FREDERICK HARRIS MUSIC

Guitar Repertoire and Studies/Etudes 1

Guitar Series

Third Edition

THE ROYAL CONSERVATORY OF MUSIC 1886

Guitar Series
Third Edition

The *Guitar Series* was originally published in 1989 to international acclaim. In 1997, a second edition was received with heightened enthusiasm. The present third edition, launched in 2004 and building on that strong foundation, has been refined to meet the changing interests and needs of teachers and students.

The aims of the series are threefold: to provide students with a clear, well-paced path for their musical development; to nurture the technique necessary to successfully meet those developmental challenges; and to expose students to the full range of the instrument's repertoire and potential.

The *Guitar Series* guides students from the late elementary level (*Introductory* book, *Repertoire and Studies/Etudes* book 1) through to late intermediate and early advanced repertoire (*Repertoire and Studies/Etudes* books 7 and 8). The studies/etudes are especially suited for building technique as well as musicality relevant to the repertoire of each level. Technical and conceptual challenges are progressively introduced from one book to the next to ensure the steady development of musical skills.

The well-rounded guitarist will have an understanding of the instrument's history as well as practical experience with a wide range of repertoire from all historical periods and styles. Guided by this principle, the series editors have drawn on more than 500 years' worth of guitar and lute music for the present edition. Each book in the *Guitar Series* features compositions from the Renaissance to the present day; from book 2 on these are grouped according to historical period. By learning music from each period, students will gain a comprehensive overview of the evolution of musical styles and of guitar music in particular.

The guitar student who works carefully through this series under the guidance of a good teacher will gain not only technical proficiency, but also artistic maturity and a broad overview of both the instrument's repertoire and its possibilities.

A Note on Editing and Performance Practice

A systematic and thorough approach to fingering is fundamental to a student's success in learning to play the classical guitar. The fingerings in this series have been designed in accordance with the latest pedagogical principles and to ensure natural playability and musical integrity. The use of fingering indications throughout the nine *Repertoire and Studies/Etudes* books and the *Guitar Technique* book is intended to assist students to adapt to the increased level of complexity encountered in each successive volume and to provide a logical framework for the development of a musically fluent and flexible guitar technique.

Faithfulness to the composers' intentions, as reflected in the source materials, has guided the editors' decisions concerning the inclusion of dynamic markings. The editors have added no dynamic markings to the scores where none are to be found in the original sources. They stress, however, that all music must be played with dynamic contrasts whether or not specific indications are given in the score.

Metronome markings for the repertoire and studies suggest tempi within the bounds of stylistic dictates and technical considerations. Frequently, a tempo range is given to accommodate individual interpretations.

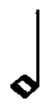
In the interest of personal creativity, teachers and students may wish to alter the given dynamic indications and metronome markings, or to employ alternate fingering systems.

This edition follows the policy that the bar line cancels accidentals. In accordance with current practice, cautionary accidentals are added only in cases of possible ambiguity.

For examination requirements of The Royal Conservatory of Music, please refer to the current *Guitar Syllabus*.

Dr. Trish Sauerbrei
Editor-in-Chief

Symbols and Abbreviations

p, i, m, a	right-hand fingering
1, 2, 3, 4	left-hand fingering
②	string number
–3	guide finger in left-hand shifting
	slur: a left-hand articulation of the second note of a pair – either a "hammer-on" (ascending pair) or "pull-off" (descending pair)
$\frac{4}{2}$ II	partial barre: the top number of the fraction indicates the lowest string stopped by the barre; the bottom number indicates the number of strings (including the lowest) that are covered; the Roman numeral indicates the fret number
$\frac{6}{6}$ II	full barre (*cejilla*): indicates that all six strings are covered
Piv. II	pivot barre: prepare barre by stopping the string with a segment of the barre finger **or** place barre while continuing to hold the previous note with finger 1
	arpeggiando: play notes one at a time from lowest to highest (or in direction of the arrow head)
	harmonic
pont.	*sul ponticello:* play with the right hand near the bridge to produce a brighter sound
tasto	*sul tasto:* play with the right hand near the fretboard to produce a softer, fuller sound
nat.	natural: follows *pont.* or *tasto* and indicates a return to playing in the usual manner
rasg.	*rasgueado:* strum the strings using the back surface of the right-hand nails
tamb.	*tambora:* sound the notes by tapping on or near the saddle in the rhythm indicated using the right-hand fingers or thumb
	golpe: a percussive knock created by hitting the guitar body with the right-hand fingers or thumb

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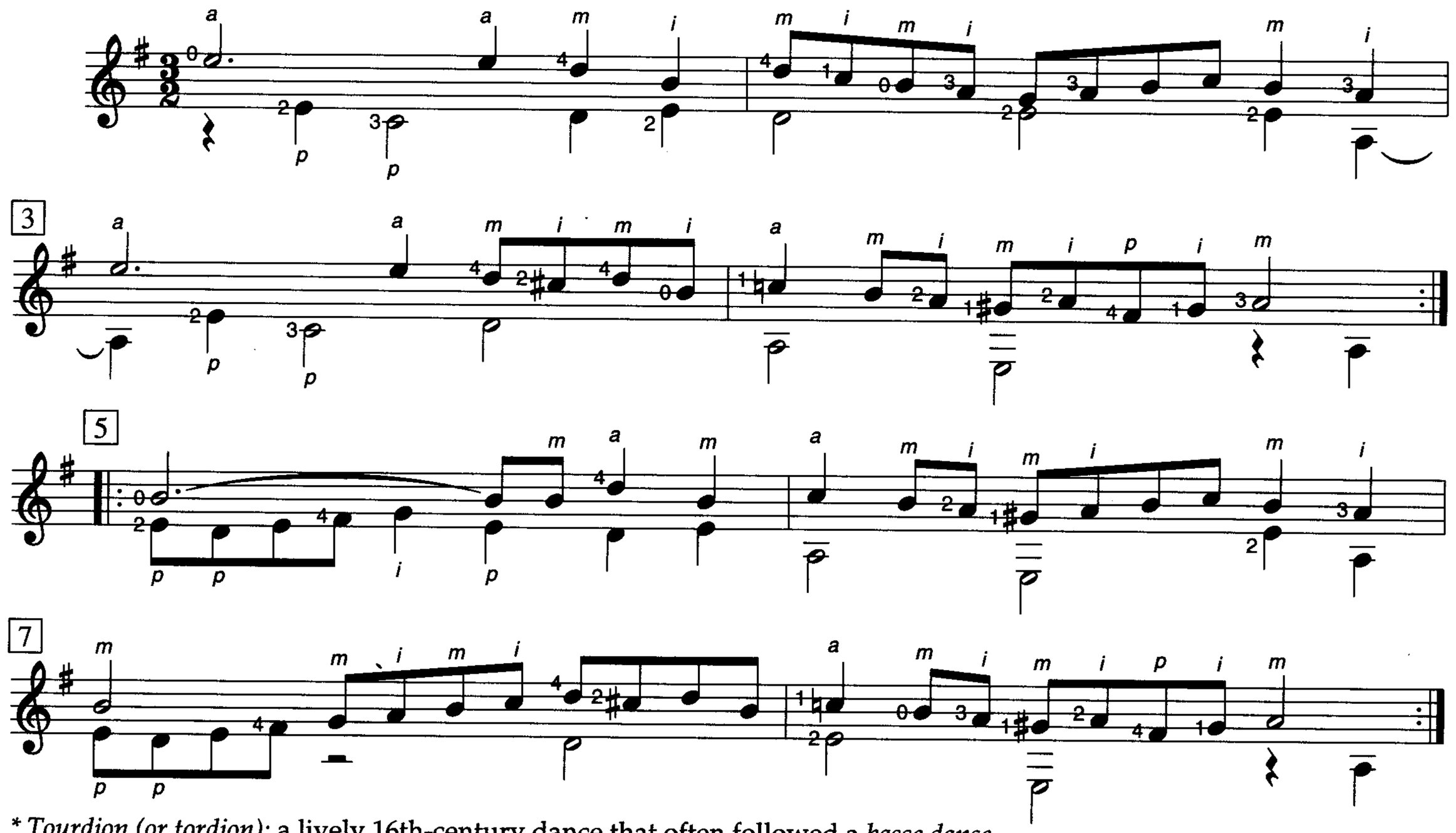
Tourdion*

Anonymous
arr. Paul Gerrits
(1935 –)



* *Tourdion (or tordion):* a lively 16th-century dance that often followed a *basse danse*

Source: *Pierre Attaignant: Très breve et familière introduction* (Paris, 1529); *Guitar and Lute Method II,* ed. Paul Gerrits.

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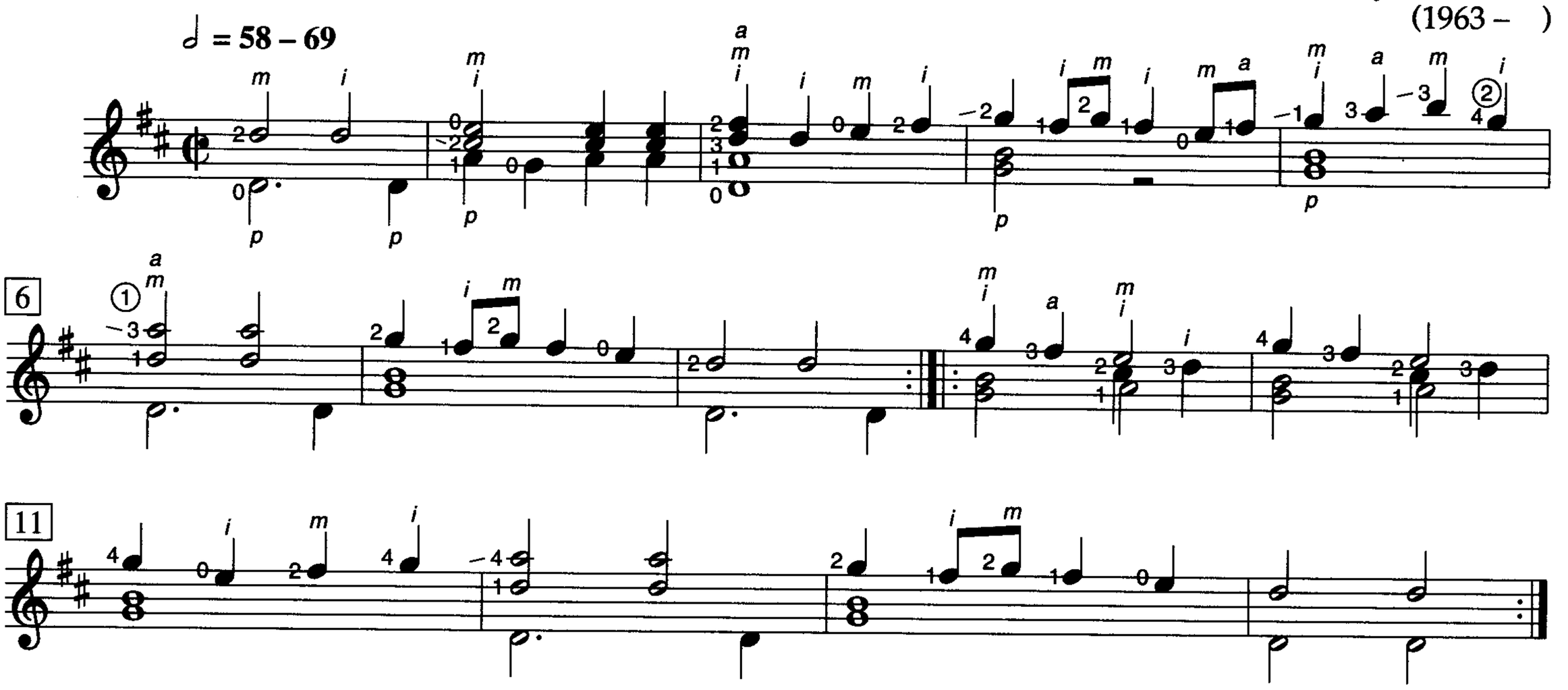
Allemande

Guillaume Morlaye
(*fl. ca* 1510 – 1558)
arr. Jeffrey McFadden
(1963 –)



Source: *Le premier livre de guiterne* (Paris, 1552)

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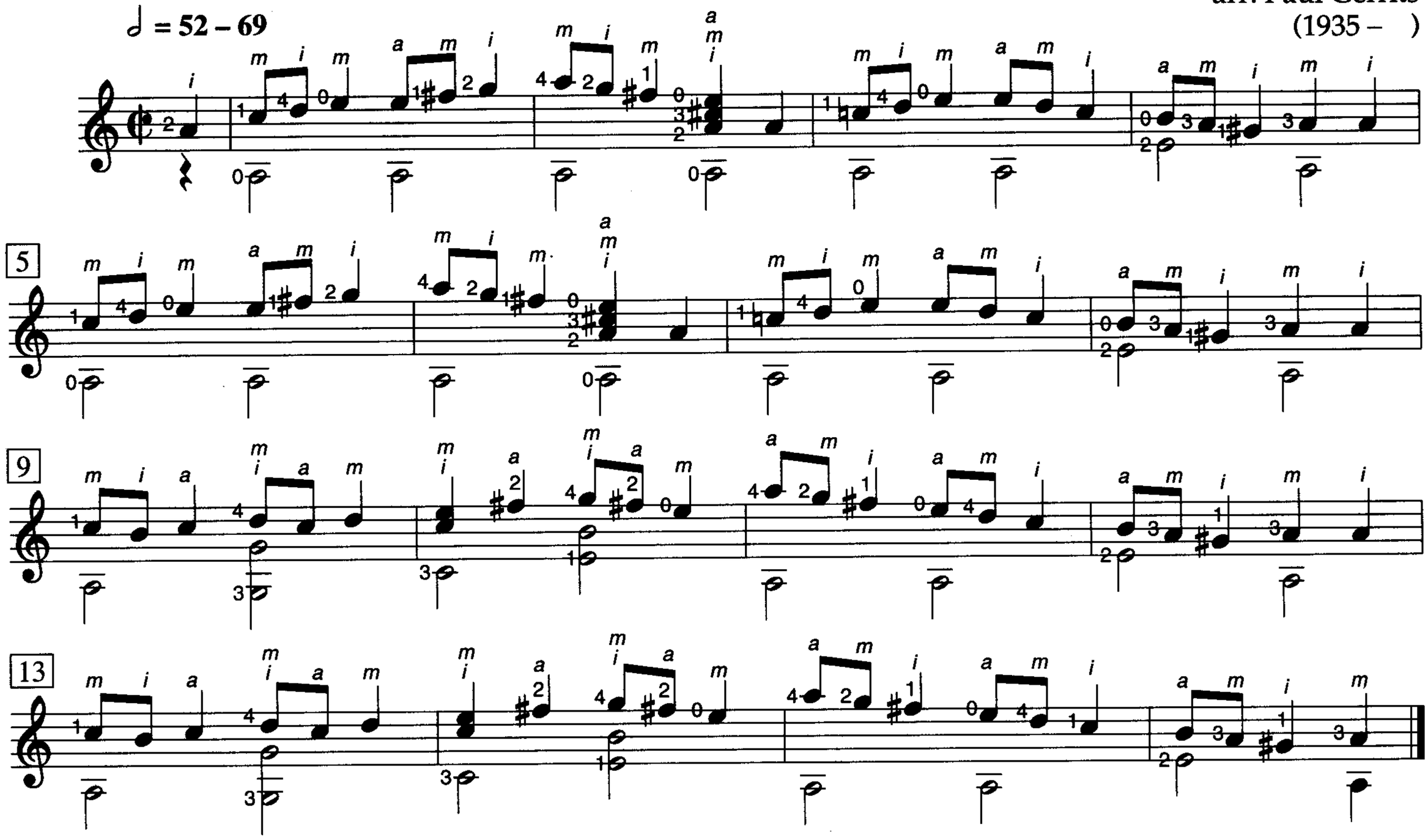
Branle englese

Emanuel Andriaesen
(1554 – 1604)
arr. Paul Gerrits
(1935 –)



Source: *Musique pour guitare seule*
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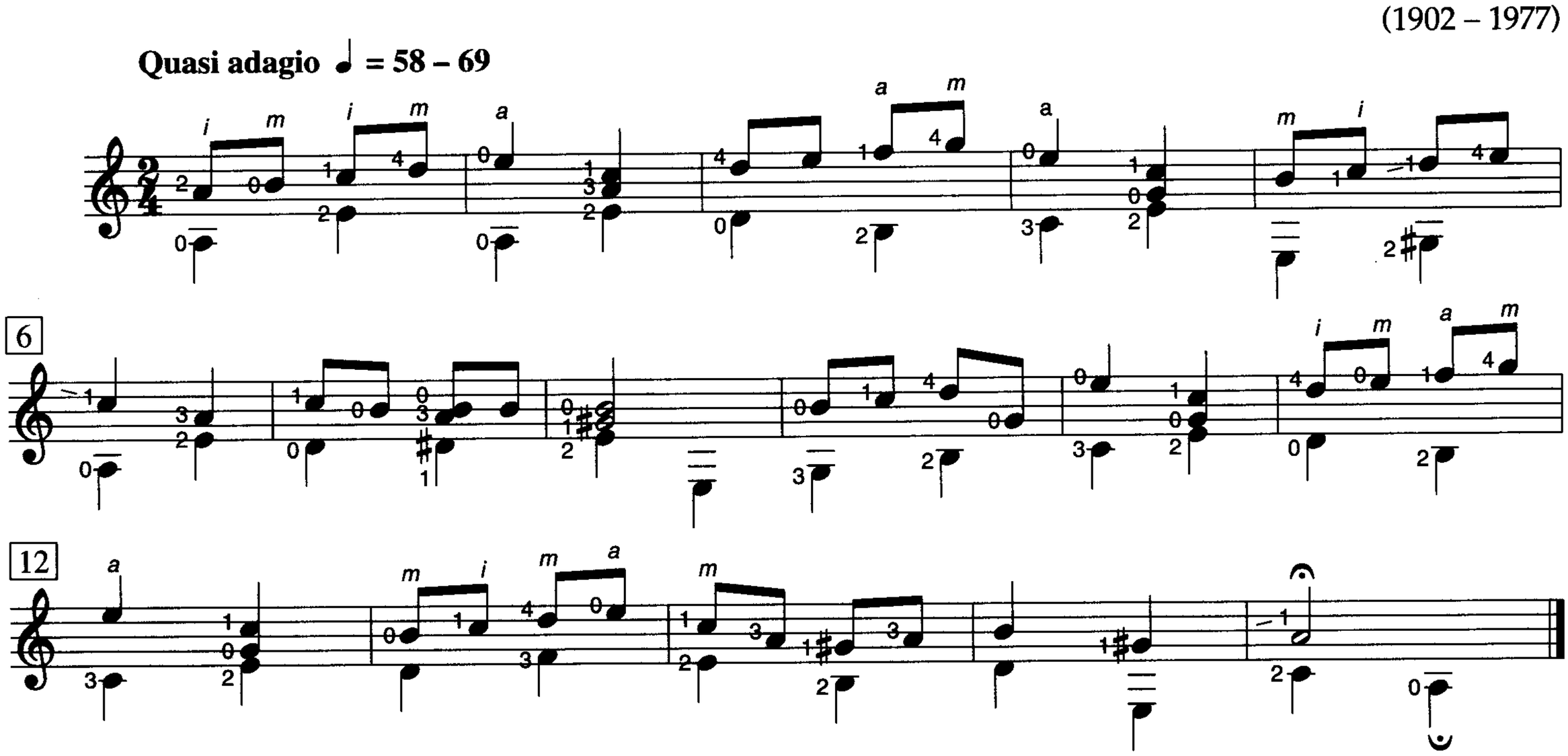
Lullaby

Isaias Savio
(1902 – 1977)



Source: *Ten Brazilian Folk Tunes*
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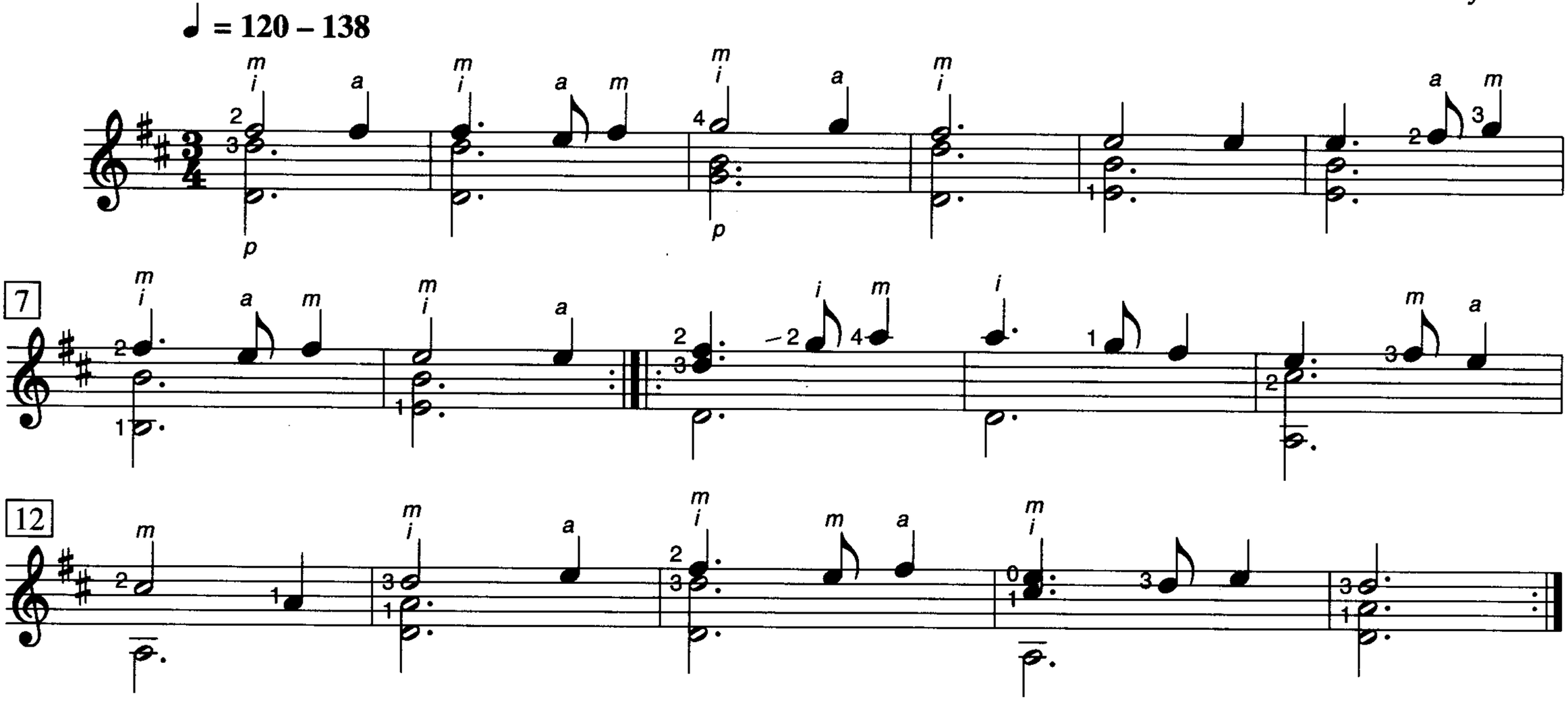
Calleno costure me

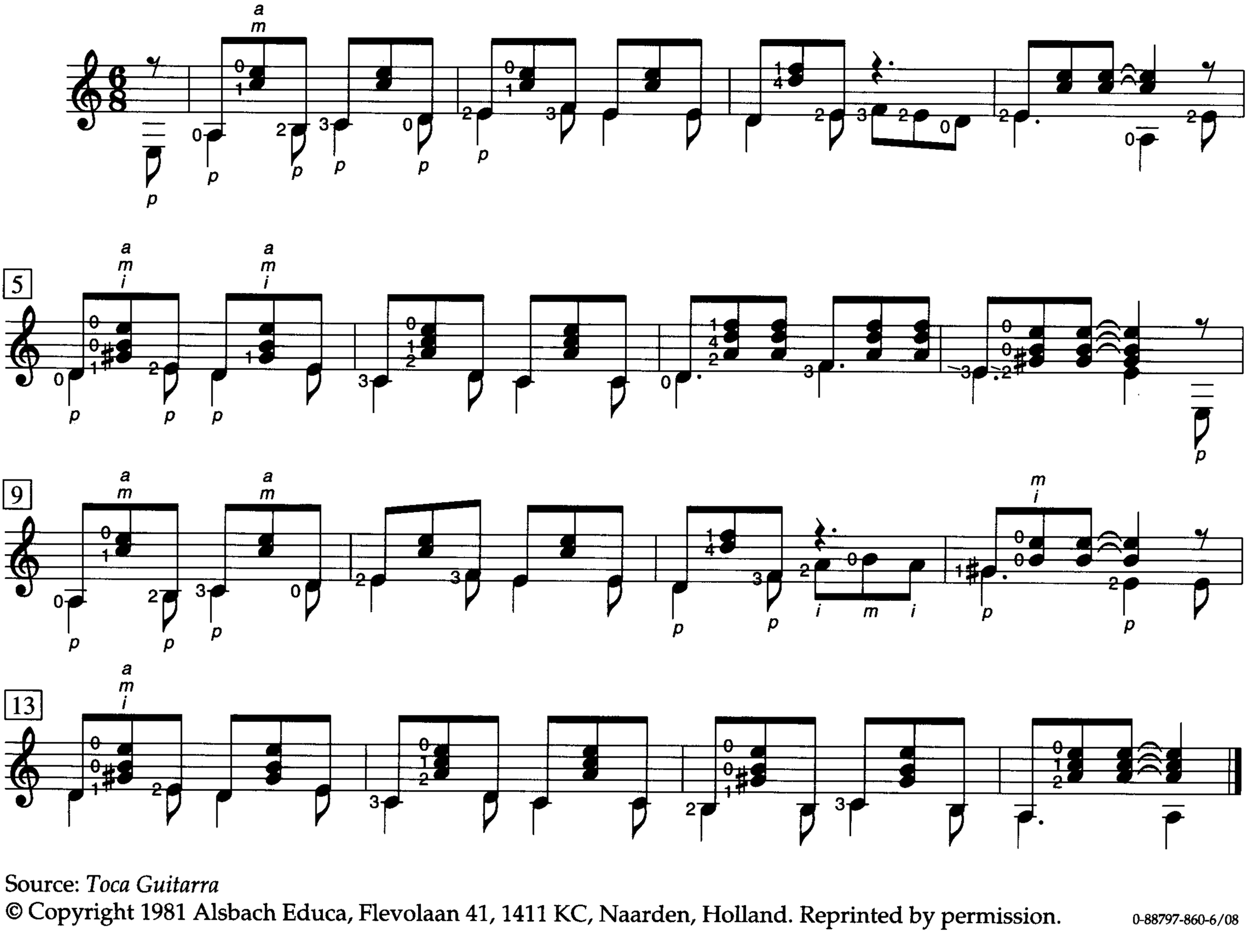
Anonymous



Canción del limpiabotas

Song of the Shoe-shiner

Cees Hartog
(1949 –)



Source: *Toca Guitarra*

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0-88797-860-6/08

What If a Day, a Month, or a Year

Anonymous
16th century

♩ = 84 – 96

Chanson vieillotte

Old-fashioned Song

Claude Gagnon

♩ = 76 – 84

Source: *La guitare enchantée*
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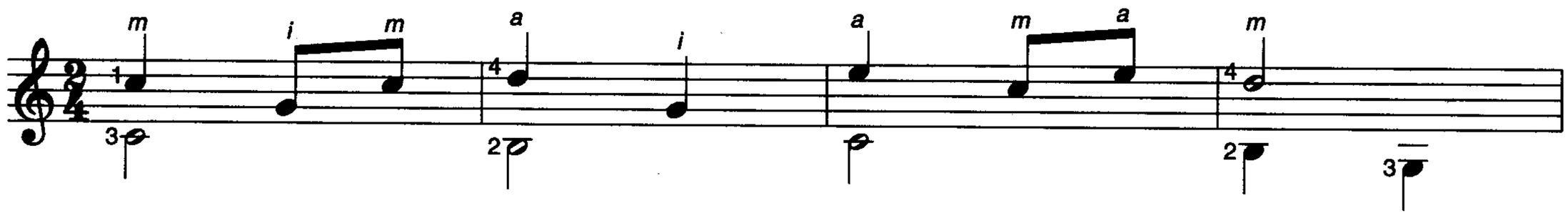
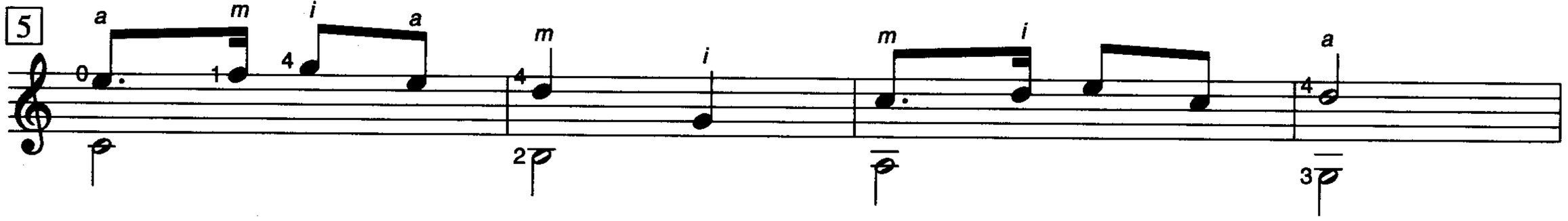
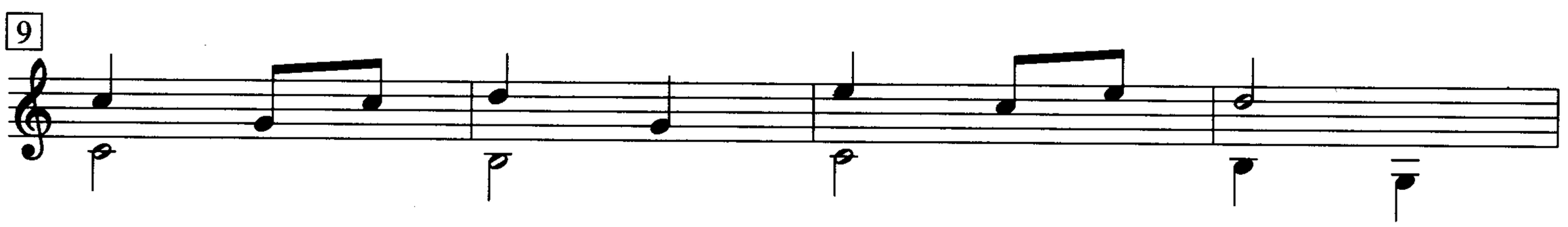
Les marionnettes

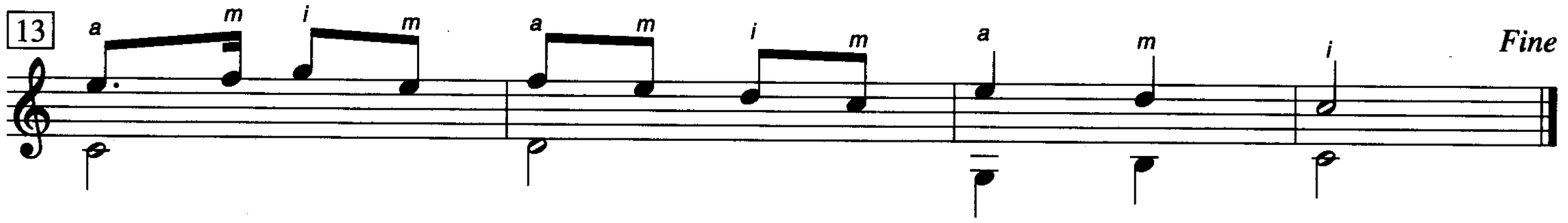
Rémi Bouchard
(1936 –)
arr. Claude Gagnon

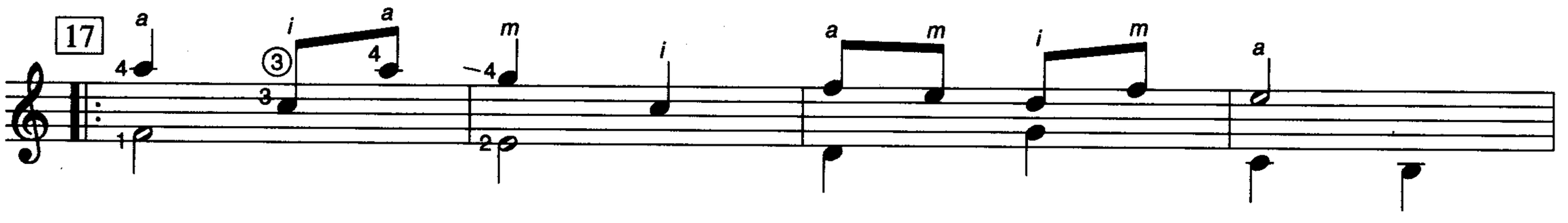
♩ = 80 – 88

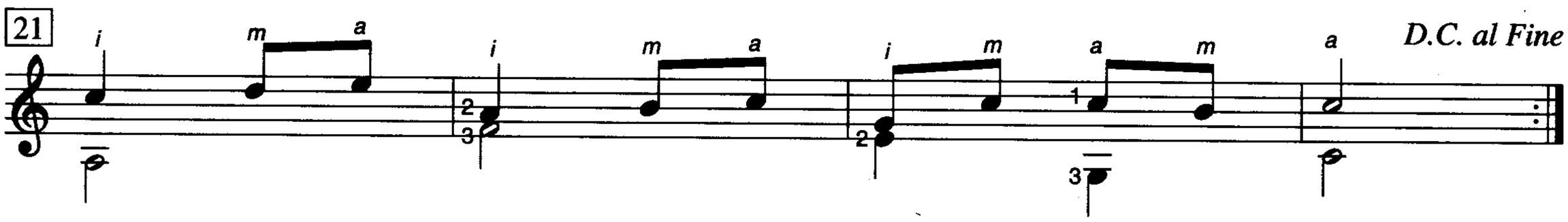












Source: *Petit livre de guitare,* ed. Francine Dery and Claude Gagnon

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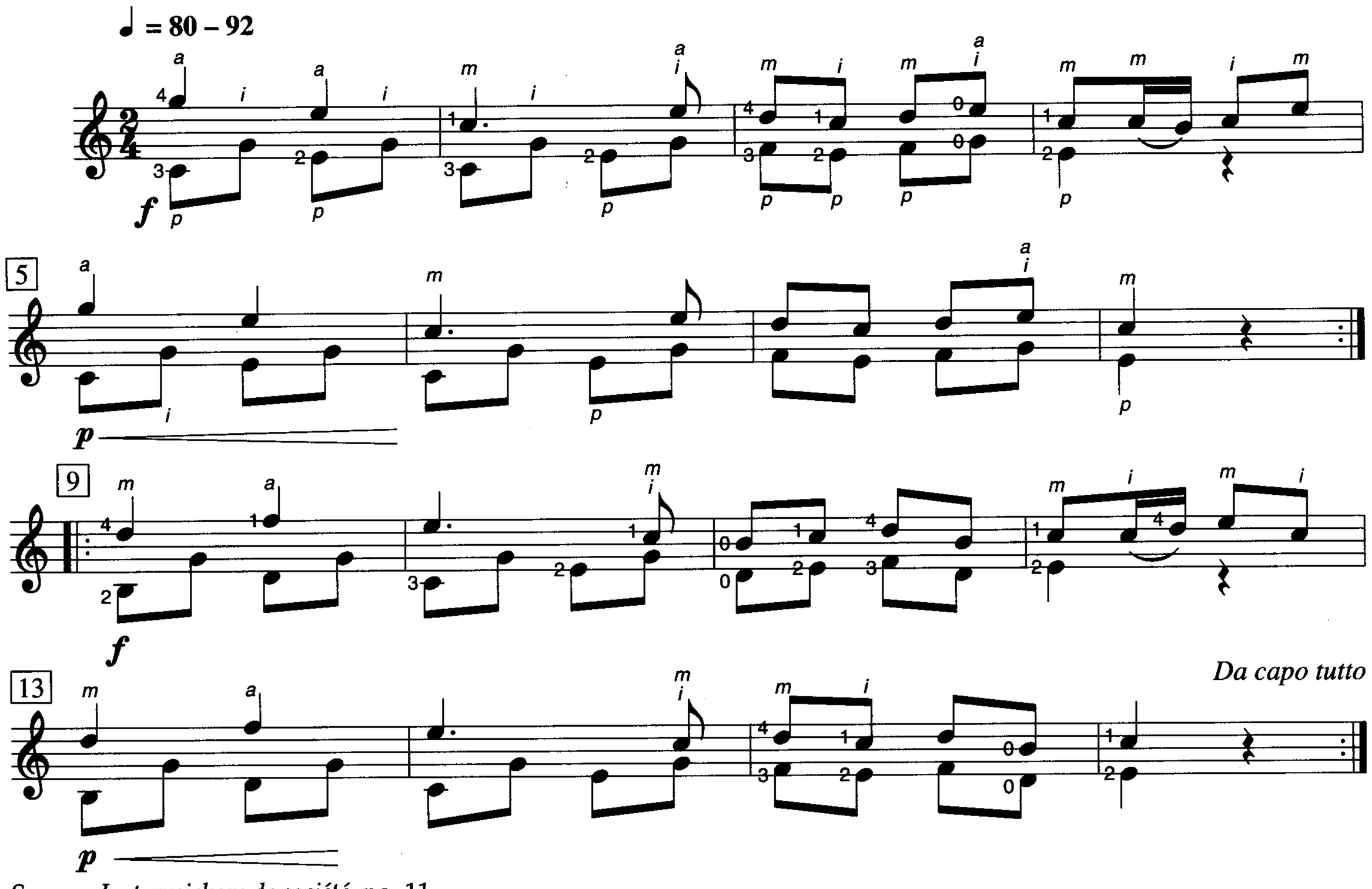
Anglaise I

Francesco Molino
(1775 – 1847)

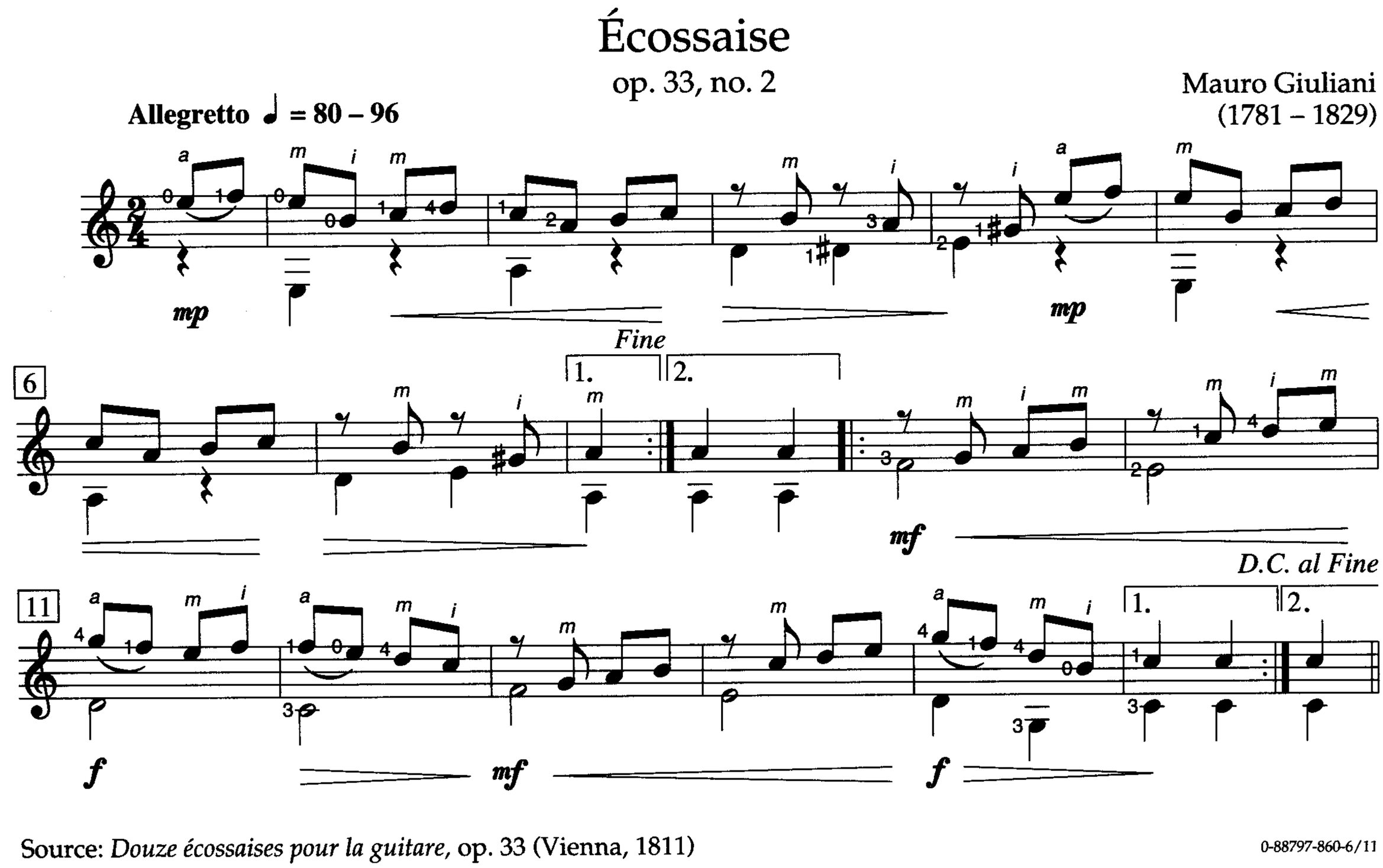


Source: *La terpsichore de société,* no. 11

Écossaise

op. 33, no. 2

Mauro Giuliani
(1781 – 1829)



Source: *Douze écossaises pour la guitare,* op. 33 (Vienna, 1811)

0-88797-860-6/11

Waltz

op. 121, no. 1

Ferdinando Carulli
(1770 – 1841)

Allegro ♩ = 100 – 120

mf

5

p *mf*

10

p

14

Fine

mp

19

p

23

mf

28

f *D.C. al Fine*

Source: *Vingt-quatre morceaux très faciles,* op. 121

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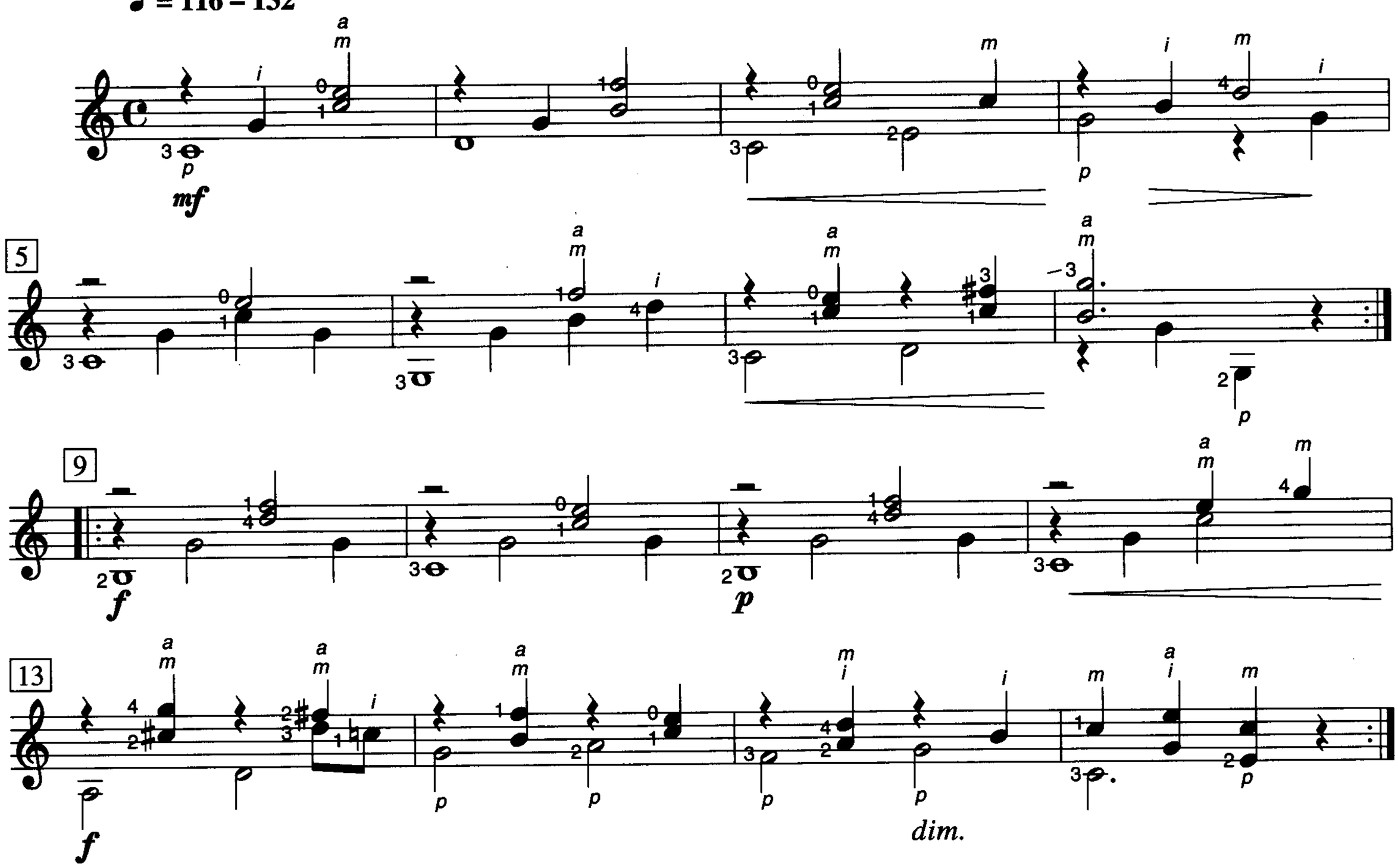
Allegretto

op. 60, no. 8

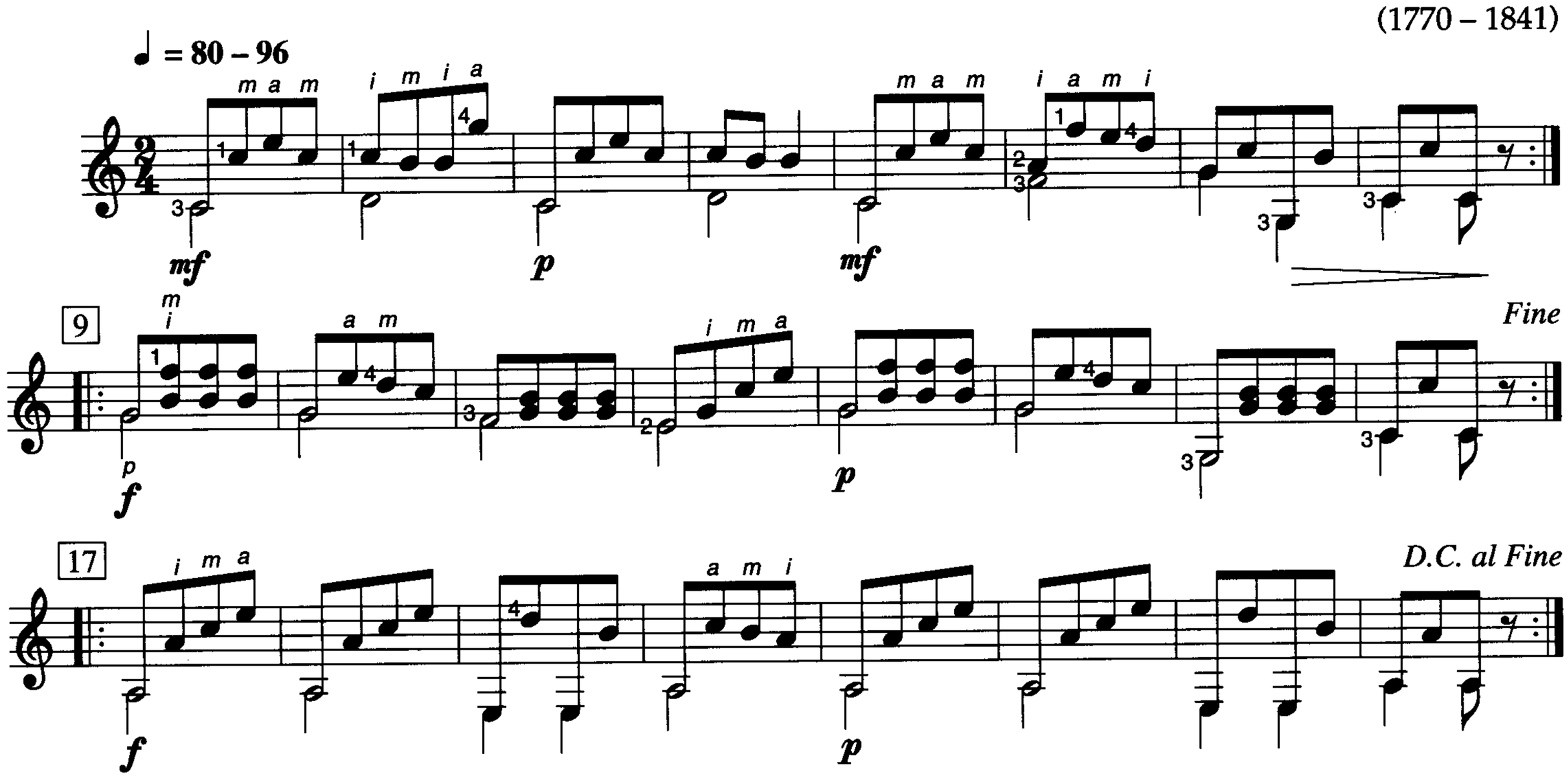
Fernando Sor
(1778 – 1839)



Source: *Introduction à l'étude de la guitare,* op. 60 (*ca* 1836 – 1837)

Poco Allegretto

Ferdinando Carulli
(1770 – 1841)



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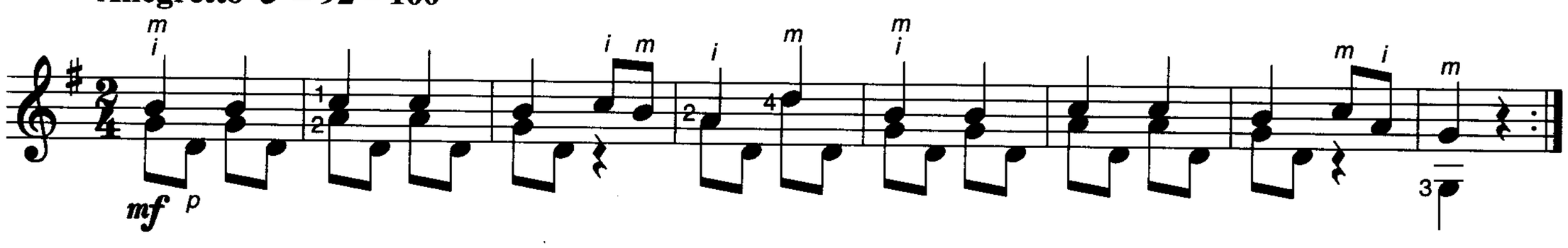
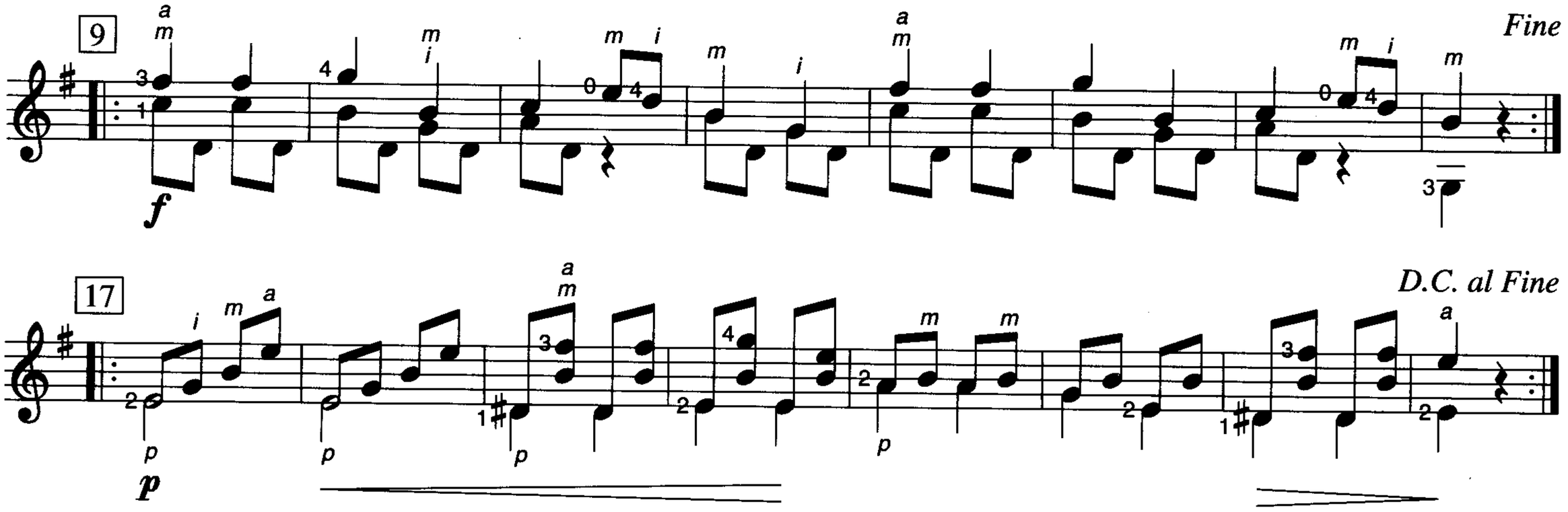
Country Dance

Ferdinando Carulli
(1770 – 1841)

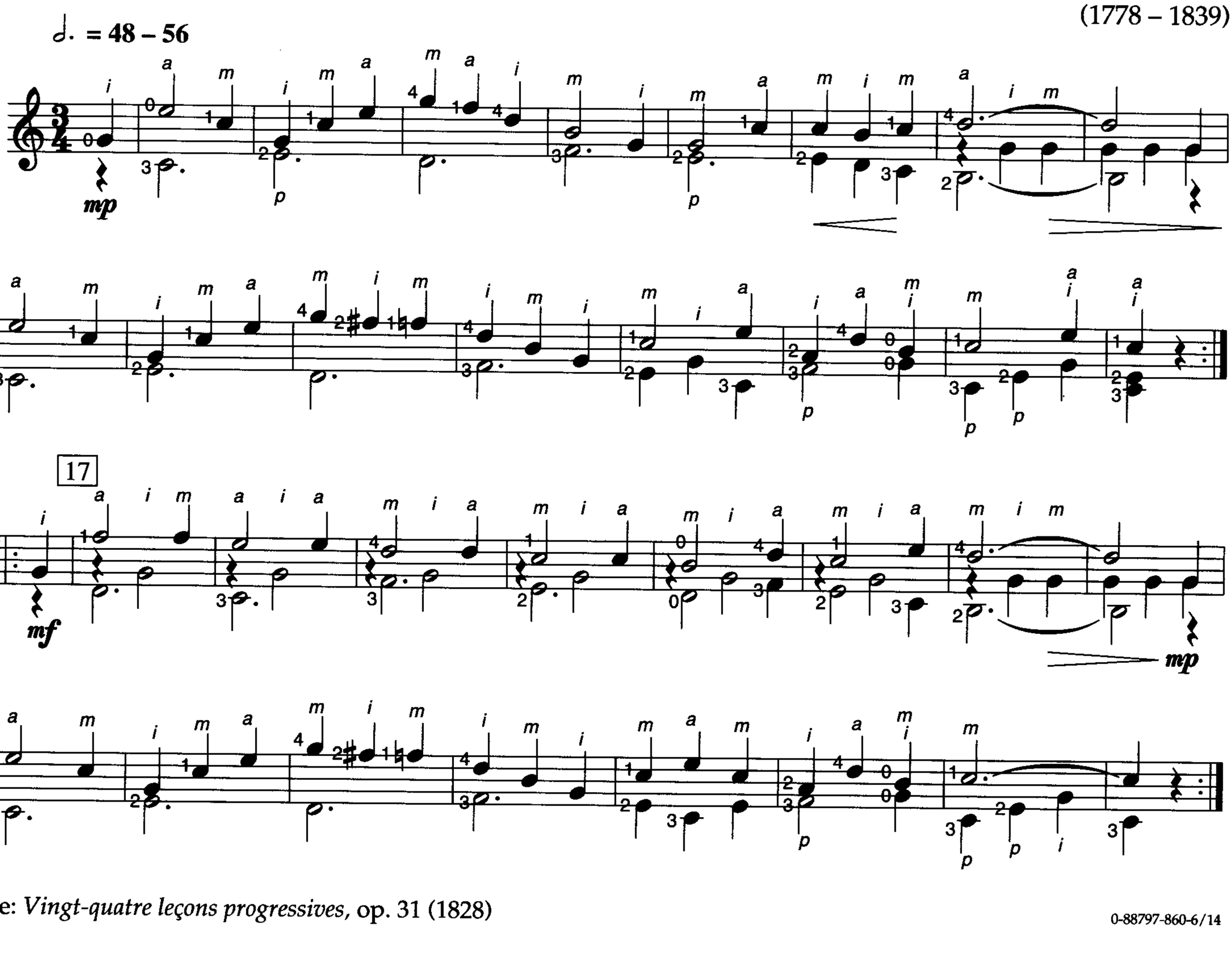




Moderato

op. 31, no. 1

Fernando Sor
(1778 – 1839)

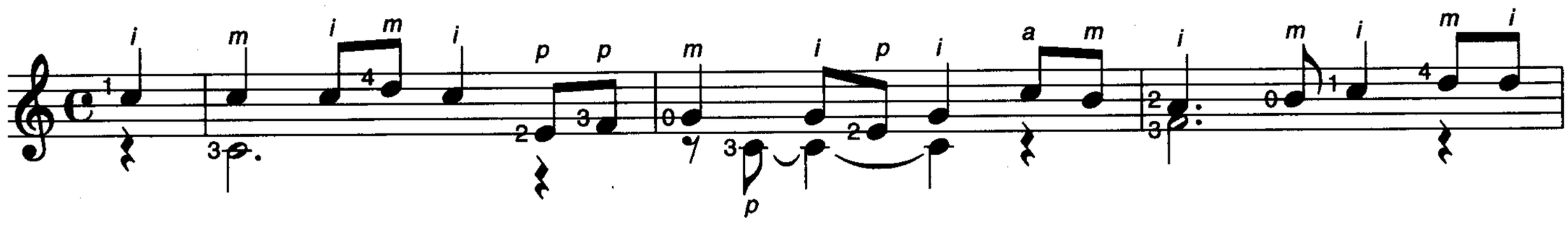


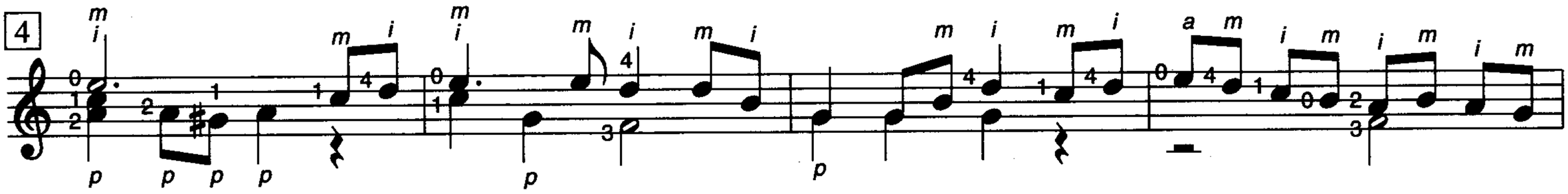
Source: *Vingt-quatre leçons progressives,* op. 31 (1828)

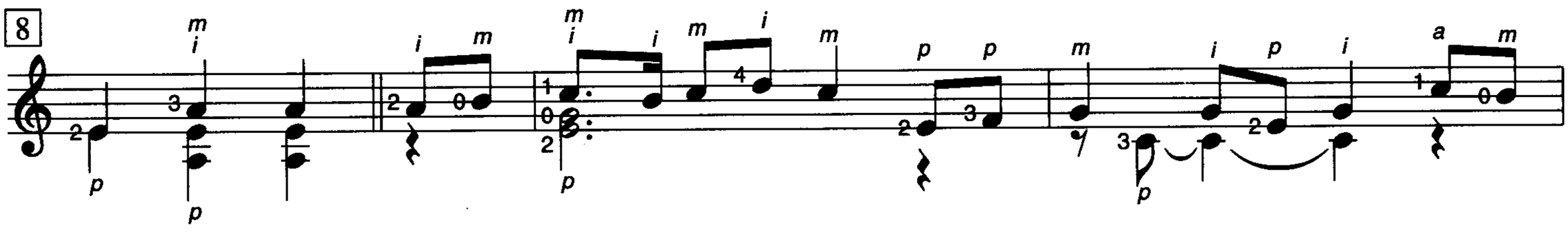
0-88797-860-6/14

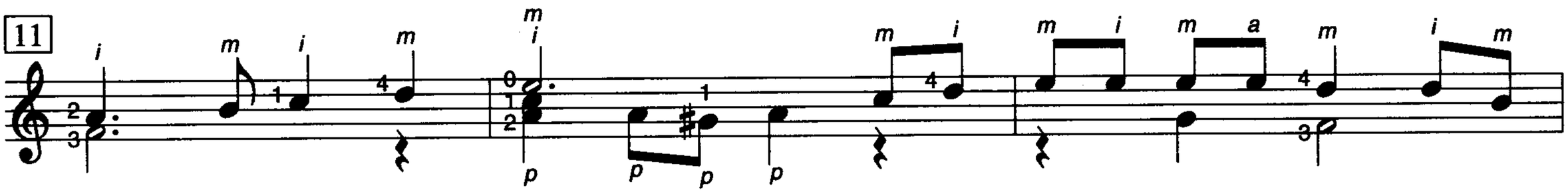
Farewell to Nova Scotia

Canadian Folk song
arr. Michael Connor
(1960 –)









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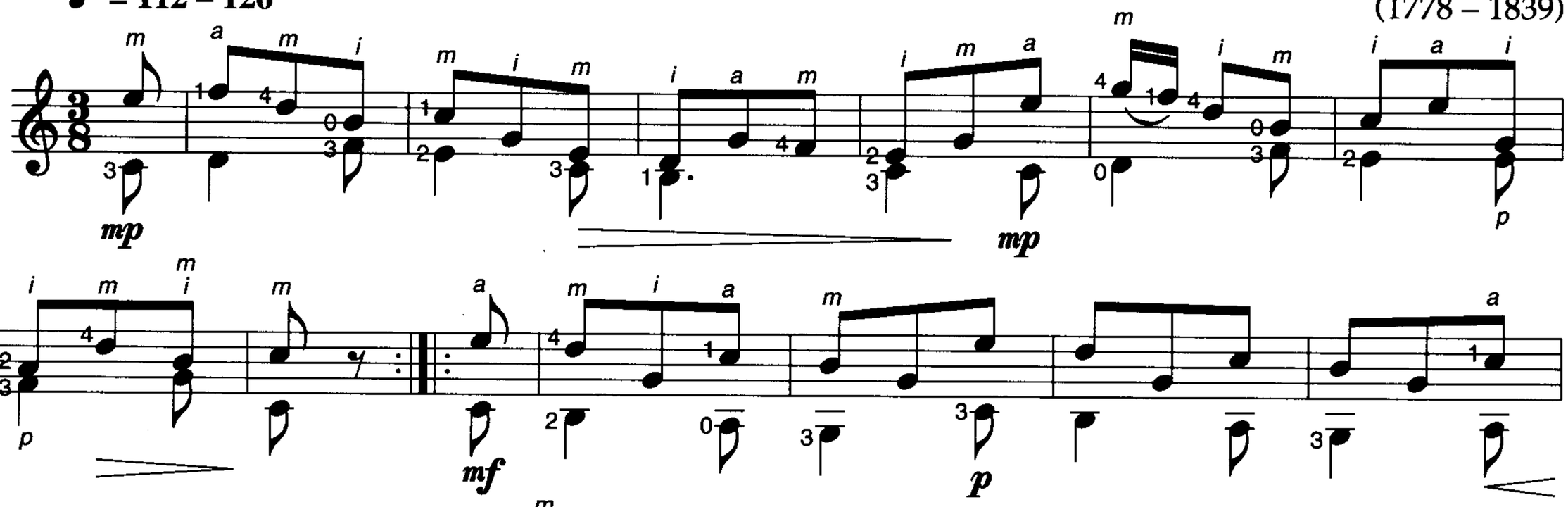
Moderato

op. 35, no. 2

Fernando Sor
(1778 – 1839)

♪ = 112 – 126



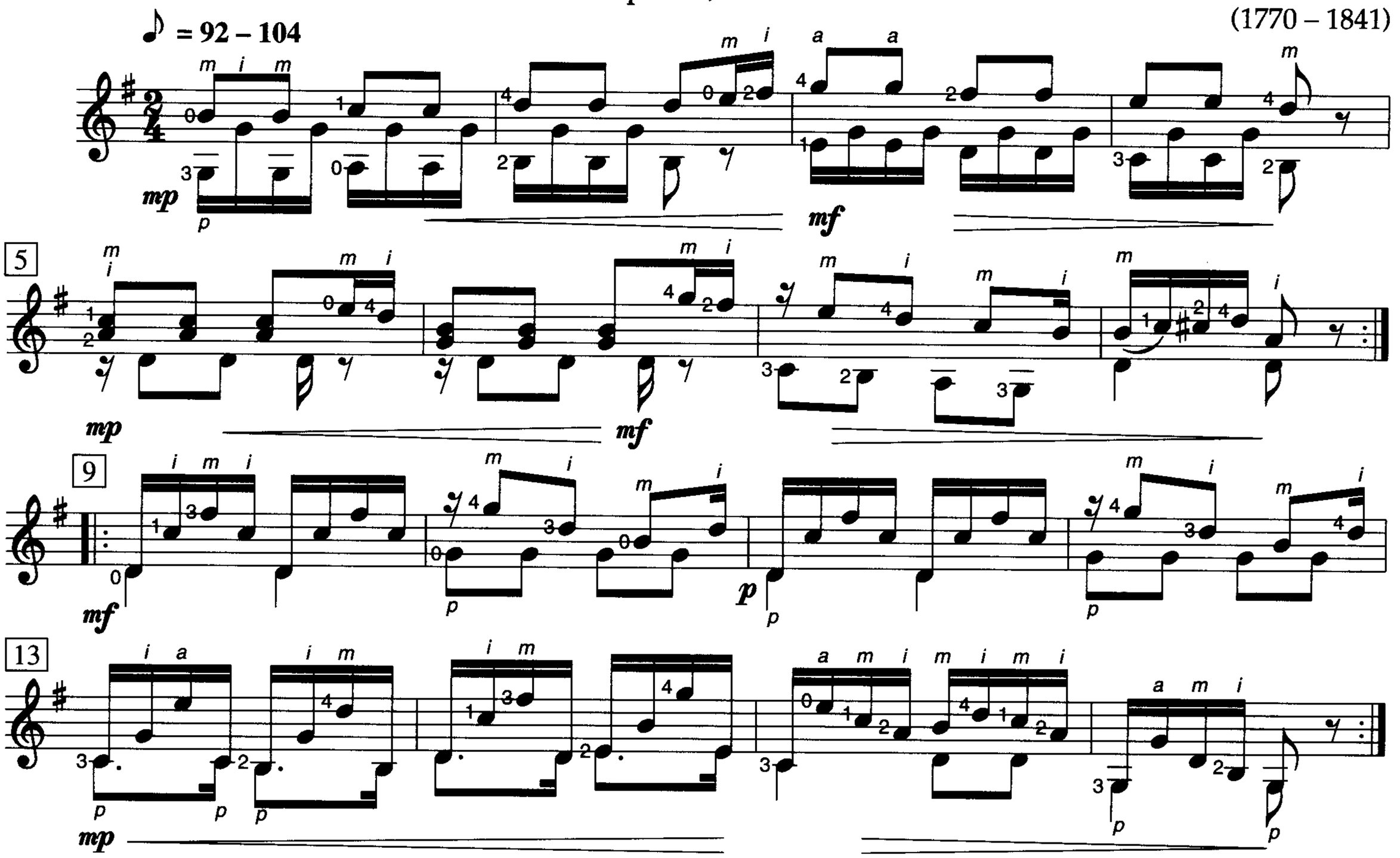
Source: *Vingt-quatre exercices très faciles*, op. 35 (1828)

Andante

op. 241, no. 5

Ferdinando Carulli
(1770 – 1841)

♪ = 92 – 104



Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241 (*ca* 1825)

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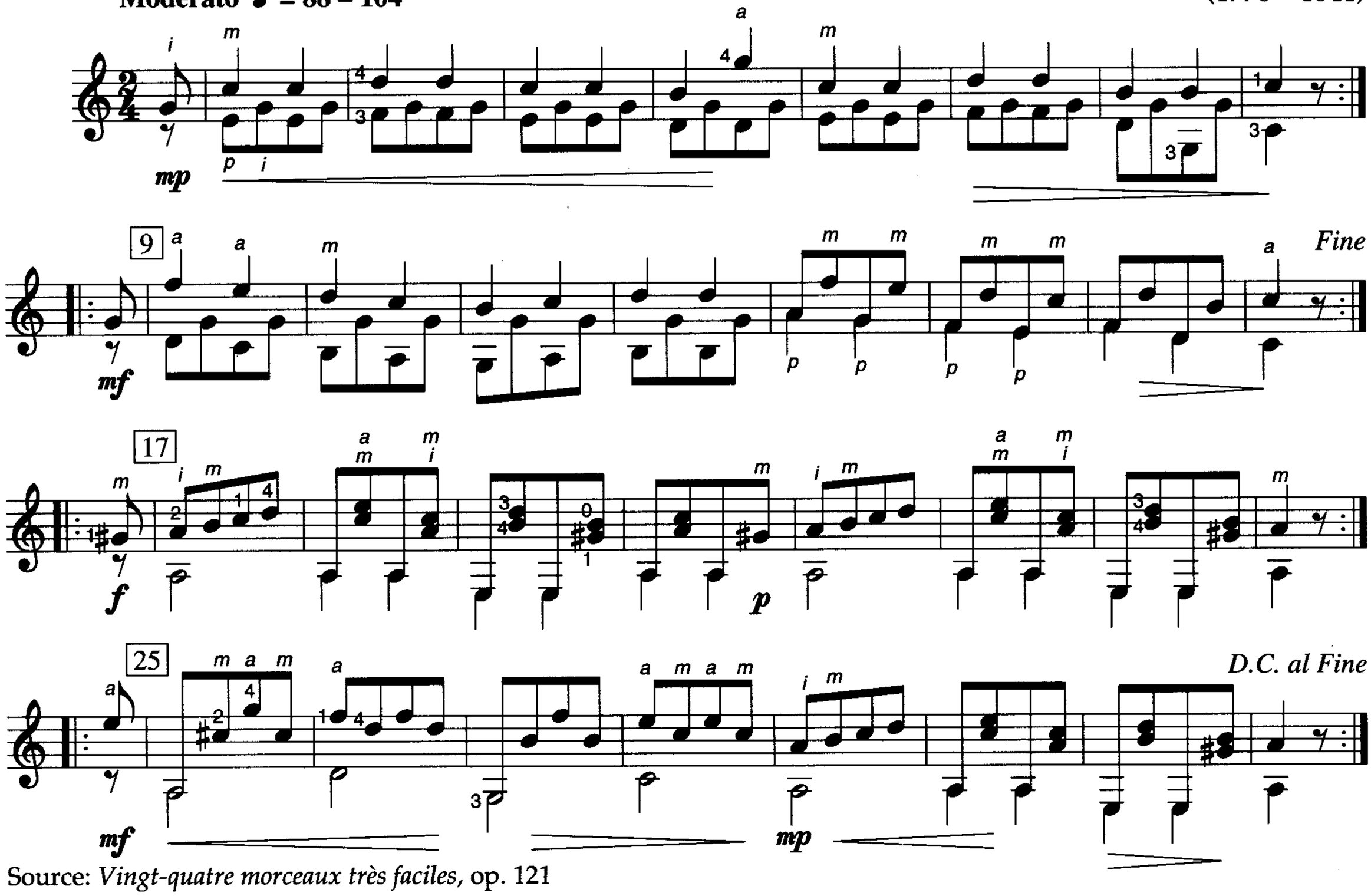
Anglaise

op. 121, no. 6

Ferdinando Carulli
(1770 – 1841)

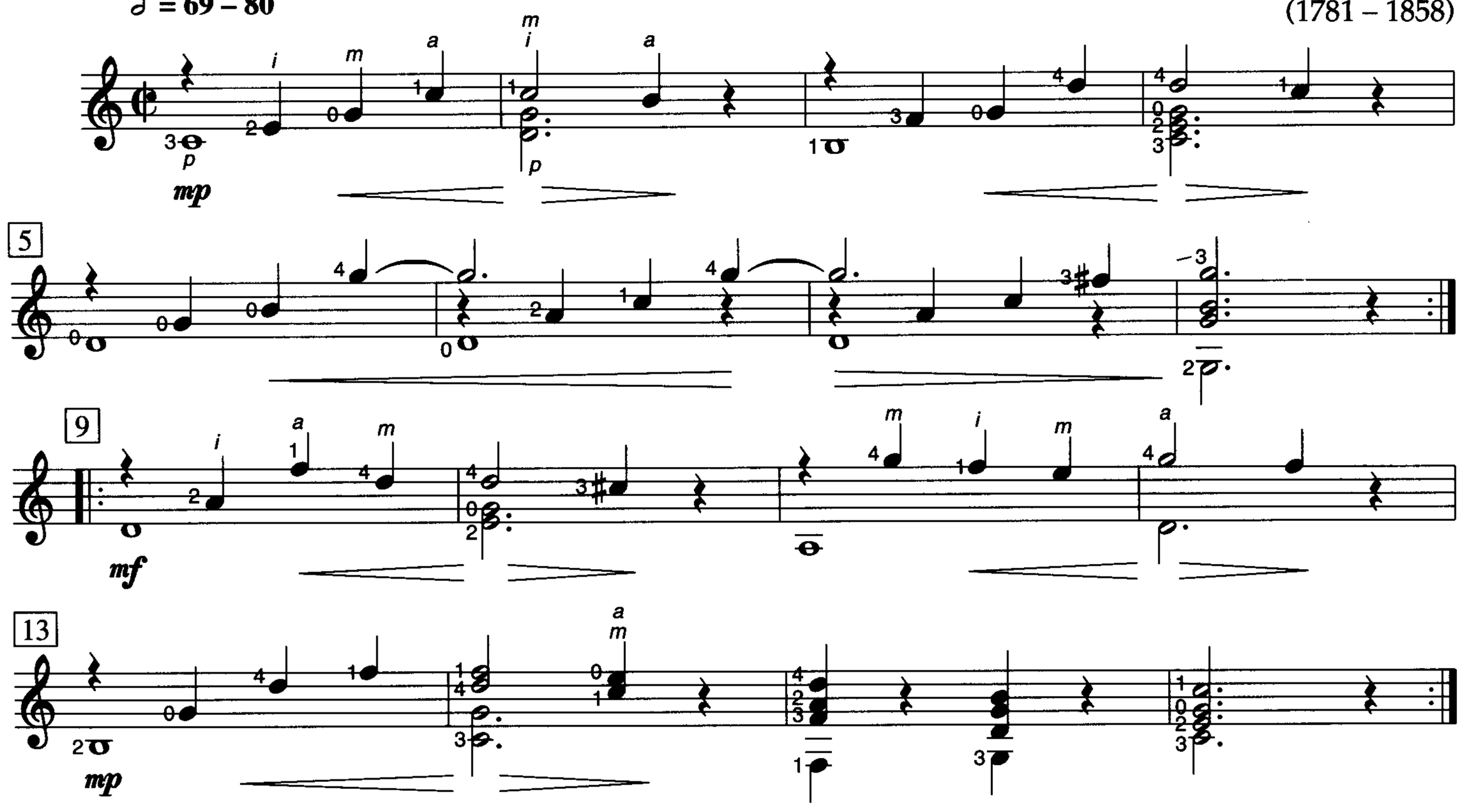


Source: *Vingt-quatre morceaux très faciles,* op. 121

Andantino

op. 39, no. 2

Anton Diabelli
(1781 – 1858)



Source: *Vortragsstücke für Anfänger,* op. 39 (1814)

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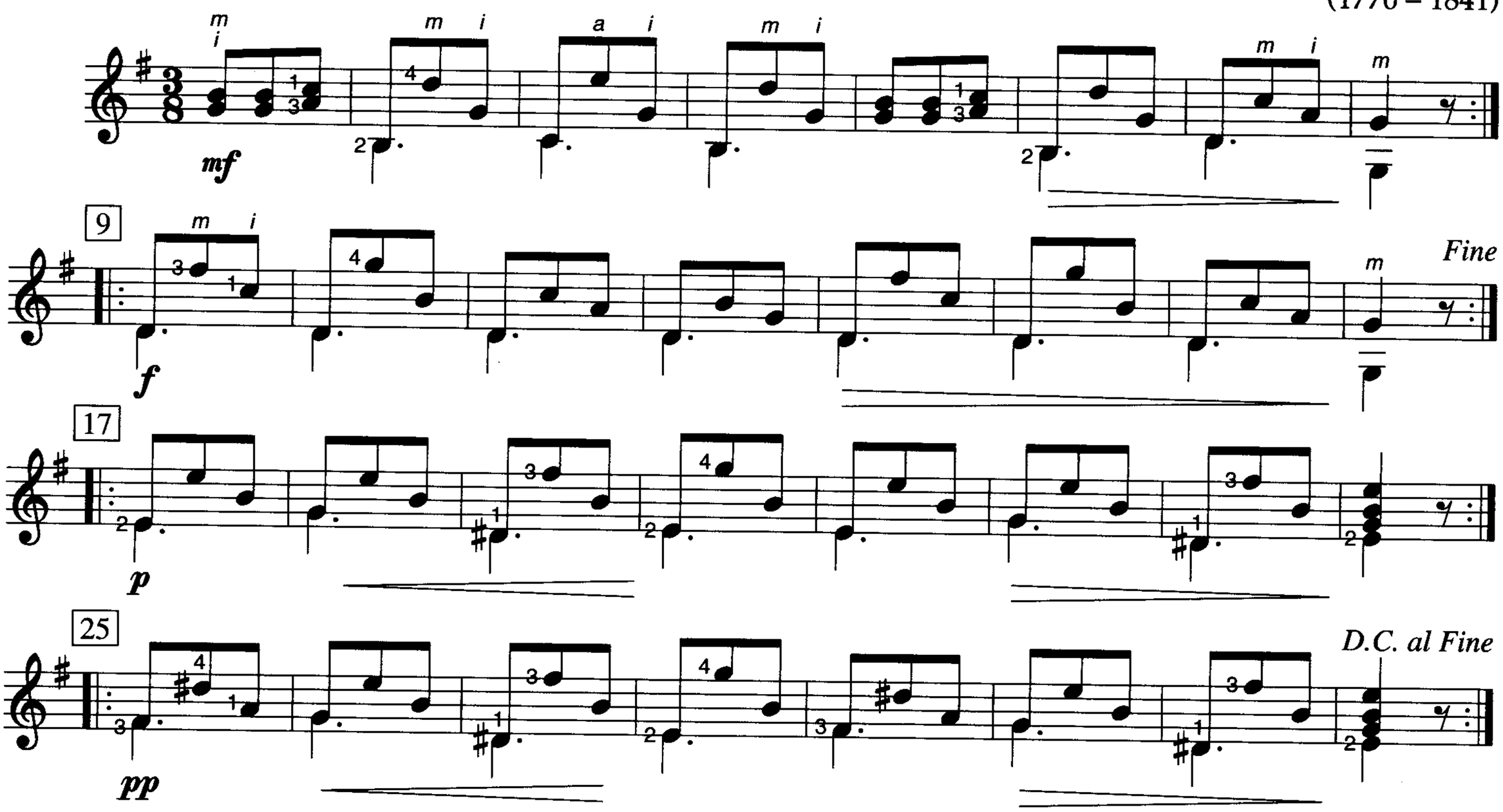
Waltz

op. 241, no. 4

Ferdinando Carulli
(1770 – 1841)

Allegretto ♩. = 54 – 63



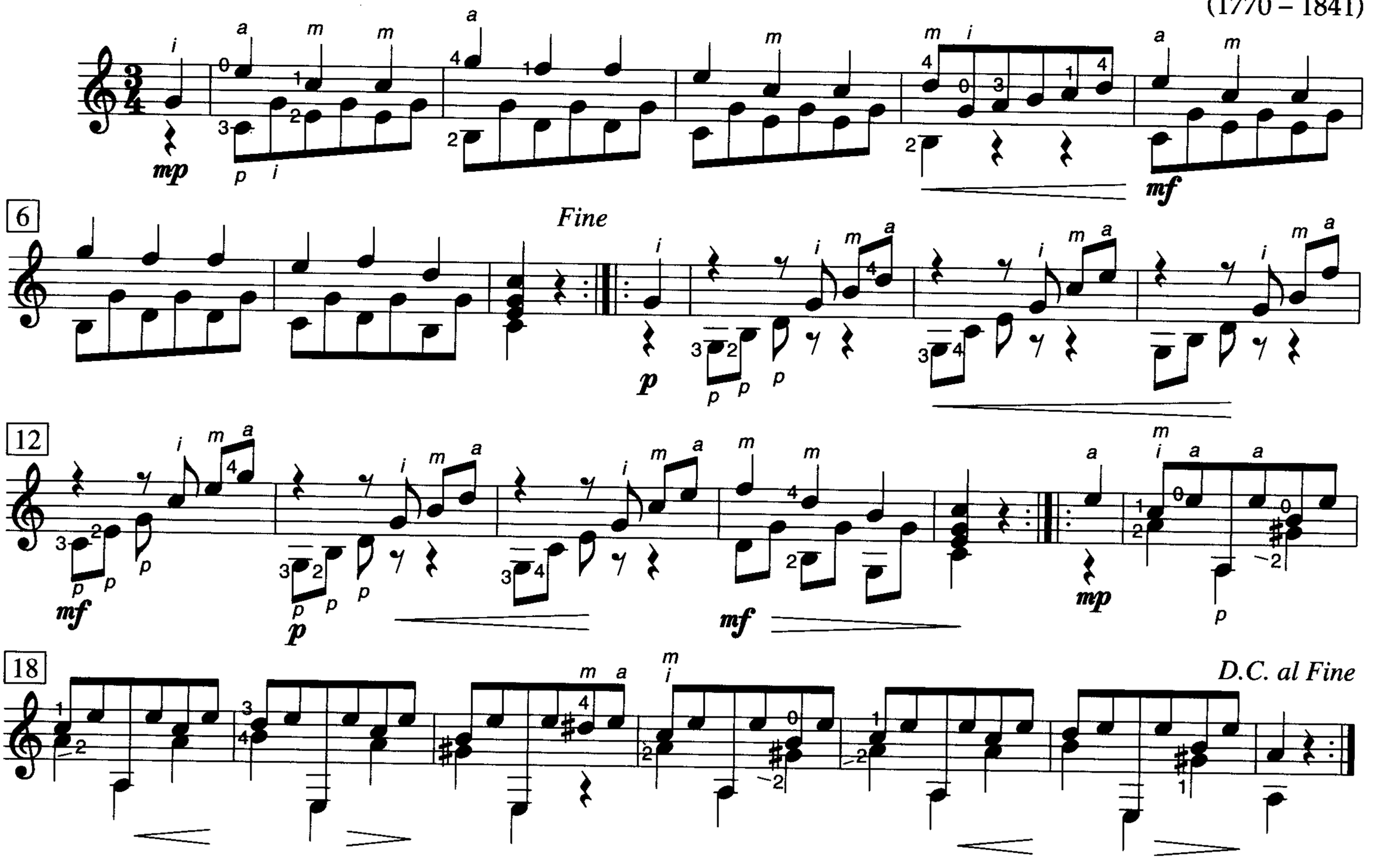
Source: *Méthode complète pour parvenir à pincer de la guitare,* op. 241 (*ca* 1825)

Waltz

op. 241, no. 24

Ferdinando Carulli
(1770 – 1841)

Andante grazioso ♩ = 88 – 108



Source: *Méthode complète pour parvenir à pincer de la guitare,* op. 241 (*ca* 1825)

0-88797-860-6/18

Soñando
Dreaming

Jaime Mirtenbaum Zenamon
(1953 –)

♩ = 92 – 104

mf

molto rall.

Source: *Epigramme 1*
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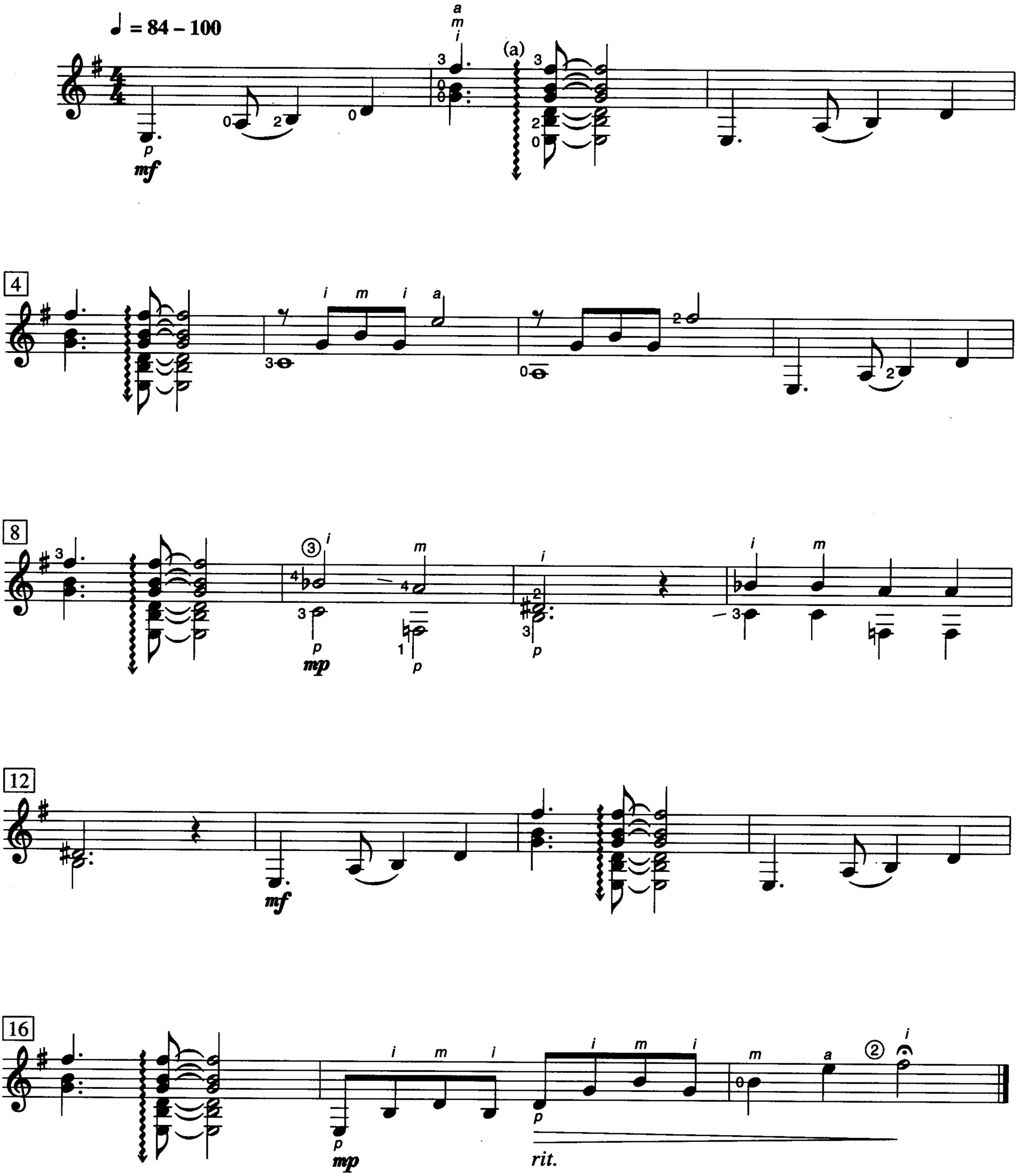
Quasars

Michael Coghlan
(1955 –)



(a) Drag *a*, *m*, or *i* across strings starting at string ① .

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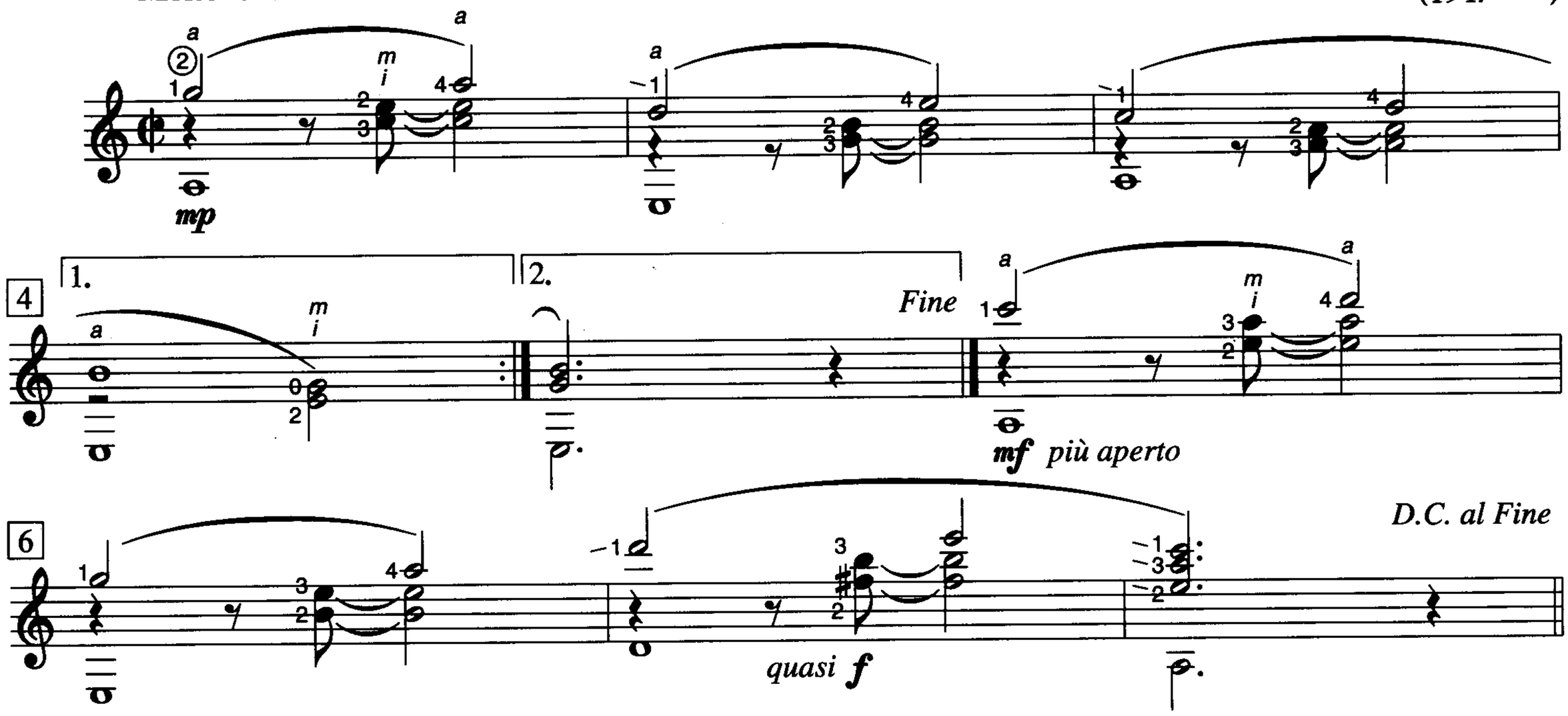
0-88797-860-6/20

Ninna-Nanna

Lullaby

Carlo Domeniconi
(1947 –)



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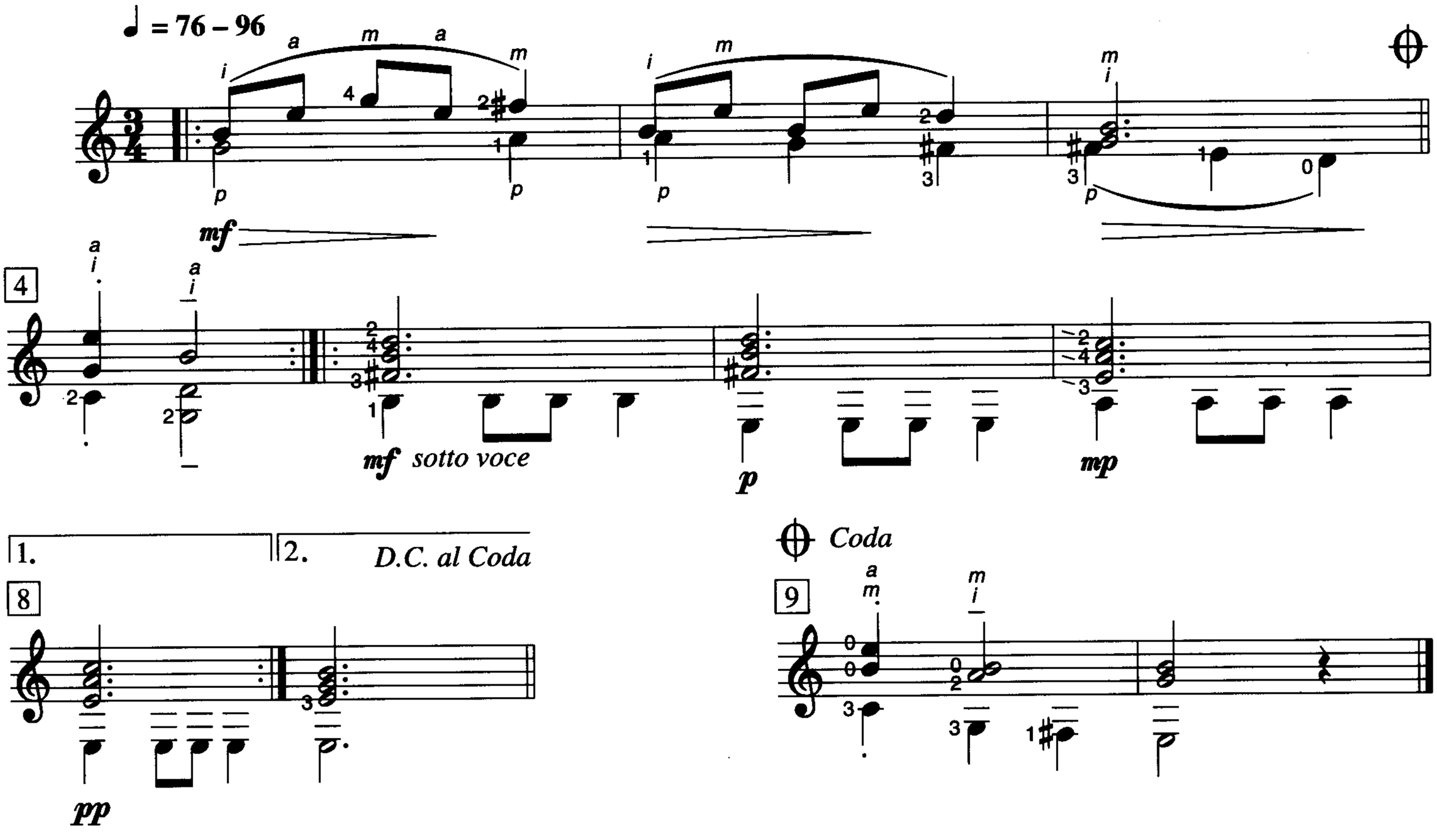
Minuetto

Carlo Domeniconi
(1947 –)



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0-88797-860-6/21

Klangbild 24
Sound Picture 24

Carlo Domeniconi
(1947 –)

♩. = 52 – 63

p

5

p subito

9

p subito

p subito

13

17

p subito

21

25

D.C. al Coda

Coda

30

Source: *Klangbilder: 24 Leichte Stücke für Gitarre*
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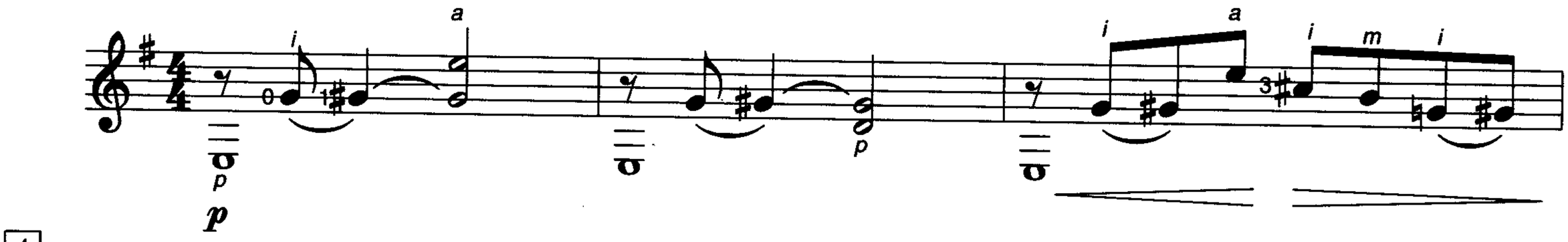
Travellin'

Michael Coghlan
(1955 –)

Easy ♩ = 96 – 104



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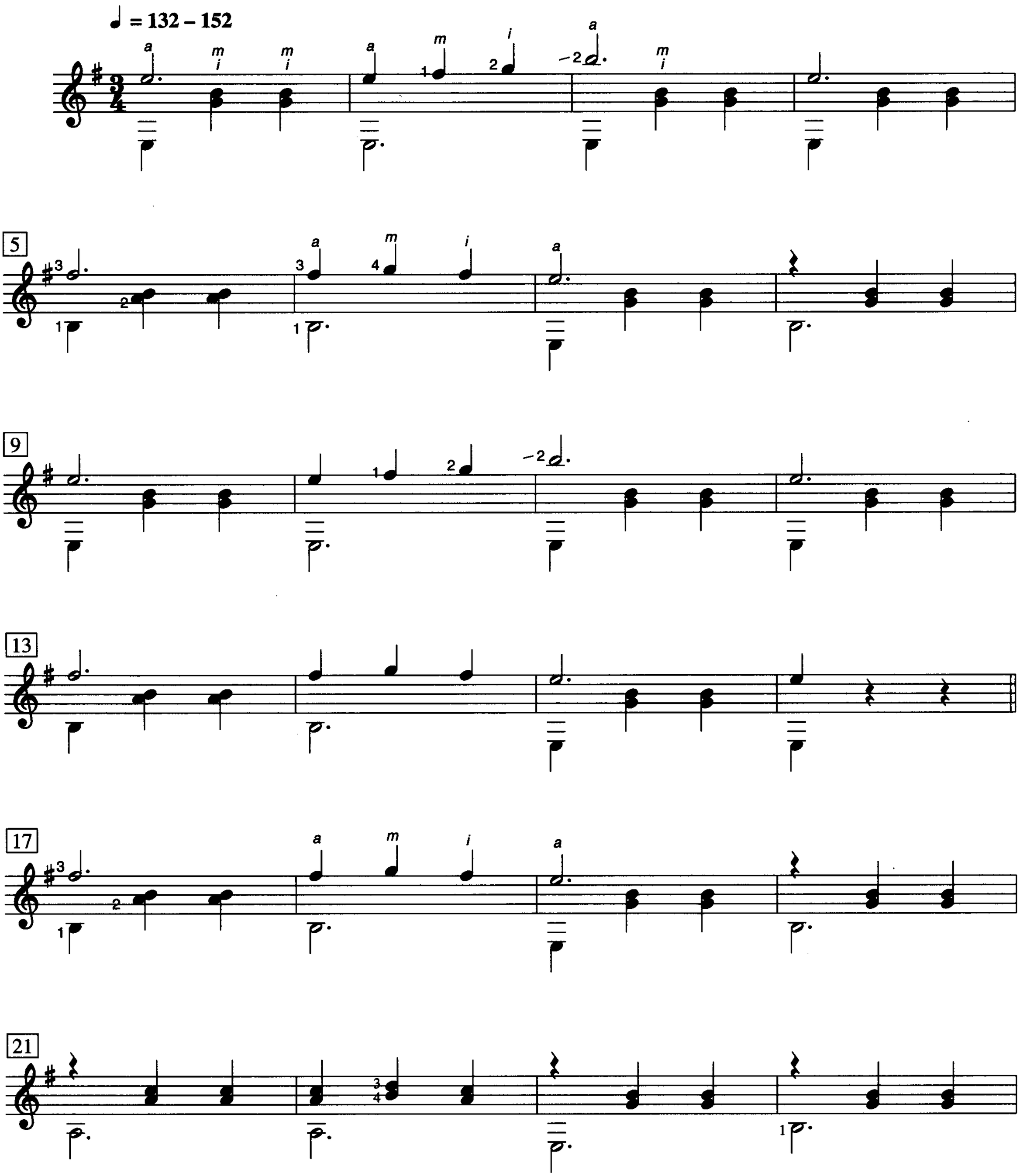
Waltz

Bartolomé Calatuyud
(1882 – 1973)



Source: *Cuatro piezas faciles para guitarra*
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0-88797-860-6/24

25

a m i

29

p p rall.

33

a tempo

37

41

45

* 8va
h.XII

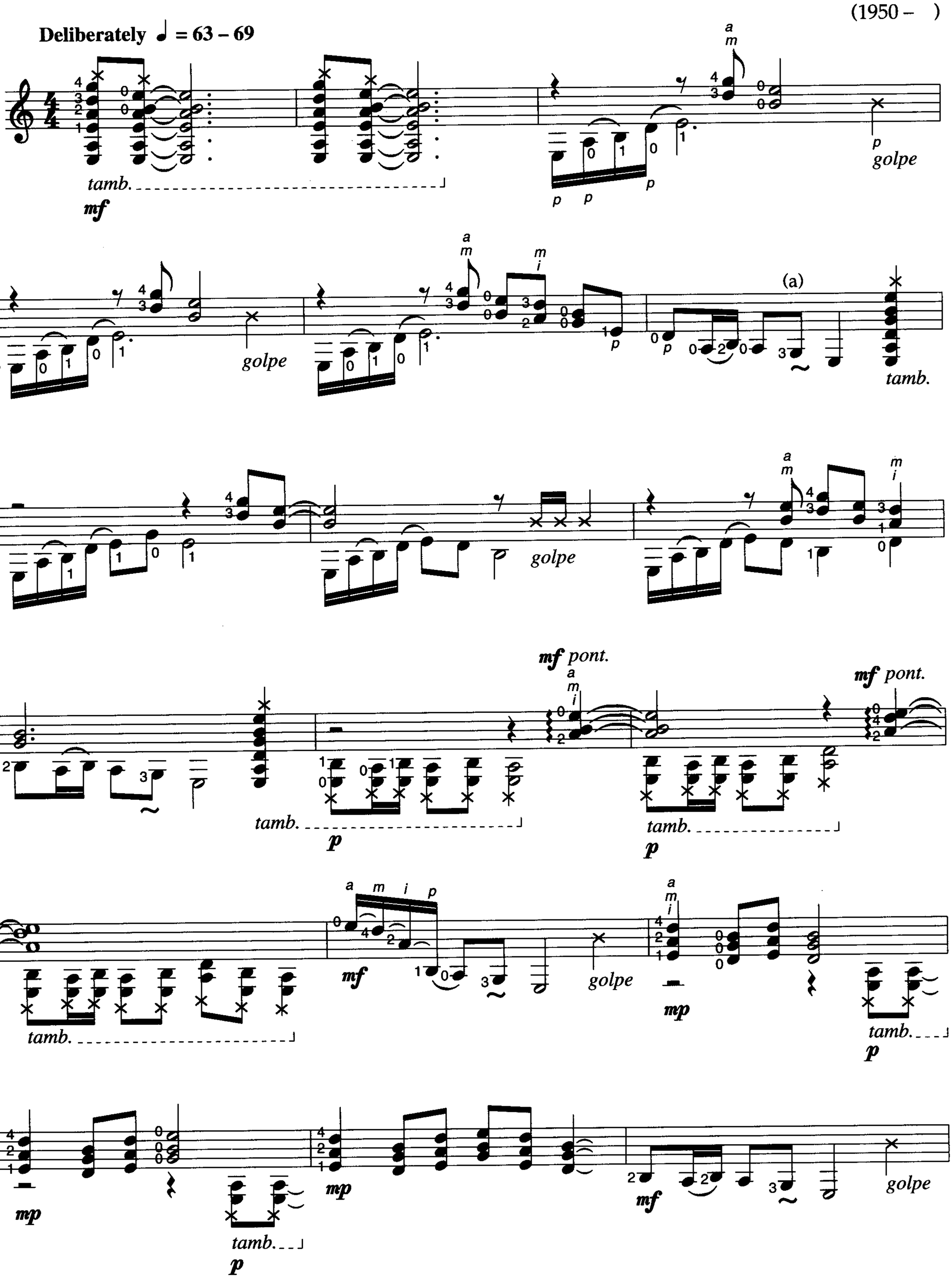
poco rall.

* Natural harmonics sounding an octave higher than written

0-88797-860-6/25

Ancient Drums

Norbert Kraft
(1950 –)



(a) "Bend" the string, raising and lowering the pitch.

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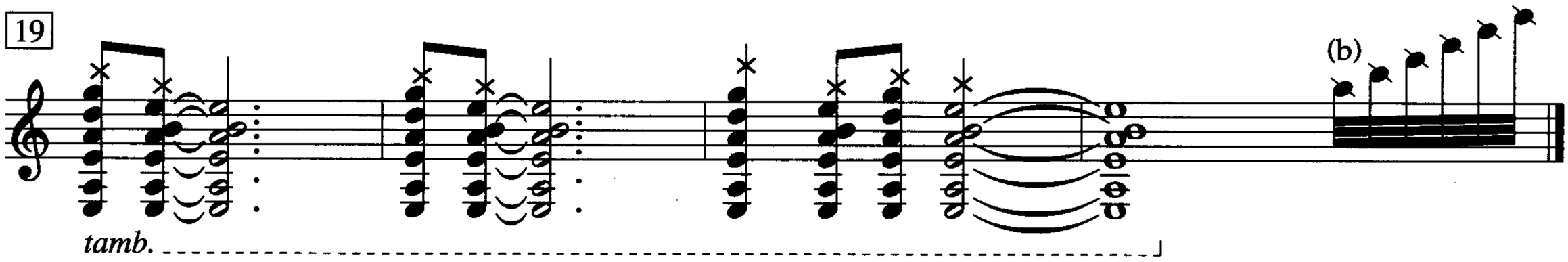
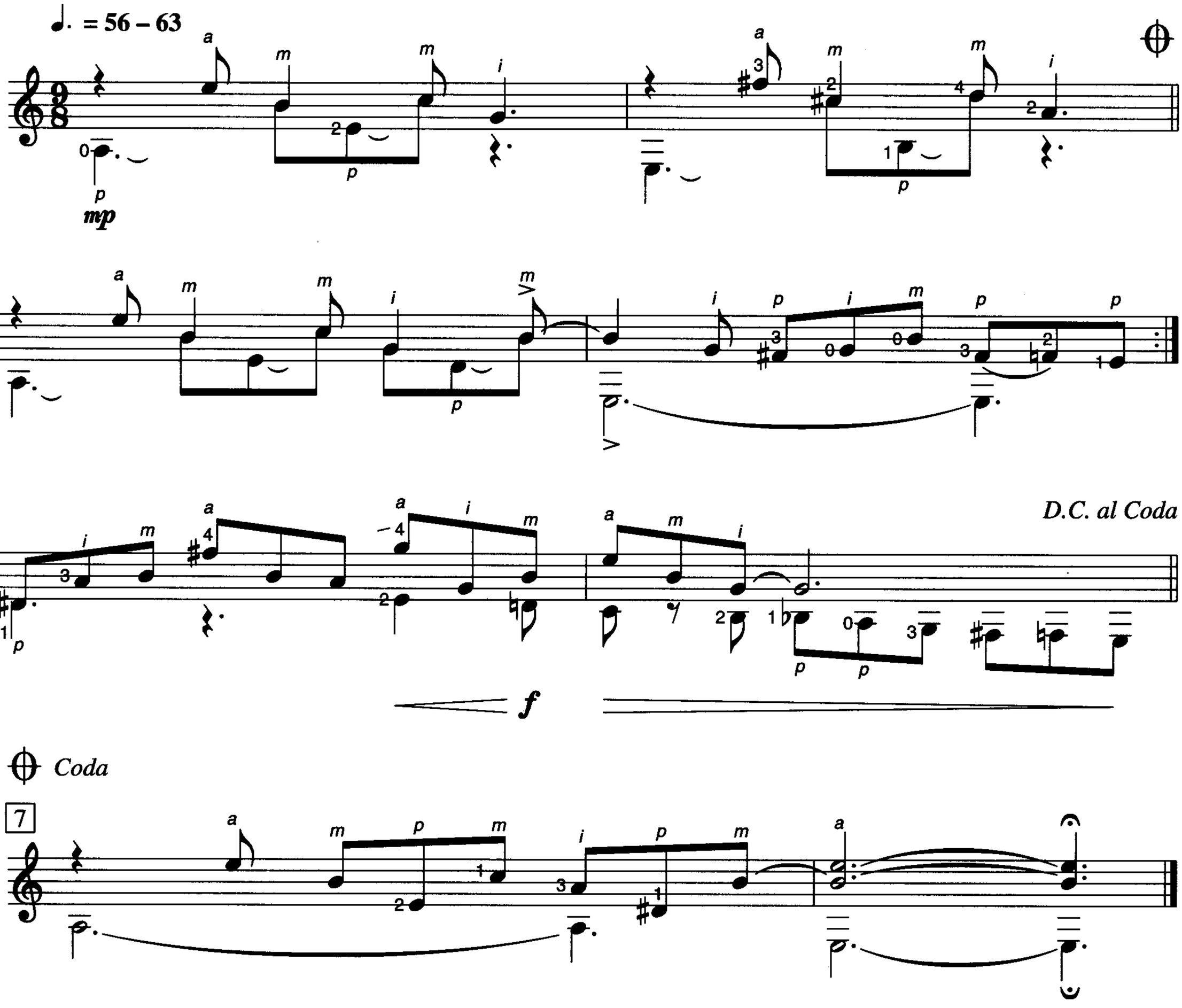
0-88797-860-6/26



(b) Play all six strings at the tuning machines.

Big City Blues

James Brown
(1967 –)



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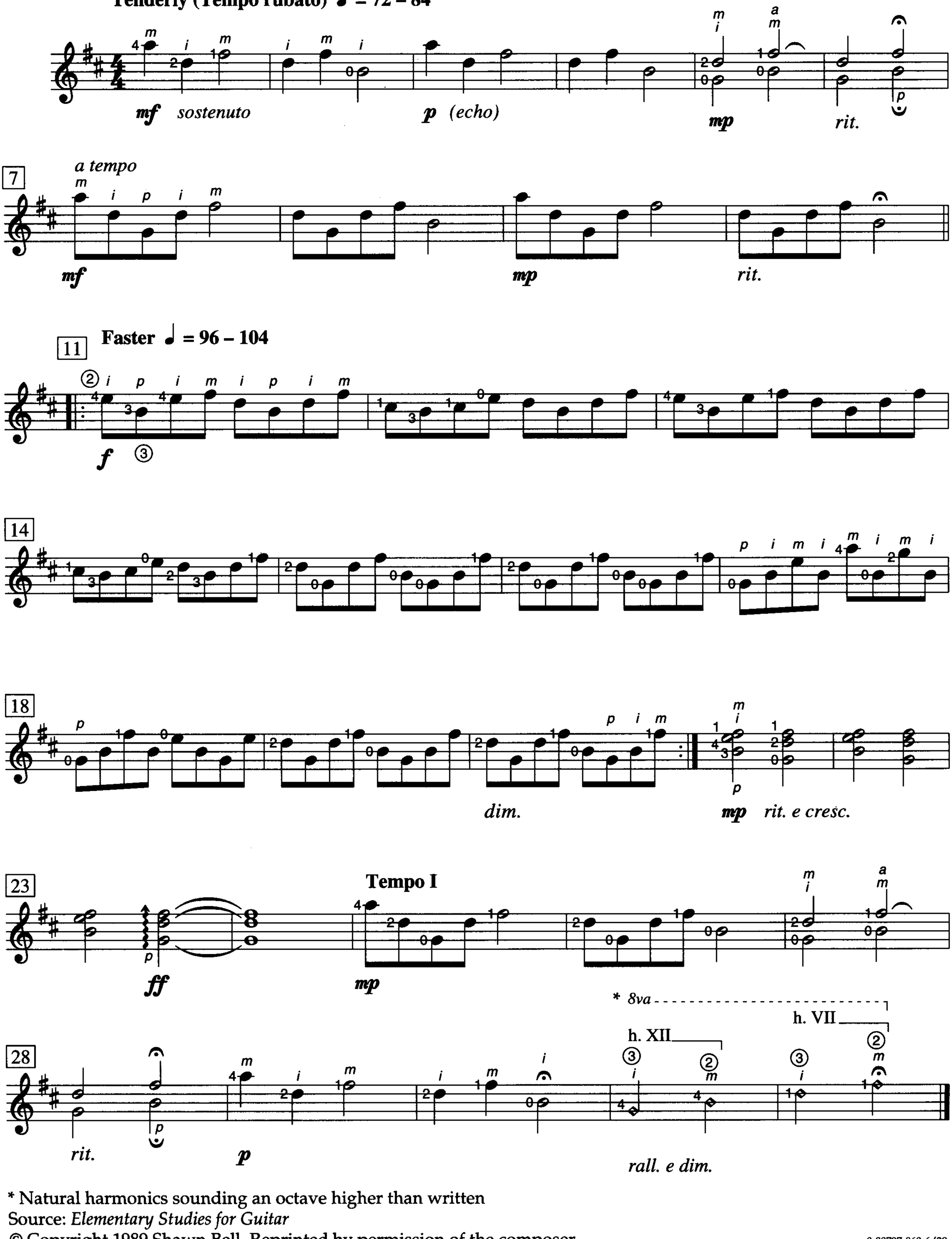
Reverie

Shawn Bell
(1958 –)



* Natural harmonics sounding an octave higher than written

Source: *Elementary Studies for Guitar*

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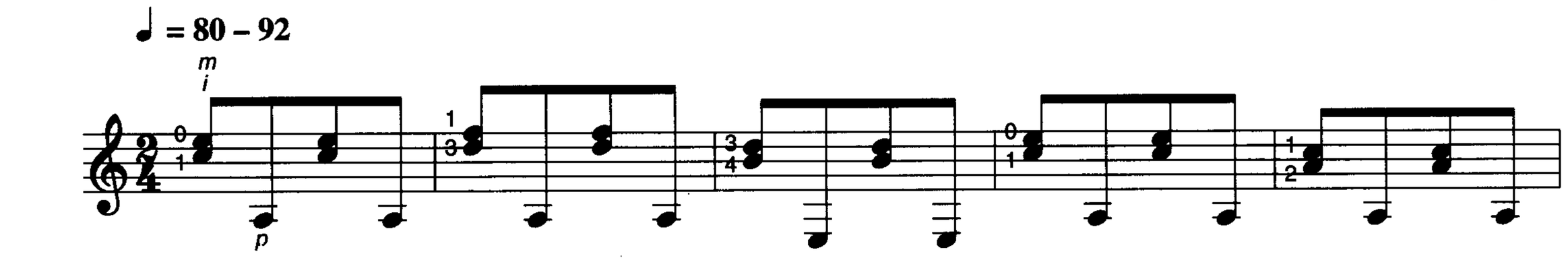
Study/Etude no. 1

Study

Claude Gagnon



Source: *Petit livre de guitare,* ed. Francine Dery and Claude Gagnon
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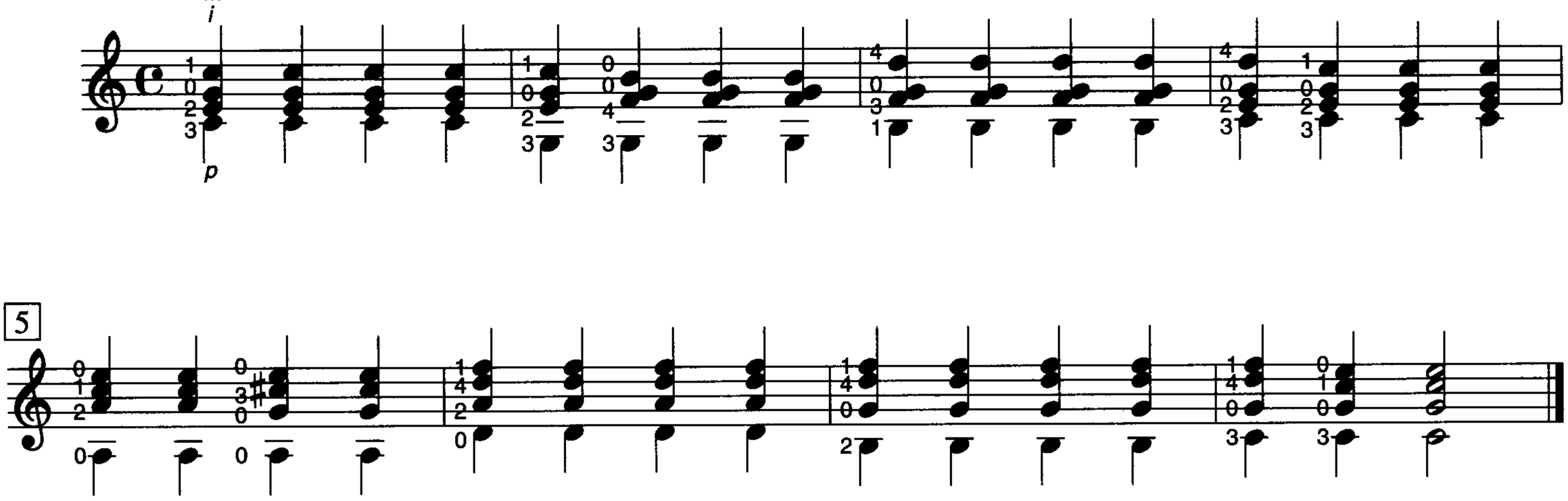
Study/Etude no. 2

Exercise 19

Elias Barriero
(1930 –)



For examinations, *Exercise 19* and *Exercise 20* are to be played as one selection.
Source: *Classical Guitar Method,* book 1
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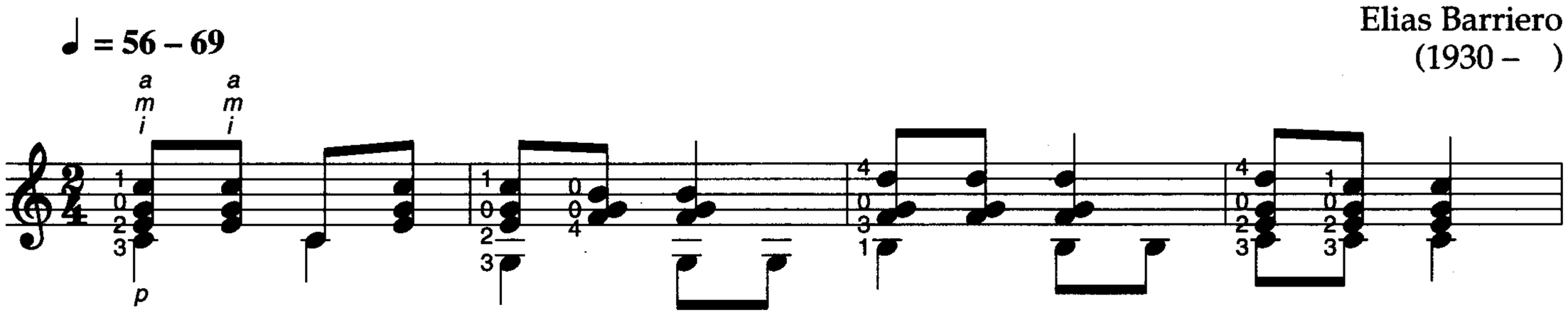
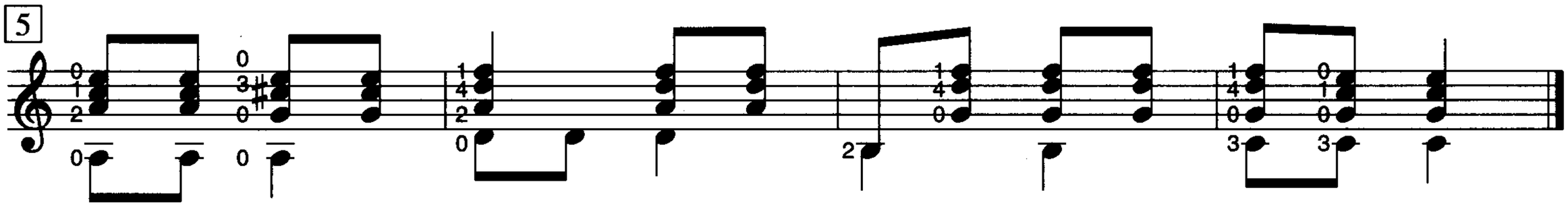
Study/Etude no. 2

Exercise 20

Elias Barriero
(1930 –)





For examinations, *Exercise 19* and *Exercise 20* are to be played as one selection.
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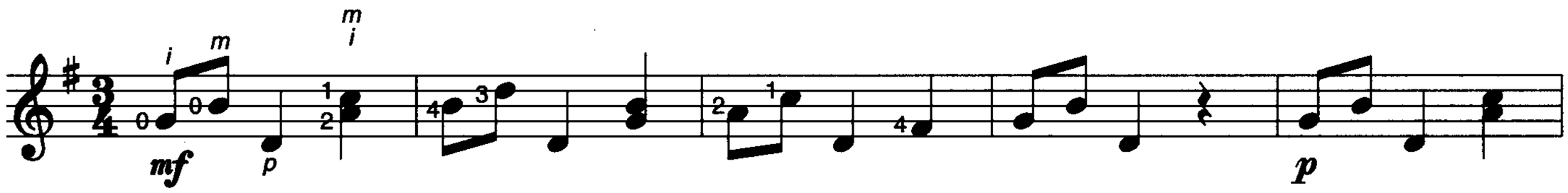
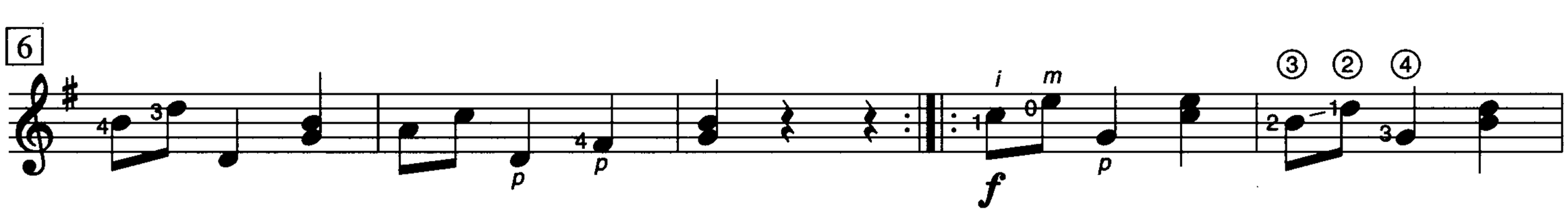
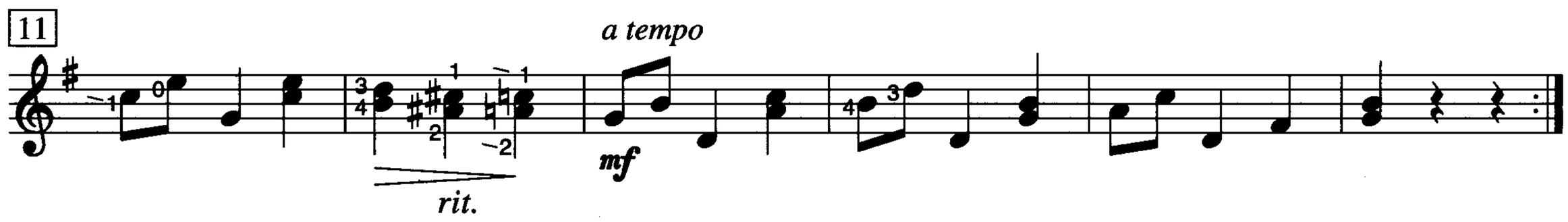
Study/Etude no. 3

Lesson 7

Dionisio Aguado
(1784 – 1849)







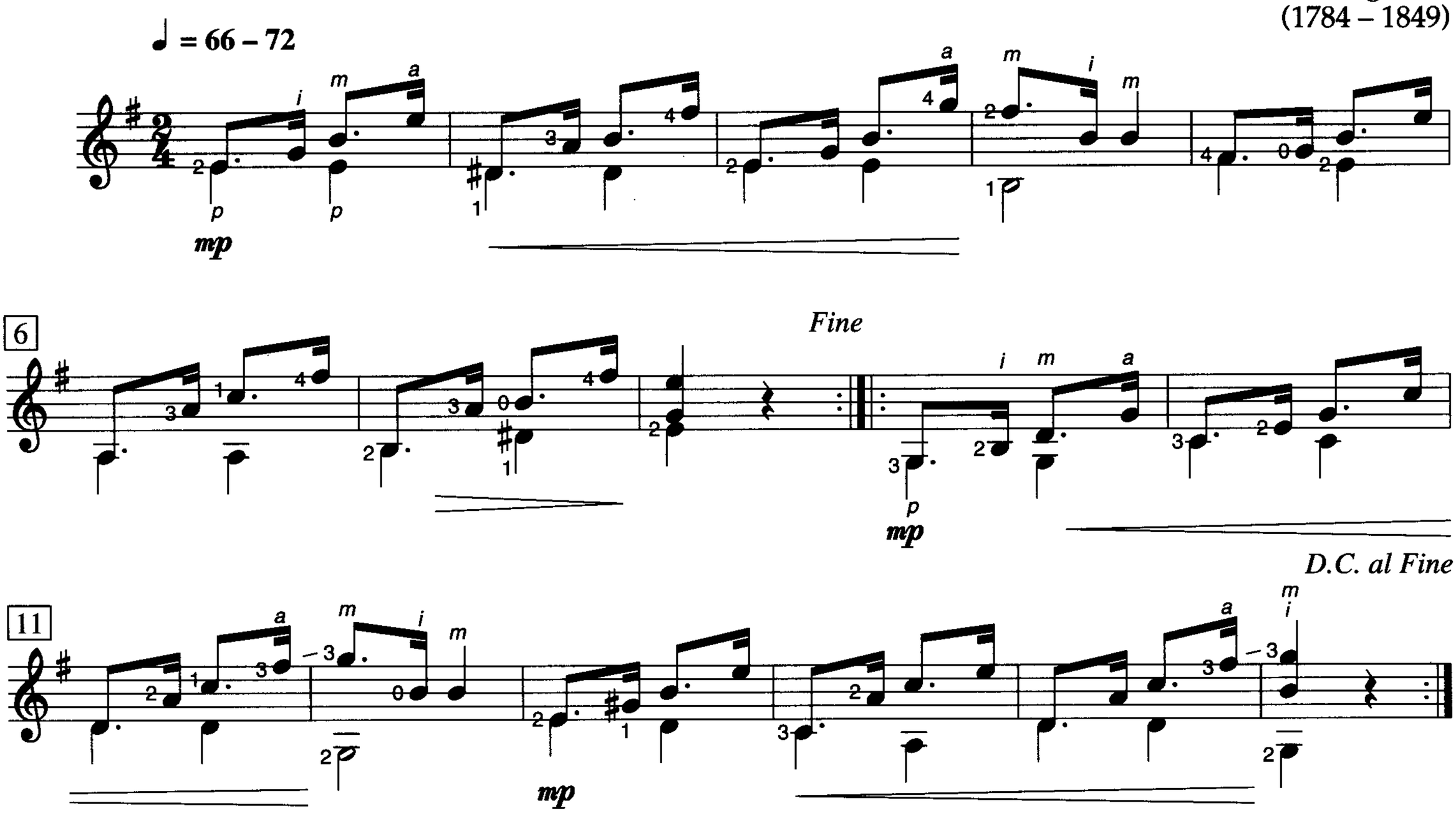
Source: *Nuevo metodo para guitarra* (Madrid, 1843)

0-88797-860-6/30

Study/Etude no. 4

Andante

Dionisio Aguado
(1784 – 1849)

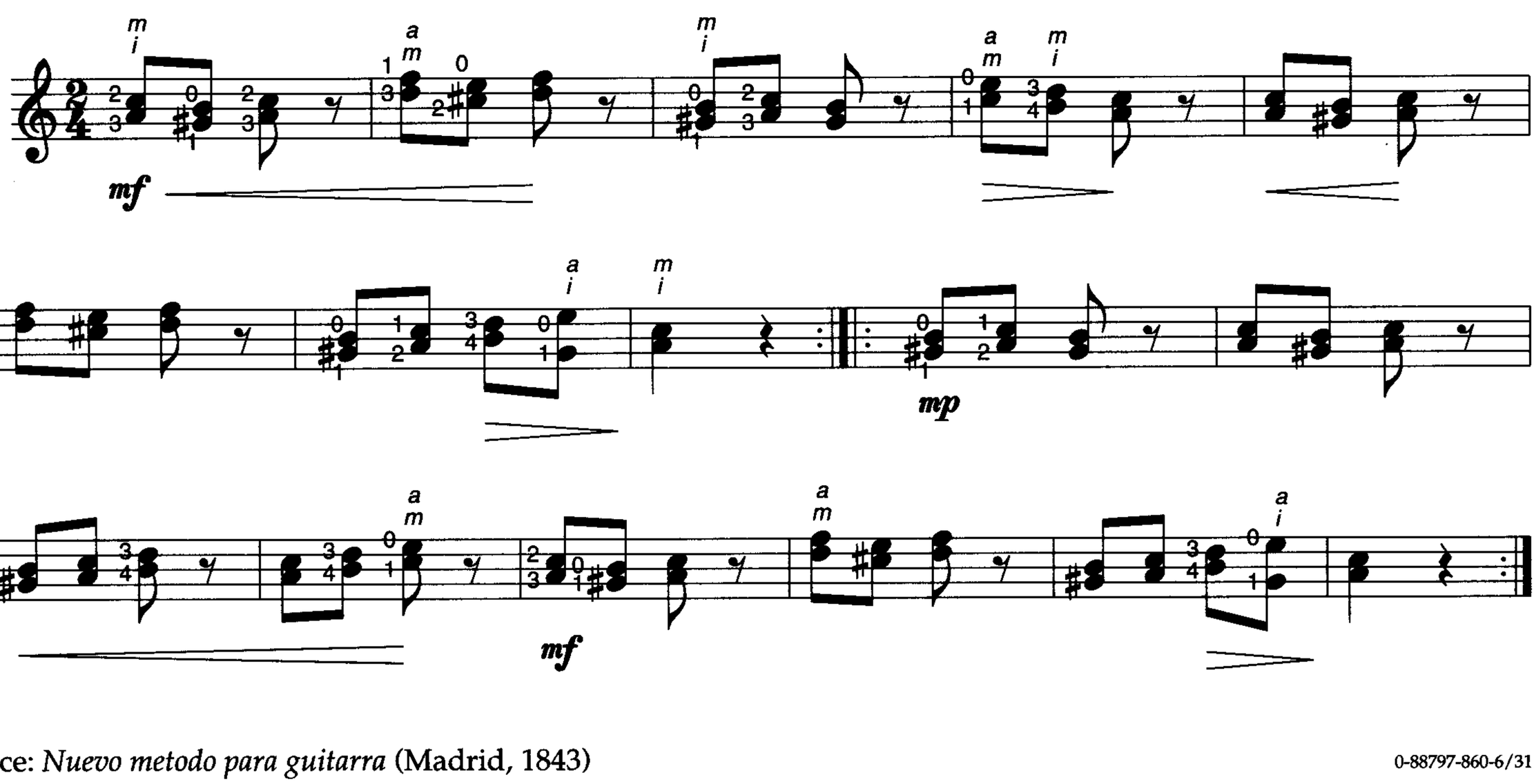


Source: *Nuevo metodo para guitarra* (Madrid, 1843)

Study/Etude no. 5

Lesson 6

Dionisio Aguado
(1784 – 1849)



Source: *Nuevo metodo para guitarra* (Madrid, 1843)

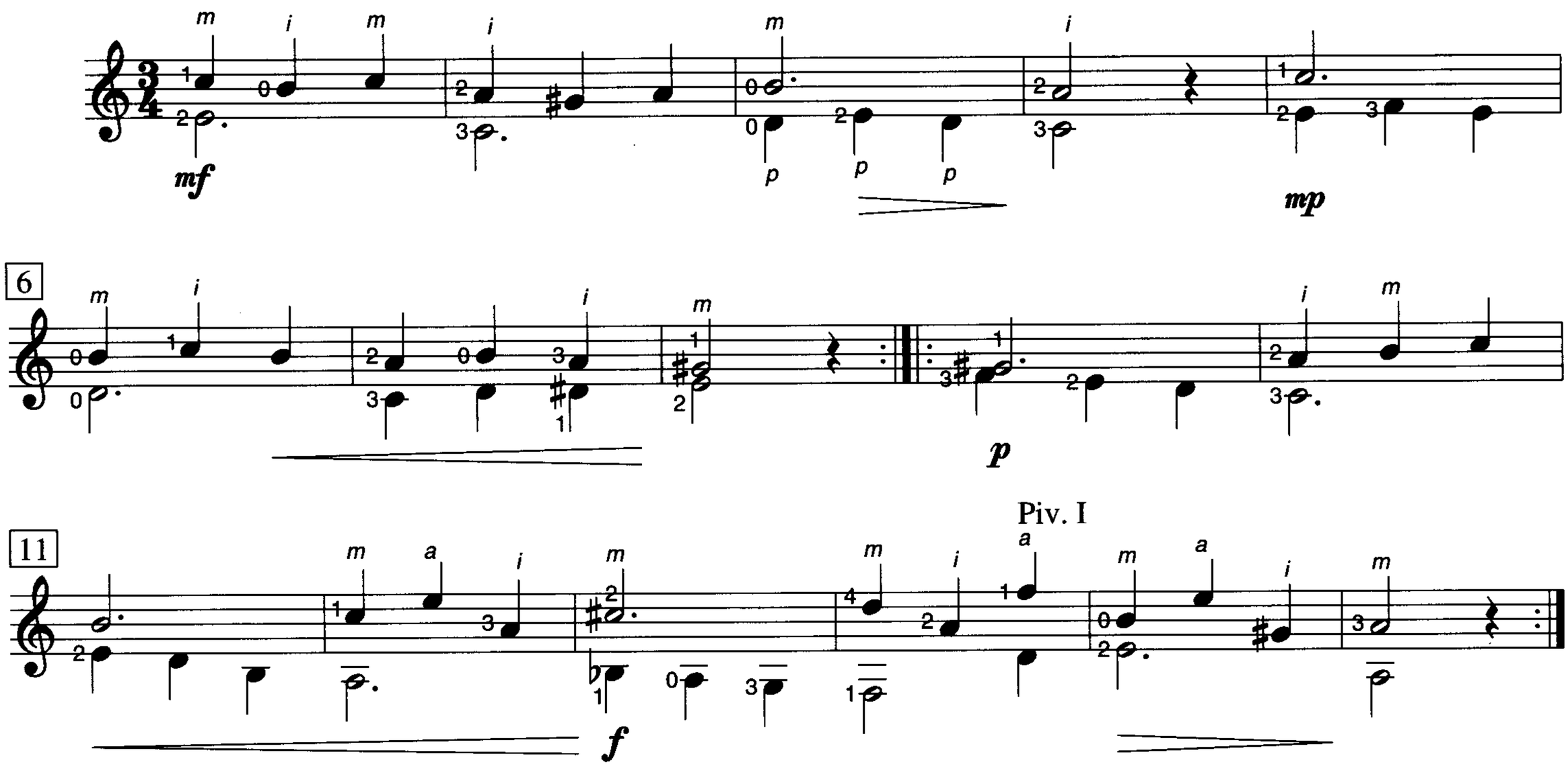
0-88797-860-6/31

Study/Etude no. 6

Moderato

Dionisio Aguado
(1784 – 1849)

♩ = 120 – 138



Source: *Nuevo metodo para guitarra* (Madrid, 1843)

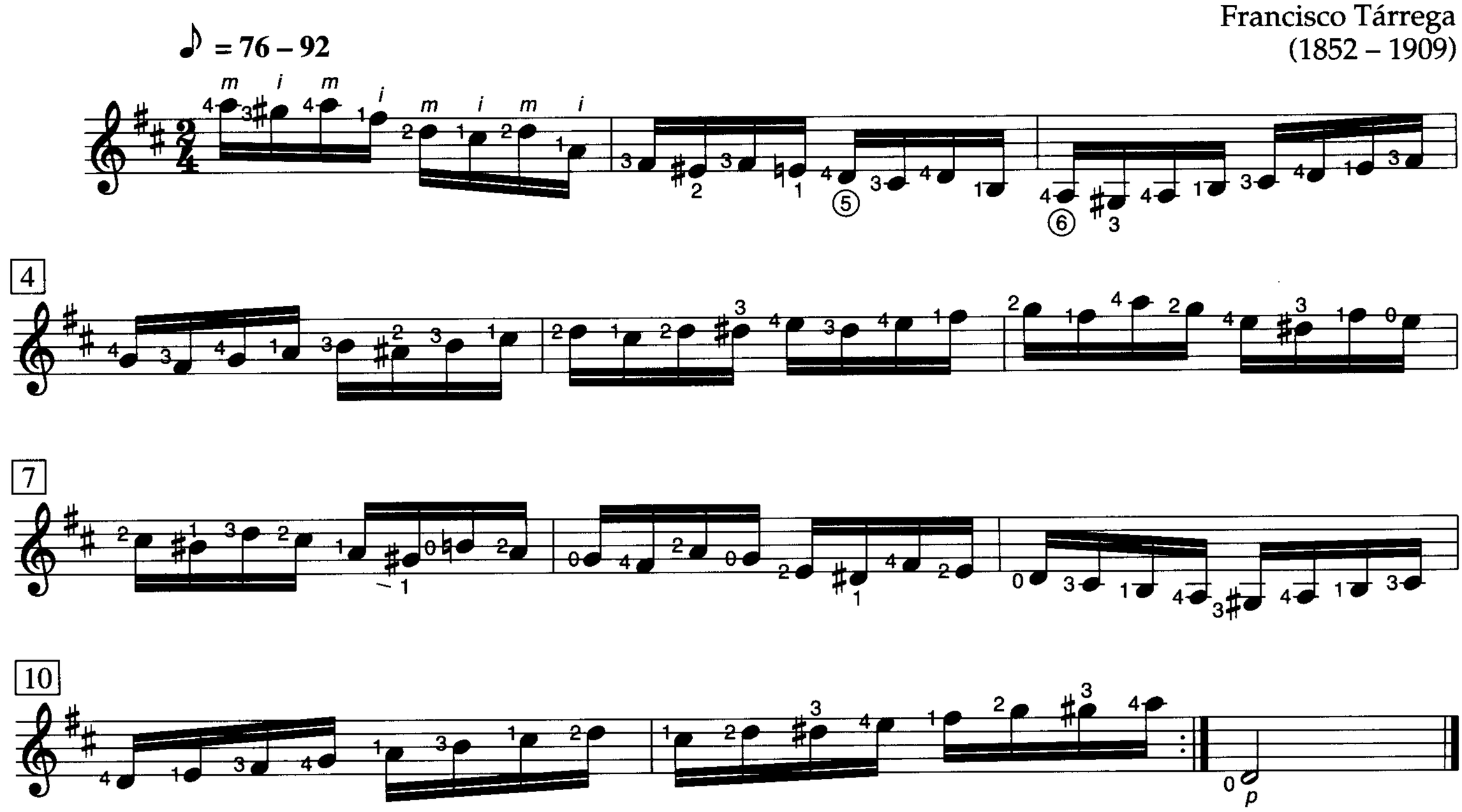
Study/Etude no. 7

Study

TI ii – 40

Francisco Tárrega
(1852 – 1909)

♪ = 76 – 92

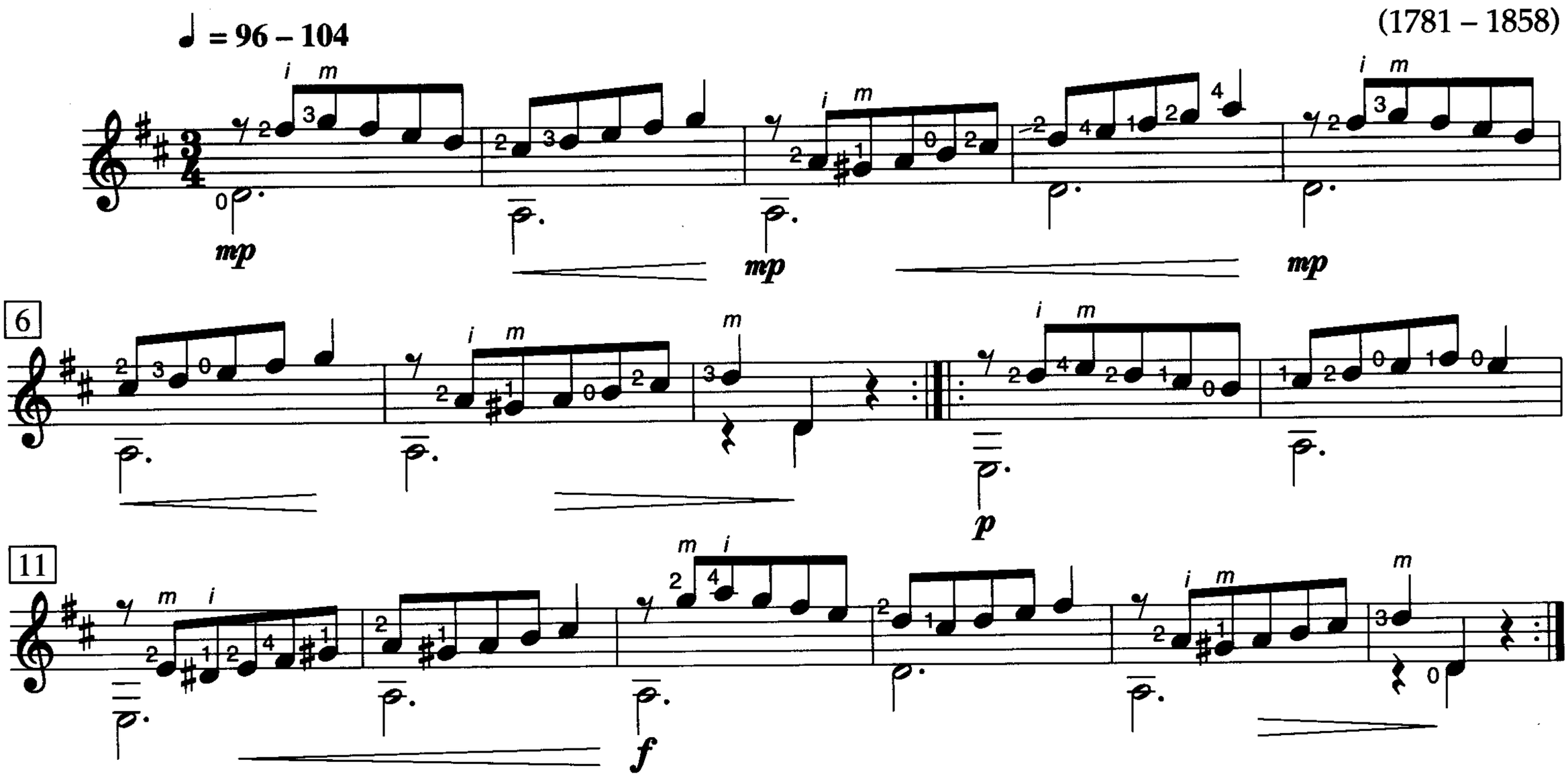


Study/Etude no. 8

Moderato

op. 39, no. 15

Anton Diabelli
(1781 – 1858)

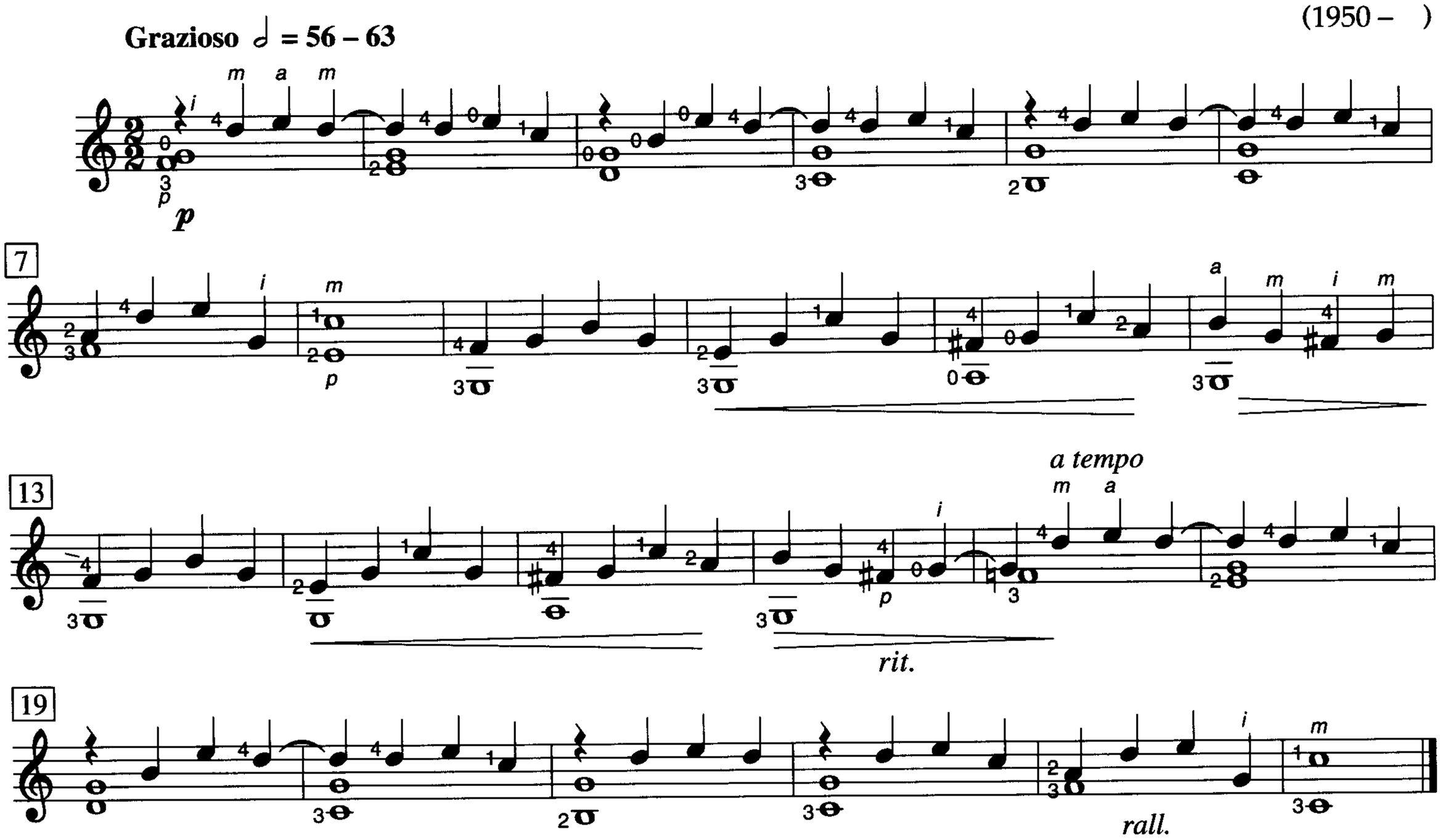


Source: *Vortragsstücke für Anfänger*, op. 39 (1814)

Study/Etude no. 9

Study

Norbert Kraft
(1950 –)



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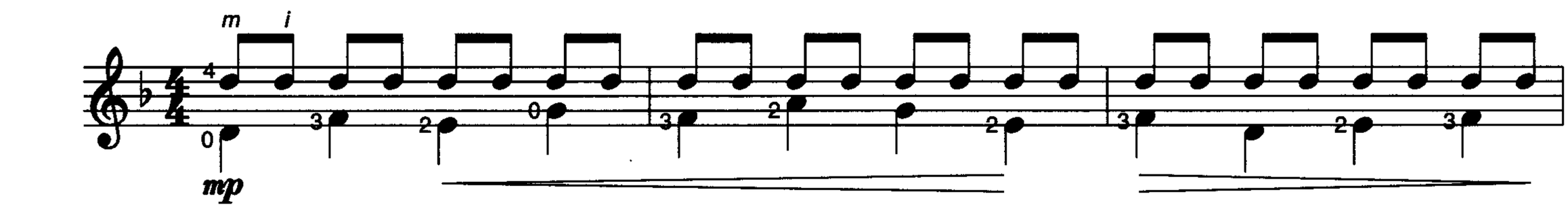
Study/Etude no. 10

Ostinato

Norbert Kraft
(1950 –)

Andantino ♩ = 100 – 116



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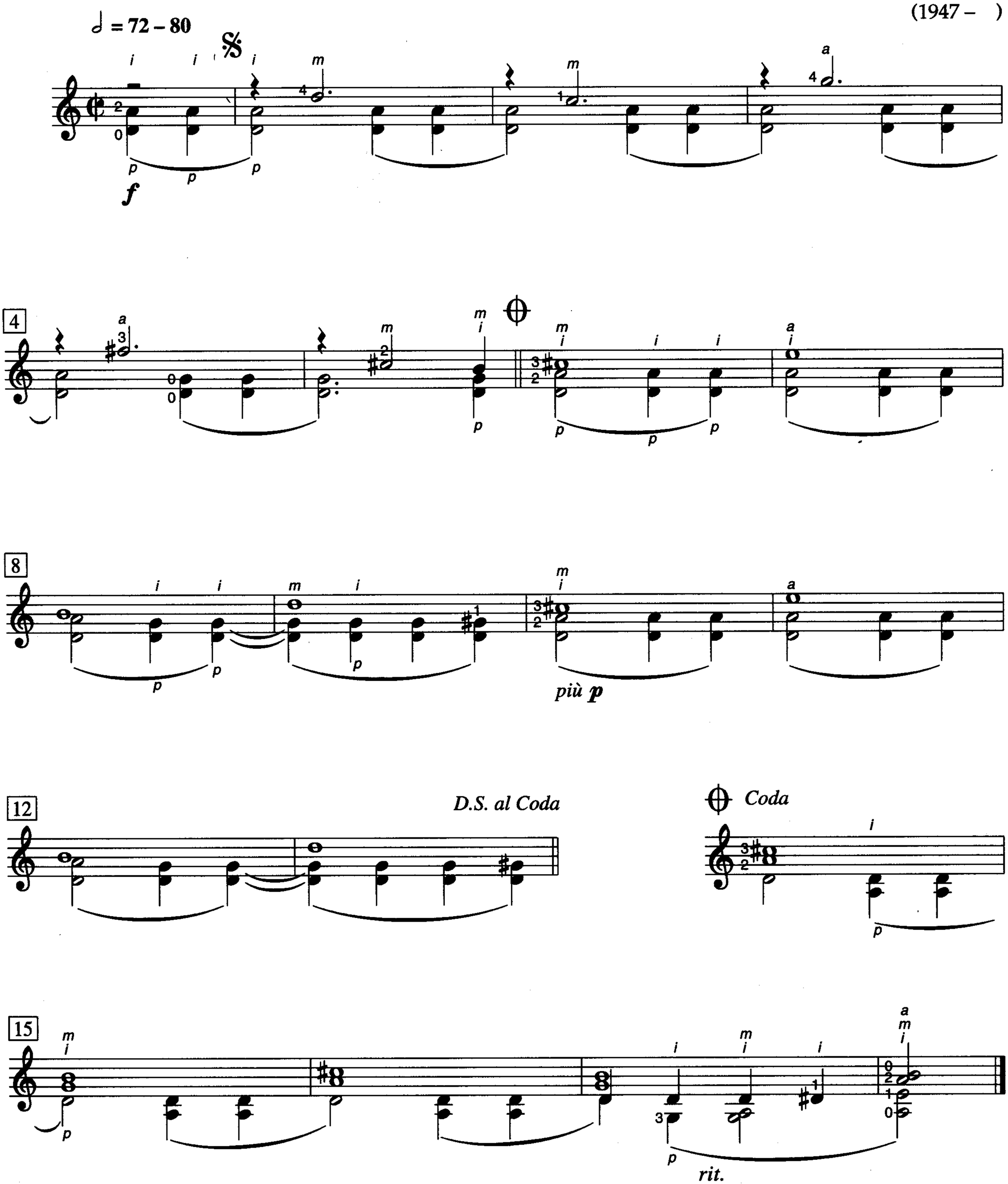
Study/Etude no. 11

Sagra
Festival

Carlo Domeniconi
(1947 –)



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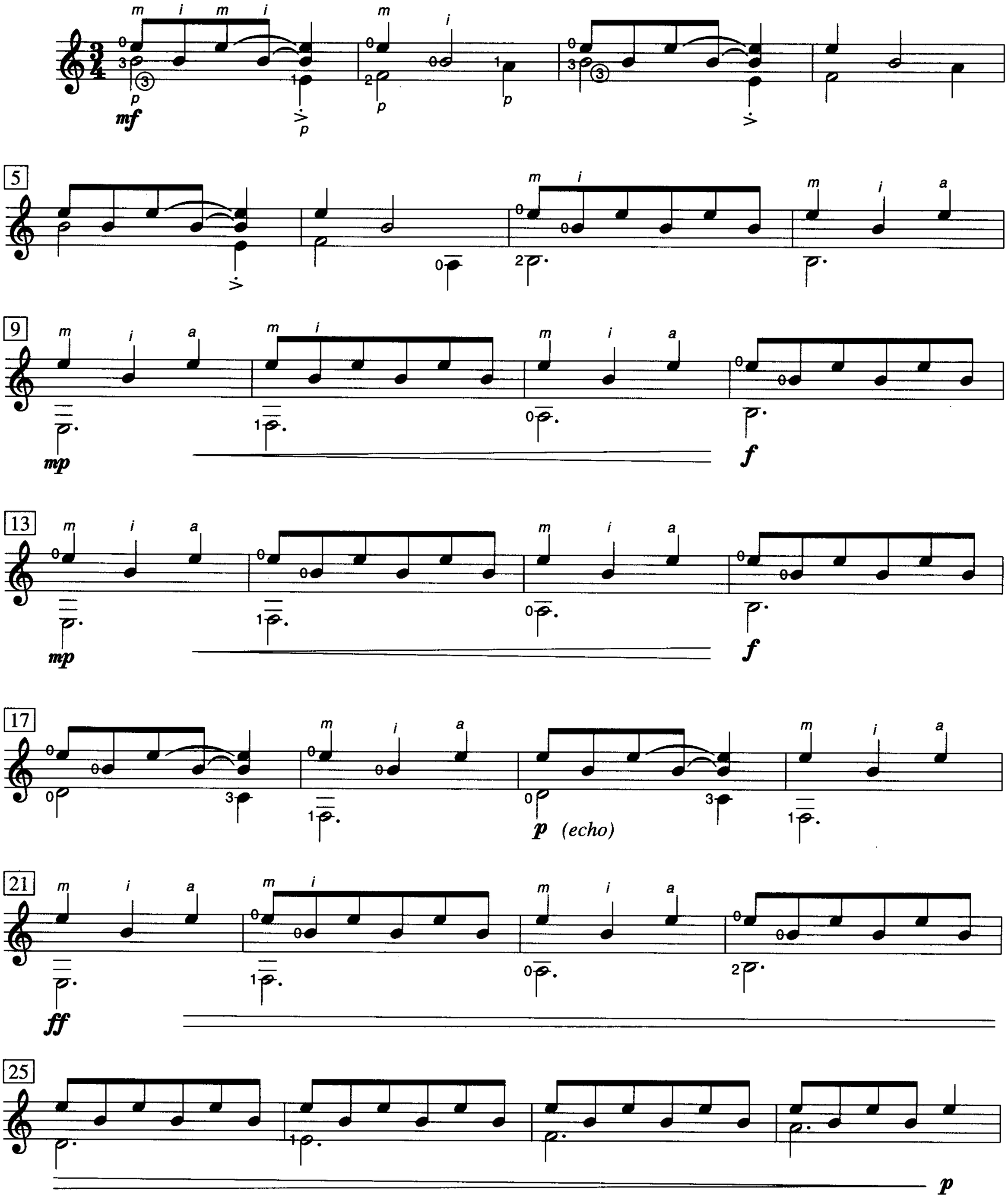
Study/Etude no. 12

High Mountains and Old Trees

Shawn Bell
(1958 –)

Allegretto ♩ = 100 – 112



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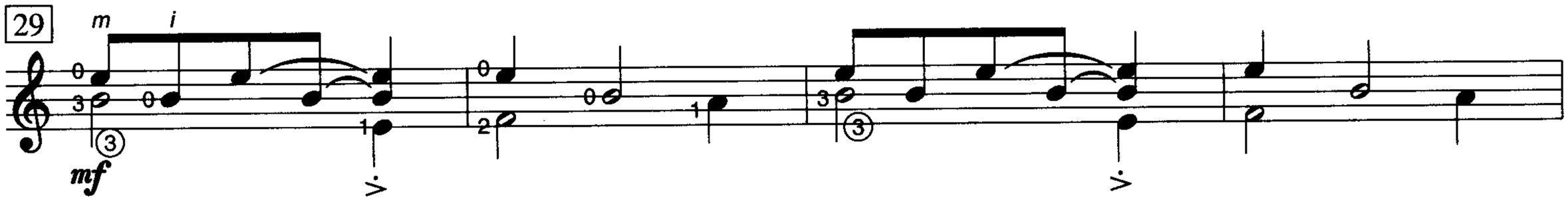
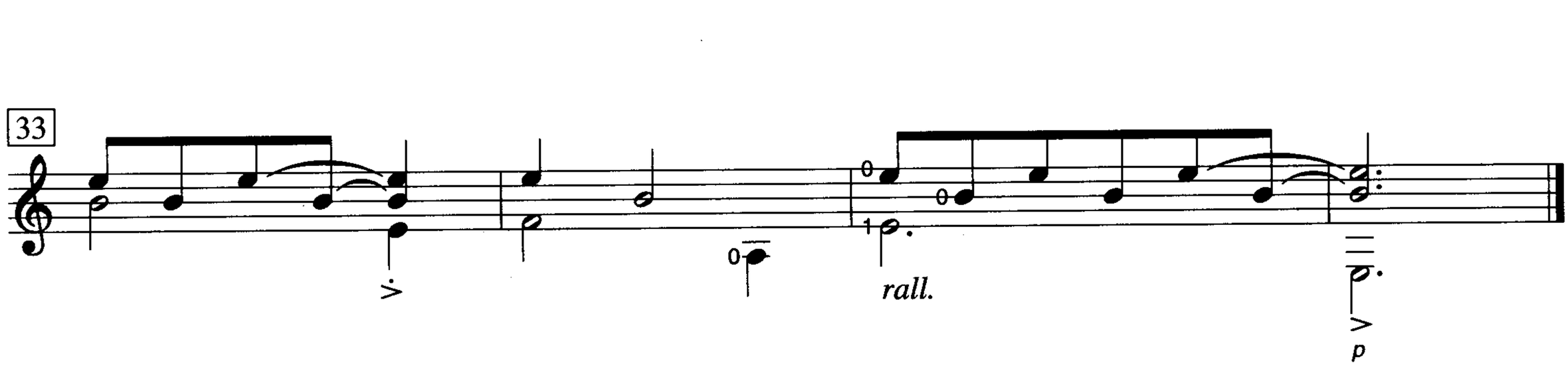
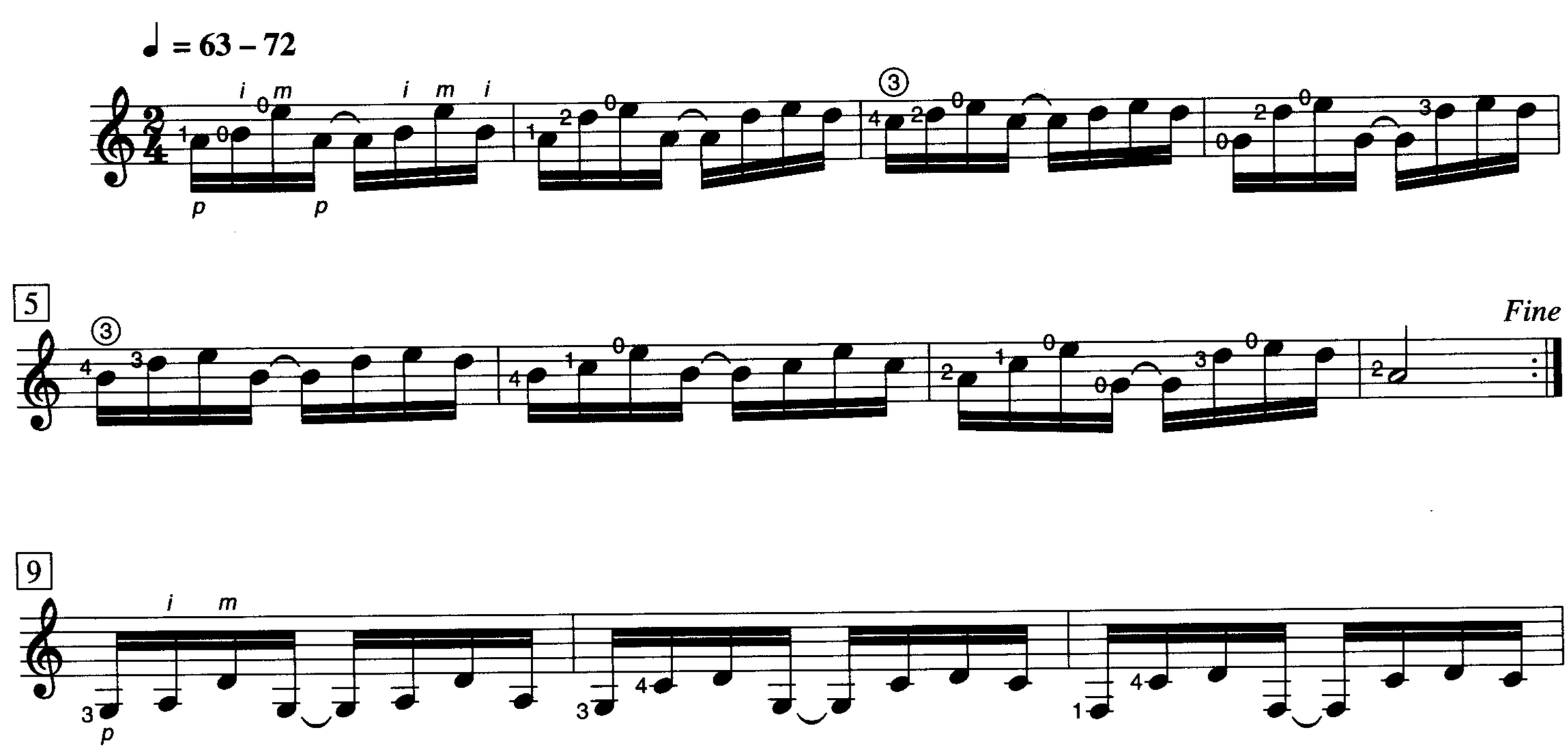




Study/Etude no. 13

Via Brazil

William Beauvais
(1956 –)



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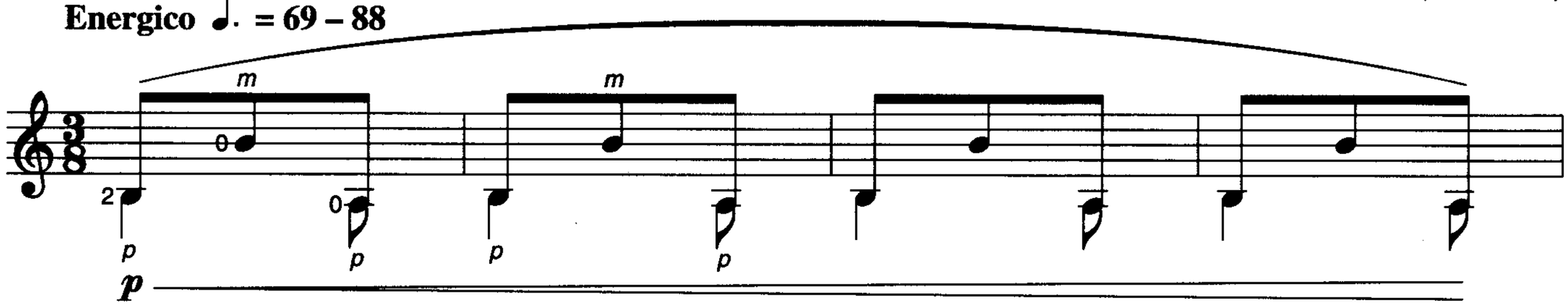
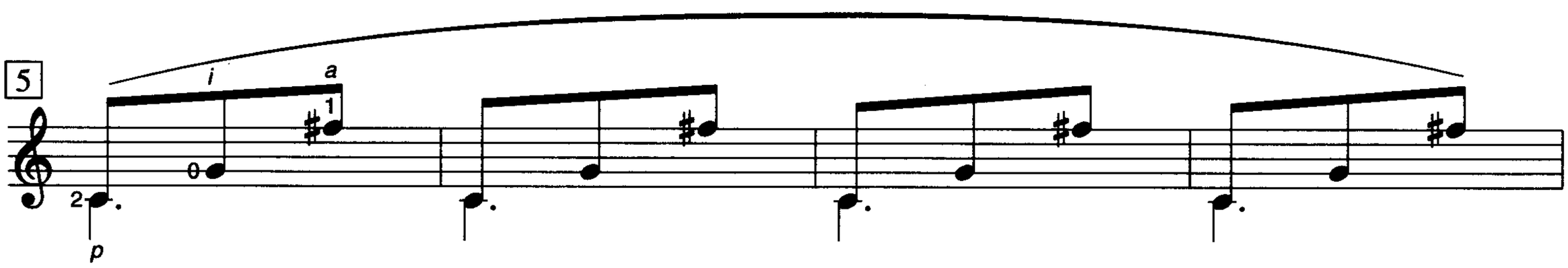
Study/Etude no. 14

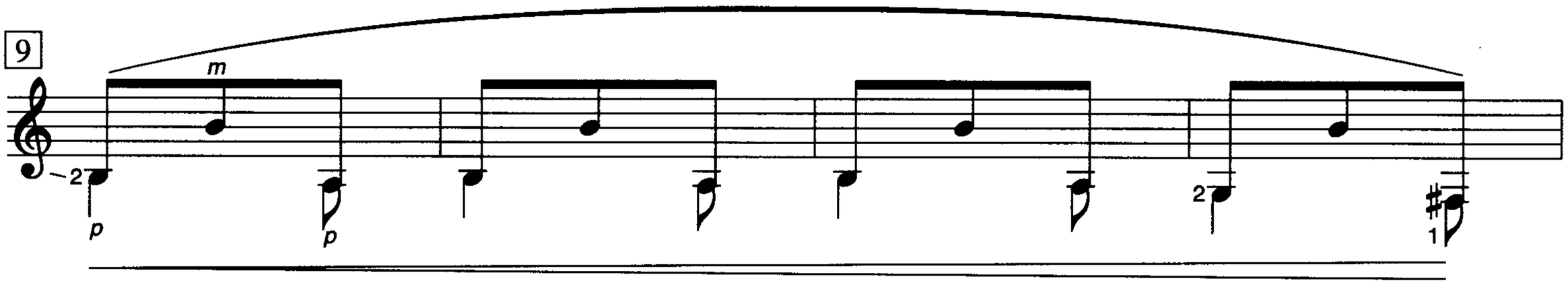
Dance

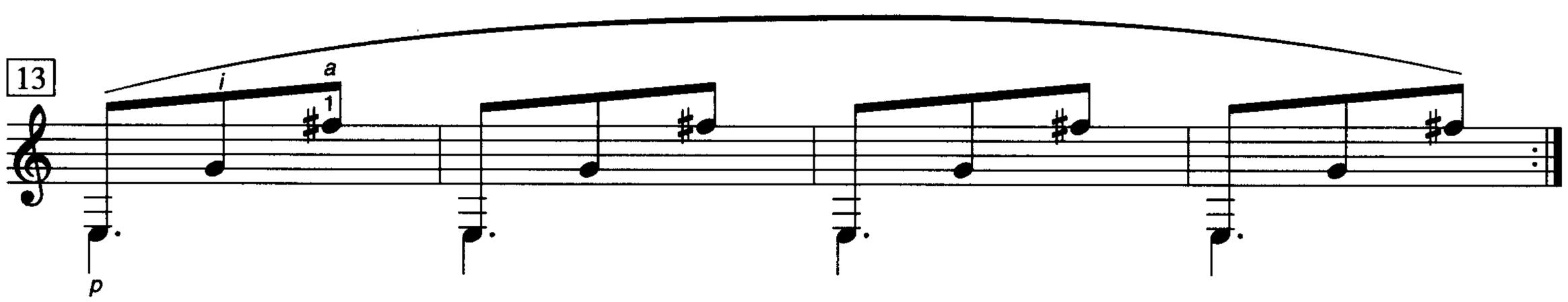
Carlo Domeniconi
(1947 –)

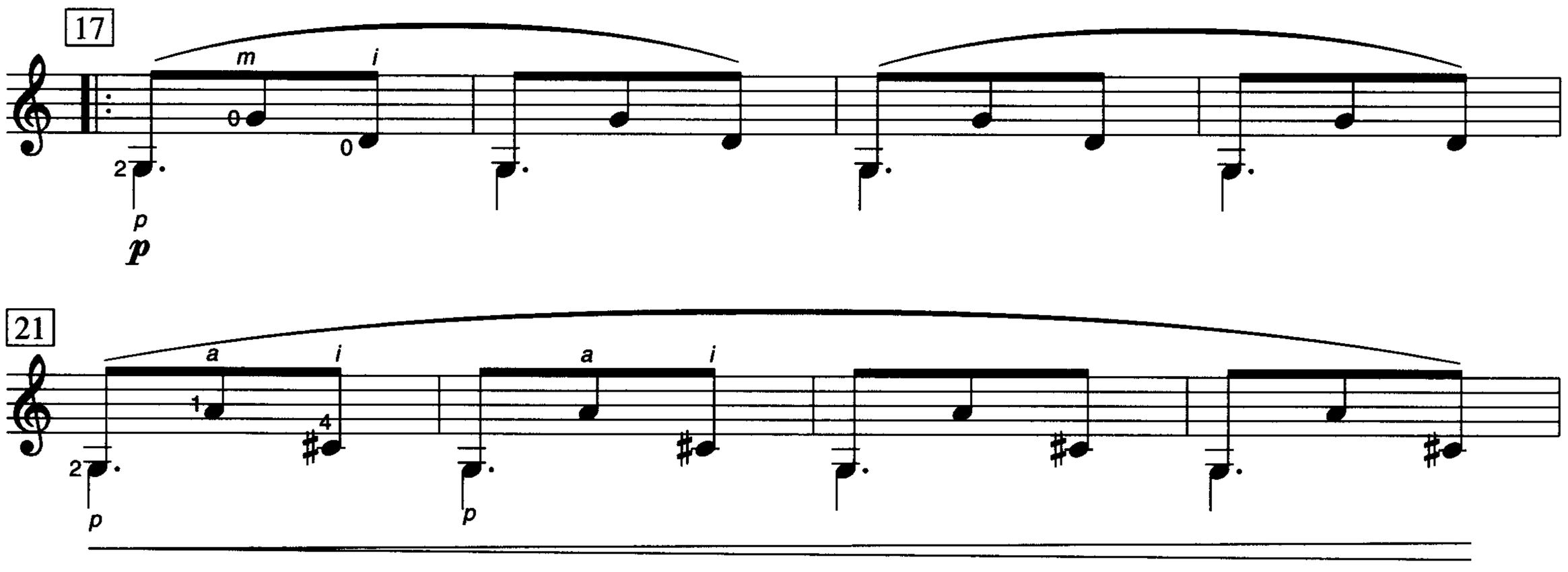
Energico ♩. **= 69 – 88**











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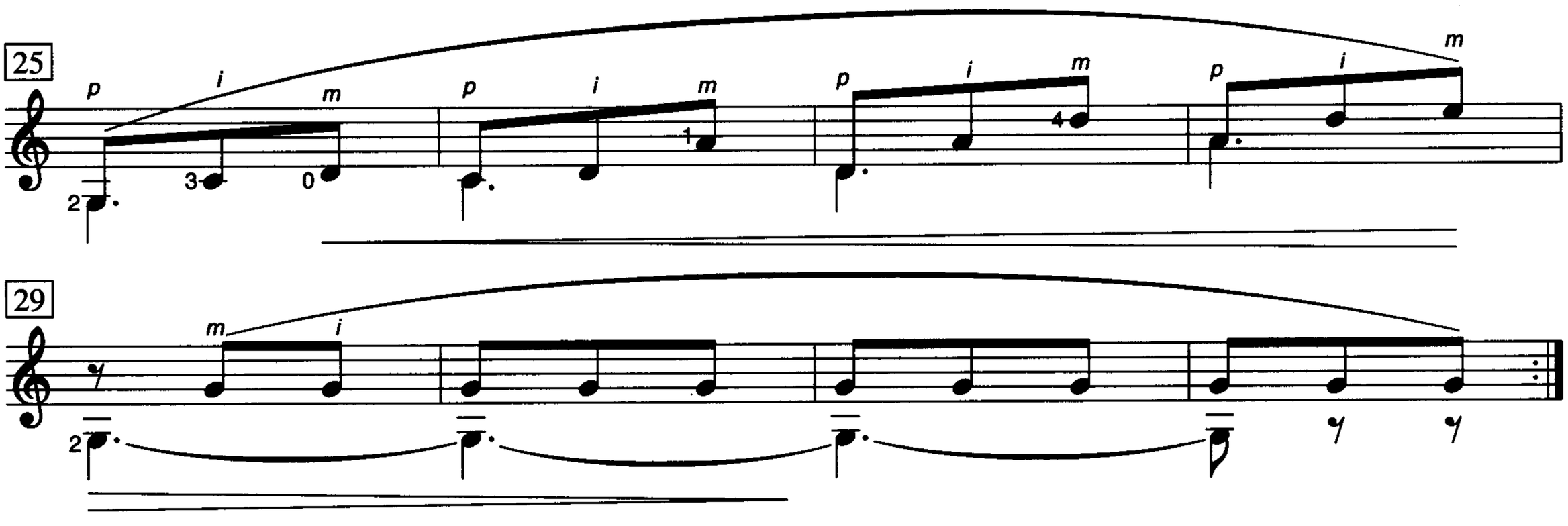
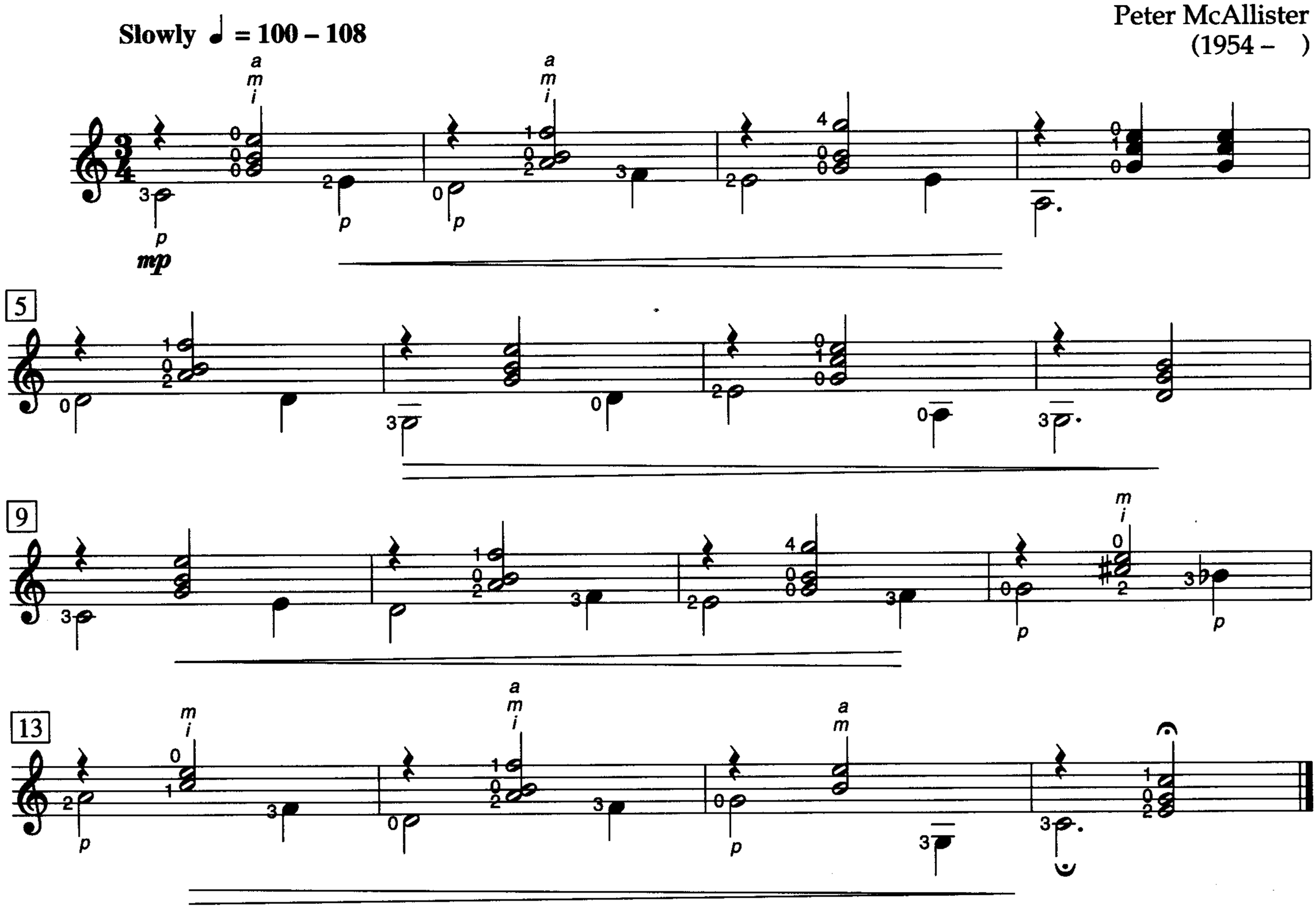


Study/Etude no. 15

Study

Peter McAllister
(1954 –)



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Study/Etude no. 16

First Exercise in 6ths

Fernando Sor
(1778 – 1839)

♩ = 96 – 108

simile

Source: "Exercises in 6ths" from *Méthode pour la guitare,* 1830

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