Klassiker der Gitarre

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

Band 1
(Mittelstufe)
Herausgegeben von Martin Rätz

Classics of the Guitar

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

Book 1
(Intermediate stage)
Edited by Martin Rätz
Zeichenerklärungen / *Explanations of symbols*

**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)

[ = schräges Barrée / oblique Barrée stopping

1 = e¹-Saite / e 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

Flag XII

oder / or

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

**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”)
Sonate
Adagio

Simon Molitor
op. 7

1) Artikulationsbögen, keine Bindungen / Slurs for articulation, not ties
1) Zwei Saiten mit dem Daumen anschlagen / strike 2 strings with the thumb
Maggiore

dolce

1) Bindung „schleifen“ / slide
Sonatine
Allegro

Filippo Gragnani
aus op. 6
Andante

Fernando Carulli
Poco allegretto

Fernando Carulli
Alla polacca

Fernando Carolin
Sonata

Allegretto

Fernando Carulli
Rondo
Poco allegretto
Rondo

Allegretto
Rondo

Allegretto
Sonate

Moderato

Fernando Carulli
op. 21, Nr. 1
Fantasie
Maestoso

Allegretto pastorale
Allegro

1. „Schwingungsbindingen“: Erzeugen des angebundenen Tones durch Fingeraufschlag ohne Mitwirkung der rechten Hand / "Vibrating slurs": produce the slurred notes through striking with the fingers, without right hand assistance
Rondo
Allegretto
Rondo polacca

\[ \text{dolce} \]

\[ \text{con espr.} \]

\[ \text{rallentando} \]

\[ \text{a tempo} \]
con espr.

dolce

f

1) Bindung „schleifen“ / slide

con espr.
Sonatine

Allegretto

Joseph Küffner
zusammengestellt aus op. 50

Andante poco adagio
dolce

Allegretto

1) „Doppelbindungen“ gleichzeitig aufschlagen / „double slurs“, to be struck simultaneously
Marsch
(March)
Fernando Sor
aus op. 8
Andantino

Fernando Sor
op. 32, Nr. 1
Walzer
(Waltz)
Fernando Sor
op. 32, Nr. 2
Etüde
(Study)

Allegro moderato

1) Bindung „schleifen“ / slide
The composers

Simon Molitor
b. 1766 Neckarsulm, d. 1848 Vienna
The most important representative of the Viennese guitar school before Giuliani; learned piano and violin from his father; was a peripatetic virtuoso; student in composition of the Abbé Vogler in Vienna, 1796–97 orchestral director in Venice and later an official in Vienna; after his retirement in 1831 dedicated himself entirely to music and research into musical history; he composed music for orchestra, concertos for violin and clarinet as well as sonatas for guitar and violin and guitar; he concerned himself with the guitar from c. 1799 when, jointly with Klingebrenner, he published his "Essay, a complete and methodical introduction to guitar playing".

Filippo Gagnani
b. 1767 Livorno, d. ?
Celebrated guitar player; pupil and friend of Carulli.

Leonhard de Call
b. 1768 (or 1769), d. 1815 Vienna
In his day a popular composer for the guitar; after a number of musical tours he settled in Vienna and published many compositions for guitar, chamber music with guitar, but also vocal pieces and male voice choruses.

Fernando Carulli
b. 1770 Naples, d. 1841 Paris
At first concentrated on playing the violoncello, but later transferred himself completely to the guitar; came to Paris in 1818 and became a darling of the drawing-room; wrote more than 360 works for and with the guitar; his Guitar Method was very famous.

Antonio Maria Navia
b.c. 1775 Milan, d. 1828 Milan
Singer and guitarist; author of the tutor "Nuovo metodo per Chitarra", and composed chamber music for guitar with other instruments and solo works for guitar.

Francesco Molino
b.c. 1775 Florence, d. 1847 Paris
Violin and guitar virtuoso; lived for a long time in Spain, settled in Paris from where he made frequent recital tours; composed numerous works for guitar solo and chamber music works, as well as a concerto, and compiled a tutor ("Metodo completo").

Joseph Küffner
b. 1776 Würzburg, d. 1856 Würzburg
Was a court violinist in his native town; wrote many chamber music works as well as exercises, light music, and arrangements from operas for guitar.

Fernando Sor
b. 1775 Barcelona, d. 1839 Paris
Was taught music in a monastery; devoted himself especially to the guitar and wrote a large number of sonatas, studies, variations and divertissements for this instrument; composed as well operas and ballets but with little success; one of the most significant composers for the guitar.
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