FREDERICK HARRIS MUSIC

Guitar Repertoire and Studies/Etudes 6

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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Pavana con partidas el aire Español

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

♩ = 66 – 76

(a)

6

10

14

19

24

28

(a)

Source: *Instrucción de música sobre la guitarra española,* libro 2 (1674)
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0-88797-870-3/06

Villano*

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

⑥ = D
♩ = 48 – 52

mf

1. 2.

f

mp

p

Coda

D.C. al Coda

* *Villano:* a sung dance popular in Italy and Spain during the 16th and 17th centuries
Source: *Instrucción de música sobre la guitarra española,* libro 2 (1674)

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0-88797-870-3/07

Pavane III

Luis Milán
(*ca* 1500 – 1561)

♩ = 104 – 112

Piv. $\frac{2}{2}$ I Piv. Piv. $\frac{2}{2}$ I Piv. $\frac{6}{6}$ I

5

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

$\frac{2}{2}$ I Piv. $\frac{4}{4}$ III

9

13

Piv. I Piv. Piv. I Piv.

$\frac{4}{3}$ V $\frac{3}{3}$ V

17

Piv. $\frac{2}{2}$ I Piv. Piv. $\frac{2}{2}$ I Piv.

20

$\frac{6}{6}$ I $\frac{6}{6}$ I

24

$\frac{3}{3}$ V

28

Source: *El maestro* (Valencia, 1536)

0-88797-870-3/08

32

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

38

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

Lute Suite No. 4

I: Prelude

Silvius Leopold Weiss
(1686 – 1750)

Freely ♩ = 96 – 108

$\frac{6}{6}$ II $\frac{3}{3}$ II

$\frac{6}{6}$ IV Piv. II

$\frac{2}{2}$ IV – $\frac{2}{2}$ V Piv. II

$\frac{5}{5}$ VII Piv. $\frac{6}{6}$ VII

$\frac{3}{3}$ IV

$\frac{3}{3}$ V $\frac{6}{6}$ V

N.B.: There are no bar lines in the composer's manuscript.
Source: *Lute Suite No. 4*. London, British Library, MS Add. 30387

0-88797-870-3/09

Courante

Silvius Leopold Weiss
(1686 – 1750)

♩ = 112 – 126

(a) (b) (c) (d)

5 10 16 20 25 30 35

Piv. I

Piv. $\frac{4}{4}$ III – $\frac{4}{4}$ V

$\frac{4}{4}$ III

Piv.

$\frac{2}{2}$ I

(a) or 15 (b) (c) (d)

Source: Cologne, Universitäts- und Stadtbibliothek MS 5, fol. 6v

0-88797-870-3/10

Lute Suite

BWV 996

V: Bourrée

♩ = 116 – 132

Johann Sebastian Bach
(1685 – 1750)

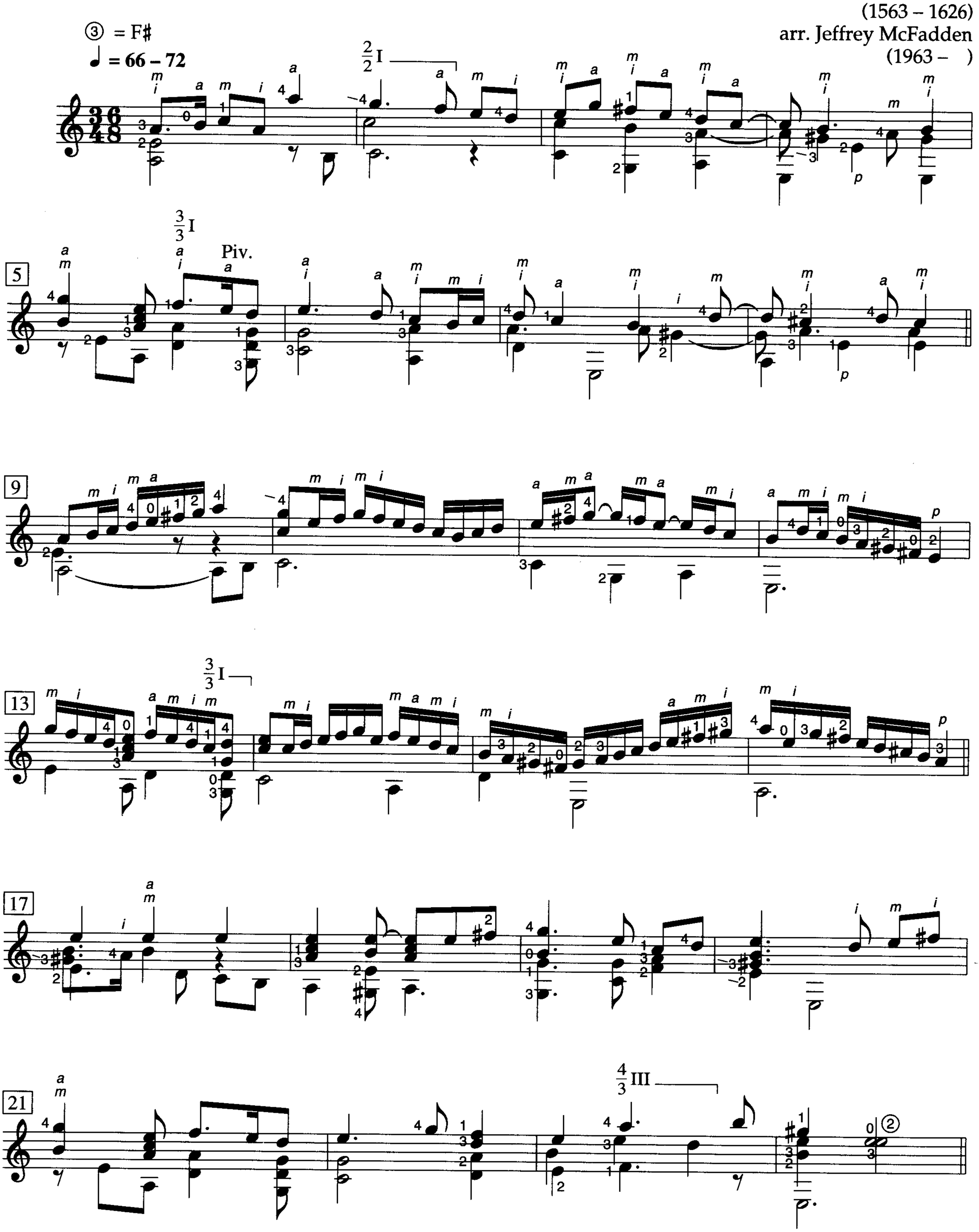
(a)

0-88797-870-3/11

Can She Excuse

Poulton 42

John Dowland
(1563 – 1626)
arr. Jeffrey McFadden
(1963 –)



Source: William Barley, *A New Booke of Tabliture* (London, 1596)
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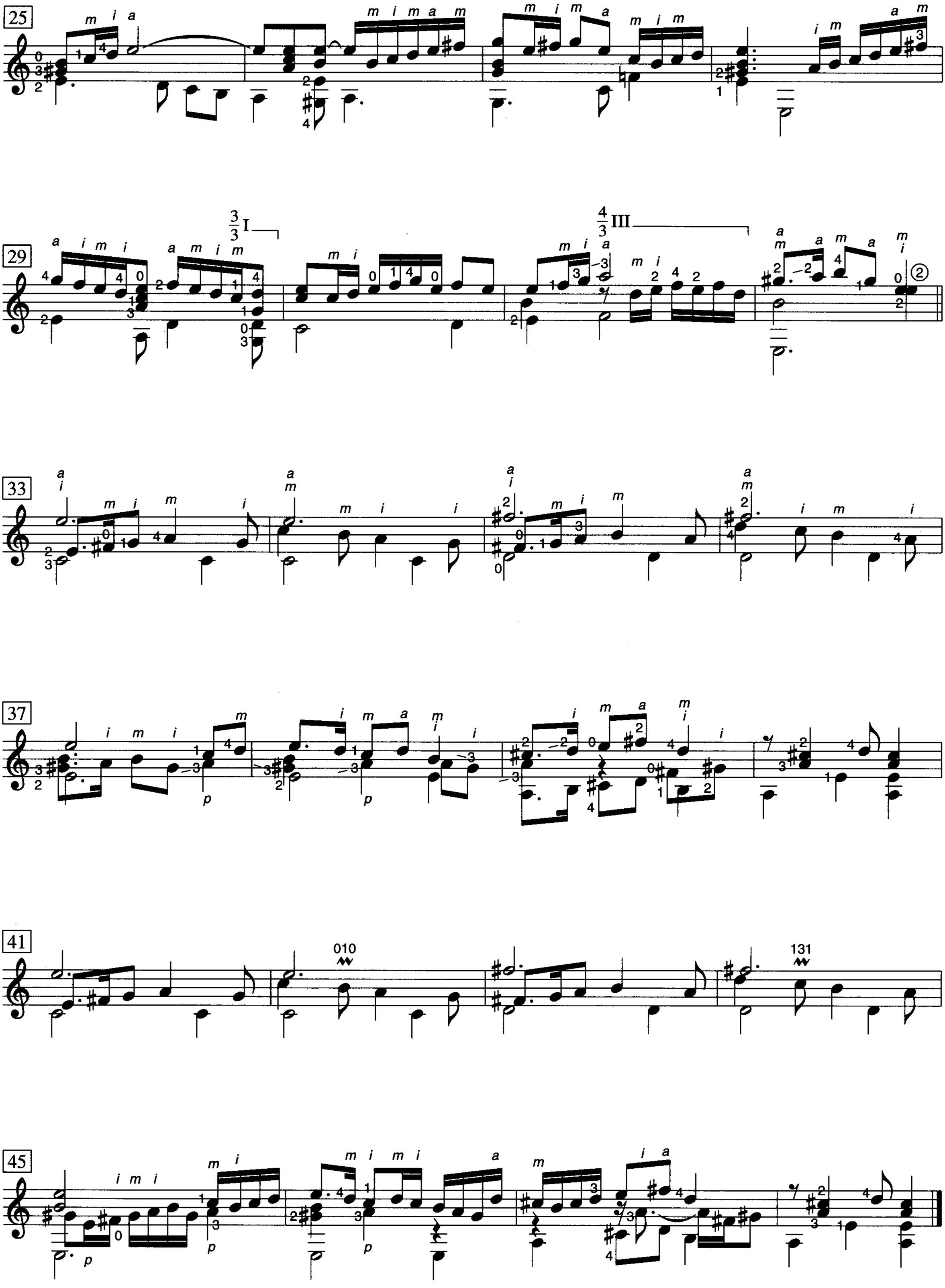
25
29
33
37
41
45
I
III

Walking in a Country Towne

Thomas Robinson
(*fl. ca* 1589 – 1609)
ed. Karl Scheit
(1909 – 1993)

♩ = 54 – 60

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

5 $\frac{3}{3}$ IV $\frac{3}{3}$ V $\frac{4}{4}$ V

9 $\frac{2}{2}$ I Piv. I $\frac{4}{4}$ III

13 $\frac{5}{5}$ III $\frac{4}{4}$ V

17 $\frac{2}{2}$ I Piv. I $\frac{4}{4}$ III

21 $\frac{5}{5}$ III

Source: *The School of Music* (London, 1603); *Five Pieces by Thomas Robinson*
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0-88797-870-3/14

Partita

BWV 1002

V: Sarabande

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

Largo ♩ = 50 – 56

Source: *Partita no. 1 for Solo Violin,* BWV 1002
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0-88797-870-3/15

Minuet and Trio

Franz Joseph Haydn
(1732 – 1809)
arr. François de Fossa
(1775 – 1849)

♩ = 116 – 126

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

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

$\frac{4}{3}$ II

f

p

p

p

7

(a)

$\frac{5}{5}$ IV

14

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

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

20

$\frac{4}{3}$ II

(a)

27

(b)

$\frac{4}{3}$ II

33

(c)

Fine

(a) (b) (c)

Source: Symphony No. 85 *(La reine)*, third movement; *François de Fossa: Selected Works for Guitar Solo*

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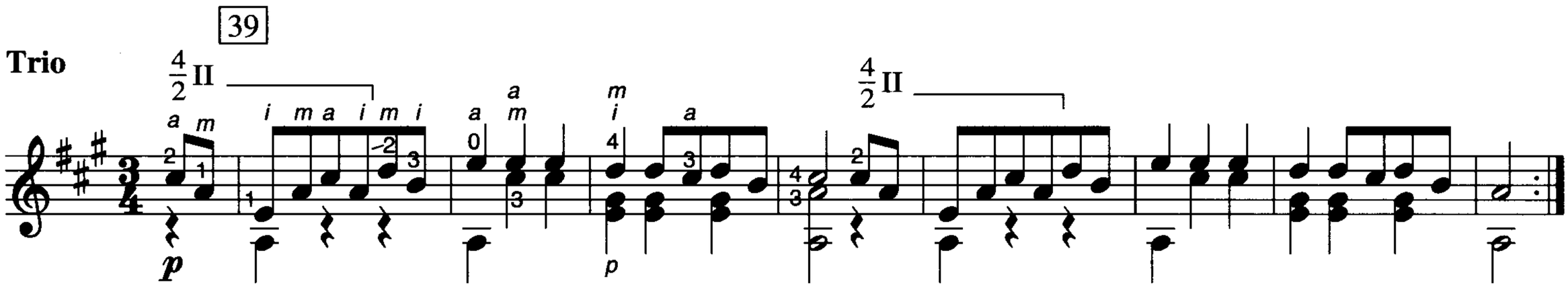
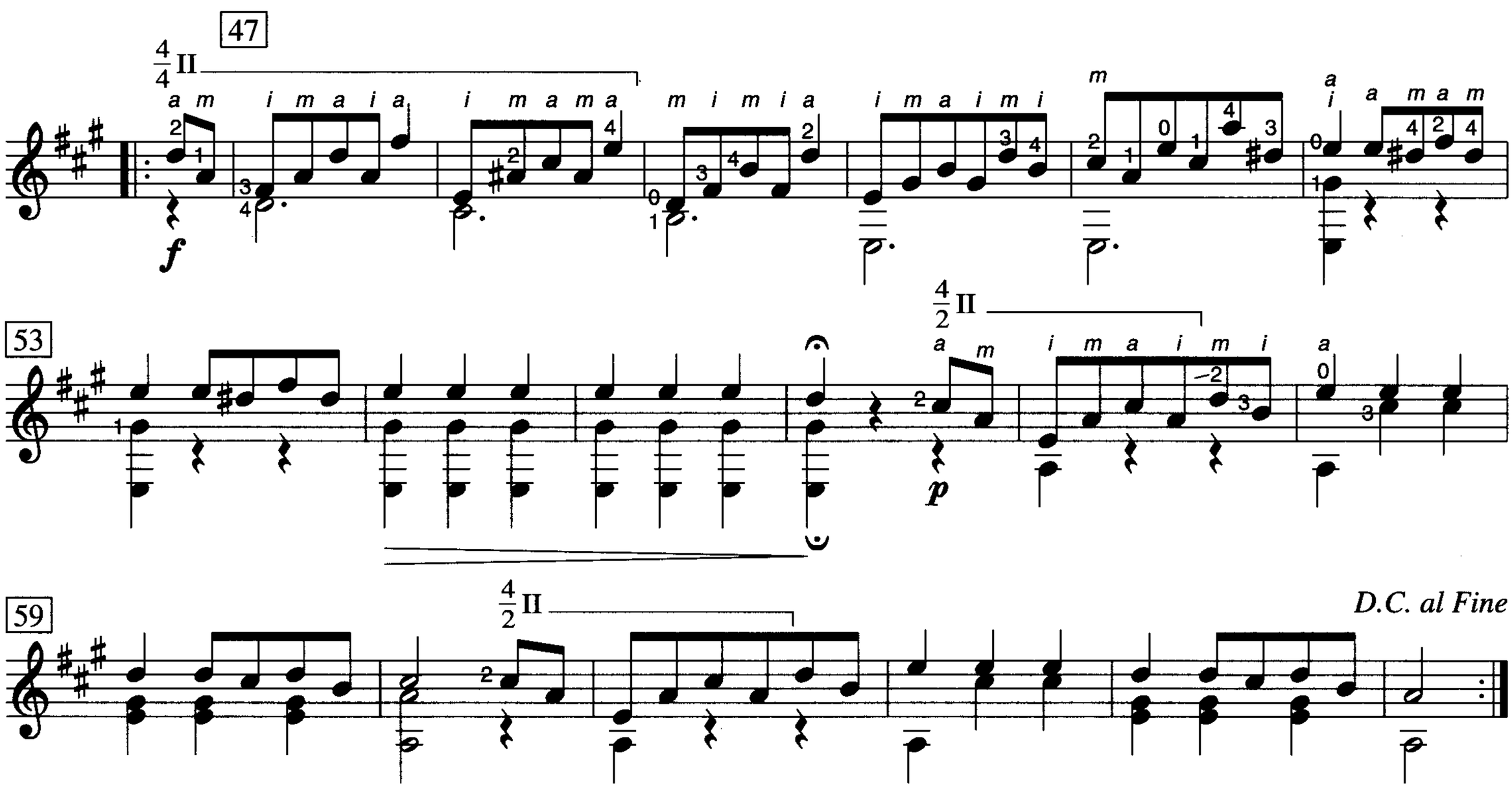
0-88797-870-3/16

Trio

39



47



53

59

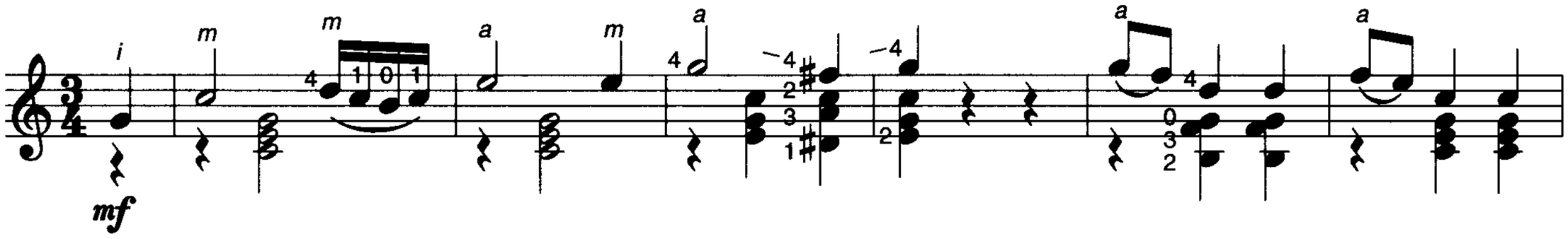
Grand Sonata

op. 25

IV: Minuet and Trio

Fernando Sor
(1778 – 1839)

♩ = 138 – 160



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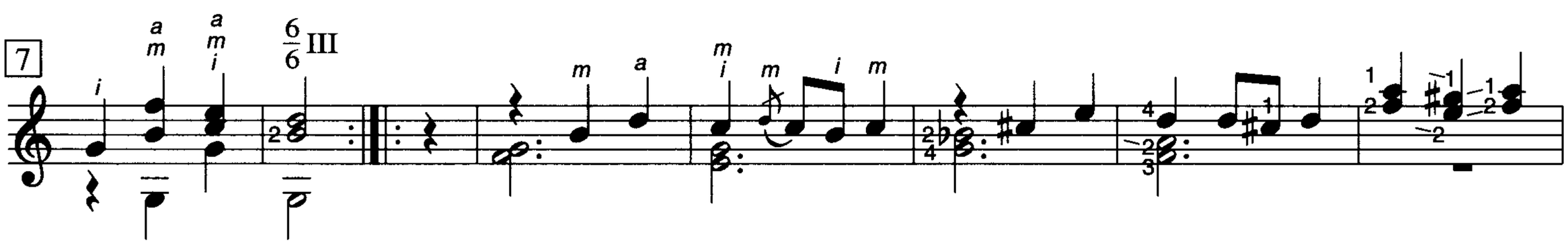

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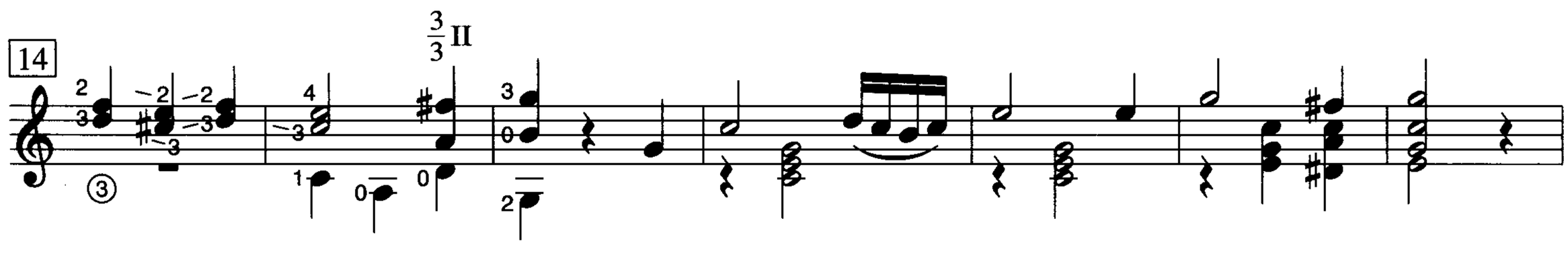

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21

28

3/3 VII — 3/3 V — 3/3 IV

p

35

3/3 II

6/6 I

Fine

p

mf *marcato il basso*

Trio 41

mp

f

mf

47

mp

53

3/3 I

poco rit.

59

f

mf

D.C. al Fine

0-88797-870-3/18

Divertimento

op. 37, no. 5

Mauro Giuliani
(1781 – 1829)

Grazioso ♪ = 120 – 132

Source: *12 Divertimenti*, op. 37 (Vienna, 1812)

0-88797-870-3/19

Grand Sonata

op. 22

III: Minuet and Trio

Fernando Sor
(1778 – 1839)

♩ = 132 – 152

f

5

mp

10

f

15

20

25

29

f

34

Fine

Trio

40

p *mf*

45

p

51

p *p*

57

D.C. al Fine

0-88797-870-3/21

Divertimento

op. 40, no. 12

Mauro Giuliani
(1781 – 1829)

Allegro vivace ♩. **= 50 – 54**

p

6

mf

11

sf *sf* *f*

17

22

27

sf *sf* *p*

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

0-88797-870-3/22

32

a i

$\frac{3}{3}$ II

$\frac{3}{3}$ II

p i p p

f

37

m i

m p i m i

m

m i p i m i

mf

42

m i p i

a m i

p

47

52

p

57

sf

sf

63

m i

m i

f

ff

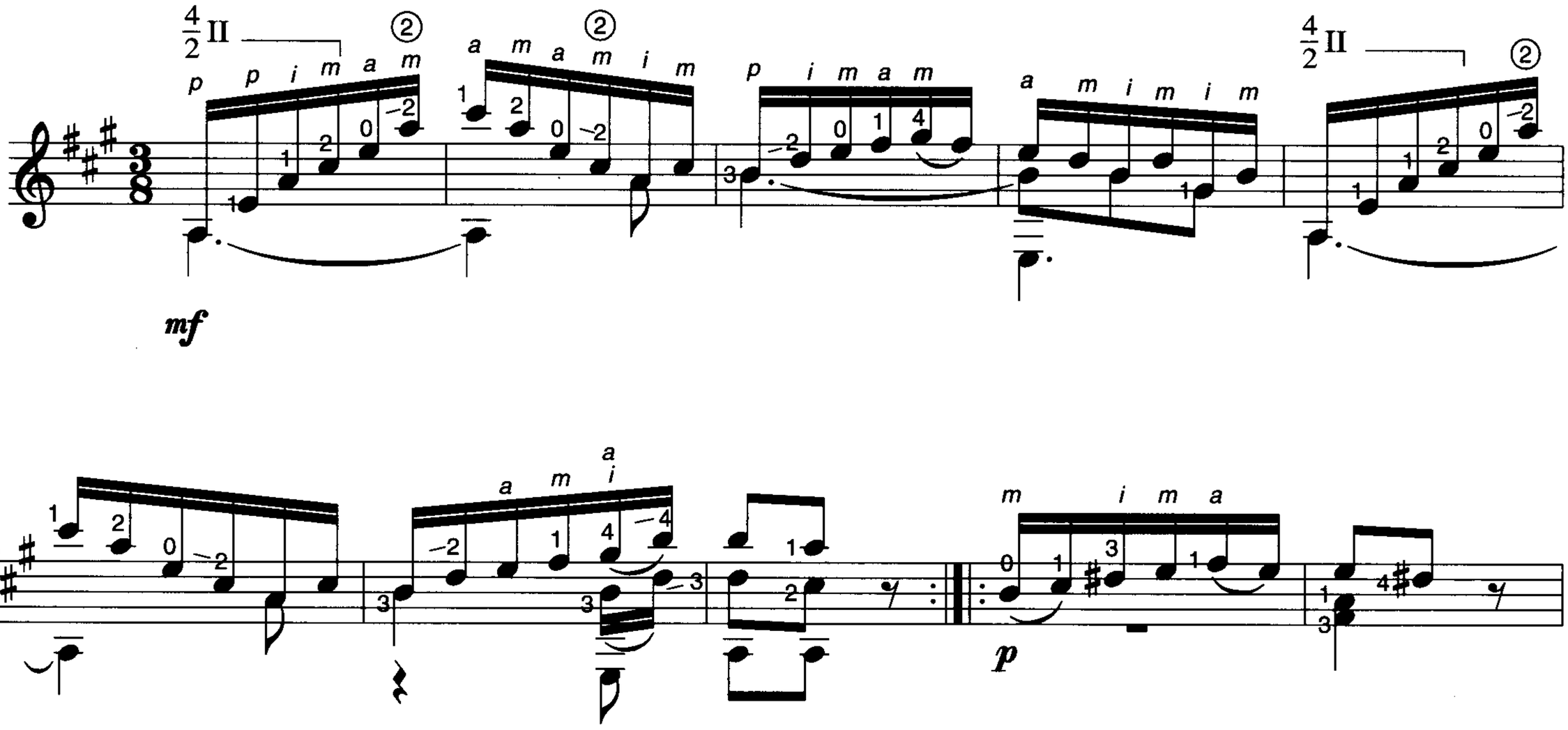
0-88797-870-3/23

Waltz

op. 51, no. 8

Napoléon Coste
(1806 – 1883)

♪ = 132 – 144



Source: *Récréation du guitariste,* op. 51

0-88797-870-3/24

25

30

34

39

43

D.C. al Fine

Nocturne

op. 4, no. 1

Johann Kaspar Mertz
(1800 – 1856)

Andante con moto ♩ = 56 – 63

Piv. $\frac{2}{2}$ I Piv. Piv. $\frac{2}{2}$ I Piv.

a

4

p *p* *stentando*

7

Piv. $\frac{2}{2}$ I Piv.

10

Piv. $\frac{2}{2}$ I Piv. $\frac{3}{3}$ I

dolce *f*

13

dolce $\frac{3}{3}$ I

16

$\frac{3}{3}$ II – $\frac{3}{3}$ III $\frac{3}{3}$ I

sf *sf*

19

$\frac{2}{2}$ I Piv. $\frac{3}{3}$ I $\frac{3}{3}$ I $\frac{3}{3}$ I

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

0-88797-870-3/26

22

25

28

Piv. $\frac{2}{2}$ I Piv. $\frac{3}{3}$ I

rit.

31

a tempo

34

Più mosso

37

$\frac{3}{3}$ I

40

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

43

$\frac{3}{3}$ I Piv. $\frac{3}{3}$ V

Waltz

José Ferrer
(1835 – 1916)

♪ = 138 – 152

Piv. I

Piv.

7

14

20

27

33

38

Source: *Coleccion de valses*

44

50

55

60

66

72

78

83

mf

f

p

dim.

Pavana

Francisco Tárrega
(1852 – 1909)

Con gracia ♩ = 92 – 100

18 (a) 6/6 II

21 4/4 VI 6/6 II

24 3/3 IV 6/6 II

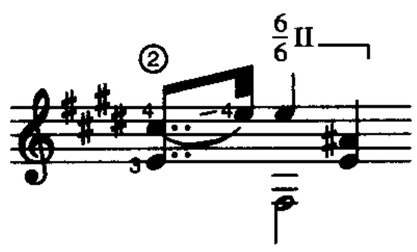
27 6/6 II 4/4 VI

30 6/6 II

32 pizz. (étouffée)

35 a tempo D.S. al Fine

(a) This ornament, which occurs frequently in Tárrega's music, is performed approximately as shown. Play a *portamento* from the lower to the upper note (here C♯ to E), plucking the upper note (E) as you arrive:



Adelita

(Mazurca)

Francisco Tárrega
(1852 – 1909)

Andante ♩ = 84 – 92

mp

p

rit.

a tempo

Fine

mf

p

poco rall.

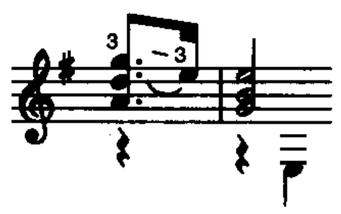
a tempo

tenuto

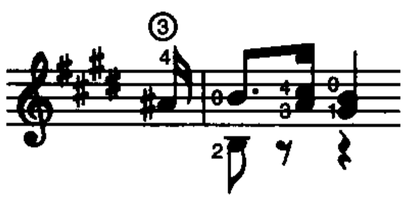
rall.

D.C. al Fine

(a) This ornament, which occurs frequently in Tárrega's music, is performed approximately as shown. Play a *portamento* from the upper to the lower note (here G to E), plucking the chord as you arrive:



(b) Alternate fingering:



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Majorette

Robert Benedict
(1947 –)

Con brio ♩. **= 120 – 132**

Source: *Divertimenti for Guitar*

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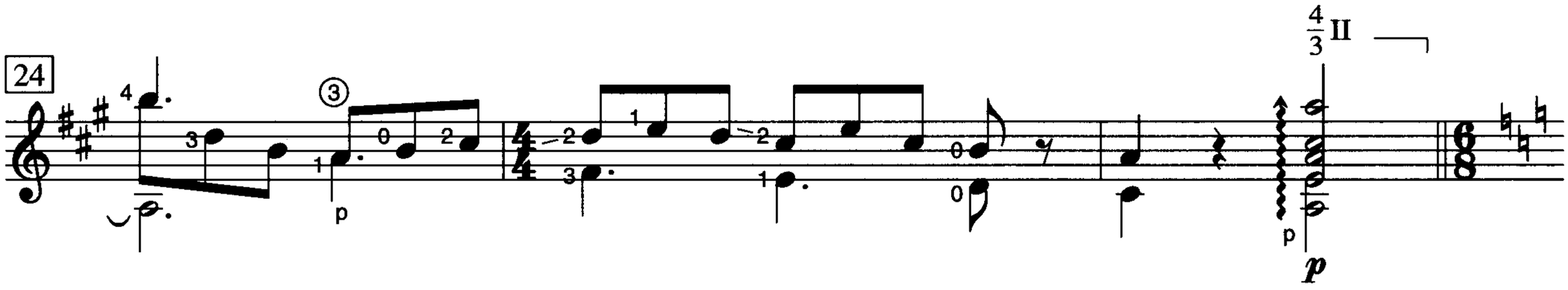
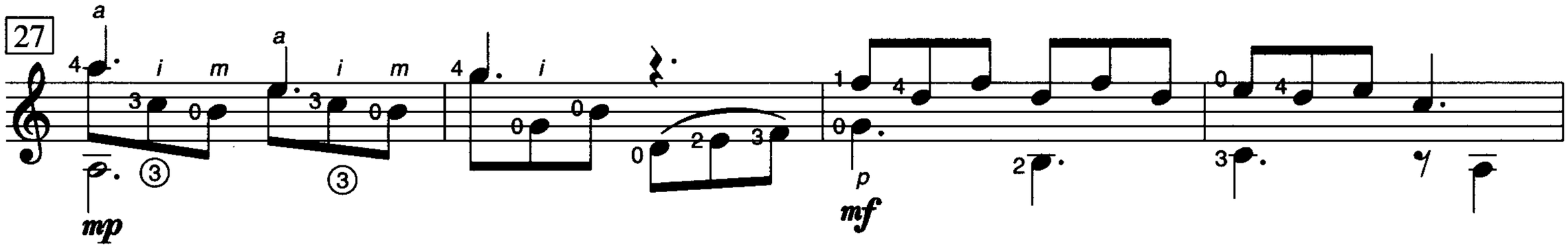
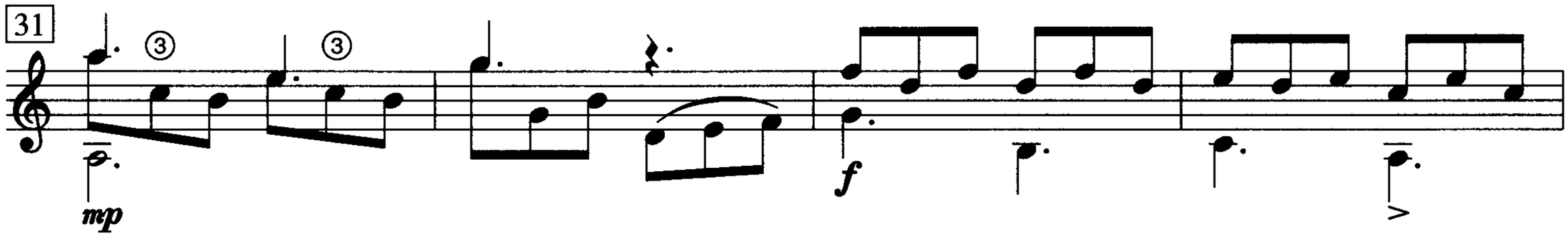
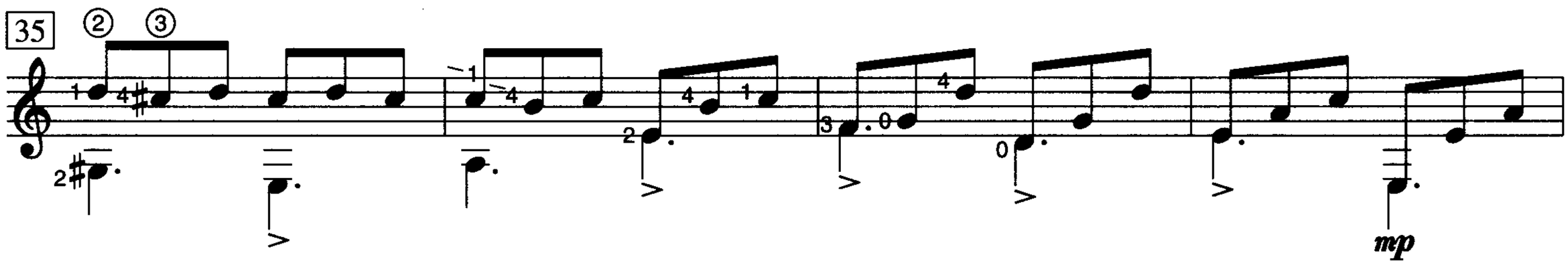
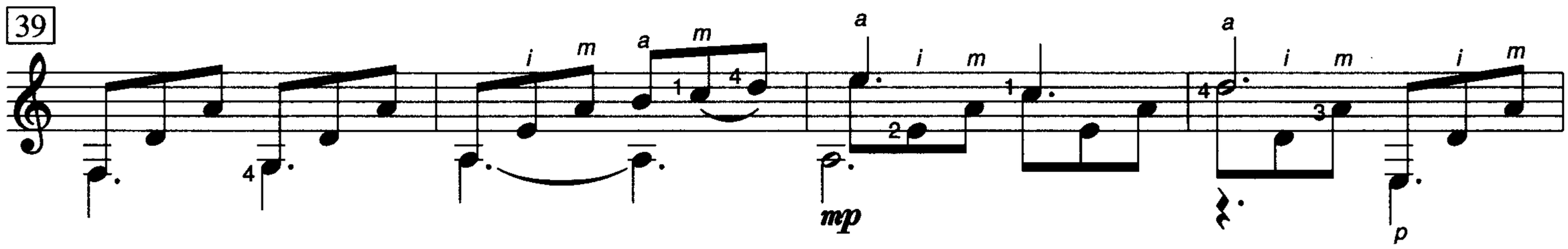
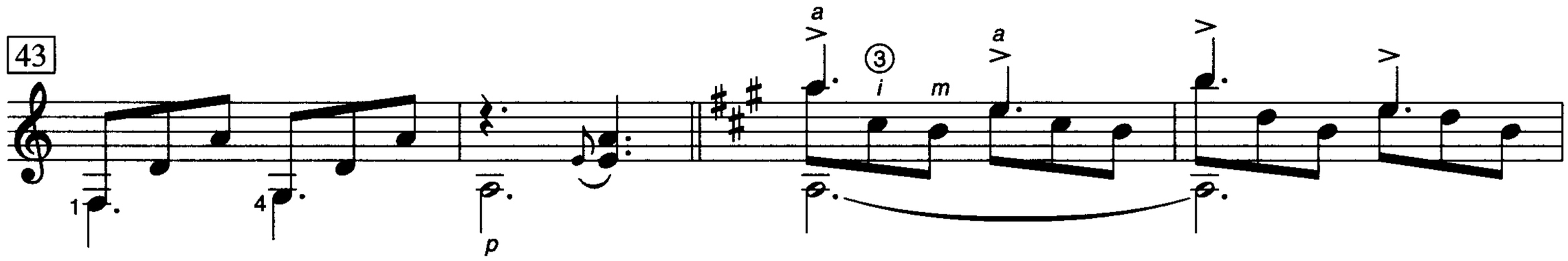

24
4/3 II
p
p


27
a
i m
mp
mf
p


31
mp
f


35
mp


39
i m
a m
a
i m
mp
p


43
p
a
i m
a

47

5/3 II 4/3 II

51

Piv. Piv. 4/3 II

55

59

4/3 II

63

68

a tempo

Interlude

Luke Mercier
(1972 –)

Agitato ♩ = 66 – 72

(a)

sff *sf* *p*

3

sff *p* *sf*

6

sff *sf* *p*

8

sff *sff* *sf*

11

f *p*

13

p *f*

(a) All E's marked with *sff* can be played with "Bartók pizzicato": play the string so as to "snap" it off the frets.

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0-88797-870-3/36

16

Piv. $\frac{4}{3}$ II — $-\frac{4}{3}$ IV — $-\frac{4}{3}$ V — $-\frac{4}{3}$ VII — $-\frac{4}{3}$ VIII — $-\frac{4}{3}$ X — $\frac{5}{3}$ XI

m i

④

② *gliss.*

sff *p*

19

a m a m a m i m i m i m a m a

22

sf *sff* *sf* *p*

26

sff *sf* *sff*

29

sf *p* *sff* *gliss.* *rit.* *pp*

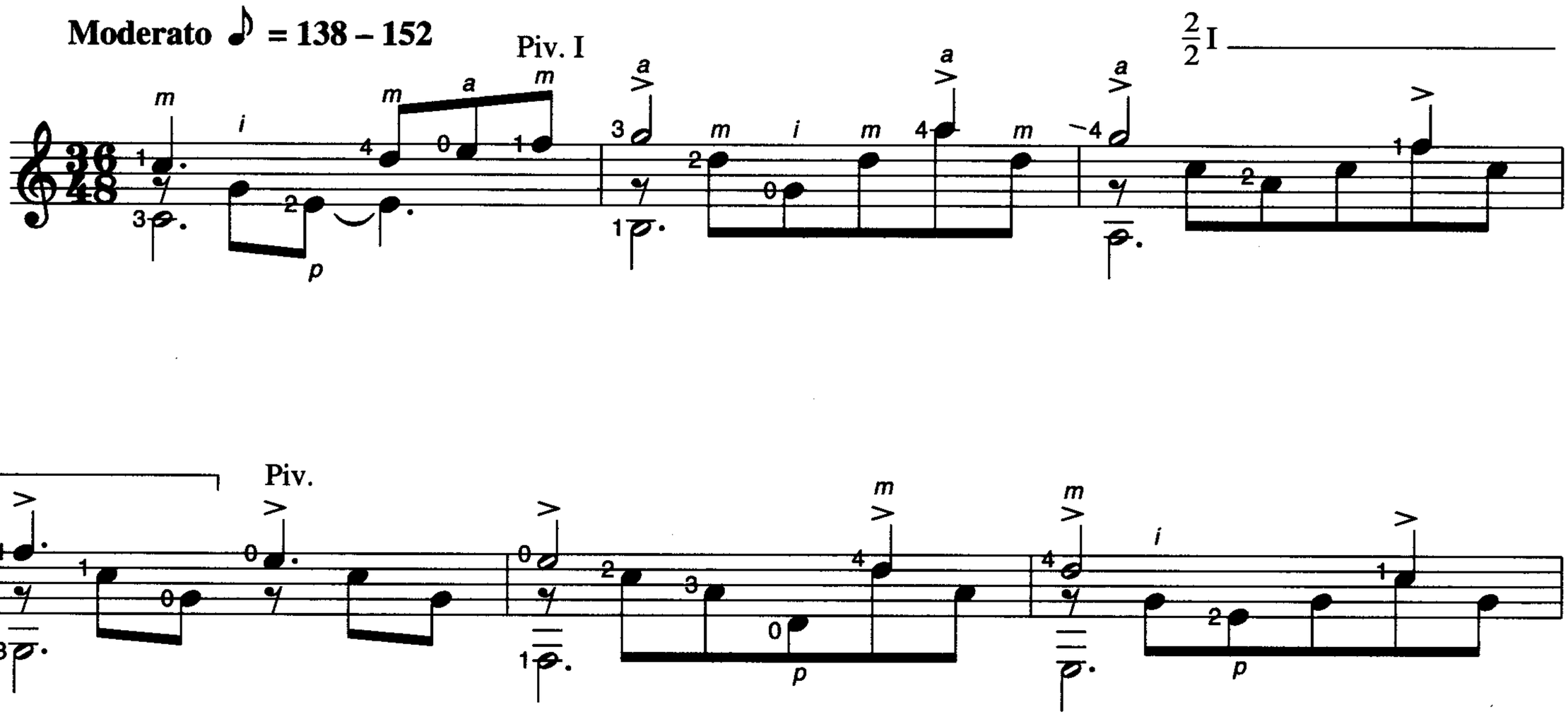
33 **Vivace** ♩ = 84

i m

pp *sfff* *sff* *sff* *sff* *8va* h.VII *8va* h. XIX *rit.*

So Unusual

Caról van Feggelen
(1931 –)



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0-88797-870-3/38

16

19

22

rall.

25

a tempo

III V VII VIII

28

meno mosso

(a)

8va

h. XII

242

31

D.C. al Coda

Coda

rall.

(a) Use *i* to stop the string over the 12th fret and use *p* to pluck the string.

Peruvian Waltz

Caról van Feggelen
(1931 –)

Allegro ♩ = 112 – 120

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0-88797-870-3/40

Lacrymosa

Tearful

Pierre Gallant
(1950 –)

Adagio ♪ **= 56 – 60**

p *dolce*

espressive

(a) h. XII

pp

mp *espressive*

Piv. Piv.

espressive

pp *rit.* *p* *espressive* *rit.*

dim. poco a poco

Poco meno mosso ♪ **= 52**

(a) Use *i* to stop the string over the 12th fret and *a* to pluck the string.

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0-88797-870-3/41

Interlude

Stephen Wingfield
(1955 –)

Andante ♩ = 80 – 88

tranquillo, sempre molto legato

5

10

p (lontano)

15

poco a poco cresc. (ed animando un poco)

19

mf

24

tranquillo

28

32

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0-88797-870-3/42

Gelosia

Jealousy

Carlo Domeniconi
(1947 –)

♩ = 92 – 100

Source: *Quaderno brasiliano per chitarra*

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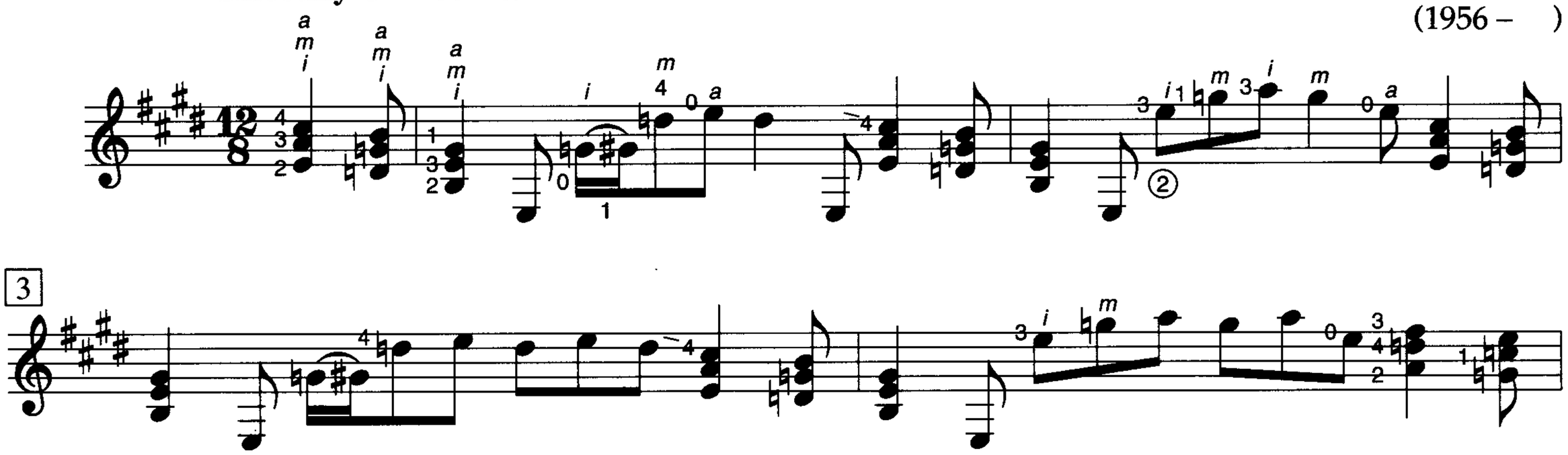
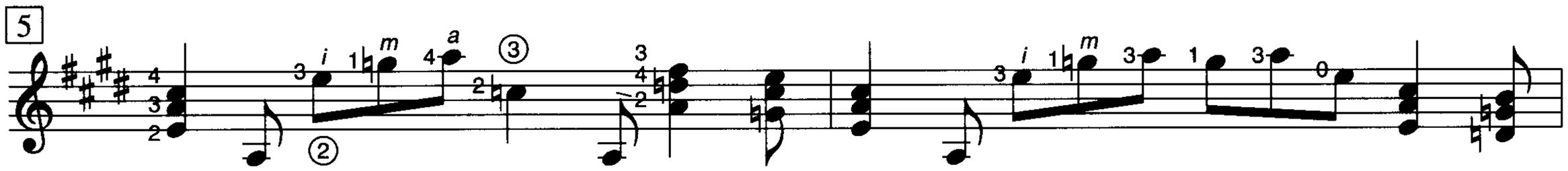
0-88797-870-3/43

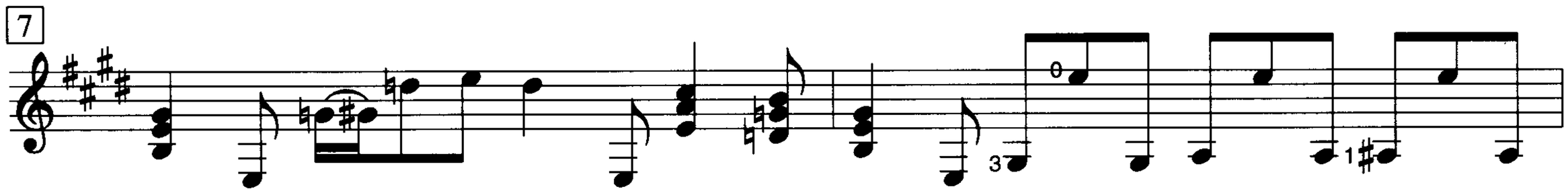
Chicago Style Blues

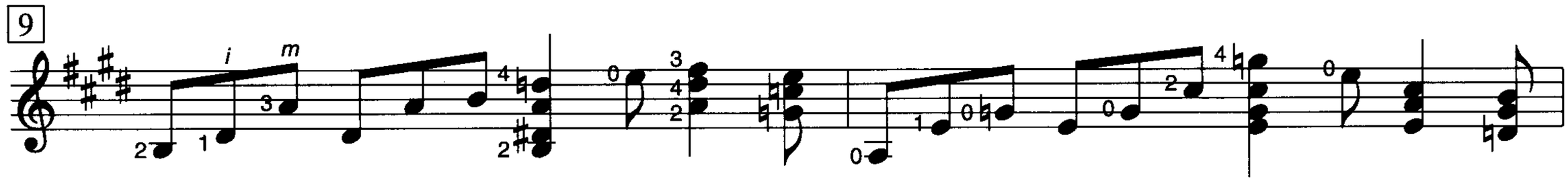
Smoothly ♩. **= 60 – 69**

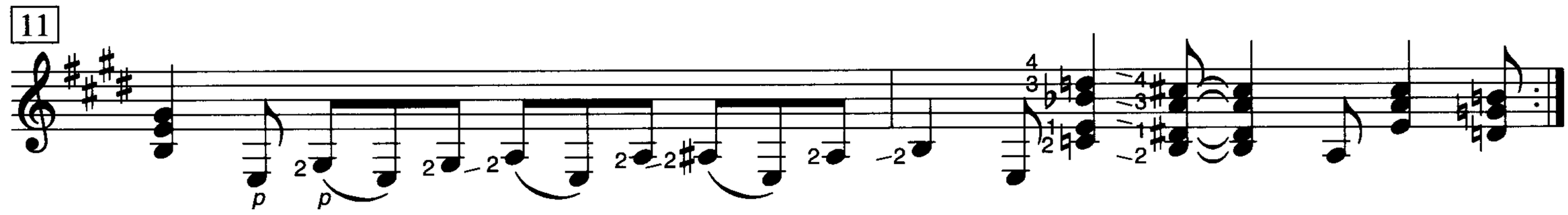
William Beauvais
(1956 –)

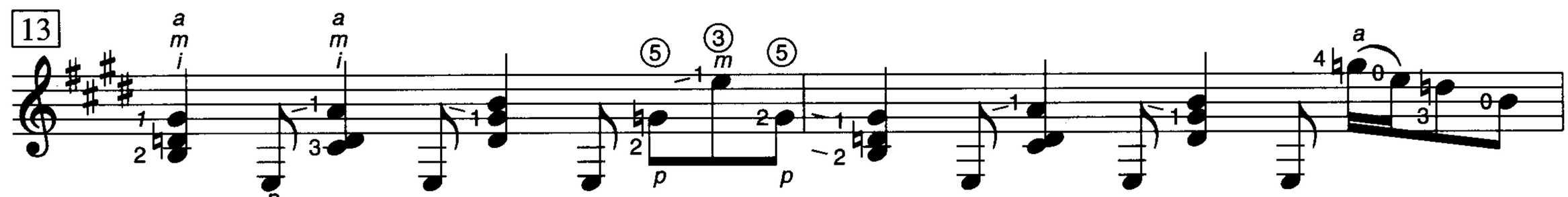


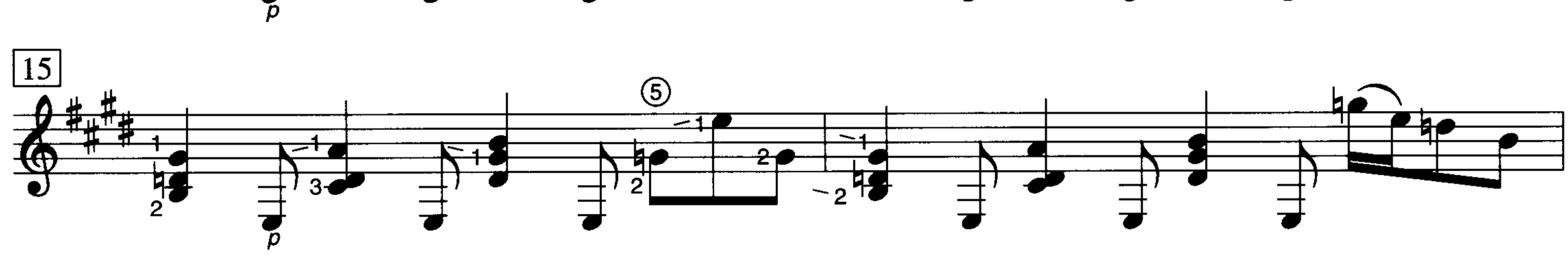


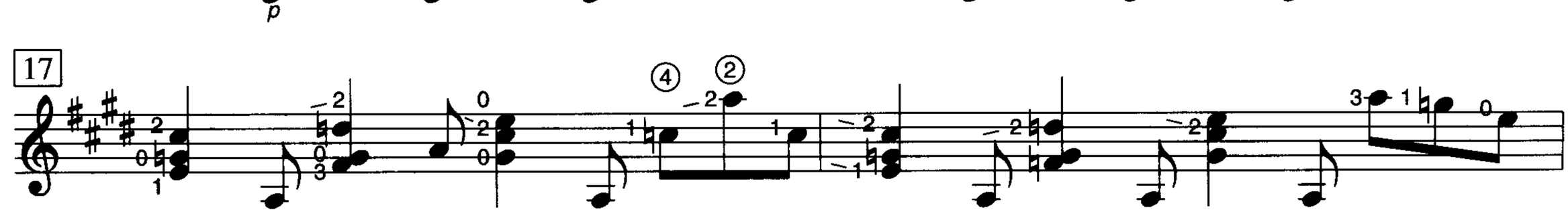












Source: *Well Tempered Blues*

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0-88797-870-3/44

19

21

23

25

27

29

31

33

35

h.xii

Suite No. 1
Lento

Leonardo Balada
(1933 –)

♩ = 46 – 50

h.XII

p dolce

mp espr. *rall.*

h. *a tempo*

XII XII VII VII

p p a i

p

mp

Piv. I

h. XII

p

IX

mp

5

mp

p

mf

I

8

p

a tempo

poco rall. *f*

mp p

p p

11

V III

p

Piv.

mp

f

14

p

a tempo

mf f

rit.

pp poco meno mosso

17

I

f

Piv. I

mp rit.

h. XII

XII VII

vibr.

p p

p nat. *pp*

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0-88797-870-3/46

Study/Etude no. 1

Moderato

op. 35, no. 17

Fernando Sor
(1778 – 1839)

Moderato ♩ = 104 – 112

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

0-88797-870-3/47

Study

op. 6, no. 1

Fernando Sor
(1778 – 1839)

Allegro moderato ♩ = 100 – 112

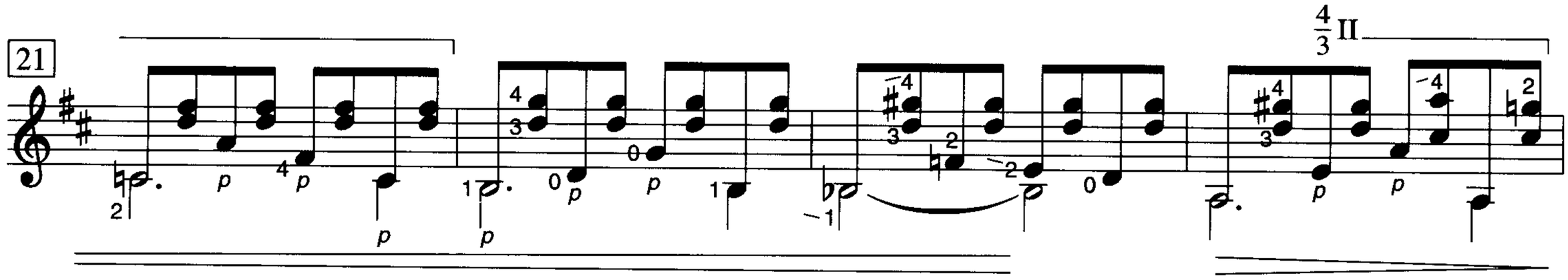
p *p* *p* *p*

mf

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

0-88797-870-3/48

21



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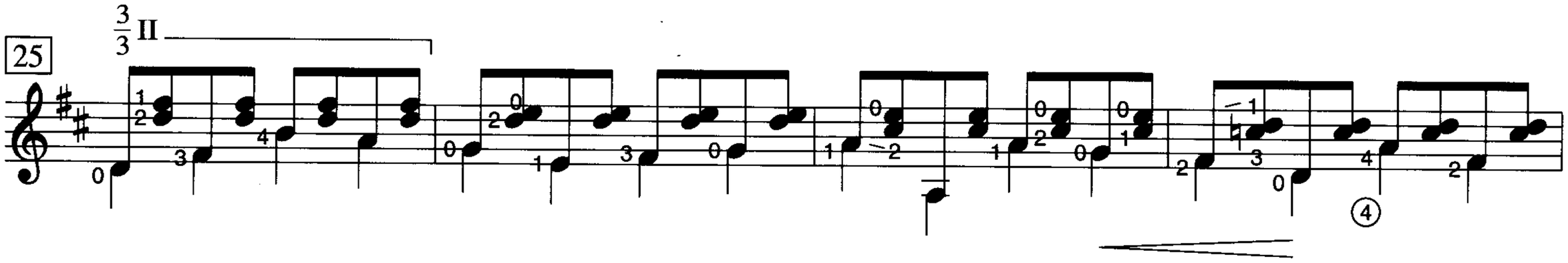

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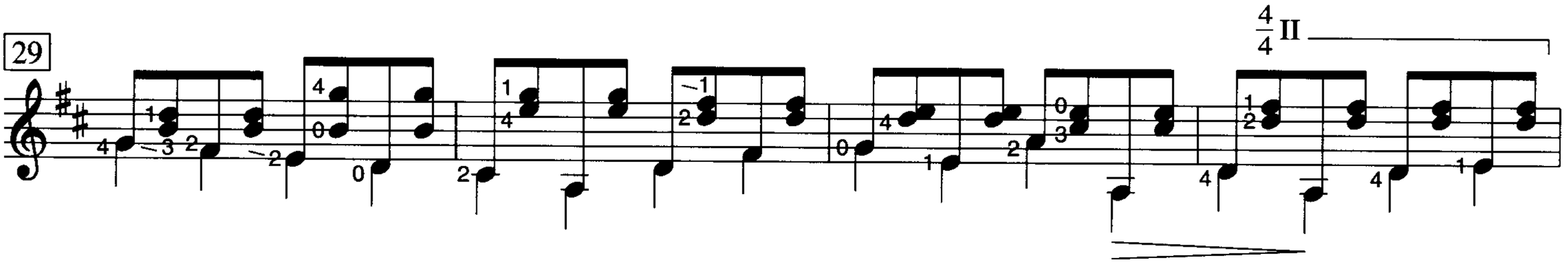

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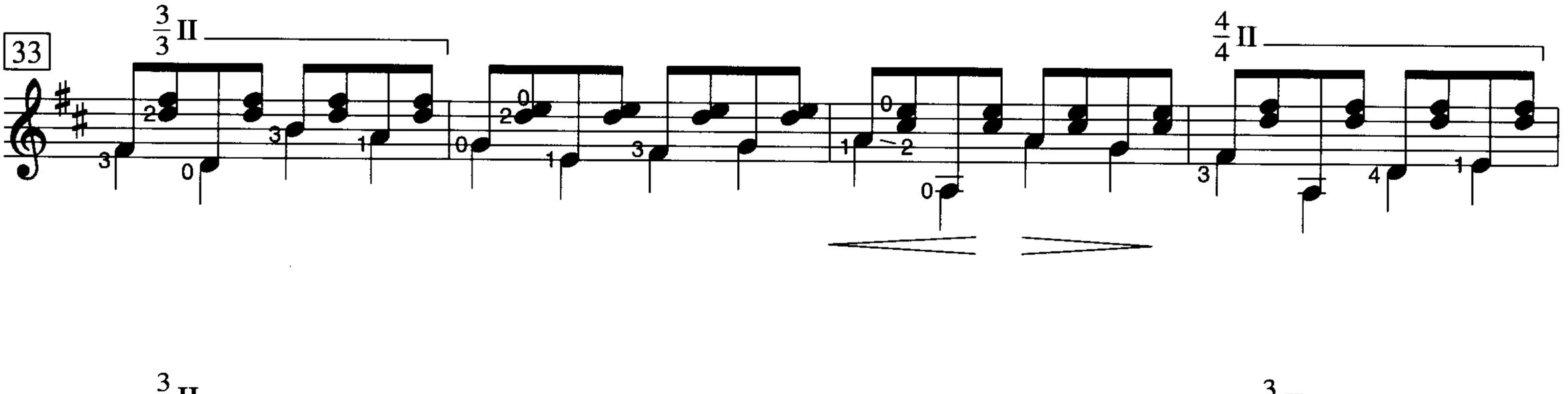

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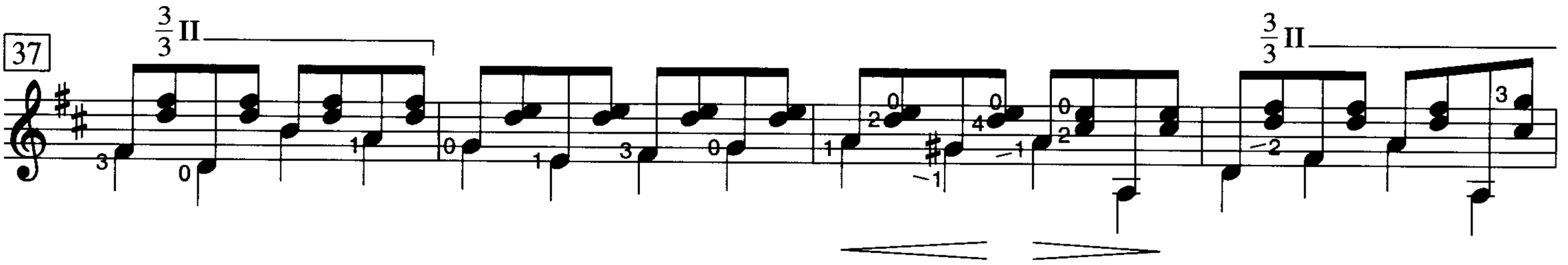

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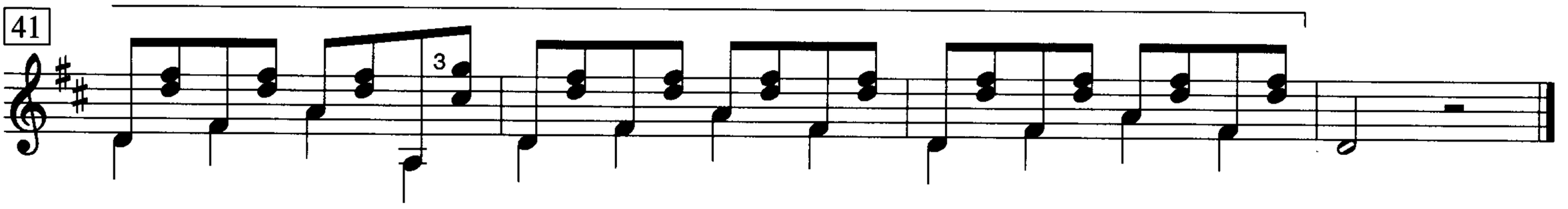


Étude

op. 100, no. 12

Mauro Giuliani
(1781 – 1829)

Grazioso ♩. **= 50 – 60**

6/6 III

i m a m i

p

4

6/6 II

7

4/3 II

3/3 VII

10

3/3 III

3/3 II

3/3 I

3/3 II

rinforz.

13

4/3 II

3/3 II

5/5 II

p

16

Piv.

19

6/6 III

mf

Source: *Études instructives, faciles et agréables,* op. 100 (Vienna, 1819)

0-88797-870-3/50

22

a tempo

$\frac{6}{6}$ III

rit.

p

25

28

$\frac{6}{6}$ II

$\frac{6}{6}$ II

31

$\frac{4}{4}$ II

Piv.

mf

34

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

$\frac{5}{5}$ II

Piv.

37

$\frac{6}{6}$ III

40

$\frac{3}{3}$ II

$\frac{5}{5}$ II

43

Piv.

$\frac{3}{3}$ III

$\frac{3}{3}$ II

mf

rit.

p

Caprice

op. 100, no. 13

Mauro Giuliani
(1781 – 1829)

Affettuoso ♩ **= 126 – 138**

Source: *Études instructives, faciles et agréables,* op. 100 (Vienna, 1819)

0-88797-870-3/52

40

45

50

Piv. $\frac{5}{5}$ II

55

p i m a m

60

$\frac{1}{6}$ VII

Piv. $\frac{6}{6}$ VII

Piv. $\frac{1}{6}$ VII

Piv. $\frac{6}{6}$ VII

Piv. $\frac{1}{6}$ VII

65

70

$\frac{3}{3}$ XII

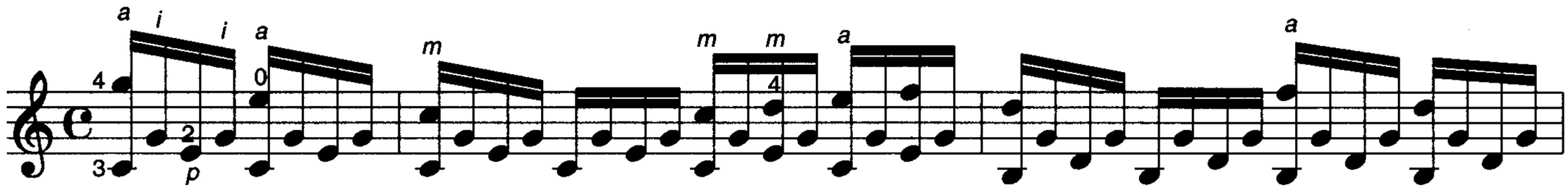
75

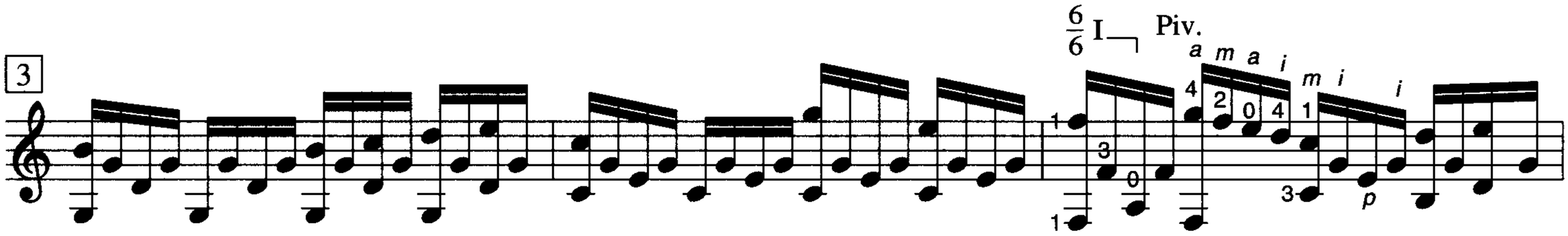
f

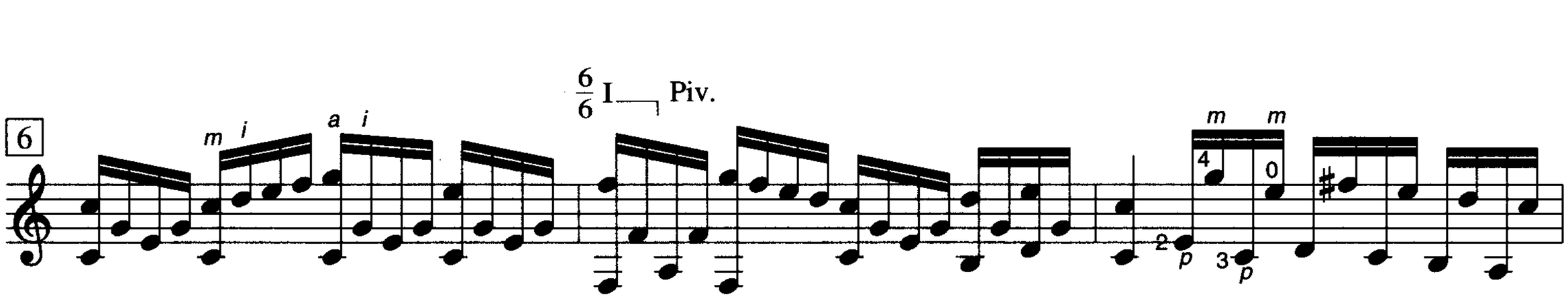
Sonatina No. 5
I

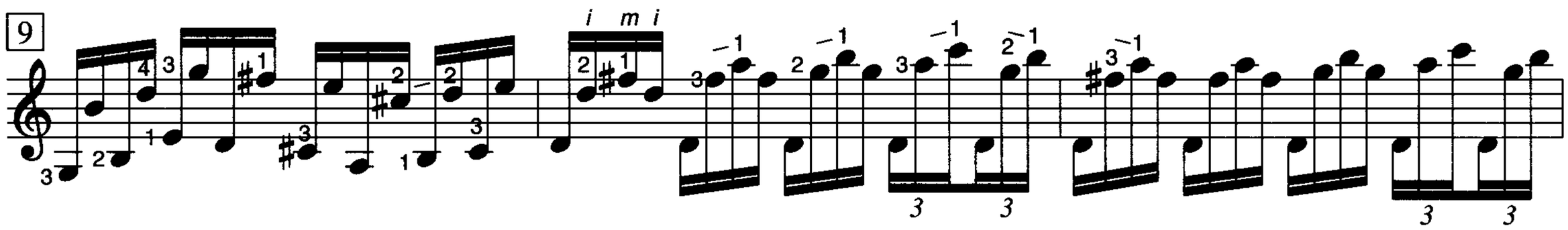
Niccolò Paganini
(1782 – 1840)

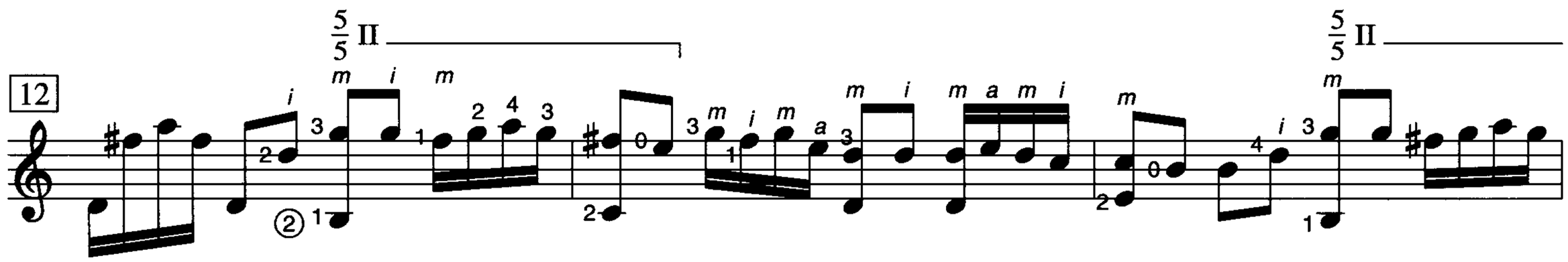
Allegretto ♩ = 60 – 69





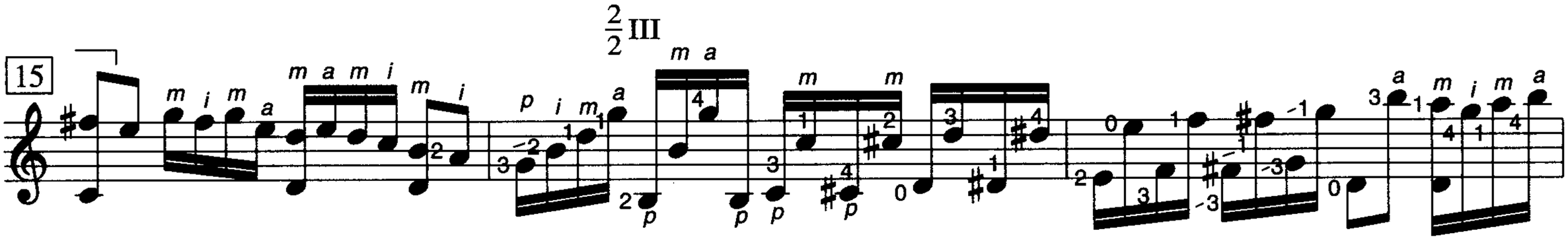


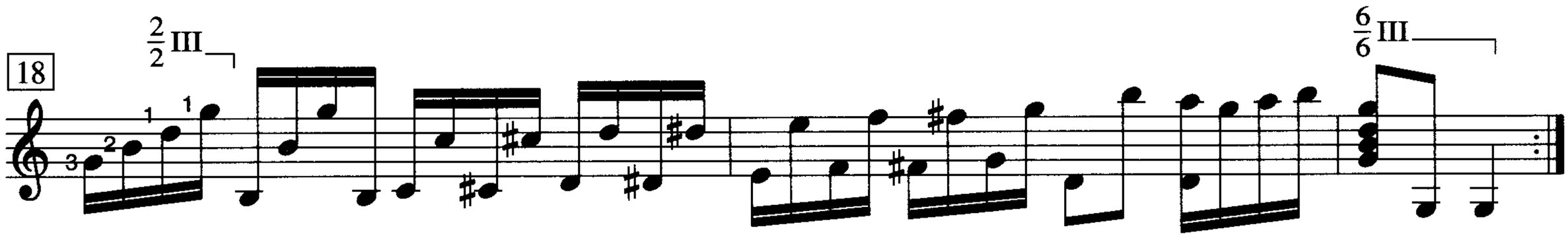


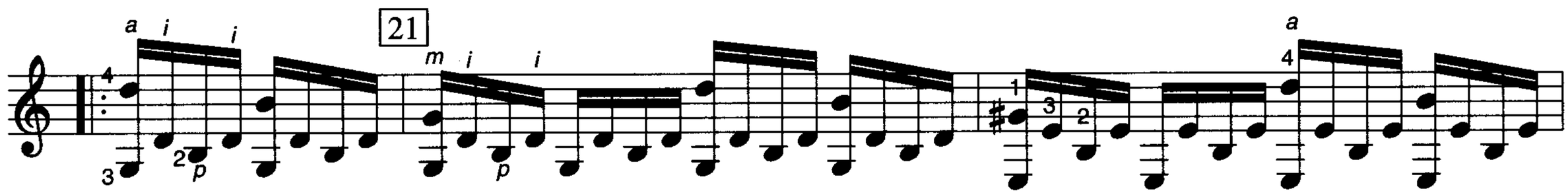


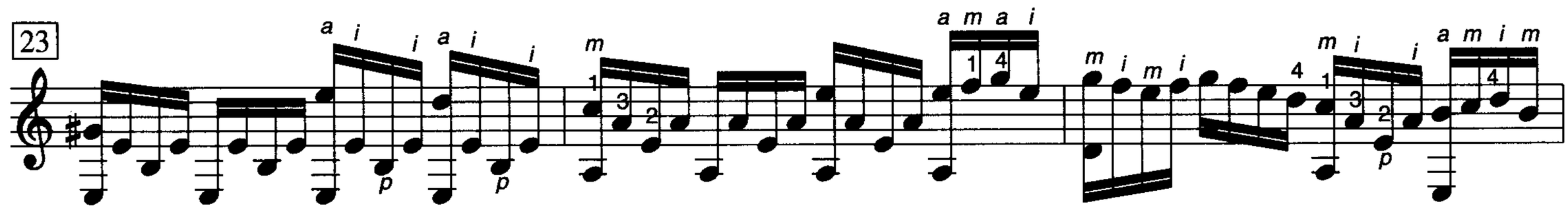
Source: *M.S. 85*

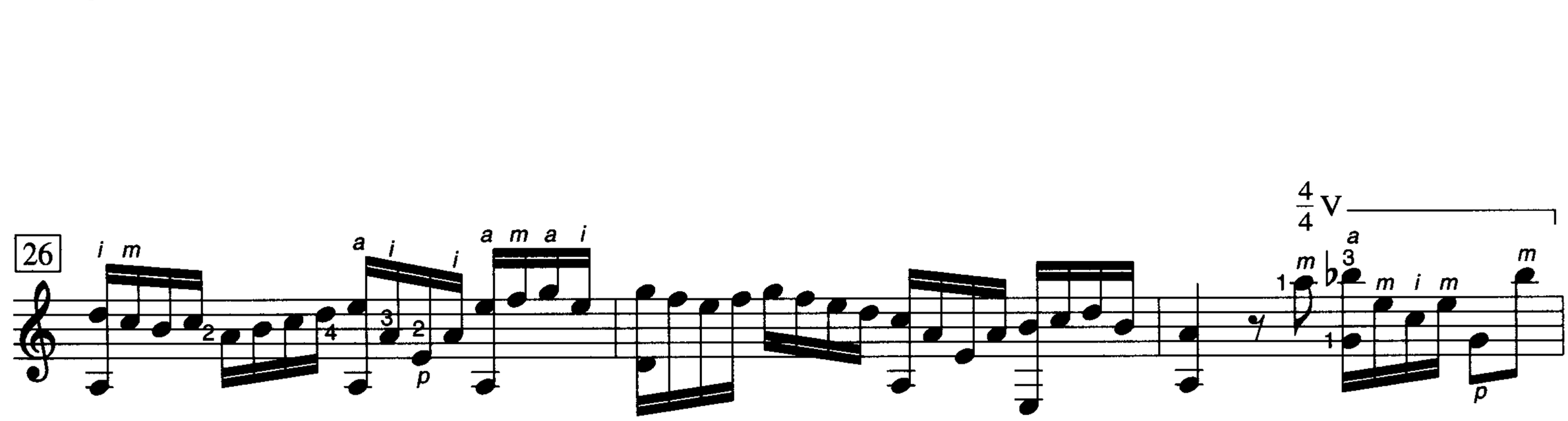
0-88797-870-3/54

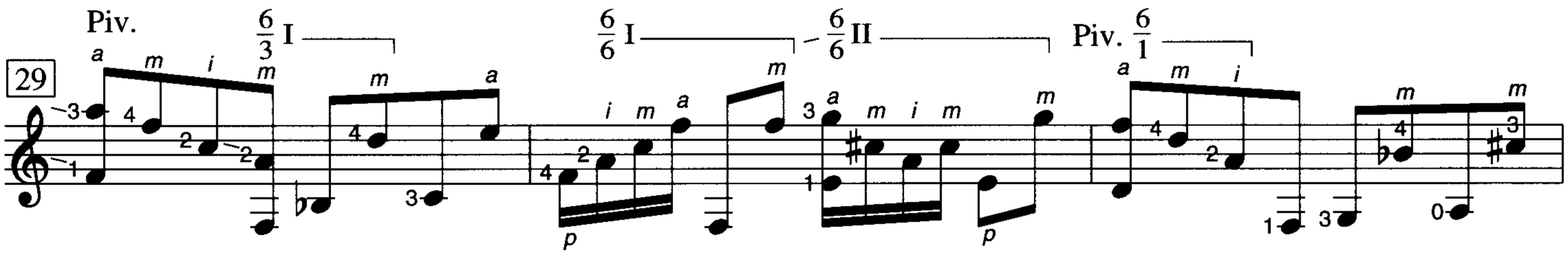

15
2/2 III
m i m a
m a m i
m i
p i m a
m a
m
m

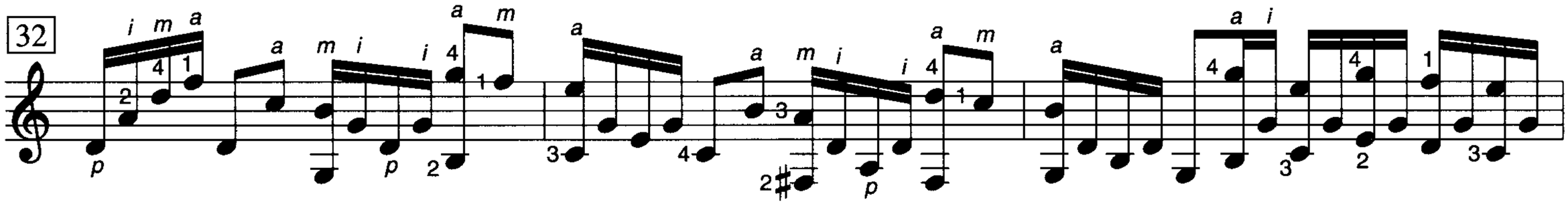

18
2/2 III
6/6 III


21
a i i
m i i
a


23
a i i a i i
m
a m a i
m i m i
m i i
a m i m


26
i m
a i i
a m a i
4/4 V
m
a
m i m
m


Piv.
6/3 I
6/6 I
6/6 II
Piv. 6/1
29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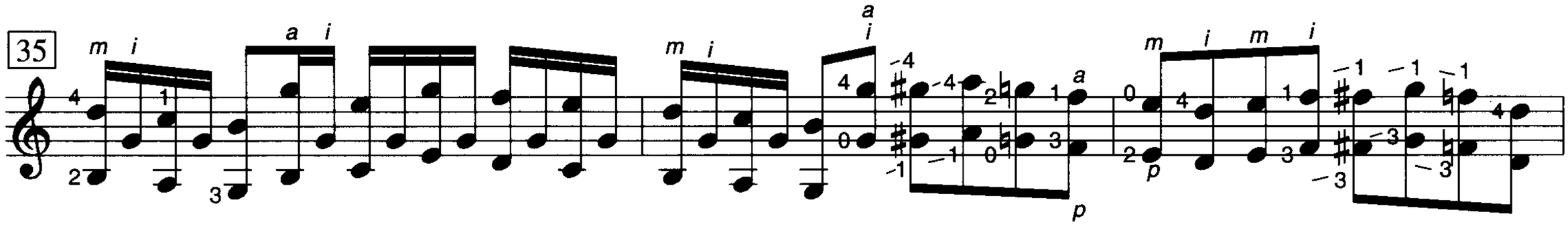
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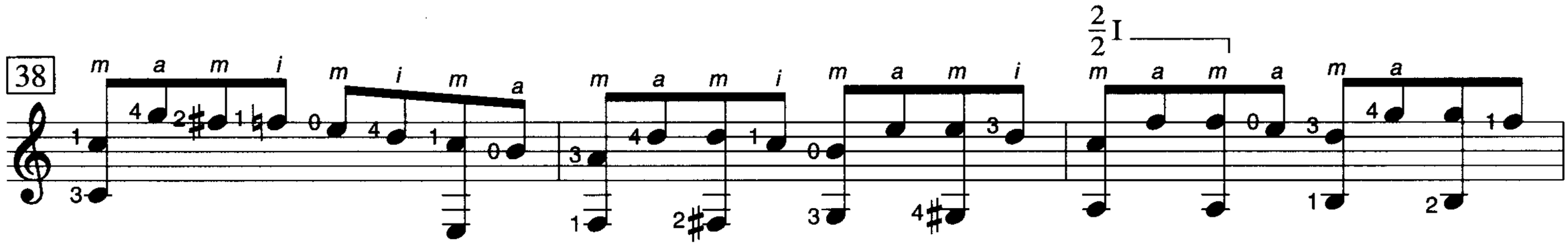
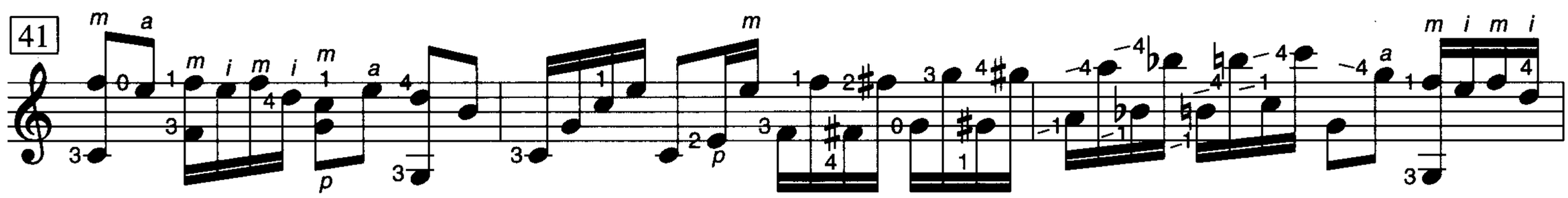

2/2 I
38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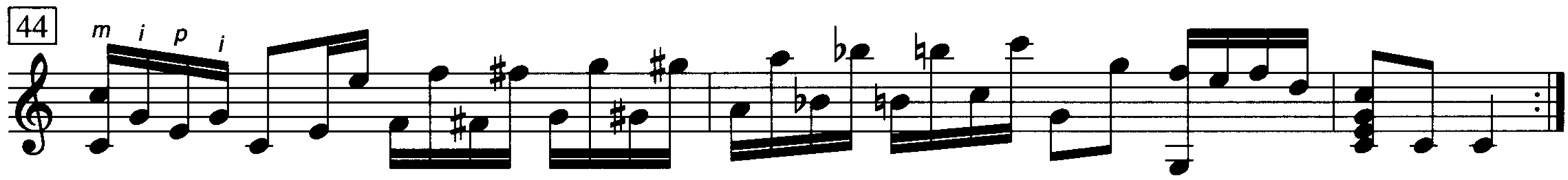
44

Étude

op. 38, no. 1

Napoléon Coste
(1806 – 1883)

Allegretto ♩ = 76 – 84

mf

Source: *Vingt-cinq études de genre*, op. 38 (Paris, *ca* 1837)

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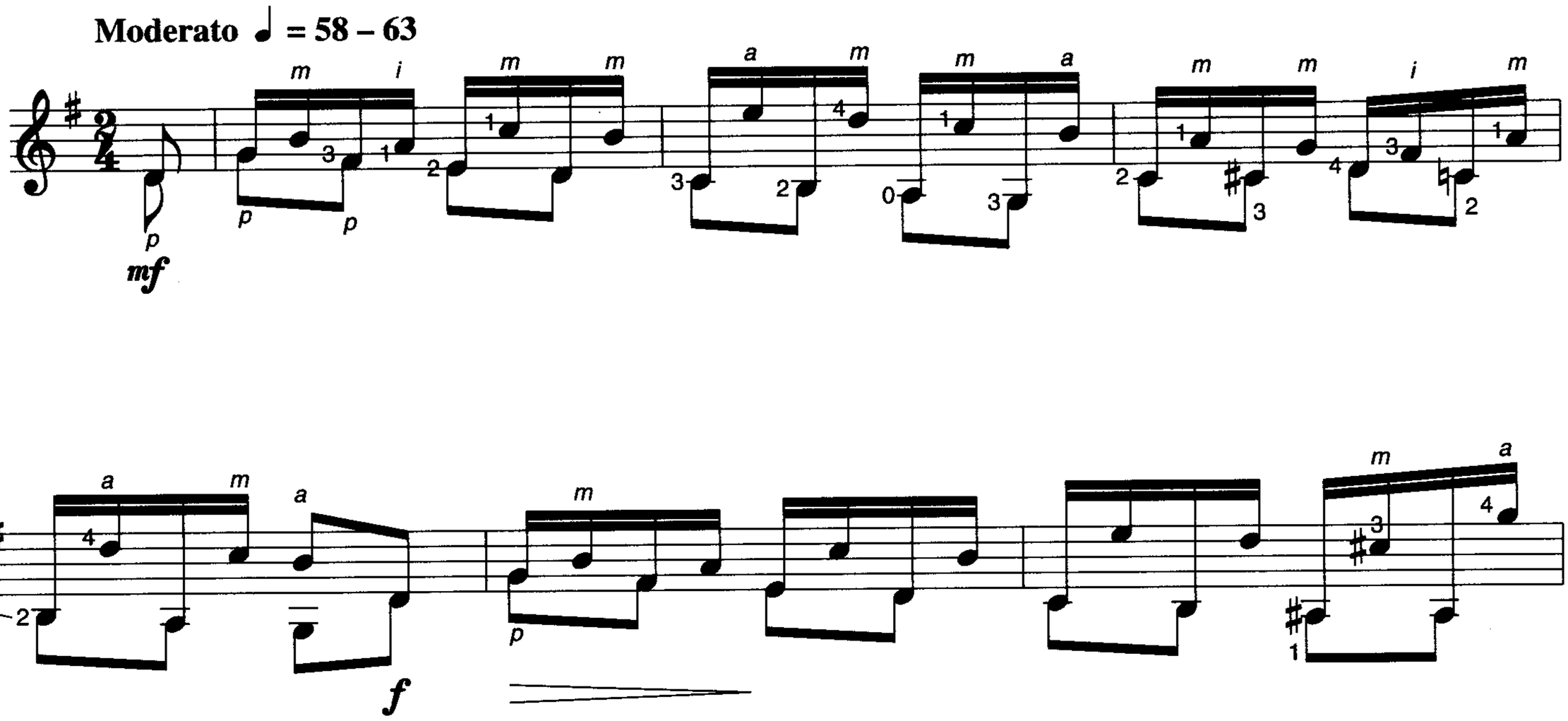
Study/Etude no. 7

Étude

op. 60, no. 5

Matteo Carcassi
(1792 – 1853)



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

0-88797-870-3/58

18

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

21

24

$\frac{3}{3}$ II

27

$\frac{3}{3}$ II

30

$\frac{4}{4}$ I

$\frac{2}{2}$ III

34

$\frac{3}{3}$ I

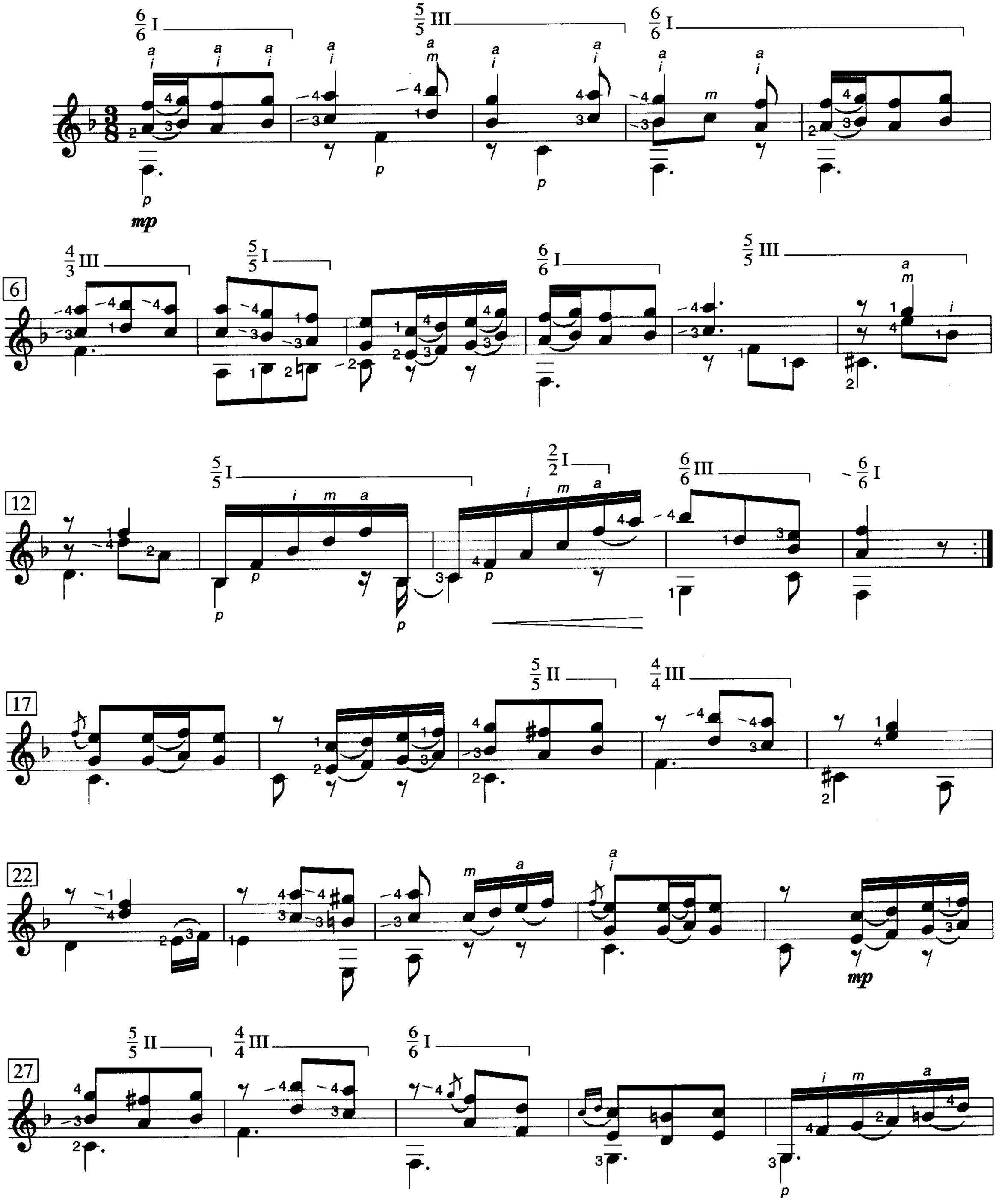
$\frac{2}{2}$ II

Study/Etude no. 8

Estudio

José Ferrer
(1835 – 1916)

Allegro moderato ♪ **= 116 – 132**



Source: *Estudios, Coleccion 4a*

0-88797-870-3/60

32

37

43

49

54

59

64

mp

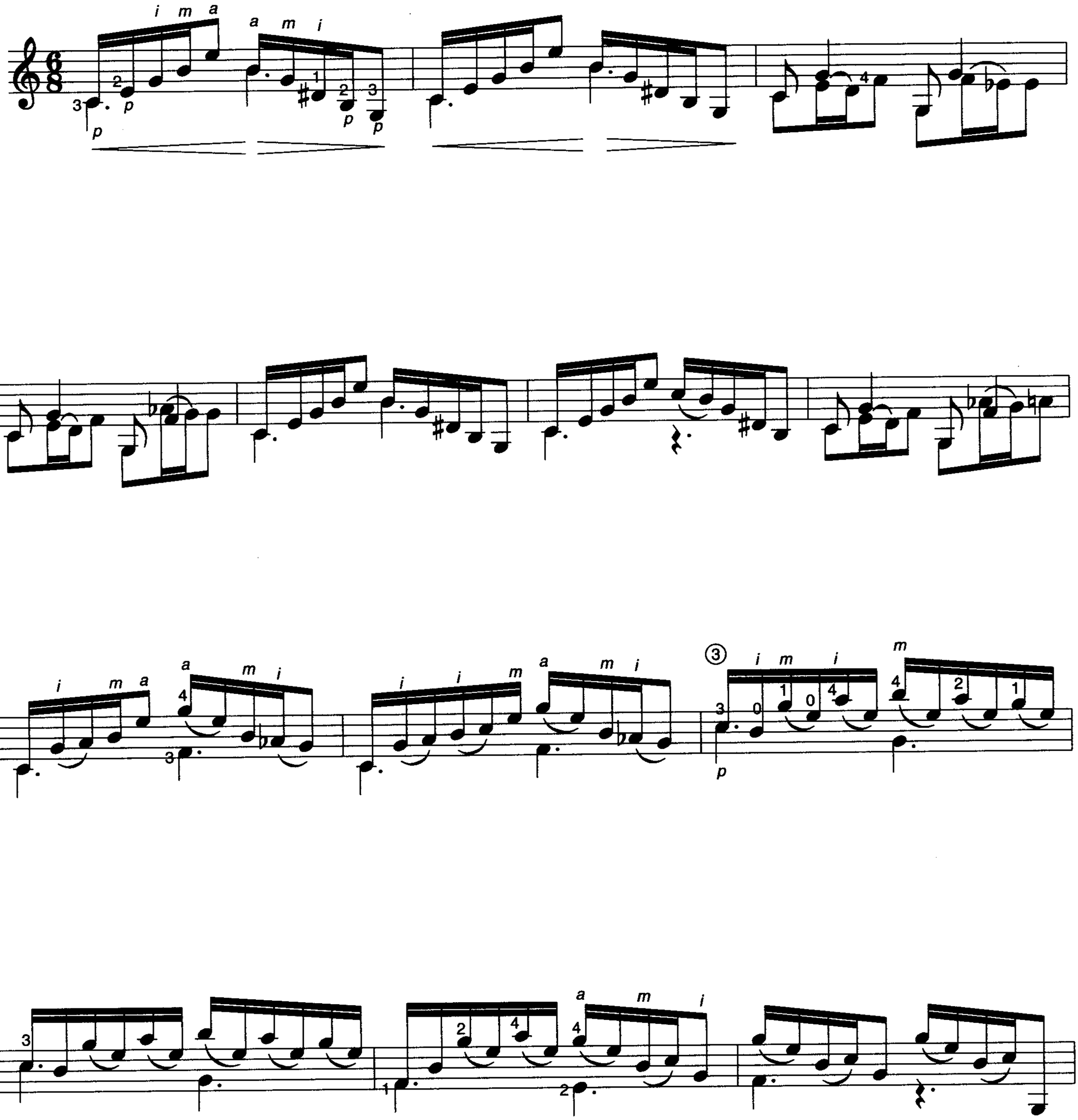
f poco più mosso

poco rall.

Étude 16

Gerald Garcia
(1949 –)

Allegro scherzando ♩. **= 52 – 58**



Source: *25 Études Esquisses for Guitar*
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0-88797-870-3/62

14

i m a a m i

p p p p

17

i m a a m i

p p

21

Scorrevole

i m i m ② 0

p

24

i m i i m a m i m i i m

p p p

27

stringendo

i m i m p m p m i m i

p p

31

Tempo primo

poco rall.

35

39

p

i m a

a m i p

42

45

f

0-88797-870-3/64

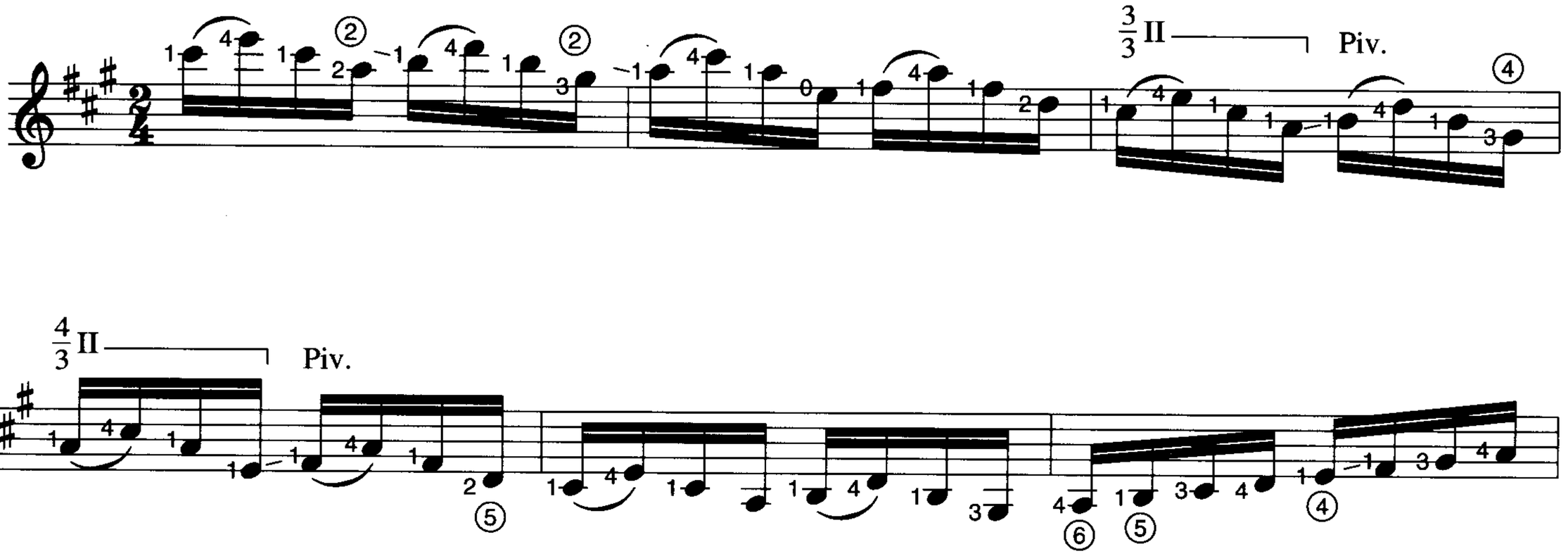
Study/Etude no. 10

Prelude

TI i-9

Francisco Tárrega
(1852 – 1909)

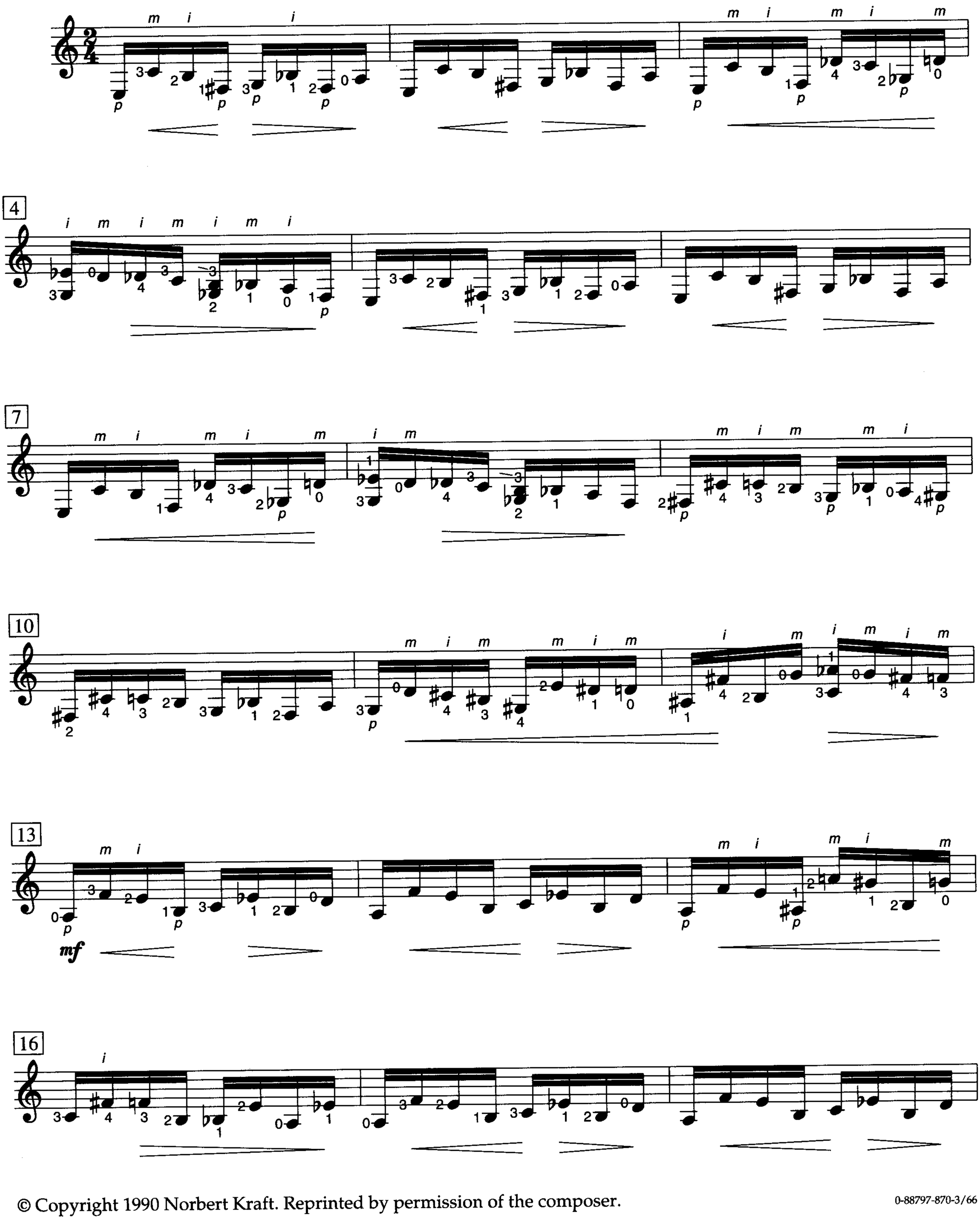
Allegretto ♩ = 60 – 69



Study

Norbert Kraft
(1950 –)

Agitato ♩ = 69 – 80



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0-88797-870-3/66

19

22

25

28

a tempo

poco rit.

31

35

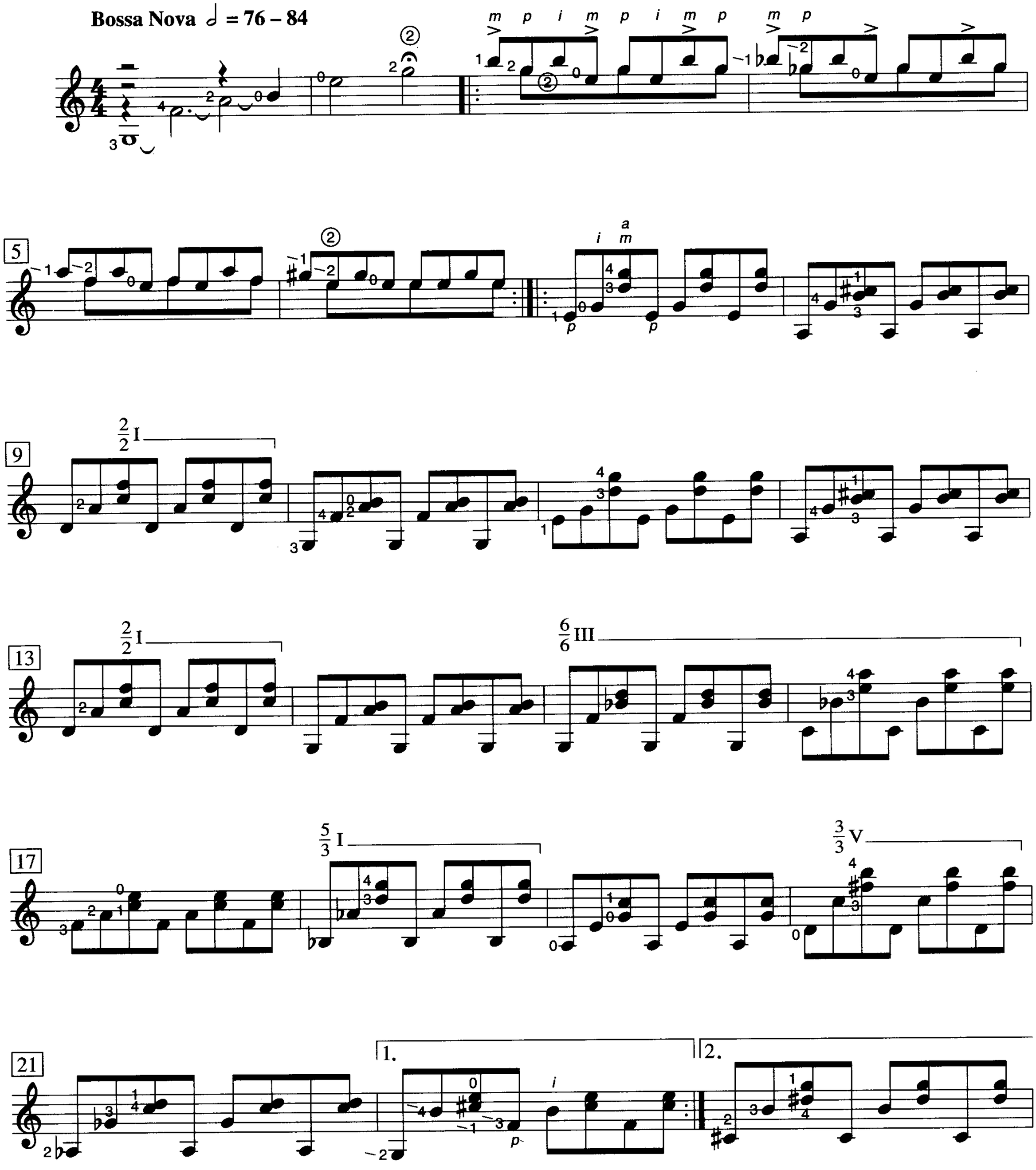
cresc. molto

38

Study/Etude no. 12

Bossa Nova Etude

Gerald Schwertberger
(1941 –)



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23

$\frac{5}{3}$ III — $\frac{5}{3}$ II — $\frac{5}{3}$ I

27

$\frac{6}{3}$ IV — $\frac{6}{3}$ III — $\frac{6}{3}$ II — $\frac{6}{6}$ I

31

$\frac{2}{2}$ I

35

$\frac{2}{2}$ I

39

43

rit.

Study/Etude no. 13

Miniature No. 12
Prelude

Alain Reiher
(1955 –)

Moderato cantabile ♩ **= 80 – 92**

Source: *Twenty Miniatures*

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13

i m i i a i i m i

15

i a i

6/3 III

i m i

17

i m i a m i m

i m i

19

4/3 III

espressivo

21

Piv.

i a i m i

23

i a i i m i i a i i m i

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25

i a i

i m i

i a i

27

$\frac{4}{3}$ II

29

31

33

rit.

perdendosi

35

⑤ h. XII

⑥

p

pp

ppp

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