LEVEL
4

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).

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RCM PUBLISHING

Classical Guitar

Repertoire and Etudes 4

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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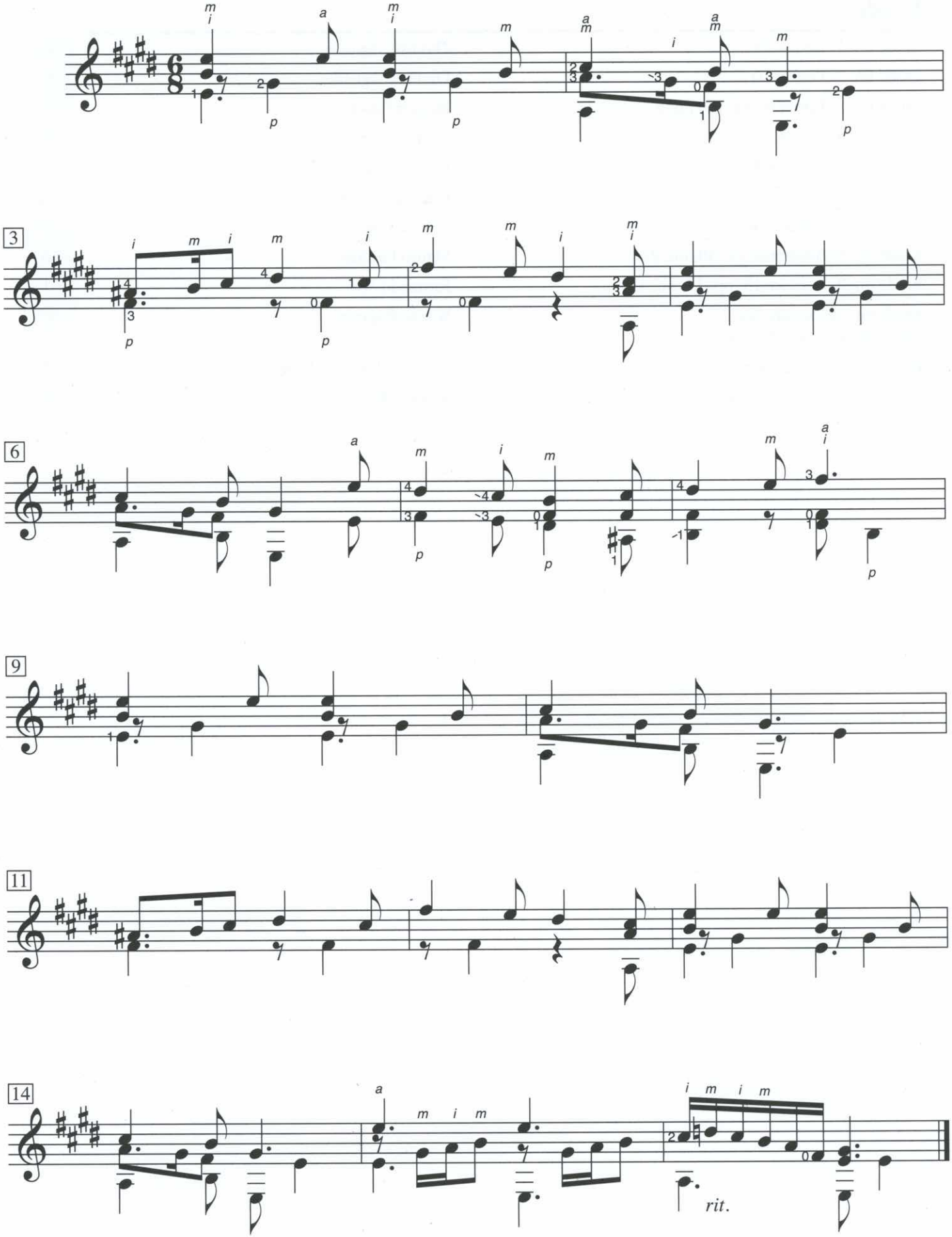
The Woods So Wild

16th-century English
arr. Jeffrey McFadden



Source: Based on the theme of a set of keyboard variations entitled *Will Yow Walke the Woods Soe Wylde* by William Byrd.

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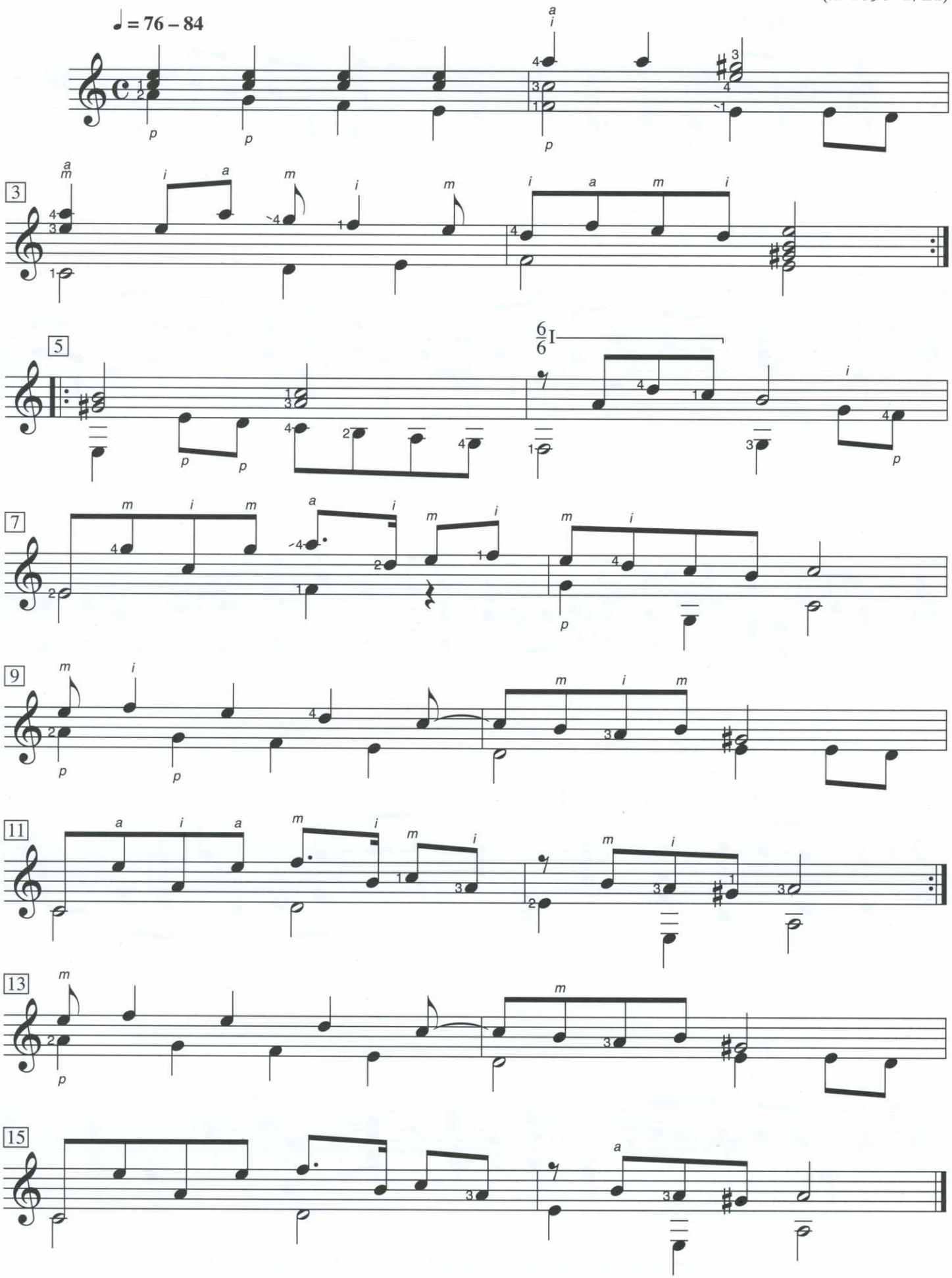
Aria

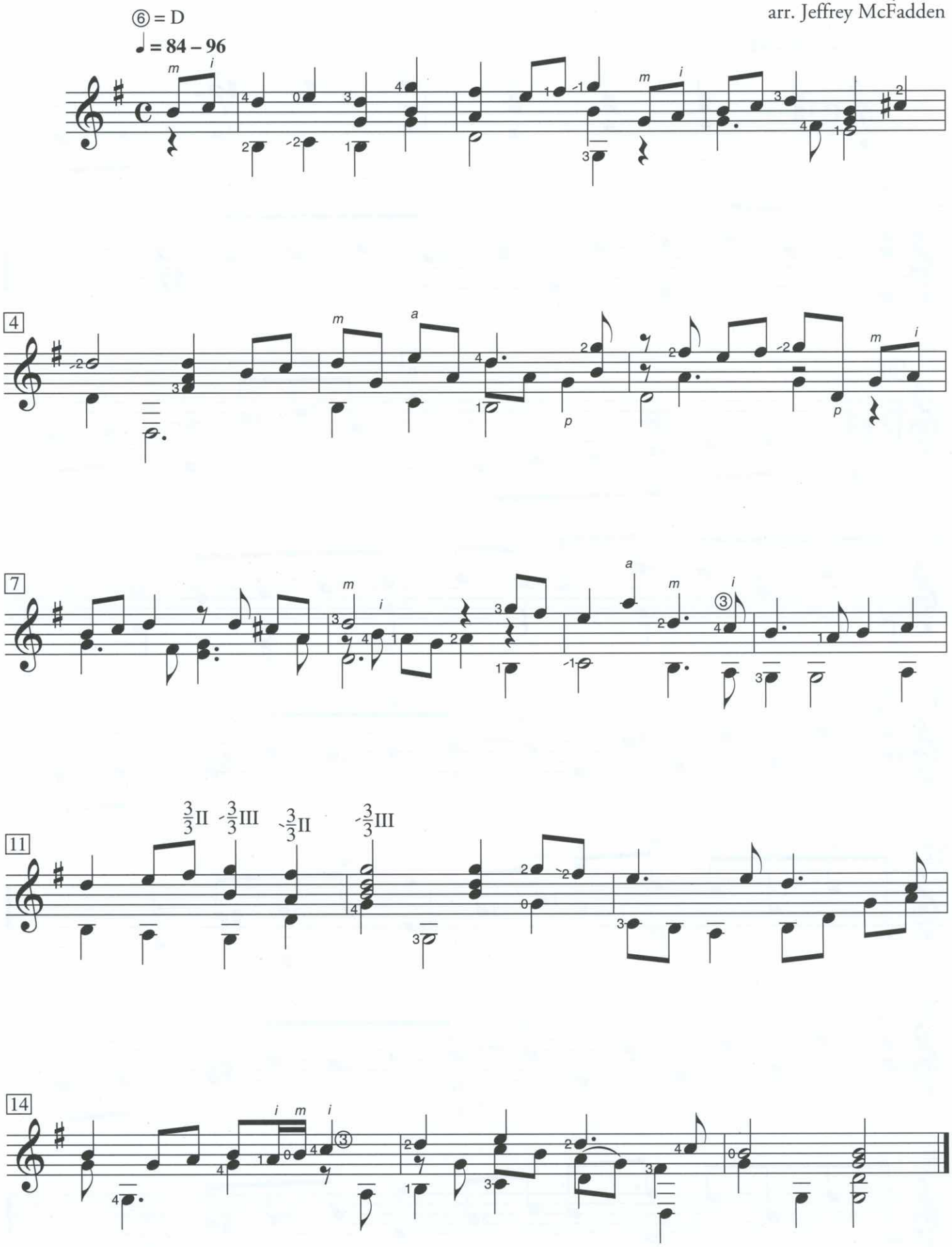
Jan Antonín Losy
(*ca* 1650–1721)



Source: This Aria is one of approximately 150 individual pieces by Losy that are often grouped into suites in various combinations.

Ballet

Anonymous
arr. Jeffrey McFadden



Source: *Grand ballet de Saint-Germain, Second Chant* from Robert Ballard's *Deuxième livre et pieces diverses*; one of many sources for this anonymous piece of dance music.

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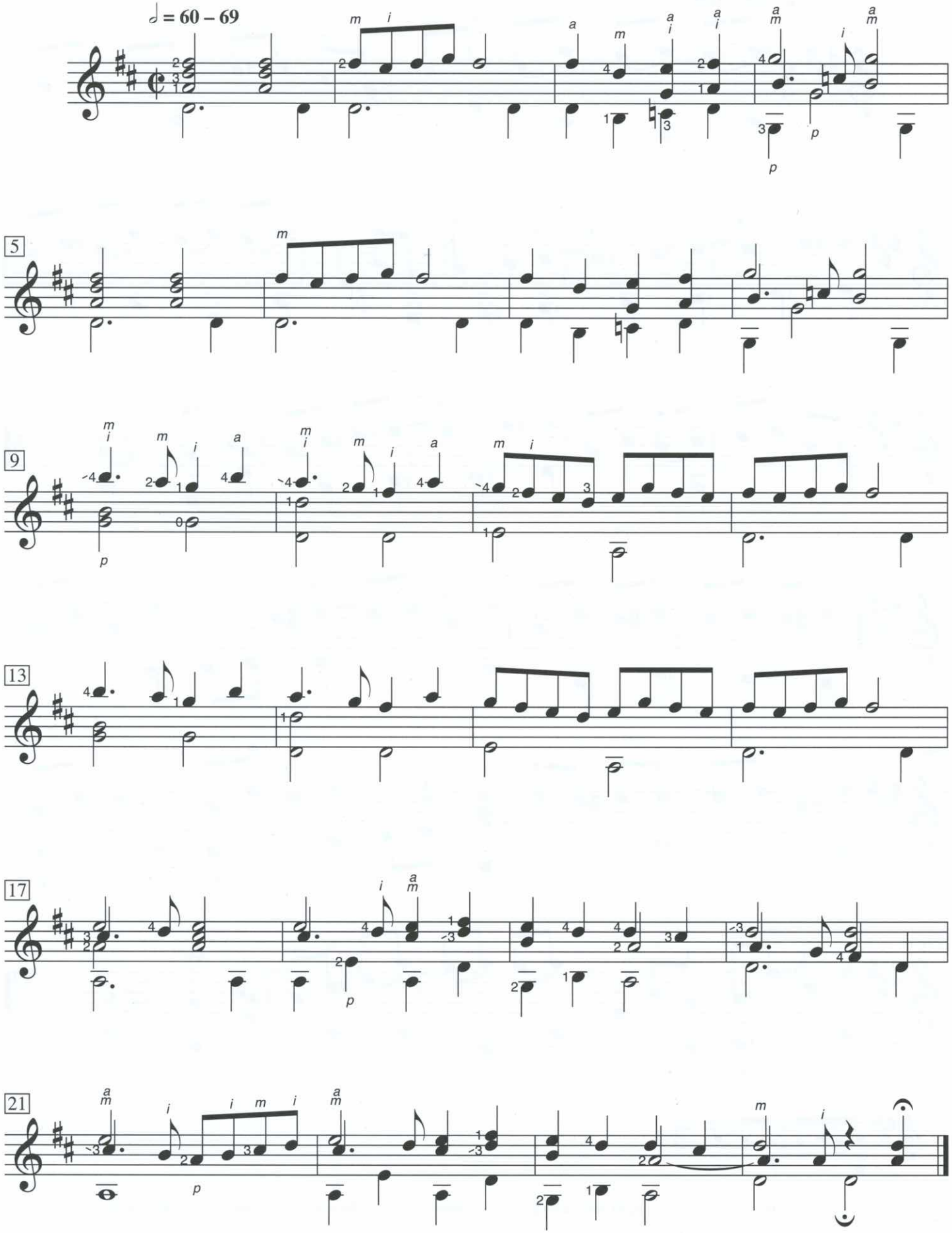
Der Fuggerin Tanz

Lady Fugger's Dance

attr. Melchior Neusidler
(1531–1590)

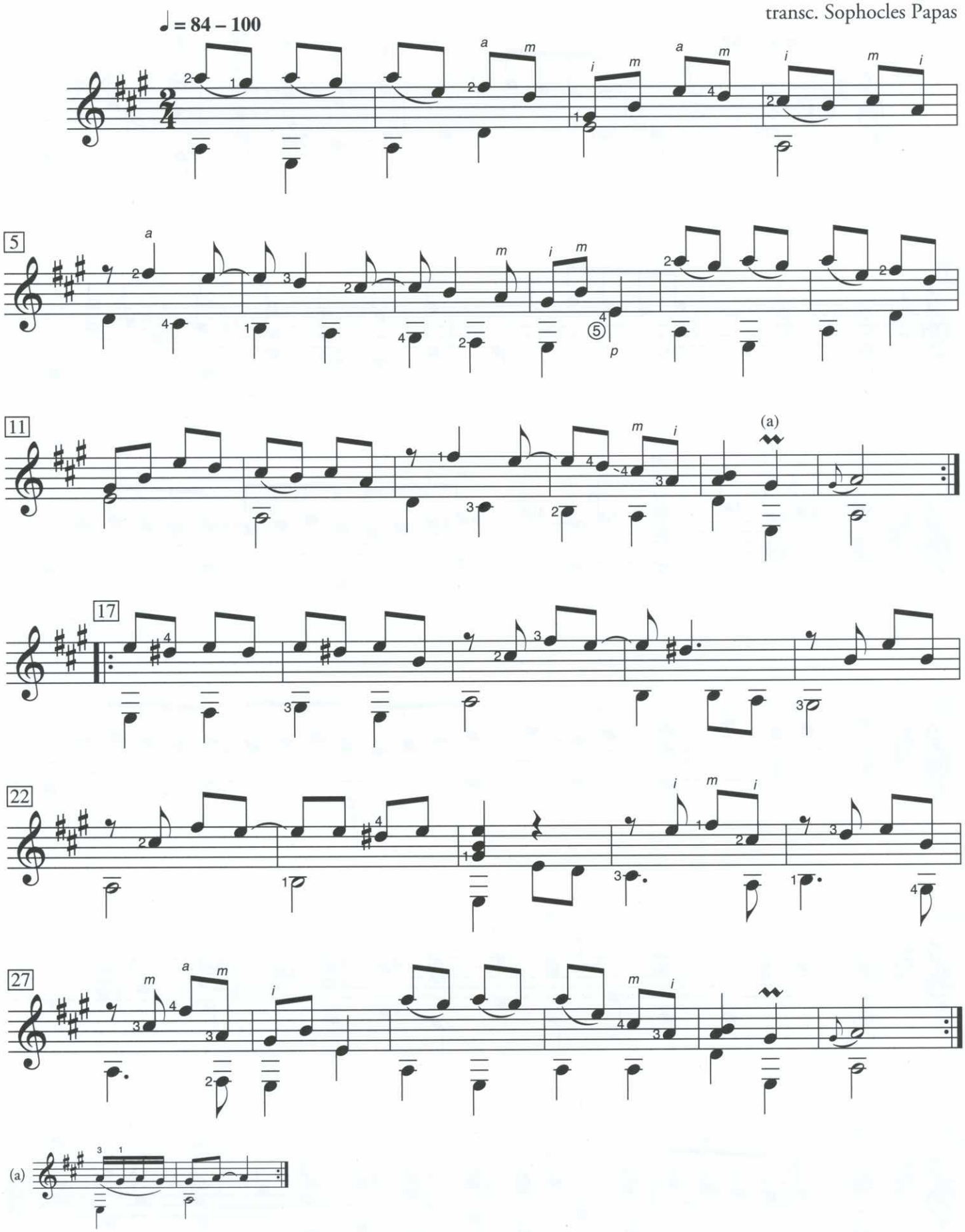


Source: Included in *Teütsch Lautenbuch*

Partita VIII

III: Gavotte

Giuseppe Antonio Brescianello
(*ca* 1690–1758)
transc. Sophocles Papas



The *colascione*, a member of the lute family with a small body, a long neck, and sixteen to twenty-four frets, was introduced into Europe in the 16th and 17th centuries.

Source: *18 partite per colascione*

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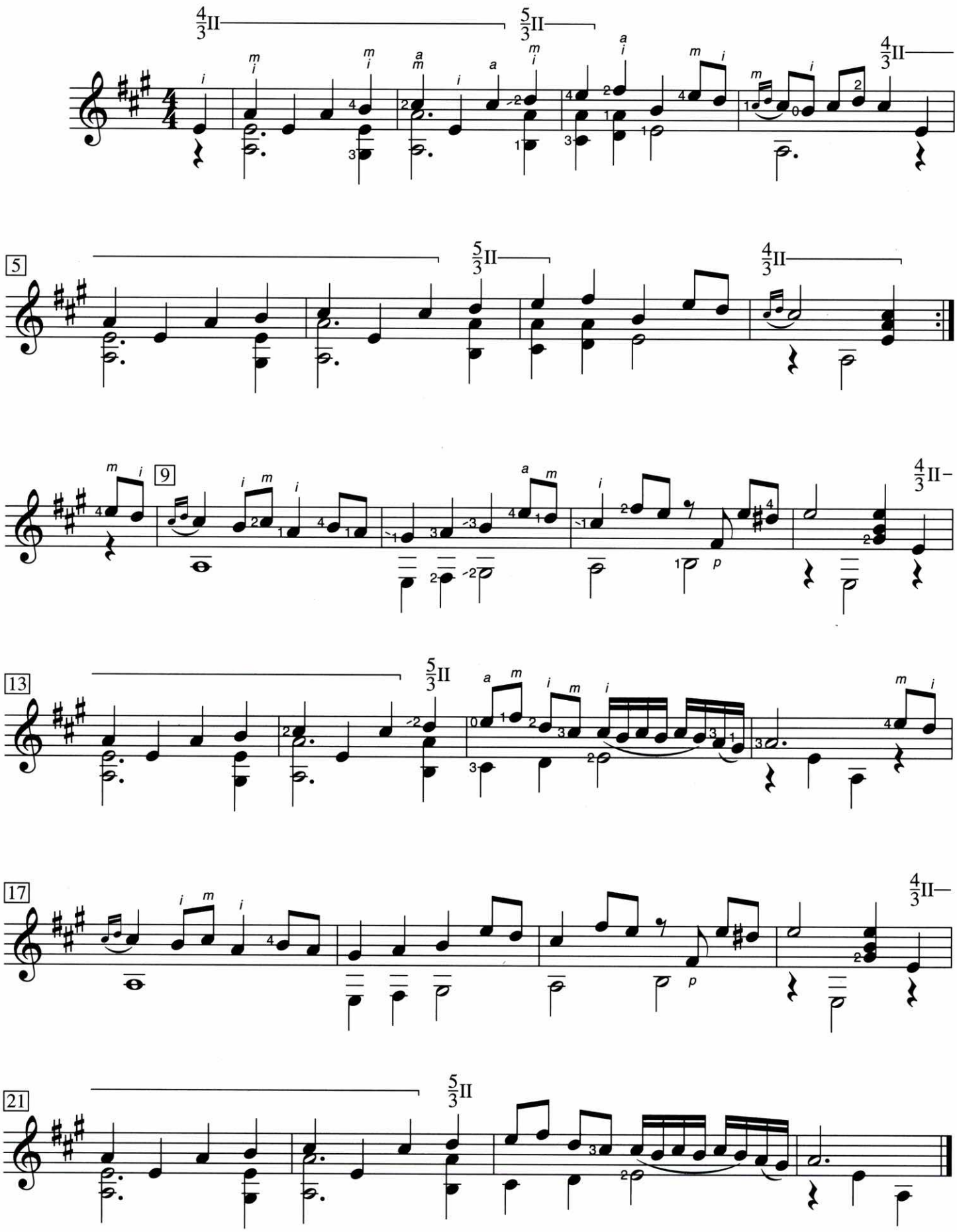
Suite for Lute

II: Gavotte

Ivan Jelínek
(1683–1759)
transc. Vladimir Mikulka

♩ = 104 – 116



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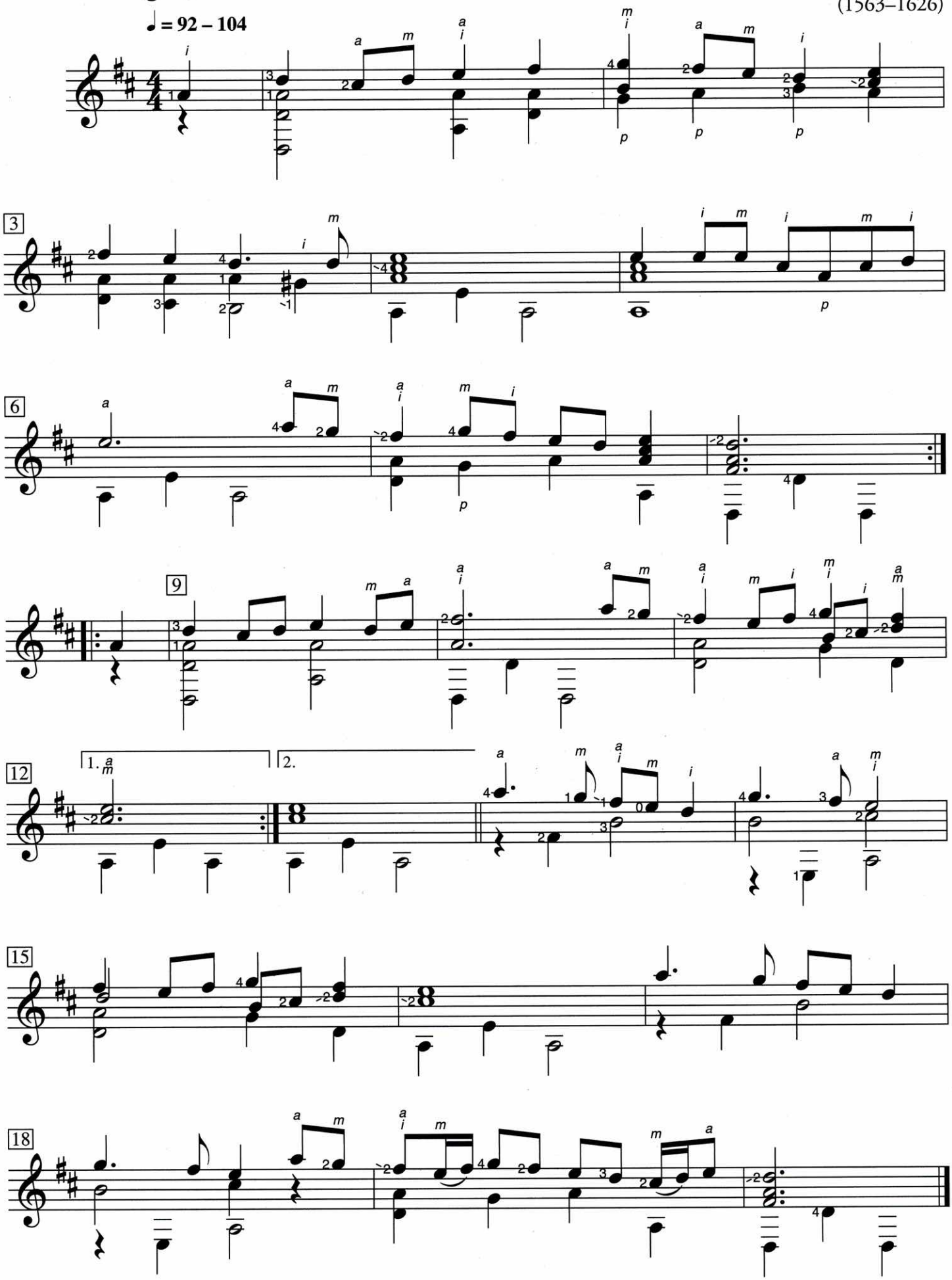
Lady Laiton's Almain

Poulton 48

John Dowland
(1563–1626)

⑥ = D

♩ = 92 – 104

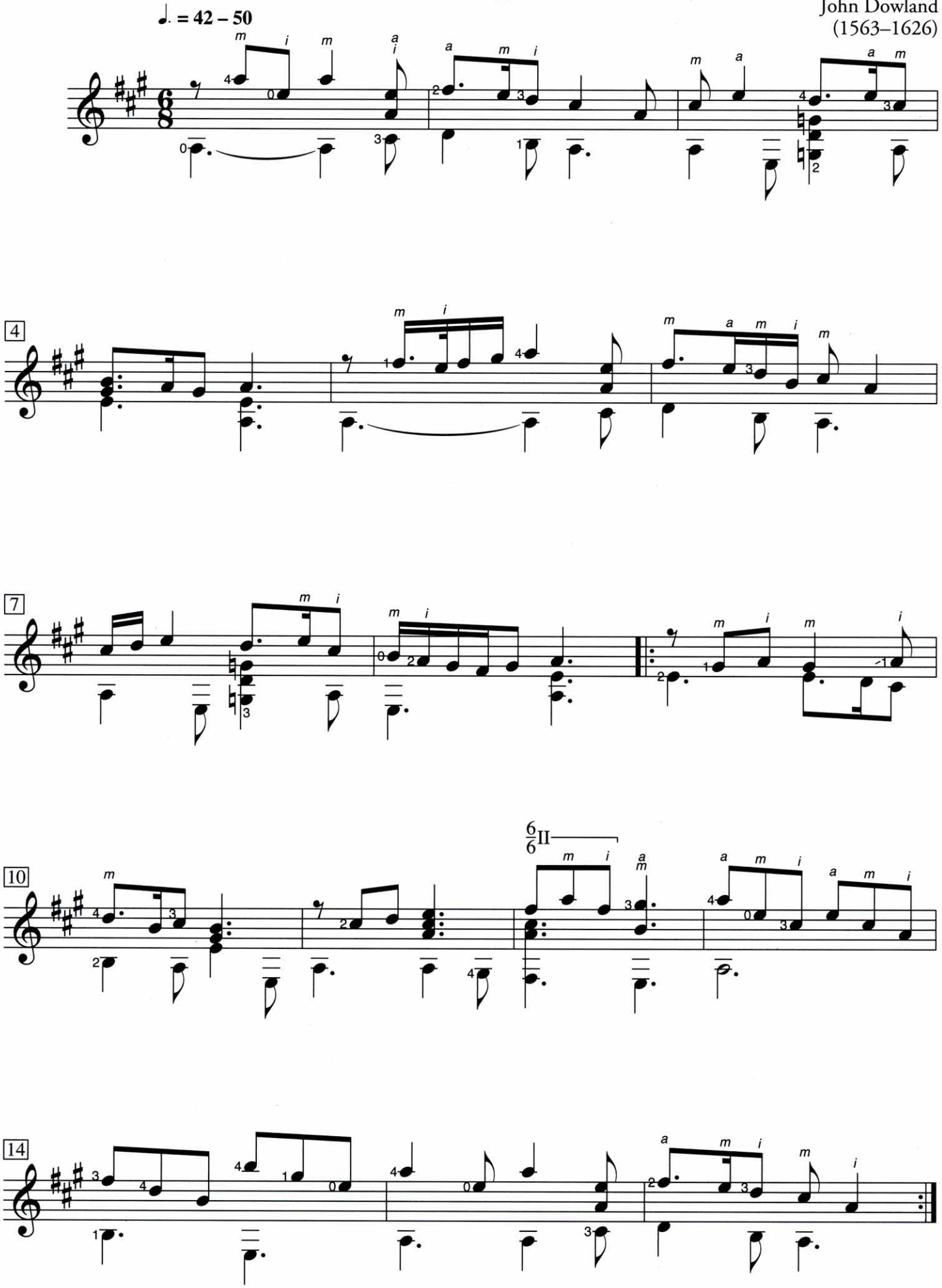


Source: Included in the *Mathew Holmes Lute Book* (Cambridge, Cambridge University Library, MS Dd.2.11)

Mrs. Winter's Jump

Poulton 55

John Dowland
(1563–1626)

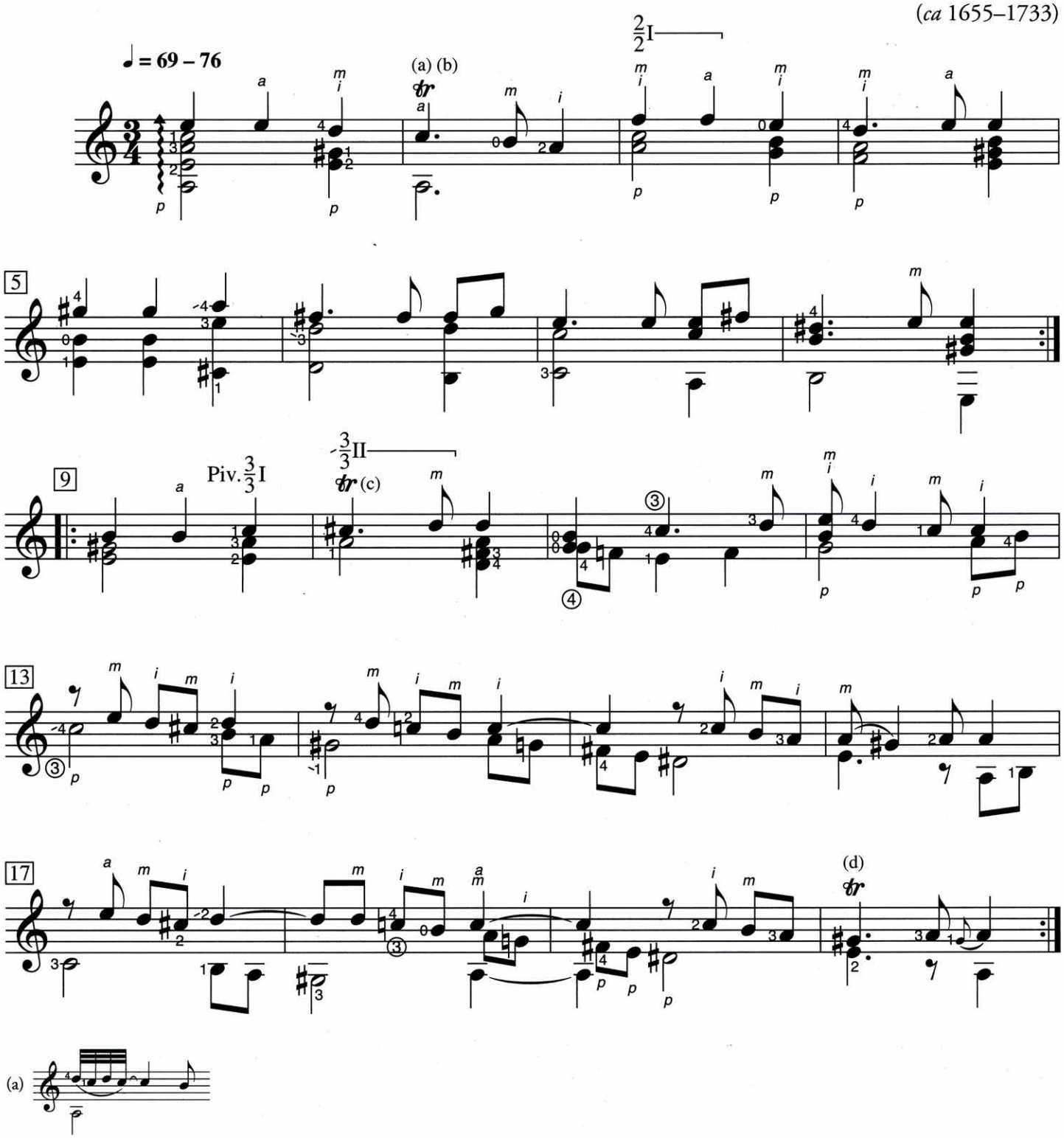


Source: Washington, D.C., Folger Shakespeare Library, MS 1610.1

Suite No. 11

Sarabande

Robert de Visée
(*ca* 1655–1733)



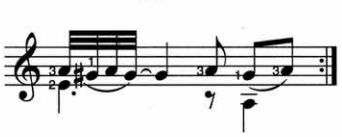
(a)

(b) In French music of the Baroque period, it is customary to play certain stepwise successions of rhythmically equal notes in an uneven, lilting fashion. In this *Sarabande*, this practice of *notes inégales* results in the following alterations:

♫ is played approximately as ♩³♪ and ♩. ♪ is played as ♩♩³♪

(c)

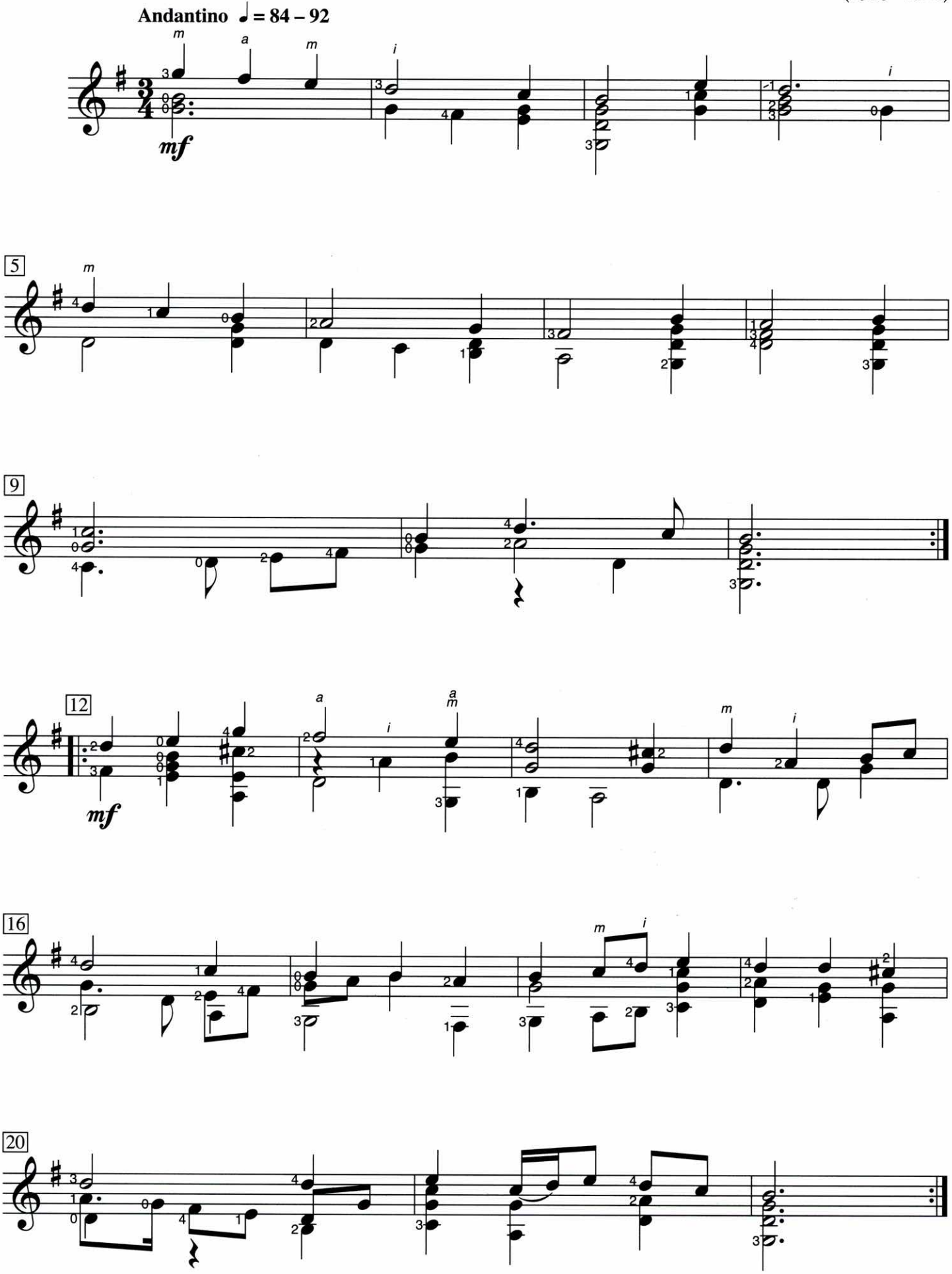
(d)



Original key: B minor
Source: *Livre de pièces pour la guittarre*

Awake, Sweet Love

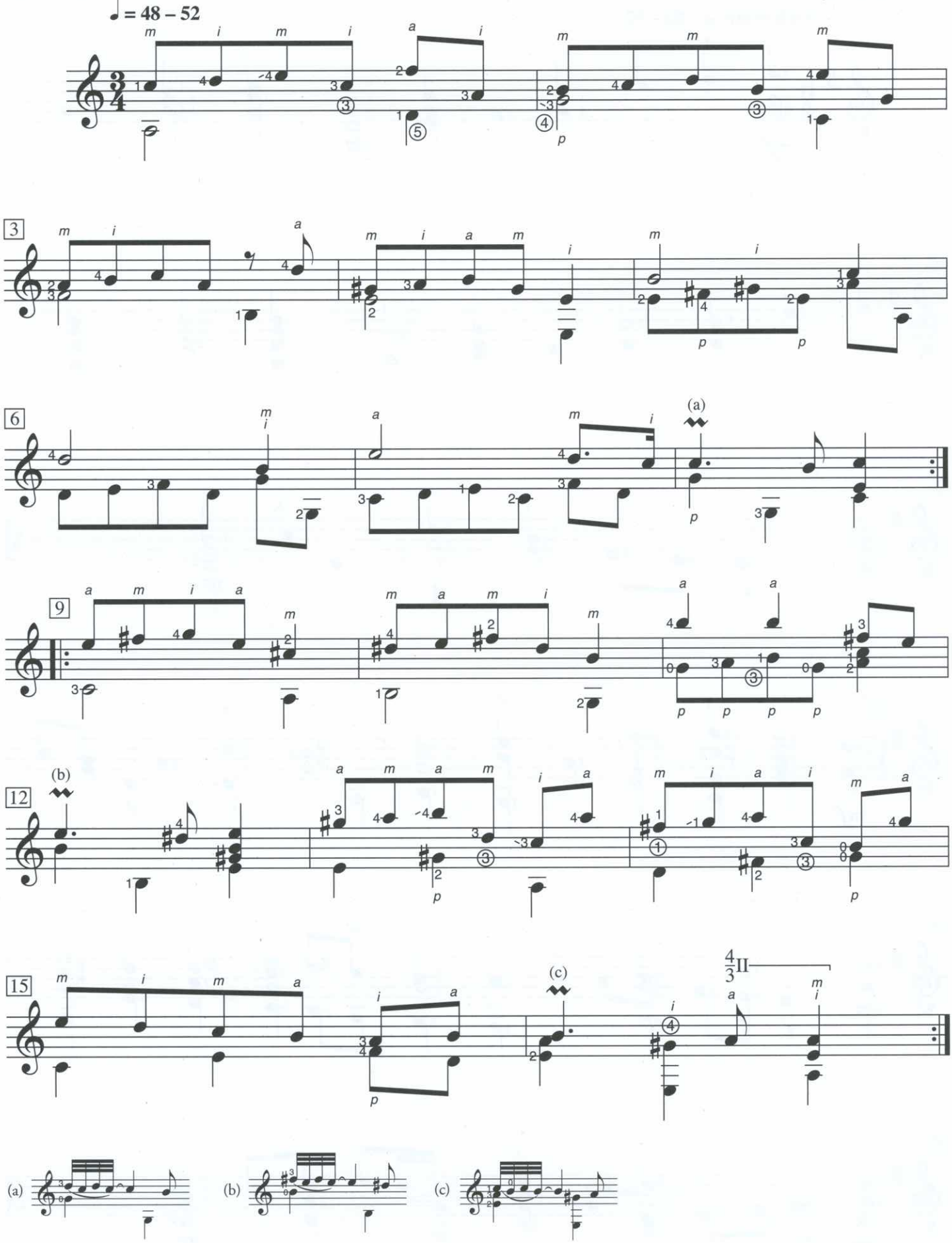
John Dowland
(1563–1626)



For examinations, observe the repeats.
Source: *The Firste Booke of Songes or Ayres of Fowre Partes*, no. 19

Sarabande

Jan Antonín Losy
(*ca* 1650–1721)

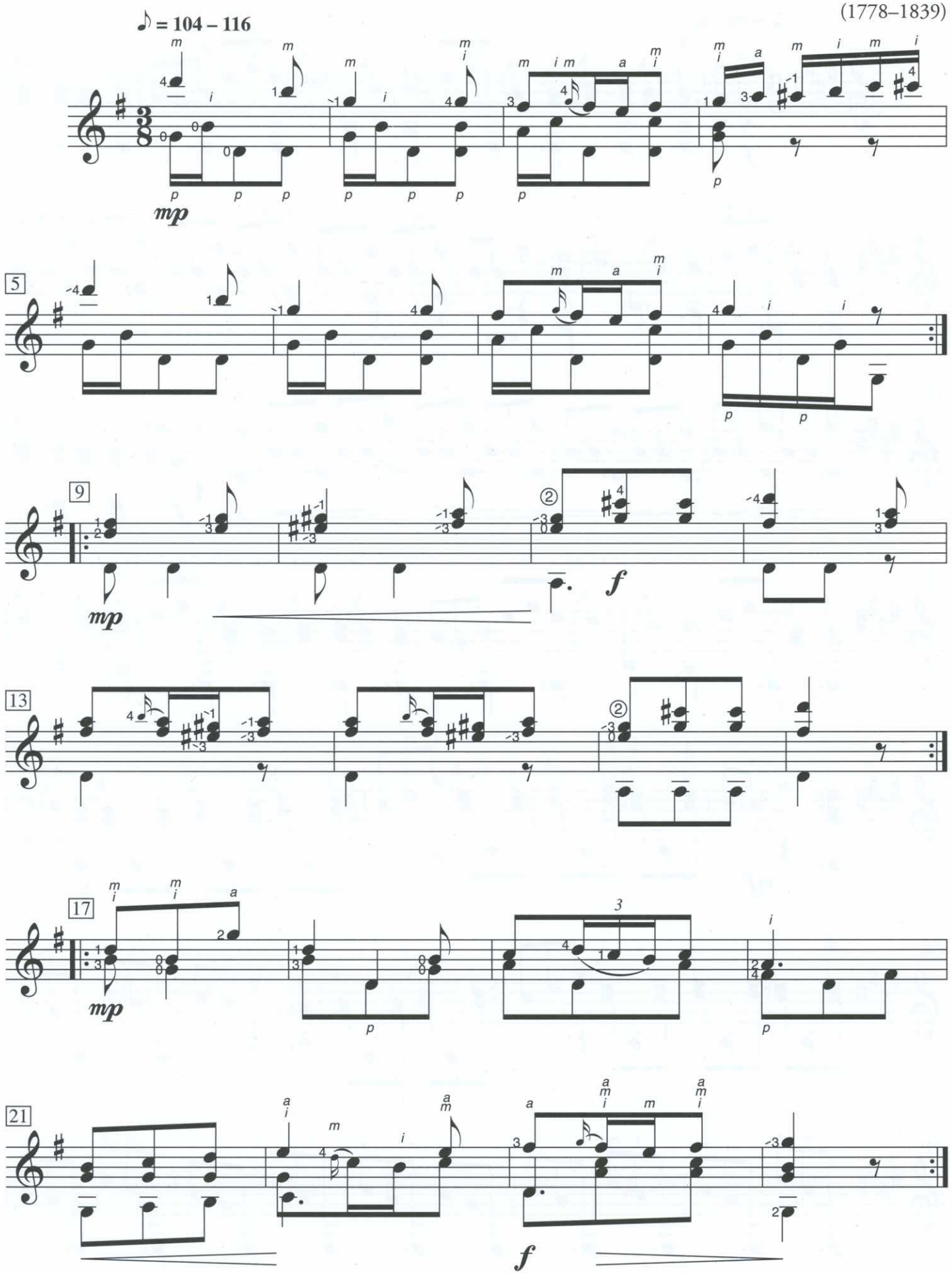


Source: This Sarabande is one of approximately 150 individual pieces by Losy that are often grouped into suites in various combinations.

Waltz

op. 8, no. 2

Fernando Sor
(1778–1839)

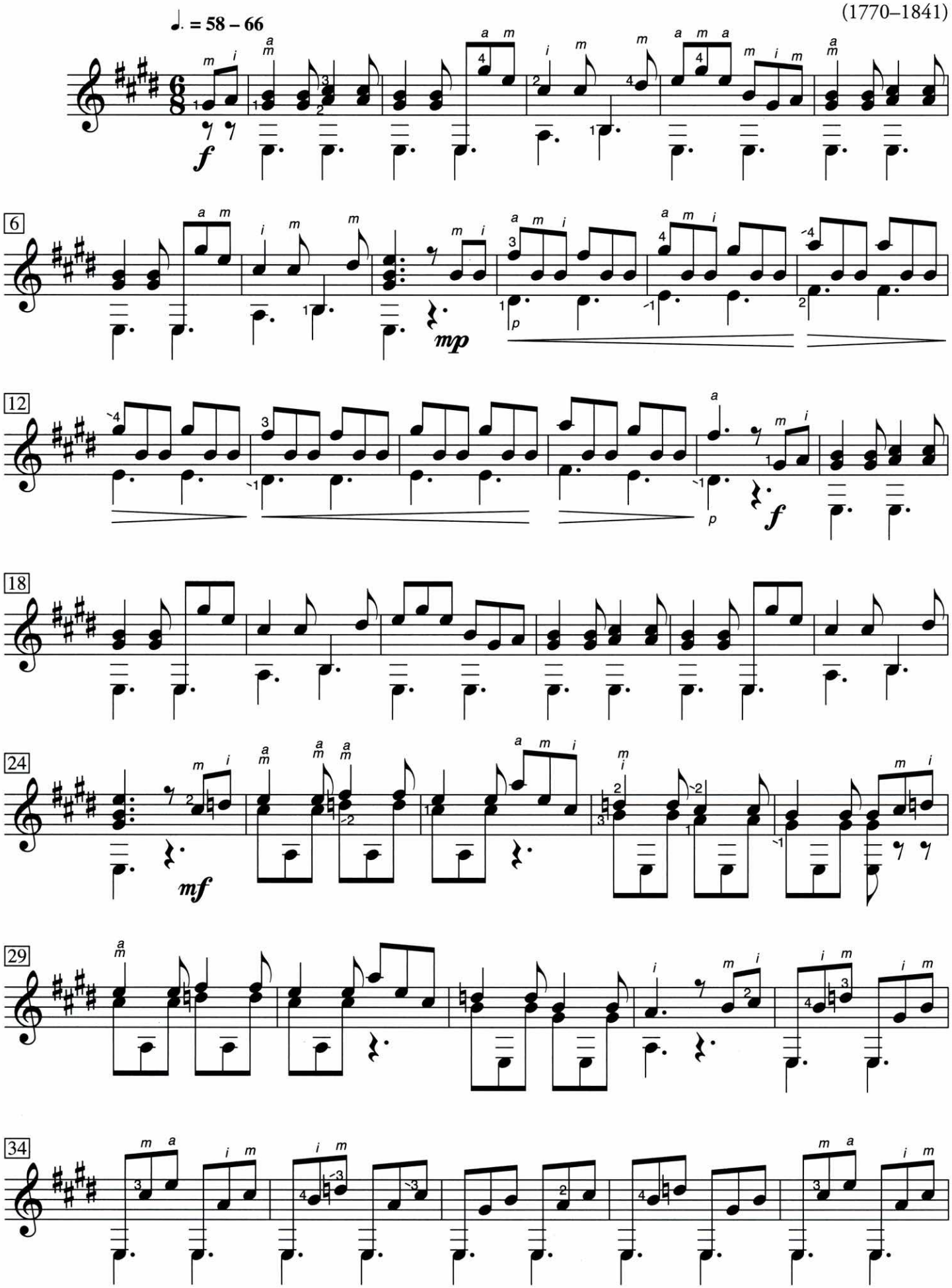


Source: *Six Divertimentos for the Spanish Guitar*, op. 8

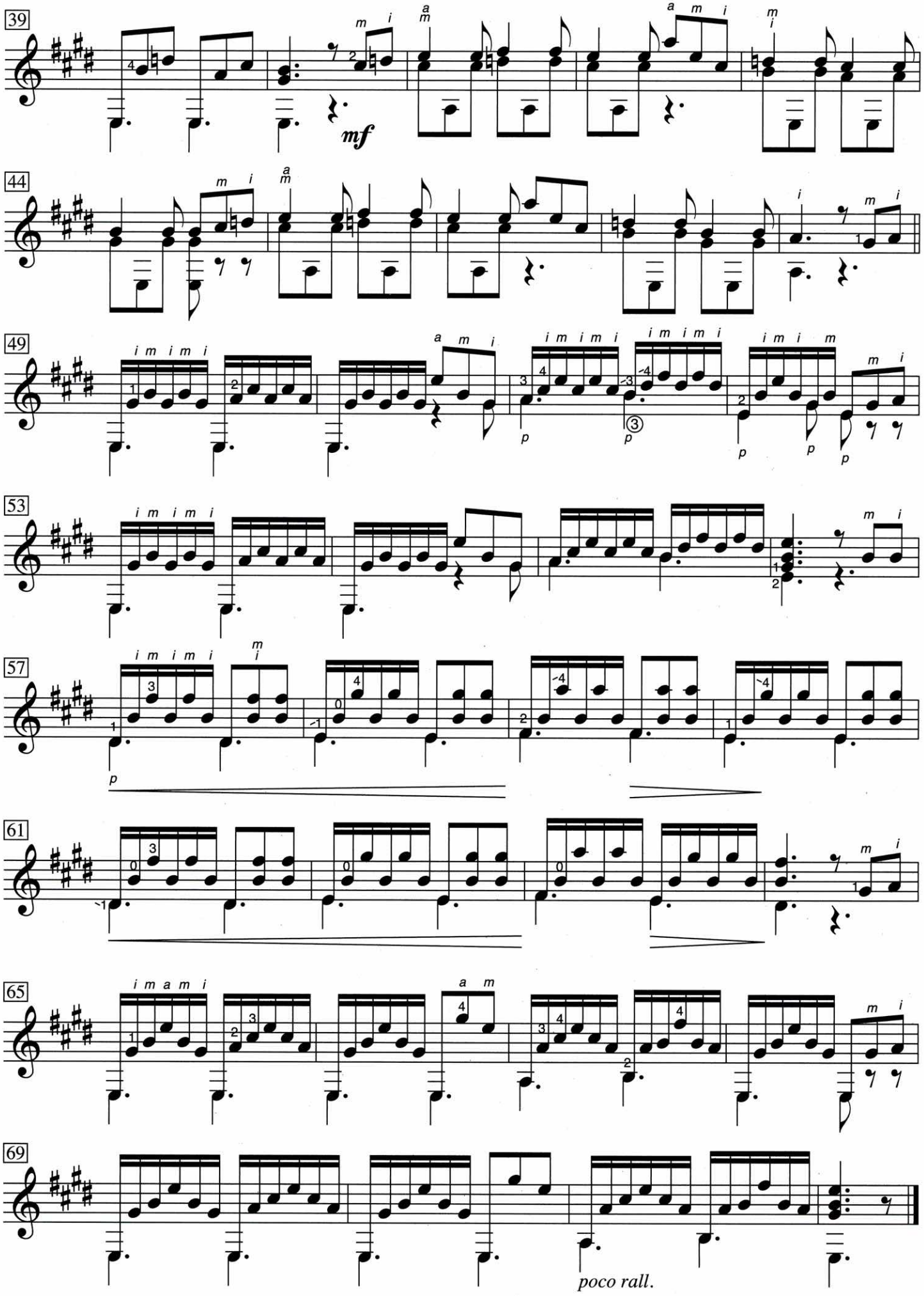
Allegretto

op. 241, no. 14

Ferdinando Carulli
(1770–1841)

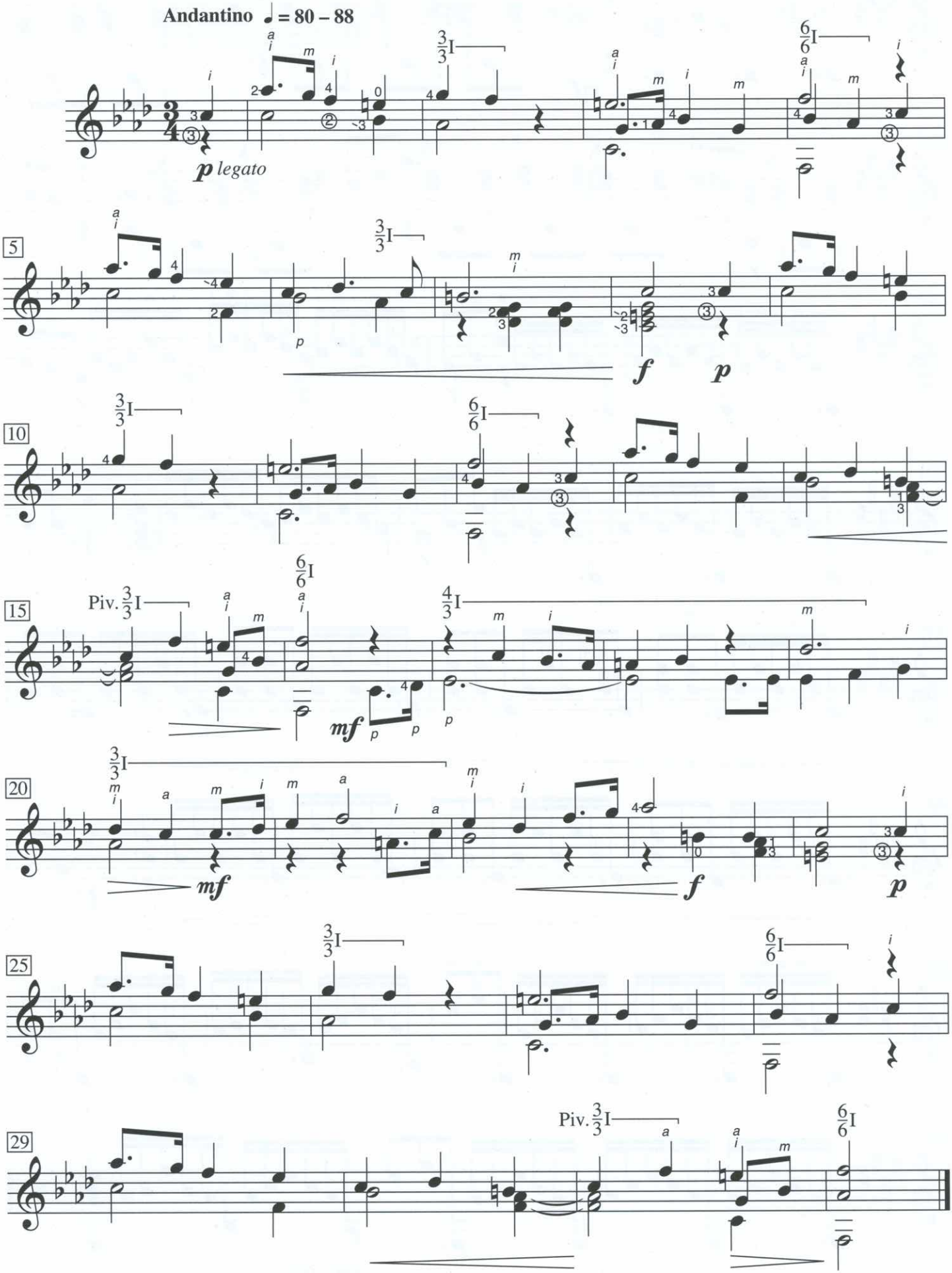


Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241


39
mf
44
49
p
53
57
p
61
65
69
poco rall.

Exercise 90

Dionisio Aguado
(1784–1849)



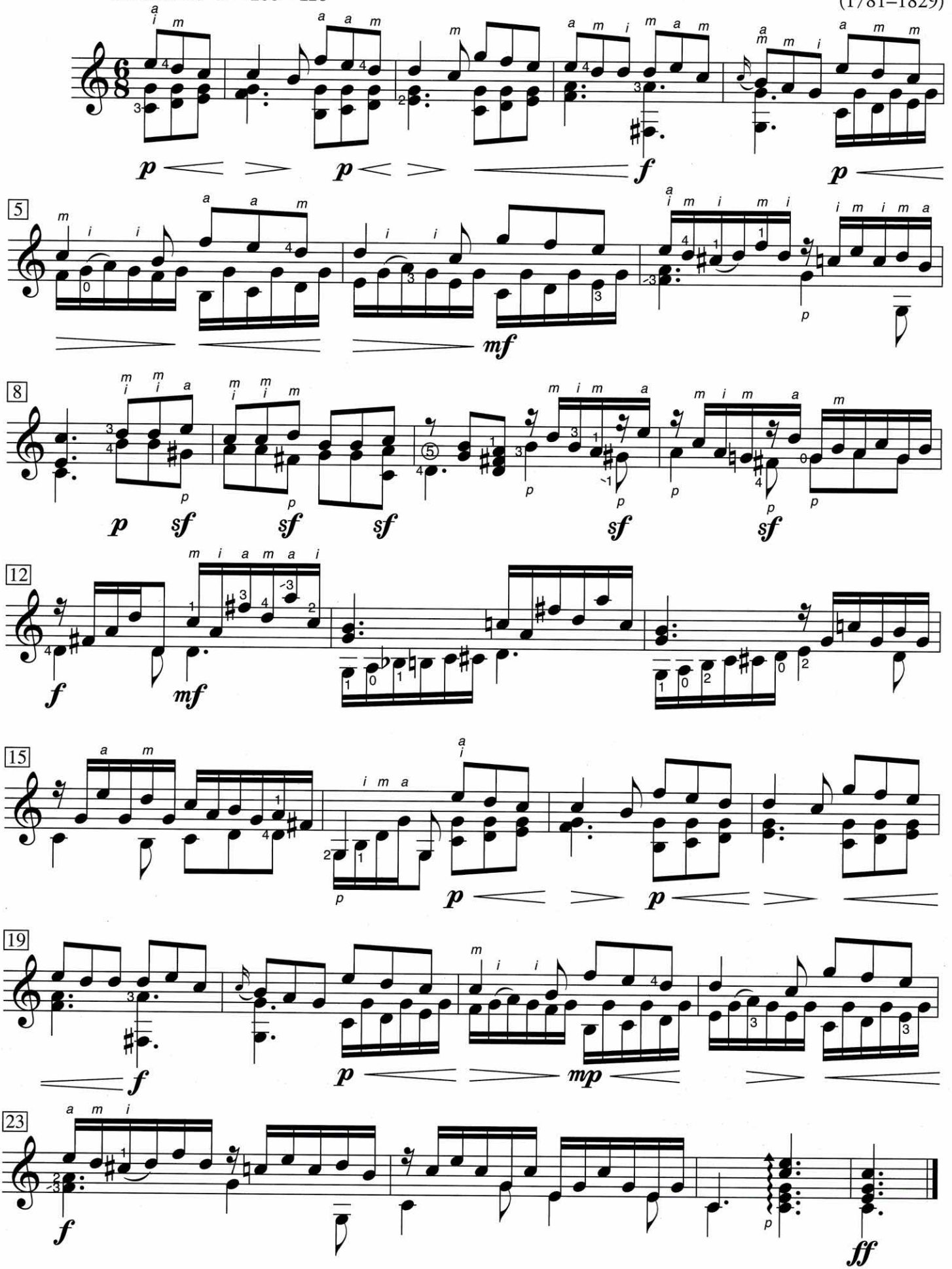
Source: *Nuevo método para guitarra*

Divertimento

op. 40, no. 11

Mauro Giuliani
(1781–1829)

Andantino ♪ = 100 – 116

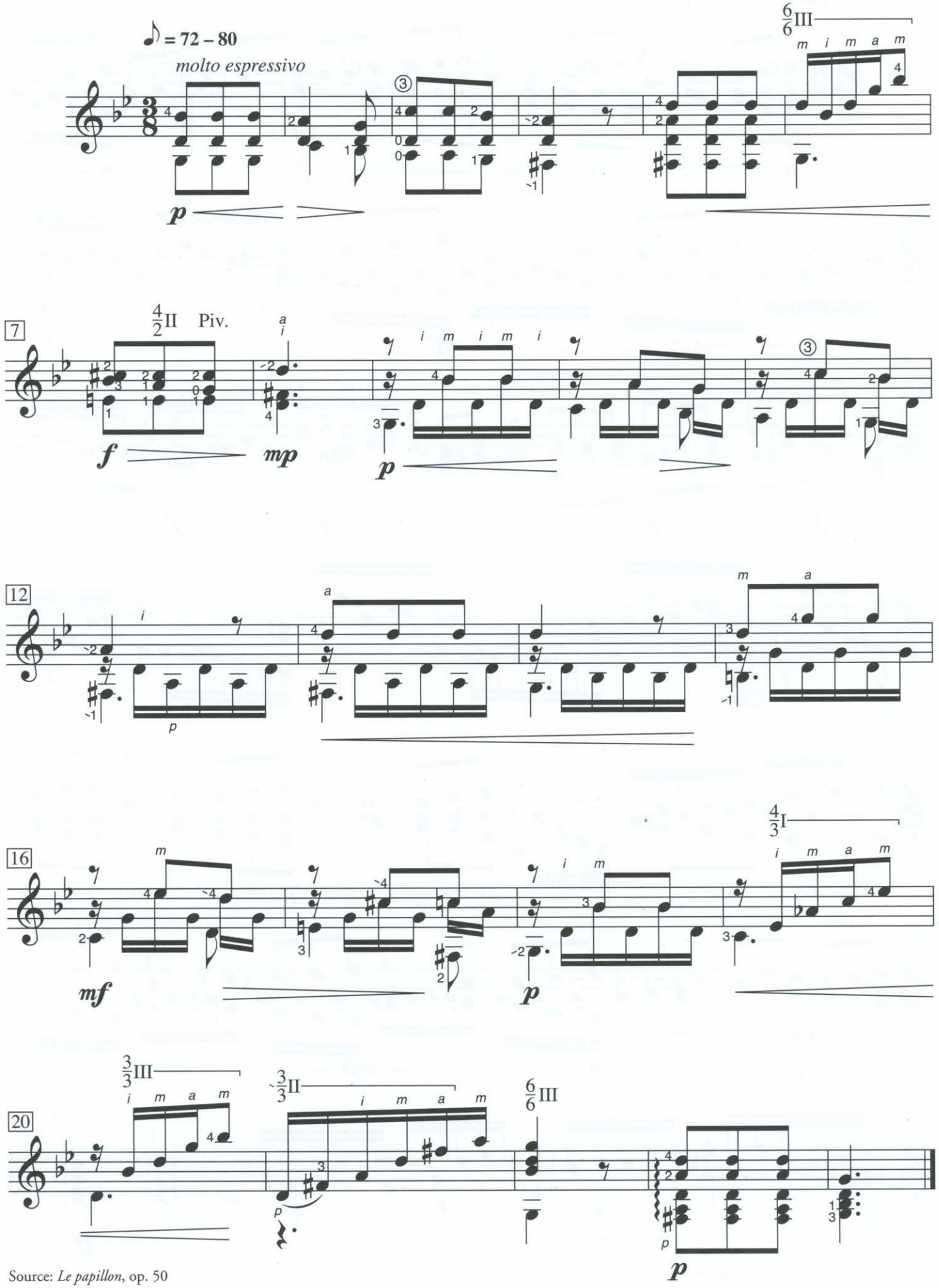


Source: *Divertimenti per chitarra*, op. 40

Larghetto

op. 50, no. 17

Mauro Giuliani
(1781–1829)

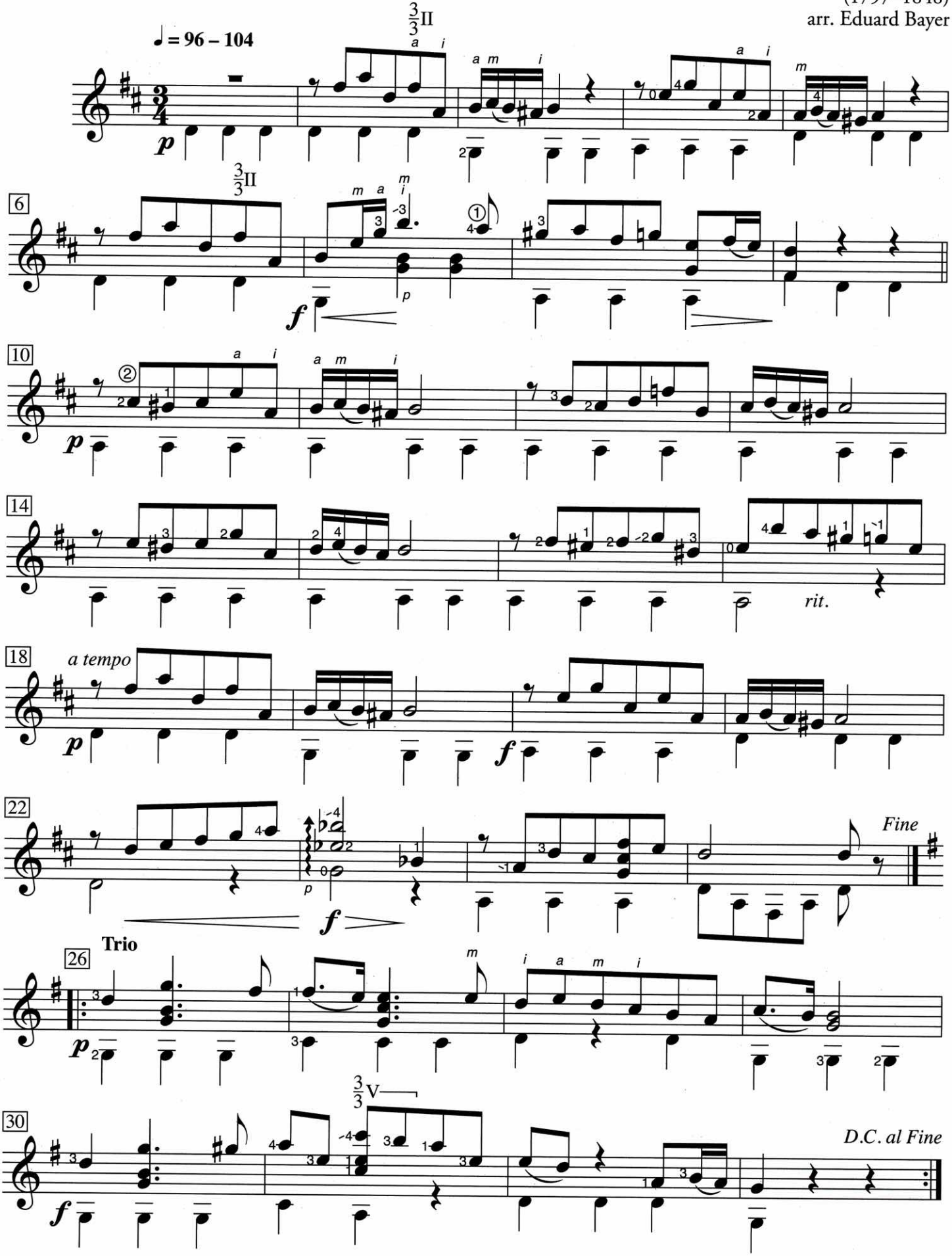


Source: *Le papillon*, op. 50

Polonaise

from *Linda di Chamounix*

Gaetano Donizetti
(1797–1848)
arr. Eduard Bayer

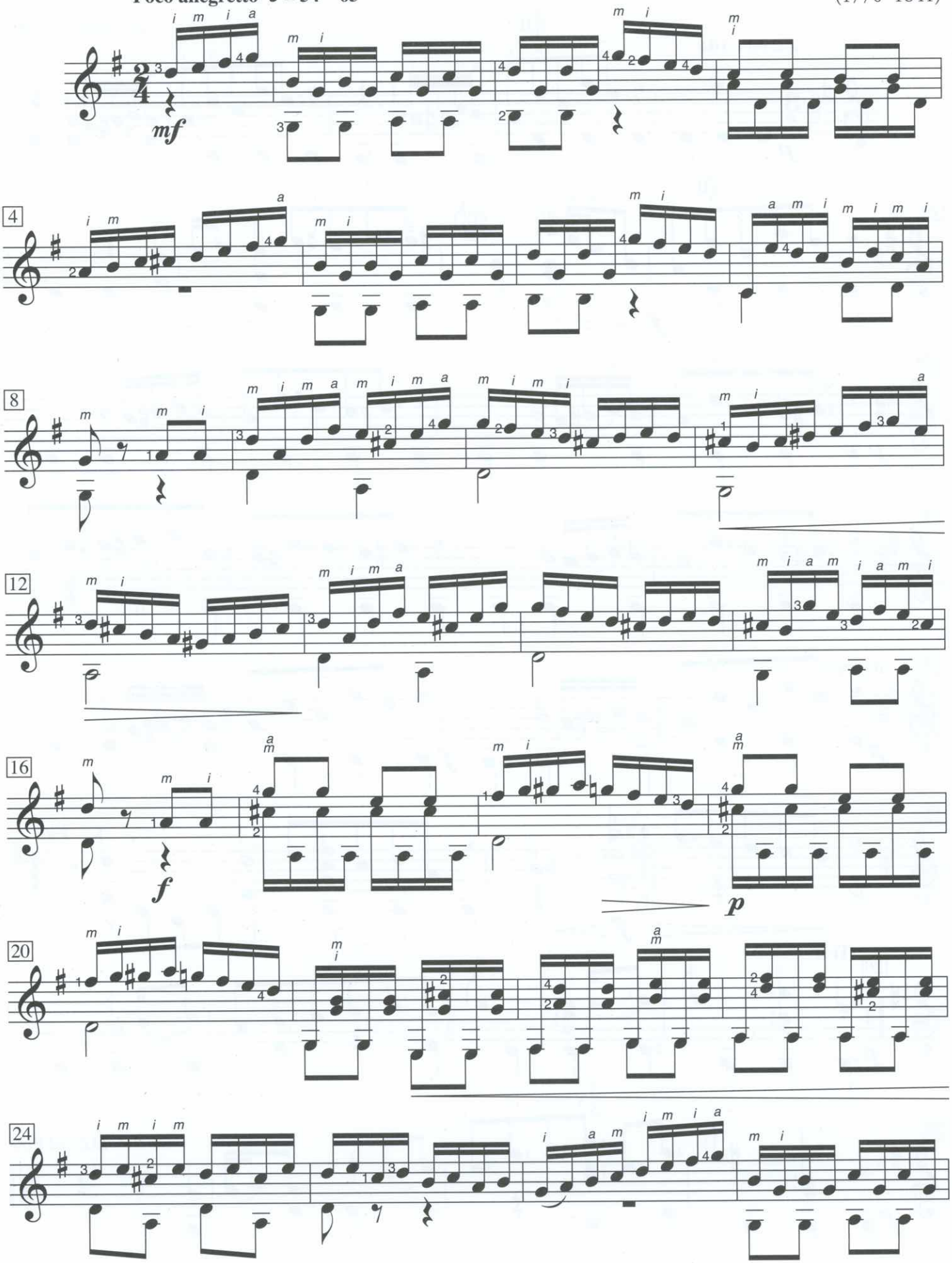


Source: *100 recreations*, 1, no. 8

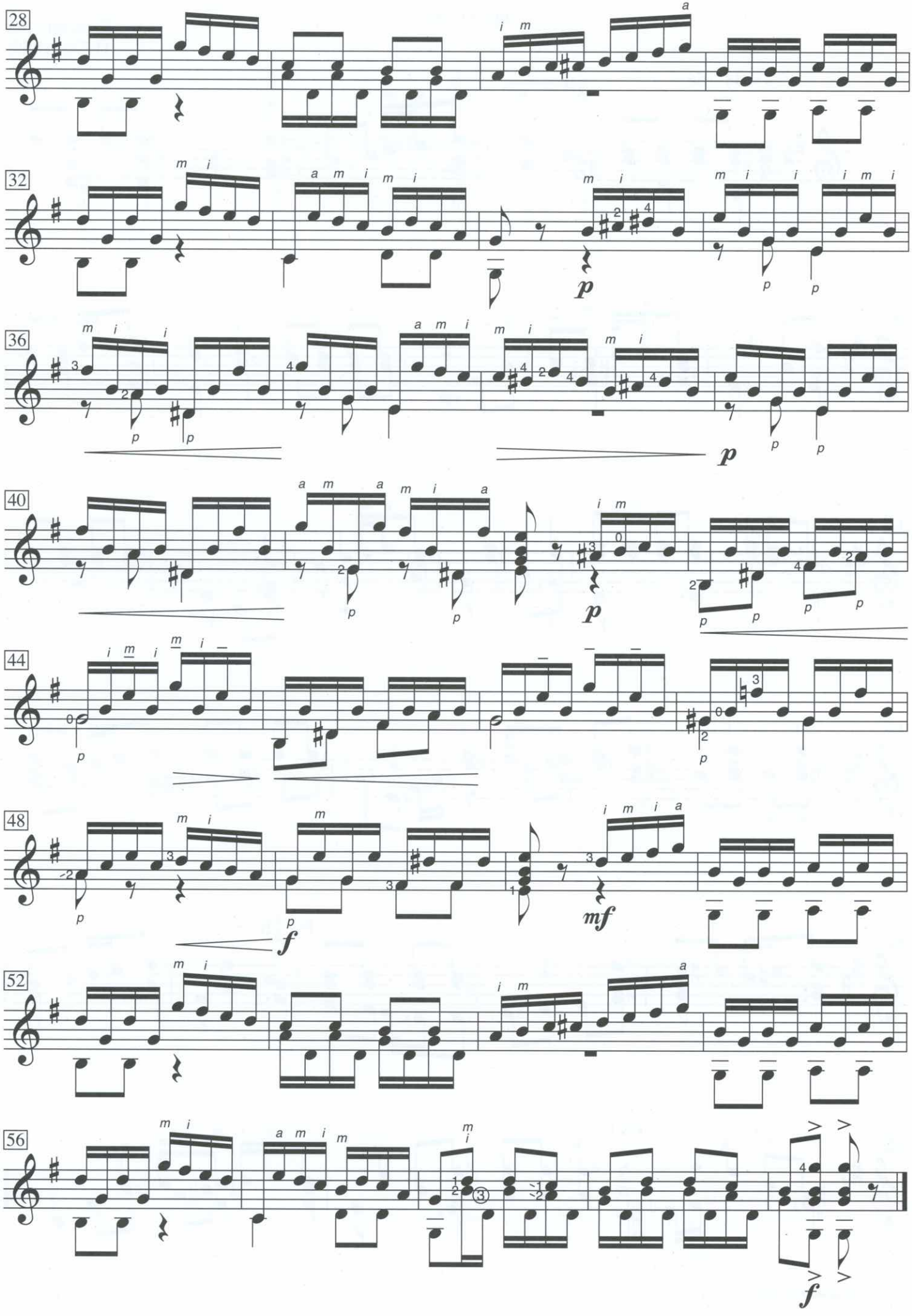
Rondo

op. 241, no. 34

Ferdinando Carulli
(1770–1841)



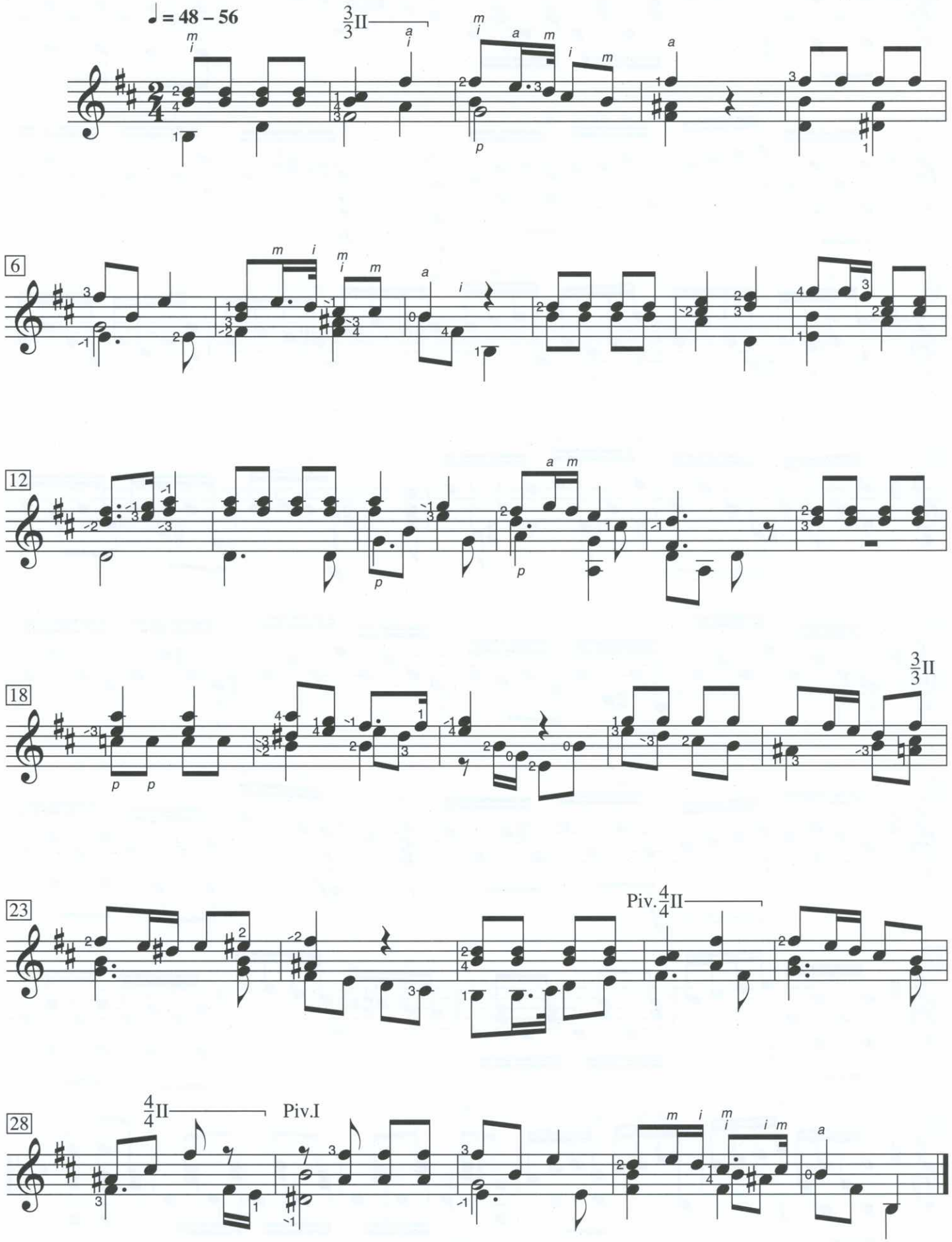
Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241


28
32
36
40
44
48
52
56

Andante

op. 31, no. 4

Fernando Sor
(1778–1839)



Source: *24 leçons progressives*, op. 31

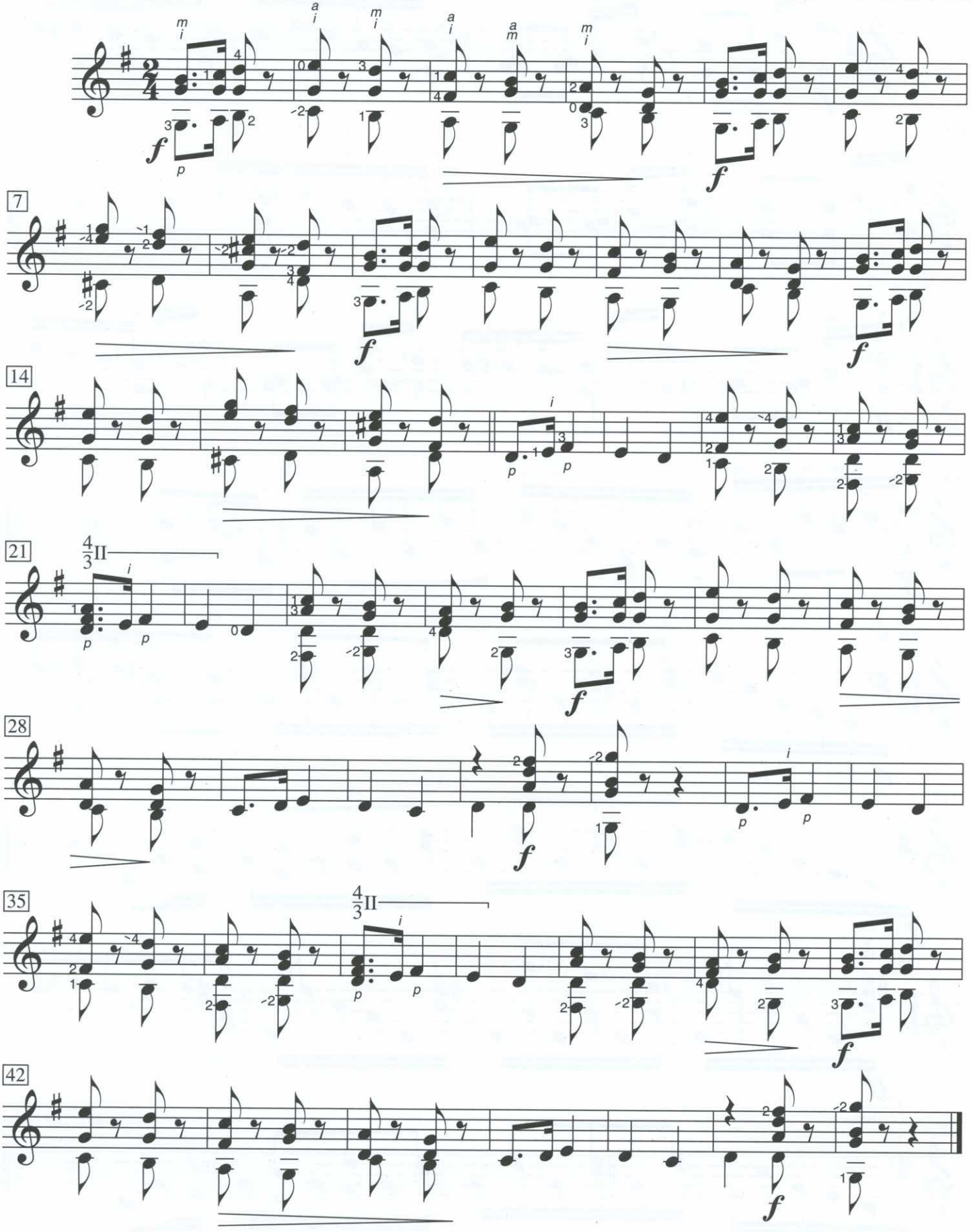
Soldatenmarsch

Soldier's March

op. 68, no. 2

Robert Schumann
(1810–1856)
arr. Norbert Kraft

Munter und straff* ♩ = 96 – 104



* Lively and in strict measure

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

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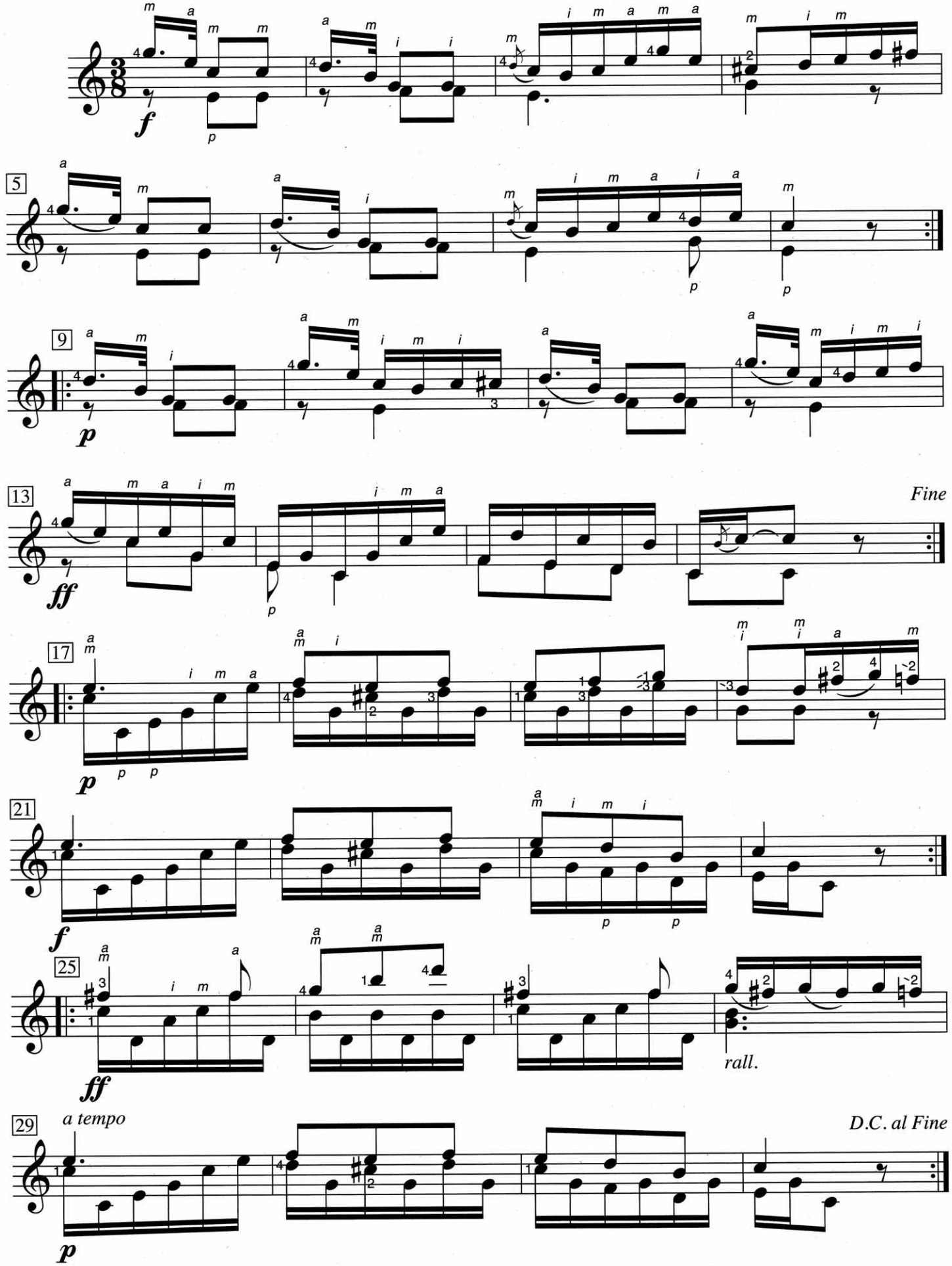
Waltz No. 2

Francesco Molino
(1775–1847)

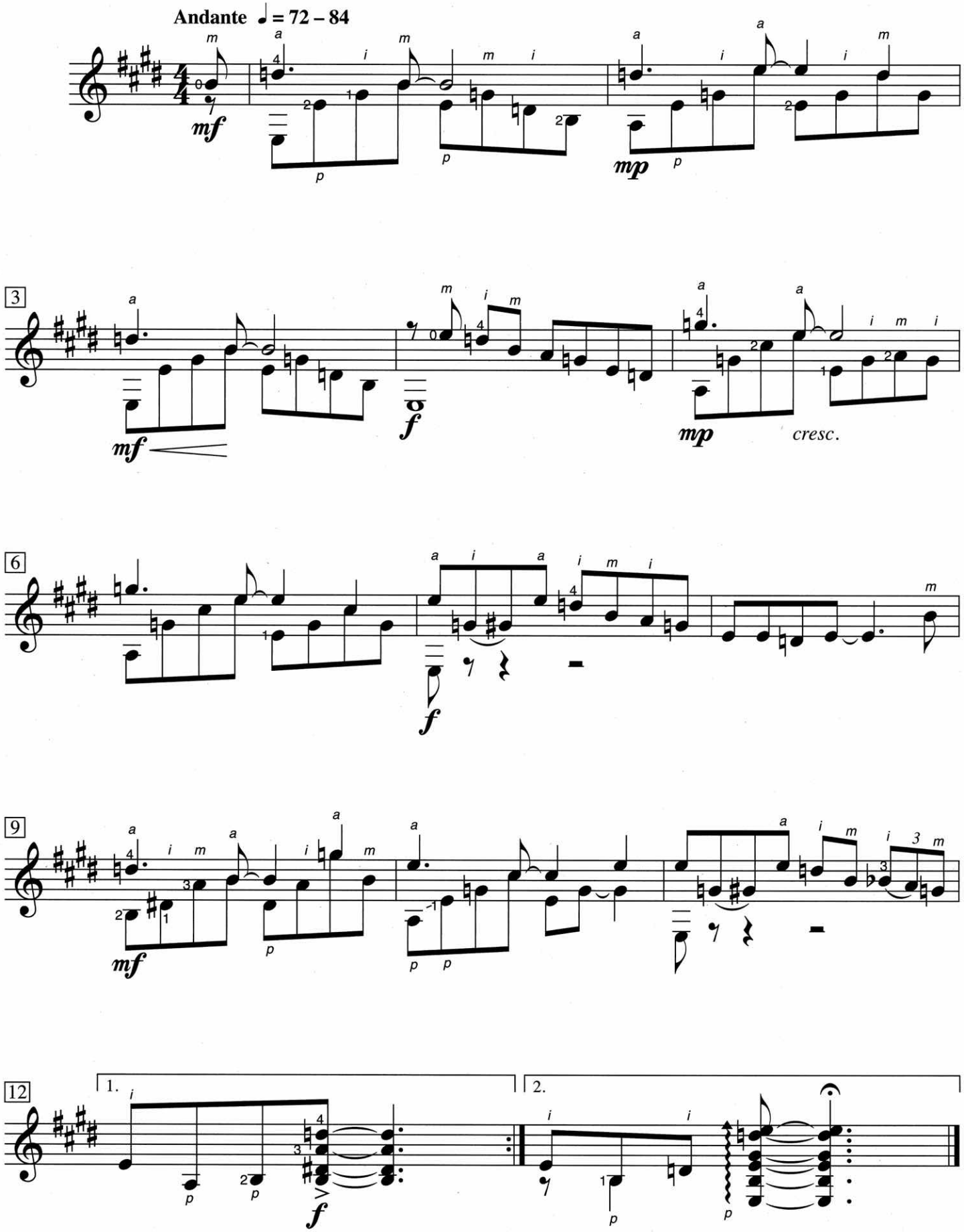
♪ = 100 – 112



Source: *La terpsichore de société*, no. 14

School Blues

Brian Katz
(b. 1955)



For examinations, observe the repeat.

Source: *Blues to Help You Through: Four Short Blues with Long Lasting Effects*
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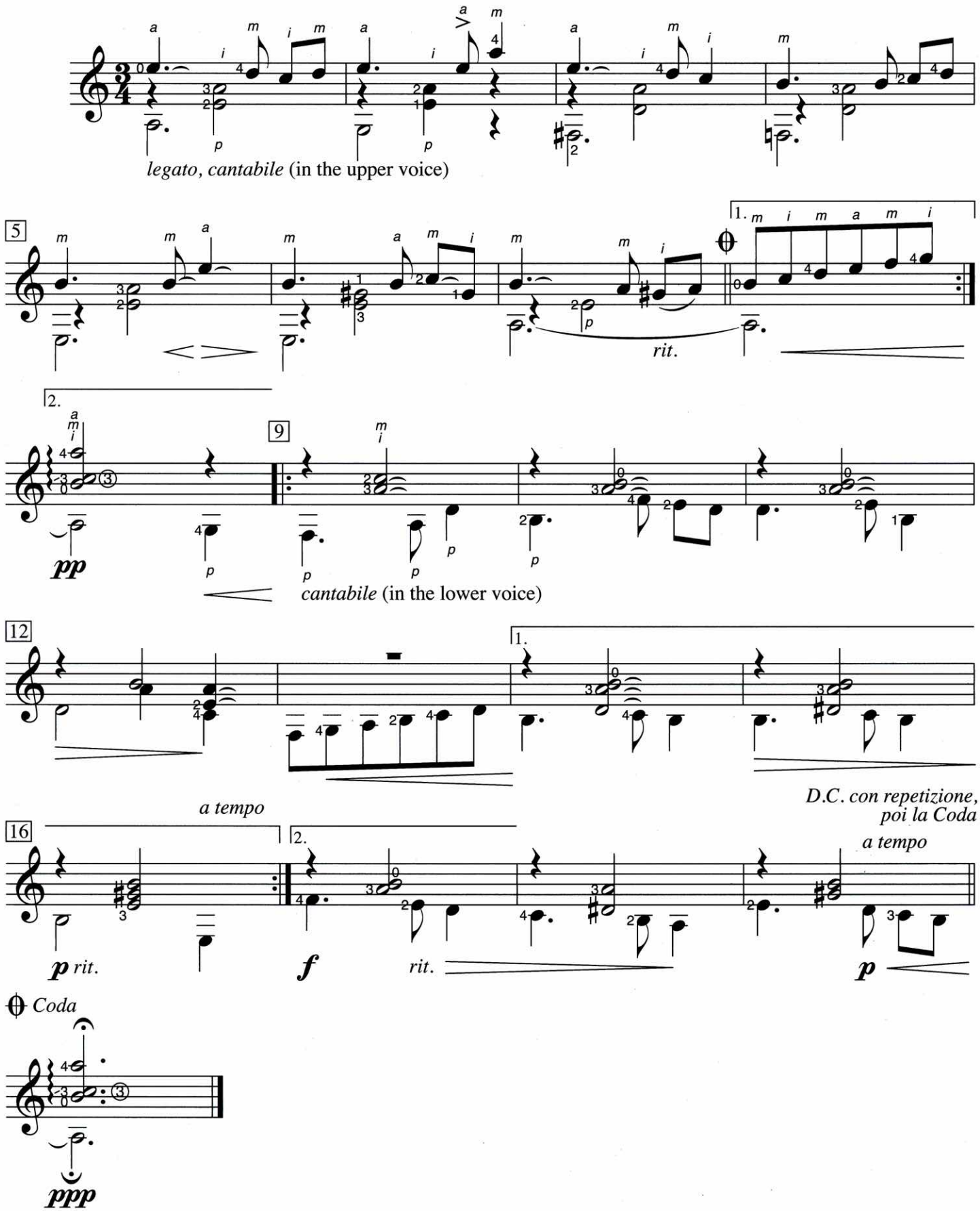
Valse chôro

op. 64, no. 1

Francis Kleynjans
(b. 1951)

Moderato, elegant, and nostalgic ♩ = 84 – 100



The *choro* is a popular improvisatory instrumental genre of Brazilian music.
For examinations, observe the repeats.
Source: *Deux valses pour guitare*, op. 64

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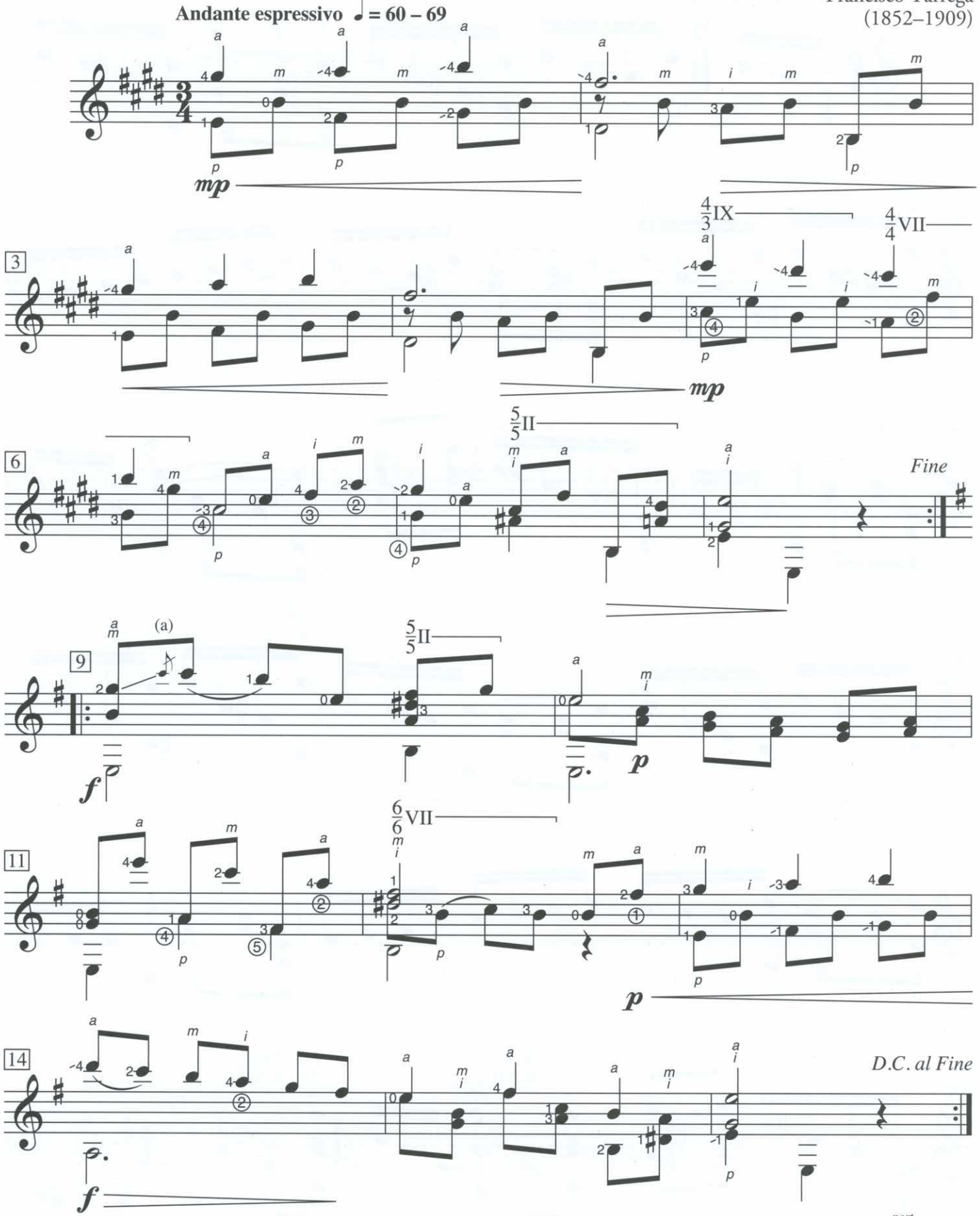
Lágrima

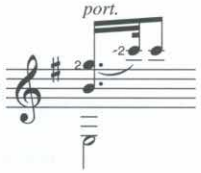
Tear

Prelude

Francisco Tárrega
(1852–1909)



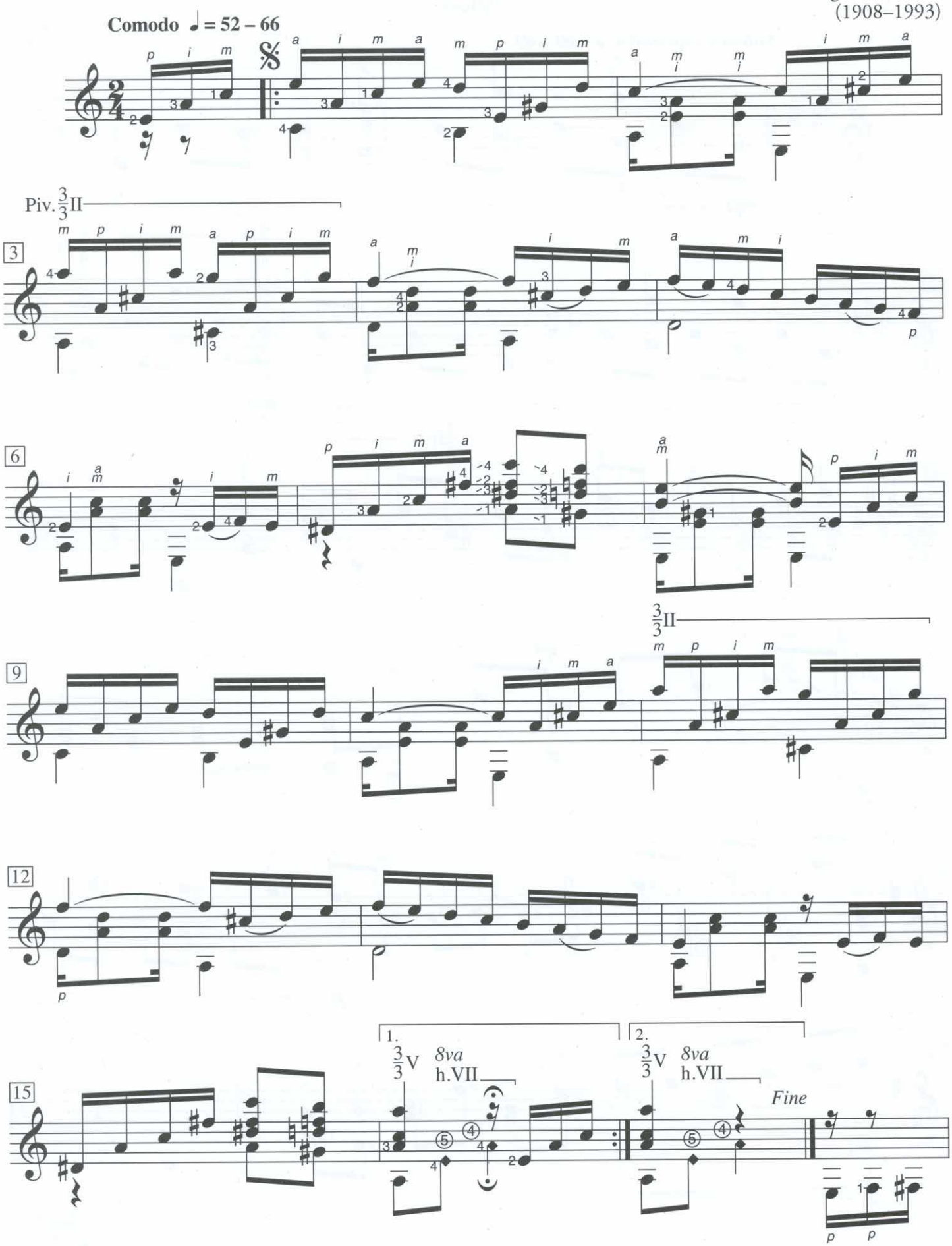
(a) This ornament occurs frequently in Tárrega's music: play a *portamento* from G to C, plucking the C as you arrive. Approximately:



Divagando

Choro

Domingo Semenzato
(1908–1993)



The *choro* is a popular improvisatory instrumental genre of Brazilian music.
Source: Included in *La guitare classique*, B

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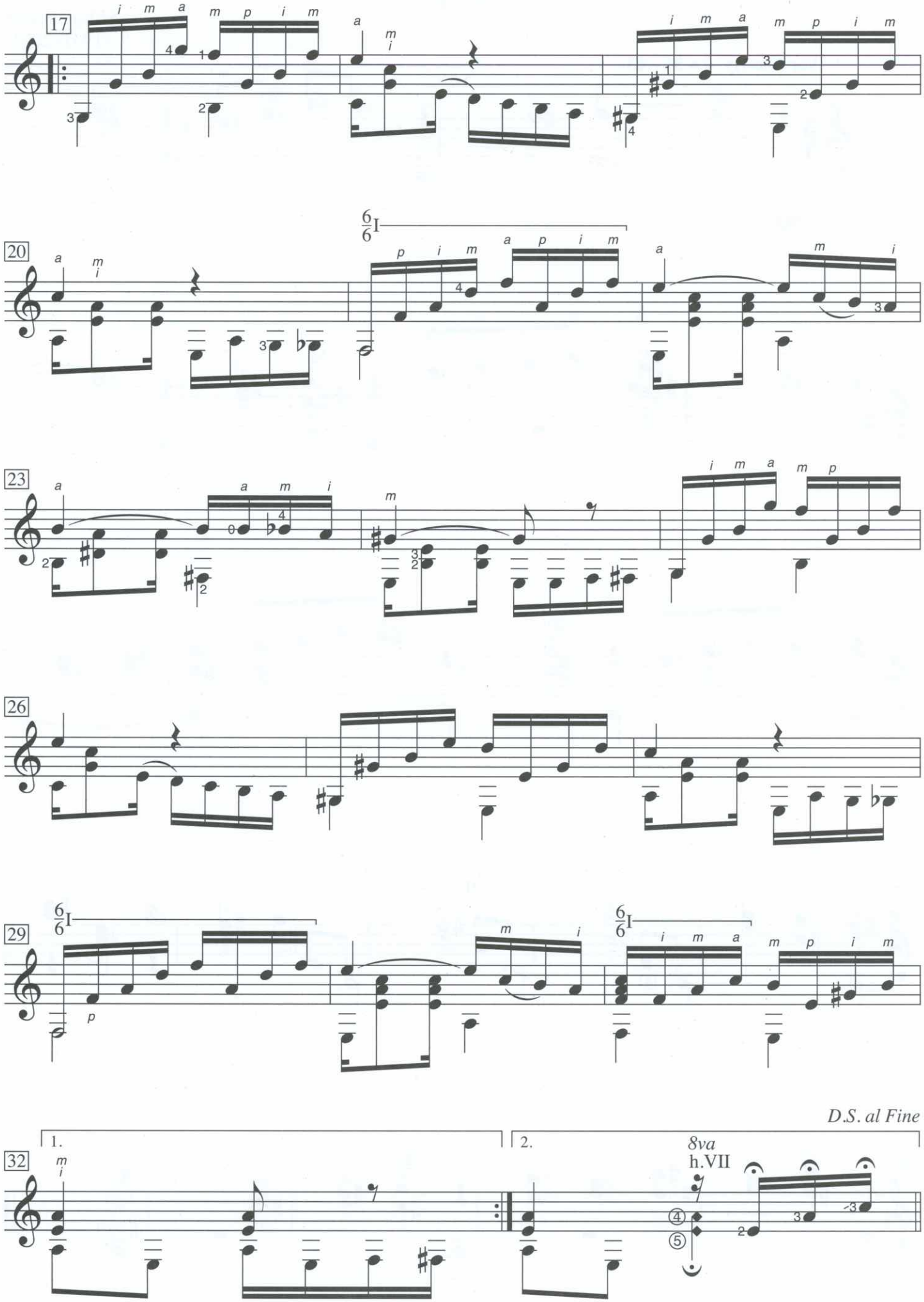
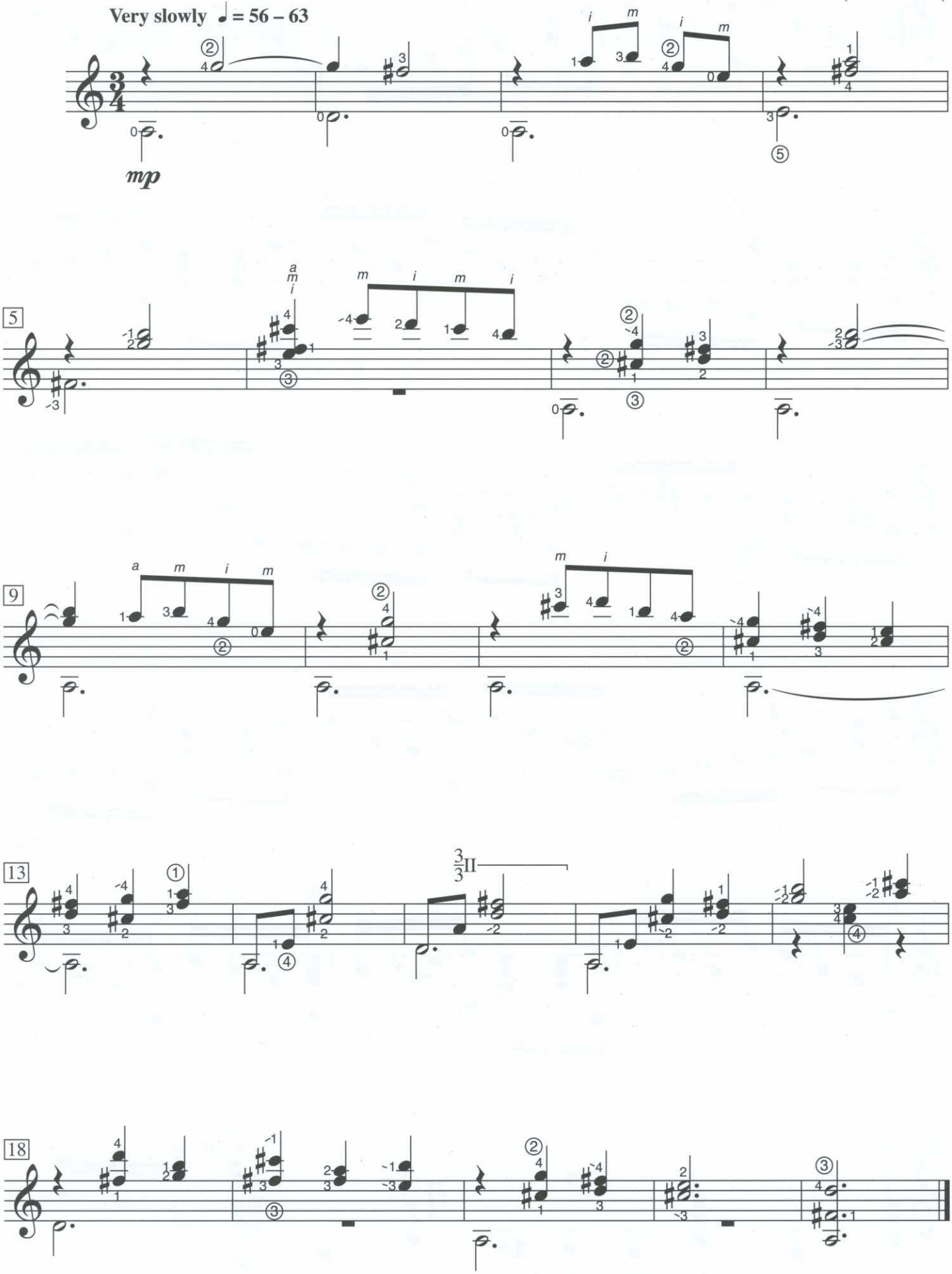

17
20
23
26
29
32
D.S. al Fine
1.
2.
8va
h.VII

Song

Milton Barnes
(1931–2001)



Source: *Seven Easy Pieces for Solo Guitar*, no. 3

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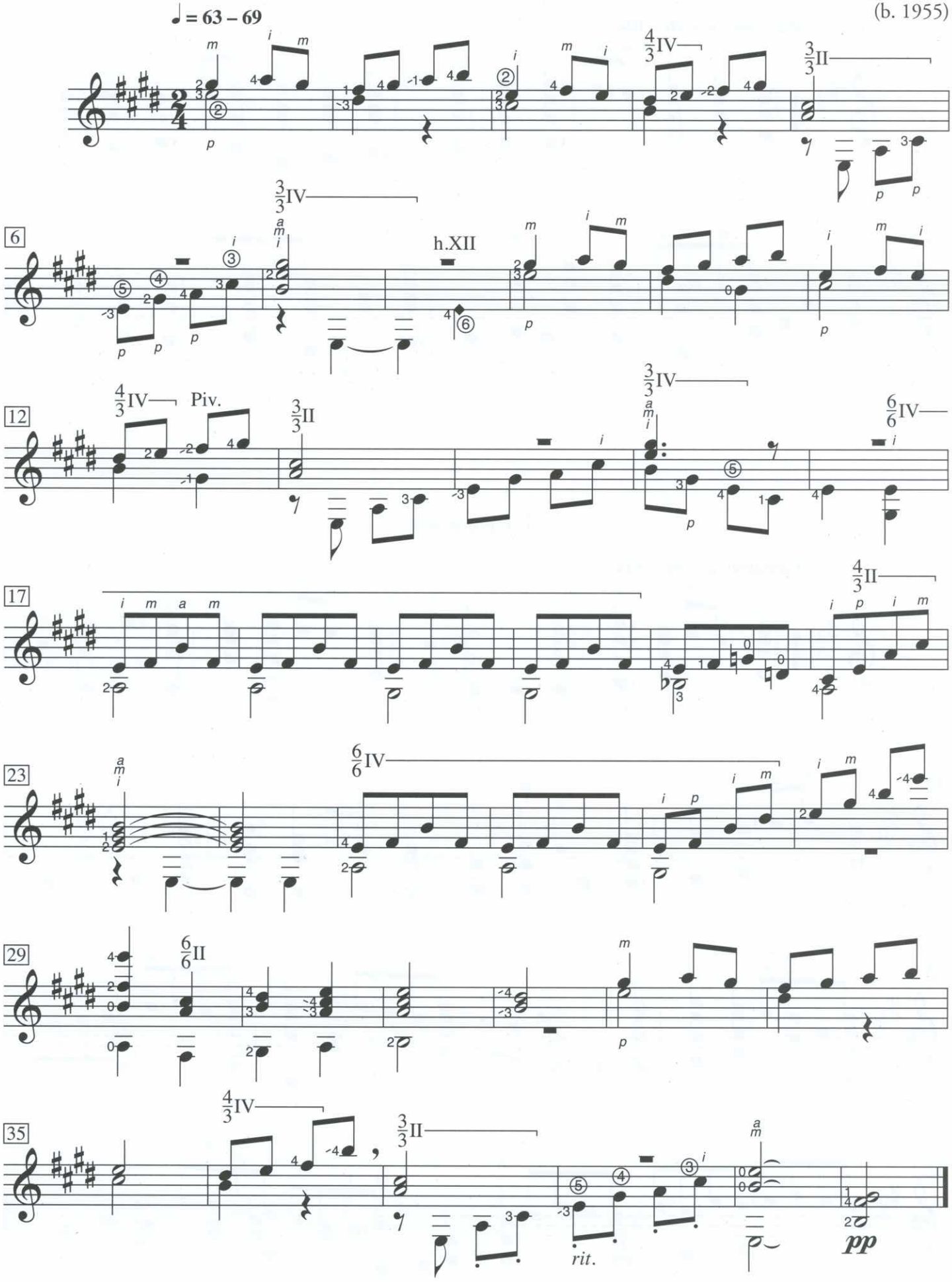
Miniature No. 3

Alain Reiher
(b. 1955)



Source: *20 Miniatures*

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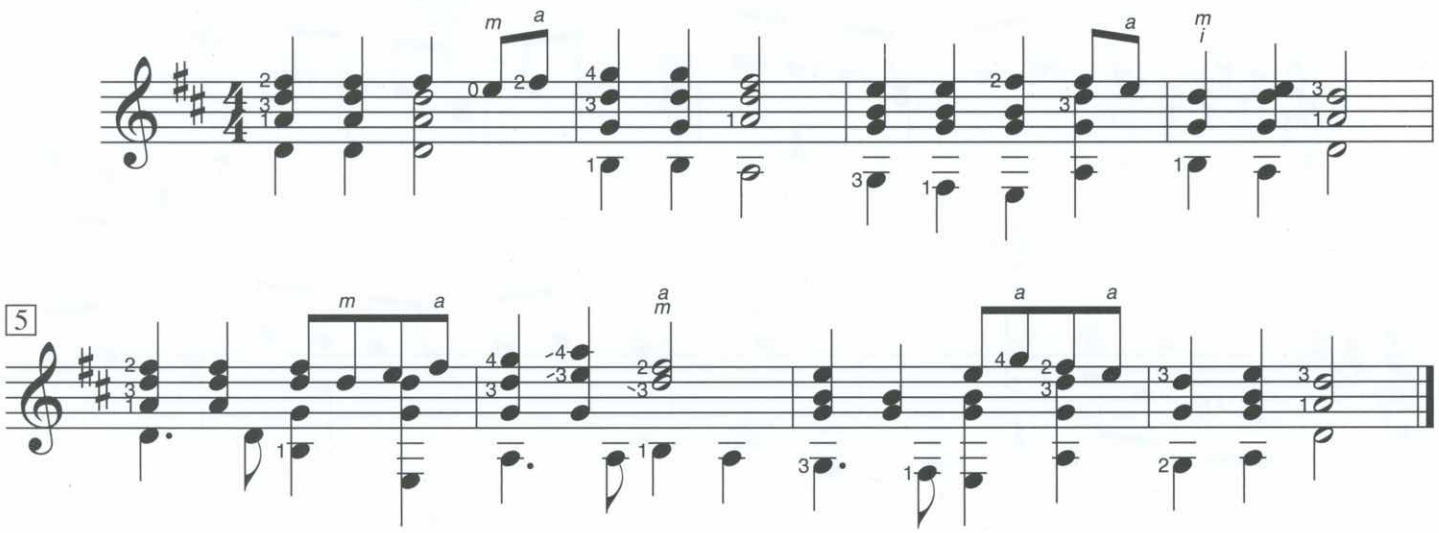
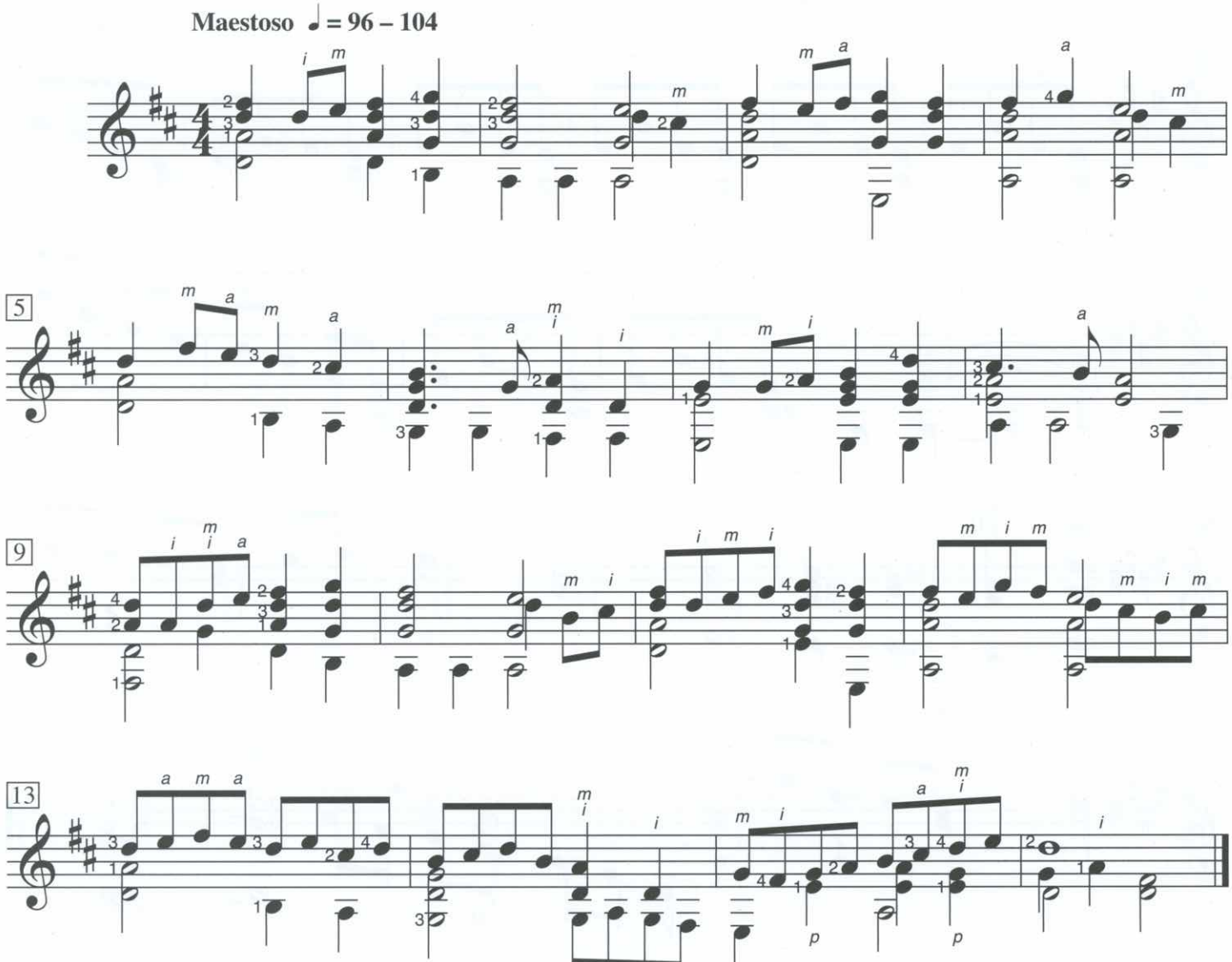
Pomp and Ceremony

I: Pomp

Richard Summers
(b. 1953)



II: Ceremony



Source: *12 Pieces for Guitar*
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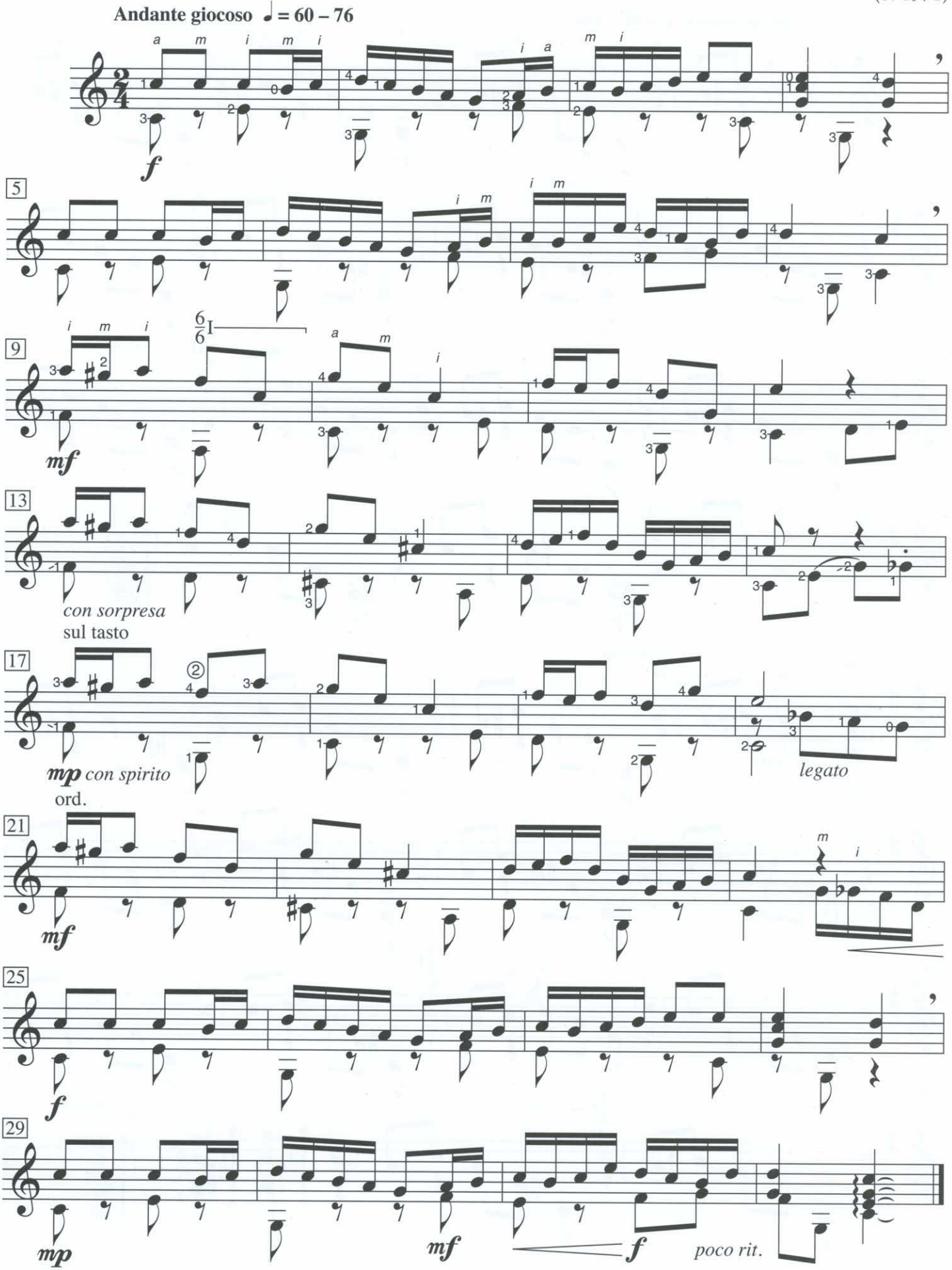
Pinocchio

Frédéric Costantino
(b. 1971)



Source: *Le bal des marionettes*

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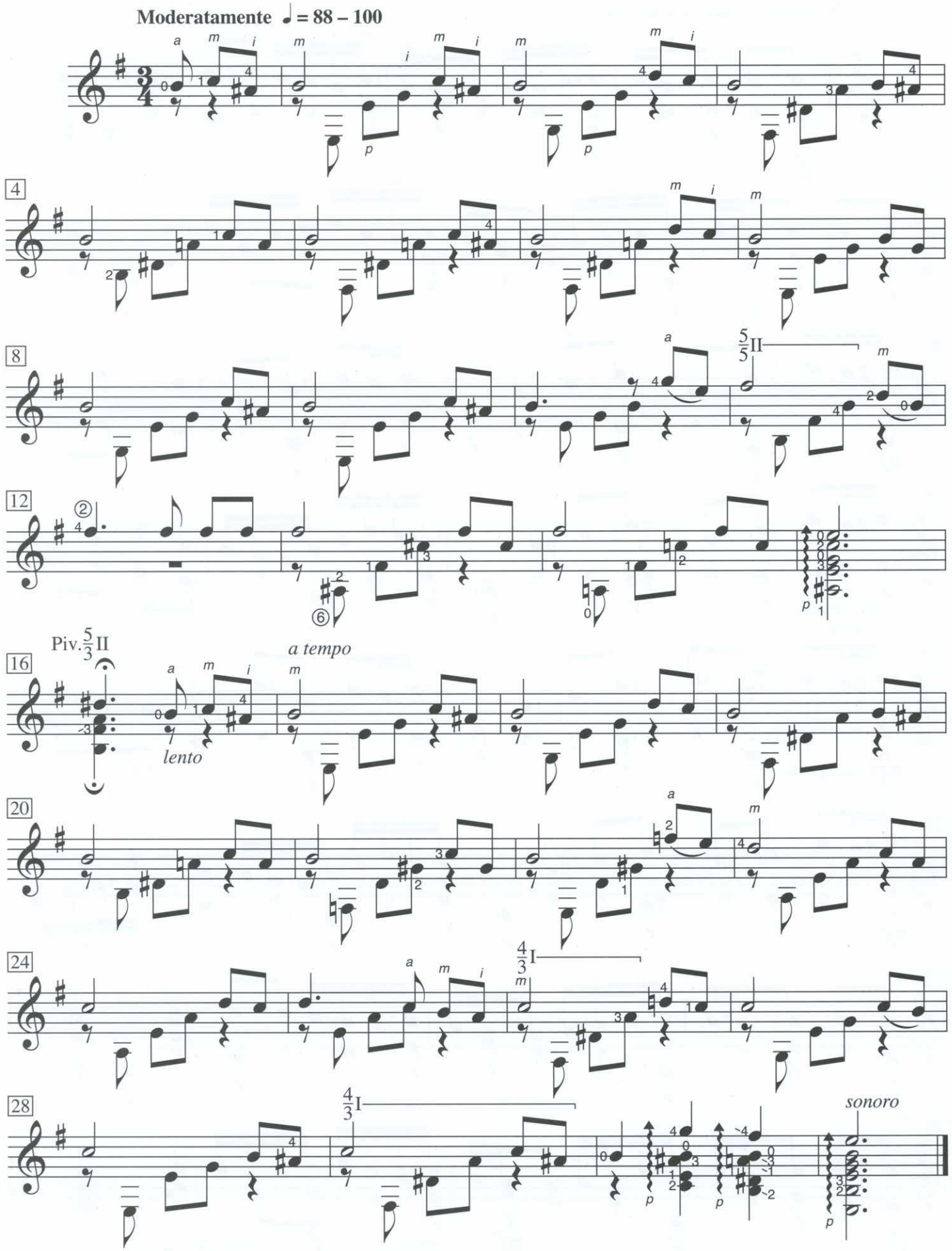
Monotonia

Rodrigo Riera
(1923–1999)



Source: *Four Venezuelan Pieces*, no. 2
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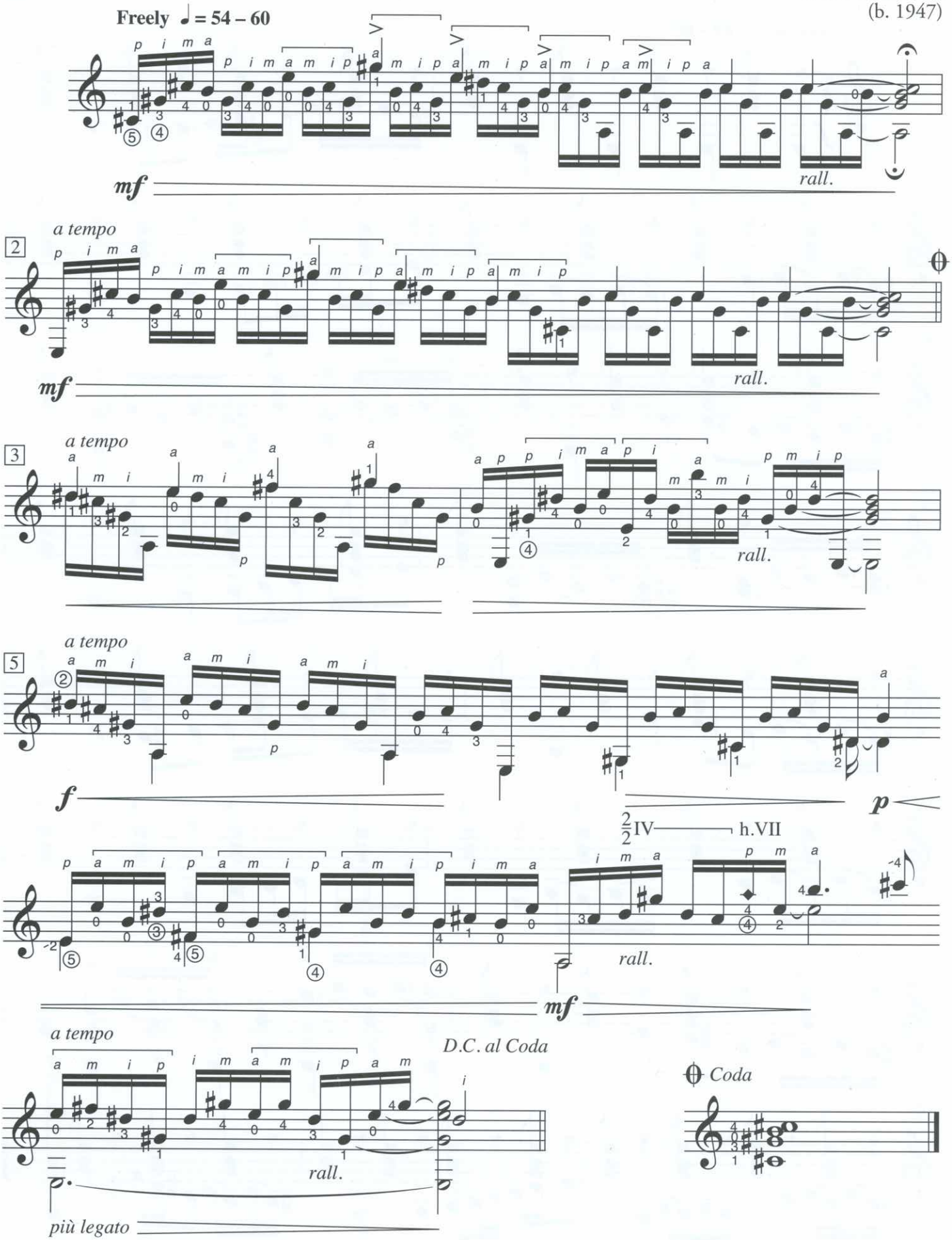
Die Rose im Garten

The Rose in the Garden

Carlo Domeniconi
(b. 1947)



Source: *Hommage à A. de St-Exupéry: Musik für den kleinen Prinzen*, no. 9

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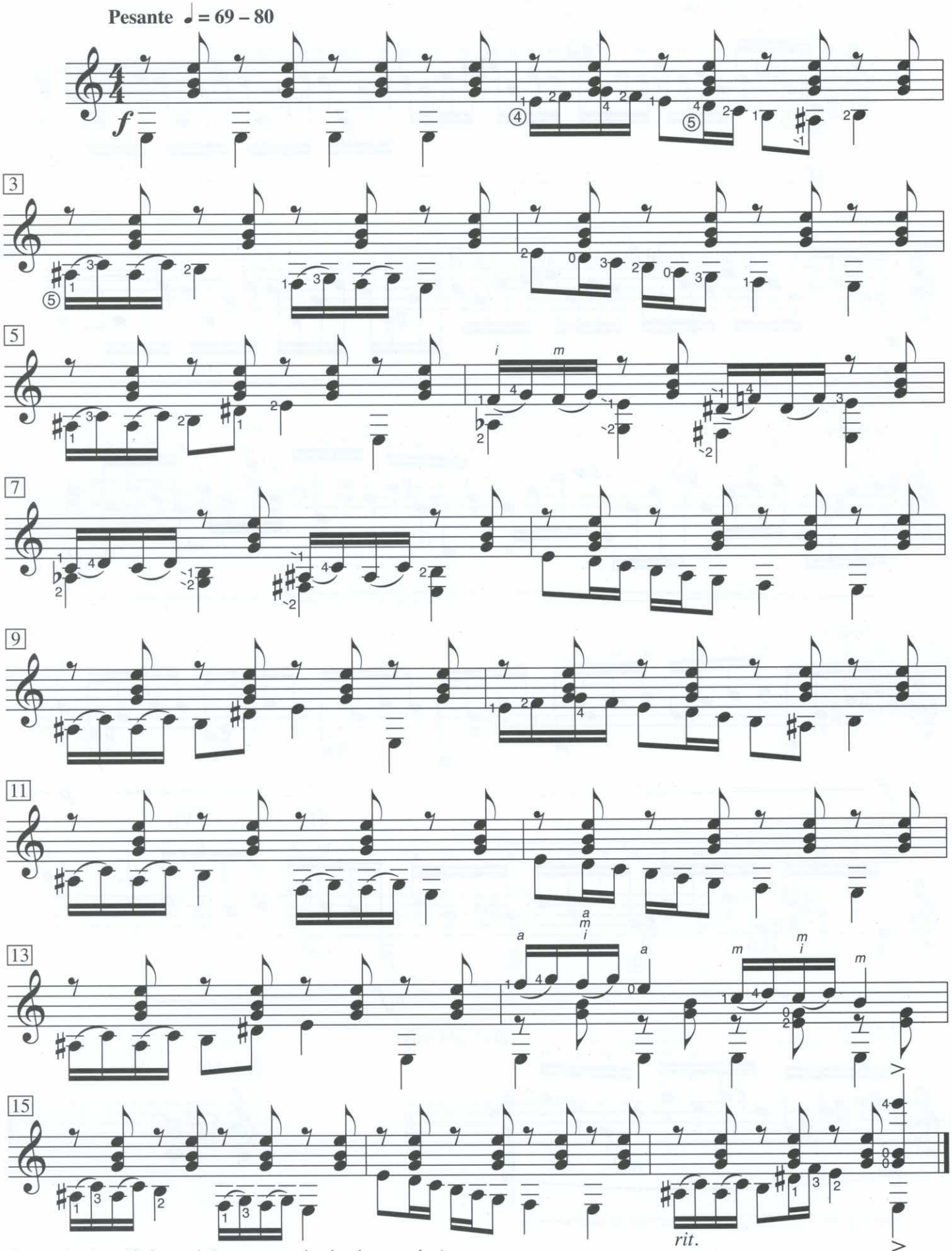
Elephant

Nikita Koshkin
(b. 1956)



For examinations, *Elephant* and *Ceremony* are to be played as one selection.

Source: *Da Capo*
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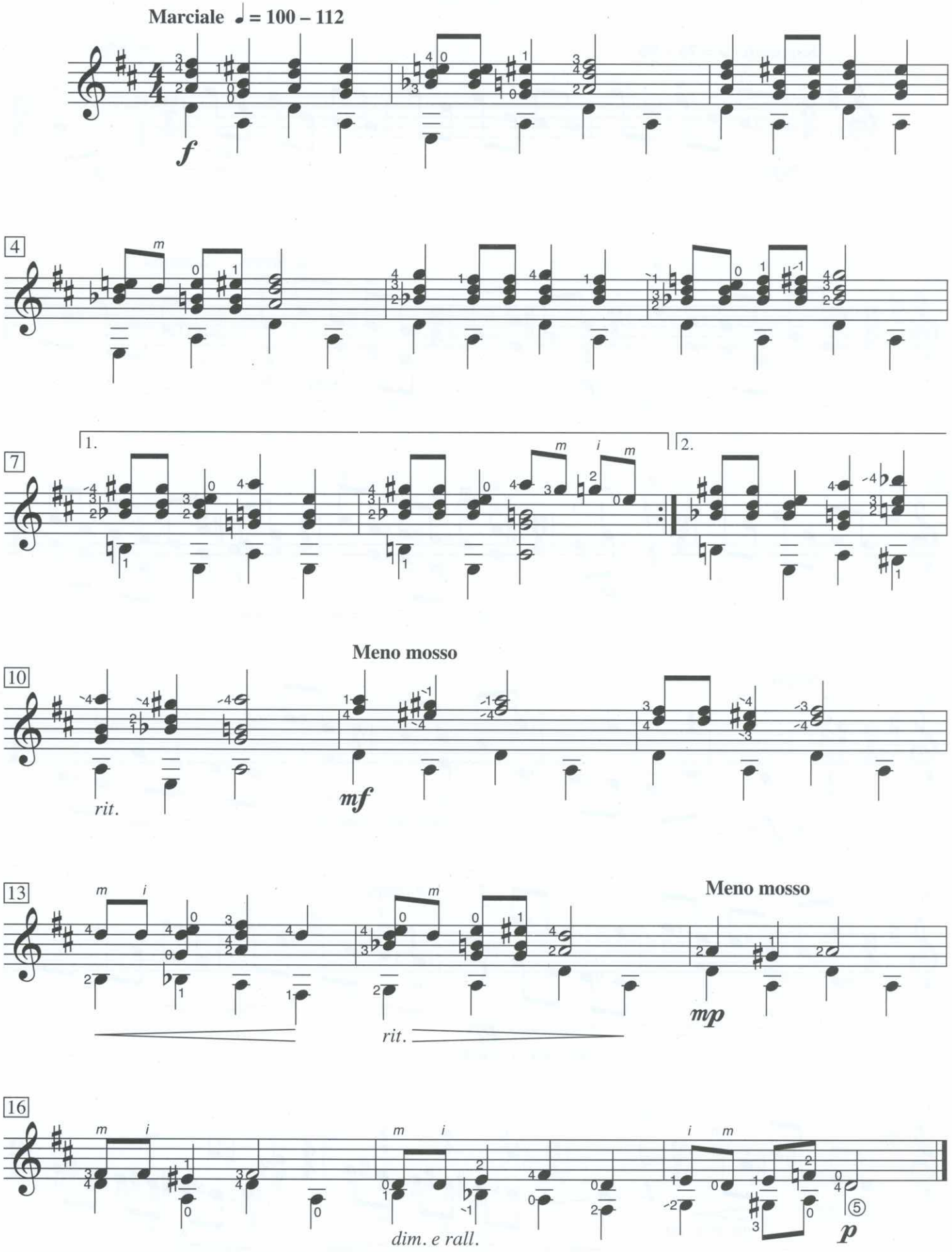
Ceremony

Nikita Koshkin
(b. 1956)



For examinations, *Elephant* and *Ceremony* are to be played as one selection.

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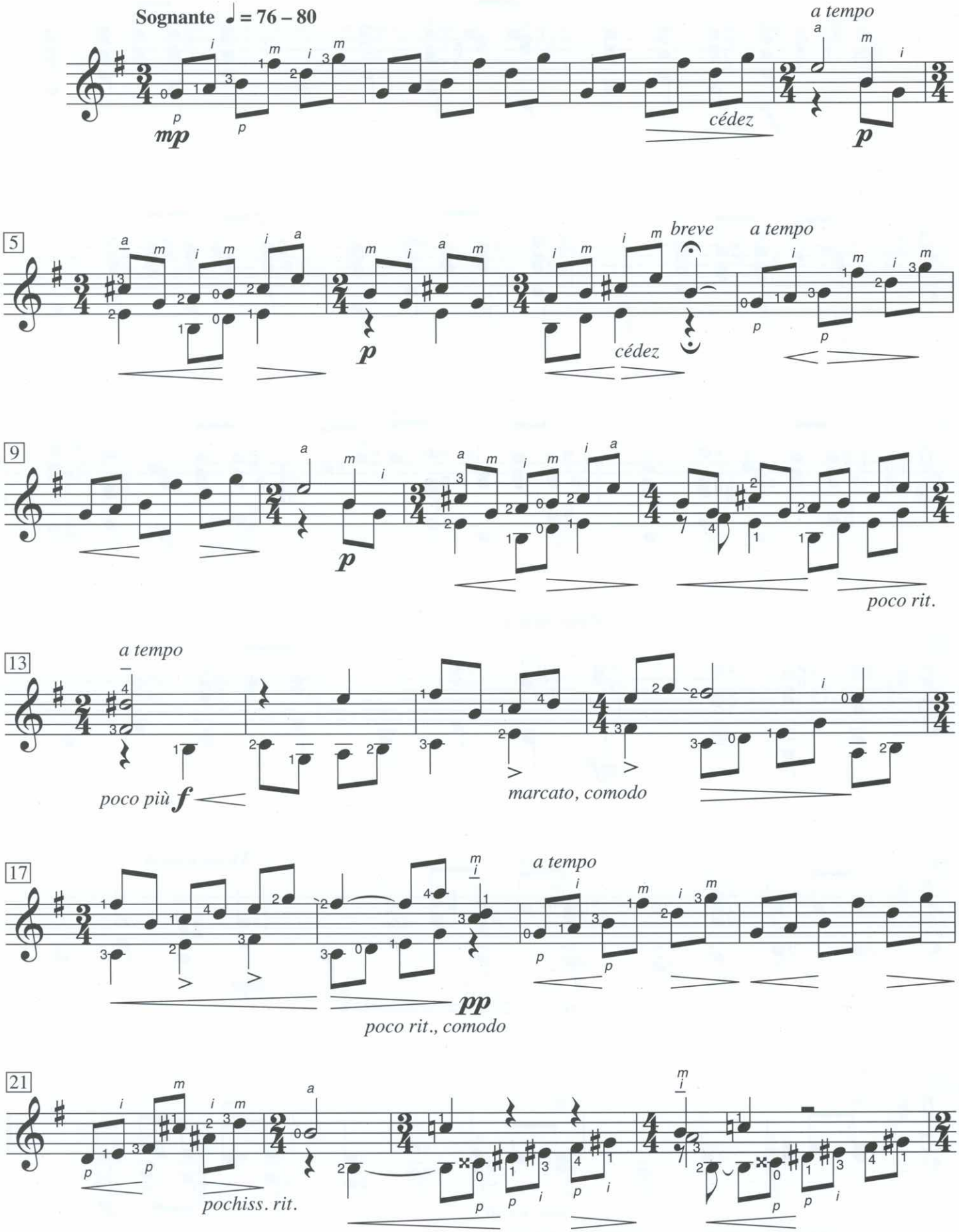
Impressions soleil couchant

Sunset Impressions

à Francis Poulenc

Roland Dyens
(1955–2016)



Source: *Les 100 de Roland Dyens*, 1
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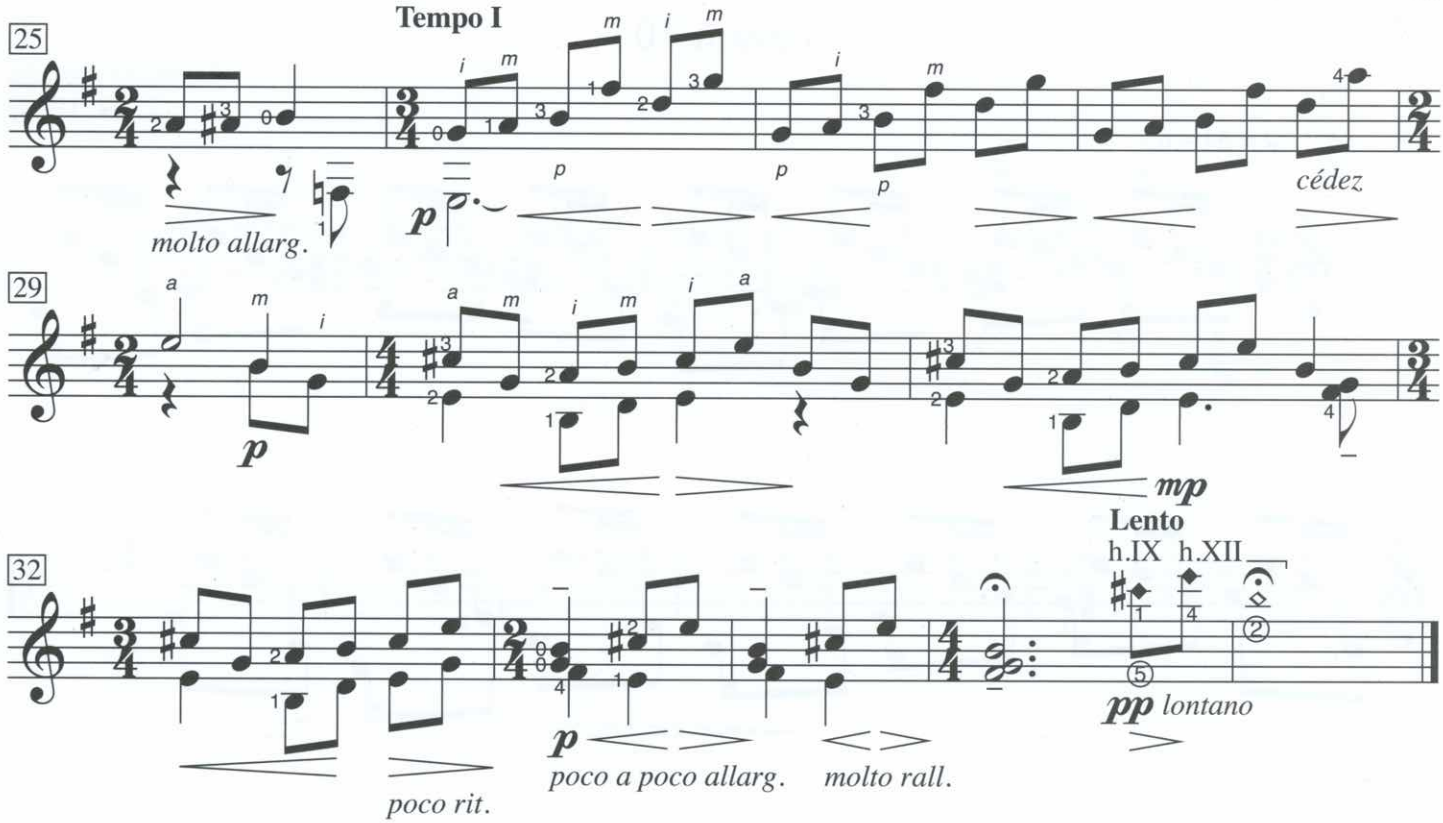
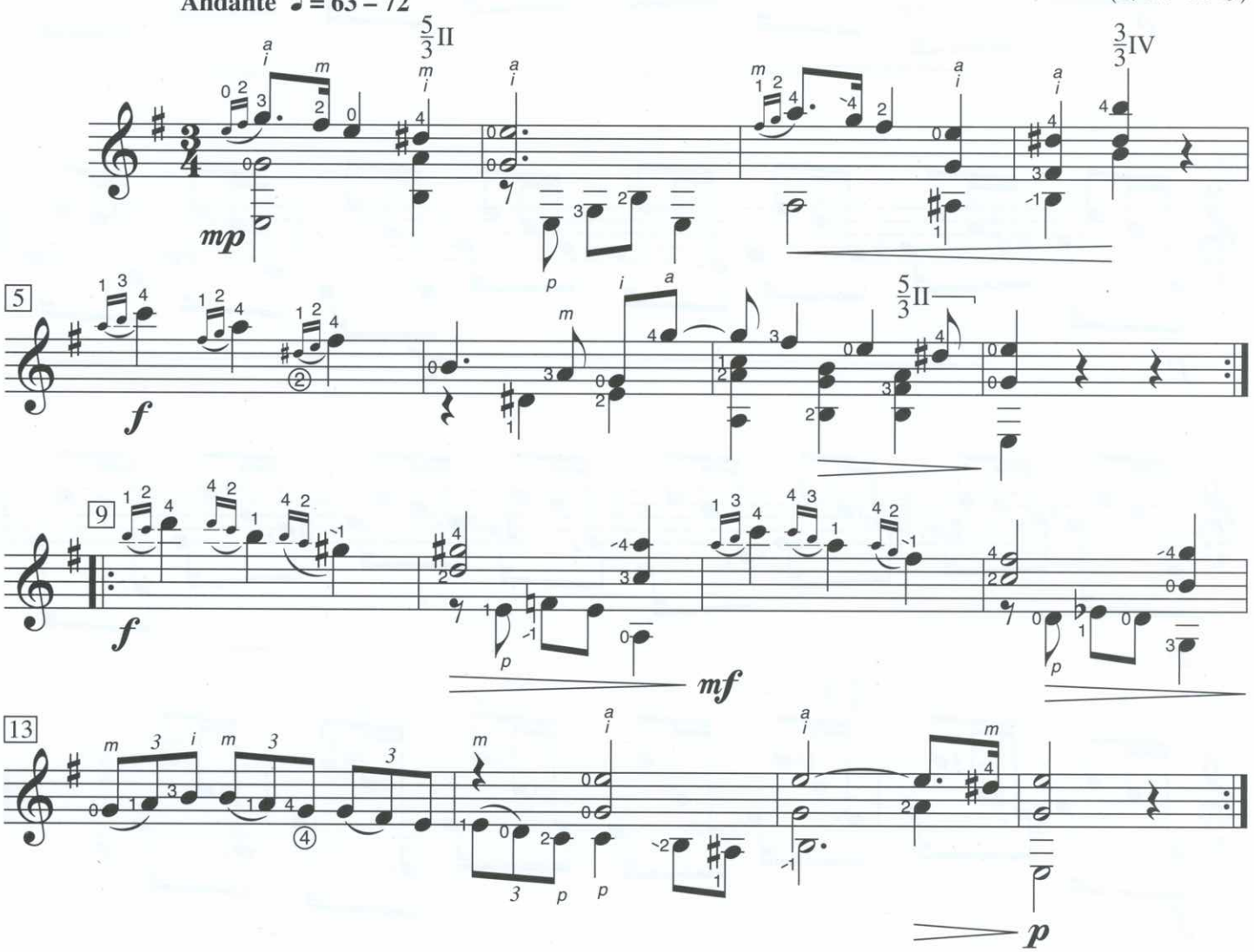


Etude no. 1

Lesson 29

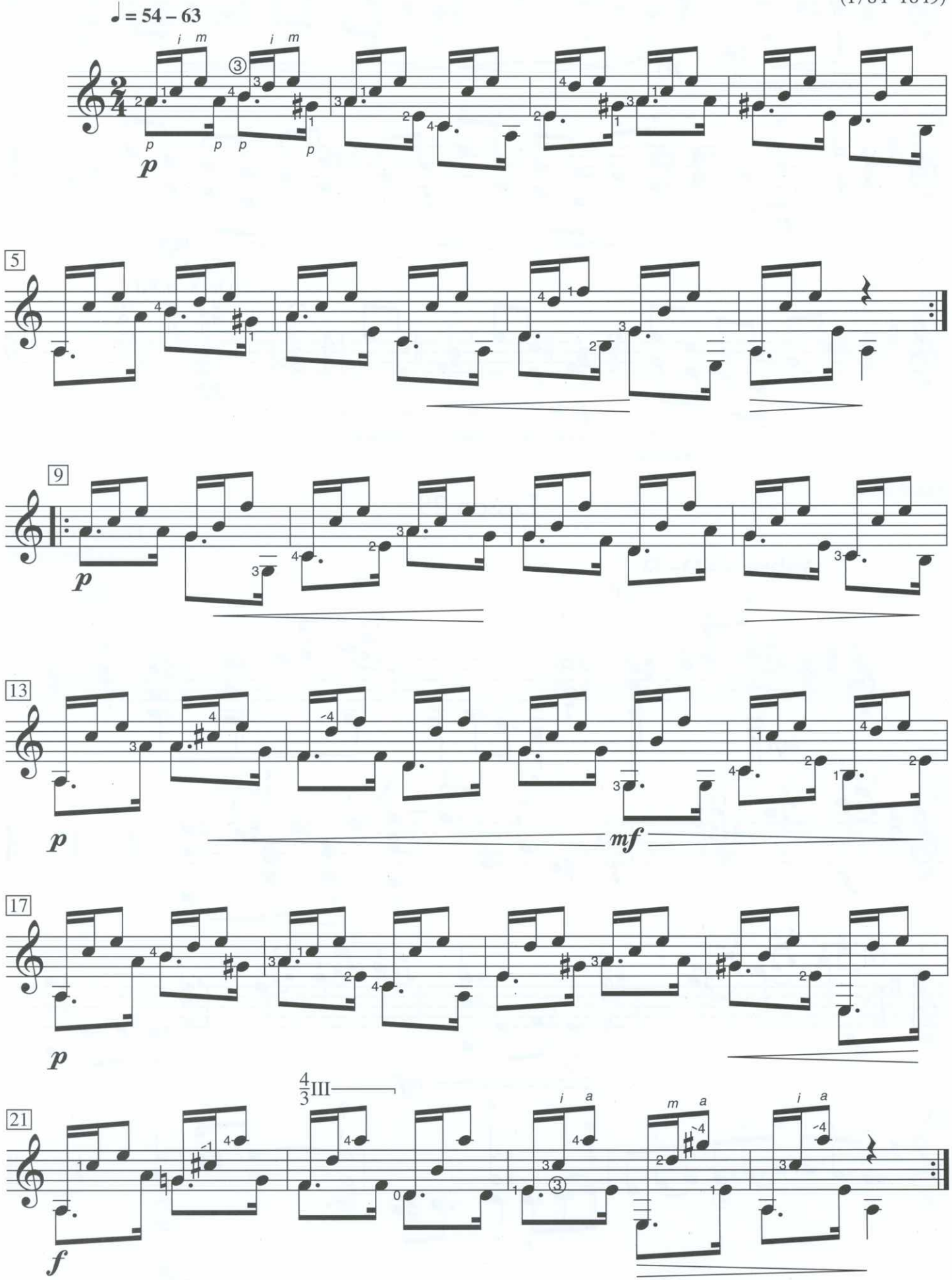
Dionisio Aguado
(1784–1849)



Source: *Nuevo método para guitarra*

Lesson 10

Dionisio Aguado
(1784–1849)



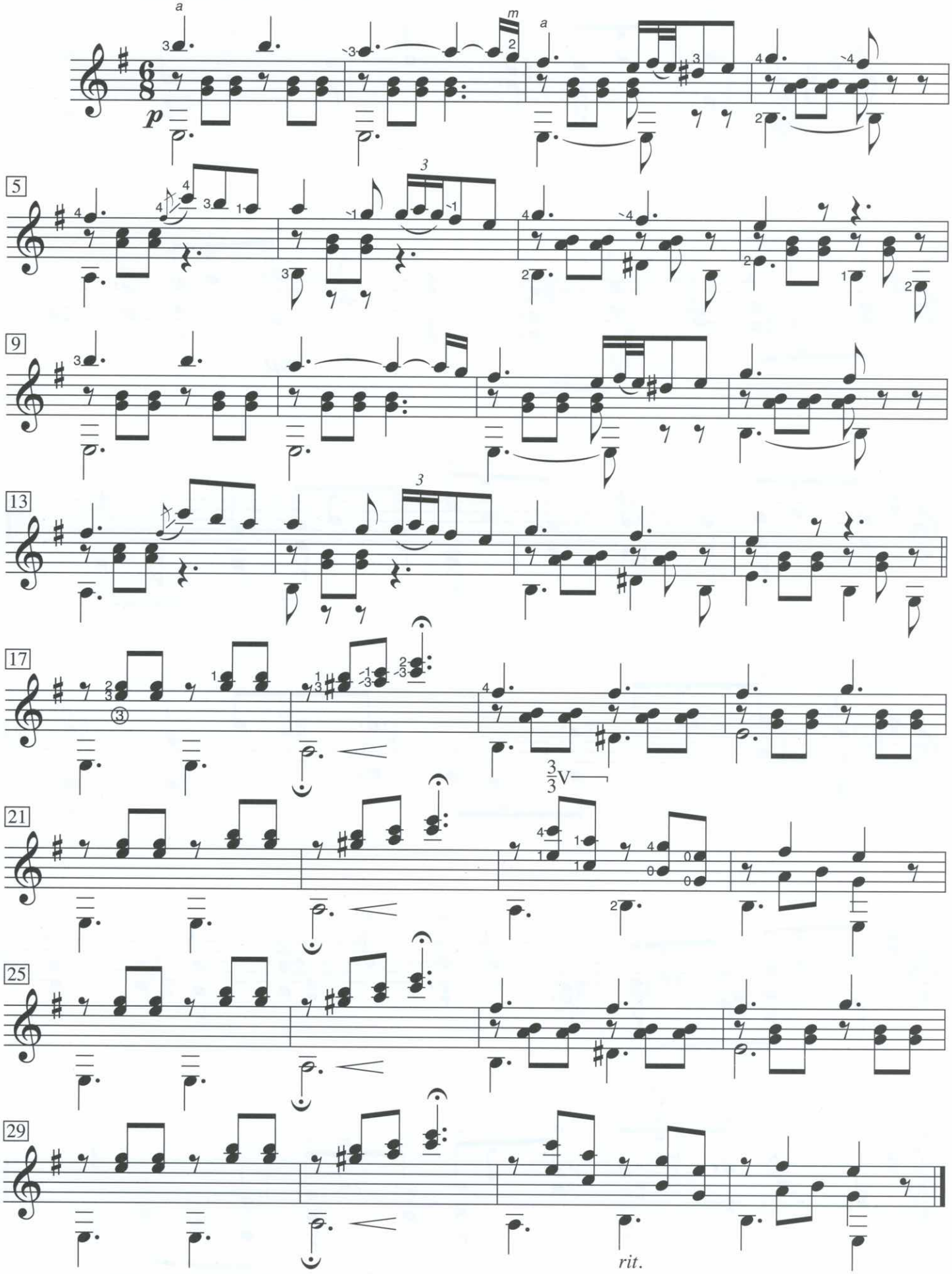
Source: *Nuevo método para guitarra*

Lamento

op. 89, no. 5

Jacques Bosch
(1825–1895)

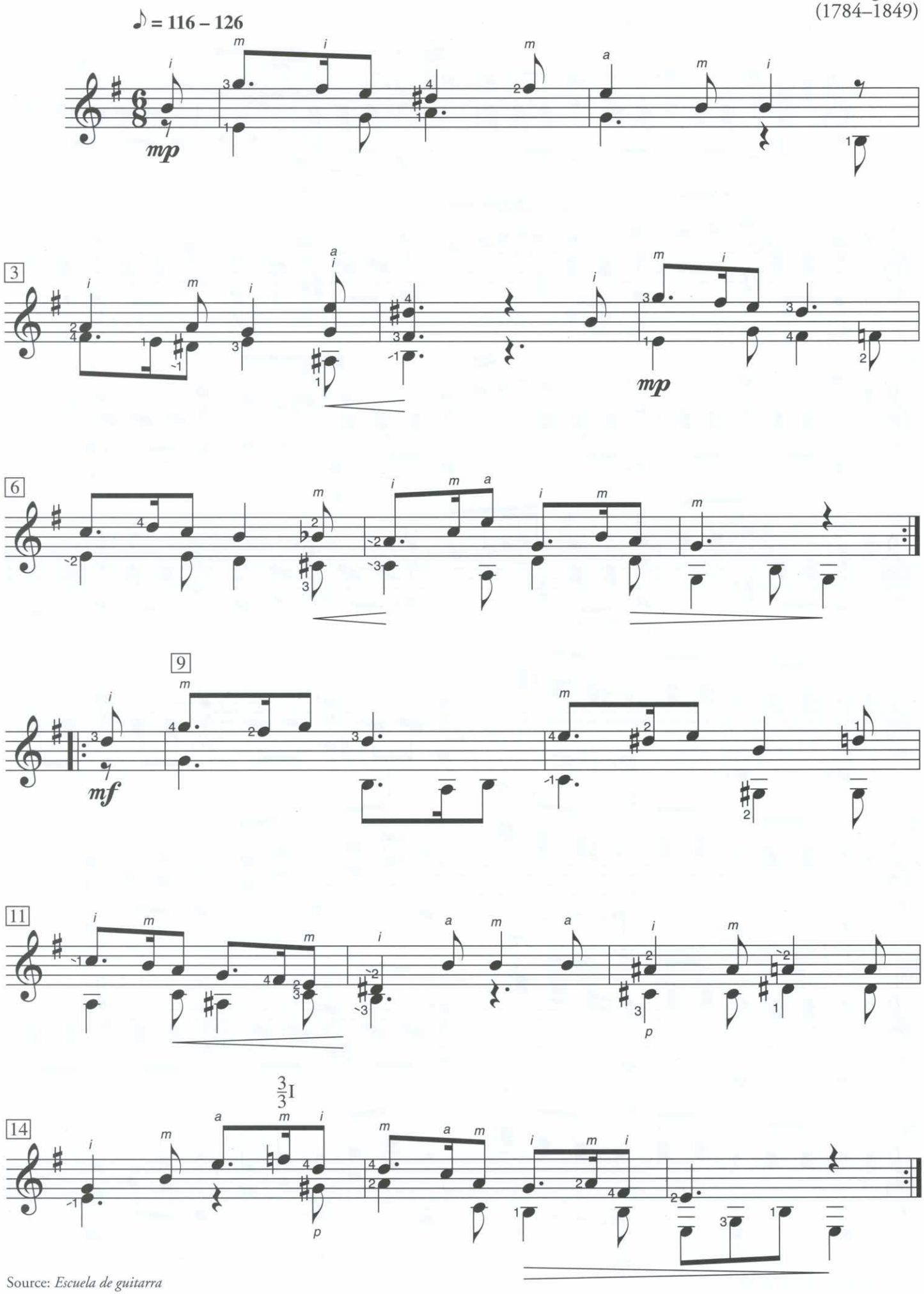
Andante ♩. = 48 – 54



Source: *Six pièces faciles*, op. 89

Lesson 67

Dionisio Aguado
(1784–1849)

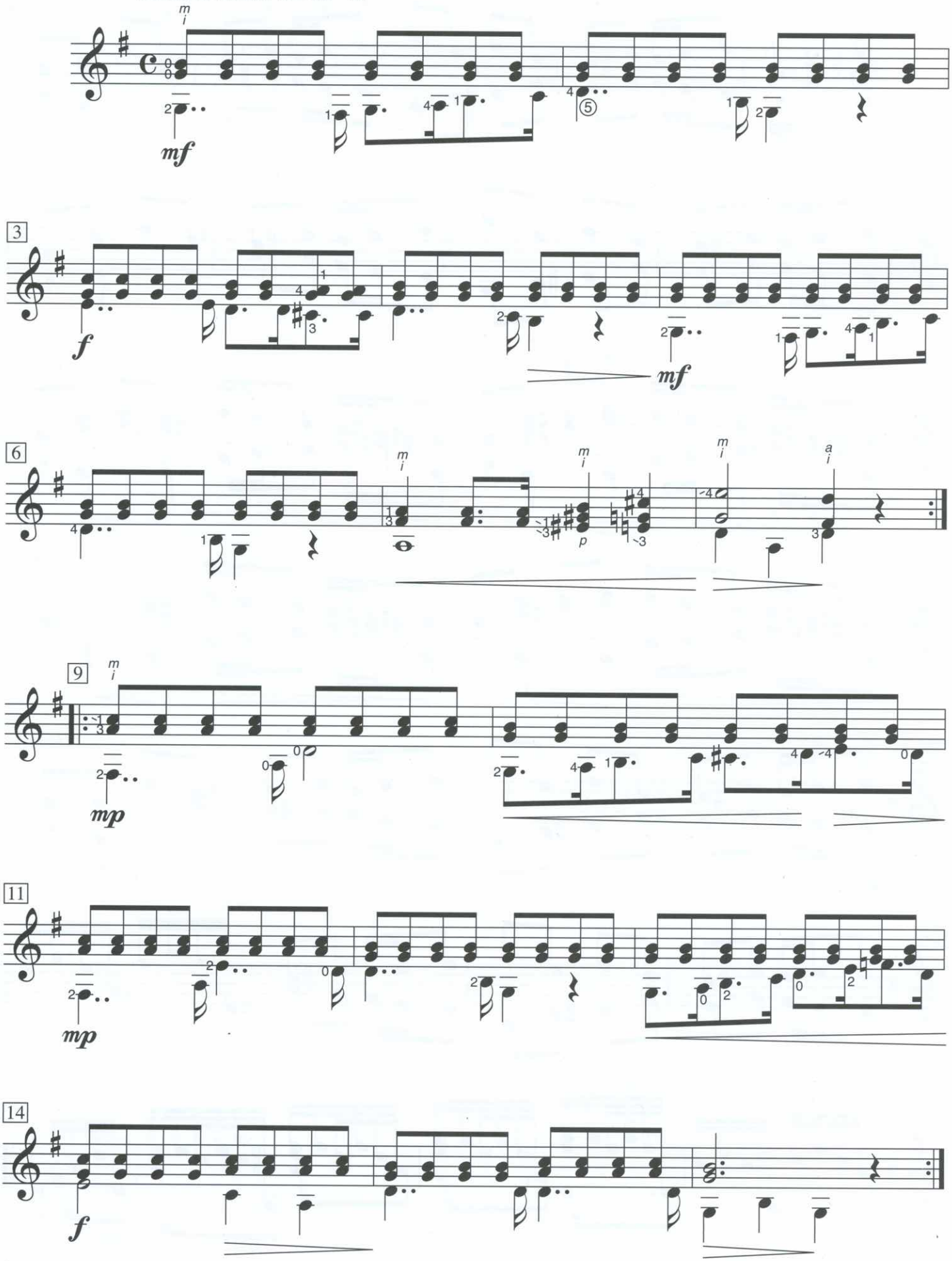


Source: *Escuela de guitarra*

Exercise 8

Dionisio Aguado
(1784–1849)

Andante mosso ♩ = 58 – 69

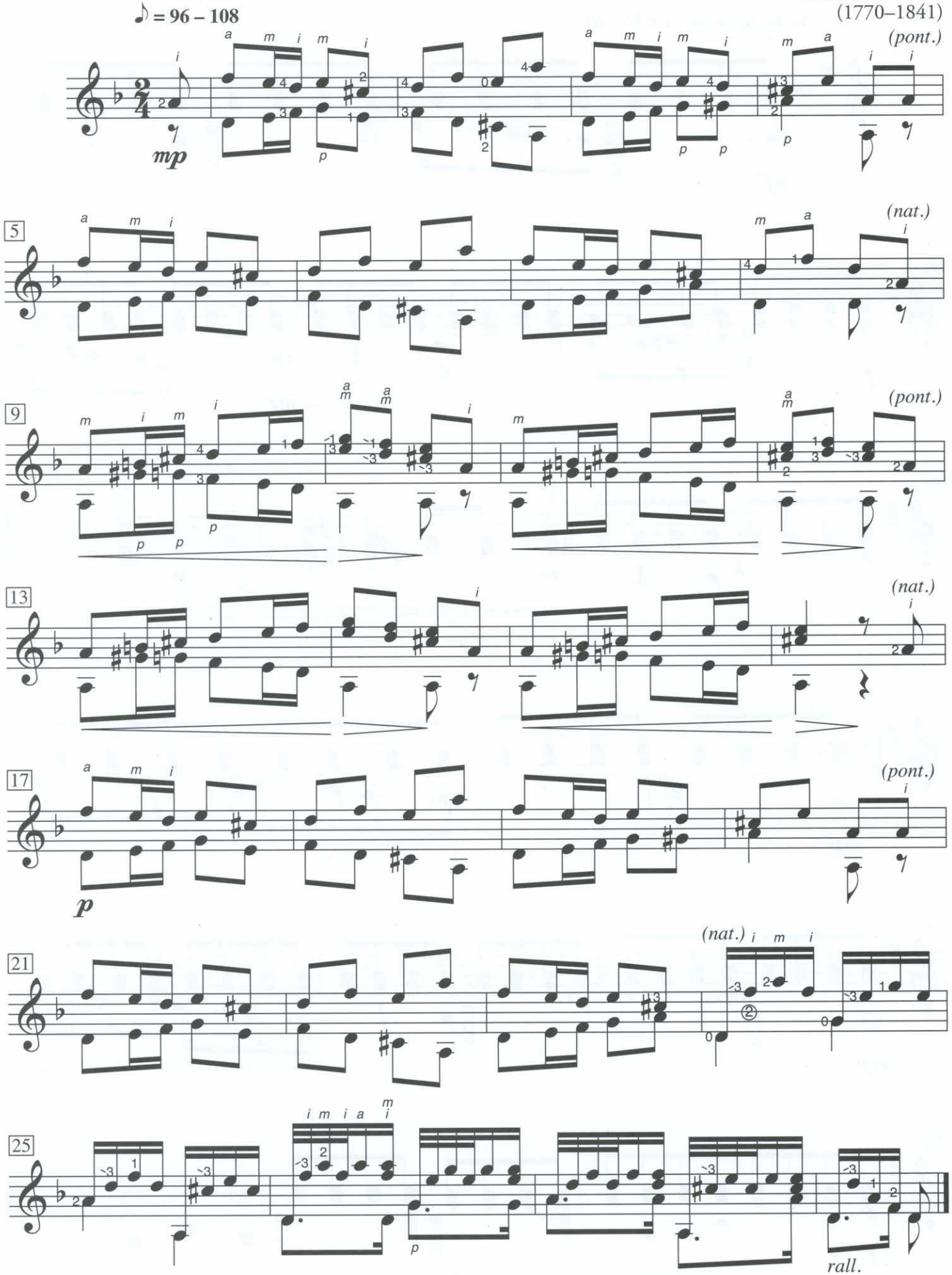


Source: *Nuevo método para guitarra*

Andantino grazioso

op. 241, no. 39

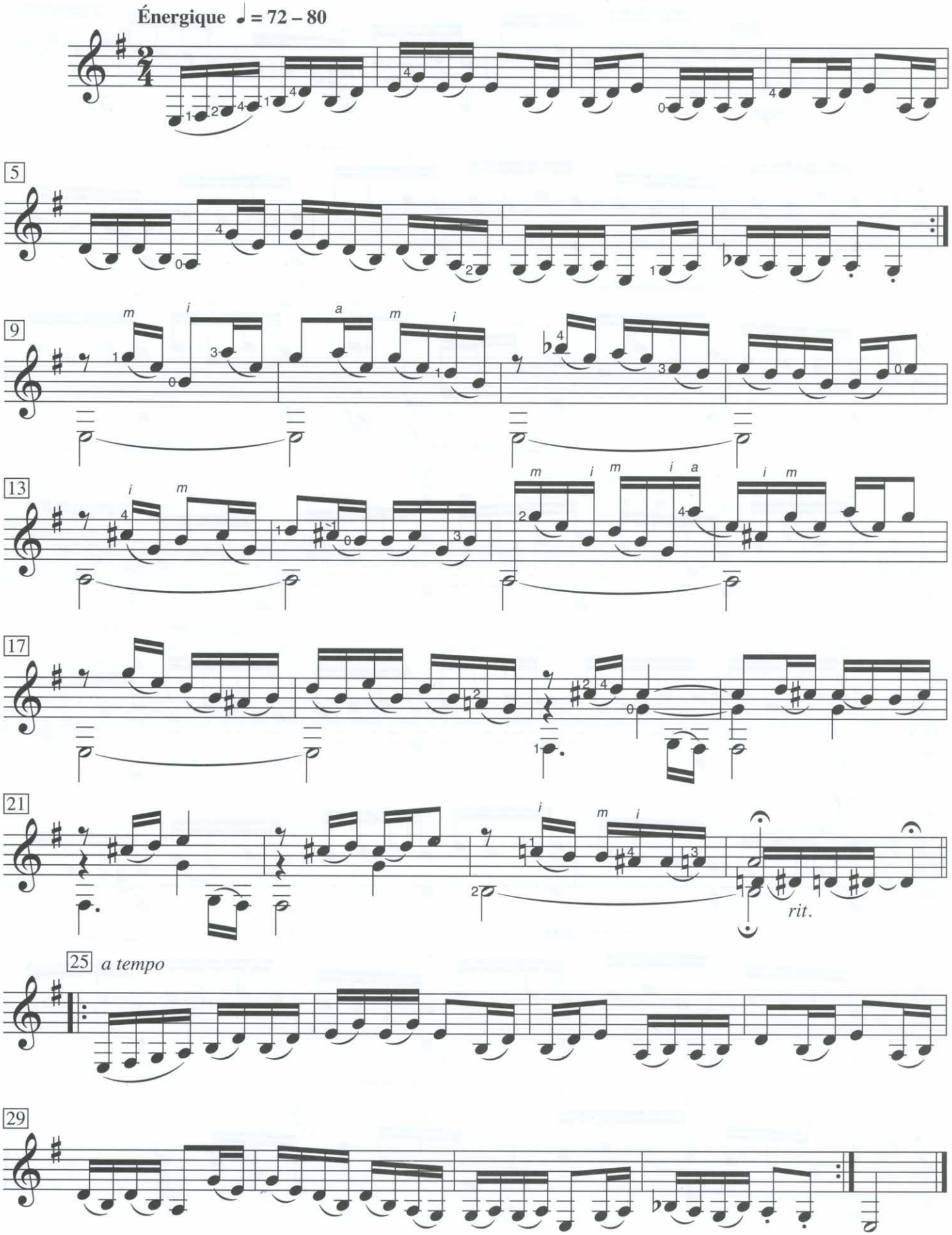
Ferdinando Carulli
(1770–1841)



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

Prélude No. 2

Claude Gagnon



Source: *12 préludes en forme d'études*

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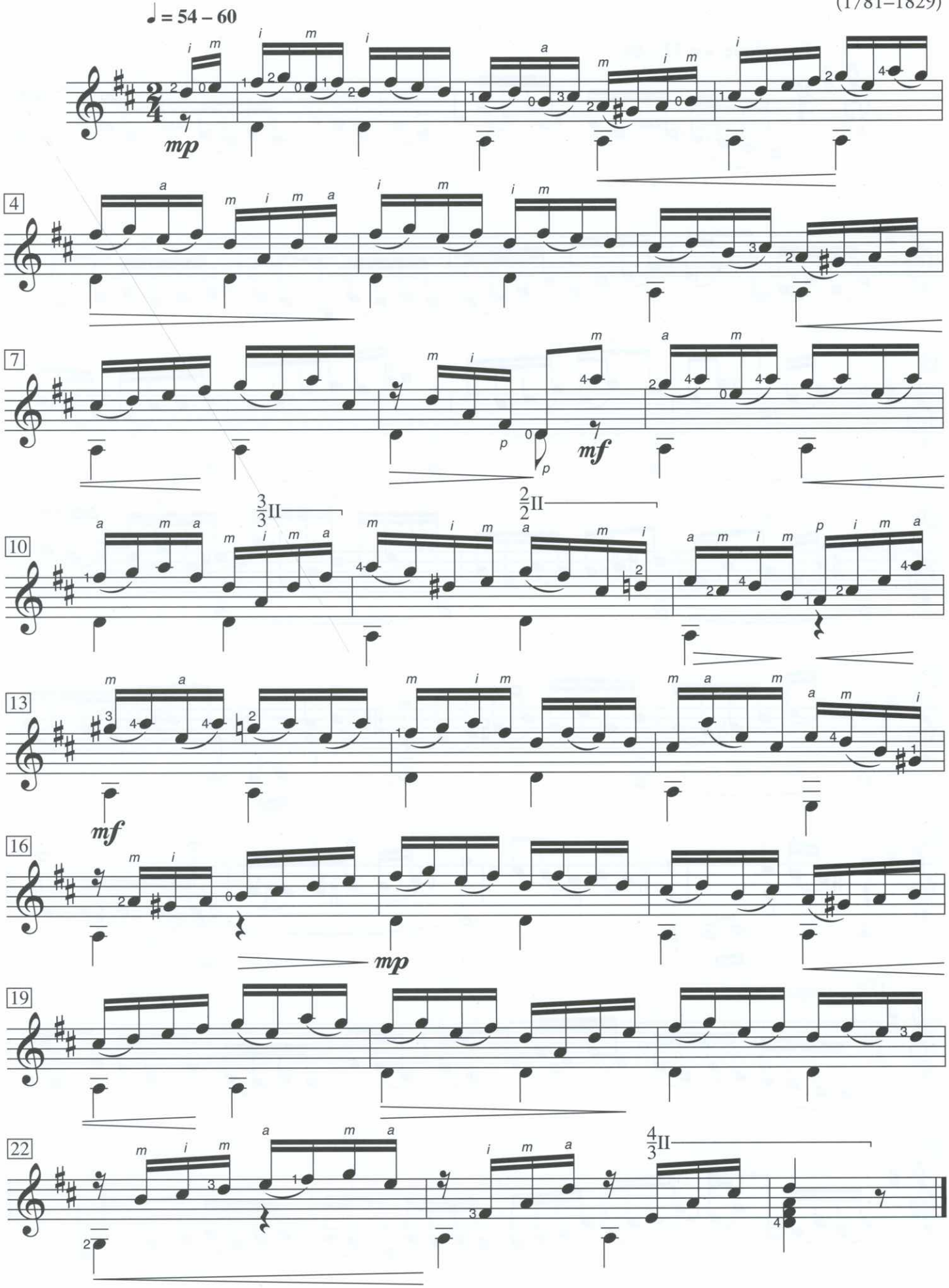
Allegretto

op. 50, no. 22

Mauro Giuliani
(1781–1829)

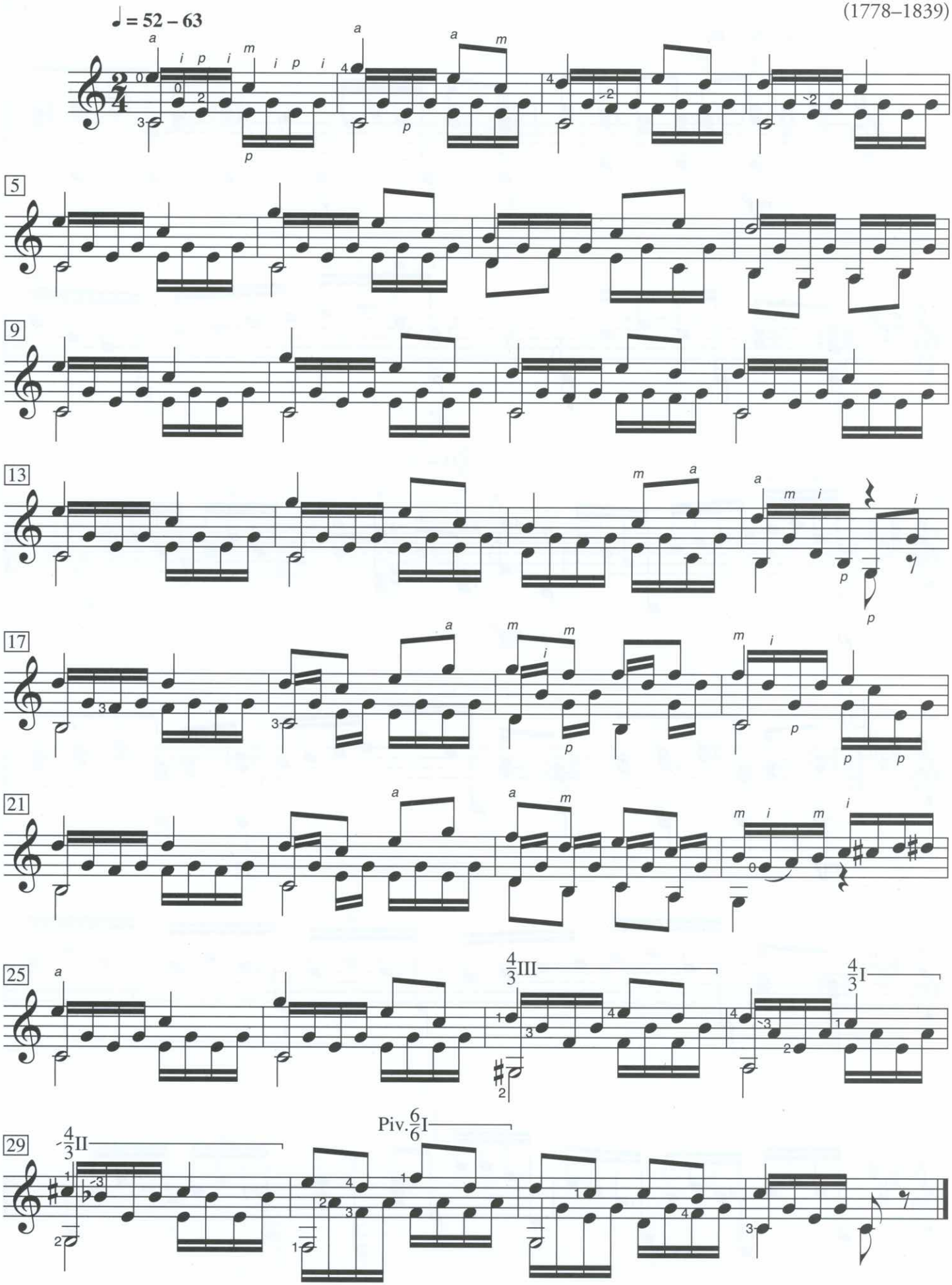


Source: *Le papillon*, op. 50

Exercice 13

op. 35, no. 13

Fernando Sor
(1778–1839)

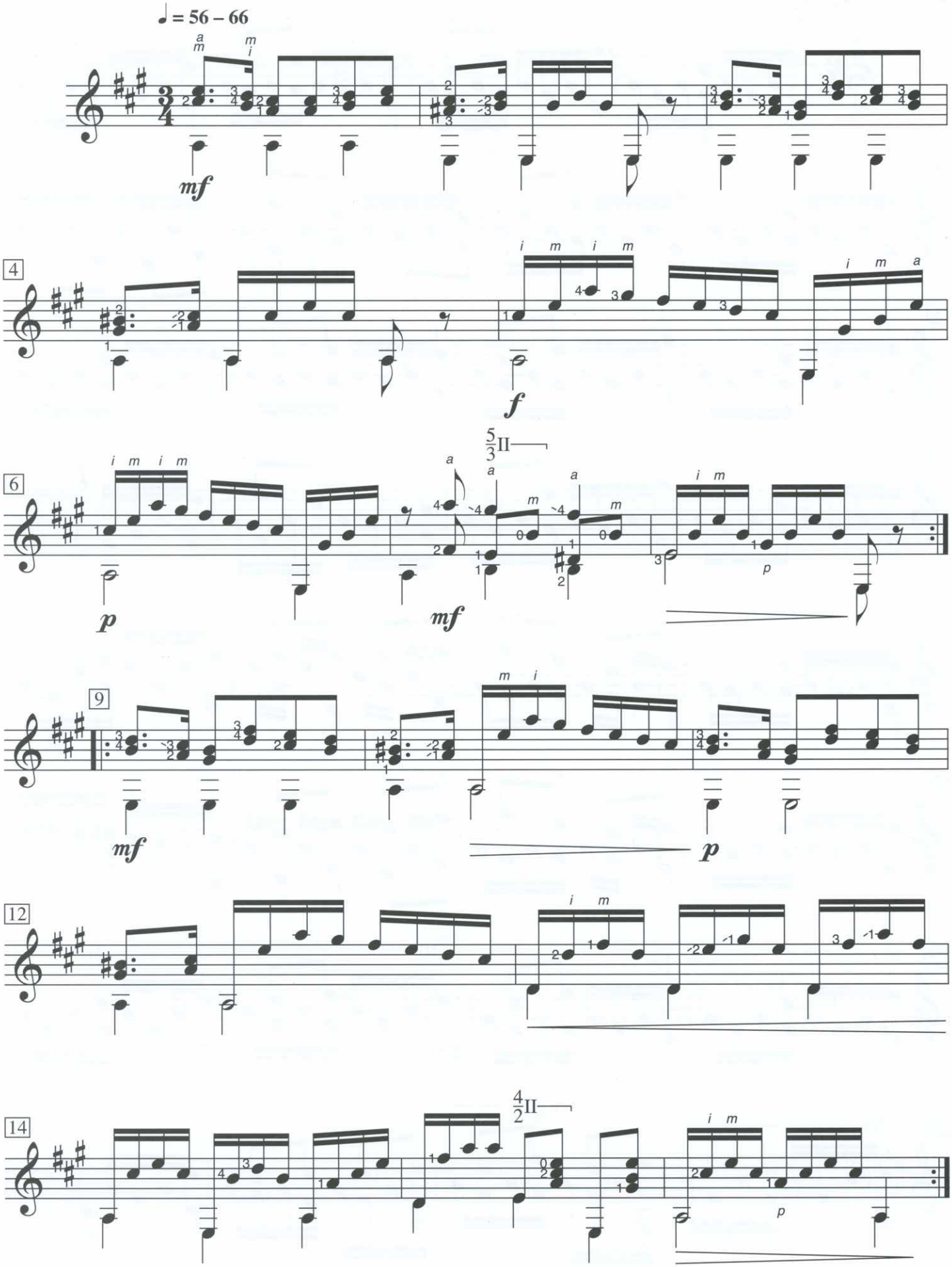


Source: *24 exercices très faciles*, op. 35

Sonata No. 27

I: Menuet

Nicolò Paganini
(1782–1840)



Source: First movement of Sonata No. 27, from *37 Sonate*, Rome, Biblioteca Casanatense, MS 84

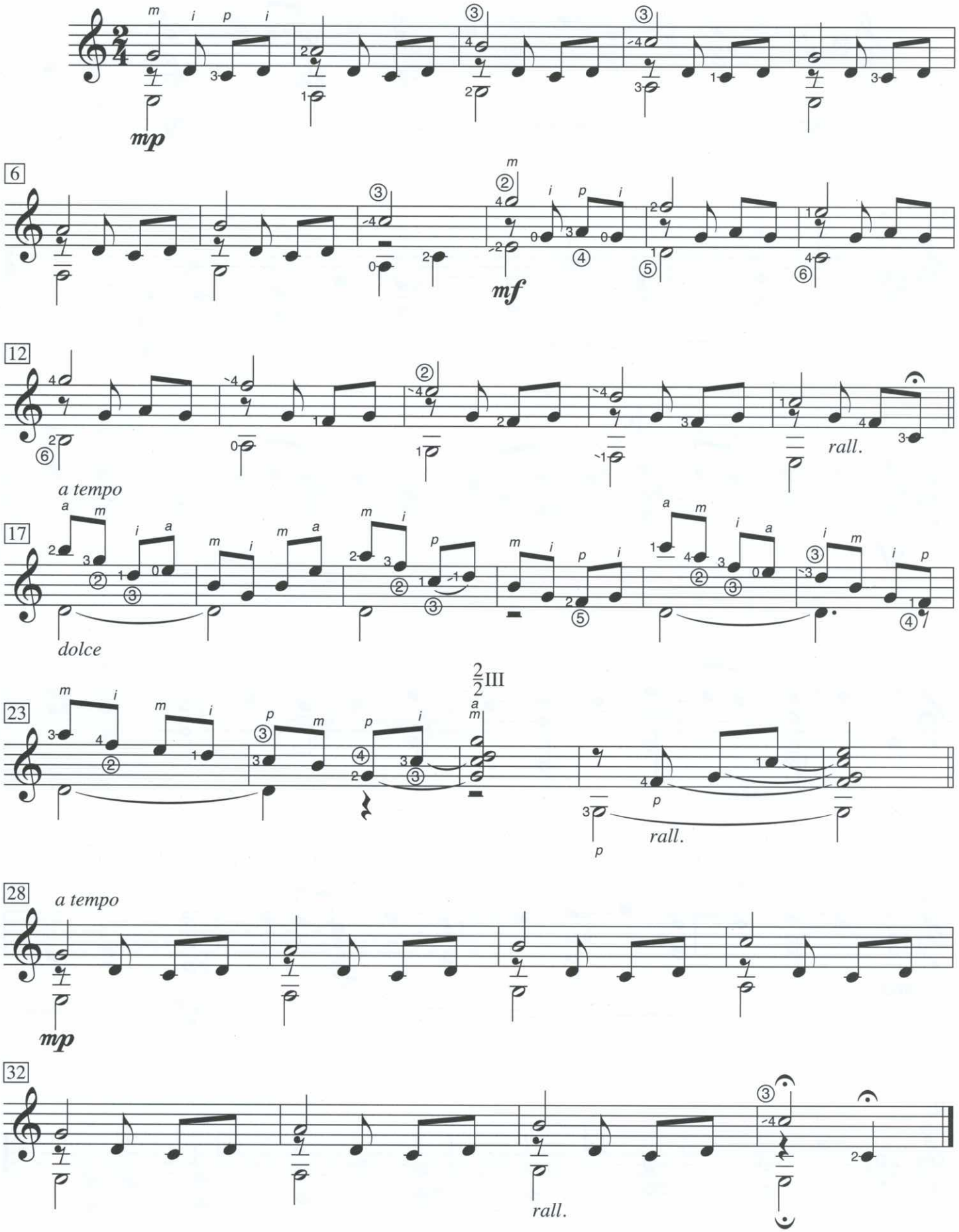
Madre e hijo

Mother and Son

for Julie and Zachary Tanenbaum

Ernesto García de León
(b. 1952)

Andante ♩ = 69 – 76



Source: *20 Estudios*, op. 50
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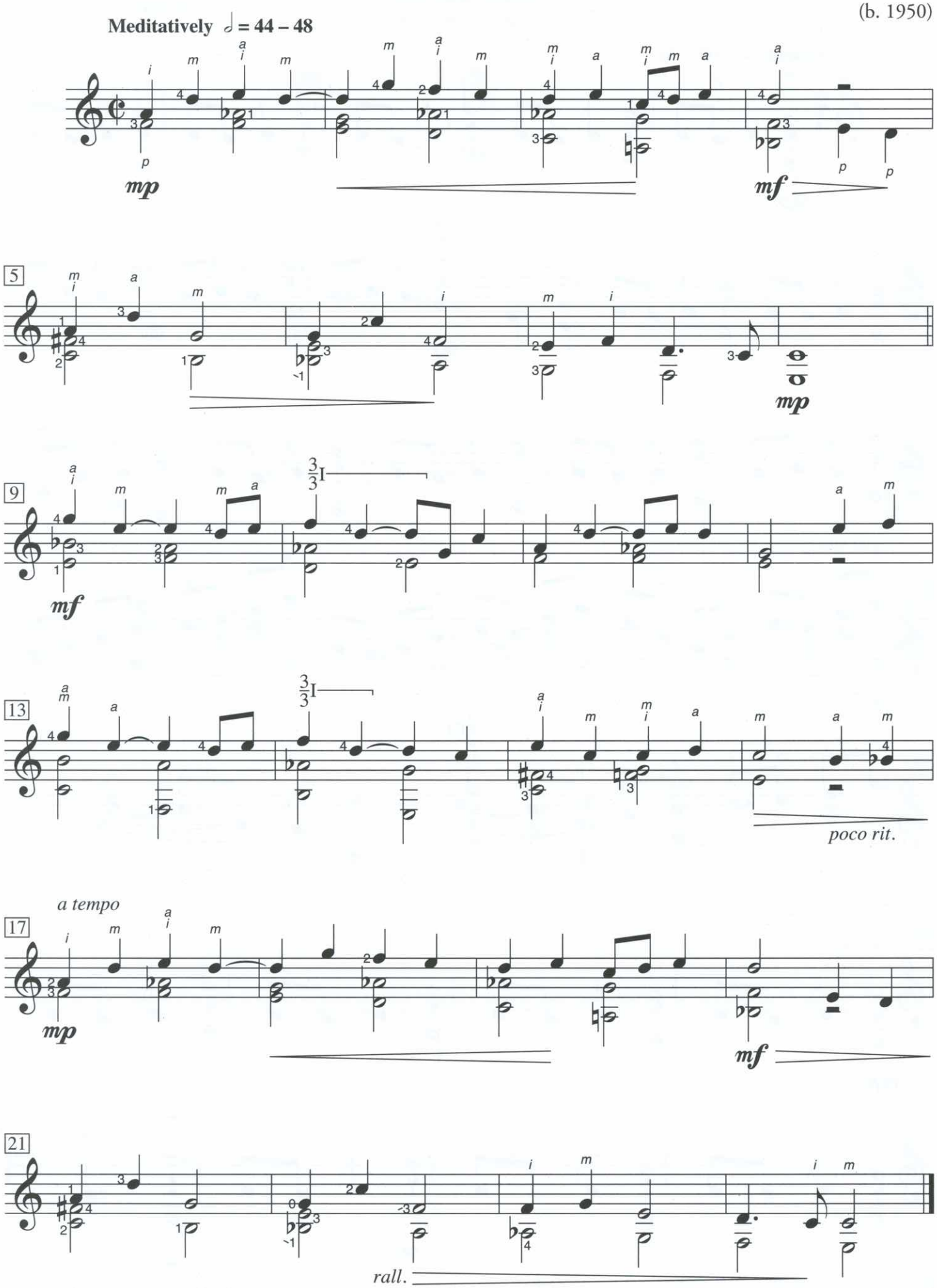
Reminiscence

Norbert Kraft
(b. 1950)



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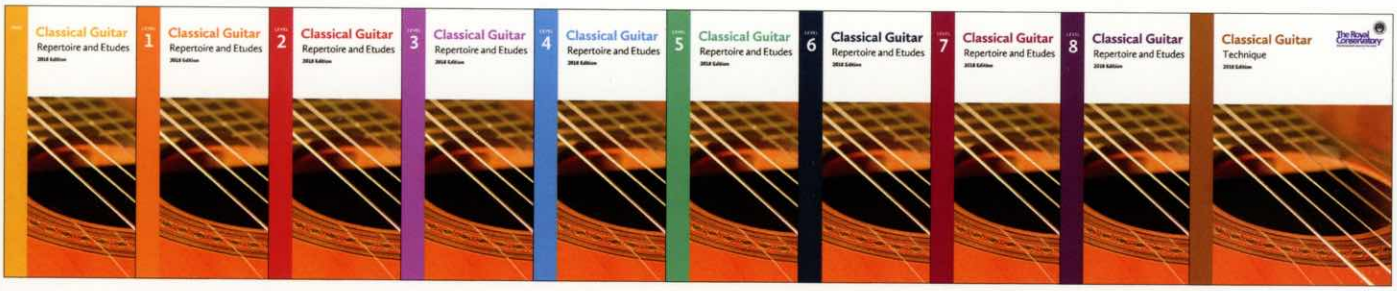

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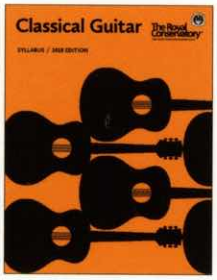

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