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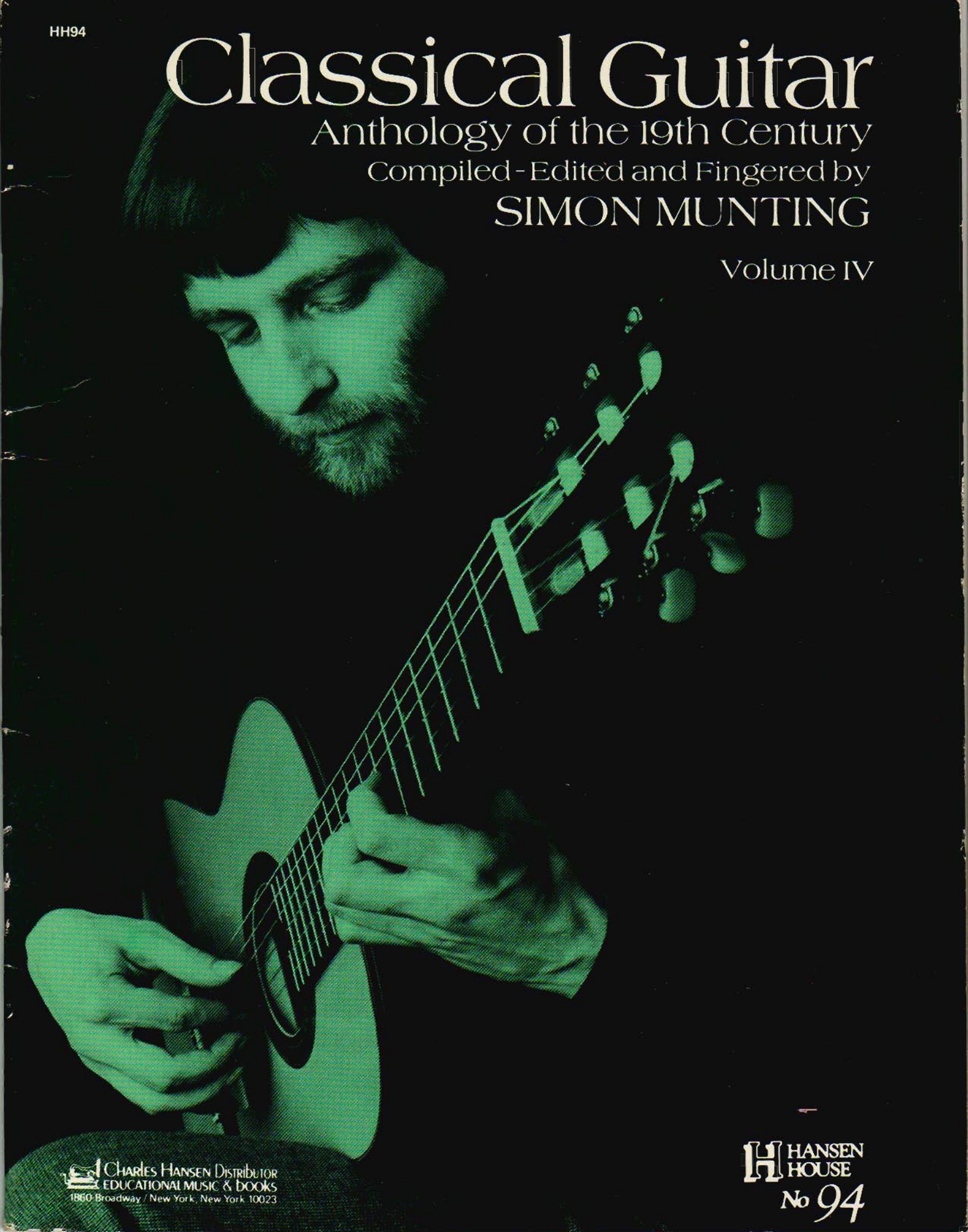
# Classical Guitar

Anthology of the 19th Century

Compiled - Edited and Fingered by

**SIMON MUNTING**

Volume IV



 **CHARLES HANSEN** DISTRIBUTOR  
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1860 Broadway / New York, New York 10023

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## Explanation of Indications

1. LEFT-HAND FINGERING	1 2 3 4
2. RIGHT-HAND FINGERING	<i>p i m a</i>
3. ▲	APOYANDO
4. 	LEGADO
5. 	UNWRITTEN REST (see Note 1)
6. ♯III ♯VII etc.	$\frac{1}{2}$ 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 clichés.

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



17

20

24

27

30

33

*D.C. al Fine*

## MODERATO

FERDINAND CARULLI (1770-1841)

1  $\phi$  II *m i* C II *m i a* *m* *i* *m i m i*

3 *a m i m i* *m i* CI  $\phi$  II

6 *m* *i m i m* CI  $\phi$  II

9 C II CI

The musical score consists of four staves of music in treble clef, with a key signature of two sharps (F# and C#). The tempo is marked 'MODERATO'. The score is divided into measures 1, 3, 6, and 9. Fingerings are indicated by numbers 1-4. Dynamics include accents (^) and markings for *m* (mezzo) and *i* (piano). Articulation includes slurs and breath marks. The notation includes various rhythmic values and rests.



12  $\phi$  II

15 CI

17 C II

19 CI C II

21

23

# ANDANTE

FERDINAND CARULLI (1770-1841)

1 *CI* *m* *i* *m* *m* *CI* *m* *CI* *i* *m* *i* *m* *CII*

4 *CIII* *CII* *CI* *CII* *a* *CI* *m* *i*

7 *CII* *m* *CI* *a* *CH* *CI* *CII* *CI* *i* *m* *a* *m* *i* *CII*

10 *m* *a* *i* *m* *i* *m* *a* *m* *i* *CI* *m* *a* *i* *m* *i* *m* *i*

13

16

20

24

26

28

30  $\Phi$  II C III C II

32 CI C II

34 CI C II

36 CI C II CI C II C III C IV C III

38 C II C III C II  $\Phi$  II C II

41 C II C III CV CVII C II CI

44 *m* CVI CI CII

47 CIII CH CI CII CI

50 CII CI CII CI CH CI CII

53 CI

56 CII CI

59 CI CII CI CII CI a a

# ALLEGRETTO

FERDINAND CARULLI (1770 - 1841)

1 CII *m i* *m i* *a* *m i* *m i* *A*

4 *m i* CI CII *a* *i m* *i m a* CI *m i*

8 *m i* CII CIII CII

12 CI CII CIII CII

16 CIII CII *A* *A* *i m*

Detailed description: This is a musical score for a piece titled 'ALLEGRETTO' by Ferdinand Carulli. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of five staves of music, numbered 1, 4, 8, 12, and 16. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Above the notes, there are performance markings such as 'CII', 'CI', 'CIII', 'A', 'a', 'i', 'm', and 'i m'. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece features a mix of melodic lines and accompaniment. The first staff (measures 1-3) starts with a treble clef and a key signature of one sharp. The second staff (measures 4-7) continues the melody with some chromaticism. The third staff (measures 8-11) shows a more rhythmic accompaniment pattern. The fourth staff (measures 12-15) continues the accompaniment with some melodic interjections. The fifth staff (measures 16-19) concludes the section with a final melodic flourish.

21 *a* *m i m i m i m i* *a* *m i* CV *i m a* *m i m* C III *m i m* C II

25 *a* *m i* C III C II *a* *i m a m*

29 *i* C II C II *a* *m i m i m i m i* *a* *m i*

34 C II C I C II C II C I C II *a* *m i*

38 *i m* *a* *i m a* *m i m i* *a*

42 *i m* *a* *m i* C II *i m a* C I

# ALLEGRETTO

FERDINAND CARULLI (1770-1841)

The musical score is presented in five systems, each containing a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked 'ALLEGRETTO'. Fingerings are indicated by numbers 1-4. Dynamics include *m* (mezzo) and *a* (accent). Articulation marks include slurs and accents. Measure numbers 1, 3, 6, 9, and 12 are placed at the beginning of their respective systems. Fingerings for the right hand are shown above notes, and for the left hand below notes. Some notes in the bass staff are marked with circled numbers 1, 2, or 3. Measure 6 ends with a repeat sign. Measure 9 begins with a double bar line. Measure 12 ends with a repeat sign. A circled 'x' is placed below the final note of measure 12.



15 *i m* *i m i* *m* *CII* *m i m i* *m i* *p*

18 *m i m i* *m* *a* *A* *i m* *i m i m*

21 *a* *i* *p*

24 *a* *CI* *m i m i* *i* *m i m i* *i* *m i m i*

27 *m* *3* *4* *2* *3*

30 *D.C. al Fine*

# ANDANTE

FERDINAND CARULLI (1770-1841)

This musical score is for the piece 'Andante' by Ferdinand Carulli. It is written in G major and 2/4 time. The score consists of five staves of music, numbered 1, 5, 10, 13, and 17. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamic markings include *m* (mezzo), *a* (accrescendo), and *p* (piano). Articulation marks like accents (^) and slurs are used throughout. Performance instructions include 'CI' (Cello I) and 'CII' (Cello II) at the beginning of measures 1, 5, 10, and 13. Measure 13 also includes a circled '3' and a circled 'x' with a line pointing to a specific note. The score ends with a final cadence in measure 17.

23

27

30

33

36

40

# ANDANTE

FERDINAND CARULLI (1770-1841)

Musical score for 'Andante' by Ferdinand Carulli, measures 1-15. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'ANDANTE'. The piece features various musical notations including slurs, accents, and dynamic markings such as *p* (piano) and *a* (accents). Fingerings are indicated by numbers 1-4. The score is divided into five systems, each starting with a measure number (1, 4, 8, 11, 15). Above the notes, there are fingering and articulation symbols: *i*, *m*, *a*, *φ* II, C II, C I, C III, and *Fine*. The piece concludes with a double bar line and a repeat sign.

18

CI  
a  
i m  
CII  
m i m i

21

i m a  
m a m i  
i m

25

m i  
m i  
a m i  
a m i  
m i m

27

A  
A  
i m i  
a m i

30

a  
CII  
m i  
CI CII  
i m

*D.C. al Fine*

# ANDANTINO

FERDINAND CARULLI (1770-1841)

Musical score for 'Andantino' by Ferdinand Carulli, measures 1-17. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamics include piano (*p*) and mezzo-forte (*m*). Articulation marks such as accents (*a*) and slurs are present. Chord symbols 'CI' and 'CII' are placed above the staff. Measure numbers 1, 5, 9, 13, and 17 are clearly marked at the beginning of their respective lines. The piece concludes with a final chord marked with a fermata and a breath mark 'x'.

21

CH CI CH *m* *i* CH

25

CH CI CH *a* *m* *i* *m* *i* *m* *i* *a* *m* *i* CH

29

CH CI CH *a* *m* CI *a* *m* *i*

33

CH CI CH CI CH

37

CH CI CH CI CH *a* *a* *m*

41

CH CI CH CH CI CH CI CH CH CI CH *a* *m*

# SCHERZO

FERDINAND CARULLI (1770-1841)

Musical score for Scherzo by Ferdinand Carulli, measures 1-23. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and mezzo-forte (mf). The score is divided into five systems, each starting with a measure number (1, 5, 11, 17, 23). Above the notes, there are letters and symbols: 'CII' and 'CI' are placed above measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23. Some letters are accompanied by 'i', 'm', 'a', or 'm' below them. There are also symbols like 'φ' and 'm' above some notes. The bottom staff of each system shows bass clef accompaniment with chords and single notes. Some notes in the bass staff have an 'x' above them, possibly indicating a natural or a specific fingering. The overall style is characteristic of the Classical period, with clear articulation and rhythmic precision.



29 CII CIII *m*<sub>i</sub> CI CII *a* *m* *i* *m* *γ* CI

35 CII CI CII

40 φII CII φII CII

46 CIII CI CII CI

51 CII CI CII

56 CV *m*<sub>i</sub> CIV CIII CH *m*<sub>i</sub> CI CH CI CV CIV CIII CH CI CH CI

# RONDO

FERDINAND CARULLI (1770-1841)

1 CI *i m i a m a m a m a m*

3 *a i m i m*  $\phi$ V

6 CV *a m i* CVII *m a m i* CV *m a m i* CI *a m a*

9 *i m i i a i*  $\phi$  III *a i m i m*

11 *i m i i m i* CI

*p*

Detailed description: This is a musical score for a Rondo by Ferdinand Carulli, consisting of 11 measures. The score is written in treble clef with a common time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics such as *p* (piano) and *a* (accents) are used. The piece is divided into sections labeled with letters and Roman numerals: CI, CV, CVII, and  $\phi$  III. The notation includes slurs, ties, and various articulation marks.

13  $\phi$  III

15 m i m a CI

17

20 CIV

23  $\phi$  III

26 CVII  $\phi$  VII CIII

29

CVII  $\Lambda$  a m i  $\phi$  VII  $\Lambda$  a m i  $\Lambda$

32

i m i i m i  $\Lambda$   $\Lambda$  a i m i CII  $\phi$  III  $\phi$  VII a m  $\Lambda$   $\Lambda$

35

CIV  $\phi$  III  $\phi$  VII  $\Lambda$   $\Lambda$

37

CVII i m i m i  $\Lambda$   $\Lambda$  CV CIII CIII

39

a  $\Lambda$  m i m CI i m a m  $\phi$  III i m i m  $\phi$  VII i m a m  $\Lambda$   $\Lambda$  CIV

42

$\phi$  III  $\phi$  VII  $\Lambda$   $\Lambda$  CIV

44  $\phi$  III  $\phi$  VII  $\Delta$   $\Delta$  CVII CV

46 C III C II  $\Delta$  CI

48 *i m* *a i* *m i m* *i*

51

54

57 CIV

60 CI  $\phi$ V

63 CV CIV  $\phi$ V

66 CII CI CII CI CIX

70  $\phi$ IX CIV  $\phi$ V  $\phi$ IX

72 CIV  $\phi$ V  $\phi$ IX

74 CIX CV VII CIV

76

CII  $\overset{a}{\wedge}$   $\overset{m}{i}$   $\overset{m}{i}$   $\overset{m}{i}$   $\overset{m}{i}$   $\overset{\phi}{II}$   $\overset{i}{i}$   $\overset{a}{a}$   $\overset{m}{m}$   $\overset{i}{i}$  CV  $\overset{m}{m}$   $\overset{i}{i}$   $\overset{m}{m}$   $\overset{a}{a}$  CIX  $\overset{m}{m}$   $\overset{i}{i}$   $\overset{a}{a}$   $\overset{m}{m}$   $\overset{\phi}{IX}$  CIV

79

$\overset{\phi}{V}$  CIX  $\overset{a}{a}$   $\overset{a}{a}$  CIV

81

$\overset{\phi}{V}$  CIX  $\overset{a}{a}$   $\overset{a}{a}$  CIX CVII

83

CV CIV CII CI  $\overset{i}{i}$   $\overset{a}{a}$   $\overset{m}{m}$   $\overset{i}{i}$   $\overset{a}{a}$   $\overset{a}{a}$   $\overset{m}{m}$   $\overset{i}{i}$   $\overset{m}{m}$   $\overset{i}{i}$

86

$\overset{i}{i}$   $\overset{m}{m}$   $\overset{i}{i}$   $\overset{m}{m}$   $\overset{a}{a}$   $\overset{a}{a}$   $\overset{a}{a}$   $\overset{a}{a}$   $\overset{a}{a}$   $\overset{a}{a}$

89

$\overset{i}{i}$   $\overset{m}{m}$   $\overset{i}{i}$   $\overset{m}{m}$   $\overset{a}{a}$   $\overset{a}{a}$   $\overset{a}{a}$   $\overset{a}{a}$   $\overset{a}{a}$   $\overset{a}{a}$

③

92  $\phi V$

Musical staff 92: Treble clef, starting with a treble clef. The melody consists of eighth and sixteenth notes. The bass line has a whole note chord. A fermata is placed over the final measure. The label  $\phi V$  is above the final measure.

95 C VII C V

Musical staff 95: Treble clef, starting with a treble clef. The melody consists of eighth and sixteenth notes. The bass line has a whole note chord. A fermata is placed over the final measure. The labels C VII and C V are above the final two measures.

98 C II C I

Musical staff 98: Treble clef, starting with a treble clef. The melody consists of eighth and sixteenth notes. The bass line has a whole note chord. A fermata is placed over the final measure. The labels C II and C I are above the first two measures.

100  $\phi III$

Musical staff 100: Treble clef, starting with a treble clef. The melody consists of eighth and sixteenth notes. The bass line has a whole note chord. A fermata is placed over the final measure. The label  $\phi III$  is above the final measure.

102 C I

Musical staff 102: Treble clef, starting with a treble clef. The melody consists of eighth and sixteenth notes. The bass line has a whole note chord. A fermata is placed over the final measure. The label C I is above the final measure.

104  $\phi III$

Musical staff 104: Treble clef, starting with a treble clef. The melody consists of eighth and sixteenth notes. The bass line has a whole note chord. A fermata is placed over the final measure. The label  $\phi III$  is above the final measure.



106

109

112

CIV

114

116

♩ VIII

i i m i i

CVII

♩ VIII

CVII

118

♩ VIII

a

CI

# Classical Guitar

## Anthology of the 19th Century

in four Volumes

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# SIMON MUNTING

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