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

<table>
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<th>Symbol</th>
<th>Description</th>
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<tr>
<td>p, l, m, s</td>
<td>right-hand fingering</td>
</tr>
<tr>
<td>1, 2, 3, 4</td>
<td>left-hand fingering</td>
</tr>
<tr>
<td>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>🎸</td>
<td>slur: a left-hand articulation of the second note of a pair – either a “hammer-on” (ascending pair) or “pull-off” (descending pair)</td>
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<td>( \frac{4}{2} ) II</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} ) II</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>
</tr>
<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>↓</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>
</tr>
<tr>
<td>rasg.</td>
<td>rasgueado: strum the strings using the back surface of the right-hand nails</td>
</tr>
<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>
</tr>
<tr>
<td>↓</td>
<td>golpe: a percussive knock created by hitting the guitar body with the right-hand fingers or thumb</td>
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Fantasia

William Byrd
(1543 – 1623)
ed. Alexander Bellow
(1912 – 1976)
Diferencias sobre “Conde Claros”
Divisions on “Conde Claros”

Alonso Mudarra
(ca 1510 – 1580)

Source: Tres libros de música, no. 13 (Seville, 1546)
Queene Elizabeth, Her Galliard

Poulton 41

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

Source: Robert Dowland, A Varietie of Lute Lessons (London, 1610)
© Copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.
Suite for Solo Violoncello
BWV 1007
Prelude

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

Original key: G major

0-88797-429-0/15
Suite for Solo Violoncello
BWV 1009
Gigue

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

Original key: C major
Arrangement © copyright 2004 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.
Sonata
op. 15
II: Adagio

Mauro Giuliani
(1781 – 1829)

Adagio con grand espressione \( \frac{1}{2} = 63 \) – 69

Piv. \( \frac{5}{3} \) II

\( \frac{2}{2} \) VIII

a piacere

\( \frac{3}{3} \) VII

\( \frac{3}{3} \) II Piv.
Marche funèbre

Andante moderato \( \frac{3}{4} = 88 - 96 \)

Fernando Sor
(1778 – 1839)

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

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

\[ \text{\( \dot{4} = 69 - 80 \)} \]

Francisco Tárrega
(1852 – 1909)
Romance

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

Piu tosto largo, amorosamente $\dot{=}$ 96 – 104

dolce

Cadenza ad lib.

For examinations, the performance of a cadenza is optional.
Source: Grand Sonata for Guitar and Violin, M.S. no. 3
Caprice
op. 20, no. 19

Allegretto grazioso \( \dot{=} 80 - 88 \)

Luigi Legnani
(1790 – 1877)

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
Sonata III
Chanson

\( \text{\textdegree } = \text{D} \)

Andante \( \text{\textdegree } = 88 - 96 \)

\( \frac{4}{3} \) III

Pivot \( \frac{5}{3} \) I

\( \frac{5}{3} \) VII

\( \frac{4}{3} \) III

Vivo

\( \frac{3}{3} \) II

\( \frac{2}{3} \) VII

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

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Calmo

h.VII

Piv. \( \frac{1}{5} \) \( \frac{3}{5} \) III

p espressivo

p molto espressivo

a.h. 8va h.VII

8va -

pp espress. rall.  p  pp  smorz.

*artificial harmonics
* 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 $2$.

Source: *Suite del Recuerdo*
(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 $R$. 

0-80797-929-0/56
The Home Fields

James Brown
(1967 – )

Softly and sustained $\frac{d}{4} = 120 - 138$

Source: Three Folk Studies
© Copyright 1993 James Brown. Reprinted by permission of the composer.
Suite No. 2 in Popular Style
Dance

\( \text{ Allegro con fuoco } j = 76 - 84 \)

James McGuire
(1944 - )

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

James McGuire
(1944 – )

Moderato (Waltz) \( \frac{m}{d} = 104 – 112 \)

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

op. 60, no. 20

Matteo Carcassi
(ca 1792 – 1853)

Source: Vingt-cinq études mélodiques et progressives, op. 60 (Paris, ca 1850)
Study/Etude no. 2

Allegretto moderato
op. 6, no. 11

Fernando Sor
(1778 – 1839)

Source: Studio for the Spanish Guitar, op. 6 (London, ca 1815 – 1817)
Study/Etude no. 3

Moderato

op. 35, no. 16

Fernando Sor
(1778 – 1839)

\[ \begin{array}{c}
\text{\(d = 108 \text{–} 116\)}
\end{array} \]

Source: Vingt-quatre exercices très faciles, op. 35 (Paris, 1828)
Study/Etude no. 5

Prelude

Ti i–4

A mi entrañable amigo Dr. D. Miguel Armengot

Francisco Tárrega
(1852 – 1909)

Allegro \( \frac{m}{i} \) = 108 – 120

\( \frac{3}{3} \) IX \( \frac{3}{3} \) VII \( \frac{3}{3} \) IV

\( \frac{5}{5} \) II

Piv.

sempre staccato

\( \frac{3}{3} \) IX \( \frac{3}{3} \) VII \( \frac{3}{3} \) VI \( \frac{5}{5} \) IV

\( \frac{6}{6} \) II

Piv. II

\( \frac{5}{5} \) II

rit. poco a poco

\( \frac{5}{5} \) II

a tempo

\( \frac{3}{5} \) VII \( \frac{3}{3} \) XI \( \frac{3}{3} \) XII \( \frac{3}{3} \) XI \( \frac{3}{3} \) VII

f
Study/Etude no. 6

El abejorro

Vivace $\frac{3}{4} = 116 - 132$

Emilio Pujol
(1886 – 1980)

crescendo poco a poco

f

ff

p

mp

p

VIII
Study/Étude no. 7

Presto possibile

Radamés Gnattali
(1906 – 1988)

Source: Ten Studies for Guitar