



米夏埃尔·郎格编著
Edited by MICHAEL LANGER



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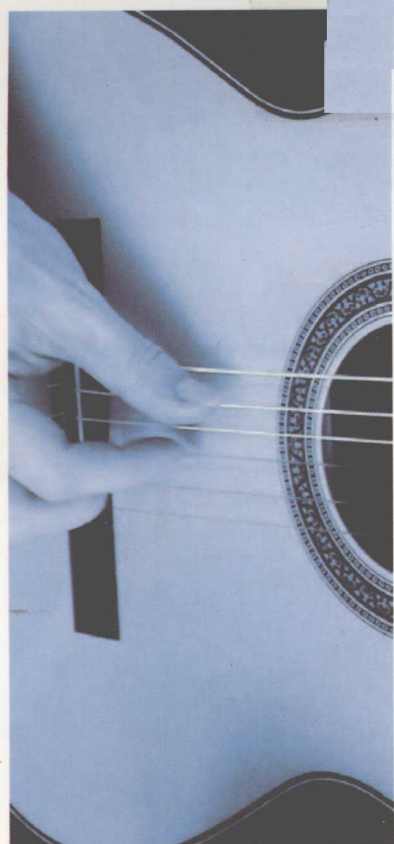
古典吉他 名曲精选

STARS OF CLASSICAL GUITAR

弹吉他并倾听
拿索斯的大师录音
PLAY GUITAR & LISTEN
to the stars of
Naxos Records

第一册
• 中级 •

VOL. 1
Intermediate



来自4个世纪
经典的吉他音乐

Classical
guitar music
from 4 centuries

Doblinger 

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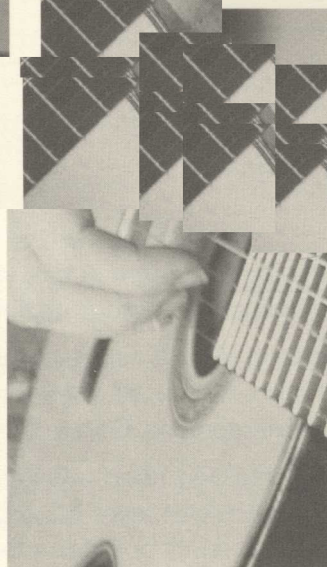
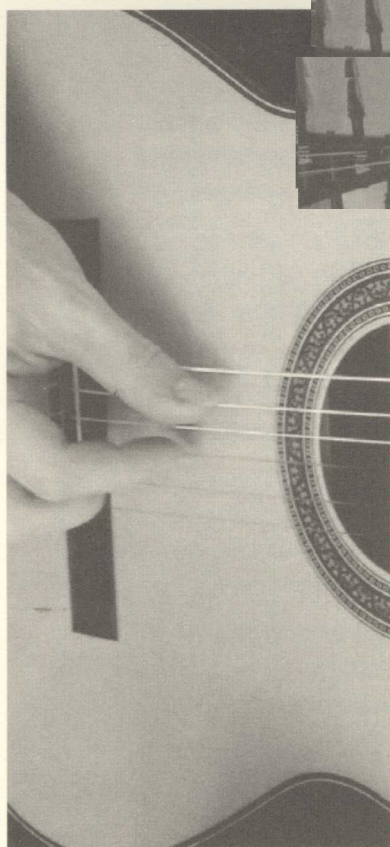
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米夏埃尔·朗格 编 / edited by: Michael Langer

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www.michaellanger.at

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前

言:

本书收集的曲目涵盖了吉他艺术四百年来的许多杰出作品。这些作品既包括了大家熟悉的名作,也有一些鲜为人知的优秀作品。此外,为了不让本书的销售价格贵得离谱,还附赠了拿索斯(NAXOS)唱片公司提供的自1900年以来的近现代作品的音响。

该系列丛书按技术的难易程度编写,而这本《古典吉他名曲精选1》(附CD一张)则是该系列丛书三本中最简单的一本。此外,该系列丛书也可作为菲尔德兰·尼格斯(Ferdinand Neges)和我编写的《吉他演奏法(上)》(道布林格音乐出版社出版)继续练习用书。

我们以练习曲部分开始。这部分由二声部、三声部和四声部琶音组成,这样循序渐进的练习可以为后面的文艺复兴时期、巴洛克时期、古典时期和浪漫时期作品的演奏提供技术基础。

部分作品由拿索斯唱片公司提供了由不同的吉他演奏家(甚至不同的演奏风格)录制的音响。并且所有的作品都精心编注了详细的指法,不仅是左手指法,甚至还有右手的指法。所有这些都有助于帮助读者建立良好的弹奏意识。

然而,这些由编者编注的指法只是一种参考,就像附赠CD中的音响一样,只是提供一种辅助的手段,帮助练习者发展带有自己演奏风格的指法观念,并最终建立练习者自己对音乐的合理诠释。

愿你乐在其中!

米夏埃尔·朗格
2006年1月 维也纳

FOREWORD:

In this book I have collected famous and unknown guitar pieces from 400 years of classical guitar music. The most recent piece in this collection is from 1900 in order to keep the book affordable and still enclose the NAXOS CD.

The present volume 1 is the easiest of the 3 volumes of this series which is grouped according to difficulty and is meant to continue the practical section of Ferdinand Neges' and my own guitar tutor „Play guitar 2“ (Doblinger).

We begin with an etude section. This is grouped in two-part-, three-part-, and four-part arpeggios and is meant to prepare the ground for the following chapters of renaissance, baroque, classical and romantic epochs.

All these compositions have been performed by different (also in style) guitar soloists recording for the CD label NAXOS for the accompanying CD. All pieces have been provided with very detailed fingerings, also for the right hand – and are meant to be very consciously considered and to help in playing them.

However, these fingerings by the editor can only remain subjective and are meant, just like the musical recordings on the CD, only as a service and an aid in developing one's own preferences and ideas – in finding one's own interpretation.

For this I wish you lots of fun!

Michael Langer
Vienna, January 2006

目录 / CONTENTS

记号和演奏术语 / Signs and Abbreviations	页码 / Page	6
基础练习 / BASICS		8
01 费尔南多·索尔 (Fernando Sor)	行板, op. 44/15	9
02 费尔南多·索尔 (Fernando Sor)	小快板, op. 35/5	10
03 费尔南多·索尔 (Fernando Sor)	小行板, op. 35/2	12
*04 莫罗·朱利亚尼 (Mauro Giuliani)	激动的, op. 51/3	12
05 费尔南多·索尔 (Fernando Sor)	练习曲, op. 60/5	14
06 拿破仑·考斯特 (Napoleon Coste)	前奏曲, Nr.11	15
07 迪奥尼西奥·阿瓜多 (Dionisio Aguado)	片段19	16
08 费尔南多·索尔 (Fernando Sor)	练习曲, op. 60/19	17
09 费尔南多·索尔 (Fernando Sor)	中快板, op. 60/22	18
10 费尔南多·索尔 (Fernando Sor)	行板, op. 35/13	20
11 费尔南多·索尔 (Fernando Sor)	练习曲, op. 60/18	21
12 费尔南多·索尔 (Fernando Sor)	小快板, op. 35/22	22
13 费尔南多·索尔 (Fernando Sor)	中板, op. 35/17	23
14 费尔南多·索尔 (Fernando Sor)	小行板, op. 35/18	25
15 费尔南多·索尔 (Fernando Sor)	中快板, op. 35/24	26
文艺复兴时期 / RENAISSANCE		29
16 路易斯·米兰 (Luis Milan)	第五号帕凡舞曲	30
17 约翰·道兰 (John Dowland)	塔勒顿的复活	30
18 约翰·约翰逊 (John Johnson)	阿勒芒德	31
19 弗朗西斯科·达·米拉诺 (Francesco da Milano)	利切卡尔	32
巴洛克时期 / BAROQUE PERIOD		34
20 圣地亚哥·德·姆西亚 (Santiago de Murcia)	帕萨诺斯	35
21 圣地亚哥·德·姆西亚 (Santiago de Murcia)	弗利亚斯·加勒迦斯	36
22 加斯帕·桑茨 (Gaspar Sanz)	科奎纳·弗朗切萨	38
23 约翰·塞巴斯蒂安·巴赫 (Johann Sebastian Bach)	布列舞曲	39
24 约翰·塞巴斯蒂安·巴赫 (Johann Sebastian Bach)	d小调前奏曲	40
25 迪特里希·布克斯特胡德 (Dietrich Buxtehude)	萨拉班德	42
古典主义时期 / CLASSICAL PERIOD		43
26 费尔南多·索尔 (Fernando Sor)	小步舞曲, op. 2/1	44
27 费尔南多·索尔 (Fernando Sor)	小步舞曲, op. 22	44
*28 莫罗·朱利亚尼 (Mauro Giuliani)	第五号圆舞曲	46
*29 莫罗·朱利亚尼 (Mauro Giuliani)	第十二号圆舞曲	47
*30 莫罗·朱利亚尼 (Mauro Giuliani)	回旋曲	48
浪漫主义时期 / ROMANTICISM		50
31 路易吉·莱格纳尼 (Luigi Legnani)	小快板, op. 20/4	51
32 拿破仑·考斯特 (Napoleon Coste)	罗马纳斯卡舞曲	52
33 弗朗西斯科·塔雷加 (Francisco Tarrega)	眼泪	54
34 弗朗西斯科·塔雷加 (Francisco Tarrega)	阿德丽塔	55
35 弗朗西斯科·塔雷加 (Francisco Tarrega)	挽歌	56
36 弗朗西斯科·塔雷加 (Francisco Tarrega)	奥瑞姆斯	56
37 弗朗西斯科·塔雷加 (Francisco Tarrega)	D大调前奏曲	57
38 尼科洛·帕格尼尼 (Niccolò Paganini)	浪漫曲	58
CD音轨目录 / CD-Tracklist		60
演奏家简介 / CD-artists		62

* CD音轨中没有收入此曲。

记号和演奏术语:

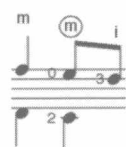
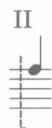
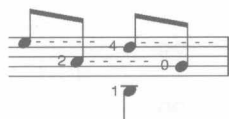
右手的指法用下面的字母表示:

p = 拇指 (西班牙语: pulgar)
i = 食指 (西班牙语: indice)
m = 中指 (西班牙语: medio)
a = 无名指 (西班牙语: anular)
(i) = 可供选择的另一种指法

左手的指法用数字表示:

1 = 食指
2 = 中指
3 = 无名指
4 = 小指
0 = 空弦

— Legato: 连奏



• Staccato: 短促的, 音与音之间不能有任何粘连。

3 指保持在弦上, 音符持续振动。
拇指连续弹奏若干音符。

音符的实际时值长于记谱时值 (手指保留在弦上)

连音线: 第二个音符由左手手指运用敲弦或者拉弦的方式奏出 (如图所示)。
= 技术性连线: 连线为虚线!

Crescendo: 音量渐强

Barre fingering: 横按, 在第五品上用 1 指横按 1 弦到 4 弦。

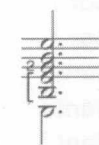
Hinge barre: 吉他乐谱上出现的这种括号一般是指横按。但这种横按显然只是将 1 指置于和弦的横按把位, 用指肚按下 1 弦。

拇指伸出, 按住所有的四根琴弦用同一手指弹奏两次。

Alternating Stroke Repeat: 交替重复拨奏, 运用相同手指重复拨奏的方式来弹奏不同的音符。

消音记号: 用拇指在标示的位置上止住 A 弦。

— Portato: 断连奏, 演奏效果介于连奏和断奏之间。



> Accent: 表示该音符要强奏。

改变把位: 1 指开始移动, 但并非要一直保持在弦上 (避免低音弦产生不必要的杂音)。

Glissando: 滑奏, 可听见的把位改变。

同音连线 (上面): 该音保持两个音的时值, 第二个音符不弹奏。

乐句连线 (下面): 这几个音符要连奏。
= 音乐性连线: 连线为实线!

Decrescendo: 音量渐弱

四指横按: 在第五品上用 4 指横按 1 到 3 弦。

Inner barre: 用 1 指按住 4 弦和 5 弦 (此时需要指尖关节微微的弯曲)。

在最初, 该音符是以低八度记谱的。

SIGNS AND ABBREVIATIONS:

The **fingers of the right hand** are abbreviated with **letters**:

- p = thumb (Spanish: pulgar)
- i = forefinger (Spanish: indice)
- m = middle finger (Spanish: medio)
- a = ring finger (Spanish: anular)
- (i) = an alternative way of producing a note

The **fingers of the left hand** are abbreviated with **figures**:

- 1 = forefinger
- 2 = middle finger
- 3 = ring finger
- 4 = little finger
- 0 = open string

— **Legato**: tied



p ————



• **Staccato**: short, the individual notes well separated from each other

The 3rd finger **remains** on the string: the note keeps vibrating.

The thumb plays several **consecutive** notes.

Let the notes sound **longer** than their actual note value (finger **remains** on the string).

Legato slur: The second note is produced with the left hand. Hammer-On or Pull-Off (as shown here). = **technical slur**: dotted line!

— **Portato**: sustained, note length somewhere between legato and staccato



> **Accent**: this note should be stressed.

Change of position: the 1st finger leads, but must not necessarily remain in contact with the string (to avoid making noises on the bass strings).

Glissando: audible change of position

Tie (above): let the note vibrate
Phrasing slur (below): play the notes legato.
 = **musical slur**: normal line!



Crescendo: increase volume



Decrescendo: decrease volume



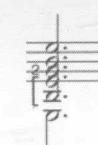
Barre fingering: place the 1st finger across the 1st through 4th strings at the Vth fret.



Barre fingering with the 4th finger: place the 4th finger across the 1st through 3rd strings at the Vth fret.



Hinge barre: the 1st finger is in the position of a complete barre chord, but depresses only the 1st string with the fleshy part at the base.



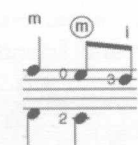
Inner barre: the 1st finger is placed only across the 4th and 5th strings (slight inverse bend of the finger end joint).



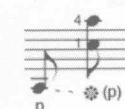
The **thumb** stretches across all 4 strings.



In the original the **bass note** is written an octave below.



Alternating Stroke Repeat: use the same finger twice in spite of the alternating stroke.



Muting sign: mute the open A string with the thumb at the indicated position.

基本练习 / BASICS

我希望用一些简单易懂的练习作为我们这个系列的开始。其目的是为了帮助读者建立起一些基本的技巧和乐感，尤其是关于二到四声部的琶音与和弦的弹奏技巧。

在吉他艺术发展的黄金年代，写作古典吉他练习曲的作曲家们，例如费尔南多·索尔和莫罗·朱利亚尼创作的练习曲都可以让你有机会去表现这样的技巧。许多著名的吉他大师们为了他们自己学生练习的需要创作了许多类似作品。不仅仅是因为这些作品的教学价值，而且还因为它们的音乐内涵，拿索斯唱片公司将它们收录进了自己的吉他专辑唱片中。

关于作品：

二声部

作品“02 小快板”是一首极佳的（首先）训练同时弹奏两个声部以及先后弹奏两个声部和弦的练习曲。“01 行板”由三个部分组成。同样是有两个声部的练习曲“04 激动的”（特别是最后两个小节）很适合用来练习手指的拨奏技巧，以及声音的延迟和停止。

“05 练习曲”也有两个声部。但是其中的许多段落要求用双手去弹奏四个声部的和弦。请留意其中的每个详细指法。

三声部

“06 前奏曲”和“07 片段 19”都属于简单的三声部琶音练习曲。

“08 练习曲”和“09 中快板”在许多乐句中交替运用了四声部的和弦。“10 行板”同样也要求用右手弹奏四个声部，而且随后的三声部片段属于典型的“索尔风格”：旋律、低音和中声部的伴奏。“11 练习曲”运用了两种指法：在一个三声部片段中，拇指既要弹奏2弦也要弹奏4弦；在一些四声部片段中，联合运用了无名指。

四声部

“12 小快板”中也包含了一些三声部片段。此外，“13 中板”，以及“14 小行板”和“15 中快板”，都是索尔创作的经典吉他练习曲。

词典：

迪奥尼西奥·阿瓜多

西班牙作曲家和吉他演奏家。曾在巴黎生活了多年，并与索尔组建了吉他二重奏小组。他著述的吉他演奏指南，即使对于20世纪吉他艺术的发展仍然具有重要的意义。

拿破仑·考斯特

被誉为法国历史上最伟大的吉他演奏家。同时，他也是浪漫吉他音乐的主要倡导者之一。他将他的老师和朋友费尔南多·索尔的许多重要理念进行了广泛的传播，开创了吉他演奏的新纪元。

莫罗·朱利亚尼

参见第43页的词典

费尔南多·索尔

参见第43页的词典

I want to start off this three-volume anthology with some straightforward, modest pieces. They are meant to help in identifying and technically/musically executing two- to four-part arpeggios and chords.

The etudes of the classical guitar composers such as Fernando Sor and Mauro Giuliani are perfectly suited to perform this task. They have been composed by master guitarists for their own pupils in one of the instrument's golden ages. And it is not their pedagogic value but their musical contents that merit their inclusion in the NAXOS guitar collection.

ABOUT THE PIECES:

Two-part

„02 Allegretto“ is the perfect etude for practicing simultaneous (at first) and non-simultaneous two-part chords. „01 Andante“ alternates this with one-part passages, and „03 Andantino“ with three-part passages. „04 Agitato“, which is written in two parts (except the two final bars) is well suited for practicing the articulation of pick-ups, suspension and resolution.

„05 etude“ is in two parts but has many passages in which the right (and left) hand has to be treated as in four-part chords. Please note the very detailed fingerings

Three-part

„06 Preludio“ and „07 Leccion“ are straightforward three-part arpeggios.

„08 etude“ and „09 Allegretto moderato“ alternate in some instances with four-part chords. „10 Andante“ also demands some four-part playing of the right hand but uses the consequent three-part writing so typical for Sor: melody, bass and inner part accompaniment. „11 etude“ has two fingerings: one three-part fingering with thumb also on 2 and 4 and a four-part fingering incorporating the use of the ring finger.

Four-part

„12 Allegretto“ has also some extended three-part passages. The following „13 Moderato“, along with „14 Andantino“ and „15 Allegro moderato“, is one of the most beautiful Sor etudes.

LEXICON:

Aguado, Dionisio

The Spanish composer and guitarist spent many years in Paris and was duet partner of Fernando Sor. His guitar manual was very important far into the 20th century.

Coste, Napoleon

is regarded as the greatest French guitar composer and as one of the main exponents of romantic guitar music. He transmitted many of the ideas of his teacher and friend Fernando Sor to a new epoch.

Giuliani, Mauro

Lexicon p. 43

Sor, Fernando

Lexicon p. 43



01

杰森·维奥克斯 (Jason Vieaux)

行 板

ANDANTE

op. 44 Nr. 15

费尔南多·索尔

(Fernando Sor, 1778-1839)

在第一部分反复时，杰森·维奥克斯
弹奏的八分音符非常短促：

*Jason Vieaux plays the eighth-notes very
short in the first part's repeat:*

The musical score is for a piece titled '行 板' (Andante) by Fernando Sor, op. 44 Nr. 15. It is written for guitar in G major (one sharp) and 4/4 time. The score consists of eight staves of music. The notation includes various fingerings (numbers 1-4), articulation marks (accents, slurs), and dynamic markings (p for piano). The score features several first and second endings, indicated by 'I' and 'II' with repeat signs. The music is characterized by short eighth notes in the first part's repeat, as noted in the text above.

斯蒂芬·诺瓦切克 (Steven Novacek)

乐句连音线 (连音线为编者添加) 的意思是
乐思的停顿。

*The phrasing slurs (not original) are meant as an
aid for the musical interpretation.*

小 快 板 ALLEGRETTO

op. 35 Nr. 5

刚开始弹奏这首练习曲时, 可先采
用同时弹奏和弦双音的方式:
*Play this etude at first also
in simultaneous chords:*



费尔南多·索尔
(Fernando Sor, 1778–1839)

1

p i p m p i p m

p i p m p i p i p i p i

III

③

②



斯蒂芬·诺瓦切克 (Steven Novacek)

小 行 板

ANDANTINO

op. 35 Nr.2



如左图所示，每小节的第三个八分音符应该总是弱奏，从而让后面的强拍音显得自然：

The third eighth-note should always be played as a pick-up (Fernando Sor, 1778-1839) for the next downbeat:

费尔南多·索尔



戴维·斯塔诺宾 (David Starobin)

为19世纪的吉他而作 / 19th century guitar

CD录音时调低了琴弦。

CD-recording in lower tuning

激 动 的

AGITATO

op. 51 Nr. 3

弱起音 延留音 和弦音



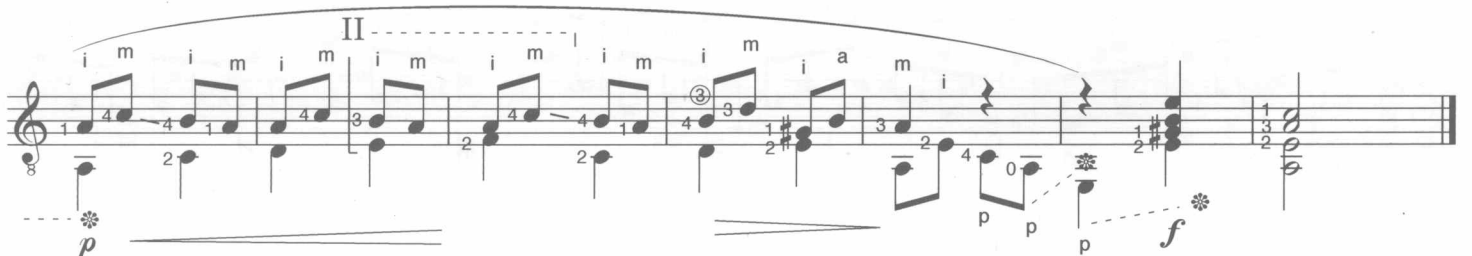
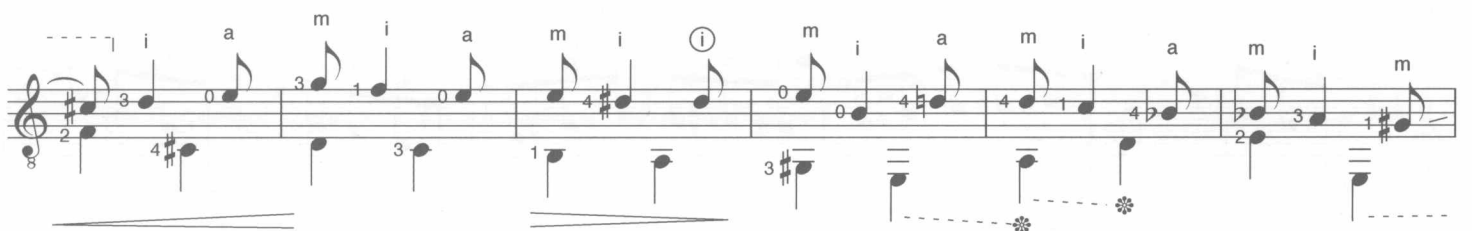
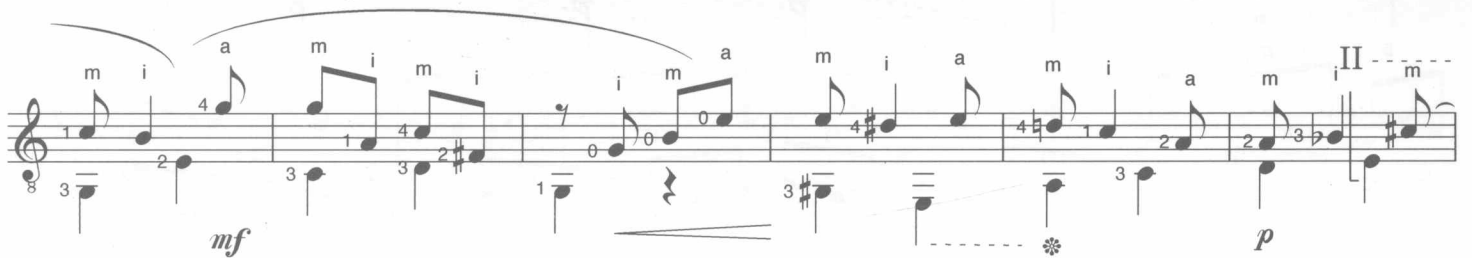
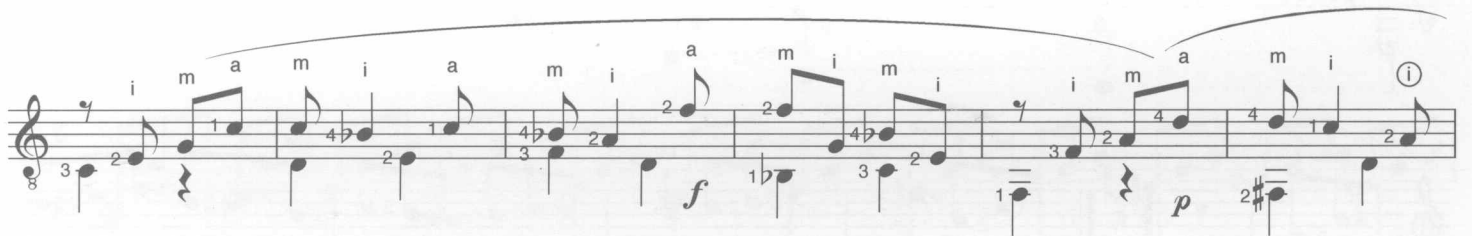
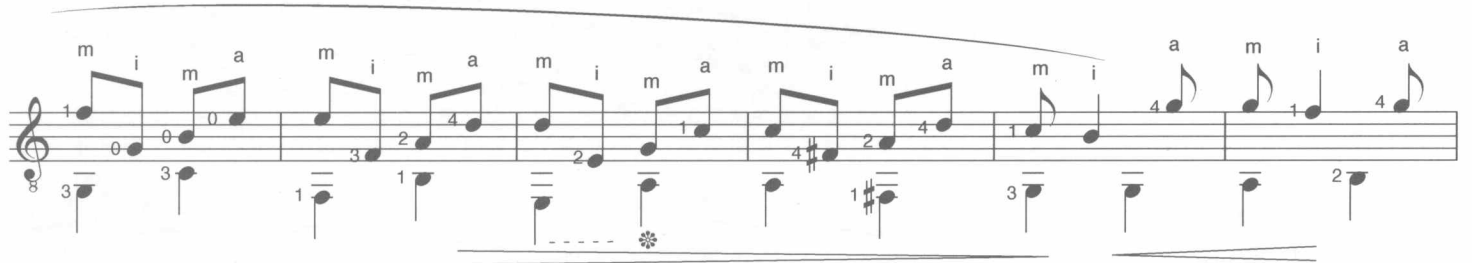
该练习曲非常适合用来练习拨奏技巧、音的延留与解决，但是永远不能忘记的是长乐句的句逗感和力度变化！

This etude is extremely well suited for practicing the articulation of pick-ups, suspension and resolution, but don't forget the larger phrasing and dynamics!

莫罗·朱利亚尼

(Mauro Giuliani, 1781-1829)







04

尼古拉斯·格鲁赛斯 (Nicolas Goluses)

练习曲

ETÜDE

op. 60 Nr. 5

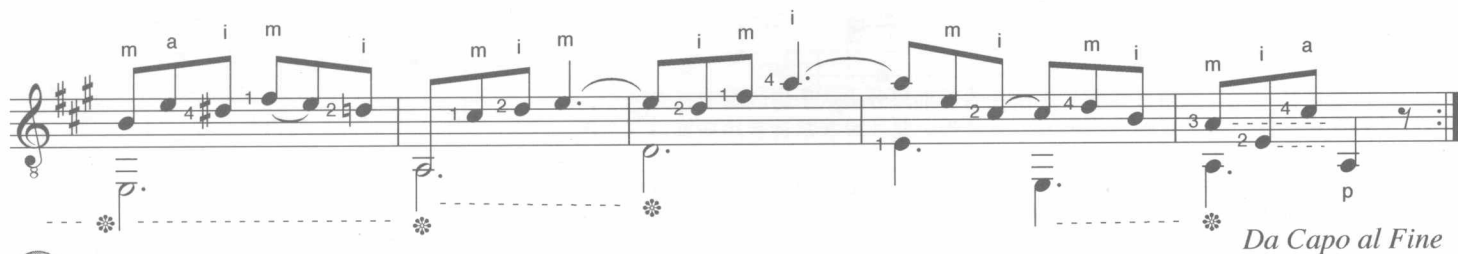
在这个练习曲中, 许多段落要求右手 (也有左手) 弹奏出四个声部的和弦。请务必留意指法!

This piece has many passages in which the right (and left) hand is treated as in four-part chords. Please pay attention to the fingerings!

费尔南多·索尔

(Fernando Sor, 1778-1839)

The musical score is presented in 12 staves. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano). Fingerings are indicated by numbers 1-4 above the notes. There are also slurs and ties. The word 'Fine' appears at the end of the 5th staff. The score is divided into sections by repeat signs and double bar lines.

 05

杰弗里·麦克法登 (Jeffrey McFadden)

拿破仑·考斯特在1851年曾出版了《费尔南多·索尔的吉他教学》。虽然标题与拿破仑·考斯特无关，但是在书中他却做了大量实际工作。他不仅介绍了他的老师索尔的许多理念和作品，也出版了一些他自己的原创作品。例如这首《前奏曲》，就是练习三声部琶音的最好材料。

Napoleon Coste published a "Guitar Tutor by Fernando Sor" in 1851. In spite of the title the work was mainly by Coste himself in which he published many of the ideas and pieces of his teacher, Sor, but also his own original compositions such as the following Prelude – a perfect lesson in three-part arpeggios.

前奏曲
PRELUDIO, Nr. 11

拿破仑·考斯特
(Napoleon Coste, 1805–1883)



 06

诺伯特·克拉夫特 (Norbert Kraft)

诺伯特·克拉夫特只弹奏了该作品的后半部分 (从乐谱的第五行开始), 并且速度很快。听了音响后你千万不要紧张。此片段非常适合用来练习三个声部的同时断奏技巧。

Norbert Kraft plays this only from the fifth line onward, but then in the highest possible speed. Don't be deterred by this, Leccion 19 is a perfect lesson in simultaneous and broken three-part playing.

片段 19

LECCION 19

迪奥尼西奥·阿瓜多
(Dionisio Aguado, 1784-1849)



The musical score for Leccion 19 is presented in three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of chords and single notes, with fingerings indicated by numbers 1-4. A dynamic marking 'p' (piano) is present. The second and third staves continue the piece, showing more complex rhythmic patterns and fingerings. The score concludes with a 'Fine' marking and a repeat sign.