FREDERICK HARRIS MUSIC

Guitar Repertoire and Studies/Etudes 5

Guitar Series

Third Edition

THE ROYAL CONSERVATORY 18 86 OF MUSIC

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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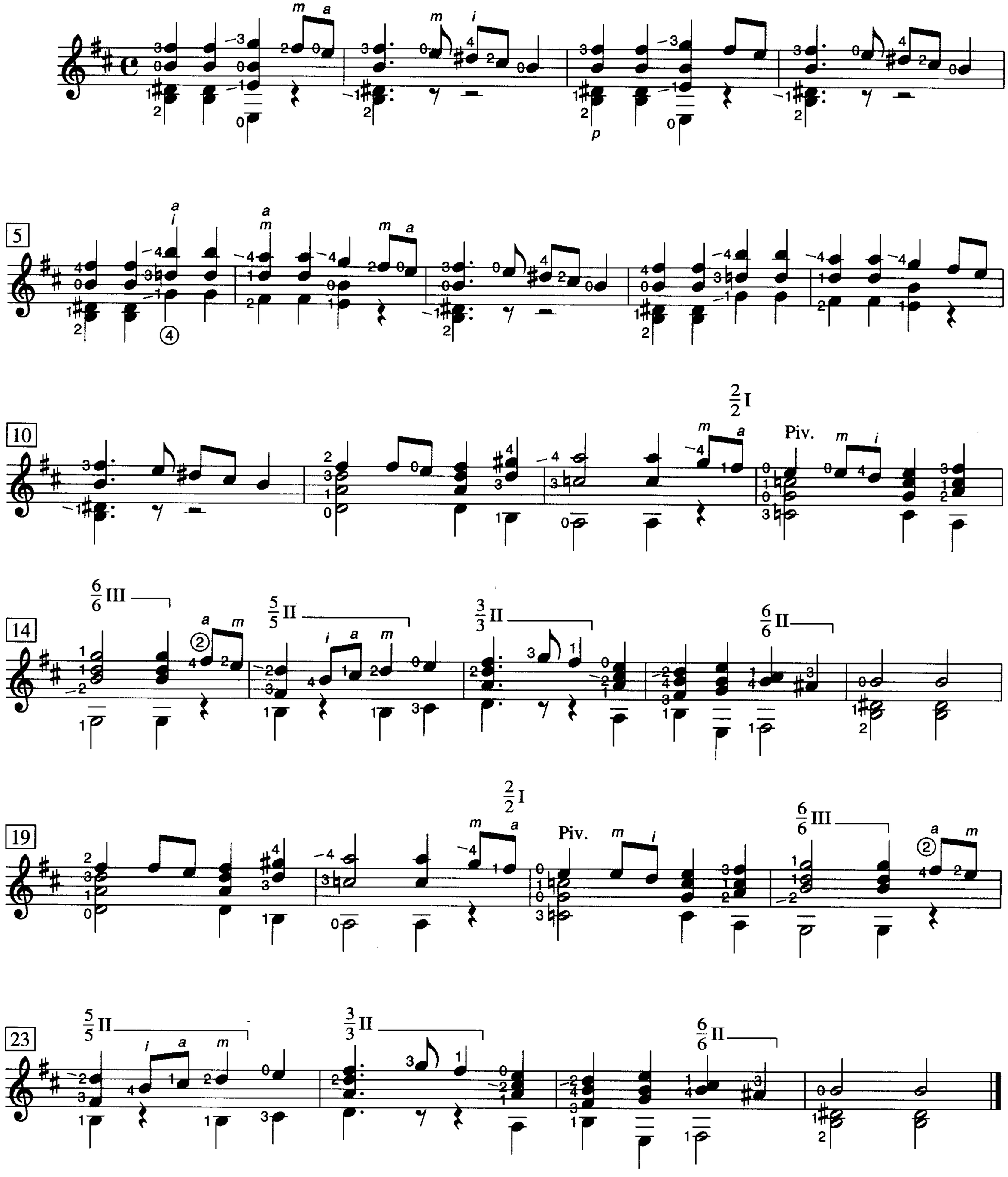
Dance

Anonymous
arr. Oscar Chilesotti
(1848 – 1916)

Allegretto ♩ = 112 – 126



Source: *Six Lute Pieces of the Renaissance*
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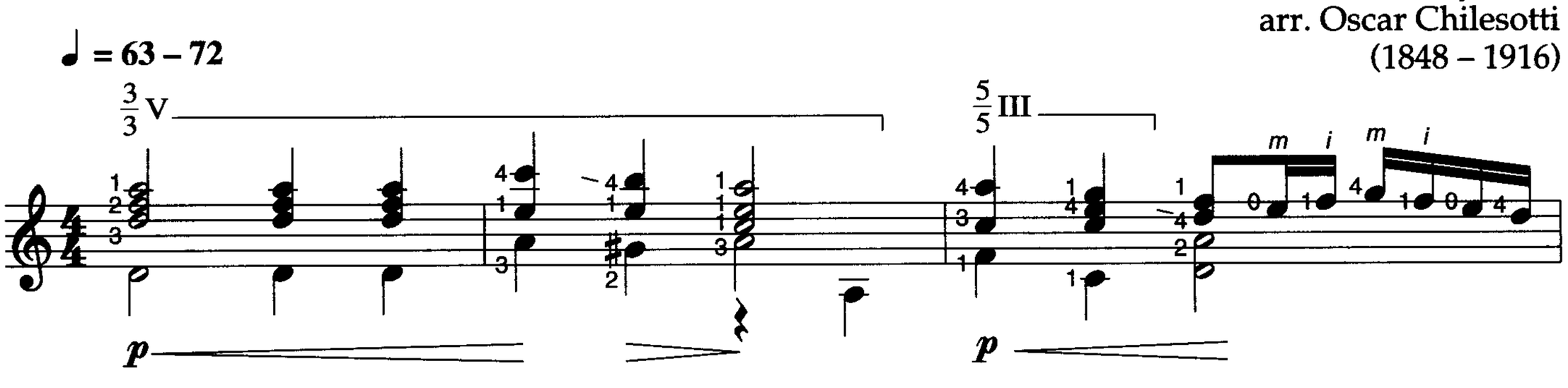
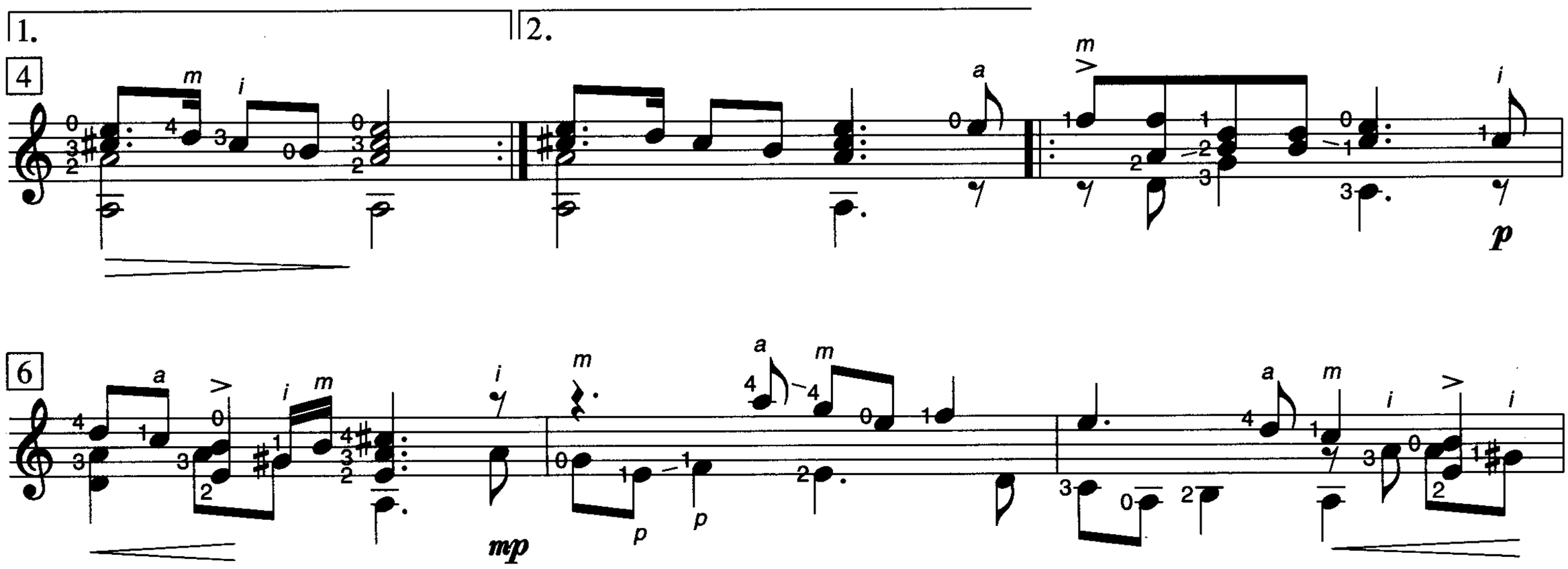
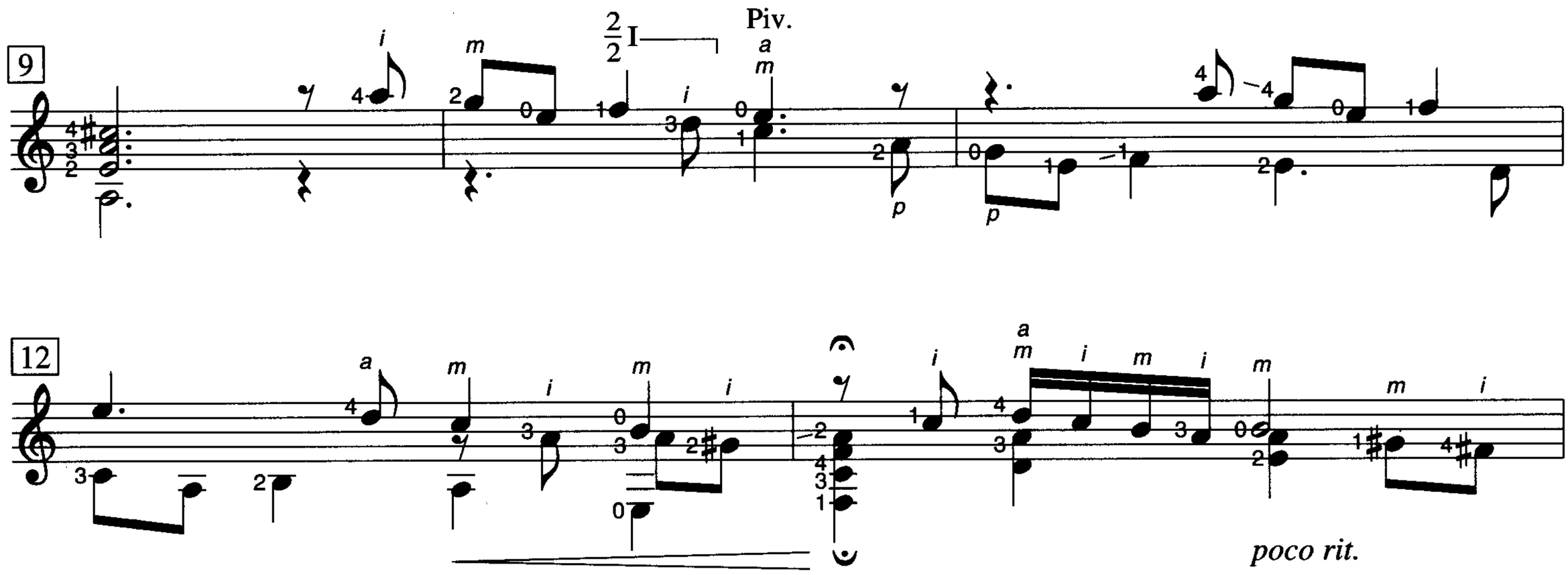
Se io m'accorgo
If I am Troubled

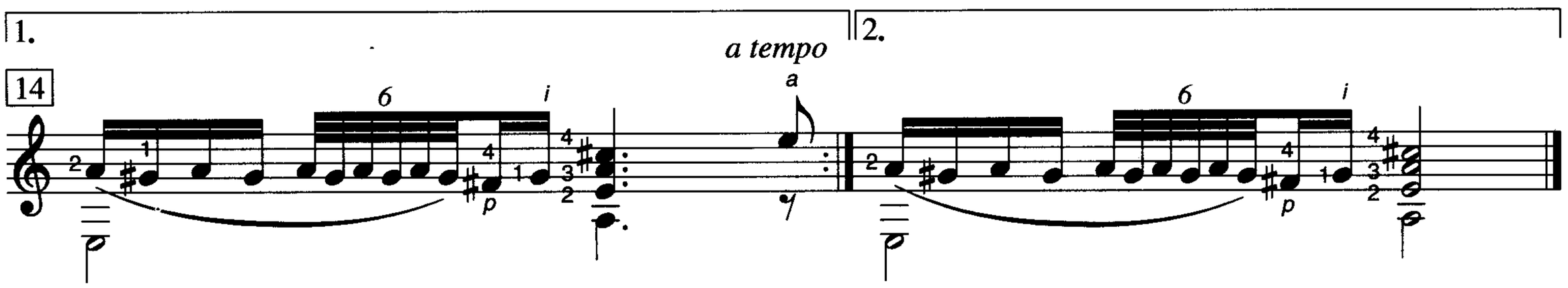
Anonymous
arr. Oscar Chilesotti
(1848 – 1916)

♩ = 63 – 72









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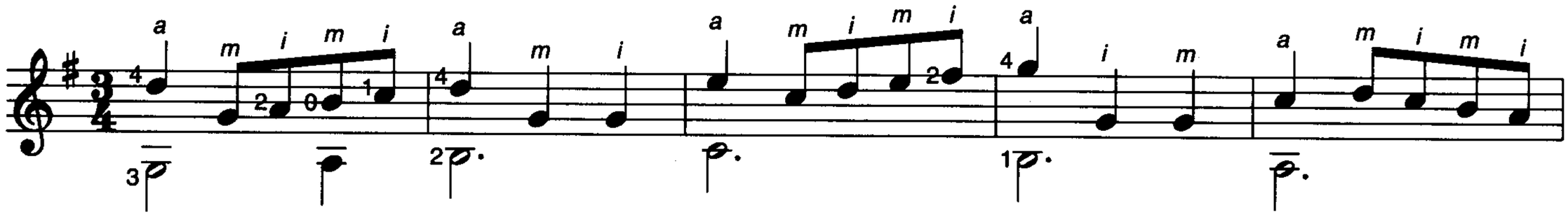
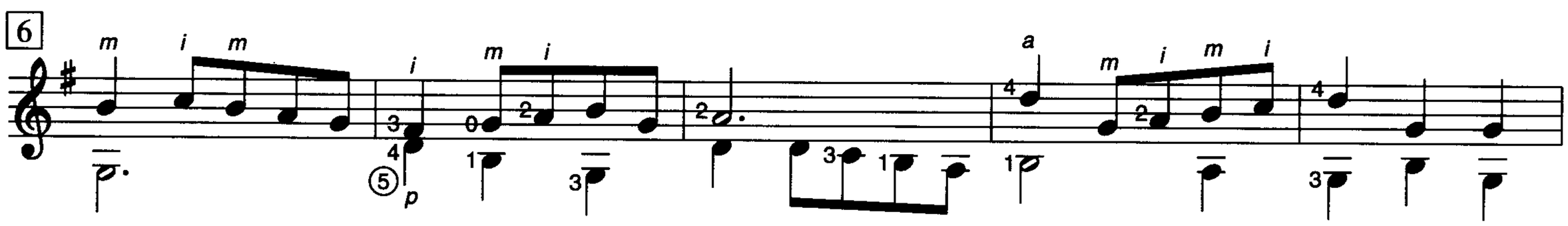
Minuet

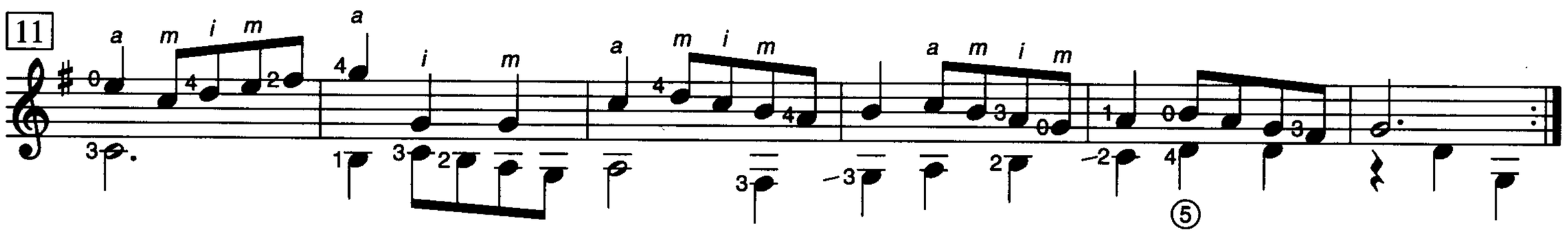
BWV Anh. 114

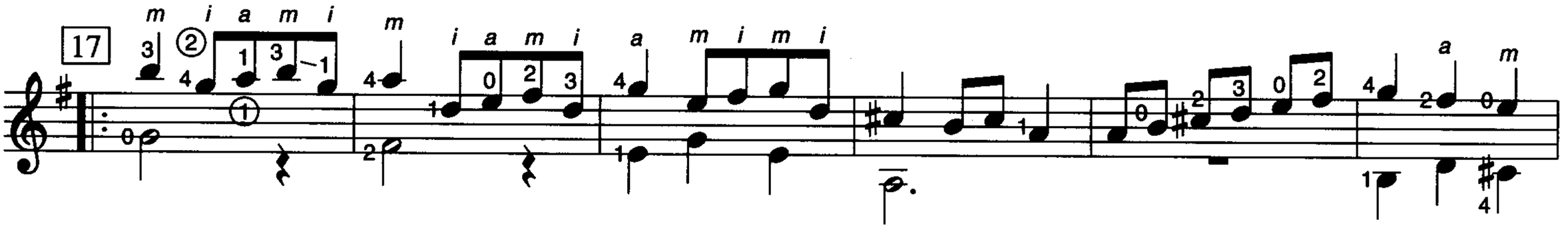
Christian Petzold
(1677 – 1733)
arr. Jeffrey McFadden
(1963 –)

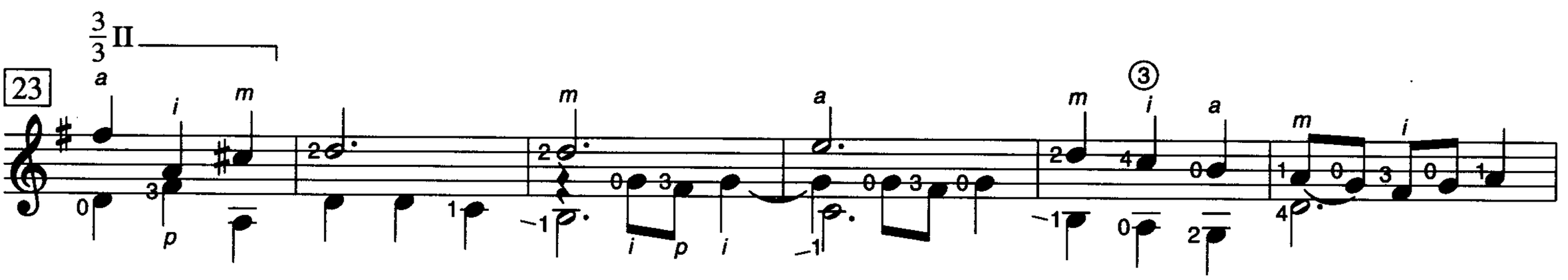
♩ = 108 – 126

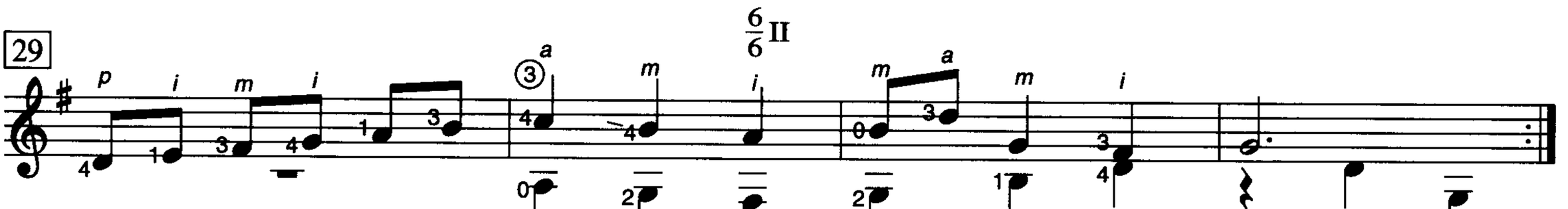












Source: *The Anna Magdalena Bach Notebook* (1725)
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0-88797-868-1/08

Rujero*

Gaspar Sanz
(*fl. ca* 1650 – 1710)
arr. John Mills
(1947 –)

⑥= D

♩ = **76 – 84**

(a)

* *Rujero (ruggiero):* a harmonic bass pattern of Italian origin

Source: *Instrucción de música sobre la guitarra española,* libro 2 (1674)

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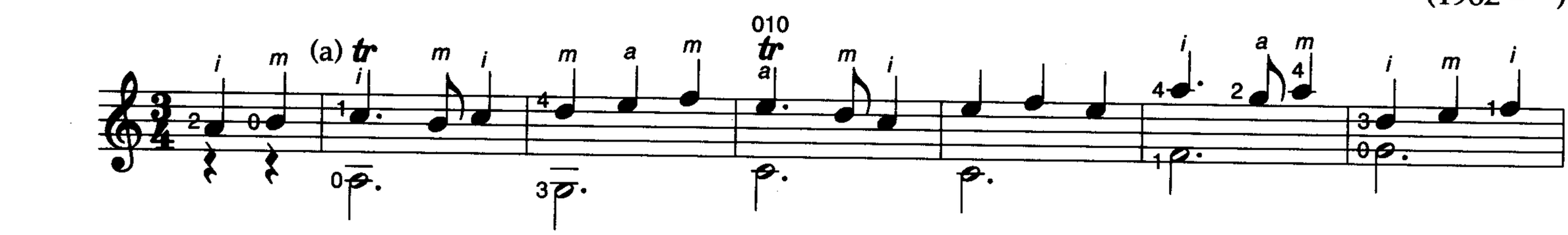
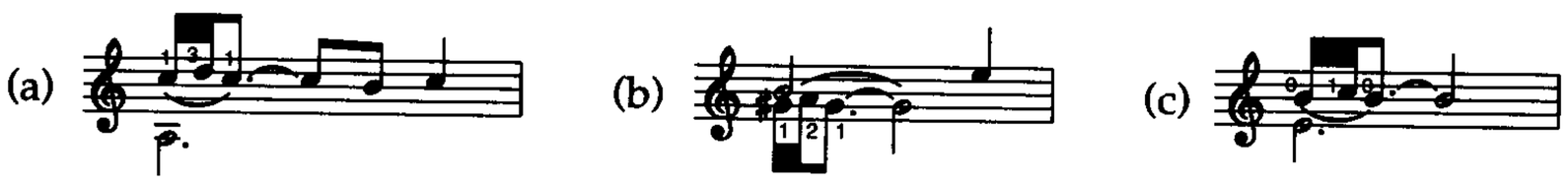
0-88797-868-1/09

Española*

Gaspar Sanz
(*fl. ca* 1650 – 1710)
transc. Michael Bracken
(1962 –)

♩ = 104 – 116





* *Española (spagnoletta):* a Baroque dance of Italian origin, also found in 17th-century Spanish sources
Source: *Instrucción de música sobre la guitarra española,* libro 2 (1674)

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0-88797-868-1/10

34

40

45

50

54

58

63

(d)

Kemp's Jig

Anonymous
(*ca* 1600)

⑥ = D

♩ = 63 – 69

(a) = (a)

Source: Cambridge University Library, MS Dd.2.11

0-88797-868-1/12

Lady Laiton's Almain

Poulton 48

John Dowland
(1563 – 1626)

⑥ = D

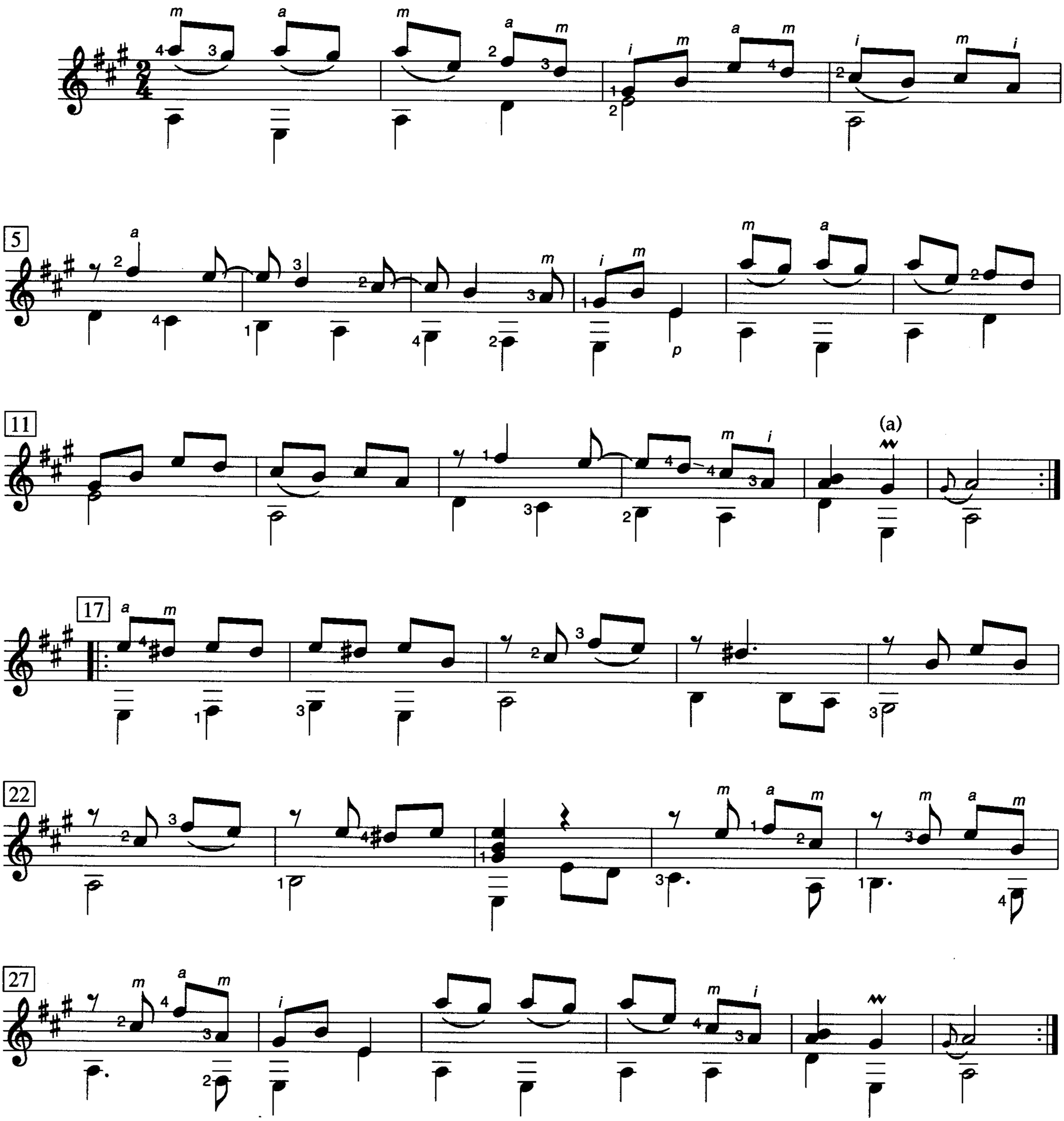
♩ = 94 – 104

Source: Cambridge University Library, MS Dd.2.11

0-88797-868-1/13

Partita VIII
III: Gavotte

Giuseppe Antonio Brescianello
(*ca* 1690 – 1758)
transc. Sophocles Papas



For examinations, *Gavotte* and *Gigue* are to be played as one selection.

Source: *18 Partitas for Colascione* (The *colascione*, a member of the lute family with a small body, a long neck, 16 to 24 frets, and two or three orders of strings, originated in the East and was introduced into Europe in the 16th and 17th centuries.)

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0-88797-868-1/14

IV: Gigue

Giuseppe Antonio Brescianello
(*ca* 1690 – 1758)
transc. Sophocles Papas

♩. = 66 – 72

5

10

15

19

24

28

For examinations, *Gavotte* and *Gigue* are to be played as one selection.

Source: *18 Partitas for Colascione* (The *colascione*, a member of the lute family with a small body, a long neck, 16 to 24 frets, and two or three orders of strings, originated in the East and was introduced into Europe in the 16th and 17th centuries.)

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0-88797-868-1/15

Allmayne

Robert Johnson
(*ca* 1583 – 1633)
arr. Michael Bracken
(1962 –)

♩ = 84 – 96

Source: British Library, MS Add. 38539 (Sundermann 7)

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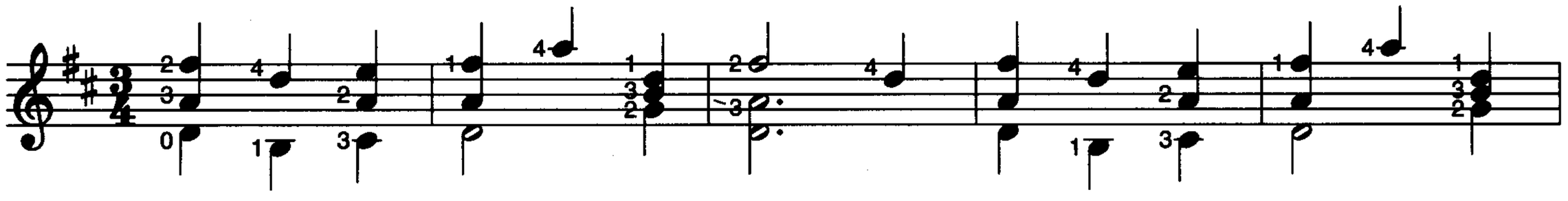
0-88797-868-1/16

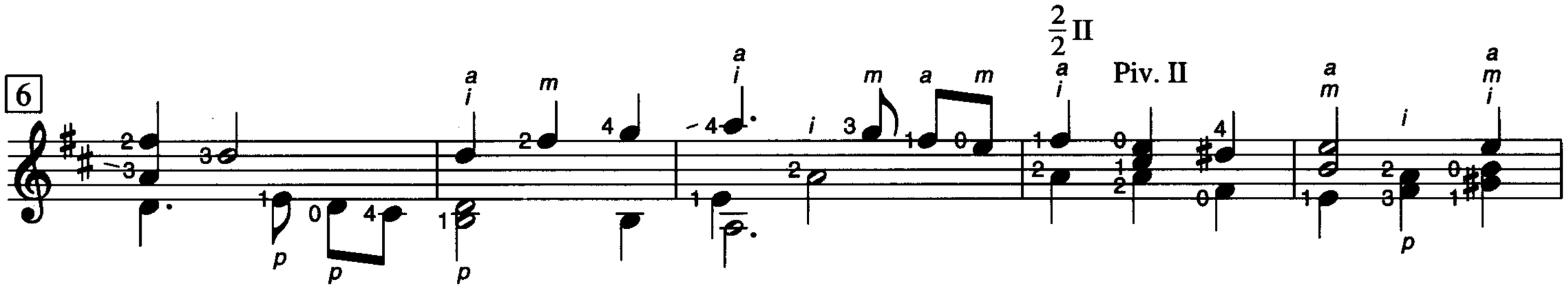
Soneto

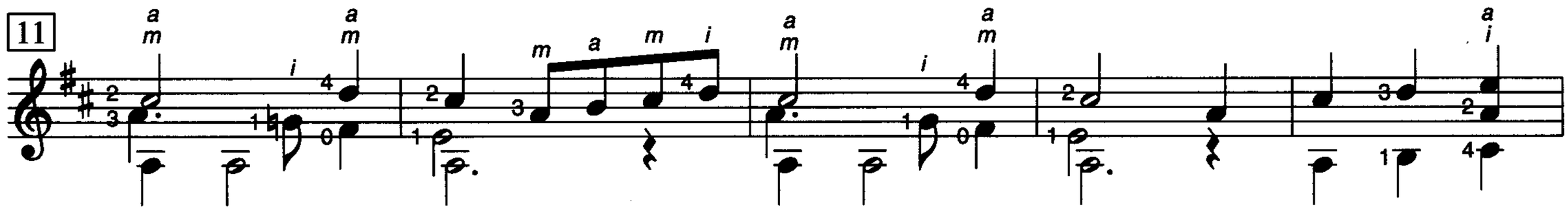
Enriquez de Valderrábano
(*fl. ca* 1550)
arr. Jeffrey McFadden
(1963 –)

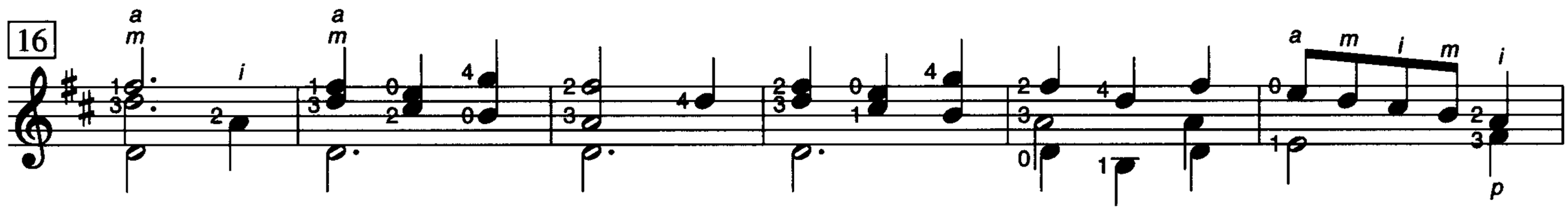
③ = F♯

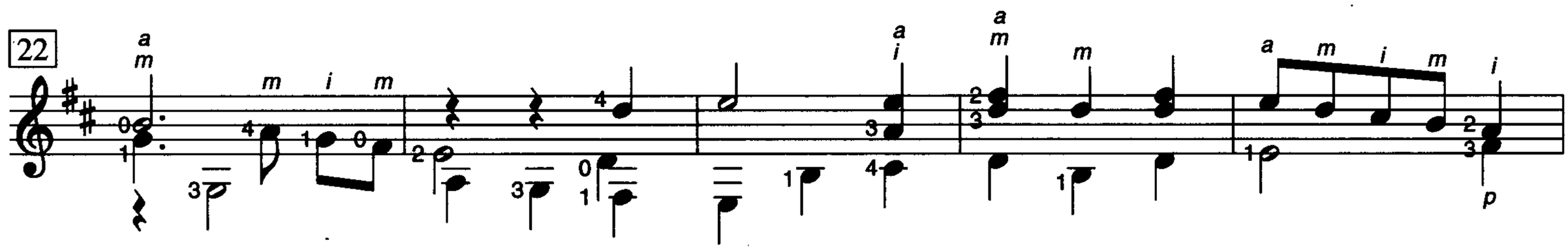
♩ = 120 – 132

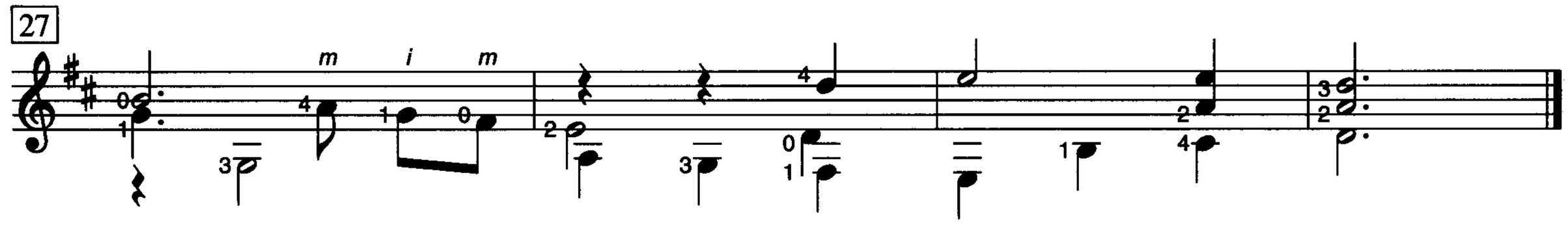












Source: *Silva de Sirenas*, libro VI (Valladolid, 1547)
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0-88797-868-1/17

Allegretto

op. 51, no. 15

Mauro Giuliani
(1781 – 1829)

♩ = 54 – 60

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

0-88797-868-1/18

Piv. I

21

24

dim.

27

f

30

33

rit.

a tempo

mf

36

39

p

42

p

f

Allegro

op. 40, no. 6

Mauro Giuliani
(1781 – 1829)

♩ = 74 – 84

mf

p

f

Source: *Divertimenti per chitarra,* op. 40 (Vienna, 1812)

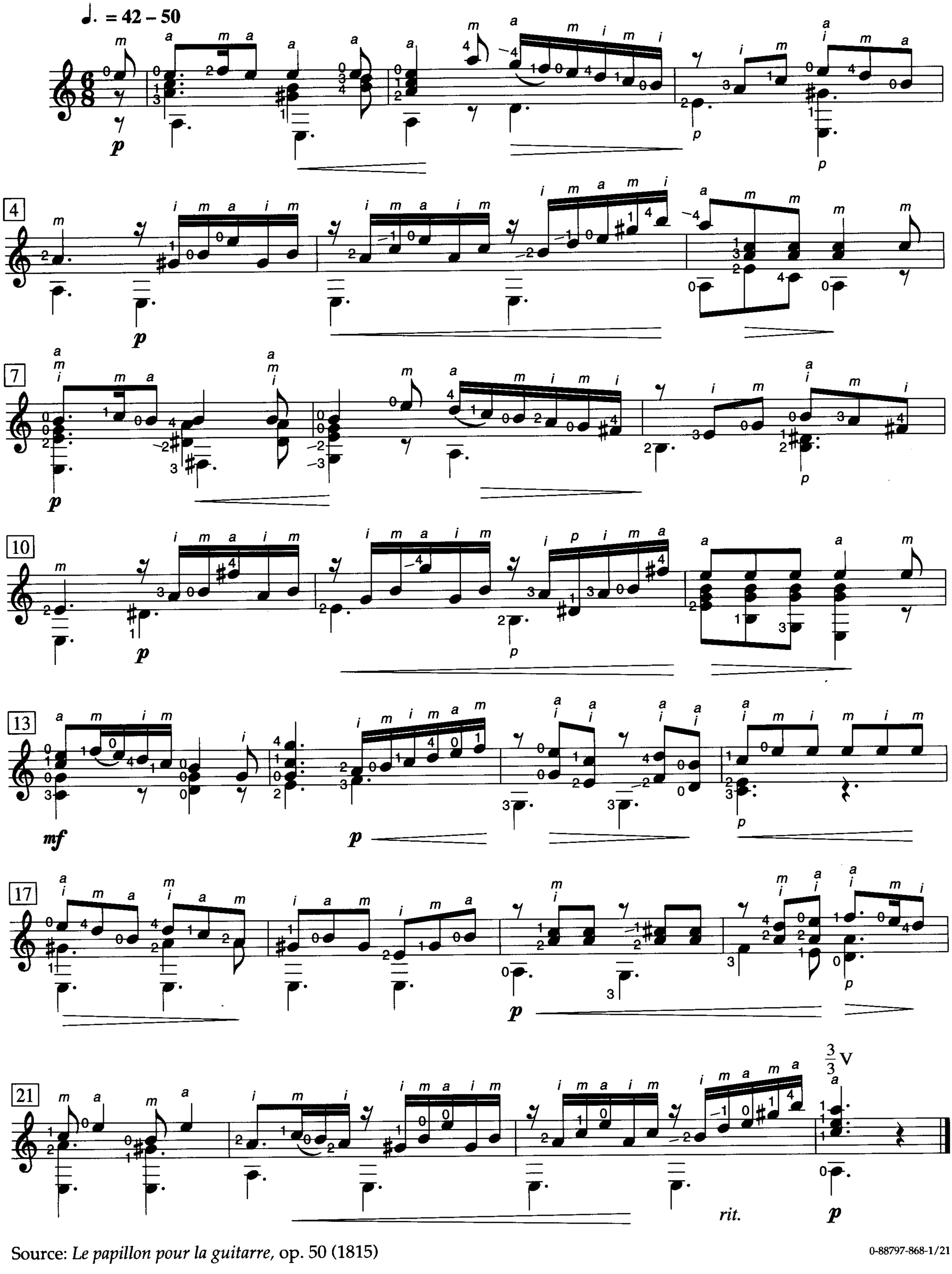
0-88797-868-1/20

Grazioso

op. 50, no. 23

Mauro Giuliani
(1781 – 1829)

♩. = 42 – 50



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

0-88797-868-1/21

Waltz no. 1

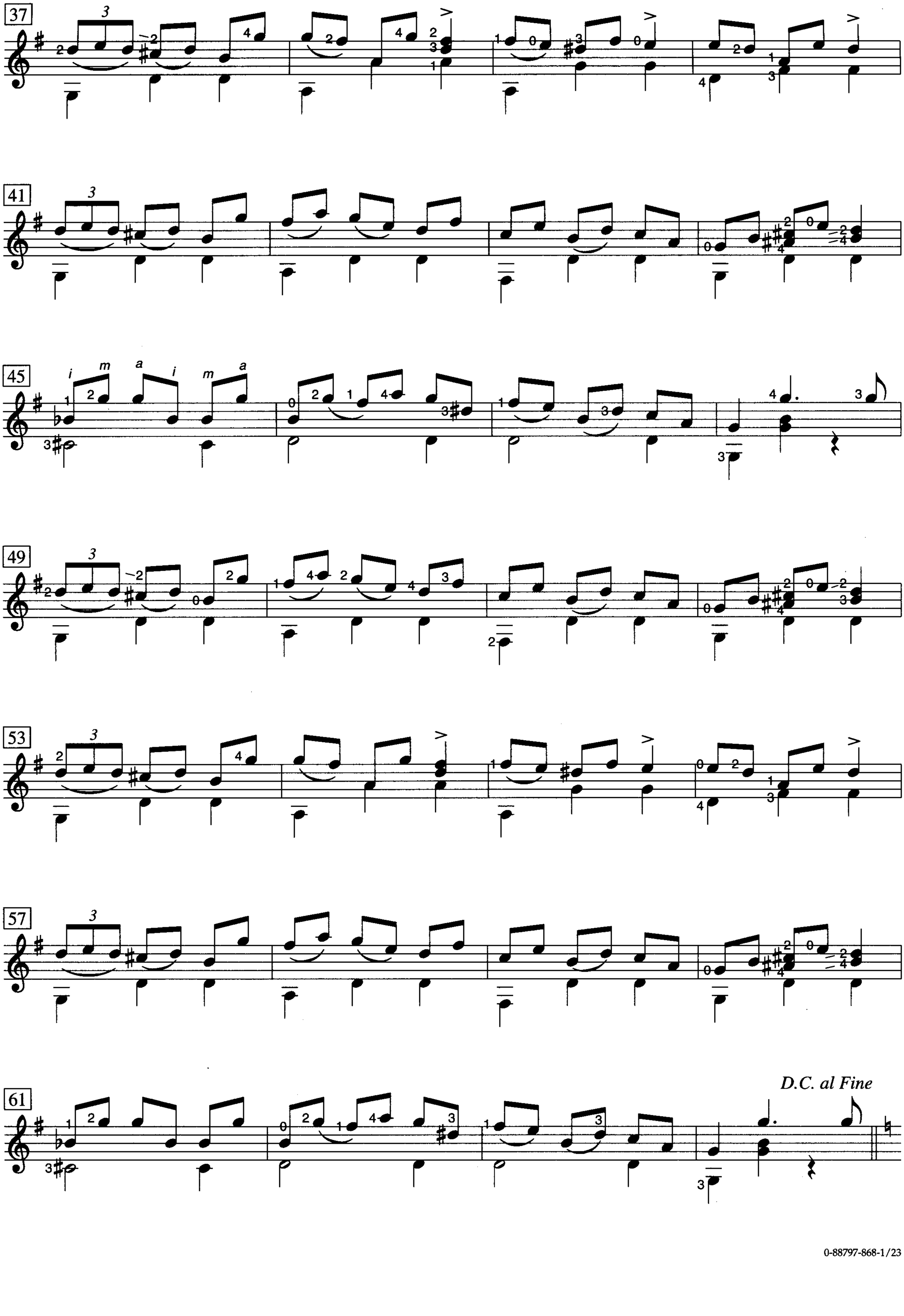
Johann Kaspar Mertz
(1800 – 1856)

♩ = 112 – 120

Fine

Source: Five Waltzes, WoO

0-88797-868-1/22



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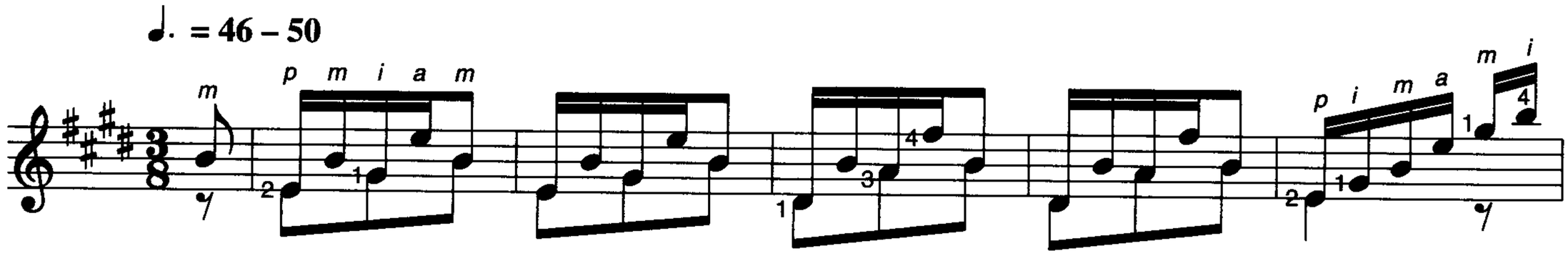
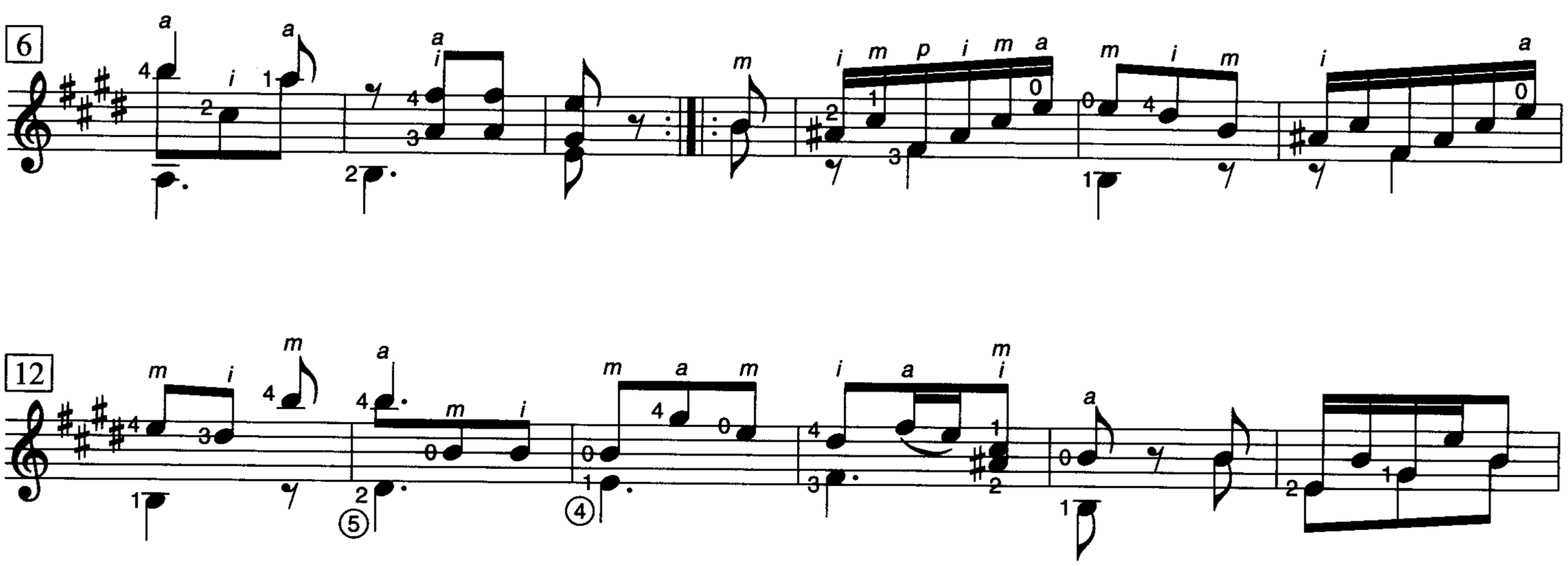
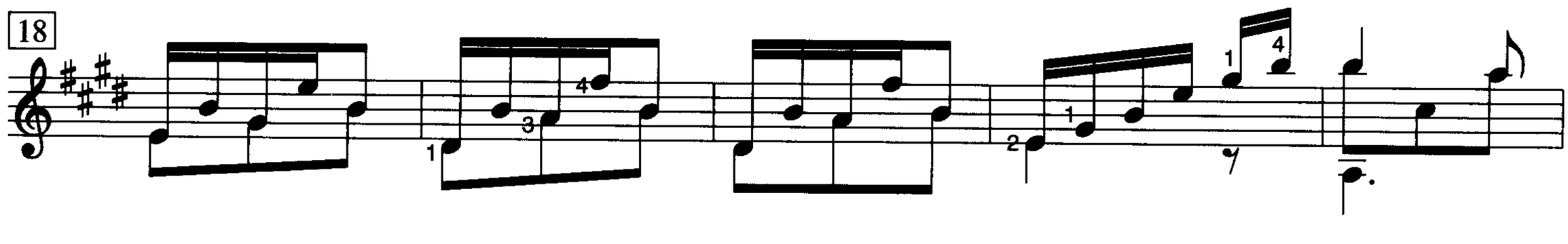
Allegretto

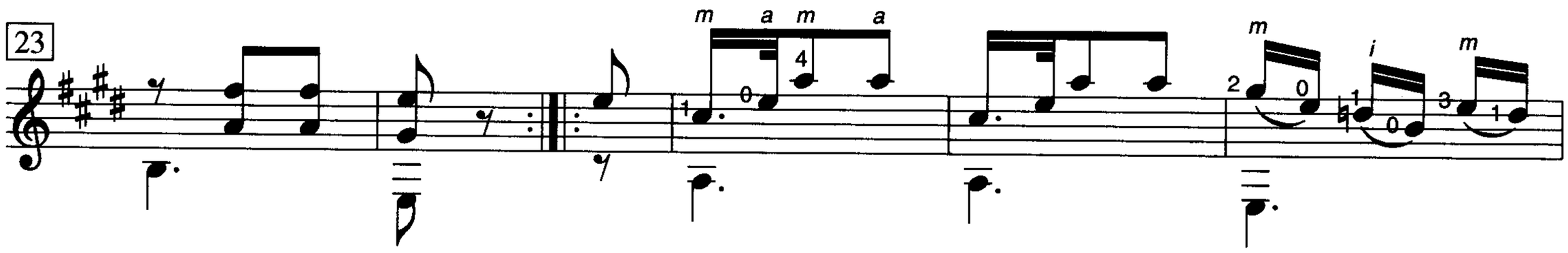
op. 35, no. 8

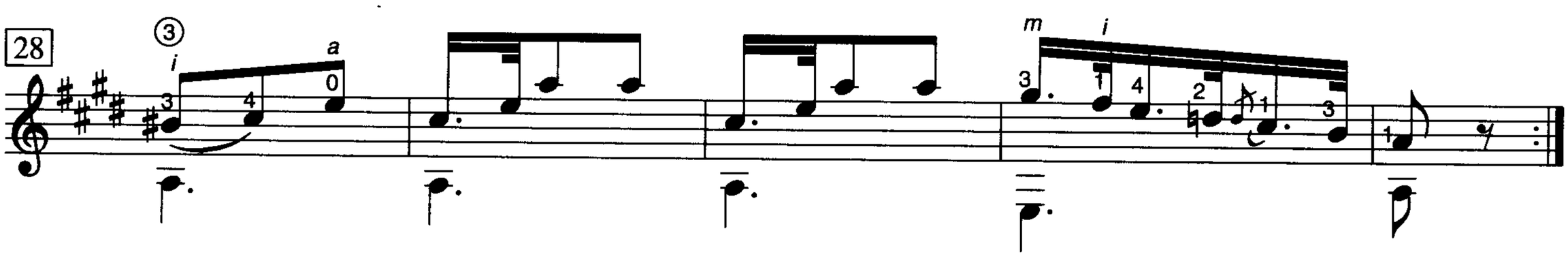
Fernando Sor
(1778 – 1839)











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

0-88797-868-1/24

33

37

43

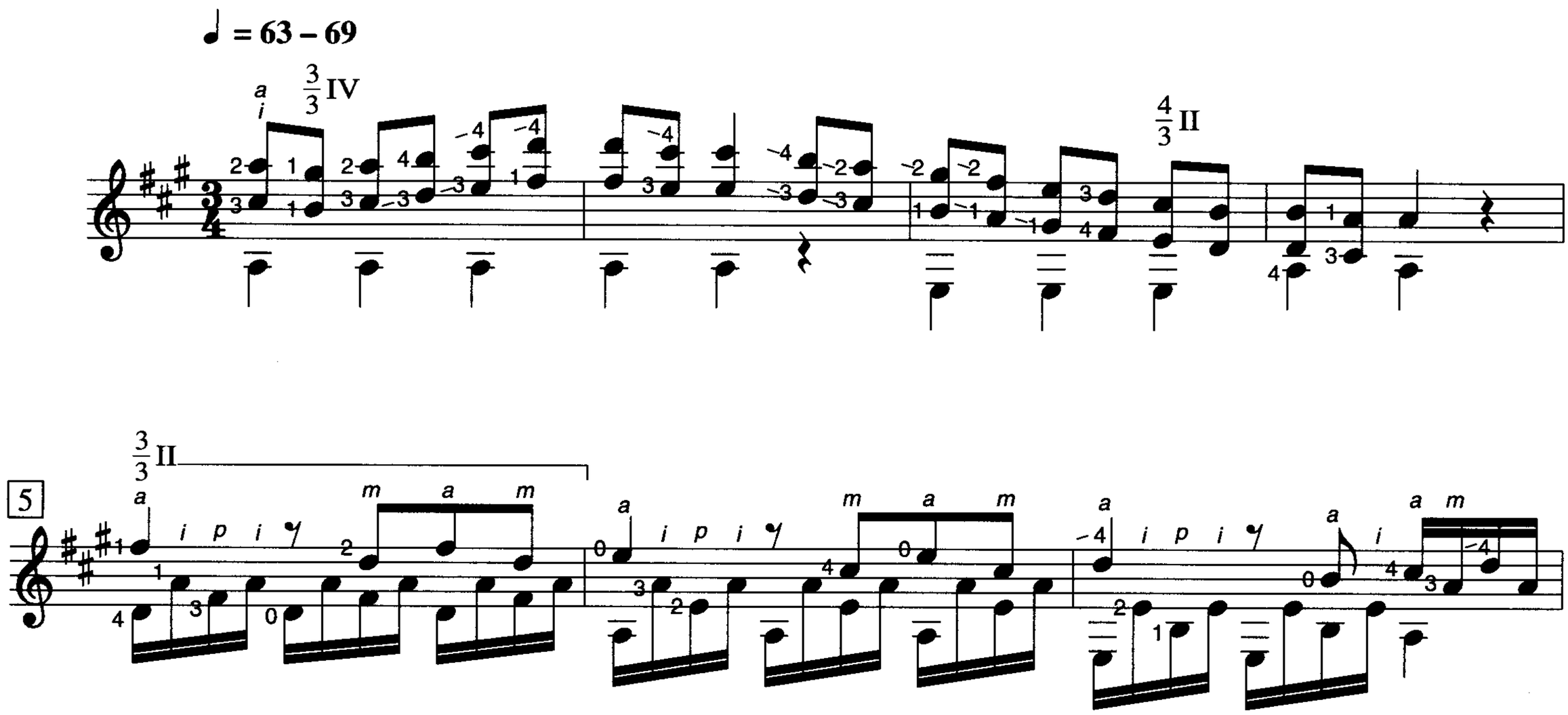
49

53

59

Sonata no. 12
I: Minuetto

Niccolò Paganini
(1782 – 1840)



Source: *37 Sonatas* (M.S. 84)

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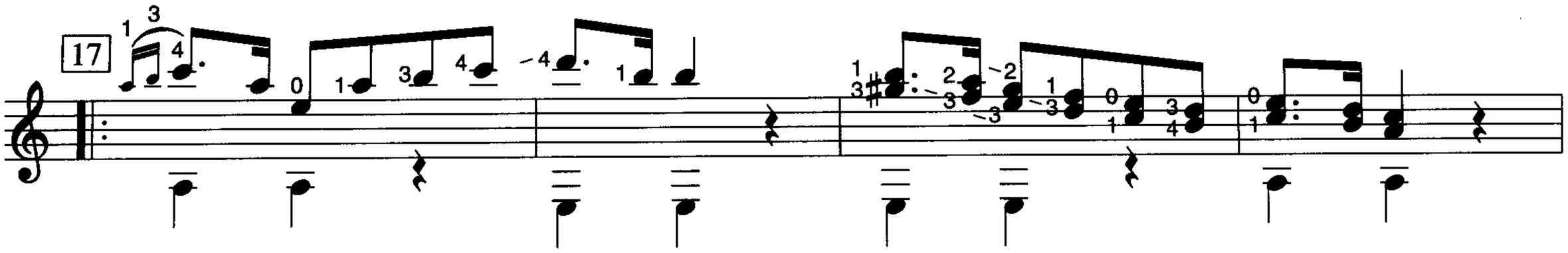
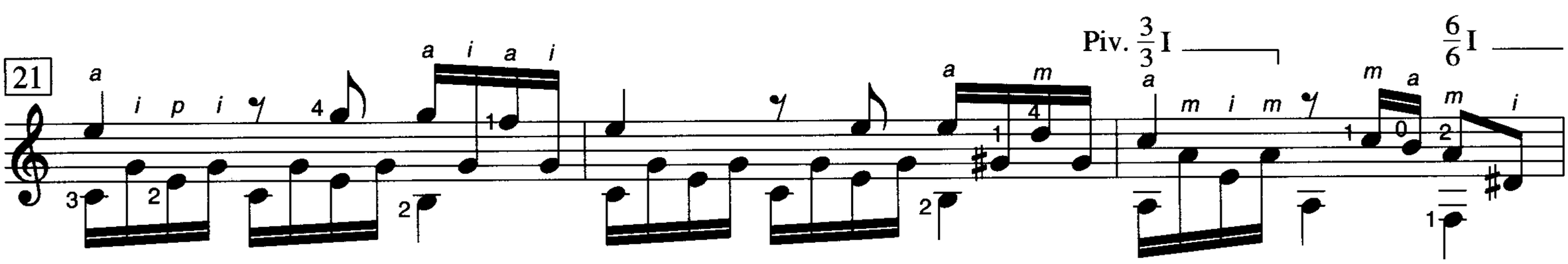

17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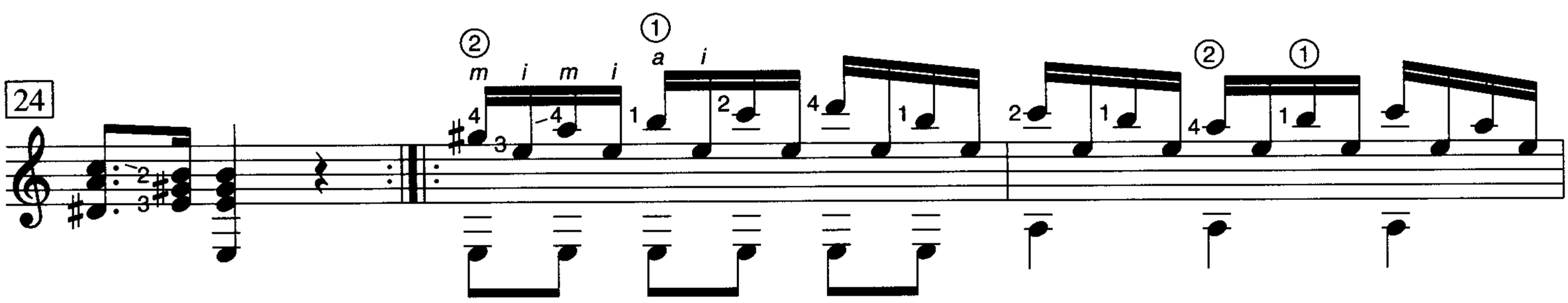
Piv. 3/3 I
6/6 I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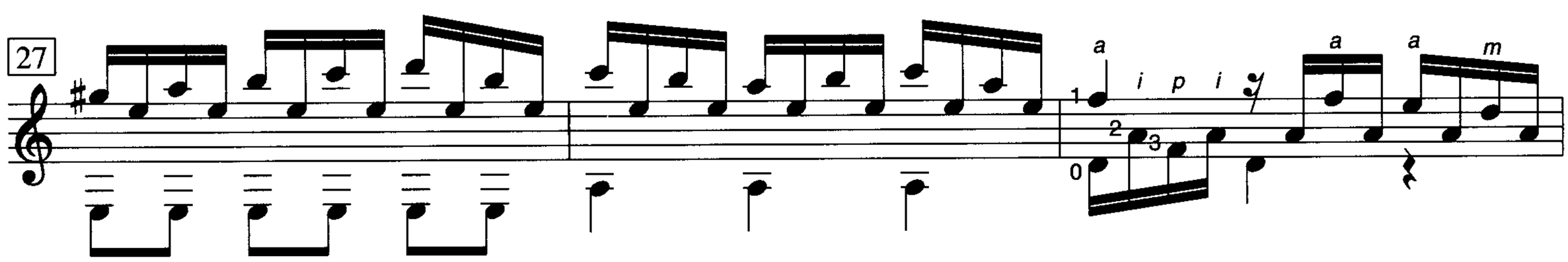
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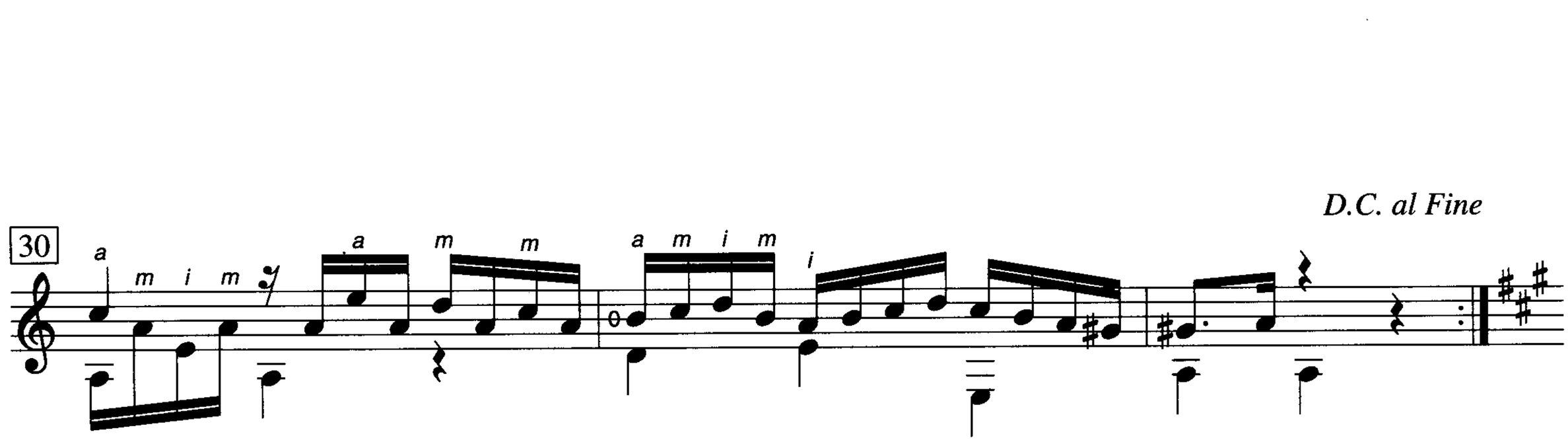
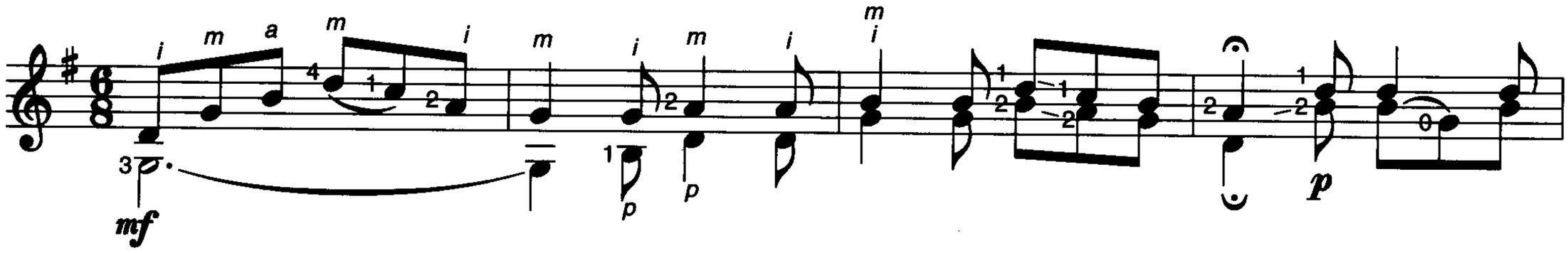

30
D.C. al Fine

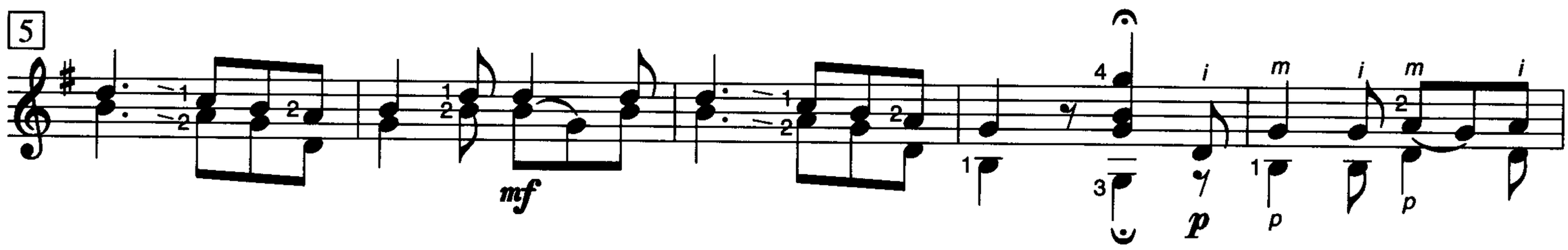
La chasse

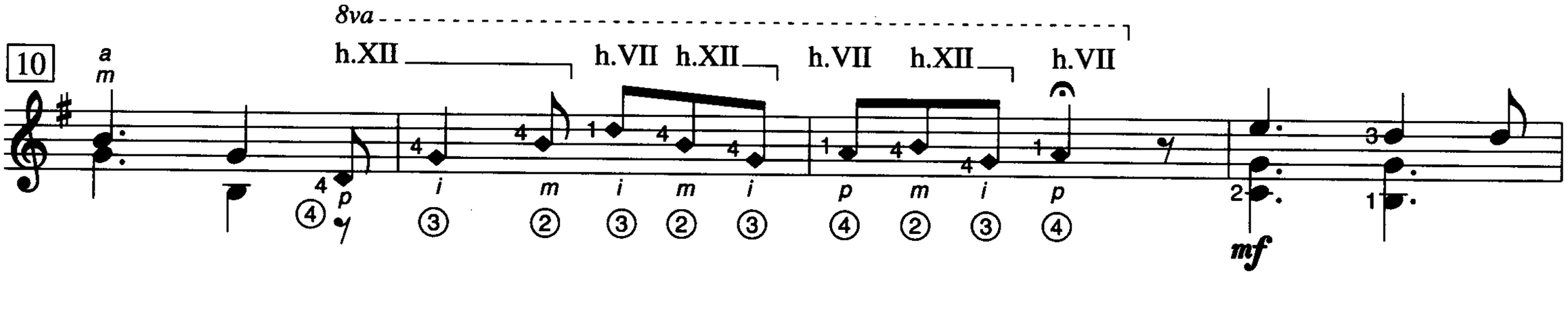
The Hunt

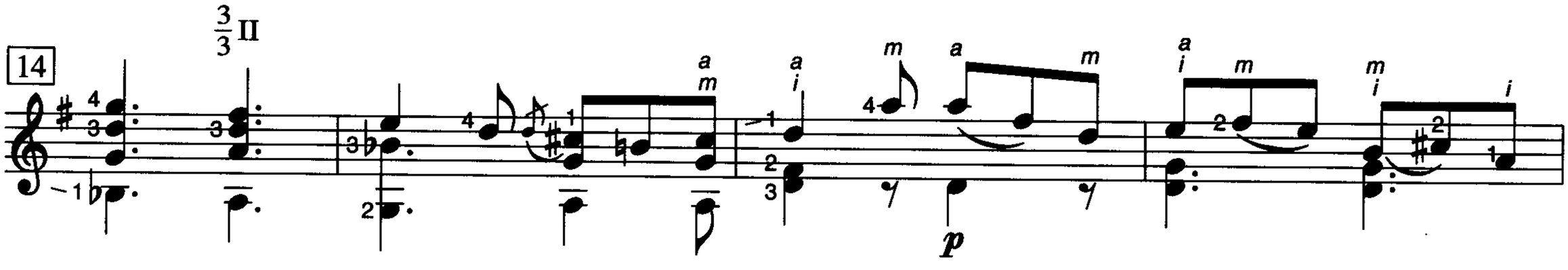
op. 51, no. 9

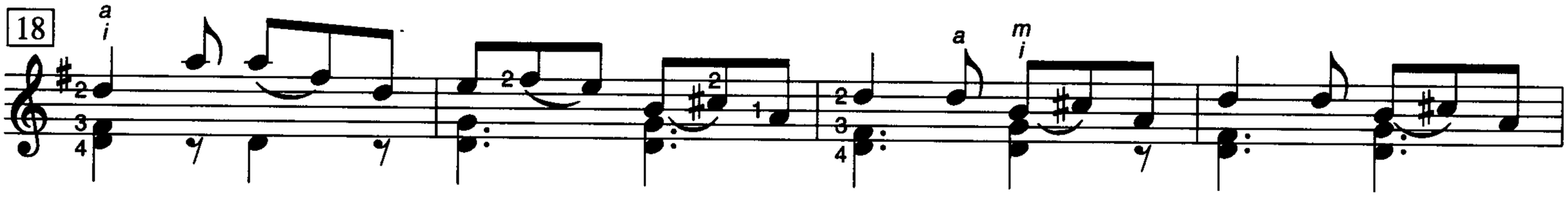
Napoléon Coste
(1806 – 1883)











Source: *Récréation du guitariste*, op. 51

0-88797-868-1/28

22

27

31

35

39

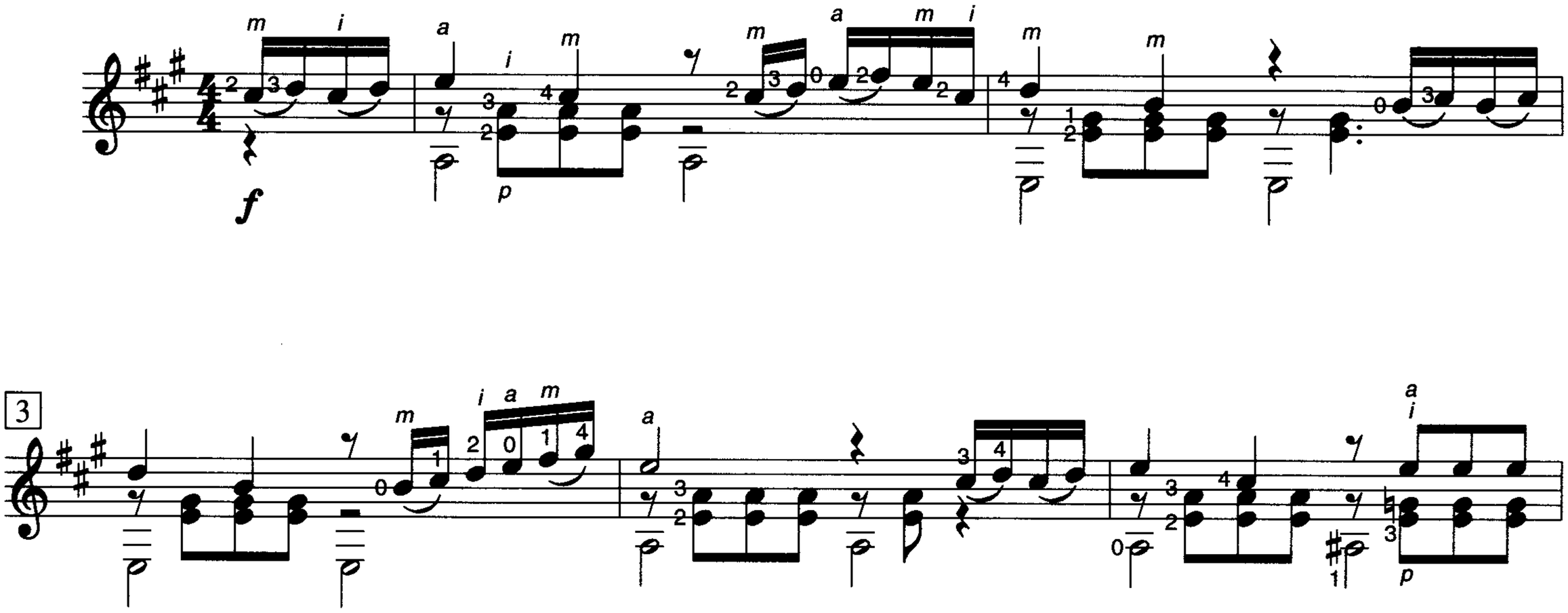
43

0-88797-868-1/29

El Amable

The Amiable Fellow

José Ferrer
(1835 – 1916)



Source: *Coleccion 8a de ejercicios y preludios*

0-88797-868-1/30

15

18

22

25

28

$\frac{5}{5}$ II

$\frac{4}{2}$ II

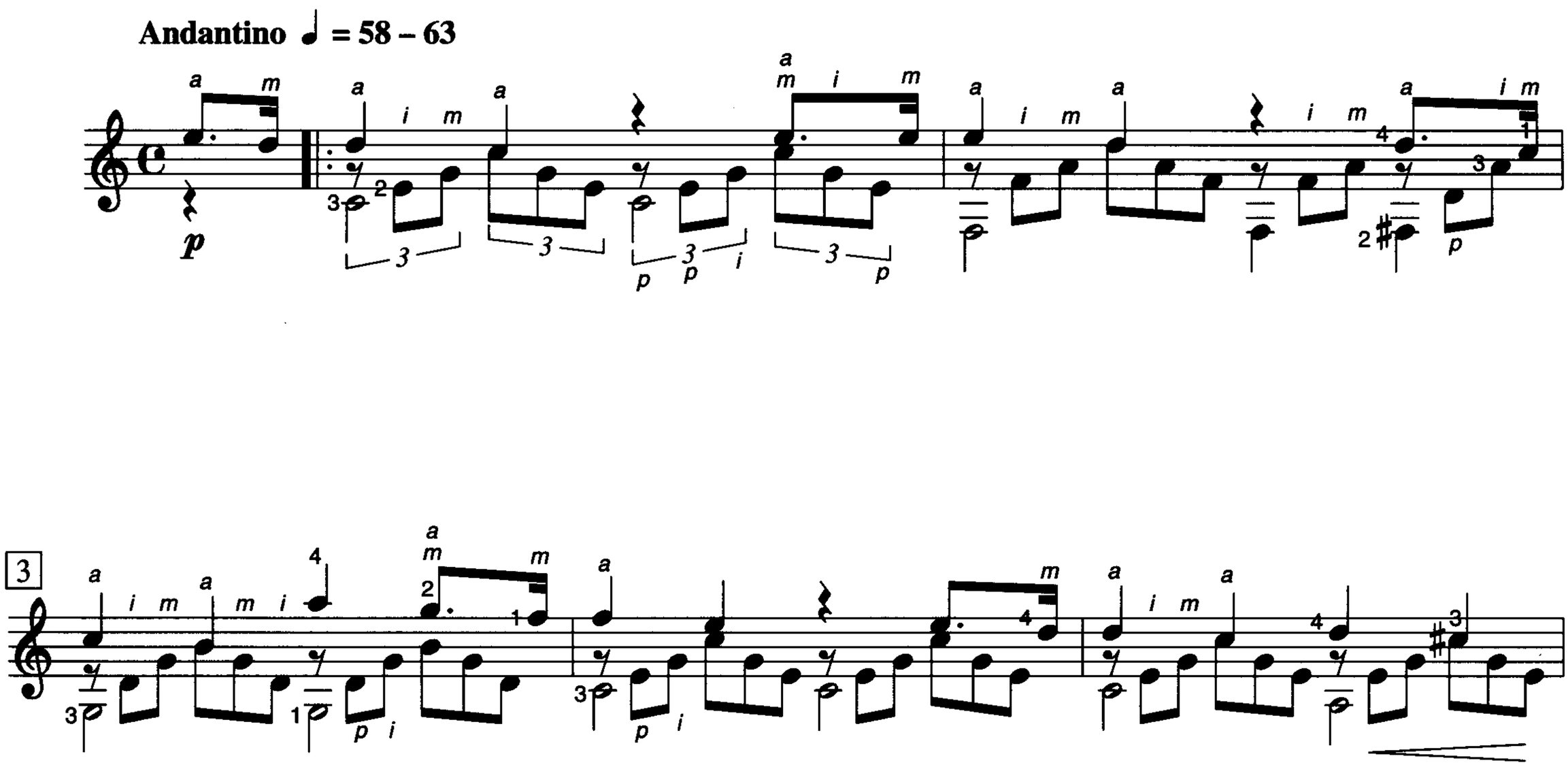
$\frac{4}{2}$ II

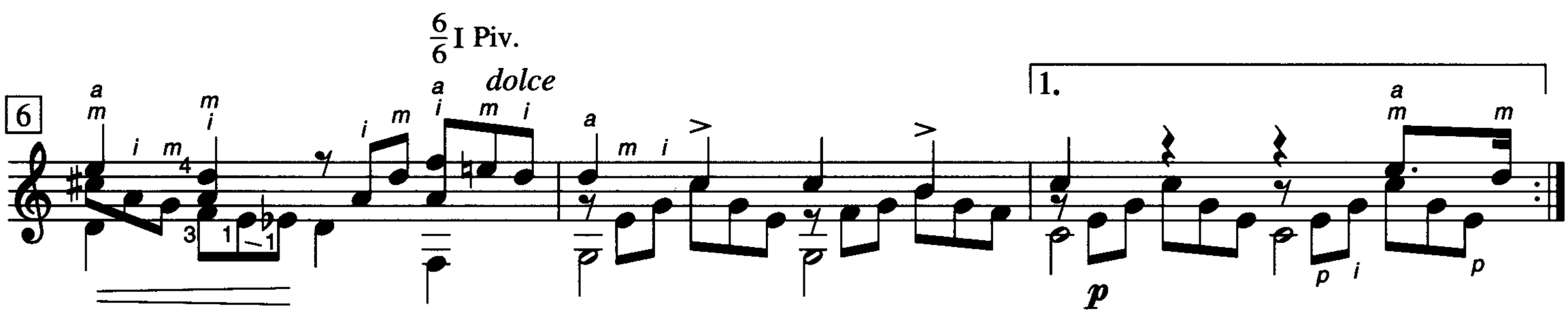
Piv. $\frac{4}{3}$ II

Nocturne

op. 4, no. 2, part 1

Johann Kaspar Mertz
(1800 – 1856)





Source: *Trois nocturnes*, op. 4 (1840)

11 Piv. Piv. $\frac{3}{3}$ I Piv. Piv. $\frac{3}{3}$ I Piv. *a tempo*

rit.

14 $\frac{6}{6}$ I Piv. 1.

16 2. *p*

3

19 *p*

21 *pp*

La Golondrina

The Wanderer

Narciso Serrandell Sevilla
(1843 – 1910)
arr. Gerald Schwertberger

♩ = 100 – 112

Piv. $\frac{3}{3}$ II

$\frac{6}{6}$ II

5

10

131

$\frac{4}{3}$ II

16

$\frac{3}{3}$ IV

$\frac{5}{3}$ VIII

22

$\frac{4}{2}$ II

$\frac{3}{3}$ II

27

Da Capo

$\frac{4}{4}$ II

$\frac{5}{3}$ II

Piv.

Souce: *Latin America: Solo Pieces for Guitar*
Arrangement © 1982 Ludwig Doblinger (Bernard Herzmansky) K.G., Wien, München. Reprinted by permission.

0-88797-868-1/34

Samba Latino

Robert Evans
(1933 –)

Brightly ♩ = 50 – 54

mf

5

9

13

golpe

18

ten.

23

28

golpe

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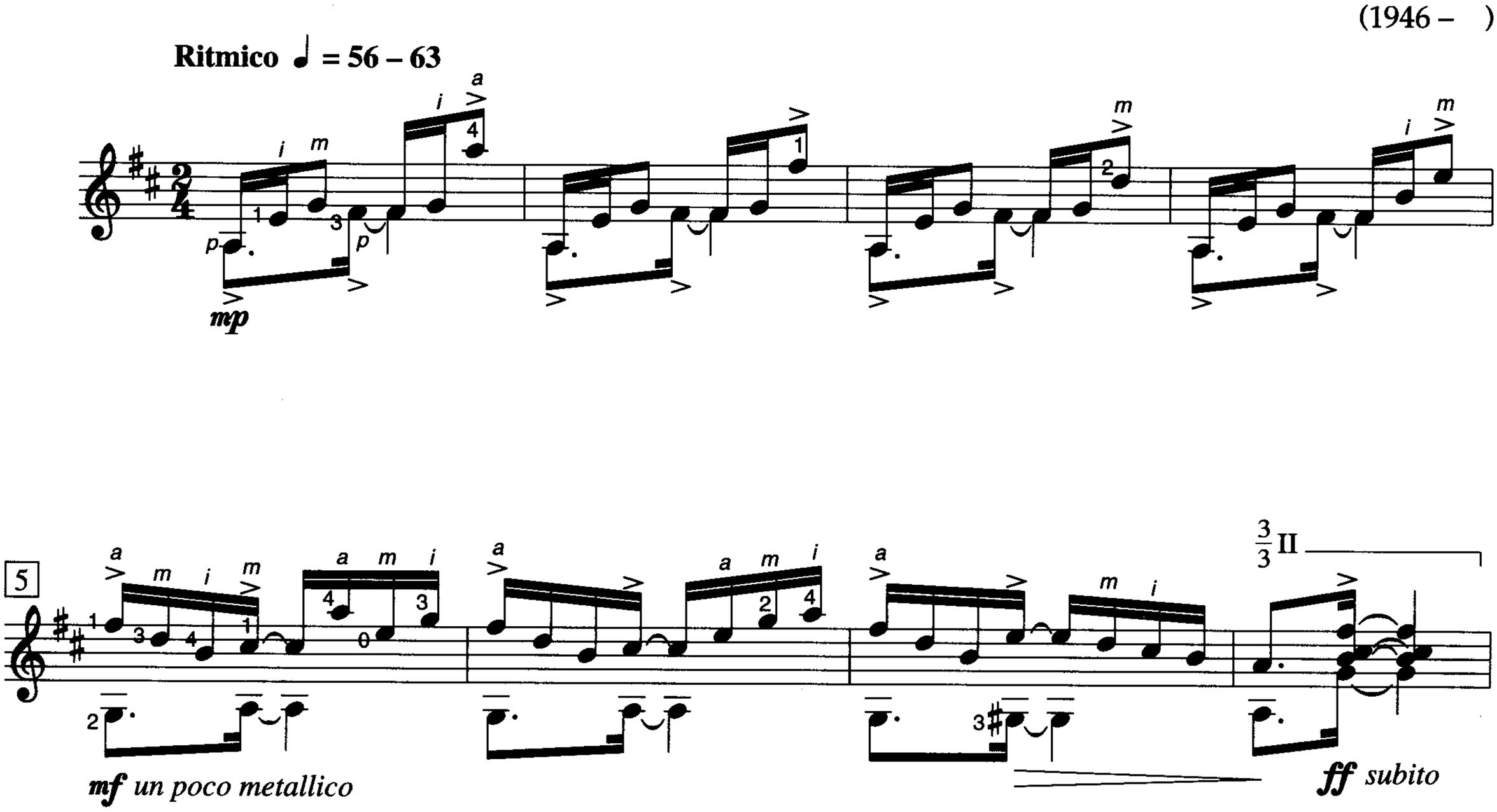
0-88797-868-1/35

Viñeta Criolla III

Creole Vignette III

Ernesto Cordero
(1946 –)



Source: *Modern Times*, vol. 3
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0-88797-868-1/36

17

p dolce

21

mf

$\frac{3}{3}$ II

ff subito

25

mp

p

p

29

mf

p

p

p

33

f

f secco

pizz. (étouffée)

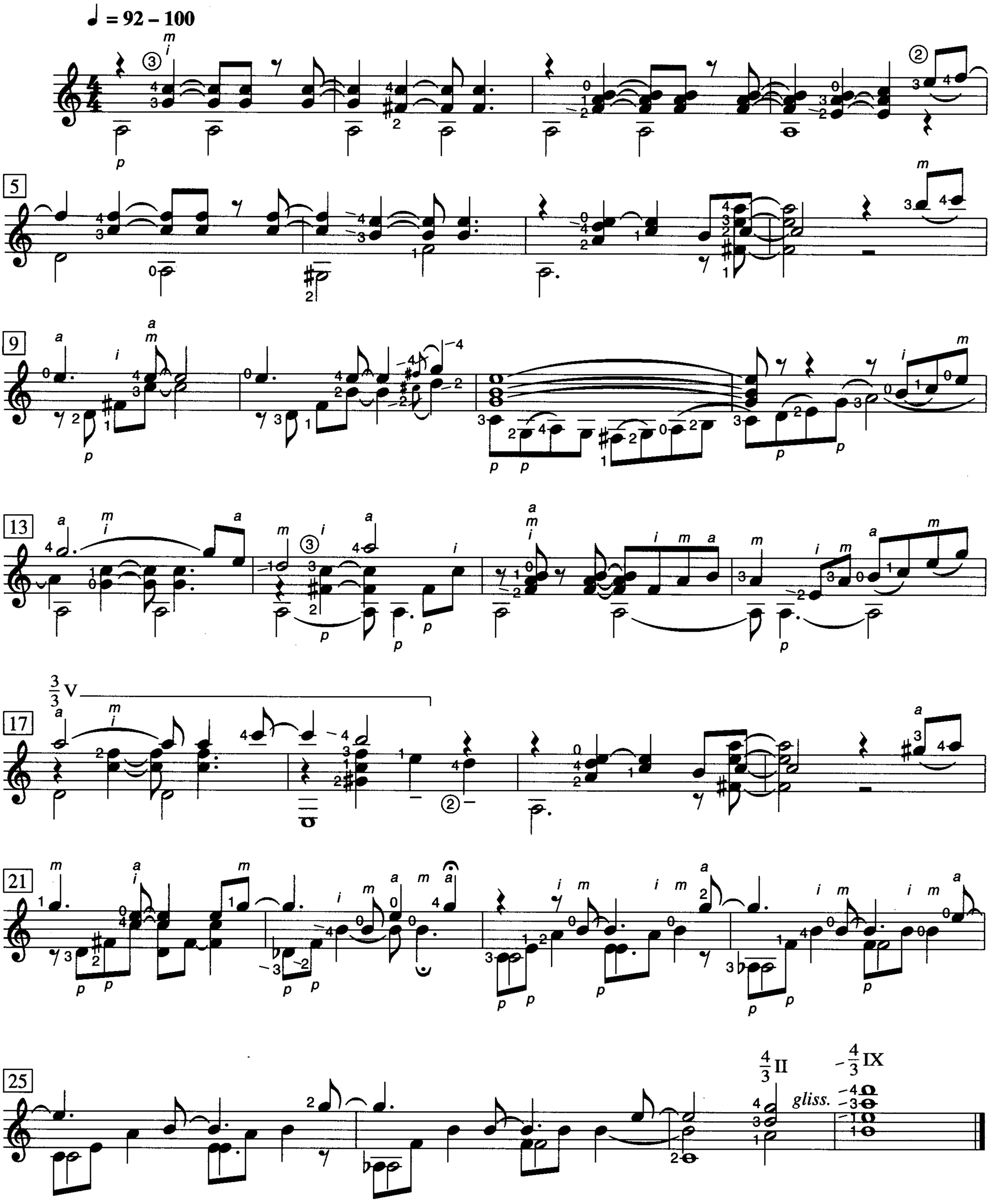
nat.

$\frac{3}{3}$ II

p dolce

Bossa triste
Sad Bossa

Carlo Domeniconi
(1947 –)



Source: *Quaderno brasiliano per chitarra,* no. 1
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0-88797-868-1/38

Choral Fughetta

Robert Benedict
(1947 –)

♩ = 92 – 104

mp

8

15

21

27

34

Source: *Fughettas for Guitar*

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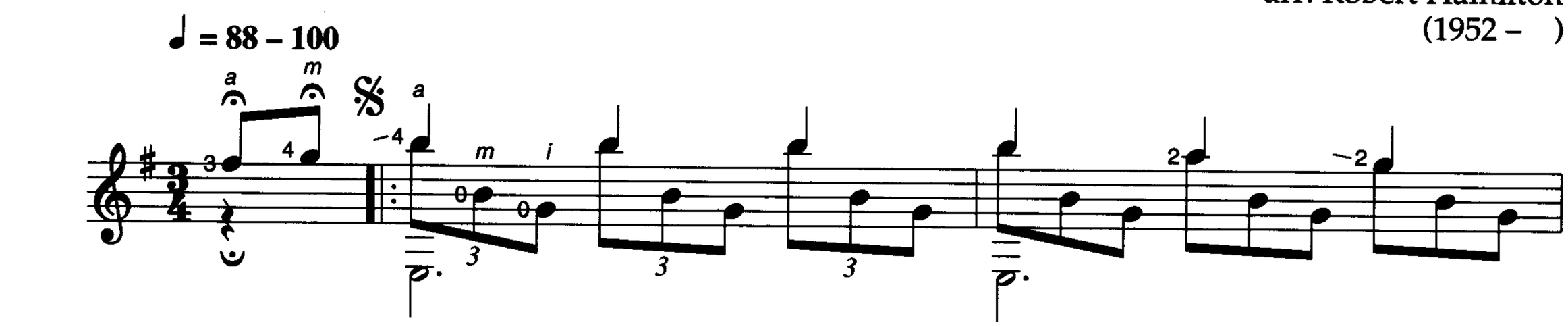
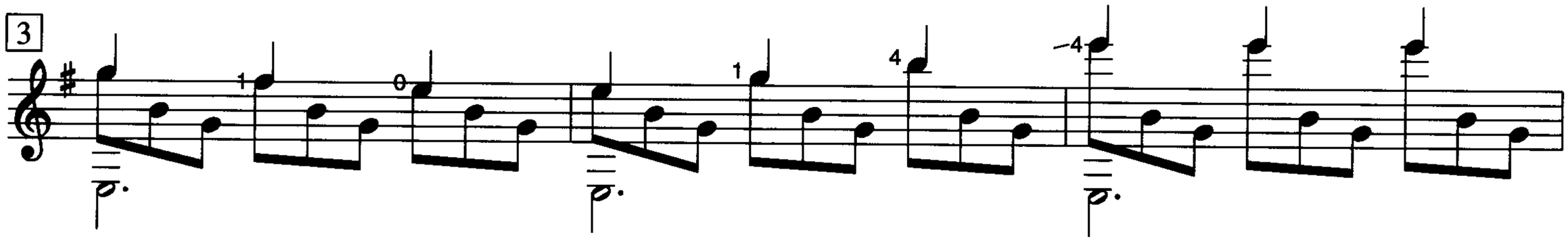
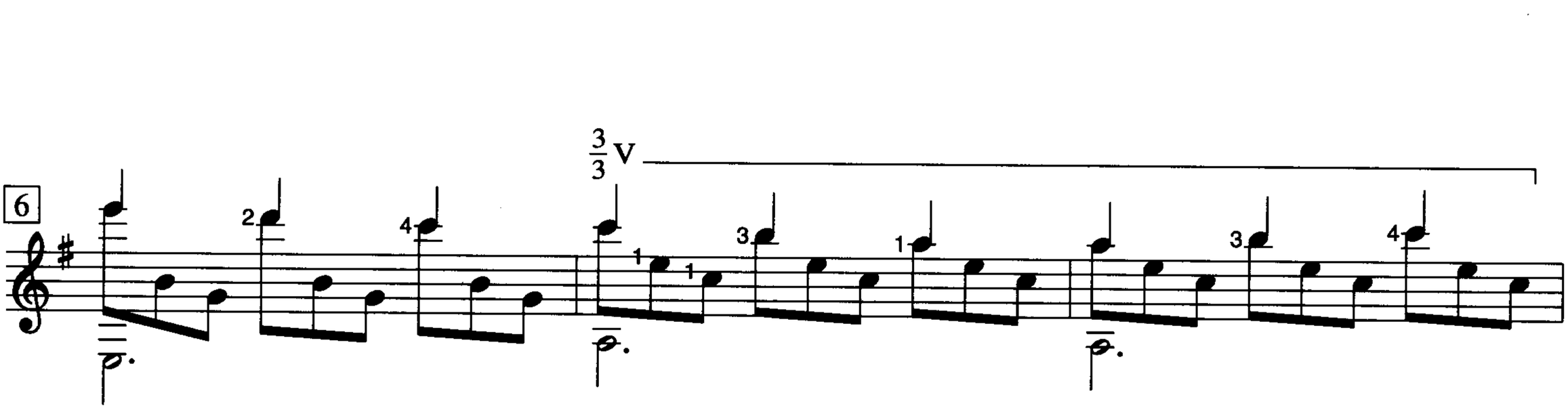
0-88797-868-1/39

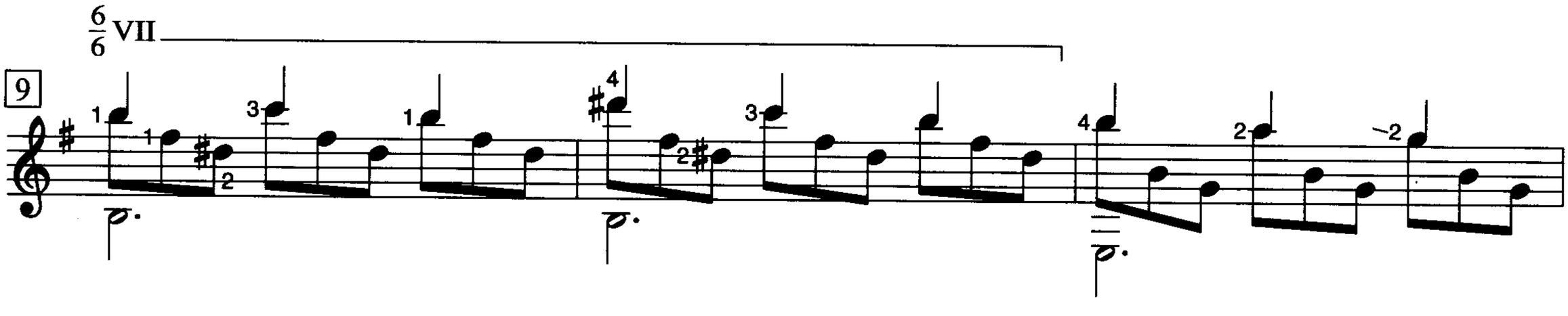
Spanish Romance

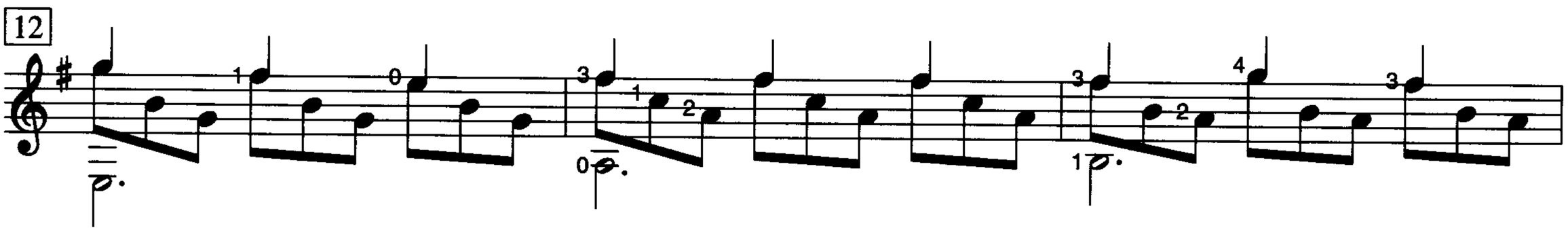
Traditional melody
arr. Robert Hamilton
(1952 –)











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0-88797-868-1/40

15

1. 2. *Fine*

18

21

$\frac{6}{6}$ VII

24

$\frac{3}{3}$ IX

27

$\frac{3}{3}$ V

$\frac{5}{5}$ II

30

1. 2. *D.S. al Fine*

p

Tango

Michael Coghlan
(1955 –)

♩ = 108 – 116

mp

5

2. 1.

9

12

16

19

lento

a tempo

23

27

pp

f

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0-88797-868-1/42

Gentle Waltz

Brian Katz
(1955 –)

Andante rubato ♩ = 80 – 88

legato

mp

to Coda

Piv. $\frac{3}{3}$ II

Piv.

1.

2.

gliss.

mf

11

gliss.

mf

16

$\frac{3}{3}$ II

a tempo

D.C. al Coda (2nd ending)

mp poco rit.

f

mf

mp

p

Coda

21

$\frac{6}{6}$ II

a tempo

f

rit.

26

mf

30

p

Source: *The Amethyst Collection*
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0-88797-868-1/43

Jatek

Game

Béla Bartók
(1881 – 1945)
arr. Jeffrey McFadden
(1963 –)

♩ = 100 – 108

mf dolce *mp* *mf*

10

Piv. Piv. *poco rit.*

p *mf* *p*

Più mosso ♩ = 104 – 112

19

f

27

p *mp dolce*

Tempo I

35

p

Piv.

43

Piv.

pp tranquillo *p* *pp* *rit.*

Source: *For Children*: vol. 1, no. 5
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Étude

op. 60, no. 10

Matteo Carcassi
(*ca* 1792 – 1853)

Allegretto ♩. **= 46 – 54**

mf *mp*

6

11

$\frac{3}{3}$ VII $\frac{3}{3}$ V

f

17

mp

23

mf

29

35

p

rall.

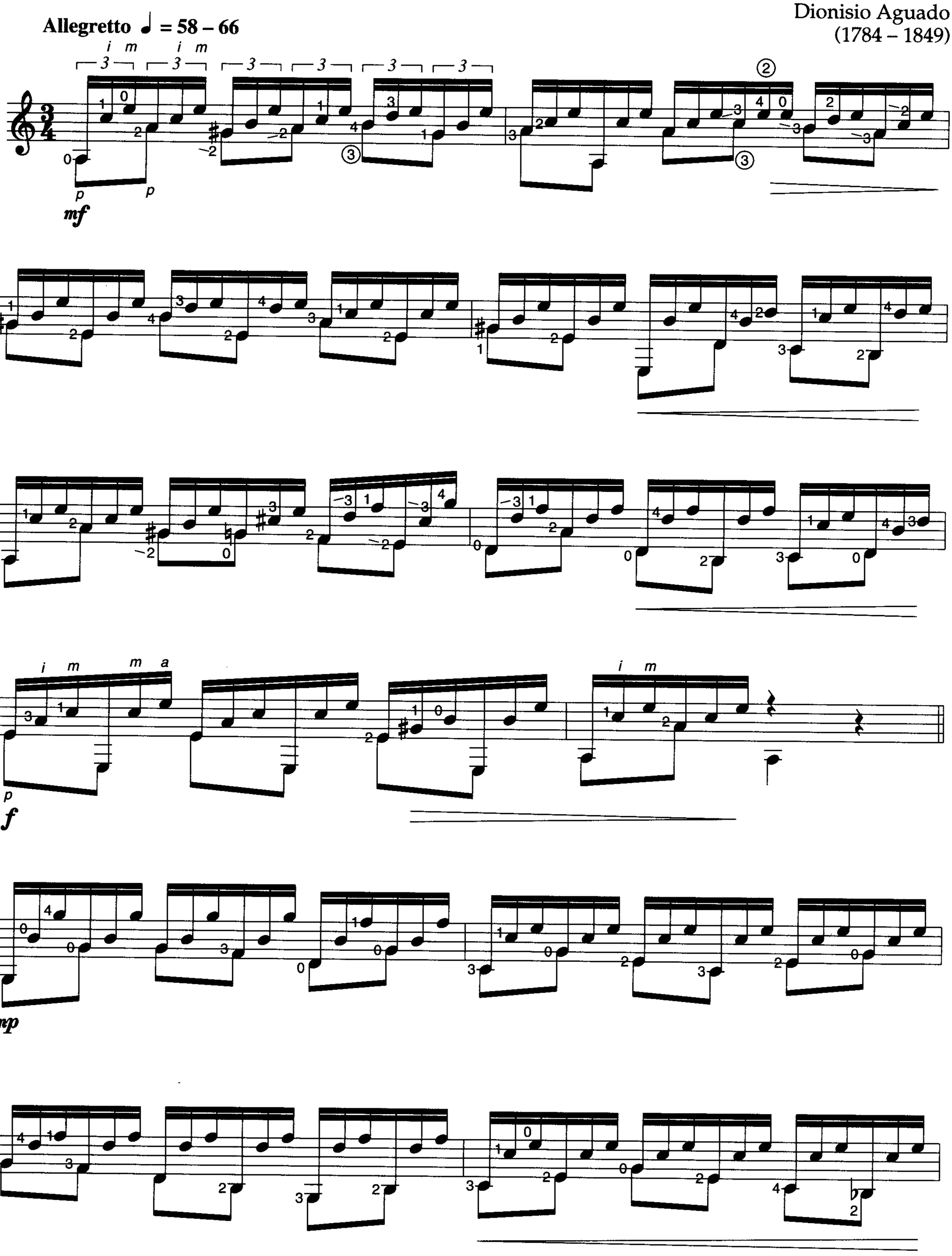
Source: *Vingt-cinq études mélodiques et progressives,* op. 60 (*ca* 1850)

0-88797-868-1/45

Study/Etude no. 2

Lesson 5
Waltz

Dionisio Aguado
(1784 – 1849)



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

13

f

15

i a i a m a

17

19

21

23

f

Study/Etude no. 3

Lesson 26

Allegretto ♪ **= 104 – 116**

Dionisio Aguado
(1784 – 1849)

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

Study/Etude no. 4

Allegretto

op. 35, no. 22

♩ **= 116 – 126**

Fernando Sor
(1778 – 1839)

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

9

14

19

24 5/5 II

29 6/6 II

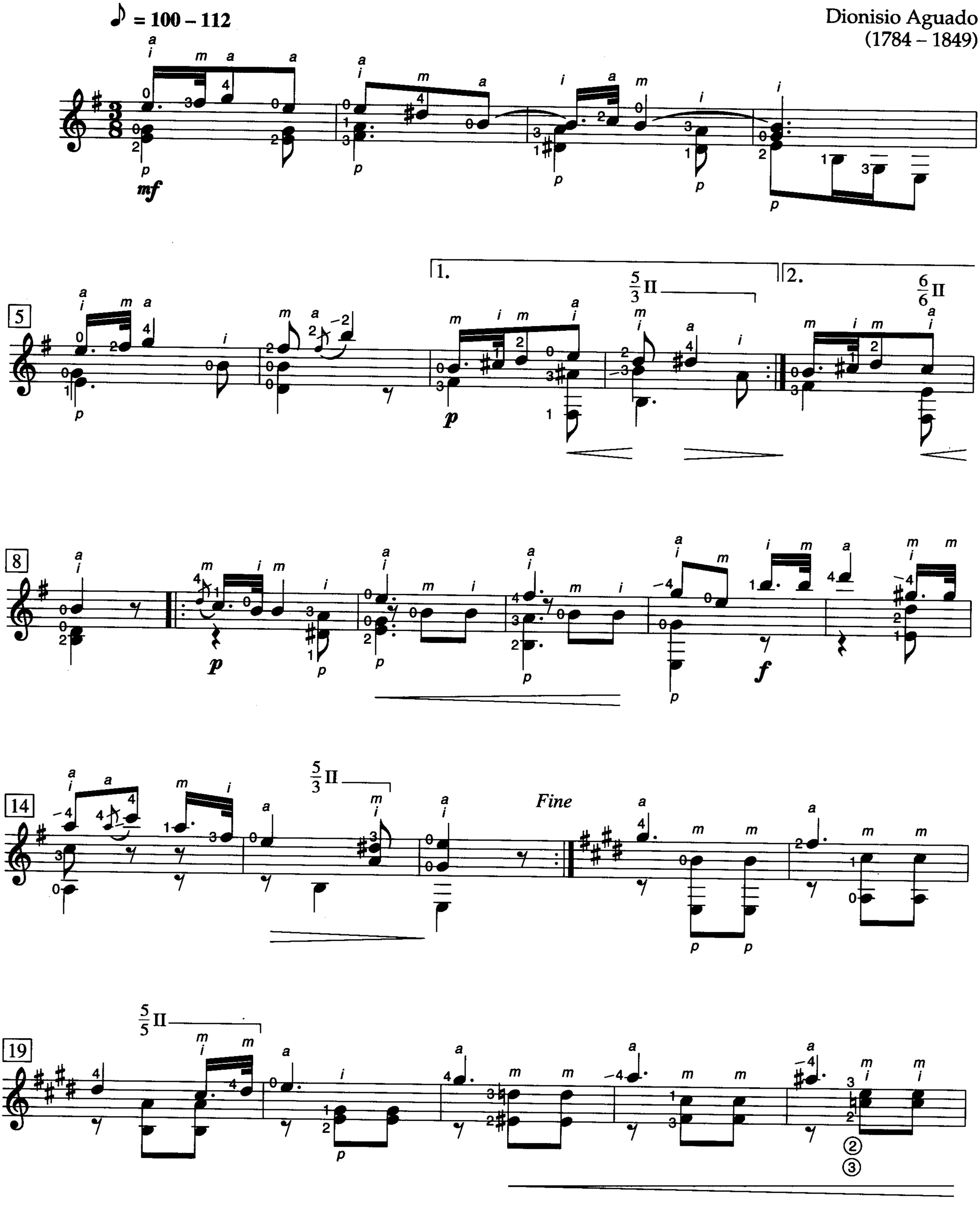
34

39 4/4 II 5/5 IV

44 6/6 II

Lesson 35

Dionisio Aguado
(1784 – 1849)



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

0-88797-868-1/50

24

$\frac{3}{3}$ IV

a tempo

f *rit.*

29

$\frac{4}{3}$ III

$\frac{3}{3}$ V

$\frac{3}{3}$ IV

p *p*

f

35

40

poco rit.

46

$\frac{5}{5}$ II

sf

52

a tempo

$\frac{5}{3}$ II

D.C. al Fine

p *p*

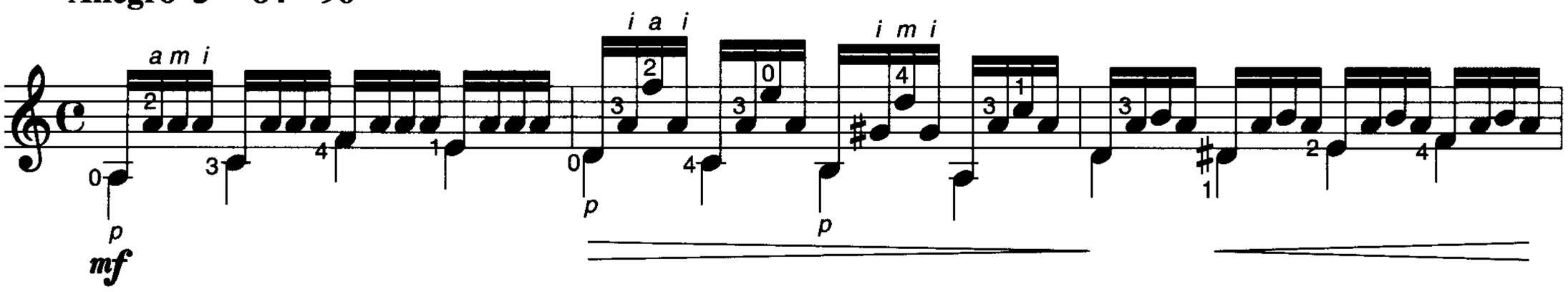
f

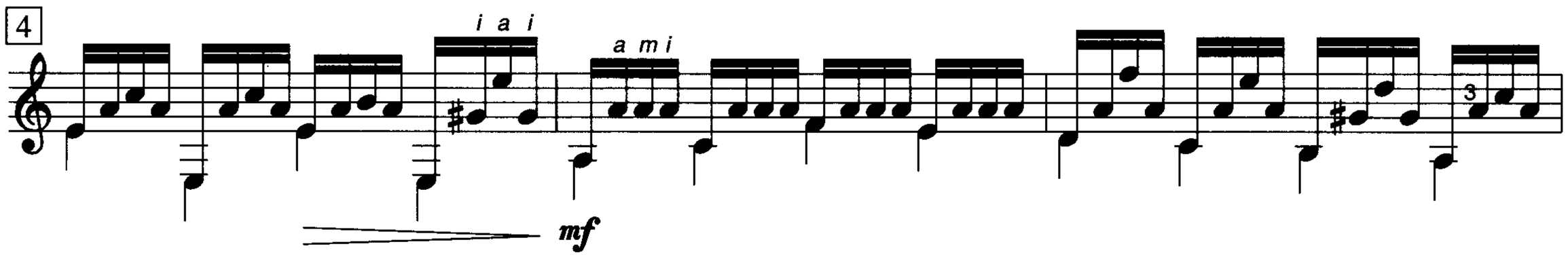
Étude

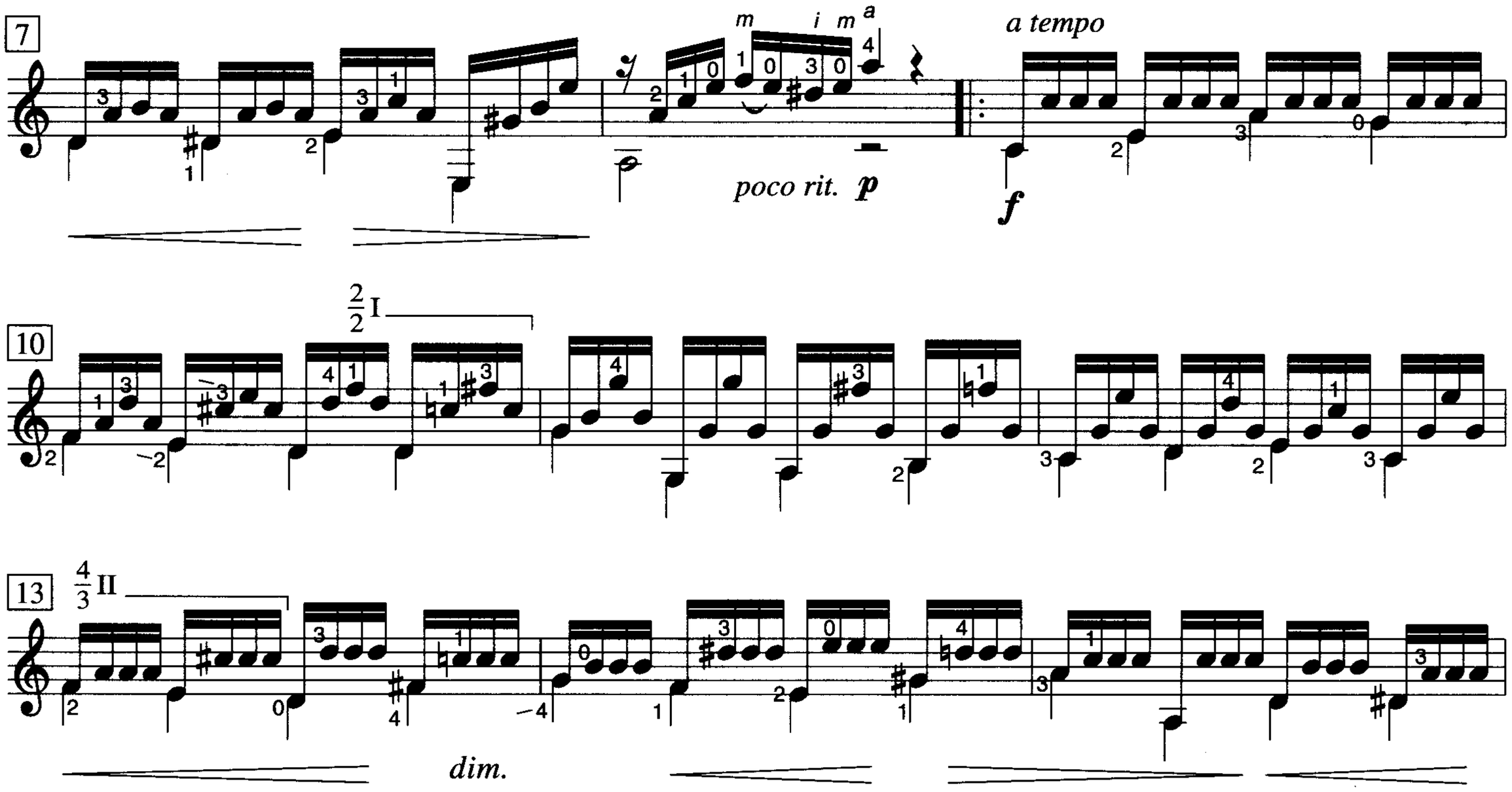
op. 60, no. 9

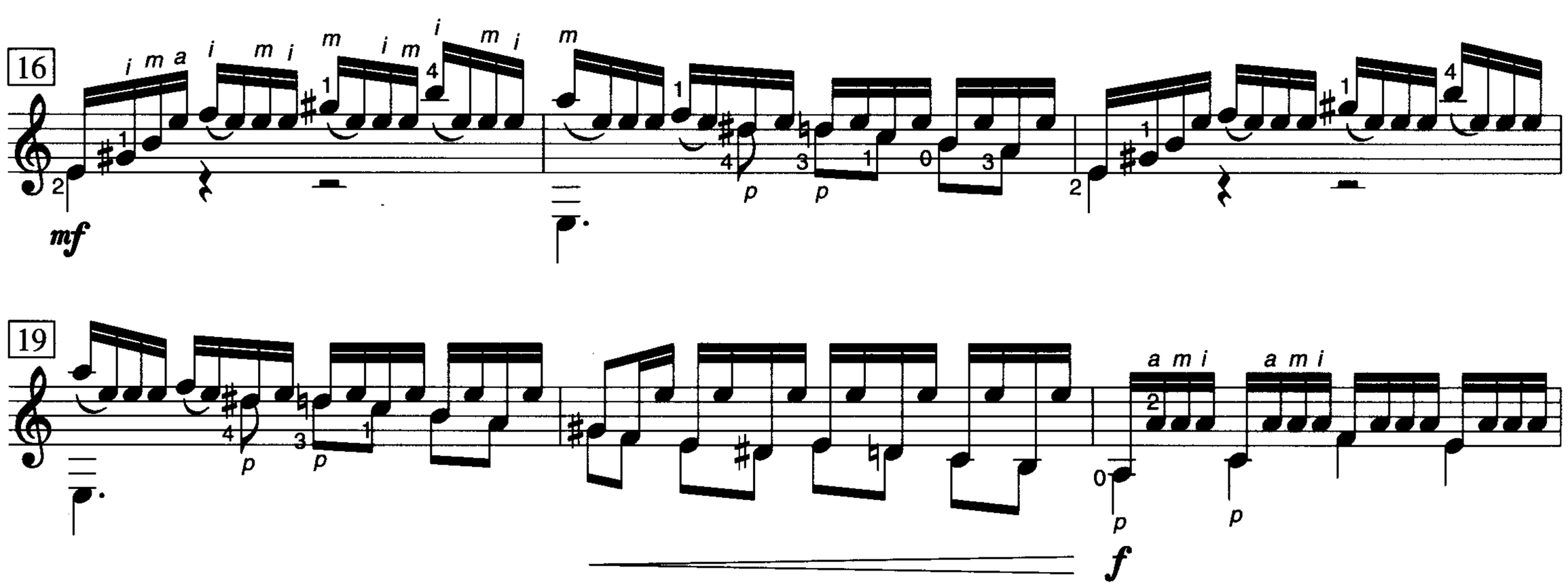
Matteo Carcassi
(*ca* 1792 – 1853)

Allegro ♩ = 84 – 96

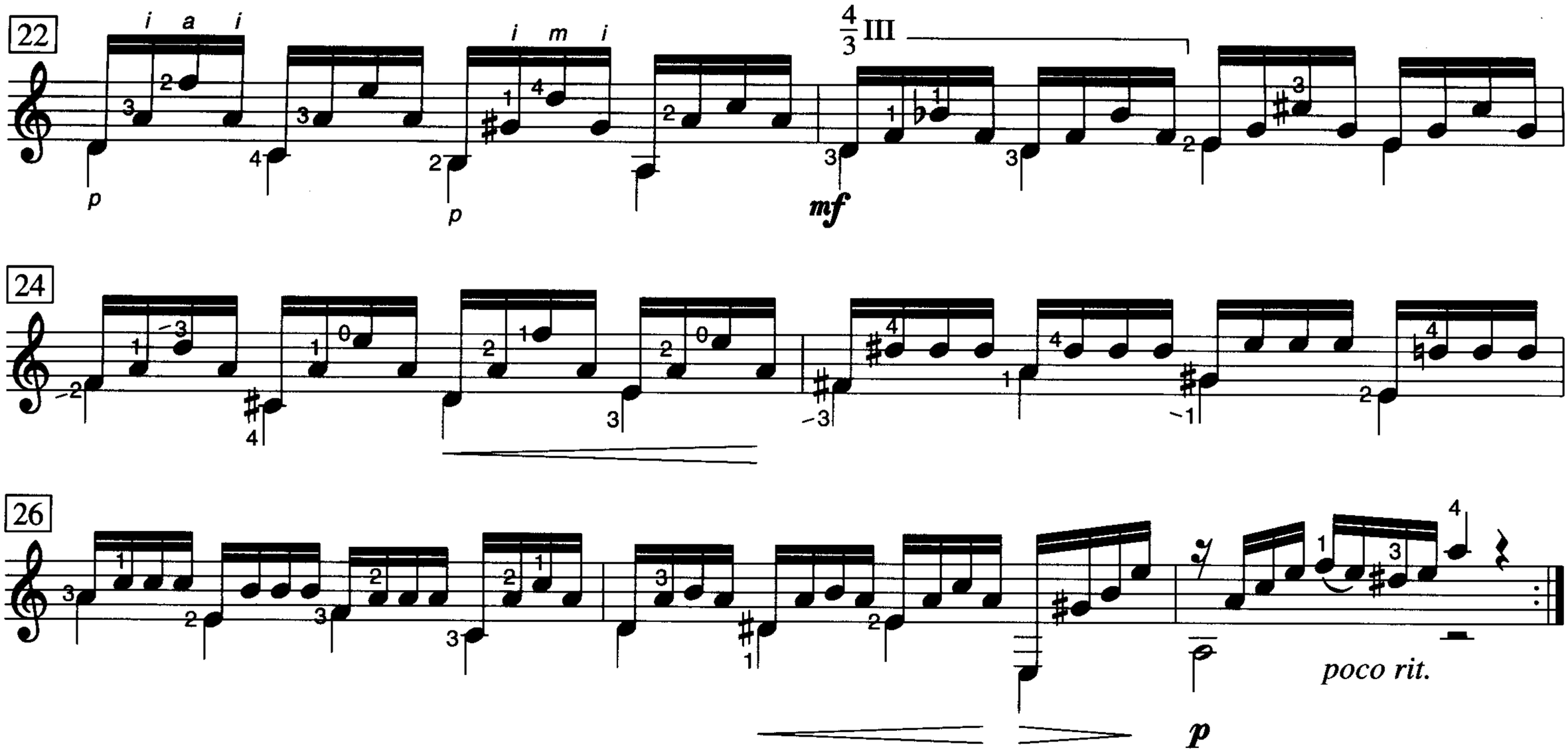








Source: *Vingt-cinq études mélodiques et progressives,* op. 60 (*ca* 1850)

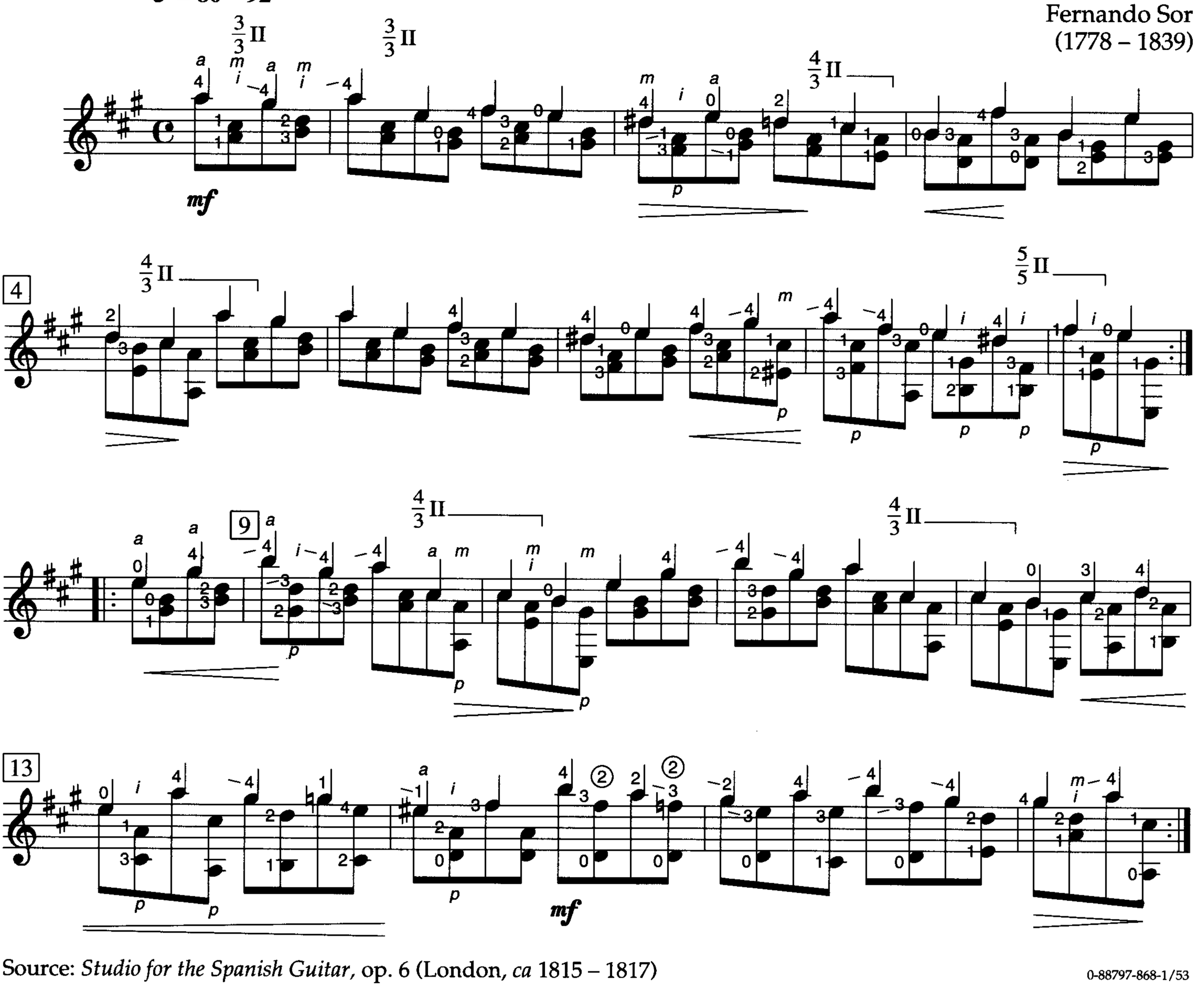


Study/Etude no. 7

Andante Allegro

op. 6, no. 2

Fernando Sor
(1778 – 1839)



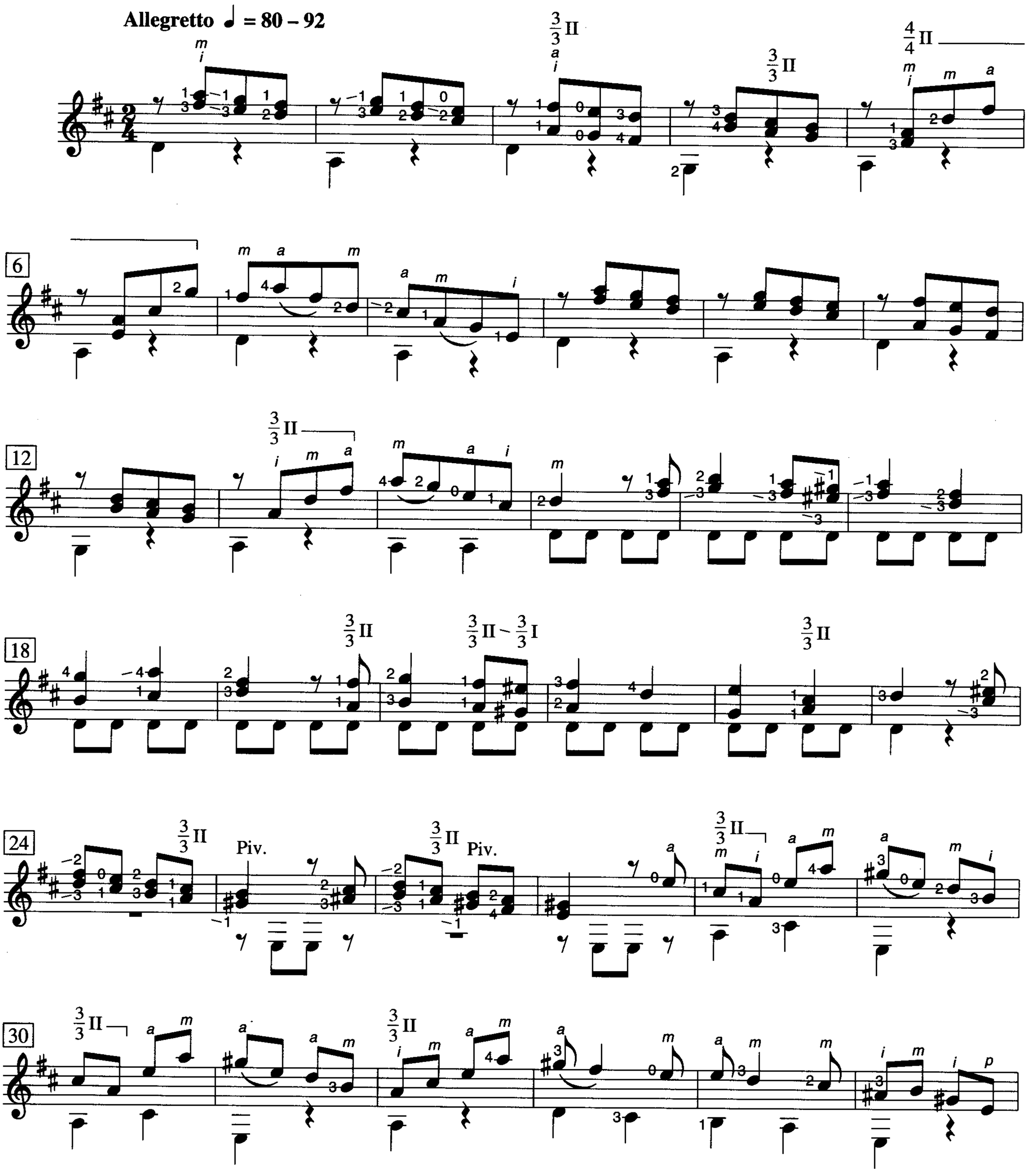
Source: *Studio for the Spanish Guitar*, op. 6 (London, *ca* 1815 – 1817)

0-88797-868-1/53

Lesson

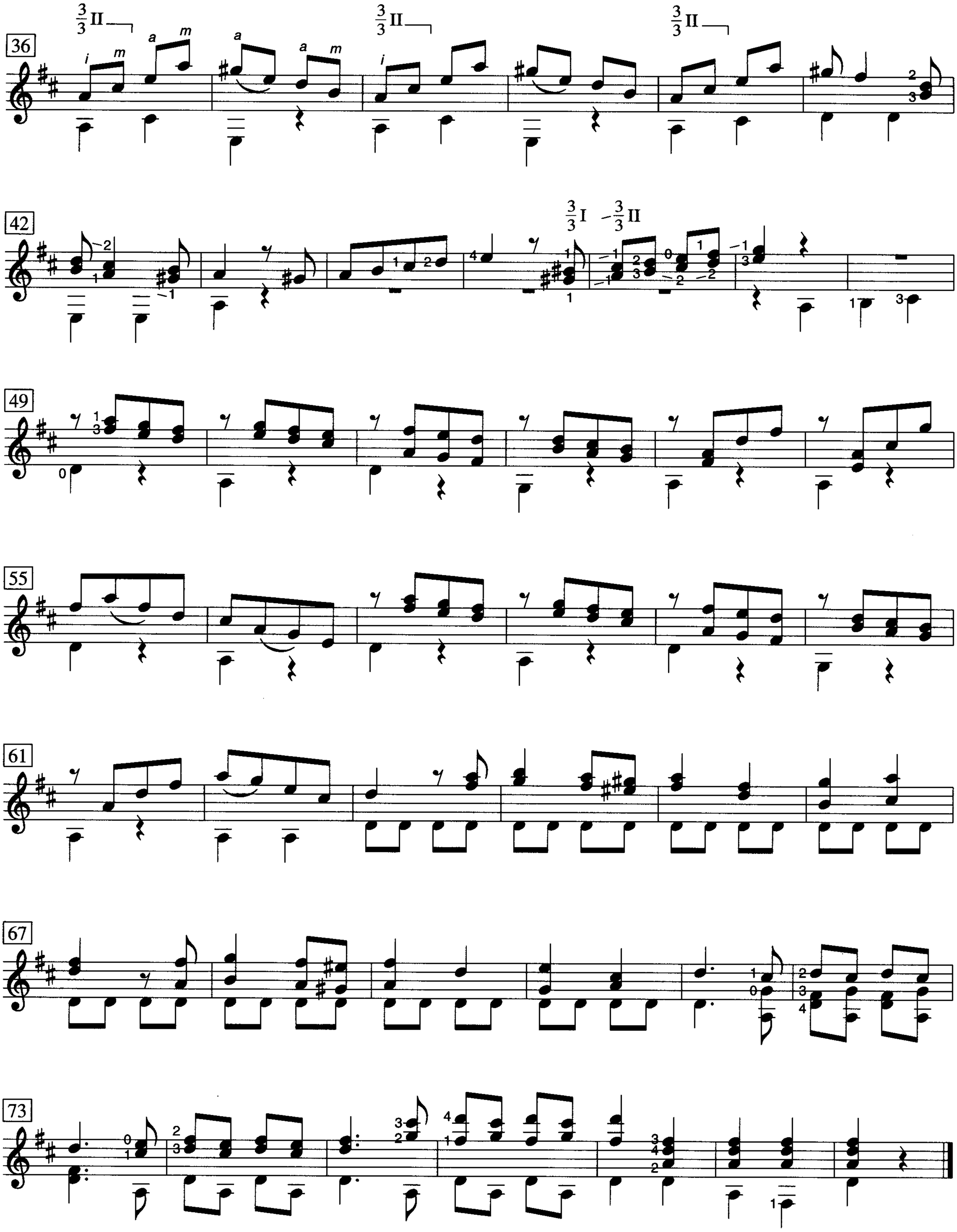
op. 139, no. 3

Mauro Giuliani
(1781 – 1829)



Source: *Primi lezione progressives*, op. 139

0-88797-868-1/54

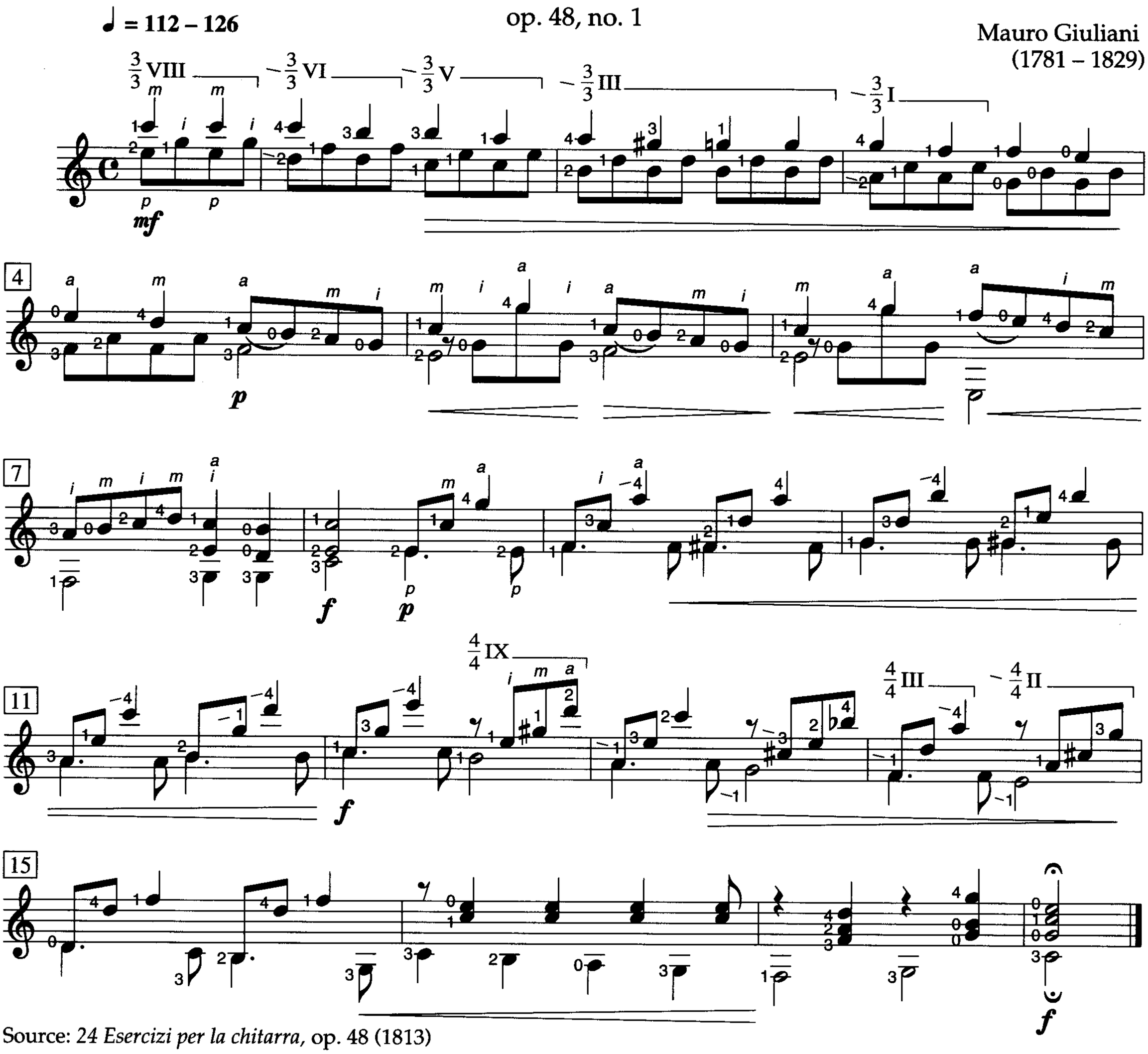

36
42
49
55
61
67
73

Study/Etude no. 9

Vivace

op. 48, no. 1

Mauro Giuliani
(1781 – 1829)

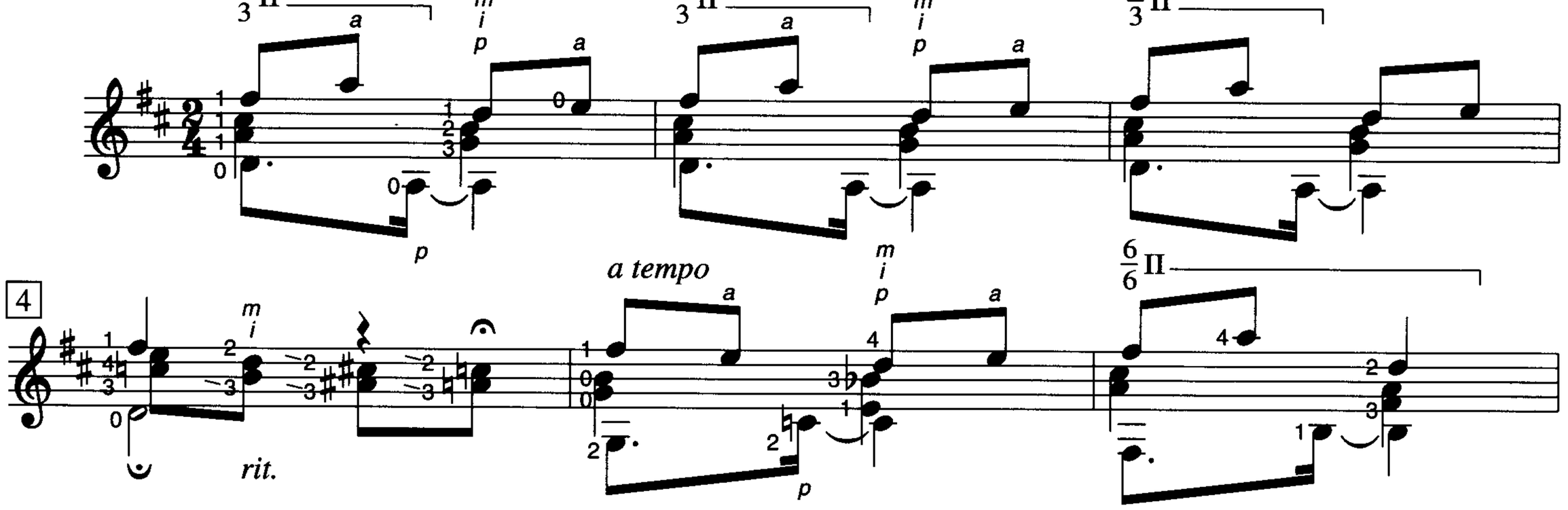


Source: *24 Esercizi per la chitarra,* op. 48 (1813)

Study/Etude no. 10

Lullaby

Gary Davis
(1950 –)



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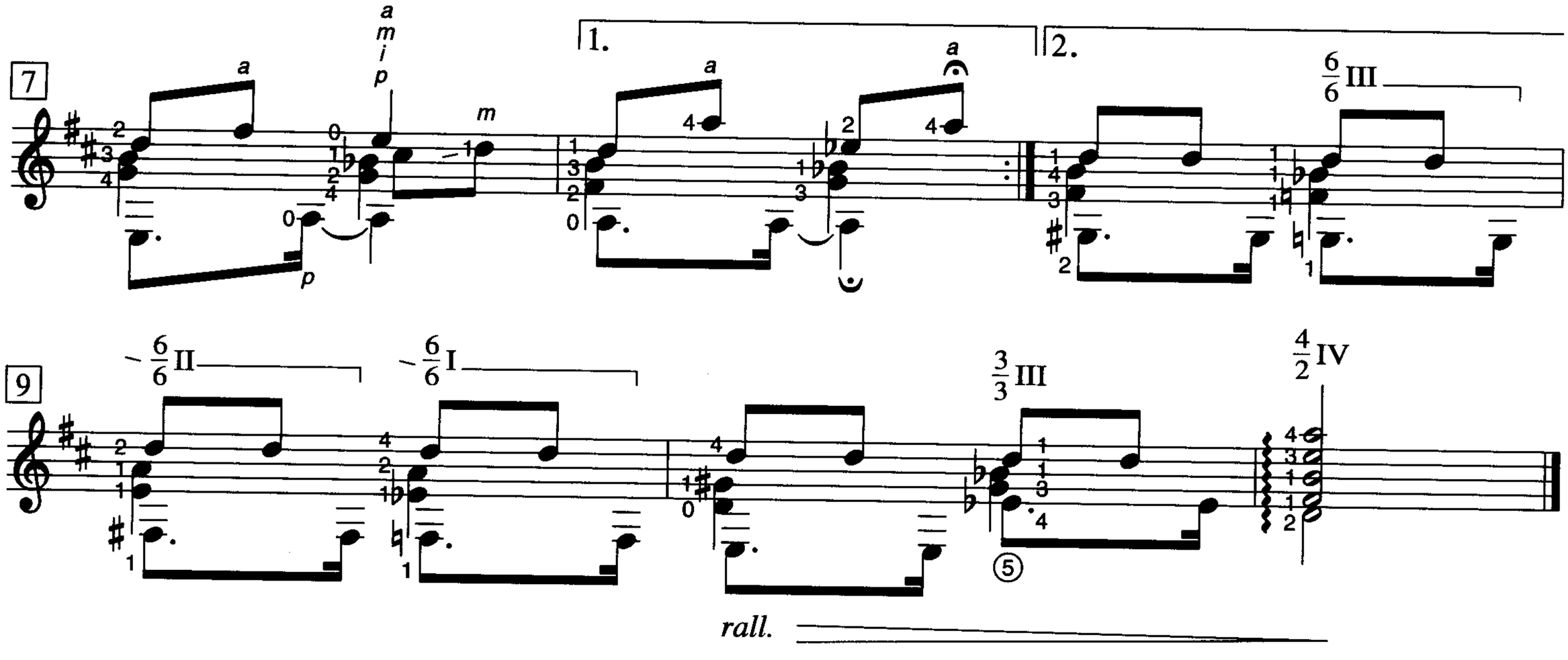
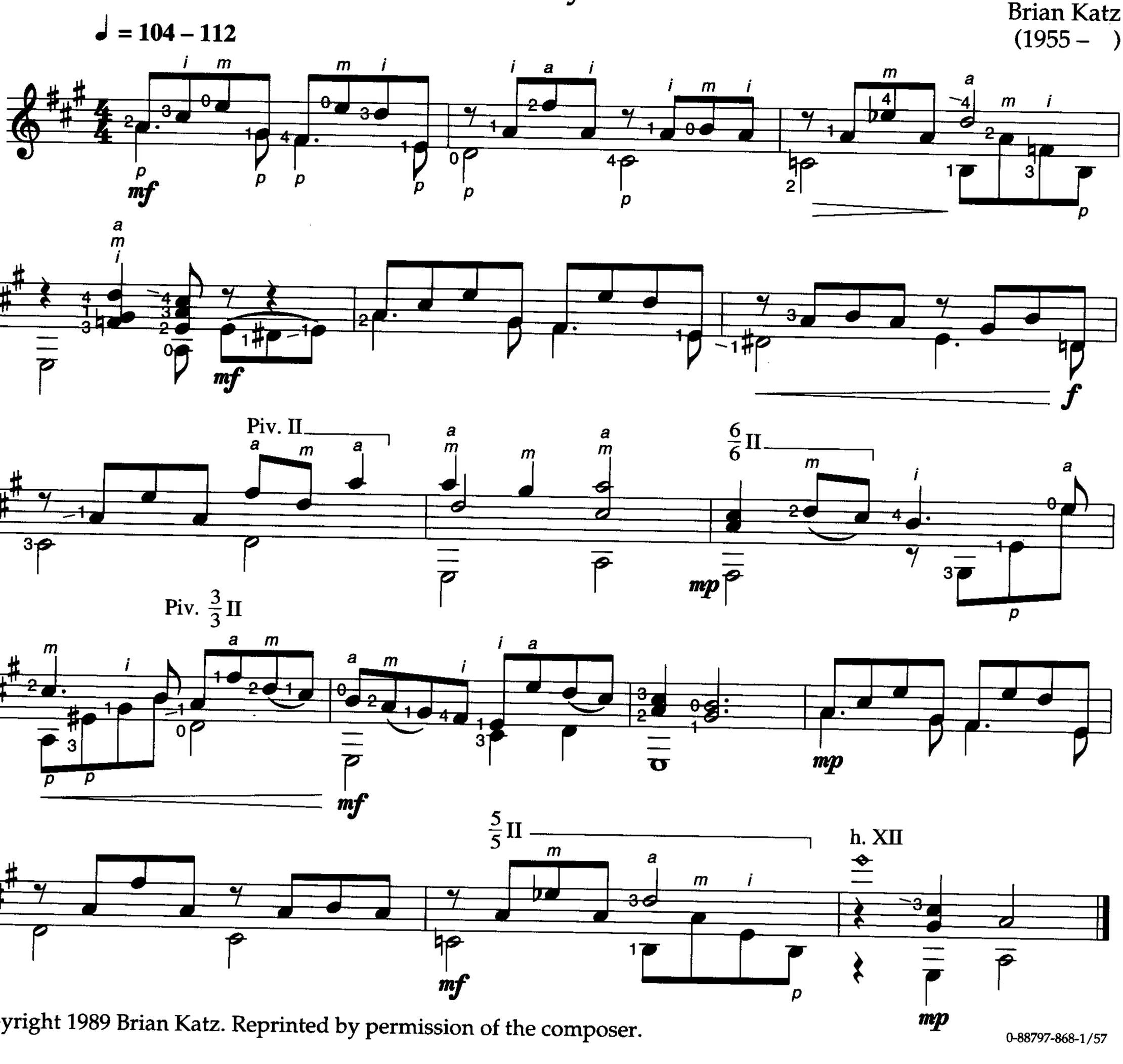


Study/Etude no. 11

Study

Brian Katz
(1955 –)



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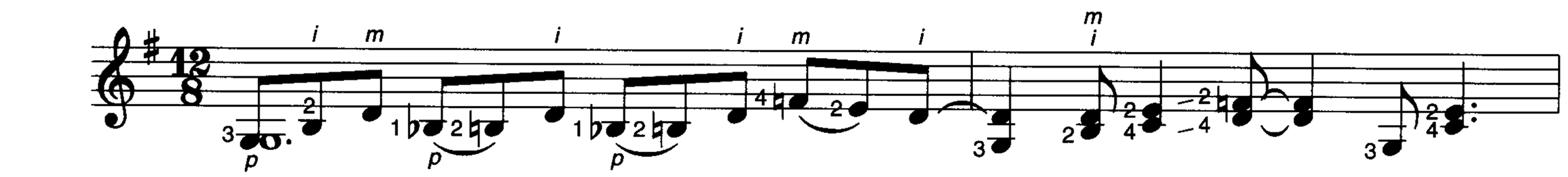
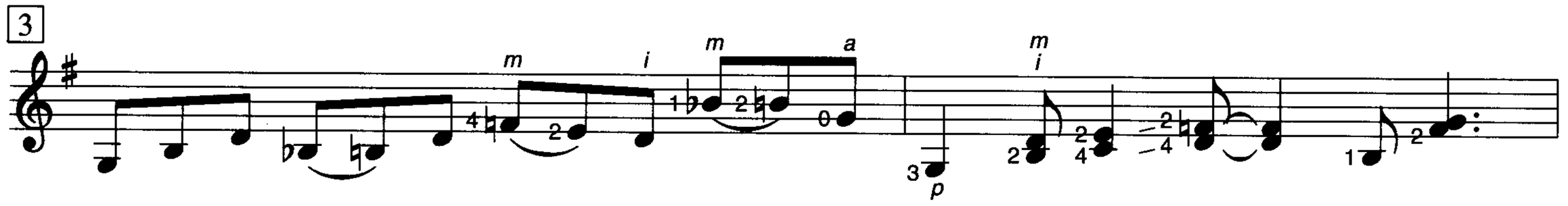
Study/Etude no. 12

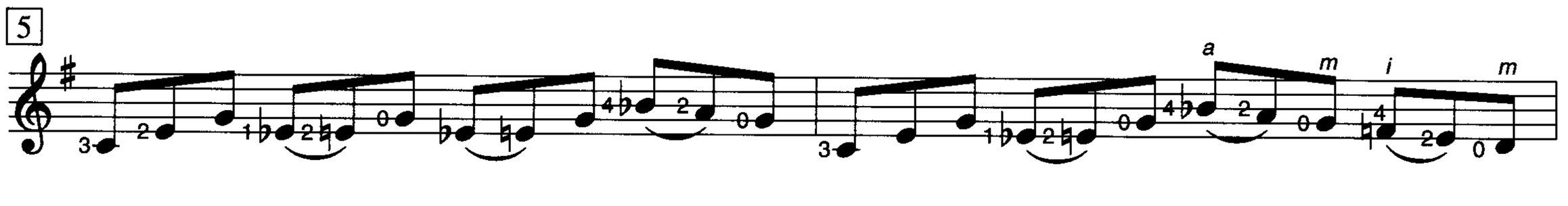
Twisted Fingers

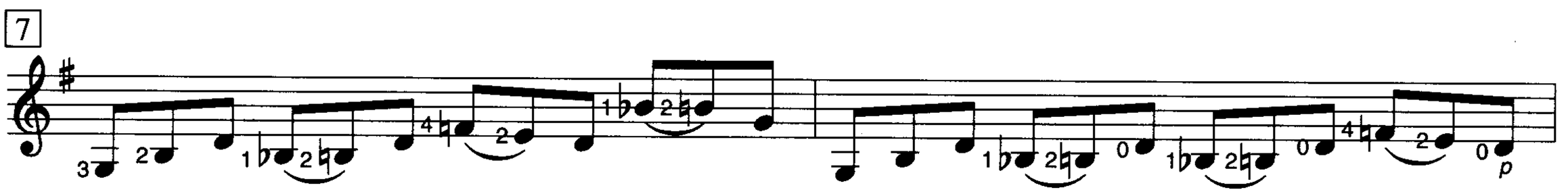
William Beauvais
(1956 –)

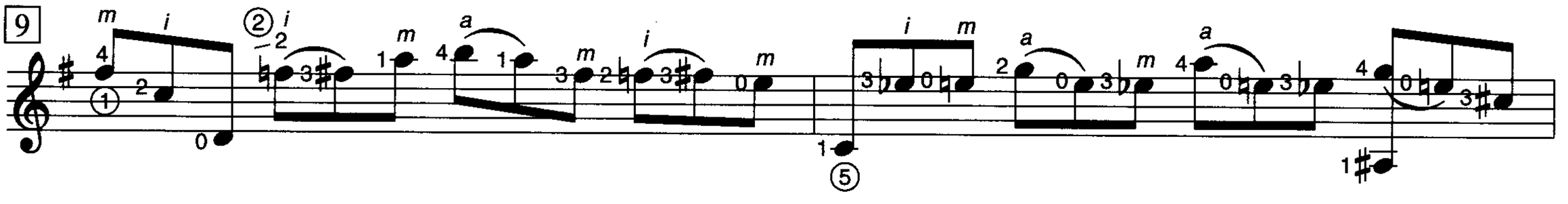
Moderate, rock groove ♩. = 66 – 80

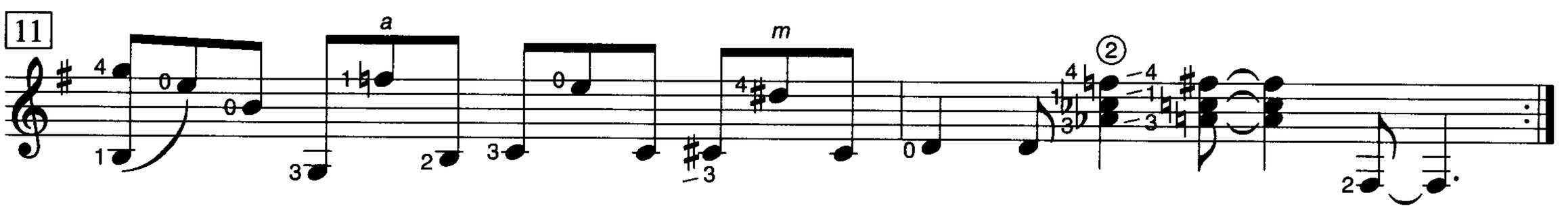


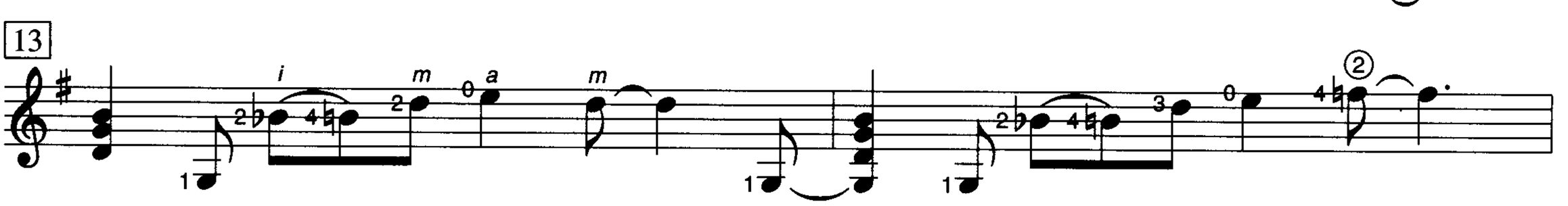


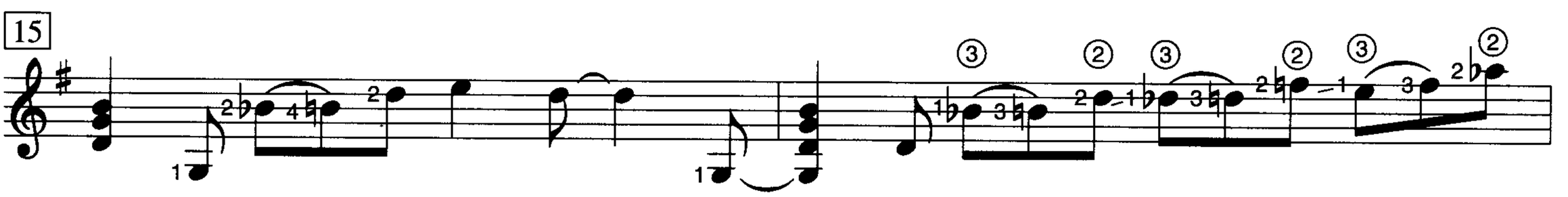


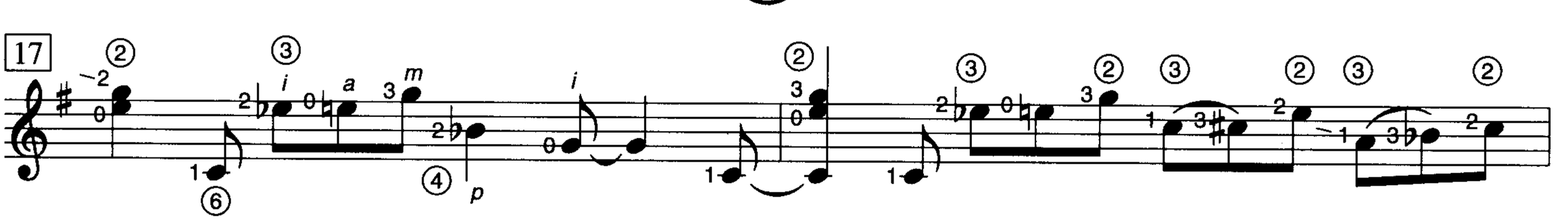


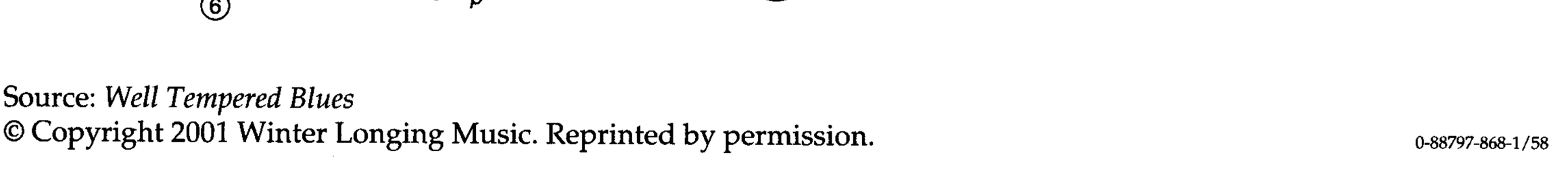












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19

21

23

25

27

29

31

33

35

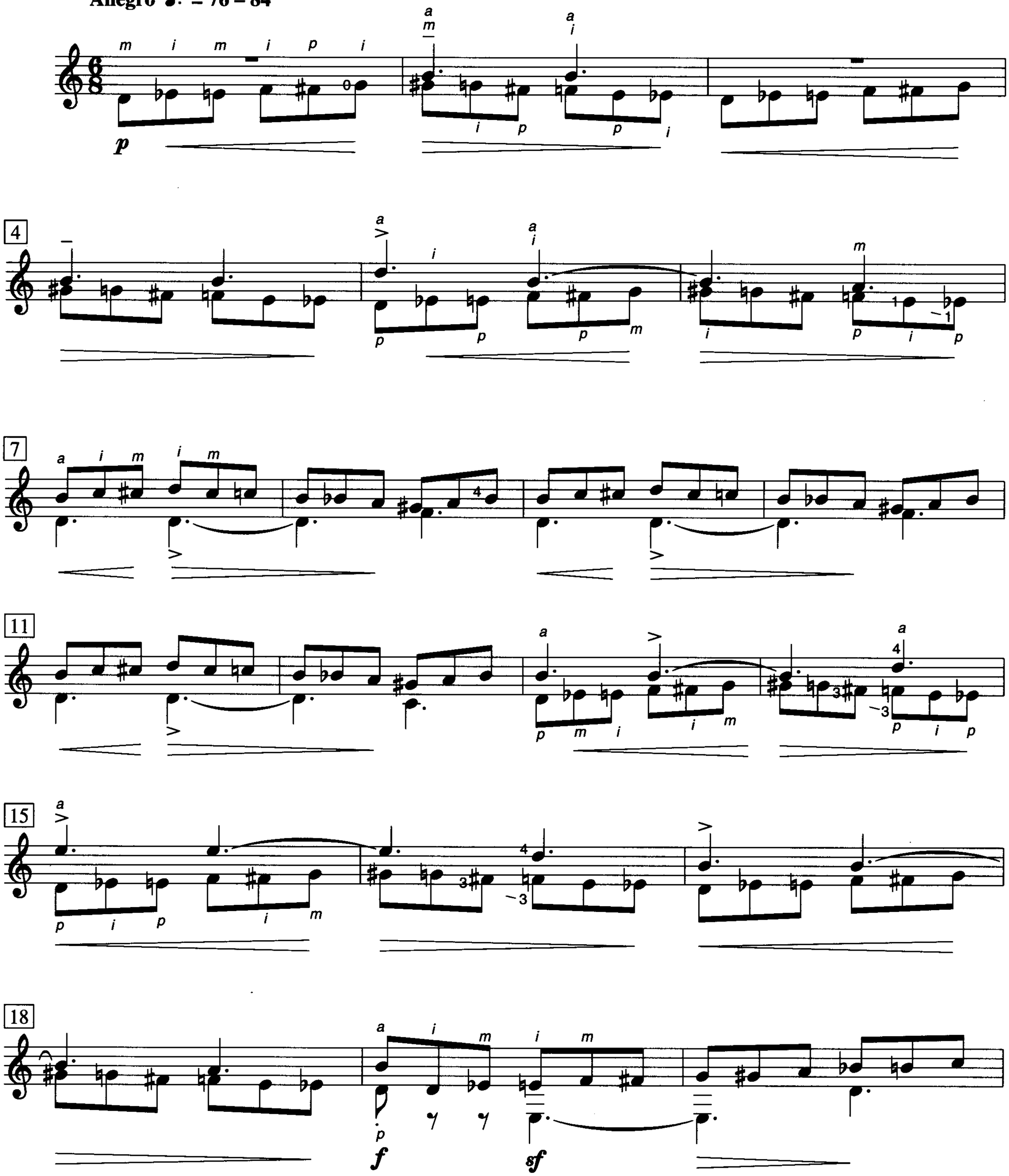
37

Study/Etude no. 13

Chromatic Study

Pierre Gallant
(1950 –)

Allegro ♩. **= 76 – 84**



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21
a i m i m
p
f sf f sf

24

28

31
m i m i
0 4

35
f sf

39
f sf f sf

42
1 2 3 1 2 3

46
8va
1 2 3 1 2 3 1 2 3 1 2 3
pp

2/2 V
sff

Study/Etude no. 14

Nocturne 1

Robert Benedict
(1947 –)

① = D

Misterioso ♩ = 69 – 76

mf *mp*

3

mf *mp sub.* *p*

5

p

7

a tempo

9

rit.

12

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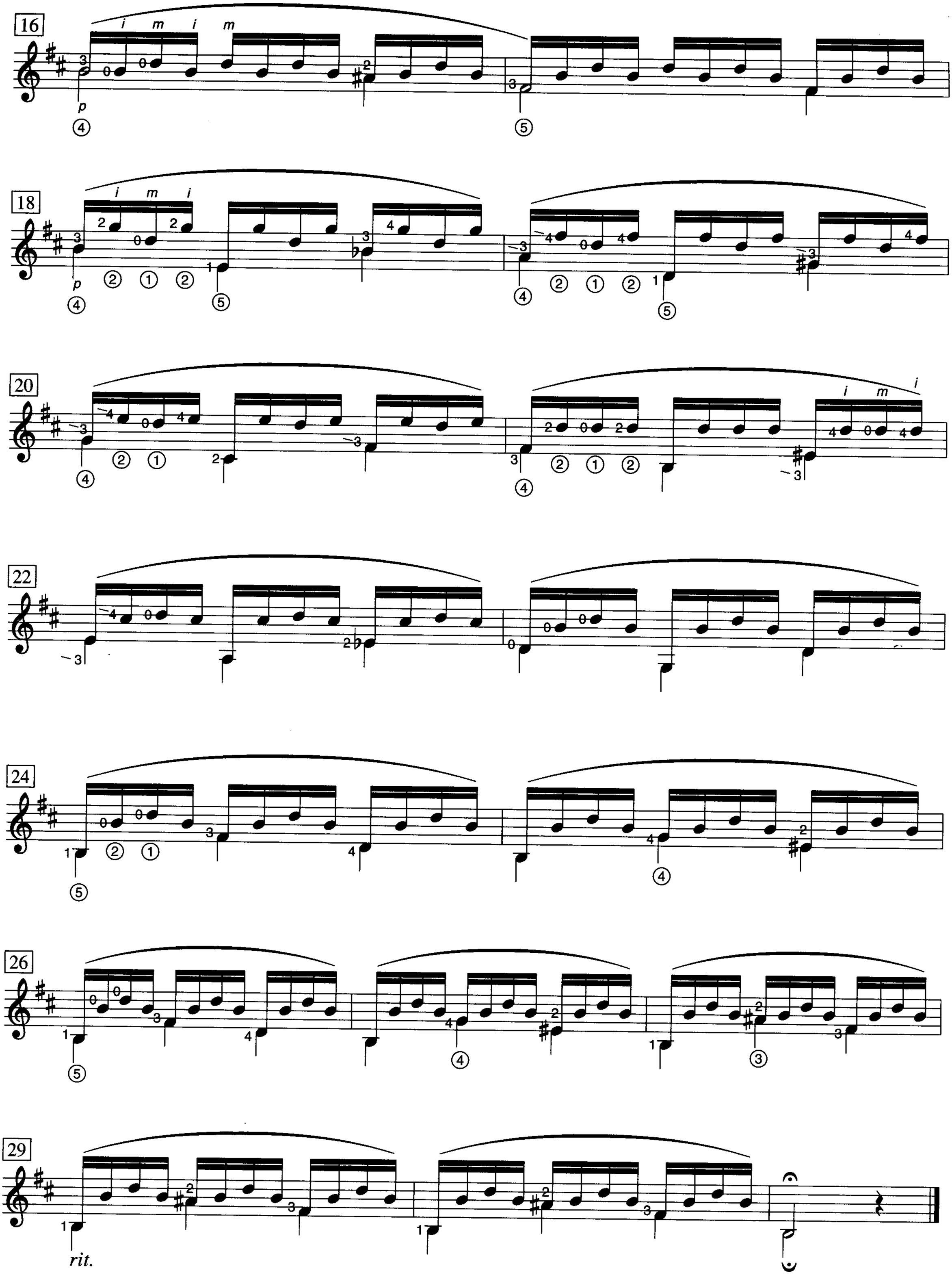
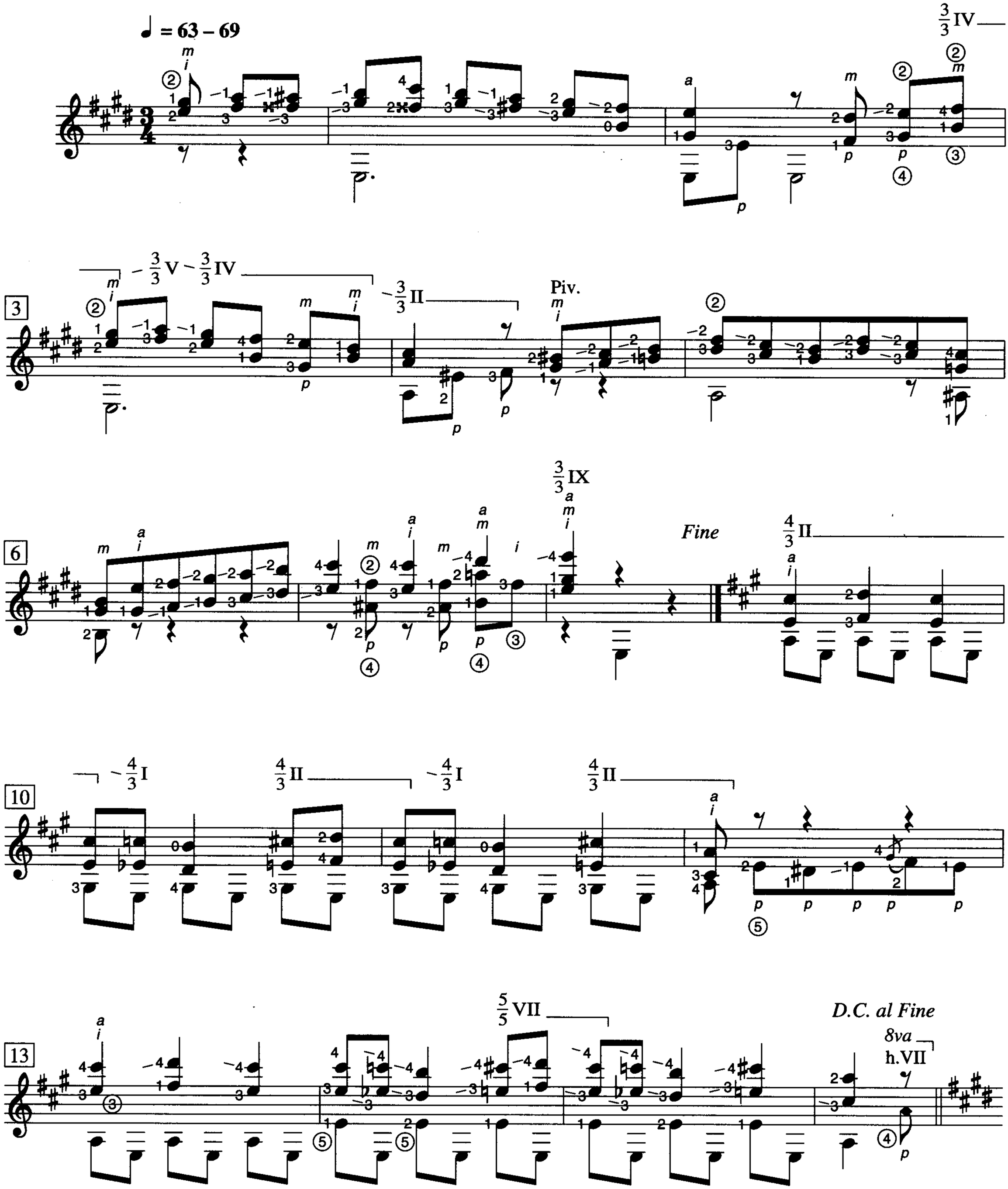

16
i m i m
p
18
i m i
p
20
i m i
22
24
rit.
26
29

Study/Etude no. 15

Lesson 36a

Julio S. Sagreras
(1879 – 1942)



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