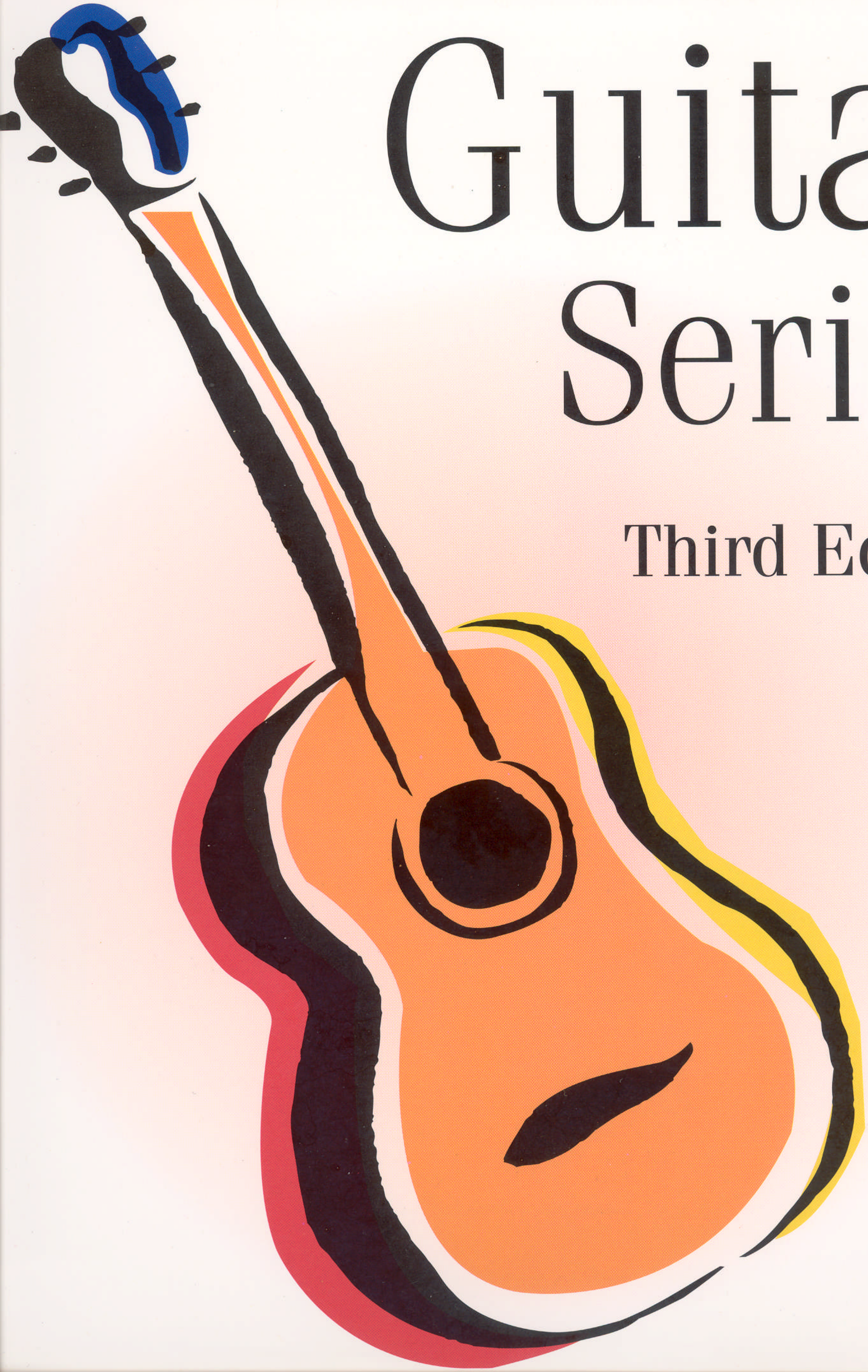


Guitar Series

Third Edition

THE ROYAL CONSERVATORY OF MUSIC 1886

Guitar Series
Third Edition

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

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

The *Guitar Series* guides students from the late elementary level (*Introductory* book, *Repertoire and Studies/Etudes* book 1) through to late intermediate and early advanced repertoire (*Repertoire and Studies/Etudes* books 7 and 8). The studies/etudes are especially suited for building technique as well as musicality relevant to the repertoire of each level. Technical and conceptual challenges are progressively introduced from one book to the next to ensure the steady development of musical skills.

The well-rounded guitarist will have an understanding of the instrument's history as well as practical experience with a wide range of repertoire from all historical periods and styles. Guided by this principle, the series editors have drawn on more than 500 years' worth of guitar and lute music for the present edition. Each book in the *Guitar Series* features compositions from the Renaissance to the present day; from book 2 on these are grouped according to historical period. By learning music from each period, students will gain a comprehensive overview of the evolution of musical styles and of guitar music in particular.

The guitar student who works carefully through this series under the guidance of a good teacher will gain not only technical proficiency, but also artistic maturity and a broad overview of both the instrument's repertoire and its possibilities.

A Note on Editing and Performance Practice

A systematic and thorough approach to fingering is fundamental to a student's success in learning to play the classical guitar. The fingerings in this series have been designed in accordance with the latest pedagogical principles and to ensure natural playability and musical integrity. The use of fingering indications throughout the nine *Repertoire and Studies/Etudes* books and the *Guitar Technique* book is intended to assist students to adapt to the increased level of complexity encountered in each successive volume and to provide a logical framework for the development of a musically fluent and flexible guitar technique.

Faithfulness to the composers' intentions, as reflected in the source materials, has guided the editors' decisions concerning the inclusion of dynamic markings. The editors have added no dynamic markings to the scores where none are to be found in the original sources. They stress, however, that all music must be played with dynamic contrasts whether or not specific indications are given in the score.

Metronome markings for the repertoire and studies suggest tempi within the bounds of stylistic dictates and technical considerations. Frequently, a tempo range is given to accommodate individual interpretations.

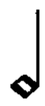
In the interest of personal creativity, teachers and students may wish to alter the given dynamic indications and metronome markings, or to employ alternate fingering systems.

This edition follows the policy that the bar line cancels accidentals. In accordance with current practice, cautionary accidentals are added only in cases of possible ambiguity.

For examination requirements of The Royal Conservatory of Music, please refer to the current *Guitar Syllabus*.

Dr. Trish Sauerbrei
Editor-in-Chief

Symbols and Abbreviations

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

Contents

Repertoire

Renaissance, Baroque, and Folk Music

Pavaniglia	*Carlo Calvi*	6
Canario	*Carlo Calvi*	6
Española	*Gaspar Sanz*	7
There Is a Lady Sweet and Kind	*Thomas Ford*	7
What Is a Day	*Philip Rosseter*	8
Bransle	*Guillaume Morlaye, arr. Jeffrey McFadden*	8
Gaillarde	*Guillaume Morlaye, arr. Jeffrey McFadden*	9
Packington's Pound	*Anon., arr. J. Andrew Creaghan*	10
Sarabande	*Anon., arr. Paul Gerrits*	11
Llynn Onn (*The Ash Grove*)	*Traditional Welsh melody, arr. Paul Gerrits*	12
Early One Morning	*Traditional English song, arr. R. Summers*	12
Mary Hamilton	*Traditional Scottish ballad, arr. P. Hudson*	13
Drunken Sailor	*Traditional English sea shanty, arr. R. Summers*	14
Scarborough Fair	*Traditional English song, arr. N. Kraft*	15
Gigue	*Johann Anton Losy von Losinthal*	15
Simple Gifts	*Traditional Shaker song, arr. R. Summers*	16

Classical, Romantic, and Contemporary Music

La fanfare	*Francesco Molino*	17
Andante, op. 44, no. 1	*Fernando Sor*	18
Andantino, op. 44, no. 5	*Fernando Sor*	19
Waltz	*Dionisio Aguado*	20
Arietta	*Joseph Küffner, ed. Walter Götze*	20
Andante, op. 35, no. 1	*Fernando Sor*	21
Adagio	*Johann Kaspar Mertz*	22
Écossaise, op. 33, no. 9	*Mauro Giuliani*	23
Écossaise, op. 33, no. 11	*Mauro Giuliani*	23
Waltz	*Ferdinando Carulli*	24
Andantino, op. 241, no. 20	*Ferdinando Carulli*	25
Andante, op. 241, no. 18	*Ferdinando Carulli*	26
Allegro, op. 50, no. 13	*Mauro Giuliani*	28
Allegretto, op. 44, no. 2	*Fernando Sor*	29

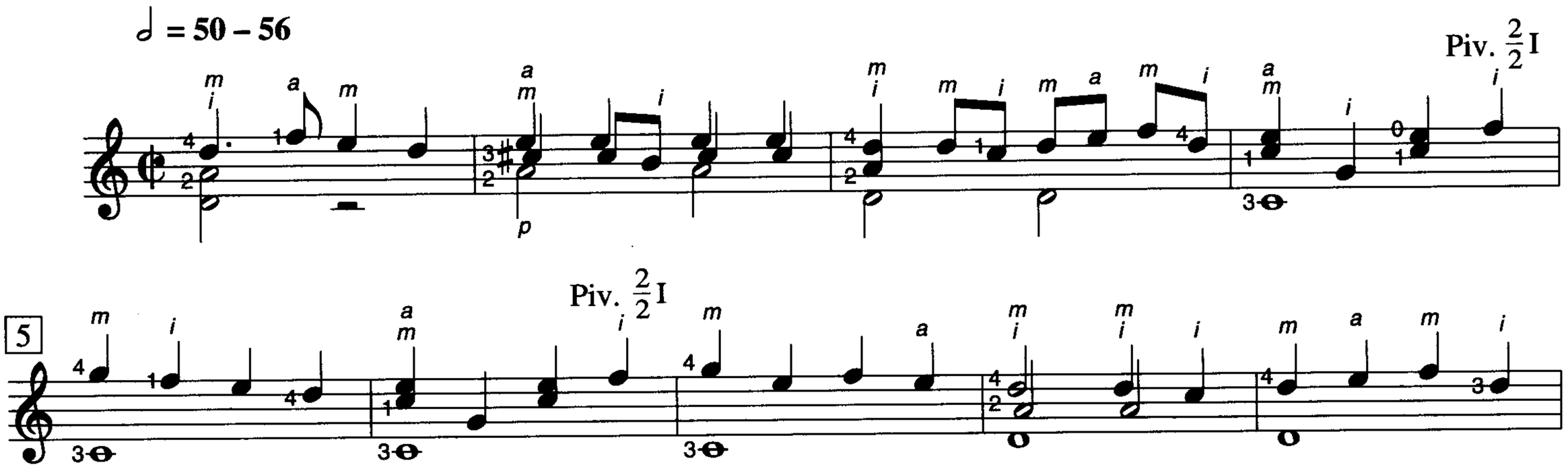
Sauteuse	*Matteo Carcassi*	30
Tango pour Mario	*Gérard Montreuil*	31
Andante	*Rémi Bouchard*	32
Ruscello *(A Brook)*	*Carlo Domeniconi*	32
Nostalgia	*Carlo Domeniconi*	33
Danza del gatto *(Dance of the Cat)*	*Carlo Domeniconi*	34
Equilibrato *(Balance)*	*Carlo Domeniconi*	35
Ode to Joy	*Ludwig van Beethoven, arr. R. Summers*	36
Calmo *(Barren)*	*Jaime Mirtenbaum Zenamon*	36
Bells	*James Brown*	37

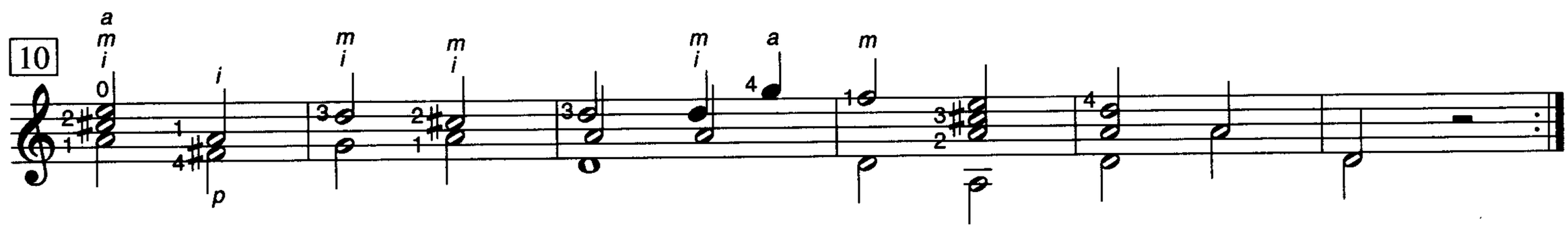
Studies/Etudes

1. Exercise no. 10	*Dionisio Aguado*	38
2. Lesson 75	*Julio S. Sagreras*	39
3. Study, op. 39, no. 27	*Anton Diabelli*	40
4. Study	*Dionisio Aguado*	40
5. Cantabile	*Dionisio Aguado*	41
6. Andantino	*Fernando Sor*	41
7. Moderato	*Ferdinando Carulli*	42
8. Moderato, op. 59, part 3, no. 11	*Matteo Carcassi*	43
9. Study in Imitation	*Pierre Gallant*	44
10. Semplice *(Simple)*	*Carlo Domeniconi*	44
11. Very Scary Bass Study	*James Brown*	45
12. Lesson 65	*Julio S. Sagreras*	45
13. The Blue Knight	*Michael Coghlan*	46
14. Folk Song	*Richard Jackman*	47
15. Dawn	*William Beauvais*	48

Pavaniglia*

Carlo Calvi
(*ca* 1610 – 1670)

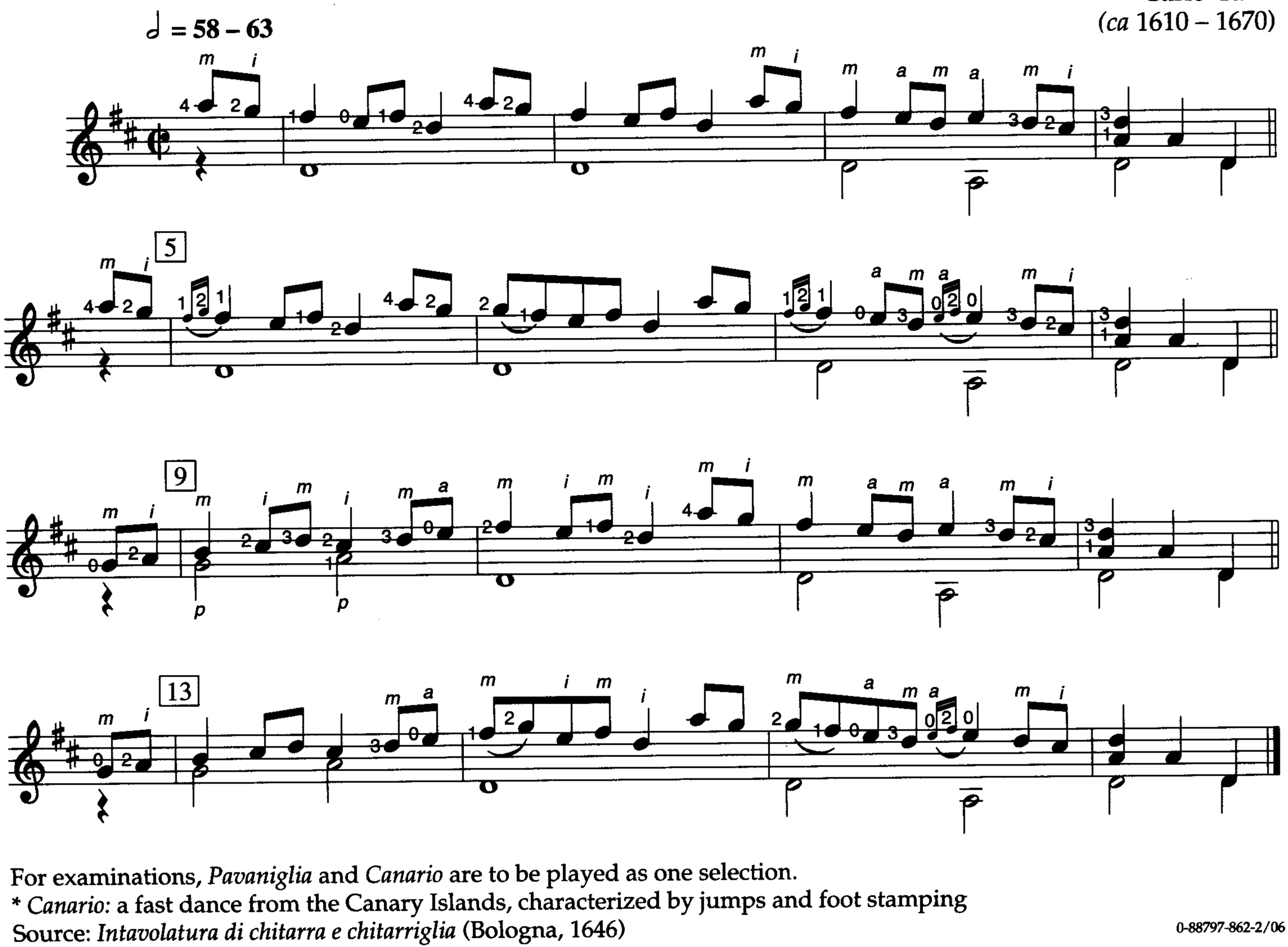




For examinations, *Pavaniglia* and *Canario* are to be played as one selection.
* *Pavaniglia:* an instrumental dance of uncertain origin, popular in Italy *ca* 1700 – 1750
Source: *Intavolatura di chitarra e chitarriglia* (Bologna, 1646)

Canario*

Carlo Calvi
(*ca* 1610 – 1670)

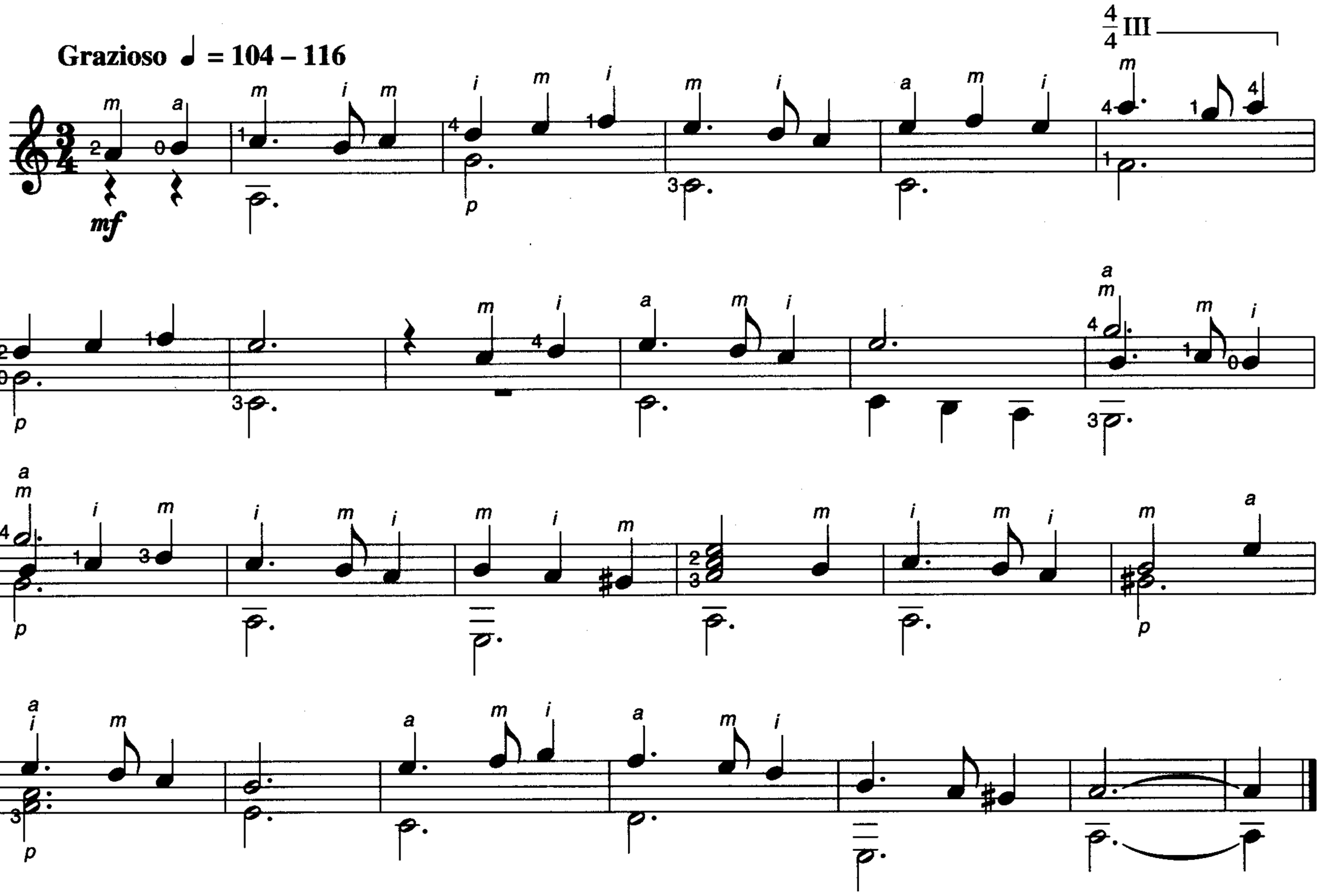


For examinations, *Pavaniglia* and *Canario* are to be played as one selection.
* *Canario:* a fast dance from the Canary Islands, characterized by jumps and foot stamping
Source: *Intavolatura di chitarra e chitarriglia* (Bologna, 1646)

0-88797-862-2/06

Española*

Gaspar Sanz
(*fl. ca* 1650 – 1710)

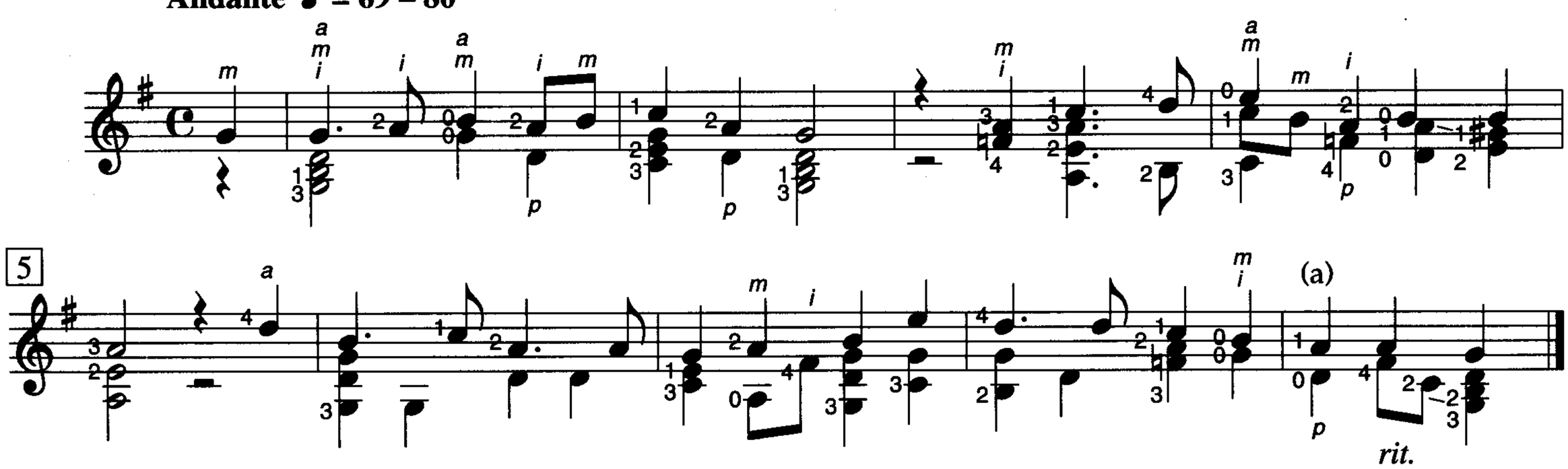


* *Española (spagnoletta):* a Baroque dance of Italian origin, also found in 17th-century Spanish sources
Source: *Instrucción de música sobre la guitarra española,* libro 2 (1674)

There Is a Lady Sweet and Kind*

There is a lady sweet and kind,
Was never face so pleased my mind;
I did but see her passing by
And yet I love her till I die.

Thomas Ford
(*ca* 1580 – 1648)



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

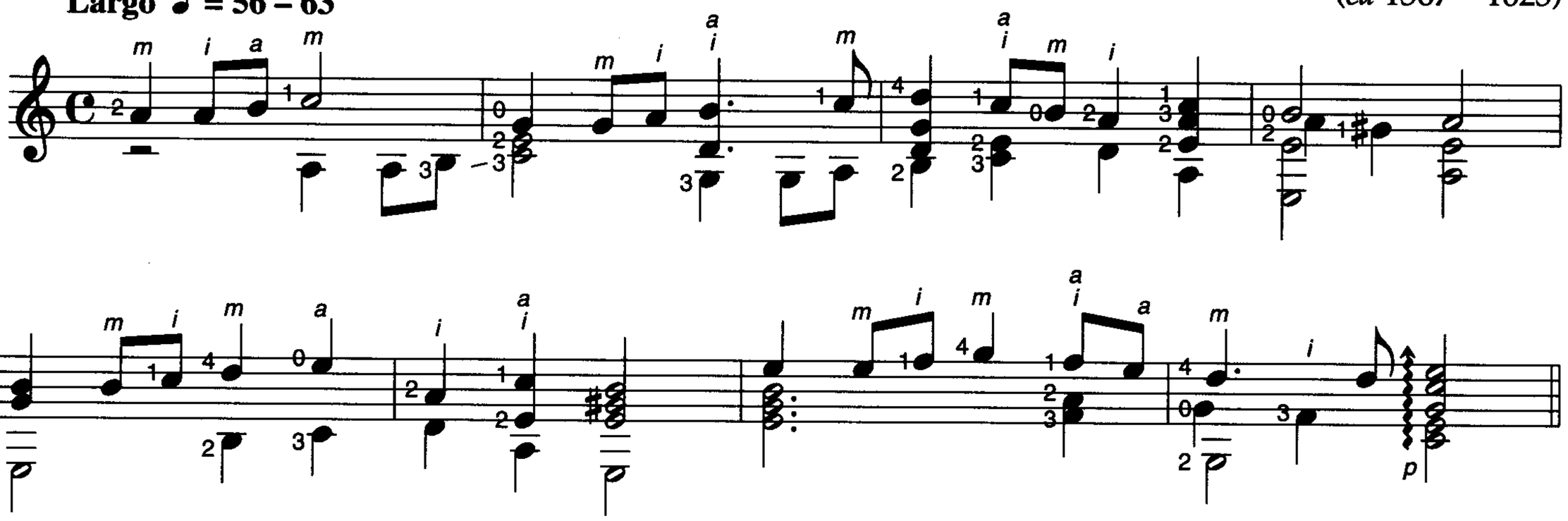
0-88797-862-2/07

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)

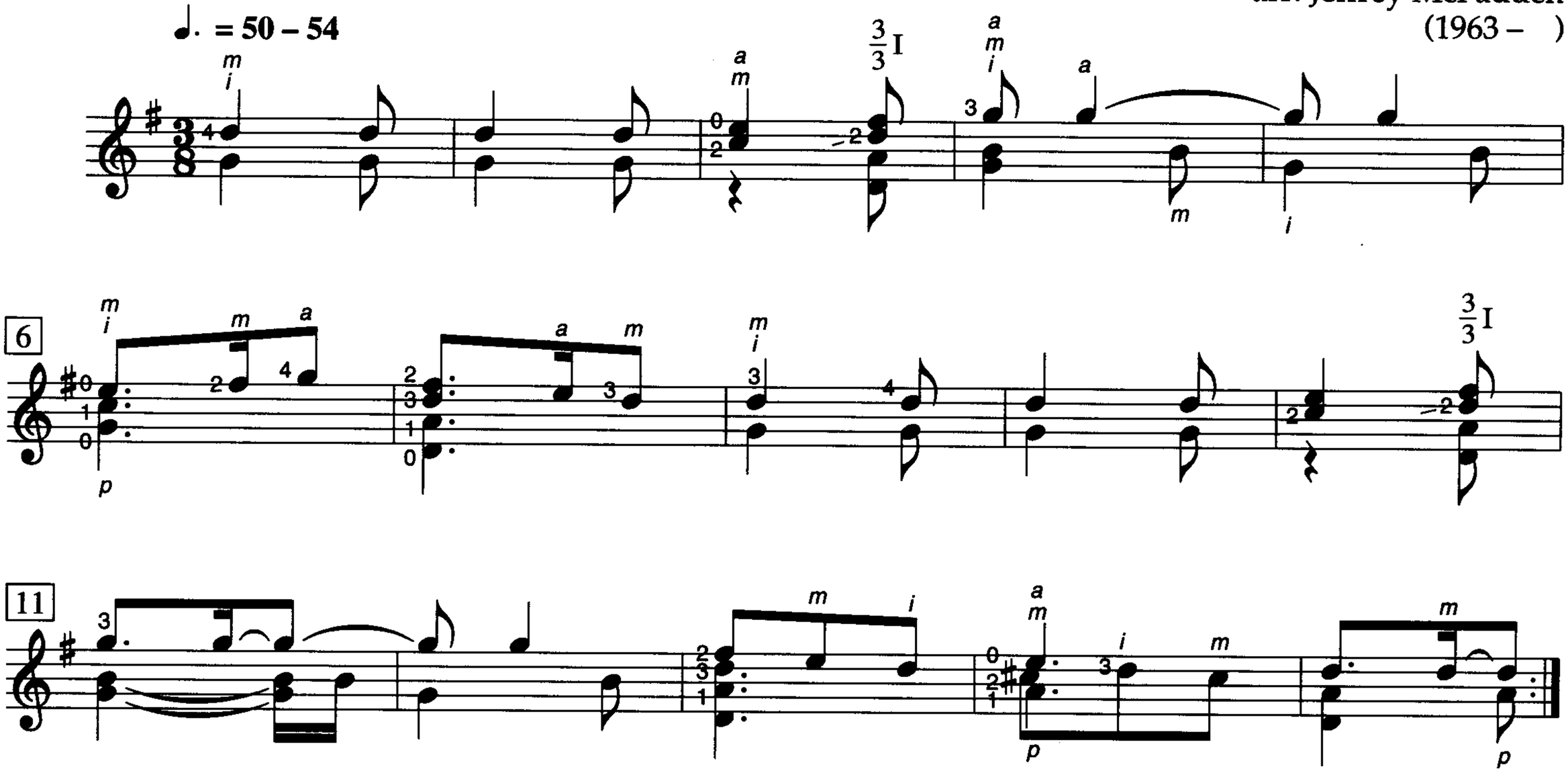
Largo ♩ **= 56 – 63**



* 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

16

21

Gaillarde

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

♪ = 100 – 108

4

8

12

Source: *Le premier livre de guiterne* (Paris, 1552)

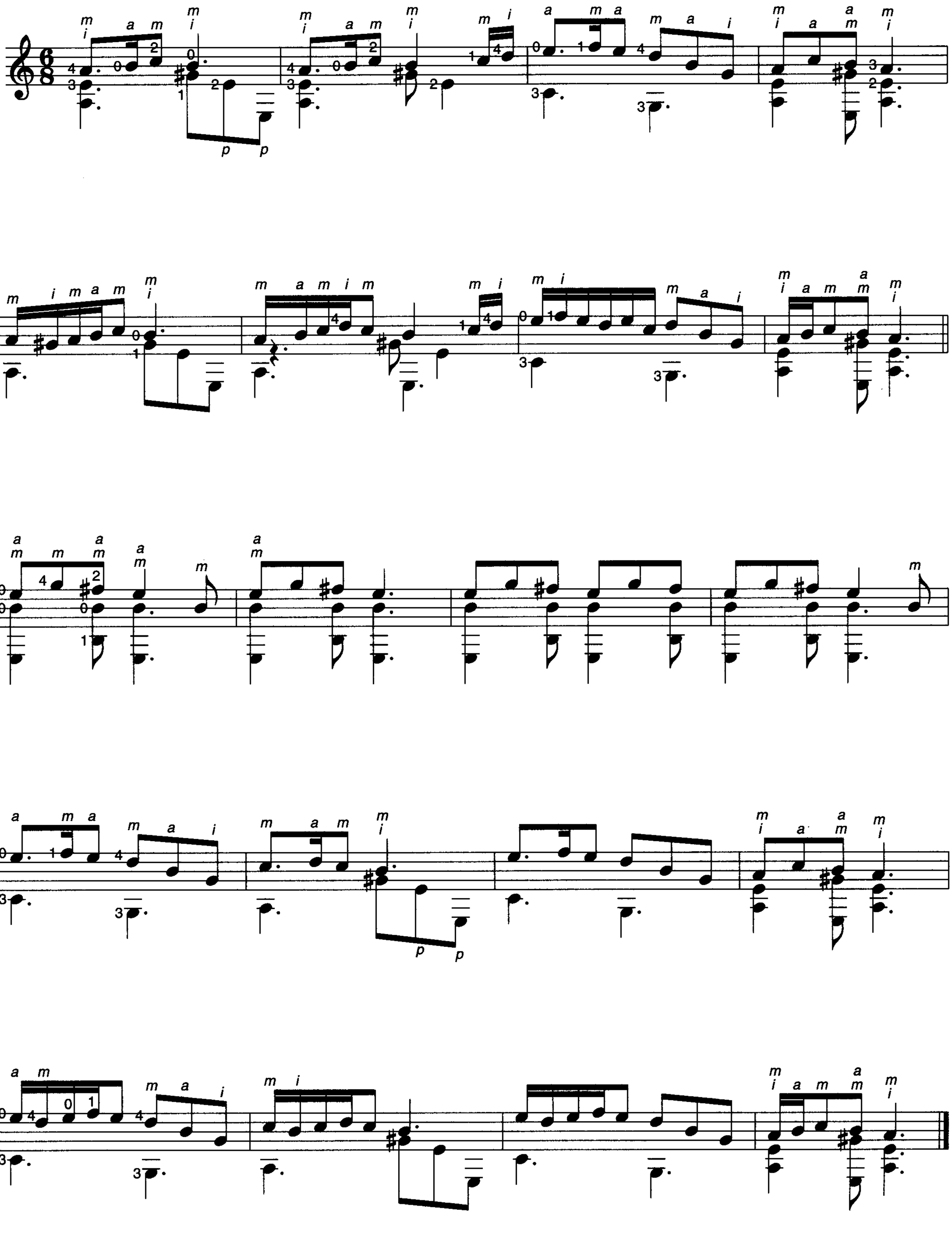
Arrangement © copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.

0-88797-862-2/09

Packington's Pound

Anonymous
arr. J. Andrew Creaghan
(1953 –)

♪ = 120 – 132



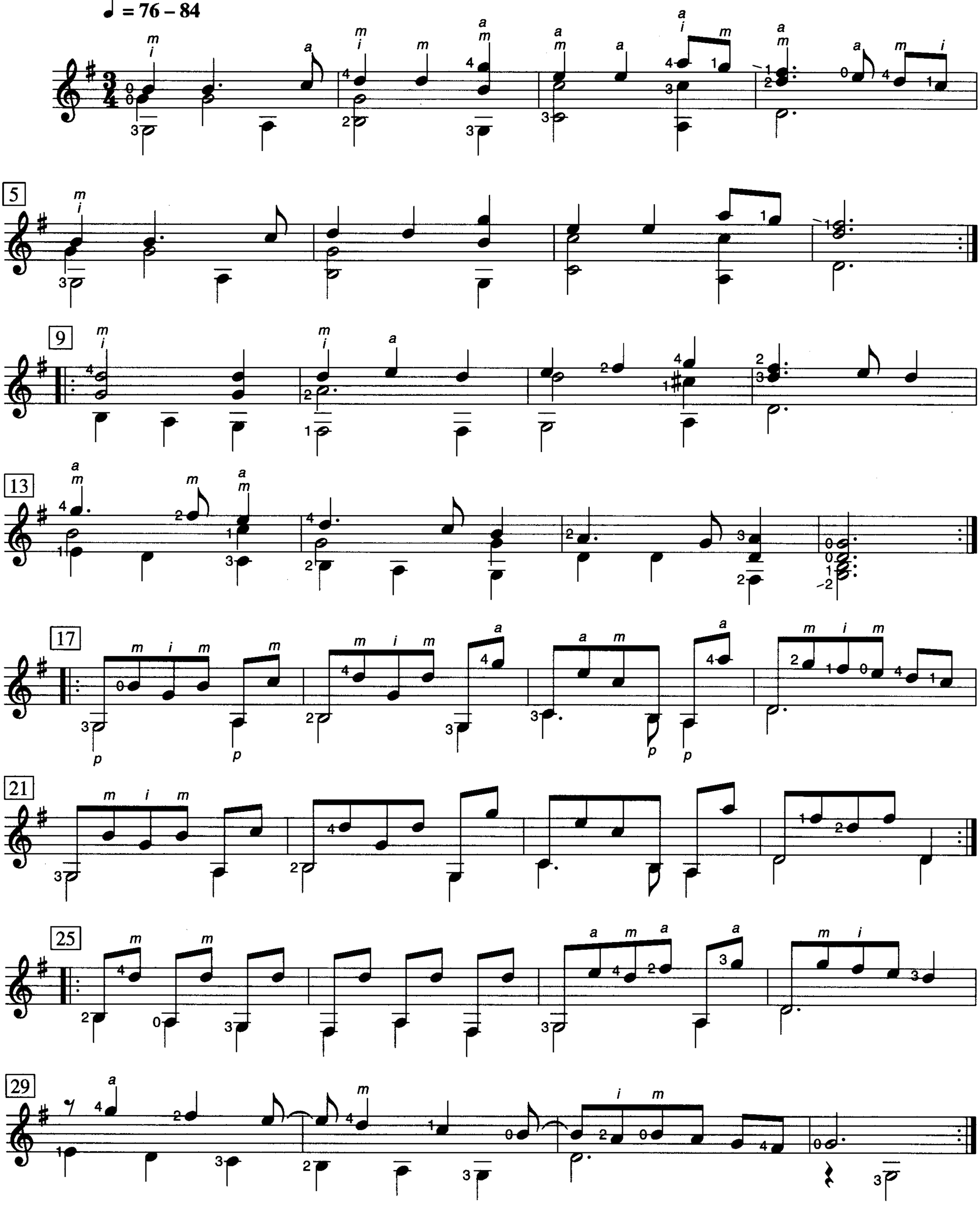
Arrangement © copyright 1986 J. Andrew Creaghan. Reprinted by permission.

0-88797-862-2/10

Sarabande

Anonymous (17th century)
arr. Paul Gerrits
(1935 –)

♩ = 76 – 84



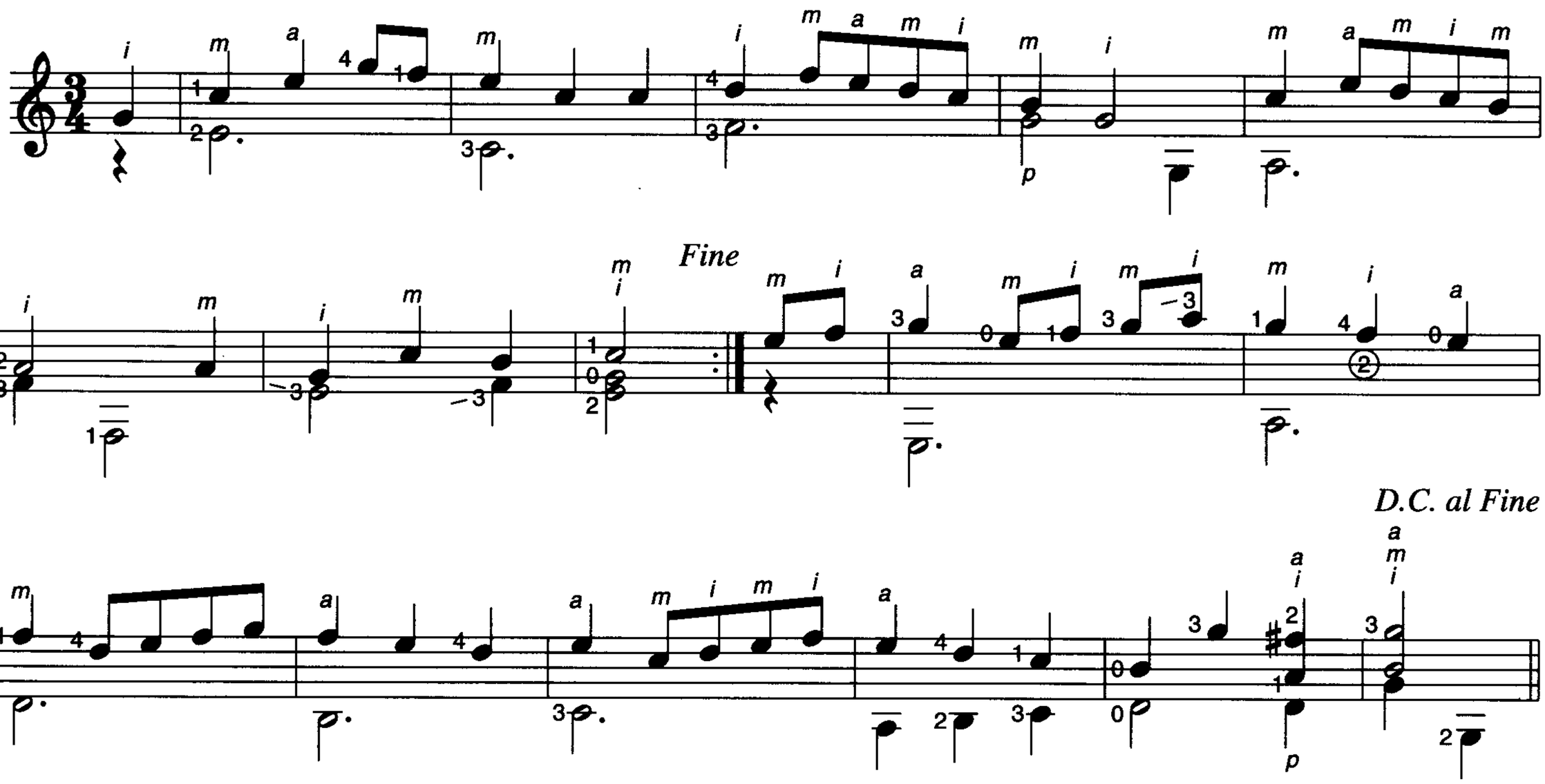
Source: *Guitar and Lute Method II*, ed. Paul Gerrits
Arrangement © copyright 1968 Möseler Verlag Wolfenbüttel. Reprinted by permission.

0-88797-862-2/11

Llynn Onn

The Ash Grove

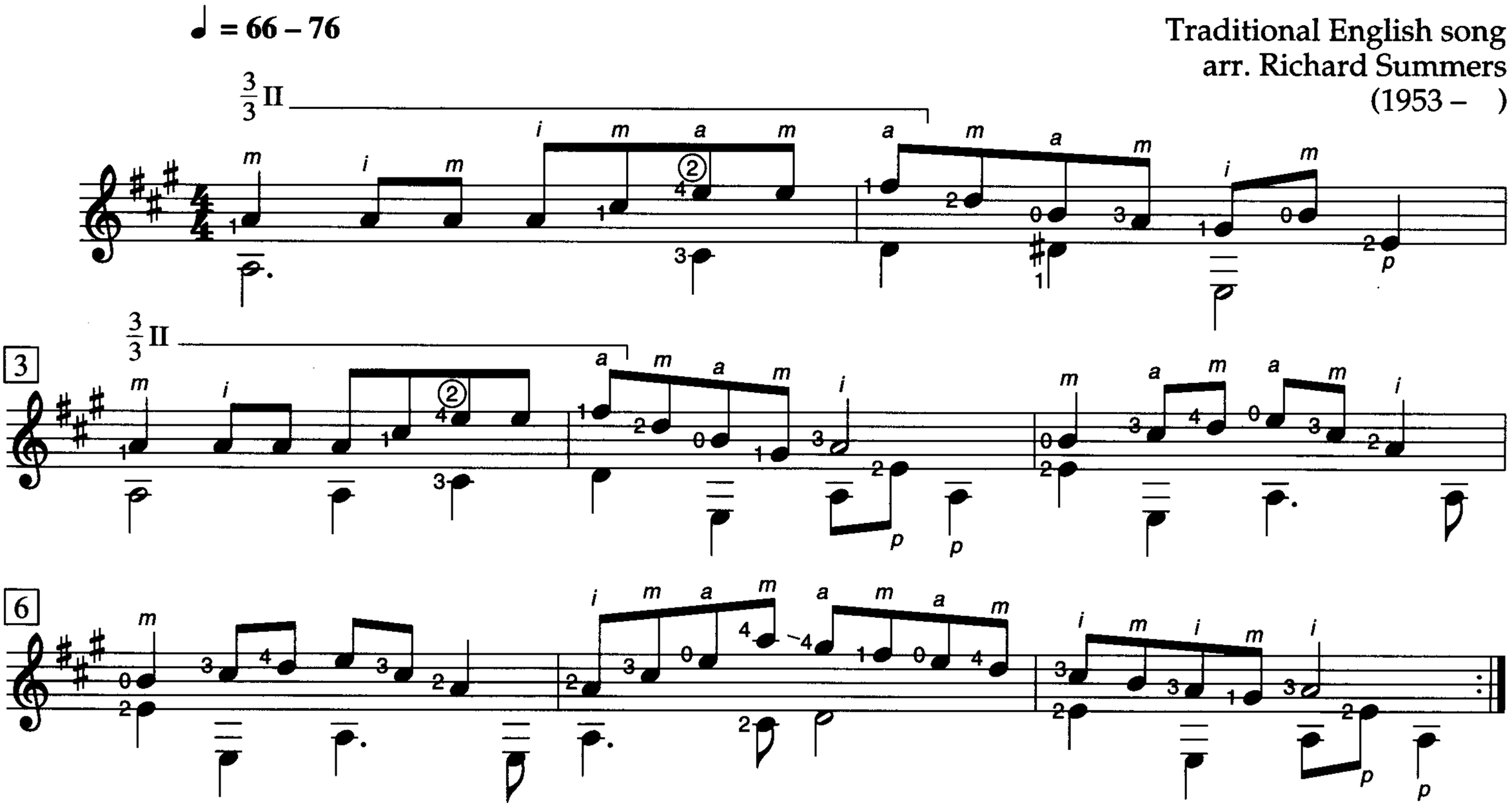
Traditional Welsh melody
arr. Paul Gerrits
(1935 –)



Source: *La guitare enchantée*, vol. 2
Arrangement © copyright 1982 Les Éditions Doberman-Yppan, Saint-Nicolas, Québec, Canada.
Reprinted by permission.

Early One Morning

Traditional English song
arr. Richard Summers
(1953 –)

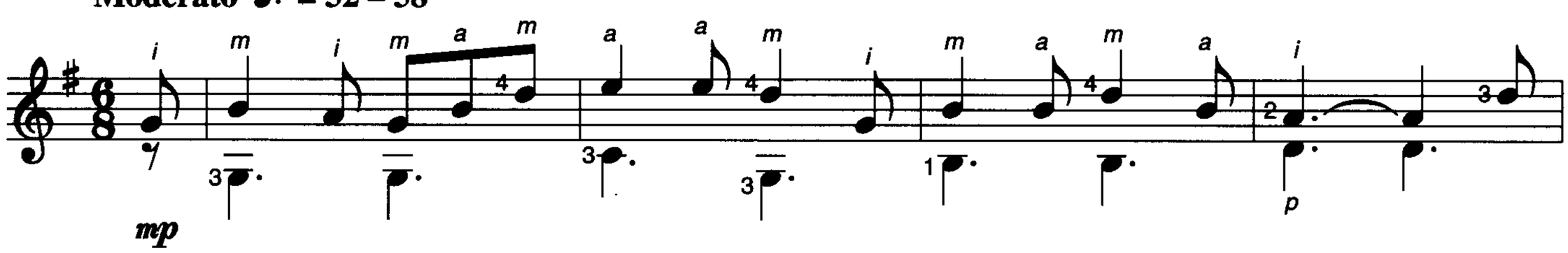


Source: *Music for Classical Guitar*, book 3
Arrangement © copyright 1996 Richard Summers. Reprinted by permission.

0-88797-862-2/12

Mary Hamilton

Traditional Scottish ballad
arr. Peter Hudson
(1968 –)

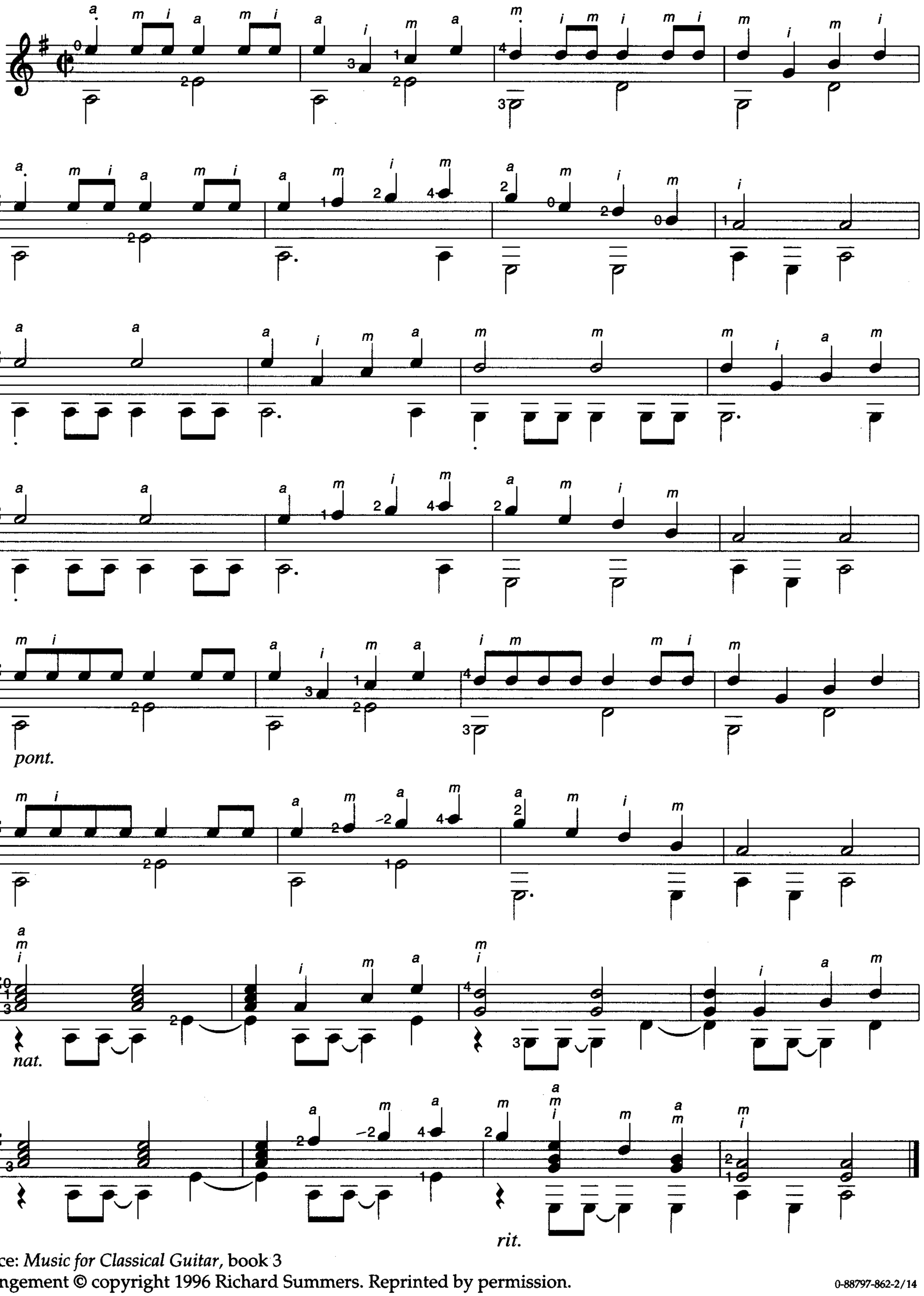


Arrangement © copyright 1996 Peter Hudson. Reprinted by permission.

0-88797-862-2/13

Drunken Sailor

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

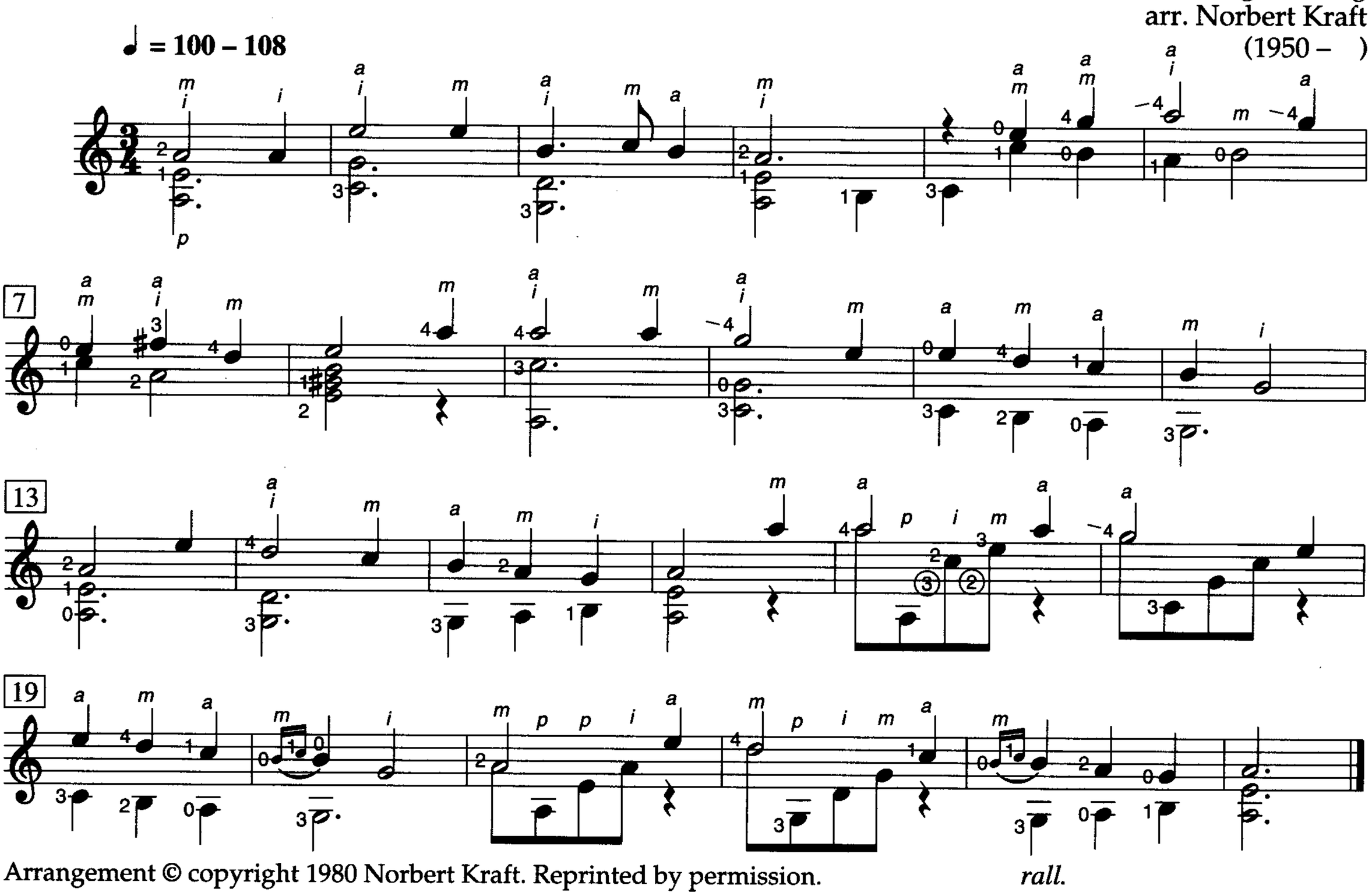


Source: *Music for Classical Guitar*, book 3
Arrangement © copyright 1996 Richard Summers. Reprinted by permission.

0-88797-862-2/14

Scarborough Fair

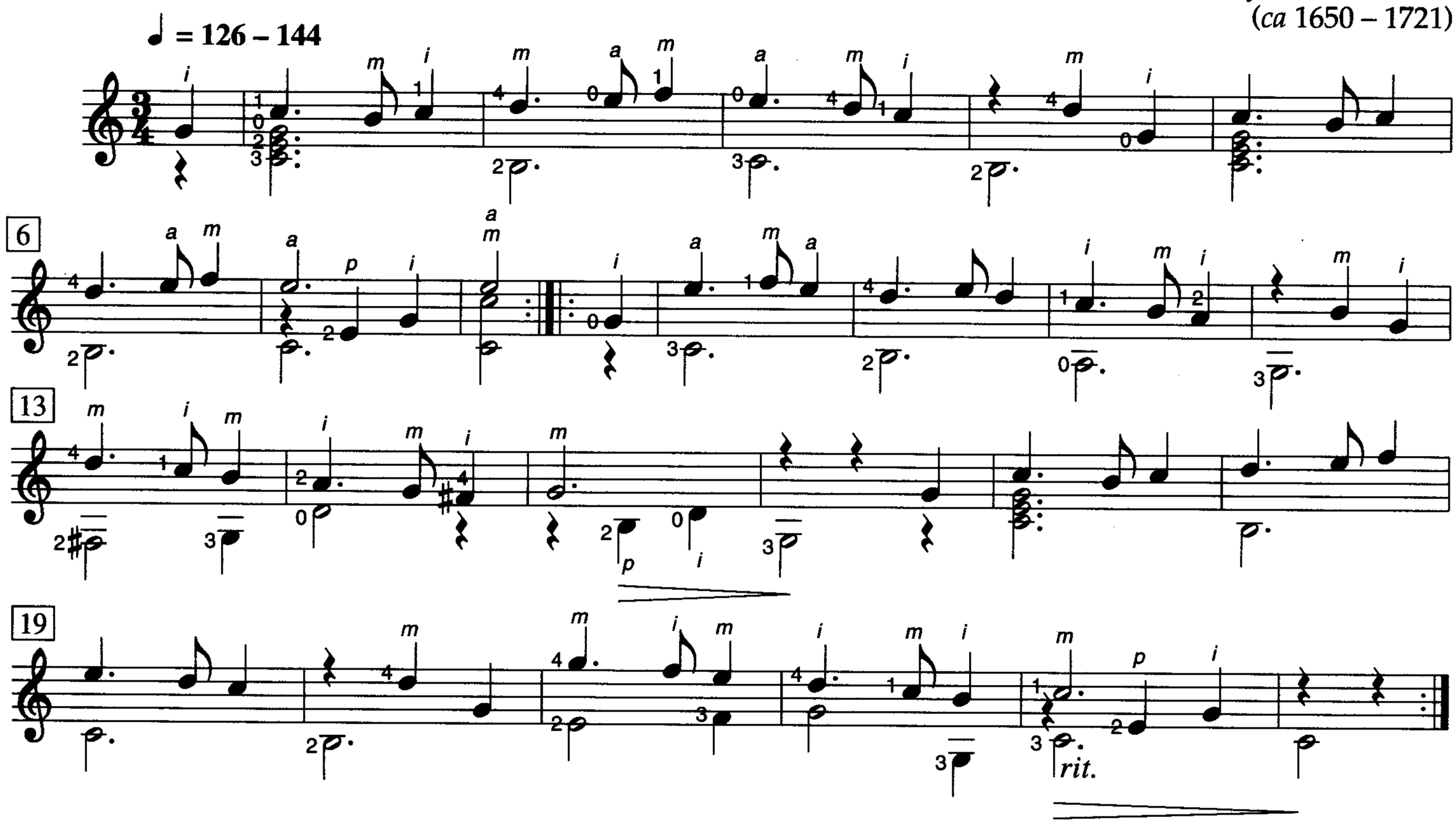
Traditional English song
arr. Norbert Kraft
(1950 –)



Arrangement © copyright 1980 Norbert Kraft. Reprinted by permission.

Gigue

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

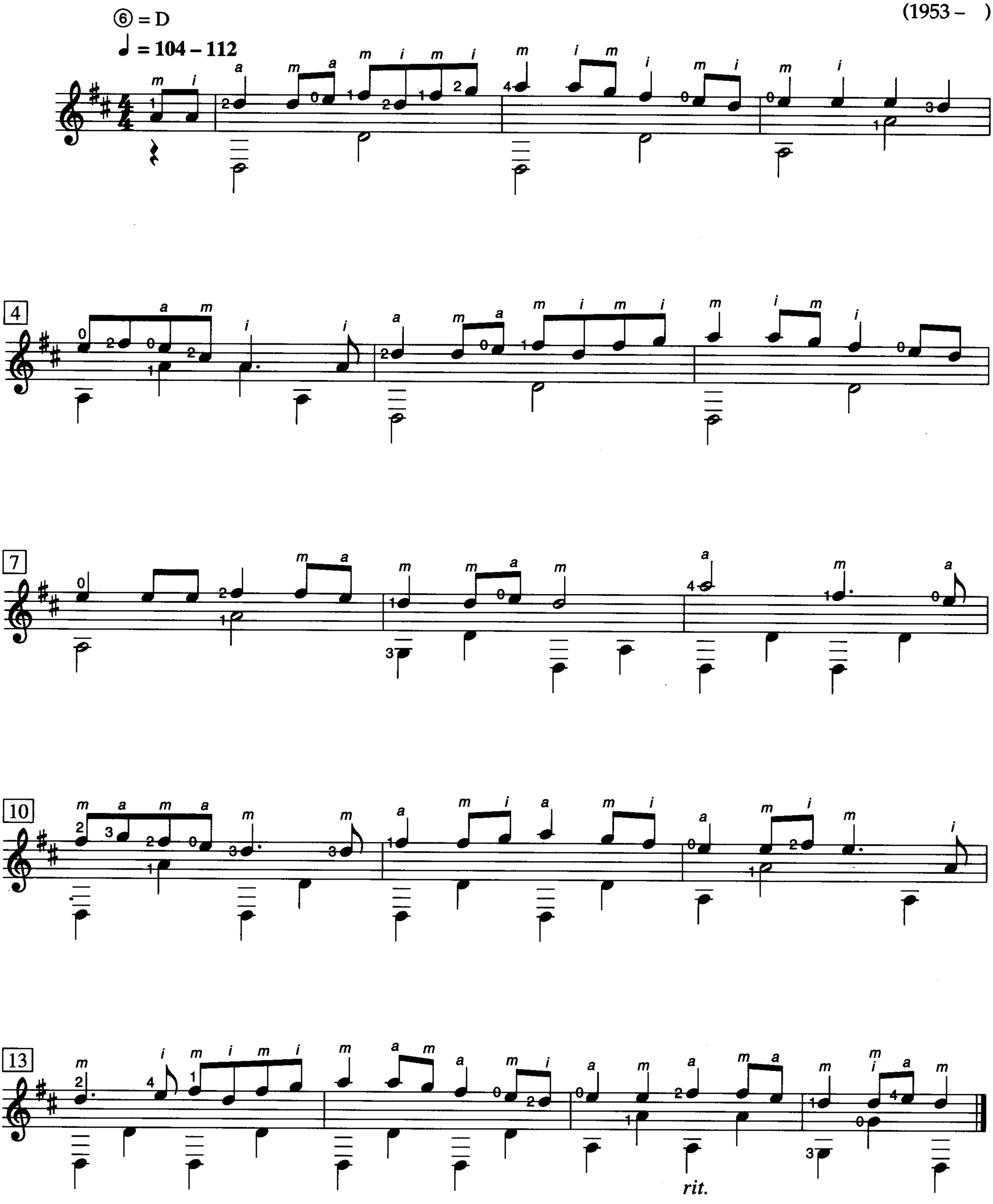


Source: *Little Suite in C Major*

0-88797-862-2/15

Simple Gifts

Traditional Shaker song
arr. Richard Summers
(1953 –)



Source: *Music for Classical Guitar,* book 3
Arrangement © copyright 1996 Richard Summers. Reprinted by permission.

0-88797-862-2/16

La fanfare

Francesco Molino
(1775 – 1847)

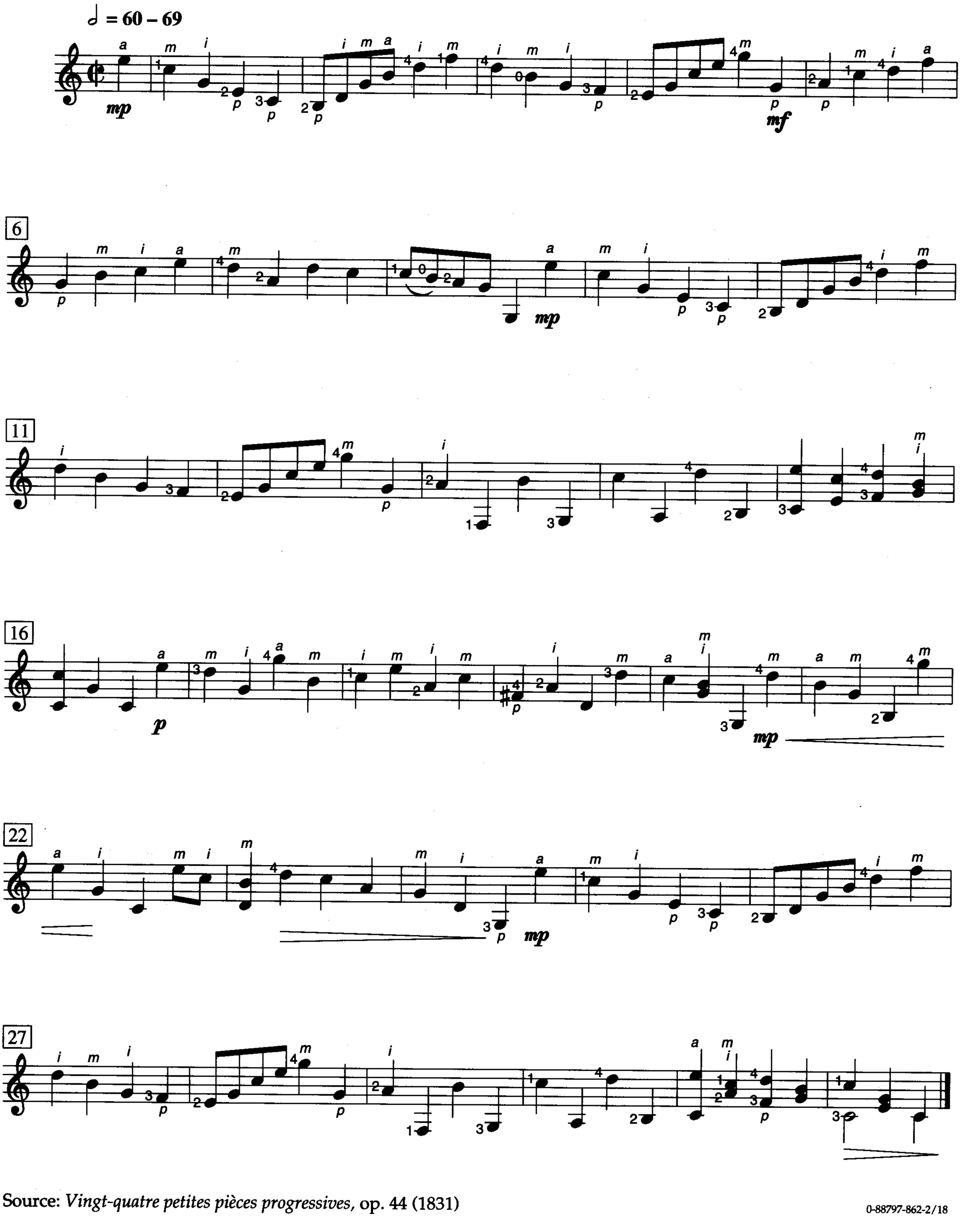
Source: *La terpsichore de société,* no. 1

0-88797-862-2/17

Andante

op. 44, no. 1

Fernando Sor
(1778 – 1839)



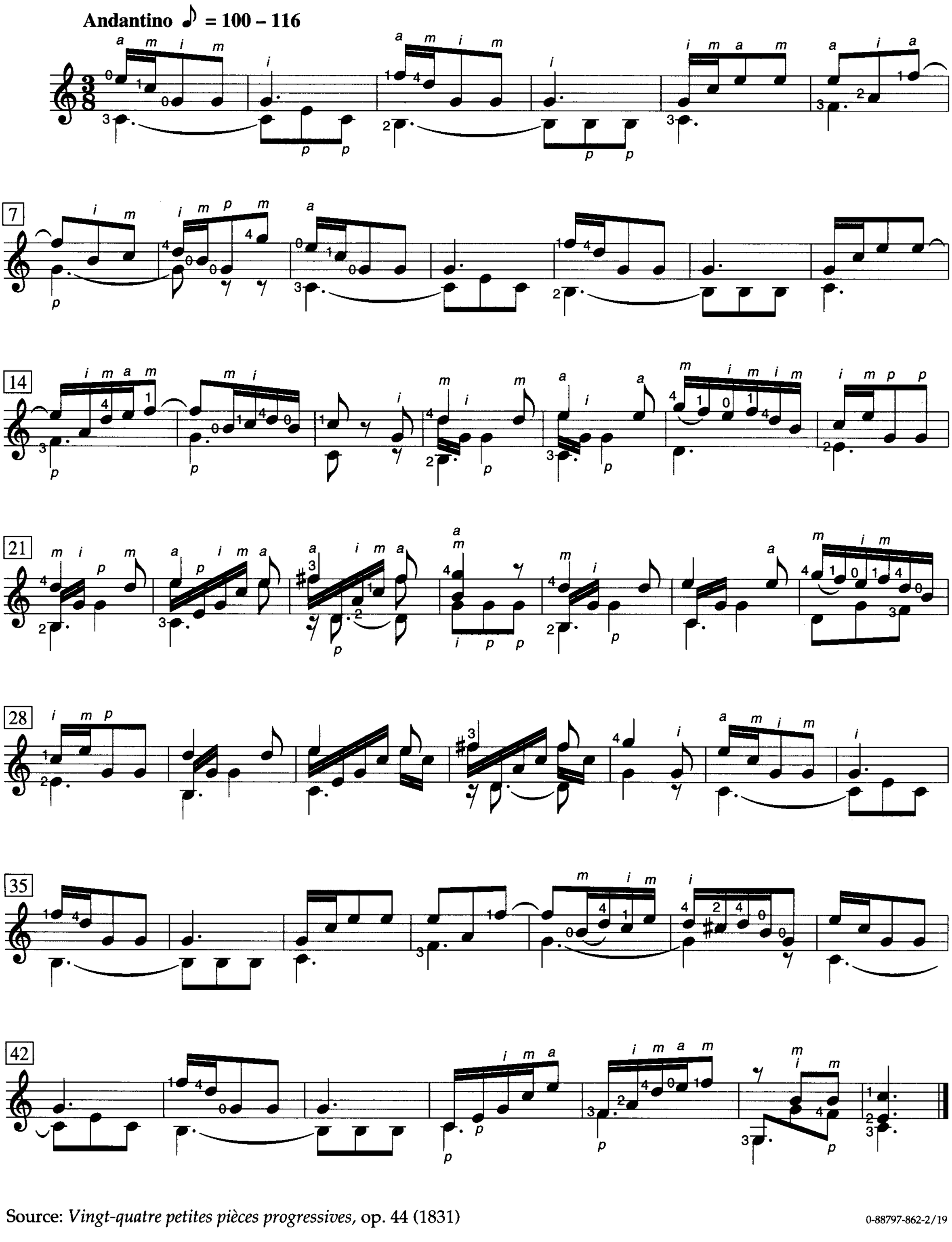
Source: *Vingt-quatre petites pièces progressives,* op. 44 (1831)

0-88797-862-2/18

Andantino

op. 44, no. 5

Fernando Sor
(1778 – 1839)

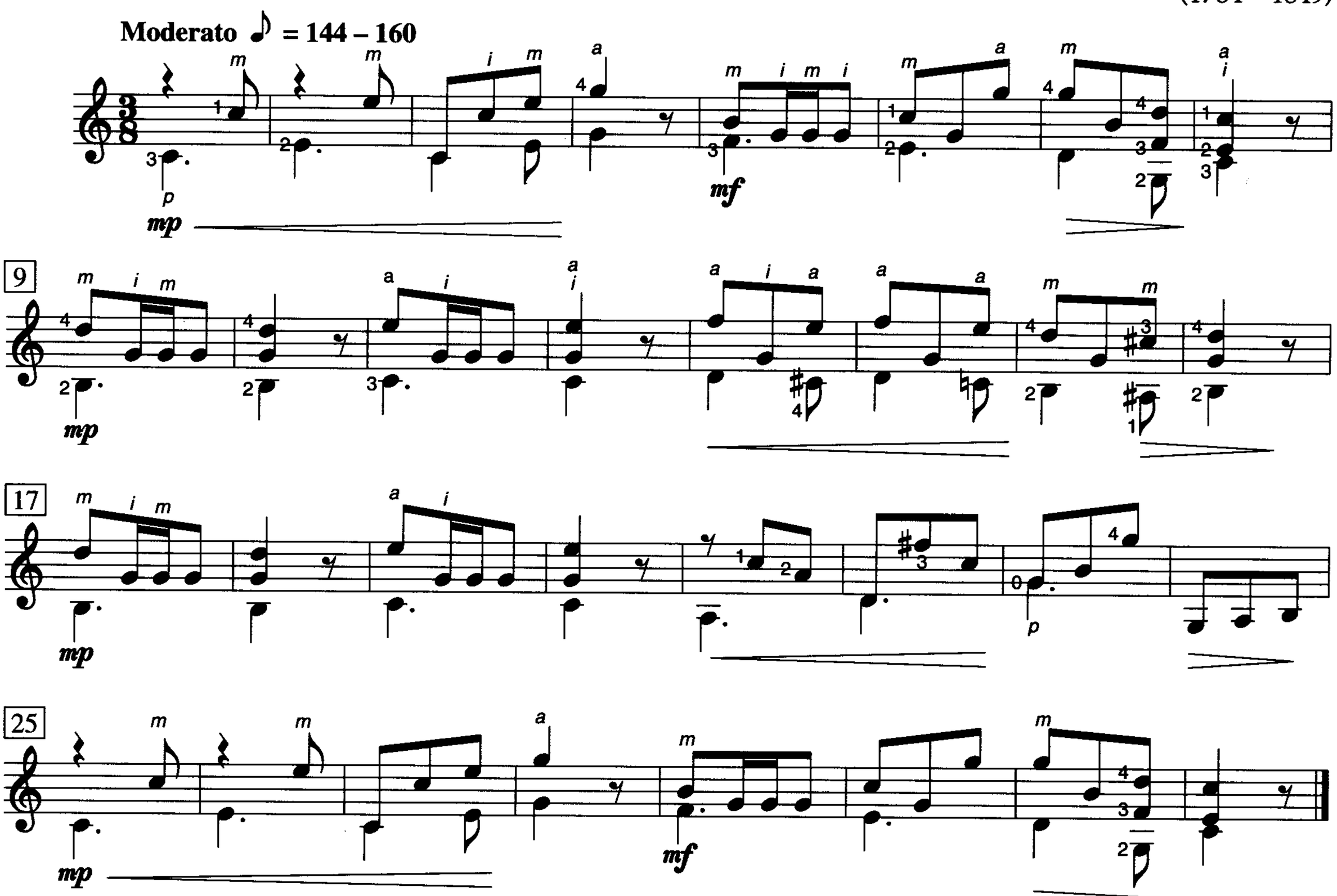


Source: *Vingt-quatre petites pièces progressives,* op. 44 (1831)

0-88797-862-2/19

Waltz

Dionisio Aguado
(1784 – 1849)



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

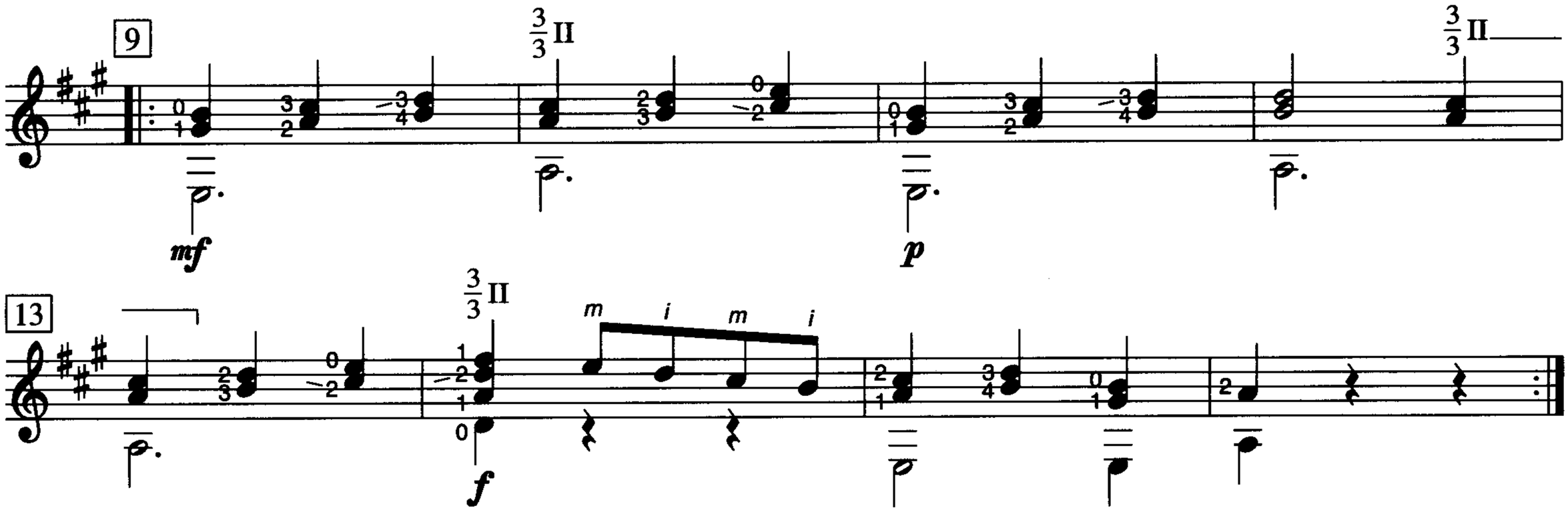
Arietta

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

Source: *Die Stunde der Gitarre*, vol. 1, ed. Walter Götze

Arrangement © copyright 1925, 1953 B. Schott's Söhne, Mainz. Reprinted by permission of European American Music Distributors Corporation.

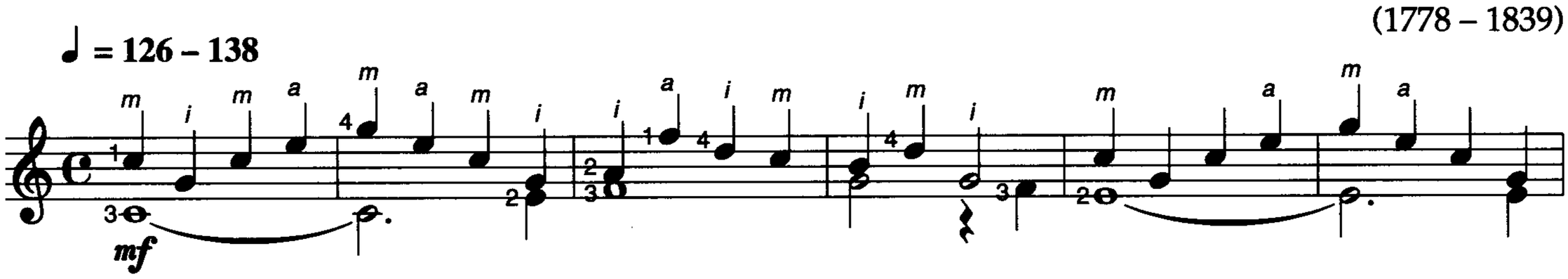
0-88797-862-2/20

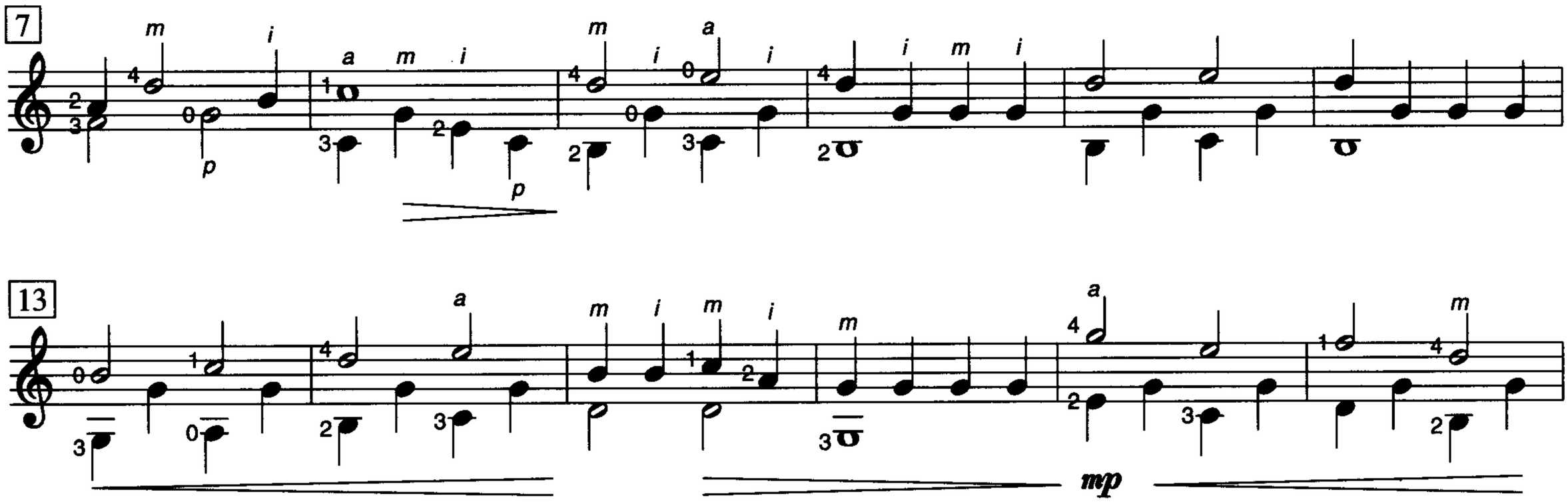


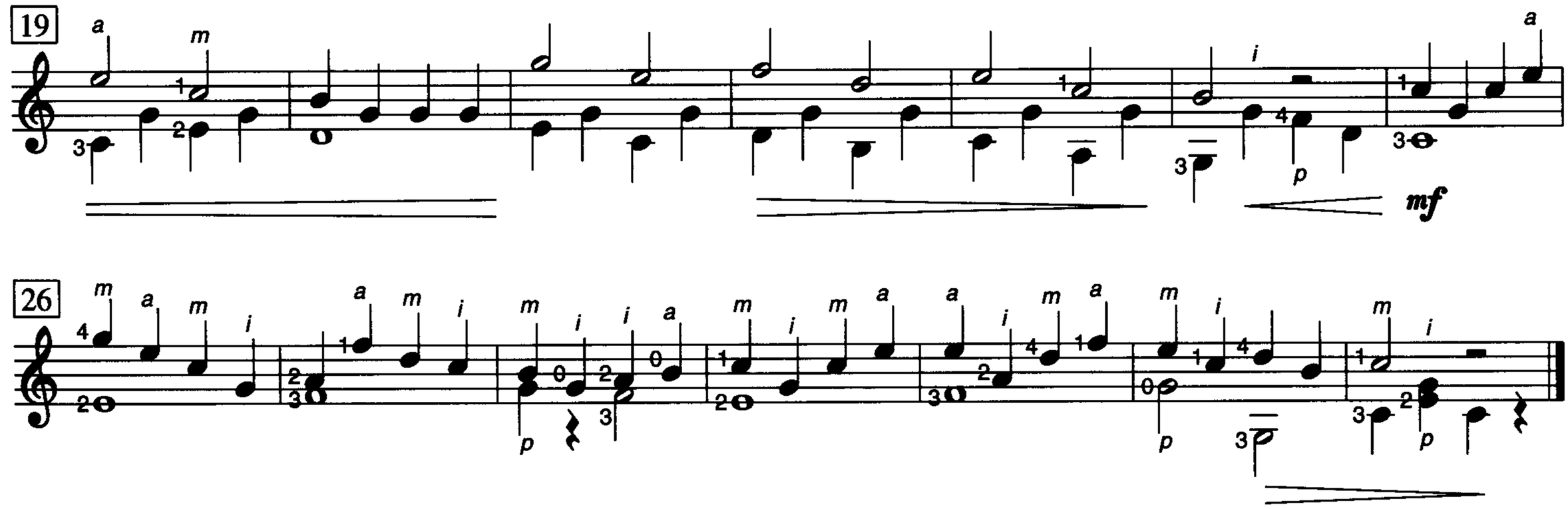
Andante

op. 35, no. 1

Fernando Sor
(1778 – 1839)







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

0-88797-862-2/21

Adagio

Johann Kaspar Mertz
(1800 – 1856)

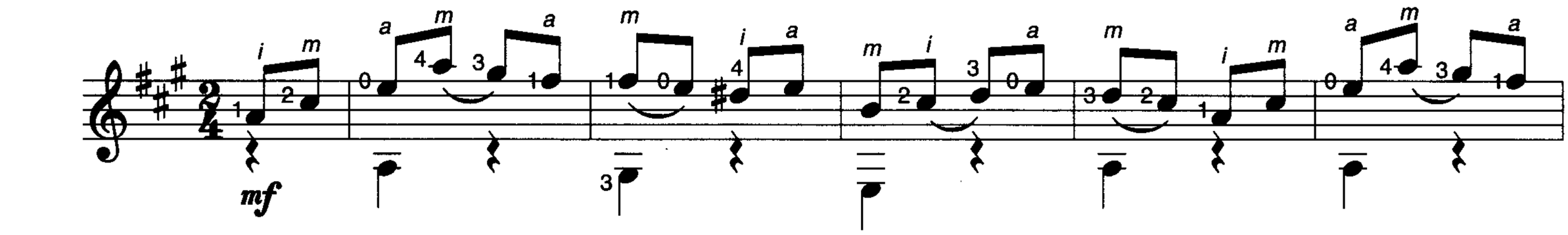
♩ = 60 – 69

p

Écossaise

op. 33, no. 9

Mauro Giuliani
(1781 – 1829)

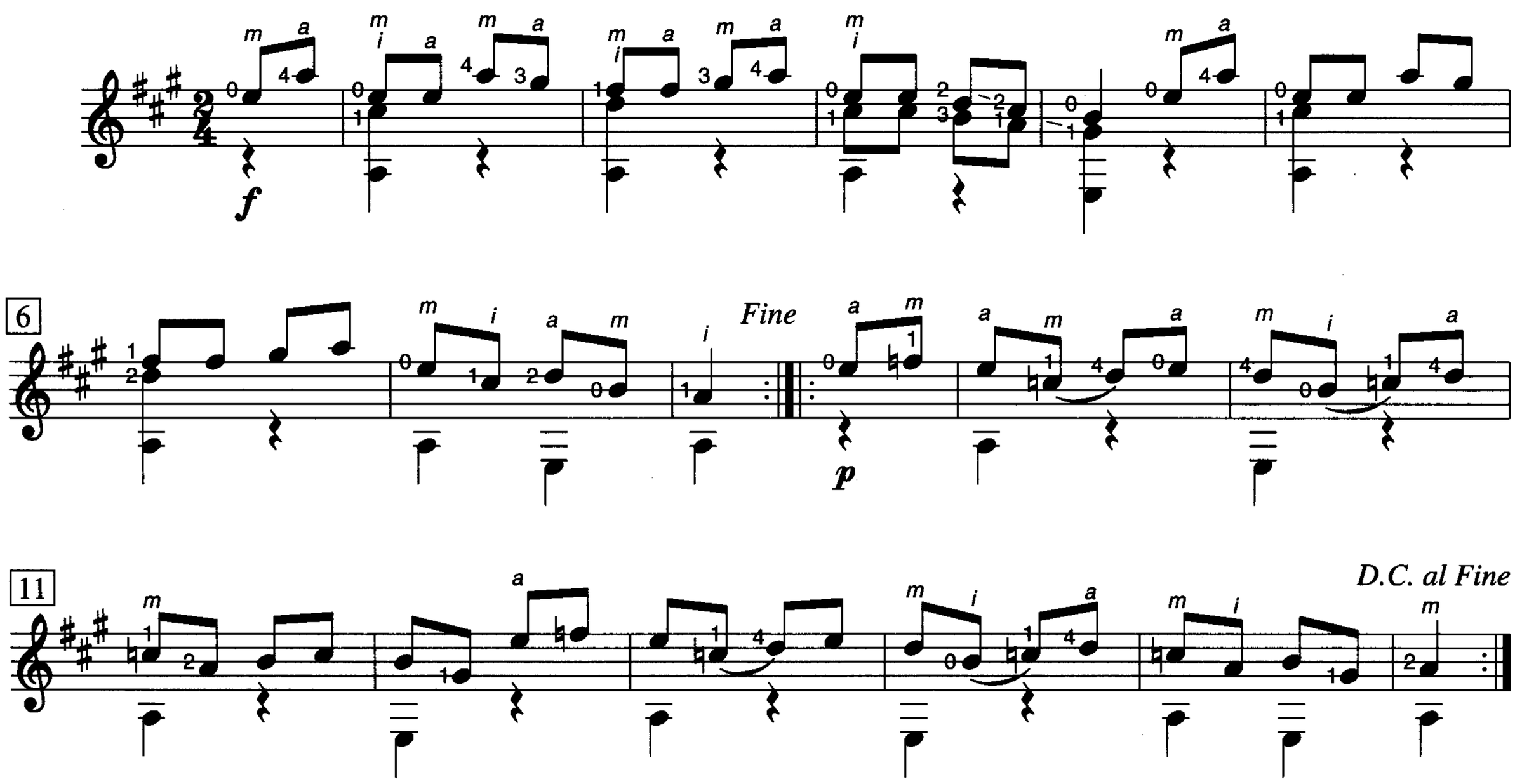


Source: *Douze écossaises pour la guitare*, op. 33 (Vienna, 1811)

Écossaise

op. 33, no. 11

Mauro Giuliani
(1781 – 1829)



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

0-88797-862-2/23

Waltz

Ferdinando Carulli
(1770 – 1841)

Moderato ♩ = 116 – 132

5

9

13

Fine

17

21

25

29

D.C. al Fine

0-88797-862-2/24

Andantino

op. 241, no. 20

Ferdinando Carulli
(1770 – 1841)

♩. = 52 – 56

mf

4 *mp*

8 *sfz* *p* *mp*

11 *p* *p*

14 *mp*

17 *p* *p* *mf* *rit.* *a tempo*

21 *mp*

25 *sfz* *p*

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

0-88797-862-2/25

Andante

op. 241, no. 18

Ferdinando Carulli
(1770 – 1841)

♩ = 92 – 100

mp

4

mf

8

p

12

rit.

16

a tempo

mp

20

Fine

25

m i m i

mf

m i

p

a

28

m

m

m

a

mf

31

m

p i

p

m i

mp

m i

mf

35

a

m

p

m

mp

38

a

mf

m

m

poco rit.

a tempo

m

42

a

m

m

mf

45

m

a

m

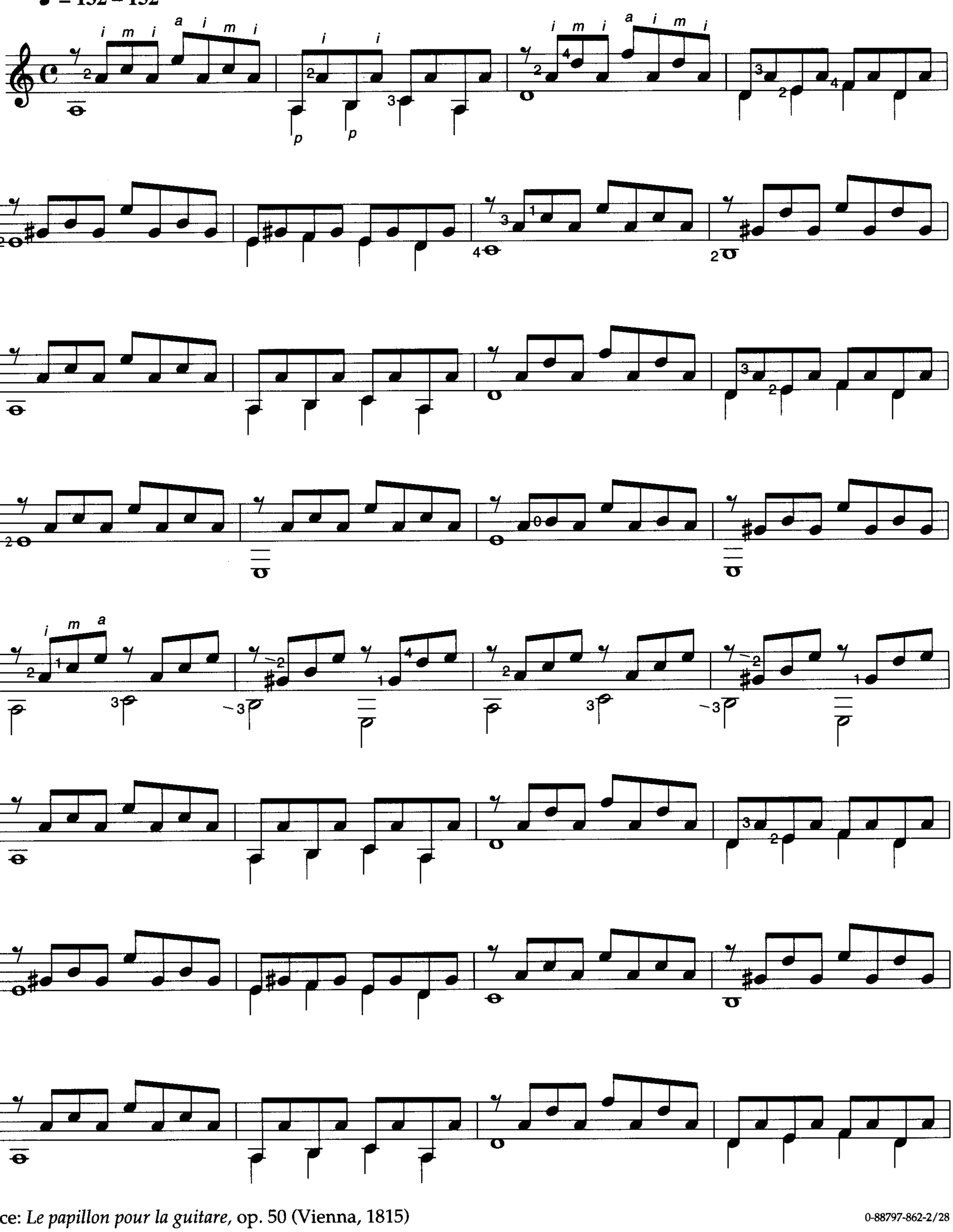
D.C. al Fine

Allegro

op. 50, no. 13

Mauro Giuliani
(1781 – 1829)

♩ = 132 – 152



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

0-88797-862-2/28

33

37

Allegretto

op. 44, no. 2

Fernando Sor
(1778 – 1839)

♩ = 108 – 116

9

17

25

33

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

0-88797-862-2/29

Sauteuse

Matteo Carcassi
(1792 – 1853)

Animato ♩ = 69 – 80

mf *p* *p* *p* *f* *Fine* *mf* *p* *f* *p* *D.C. al Fine*

0-88797-862-2/30

Tango pour Mario

Gérard Montreuil
(1927 – 1991)

♩ = 104 – 112

5

9

13

1. 2. *Fine*

rit.

17

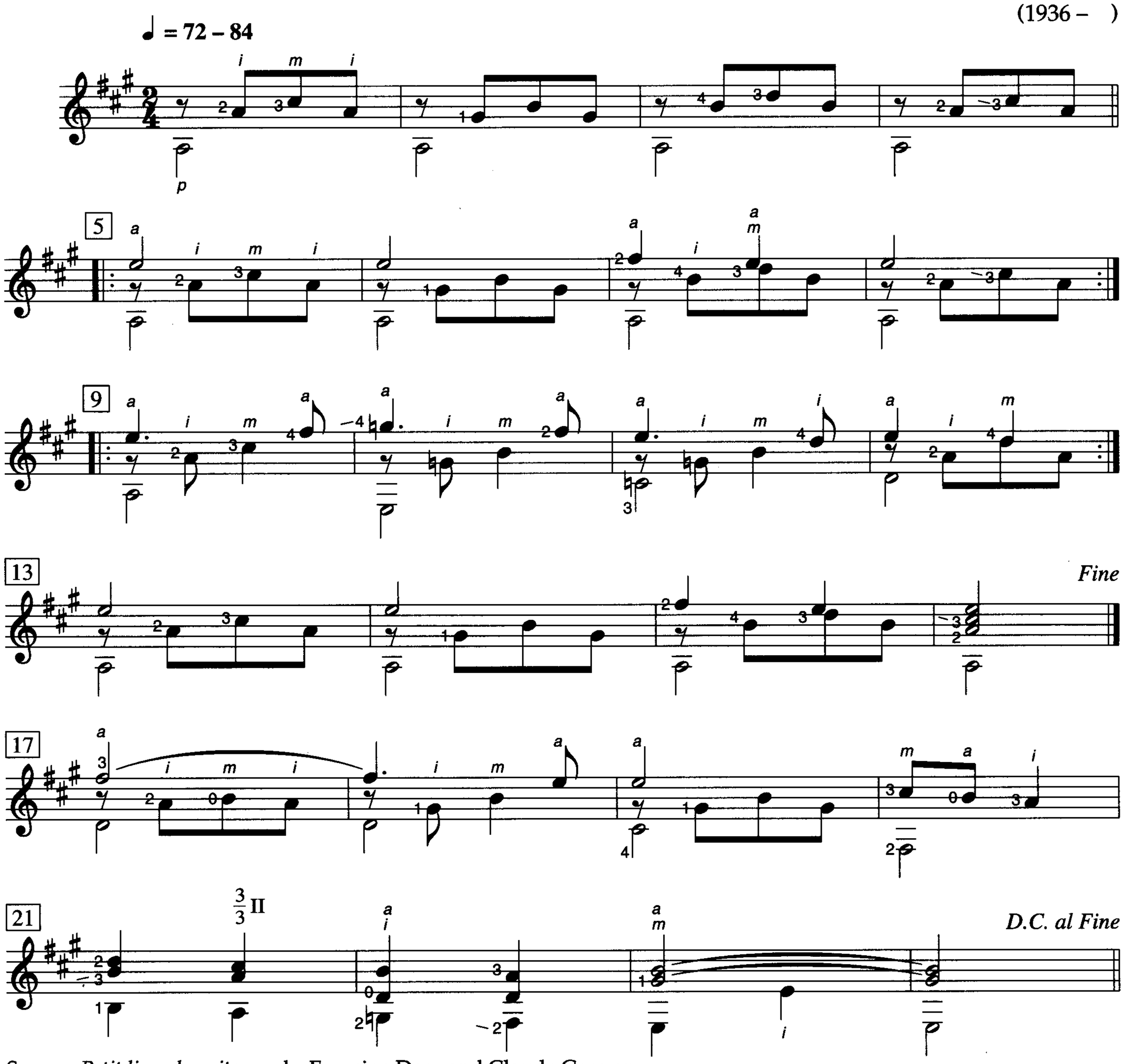
21

$\frac{4}{3}$ II *D.C. al Fine*

Source: *Divertissements pour guitare,* vol. 1, no. 4
© Copyright 1984 Les Éditions Doberman-Yppan, Saint-Nicolas, Québec, Canada. Reprinted by permission. 0-88797-862-2/31

Andante

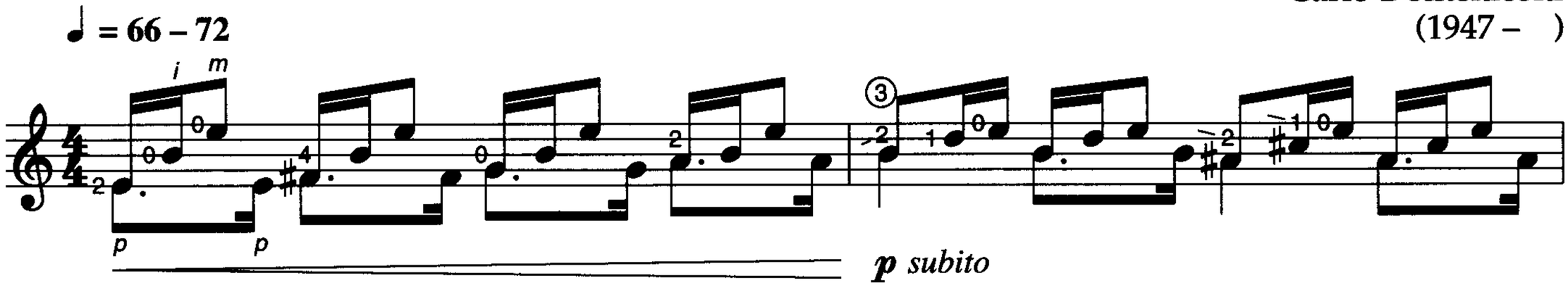
Rémi Bouchard
(1936 –)



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

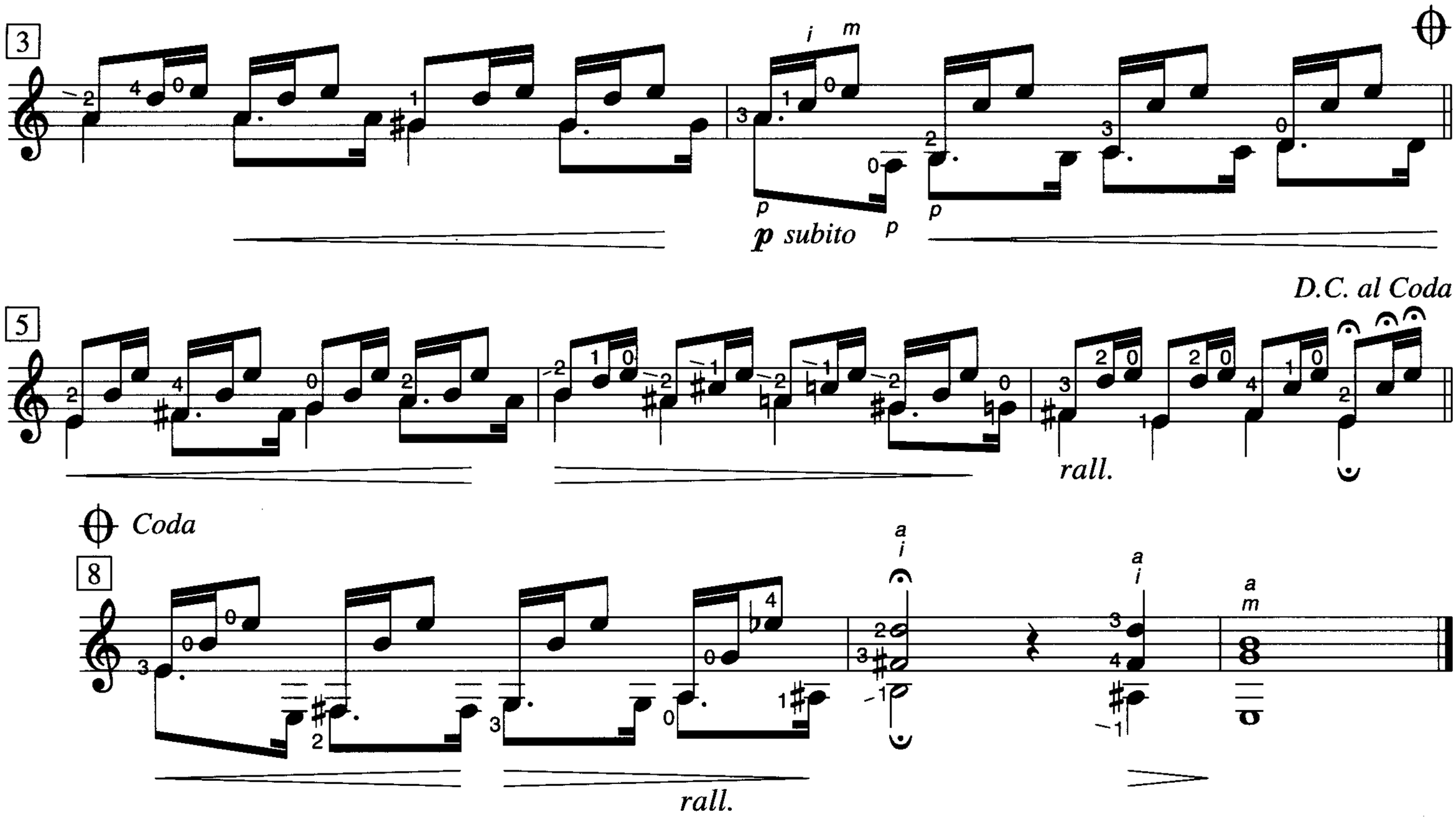
Ruscello
A Brook

Carlo Domeniconi
(1947 –)



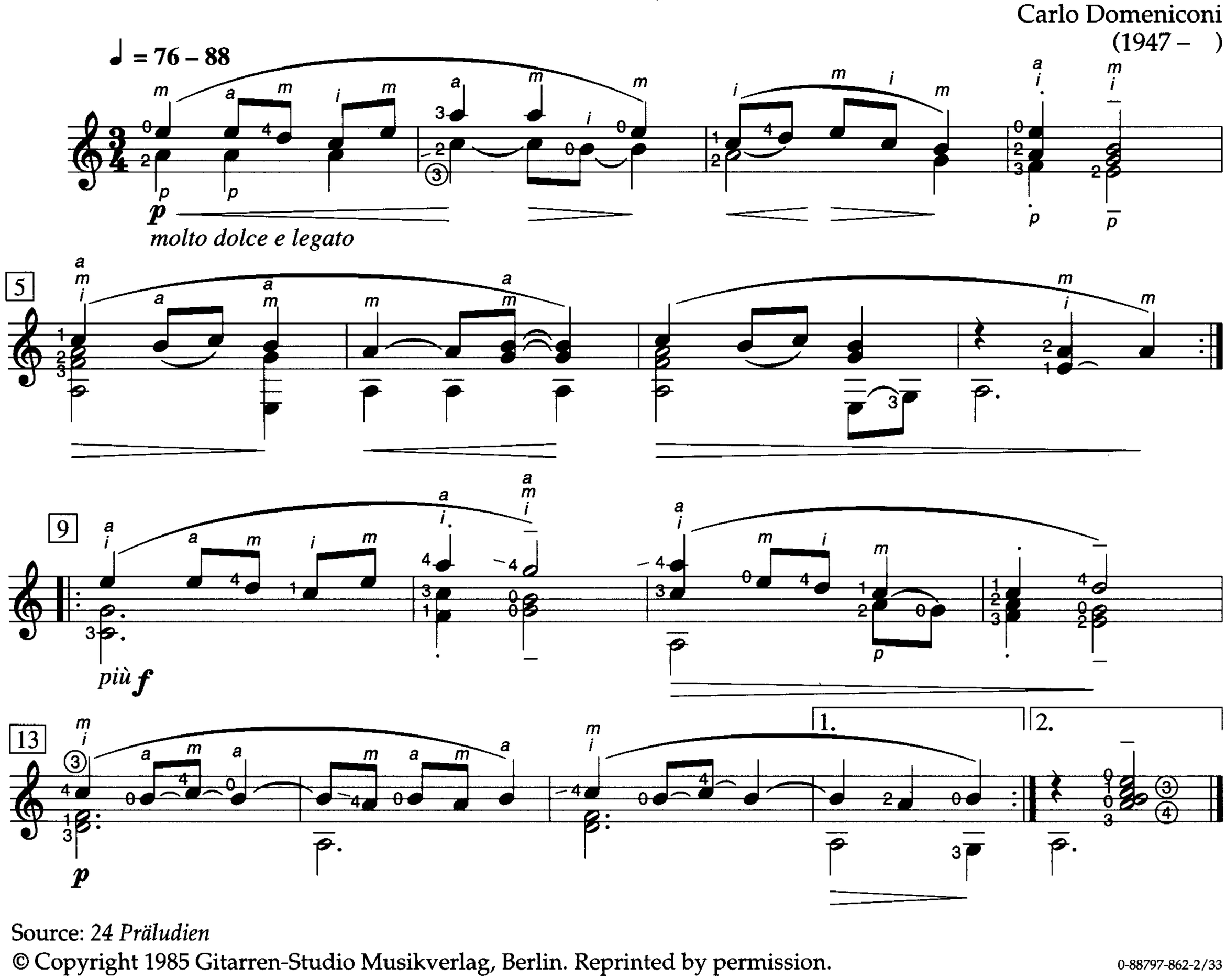
Source: *24 Präludien*
© Copyright 1985 Gitarren-Studio Musikverlag, Berlin. Reprinted by permission.

0-88797-862-2/32



Nostalgia

Carlo Domeniconi
(1947 –)



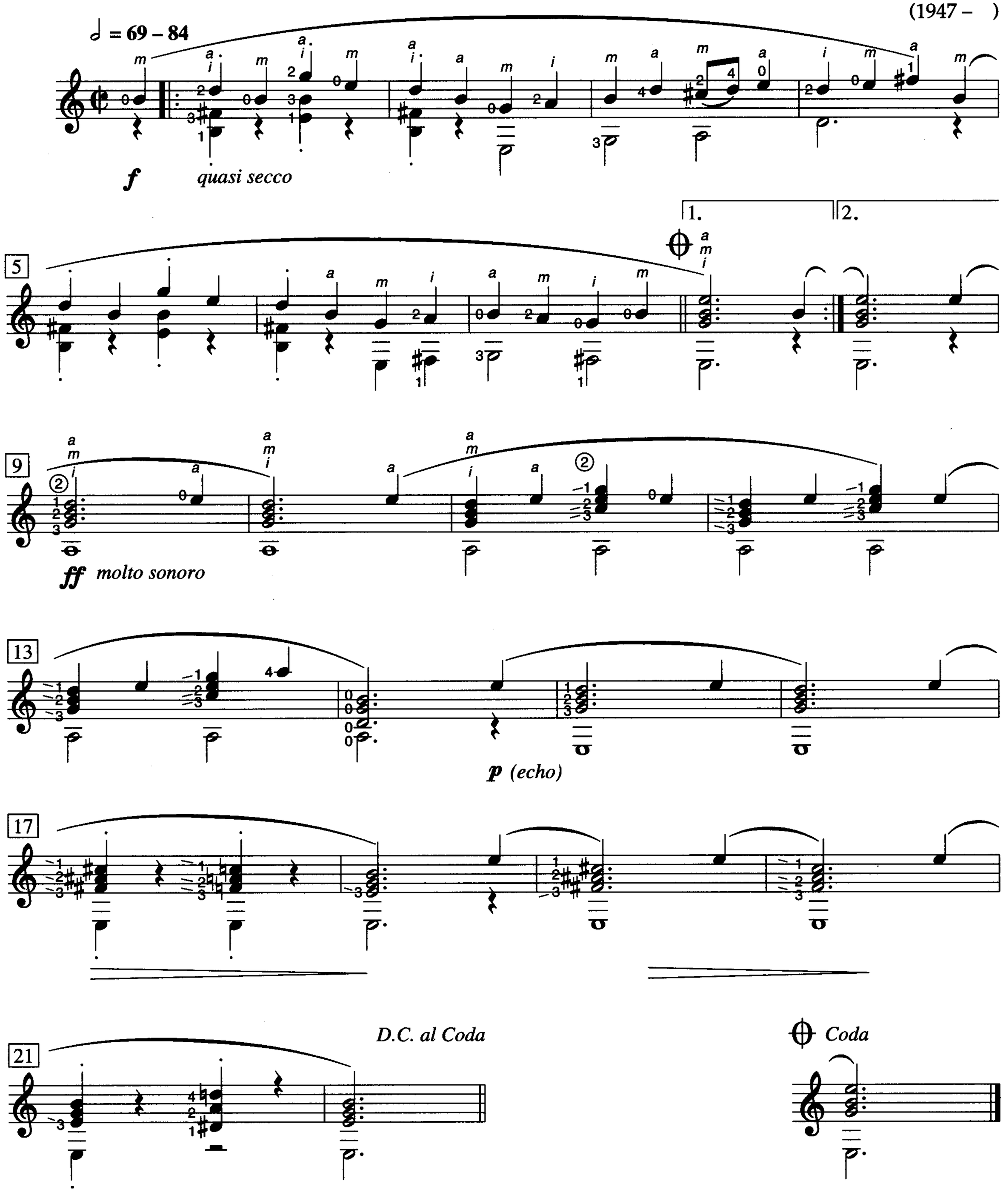
Source: *24 Präludien*

© Copyright 1985 Gitarren-Studio Musikverlag, Berlin. Reprinted by permission.

0-88797-862-2/33

Danza del gatto
Dance of the Cat

Carlo Domeniconi
(1947 –)



Source: *24 Präludien*
© Copyright 1985 Gitarren-Studio Musikverlag, Berlin. Reprinted by permission.

0-88797-862-2/34

Equilibrato
Balance

Carlo Domeniconi
(1947 –)

♩ = 56 – 69

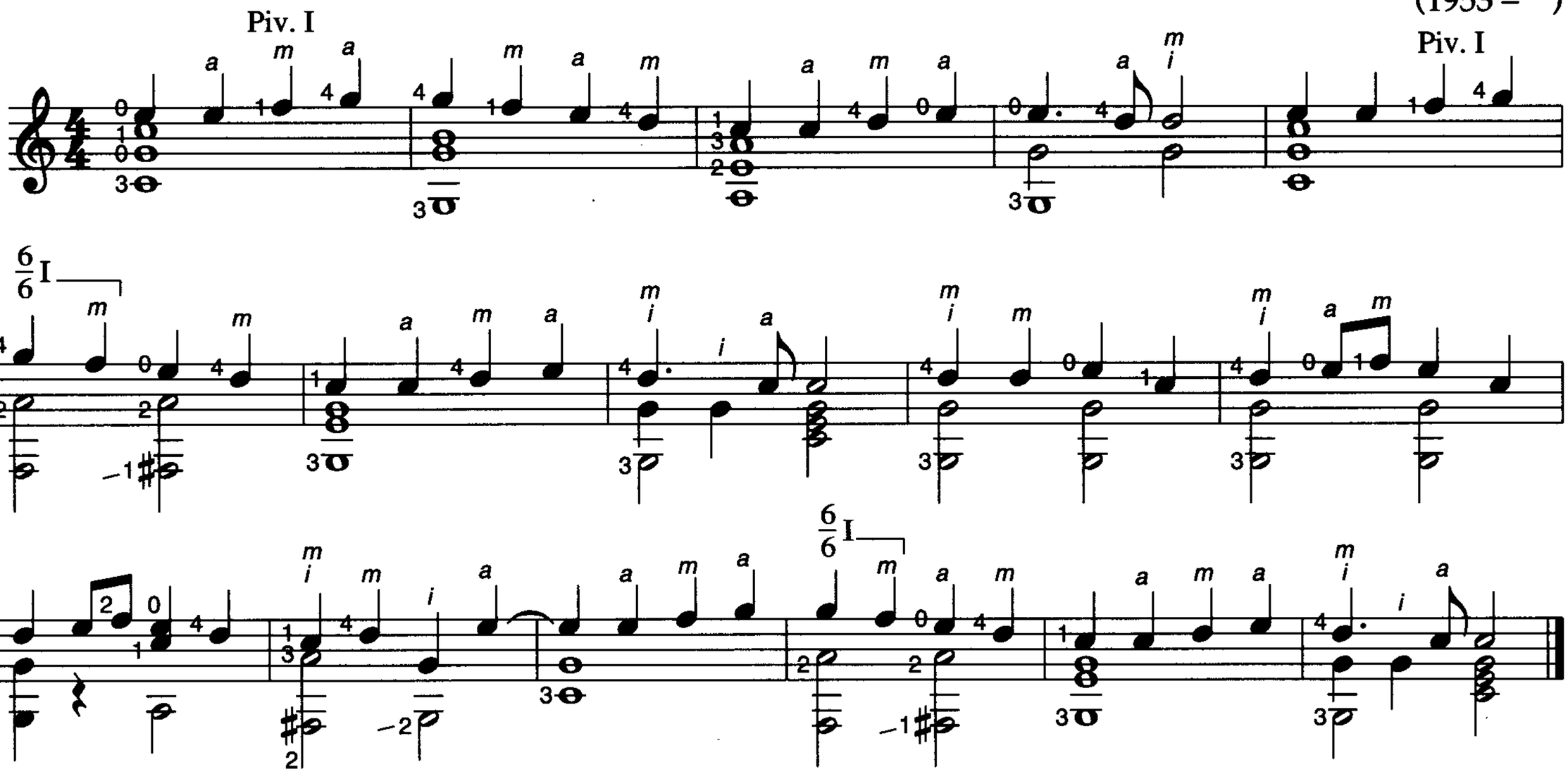
quasi ***f***

Source: *24 Präludien*
© Copyright 1985 Gitarren-Studio Musikverlag, Berlin. Reprinted by permission.

0-88797-862-2/35

Ode to Joy*

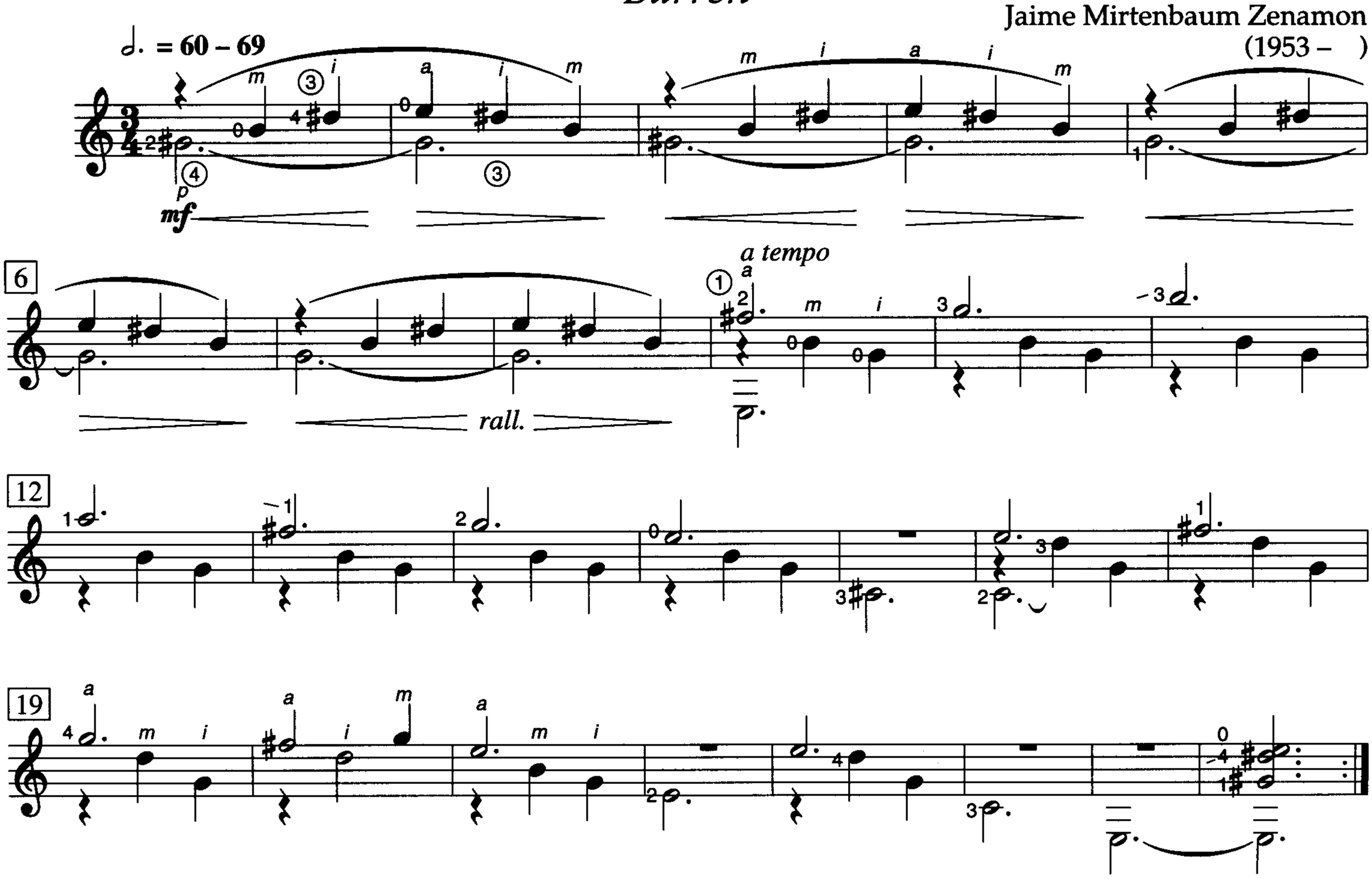
Ludwig van Beethoven
(1770 – 1827)
arr. Richard Summers
(1953 –)



*Theme from the fourth movement of Beethoven's *Symphony No. 9*, op. 125
Source: *Music for Classical Guitar*, book 3
Arrangement © copyright 1996 Richard Summers. Reprinted by permission.

Calmo
Barren

Jaime Mirtenbaum Zenamon
(1953 –)

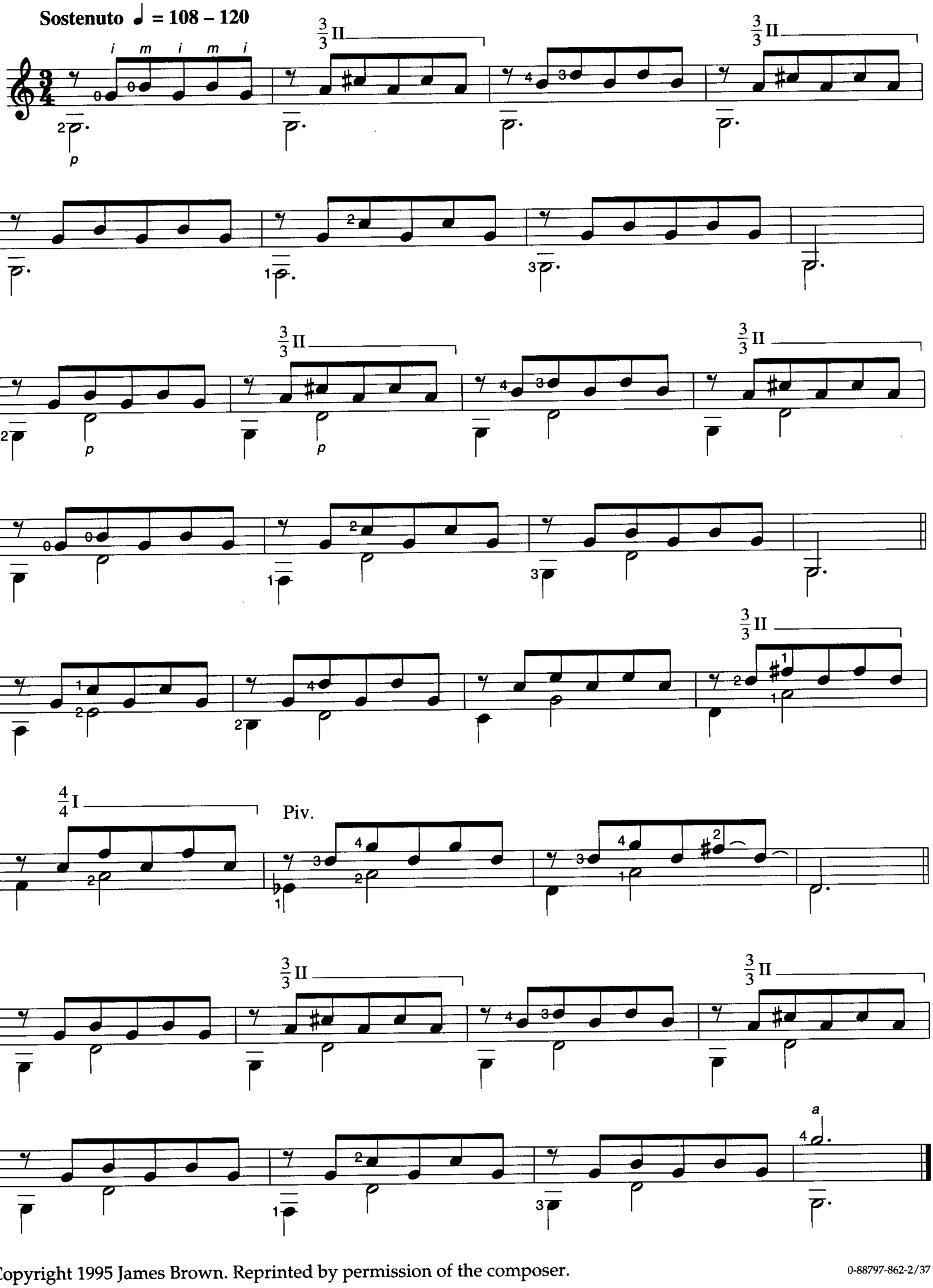


Source: *Epigramme 1*
© Copyright 1989 Edition Margaux, Hans-Gerhard Fey and Peter Strack, Berlin. Reprinted by permission.

0-88797-862-2/36

Bells

James Brown
(1967 –)



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

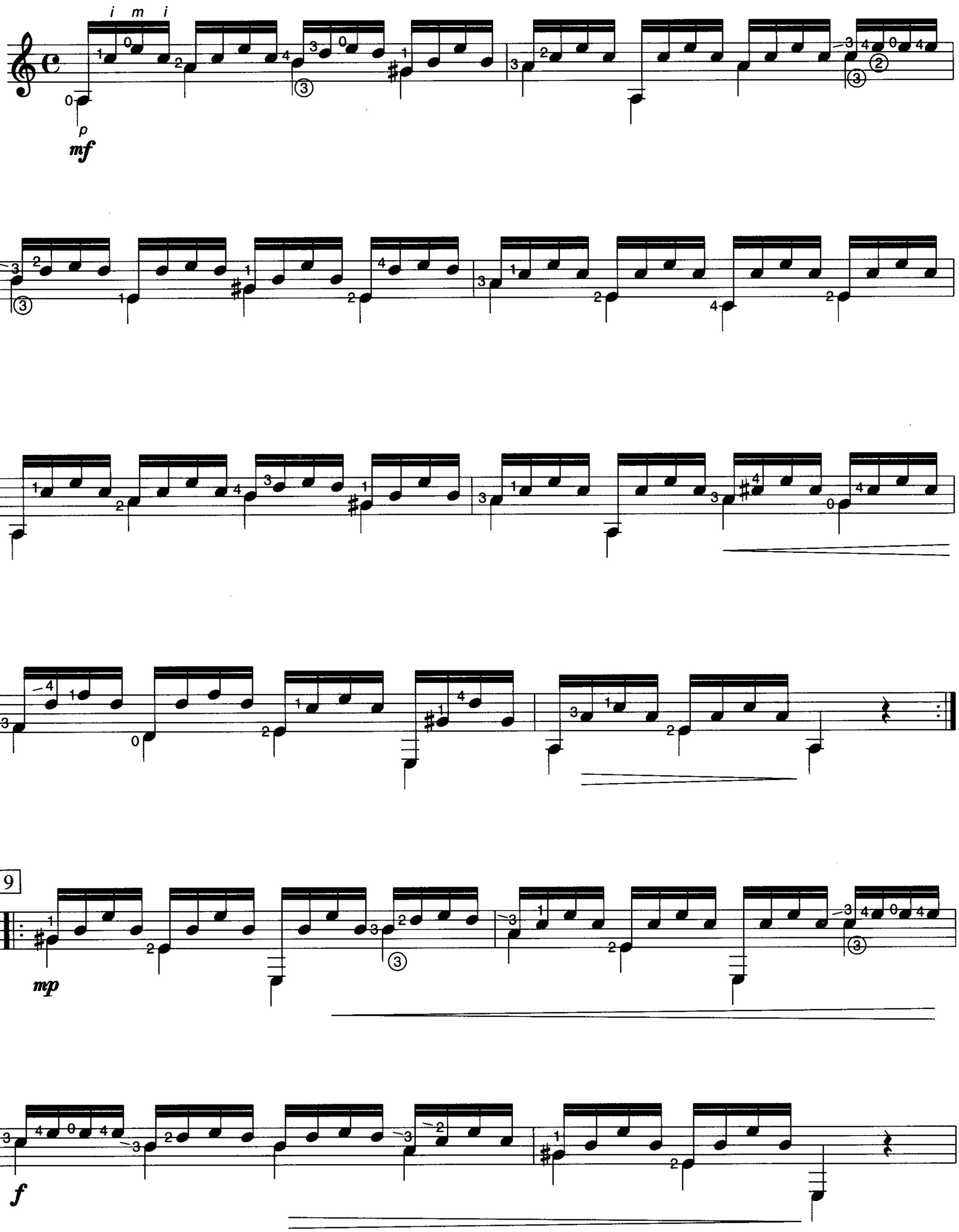
0-88797-862-2/37

Study/Etude no. 1

Exercise no. 10

Dionisio Aguado
(1784 – 1849)

♩ = 63 – 69



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

0-88797-862-2/38

13

mp

15

f

Study/Etude no. 2

Lesson 75

Julio S. Sagreras
(1879 – 1942)

♩ = 66 – 72

4

8

12

Source: *Las primeras lecciones*
© Copyright Ricordi Americana S.A.E.C., Buenos Aires. Reprinted by permission.

0-88797-862-2/39

Study/Etude no. 3

Study

op. 39, no. 27

Anton Diabelli
(1781 – 1858)

Tempo di minuetto ♩ **= 104 – 112**

Source: *Vortragsstücke für Anfänger*, op. 39 (1814)

Study/Etude no. 4

Study

Dionisio Aguado
(1784 – 1849)

♪ **= 120 – 132**

Study/Etude no. 5

Cantabile

Dionisio Aguado
(1784 – 1849)

♩ = 63 – 69

Study/Etude no. 6

Andantino

Fernando Sor
(1778 – 1839)

♩ = 66 – 76

Source: *Méthode pour la guitare* (Coste edition)

0-88797-862-2/41

Study/Etude no. 7

Moderato

Ferdinando Carulli
(1770 – 1841)

Moderato ♩ = 88 – 100

mp

4

mf

7

mf

10

13

f

16

rit.

a tempo

mp

19

mf

22

p

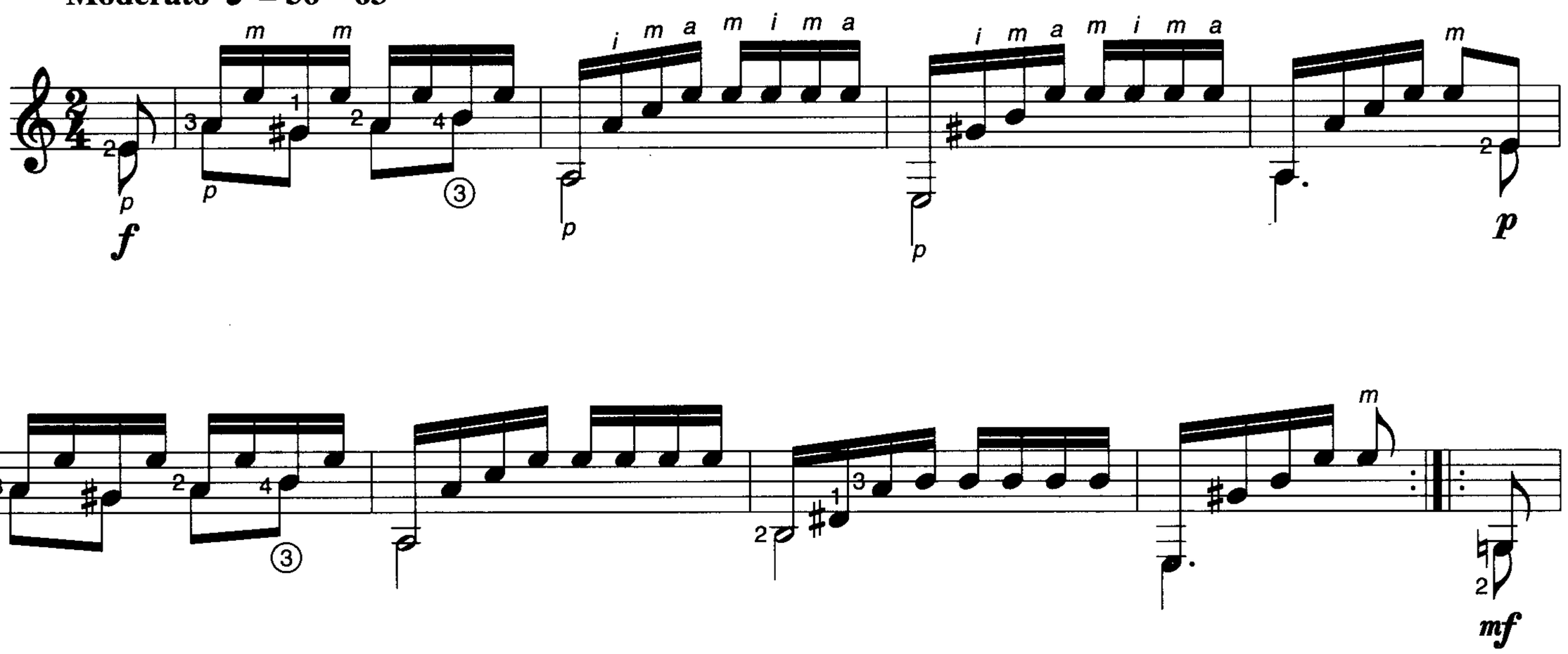
Study/Etude no. 8

Moderato

op. 59, part 3, no. 11

Matteo Carcassi
(*ca* 1792 – 1853)

Moderato ♩ = 56 – 63

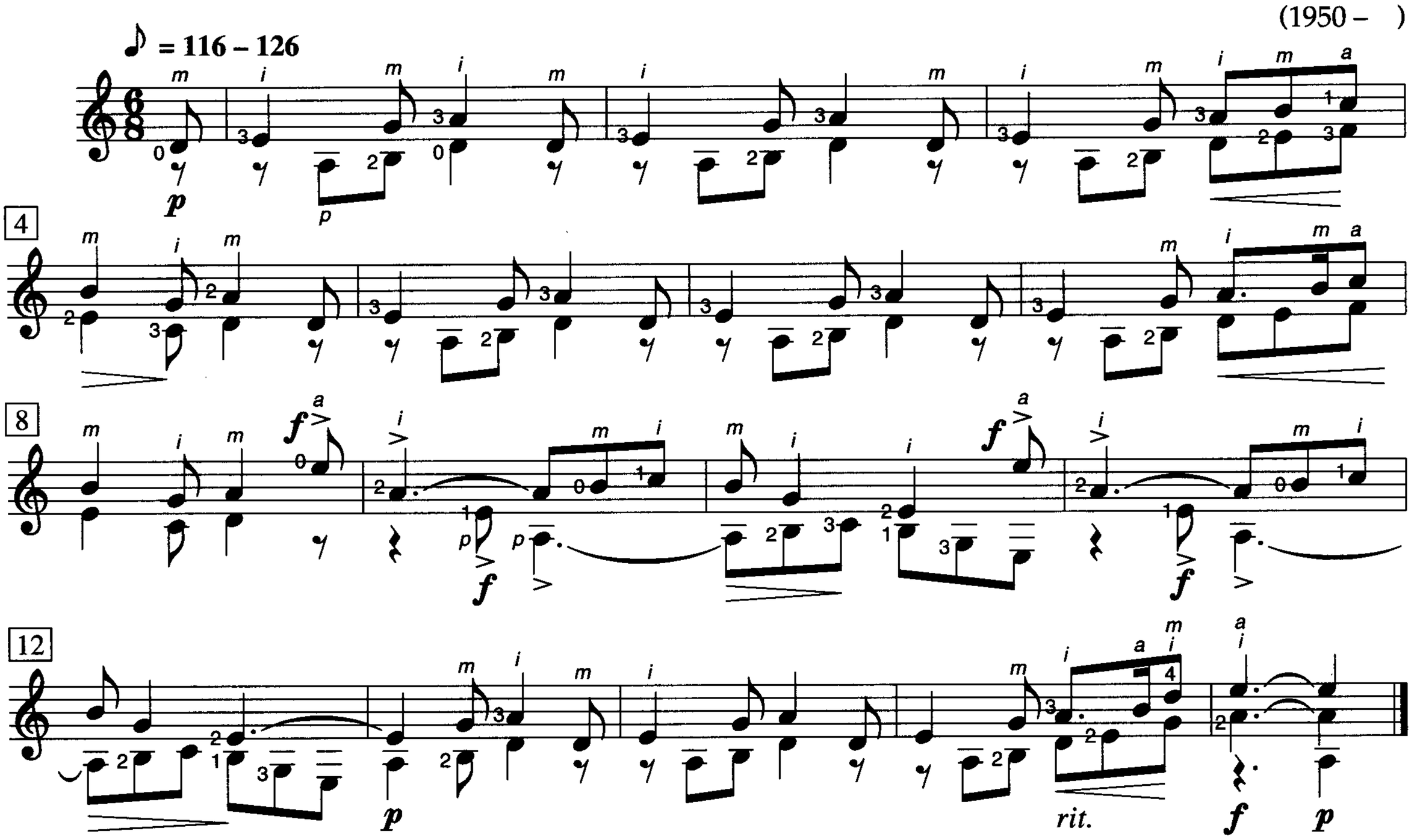


Source: *Méthode complète pour la guitare*, op. 59 (*ca* 1840)

Study/Etude no. 9

Study in Imitation

Pierre Gallant
(1950 –)

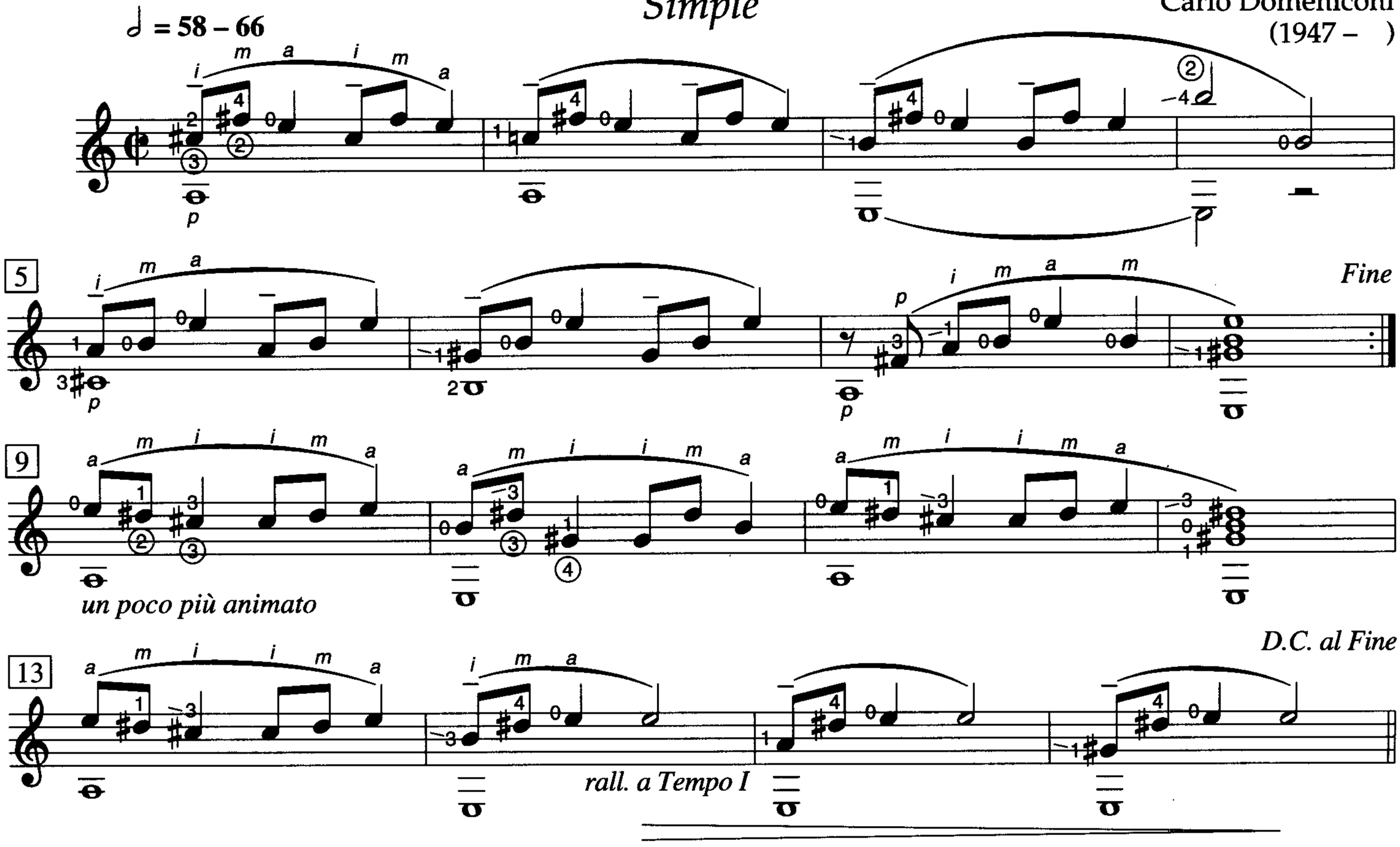


© Copyright 1988 Pierre Gallant. Reprinted by permission of the composer.

Study/Etude no. 10

Semplice
Simple

Carlo Domeniconi
(1947 –)



Source: 24 *Präludien*

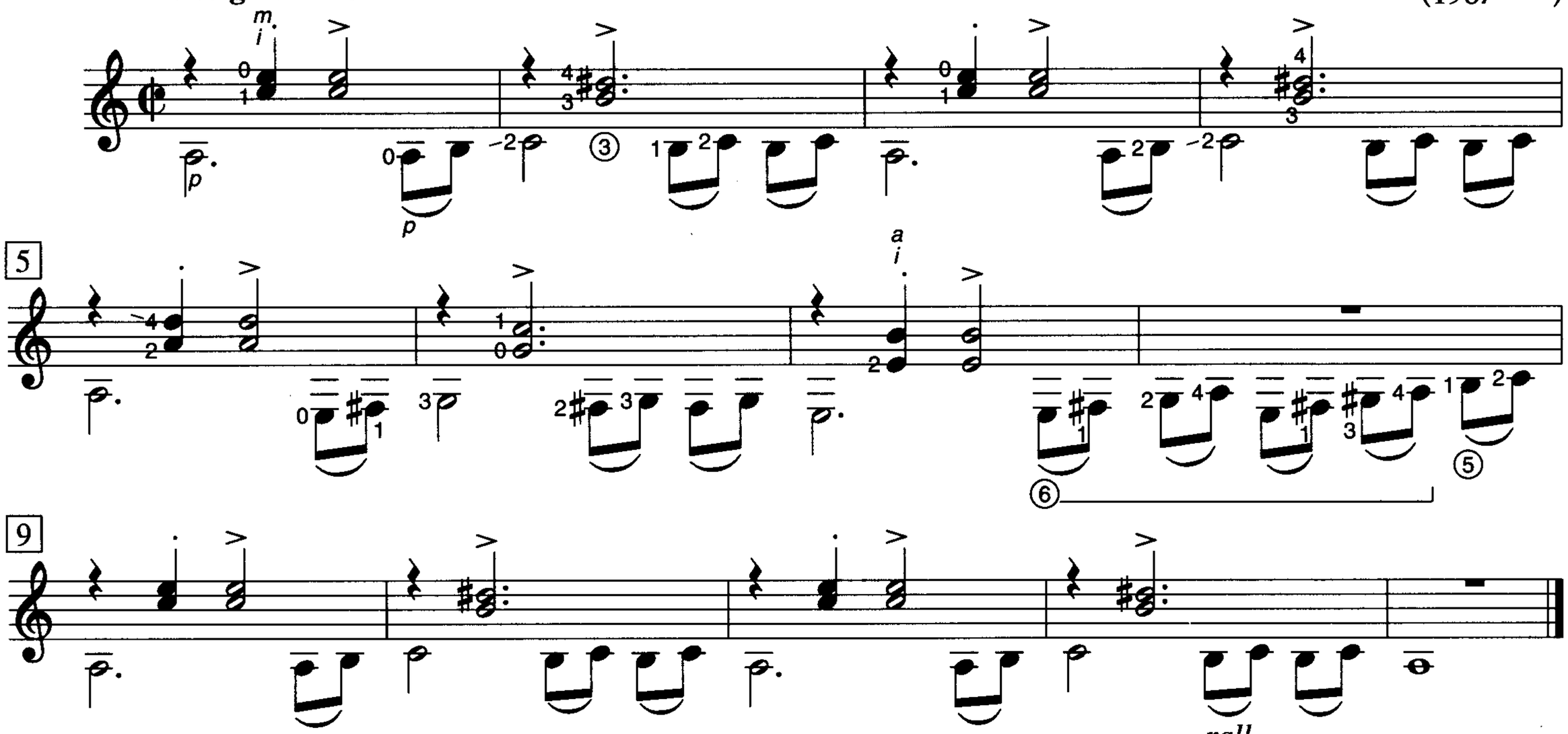
© Copyright 1985 Gitarren-Studio Musikverlag, Berlin. Reprinted by permission.

0-88797-862-2/44

Study/Etude no. 11

Very Scary Bass Study

James Brown
(1967 –)



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

Study/Etude no. 12

Lesson 65

Julio S. Sagreras
(1879 – 1942)

Source: *Las primeras lecciones*

© Copyright Ricordi Americana S.A.E.C., Buenos Aires. Reprinted by permission.

0-88797-862-2/45

Study/Etude no. 13

The Blue Knight

Michael Coghlan
(1955 –)

Allegro ♩ = 88 – 96

© Copyright 1989 Michael Coghlan. Reprinted by permission of the composer.

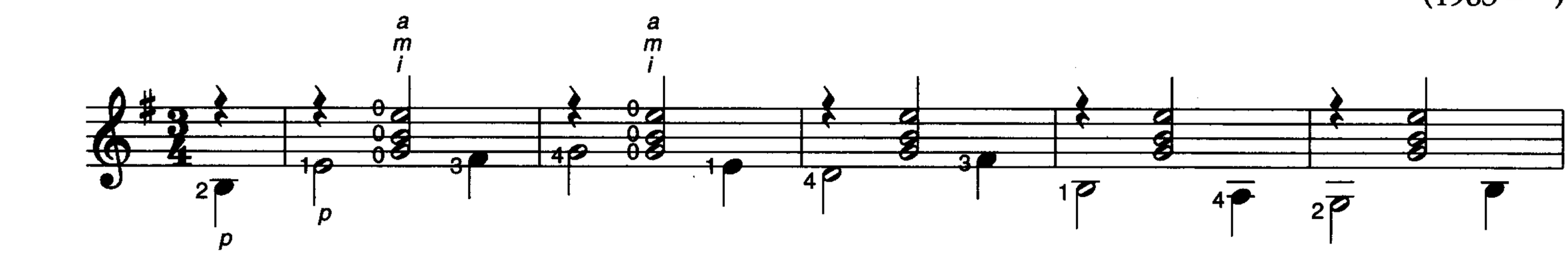
0-88797-862-2/46

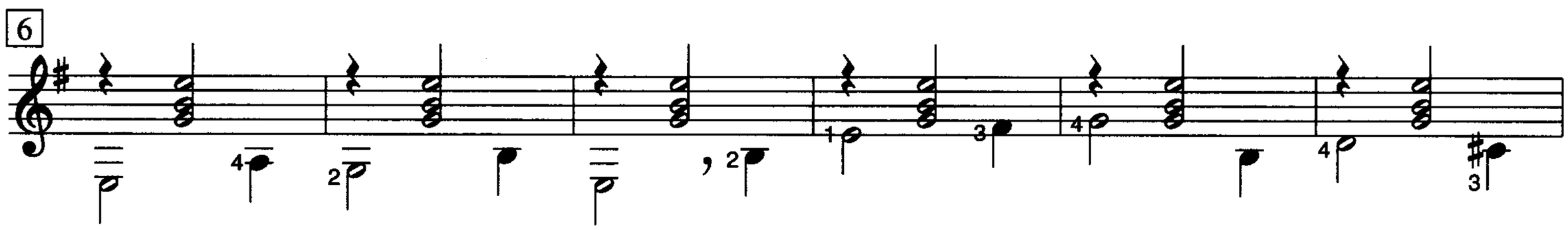
Study/Etude no. 14

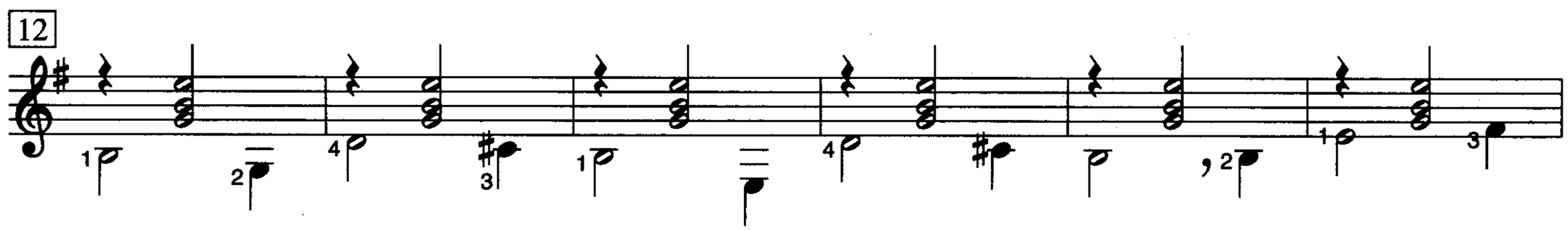
Folk Song

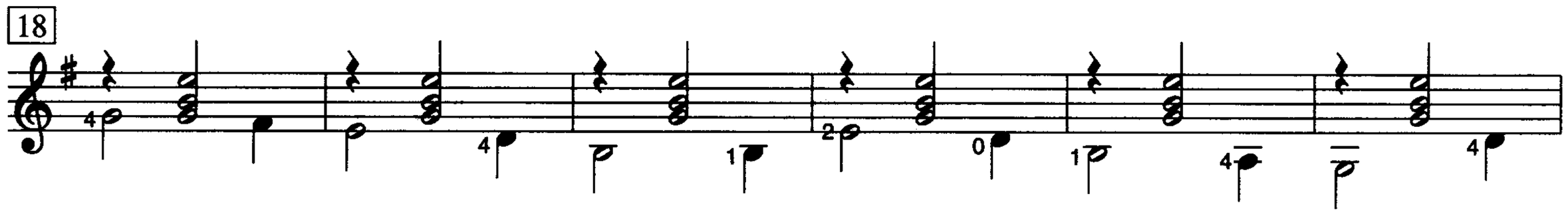
Richard Jackman
(1963 –)

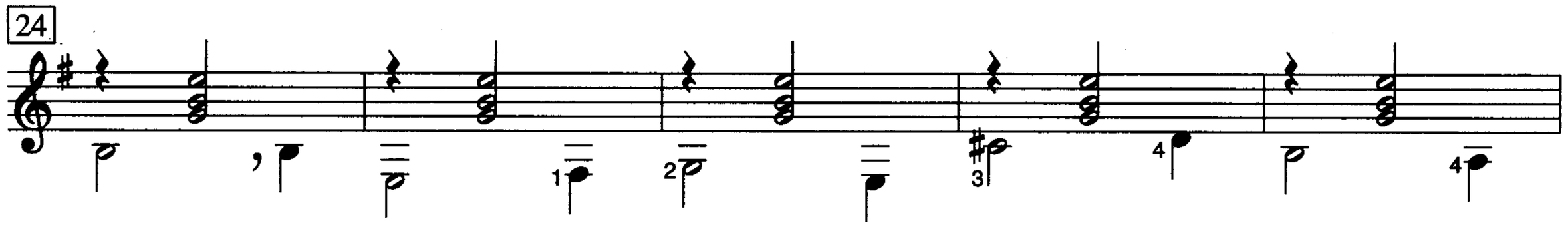
Moderato ♩ = 116 – 132

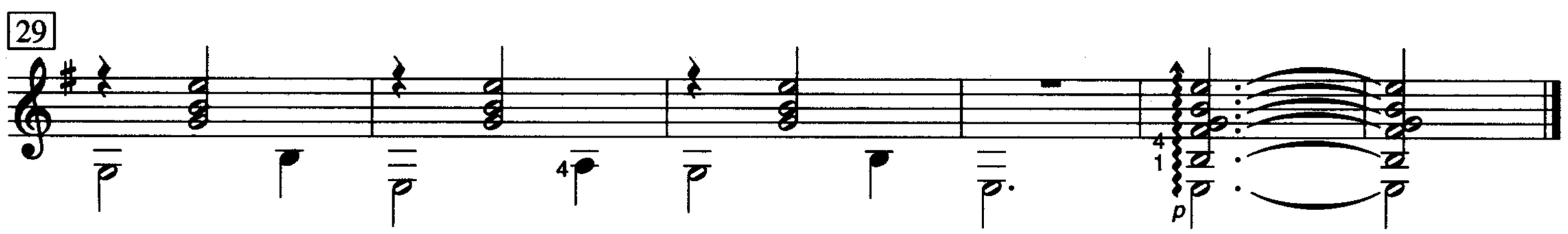










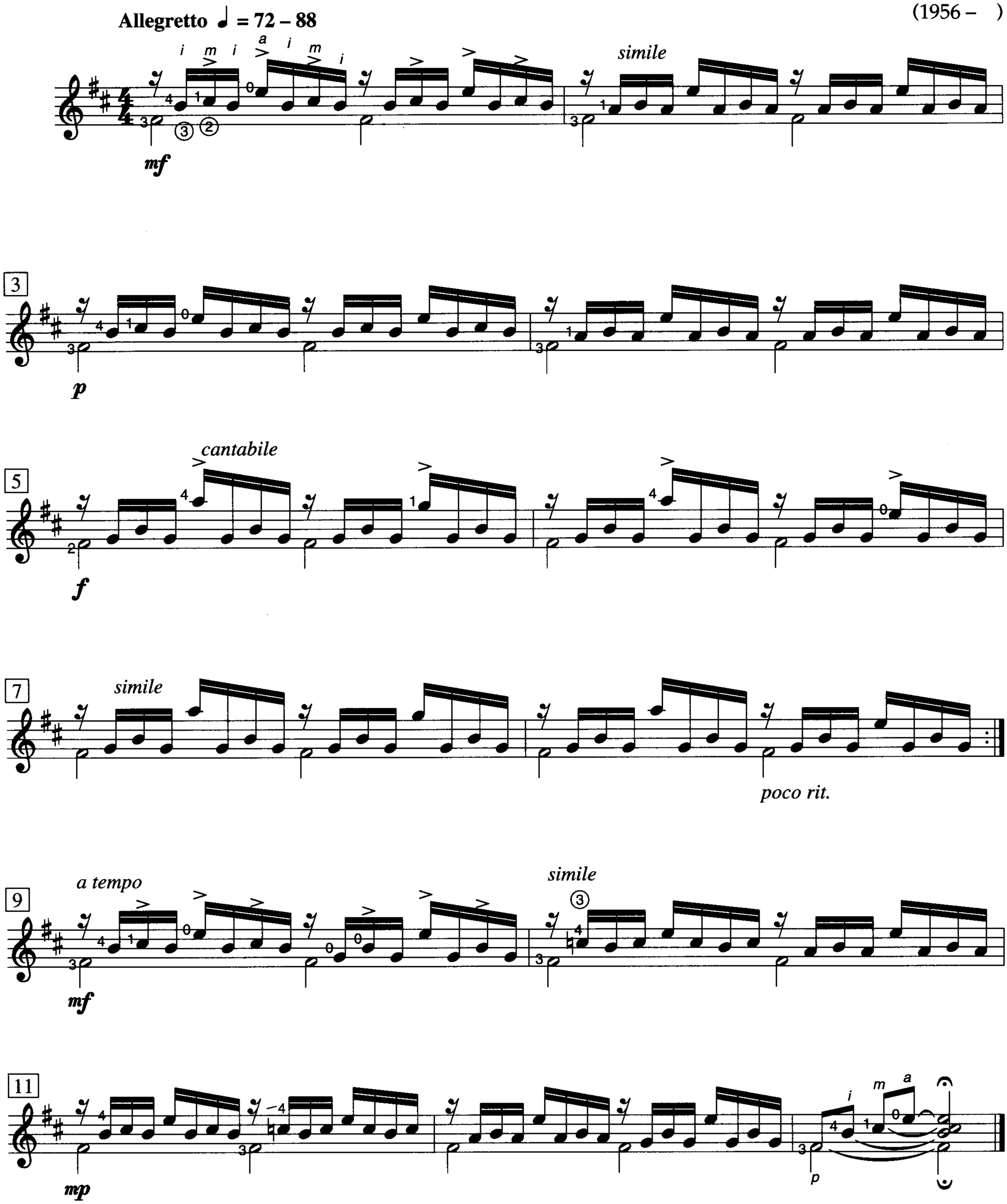


Source: *La guitare enchantée*, vol. 1
© Copyright 1982 Les Éditions Doberman-Yppan, Saint-Nicolas, Québec, Canada. Reprinted by permission. 0-88797-862-2/47

Study/Etude no. 15

Dawn

William Beauvais
(1956 –)



Source: *Guitar Pastels 1*, no. 2
© Copyright 1982 William Beauvais. Reprinted by permission of the composer.

0-88797-862-2/48