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

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<th>Symbol</th>
<th>Description</th>
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<tr>
<td>p, i, m, a</td>
<td>right-hand fingering</td>
</tr>
<tr>
<td>1, 2, 3, 4</td>
<td>left-hand fingering</td>
</tr>
<tr>
<td>2</td>
<td>string number</td>
</tr>
<tr>
<td>−3</td>
<td>guide finger in left-hand shifting</td>
</tr>
<tr>
<td>🍈</td>
<td>slur: a left-hand articulation of the second note of a pair – either a “hammer-on” (ascending pair) or “pull-off” (descending pair)</td>
</tr>
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<td>(\frac{4}{2}) II</td>
<td>partial barre: the top number of the fraction indicates the lowest string stopped by the barre; the bottom number indicates the number of strings (including the lowest) that are covered; the Roman numeral indicates the fret number</td>
</tr>
<tr>
<td>(\frac{5}{6}) II</td>
<td>full barre (cejilla): indicates that all six strings are covered</td>
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<td>Piv. II</td>
<td>pivot barre: prepare barre by stopping the string with a segment of the barre finger or place barre while continuing to hold the previous note with finger 1</td>
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<td>⬈ ⬇</td>
<td>arpegiando: play notes one at a time from lowest to highest (or in direction of the arrow head)</td>
</tr>
<tr>
<td>⬆️</td>
<td>harmonic</td>
</tr>
<tr>
<td>pont.</td>
<td>sul ponticello: play with the right hand near the bridge to produce a brighter sound</td>
</tr>
<tr>
<td>tast.</td>
<td>sul tast: play with the right hand near the fretboard to produce a softer, fuller sound</td>
</tr>
<tr>
<td>nat.</td>
<td>natural: follows pont. or tast. and indicates a return to playing in the usual manner</td>
</tr>
<tr>
<td>rasg.</td>
<td>rasgueado: strum the strings using the back surface of the right-hand nails</td>
</tr>
<tr>
<td>tamb.</td>
<td>tambora: sound the notes by tapping on or near the saddle in the rhythm indicated using the right-hand fingers or thumb</td>
</tr>
<tr>
<td>⬇️</td>
<td>golpe: a percussive knock created by hitting the guitar body with the right-hand fingers or thumb</td>
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## Repertoire

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Pavaniglia*

Carlo Calvi  
(ca 1610 – 1670)

\[d = 50 - 56\]

For examinations, Pavaniglia and Canario are to be played as one selection.

* Pavaniglia: an instrumental dance of uncertain origin, popular in Italy ca 1700 – 1750
Source: Intavolatura di chitarra e chitarriglia (Bologna, 1646)

Canario*

Carlo Calvi  
(ca 1610 – 1670)

\[d = 58 - 63\]

For examinations, Pavaniglia and Canario are to be played as one selection.

* Canario: a fast dance from the Canary Islands, characterized by jumps and foot stamping
Source: Intavolatura di chitarra e chitarriglia (Bologna, 1646)
Españoleta*

Gaspar Sanz
(fl. ca 1650 – 1710)

Españoleta (spagnoletta): a Baroque dance of Italian origin, also found in 17th-century Spanish sources
Source: Instrucción de música sobre la guitarra española, libro 2 (1674)

There Is a Lady Sweet and Kind*

Thomas Ford
(ca 1580 – 1648)

* Elizabethan lute song
Source: Musick of Sundrie Kindes, part 1 (London, 1607)
What Is a Day*

What is a day, what is a year of vain delight and pleasure?
Like to a dream it endless dies,
And from us like a vapour flies;
And this is all the fruit that we find, which glory in worldly treasure.

Philip Rosseter
(ca 1567 – 1623)

Largo \( \frac{3}{4} = 56 - 63 \)

* Elizabethan lute song

Bransle

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

Source: *Le second livre de guiterne* (Paris, 1553)
Arrangement © copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.

0-88797-862-2/08
Packington's Pound

Anonymous
arr. J. Andrew Creaghan
(1953–)

\[ \text{Tempo} = 120 - 132 \]

Lynn Onn
The Ash Grove

Traditional Welsh melody
arr. Paul Gerrits
(1935 – )

Andante $d = 100 - 108$

D.C. al Fine

Source: La guitare enchantée, vol. 2
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Early One Morning

$\frac{3}{3}$

Traditional English song
arr. Richard Summers
(1953 – )

Source: Music for Classical Guitar, book 3
Drunken Sailor

Traditional English sea shanty
arr. Richard Summers
(1953 – )

\( \text{\textit{d} = 66 - 72} \)

Source: Music for Classical Guitar, book 3
Scarborough Fair

Traditional English song
arr. Norbert Kraft
(1950 - )

\[ J = 100 - 108 \]

Gigue

Johann Anton Losy von Losinthal
(ca 1650 – 1721)

\[ J = 126 - 144 \]


rit.
Simple Gifts

Traditional Shaker song
arr. Richard Summers
(1953 – )

Source: Music for Classical Guitar, book 3
La fanfare

Francesco Molino
(1775 – 1847)

\[ \text{Source: La terpsichore de société, no. 1} \]
Andante
op. 44, no. 1

\[ \text{音乐谱} \]

Fernando Sor
(1778 – 1839)

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

Moderato $\frac{3}{4} = 144 - 160$

Dionisio Aguado
(1784 – 1849)

Source: Nuevo metodo para guitarra (Madrid, 1843)

Arietta

Andante $\frac{3}{4} = 108 - 116$

Joseph Küffner
(1776 – 1856)
ed. Walter Götzte
(1885 – 1965)

Source: Die Stunde der Gitarre, vol. 1, ed. Walter Götzte
Andante
op. 35, no. 1

Fernando Sor
(1778 – 1839)

\[ \text{\textit{Vingt-quatre exercices très faciles, op. 35 (1828)}} \]
Écossaise
op. 33, no. 9

Mauro Giuliani
(1781 – 1829)

Allegretto \( \Large m = 84 – 92 \)

Source: Douze écossaises pour la guitare, op. 33 (Vienna, 1811)

Écossaise
op. 33, no. 11

Mauro Giuliani
(1781 – 1829)

Moderato \( \Large m = 76 – 84 \)

Source: Douze écossaises pour la guitare, op. 33 (Vienna, 1811)
Waltz

Ferdinando Carulli
(1770 – 1841)
Allegro
op. 50, no. 13

Mauro Giuliani
(1781 – 1829)

\( \text{\textcopyright 2003 ABACUS Editions} \)

Source: Le papillon pour la guitare, op. 50 (Vienna, 1815)
Allegretto
op. 44, no. 2

Fernando Sor
(1778 – 1839)

\( \frac{d = 108 - 116}{i} \)

Source: Vingt-quatre petites pièces progressives, op. 44 (1831)
Tango pour Mario

Gérard Montreuil
(1927 – 1991)

\[ \text{\textit{Divertissements pour guitare, vol. 1, no. 4}} \]

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Andante

Rémi Bouchard
(1936 – )

\[ \text{Source: Petit livre de guitare, eds. Francine Dery and Claude Gagnon} \\
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Ruscello

A Brook

Carlo Domeniconi
(1947 – )

\[ \text{Source: 24 Präludien} \\
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Nostalgia

\(
\begin{align*}
&= 76 - 88 \\
&\text{moltro dolce e legato} \\
\end{align*}
\)

Source: 24 Präludien

Danza del gatto
Dance of the Cat

Carlo Domeniconi
(1947–)

\[ \text{Tempo: } 69 \text{ – } 84 \]

\[ \text{f quasi secco} \]

\[ \text{ff molto sonoro} \]

\[ \text{p (echo)} \]

\[ \text{D.C. al Coda} \]

\[ \text{Coda} \]

Source: 24 Präludien
Equilibrato
Balance

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Ode to Joy

Ludwig van Beethoven
(1770 – 1827)
arr. Richard Summers
(1953 – )

Piv. I

*Theme from the fourth movement of Beethoven’s Symphony No. 9, op. 125
Source: Music for Classical Guitar, book 3

Calmo

Barren

Jaime Mirtenbaum Zenamon
(1953 – )

Source: Epigramme 1
Study/Etude no. 2

Lesson 75

Julio S. Sagreras
(1879 – 1942)

Source: Las primeras lecciones
Study
op. 39, no. 27

Anton Diabelli
(1781 – 1858)

Study
Dionisio Aguado
(1784 – 1849)
Cantabile

\[ \text{\textcopyright Dionisio Aguado (1784 – 1849)} \]

\[ \text{\textcopyright Study/Etude no. 5} \]

\[ \text{\textcopyright \textit{Andantino}} \]

\[ \text{\textcopyright Fernando Sor (1778 – 1839)} \]

\[ \text{\textcopyright Source: \textit{Méthode pour la guitare (Coste edition)}} \]
Study/Etude no. 8

Moderato

Moderato $\approx 56 - 63$

Matteo Carcassi
(ca 1792 – 1853)

Source: Méthode complète pour la guitare, op. 59 (ca 1840)
Study/Etude no. 11

Very Scary Bass Study

Molto giocoso \( \text{d} = 66 - 72 \)

James Brown
(1967 - )

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Study/Etude no. 12

Lesson 65

Julio S. Sagreras
(1879 - 1942)

Source: Las primeras lecciones

0-88797-862-7/45
Study / Etude no. 13

The Blue Knight

Allegro $\frac{\text{bpm}}{88 - 96}$

Michael Coghlan
(1955 - )

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Folk Song

Moderato $\mathbf{\text{d} = 116 - 132}$

Richard Jackman
(1963 –)

Source: La guitare enchantée, vol. 1
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Study/Etude no. 15

Dawn

Allegretto \( \frac{\dot{1}}{1} = 72-88 \)

William Beauvais
(1956 – )

Source: Guitar Pastels 1, no. 2
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