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/Études book 1) through to late intermediate and early advanced repertoire (Repertoire and Studies/Études books 7 and 8). The studies/études 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/Études 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>Description</th>
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<td>p, i, m, a</td>
<td>right-hand fingering</td>
</tr>
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<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>
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<td>( \frac{4}{2} )</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{6}{6} )</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>arpeggiando: 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>taste</td>
<td>sul taste: 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 taste 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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Diferencias sobre "Guárdame las vacas"

Luys de Narváez
(fl. 1530 – 1550)
arr. Jeffrey McFadden
(1963 – )

Source: *Los seys libros del Delphin* (Valladolid, 1538)
Arrangement © copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.
Ricercar No. 11

\( \text{\(3\)} = \text{F}\#
\]
\( \text{\(d\)} = 44 - 48\)

Giovanni Maria da Crema
(\(f.l.\) 1540 - 1550)

Source: Intabolatura de lauto, libro primo (Venice, 1546)
Fantasia No. 10

Luis Milán
(ca 1500 – 1561)
arr. Jeffrey McFadden
(1963 – )

\( \text{\#} = F^\# \)
\( \text{\doubl} = 66 - 72^* \)

\( \text{\doubl} = 80 - 88^* \)

(consorncia)

(redoble)

* In accordance with the composer's directions, the tempo alternates. Play more slowly in the contrapuntal passages (consonancia) and more quickly in the florid passages (redobles).

Source: El maestro (Valencia, 1536)
Arrangement © copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.
For examinations, Pavan I and Pavan VI are to be played as one selection.
Source: El maestro (Valencia, 1536)
Arrangement © copyright 2004 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.
Pavan VI

Luis Milán
(ca 1500 – 1561)
arr. Jeffrey McFadden
(1963 – )

For examinations, Pavan I and Pavan VI are to be played as one selection.

Source: El maestro (Valencia, 1536)
Arrangement © copyright 2004 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.
Canción del Emperador*

Song of the Emperor

Luys de Narváez
(fl. 1530 – 1550)
arr. Jeffrey McFadden
(1963 – )

* The title of this piece refers to Charles I of Spain. The music is based on “Mille regrets” by Josquin des Prez.
Source: Los seys libros del Delphín (Valladolid, 1538)
Arrangement © copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.
(a) original:  \[ \text{music notation} \]
Prelude
BWV 999

Johann Sebastian Bach
(1685 – 1750)

Original key: C minor
Suite in D Minor
Preludio

Ludovico Roncalli
(fl. late 17th century)

For examinations, Preludio and Gigua are to be played as one selection.
* Chords marked ‡ are to be played with rasgueado technique.
Source: Caprici armonici (1692)
Gigua

\( \text{\textcopyright{D}} \)

\( \text{\textcopyright{r} = 60 - 66} \)

Piv. I

Piv. II

Piv. III

For examinations, "Preludio and Gigua" are to be played as one selection.

* Chords marked \( \text{\textcopyright{4}} \) are to be played with \textit{rasgueado} technique.

Source: "Caprici armonici" (1692)
Suite for Solo Violoncello
BWV 1007
Minuet I

\( \text{\#6} = \text{D} \)
\( \text{\#} = 96 - 104 \)

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

Original key: G major
For examinations, Minuet I and Minuet II are to be played as one selection.
Arrangement © copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.
Minuet II

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

Original key: G minor
For examinations, Minuet I and Minuet II are to be played as one selection.
Arrangement © copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.

D.C. Minuet I
Canarios

Gaspar Sanz
(ca 1650 – 1710)
arr. John Mills
(1947 – )

Source: Instrucción de música sobre la guitarra española, libro 1 (1674)
Arrangement © copyright 1976 Waterloo Music Company Limited, Waterloo, Ontario, Canada.
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Campanella

David Kellner
(ca 1670 – 1748)
transc. Peter Danner

Source: Auserlesene Lauten-Stücke (Hamburg, 1747)
Transcription © copyright Belwin-Mills Publishing Corp., Melville, New York, USA. All rights reserved.
Mademoiselle Tiroloise

Silvius Leopold Weiss
(1686 – 1750)
arr. Norbert Kraft
(1950 – )

Source: London, British Library, MS Add. 30387, p. 310
Allegretto
op. 47, no. 2

Fernando Sor
(1778 – 1839)

Source: Six petites pièces progressives, op. 47
Caprice
op. 20, no. 12

Allegro non tanto \( \text{j.} = 80 - 92 \)

Luigi Legnani
(1790 – 1877)

For examinations, Caprice no. 28 and Caprice no. 12 are to be played as one selection.
Source: 36 Caprices in All Major and Minor Keys, op. 20
Candombe en mi

Maximo Diego Pujol
(1957 – )

Tempo di candombe (Allegro ritmico) \( \frac{3}{4} = 100 – 108 \)

The candombe is a ritual dance from the Afro-South American Voodoo culture of Macumba.

Source: Cinco preludios

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0-88799-673-X/45
¡Marieta!
(Mazurca)
A mi queridísimo amigo D. Santiago Gisbert

Lento \( \frac{d}{4} = 66 - 72 \)

Francisco Tárrega
(1852 – 1909)
Prelude No. 2

Reginald Smith Brindle
(1917 – )

\[ \text{Molto adagio ed espressivo } \cdot \text{ } q = 48 \text{ – } 52 \]

Text:

For examinations, Prelude No. 2 and Prelude No. 3 are to be played as one selection.

Source: Etruscan Preludes

Prelude No. 3

Mosso, ma non troppo, espressivo $j = 69 - 76$

Reginald Smith Brindle (1917 – )

For examinations, Prelude No. 2 and Prelude No. 3 are to be played as one selection.

Source: Etruscan Preludes

Bagatelle No. 2

William Walton
(1902 – 1983)
rev. Julian Bream
(1933 – )

Source: Five Bagatelles
* a.h. 8va

* artificial harmonics

pp molto rit. a piacere

(dim.)

* a.h. 8va

**tamb.**
Song for Guitar

Moderato $= 66 - 76$

Edward Green
(1951 - )

Poco a poco più mosso
bring out upper voice

Source: The Verdery Guitar Series, vol. 2
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Rotation

Allegro $= 92 - 100$

Andrew Zohn
(1970 - )

For examinations, Rotation and Overlap are to be played as one selection.

Source: Three Contrapuntal Sketches

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Overlap

Andante $\frac{4}{4} = 200 - 208$

Andrew Zohn
(1970 – )

For examinations, Rotation and Overlap are to be played as one selection.
Source: Three Contrapuntal Sketches
© Copyright 2001 Les productions d’OZ, Saint Romauld, Québec, Canada. All rights reserved.
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Study/Etude no. 1

Andantino

op. 60, no. 21

Matteo Carcassi
(1792 – 1853)

\( \textbf{Tempo: 58 - 63} \)

Source: Vingt-cinq études mélodiques progressives, op. 60 (Paris, ca 1850)
Étude
op. 60, no. 19
Matteo Carcassi
(1792 – 1853)

Source: Vingt-cinq études mélodiques progressives, op. 60 (Paris, ca 1850)