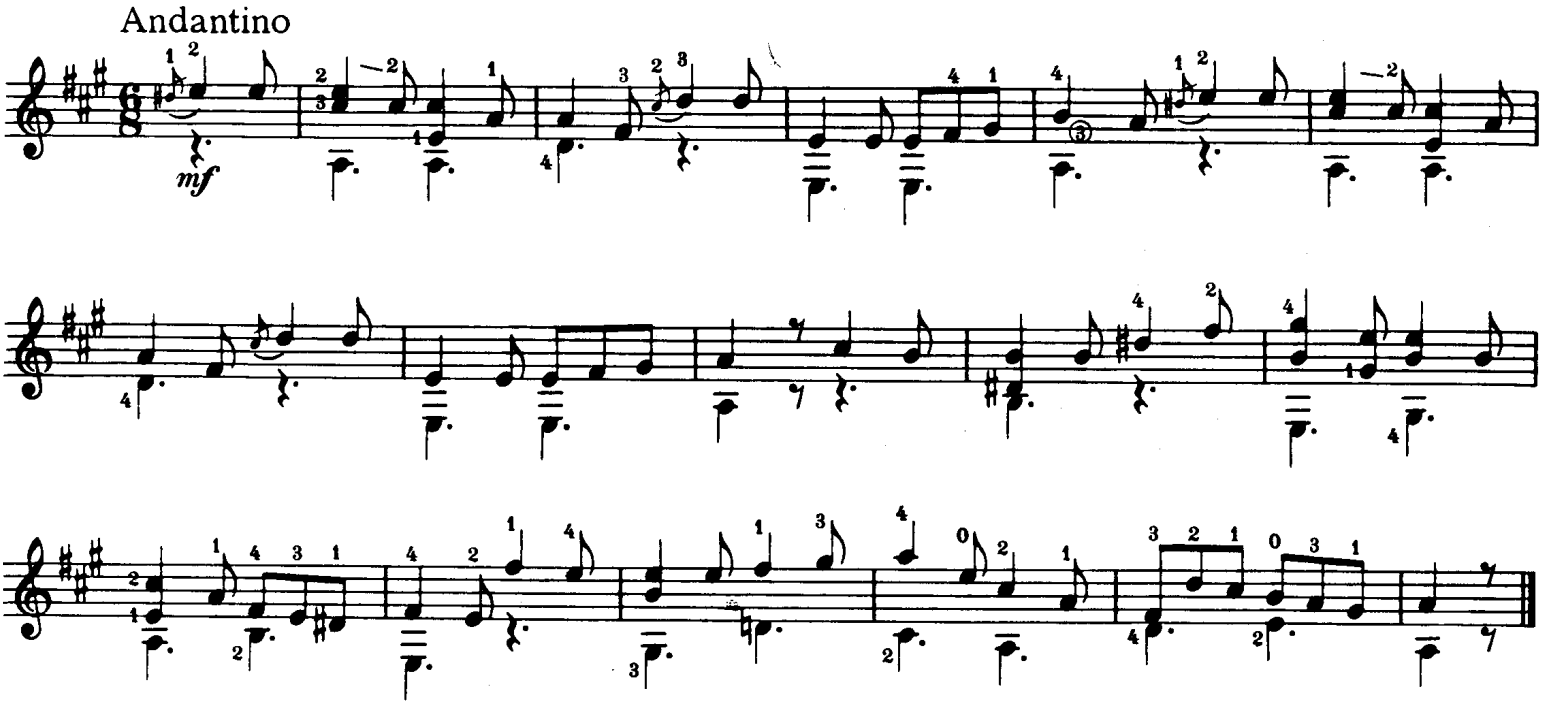


Perigoldino

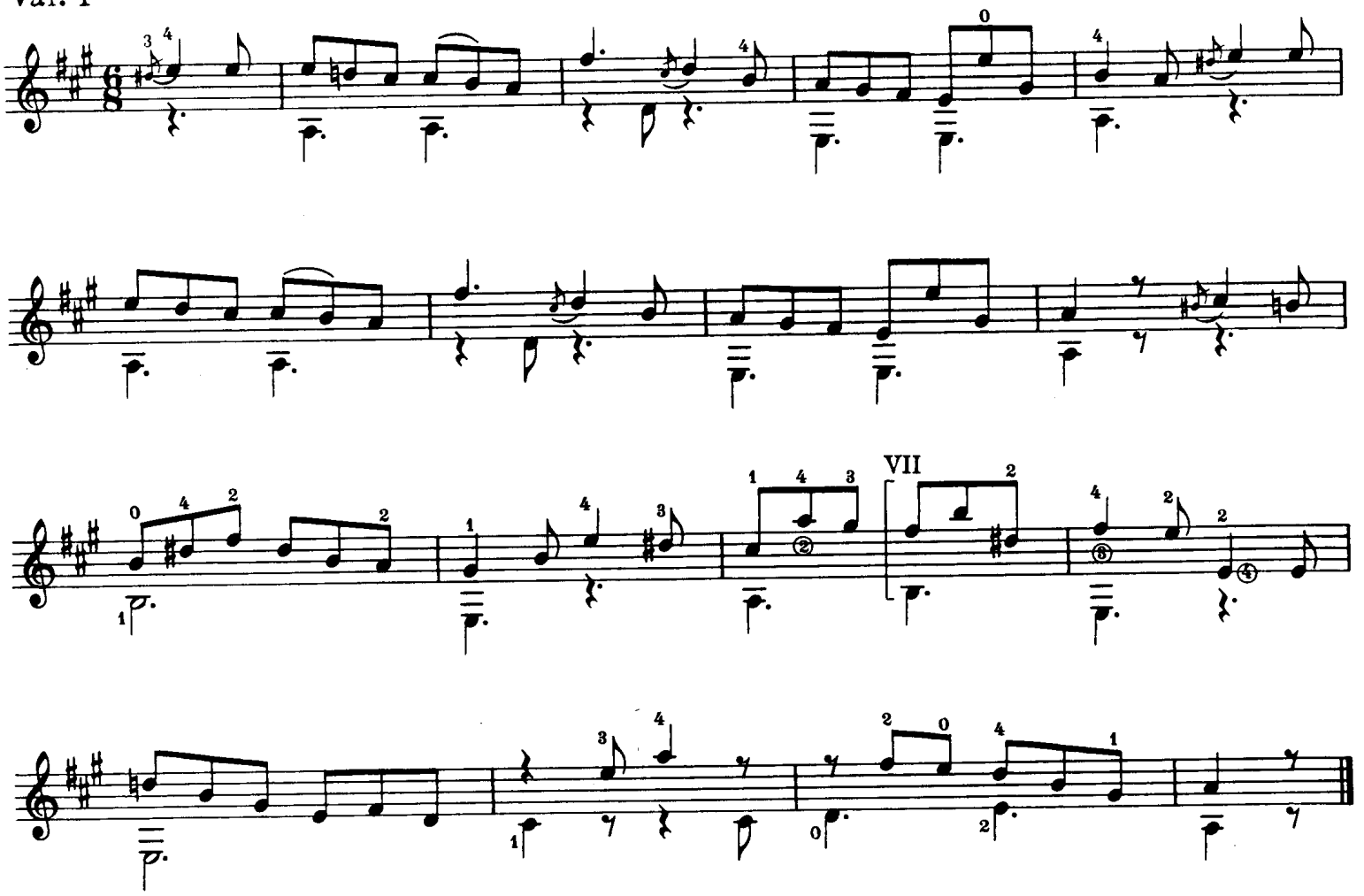
Thema

Nicolò Paganini

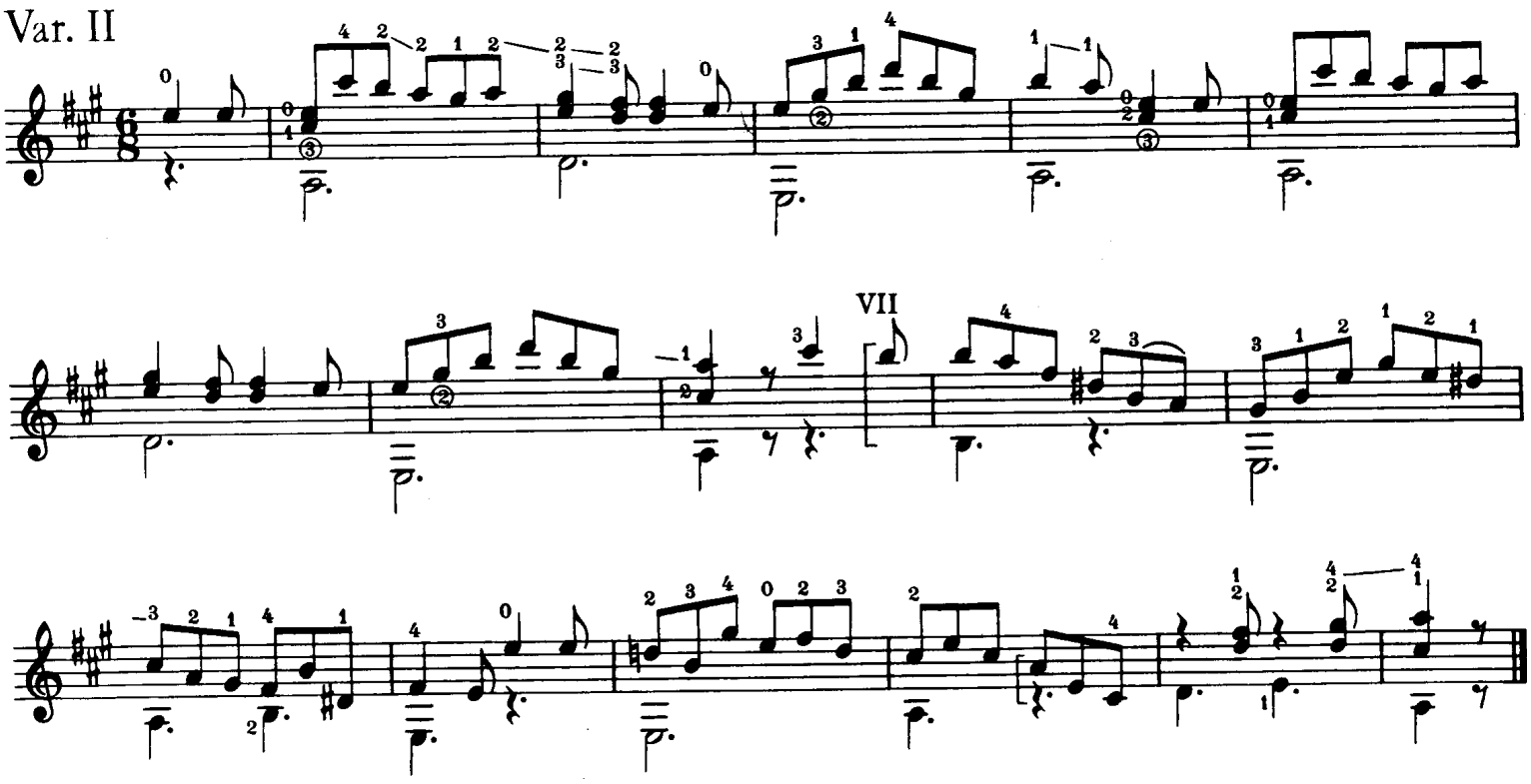
Andantino



Var. I

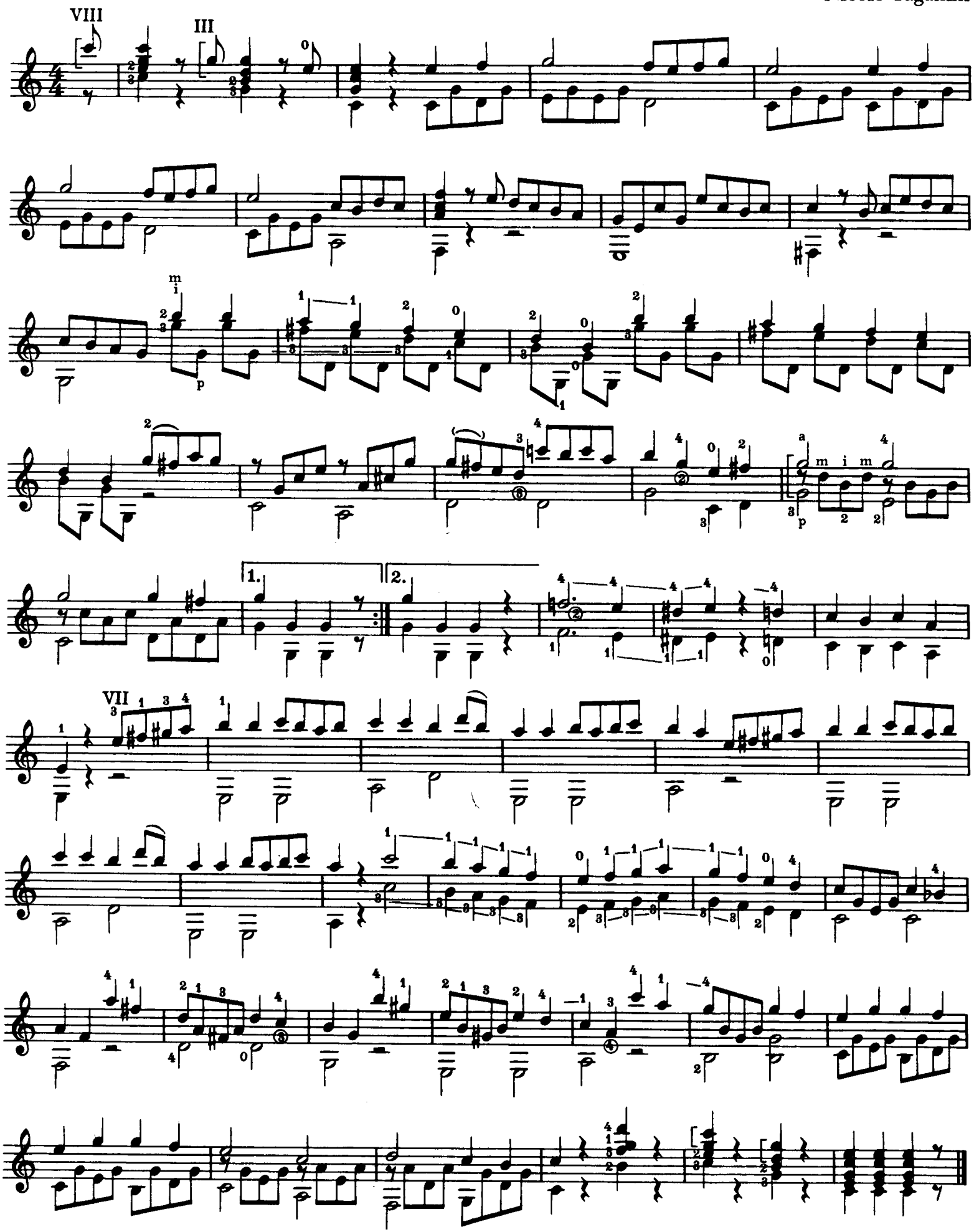


Var. II



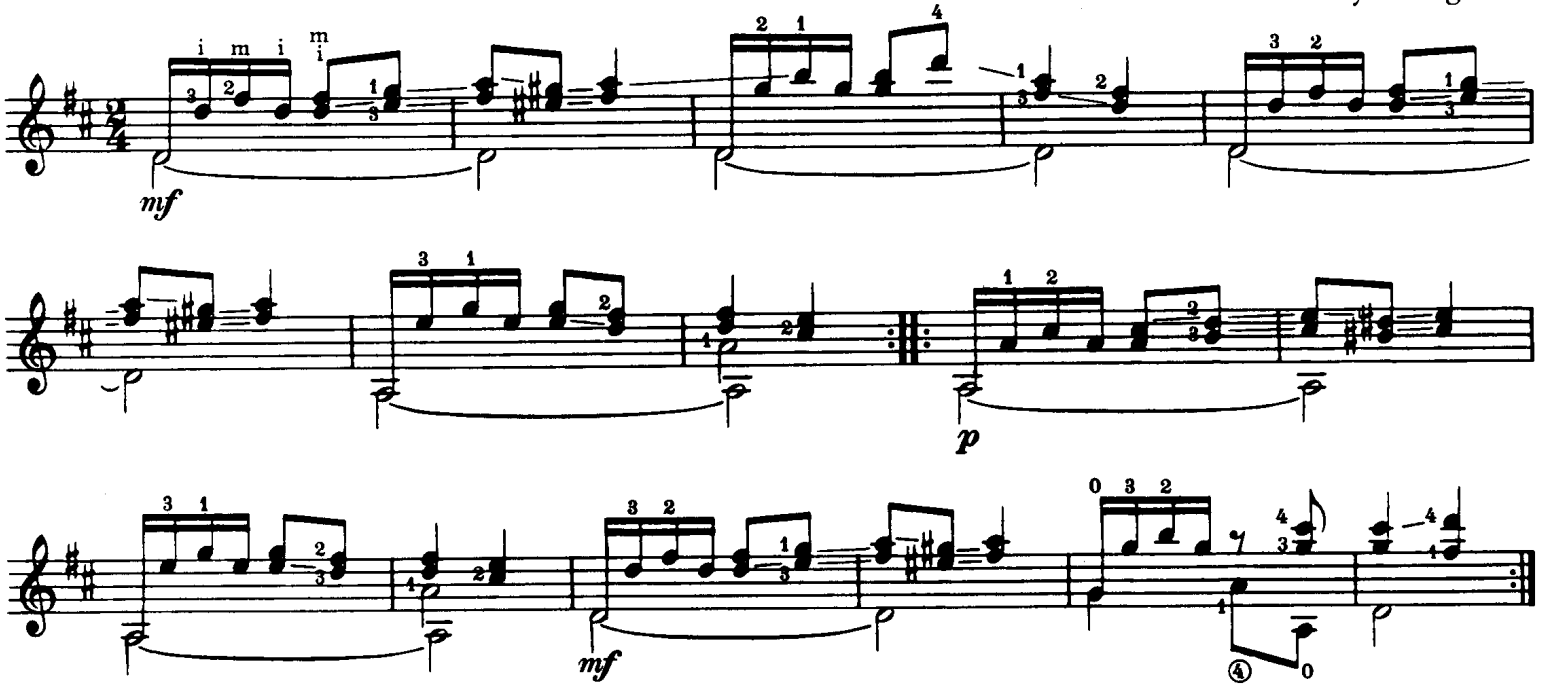
Sonatina

Nicolò Paganini



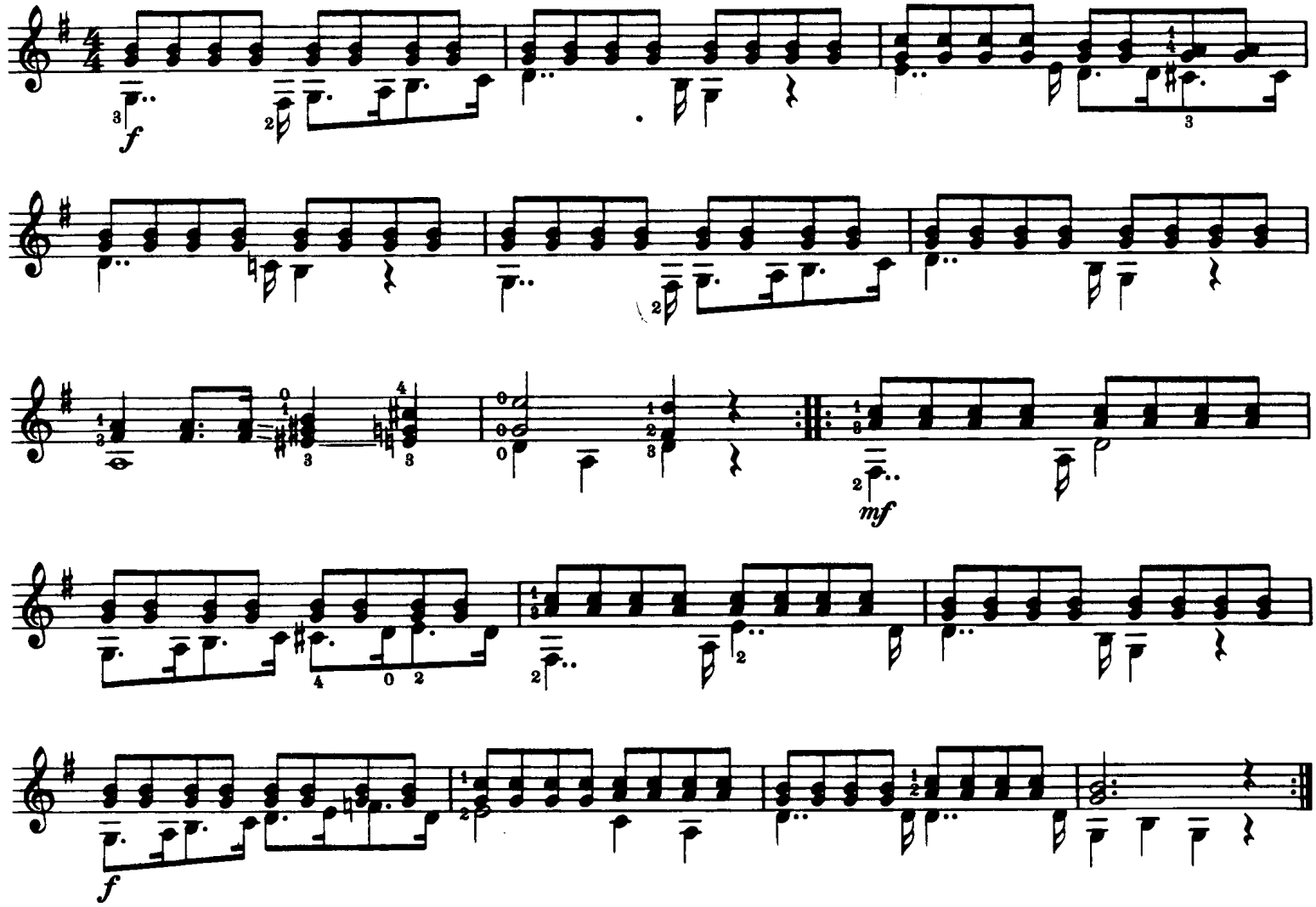
Allegretto

Dionysio Aguado



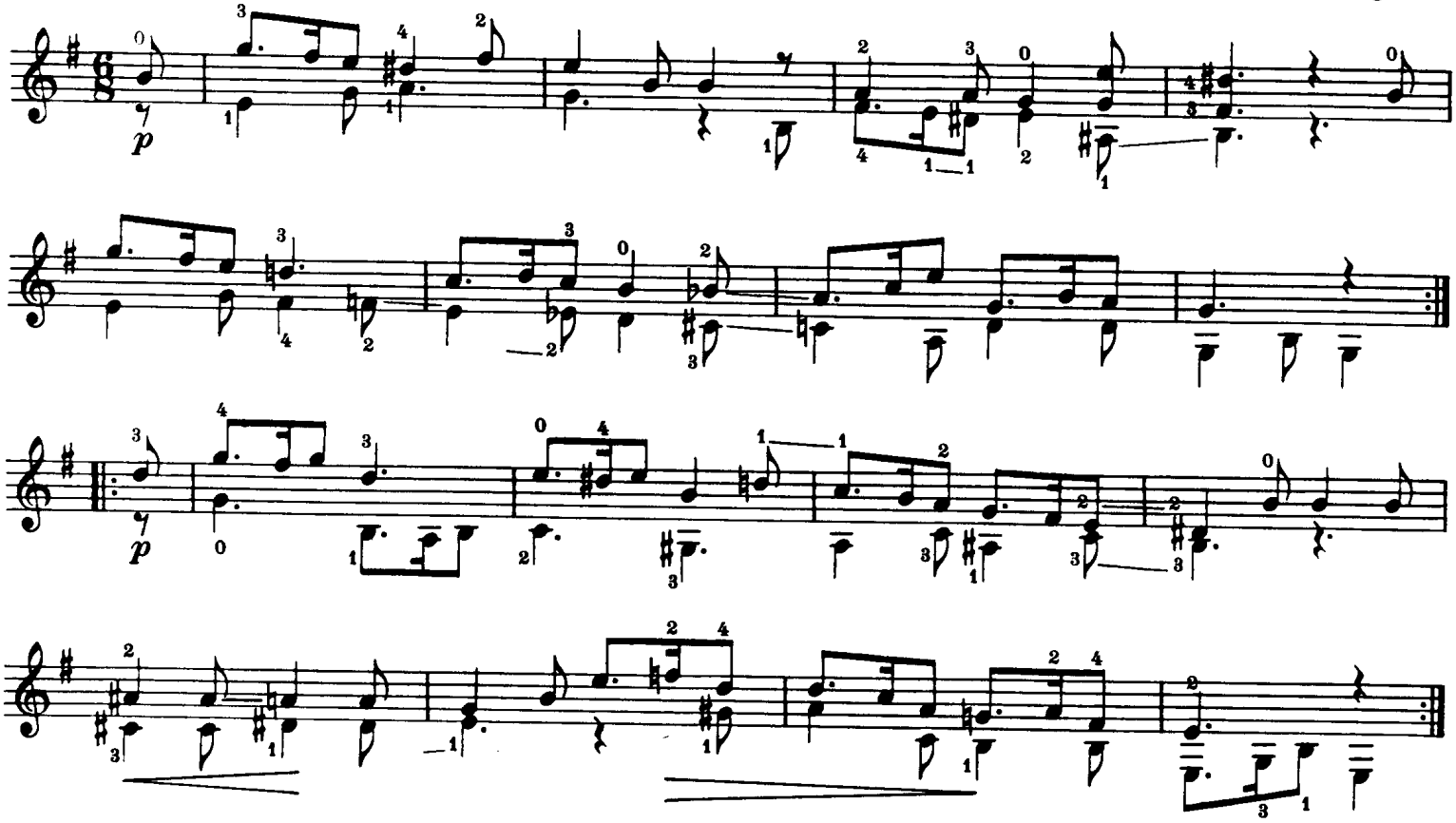
Moderato

Dionysio Aguado



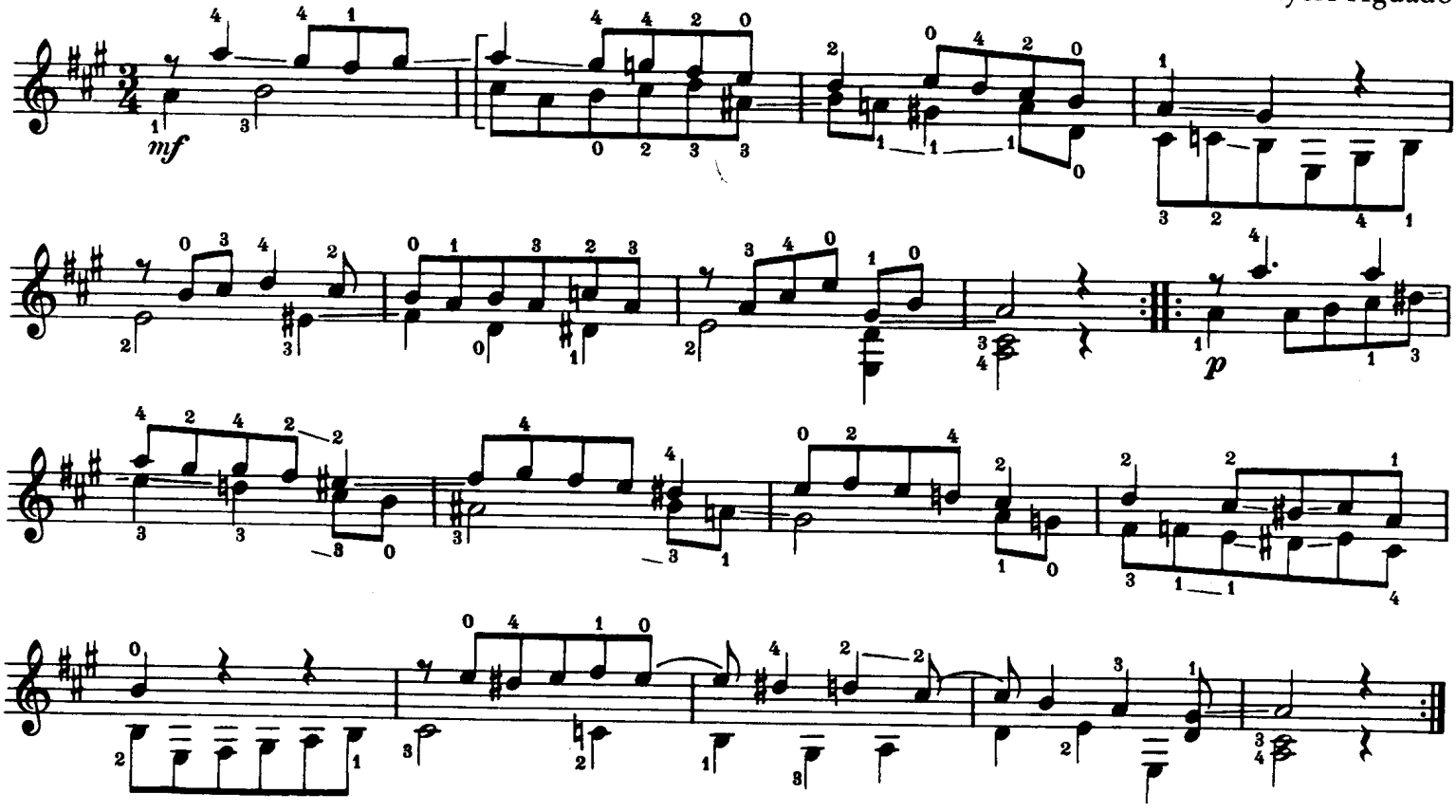
Allegretto

Dionysio Aguado



Andante

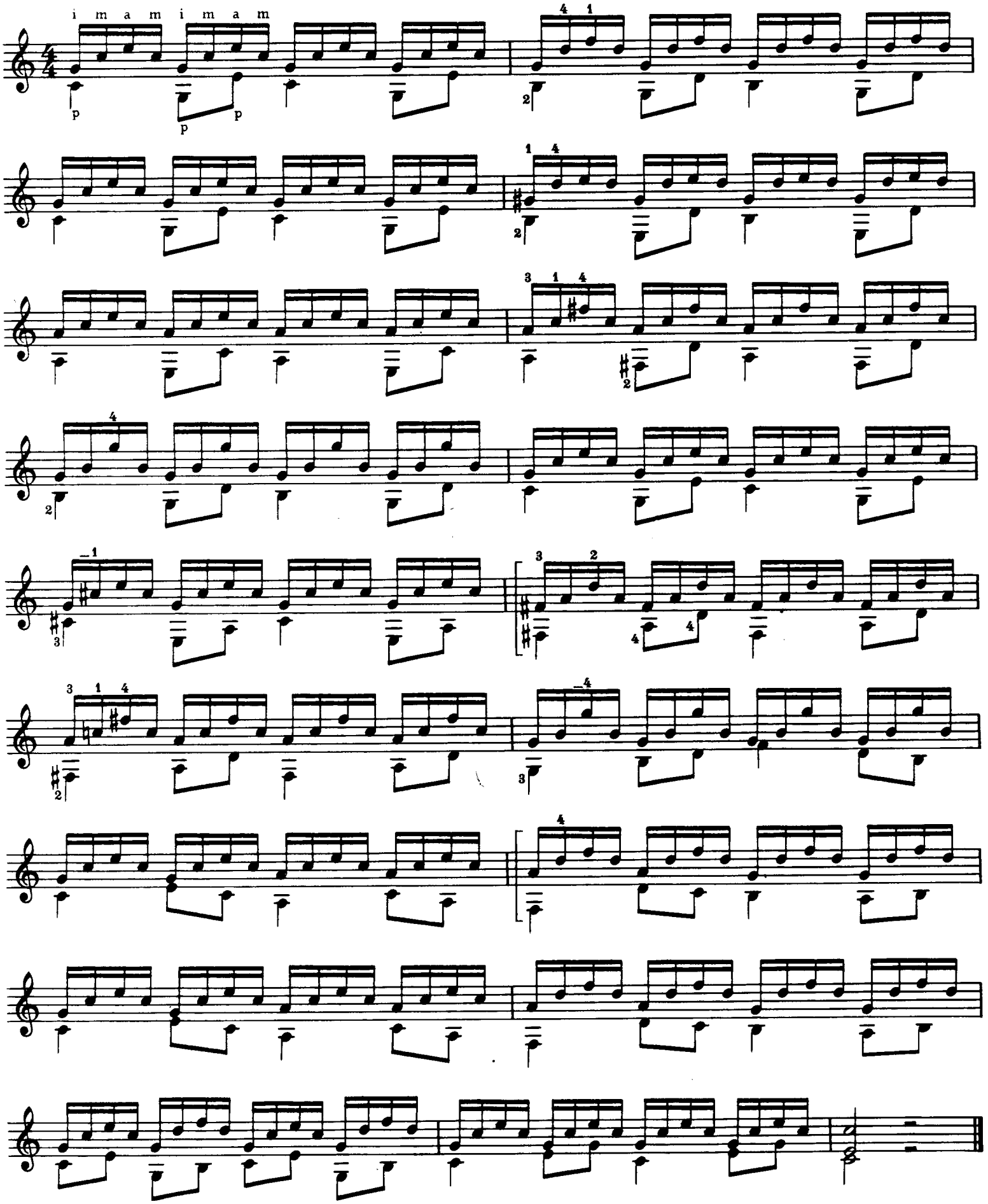
Dionysio Aguado



Exercise

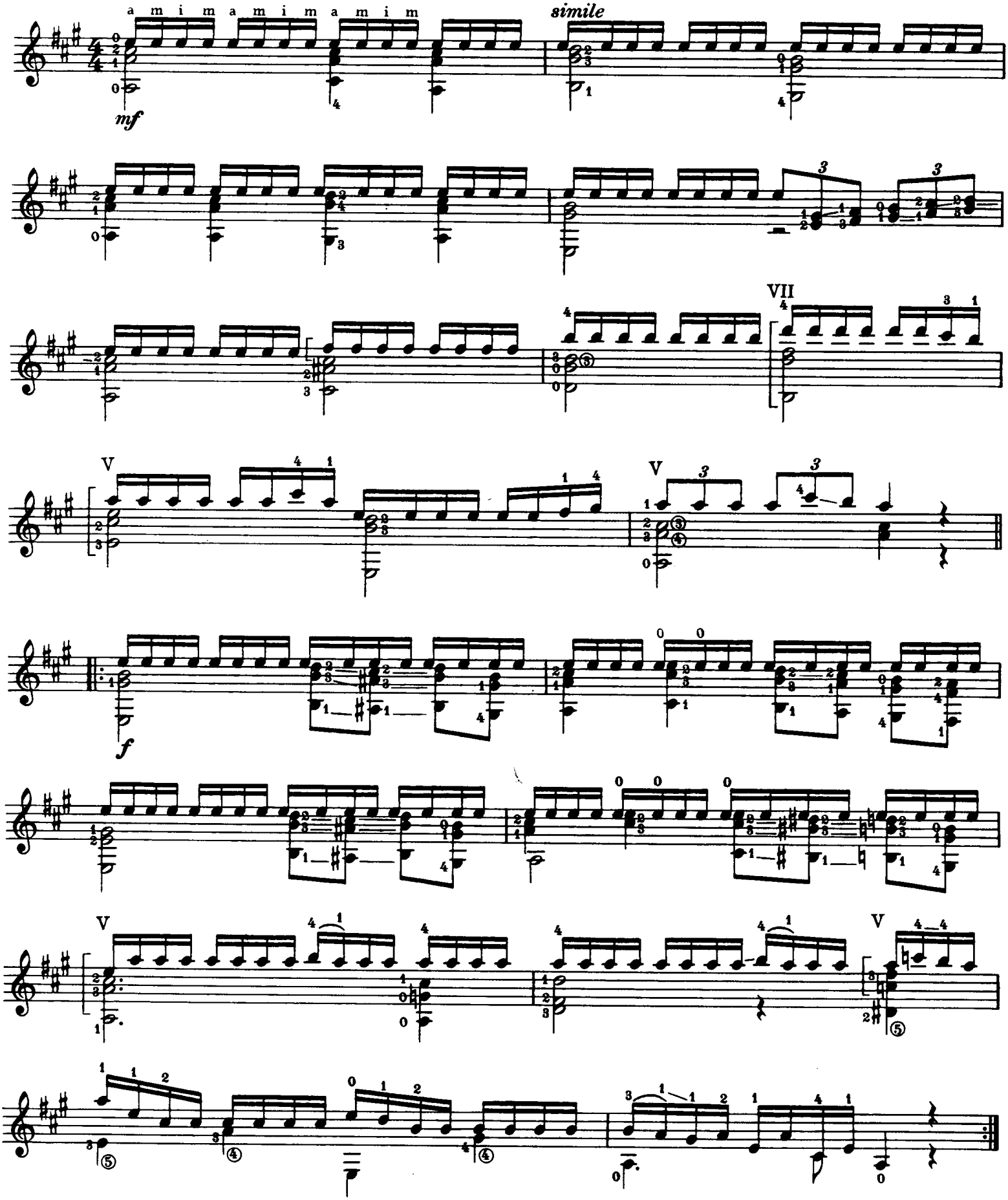
Dionysio Aguado

aus der Gitarreschule / from the Guitar Method



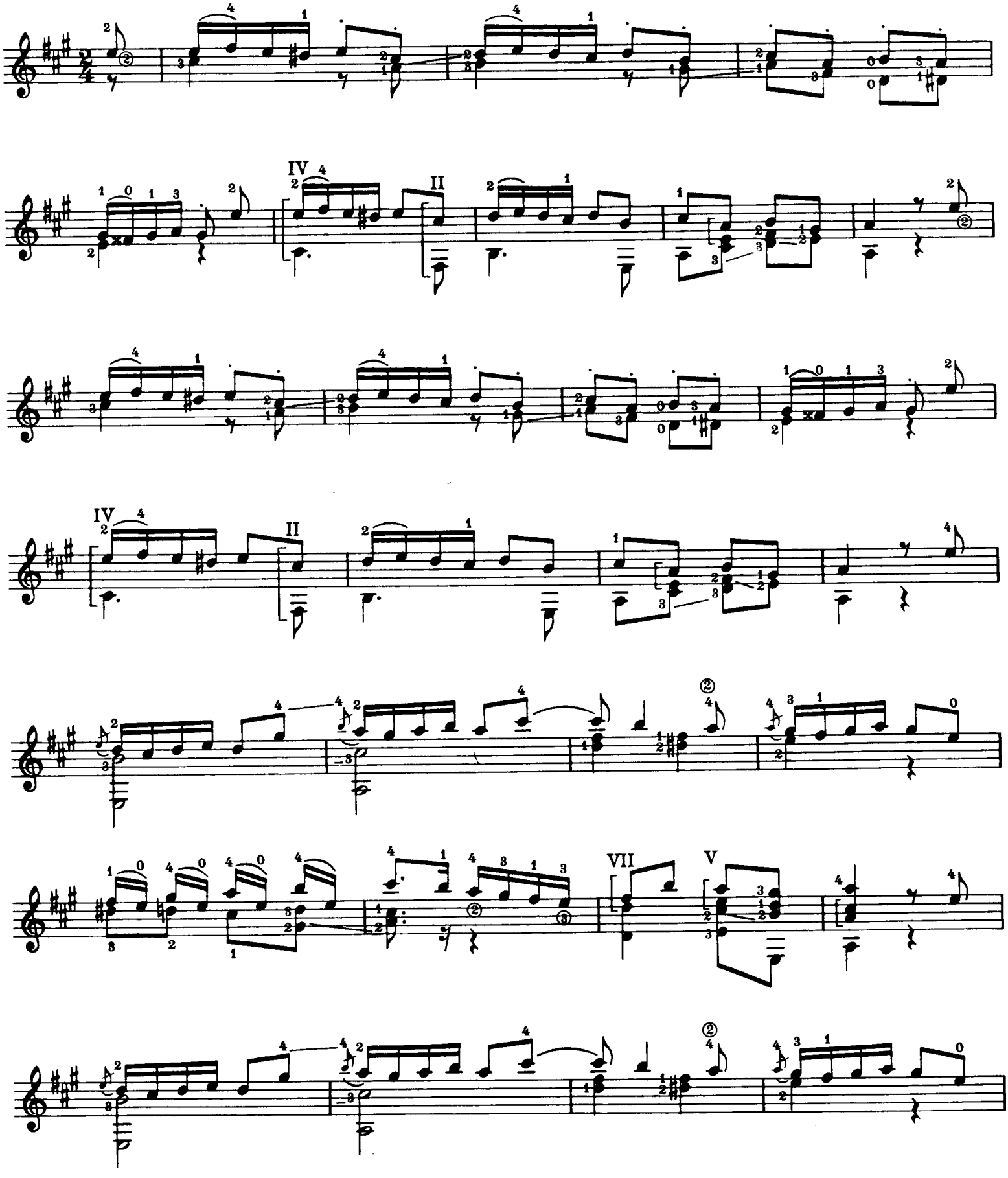
Moderato

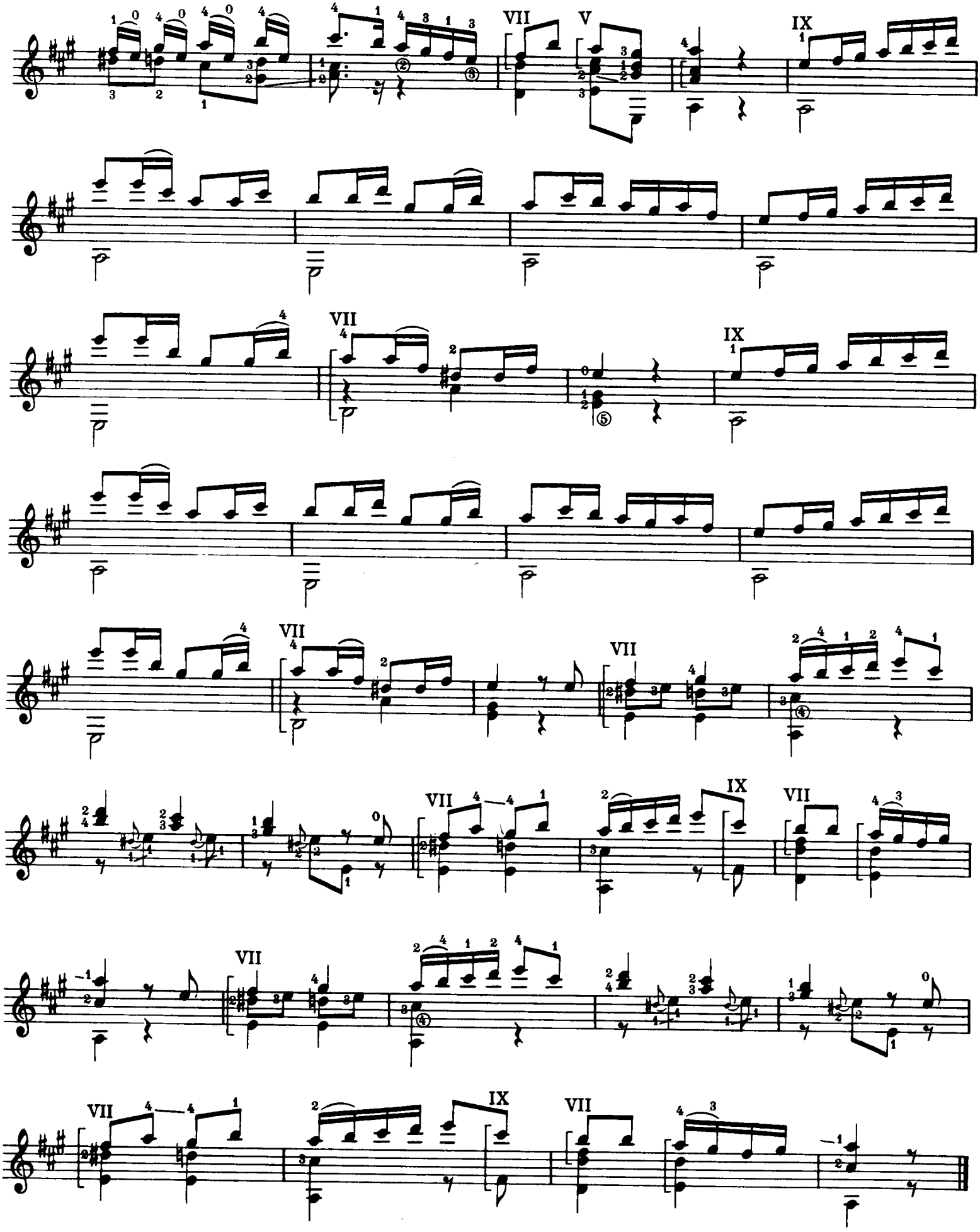
Dionysio Aguado



Allegro

Dionysio Aguado




VII
V
IX
VII
IX
VII
VII
VII
IX
VII
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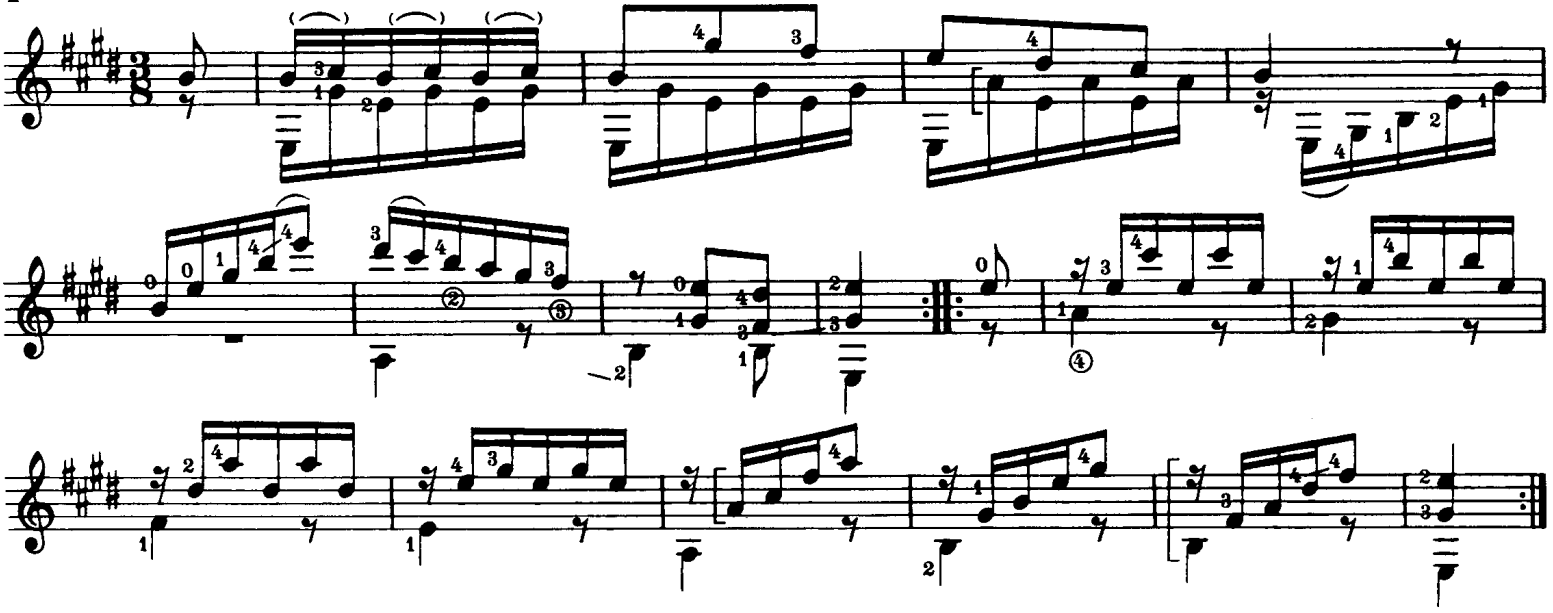
VII
IX
VII

Fünf Walzer

(Five Waltzes)

Luigi Legnani
aus „36 Valses“

1



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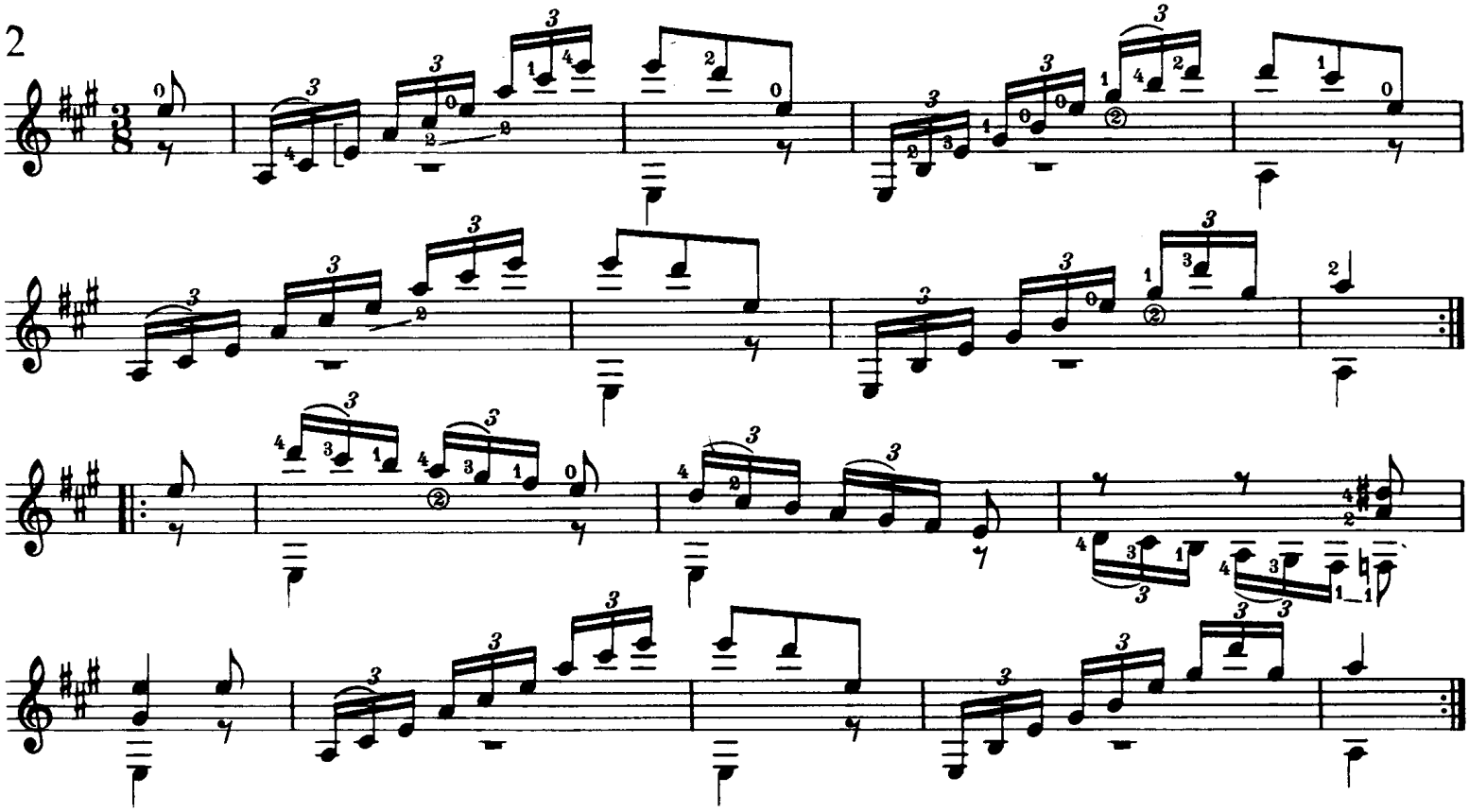

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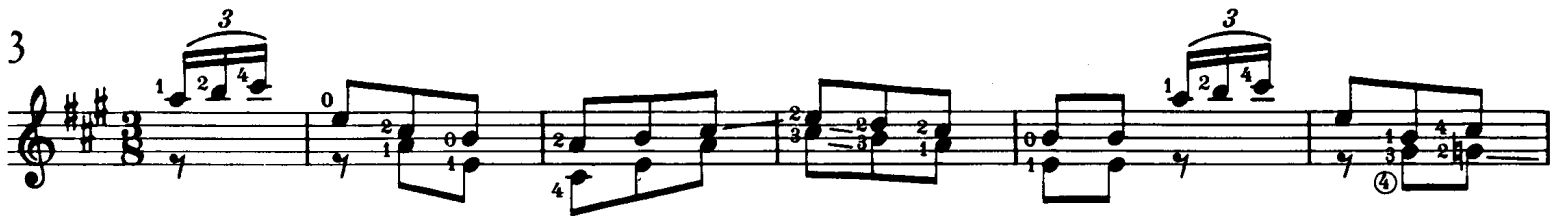

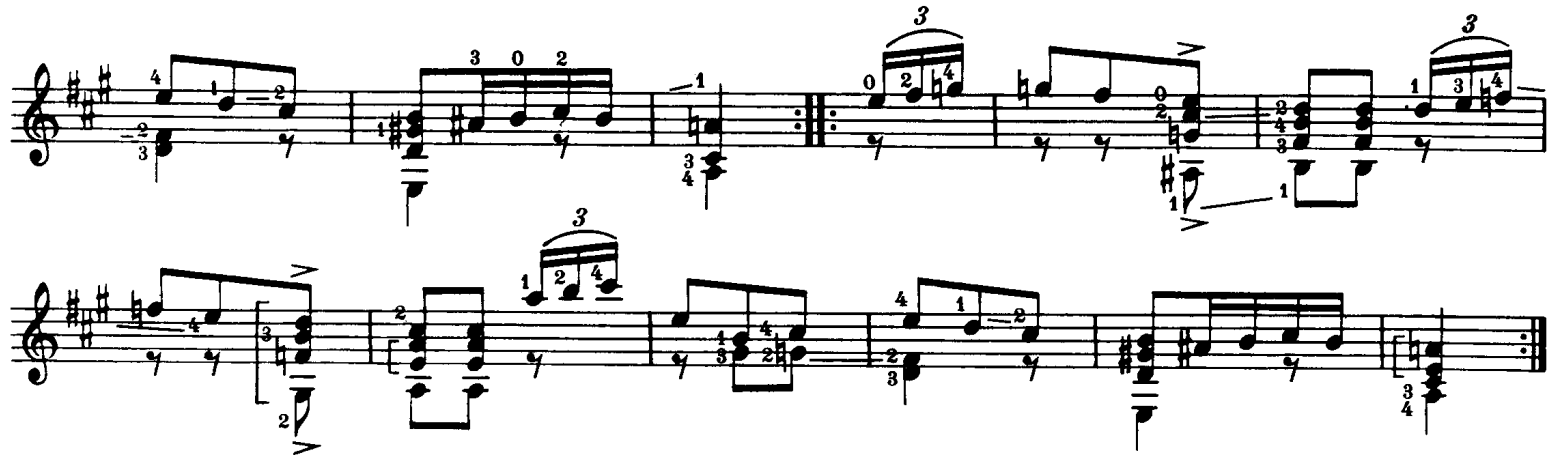

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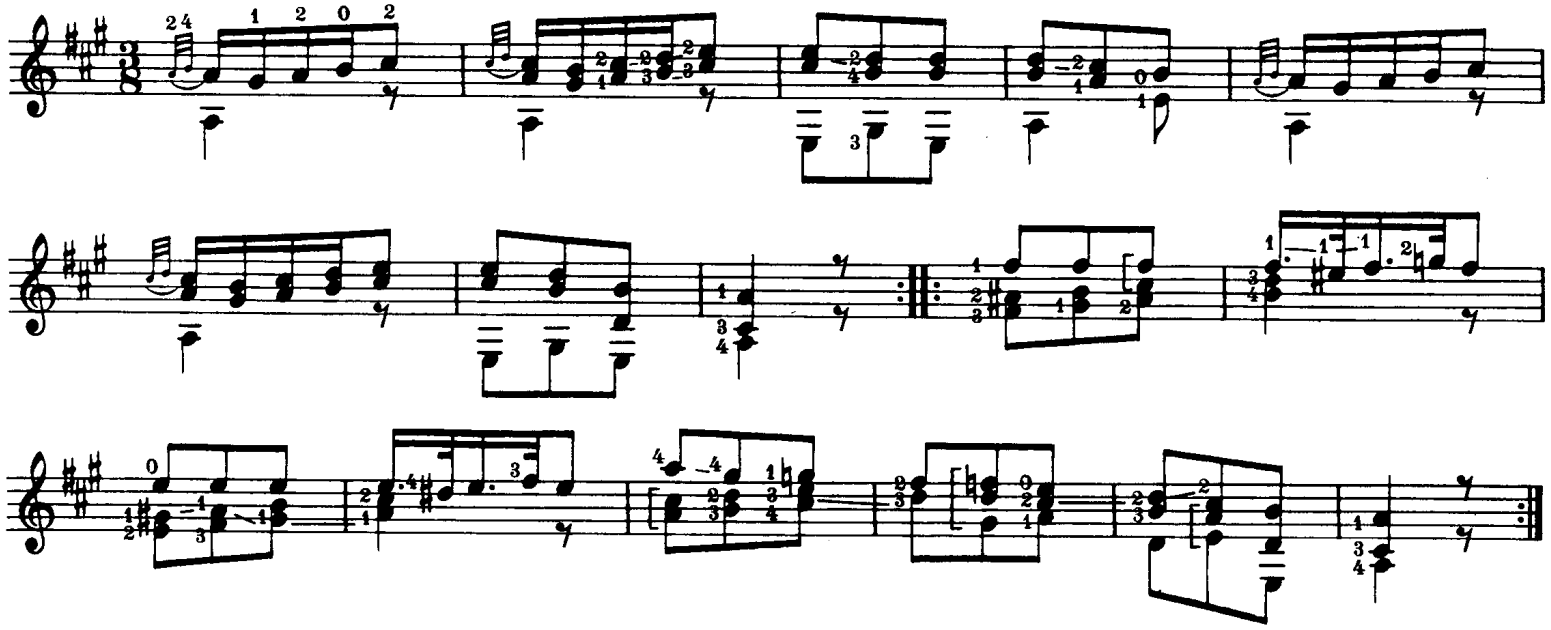

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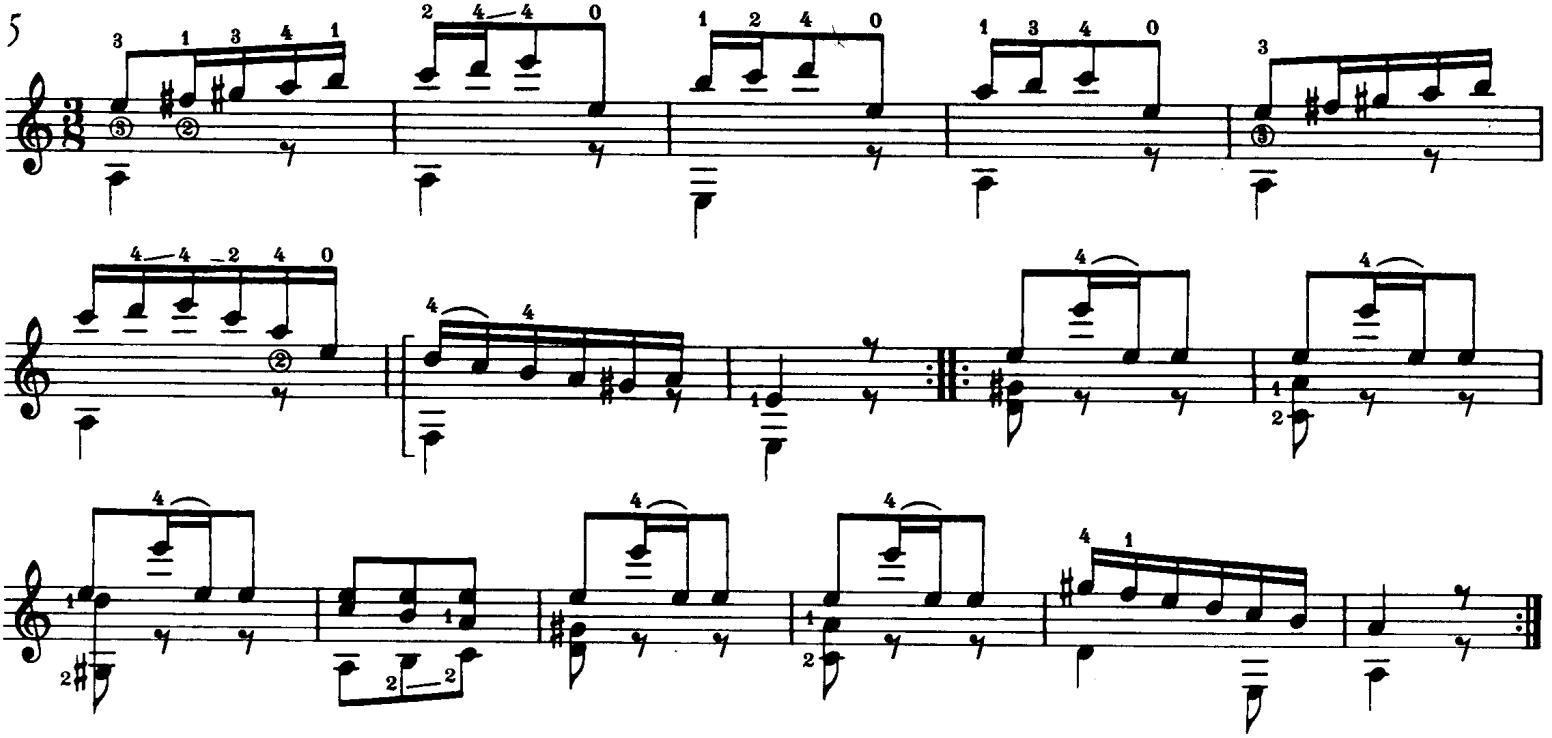


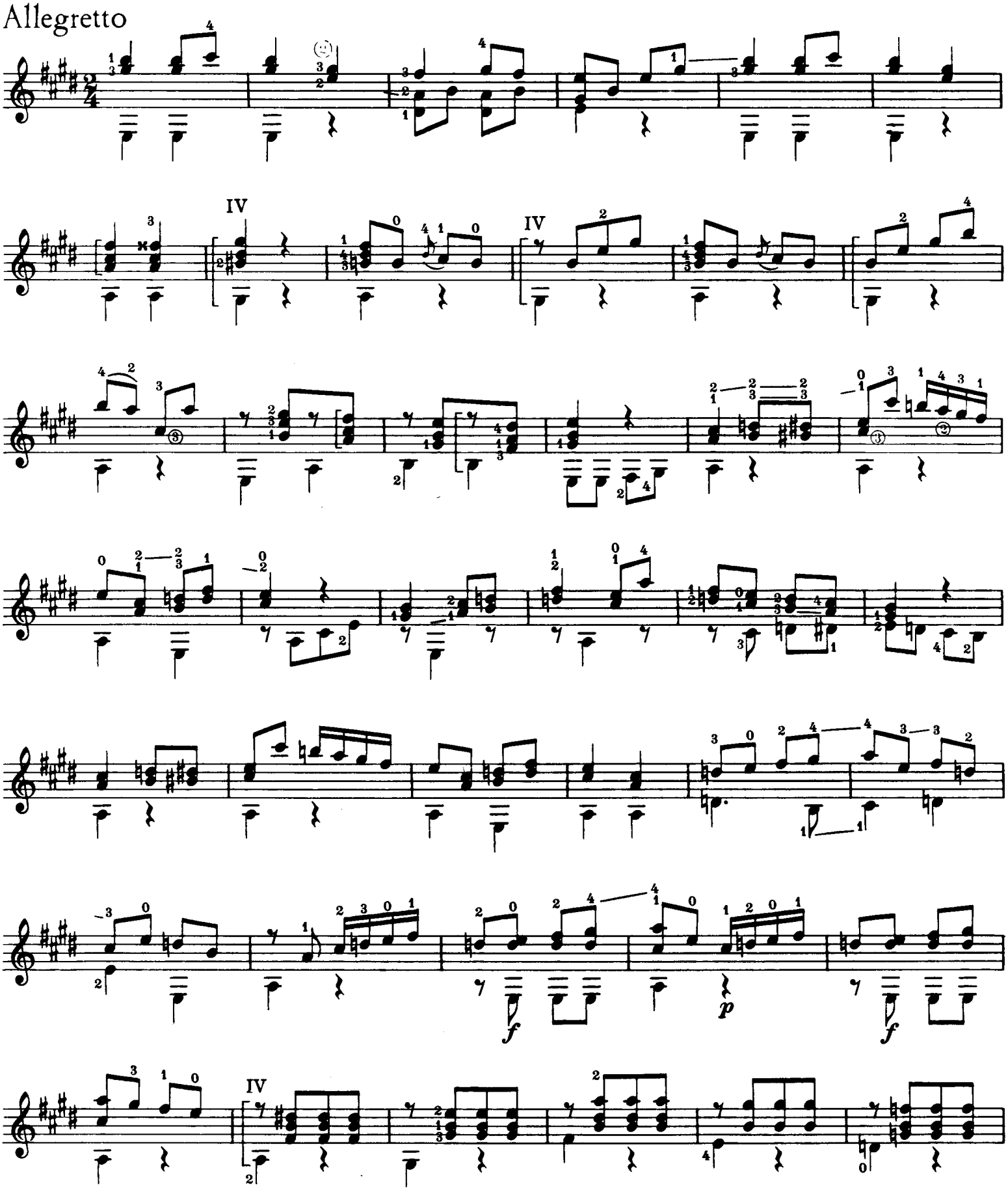
Sechs Capricen

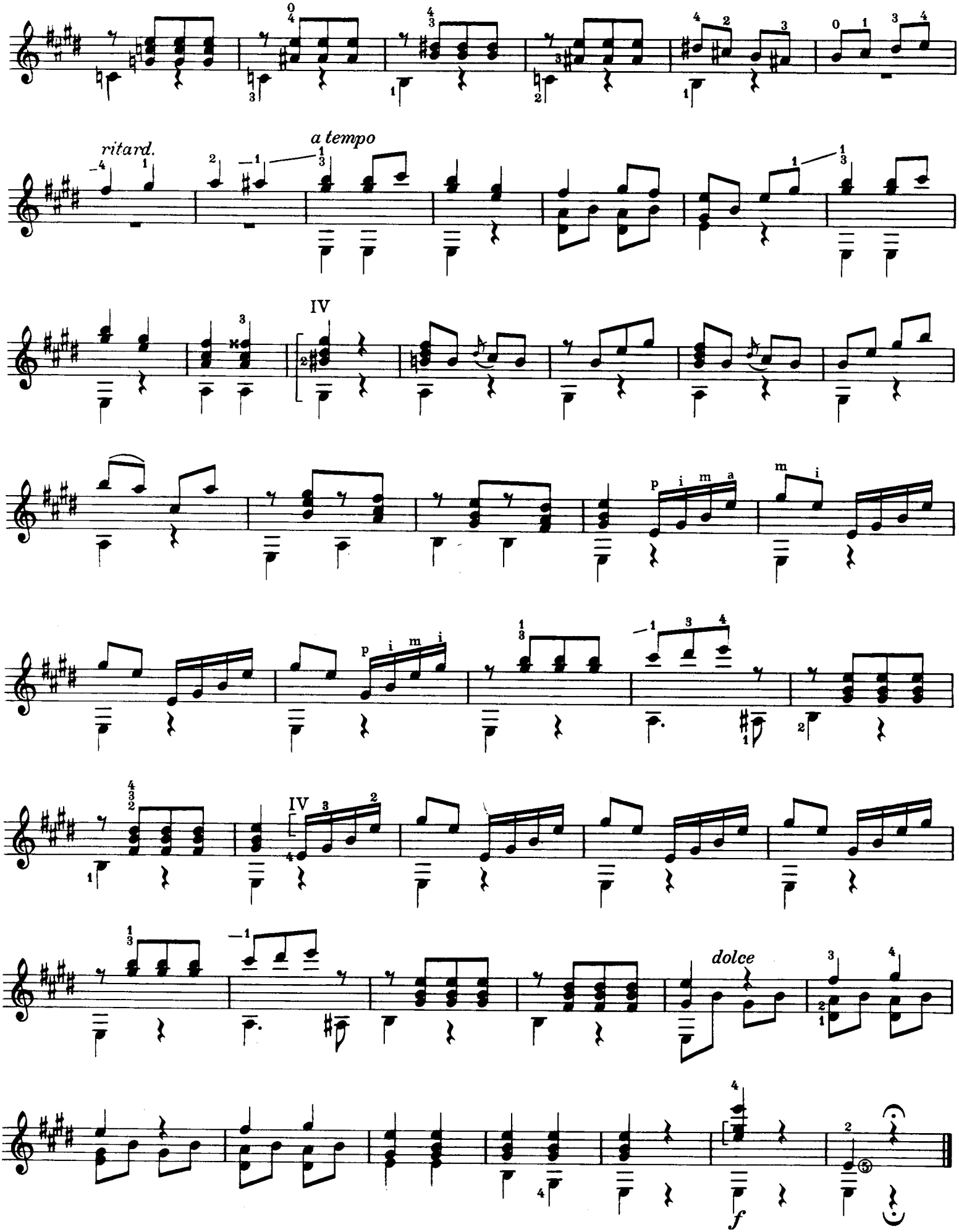
(Six Caprices)

Luigi Legnani
op. 250

1

Allegretto

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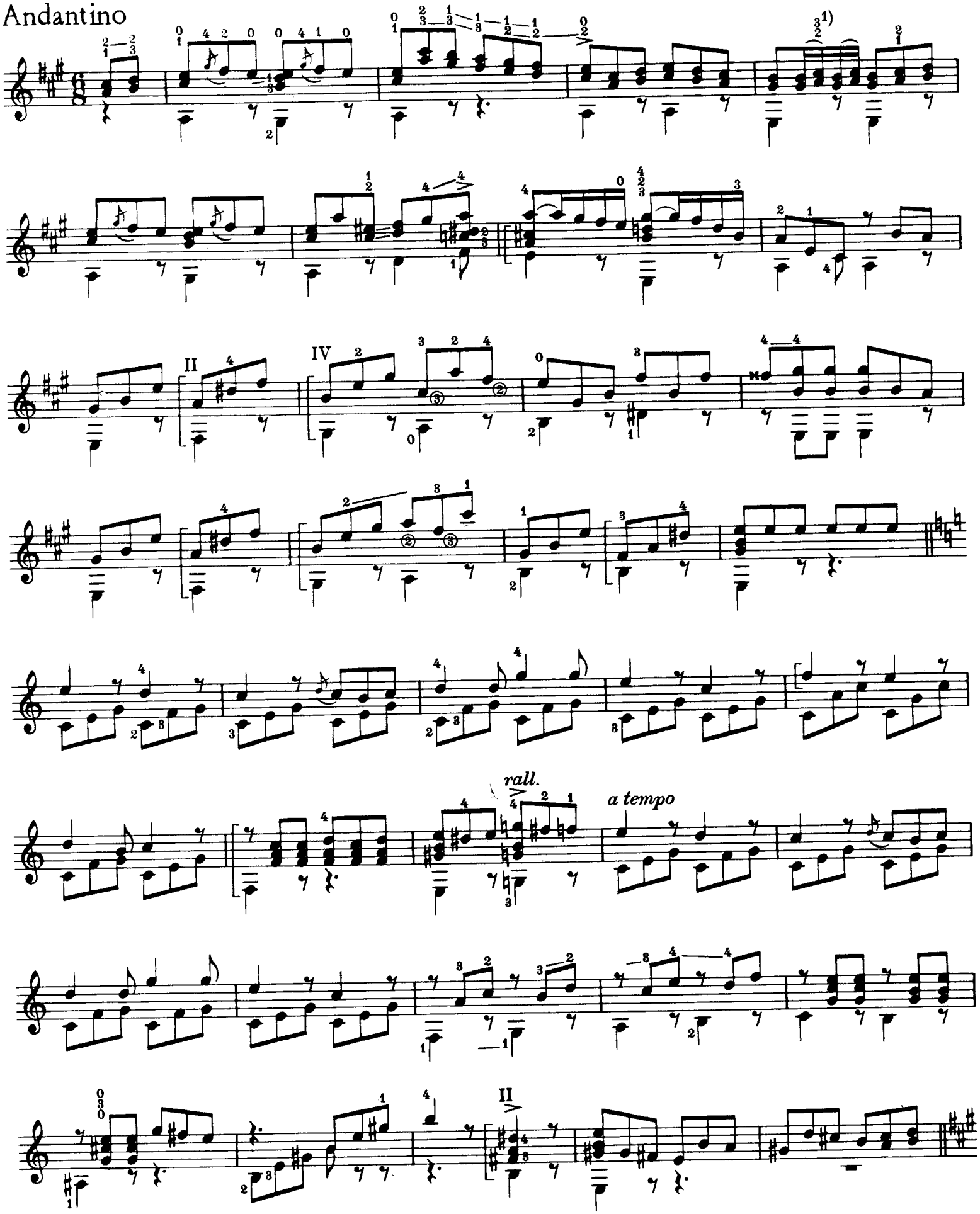
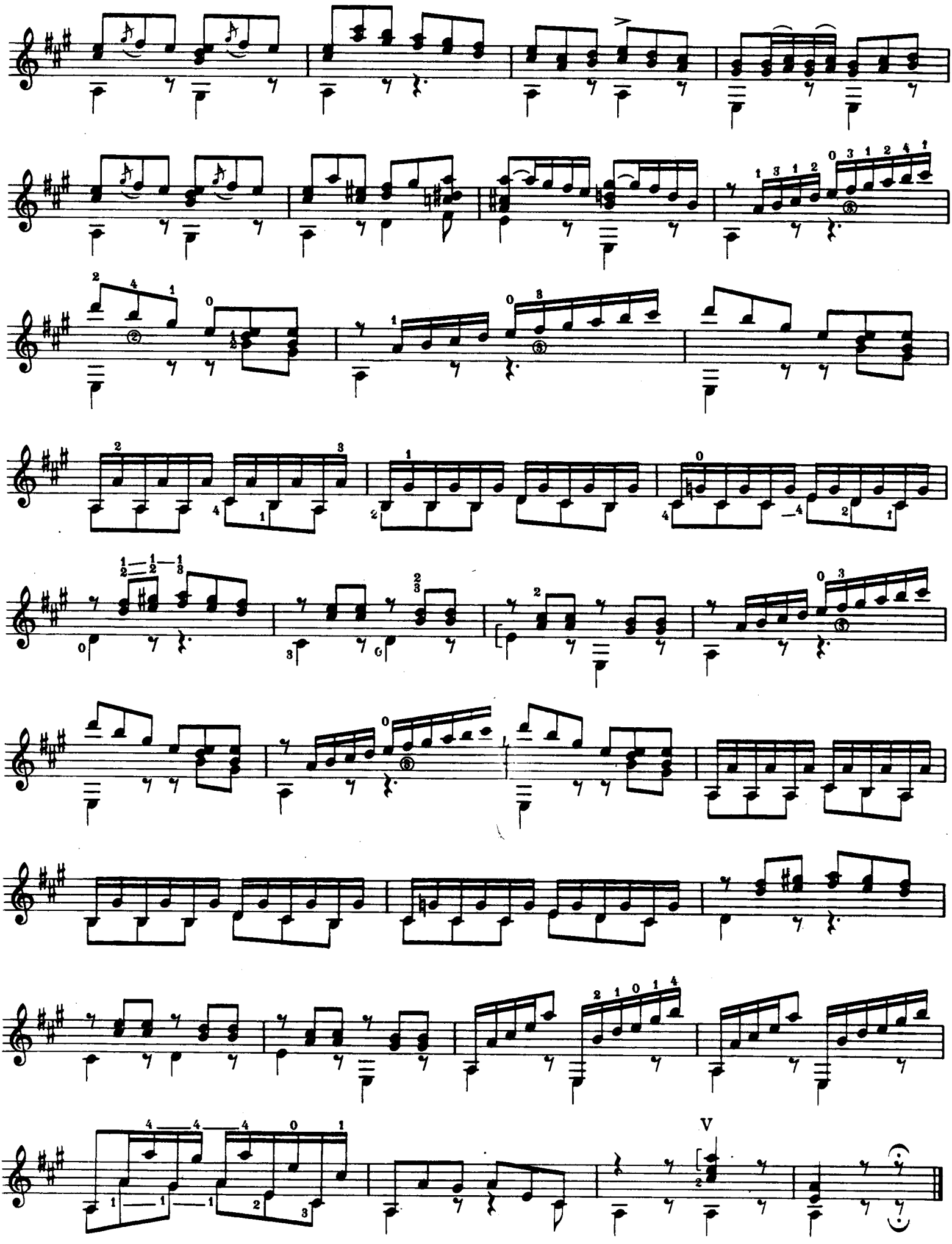
2

Andantino

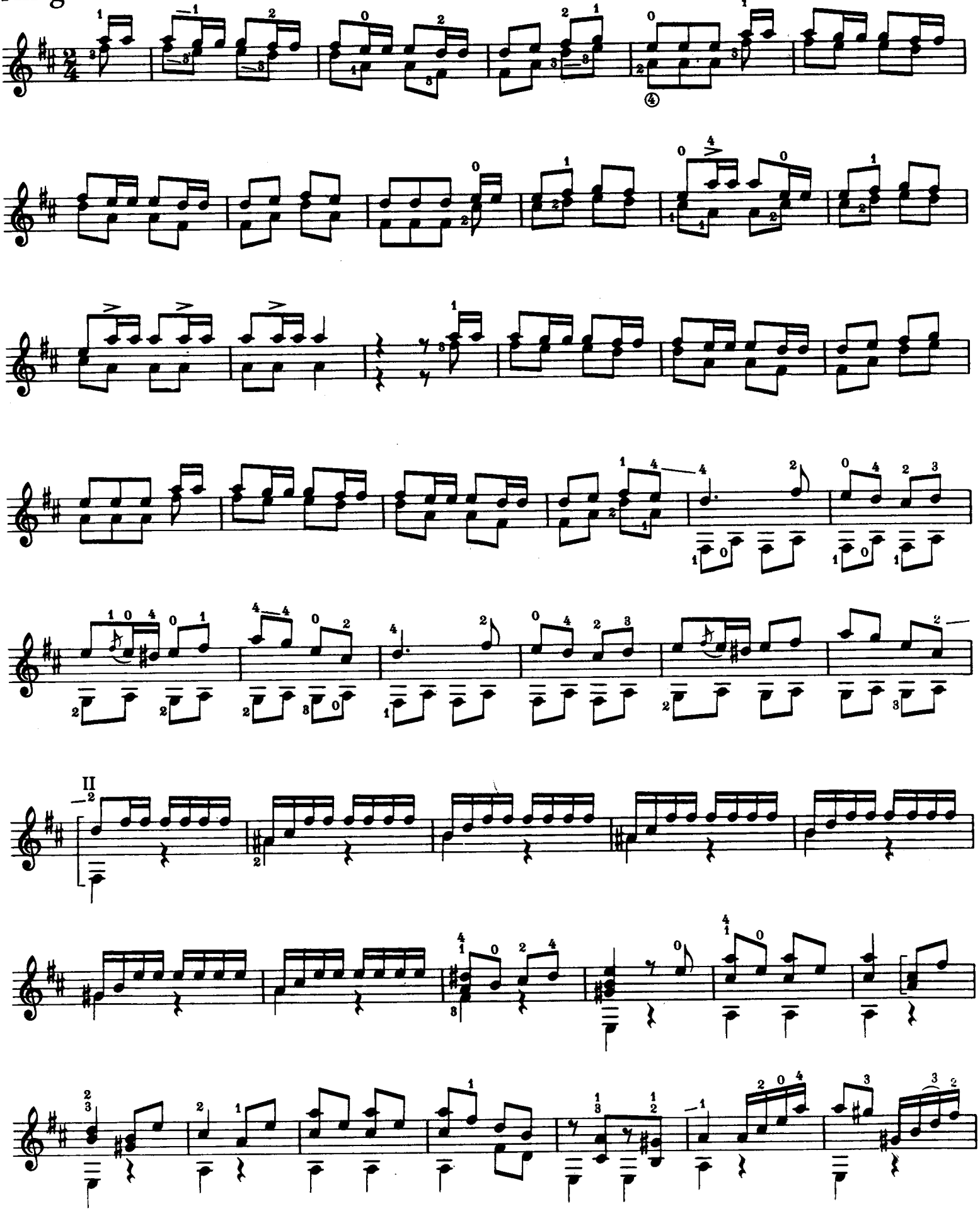


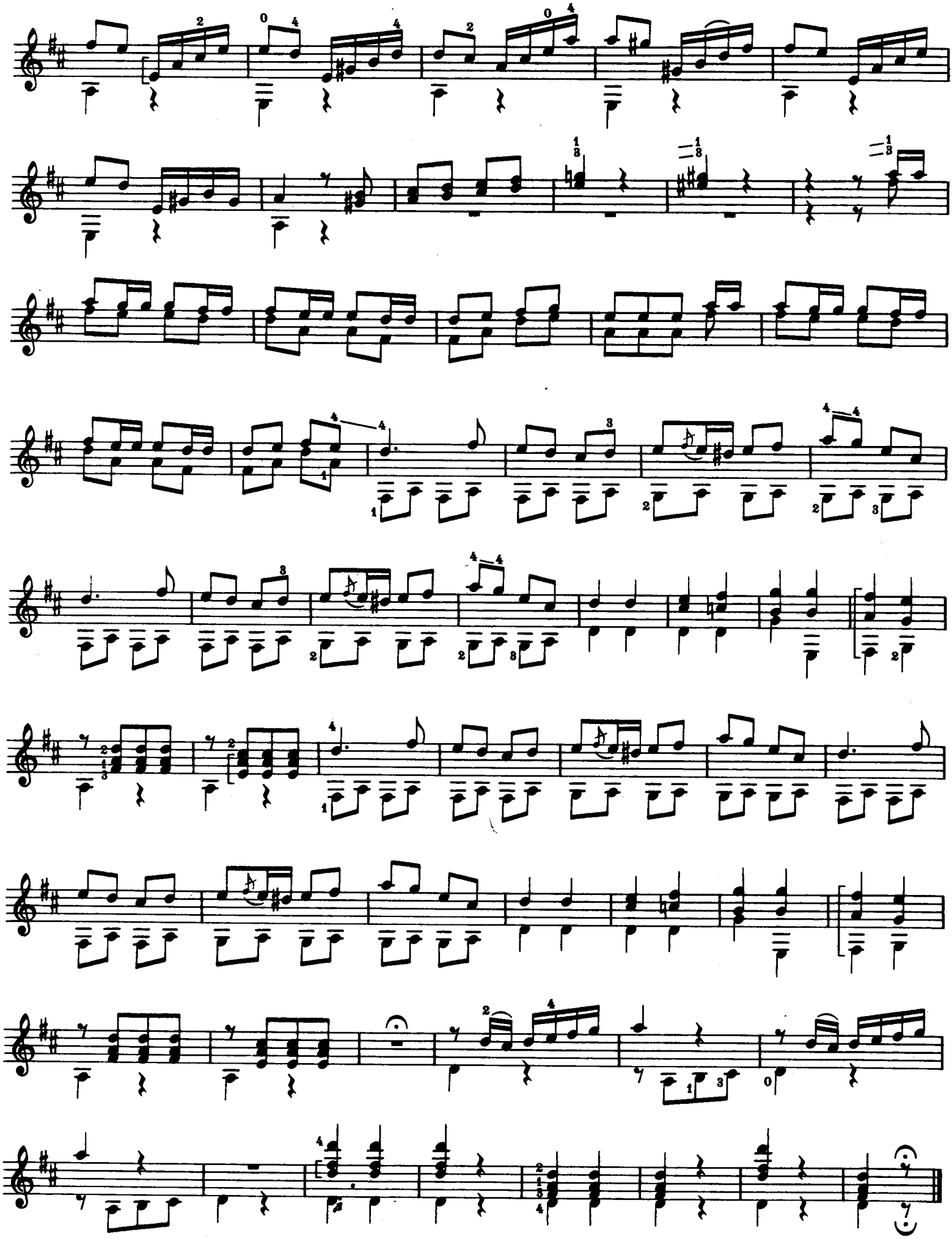
1) Doppelbindung / *double slur*


V

3

Allegro moderato





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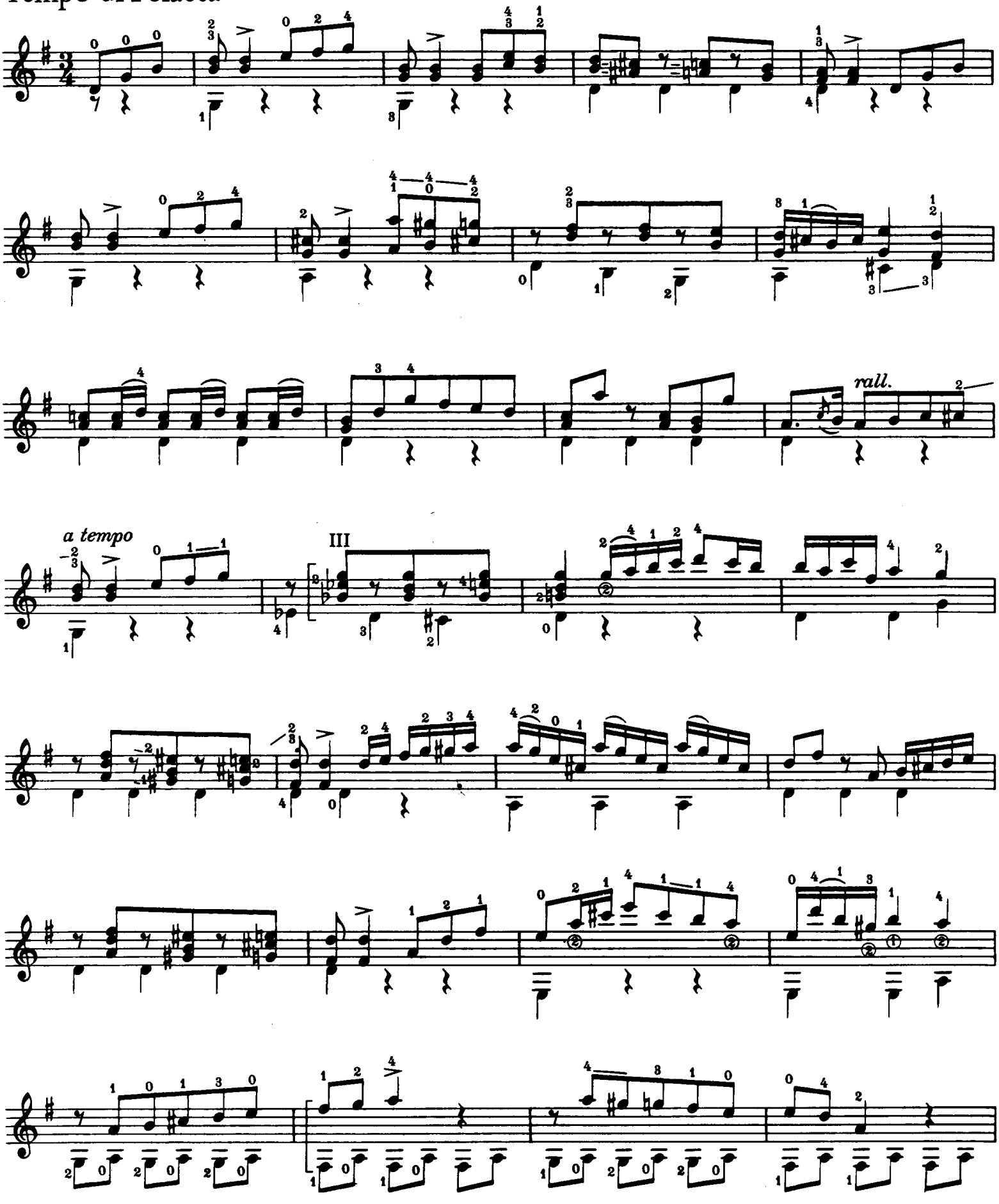
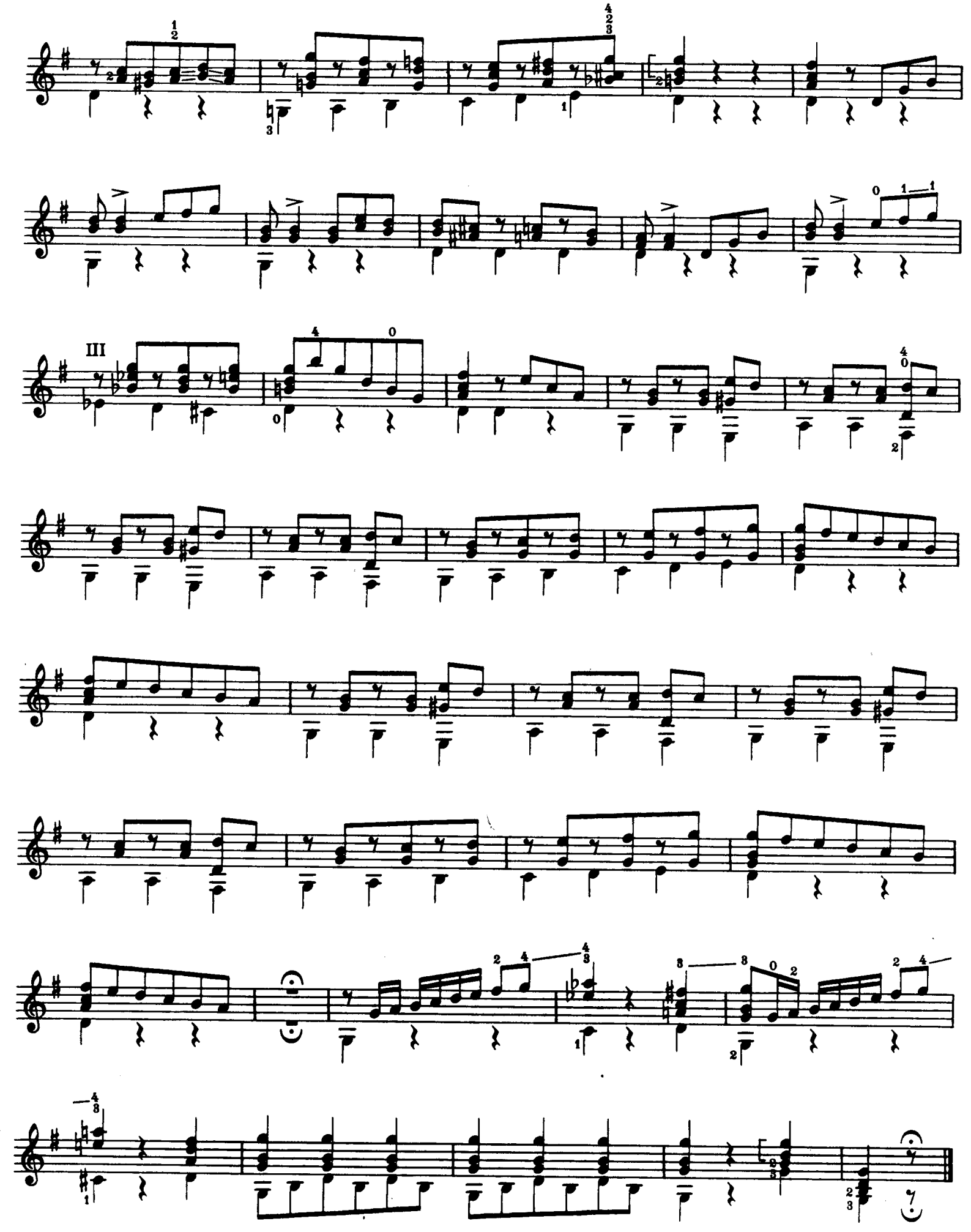
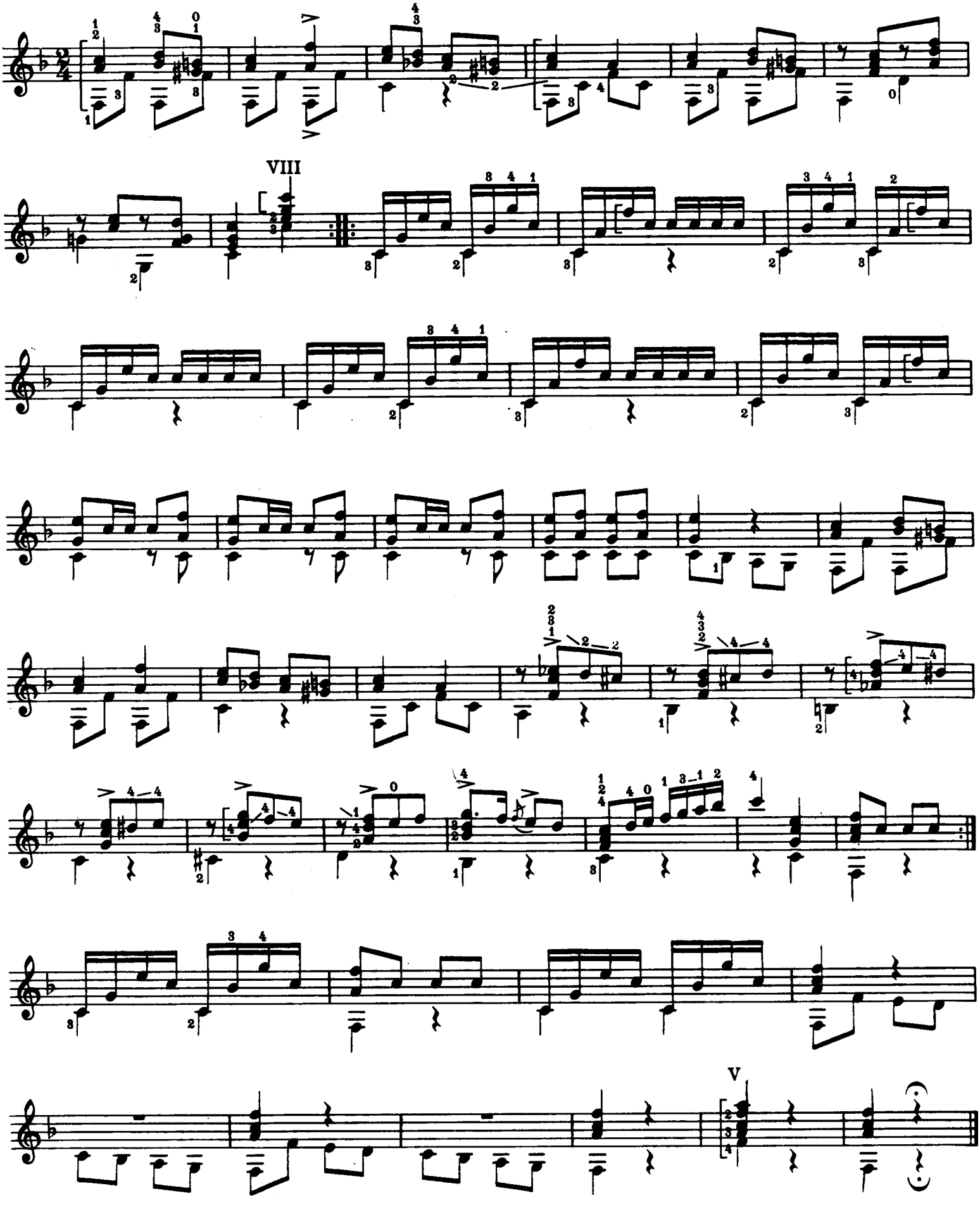
Tempo di Polacca




III

5

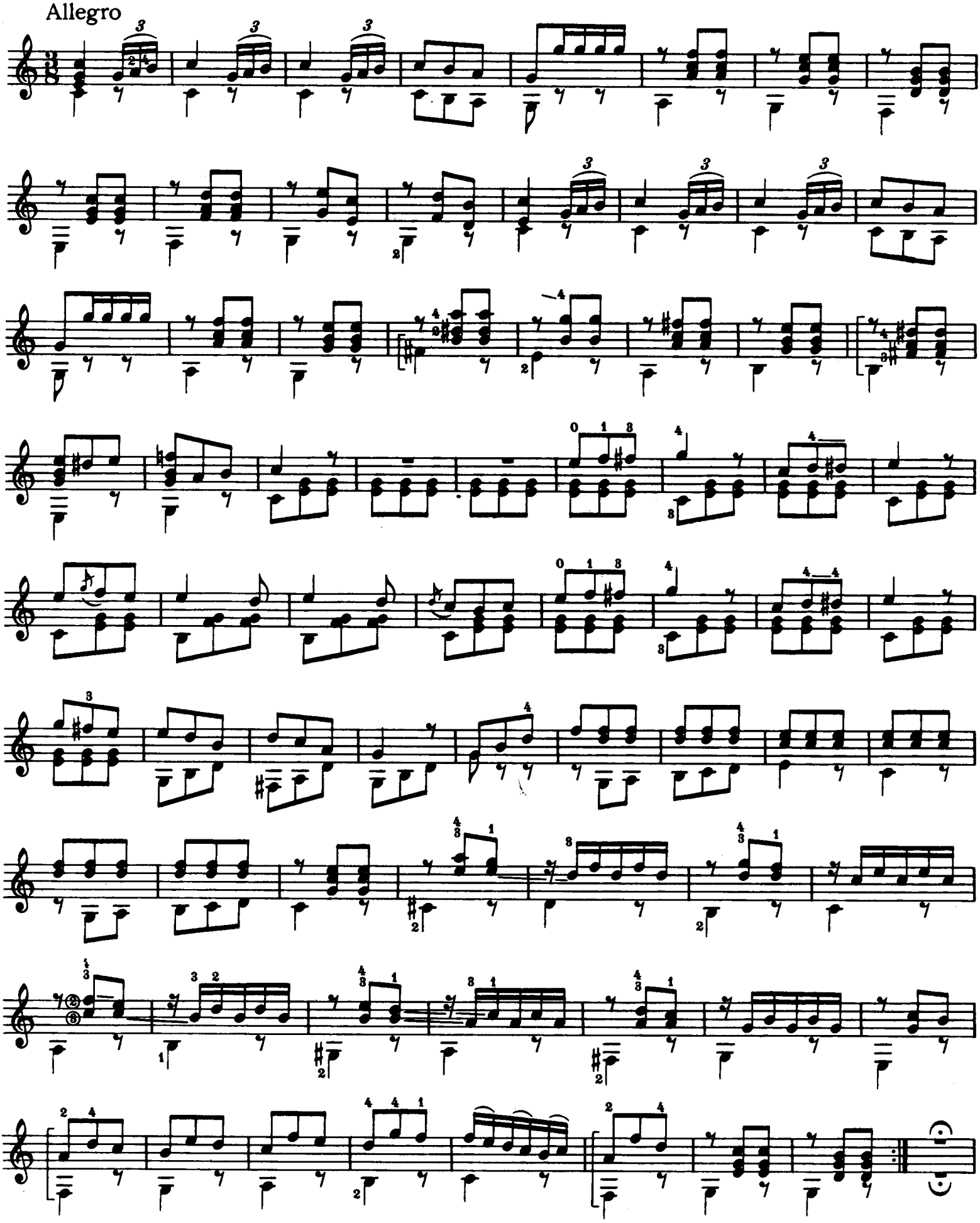
Moderato

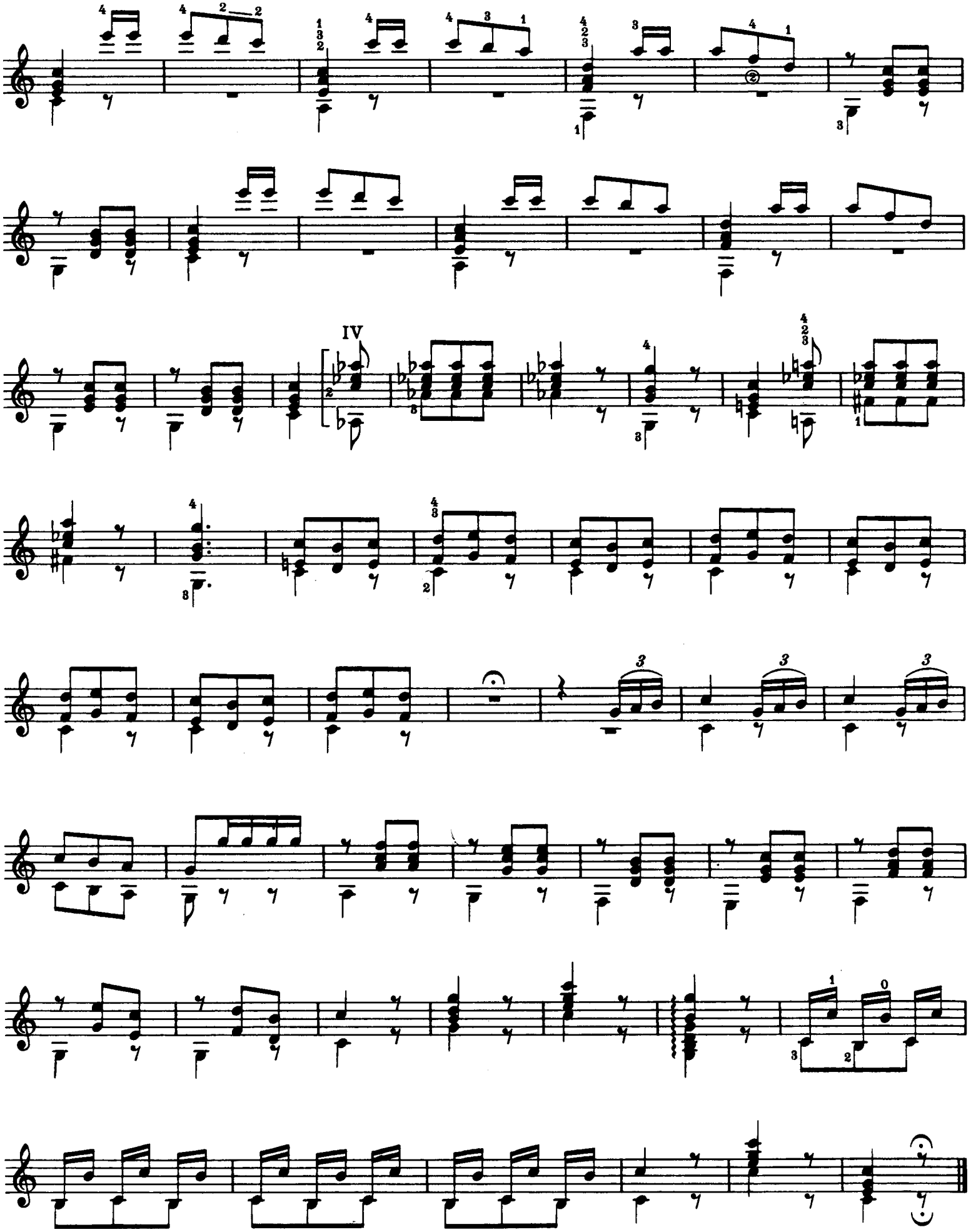


6

Valse

Allegro

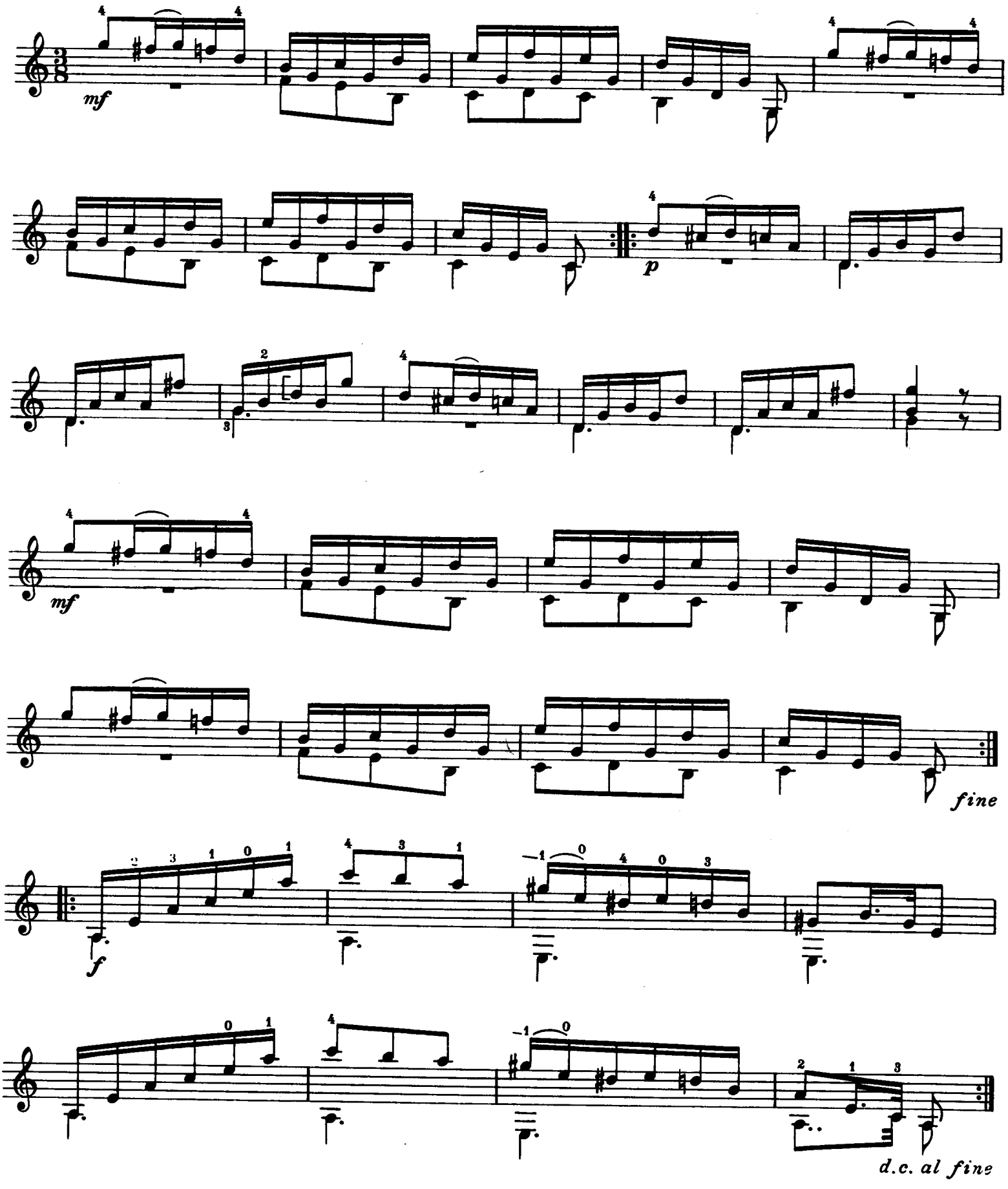



IV

Walzer

(Waltz)

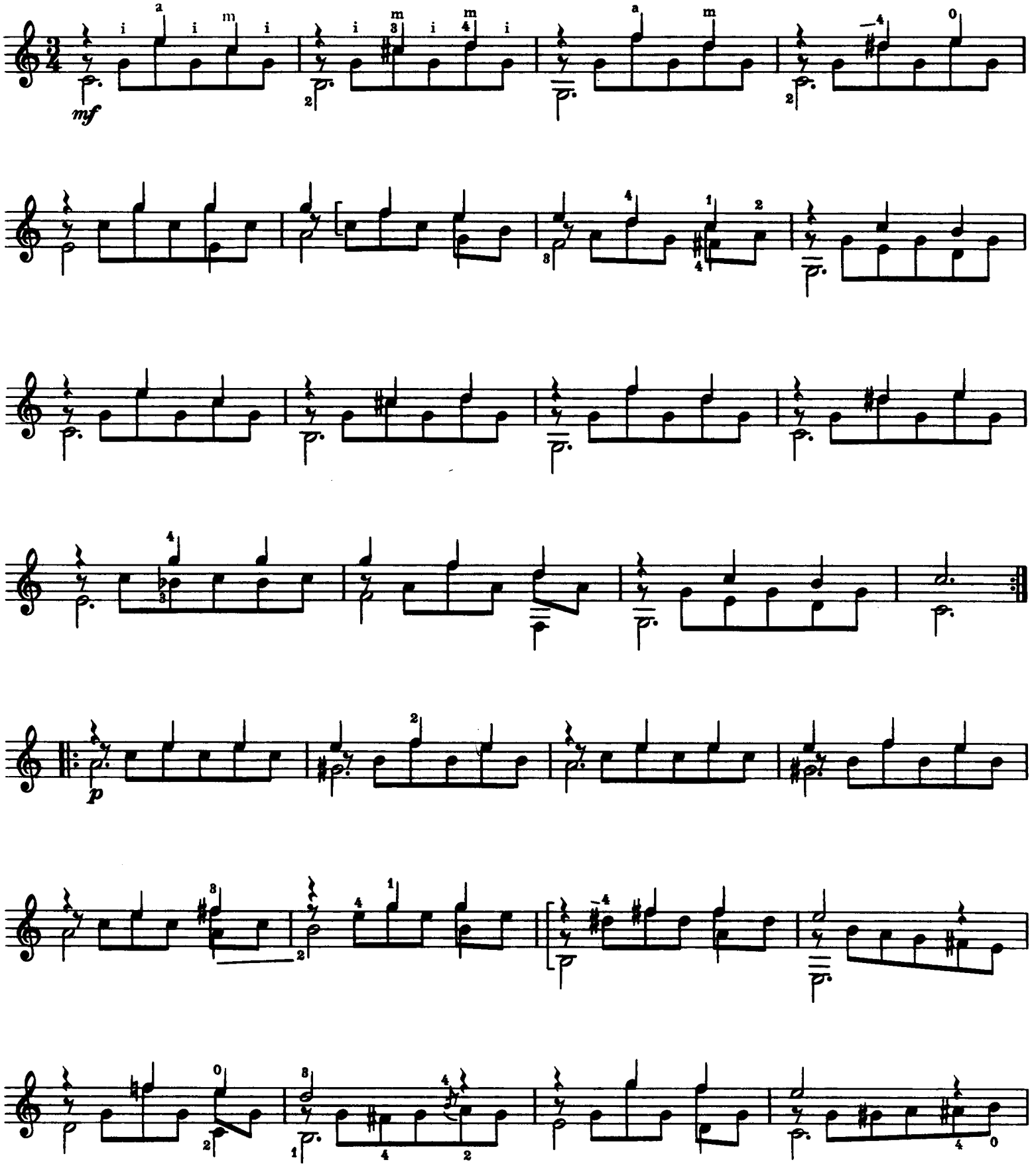
Matteo Carcassi
aus op.10

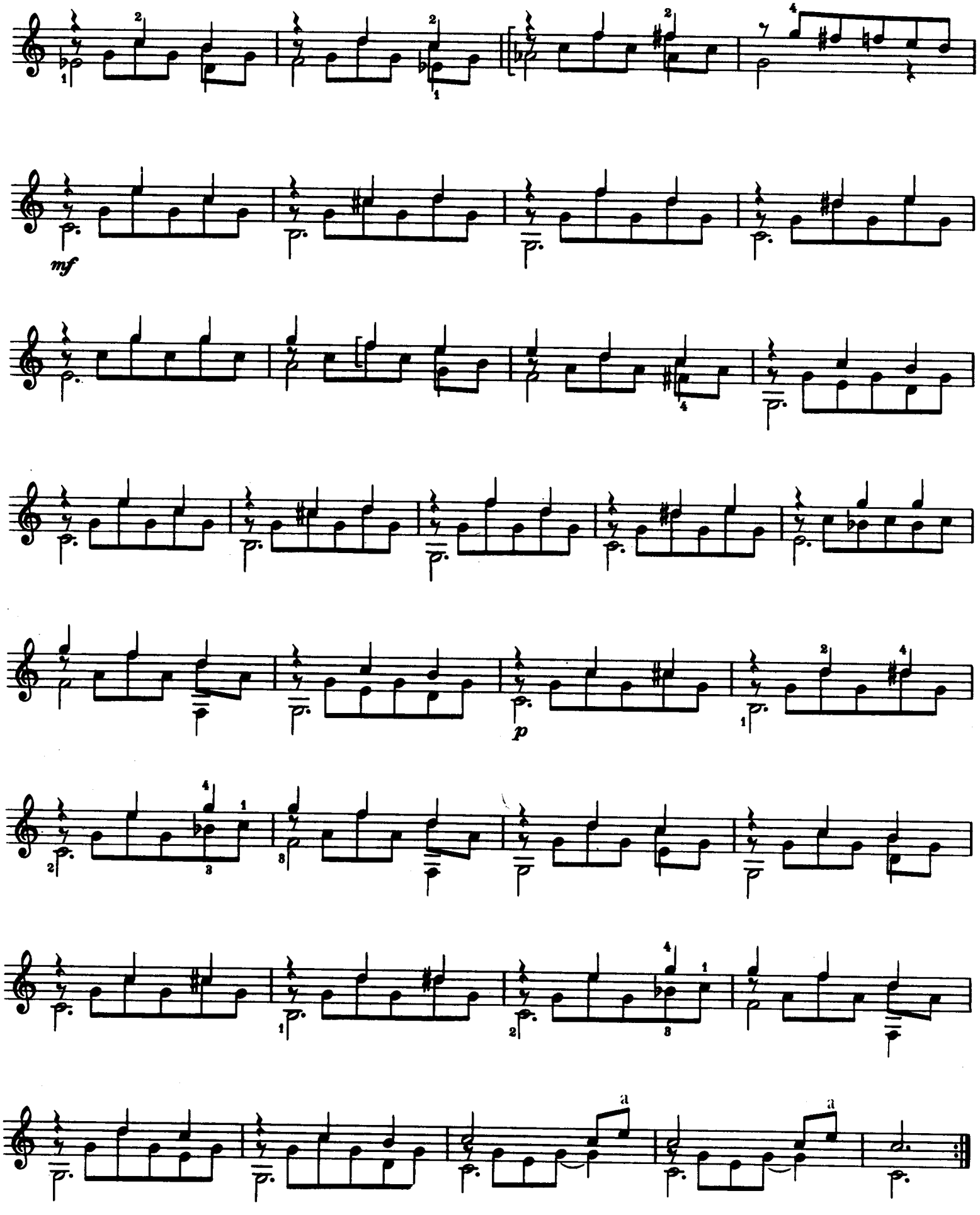


Walzer

(Waltz)

Matteo Carcassi
aus op. 5

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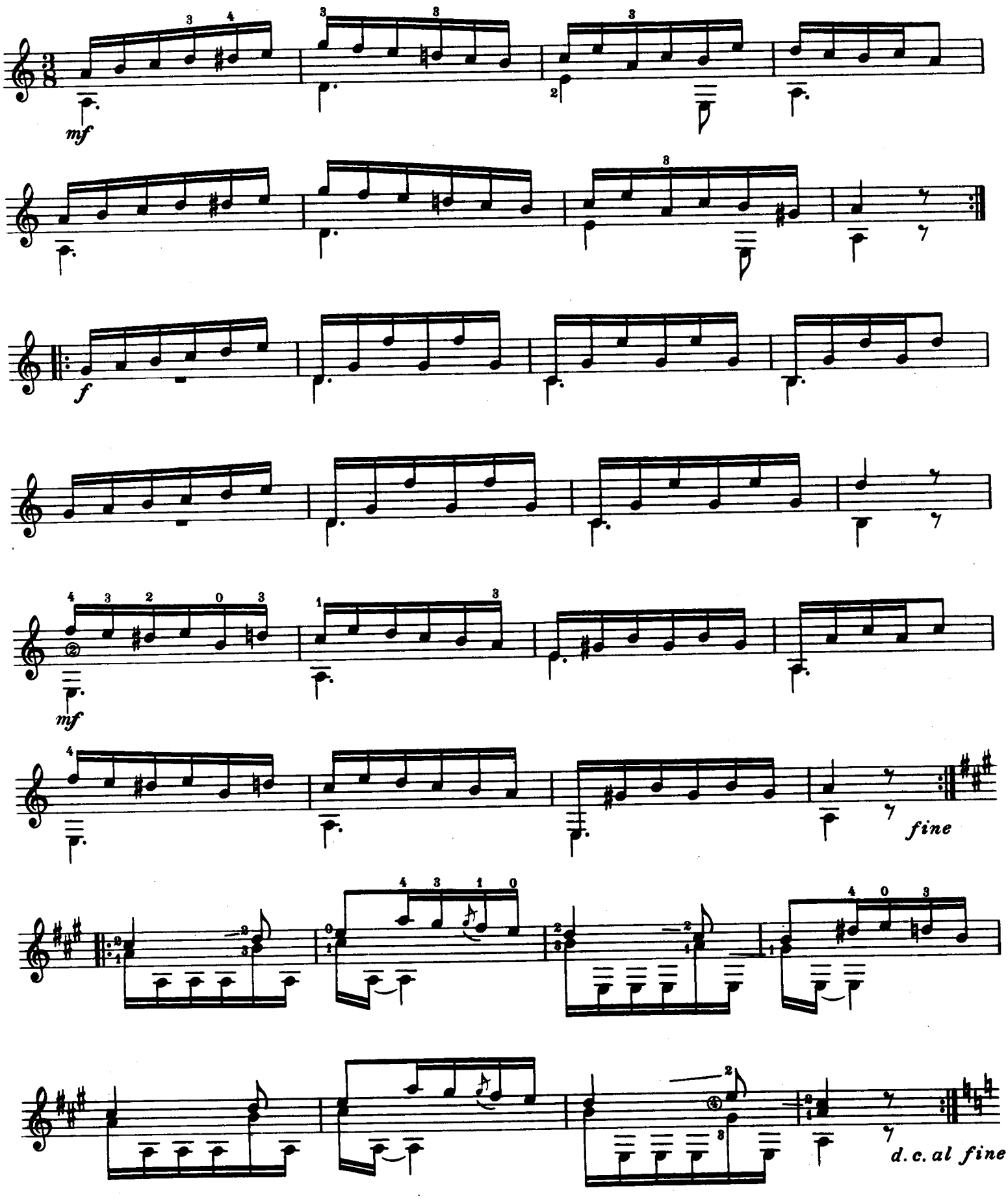
a

Walzer

(Waltz)

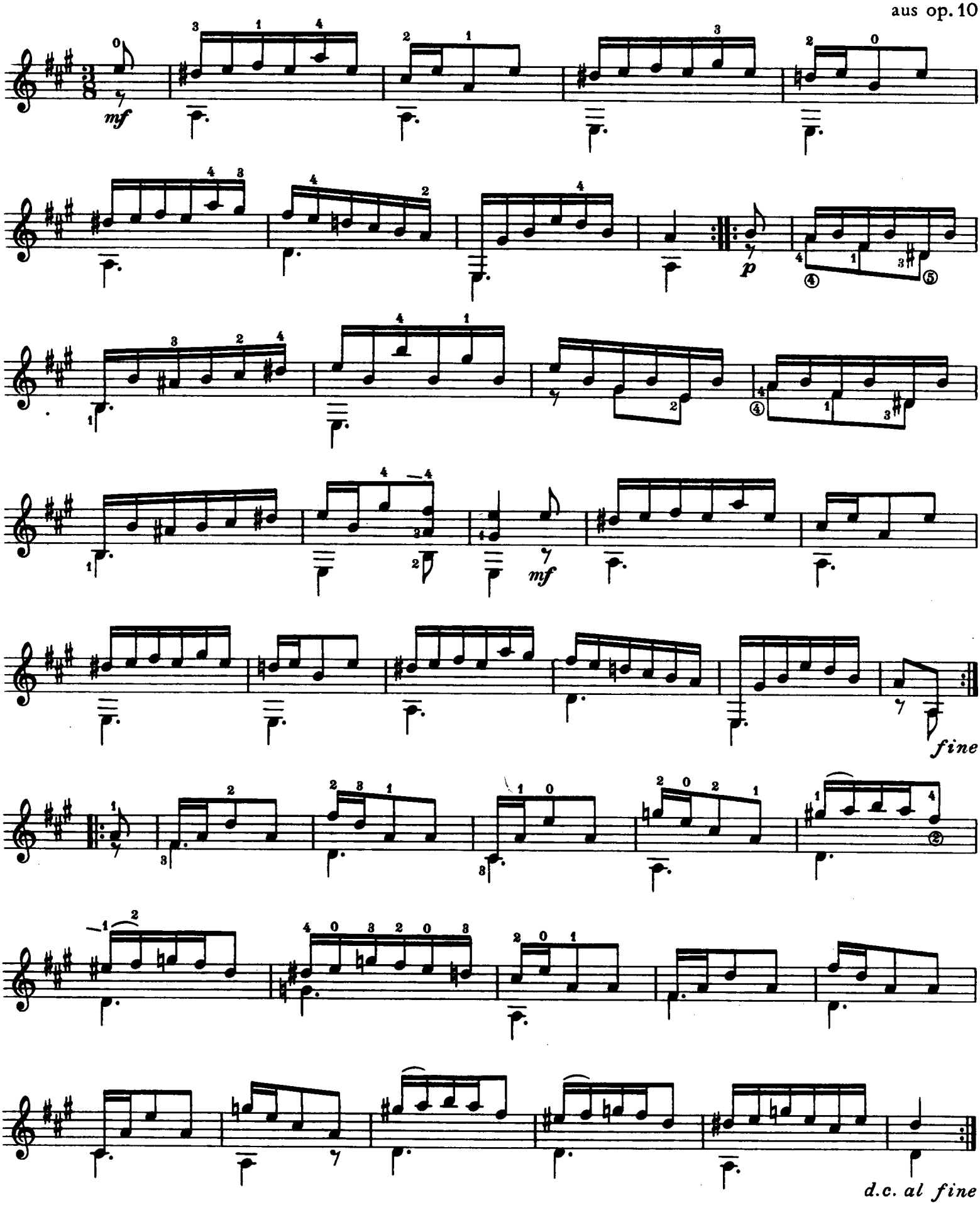
Matteo Carcassi
aus op. 10



Walzer

(Waltz)

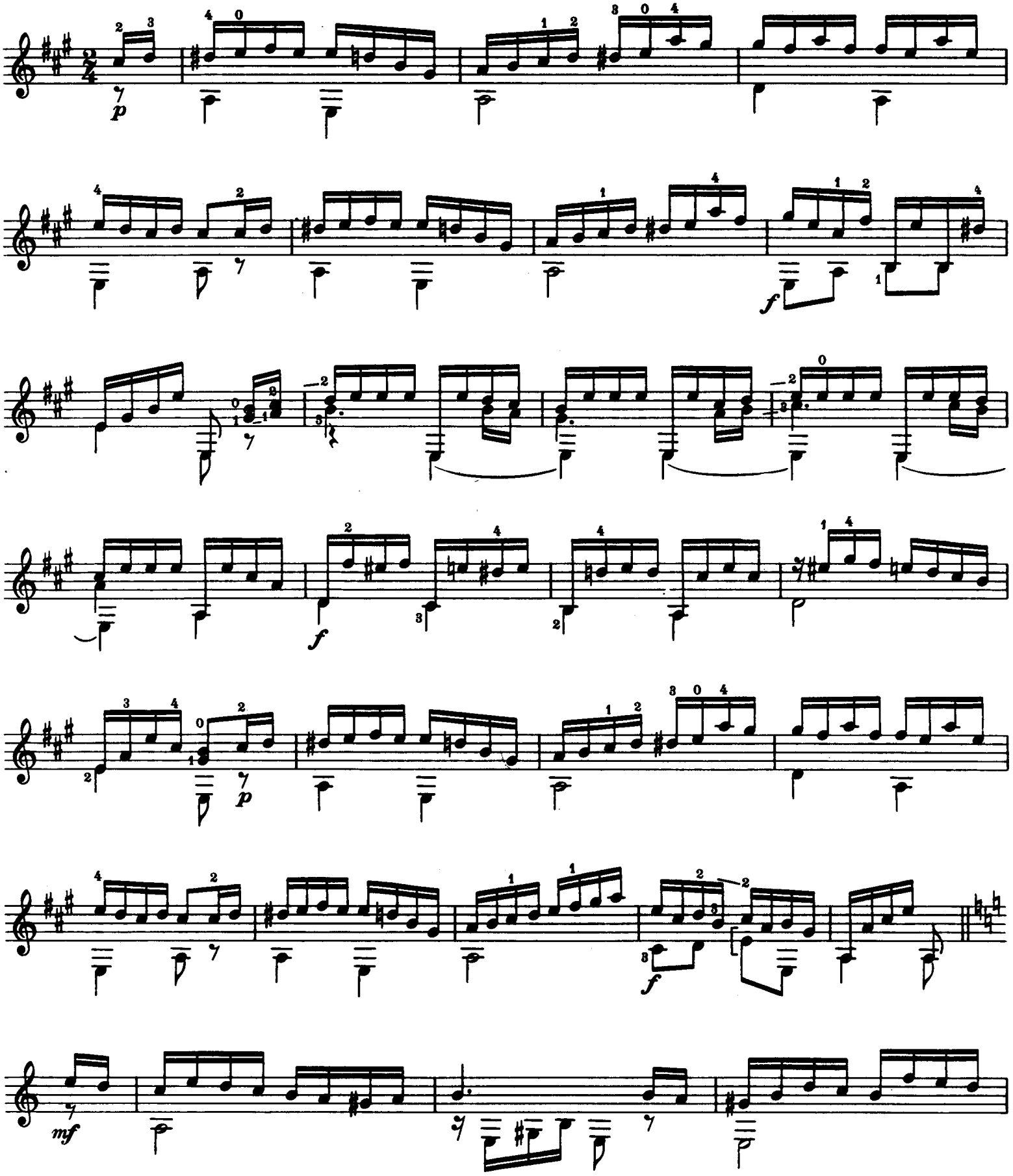
Matteo Carcassi
aus op. 10

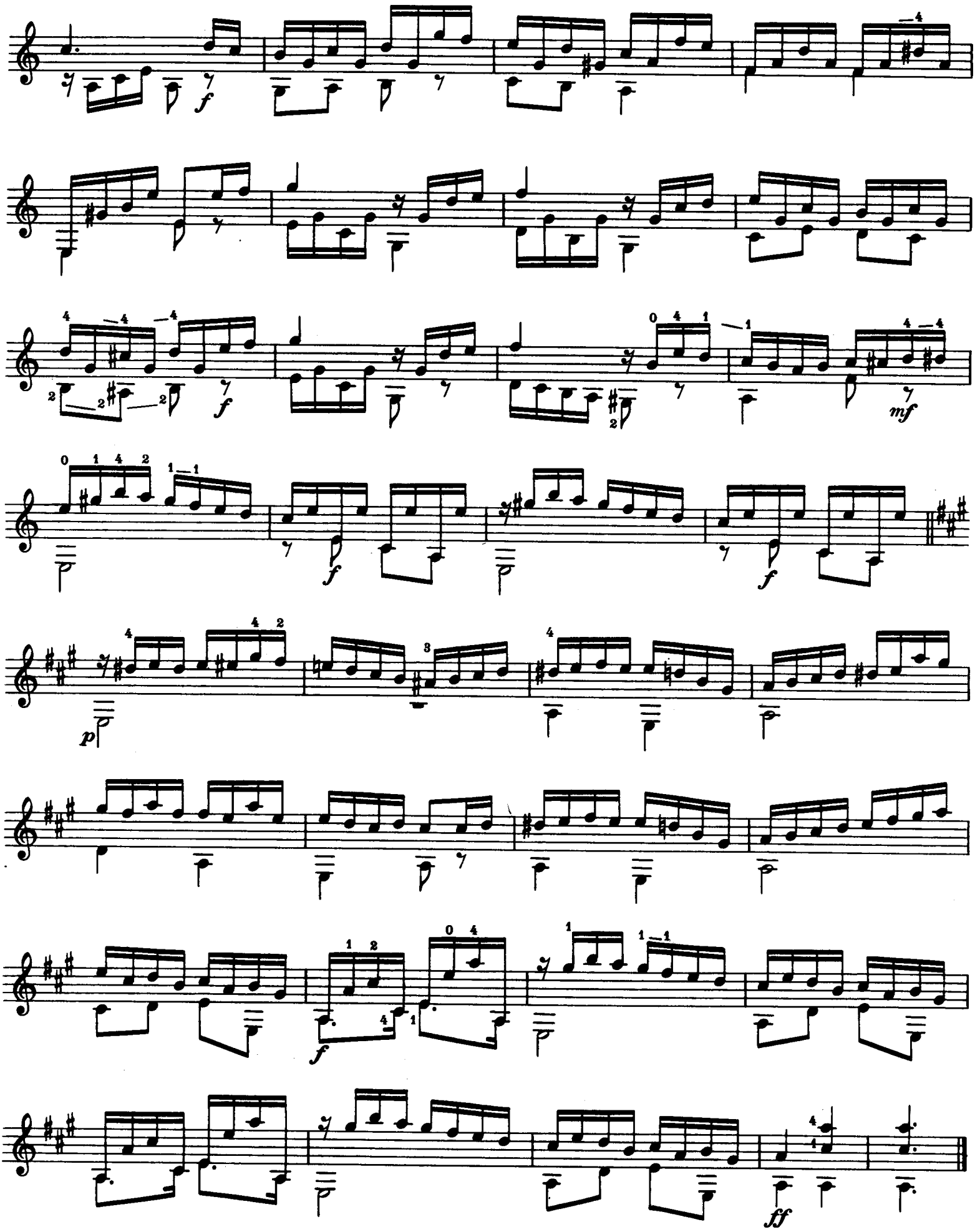


Rondo

Matteo Carcassi
aus op. 10

Allegretto

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f
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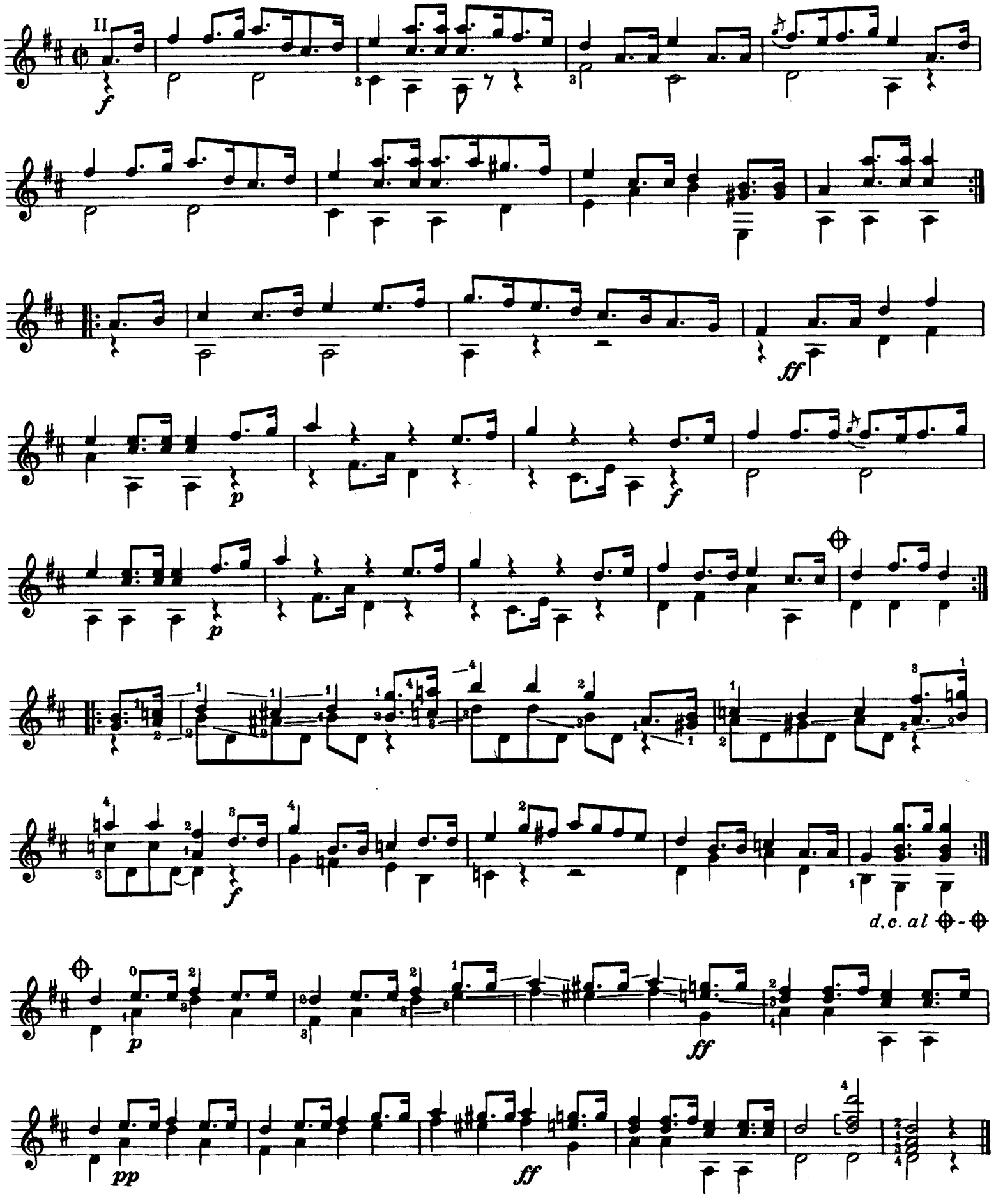
mf
f
f
p
f
ff

Marsch

(March)

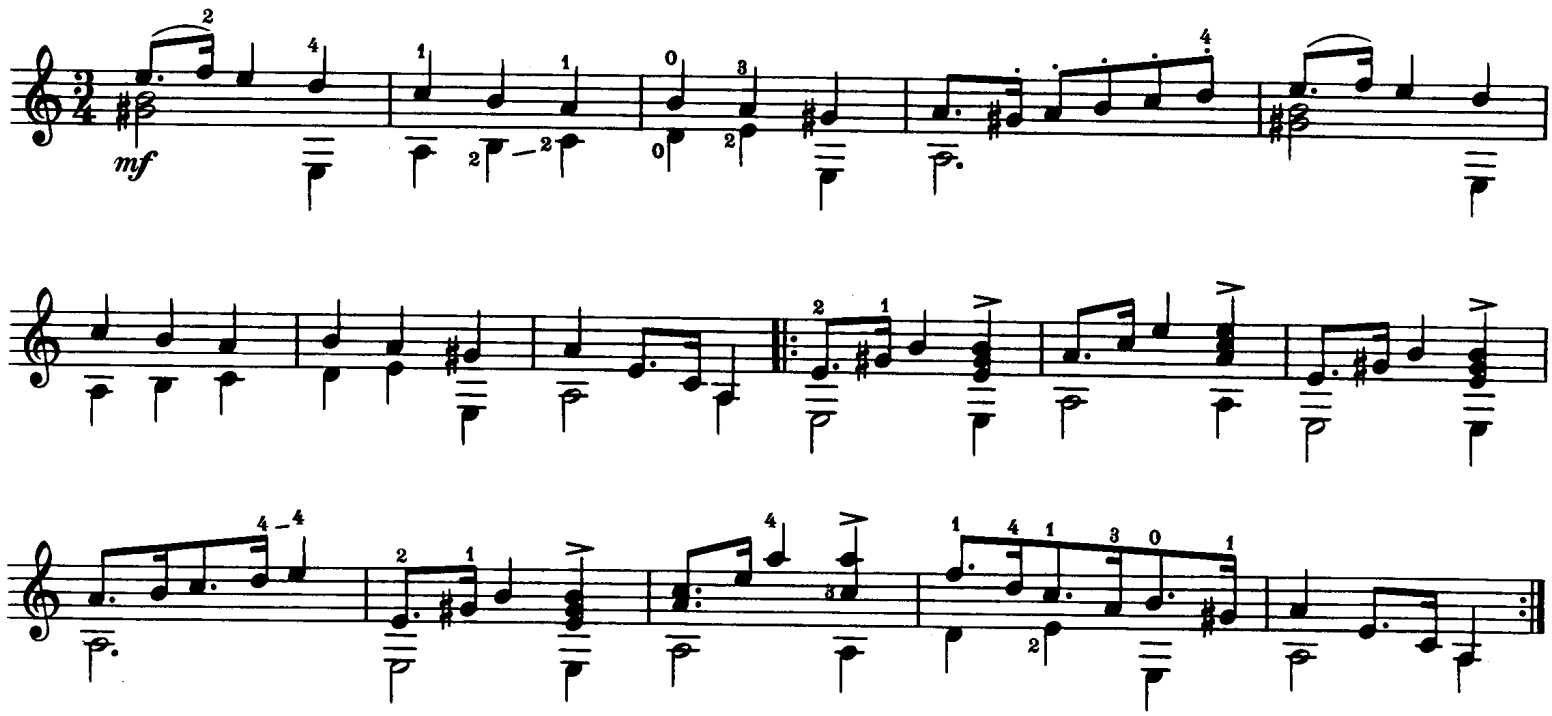
Matteo Carcassi
aus op. 10



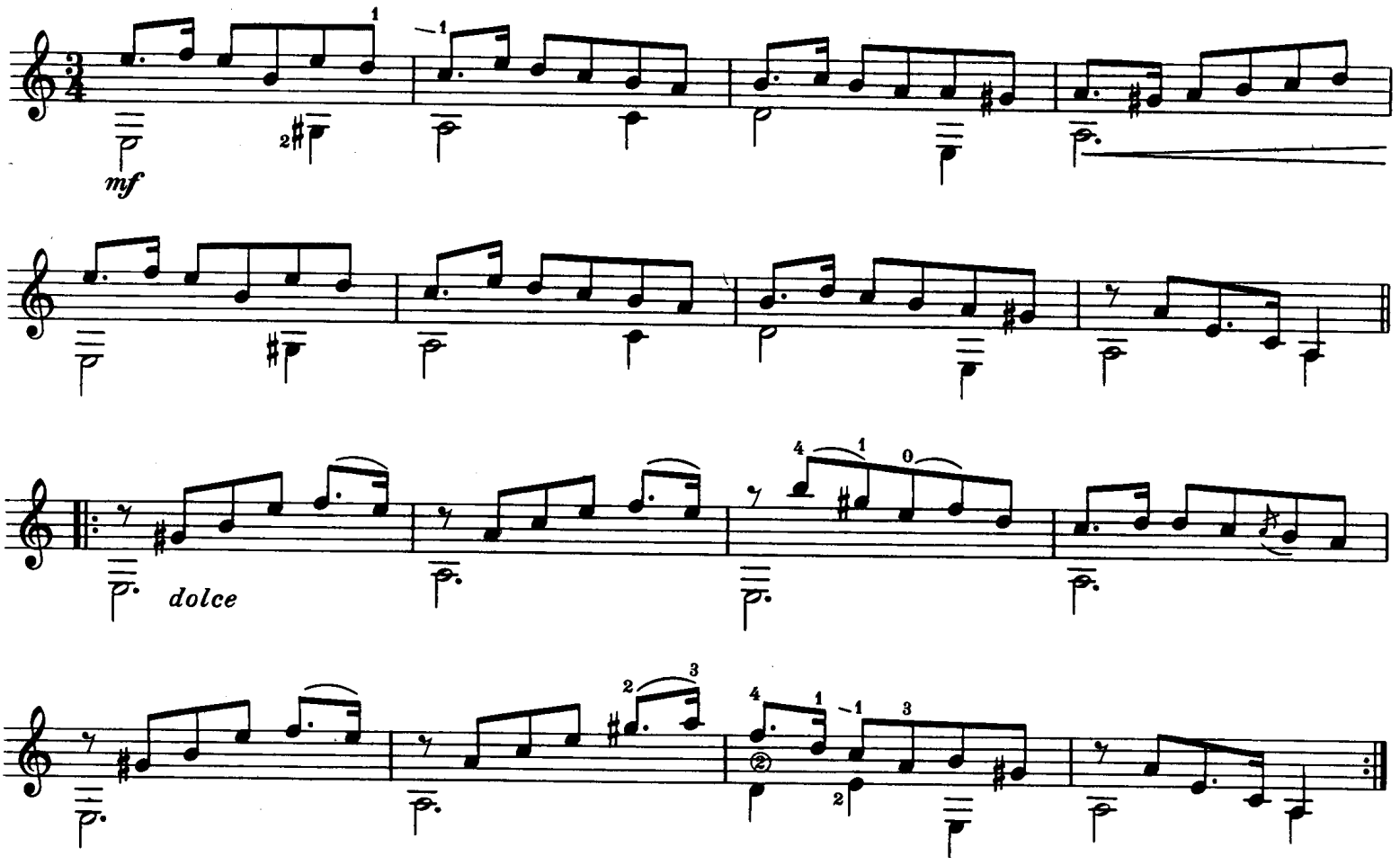
Air Montagnard

Thema

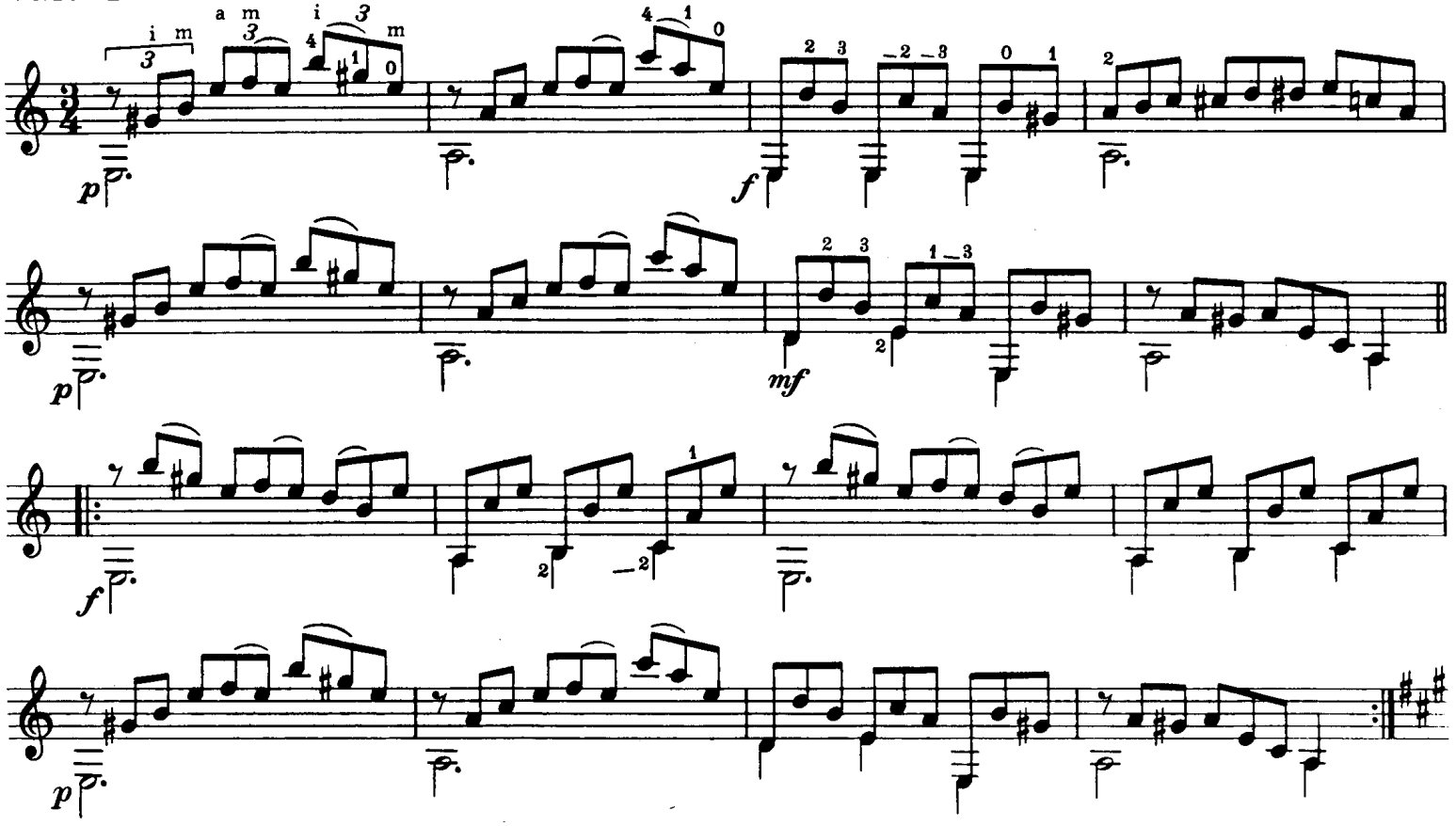
Matteo Carcassi
aus op. 18



Var. I

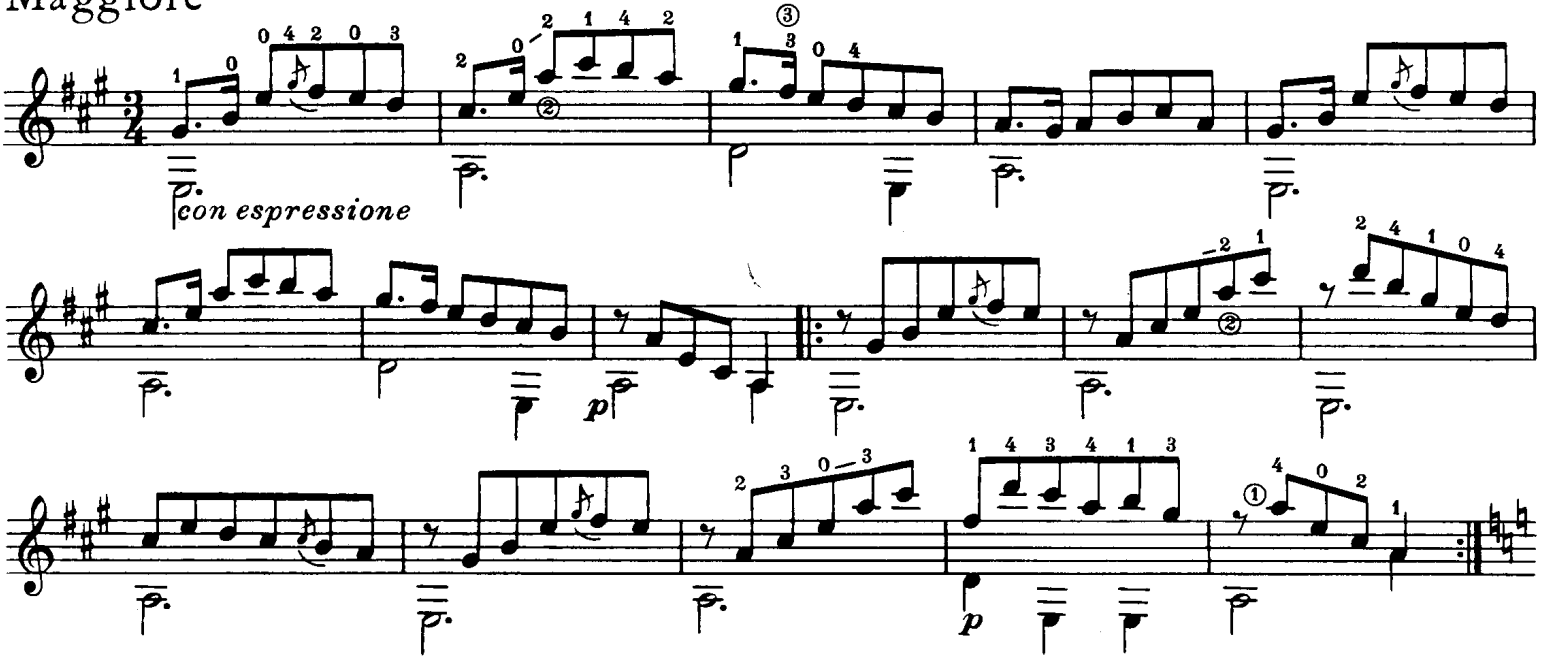


Var. II

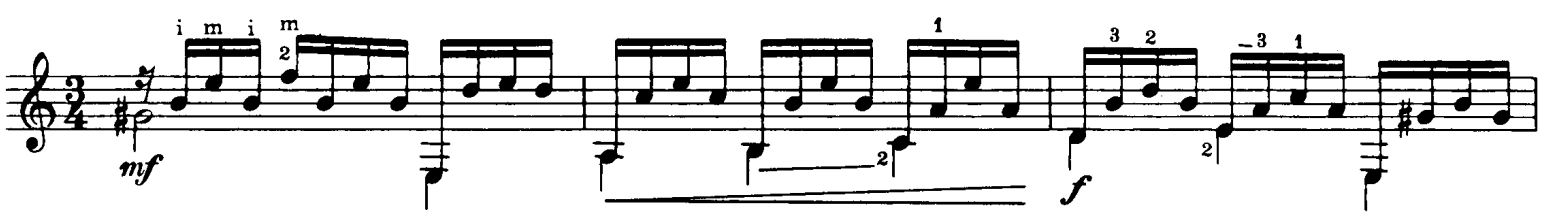


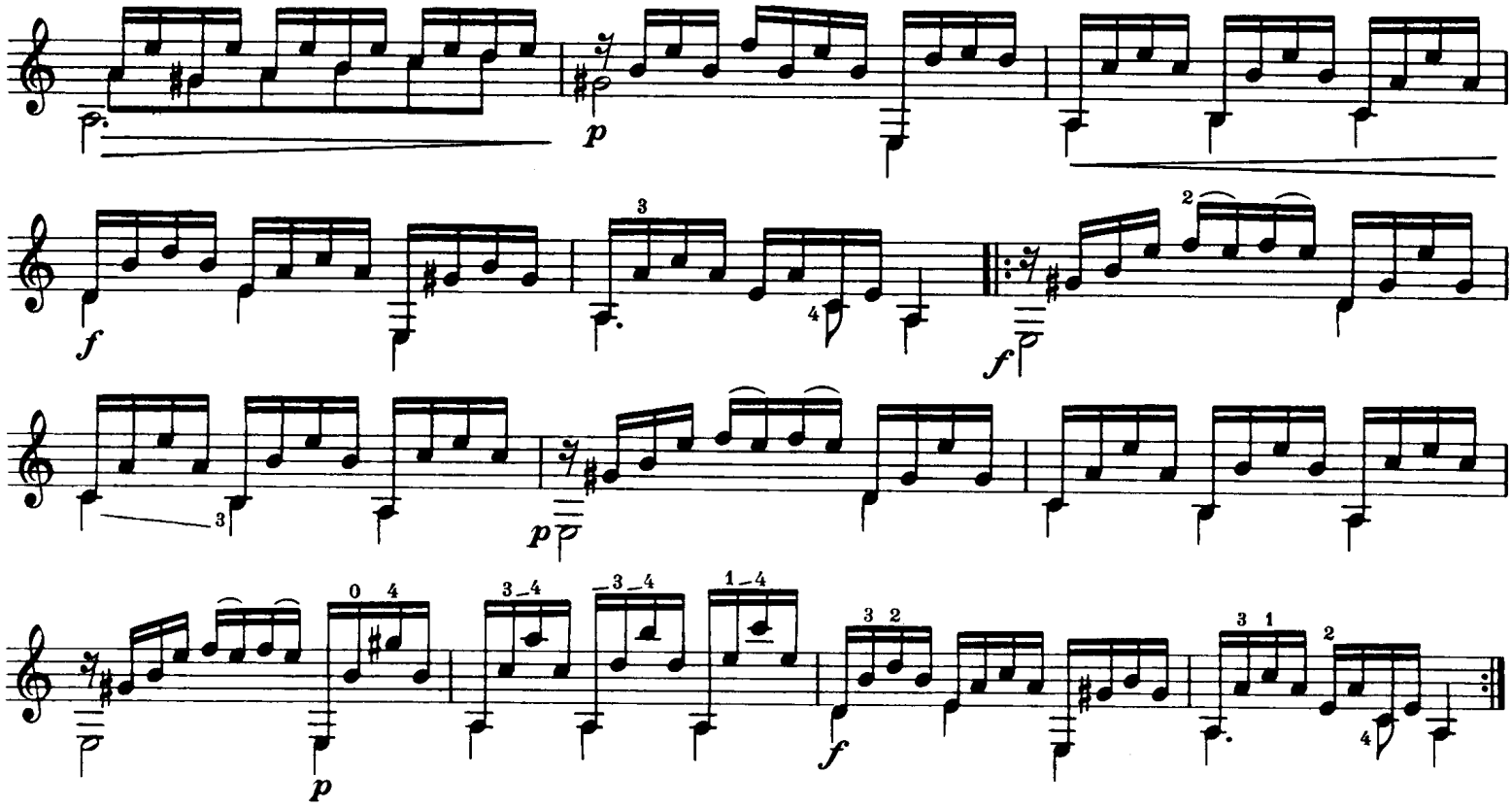
Var. III

Maggiore

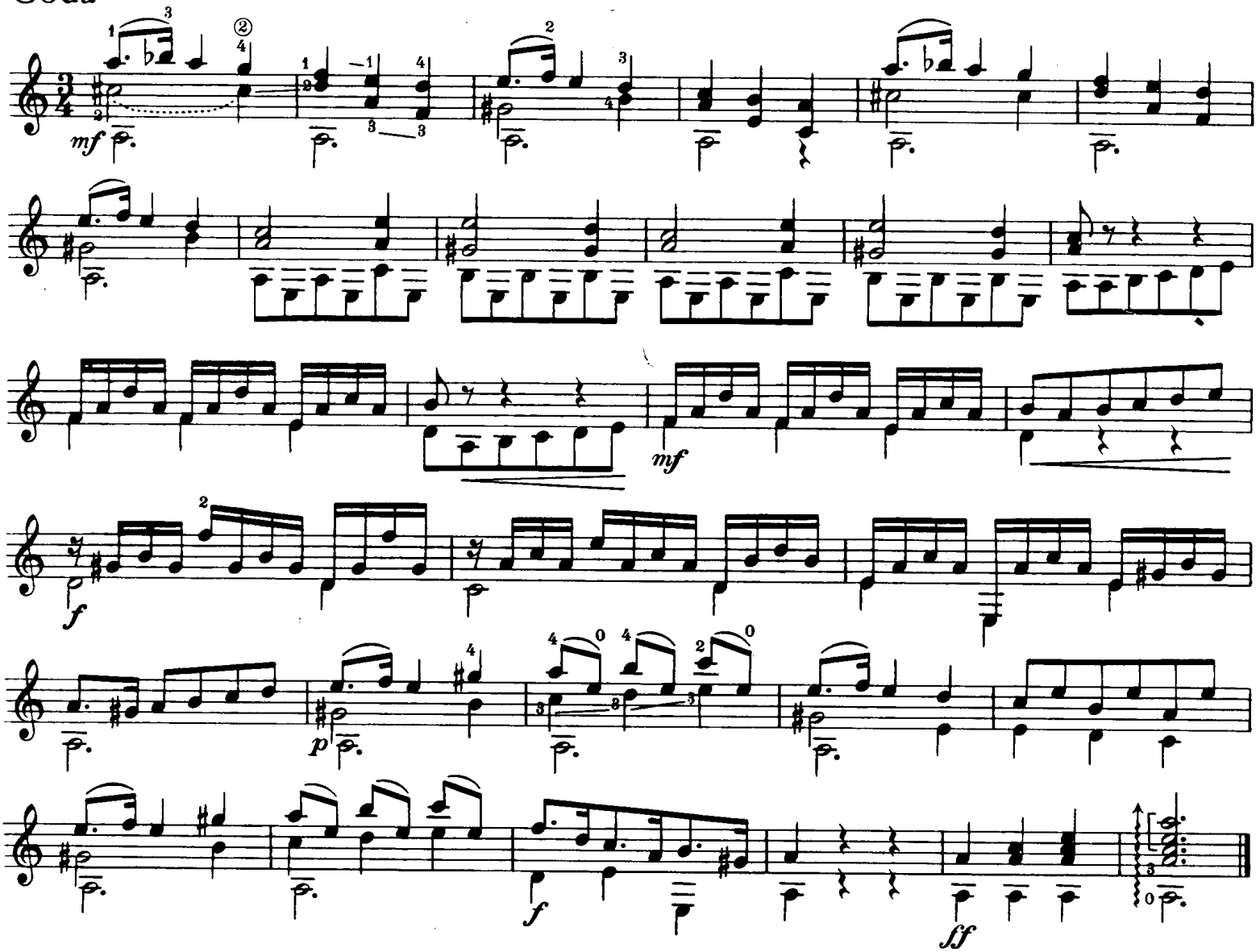


Var. IV



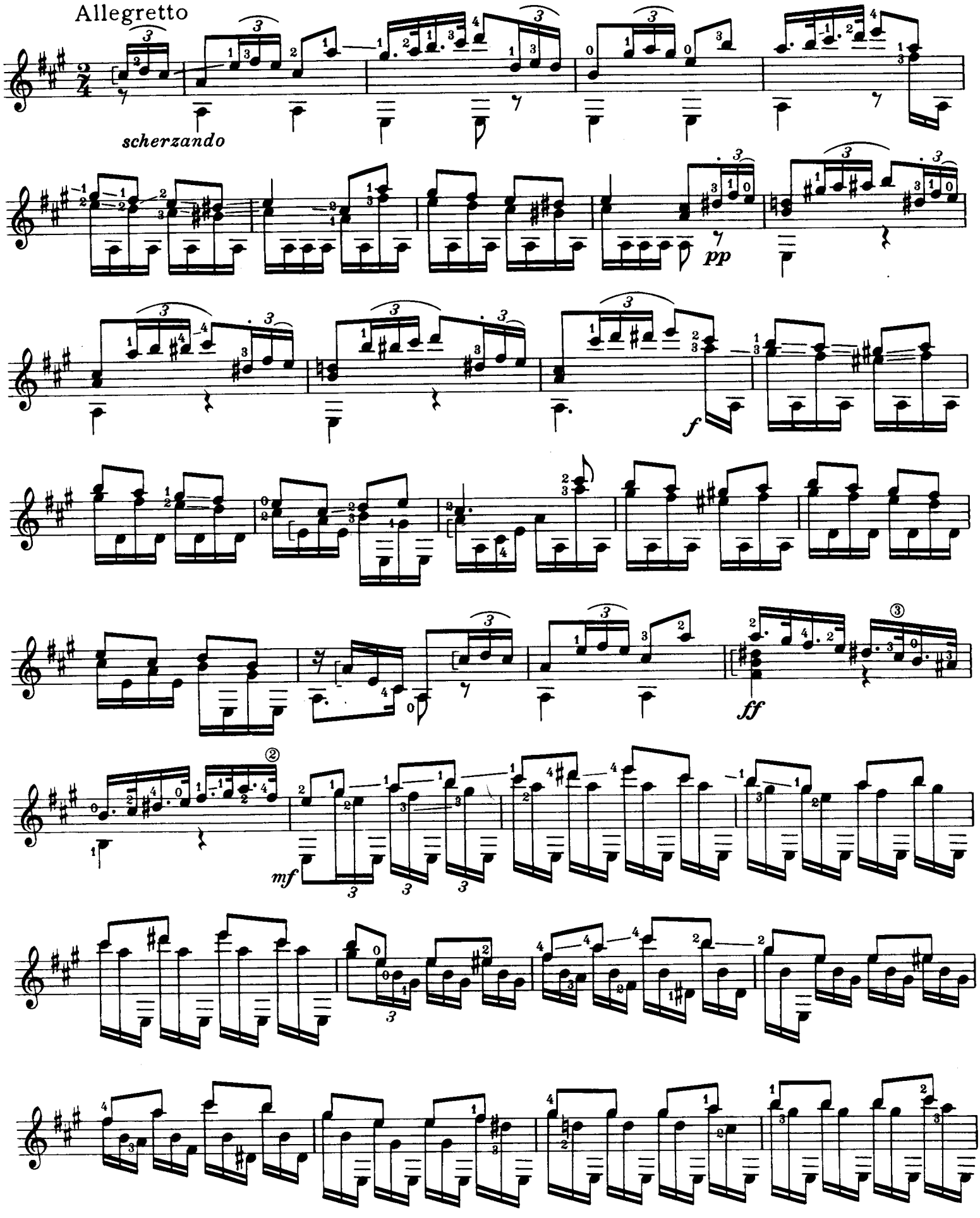


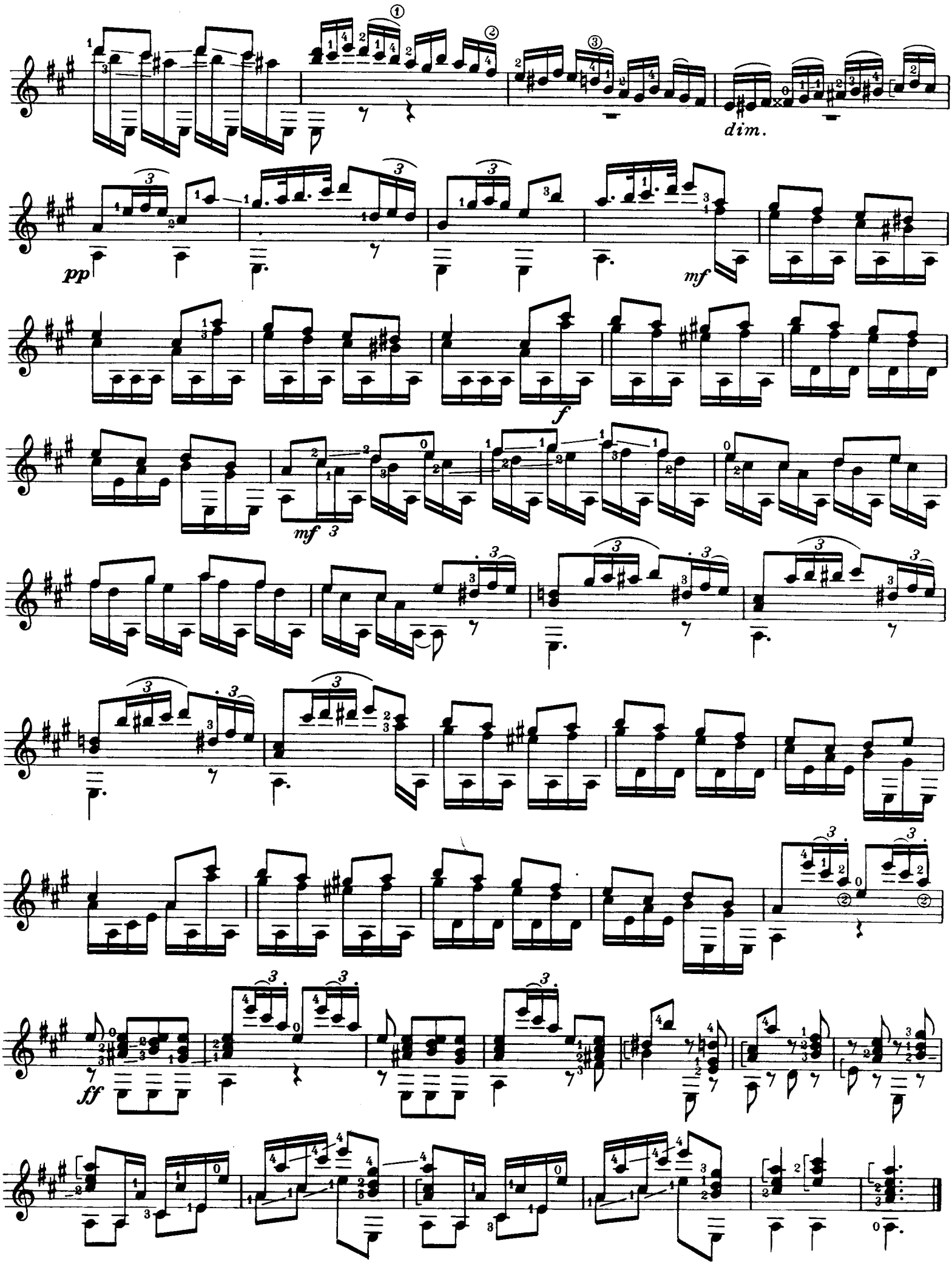
Coda



Rondo

Matteo Carcassi
aus op. 5




dim.
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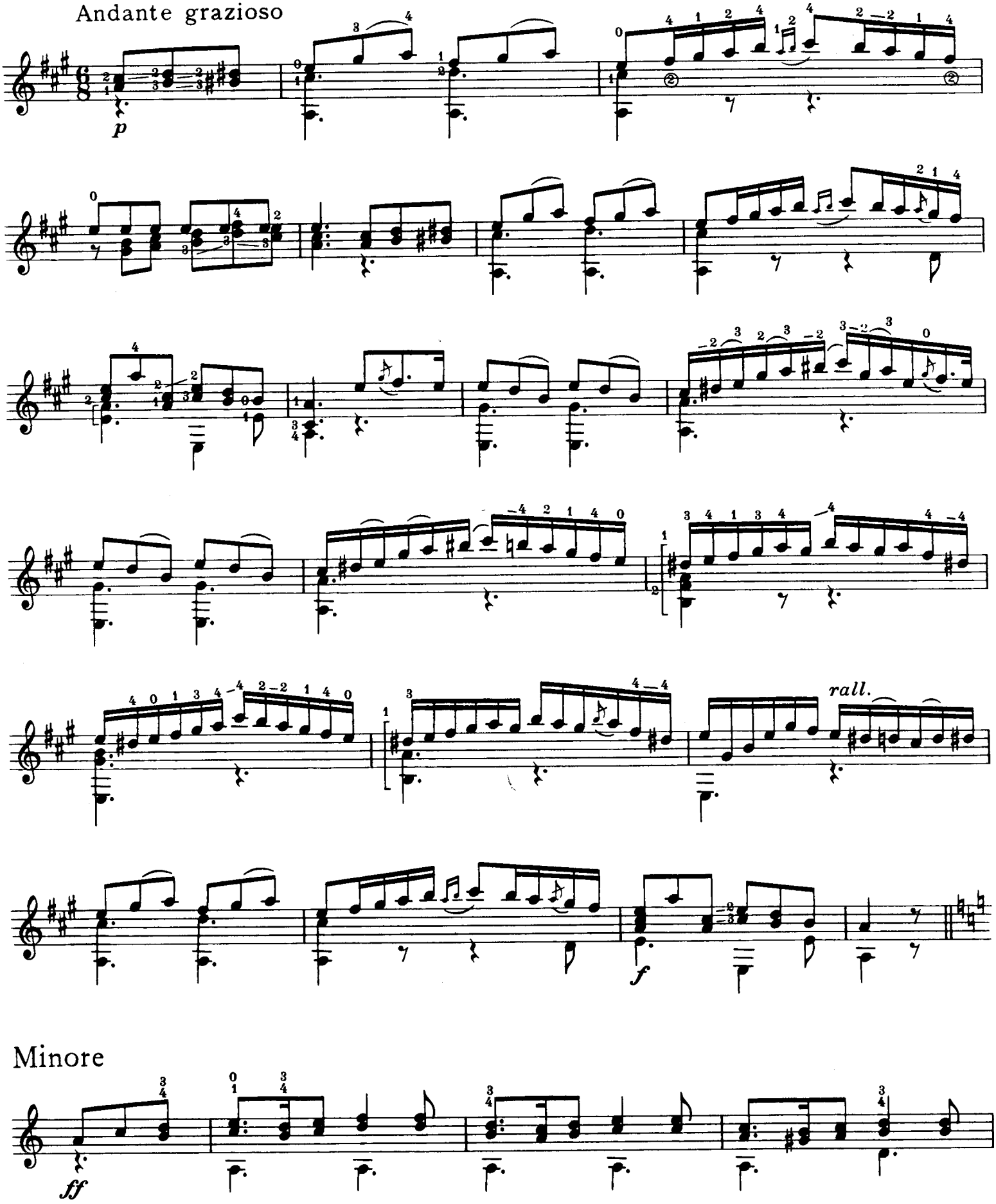
mf
ff

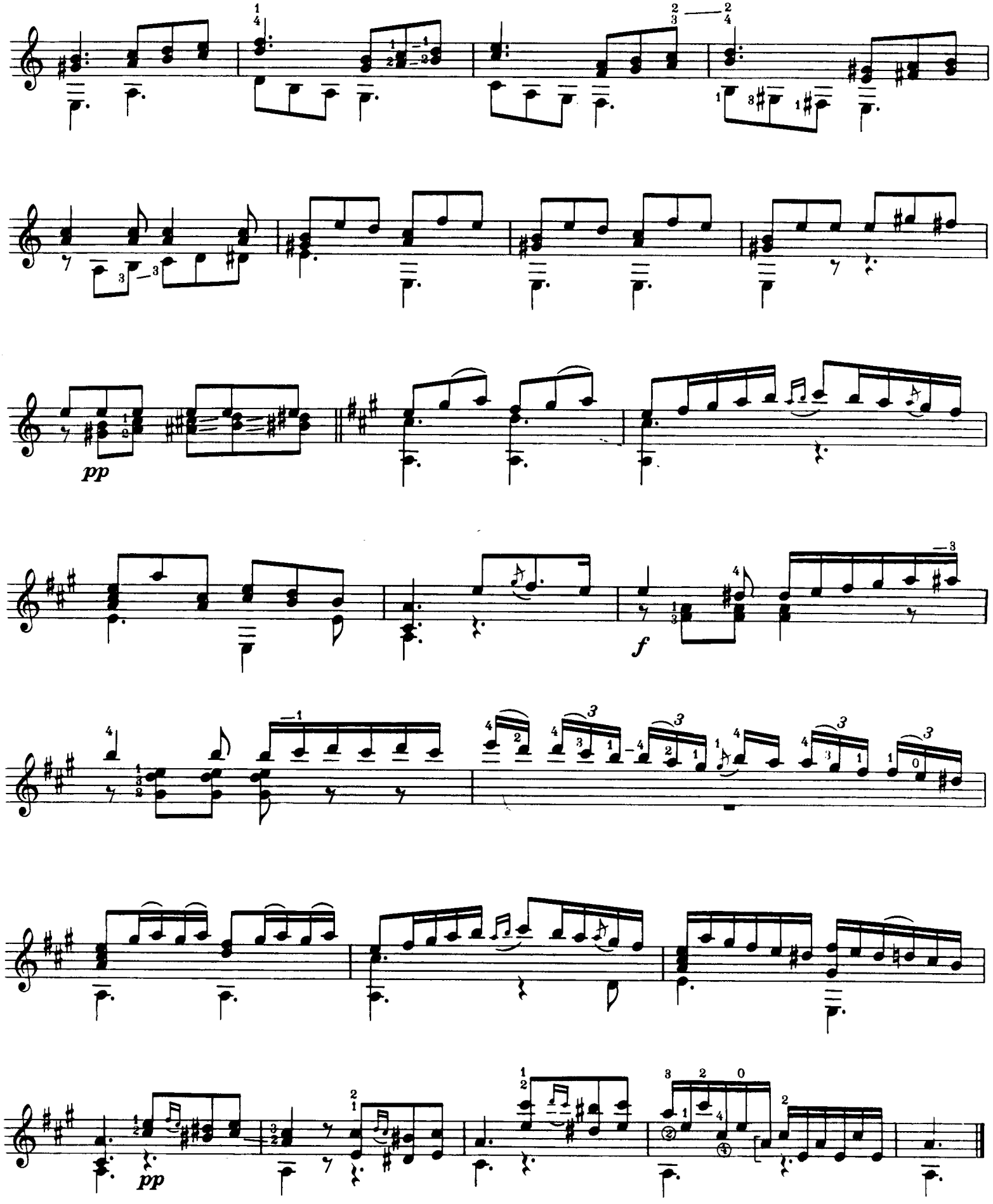
Sonatine

Matteo Carcassi
op. 1, Nr. 3

Andante grazioso



Minore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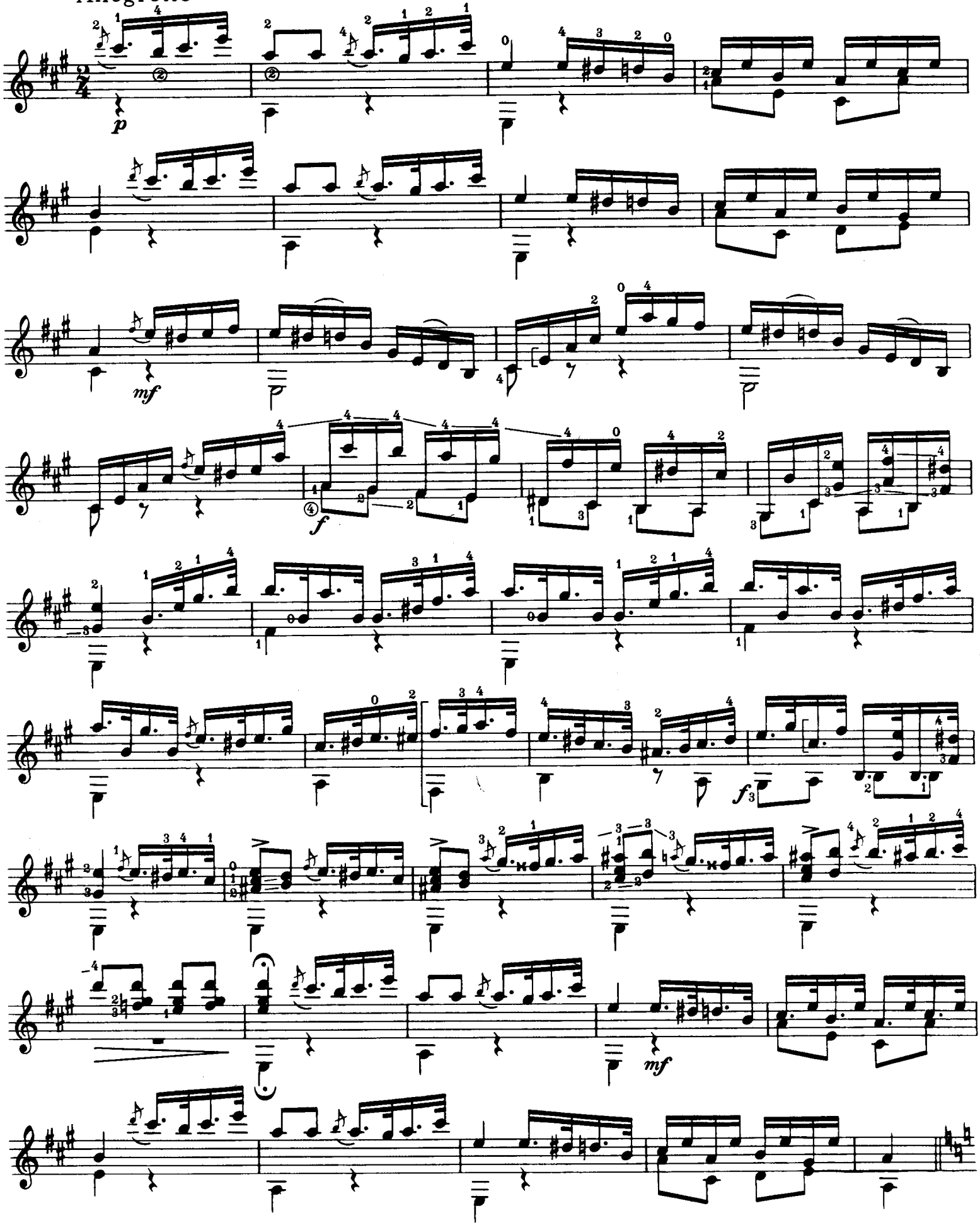
Rondo

Allegretto



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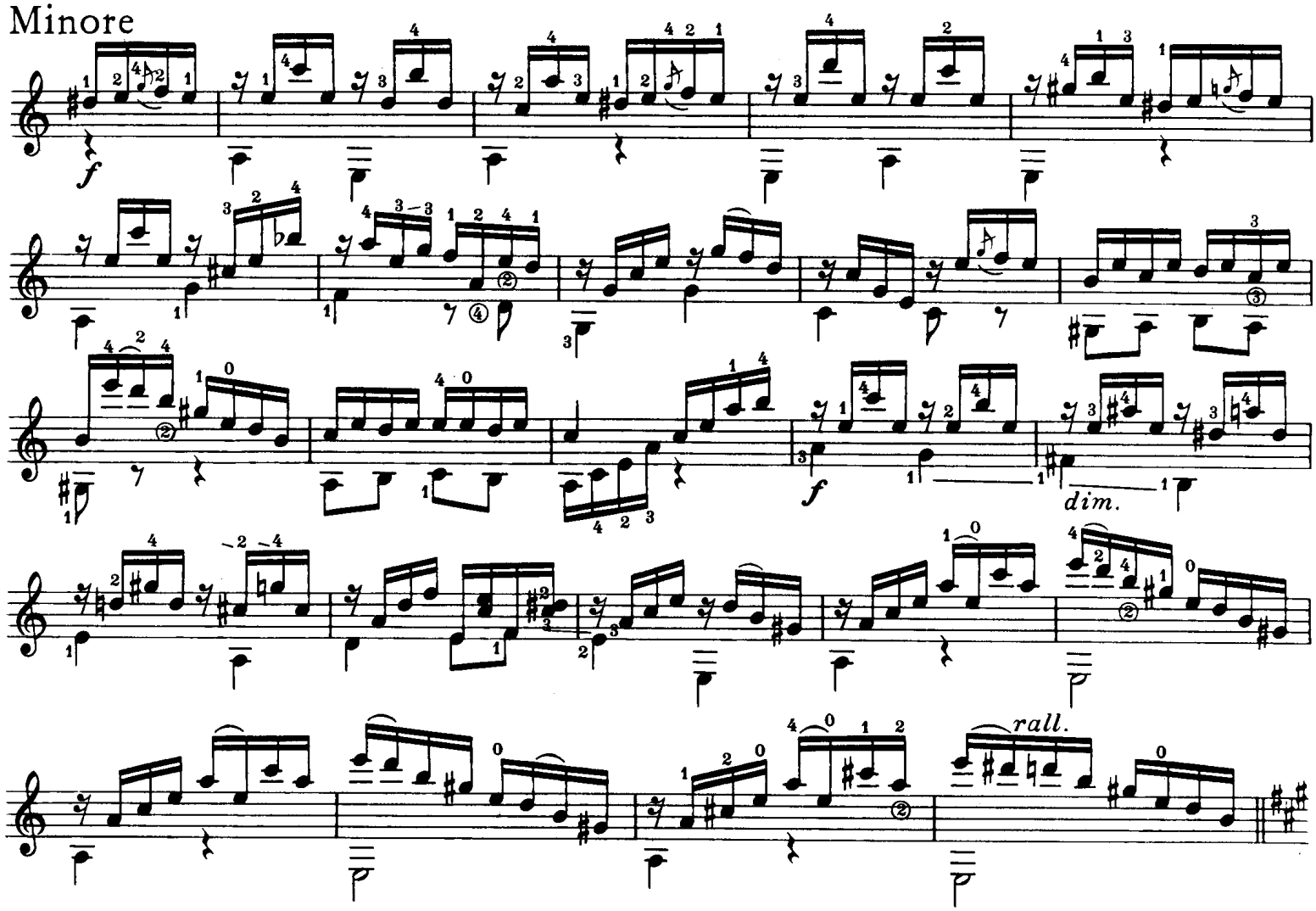
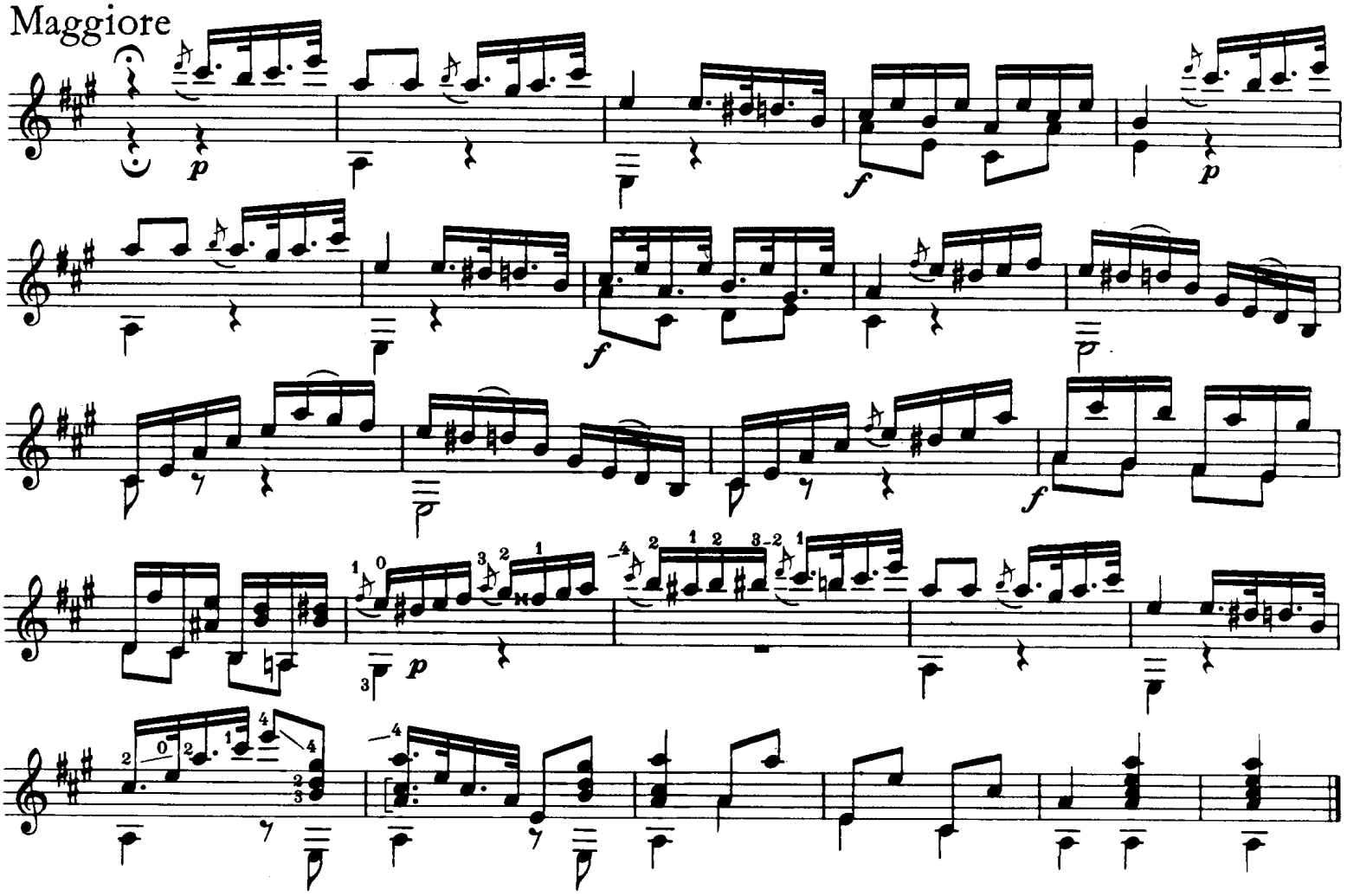


Maggiore

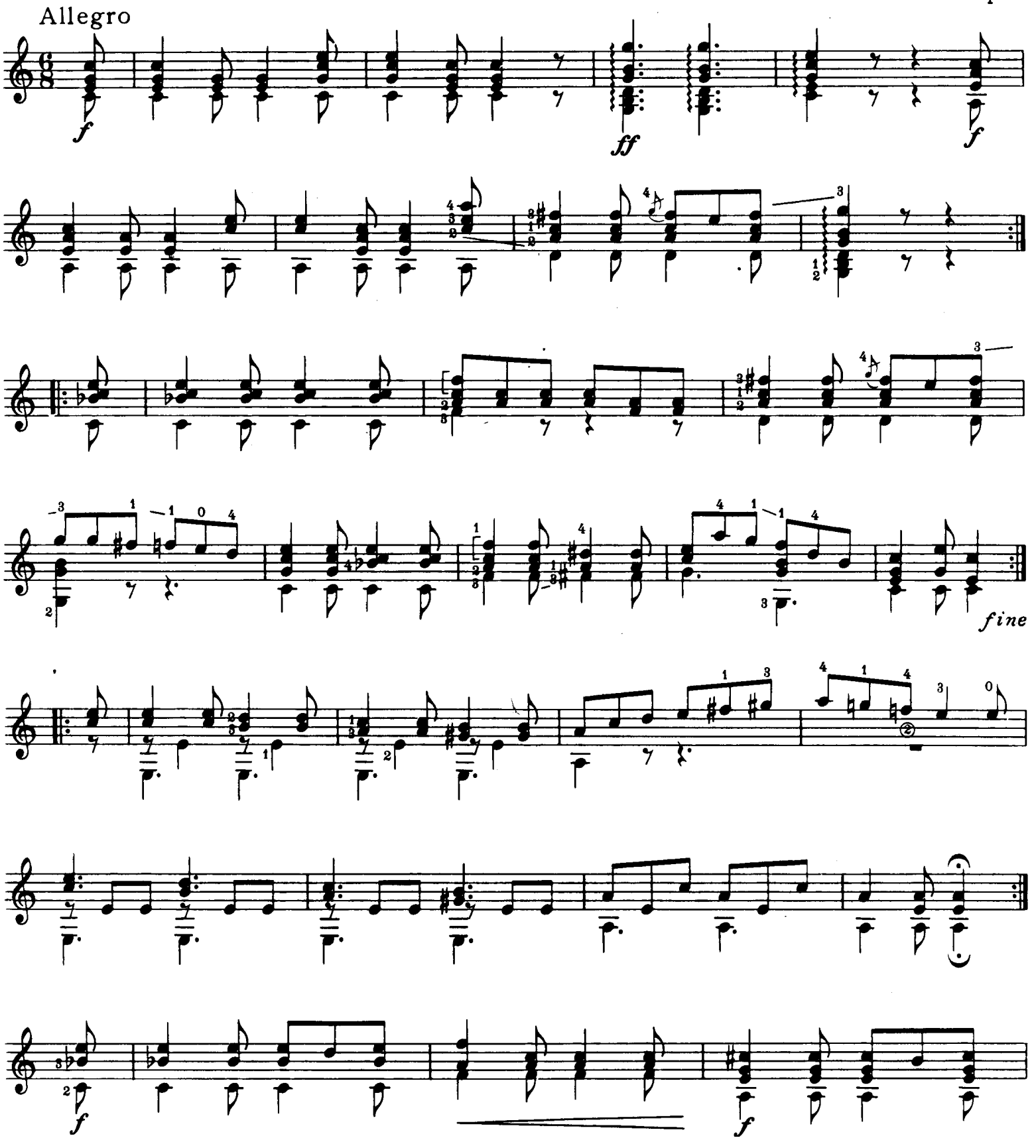


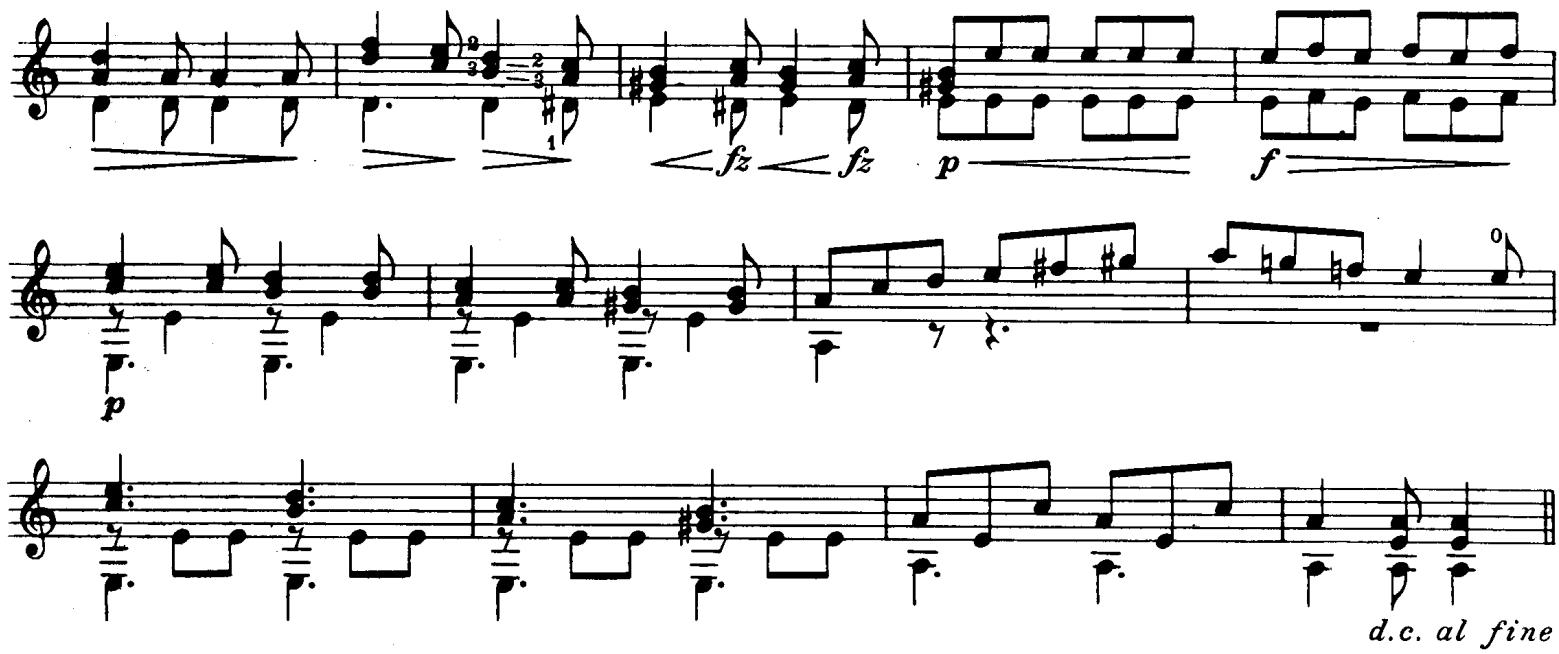
Zwölf Bagatellen

(Twelve Bagatelles)

1

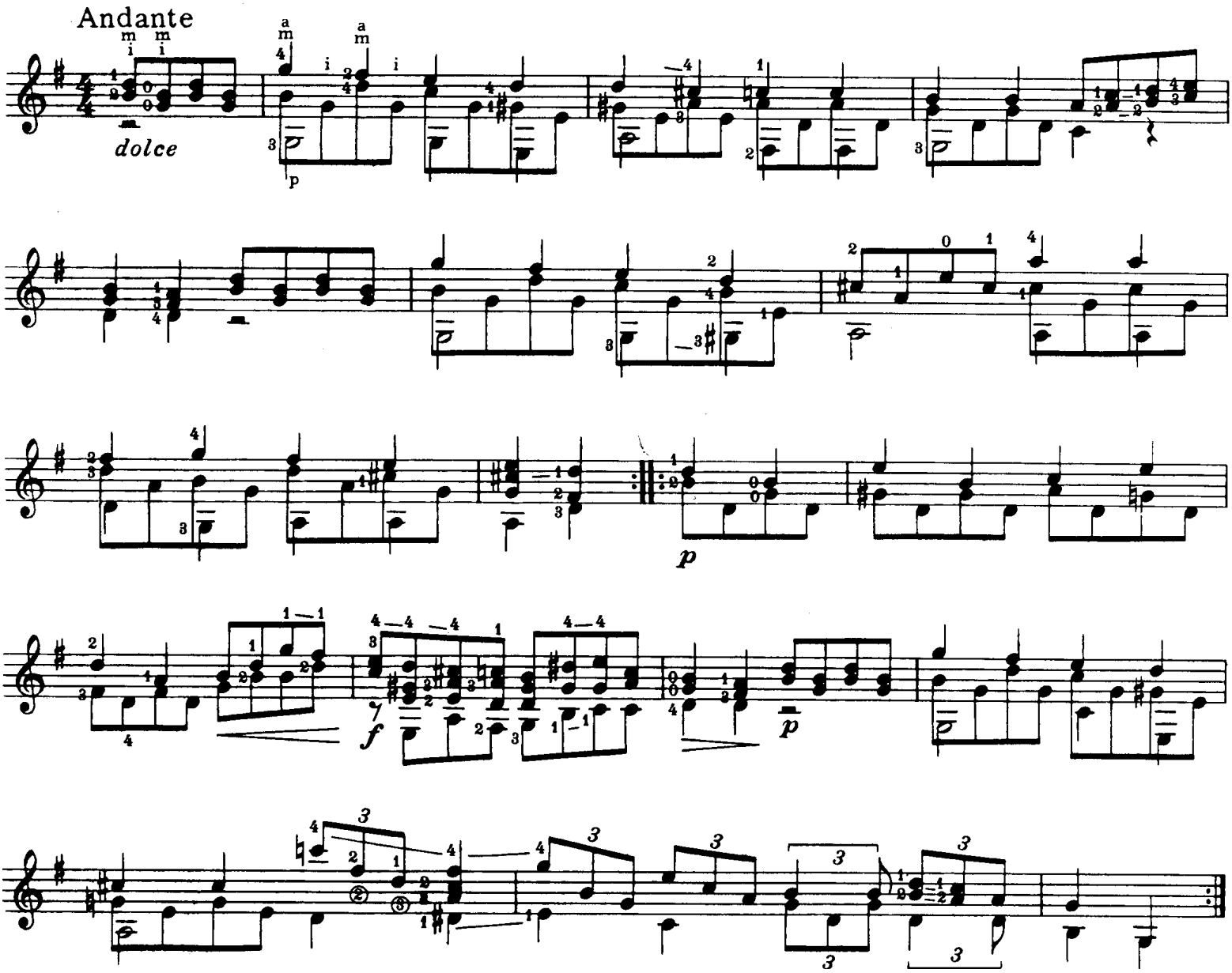
Heinrich Marschner
op. 4





2

Andante



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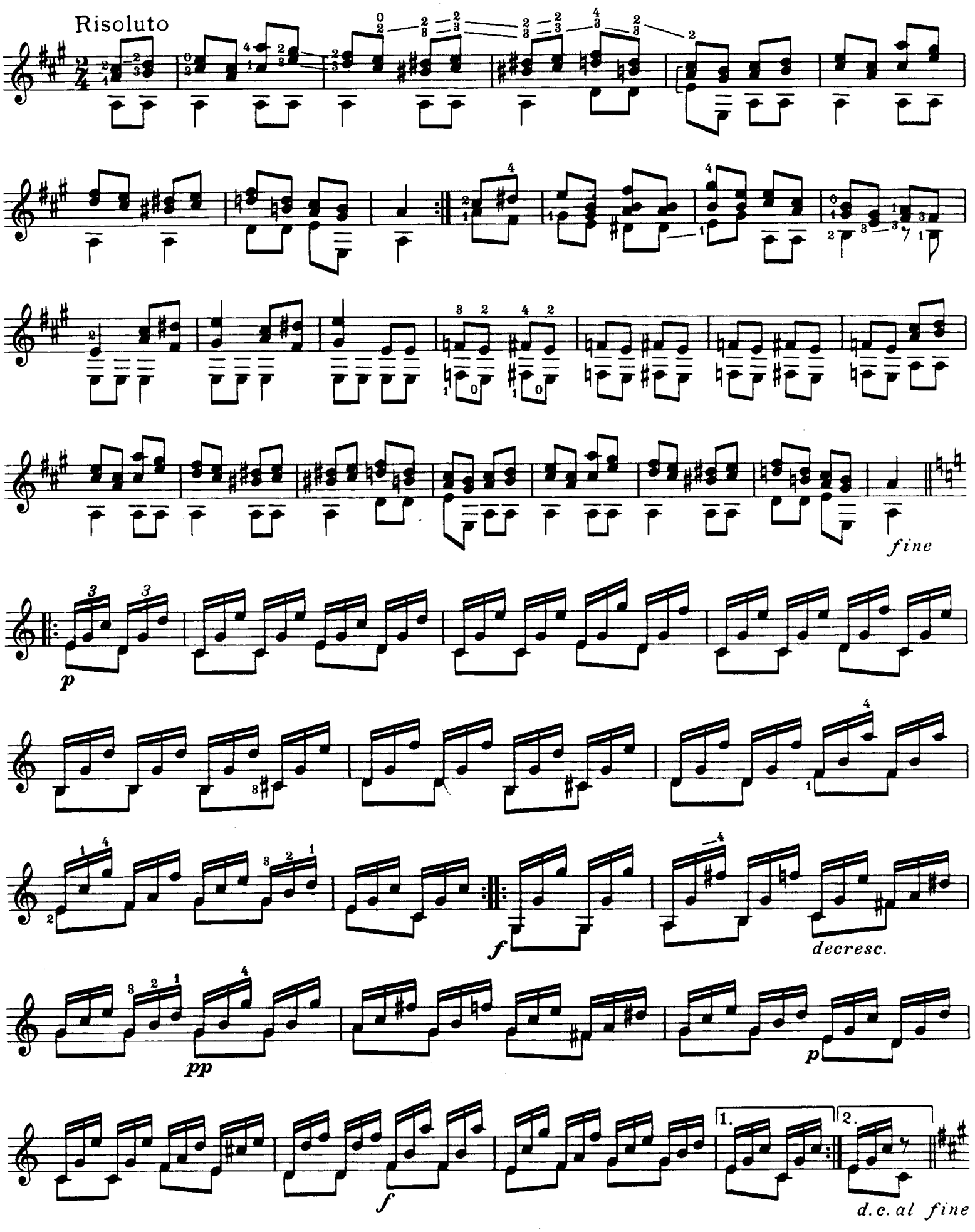

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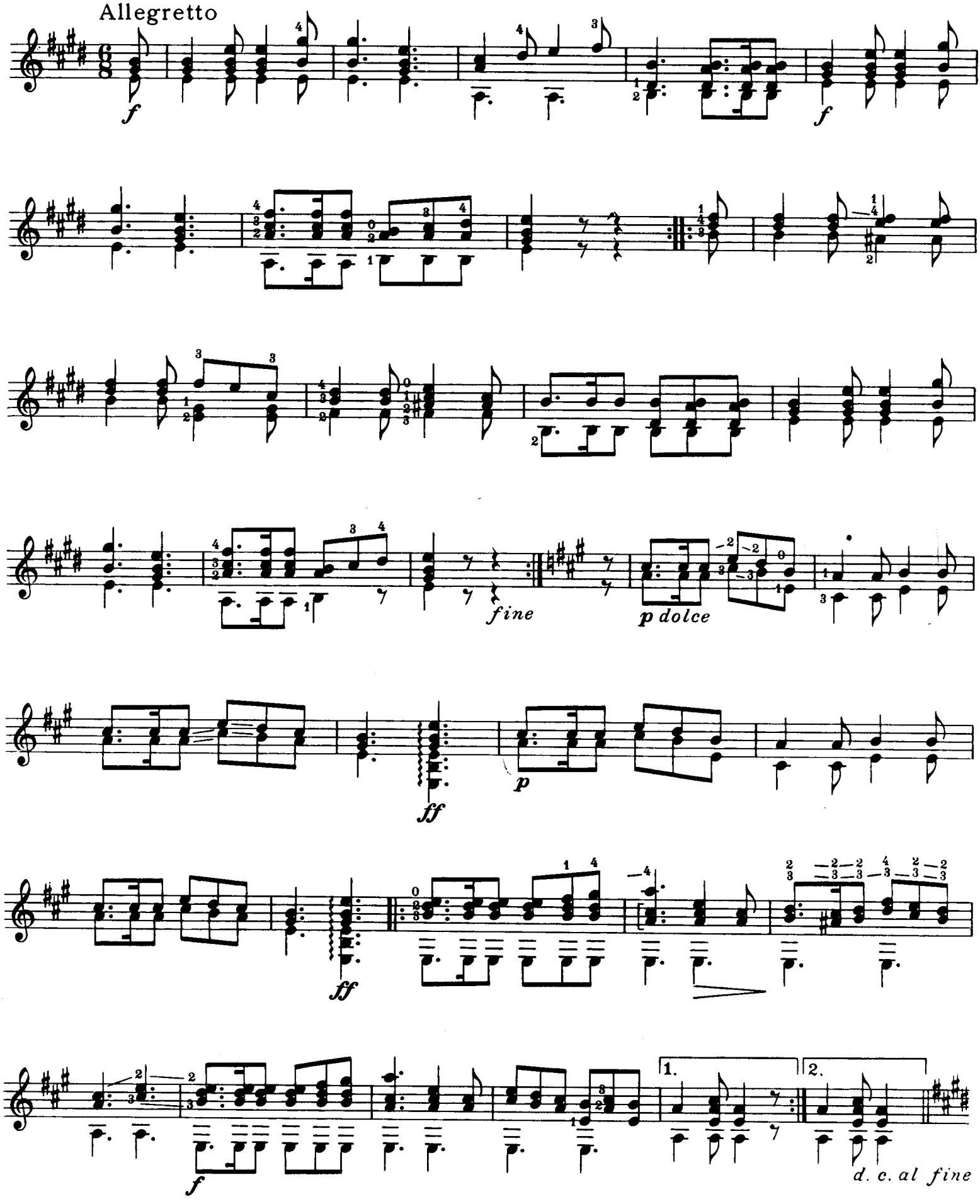
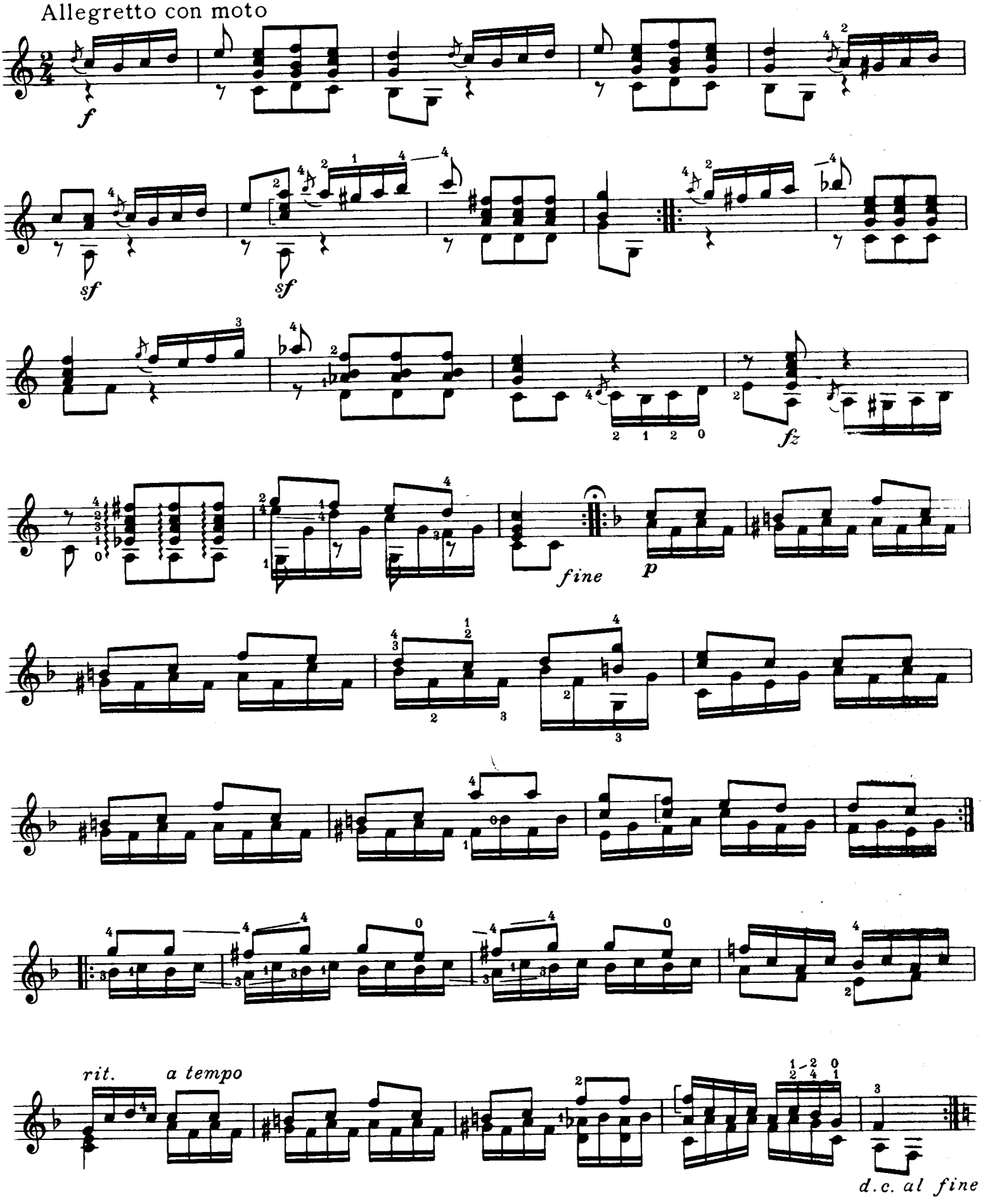


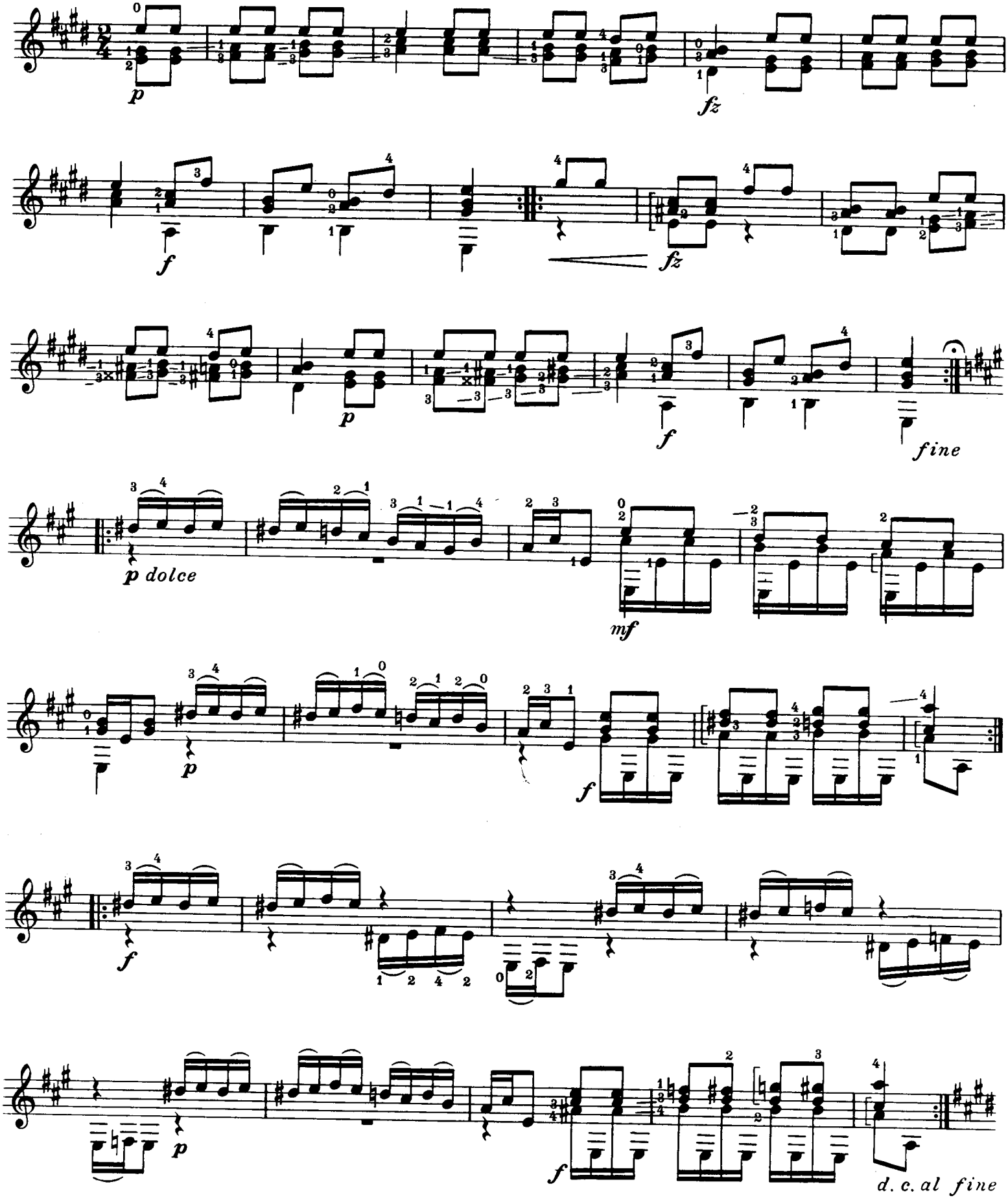
5

Allegretto con moto



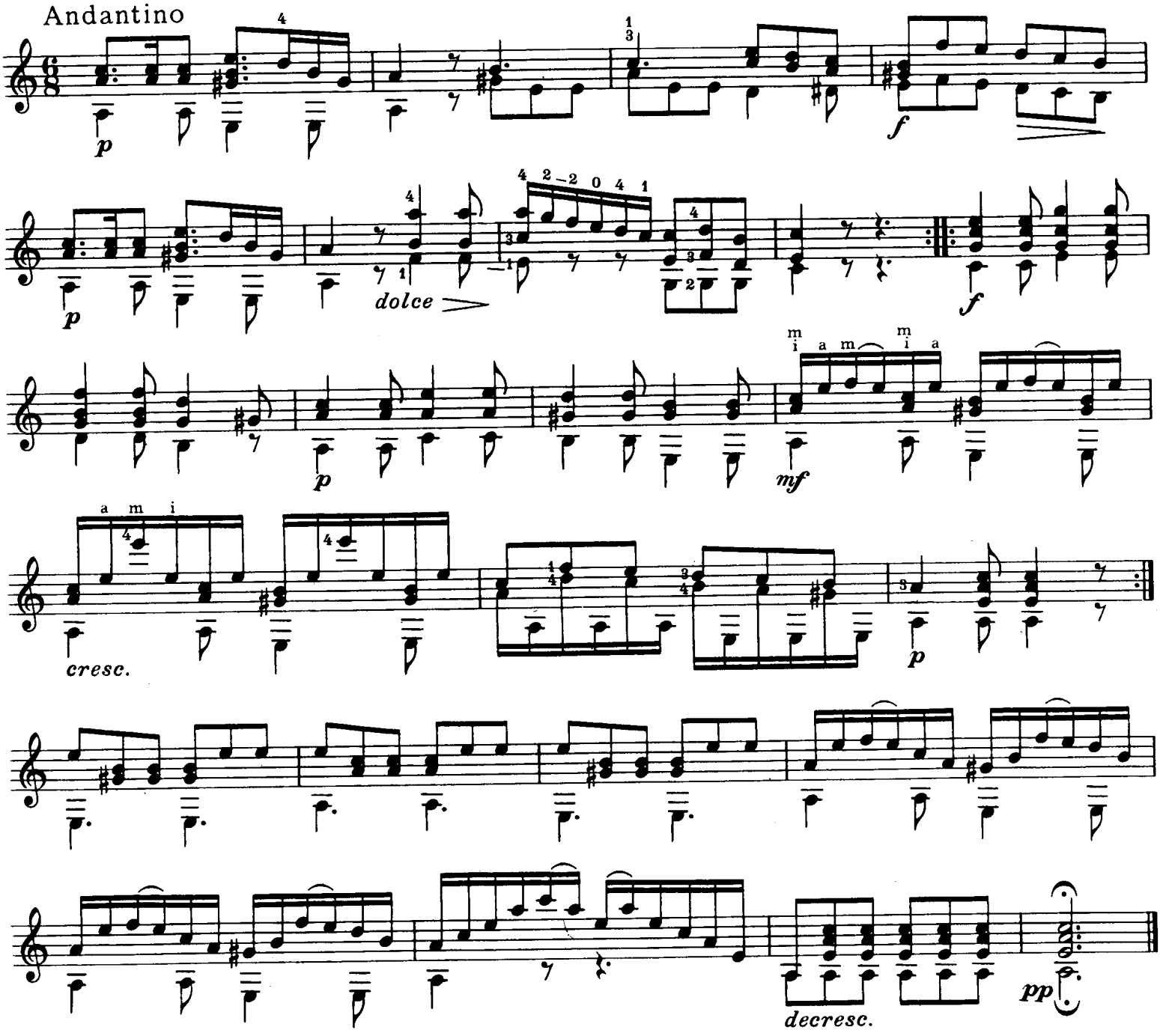
6

Allegretto



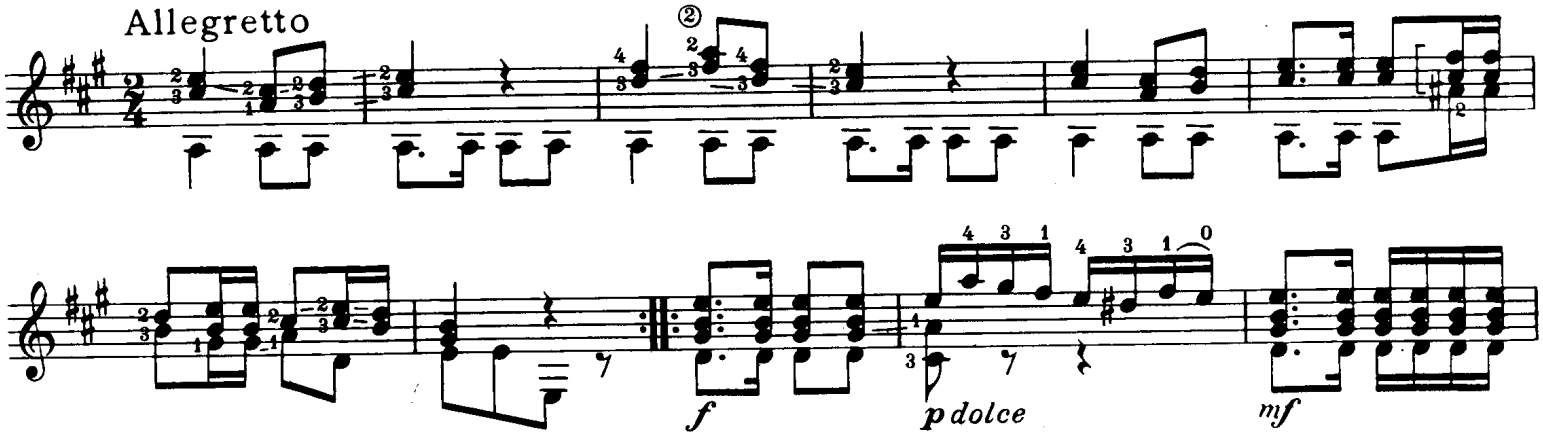
7

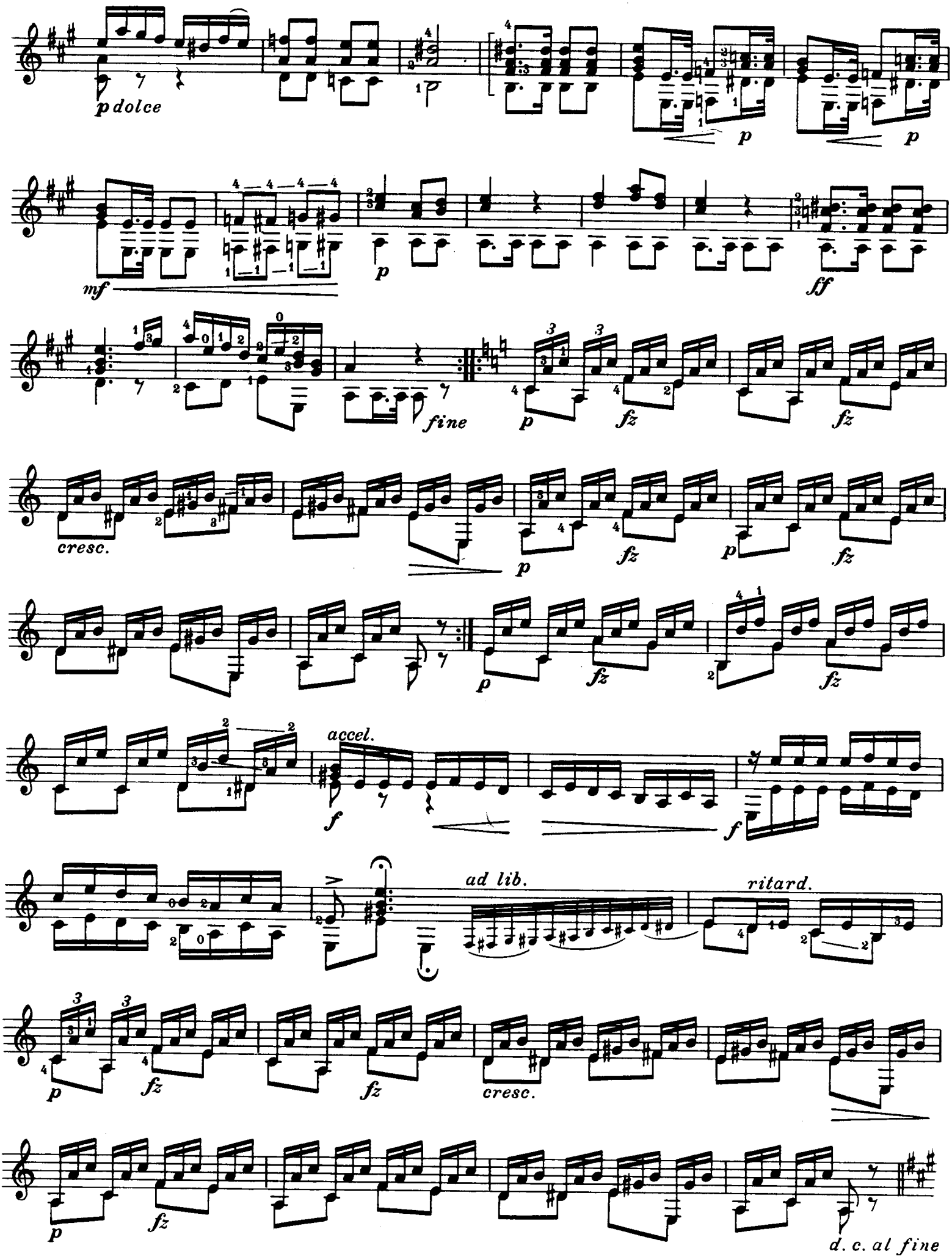
Andantino



8

Allegretto

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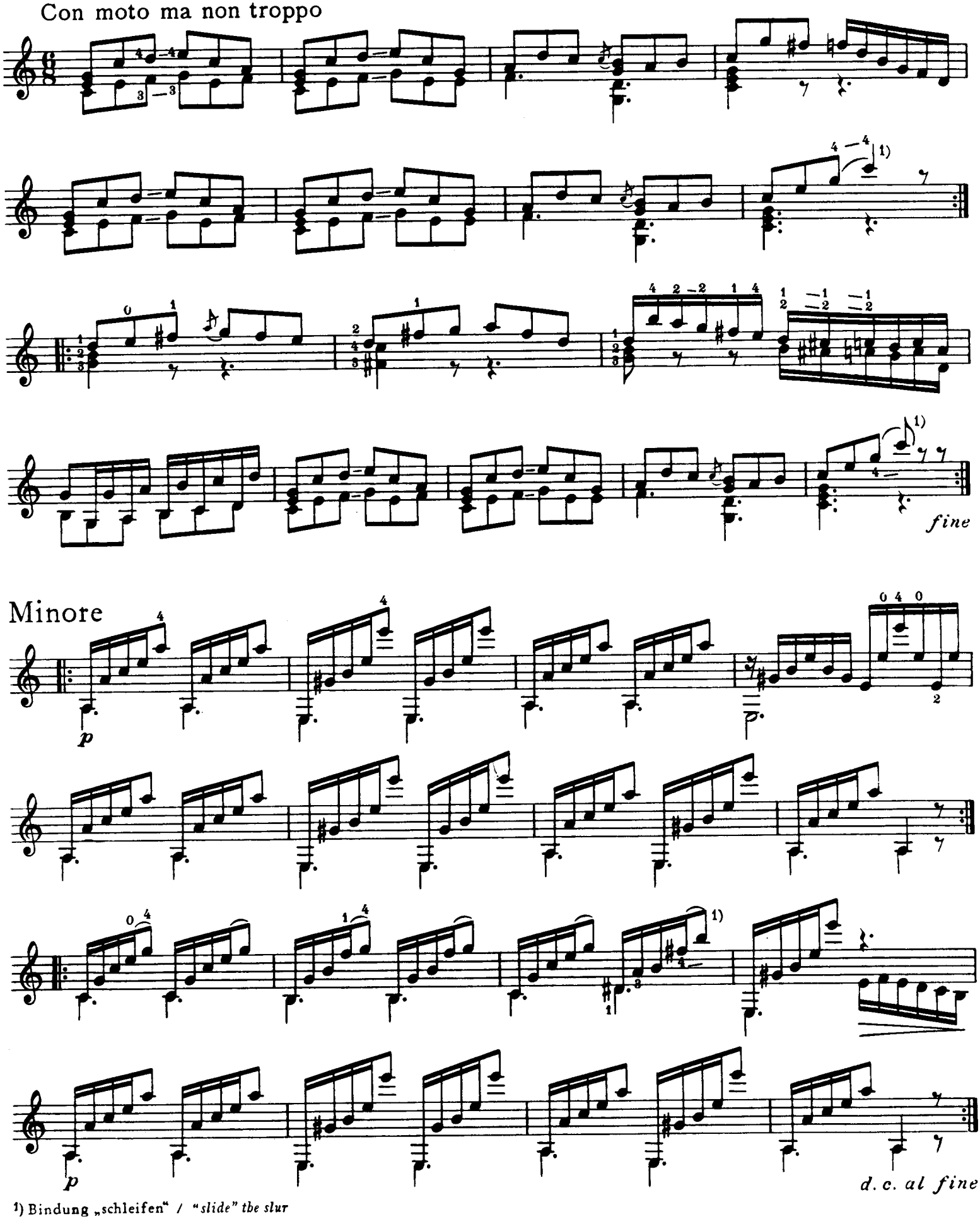
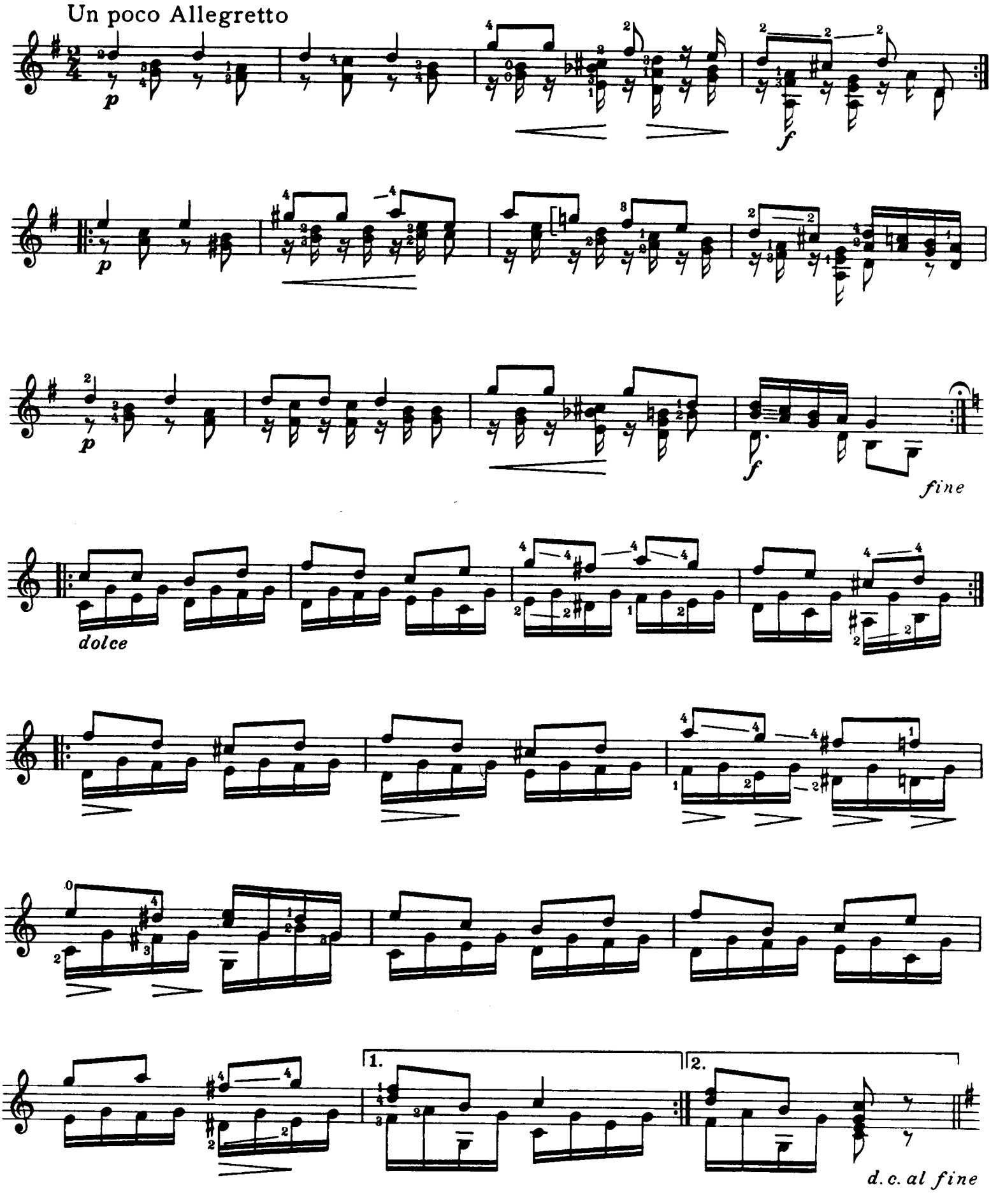
9



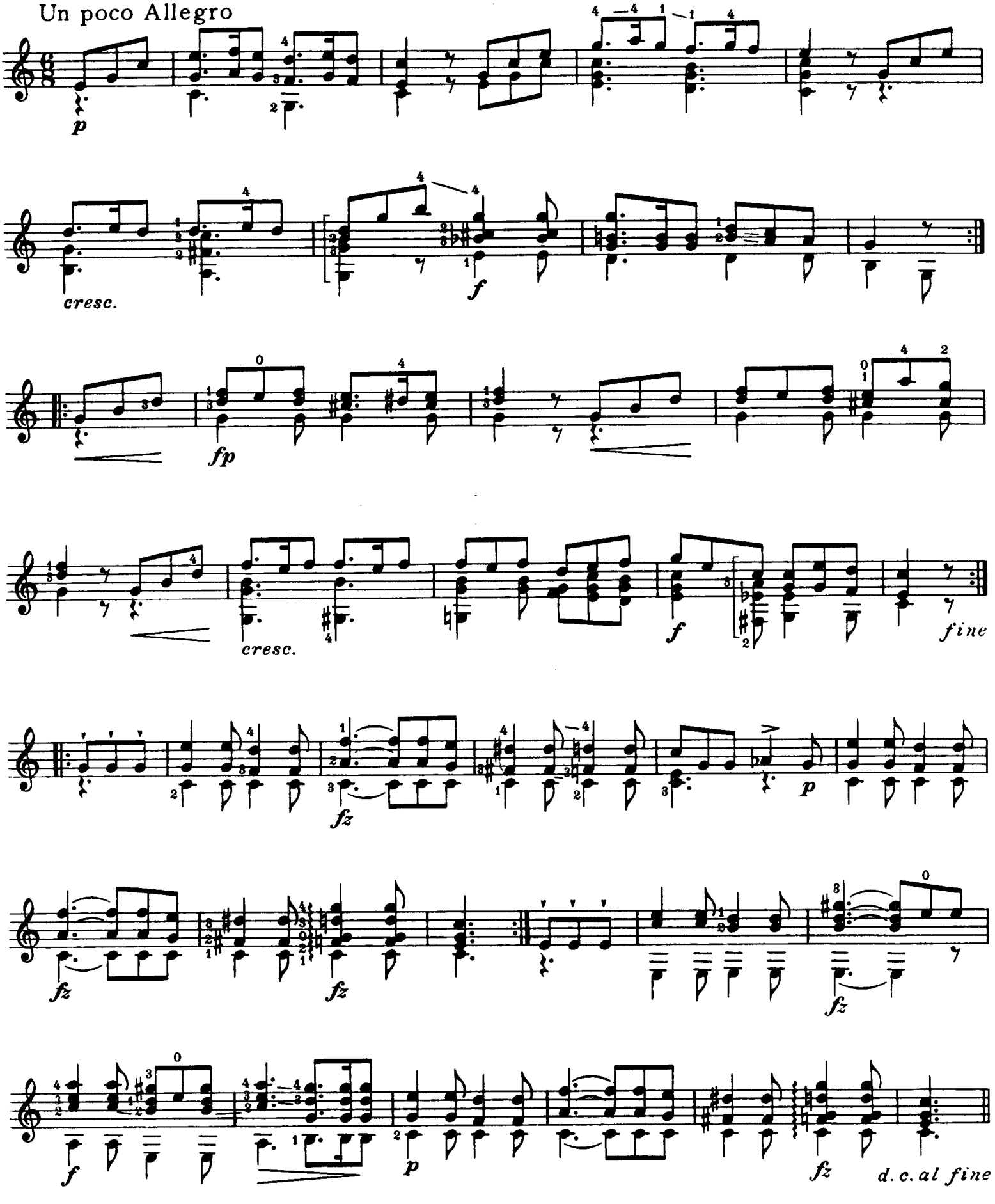
1) Bindung „schleifen" / *"slide" the slur*

10



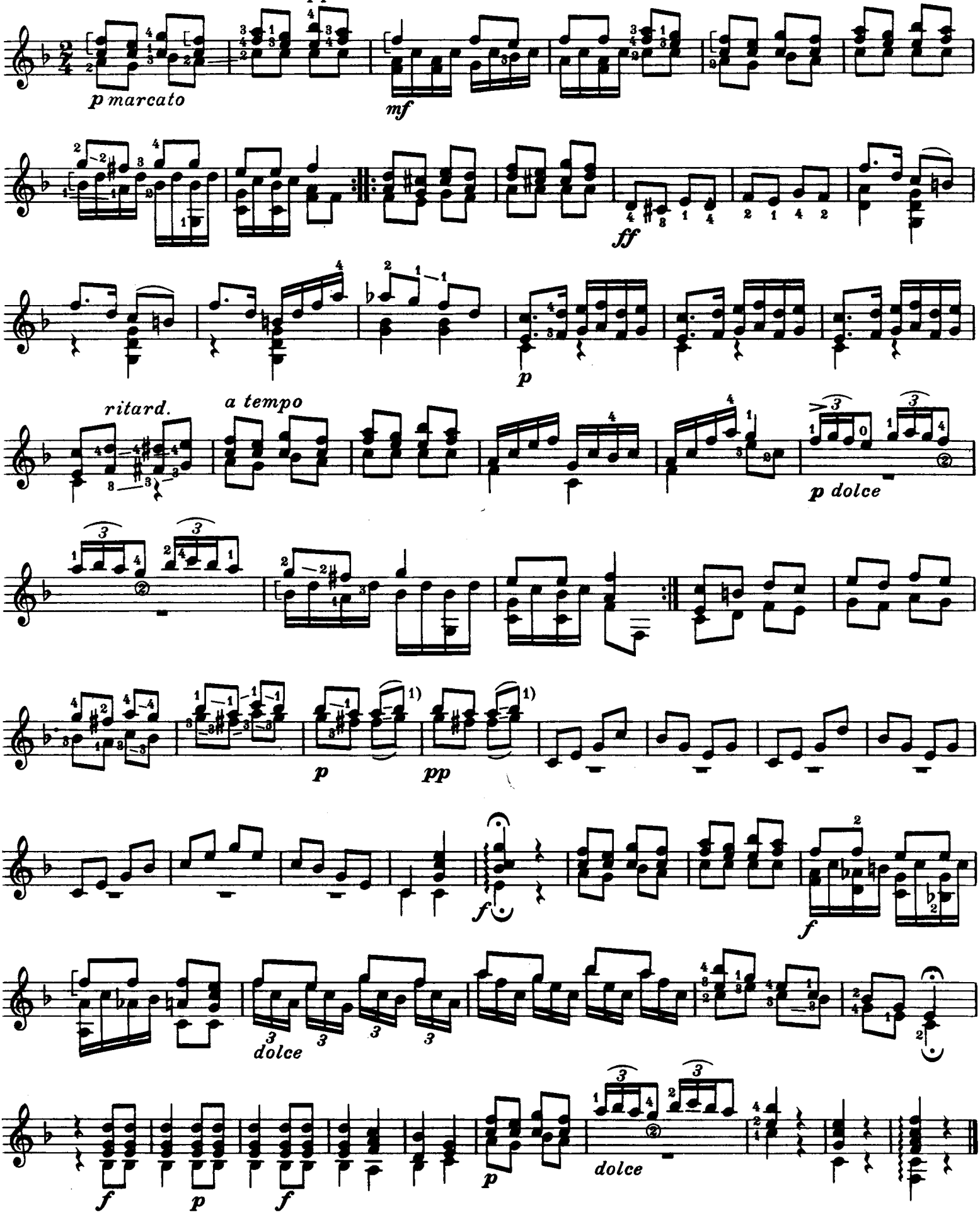
11

Un poco Allegro



12

Moderato ma non troppo

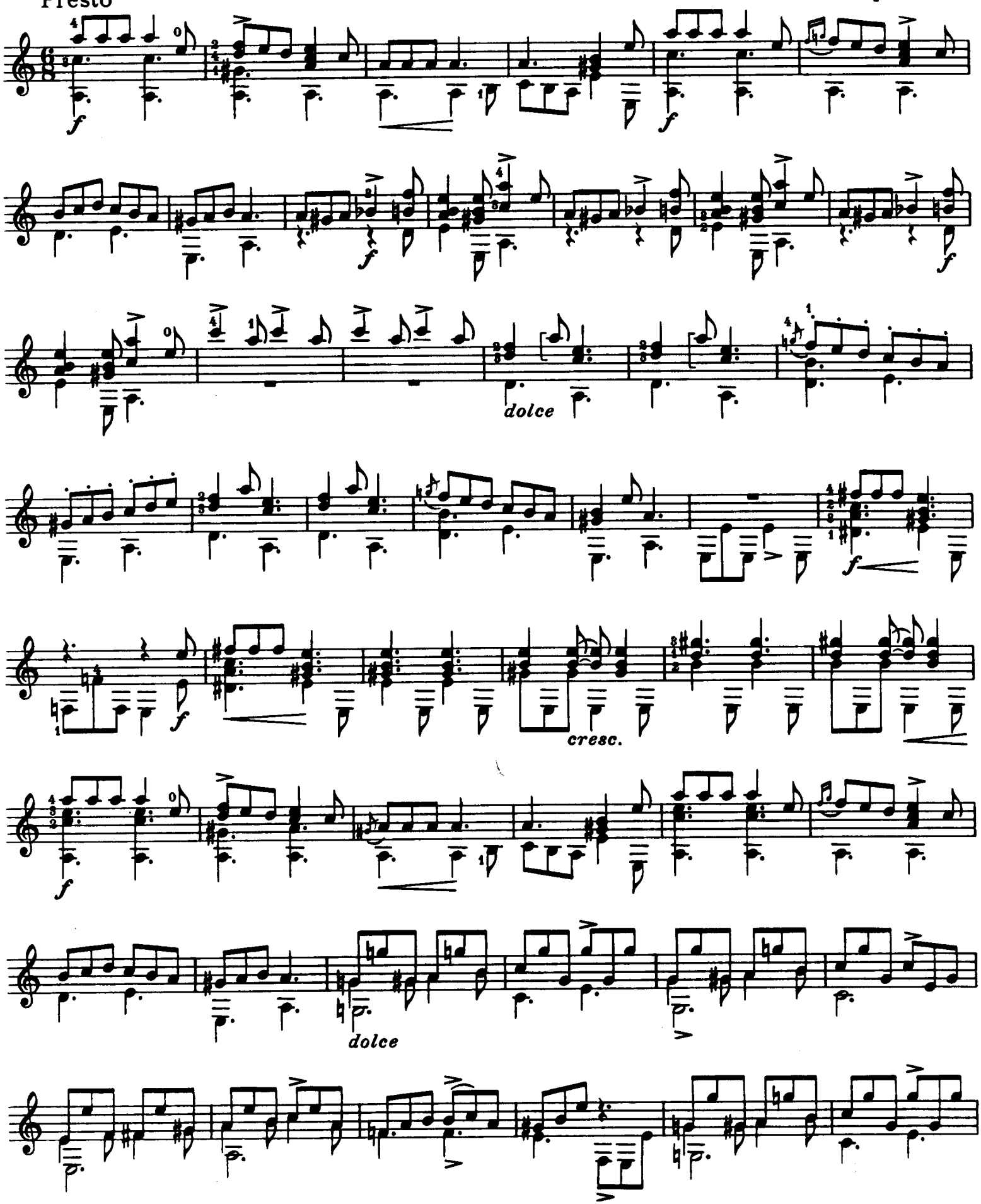


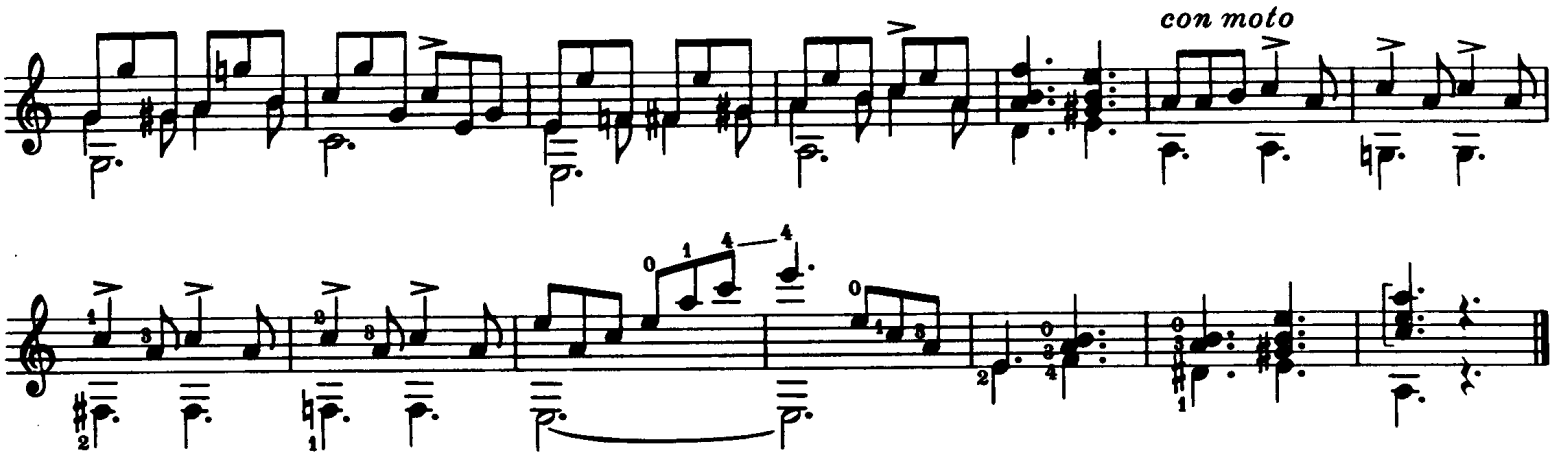
[1]) Doppelbindung „schleifen" / *"slide" the double slur*

Tarantella

Johann Kaspar Mertz
op. 13, Nr. 6

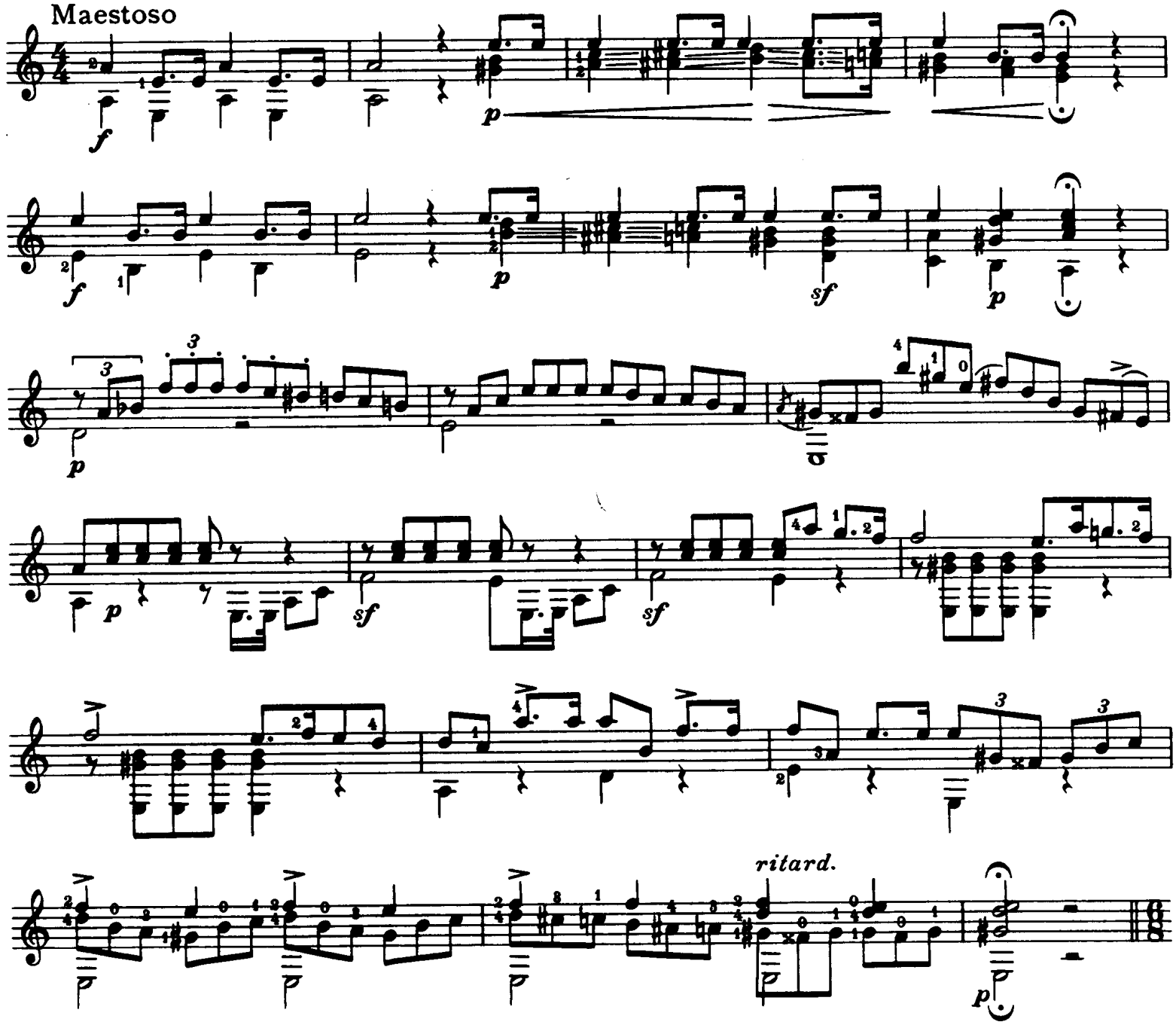
Presto

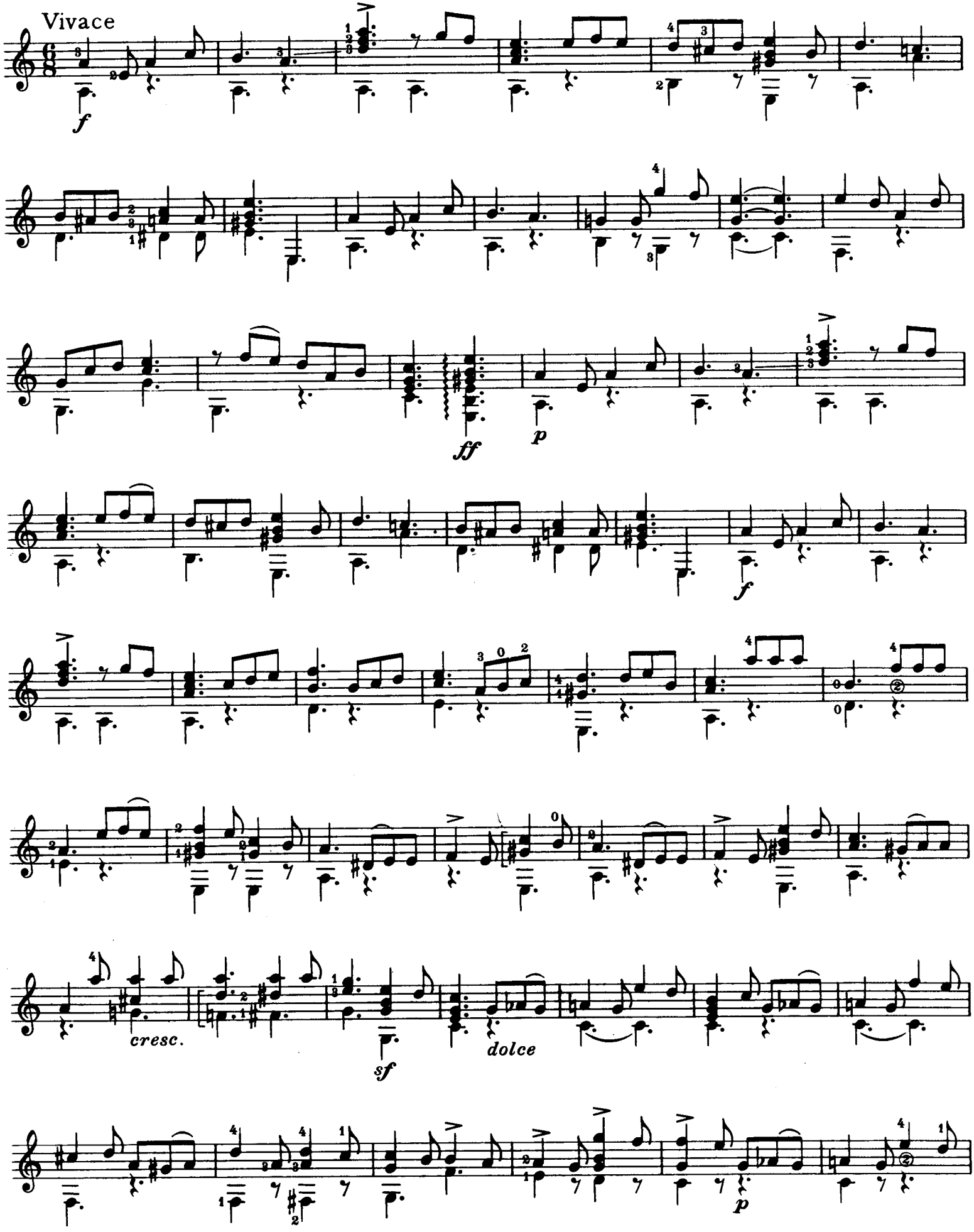




Nocturno

Johann Kaspar Mertz
op. 4, Nr. 3




Vivace
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dolce
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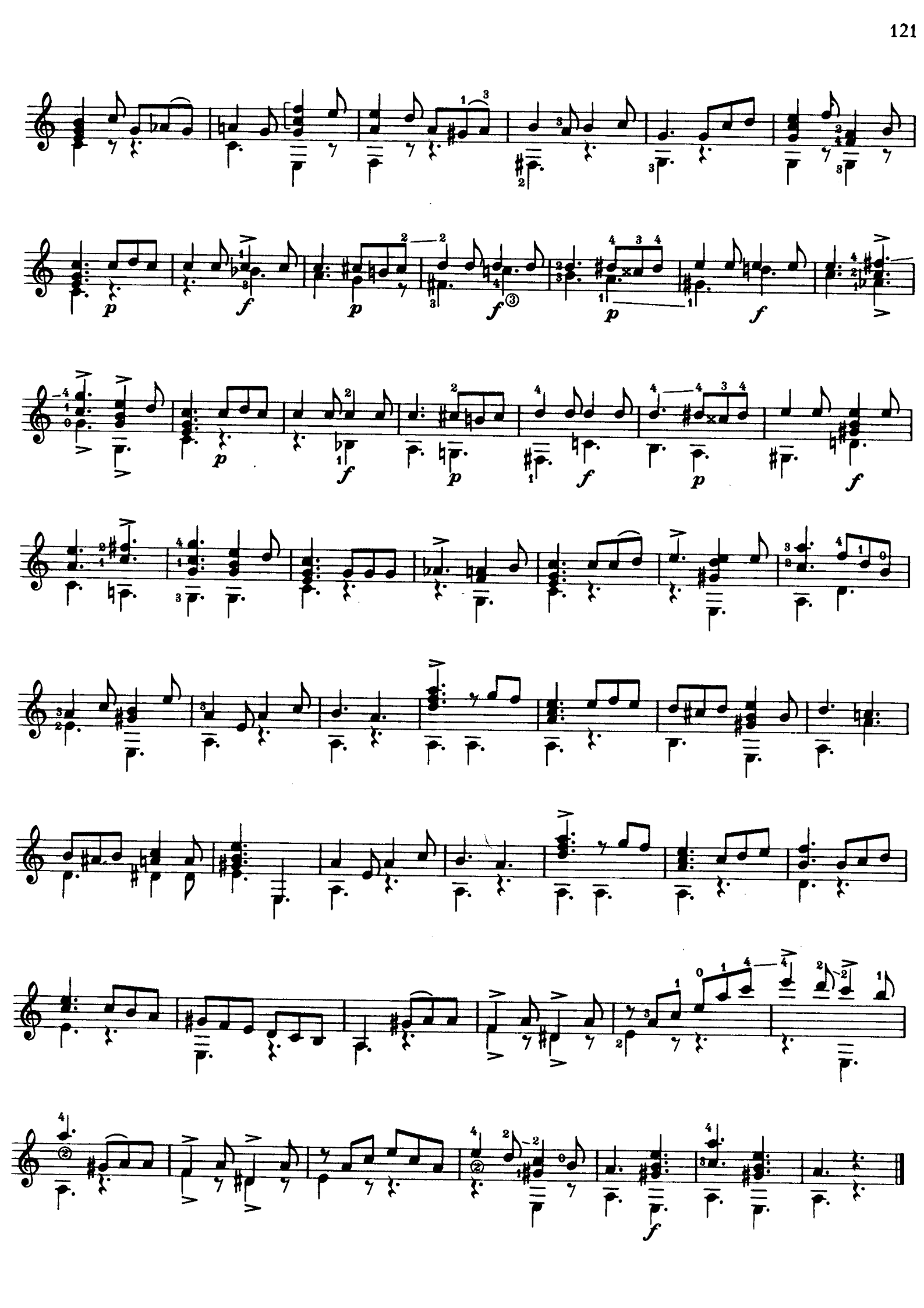
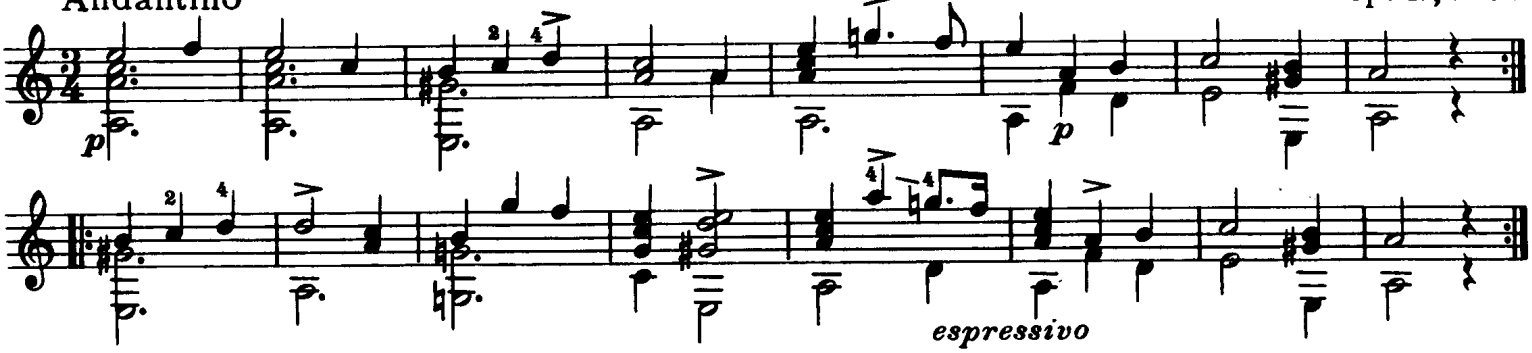


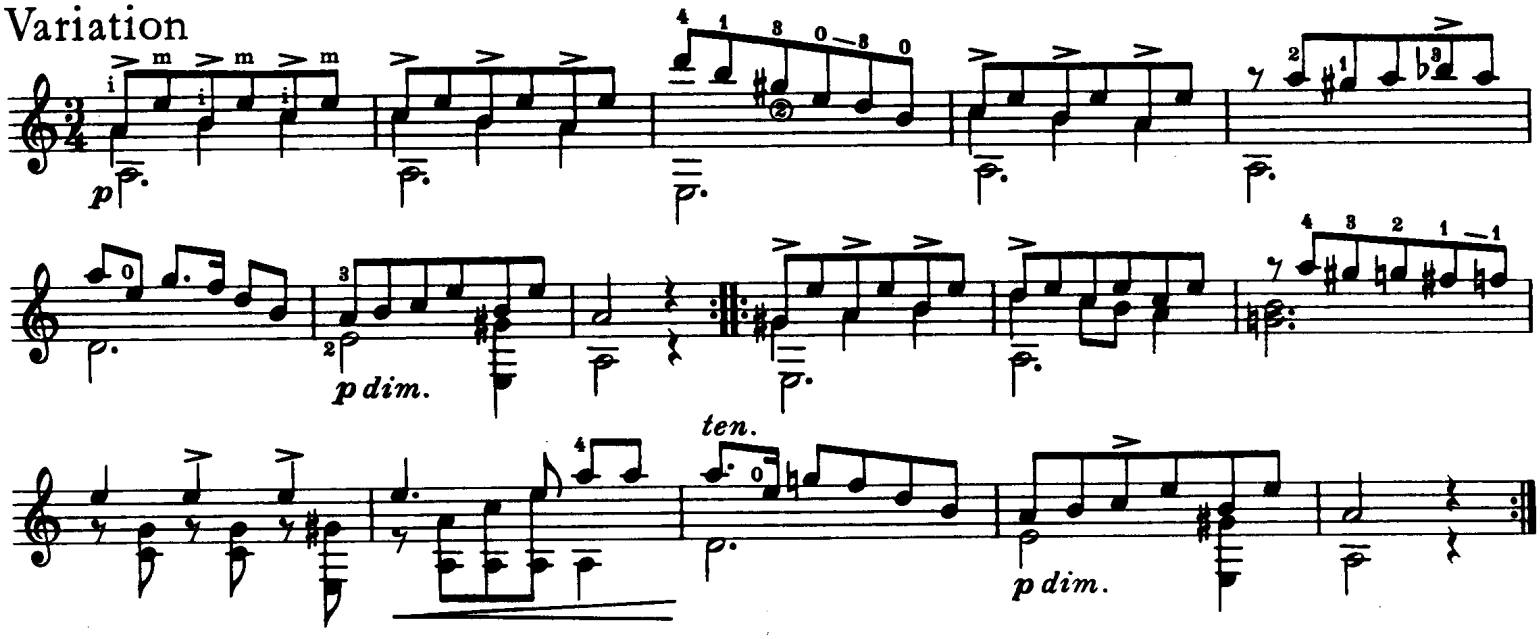
Romanze

Johann Kaspar Mertz
op. 13, Nr. 7

Andantino

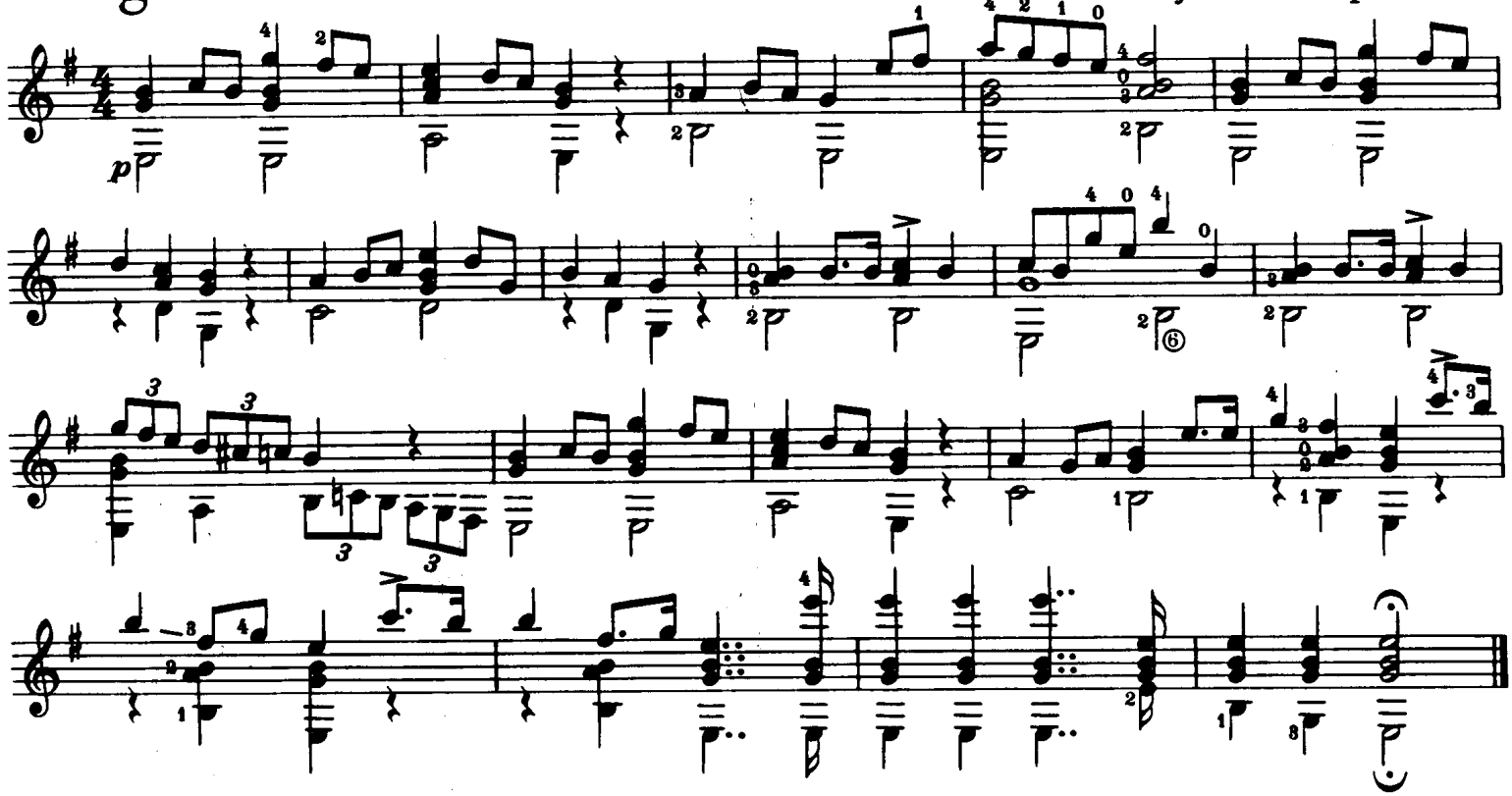


Variation



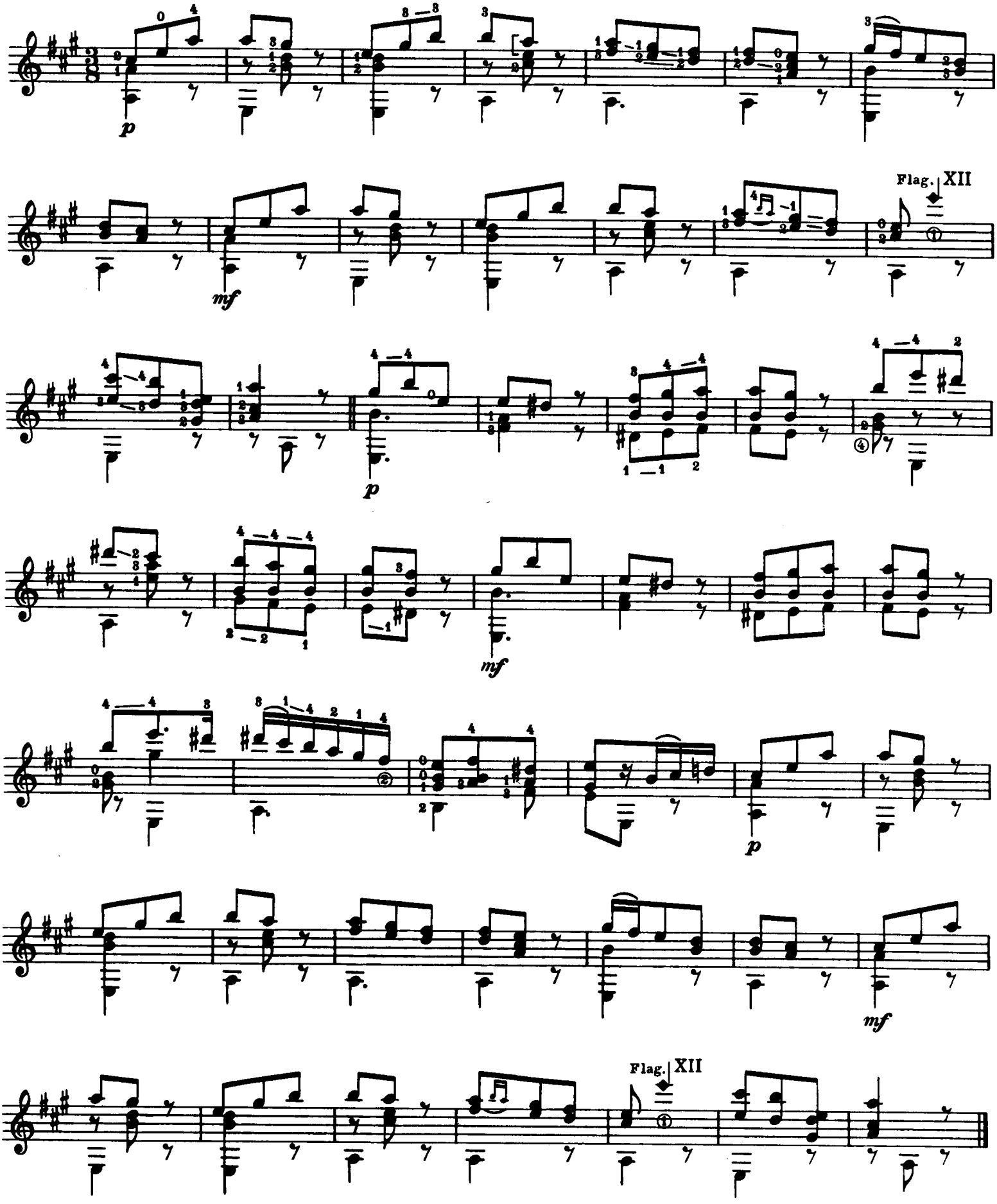
Adagio

Johann Kaspar Mertz



Barcarole

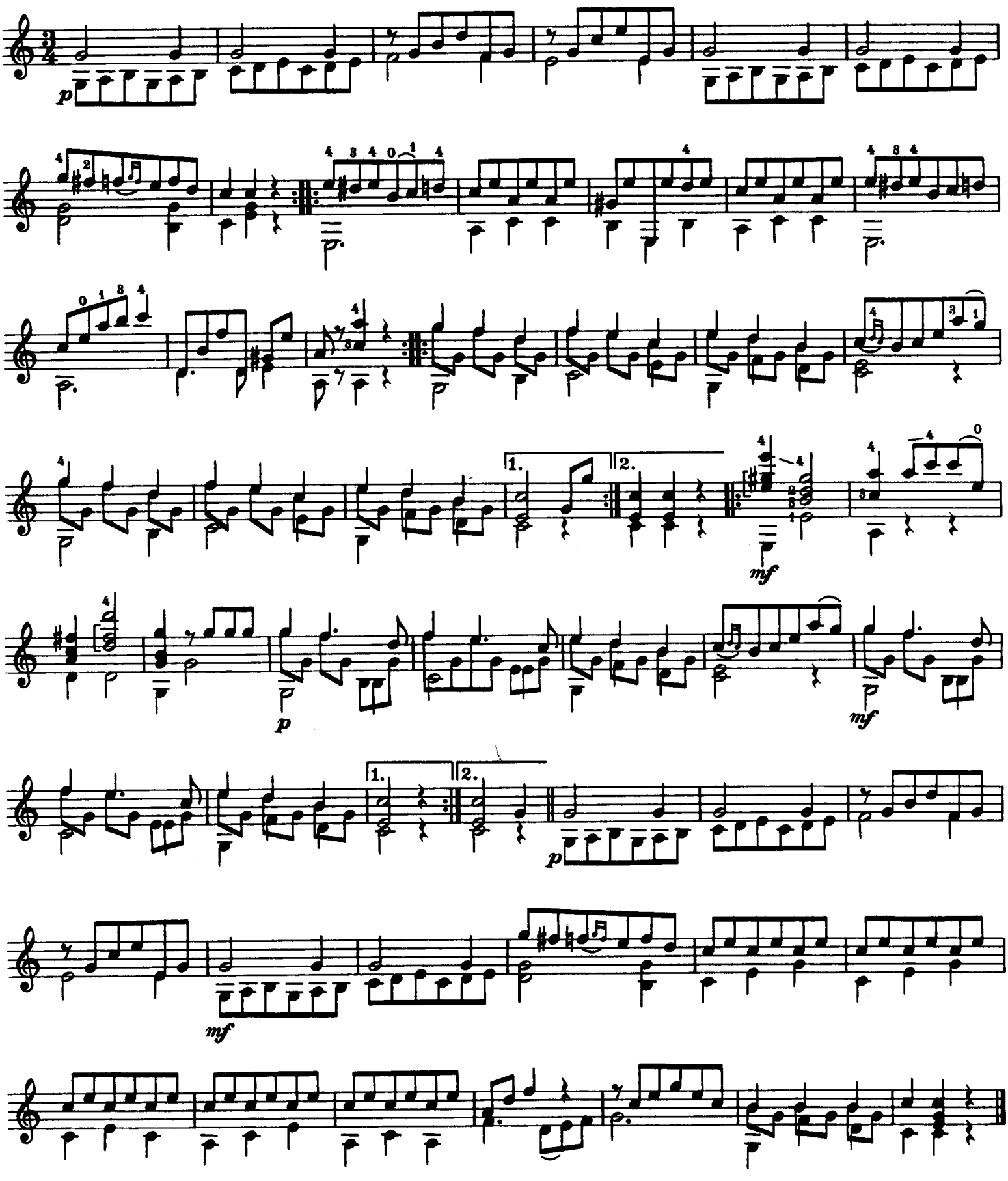
Napoleon Coste
aus op. 51



Walzer

(Waltz)

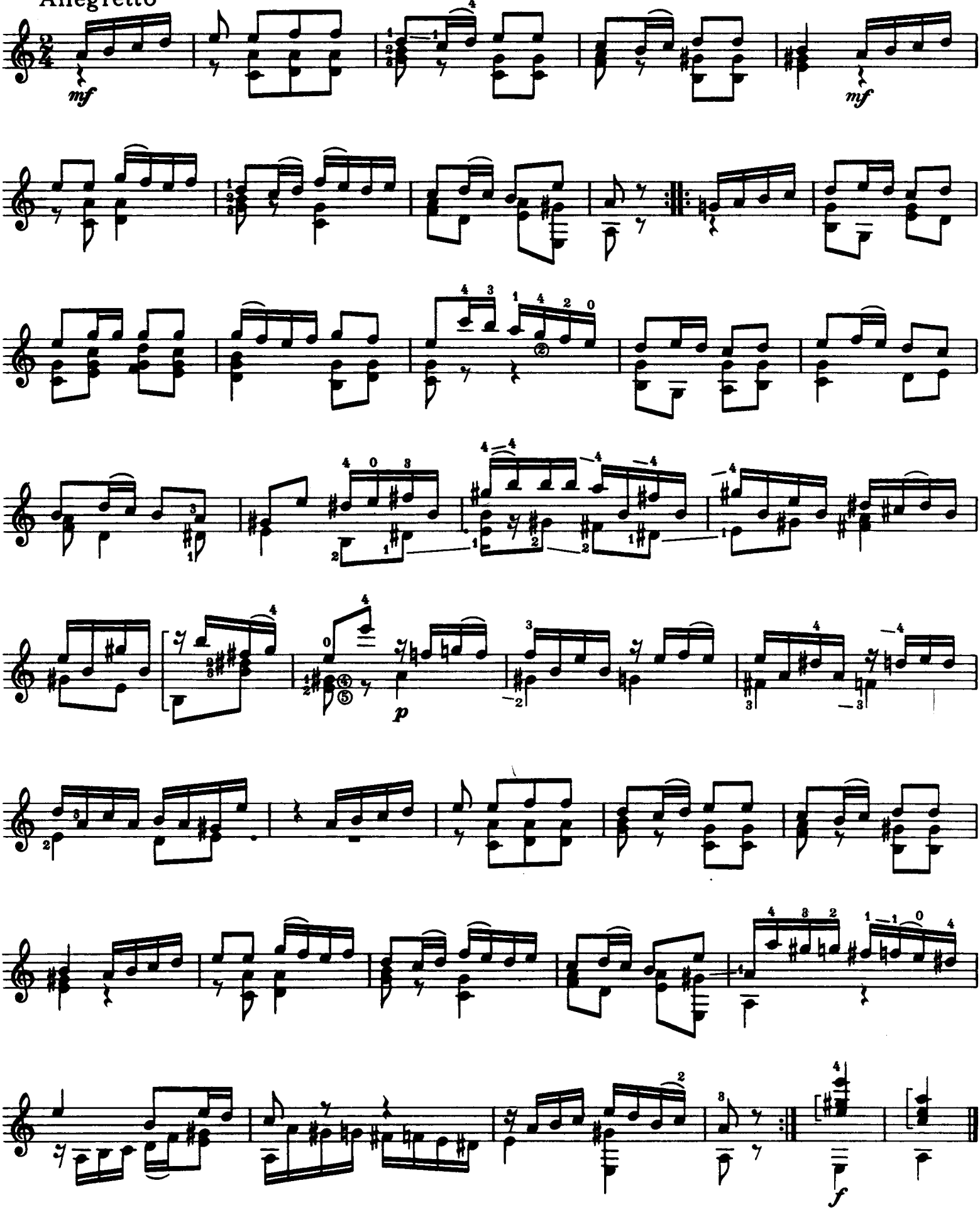
Napoleon Coste
aus op. 51



Rondoletto

Napoleon Coste

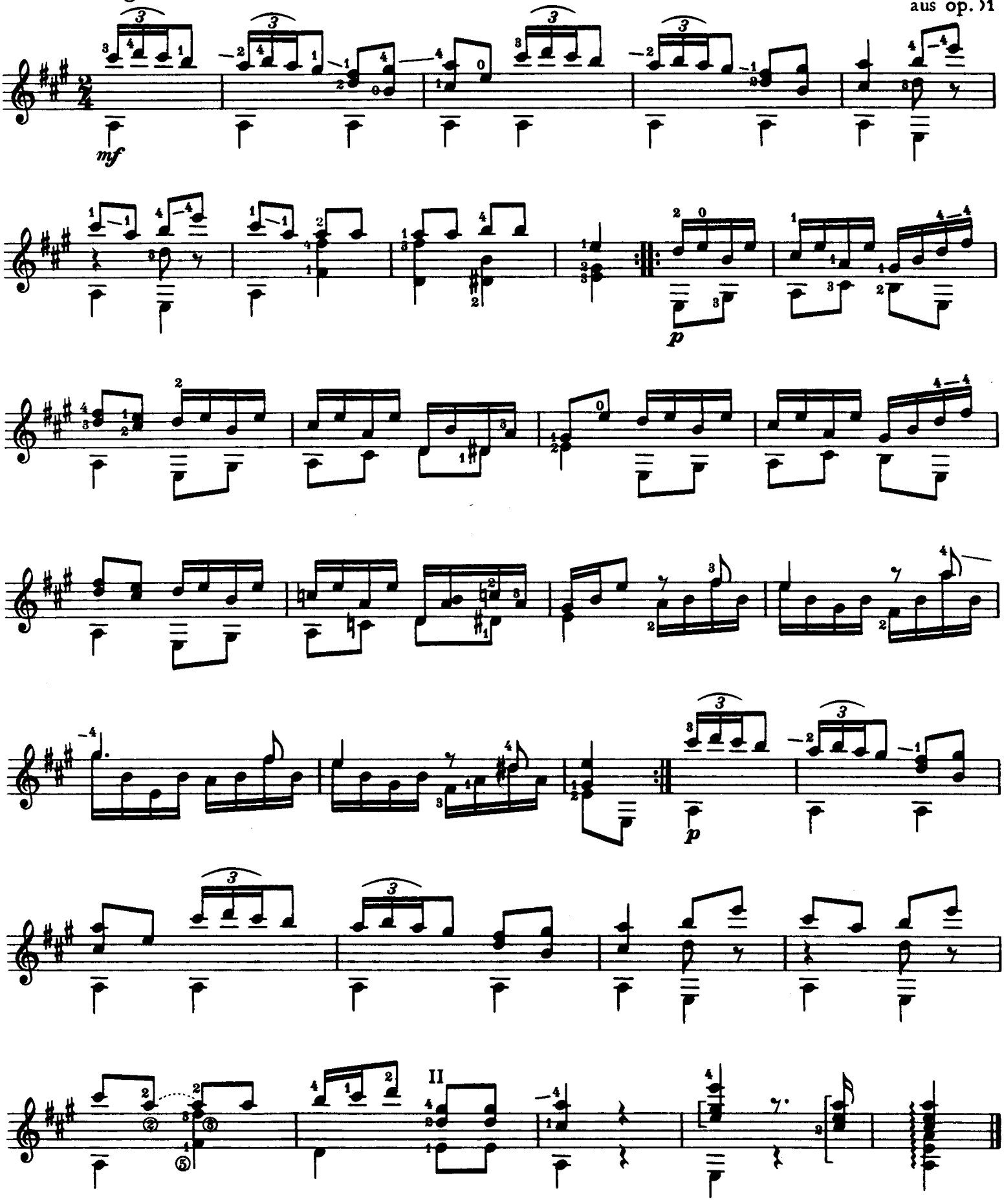
Allegretto



Rondoletto

Allegretto

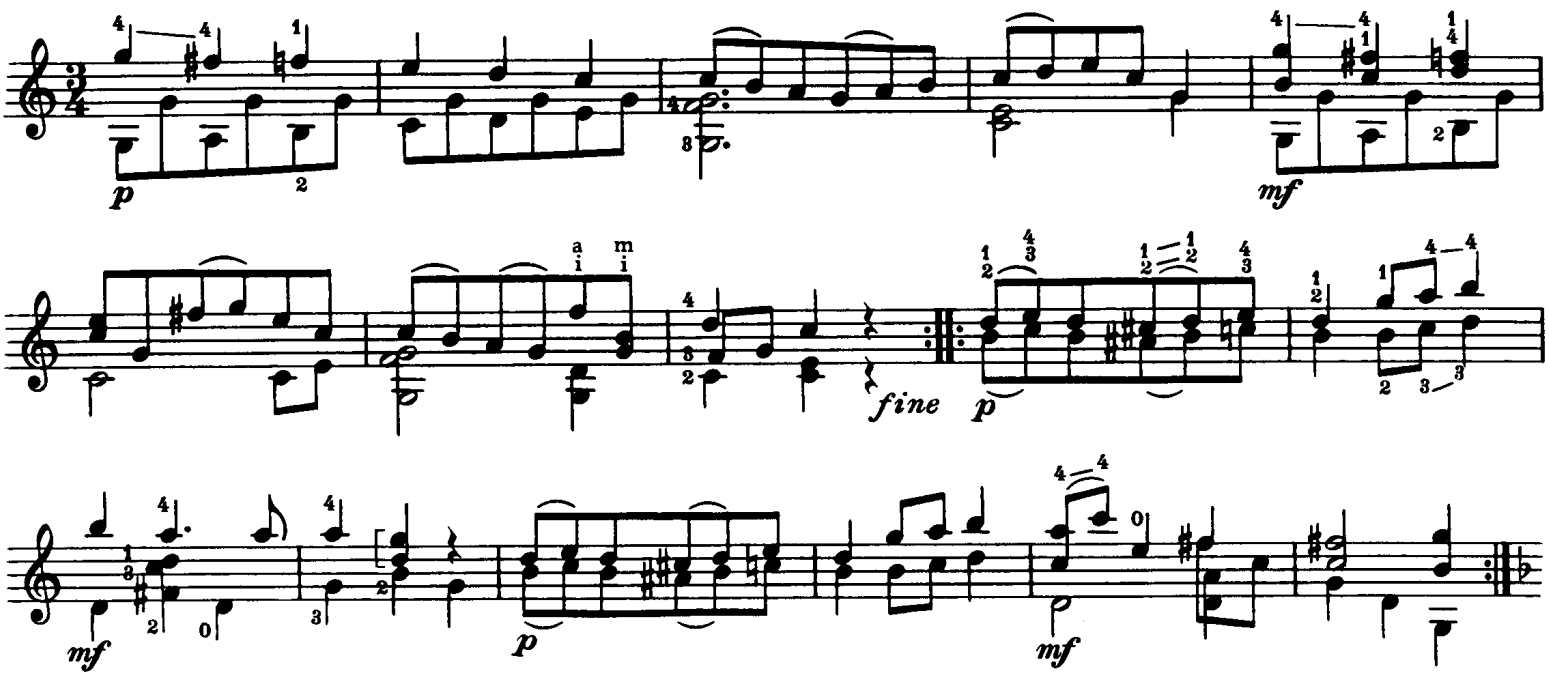
Napoleon Coste
aus op. 51



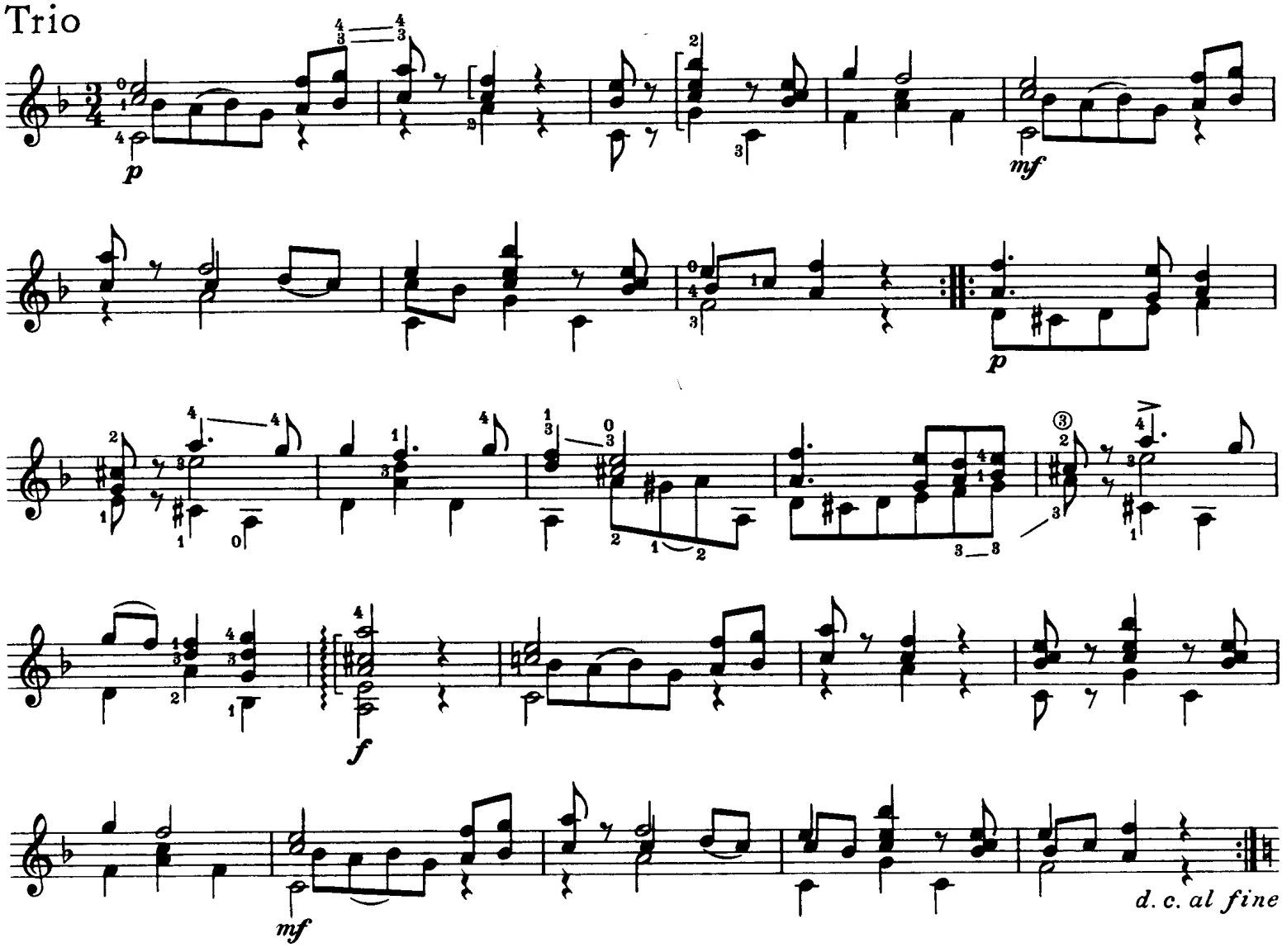
Walzer

(Waltz)

Napoleon Coste

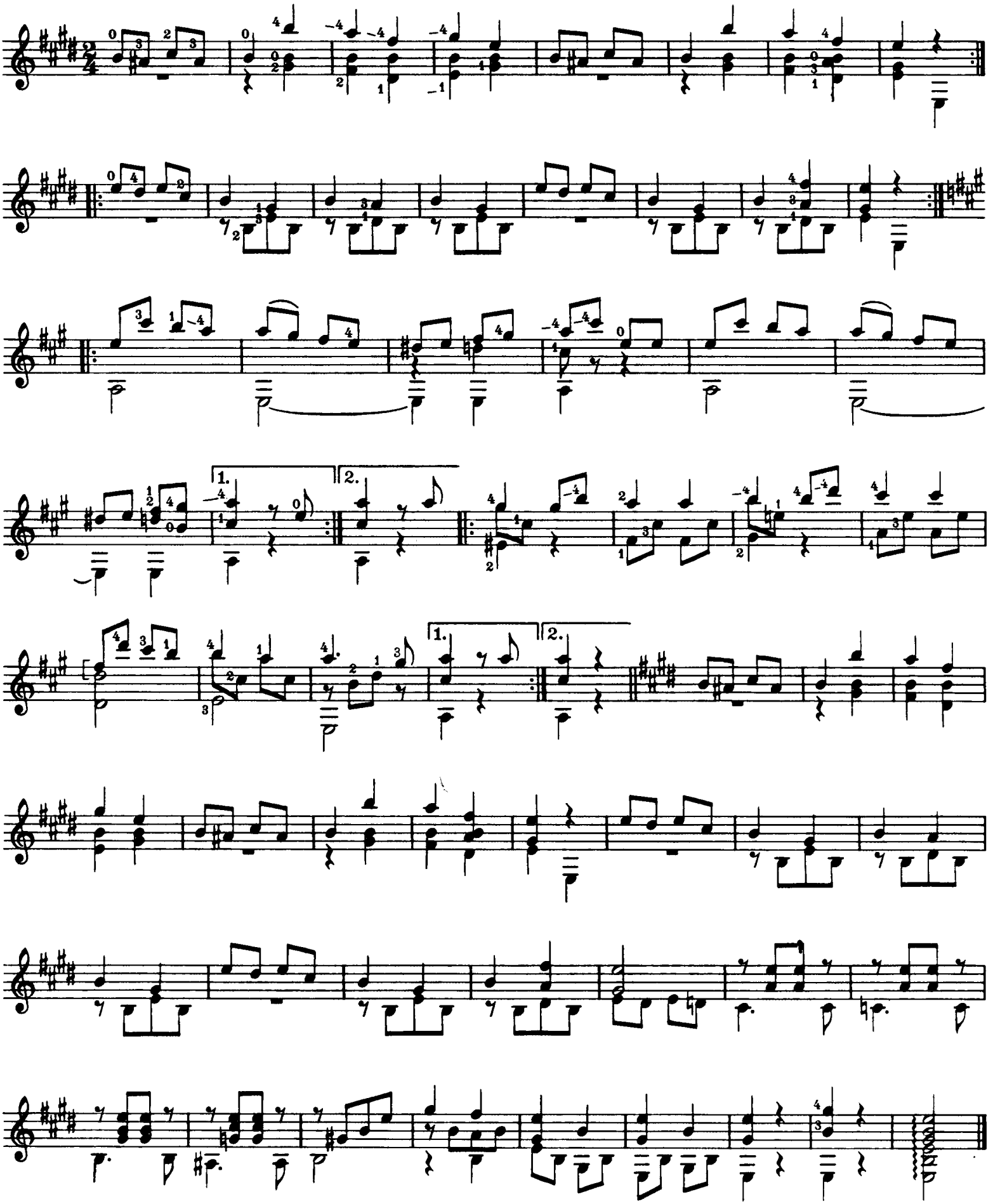


Trio



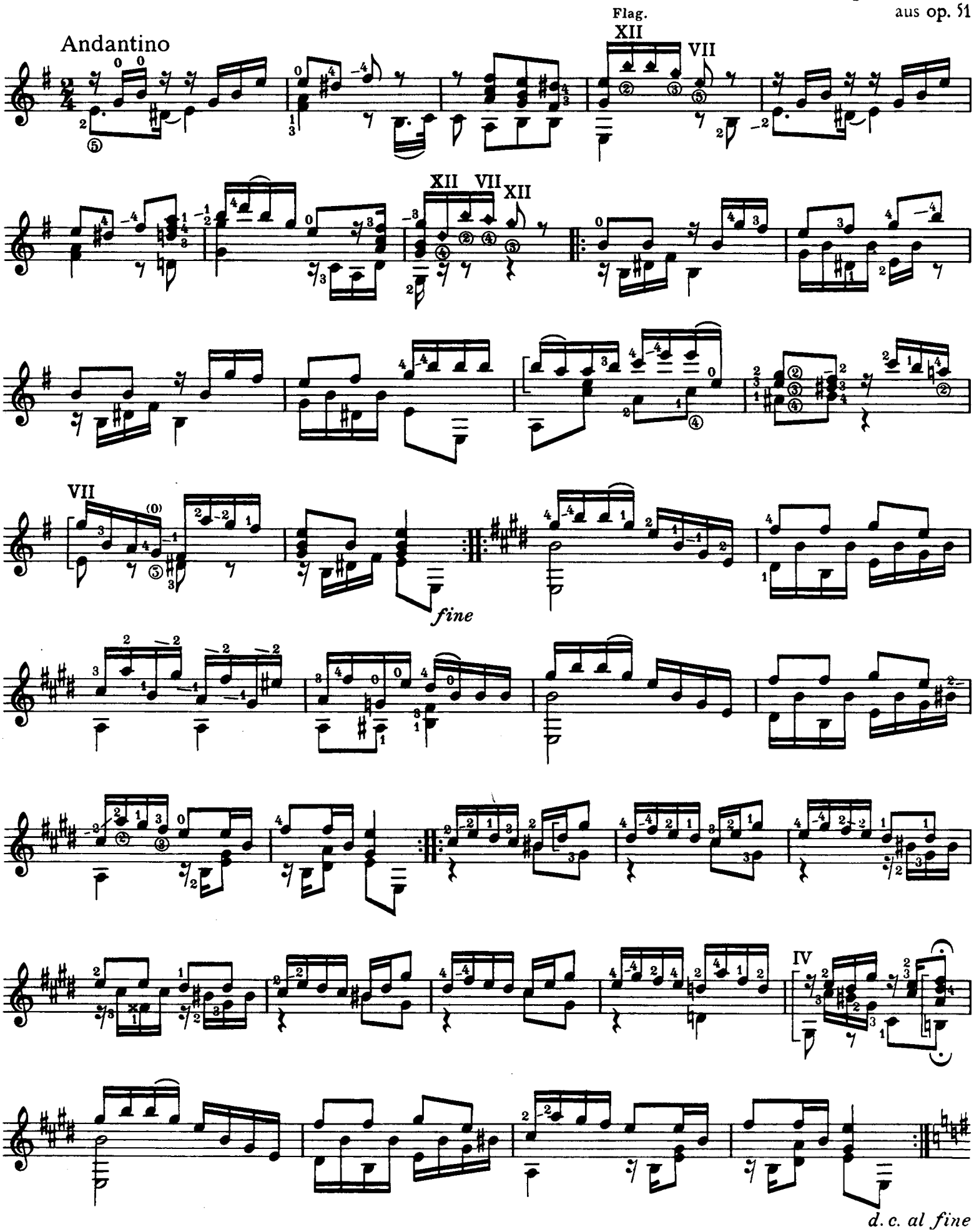
Rondo

Napoleon Coste
aus op. 51



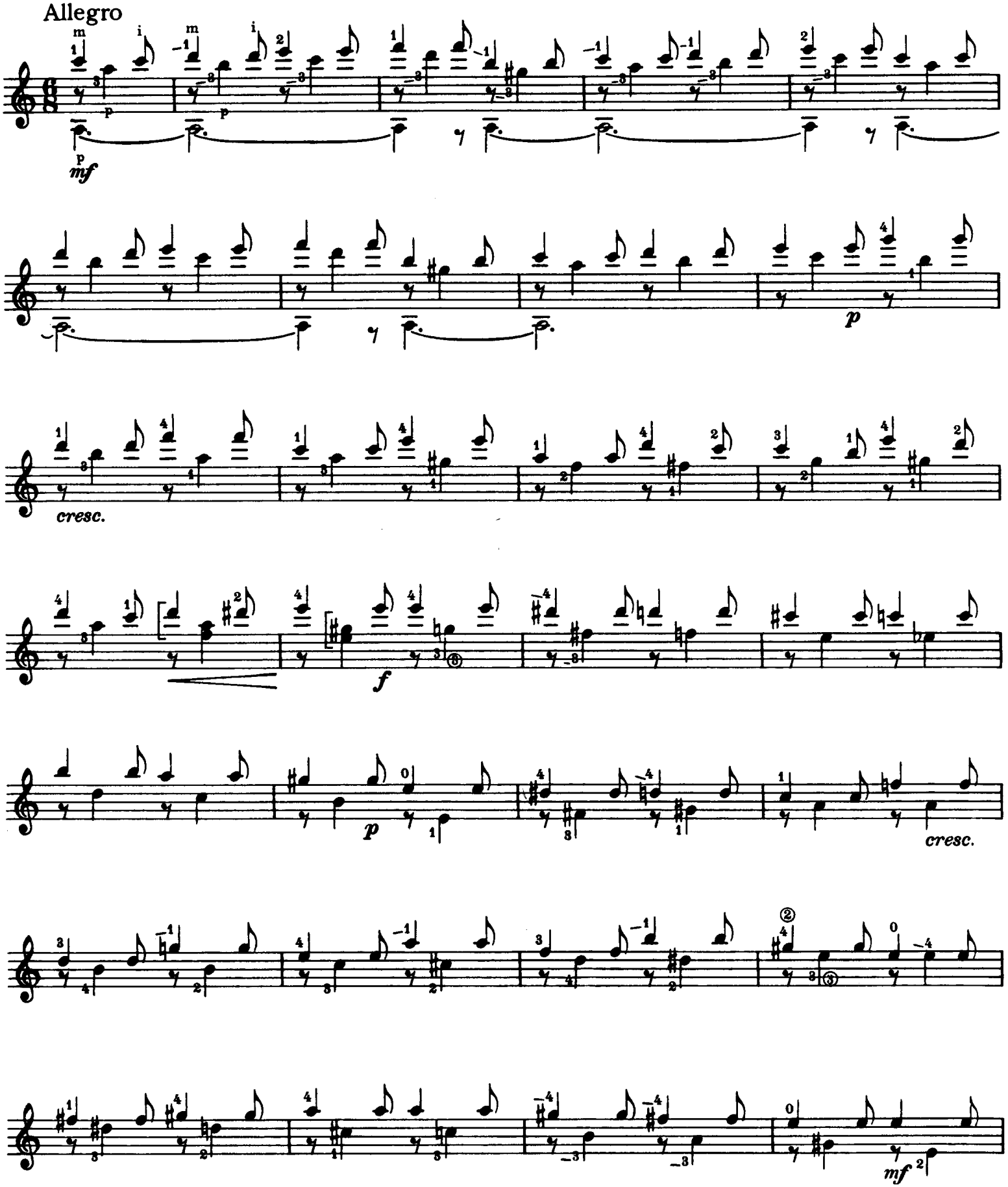
Mélancolie

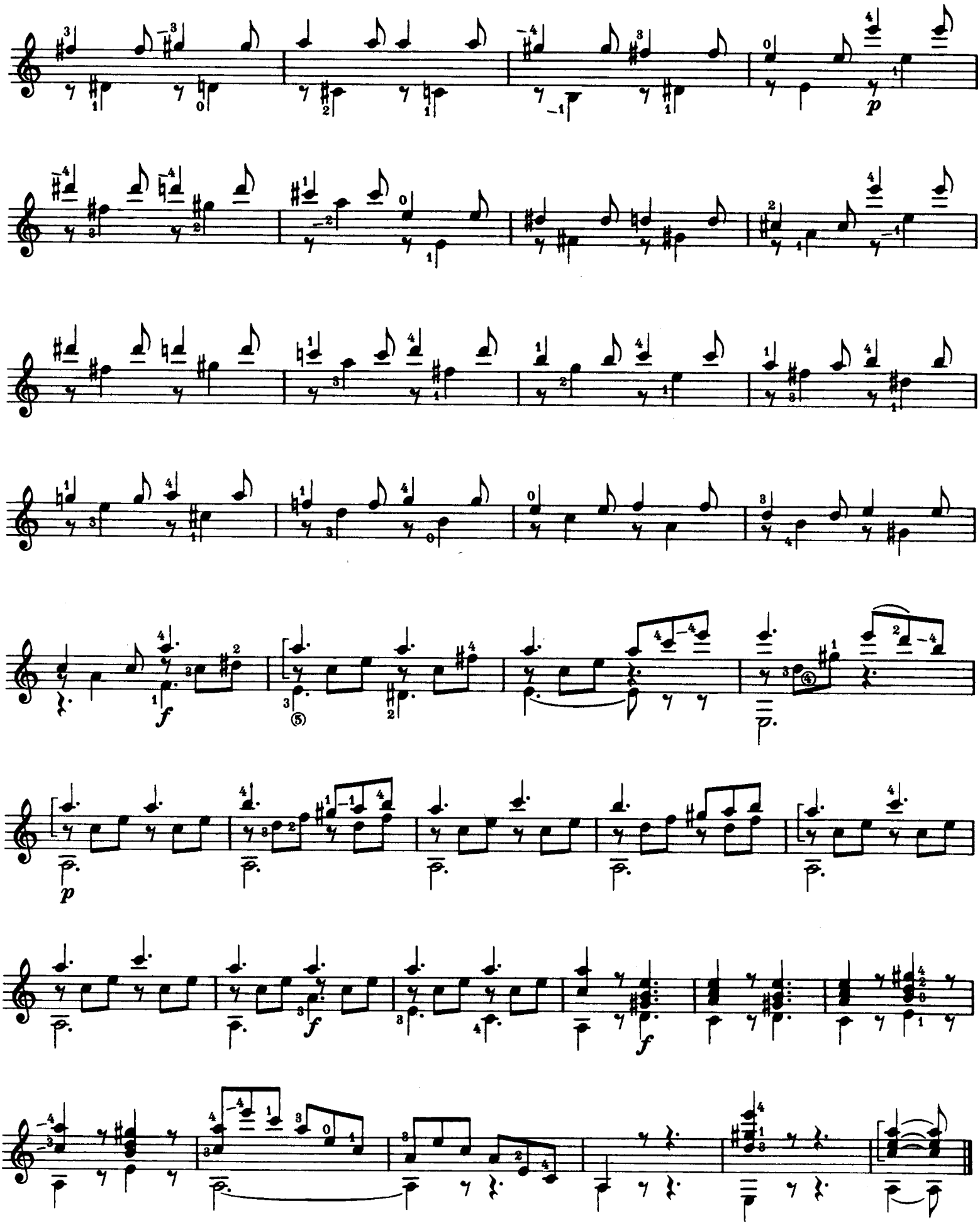
Napoleon Coste
aus op. 51



Tarantella

Napoleon Coste
op. 39, Nr. 25

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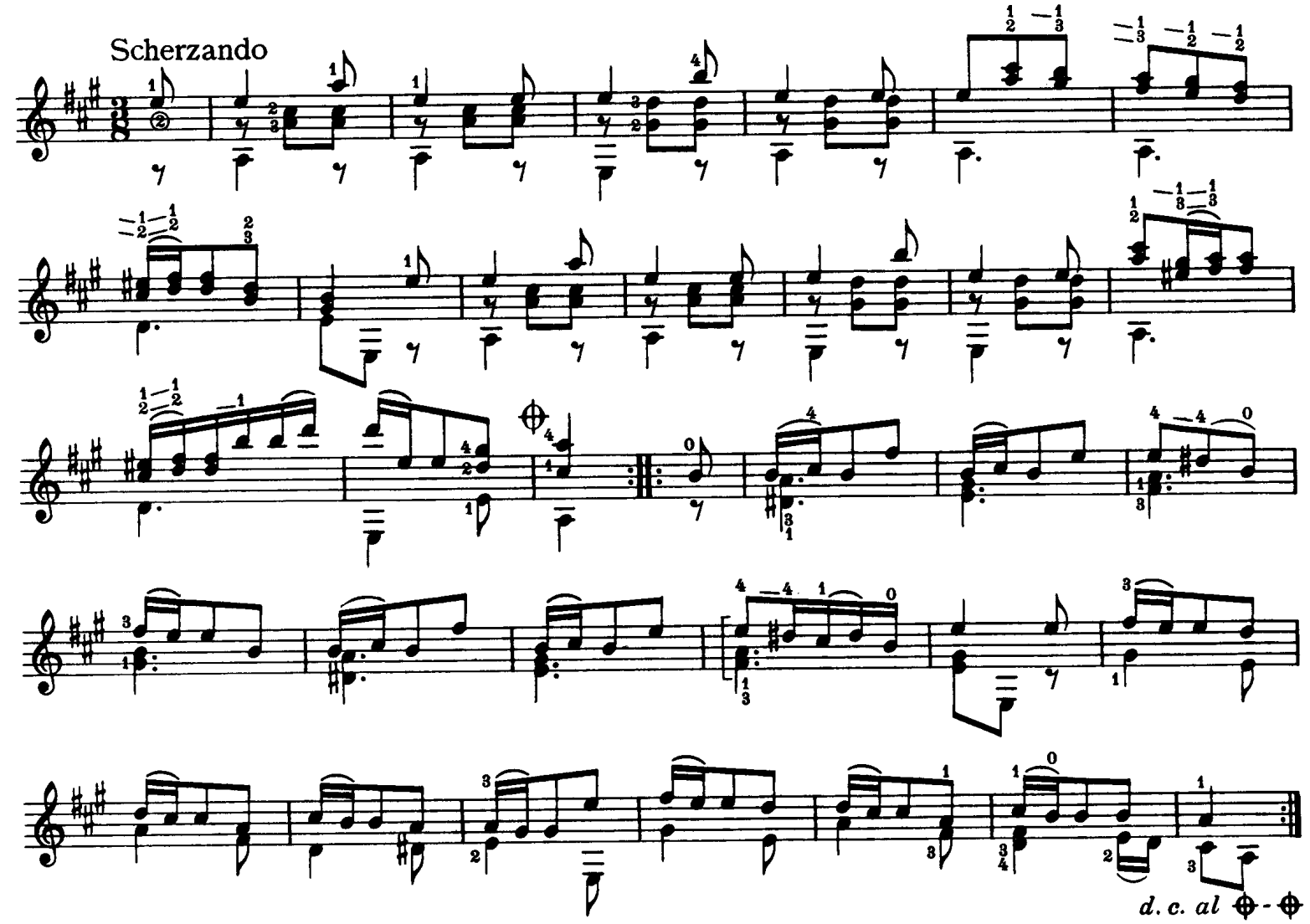
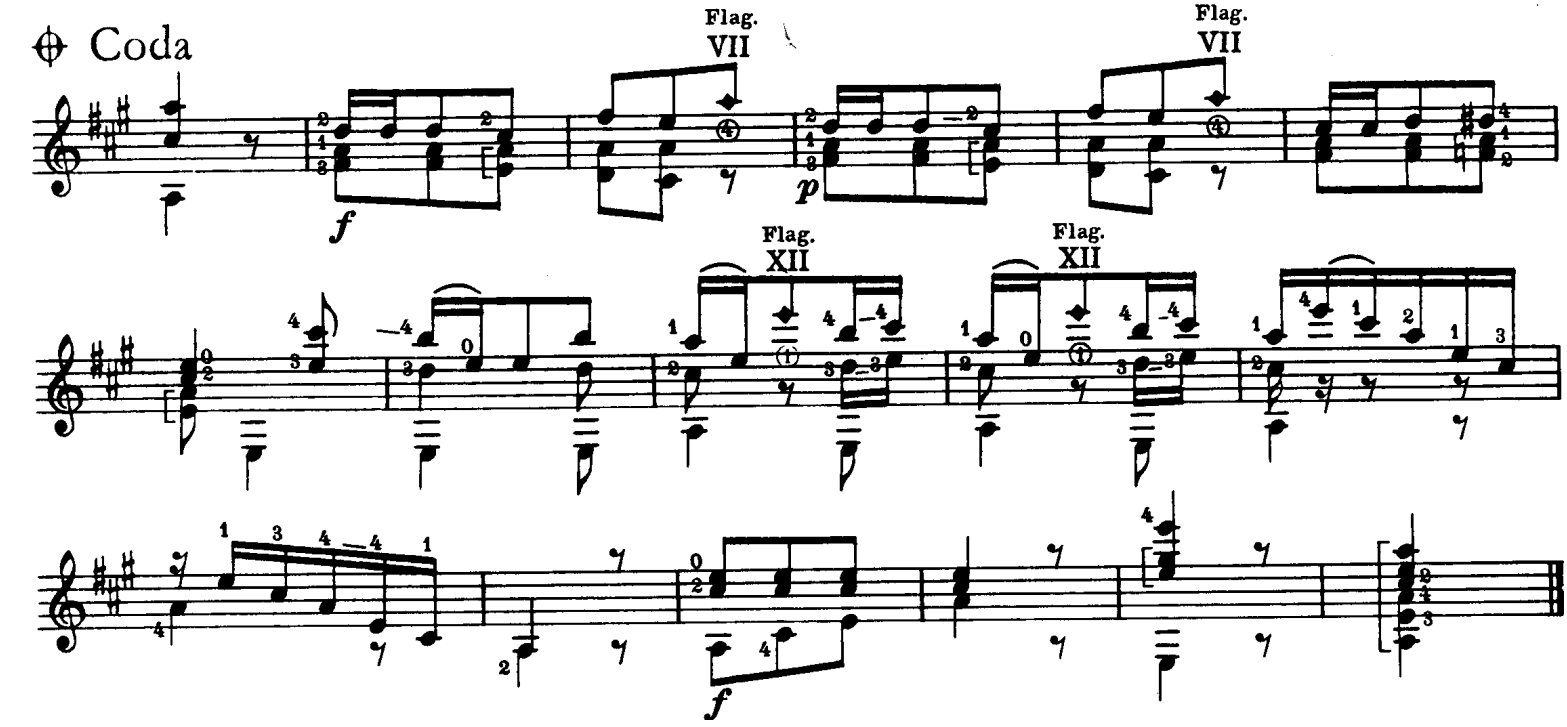
Walzer

(Waltz)

Napoleon Coste
op. 41, Nr. 11

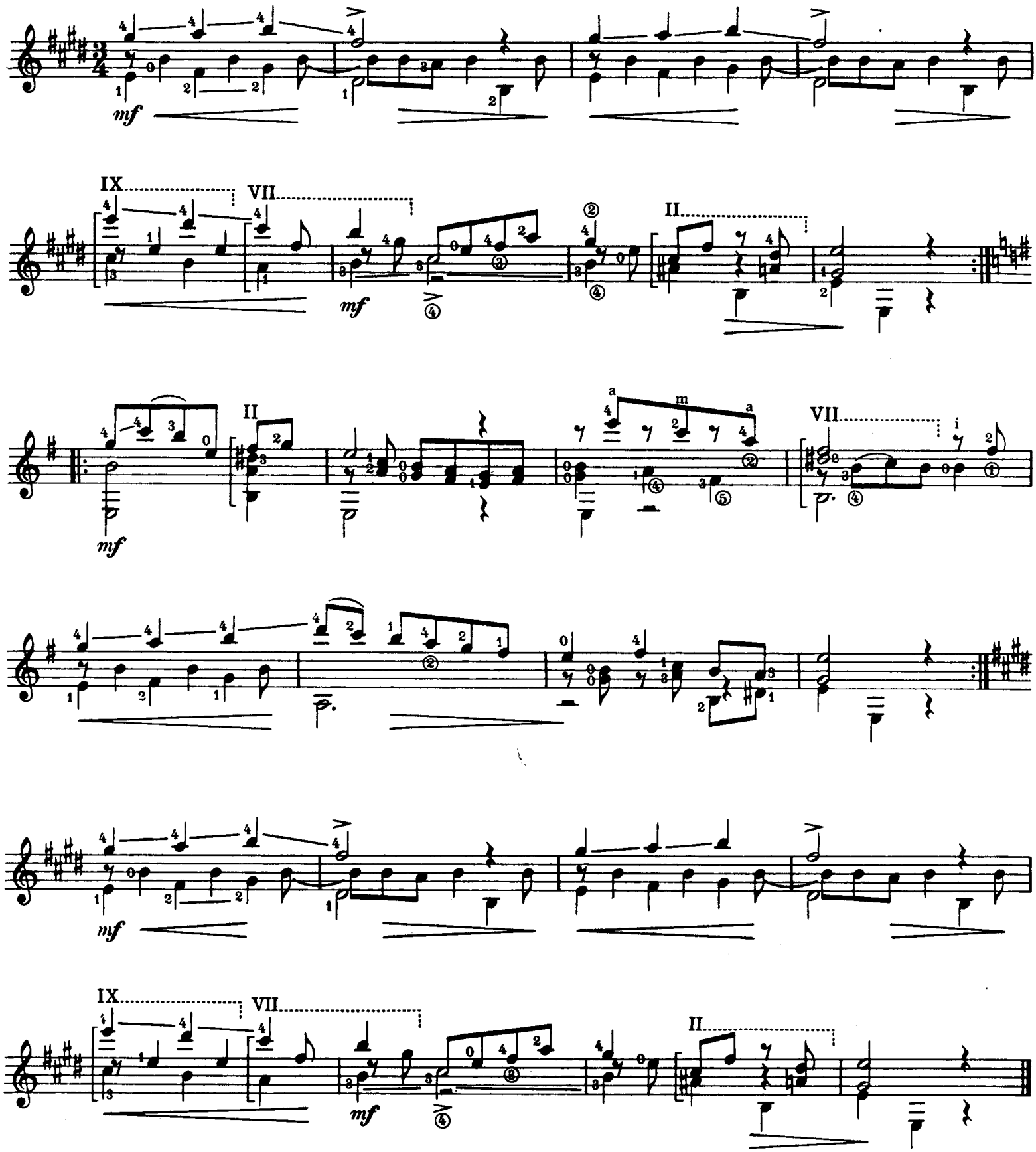




Lágrima · Preludio

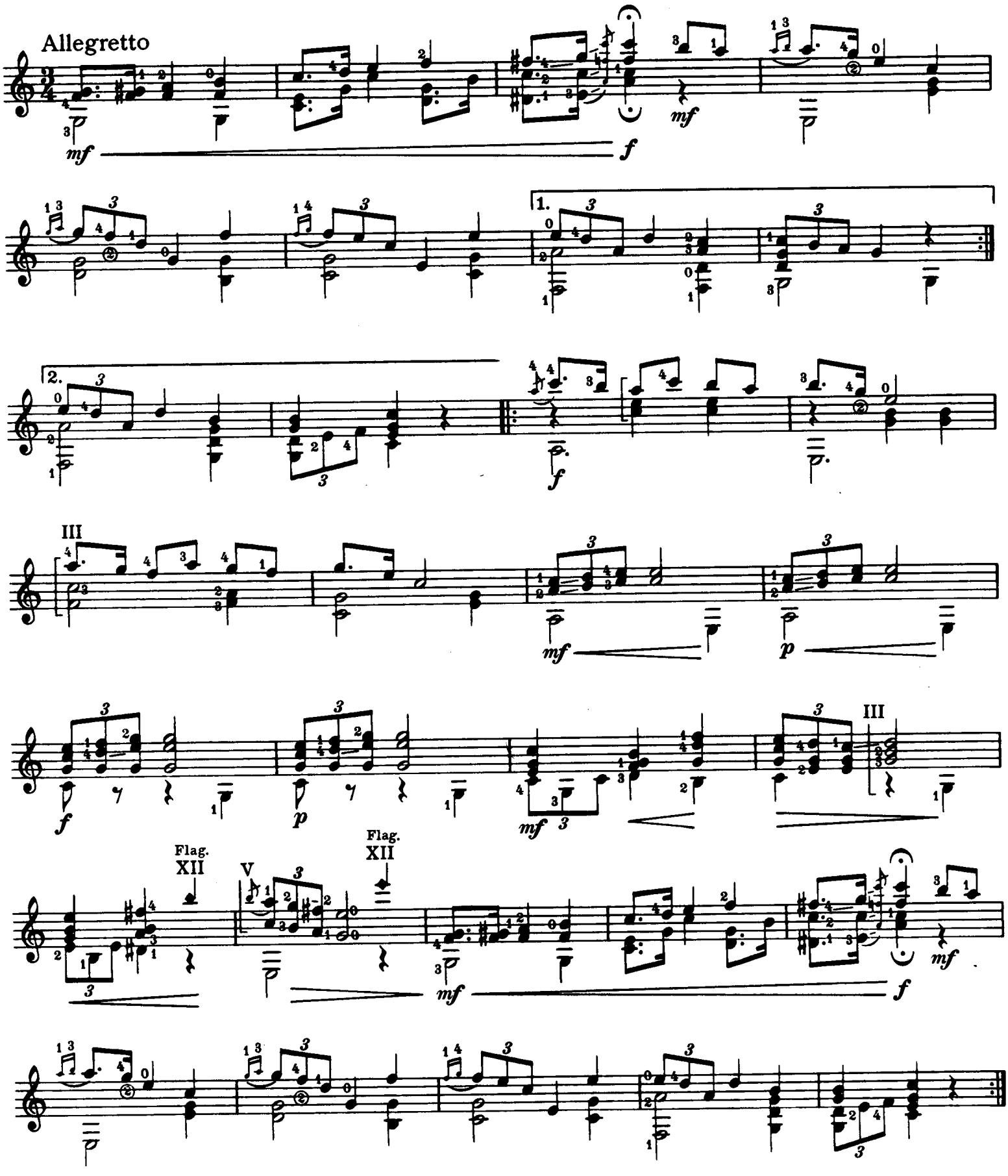
Francisco Tárrega

Cantabile



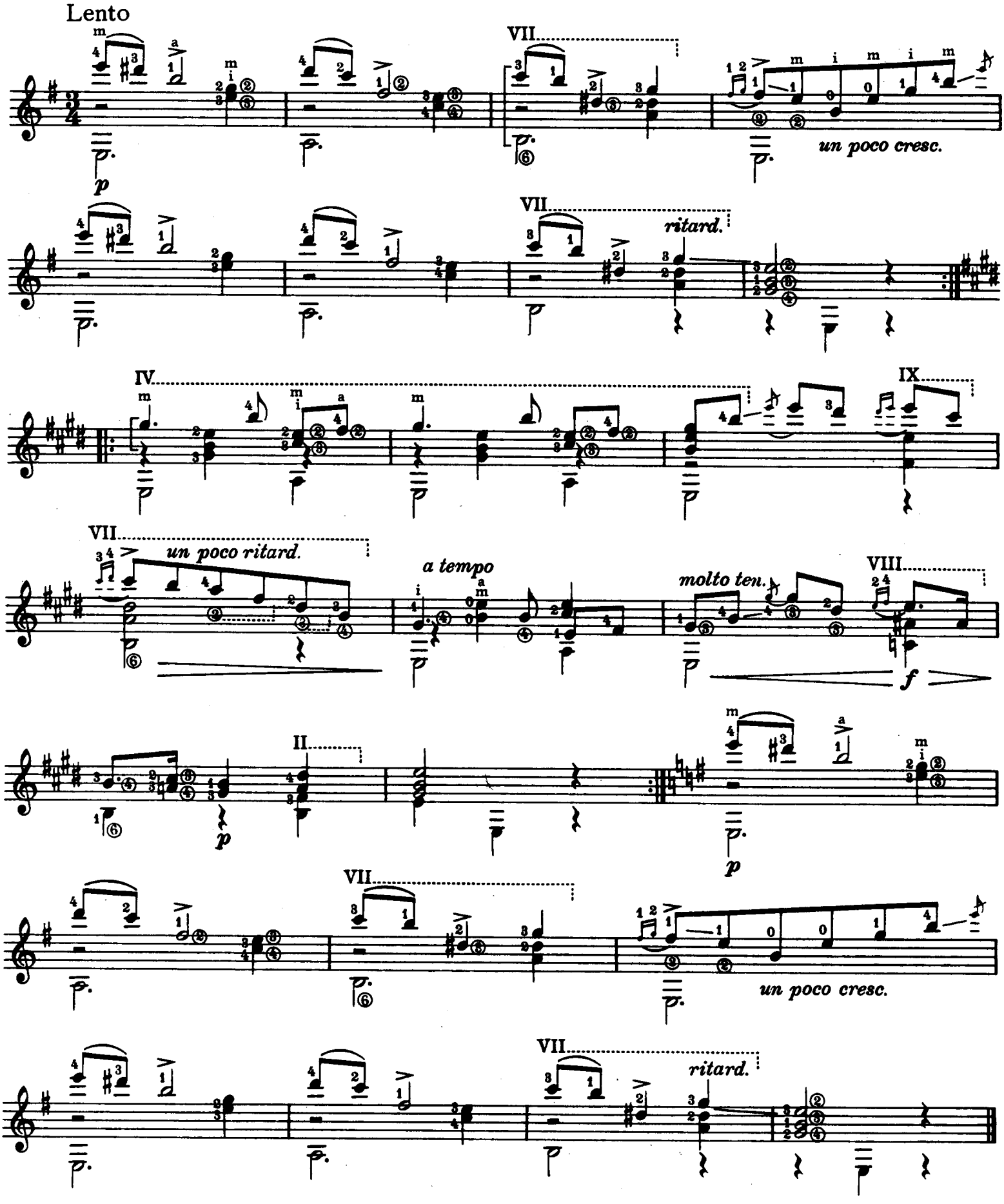
Mazurka

Francisco Tárrega



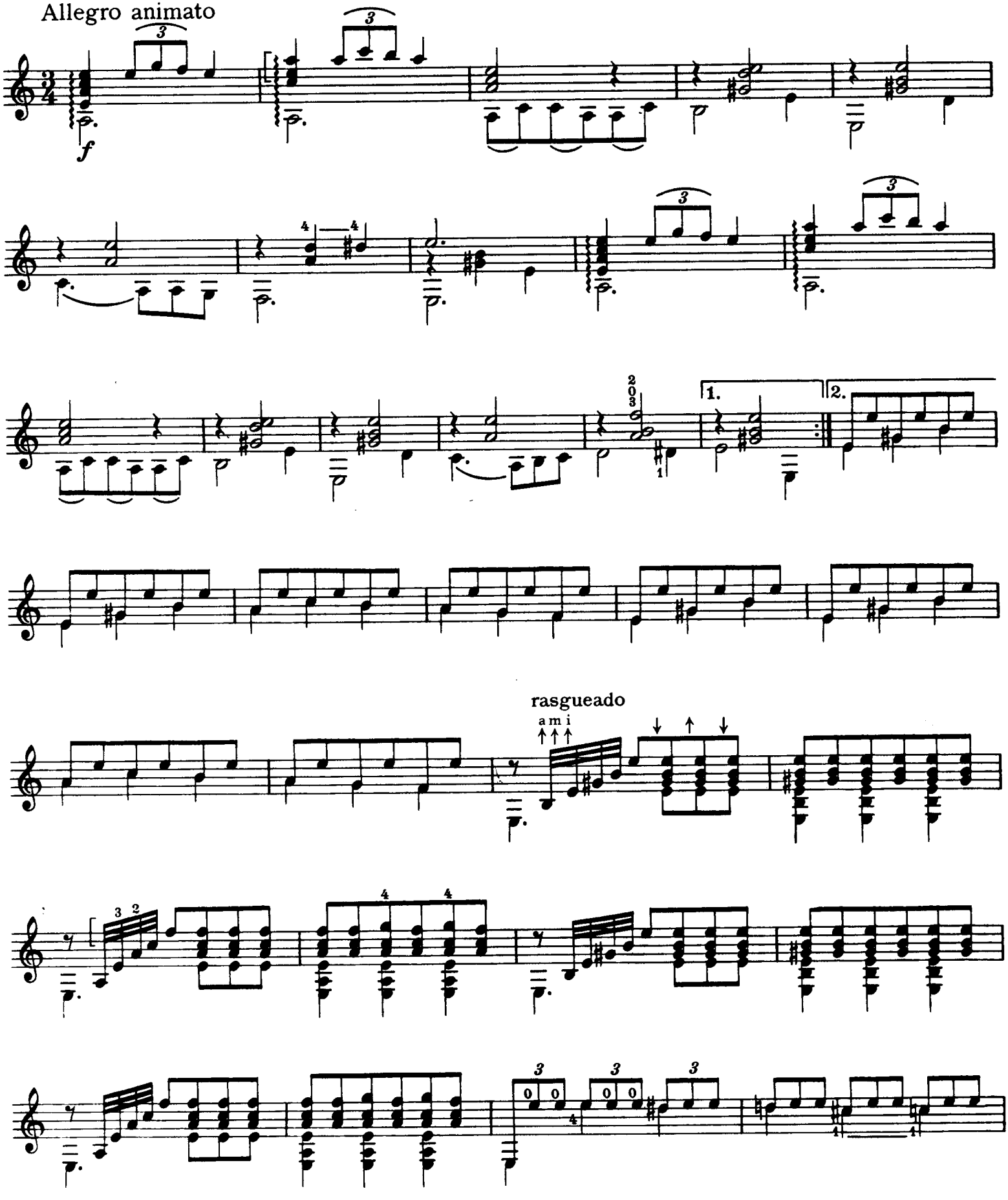
Adelita · Mazurka

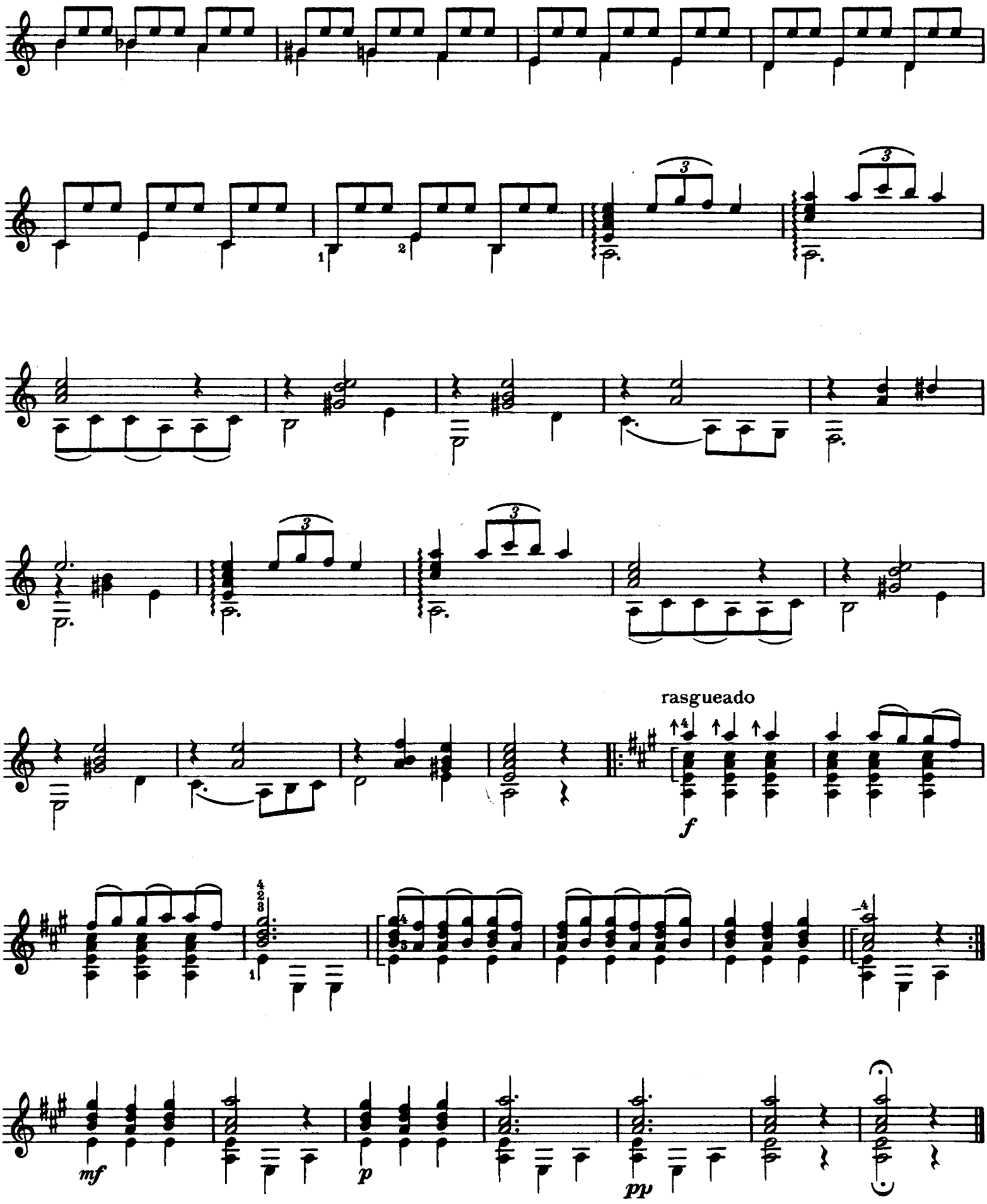
Francisco Tárrega



Pasa Calle

Jaime Bosch

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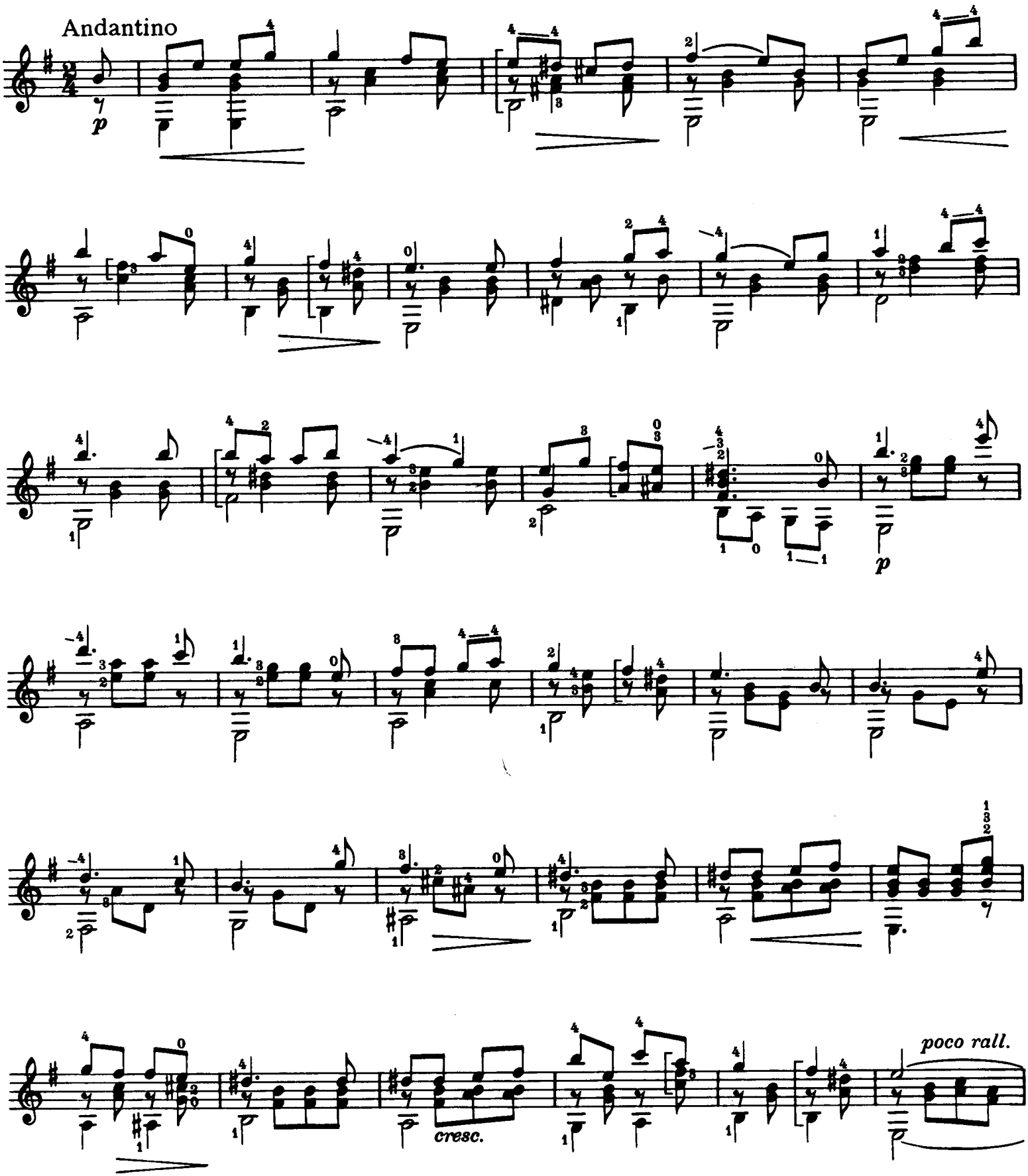
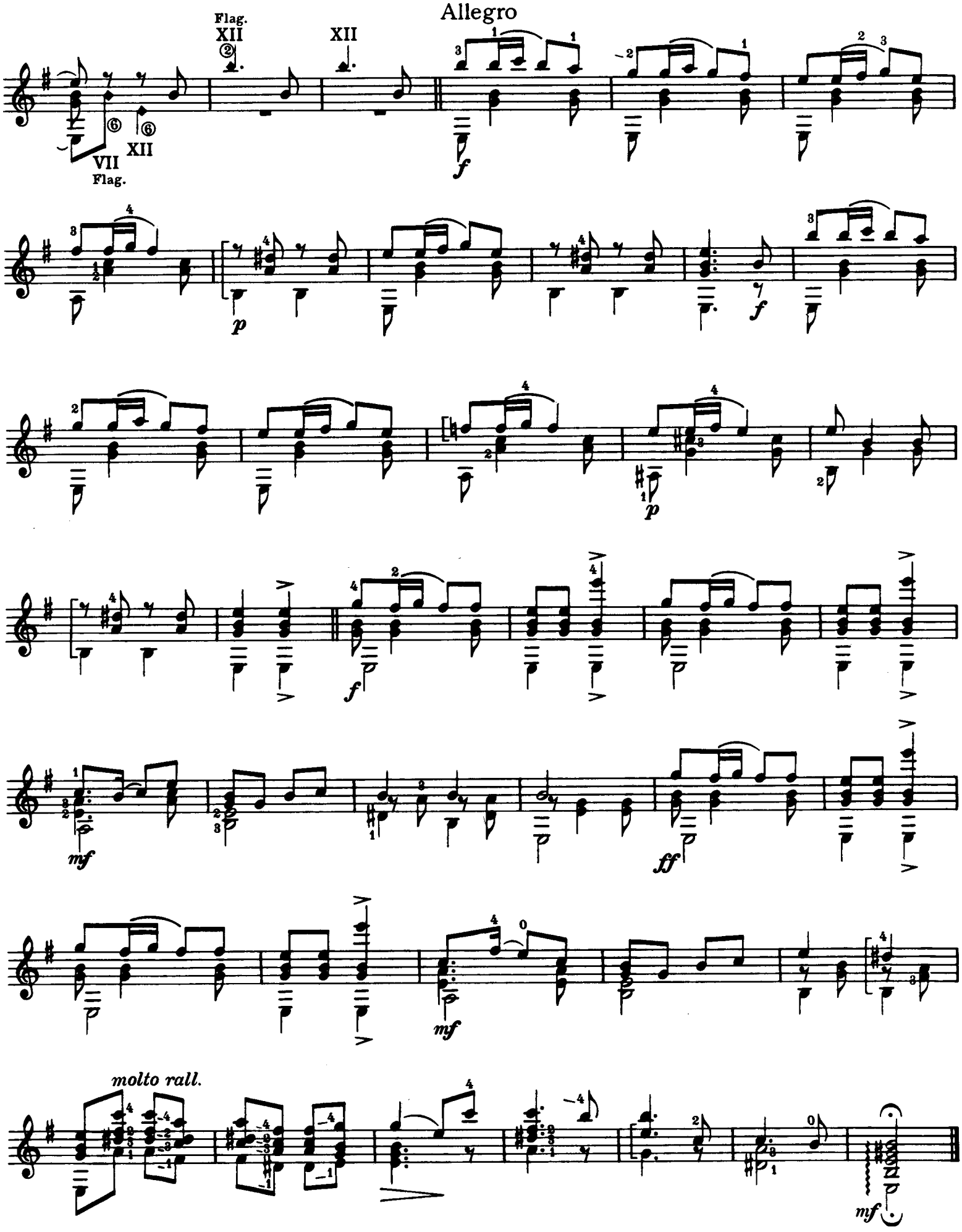
Balalayka · Chanson russe

Alfred Cottin




Allegro
Flag.
XII
XII
VII
Flag.
XII
molto rall.

The composers

Mauro Giuliani

b. 1781 Barletta, d. 1829 Naples
Came to Vienna in 1806 where he was a popular and esteemed composer for and player of the guitar; wrote more than 200 compositions for guitar, which are among the most important of his period. In 1819 he left Vienna and returned to his native country Italy.

Anton Diabelli

b. 1781 Mattsee (Salzburg), d. 1858 Vienna
Composition pupil of Michael Haydn; from 1803 piano and guitar teacher in Vienna; later music publisher (Franz Schubert's principal publisher); among other works composed a number of pedagogic pieces for piano and guitar as well as solo works for the latter.

Nicolò Paganini

b. 1782 Genua, d. 1840 Nizza
Famous violin virtuoso; for a while devoted himself to the guitar, which he had learned from his father and on which he also became a virtuoso; wrote a number of works for violin and guitar, string quartet and guitar and several occasional works for guitar solo.

Dionysio Aguado

b. 1784 Madrid, d. 1849 Paris
Author of an important Guitar Method; from 1826 lived in Paris, where he taught and gave numerous concerts. From 1838 to his dead he lived in Madrid.

Luigi Legnani

b. 1790 Ferrara, d. 1877 Ravenna
Well known as singer and guitar virtuoso; at the age of 29 came to Vienna; undertook recital tours in Europe; associated with Paganini (joint concert 1837); was later a guitar maker in Ravenna and introduced improvements in guitar construction; wrote about 250 works for guitar.

Matteo Carcassi

b. 1792 Florence, d. 1853 Paris
Went to Paris in 1820 and was well known as guitarist and guitar composer; undertook several recital tours; seemingly a rival of Carulli in Paris he had a difficult position; c. 80 guitar compositions published, of which the Guitar Method (op. 59) and the Studies (op. 60) are particularly important.

Heinrich Marschner

b. 1795 Zittau, d. 1861 Hannover
At first studied law, but changed over to music subsequently and in 1816 went to Vienna; later court music, and opera director in different towns, ending in Hannover; well known opera composer; wrote 12 Bagatelles (op. 4) for Guitar and 12 Songs with Guitar Accompaniment (op. 5).

Johann Kaspar Mertz

b. 1806 Pressburg (Bratislava), d. 1856 Vienna
After 1840 lived in Vienna; undertook several recital tours and was thought highly of as a guitar virtuoso; composed many works for guitar.

Napoleon Coste

b. 1806, d. 1883 Paris
Guitar teacher and performer; from 1830 lived in Paris; had connections with Aguado, Sor, Carcassi and Carulli; published some 50 compositions; brought out a new edition of Sor's Guitar School.

Jaime Bosch

b. 1826 Barcelona, d. 1895 Paris
As guitarist much esteemed in Paris; 1890 published »Methode de guitarre« and c. 100 works for solo guitar.

Francisco Tárrega

b. 1852 Villareal (Spain), d. 1909 Barcelona
Celebrated guitarist and teacher who founded a new guitar school which went beyond Sor and Aguado; influenced and determined the further development of guitar playing; composed and arranged works for guitar; wrote no Method but gave individual tuition to each student; best-known pupils were Miguel Llobet, Garcia Fortea and Emilio Pujol.

Alfred Cottin

b. 1863, d. 1923 Paris
Parisian engineer and composer, amateur guitarist. Pupil of Tárrega, who dedicated him the tremolo étude "Recuerdos de la Alhambra."

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