

LEVEL

3

Classical Guitar

Repertoire and Etudes

2018 Edition

**The Royal
Conservatory**
The finest instrument is the mind.



Acknowledgments

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Classical Guitar

Repertoire and Etudes 3

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 tastò</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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Menuet

Robert de Visée
(1655–1733)

♩ = 92 – 104

Musical score for Menuet by Robert de Visée. The score is in 3/4 time and consists of four systems of music. The first system starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. It includes fingerings (*a*, *m*, *i*) and a pivot point *Piv. 2/2 I*. The second system starts with a measure number **6** in a box and includes a trill marked *(a)*. The third system starts with a measure number **11** in a box and includes a dynamic marking *p*. The fourth system starts with a measure number **11** in a box and includes a trill marked *(a)*. Below the main score, there are two alternative trill notations for measure 11, separated by *or*.

Source: Suite No. 7 in C Major, from *Livre de guitarrre dédié au roy*

Good King Wenceslas

Traditional
arr. Jeffrey McFadden

♩ = 96 – 108

Musical score for Good King Wenceslas. The score is in 3/4 time and consists of four systems of music. The first system starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *f*. It includes fingerings (*m*, *i*, *m*) and a pivot point *Piv. 2/2 I*. The second system starts with a measure number **9** in a box and includes a dynamic marking *p*. The third system starts with a measure number **18** in a box and includes a dynamic marking *p*. The fourth system starts with a measure number **26** in a box and includes a dynamic marking *p*. The score includes various fingerings (*a*, *m*, *i*) and a pivot point *Piv. 2/2 I*.

Danse de village

Village Dance

Traditional
arr. Claude Gagnon

⑥ = D
♩ = 69 - 76

Españoleta

Gaspar Sanz
(ca 1650–1710)

$\text{♩} = 104 - 112$

mf

5

9

13

17

22

(a)

(a) original:

Greensleeves

Traditional English
arr. Brad Mahon

♩ = 126 - 138

The musical score for Greensleeves is presented in a single staff with a treble clef and a 3/4 time signature. The tempo is marked as ♩ = 126 - 138. The score is divided into measures 1 through 30, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated in boxes. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamics include *mp* (mezzo-piano) at the beginning, *f* (forte) at measure 17, and *p* (piano) at measure 25. Articulation marks such as *m* (marcato), *a* (accents), and *i* (accents) are used throughout. A 6/6 time signature change is indicated above measures 5-6 and 21-22. The piece concludes with a final chord in measure 30.

Almande

La mon amy la

Adrian Le Roy
(ca 1520–1598)

$\text{♩} = 52 - 60$

mf *p*

[5]

p

[8]

p

[11]

mf *p* *p*

[14]

mf *p*

Mary Hamilton

Traditional Scottish ballad
arr. Peter HudsonModerato $\text{♩} = 52 - 58$

5

9

13

17

21

mp

mf

f

mf

Menuet III

Johann Sebastian Bach
 (1685–1750)
 arr. Norbert Kraft

$\text{♩} = 92 - 112$

5

9

13

17

21

Prelude in C Major

George Frideric Handel
(1685–1759)
arr. Norbert Kraft

Sostenuto ♩ = 88 – 96

$\frac{2}{2}$ III $\frac{2}{2}$ I

5

9

$\frac{2}{2}$ III

13

(a) *tr*

17

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

21

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

25

(a)

Sarabande

Anonymous 17th century
arr. Claude Gagnon

$\text{♩} = 76 - 84$

5

9

13

17

21

25

29

Waltz

op. 124, no. 17

Ferdinando Carulli
(1770–1841)

♩ = 108 – 120

Musical score for "Waltz" (op. 124, no. 17) by Ferdinando Carulli. The piece is in 3/4 time, key of A major, and consists of 29 measures. The tempo is marked as ♩ = 108 – 120.

The score is divided into several sections:

- Measures 1–8: *mf*, *sfz*, *sfz*. Includes a first ending bracket.
- Measures 9–11: *mp*. Includes a second ending bracket.
- Measures 12–16: *f*, *mp*, *f*. Ends with *Fine*.
- Measures 17–24: *mf*. Labeled "Trio". Includes a first ending bracket.
- Measures 25–28: *f*, *mf*. Includes a second ending bracket.
- Measures 29–30: *D.C. al Fine*.

Dynamics include *mf*, *sfz*, *mp*, *f*, and *mf*. Articulation includes accents, slurs, and breath marks. Fingerings and breath marks are indicated throughout.

Andante

op. 241, no. 17

Ferdinando Carulli
(1770–1841)

$\text{♩} = 56 - 66$

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a measure number in a box at the beginning.

- System 1:** Measures 1-4. Starts with a *mf* dynamic. Fingerings *m* and *i* are indicated. Dynamics *p* and *mp* appear later in the system.
- System 2:** Measures 5-8. Measure 5 is boxed. Fingerings *a* and *m* are indicated. Dynamics *p* and *mp* are present.
- System 3:** Measures 9-12. Measure 9 is boxed. A pivot point "Piv. $\frac{2}{2}$ I" is marked above measures 10-11. Fingerings *a*, *m*, and *i* are indicated. Dynamics *p* and *mf* are present.
- System 4:** Measures 13-16. Measure 13 is boxed. Pivot points " $\frac{3}{2}$ I" and " $\frac{3}{2}$ III" are marked above measures 14-15. Fingerings *a*, *m*, and *i* are indicated. Dynamics *p* and *mp* are present. The system ends with "a Fine".
- System 5:** Measures 17-20. Measure 17 is boxed. Fingerings *a*, *m*, and *i* are indicated. Dynamics *mf* and *p* are present.
- System 6:** Measures 21-24. Measure 21 is boxed. The instruction "D.C. al Fine" is written above the system. Fingerings *a*, *m*, and *i* are indicated. Dynamics *p* and *mp* are present.

Andante

Johann Kaspar Mertz
(1806–1856)

$\text{♩} = 80 - 92$

p

5 *mf*

9 *p*

13 *mf*

17 *p*

21 *mf*

25 *p*

29 *mf*

Andantino

op. 44, no. 3

Fernando Sor
(1778–1839)

♩ = 108 – 120

The musical score is written for guitar and consists of 36 measures. The time signature is 3/4. The key signature has one sharp (F#). The tempo is marked 'Andantino' with a metronome indication of 108-120 beats per minute. The score is divided into systems of five lines each. Measure numbers 6, 11, 16, 21, 26, 31, and 36 are boxed at the beginning of their respective lines. Fingerings (i, m, a) and dynamics (mp, p, mf) are indicated throughout the score. The piece ends with a 'rall.' marking.

Andantino

op. 44, no. 5

Fernando Sor
(1778-1839)

Andantino ♩ = 100 - 116

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

[7] *i m* *i m m* *a*
p *p*

[13] *i m a m* *m i* *i* *m* *a* *a*
p *p* *p* *p*

[19] *m i m* *i m* *m* *a* *i m* *a* *a* *a* *a*
p *p* *p* *p*

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

[31] *a*
p

[37] *m i m* *i*
p

[43] *i m a* *i m a m* *m i m*
p *p* *p* *p*

La chasse
The Hunt
op. 59, part 3, no. 30

Matteo Carcassi
(1792–1853)

$\text{♩} = 56 - 69$

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked as $\text{♩} = 56 - 69$. The piece starts with a forte (*f*) dynamic and includes various fingerings (1, 2, 3, 4) and accents (*a*). The second staff has a measure rest at the beginning, followed by a piano (*p*) dynamic. The third staff continues with a mezzo-forte (*mf*) dynamic and includes a trill-like figure. The fourth staff ends with a *Fine* marking. The fifth staff begins with a mezzo-forte (*mf*) dynamic and includes a natural (*nat.*) marking. The sixth staff features a *Piv.* (pivot) marking and a *nat.* marking. The seventh staff has a mezzo-forte (*mp*) dynamic and includes a *3/3 II* marking. The eighth staff ends with a *D.C. al Fine* marking. The piece concludes with an *allargando* instruction.

Pour trouver les notes 5

op. 60, no. 5

Fernando Sor
(1778–1839)

$\text{♩} = 63-76$

legato

mp

[6] *mp*

[12] *mf* *Fine*

[17] *f* *poco rall.* *a tempo*

[23] *f*

[29] *p*

[35] *D.C. al Fine*

Menuet

Niccolò Paganini
(1782-1840)

♩ = 56 - 69

The musical score is written for a single melodic line on a treble clef staff. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked as ♩ = 56 - 69. The score is divided into six systems, each starting with a measure number in a box: 1, 3, 6, 8, 11, and 14. The first system begins with a *mf* dynamic and includes fingerings (4, 1, 2, 3, 4) and accents (*a*). The second system starts at measure 3 with a *p* dynamic and includes a triplet of eighth notes. The third system starts at measure 6 with a *mf* dynamic and includes a triplet of eighth notes and a *f* dynamic. The fourth system starts at measure 8 with a *f* dynamic and includes a *mp* dynamic and a *tasto* marking. The fifth system starts at measure 11 with a *f* dynamic and includes *tasto*, *pont.*, and *nat.* markings. The sixth system starts at measure 14 and includes a triplet of eighth notes and a *f* dynamic. The score concludes with a double bar line.

Für Elise

WoO 59

Ludwig van Beethoven
(1770–1827)

arr. Jeffrey McFadden

♩ = 104 – 112

Musical score for "Für Elise" (WoO 59) by Ludwig van Beethoven, arranged by Jeffrey McFadden. The score is in 3/4 time and consists of six systems of music. The first system starts with a piano (*p*) dynamic and includes fingering (0, 4) and articulation (*m*, *i*, *a*, *m*, *i*, *m*) markings. The second system starts at measure 5. The third system starts at measure 10 and includes a piano (*p*) dynamic marking. The fourth system starts at measure 15 and includes a mezzo-forte (*mf*) dynamic marking. The fifth system starts at measure 20 and includes a half-sharp (*h.XII*) and half-flat (*h.VII*) fingering marking, a piano (*p*) dynamic, a "rit." (ritardando) marking, and an "a tempo" marking. The sixth system starts at measure 25 and includes a "rit." marking. The score features a mix of eighth and sixteenth notes, rests, and various articulation and dynamic markings.

Waltz

op. 241, no. 24

Ferdinando Carulli
(1770–1841)

Andante grazioso ♩ = 84 – 104

mp p

5 *Fine*

9 p mf

13 p mf

17 mp p

21 *D.C. al Fine*

El coyuyo
The Cicada
Bailecito

Héctor Ayala
(1914–1990)

♩ = 144 – 160

6

12

18

24

30

36

rit.

The *bailecito* is a dance common among the indigenous peoples of Bolivia and northern Argentina.
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Les blues des grenouilles

The Frog Blues

Claude Gagnon

Freely and expressively ♩ = 50 – 54

Musical notation for the first system, measures 1-5. The piece is in G major. The treble staff features melodic lines with fingerings (a, m, a, m) and slurs. The bass staff provides harmonic support with chords and single notes. Measure numbers 1, 2, 3, 4, and 5 are indicated in boxes.

Livelier ♩ = 63 – 69

Musical notation for the second system, measures 6-8. The piece is in G major. The treble staff features chords and a bass staff with chords. Measure numbers 6, 7, and 8 are indicated in boxes.

Musical notation for the third system, measures 9-12. The piece is in G major. The treble staff features chords and a bass staff with chords. Measure numbers 9, 10, 11, and 12 are indicated in boxes.

Musical notation for the fourth system, measures 13-16. The piece is in G major. The treble staff features melodic lines and a bass staff with chords. Measure numbers 13, 14, 15, and 16 are indicated in boxes.

Musical notation for the fifth system, measures 17-20. The piece is in G major. The treble staff features melodic lines and a bass staff with chords. Measure numbers 17, 18, 19, and 20 are indicated in boxes.

Musical notation for the sixth system, measures 21-24. The piece is in G major. The treble staff features chords and a bass staff with chords. Measure numbers 21, 22, 23, and 24 are indicated in boxes.

Musical notation for the seventh system, measures 25-28. The piece is in G major. The treble staff features chords and a bass staff with chords. Measure numbers 25, 26, 27, and 28 are indicated in boxes. The piece ends with a *rall.* marking.

Sherry's Waltz

Andrew York
(b. 1958)

♩ = 132 - 138

The musical score for "Sherry's Waltz" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked as ♩ = 132 - 138. The score consists of eight systems of music, each containing a single staff. Measure numbers 6, 11, 16, 21, 26, 31, and 36 are indicated in boxes at the beginning of their respective systems. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *m* (mezzo), *a* (accent), and *p* (piano). The word *simile* appears above measures 10 and 15. The piece concludes with a double bar line at the end of measure 40.

Pascale

G rard Montreuil
(1927-1991) $\text{♩} = 96 - 104$

$\frac{3}{3}V$ $\frac{3}{3}IV$ $\frac{3}{3}V$ $\frac{3}{3}IV$

5 $\frac{3}{3}$

9 -3

13 $\frac{3}{3}IV$ $\frac{3}{3}V$ Fine i m $\textcircled{3}p$

17 $\frac{3}{3}V$

21 $\textcircled{1}$ $\textcircled{3}$ $rit.$ D.C. al Fine

Rumba à Gattelle

Thierry Tisserand
(b. 1956)

♩ = 92 - 104

First system of musical notation (measures 1-3). The key signature has one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. Fingerings are indicated by numbers 1-4. Dynamics include *m* (mezzo) and *p* (piano). Articulation includes accents (*a*) and slurs. The bass line is written on a bass clef staff with notes and rests.

Second system of musical notation (measures 4-6). Measure 4 is boxed with the number 4. The melody continues with slurs and accents. Dynamics include *p*. The bass line continues with notes and rests.

Third system of musical notation (measures 7-9). Measure 7 is boxed with the number 7. The melody includes slurs and accents. Dynamics include *m* and *a*. The bass line includes a *rit.* (ritardando) marking. The system ends with a double bar line.

Fourth system of musical notation (measures 10-12). Measure 10 is boxed with the number 10. The tempo marking *a tempo* is placed above the staff. The melody continues with slurs and accents. The bass line continues with notes and rests.

Fifth system of musical notation (measures 13-15). Measure 13 is boxed with the number 13. The melody continues with slurs and accents. The bass line continues with notes and rests.

Sixth system of musical notation (measures 16-18). Measure 16 is boxed with the number 16. The melody continues with slurs and accents. The bass line continues with notes and rests.

19

22

a tempo

poco rit.

a m i

25

28

31

m i a

Rêverie

Shawn Bell
(b. 1958)

Tenderly (Tempo rubato) ♩ = 72 – 84

Musical notation for the first system of 'Tenderly'. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter and eighth notes with various fingerings (m, i, m, i, m, i) and slurs. Dynamics include *mf sostenuto*, *p (echo)*, *mp*, and *rit.*

7 *a tempo*

Musical notation for the second system of 'Tenderly', starting at measure 7. It continues the melody with dynamics *mf*, *p*, *mp*, and *rit.*

11 Faster ♩ = 92 – 100

Musical notation for the third system of 'Tenderly', starting at measure 11. It features a faster tempo and includes triplets and sixteenth notes. Dynamics include *f* and *p*.

14

Musical notation for the fourth system of 'Tenderly', starting at measure 14. It continues the fast-paced melody with various fingerings and slurs.

17

Musical notation for the fifth system of 'Tenderly', starting at measure 17. It includes dynamics *p* and *dim.*

21

Musical notation for the sixth system of 'Tenderly', starting at measure 21. It features a *ff* dynamic and a *rit. e cresc.* marking.

25 **Tempo I**

Musical notation for the seventh system of 'Tenderly', starting at measure 25. It returns to a moderate tempo with dynamics *mp* and *rit.*

29

Musical notation for the eighth system of 'Tenderly', starting at measure 29. It includes dynamics *p* and *rall. e dim.*. There are also markings for natural harmonics: **8va*, *h.XII*, and *h.VII*.

* Natural harmonics sounding an octave higher than written
 Source: *Elementary Studies, 4*
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Bells

James Brown
(b. 1967)

Sostenuto $\text{♩} = 100 - 116$

i m i m i

[5]

[9]

[13]

[17]

[21]

[25]

[29]

Danza del gatto

Dance of the Cat

Carlo Domeniconi
(b. 1947)

$\text{♩} = 63 - 80$

f

quasi secco

4

8

1. *a m i* 2. *a m i*

ff molto sonoro

11

p (echo)

15

19

D.C. al Coda

⊕ Coda

23

Miami

G rard Montreuil
(1927-1991)Liberamente $\text{♩} = 104 - 116$

First system of musical notation for 'Miami'. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The music features a melodic line with notes marked with dynamics *m* (mezzo) and *i* (piano), and articulation *a* (accents). The bass line provides harmonic support with chords and single notes. The system ends with a double bar line.

Second system of musical notation, starting with a boxed measure number '5'. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The music concludes with a double bar line and the word 'Fine'. Dynamics *m* and *i* are used throughout.

Third system of musical notation, starting with a boxed measure number '9'. The melodic line continues with notes marked with dynamics *a* and *m*. The system ends with a double bar line.

Fourth system of musical notation, starting with a boxed measure number '13'. The music features a mix of dynamics *m* and *a*. The system ends with a double bar line.

Fifth system of musical notation, starting with a boxed measure number '17'. The melodic line continues with notes marked with dynamics *a* and *m*. The system ends with a double bar line.

Sixth system of musical notation, starting with a boxed measure number '21'. It concludes with a double bar line and the instruction 'D.C. al Fine'. Dynamics *a* and *m* are used.

Andantino mosso

op. 1, part 4, no. 3

Mauro Giuliani
(1781–1829)

♩ = 42 – 54

mf
p *p* *p* *p*
i *m* *a* *i* *m*
4
8
12
16
20
24
28
p *p*

Study in F Major

op. 39, no. 27

Anton Diabelli
(1781–1858)

Tempo di minuetto ♩ = 104 – 112

1 *p* *mf* *p* *p* *m* *i* *m* *a* *m* *i* *a* $\frac{2}{2}$ I *m* *i* *a*

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

9 *ff* *mf* *a* *m* *i* *m* *a* *m* *i* *m* *a* *m* *i* *m*

13 *ff* *p* *a* *m* *i* *m* *a* *m* *i* *m*

17 *mf* $\frac{2}{2}$ I

21 *p*

Ejercicio

José Ferrer
(1835-1916)

Vals ♩ = 100 - 112

The musical score is written for guitar on a treble clef staff with a key signature of one sharp (F#). It begins with a dynamic marking of *f* and *p*. The tempo is marked as a waltz (♩ = 100 - 112). The score includes several measures with fingerings (e.g., 2, 4, 3, 0, 2, 7, 1, 0, 4) and articulations (accents, slurs). Measure numbers 6, 11, 17, 22, 27, 31, and 36 are indicated in boxes. The piece features dynamic changes to *p*, *f*, and *poco rit.*, and includes performance directions such as *cantabile* and *a tempo*. The score concludes with a *poco rit.* marking.

Exercice pour les sixtes

Fernando Sor
(1778–1839)

Andantino ♩ = 60 - 69

mp legato e sostenuto

3

5

7

9

11

p

13

15

rall.

Study in C Major

Francisco Tárrega
(1852–1909)

♩ = 80 - 92

mf

3

6

9

Piv. $\frac{2}{2}$ I — Piv.

12

$\frac{6}{6}$ I — Piv. $\frac{2}{2}$ I — Piv.

15

Première guagirana

op. 89, no. 2

Jacques Bosch
(1825–1895)

Allegro moderato $\text{♩} = 60 - 69$

mf

6

12

17

23

29

35

41

46

51

Etude no. 9

Lesson 80

Julio Sagreras
(1879–1942)

$\text{♩} = 66 - 72$

3

5

7

25

29

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

33

37

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

41

45

Andante
op. 44, no. 1

Carl Blum
(1786–1844)

$\text{♩} = 76 - 88$

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

5 9 14 19 24 29 34

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

Un parfum qui berce *A Soothing Perfume*

Bernard Piris
(b. 1951)

Calme et tendre ♩ = 80 – 88

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of eight staves of music, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 indicated at the beginning of their respective staves. The tempo is marked 'Calme et tendre' with a metronome marking of ♩ = 80 – 88. The piece features several performance directions: 'sostenuto' (marked with a fermata), 'en insistant' (with a crescendo hairpin), 'a tempo' (returning to the initial tempo), 'rit.' (ritardando), and 'en abandonnant' (with a decrescendo hairpin). The lyrics 'a m i a m i m' are written above the notes in measures 1, 5, and 29. The word 'cédez' appears at the end of measures 10 and 22. The score includes various fingering numbers (0-4) and articulation marks such as accents and slurs. The piece ends with a 'rall.' marking and a final chord in measure 34.

Recognition

Richard Miles Jackman
(b. 1950)

♩ = 104 - 116

The musical score is written for piano in G major and 3/4 time. It consists of seven staves of music, each starting with a measure number in a box. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*m*) articulation. The second staff starts with a mezzo-forte (*m*) dynamic and includes a forte (*f*) articulation. The third staff begins with a mezzo-forte (*m*) dynamic and includes a forte (*f*) articulation. The fourth staff starts with a mezzo-forte (*m*) dynamic and includes a forte (*f*) articulation. The fifth staff begins with a mezzo-forte (*m*) dynamic and includes a forte (*f*) articulation. The sixth staff starts with a mezzo-forte (*m*) dynamic and includes a forte (*f*) articulation. The seventh staff begins with a mezzo-forte (*m*) dynamic and includes a forte (*f*) articulation. The score concludes with a repeat sign and two endings.

Volatility

Jeffrey McFadden
(b. 1963)

♩ = 63 - 69

i m
p p

4

a i
p

7

10

13
i a i m i m i
p p p

16
i m
p

19
p

repeat *ad lib.* and
dim. al niente

Allegretto

op. 114, no. 26

Ferdinando Carulli
(1770–1841)

♩ = 116 – 138

The musical score is presented in six systems, each containing a line of guitar tablature above a line of standard musical notation. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes dynamic markings *p* and *mf*, and fingerings *i m i i* and *i m i i*. Measure numbers 4, 7, 10, 13, 16, and 19 are indicated at the start of their respective systems. The notation includes various guitar-specific symbols such as natural signs (*n*), accidentals (*♯*), and fret numbers (0-4) placed above the notes. The piece concludes with a final sharp sign (*♯*) at the end of the sixth system.

22

25

Etude no. 16

Lesson 15

Waltz

Dionisio Aguado
(1784–1849)

Allegretto ♩ = 104 – 112

6

12

18

Daybreak

Richard Summers
(b. 1953)

Legato ♩ = 96 - 104

The musical score is written in 4/4 time and consists of ten staves of music. The melody is a continuous eighth-note pattern. The first staff begins with the lyrics "a m i a m i" above the notes. The piece starts with a piano (*p*) dynamic. The score includes various fingerings (1, 2, 3, 0) and includes markings for *rit.* (ritardando) at measures 25 and 27, and *a tempo* at measure 25. Measure numbers 4, 7, 10, 13, 16, 19, 22, and 25 are indicated in boxes at the beginning of their respective staves.



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