Guitar Series
Third Edition
The Guitar Series was originally published in 1989 to international acclaim. In 1997, a second edition was received with heightened enthusiasm. The present third edition, launched in 2004 and building on that strong foundation, has been refined to meet the changing interests and needs of teachers and students.

The aims of the series are threefold: to provide students with a clear, well-paced path for their musical development; to nurture the technique necessary to successfully meet those developmental challenges; and to expose students to the full range of the instrument's repertoire and potential.

The Guitar Series guides students from the late elementary level (Introductory book, Repertoire and Studies/Etudes book 1) through to late intermediate and early advanced repertoire (Repertoire and Studies/Etudes books 7 and 8). The studies/etudes are especially suited for building technique as well as musicianship 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 Sauerbret
Editor-in-Chief
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><code>p, i, m, a</code></td>
<td>right-hand fingering</td>
</tr>
<tr>
<td><code>1, 2, 3, 4</code></td>
<td>left-hand fingering</td>
</tr>
<tr>
<td><code>2</code></td>
<td>string number</td>
</tr>
<tr>
<td><code>-3</code></td>
<td>guide finger in left-hand shifting</td>
</tr>
<tr>
<td><code> slur: a left-hand articulation of the second note of a pair – either a &quot;hammer-on&quot; (ascending pair) or &quot;pull-off&quot; (descending pair)</code></td>
<td></td>
</tr>
<tr>
<td><code>\[\frac{4}{2}\]</code></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><code>\[\frac{5}{6}\]</code></td>
<td>full barre (cejilla): indicates that all six strings are covered</td>
</tr>
<tr>
<td><code>Piv. II</code></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>
</tr>
<tr>
<td><code>\[\text{arpeggiando}\]</code></td>
<td>play notes one at a time from lowest to highest (or in direction of the arrow head)</td>
</tr>
<tr>
<td><code>\[\text{harmonic}\]</code></td>
<td>harmonic</td>
</tr>
<tr>
<td><code>\text{pont.}\</code></td>
<td>sul ponticello: play with the right hand near the bridge to produce a brighter sound</td>
</tr>
<tr>
<td><code>\text{tasto}\</code></td>
<td>sul tasto: play with the right hand near the fretboard to produce a softer, fuller sound</td>
</tr>
<tr>
<td><code>\text{nat.}\</code></td>
<td>natural: follows pont. or tasto and indicates a return to playing in the usual manner</td>
</tr>
<tr>
<td><code>\text{rasg.}\</code></td>
<td>rasgueado: strum the strings using the back surface of the right-hand nails</td>
</tr>
<tr>
<td><code>\text{tamb.}\</code></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><code>\</code></td>
<td>golpe: a percussive knock created by hitting the guitar body with the right-hand fingers or thumb</td>
</tr>
</tbody>
</table>
# Contents

## Repertoire

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer/Arranger</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tourdion</td>
<td>Anon., arr. Paul Gerrits</td>
<td>6</td>
</tr>
<tr>
<td>Allemande</td>
<td>Guillaume Morlaye, arr. Jeffrey McFadden</td>
<td>6</td>
</tr>
<tr>
<td>Branle englese</td>
<td>Emanuel Andriasen, arr. Paul Gerrits</td>
<td>7</td>
</tr>
<tr>
<td>Lullaby</td>
<td>Isaias Savio</td>
<td>7</td>
</tr>
<tr>
<td>Calleno costume me</td>
<td>Anon.</td>
<td>8</td>
</tr>
<tr>
<td>Canción del limpiabotas</td>
<td>Cees Hartog</td>
<td>8</td>
</tr>
<tr>
<td><em>Song of the Shoe-shiner</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What If a Day, a Month, or a Year</td>
<td>Anon.</td>
<td>9</td>
</tr>
<tr>
<td>Chanson vieillotte</td>
<td>Claude Gagnon</td>
<td>9</td>
</tr>
<tr>
<td><em>Old-fashioned Song</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Les marionnettes</td>
<td>Rémi Bouchard, arr. Claude Gagnon</td>
<td>10</td>
</tr>
<tr>
<td>Anglaise I</td>
<td>Francesco Molino</td>
<td>11</td>
</tr>
<tr>
<td>Écossaise, op. 33, no. 2</td>
<td>Mauro Giuliani</td>
<td>11</td>
</tr>
<tr>
<td>Waltz, op. 121, no. 1</td>
<td>Ferdinando Carulli</td>
<td>12</td>
</tr>
<tr>
<td>Allegretto, op. 60, no. 8</td>
<td>Fernando Sor</td>
<td>13</td>
</tr>
<tr>
<td>Poco Allegretto</td>
<td>Ferdinando Carulli</td>
<td>13</td>
</tr>
<tr>
<td>Country Dance</td>
<td>Ferdinando Carulli</td>
<td>14</td>
</tr>
<tr>
<td>Moderato, op. 31, no. 1</td>
<td>Fernando Sor</td>
<td>14</td>
</tr>
<tr>
<td>Farewell to Nova Scotia</td>
<td>Canadian Folk song, arr. Michael Connor</td>
<td>15</td>
</tr>
<tr>
<td>Moderato, op. 35, no. 2</td>
<td>Fernando Sor</td>
<td>16</td>
</tr>
<tr>
<td>Andante, op. 241, no. 5</td>
<td>Ferdinando Carulli</td>
<td>16</td>
</tr>
<tr>
<td>Anglaise, op. 121, no. 6</td>
<td>Ferdinando Carulli</td>
<td>17</td>
</tr>
<tr>
<td>Andantino, op. 39, no. 2</td>
<td>Anton Diabelli</td>
<td>17</td>
</tr>
<tr>
<td>Waltz, op. 241, no. 4</td>
<td>Ferdinando Carulli</td>
<td>18</td>
</tr>
<tr>
<td>Waltz, op. 241, no. 24</td>
<td>Ferdinando Carulli</td>
<td>18</td>
</tr>
<tr>
<td>Soñando (Dreaming)</td>
<td>Jaime Mirtenbaum Zemamon</td>
<td>19</td>
</tr>
<tr>
<td>Quasars</td>
<td>Michael Coghlan</td>
<td>20</td>
</tr>
<tr>
<td>Ninna-Nanna (Lullaby)</td>
<td>Carlo Domeniconi</td>
<td>21</td>
</tr>
<tr>
<td>Minueto</td>
<td>Carlo Domeniconi</td>
<td>21</td>
</tr>
<tr>
<td>Klangbild 24 (Sound Picture 24)</td>
<td>Carlo Domeniconi</td>
<td>22</td>
</tr>
<tr>
<td>Travellin'</td>
<td>Michael Coghlan</td>
<td>23</td>
</tr>
<tr>
<td>Waltz</td>
<td>Bartolomé Calatuyud</td>
<td>24</td>
</tr>
<tr>
<td>Ancient Drums</td>
<td>Norbert Kraft</td>
<td>26</td>
</tr>
<tr>
<td>Big City Blues</td>
<td>James Brown</td>
<td>27</td>
</tr>
<tr>
<td>Reverie</td>
<td>Shawn Bell</td>
<td>28</td>
</tr>
</tbody>
</table>
## Studies/Études

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Study</td>
<td>Claude Gagnon</td>
</tr>
<tr>
<td>2.</td>
<td>Exercises 19 and 20</td>
<td>Elias Barriero</td>
</tr>
<tr>
<td>3.</td>
<td>Lesson 7</td>
<td>Dionisio Aguado</td>
</tr>
<tr>
<td>4.</td>
<td>Andante</td>
<td>Dionisio Aguado</td>
</tr>
<tr>
<td>5.</td>
<td>Lesson 6</td>
<td>Dionisio Aguado</td>
</tr>
<tr>
<td>6.</td>
<td>Moderato</td>
<td>Dionisio Aguado</td>
</tr>
<tr>
<td>7.</td>
<td>Study, TI ii–40</td>
<td>Francisco Tárrega</td>
</tr>
<tr>
<td>8.</td>
<td>Moderato, op. 39, no. 15</td>
<td>Anton Diabelli</td>
</tr>
<tr>
<td>9.</td>
<td>Study</td>
<td>Norbert Kraft</td>
</tr>
<tr>
<td>10.</td>
<td>Ostinato</td>
<td>Norbert Kraft</td>
</tr>
<tr>
<td>11.</td>
<td>Sagra (Festival)</td>
<td>Carlo Domeniconi</td>
</tr>
<tr>
<td>12.</td>
<td>High Mountains and Old Trees</td>
<td>Shawn Bell</td>
</tr>
<tr>
<td>13.</td>
<td>Via Brazil</td>
<td>William Beauvais</td>
</tr>
<tr>
<td>14.</td>
<td>Dance</td>
<td>Carlo Domeniconi</td>
</tr>
<tr>
<td>15.</td>
<td>Study</td>
<td>Peter McAllister</td>
</tr>
<tr>
<td>16.</td>
<td>First Exercise in 6ths</td>
<td>Fernando Sor</td>
</tr>
</tbody>
</table>
Tourdion*

*Tourdion (or tordion): a lively 16th-century dance that often followed a basse danse

Arrangement © copyright 1968 Möseler Verlag Wolfenbüttel. Reprinted by permission.

Allemande

Source: Le premier livre de guiterne (Paris, 1552)
Arrangement © copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.
Branle englese

Emanuel Andriaesen
(1554 – 1604)
arr. Paul Gerrits
(1935 – )

\[ \text{Source: Musique pour guitare seule} \]

Arrangement © copyright 1976 Möseler Verlag Wolfenbüttel. Reprinted by permission.

Lullaby

Isaias Savio
(1902 – 1977)

Quasi adagio \( \frac{58}{69} \)

\[ \text{Source: Ten Brazilian Folk Tunes} \]

Calleno costure me

Anonymous

\[ \text{\(\frac{d}{m} = 120 - 138\)} \]

Canción del limpiabotas

Song of the Shoe-shiner

Cees Hartog (1949 - )

Source: Toca Guitarra

What If a Day, a Month, or a Year

Anonymous
16th century

Chanson vieillotte
Old-fashioned Song

Claude Gagnon

Source: La guitare enchantée
Les marionnettes

Rémi Bouchard
(1936 – )
arr. Claude Gagnon

\[ \text{Tempo: 80 – 88} \]

Source: *Petit livre de guitare*, ed. Francine Dery and Claude Gagnon
Anglaise I

Francesco Molino
(1775 – 1847)

\[ \text{\( \text{\textit{Da capo tutto}} \) } \]

Source: La terpsichore de société, no. 11

Écossaise

op. 33, no. 2

Mauro Giuliani
(1781 – 1829)

Source: Douze écossaises pour la guitare, op. 33 (Vienna, 1811)
Allegretto
op. 60, no. 8

Fernando Sor
(1778 – 1839)

\[ \text{mf} \]

Source: Introduction à l'étude de la guitare, op. 60 (ca 1836 – 1837)

Poco Allegretto

Ferdinando Carulli
(1770 – 1841)

\[ \text{Fine} \]

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

0-88797-860-6/13
Country Dance

Allegretto $\d = 92 - 100$

Moderato

$\d = 48 - 56$

Source: Vingt-quatre leçons progressives, op. 31 (1828)
Farewell to Nova Scotia

Canadian Folk song
arr. Michael Connor
(1960 – )

Moderato $\frac{d}{4} = 80 \text{ – } 88$

Moderato
op. 35, no. 2

Fernando Sor
(1778 – 1839)

\[ \text{\textbf{Source: Vingt-quatre exercices très faciles, op. 35 (1828)}} \]

Andante
op. 241, no. 5

Ferdinando Carulli
(1770 – 1841)

\[ \text{\textbf{Source: Méthode complète pour parvenir à pincer de la guitare, op. 241 (ca 1825)}} \]
Anglaise
op. 121, no. 6
Ferdinando Carulli
(1770 – 1841)

Moderato $= 88 – 104$

D.C. al Fine

Source: Vingt-quatre morceaux très faciles, op. 121

Andantino
op. 39, no. 2
Anton Diabelli
(1781 – 1858)

Source: Vortragsstücke für Anfänger, op. 39 (1814)
Waltz
op. 241, no. 4
Ferdinando Carulli
(1770 – 1841)

Allegretto $\frac{4}{4} = 54 - 63$

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

Waltz
op. 241, no. 24
Ferdinando Carulli
(1770 – 1841)

Andante grazioso $\frac{3}{4} = 88 - 108$

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

Michael Coghlan
(1955 – )

\[ J = 84 - 100 \]

(a) Drag \( a, m, \) or \( i \) across strings starting at string 1.

© Copyright 1989 Michael Coghlan. Reprinted by permission of the composer.
Ninna-Nanna
_Lullaby_

Molto lento e cantato \( \text{\textit{j} = 46 - 52} \)

Carlo Domeniconi
(1947 - )

Source: 24 Präludien, Nr. 1

Minuetto

\( \text{\textit{j} = 76 - 96} \)

Carlo Domeniconi
(1947 - )

Source: 24 Präludien, Nr. 3
Waltz

Bartolomé Calatuyud
(1882 – 1973)

\[ \text{\textcopyright Copyright 1961 (Renewed) by Union Musical Ediciones, S.L. Madrid (España). All rights for the U.S.A. and Canada controlled by Associated Music Publishers, Inc. (BMI). International Copyright Secured. All Rights Reserved. Reprinted by permission.} \]
* Natural harmonics sounding an octave higher than written
Ancient Drums

Norbert Kraft
(1950 – )

Deliberately $\dot{\mathbf{j}} = 63 - 69$

(a) “Bend” the string, raising and lowering the pitch.
© Copyright 1980 Norbert Kraft. Reprinted by permission of the composer.
(b) Play all six strings at the tuning machines.

Big City Blues

James Brown
(1967 – )

\[ \text{Tempo: 56 - 63} \]

\( \text{D.C. al Coda} \)

\( \text{Coda} \)

© Copyright 1995 James Brown. Reprinted by permission of the composer.
Reverie

Tenderly (Tempo rubato) $d = 72 - 84$

Shawn Bell (1958 - )

Faster $d = 96 - 104$

* Natural harmonics sounding an octave higher than written
Source: Elementary Studies for Guitar
© Copyright 1989 Shawn Bell. Reprinted by permission of the composer.
Study

Claude Gagnon

Source: Petit livre de guitare, ed. Francine Dery and Claude Gagnon
© Copyright 1977 Claude Gagnon. Reprinted by permission.

Exercise 19

Elias Barriero
(1930 – )

For examinations, Exercise 19 and Exercise 20 are to be played as one selection.
Source: Classical Guitar Method, book 1
© Copyright 1982 Willis Music Company. Reprinted by permission.
Study/Etude no. 2

Exercise 20

\[ \mathcal{J} = 56 \div 69 \]

Elias Barriego  
(1930 – )

For examinations, Exercise 19 and Exercise 20 are to be played as one selection.  
Source: Classical Guitar Method, book 1  
© Copyright 1982 Willis Music Company. Reprinted by permission.

Study/Etude no. 3

Lesson 7

Allegretto \[ \mathcal{J} = 104 \div 112 \]

Dionisio Aguado  
(1784 – 1849)

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

Andante

\(\text{\textit{Dionisio Aguado}}\)
\(\text{(1784 – 1849)}\)

Source: Nuevo metodo para guitarra (Madrid, 1843)

Study/Etude no. 5

Lesson 6

\(\text{\textit{Dionisio Aguado}}\)
\(\text{(1784 – 1849)}\)

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

Moderato

Dionisio Aguado
(1784 – 1849)

Source: Nuevo método para guitarra (Madrid, 1843)

Study/Etude no. 7

Study

TI ii – 40

Francisco Tárrega
(1852 – 1909)
Study/Etude no. 8

Moderato
op. 39, no. 15

Anton Diabelli
(1781 – 1858)

\[ \begin{array}{c}
\text{Source: Vortragsstücke für Anfänger, op. 39 (1814)}
\end{array} \]

Study/Etude no. 9

Study

Grazioso \( \text{\textit{d} = 56 – 63} \)

Norbert Kraft
(1950 – )

© Copyright 1980 Norbert Kraft. Reprinted by permission of the composer.
Study/Etude no. 10

Ostinato

Andantino $\d = 100 - 116$

Norbert Kraft
(1950-)

© Copyright 1980 Norbert Kraft. Reprinted by permission of the composer.
High Mountains and Old Trees

Allegretto $d = 100 - 112$

Shawn Bell
(1958 – )

Source: Elementary Studies for Guitar
© Copyright 1989 Shawn Bell. Reprinted by permission of the composer.
Study/Etude no. 13

Via Brazil

William Beauvais
(1956 – )

\( \text{Tempo: } \frac{1}{4} = 63 \text{ to } 72 \)

© Copyright 1989 William Beauvais. Reprinted by permission of the composer.
Study/Etude no. 14

Dance

Energico \( \cdot = 69 - 88 \)

Carlo Domeniconi
(1947 - )

Source: 24 Präludien
Study

Slowly $\frac{1}{4} = 100 - 108$

Peter McAllister
(1954 - )

© Copyright 1989 Peter McAllister. Reprinted by permission of the composer.
Study/Etude no. 16

First Exercise in 6ths

Fernando Sor
(1778 – 1839)

\( \frac{\text{j} = 96 - 108}{\text{m}} \)

Source: "Exercises in 6ths" from *Méthode pour la guitare*, 1830