



Guitar Series

Third Edition



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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

<i>p, i, m, a</i>	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 (<i>cejilla</i>): 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
	<i>arpeggiando</i> : play notes one at a time from lowest to highest (or in direction of the arrow head)
	harmonic
<i>pont.</i>	<i>sul ponticello</i> : play with the right hand near the bridge to produce a brighter sound
<i>tasto</i>	<i>sul tasto</i> : play with the right hand near the fretboard to produce a softer, fuller sound
<i>nat.</i>	natural: follows <i>pont.</i> or <i>tasto</i> and indicates a return to playing in the usual manner
<i>rasg.</i>	<i>rasgueado</i> : strum the strings using the back surface of the right-hand nails
<i>tamb.</i>	<i>tambora</i> : sound the notes by tapping on or near the saddle in the rhythm indicated using the right-hand fingers or thumb
	<i>golpe</i> : a percussive knock created by hitting the guitar body with the right-hand fingers or thumb

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Fantasia

William Byrd
(1543 – 1623)
ed. Alexander Bellow
(1912 – 1976)

Moderato ♩ = 69 – 76

The musical score is presented in a hybrid format, combining standard musical notation with guitar-specific elements. It consists of seven systems of music, each starting with a measure number in a box (5, 9, 12, 15, 20, 24). The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. Fingerings are indicated by numbers 1-4 on the staff. Dynamics such as *i* (pizzicato), *m* (mezzo-forte), and *a* (accents) are used throughout. Performance instructions include *4/3 III* and *Piv.* (pivot). A circled number 4 is present in the second system. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The guitar tablature is written below the staff, with fret numbers and bar lines corresponding to the notes above.

27

30

33

37

40

43

46

Diferencias sobre "Conde Claros"

Divisions on "Conde Claros"

Alonso Mudarra
(ca 1510 – 1580)

③ = F#

$\text{♩} = 84-92$

③ = F#

$\text{♩} = 84-92$

8 $\frac{3}{3}$ I - $\frac{3}{3}$ II Piv. *i m a*

15 $\frac{2}{2}$ II *a m i a m i m i m i m i m i*

21 $\frac{6}{6}$ III $\frac{3}{3}$ V *i m* ③ *m i*

27 $\frac{4}{4}$ V *a m i m i* ③ ④

33

39 *m i a m i* ③ *p*

45

50

55

60

65

70

75

Melancholy Galliard

Poulton 25

John Dowland
(1563 - 1626)

③ = F#
♩ = 48 - 54

③ = F#
♩ = 48 - 54

6/6 I - 6/6 III

4

6/6 I - 5/5 III Piv.

8

3/3 III

11

6/6 I - 6/6 III - 6/6 I 5/5 III

15

Piv. 3/3 III

19

4/3 III Piv. 5/5 III

23 $\frac{6}{6}$ III $\frac{6}{6}$ I

27 $\frac{4}{3}$ III Piv. $\frac{5}{5}$ III

30 $\frac{6}{6}$ III $\frac{6}{6}$ I $\frac{5}{5}$ III

34 $\frac{6}{6}$ I $\frac{6}{6}$ III $\frac{6}{6}$ I

38 $\frac{6}{6}$ I $\frac{3}{3}$ III $\frac{5}{5}$ III

42 $\frac{6}{6}$ I $\frac{6}{6}$ III $\frac{6}{6}$ I

46 $\frac{6}{6}$ I Piv. Piv. $\frac{6}{6}$ I

Ricerca III

Francesco Canova da Milano
(1497 – 1543)
transc. Paul Ammirante

③ = F#
♩ = 50 – 54

5

a

i p p

i m i m a m i m

8

$\frac{5}{3}$ II Piv. $\frac{4}{3}$ II Piv.

12

$\frac{5}{5}$ II $\frac{5}{3}$ III Piv. II

16

$\frac{5}{3}$ II Piv.

21 $\frac{6}{3} \text{ II}$

26 $\frac{5}{3} \text{ II}$

31 *m i m* $\frac{4}{3} \text{ II}$

37 *a m i m i m* $\frac{5}{3} \text{ II}$

42 $\frac{4}{3} \text{ II} - \frac{4}{3} \text{ III}$ $\frac{2}{2} \text{ II}$

47 *i m i m a m* *a p i m i* $\frac{2}{2} \text{ IV}$

51 $\frac{2}{2} \text{ II}$ Piv. $\frac{5}{3} \text{ II}$

Queene Elizabeth, Her Galliard

Poulton 41

John Dowland

(1563 – 1626)

arr. Jeffrey McFadden

(1963 –)

③ = F#

♩ = 76 – 88

③ = F#
♩ = 76 – 88

4/3 II 6/6 II

6/6 II 6/3 II Piv. 6/6 II

6/6 II 5/2 II

6/6 II Piv. 6/6 II 6/6 II

6/6 II

6/6 II

5/2 II

m i m a m i m
m i m i
m i a
i m

6 10 14 18 22 26 30

Suite for Solo Violoncello

BWV 1007

Prelude

Johann Sebastian Bach

(1685 – 1750)

arr. Norbert Kraft

(1950 –)

⑥ = D

♩ = 60 – 69

13 $\frac{6}{6}$ II *i m a m i m*

Musical staff 13: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with sixteenth-note patterns. Fingerings are indicated by numbers 1-4 and 0. Dynamic markings include *i*, *m*, *a*, and *m*. A 6/6 time signature with a second ending bracket (II) spans the first two measures. A bass line with a 3-fingered chord is shown below the staff.

15 *i m m i*

Musical staff 15: Treble clef, key signature of two sharps. The staff contains a melodic line with sixteenth-note patterns. Fingerings are indicated by numbers 1-4 and 0. Dynamic markings include *i*, *m*, *m*, and *i*. A circled number 5 is present below the staff.

17 $\frac{2}{2}$ II

Musical staff 17: Treble clef, key signature of two sharps. The staff contains a melodic line with sixteenth-note patterns. Fingerings are indicated by numbers 1-4. A 2/2 time signature with a second ending bracket (II) spans the first two measures. A bass line with a 3-fingered chord is shown below the staff.

19 *i a a m i a m i*

Musical staff 19: Treble clef, key signature of two sharps. The staff contains a melodic line with sixteenth-note patterns. Fingerings are indicated by numbers 1-4 and 0. Dynamic markings include *i*, *a*, *a*, *m*, *i*, *a*, *m*, and *i*. A circled number 5 is present below the staff.

21 *i a m i a m i m*

Musical staff 21: Treble clef, key signature of two sharps. The staff contains a melodic line with sixteenth-note patterns. Fingerings are indicated by numbers 1-4 and 0. Dynamic markings include *p*, *f*, and *p*. Circled numbers 3, 2, and 4 are present above the staff.

23 $\frac{3}{3}$ II $\frac{4}{2}$ II *f*

Musical staff 23: Treble clef, key signature of two sharps. The staff contains a melodic line with sixteenth-note patterns. Fingerings are indicated by numbers 1-4. A 3/3 time signature with a second ending bracket (II) spans the first two measures, and a 4/2 time signature with a second ending bracket (II) spans the last two measures. A dynamic marking of *f* is present below the staff.

25 $\frac{3}{3}$ II $\frac{3}{3}$ II *p i p i m a m m i m*

Musical staff 25: Treble clef, key signature of two sharps. The staff contains a melodic line with sixteenth-note patterns. Fingerings are indicated by numbers 1-4 and 0. Dynamic markings include *p*, *i*, *p*, *i*, *m*, *a*, *m*, *m*, *i*, and *m*. A 3/3 time signature with a second ending bracket (II) spans the first two measures, and another 3/3 time signature with a second ending bracket (II) spans the last two measures.

27 *a m i a m i p i m*

29 *a i p a i p a m i a m i*

$\frac{4}{3}$ VII $\frac{4}{3}$ V

p sub.

31 *a m i a i a i a i a*

$\frac{4}{3}$ II

33 *a a a*

mf marcato il basso

h.XII h.XII

35

f

37

mf

$\frac{4}{3}$ VII

39

f

41

allargando

$\frac{3}{3}$ VII

Suite for Lute

BWV 996

Allemande

Johann Sebastian Bach

(1685 - 1750)

♩ = 58 - 63

6/6 IV

2

3

4

5

6

7

8

6/6 VII

5/3 II

1010

9 $\frac{4}{3}$ IV $\frac{2}{2}$ V $\frac{4}{3}$ II

⑥ *a* *m* *a* *i* *p* *p* *p* *p*

11 $\frac{5}{5}$ II $\frac{6}{6}$ II Piv. 2121

i *m* *i* *p* *p* *p* *p*

13 *a* *i* *m* *a* *i* *a* *i*

④ *p* *p* *p* *p* (a)

14 $\frac{6}{6}$ II

m *i* *p* *p* *p*

15 *m* *i* ⑤ ⑥

p *p* *p* *p*

16 $\frac{4}{4}$ II ③

i *m* *a* *i* *p*

17 $\frac{4}{3}$ IV Piv. 3131

p *p* *p* *p*

18 *i* *m*

p *p*

(a)

p *p*

Partita for Lute

BWV 997

Sarabande

Johann Sebastian Bach
(1685 - 1750)

♩ = 44 - 48

3/3 V *a m a i* 3/3 IV-3/3 V 6/6 III *m i m a m i m i*

4 *i m* 4/3 V *a m i m i m i*

6 *i a m a m i a m a m m i m a*

8 4/4 III 4/3 II

11 *m i m i*

13 *i m a m a i a m a m a*

15 Piv. 6/6 I *m i m a m i* 1. 2.

17 Piv. $\frac{2}{2}$ I $\frac{5}{5}$ III Piv. $\frac{3}{3}$ V

20 $\frac{3}{3}$ I *a* *i* $\frac{3}{3}$ II ③ *p* ⑤

23 *m* *i* *a* *m* *i* *m* *i* $\frac{5}{5}$ II $\frac{4}{3}$ II

25

27 *i* *m* *i* *a* *m* *a*

29 *m* *i* *m* *a* *i* $\frac{5}{5}$ I

31 $\frac{5}{5}$ III $\frac{5}{5}$ V ③ $\frac{5}{3}$ II 1. 2.

Suite for Solo Violoncello

BWV 1009

Gigue

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

⑥ = D

♩ = 63 – 69

⑥ = D
♩ = 63 – 69

3/4 II

4/3 II

6

12

17

4/3 II

Original key: C major

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22

27

33

39

44

49

m i m i p m i m i m i m a m

53

m i m i a m i

3131

②

④

57

m a i m p i p m i p m i m i

63

p i p i m a m a i m

69

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

a m i m i m a m i m i m a m i

74

$\frac{6}{3}$ II

p p i a m i m i a m i a m i p i a

78 *m i m i a i* *i m i* 3131 *m i m*

83 *i m i* *m a m m*

88 *a i* 1010

93 *m i m i* *a i*

99 *m i m i* *m i m a* *i m i a* *i m a i m i*

104 *a m i* *a m i m i* *i m* *m i* *m p*

Sonata in A Major

L 483 / K 322

Domenico Scarlatti
(1685 - 1757)

arr. Jeffrey McFadden
(1963 -)

$\text{♩} = 80 - 92$

② 3 4 0 3 a m i m i Piv. $\frac{4}{3}$ II a i

5 m 4 2 i m i m a m a i 2 4242 i a

9 i a 4 2121 ③ ① ① 4242

13 m i m a i m a i

17 m a m a a i m a i m a i m 3 4 3

21 $\frac{5}{5}$ VII m a m i m i ③ m i m 4 ③

25 a ③ m 2 6 $\frac{6}{6}$ VII a m a m i ③ m i

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

29

33

37

41

45

48

52

55 $\frac{4}{4}$ II

p *mf* *f*

③

②

⑥

59

63 $\frac{4}{3}$ III $\frac{4}{4}$ V

66 $\frac{6}{6}$ VIII

70

74 $\frac{5}{5}$ II

78 $\frac{5}{5}$ II

Sonata op. 15 II: Adagio

Mauro Giuliani
(1781 - 1829)

Adagio con grand espressione ♩ = 63 - 69

Piv. $\frac{5}{3}$ II

Musical score for Sonata op. 15 II: Adagio by Mauro Giuliani. The score is in G major and 3/4 time, featuring a variety of guitar techniques such as triplets, slurs, and dynamic markings. It includes fingerings, breath marks, and articulation symbols. The piece is divided into measures 7, 12, 16, 19, 22, and 25.

Measure 7: $\frac{4}{3}$ II, *m a m a*, *f*, *mf*, *p*.

Measure 12: $\frac{2}{2}$ VIII, *mf*, *p*, *sf*, *p*, *a piacere*, *mf*.

Measure 16: $\frac{3}{3}$ VII, *sf*, *p*.

Measure 19: *sf*, *p*.

Measure 22: $\frac{3}{3}$ VII, $\frac{6}{6}$ III, *sf*, *mf*.

Measure 25: $\frac{4}{4}$ II, $\frac{4}{3}$ II Piv., *f*, *p*.

29

32

35

38

41

45

49

53

sf *f* *dolce*

57

mf *p* *sf* *p*

62

sf *p* *a piacere* *mf* *sf* *p*

65

sf *p*

68

sf *p* *sf* *p*

71

cresc. poco a poco *f* *p*

75

p *f* *p* *p* *p* *m a m i* *a a m i* *p* *p m p i* *p sempre*

80

f *p*

Marche funèbre

Fernando Sor
(1778 – 1839)

Andante moderato ♩ = 88 – 96

$\frac{6}{6}$ VII

The musical score is written for guitar and consists of six systems of music, each with a measure number in a box on the left. The notation includes treble clef, a key signature of one sharp (F#), and a 6/6 time signature. The score is annotated with various performance instructions and technical markings:

- Measure 1:** Starts with a *m* (mezzo) dynamic. Includes a circled 2 and a circled 4.
- Measure 5:** Starts with a circled 5. Includes *a* (accents), *m* (mezzo), *f* (forte), and *p* (piano) dynamics. Technical markings include *8va*, *h. XII*, and $\frac{6}{6}$ VII.
- Measure 10:** Starts with a circled 10. Includes *f* and *p* dynamics. Technical markings include $\frac{6}{6}$ VII.
- Measure 14:** Starts with a circled 14. Includes *m*, *a*, and *p* dynamics. Technical markings include $\frac{3}{3}$ V, *Piv.*, $\frac{5}{5}$ II, *h. XII 8va*, *Cantabile*, and $\frac{3}{3}$ IV.
- Measure 18:** Starts with a circled 18. Includes *m* and *a* dynamics. Technical markings include $\frac{3}{3}$ V, *Piv.*, $\frac{5}{5}$ II, $\frac{5}{5}$ IV, $\frac{5}{5}$ II, and $\frac{4}{4}$ IV.
- Measure 22:** Starts with a circled 22. Includes *p* dynamics. Technical markings include $\frac{4}{3}$ VI, $\frac{4}{3}$ IV, and $\frac{6}{6}$ II.
- Measure 26:** Starts with a circled 26. Includes *p* dynamics. Technical markings include $\frac{6}{6}$ IV, $\frac{5}{5}$ II, and $\frac{2}{6}$ *Piv.* IV.

The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The piece concludes with a final chord in measure 30.

Piv. $\frac{6}{6}$ II - $\frac{6}{6}$ IV Piv. $\frac{6}{6}$ II

31

pp

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

37

$\frac{5}{3}$ II Piv.

43

$\frac{5}{3}$ II Piv.

49

54

$\frac{6}{6}$ VII

58

62

8va
h. XII

66 $\frac{6}{6}$ VII $\frac{6}{6}$ VII $\frac{6}{6}$ VII

70 $\frac{3}{3}$ V Piv. $\frac{5}{5}$ II

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

79 $\frac{6}{6}$ III

84 $\frac{3}{3}$ I $\frac{5}{3}$ II Piv. $\frac{5}{5}$ II

89 Charlotte! Adieu! $\frac{6}{6}$ III

95 Piv. $\frac{5}{5}$ II h. XII 8va h. VII 8va

The Last Rose of Summer

op. 125, no. 2

Traditional Irish melody
arr. Mauro Giuliani
(1781 – 1829)

Andante sostenuto ♩ = 69 – 76

The musical score is written for guitar and voice. It consists of five systems of music, each with a vocal line on a treble clef staff and a guitar accompaniment on a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante sostenuto' with a metronome marking of ♩ = 69 – 76. The score includes various musical notations such as slurs, accents, and dynamic markings (p, mf, sf). Fingerings are indicated by numbers 1-4. The piece is divided into measures, with measure numbers 6, 12, 18, 24, and 29 marked at the beginning of their respective systems. The key signature changes to minor at measure 24, indicated by the word 'Minore' and a flat sign on the F# line.

33

mf sf sf sf

38

sf f p p p p

43

47

m i m

52

mf sf sf

56

sf sf

61 Maggiore

m i p i a i a i a i m m

65

m p i m a a m i m i

2.
68

f *p* *p* *p* *p*

m *i* *m* *i* *m* *a* *i* *m* *i* *a*

72

i *a* *i* *m* *i* *m* *i*

76

i *a* *m* *a* *m* *i* *m* *i*

mf

80

mf

84

a *m* *a* *m* *a* *a* *m* *a* *m* *a*

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

88

a *i* *m* *i* *m* *a* *i* *m* *i* *m*

p *i* *p* *i*

92

a *i*

mf

96

f *ff*

a *i*

Mazurca en sol

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

Francisco Tárrega
(1852 - 1909)

♩ = 69 - 80

6/6 V

mp

3

Piv. 6/6 VIII

rit.

mf

a tempo

6/6 III

5

3/3 V

7

3/3 II

6/6 III

m

i

8va₁ h.V

1/6 II

p

10

Piv. 6/6 III

6/6 VIII

mf

sffz

rit.

12

a tempo

6/6 III

mp

mf

14 $\frac{2}{2}$ III Piv. *Fine*

17 *poco meno mosso* $\frac{6}{6}$ VII

19

21 $\frac{6}{6}$ II $\frac{4}{3}$ VII $\frac{4}{3}$ V

24 *a tempo* $\frac{6}{6}$ VII

27 $\frac{6}{6}$ II

30 $\frac{4}{3}$ VII $\frac{4}{3}$ V *D.C. al Fine*

Romance

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

Più tosto largo, amorosamente ♩ = 96 – 104

dolce
mp

6

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

11

$\frac{6}{6} V$ $\frac{6}{6} I$ *cadenza ad lib.*

17

m *a* *m* *a m i m i*

p i p i

19

a m i m i

21

m i

23

a *i p i*

For examinations, the performance of a cadenza is optional.

Source: *Grand Sonata for Guitar and Violin*, M.S. no. 3

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25 $\frac{4}{3} V$ $\frac{3}{3} V - \frac{3}{3} IV - \frac{3}{3} V$

i p i p *m i m p*

27

f marcato *p*

30 $\frac{3}{3} V$

p *dolce, espressivo* *mf marcato*

33 $\frac{3}{3} VII$ $\frac{3}{3} V$

mf marcato *f agitato*

35

m i *a i m i m i a i m* *piangendo*

36

dolce

41 $\frac{4}{3} II$ $\frac{4}{3} II$

m i *a*

45 $\frac{4}{3} II$ $\frac{4}{3} II$

a *m i* *a m* *p*

48

a *morendo*

Caprice

op. 20, no. 2

Luigi Legnani
(1790 – 1877)

Allegro ♩ = 112 – 120

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Allegro' with a metronome marking of ♩ = 112 – 120. The dynamics start with 'poco f'. The score includes various musical notations such as slurs, accents (>), and dynamic markings like 'a m i', 'm', 'p i p i', and 'Piv.'. Measure numbers 5, 10, 14, 18, and 22 are indicated in boxes. The piece concludes with a final cadence in the 22nd measure, marked with a double bar line and a fermata.

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*

26 *p i m* $\frac{2}{2}$ III *a p i m*

30 *a m i m i* Piv. $\frac{5}{5}$ II *a i p i y* *m*

34 *f*

38

42 *p un poco lento*

46 *primo tempo* *p*

Caprice

op. 20, no. 19

Luigi Legnani
(1790 - 1877)

Allegretto grazioso $\text{♩} = 80 - 88$

1 2 1 2 4 2 1 4 -4 -1 2 3 4

mf

5

f

6/6 II

2 2 1 2 0 a m i m a m i m

p (2) (9) *p p* (5)

3/3 VI -3/3 VII -3/3 VI -3/3 VII

12

2 2 1 2 4 1 4 2 3 4

0 2 3 4

(2) (6)

17 2/2 IV -2/2 V

4 2 4 4 0 1 4 2

p *f* *p*

21 2/2 IV -2/2 V

4 4 4 4 4 4

f

25 *p* *i m a*

28

33

36

40

44

49

54

Sonata III Chanson

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

⑥ = D
Andante ♩ = 88 - 96

The musical score is divided into five systems, each with a measure number in a box:

- System 1:** Starts at measure 1. Chord changes: $\frac{4}{3}$ III, $\frac{5}{5}$ V, $\frac{5}{5}$ VIII. Includes a *p* dynamic marking.
- System 2:** Starts at measure 5. Chord changes: Piv. $\frac{5}{5}$ I, $\frac{5}{5}$ V, $\frac{5}{5}$ VIII. Includes a *f* dynamic marking.
- System 3:** Starts at measure 10. Chord changes: $\frac{5}{3}$ VII, $\frac{4}{3}$ V, $\frac{4}{3}$ III, $\frac{6}{6}$ III.
- System 4:** Starts at measure 14. Chord changes: $\frac{3}{3}$ V, **Vivo**. Includes a *Vivo* tempo marking.
- System 5:** Starts at measure 18. Chord changes: $\frac{3}{3}$ II, $\frac{2}{2}$ VII.

The score includes various guitar techniques such as triplets, slurs, and fingering numbers (1-4) for the right hand and (0-5) for the left hand. Dynamics range from *p* to *f*, and the tempo changes from *Andante* to *Vivo*.

22 *8va* *h.VII* **Calmò** Piv. $\frac{1}{5}$ I - $\frac{5}{5}$ III

p espressivo

27 $\frac{2}{2}$ I $\frac{6}{6}$ III $\frac{3}{3}$ V

p molto espressivo

32 $\frac{5}{3}$ IV $\frac{2}{2}$ I

36 $\frac{5}{5}$ V $\frac{3}{3}$ V $\frac{6}{6}$ III

41 $\frac{3}{3}$ III $\frac{6}{6}$ III $\frac{3}{3}$ V

46 $\frac{5}{3}$ IV * a.h. *8va* *h.VII*

pp espress. rall. p pp smorz.

*artificial harmonics

Julia Florida – Barcarola

Augustín Barrios Mangoré
(1885 – 1944)

⑥ = D

♩. = 42 – 46

a tempo

poco rall.

5

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

9

Piv. $\frac{5}{3}$ IX

h. XII

13

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

$\frac{5}{5}$ VII

17

to Coda ⊕ *a tempo*

$\frac{3}{3}$ II

21

a tempo

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

$\frac{2}{2}$ II

25

$\frac{1}{6}$ II

Piv. $\frac{5}{3}$ IV

h. XII

$\frac{3}{3}$ III

1. $\frac{6}{6}$ II $\frac{4}{3}$ II

2. $\frac{3}{3}$ VII - $\frac{3}{3}$ V

$\frac{4}{4}$ VII

$\frac{3}{3}$ II $\frac{3}{3}$ II $\frac{3}{3}$ I

r.h. h.XIX $\frac{6}{6}$ IV *r.h. h.XIX $\frac{6}{6}$ III* *r.h. h.XIX $\frac{6}{6}$ II* *r.h. h.XIX*

Coda $\frac{4}{4}$ V *h.XII* *h.VII* ***a.h. 8va* *h.* *h.XII*

p *pp* *ppp*

* right-hand only harmonics
 ** artificial harmonics

Suite Castellana

Arada

Federico Moreno-Torroba
(1891 – 1982)
rev. Andrés Segovia
(1893 – 1987)

Lento ♩ = 38 – 42

4/3 II $\frac{6}{6}$ V

p

3

mf

5

8va --- h. XIX

h. XII 8va --- *cresc.* h. XII 8va ---

7

8va --- h. XII

8va --- h. XII

8va --- h. XII

* a.h. 8va

* a.h. 8va

* a.h. 8va

9

5/3 VIII Piv.

mf

11

4/3 IV

p

rall.

13

2/2 VI $\frac{6}{6}$ I

a.h. 8va

h. XII

Piv. Piv. $\frac{6}{6}$ I $\frac{4}{4}$ V

* artificial harmonics

15 *mf* *espr.* *f* *accel.*

18 *rall.* *molto rall.*

21 *ff* *p*

23 *pp* *rall.* *p* *a tempo*

8va
h. XII a.h. h. XII a.h.

26 *mf*

28 *p*

31 *pp*

h. VII
8va

Partita I for Guitar

Adagio

Stephen Dodgson
(1924 -)

$\text{♩} = 72 - 84$

6 *f* *p* *pont.* *tasto* *p* *f* *mp* *accel.* *rit.*

9 *mp* *f* *pont.* *p*

14 *p* *tasto* *p* *Piv.* *f* *senza dim.*

18 *f* *senza dim.*

21 *mp*

24 *f* *p* *accel.* *rit.* *più lento*

Joropo

José Luis Merlin
(1952 -)

$\text{♩} = 52$ $\text{♩} = 72$

mf

① —————
② —————

5 *a m i p i m* *γ i m* *m i m*

9 *a m i m a m i m* *γ m i m*

13 *a m i p i* *γ*

17 Piv. $\frac{4}{3}$ IV Piv. 1. 2. *m a i m* *mp*

21 *a i m* ②

25 1. 2. *m a i m*

* 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.

T =

Source: *Suite del Recuerdo*

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29

gliss.
mf

33

$\frac{6}{6}$ VII

mp

37

gliss.
mf

41

$\frac{6}{6}$ VII

p

45

p

49

p

53

p

57 Piv. $\frac{4}{3}$ IV Piv.

61 *m i*

65

69 *a i p*

73 Piv. $\frac{5}{5}$ II *m i m a* *a m i*

76

80

84

89

93

97

cresc. poco a poco

100

103

ff

106

R

(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 *im* 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*.

109 *R*

112 *R*

115 *a m i* *m* *f* *p*

119

123

127 *gliss.* $\frac{6}{3} \text{ II}$

132 $\frac{4}{4} \text{ VII}$ *a m i* $\frac{3}{3} \text{ IX}$ *a m i p* $\frac{4}{3} \text{ IX}$ *a m i m i p* *ff*

Elegy for a King

In memory of Dr. Martin Luther King Jr.

Frederic Hand
(1947 -)

Poco lento ♩ = 108 - 116

Musical score for the 'Poco lento' section, measures 1-12. The piece is in 6/6 time and features a complex melodic line with many accidentals and fingerings. The dynamics range from *mp* to *pp*. The score includes several pivot points: $\frac{6}{6}$ III Piv., $\frac{3}{3}$ I Piv. I, $\frac{3}{3}$ III, $\frac{4}{4}$ V, and $\frac{1}{6}$ VI. Measure numbers 5, 9, and 13 are indicated in boxes. The tempo is marked as *Poco lento* with a metronome marking of ♩ = 108 - 116.

Con moto ♩ = 108 - 116

Musical score for the 'Con moto' section, measures 13-21. The tempo is marked as *Con moto* with a metronome marking of ♩ = 108 - 116. The score includes several pivot points: $\frac{6}{6}$ VI Piv., $\frac{6}{6}$ V, $\frac{6}{6}$ III, $\frac{5}{5}$ I Piv., $\frac{6}{6}$ III Piv., $\frac{6}{6}$ II, $\frac{1}{6}$ II Piv., and $\frac{6}{6}$ II. Measure numbers 13, 17, and 21 are indicated in boxes. The dynamics range from *pp* to *mp*.

Tempo I

25

Tempo II

♩ = ♩

28

32

35

38

41

44

47

* artificial harmonics

The Home Fields

James Brown
(1967 -)

Softly and sustained ♩ = 120 - 138

The musical score is written for guitar and bass in 4/4 time. It consists of five systems of music, each with a measure number in a box at the beginning. The first system starts at measure 3 and ends at measure 5. The second system starts at measure 6 and ends at measure 8. The third system starts at measure 9 and ends at measure 11. The fourth system starts at measure 12 and ends at measure 14. The score includes various dynamics such as *mp*, *p*, *mf*, and *f*, as well as articulations like *rit.*, *a tempo*, and *poco rit.*. Fingerings are indicated by numbers 1-4 above notes. The guitar part features a variety of techniques including triplets, slurs, and accents. The bass part provides a steady accompaniment with some syncopation. The key signature has one sharp (F#), and the tempo is marked as 120-138 beats per minute. The score concludes with a final *f* dynamic marking.

15 *p i m* $\frac{3}{4}$ $\frac{5}{5}$ VI $\frac{3}{3}$ II ② ③ *8va* *h. XII* *pp*

18 *m* *a m i* *m i m* *m a* *m a* *m a* *m a* *m a* *m a* *m a*

⊕ Coda

21 $\frac{6}{6}$ II

23 *sonoro* *p i m a m i* $\frac{5}{5}$ II

26 *m a* *m i* *m a* *m a* *m a* *m a*

Suite No. 2 in Popular Style Dance

⑥ = D

Allegro con fuoco ♩ = 76 - 84

James McGuire
(1944 -)

⑤ = D

Allegro con fuoco ♩ = 76 - 84

James McGuire
(1944 -)

⑤

⑨

1. 2.

⑬

⑮

f-p

p

f

p

mp

mf

f

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

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

$\frac{3}{3}$ V

$\frac{3}{3}$ V

$\frac{3}{3}$ III

$\frac{2}{2}$ II

$\frac{3}{3}$ II

$\frac{3}{3}$ I

$\frac{6}{6}$ V

$\frac{6}{6}$ III

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

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20 $\frac{3}{3}$ III $\frac{3}{3}$ VIII $\frac{3}{3}$ II Piv. *a tempo*

24 $\frac{3}{3}$ II Piv. $\frac{3}{3}$ V

28 $\frac{3}{3}$ III $\frac{2}{2}$ II $\frac{3}{3}$ II $\frac{3}{3}$ I

32 *p*

36 *ff*

Intermezzo

James McGuire
(1944 -)

⑥ = D

Moderato (Waltz) ♩ = 104 - 112

The musical score consists of five systems of music, each with a measure number in a box at the beginning:

- System 1:** Starts with measure 1. Dynamics include *p* and *f-p*. Performance markings include *m*, *a*, *i*, and *m*. A $\frac{2}{2}$ I marking is present.
- System 2:** Starts with measure 5. Dynamics include *p*. Performance markings include *a*, *m*, *i*, and *m*. A $\frac{6}{6}$ V marking is present.
- System 3:** Starts with measure 9. Dynamics include *f* and *mp*. Performance markings include *m*, *a*, *m*, and *a*. A $\frac{5}{5}$ VIII marking is present.
- System 4:** Starts with measure 14. Dynamics include *f*. Performance markings include *m* and *a*. A Piv. $\frac{6}{6}$ I marking is present.
- System 5:** Starts with measure 18. Dynamics include *p*. Performance markings include *m* and *a*. A $\frac{2}{2}$ I marking is present.
- System 6:** Starts with measure 23. Dynamics include *f*. Performance markings include *m* and *a*.

Study/Etude no. 1

Allegro

op. 60, no. 20

Matteo Carcassi
(ca 1792 – 1853)

♩. = 104 – 116

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. The tempo is marked 'Allegro' with a metronome marking of ♩. = 104 – 116. The score is divided into six systems, each beginning with a measure number in a box: 3, 6, 9, 11, and 13. The notation includes eighth and sixteenth notes, rests, and fingerings (i, m, a, m). Dynamics include *mf*, *mp*, and *p*. There are also performance markings like hairpins and accents.

15

i *m* *a* *m*

p *mp*

17

i *m* *a* *m*

mp *p*

19

p *mp*

21

mf

23

mf

25

f

27 *mf*

29 *f*

31 *mf*

33 *mp*

35 *mf*

37 *mp* *rall.* *p*

Study/Etude no. 2

Allegretto moderato

op. 6, no. 11

Fernando Sor
(1778 – 1839)

$\text{♩} = 108 - 120$

The musical score consists of six systems of music, each starting with a measure number in a box:

- System 1:** Measures 1-2. Includes fingerings *i*, *m*, *a*, *i*, *a*, *i*, *a*. Dynamics include *p*.
- System 2:** Measures 3-4. Includes fingerings *i*, *m*, *a*, *a*, *4*, *4*, *a*. Dynamics include *p*, *i*, *m*, *p*, *i*.
- System 3:** Measures 5-6. Includes fingerings *3*, *0*, *4*, *1*, *3*, *4*, *-4*, *-4*, *a*. Dynamics include *p*, *i*, *m*, *p*, *i*.
- System 4:** Measures 7-8. Includes fingerings *a*, *4*, *a*, *3*, *1*. Dynamics include *p*, *m*, *i*, *m*. Includes a $\frac{3}{3}$ II section and a $\frac{6}{6}$ III section.
- System 5:** Measures 9-10. Includes fingerings *4*, *4*, *4*, *4*, *2*, *3*, *-4*. Dynamics include *p*.
- System 6:** Measures 11-12. Includes fingerings *1*, *3*, *1*, *4*, *3*, *2*, *4*, *4*, *1*, *2*. Dynamics include *p*.

18

21

24

27

31

34

37

40 *a* *i* *a* *a*

p *p* *i* *m* *p* *i* *p* *i* *m* *p* *i* *p* *i* *m* *p* *i*

43 *i* *m* *a*

46 *a* *a* *a*

49 $\frac{3}{3}$ V $\frac{3}{3}$ III

52

55

58 $\frac{5}{5}$ II

61 $\frac{4}{3}$ II $\frac{5}{3}$ II

64

Musical notation for measure 64, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody consists of eighth and quarter notes with various fingerings (0, 1, 2, 3, 4) and a dynamic marking of *p*. The bass line is indicated by a double bar line with a common time signature.

67

Musical notation for measure 67, featuring a treble clef, a key signature of three sharps, and a common time signature. It includes a $\frac{5}{3}$ II fingering bracket above the staff and a $\frac{4}{3}$ II fingering bracket above the staff. The melody includes slurs and dynamic markings like *p* and *#p*.

70

Musical notation for measure 70, featuring a treble clef, a key signature of three sharps, and a common time signature. It includes a $\frac{5}{3}$ II fingering bracket above the staff and a dynamic marking of *p*. The melody features slurs and fingerings such as 2, 3, 4, and 0.

73

Musical notation for measure 73, featuring a treble clef, a key signature of three sharps, and a common time signature. It includes a $\frac{4}{4}$ II fingering bracket, a "Piv." marking, a $\frac{4}{3}$ II fingering bracket, and a $\frac{5}{3}$ II fingering bracket. The melody includes slurs and dynamic markings like *p* and *2p*.

76

Musical notation for measure 76, featuring a treble clef, a key signature of three sharps, and a common time signature. It includes a *p i m* marking and slurs under the melody. The bass line is indicated by a double bar line with a common time signature.

79

Musical notation for measure 79, featuring a treble clef, a key signature of three sharps, and a common time signature. The melody includes slurs and fingerings such as 2, 3, 4, and 0. The bass line is indicated by a double bar line with a common time signature.

82

Musical notation for measure 82, featuring a treble clef, a key signature of three sharps, and a common time signature. The melody includes slurs and fingerings such as 3, 4, and 0. The bass line is indicated by a double bar line with a common time signature.

85

Musical notation for measure 85, featuring a treble clef, a key signature of three sharps, and a common time signature. The melody includes slurs and fingerings such as 1, 2, 3, and 4. The bass line is indicated by a double bar line with a common time signature.

Study/Etude no. 3

Moderato

op. 35, no. 16

Fernando Sor
(1778 – 1839)

♩ = 108 – 116

 $\frac{4}{3}$ II

mp

mp

a m

p

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

Piv. $\frac{5}{5}$ I

$\frac{3}{3}$ II $\frac{3}{3}$ III $\frac{6}{6}$ III

$\frac{6}{6}$ I

5 6 sfz

$\frac{3}{3}$ V $\frac{3}{3}$ III $\frac{3}{3}$ II

2 3

30 $\frac{2}{2}$ I $\frac{3}{3}$ II (2)

35 $\frac{4}{3}$ II

40 *m* *p* *mf* *rall.*

45 *a tempo* *mp* $\frac{3}{3}$ II

49 $\frac{4}{3}$ IV $\frac{6}{6}$ III $\frac{4}{3}$ II $\frac{6}{6}$ I $\frac{6}{6}$ III *dim. poco a poco*

54 $\frac{4}{3}$ II $\frac{4}{3}$ III $\frac{5}{3}$ IV *mp*

58 $\frac{4}{3}$ III $\frac{5}{3}$ IV $\frac{4}{3}$ III *pp*

Study/Etude no. 4

Allegretto

op. 38, no. 13

à M. de Garancelle

Napoléon Coste
(1806 – 1883)

♩ = 138 – 152

The musical score is written in treble clef with a 3/4 time signature. It begins with a tempo marking of ♩ = 138 – 152. The piece is in a key of one sharp (F#), which changes to two sharps (F# and C#) at measure 18. The score is divided into six systems, each starting with a measure number in a box: 1, 6, 12, 18, 23, and 29. The first system (measures 1-5) includes a dynamic marking of *f* and a pivot point labeled "Piv." with a 2/2 I time signature. The second system (measures 6-11) includes a pivot point labeled "Piv." with a 5/5 II time signature and another labeled "Piv. 1/5 I". The third system (measures 12-17) includes a pivot point labeled "Piv. 2/2 I". The fourth system (measures 18-22) includes a dynamic marking of *p*. The fifth system (measures 23-28) includes a pivot point labeled "Piv. 2/2 I". The sixth system (measures 29-34) includes a pivot point labeled "Piv." with a 2/2 I time signature. The final system (measures 35-39) includes a pivot point labeled "2/2 VI".

39 *a i m a m i*

43 *m i a m i a*

47 *m a i m a m i a*

51 *a i m a i m*

$\frac{4}{3} I$

55 *a tempo*

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

60 Piv.

a i m i m

64 $\frac{6}{6} VIII$

Vivo

Study/Etude no. 5

Prelude

II i-4

A mi entrañable amigo Dr. D. Miguel Armengot

Francisco Tárrega
(1852 - 1909)

Allegro ♩ = 108 - 120

m

p

p

5 Piv. *sempre staccato*

9 *f*

13 Piv. II *pp*

rit. poco a poco

p

a tempo

17 *f* ④

21 $\frac{4}{3}$ IV Piv. Piv. $\frac{4}{3}$ VI - $\frac{4}{3}$ IV $\frac{6}{6}$ II rit.

25 $\frac{5}{5}$ II a tempo $\frac{3}{3}$ VII - $\frac{3}{3}$ XI - $\frac{3}{3}$ XII - $\frac{3}{3}$ XI f

29 $\frac{4}{3}$ VIII $\frac{3}{3}$ VII $\frac{4}{3}$ IV $\frac{4}{4}$ IV rit. poco a poco p

33 $\frac{6}{6}$ VII a tempo ① $\frac{3}{3}$ IX - $\frac{3}{3}$ VII - $\frac{3}{3}$ IV Piv. p

38 $\frac{3}{3}$ IV $\frac{5}{5}$ II

42 $\frac{3}{3}$ IX - $\frac{3}{3}$ VII - $\frac{3}{3}$ VI $\frac{5}{5}$ IV - $\frac{5}{5}$ II f

46 $\frac{6}{6}$ II Piv. $\frac{5}{5}$ II rit. p pp

El abejorro

Emilio Pujol
(1886 - 1980)

Vivace ♩ = 116 - 132

The musical score consists of six systems of guitar notation, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked 'Vivace' with a tempo range of 116-132 beats per minute. The notation includes various guitar-specific elements such as triplets, slurs, and dynamic markings. Measure numbers 3, 5, 7, 9, and 11 are indicated at the start of their respective systems. Fingerings are shown with numbers 1-4 above or below notes. Dynamics include *p*, *mp*, and *f*. A circled '3' appears in measures 4, 7, and 10. Above the first system, the letters 'i', 'm', and 'i' are written above notes, with '(a m)' above the second 'i'. The piece concludes with a *p* dynamic marking in measure 12.

13

crescendo poco a poco

15

17

f

19

21

ff

23

p

$\frac{6}{6}$ VIII

26

mp

p

28 *mp*

30

32 *p subito*

$\frac{6}{6}$ VIII

34 *mp* *p*

36 *mp*

38

40 *poco rit.* *a tempo* *p*

42

mp

45

crescendo poco a poco

48

f

51

ff

54

mp

57

diminuendo poco a poco

$\frac{3}{3}$ II — $\frac{3}{3}$ III — $\frac{3}{3}$ VI — $\frac{3}{3}$ VII

59

pp

8va
h.V

étouffée

Study/Etude no. 7

Presto possibile

Radamés Gnattali
(1906 – 1988)

⑥ = D

♩ = 84 – 92

3 *sempre legato*

5 $\frac{4}{2}$ IV

7

9

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0-88797-829-0/82

4/2 V

11

a

i m a

m i i m a

p

13

pp

i m

a

15

p i m

a

p i m

17

a

4/2 IV

a

4/2 IV

19

21 $\frac{4}{2}$ IV

23 $\frac{4}{2}$ V Piv. $\frac{4}{4}$ II

25 *a p i m i p* *a m p i m i p*

27 $\frac{5}{3}$ IX

29

31 $\frac{4}{3}$ VII $\frac{4}{3}$ V

33

35

37

39

41

Cavatina Arpeggiation

John Anthony Lennon
(1950 -)

Lento ♩ = 88 - 96

sul tasto

18

21

24

27

30

33 *i a m i i a m*
gliss. m a i
p pp p gliss.

36 *h. XII h. XII h. XII h. XII 8va h. V*
mp port. rall.

39 *a tempo, dolce*
m a p i m a p i a m i m i p m i p
h. VII 8va

42 *h. XII h. XII 8va h. IV 8va h. IV*
p port. rit.

45 *8va h. IV 8va h. IV h. XII h. V h. IX*
rit. dim. port. vib. pp