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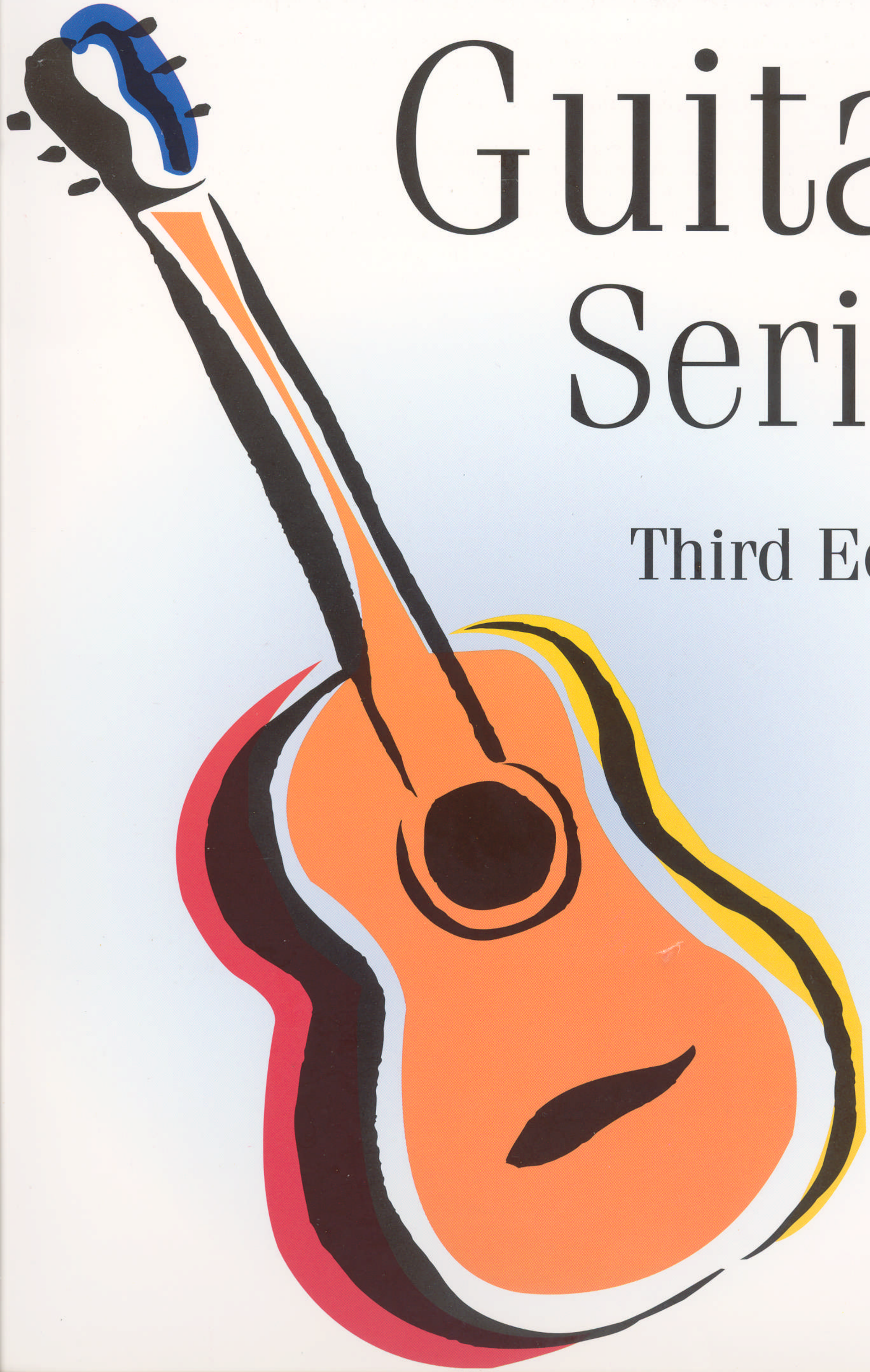

Guitar Series

Third Edition

THE ROYAL CONSERVATORY OF MUSIC 1886

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 Sauerbrei
Editor-in-Chief

Symbols and Abbreviations

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

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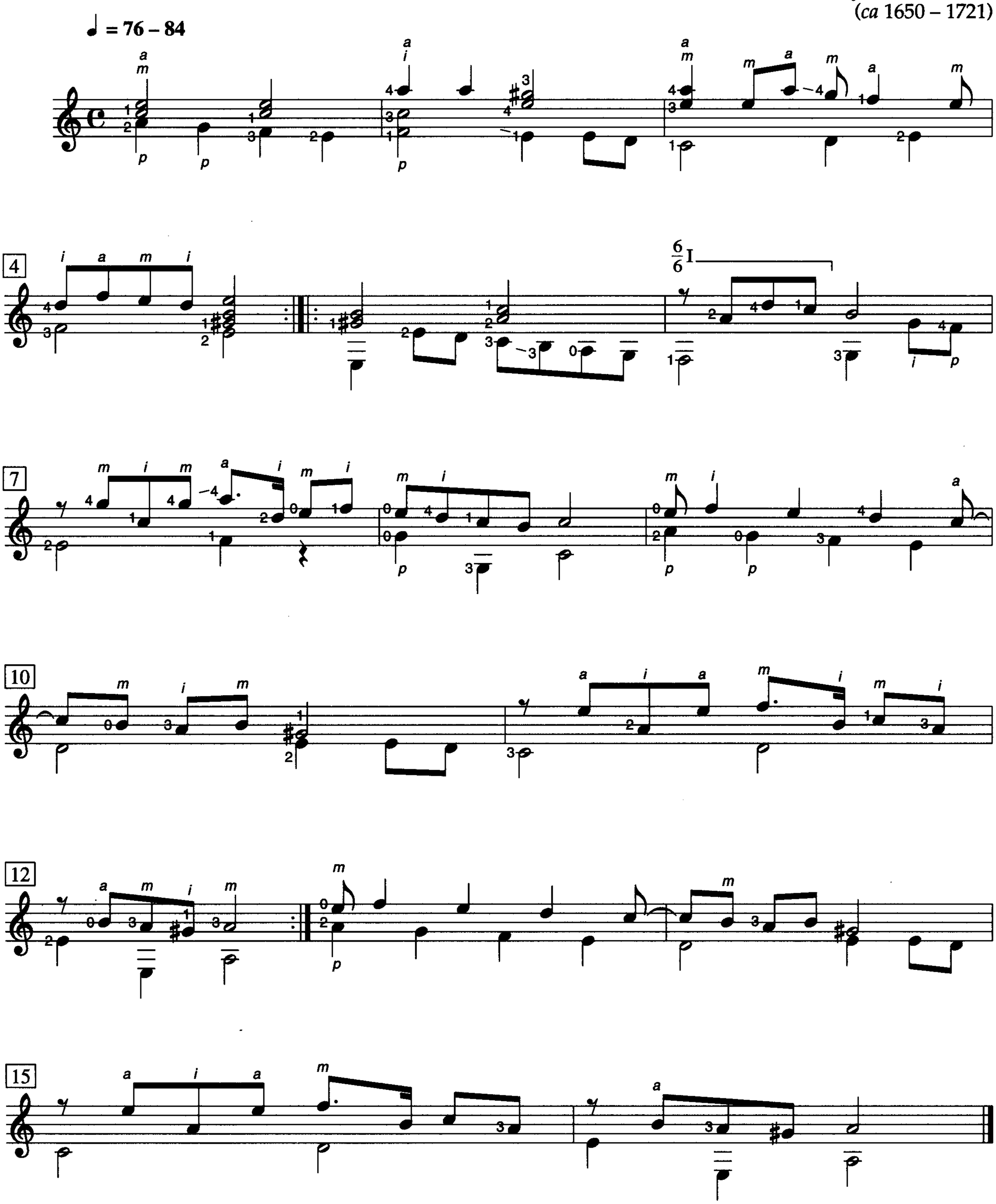
Suite in A Minor

Aria

Johann Anton Losy van Losinthal
(*ca* 1650 – 1721)



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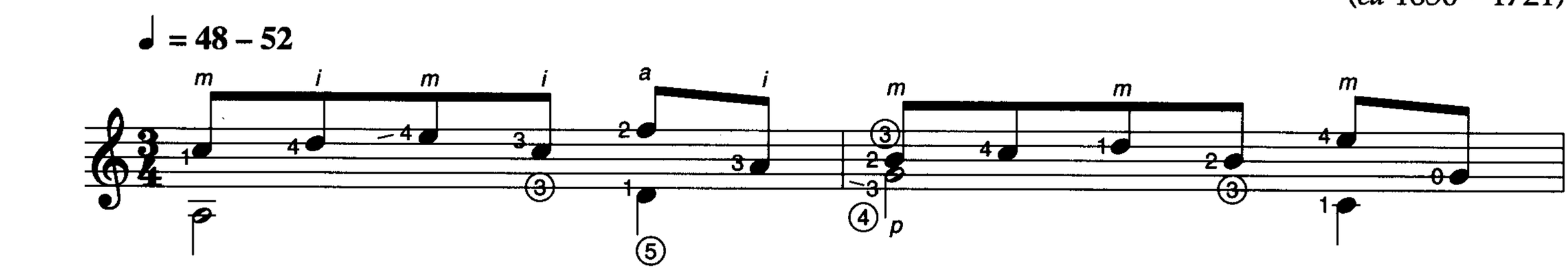
Sarabande

Johann Anton Losy van Losinthal
(*ca* 1650 – 1721)



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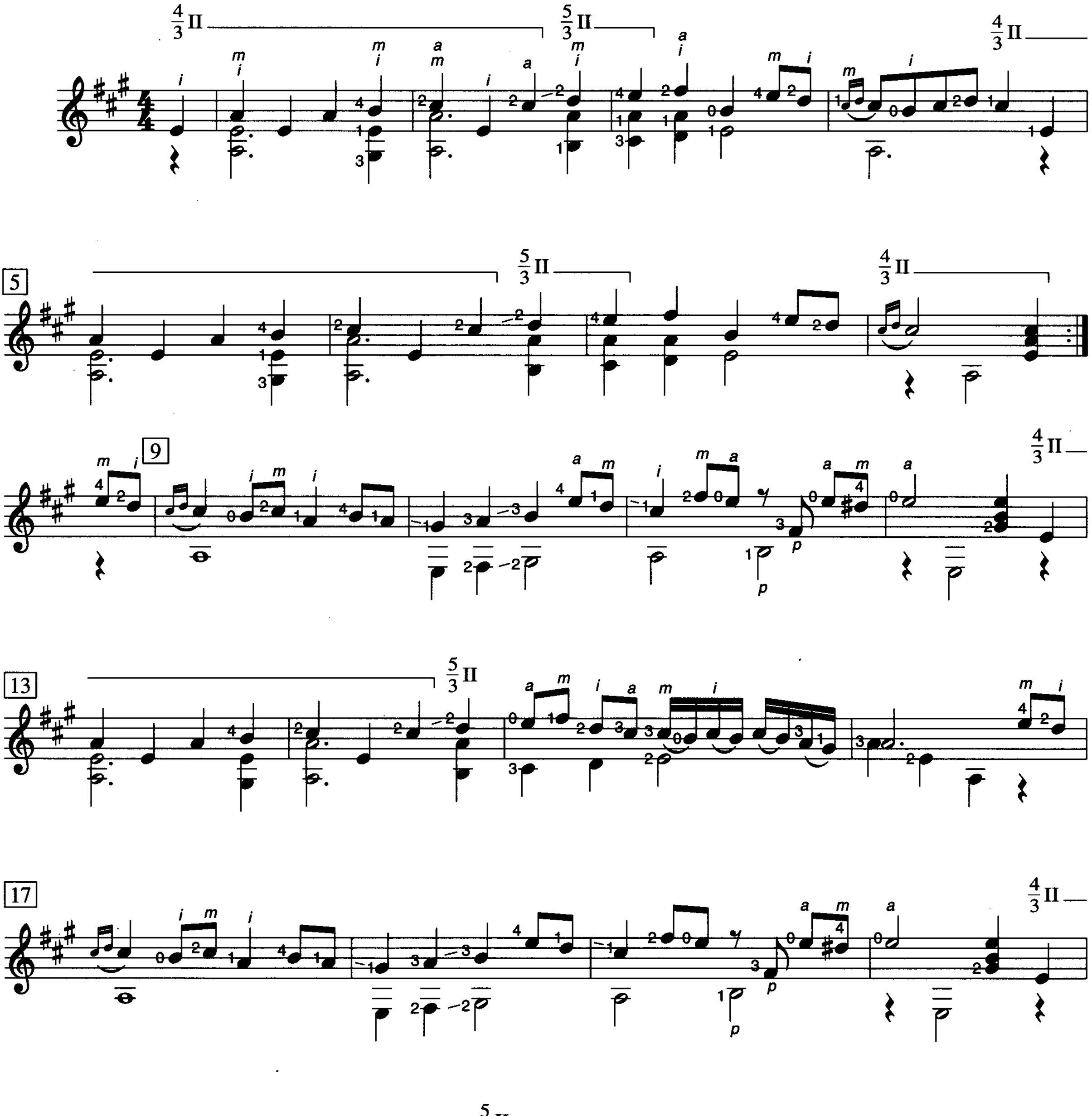
Suite for Lute
Gavotte

Ivan Jelinek
(1683 – 1759)
transc. Vladimir Mikulka
(1950 –)

♩ = 112 – 120



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0-88797-866-5/08

Der Fuggerin Tanz
Lady Fugger's Dance

Melchior Neusidler
(1531 – 1590)

♩ = 60 – 69

5

9

13

17

21

Source: *Teutsch Lautenbuch* (Strasbourg, 1574)

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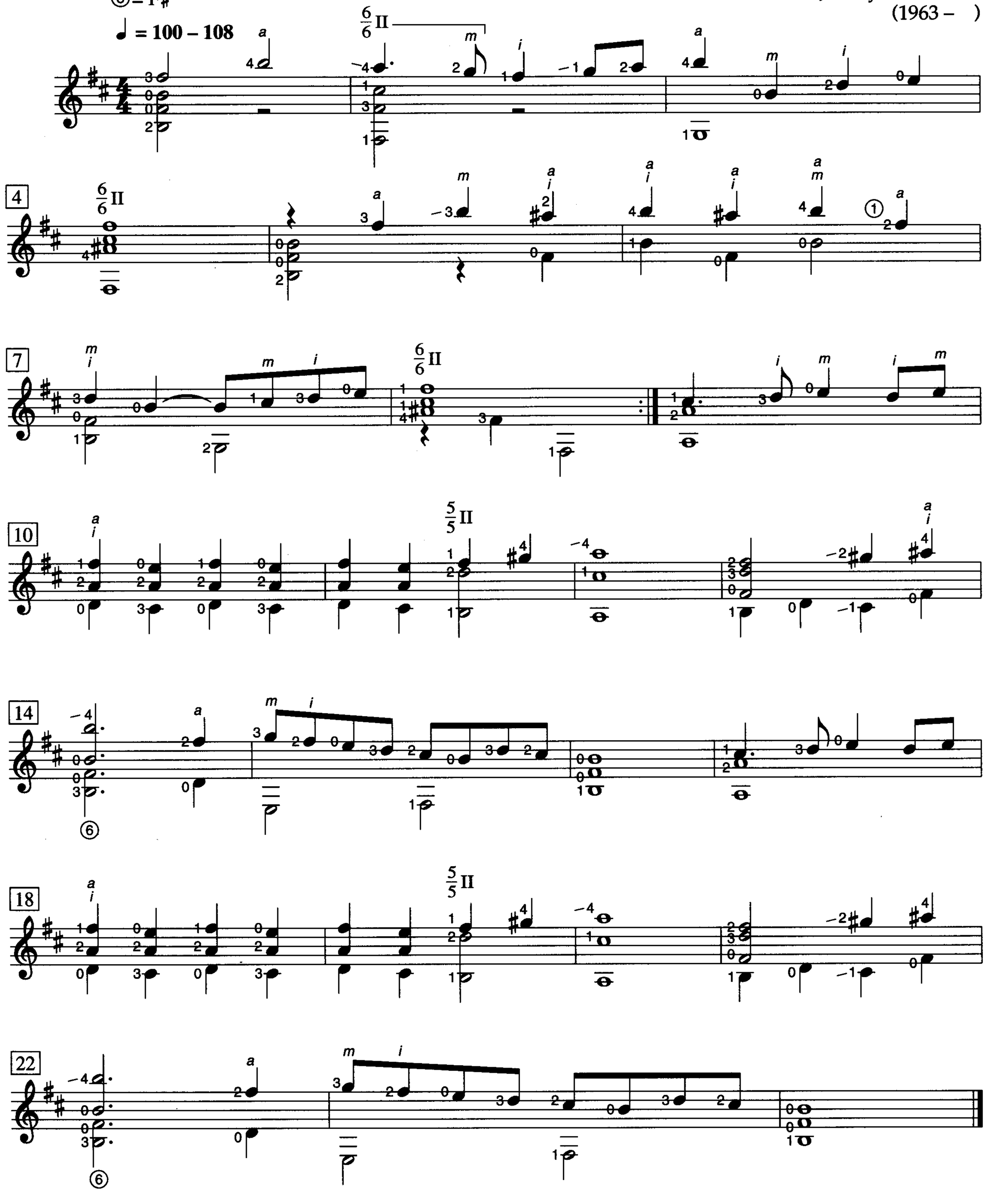
My Lord Willoughby's Welcome Home

Poulton 66

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



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0-88797-866-5/10

Mrs. Winter's Jump

Poulton 55

John Dowland
(1563 – 1626)

♩. = 46 – 50

4

7

10

13

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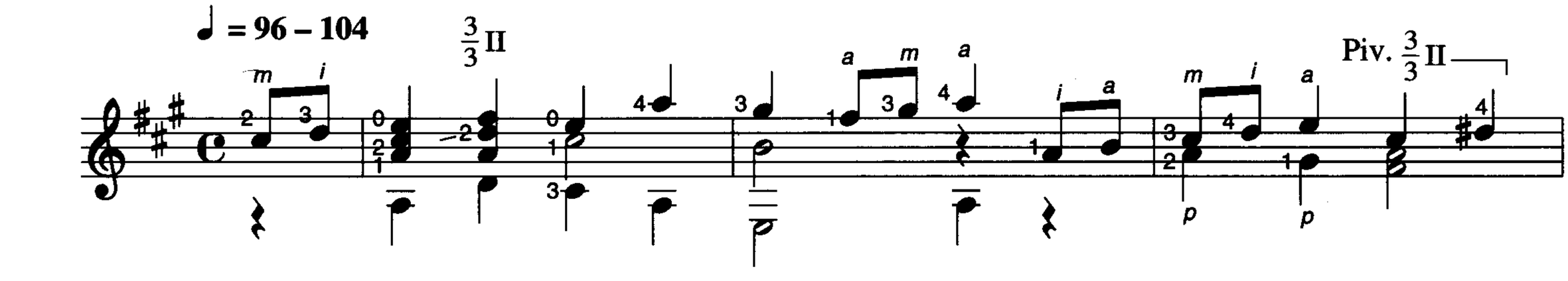
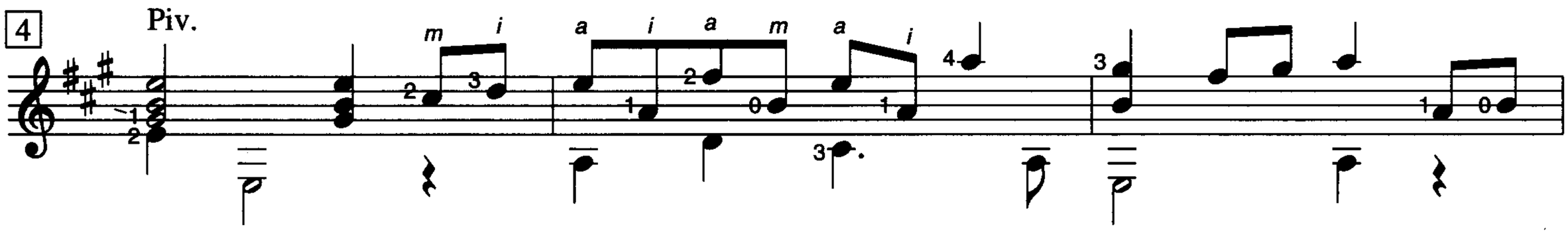
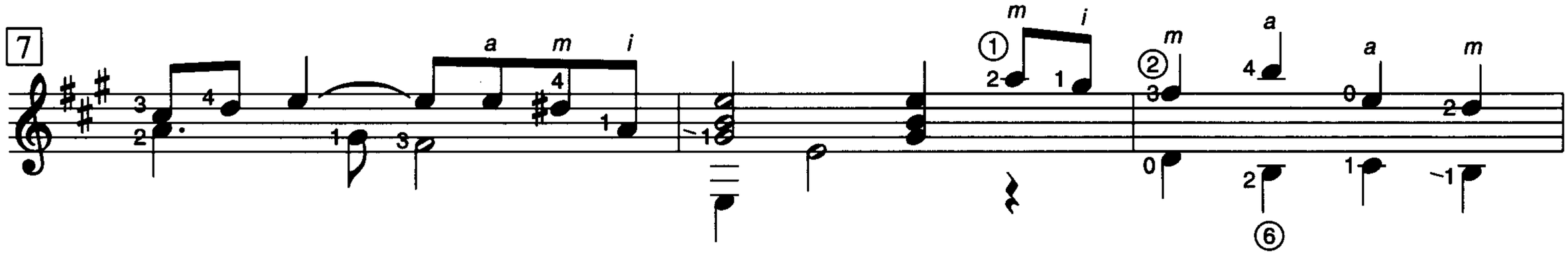
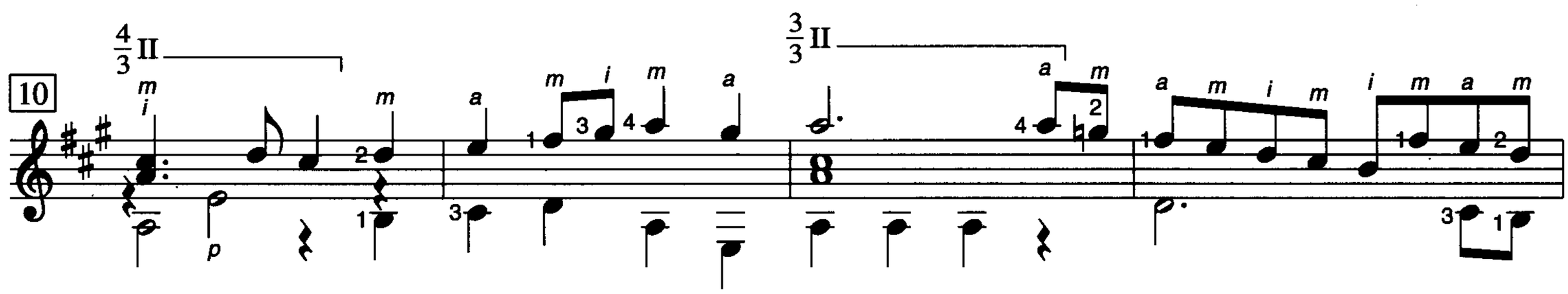
Ballet

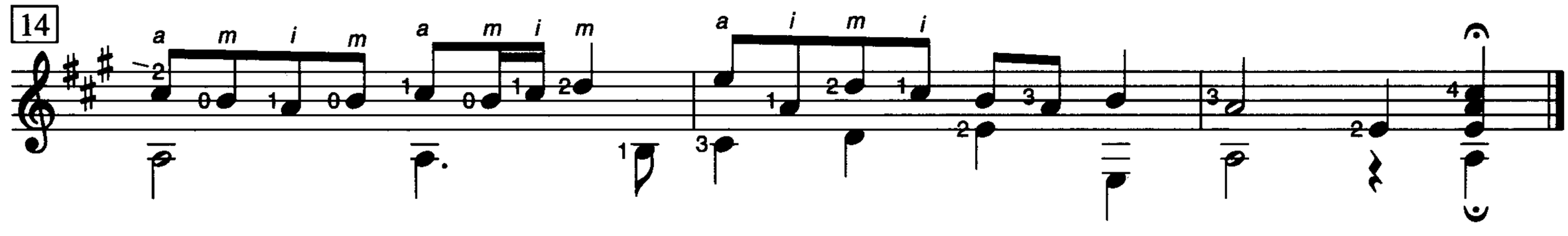
Anonymous
transc. Paul Gerrits
(1935 –)











Source: *Tedesco gallo-germanica* (1615); *Guitar and Lute Method II,* ed. Paul Gerrits
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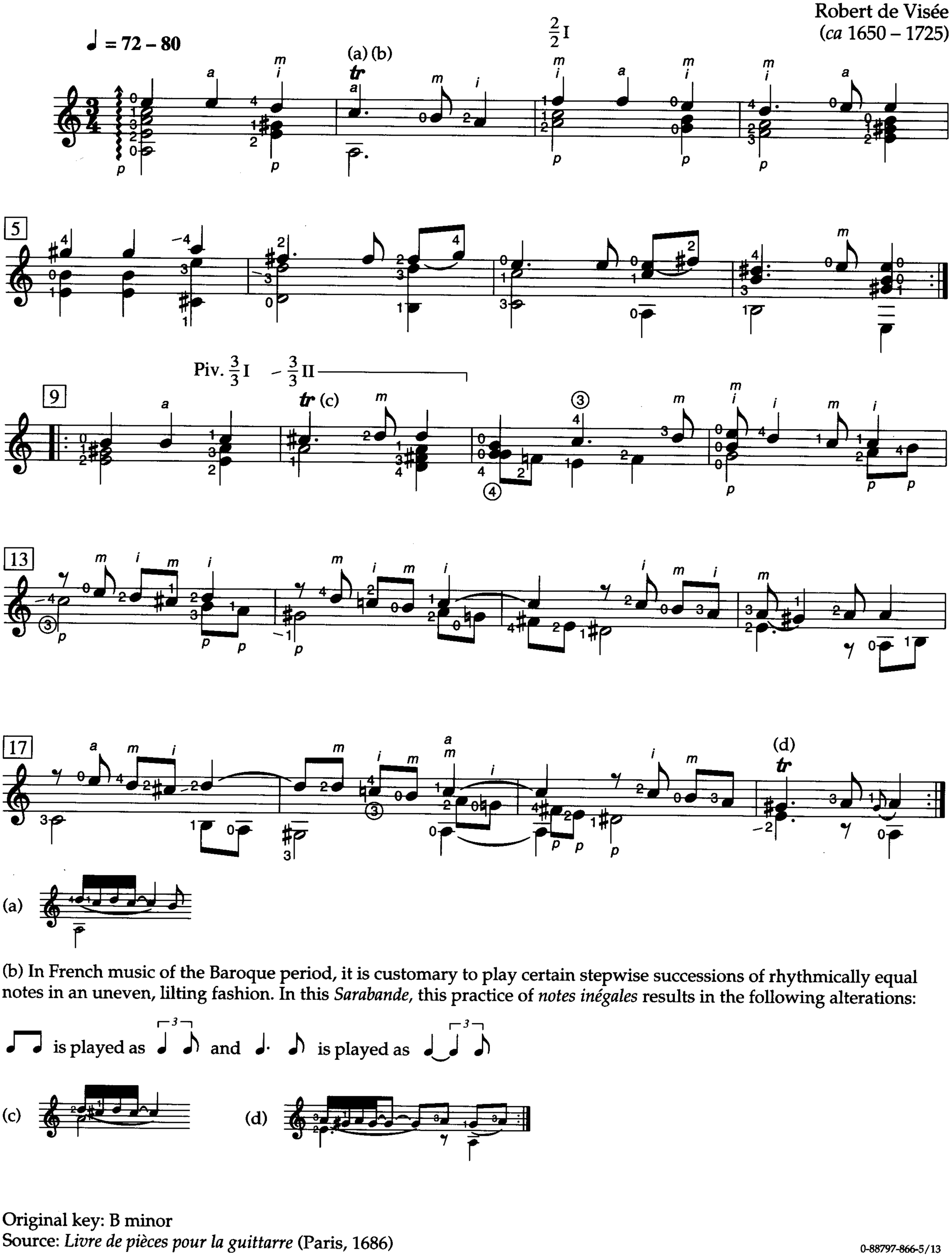
Suite no. 11
Sarabande

Robert de Visée
(*ca* 1650 – 1725)



(a)

(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 inégales* results in the following alterations:

is played as and is played as

(c)

(d)

Original key: B minor
Source: *Livre de pièces pour la guittarre* (Paris, 1686)

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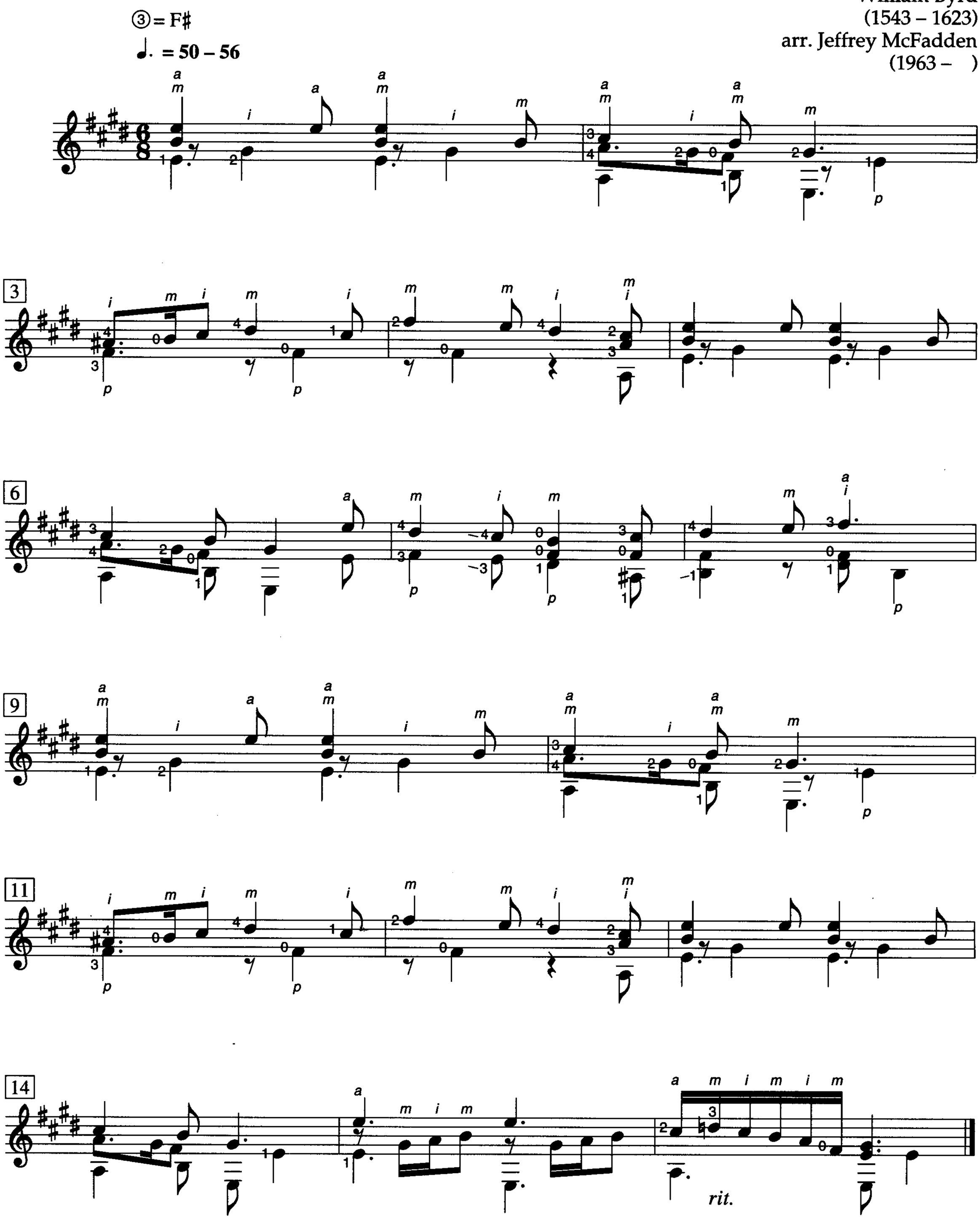
The Woods So Wild

William Byrd
(1543 – 1623)
arr. Jeffrey McFadden
(1963 –)



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0-88797-866-5/14

Conteclare*

Guillaume Morlaye
(*fl. ca* 1510 – 1558)
arr. Jeffrey McFadden
(1963 –)

♪ = 100 – 108

5

9

13

18

22

* Based on the Spanish ground "Conde claros"
Source: *Le second livre de guiterne* (Paris, 1553)

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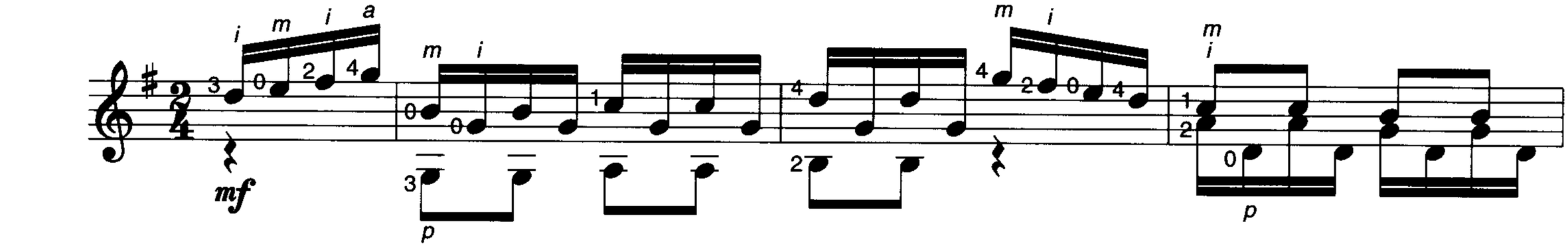
0-88797-866-5/15

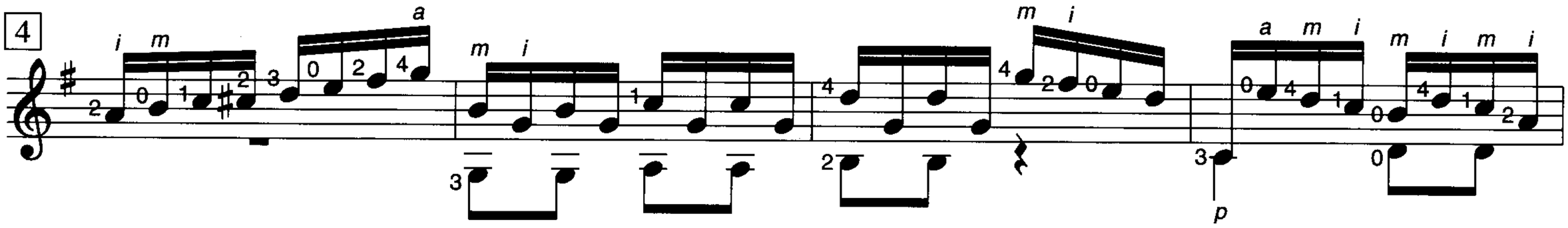
Rondo

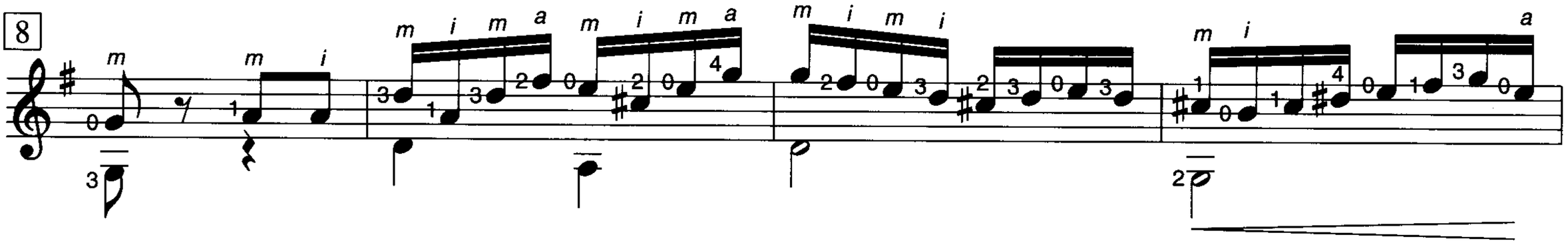
op. 241, no. 34

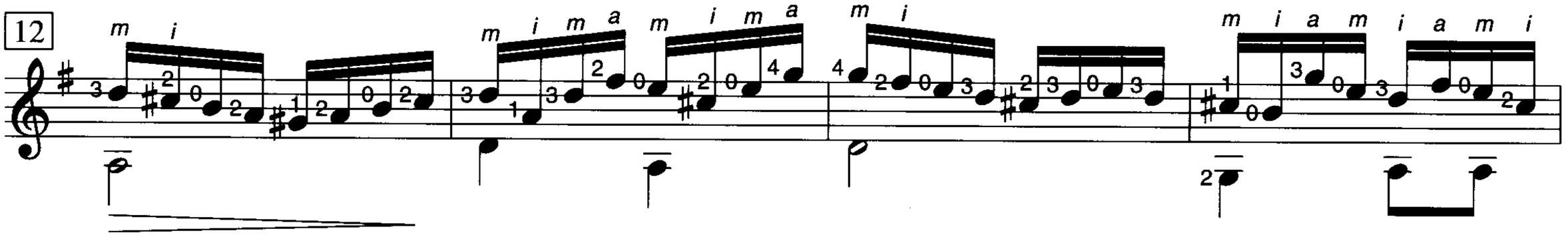
Ferdinando Carulli
(1770 – 1841)

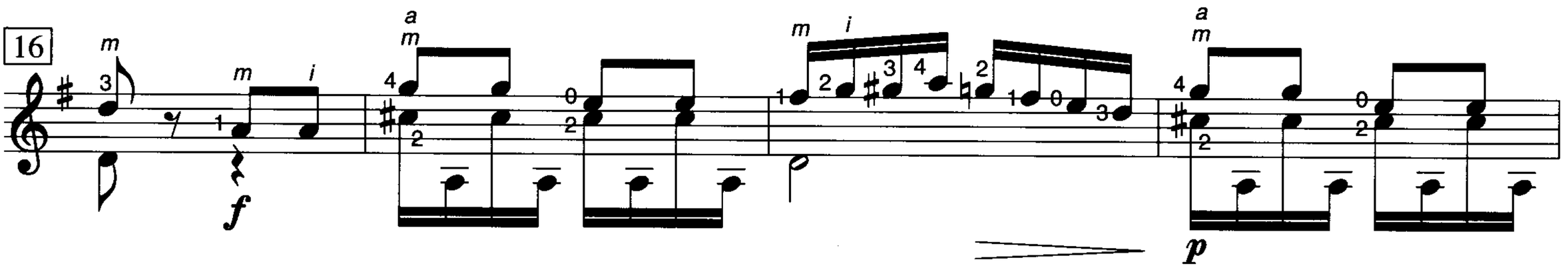
Poco allegretto ♩ = 58 – 63

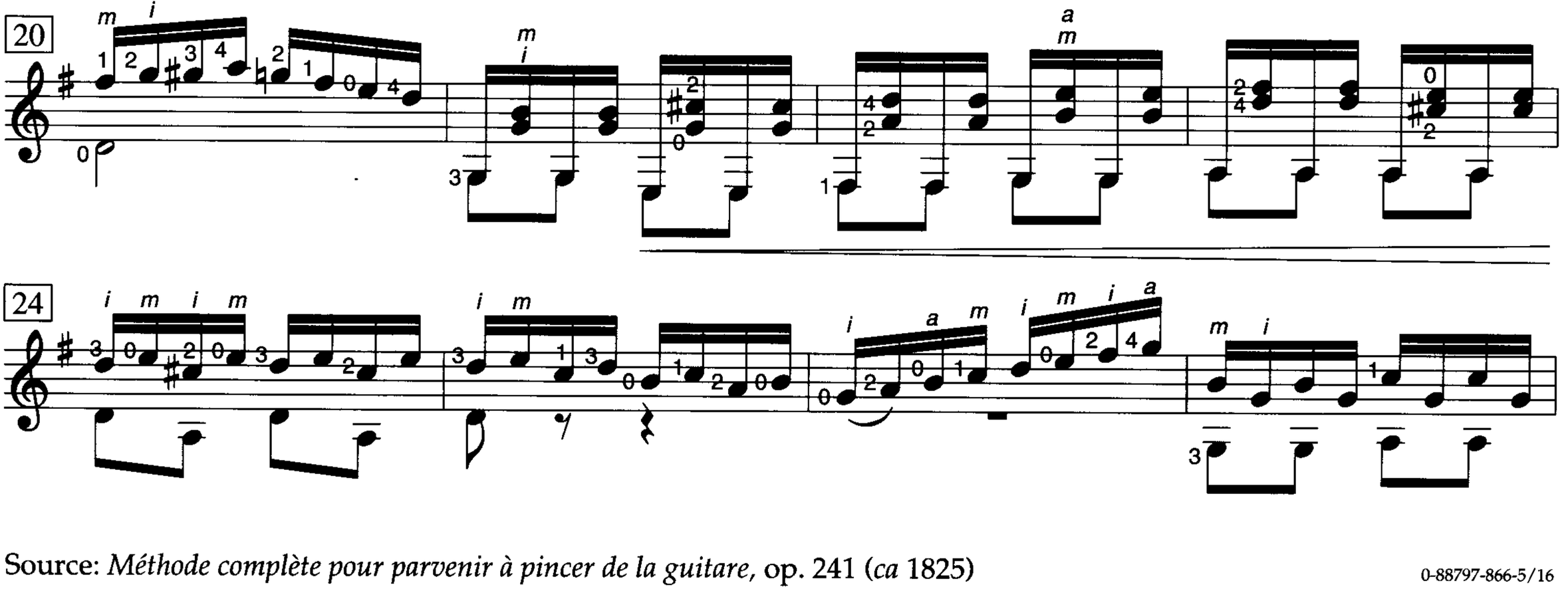












Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241 (*ca* 1825)

0-88797-866-5/16

28

32

36

40

44

48

52

56

Allegretto

op. 241, no. 14

Ferdinando Carulli
(1770 – 1841)

♩. = 58 – 66

f

mp

p

f

p

mf

p

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

0-88797-866-5/18

39

44

49

53

57

61

65

69

mf

p

poco rall.

Agitato

op. 51, no. 3

Mauro Giuliani
(1781 – 1829)

♩ = 96 – 108

p

5

$\frac{3}{3}$ I

$\frac{4}{3}$ II

mf

p

10

p

15

$\frac{2}{2}$ I

f

20

dim.

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

25

30

35

40

45

50

$\frac{4}{3}$ II

p *mf* *mf* *p* *p* *f*

Minuet

K2

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

♩ = 100 – 112

mf

mp

mf

mf

mf

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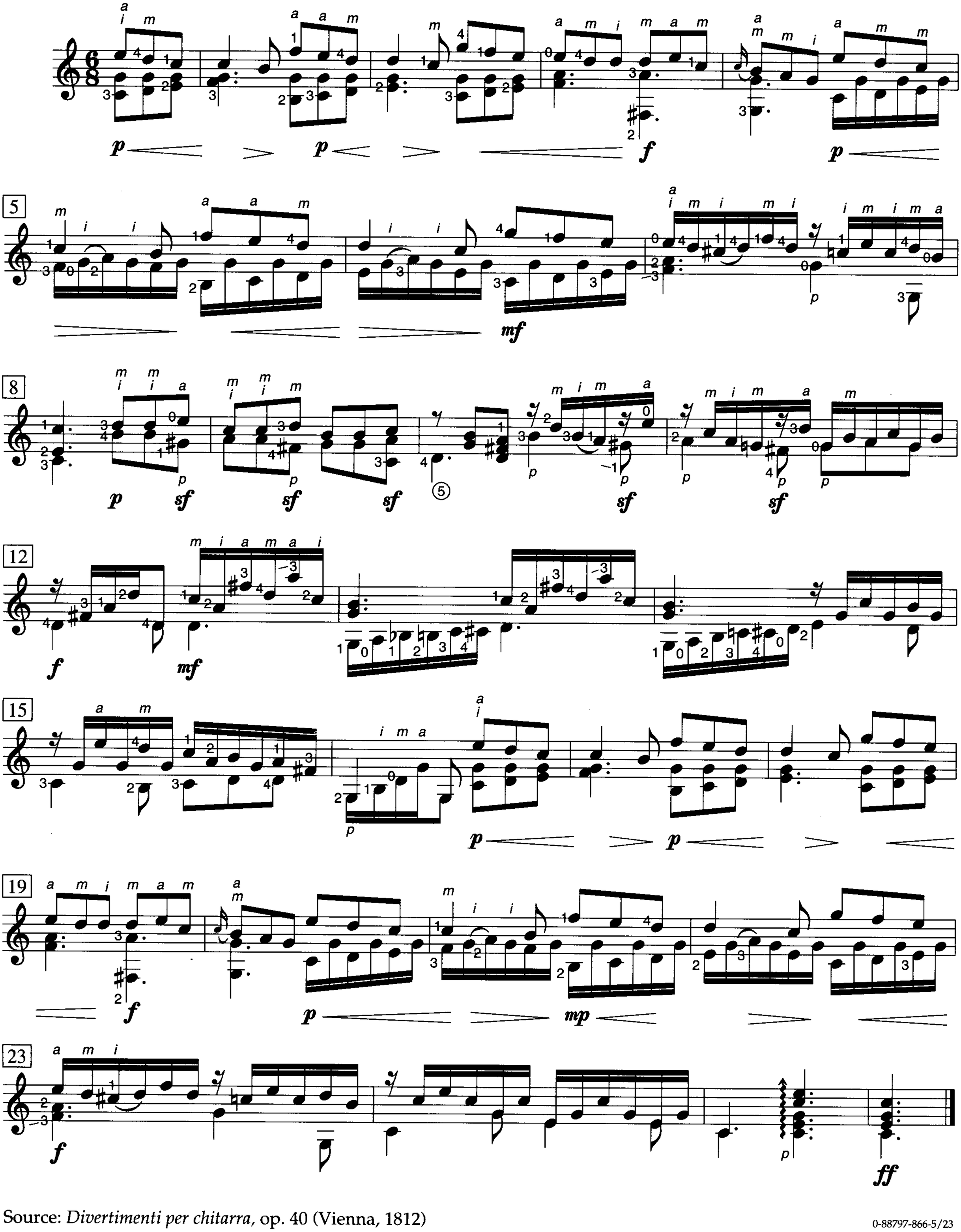
0-88797-866-5/22

Divertimento

op. 40, no. 23

Mauro Giuliani
(1781 – 1829)

Andantino ♪ **= 100 – 116**



Source: *Divertimenti per chitarra,* op. 40 (Vienna, 1812)

0-88797-866-5/23

Waltz

op. 241, no. 44

Ferdinando Carulli
(1770 – 1841)

♩ = 96 – 112

mf *f*

5

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

mp

9

p *p* *i* *p* *i* *p*

13

p *p*

p

17

f

21

ff

$\frac{6}{6}$ III

Fine

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

0-88797-866-5/24

25

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

p *sfz* *p* *sfz*

29

p

$\frac{6}{6}$ I

33

p

$\frac{3}{3}$ I

f

37

p

ff

41

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

p *sfz* *p* *sfz*

45

$\frac{3}{3}$ III

$\frac{2}{2}$ I

Piv. $\frac{6}{6}$ I

D.C. al Fine

p

Andante

op. 44, no. 15

Fernando Sor
(1778 – 1839)

♩ = 54 – 63

Source: *Vingt-quatre petites pièces progressives,* op. 44 (1831)

0-88797-866-5/26

Waltz

op. 8, no. 2

Fernando Sor
(1778 – 1839)

♪ = 116 – 126

mp

5

9

mp

f

13

17

mp

p

21

f

Source: *Six Divertimentos for the Spanish Guitar*, op. 8 (1819)

0-88797-866-5/27

Allegro

K3

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

♩ = 96 – 104

Original key: B flat major

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0-88797-866-5/28

Lesson

op. 31, no. 4

Fernando Sor
(1778 – 1839)

Andante ♩ **= 48 – 56**

Source: *Vingt-quatre leçons progressives,* op. 31 (1828)

0-88797-866-5/29

Andantino

Dionisio Aguado
(1784 – 1849)

♩ = 80 – 88

p legato

5

f *p*

10

15

Piv. I

mf

20

mf *f* *p*

25

29

Piv. $\frac{3}{3}$ I

Source: *Nuevo metodo para guitarra* (Madrid, 1843)

0-88797-866-5/30

Waltz

Francesco Molino
(1775 – 1847)

♪ = 100 – 112

f

7

p

13

ff

Fine

p

18

f

23

ff

28

a tempo

p

rall.

D.C. al Fine

Source: *La terpsichore de société,* no. 14

0-88797-866-5/31

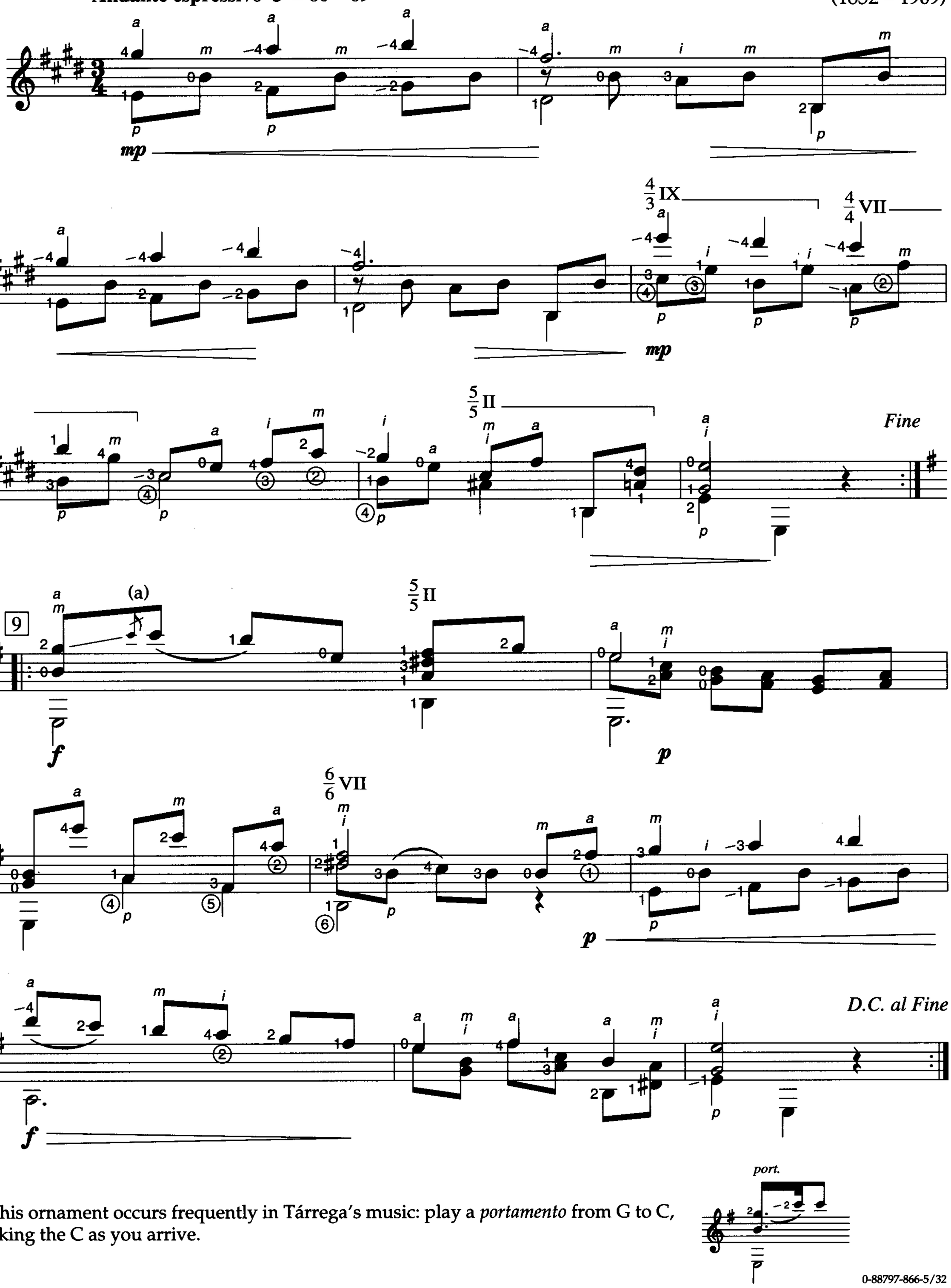
Lágrima

Tear

Prelude TI i-17

Francisco Tárrega
(1852 – 1909)

Andante espressivo ♩ **= 60 – 69**



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

0-88797-866-5/32

Monotonia

Rodrigo Riera
(1926 – 1999)

Moderatamente ♩ = 88 – 108

6

11

17 *a tempo*

22

27 *sonoro*

lento

Source: *Four Venezuelan Pieces*, no. 2
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The Rose in the Garden

Carlo Domeniconi
(1947 –)

Freely ♩ = 54 – 60

mf

rall.

a tempo

mf

rall.

a tempo

p

rall.

a tempo

f

p

p

$\frac{2}{2}$ IV h.VII

rall.

mf

a tempo

D.C. al Coda

Coda

rall.

più legato

Source: *Homage à A. de St-Exupéry: Musique pour le petit prince*
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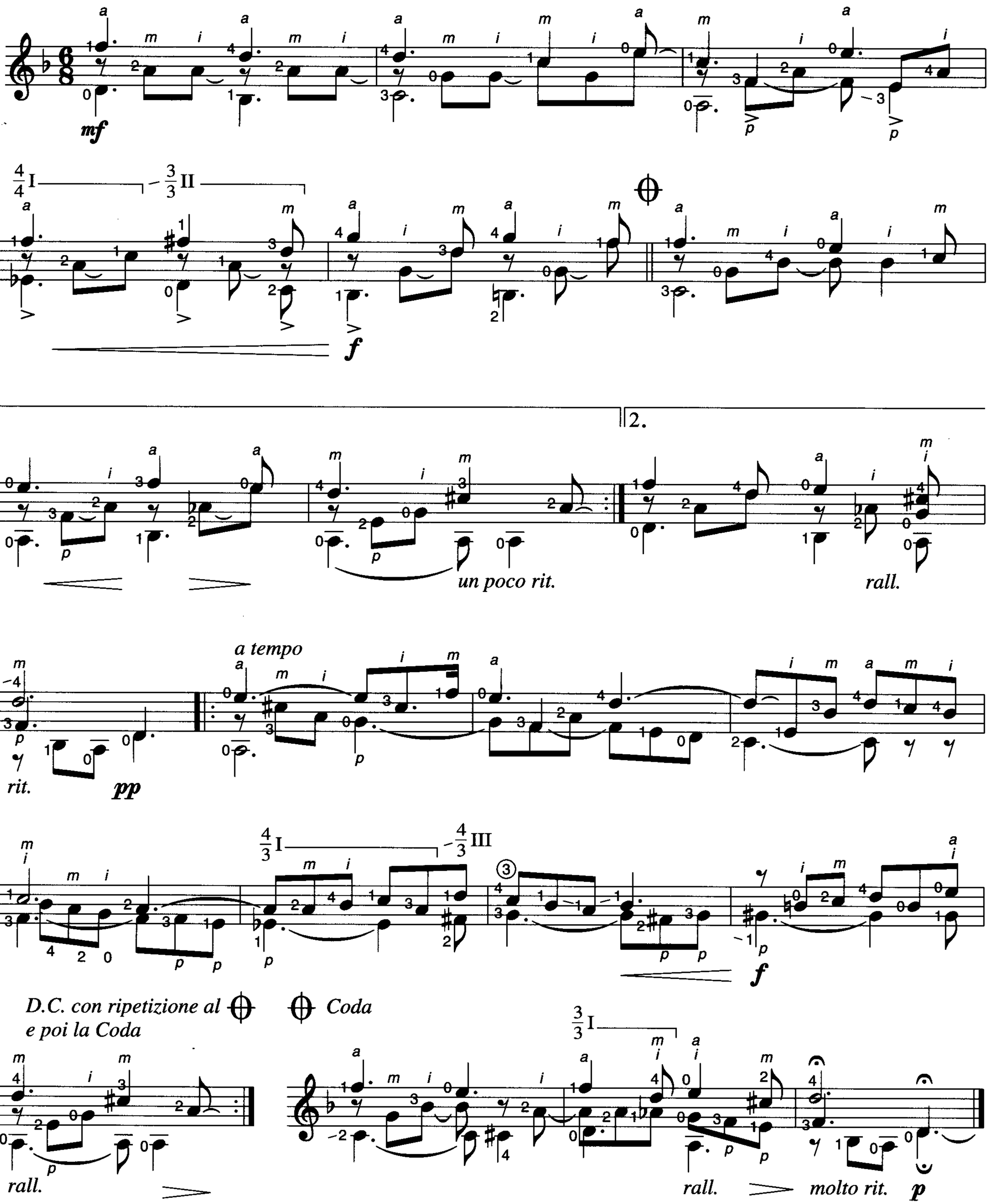
Petite valse des cinq cordes

Little Five-string Waltz

Francis Kleynjans
(1951 –)

Moderately, rhythmically, with a touch of nostalgia ♩. **= 52 – 63**



Source: *Trois miniatures pour guitare,* op. 102
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0-88797-866-5/35

Lejania

Jaime Mirtenbaum Zenamon
(1953 –)

♩ = 92 – 104

4

7

a tempo

rall.

10

13

16

a tempo

rall.

19

22

25

h.VII

rall.

Source: *Epigramme II*
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Miniature no. 3

Alain Reiher
(1955 –)

♩ = 88 – 96

h. XII

rit.

Source: *Twenty Miniatures*
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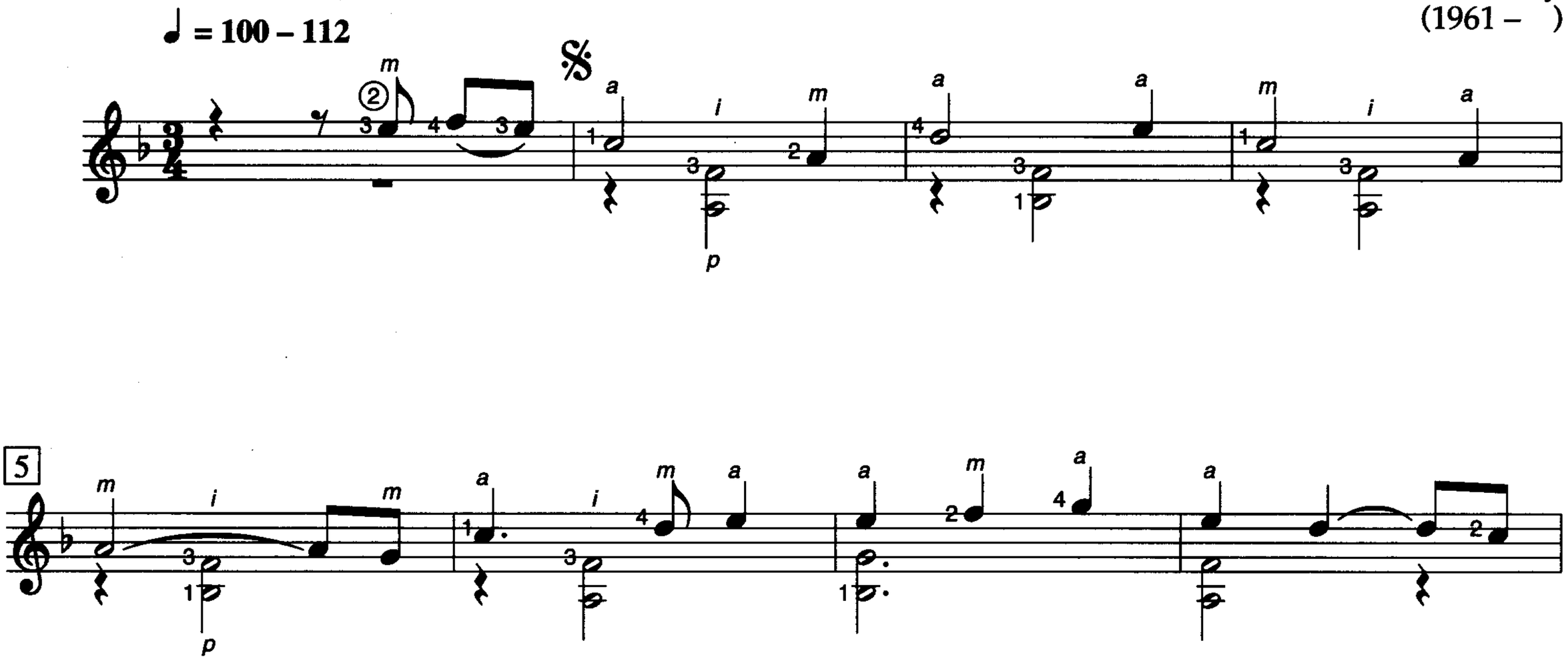
0-88797-866-5/37

Lament Waltz

René Gely
(1961 –)



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0-88797-866-5/38

21

$\frac{5}{5}$ I

26

$\frac{3}{3}$ II

31

$\frac{6}{3}$ II

Piv.

D.S. al Coda

Coda

36

$\frac{3}{3}$ III

$\frac{3}{3}$ I

Piv.

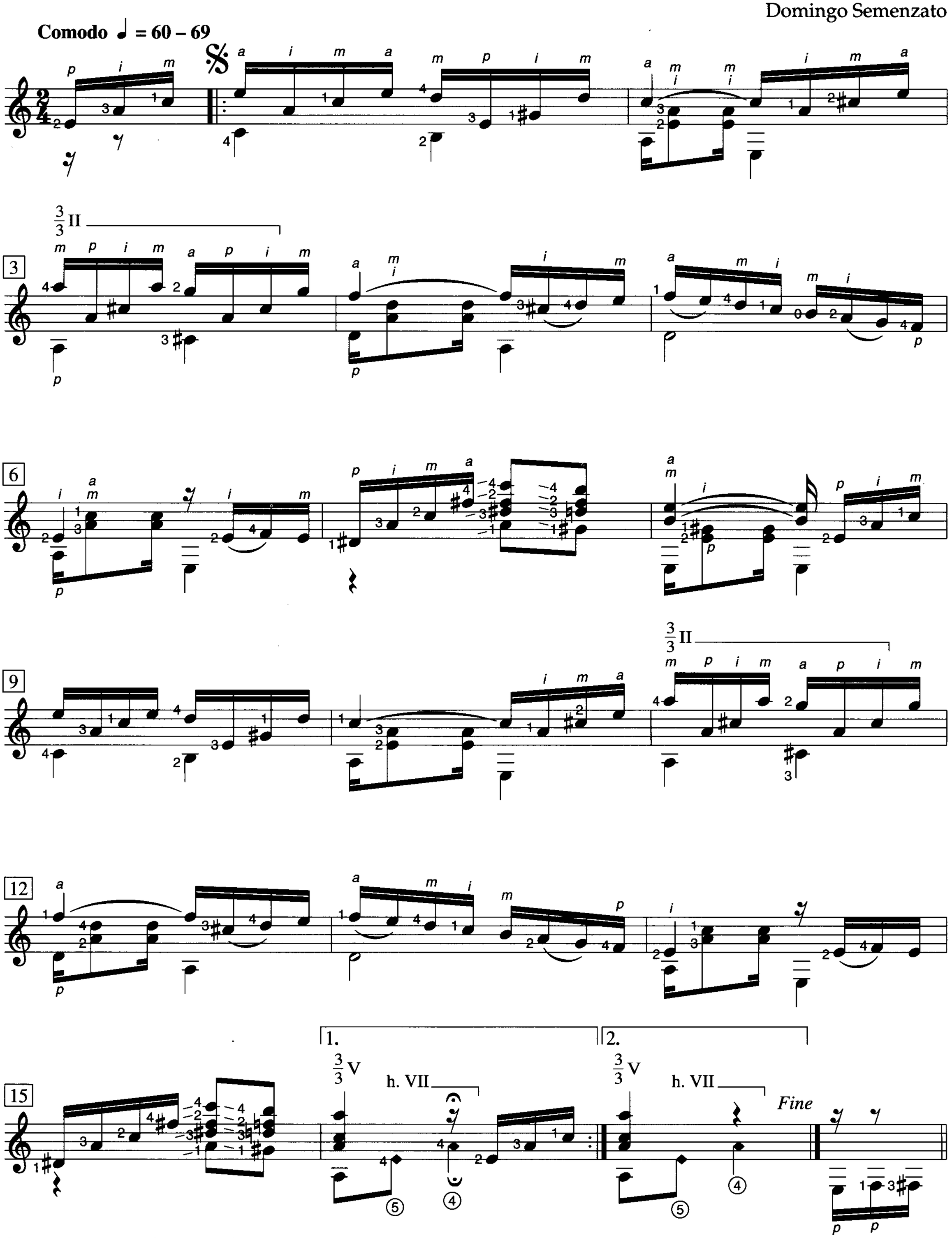
40

45

rit.

Choros

Domingo Semenzato



Source: *La guitare classique vol. B* by Jean-Maurice Mourat
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0-88797-866-5/40

17

20

23

26

29

32

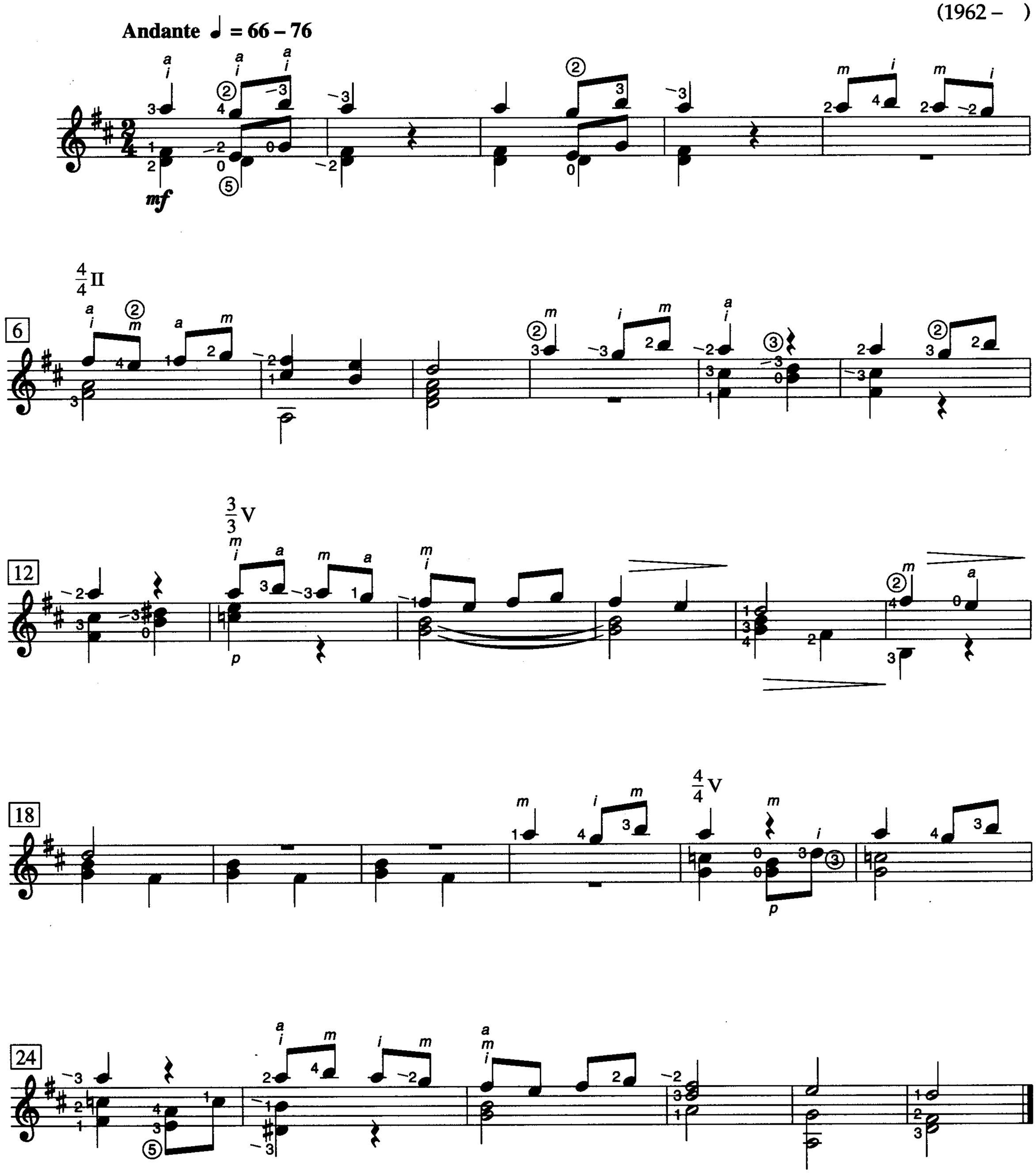
h. VII

D.S. al Fine

0-88797-866-5/41

Gyermekdal
Children's Song

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



Source: *For Children,* vol. 1, no. 2
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0-88797-866-5/42

Study

Dionisio Aguado
(1784 – 1849)

♩ = 58 – 63

p

5

p

9

p

13

p *mf*

17

p

21

f

4/3 III

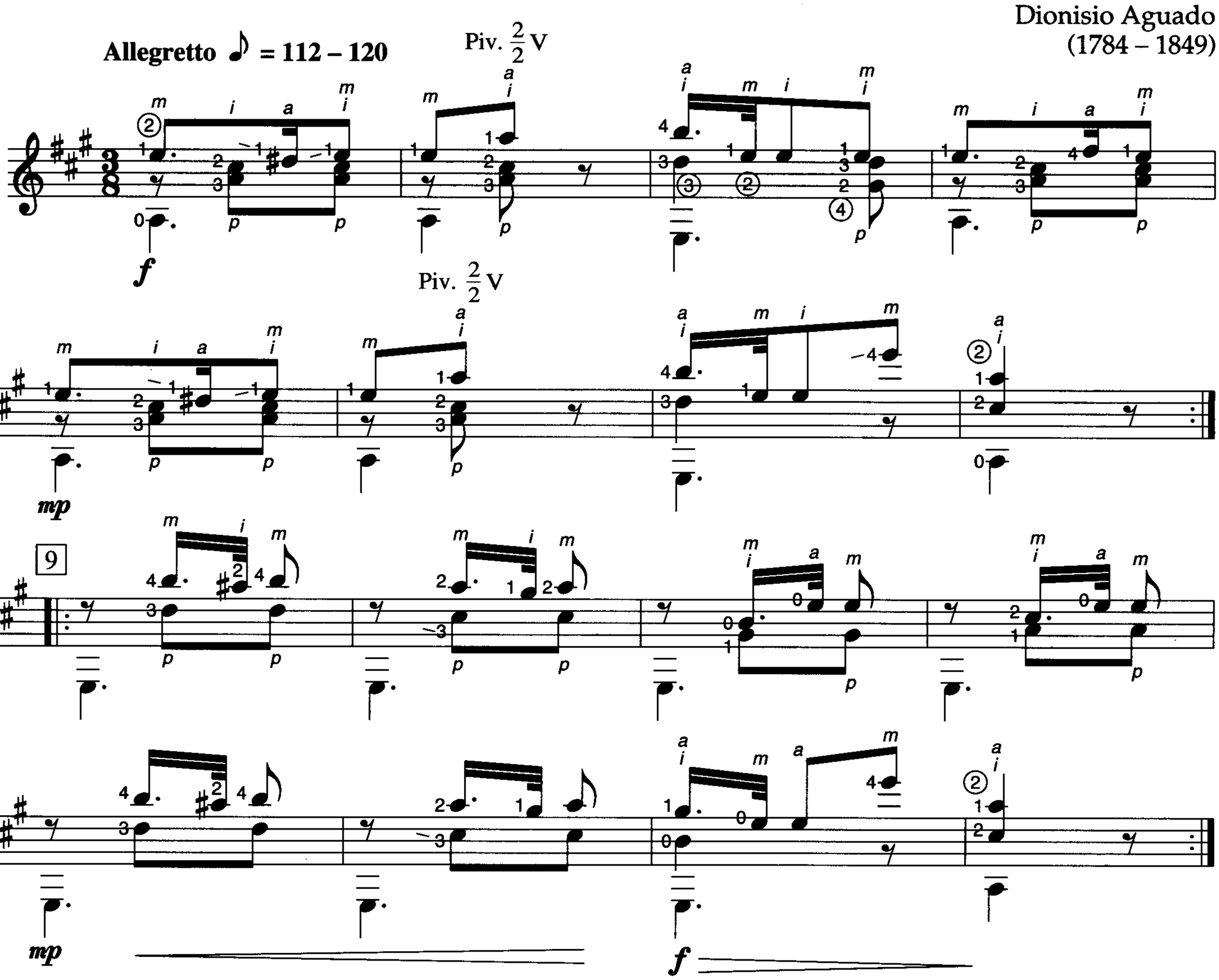
Source: *Nuevo metodo para guitarra* (Madrid, 1843)

0-88797-866-5/43

Study/Etude no. 2

Lesson 23

Dionisio Aguado
(1784 – 1849)



Source: *Nuevo metodo para guitarra* (Madrid, 1843)

Study/Etude no. 3

Lesson 29
Double Appoggiatura

Dionisio Aguado
(1784 – 1849)

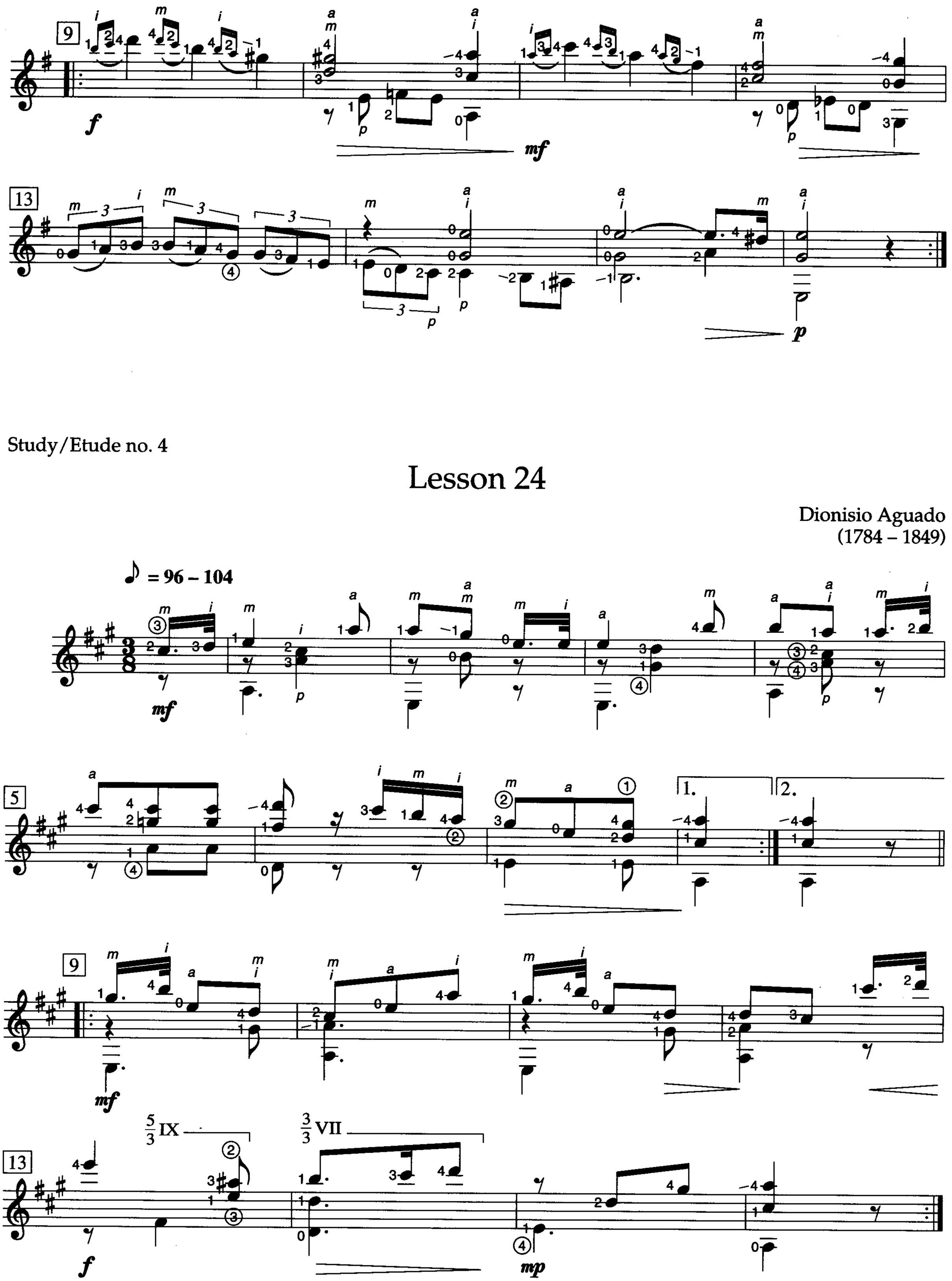
Source: *Nuevo metodo para guitarra* (Madrid, 1843)

0-88797-866-5/44

Study/Etude no. 4

Lesson 24

Dionisio Aguado
(1784 – 1849)



Source: *Nuevo metodo para guitarra* (Madrid, 1843)

0-88797-866-5/45

Study

op. 241, no. 39

Ferdinando Carulli
(1770 – 1841)

♪ = 96 – 108

mp

pont.

5

nat.

pont.

9

13

nat.

17

pont.

21

nat.

25

rall.

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

0-88797-866-5/46

Study/Etude no. 6

Allegretto

op. 50, no. 22

Mauro Giuliani
(1781 – 1829)

Allegretto ♩ = 54 – 60

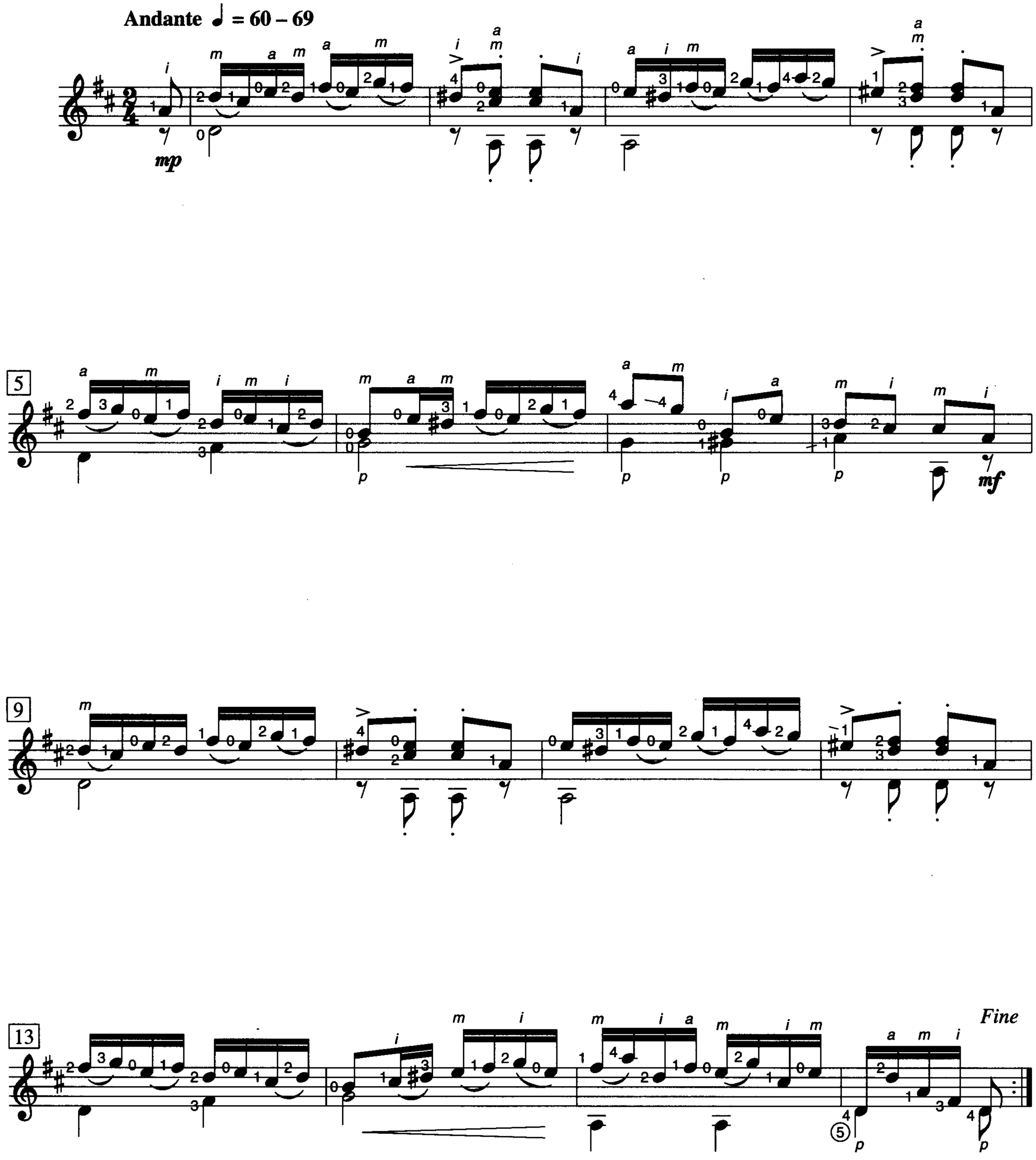
Source: *Le papillon pour la guitarre,* op. 50 (1815)

0-88797-866-5/47

Study/Etude no. 7

Andante

Ferdinando Carulli
(1770 – 1841)



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

0-88797-866-5/48

17

f *mp*

21

f

25

p *mf*

29

mp

33

mf *rall.* *D.C. al Fine*

0-88797-866-5/49

Andante

op. 35, no. 13

Fernando Sor
(1778 – 1839)

Andante ♩ = 54 – 63

5

9

13

17

21

25

29

Piv. $\frac{6}{6}$ I

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

0-88797-866-5/50

Study/Etude no. 9

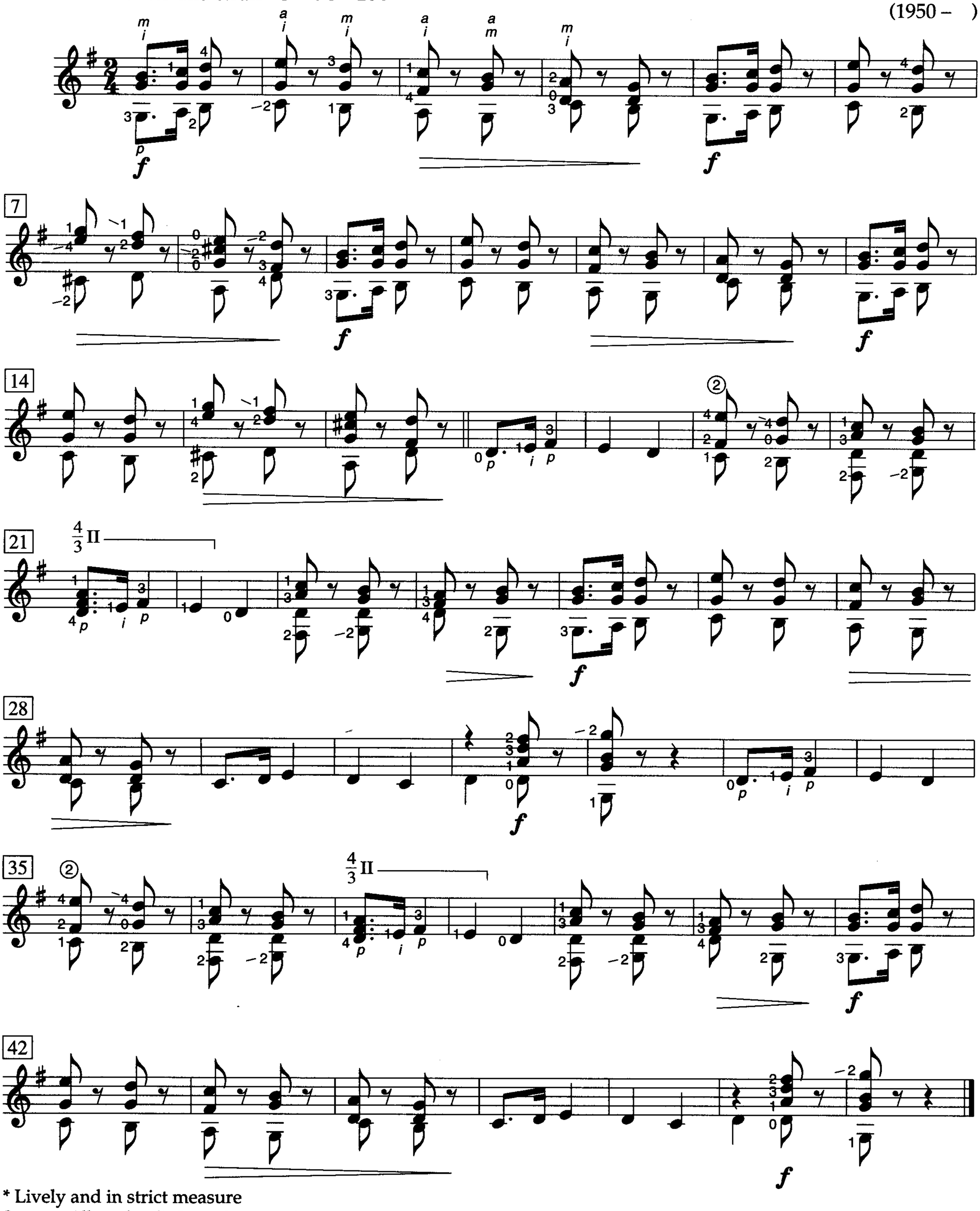
Soldatenmarsch

Soldier's March

op. 68, no. 2

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

Munter und straff* ♩ = 96 – 104



* Lively and in strict measure

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

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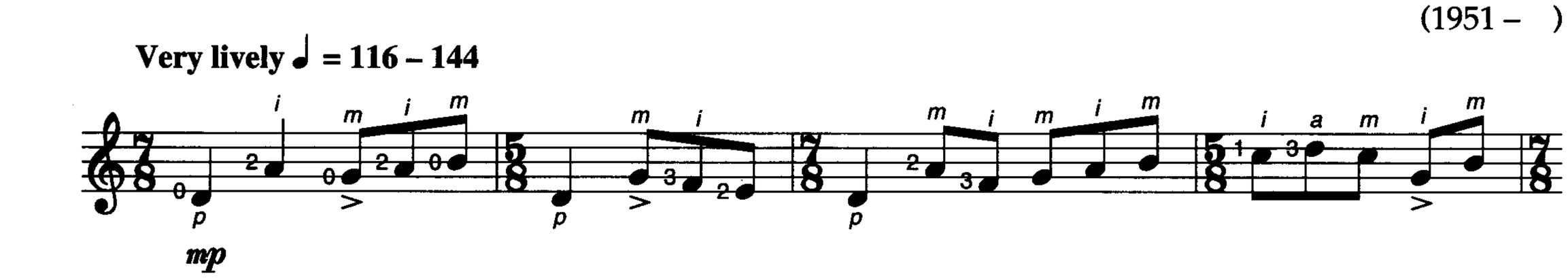
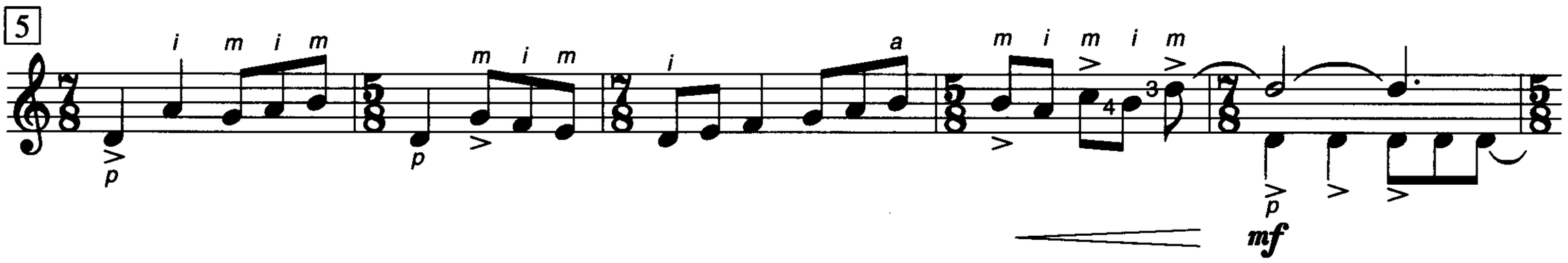
0-88797-866-5/51

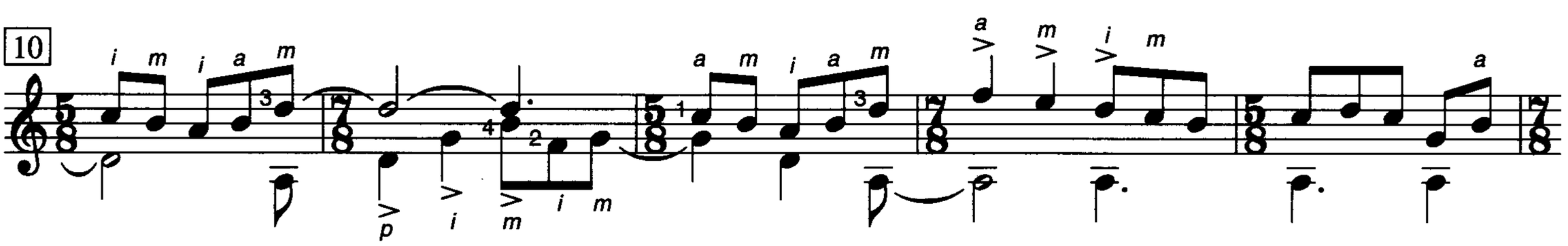
Study/Etude no. 10

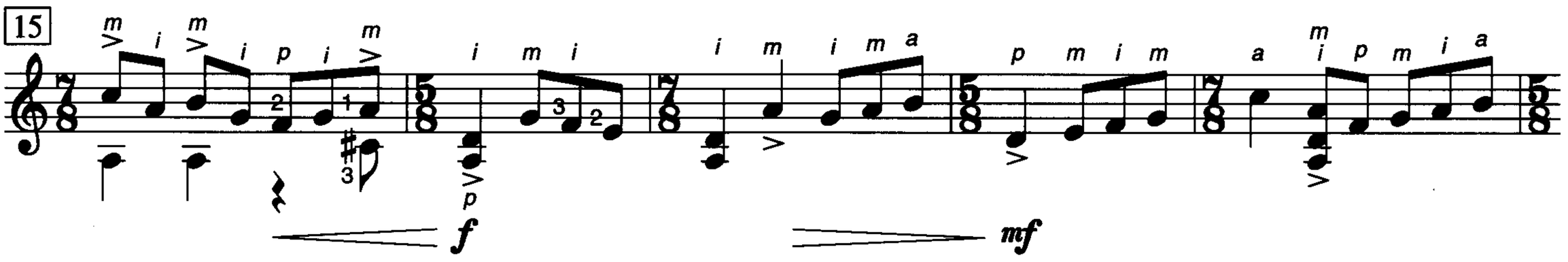
Dorian Dance

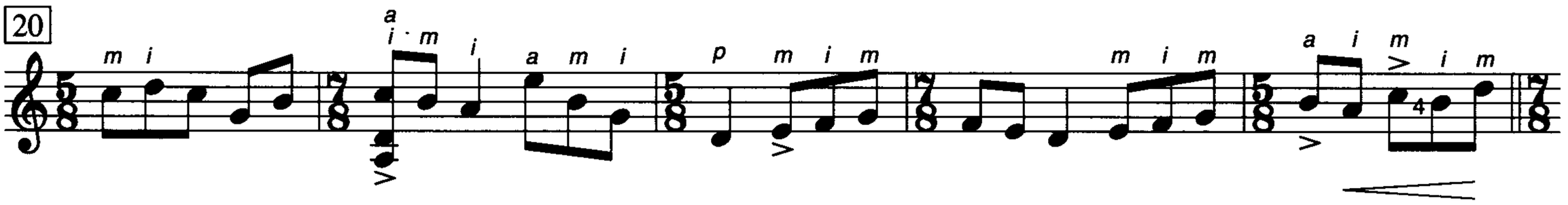
Edward Green
(1951 –)











Source: *The Verdery Guitar Series*, vol. 3
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0-88797-866-5/52

25

30

35

38

43

47

0-88797-866-5/53

Study in Seven

Norbert Kraft
(1950 –)

Flowingly ♪ **= 112 – 126**

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0-88797-866-5/54

Estudio a la Cubana

Ernesto Cordero
(1946 –)

Andante ♩ = 58 – 66

mf marcare un poco il basso

5

9

14

19

24

29

33

rall. e dim.

Source: *Modern Times,* vol. 1
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0-88797-866-5/55

Miniature no. 19

Alain Reiher
(1955 –)

♩ = 56 – 63

plus animé

a tempo

rit.

vib.

a tempo

*précipitez un tout p'tit peu**

sec

* hastening very slightly

Source: *Twenty Miniatures*

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