LEVEL
3

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).

Attention
Composers, authors, and publishers rely on revenue from sales of this book to contribute to their livelihood. Photocopying the contents of this publication deprives the creators of their due compensation. For this reason, the material in this publication is protected by copyright law. Please follow the intention of the law and do not photocopy. Reproduction of any part of this book without the permission of the publisher may lead to prosecution.

Interior design: First Image
Music typesetting: Dejan Badnjar, Musette Desktop Music Publishing
Editing: Alison Sloan, Andrew Fitzpatrick, and Jacqueline Ravensbergen
Production: Amanda Lucier

Published by RCM Publishing, an imprint of The Frederick Harris Music Co., Limited
273 Bloor Street West
Toronto, ON
M5S 1W2
1-800-387-4013
www.rcmpublishing.com

Funded by the Government of Canada | Canada

© Copyright 2018 The Frederick Harris Music Co., Limited
All Rights Reserved

Printed in Canada
26 25 24 23 22 21 20 19 18 1 2 3 4 5 6 7 8 9 10

RCM PUBLISHING

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 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

Contents

Repertoire

Traditional, Renaissance, and Baroque Repertoire

Menuet	Robert de Visée	6
Good King Wenceslas	Traditional, arr. Jeffrey McFadden	6
Danse de village (Village Dance)	Traditional, arr. Claude Gagnon	7
Española	Gaspar Sanz	8
Greensleeves	Traditional English, arr. Brad Mahon	9
Almande (La mon amy la)	Adrian Le Roy	10
Mary Hamilton	Traditional Scottish ballad, arr. Peter Hudson	11
Menuet III	Johann Sebastian Bach, arr. Norbert Kraft	12
Prelude in C Major	George Frideric Handel, arr. Norbert Kraft	13
Sarabande	Anonymous 17th century, arr. Claude Gagnon	14

Classical and Romantic Repertoire

Waltz, op. 124, no. 17	Ferdinando Carulli	15
Moderato, op. 60, no. 7	Fernando Sor	16
Andante, op. 241, no. 17	Ferdinando Carulli	17
Andante	Johann Kaspar Mertz	18
Andantino, op. 44, no. 3	Fernando Sor	19
Andantino, op. 44, no. 5	Fernando Sor	20
La chasse (The Hunt), op. 59, part 3, no. 30	Matteo Carcassi	21
Pour trouver les notes 5, op. 60, no. 5	Fernando Sor	22
Menuet	Nicolò Paganini	23
Für Elise, WoO 59	Ludwig van Beethoven, arr. Jeffrey McFadden	24
Stückchen (Little Piece), op. 68, no. 5	Robert Schumann, arr. Norbert Kraft	25
Waltz, op. 241, no. 24	Ferdinando Carulli	26

Late Romantic, 20th-, and 21st-century Repertoire

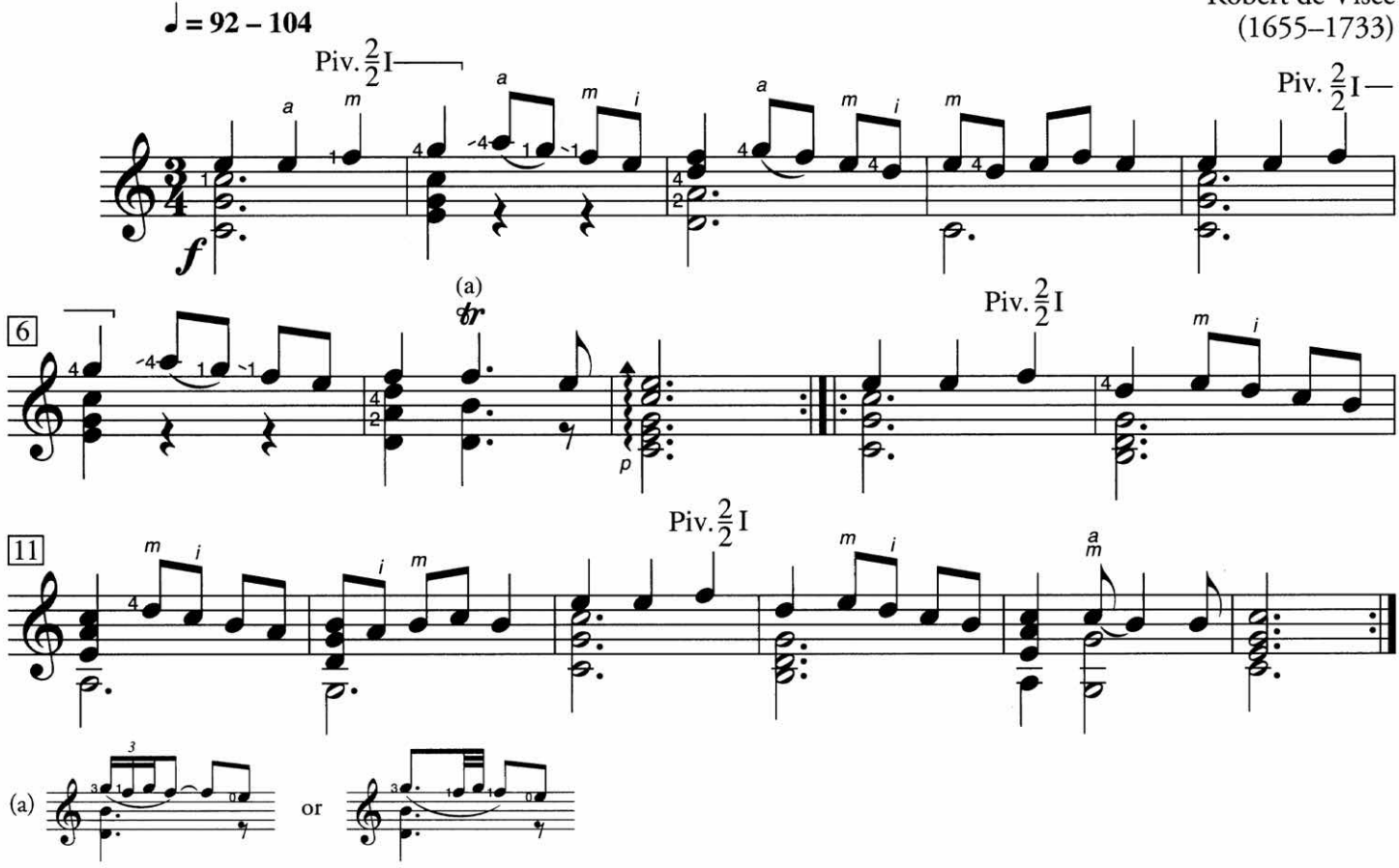
El coyuyo (The Cicada)	Héctor Ayala	26
Les blues des grenouilles (The Frog Blues)	Claude Gagnon	28
Sherry's Waltz	Andrew York	29
Peixe vivo (Toada)	Isaías Sávio	30
Pascale	Gérard Montreuil	31
Rumba à Gatelle	Thierry Tisserand	32
Rêverie	Shawn Bell	34
Bells	James Brown	35
Danza del gatto (Dance of the Cat)	Carlo Domeniconi	36
Miami	Gérard Montreuil	37
Samba-Lelê	Isaías Sávio	38

Etudes

Etude no. 1: Andantino mosso, op. 1, part 4, no. 3	Mauro Giuliani	39
Etude no. 2: Ancient Drums	Norbert Kraft	40
Etude no. 3: Study in F Major, op. 39, no. 27	Anton Diabelli	41
Etude no. 4: Ejercicio	José Ferrer	42
Etude no. 5: Exercice pour les sixtes	Fernando Sor	43
Etude no. 6: Study in C Major	Francisco Tárrega	44
Etude no. 7: Lesson 65	Julio Sagreras	45
Etude no. 8: Première guagirana, op. 89, no. 2	Jacques Bosch	46
Etude no. 9: Lesson 80	Julio Sagreras	47
Etude no. 10: Andantino, op. 44, no. 3	Carl Blum	48
Etude no. 11: Andante, op. 44, no. 1	Carl Blum	50
Etude no. 12: Un parfum qui berce (A Soothing Perfume)	Bernard Piris	51
Etude no. 13: Recognition	Richard Miles Jackman	52
Etude no. 14: Volatility	Jeffrey McFadden	53
Etude no. 15: Allegretto, op. 114, no. 26	Ferdinando Carulli	54
Etude no. 16: Lesson 15 (Waltz)	Dionisio Aguado	55
Etude no. 17: Daybreak	Richard Summers	56

Menuet

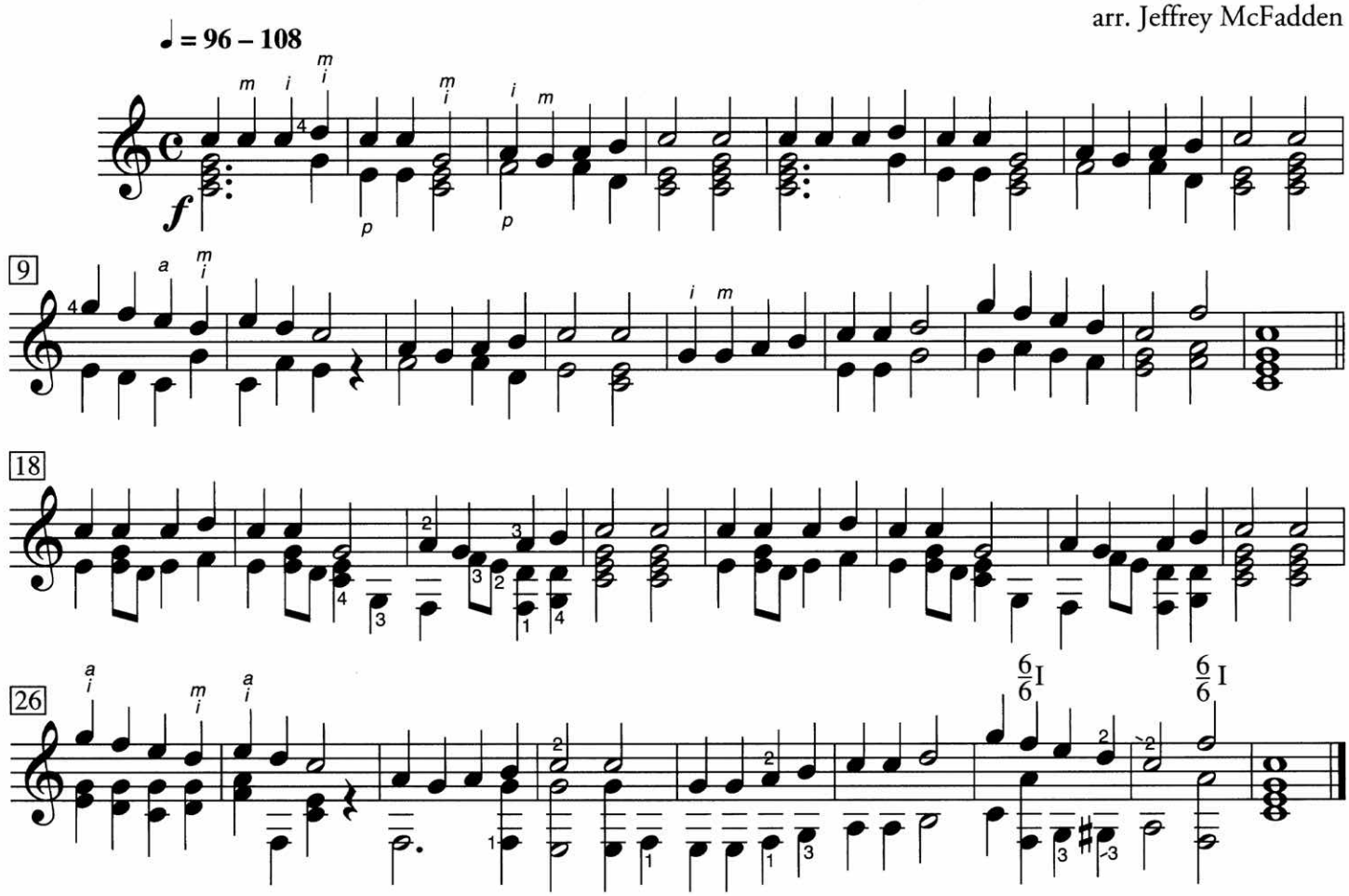
Robert de Visée
(1655–1733)



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

Good King Wenceslas

Traditional
arr. Jeffrey McFadden



Arrangement © copyright 2011 Jeffrey McFadden. All rights reserved. Used with permission.

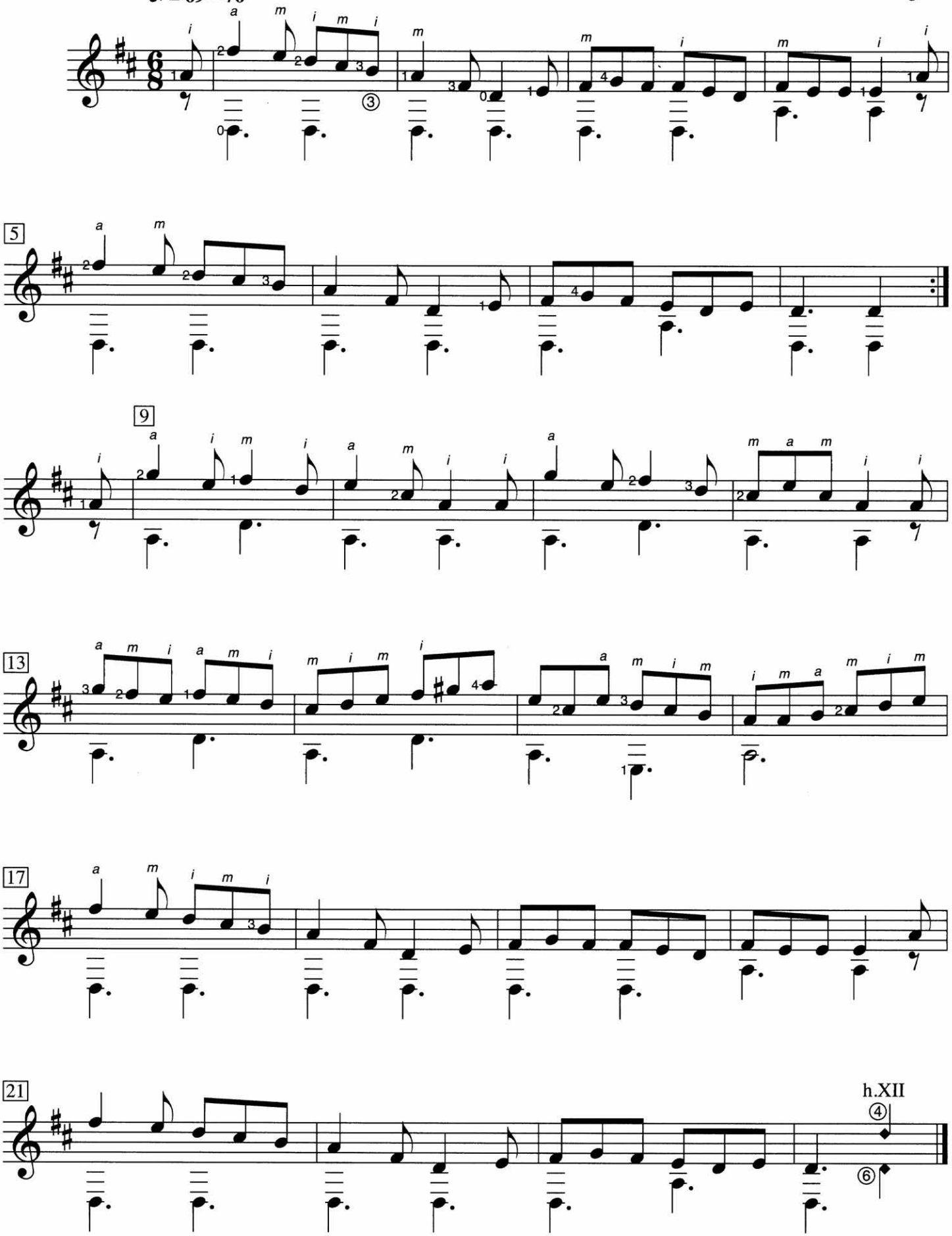
Danse de village

Village Dance

Traditional
arr. Claude Gagnon

⑥ = D

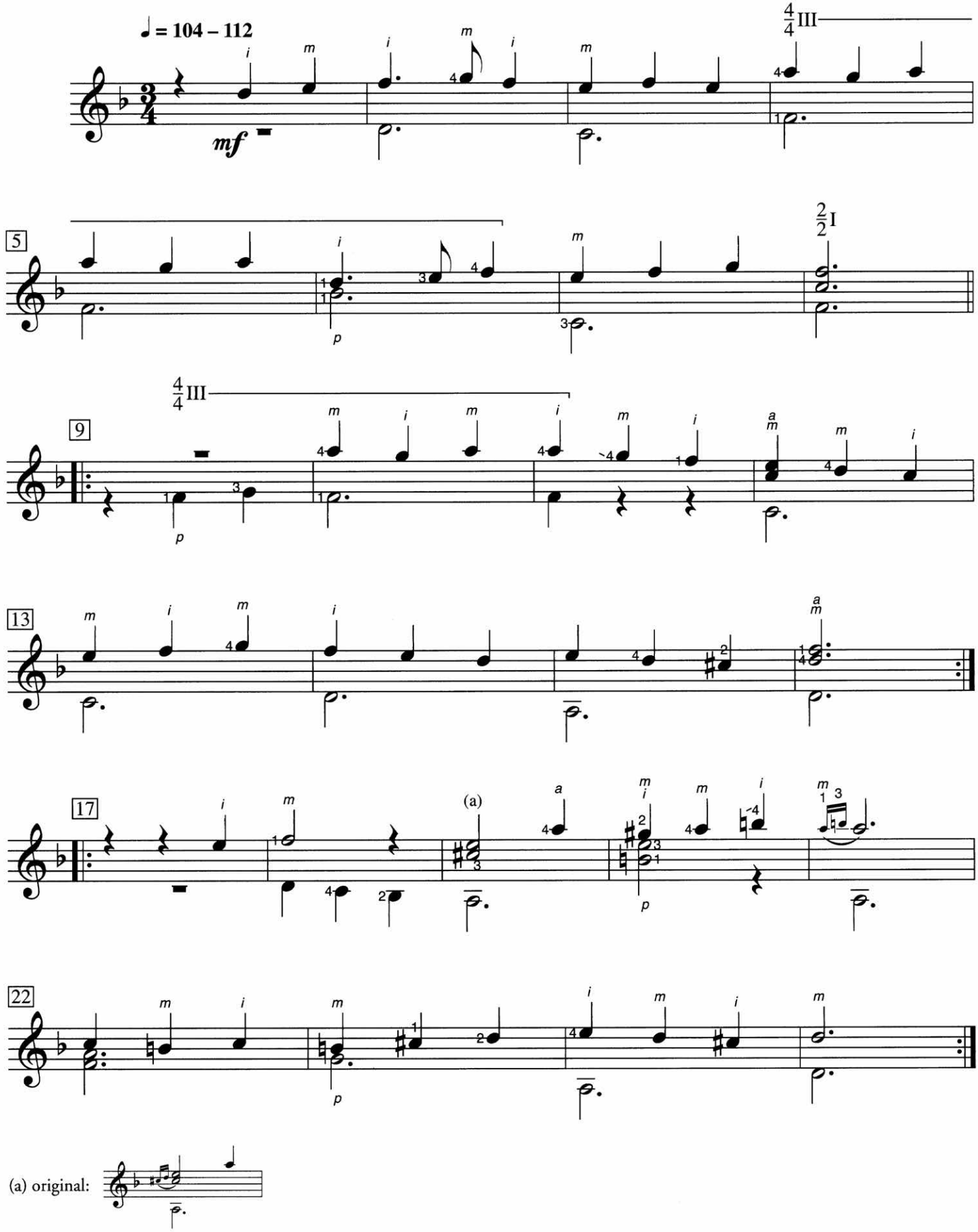
♩. = 69 – 76



Source: *Chansons et danses populaires*, no. 1
Arrangement © copyright 1980 Les Éditions Doberman-Yppan. All rights reserved. Used with permission.

Española

Gaspar Sanz
(*ca* 1650–1710)

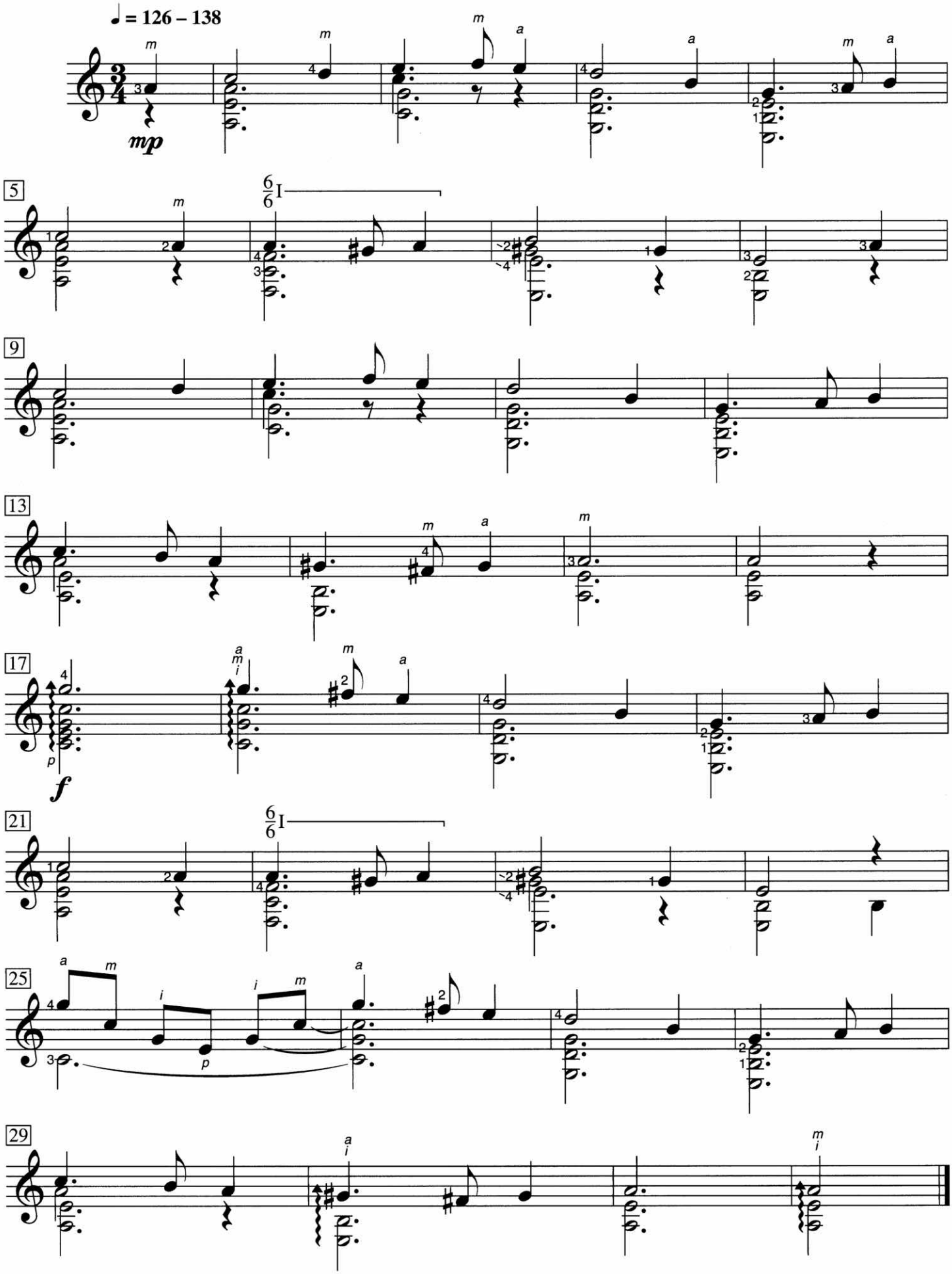


(a) original:

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*, 1

Greensleeves

Traditional English
arr. Brad Mahon

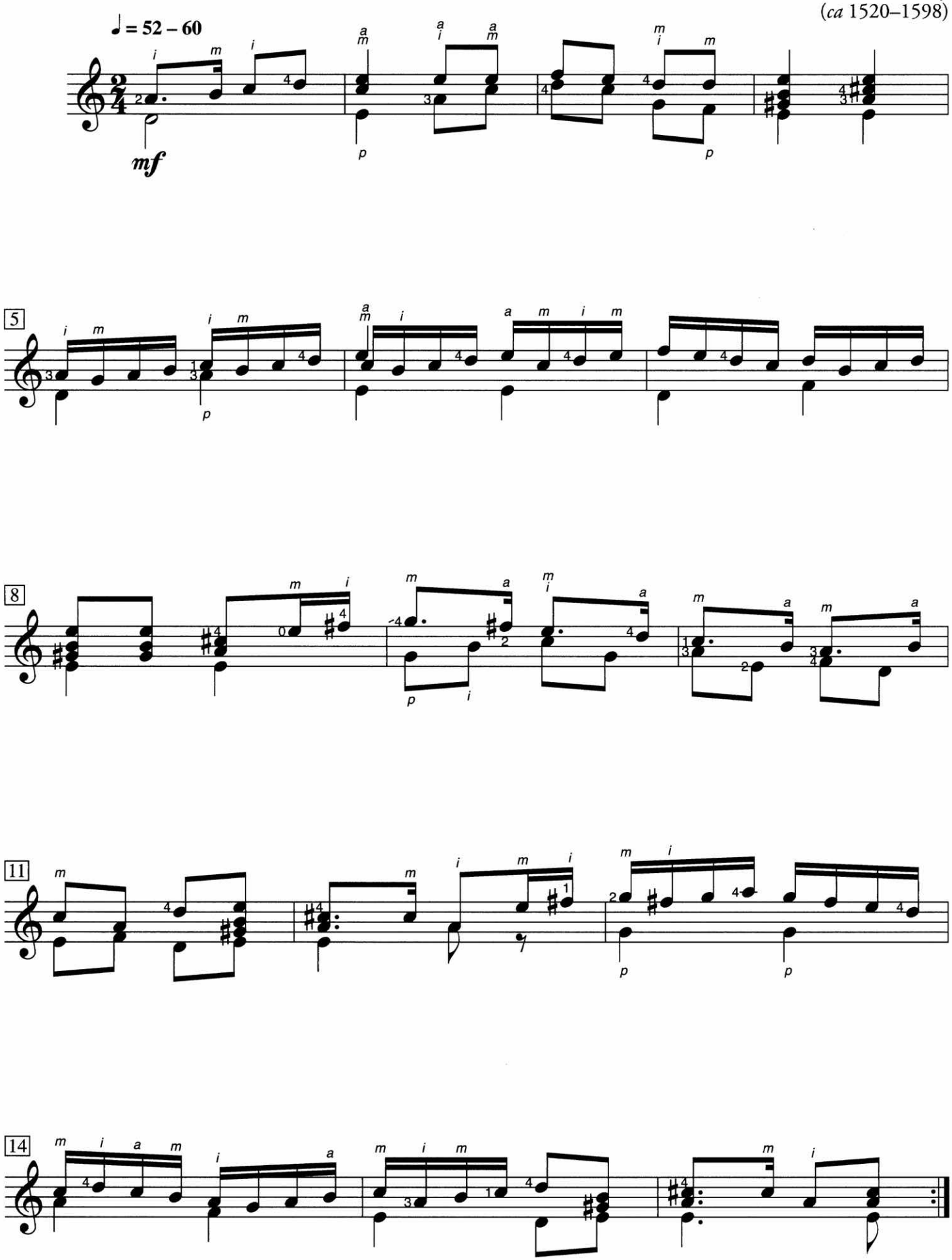


Arrangement © copyright 2018 Brad Mahon. All rights reserved. Used with permission.

Almande

La mon amy la

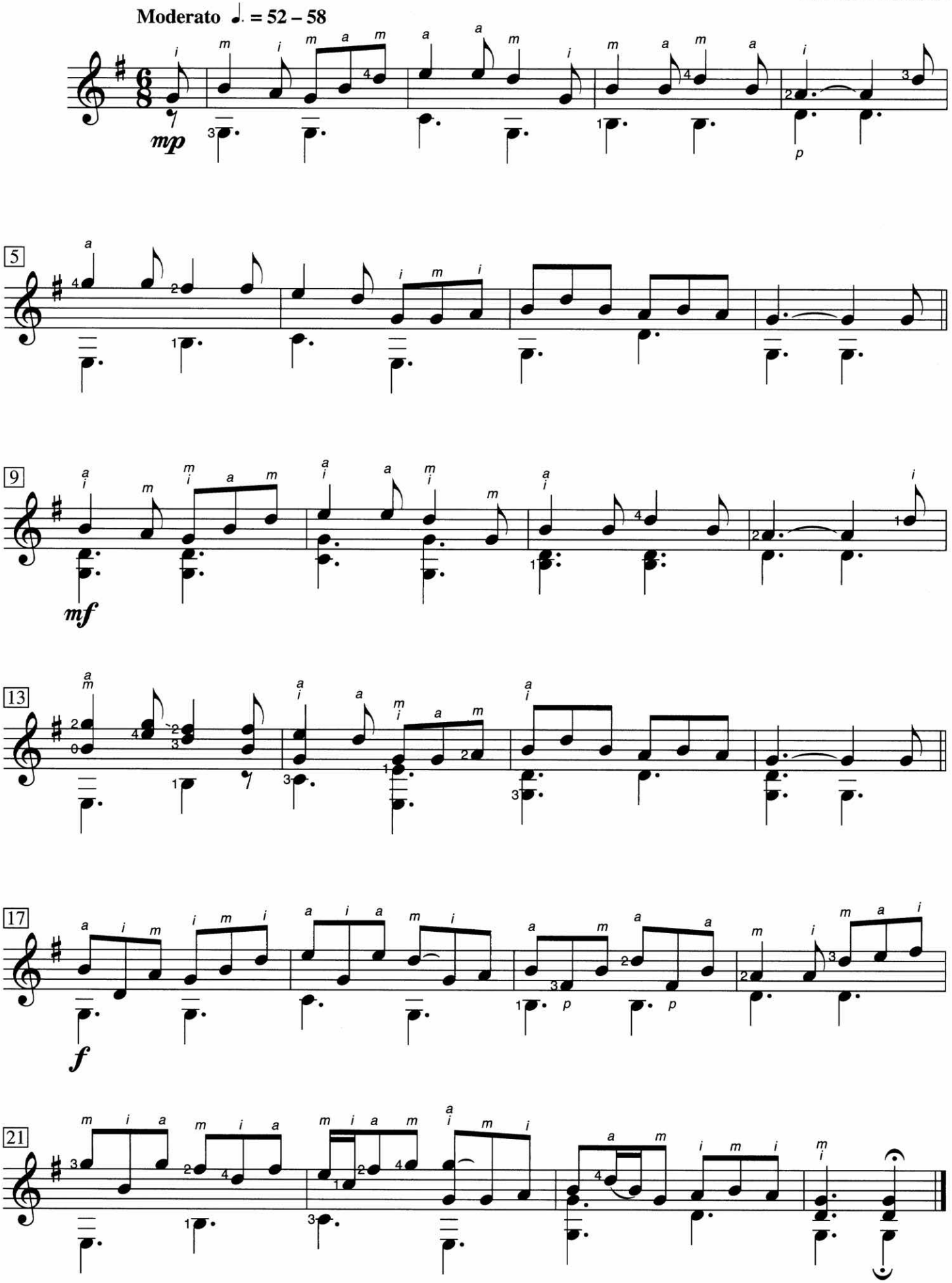
Adrian Le Roy
(*ca* 1520–1598)



Source: *Premier livre de tabulature de guiterre*

Mary Hamilton

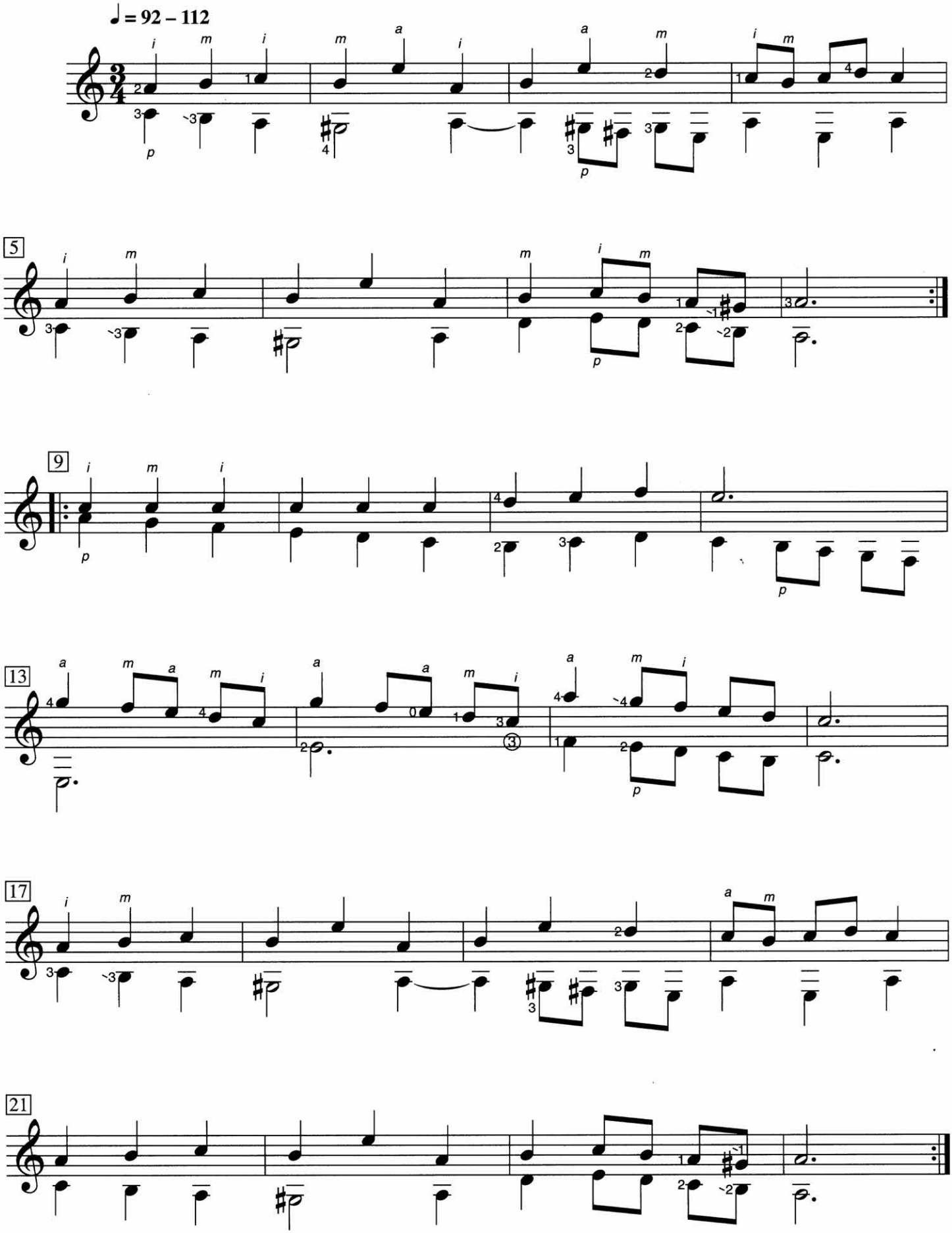
Traditional Scottish ballad
arr. Peter Hudson



Arrangement © copyright 1996 Peter Hudson. All rights reserved. Used with permission.

Menuet III

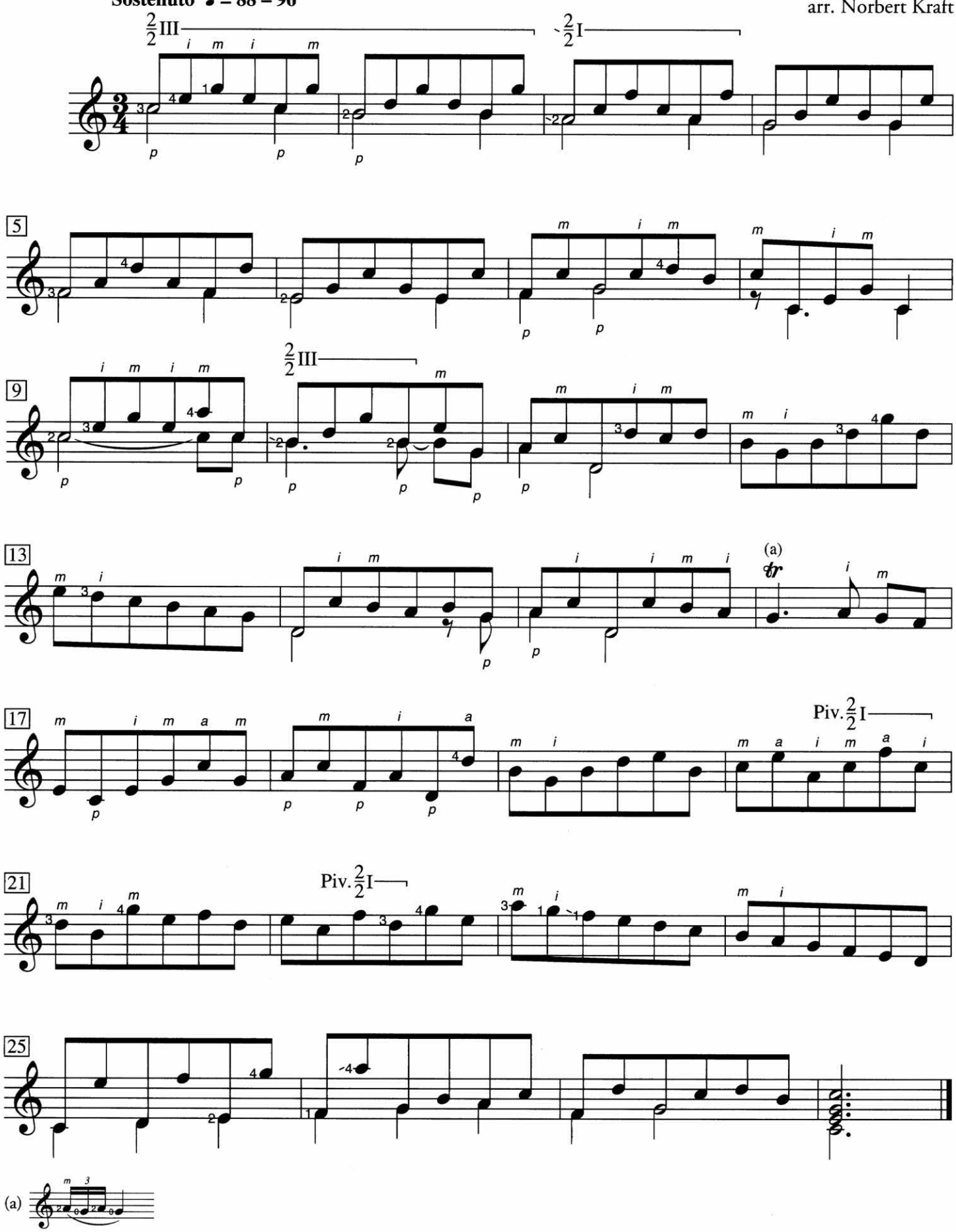
Johann Sebastian Bach
(1685–1750)
arr. Norbert Kraft



Source: From Suite for Keyboard in G Minor, BWV 822
Arrangement © copyright 1980 Norbert Kraft. All rights reserved. Used with permission.

Prelude in C Major

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

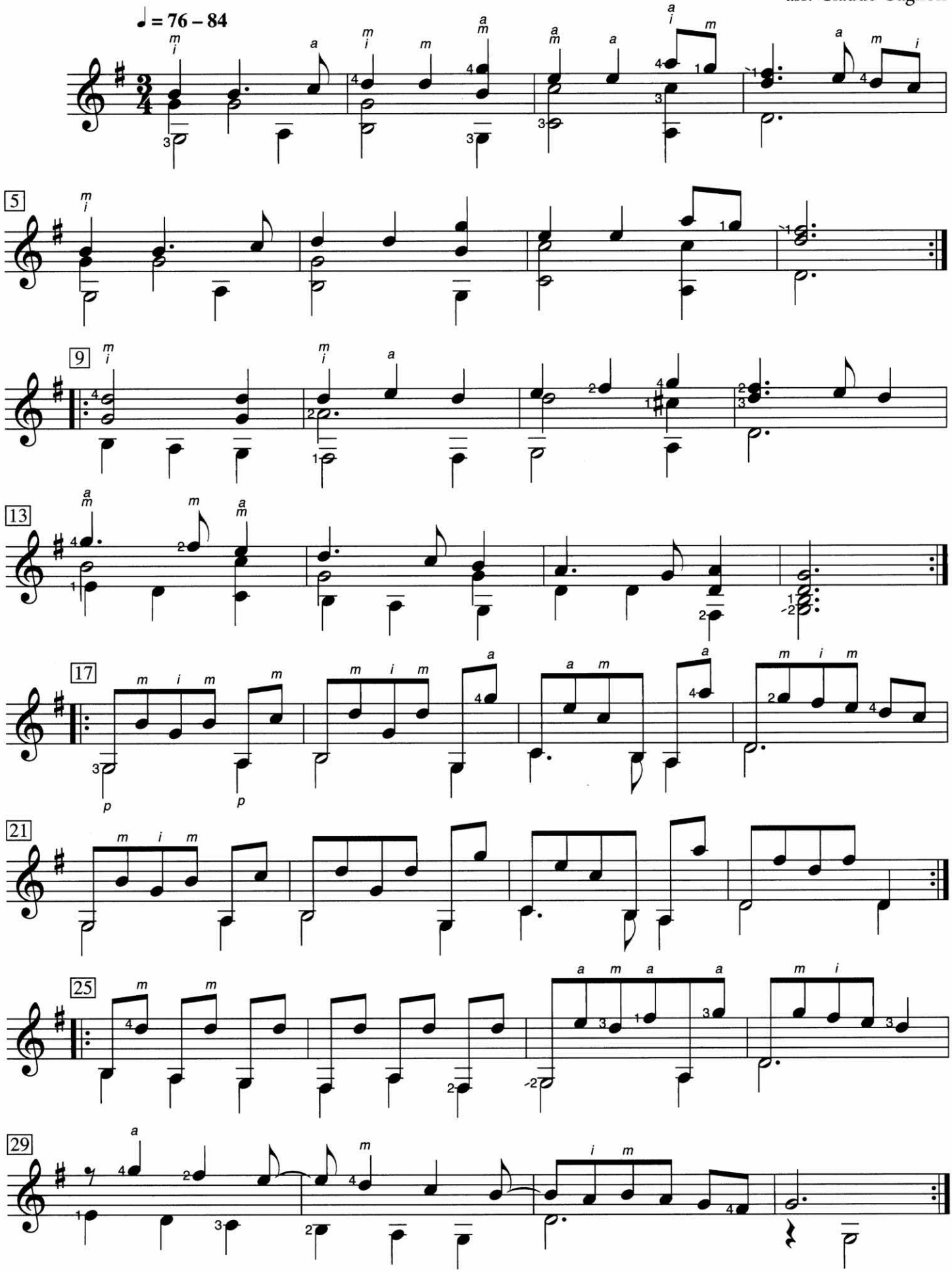


Source: First movement of Sonata in C Major ("For a Musical Clock"), HWV 598

Arrangement © copyright 1980 Norbert Kraft. All rights reserved. Used with permission.

Sarabande

Anonymous 17th century
arr. Claude Gagnon



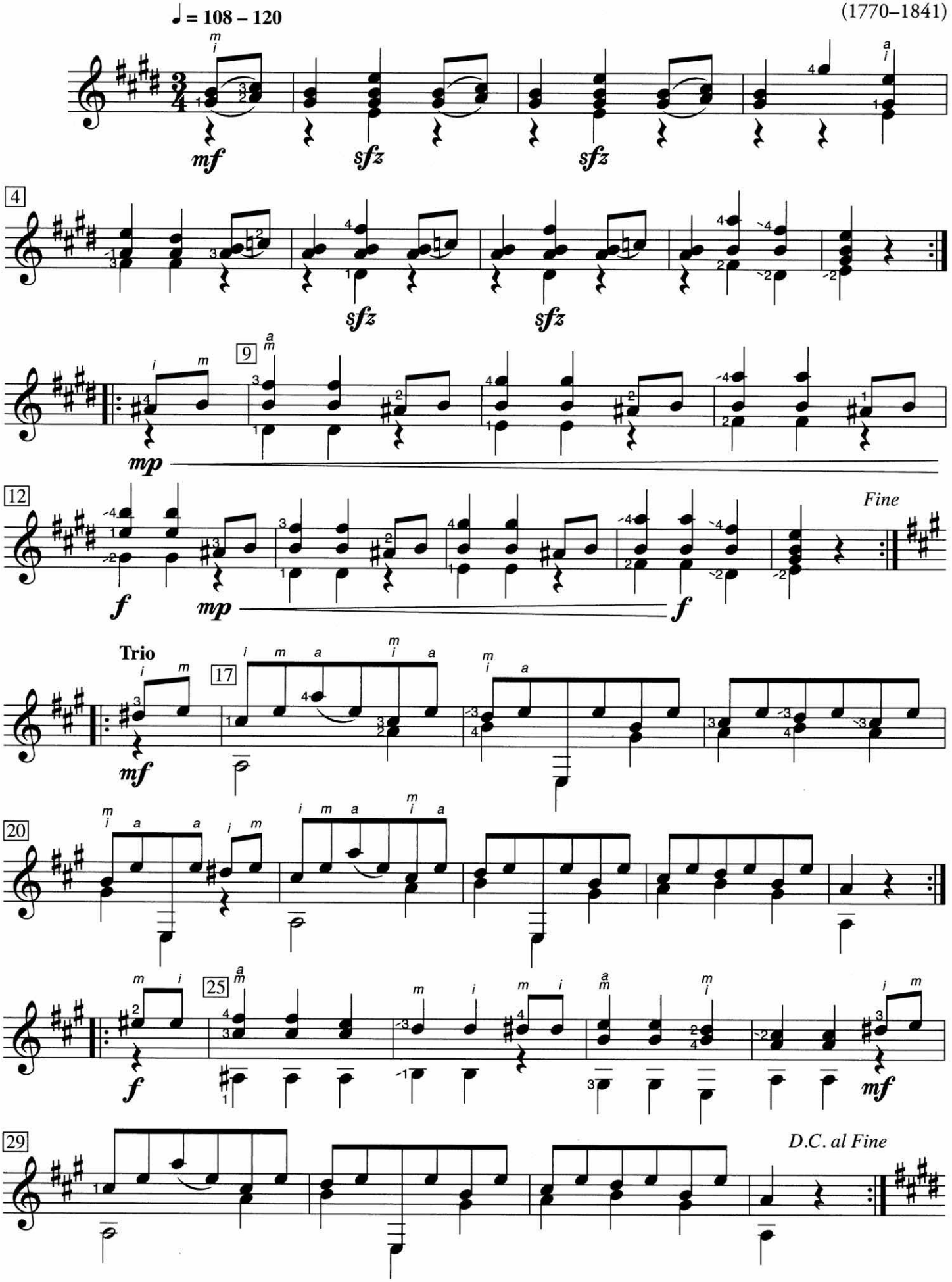
Source: *La guitare enchantée: Pièces faciles*, 1

Arrangement © copyright 1982 Les Éditions Doberman-Yppan. All rights reserved. Used with permission.

Waltz

op. 124, no. 17

Ferdinando Carulli
(1770–1841)

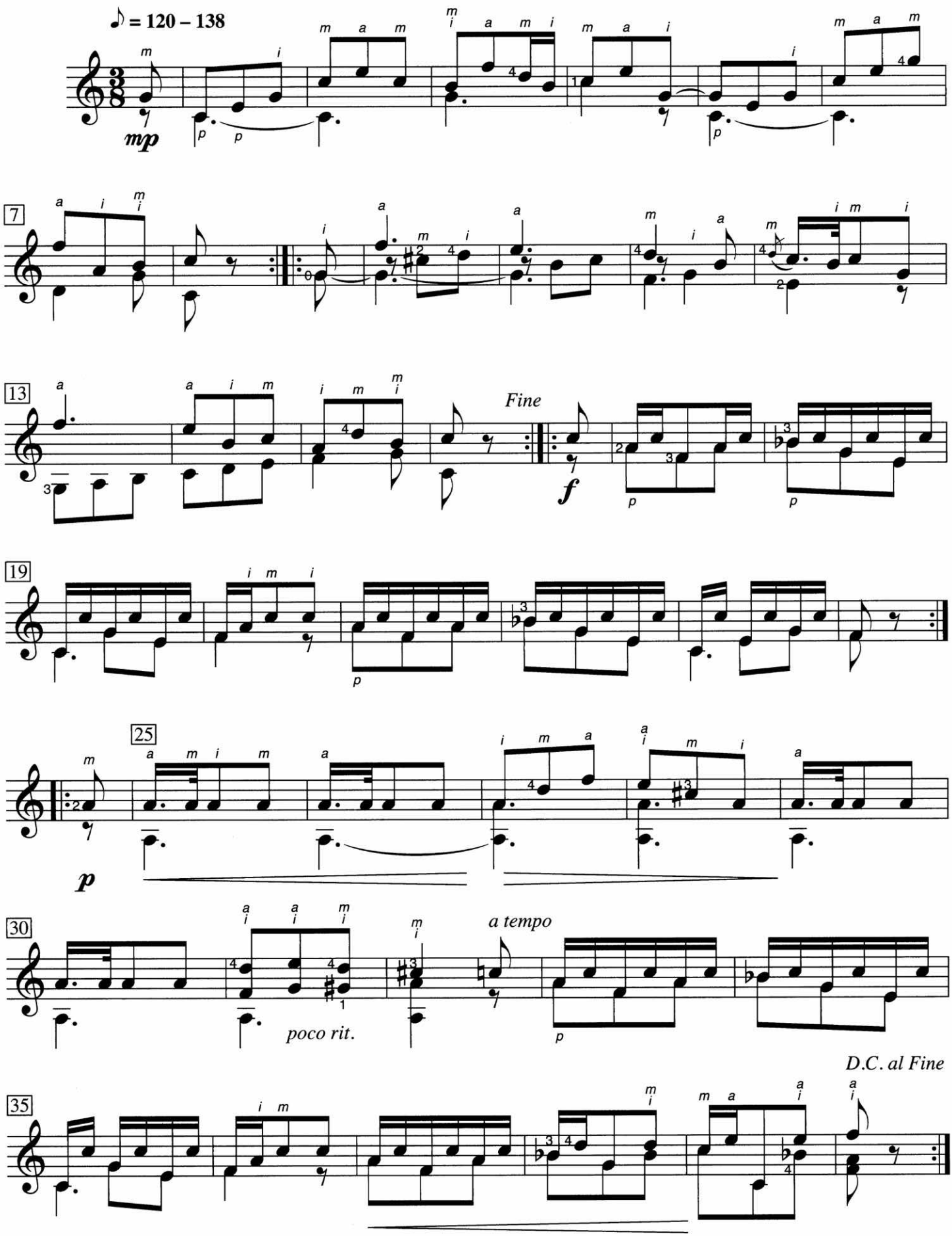


Source: *Le répertoire des élèves*, op. 124

Moderato

op. 60, no. 7

Fernando Sor
(1778–1839)

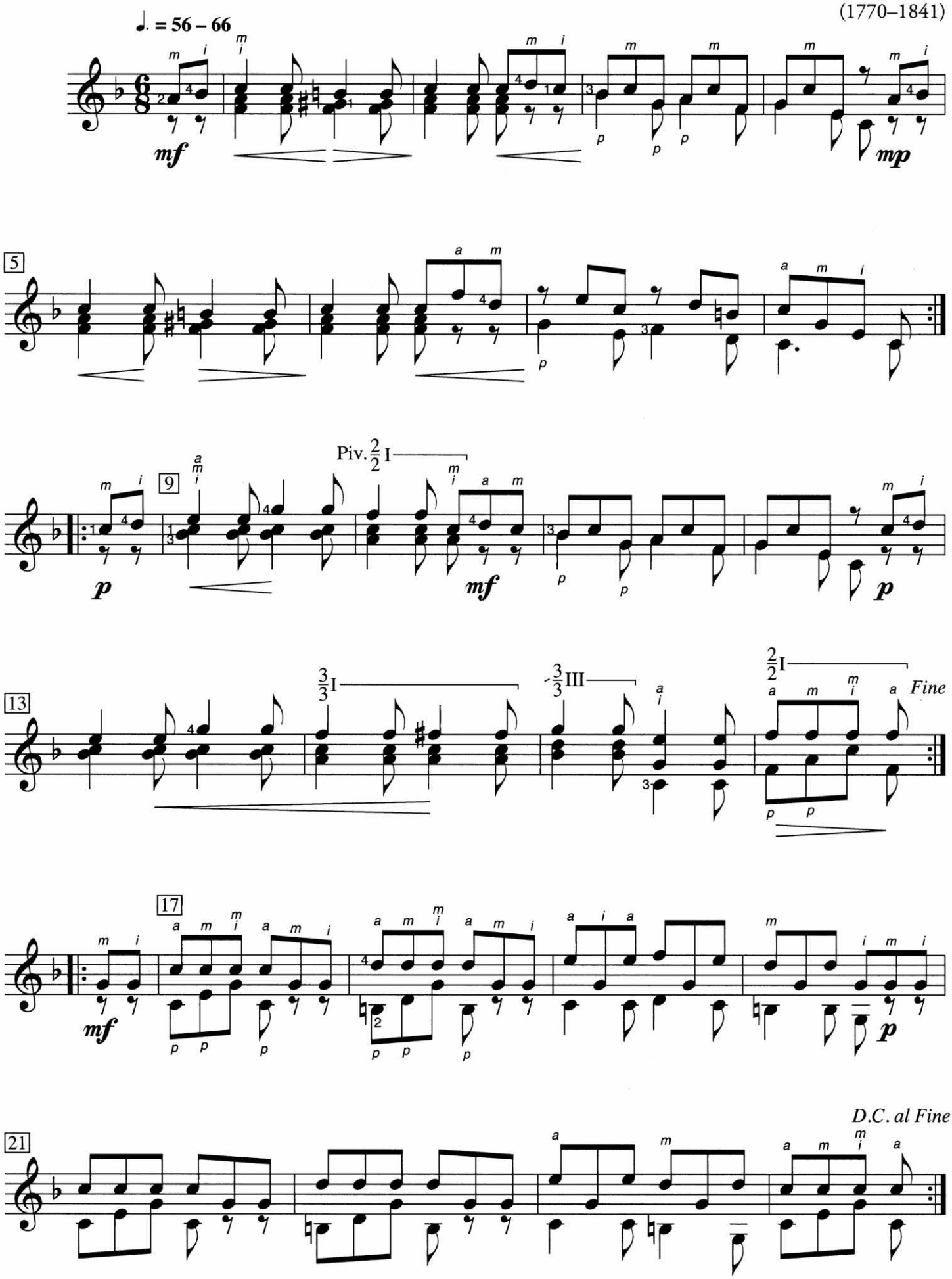


Source: *Introduction à l'étude de la guitare*, op. 60

Andante

op. 241, no. 17

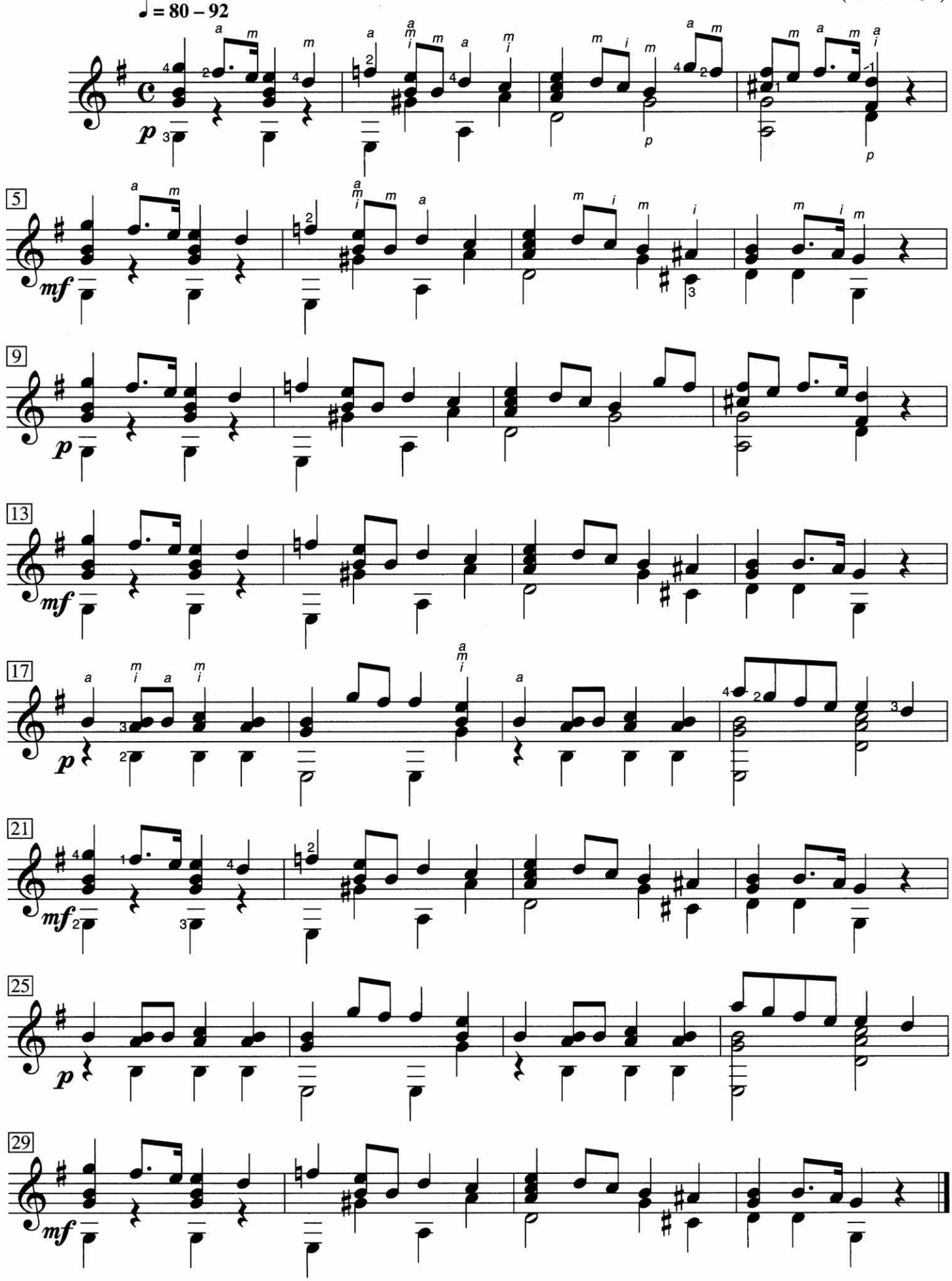
Ferdinando Carulli
(1770–1841)



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

Andante

Johann Kaspar Mertz
(1806–1856)

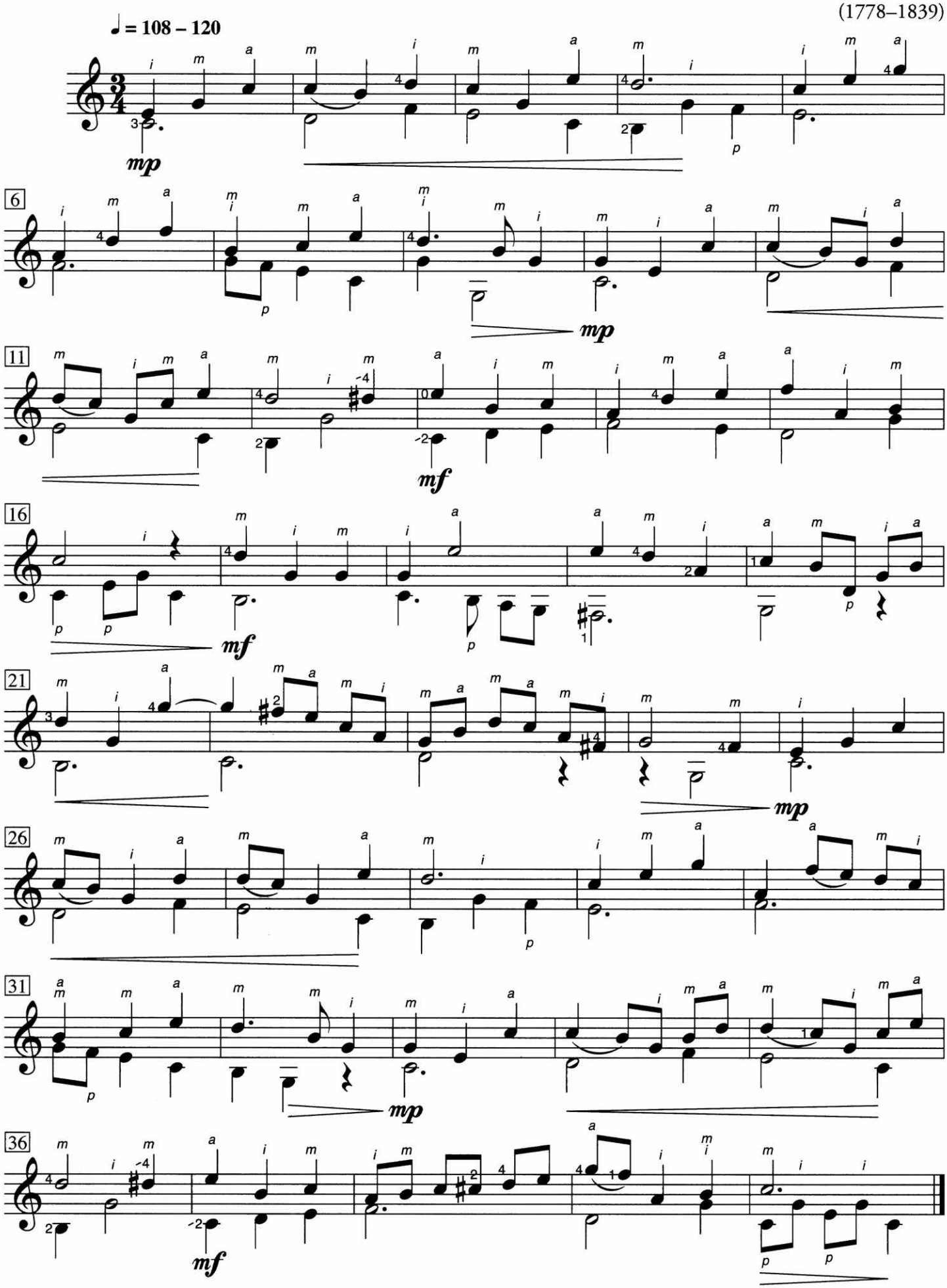


Source: *Schüle für die Gitarre: Übungsstücke*, no. 6

Andantino

op. 44, no. 3

Fernando Sor
(1778–1839)



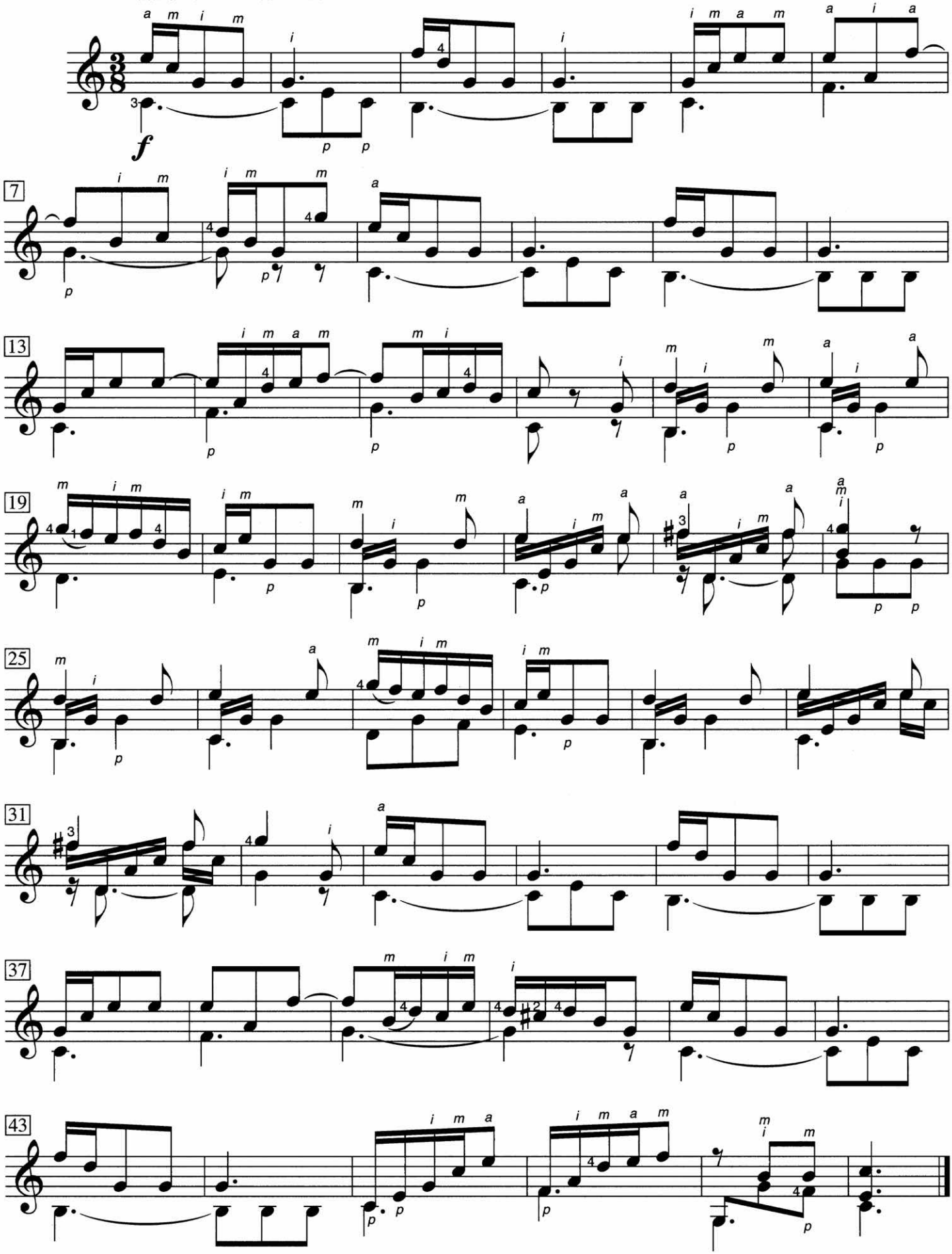
Source: *24 petites pièces progressives*, op. 44

Andantino

op. 44, no. 5

Fernando Sor
(1778–1839)

Andantino ♪ = 100 – 116



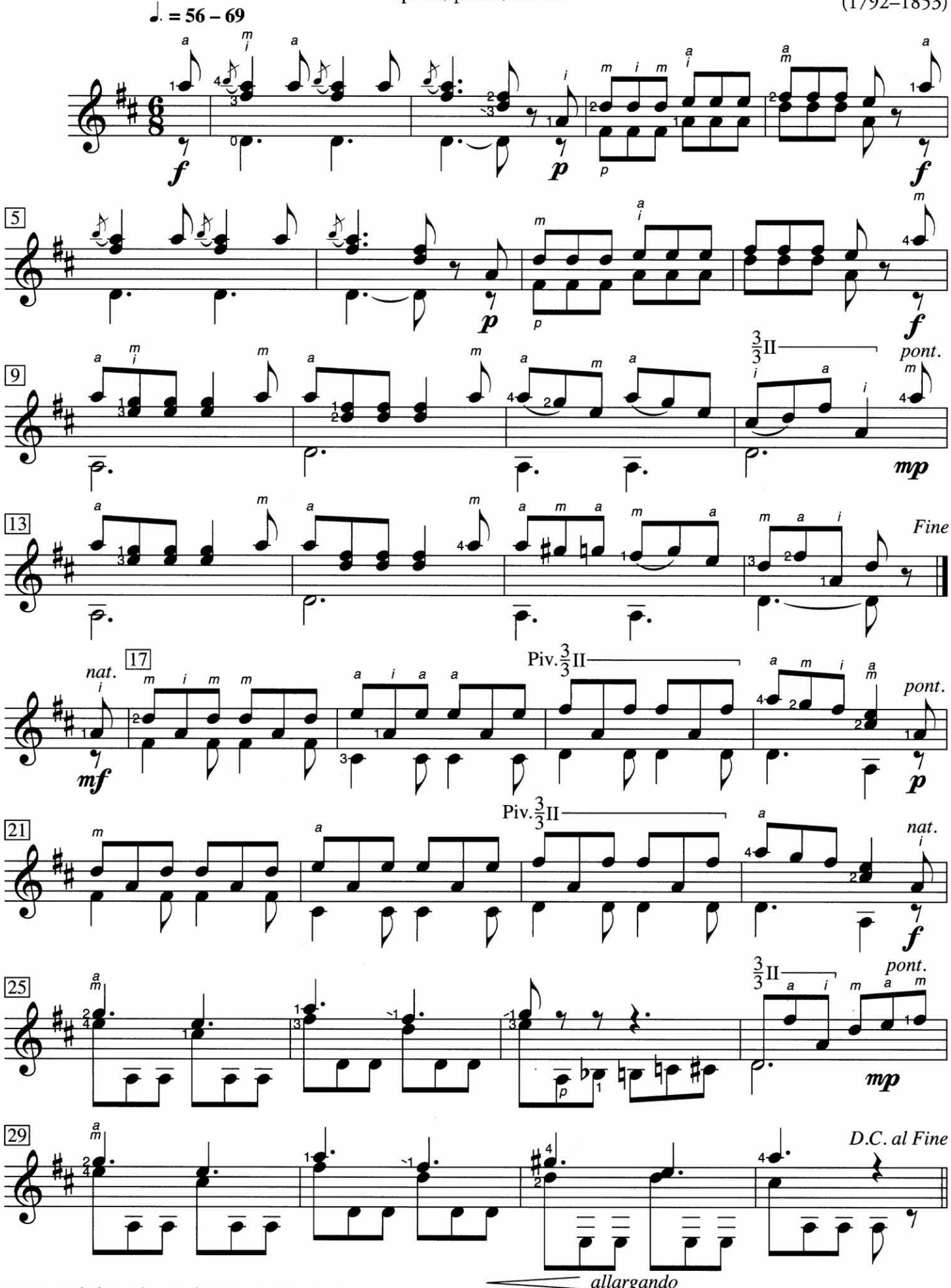
Source: *24 petites pièces progressives*, op. 44

La chasse

The Hunt

op. 59, part 3, no. 30

Matteo Carcassi
(1792–1853)

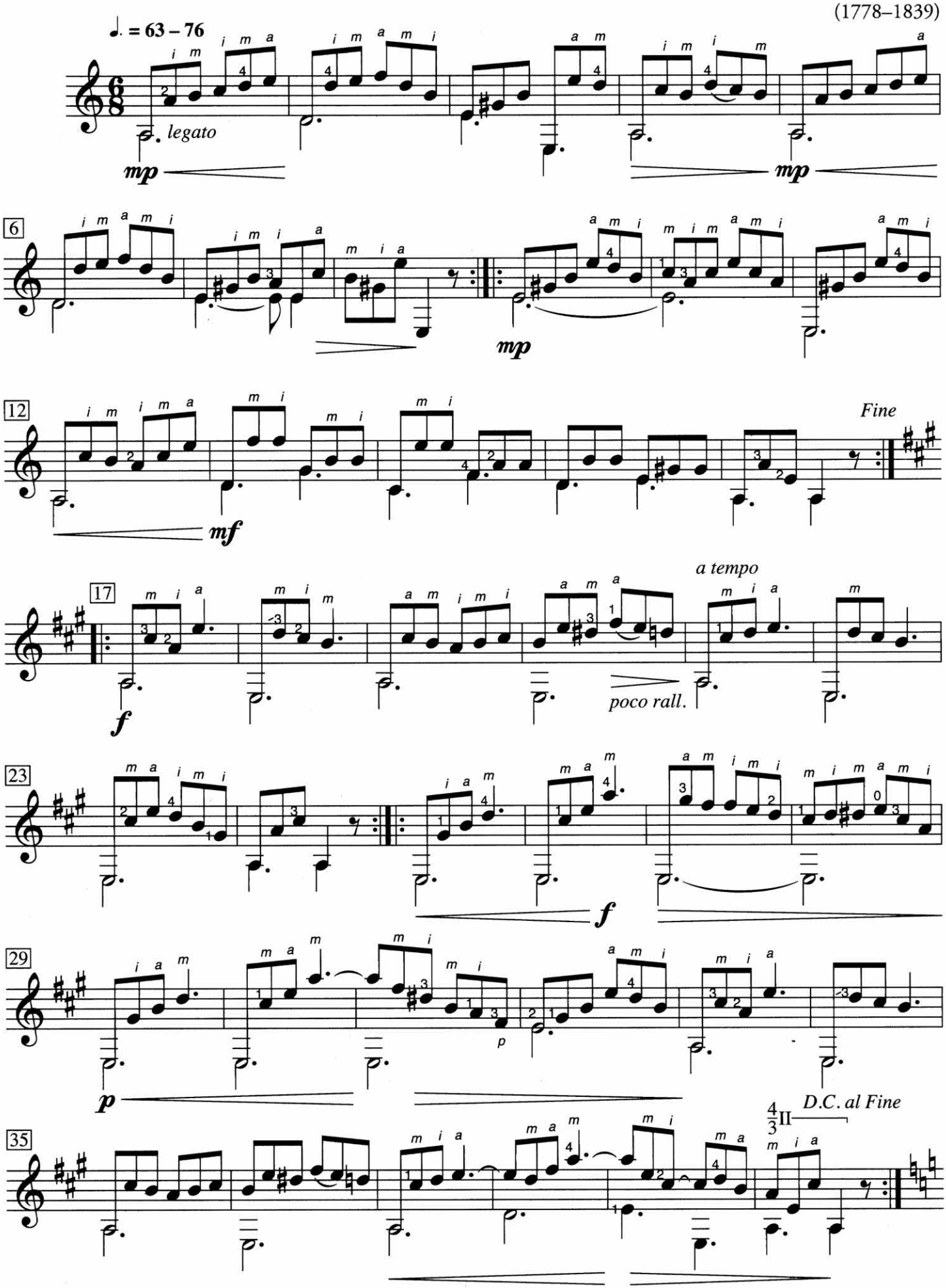


Source: *Méthode complète pour la guitare*, op. 59, part 3

Pour trouver les notes 5

op. 60, no. 5

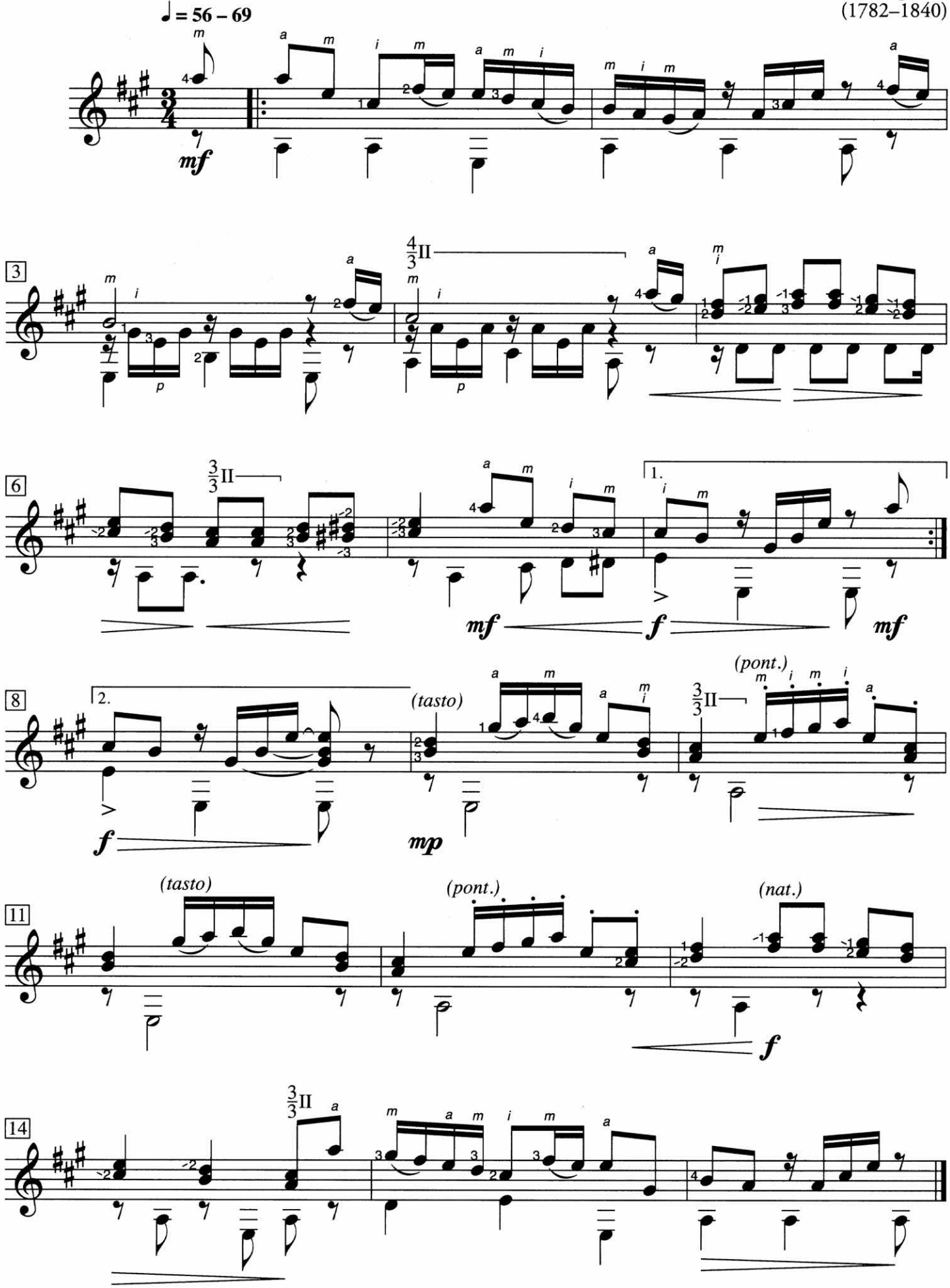
Fernando Sor
(1778–1839)



Source: *Introduction à l'étude de la guitare*, op. 60

Menuet

Nicolò Paganini
(1782–1840)

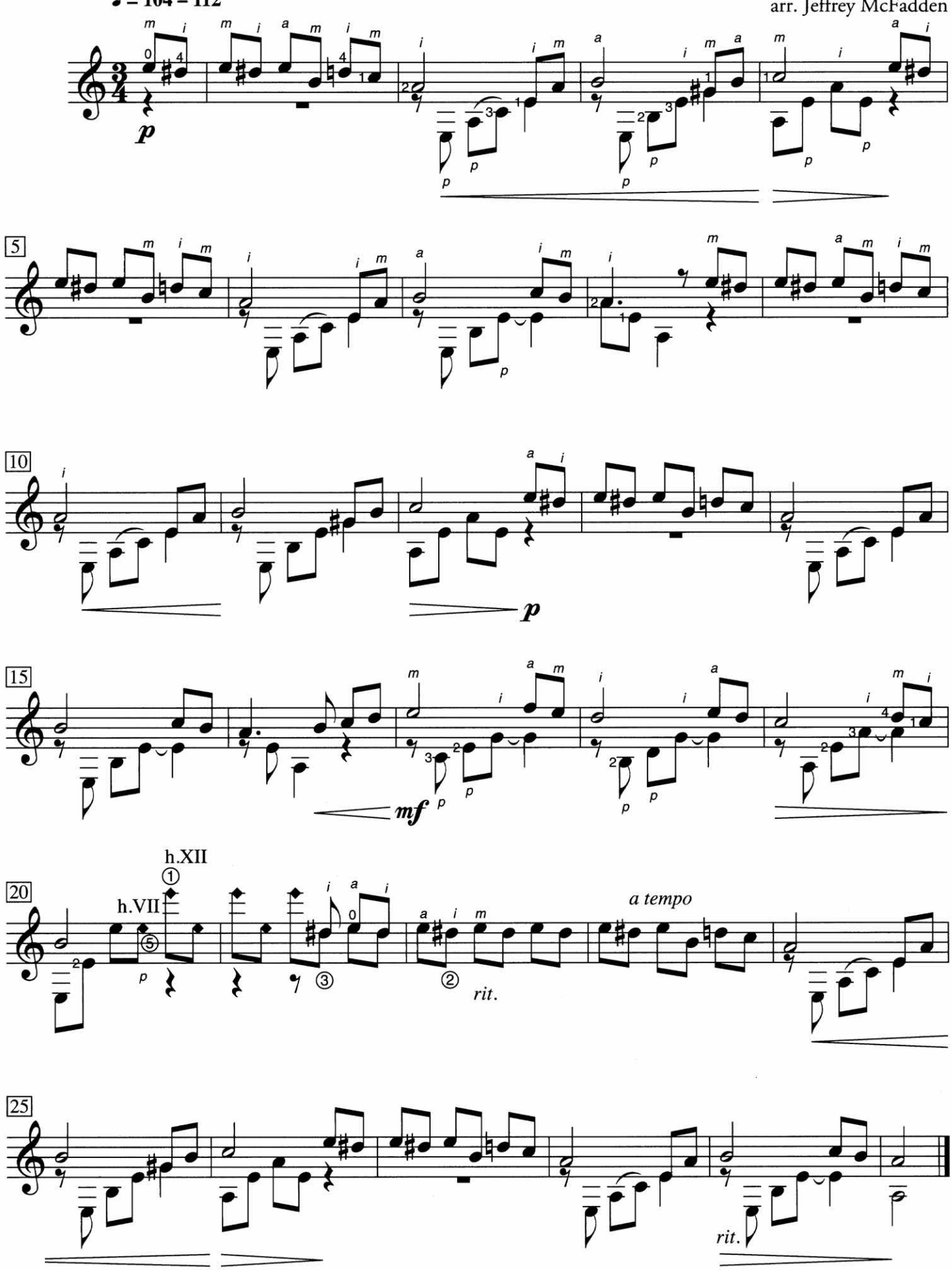


Source: First movement of Sonata No. 26, from *37 Sonate*, Rome, Biblioteca Casanatense, MS 84

Für Elise

WoO 59

Ludwig van Beethoven
(1770–1827)
arr. Jeffrey McFadden



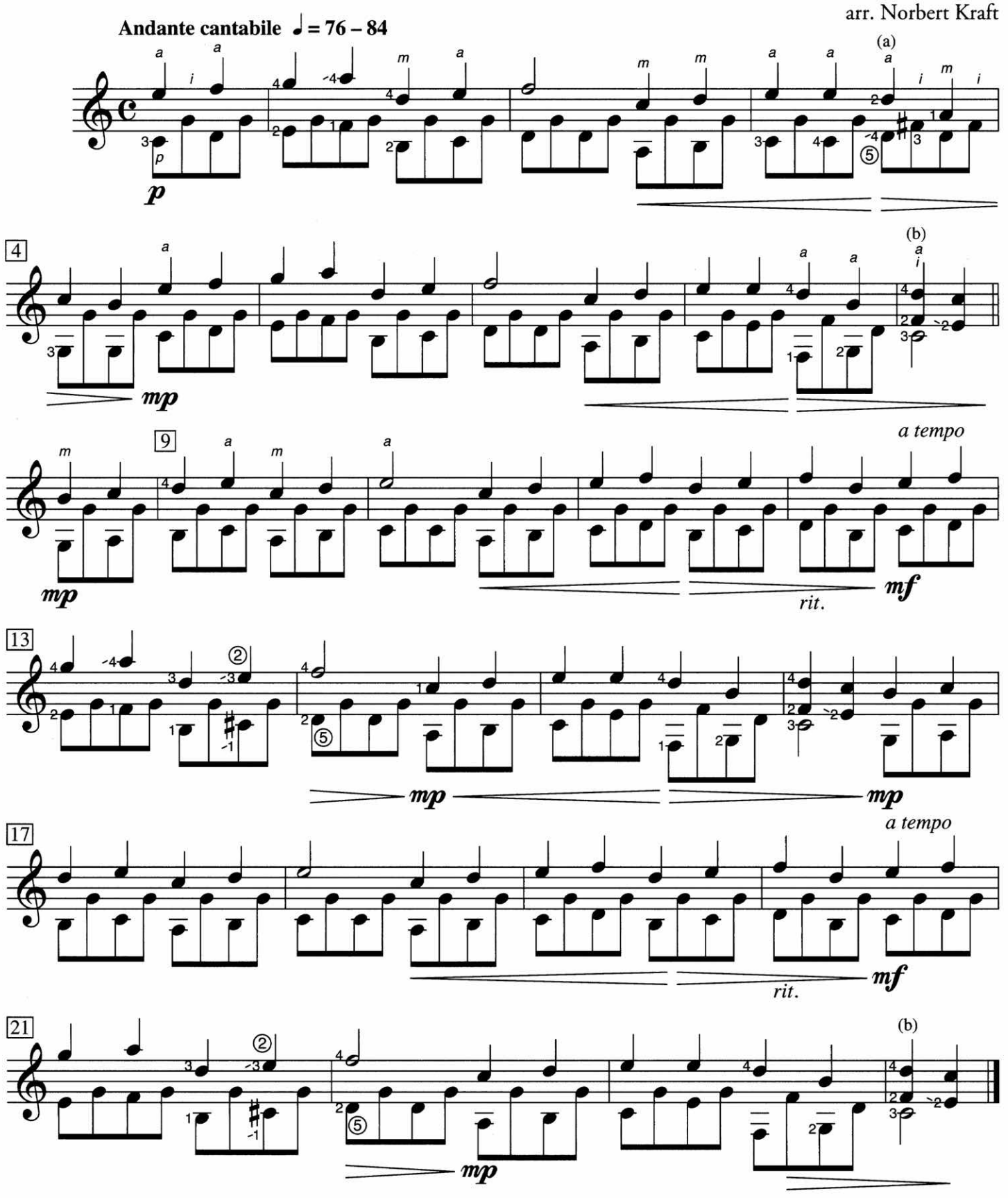
Arrangement © copyright 2018 Jeffrey McFadden. All rights reserved. Used with permission.

Stückchen

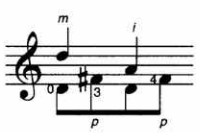
Little Piece

op. 68, no. 5

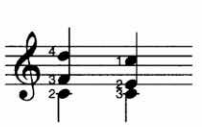
Robert Schumann
(1810–1856)
arr. Norbert Kraft



(a) alternate fingering:



(b) alternate fingering:



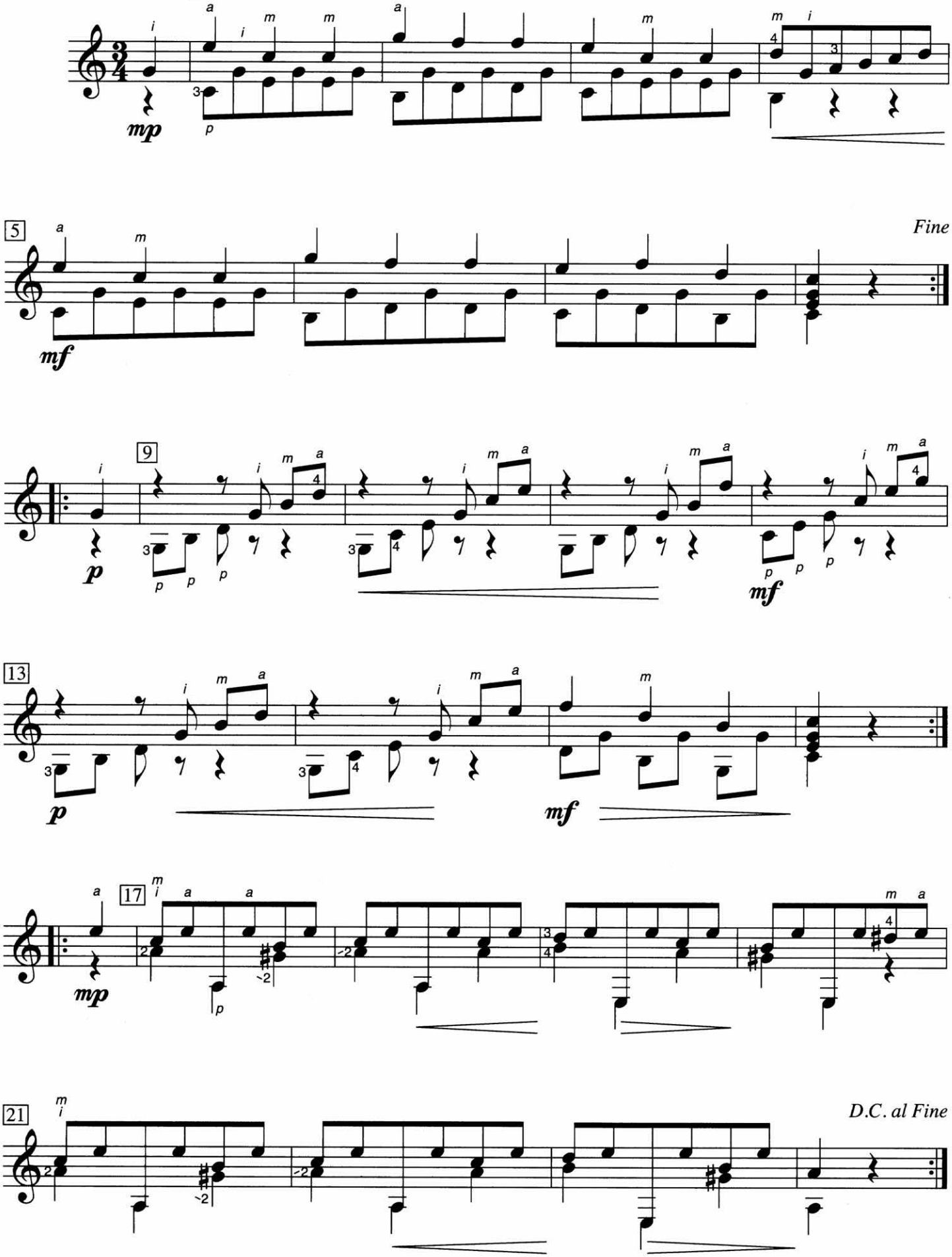
Source: *Album für die Jugend*, op. 68

Arrangement © copyright 1980 Norbert Kraft. All rights reserved. Used with permission.

Waltz

op. 241, no. 24

Ferdinando Carulli
(1770–1841)



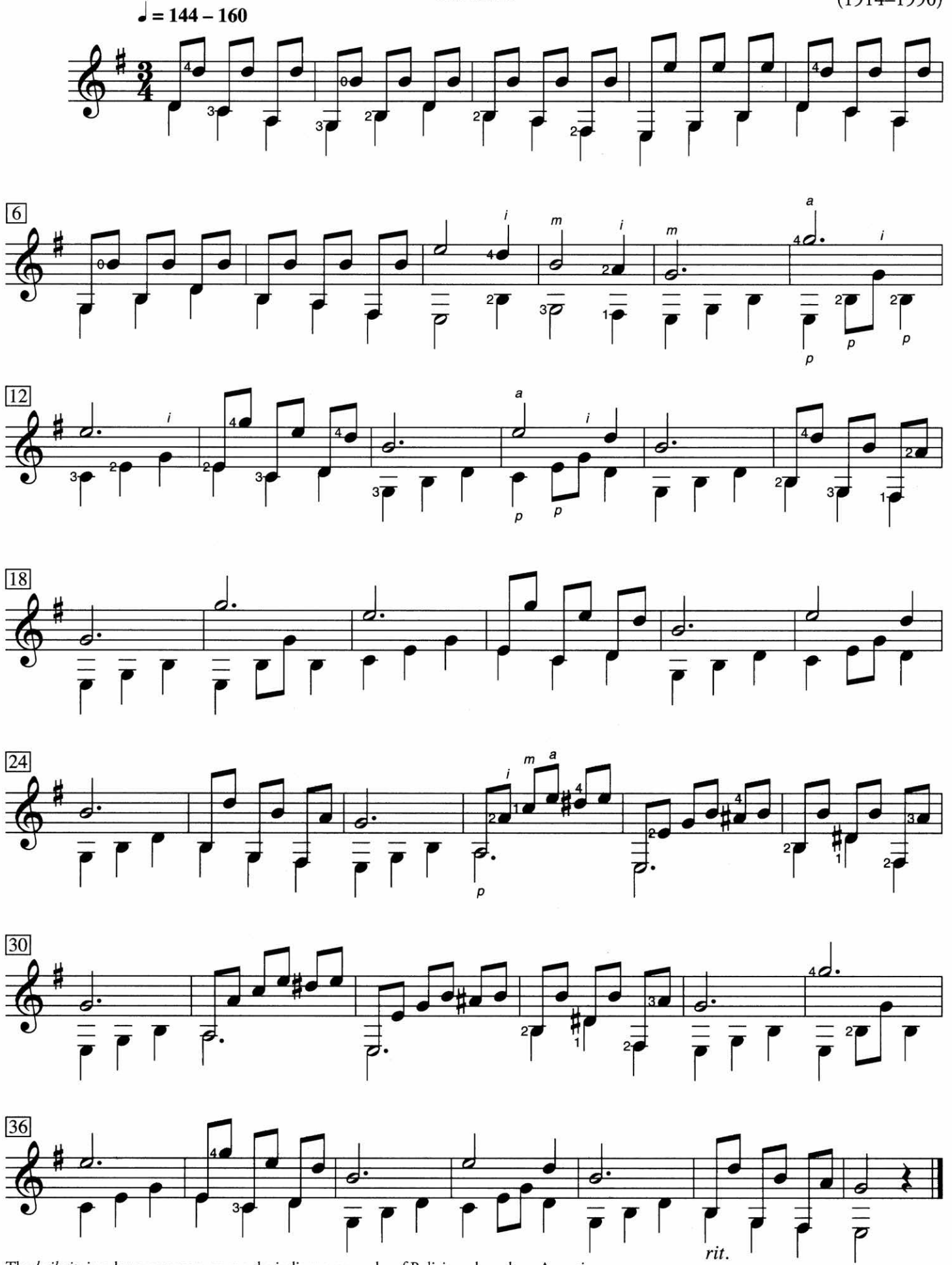
Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241

El coyuyo

The Cicada

Bailecito

Héctor Ayala
(1914–1990)



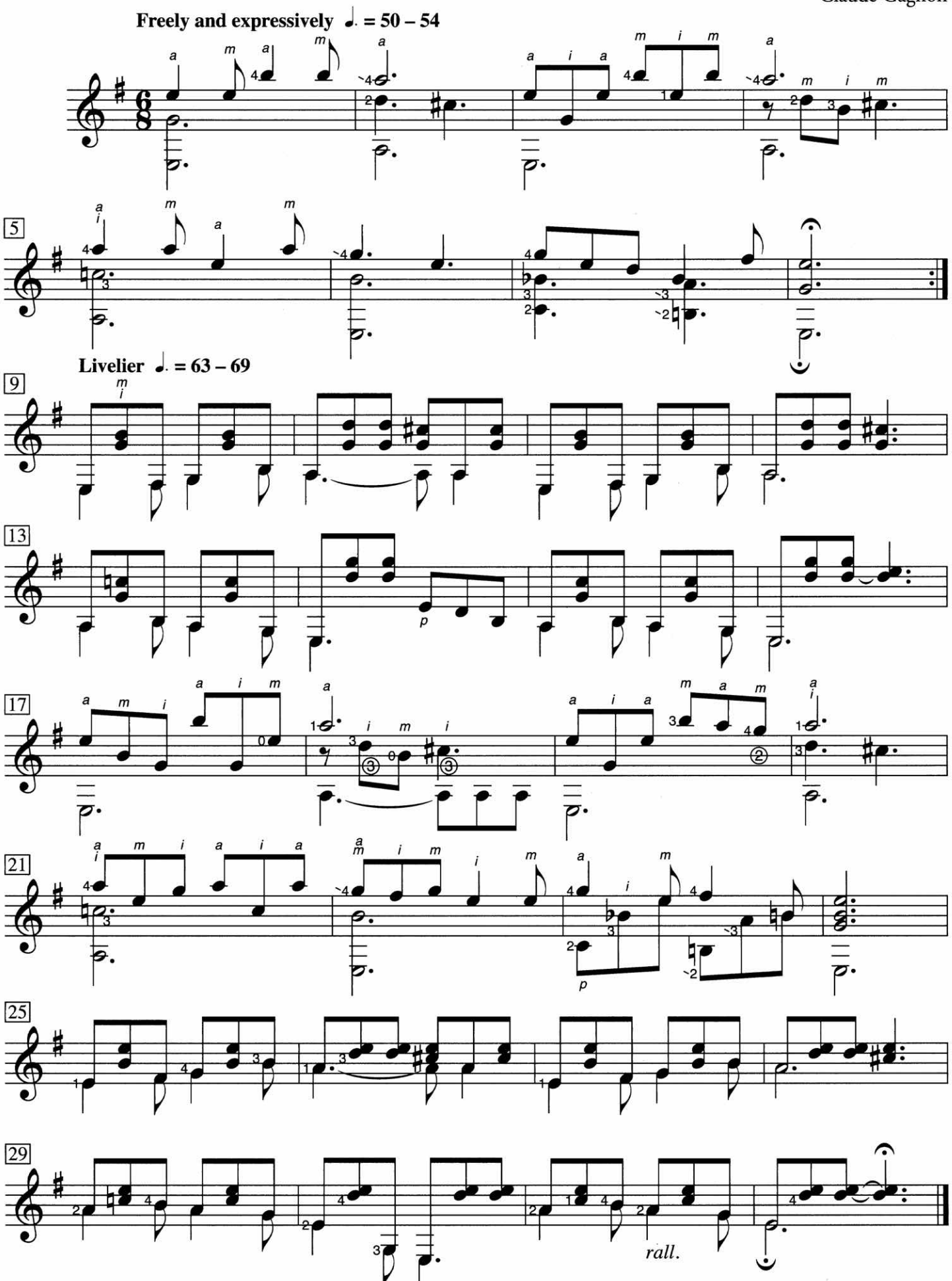
The *bailecito* is a dance common among the indigenous peoples of Bolivia and northern Argentina.

© Copyright 1997 Richard D. Stover. Used with permission.

Les blues des grenouilles

The Frog Blues

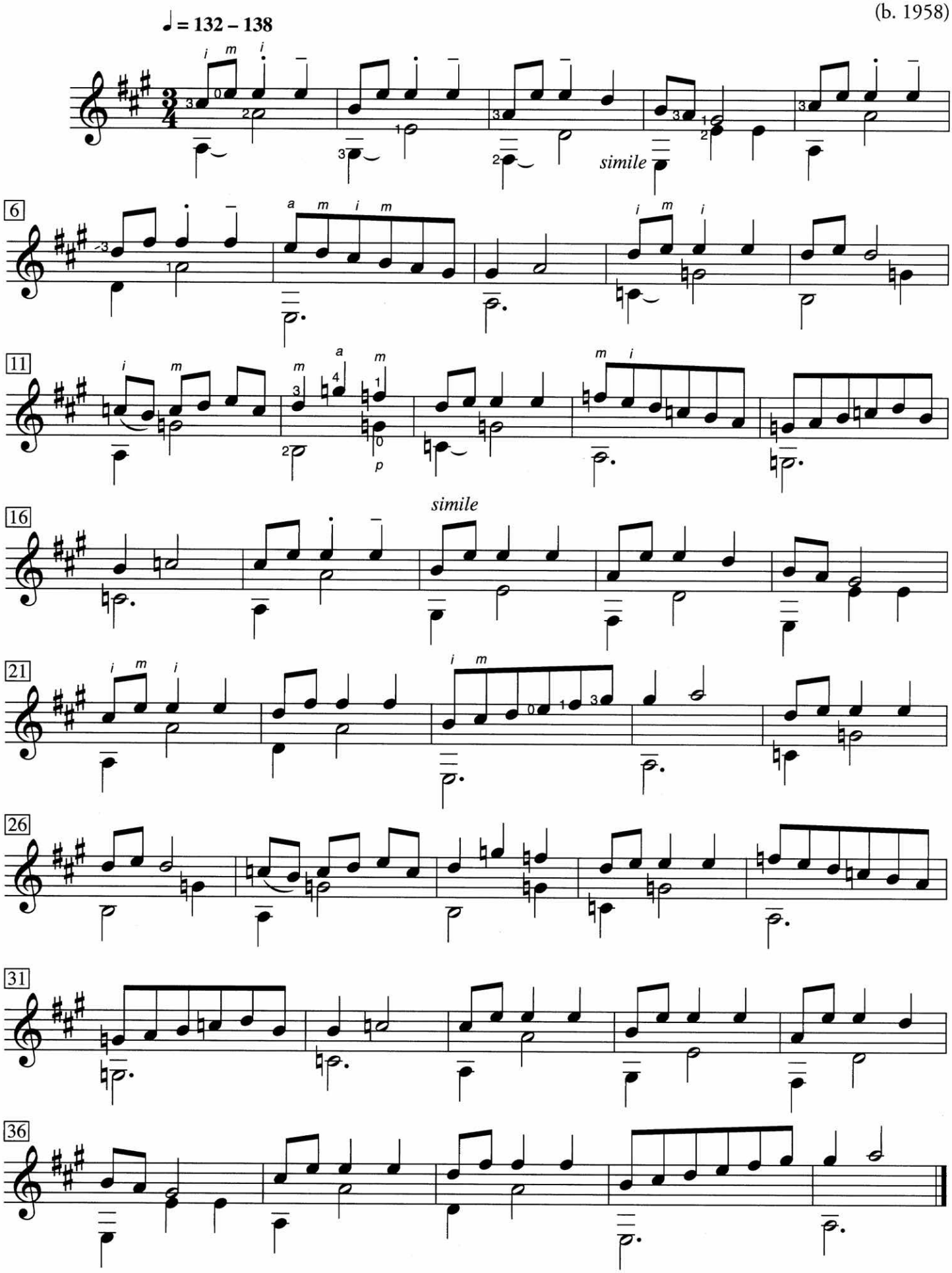
Claude Gagnon



Source: *La guitare enchantée: Pièces faciles*, 1
© Copyright 1982 Les Éditions Doberman-Yppan. All rights reserved. Used with permission.

Sherry's Waltz

Andrew York
(b. 1958)



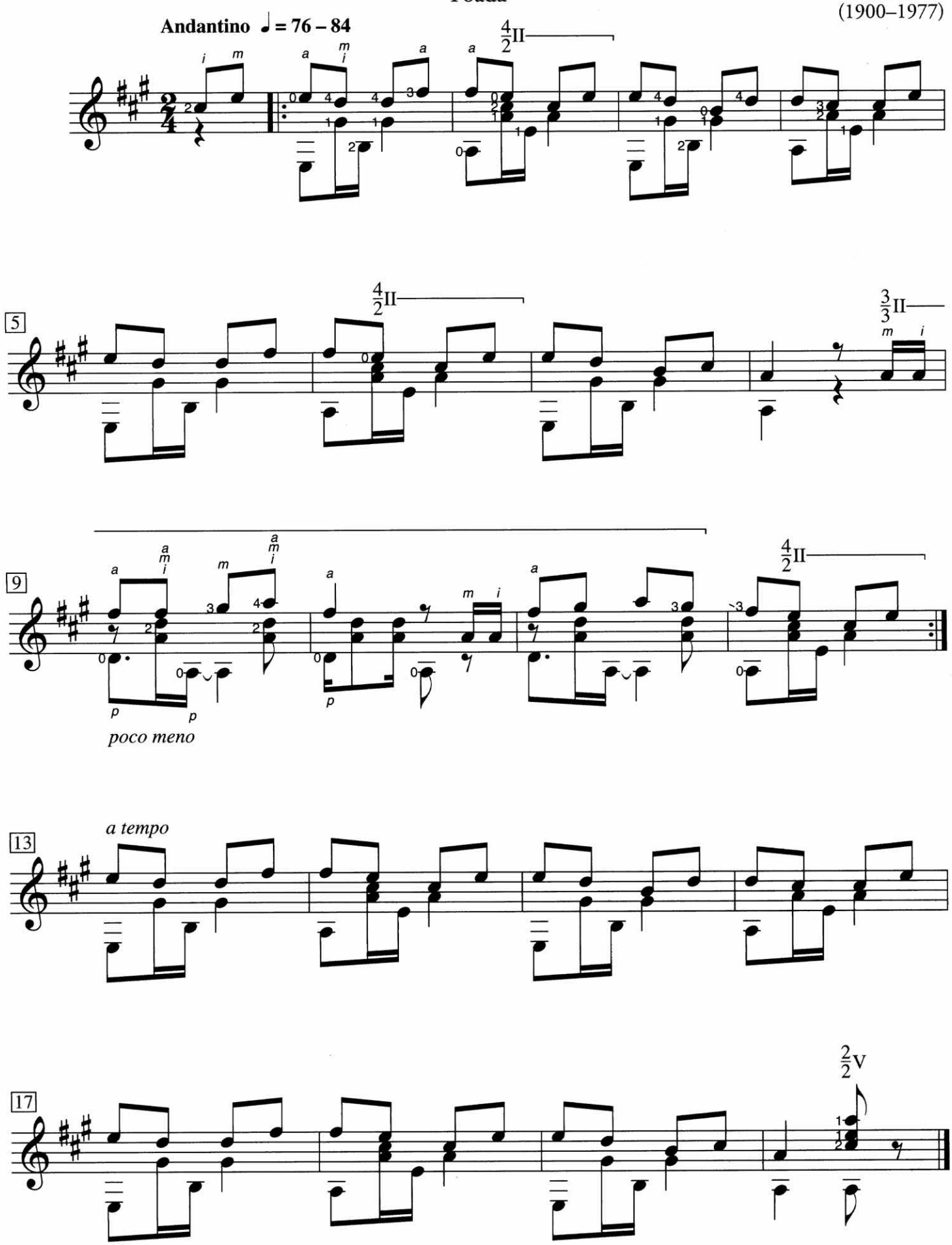
Source: *Eight Discernments*

© Copyright 1994 Andrew York. All rights reserved. Reprinted by permission.

Peixe vivo

Toada

Isaías Sávio
(1900–1977)



A *toada* is a style of song in north and northeastern Brazil.

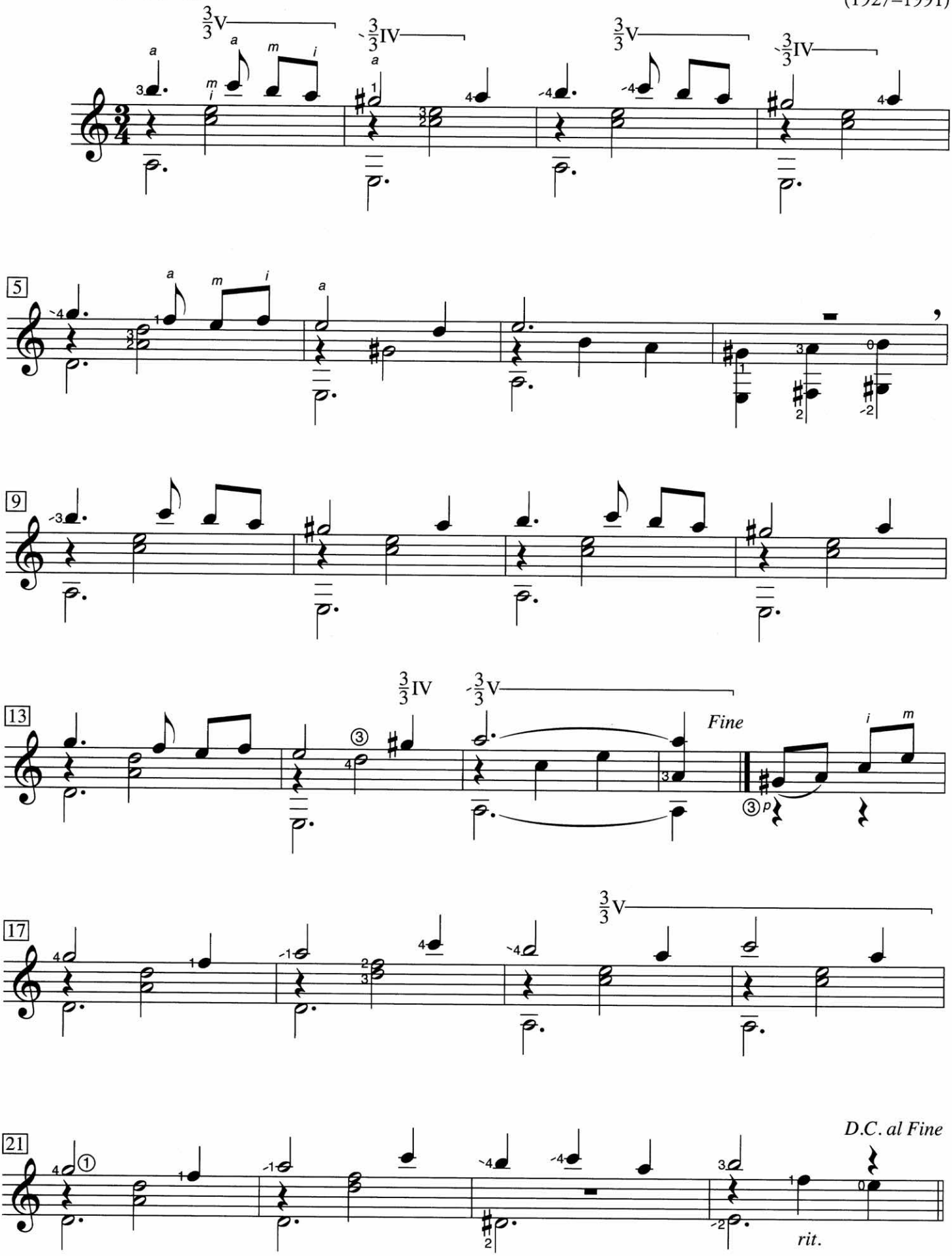
Source: *Ten Brazilian Folk Tunes*, no. 9

Courtesy of Columbia Music Company and the Theodore Presser Company. All rights reserved. Used with permission.

Pascale

Gérard Montreuil
(1927–1991)

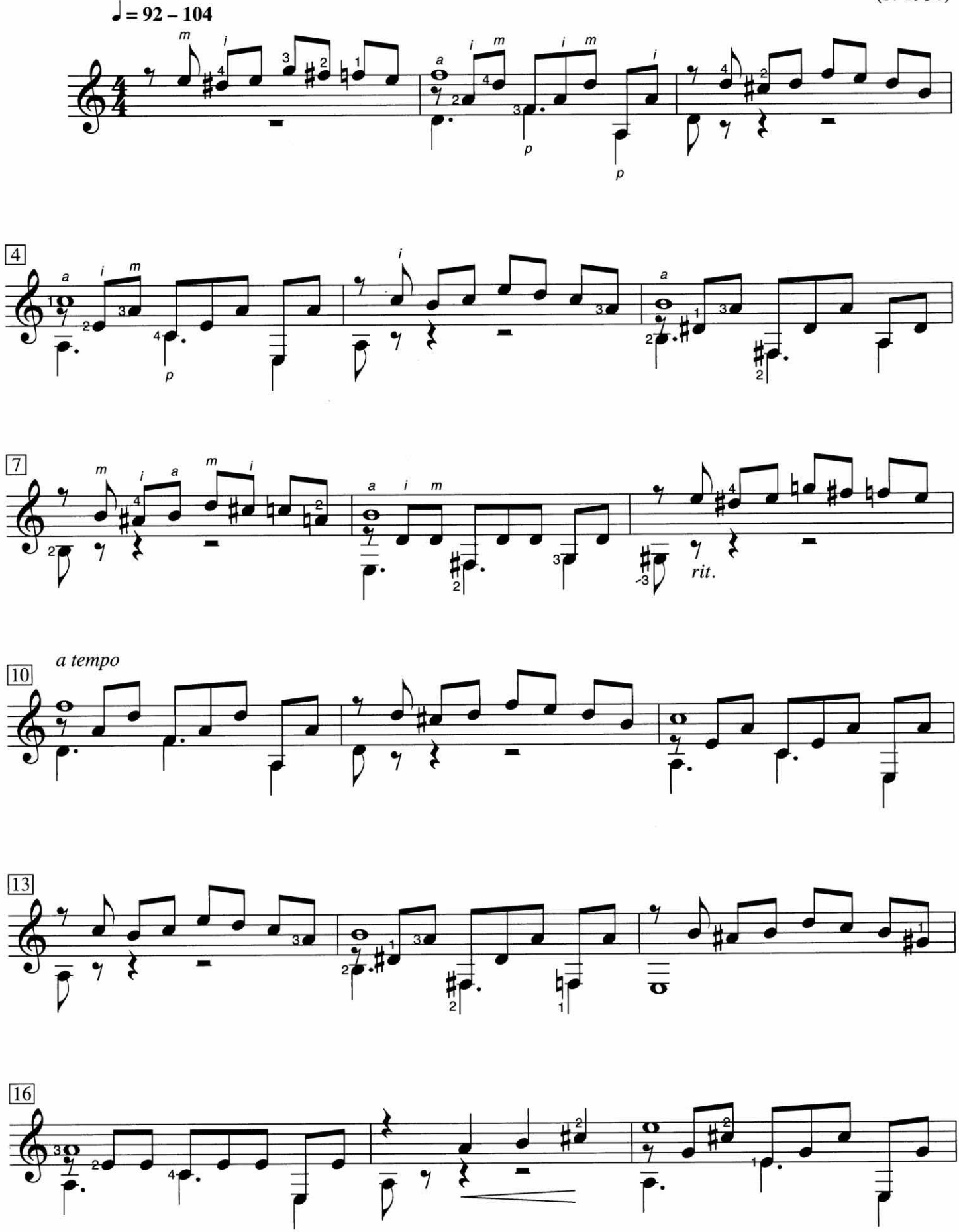
♩ = 96 – 104



Source: *Divertissements pour guitare*, 2, no. 3
© Copyright 1985 Les Éditions Doberman-Yppan. All rights reserved. Used with permission.

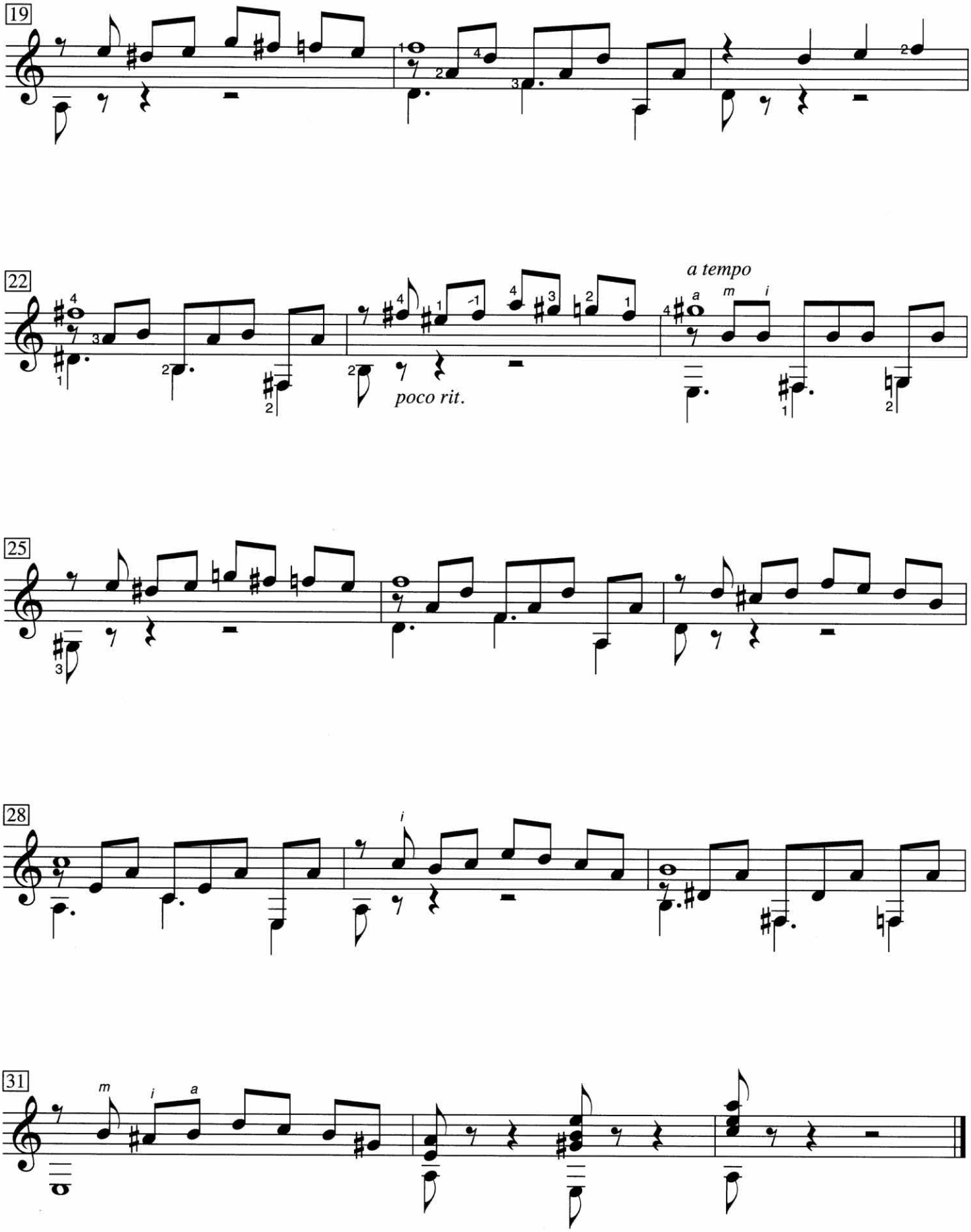
Rumba à Gatelle

Thierry Tisserand
(b. 1956)



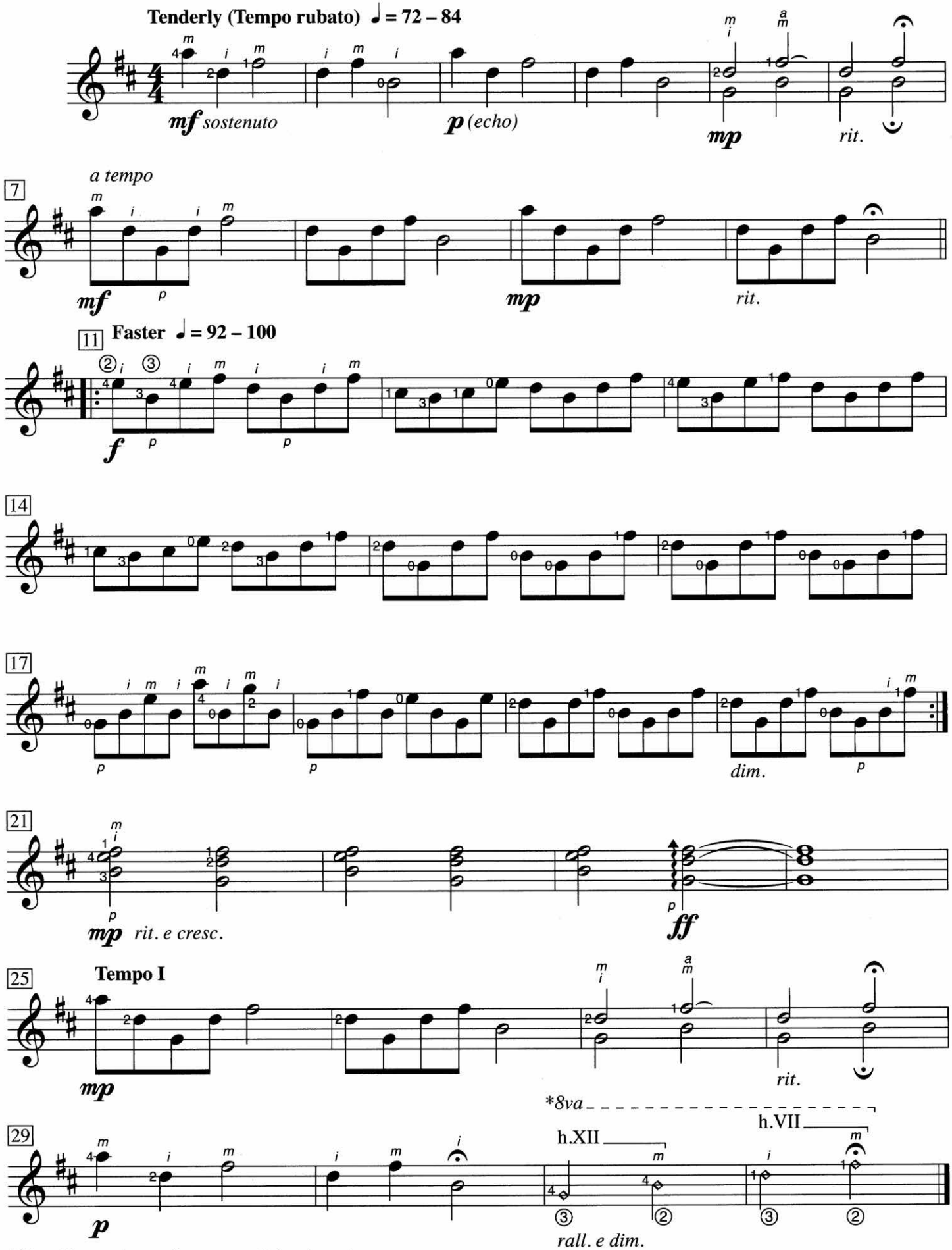
Source: *Medley*

© Copyright 2003 Les Productions d'OZ. All rights reserved. Used with permission.


19
22
a tempo
poco rit.
25
28
31

Rêverie

Shawn Bell
(b. 1958)



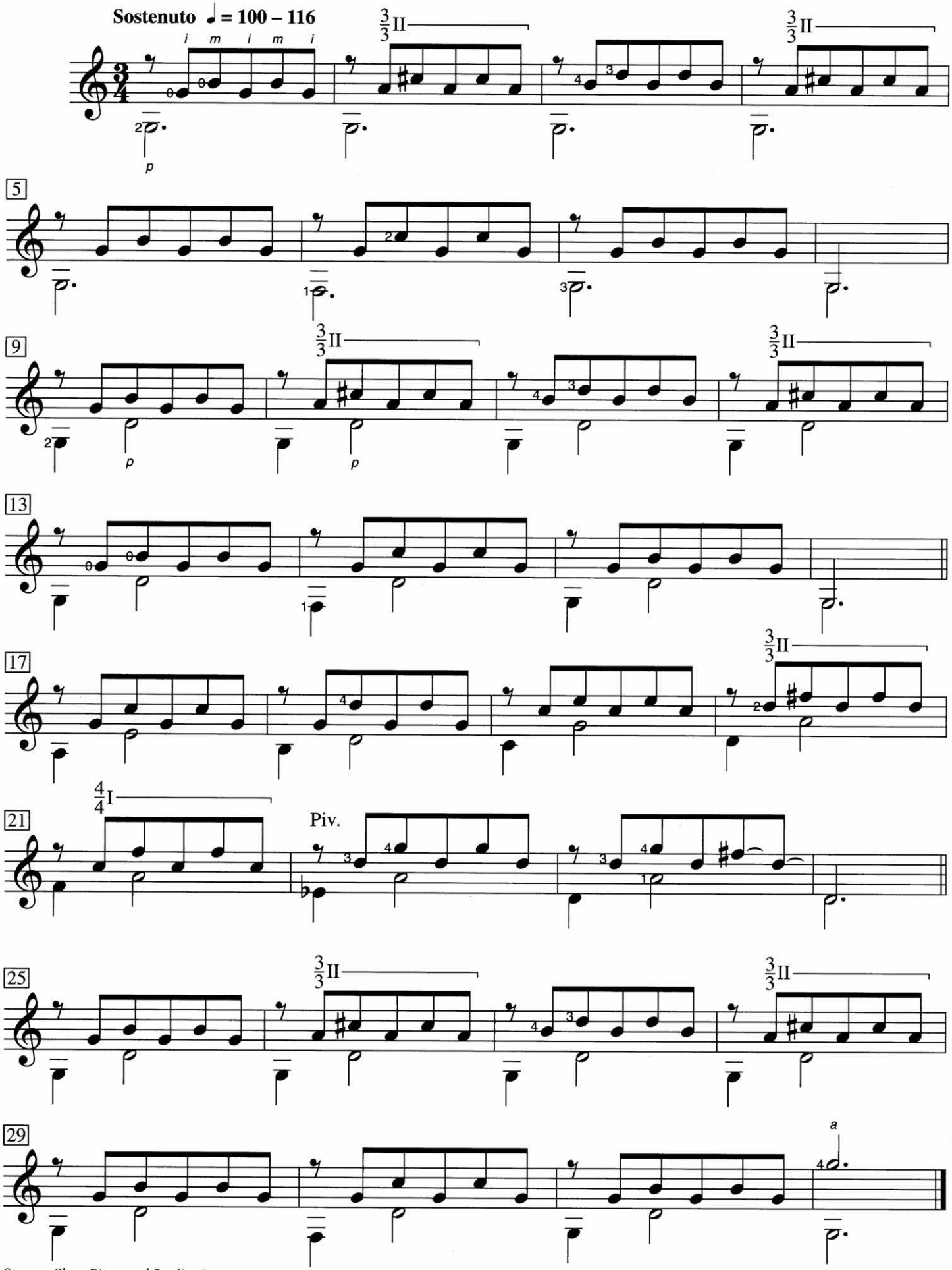
* Natural harmonics sounding an octave higher than written

Source: *Elementary Studies*, 4

© Copyright 2004 Les Productions d'OZ. All rights reserved. Used with permission.

Bells

James Brown
(b. 1967)



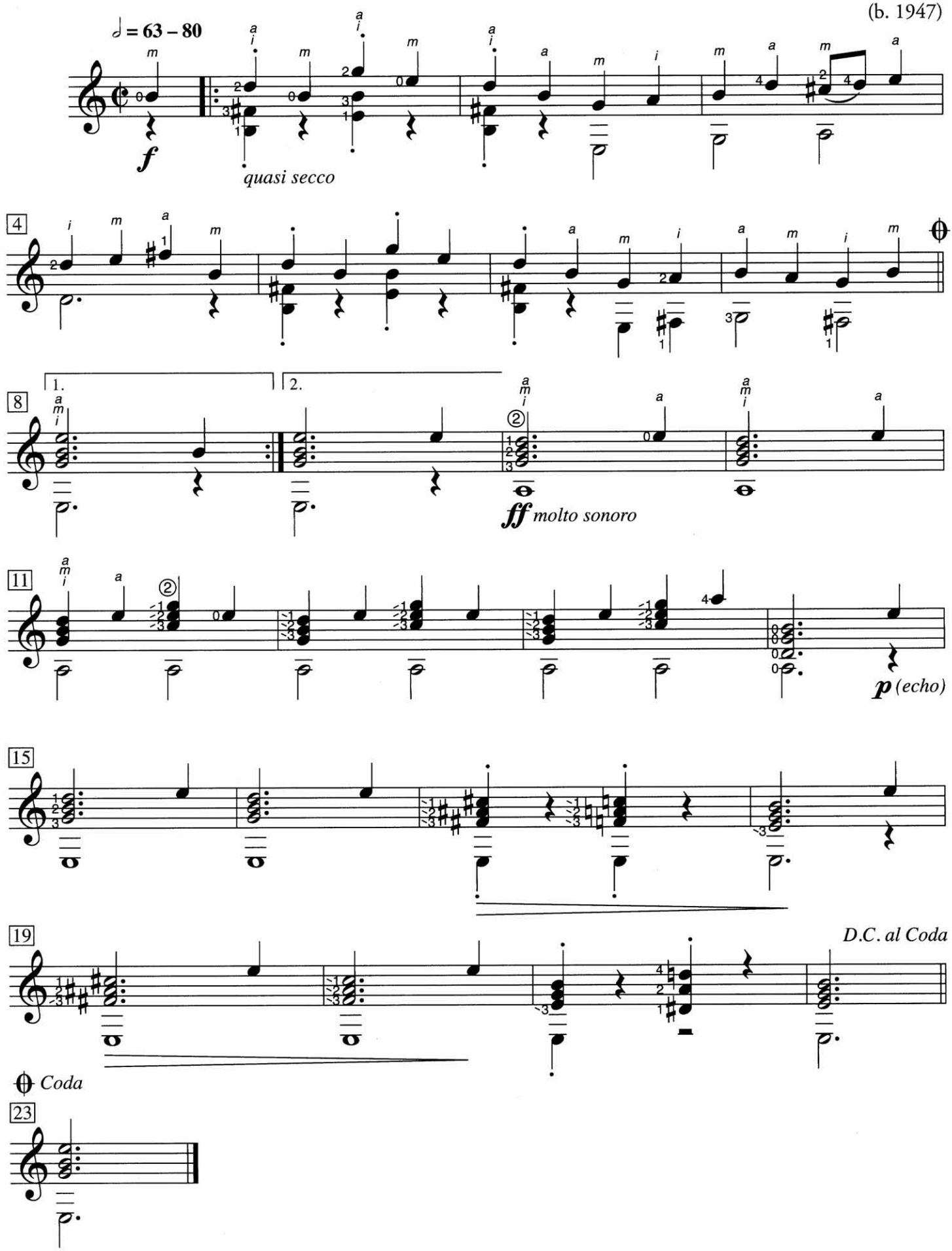
Source: *Short Pieces and Studies*, 1

© Copyright 1995 James Brown. All rights reserved. Used with permission.

Danza del gatto

Dance of the Cat

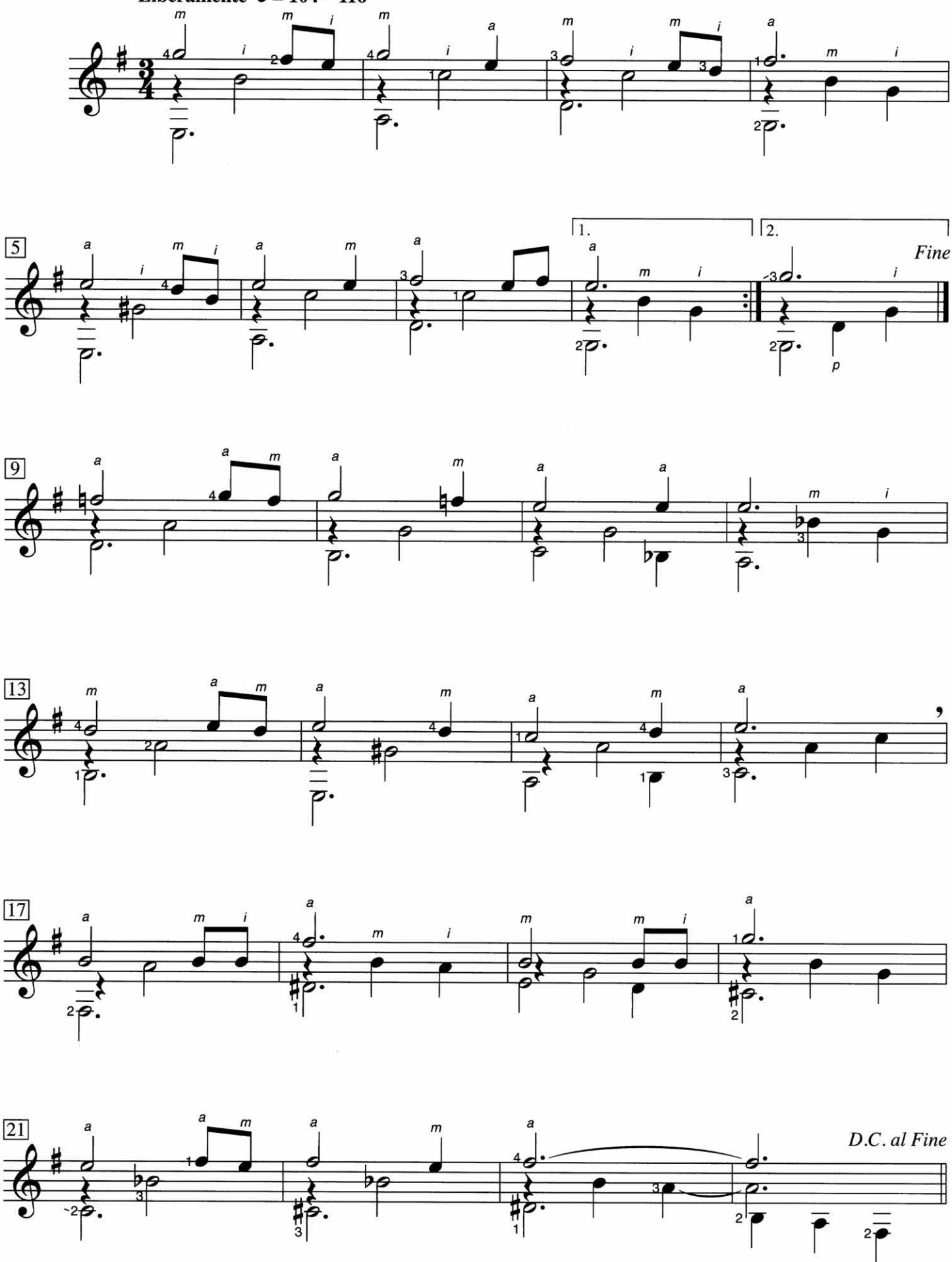
Carlo Domeniconi
(b. 1947)



Source: *24 Präludien*, 1, no. 12
© Copyright 2008 Edition Ex Tempore, Limited. All rights reserved. Used with permission.

Miami

Gérard Montreuil
(1927–1991)

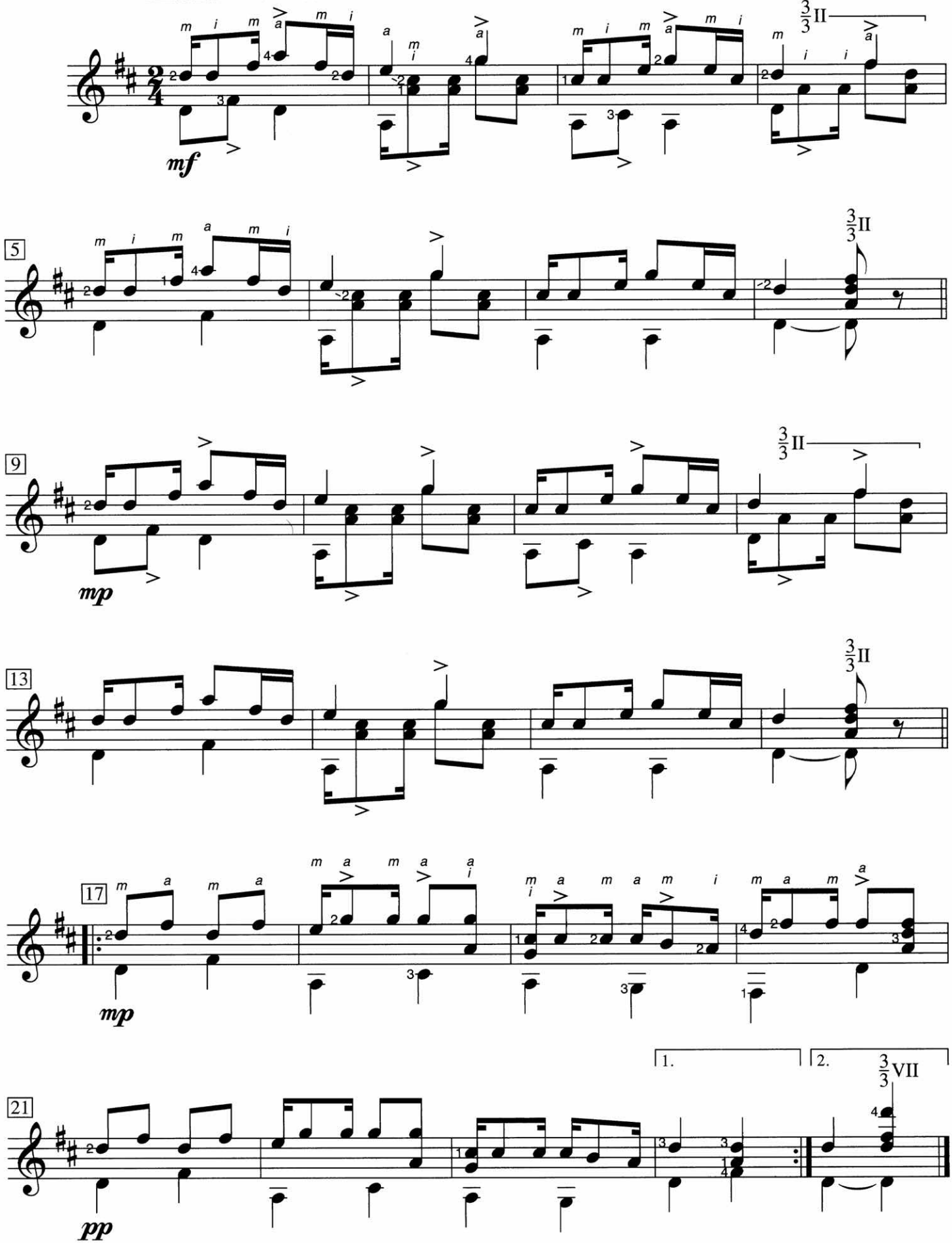


Source: *Divertissements pour guitare*, 1, no. 12

© Copyright 1984 Les Éditions Doberman-Yppan. All rights reserved. Used with permission.

Samba-Lelê

Isaías Sávio
(1900–1977)



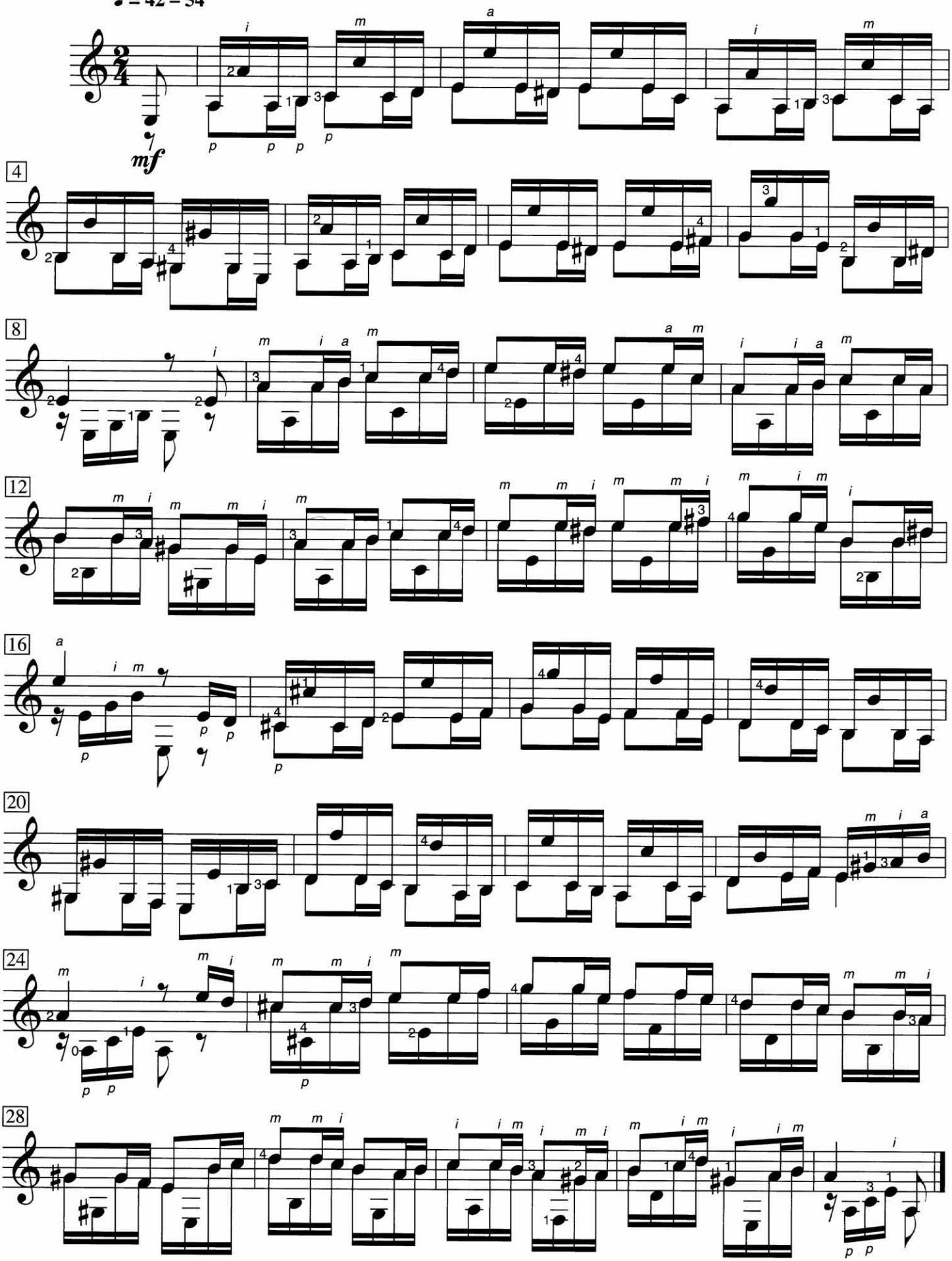
Source: *Ten Brazilian Folk Tunes*, no. 8
Courtesy of Columbia Music Company and the Theodore Presser Company. All rights reserved. Used with permission.

Andantino mosso

op. 1, part 4, no. 3

Mauro Giuliani
(1781–1829)

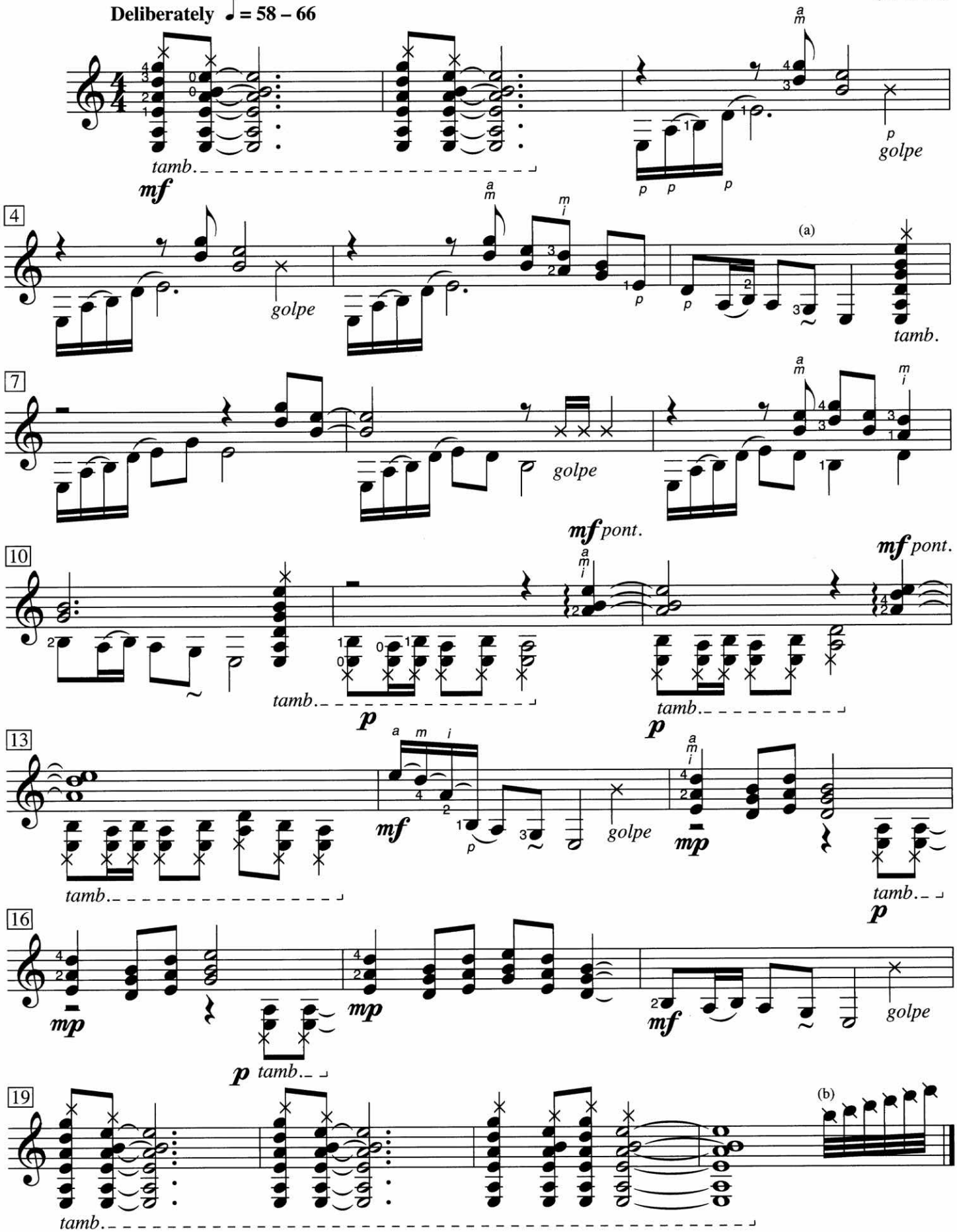
♩ = 42 – 54



Source: *Studio per la chitarra*, op. 1, part 4

Ancient Drums

Norbert Kraft
(b. 1950)



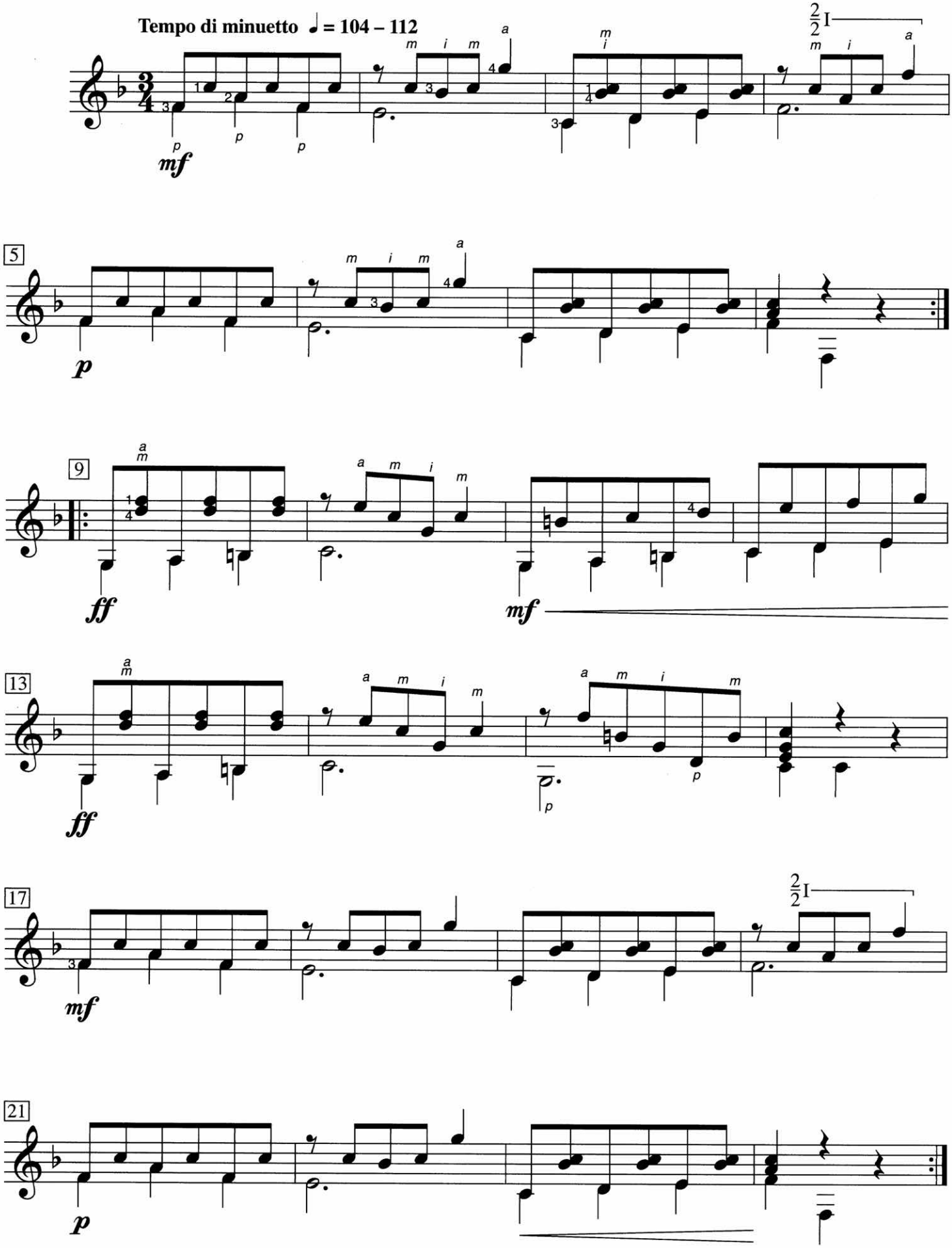
(a) "Bend" the string, raising and lowering the pitch.
(b) Strum all six strings at the tuning machines.
For execution of *tamb.* and *golpe*, please refer to "Symbols and Abbreviations" on p. 3.

© Copyright 1980 Norbert Kraft. All rights reserved. Used with permission.

Study in F Major

op. 39, no. 27

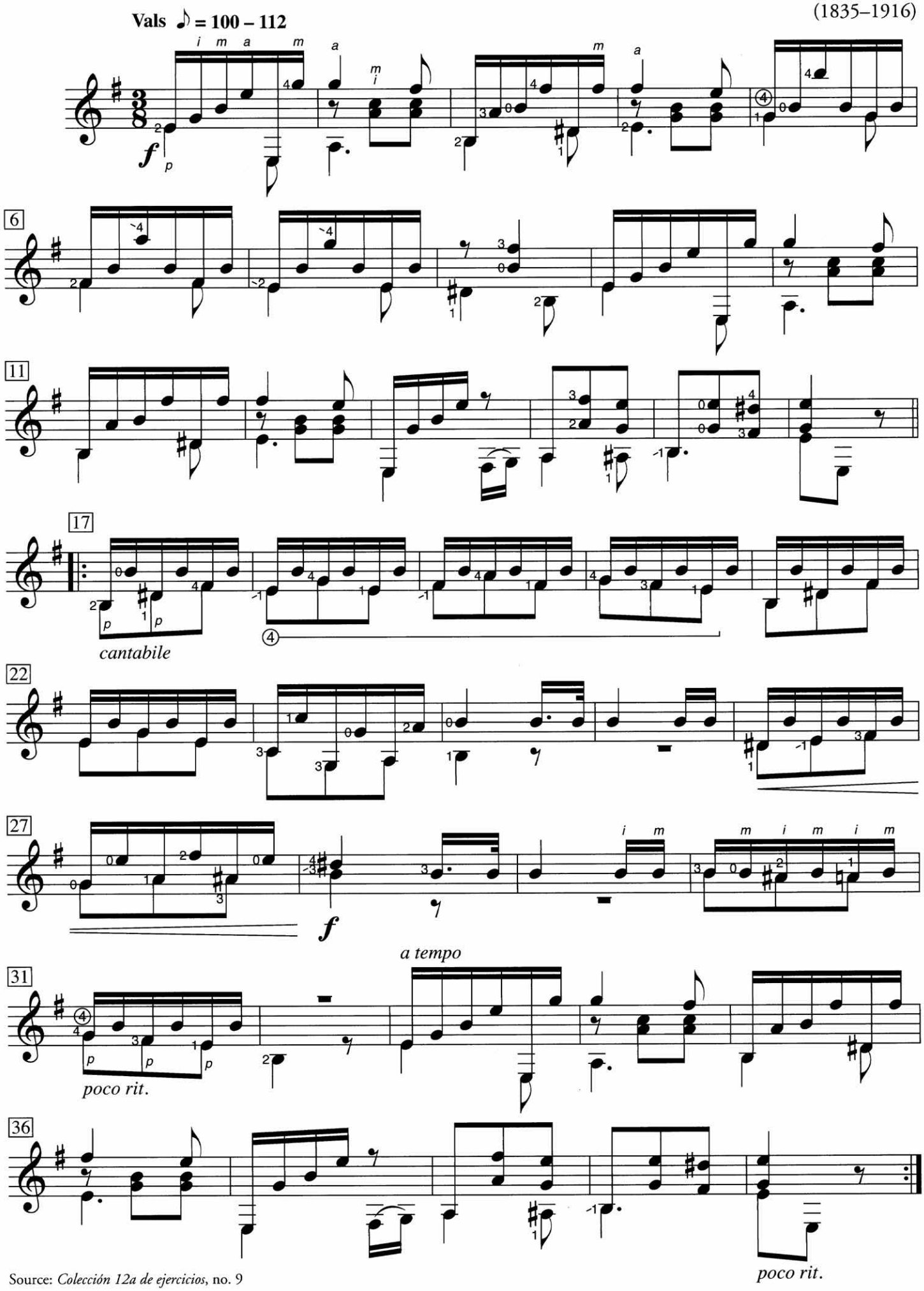
Anton Diabelli
(1781–1858)



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

Ejercicio

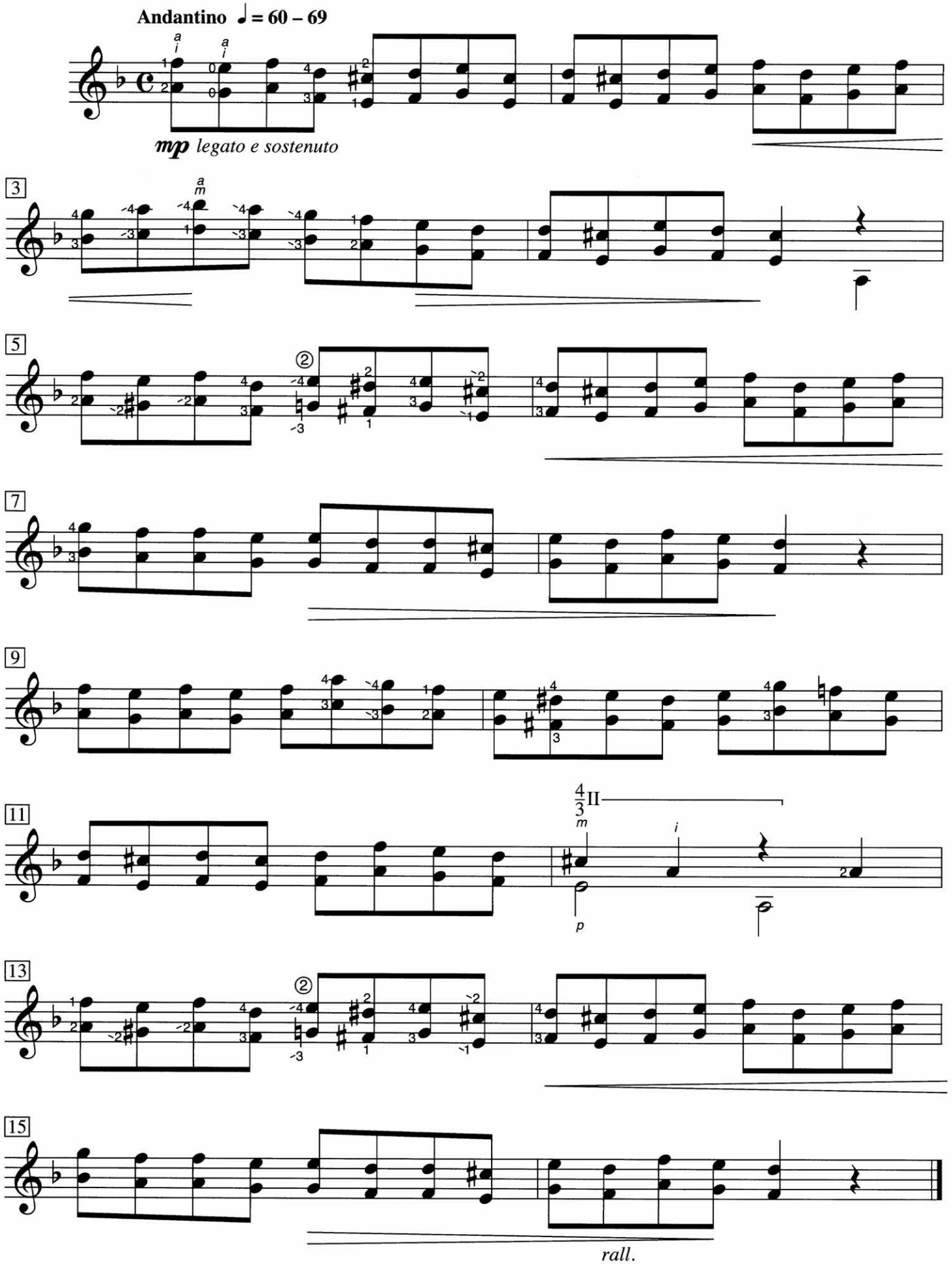
José Ferrer
(1835–1916)



Source: *Colección 12a de ejercicios*, no. 9

Exercice pour les sixtes

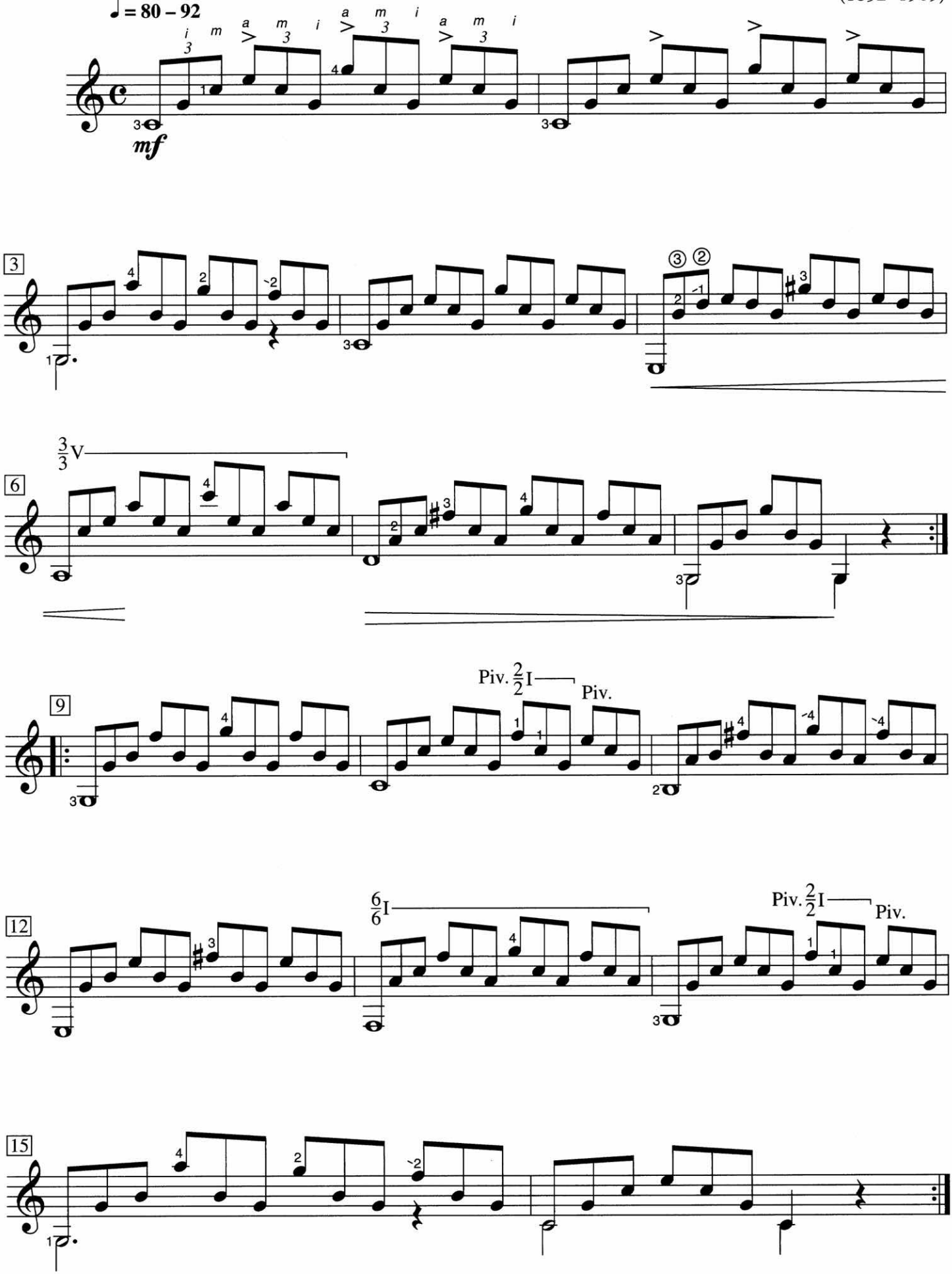
Fernando Sor
(1778–1839)



Source: *Méthode pour la guitare*

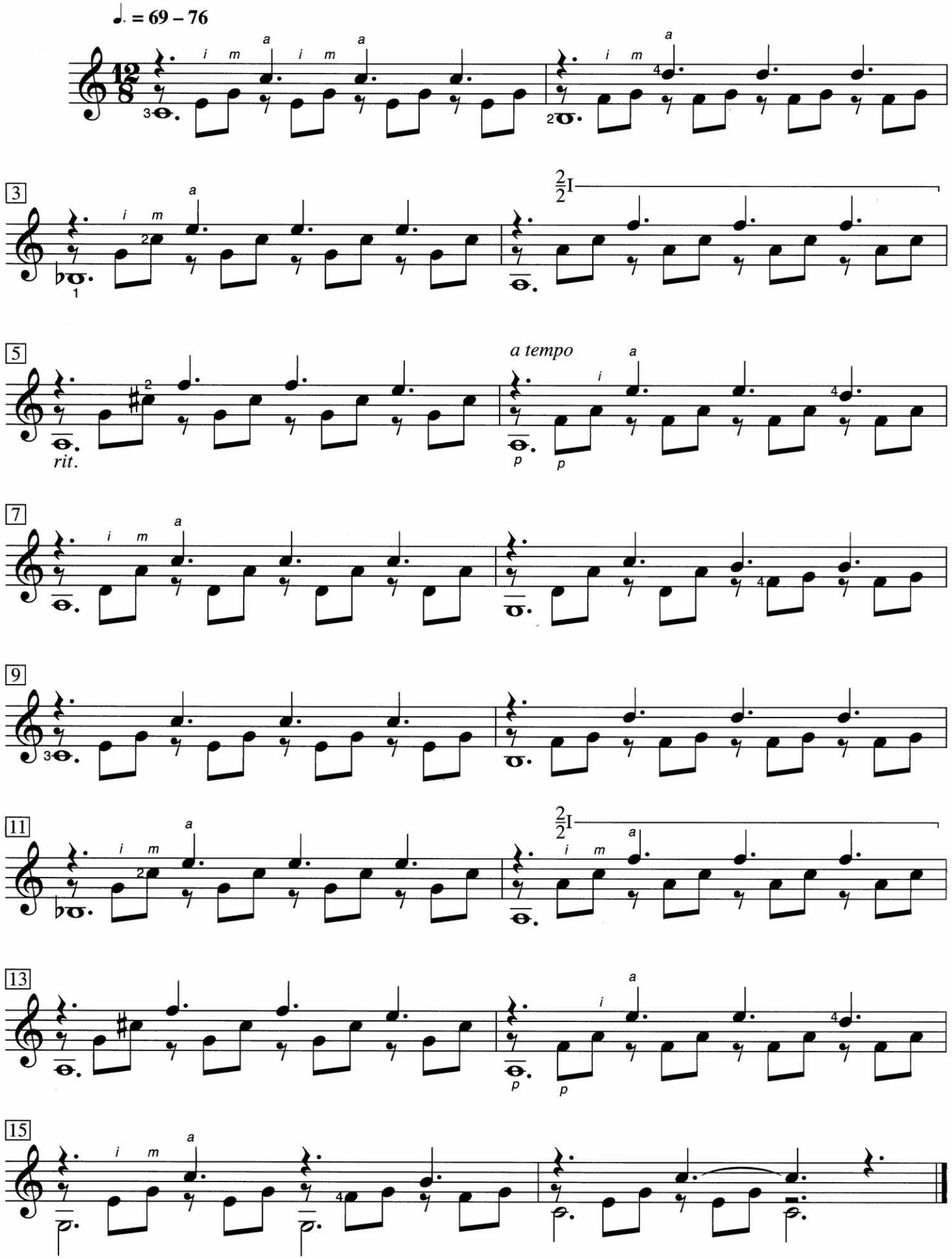
Study in C Major

Francisco Tárrega
(1852–1909)



Lesson 65

Julio Sagreras
(1879–1942)



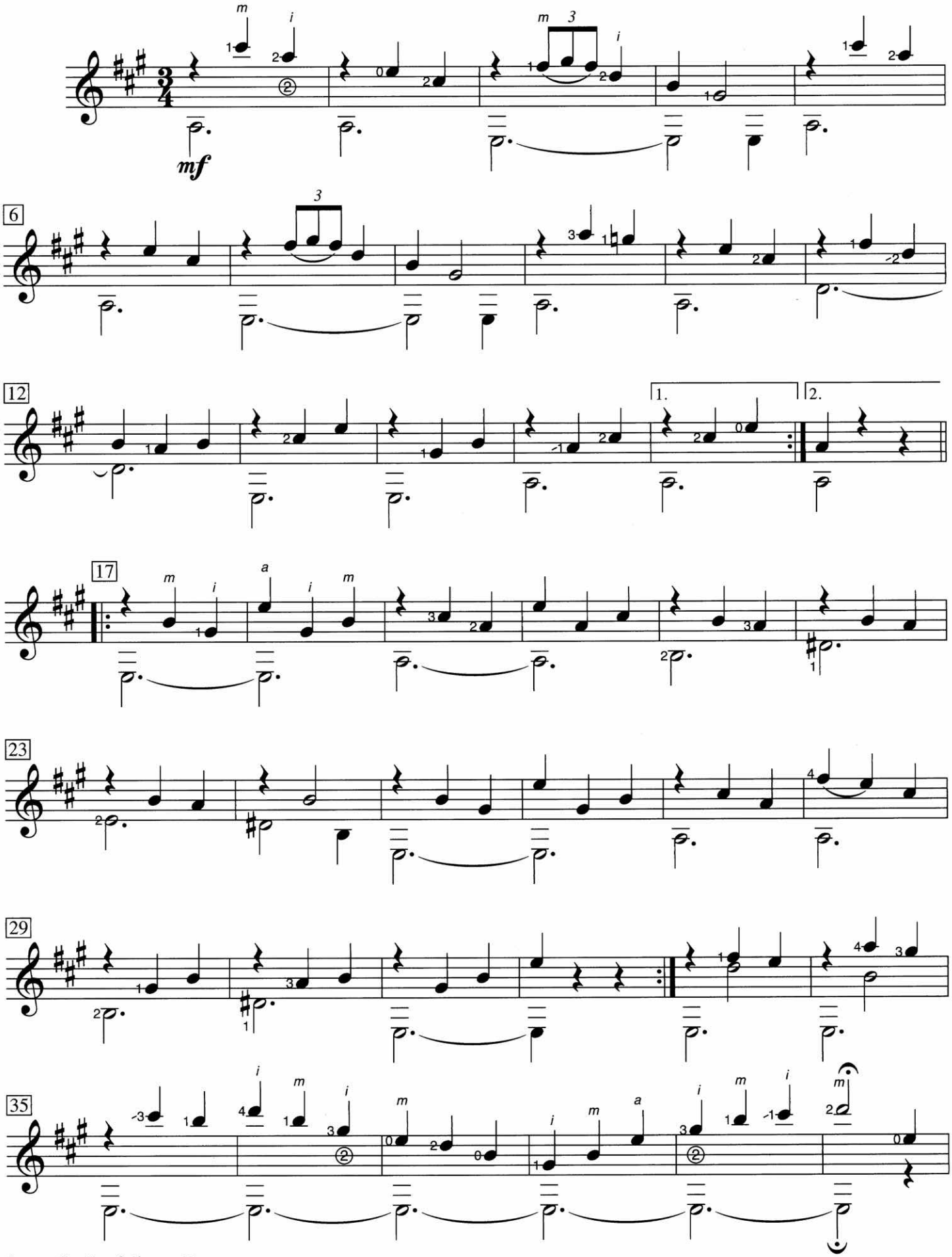
Source: *Primeras lecciones de guitarra*

Première guagirana

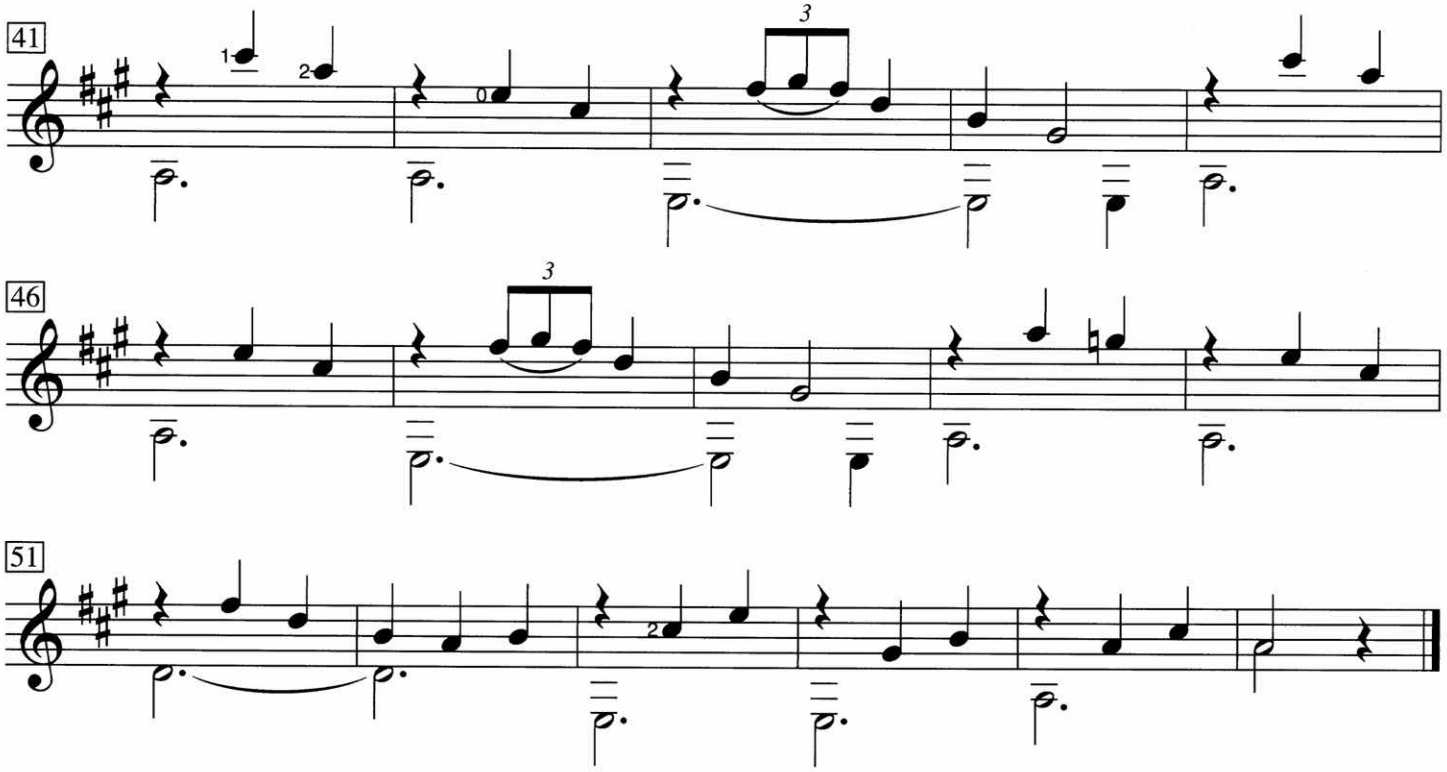
op. 89, no. 2

Jacques Bosch
(1825–1895)

Allegro moderato ♩. **= 60 – 69**



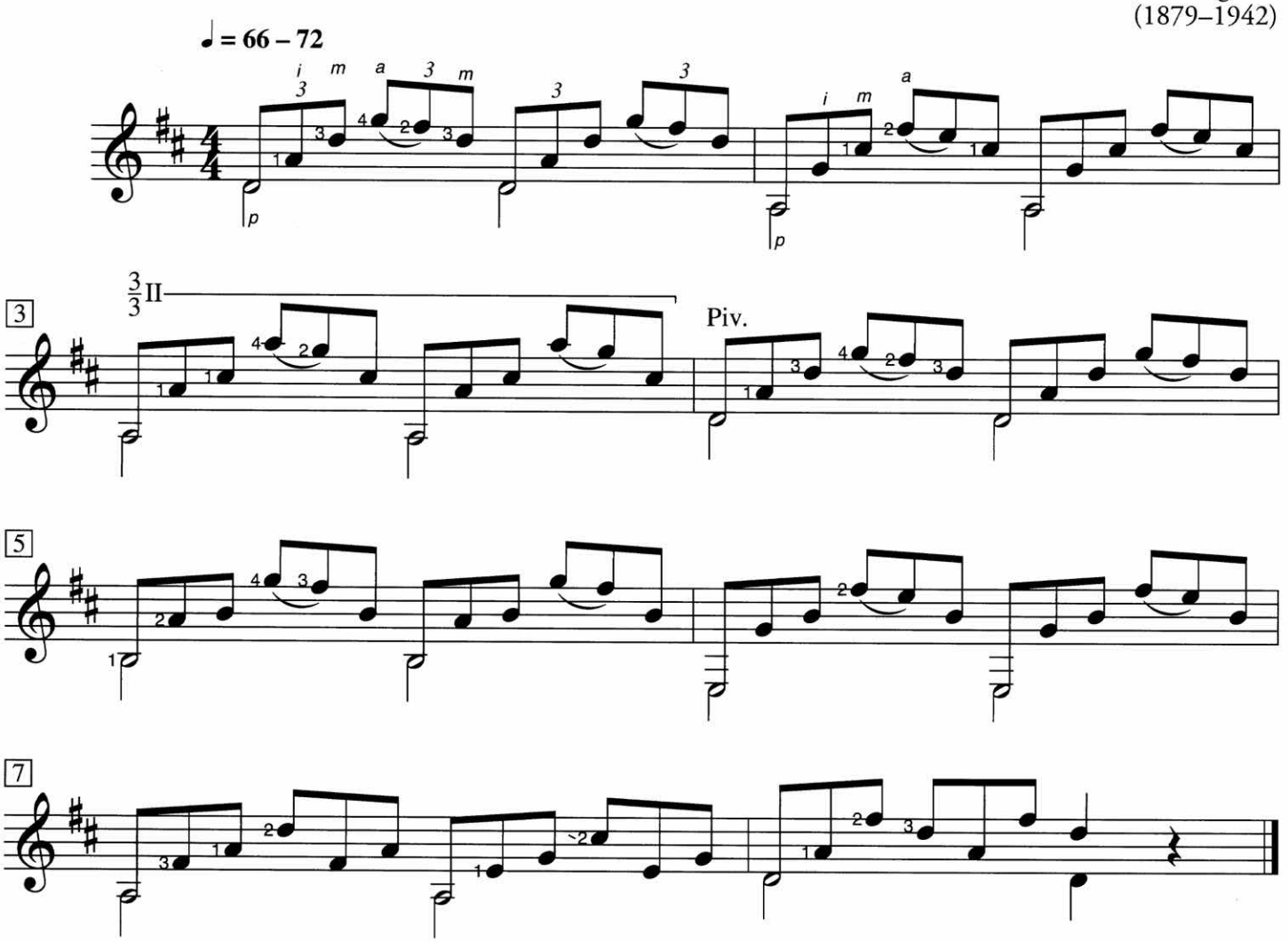
Source: *Six pièces faciles*, op. 89



Etude no. 9

Lesson 80

Julio Sagreras
(1879–1942)

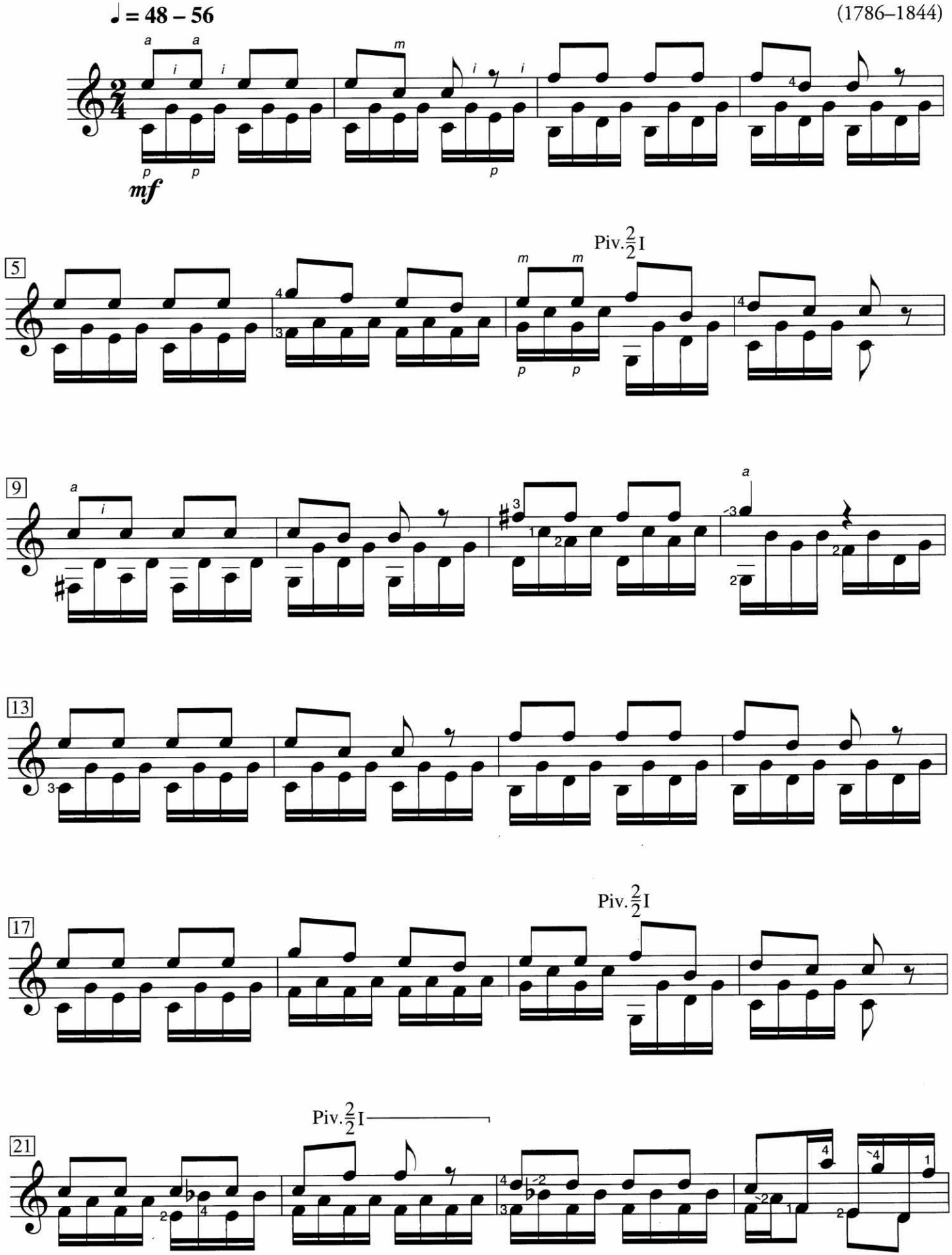


Source: *Primeras lecciones de guitarra*

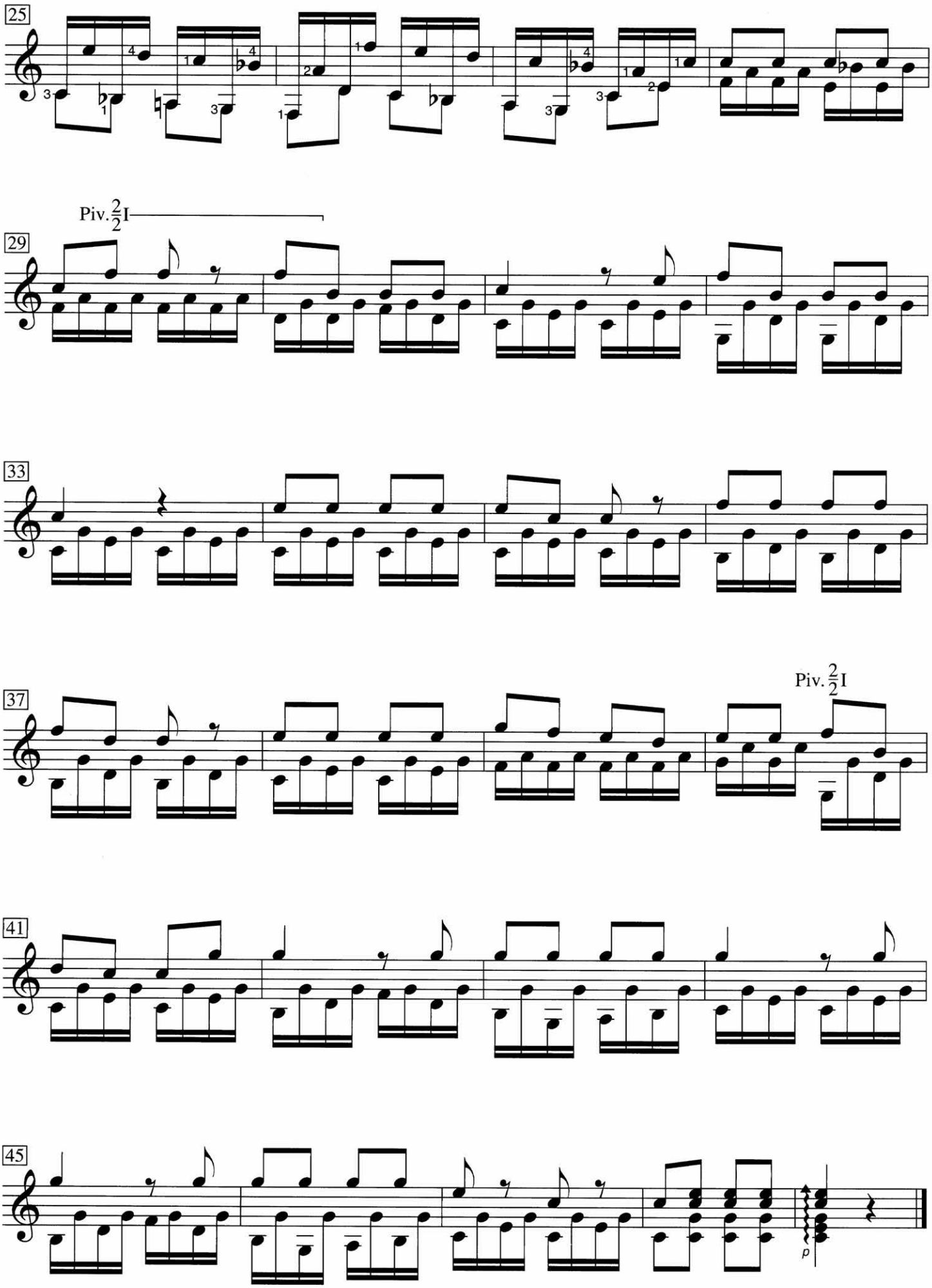
Andantino

op. 44, no. 3

Carl Blum
(1786–1844)



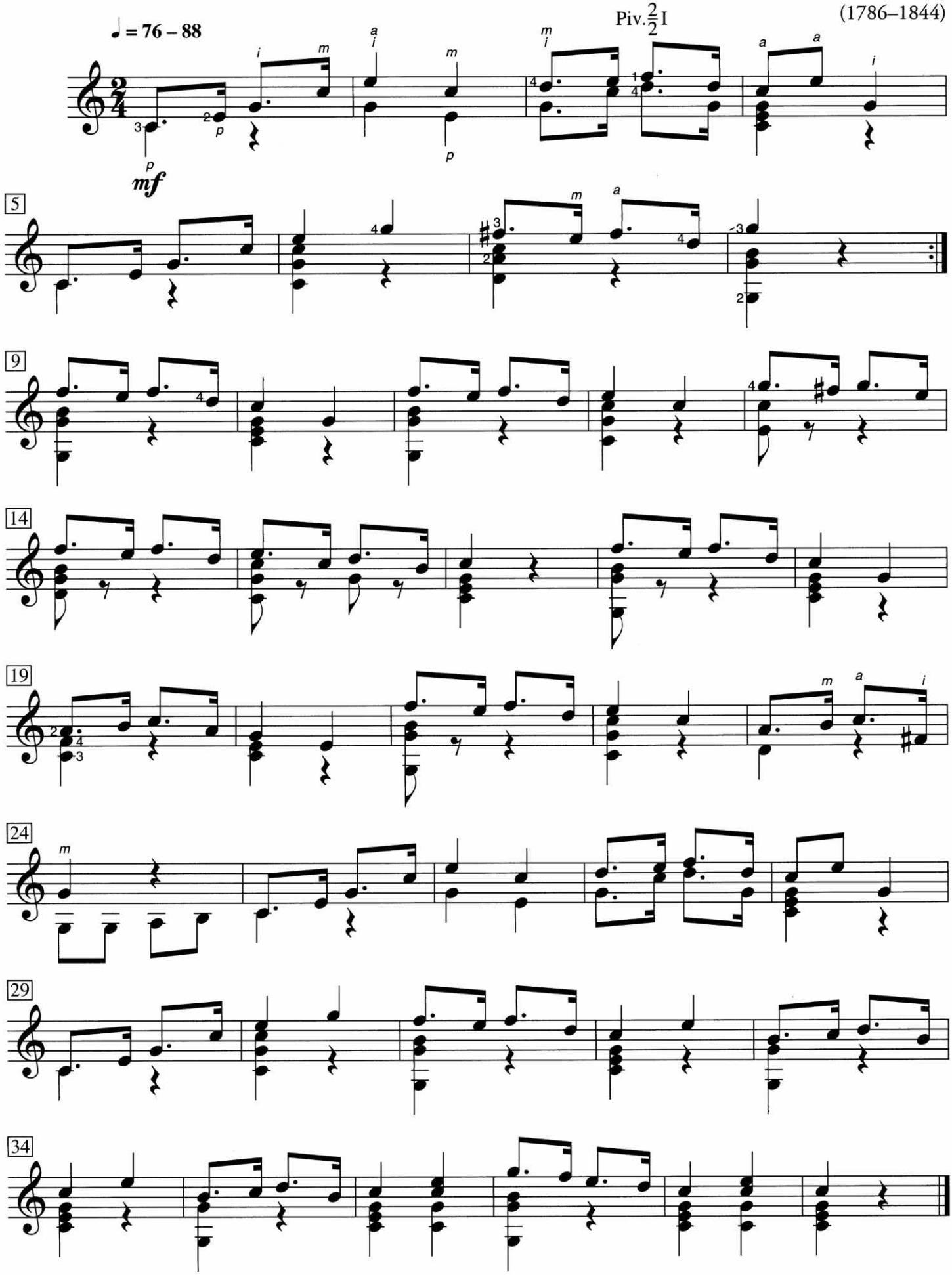
Source: *Studien für die Guitarre*, op. 44


25
Piv. 2/2 I
29
33
37
Piv. 2/2 I
41
45
p

Andante

op. 44, no. 1

Carl Blum
(1786–1844)



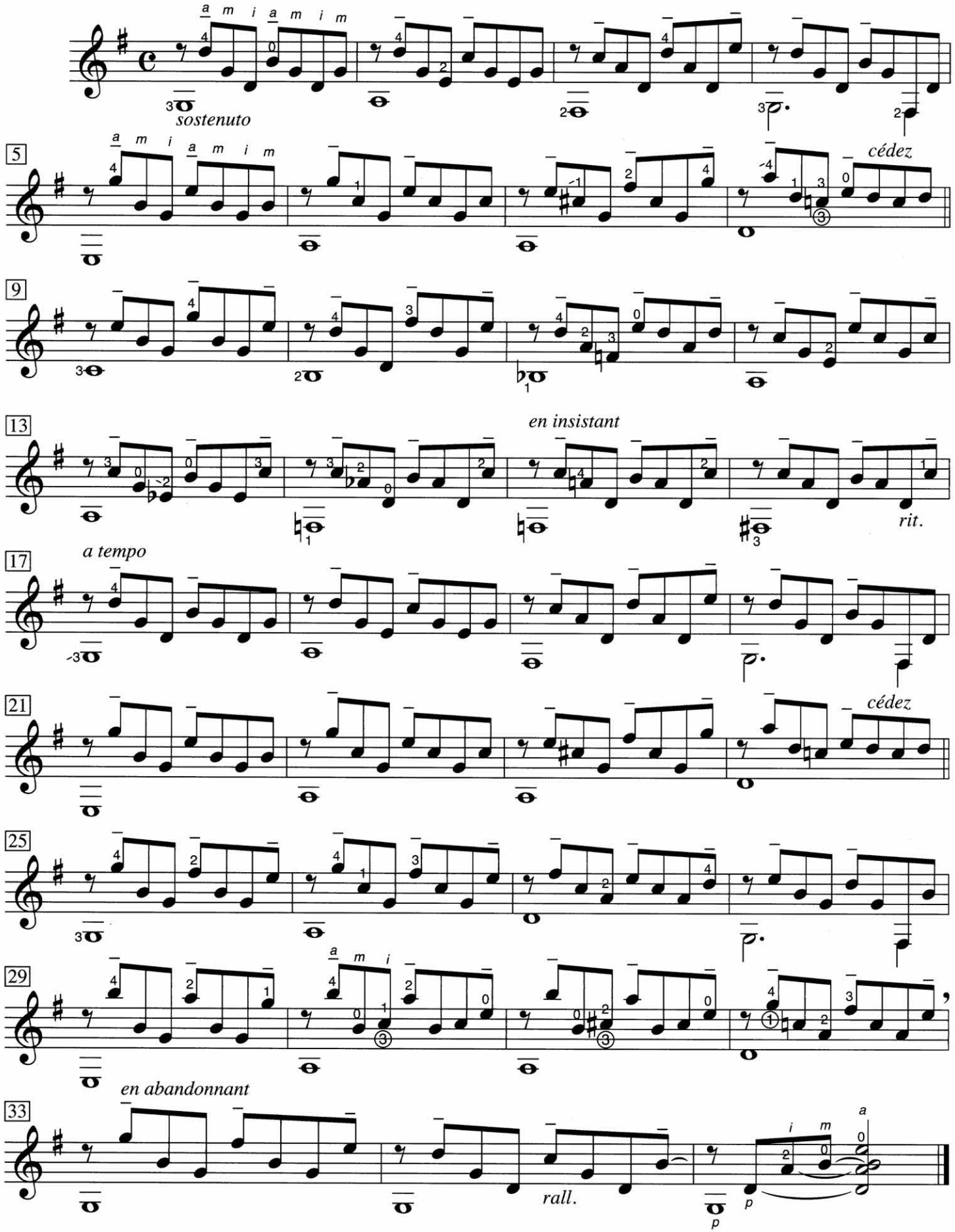
Source: *Studien für die Guitarre*, op. 44

Un parfum qui berce

A Soothing Perfume

Bernard Piris
(b. 1951)

Calme et tendre ♩ = 80 – 88



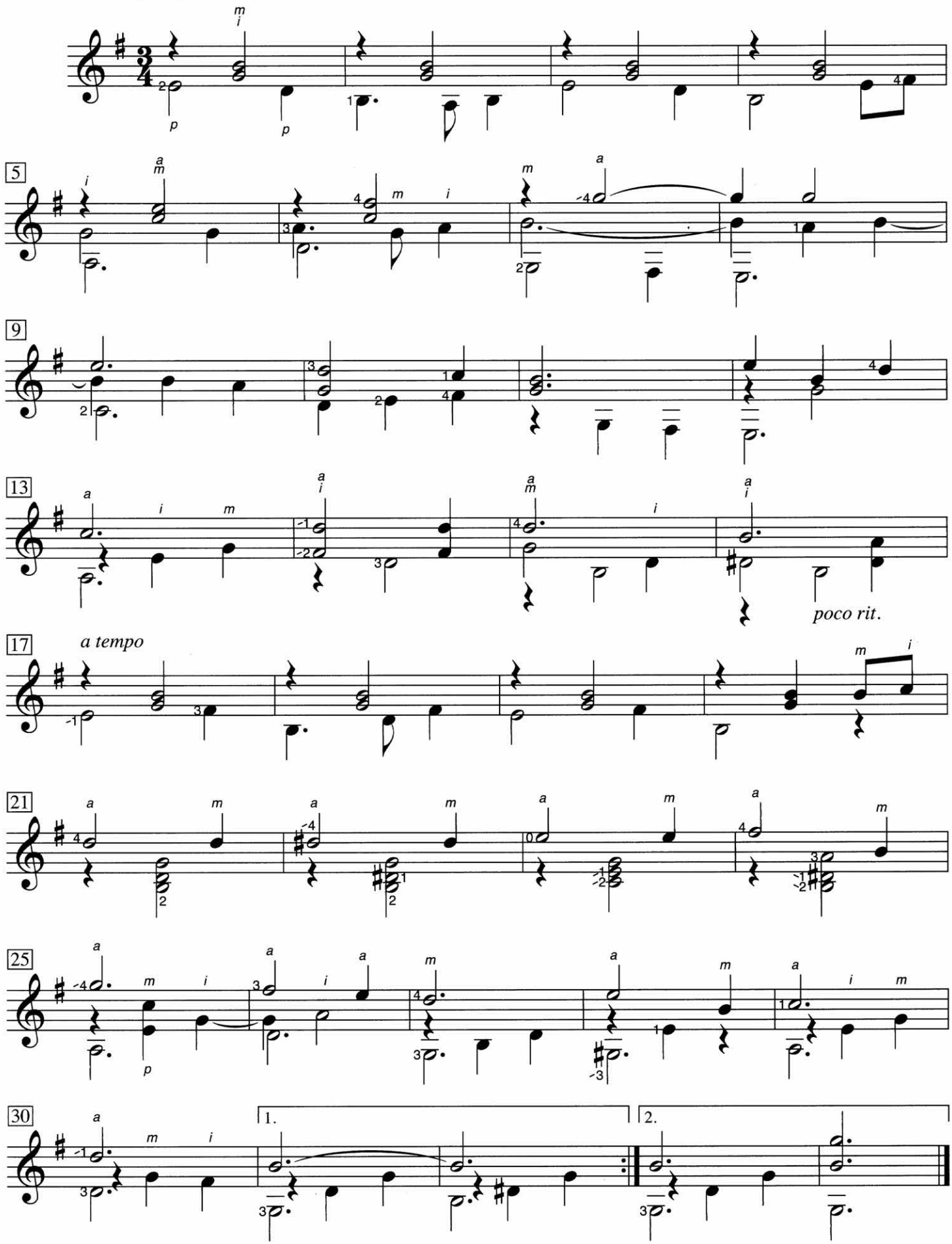
Source: *Airs de famille*, 1

© Copyright 2005 Les Productions d'OZ. All rights reserved. Used with permission.

Recognition

Richard Miles Jackman
(b. 1950)

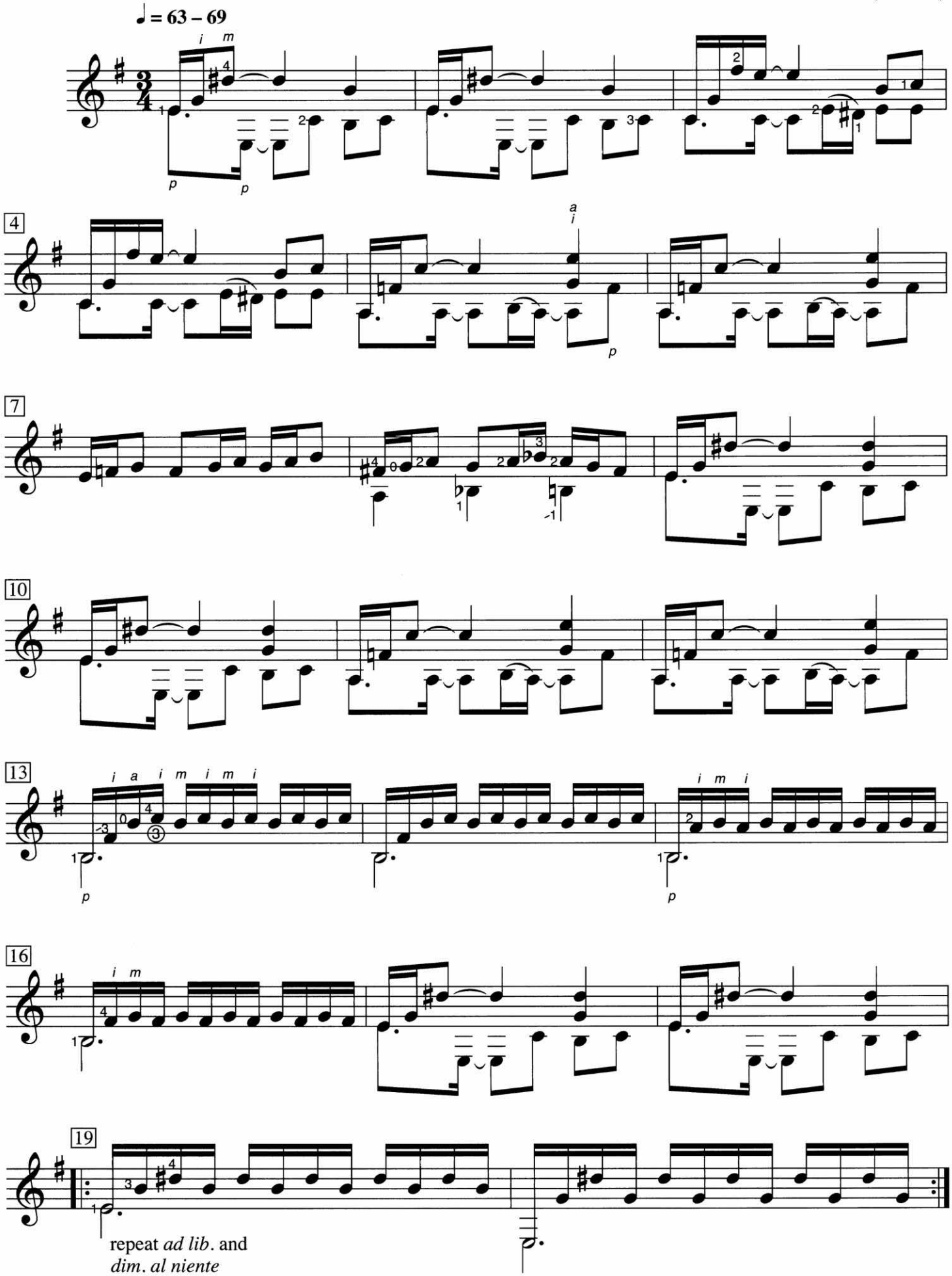
♩ = 104 – 116



Source: *Through the Keys*
© Copyright 2005 Richard Miles Jackman. All rights reserved. Used with permission.

Volatility

Jeffrey McFadden
(b. 1963)

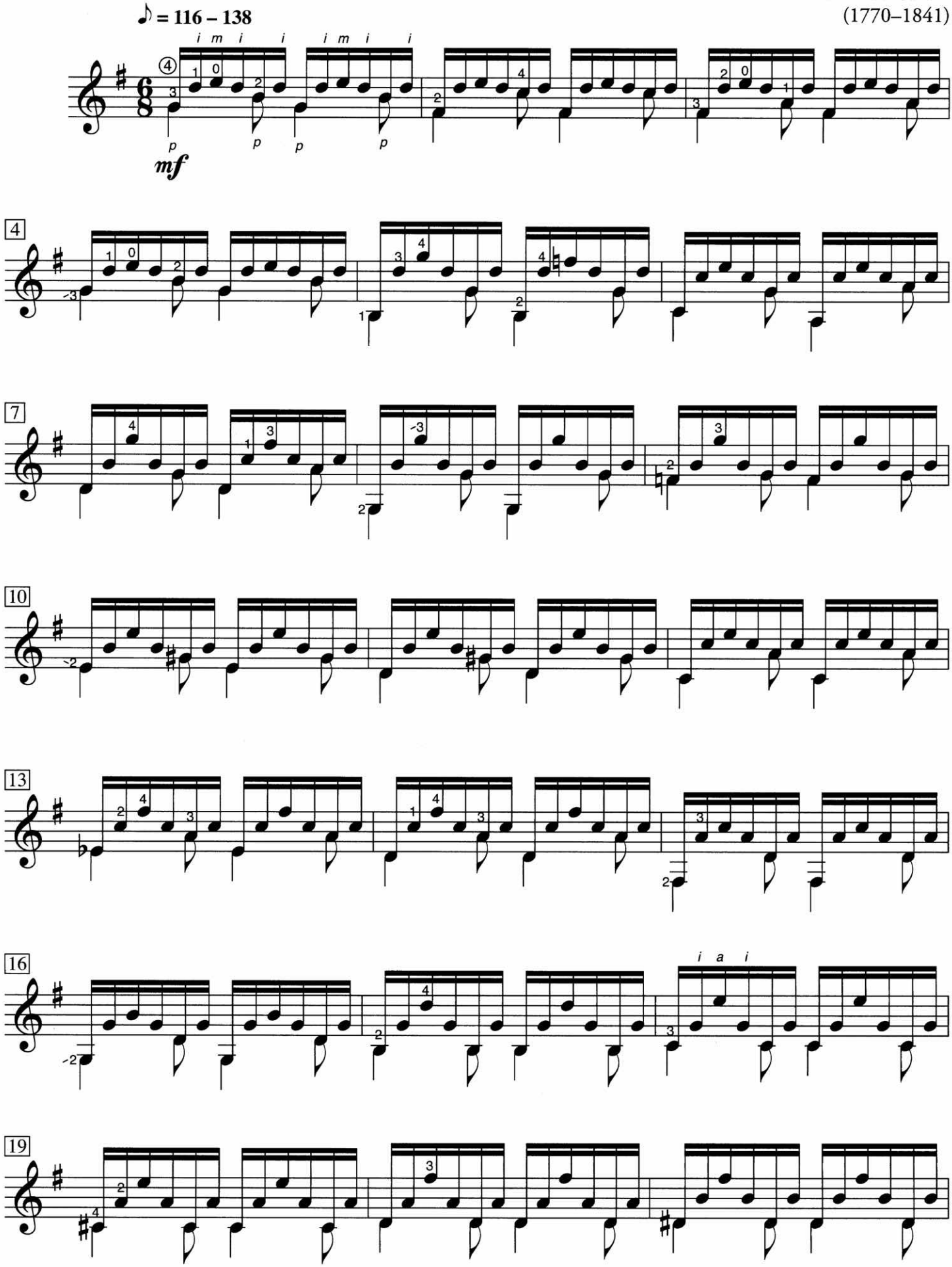


© Copyright 2009 Jeffrey McFadden. All rights reserved. Used with permission.

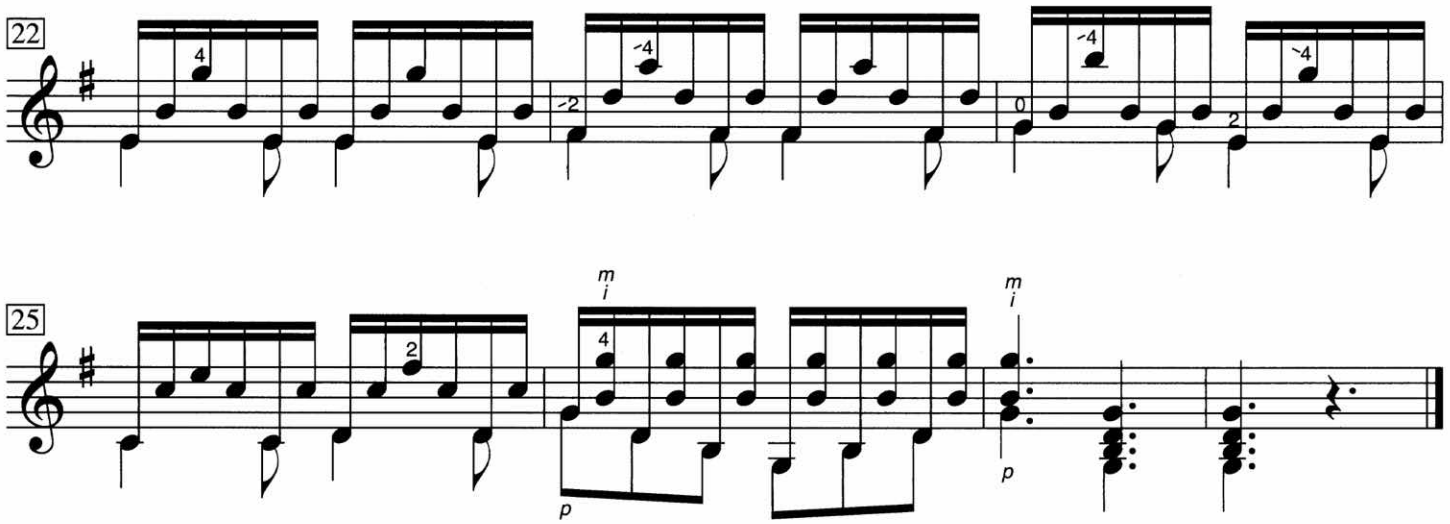
Allegretto

op. 114, no. 26

Ferdinando Carulli
(1770–1841)



Source: *L'utile et l'agréable*, op. 114



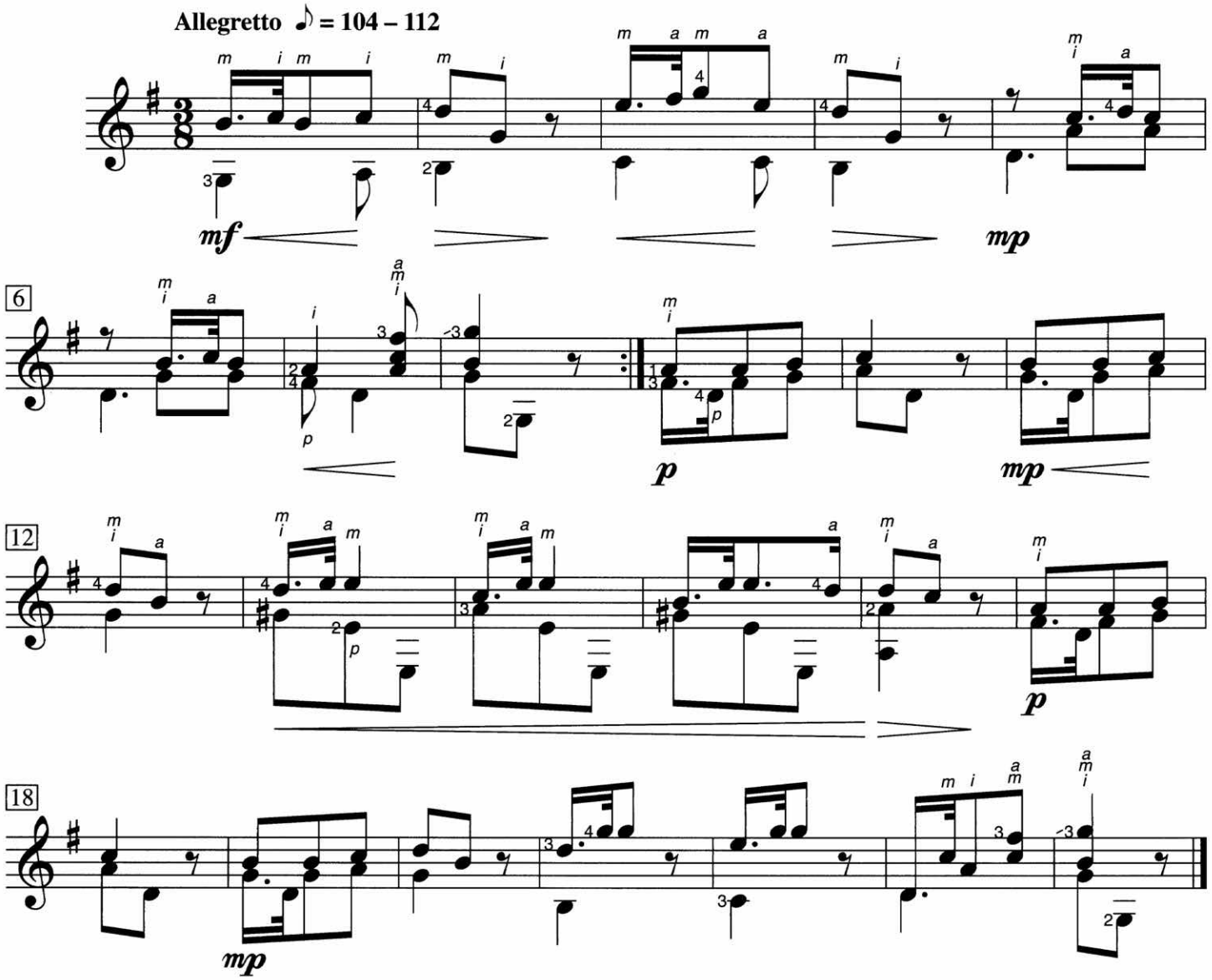
Etude no. 16

Lesson 15

Waltz

Dionisio Aguado
(1784–1849)

Allegretto ♪ = 104 – 112

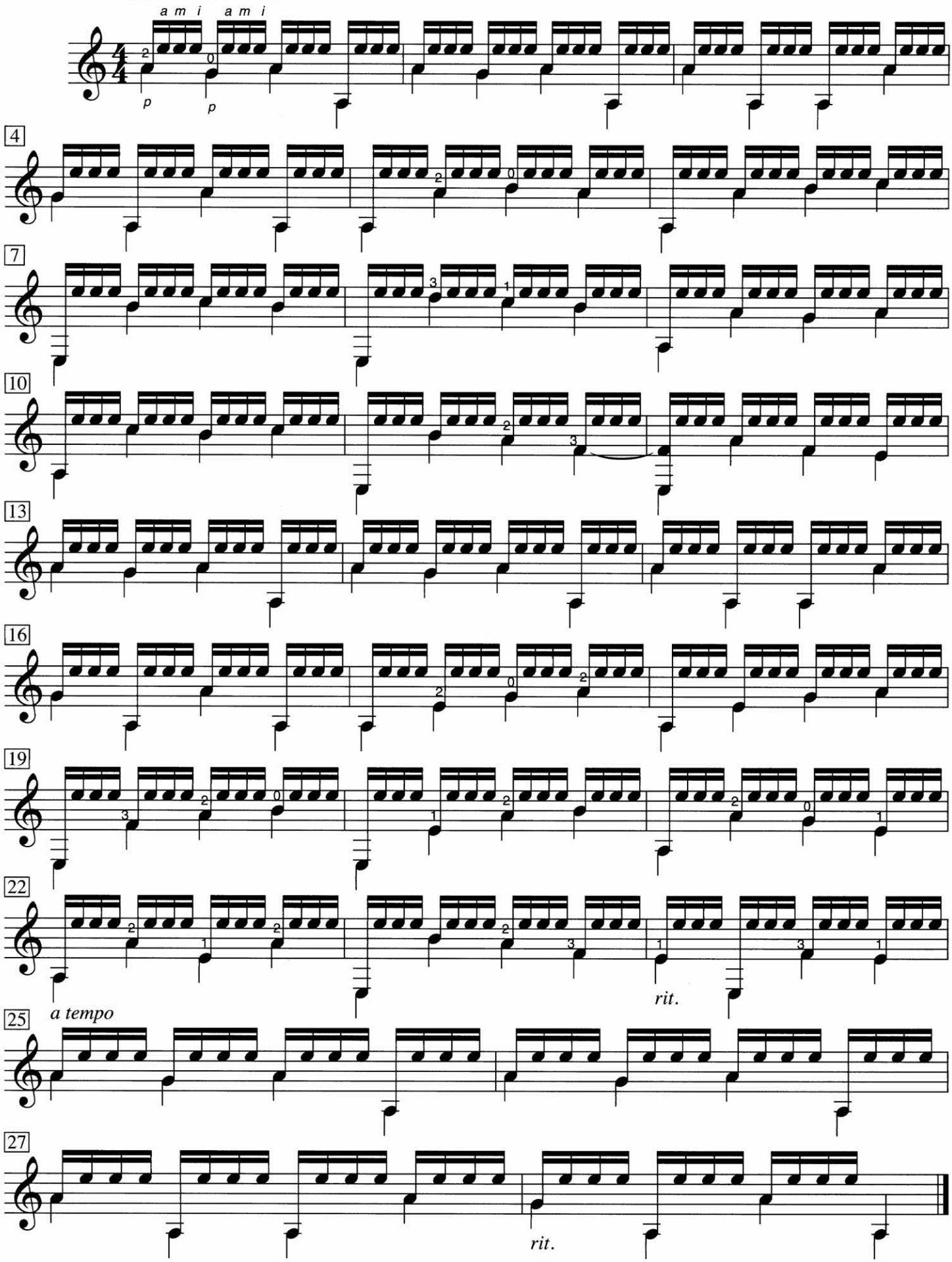


Source: *Nuevo método para guitarra*

Daybreak

Richard Summers
(b. 1953)

Legato ♩ = 96 – 104



© Copyright 1996 Richard Summers. All rights reserved. Used with permission.

The Royal Conservatory®
The finest instrument is the mind.

The Royal Conservatory of Music is one of the largest and most respected music education institutions in the world, providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based social programs.

The mission of The Royal Conservatory — to develop human potential through leadership in music and the arts — is based on the conviction that the arts are humanity's greatest means to achieve personal growth and social cohesion. **Advancing the transformative effect that music and the arts have on society lies at the heart of everything The Royal Conservatory does.**

The **more than five million alumni** of The Royal Conservatory have enjoyed the many benefits of music study and carried these benefits into subsequent careers in a wide range of fields, including medicine, business, politics, education, science, and sports. Others, such as Glenn Gould, Oscar Peterson, Diana Krall, Teresa Stratas, Sir Roger Norrington, and Jon Vickers have achieved international musical acclaim.

The curriculum for the study of music developed by the Conservatory is considered the foremost music education system in Canada, the United States, and many other countries around the world. Its broad use has served to bind together individuals from these nations with the thread of shared creative experiences.

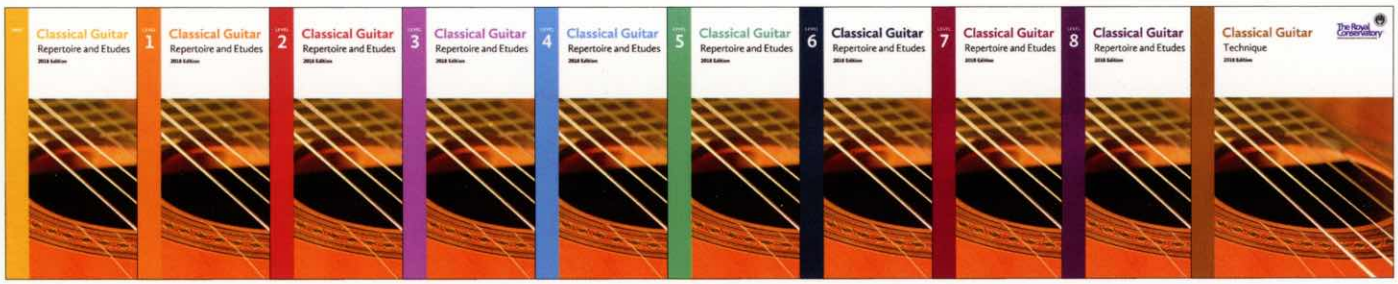
The Royal Conservatory is committed to enabling greater access to music through digital solutions, with a focus on: supporting and engaging the teaching community; cultivating and inspiring students and their families; bolstering and highlighting Canadian talent; and enriching and enhancing the future of music and music education.

The Royal Conservatory is also a leader in the development of arts-based programs designed to address a range of social issues, such as youth at risk, the development of children in their early years, and wellness in seniors. The programs of **Learning Through the Arts®** and **The Marilyn Thomson Early Childhood Education Centre** use the latest research findings in neuroscience and the social sciences to address important health, social, and development issues.

At its international headquarters, the TELUS Centre for Performance and Learning in Toronto, The Royal Conservatory offers classes and lessons for all ages and stages, and an extensive set of training programs for gifted young artists through **The Glenn Gould School** and **The Phil and Eli Taylor Performance Academy for Young Artists**. The Conservatory also presents and produces a wide range of concerts featuring the finest Canadian and international artists in its magnificent performance spaces, including the internationally acclaimed **Koerner Hall**, as well as **Temerty Theatre** and **Mazzoleni Concert Hall** in historic **Ihnatowycz Hall**.

Classical Guitar Series, 2018 Edition

Drawing upon its reputation of excellence, the fifth edition of The Royal Conservatory's acclaimed guitar series presents a fresh and exciting selection of material to engage classical guitar students at all levels. Each progressive *Repertoire and Etudes* book explores a wide range of historical periods and styles, featuring pieces compiled from more than 500 years' worth of guitar and other plucked-string music. With this series, teachers and students will embark on an innovative learning path designed to foster well-rounded musical development and an enduring passion for their instrument.

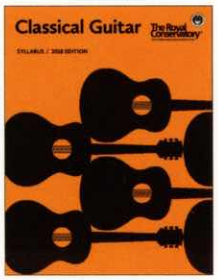


Classical Guitar Repertoire and Etudes
Preparatory to Level 8
The nine books in this one-of-a-kind series include carefully chosen repertoire and etudes that introduce students to both classic favorites and new, exploratory pieces. Featuring updated repertoire from modern composers such as Sérgio Assad, Dušan Bogdanović, and Roland Dyens, and an increased presence of South American music, this progressive series provides an excellent balance of styles suitable for students of all ages and learning styles.

Classical Guitar Technique
Preparatory to ARCT
This resource offers students level-appropriate exercises to develop technical proficiency as they progress through each level of their musical studies. It includes scale patterns with recommended fingering, arpeggio patterns, and a Technique Supplement with additional exercises.

Classical Guitar Syllabus, 2018 Edition
The *Classical Guitar Syllabus, 2018 Edition* is an invaluable resource for teachers preparing students for examinations of The Royal Conservatory Certificate Program. This syllabus outlines the classical guitar curriculum for Preparatory through Associate Diploma levels. It includes extensive listings of repertoire as well as musicianship and technical requirements for each level of study.

For more information and additional resources, visit *rcmusic.com/classicalguitar*.



Classical Guitar / Repertoire and Etudes 3

G5R03 $22.95

9 781554 408559

ISBN 978-1-55440-855-9

The Royal Conservatory®
The finest instrument is the mind.