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, i, m, a)</td>
<td>right-hand fingering</td>
</tr>
<tr>
<td>(1, 2, 3, 4)</td>
<td>left-hand fingering</td>
</tr>
<tr>
<td>(\bigcirc)</td>
<td>string number</td>
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<tr>
<td>(-^3)</td>
<td>guide finger in left-hand shifting</td>
</tr>
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<td>(\text{ slur: a left-hand articulation of the second note of a pair -- either a &quot;hammer-on&quot; (ascending pair) or &quot;pull-off&quot; (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>
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<tr>
<td>(\frac{5}{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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<td>(\uparrow\uparrow)</td>
<td>arpeggiando: play notes one at a time from lowest to highest (or in direction of the arrow head)</td>
</tr>
<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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Prelude in C

George Frideric Handel
(1685 – 1759)
arr. Norbert Kraft
(1950 – )

Sostenuto \( \frac{7}{8} = 88 – 96 \)

Source: Sonata by Mr. Handel for a Musical Clock, HWV 598 (ca 1735 – 1740)
Almande "La mon amy la"

Adrian Le Roy
(ca 1520 – 1598)

Source: Premier livre de tabulature de guiterre (1551)
Españoleta*

Gaspar Sanz
(fl. ca 1650 – 1710)

\[ \text{\textit{Españoleta (spagnoletta): a Baroque dance of Italian origin}} \]

\[ \text{Source: } \text{Instrucción de música sobre la guitarra espagnola, libro 1 (1674)} \]
Danse de village

Village Dance

Traditional melody
arr. Claude Gagnon

Source: Chansons et danses populaires
Reprinted by permission.
Suite no. 12
Minuet

Robert de Visée
(ca 1650 – 1725)

For examinations, Suite no. 12: Minuet and Suite no. 7: Minuet are to be played as one selection.
Original key: E minor
Source: Suite No. 12 in E Minor, Livre de pièces pour la guitare (Paris, 1686)

Suite no. 7
Minuet

Robert de Visée
(ca 1650 – 1725)

Piv. 2/2

For examinations, Suite no. 12: Minuet and Suite no. 7: Minuet are to be played as one selection.
Source: Suite No. 7 in C Major, Livre de guitare dédié au roy (Paris, 1682)
Air

Anonymous

Monferrina*

Grazioso $\frac{d}{2} = 116 - 132$

Mauro Giuliani
(1781 – 1829)

*Monferrina: a country dance from the Piedmont region of Italy
Source: Dodici Monferrine per chitarra, op. 12 (Vienna, 1810)
Lesson
op. 60, no. 5

Fernando Sor (1778 – 1839)

Source: Introduction à l'étude de la guitare, op. 60 (ca 1836)
Waltz
op. 124, no. 23

Ferdinando Carulli
(1770 – 1841)

\(j = 116 - 126\)

Source: Le répertoire des élèves, op. 124 (Paris, ca 1820)
Stückchen
Little Piece
op. 68, no. 5

Andante cantabile  \( \text{d} = 76 \text{--} 84 \)

Robert Schumann
(1810 -- 1856)
arr. Norbert Kraft
(1950 -- )

(a) alternate fingering:
(b) alternate fingering:

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

Johann Kaspar Mertz
(1806 – 1856)

Source: Studies in Style, no. 3
Andante
op. 241, no. 17

Ferdinando Carulli
(1770 – 1841)

\( \text{\textit{m}} \) = 63 – 69

Source: Méthode complète pour parvenir à pincer de la guitare, op. 241 (1825)
La chasse
The Hunt
op. 59, part 3, no. 3

Matteo Carcassi
(1792 – 1853)

\( \text{\underline{\text{\textit{D.}}}} = 60 - 72 \)

Fine
nat.

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

\( \text{\underline{\text{D.C. al Fine}}} \)

 allemargando

Source: Méthode complète pour la guitare (ca 1840)
Sonata no. 26
Minuet

Nicolò Paganini
(1782 – 1840)

Source: 37 Sonate, no. 26, first movement
Les blues des grenouilles

The Frog Blues

Claude Gagnon

Freely and expressively \( \text{\( \frac{1}{4} \)} \text{ = 50 - 54} \)

Livelier \( \text{\( \frac{1}{4} \)} \text{ = 63 - 69} \)

Source: La guitare enchantée, vol. 1
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The Blue Calliope

Michael Coghlan
(1955 - )

Waltz tempo, with rubato \( \frac{d}{2} = 92 - 104 \)

\( \text{f - p} \)

2. \( a \text{ tempo} \)

14 \( \frac{5}{4} \text{ IV} \)

18

22

26

Lento

\( \text{rit.} \)

© Copyright 1988 Michael Coghlan. Reprinted by permission of the composer.
Valse chôro
op. 64, no. 1
Francis Kleynjans
(1951 – )

Moderato, elegant, and nostalgic $\frac{d}{\text{i}} = 88 - 104$

legato, cantabile (in the upper voice)

pp cantabile (in the lower voice)

D.C. con repetizione, poi la Coda

Coda

For examinations, the repeats must be played.
Source: Deux valse pour guitare, op. 64
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Reminiscence

Norbert Kraft
(1950 – )

Meditatively $d = 44 - 48$

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Barcarolle

Gently swaying $\frac{3}{8} = 116 - 126$

Norbert Kraft
(1950 – )

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School Blues

Andante $\frac{m}{4} = 80 - 92$

Brian Katz
(1955 – )

For examinations, the repeat must be played.
Source: Blues to Help You Through: Four Short Blues with Long Lasting Effects
© Copyright 1989 Brian Katz. Reprinted by permission of the composer.
Bossa

Jaime Mirtenbaum Znamon
(1953 – )

For examinations, repeats must be played.
Source: Estampas I, no. 9
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Andantino mosso

op. 1, part 4, no. 3

Mauro Giuliani
(1781 – 1829)

Source: Studi per la chitarra, op. 1
Study/Etude no. 3

Lesson 7

Animato \( \dot{q} = 112 - 126 \)

Dionisio Aguado
(1784 – 1849)

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

Allegretto
op. 114, no. 9

Ferdinando Carulli
(1770 – 1841)

Source: Vingt-quatre préludes, op. 114
Study/Etude no. 5

Lesson 15
Waltz

Dionisio Aguado
(1784 – 1849)

Allegretto $\frac{3}{4} = 104 – 112$

Source: Nuevo metodo para guitarra (Madrid, 1843)
Study/Etude no. 6

Exercise 8

Dionisio Aguado
(1784 – 1849)

Andante mosso \( \text{m} \) \( \text{f} \) \( \text{mp} \) \( \text{mf} \)

Source: *Nuevo metodo para guitarra* (Madrid, 1843)
Study/Etude no. 8

Fourth Exercise for 6ths

Andantino  $\frac{4}{4} = 63 - 69$

legato e sostenuto

Fernando Sor
(1778 – 1839)

Source: Méthode pour la guitare (1830)
Study/Etude no. 9

Study

\( \text{\textit{Andantino} } \quad \text{\textit{op. 44, no. 9}} \)

Fernando Sor
(1778 – 1839)

Source: Vingt-quatre petites pièces progressives, op. 44 (1831)
Study/Etude no. 11

Song

Very slowly \( \text{\textbf{\( \text{d} = 54 - 60 \)}} \)

Milton Barnes
(1931 – 2001)

Source: Seven Easy Pieces for Solo Guitar, no. 3
© Copyright 1968 Milton Barnes. Reprinted by permission of the composer’s estate.
Study/Etude no. 12

Glissandos

René Gely
(1961 – )

Slowly $\frac{4}{4} = 69 - 76$

4

a tempo

7

rit.

10

13

© Copyright 1996 René Gely. Reprinted by permission of the composer.
Allegretto grazioso
op. 51, no. 10

Mauro Giuliani
(1781 – 1829)

Source: Dix-huit leçons progressives, op. 51 (1814)
This Old Man

Traditional Folk song
arr. Pierre Gallant
(1950 – )

\[ \text{\( \text{d} = 108 - 116 \) } \]

\[ \text{\textbf{4}} \]

\[ \text{\textbf{7}} \]

\[ \text{\textbf{10}} \]

\[ \text{\textbf{13}} \]

\[ \text{\textbf{16}} \]

(a) alternate version:
