FREDERICK HARRIS MUSIC

Guitar Repertoire and Studies/Etudes 8

# 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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# Fantasia

William Byrd
(1543 – 1623)
ed. Alexander Bellow
(1912 – 1976)

**Moderato ♩ = 69 – 76**

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0-88797-829-0/06

27

30

33

37

40

43

46

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

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

$\frac{4}{4}$ III

0-88797-829-0/07

# Diferencias sobre "Conde Claros"

## *Divisions on "Conde Claros"*

Alonso Mudarra
(*ca* 1510 – 1580)

③ = F♯

♩ = 84–92

8 — $\frac{3}{3}$ I – $\frac{3}{3}$ II — Piv.

15 — $\frac{2}{2}$ II

21 — $\frac{6}{6}$ III — $\frac{3}{3}$ V

27 — $\frac{4}{4}$ V

33

39

Source: *Tres libros de música,* no. 13 (Seville, 1546)

0-88797-829-0/08

45

50

55

60

65

70

75

0-88797-829-0/09

# Melancholy Galliard

## Poulton 25

John Dowland
(1563 – 1626)

③ = F♯
♩ = 48 – 54

23 6/6 III — 6/6 I

27 4/3 III — Piv. — 5/5 III

30 6/6 III — 6/6 I — 5/5 III

34 6/6 I — 6/6 III — 6/6 I

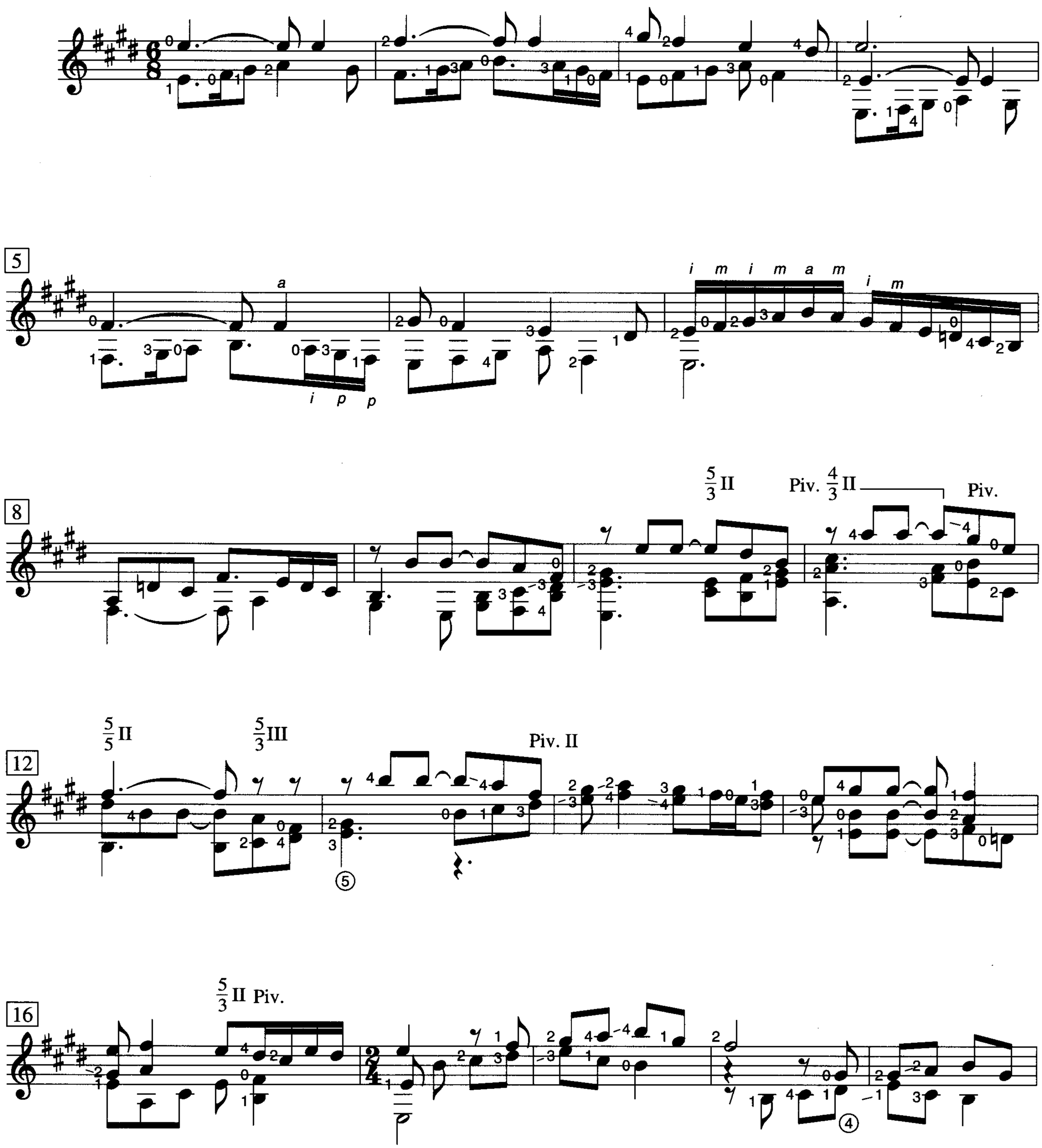
38 6/6 I — 3/3 III — 5/5 III

42 6/6 I — 6/6 III — 6/6 I

46 6/6 I Piv. — Piv.

# Ricercare III

Francesco Canova da Milano
(1497 – 1543)
transc. Paul Ammirante




Source: *Intabolatura di lauto, libro primo* (Naples, 1536)
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0-88797-829-0/12

21 $\frac{6}{3}$ II

26 $\frac{5}{3}$ II

31 $\frac{4}{3}$ II

37 $\frac{5}{3}$ II

42 $\frac{4}{3}$ II – $\frac{4}{3}$ III $\frac{2}{2}$ II

47 $\frac{2}{2}$ IV

51 – $\frac{2}{2}$ II Piv. $\frac{5}{3}$ II

0-88797-829-0/13

# Queene Elizabeth, Her Galliard

Poulton 41

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

③ = F♯

♩ = 76 – 88

Source: Robert Dowland, *A Varietie of Lute Lessons* (London, 1610)
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0-88797-829-0/14

# Suite for Solo Violoncello

BWV 1007

## Prelude

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

⑥ = D

♩ = 60 – 69

*mf*

*p*

Original key: G major

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0-88797-829-0/15

13 6/6 II

15

17 2/2 II

19

21

23 3/3 II 4/2 II

25 3/3 II 3/3 II

27

29

$\frac{4}{3}$VII

$\frac{4}{3}$V

*p* sub.

31

$\frac{4}{3}$II

33

*mf marcato il basso*

h.XII

h.XII

35

*f*

37

*mf*

$\frac{4}{3}$VII

39

*f*

41

*allargando*

$\frac{3}{3}$VII

# Suite for Lute

## BWV 996

## Allemande

Johann Sebastian Bach
(1685 – 1750)

♩ = 58 – 63

9

$\frac{4}{3}$ IV

11

13

14

15

16

17

$\frac{4}{3}$ IV

Piv.

18

(a)

# Partita for Lute

## BWV 997

## Sarabande

Johann Sebastian Bach
(1685 – 1750)

♩ = 44 – 48

3/3 V — 3/3 IV – 3/3 V — 6/6 III

4 — 4/3 V

6

8 — 4/4 III — 4/3 II

11

13

Piv. 6/6 I

15 — 1. — 2.

17

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

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

$\frac{3}{3}$ V

20

$\frac{3}{3}$ I

$\frac{3}{3}$ II

23

$\frac{5}{5}$ II

$\frac{4}{3}$ II

25

27

29

$\frac{5}{5}$ I

31

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

$\frac{5}{3}$ II

1.

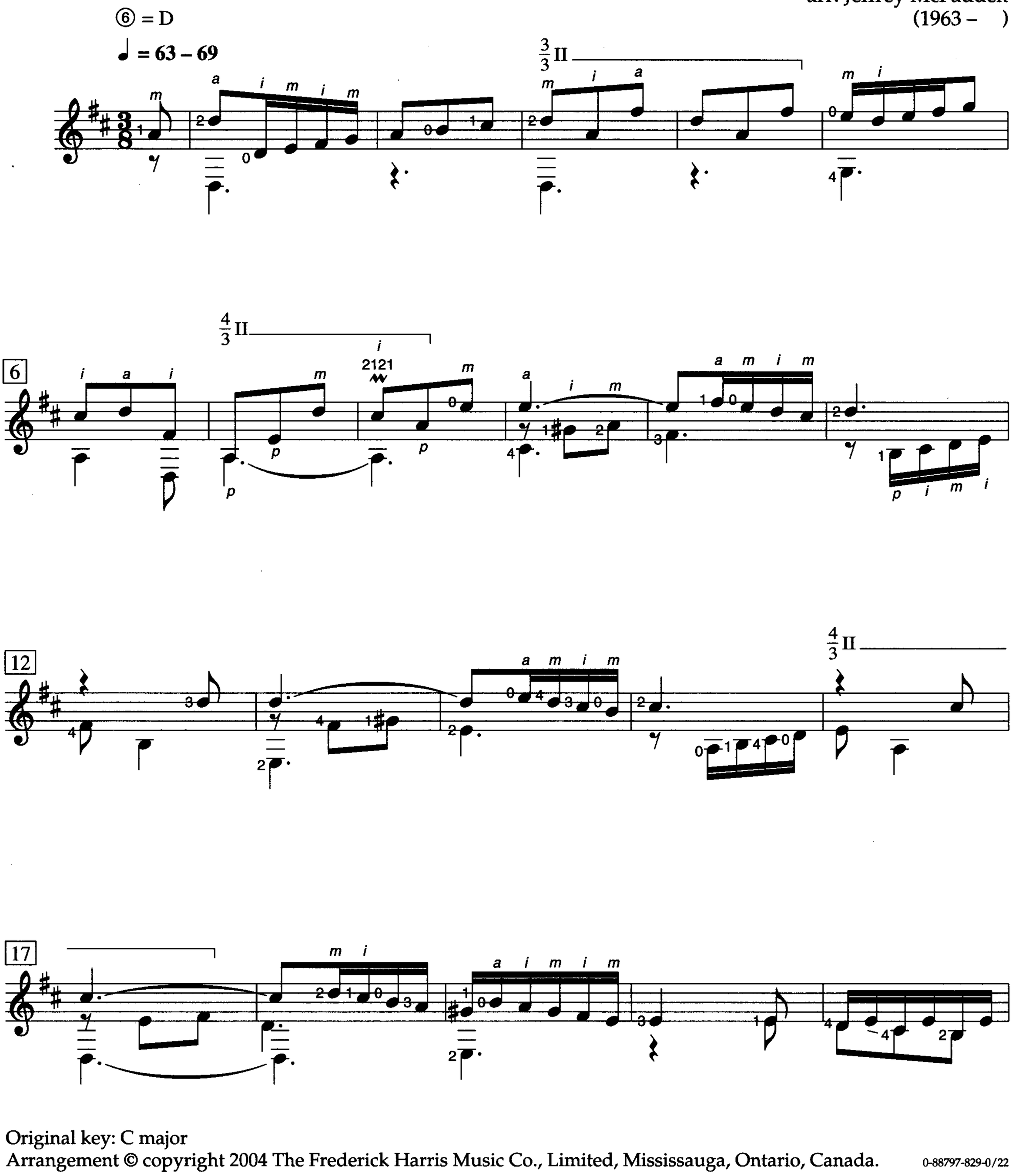
2.

# Suite for Solo Violoncello

## BWV 1009

## Gigue

Johann Sebastian Bach
(1685 – 1750)
arr. Jeffrey McFadden
(1963 – )




Original key: C major
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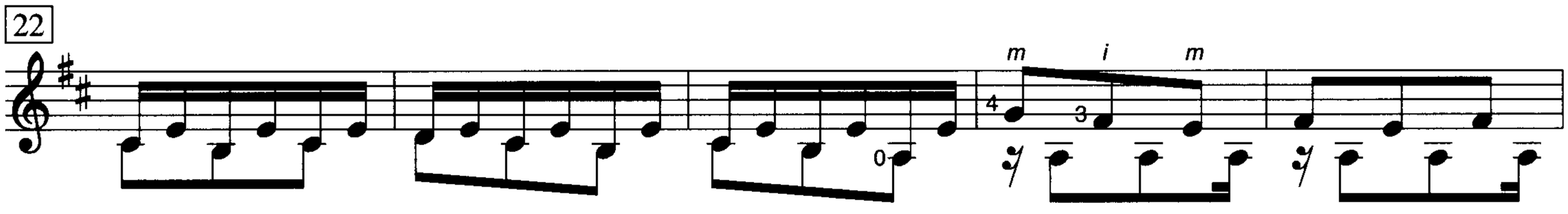


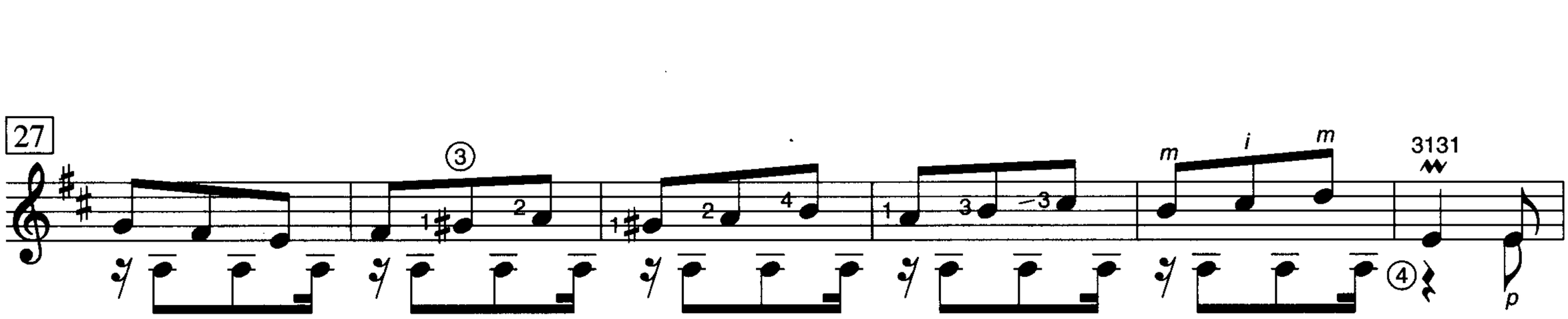


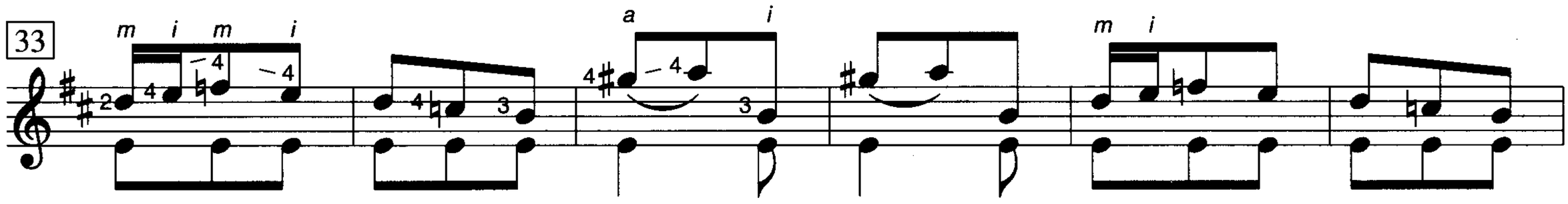


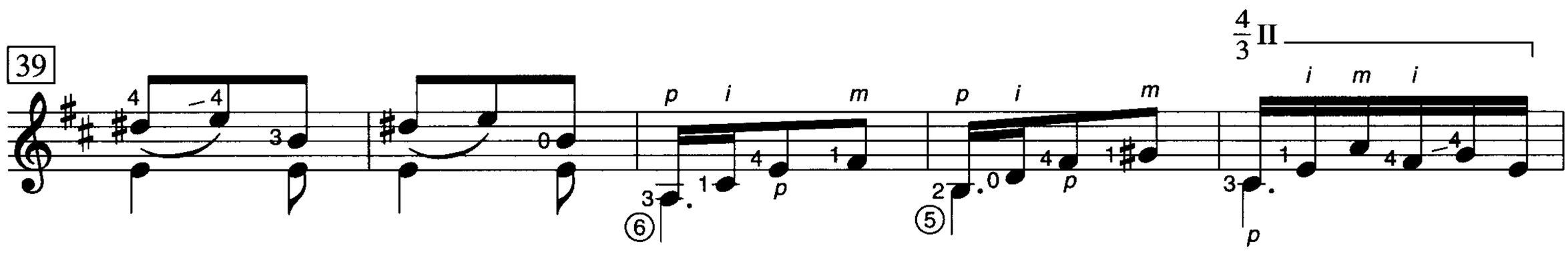


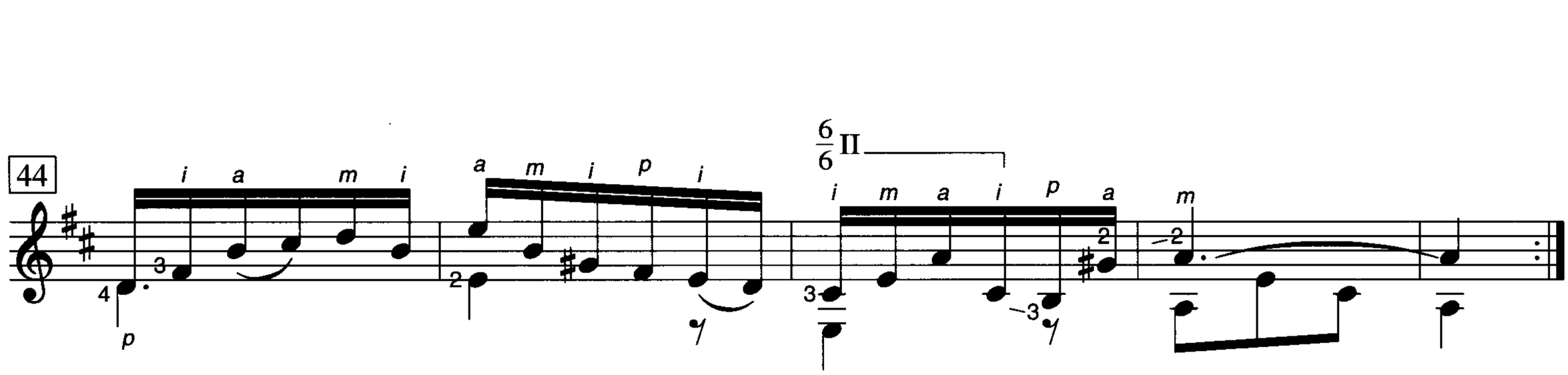


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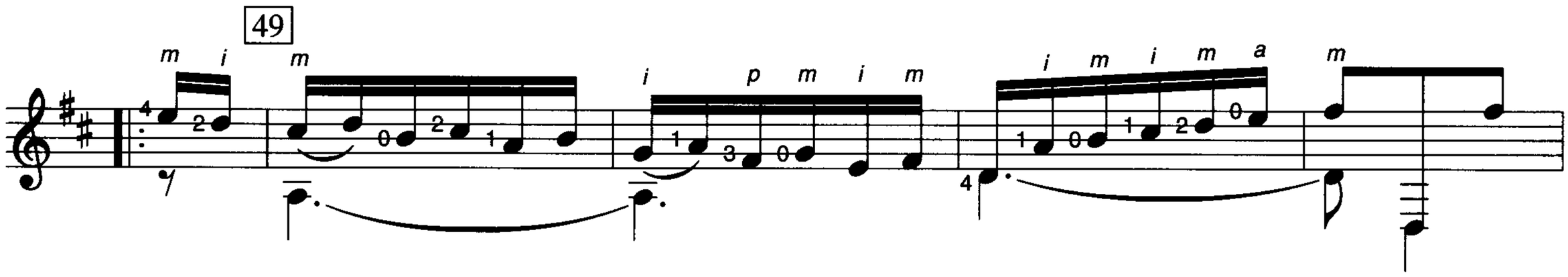
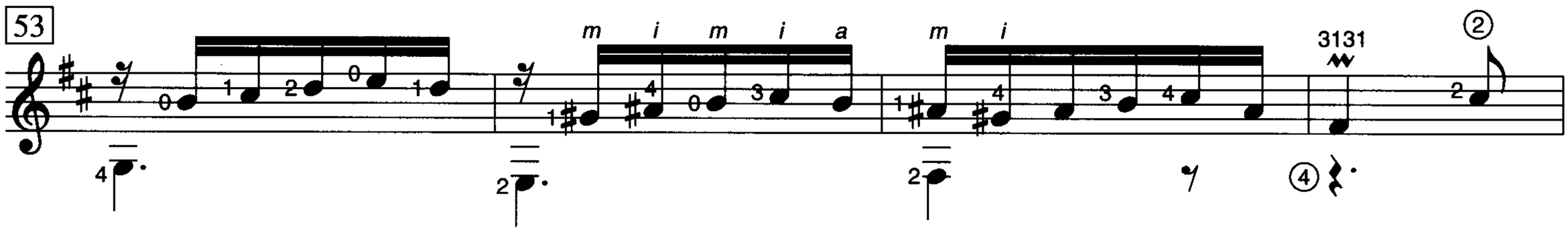
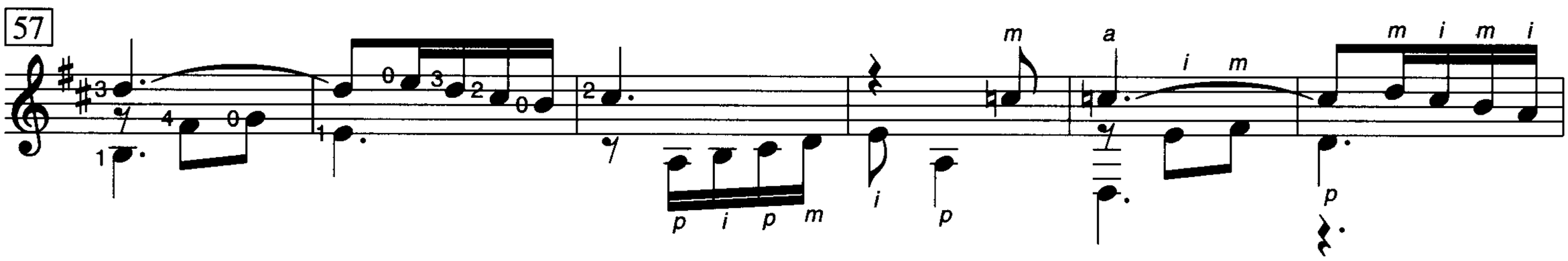
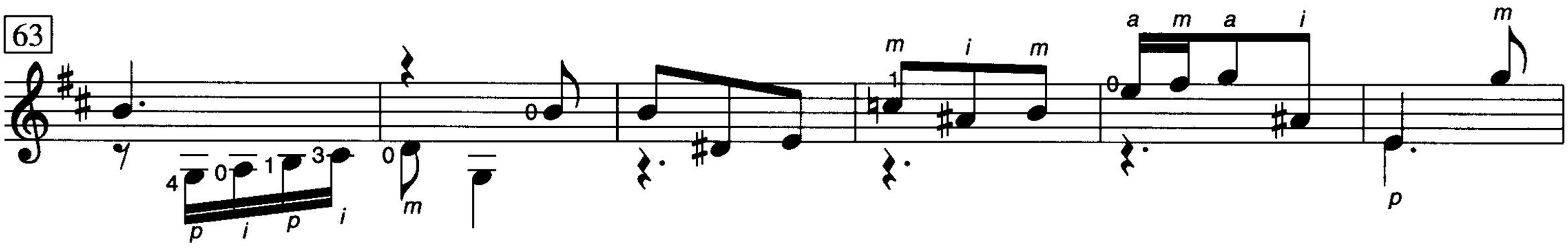
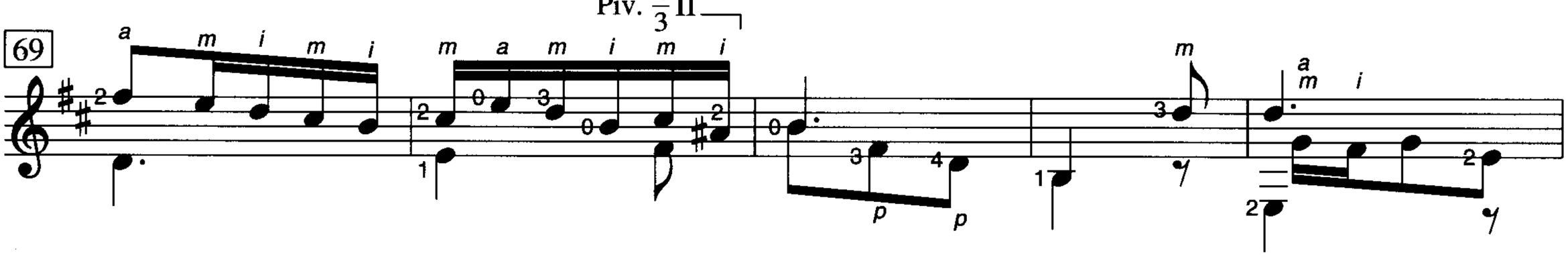


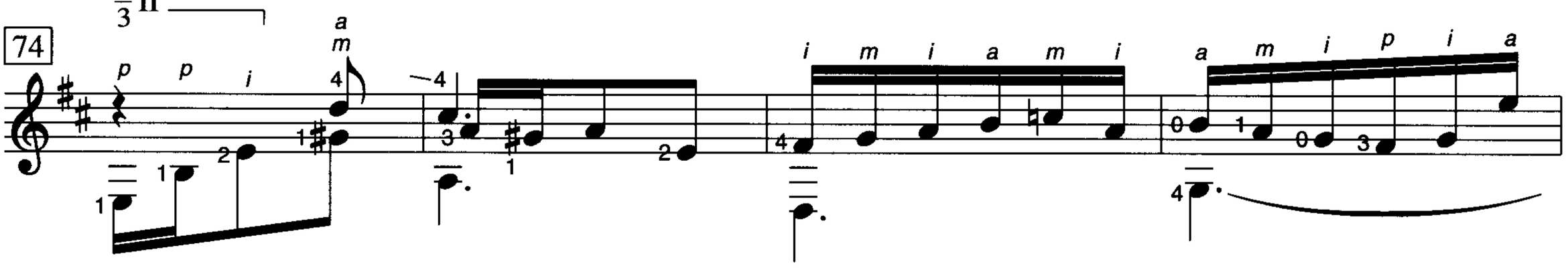




Piv. $\frac{4}{3}$ II




$\frac{6}{3}$ II



78

m i m i a i

i m i

3131

m i m

83

i m i

m a m m

88

a i

1010

93

m i m i

a i

99

m i m i

m i m a

i m i a

i m a i m i

104

a m i

a m i m i

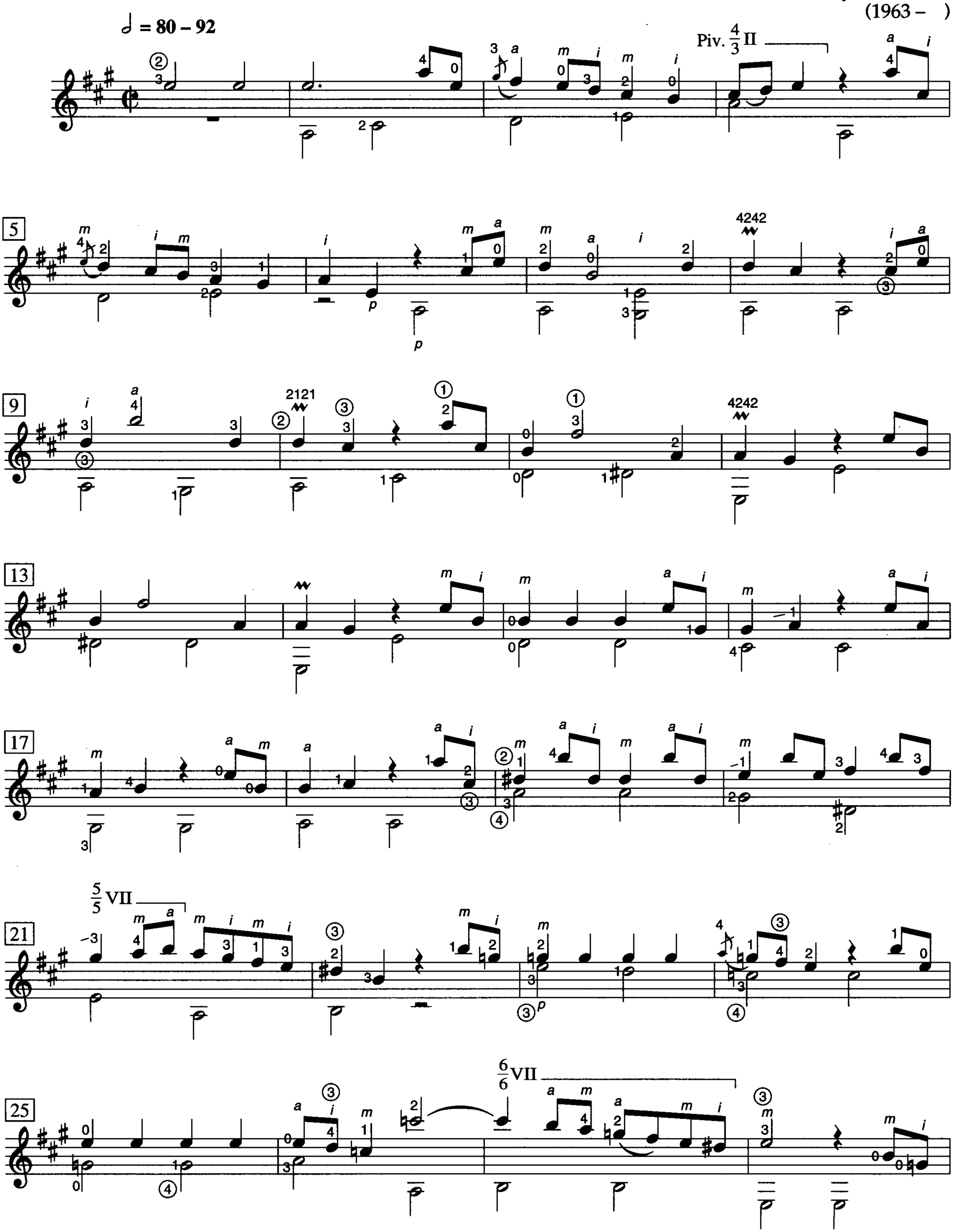
i m m i

m p

# Sonata in A Major

L 483 / K 322

Domenico Scarlatti
(1685 – 1757)
arr. Jeffrey McFadden
(1963 – )

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

29

33

$\frac{6}{6}$ VII

37

1.

41

2.

45

48

$\frac{6}{6}$ VII

$\frac{4}{4}$ VII

52

55

59

63

66

70

74

78

# Sonata

## op. 15

## II: Adagio

Mauro Giuliani
(1781 – 1829)

**Adagio con grand espressione** ♪ **= 63 – 69**

Piv. $\frac{5}{3}$ II

7 $\frac{4}{3}$ II $\frac{2}{2}$ III $\frac{3}{3}$ III

12 $\frac{2}{2}$ VIII *a piacere*

16 $\frac{3}{3}$ VII

19

22 $\frac{3}{3}$ VII $\frac{6}{6}$ III

25 $\frac{4}{4}$ II $\frac{4}{3}$ II Piv.

29

32

*p* *f*

35

*sf* *dolce* *f*

38

*p* *sempre*

41

*sf* *sf* *f* *p*

45

*dolce*

49

*p*

53

*sf* *f* *dolce*

57

*mf* *p* *sf* *p*

62

*sf* *p* *a piacere* *mf* *sf* *p*

65

*sf* *p*

68

*sf* *p* *sf* *p*

71

*cresc. poco a poco* *f* *p*

75

*p* *f* *p* *sempre*

80

*f* *p*

# Marche funèbre

Fernando Sor
(1778 – 1839)

**Andante moderato** ♩ = 88 – 96

Source: *Fantasie élégiaque à la mort de Madame Beslay,* op. 59 (*ca* 1836)

0-88797-829-0/32

31

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

*pp*

37

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

43

$\frac{5}{3}$ II Piv.

$\frac{5}{3}$ II Piv.

49

*p* *p* *i* *p* *p* *p*

54

*p*

*f*

58

$\frac{6}{6}$ VII

62

8va

h. XII

66 6/6 VII 6/6 VII 6/6 VII

70 3/3 V Piv. 5/5 II

74 Piv. 3/3 I

79 6/6 III

84 3/3 I 5/3 II Piv. 5/5 II

89 Charlotte! Adieu! 6/6 III

95 Piv. 5/5 II h. XII 8va h.VII 8va

# The Last Rose of Summer

op. 125, no. 2

Traditional Irish melody
arr. Mauro Giuliani
(1781 – 1829)

**Andante sostenuto** ♩ = 69 – 76

6

12

18

24 **Minore**

29

Source: *Sei arie nazionale irlandesi*, op. 125

33

38

43

47

52

56

61 **Maggiore**

65

2.

68

72

76

80

84

88

92

96

# Mazurca en sol

*A mi querido amigo el eminente oculista Dr. Don Santiago Albiros*

Francisco Tárrega
(1852 – 1909)

♩ = 69 – 80

6/6 V

*mp*

Piv. 6/6 VIII

3

*rit.*

*mf*

*a tempo*

6/6 III

5

3/3 V

3/3 II

7

6/6 III

*m*
*i*

8va
h.V

*p*

1/6 II

Piv. 6/6 III

10

*mf*

*sfz*

*rit.*

6/6 VIII

*a tempo*

6/6 III

12

*mp*

*mf*

14

$\frac{2}{2}$III — Piv.

*Fine*

*mp*

17

*poco meno mosso*

$\frac{6}{6}$VII

*mp dolce*

*p*

19

$\frac{6}{6}$II

21

$\frac{4}{3}$VII — $\frac{4}{3}$V

24

*a tempo*

$\frac{6}{6}$VII

*rit.*

*dolce*

27

$\frac{6}{6}$II

30

$\frac{4}{3}$VII — $\frac{4}{3}$V

*D.C. al Fine*

*molto rit.*

# Romance

Niccolò Paganini
(1782 – 1840)
arr. Norbert Kraft
(1950 – )

**Più tosto largo, amorosamente ♪ = 96 – 104**

*dolce*
***mp***

6

Piv.

11

*cadenza ad lib.*

17

*p i p i*

19

21

23

*i p i*

For examinations, the performance of a cadenza is optional.

Source: *Grand Sonata for Guitar and Violin,* M.S. no. 3

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0-88797-829-0/40

25

$\frac{4}{3}$V

$\frac{3}{3}$V – $\frac{3}{3}$IV – $\frac{3}{3}$V

27

*f marcato*

*p*

30

*p*

*dolce, espressivo*

$\frac{3}{3}$V

*mf marcato*

33

$\frac{3}{3}$VII

$\frac{3}{3}$V

*mf marcato*

*f agitato*

35

*piangendo*

36

*dolce*

41

$\frac{4}{3}$II

$\frac{4}{3}$II

45

$\frac{4}{3}$II

$\frac{4}{3}$II

*p*

48

*morendo*

# Caprice

op. 20, no. 2

Luigi Legnani
(1790 – 1877)

**Allegro ♩ = 112 – 120**

*poco* ***f***

For examinations, *Caprice no. 2* and *Caprice no. 19* are to be played as one selection.

Source: *36 Caprices in All Major and Minor Keys*, op. 20

0-88797-829-0/42

26

$\frac{2}{2}$ III

*f*

30

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

*p*

34

*f*

38

42

*p un poco lento*

46

*primo tempo*

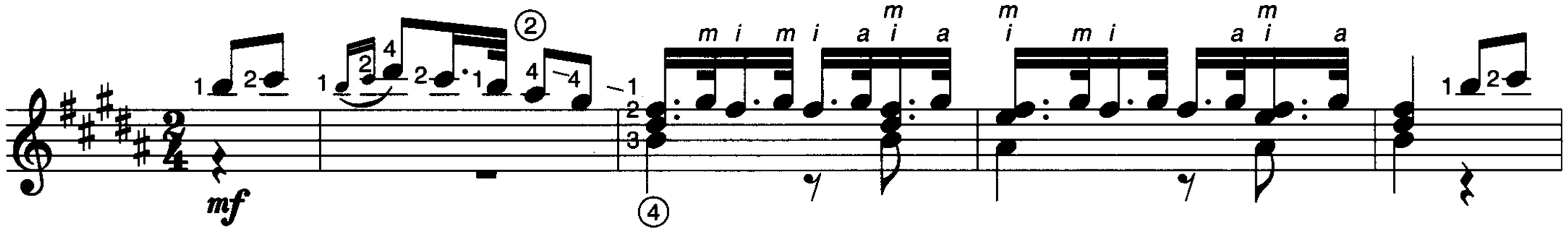
*p*

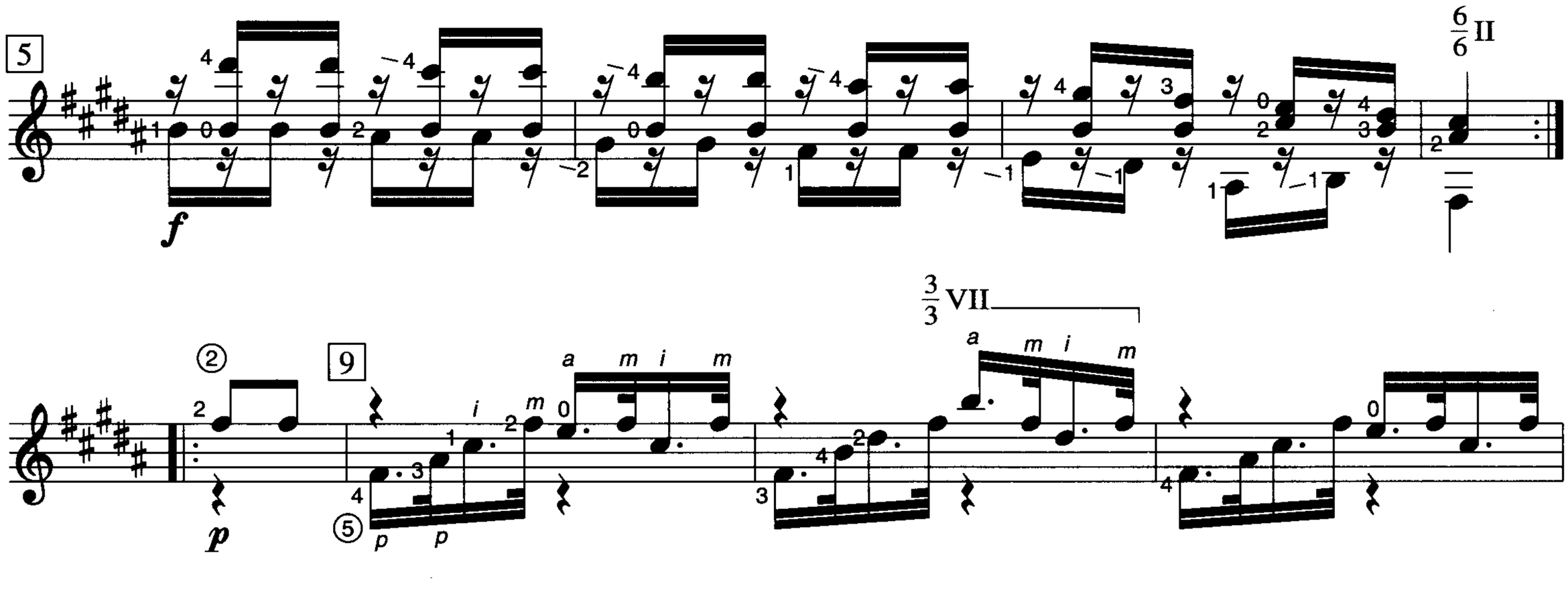
# Caprice

op. 20, no. 19

Luigi Legnani
(1790 – 1877)

**Allegretto grazioso** ♩ = 80 – 88




For examinations, *Caprice no. 2* and *Caprice no. 19* are to be played as one selection.

Source: *36 Caprices in All Major and Minor Keys*, op. 20

0-88797-829-0/44

25 28 33 36 40 44 49 54

p i m a

mf

f

p

5/3 II

3/3 VII 3/3 VI 3/3 VII

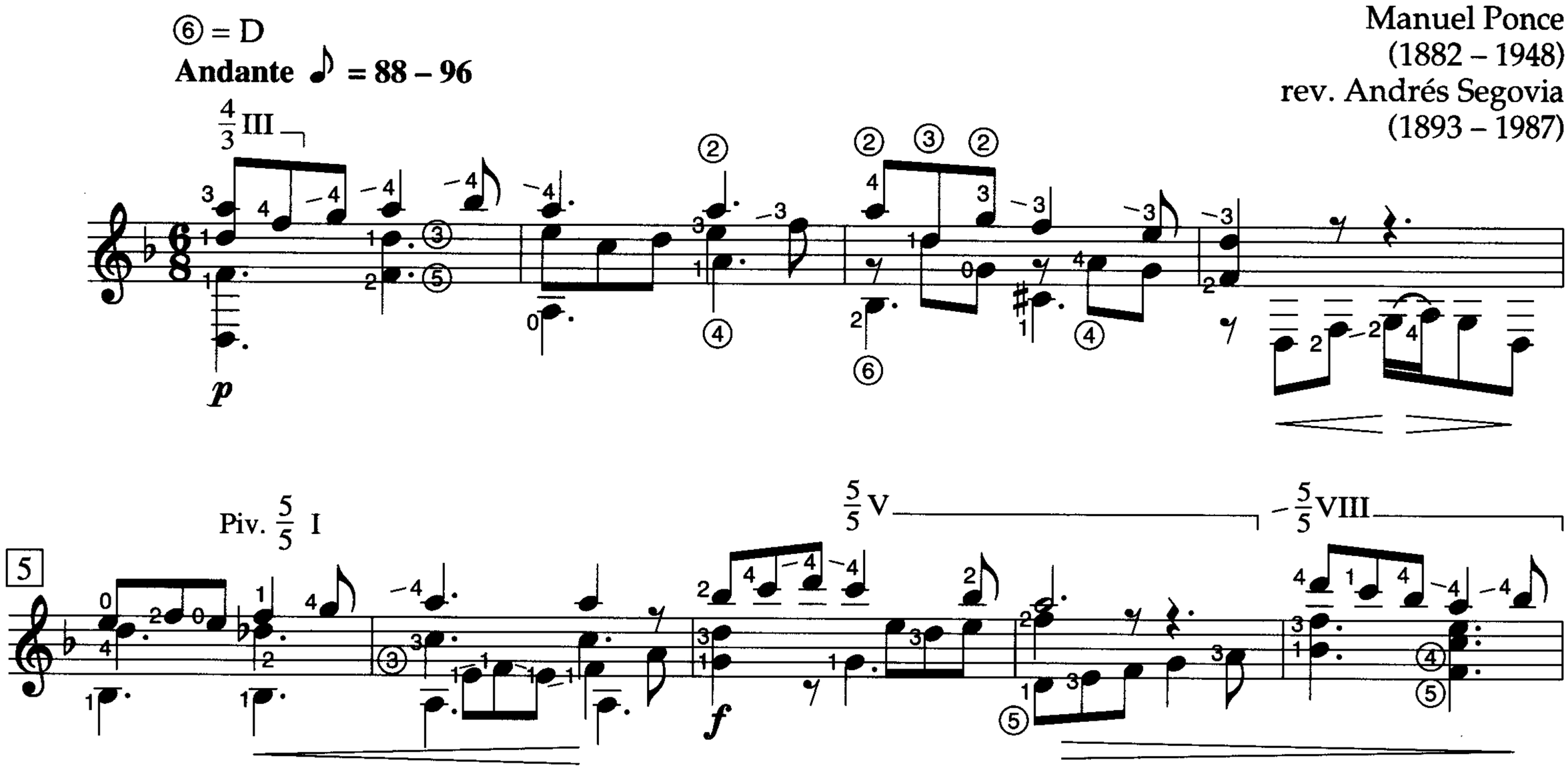
6/6 II 4/3 IV

# Sonata III
## Chanson

Manuel Ponce
(1882 – 1948)
rev. Andrés Segovia
(1893 – 1987)

⑥ = D

**Andante ♪ = 88 – 96**

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0-88797-829-0/46

22

8va - - -
h.VII

**Calmo**

Piv. $\frac{1}{5}$ I – $\frac{5}{5}$ III

*p espressivo*

27

$\frac{2}{2}$ I

$\frac{6}{6}$ III

$\frac{3}{3}$ V

*p molto espressivo*

32

$\frac{5}{3}$ IV

$\frac{2}{2}$ I

36

$\frac{5}{5}$ V

$\frac{3}{3}$ V

$\frac{6}{6}$ III

41

$\frac{3}{3}$ III

$\frac{6}{6}$ III

$\frac{3}{3}$ V

46

$\frac{5}{3}$ IV

* a.h. *8va* - - -

*8va* - -
h.VII

*pp* *espress.* *rall.* *p* *pp* *smorz.*

*artificial harmonics

# Julia Florida – Barcarola

Augustín Barrios Mangoré
(1885 – 1944)

⑥ = D

♩. = 42 – 46

*a tempo*

*poco rall.*

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

$\frac{5}{5}$ II

$\frac{5}{3}$ IX

Piv.

h. XII

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

$\frac{5}{5}$ VII

*rit.*

*to Coda* ⊕ *a tempo*

$\frac{3}{3}$ II

*poco rall.*

*a tempo*

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

$\frac{2}{2}$ II

$\frac{1}{6}$ II

Piv.

h. XII

$\frac{5}{3}$ IV

$\frac{3}{3}$ III

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0-88797-829-0/48

29

1.

$\frac{6}{6}$ II

$\frac{4}{3}$ II

2.

31

$\frac{3}{3}$ VII

$\frac{3}{3}$ V

35

$\frac{4}{4}$ VII

39

$\frac{3}{3}$ II

$\frac{3}{3}$ II

$\frac{3}{3}$ I

43

47

$\frac{6}{6}$ V

51

*r.h.

h.XIX $\frac{6}{6}$ IV

r.h.

h.XIX $\frac{6}{6}$ III

r.h.

h.XIX $\frac{6}{6}$ II

r.h.

h.XIX

*D.C. al Coda*

*rall. assai*

*Coda*

55

$\frac{4}{4}$ V

h.XII

h.IX

h.VII

**a.h. *8va*

h.

h.XII

* right-hand only harmonics

** artificial harmonics

# Suite Castellana

## Arada

Federico Moreno-Torroba
(1891 – 1982)
rev. Andrés Segovia
(1893 – 1987)

**Lento ♩ = 38 – 42**

*p*

*mf*

*mf*

*f*

*p*

*rall.*

* artificial harmonics

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0-88797-829-0/50

15

*mf* *espr.* *f* *accel.*

18

*rall.* *molto rall.*

21

*ff* *p*

23

8va

h. XII a.h. h. XII a.h.

*pp* *rall.* *a tempo* *p*

26

*mf*

28

*p*

31

h. VII

8va

# Partita I for Guitar

## Adagio

Stephen Dodgson
(1924 – )

♪ = 72 – 84

pont. tasto

Piv.

accel. rit.

pont.

Piv.

più lento

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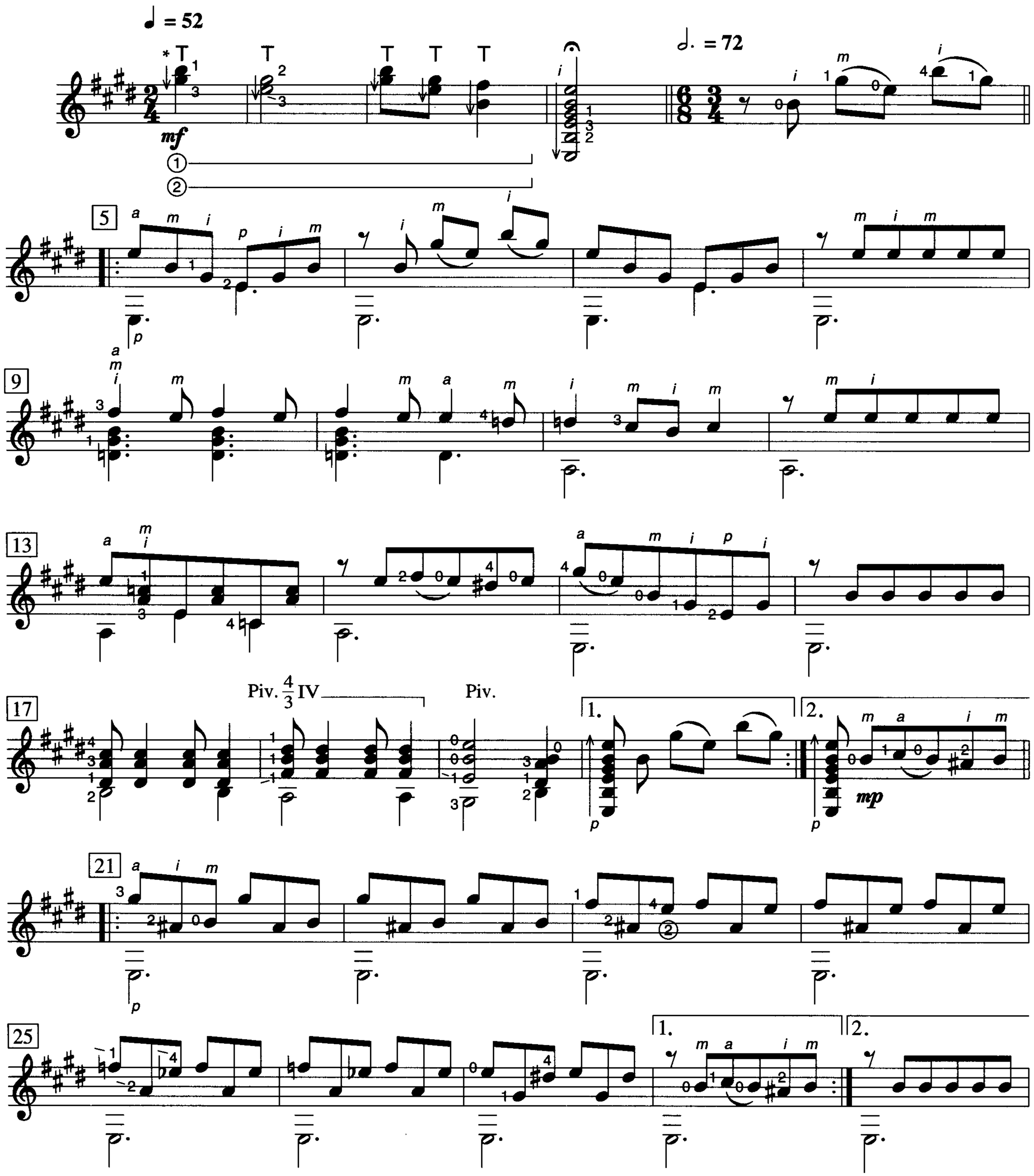
0-88797-829-0/52

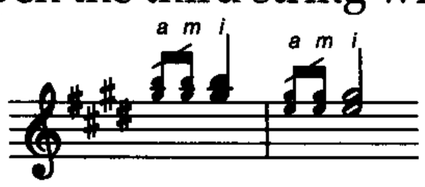
# Joropo

José Luis Merlin
(1952 – )




* Ornament each note by rapidly sweeping *a*, *m*, and *i* across the two strings.
Dampen the third string with *p*. Play in the direction of the arrow, that is, from ① to ②.

T =



Source: *Suite del Recuerdo*

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0-88797-829-0/53

29

gliss.

mf

33

6/6 VII

i a m i a m i m i

mp

37

gliss.

mf

6/6 VII

a m i m

41

a m i m i

p

45

49

53

57 Piv. $\frac{4}{3}$ IV Piv.

61

65

69

73 1.

76 2.

80

84

a m i m a

89

(a)

a m i

a m i

p p p p

4 3 1 2

4 1 3 2

93

97

i m a

p

*cresc. poco a poco*

100

103

(b)

ff

106

R

(a) Create a percussive sound by striking ⑤ and ⑥ (laterally) with the side of *p*, causing the strings to hit the fretboard.

(b) Strum in the direction of the arrows. For the direction from ⑥ to ①, use *i m* together; for the direction from ① to ⑥, use *p*. The backs of the nails are used in each case. Do a full *rasqueado* on the chords marked *R*.

0-88797-829-0/56

109

R

R

112

R

115

a m i

m

i

1

p

f

119

123

127

gliss.

6/3 II

4/4 VII

a m i

3/3 IX

a m i p

a m i m i p

4/3 IX

132

p

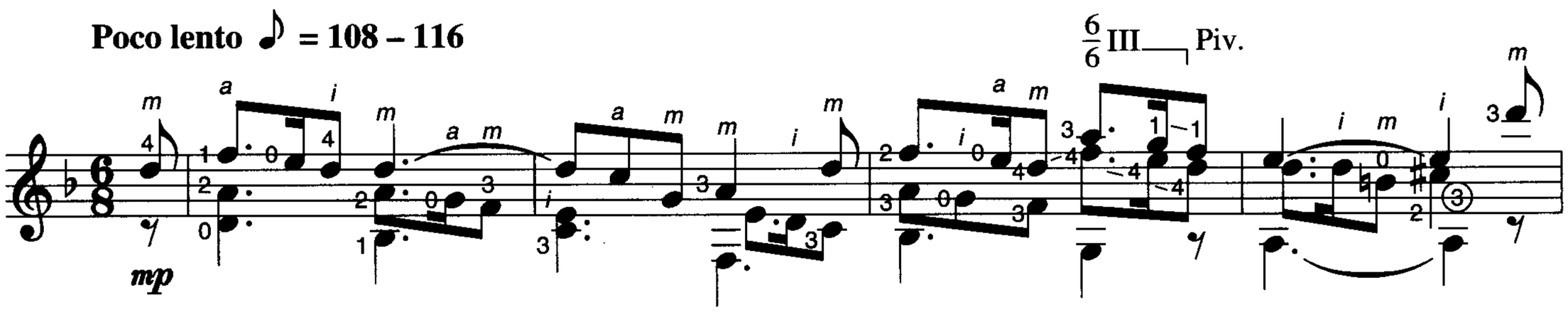
ff

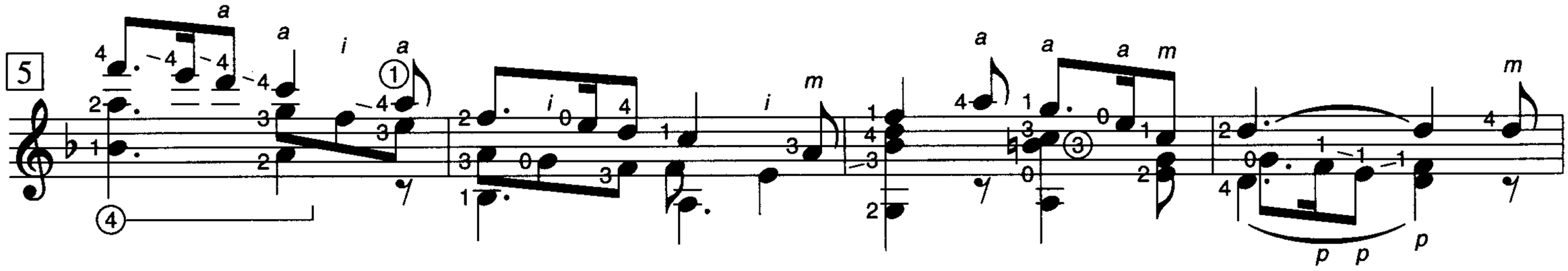
# Elegy for a King

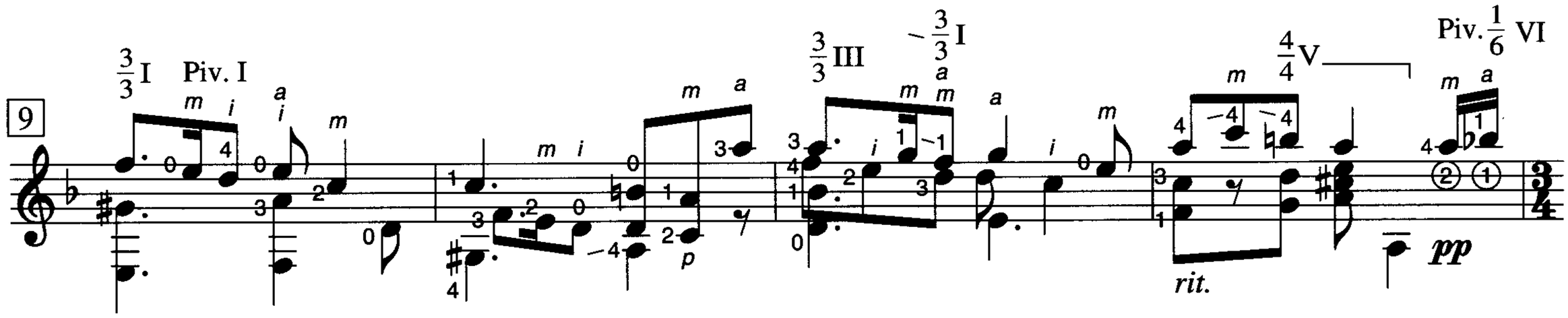
*In memory of Dr. Martin Luther King Jr.*

Frederic Hand
(1947 – )

**Poco lento** ♪ = 108 – 116

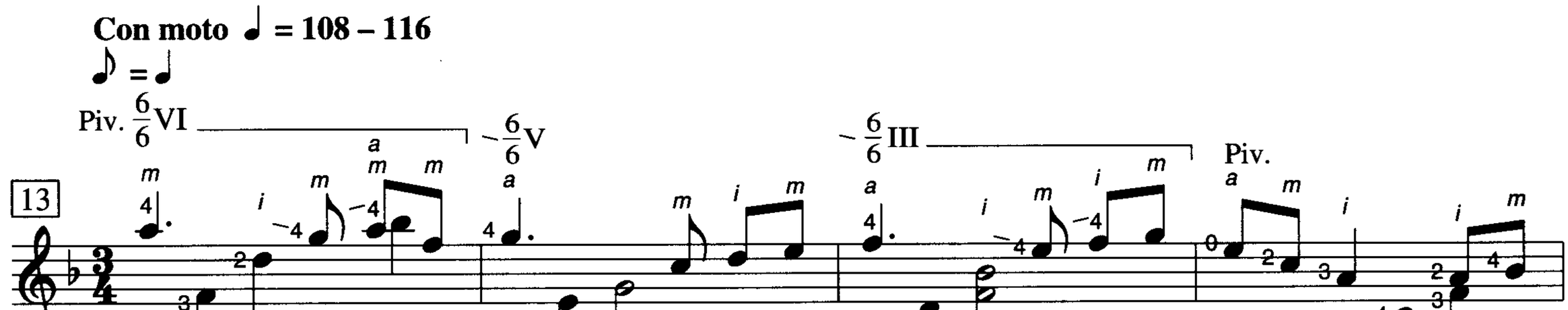


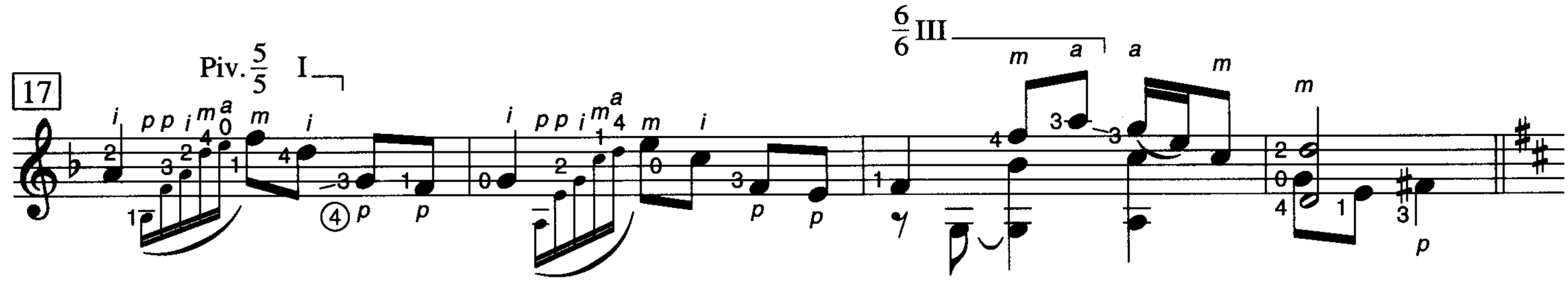



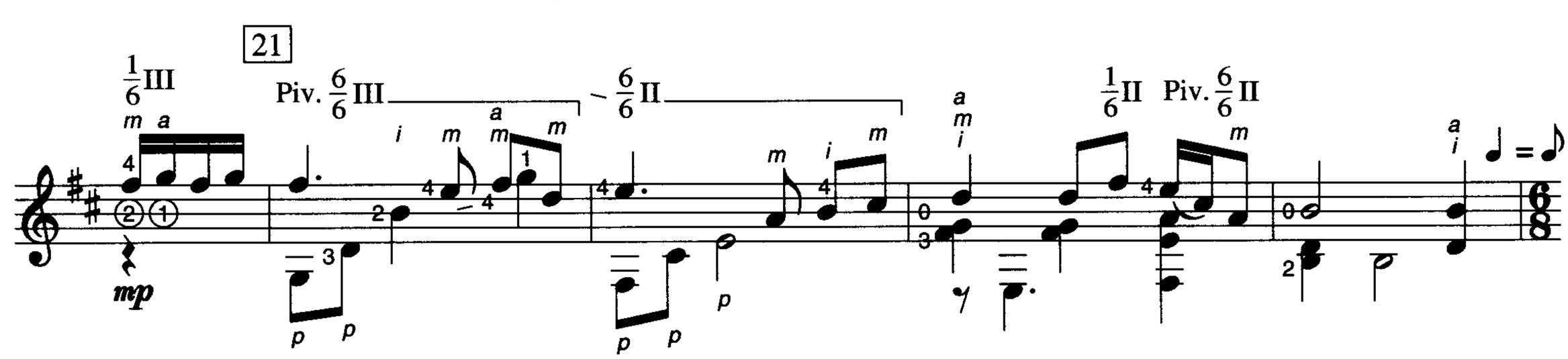




**Con moto** ♩ = 108 – 116

♪ = ♩




Source: *Homage for Guitar*
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0-88797-829-0/58

25 **Tempo I**

Tempo II

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

32 a.h. $\frac{1}{6}$X Piv. $\frac{6}{6}$X $\frac{6}{6}$IX

35 $\frac{6}{6}$VII $\frac{6}{6}$IX $\frac{6}{6}$VII **Tempo I**

38 $\frac{3}{3}$V – $\frac{3}{3}$II Piv. $\frac{3}{3}$II Piv. $\frac{3}{3}$II

41 $\frac{6}{6}$III Piv. $\frac{1}{6}$I

44

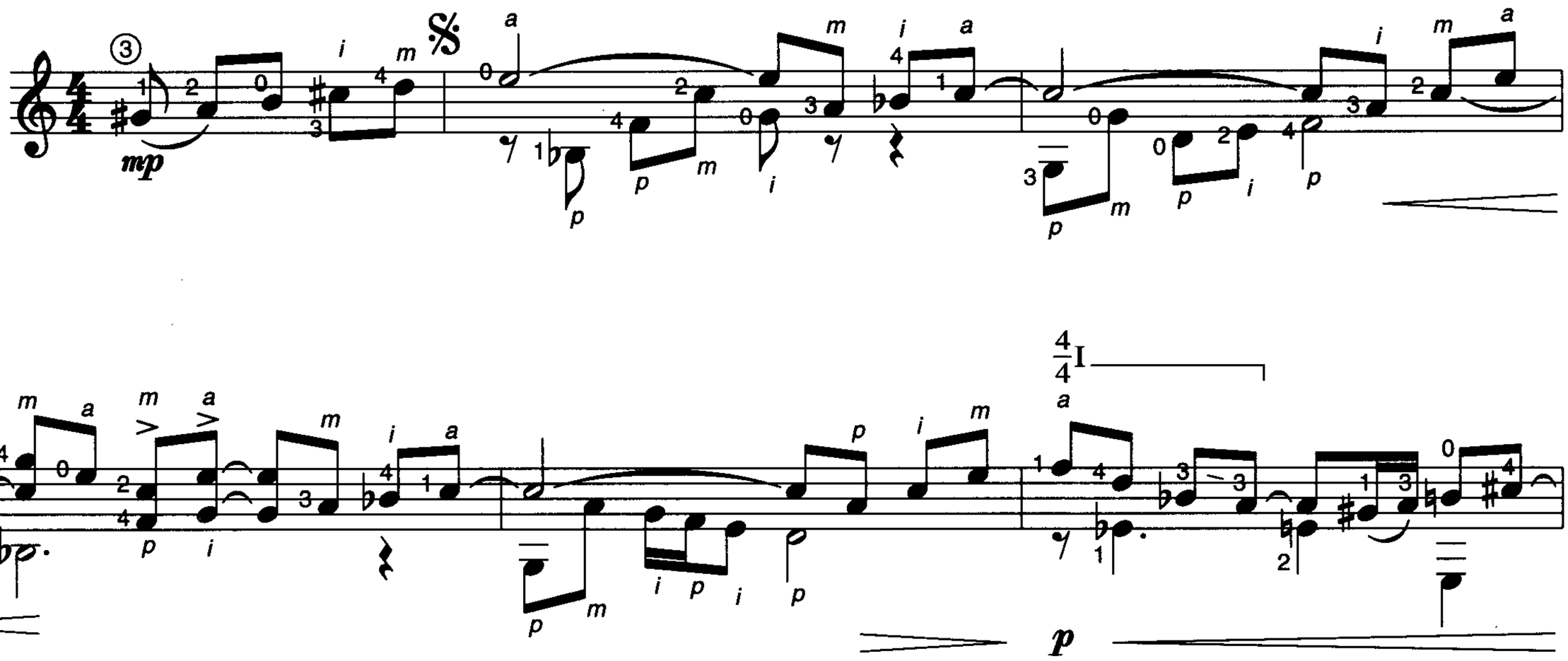
47 $\frac{6}{6}$III

* artificial harmonics

# The Home Fields

James Brown
(1967 – )

**Softly and sustained ♩ = 120 – 138**




Source: *Three Folk Studies*
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0-88797-829-0/60

15

p i m

3

p p p

$\frac{5}{5}$VI

$\frac{3}{3}$II

② ③ 8va -

a i m

h. XII

pp

18

Piv. $\frac{3}{3}$II *D.S. al Coda*

Coda

21

$\frac{6}{6}$II

3

23

$\frac{5}{5}$II

*sonoro*

p i m a m i

6

4–4

26

Piv.

# Suite No. 2 in Popular Style
## Dance

James McGuire
(1944 – )

⑥ = D

**Allegro con fuoco** ♩ = 76 – 84

*f* – *p*

For examinations, *Dance* and *Intermezzo* are to be played as one selection.

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20

3/3 III — 3/3 VIII — 3/3 II — Piv.

*a tempo*

*rit.*

*ff* *p* *f*

24

3/3 II — Piv. — 3/3 V

28

3/3 III — 2/2 II — 3/3 II — 3/3 I

*mf*

32

*p*

36

*ff* *p*

# Intermezzo

James McGuire
(1944 – )

⑥ = D

**Moderato (Waltz)** ♩ **= 104 – 112**

*f–p*

*f*

*mp*

*p*

*f*

*p*

*f*

For examinations, *Dance* and *Intermezzo* are to be played as one selection.

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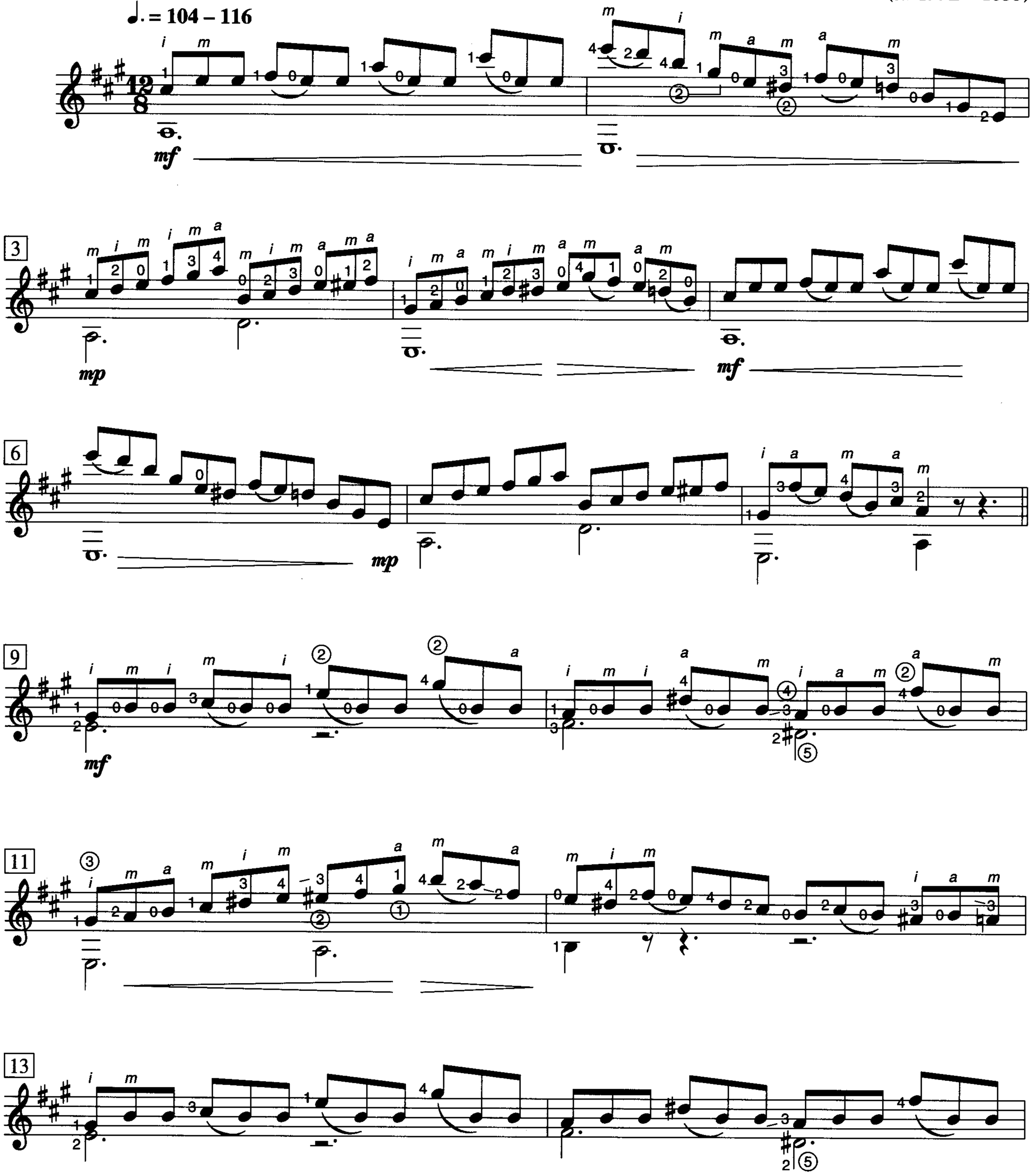
Study/Etude no. 1

# Allegro

op. 60, no. 20

Matteo Carcassi
(*ca* 1792 – 1853)




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

0-88797-829-0/65

15

17

19

21

23

25

27

*mf*

29

*p* *f*

31

*mf*

33

*mp*

35

*mf*

37

*mp* *rall.* *p*

Study/Etude no. 2

# Allegretto moderato

op. 6, no. 11

Fernando Sor
(1778 – 1839)

♩ = 108 – 120

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

0-88797-829-0/68

18

21

3/3 V

24

3/3 I

2/2 III

Piv.

27

31

6/6 V

6/6 III

34

37

40

43

46

49

52

55

58

61

64

p i m

67

5/3 II

4/3 II

70

5/3 II

a

73

4/4 II

Piv.

Piv. 4/3 II

5/3 II

76

p i m

79

82

85

Study/Etude no. 3

# Moderato

op. 35, no. 16

Fernando Sor
(1778 – 1839)

♩ = 108 – 116

*mp*

$\frac{4}{3}$ II

5

*mp*

10

*p*

$\frac{6}{6}$ I

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

Piv.

15

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

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

20

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

*sfz*

25

$\frac{3}{3}$ V  $\frac{3}{3}$ III  $\frac{3}{3}$ II

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

0-88797-829-0/72

30

$\frac{2}{2}$ I

$\frac{3}{3}$ II

②

*p*

35

$\frac{4}{3}$ II

*p*

40

*p*

*mf*

*rall.*

45

*a tempo*

*mp*

$\frac{3}{3}$ II

49

$\frac{4}{3}$ IV

$\frac{6}{6}$ III

$\frac{4}{3}$ II

$\frac{6}{6}$ I

$\frac{6}{6}$ III

*dim. poco a poco*

54

$\frac{4}{3}$ II

$\frac{4}{3}$ III

*mp*

$\frac{5}{3}$ IV

58

$\frac{4}{3}$ III

$\frac{5}{3}$ IV

$\frac{4}{3}$ III

*pp*

0-88797-829-0/73

Study/Etude no. 4

# Allegretto

op. 38, no. 13

*à M. de Garancelle*

Napoléon Coste
(1806 – 1883)

♩ = 138 – 152

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

0-88797-829-0/74

39

43

47

51

rall.

55

a tempo

Piv.

60

Piv.

64

Vivo

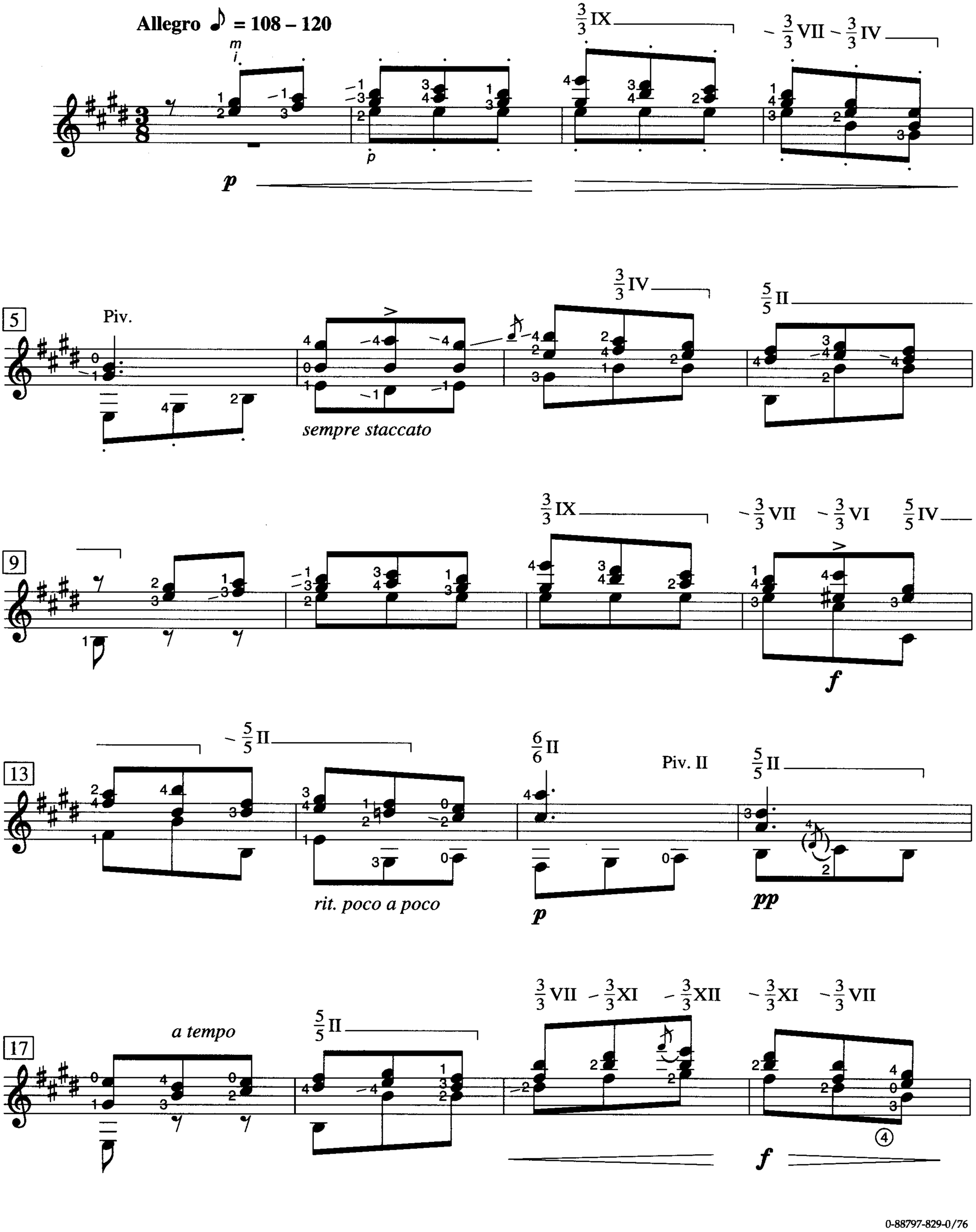
Study/Etude no. 5

# Prelude

TI i–4

*A mi entrañable amigo Dr. D. Miguel Armengot*

Francisco Tárrega
(1852 – 1909)




0-88797-829-0/76

21

$\frac{4}{3}$IV

Piv.

Piv. $\frac{4}{3}$VI – $\frac{4}{3}$IV

$\frac{6}{6}$II

*rit.*

25

$\frac{5}{5}$II

*a tempo*

$\frac{3}{3}$VII – $\frac{3}{3}$XI – $\frac{3}{3}$XII

– $\frac{3}{3}$XI

***f***

29

$\frac{4}{3}$VIII

$\frac{3}{3}$VII

$\frac{4}{3}$IV

$\frac{4}{4}$IV

*rit. poco a poco* ***p***

33

$\frac{6}{6}$VII *a tempo* ①

$\frac{3}{3}$IX

– $\frac{3}{3}$VII – $\frac{3}{3}$IV

Piv.

***p***

38

$\frac{3}{3}$IV

$\frac{5}{5}$II

$\frac{3}{3}$IX

– $\frac{3}{3}$VII – $\frac{3}{3}$VI

$\frac{5}{5}$IV

– $\frac{5}{5}$II

42

***f***

46

$\frac{6}{6}$II

Piv.

$\frac{5}{5}$II

*rit.*

***p***

***pp***

0-88797-829-0/77

Study/Etude no. 6

# El abejorro

Emilio Pujol
(1886 – 1980)

**Vivace** ♪ **= 116 – 132**

*mp*

*f*

*p*

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0-88797-829-0/78

13

*crescendo poco a poco*

15

17

*f*

19

21

*ff*

23

*p*

*p*

$\frac{6}{6}$VIII

26

*mp*

*p*

28

*mp*

30

32

*p subito*

$\frac{6}{6}$VIII

34

*mp*

*p*

36

*mp*

38

*a tempo*

40

*poco rit.*

*p*

0-88797-829-0/80

42

*mp*

45

*crescendo poco a poco*

48

*f*

51

*ff*

54

*mp*

57

*diminuendo poco a poco*

59

*pp*

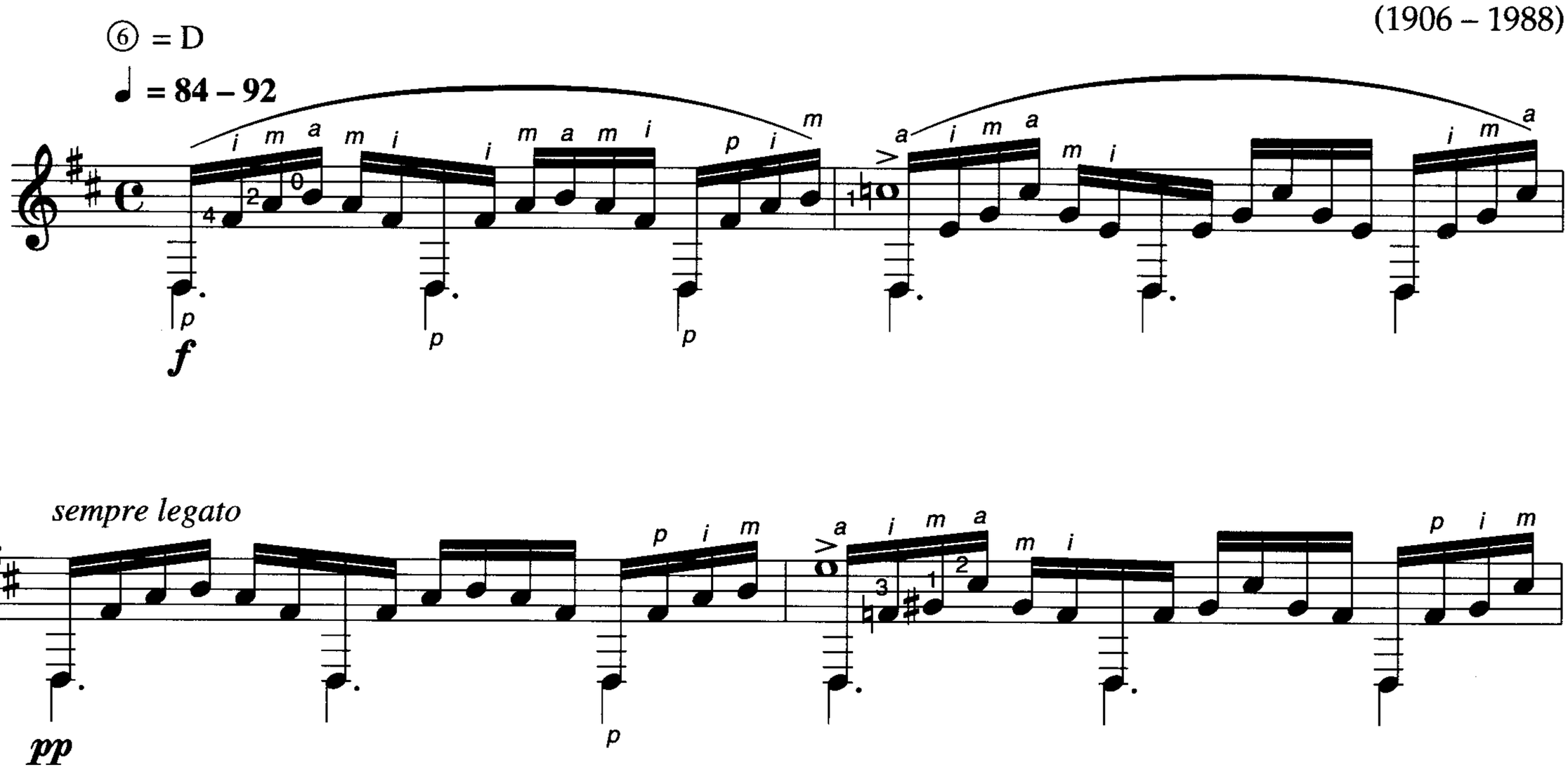
8va
h.V

*étouffée*

Study/Etude no. 7

# Presto possibile

Radamés Gnattali
(1906 – 1988)

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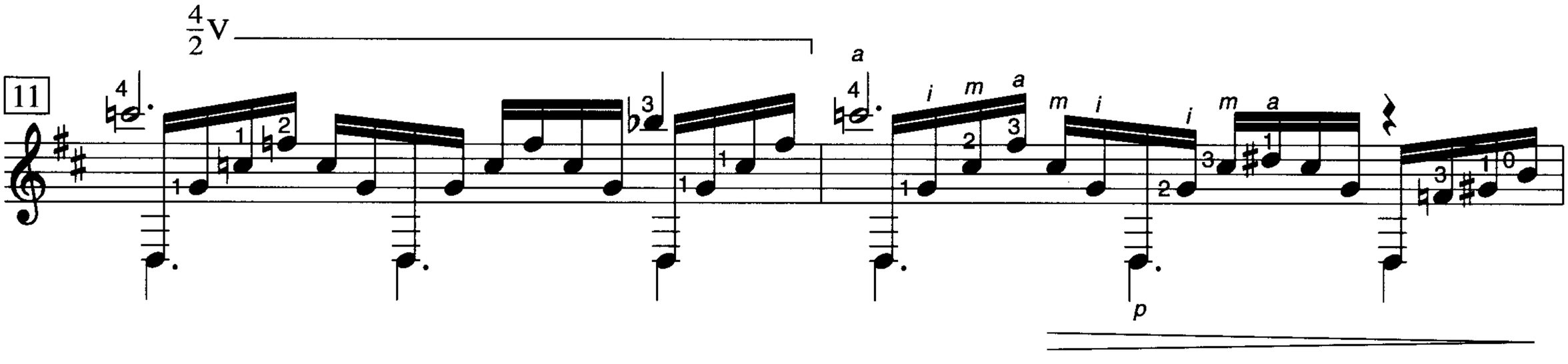
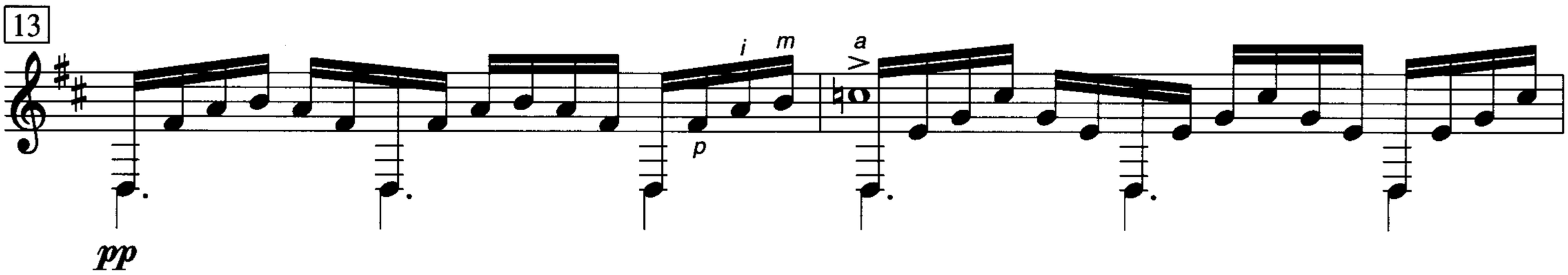
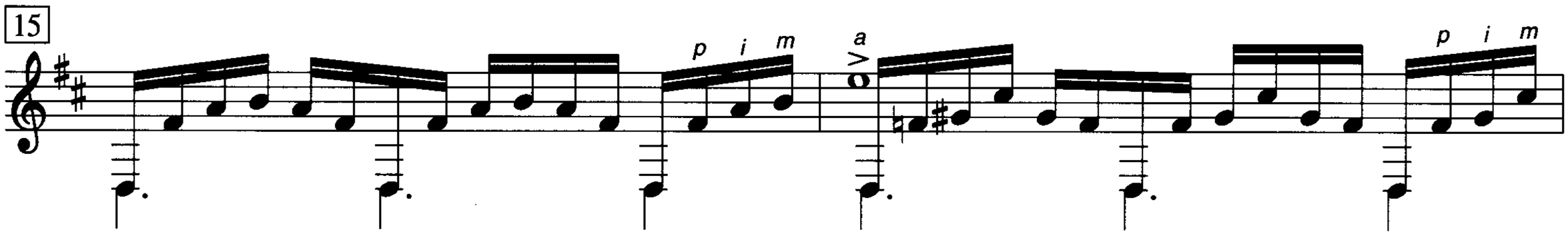
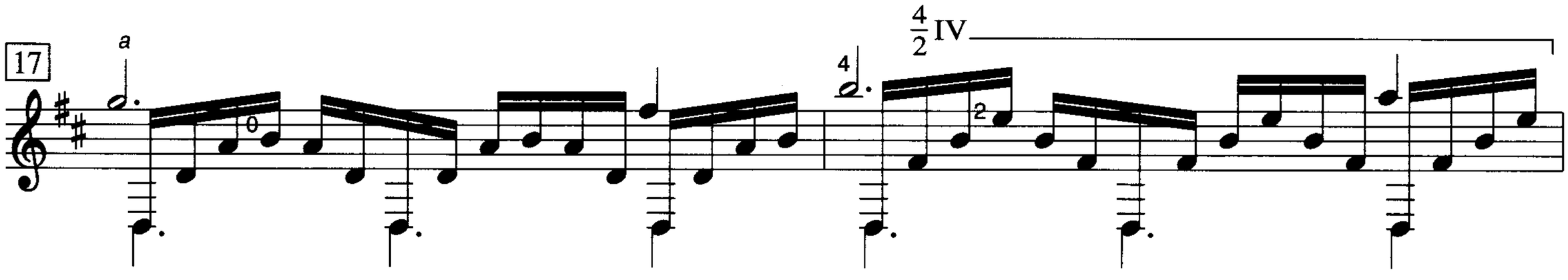
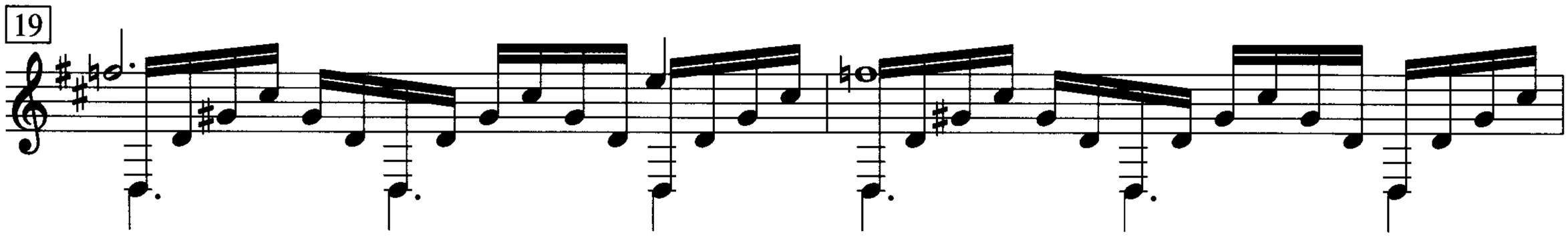


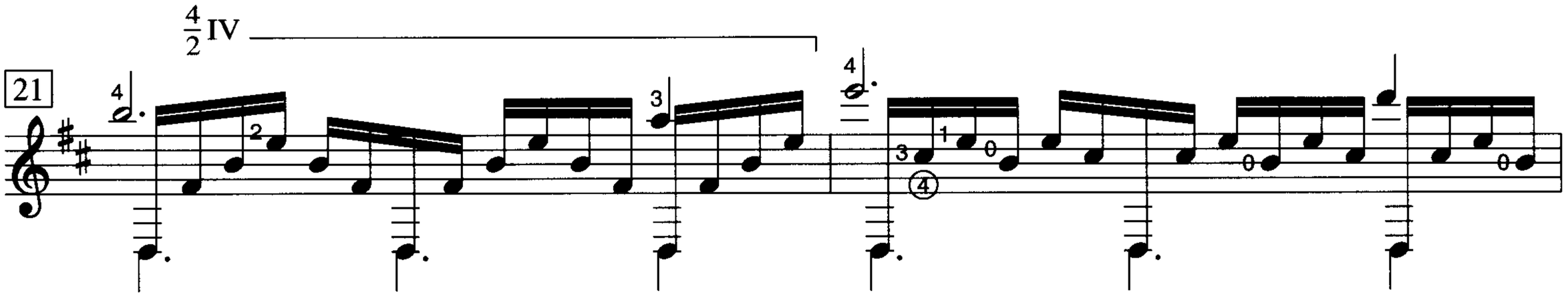




0-88797-829-0/83


4/2 IV
21
4/2 V
Piv. 4/4 II
23
25
5/3 IX
27
29

31 $\frac{4}{3}$VII ~ $\frac{4}{3}$V

33

35

37

39

41 1. 2.

Study/Etude no. 8

# Cavatina
## *Arpeggiation*

John Anthony Lennon
(1950 – )

**Lento ♪ = 88 – 96**

*sul tasto*

**p**

*poco mosso*

*gliss.*

*ord.*

h. XII

h. XII

8va

h. VII

**mf**

*port.*

*vib.*

*gliss.*

*a tempo, dolce*

**p**

*poco mosso*

**mp**

Source: *The Verdery Guitar Series*, vol. 2
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0-88797-829-0/86

18

mf

21

mf

24

f

mf

f

mf

f

27

meno

a tempo

f

f

mf

f

mf

30

mf

f

mf

mp

mf

mp

p

mp

p

33

gliss.

gliss.

36

h. XII

h. XII

h. XII

h. XII

h. XII

8va

h. V

port.

rall.

39

*a tempo, dolce*

h. VII

8va

42

h. XII

port.

rit.

h. XII

8va

h. IV

8va

h. IV

45

8va

h. IV

8va

h. IV

port.

vib.

h. XII

h. V

h. IX

dim.

8va