Preface

Guitar teachers have long complained about the death of a varied and musically stimulating diet for students in their first years of study; this book aims to provide an alternative to the usual old chestnuts and ubiquitous arrangements. All of the pieces are original guitar compositions, many of which have not been issued since their first appearance in the eighteenth and nineteenth centuries. Others, including works by José Ferrer, are presented here for the very first time.

The well-known problem of adapting Baroque guitar music for the modern instrument, with all the attendant difficulties of tuning and ornamentation, accounts for the nineteenth-century bias of the present collection. However, in an effort to provide a broader selection of works we have commissioned pieces from two contemporary composers, Nicholas Maw and Stanley Glasser, and these have expanded the technical and musical range of the book considerably.

In preparing this edition, I have used the earliest and most reliable sources. Only in the transcriptions of the Baroque works have a few minor changes been made. Most left hand and all right hand fingering is editorial (both are intentionally rather sparse at times, as students should be encouraged to add their own), and notation has been modernised where necessary. All editorial additions have been placed in square brackets, and notes on performance have been added after each piece. The compositions have been arranged in approximate order of difficulty.

I am particularly grateful to Robert Spencer, who allowed me to delve into his remarkable music collection, gave encouragement and made suggestions, and by whose kind permission much of the following is published.

Simon Wynberg

Einleitung

Lange Zeit haben Gitarrenlehrer das Fehlen einer abwechslungsreichen und musikalisch anregenden Kost für Schüler in den Anfangsjahren beklagt. Dieser Band will eine Alternative zu den üblichen "alten Kamellen" und überall zu findenden Arrangements bieten. Alle diese Stücke sind Originalkompositionen für die Gitarre, von denen viele seit ihrer Erstveröffentlichung im achtzehnten und neunzehnten Jahrhundert nicht mehr herausgegeben wurden. Andere wiederum, wie z.B. die Werke Jose Ferrers, erscheinen hier zum allerersten Mal.


Insbesondere bin ich Robert Spencer dankbar, der mir erlaubte, mich in seiner bemerkenswerten Notensammlung umzusehen, der ermutigte und Vorschläge machte, und mit dessen freundlicher Erlaubnis ein großer Teil der folgenden Stücke veröffentlicht wird.

Simon Wynberg

Deutsche Übersetzung: Dorothee Eberhardt
<table>
<thead>
<tr>
<th>Composer</th>
<th>Works</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guillaume Morlaye (c.1510–c.1559)</td>
<td>Bransle</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>Buffons</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Gaillarde</td>
<td>14</td>
</tr>
<tr>
<td>Robert de Visée (c.1660–c.1720)</td>
<td>Gavotte</td>
<td>15</td>
</tr>
<tr>
<td>Santiago de Murcia (fl. 1710)</td>
<td>La Dessine</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Menuet</td>
<td>12</td>
</tr>
<tr>
<td>Ignaz Pleyel (1757–1831)</td>
<td>Un jour me demandoit Hortence</td>
<td>3</td>
</tr>
<tr>
<td>Pierre Porro (c.1759–1831)</td>
<td>Allegretto &amp; Allegro</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Allegro Moderato</td>
<td>9</td>
</tr>
<tr>
<td>Ferdinando Carulli (1770–1841)</td>
<td>Sicilienne Op.34 No.2</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>Valze Op.50 No.7</td>
<td>6</td>
</tr>
<tr>
<td>Fernando Sor (1778–1839)</td>
<td>Etude Op.35 No.2</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Etude Op.60 No.3</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Etude Op.60 No.4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Etude Op.60 No.13</td>
<td>10</td>
</tr>
<tr>
<td>Mauro Giuliani (1781–1829)</td>
<td>Allegro Op.50 No.1</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Andantino Op.51 No.10</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Maestoso Op.51 No.1</td>
<td>8</td>
</tr>
<tr>
<td>Dionisio Aguado (1784–1849)</td>
<td>Pastoral Op.10 No.17</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Valtz Op.10 No.19</td>
<td>4</td>
</tr>
<tr>
<td>Matteo Carcassi (1792–1853)</td>
<td>Galop Op.39 No.1</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Galop Op.39 No.8</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Galop Op.39 No.10</td>
<td>11</td>
</tr>
<tr>
<td>Felix Horeczky (1800–1871)</td>
<td>Amusement Op.18 No.8</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>Amusement Op.18 No.9</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Amusement Op.18 No.10</td>
<td>3</td>
</tr>
<tr>
<td>Jose Ferrer (1835–1916)</td>
<td>Ejercicio: Allegro Moderato</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Ejercicio: Andantino</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>Ejercicio: Vals</td>
<td>16</td>
</tr>
<tr>
<td>Guillermo Flores Méndez (b.1920)</td>
<td>Miniatura</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>Obsesión</td>
<td>22</td>
</tr>
<tr>
<td>Stanley Glasser (b.1926)</td>
<td>Donkey Ride</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>Mlengana Rock</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Pig in a Rain Puddle</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Striding</td>
<td>24</td>
</tr>
<tr>
<td>Nicholas Maw (b.1935)</td>
<td>Reflection</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Song</td>
<td>21</td>
</tr>
</tbody>
</table>