

Best of
**GUITAR
CLASSICS**

50 Famous Concert Pieces
beliebte Vortragsstücke



ED 22060

 **SCHOTT**

Best of Guitar Classics

50 Famous Concert Pieces for Guitar
50 beliebte Vortragsstücke für Gitarre
50 Pièces de concert célèbres pour guitare

Edited by / Herausgegeben von / Edité par
Martin Hegel

ED 22060

Revised Edition 2018

Inhalt / Contents / Contenu

Fabritio Caroso (ca. 1530 – ca. 1610)	Spagnoletta	6
Francis Cutting (1550 – 1596)	Greensleeves	7
Luis Milán (1500 – 1562)	Pavana IV	8
Luyz de Narvaéz (ca. 1500 – ca. 1555)	Diferencias sobre „Guardame las vacas“	10
Johann Hieronymus Kapsberger (1580 – 1651)	Toccata arpeggiata	12
John Dowland (1563 – 1626)	Tarleton's Riserrectione	13
	My Lady Hunsdon's Puffe	14
	The Frog Galliard	16
Alonso Mudarra (1510 – 1580)	Fantasia X	18
Francesco da Milano (1497 – 1543)	Fantasia de mon triste	20
Ernst Gottlieb Baron (1696 – 1760)	Bourrée	22
Giovanni Zamboni (ca. 1650 – ca. 1720)	Preludio	23
Santiago de Murcia (1673 – 1739)	Fandango	24
Gaspar Sanz (1640 – 1710)	Canarios	26
Jean-Baptiste Lully (1632 – 1687),	Chaconne des Harlequins	28
David Kellner (1670 – 1748)	Phantasia D-Dur / D major	29
Silvius Leopold Weiss (1686 – 1750)	Fantasie	32
Johann Sebastian Bach (1685 – 1750)	Gavotte en Rondeaux	34
	Bourrée	37
	Prélude in C	38
Ferdinando Carulli (1770 – 1841)	Andante in La minore	40
José Viñas (1823 – 1888)	El Sueño	42
Napoléon Coste (1805 – 1883)	Leçon No. 24	44
Matteo Carcassi (1792 – 1853)	Étude No. 3	45
Anonymus (19. Jhd.)	Romanza d'España	46
Emilia Giuliani-Guglielmi (1813 – 1850)	Preludio No. 1	48
Johann Kaspar Mertz (1806 – 1856)	Liebeslied / Love Song	50
Mauro Giuliani (1781 – 1829)	6 Variations Sur les Folies d'Espagne	53

Fernando Sor (1778 – 1839)	Variationen über ein Thema von Mozart, op. 9	58
Francisco Tárrega (1852 – 1909)	Capricho Árabe	63
	Recuerdos de la Alhambra	66
	Lágrima	70
José Ferrer (1835 – 1916)	Tango No. 3	71
Isaac Albéniz (1860 – 1909)	Asturias	72
Pedro Antonio Iparraguirre (1879 – 1931)	Nardo	78
Julio S. Sagreras (1879 – 1942)	Maria Luisa	80
Carlos Pedrell (1878 – 1941)	Página romántica	81
Traditional / Spanien Arr.: Daniel Fortea (1878 – 1953)	Malagueña	82
Augustín Barrios Mangoré (1885 – 1944)	Sueño de la muñequita	84
Alexandre Tansman (1897 – 1986)	Barcarole	85
Miguel Llobet (1878 – 1938)	El Noi de la mare	86
Manuel María Ponce (1882 – 1948)	Preludio in A	87
Federico Moreno Torroba (1891 – 1982)	Fandanguillo	88
João Pernambuco (1883 – 1947)	Sons de Carrilhões	90
Joaquín Turina (1882 – 1949)	Fandanguillo	92
Traditional / Spanien (Arr.: Nicolas Alfonso)	El Vito	96
Reginald Smith Brindle (1917 – 2003)	Allegretto	98
Leo Brouwer (*1939)	Danza Característica	100
Toru Takemitsu (1930 – 1996)	Slightly fast	103
Hans Werner Henze (1926 – 2012)	Du schönes Bächlein	106

Inhalt nach Schwierigkeitsgrad / Contents according to difficulty

Unterstufe / Easy level

F. Carulli, Andante in La minore
E. G. Baron, Bourrée
F. Caroso, Spagnoletta
G. Zamboni, Preludio
J. Viñas, El Sueño
P. A. Iparraguirre, Nardo
M. M. Ponce, Preludio in A
F. Cutting, Greensleeves
L. Milán, Pavana IV
J. Dowland, Tarleton's Riserrectione
A. Barrios Mangoré, Sueño de la muñequita
J. S. Bach, Bourrée
F. Tárrega, Lagrima
Anonym, Romanza d'Espagna

Mittelstufe / Intermediate level

J. Ferrer, Tango No. 3
M. Carcassi, Étude No. 3
N. Coste, Leçon No. 24
J. S. Sagreras, Maria Luisa
L. de Narvaéz, Diferencias sobre „Guardame las vacas“
J. H. Kapsberger, Toccata arpeggiata
R. Smith Brindle, Allegretto
J. Dowland, My Lady Hunsdon's Puffe
C. Pedrell, Página romántica
Traditional / Spanien, Malagueña
A. Mudarra, Fantasía X
G. Sanz, Canarios
S. de Murcia, Fandango
J.-B. Lully, Chaconne des Harlequins
J. S. Bach, Prélude in c
E. Giuliani-Guglielmi, Preludio No .1
J. K. Mertz, Liebeslied
A. Tansman, Barcarole
M. Llobet, El Noi de la mare
F. Moreno Torroba, Fandanguillo
J. Pernambuco, Sons de Carrilhões
J. S. Bach, Gavotte en Rondeaux
Traditional / Spanien, El Vito
M. Giuliani, 6 Variations Sur les Folies d'Espagne
F. Tárrega, Capricho Árabe
L. Brouwer, Danza Caracteristica

Oberstufe / Advanced level

S. L. Weiss Fantasie
J. Dowland The Frog Galliard
F. da Milano Fantasia de mon triste
D. Kellner Phantasia D-Dur / D major
F. Sor Variationen über ein Thema von Mozart, op. 9
I. Albéniz Asturias
J. Turina Fandanguillo
T. Takemitsu Slightly fast
H. W. Henze Du schönes Bächlein
F. Tárrega Recuerdos de la Alhambra

Legende



optionaler Ton, kann gespielt bzw. weggelassen werden
optional note: may either be played or left out



Barrée (mit Bundangabe)
Barre chord (with fret numbers)



Finger der linken Hand kann auf derselben Saite geführt werden
Fingers of the left hand can be placed on the same string



Rasgueado abwärts / aufwärts mit „i“ , „p“ oder „ami“
Rasgueado downward / upward strumming stroke using *i*, *p* or *ami*



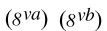
Arpeggio abwärts / aufwärts mit einem Finger durchstreichen (mit „i“ , „p“ oder „ami“)
Downward / upward arpeggio stroke with one finger (using *i*, *p* or *ami*)



Saitenangabe
String to be played



Alternativer Fingersatz für die linke Hand
Alternative fingering for the left hand



Im Original eine Oktave tiefer / höher bzw. kann eine Oktave tiefer / höher ausgeführt werden
An octave lower / higher in the original – or may be played an octave lower / higher



Arpeggio abwärts mit mehreren Fingern der rechten auf die Saiten verteilt
Play downward arpeggio with several fingers of the right hand spread across strings



Pizzicato (mit der rechten Hand dämpfen und zupfen)
Pizzicato (stopped and plucked with the right hand)



Natürliches Flageolett (mit Bund- und Saitenangabe), klingend notiert
Natural harmonic (specifying fret and string), sounds at given pitch



Künstliches Flageolett (mit der rechten Hand ausgeführt), gegriffen notiert, klingt Oktave höher
Artificial harmonic (played with the right hand), fingered as shown, sounds an octave higher

Spagnoletta

Fabritio Caroso
ca. 1530 – ca. 1610

(Kapo 3. Bund)

© 2016 Schott Music GmbH & Co. KG, Mainz
aus / from: F. Caroso, "Il Ballarino", 1581

Das widerrechtliche Kopieren von Noten ist gesetzlich
verboten und kann privat- und strafrechtlich verfolgt werden.
Unauthorised copying of music is forbidden by law,
and may result in criminal or civil action.

*) Im Original wird das Stück mit Scordatur der 3. Saite gespielt (③ = fis)

*) In the original version this piece is played using scordatura on the 3rd string (③ = F#)

Greensleeves

Francis Cutting
1550–1596

(Kapo 3. Bund)

*)

5

9

13

17

21

25

29

III

V

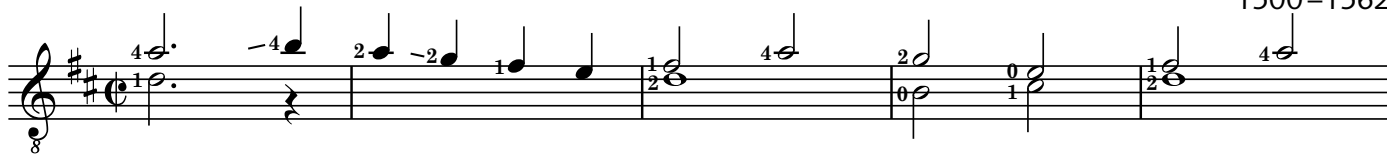
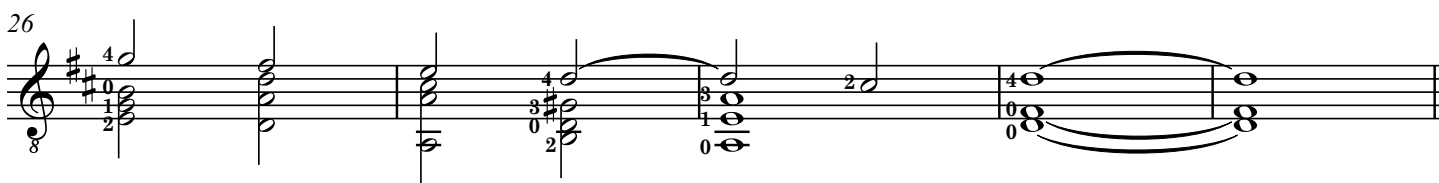
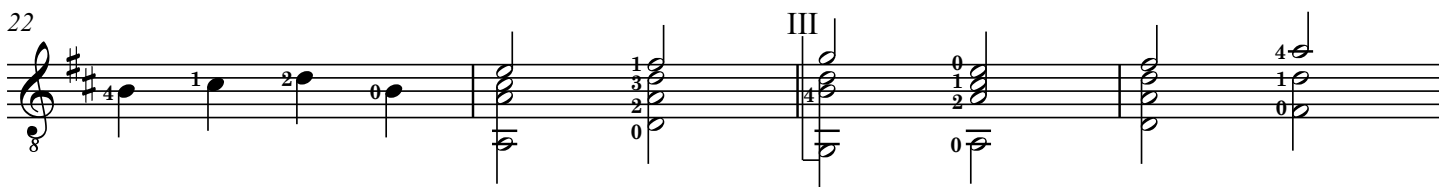
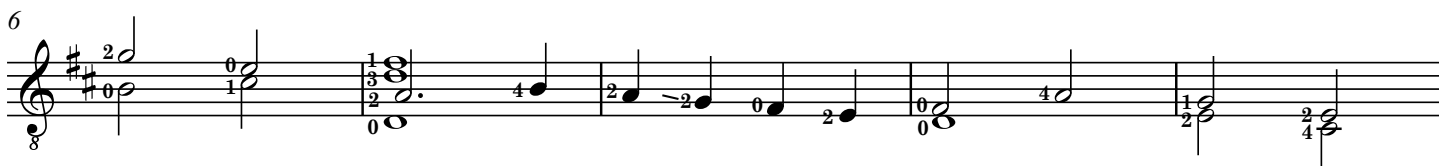
© 2016 Schott Music GmbH & Co. KG, Mainz

*) Im Original wird das Stück mit Scordatur der 3. Saite gespielt (③ = fis)

*) In the original version this piece is played using scordatura on the 3rd string (③ = F#)

Pavana IV

(Kapo 3. Bund)

Luis Milán
1500–1562③ = *fis*

31

Musical notation for measures 31-36. The piece is in G major (one sharp) and 4/4 time. The notation features a treble clef and a key signature of one sharp. The music consists of eighth and quarter notes, often beamed together. Fingering numbers (1-4) are placed above the notes. The bass line is indicated by numbers 0, 1, 2, 3 below the notes. A double bar line is present at the end of measure 36.

37

Musical notation for measures 37-41. The notation continues with eighth and quarter notes. A trill is indicated by a wavy line above a note in measure 38. A triplet of eighth notes is marked with a '3' and a bracket in measure 39. A fermata is placed over a note in measure 40. A double bar line is present at the end of measure 41.

42

Musical notation for measures 42-46. Measure 42 features a large fermata over a chord. A triplet of eighth notes is marked with a '3' and a bracket in measure 43. A trill is indicated by a wavy line above a note in measure 44. A double bar line is present at the end of measure 46.

47

Musical notation for measures 47-51. The notation continues with eighth and quarter notes. A triplet of eighth notes is marked with a '3' and a bracket in measure 48. A double bar line is present at the end of measure 51.

52

Musical notation for measures 52-57. The notation continues with eighth and quarter notes. A double bar line is present at the end of measure 57.

58

Musical notation for measures 58-62. The notation continues with eighth and quarter notes. A large fermata is placed over a chord in measure 62. A double bar line is present at the end of measure 62.

Diferencias sobre "Guardame las vacas"

(Kapo 3. Bund)

*Primera diferencia*Luyz de Narváez
ca. 1500–ca. 1555

Musical notation for the first difference, starting at measure 8. The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes a treble clef, a 3/4 time signature, and a capo sign above the staff. The melody is written in a single line with various rhythmic values and fingerings. A circled '3' with an equals sign and 'fis' below it indicates a triplet. The bass line consists of chords with fingerings indicated by numbers 1-4 and 0 for natural.

Musical notation for the second difference, starting at measure 5. The notation continues the melody and bass line from the first difference, showing various rhythmic patterns and fingerings.

Segunda diferencia

Musical notation for the second difference, starting at measure 9. The notation continues the melody and bass line, featuring a prominent triplet in the bass line.

Musical notation for the third difference, starting at measure 12. The notation continues the melody and bass line, showing a change in the bass line's rhythmic pattern.

Tercera diferencia

Musical notation for the third difference, starting at measure 15. The notation continues the melody and bass line, featuring a change in the key signature to two sharps (F# and C#).