FREDERICK HARRIS MUSIC

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.

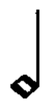
In the interest of personal creativity, teachers and students may wish to alter the given dynamic indications and metronome markings, or to employ alternate fingering systems.

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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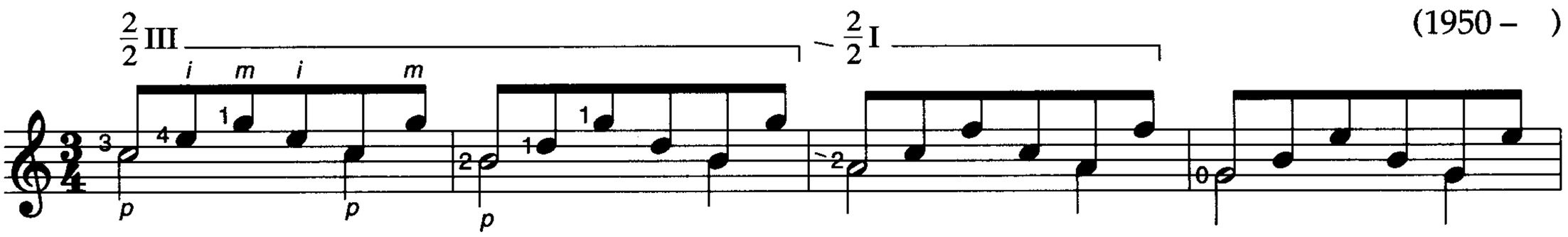
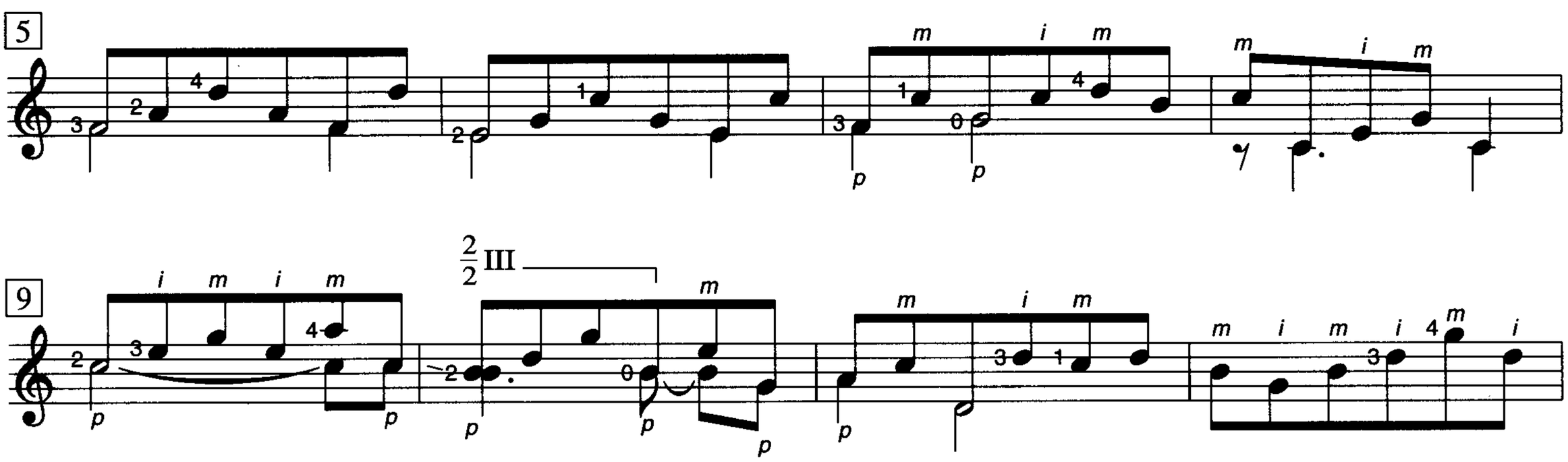
Prelude in C

George Frideric Handel
(1685 – 1759)
arr. Norbert Kraft
(1950 –)

Sostenuto ♩ **= 88 – 96**





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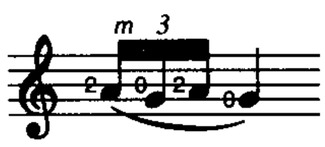

Source: *Sonata by Mr. Handel for a Musical Clock,* HWV 598 (*ca* 1735 – 1740)
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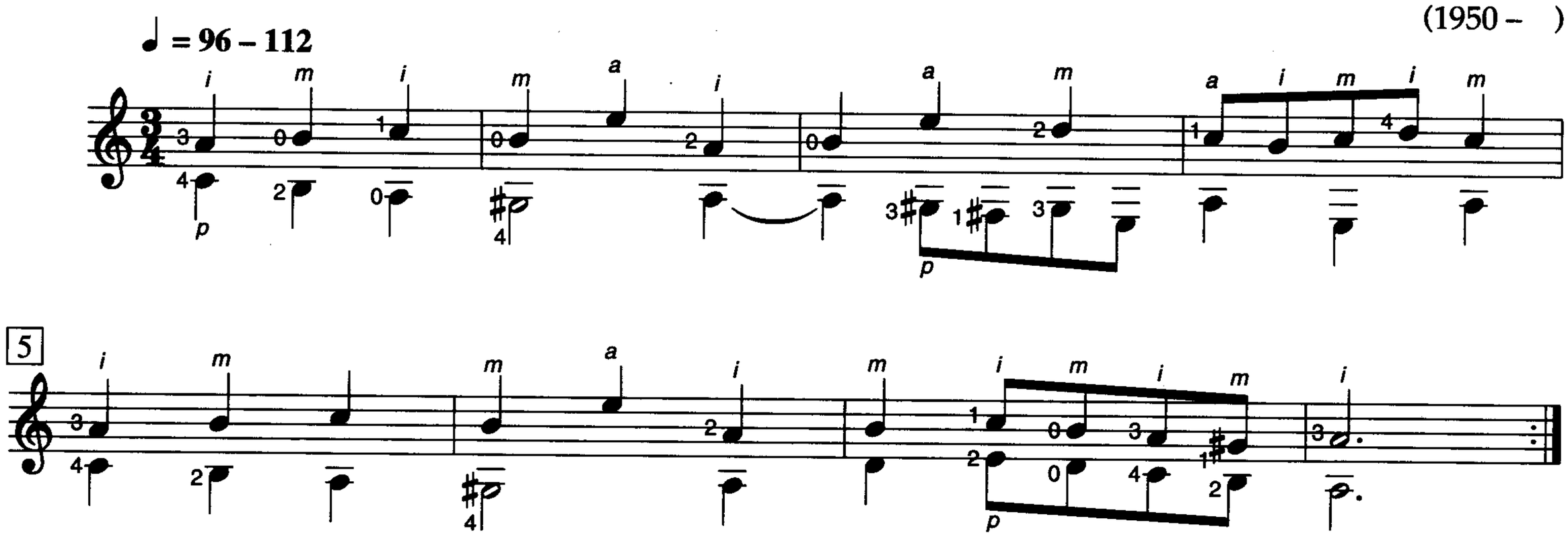
0-88797-864-9/06

Suite
BWV 822
Minuet

Johann Sebastian Bach
(1685 – 1750)
arr. Norbert Kraft
(1950 –)

♩ = 96 – 112



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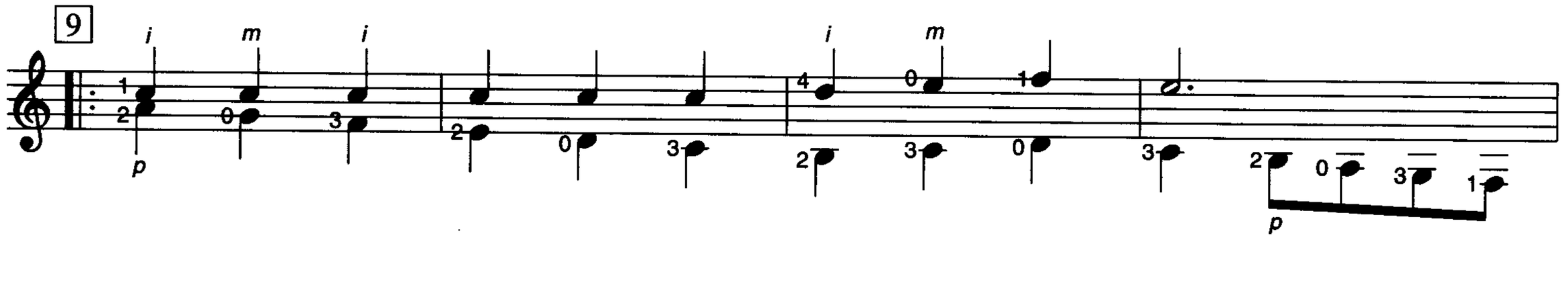

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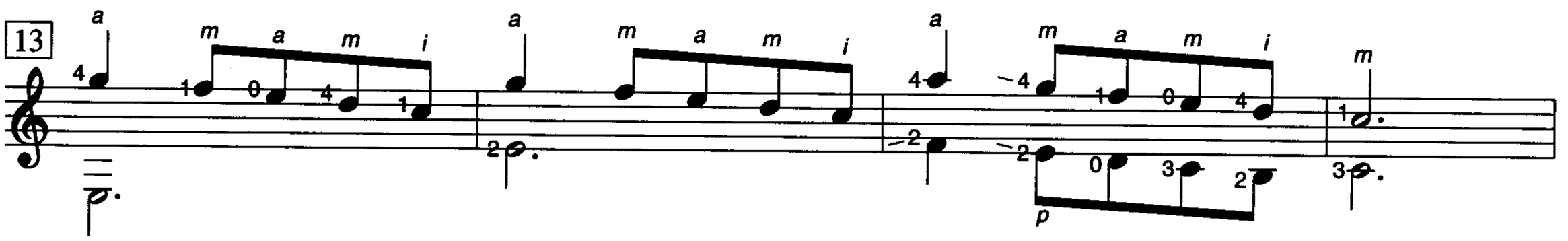

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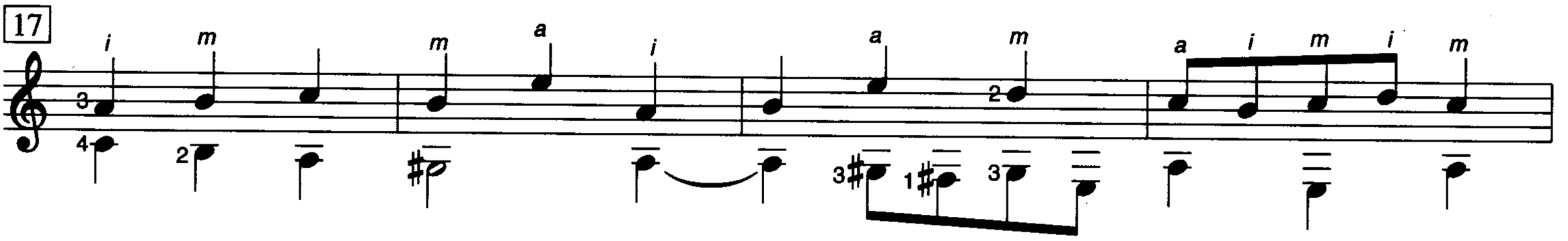

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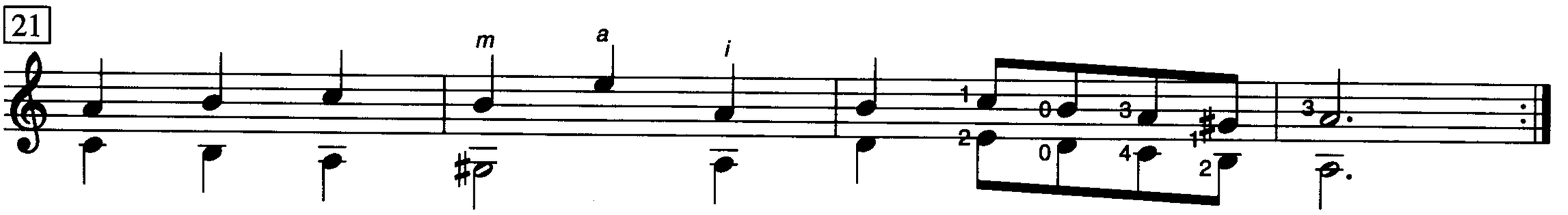

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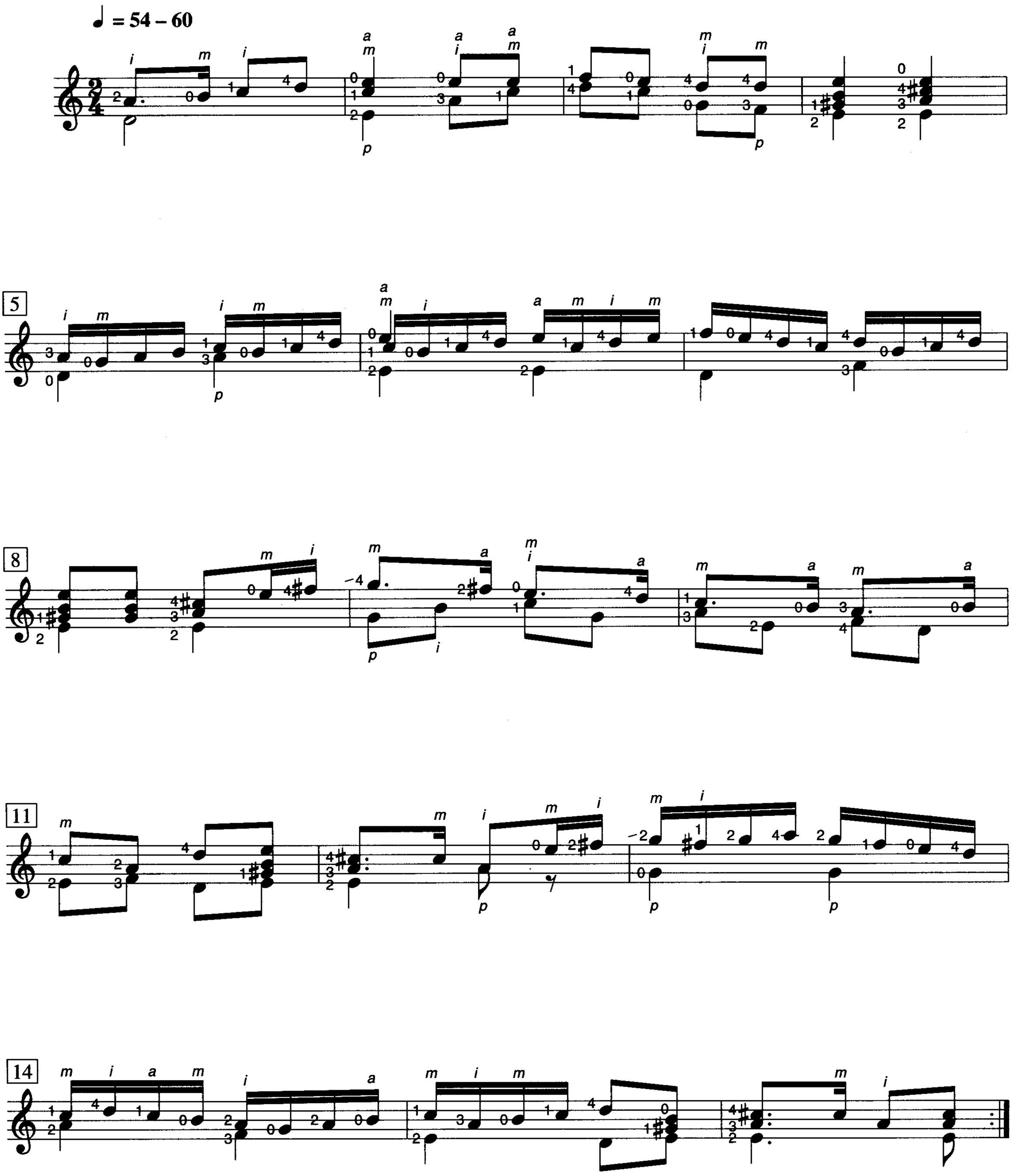
Almande "La mon amy la"

Adrian Le Roy
(*ca* 1520 – 1598)



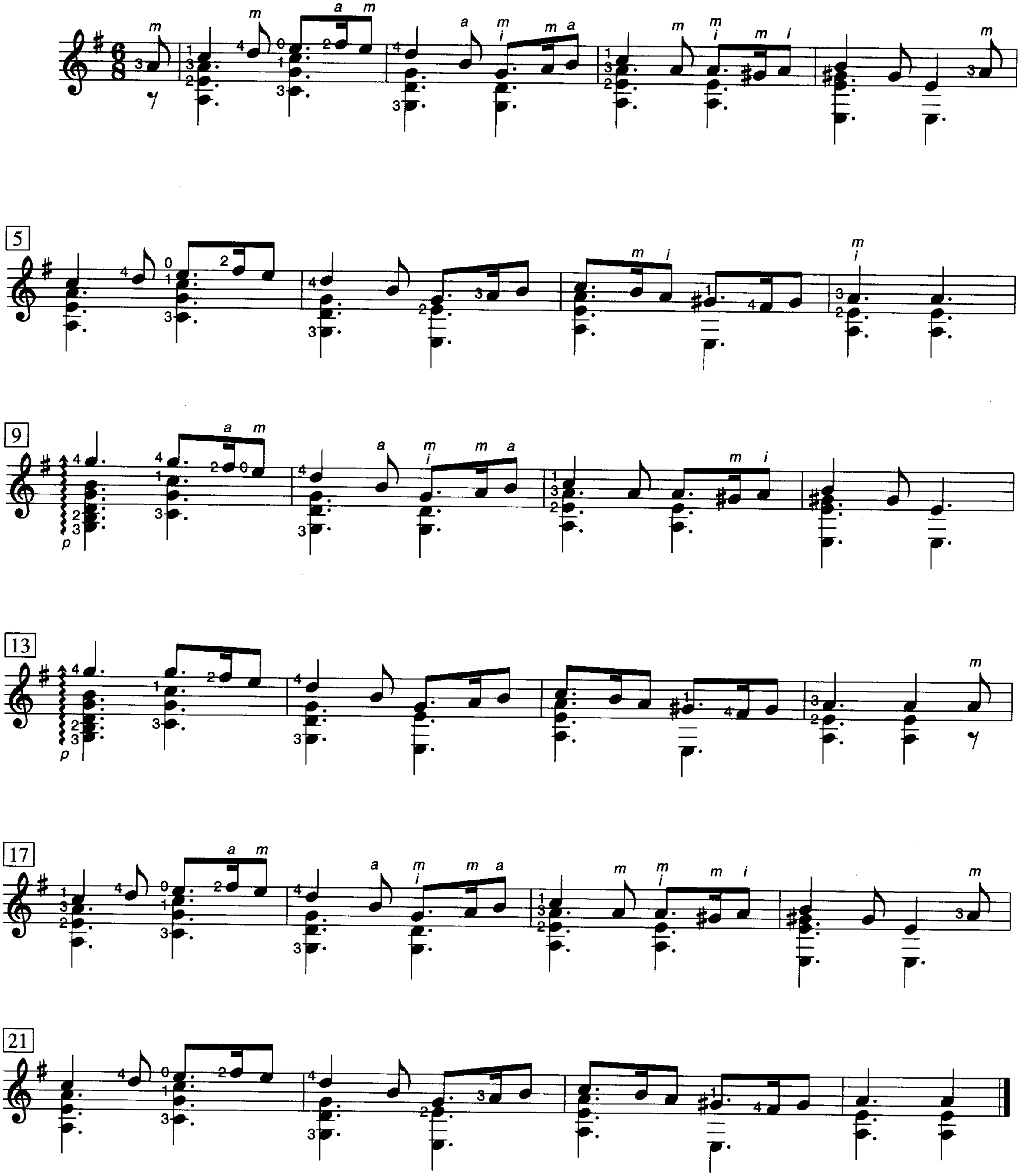
Source: *Premier livre de tabulature de guiterre* (1551)

0-88797-864-9/08

Greensleeves

Traditional English melody
arr. Norbert Kraft
(1950 –)

♪ = 132 – 144



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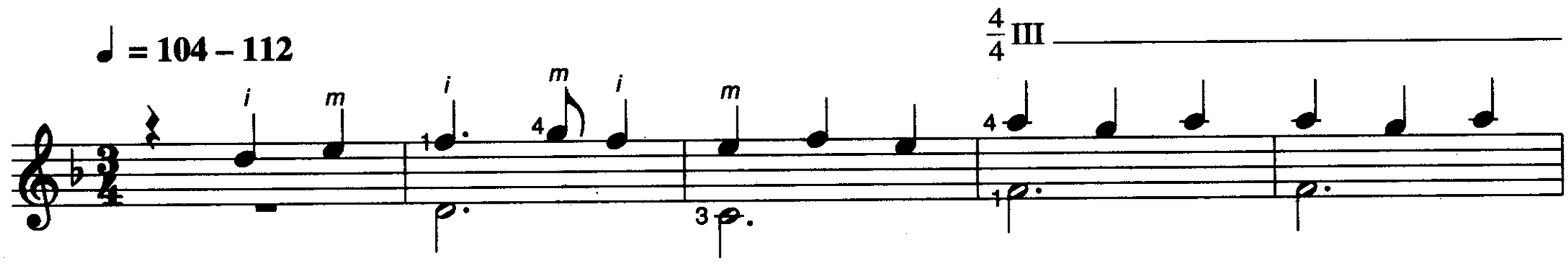
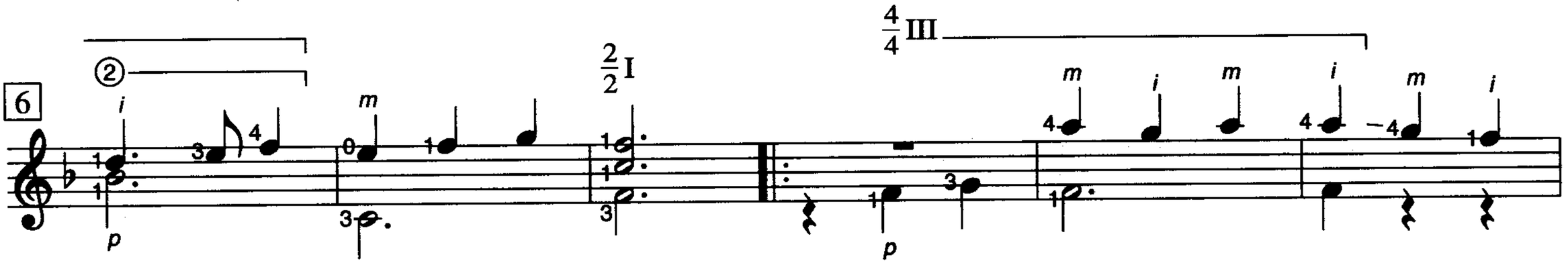
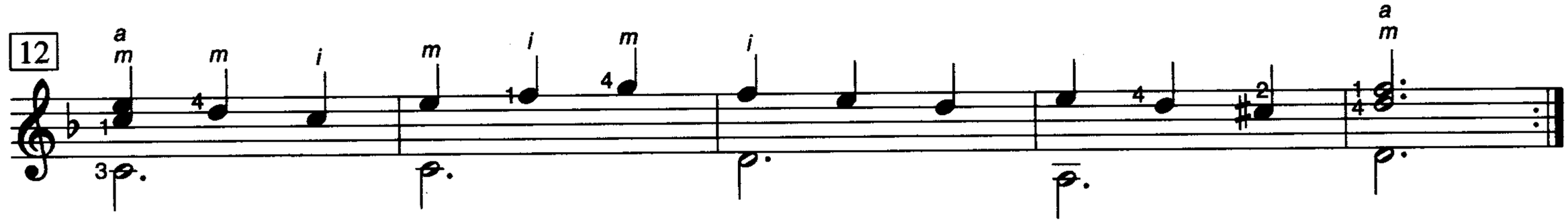
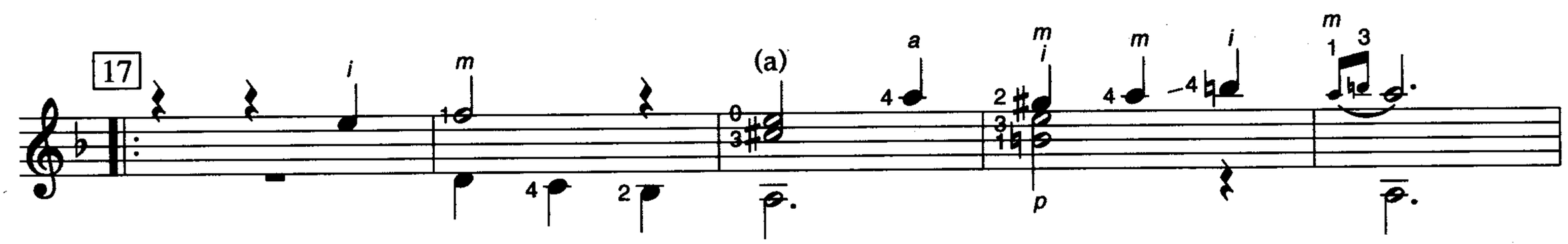
Española*

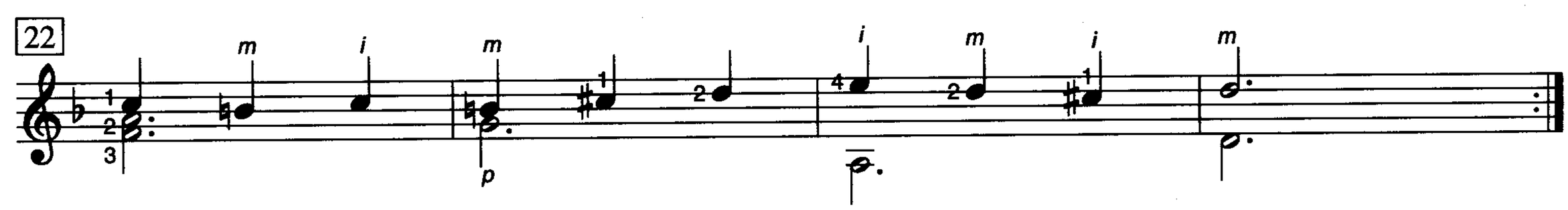
Gaspar Sanz
(*fl. ca* 1650 – 1710)



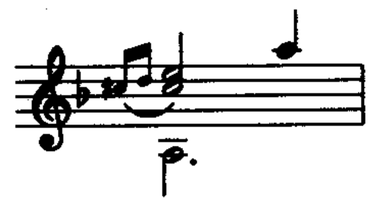








(a) original:

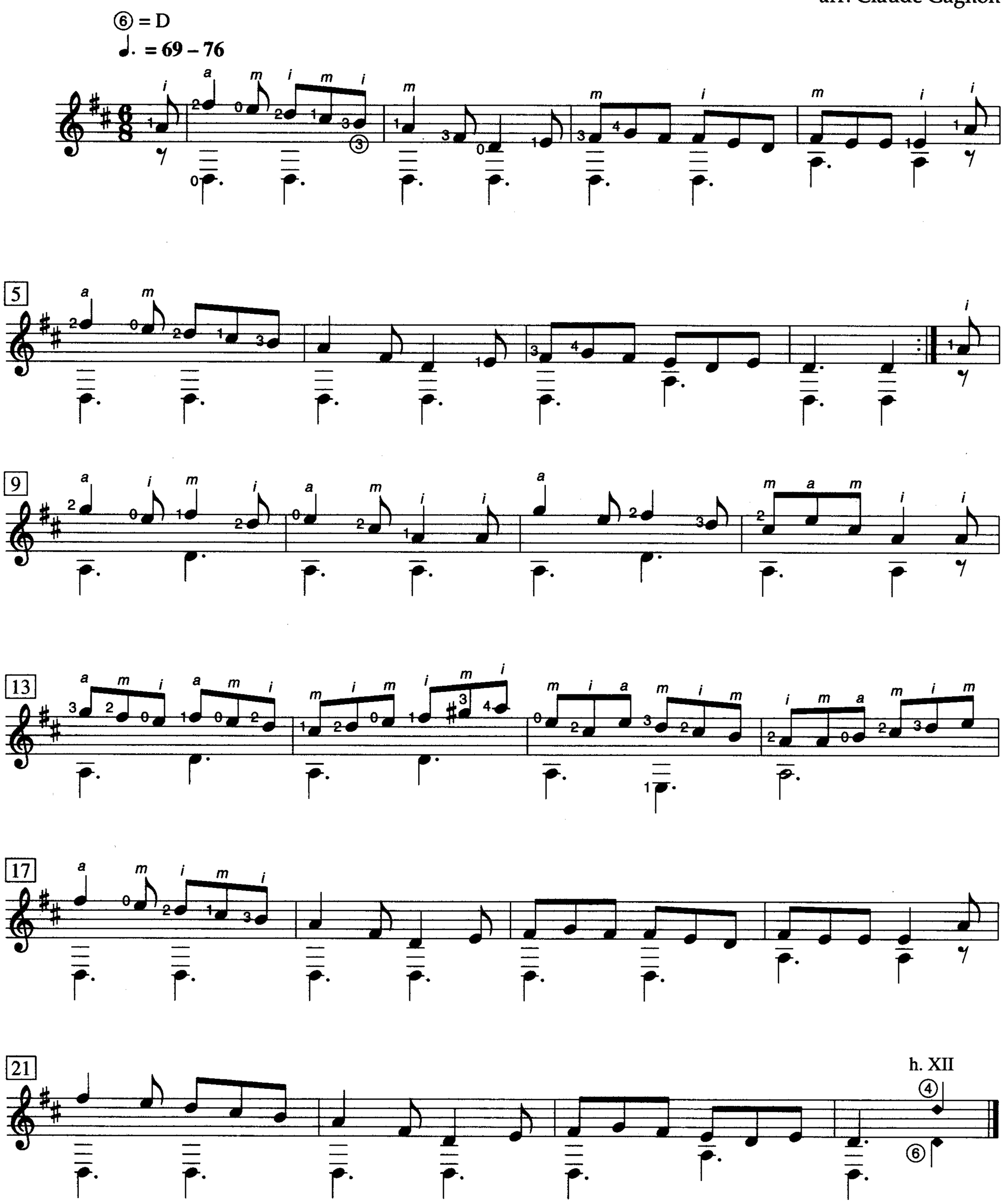


Española (spagnoletta): a Baroque dance of Italian origin
Source: *Instrucción de música sobre la guitarra espagnola,* libro 1 (1674)

0-88797-864-9/10

Danse de village
Village Dance

Traditional melody
arr. Claude Gagnon



Source: *Chansons et danses populaires*
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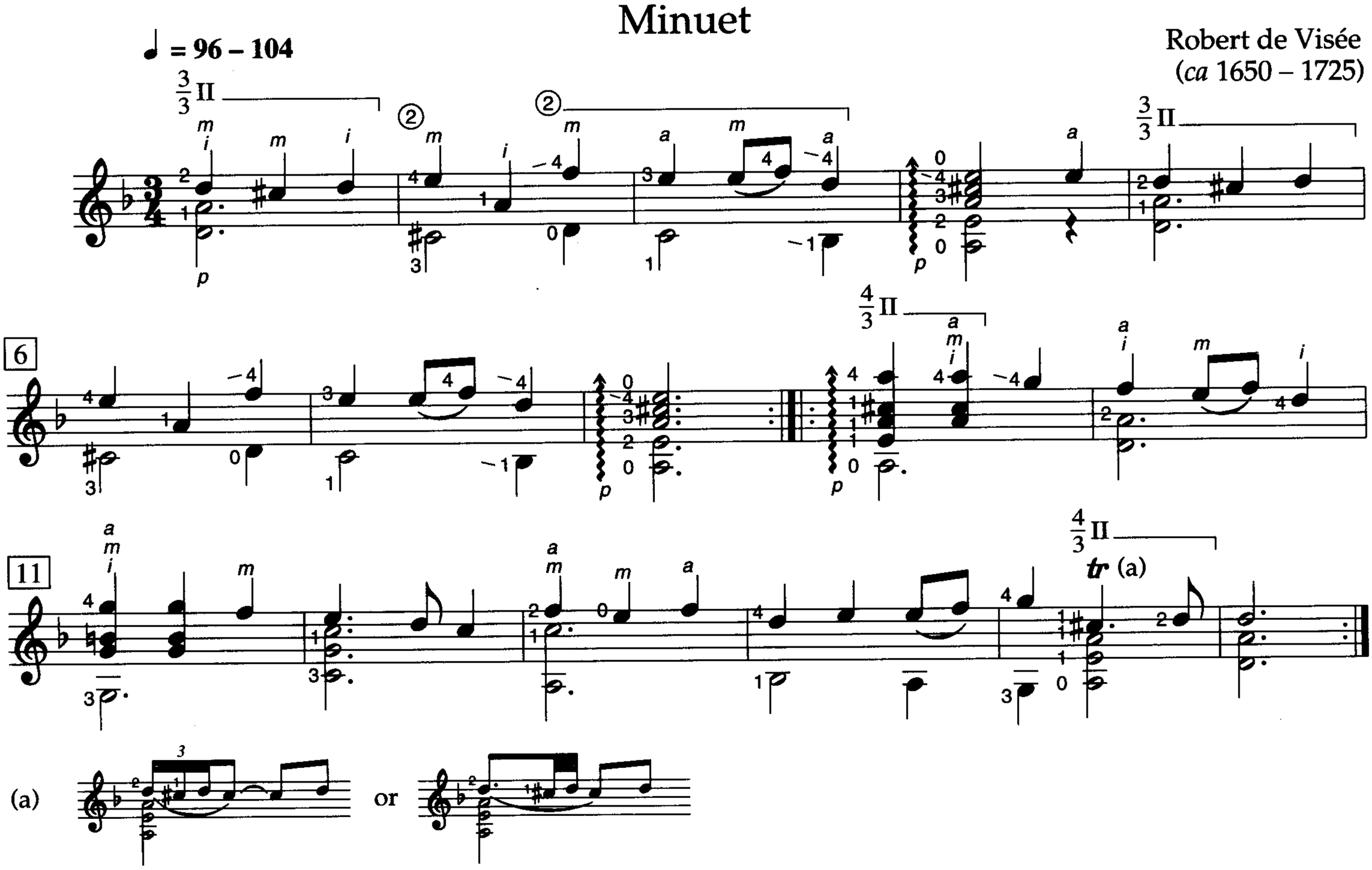
Suite no. 12
Minuet

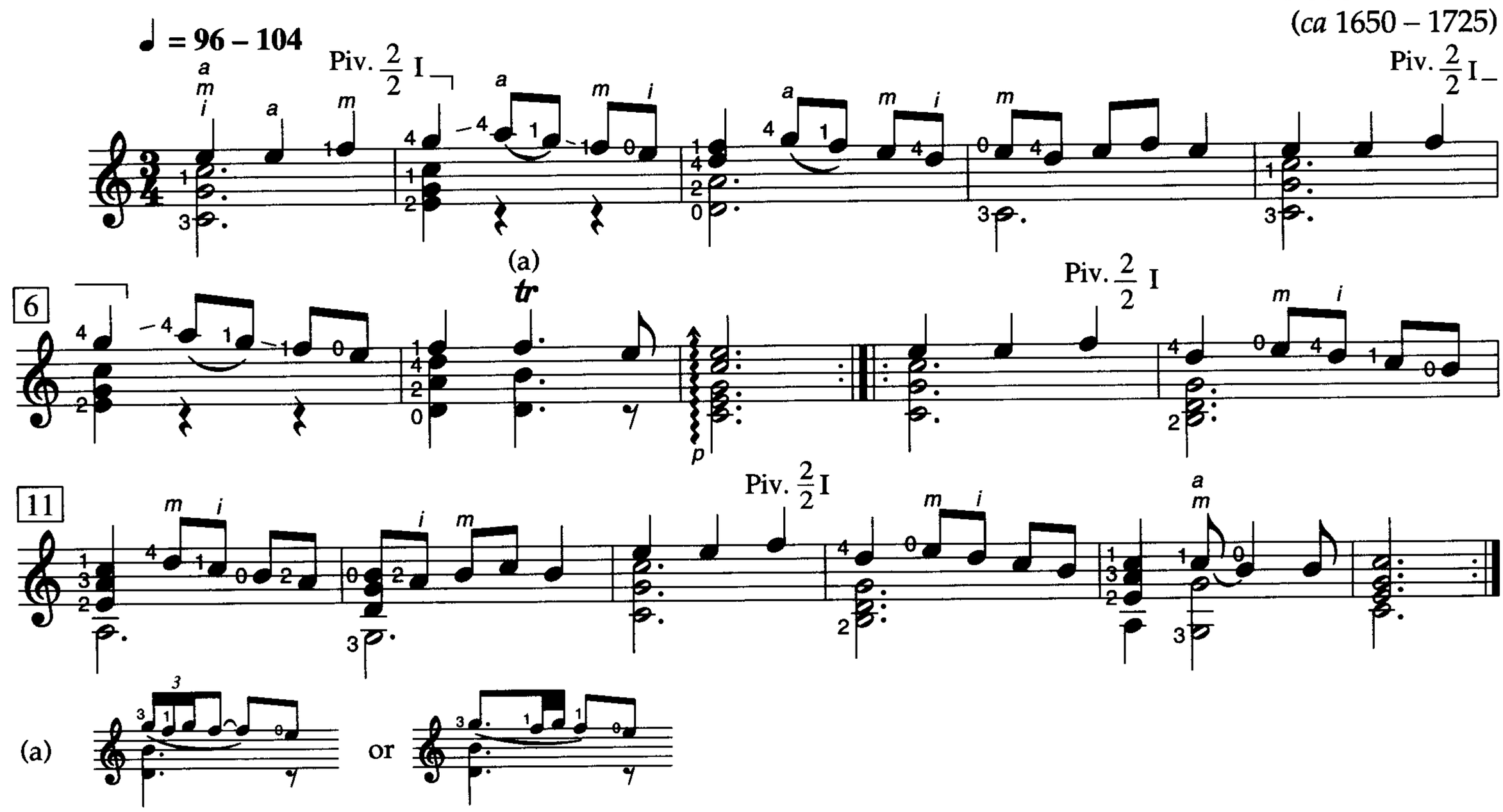
Robert de Visée
(*ca* 1650 – 1725)



For examinations, *Suite no. 12: Minuet* and *Suite no. 7: Minuet* are to be played as one selection.
Original key: E minor
Source: Suite No. 12 in E Minor, *Livre de pièces pour la guittarre* (Paris, 1686)

Suite no. 7
Minuet

Robert de Visée
(*ca* 1650 – 1725)



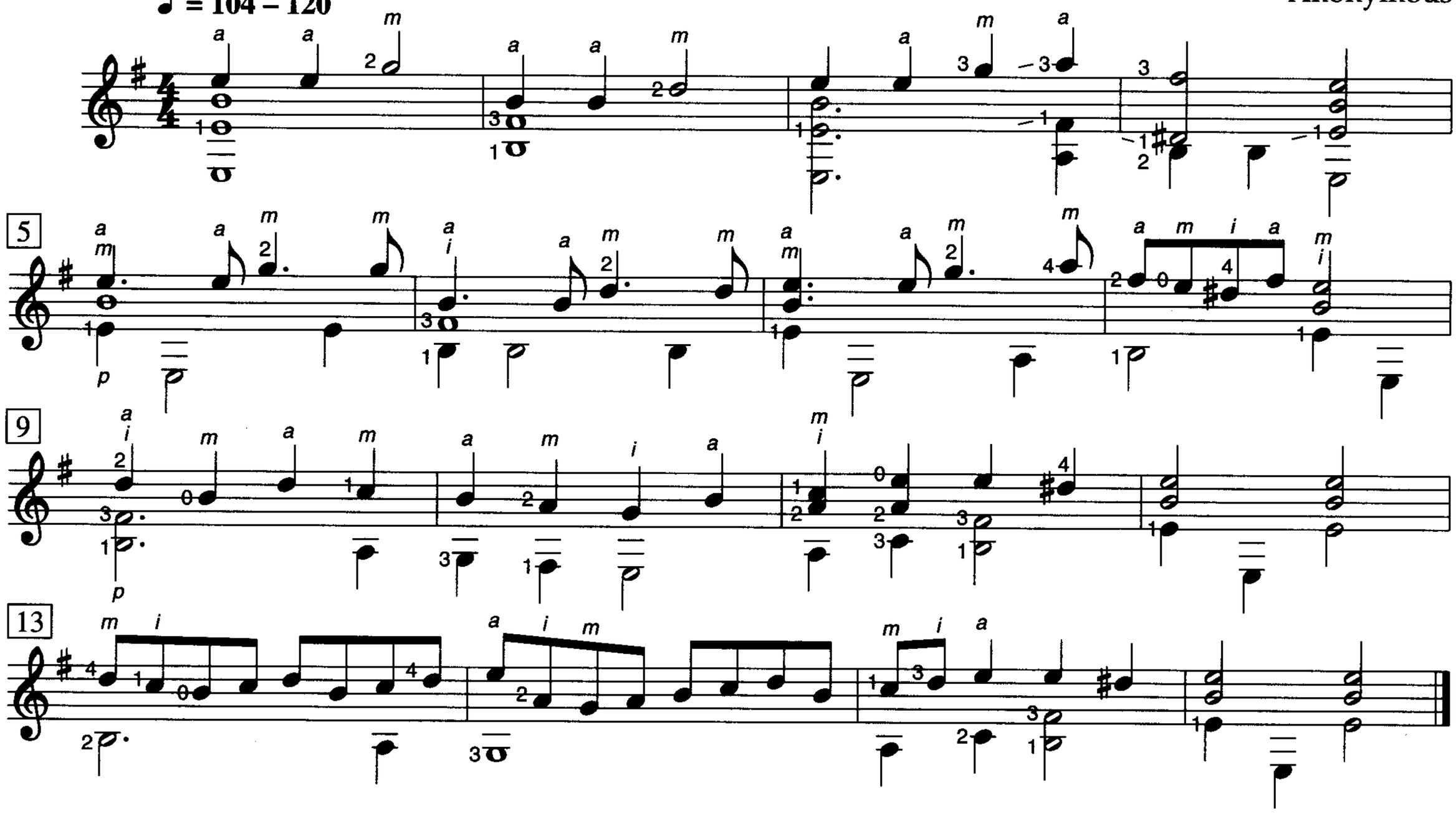
For examinations, *Suite no. 12: Minuet* and *Suite no. 7: Minuet* are to be played as one selection.
Source: Suite No. 7 in C Major, *Livre de guittarre dédié au roy* (Paris, 1682)

0-88797-864-9/12

Air

Anonymous

♩ = 104 – 120



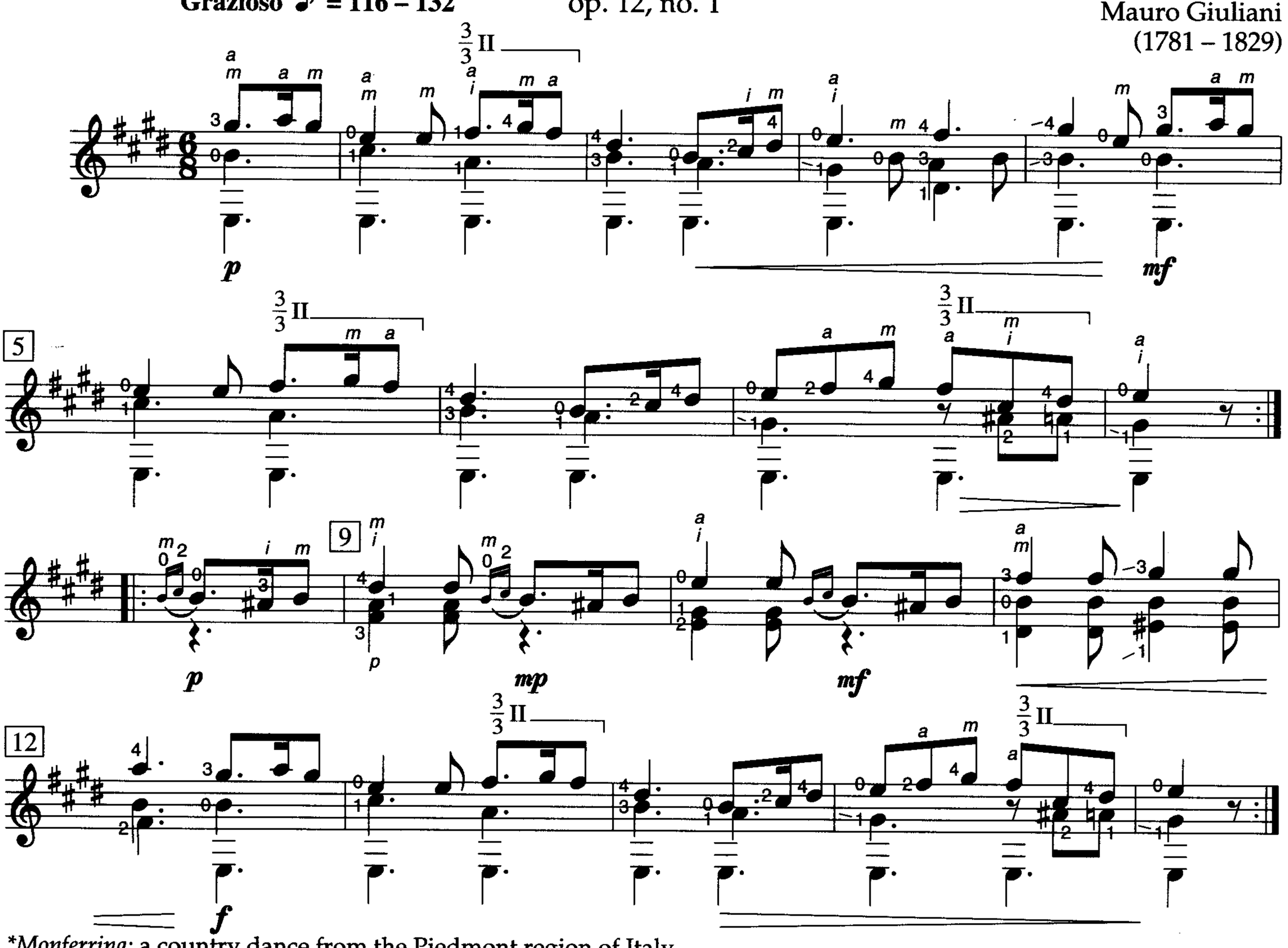
Monferrina*

op. 12, no. 1

Mauro Giuliani

(1781 – 1829)

Grazioso ♪ = 116 – 132



Monferrina: a country dance from the Piedmont region of Italy

Source: *Dodici Monferrine per chitarra,* op. 12 (Vienna, 1810)

0-88797-864-9/13

Lesson

op. 60, no. 5

Fernando Sor
(1778 – 1839)

♩. = 63 – 76

legato

mp

6

mp

11

mf

Fine

a tempo

17

f

poco rall.

22

f

28

p

p

35

$\frac{4}{3}$ II

D.C. al Fine

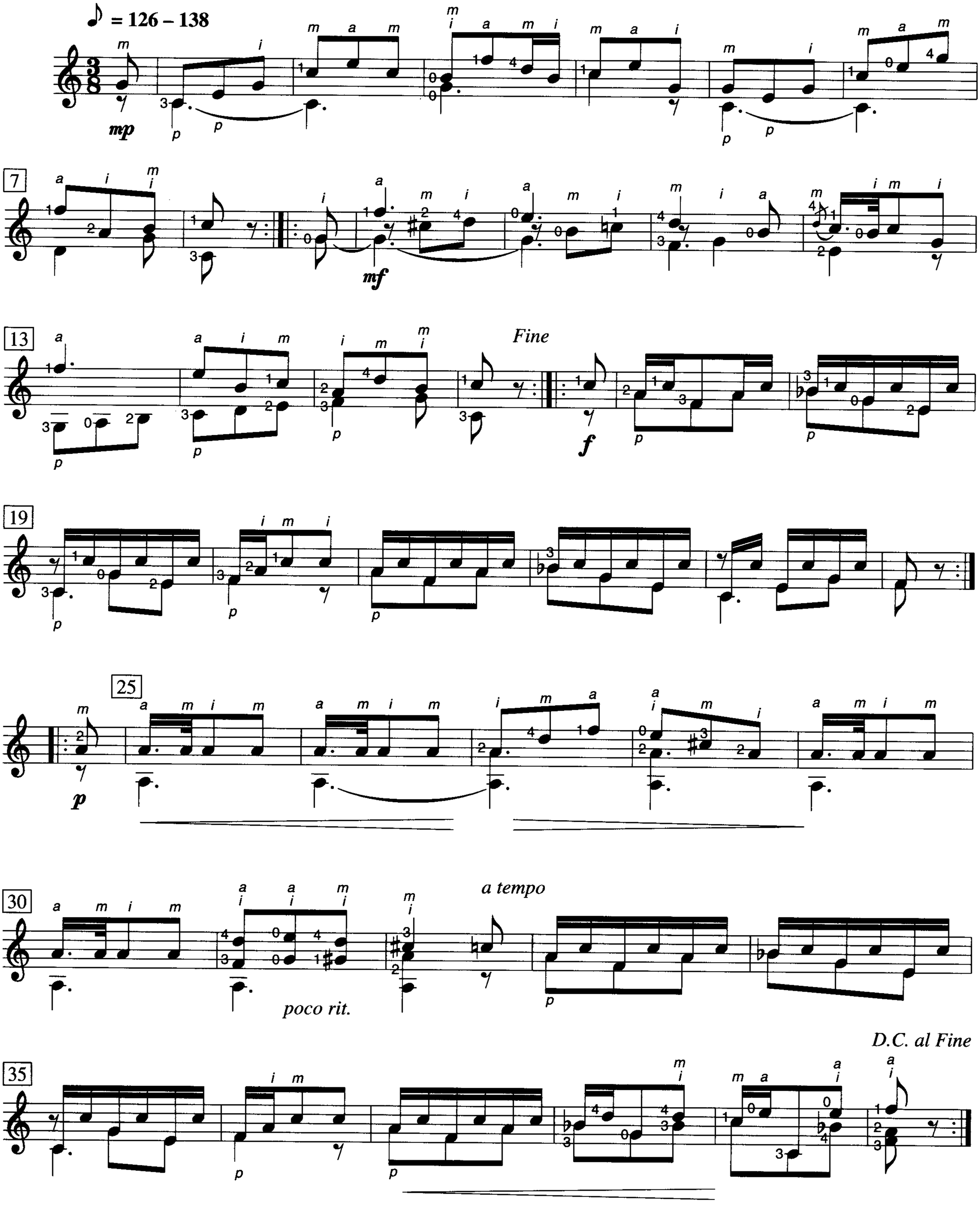
Source: *Introduction à l'étude de la guitare,* op. 60 (*ca* 1836)

0-88797-864-9/14

Allegretto

op. 60, no. 7

Fernando Sor
(1778 – 1839)



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

0-88797-864-9/15

Andantino

op. 44, no. 3

Fernando Sor
(1778 – 1839)

♩ = 108 – 120

mp

7

mp *p* *mf*

14

p *mf* *p*

21

mp

28

p *mp*

35

mf *p* *rall.*

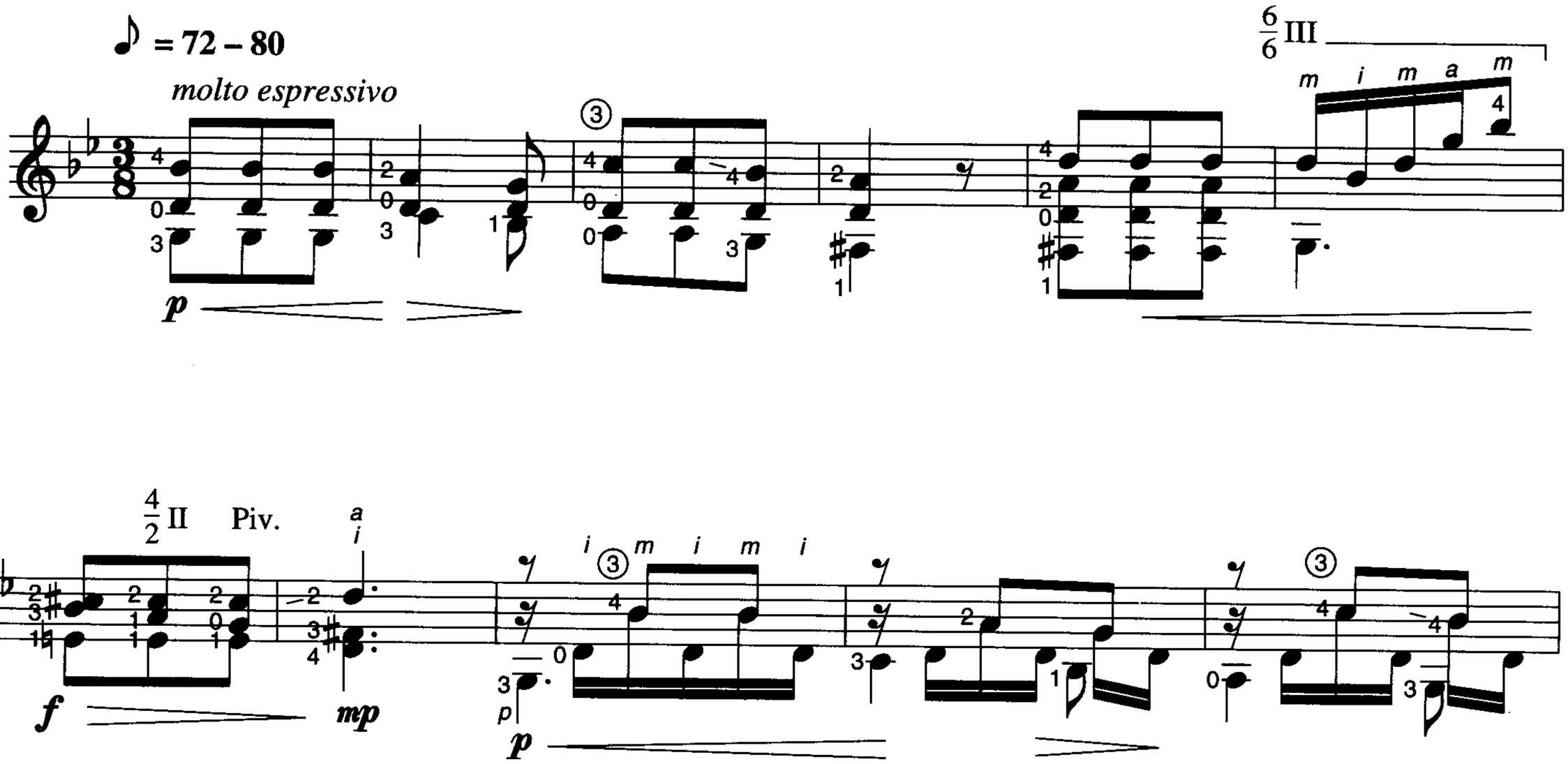
Source: *Vingt-quatre petites pièces progressives,* op. 44 (1831)

0-88797-864-9/16

Larghetto

op. 50, no. 17

Mauro Giuliani
(1781 – 1829)



Source: *Le papillon pour la guitarre*, op. 50 (1815)

0-88797-864-9/17

Waltz

op. 124, no. 23

Ferdinando Carulli
(1770 – 1841)

♩ = 116 – 126

Trio

Fine

D.C. al Fine

Source: *Le répertoire des élèves*, op. 124 (Paris, *ca* 1820)

0-88797-864-9/18

Stückchen

Little Piece

op. 68, no. 5

Robert Schumann
(1810 – 1856)
arr. Norbert Kraft
(1950 –)

Andante cantabile ♩ **= 76 – 84**

p

mp

mp

a tempo

mf

rit.

mp

mp

a tempo

mf

rit.

mp

(a) alternate fingering:

(b) alternate fingering:

Source: *Album für die Jugend,* op. 68 (1848)
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0-88797-864-9/19

Andante

Johann Kaspar Mertz
(1806 – 1856)

♩ = 72 – 84

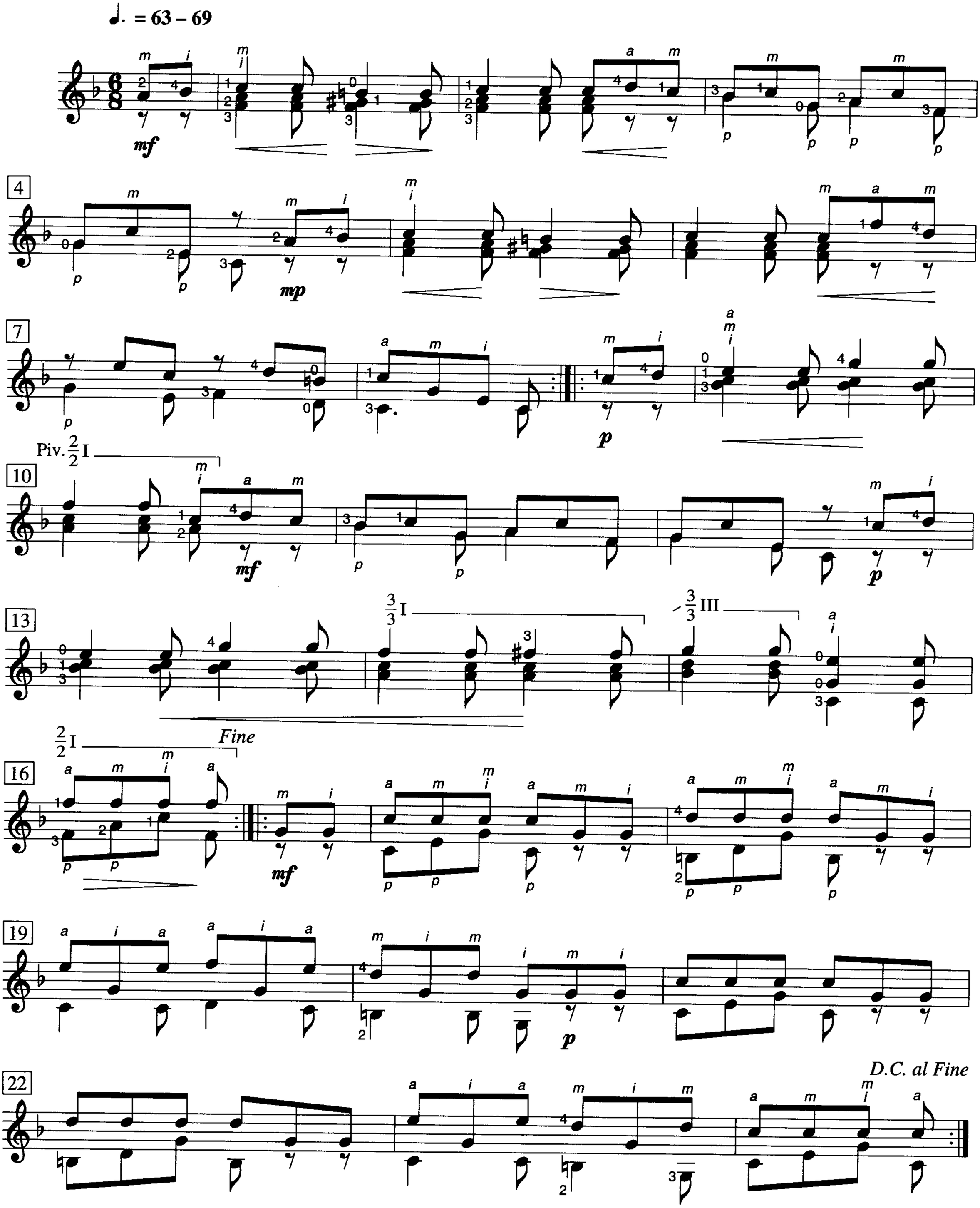
Source: *Studies in Style*, no. 3

0-88797-864-9/20

Andante

op. 241, no. 17

Ferdinando Carulli
(1770 – 1841)

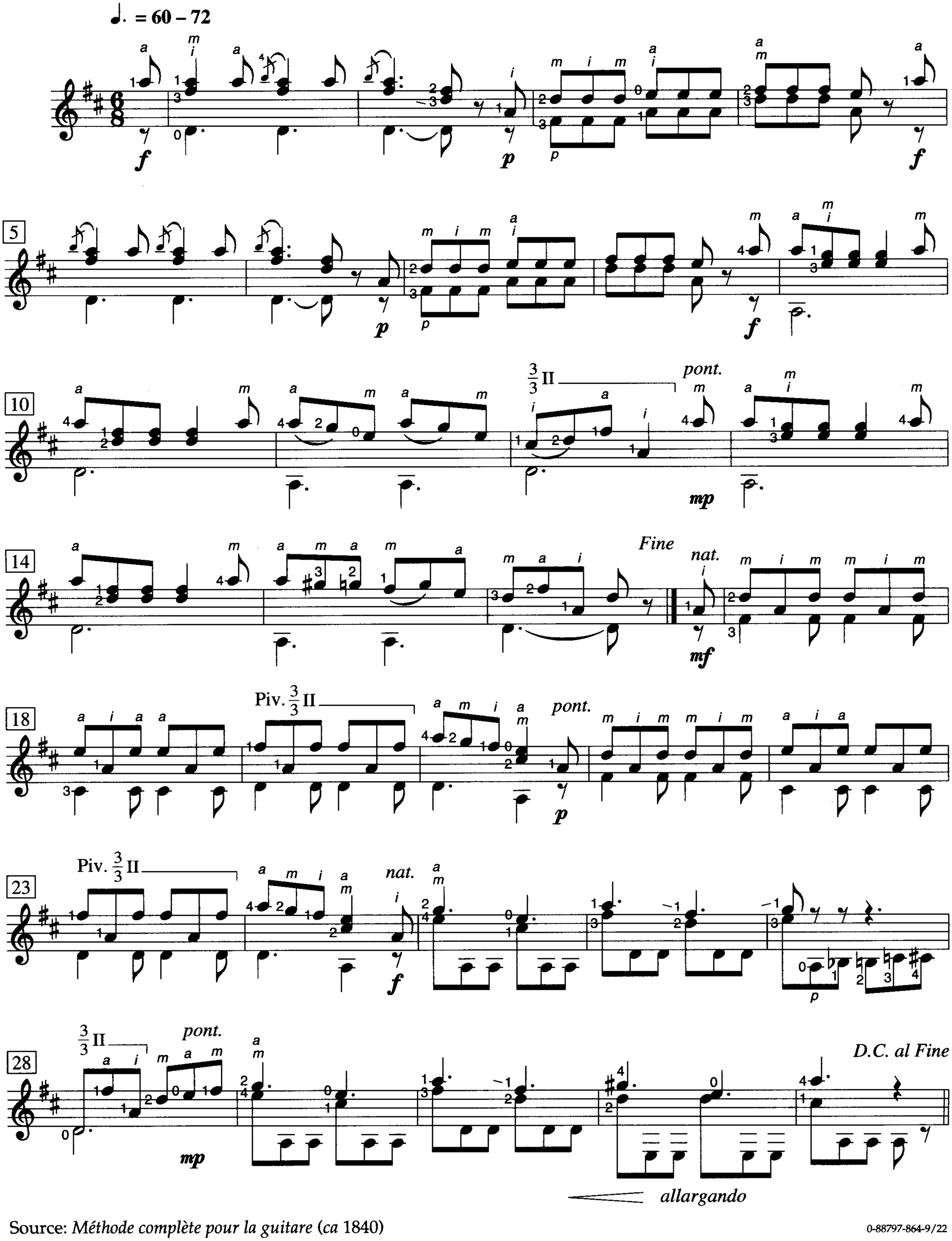


Source: *Méthode complète pour parvenir à pincer de la guitare,* op. 241 (1825)

0-88797-864-9/21

La chasse
The Hunt
op. 59, part 3, no. 3

Matteo Carcassi
(1792 – 1853)



Source: *Méthode complète pour la guitare* (*ca* 1840)

0-88797-864-9/22

Sonata no. 26
Minuet

Nicolò Paganini
(1782 – 1840)

♩ = 60 – 72

mf

3

p

6

mf

1.

f

mf

2.

8

f

tasto

mp

pont.

11

tasto

pont.

nat.

f

14

Source: *37 Sonate*, no. 26, first movement

0-88797-864-9/23

Les blues des grenouilles
The Frog Blues

Claude Gagnon

Freely and expressively ♩. = 50 – 54

Livelier ♩. = 63 – 69

6 12 17 22 28

rall.

Source: *La guitare enchantée*, vol. 1
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0-88797-864-9/24

The Blue Calliope

Michael Coghlan
(1955 –)

Waltz tempo, with rubato ♩ = 92 – 104

f – p

6

rit.

1.

2.

10

a tempo

p

14

rit.

a tempo

18

22

rit.

26

Lento

p

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0-88797-864-9/25

Valse chôro

op. 64, no. 1

Francis Kleynjans
(1951 –)

Moderato, elegant, and nostalgic ♩ = 88 – 104

legato, cantabile (in the upper voice)

5

1.

rit.

2.

9

cantabile (in the lower voice)

12

1.

a tempo

rit.

2.

14

D.C. con repetizione,
poi la Coda

rit.

a tempo

Coda

For examinations, the repeats must be played.

Source: *Deux valses pour guitare,* op. 64

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0-88797-864-9/26

Samba-Lelê

Isaias Savio
(1902 – 1977)

Andante ♩ = 54 – 63

mf

5

9

mp

13

17

mp

21

pp

Source: *Ten Brazilian Folk Tunes*

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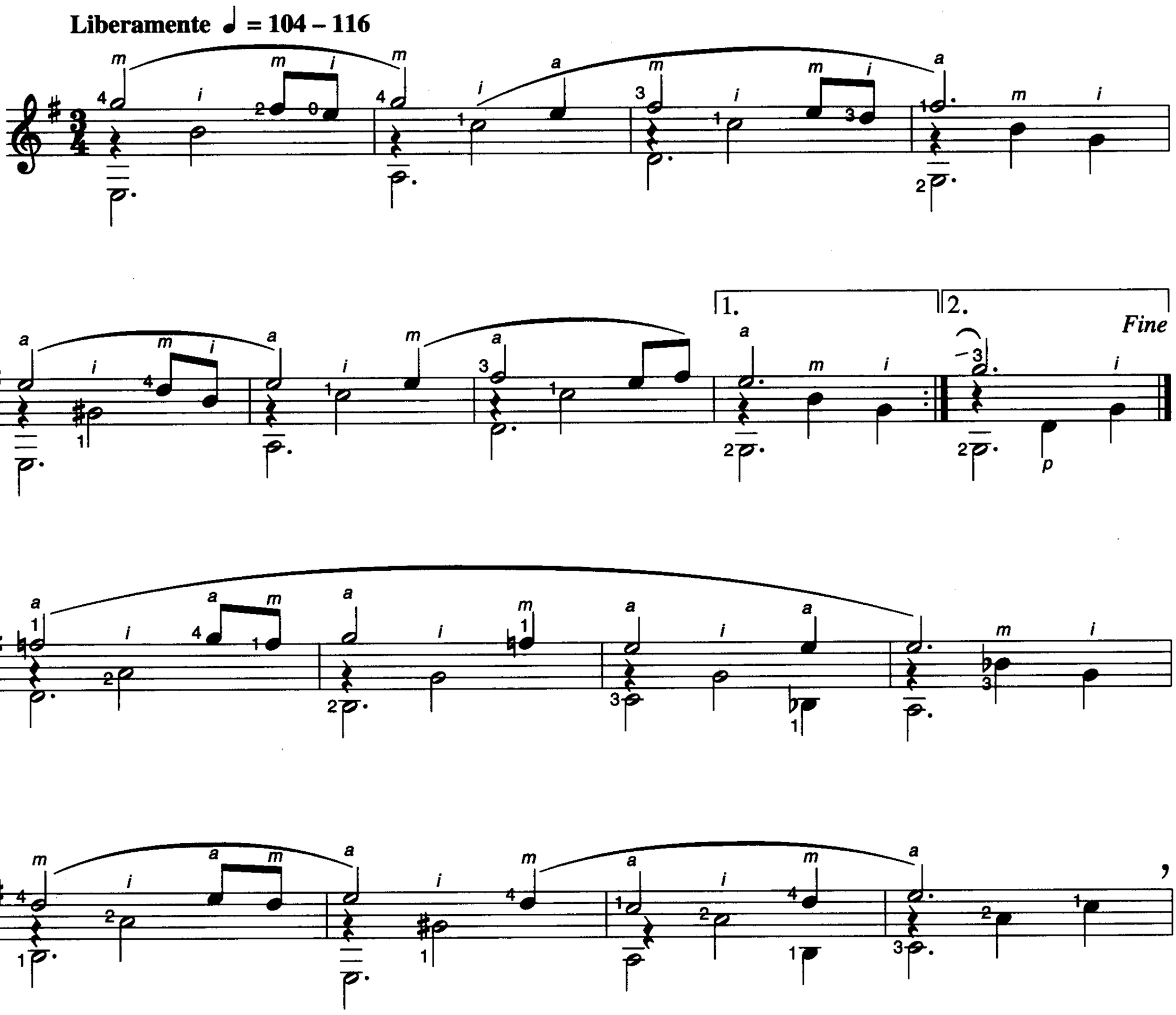
0-88797-864-9/27

Miami

Gérard Montreuil
(1927 – 1991)

Liberamente ♩ = 104 – 116



Source: *Divertissements pour guitare*, vol. 1, no. 12

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Reminiscence

Norbert Kraft
(1950 –)

Meditatively ♩ = 44 – 48

mp *mf*

5

mp

9

mf

13

poco rit.

17

a tempo

mp *mf*

21

rall.

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0-88797-864-9/29

Barcarolle

Norbert Kraft
(1950 –)

Gently swaying ♪ **= 116 – 126**

p
dolce

cantabile

5

9

13

mf

17

mp

21

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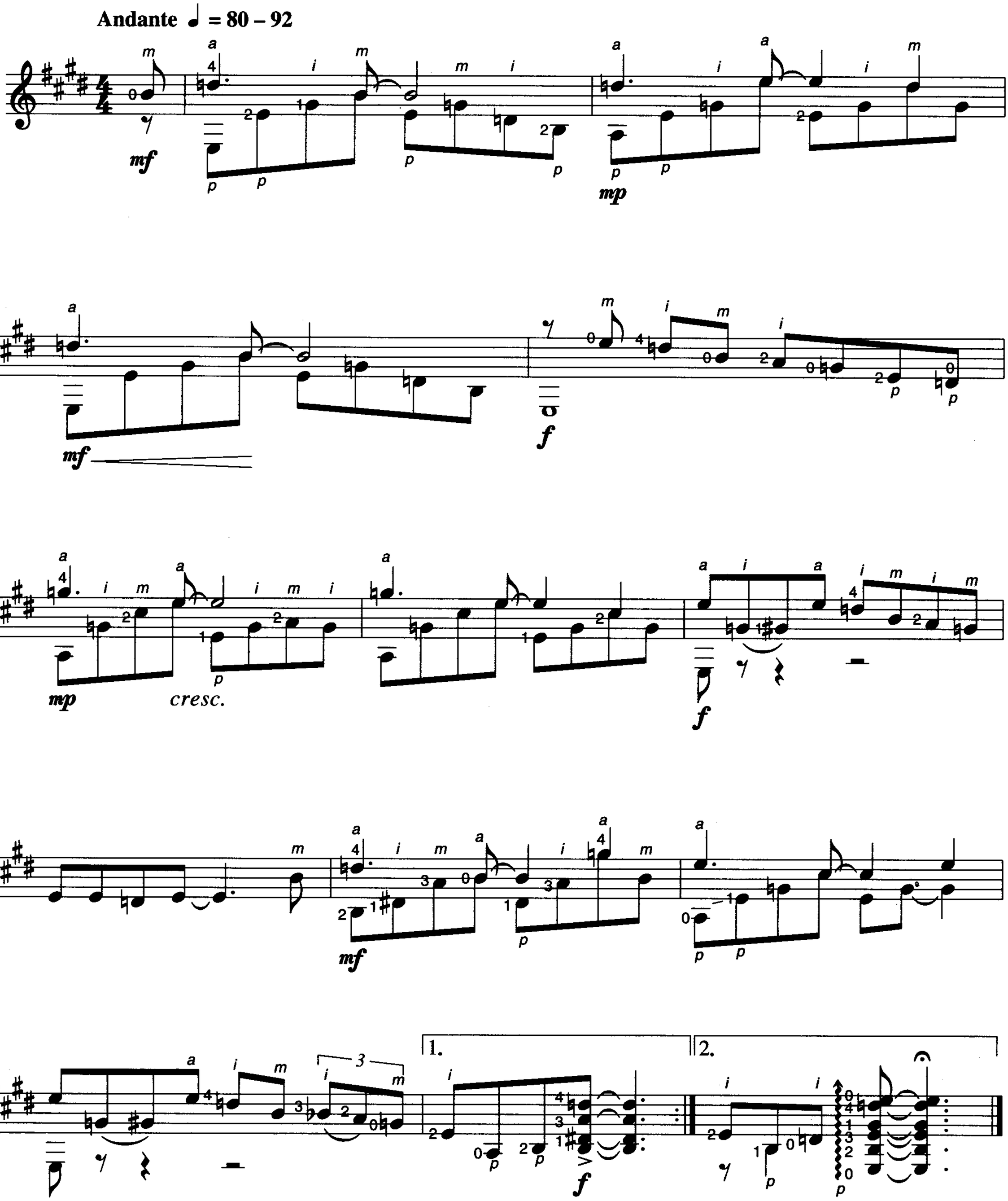
0-88797-864-9/30

School Blues

Brian Katz
(1955 –)



For examinations, the repeat must be played.

Source: *Blues to Help You Through: Four Short Blues with Long Lasting Effects*

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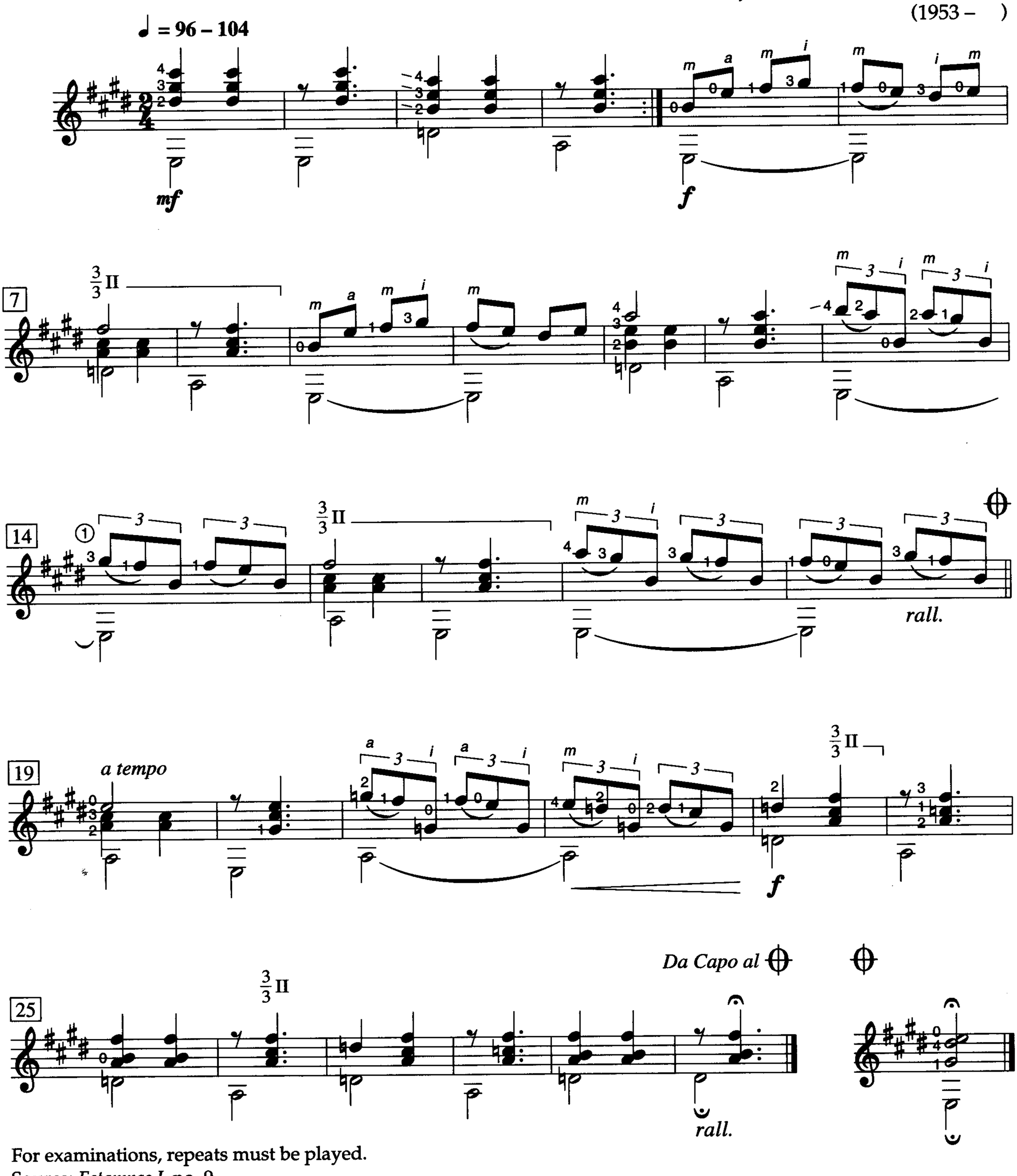
0-88797-864-9/31

Bossa

Jaime Mirtenbaum Zenamon
(1953 –)



For examinations, repeats must be played.
Source: *Estampas I*, no. 9
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0-88797-864-9/32

Study/Etude no. 1

Andantino

op. 241, no. 19

Ferdinando Carulli
(1770 – 1841)

♩ = 58 – 66

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

0-88797-864-9/33

Study/Etude no. 2

Andantino mosso

op. 1, part 4, no. 3

Mauro Giuliani
(1781 – 1829)

♩ = 44 – 54

Source: *Studi per la chitarra*, op. 1

0-88797-864-9/34

Study/Etude no. 3

Lesson 7

Dionisio Aguado
(1784 – 1849)

Animato ♪ **= 112 – 126**

mp

6

mp

11

17

mp

mf

22

mp

27

Piv.

mf

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

0-88797-864-9/35

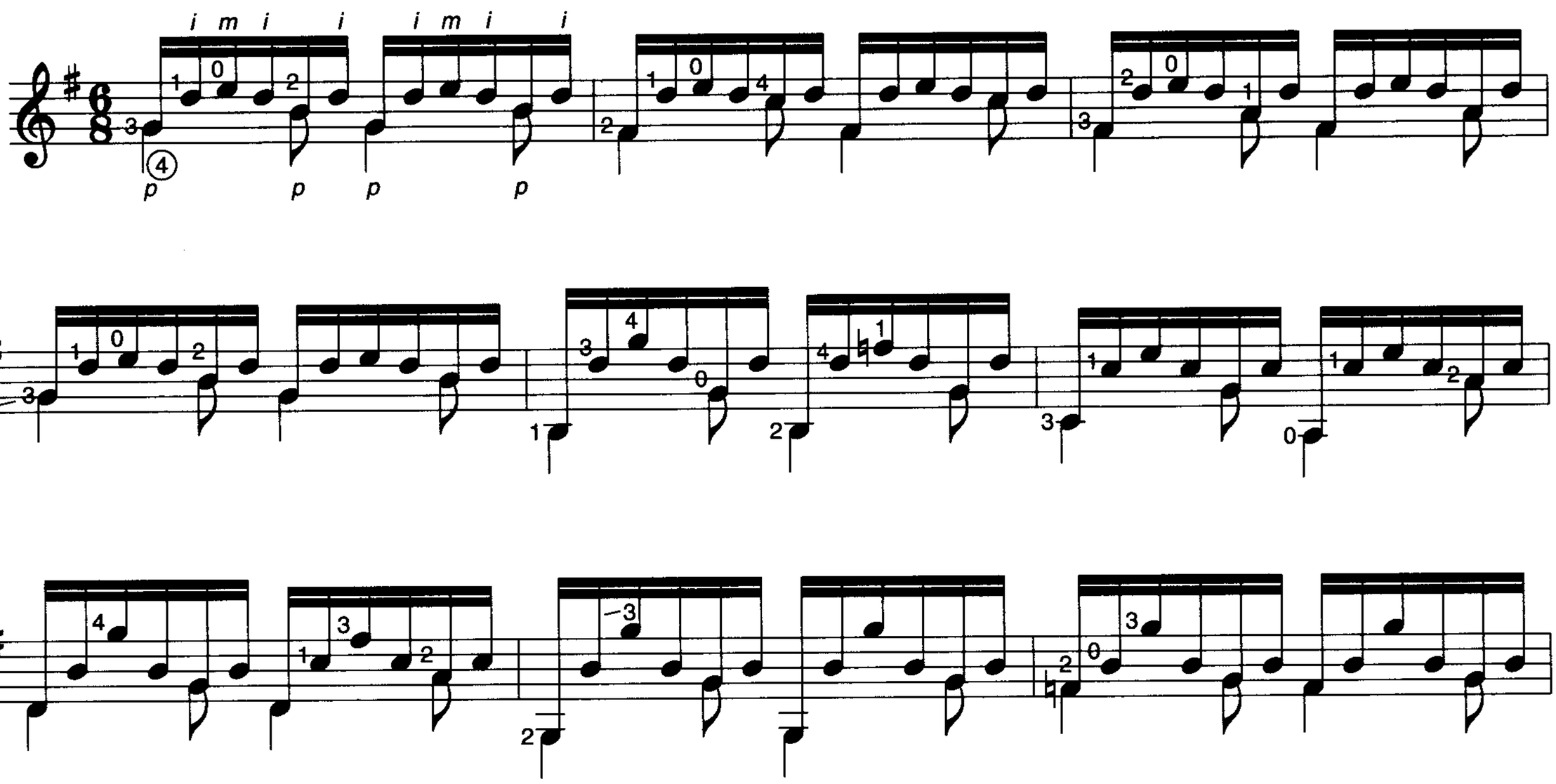
Study/Etude no. 4

Allegretto

op. 114, no. 9

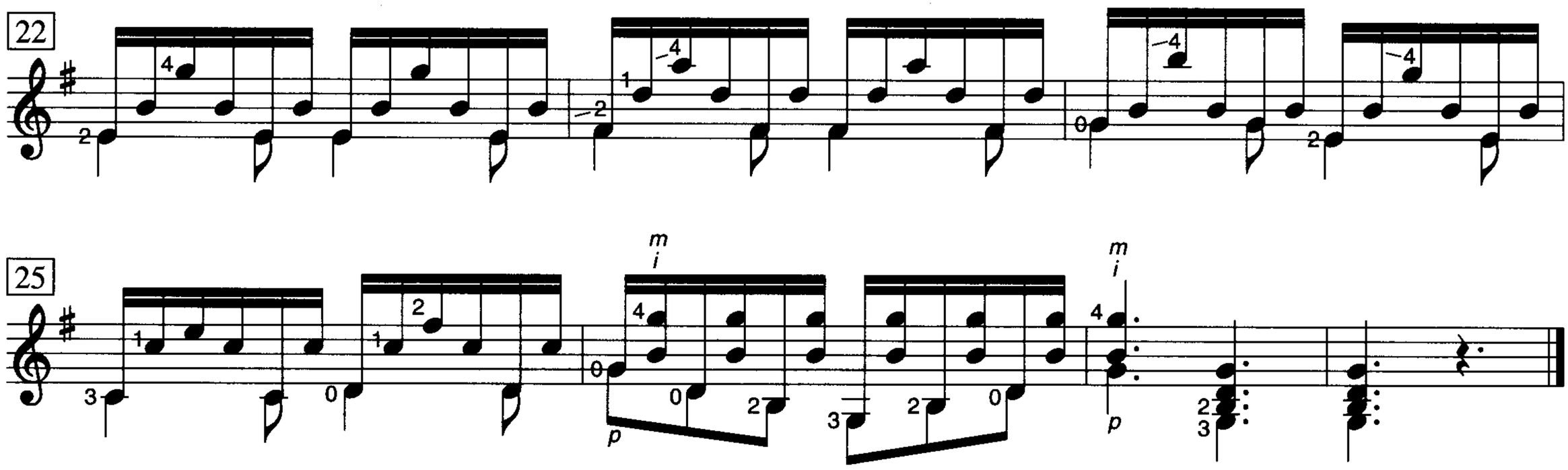
Ferdinando Carulli
(1770 – 1841)

♪ = 126 – 152



Source: *Vingt-quatre préludes*, op. 114

0-88797-864-9/36

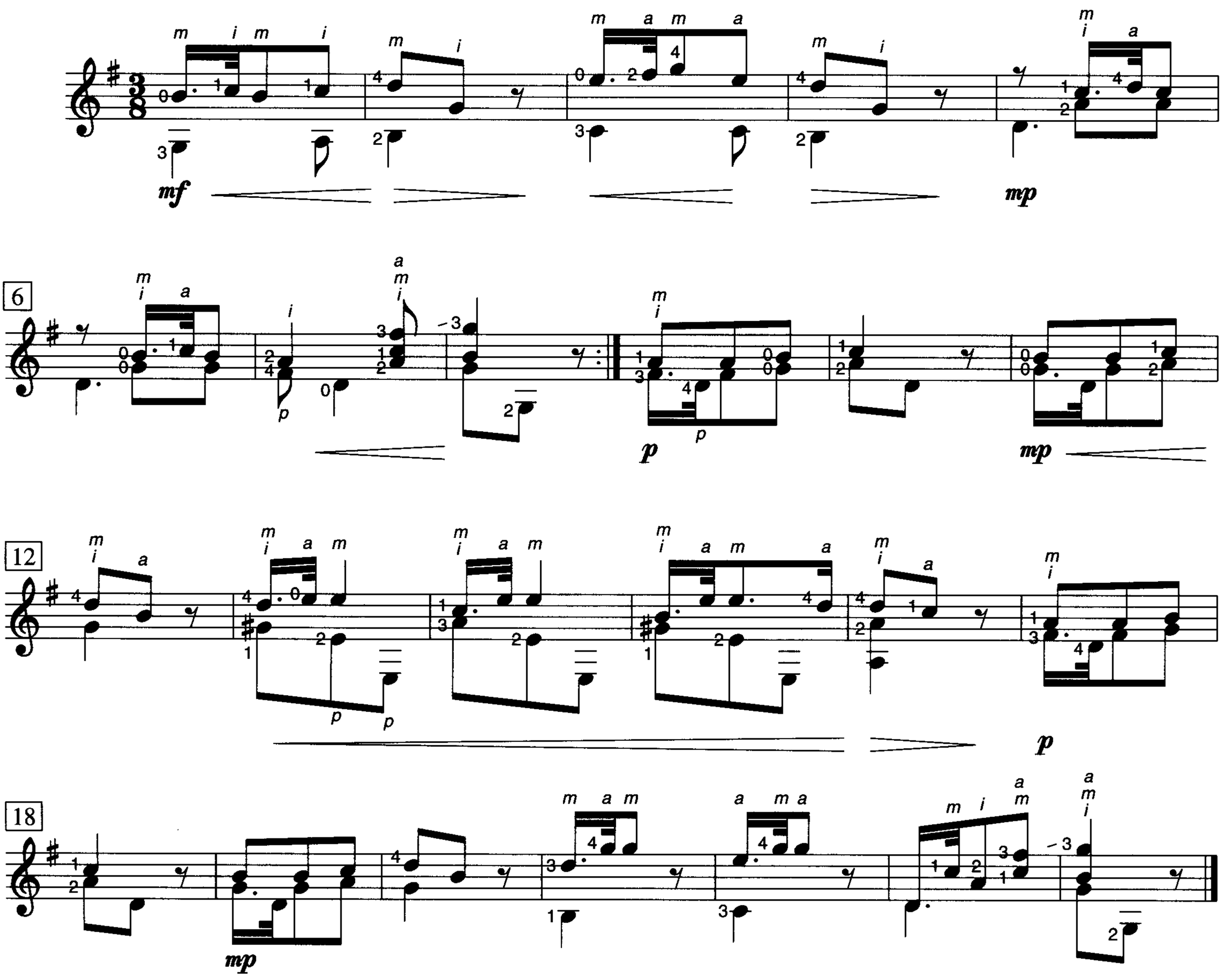


Study/Etude no. 5

Lesson 15
Waltz

Dionisio Aguado
(1784 – 1849)

Allegretto ♪ **= 104 – 112**



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

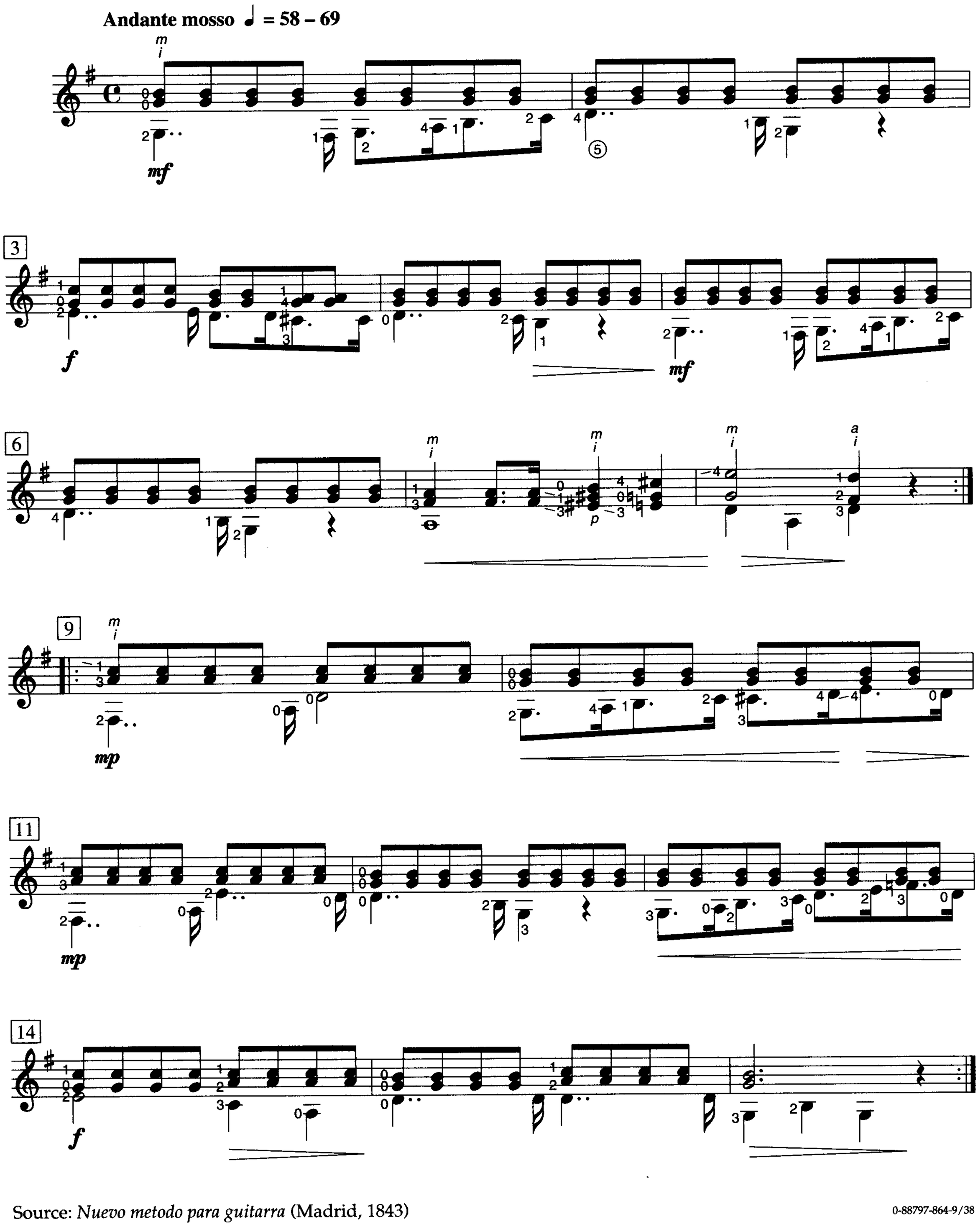
0-88797-864-9/37

Study/Etude no. 6

Exercise 8

Dionisio Aguado
(1784 – 1849)

Andante mosso ♩ **= 58 – 69**



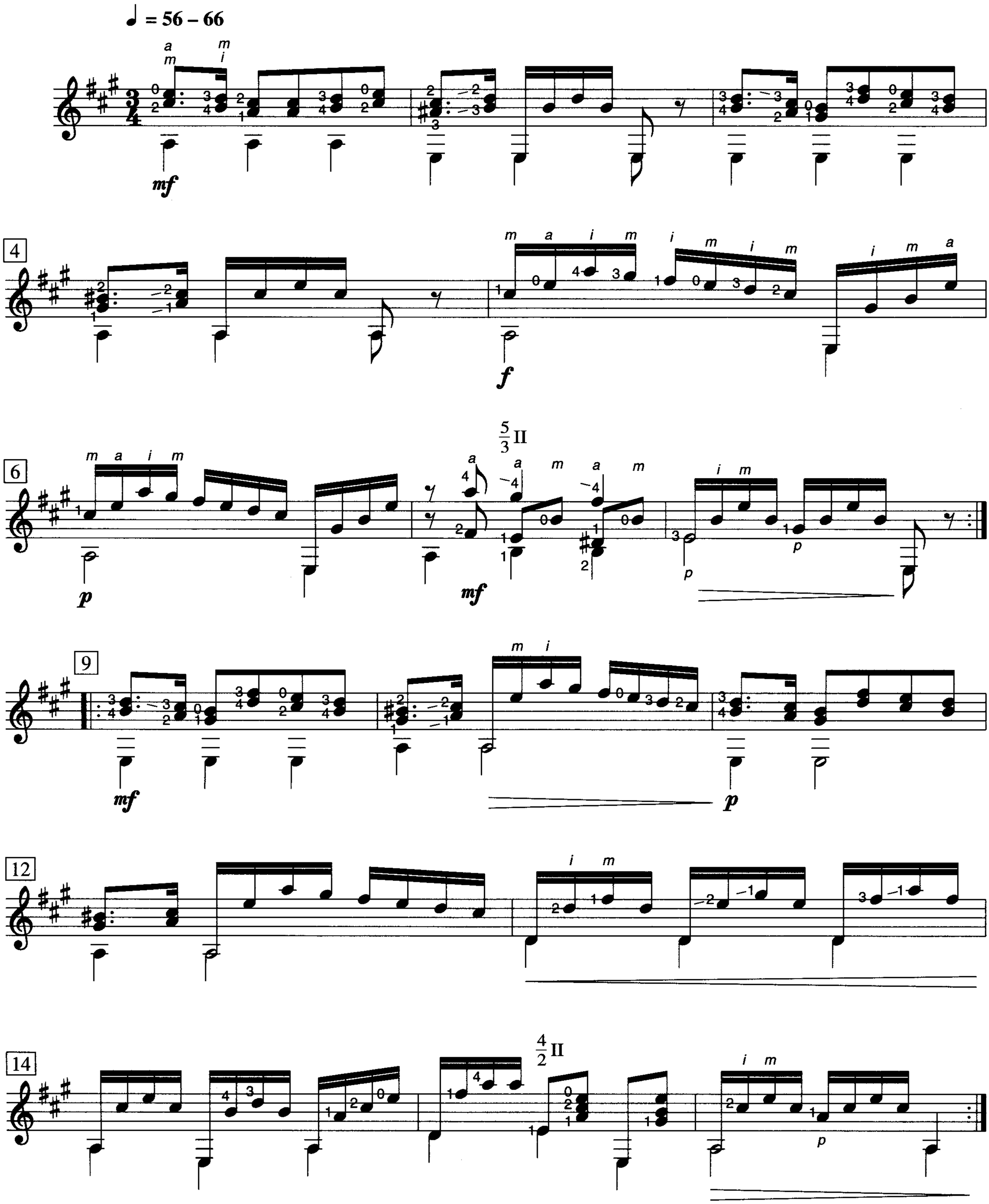
Source: *Nuevo metodo para guitarra* (Madrid, 1843)

0-88797-864-9/38

Study/Etude no. 7

Sonata no. 27
Minuet

Nicolò Paganini
(1782 – 1840)



Source: *37 Sonate*, no. 27, first movement

0-88797-864-9/39

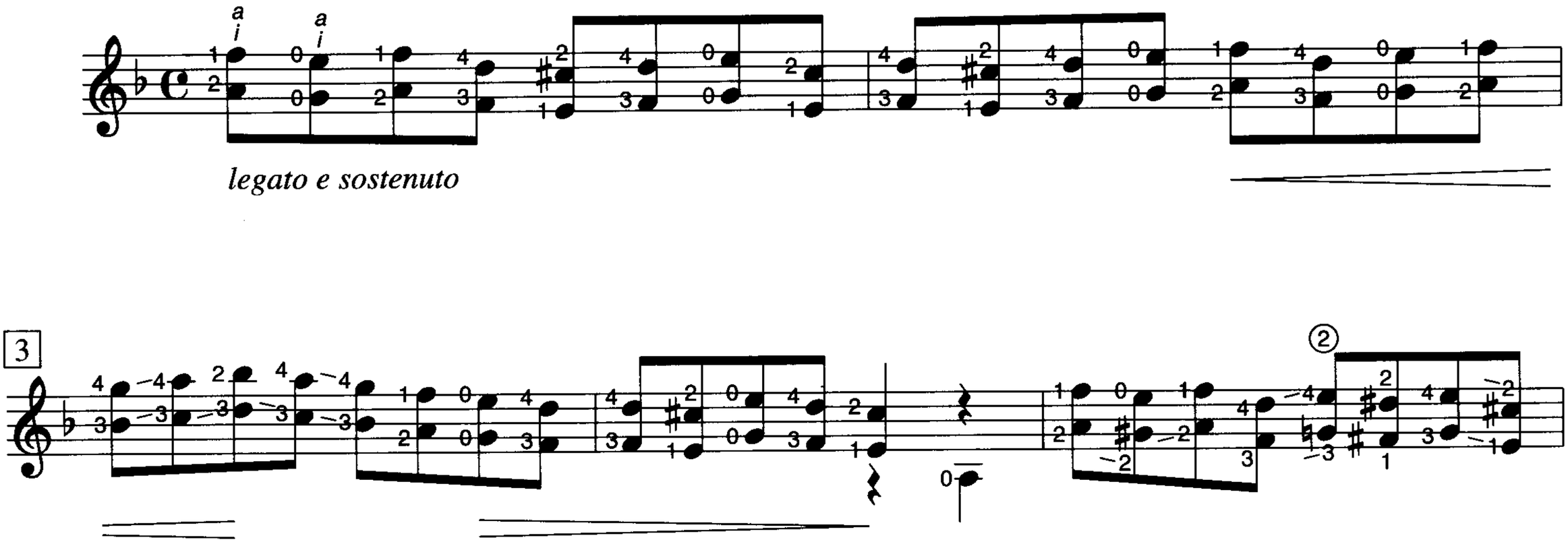
Study/Etude no. 8

Fourth Exercise for 6ths

Fernando Sor
(1778 – 1839)

Andantino ♩ = 63 – 69

legato e sostenuto



Source: *Méthode pour la guitare* (1830)

0-88797-864-9/40

Study/Etude no. 9

Study

Dionisio Aguado
(1784 – 1849)

♪ = 116 – 126

mp

5

mp

9

mf

13

p

Source: *Nuevo metodo para guitarra*

Study/Etude no. 10

Andantino

op. 44, no. 9

Fernando Sor
(1778 – 1839)

Andantino ♩ = 100 – 116

mp

p

7

mp

12

f

Source: *Vingt-quatre petites pièces progressives*, op. 44 (1831)

0-88797-864-9/41

Study/Etude no. 11

Song

Milton Barnes
(1931 – 2001)

Very slowly ♩ = 54 – 60

mp

Source: *Seven Easy Pieces for Solo Guitar*, no. 3
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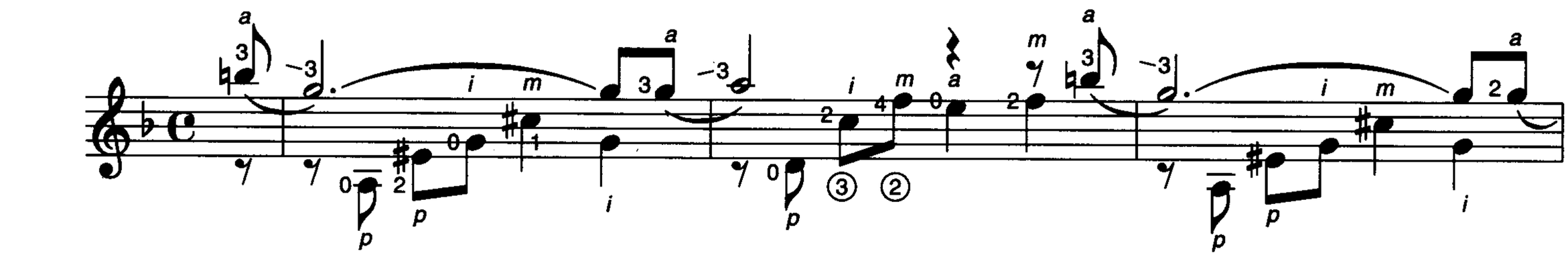
0-88797-864-9/42

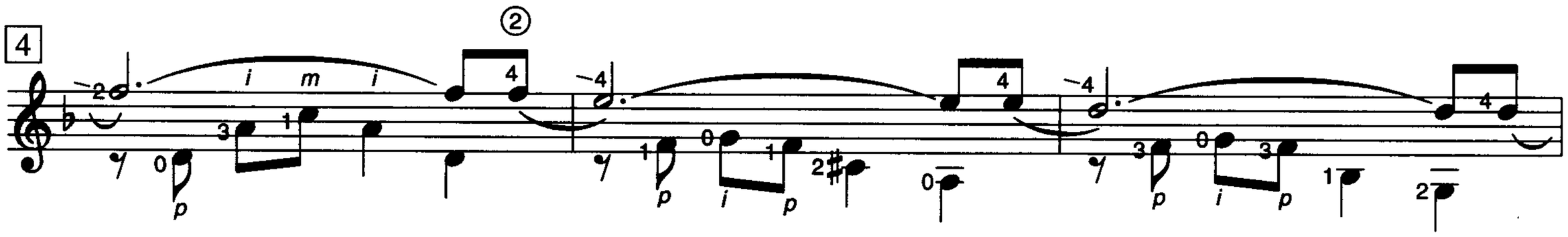
Study/Etude no. 12

Glissandos

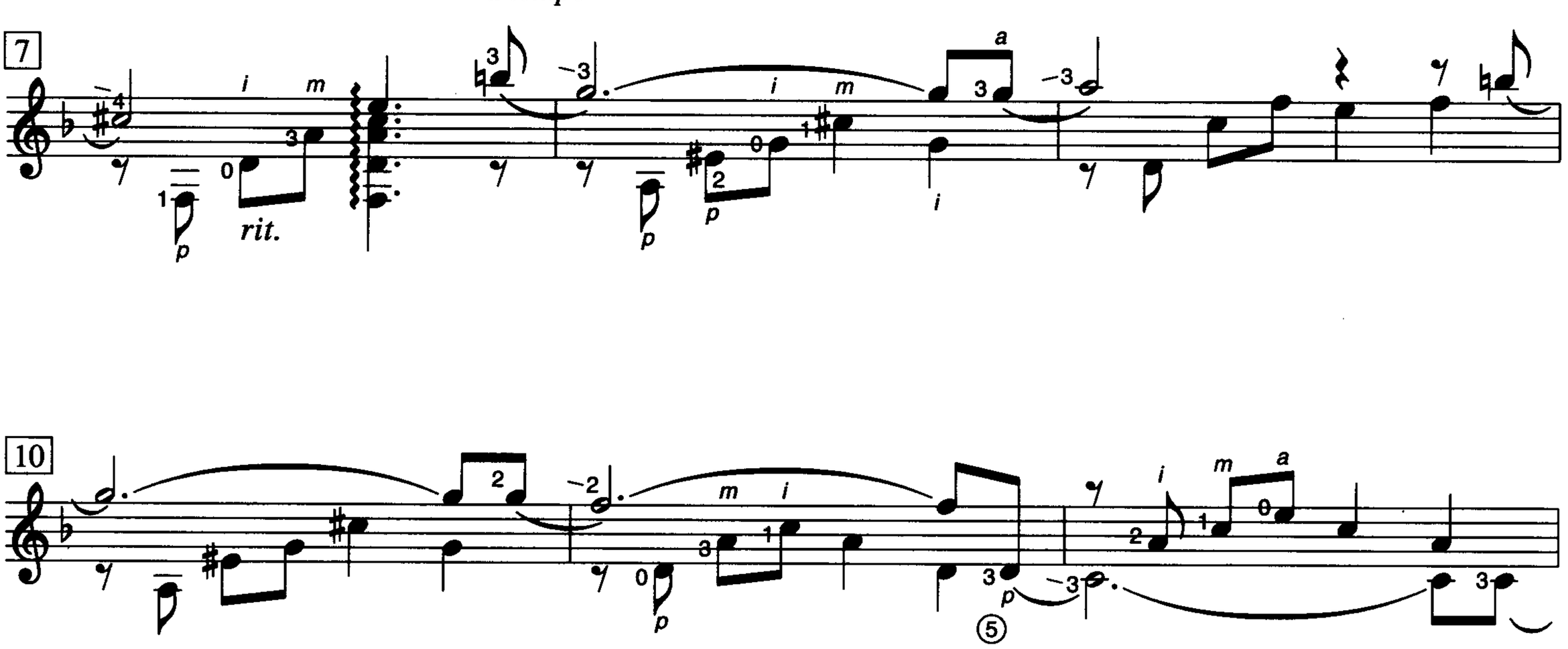
René Gely
(1961 –)

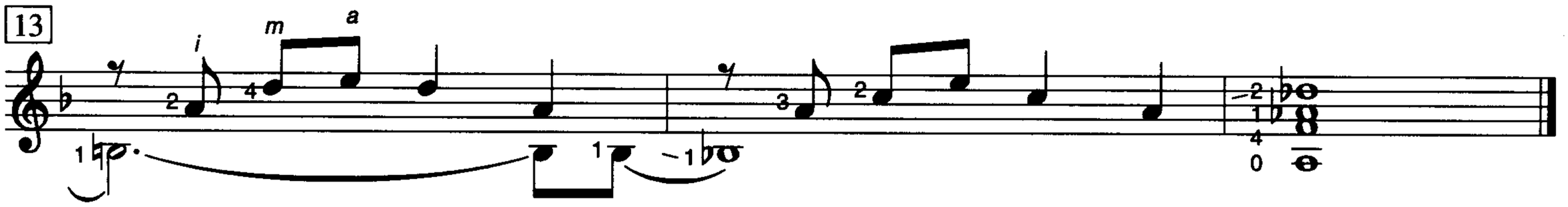
Slowly ♩ = 69 – 76





a tempo





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0-88797-864-9/43

Study/Etude no. 13

Allegretto grazioso

op. 51, no. 10

Mauro Giuliani
(1781 – 1829)

♩ = 50 – 63

Source: *Dix-huit leçons progressives*, op. 51 (1814)

0-88797-864-9/44

Study/Etude no. 14

Amanecer

Jaime Mirtenbaum Zenamon
(1953 –)

♩ = 60 – 69

mf espressivo

rall.

Da Capo al ⊕

⊕ Coda

Source: *Epigramme II*
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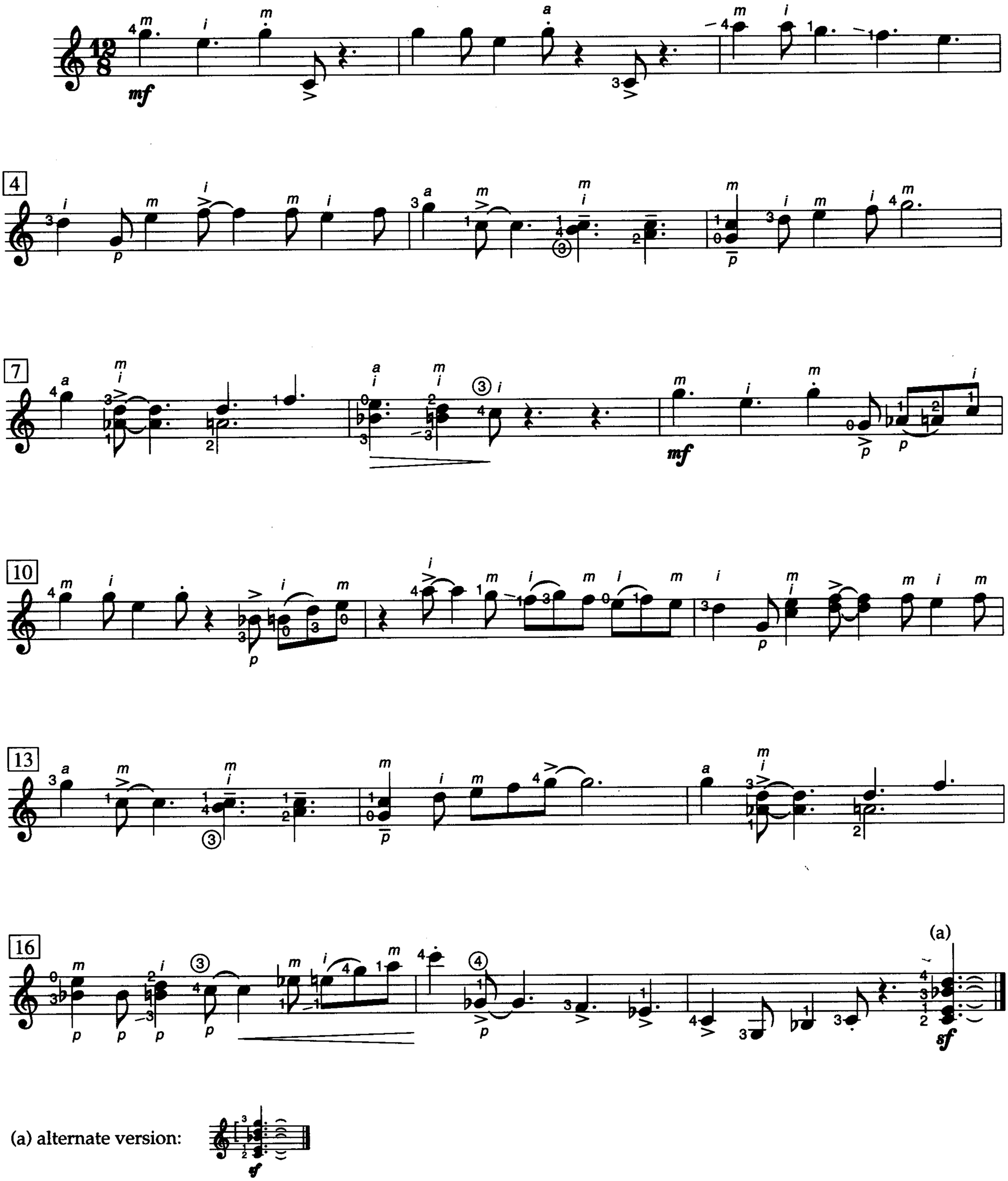
Study/Etude no. 15

This Old Man

Traditional Folk song
arr. Pierre Gallant
(1950 –)

♩. = 108 – 116



(a) alternate version:

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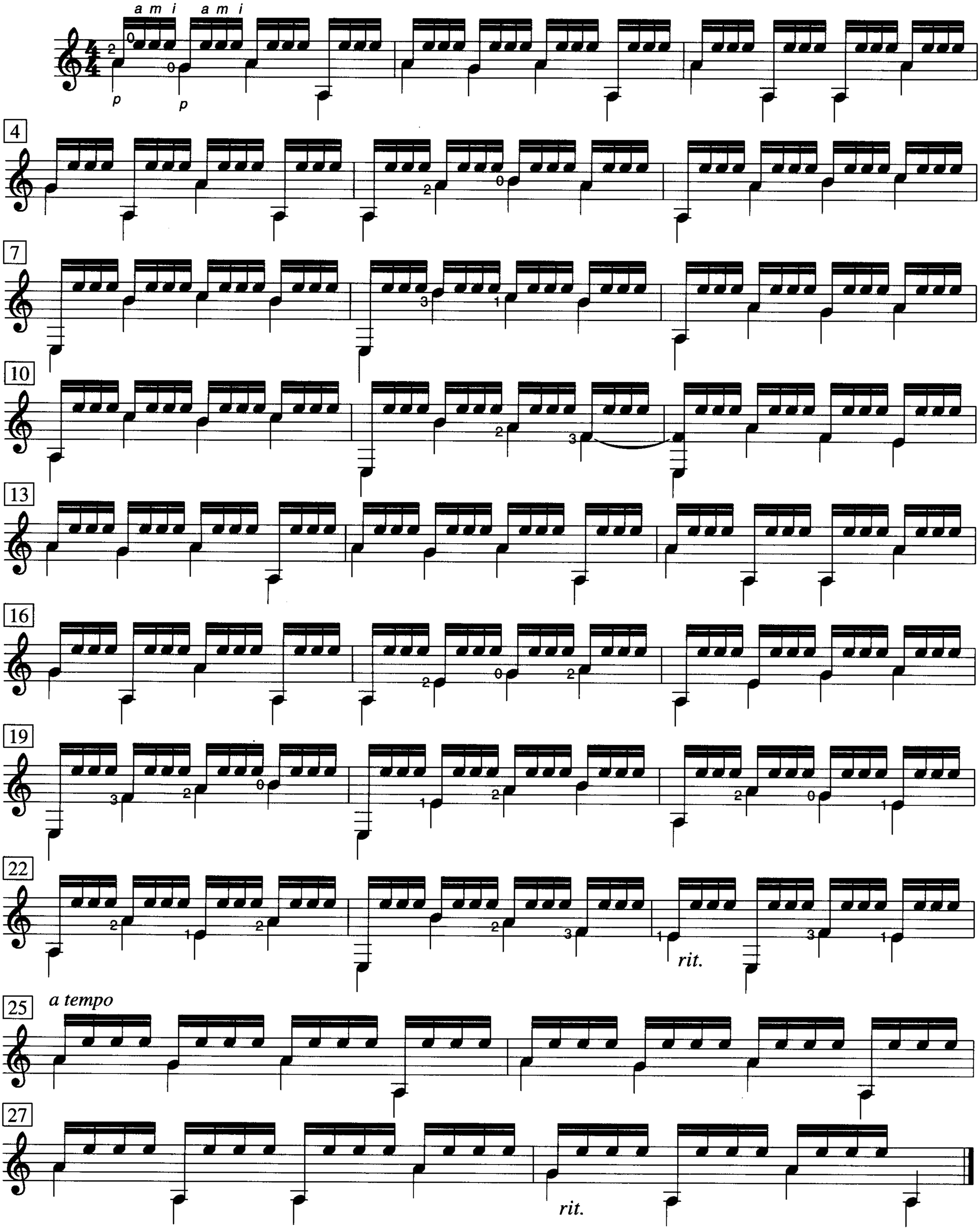
0-88797-864-9/46

Study/Etude no. 16

Daybreak

Richard Summers
(1953 –)

Legato ♩ = 96 – 104



Source: *Music for Classical Guitar,* book 1
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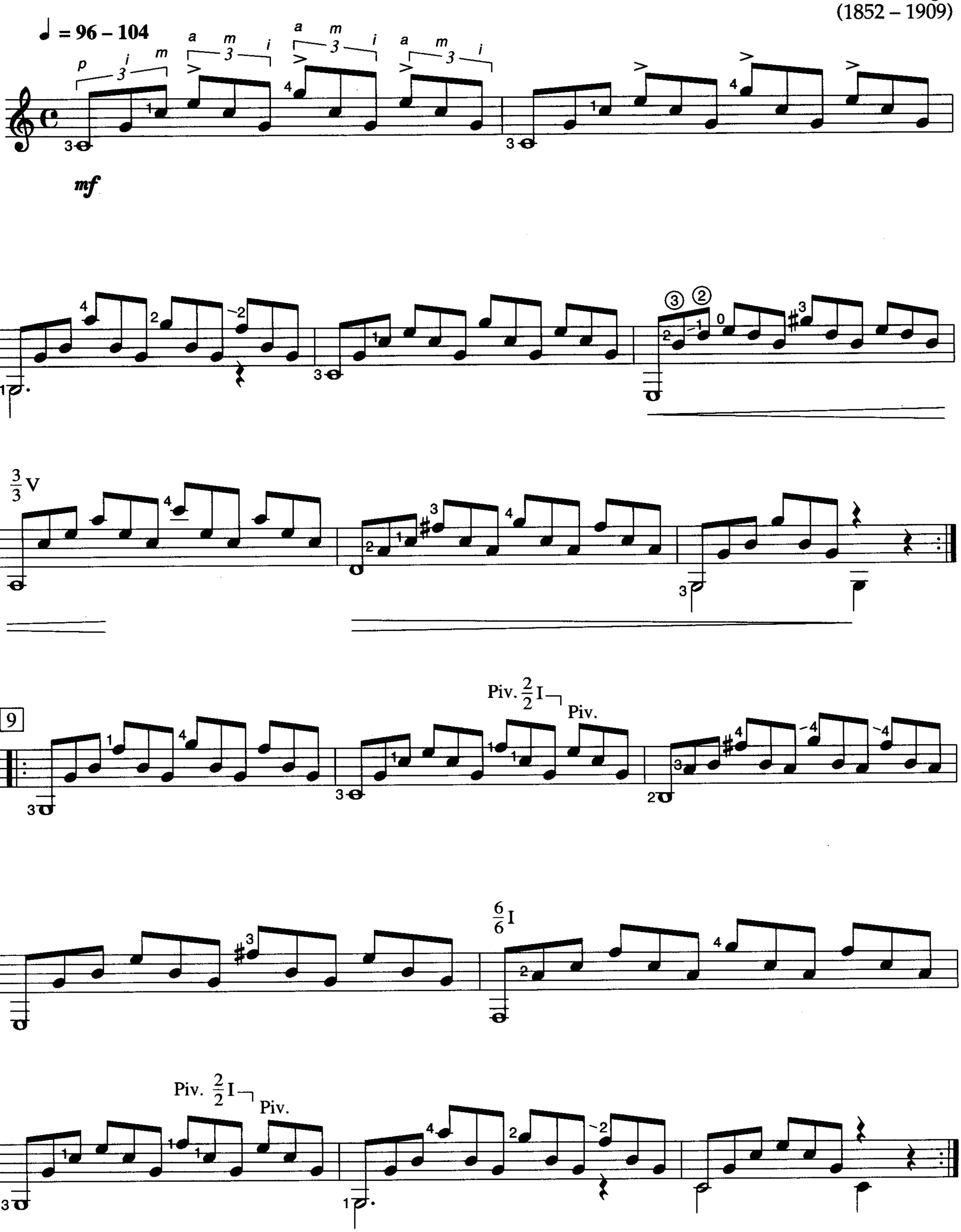
0-88797-864-9/47

Study/Etude no. 17

Study

TI ii-26

Francisco Tárrega
(1852 – 1909)