

7 Romantic Fugues for Guitar

JOHANN GEORG ALBRECHTSBERGER: Orgelfuge (arr. J.K. Mertz)

MAURO GIULIANI: Fughetta Op. 113

ANTON DIABELLI: Deux Fugues Op. 46

NAPOLÉON COSTE: Fugue (from Op. 21)

ROBERT SCHUMANN: Fugue (from Op. 68, arr. F. Tárrega)

Fugueta (from Op. 126, arr. F. Tárrega)

(Rizza)



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Edited by Fabio Rizza



UT ORPHEUS
EDIZIONI

Commentario

Johann Georg Albrechtsberger, *Orgelfuge* (arr. J.K. Mertz)

Titolo originale:

Orgelfuge | v. G. Albrechtsberger geb: 1729 | Klosterneuburg b. Wien | Arrang. v. J.K. Mertz

Johann Georg Albrechtsberger (Klosterneuburg, Vienna, 1736 – Vienna 1809) fu un famoso organista, compositore e contrappuntista austriaco. La trascrizione di Johann Kaspar Mertz (Bratislava 1806 – Vienna 1856) di una delle sue fughe per organo è conservata in copia manoscritta nel fondo Rischel della Biblioteca Reale di Copenhagen.

La diteggiatura è originale.

b. 12 Nel manoscritto il *sol* e il *fa* diesis della voce inferiore sono diteggiati rispettivamente con 2 e 3.

b. 23 Il *fa* sul secondo tempo della battuta è diteggiato con 1.

Mauro Giuliani, *Fughetta op. 113*

Titolo originale:

FUGHETTA | per | Chitarra | composta da | MAURO GIULIANI. | Op: 113 | VIENNA, | presso A. DIABELLI et COMP:

La *Fughetta op. 113* è una composizione decisamente inconsueta, nel catalogo delle opere di Mauro Giuliani (Bisceglie, Bari, 1781 – Napoli 1829). Non si tratta di una fuga vera e propria quanto piuttosto di uno studio sull'eguaglianza delle parti. La pubblicazione, a cura di Diabelli, venne pubblicizzata sulla *Wiener Zeitung* del 19 giugno 1824.

La diteggiatura, assente nell'originale, è stata completamente aggiunta.

Anton Diabelli, *Deux fugues op. 46*

Titolo originale:

Deux | FUGUES | pour la | Guitarre seule | composées et dédiées | Á | MONSIEUR | Prenninger | Commissaire de Guerres. | par | ANTOINE DIABELLI | Professeur | Vienne. | Au Magasin de l'imprimerie chymique I:R: priv: sur le Graben

Le *Deux fugues op. 46* sono tra le più belle opere del repertorio chitarristico dell'Ottocento. Anton Diabelli (Mattsee, Salisburgo, 1781 – Vienna 1858) le pubblicò intorno al 1810.

Si è scelto di conservare inalterata la diteggiatura originale dell'autore (anche quando implica l'uso di tecniche oggi in disuso, come l'impiego del pollice della mano sinistra sulla sesta corda e di piccoli barré con il quarto dito) perché, come scrive Savijoki,¹ fornisce molte utilissime informazioni sulla visione che Diabelli aveva della diteggiatura chitarristica.

Fuga n. 1

b. 25 e simili La *D* sta per *Daumen*, ossia pollice della mano sinistra.

b. 49 Il *mi* sul terzo tempo della battuta è diteggiato con 1.

Fuga n. 2

b. 21 Il bicordo *si-sol* sul quarto ottavo della battuta vale un quarto.

b. 31 Il *do* diesis sul primo tempo della battuta è diteggiato con 0.

b. 35 Il *la* diesis sul terzo tempo della battuta è diteggiato con 3.

¹ JUKKA SAVIJOKI, *Anton Diabelli's Guitar Works: A Thematic Catalogue*, Editions Orphée, Columbus, Ohio, 2004, p. 30.

Napoléon Coste, *Fugue* (dall'op. 21)

Titolo originale:

à son Elève Monsieur | Jean Reusner Ulenbrock | SOUVENIRS, | SEPT | Morceaux Episodiques | POUR LA | Guitare, | composés par | NAP. COSTE. | [...] | Deuxième LIVRE | N° 5. Les Cloches, Fugue et Rondeau Op. 21 | [...] | PARIS, chez SCHONENBERGER, Boulev.¹ Poissonnière, 28. | et chez l'AUTEUR, Rue de Calais, 11.

Questa fughetta di Napoléon Coste (Doubs 1806 – Parigi 1883) è tratta dal dittico fuga-rondò intitolato *Les cloches* op. 21, che a sua volta fa parte del ciclo dei *Souvenirs. Sept morceaux episodiques* opp. 17-23. La diteggiatura è originale.

- b. 33 Come capita frequentemente nella musica di Coste, il brano è scritto per una chitarra a sette corde. Il *re* sul primo tempo della battuta può essere agevolmente eseguito all'ottava superiore; cambiando radicalmente la diteggiatura di molti passaggi, è anche possibile eseguire l'intero brano con la sesta corda accordata in *re*.

Robert Schumann, *Fugue* (dall'op. 68, arr. F. Tárrega)

Le due fughe di Robert Schumann (Zwickau, Sassonia, 1810 – Endenich, Bonn, 1856), entrambe originali per pianoforte, sono tratte rispettivamente dall'*Album für die Jugend* op. 68² (1848) e da *Sieben Stücke in Fuguettenform* op. 126. Le trascrizioni di Francisco Tárrega (Villareal, Valencia, 1852 – Barcellona 1909) mantengono sostanzialmente inalterato il tessuto musicale originale, grazie anche all'uso di diteggiature molto ingegnose. La fuga in *re* maggiore fu pubblicata a Barcellona da Vidal, Llimona y Boceta tra il 1907 e il 1909 con il titolo *Fugue – Schumann*.

La diteggiatura è originale; sono state eliminate solo alcune indicazioni inutilmente ridondanti.

- b. 1 *Allegro ma non troppo*. In Schumann l'indicazione è: *Lebhaft, doch nicht zu schnell* (vivace, ma non troppo veloce).
 b. 10 I due *fa* sul terzo ottavo sono diteggiati con 1. Il bicordo *re-si* sull'ultimo ottavo è diteggiato 3-2 anziché 2-3.
 bb. 22-23 Schumann:



- b. 43 Il *la* sul primo tempo della battuta è diteggiato con 1.
 bb. 46-47 Schumann:



- b. 51 Originale:



² N° 40, *Kleine Fuge*. Tonalità originale: la maggiore. La fuga è preceduta da un preludio, assente nella trascrizione tarregghiana.

Robert Schumann, *Fugueta* (dall'op. 126, arr. F. Tárrega)

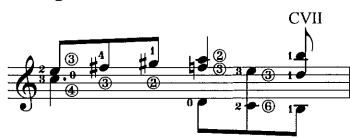
Da *Sieben Stücke in Fuguettenform* op. 126³ (1853). La trascrizione di Tárrega fu pubblicata dopo il 1909, all'interno di una collana di opere postume del chitarrista catalano curata dall'editore madrileni Ildefonso Alier, con il titolo *Fugueta de R. Schumann*.

La diteggiatura è originale.

- b. 1 *Moderato*. In Schumann l'indicazione è: *Nicht schnell, leise vorzutragen* (non veloce, eseguire con calma).
- b. 8 In Schumann il *re* della voce superiore vale due ottavi.
- b. 12 L'esecuzione del *mi* sul terzo ottavo è indicata sulla quarta corda.
- b. 14 L'esecuzione del *re* sul terzo ottavo è indicata sulla seconda corda.
- b. 27 Sia il *sol* sulla quinta corda sia il *si* sulla quarta sono diteggiati con 3.
- b. 32 In Schumann il *do* sul primo tempo della battuta vale due ottavi.
- b. 36 Schumann:



- b. 43 Originale:



- b. 46 Schumann:



FABIO RIZZA
Torino, gennaio 2010

³ N° 1. Tonalità originale: la minore.

Commentary

Johann Georg Albrechtsberger, *Orgelfuge* (arr. J.K. Mertz)

Original title:

Orgelfuge | v. G. Albrechtsberger geb: 1729 | Klosterneuburg b. Wien | Arrang. v. J.K. Mertz

Johann Georg Albrechtsberger (Klosterneuburg, Vienna, 1736 – Vienna 1809) was a famous Austrian organist, composer and contrapuntist. Johann Kaspar Mertz (Bratislava 1806 – Vienna 1856) made a transcription of one of his organ fugues, which is conserved in manuscript copy in the Rischel collection at the Copenhagen Royal Library.

The fingering is original.

- b. 12 In the manuscript the *G* and *F* sharp in the lower part are fingered respectively 2 and 3.
- b. 23 The *F* on the second beat of the bar is fingered 1.

Mauro Giuliani, *Fughetta*, *Op. 113*

Original title:

FUGHETTA | per | Chitarra | composta da | MAURO GIULIANI. | Op: 113 | Vienna, | presso A. DIABELLI et COMP:

The *Fughetta*, op. 113, is a most unusual composition in the catalogue of works by Mauro Giuliani (Bisceglie, Bari, 1781 – Naples 1829). It is not a true fugue, more of a study in equality of parts. It was published by Diabelli, and we find it advertised in the *Wiener Zeitung* of 19 June 1824.

No fingering was given in the original, and all fingering marked here has been added.

Anton Diabelli, *Deux fugues*, *Op. 46*

Original title:

Deux | FUGUES | pour la | Guitarre seule | composées et dédiées | Á | MONSIEUR | Prenninger | Commissaire de Guerres. | par | ANTOINE DIABELLI | Professeur | Vienne. | Au Magasin de l'imprimerie chymique I:R: priv: sur le Graben

The *Deux fugues*, op. 46, are amongst the finest works in the nineteenth-century repertoire for guitar. Anton Diabelli (Mattsee, Salzburg, 1781 – Vienna 1858) published them in around 1810.

We have opted to maintain the composer's original fingering unaltered (even when this implies using techniques that have now fallen out of use, such as placing the left thumb on the sixth string of the guitar or making small barrés using the fourth finger) because, as Savijoki writes,¹ it provides a great deal of useful information on Diabelli's approach to guitar fingering.

Fugue n° 1

- b. 25 and similar The *D* stands for *Daumen*, i.e., the left thumb.
- b. 49 The *E* on the third beat of the bar is fingered 1.

Fugue n° 2

- b. 21 The *B-G* bichord on the fourth quaver beat is a crotchet.
- b. 31 The *C* sharp on the first beat of the bar is fingered 0.
- b. 35 The *A* sharp on the third beat of the bar is fingered 3.

¹ JUKKA SAVIJOKI, *Anton Diabelli's Guitar Works: A Thematic Catalogue*, Orphée, Columbus, Ohio, 2004, p. 30.

Napoléon Coste, *Fugue* (from Op. 21)

Original title:

à son Elève Monsieur | Jean Reusner Ulenbrock | SOUVENIRS, | SEPT | Morceaux Episodiques | POUR LA | Guitare, | composés par | NAP. COSTE. | [...] | Deuxième LIVRE | N° 5. Les Cloches, Fugue et Rondeau. | Op. 21 | [...] | PARIS, chez SCHONENBERGER, Boulev.^c Poissonnière, 28. | et chez l'AUTEUR, Rue de Calais, 11.

This fughetta by Napoléon Coste (Doubs 1806 – Paris 1883) is taken from the fugue-rondeau diptych entitled *Les cloches*, op. 21, which in turn is part of the cycle *Souvenirs. Sept morceaux episodiques*, opp. 17-23.

The fingering is original.

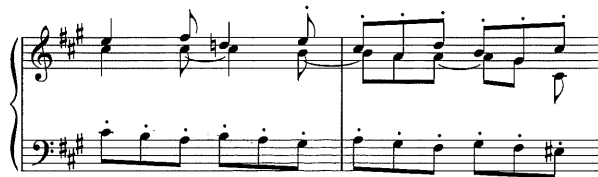
- b. 33 As is often the case in Coste's music, the piece is written for a seven-string guitar. The *D* on the first beat of the bar can perfectly well be played an octave higher; by radically changing the fingering in many passages, it is also possible to perform the entire piece with the sixth string tuned down to *D*.

Robert Schumann, *Fugue* (from Op. 68, arr. F. Tárrega)

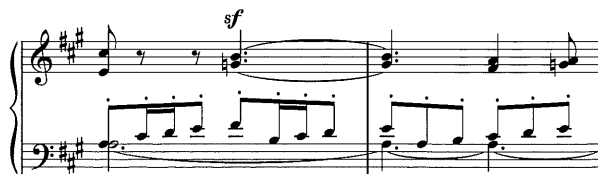
The two fugues by Robert Schumann (Zwickau, Saxony, 1810 – Endenich, Bonn, 1856), both originally for the piano, are taken respectively from the *Album für die Jugend* op. 68² (1848) and *Sieben Stücke in Fuguettenform* op. 126. The transcriptions by Francisco Tárrega (Villareal, Valencia, 1852 – Barcelona 1909) maintain the original fabric of the music substantially unaltered, thanks to the use of some very clever fingering. The fugue in *D* major was published in Barcelona by Vidal, Llimona y Boceta between 1907 and 1909 with the title *Fugue – Schumann*.

The fingering is original; only a few needlessly repetitive indications have been removed.

- b. 1 *Allegro ma non troppo*. In Schumann the indication is: *Lebhaft, doch nicht zu schnell* (lively, but not too fast).
- b. 10 The *F*s on the third quaver are fingered 1. The *D-B* bichord on the last quaver beat is fingered 3-2 rather than 2-3.
- bars 22-23 Schumann:



- b. 43 The *A* on the first beat of the bar is fingered 1.
- bars 46-47 Schumann:



- b. 51 Original:



² N° 40, *Kleine Fuge*. Original key: *A* major. The fugue is preceded by a prelude, which is missing from Tárrega's transcription.

Robert Schumann, *Fugueta* (from Op. 126, arr. F. Tárrega)

From *Sieben Stücke in Fuguettenform*, op. 126³ (1853). Tárrega's transcription was published after 1909, in a series of posthumous works from the Catalan guitarist, by Madrid publishing house Ildefonso Alier, with the title *Fugueta de R. Schumann*.

The fingering is original.

- b. 1 *Moderato*. In Schumann the indication is: *Nicht schnell, leise vorzutragen* (not fast, play at a leisurely pace).
- b. 8 In Schumann the *D* in the upper part is two quaver beats long.
- b. 12 The indication is to play the *E* on the third quaver beat on the fourth string.
- b. 14 The indication is to play the *D* on the third quaver beat on the second string.
- b. 27 Both the *G* on the fifth string and the *B* on the fourth are fingered 3.
- b. 32 In Schumann the *C* on the first beat of the bar is two quaver beats long.
- b. 36 Schumann:



- b. 43 Original:



- b. 46 Schumann:



FABIO RIZZA
Turin, January 2010

Translation by Caroline Henderson

³ N° 1. Original key: A minor.

7 ROMANTIC FUGUES

for Guitar

Edited by Fabio Rizza

ORGELFUGE

JOHANN GEORG ALBRECHTSBERGER
(Arr. Johann Kaspar Mertz)

Moderato assai

4

7

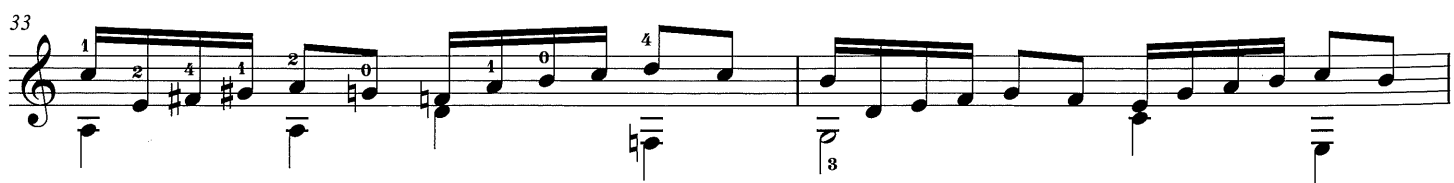
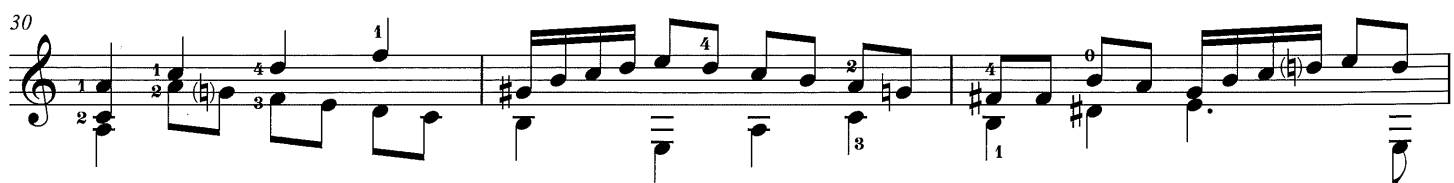
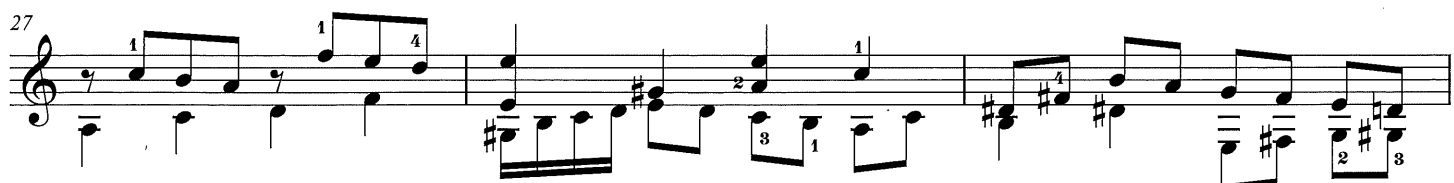
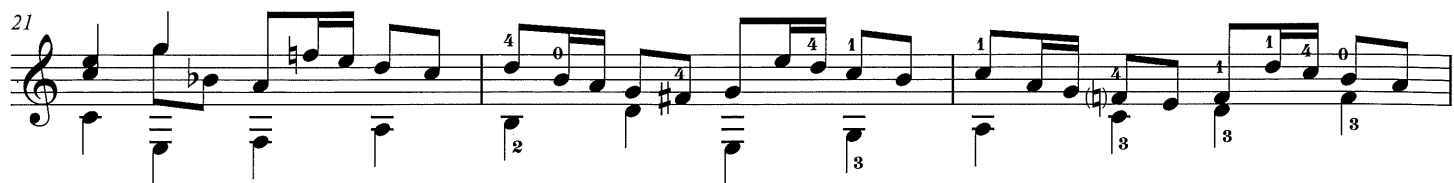
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12

14

16

CVII



FUGHETTA

Op. 113

MAURO GIULIANI

5

9

13

17

20

CII

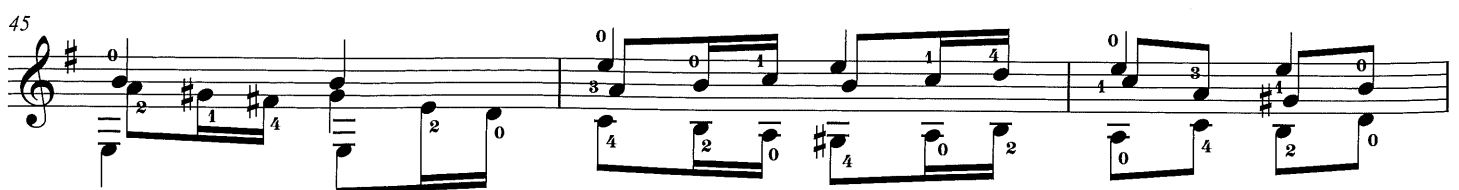
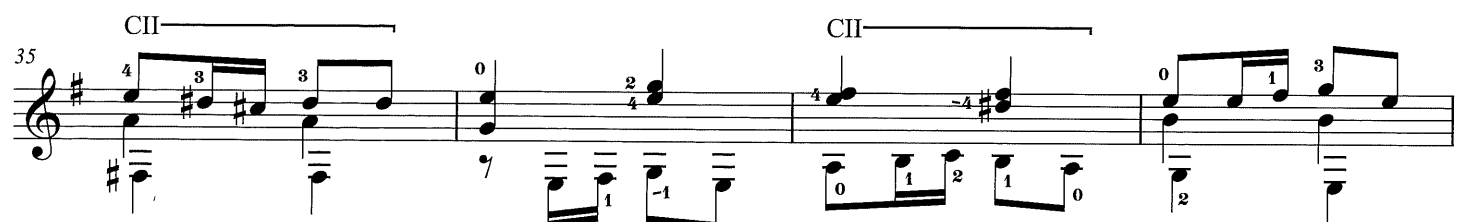
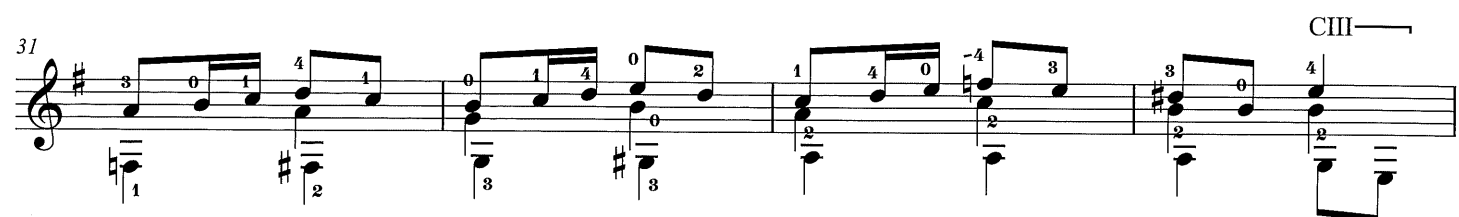
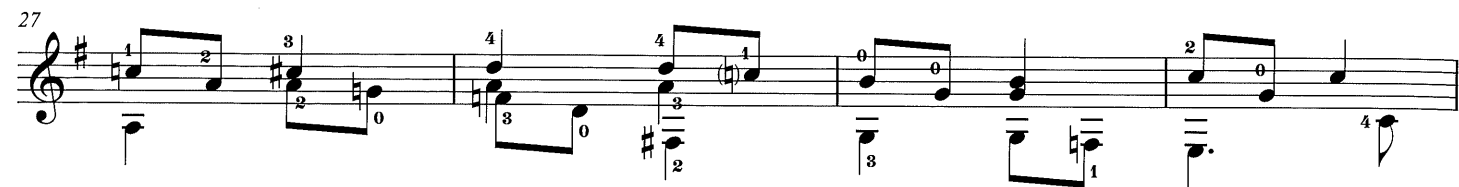
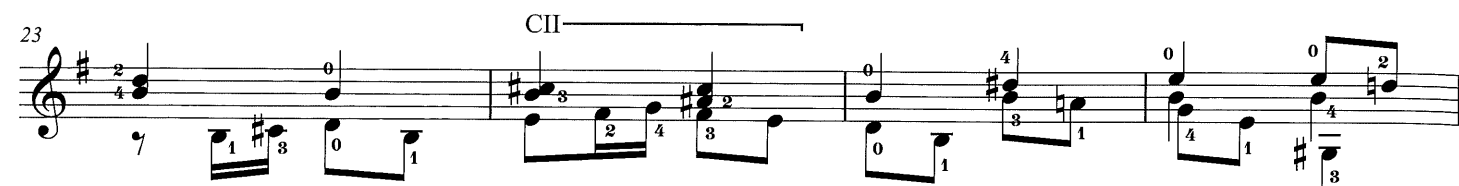
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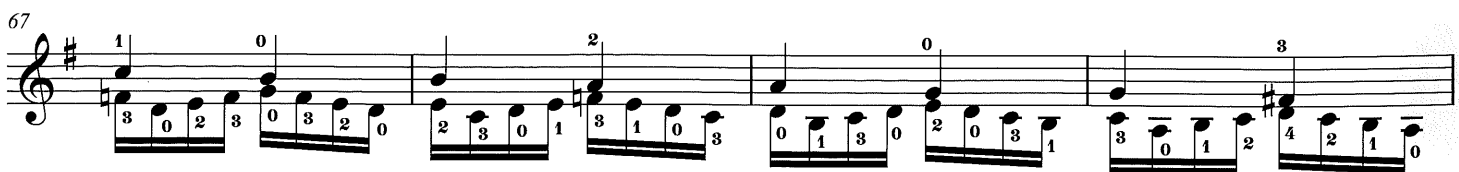
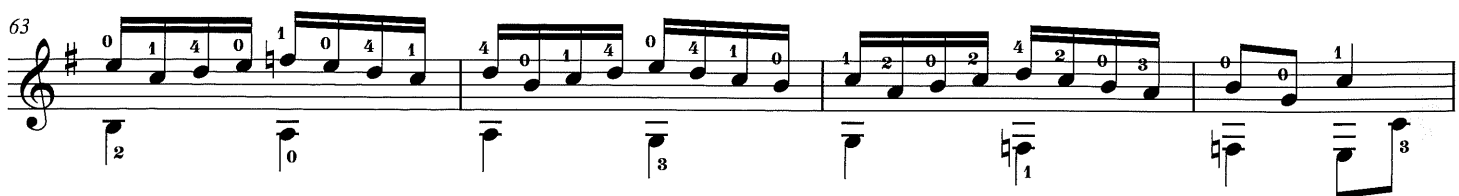
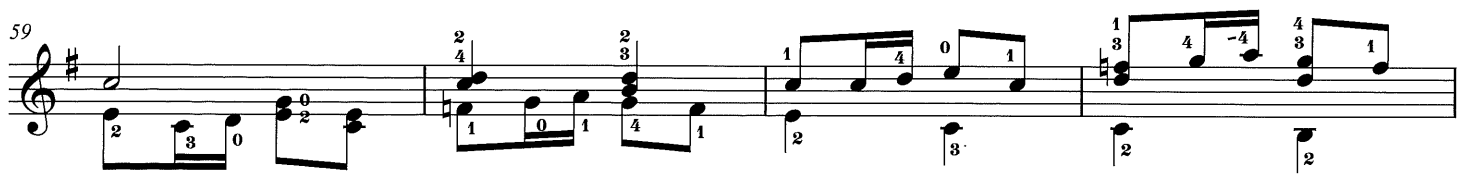
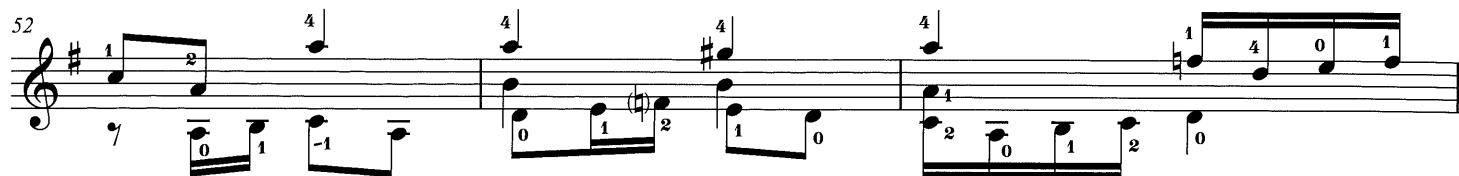
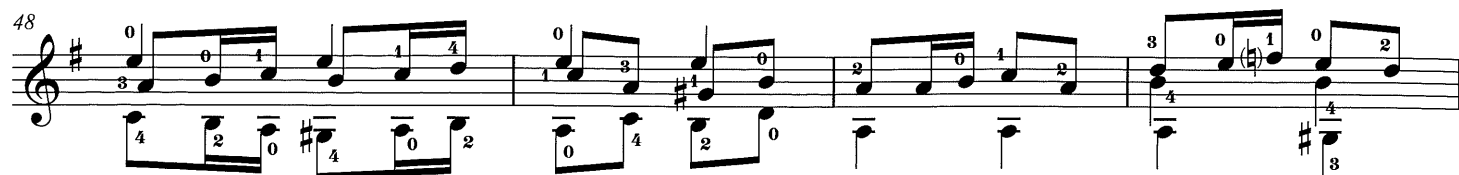
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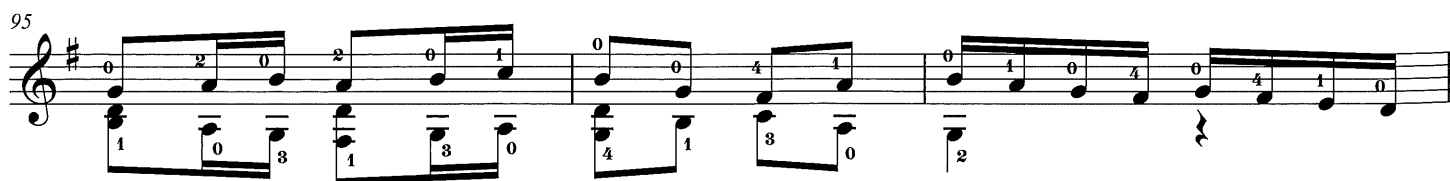
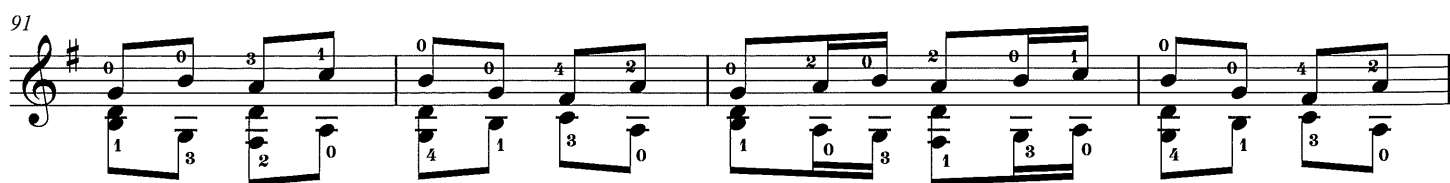
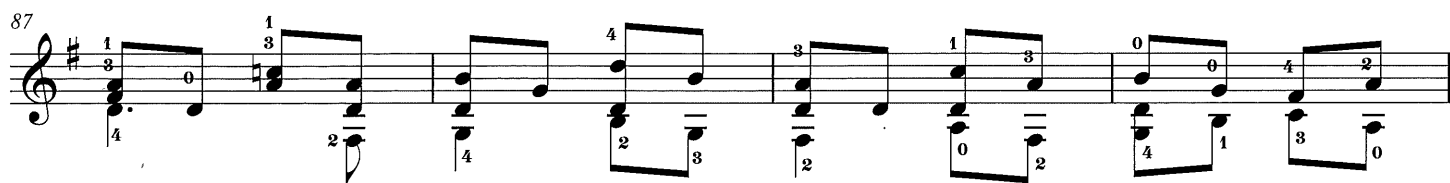
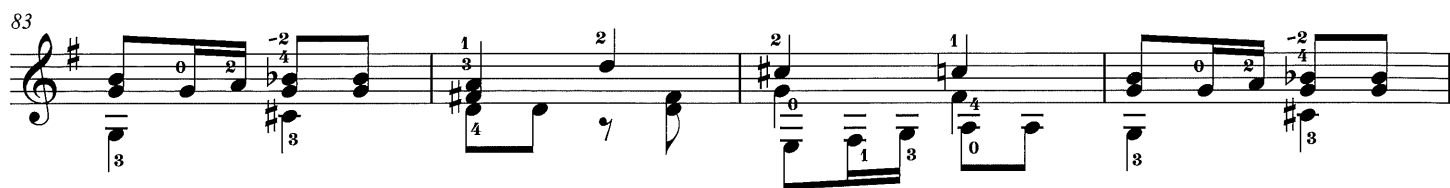
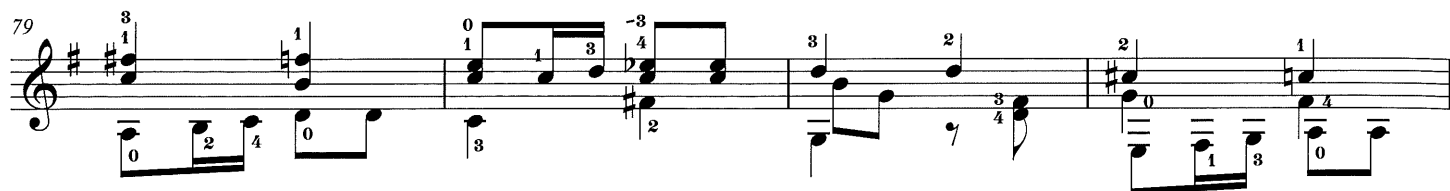
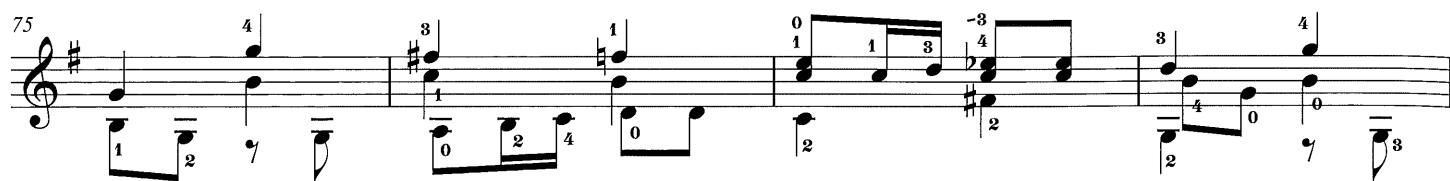
CIV

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Fuga No. 1

CH 126

17

19

21

23

25

27

29

31

33

This musical score is for guitar, spanning measures 17 to 33. It is written in treble clef with a key signature of one sharp (F#). The notation includes various guitar-specific techniques such as triplets, slurs, and natural harmonics (indicated by 'D' and 'D#'). Fingering numbers (1-4) are provided for many notes. Measure 17 begins with a triplet of eighth notes. Measures 19 and 21 feature complex rhythmic patterns with slurs. Measures 23 and 25 contain multiple triplet markings. Measures 27 and 29 show natural harmonics on the D and D# strings. Measures 31 and 33 continue with intricate melodic and harmonic lines, including more triplet markings.

35

37

39

41

43

45

47

49

51

ff

CH 126

Detailed description: This page contains a musical score for guitar, spanning measures 35 to 51. The notation is written on a single staff in treble clef. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingering numbers (1-4) are placed above notes. Bar lines are used to divide the measures. A double bar line appears at the end of measure 51. A dynamic marking of *ff* (fortissimo) is present at the beginning of measure 49. The page number 10 is in the top left corner, and the chapter number CH 126 is at the bottom center.

Fuga No. 2

3

5

7

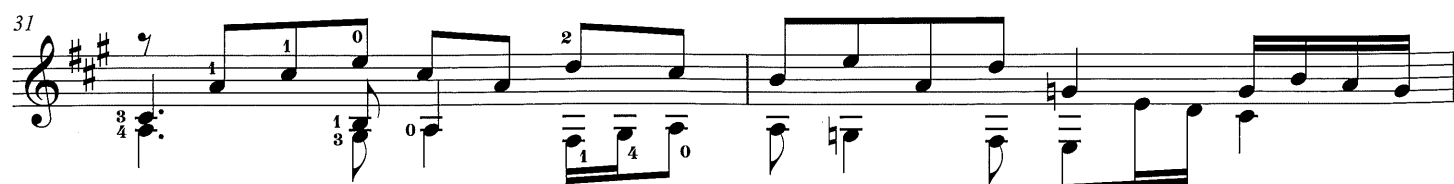
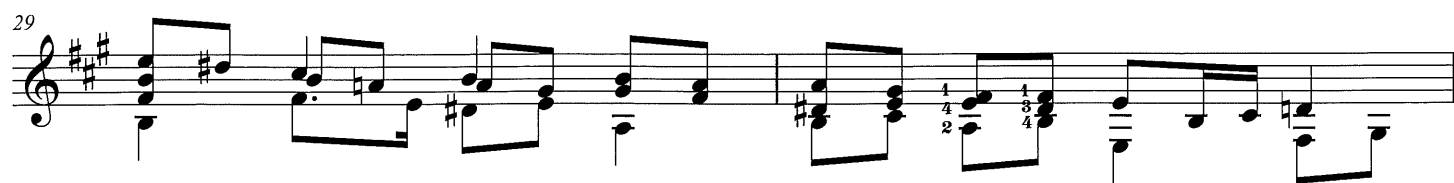
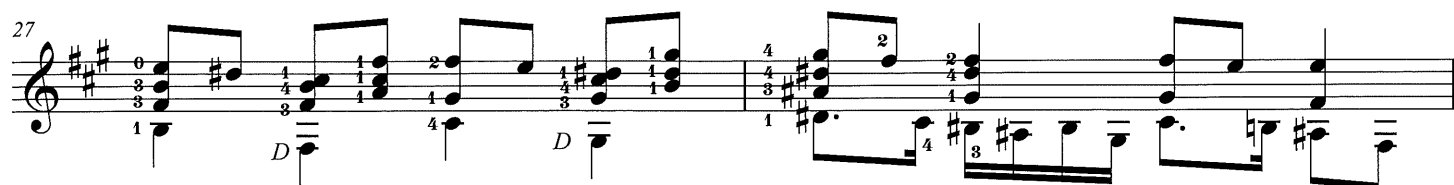
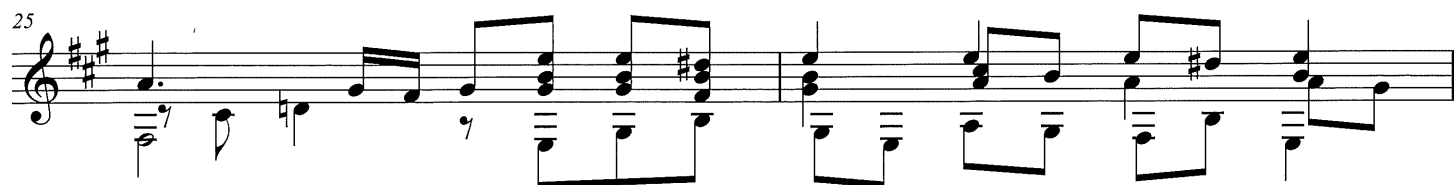
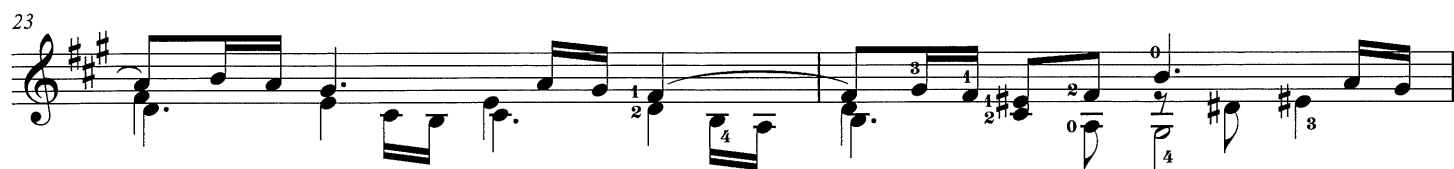
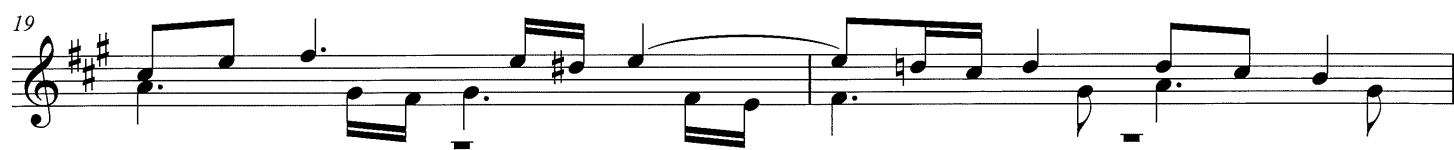
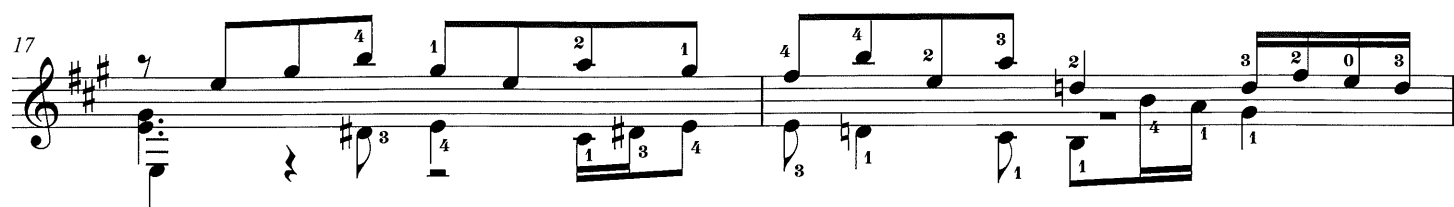
9

11

13

15

The musical score for Fuga No. 2 is presented in a single system with 15 measures. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation is in a single staff with a treble clef. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingering numbers (1-4) are indicated above many notes. Measure numbers 3, 5, 7, 9, 11, 13, and 15 are placed at the beginning of their respective lines. The score concludes with a double bar line at the end of measure 15.



33

35

37

39

41

43

45

47

This musical score is for guitar, spanning measures 33 to 47. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The notation is written on a single staff with a treble clef. The score includes various musical elements such as eighth and sixteenth notes, chords, and rests. Fingering numbers (1-4) are indicated above many notes. Measure 33 begins with a 7-measure rest. Measures 35, 37, 39, 41, 43, 45, and 47 contain complex rhythmic patterns and chords. The piece concludes with a double bar line at the end of measure 47.

FUGUE

(from *Les Cloches* Op. 21)

NAPOLÉON COSTE

Allegro moderato

6

10

13

17

20

23

26

4 4 2 2 4 1 2 3 1

3 8 1 8 1 4

[illegible]

33

4 3 3 1

1 3

[illegible]

39

CVII

4
8

1
0

[illegible]

FUGUE

(from *Album für die Jugend* Op. 68)

ROBERT SCHUMANN

(Arr. Francisco Tárrega)

Allegro ma non troppo

6ª en RE

1

3

5

8

10

12

14

CII

CVII

[CV]

16

CIV

19

CIV

21

CV

24

CIX

CVIII

26

CIV

28

CII

31

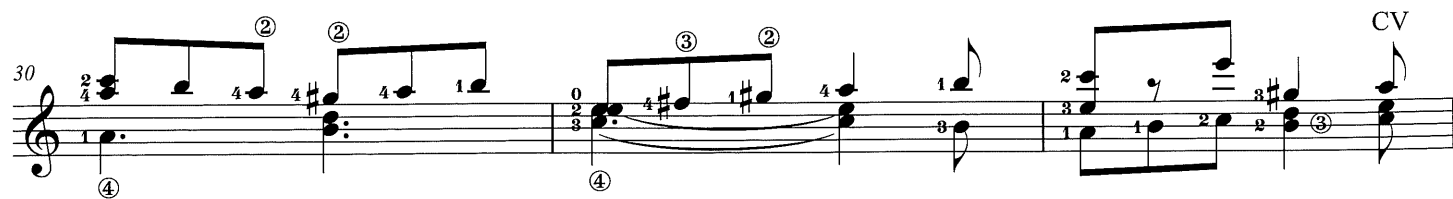
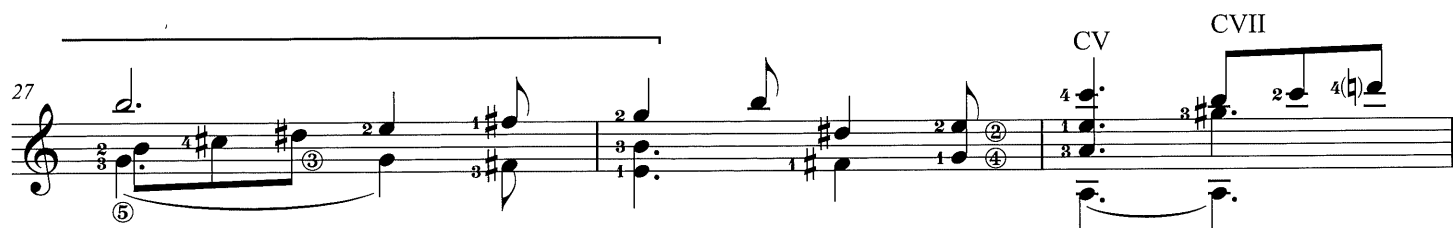
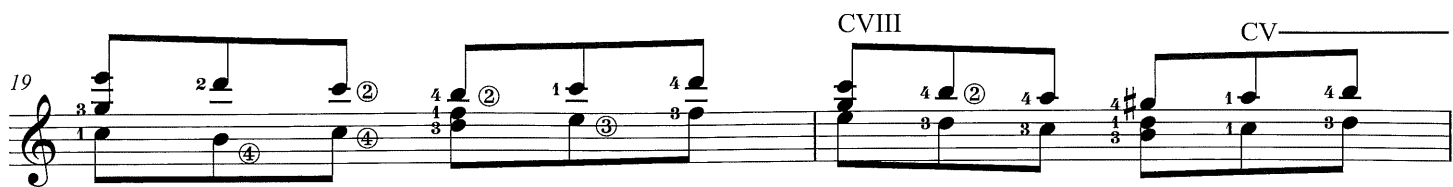
CII

CIII

33

CII

CH 126



Musical score for 'CIX'. The score is written on a grand staff with a treble and bass clef. It features various musical notations including notes, rests, and fingerings. The piece is marked 'CIX' at the beginning. The score includes a key signature of one sharp (F#) and a time signature of 4/8. The notation includes a variety of note values, rests, and fingerings, with some notes marked with '4' and '2'. The score concludes with a circled '4' at the end of the final measure.

Musical score for Example 6-10, measures 99-104. The notation includes various fingerings (e.g., ②, ③, ④, 8, 1, 2, 3, 4) and articulation marks such as slurs and accents.

[illegible][illegible]



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