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 fingerings 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 fingerings 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

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<th>Description</th>
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<tr>
<td>$p, i, m, a$</td>
<td>right-hand fingering</td>
</tr>
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<td>$1, 2, 3, 4$</td>
<td>left-hand fingering</td>
</tr>
<tr>
<td>$\text{eneric}$</td>
<td>string number</td>
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<tr>
<td>$-^3$</td>
<td>guide finger in left-hand shifting</td>
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<td>$\text{ slur: a left-hand articulation of the second note of a pair – either a }$</td>
<td>hammer-on” (ascending pair) or “pull-off” (descending pair)</td>
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<td>$\frac{4}{2}$</td>
<td>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</td>
</tr>
<tr>
<td>$\frac{6}{6}$</td>
<td>full barre (cejilla): indicates that all six strings are covered</td>
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<tr>
<td>Piv. II</td>
<td>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</td>
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<td>$\text{ arpeggiando: play notes one at a time from lowest to highest (or in direction of the arrow head)}$</td>
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<tr>
<td>$\text{ harmonic}$</td>
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<tr>
<td>pont.</td>
<td>sul ponticello: play with the right hand near the bridge to produce a brighter sound</td>
</tr>
<tr>
<td>tasto</td>
<td>sul tasto: play with the right hand near the fretboard to produce a softer, fuller sound</td>
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<tr>
<td>nat.</td>
<td>natural: follows pont. or tasto and indicates a return to playing in the usual manner</td>
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<tr>
<td>rasg.</td>
<td>rasgueado: strum the strings using the back surface of the right-hand nails</td>
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<tr>
<td>tamb.</td>
<td>tambora: sound the notes by tapping on or near the saddle in the rhythm indicated using the right-hand fingers or thumb</td>
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<td>$\text{ golpe: a percussive knock created by hitting the guitar body with the right-hand fingers or thumb}$</td>
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Villano*

Gaspar Sanz (fl. ca 1650 – 1710)

*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)
Arrangement © copyright 1976 Waterloo Music Company Limited, Waterloo, Ontario, Canada.
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Pavane III

Luis Milán
(ca 1500 – 1561)

Source: El maestro (Valencia, 1536)
Lute Suite No. 4
I: Prelude

Silvius Leopold Weiss
(1686 – 1750)

Freely \( \dot{\,}\, 96 - 108 \)

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

Silvius Leopold Weiss
(1686 – 1750)

\[ \text{C} = 112 - 126 \]

\[ \text{Piv. I} \]

\[ \text{Piv. } \frac{4}{4} \text{III } \frac{4}{4} \text{V} \]

Source: Cologne, Universitäts- und Stadtbibliothek MS 5, fol. 6v
Can She Excuse
Poulton 42

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

Arrangement © copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.
Walking in a Country Towne

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

Source: The School of Music (London, 1603); Five Pieces by Thomas Robinson
Partita
BWV 1002
V: Sarabande

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

Largo \( \frac{5}{3} = 50 – 56 \)

Source: Partita no. 1 for Solo Violin, BWV 1002
Minuet and Trio

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

Source: Symphony No. 85 (La reine), third movement; François de Fossa: Selected Works for Guitar Solo
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Grand Sonata
op. 25

IV: Minuet and Trio

Fernando Sor
(1778 – 1839)
Divertimento
op. 37, no. 5
Mauro Giuliani
(1781 – 1829)

Grazioso $\frac{3}{4} = 120 – 132$

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

Piv. II

Source: 12 Divertimenti, op. 37 (Vienna, 1812)
Grand Sonata
op. 22
III: Minuet and Trio

Fernando Sor
(1778 – 1839)
Divertimento
op. 40, no. 12

Mauro Giuliani
(1781 – 1829)

Allegro vivace \( \dot{\text{c}} = 50 – 54 \)

Source: Divertimenti per chitarra, op. 40 (Vienna, 1812)
Waltz
op. 51, no. 8

Napoléon Coste
(1806 – 1883)

\( \mathcal{J} = 132 \text{–} 144 \)

Source: Récréation du guitariste, op. 51
Waltz

José Ferrer
(1835 – 1916)

Source: Coleccion de valses
(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)

Andante $\frac{1}{2} = 84 - 92$

![Musical notation]

(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:

![Alternate fingering notation]
(a) All E's marked with $\textit{sf}$ can be played with “Bartók pizzicato”: play the string so as to “snap” it off the frets.

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

Allegro \( \frac{d}{4} = 112 - 120 \)

Caról van Feggelen
(1931 - )

Coda

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Lacrymosa
Tearful

Adagio $\frac{3}{4} = 56 \text{ – } 60$

(dolce)

(a) h. XII

(h. XII)

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

(Piv. $\frac{3}{2}$ III)

(dim. poco a poco)

Poco meno mosso $\frac{3}{4} = 52$

(Use $\frac{5}{5}$ to stop the string over the 12th fret and $\frac{5}{3}$ to pluck the string.

© Copyright 1989 Pierre Gallant. Reprinted by permission of the composer.)
Interlude

Andante $\text{d} = 80 - 88$

tratto, sempre molto legato

poco a poco cresc. (ed animando un poco)

tratto

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Suite No. 1

Lento

Leonardo Balada
(1933 - )

\[ J = 46 - 50 \]

Leonardo Balada
(1933 - )

Study/Etude no. 1

Moderato
op. 35, no. 17

Moderato $\frac{3}{3} I = 104 - 112$

Fernando Sor
(1778 – 1839)

Source: Vingt-quatre exercices très faciles, op. 35 (Paris, 1828)
Fernando Sor
(1778 – 1839)

Source: *Study for the Spanish Guitar, op. 6 (ca 1815 – 1817)*
Étude
op. 100, no. 12

Mauro Giuliani
(1781 – 1829)

Source: Études instructives, faciles et agréables, op. 100 (Vienna, 1819)
Study/Étude no. 7

Étude
op. 60, no. 5

Matteo Carcassi
(1792 – 1853)

Moderato $\frac{d}{\text{tempo}} = 58 – 63$

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

Allegro moderato \( \text{\textbf{\textdollar} = 116 - 132} \)

José Ferrer
(1835 – 1916)

Source: Estudios, Coleccion 4a
Study/Étude no. 9

Étude 16

Gerald Garcia
(1949 – )

Allegro scherzando \( \cdot \) = 52 – 58

Source: 25 Études Esquisses for Guitar
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Prelude
Ti i-9

Allegretto \( \dot{\mathbf{r}} = 60 - 69 \)

Francisco Tárrega
(1852 – 1909)
Study

Norbert Kraft
(1950–)

Agitato \( \dot{J} = 69 - 80 \)

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Study/Etude no. 13

Miniature No. 12
Prelude

Alain Reiher
(1955–)

Moderato cantabile \( \frac{1}{4} = 80 \sim 92 \)

Source: Twenty Miniatures
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