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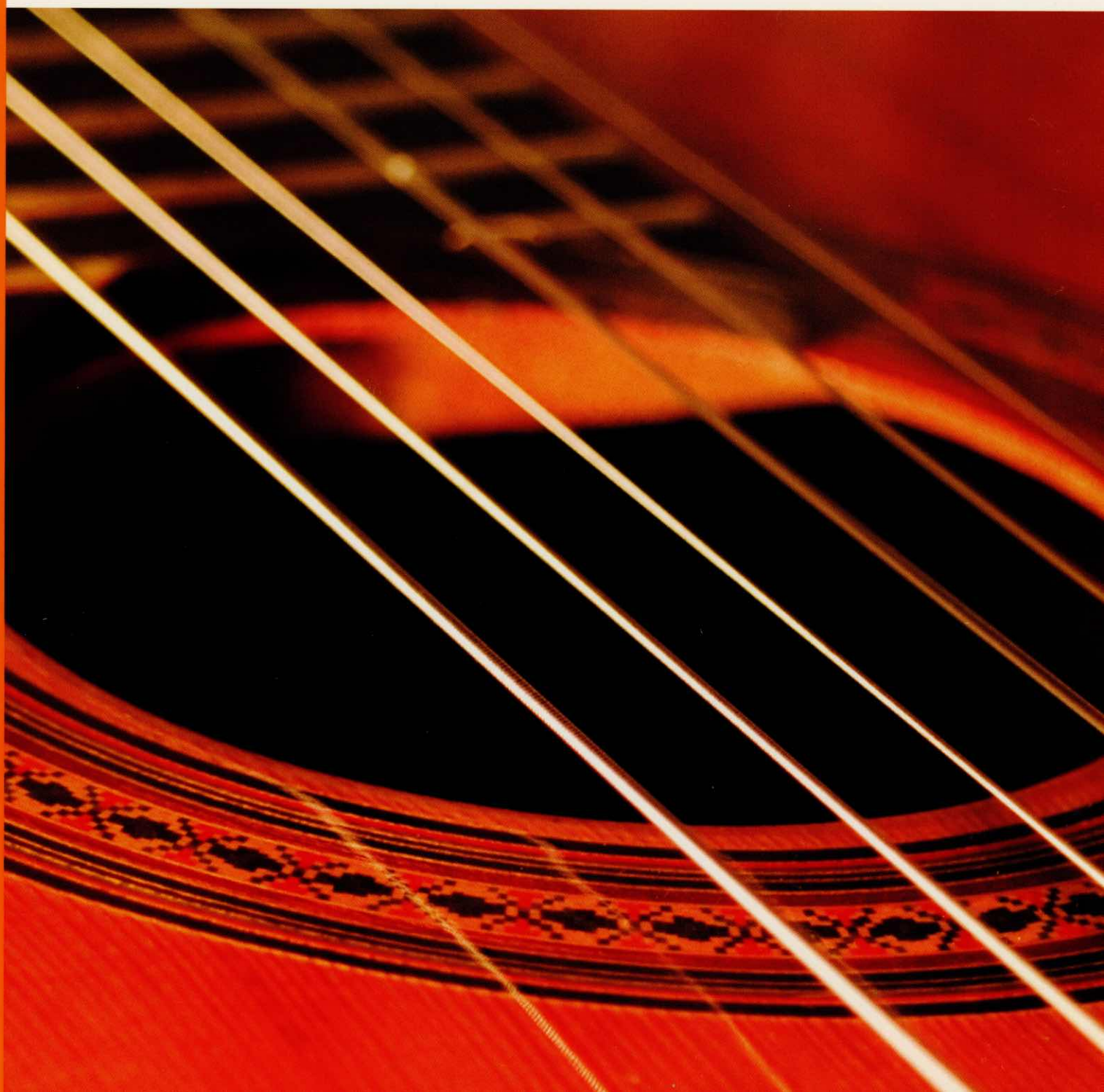
Classical Guitar

Repertoire and Etudes

2018 Edition



**The Royal
Conservatory**[®]
The finest instrument is the mind.



Acknowledgments

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 RCM
PUBLISHING

Classical Guitar

Repertoire and Etudes 1

2018 Edition

Classical Guitar Series, 2018 Edition

The *Guitar Series* was originally published in 1989 and represented one of the most complete progressive collections of repertoire and technical material for developing guitarists. The fourth (2011) edition (*Bridges*®) was received with great acclaim and came to be used widely as a resource and curricular framework for teachers and students. The present fifth edition has been substantially updated and refined to continue meeting the demands of modern teaching and learning.

We believe that the well-rounded guitarist will have an understanding of the instrument's history, as well as practical exposure to 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 other plucked-string music. Each book features compositions dating from the Renaissance to the present day and as always, we have aimed for a balance of style choices for repertoire and studies at all levels. In making selections, we have prioritized modernization of repertoire choices by the new addition of works by both re-emerging masters of past centuries and by the great composers of today including Santiago de Murcia, Matteo Carcassi, Heinrich Albert, Agustín Barrios, Héctor Ayala, Dušan Bogdanović, Andrew York, Nikita Koshkin, Roland Dyens, and Sérgio Assad.

This edition further aims to provide students with a clear, well-paced pathway for musical development and to nurture the technique necessary to successfully meet those developmental challenges. The guitar student who works carefully through this series under the guidance of a good teacher should gain not only technical proficiency, but also artistic maturity. Because the chosen repertoire at any given level falls within a carefully sequenced range of technical and musical difficulty, from the late-elementary (Preparatory–Level 1) to late-intermediate and early advanced levels (Levels 7–8), students can be assured that their learning path will be graduated, well rounded, and complete. Technical and conceptual challenges are progressively introduced from one book to the next to ensure the steady development of musical skills. Etudes have been chosen for building technique and musicality specifically relevant to the repertoire of each level.

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. We have maintained fingering indications at what we consider a minimum level for learning materials, encouraging notation literacy and teacher/student decision making, while providing recommendations and guidelines based on accepted pedagogical principles with the least possible clutter. In the interest of efficient learning, students are encouraged to know both the right- and left-hand fingering for the entire piece and to mark fingerings in the score in consultation with their teachers even where none are suggested.





It should be noted that the absence of dynamic markings in the scores does not imply that the music should be performed without dynamic contrast, only that no markings were given in the original source material. Metronome markings for both repertoire and studies are suggested tempos, made under consideration of both accepted stylistic ranges and technical expectations. A range is given in each case. We encourage guided creativity in making interpretive decisions. Teachers and students may wish to alter the given dynamic indications and metronome markings, or to employ alternate fingerings to achieve a desired musical and expressive outcome.

For examination requirements of The Royal Conservatory Certificate Program, please refer to the *Classical Guitar Syllabus, 2018 Edition*.

Robert Hamilton

Dr. Jeffrey McFadden

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)
$\frac{4}{2}\text{II}$	partial barre: the top number of the symbol 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
$\frac{6}{6}\text{II}$	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 <i>or</i> place barre while continuing to hold the previous note with finger 1
RH	right hand
	<i>arpeggiando</i> : play notes one at a time from lowest to highest (or in direction of the arrow head)
	harmonic
h.XII	play a natural harmonic at the 12th fret
<i>8va</i> h.VII	play a natural harmonic at the 7th fret; harmonic will sound an octave higher than written
a.h.	artificial 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

Contents

Repertoire

Lullaby No. 1	Isaías Sávio	6
Canson inglesa (English Song)	Emanuel Adriaenssen	6
Callino casturame	Anonymous	7
Lemon Ice, 10 Cents	Jeffrey McFadden	7
Menuet	Shawn Bell	8
Les marionnettes	Rémi Bouchard, arr. Claude Gagnon	8
What If a Day, a Month, or a Year	Anonymous 16th century	9
Chanson vieillotte (Old-fashioned Song)	Claude Gagnon	9
Vacances	Yvon Demillac	10
Bohemian Folk Song	Anonymous	10
Anglaise I	Francesco Molino	11
Écossaise, op. 33, no. 2	Mauro Giuliani	11
Waltz, op. 121, no. 1	Ferdinando Carulli	12
Andantino, op. 50, no. 1	Mauro Giuliani	13
Poco allegretto	Ferdinando Carulli	14
Contredanse (Country Dance), op. 120, no. 2	Ferdinando Carulli	14
Waltz, op. 241, no. 4	Ferdinando Carulli	15
Écossaise, op. 33, no. 4	Mauro Giuliani	15
Amusement, op. 18, no. 10	Feliks Horecki	16
Andantino, op. 241, no. 5	Ferdinando Carulli	16
Anglaise, op. 121, no. 6	Ferdinando Carulli	17
Andantino, op. 39, no. 2	Anton Diabelli	17
Waltz	Bartolomé Calatayud	18
Walking	Andrew York	20
Andantino in C Major	Matteo Carcassi	21
Big City Blues	James Brown	21
Andaluza	Claudio Camisassa	22
Ninna-Nanna (Lullaby)	Carlo Domeniconi	22
Travellin'	Michael Coghlan	23
Midnight in Sevilla	Jeffrey McFadden	24
Quasars	Michael Coghlan	25
Barcarola	Miroslav Lončar	26
Minuetto	Carlo Domeniconi	26
Little Herdboy	Oleg Kiselev	27

Etudes

Etude no. 1: Souvenir d'automne	Simone Iannarelli	28
Etude no. 2: Ironia (Irony)	Carlo Domeniconi	29
Etude no. 3: Lesson 75	Julio Sagreras	29
Etude no. 4: Study in A Minor	Claude Gagnon	30
Etude no. 5: Lesson 7	Dionisio Aguado	30
Etude no. 6: Lesson 64	Dionisio Aguado	31
Etude no. 7: Lesson 6	Dionisio Aguado	31
Etude no. 8: Andante grazioso, op. 211, no. 2	Ferdinando Carulli	32
Etude no. 9: Lyrical Study No. 13	Richard Miles Jackman	32
Etude no. 10: Lesson 66	Julio Sagreras	33
Etude no. 11: Lesson 64	Julio Sagreras	33
Etude no. 12: Moderato in D Major, op. 39, no. 15	Anton Diabelli	34
Etude no. 13: Study in D Major	Francisco Tárrega	34
Etude no. 14: Ostinato	Norbert Kraft	35
Etude no. 15: Danza (Dance)	Carlo Domeniconi	36
Etude no. 16: Flocons de neige (Snowflakes)	Frédéric Costantino	37
Etude no. 17: Jazzy Blues	Peter McAllister	37
Etude no. 18: Moonlight	Štěpán Rak	38

Lullaby No. 1

Isáfas Sávio
(1900–1977)

Quasi adagio ♩ = 60 – 69

Source: *Ten Brazilian Folk Tunes*, no. 2
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Canson englesa
*English Song*Emanuel Adriaenssen
(ca 1554–1604)

♩ = 52 – 63

Source: *Pratum musicum* (1584 edition)

Callino casturame

Anonymous

♩ = 120 - 138

Musical score for 'Callino casturame' in 3/4 time, key of D major. The score consists of three systems of music. The first system starts with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. It begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The melody is written in a single line with fingerings (1-3, 2-3, 4, 2, 1, 2, 3) and accents (*m*, *a*, *m*, *a*, *m*, *a*, *m*). The second system starts at measure 7 and includes a repeat sign. The third system starts at measure 12 and ends with a double bar line. Fingerings and accents are indicated throughout the piece.

Source: Included in the *Ballet Lute Book* (Dublin, Trinity College Library, TCD MS 408); the earliest known notation of an Irish song, *Cailín ó Cois tSiúire mé* (*I Am a Girl from Beside the Suir*)

Lemon Ice, 10 Cents

Jeffrey McFadden
(b. 1963)

♩ = 48 - 56

Musical score for 'Lemon Ice, 10 Cents' in 6/8 time, key of D major. The score consists of four systems of music. The first system starts with a treble clef, a key signature of two sharps (D major), and a 6/8 time signature. It begins with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. The melody is written in a single line with fingerings (3, 2, 4) and accents (*a*, *i*). The second system starts at measure 5 and includes a mezzo-piano (*mp*) dynamic. The third system starts at measure 9 and includes a forte (*f*) dynamic. The fourth system starts at measure 13 and includes a piano (*p*), forte (*f*), and piano-piano (*pp*) dynamic, as well as a ritardando (*rit.*) marking. Fingerings and accents are indicated throughout the piece.

Menuet

Shawn Bell
(b. 1958)

Allegretto ♩ = 108 – 120

7

13

19

mf

mp

mf

rit.

Source: *Elementary Studies, 3*

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Les marionnettes

Rémi Bouchard
(b. 1936)
arr. Claude Gagnon

♩ = 80 – 88

9

17

Fine

D.C. al Fine

Source: *La guitare enchantée: Pièces très faciles, 1*

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What If a Day, a Month, or a Year

Anonymous
16th century

$\text{♩} = 84 - 96$

The score is in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system starts with a treble clef and a common time signature, followed by a 4/4 time signature. The melody is written in a single line with fingerings (i, m, a) and accents. The bass line is written in a single line with fingerings (0, 2, 3, 1, 2, 4, 1, 2, 3, 4). The second system begins with a measure number '4' in a box and contains a repeat sign. The third system begins with a measure number '9' in a box and ends with a double bar line and repeat dots. The dynamic marking 'mp' is placed below the first system.

mp

Source: Included in *Jane Pickering's Lute Book* (London, British Library, MS Egerton 2046)

Chanson vieillotte Old-fashioned Song

Claude Gagnon

$\text{♩} = 69 - 80$

The score is in 2/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. The first system starts with a treble clef and a 2/4 time signature. The melody is written in a single line with fingerings (m, i, m) and accents. The bass line is written in a single line with fingerings (1, 2, 4, 3, 1, 2, 3, 4, 1, 2, 3, 4). The second system begins with a measure number '7' in a box and contains a first and second ending. The third system begins with a measure number '12' in a box and contains a first and second ending. The fourth system begins with a measure number '18' in a box and ends with a double bar line and repeat dots.

Source: *La guitare enchantée: Pièces très faciles*, 1

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Vacances

Yvon Demillac
(b. 1954)

$\text{♩} = 88 - 104$

Source: *Images*
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Bohemian Folk Song

Anonymous

$\text{♩} = 80 - 92$

Source: *Bohemia: Eine Sammlung böhmischer National Volkslieder eingerichtet für eine Gitarre*
From the Carl Oscar Boije collection in The Music Library of Sweden.

Anglaise I

Francesco Molino
(1775–1847)

♩ = 72 – 84

Source: *La terpsichore de société*, no. 11

Écossaise

op. 33, no. 2

Mauro Giuliani
(1781–1829)

Allegretto ♩ = 76 – 92

Source: *12 écossaises pour la guitare*, op. 33

Waltz

op. 121, no. 1

Ferdinando Carulli
(1770–1841)

Allegro ♩ = 116 – 132

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegro' with a metronome marking of ♩ = 116 – 132. The piece consists of 32 measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated in boxes. The melody is primarily eighth-note based, often in groups of four. The bass line provides harmonic support with various rhythmic patterns, including triplets and dotted rhythms. Dynamic markings include *mf*, *p*, *mp*, and *f*. The piece concludes with a *D.C. al Fine* instruction.

Measure 1: *mf*. Melody: *i a i a i*. Bass: 3 eighth notes, quarter note.

Measure 5: *p*. Bass: 3 eighth notes, quarter note.

Measure 9: *mf*. Melody: *i m a*. Bass: 3 eighth notes, quarter note.

Measure 13: *p*. Bass: 3 eighth notes, quarter note. *Fine* marking at the end of the line.

Measure 17: *mp*. Melody: *i m*. Bass: 3 eighth notes, quarter note.

Measure 21: *p*. Bass: 3 eighth notes, quarter note.

Measure 25: *mf*. Bass: 3 eighth notes, quarter note. *f* marking at the end of the line.

Measure 29: *m*. Bass: 3 eighth notes, quarter note. *D.C. al Fine* marking at the end of the line.

Andantino

op. 50, no. 1

Mauro Giuliani
(1781–1829)

♩ = 88 – 100

p e legato

5

11

17

21

25

29

mf

rit.

Poco allegretto

Ferdinando Carulli
(1770–1841)

$\text{♩} = 88 - 96$

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

mf *p* *mf*

9 *f* *p* *Fine*

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

Source: From *Dolce et utile: Grand recueil progressif*, op. 246

Contredanse

Country Dance
op. 120, no. 2

Ferdinando Carulli
(1770–1841)

Allegretto $\text{♩} = 88 - 100$

m i *i m* *m* *m i* *m i* *m*

mf *p*

9 *f* *Fine*

17 *p* *D.C. al Fine*

Source: *Recueil de différents morceaux faciles et progressifs*, op. 120

Waltz

op. 241, no. 4

Ferdinando Carulli
(1770–1841)

Allegretto ♩ = 54 – 63

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

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

Écossaise

op. 33, no. 4

Mauro Giuliani
(1781–1829)

Moderato ♩ = 76 – 84

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

Source: *12 écossaises pour la guitare*, op. 33

Amusement

op. 18, no. 10

Feliks Horecki
(1796-1870)

♩ = 58 - 66

mf p p p

5 1., 3. Fine

8 2. p

12 D.C. al Fine

Source: *Amusements*, op. 18

Andantino

op. 241, no. 5

Ferdinando Carulli
(1770-1841)

♩ = 88 - 104

mp p mf

5 mp mf

9 mf p p

13 mp

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

Anglaise

op. 121, no. 6

Ferdinando Carulli
(1770–1841)

Moderato $\text{♩} = 84 - 100$

p *i* *mp* *a* *m* *m* *i* *i* *m* *Fine*

f *p* *p* *p* *p*

f *p*

mf *mp* *D.C. al Fine*

Source: 24 morceaux très faciles, op. 121

Andantino

op. 39, no. 2

Anton Diabelli
(1781–1858)

$\text{♩} = 69 - 80$

p *mp* *m* *i* *a* *a* *4* *4*

mf *3* *4* *3* *4* *2*

mp *4* *a* *m* *3* *4* *m* *i* *m* *a*

Source: 30 sehr leichte Übungsstücke für die Gitarre, op. 39

Waltz

Bartolomé Calatayud
(1882–1973)

$\text{♩} = 52 - 60$

5

9

13

17

21

25

29

33 *a tempo*

37

41

45

*8va
h.XII

* Natural harmonics sounding an octave higher than written

Walking

Andrew York
(b. 1958)

Rhythmic, bold ♩ = 100 – 116

The musical score for "Walking" is written on a grand staff (treble and bass clefs). The melody is on the treble staff, and the bass line is on the bass staff. The piece is in 4/4 time and features a rhythmic, bold character with a tempo of 100-116 beats per minute. The key signature has one sharp (F#).

Measure numbers are indicated in boxes at the beginning of each line: 1, 5, 9, 13, 17, 21, 25, 29.

Performance markings include dynamics such as *mf*, *f*, *mp*, *p*, *cresc.*, *poco dim.*, and *rit.*. Fingerings are indicated by numbers 1-4 above notes. Accents (*a.*) and slurs are used throughout the piece.

Andantino in C Major

Matteo Carcassi
(1792–1853)

$\text{♩} = 88 - 96$

Source: *Méthode complète pour le guitare*, op. 59, part 1

Big City Blues

James Brown
(b. 1967)

$\text{♩} = 54 - 60$

Source: *Short Pieces and Studies*, 1
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Andaluza

Claudio Camisassa
(b. 1957)

♩ = 88 - 104

Source: *Méthode progressive*, 1
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Ninna-Nanna
LullabyCarlo Domeniconi
(b. 1947)

Molto lento e cantato ♩ = 42 - 48

Source: *24 Präludien*, 1, no. 1
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Travellin'

Michael Coghlan
(b. 1955)

Easy ♩ = 88 - 100

The musical score for 'Travellin'' is written in G major (one sharp) and 4/4 time. It begins with a tempo marking of 'Easy ♩ = 88 - 100'. The piece is divided into measures, with specific measures numbered in boxes: 4, 7, 10, 13, 16, 19, and 22. The notation includes various musical symbols such as dynamics (p for piano, a for accent), articulation (accents), and fingerings (i, m, a, 1, 3, 4). The score features a mix of eighth and quarter notes, often beamed together, and includes some triplet markings. The piece concludes with a 'rit.' (ritardando) marking and a final chord.

Midnight in Sevilla

Jeffrey McFadden
(b. 1963)

Espressivo $\text{♩} = 96 - 108$

7 *mp*

13 *mp*

19 *mf*

25 *p*

31 *mf accel.*

37 *f rit.*

42 *a tempo*

48 *mp presto*

ff

6

Quasars

Michael Coghlan
(b. 1955)

♩ = 88 - 100

First system of musical notation (measures 1-4). The key signature is one sharp (F#) and the time signature is 4/4. The music features a melody in the upper voice and a complex accompaniment in the lower voice. Dynamics include *mf*, *p*, and *a*. Fingerings *i*, *m*, and *a* are indicated above notes. A circled 'a' is placed above a measure containing a triplet of notes.

Second system of musical notation (measures 5-8). Measure 5 is boxed with the number '5'. The melody continues with notes marked with fingerings *i*, *m*, *i*, and *a*. The accompaniment features a triplet of notes in measure 7. Dynamics include *mf*.

Third system of musical notation (measures 9-12). Measure 9 is boxed with the number '9'. The melody consists of quarter notes with fingerings *i* and *m*. The accompaniment includes chords with fingerings *3*, *4*, *2*, and *3*. Dynamics include *mp*.

Fourth system of musical notation (measures 13-15). Measure 13 is boxed with the number '13'. The melody continues with quarter notes. The accompaniment features a triplet of notes in measure 14. Dynamics include *mf*.

Fifth system of musical notation (measures 16-19). Measure 16 is boxed with the number '16'. The melody includes notes with fingerings *i*, *m*, *i*, *m*, *a*, *i*, *m*, and *a*. A circled '2' is placed above the final note of the system. The accompaniment includes a triplet of notes in measure 16. Dynamics include *mp* and *p*, and the instruction *rit.* is present.

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

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Barcarola

Miroslav Lončar
(b. 1964)Moderato $\text{♩} = 50 - 66$

Source: *Pieces for Guitar*

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Minuetto

Carlo Domeniconi
(b. 1947) $\text{♩} = 72 - 88$

Source: *24 Präludien*, 1, no. 3

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Little Herdboy

Oleg Kiselev
(b. 1964)

Pastorale ♩ = 72 – 84

Musical notation for measures 1-2. The piece is in 4/4 time. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. The first measure starts with a dynamic marking of *mf*. The melody in the first staff includes fingerings *m*, *i*, *m*, *a*, *i*. The bass line includes dynamic markings *p*, *p*, *p*.

Musical notation for measure 3. The measure begins with a boxed number 3. The melody continues with a dotted quarter note followed by an eighth note. The bass line consists of a steady eighth-note accompaniment.

Musical notation for measure 5. The measure begins with a boxed number 5. The melody includes fingerings *m*, *a*, *a*. The bass line includes dynamic markings *p*, *p*.

Musical notation for measure 7. The measure begins with a boxed number 7. The melody continues. The bass line includes dynamic markings *p*, *p*. At the end of the measure, there are guitar-specific instructions: *h.XII*, *8va*, *h.VII*, and *rit.* with circled numbers 1, 2, 3 and 3 indicating fingerings or positions.

Musical notation for measure 9. The measure begins with a boxed number 9 and the tempo marking *a tempo*. The melody includes fingerings *i*, *m*, *i*, *m*, *a*. The bass line includes dynamic markings *mp*, *p*, *p*.

Musical notation for measure 11. The measure begins with a boxed number 11. The melody continues. The bass line includes dynamic markings *p*, *p*. At the end of the measure, there are guitar-specific instructions: *-1*, *0*, *-3*, and a circled number 4.

Musical notation for measure 13. The measure begins with a boxed number 13. The melody continues. The bass line includes dynamic markings *p*, *p*. At the end of the measure, there is a circled number 4.

Musical notation for measure 15. The measure begins with a boxed number 15. The melody continues. The bass line includes dynamic markings *p*, *p*. The piece concludes with a double bar line.

Souvenir d'automne

Simone Iannarelli
(b. 1970)

♩ = 88 - 100

1 *p*

3

1 *a*

6

2 *rall.*

9 *a tempo*

1 *a*

12

1

15

2

18

2 *molto rall.*

*RH
h.XIX
②

* Play a natural harmonic with the right hand.

Source: 20 études faciles

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Ironia

Irony

Carlo Domeniconi
(b. 1947)

Tempo di minuetto ♩ = 96 - 104

Source: *24 Präludien*, 1, no. 8
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Etude no. 3

Lesson 75

Julio Sagreras
(1879-1942)

Source: *Primeras lecciones de guitarra*

Study in A Minor

Claude Gagnon

♩ = 76 - 88

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Etude no. 5

Lesson 7

Dionisio Aguado
(1784-1849)

Allegretto ♩ = 104 - 112

Lesson 64

Dionisio Aguado
(1784-1849)

Andante ♩ = 63 - 69

Source: *Escuela de guitarra*

Etude no. 7

Lesson 6

Dionisio Aguado
(1784-1849)

Andante ♩ = 54 - 60

Source: *Nuevo método para guitarra*

Andante grazioso

op. 211, no. 2

Ferdinando Carulli
(1770-1841)

$\text{♩} = 58 - 69$

p *mf* *f* *p*

5

9

13

a *m* *i* *m*

p *p*

Source: *18 petits morceaux*, op. 211

Etude no. 9

Lyrical Study No. 13

Richard Miles Jackman
(b. 1950)

$\text{♩} = 80 - 92$

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

4

7

10

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

Lesson 66

Julio Sagreras
(1879-1942)

$\text{♩} = 100 - 112$

mp

m *i* *a*

p *p*

5 *Fine*

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

9

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

13 *D.C. al Fine*

Source: *Primeras lecciones de guitarra*

Lesson 64

Julio Sagreras
(1879-1942)

$\text{♩} = 92 - 104$

f

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

p *p*

5

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

9

m *a* *a* *m* *a* *a*

13

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

Source: *Primeras lecciones de guitarra*

Moderato in D Major

op. 39, no. 15

Anton Diabelli
(1781-1858)

$\text{♩} = 88 - 100$

mp

5

9

13

f

Source: 30 sehr leichte Übungsstücke für die Gitarre, op. 39

Study in D Major

Francisco Tárrega
(1852-1909)

$\text{♩} = 69 - 84$

f

4

7

10

p

Ostinato

Norbert Kraft
(b. 1950)

Andantino ♩ = 88 - 104

The musical score for "Ostinato" by Norbert Kraft is written in 4/4 time with a key signature of one flat (B-flat major). The tempo is marked "Andantino" with a metronome range of 88-104. The piece consists of 15 measures. The bass line features a constant eighth-note ostinato pattern. The treble clef contains a melodic line with various dynamics and articulation. Measure 1 starts with a mezzo-piano (*mp*) dynamic. Measure 5 increases to mezzo-forte (*mf*). Measure 9 includes piano (*p*) dynamics. Measure 13 returns to mezzo-piano (*mp*). The piece ends with a double bar line and the instruction "D.C. al Fine".

Measure 1: *mp*, *m*, *i*, 4, 3, 6

Measure 3: 3, *i*, *m*

Measure 5: *mf*, 3

Measure 7: *Fine*

Measure 9: *m*, *i*, *m*, *a*, *m*, *i*, *m*, *a*, *p*, *mf*, *p*

Measure 11: *m*, *m*, *i*, *m*

Measure 13: *mp*, *m*, *i*, *m*, *a*, *m*

Measure 15: *i*, *i*, *a*, *D.C. al Fine*

Danza

Dance

Carlo Domeniconi
(b. 1947)

Energico ♩ = 69 – 80

5

9 *sub. pp*

13 *sub. pp*

17

21

25

29

33 * h.XII

* Natural harmonic at the 12th fret

Source: 24 Präludien, 2, no. 14

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Etude no. 16

Flocons de neige

Snowflakes

Frédéric Costantino
(b. 1971)

Allegro-Volubile ♩ = 69 - 76

Source: *Sept ballades enchantées*, no. 5
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Etude no. 17

Jazzy Blues

Peter McAllister
(b. 1954)

Slowly ♩ = 100 - 108

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Moonlight

Štěpán Rak
(b. 1945)

Moderato ♩ = 88 - 96

p

3

6

9

12

p

pp

rit.



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