

*First  
Repertoire  
for*

*Solo  
Guitar*

*Erstes Repertoire  
für Sologitarre*

*BOOK 2 · BAND 2*

*28 original compositions  
16th - 20th century*

*28 Originalkompositionen 16. - 20. Jahrhundert*

*edited by herausgegeben von*

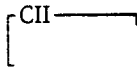
*Simon Wynberg*

**ff**

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### Explanation of Signs : Zeichenerklärung



*Barré*: The horizontal line shows the duration of the *barré*. The vertical line indicates how many of the strings should be covered. The Roman numeral indicates the fret.

*Barré*: Die waagrechte Linie zeigt die Dauer des Barrégriffs an. Die senkrechte Linie gibt an, wieviele Saiten erfasst werden müssen. Die römische Ziffer bezeichnet den Bund.



Harmonics are indicated at their actual pitch with a diamond note-head.

Die Obertöne sind an der Stelle ihrer tatsächlichen Tonhöhe durch eine Raute bezeichnet.



The left hand finger should remain on the string, touching it very lightly when shifting to the next note. The notes in between should not sound.

Der Finger der linken Hand sollte auf der Saite bleiben und sie sehr leicht berühren, wenn er auf die nächste Note überwechselt. Die dazwischenliegenden Noten sollten nicht anklingen.

# First Repertoire for Solo Guitar

BOOK 2

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*Erstes Repertoire für Sologitarre*

BAND 2

edited by

SIMON WYNBERG

Faber Music Limited

London

# Preface

This second book in the *First Repertoire for Solo Guitar* series takes up where the first book left off, although there is a slight (and intentional) overlap of pieces of an approximately similar order of difficulty. The technical ground covered is equivalent to Associated Board (U.K.) Grades 3-4.

Once again, I have attempted to collect a broad range of hitherto unknown material, much of which is out of print or unpublished. The contemporary works by Nicholas Maw and Guillermo Flores Méndez are presented here for the first time. Both are valuable additions to the student repertoire and complement the pieces by Sagreras and

Ferrer from the earlier part of the century.

As in the case of *First Repertoire For Solo Guitar Book 1*, reliable sources have been consulted in the preparation of this edition. Very few alterations have been made, although all archaic guitar notation has been modernized. Editorial additions are enclosed in square brackets, and all changes are noted at the end of the book, together with hints for performance.

Many of the pieces presented here are drawn from the private collection of Robert Spencer, by whose generous permission they are published. I am most grateful for his acute and patient advice in the preparation of this book.

SIMON WYNBERG

# Vorwort

Dieser zweite Band der Reihe *Erstes Repertoire für Sologitarre* knüpft dort an, wo der erste Band aufgehört hat, obwohl sich ein geringfügiges (und absichtliches) Überschneiden von Stücken findet, die von etwa entsprechendem Schwierigkeitsgrad sind.

Wiederum habe ich versucht, eine große Auswahl an bislang unbekanntem Material, von dem ein großer Teil vergriffen oder unveröffentlicht ist, zusammenzutragen. Die zeitgenössischen Werke von Nicholas Maw und Guillermo Flores Méndez werden hier zum ersten Mal vorgestellt. Beide sind wertvolle Hinzufügungen zum Repertoire des Schülers und ergänzen die Stücke von Sagreras und Ferrer vom Anfang des Jahrhunderts.

Wie im Falle des *Ersten Repertoires für Sologitarre Band 1*

wurden auch bei der Zusammenstellung dieser Ausgabe verlässliche Quellen konsultiert. Es sind nur sehr wenige Änderungen vorgenommen worden, wenn auch die gesamte veraltete Notation auf modernen Stand gebracht worden ist. Editorische Ergänzungen erscheinen in eckigen Klammern, und alle Änderungen sind, zusammen mit Hinweisen zum Spielen, am Ende des Bandes angegeben worden.

Viele der hier vorliegenden Stücke wurden der Privatsammlung Robert Spencers entnommen und werden mit seiner großzügigen Erlaubnis veröffentlicht. Ich bin ihm für seinen scharfsinnigen und geduldigen Rat bei der Vorbereitung dieses Bandes sehr dankbar.

SIMON WYNBERG

Deutsche Übersetzung : Dorothee Eberhardt

## *Contents : Inhalt*

Adrian le Roy (c. 1520-1598)	Branle Gay: Quand j'entends le perdu temps Gaillarde: O la Mal Assignée	page 8  11
Giuseppe Antonio Brescianello (c. 1690-1757)	Aria Gavotta	9 10
B. Vidal (c. 1750-1800)	Rondo	12
Ferdinando Carulli (1770-1841)	Andante, Op.276 No.23 Sonata and Rondo	26 20
Fernando Sor (1778-1839)	Andante, Op.3 No.5 Etude, Op.31 No.23 Etude, Op.60 No.16	24 25 27
Mauro Giuliani (1781-1829)	Etude: Allegro Spiritoso Leçon, Op.51 No.2	28 4
Dionisio Aguado (1784-1849)	Waltz, Op.7 No.6	10
Charles Lintant (1785-1830)	La Pentoufle	16
Johann Strauss, arr. Napoléon Coste (1805-1883)	Waltz, Op.7 No.1 Waltz, Op.7 No.3	6 6
Johann Kaspar Mertz (1806-1856)	Ländler, Op.9 No.4 Ländler, Op.9 No.5 Marcia	2 14 3
Jose Ferrer (1835-1916)	Ejercicio: Allegretto Ejercicio: Allegro Moderato Ejercicio: Andante Mosso	7 4 5
Julio Sagreras (1879-1942)	Marcha Maria Luisa: Mazurka Nostalgia: Petite Mélodie	17 18 19
Aram Khatchaturian (1903-1978)	Prelude	30
Guillermo Flores Méndez (b. 1920)	Evocación	14
Nicholas Maw (b. 1935)	Stamping Dance	29

# 1. Ländler

JOHANN KASPAR MERTZ  
Op.9 No.4

*Allegretto m*

# 2. Marcia

JOHANN KASPAR MERTZ

[Moderato]

Musical score for the first section of the Marcia, measures 1-16. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *f*, and *ff*. There are several triplet markings and accents. The section concludes with a repeat sign and a first ending.

## TRIO

Musical score for the Trio section, measures 17-30. This section is marked *p* and begins with a repeat sign. It features a mix of eighth and sixteenth notes with various dynamic markings such as *p*, *cresc.*, and *ff*. There are first and second endings. The music includes accents, slurs, and dynamic markings like *a*, *m*, and *i*. The section ends with a repeat sign and a first ending.

### 3. Ejercicio: Allegro Moderato

JOSE FERRER

**Allegro moderato**

### 4. Leçon

MAURO GIULIANI  
Op.51 No.2

**Grazioso**



Musical score for exercise 5, measures 10-18. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff (measures 10-13) features a melody with fingerings (1, 2, 3, 1) and dynamics *m* and *p*. The second staff (measures 14-17) includes dynamics *p*, *cresc.*, and *a*. The third staff (measures 18) includes dynamics *f*, *mf*, and *a*. Fingerings and articulation marks are present throughout.

### 5. Ejercicio: Andante Mosso

JOSE FERRER

Andante mosso

Musical score for exercise 5, measures 1-13. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff (measures 1-4) includes dynamics *p* and *m*. The second staff (measures 5-8) includes dynamics *p* and *m*. The third staff (measures 9-12) includes dynamics *p* and *m*. The fourth staff (measures 13) includes dynamics *p* and *m*. Fingerings and articulation marks are present throughout.

# 6. Waltz

JOHANN STRAUSS  
arr. Napoléon Coste Op.7 No.1

[Moderato]

[f]

3

1

2

3

7

14

*a m i m a m*

21

CII

*m i m i m i m*

27

Detailed description: This block contains the musical score for the first waltz. It consists of five staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Moderato'. The first measure has a dynamic marking of [f] and a fingering of 3. The music features a mix of eighth and sixteenth notes, often beamed together. There are several triplet markings (1, 2, 3) above the notes. The score includes repeat signs and first/second endings. The second staff begins at measure 7. The third staff begins at measure 14 and includes the lyrics 'a m i m a m' above the notes. The fourth staff begins at measure 21 and includes the lyrics 'm i m i m i m' above the notes. The fifth staff ends at measure 27 with a double bar line and repeat dots.

# 7. Waltz

JOHANN STRAUSS  
arr. Napoléon Coste Op.7 No.3

[mf]

7

15

*i m i m i m*

*i a m i a*

CII

*i a m i*

*i a m i*

Detailed description: This block contains the musical score for the second waltz. It consists of three staves of music. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The dynamic marking is [mf]. The music features a mix of eighth and sixteenth notes, often beamed together. There are several accent (>) markings above the notes. The score includes repeat signs and first/second endings. The second staff begins at measure 7. The third staff begins at measure 15 and includes the lyrics 'i a m i a' above the notes. The score ends at measure 15 with a double bar line and repeat dots.

21 7

27

## 8. Ejercicio: Allegretto

**Allegretto**

JOSE FERRER

13 CIV

19 [dim.]

25 CV VII

32 ② ⑥

# 9. Branle Gay: Quand j'entends le perdu temps

ADRIAN LE ROY

[Quick]

Musical score for "Branle Gay: Quand j'entends le perdu temps" by Adrian Le Roy. The score is in G major and 3/8 time, marked "Quick". It consists of seven staves of music.

The first staff starts with a forte  $[f]$  dynamic and includes fingerings 2, 2, 4, 4 and a measure with a fermata and a  $p$  dynamic.

The second staff has a measure with a fermata and a  $p$  dynamic.

The third staff has a measure with a fermata and a  $p$  dynamic.

The fourth staff is marked "Autrement" and has a measure with a fermata.

The fifth staff has a measure with a fermata and a  $p$  dynamic.

The sixth staff has a measure with a fermata and a  $p$  dynamic.

The seventh staff ends with a measure with a fermata and a forte  $[f]$  dynamic.



# 11. Gavotta

GIUSEPPE ANTONIO BRESCIANELLO

Musical score for Gavotta, measures 1-30. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a melody with various ornaments (i, a, m) and dynamic markings such as *[f]*, *[p]*, and *[cresc.]*. The bass line consists of chords and single notes. Measure numbers 6, 11, 17, 22, and 27 are indicated at the start of their respective staves. A trill (*tr*) is present in measures 11 and 27. A second ending bracket labeled *CII* spans measures 22-24.

# 12. Valtz

DIONISIO AGUADO  
Op.7 No.6

Musical score for Valtz, measures 1-14. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It features a melody with various ornaments (i, a, m) and dynamic markings such as *[f]* and *[p]*. The bass line consists of chords and single notes. Measure numbers 7 and 14 are indicated at the start of their respective staves. A trill (*tr*) is present in measure 14. A second ending bracket labeled *CII* spans measures 11-13.

Musical score for the first piece, measures 14-34. The score is written on a single staff in treble clef with a key signature of one sharp (F#). Measure numbers 14, 21, 27, and 34 are indicated at the start of their respective lines. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *p* (piano) and *[p]*. A *Fine* marking is present at measure 21. Fingerings are indicated with numbers 1-4. A *3* (triple) marking is seen above measure 14. The piece concludes with the instruction *D. C. al Fine*.

### 13. Gaillarde: O la Mal Assignée

ADRIAN LE ROY

Musical score for the second piece, measures 1-29. The score is written on a single staff in treble clef with a key signature of one sharp (F#). Measure numbers 6, 12, 18, 24, and 29 are indicated at the start of their respective lines. The music is characterized by a 3/8 time signature and features a mix of eighth and sixteenth notes. Dynamic markings include *p* (piano) and *pp* (pianissimo). Fingerings are indicated with letters *i*, *m*, *a* and numbers 1-4. The piece concludes with a fermata over the final note.

# 14. Rondo

Allegro

B. VIDAL

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. The key signature is one sharp (F#). The piece is marked 'Allegro'. The score consists of several systems of music:

- System 1 (Measures 1-4):** Starts with a forte (*f*) dynamic. The first measure contains a triplet of eighth notes with fingerings 1, 0, 2 and an *mi mi* marking. The piece concludes this system with a piano (*p*) dynamic.
- System 2 (Measures 5-8):** Continues with a piano (*p*) dynamic, ending with a forte (*f*) dynamic and an *espressivo* marking.
- System 3 (Measures 9-13):** Features a series of chords and arpeggiated figures, primarily in a piano (*p*) dynamic.
- System 4 (Measures 14-18):** Includes a triplet of eighth notes with fingerings 4, 2, 1 and an *mi* marking. The system ends with a piano (*p*) dynamic.
- System 5 (Measures 19-22):** Contains a triplet of eighth notes with fingerings 2, 1, 2 and another triplet with fingerings 2, 3, 0. The system ends with a piano (*p*) dynamic.
- System 6 (Measures 23-26):** Features a crescendo (*cresc.*) leading to a forte (*f*) dynamic.
- System 7 (Measures 27-31):** Continues with a piano (*p*) dynamic.
- System 8 (Measures 32-35):** Labeled 'Mineur', this section changes the key signature to two flats (Bb, Eb) and begins with a mezzo-forte (*mf*) dynamic. It includes fingerings such as 3, 2, 4, 1, 3, 1, 4, 0, 3, 2, 1.



38

44

50

Majeur

56

62

68

73

78

# 15. Ländler

JOHANN KASPAR MERTZ  
Op.9 No.5

Moderato

1. 4. 2. 0 2. 4. 3. 1. 1. 4. 3. ten.  
*p* *p*  
5 4 3 0 2 1 4 3 2 1 4 3 2 1 4 3 2 1  
CII  
*sf* *m* *ten.* CVII  
10 4. 1. 3. 4. 1. 3. 0  
15 1. 2. 3. 1. 3. 0  
19 *m* *i* *m* CVII  
24  
29 1. CII 2.  
4 2

# 16. Evocación

GUILLERMO FLORES MÉNDEZ

Tempo de habanera

*a* *m* *i* 4 2 3 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1  
*p* *p*

6

1 2 3 4 1

12

1

rall.

17

4

p i m a m

23

4

CV

29

3 5 4 6

35

p a m m

41

4 1

47

1

rall.

XII

## 17. La Pentoufle

[Vivace]

CHARLES LINTANT

First system of the musical score. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte dynamic marking [f]. Fingerings are indicated with 'm' and 'i'. A 'CII' marking is present above the staff. The lower staff is in bass clef, providing a harmonic accompaniment with chords and single notes.

Var. 1

First variation (Var. 1). It consists of two staves. The upper staff begins with a piano dynamic marking [p]. It features intricate fingerings and includes a section with a 'p' dynamic marking. The lower staff continues with a piano accompaniment.

Second system of the first variation. It consists of two staves. The upper staff includes a mezzo-forte dynamic marking [mf] and a sequence of fingerings: 2, 0, 3, 0, 4, 3, 1, 2. The lower staff continues with the piano accompaniment.

Third system of the first variation. It consists of two staves. The upper staff begins with a piano dynamic marking [p] and includes fingerings: 0, 1, 3, 0, 1, 2. The lower staff continues with the piano accompaniment.

Var. 2

First system of the second variation (Var. 2). It consists of two staves. The upper staff begins with a forte dynamic marking [f] and includes a 'CII' marking. The lower staff provides a piano accompaniment.

Second system of the second variation. It consists of two staves. The upper staff includes a marcato dynamic marking [marcato] and a sforzando marking [sfz]. The lower staff continues with the piano accompaniment.

Third system of the second variation. It consists of two staves. The upper staff includes a piano dynamic marking [p], a simile marking [simile], and a forte dynamic marking [f]. It features complex fingerings and includes circled numbers 4 and 3. The lower staff continues with the piano accompaniment.

54

[p]

59

[f]

# 18. Marcha

JULIO SAGRERAS

[mp] [cresc.] [f]

7

[mp] [f]

14

[mp] [f]

20

Fine

[mp]

27

[mp]

34

[f]

D. S. al Fine

## 19. Maria Luisa: Mazurka

JULIO SAGRERAS

Tempo de Mazurka

Musical score for "19. Maria Luisa: Mazurka" by Julio Sagreras. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of seven staves of music. The first staff starts with a dynamic marking of *[mf]* and includes fingerings (i, m, 1, 3, 4) and accents (a). The second staff has a dynamic marking of *[p]* and includes fingering 3. The third staff has a dynamic marking of *[f]* and includes fingering 1. The fourth staff has a dynamic marking of *[cresc.]* and includes fingering 3. The fifth staff has a dynamic marking of *[f]* and includes a "Fine" marking. The sixth staff has a dynamic marking of *[p]* and includes fingering 1. The seventh staff has a dynamic marking of *[p]* and includes fingering 2. The score includes various performance instructions such as "sim.", "cresc.", and "Fine". It also features several fingering diagrams and dynamic markings throughout.

D. C. al Fine

# 20. Nostalgia: Petite Melodie

JULIO SAGRERAS

[Larghetto] [p] [dolce] a m i a m i i a

5

9 Fine 3 2 1

13 CV

17 CIII

22 CV

D. C. al Fine

# 21. Sonata and Rondo

## Sonata

FERDINANDO CARULLI

Andantino

The musical score is written for a single melodic line on a treble clef staff. It begins with a piano (*p*) dynamic and a tempo marking of *Andantino*. The key signature has one sharp (F#). The score consists of seven systems of music, each with a measure number at the beginning: 1, 5, 10, 15, 20, 25, and 30. The notation includes various rhythmic values, slurs, and articulation marks such as accents (*a*) and hairpins (*p*, *f*). Fingerings are indicated by numbers 1-4. There are several trills and grace notes throughout the piece. The piece concludes with a final cadence in the seventh system.



34

[f]

39

[p] [cresc.]

44

*m i m i m i m i*

[dim.] p

49

54

59

64

[cresc.] [ff]

# Rondo

Andantino

The musical score is written in treble clef with a 6/8 time signature. It consists of eight staves of music. The first staff (measures 1-6) begins with a forte (*f*) dynamic and includes fingerings *m*, *a*, and *m*. A circled 4 indicates a fourth finger fingering. The second staff (measures 7-11) starts with piano (*p*) and includes fingerings *a*, *m*, and *i*. The third staff (measures 12-17) features piano (*p*) and forte (*f*) dynamics. The fourth staff (measures 18-23) includes piano (*p*) and forte (*f*) dynamics, with fingerings *i*, *m*, *a*, *m*, *a*, and *m*. The fifth staff (measures 24-29) is marked *Fine* and includes fingerings *i*, *a*, and *m*. The sixth staff (measures 30-34) starts with forte (*f*) and ends with piano (*p*). The seventh staff (measures 35-39) includes piano (*p*), rinforzando (*rinf.*), and forte (*f*) dynamics, with a *CHII* marking above the staff. The eighth staff (measures 40-44) continues with piano (*p*) dynamics and includes fingerings 1, 2, and 3.

45

Musical staff 45: Treble clef, starting with a whole rest. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes G3, F3, E3, D3, C3, B2. Dynamics include *p* and *f*. Fingerings are indicated with 'i' and 'm'.

50

Musical staff 50: Treble clef, starting with a quarter note G4. The melody includes eighth notes and quarter notes. Bass line continues with quarter notes. Dynamics include *p*. Fingerings are indicated with 'm', 'i', 'a', 'm', 'i', 'p', 'm', 'i', 'p'.

55

Musical staff 55: Treble clef, starting with a quarter note G4. The melody continues with eighth and quarter notes. Bass line continues with quarter notes. Dynamics include *p*.

60

Musical staff 60: Treble clef, starting with a quarter note G4. The melody includes eighth notes and quarter notes. Bass line continues with quarter notes. Dynamics include *p*. Fingerings are indicated with '4', '3', '4', '3', '3'. A circled '3' is above the staff. A bracket labeled 'CIII' spans from measure 60 to 62.

65

Musical staff 65: Treble clef, starting with a quarter note G4. The melody continues with eighth and quarter notes. Bass line continues with quarter notes. Dynamics include *p*.

70

Musical staff 70: Treble clef, starting with a quarter note G4. The melody continues with eighth and quarter notes. Bass line continues with quarter notes. Dynamics include *p*.

75

Musical staff 75: Treble clef, starting with a quarter note G4. The melody continues with eighth and quarter notes. Bass line continues with quarter notes. Dynamics include *p*.

80

Musical staff 80: Treble clef, starting with a quarter note G4. The melody continues with eighth and quarter notes. Bass line continues with quarter notes. Dynamics include *p*. The piece ends with a double bar line.

D. C. al Fine

# 22. Andante

FERNANDO SOR  
Op.3 No.5

Andante

*mp* *p* *mf*

CII

7

CIII CI CI CV

13

19 *p*

25

31

37

43

Musical score for measures 48-55. Measure 48 starts with a second ending bracket. Fingerings are indicated with numbers 1, 2, 3, 4. Circled numbers 6 and 5 are present below the staff. The music features a mix of eighth and sixteenth notes with various articulations.

### 23. Etude

Mouvement de prière religieuse

FERNANDO SOR

Op.31 No.23

Musical score for measures 1-6. The key signature is three sharps (F#, C#, G#). Fingerings include 'i', 'a', 'm', and 'a'. Chordal figures are labeled CII. Dynamics include *[p]* and *p*.

Musical score for measures 7-12. Chordal figures are labeled CII. Dynamics include *[cresc.]* and *[f]*.

Musical score for measures 13-18. Chordal figures are labeled CIV and CII. A circled number 4 is at the end of the line.

Musical score for measures 19-24. Chordal figures are labeled CIV. Dynamics include *p* and *[cresc.]*.

Musical score for measures 25-30. Chordal figures are labeled CII and CIII. Dynamics include *f* and *p*.

Musical score for measures 31-36. Chordal figures are labeled CII and CIII.

# 24. Andante

FERDINANDO CARULLI  
Op.276 No.23

Affettuoso

*p* *f* *mf* *p* *f* *p* *cresc. 3* *f* *mf* *pp*

CIII CIII CV CIV CVII XII V XII V

# 25. Etude

Andantino

FERNANDO SOR  
Op.60 No.16

The musical score for '25. Etude' by Fernando Sor, Op. 60 No. 16, is presented in a single system with eight staves. The piece is in G major and 4/4 time, marked 'Andantino'. The notation includes various dynamics such as *mp*, *p*, *f*, *cresc.*, *ad lib.*, and *poco rit.*, as well as articulations like *rit.* and *a tempo*. Fingerings and bowings are indicated throughout the score. The piece concludes with a *poco rit.* marking.

# 26. Etude: Allegro Spiritoso

MAURO GIULIANI

*Allegro spiritoso*

The musical score is written for a single melodic line on a treble clef staff in G major (one sharp) and 2/4 time. The tempo is marked *Allegro spiritoso*. The piece consists of 47 measures, with measure numbers 6, 12, 19, 25, 30, 35, and 41 indicated at the start of their respective lines. The score includes various dynamics such as *mf*, *p*, *f*, *sf*, and *ff*, as well as articulations like accents, slurs, and staccato. Fingerings are indicated by numbers 1-4. Chord symbols CVII, CV, and CII are placed above the staff. The piece concludes with a final chord in measure 47.



# 27. Stamping Dance

NICHOLAS MAW

**Molto vivace**

*f* *molto marc.* *p* *ff*

**5 a tempo**

*p cresc.* *f* *p*

**8 rit. a tempo**

*f*

**12**

**16 rit. a tempo**

*p cresc.*

**20**

*sfz*

**23**

*p* *sf* *sf* *sf* *sf* *sf* *sf*

**27**

*sf* *sf* *sf* *sf* *sf* *sf* *ffz*

# 28. Prelude

ARAM KHATCHATURIAN

*Allegro moderato*

The musical score is written on six staves of music, each containing a line of music with various annotations. The first staff begins with a treble clef and a 3/8 time signature. It features a series of eighth notes with accents and dynamic markings such as *[f]*, *m*, *i*, *p*, and *a*. Fingerings are indicated by numbers 1, 2, 3, and 4. The second staff continues the melodic line with similar articulations and includes a *[dim.]* marking. The third staff shows a change in rhythm with some notes beamed together and includes fingerings like 3, 4, 2, and 3. The fourth staff features a more complex texture with chords and moving lines, marked with *m*, *a*, *i*, and *p*. The fifth staff continues with chords and moving lines, marked with *m*, *i*, *a*, and *p*. The sixth staff concludes the piece with chords and moving lines, marked with *[sf]*, *[f]*, and *[dim.]*.

42

7 7 7 7 7 7 7

[p] [pp]

49

7 1 2 0 1 1 3 1 3 4 1 2

[cresc.] [f]

56

63

7 7 7 7 7 7 7

[m] [i] [p]

CVII

70

7 7 7 7 7 7

[m] [i] [p]

76

7 7 7 7 7 7

82


7 7 7 7 7 7 7

[cresc.] [f]

1 Johann Kaspar Mertz composed prolifically for the guitar – well over a hundred opus numbers. The Ländler, an Austrian dance, was often used by Haydn, Beethoven and Schubert. Sustain the accented notes in the melody line until the end of each bar.

2 From *Cyanen als Folge der Nachtviolen*, op.5. This piece is most effective when played in an absolutely strict tempo. There should be no pause between the March and Trio sections, nor before the repeat of the March.

3 From *Coleccion de Ejercicios para Guitarra, Coleccion 2a* (no.7). The syncopation in bar 1 is highlighted if the E is slightly accented. The glissando from B to E should be played quite quickly.

4 Bar 20, first  : c<sup>1</sup> in original edition. There are several ways of fingering this charming, meandering melody; the right hand fingering I have supplied is just one suggestion. Using the *a* finger here will help to strengthen it.

5 From *Coleccion de Ejercicios para Guitarra, Coleccion 2a* (no.6). The accompaniment should be very *legato* here. Do not rest the right hand fingers on the strings before playing them, but pluck on contact.

6 & 7 It is unusual to find arrangements of Strauss waltzes for guitar. The arranger in this instance, Napoléon Coste, was France's most important composer of guitar-music in the nineteenth century. Most of his works were composed for the seven-string guitar, whose extra string was tuned to D below the sixth string. The open bass notes in the accompaniment should be stopped where necessary (with either hand), and not permitted to ring on through the bar.

8 From *Varios Ejercicios para Guitarra, Coleccion 3a* (no.7). In this lively and energetic piece, the accompaniment must not be too obtrusive. Hold the A and A# in the penultimate bar of the first section for their full duration.

9 From *Second Livre de Guitare* (1555). Adrian le Roy was one of the most important music publishers of his day, as well as an accomplished musician. The *Branle* was a popular dance and should be played with an even, bouncy rhythm.

10 & 11 These pieces are drawn from much longer partitas, some of which have as many as seven movements. They were originally composed for the now extinct Colascione, an instrument related to the lute but with strings tuned at the same intervals as the guitar's. For this reason, no alterations are necessary in transcribing from the original tablature, which is in the Sächsische Landesbibliothek in Dresden (Mus. 2364/V/2).


12 Sound only the first note of the opening triplet with the right hand. The G and G# must then be hammered down quickly and clearly with the left hand fingers.

13 From *Second Livre de Guitare* (1555). Hold the G in bar 4 for its full length; likewise the quavers in bar 6. Where two or more voices are involved, play each line separately first and then combine the two.

14 From *Journal de Guitare*, No.1 (1787). Vidal composed a large number of guitar solos and songs with guitar accompaniment, which were published in Paris in a series known as *Journal de Guitare*. This Rondo should be graceful and refined. Make sure that the dynamics of the opening theme and its restatement are observed.

15 A characteristic feature of the Ländler is the rest after the first quaver of the bar (see, for instance, bars 6–8), which guarantees that the stress falls on the second beat; for the best effect, these rests must be strictly observed. A moderate tempo is most appropriate.


16 Probably the best-known Habanera occurs in Bizet's opera *Carmen*. The origins of the dance are Cuban, and it is thought to be named after the country's capital, Habana. The dance is readily identified by the

characteristic rhythm: . The temptation to shorten the second note can be remedied by practising slowly and counting in semi-quavers; this will ensure an accurate rhythm.

17 From *Dix Airs Variés* (Ten Airs with Variations). Lintant, a contemporary of Vidal, wrote this work for guitar or lyre. Both instruments were tuned and strung in same way, but the lyre had prongs on either side of the neck, in the Classical style. It was a very fashionable instrument with well-to-do ladies of the time.

18–20 Originally published as *Tres Piezas Fáciles*, op. 19, Sagreras dedicated these sentimental pieces to his wife. As with the March by Mertz (no.4 in this collection), a strict two-to-the-bar must be maintained in the first piece, particularly where the accompaniment starts (bar 5). In *Maria Luisa*, the opening quavers should be even and in time; try counting a full bar before starting to play. The barrés, of which there are many, are mostly over the three treble strings; covering more strings simply creates extra work for the left hand. *Nostalgia* presents a good opportunity for practising the rather difficult technique of making one (melody) note stand out from a chord. The crotchet chords should provide a soft and regular accompaniment to the melody, which is played mainly with the *a* finger.

21 This piece by the Neapolitan composer Ferdinando Carulli is an amalgamation of movements from two separate Sonatas. The first movement is drawn from op.41 no.1, the second from op.41 no.3. The

 ornament in bars 30 and 32 must be played very quickly, the third note, the A, being the most important. In the Rondo, the dotted crotchets at the opening and after the double bar should last for their full duration. Observe the sudden changes from forte to piano; these make the piece far more exciting.

22 From *Six Petites Pièces Progressives*, op.3. Bar 64: f<sup>2</sup> for e<sup>2</sup> in original edition. Fernando Sor composed a number of works for a curious instrument with three necks and twenty-one strings called the Harpolyre. When these compositions are performed on a normal six-string guitar, the harp effects are lost, as are the low basses, but with a few small modifications the piece is still quite playable. There is another op.3 by Sor, for normal guitar.

23 Sor intended this study to be played with the slow tempo of a "religious prayer". To do it full justice, the chords have to be played as smoothly as possible; any break or rest will interrupt the musical flow. Be careful to avoid squeaks on the bass strings.

24 *Affetuoso* (tenderly) implies a fairly slow tempo; this is certainly not a march. The quaver chords should be played as smoothly as possible, and the dotted rhythms should be relaxed, not aggressive.

25 Sor wrote this attractive study for the six-string guitar. In the quintuplet towards the end, pluck only the first note; the left hand should play the rest.

26 From *158 Etudes*, op.1 (Quatrième Partie, Leçon Dixième). Ideally, this study should be fast and spirited. The articulation dots are not to be taken as *staccatos*, but rather indicate that the notes are not to be slurred.

27 *Stamping Dance* was specially commissioned from Nicholas Maw for this anthology. The alternating  $\frac{3}{8}$  and  $\frac{6}{8}$  time signatures should not pose any difficulties if counted slowly. I have fingered the semiquaver passages using the *a* finger, thereby dividing the work between three rather than two digits.

28 Aram Khatchaturian was a native of Armenia, and many of his works display characteristics of his country's folk music. He has composed symphonies, ballets and concerti. The left hand fingering is quite complex in this piece, and is best practised very slowly.

1 Johann Kaspar Mertz war ein sehr produktiver Komponist von Gitarrenstücken – es existieren weit über einhundert Opusnummern. Der Ländler, ein österreichischer Tanz, wurde oft von Haydn, Beethoven und Schubert verwendet. Halte die akzentuierten Noten der Melodiestimme bis zum Ende eines jeden Taktes aus.

2 Aus *Cyanen als Folge der Nachtviolen*, op.5. Dieses Stück ist am wirkungsvollsten, wenn es in strikt eingehaltenem Tempo gespielt wird. Weder zwischen Marsch und Trio noch vor der Wiederholung des Marsches sollte eine Pause hörbar sein.

3 Aus *Coleccion de Ejercicios para Guitarra, Coleccion 2a* (Nr. 7). Die Synkopierung in Takt 1 wird hervorgehoben, wenn das E leicht betont wird. Das Glissando von B nach E sollte ziemlich schnell gespielt werden.

4 Takt 20, erstes  $\downarrow$  : c<sup>1</sup> in der Originalausgabe. Es gibt mehrere Arten von Fingersatz für diese bezaubernde, mäandrische Melodie. Der von mir angegebene Fingersatz für die rechte Hand ist nur ein Vorschlag. Den *a* Finger hier zu verwenden wird zu seiner Kräftigung beitragen.

5 Aus *Coleccion de Ejercicios para Guitarra, Coleccion 2a* (Nr. 6). Die Begleitung sollte hier sehr *legato* gespielt werden. Lasse die Finger der rechten Hand nicht auf den Saiten ruhen, bevor du sie spielst, sondern zupfe, wenn du sie berührst.

6 & 7 Es ist ungewöhnlich, Walzer von Strauss für die Gitarre bearbeitet zu finden. In diesem Fall war der Arrangeur Napoléon Coste, der im neunzehnten Jahrhundert Frankreichs bedeutendster Komponist von Gitarrenmusik war. Die meisten seiner Werke sind für die siebenstimmige Gitarre komponiert, deren Extrasaiten nach D unterhalb der sechsten Saite gestimmt war. Die offenen Baßnoten der Begleitung sollten, wenn nötig, (mit einer der Hände) abgestoppt werden, und dürfen nicht den ganzen Takt lang klingen.

8 Aus *Varios Ejercicios para Guitarra, Coleccion 3a* (Nr. 7). In diesem lebhaften und energiesprühenden Stück darf die Begleitung nicht zu aufdringlich sein. Halte A und Ais im vorletzten Takt des ersten Abschnitts für ihre volle Dauer aus.

9 Aus *Second Livre de Guitare* (1555). Adrian le Roy war einer der wichtigsten Musikverleger seiner Zeit und dazu ein ausgezeichnete Musiker. Der *Branle* war ein populärer Tanz, der mit gleichmäßigem, federndem Rhythmus gespielt werden sollte.


10 & 11 Diese Stücke stammen aus viel längeren Partiten, von denen einige bis zu sieben Sätze aufweisen. Sie wurden ursprünglich für das heute nicht mehr gebräuchliche Colascione geschrieben, ein Instrument, das mit der Laute verwandt ist, dessen Saiten jedoch nach denselben Intervallen gestimmt waren wie die der Gitarre. Daher müssen bei der Transkription von der Originaltabulatur, die sich in der Sächsischen Landesbibliothek in Dresden befindet (Mus. 2364/V/2), keine Änderungen vorgenommen werden.

12 Spiele mit der rechten Hand nur die erste Note der Anfangstriole. G und Gis müssen dann schnell und klar mit den Fingern der linken Hand heruntergehämmert werden.

13 Aus *Second Livre de Guitare* (1555). Halte das G in Takt 4 und die Achtel in Takt 6 für ihre volle Dauer aus. Spiele dort, wo es sich um zwei oder mehr Stimmen handelt, zunächst jede für sich und kombiniere die beiden anschließend.

14 Aus *Journal de Guitare* Nr.1 (1787). Vidal komponierte eine große Anzahl von Solostücken für Gitarre und Liedern mit Gitarrenbegleitung, die in Paris in einer Reihe veröffentlicht wurden, die als *Journal de Guitare* bekannt war. Dieses Rondo sollte anmutig und delikate gespielt werden. Sei dir sicher, daß du die dynamischen Angaben des Anfangsthemas und seiner Wiederholung genau befolgst.


15 Ein charakteristisches Merkmal des Ländlers ist die Pause nach dem ersten Achtel eines Taktes (siehe z.B. die Takte 6-8), die gewährleistet, daß der zweite Taktschlag betont wird. Um die beste Wirkung zu erzielen, müssen die Pausen genau eingehalten werden. Ein gemäßigt Tempo ist am geeignetsten.

16 Die wohl bekannteste Habanera kommt in Bizets Oper *Carmen* vor. Der Tanz stammt ursprünglich aus Cuba, und man nimmt an, daß er nach der Hauptstadt des Landes, Habana, benannt ist. Man erkennt ihn leicht an seinem charakteristischen Rhythmus:  $\frac{2}{4}$  

Der Versuchung, die zweite Note zu verkürzen, kann dadurch widerstanden werden, daß man langsam übt und in Sechszehnteln zählt; dies wird die Gewähr für einen genauen Rhythmus bieten.

17 Aus *Dix Airs Variés* (Zehn Melodien mit Variationen). Lintant, ein Zeitgenosse von Vidal, schrieb dieses Werk für Gitarre oder Leier. Beide Instrumente waren auf dieselbe Weise besaitet und gestimmt, die Leier jedoch hatte, nach klassischem Stil, Jocharme auf beiden Seiten des Halses. Das Instrument war bei den betuchten Damen der Zeit sehr in Mode.

18-20 Diese gefühlvollen Stücke, die ursprünglich als *Tres Piezas Fáciles* op.19 veröffentlicht worden sind, hat Sagreras seiner Frau gewidmet. Wie im Marsch von Mertz (Nr.4 dieser Sammlung), so müssen hier im ersten Stück die zwei Taktschläge pro Takt genau eingehalten werden, vor allem dort, wo die Begleitung beginnt (Takt 5). In *Maria Luisa* sollten die Anfangsachtel gleichmäßig und im Takt gespielt werden; versuche, einen ganzen Takt durchzuzählen, bevor du zu spielen beginnst. Die Barrégriffe, von denen eine ganze Anzahl vorkommt, erstrecken sich meistens über die drei oberen Saiten; das Einbeziehen von mehr Saiten verursacht lediglich mehr Arbeit für die linke Hand. *Nostalgia* bietet eine gute Gelegenheit, die ziemlich schwierige Technik, eine (Melodie-) Note deutlich aus dem Akkord hervortreten zu lassen, zu üben. Die Akkorde in Viertelnoten sollten eine sanfte und gleichmäßige Begleitung zur Melodie liefern; diese wird vor allem mit dem *a* Finger gespielt.

21 Dieses Stück des neapolitanischen Komponisten Ferdinando Carulli ist aus Sätzen zweier verschiedener Sonaten zusammengestellt. Der erste Satz stammt aus op.41 Nr.1, der zweite aus op.41 Nr.3. Die Verzierung  in den Takten 30 und 32 muß sehr schnell gespielt

werden, wobei die dritte Note, A, die wichtigste ist. Im Rondo sollten die punktierten Viertel am Anfang und nach dem Doppelstrich für ihre volle Dauer ausgehalten werden. Beachte die plötzlichen Wechsel von forte zu piano; diese gestalten das Stück viel interessanter.

22 Aus *Six Petites Pièces Progressives*, op.3. Takt 64: f<sup>2</sup> statt e<sup>2</sup> in der Originalausgabe. Fernando Sor komponierte eine Reihe von Stücken für ein merkwürdiges Instrument mit drei Halsen und einundzwanzig Saiten, das Harpolyre (Harfenleier) genannt wurde. Wenn diese Kompositionen auf einer normalen, sechssaitigen Gitarre gespielt werden, gehen die Harfeneffekte und die tiefen Baßstimmen verloren; aber mit einigen kleinen Abänderungen ist das Stück noch recht gut spielbar. Von Sor gibt es ein weiteres op.3 für die normale Gitarre.

23 Nach Sors Absicht sollte diese Etüde im langsamen Tempo eines "religiösen Gebets" gespielt werden. Um dem ganz gerecht zu werden, müssen die Akkorde so flüssig wie möglich gespielt werden; jede Unterbrechung oder Pause wird den musikalischen Fluß stören. Achte darauf, daß du Gequiekse auf den Baßsaiten vermeidest.

24 *Affetuoso* (innig) verlangt ein ziemlich langsames Tempo; dies ist sicherlich kein Marsch. Die Akkorde in Achtelnoten sollten so flüssig wie möglich gespielt werden, und die punktierten Rhythmen sollten ungezwungen, nicht aggressiv sein.

25 Sor schrieb diese reizvolle Etüde für die sechssaitige Gitarre. Zupfe bei der Quintole gegen Ende des Stückes nur die erste Note; den Rest sollte die linke Hand spielen.

26 Aus *158 Etudes*, op.1 (Quatrième Partie, Leçon Dixième). Im Idealfall sollte diese Etüde schnell und temperamentvoll gespielt werden. Die Artikulationspunkte dürfen nicht als Stakkatos verstanden werden, sondern geben eher an, daß die Noten nicht gebunden werden sollen.

27 *Stamping Dance* wurde bei Nicholas Maw eigens für diese Sammlung in Auftrag gegeben. Die Taktwechsel zwischen  $\frac{5}{8}$  und  $\frac{6}{8}$  sollten keinerlei Schwierigkeiten darstellen, wenn man langsam zählt. In den Sechzehntelpassagen habe ich einen Fingersatz angegeben, der den *a* Finger verwendet, und so die Arbeit eher auf drei denn auf zwei Finger verteilt.

28 Aram Khatchaturian stammte aus Armenien, und viele seiner Werke zeigen die Charakteristika der Volksmusik seines Landes. Er hat Symphonien, Ballette und Konzerte komponiert. In diesem Stück ist der Fingersatz für die linke Hand recht kompliziert und wird am besten sehr langsam geübt.

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