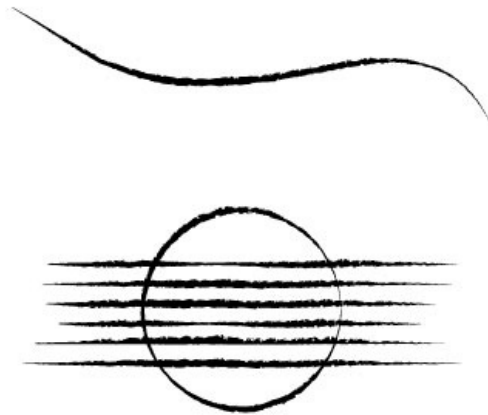


Advanced Guitar For the Classroom

A Comprehensive Approach

Classical Guitar

Fifteenth Edition



Lou Warde

Platso Music

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Advanced Guitar for the Classroom, A Comprehensive Approach

As a continuation of the beginning book, the advanced curriculum also focuses in three areas of study: classical guitar, popular-style guitar and guitar ensemble. However, unlike the beginning book in which all three of these areas were integrated into every lesson, in the advanced curriculum, these three areas are presented in separate books, this book being Part 1 – Classical Guitar. There are a few reasons for this. First, the technical demands or simply the length of more advanced pieces can make it unrealistic to expect all three areas to be completed exactly at the same time. Secondly, at the more advanced level, technical capability allows for greater choices in literature. A separate book, especially in the area of classical guitar and guitar ensemble, provides a larger and more varied collection of pieces to choose from. This is particularly relevant when considering concert programs. Lastly, on a practical level, my second through fourth-year classes have become as much a performing ensemble as a pedagogical class. Considering the time necessary to prepare music for concerts, it was no longer possible to include all of the curriculum in my program. Therefore, I made the decision to focus primarily on classical guitar and ensemble music in my 3rd and 4th year curriculum. However, the educator using this curriculum may have different priorities. Having a separate book for classical, ensemble and rock curriculum allows the educator to pick and choose what areas in that curriculum to focus on.

The first part of this book is designed for second-year students. Continuing on from the beginning book, the classical guitar literature moves on from arpeggio patterns to more advanced technique. This includes simple, two-part literature (melody and bass) using the rest stroke, three-part music (melody, bass and pedal), using both rest and free stroke, an introduction to slurs and grace notes, playing out of first position and harmonics. I've included *Lagrima* or *Adelita*, by Francisco Tárrega, as an end-of-the year final, but you can choose whatever suits you. Note that in all technical areas, there are multiple pieces or studies to choose from. It is not intended that all the pieces be played.

The section for 3rd and 4th year begins on page 19. Here, there are more advanced studies and repertoire which emphasizes some of the same techniques the 2nd year students will be working on, but obviously, taking it a step further. Again, in each technical area, there are a variety of pieces to choose from. There is also a collection of Fernando Sor Studies on page 45 which may be used for technical support or for concert repertoire. Finally, beginning on page 57, there is additional repertoire for advanced students.

Expression

"To play a wrong note is insignificant. To play it without passion is inexcusable." – Beethoven

As you continue to develop technique in both the left and right hand, you are equipping yourself to play more advanced classical guitar (and guitar ensemble) literature. Keep in mind however, that technique is not the end goal; it is actually the starting point where you can begin to turn notes into music. Technique merely enables us to approach the music *physically*. It simply allows us to play the notes. But music is more than just playing the correct notes and rhythms. Like spoken language, music is about expressing thoughts, ideas and emotions *through* those notes. Therefore, it's not so much the notes that make music, but *how* we play the notes – the expression we place *into* the notes, that turns notes into music. This is what separates the artist from the novice; the guitarist from the guitar player. The guitarist expresses what he or she discerns inside those notes – the heart of the music.

While technique is physical, expression is internal; it's something we hear, which I'll refer to as the *inner ear*. From our inner ear, our expression is transferred to our fingers. Naturally, technique is essential in order to articulate the expression we hear. However, as musicians, our goal is to express the heart of the music. This requires very careful listening with our inner ear – first, to what the music is saying and secondly, to our performance – our interpretation of what the music is saying. To get a better grasp of this concept, it's important to approach music as you would any language. In language, words are assembled together to form phrases and sentences in order to communicate a thought, idea, or emotion. In other words, we don't speak individual words; we speak phrases to convey thoughts. So it is with music. Notes and rhythms are also assembled in phrases and sentences to convey musical thoughts and sentiments. Recognizing and playing phrases (rather than merely playing from note to note) is the first step to understanding how to express music.

Once you recognize phrases in music, the next step is to consider *how* to express those phrases. In music, just as in spoken language, we use various expressive devices such as inflection, variations in volume, punctuation, pauses, tone and other nuances to communicate thoughts and emotion. Think about the statement, "It's not what you said; it's *how* you said it." How we express our words can make the difference between someone responding with laughter or anger. Likewise, *how* we play music can make the difference between someone responding with goosebumps or yawns. Many times, expressive markings are placed in the music in order to better communicate the composer's intentions on how to express the music. (see below) However, it is still up to the performer to interpret those markings. Additionally, an understanding of the performance practices during the time the composer was alive will also help us decide what expressive devices to use and how to perform them.

TONE

Before we discuss expressive devices, it is important to first discuss tone. Tone is the quality of sound we produce when striking the string. Obviously, we should always aim to create the most beautiful tone possible. There are two important factors that directly affect our tone: a.) our fingernails and b.) where we strike the string. Below is a discussion of both.

FINGERNAILS

The fingernail and the flesh of the fingertip are what we use to strike the strings. Therefore, the importance the fingernails have in our tone production cannot be understated. You should use a filing board to shape the nail to the right length and shape. Nails should be rounded. Square-shaped or pointed nails have a tendency to snag the string. The nails should also be filed to a length which will enable the nail and the tip of the finger to strike the string simultaneously. After shaping the nail, it should be finish-sanded with very fine sandpaper (#500 or #600). This will polish the nail so that it glides smoothly over the strings.

WHERE WE STRIKE THE STRING

Every instrument has an inherent quality to its tone, which musicians refer to as tone color or *timbre* (TAM-bur). On the guitar, we can change its inherent timbre, depending on where or how we strike the string. For instance, if we played next to the bridge (*ponticello*) the tone becomes bright, and metallic. Playing over the fretboard (*sul tasto*) produces a more rounded, nasal tone. Muting the string, by placing the palm on the string, produces a darker tone color like, a violin or cello being plucked (*pizzicato*).

EXPRESSIVE DEVICES

Length of Notes

- a. **Legato**: Smooth and connected.
- b. **Staccato**: Short and detached.

Dynamics (Volume)

- a. **Balance**: The volume between the different voices.
i.e., the melody should be louder than the other supporting parts.
- b. **Crescendo** (*cresc.*): gradually getting louder.
- c. **Diminuendo** (*dim.*): gradually getting softer.
- d. **Accents**: to make a note louder, which emphasizes that note.

Variations in Tempo

- a. **Ritardando** (*rit.*): to gradually slow down.
- b. **Accelerando** (*accel.*): to gradually speed up.
- c. **Rubato**: To take liberties with the pulse by slowing down and speeding up the tempo.

Other Devices

- a. **Arpeggiating a chord**: Two or more notes written to be played simultaneously, can instead be rolled.
- b. **Glissando** (*gliss.*): to slide from one note to the other.

Vibrato

By gently rocking our arm back and forth, we lengthen and shorten the string, causing the pitch to undulate. This is a very powerful and personal expressive device. In fact, all musicians usually add vibrato to notes, especially longer notes, to beautify the tone.

Using the Rest Stroke

In the beginning book, the classical guitar music you played was mostly *arpeggios* (broken chords) in which you used a *free stroke*. In this lesson, the music contains two parts – a melody with a bass accompaniment. You will play the melody with a *rest stroke* (∇), unless there is a free stroke indication (∪). It's important that you recognize and hear the melody and bass as two distinct parts. The melody is the most important part and should be played that way. It should be played *legato* (smoothly) and in phrases. The bass is played with the thumb and with a *free stroke*.

Andantino

Use a rest stroke on the melody (stems up) and free stroke on the bass. *Always* alternate between the *i* and *m* fingers.

Dionisio Aguado

The musical score for 'Andantino' by Dionisio Aguado is in 4/4 time. It consists of four staves of music. The melody is written in the treble clef with stems up, and the bass is written in the bass clef. Fingerings are indicated by 'i' (index) and 'm' (middle) above the notes. Rest strokes are indicated by ∇ above the melody notes. The bass is played with a free stroke (∪). The piece ends with a double bar line and repeat dots.

Étude

On beat one and three, you will play the melody and bass note simultaneously. Again, the melody will be played with a rest stroke and the bass note will be played with a free stroke. This may feel awkward at first.

The musical score for 'Étude' is in 4/4 time. It consists of three staves of music. The melody is written in the treble clef with stems up, and the bass is written in the bass clef. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Rest strokes are indicated by ∇ above the melody notes. The bass is played with a free stroke (∪). The piece ends with a double bar line and repeat dots.

Toy

Anonymous 16th Century
edited L. Warde

5

9

13

musical notation for 'Toy' in 4/4 time, featuring a single melodic line with fingerings (i, m) and lute tablature below.

English Folk Song

Anonymous

(rest stroke)

(free stroke)

(free stroke)

(free stroke)

musical notation for 'English Folk Song' in 3/4 time, featuring a single melodic line with fingerings, lute tablature, and performance markings like 'rest stroke' and 'free stroke'.

Allegro

(from *Suite Española*)

Gaspar Sanz
(edited L. Warde)

The image displays a musical score for a piece titled 'Allegro' by Gaspar Sanz, edited by L. Warde. The score is written for guitar, combining standard musical notation with guitar-specific elements like tablature and fingering. The key signature is D major (two sharps) and the time signature is 2/4. The piece is marked 'Allegro'. The score is organized into four systems, each with a measure number (1, 6, 11, 16) at the beginning. The notation includes treble clefs, stems with flags, and various note values. Fingering is indicated by numbers 1-4 above or below notes. Ties are shown with horizontal lines. Bar lines are present throughout. The guitar-specific notation includes letters 'm' and 'i' above notes, and numbers 1-4 below notes, indicating fret positions. Some notes have a small 'v' above them, possibly indicating a vibrato or a specific playing technique. The piece concludes with a double bar line at the end of the fourth system.

Fernando Sor

*Keep your index finger down on F# throughout the first five measures. It will serve as a anchor so that you can easily and consistently reach the A's in measure 4. In general, it is a good practice to keep fingers down as long as possible. Not only will you be more accurate in your playing, but your playing will be more *legato* (smooth and connected).

Combining Rest and Free Stroke

One of the challenges in playing classical guitar music is controlling the balance between the different parts. At bars 13-23 below, there are three parts to control: a melody, bass, and a pedal (the open G string). The melody notes here (stems up) are the most important and should be played with a rest stroke so that they are brought out. The pedal notes on the open G string are least significant and should be played with a free stroke so as not to compete with the melody. Bass notes are always played with the thumb and with a free stroke.

Study No. 1

Fernando Sor
Op. 35

Andante

free stroke m i m a m i m i 1 4 1 4

5 1 2 3 4 i p p

rest and free stroke

9 4 2 3 1 2 3 4 1 2 3 4 1 2 3 4

13 *simile* 3 2 3 2 3 2 3 2 3 2 3 2

17 4 1 4 1 4 1 4 1 4 1 4

21 4 1 4 1 4 1 4 1 4 1 4 *free stroke* i p p

25 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

29 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Theme and Variations

(Variation 1 only)

Mauro Giuliani (1781-1829)
Op. 71, No. 1

Theme $\text{♩} = 80$

5

9

13

Variation 1

17

21

25

29

Slurs

A **slur** is a curved line that's placed above or below two or more notes of *different* pitches, indicating that they are to be played *legato* – smooth and connected. (A tie is also a curved line, but connects notes of the *same* pitch.) The first note under the slur is struck with the right hand and the notes that follow are played with the left. There are two different left-hand techniques that can be implied, depending if the first note is higher or lower than the second:

Pull-off: When the first note under the slur is a *higher* pitch than the second note, you will *pull-off* to the lower note: Strike the first note normally with a finger in the right hand, and with the finger of the left hand already on the second note, pull down so that it sounds. (see *measure 1 below*)

Hammer-on: When the first note is *lower* than the second, you will *hammer-on* to the second note: Strike the first note normally with a finger in the right hand, and with the left hand finger that is assigned to the second note, you will hammer it down with enough force to make it sound at a volume equal to the first note. (see *measure 2 below*)

Moderato in D

Strive to make both notes under the slur even in both volume and duration.

Antonio Diabelli

Use rest stroke throughout ∇

Song

Use rest stroke throughout

Matteo Carcassi

Andante

Danza

Carlo Calvi
edited L. Warde

5

9

13

fine

Spanish Waltz

Anonymous

rest stroke

fine

free stroke

D.C. al fine

5

9

13

Grace Notes

Notice the small 16th notes in both pieces below. These are called **grace notes** (also called *ornaments*), since they "grace" or *decorate* the melody through artistic variation. Grace notes are printed smaller because they are not counted in the rhythm of the measure. Instead, they must be subtracted from the note they are attached to.

Note: Both pieces below are played in 2nd position (the first finger is assigned to the 2nd fret).

Canario

Carlo Calvi (1610-1670)

Pulled It Off

Sprightly

Lou Warde

Playing out of 1st Position

Position refers to which fret the first finger of the left hand sits on. i.e., bar 1 of *Moderato* is in 5th position.

Vibrato

Vibrato is an expressive device used by all musicians to add emotional intensity to their playing or singing. On the guitar, vibrato is produced by gently rocking the left arm back and forth, parallel to the neck, while keeping the finger planted firmly on the string. The guitar is more responsive to vibrato the higher up the fretboard you move. Try using vibrato at measures 1-6 in *Moderato in A Minor* below.

Moderato in A Minor

Dionisio Aguado

5th pos.) 4th pos.) 7th pos.)

rest stroke

8 free stroke

12

Andante in D

Fernando Sor

free stroke

5

9

13

Lento in A

Fernando Sor

Measures 1-18 of the piece 'Lento in A' by Fernando Sor. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Lento'. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0, m, i, a), slurs, and dynamic markings. The piece concludes with a double bar line and repeat dots at measure 18.

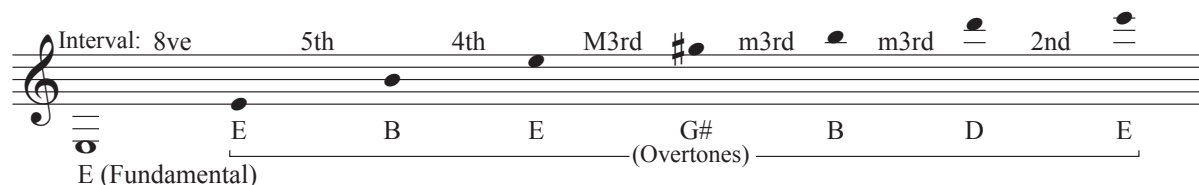
Study in A Minor

Napoléon Coste
(1805-1883)

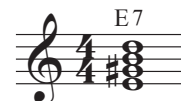
Measures 1-13 of the piece 'Study in A Minor' by Napoléon Coste. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various fingerings (e.g., 1, 2, 3, 4, 0, m, i, a), slurs, and dynamic markings. The piece concludes with a double bar line and repeat dots at measure 13.

Harmonics

Whenever you play a note, numerous other tones are actually sounding simultaneously above that note. These other notes are called **overtones** since they exist "over" that primary tone, which we'll call the **fundamental**. For instance, if you strike the open 6th string, many overtones are sounding above that fundamental E. The first few overtones are shown below:



All of the overtones are related to the fundamental tone by interval. Notice that each subsequent interval gets smaller and that the notes formed by these intervals spell a simple E7 chord: E G# B D.



We can isolate each of these overtones so that we can hear them by themselves. The isolated overtones are called **harmonics**. Each harmonic is located at a precise division point on the string. For example, to produce the first overtone, you would strike the string at exactly its half way point, the 12th fret. The second overtone is located at the 1/3 point, the 7th fret. etc.

To sound a harmonic, lightly touch the string over these fractional points, called **nodes**. (The nodes are located on the metal fret.) Harmonics are usually identified by a diamond-shaped note (◊), such as in measure 18 of *Larghetto* below.

Larghetto

(No. 28 from Guitar Method, Op. 39)

Matteo Carcassi

12 Fine

XII - - - - - VII
3 (17) * (e) XII - - -

21 VII (e) XII - - - D.C. al Fine

*The small note in parenthesis is the pitch that will sound when playing this harmonic.

Für Elise

(Excerpt)

Ludwig Van Beethoven (1770 - 1827)

arr. Lou Warde

Use rest stroke on melody notes (stems up)

Roundabout

(Intro and Ending)

Freely, let float

Yes

*The smaller black notes indicate the actual sounding pitch, when different than the note shown as a diamond.

Lagrima

Francisco Tárrega

Adelita

Francisco Tárrega

Musical score for "The Rose Tree" in G major, 3/4 time. The score is in treble clef and consists of four systems of music. The first system contains measures 1-4, the second measures 5-8, the third measures 9-12, and the fourth measures 13-16. The piece ends with a double bar line and the instruction "D.C. al Fine". The score includes various musical notations such as notes, rests, and fingerings, as well as section markers VII, VIII, IX, and II.

3rd and 4th Year Studies and Repertoire

Etude in E Minor

Dionisio Aguado
(1789-1849)

Allegro ♩ = c. 92

The musical score is written for guitar in E minor (one sharp, F#) and 4/4 time. It consists of a single melodic line on a treble clef staff. The tempo is marked 'Allegro' with a quarter note equal to approximately 92 beats per minute. The piece is characterized by a continuous, rapid sixteenth-note pattern. The first measure includes a 'p' (piano) dynamic marking. The score is divided into measures by bar lines, with measure numbers 3, 5, 7, 9, 11, 13, and 15 indicated at the beginning of their respective lines. Fingering is indicated by numbers 1-4 below the notes. Slurs are used to group sixteenth-note runs. A circled '4' with a line pointing to a note in measure 9 indicates a fourth finger. The piece concludes with a double bar line and a final chord marked with a '6' (octave) below it.

Study in E Minor

Mauro Giuliani
Op. 48

Allegro (♩ = c.102)

3

5

7

9

11

13

15

17

II

Prelude in A Minor

Ferdinando Carulli
(1770-1841)

Moderato

2/4

4

7

10

13

16

19

P

3

2

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

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17

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1000

Prelude in D Minor

Ferdinando Carulli
(1770 – 1841)

Allegro

3

6

9

12

15

18

21

p

C III

1/2C I

V

Waltz and Variations

Theme

Ferdinando Carulli
(1770-1841)

Allegro

9

17

Fine

D.C. al Fine

Variation 1

Allegro

9

17

Fine

D.C. al Fine

Variation 2

Allegro

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

Fine

D.C. al Fine

Variation 3

Allegro

g i m n a

9

17

Fine

D.C. al Fine

Etude No. 1

(from *12 Etudes pour Guitare*)

Study of Arpeggio

Allegro non troppo
(Fast, but not overly so)

H. Villa-Lobos
edited L. Warde

1
p i p i p m i a m a i m p i p i
simile

3

5

7 V

9 VII

11 X

13 IX VIII

15 VII VI

17 V IV

19 III II

21 I

23 *simile*

25 II

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

27 VII

29

31 *rall.* XII VII XII XII 4 XII V XII V V

p p i m a

Waltz in E Minor

Waltz in E Minor contains three distinct parts: a melody, bass and a pedal figure. It's important that you hear and control the parts individually as well as the balance of them together. The melody should be brought out.

Ferdinando Carulli

Free stroke

5

9

13

17

21

25

29

Fine

D.C. al Fine

Prelude in E Minor

Ferdinando Carulli

Allegro

m i m i m i m i

IV-

1/2 V-

II-

I-

II-

1/2 V-

II-

Preludio

from *Suite del Plata No. 1*

Máximo Diego Pujol

free stroke

mp

1. 2.

4

7

a tempo

$\frac{1}{2}$ I

To Coda

D.C. al Coda

10

14

poco rall.

rall.

Study No. 19

Fernando Sor
Op. 60

Play the melody (stems up) with a rest stroke (except where noted) and the pedal (open G) with an alternating free stroke. The pedal on D should be played with the thumb.

The musical score for Study No. 19 is written in G major (one sharp) and 3/4 time. It consists of 32 measures, divided into eight systems of four measures each. The melody is in the right hand, and the pedal is in the left hand. The score includes various musical notations such as rests, slurs, and fingerings.

Measure 1: Melody starts with a half note G4 (finger 1), followed by a quarter note A4 (finger 2), a quarter note B4 (finger 3), and a quarter note C5 (finger 4). The pedal is a half note G3 (finger 3). Above the first measure, there are instructions: "(rest stroke) → ∇" and "(free stroke) ∇".

Measure 5: Melody starts with a half note D5 (finger 1), followed by a quarter note E5 (finger 2), a quarter note F#5 (finger 3), and a quarter note G5 (finger 4). The pedal is a half note G3 (finger 3).

Measure 9: Melody starts with a half note A5 (finger 1), followed by a quarter note B5 (finger 2), a quarter note C6 (finger 3), and a quarter note D6 (finger 4). The pedal is a half note G3 (finger 3).

Measure 13: Melody starts with a half note E6 (finger 1), followed by a quarter note F#6 (finger 2), a quarter note G6 (finger 3), and a quarter note A6 (finger 4). The pedal is a half note G3 (finger 3).

Measure 17: Melody starts with a half note B6 (finger 1), followed by a quarter note C7 (finger 2), a quarter note D7 (finger 3), and a quarter note E7 (finger 4). The pedal is a half note G3 (finger 3).

Measure 21: Melody starts with a half note F#7 (finger 1), followed by a quarter note G7 (finger 2), a quarter note A7 (finger 3), and a quarter note B7 (finger 4). The pedal is a half note G3 (finger 3).

Measure 25: Melody starts with a half note C8 (finger 1), followed by a quarter note D8 (finger 2), a quarter note E8 (finger 3), and a quarter note F#8 (finger 4). The pedal is a half note G3 (finger 3).

Measure 29: Melody starts with a half note G8 (finger 1), followed by a quarter note A8 (finger 2), a quarter note B8 (finger 3), and a quarter note C9 (finger 4). The pedal is a half note G3 (finger 3).

The score ends with a double bar line and the word "fine" above the final measure.

Study No. 6

Use rest stroke whenever possible.

Fernando Sor
Op. 60

Allegretto

5

9

14

18

23

27

32

Fine

D.C. al Fine

Siciliano

(No. 22 from *Guitar Method*, Op. 39)

Use rest stroke whenever possible

With a gentle pastoral feeling

Matteo Carcassi

1. m

2. i m i

3. m i m

4. 1 2

5. 1 2

6. 1 2

7. 1 2

8. 1 2

9. 1 2

10. 1 2

11. 1 2

12. 1 2

13. 1 2

14. 1 2

15. 1 2

16. 1 2

17. 1 2

18. 1 2

19. 1 2

20. 1 2

21. (free stroke) m i a m i a

22. 1 2

23. 1 2

24. 1 2

25. 1 2

26. 1 2

27. 1 2

28. 1 2

fine

D.C. al fine

Study No. 3

(from *Studies for the Guitar – Part 3*)

Mauro Giuliani

Allegro

4

7

10

16

19

22

Minuet

Johann Sebastian Bach (1685-1750)
edited by L. Warde

The musical score for the Minuet by Johann Sebastian Bach is presented in a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The piece consists of 32 measures, divided into eight systems of four measures each. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The first system starts with a repeat sign and a key signature change to G major. The piece concludes with a double bar line and repeat dots in the final measure.

*Slurs are optional

Jesu, Joy of Man's Desiring

Johann Sebastian Bach

This musical score is for the chorale "Jesu, Joy of Man's Desiring" by Johann Sebastian Bach, originally from the Notebook for Anna Bach. The piece is in G major and 3/4 time. The notation consists of a single melodic line on a treble clef staff, with figured bass notation (numbers 1-4 and 3) placed below the staff to indicate the harmonic accompaniment. The score is divided into measures, with measure numbers 4, 7, 10, 13, 16, 19, and 22 marked at the beginning of their respective lines. The piece concludes with a double bar line and a final chord. The tempo marking "rit." (ritardando) is placed above the final measure.

4

7

10

13

16

19

22

rit.

Studies in Slurs

Study No. 3

from 24 *Progressive Lessons for the Guitar*, Op. 31

Allegretto Moderato

Fernando Sor
(1778-1839)

Musical score for "The Rose Tree" in G major, featuring a treble and bass staff. The score includes various musical notations such as notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with measure numbers 4, 5, 10, 15, 20, 24, and 29 indicated. The notation includes eighth notes, quarter notes, and half notes, along with rests and fingerings. The score is presented in a clean, black-and-white format.

Etude No. 4

from 25 *Études Mélodiques Progressives*, Opus 60 (Paris 1851)

Allegretto (♩ = c.100)

Matteo Carcassi

4

7

10

13

16

19

22

Two Etudes from *25 Etude Melodies and Progressives*, Op. 60

No. 8

Matteo Carcassi

Moderato

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

No. 9

(Excerpt)

Matteo Carcassi

Allegretto grazioso

1 2 3 4 5 6

Rondo

Op. 59, No. 33

Matteo Carcassi
(edited L. Warde)

Allegretto

7

13

19

24

33

38

44

To Coda

CODA

(2nd time)
D.C. al Coda

$\frac{1}{2}V$

Study in A

Op. 5, No 23

Matteo Carcassi
(edited L. Warde)

Allegro

3

5

7

9

11

13

15

Fine

*dotted slurs are optional

Musical score for guitar, measures 17-29. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and fingerings. Fingerings are indicated by numbers 1-4 in circles. Some measures have a circled number 2 above the staff. The score ends with a double bar line and the instruction *D.C. al Fine*.

Measures 17-29:

- Measure 17: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.
- Measure 18: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.
- Measure 19: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.
- Measure 20: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.
- Measure 21: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.
- Measure 22: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.
- Measure 23: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.
- Measure 24: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.
- Measure 25: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.
- Measure 26: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.
- Measure 27: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.
- Measure 28: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.
- Measure 29: Treble clef, 2/4 time. Notes: G4 (fingering 4), A4 (fingering 2), B4 (fingering 4), C5 (fingering 2), D5 (fingering 2), E5 (fingering 4). Fingering 2 is circled above the staff.

D.C. al Fine

Estudio Del Ligado

Augustín Barrios

Vivace

Fernando Sor Studies

Study No. 8

(Segovia No. 1)

Fernando Sor
Op. 6

(As a motet ♩ = c. 68)

5

9

14

19

25

30

35

Study No. 13

(Segovia No. 2)

Fernando Sor
Op. 35

Musical score for "The Rose Tree" in 2/4 time, featuring a treble clef and a key signature of one sharp (F#). The score is divided into systems, with measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, and 29-32. The melody is written in a single staff, and the bass line is indicated by a dashed line. Fingerings (1-4) and breath marks (i, p, m, a) are provided throughout the piece.

Study No. 22

from 24 Exercises, op. 35

(Segovia No. 5)

Fernando Sor
edited L. Warde

Moderato

The musical score for Study No. 22 is written for guitar in G major (one sharp) and 2/4 time. It consists of 33 measures. The tempo is marked 'Moderato'. The score is divided into sections by repeat signs (II - - - - -). Fingerings are indicated by letters: 'm' for middle finger, 'i' for index finger, and 'a' for thumb. Dynamics include 'p' (piano) and 'p.' (piano). Articulations include accents and slurs. A 'simile' marking appears at measure 17. A 'rit.' (ritardando) marking appears at measure 30. The piece concludes with a final cadence at measure 33.

Measures 1-4: First section, starting with a piano (p.) dynamic. Measure 1 has a thumb (a) and index (i) finger. Measure 2 has a middle (m) and index (i) finger. Measure 3 has a middle (m) and index (i) finger. Measure 4 has a middle (m) and index (i) finger.

Measures 5-8: Second section, starting with a piano (p.) dynamic. Measure 5 has a middle (m) and index (i) finger. Measure 6 has a middle (m) and index (i) finger. Measure 7 has a middle (m) and index (i) finger. Measure 8 has a middle (m) and index (i) finger.

Measures 9-12: Third section, starting with a piano (p.) dynamic. Measure 9 has a middle (m) and index (i) finger. Measure 10 has a middle (m) and index (i) finger. Measure 11 has a middle (m) and index (i) finger. Measure 12 has a middle (m) and index (i) finger.

Measures 13-16: Fourth section, starting with a piano (p.) dynamic. Measure 13 has a middle (m) and index (i) finger. Measure 14 has a middle (m) and index (i) finger. Measure 15 has a middle (m) and index (i) finger. Measure 16 has a middle (m) and index (i) finger.

Measures 17-20: Fifth section, starting with a piano (p.) dynamic. Measure 17 has a middle (m) and index (i) finger. Measure 18 has a middle (m) and index (i) finger. Measure 19 has a middle (m) and index (i) finger. Measure 20 has a middle (m) and index (i) finger.

Measures 21-24: Sixth section, starting with a piano (p.) dynamic. Measure 21 has a middle (m) and index (i) finger. Measure 22 has a middle (m) and index (i) finger. Measure 23 has a middle (m) and index (i) finger. Measure 24 has a middle (m) and index (i) finger.

Measures 25-28: Seventh section, starting with a piano (p.) dynamic. Measure 25 has a middle (m) and index (i) finger. Measure 26 has a middle (m) and index (i) finger. Measure 27 has a middle (m) and index (i) finger. Measure 28 has a middle (m) and index (i) finger.

Measures 29-32: Eighth section, starting with a piano (p.) dynamic. Measure 29 has a middle (m) and index (i) finger. Measure 30 has a middle (m) and index (i) finger. Measure 31 has a middle (m) and index (i) finger. Measure 32 has a middle (m) and index (i) finger.

Measure 33: Final section, starting with a piano (p.) dynamic. Measure 33 has a middle (m) and index (i) finger.

Study No. 14

Fernando Sor
Op. 35

Op. 35

Andante

mf

mp

mf

5

9

14

mp

f

mf

18

22

Study No. 17

(Segovia No. 6)

Fernando Sor
Op. 35

1 a a m a $\frac{1}{2}\Pi$ a a $\frac{1}{2}\Pi$ a m m

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

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

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

17 a a m m a m a m a m a m a m a m a m

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

25 a a m a $\frac{1}{2}\Pi$ a m m a m a m $\frac{1}{2}\Pi$ a m a m

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

Study No. 22

Fernando Sor
Op. 60

Allegretto moderato

2. m m m

p i p i

II -----

II -----

rit.

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

21 $\frac{1}{2}\Pi$ *i a m* *m i*

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

Study No. 4

Fernando Sor
Op. 31

Largo (♩ = c. 40)

$\frac{1}{2}\Pi$

6

12

18 $\frac{1}{2}\Pi$

23 $\frac{1}{2}\Pi$ $\frac{1}{2}\Pi$

28 $\frac{1}{2}\Pi$

Study No. 9

(Segovia No. 13)

Fernando Sor
Op. 6

Con calma

⑥ = D

4

7

11

14

17

21

25

1/2 III - - - - -

1/2 V - - - - -

III - - - - -

Detailed description: This is a musical score for guitar, spanning 25 measures. The key signature has one flat (B-flat), and the time signature is 4/4. The score is written on a single staff. Measures 1-4 are marked with a '4' above the staff. Measures 5-8 are marked with a '7' above the staff. Measures 9-12 are marked with an '11' above the staff. Measures 13-16 are marked with a '14' above the staff. Measures 17-20 are marked with a '17' above the staff. Measures 21-24 are marked with a '21' above the staff. Measure 25 is marked with a '25' above the staff. The score includes various musical notations: eighth and sixteenth notes, rests, and fingerings (1-4). There are also dynamic markings like 'p' and 'f'. Rehearsal marks are present: '1/2 III - - - - -' at measure 8, '1/2 V - - - - -' at measure 16, and 'III - - - - -' at measure 20. A circled '6' at the beginning indicates the sixth fret is D. The score ends with a double bar line and repeat dots at measure 25.

This musical score is for guitar, spanning measures 28 to 55. It is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, primarily eighth and sixteenth notes, often grouped in beams. Fingering is indicated by numbers 1-4 and 0 (natural). Bar lines are used to divide the measures. Above the staff, there are several markings: "III" with a dashed line, "1/2 II" with a dashed line, and "1/2 III" with a dashed line. These likely refer to specific techniques or positions. The score is divided into systems, with measure numbers 28, 31, 34, 38, 41, 44, 47, 51, and 55 marking the beginning of new lines. The final measure (55) ends with a double bar line.

Study No. 18

Fernando Sor
Op. 35

Andantino

6

11

16

21

26

31

36

Advanced Repertoire

Saltarello

Vincenzo Galilei (1520-1591)

6th string = D

The musical score is written for a single melodic line on a 6-string instrument, with the 6th string tuned to D. The key signature is one sharp (F#) and the time signature is 3/4. The score consists of ten staves of music, with measure numbers 7, 13, 19, 26, 32, 38, 44, 50, and 56 marked at the beginning of their respective staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-4). Some measures contain circled numbers (2, 4, 5) indicating specific techniques or fingerings. The score concludes with a double bar line and the Roman numerals VII and XII, suggesting a continuation or a specific section of the piece.

Romance

Anonymous
(19th Century)

4 a m i

p 3 3 3 2 2 1

4 1 1 4 4 4 4

7 1/2 V VII 3 2

10 4 2 2 1

13 4 4 2 1 3

fine

Sons de Carrilhões

("Sounds of Bells")

João Pernambuco
edited by Lou Warde

⑥ = D

$\frac{1}{2}$ VII -

3

②

6

②

9

②

12

⑤ ④ --- ③

1. $\frac{1}{2}$ VII - 2., 3. $\frac{1}{2}$ VII

15

fine

18

21

$\frac{1}{2}$ VII

24

$\frac{1}{2}$ V-

27

$\frac{1}{2}$ V- $\frac{1}{2}$ VII

30

33

1. 2. $\frac{1}{2}$ VII-

D.S. al fine

Leyenda

Allegro

Isaac Albéniz (1860-1909)

Transcribed by Lou Warde

The musical score for "Leyenda" is written for guitar in 3/4 time, key of D major. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro". The score includes various musical notations such as fingerings (1-4, 5, 6), dynamics (p, p), and articulation (i, m, simile). The score is divided into systems with measure numbers 4, 7, 10, 13, 16, 19, 22, and 25. A repeat sign with first and second endings is present at measures 25-28. A section marked "VII" begins at measure 22. A footnote at the bottom explains that in the original piano score, octave B's are played together, but in guitar transcriptions, they are often played as rolled triplets.

*In the original piano score, the octave B's are played together. However, it is common in guitar transcriptions to play these (and in other areas) as rolled triplets.

28

VIII

31

VII

VIII

34

VII

VIII

VII

37

VII

VIII

VII

40

VII

43

VII

46

VII

49

pizz.

to Coda ☺

66 XIX
ord. 4
53 $\frac{1}{2}$ IV
Freely
più lento
II XIV
59 III XV
63 II XIV
67 III II
71 IV
75
80
84 building... a tempo
accel.
88

freely

92

96

100

pizz.

ord.

VII

104

107

111

XIV

II

III

II

D.C. al Coda

XIX

Coda

ord.

115

$\frac{1}{2}$ IV

Lento

119

$\frac{1}{2}$ I

123

freely

rit.

(opt. roll)

127

acc.

rit.

XII

Capricho Arabe

Francisco Tárrega
(1852-1909)

Andantino *rubato*

⑥ = D VII

5

9 *a tempo* II

11 $\frac{1}{2}X$

13

15 VII V

17 III

To Coda $\oplus$

19 *a tempo* 1. 2. III

The musical score for 'Capricho Arabe' by Francisco Tárrega is presented on a single staff with a treble clef and a key signature of one flat (B-flat). The piece is 19 measures long. The tempo is marked 'Andantino' and 'rubato' for the first section, and 'a tempo' for the second section. The score includes various musical notations such as chords, arpeggios, and fingerings. The piece ends with a 'To Coda' marking and a repeat sign.

(III) $\frac{1}{2}V$

22

24

V III

(III) V

26

28

2 4 $\frac{1}{2}V$ Harm. VII a i m

30

rit. accel.

VII

32

VII II $\frac{1}{2}II$

34

VII

36

The musical score for guitar is presented in two staves. The treble staff is in the key of D major (two sharps) and the bass staff is in the key of D major (one sharp). The tempo is marked 'a tempo' and the section is labeled 'VII'. The score includes various musical notations such as notes, rests, and fingerings. The treble staff has a 40-measure section, and the bass staff has a 40-measure section. The score includes various musical notations such as notes, rests, and fingerings.

[illegible]

46

2 4

0 0 7 0 2 4

3 1

molto rit.

4 1 2 4 4 1 3 2 3 4

♯ Coda

The Coda section is marked with a double bar line and a 'Coda' symbol. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'rit.' (ritardando). The music consists of a single melodic line in the treble clef and a single bass line in the bass clef. The melody starts on a whole note G4, followed by a half note F#4, a quarter note E4, and a quarter note D4. The bass line starts on a whole note G3, followed by a half note F#3, a quarter note E3, and a quarter note D3. The section ends with a double bar line and a 'Coda' symbol.

Study in A Minor

Matteo Carcassi
Op. 60, No. 7

Presto

The musical score is written for a single melodic line on a treble clef staff in 4/4 time. The key signature is one flat (B-flat). The tempo is marked 'Presto'. The score consists of 25 measures, with measure numbers 4, 7, 10, 13, 16, 19, 22, and 25 indicated at the start of their respective lines. The notation includes various fingerings (1-4), slurs, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). The piece is characterized by rapid sixteenth-note passages and trills.

Measure 1: *a m i* or *i m i*

Measure 2: *i a i*

Measure 3: *i m i*

Measure 4: *i a i*

Measure 5: *a m i*

Measure 6: *i a i*

Measure 7: *i m a*

Measure 8: *i m a*

Measure 9: *i m i*

Measure 10: *i m i*

Measure 11: *i m i*

Measure 12: *i m i*

Measure 13: *a m i*

Measure 14: *a m i*

Measure 15: *i m a*

Measure 16: *i m i*

Measure 17: *i m i*

Measure 18: *i m i*

Measure 19: *i m i*

Measure 20: *i m i*

Measure 21: *i m i*

Measure 22: $\frac{1}{2}$ III

Measure 23: $\frac{1}{2}$ III

Measure 24: $\frac{1}{2}$ III

Measure 25: $\frac{1}{2}$ III

Recuerdos de la Alhambra

(Memories of Alhambra)

Francisco Tárrega

Andante

(Optional: *p i m i*) *p a m i*

3

5

7

VIII VII VIII

9

$\frac{1}{2}$ IX *m i 3*

11

13

15

mi 3

17

I

19

mi 3

21

$\frac{1}{2}$ II

23

25

27 *m i 3*

29 II IV

31 IV

33

35 3 II *2nd time to Φ*

37 Φ (II)

39

41

43

45

47

49

51

53

55

rit.

II

II

3 4

Detailed description: This page contains a musical score for guitar, measures 41 through 55. The key signature is three sharps (F#, C#, G#). The score is written on a single staff. Measures 41-50 feature a complex rhythmic pattern of eighth and sixteenth notes, often beamed in groups of four. Fingering numbers (1-4) are indicated above many notes. Measure 51 includes a double bar line and a 'II' marking. Measure 52 continues the pattern. Measure 53 has a 'rit.' (ritardando) marking. Measure 54 shows a sequence of notes with a '2' above the second note. Measure 55 begins with a '3' above the first note, followed by a '4' above the second note, and then a '2' above the third note. The score concludes with a double bar line and a '3 4' marking below the staff.

Prelude No. 1

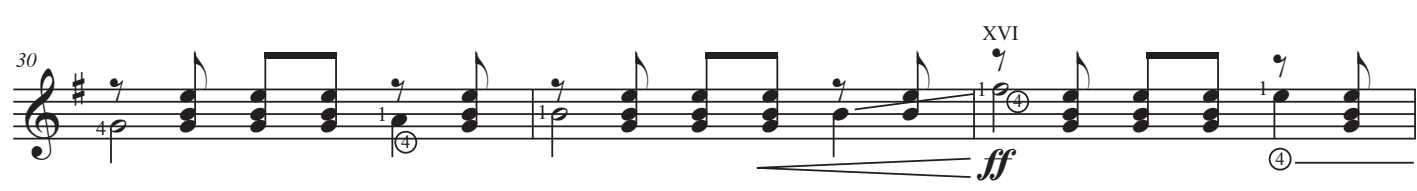
H. Villa-Lobos
edited L. Warde

Andantino Expressivo

Musical score for "The Wind" by Maurice Strakosky. The score is in 2/4 time, key of D major, and consists of 24 measures. It includes a guitar introduction, a vocal melody, and a guitar solo. The score is divided into sections A and B. The guitar part includes various techniques such as fretting, bending, and vibrato. The vocal part includes lyrics and a melodic line. The score ends with a double bar line and a final chord.

a tempo

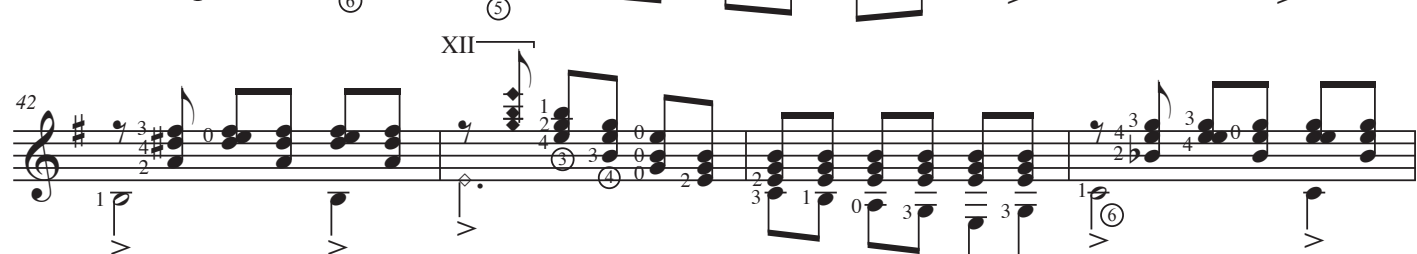
27 

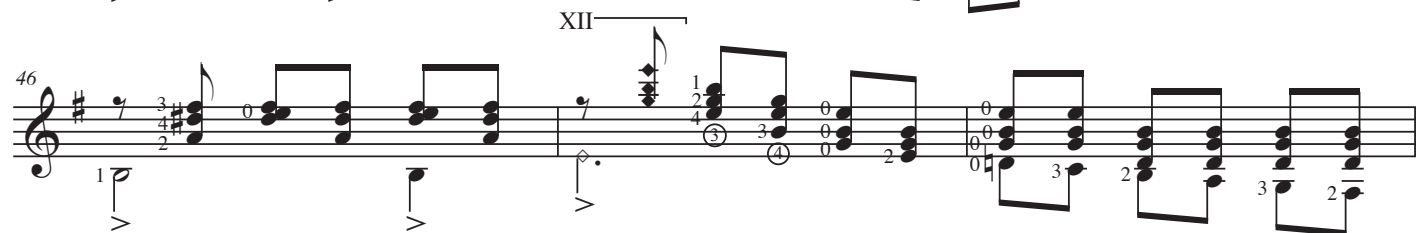
30  *ff*

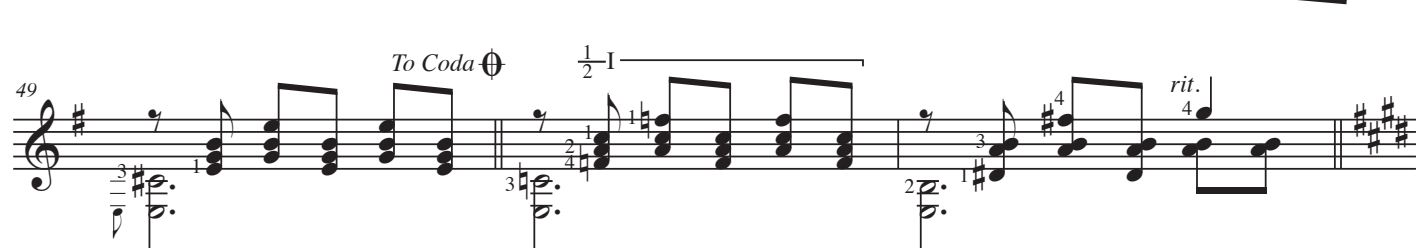
33  *simile*

36  *accel.* *allarg.*

39  *a tempo*

42  *XII*

46  *XII*

49  *To Coda* $\frac{1}{2}$ -I *rit.*

Piu mosso

52 D *a tempo* *m a m i*

55 *a*

58 *a*

62 *a*

65 *rall.*

70 *ff* 1. VII XII VIII VII *allarg. poco a poco* III

76 *I* *II* VII *2. a tempo* *rall.* *D.S. al Coda*

80 *rall.*

Advanced Popular Finger-Style Songs

Twilight

Kotaro Oshio

Relaxed ♩ = 72

Em B7/F# Em/G E7/G# Am D7

A

B $\emptyset$ 7 E7(b9) Am7 D7(b9) GMaj7 C F#7(b9) Bar II

B7 Em B7/F# Em/G E7/G# Am D7

B

C

B $\emptyset$ 7 Em Am7 D7(#11) G6 C $\emptyset$ 7 F#m7/A B+7 B7 Em

Am7 D7(#11) G6 C $\emptyset$ 7 F#m7/A B+7 B7

D

Em D7 G B7

Em F#7(b9) B Am G B7/F#

B7 Em B7/F# Em/G E7/G# Am D7

E

VII—
B $\flat$ 7 Em Am7 D7(#11) G6 C $\flat$ 7 F $\sharp$ m7/A B+7 B7
II—
2nd time to Coda

34 38 42 46 50 54 59 63 66

Em Em [F] B7/F $\sharp$ Em/G G $\sharp$ $\flat$ 7 Am7 D7 G Maj7 C Maj7 F $\sharp$ 7 B7
Em B/F $\sharp$ Em/G E/G $\sharp$ Am D7 D13(b9)
G III Am7 D7 G Maj7 C Maj7 F $\sharp$ 7
B7 Em B7/F $\sharp$ G E Am D7 G
F $\sharp$ $\flat$ 7 B7 II Em7 C F $\sharp$ 7 B7 Em
Coda
Am7 D7(#11) G6 C $\flat$ 7
F $\sharp$ m7/A B+7 B7 I. Em 2. Em Harm. XII

Detailed description of the sheet music: The page contains ten staves of guitar notation. Each staff begins with a measure number (34, 38, 42, 46, 50, 54, 59, 63, 66). The music is written in G major (one sharp). Chords are indicated by letters above the staff, often with a slash and a letter (e.g., B7/F#). Fretting techniques are shown with numbers 1-4 on the strings. Some measures have a box around a letter (F, G, H). The piece includes a '2nd time to Coda' section starting at measure 50 and a 'D.S. al Coda' section starting at measure 59. The Coda section starts at measure 63. The final measure (66) is marked 'Harm. XII'.

Classical Gas

Mason Williams

A  **Slowly, freely**

7    

B  **Faster, in time** ♩ = 160

12     

C        

16        

21        

26    

31 

35 

E 

40

45 **F** C(add9) G/B G7/B Asus Am G G7 C(add9)

50 G/B G7/B Asus Am

55 C F P D G **G** 1/2 V

59 1/2 V

63 Asus Dm(add9)

68 **H** Am

72 **I** Am C/G Am G/B C Am F Am

77 Am G Am7 G/B C F D G D G C F B $\flat$

82 Dm(add9) D(add9) A