LEVEL
2

Classical Guitar

Repertoire and Etudes

2018 Edition

The Royal Conservatory®
The finest instrument is the mind.

Acknowledgments
For their dedicated efforts in developing the *Classical Guitar Series, 2018 Edition*, The Royal Conservatory extends its sincere thanks to compilers and editors Dr. Jeffrey McFadden (Associate Professor, University of Toronto; member, College of Examiners, The Royal Conservatory) and Robert Hamilton (faculty, The Royal Conservatory; member, College of Examiners, The Royal Conservatory) and consultant Dr. Brad Mahon (director, Mount Royal University Conservatory).

In addition, The Royal Conservatory acknowledges the invaluable advice and suggestions of reviewers Dr. Lynn McGrath (faculty, Eastman Community Music School) and Murray Visscher (faculty, Mount Royal University Conservatory).

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RCM PUBLISHING

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 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

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

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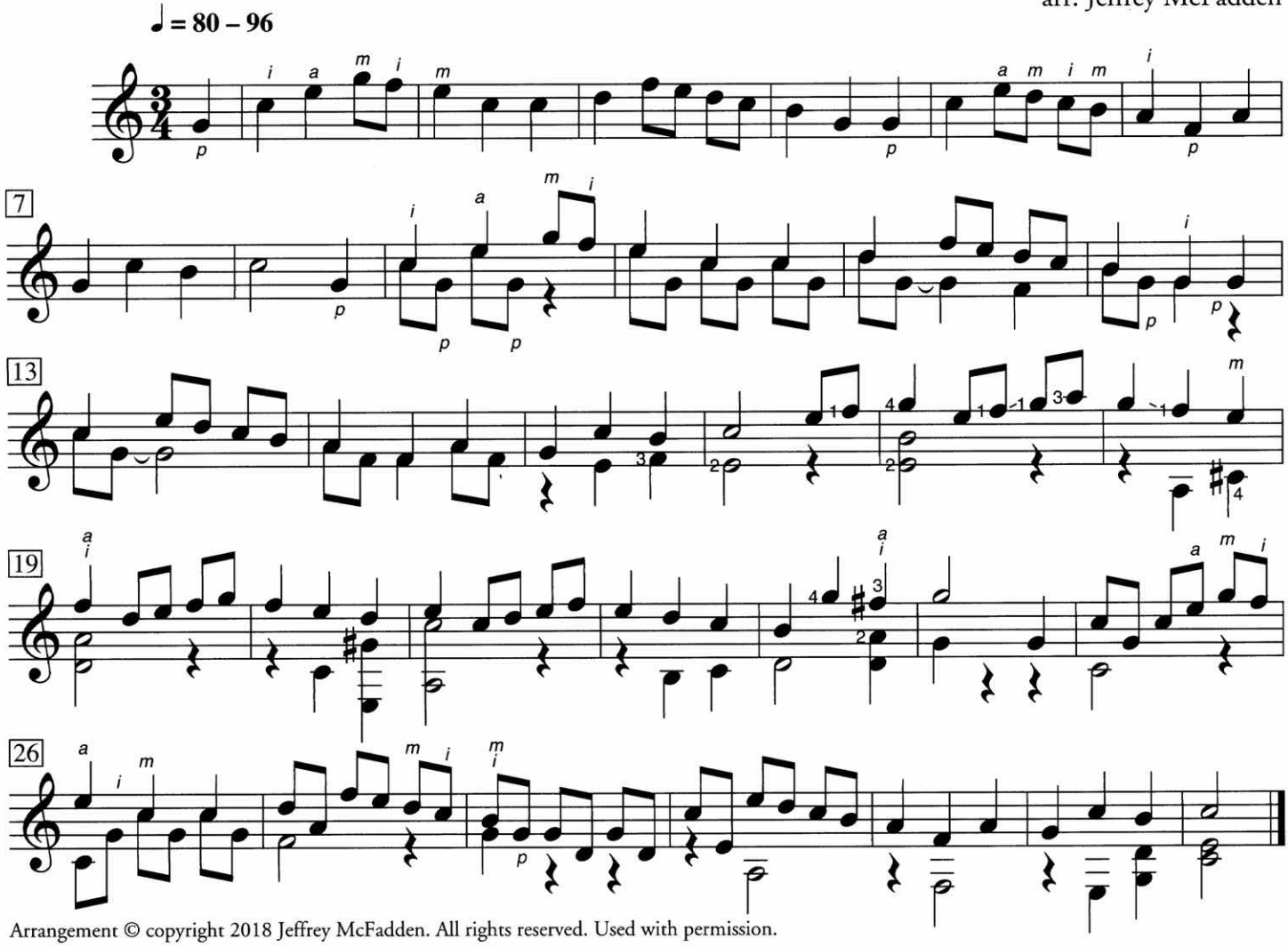
Llwyn Onn

The Ash Grove

Traditional Welsh
arr. Jeffrey McFadden



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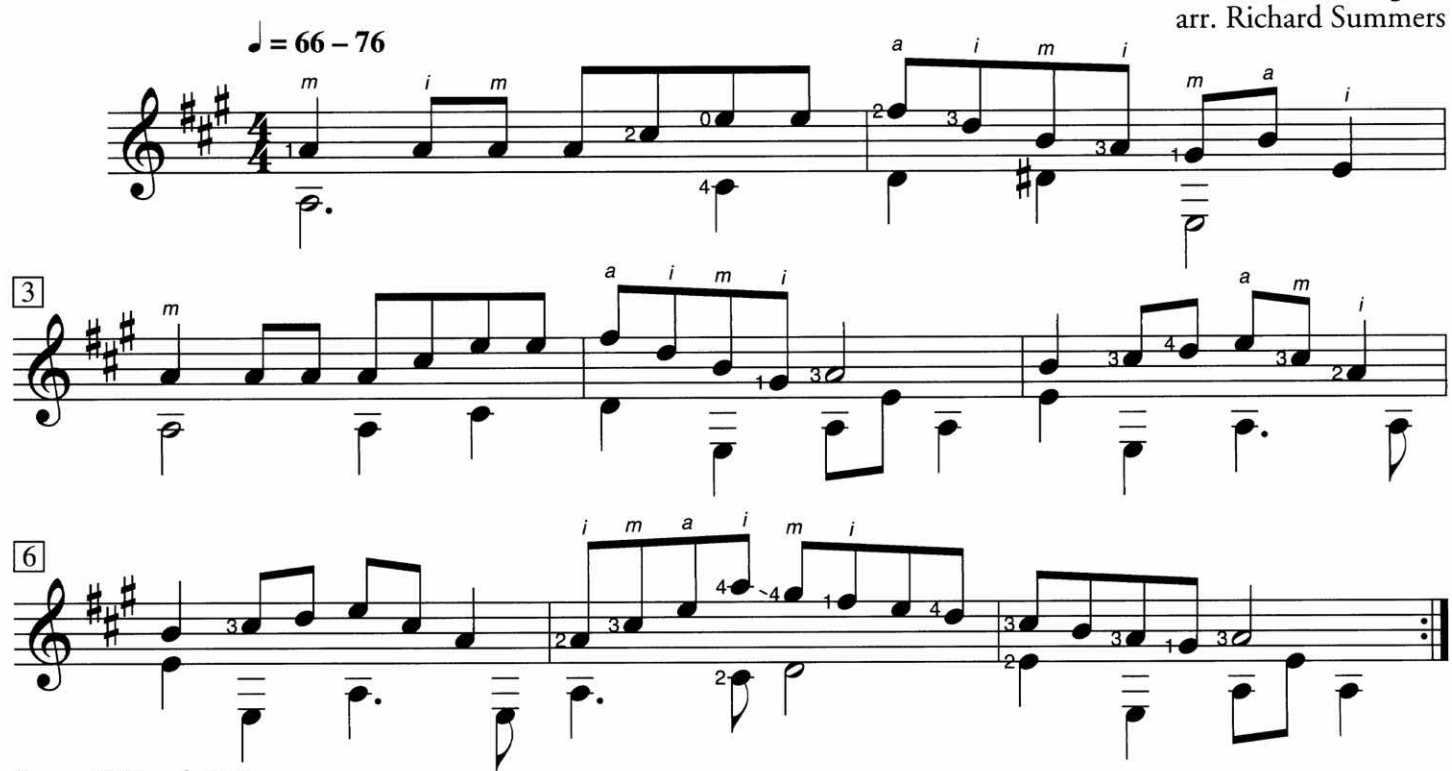
Early One Morning

Traditional English
arr. Richard Summers



Source: *12 Pieces for Guitar*

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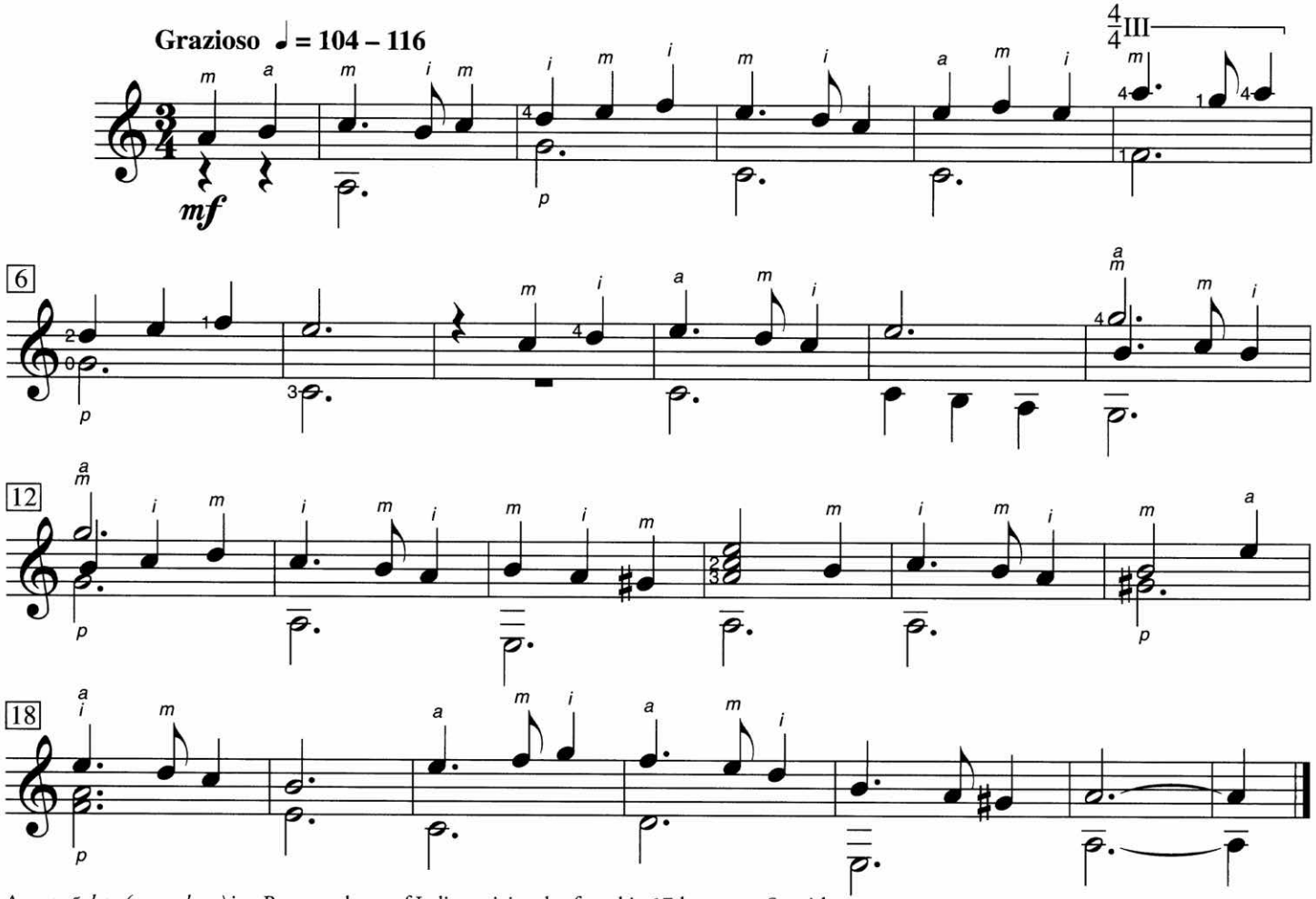
Españoleta

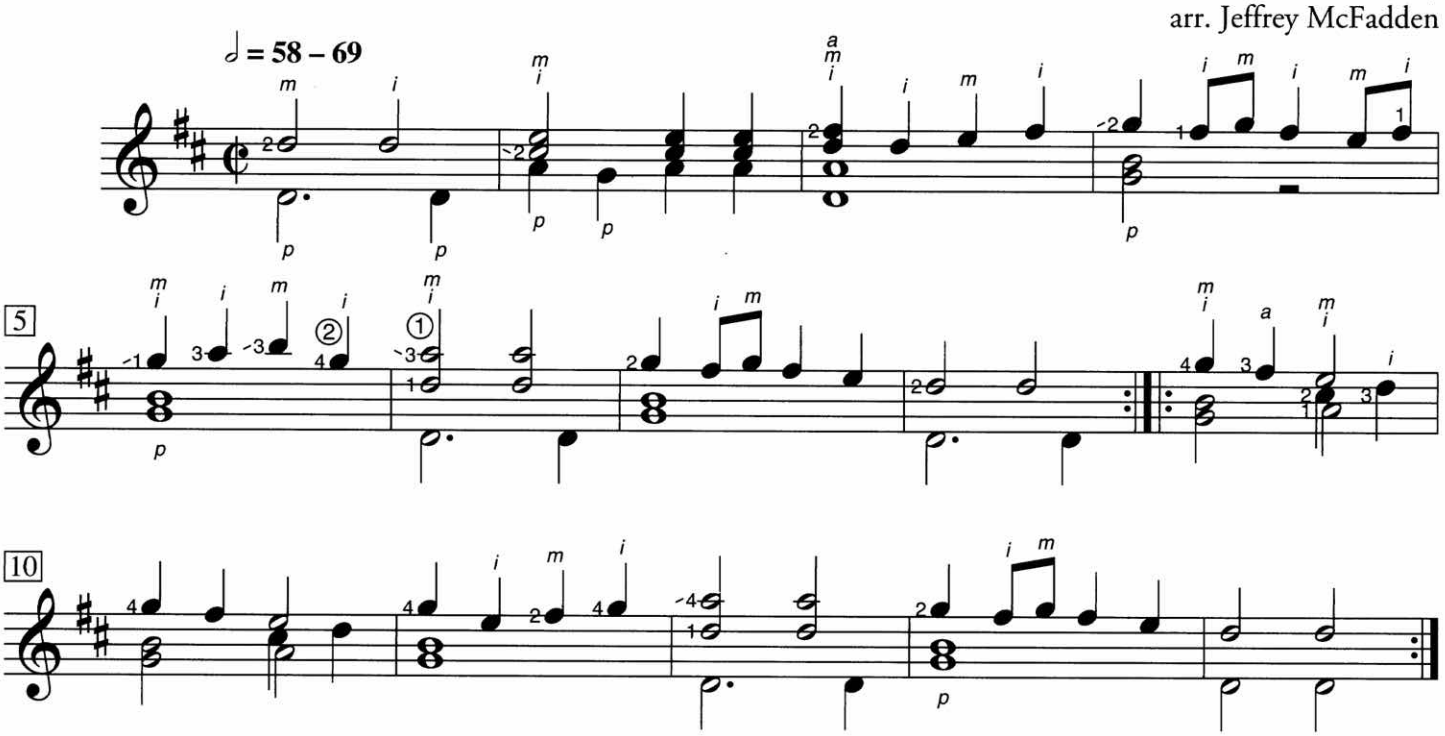
Gaspar Sanz
(*ca* 1650–1710)



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

Allemande

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



Source: *Le premier livre de guiterne*
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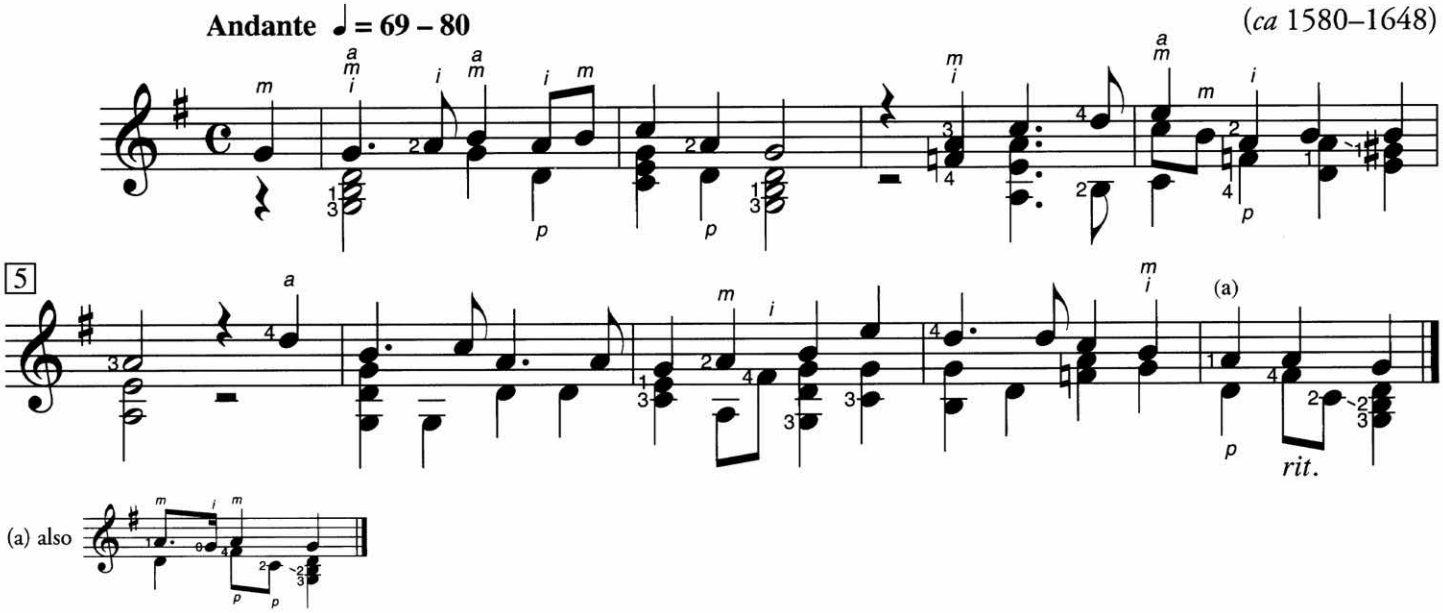
There Is a Lady Sweet and Kind

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)

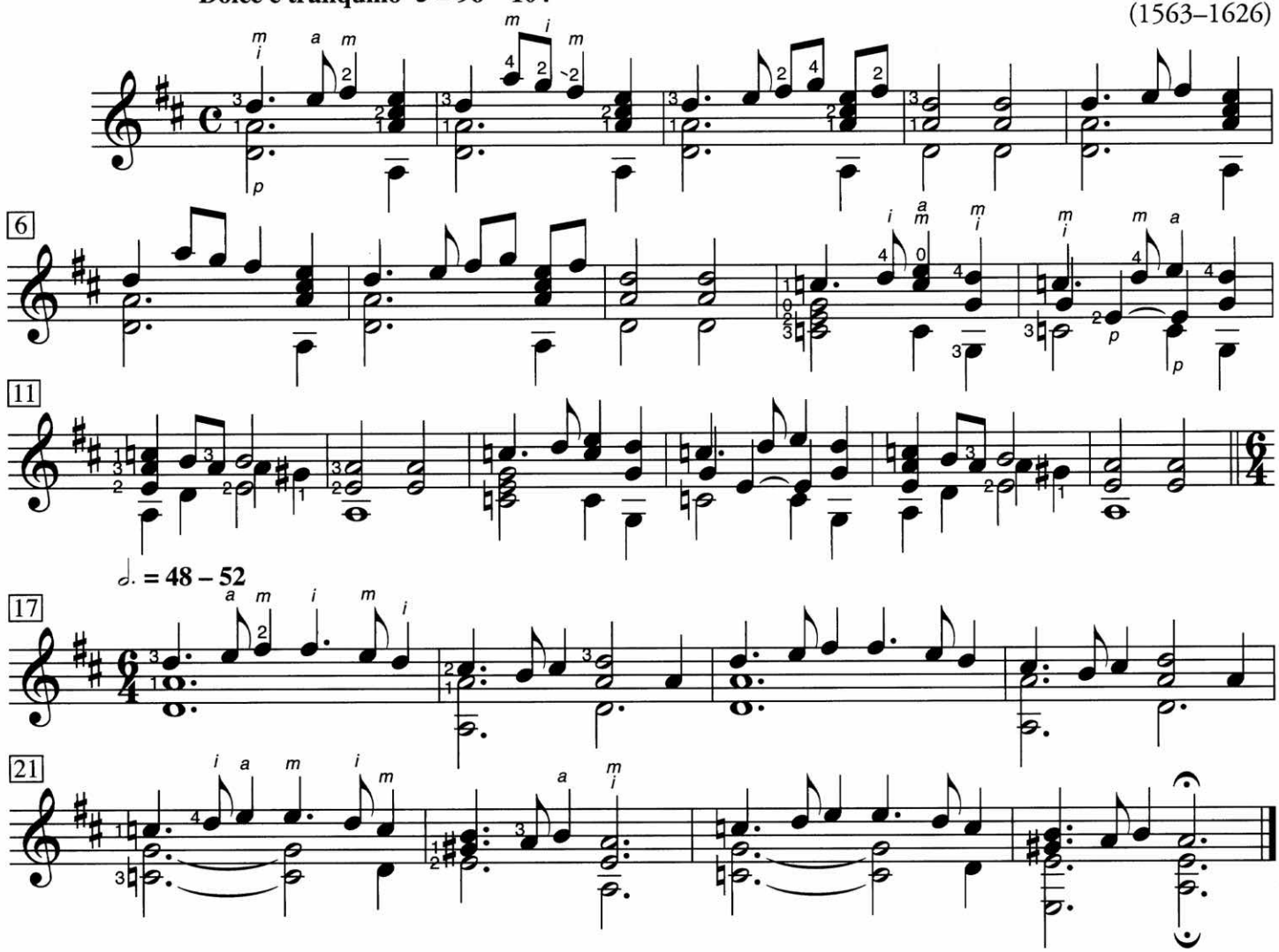


Elizabethan lute song
Source: *Musicke of Sundrie Kindes*, part 1

Orlando Sleepeth

Poulton 61

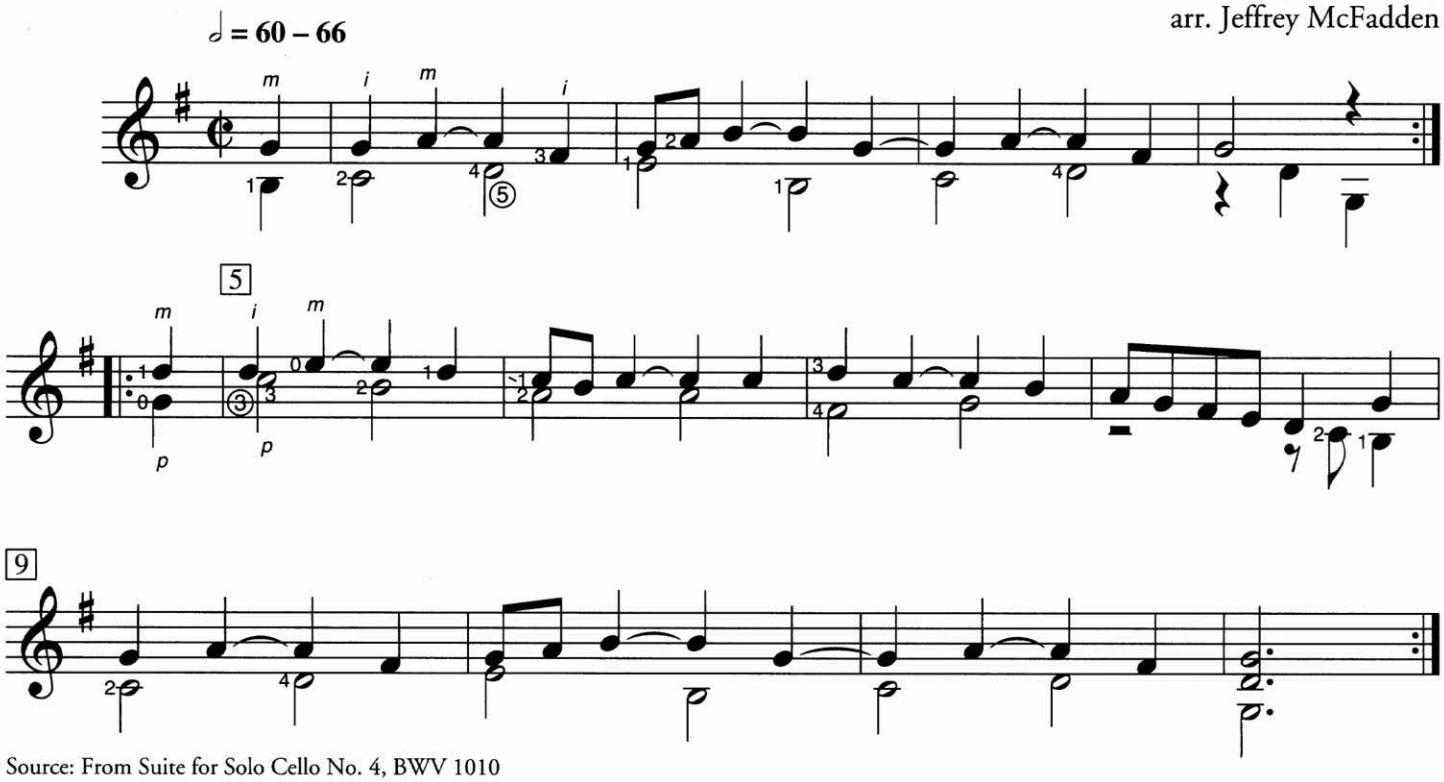
John Dowland
(1563–1626)



Source: Included in the *Mathew Holmes Lute Book* (Cambridge, Cambridge University Library, MS Dd.2.11)

Bourrée II

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



Source: From Suite for Solo Cello No. 4, BWV 1010
Original key: E flat major
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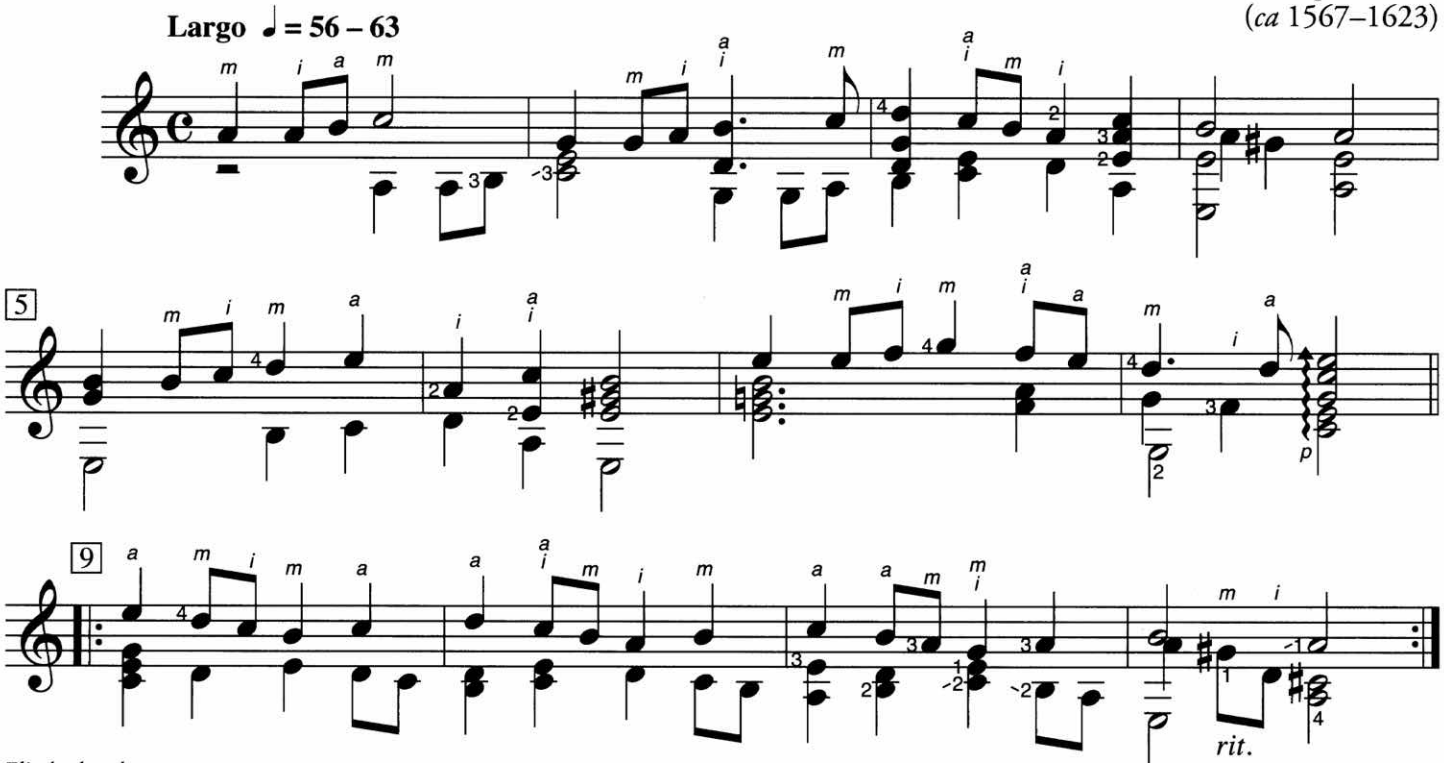
What Is a Day

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.

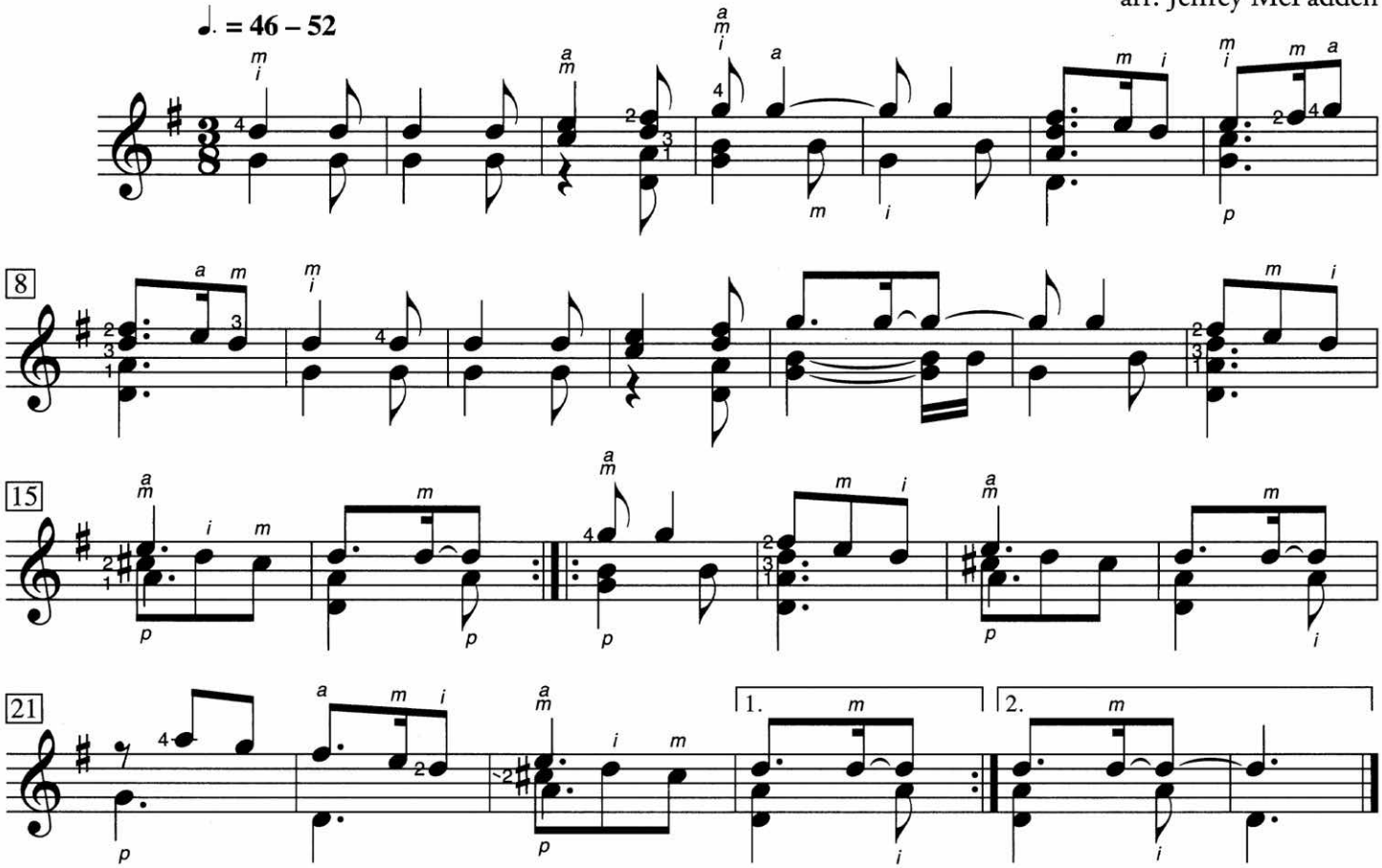
Philip Rosseter
(*ca* 1567–1623)



Elizabethan lute song
Source: *A Book of Ayres*

Bransle

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



Source: *Le quatrième livre de guiterne*
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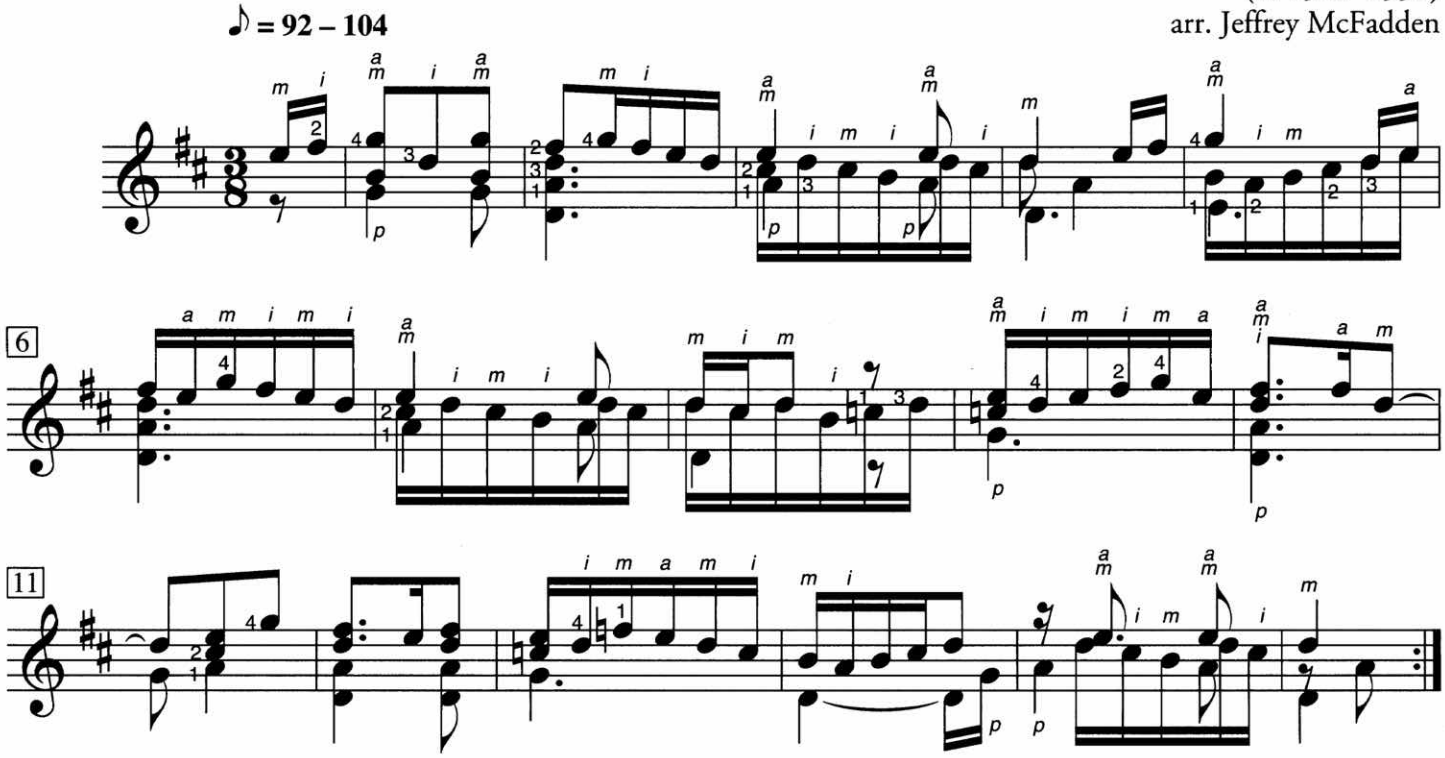
Gaillarde

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



Source: *Le premier livre de guiterne*
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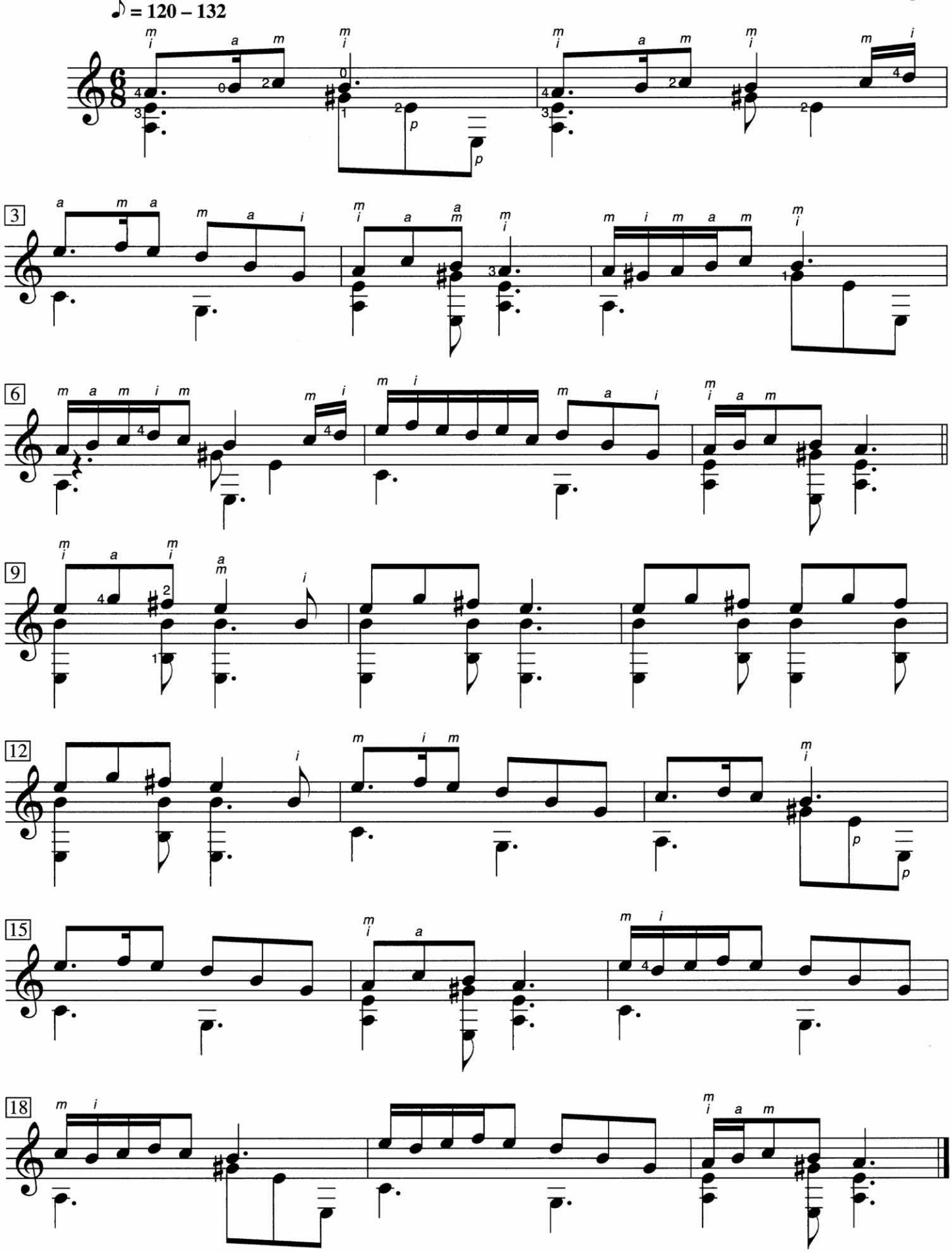
Packington's Pound

Anonymous
arr. J. Andrew Creaghan



Source: Included in *A New Booke of Tabliture* by William Barley
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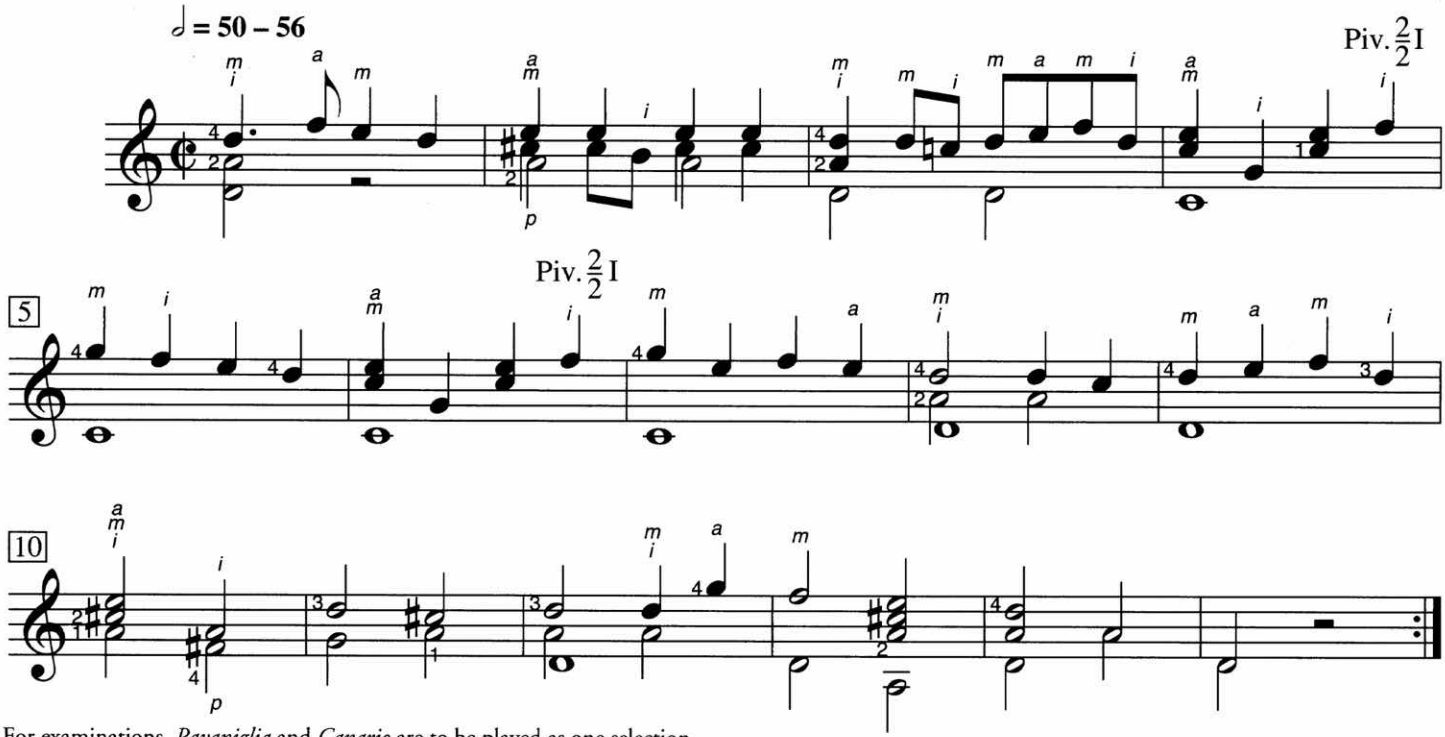
Pavaniglia

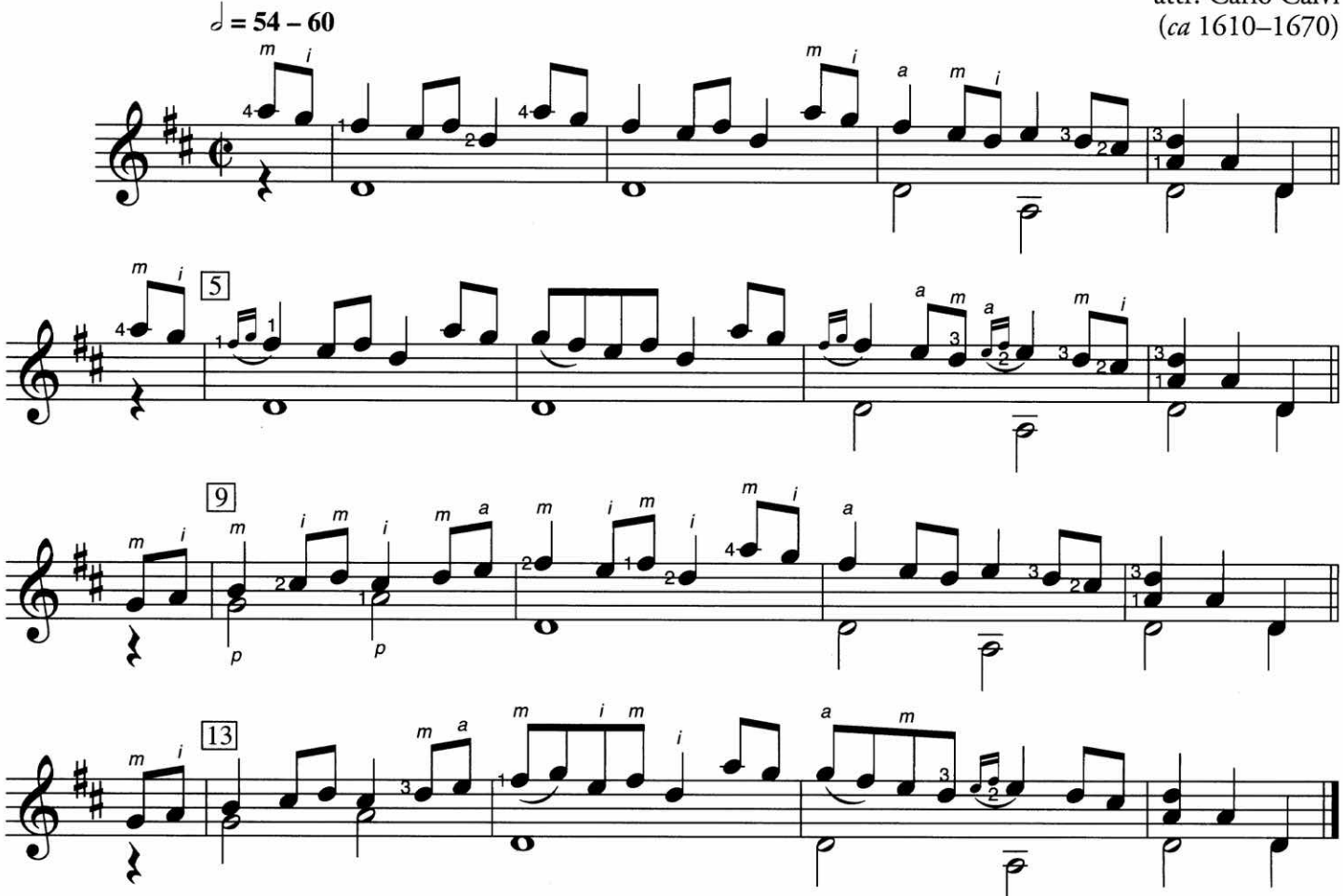
attr. Carlo Calvi
(*ca* 1610–1670)



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

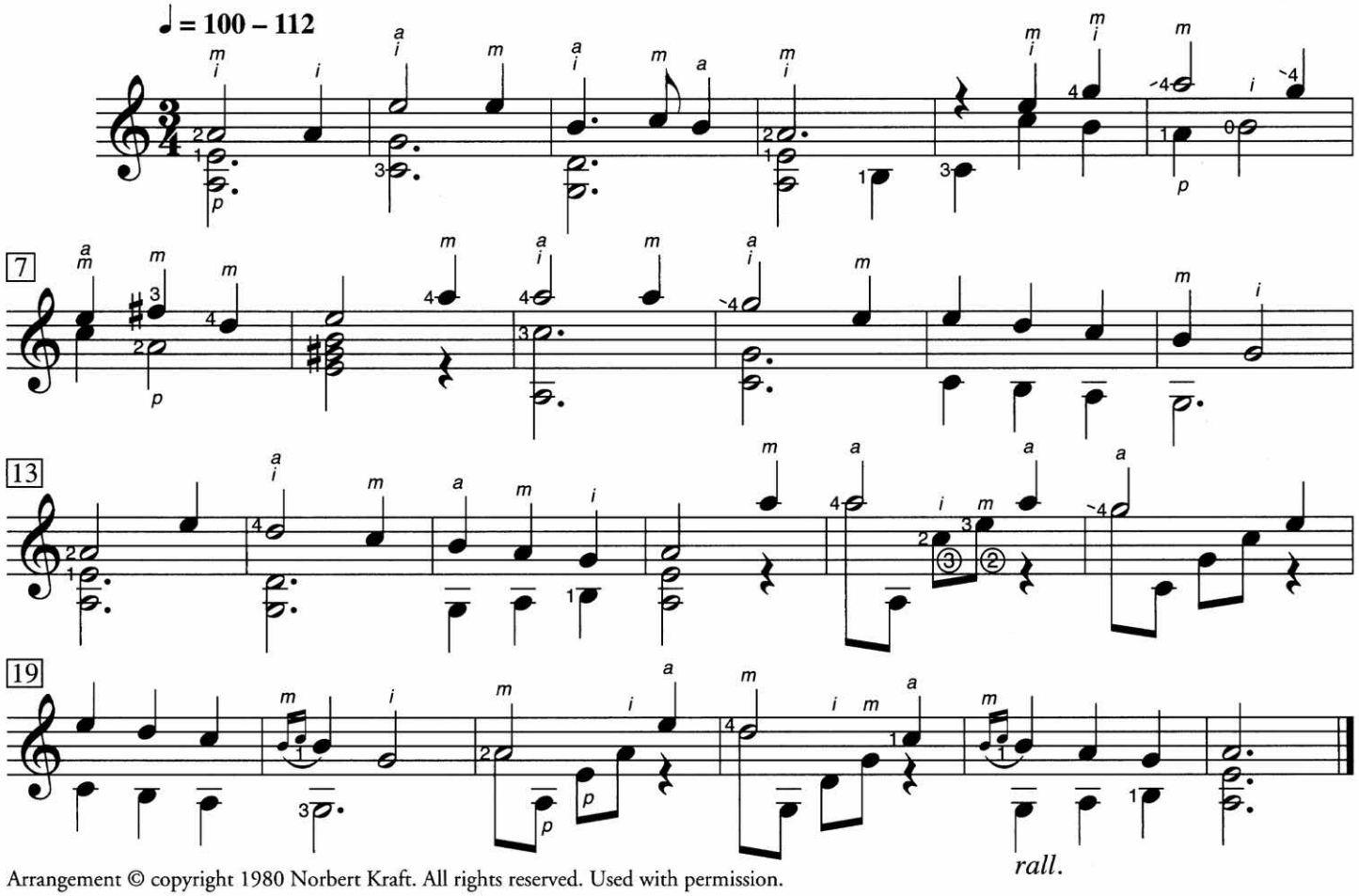
attr. Carlo Calvi
(*ca* 1610–1670)



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



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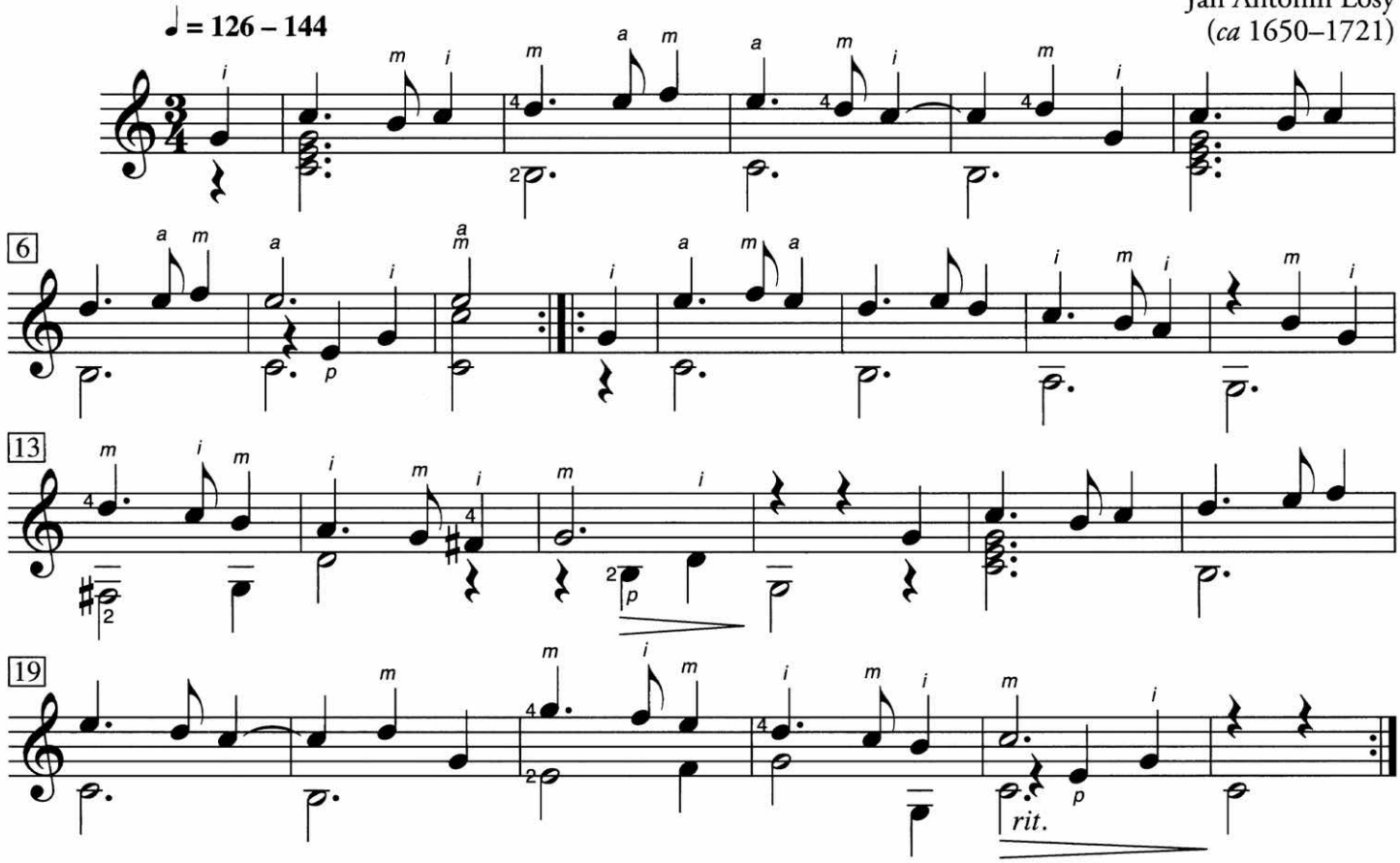
Gigue

Jan Antonín Losy
(*ca* 1650–1721)

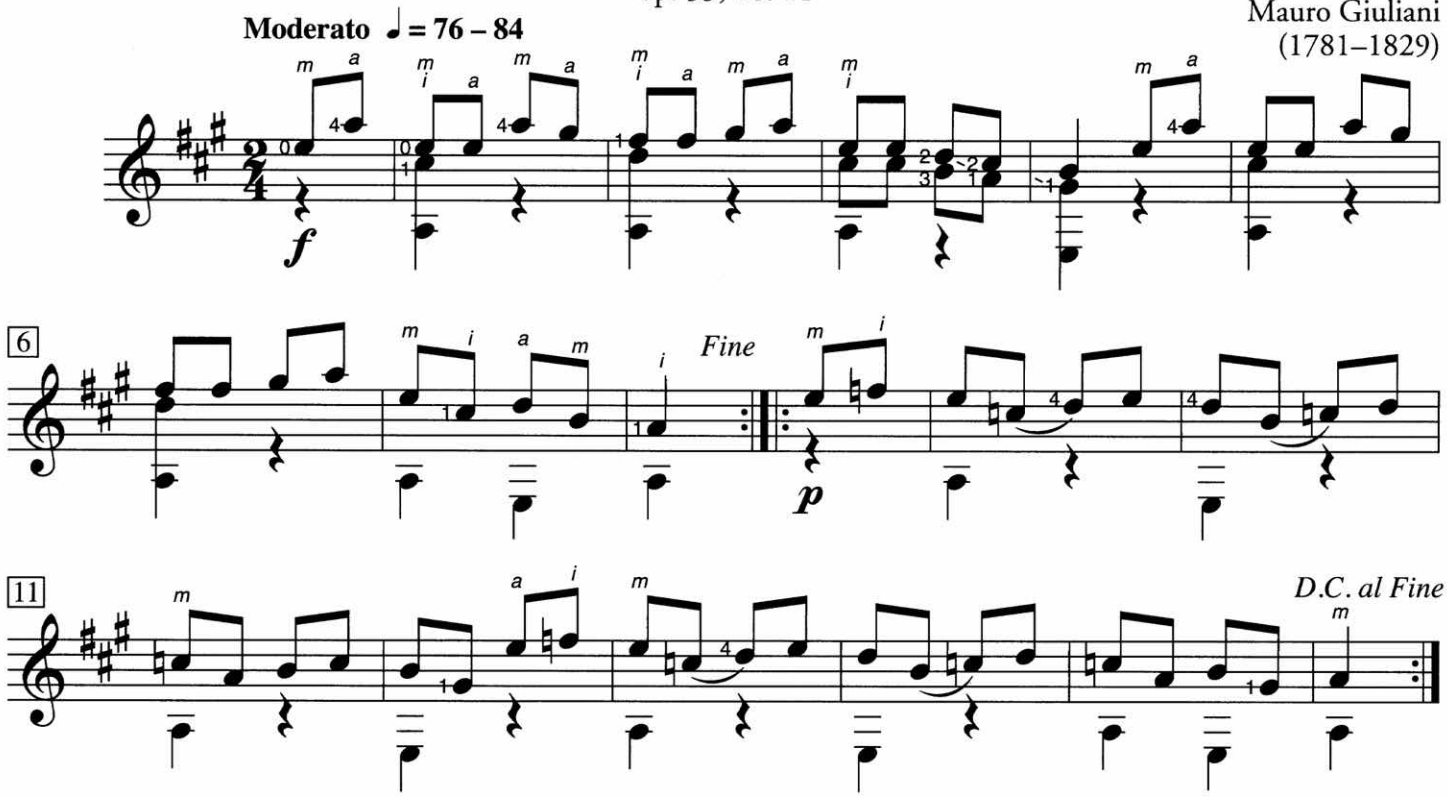


Source: *Little Suite in C Major*

Écossaise

op. 33, no. 11

Mauro Giuliani
(1781–1829)

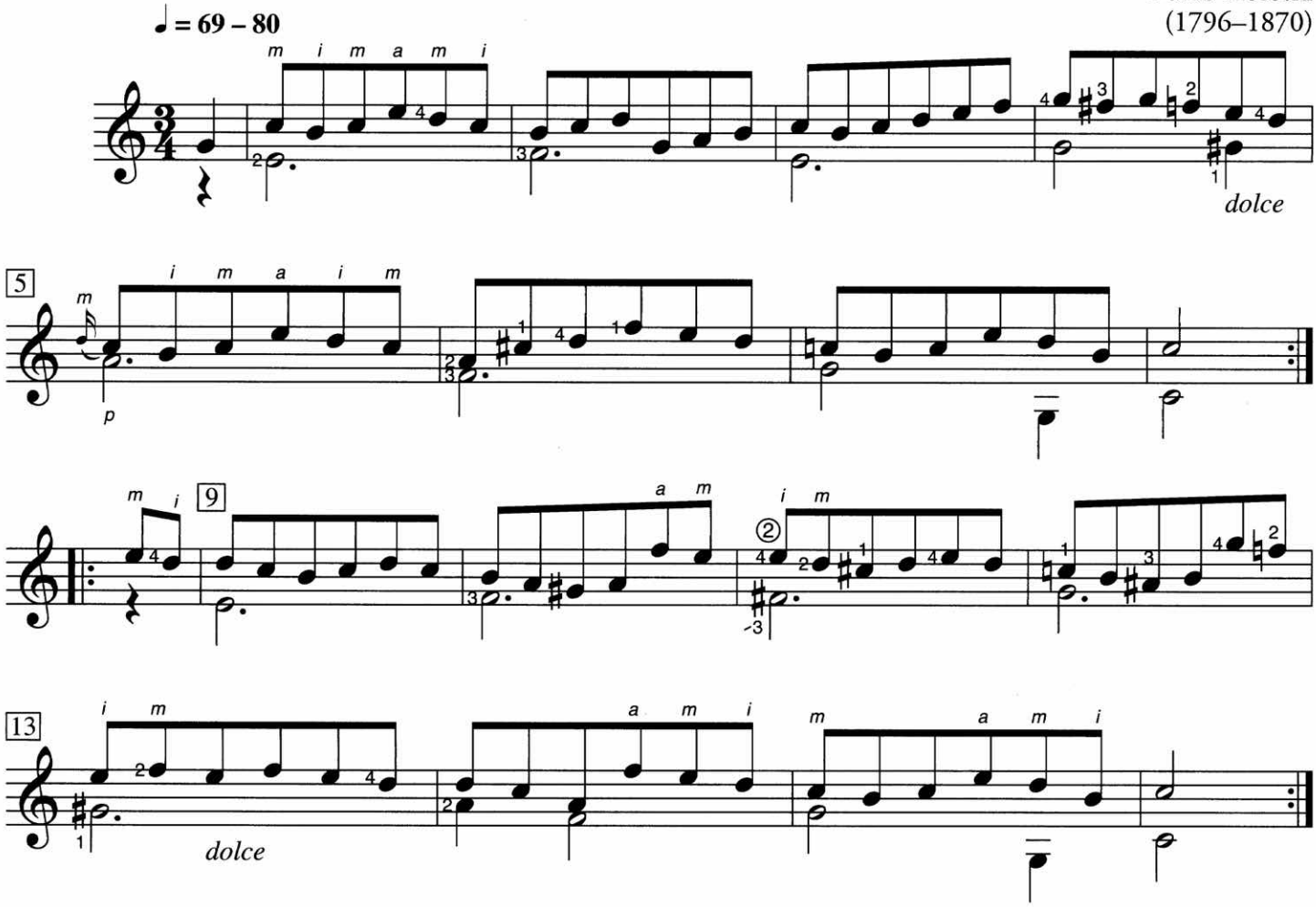


Source: *12 écossaises pour la guitarre*, op. 33

Amusement

op. 18, no. 9

Feliks Horecki
(1796–1870)

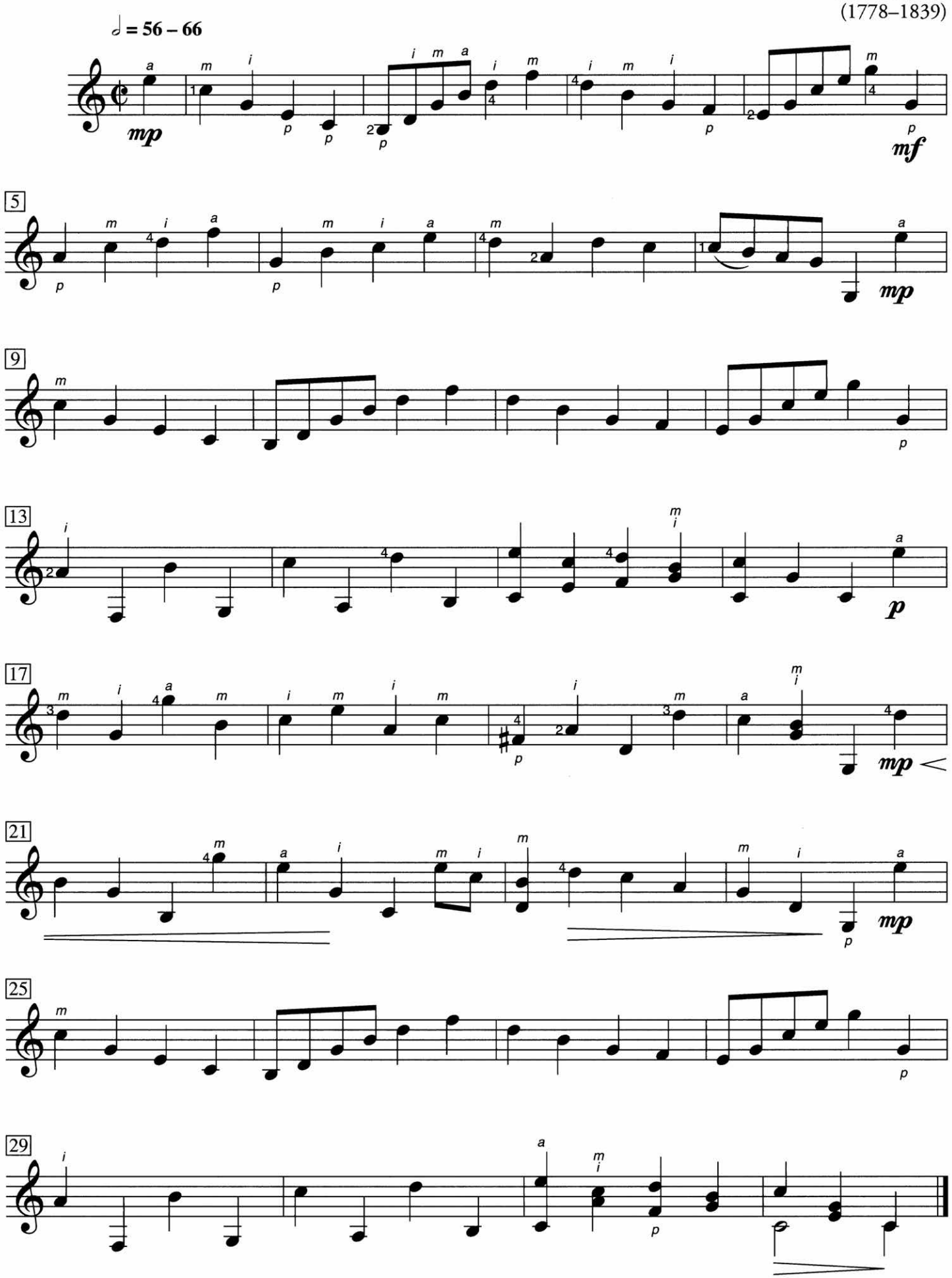


Source: *Amusements*, op. 18

Andante

op. 44, no. 1

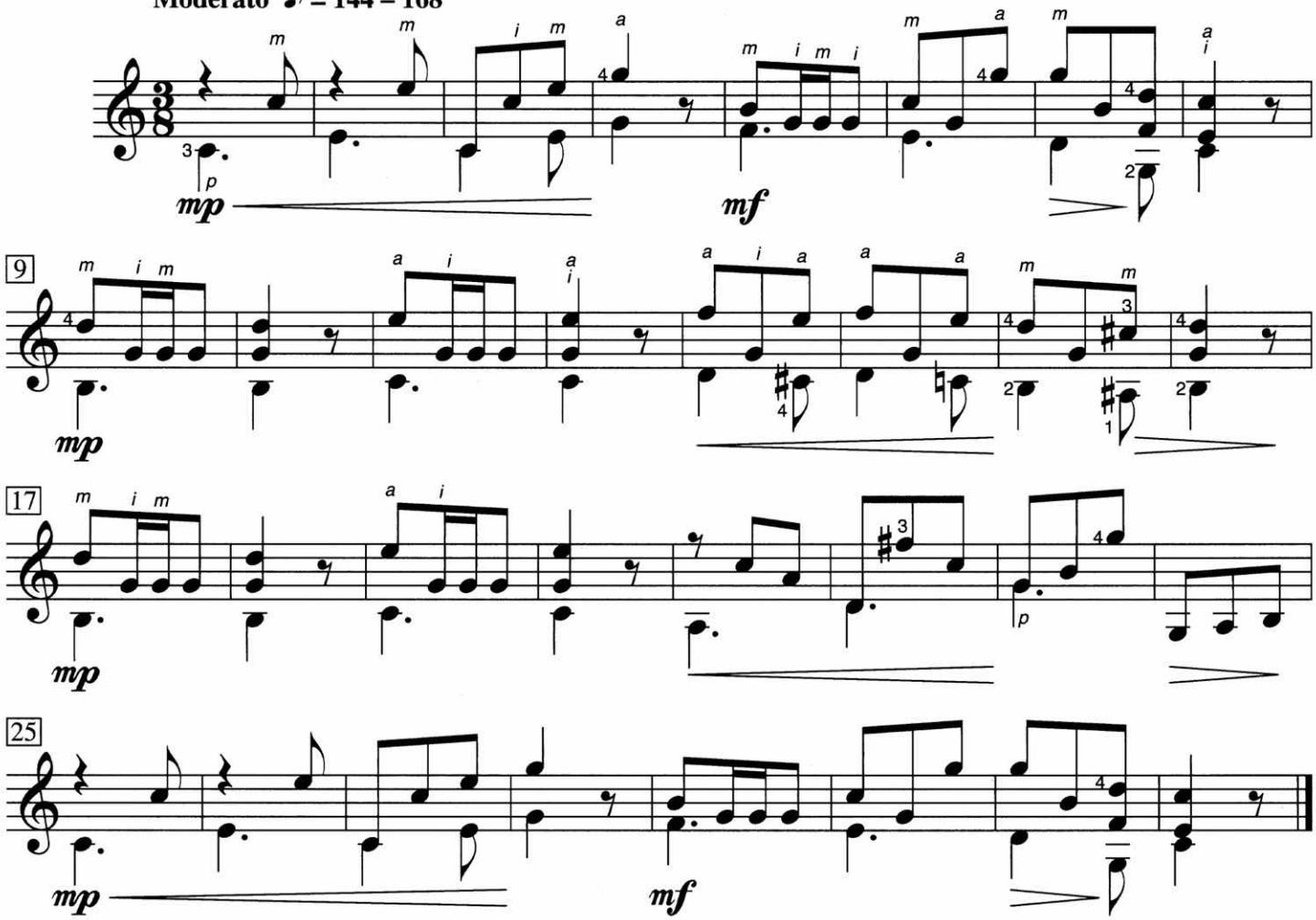
Fernando Sor
(1778–1839)



Source: *24 petites pièces progressives*, op. 44

Waltz

Dionisio Aguado
(1784–1849)

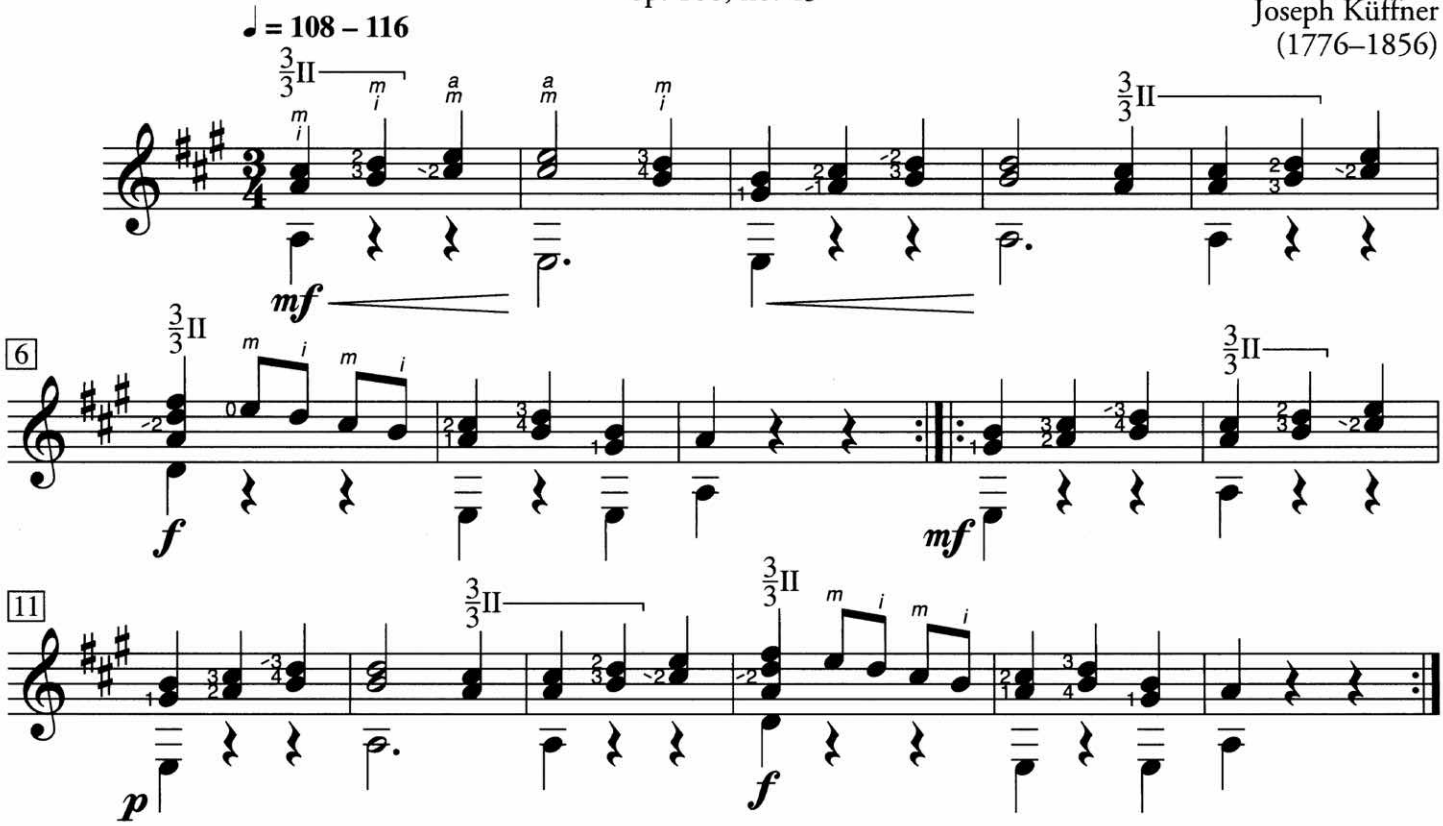


Source: *Nuevo método para guitarra*

Andantino

op. 168, no. 43

Joseph Küffner
(1776–1856)



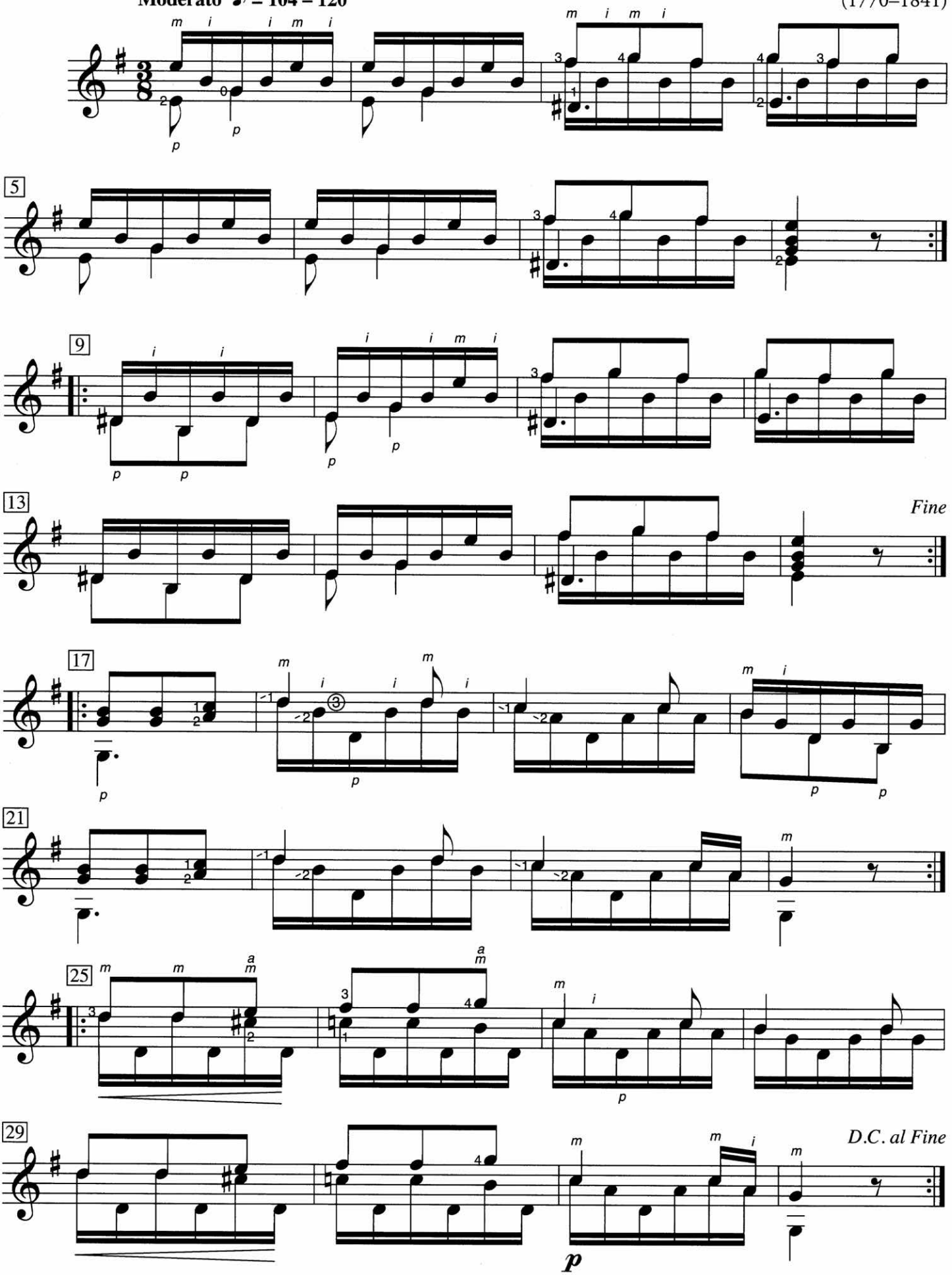
Source: *60 leçons à l'usage des commencants*, op. 168 (originally written as a duet)

Waltz

op. 241, no. 21

Ferdinando Carulli
(1770–1841)

Moderato ♪ = 104 – 120

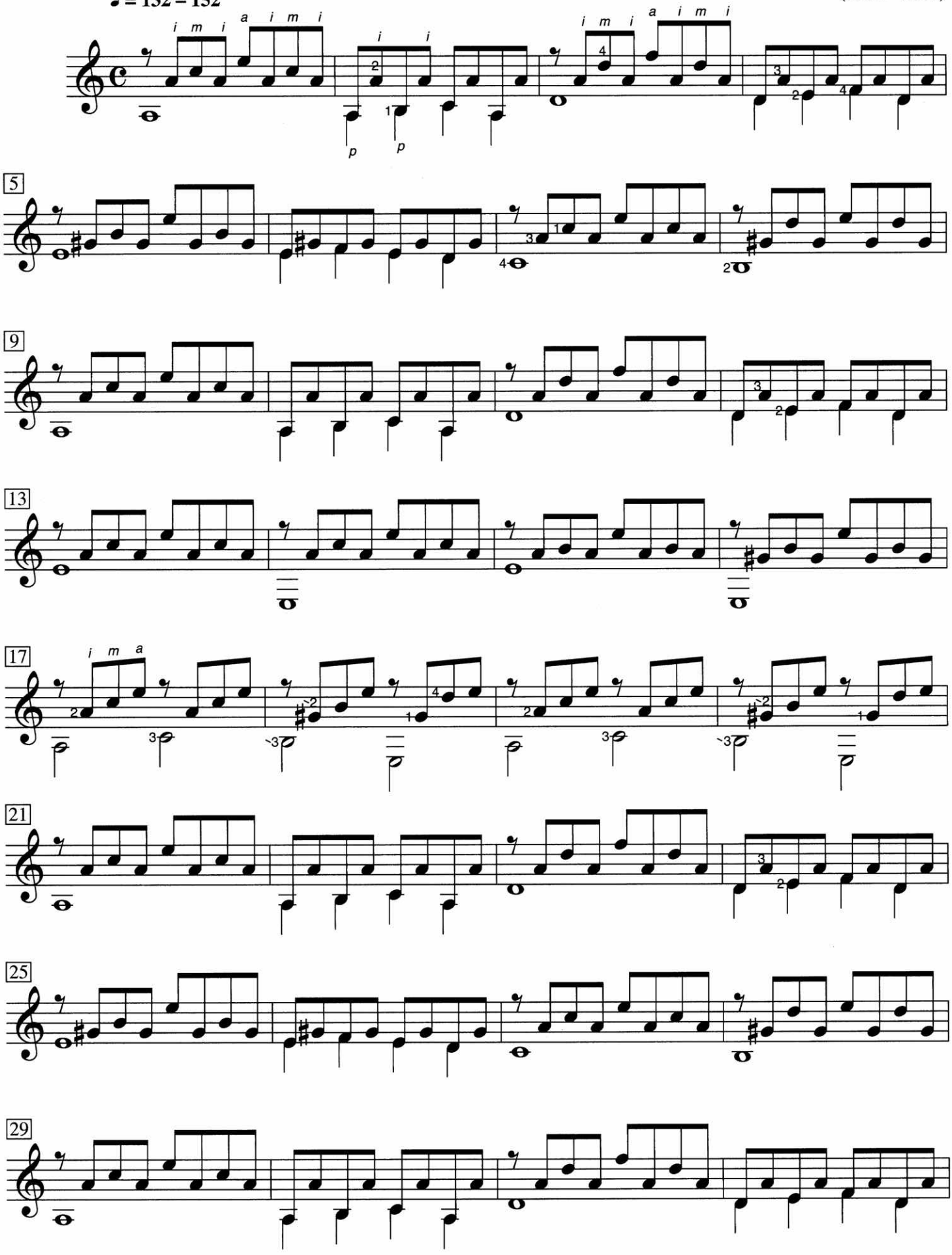


Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241

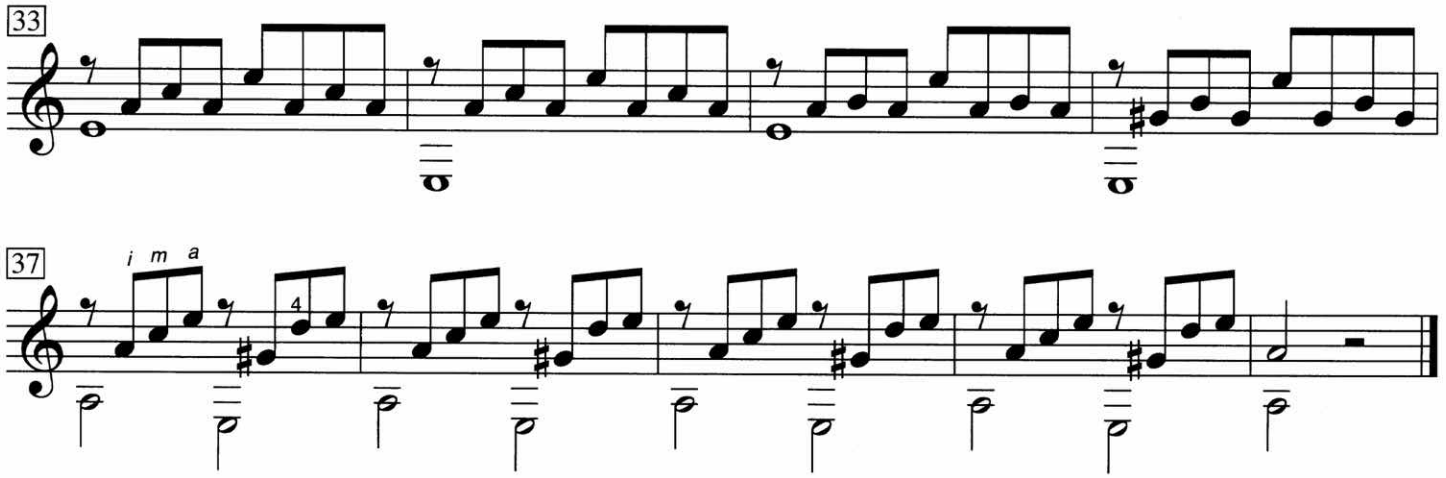
Allegro

op. 50, no. 13

Mauro Giuliani
(1781–1829)



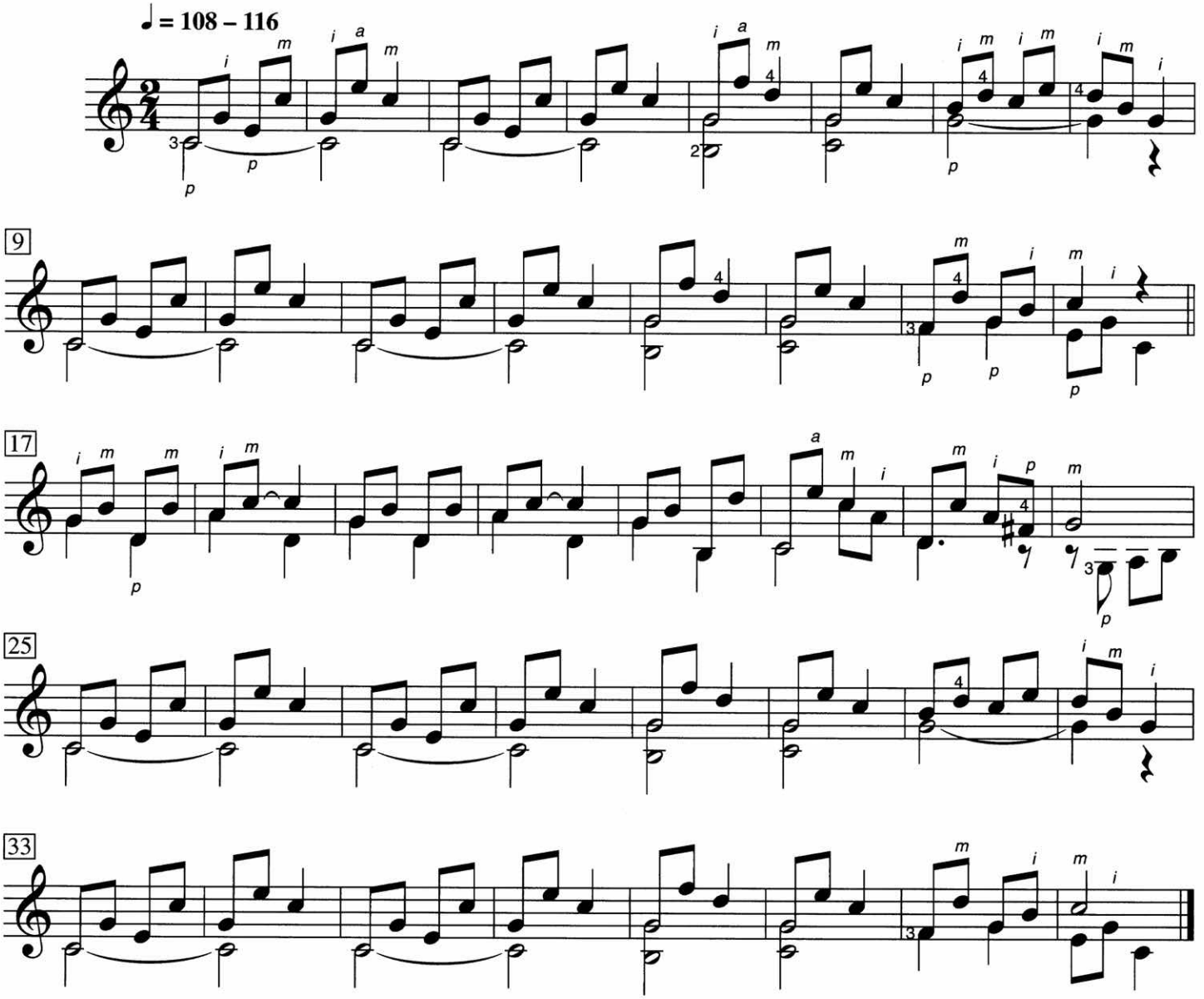
Source: *Le papillon*, op. 50



Allegretto

op. 44, no. 2

Fernando Sor
(1778–1839)

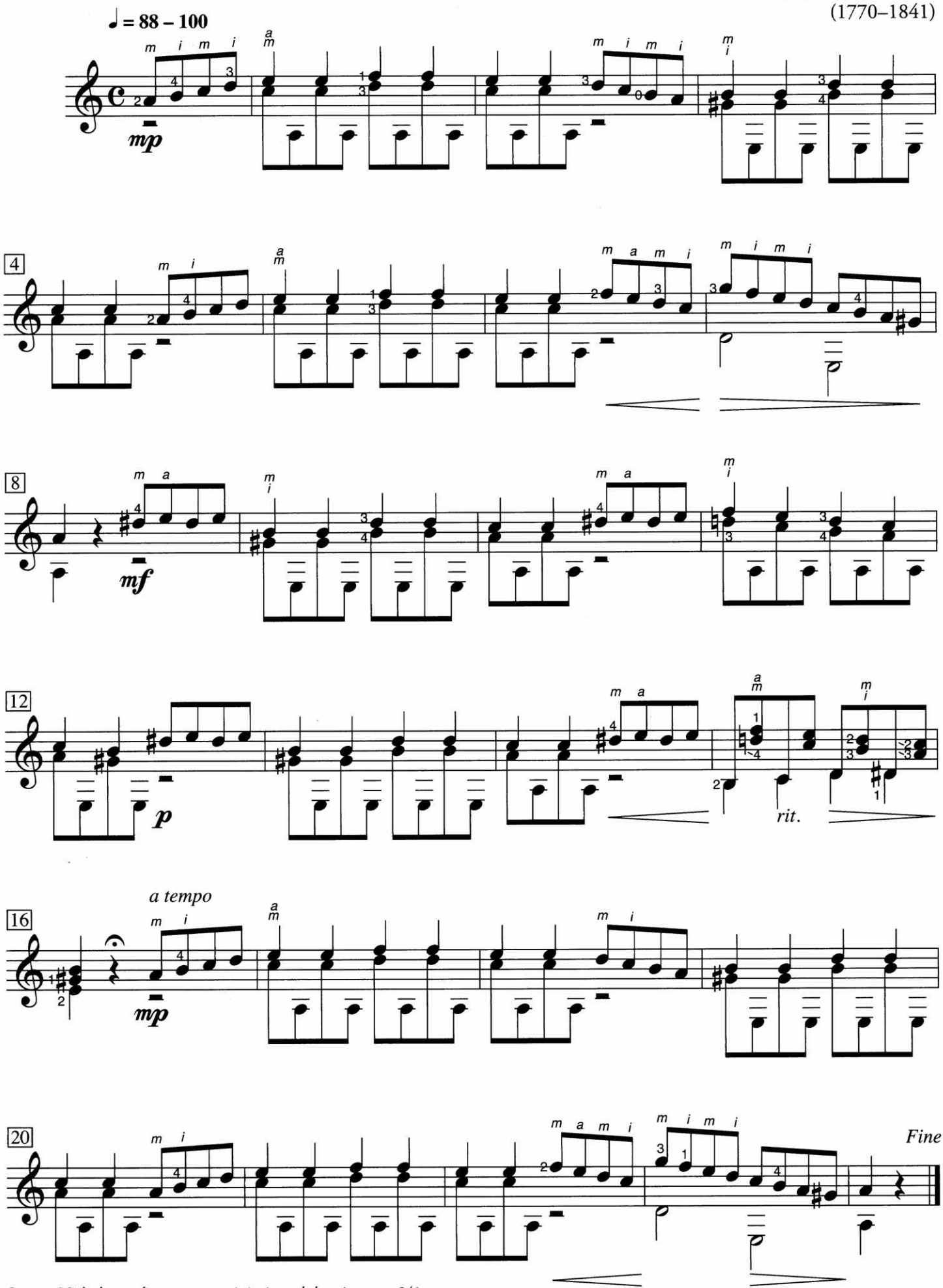


Source: *24 petites pièces progressives*, op. 44

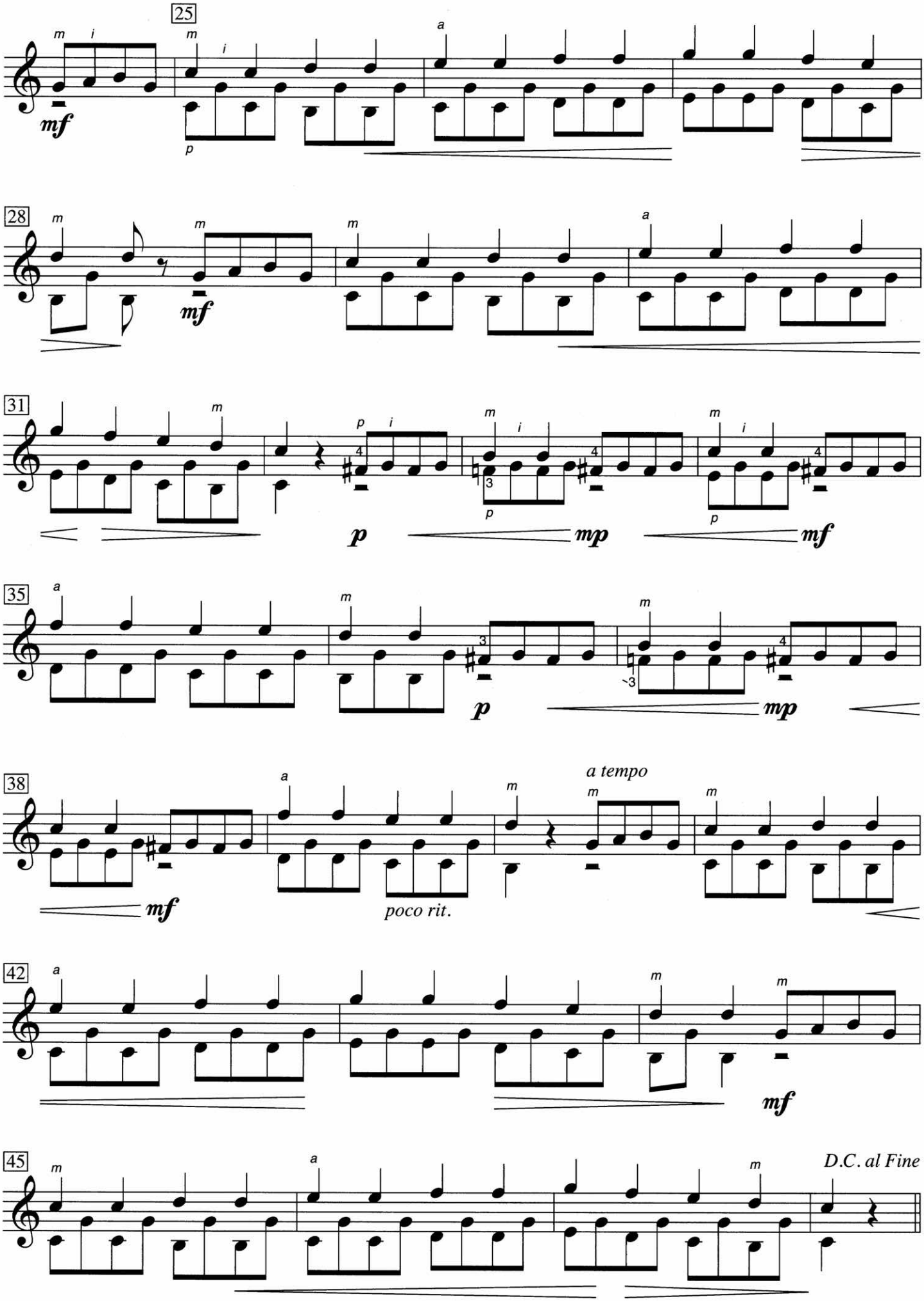
Andante

op. 241, no. 18

Ferdinando Carulli
(1770–1841)



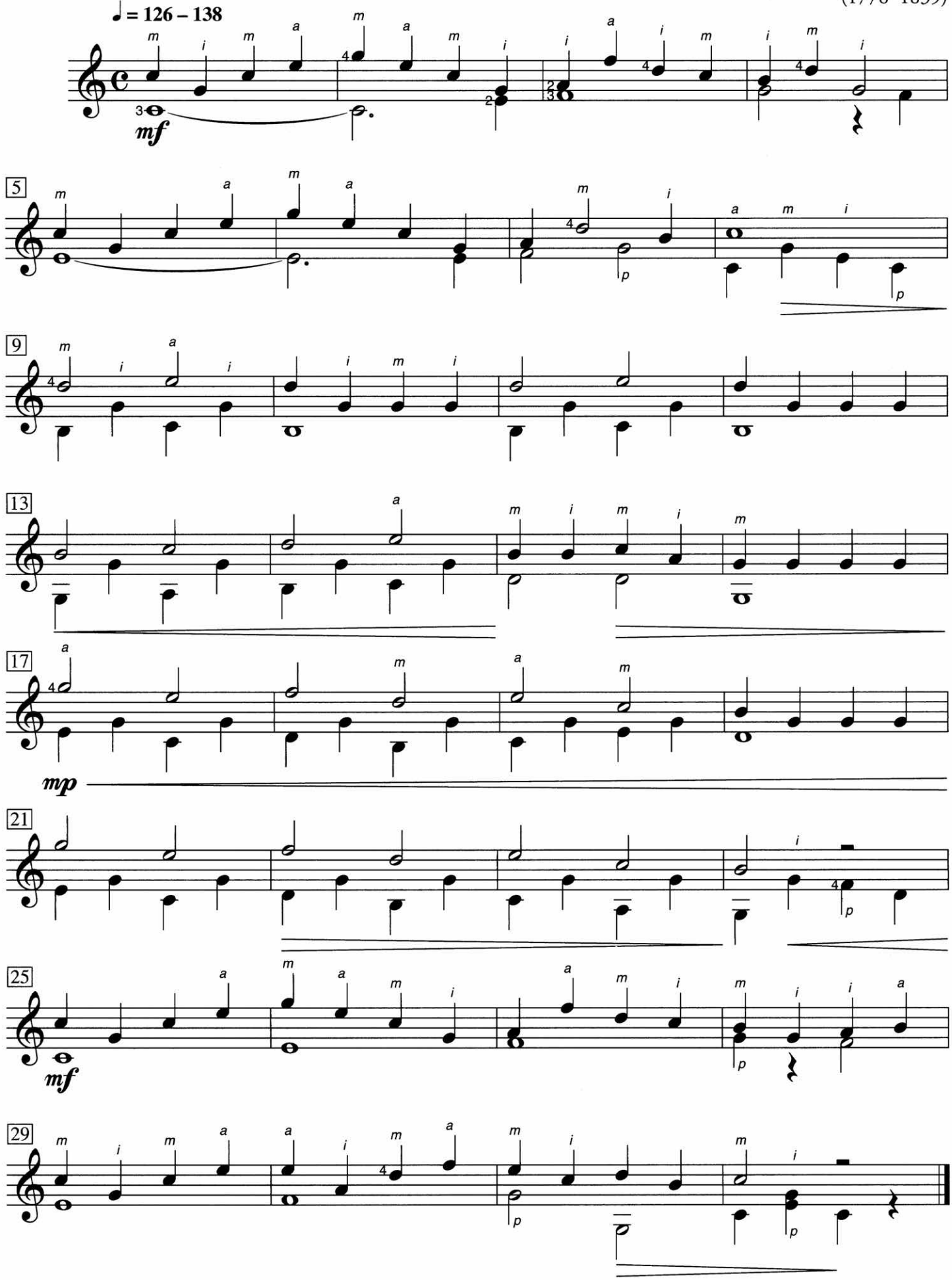
Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241


25
28
31
35
38
42
45
mf
p
mp
a tempo
poco rit.
D.C. al Fine

Andante

op. 35, no. 1

Fernando Sor
(1778–1839)

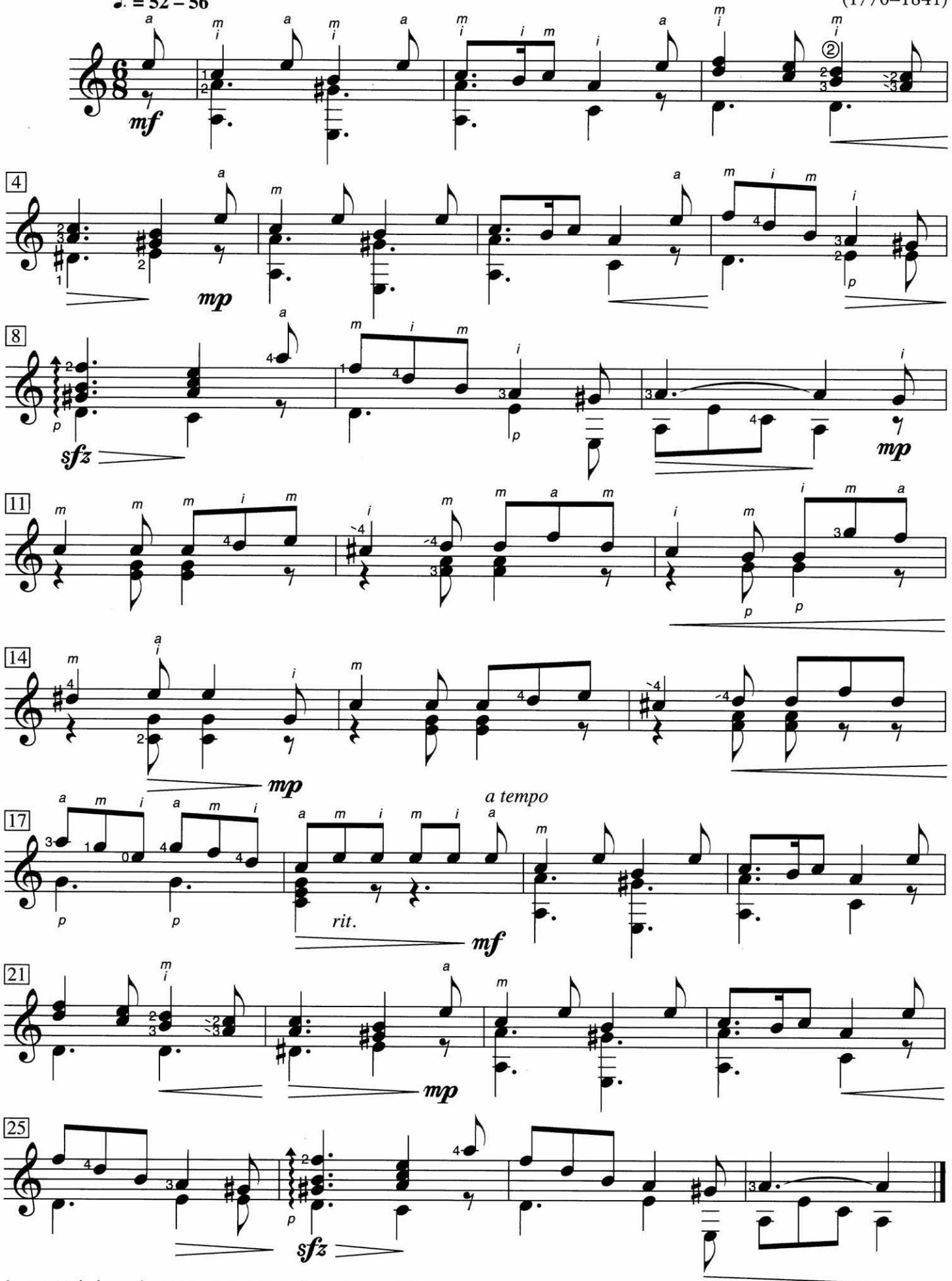


Source: *24 exercices très faciles*, op. 35

Andantino

op. 241, no. 20

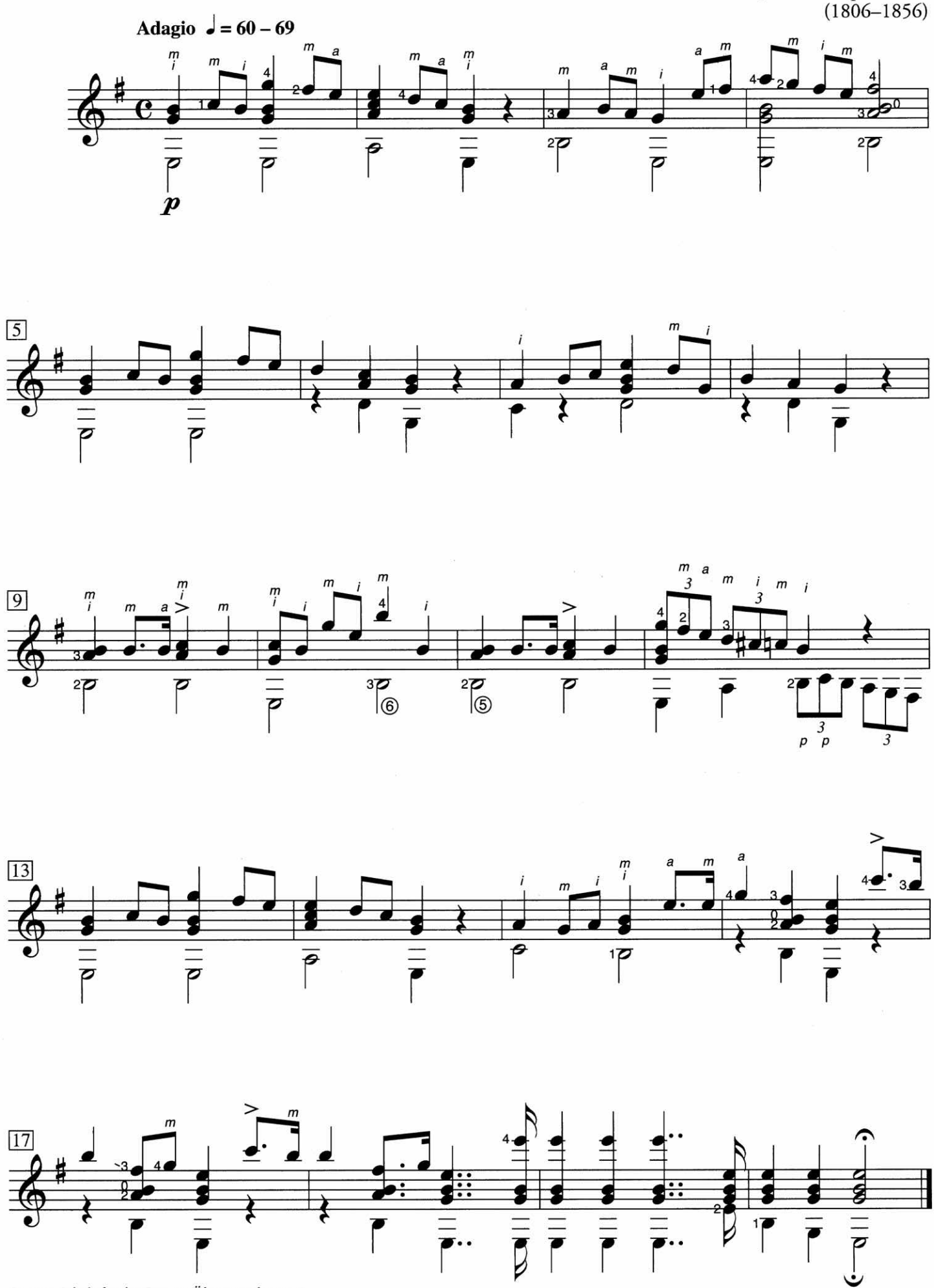
Ferdinando Carulli
(1770–1841)



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

Romanze

Johann Kaspar Mertz
(1806–1856)

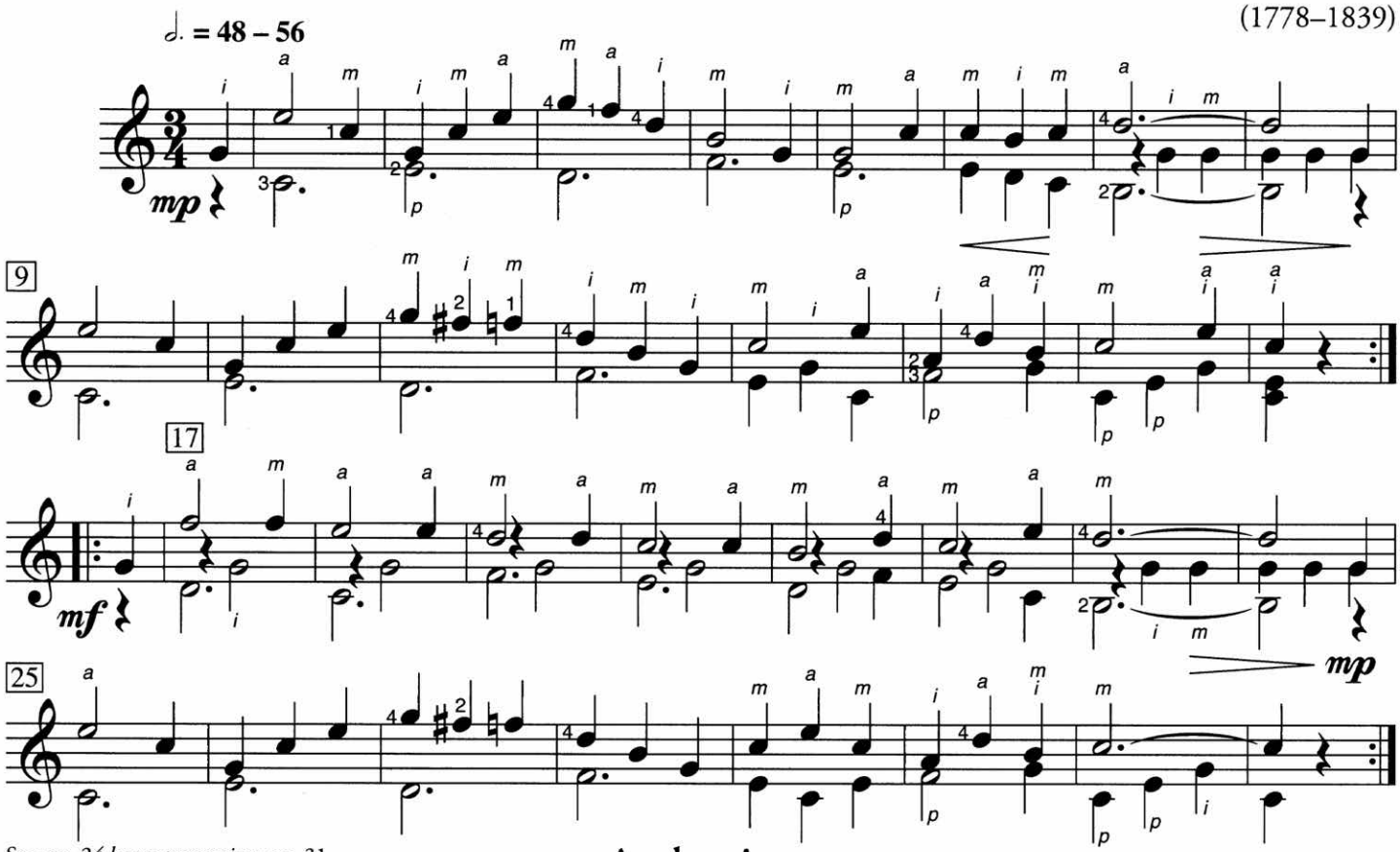


Source: *Schüle für die Gitarre: Übungsstücke*, no. 9

Andante

op. 31, no. 1

Fernando Sor
(1778–1839)

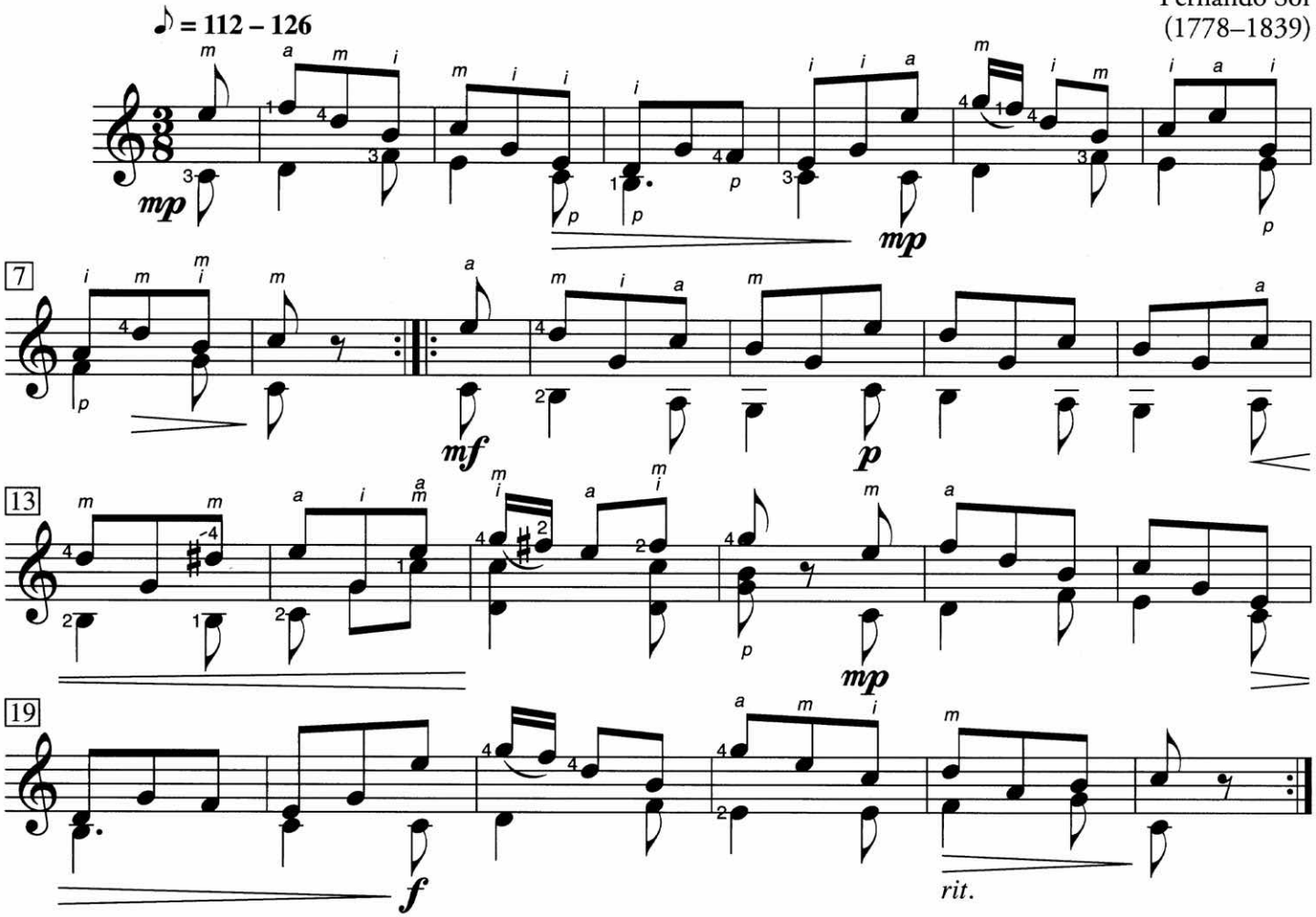


Source: *24 leçons progressives*, op. 31

Andantino

op. 35, no. 2

Fernando Sor
(1778–1839)

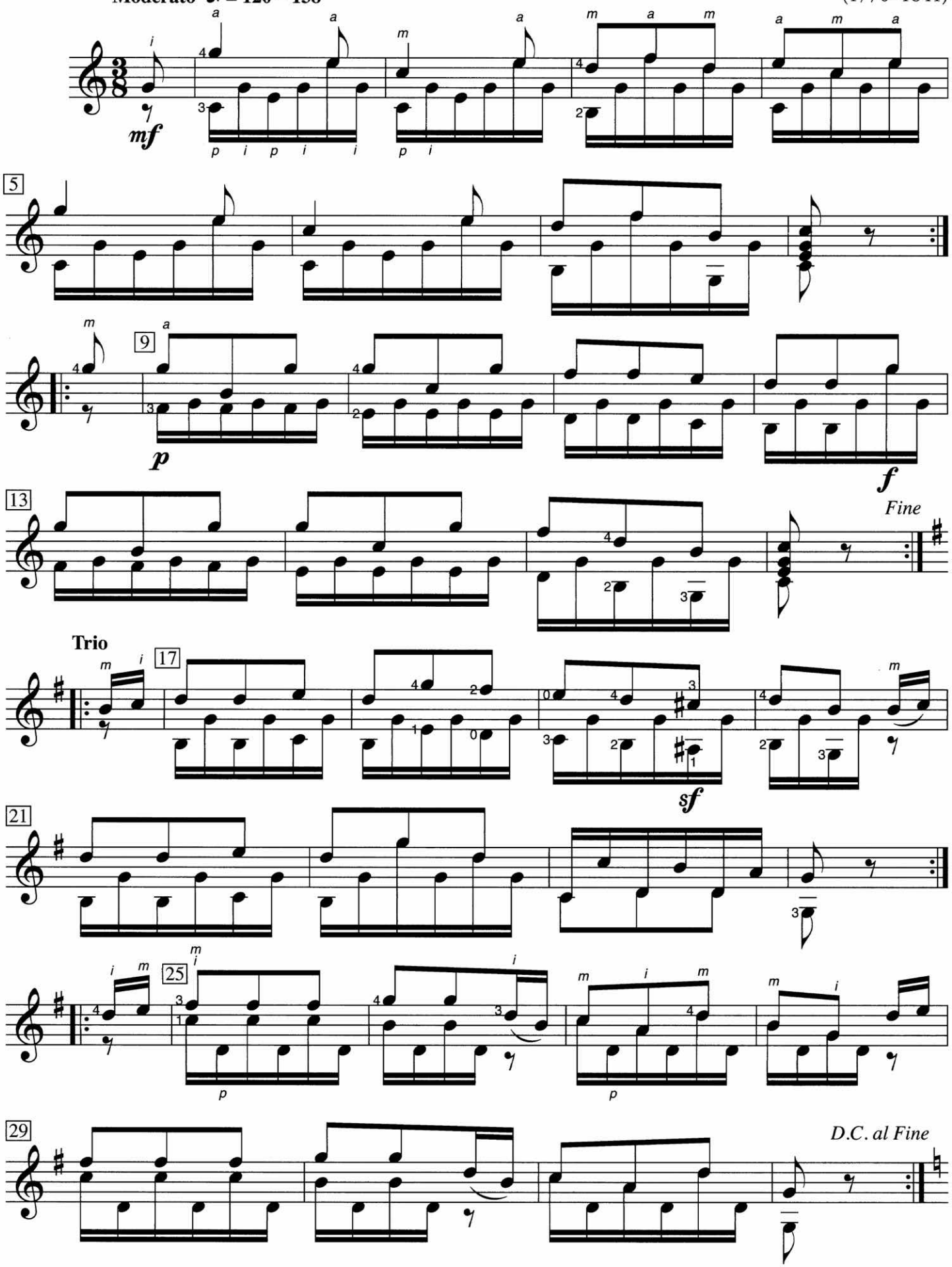


Source: *24 exercices très faciles*, op. 35

Valse

op. 50, no. 7

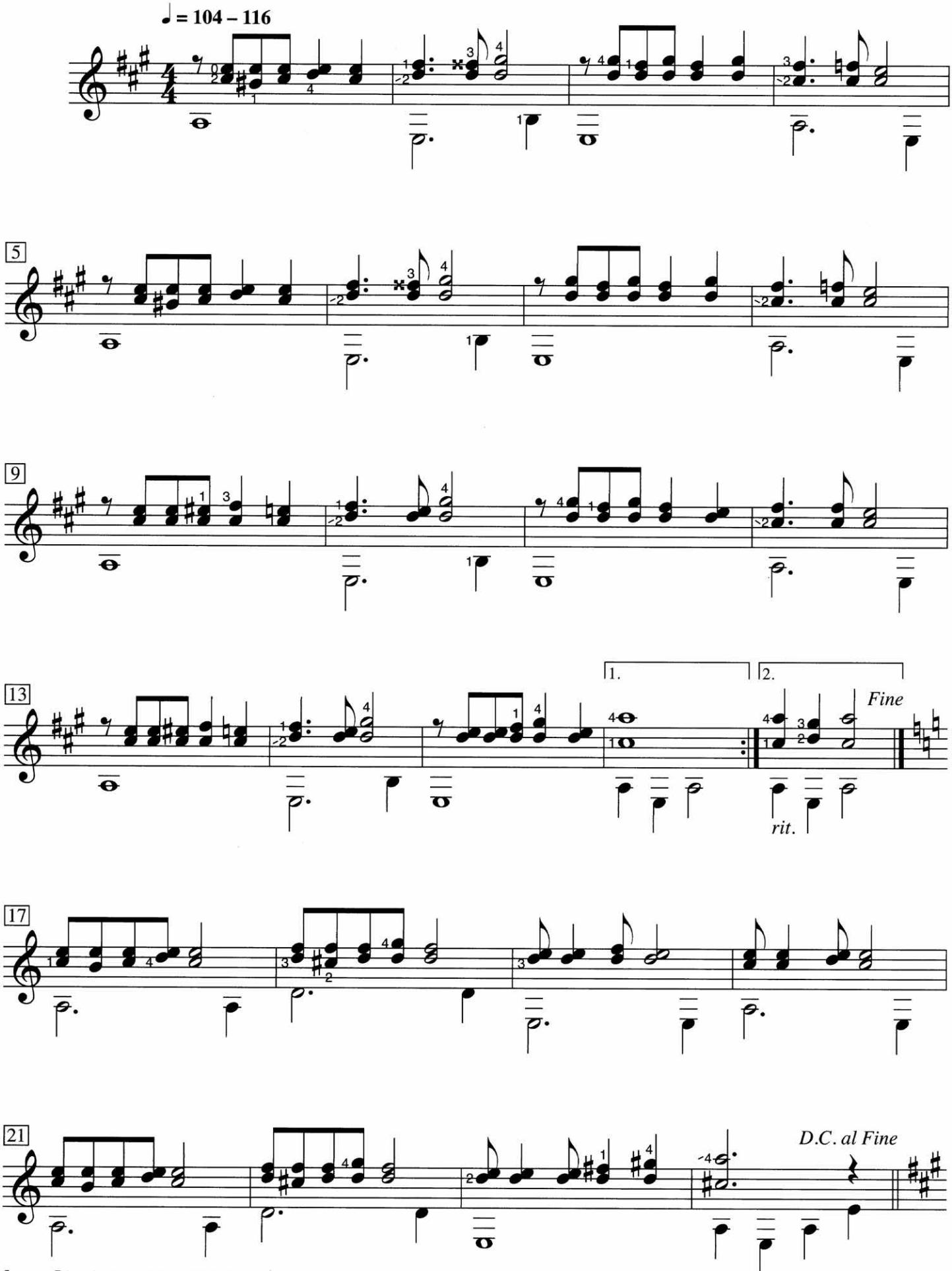
Ferdinando Carulli
(1770–1841)



Source: *Recueil facile, progressif et doigté*, op. 50

Tango pour Mario

Gérard Montreuil
(1927–1991)



Source: *Divertissements pour guitare*, 1, no. 4

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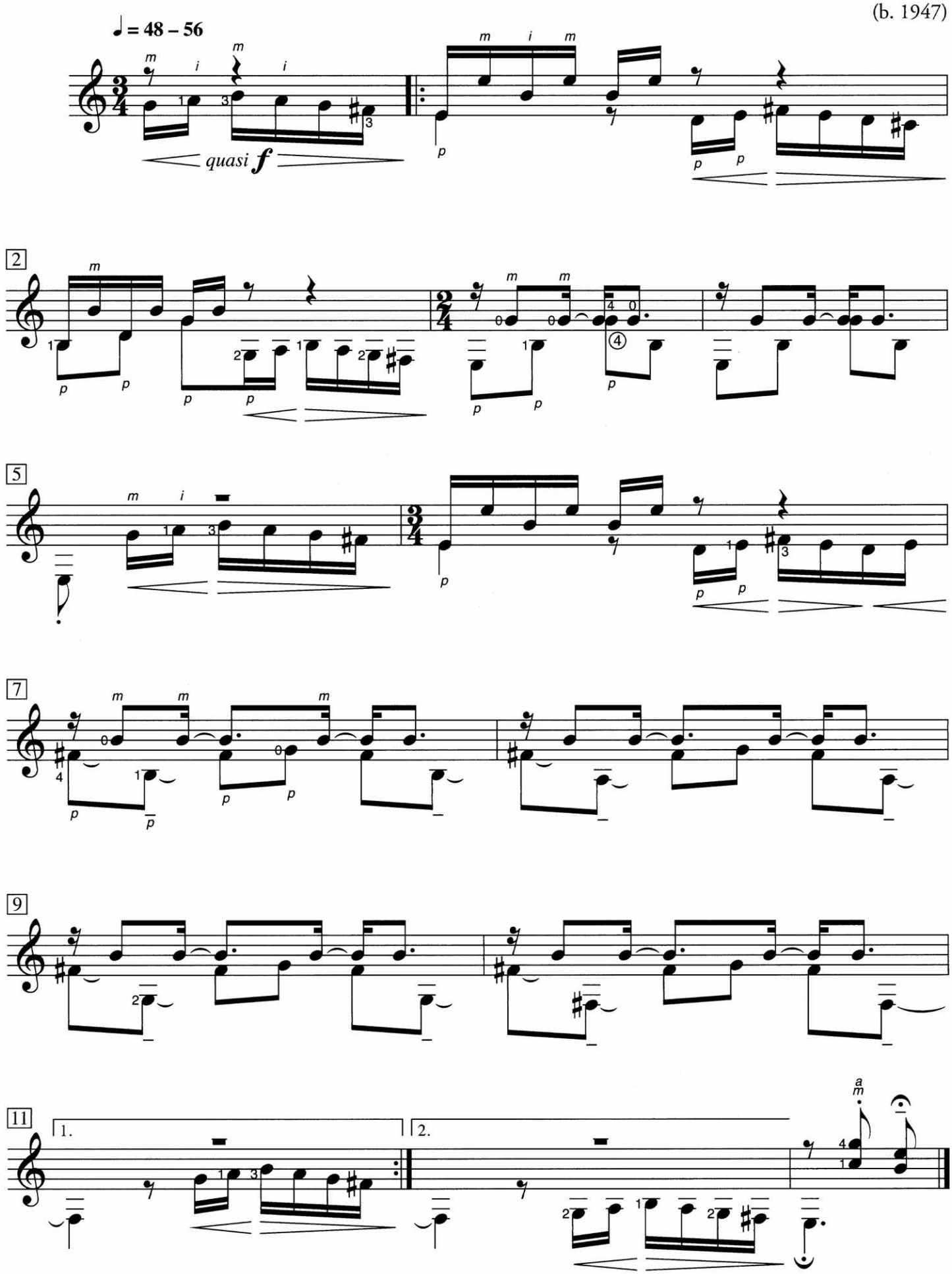
Equilibrato

Balance

Carlo Domeniconi
(b. 1947)



Source: *24 Präludien*, 1, no. 9

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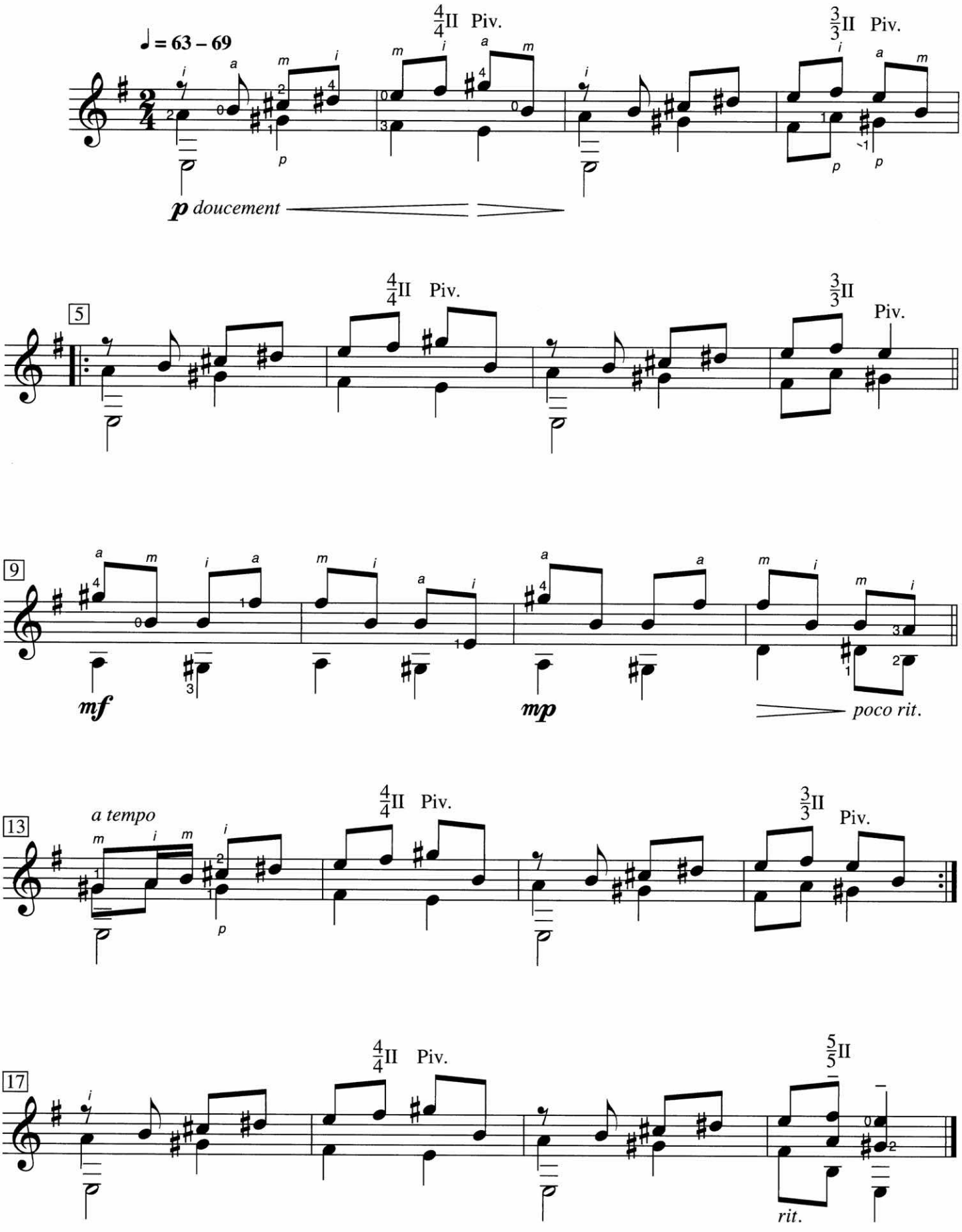
Berceuse

James Brown
(b. 1967)



Source: *Short Pieces and Studies*, 2
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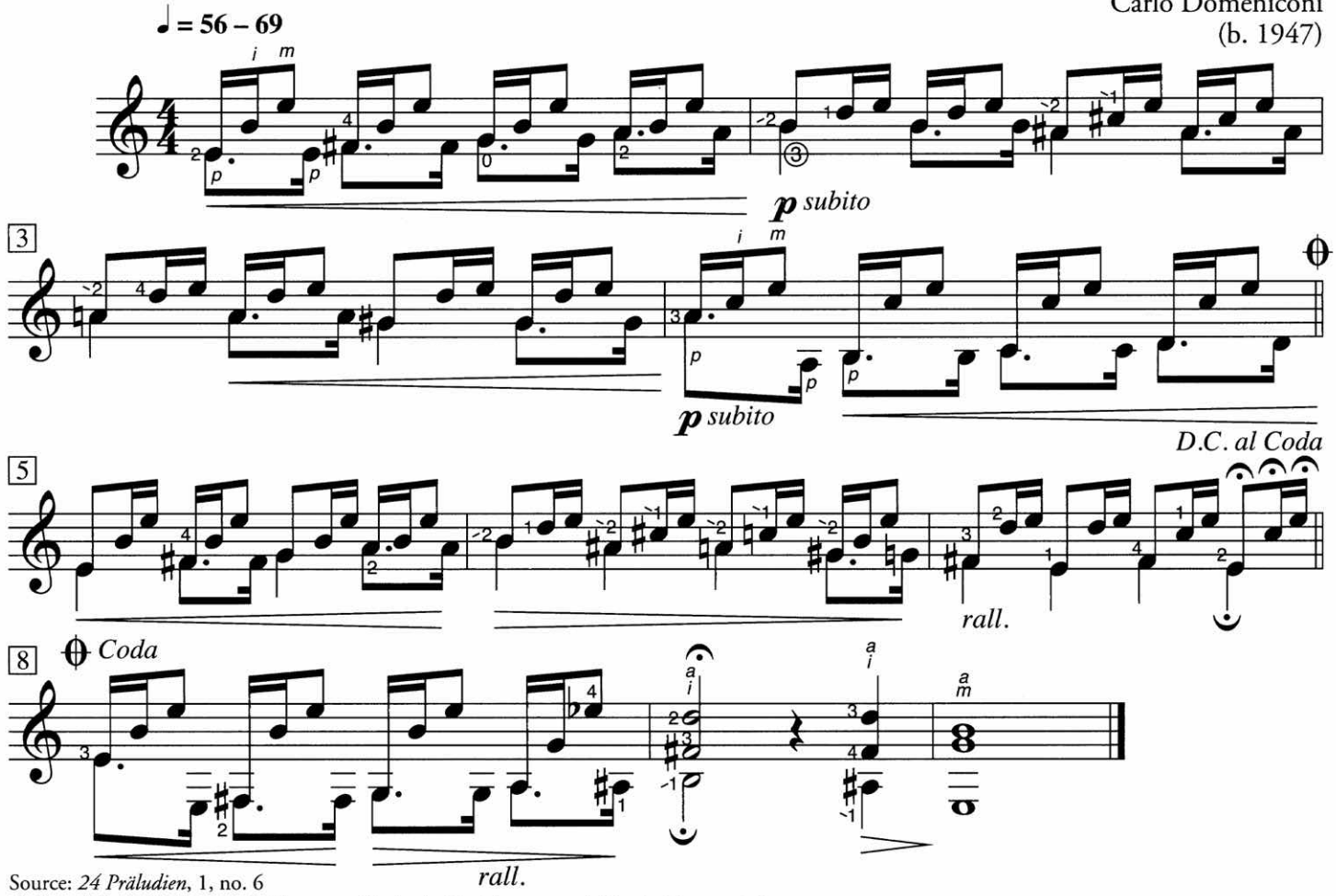
Ruscello

A Brook

Carlo Domeniconi
(b. 1947)



Source: *24 Präludien*, 1, no. 6

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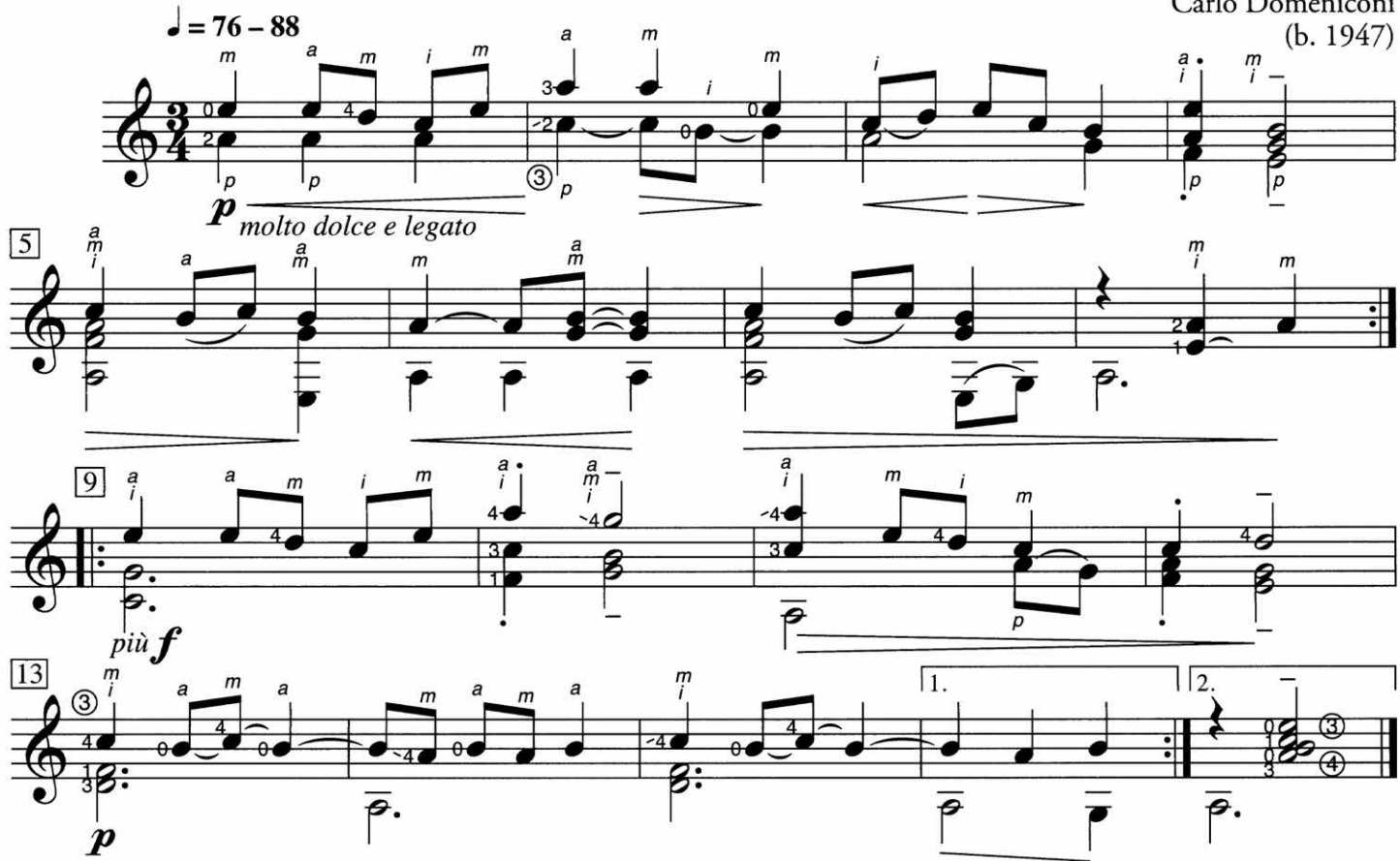
Nostalgia

Carlo Domeniconi
(b. 1947)



Source: *24 Präludien*, 1, no. 11

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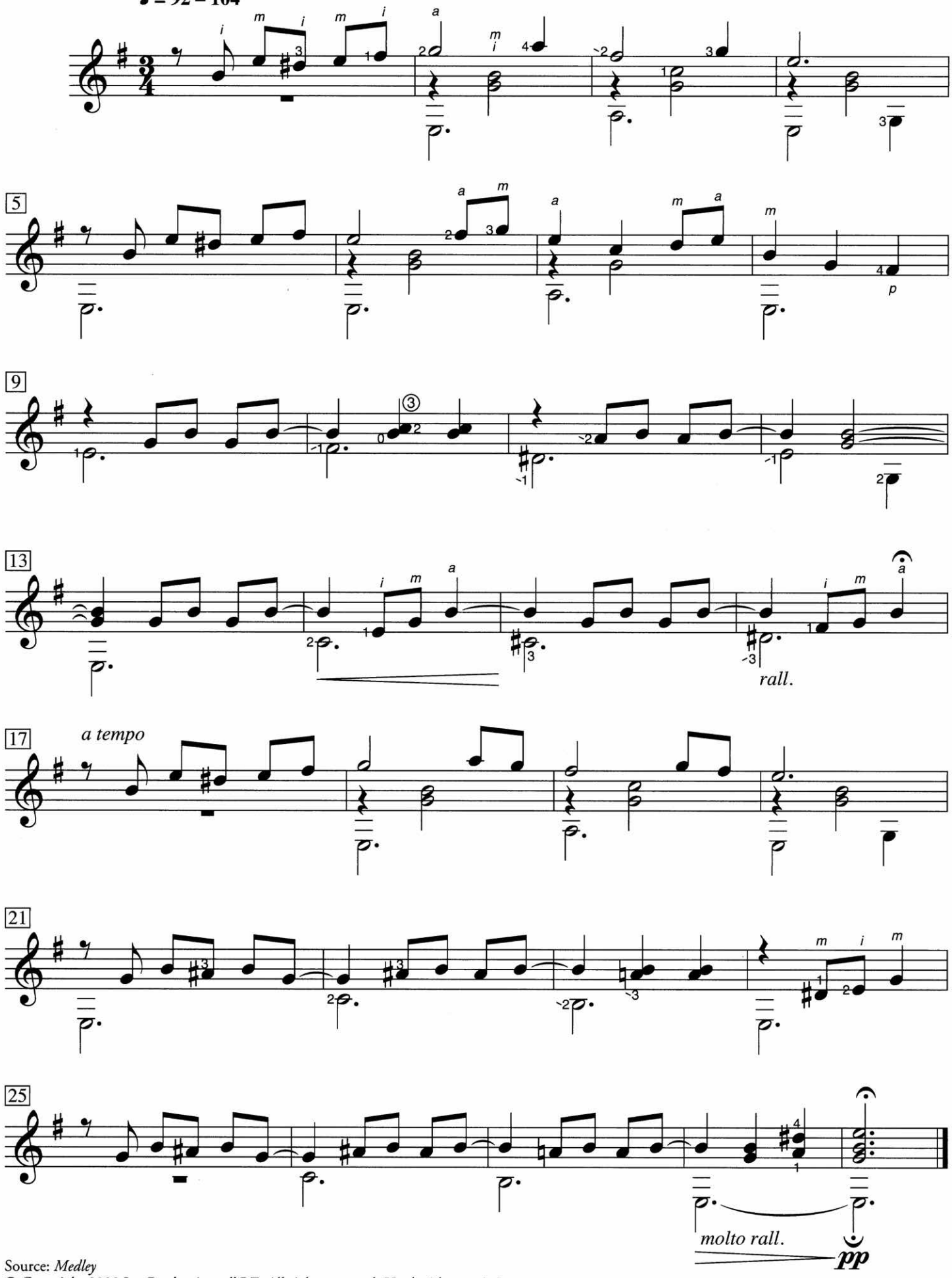
Coutances

Thierry Tisserand
(b. 1956)



Source: *Medley*

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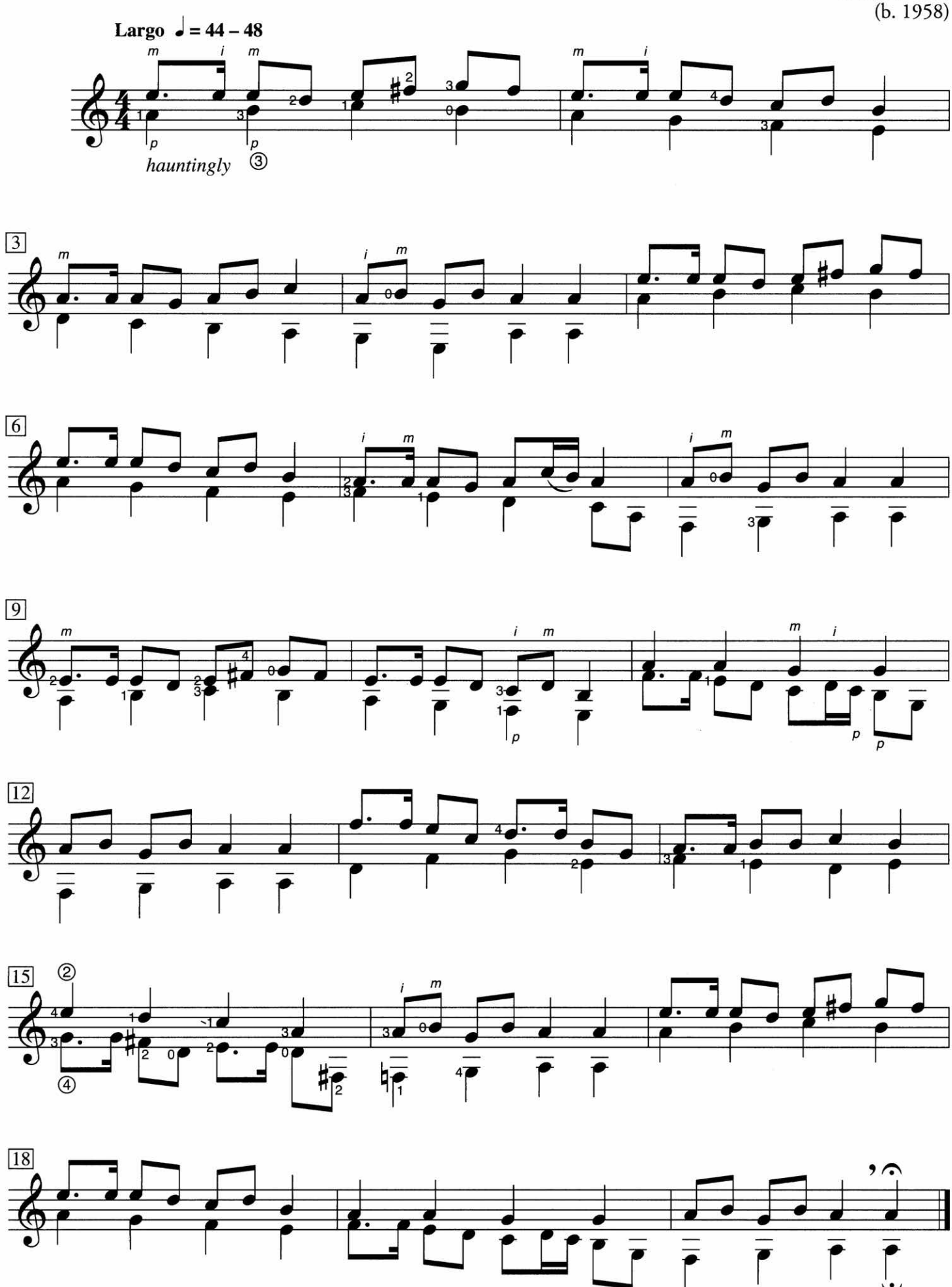
Chant

Andrew York
(b. 1958)



Source: *Eight Discernments*
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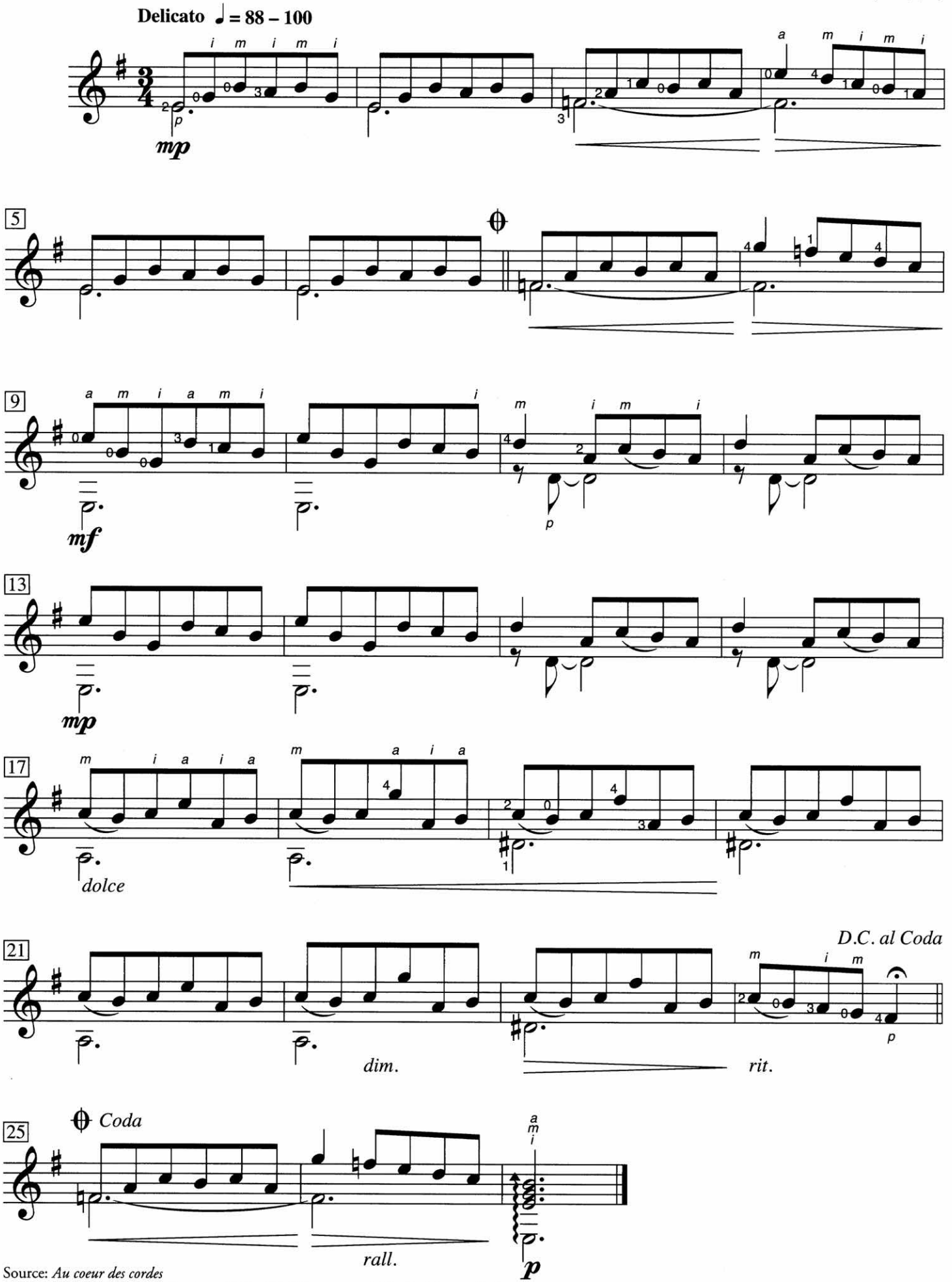
Fleur de lotus

Roque Carbajo
(b. 1951)



Source: *Au coeur des cordes*
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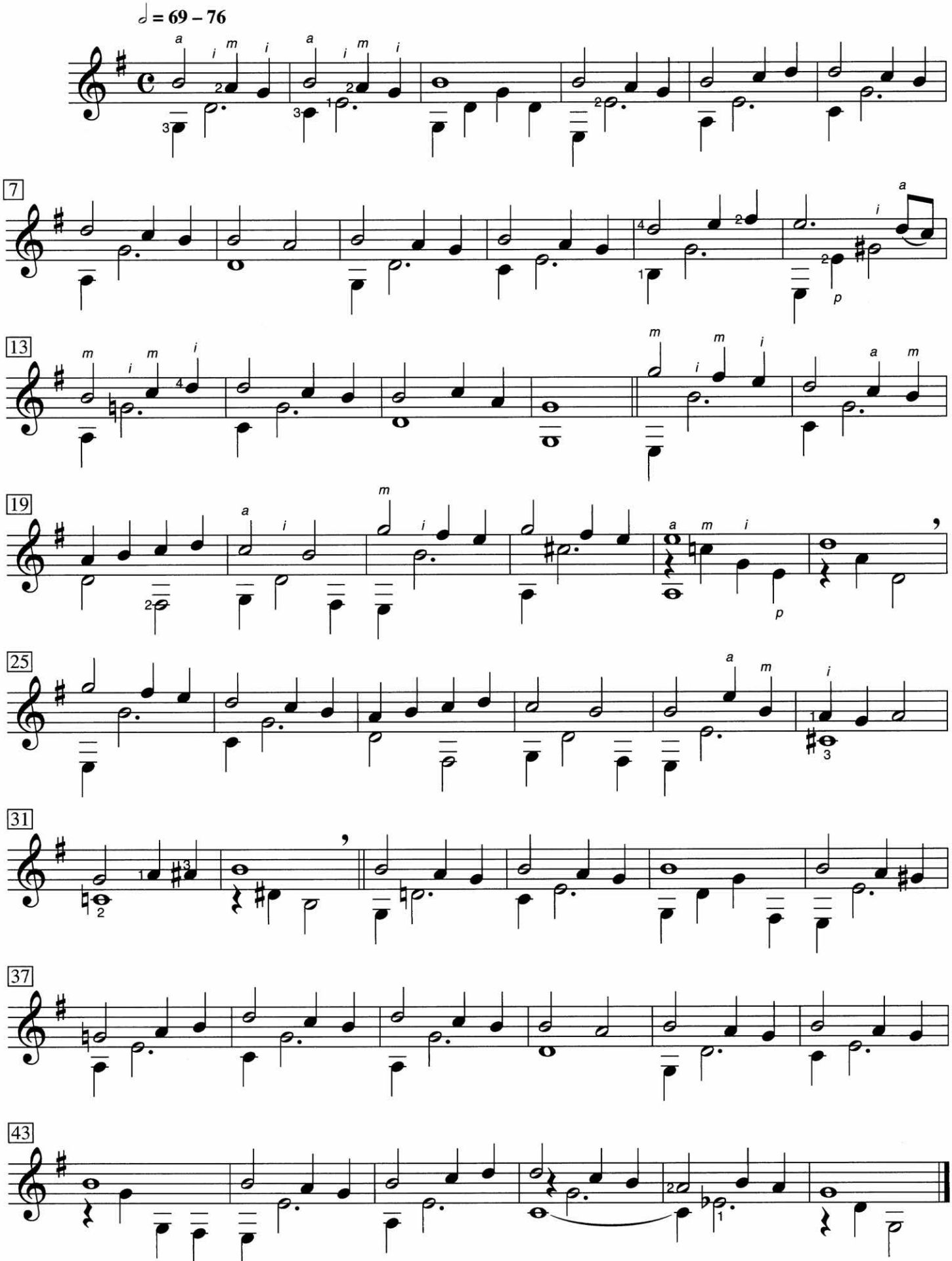
Mimi

Sylvain Lemay
(b. 1958)



Source: *Le petit livre de Marlène*

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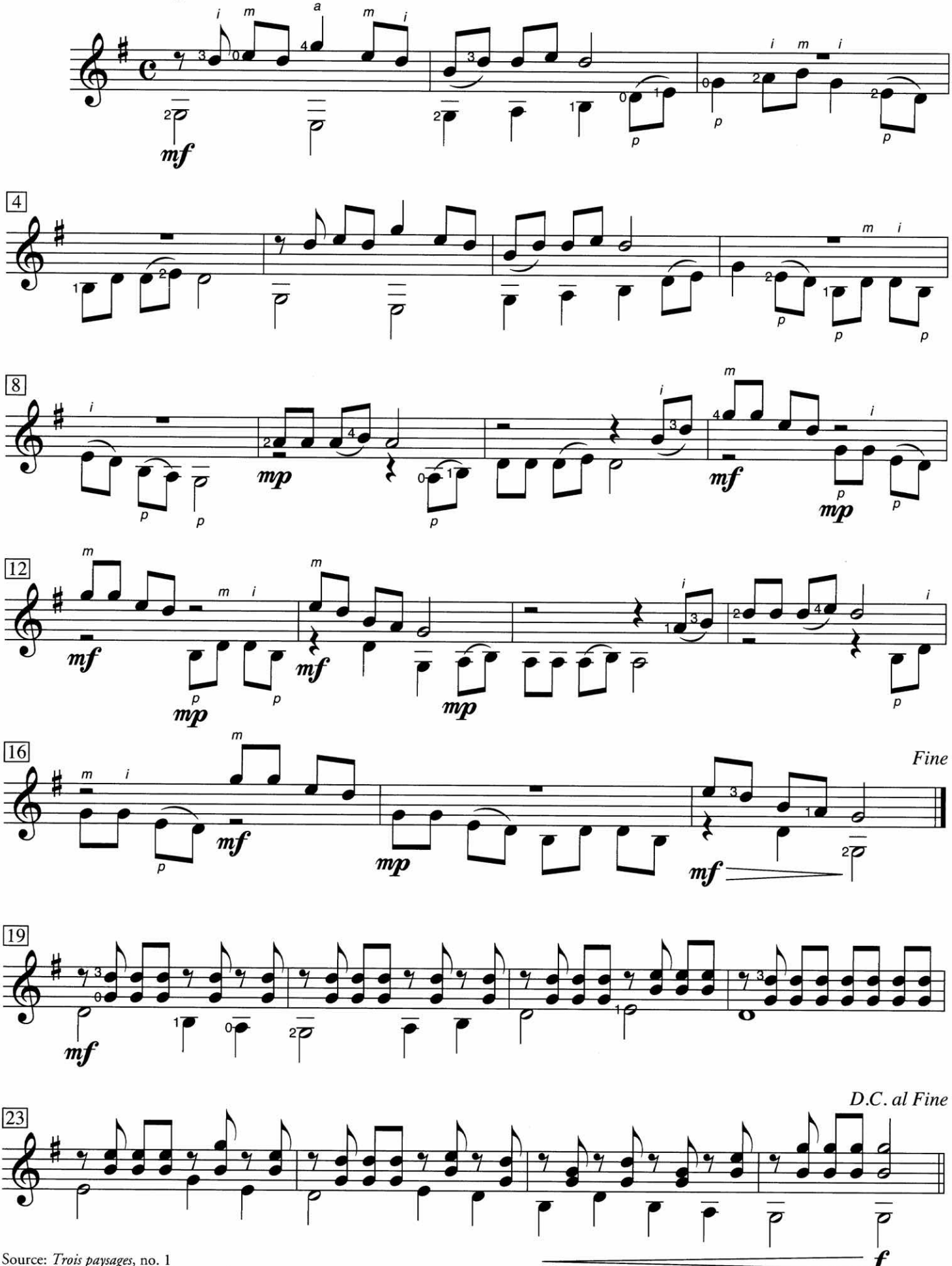
Paysage

Takashi Ogawa
(b. 1960)

Allegro moderato ♩ = 92 – 96



Source: *Trois paysages*, no. 1
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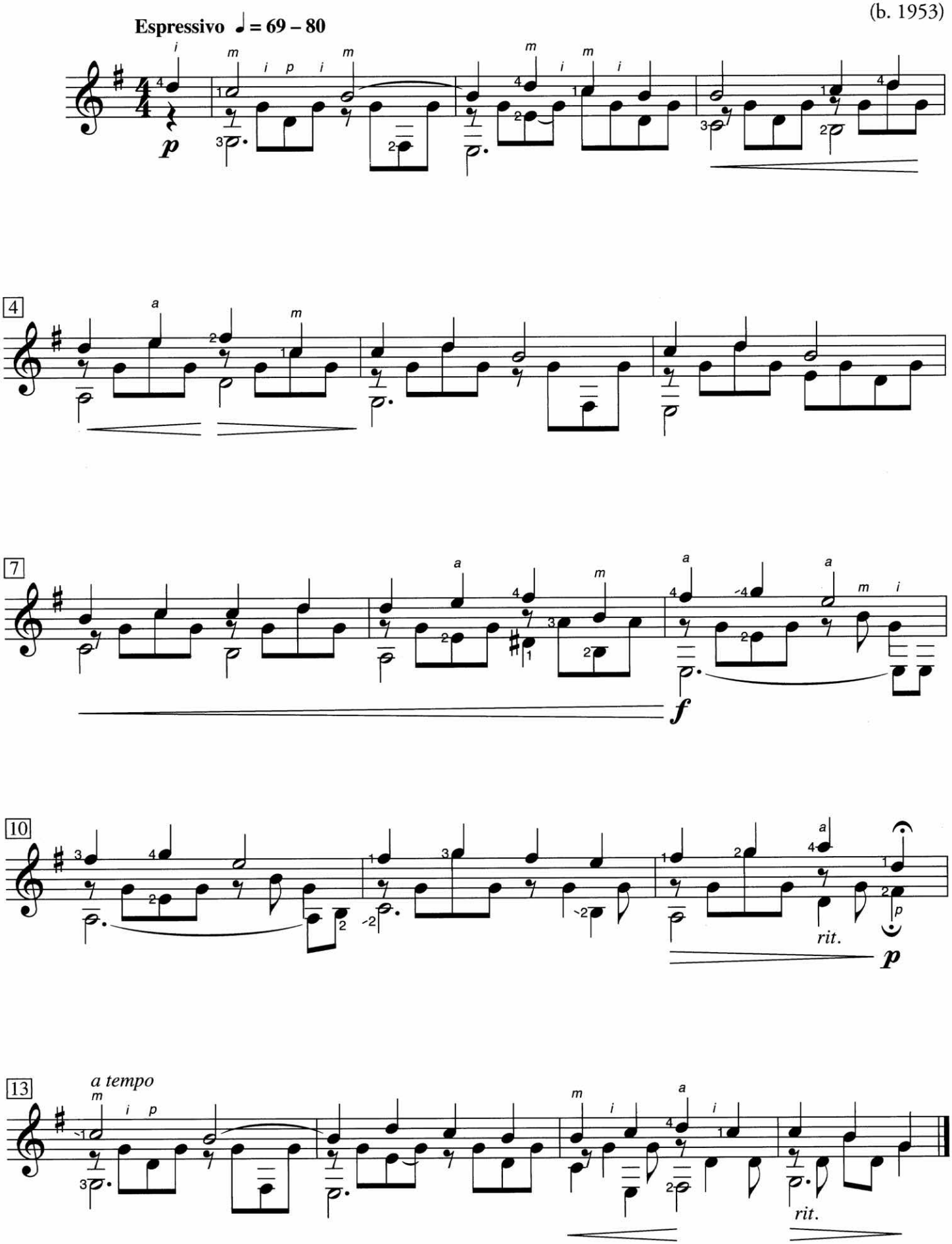
A Memory

Richard Summers
(b. 1953)



Source: *A Contemporary Method for Classical Guitar*, 3
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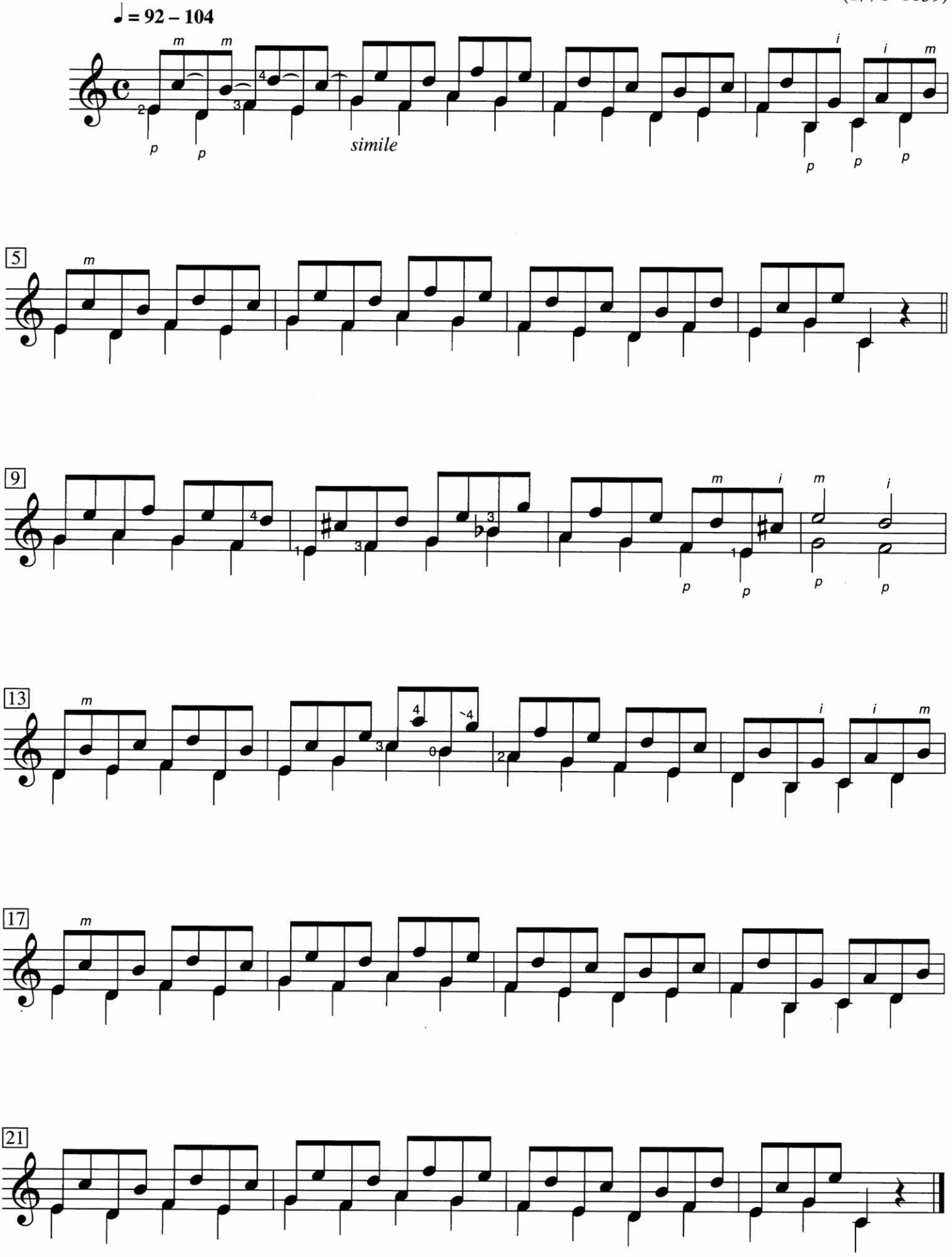
Exercice pour les sixtes

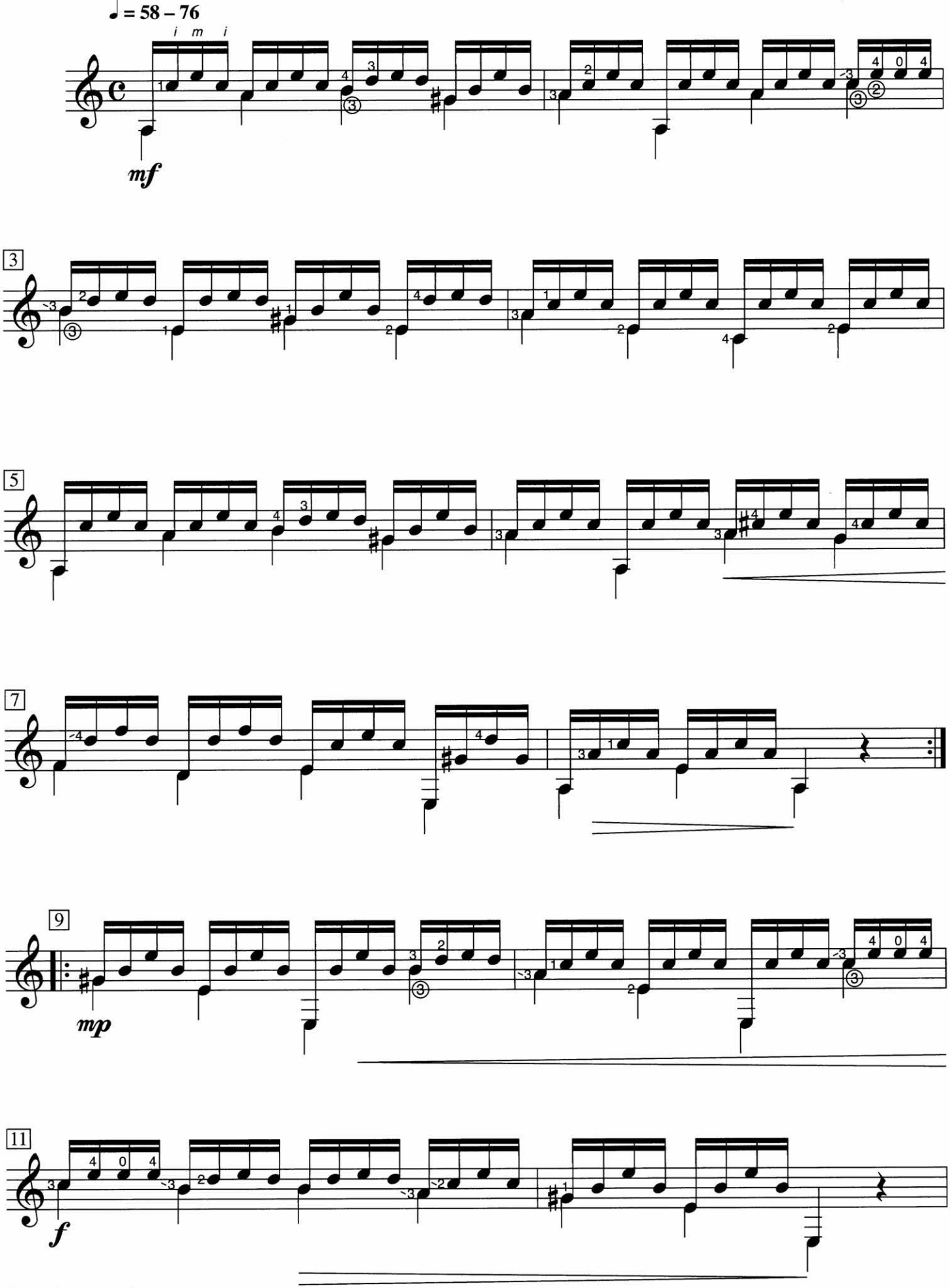
Fernando Sor
(1778–1839)



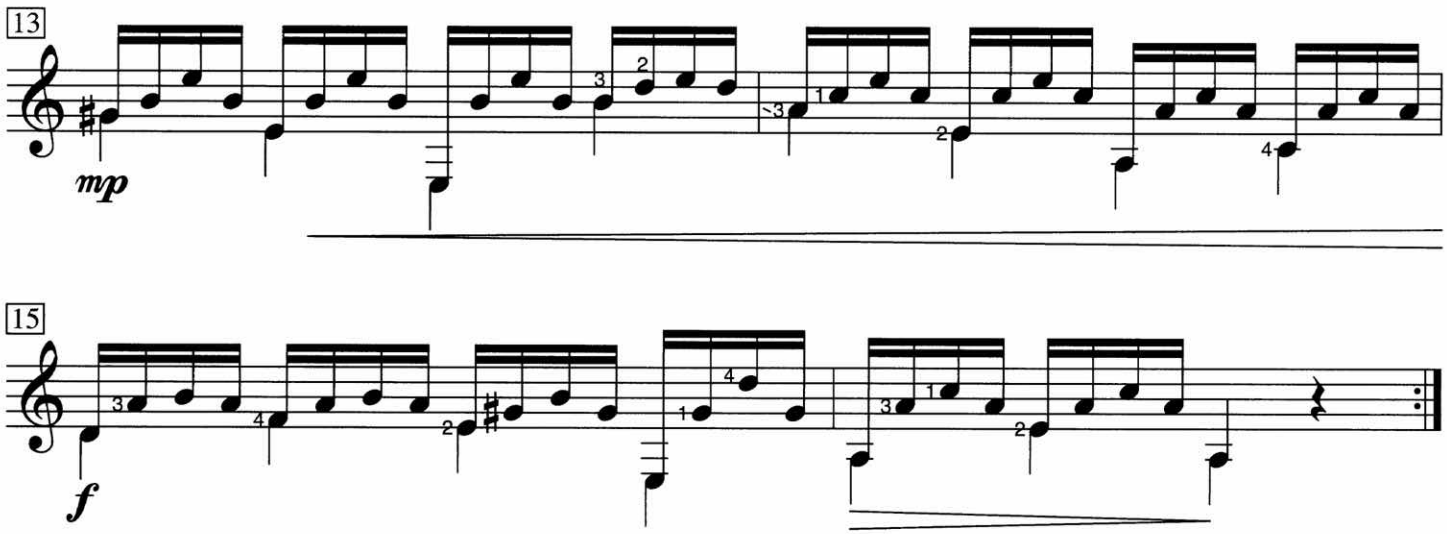
Source: *Méthode pour la guitare*

Exercise No. 10

Dionisio Aguado
(1784–1849)



Source: *Nuevo método para guitarra*

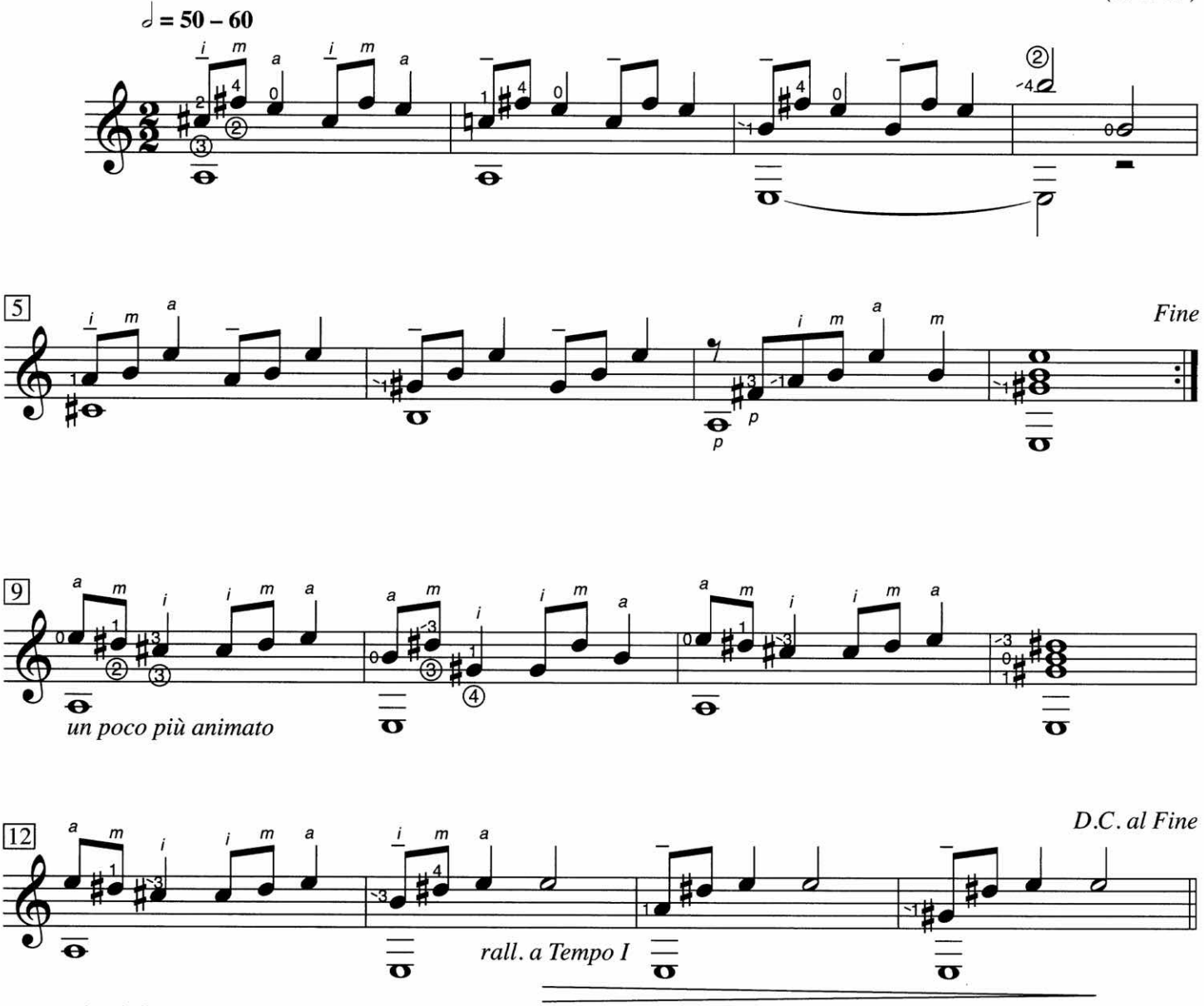


Etude no. 3

Semplice

Simple

Carlo Domeniconi
(b. 1947)



Source: *24 Präludien*, 1, no. 2

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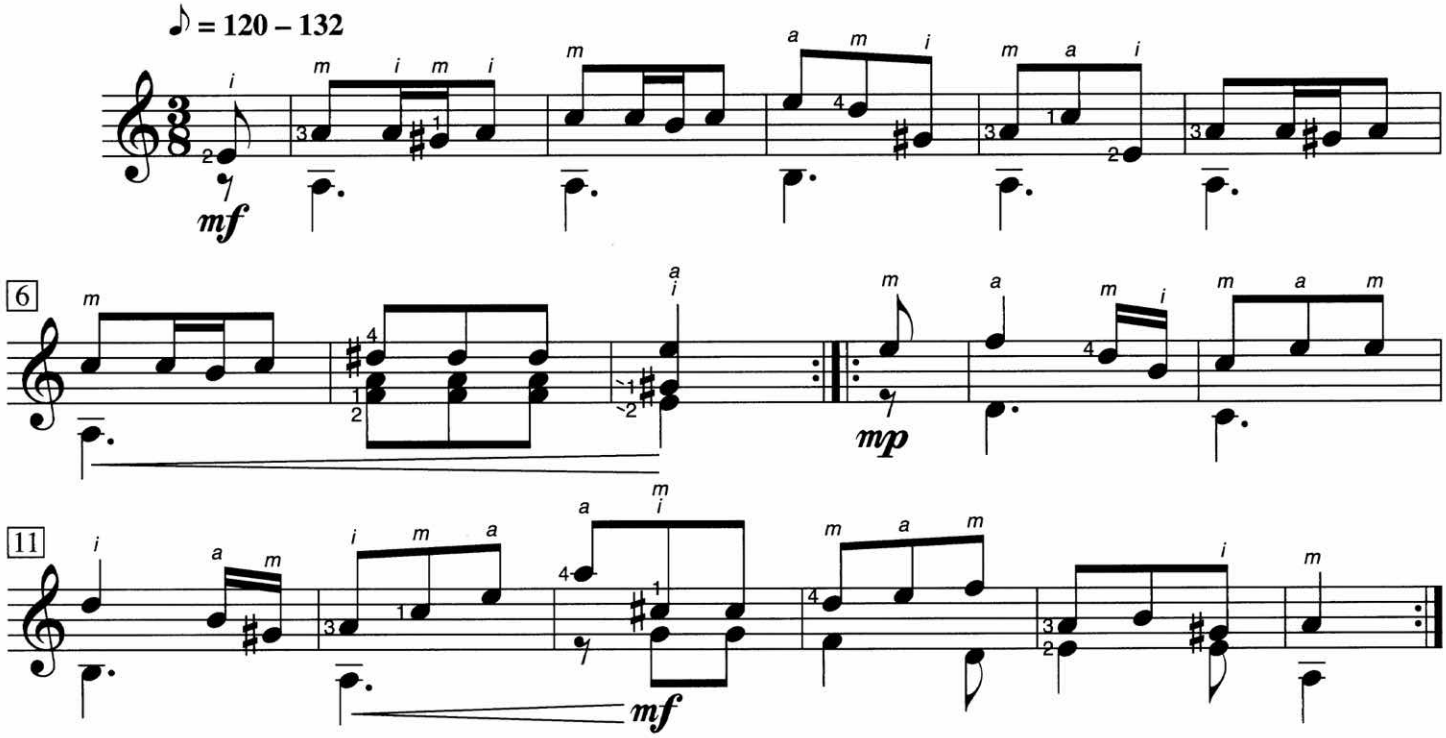
Etude no. 4

Lesson 59

Dionisio Aguado
(1784–1849)

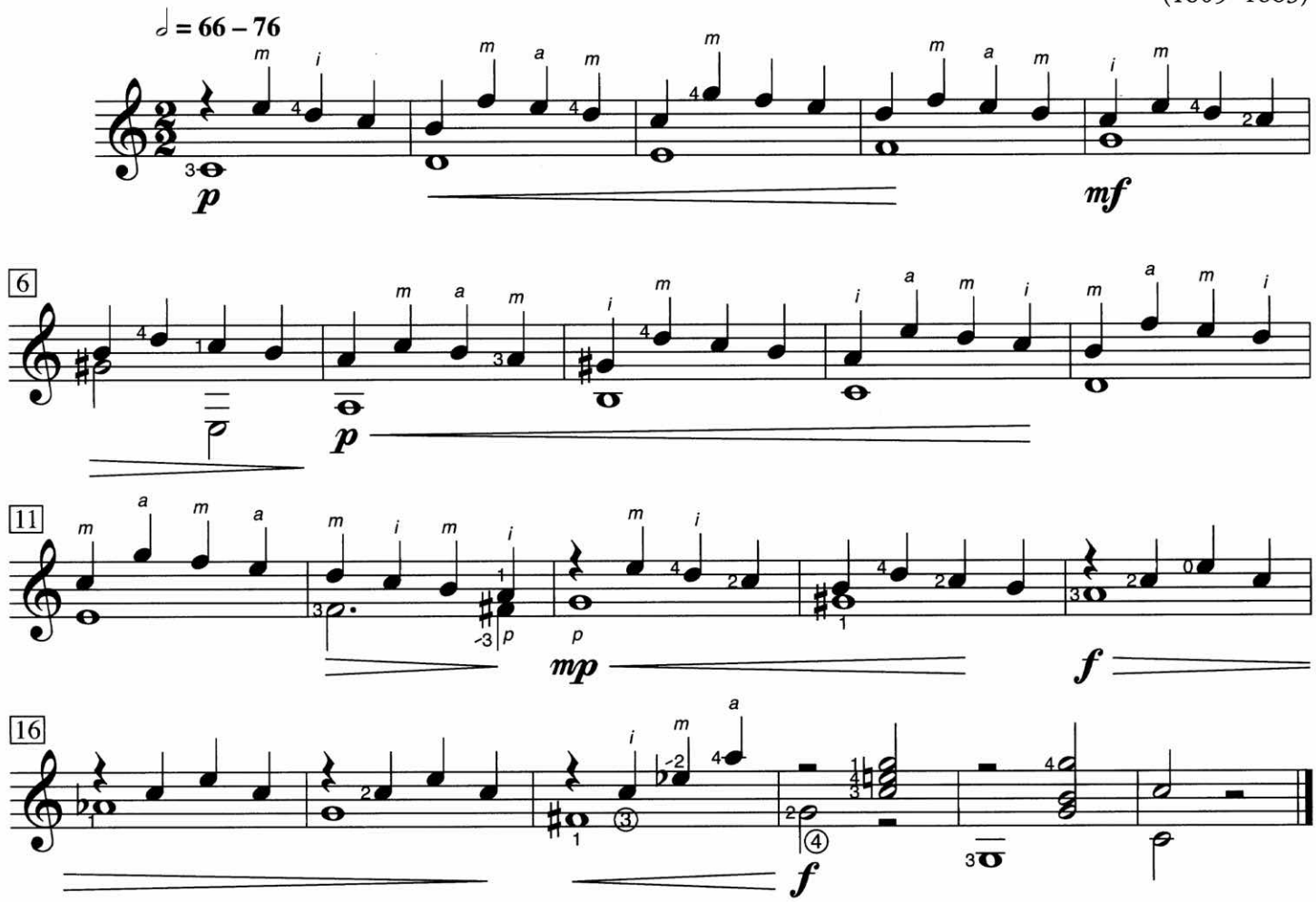


Source: *Escuela de guitarra*

Etude no. 5

Exercice 14

Napoléon Coste
(1805–1883)



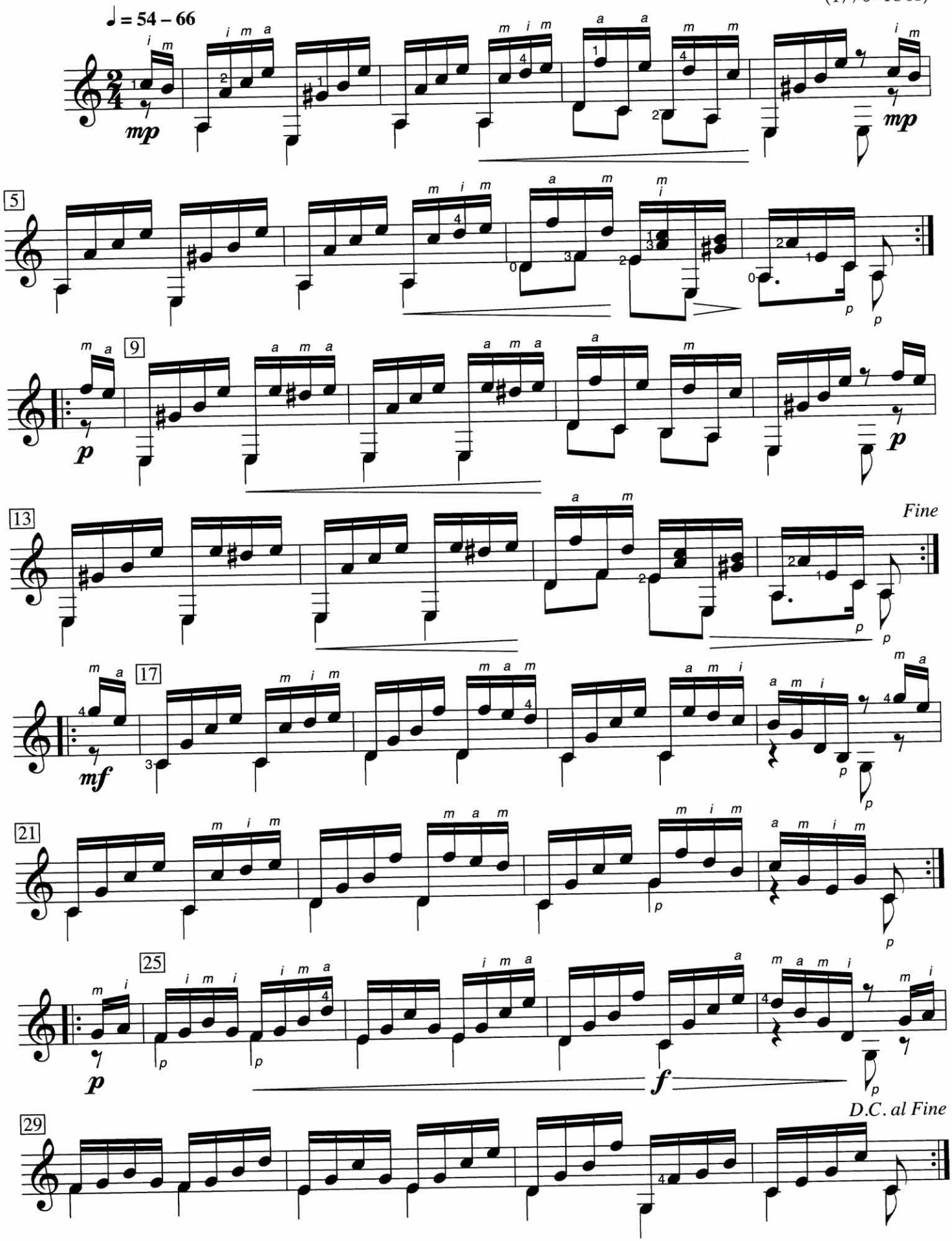
Source: *31 leçons et exercices*, no. 14; included in *Méthode pour la guitare* by Fernando Sor (Coste edition)

Etude no. 6

Andantino

op. 241, no. 19

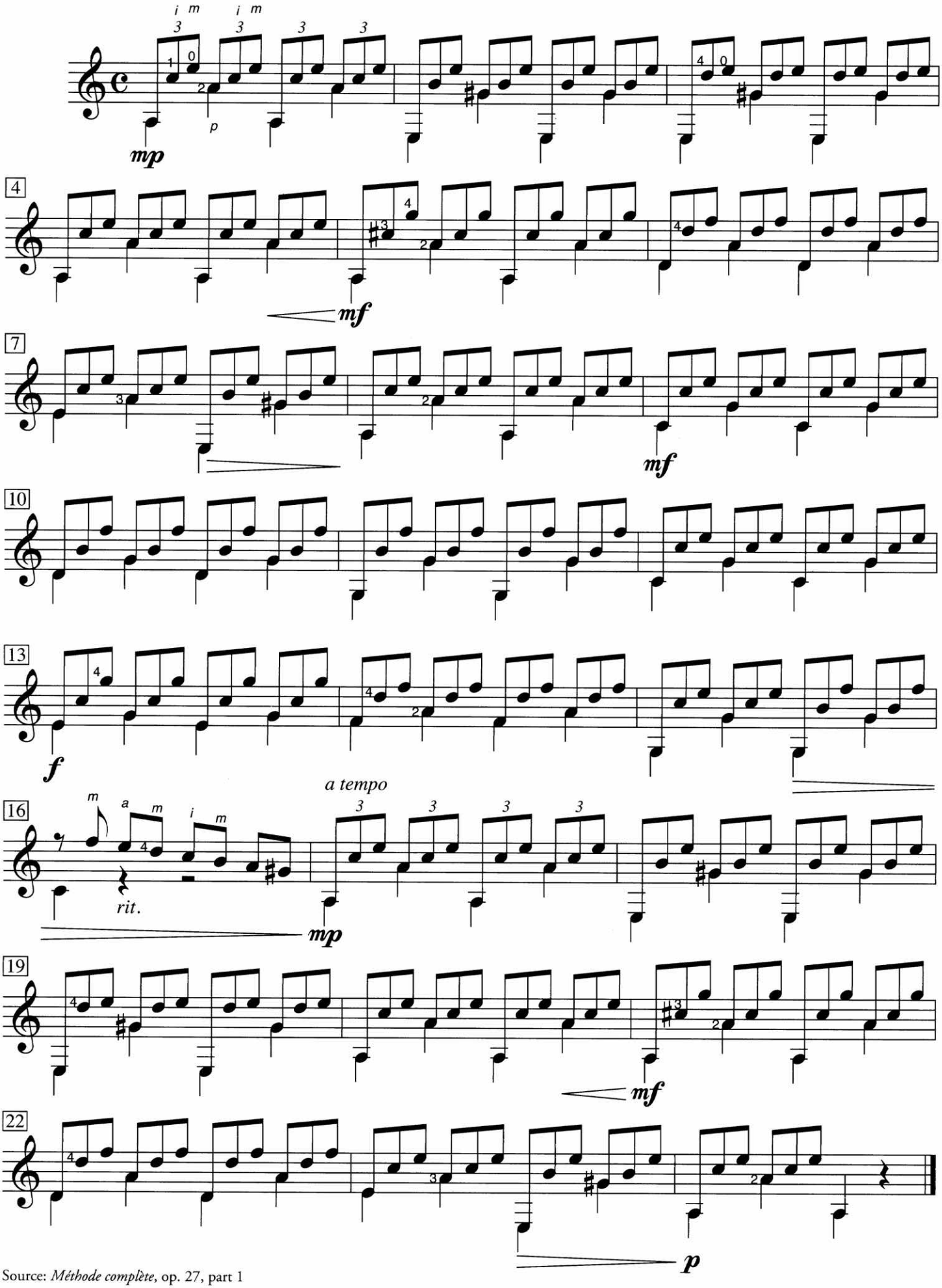
Ferdinando Carulli
(1770–1841)



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

Moderato

Ferdinando Carulli
(1770–1841)

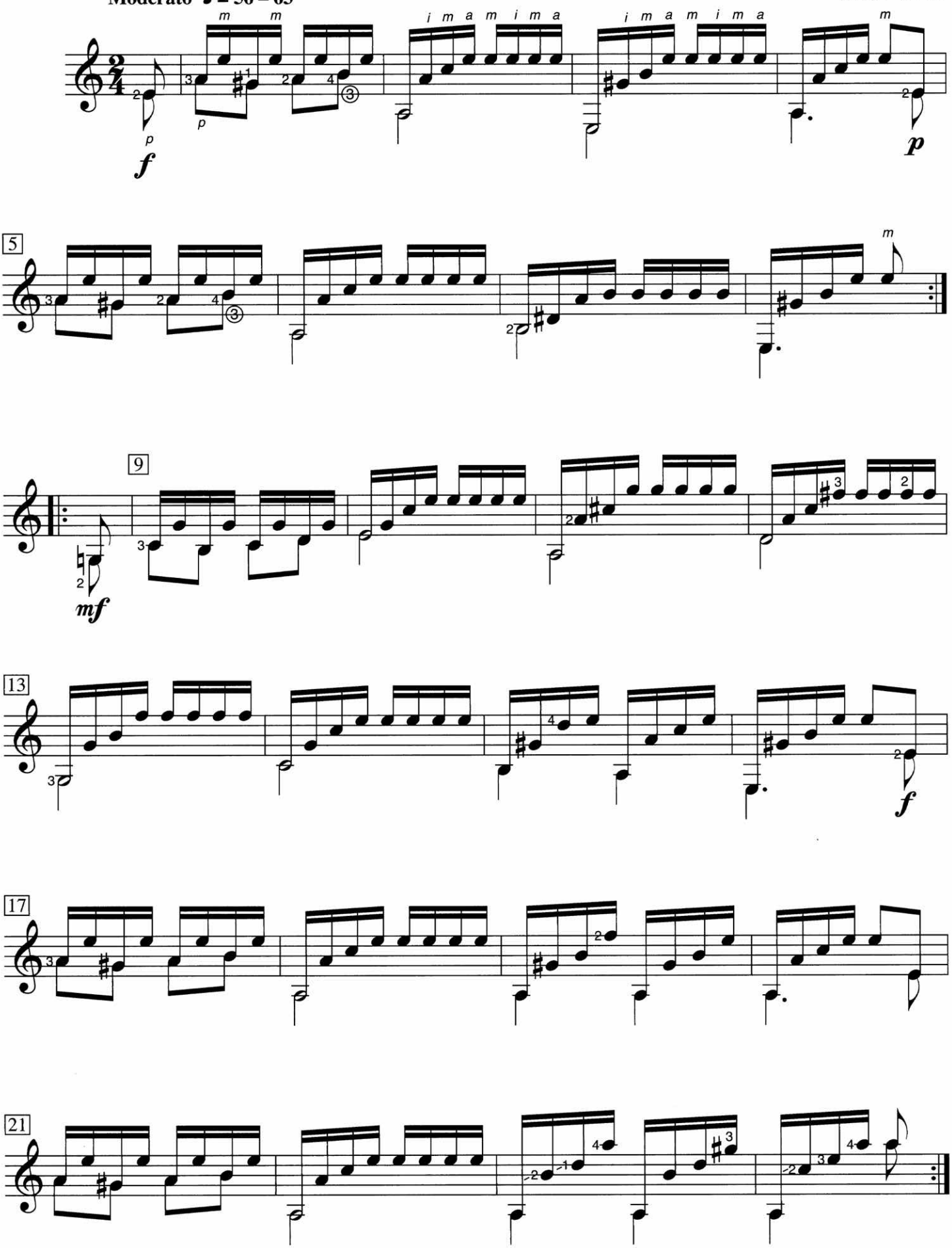


Source: *Méthode complète*, op. 27, part 1

Moderato

op. 59, part 3, no. 11

Matteo Carcassi
(1792–1853)

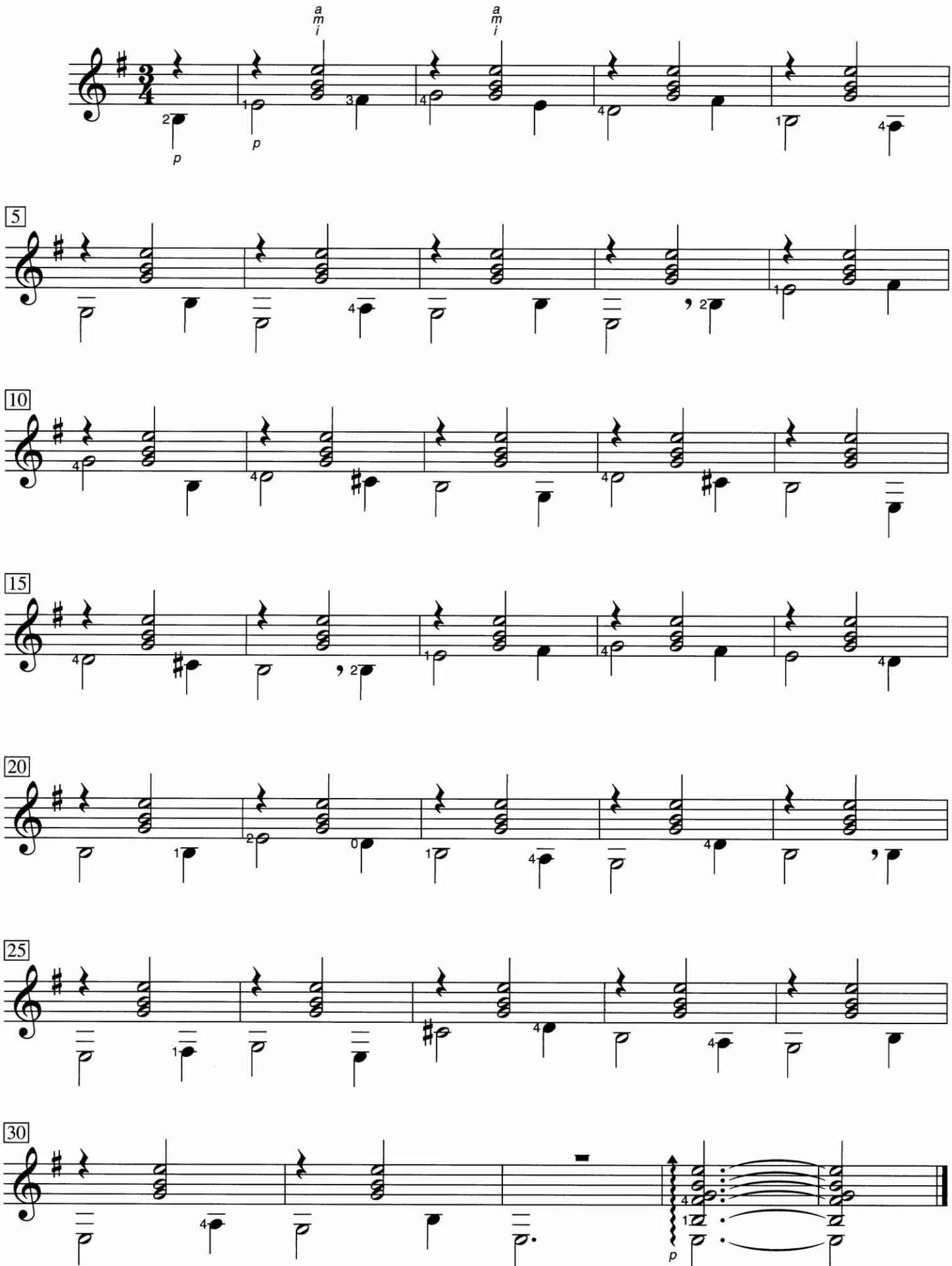


Source: *Méthode complète pour la guitare*, op. 59, part 3

Folk Song

Richard Miles Jackman
(b. 1950)

Moderato ♩ = 116 – 132



Source: *La guitare enchantée: Pièces très faciles*, 1
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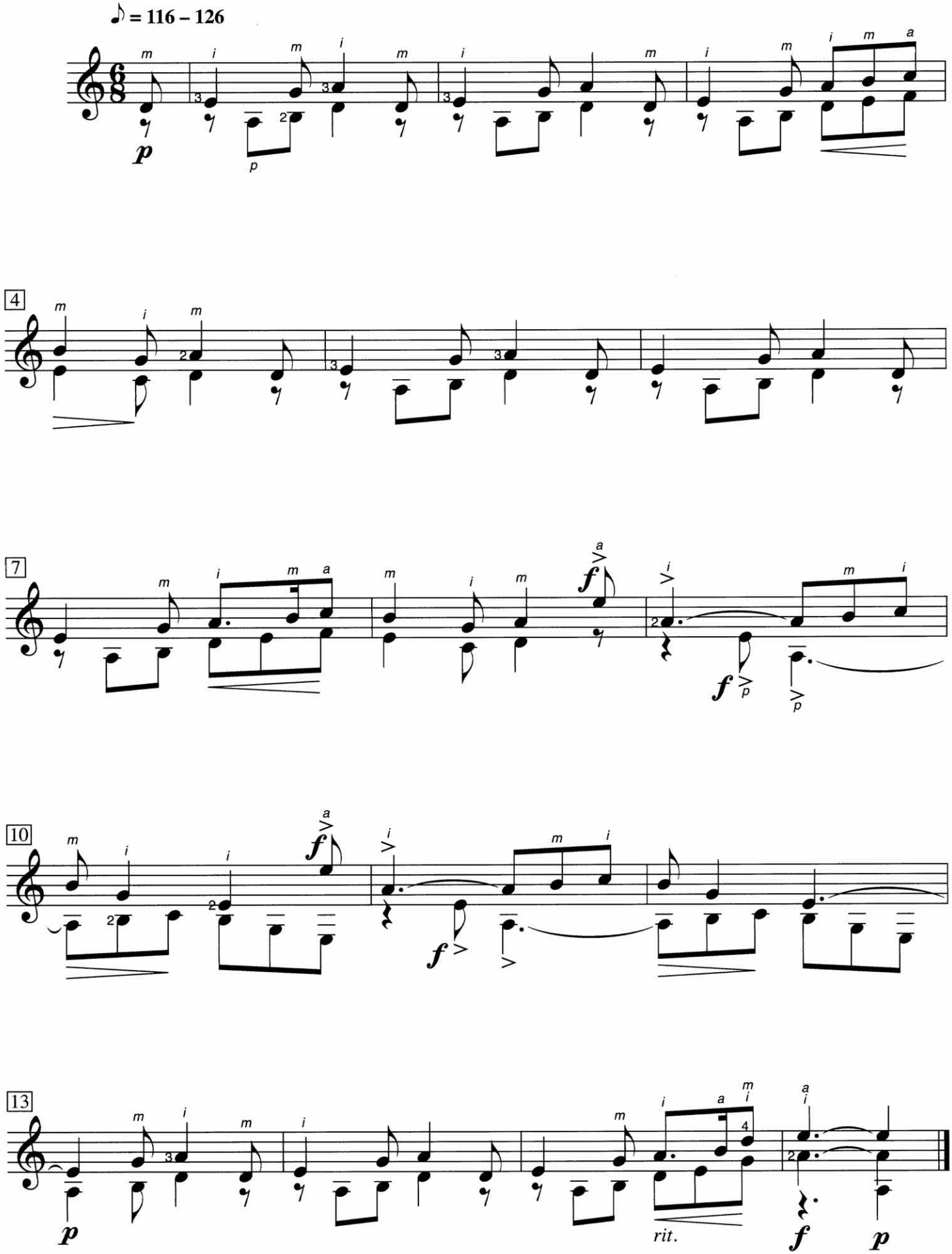
Etude no. 10

Study in Imitation

Pierre Gallant
(b. 1950)



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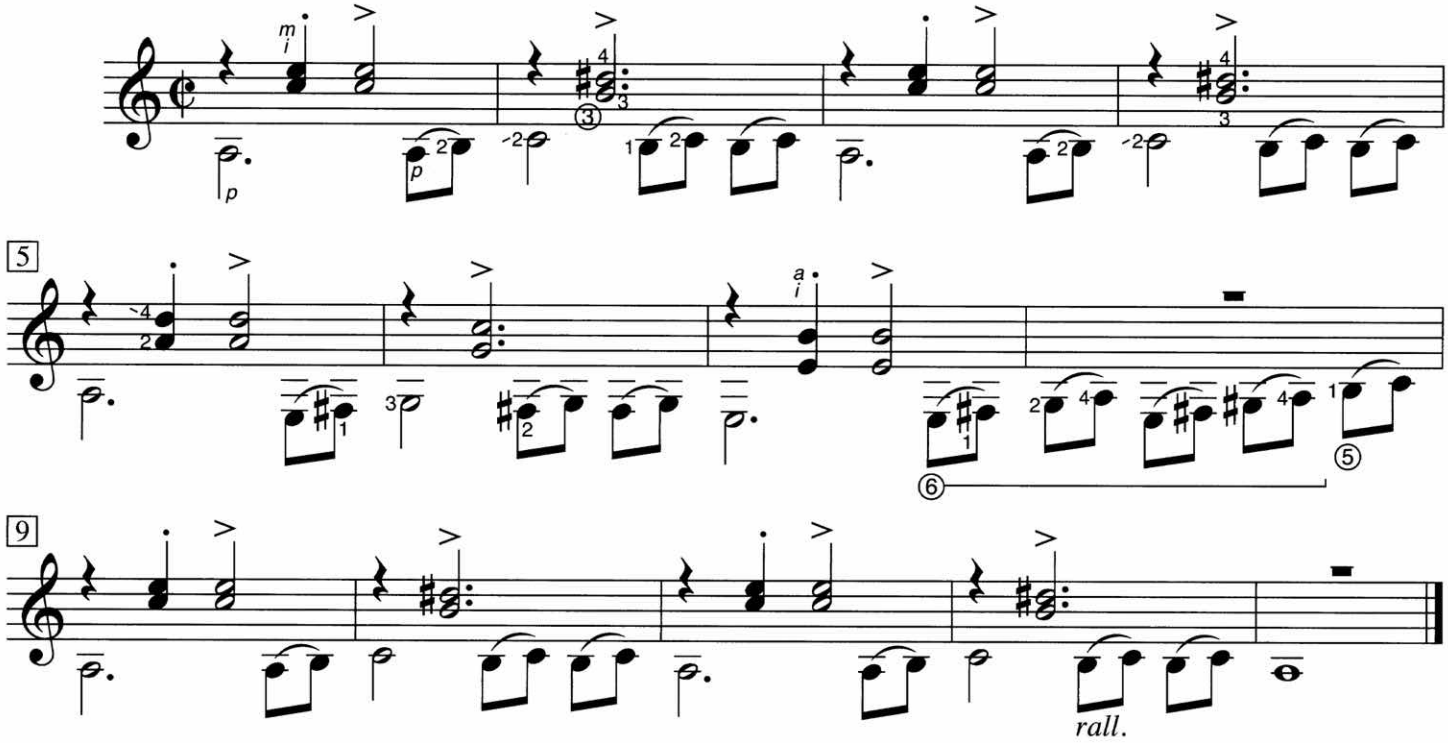
Etude no. 11

Very Scary Bass Study

James Brown
(b. 1967)

Molto giocoso ♩ = 60 – 69



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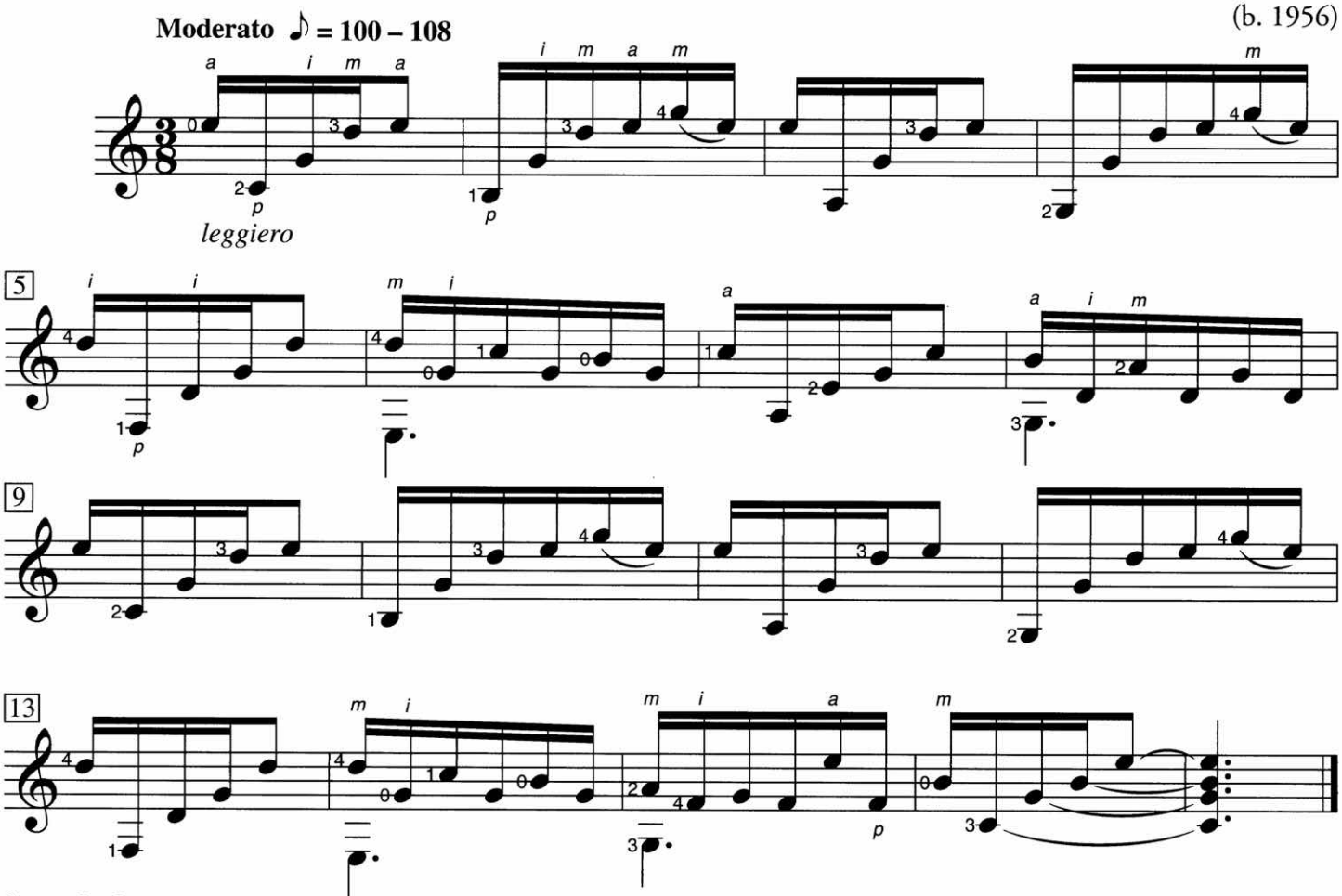
Etude no. 12

Snowflakes

Nikita Koshkin
(b. 1956)

Moderato ♪ = 100 – 108



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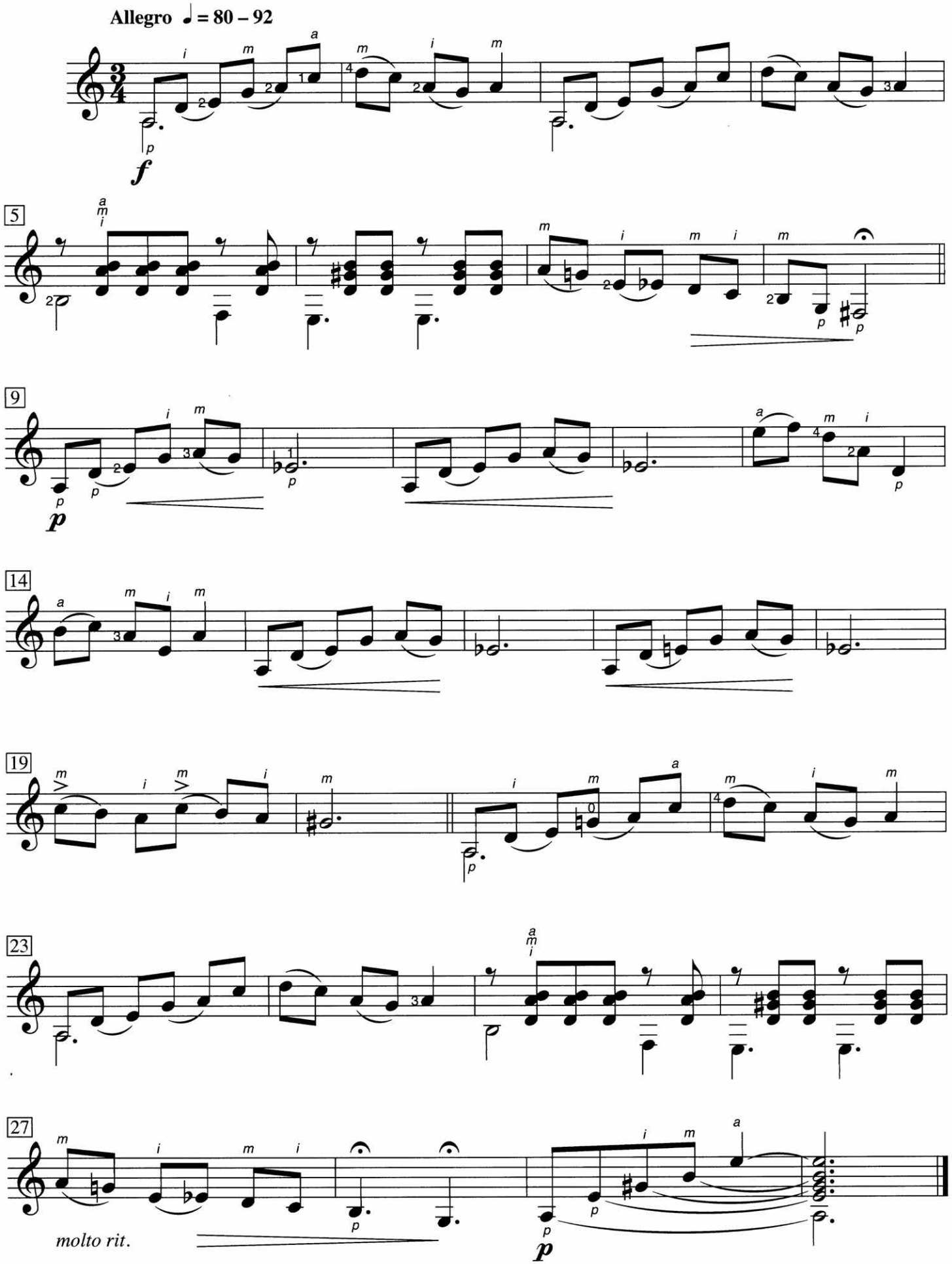
The Blue Knight

Michael Coghlan
(b. 1955)



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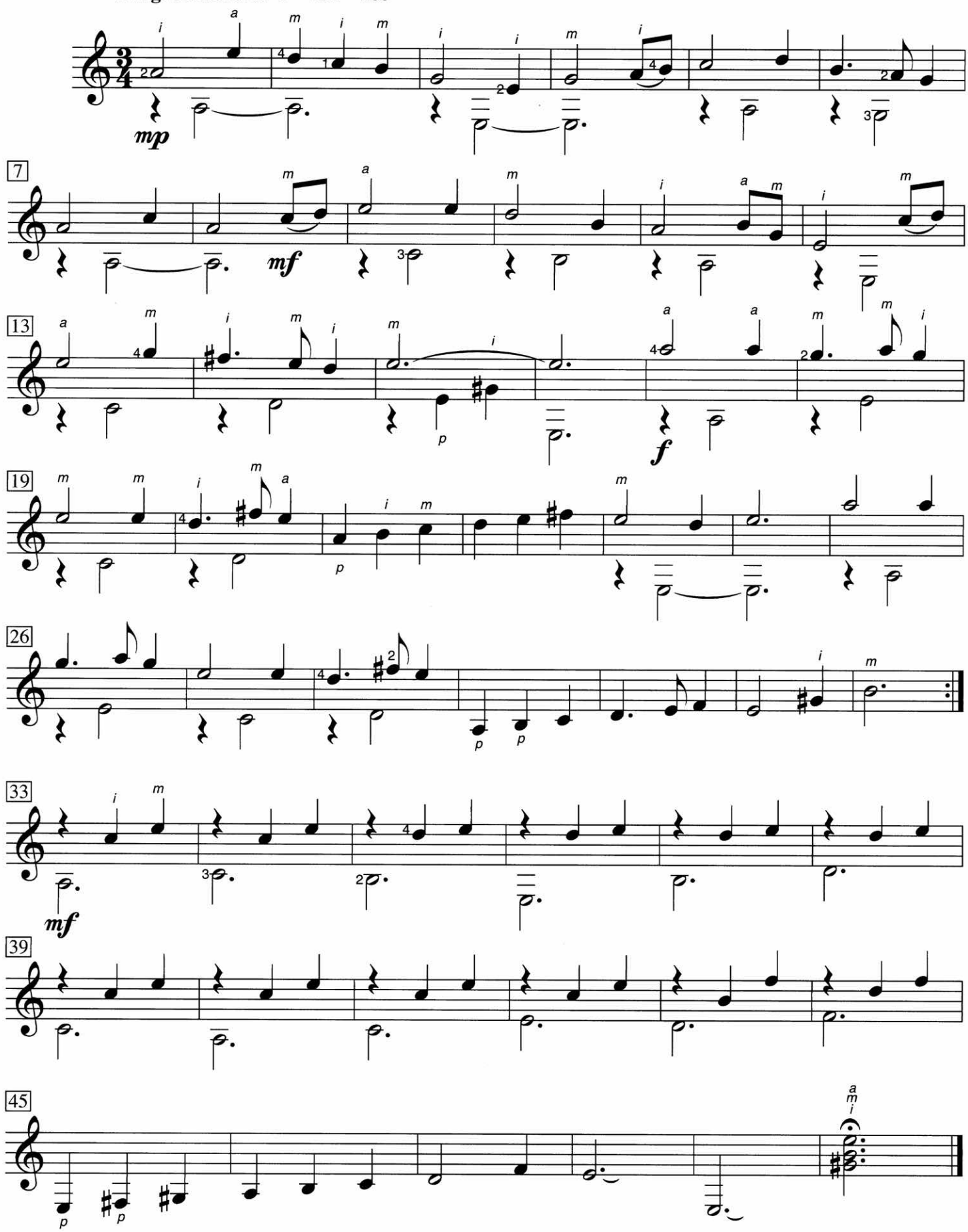
Aux temps lointains

Takashi Ogawa
(b. 1963)

Allegro moderato ♩ = 152 – 168



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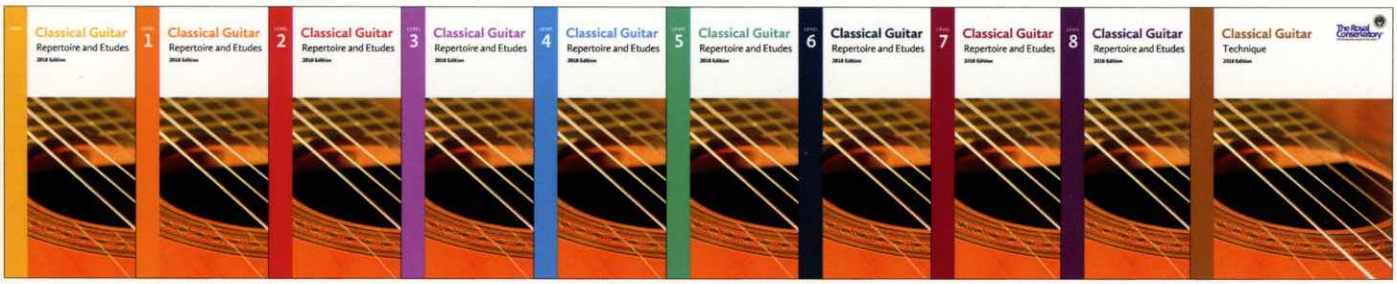

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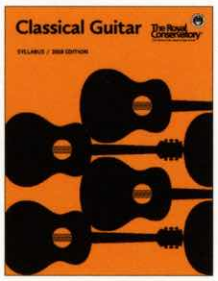

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