



**The Royal  
Conservatory**<sup>®</sup>  
The finest instrument is the mind.

# Classical Guitar

## Repertoire and Etudes

2018 Edition

LEVEL

2



## **Acknowledgments**

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# **Classical Guitar**

## Repertoire and Etudes 2

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)
$\frac{4}{2}$ 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
$\frac{6}{6}$ 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
8va 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 taste</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

### Traditional, Renaissance, and Baroque Repertoire

Llwyn Onn (The Ash Grove)	Traditional Welsh, arr. Jeffrey McFadden	6
Early One Morning	Traditional English, arr. Richard Summers	6
Españoleta	Gaspar Sanz	7
Allemande	Guillaume Morlaye, arr. Jeffrey McFadden	7
There Is a Lady Sweet and Kind	Thomas Ford	8
Orlando Sleepeth, Poulton 61	John Dowland	8
Bourrée II	Johann Sebastian Bach, arr. Jeffrey McFadden	9
What Is a Day	Philip Rosseter	9
Bransle	Guillaume Morlaye, arr. Jeffrey McFadden	10
Gaillarde	Guillaume Morlaye, arr. Jeffrey McFadden	10
Packington's Pound	Anonymous, arr. J. Andrew Creaghan	11
Pavaniglia	attr. Carlo Calvi	12
Canario	attr. Carlo Calvi	12
Scarborough Fair	Traditional English, arr. Norbert Kraft	13
Gigue	Jan Antonín Losy	13

### Classical, Romantic, 20th-, and 21st-century Repertoire

Écossaise, op. 33, no. 11	Mauro Giuliani	14
Amusement, op. 18, no. 9	Feliks Horecki	14
Andante, op. 44, no. 1	Fernando Sor	15
Waltz	Dionisio Aguado	16
Andantino, op. 168, no. 43	Joseph Küffner	16
Waltz, op. 241, no. 21	Ferdinando Carulli	17
Allegro, op. 50, no. 13	Mauro Giuliani	18
Allegretto, op. 44, no. 2	Fernando Sor	19
Andante, op. 241, no. 18	Ferdinando Carulli	20
Andante, op. 35, no. 1	Fernando Sor	22
Andantino, op. 241, no. 20	Ferdinando Carulli	23
Romanze	Johann Kaspar Mertz	24
Andante, op. 31, no. 1	Fernando Sor	25
Andantino, op. 35, no. 2	Fernando Sor	25
Valse, op. 50, no. 7	Ferdinando Carulli	26
Tango pour Mario	Gérard Montreuil	27
Equilibrato (Balance)	Carlo Domeniconi	28
Berceuse	James Brown	29
Ruscello (A Brook)	Carlo Domeniconi	30
Nostalgia	Carlo Domeniconi	30
Coutances	Thierry Tisserand	31
Chant	Andrew York	32
Fleur de lotus	Roque Carbajo	33
Mimi	Sylvain Lemay	34
Paysage	Takashi Ogawa	35
A Memory	Richard Summers	36

---

## Etudes

Etude no. 1: Exercice pour les sixtes	Fernando Sor	37
Etude no. 2: Exercise No. 10	Dionisio Aguado	38
Etude no. 3: Semplice (Simple)	Carlo Domeniconi	39
Etude no. 4: Lesson 59	Dionisio Aguado	40
Etude no. 5: Exercice 14	Napoléon Coste	40
Etude no. 6: Andantino, op. 241, no. 19	Ferdinando Carulli	41
Etude no. 7: Moderato	Ferdinando Carulli	42
Etude no. 8: Moderato, op. 59, part 3, no. 11	Matteo Carcassi	43
Etude no. 9: Folk Song	Richard Miles Jackman	44
Etude no. 10: Study in Imitation	Pierre Gallant	45
Etude no. 11: Very Scary Bass Study	James Brown	46
Etude no. 12: Snowflakes	Nikita Koshkin	46
Etude no. 13: The Blue Knight	Michael Coghlan	47
Etude no. 14: Aux temps lointains	Takashi Ogawa	48

# Llwyn Onn

*The Ash Grove*

Traditional Welsh  
arr. Jeffrey McFadden

♩ = 80 - 96

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# Early One Morning

Traditional English  
arr. Richard Summers

♩ = 66 - 76

Source: *12 Pieces for Guitar*

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# 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)

Andante ♩ = 69 – 80

Musical score for 'There Is a Lady Sweet and Kind' in G major, 3/4 time. The score consists of two systems of music. The first system starts with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' with a quarter note equal to 69-80 beats. The music features a melody with various ornaments (m, a, i) and fingerings (1, 2, 3, 4). The bass line consists of chords with fingerings (1, 2, 3, 4). The second system begins with a measure number '5' in a box. It continues the melody and bass line, ending with a 'rit.' (ritardando) marking. A dynamic marking 'p' (piano) is present throughout.

(a) also

An alternative fingering for measure 5, marked '(a) also'. It shows a different sequence of fingerings for the melody and bass line, with dynamic markings 'p' and 'rit.'.

Elizabethan lute song  
Source: *Musicke of Sundrie Kindes*, part 1

# Orlando Sleepeth

Poulton 61

John Dowland  
(1563–1626)

Dolce e tranquillo ♩ = 96 – 104

Musical score for 'Orlando Sleepeth' in G major, 3/4 time. The tempo is marked 'Dolce e tranquillo' with a quarter note equal to 96-104 beats. The score consists of five systems of music. The first system starts with a treble clef and a key signature of one sharp (F#). The music features a melody with various ornaments (m, a, i) and fingerings (1, 2, 3, 4). The bass line consists of chords with fingerings (1, 2, 3, 4). The second system begins with a measure number '6' in a box. The third system begins with a measure number '11' in a box. The fourth system begins with a measure number '17' in a box and a time signature change to 4/4. The fifth system begins with a measure number '21' in a box. The score ends with a final cadence. A dynamic marking 'p' (piano) is present throughout.

## Bourrée II

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

$\text{♩} = 60 - 66$

Source: From Suite for Solo Cello No. 4, BWV 1010

Original key: E flat major

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## 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  $\text{♩} = 56 - 63$

Elizabethan lute song  
Source: *A Book of Ayres*

## Bransle

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

$\text{♩} = 46 - 52$

Source: *Le quatrième livre de guitérne*  
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## Gaillarde

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

$\text{♩} = 92 - 104$

Source: *Le premier livre de guitérne*  
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## Pavaniglia

attr. Carlo Calvi  
(ca 1610–1670)

$\text{♩} = 50 - 56$

5

10

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

For examinations, *Pavaniglia* and *Canario* are to be played as one selection.  
A *pavaniglia* was an instrumental dance, popular in Italy ca 1700–1750.  
Source: Included in *Intavolatura di chitarra e chitarriglia*

## Canario

attr. Carlo Calvi  
(ca 1610–1670)

$\text{♩} = 54 - 60$

5

9

13

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

For examinations, *Pavaniglia* and *Canario* are to be played as one selection.  
A *canario* is a fast dance from the Canary Islands, characterized by jumps and foot stamping.  
Source: Included in *Intavolatura di chitarra e chitarriglia*

## Scarborough Fair

Traditional English  
arr. Norbert Kraft

$\text{♩} = 100 - 112$

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*rall.*

## Gigue

Jan Antonín Losy  
(ca 1650–1721)

$\text{♩} = 126 - 144$

*rit.*

## Écossaise

op. 33, no. 11

Mauro Giuliani  
(1781–1829)

Moderato ♩ = 76 – 84

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

## Amusement

op. 18, no. 9

Feliks Horecki  
(1796–1870)

♩ = 69 – 80

Source: *Amusements*, op. 18





## Waltz

Dionisio Aguado  
(1784–1849)

Moderato ♩ = 144 – 168

9

17

25

*mp* *p* *mf*

Source: *Nuevo método para guitarra*

## Andantino

op. 168, no. 43

Joseph Küffner  
(1776–1856)

♩ = 108 – 116

6

11

*mf* *f* *p*

Source: *60 leçons à l'usage des commençants*, op. 168 (originally written as a duet)



# Allegro

op. 50, no. 13

Mauro Giuliani  
(1781–1829)

$\text{♩} = 132 - 152$

1 *i m i a i m i*  
2 *i i*  
3 *i m i a i m i*  
4

*p* *p*

5

9

13

17 *i m a*

21

25

29

33

37

**Allegretto**  
op. 44, no. 2

Fernando Sor  
(1778–1839)

$\text{♩} = 108 - 116$

9

17

25

33

# Andante

op. 241, no. 18

Ferdinando Carulli  
(1770–1841)

$\text{♩} = 88 - 100$

*mp*

*mf*

*p*

*mp*

*a tempo*

*Fine*

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

25

*mf* *p*

28

*mf*

31

*p* *mp* *mf*

35

*p* *mp*

38

*mf* *poco rit.* *a tempo*

42

*mf*

45

*mf* *D.C. al Fine*

# Andante

op. 35, no. 1

Fernando Sor  
(1778–1839)

$\text{♩} = 126 - 138$

3 *mf*

5 *p*

9

13

17 *mp*

21 *p*

25 *mf*

29 *p*



# Andantino

op. 241, no. 20

Ferdinando Carulli  
(1770-1841)

♩. = 52 - 56

The musical score is written for guitar in 6/8 time. It begins with a tempo marking of ♩. = 52 - 56. The first staff starts with a *mf* dynamic and includes fingerings 'a' and 'm'. The second staff, starting at measure 4, features a *mp* dynamic and includes fingerings 'a', 'm', and 'i'. The third staff, starting at measure 8, has a *sfz* dynamic and includes fingerings 'a', 'm', 'i', and 'm'. The fourth staff, starting at measure 11, includes fingerings 'm', 'i', 'm', 'i', 'm', 'a', 'm', 'i', 'm', and 'a'. The fifth staff, starting at measure 14, includes fingerings 'm', 'i', 'm', 'i', 'm', 'i', and 'a'. The sixth staff, starting at measure 17, includes fingerings 'a', 'm', 'i', 'a', 'm', 'i', 'm', 'i', 'a', and 'm', and features a *rit.* marking and a *mf* dynamic. The seventh staff, starting at measure 21, includes fingerings 'm', 'i', 'a', 'm', and 'i'. The eighth staff, starting at measure 25, includes fingerings 'm', 'i', 'a', 'm', and 'i', and features a *sfz* dynamic. The piece concludes with a *rit.* marking.

## Romanze

Johann Kaspar Mertz  
(1806–1856)

Adagio ♩ = 60 – 69

# Andante

op. 31, no. 1

Fernando Sor  
(1778–1839)

$\text{♩} = 48 - 56$

9

17

25

*mp*

*mf*

*mp*

Source: *24 leçons progressives*, op. 31

# Andantino

op. 35, no. 2

Fernando Sor  
(1778–1839)

$\text{♩} = 112 - 126$

7

13

19

*mp*

*mf*

*p*

*mp*

*p*

*f*

*rit.*

Source: *24 exercices très faciles*, op. 35

# Valse

op. 50, no. 7

Ferdinando Carulli  
(1770–1841)

Moderato  $\text{♩} = 120 - 138$

*mf*

*p*

*f*

**Trio**

*sf*

*p*

*D.C. al Fine*

## Tango pour Mario

G rard Montreuil  
(1927–1991)

♩ = 104 – 116

The first system of music is in treble clef with a key signature of two sharps (F# and C#). The time signature is 4/4. It begins with a whole rest on the bass line. The melody starts with a quarter rest, followed by a series of eighth and sixteenth notes. There are fingerings 1, 4, 3, and 4 indicated. A double bar line is followed by a quarter rest, then a dotted quarter note with a sharp sign, and another quarter rest. The system ends with a quarter rest, a dotted quarter note, and another quarter rest.

The second system continues the melody from the first system. It starts with a quarter rest, followed by eighth and sixteenth notes. There are fingerings 1, 4, 3, and 4. A double bar line is followed by a quarter rest, then a dotted quarter note with a sharp sign, and another quarter rest. The system ends with a quarter rest, a dotted quarter note, and another quarter rest.

The third system continues the melody. It starts with a quarter rest, followed by eighth and sixteenth notes. There are fingerings 1, 3, 1, and 4. A double bar line is followed by a quarter rest, then a dotted quarter note with a sharp sign, and another quarter rest. The system ends with a quarter rest, a dotted quarter note, and another quarter rest.

The fourth system continues the melody. It starts with a quarter rest, followed by eighth and sixteenth notes. There are fingerings 1, 4, 1, and 4. A double bar line is followed by a quarter rest, then a dotted quarter note with a sharp sign, and another quarter rest. The system ends with a quarter rest, a dotted quarter note, and another quarter rest. Above the staff, there are first and second endings marked '1.' and '2.'. The first ending leads to a double bar line, and the second ending leads to a double bar line. The word 'Fine' is written above the second ending. Below the staff, there is a 'rit.' marking.

The fifth system continues the melody. It starts with a quarter rest, followed by eighth and sixteenth notes. There are fingerings 1, 4, 3, and 2. A double bar line is followed by a quarter rest, then a dotted quarter note with a sharp sign, and another quarter rest. The system ends with a quarter rest, a dotted quarter note, and another quarter rest.

The sixth system continues the melody. It starts with a quarter rest, followed by eighth and sixteenth notes. There are fingerings 1, 4, 2, and 4. A double bar line is followed by a quarter rest, then a dotted quarter note with a sharp sign, and another quarter rest. The system ends with a quarter rest, a dotted quarter note, and another quarter rest. The word 'D.C. al Fine' is written above the staff.

# Equilibrato

*Balance*

Carlo Domeniconi  
(b. 1947)

♩ = 48 - 56

The musical score for "Equilibrato" by Carlo Domeniconi is presented in a single system with six staves. The piece is in 3/4 time and begins with a tempo of 48-56 beats per minute. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *quasi f*, *p*, and *m* are used throughout. Fingering numbers (1, 2, 3, 4) are indicated for many notes. The score is divided into measures, with measure numbers 1, 2, 5, 7, 9, and 11 clearly marked. Measure 11 includes first and second endings, with a repeat sign and a fermata over the final note of the first ending.

# Berceuse

James Brown  
(b. 1967)

$\text{♩} = 63 - 69$

*p* doucement

5

9

*mf* *mp* *poco rit.*

13

*a tempo*

17

*rit.*

$\frac{4}{4}$  II Piv.  $\frac{3}{3}$  II Piv.  $\frac{4}{4}$  II Piv.  $\frac{5}{5}$  II

# Ruscello *A Brook*

Carlo Domeniconi  
(b. 1947)

$\text{♩} = 56 - 69$

*p subito*

*p subito*

*D.C. al Coda*

*rall.*

*Coda*

*rall.*

Source: 24 Präludien, 1, no. 6  
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# Nostalgia

Carlo Domeniconi  
(b. 1947)

$\text{♩} = 76 - 88$

*p subito*

*molto dolce e legato*

*più f*

*p*

Source: 24 Präludien, 1, no. 11  
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# Coutances

Thierry Tisserand  
(b. 1956)

♩ = 92 - 104

Musical notation for measures 1-4. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter note D5. The bass line consists of a series of chords: G3-B2, G3-B2, G3-B2, G3-B2, G3-B2, G3-B2, G3-B2, G3-B2. Fingerings: i, m, i, m, i, a, m, 4. Dynamics: p.

Musical notation for measures 5-8. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody continues with eighth notes D5, E5, F#5, G5, and a quarter note A5. The bass line continues with chords: G3-B2, G3-B2, G3-B2, G3-B2. Fingerings: 2, 3, a, m, a, m. Dynamics: p.

Musical notation for measures 9-12. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody features a triplet of eighth notes G4, A4, B4, followed by quarter notes C5, D5, E5, and a quarter note F#5. The bass line continues with chords: G3-B2, G3-B2, G3-B2, G3-B2. Fingerings: 1, 2, 3, 2, 1, 2. Dynamics: p.

Musical notation for measures 13-16. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody continues with quarter notes G4, A4, B4, C5, and a quarter note D5. The bass line continues with chords: G3-B2, G3-B2, G3-B2, G3-B2. Fingerings: 2, 1, 3, 1, 3. Dynamics: p. A *rall.* marking is present at the end of the system.

Musical notation for measures 17-20. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody continues with quarter notes E5, F#5, G5, A5, and a quarter note B5. The bass line continues with chords: G3-B2, G3-B2, G3-B2, G3-B2. Dynamics: p. An *a tempo* marking is present at the beginning of the system.

Musical notation for measures 21-24. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody continues with eighth notes C5, D5, E5, F#5, and a quarter note G5. The bass line continues with chords: G3-B2, G3-B2, G3-B2, G3-B2. Fingerings: 2, 3, 2, 3. Dynamics: p.

Musical notation for measures 25-28. Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody continues with eighth notes A5, B5, C6, D6, and a quarter note E6. The bass line continues with chords: G3-B2, G3-B2, G3-B2, G3-B2. Fingerings: 1, 2, 3, 4. Dynamics: p. A *molto rall.* marking is present at the end of the system, leading to a *pp* dynamic.

## Chant

Andrew York  
(b. 1958)

Largo ♩ = 44 - 48

The musical score is written for a single melodic line on a treble clef staff. It begins with a 4/4 time signature and a tempo marking of 'Largo' with a quarter note equal to 44-48 beats. The piece is marked 'hauntingly' and 'p' (piano). The notation includes various fingering techniques such as triplets, slurs, and accents, along with dynamic markings like 'm' (mezzo-forte) and 'i' (accent). The score is divided into measures, with measure numbers 3, 6, 9, 12, 15, and 18 indicated in boxes. The key signature has one sharp (F#).

Measure 1: *m* *i* *m* *p* *hauntingly* (3)

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

Measure 6: *i* *m* *i* *m*

Measure 9: *m* *i* *m* *m* *i* *p* *p*

Measure 12: *m* *i* *m*

Measure 15: *i* *m* *m* *i* *p*

Measure 18: *m* *i* *m* *p*

## Fleur de lotus

Roque Carbajo  
(b. 1951)

Delicato ♩ = 88 - 100

Musical score for "Fleur de lotus" by Roque Carbajo. The score is in treble clef, key of D major, and 3/4 time. It consists of six systems of music. The first system starts with a mezzo-piano (*mp*) dynamic and includes fingerings (*i m i m i*) and an accent (*a*). The second system is marked with a box containing the number 5. The third system is marked with a box containing the number 9 and includes dynamics *mf* and *p*. The fourth system is marked with a box containing the number 13 and includes the dynamic *mp*. The fifth system is marked with a box containing the number 17 and includes the dynamic *dolce*. The sixth system is marked with a box containing the number 21 and includes dynamics *dim.* and *rit.*, ending with "D.C. al Coda". The final system is marked with a box containing the number 25 and includes the dynamic *rall.* and a Coda symbol.

## Mimi

Sylvain Lemay  
(b. 1958) $\text{♩} = 69 - 76$ 

7

13

19

25

31

37

43

## Paysage

Takashi Ogawa  
(b. 1960)

Allegro moderato ♩ = 92 - 96

The musical score is written for guitar in the key of D major (one sharp) and 4/4 time. It consists of six systems of music, each with a measure number in a box at the beginning. The dynamics and articulations are as follows:

- System 1 (Measures 1-3):** Starts with a *mf* dynamic. Fingerings include *i*, *m*, *a*, *m*, *i*. Includes a triplet of eighth notes and a half note. Dynamics range from *mf* to *p*.
- System 2 (Measures 4-7):** Starts with a boxed measure number '4'. Dynamics range from *p* to *mf*. Includes a triplet of eighth notes.
- System 3 (Measures 8-11):** Starts with a boxed measure number '8'. Dynamics range from *p* to *mf*. Includes a triplet of eighth notes.
- System 4 (Measures 12-15):** Starts with a boxed measure number '12'. Dynamics range from *mf* to *p*. Includes a triplet of eighth notes.
- System 5 (Measures 16-18):** Starts with a boxed measure number '16'. Dynamics range from *mf* to *mp*. Ends with a *Fine* marking.
- System 6 (Measures 19-22):** Starts with a boxed measure number '19'. Dynamics range from *mf* to *f*. Includes a triplet of eighth notes.
- System 7 (Measures 23-25):** Starts with a boxed measure number '23'. Dynamics range from *mf* to *f*. Ends with a *D.C. al Fine* marking.

## A Memory

Richard Summers  
(b. 1953)Espressivo  $\text{♩} = 69 - 80$ 

First system of musical notation (measures 1-3). The key signature is one sharp (F#) and the time signature is 4/4. The piece is marked 'Espressivo' with a tempo of 69-80 bpm. The first measure starts with a piano (*p*) dynamic. Fingerings are indicated by letters *i* (index), *m* (middle), and *p* (pinky). The notation includes various guitar-specific techniques such as triplets and slurs.

Second system of musical notation (measures 4-6). Measure 4 is marked with a boxed '4'. The notation continues with slurs and dynamic markings *a* (accents) and *m* (middle). The piece maintains its expressive character.

Third system of musical notation (measures 7-9). Measure 7 is marked with a boxed '7'. The notation includes slurs and dynamic markings *a* and *f* (forte). The music becomes more intense in this section.

Fourth system of musical notation (measures 10-12). Measure 10 is marked with a boxed '10'. The notation includes slurs and dynamic markings *p* (piano) and *rit.* (ritardando). The music softens and slows down.

Fifth system of musical notation (measures 13-15). Measure 13 is marked with a boxed '13'. The notation includes slurs and dynamic markings *a tempo*, *m*, *i*, *p*, and *rit.*. The piece returns to its original tempo and concludes with a ritardando.

# Exercice pour les sixtes

Fernando Sor  
(1778–1839)

♩ = 92 – 104

Musical notation for the first system (measures 1-4). The piece is in C major, 2/4 time. The first two measures feature a sixteenth-note pattern with fingerings 2 and 3, and dynamics *p* and *m*. The third measure has a four-fingered sixteenth-note run with a *simile* marking. The fourth measure continues the pattern with fingerings 4, 3, 2, 1 and dynamics *i*, *i*, *m*.

Musical notation for the second system (measures 5-8). The pattern continues with a *m* dynamic marking at the start of measure 5.

Musical notation for the third system (measures 9-12). This system includes a key signature change to D major (indicated by a sharp sign) and a dynamic marking of *p* at the end.

Musical notation for the fourth system (measures 13-16). This system includes a key signature change to C major (indicated by a flat sign) and a dynamic marking of *m* at the end.

Musical notation for the fifth system (measures 17-20). The pattern continues with a *m* dynamic marking at the start of measure 17.

Musical notation for the sixth system (measures 21-24). The piece concludes with a final dynamic marking of *m* at the end of measure 21.

# Exercise No. 10

Dionisio Aguado  
(1784–1849)

♩ = 58 – 76

*i m i*

*mf*

3

5

7

9

*mp*

11

*f*



13

*mp*

15

*f*

Etude no. 3

Semplice  
*Simple*

Carlo Domeniconi  
(b. 1947)

$\text{♩} = 50 - 60$

5

*Fine*

9

*un poco più animato*

12

*D.C. al Fine*

*rall. a Tempo I*

# Lesson 59

Dionisio Aguado  
(1784–1849)

$\text{♩} = 120 - 132$

*mf*

6 *mp*

11 *mf*

Source: *Escuela de guitarra*

## Etude no. 5

# Exercice 14

Napoléon Coste  
(1805–1883)

$\text{♩} = 66 - 76$

*p*

6 *p*

11 *mp* *f*

16 *f*

## Etude no. 6

## Andantino

op. 241, no. 19

Ferdinando Carulli  
(1770–1841)

$\text{♩} = 54 - 66$

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

[5] *m i m* *a m* *m i* *p* *p*

[9] *m a* *a m a* *a m a* *a* *m* *p* *p*

[13] *a m* *Fine* *p* *p*

[17] *m a* *m i m* *m a m* *a m i* *a m i* *m a* *p* *p*

[21] *m i m* *m a m* *m i m* *a m i m* *p* *p*

[25] *m i* *i m i* *i m a* *i m a* *a* *m a m i* *m i* *p* *f* *p*

[29] *D.C. al Fine*

# Moderato

Ferdinando Carulli  
(1770–1841)

Moderato ♩ = 80 – 92

The musical score consists of eight staves of music, each starting with a measure number in a box. The notation includes treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece is marked 'Moderato' with a tempo of 80-92 beats per minute. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score features several triplet markings (indicated by '3' above the notes) and articulation markings such as 'i m' (fingerings) and 'p' (piano). A 'rit.' (ritardando) marking is present at the beginning of the 16th measure. The piece concludes with a final *p* (piano) dynamic marking.

1 *mp* *p*

4 *mf*

7 *mf*

10

13 *f*

16 *a tempo* *mp* *rit.*

19 *mf*

22 *p*

# Moderato

op. 59, part 3, no. 11

Matteo Carcassi  
(1792–1853)

Moderato  $\text{♩} = 56 - 63$

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

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

5

9

*mf*

13

*f*

17

21

# Folk Song

Richard Miles Jackman  
(b. 1950)

Moderato ♩ = 116 - 132

The musical score is written for guitar in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is marked 'Moderato' with a metronome range of 116-132. The score consists of six systems of music, each starting with a measure number in a box (5, 10, 15, 20, 25, 30). The notation includes various guitar-specific symbols: 'a m i' above notes indicating natural harmonics, 'p' for piano, and fret numbers (1, 2, 3, 4) below notes. The piece concludes with a final measure (measure 32) featuring a complex chord with multiple naturals and a 'p' dynamic marking.

# Study in Imitation

Pierre Gallant  
(b. 1950)

♩ = 116 - 126

The first system of the piece consists of three measures. The first measure starts with a piano (*p*) dynamic and features a melody of eighth notes with accents (*m*, *i*) and a bass line of quarter notes. The second measure continues the melody with accents (*m*, *i*) and includes a triplet of eighth notes in the bass line. The third measure concludes the system with accents (*m*, *i*) and a final triplet of eighth notes in the bass line.

The second system contains measures 4, 5, and 6. Measure 4 begins with a melody of eighth notes and a bass line of quarter notes. Measure 5 features a triplet of eighth notes in the bass line. Measure 6 continues the melodic and bass line patterns.

The third system includes measures 7, 8, and 9. Measure 7 has a melody with accents (*m*, *i*) and a bass line with a triplet. Measure 8 features a melody with accents (*m*, *a*) and a bass line with a triplet. Measure 9 includes a melody with accents (*m*, *i*) and a bass line with a triplet, ending with a *f* dynamic marking.

The fourth system contains measures 10, 11, and 12. Measure 10 has a melody with accents (*m*, *i*) and a bass line with a triplet. Measure 11 features a melody with accents (*m*, *i*) and a bass line with a triplet. Measure 12 includes a melody with accents (*m*, *i*) and a bass line with a triplet, ending with a *f* dynamic marking.

The fifth system includes measures 13, 14, and 15. Measure 13 starts with a piano (*p*) dynamic and features a melody with accents (*m*, *i*) and a bass line with a triplet. Measure 14 has a melody with accents (*m*, *i*) and a bass line with a triplet. Measure 15 includes a melody with accents (*m*, *i*) and a bass line with a triplet, ending with a *f* dynamic marking and a *p* dynamic marking.

# Very Scary Bass Study

James Brown  
(b. 1967)

Molto giocoso  $\text{♩} = 60 - 69$

Source: *Short Pieces and Studies, 1*  
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## Etude no. 12

# Snowflakes

Nikita Koshkin  
(b. 1956)

Moderato  $\text{♩} = 100 - 108$

Source: *Da Capo*  
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# The Blue Knight

Michael Coghlan  
(b. 1955)

Allegro ♩ = 80 - 92

The musical score for "The Blue Knight" is written in treble clef with a 3/4 time signature. It begins with a dynamic of *f* and a tempo of Allegro (♩ = 80-92). The first staff contains measures 1-4, featuring a melodic line with slurs and accents, and a bass line with a *p* dynamic. Measure 5 is marked with a box and contains a melodic line with slurs and a bass line with chords and a *p* dynamic. Measure 9 is marked with a box and contains a melodic line with slurs and a bass line with chords and a *p* dynamic. Measure 14 is marked with a box and contains a melodic line with slurs and a bass line with chords and a *p* dynamic. Measure 19 is marked with a box and contains a melodic line with slurs and a bass line with chords and a *p* dynamic. Measure 23 is marked with a box and contains a melodic line with slurs and a bass line with chords and a *p* dynamic. Measure 27 is marked with a box and contains a melodic line with slurs and a bass line with chords and a *p* dynamic. The piece concludes with a *molto rit.* marking and a double bar line.

# Aux temps lointains

Takashi Ogawa  
(b. 1963)

**Allegro moderato** ♩ = 152 – 168

The musical score is written for a single instrument, likely a flute or clarinet, in 3/4 time. It consists of eight systems of music. Each system contains a treble clef staff and a bass clef staff. The music is characterized by a steady, moderate tempo (Allegro moderato) with a tempo range of 152 to 168 beats per minute. The key signature is one sharp (F#), and the piece concludes with a final chord marked 'a m i'. The score includes various dynamics such as *mp*, *mf*, *p*, and *f*, as well as articulations like accents and slurs. Fingerings (i, a, m) and breath marks (z) are indicated throughout. Measure numbers 7, 13, 19, 26, 33, 39, and 45 are marked at the beginning of their respective systems.



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