

Guitar Series

Third Edition



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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

<i>p, i, m, a</i>	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 (<i>cejilla</i>): 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
	<i>arpeggiando</i> : play notes one at a time from lowest to highest (or in direction of the arrow head)
	harmonic
<i>pont.</i>	<i>sul ponticello</i> : play with the right hand near the bridge to produce a brighter sound
<i>tasto</i>	<i>sul tasto</i> : play with the right hand near the fretboard to produce a softer, fuller sound
<i>nat.</i>	natural: follows <i>pont.</i> or <i>tasto</i> and indicates a return to playing in the usual manner
<i>rasg.</i>	<i>rasgueado</i> : strum the strings using the back surface of the right-hand nails
<i>tamb.</i>	<i>tambora</i> : sound the notes by tapping on or near the saddle in the rhythm indicated using the right-hand fingers or thumb
	<i>golpe</i> : a percussive knock created by hitting the guitar body with the right-hand fingers or thumb

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My Lady Hunssdon's Allemande

Poulton 54

John Dowland
(1563 – 1626)

⑥ = D

♩ = 69 – 76 *a* *m*

4

7

10

13

16

a *m* *i* *a*

a *m* *i* *a*

a *m* *a*

Piv. I

20

23

27

30

33

37

40

Diferencias sobre "Guárdame las vacas"

Luys de Narváez

(fl. 1530 - 1550)

arr. Jeffrey McFadden

(1963 -)

③ = F#

♩ = 69 - 76

The musical score is written for guitar in a single system. It features a melody line with lyrics and a bass line. The key signature is one sharp (F#), and the tempo is marked as ♩ = 69 - 76. The score is divided into measures, with measure numbers 5, 10, 14, 19, 23, 28, and 32 indicated in boxes. The melody includes various rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *p* (piano) are used throughout. Chord changes are indicated by Roman numerals: $\frac{6}{6}$ III, $\frac{4}{3}$ III, $\frac{3}{3}$ I, and Piv. $\frac{6}{6}$ III. Fingerings are indicated by numbers 1-4 and 0 (open string). Circled numbers 1, 2, 3, and 4 are used to denote specific fingering techniques or accents. The score concludes with a final chord in the $\frac{6}{6}$ III position.

Ricercar No. 11

Giovanni Maria da Crema
(fl. 1540 – 1550)

③ = F#
♩ = 44 – 48

③ = F#
♩ = 44 – 48

5 Piv. I

8

11

14

17

21

24 Piv. $\frac{4}{3}$ II

Fantasia No. 10

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

③ = F#
 ♩ = 66 – 72*

♩ = 80 – 88*

③ = F#
 ♩ = 66 – 72*

♩ = 80 – 88*

(consonancia) (redoble)

6 (cons.)

12 $\frac{3}{3}$ I Piv. I (red.) (cons.)

18 (red.)

22 $\frac{3}{3}$ I Piv. I (cons.)

27

33

37 (red.) (cons.)

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

Source: *El maestro* (Valencia, 1536)

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0-88797-872-X/10

43 $\frac{4}{2}$ I Piv.

48

54

61 $\frac{2}{2}$ II

64

67

73

77

80

Pavan I

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

$\text{♩} = 54 - 58$ $\frac{2}{2}$ Piv. I Piv. $\frac{3}{3}$ I Piv.

5

9

13

18

22

26

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

Source: *El maestro* (Valencia, 1536)

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0-88797-872-X/12

Pavan VI

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

③ = F#
 ♩ = 104 – 112

$\frac{6}{6}$ III $\frac{6}{6}$ III - Piv. $\frac{1}{6}$ II $\frac{4}{3}$ II

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

9 *a* *m* *i* *m* *i* *a* *m* *i* *m* $\frac{3}{3}$ II Piv. *i* *m* *i*

13 *a* *m* *i* *m* *i* *a* *m* *i* *m* $\frac{4}{3}$ II *a* *m* *i*

17 *a* *m* *i* *m* *i* $\frac{1}{6}$ II Piv. $\frac{6}{6}$ II Piv. *m* *a* *m* *i* *m* *i* $\frac{4}{3}$ II *a* *m* *i* *m* *i* *p*

21 *m* *i* *a* *m* *i* *m* *i* *a* *m* *i* $\frac{4}{3}$ II *a* *m* *i* *m* *i* *p* *p*

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

Source: *El maestro* (Valencia, 1536)

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0-88797-872-X/13

Ricercare

Francesco Canova da Milano
(1497 - 1543)

③ = F#
♩ = 63 - 69

18

Musical notation for measure 18, featuring a treble clef and a key signature of two sharps (F# and C#). The staff contains a melodic line with notes and a bass line with chords. Fingerings are indicated by numbers 1-4. Dynamics include 'a', 'm', and 'p'. A circled '6' is present in the bass line.

21

Musical notation for measure 21, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with notes and a bass line with chords. Fingerings are indicated by numbers 1-4. Dynamics include 'p'.

23

Musical notation for measure 23, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with notes and a bass line with chords. Fingerings are indicated by numbers 1-4.

25

Musical notation for measure 25, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with notes and a bass line with chords. A '5/3 II' marking is present above the staff. Fingerings are indicated by numbers 1-4. Dynamics include 'a', 'm', and 'p'.

28

Musical notation for measure 28, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with notes and a bass line with chords. Fingerings are indicated by numbers 1-4. Dynamics include 'a', 'm', and 'p'.

31

Musical notation for measure 31, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with notes and a bass line with chords. Fingerings are indicated by numbers 1-4. Dynamics include 'a', 'm', and 'p'.

34

Musical notation for measure 34, featuring a treble clef and a key signature of two sharps. The staff contains a melodic line with notes and a bass line with chords. Fingerings are indicated by numbers 1-4.

Canción del Emperador*

Song of the Emperor

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

③ = F#

♩ = 53 – 60

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of eight systems of music, each with a measure number in a box at the beginning. The notation includes standard musical symbols such as notes, rests, and bar lines, along with guitar-specific symbols like fret numbers (0-4) and string numbers (1-6). Fingerings are indicated by numbers 1-4. Dynamics include accents (a), mezzo-forte (m), and piano (p). Performance instructions include slurs and phrasing slurs. Chord diagrams are shown as circles with numbers inside, such as ③, ④, and ②. The score includes various musical notations such as $\frac{4}{3}I$, $\frac{6}{6}III$, and $\frac{6}{6}VII$.

System 1: Measures 1-5. Includes fingering ③, accents (a), and dynamics (i, m, a, m, p, p).

System 2: Measures 6-10. Includes measure number 6, fingering ③, and dynamics (m, i, i).

System 3: Measures 11-14. Includes measure number 11, and dynamics (m, i).

System 4: Measures 15-19. Includes measure number 15, and dynamics (a, m, i, m, m, i).

System 5: Measures 20-24. Includes measure number 20, and dynamics (a, m, m, i).

System 6: Measures 25-28. Includes measure number 25, and dynamics (i, m, a, m, m, i, i, m).

System 7: Measures 29-33. Includes measure number 29, and dynamics (p, i, m, i, m).

System 8: Measures 34-38. Includes measure number 34, and dynamics (a, m, i, m, i, m, i).

* 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 Delphin* (Valladolid, 1538)

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39

44

50

55

60

65

70

74

(a) original:

Prelude

BWV 999

Johann Sebastian Bach

(1685 - 1750)

♩ = 80 - 92

i m a
m i m i
i i

4

7

10

13

16

19

$\frac{5}{5} I$

$\frac{5}{3} II$

$\frac{3}{3} V$ $\frac{3}{3} VII$ $\frac{5}{3} VIII$

p

⑤

③

③

③

⑤

Original key: C minor

22 $\frac{4}{3}$ IX $\frac{4}{4}$ VIII $\frac{4}{4}$ VII

25 $\frac{3}{3}$ V $\frac{5}{3}$ II

28

31 *i a m a i a i i a m*

34 *i a i m i* $\frac{4}{3}$ II $\frac{3}{3}$ VII

37 $\frac{2}{2}$ V $\frac{2}{2}$ III $\frac{2}{2}$ II

40 $\frac{3}{3}$ I *i m a m i m a* $\frac{3}{3}$ II

Suite in D Minor Preludio

Ludovico Roncalli
(fl. late 17th century)

⑥ = D
♩ = 66 - 72

⑤

⑧

⑪

⑭

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

Ludovico Roncalli
(fl. late 17th century)

⑥ = D

♩. = 60 - 66

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)

Suite for Solo Violoncello

BWV 1007

Minuet I

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

⑥ = D

♩ = 96 – 104

6

11

16

21

Original key: G major

For examinations, *Minuet I* and *Minuet II* are to be played as one selection.

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Minuet II

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

⑥ = D
♩ = 96 – 104

④ = D

♩ = 96 – 104

4/2 II

6

5/5 II - 5/5 III

11

2/2 I

3/3 III

2/2 I

16

6/6 V

21

D.C. Minuet I

Original key: G minor

For examinations, *Minuet I* and *Minuet II* are to be played as one selection.

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Canarios

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

⑥ = D
♩. = 84 – 100

④ = D
♩. = 84 – 100

④

⑧

⑫

⑰

⑲

⑳

㉓

Source: *Instrucción de música sobre la guitarra española*, libro 1 (1674)
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27 *m i a m i a a*

31 *m i a m*

35 *a m*

39 *a m*

43

48 *a m a m i*

53 *a m*

Sonata

L 238, K 208

Domenico Scarlatti
(1685 - 1757)
arr. Jeffrey McFadden
(1963 -)

Adagio e cantabile ♩ = 50 - 56

④ *i* ③ *m* *a* *m* *i* *m* *i* *a* ③

③ *i* *a* *m* *i* *m* *i* *m* *i* *m* *a* ③ *a* *m* *m* *i* *m* *m* *i*

⑤ ② *m* *i* ② *a* $\frac{4}{3}$ II Piv. ③

⑦ $\frac{4}{3}$ II $\frac{4}{3}$ IV *a* *i* *m* *i* *m* *i* *a* *m* *i* *a* ⑤ *p*

⑨ Piv. $\frac{5}{5}$ II *p*

⑪ ④ (a) 21 *i* *m* *i* *m* *i* *m* ⑥ ⑥

(a)

13 $\frac{3}{3}$ IV (a) 21

16 *i m a m*

18

20 *m i a m a m i m a*

22 $\frac{3}{3}$ VII (b) 30 $\frac{6}{6}$ II

24 $\frac{2}{2}$ VII (c) 10

(b)

(c)

Campanella

David Kellner
(ca 1670 – 1748)

transc. Peter Danner

⑥ = D

Presto assai ♩ = 76 – 84

③

⑤

⑦

⑨

⑪

$\frac{3}{3}$ V

$\frac{6}{6}$ II

$\frac{3}{3}$ V

$\frac{3}{3}$ II

$\frac{4}{3}$ II

m i m i m p m p m

m i m p a i m

m i m m p m i m

m i m

m i m

a i a m a i m p

m i a m p

4242 *tr*

Source: *Auserlesene Lauten-Stücke* (Hamburg, 1747)

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0-88797-872-X/28

②
13 *m i m i m* *i p m i a p a* $\frac{3}{3}$ II

15 *m p m i m* $\frac{3}{3}$ V $\frac{6}{6}$ II

17 *m i m p m i m* $\frac{3}{3}$ V $\frac{6}{6}$ V 2020 *tr*

19 *m p i p i p i*

21

23 *m a i* 3131 *tr* *p*

25 *m i m* (a) 3131 *tr*

(a) original:

Mademoiselle Tiroloise

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

♩ = 60 – 69

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. It includes the following elements:

- Tempo:** Indicated as ♩ = 60 – 69.
- Measure Numbers:** Boxed numbers 6, 11, 16, 21, 26, 32, and 37 mark the beginning of specific sections.
- Fingering:** Numbers 1-4 are placed below notes to indicate fingerings. Circled numbers (5, 3) indicate specific techniques or ornaments.
- Dynamic Markings:** *p* (piano) and *m* (mezzo-forte) are used throughout.
- Articulation:** *a* (accents) and *i* (accents) are placed above notes.
- Rehearsal Marks:** Roman numerals with a double bar line (e.g., 6/6 II, 5/5 II, 212) indicate structural divisions.
- Repeat Signs:** Double bar lines with dots indicate repeated rhythmic patterns.
- Trills:** A trill is marked with a 'y' symbol above a note in measure 16.
- Ornaments:** A trill is marked with a circled '3' above a note in measure 37.

J'ai perdu mon Eurydice

I Have Lost My Eurydice

Christoph Willibald Gluck
(1714 – 1787)
arr. Napoléon Coste
(1806 – 1883)

Allegro moderato ♩ = 92 – 100

4 $\frac{4}{2}$ II $\frac{3}{3}$ II

8 $\frac{4}{2}$ II $\frac{6}{6}$ VII $\frac{3}{3}$ VII

12 $\frac{4}{3}$ II $\frac{6}{6}$ VII $\frac{3}{3}$ VII $\frac{2}{2}$ I Piv.

16 $\frac{4}{2}$ II

20 $\frac{3}{3}$ II $\frac{4}{2}$ II Piv. $\frac{4}{4}$ II $\frac{6}{6}$ VII

24 $\frac{3}{3}$ VII $\frac{4}{3}$ II $\frac{6}{6}$ VII $\frac{3}{3}$ VII

Allegro

op. 50, no. 26

Mauro Giuliani
(1781 – 1829)

$\text{♩} = 69 - 76$

4

8

12

16

f *p* *mf* *mf*

20 *i a m* $\frac{3}{3}$ II Piv. $\frac{3}{3}$ II Piv.

24 *i m* *i m* *m* *i*

28 *f*

32 *f*

35 $\frac{3}{3}$ II $\frac{3}{3}$ VII *m i m a m* *p p p p i p* *f* *p*

Allegretto

op. 47, no. 4

Fernando Sor
(1778 - 1839)

♩. = 50 - 58

The musical score is written for guitar in G major and 6/8 time. It consists of 24 measures. The notation includes a single melodic line with a bass accompaniment. Fingerings are indicated by numbers 1-4. Slurs and accents are used throughout. Measure numbers 5, 9, 13, 17, and 21 are boxed. The piece concludes with a 'Fine' marking and a key signature change to A major.

25

a i
m
p

29

$\frac{4}{4}$ VII
i m
a
p
 $\frac{6}{6}$ IV
m
a i
m
 $\frac{5}{3}$ II

33

a
m i
p
i
i

38

1
3
4#
4
1

43

$\frac{4}{4}$ VII
 $\frac{6}{6}$ IV
 $\frac{5}{3}$ II *D.C. al Fine*

Allegretto

op. 47, no. 2

Fernando Sor
(1778 - 1839)

⑥ = D
♩ = 69 - 80

③ II

Piv. $\frac{4}{3}$ II

6

12

18

24

30

36

Fine

D.C. al Fine

Caprice

op. 20, no. 28

Luigi Legnani
(1790 - 1877)

Largo ♩ = 69 - 72

sotto voce

5 *m a m i m i*

9 *a m i p i a i m a*
p i p p p p p p i m f

12 *a a a a*
p i m p i m p i m

15 *m i a m a*
dolce

18 *m a*

20 *m i p i*

22

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

Caprice

op. 20, no. 12

Luigi Legnani
(1790 – 1877)

Allegro non tanto ♩. = 80 – 92

6

10

15

19

f

a
i
m
i

Piv.

Piv. $\frac{3}{3}$ II

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

23

27

31

36

42

46

Sicilienne

op. 124, no. 23

Ferdinando Carulli
(1770 - 1841)

$\text{♩} = 48 - 52$

Piv. $\frac{3}{3}$ II

Piv.

$\frac{3}{3}$ II

p

4

$\frac{2}{2}$ II

sfz

8

m i a m i

Piv. $\frac{3}{3}$ II

Piv.

12

$\frac{2}{2}$ II — $\frac{2}{2}$ I — $\frac{2}{2}$ II

$\frac{3}{3}$ II — Piv.

$\frac{5}{5}$ II

sfz

sfz

16

$\frac{3}{3}$ II — Piv.

$\frac{3}{3}$ II — Piv.

20

Piv. $\frac{3}{3}$ II — Piv. Piv. $\frac{3}{3}$ II — Piv.

Fine

25

29 *a m* *i a m*

mf sfz

32 *m i* *m i m i* *m i m i* *m i* *m i m i*

mp p

35 *a* *m i m* *a m*

a m i m a m

38 *i a m* *i a m i m* *a* *m a*

rall. ad lib. f mp

41 *a tempo* $\frac{4}{3} \Pi$

mf

45 *s fz* *s fz*

s fz s fz

49 *i m i* *a m i m i a* *m i m* *a m i m*

mp

D.S. al Fine

La donna è mobile

Giuseppe Verdi
(1813 - 1901)
arr. Jeffrey McFadden
(1963 -)

⑥ = D a.h.*

$\text{♩} = 126 - 138$

* artificial harmonics

Source: *Rigoletto* (1851): the Duke of Mantua's aria from act 3

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a.h.

①

43

49

55

m a m i

p

61

$\frac{3}{3}$ II

67

m a m i

m a m i

73

$\frac{3}{3}$ VII

$\frac{3}{3}$ VII

a tempo

$\frac{3}{3}$ II

rall.

79

$\frac{3}{3}$ III

$\frac{3}{3}$ II

84

a tempo

ad lib.

Berceuse et trio

Napoléon Coste
(1806 – 1883)

♩ = 80 – 88

Berceuse

$\frac{3}{3}$ VII $\frac{3}{3}$ VII $\frac{3}{3}$ VII $\frac{3}{3}$ VII
 3rd time to Trio Fine
 5
 h. 8va VII XII h. 8va VII h. 8va VII XII
 10
 $\frac{2}{2}$ VII
 15 Trio D.C. $\frac{3}{3}$ VII
 3rd time D.C. Berceuse al Fine
 20
 $\frac{3}{3}$ VII
 25 $\frac{3}{3}$ II $\frac{3}{3}$ I - $\frac{3}{3}$ II
 29 $\frac{3}{3}$ II Piv. Piv. $\frac{2}{2}$ V D.S.

Candombe en mi

Maximo Diego Pujol
(1957 -)

Tempo di candombe (Allegro ritmico) ♩ = 100 - 108

② *i m i m*
mf ② *i m* *p* ② *i m i m i m i* *f*

$\frac{5}{5}$ VII $\frac{5}{3}$ V $\frac{5}{5}$ III $\frac{5}{5}$ VII $\frac{5}{3}$ V $\frac{5}{5}$ III

4 *p* *mp*

8 *f* ② *i m i m* *a* *m i a*

13 *mp* ② *i m a* *i m* ② *i m* ②

18

22 *a* *m i*

26 *i m a* *i m* ② ② ②

The *candombe* is a ritual dance from the Afro-South American Voodoo culture of Macumba.Source: *Cinco preludios*

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31 *a m i*

35

39 $\frac{6}{6}$ III

43 *m i a*

Lento ♩ = 63

48 *a m i a*

52

57 *più animato*

Tempo I

mutandi le corde

62

65 *mf* *i* *m* *i* $\frac{5}{5}$ VII $\frac{5}{5}$ V $\frac{5}{5}$ III *f*

69 $\frac{5}{5}$ VII $\frac{5}{5}$ V $\frac{5}{5}$ III *mp*

73

77

81

85

90 *i* *m* *a* *i* *m* $\frac{5}{5}$ VII $\frac{5}{5}$ V $\frac{5}{5}$ III *p*

94 (a) *m* *i* *p*

(a) x - golpe on belly of guitar

o - golpe on bridge

¡Marieta!

(Mazurca)

A mi queridísimo amigo D. Santiago Gisbert

Francisco Tárrega
(1852 - 1909)

Lento ♩ = 66 - 72

3/3 V

3/3 IV

6/6 IV

6/6 V

8va -₁ h.XII

a tempo

rit.

sonoro

14 *p* *a* *i* *rit.* Piv. $\frac{5}{3}$ II $\frac{4}{3}$ II *8va*₁ h.VII *Fine*

17 *f* *a* *m* *a* *p* $\frac{6}{6}$ V $\frac{4}{4}$ VII

19 *p* *a* *m* *a* *p* *f* $\frac{3}{3}$ VII *a tempo* $\frac{4}{4}$ VII

22 *f* *a* *m* *a* *p* *rit.* $\frac{6}{6}$ V $\frac{4}{4}$ VII

24 *f* *a tempo* $\frac{4}{3}$ II $\frac{6}{6}$ V $\frac{4}{4}$ VII

27 $\frac{3}{3}$ VII $\frac{4}{4}$ VII

30 *f* *a tempo* $\frac{6}{6}$ V $\frac{4}{3}$ II *D.S. al Fine*

Prelude No. 2

Reginald Smith Brindle
(1917 -)

⑤ = Ab
Molto adagio ed espressivo ♩ = 48 - 52

⑤ = Ab
Molto adagio ed espressivo ♩ = 48 - 52

4/3 V

p *mf*

5

a tempo *poco rit.*

9

3/3 V 3/3 I 6/6 I

13

p *f* *sf* *pont.*

17

ord. *mp* *dim.*

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

Source: *Etruscan Preludes*

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Prelude No. 3

⑤ = A \flat
Mosso, ma non troppo, espressivo ♩ = 69 - 76

Reginald Smith Brindle
 (1917 -)

② *a* *m i* *m i* ⑤ *p* *p* ⑥ *p* *p* ⑤ *rit.*

mp

5 *pont.* *a* *a tempo* *tasto* *m i m a m* $\frac{4}{3}$ II ② *a* *m i a* *sf*

9 ② *m i p a m i p i* *m* *a* *m* *i m* Piv. I ③ *m i* ②

13 *pont.* *a tempo* *tastiera* *ten.* ② *m* *i* ③ *m* *a* *m* *i* *ten.*

rall.

17 *cresc. molto* *m i* *a m* *m* *a* *i* ② ③ *m* *a* *m* *i* *f* *marcato*

21 *a tempo* ② *m i* *dolce* ③ *p sub.* ② *sf* *rit.* *mf* ⑤

26 *pont.* *Lento* *tastiera* ② *h.XII 8va* *m.d.* *h.XII 8va*

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

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

⑥ = D
Lento ♩. = 40 - 46

⑨

⑫

⑮

⑲

⑳

㉔

㉒

㉓

㉔

㉕

㉖

㉗

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㊾

㊿

h.VII 8va

h.XII

h.VII 8va

h.XII

Source: *Five Bagatelles*

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* a.h. 8va

54 $\frac{3}{3}X$ *pp* $\frac{4}{3}III$

63 *f* h.XII *mf* $\frac{4}{4}VIII$

imam 6

70 h.VII 8va *pizz.* $\frac{4}{3}III$ *nat.* *p*

77 h.VII 8va h.XII $\frac{4}{3}III$

85 $\frac{4}{3}III$

93 $\frac{4}{3}III$

99 *pp* *dim.* h.XII

106 *pp* *molto rit. a piacere* h.XII 8va $\frac{3}{3}V$ *tamb.*

* artificial harmonics

Song for Guitar

Edward Green
(1951 -)

Moderato ♩ = 66 - 76

The musical score is written for guitar and consists of four systems of music, each with a measure number in a box at the beginning of the line.

- System 1 (Measures 1-4):** Starts with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is Moderato with a quarter note equal to 66-76 beats. Chord diagrams above the staff indicate $\frac{3}{3}$ IV and $\frac{6}{6}$ II Piv. Fingerings include *i m i* and *i m*. Dynamics range from *mp* to *p*.
- System 2 (Measures 5-8):** Measure 5 is boxed. Chord diagrams include $\frac{3}{3}$ IV and $\frac{4}{3}$ IV. Fingerings include *i a m a* and *i m*. Dynamics include *p*.
- System 3 (Measures 9-12):** Measure 9 is boxed. Chord diagrams include $\frac{3}{3}$ IV and $\frac{6}{6}$ II Piv. Fingerings include *i m i*. Dynamics include *p*.
- System 4 (Measures 13-15):** Measure 13 is boxed. Chord diagrams include $\frac{5}{5}$ III and $\frac{3}{3}$ IV. Fingerings include *i m i*. Dynamics include *p*.
- System 5 (Measures 16-19):** Measure 16 is boxed. The tempo changes to **Poco a poco più mosso** with the instruction *bring out upper voice*. Chord diagrams include $\frac{4}{3}$ III. Fingerings include *i m i*. Dynamics include *mp*.

19 $\frac{4}{3}$ I Piv. $\frac{6}{2}$ I $\frac{4}{3}$ II

Tempo primo

23 $\frac{2}{2}$ I

26 $\frac{6}{6}$ VI - $\frac{6}{6}$ VII Piv.

29 $\frac{3}{3}$ IV Piv. $\frac{4}{4}$ IV

33 $\frac{4}{4}$ IV

Rotation

Andrew Zohn
(1970 -)

Allegro ♩ = 92 - 100

4/3 IX ————— 4/3 VII 4/3 IX ————— 4/3 VII

mf

5

9

13

17

4/4 III

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

Source: *Three Contrapuntal Sketches*

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21

25

m i m

p cresc. poco a poco

29

i m i m i

p p p

33

m i

Piv. $\frac{2}{2}$ I — $\frac{2}{2}$ III

37

i m i m a i m i m i

p a p i

$\frac{4}{3}$ IX — $\frac{4}{3}$ VII — $\frac{4}{3}$ V — $\frac{4}{3}$ IV — $\frac{4}{3}$ II

41

f

Vals en re

Francisco Tárrega
(1852 - 1909)

⑥ = D
♩. = 60 - 69

$\frac{4}{4}$ VII $\frac{4}{3}$ II

6

12

17

22

28

33

39

45

D.S. al Coda

\oplus *Coda*

Study/Etude no. 1

Andantino

op. 60, no. 21

Matteo Carcassi
(1792 - 1853)

$\bullet = 58 - 63$

17

mf

23

mp

29

f

35

mf

41

mp *mf*

47

mf *mp* *dim.* *rall.* *pp* D.C. al Fine

Study/Etude no. 2

Allegro

op. 100, no. 11

Mauro Giuliani
(1781 - 1829)

♩ = 84 - 92

m i m *i a*

m f

3

5

7 *i m i a a m*

9 *a*

11

13 *i a a*

15 $\frac{6}{3}$ I *m i a m a m a*

17 $\frac{2}{2}$ V *m i m i* *a m a*

19 $\frac{2}{2}$ V

21

23

25 *i m* *a a* *m* *i m i* *a a*

27

29

31

Study/Etude no. 3

Étude

op. 60, no. 19

Matteo Carcassi
(1792 – 1853)

♩ = 80 – 100

4 *mf*

4 *p*

7 *p*

10 *f*

13 *mf*

16 *mp*

19 *mf* *f*

22

a m i m

rall.

25 *a tempo*

mf

28

31

34

mf *mp*

Study/Etude no. 4

Lesson

op. 31, no. 20

Fernando Sor
(1778 - 1839)

♩ = 112 - 120

a m i *a m i* $\frac{3}{3} V - \frac{3}{3} IV$ $\frac{3}{3} II$

4 Piv.

$\frac{3}{3} V - \frac{3}{3} IV - \frac{3}{3} III - \frac{3}{3} II - \frac{3}{3} I$

8 $\frac{3}{3}$ II

12 $\frac{3}{3}$ V - $\frac{3}{3}$ IV - $\frac{3}{3}$ III - $\frac{3}{3}$ II - $\frac{3}{3}$ I

16 $\frac{3}{3}$ III - $\frac{3}{3}$ II $\frac{3}{3}$ I Piv. $\frac{6}{6}$ I

20

24 $\frac{3}{3}$ III - $\frac{3}{3}$ II - $\frac{3}{3}$ I

28 $\frac{3}{3}$ III - $\frac{3}{3}$ II $\frac{3}{3}$ I Piv. $\frac{6}{6}$ I

32

36 $\frac{3}{3}$ III - $\frac{3}{3}$ II - $\frac{3}{3}$ I

Study/Etude no. 5

Andantino

op. 6, no. 8

Fernando Sor
(1778 - 1839)

♩ = 69 - 80

Piv. I

6 $\frac{4}{3}$ III

11 $\frac{5}{3}$ I $\frac{3}{3}$ II

16

21 $\frac{4}{3}$ V

26 $\frac{5}{5}$ V $\frac{5}{5}$ III $\frac{5}{5}$ I

31 $\frac{3}{3}$ III

36

Study

TI i-12

Francisco Tárrega
(1852 - 1909)

♩ = 69 - 80

The musical score consists of seven staves of music, each starting with a measure number in a box: 4, 7, 10, 13, and 16. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature. Fingerings are indicated by letters 'i' (index), 'm' (middle), and 'a' (annular) above notes, and numbers 1-4 below notes. Dynamics such as *p* (piano) are used throughout. Chord diagrams are shown above the staff, including $\frac{4}{3}V$, $\frac{4}{3}III$, $\frac{4}{4}I$, $\frac{3}{3}V$, $\frac{3}{3}IX$, and $\frac{4}{3}II$. The score concludes with a double bar line and a final chord.

Study no. 1

Frederic Hand
(1947 -)

Moderato ♩ = 168 - 200

$\frac{5}{5}$ III

The musical score is written for guitar in 5/5 time, starting in the third position. It consists of eight staves of music, each with a measure number in a box at the beginning. The notation includes various guitar-specific elements:

- Staff 1:** Measures 1-5. Fingerings 'm i a' are indicated above the notes. Dynamics include *p* and *mf sempre legato*.
- Staff 2:** Measures 6-11. Includes a pivot point 'Piv. $\frac{2}{2}$ I Piv.' and tempo changes to *a tempo*. Dynamics range from *p* to *f*. Includes *poco rit.* and *accel.*
- Staff 3:** Measures 12-16. Dynamics range from *p* to *ff*. Includes *poco rit.* and *vib.* markings.
- Staff 4:** Measures 17-21. Dynamics range from *p* to *f*. Includes *vib.* markings.
- Staff 5:** Measures 22-26. Includes a pivot point 'Piv. $\frac{2}{2}$ I Piv.' and tempo changes to *a tempo*. Dynamics range from *p* to *mp*. Includes *vib.* markings.
- Staff 6:** Measures 27-31. Dynamics range from *p* to *mp*. Includes *vib.* markings.
- Staff 7:** Measures 32-36. Includes a pivot point 'Piv. $\frac{2}{2}$ I Piv.' and a key signature change to h.XII. Dynamics range from *p* to *mf*. Includes *gliss.* and *rit.* markings.

Source: Five Studies for Solo Guitar

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Étude 21

Gerald Garcia
(1949 -)

Valse lente ♩ = 116 - 126

6 $\frac{5}{3}$ II

12 $\frac{6}{6}$ I Piv.

18

25

31 *La ultima volta al Coda* ⊕

37 $\frac{5}{3}$ II

44 $\frac{6}{6}$ I Piv.

Source: 25 Études Esquisses for Guitar

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51

58

65

71

78

D.S. al Coda

Coda

82

88

94

98

rit. molto

Presque fin de cycle

Lesson 15

Julio S. Sagreras
(1879 - 1942)

Adagio ♩ = 60 - 69

4/2 II

3/3 IX

6/6 II

3

5/5 IV

6/6 IX

5

6/6 VIII

4/2 II

3/3 IX

6/6 VI

8

6/6 VII

6/6 VIII

6/6 IX

11

3/3 VII

14