HH94

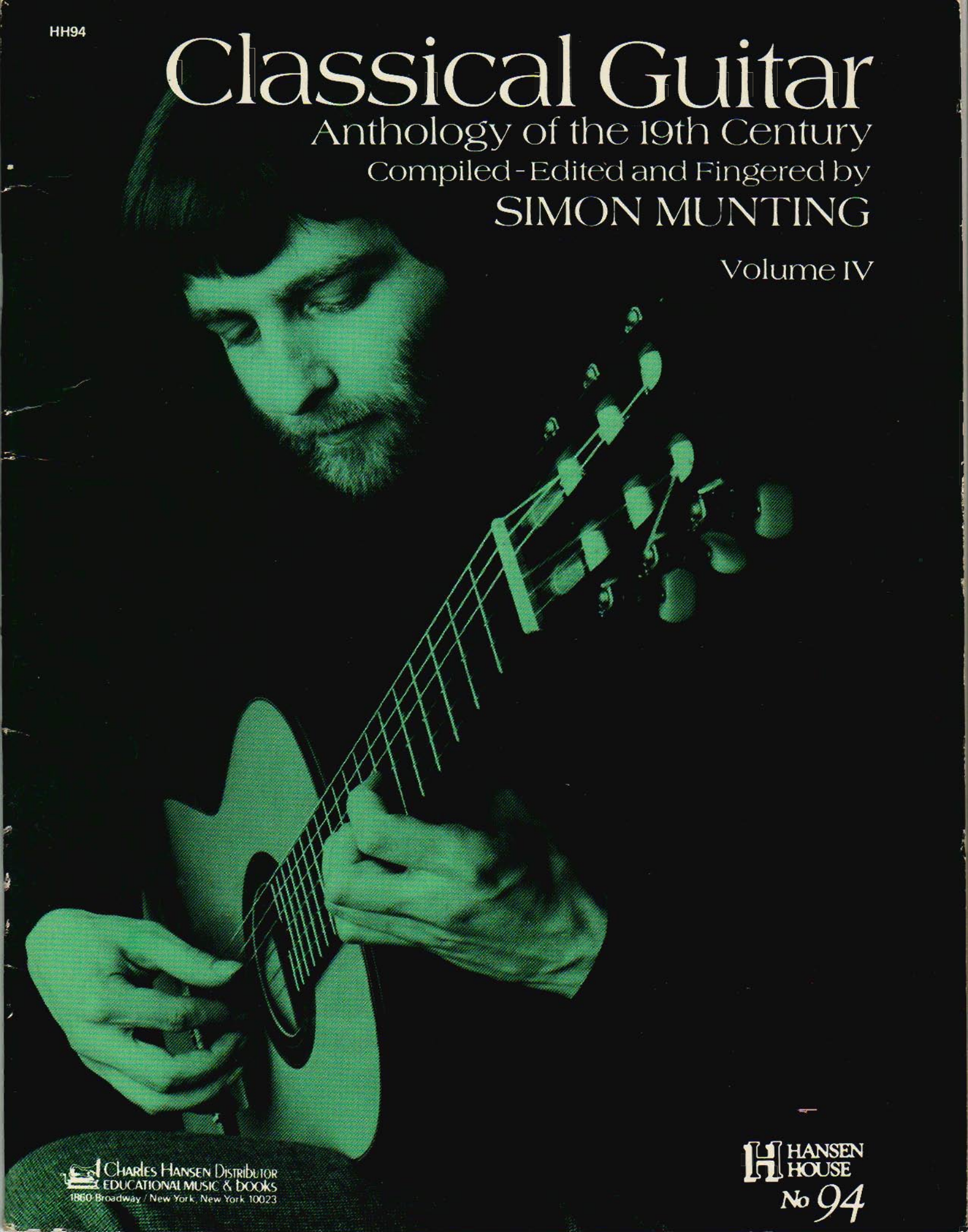
# Classical Guitar

## Anthology of the 19th Century

Compiled - Edited and Fingered by

## SIMON MUNTING

Volume IV



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# Explanation of Indications

| | | |
|---|---|---|
| 1. | LEFT-HAND FINGERING | 1 2 3 4 |
| 2. | RIGHT-HAND FINGERING | *p i m a* |
| 3. | ∧ | APOYANDO |
| 4. | ⌒ | LEGADO |
| 5. | ————× | UNWRITTEN REST (see Note 1) |
| 6. | ¢III ¢VII etc. | ½ barré |
| 7. | CIII CVII etc. | position indication (see Note 2) |
| 8. | NUMBERS INDICATED AT THE BEGINNING OF THE STAVE | BAR NUMBERS |

NOTE 1. The cross marks the place where you should stop the note (with *p*) that appears at the beginning of the line.

NOTE 2. CIII, CVII etc. indicate the left-hand positions whilst playing the piece. They *do not* always indicate that a full barré should be used. This must be decided from the context of the music.

# The Nineteenth Century

After the eighteenth century the revival of interest in the guitar came with the work of Father Basilio, whose real name was Miguel García. He was very well known as a guitarist and it is he that influenced Sor and Giuliani in the early part of the nineteenth century.

Vienna was considered to be the main place for music and musicians and it was there that Giuliani went. Vienna had always had a guitar tradition and Carcassi and Carulli found more sympathy there than they did in their native Italy.

The more prominent composers in the nineteenth century, such as Paganini, Berlioz, Boccherini and Schubert all were attracted to the guitar, especially Paganini. Unfortunately, with few exceptions, they all used the instrument in a restricted fashion, because they were not writing for virtuoso performers like Zanni de Ferranti.

Because of the relatively low standard of playing, with few exceptions, the style of music became rather cliché ridden and until further influences came about the guitar went into decline.

There had always been conflicting views concerning technique and it is to Spain that we again have to turn to for the clarification of technique and renewal of interest.

Arcas had always retained the earlier traditions of guitar playing and when he met the young Tarrega, the latter was much influenced by him.

Francisco Tarrega founded the modern technique. With the greater size of guitar developed by Torres, the use of apoyando, the resting of the guitar on the left leg and the omission of resting the right-hand little finger on the table of the guitar.

Tarrega taught many people, some of the most outstanding being Llobet, Brondi and Pujol. They all developed the technique but it is to Segovia we turn for all the clarification of ideas and expansion of repertoire in the twentieth century.

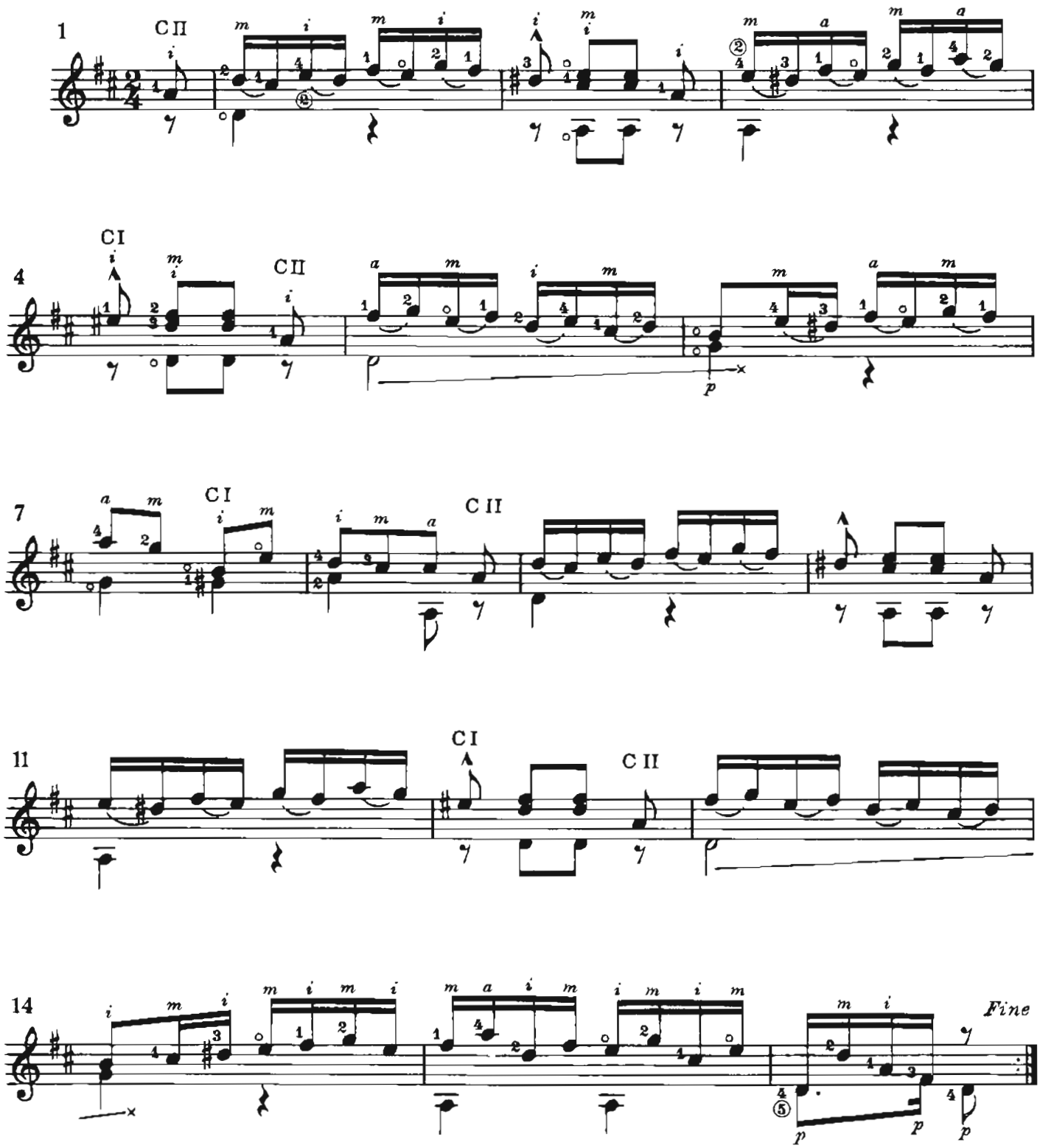
Much of the guitar music of the nineteenth century is, unfortunately, composed in a very limited musical fashion containing many guitar cliches.

In this series of books I have chosen works that I consider to be musically worthwhile. The series contains four volumes, the first two of which are of an intermediate technical standard, the third being dedicated to the more substantial works of the nineteenth century and the fourth being a volume containing works by Carulli.

Simon Munting

# SCHERZANDO

FERDINAND CARULLI (1770 - 1841)

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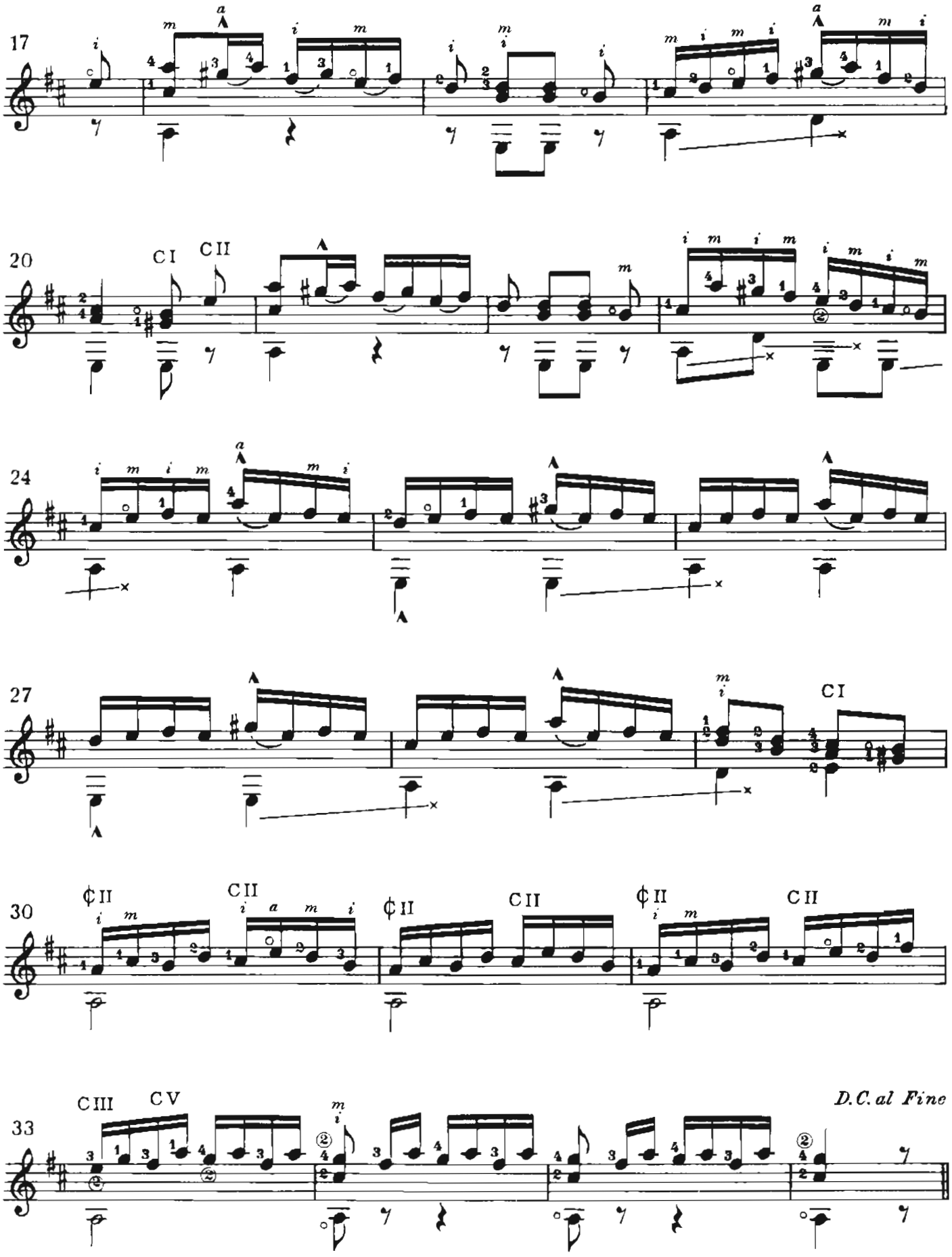
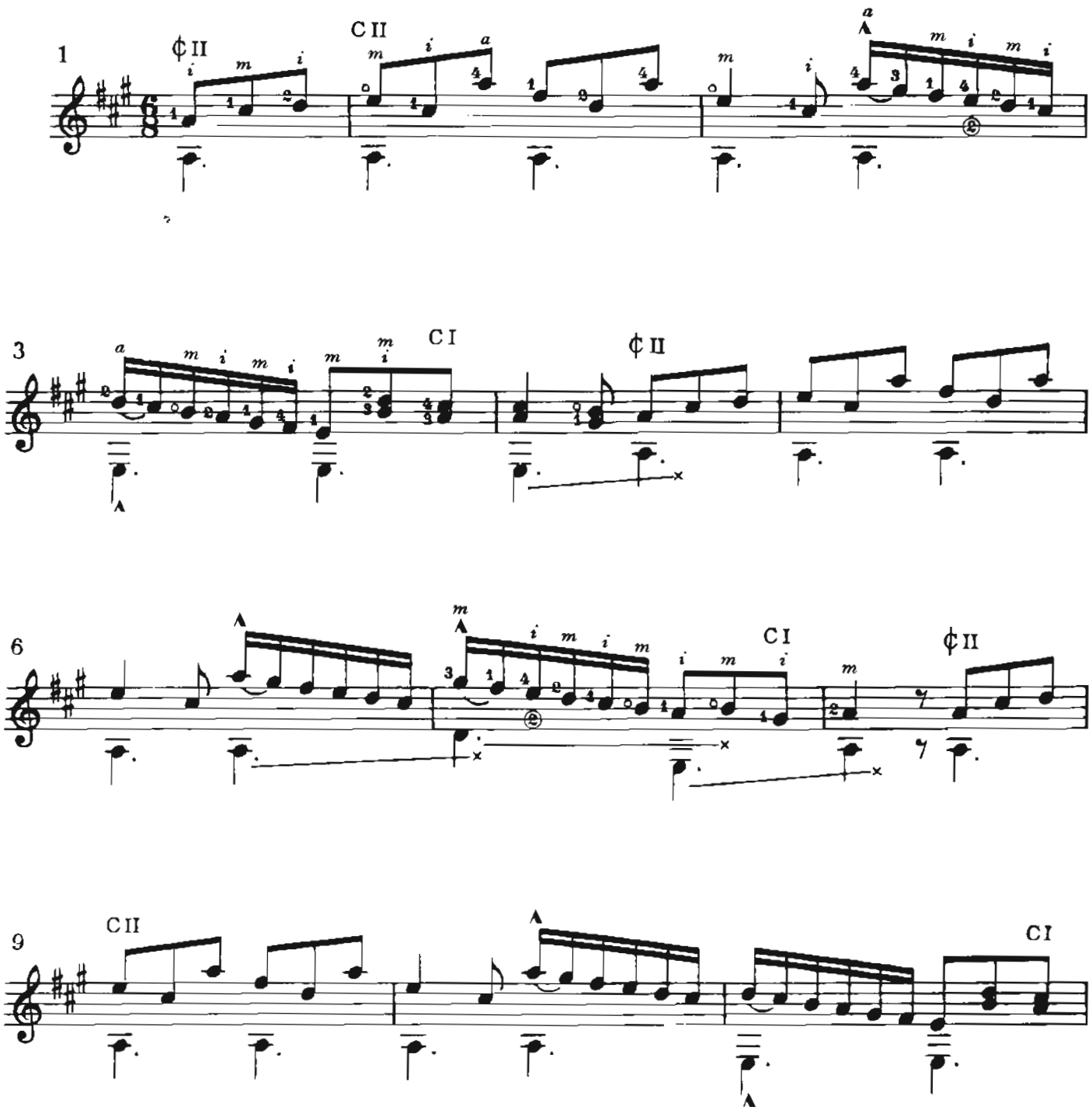

17
20
CI
CII
24
27
CI
30
CII
CII
CII
CII
33
CIII
CV
D.C. al Fine

# MODERATO

FERDINAND CARULLI (1770-1841)

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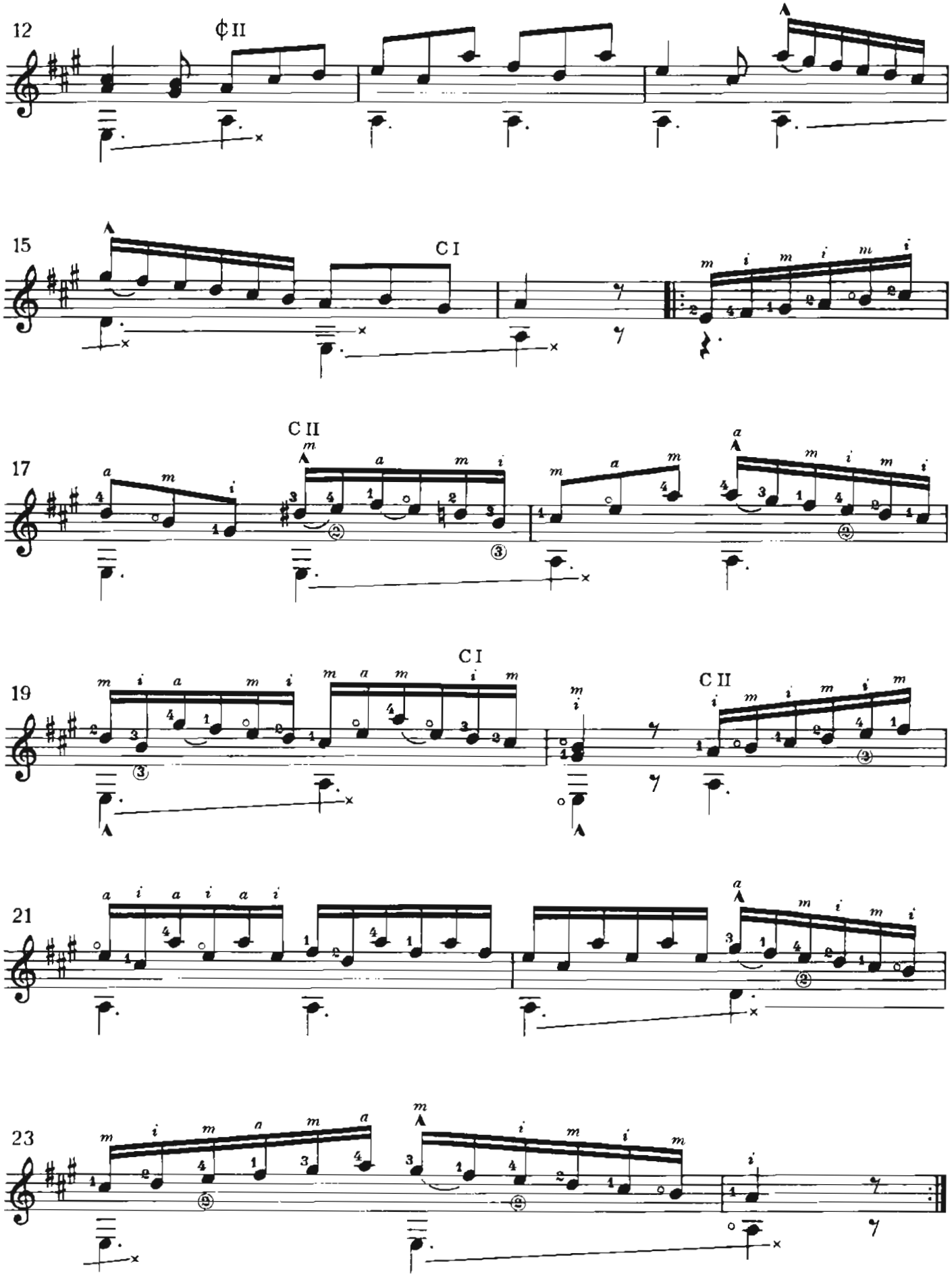
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¢II
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CI
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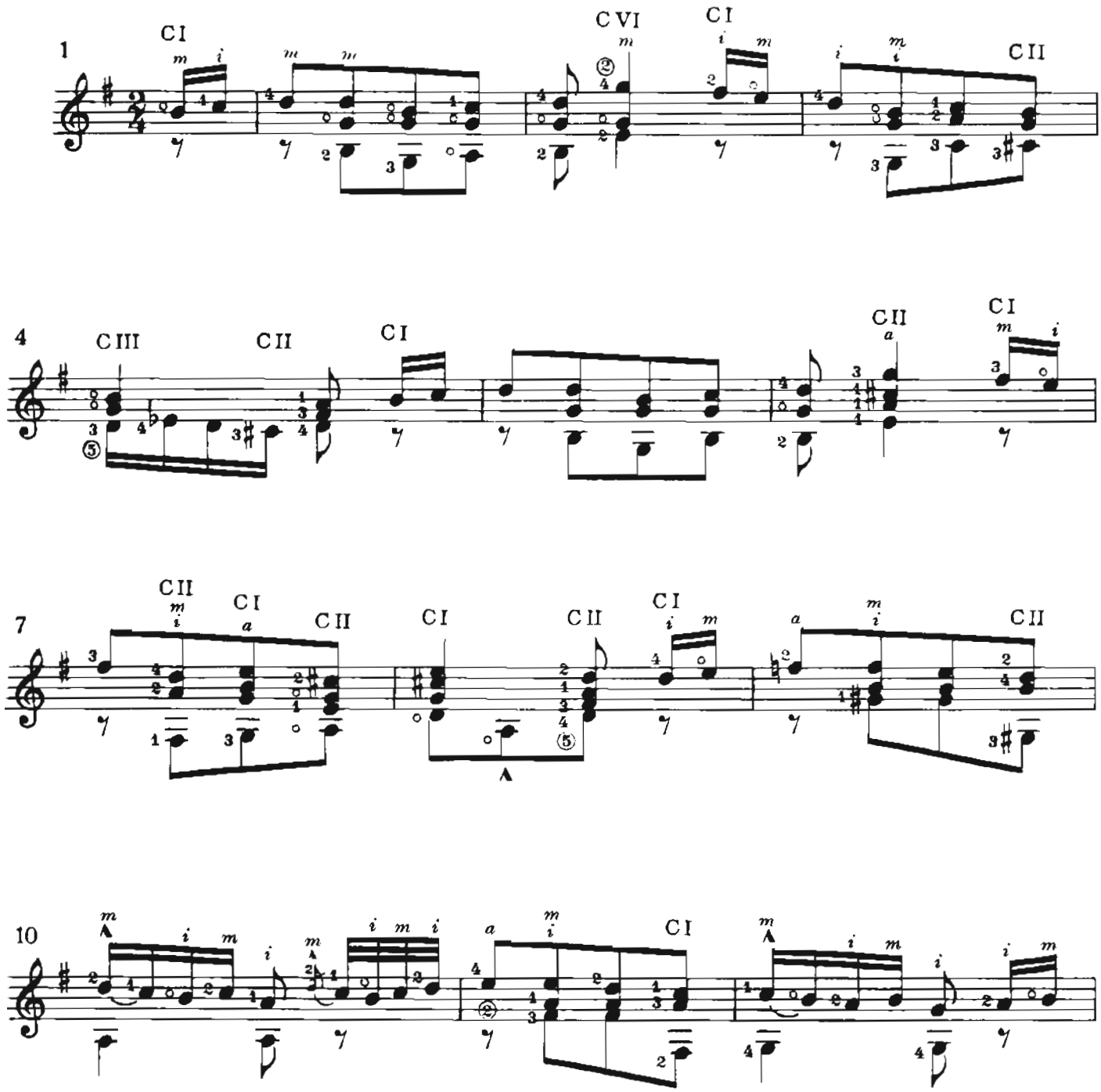
CII
21
23

# ANDANTE

FERDINAND CARULLI (1770-1841)

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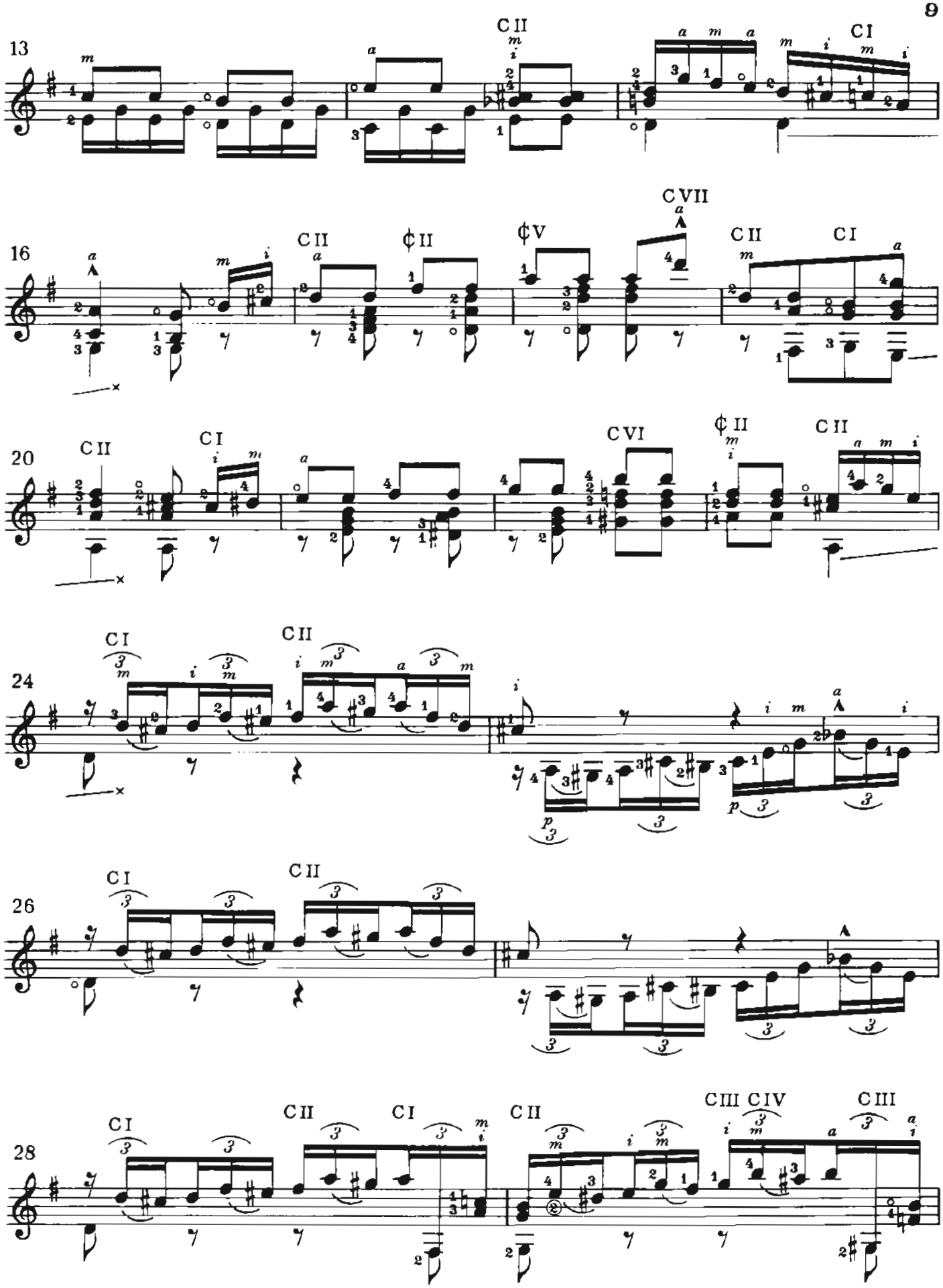
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CI
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¢II
¢V
CVII
CII
CI
20
CII
CI
CVI
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CII
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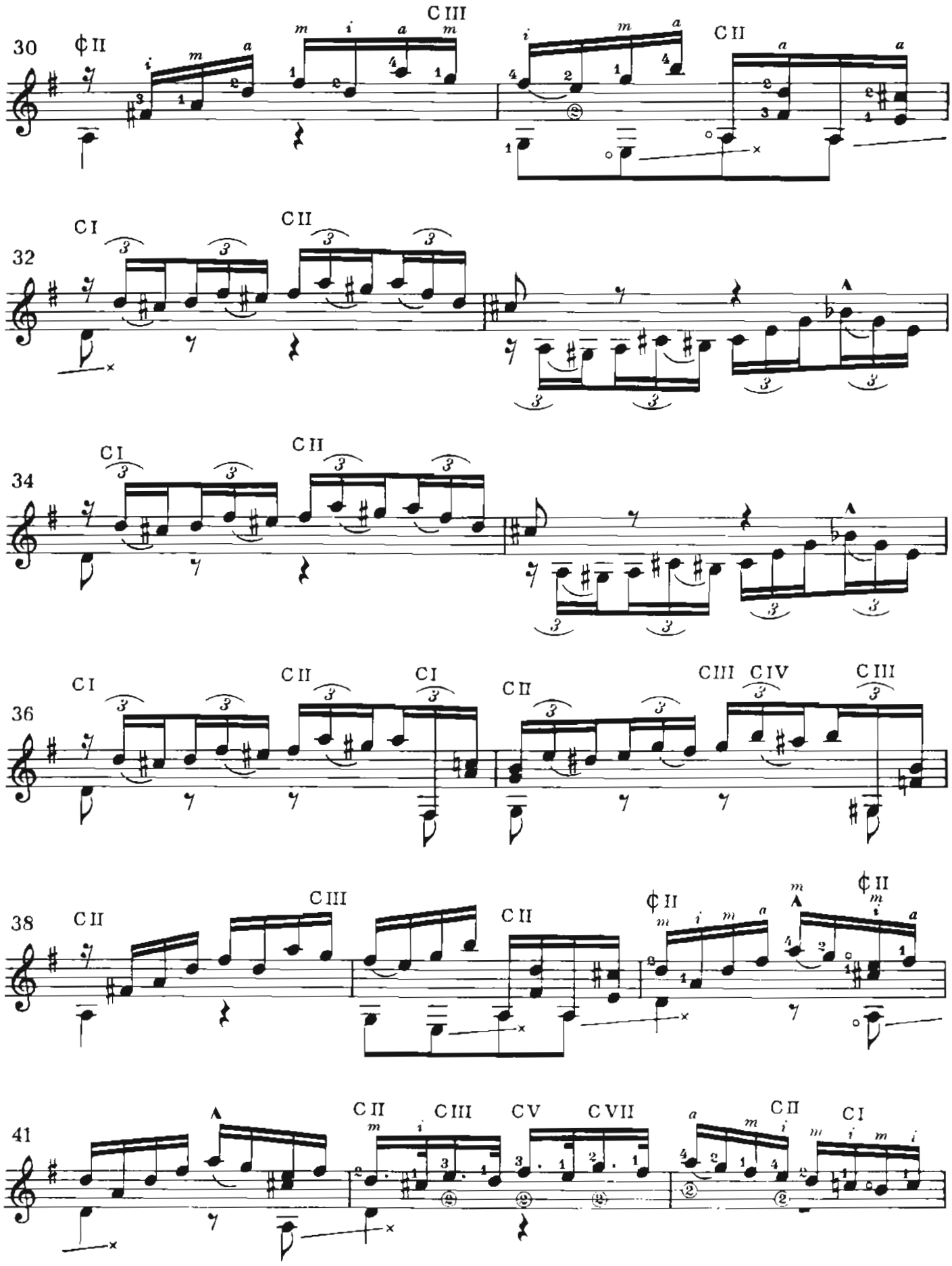
CI
CII
26
CI
CII
28
CI
CII
CI
CII
CIII CIV
CIII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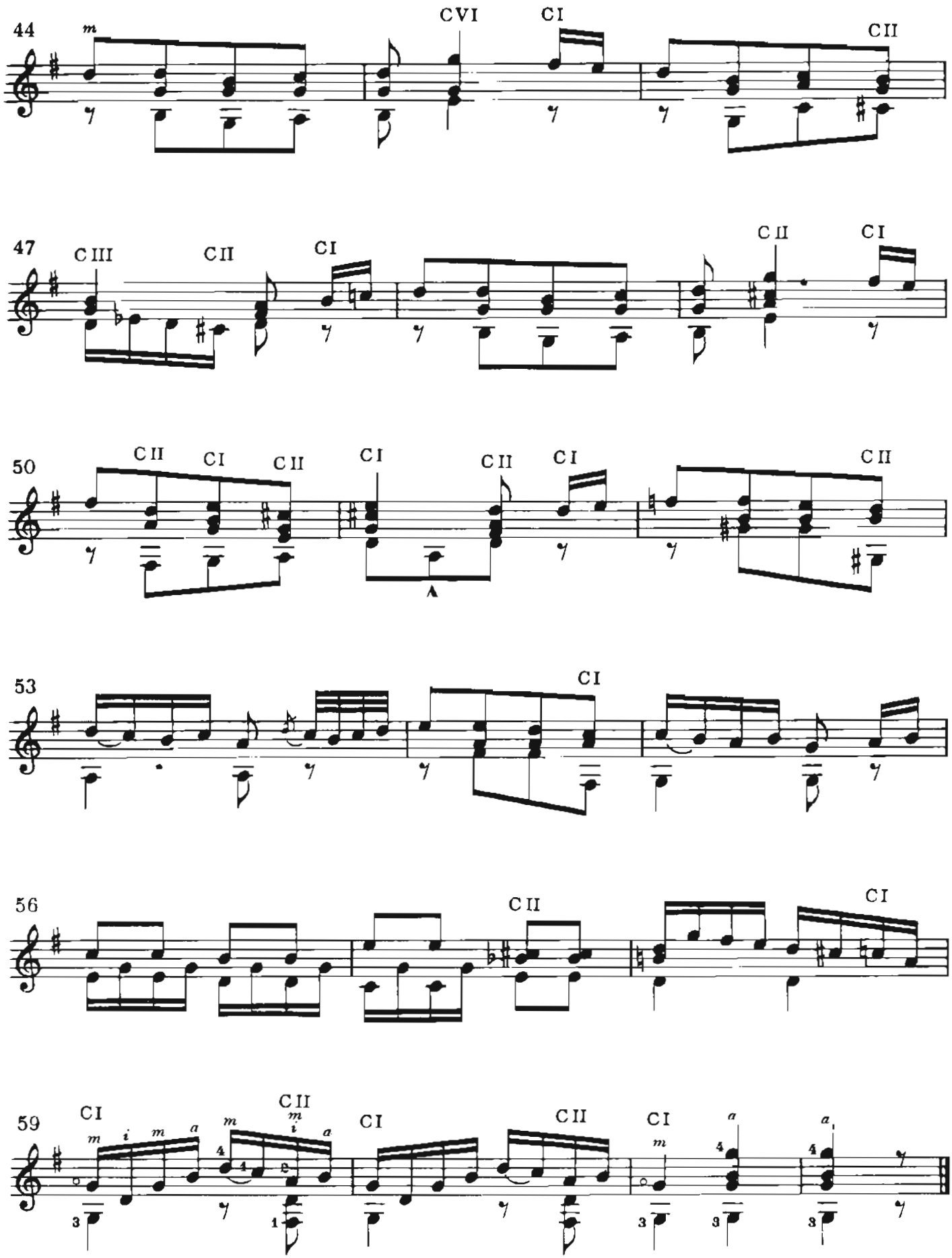
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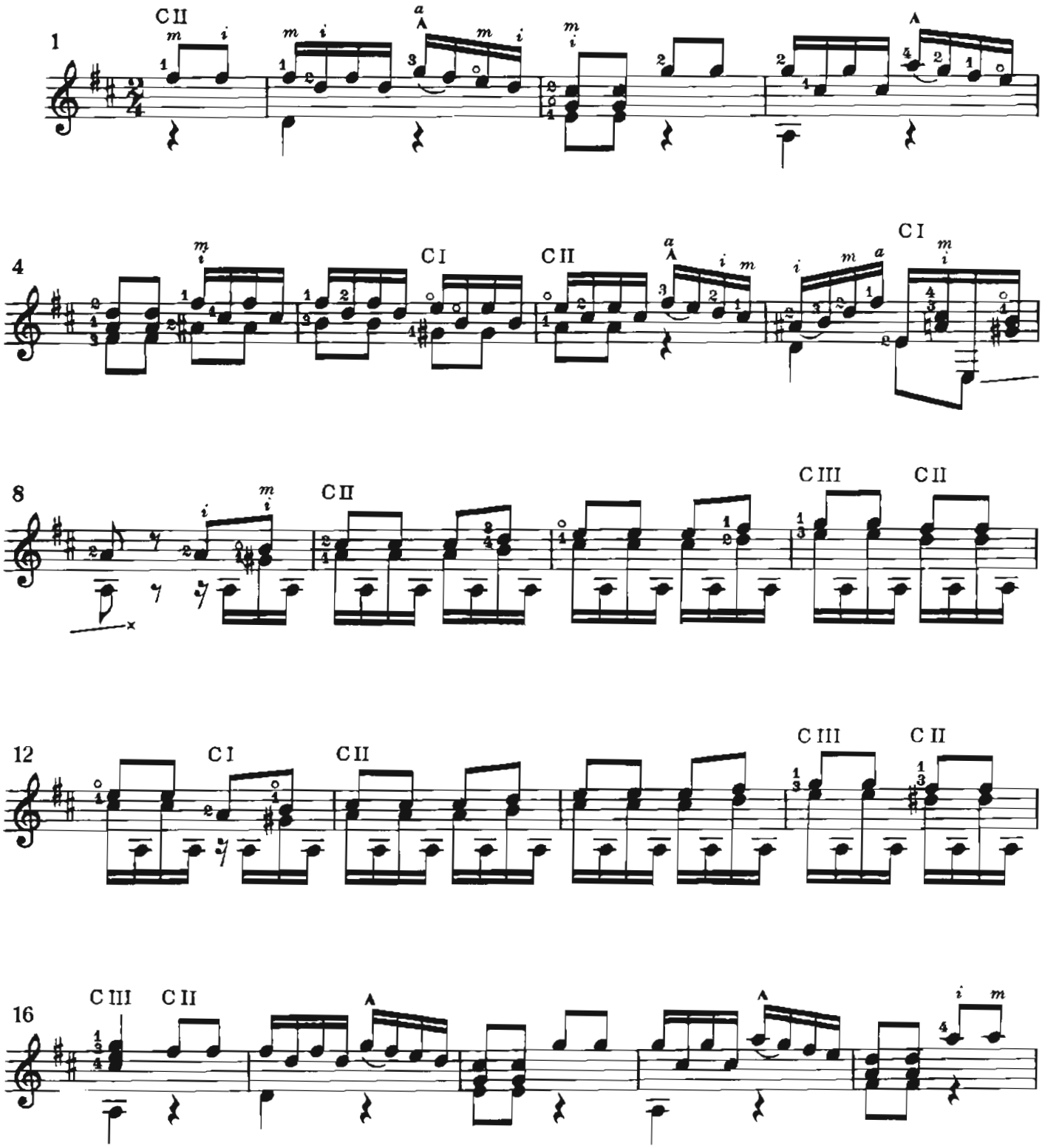
m
CVI
CI
CII
47
CIII
CII
CI
CII
CI
50
CII
CI
CII
CI
CII
CI
CII
53
CI
56
CII
CI
59
CI
m i m a
CII
m i a
CI
CII
CI
m
a
a

# ALLEGRETTO

FERDINAND CARULLI (1770 - 1841)

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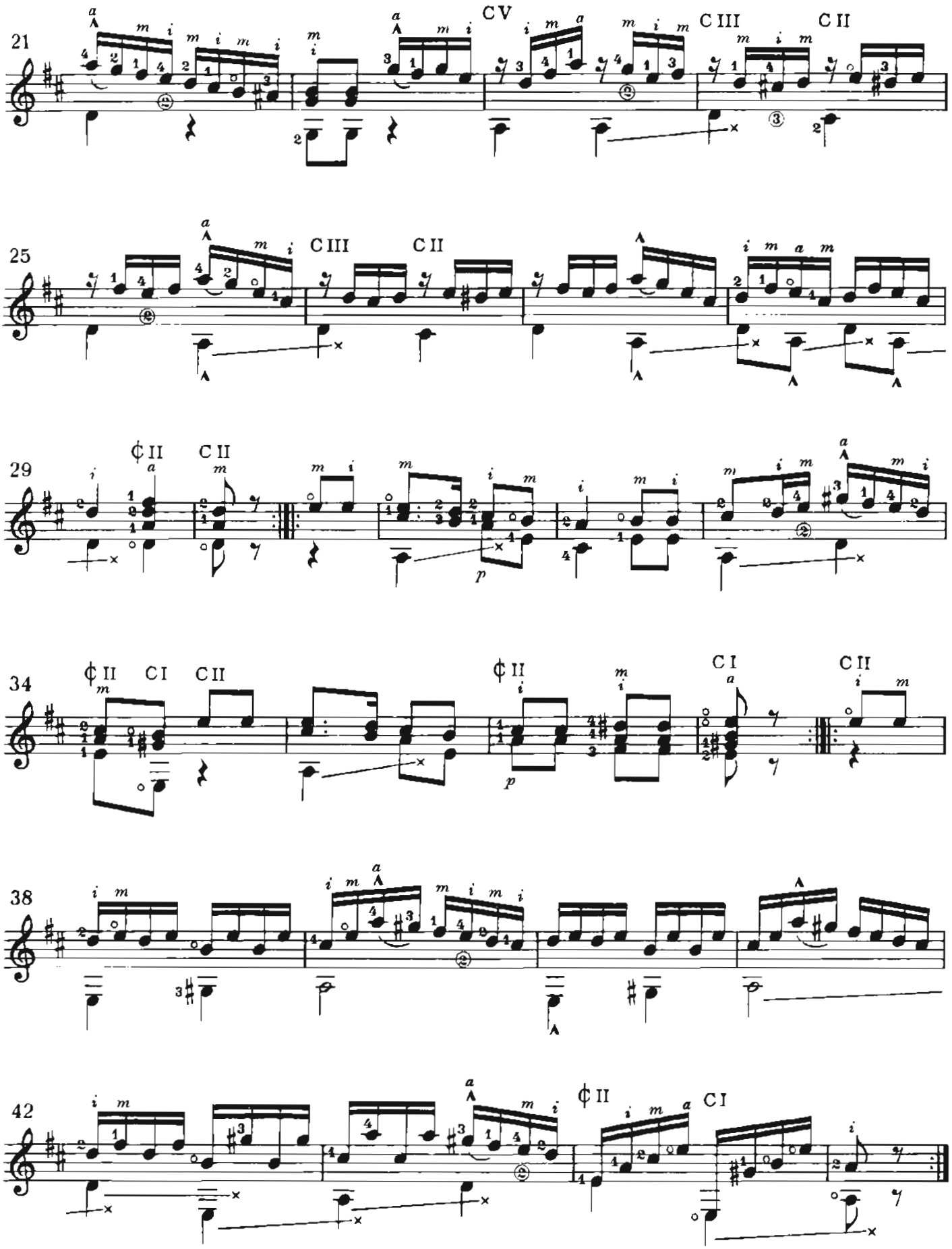
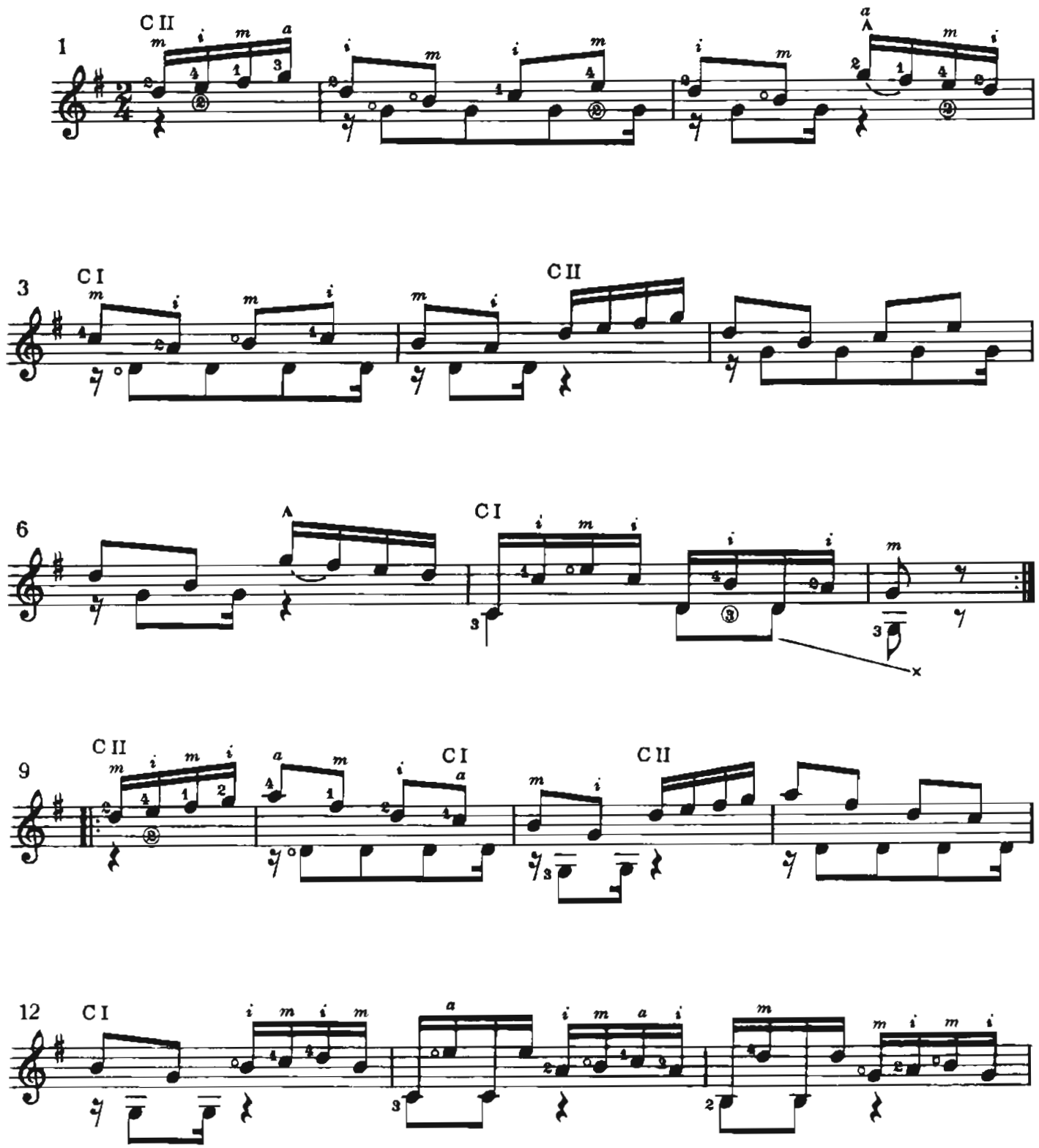

21
CV
C III
C II
25
C III
C II
29
♯C II
C II
34
♯C II
C I
C II
♯C II
C I
C II
38
42
♯C II
C I

# ALLEGRETTO

FERDINAND CARULLI (1770-1841)

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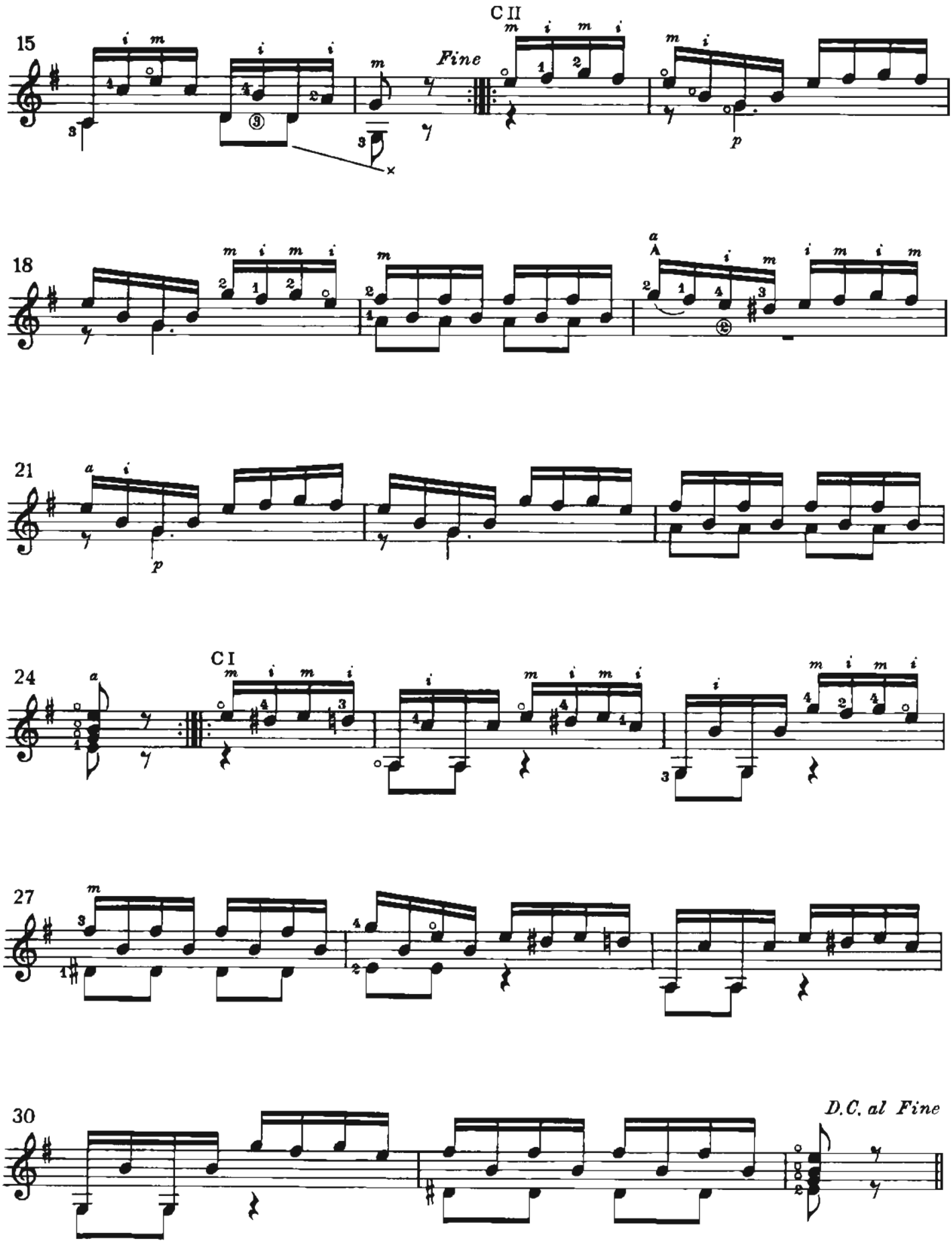
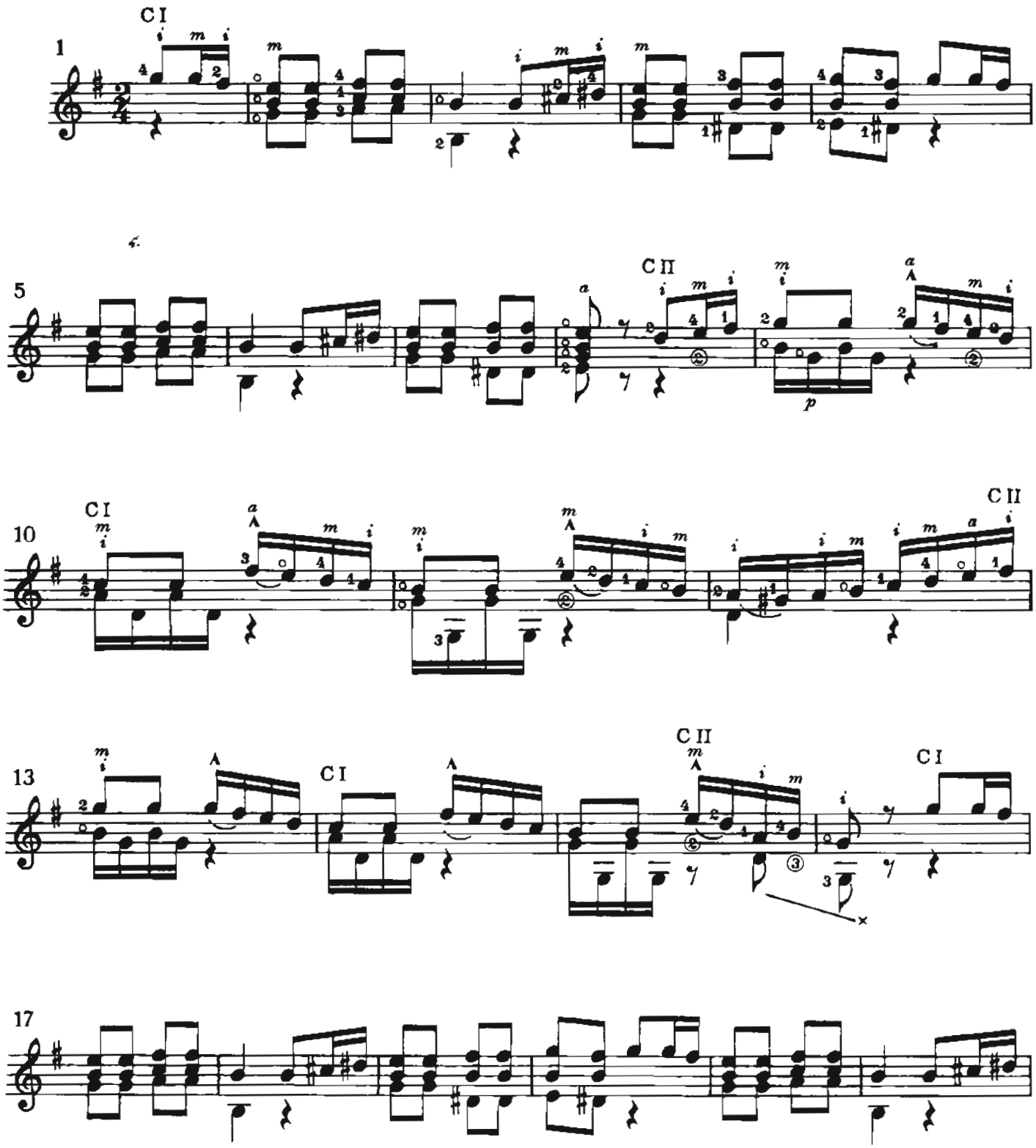

15
C II
Fine
p
18
a
21
a
p
24
a
C I
27
30
D.C. al Fine

# ANDANTE

FERDINAND CARULLI (1770-1841)

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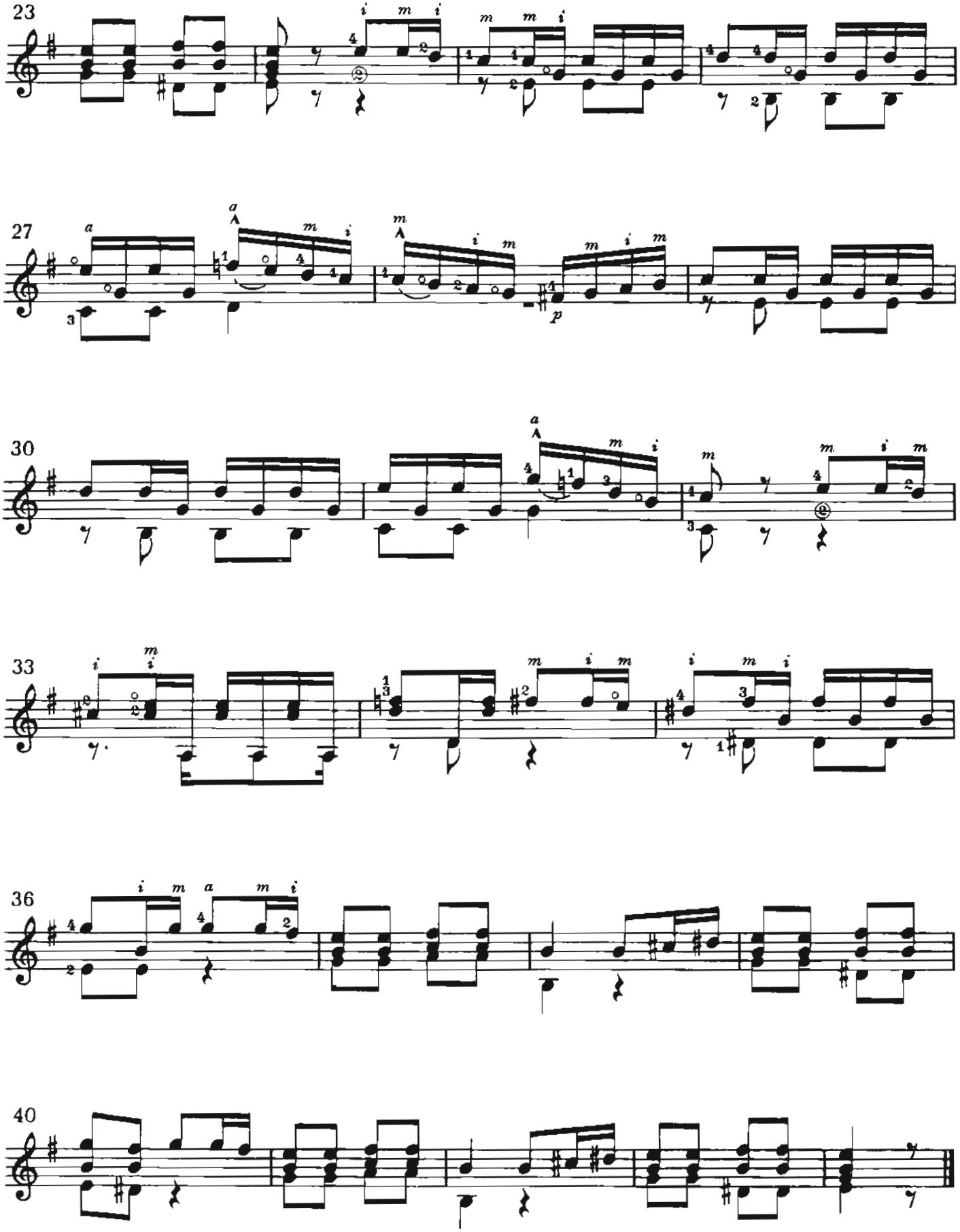
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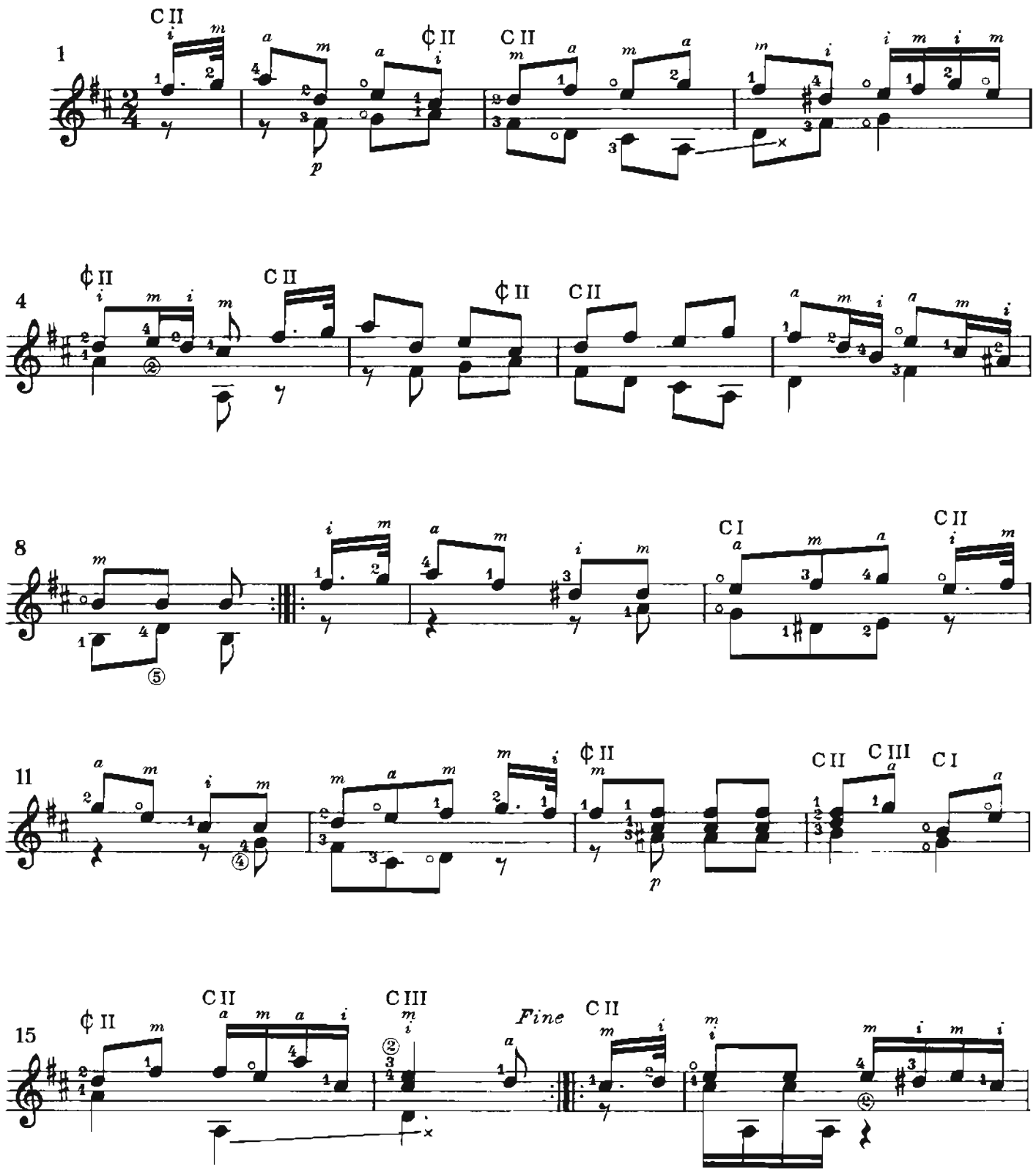
# ANDANTE

FERDINAND CARULLI (1770-1841)

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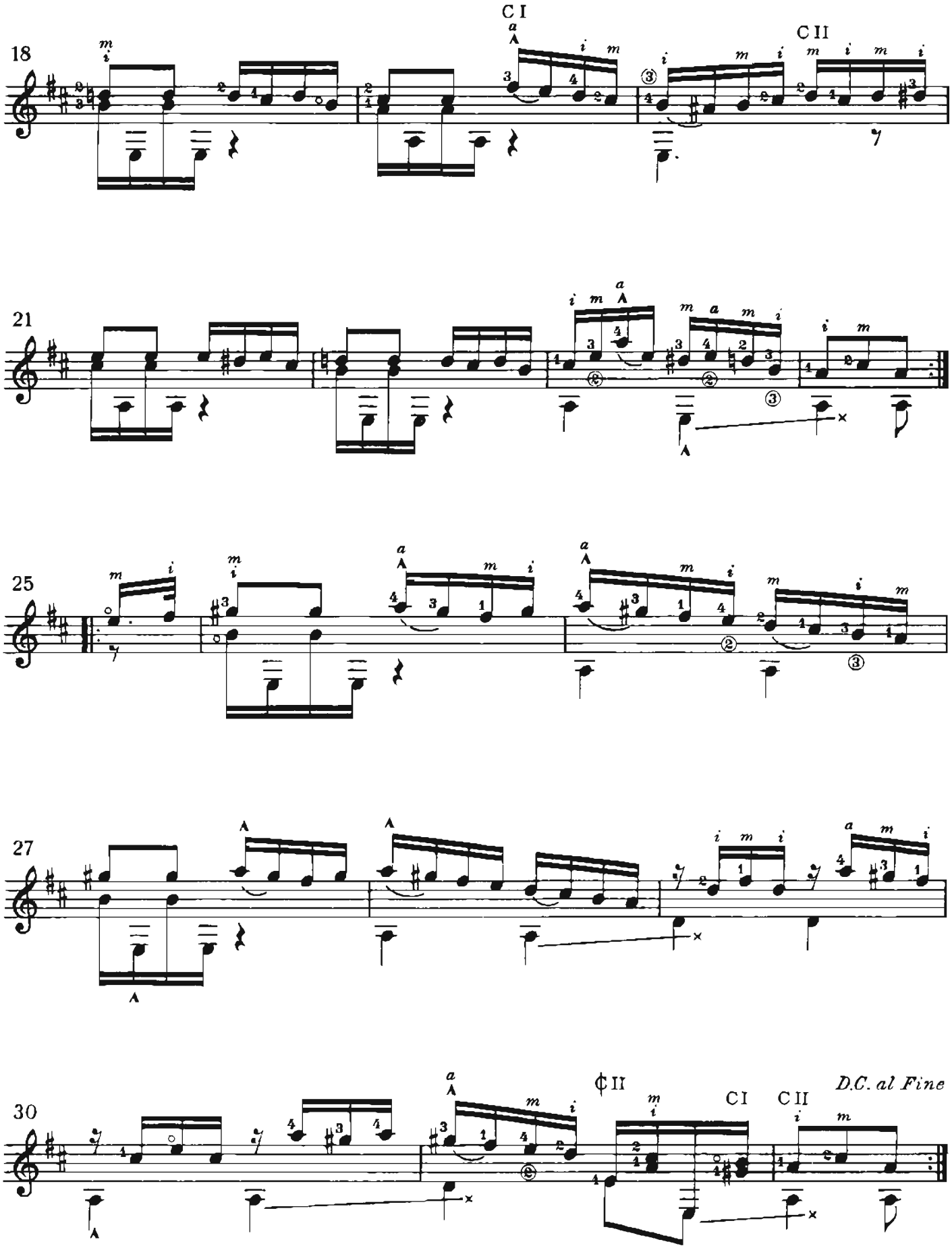
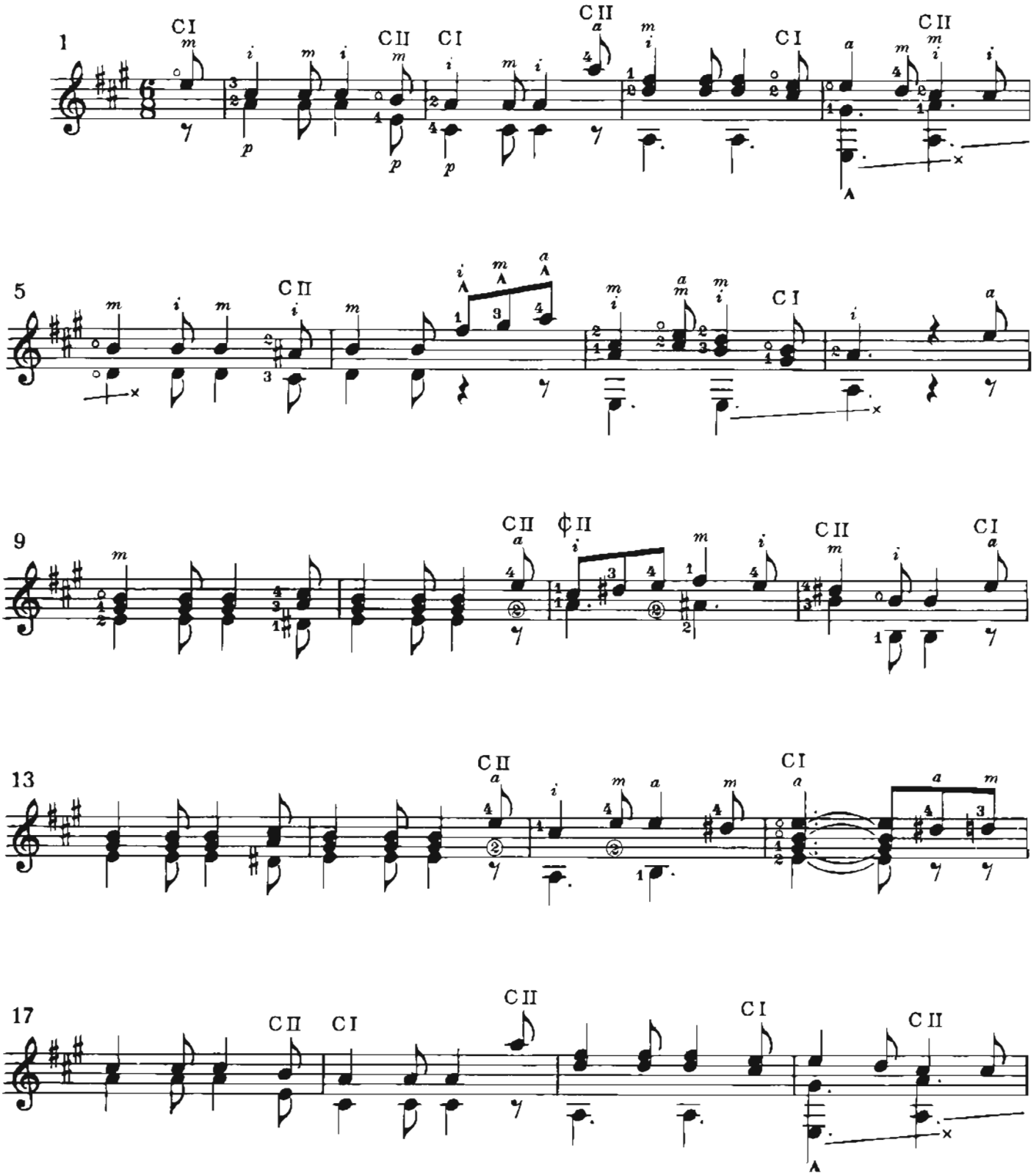

18
C I
C II
21
25
27
30
C II
C I
C II
D.C. al Fine

# ANDANTINO

FERDINAND CARULLI (1770-1841)



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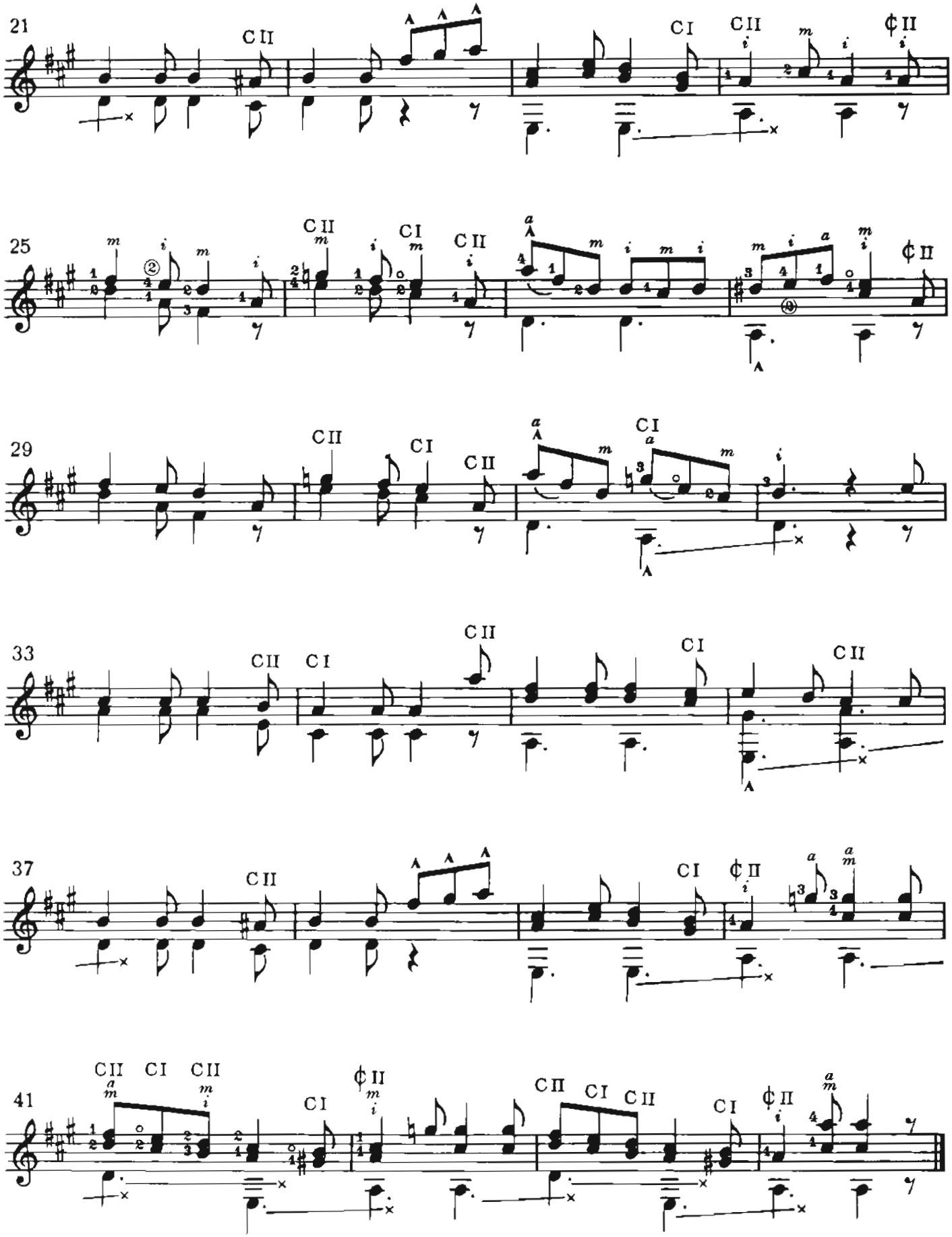
21
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C II
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25
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C I
C II
29
C II
C I
C II
C I
33
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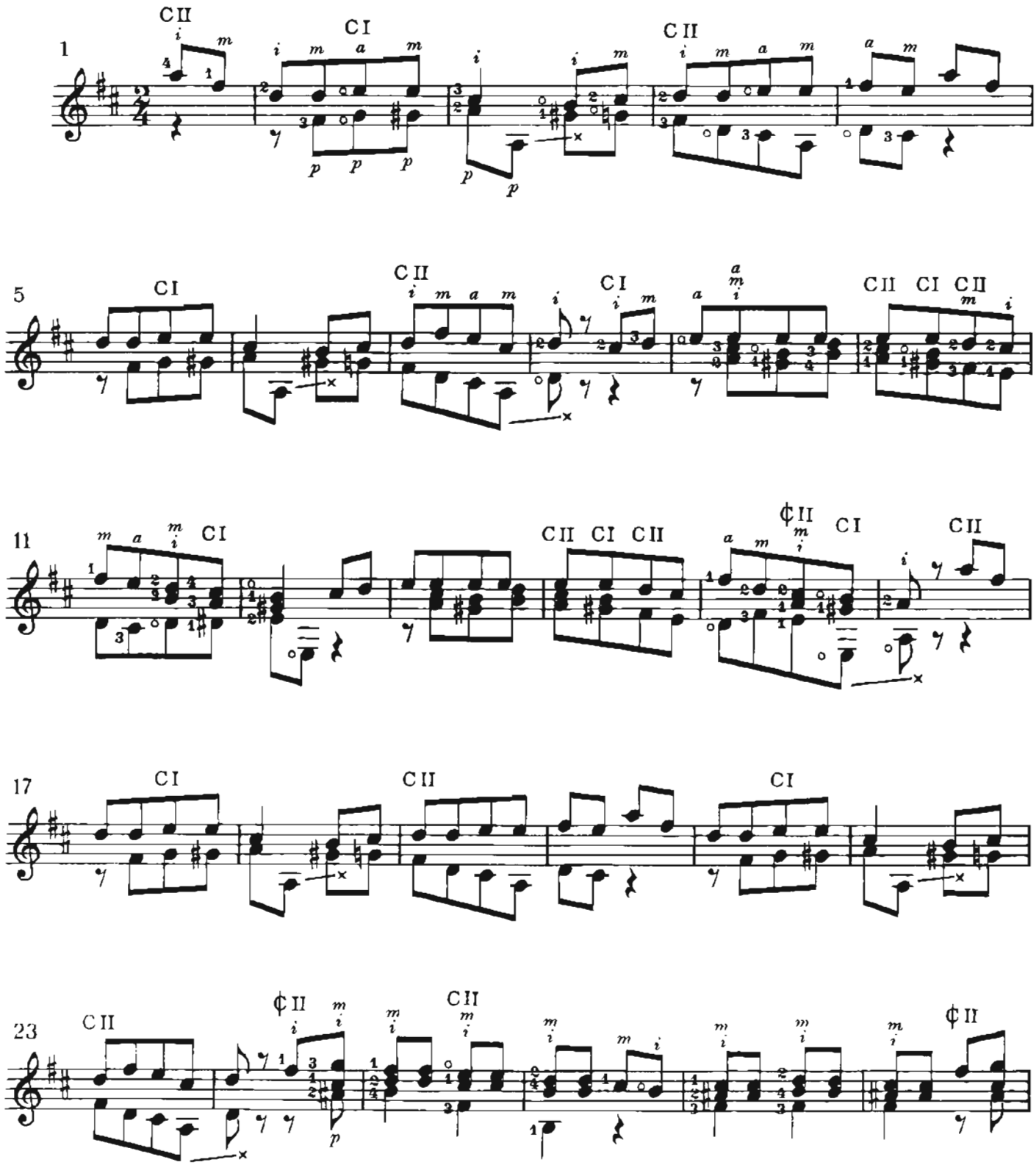
C I
C II
C I
C II
37
C II
C I
¢ II
41
C II C I C II
C I
¢ II
C II C I C II
C I
¢ II

# SCHERZO

FERDINAND CARULLI (1770-1841)

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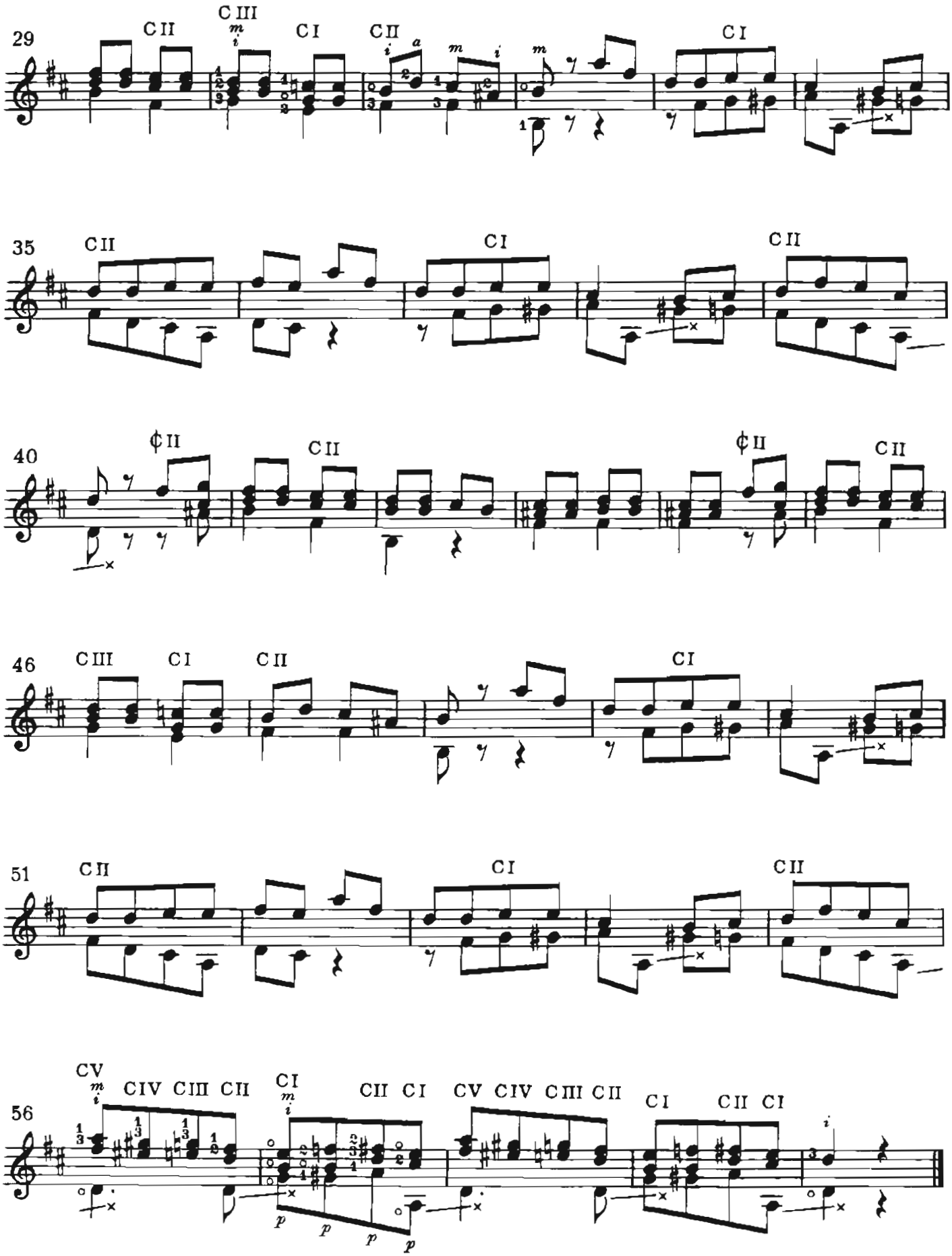
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CII
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CII
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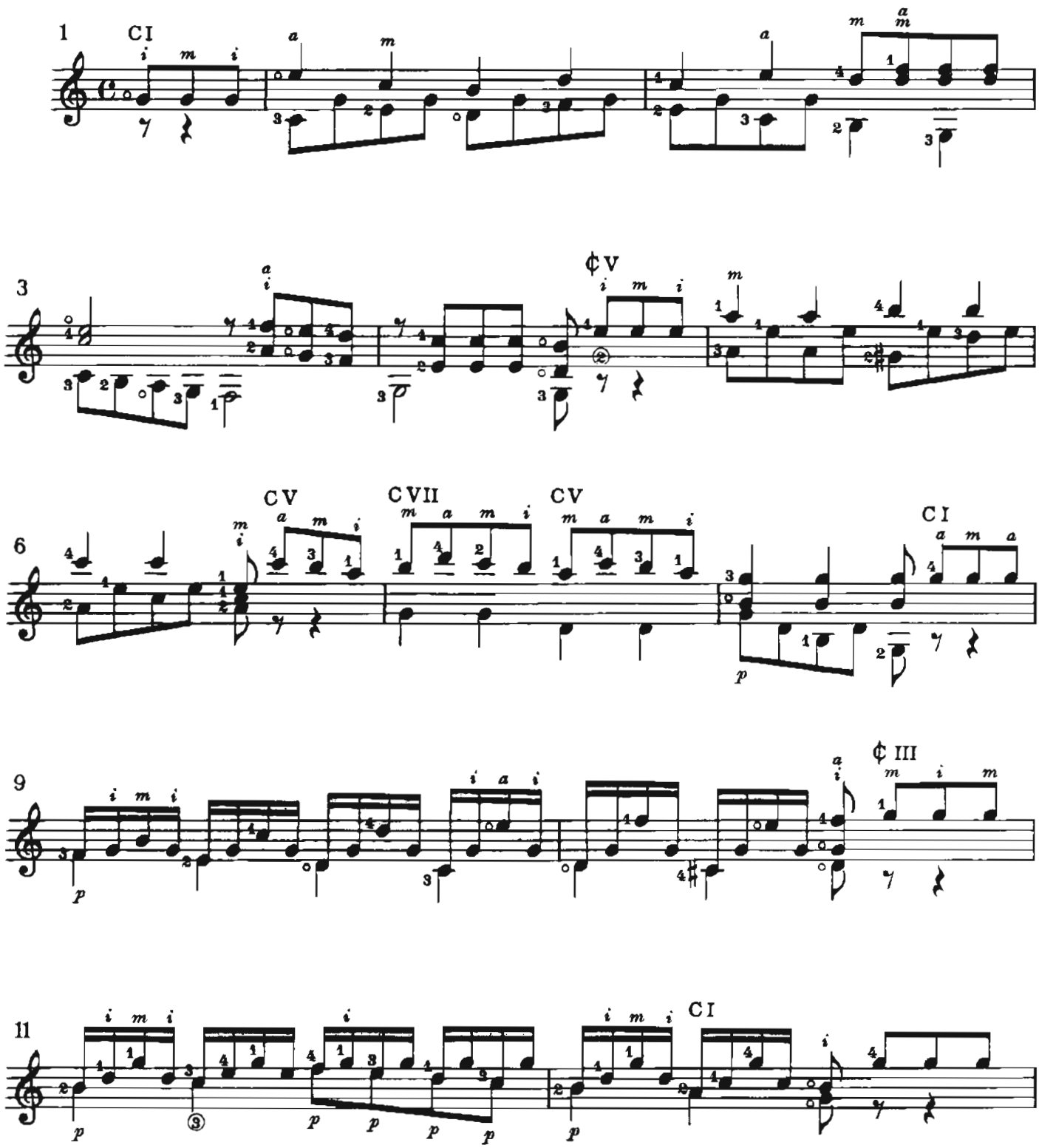
FERDINAND CARULLI (1770 - 1841)

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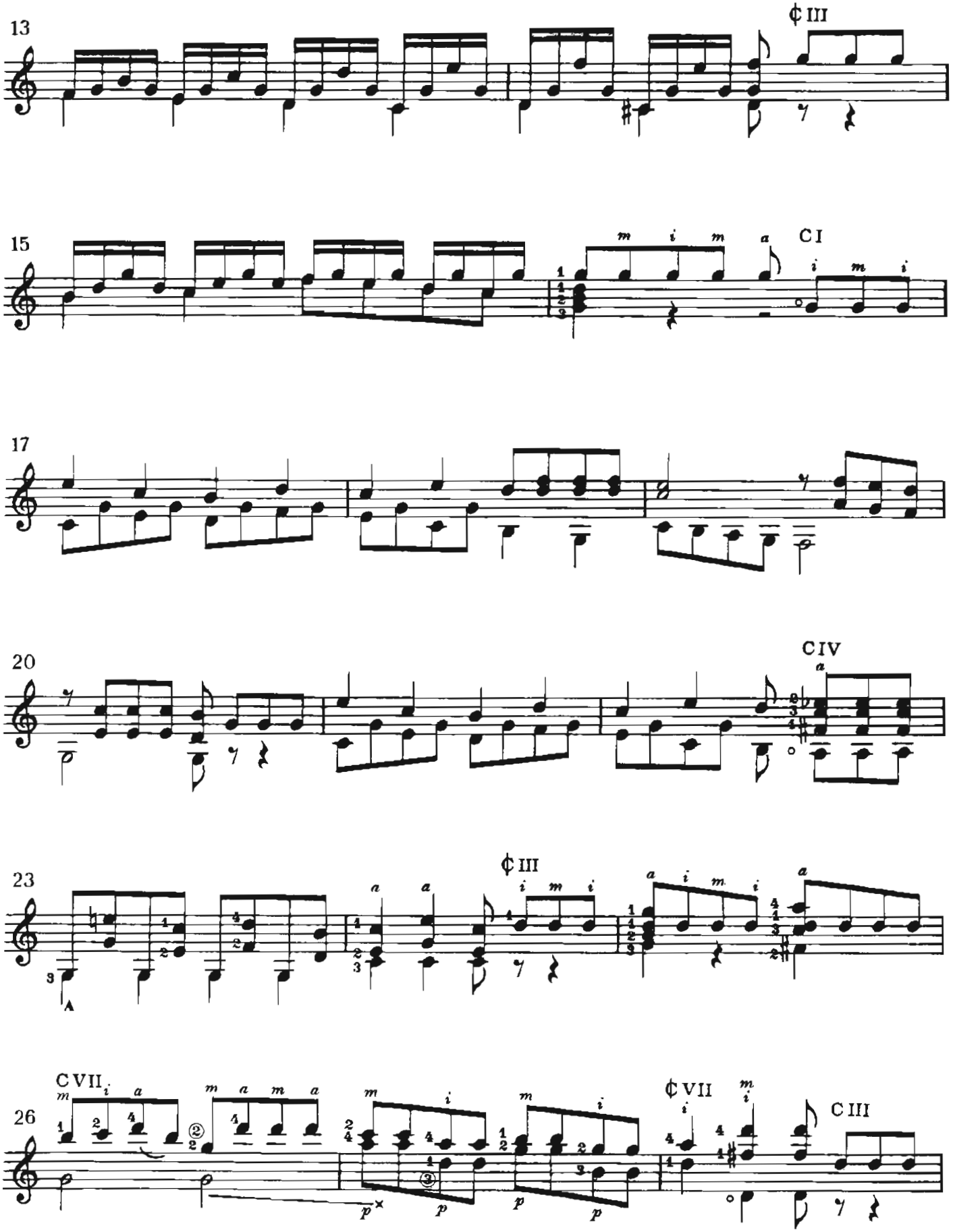
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C VII
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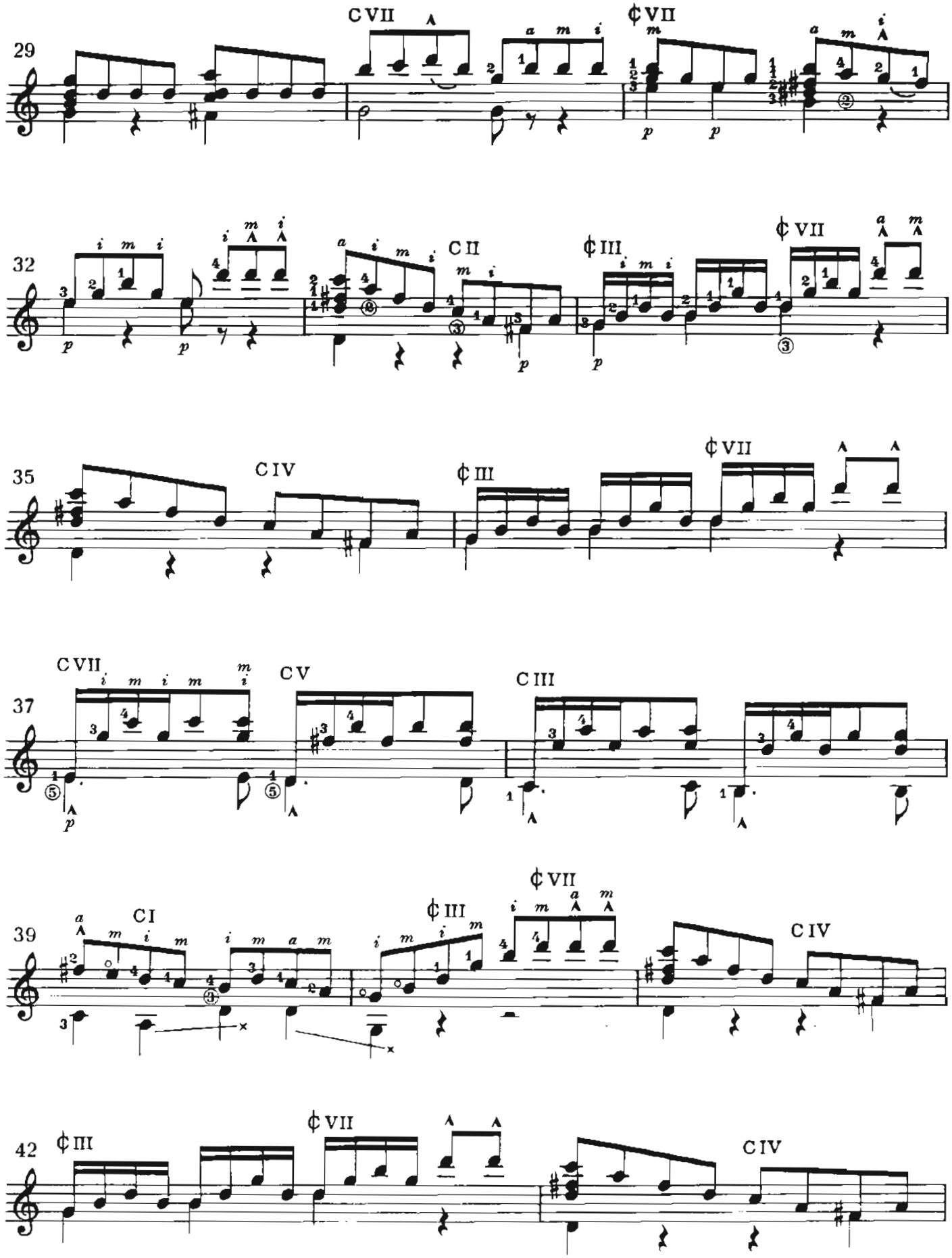
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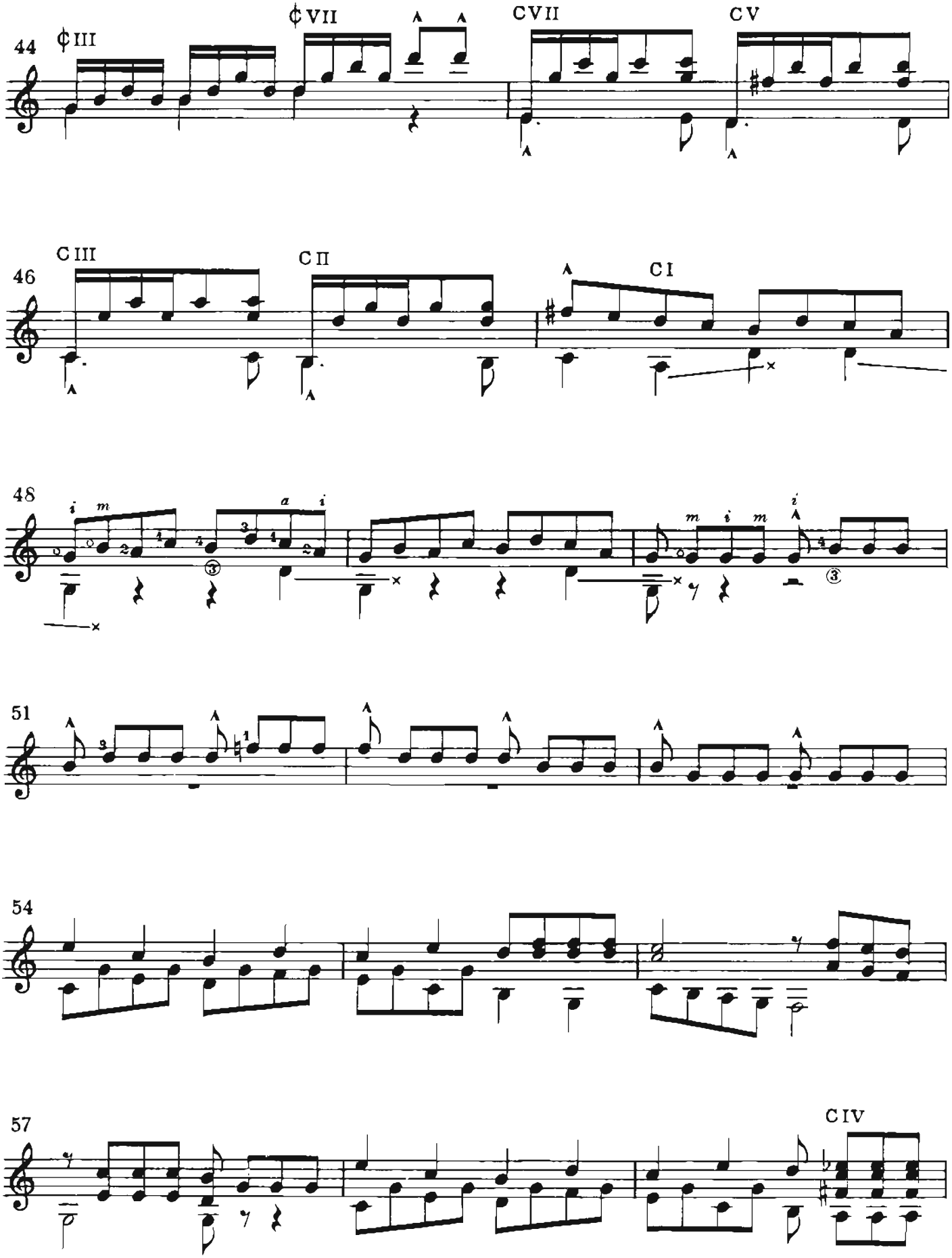
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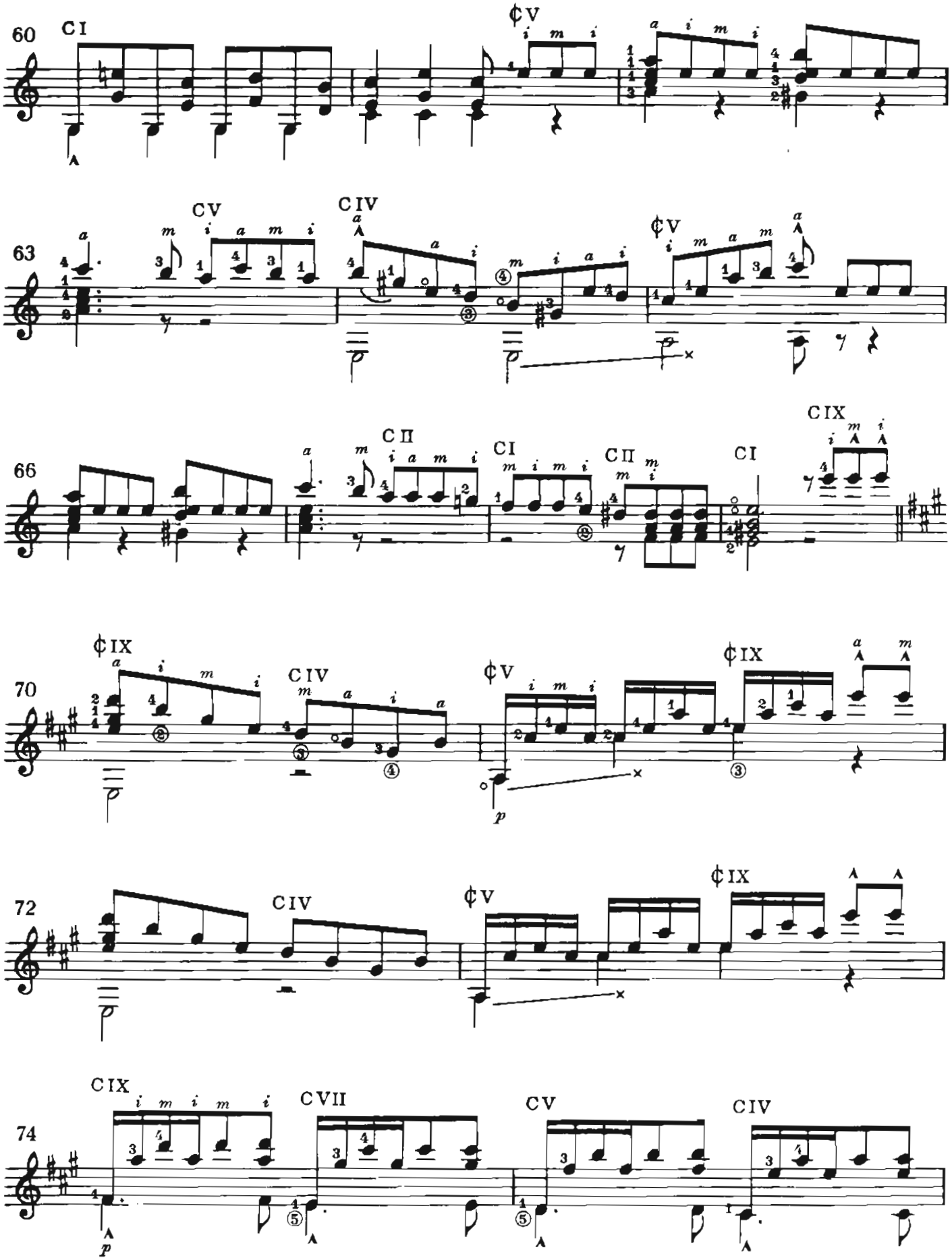
C IV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¢V
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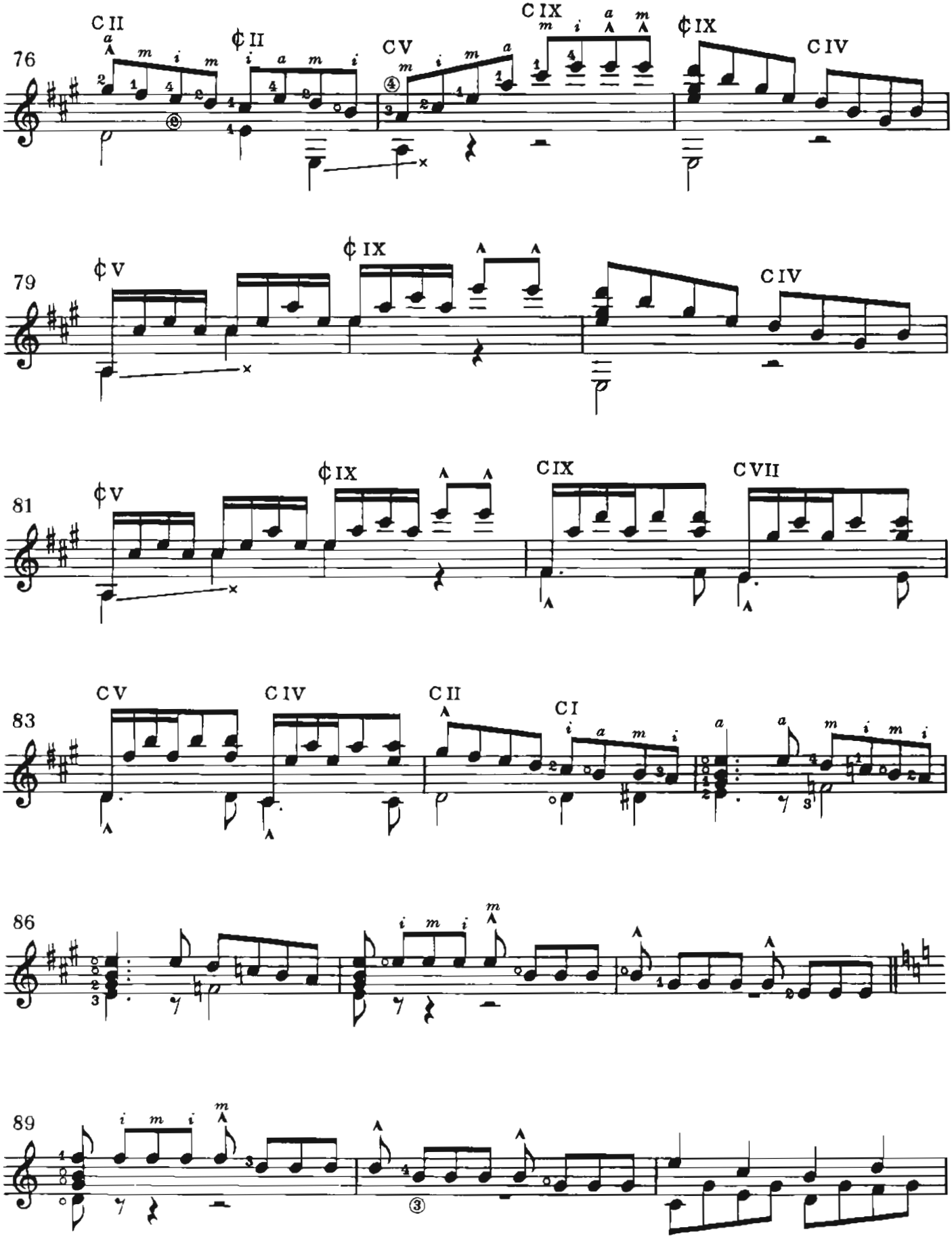
CV
CIV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¢ II
C V
C IX
¢ IX
C IV
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¢ V
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81
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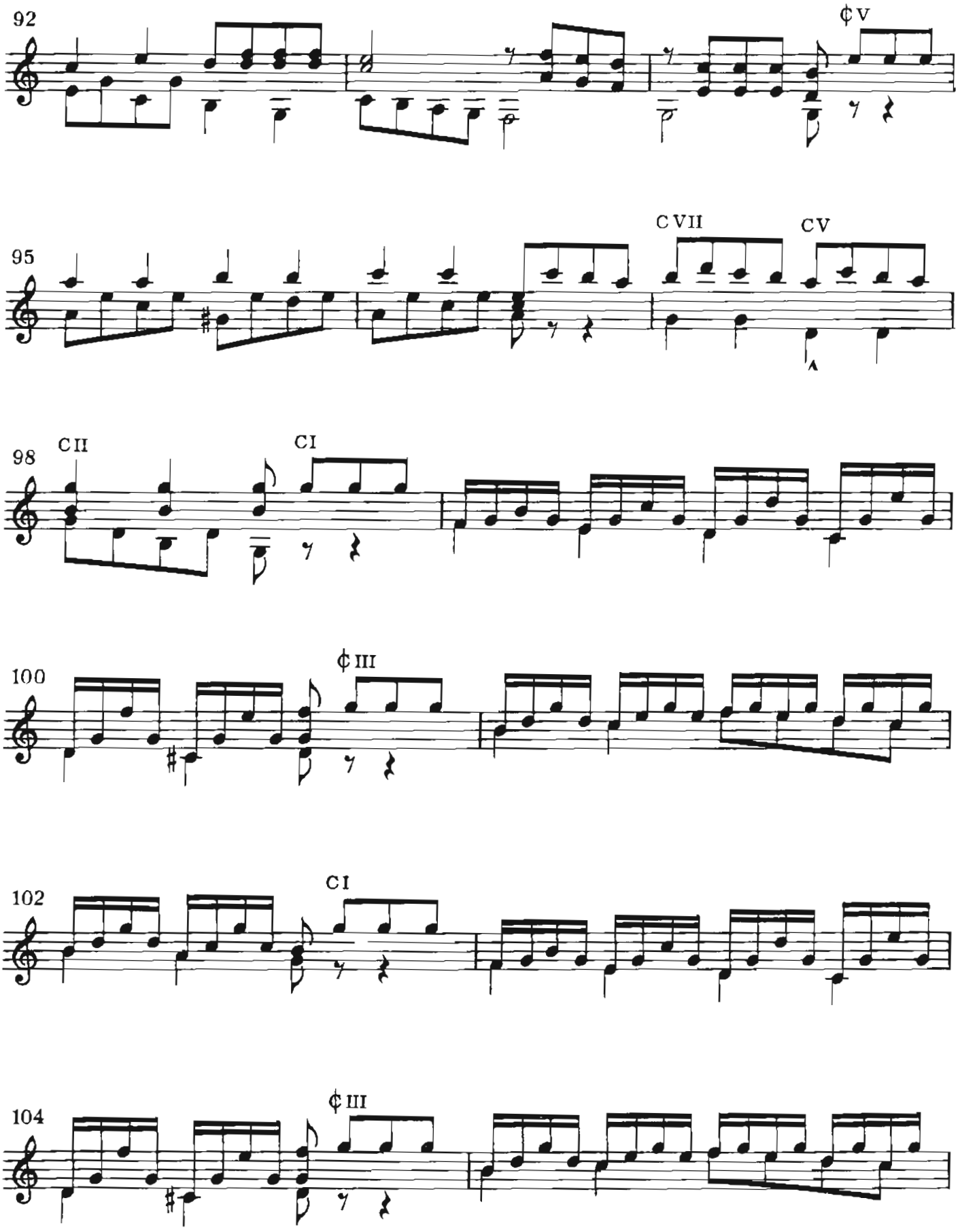
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CI
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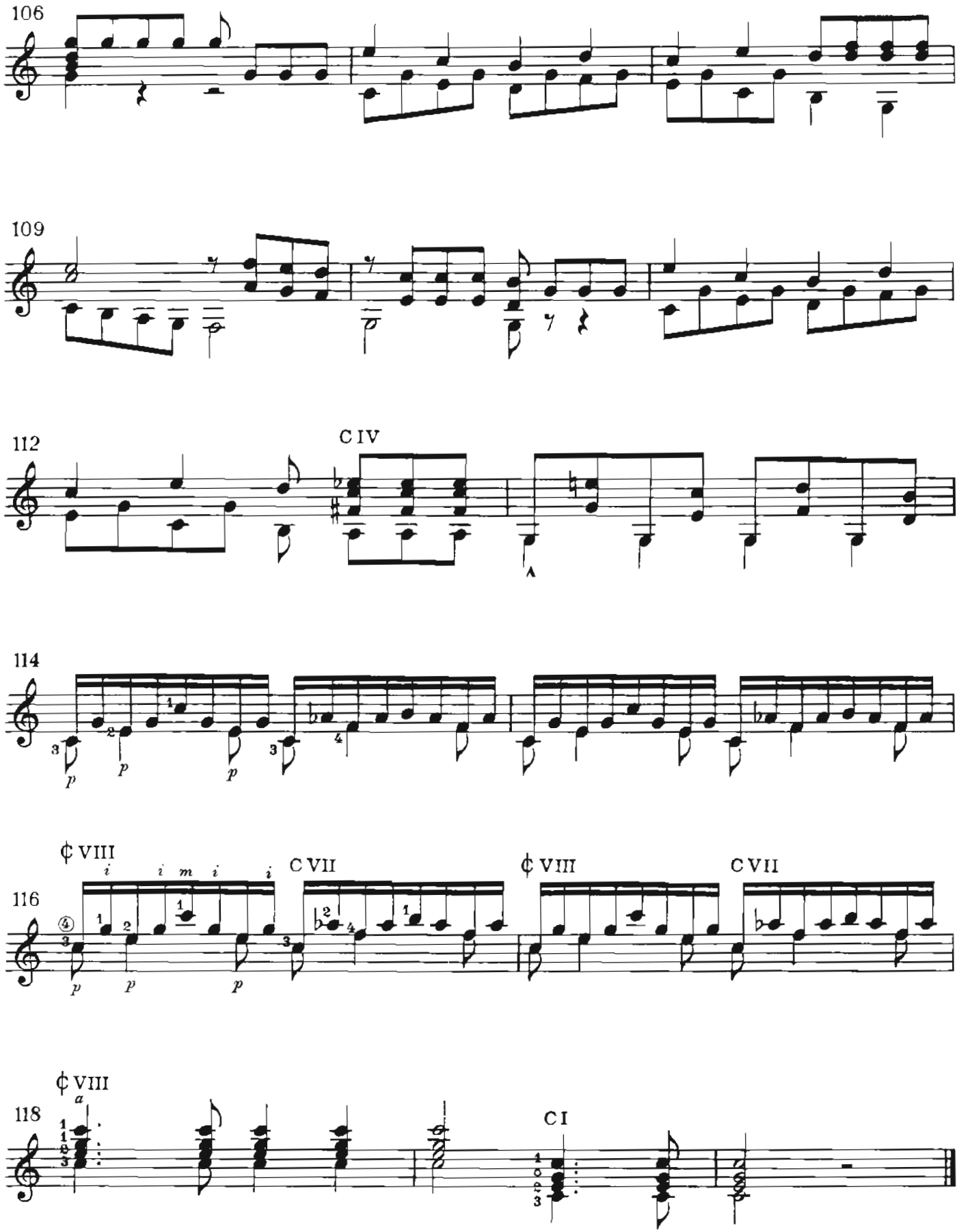
106
109
112
C IV
114
¢ VIII
C VII
116
¢ VIII
C VII
¢ VIII
118
C I

# Classical Guitar

## Anthology of the 19th Century

in four Volumes

Compiled - Edited and Fingered by

# SIMON MUNTING

Much of the guitar music of the nineteenth century is, unfortunately, composed in a very limited musical fashion containing many guitar cliches. In the **Anthology Of The 19th Century,** I have chosen works that I consider to be musically worthwhile.

The series contains four volumes. Volumes I and II are of an intermediate technical standard. Volume III is dedicated to the more substantial works of the nineteenth century and Volume IV contains works primarily by Carulli.

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Eight Lessons ..... Dionisio Agnado (1784-1849)
Three Etudes ..... Mauro Giuliani (1781-1829)
Andante Op. 45 No. 5 ..... Fernando Sor (1780-1839)
Andante ..... Fernando Sor (1780-1839)
Prelude In D Minor ..... Francesco Molino (1775-1847)

And other works by Tárrega and Giuliani

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Five Studies ..... Fernando Sor (1780-1839)
Five Preludes ..... Francisco Tárrega (1852-1909)
Three Studies ..... Napoleon Costé (1806-1883)
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Variations on a Theme by Mozart ..... Fernando Sor (1780-1839)
Andante Largo ..... Fernando Sor (1780-1839)
Allemande from Opus 36 ..... Fernando Sor (1780-1839)

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Moderato ..... Ferdinand Carulli (1770-1841)
Andante ..... Ferdinand Carulli (1770-1841)
Allegretto ..... Ferdinand Carulli (1770-1841)
Allegretto ..... Ferdinand Carulli (1770-1841)
Andante ..... Ferdinand Carulli (1770-1841)
Andante ..... Ferdinand Carulli (1770-1841)
Andantino ..... Ferdinand Carulli (1770-1841)
Scherzo ..... Ferdinand Carulli (1770-1841)
Rondo ..... Ferdinand Carulli (1770-1841)

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