Classical Guitar
Anthology of the 19th Century
Compiled - Edited and Fingered by
SIMON MUNTING
Volume IV
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Volume IV
Explanation of Indications

1. LEFT-HAND FINGERING

2. RIGHT-HAND FINGERING

3. ▲

4. ♩

5. ——— —

6. Ⅰ Ⅱ etc.

7. III CVII etc.

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. III, 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 Garcia. 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.

Areas 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
ALLEGRO

FERDINAND CARULLI (1770 - 1841)
ANDANTE

FERDINAND CARULLI (1770-1841)

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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.

**Volume I**
HH91 $3.00
Eight Lessons ........................................ Dionisio Agnado (1784-1849)
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Andante ................................................ Fernando Sor (1780-1839)
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Allegretto ........................................... Ferdinand Carulli (1770-1841)
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