

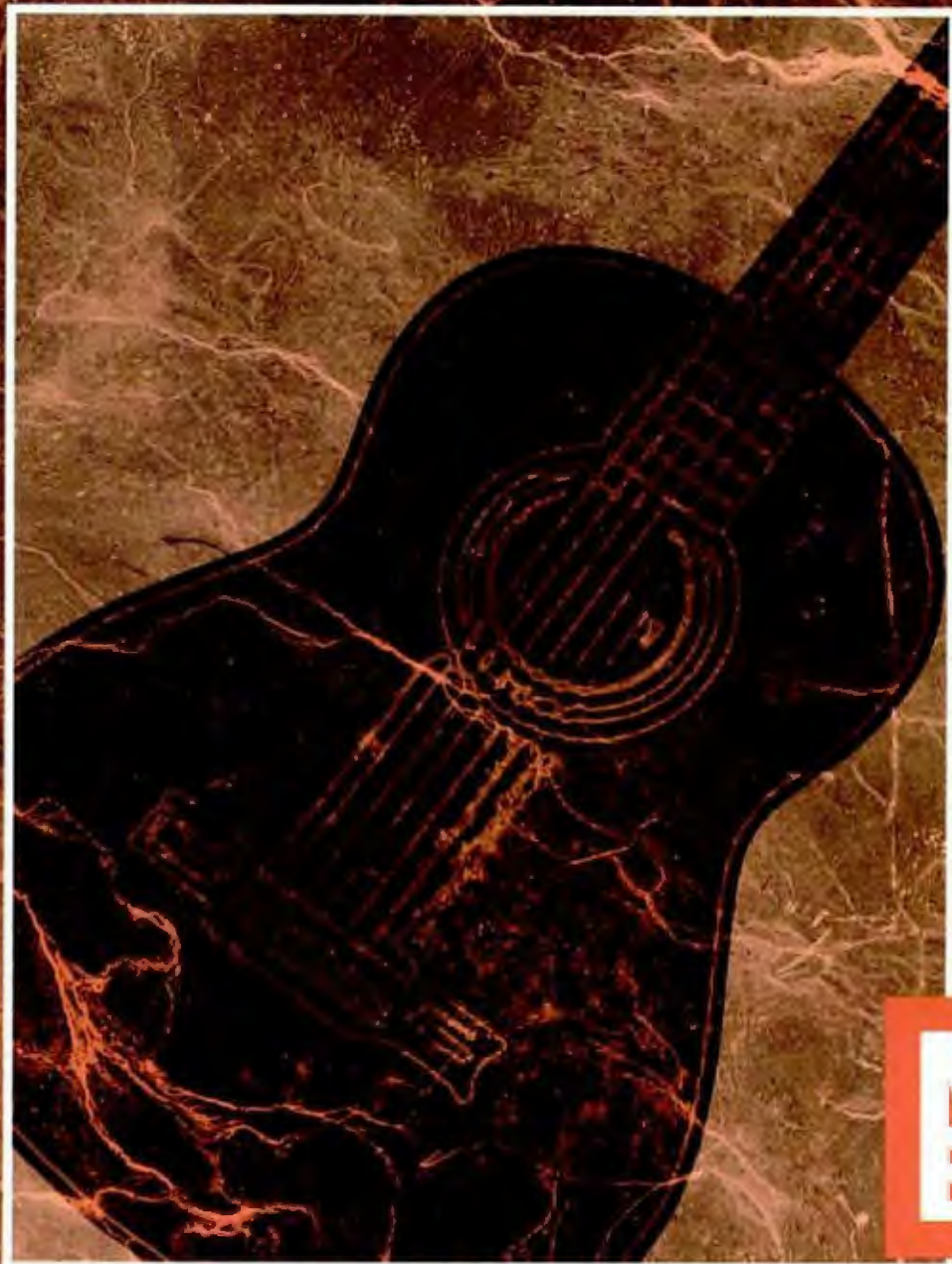
M e l B a y P r e s e n t s

MB996

Graded Repertoire for Guitar

Book One

Stanley Yates Series



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M e l B a y P r e s e n t s

Graded Repertoire for Guitar

Book One

Stanley Yates Series

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This One



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Foreword

If one of the most attractive qualities of the guitar is the diversity of its repertoire, then one of the most rewarding aspects of guitar study is also one of its challenges – the guitar student deals not only with historical musical styles that span a period of nearly five-hundred years, but with a wide range of contemporary musical styles as well. Balancing the challenges with the rewards, while maintaining steady technical and musical progress, is surely the fundamental requirement for productive and pleasurable study of the instrument.

This new series of graded repertoire for guitar has been put together with the aim of providing students with the most attractive, stylistically comprehensive, and inspiring music available, while at the same time realistically meeting the pedagogical needs of their teachers. Students and teachers will therefore find in these volumes some of the most representative and attractive music of the major repertoire areas of the instrument, both historical and contemporary, carefully selected, graded and edited for pedagogical appropriateness. While some of this music is very well known, much of it is not to be found in similar collections.

Although this first volume is not intended for the *complete* beginner, with a little experience students should soon be able to supplement the material provided in their method books with repertoire taken from this book.

Within the overall introductory nature of this first volume, the pieces are grouped according to three levels (determined by technical and/or musical factors). Within each level, pieces are further grouped (when possible) in the following unmarked categories:

- classical (nineteenth-century) music
- early and traditional/folk music (except level 1)
- contemporary music

This organization should help students, as they progress, not only to maintain a balanced-diet of musical styles and genres, but also to pick-and-choose pieces appropriate to their needs from within the overall level. It is also possible to work through this book from cover-to-cover, experiencing a constant variety of musical styles and techniques within the overall progressive order of the material.

No collection of pieces, no matter how carefully organized and edited, can substitute for the systematic approach of an instrumental method book. It is therefore expected that this volume will be used in conjunction with a method book, preferably with the guidance of a teacher. For self-teachers, I have included brief study notes, where appropriate.

A Few Technical Issues

Right-Hand Fingering

Most of the pieces in this book include fingering suggestions for the right hand. At first sight, it might be difficult to recognize the patterns underlying these fingerings, and the temptation may be to ignore them! This would be a missed opportunity to develop the good habits that derive from using systematic right-hand fingerings. One of the most important goals of early right-hand training is the acquisition of *automatic fingering* - the ability, based on the repeated use of systematic fingerings, to play standard patterns and textures automatically. Of course, many players continue to write fingerings into their score long after these systems have been assimilated, and most pieces contain passages that require some thought to determine appropriate fin-

gerings. In either case, to help the process of understanding and developing automatic fingering for the right-hand, and since few method books discuss the issue, a simple outline of the systems used in this book may be helpful.

There are only two fundamental fingering systems for the right hand, though the majority of musical textures move constantly back and forth between them. The first, used for chords and arpeggio textures, assigns each of the fingers to its own string:



Foreword

The second, used for scales, alternates between two fingers (usually *i-m* or *m-i*) on the same string:



In both arpeggio and scale/melodic textures, the aim is to avoid repeating the same finger from note to note (repeating a finger not only reduces speed and facility but also inhibits the ability to produce a good sound on any but the slowest notes of a passage).

With single-string alternation technique (sequences of *i-m* or *m-i*) it is important to arrange the sequence of right-hand fingers so that moving from one string to another is made as efficiently as possible. While it is possible to use an occasional awkward string-crossing, especially on adjacent strings, a series of awkward crossings can be quite confusing. The interjection of the *a* finger in a sequence of *i-m* or *m-i* alternation is the easiest way to avoid an awkward string crossing:



Since, for most players, the independence between the middle and ring fingers is usually considerably less than between any other pair of fingers, *a-m* alternation beyond two notes is generally avoided, except as an exercise.

However, there are always exceptions (and individual ways of doing things!)

Left-Hand Slurs

Simple ascending and descending slurs are introduced in Level 2 of this book, more advanced ones in Level 3. The success of an ascending slur is determined almost entirely by hand position (not by force). To determine the correct hand position for an ascending slur, when practicing: put the finger on the second note of the slur, raise it, play the slur. Descending slurs take only a little more work: place the finger on first note of the slur, with normal pressure; pluck the first note of the slur with a right-hand finger; pluck the second note of the slur with the slurring finger (of the left-hand).

Barres

A few pieces in this book employ a brief two or three-string barre. Take care to cover only the number of strings indicated, not more. If you have trouble holding down a barre, try pointing your index finger – barre technique really is something that develops through the act of trying, as the muscles and joints of the finger become oriented to something they otherwise have little use for in day-to-day life (unlike the scratching and gripping-type actions used for most other facets of playing the guitar).

Damping

Careful attention should be paid to damping (silencing) unwanted sounds, especially in the bass. Three common situations (often ignored by students!) that require damping with the right-hand thumb are: (1) to prevent an open bass-string from continuing to ring beyond its written value (usually, the thumb returns to damp the note immediately after playing the next bass note); (2) to silence a bass-note that is followed by a rest (the thumb plays and damps); (3) in playing staccato notes (again, the thumb plays and damps). Of course, the fingers use these techniques from time to time as well.

Practicing

A few suggestions that might help make your practice more productive:

- Don't practice at tempos faster than you can think about what you are trying to do (seems obvious!)
- Concentrate on one aspect of the piece at a time (right hand, left hand, dynamics, sound, etc.)
- Isolate difficult spots and practice them separately (and slowly)
- Don't repeat the same mistakes over and over - you'll learn them!
- Practice away from the guitar, looking at the score, and in your imagination

Practicing Arpeggio Studies

In most guitar methods arpeggio studies are among the first pieces a student will study, since they help establish automatic alternation of the right-hand fingers, as well as orienting the left-hand to common dispositions on the fingerboard (they sound good too!). With this in mind, it is always a good idea to practice the right-hand pattern separately (using

open strings or using a single chord). It is also a good idea to play through the chord progression as a series of block chords, noting the connections between each successive pair of chords and the hand positions involved. However, it is not usually a good idea to actually play an arpeggio study by placing each new chord as a full "chord shape." Instead, the left-hand fingers should be placed sequentially, as the arpeggio pattern progresses. This ensures smooth chord changes, helps establish good habits for the left hand, and makes pieces a whole lot easier to play! A "slow-motion" description of how this works:

On the first note of each new chord (usually the first beat of the measure), as the thumb plays:

- lift all fingers not required for the next chord (leave any common fingers pressed down)
- place at least the finger needed for the first note of the new chord (if necessary) and the next finger as well (*unless* that finger plays the last note of the previous chord)
- add any remaining fingers as you need them

For example,



This sequential technique for the left hand is essential for accuracy and smoothness (*legato*) and can be used, in almost any guitar piece.

Dynamic Markings

Pay attention to the written dynamics and other expression markings! These markings are so essential to musical expression that, in this first volume, I have silently added them to many of the pieces that contained none (or few) in the original versions. In addition, written expression marks are only a starting point – individual players should augment them according to their own musical feeling.

Metronome markings

Metronome markings are provided for all of the pieces in this volume, but should be regarded as general guides only.

Stanley Yates
August, 2001

The Composers

Dionisio AGUADO (1784-1849)

A Spanish guitarist who associated closely with his fellow Spanish guitarist Fernando Sor in Paris. Aguado is best known today for his guitar method, the most detailed account of guitar technique of the time.

Matteo CARCASSI (1792-1853)

An Italian guitarist who worked mainly in Paris, one of the second wave of Italian guitarists to move there. His style is a little more romantic than that of Carulli, whose career was eclipsed by Carcassi. Both his guitar method, op. 16 and his 25 studies, op. 60 have remained in use to the present day.

Turlough CAROLAN (1670-1738)

A blind Irish harp player who made his living travelling from house to house, composing tunes for his prospective hosts on the way. He was the last great figure in the Irish harp tradition, and his surviving melodies were written down and published by his son, soon after his death. His surname is often (incorrectly) given as "O'Carolan."

Ferdinando CARULLI (1770-1841)

An Italian guitarist who spent most of his career in Paris, being perhaps the principal guitarist of the city before the arrival of Sor and, later, his fellow Italian Carcassi. He was the most prolific guitar composer of the time (probably of any time!), his works reaching well over 300 opus numbers, many of which contained dozens of individual pieces.

Carlo DOMENICONI

An Italian guitarist and composer who spent many years living and working in Turkey. One of his guitar works, *Koyunbaba*, based on Turkish music, is among the most-performed concert works of the present time.

Mauro GIULIANI (1780-1829)

An Italian guitarist who worked mainly in Vienna, where he was among the most celebrated instrumental performers of the time. He was personally associated with such illustrious musical figures as Beethoven, Rossini and Paganini, and took part in the first performance of Beethoven's Seventh Symphony (probably as a cellist).

Roger HUDSON

An American composer and guitarist whose music combines classical and popular influences.

Nikita KOSHKIN

A Russian guitarist and composer whose music has been performed and recorded by many leading performers, including himself. His best-known pieces include *The Prince's Toys* and the *Usher Waltz*.

Antonio Jimenez MANJON (1866-1919)

A Spanish guitarist and composer who worked mainly in Argentina. Although blind from childhood, he apparently left Spain for Paris, alone, at the age of 14.

Guillame MORLAYE (c1515-c1565)

A French guitarist and lutenist who lived in Paris, where he received a Royal privilege that allowed him to print and publish music for lute and guitar.

Antonio NAVA (1775-1828)

An Italian guitarist who worked mainly in Milan. Though virtually none of his music is available today, his guitar method was one of the most successful Italian guitar publications of its time.

Jean Phillip RAMEAU (1683-1764)

An important French harpsichordist, composer and music theorist.

Stepan RAK

An innovative Czech guitarist and composer, whose music often draws upon visual imagery. Among his best-known pieces are *Elegy*, *Czech Fairy Tales* and *Voces de Profundis* – a piece inspired by the Alfred Hitchcock movie *Psycho*.

Lucas de RIBAYEZ (fl. 1680-1700)

A Spanish guitarist about whom little is known beyond his book of guitar music, *Luz y norte musicale* (most of which was taken from an earlier book by Gaspar Sanz).

Ernest SHAND (1868-1924)

An English guitarist, famous during his lifetime as an actor. A collection of his guitar works, otherwise out of print for almost a hundred years, has recently been republished by Mel Bay Publications in the Stanley Yates Series.

Fernando SOR (1778-1839)

A Spanish guitarist and composer who worked mainly in Paris and London. Widely regarded as the finest guitar composer of his time, he also composed orchestral music, opera, and ballet. In addition to several extended concert works, he is well-known to guitarists today for his sets of attractive studies.

Milan TESAR

A Czech guitarist and composer who has written several collections of pieces that combine classical guitar technique with popular musical idioms.

Andrew WINNER

An American guitarist and composer who has specialized in repertoire for younger students.

Stanley YATES

That would be me – see the back cover!

Andrew YORK

An American guitarist and composer whose music has been recorded by many leading performers, including himself.

Jaime Mirtenbaum ZENAMON

A Brazilian guitarist and composer whose numerous works include several sets of character pieces for students.

Terminology

The following terms and symbols are used in this book.

Fingering and guitar symbols

1, 2, 3, 4 – fingers of the left (fretting) hand, index, middle, ring and little, respectively


(2) – alternative left-hand fingering

i, m, a, p – fingers of the right (plucking) hand, index, middle, ring and thumb, respectively

Circled numbers indicate strings

II^3 – barre (in this case at the second fret covering the first 3 strings)

- indicates that a finger remains on the same string, either at the same fret or at a new one

left-hand slur 

 optional slur or editorial slur (not present in the original source)



brings attention to a finger movement



"roll," arpeggiate the chord (from the lowest note to the highest)



harmonics

har.

(natural) harmonic

art. har.

artificial harmonic

vib.

vibrato, pull the string back and forth

l.v.

lasciare vibrare - let the notes ring over one another

tamboro

percussion, banging on the guitar

rasg.

rasgueado, strumming

pont.

ponticello, pluck near the bridge

dolce

sweet, pluck near the fingerboard

Musical terminology

"In 1"	in one beat per measure
<i>Largo</i>	slow
<i>Adagio</i>	slow
<i>Lento</i>	slow
<i>Andante</i>	walking pace - between slow and moderate
<i>Andantino</i>	on the slow side of moderate
<i>Moderato</i>	a normal, comfortable tempo
<i>Allegretto</i>	on the lively side of moderate
<i>Allegro</i>	lively, fast
<i>Vivo</i>	lively, fast
<i>Tempo ad lib</i>	you choose the tempo
<i>a tempo</i>	return to the former tempo
<i>rit.</i>	slower
<i>pp</i>	<i>pianissimo</i> , very soft
<i>p</i>	<i>piano</i> , soft
<i>mp</i>	<i>mezzo piano</i> , a little bit soft
<i>mf</i>	<i>mezzo forte</i> , a bit loud, normal volume
<i>f</i>	<i>forte</i> , loud
<i>ff</i>	<i>fortissimo</i> , very loud
<i>sf</i> or <i>fp</i>	play this one note louder than the surrounding ones
<i>cresc.</i>	<i>crescendo</i> , get progressively louder
<i>dim.</i>	<i>diminuendo</i> , get progressively softer
<i>poco</i>	a little bit
<i>molto</i>	a lot
<i>più</i>	more

sempre

always

sim.

simile, the same

lunga

long, a long time

grazioso

gracefully

smorzando

dying away

mysterioso

mysteriously

D.C.

da capo - go back to the beginning

Fine

finish, the end

Coda

the ending section of a piece



fermata, pause as long as you like



short pause, breath



like *crescendo*, getting louder



like *diminuendo*, getting softer

Articulation symbols



accent, play this note louder



staccato, this note should not sound for its full written duration



tenuto, this note sounds for its full value (and a little bit more)

Level 1

2 Preludes

No. 1 in a-minor

i-m / i-a

Slow (In 1) (♩ = c72)

The musical score for No. 1 in a-minor is presented in a single-staff format. The melody is written in treble clef with a 3/4 time signature. The bass line consists of chords indicated by letters 'p' and 'a' with stems. The piece is marked 'Slow (In 1)' with a tempo of ♩ = c72. The score is divided into measures 1-5, 6-11, 12-17, 18-23, 24-28, and 29-33. Measure 1 starts with a dynamic marking of *mf*. Fingering numbers (1, 2, 3, 4, m, a) are placed above the notes. A *rit.* marking appears above the final measure of the piece.

No. 2 in C

l-m-l/i-a-l

Moderate tempo (♩ = c.116)

The musical score consists of five staves of music in treble clef, 7/8 time. The first staff begins with a *mp* dynamic and includes fingering numbers 1, m, 1, m, 1, m, 1, and a triplet of 3 notes. The second staff starts at measure 4 and includes fingering numbers -4, 2, -2, 3, 2, and 4. The third staff starts at measure 7 and includes fingering numbers -2, 1, 3, -2, -1, 0, 0, 2, and 1. The fourth staff starts at measure 10 and includes fingering numbers -1, 4, -4, -4, and 0. The fifth staff starts at measure 13 and includes fingering numbers -2, 3, 2, 3, and a *rit.* marking. The piece concludes with a *p* dynamic.

Malagueña (Spanish Dance)

Moderately fast (In 1) (♩ = c.72)

Arranged by Stanley Yates

The musical score is written in treble clef, 1/2 time signature, and consists of six staves of music. The first staff begins with a *pp* dynamic and includes fingerings *p i m* and *i m i m i p p*. The second staff starts at measure 7 with a *dim.* dynamic and includes fingerings *p i m* and *p i m*. The third staff starts at measure 13 with a *p* dynamic and includes fingerings *p i m*. The fourth staff starts at measure 19 with a *p* dynamic and includes fingerings *p i m* and a *rit.* marking. The fifth staff starts at measure 25 with a *pp* dynamic and includes a *cresc.* marking. The sixth staff starts at measure 30 with a *dim.* dynamic and ends with a fermata. The piece concludes with a final chord.

3 Arpeggio Studies (from op. 59)

No. 1 in E

Rht a-m
Lht free-finger / fixed-finger changes

[Andantino] ♩. = c.72

The musical score consists of four staves of music in E major, 3/4 time, marked [Andantino] with a tempo of ♩. = c.72. The piece is in a single system with a key signature of one sharp (F#) and a common time signature of 3/4. The notation includes various fingerings and dynamics.

Staff 1 (Measures 1-4):
Measure 1: *mp* (mezzo-piano), bass clef, E2, G2, B2, D3, E3.
Measure 2: *p* (piano), treble clef, E4, G4, B4, D5, E5. Fingering: *p m i # m i*.
Measure 3: Treble clef, E4, G4, B4, D5, E5. Fingering: *3 2*.
Measure 4: Treble clef, E4, G4, B4, D5, E5.

Staff 2 (Measures 5-8):
Measure 5: Treble clef, E4, G4, B4, D5, E5. Fingering: *1 -2*.
Measure 6: Treble clef, E4, G4, B4, D5, E5.
Measure 7: Treble clef, E4, G4, B4, D5, E5. Fingering: *1*.
Measure 8: Treble clef, E4, G4, B4, D5, E5.

Staff 3 (Measures 9-12):
Measure 9: Treble clef, E4, G4, B4, D5, E5. Fingering: *3 2*.
Measure 10: Treble clef, E4, G4, B4, D5, E5. Fingering: *-3*.
Measure 11: Treble clef, E4, G4, B4, D5, E5. Fingering: *2 1*.
Measure 12: Treble clef, E4, G4, B4, D5, E5. Dynamics: *mp* (mezzo-piano).

Staff 4 (Measures 13-16):
Measure 13: Treble clef, E4, G4, B4, D5, E5. Fingering: *2 3 4*.
Measure 14: Treble clef, E4, G4, B4, D5, E5. Fingering: *1*. Dynamics: *dim.* (diminuendo).
Measure 15: Treble clef, E4, G4, B4, D5, E5. Dynamics: *p* (piano).
Measure 16: Treble clef, E4, G4, B4, D5, E5. Dynamics: *rit.* (ritardando).
A dotted line connects the end of measure 13 to the start of measure 14, labeled *(Me 2)*.

No. 2 in A

LH: free and fixed-finger changes

[Moderato] (♩=♩72)

p | *m* | *a* | *m* |

The musical score consists of six staves of music, each starting with a measure number (1, 3, 5, 7, 9, 11) and a treble clef. The key signature is one sharp (F#). The music is written in a single line with a bass line below. Fingerings are indicated by numbers 1-4. Dynamics include *mf*, *p*, and *rit.*. Specific performance instructions include "(add)", "(to prepare)", and "2 3".

Staff 1: Measure 1, *mf*. Fingerings: 2 3, -2 4, (add) 3.

Staff 2: Measure 3, (to prepare). Fingerings: 1, 3 4.

Staff 3: Measure 5, Fingerings: 1 - 3, 4, 2 1.

Staff 4: Measure 7, Fingerings: -1 4, 2 3.

Staff 5: Measure 9, (add) 4, -2 4, (add) 3.

Staff 6: Measure 11, *rit.* Fingerings: 1 - 2 3, 1, 2 3.

No. 3 in e-minor

LHt free and fixed-finger changes

[Moderato] (♩=♩72)

p m i m a m i m

The musical score consists of six staves of music, each starting with a measure number in the left margin. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). Fingerings are indicated by numbers 1-5 above notes. Performance instructions include dynamics (p, mf, cresc., dim., rit.), articulation (accents), and fingering changes (e.g., -2, -3, -4). A 'prepare' instruction is shown with a dashed line and a fermata-like symbol. The piece concludes with a double bar line and a final chord.

Staff 1: Measure 1. Fingerings: 2, 1, 3. Dynamics: *mf*. Fingering change: -2.

Staff 2: Measure 3. Fingerings: 3, 4, 3, 4. Dynamics: *mf*. Fingering change: -2. Additional fingering: (add) 4. Fingering change: -4.

Staff 3: Measure 5. Fingerings: 1, 2, 3, 4. Dynamics: *cresc.*. Fingering change: -2. Additional fingering: (add) 3. Fingering change: -4. Additional fingering: (add) 4. Instruction: (prepare).

Staff 4: Measure 7. Fingerings: 1, 4, 1. Dynamics: *mf*. Fingering change: -3. Instruction: *dim.*

Staff 5: Measure 9. Fingerings: 1, 2, 4, 1. Dynamics: *mf*. Fingering change: -2. Additional fingering: (add) 4.

Staff 6: Measure 11. Fingerings: 3, 4, 1, 2. Dynamics: *mf*. Fingering change: -4. Instruction: *dim.*. Additional fingering: (add) 1. Instruction: *rit.*. Dynamics: *p*. Fingering change: -2. Instruction: (Mc 2).

Study in a-minor (from op. 27)

p-i-m
LH: free and fixed-finger changes

Moderato (♩ = c.104)

p $\frac{1}{3}$ *m* $\frac{1}{3}$ *m*

3 4 -1 1 2 3 4 -2

6 4 1-2 3 1 (add) 3 *rit.* Fine

9 *a tempo* 1 1 -1 3 *mf*

12 1 -1 4 (add) 4 1 2 3 1

15 *m i m rit.* D. C. al Fine

From *Méthode complète pour guitare*, op. 27 (Paris, c. 1811).

Ferdinando CARULLI
(1770-1841)

[Level 1]

Waltz in C (op. 241, no.1)

m & ma chords / i-m alternation

[Allegretto] (♩. = c.69)

3
mf

5
f

9
f

13
f

17
mp

21
mp

Fine

D. C. al Fine

mm14-15. The first finger must jump from the second string to the first; try to avoid clipping the C by moving to the first string only as the right-hand finger plucks the new note (practice this part separately).

From *Methode complète pour pincer le guitare*, op. 241 (Paris, c. 1825).

Waltz in G (op. 241, no. 4)

RH: m-i & a-i /
in chords

[Allegretto] (♩. = c.69)

The musical score is written in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked [Allegretto] with a quarter note equal to approximately 69 beats per minute. The first staff contains measures 1-5, starting with a mezzo-forte (mf) dynamic. The second staff (measures 6-11) includes a forte (f) dynamic. The third staff (measures 12-16) ends with a 'Fine' marking. The fourth staff (measures 17-21) begins with a piano (p) dynamic. The fifth staff (measures 22-26) includes a piano (p) dynamic. The sixth staff (measures 27-31) ends with a 'D. C. al Fine' marking. The score includes various fingering instructions (m, i, 2, 3, 4) and articulation marks (accents).

Andante in C, op. 35 no. 1

arpeggio / alternation mixture

Andante (♩ = c.80)

6

11

16

21

25

29

From *Vingt Quatre Exercises*, op. 35 (Paris, c. 1828).

Ernest SHAND
(1868-1924)

[Level 1]

Study in E (from op. 100)

LH: guide-finger position change

[Moderato] (♩ = c72)

The musical score is written for guitar and consists of four staves of music. The key signature is E major (one sharp) and the time signature is 4/4. The tempo is marked [Moderato] with a quarter note equal to c72. The score includes various guitar-specific annotations:

- Staff 1:** Starts with a dynamic marking of *mf*. The first measure has a *p* (piano) marking above the notes. Fingering numbers 1, 2, and 3 are placed above the notes in the first three measures.
- Staff 2:** Measure 4 starts with a *p* marking. Fingering numbers 2, 3, 1, 2, 3, 4, -2, and 3 are placed above the notes. An "(add)" marking is placed above the fourth measure.
- Staff 3:** Measure 7 starts with a circled "3" below the staff. Fingering numbers -2, 0, -3, 0, 2, 1, 2, 3 are placed above the notes.
- Staff 4:** Measure 10 starts with a circled "1" below the staff. Fingering numbers -3, 1, 1 are placed above the notes. Measure 13 starts with a circled "1" below the staff. Fingering numbers 2, -1, (add) 3, -2, -3, 1 are placed above the notes.

From *Improved Method for Guitar, op. 100* (London, 1896).

Folksong

i-m alternation /
damping & articulation

Moderately $\text{♩} = c.126$

6 *poco rit.* *a tempo*

12 *poco rit.* *a tempo*

17

22 *poco rit.* *a tempo* *rit.*

This piece can also be practiced using a strict pattern of right-hand finger alternation throughout, i-m or m-i.

Farewell Summer

Andante (In 2) [♩ = c.72]

3-part texture

The musical score for 'Farewell Summer' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four systems of music, each with a treble and bass staff. The tempo is marked 'Andante' with a metronome marking of approximately 72 beats per minute. The piece features a three-part texture. The upper voice (treble staff) carries the melody, often with slurs and accents. The inner voice (middle staff) provides harmonic support with chords and sometimes answers the upper voice. The bass part (bass staff) consists of long, sustained notes. Dynamics include *mp* (mezzo-piano), *p* (piano), and *m* (mezzo-forte). Fingerings and articulation marks are provided throughout the score.

This piece uses a three-voice texture: an upper melody, a bass part (in long notes) and an inner voice part (which sometimes answers the upper voice). Try to distinguish the parts by using a fuller sound for the upper voice and bass and a clearer sound for the inner voice.

Soñando - "Dreaming" (no. 3 from 20 Epigrammes)

p-i-m-a
syncopation

[Moderato] (♩ = c.108)

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music, numbered 1 through 16. The first staff begins with a dynamic marking of *mf* and *p*. Fingerings are indicated by numbers 1, 2, 3, and 4 above notes. Accents are placed over notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16. A *cresc.* marking appears at the end of measure 9. A *molto rall.* marking is placed at the end of measure 16.

In measures 1-9 hold the fingers close to their target frets before placing.
Practice the rhythm, before playing, by counting "1 & 2 & 3 & 4 &," gradually replacing the "3" with a whisper.

Level 2

3 Preludes (from op. 114)

No. 1 in C

LH: "sequential" chord changes

[Moderato] (♩ = c.116)

The musical score for the left hand of 'No. 1 in C' by Ferdinando Carulli is presented in eight staves, numbered 1 through 15. The piece is in C major and 3/4 time, marked 'Moderato' with a tempo of approximately 116 beats per minute. The score includes various musical notations such as fingerings (1-4), dynamics (p, m), and trills (tr). The piece concludes with a final chord marked 'p'.

From *Vingt-quatre preludes pour la guitare, op. 114* (Paris, c. 1816)

No. 2 in D

LH: weaker fingers / preparation

[Allegretto] (♩. = c.60)

p 1 m 1 p 1

The musical score consists of six staves of music in D major, 4/4 time, with a tempo of Allegretto (♩. = c.60). The piece is marked *mf* and includes dynamic markings *p* and *mf*. Fingerings are indicated by numbers 1-4 and -2, -3. Some notes have an 'add' marking above them. Measure numbers 3, 5, 7, 9, and 11 are indicated at the start of their respective staves. A circled '4' with '(prepare)' above it is shown in measure 8. A circled '2' with '(prepare 2)' below it is shown in measure 10. The score ends with a double bar line in measure 11.

To help make smooth chord changes, some of the chords in this piece are played with the weaker left-hand fingers. Practice the chords as isolated block chords to get used to the fingerings. In measures 8 and 11 be sure to prepare the indicated fingers as close to their target frets as is comfortable at the points marked.

No. 3 in G

[Moderato] $\text{♩} = c.100$

p i m i p i m i

3

5

7

9

11

Contredance in C (op. 121, no. 10)

RH m-i & a-i alternation / pm chords
LH brief f^2 barre

Allegretto ($\text{♩} = c.72$)

The musical score is presented in a single system with 11 staves. The first staff (measures 1-4) begins with a *mf* dynamic and includes fingering (1, 2, 3, 4) and a f^2 barre. The second staff (measures 5-8) continues the melody with similar fingering. The third staff (measures 9-12) shows the right hand playing a sequence of eighth notes. The fourth staff (measures 13-16) continues the right-hand melody. The fifth staff (measures 17-20) features the left hand playing a sequence of chords. The sixth staff (measures 21-24) continues the left-hand chordal accompaniment. The seventh staff (measures 25-28) returns to the right-hand melody with *mf* dynamics. The eighth staff (measures 29-32) concludes the piece with a *p* dynamic and a final chord. The score is marked 'Fine' at the end of the eighth staff and 'D. C. al Fine' at the bottom right.

From *Vingt-quatre pièces pour guitare seule*, op. 121 (Paris, c. 1816)

2 (25) *f* *m* *f*

28

31 *mp*

34

37

40 *f*

43

46

D. C. al Fine

Andante in G (op. 241, no.5)

Andante (♩ = c.63)

5

9

13

Engraving of Carulli from his
Guitar Method (Paris, c1811).



Ferdinando Carulli.

From *Methode complète pour pincer le guitare*, op. 241 (Paris, c. 1825).

Andantino grazioso in C (from op. 59)

appoggiaturas

Andantino grazioso (♩ = c.72)

mp

5

p

9

cresc.

m

poco rit.

13

a tempo

p

rit.

The downbeats of measures 1, 2, 4, etc., contain appoggiaturas - notes that do not harmonize with the bass and which move by step to a note that does. These expressive figures are found in many types of music and are almost always played by making a small diminuendo between the dissonant note and its resolution (as shown by the dynamic "hairpin" marks provided by Carcassi in those measures) - a sighing effect.

Prelude in a-minor (from op. 59)

LH sequential changes

[Moderato] (♩ = c.76)

p i m i m i p i

mp (to prepare)

cresc.

dim.

p

The challenges in this piece is to avoid clipping the final notes of several of the chords. Study the left-hand fingerings carefully, since they are intended to help avoid this.

Andantino in C (*Le papillon* - "Butterflies" - op. 50, no. 1)

RH: p on the higher strings
LH: skips

Andantino $\text{♩} = c.126$

From *Le Papillon*, op. 50 (Vienna, 1815).

Fernando SOR (1878-1839) /
Napolean COSTE (1806-1883)

[Level 2]

Study No. 5

LH: counterpoint / fixed fingers

[Allegretto (In 2)] (♩ = c.88)

The musical score is written on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Allegretto (In 2)' with a metronome marking of ♩ = c.88. The dynamics are marked 'mf'. The left hand (LH) plays a counterpoint with fixed fingers, indicated by numbers 1-5 above the notes. The right hand (RH) plays a melody. The score is divided into four systems, with measure numbers 1, 5, 9, and 13 marked at the beginning of each system. The piece concludes with a double bar line at the end of the fourth system.

Hold the left-hand fingers down for their full written values.
Take care especially in measures 5-6 and 12-15.

From *Méthode complète pour la Guitare*, ed. Napolean Coste (Paris, c.1845).

Fernando SOR
(1778-1839)

[Level 2]

Study in C (op. 60, no. 6)

LH: optional descending slurs

[Moderato] (♩ = c.84)

The musical score is written in treble clef, C major, and 3/4 time. It consists of six staves of music, each containing measures 1 through 34. The notation includes various slurs, accents, and dynamic markings such as *p* (piano) and *m* (mezzo-forte). Measure numbers 6, 12, 18, 24, and 30 are clearly marked at the beginning of their respective staves. The piece concludes with a double bar line and the word 'FINE' at the end of the sixth staff.

Signature of Fernando Sor:

A handwritten signature of Fernando Sor, featuring a large, stylized initial 'F' and the name 'Sor' written in a cursive hand.

Sor did write the slurs indicated in this piece, though it can be also be played without them. An interesting slur occurs at measure 34, where the second note of the slur sounds simultaneously with the bass note.

From *Introduction à la L'Étude de la Guitare*, op. 60 (Paris, 1831).

Study in A-major (from op. 100)

LH: position changes with guide fingers
return damping

[Allegretto (in 1)] (♩. = c66)



This piece contains a series of short position changes, all of which are connected with one of more guide fingers on the same string.

In measures 9, 21, 27 and 31, after playing with the thumb, damp the previous bass note.

Study in C (from op. 100)

Lit skips / brief barre

[Andantino] (♩ = c.108)

The musical score consists of five staves of music in C major, 3/4 time, marked [Andantino] with a tempo of approximately 108 beats per minute. The piece is written for guitar and includes various technical challenges such as triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. Dynamics include piano (p), mezzo-forte (mf), and ritardando (rit.).

Staff 1 (Measures 1-6): Starts with a piano (p) dynamic. Fingerings: 1 2 1, 1, 2 1, 1 2 1. Includes a triplet of eighth notes.

Staff 2 (Measures 7-13): Fingerings: 2 4, m # m, 2 4. Includes a triplet of eighth notes.

Staff 3 (Measures 14-20): Starts with a mezzo-forte (mf) dynamic. Includes a triplet of eighth notes with the instruction "(add)". Fingerings: 1 3, 1 m p 1 p i a i, 2, 1. Ends with a piano (p) dynamic.

Staff 4 (Measures 21-26): Fingerings: 3, 1 4, 3 1, -1, 2 4, 2. Includes a triplet of eighth notes.

Staff 5 (Measures 27-32): Fingerings: 4 1, 2 - 4, 2 1, 4. Includes a triplet of eighth notes and a ritardando (rit.) marking.

Although the "melody" of this piece is formed by the notes that fall on the first string, the chromatic voice-leading of the inner voice, played by the index finger, is also interesting. Try to bring this out.

Study No. 22 in D

legato

[Andante] (♩ = c.63)

The musical score consists of four staves of music in D major, 3/4 time. The first staff begins with a mezzo-piano (*mpz*) dynamic and includes fingering numbers (1, 2, 3) and slurs. The second staff starts at measure 5 and includes slurs and fingering numbers (2, 3). The third staff starts at measure 10 and includes a slur and a fingering number (2). The fourth staff starts at measure 14 and includes slurs and fingering numbers (1, 2, 3, 4). The piece concludes with a double bar line.

More chromatic voice-leading! Try to make the melody as legato (smoothly connected) as possible. Also take care not to rush the slurs in measures 10-14.

Oh Come All Ye Faithful (Adeste fideles)

(English Hymn)

RH chordal fingerings / alternation

Arranged by Stanley Yates

Lively (♩ = c138)

The musical score is written for guitar in treble clef, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Lively' with a metronome marking of ♩ = c138. The score includes various musical notations such as fingerings (1, 2, 3, 4), dynamics (p, mf, f, mp), and articulation (accents, slurs). The piece concludes with a double bar line and repeat dots.

When the two-string barre is raised in measures 18-19, the first finger should pivot neatly on to the second string. The slightly unusual fingering in measure 9 is intended to help guarantee a legato melody.

We Three Kings

LH: Lv. overlapping fingerings

Moderately fast (In 1) $\text{♩} = 63$

Arranged by Stanley Yates

The musical score is written for the left hand in treble clef, 2/4 time, with a tempo of moderately fast (♩ = 63). It consists of four systems of music. The first system (measures 1-8) features a melody with notes marked with accents and fingerings (0, m, 3, i, m, i, m, i). The bass line consists of sustained notes with a dynamic marking of *p*. A dashed line below the first system is labeled 'l.v.' and 'fn)'. The second system (measures 9-16) continues the melody with notes marked with accents and fingerings (2, 3, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4). The bass line has notes marked with fingerings (2, 3, 3, 2, 3). The third system (measures 17-24) features a melody with notes marked with accents and fingerings (m, i, i, m, i, i). The bass line has notes marked with fingerings (3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3). The fourth system (measures 25-32) continues the melody with notes marked with accents and fingerings (i, 4, 2, 3, 2, m, i, i). The bass line has notes marked with fingerings (2, 3, 3, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

l.v. (*lassicare vibrare*) - "let ring." An atmospheric (slightly mysterious) harp-like effect of allowing the notes to ring over one another (regardless of melodic or harmonic considerations), created by leaving the fingers down as long as possible — might take a bit of thought.

Greensleeves (What Child Is This?)

(16th-Century English Folksong)

Moderately (In 1) ♩ = c.50

Arranged by Stanley Yates

The musical score is written in treble clef with a key signature of one sharp (F#) and a 1/4 note equal to approximately 50 beats per minute. The piece is in a 16th-century style, featuring a simple melody with a bass line. The score is divided into five systems, each with a measure number (1, 7, 13, 19, 25) at the beginning. The melody is marked with 'm' for mezzo-forte and 'p' for piano. There are various ornaments and slurs throughout the piece. The bass line consists of chords and single notes, often with a 'p' marking. The piece ends with a final cadence in measure 25.

This is the melody as I heard it growing up in England - some people prefer g-sharps in measures 8 and 24 (personally, I prefer the older modal-sounding g-naturals). On the topic of modes, this is a Dorian-mode melody, and the F# in measure 2 is correct!

Greensleeves is a English Renaissance tune often attributed to King Henry VIII, who did not write it - many versions of this piece exist and the precise origin is unknown.

2 Renaissance Dances

3-string barre

1 - The Parlement (England)

Arranged by Stanley Yates

Lively ♩ = c.108

Musical score for 'The Parlement' in G major, 3/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Lively' with a quarter note equal to approximately 108 beats per minute. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The second and third staves continue the melody and accompaniment, with various fingering and articulation markings.

From the Dowland Lute Book (England, c. 1600).

2 - Spagnoletta (Italy)

Lively ♩ = c.160

Musical score for 'Spagnoletta' in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Lively' with a quarter note equal to approximately 160 beats per minute. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The second and third staves continue the melody and accompaniment, with various fingering and articulation markings. The fourth staff concludes the piece with a first and second ending.

2 Japanese Pieces

No.1 Koto

natural harmonics with fretted notes in high position

Tranquil $\text{♩} = c.80$

l.v. (*lasciare vibrare*) - let the notes ring over one another
vib. - vibrato, pull the string back and forth by rocking the left-hand

This piece emulates the sound of the *koto* - a Japanese zither-like instrument - and consists mostly of open strings with occasional fretted notes in the tenth position and harmonics in the twelfth position.

There is no time signature, nor any barlines - simply group the notes according to their relative durations.

No. 2 - Taiko

tambora

Slow dance ♩ = c.80

The musical score is written on a single treble clef staff. It consists of five lines of music, each starting with a measure number (1, 3, 9, 13, 17). The notation includes various rhythmic values, accidentals, and dynamic markings. Percussion effects are indicated by 'x' marks above notes, with labels 'tambora' and 'pont.' below the staff. Some notes have 'a' or 'm' above them, possibly indicating fingerings or specific techniques. The score ends with a double bar line and a fermata over the final note.

tambora - percussion on the bridge of the guitar with the side of right-hand thumb (sounding the strings indicated).

This piece imitates the sound of the Japanese *taiko* - a large hanging drum.

Etude mécanique No. 1

p-i-m / pi-m

Moderately fast ♩ = c.116

The musical score consists of six staves of music in 12/8 time. The first staff begins with a treble clef, a key signature of one flat, and a 12/8 time signature. It starts with a dynamic of *p* and includes fingerings *i* and *m*. Above the first measure, there is a tempo marking $(♩ = ♩)$ and a *4x* marking. The second staff is marked with *cresc. poco a poco*. The third staff begins with a dynamic of *f* and is marked *sempre* with a *2x* marking. The fourth staff also has a *2x* marking. The fifth staff is marked *cresc. poco a poco*. The sixth staff begins with a dynamic of *mf*, followed by *dim. e rit.* and *pp* markings.

My *Etudes mécaniques* are deliberately repetitive, though – hopefully – atmospheric.

Don't be deterred by the unusual time signature, simply count in groups of threes and twos, as needed: 1-2-3, 1-2-3, 1-2, 1-2, etc.

Level 3

Study No. 9 in a-minor

Lft: finger 4

[Andantino (in 1)] $1♩ = c.80$

The musical score consists of four staves of music in 3/4 time, marked [Andantino (in 1)] with a tempo of approximately 80 beats per minute. The key signature is one flat (A minor). The first staff (measures 1-8) includes dynamics *mf*, *p*, and *p*, with fingerings 4, 2, 4, 3, 4, 1, and 2. The second staff (measures 9-16) includes dynamics *mf*, *p*, and *p*, ending with a double bar line and the word "Fine". The third staff (measures 17-24) includes dynamics *mf* and *p*, with fingerings 3, 2, 4, 4, 4, and 4, ending with a circled 5. The fourth staff (measures 25-32) includes dynamics *p*, *p*, *p*, *p*, and *p*, with fingerings 2, 3, 4, 4, 3, and 3, ending with a double bar line and the instruction "D.C. al Fine".

This piece makes full use of the left-hand little finger; be sure to position the hand fully parallel to the fingerboard, to help this finger reach the lower strings.

Study No. 12 in e-minor

LH: finger 4 / cross-fingering / finger exchange

[Andantino] (♩ = c.132)

1 *mp* 2 1 # 4 1 2 #

8 *p* 3 1 3 -1 4 -1

15 -3 2 1 # *p*

22 3 1 4

29 2 *p* 3 *Fine* 4 *mf*

36 4 4 2

43 -2 -1 3 (cross-fingering) rit. -2 1 #

D.C. al Fine

Another study that makes full use of the left-hand little-finger; position the finger close to its target frets well ahead of time.

Measure 14 uses a "finger-exchange," in which the fingering changes, even though the chord remains the same, to prepare for an otherwise awkward change in measure 16.

Measure 46 uses a "cross-fingering" - fingers 1 and 2 remain in position while finger 3 temporarily plays one fret lower than usual.

Arpeggio Study in a-minor

LH: full first position

[Allegretto] (♩=672)

p m i p m i m

The musical score consists of three staves of music in treble clef, 2/4 time, with a key signature of one flat (B-flat). The first staff contains measures 1 through 8. Above the first two measures are the fingerings *p m i p m i m*. A dynamic marking of *mf* is placed below the first measure. A circled number 3 is located below the third measure. The second staff contains measures 9 through 12. The third staff contains measures 13 through 16. Fingerings are indicated by numbers 1-4 below the notes in various measures.

Play the notes in measure 3 as indicated (instead of with fingers 1 and 2); this will help develop left-hand position and reach (try to hold fingers 3 and 4 over their target frets ahead of playing them).

The following preparatory exercise might help (it's always possible to make up little exercise to help overcome the difficulties found in pieces):

A short musical exercise on a single staff in treble clef, 2/4 time, with a key signature of one flat. It consists of two measures. The first measure contains a quarter note G2 (fret 2), a quarter note A2 (fret 3), and a quarter note B2 (fret 4). The second measure contains a quarter note G2 (fret 2), a quarter note F2 (fret 1), and a quarter note E2 (fret 0). Fingerings are indicated above the notes: 1, 2, 3 for the first measure and 1, 2, 3 for the second measure. A circled number 3 is placed below each measure.

Studies 14 and 16 in C

LH counterpoint / legato / fixed fingers

[Allegretto (in 2)] $\text{♩} = c.104$

No. 14

6

11

16

[Allegretto (in 2)] $\text{♩} = c.104$

No. 16

6

11

16

In measure 19 of the second study, use finger 2 as a "pivot" while the other fingers find their places.

Hold the left-hand fingers down for their full written values!

Study in C (op. 60, no. 13)

LH: frequent movements

[Moderato] (♩ = 96)

The musical score is written for the left hand in C major, 3/4 time. It begins with a *mf* dynamic. The first system (measures 1-6) includes fingerings like 1, 1, 1, m and 1, m, 1, m. The second system (measures 7-12) continues with fingerings such as 2, 3, 2, 3 and 4, 1, 4, 3. The third system (measures 13-18) features fingerings like 2, 1, 3, 4 and 4, 1, m, 1. The final system (measures 19-23) includes fingerings such as 4, 1, 3, 4 and 1, 3, 4, 1. A descending slur is present in measure 23, with a *fn* dynamic marking above it. The piece concludes with a *p* dynamic.

The descending slur in measure 23 is a little tricky. Try not to clip the last note of the previous measure in preparing the first finger for this slur, and don't rush!

Fernando SOR
(1778-1839)

[Level 3]

Study in a-minor (op. 60, no. 5)

RH: i-m alternation with a string crossings
LH: descending lines

[Moderato] (♩ = c84)

The musical score is written in a single system with seven staves. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked [Moderato] with a metronome marking of ♩ = c84. The score includes various musical notations such as slurs, accents, and dynamic markings (p, m, f). The right hand part is characterized by i-m alternation with string crossings, while the left hand part features descending lines. The piece concludes with a 'Fine' marking at the end of the seventh staff.

From *Introduction à la L'Étude de la Guitare*, op. 60 (Paris, 1831).

29

33

37

D. C. al Fine

There are two types of descending slurs in this piece: a simple type, in measures 27 and 36, where a left-hand finger "pulls-off" (plucks) an open string; and a more difficult type, in measure 4, where a left-hand finger (4) pulls-off to another fretted note - be sure to place fingers 1 and 4 together. There is also a tendency to rush slurs, so take care to play in time.

Also take care to damp any potentially over-ringing open bass-notes, as discussed earlier.



Drawing from Sor's *Guitar Method* (London, 1832), showing the typical playing position used by French and Italian guitarists of the time (to which Sor objected).

Andantino (op. 44, no. 9)

Lit more extended shapes / second position /
legato voice-leading

(Choral)

Andantino (♩ = c.116)

5

9

13

16

The main goal with this piece is to have completely smooth connections between the notes of each of the three "voice" parts.

As always, think carefully about using hand-positions that will place the fingers where they need to be (whether parallel to the fingerboard or rotated to some degree), and try to position free fingers as close as possible to their target frets ready for the next chord shape.

Andante in A

LH second-position /
guide-finger position changes
RH damping

Andante (♩ = c.100)

The essential ingredient of this amusing study lies the articulation of the bass-part, where the notes need to be damped with the thumb.

Signature of Antonio Nava:

Antonio Nava

Waltz in D (op. 121, no.3)

LH: second position

[Allegretto] (♩ = c.66)

6

11

17

22

37

mf

m

i

p

mp

Fine

D. C. al Fine

When playing in the full second position (with finger 4 playing at the fifth fret), be sure to use a "parallel" hand position - the palm of the hand parallel to the edge of the fingerboard, with all fingers lined-up along the first string. Try measures 2, 15 and 17 to get the idea.

Ferdinando CARULLI
(1770-1841)

[Level 3]

Andantino in a-minor (op. 241, no.19)

optional ascending and descending slurs /
finger 4

Andantino (♩=66)

D. C. al Fine

In places such as measure 9, it's easier to move the entire hand rather than reach for the notes (with the weaker fourth finger).

From *Methode complete pour pincer le guitare*, op. 241 (Paris, c. 1825).

Minuet and Trio (op. 21, no. 12)

chordal fingerings / short scales

MINUET

[Allegretto] $\text{♩} = \text{c}48 \text{ } \text{♩} = 144$

1
mf
6
f
p
12
mf
18

TRIO

p
30
cresc.
36

From *Vingt-quatre petite pièces pour le guitar*, op. 21 (Paris, c. 1835).

Minuet (variation)

Musical notation for measures 35-44. The piece is in 3/4 time. Measure 35 starts with a treble clef and a dynamic marking of *mf*. The melody in the treble clef begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers measures 36-37, containing a sixteenth-note scale: G4, A4, B4, C5, B4, A4, G4. Measure 38 has a dynamic marking of *m*. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

Musical notation for measures 45-49. The melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line continues with quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

Musical notation for measures 50-54. The melody features slurs and dynamic markings: *p*, *m*, *p*, *f*, *p*. The bass line continues with quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

Musical notation for measures 55-59. The melody includes slurs and dynamic markings: *p*, *p*, *mf*. The bass line continues with quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

Musical notation for measures 60-64. The melody includes slurs and dynamic markings: *p*, *mf*. The bass line continues with quarter notes: G3, F3, E3, D3, C3, B2, A2, G2.

The short scales in the Trio are fairly quick and are best practiced separately.
Be sure to play the indicated dynamics throughout.

Romance

legato /
distant position-changes
(prepared by open strings)

Adagio (♩ = c.76)

Adagio means "very slow"!

Measure 4: be sure to switch between parallel and rotated hand positions.

Measure 10: use the open string to give you the time to make the shift; finger 3 should be "shaped" and in position for the high B before you actually fret the note. It's also possible to simplify this measure, as follows:

Ossia:

Measure 11: work on the rhythm first, counting without the guitar.

Measures 16-18: same general advise for the position shifts as given for measure 10.

This is a beautiful piece, and well worth a little effort!

The Banks of Newfoundland

(19th-Century Sea Shanty)

RH: damping and articulation with the thumb /
rolled chords

Arranged by Roger Hudson

Freely (♩ = c.88)

The musical score is written for guitar in 2/4 time. It consists of five systems of music, each with a treble clef staff and a bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The bass staff contains chords and bass notes, with some notes marked with a '7' for the seventh fret. The score is divided into measures, with measure numbers 6, 11, 16, and 21 indicated at the start of their respective systems. Performance instructions include 'Freely' at the beginning, 'rit.' (ritardando) and 'a tempo' markings throughout, and 'mf' (mezzo-forte) and 'p' (piano) dynamics.

You ramblin' boys of Liverpool,
I'll have you beware,
When you go in a Yankee packet ship...

Be sure to damp the basses throughout and to articulate the short basses in measures 8-9, 16-7 and 24-5.

Amazing Grace

short *appoggiaturas* (quick ascending slurs)Moderately slow ($\text{♩} = c.112$)

Arranged by Stanley Yates

The musical score for 'Amazing Grace' is presented in a single system with six staves of music. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is 'Moderately slow' with a quarter note equal to approximately 112 beats per minute. The score includes various musical notations such as dynamics (mp, mf, m, p), articulation (accents, slurs), and fingerings (1, 2, 3, 4). The first strain (measures 1-16) features a melody with a prominent appoggiatura in measure 1. The second strain (measures 17-32) includes more complex rhythmic patterns and fingerings, with a 'rit.' (ritardando) marking in measure 32. The score concludes with a final cadence in measure 32.

The second strain of this arrangement (measures 17-32) uses some short *appoggiaturas* - play the small note on the beat, with the rest of the chord, then slur onto the main note.

The Coventry Carol

free-finger position changes

Moderate ($\text{♩} = c.144$)

Arranged by Stanley Yates

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of six staves of music. The first staff begins with a dynamic marking of *mf* and includes fingerings (1-4) and accents. The second staff starts at measure 6. The third staff starts at measure 11 and includes fingerings (1-4) and accents. The fourth staff starts at measure 17. The fifth staff starts at measure 22. The sixth staff starts at measure 27 and includes dynamic markings of *p* and *rit.*, as well as fingerings (1-4) and accents. The piece concludes with a fermata over the final note.

This piece has been arranged in Renaissance lute style. Lutenists often based their solo pieces on well-known songs of the time, adding their own variations to the melody in the form of "divisions" – dividing the original melody notes into more notes of shorter value (as in the second strain of this arrangement).

3 Dances from Renaissance France

1 - BRANLE (1)

Lively (♩ = c.72)

Arranged by Stanley Yates

Musical score for '1 - BRANLE (1)'. The piece is in 4/4 time and G major. It consists of 20 measures. The notation includes treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings (1-4) and accents (acc) are indicated above notes. Dynamics include piano (p) and mezzo-forte (mf). A repeat sign with first and second endings is used at the end of the piece.

2 - ALLEMANDE

Moderately (♩ = c.76)

Musical score for '2 - ALLEMANDE'. The piece is in 3/4 time and G major. It consists of 12 measures. The notation includes treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings (1-4) and accents (acc) are indicated above notes. Dynamics include piano (p). A repeat sign is used at the end of the piece.

3 - BRANLE (2)

Lively (♩ = c88)

A musical score for a piece titled '3 - BRANLE (2)'. The score is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Lively (♩ = c88)'. The piece consists of 13 measures. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are beamed together. The piece ends with a double bar line and a repeat sign.

The guitar (with only four strings) was a very popular instrument in France during the mid-sixteenth century. Guitar music at that time was written in tablature (see below), much like modern guitar tablature. The three pieces transcribed here are, believe it or not, just about the least difficult pieces for guitar that I could find from that time!

Title page of Morlaye's *First Book of guitar music* (Paris, 1552):

Original tablature of the Branle transcribed above:

A page of original guitar tablature. It features three systems of six-line staves. The first system is marked with a 'B' in a large font. The tablature consists of letters (F, P, T, C, G, B) placed on the lines of the staff to indicate fret positions. There are some decorative flourishes and a small circular symbol at the end of the first system.

The title page of Morlaye's *First Book of guitar music* (Paris, 1552). The page is framed and contains the following text:

LE
PREMIER LIVRE DE
 CHANSONS, GAILLARDES, PAVANNES,
 Branles, Almorsdes, Faucilles, réduits en tablature de Guiterne
 par Maître Guillaume Morlaye joueur de Luth.

 Below the text is an illustration of a lute (a four-stringed guitar) with an open book resting on its body.

A PARIS.
 De l'imprimerie de Robert Granlon & Michel Fernandez, au Mont
 S. Hyaire, à l'enseigne des Grands Ions.
 Avec privilege du Roy.

From *Le Premier Livre ... de Guiterne* (Paris, 1552).

2 Dances from Baroque Spain

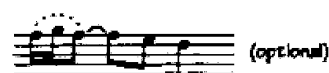
second position / optional trills

Arranged by Stanley Yates

1 - GAITAS

Lively (In 1) [♩ = c63]

Il pos:



(optional)



2 - TORNEA "La Batalla"

Moderately (In 1) [♩ = c80]

Il pos:



The *gaita* is a lively folk dance, often accompanied by bagpipes. "La batalla" is a reference to battle-music, which was often used as the basis of instrumental compositions in Baroque Spain — the style is based on the bugle-calls (*clarines*) used in battle.

Le Tambourine

2 and 3-note slurs / positions 1 and 2

Allegretto (♩ = c92)

Arranged by Stanley Yates

5

10

14

19

23

This arrangement is based on a well-known harpsichord piece by Rameau, and has makes a good slur study. Most of these slurs should be practiced separately, paying attention to hand position and rhythm.

3 Baroque Dances (from "Short Suite in Baroque Style")

3 - SARABANDA

Majestic $\text{♩} = c.69$

Musical score for Sarabanda, measures 1-13. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Majestic' with a quarter note equal to approximately 69 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The piece features a slow, majestic feel with a mix of eighth and quarter notes, often beamed together. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective lines.

4 - GAVOTTA

Sprightly (in 2) $\text{♩} = c.80$

Musical score for Gavotta, measures 1-12. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Sprightly (in 2)' with a quarter note equal to approximately 80 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The piece is in 2/4 time and has a lively, sprightly character. Measure numbers 1, 4, 8, and 12 are indicated at the start of their respective lines.

Kean O'Hara (Irish Harp Piece, c. 1700)

optional light slurs

Moderately (♩ = c.88)

Arranged by Stanley Yates

The musical score is written on four staves of five-line treble clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderately' with a quarter note equal to approximately 88 beats per minute. The score includes several triplets and slurs, some of which are optional. The piece concludes with a double bar line and repeat dots.

This evocative piece can be played with or without the indicated slurs, or with some but not all. The more slurring used, the more you will need to practice! On the other hand, light, even slurring, with good rhythm, brings a singing quality to the guitar that cannot be emulated by plucking alone. So, do whatever you need to make the piece sound good!

Klangbilder ("Soundfigures")

- No. 20 from 24 Klangbilder

alternation / LH independence

In one $\text{♩} = [60-66]$

5

9

13

17

21

25

rall.

Be sure to observe the articulation indications in measures 4 and 15, and to hold the longer notes for their full written value.

Klangbilder ("Soundfigures")

- No. 24 from 24 Klangbilder

[Moderately fast] (♩. = c.92)

6

11

16

21

26

30

D.C. al

Try to balance the accompaniment and the melody, perhaps using a different tone for each.

Chant (from *8 Discernments*)

counterpoint / legato

Largo (♩ = c.72)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music, each containing two lines of a grand staff. The first staff begins with the tempo marking 'Largo (♩ = c.72)' and the instruction 'hauntingly'. The score is marked with various fingering numbers (0-5) and includes a circled '3' at the beginning of the first staff. The music features a complex counterpoint between the two lines of the grand staff, with many long, sustained notes. The piece concludes with a fermata over the final note of the second line on the sixth staff.

When practicing this piece take time to listen to the longer notes as the more active ones move around them. Get to know the two individual parts by practicing them separately.

8 Discernments for Guitar. Copyright © 1994 Seven Centers Publishing (BMI). Worldwide print rights assigned to Guitar Solo Publications (ASCAP). Used by permission.

Clair de Lune ("Reflections of the Moon")

(No. 12 from 24 *Mascarades*)

natural harmonics

Andante (♩ = c112)

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of five systems of music, each with a treble clef staff and a bass clef staff. The score includes various guitar-specific notations:

- System 1 (Measures 1-4):** Labeled "harm.". The treble staff has notes with circled numbers 1, 2, and 3 above them. The bass staff has a 7th fret bar line and a 12th fret bar line. Above the staff, dotted lines indicate "5th", "7th", and "12th" harmonics.
- System 2 (Measures 5-8):** Similar to the first system, with circled numbers 1, 2, and 3. Bass staff has 7th and 12th fret bar lines. Above the staff, dotted lines indicate "5th", "7th", and "12th" harmonics.
- System 3 (Measures 9-14):** Treble staff has circled numbers 1, 2, and 3. Bass staff has 7th and 12th fret bar lines. Above the staff, dotted lines indicate "7th", "12th", "7th", "12th", "5th", and "7th" harmonics.
- System 4 (Measures 15-20):** Labeled "normale". Treble staff has circled numbers 1, 2, and 3. Bass staff has 7th and 12th fret bar lines. Above the staff, dotted lines indicate "12th", "7th", and "12th" harmonics.
- System 5 (Measures 21-26):** Treble staff has circled numbers 1, 2, 3, 4, and 5. Bass staff has 7th and 12th fret bar lines. Above the staff, dotted lines indicate "7th" and "12th" harmonics. The system ends with a double bar line and a "D.C.al" (Da Capo) instruction.
- System 6 (Measures 27-30):** Labeled "CODA". Treble staff has circled numbers 1, 2, 3, 4, and 5. Bass staff has 7th and 12th fret bar lines. Above the staff, dotted lines indicate "harm. 7th", "12th", and "5th" harmonics.

Mode Bulgaro

7/8 meter / sudden character contrasts

Rhythmic $\text{♩} = c.176$

1 *f*

5

9 *Tranquillo-mysterioso* *a Tempo*

14 *Tranquillo-mysterioso* *a Tempo*

18

22 *Tranquillo-mysterioso*

26 *a Tempo*

Count the rhythm as follows: 1-2, 1-2, 1-2-3, until comfortable.

From *En Mode - 22 Easy Pieces for Guitar*.
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Etude mécanique No. 3

*p-i-m / 2-1 descending str /
dynamics*

Fast $\downarrow = 132+$

The musical score consists of seven staves of music, each starting with a measure number (1, 2, 3, 4, 5, 6, 7) and a treble clef. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with dynamic markings such as *p* (piano) and *v* (accents). Fingerings are indicated by numbers 1-4 above or below notes. The piece is in a 2/4 time signature and features a descending melodic line with a specific picking pattern of *p-i-m* and *2-1*.

13

17

19

21

23

25

This piece has a decided Eastern flavor to it. Or is it Spanish? (Don't ask me). Be sure to observe the written dynamics, and remember that a simple descending slur is the equivalent of a left-hand finger plucking the string instead a right-hand one.

can also be played:

Rainy Scene

syncopation / ascending slurs

Moderato (♩ = c112)

The musical score for 'Rainy Scene' is written in 3/4 time with a tempo of Moderato (♩ = c112). It consists of five systems of music, each with a treble clef and a key signature of one flat (B-flat major or D minor).
- **System 1 (Measures 1-4):** Features a melody with slurs and accents, and a bass line with a piano (*p*) accompaniment. Dynamics include *m* and *sim.*
- **System 2 (Measures 5-8):** Continues the melody and accompaniment. Measure 8 includes a *poco rit.* marking and a double bar line.
- **System 3 (Measures 9-12):** The tempo changes to *a tempo*. The melody continues, and the bass line features a steady eighth-note accompaniment. Dynamics include *mf*.
- **System 4 (Measures 13-16):** The melody continues with slurs. The bass line includes a triplet of eighth notes in measure 16. Dynamics include *p*.
- **System 5 (Measures 17-20):** The melody continues. The bass line includes a triplet of eighth notes in measure 17. Dynamics include *f* and *p*.

25 *poco rit.*

29 *a tempo*

33 *poco rit.*

37 *a tempo*

41

45 *rit.*

If you have trouble working out the syncopated rhythms in this piece, count-out the composite rhythms the parts make together. For example, measure 1 would be 1 & 2 & 3 & ; measures 17-18 would be 1 2 & 3 / 1 & 2 & 3.

An Old Story (no. 1 from 15 Descriptive Pieces)

changing meters / accentuation

Andante (in 1) (♩ = c.60 ♩ = c.180)

7

13

19

25

31

p

f

mp

cresc.

f

mf

p

rit.

a tempo

rit.

A modern take on Renaissance music, this piece uses frequent meter changes. Practice counting the beats (1-2-3, 1-2-3, 1-2, 1-2, 1-2, 1-2-3, etc.), without the guitar, until this feels comfortable.

Country Dance (no. 8 from 15 Descriptive Pieces)

double-notes with the thumb
accentuato

Allegro (♩ = c.104)

Musical notation for measures 1-6. The piece is in 2/4 time. Measures 1-2 feature a melody with a thumb double-note accompaniment. Dynamics include *p* and *simile*. Fingering numbers 1 and 2 are shown above notes. Measure 3 has a *simile* marking. Measure 4 has a *p* dynamic. Measure 5 has a *p* dynamic. Measure 6 ends with a double bar line.

Musical notation for measures 7-9. Measure 7 starts with a *ff* dynamic and a first ending bracket. Measure 8 has a second ending bracket. Measure 9 ends with a repeat sign. Dynamics include *ff* and *rit.*

Musical notation for measures 10-13. Measure 10 is marked **Poco più lento**. Measure 11 is marked *m*. Measure 12 has a *p* dynamic. Measure 13 has a *p* dynamic. Dynamics include *p* and *m*.

Musical notation for measures 14-17. Measure 14 is marked **Più lento**. Measure 15 has a *p* dynamic. Measure 16 has a *p* dynamic. Measure 17 has a *pp* dynamic and is marked *smorzando*. The piece ends with a *D.C. al arp. lento* instruction and a repeat sign.

Musical notation for measures 18-19. Measure 18 is marked **Vivo**. Measure 19 has a *ff* dynamic. Dynamics include *ff*.

Again, practice counting the rhythm away from the guitar.

Ragtime (no. 17 from 20 Jazz-Images)

$\text{♩} = 160-172$

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of six systems of music. The first system starts with a tempo marking of quarter note = 160-172. The first four measures are marked with a circled cross symbol. The second system contains measures 4 through 6. The third system contains measures 7 through 9, with a circled cross symbol above measure 8. The fourth system contains measures 10 through 12, with a circled cross symbol above measure 11. The fifth system contains measures 13 through 15, with a circled cross symbol above measure 14. The sixth system contains measures 16 and 17. Measure 16 is marked with 'rit.' and ends with a double bar line. Measure 17 is marked with a circled cross symbol and the word 'CODA'. The score includes various guitar-specific notations such as fingerings (e.g., 3, 2, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4), dynamics (p), and chord symbols (D, C, A1, A2, A3, A4, A5, A6, A7, A9, A13, D7, C7, F#7, F#9, F#13, D7b9, C7b9, F#7b9, F#9b9, F#13b9, D7b9b13, C7b9b13, F#7b9b13, F#9b9b13, F#13b9b13).

Short Blues

Moderately (♩ = c.120)

mp

5

9

13

16

rit.

p

Music in this style is usually written in "equal" eighth-notes, but is meant to be played in "swing" eighth-notes - like the first and third notes of a triplet. The rhythms in measures 8 and 17 almost certainly will need to be practiced without the guitar - don't guess!

New Didactic Works by Stanley Yates

En Mode - 22 Easy Character Pieces for Guitar

1 - Prelude

Slow (In F) $\text{♩} = 72$

Musical notation for '1 - Prelude' in F major, 3/4 time. The tempo is 'Slow' with a quarter note equal to 72 beats per minute. The piece consists of a single melodic line on a treble clef staff with a bass line of sustained chords.

2 - Valse Russe

Moderato $\text{♩} = 99$

Musical notation for '2 - Valse Russe' in F major, 3/4 time. The tempo is 'Moderato' with a quarter note equal to 99 beats per minute. The piece features a melodic line with some grace notes and a bass line with chords.

3 - Folksong

Moderately $\text{♩} = 112$

Musical notation for '3 - Folksong' in F major, 3/4 time. The tempo is 'Moderately' with a quarter note equal to 112 beats per minute. The piece has a simple, folk-like melody with a steady bass line.

4 - Old Dance

Fast (In 2) $\text{♩} = 152$

Musical notation for '4 - Old Dance' in F major, 2/4 time. The tempo is 'Fast' with a quarter note equal to 152 beats per minute. The piece is characterized by a lively, rhythmic melody and a bass line with chords.

5 - Musette

Moderate (In 2) $\text{♩} = 112$

Musical notation for '5 - Musette' in F major, 2/4 time. The tempo is 'Moderate' with a quarter note equal to 112 beats per minute. The piece features a simple, rhythmic melody and a bass line with chords.

6 - Koto

Tranquil $\text{♩} = 100$

Musical notation for '6 - Koto' in F major, 3/4 time. The tempo is 'Tranquil' with a quarter note equal to 100 beats per minute. The piece is written for guitar with a treble clef staff and includes fingering numbers (1-4) and circled numbers (1-4) above the notes. The melody is slow and features a prominent arpeggiated bass line.

7 - Taiko

Slow dance $\text{♩} = 80$

Musical notation for '7 - Taiko' in F major, 3/4 time. The tempo is 'Slow dance' with a quarter note equal to 80 beats per minute. The piece has a slow, rhythmic melody and a bass line with chords.

8 - Jasmine

Moderate (In 2) $\text{♩} = 72$

Musical notation for '8 - Jasmine' in F major, 2/4 time. The tempo is 'Moderate' with a quarter note equal to 72 beats per minute. The piece features a melodic line with some grace notes and a bass line with chords.

9 - Prelude

Moderately $\text{♩} = 112$

Musical notation for '9 - Prelude' in F major, 3/4 time. The tempo is 'Moderately' with a quarter note equal to 112 beats per minute. The piece has a simple, folk-like melody with a steady bass line.

10 - Allemande

Stately $\text{♩} = 99$

Musical notation for '10 - Allemande' in F major, 3/4 time. The tempo is 'Stately' with a quarter note equal to 99 beats per minute. The piece features a melodic line with some grace notes and a bass line with chords.

11 - Sarabande

Majestic $\text{♩} = 76$

Musical notation for '11 - Sarabande' in F major, 3/4 time. The tempo is 'Majestic' with a quarter note equal to 76 beats per minute. The piece has a slow, rhythmic melody and a bass line with chords.

12 - Gavotta

Sprightly (In 2) $\text{♩} = 112$

Musical notation for '12 - Gavotta' in F major, 2/4 time. The tempo is 'Sprightly' with a quarter note equal to 112 beats per minute. The piece features a melodic line with some grace notes and a bass line with chords.

13 - Giga

Lively $\text{♩} = 120$

14 - Villanelle

Moderately $\text{♩} = 60$

15 - Tango antigua

Moderate-slow $\text{♩} = 60$

16 - Polka

Moderately fast ("Tempo di Sgarbiato") $\text{♩} = 120$

17 - Malagueñesque

Fast $\text{♩} = 120$

18 - Processional

Slow $\text{♩} = 60$
 (Clef and L. hand are optional) *And.* *Mezzo*

19 - Mode Bulgare

Rhythmic $\text{♩} = 120$

20 - Amazonia

Moderately slow $\text{♩} = 60$

21 - Tango nuevo

Fast $\text{♩} = 120$
 (Clef and L. hand are optional) *And.* *Mezzo*

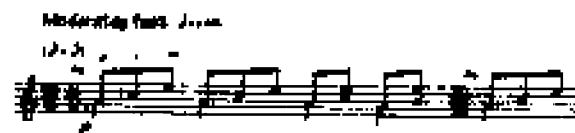
22 - Short Blues

Moderately $\text{♩} = 60$
 $\text{♩} = 120$

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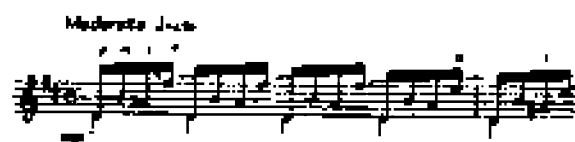
No. 1

Moderately fast $\text{♩} = 120$



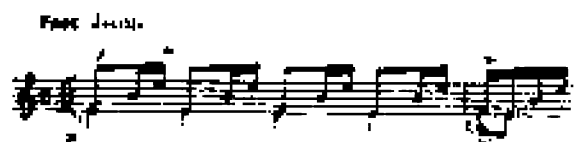
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Moderate $\text{♩} = 100$



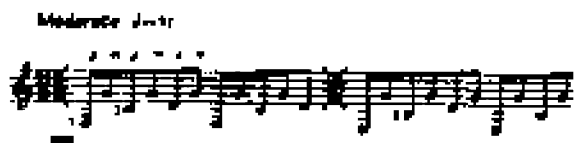
No. 3

Fast $\text{♩} = 150$



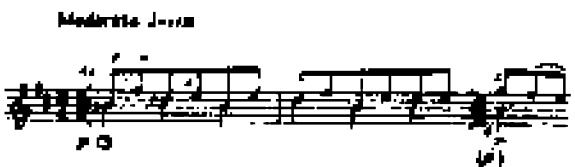
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Moderate $\text{♩} = 110$



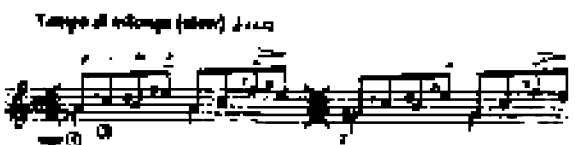
No. 5

Moderate $\text{♩} = 110$



No. 6

Tempo di allegro (slow) $\text{♩} = 110$



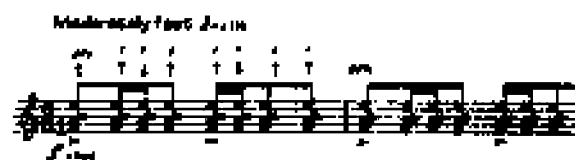
No. 7

Moderately fast $\text{♩} = 120$



No. 8

Moderately fast $\text{♩} = 110$



No. 9

Moderately fast $\text{♩} = 110$



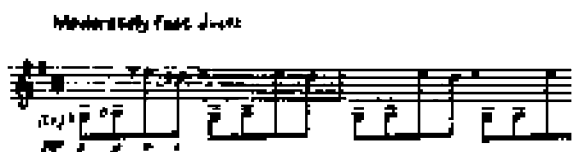
No. 10

Fast (Tempo di Allegro) $\text{♩} = 120$




No. 11

Moderately fast $\text{♩} = 110$



No. 12

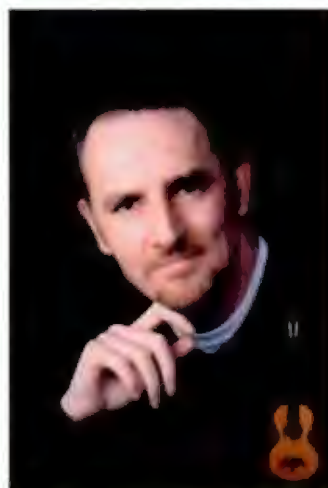
Moderate $\text{♩} = 100$



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Stanley Yates



Stanley Yates

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He currently directs the guitar program at Austin Peay State University, home of Tennessee's Center of Excellence for the Creative Arts.

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