Contents by Composer  

(1) easier (2) more challenging

Dionisio AGUADO (1784–1849)

Study in a-minor (2) ................................................. 28
Arpeggio Study in a-minor (2) .................................... 29

Mir ALI

Flamenco Suite (1-2) .................................................. 66

Anonymous / Traditional

A Toye (1) ................................................................. 7
Deck the Halls (1) ..................................................... 26
God Rest Ye Merry Gentlemen (1) .......................... 26
The Greenwood Whale Fishery (1) ......................... 25
Kemp’s Jig (2) .......................................................... 10
Slonflon (1) ............................................................... 18
The Sick Tune (1) ....................................................... 9
Volt (2) ................................................................. 8
Wilson’s Wild (2) ..................................................... 12

Johann Sebastian BACH (1685–1750)

Minuet in G (2) ........................................................... 21
Musette in C (2) .......................................................... 22

Carlo CALVI (fl. 1646)

Tordiglione (1) ........................................................... 12

Matteo CARCASSI (1792–1853)

Andantino Grazioso (op. 59) (1) ................................. 36
3 Arpeggio Studies (op. 59) (1) ................................. 31
Caprice in d-minor (op. 59) (1) ................................ 32
Moderato in C (op. 59) (1) ........................................ 34

Turlough CAROLAN (1670–1738)

Sheebeg an Sheemore (1) ........................................... 23
Ode to Whiskey (2) .................................................... 24

Ferdinando CARULLI (1770–1841)

Allegro agitato in d-minor (op. 192) (2) .................... 50
3 Preludes (op. 114) (1-2) ......................................... 42
Larghetto in e-minor (op. 192) (2) ............................. 48
Larghetto in e-minor (op. 241) (1) ............................. 39
Moderato in b-minor (op. 192) (2) ............................ 40
Rondo in G (op. 27) (1) .............................................. 46
Siciliana in a-minor (op. 241) (1) .............................. 45

Francis CUTTING (fl. 1600)

Packington’s Pound (2) ............................................. 13

John DOWLAND (1563–1626)

Orlando Sleepeth (1) .................................................. 12

Georg FURHMAN (fl. 1600)

Tanz (1) ................................................................. 14

Gerald GARCIA

Amour Soucouper (Study no.1) (2) ............................ 78

Mauro GIULIANI (1780–1829)

Andantino in C (op. 139 no. 3) (2) ......................... 38
Andantino in e-minor (op. 51 no. 5) (1) ................... 37

Mark HUGHTON

Passacaglia (2) ..................................................... 80
Duke’s Tune (2) ...................................................... 81

Roger HUDSON

Ancestral Bells (2) .................................................. 64

Nikita KOSHKIN

Le pelerin (2) ........................................................... 74

Joseph KUFFNER (1776–1856)

Cossaca (op. 80, no. 22) (2) .................................... 30

Johann Kaspar MERTZ (1806–1856)

Moderato in a-minor (1) ......................................... 57
Nocturne in C (2) .................................................... 58

Santiago de MURCIA (fl. 1732)

La tia y la sobrina (1) ............................................... 19

Antonio NAVA (1775–1828)

Allemande (Study in A) (1) .................................... 27
Repeated-Note (Tremolo) Study (1) ........................ 27

Stepan RAK

The Old Castle (2) ..................................................... 77

Lucas de RIBAYEZ (fl. 1680–1700)

4 Dances from Baroque Spain (1-2) ......................... 16

Douglas SETH

Myron’s Storm (2) ..................................................... 76

Ernest SHAND (1868–1924)

Gavotte (op. 100) (2) ................................................. 63
Lento in E (1) ........................................................... 62
Study in e-minor (op. 100) (2) ................................. 59
Valse in A-major (op. 100) (1) ................................. 61
Valse in G-major (op. 100) (1) ................................. 60

Fernando SOR (1778–1839)

Andante in b-minor (op. 31, no. 4) (2) .................... 53
Andante in e-minor (op. 35, no. 14) (1) .................... 55
Cantabile in d-minor (op. 44, no. 17) (2) ................. 56
Moderato in C (op. 44, no. 6) (2) ............................ 52
Study in e-minor (op. 31, no. 6) (1) ......................... 54

Milan TESAR

Ballad (1) ................................................................. 73

Robert de VISÉE (c. 1650–c. 1732)

Menuet (1) ............................................................... 20

Stanley YATES

E-Jam Blues (2) ....................................................... 84
Etude mécanique No. 5 (2) ...................................... 83
Polka (1) ............................................................... 82

Andrew YORK

Sherry’s Waltz (1) .................................................... 65

Jaime Mirtenbaum ZENAMON

La luna y el sol (2) ................................................... 72
Romance (1) ........................................................... 71
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 include 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 (1806–1556)
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 Codex*) 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 TESAR
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 XIX.

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.
Didactic Index

Arpeggios
AGUADO Study p29
CARULLI Moderato pp40-1; Preludes pp42-4
SOR Study p54
ALI Allegrias p69; Rumba p70
SETH Myron’s Storm p76
YATES Etude p83

Repeated Notes / Tremolo
NAVA Study p27
MERTZ Moderato p57

Rest Stroke
ALI Flamenco Suite pp66-70

Rasgueado
ANON Slonflon p18
ALI Flamenco Suite pp66-70

Melodic Tone
CARCASSI Study p31; Andante p33
MERTZ Nocturne p68
ZENAMON Romance p71
HOUGHTON Passacaglia p80
YATES Polka p82

Articulation
KUFFNER Cossaca p30
ANON Greenland Whale Fishery p25
YORK Sherry’s Waltz p65
ALI Allegrias p69
RAK The Old Castle p77
HOUGHTON Duke’s Tune p81
YATES Polka p82; Etude p83; E-Jam Blues p84

Shifts
ANON Volt p8
YORK Sherry’s Wilde p11
VISEE Menuet p20
ZENAMON La luna y el sol p72

Scales / Passagework
CALVI Tordione p15
RIBAYEZ Gallarda p16
CARCASSI Andantino p36
CARULLI Rondo pp46-7; Larghetto pp48-9
SOR Moderato p52
SHAND Study p59
YORK Sherry’s Waltz p65

Short, Faster Scales
ANON Wilson’s Wilde p11
CUTTING Packington’s Pound p13
KUFFNER Cossaca p30

Rhythm / Meter
ANON Volt p10
DOWLAND Orlando Sleeepeth p12
RIBAYEZ Canarios p16; Paradetas/ Rugero p17
ANON Slonflon p18
CARCASSI Andante p33
MERTZ Nocturne p58
ALI Allegrias p69; Rumba p70
ZENAMON Romance p71; La luna y el sol p72
RAK The Old Castle p77
HOUGHTON Duke’s Tune p81
YATES Etude p83; E-Jam Blues, p84

Polyphony / Voice-Leading
BACH Minuet p21
ANON Greenland Whale Fishery p25;
Deck the Halls p26; God Rest Ye
Merry Gentleman p26
CARCASSI Moderato p35
GIULIANI Andantino p38
SOR Andante p53; Andante p55;
Cantabile p56
YATES E-Jam Blues p84

Passages in Position V (or other)
RIBAYEZ Four Dances from Baroque Spain pp16-7
CARCASSI Moderato pp34-5
CARULLI Moderato pp40-1; Rondo pp46-7; Larghetto pp48-9; Allegro pp50-1
ALI Flamenco Suite pp66-70
KUSHKIN Le pelerin pp74-5
GARCIA Study pp78-9

Expression (dynamics/ agogics)
KUFFNER Cossaca p30
CARCASSI Study p33; Moderato pp34-5
GIULIANI Andantino p37; Andantino p38
CARULLI Larghetto pp48-9

Trills
ANON Volt p8; Kemp’s Jig p10;
Wilson’s Wilde p11
BACH Musette p22
CAROLAN Sheebeg p23; Ode to
Whiskey p24
RIBAYEZ Paradetas/Rugero p17
NAVA Allemande p27
CARCASSI Andantino p36
ALI Farruca p66; Allegrias p69
TESAR Ballad p72
HOUGHTON Duke’s Tune p81
YATES Polka p82; Etude p83; E-Jam Blues p84

Shifts
ANON Volt p8
MURCIA La Tia y la Sobrina p19
RIBAYEZ Canarios p21
CARULLI Siciliana p45
SOR Moderato p52
SHAND Study p59
Hudson Ancestral Bells p64
ALI Allegrias p69
SETH Myrons Storm p76
GARCIA Etude pp78-9
HOUGHTON Duke’s Tune p81

LH Development
AGUADO Studies pp28-9
ANON Kemp’s Jig p10
CARCASSI Moderato pp34-5
CARULLI Prelude p44
GIULIANI Andantino p38
KUSHKIN Le pelerin pp74-5
HOUGHTON Ancestral Bells p58
YORK Sherry’s Waltz p65
ALI Solea p67; Tangos p68
TESAR Ballad p73
SETH Myrons Storm p76
RAK The Old Castle p77
GARCIA Study p78
HOUGHTON Passacaglia p80
YATES Polka p82; Etude p83

Longer Pieces / Groupings
RIBAYEZ Four Dances from Baroque Spain pp16-7
CARCASSI Moderato pp34-5
CARULLI Moderato pp40-1; Rondo pp46-7; Larghetto pp48-9; Allegro pp50-1
ALI Flamenco Suite pp66-70
KUSHKIN Le pelerin pp74-5
GARCIA Study pp78-9