

Graded Repertoire for Guitar

Book Two

Stanley Yates Series



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

Graded Repertoire for Guitar

Book Two

Stanley Yates Series



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Foreword

An important consideration in choosing material to study or teach is avoiding unnecessary technical or musical hurdles; although sometimes *idealistic*, a seamless technical and musical development in which motivating yet realistic goals are easily met is preferred. There is also much to be said for the control a student experiences when playing music that is below his or her current technical level, especially in performance situations. With this in mind, some overlap of difficulty has been incorporated between successive volumes in this repertoire series, within a carefully gauged increase in the overall difficulty level between volumes.

While the first volume in this series concentrates on pieces in open position with minimal left-hand activity, the technical focus of this second volume is an increased use of slurs and partial barres (of short duration) and an increased use of the second and fifth positions. Additional technical elements in-

clude short trills, the occasional full barre, position changes, simple *rasgueado*, a continuation of arpeggio studies (including a short tremolo study), and an increased emphasis on modest scale textures and similar passagework. A didactic index may be found on page 85.

The pieces are grouped according to style period:

- early/traditional
- nineteenth century
- contemporary

Each stylistic division presents a (modest) range of difficulty levels, marked (1) or (2), and students should work from each of the three stylistic sections simultaneously rather than playing through the collection from cover to cover.

Technical Issues

Fingerings

It has not been felt necessary to indicate fingerings in this volume in as much detail as in the first, especially for the right hand; obviously, the fingering systems described in the accompanying text to the previous volume still apply, though the player should by now be capable of applying them unaided. The right-hand fingerings that do appear here signal unusual situations or act as an aid to reading through the music, and should spur the player on to determining appropriate fingerings where *automatic fingering* is inadequate. Similarly, indications for preparation and sequential placement of the left-hand fingers, found throughout the first volume, are now kept to a minimum.

Slurs

This volume makes frequent use of left-hand slurs and, in addition to simple ascending and descending slurs, includes compound slurs and short trills. Repeating the advice given in volume one, successful slur technique is determined almost entirely by hand position, along with the realization that a descending slur requires nothing more energetic than a

simple plucking action with the left-hand finger in question.

Barres

Many pieces in this volume employ a partial barre (occasionally, a full barre). These are indicated by a position numeral and a superscript number designating the number of strings to be covered. In order to facilitate movement to the next required position, the number of strings covered by a barre may be greater than is needed to merely produce the notes at that point:



Damping

As mentioned in volume one, careful attention should be paid to silencing (damping) unwanted sounds, especially in the bass. Common situations that require damping with the right-hand thumb:

Foreword

- 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)
- to silence a bass note that is followed by a rest (the thumb plays and damps)
- in playing staccato notes (again, the thumb plays and damps).

Dynamics

Pay careful attention to the written dynamics and other expression markings! These markings are essential to the musical effect of the piece. Also bear in mind that written expression marks are only a starting point; individual players should augment them according to their own musical feeling.

No editorial dynamics have been added to the pieces in renaissance and baroque style, and none are contained in the original sources of these pieces. Nevertheless, players may still employ dynamics in

these pieces (for example, by playing repeated sections loudly the first time, softly the second).

Practicing

- practice at a tempo that allows you to think ahead
- focus on one aspect of the piece at a time (for example, right-hand fingering, left-hand fingering, dynamics, tone quality, etc.)
- isolate difficult spots and practice them separately (and slowly)
- don't repeat the same mistakes over and over!
- practice without the guitar, looking at the score, and in your imagination

Metronome Markings

The metronome markings, provided for all of the pieces in this volume, should be regarded as suggestions only.

Stanley Yates

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.

Mir ALI

A Pakistani-American guitarist who specializes in both classical and flamenco guitar styles.

Johann Sebastian BACH (1685-1750)

A German organist and church musician considered by many to be the finest composer who ever lived.

Carlo CALVI (fl. 1646)

An Italian guitarist who published a collection of pieces for the five-course Baroque guitar.

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 traveling from house to house, composing tunes for his prospective hosts along 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. Carulli 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.

Francis CUTTING (fl. 1600)

One of the finest lutenists of the English Renaissance about whom, apart from pieces of his contained in various lute collections of the time, almost nothing is known.

John DOWLAND (1563-1626)

A composer, singer, and probably the finest of the English lutenists. He traveled widely, was employed at various royal courts, and was known throughout Europe.

Georg FUHRMAN (fl. 1600)

A German lutenist and publisher, who published an important anthology of lute music, *Testudo-gallogermanica*.

Gerald GARCIA

A British guitarist and composer, born in Singapore, and an Oxford-educated chemist!

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).

Mark HOUGHTON

An English guitarist and composer who writes in a wide range of classical guitar styles.

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*.

Joseph KUFFNER (1776-1856)

An Austrian guitarist and violinist, court and military musician. He composed prolifically in all musical genres, including symphonic music, chamber music and opera.

Johann Kaspar MERTZ (1806-1856)

A Bratislavan (Czech) guitarist who traveled widely through Eastern Europe as a virtuoso performer on eight and ten-string guitars.

Santiago de MURCIA (fl. 1714-1732)

Spanish court guitarist who likely emigrated to the New World. His tablature collection for the five-course guitar *Passacalles y obras* (together with its recently discovered companion volume, the *Saldivar Culex*) is probably the single most important guitar collection of the Baroque period.

Antonio NAVA (1775-1828)

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

Italian guitar publications of its time.

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).

Douglas SETH

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

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 TESÁŘ

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

Robert de VISÉE (1650-c. 1732)

The finest French guitarist and lutenist of his time, employed at the court of the "Sun King," Louis XIV.

Stanley YATES

Yours truly! (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.

A Toye

Lively (♩ = c. 72)

The musical score for 'A Toye' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Lively' with a metronome marking of ♩ = c. 72. The piece consists of six staves of music, numbered 1 through 21. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings. Fingerings are indicated by numbers 1-4 above notes. Some notes have a '3' below them, likely indicating a triplet. A specific fingering instruction '(alternative fingering)' is written above a note on the fifth staff. The piece concludes with a double bar line on the sixth staff.

This piece, a simple light-hearted "toye" to be "played with," comes from an English collection of teaching pieces for the lute signed and dated "Jane Pickeringe, 1616."

From the *Jane Pickering Lute Book* (England, c.1616).

Anon.
(England, c.1600)

[Renaissance]

(2)

Volt

Lively $\text{♩} = c. 160$

The musical score for 'Volt' is written in G major (one sharp) and 3/4 time. It consists of six staves of music, each with a treble clef and a key signature of one sharp. The tempo is marked 'Lively' with a quarter note equal to approximately 160 beats per minute. The score includes a lute tablature (a small grid with letters a-g) above the first staff. Fingerings are indicated by numbers 1-4 above notes. The piece concludes with a double bar line and repeat dots.

From the *Dowland Manuscript* (England, 1600).

The volt (or volta) was a popular court dance and is found often in renaissance music collections. The dance consisted of a series of jumps and turns and was unusual for its time in that partners were allowed to actually hold each other - something that resulted in the dance being banned from the French court by Louis VIII!

Anon.
(England, c.1600)

[Renaissance]

(1)

The Sick Tune

Moderately (♩ = c. 72)

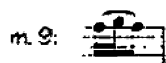
The musical score for 'The Sick Tune' is presented in five systems of music. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderately' with a metronome marking of ♩ = c. 72. The score includes various musical notations such as eighth and sixteenth notes, rests, and accidentals. Fingerings are indicated by numbers 1-4 above or below notes. Lute tablature is used for some notes, with letters 'O', '4', and '7' placed above or below the notes. The piece is divided into measures, with measure numbers 1, 4, 6, 8, and 11 clearly marked at the beginning of their respective systems.

A solo lute piece based on a popular song about the plague, "Sicke, sicke and very sicke!"

From Cambridge University ms D15 (England, 1600).

Kemp's Jig

Lively (♩ = c. 132)



In 1559, William Kemp, a famous comic actor and dancer, danced one hundred miles from London to Norwich to win a bet.

Anon.
(England, c.1600)

[Renaissance]

(2)

Wilson's Wilde

Lively $\text{♩} = \text{c}$ [84]

m. 2 and elsewhere: 

This popular ballad tune was also known as "Wolsey's Wild" (after Cardinal Wolsey, the powerful advisor to England's King Henry VIII).

From the *Folger Dowland Manuscript* (England, c. 1600).

Orlando Sleepeth

Lively (♩ = c 66)

Dowland named this piece after "Orlando Furioso," poet Ariosto's epic and humorous account of courtly love and chivalry.

Cambridge ms D2 (England, c. 1600).

Packington's Pound

(2)

Moderate ♩ = c. 56

The musical score is written for a lute in 6/8 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The music is in a moderate tempo, with a metronome marking of ♩ = c. 56. The score includes various musical notations such as eighth and sixteenth notes, rests, and some triplets. The staves are numbered 1, 5, 9, 13, 17, 21, and 25.

A setting for lute of one of the most famous Elizabethan ballad tunes, "Packington's Compound." The apparently handsome Sir John Packington made a bet (a "compound") that he could swim the Thames River from Westminster to Greenwich, but was prevented from doing so by his most powerful admirer, Queen Elizabeth I!

Tanz (Dance)

Lively [♩ = c 72]

The musical score is written on six staves. The first staff begins with a circled 'D' and an equals sign, and a 'p' dynamic marking. The music is in a 3/4 time signature with a key signature of one sharp (F#). The melody is primarily quarter notes, while the bass line consists of a repeated drone accompaniment. Fingerings (1, 2, 3) and accents (m) are indicated throughout the piece.

The repeated "drone" accompaniment of this piece resembles a bagpipe or hurdy-gurdy, and gives the music a rustic feel.

From *Testudo Gallo-Germanico* (Germany, 1615).

Tordiglione

Lively (♩ = c. 76)

The musical score for 'Tordiglione' is written in a single system with six staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Lively' with a metronome marking of approximately 76 quarter notes per minute. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a double bar line.

An Italian version of the French "tourdion" – a light, fast dance.

From *Intavolatura di chitarra e chitarriglia* (Bologna, 1646).

4 Dances from Baroque Spain

(1-2)

1 - CANARIOS

Lively (♩ = c. 104)

(2)

Musical score for '1 - CANARIOS'. The piece is in 3/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp. The tempo is 'Lively' with a metronome marking of ♩ = c. 104. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 2, 0, 1, 2, 3, 4). The piece concludes with a double bar line and repeat dots.

2 - GALLARDAS

Moderate (♩ = c. 84)

(2)

Musical score for '2 - GALLARDAS'. The piece is in 3/4 time with a key signature of one sharp (F#). It consists of three staves of music. The tempo is 'Moderate' with a metronome marking of ♩ = c. 84. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 2, 3, 4, 1, 2, 3, 4). A specific instruction 'damp with finger' is written above a note in the second staff. The piece concludes with a double bar line and repeat dots.

From *Luz y norte musicale* (Madrid, 1677).



[Nos. 3 and 4 may be played together as a single piece, in the same tempo as follows: Paradetās-Rugero-Paradetās.]

[Baroque]

3 - PARADETAS

Lively $\text{♩} = c. 96 / \text{♩} = 192$

[3-note runs optional]

(1)

Musical score for '3 - PARADETAS' in G major, 3/4 time. The score 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 'Lively' with a metronome marking of quarter note = c. 96 or half note = 192. The piece features several triplet runs, some of which are optional. The first staff ends with a fermata and a 'vib.' marking. The second staff continues the melody with more triplet runs. The third staff includes a first ending bracket labeled 'first time and to end' and a second ending bracket labeled 'to go to Rugero'. The piece concludes with a final chord and a fermata.

4 - RUGERO

Lively $\text{♩} = \text{♩}$

(1)

Musical score for '4 - RUGERO' in G major, 3/4 time. The score 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 'Lively' with a metronome marking of quarter note = quarter note. The piece features several triplet runs, each marked with a 'vib.' (vibrato) instruction. The second and third staves continue the melody with more triplet runs and vibrato markings. The fourth staff concludes the piece with a final chord and a fermata, with a note indicating '[D.C. Paradetās]'. The piece is marked with a 'p' (piano) dynamic throughout.

vib. - quick, pronounced vibrato!

Anon
(c.1680)

[Baroque]

(1)

Slonflon

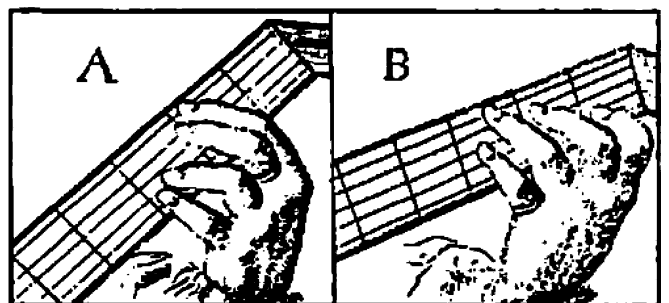
Lively (♩ = c.108)

The musical score for 'Slonflon' is written in treble clef with a common time signature (C). It consists of three staves of music. The first staff begins with a treble clef and a common time signature. The second staff starts with a measure marked '(5)'. The third staff ends with the instruction 'D.C.' (Da Capo). The music features a mix of strummed chords and plucked notes, with upward-pointing arrows indicating strumming directions.

↑ — strum lightly in the direction of the arrow with ami together (or with j alone)

A typical Baroque guitar piece in "mixed" (strummed and plucked) style.
The meaning of the title, "Slonflon," is uncertain.

Chord diagrams from Gaspar Sanz' *Instrucción de música sobre la guitarra española* (1674):



From an anonymous French guitar tablature, c. 1680.

La tia y la sobrina

Lively ♩ = c. 144

Modern musical notation for the piece, featuring guitar fingerings (numbers 0-4) and circled measure numbers (1, 2, 3, 4) indicating specific points of interest. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The piece is marked 'Lively' with a tempo of approximately 144 beats per minute. The notation is divided into four systems, with measure numbers 1, 4, 8, and 11 indicated at the beginning of each system. A 'campanela' passage is noted in measures 10-11.

An example of the popular *contredance* ("country dance") settings of English melodies that became fashionable in France and Spain around 1700.

The *campanela* passage in mm. 10-11 is a typical Baroque guitar effect that imitates the sound of "little bells."

Original tablature of the dance transcribed above, showing the title "La Tia, La Sobrina" and the original notation with fret numbers and rhythmic markings. The tablature is written on a six-line staff with numbers 0-5 representing frets. It includes a key signature of one sharp and a 3/4 time signature. The notation is divided into two systems, with measure numbers 1, 4, 8, and 11 indicated at the beginning of each system. A 'campanela' passage is noted in measures 10-11.

Original tablature of the dance transcribed above:

From the Saldivar Codex (Spain/Mexico, c. 1732).

Menuet

Moderate $\text{♩} = c. 132$

3 1 2

5

tr 2-0

9

2 1 2 3 2 1 4

13

4 2 tr 2-0

Menuet ("Minuet") – the most "dignified" of the Baroque court dances, often danced by the royal couple at the conclusion of the evening.

2 Pieces from the Anna Magdalena Notebook

1 - Minuet in G

Moderately fast $\text{♩} = c. 132$

The image displays the musical score for the Minuet in G by Johann Sebastian Bach. The score is written in G major and 3/4 time. It consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderately fast' with a metronome marking of quarter note = c. 132. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). Fingerings are indicated by numbers 1-4 above or below notes. The piece concludes with a double bar line and repeat dots.

J. S. Bach was probably the greatest composer who ever lived. These two pieces are taken from a book of teaching pieces for the keyboard written by Bach for his wife, Anna Magdalena.

From *Clavierbüchlein für Anna Magdalena Bach* (Cöthen, c. 1725).

2- Musette in C (Bach)

(2)

Lively $\text{♩} = c. 152$

The musical score for '2- Musette in C' by J.S. Bach is presented in six staves. The first staff begins with a treble clef and a common time signature. The tempo is marked 'Lively' with a quarter note equal to approximately 152 beats per minute. The key signature is C major. The score includes various ornaments, such as mordents and grace notes, and dynamic markings like 'p' (piano). Fingerings are indicated by numbers 1-4. The score ends with a repeat sign and a double bar line.

Musette—a rustic French dance which suggests the drone of the bagpipes or hurdy-gurdy.

From *Clavierbüchlein für Anna Magdalena Bach* (Cöthen, c. 1725).

Sheebeg an Sheemore (Irish Harp Piece, c. 1700)

Moderately slow (♩ = c. 112)

Harmonized by Stanley Yates

This piece depicts an ancient battle between two fairy kings that legend tells us took place in Ireland in the valley between two (actual) hills, Sheebeg and Sheemore.

Long (dotted) slurs, though enhancing the lyrical quality of the melody, are optional.

m. 23:

Ode To Whiskey (Irish Harp Piece, c. 1700)

Lively (♩ = c. 80)

Harmonized by Stanley Yates

The musical score is written on a single treble clef staff in G major (one sharp) and 6/8 time. It is marked 'Lively' with a tempo indication of ♩ = c. 80. The piece is harmonized by Stanley Yates. The score consists of four staves of music, with measures numbered 1 through 13. The music features a mix of eighth and sixteenth notes, with various ornaments and fingerings indicated by numbers 1, 2, 3, 4, and 7. The piece concludes with a double bar line and the initials 'D.C.' (Da Capo).

This piece is a setting in double-jig rhythm by Carolan of his poem, "Ode to Whiskey:"

O Whiskey, heart of my soul!

You alwens knock me down.

I'm without sense, I don't know where I am!

You'd think that I'd take the warning.

My coat is all torn up and

I lost my crown because of you.

But let all you've done be forgiven,

So long as you meet me again tomorrow!

Carolan's dying words, reputedly, were as follows:

"The drink and I have been friends for so long, it would be a pity for me to leave without one last kiss."

From *A Favourite Collection of Old Irish Tunes* (Dublin, c. 1780).

Anon-Traditional
(1700)

[Traditional]

(1)

The Greenland Whale Fishery

(British-American whaling ballad)

Arranged by Roger Hudson

Lively 12/8 661

The musical score is written in treble clef with a 12/8 time signature. It consists of five staves of music. The first staff (measures 1-4) features a melody with eighth notes and a bass line with chords. The second staff (measures 5-7) includes a circled '3' above the first measure, a '0' above the second, and fingerings '1', '4', '0', '1' above the notes. The third staff (measures 8-11) has a circled '4' above the first measure, a '0' above the second, and a '-2' below the third measure. The fourth staff (measures 12-15) has a circled '2' above the first measure and a '3' below the first. The fifth staff (measures 16-19) has a circled '3' below the first measure. The score concludes with a fermata over the final note. The text 'etc.' and '[bass melody]' are written below the third staff.

Deck the Halls

(1)

SY

Lively [♩ = c. 96]

Musical score for 'Deck the Halls' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Lively' with a metronome marking of approximately 96 beats per minute. The first measure is marked with a forte dynamic (*f*). The melody features several triplets and is accompanied by a bass line. The second staff starts at measure 5 and is marked with a piano dynamic (*p*). The third staff starts at measure 9 and is marked with a mezzo-forte dynamic (*mf*). The fourth staff starts at measure 13 and includes a 'rit.' (ritardando) marking and ends with a piano (*p*) dynamic. Fingerings and articulation marks are present throughout the score.

God Rest Ye Merry Gentlemen

SY

Lively [♩ = c. 72]

Musical score for 'God Rest Ye Merry Gentlemen' in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Lively' with a metronome marking of approximately 72 beats per minute. The first measure is marked with a mezzo-piano dynamic (*mp*). The melody is simple and features several chords. The second staff starts at measure 5 and continues the melody. The third staff starts at measure 10 and includes a circled '3' (triple) marking and ends with a fermata. Fingerings and articulation marks are present throughout the score.

Allemande (Study in A)

(1)

[Allegretto] ♩ = c. 104

Musical score for Allemande (Study in A) in A major, 3/4 time. The score consists of three staves of music. The first staff contains measures 1-5, the second staff contains measures 6-11, and the third staff contains measures 12-16. The music features a mix of eighth and sixteenth notes, with various fingerings indicated by numbers 1-4. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

Repeated-Note (Tremolo) Study in a-minor

[Tempo ad lib]

p. a. m.
f. m.

Musical score for Repeated-Note (Tremolo) Study in a-minor, 3/4 time. The score consists of four staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The music is characterized by rapid repeated-note passages (tremolos) in the right hand, with various fingerings indicated by numbers 1-4. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a double bar line and repeat dots.

From *Metodo per Chitarra* (Milan, 1812).

Study in a-minor

[Tempo ad lib]

5

9

13

17

21

Practice the following in a single hand-position before playing:

From *Nuevo Método* (Madrid, 1843).

Arpeggio Study in a-minor

(2)

[Allegretto] $\text{♩} = c. 84$

1 *mf* 1 2 4 3 0 1 3 4 0

1 3 2 2 1 4 3 1 2 4 2

6 3 2 1-2 3 4 1

9 3 2 -3 1 2 -3 4 0 3 2 -3 2

12 1 2 3 2 -3 1 2 4

15 -3 4 2 1 4 3 1 2

From *Nuevo Método* (Madrid, 1843).

Cossaca (op. 80, no. 22)

(2)

[Allegro] $\text{♩} = c. 92$

The musical score for "Cossaca" is presented in six systems. The first system (measures 1-4) begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked [Allegro] with a quarter note equal to approximately 92 beats per minute. The first measure is marked *fz* and the second *p*. The second system (measures 5-8) continues the piece, with measures 5 and 6 marked *fz* and measure 7 marked *p*. The third system (measures 9-12) shows a melodic line with slurs and a *fz* marking in measure 9. The fourth system (measures 13-16) includes a *fz* marking in measure 13 and a *p* marking in measure 15. The fifth system (measures 17-20) features a *fz* marking in measure 17 and a *p* marking in measure 19. The sixth system (measures 21-24) concludes the piece with a *fz* marking in measure 21 and a *p* marking in measure 23. The piece ends with the instruction "D. C. al Fine".

Isolate the short scales in such places as m3 and practice them alternately slow and fast.

From 25 Leichte Sonatinas, op. 80 (Mainz, c. 1837).

3 Arpeggio Studies (from op. 59)

No. 1 - Study in e-minor

[♩ = c. 96]

The musical score consists of five staves of music in E minor, 3/4 time. The tempo is marked as approximately 96 beats per minute. The score includes various musical notations such as dynamics (p, f), fingerings (1-4), and articulation marks. The first staff begins with a piano (p) dynamic and includes fingerings 1, 2, 3, 4, 1, 2. The second staff starts at measure 3 and includes fingerings 3, 1, 4. The third staff starts at measure 6 and includes fingerings 1, 2. The fourth staff starts at measure 9 and includes fingerings 3, 2, 1, 3. The fifth staff starts at measure 12 and includes fingerings 2, 3, 4, 5. A hinge-barre is indicated in measure 13 for strings three, four, and five.

Allow the first string notes to ring over, bringing out the melody.
The hinge-barre in m.13 is needed for strings three, four and five only.

From *Méthode complète pour la guitare, op. 59* (Paris, c. 1840).

No. 3 - Study in e-minor

(1)

Andante (♩ = c. 104)

[poco rubato]

The musical score consists of six staves of music in 3/4 time, marked 'Andante' with a tempo of approximately 104 beats per minute. The key signature is one flat (E minor). The score includes various musical notations such as slurs, ties, and fingerings. Dynamics range from *mf* (mezzo-forte) to *p* (piano). Performance instructions include *[poco rubato]*, *dim.* (diminuendo), and *cresc.* (crescendo). The piece concludes with a double bar line and repeat dots.

Allow the first-string notes to ring over, bringing out the melody.

From *Méthode complète pour la guitare, op. 59* (Paris, c. 1840).

Moderato in C (from op. 59)

Moderato (♩ = c. 144)

The musical score is written in treble clef with a 3/4 time signature. It consists of six staves of music, each starting with a measure number (1, 6, 11, 16, 21, 26). The piece is marked 'Moderato' with a tempo of approximately 144 beats per minute. The dynamics range from *f* (forte) to *p* (piano). The score includes various guitar-specific notations such as fingerings (1-4), slurs, and accents. The key signature is one sharp (F#), indicating the key of C major.

From *Méthode complète pour la guitare, op. 59* (Paris, c. 1840).

31

Musical staff 31: Treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. Dynamics include p and f.

36

Musical staff 36: Treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. Dynamics include mf and f.

41

Musical staff 41: Treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. Dynamics include mf.

46

Musical staff 46: Treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. Dynamics include p and mf. Fingerings 3 and 2 are indicated.

51

Musical staff 51: Treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. Dynamics include p. Fingerings 4, 3, and 2 are indicated.

55

Musical staff 55: Treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. Dynamics include p and dim.

59

Musical staff 59: Treble clef, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a half note G3, a half note F3, and a half note E3. Dynamics include p.

mm. 49 & 52: "cross-fingering" - third finger stays in place as the second finger slides beneath it.

Andantino Grazioso in A (from op. 59)

Andantino grazioso (♩ = c. 126)

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Andantino grazioso' with a metronome marking of ♩ = c. 126. The piece begins with a mezzo-piano (*mp*) dynamic. The score consists of seven staves of music, with measure numbers 1, 4, 8, 12, 16, 19, and 23 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. There are several triplets and slurs throughout. Performance instructions include *espress.* (expressive) at measure 12, *a tempo* at measure 13, *cresc. rit.* (crescendo and ritardando) at measure 14, and *dim.* (diminuendo) at measure 23. The piece concludes with a final cadence in the seventh staff.

From *Méthode complète pour la guitare*, op. 59 (Paris, c. 1840).

Andantino in e-minor (op. 51, no. 5)

(1)

Andantino (♩ = 58)

The musical score is written for guitar in 3/4 time and e-minor. It consists of six staves of music. The first five staves are marked with a forte (f) dynamic. The sixth staff begins with a forte (f) dynamic, followed by a piano (p) dynamic, and ends with a ritardando (rit.) marking. Fingerings and articulation marks are present throughout the piece.

Aim for three distinct tone qualities in this piece:
bass (strong), treble (strong) and middle (lighter).

From *18 Lessons Progressive pour la Guitarre*, op. 51 (Vienna, 1814).

Andantino in C (op. 139, no. 1)

(2)

Andantino (♩ = c. 120)

mp

5

(8)

13

17

20

24

m. 19: cross-fingering – finger 1 stays in place as finger 2 plays at the first fret on string 6.

From *24 Prime Lezioni Progressive per Chitarra*, op. 139 (Milan, 1840).

Larghetto in e-mi (from op. 241)

(1)

Larghetto [♩ = c 73]

The musical score is written for guitar in the key of E minor (one sharp, F#) and 3/4 time. It begins with a mezzo-forte (mf) dynamic. The piece is marked 'Larghetto' with a tempo of ♩ = c 73. The score consists of five staves of music, with measure numbers 7, 13, 19, and 25 indicated at the start of their respective lines. The notation includes various guitar-specific techniques such as barre (indicated by a horizontal line with a number), trills (marked with 'tr'), and slurs. Fingering numbers (1-4) are provided for many notes. The piece concludes with a final cadence in the key of E minor.

From *Method complete pour la guitare, op. 241* (Paris, c. 1825).

Moderato in b-minor (from op. 192)

(2)

Moderato $\text{♩} = c. 92$

The musical score is written in 7/8 time and consists of eight staves of music. The key signature is one flat (B minor). The tempo is marked 'Moderato' with a quarter note equal to approximately 92 beats per minute. The score includes various dynamics such as *p*, *mf*, *cresc.*, and *ff*. It features a melodic line with numerous ornaments and a bass line with chords. Fingerings and ornaments are indicated throughout.

From *La première année d'étude de guitare, Op. 192* (Paris, c. 1811).

21

2

f

24

4 3 1

2

f

26

4 3 1

2

mf

28

30

f

32

3 4 2

③

f

34

6

f

36

38

VII

2

f

3 Preludes (arpeggios studies) from op. 114

1 - Prelude in E-major

[Tempo ad lib]

(1)

1- Prelude in E-major

[Tempo ad lib]

(1)

1 2 3 4 5

6 7 8 9 10 11 12 13 14 15

From *L'utile et l'agrecable*, op. 114 (Paris, c. 1817)

2 - Prelude in a-minor (op. 114 no. 7) (Carulli)

(2)

[Allegro/Tempo ad lib]

The musical score is presented in a single system with eight staves. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 3/4. The music is written in a single melodic line. Fingerings are indicated by numbers 1-4 above notes. Slurs are used to group notes. Dynamic markings include 'p' at the beginning and 'acc' above several notes. The piece ends with a double bar line at the end of the eighth staff.

From *L'utile et l'agréable*, op. 114 (Paris, c. 1817)

3 - Prelude in G-major (op. 114 no. 9) (Carulli)

(2)

[Allegretto/Tempo ad lib]

The image shows a musical score for a guitar prelude in G major, Op. 114 No. 9 by Ferdinando Carulli. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as [Allegretto/Tempo ad lib]. The piece begins with a dynamic marking of *mf* and a circled '4' indicating a four-measure phrase. The notation includes various fingerings (numbers 1-4) and slurs over groups of notes. There are several trills and grace notes throughout the piece. The score is divided into systems, with measure numbers 4, 10, 13, 16, 19, 22, and 25 indicated at the start of their respective lines. The piece concludes with a final cadence in G major.

From *L'utile et l'agrecable*, op. 114 (Paris, c. 1817)

Siciliana in a-minor (from op. 241)

(1)

Larghetto alla siciliana 1♩ = c. 501

The musical score is written for guitar and consists of eight staves. The first staff begins with a piano (*p*) dynamic and includes a circled '1' above the first measure. The second staff includes a *cresc.* marking and a *mf* dynamic. The third staff ends with a *p* dynamic. The fourth staff continues the melodic line. The fifth staff includes a *f* dynamic. The sixth staff features a *p* dynamic. The seventh staff continues the melodic line. The eighth staff concludes with a *pp* dynamic. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8).

From *Method complete pour la guitare, op. 241* (Paris, c. 1825).

Ferdinando CARULLI
(1770-1841)

[19th Century]

Rondo in G (from op. 27)

(1)

Poco allegretto (♩ = c. 72)

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

30

32

34

42

46

50

53

Larghetto in e-minor (from op. 192)

(2)

Larghetto (♩. = c. 54)

From *La première année d'étude de guitare, Op. 192* (Paris, c. 1811).

24

1 2 3
1 2
2 3
3

27

mf *p*

32

36

p

40

3 1
2 1
3 1
4 1
2 3
1 2
3 4
pp

44

ppp

Allegro agitato in d-minor (from op. 192)

(2)

Allegro agitato [♩ = c.120]

The musical score consists of eight staves of music, numbered 1 through 25. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegro agitato' with a metronome marking of approximately 120 beats per minute. The score includes various musical notations such as slurs, ornaments (trills and mordents), and dynamic markings like *mf* and *p*. Fingerings are indicated by numbers 1-4 above or below notes. The piece is from the first book of Carulli's guitar studies, Op. 192.

From *La première année d'étude de guitare*, Op. 192 (Paris, c. 1811).

28

31

33

36

40

43

46

50

Moderato in C, op. 44 no. 6

(2)

Moderato (♩ = c. 138)

2 m a m i p p i m 4 2

5 m i p p m p i p i p i m a m

10 i p i m a i m i p m i p 2 4 1 2 0 3 1 2

15 p m p i p i poco rit. p i m

19 i m ② ③

23 poco rit. p m p i ② 1 3

28 3 2

From *Vingt-Quatre Petites Pieces*, op. 44 (Paris, c. 1831).

Andante in b-minor, op. 31 no. 4

(2)

Andante (♩ = c. 60)

From *Vingt-Quatre Leçons Progressives*, op. 31 (Paris, c. 1828).

Study in e-minor, op. 31 no. 6

(1)

[Andante] (♩ = c. 108)

mp

mf

mp

mf

mp

dim. e rall.

From *Vingt-Quatre Leçons Progressives*, op. 31 (Paris, c. 1828).

Andante in a-minor, op. 35 no. 14

(1)

Andante $\text{♩} = c. 112$

4

12

16

20

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

Cantabile in d-minor, op. 44, no. 17

(2)

Cantabile $\text{♩} = c. 92$

The musical score is written for guitar and consists of seven staves. The first staff begins with a mezzo-piano (*mp*) dynamic marking. The music is in 3/4 time and d-minor. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and repeat dots at the end of the seventh staff.

From *Vingt-Quatre Petites Pieces*, op. 44 (Paris, c. 1831).

Moderato

(1)

Moderato $\text{♩} = c. 88$

The musical score is written for guitar in a single system with six staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato' with a metronome marking of approximately 88 beats per minute. The piece consists of 14 measures. The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Dynamics such as *p* (piano) and *f* (forte) are used throughout. The score concludes with a final cadence in measure 14.

From *Schule für die Guitare* (Vienna, c. 1847).

Nocturne

(2)

Andantino $\text{♩} = c. 66$

The musical score is written in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic and includes several triplet markings. The first system (measures 1-4) features a melody with slurs and accents. The second system (measures 5-8) includes a *cresc.* marking. The third system (measures 9-12) has a first ending (1.) and a second ending (2.), with a *p dolce* marking. The fourth system (measures 13-16) includes a *rit.* marking and a *a tempo* instruction. The fifth system (measures 17-20) has a first ending (1.) and a second ending (2.), with a *p dolce* marking. The sixth system (measures 21-24) features a *dim.* and *pp* marking, ending with a series of chords.

From *Trois Nocturnes*, Op. 4 (Vienna, c. 1840).

Study in e-minor (from op. 100)

(2)

[Allegro] $\text{♩} = c. 132+$

8

15

22

29

36

With each change of left-hand position, set the hand for as many notes as possible.

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

Valse in G-major (from op. 100)

(1)

Tempo di Valse (♩ = c. 160)

dolce

1 4 2 3 4

6 cresc. 4 -4 1 3 2 -2 1 3 2

11 rit. 2 3 1 -1 -1 -1 -3 3 -2 -3 1 -2 -2 -2

a tempo

17 3 4 3 4 1

28 3 1 2 2 1 2

D. C. a Fine

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

Valse in A-major (from op. 100)

(1)

Tempo di Valse [♩ = 176]

The musical score is written for guitar in A major (two sharps) and 3/4 time. It consists of six staves of music, each containing four measures. The notation includes treble and bass clefs, a key signature of two sharps, and a tempo marking of 'Tempo di Valse' with a metronome setting of 176. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics such as 'p' (piano) and 'pp' (pianissimo) are used. Bar lines and repeat signs are present. Measure numbers 1, 5, 9, 13, 17, 21, and 25 are marked at the beginning of their respective staves. A specific instruction in a box at the bottom of the page refers to measure 16.

m. 16: prepare the barre as finger 2 frets the G#.

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

Lento (from op. 100)

(2)

Lento (♩ = c. 108)

The musical score is written for guitar in G major (one sharp) and 3/4 time. It is marked 'Lento' with a tempo of approximately 108 beats per minute. The piece begins with a piano (*p*) dynamic. The notation includes a variety of fingerings (e.g., 1-2-3, 4-1, 3-2, 4-3, 1-2-3, 4-3-2, 1-2-3-4, 1-2-3-4-5) and slurs. There are also accents and a 'D. C. a Fine' instruction at the end. The score is divided into six systems, with measure numbers 6, 11, 17, 22, and 28 indicated at the start of their respective systems.

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

Gavotte (from op. 100)

(2)

[Allegretto] (♩ = c. 76)

The musical score is written in treble clef with a key signature of one flat (B-flat). It consists of six staves of music. The first staff begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The second staff ends with a *rit. e dim.* marking and a *Fine* instruction. The third staff starts with a mezzo-piano (*mp*) dynamic. The fourth staff continues the melodic line. The fifth staff begins with a piano (*p*) dynamic and a *dolce* marking. The sixth staff concludes with a forte (*f*) dynamic and a *D.C. a Fine* instruction. Various fingerings (1-4) and other technical markings are indicated throughout the score.

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

Ancestral Bells

(2)

Cascading $\text{♩} = c. 88$

1 *mf* l.v.

4

7 ② *rit.* 3 2 2 3

10 *a tempo* *rit.* 1 1 *a tempo* *arr. 12* ③

13 *mp*

16 *f* *poco accel.* *a tempo*

19

22 ③ ④ *rit.* *pp* *D.C. al* *CODA* *molto rit.* *pp*

Sherry's Waltz (from *B Discernments*)

(1)

[Allegretto] | ♩ = c. 144

1 *mf* *sim.*

6 *mp*

11

16 *mf* *sim.*

21 *mp*

26

31 *mf*

36

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Flamenco Suite

(1-2)

1. Farruca

Allegro (♩ = c. 116)

(1)

The musical score for 'Farruca' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six staves of music. The first staff (measures 1-4) features a melodic line with eighth-note patterns and a bass line with quarter notes. The second staff (measures 5-8) continues the melodic line with some triplet markings. The third staff (measures 9-12) introduces a complex rhythmic pattern with many beamed notes and rests, marked with 'sim.' and '(rs)'. The fourth staff (measures 13-16) continues this complex pattern. The fifth staff (measures 17-20) shows a change in the melodic line with some triplet markings. The sixth staff (measures 21-24) concludes the piece with a final melodic phrase and a complex rhythmic ending.

rs = p plays rest stroke and remains on the string during the i finger rasgueados (except m.13).

2. Solea

Allegro [♩ = c. 96]

(2)

The musical score is written for guitar in 3/4 time. It consists of seven staves of music. The first staff begins with a dynamic of *f* and the instruction "(with restraint)". The piece features a mix of rhythmic patterns, including eighth and sixteenth notes, and rests. Performance techniques such as *golpe* (tapping on the soundboard) and rest-strokes are indicated. Dynamics range from *f* to *ff*. Fingerings and string numbers are clearly marked throughout the score.

golpe: tap on lower part of soundboard with *am* together
rs: rest-stroke (finger rests on next string after playing)

3. Tangos

(I)

Allegro (♩ = c. 84)

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of seven staves of music, each with a measure number on the left. The first staff (measures 1-4) begins with a dynamic marking of *mf* and includes fingerings (1-3) and accents. The second staff (measures 5-8) starts with a dynamic of *mp* and features a slur over measures 6-8. The third staff (measures 9-12) includes a dynamic of *p* and a slur over measures 10-12. The fourth staff (measures 13-16) begins with a dynamic of *ff* and includes a dynamic change to *mf* at measure 14. The fifth staff (measures 17-20) has a dynamic of *mp* and includes first and second endings. The sixth staff (measures 21-24) features a slur over measures 21-24. The seventh staff (measures 25-28) includes a dynamic of *ff* and first and second endings. The score is annotated with various musical notations including fingerings, accents, slurs, and dynamic markings.

4. Allegrias

[Contemporary]

Allegro (♩ = c. 116)

(2)

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of eight staves of music, numbered 1 through 25. The notation includes various rhythmic patterns, including triplets, sixteenth notes, and eighth notes. Fingerings are indicated by numbers 1-4. Dynamic markings include *p* (piano), *ff* (fortissimo), and *mf* (mezzo-forte). Performance instructions such as *arco* and *rit.* are present. The score concludes with a double bar line and repeat dots at the end of the eighth staff.

5. Rumba por Givi

[Contemporary]

INTRO (rubato) (♩ = c. 116)

(2)

Musical notation for the Intro section, measures 1-8. The music is in treble clef with a key signature of one sharp (F#). It features a melodic line with various ornaments and rests, and a bass line with chords and rests. Dynamics include *p* and *rit.* (ritardando). A rest-stroke is indicated by '(rs)' in measures 2, 4, and 6.

Tempo de rumba (♩ = c. 116)

Musical notation for the main Rumba section, measures 9-30. The music is in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth notes and rests. Dynamics include *sim.* (sforzando) and *p*. A rest-stroke is indicated by '(rs)' in measure 30.

(rs) = rest-stroke

Romance (no. 14 from 20 Epigrammes)

(1)

[Moderato] $\text{♩} = c 104$

Practice the rhythm by counting "1 & 2 & 3 & 4 &," gradually replacing the "2," "3" and "4" with a whisper.

La luna y el sol - "The Moon and the Sun" (no. 16 from 20 Epigrammes)

(2)

[Slow] ♩ = 100 = 108

1 2 3 1 2 3

p *poco cresc.*

5 6 7 8 9 10 11 12 *poco*

13 14 15 16 17 18 19 20 *poco*

21 22 23 24 25 26 27 28 *poco cresc.*

29 30 31 32 33 *poco*

mf *f* *poco*

rall. *D.Cal* ⊕

Ballad (no. 10 from *20 Jazz Images*)

(1)

♩ = 72

p

accel.

a tempo

poco meno

rit.

Tempo 1

accel.

rit.

Le pèlerin - "The Pilgrim" (no. 1 from *Suite "six cordes"*)

(2)

Moderato [♩ = c 92]

The musical score is written for guitar in a single system with six staves. It begins with a treble clef and a 7/8 time signature. The first staff contains measures 1-4, featuring a melodic line with triplets and a bass line with chords. Measure 1 has a '7' below the bass line. Measures 2-4 have fingerings '3 1 4', '2', and '3 2 4' above the melodic line. The second staff contains measures 5-8, with fingerings '3' and '3' below the bass line. The third staff contains measures 9-12, with a '5' above measure 10 and a 'rit.' marking below measure 11. The fourth staff contains measures 13-16, with a '6' above measure 13. The fifth staff contains measures 17-20, with fingerings '2', '1', '2 3', and '0' below the bass line. The sixth staff contains measures 21-24, with fingerings '2', '1', '2 3', and '0' below the bass line.

Musical notation for measures 18-20. Measure 18 starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by quarter notes A4 and B4. Measure 19 features a half note chord with F#4 and C5, and a half note chord with G4 and D5. Measure 20 contains a half note chord with F#4 and C5, and a half note chord with G4 and D5. Fingering numbers 1, 2, 3, and 4 are indicated for various notes.

Musical notation for measures 21-23. Measure 21 features a half note chord with F#4 and C5, and a half note chord with G4 and D5. Measure 22 contains a half note chord with F#4 and C5, and a half note chord with G4 and D5. Measure 23 features a half note chord with F#4 and C5, and a half note chord with G4 and D5. A *rit.* marking is present at the end of measure 23. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical notation for measures 24-26. Measure 24 features a half note chord with F#4 and C5, and a half note chord with G4 and D5. Measure 25 contains a half note chord with F#4 and C5, and a half note chord with G4 and D5. Measure 26 features a half note chord with F#4 and C5, and a half note chord with G4 and D5. A *a tempo* marking is present above measure 25. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical notation for measures 27-29. Measure 27 features a half note chord with F#4 and C5, and a half note chord with G4 and D5. Measure 28 contains a half note chord with F#4 and C5, and a half note chord with G4 and D5. Measure 29 features a half note chord with F#4 and C5, and a half note chord with G4 and D5. Fingering numbers 1, 2, 3, and 4 are indicated.

Musical notation for measures 30-32. Measure 30 features a half note chord with F#4 and C5, and a half note chord with G4 and D5. Measure 31 contains a half note chord with F#4 and C5, and a half note chord with G4 and D5. Measure 32 features a half note chord with F#4 and C5, and a half note chord with G4 and D5. A *rit.* marking is present at the end of measure 32. Fingering numbers 1, 2, 3, and 4 are indicated.

m. 21: play the first-string F with a temporary full barre at the first fret (to avoid cutting short the low F on the sixth string)

Myron's Storm

(2)

Moderately fast $\text{♩} = c126$

1 *pp* *lv.* *mp* *pp*

4 *mf* *pp*

8 *f* *ff*

11 *p* *mp*

15 *subito f* *pp* *mp*

19 *pp* *mf* *pp*

23 *f*

27 *subito f* *ff* *pesante, poco rit.*

The Old Castle (no. 11 from 15 Descriptive Pieces)

(2)

Moderato ritmico (♩ = c. 108)

sul pont.
poco f

Meno mosso

ord.
rit. mp p rit. pp

Allegro (♩ = c. 160)

mf

Meno

poco rit. decresc.

Lento

Poco allegro

rit. molto *rit.* *ppp* *sul pont.* *f*

Meno mosso

Poco lento

ord. *rit.* *mf* *rit.* *P* *pp*

Amour Soucoupier (no. 1 from 25 Etudes Esquisses)

(2)

Marcato (♩ = c.132)

Musical score for the Marcato section, measures 1 through 6. The music is in treble clef with a key signature of one sharp (F#). It features a series of chords and eighth notes. Measure 1 has a fermata over the first chord. Measure 2 has a fermata over the second chord. Measure 3 has a fermata over the third chord. Measure 4 has a fermata over the fourth chord. Measure 5 has a fermata over the fifth chord. Measure 6 has a fermata over the sixth chord. Dynamics include *sfz.* and *cresc.*

Meno mosso

Musical score for the Meno mosso section, measures 7 through 14. The music is in treble clef with a key signature of one sharp (F#). It features a series of chords and eighth notes. Measure 7 has a fermata over the first chord. Measure 8 has a fermata over the second chord. Measure 9 has a fermata over the third chord. Measure 10 has a fermata over the fourth chord. Measure 11 has a fermata over the fifth chord. Measure 12 has a fermata over the sixth chord. Measure 13 has a fermata over the seventh chord. Measure 14 has a fermata over the eighth chord. Dynamics include *p dolce e sostenuto* and *rall.*

17 *rall.*

20 **Tempo 1a**

22 *cresc.*

24 *sim.*

26 *ff* *rapp.* *rit.* *p*

29 *cresc.*

31 *cresc. sempre*

33 *ff* *p*

Passacaglia

(2)

Slow and stately $\text{♩} = c. 104$

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. The first staff (measures 1-6) begins with a piano (*p*) dynamic and features a series of chords and single notes. The second staff (measures 7-12) includes a mezzo-piano (*mp*) dynamic and contains a triplet of eighth notes. The third staff (measures 13-18) features a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The fourth staff (measures 19-23) continues with a piano (*p*) dynamic and includes a triplet of eighth notes. The fifth staff (measures 24-29) features a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The sixth staff (measures 30-32) includes a *poco rit.* marking and a piano (*p*) dynamic. The seventh staff (measures 33-34) is marked *Meno mosso* and begins with a piano (*p*) dynamic. The eighth staff (measures 35-38) is marked *Largo* and begins with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

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Duke's Tune (after Duke Ellington)

(2)

Swing 1 = c. 1841

The musical score is written on a single treble clef staff in 4/4 time. It consists of 31 measures, divided into two systems of 10 and 21 measures respectively. 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. Articulations like 'hand' and 'bend' are used for specific notes. The piece concludes with a double bar line and repeat signs.

Measures 1-10: *mf*, includes slurs and fingerings (1, 2, 3, 4).

Measures 11-20: *mf* and *mp*, includes first and second endings, *cresc.*, and *legato* marking.

Measures 21-31: *mf*, *fz*, and *P*, includes slurs, fingerings, and articulations like 'hand' and 'bend'.

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Polka

(1)

Moderately fast ("Tempo di Sagraeras") ♩ = c. 104

6

11 *poco rit.* *p* *a tempo*

16 *poco rit.*

21 *p* *a tempo*

25

29 *Meno* *pp dolce* *p* *a Tempo*

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Etude mécanique No. 5

(2)

Moderate ♩ = 120

4x *p* $\text{\textcircled{3}}$ (*p*) 2x

1 *poco f* 2x *p*

10 *poco f* 2x *p*

13 *più f* 2x *p*

16

20 *f*

21 3 or 4x *p* *dim.* (*rit.*) *Meno*

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E-Jam Blues

(2)

Swing blues (♩ = c. 126)

5

10

15

20

25

30

35

p

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Terminology

Fingerings and guitar terms and symbols

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



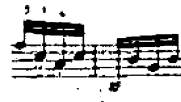
left-hand slur

(2) – alternative left-hand fingering



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

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



draws attention to a finger movement

Circled numbers indicate strings

||¹ – barre (in this case at the second fret covering the first 3 strings)



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

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



harmonics

vib. vibrato, pull the string back and forth
bend pull or push the string out of tune (sharp)
har. (natural) harmonic
art. har. artificial harmonic
pont. ponticello - pluck close to the bridge
dolce "sweet" - pluck over the soundhole
ord. "ordinary" - pluck in the normal place



rasg. ↑ ↓
tambora, golpe
rs
l.v.
campanela

rasgueado - strumming (up or down)
 percussion, tapping on the bridge or guitar top
 rest-stroke (finger comes to rest on next string)
lasciare vibrare - let the notes ring over one another
 "little bells" - similar effect to l.v.



Musical terminology

Largo slow
Adagio slow
Lento slow
Andante walking pace - between slow and moderate
Andantino on the slow side of moderate
Moderato a normal, comfortable tempo
Allegretto on the lively side of moderate
Allegro lively, fast
Vivo lively, fast
Tempo ad lib you choose the tempo
a tempo return to the former tempo
Meno mosso a little slower
rit. slower
rit. slow down gradually
rubato out of strict time
ritmico rhythmically
pp *pianissimo*, very soft
p *piano*, soft
mp *mezzo piano*, a little bit soft
mf *mezzo forte*, a bit loud, normal volume
f *forte*, loud
ff *fortissimo*, very loud
sf or fz *sforzando*, play this one note louder
cresc. *crescendo*, get progressively louder
dim. *diminuendo*, get progressively softer
pxco a little bit
meno less
molto a lot
più more
sempre always
subito immediately
sim. *simile*, the same





lunga long, a long time
grazioso gracefully
cantabile singing
pesante heavy
marcato marked
sostenuto sustained
espress. *espressivo*, expressively
legato smoothly connected
D. C. *da capo* - go back to the beginning
Fine finish, the end
Coda the ending section of a piece

 fermata, pause or hold as long as you like
 short pause or breath

 or *tr* trill

 like *crescendo*, gradually louder
 like *diminuendo*, gradually softer

Articulation Symbols

 accent, play this note louder
 *staccato*, this note should be cut short
 *tenuato*, this note sounds for its full value (and a little bit more)
 over-ring, this note continues to ring beyond its written value

New Didactic Works by Stanley Yates

En Mode - 22 Easy Character Pieces for Guitar (MB20008)

1 - Prelude

Slow (in 1) ♩ = 60

Musical notation for '1 - Prelude' in 1/4 time, marked 'Slow' with a tempo of 60. The piece consists of a single melodic line on a treble clef staff with a key signature of one flat. The melody is simple and features a mix of eighth and quarter notes.

2 - Valse Russe

Moderato (in 3) ♩ = 120

Musical notation for '2 - Valse Russe' in 3/4 time, marked 'Moderato' with a tempo of 120. The piece features a treble clef staff with a key signature of one flat. It includes a piano (p) dynamic marking and a simple, rhythmic melody.

3 - Folksong

Moderately ♩ = 120

Musical notation for '3 - Folksong' in 2/4 time, marked 'Moderately' with a tempo of 120. The piece is written on a treble clef staff with a key signature of one flat. The melody is characterized by eighth-note patterns and includes a piano (p) dynamic marking.

4 - Old Dance

Fast (in 2) ♩ = 120

Musical notation for '4 - Old Dance' in 2/4 time, marked 'Fast' with a tempo of 120. The piece is on a treble clef staff with a key signature of one flat. It features a lively melody with eighth-note runs and a piano (p) dynamic marking.

5 - Musette

Moderate (in 2) ♩ = 112

Musical notation for '5 - Musette' in 2/4 time, marked 'Moderate' with a tempo of 112. The piece is written on a treble clef staff with a key signature of one flat. It features a simple, rhythmic melody with a piano (p) dynamic marking.

6 - Koto

Tranquil ♩ = 60

Musical notation for '6 - Koto' in 2/4 time, marked 'Tranquil' with a tempo of 60. The piece is on a treble clef staff with a key signature of one flat. It features a melody with long, flowing lines and includes a piano (p) dynamic marking.

7 - Taiko

Slow dance ♩ = 60

Musical notation for '7 - Taiko' in 2/4 time, marked 'Slow dance' with a tempo of 60. The piece is on a treble clef staff with a key signature of one flat. It features a simple, rhythmic melody with a piano (p) dynamic marking.

8 - Jasmine

Moderato (in 2) ♩ = 120

Musical notation for '8 - Jasmine' in 2/4 time, marked 'Moderato' with a tempo of 120. The piece is on a treble clef staff with a key signature of one flat. It includes a piano (p) dynamic marking and a melody with eighth-note patterns.

9 - Prelude

Moderately ♩ = 120

Musical notation for '9 - Prelude' in 2/4 time, marked 'Moderately' with a tempo of 120. The piece is on a treble clef staff with a key signature of one flat. It features a simple, rhythmic melody with a piano (p) dynamic marking.

10 - Allemande

Stately ♩ = 120

Musical notation for '10 - Allemande' in 2/4 time, marked 'Stately' with a tempo of 120. The piece is on a treble clef staff with a key signature of one flat. It features a simple, rhythmic melody with a piano (p) dynamic marking.

11 - Sarabande

Majestic ♩ = 76

Musical notation for '11 - Sarabande' in 3/4 time, marked 'Majestic' with a tempo of 76. The piece is on a treble clef staff with a key signature of one flat. It features a simple, rhythmic melody with a piano (p) dynamic marking.

12 - Gavotta

Sprightly (in 2) ♩ = 120

Musical notation for '12 - Gavotta' in 2/4 time, marked 'Sprightly' with a tempo of 120. The piece is on a treble clef staff with a key signature of one flat. It features a simple, rhythmic melody with a piano (p) dynamic marking.

13 - Giga

Lively ♩ = 120

14 - Villanella

Moderately ♩ = 110

15 - Tango antigua

Moderate-slow ♩ = 100

16 - Polka

Moderately fast ("Tempo di Sagrares") ♩ = 104

17 - Malagueñesque

Fast ♩ = 120

18 - Processional

Slow ♩ = 60

19 - Mode Bulgaro

Rhythmic ♩ = 175

20 - Amazonia

Moderately slow ♩ = 100

21 - Tango nuevo

Fast ♩ = 130

f *rit.* *normale poco a poco*

22 - Short Blues

Moderately ♩ = 110

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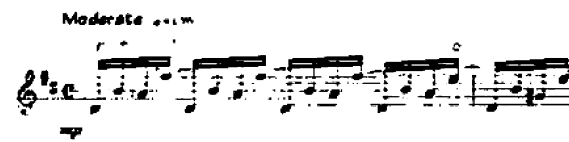
No. 1

Moderately fast *♩ = 110*



No. 2

Moderate *♩ = 110*



No. 3

Fast *♩ = 110*



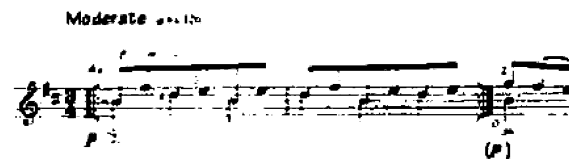
No. 4

Moderate *♩ = 110*



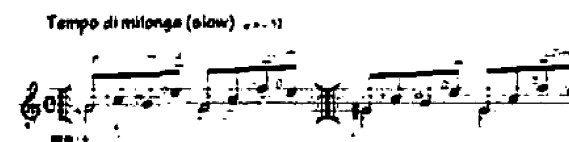
No. 5

Moderate *♩ = 110*



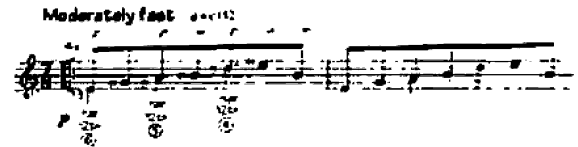
No. 6

Tempo di milonga (slow) *♩ = 110*



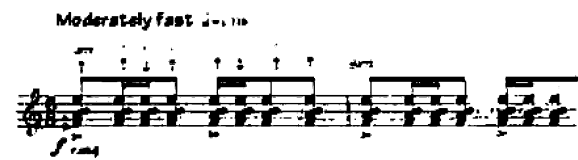
No. 7

Moderately fast *♩ = 110*



No. 8

Moderately fast *♩ = 110*



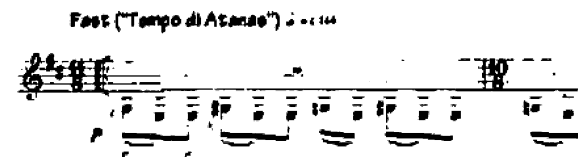
No. 9

Moderately fast *♩ = 110*



No. 10

Fast ("Tempo di Atanasio") *♩ = 110*



No. 11

Moderately fast *♩ = 110*



No. 12

Moderate *♩ = 110*



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Stanley Yates



Stanley Yates

Stanley Yates enjoys an accomplished career as a virtuoso performer and recording artist, arranger, scholar, and teacher. Described as "one of an elite breed of guitarists" (*Classical Guitar Magazine*, England), praised for his "musical instinct and brilliant technique" (*Suonare*, Italy), noted for the "transcendent quality of his interpretations" (*Fort Worth Star Telegram*, USA), his performances, recordings and editions have been received with wide critical acclaim.

A past prize-winning performer in such prestigious competitions as the Myra Hess (London) and the Guitar Foundation of America, he is regularly invited to present concerts, masterclasses and lectures at leading music schools and festivals in both the United States and Europe. He has been dedicatee and/or first performer of music by such leading guitar composers as Stepan Rak,

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