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 Sauerbrey
Editor-in-Chief
Symbols and Abbreviations

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<th>Symbol</th>
<th>Description</th>
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<tr>
<td>(p, l, m, a)</td>
<td>right-hand fingering</td>
</tr>
<tr>
<td>(1, 2, 3, 4)</td>
<td>left-hand fingering</td>
</tr>
<tr>
<td>(\overline{2})</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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<tr>
<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>
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<td>(\frac{6}{6})</td>
<td>full barre (cejilla): indicates that all six strings are covered</td>
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<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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<tr>
<td>!</td>
<td>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>(\downarrow)</td>
<td>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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<tr>
<td>(\downarrow)</td>
<td>golpe: a percussive knock created by hitting the guitar body with the right-hand fingers or thumb</td>
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Suite in A Minor
Aria

Johann Anton Losy van Losinthal
(ca 1650 – 1721)

For examinations, play either the Aria or the Sarabande.
For examinations, play either the Aria or the Sarabande.
My Lord Willoughby's Welcome Home
Poulton 66

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

Arrangement © copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.
Suite no. 11
Sarabande

Robert de Visée
(ca 1650 – 1725)

\( \text{Tempo: } 72 \text{–} 80 \)

(b) In French music of the Baroque period, it is customary to play certain stepwise successions of rhythmically equal notes in an uneven, lilting fashion. In this Sarabande, this practice of notes inégaux results in the following alterations:

- \( \frac{\text{2}}{2} \) is played as \( \frac{\text{2}}{2} \frac{\text{1}}{2} \) and \( \frac{\text{2}}{2} \) is played as \( \frac{\text{2}}{2} \frac{\text{1}}{2} \frac{\text{2}}{2} \)

Original key: B minor
Source: Livre de pièces pour la guittarre (Paris, 1686)
The Woods So Wild

\( \text{\textcopyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.} \)
poco rall.
Agitato
op. 51, no. 3

Mauro Giuliani
(1781 – 1829)

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

K2

Wolfgang Amadeus Mozart
(1756 – 1791)
arr. Norbert Kraft
(1950 – )

\[ \text{\( J = 100 - 112 \)} \]

Andante
op. 44, no. 15

Fernando Sor
(1778 – 1839)

\( \text{\textcopyright Vingt-quatre petites pi\'eces progressives, op. 44 (1831)} \)
Waltz
op. 8, no. 2

\( \text{\textcopyright{} Fernando Sor (1778 – 1839)} \)

\( \text{\textcopyright{} Six Divertimentos for the Spanish Guitar, op. 8 (1819)} \)

\( \text{\textcopyright{} 0-88797-866-5/27} \)
Waltz

Francesco Molino
(1775 – 1847)

Source: La terpsichore de société, no. 14
Lágrima  
Tear  
Prelude Ti i-17

Francisco Tárrega  
(1852 – 1909)

Andante espressivo \( \dot{=} \ 60 \ - \ 69 \)

(a) This ornament occurs frequently in Tárrega’s music: play a *portamento* from G to C, plucking the C as you arrive.
Monotonia

Rodrigo Riera
(1926 – 1999)

Moderatamente  \( \frac{4}{3} = 88 – 108 \)

Source: Four Venezuelan Pieces, no. 2
Petite valse des cinq cordes
Little Five-string Waltz

Moderately, rhythmically, with a touch of nostalgia \( \frac{3}{4} = 52 \text{–} 63 \)

Francis Kleynjans
(1951 – )

Source: Trois miniatures pour guitare, op. 102
Lejania

Jaime Mirtenbaum Zenamon
(1953 – )

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Miniature no. 3

Alain Reiher
(1955 – )

Source: Twenty Miniatures
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Gyermekdal
Children’s Song

Béla Bartók
(1881 - 1945)
arr. Michael Bracken
(1962 - )

Andante $\frac{3}{4} = 66 - 76$

Source: For Children, vol. 1, no. 2
© Copyright Editio Musica Budapest. Reprinted by permission of Boosey & Hawkes Inc., sole agent. All rights reserved. Arrangement © copyright 1996 Michael Bracken. Reprinted by permission.
Study

\[ \text{Source: Nuevo metodo para guitarra (Madrid, 1843)} \]
Lesson 23

Allegretto \( \frac{\text{d}}{\text{f}} = 112 - 120 \) Piv. \( \frac{2}{2} \text{V} \)

Dionisio Aguado
(1784 – 1849)

Source: Nuevo metodo para guitarra (Madrid, 1843)

Lesson 29

Double Appoggiatura

Andante \( \frac{\text{d}}{\text{f}} = 63 - 72 \)

Dionisio Aguado
(1784 – 1849)

Source: Nuevo metodo para guitarra (Madrid, 1843)
Study/Etude no. 4

Lesson 24

Dionisio Aguado
(1784 – 1849)

Source: Nuevo metodo para guitarra (Madrid, 1843)
Study
op. 241, no. 39

Ferdinando Carulli
(1770 – 1841)

Source: Méthode complète pour parvenir à pincer de la guitare, op. 241 (ca 1825)
Allegretto

op. 50, no. 22

Mauro Giuliani
(1781 – 1829)

Source: Le papillon pour la guitare, op. 50 (1815)
Study/Etude no. 7

Andante

Ferdinando Carulli
(1770 – 1841)

Andante \( \frac{4}{4} = 60 - 69 \)

Source: Méthode complète pour parvenir à pincer de la guitare, op. 241 (ca 1825)
Study/Étude no. 8

Andante

op. 35, no. 13

Andante $\quad \mathbf{\dot{\mathbf{j}} = 54 - 63}$

Fernando Sor

(1778 – 1839)

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

Soldier’s March

op. 68, no. 2

Robert Schumann
(1810 – 1856)

arr. Norbert Kraft
(1950 – )

Munter und straff * \( \text{d} \) = 96 – 104

* Lively and in strict measure

Source: Album für die Jugend, op. 68 (1848)

Dorian Dance

Very lively \( \text{d} = 116 - 144 \)

Edward Green
(1951 - )

Source: The Verdery Guitar Series, vol. 3
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