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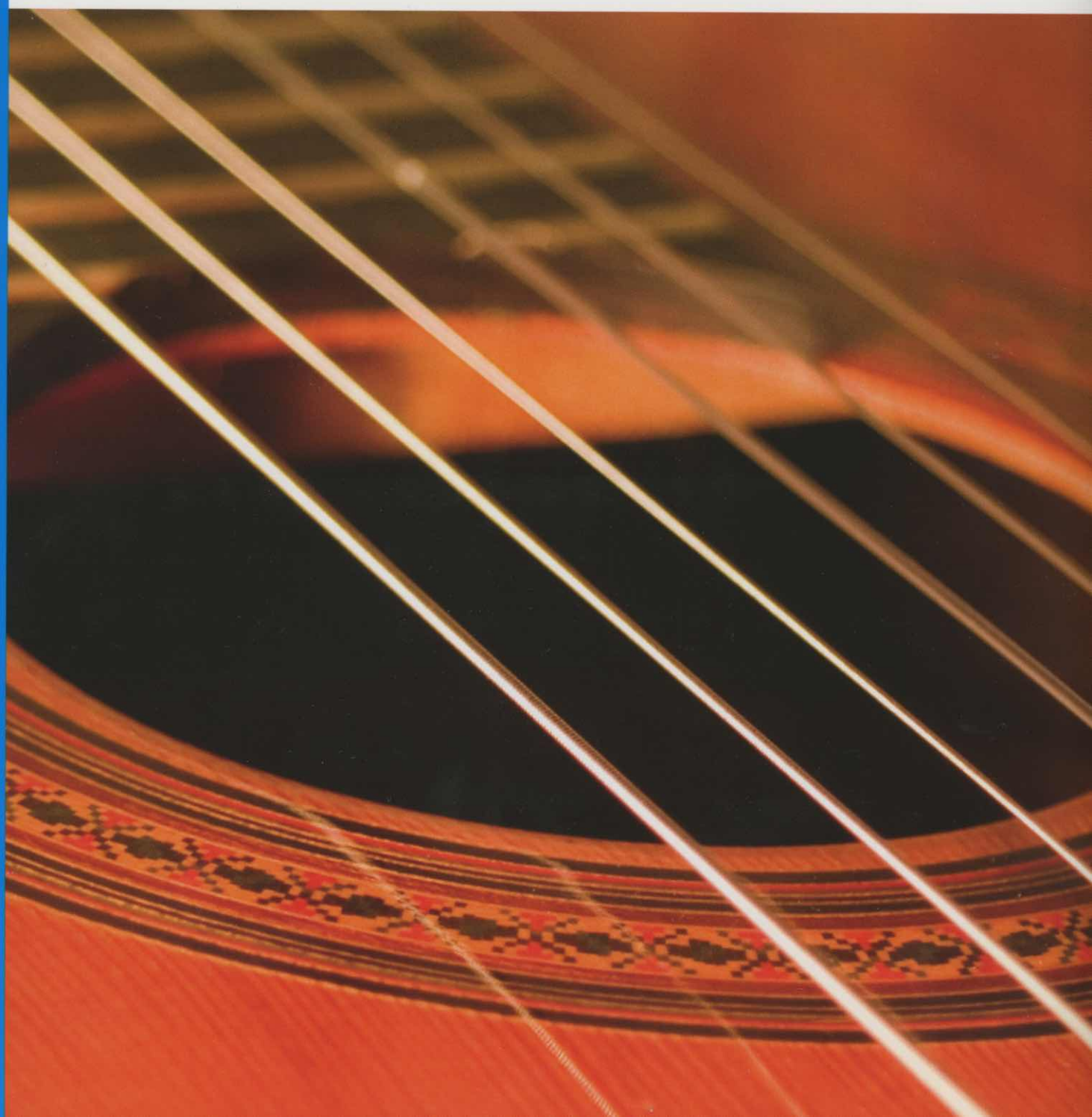
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# Classical Guitar

## Repertoire and Etudes

2018 Edition

The Royal  
Conservatory®  
The finest instrument is the mind.



## Acknowledgments

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# **Classical Guitar**

## Repertoire and Etudes 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 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 tast</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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## Aria

Jan Antonín Losy  
(ca 1650–1721)

$\text{♩} = 76 - 84$

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

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





# Der Fuggerin Tanz

## Lady Fugger's Dance

attr. Melchior Neusidler  
(1531–1590)

$\text{♩} = 60 - 69$

[5]

[9]

[13]

[17]

[21]

## Partita VIII

## III: Gavotte

Giuseppe Antonio Brescianello

(ca 1690–1758)

transc. Sophocles Papas

♩ = 84 – 100

5

11

17

22

27

(a)

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. Vladimír Mikulka

♩ = 104 – 116

The musical score is written for a lute in G major (three sharps) and 4/4 time. It consists of six systems of music, each with a treble and bass staff. The tempo is marked as ♩ = 104 – 116. The score includes various musical notations such as slurs, accents, and fingering numbers (1-4). Measure numbers 5, 9, 13, 17, and 21 are indicated in boxes at the start of their respective systems. The piece features several changes in meter: 4/3 II (measures 1-5), 5/3 II (measures 6-9), 4/3 II (measures 10-13), 5/3 II (measures 14-17), and 4/3 II (measures 18-21). The notation includes notes, rests, and dynamic markings like *m* (mezzo) and *p* (piano). Fingering numbers are placed above or below notes to indicate fingerings. The piece concludes with a double bar line and repeat dots.



## Lady Laiton's Almain

Poulton 48

John Dowland  
(1563–1626)

⑥ = D

♩ = 92 – 104

3

6

9

12

15

18

## Mrs. Winter's Jump

Poulton 55

John Dowland  
(1563-1626)

♩. = 42 - 50

The musical score for "Mrs. Winter's Jump" is presented in a single system with a treble clef on the upper staff and a bass clef on the lower staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is common time (C). The tempo is indicated as ♩. = 42 - 50. The score is divided into measures, with measure numbers 4, 7, 10, and 14 marked in boxes. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings (e.g., m, i, a, 4, 3, 2, 1, 0). There are also dynamic markings such as *m* (mezzo-forte) and *a* (accendo). A double bar line is present between measures 6 and 7. A change of position is indicated by a  $\frac{6}{6}$  II above the staff between measures 9 and 10. The piece concludes with a double bar line and repeat dots at the end of measure 14.







## Sarabande

Jan Antonín Losy  
(ca 1650–1721)

$\text{♩} = 48 - 52$

3

6

9

12

15

(a)

(b)

(c)

$\frac{4}{3}\text{II}$

# Waltz

op. 8, no. 2

Fernando Sor  
(1778-1839)

♩ = 104 - 116

*mp*

5

9

*f*

13

17

*p*

21

*f*

# Allegretto

op. 241, no. 14

Ferdinando Carulli  
(1770–1841)

♩ = 58 – 66

Musical score for *Allegretto*, op. 241, no. 14 by Ferdinando Carulli. The score is in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The first system starts with a forte (*f*) dynamic. The second system begins at measure 6 with a mezzo-piano (*mp*) dynamic. The third system begins at measure 12 with a piano (*p*) dynamic. The fourth system begins at measure 18. The fifth system begins at measure 24 with a mezzo-forte (*mf*) dynamic. The sixth system begins at measure 29. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4).



39 *mf*

44

49 *p*

53

57 *p*

61

65 *p*

69

*poco rall.*

# Exercise 90

Dionisio Aguado  
(1784-1849)

Andantino  $\text{♩} = 80 - 88$

*p* legato

5

*f* *p*

10

15 Piv.  $\frac{3}{3}$ I *mf* *p* *p* *p*

20 *mf* *f* *p*

25

29 Piv.  $\frac{3}{3}$ I *a* *a* *m*  $\frac{6}{6}$ I

# Divertimento

op. 40, no. 11

Mauro Giuliani  
(1781-1829)

Andantino ♩ = 100 - 116

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

[5] *mf* *p*

[8] *p* *sf* *sf* *sf* *sf* *sf* *p*

[12] *f* *mf*

[15] *p* *p* *p*

[19] *f* *p* *mp*

[23] *f* *p* *ff*



# Larghetto

op. 50, no. 17

Mauro Giuliani  
(1781-1829)

$\text{♩} = 72 - 80$   
*molto espressivo*

$\frac{6}{6}$  III  
*m i m a m*

Musical notation for measures 1-6. The piece is in 6/6 time. The first system shows a treble clef with a key signature of one flat (B-flat). The bass line is in a lower register. Fingerings are indicated with numbers 1-4. A dynamic marking of *p* is present. A slur covers measures 5 and 6, with the syllables *m i m a m* written above. A circled 3 indicates a triplet in measure 5.

Musical notation for measures 7-11. Measure 7 is marked with a box containing the number 7. The key signature changes to two flats (B-flat and E-flat). A dynamic marking of *f* is present, followed by *mp* and then *p*. A slur covers measures 8-11, with the syllables *i m i m i* written above. A circled 3 indicates a triplet in measure 11. A fingering of 4 is shown above measure 10.

Musical notation for measures 12-15. Measure 12 is marked with a box containing the number 12. The key signature remains two flats. A dynamic marking of *p* is present. A slur covers measures 13-15, with the syllables *m a* written above. A fingering of 4 is shown above measure 14.

Musical notation for measures 16-19. Measure 16 is marked with a box containing the number 16. The key signature remains two flats. A dynamic marking of *mf* is present, followed by *p*. A slur covers measures 17-19, with the syllables *i m a m* written above. A fingering of 4 is shown above measure 18.

Musical notation for measures 20-23. Measure 20 is marked with a box containing the number 20. The key signature remains two flats. A dynamic marking of *p* is present. A slur covers measures 21-23, with the syllables *i m a m* written above. A circled 3 indicates a triplet in measure 21. A fingering of 4 is shown above measure 22.



# Polonaise

from *Linda di Chamounix*

Gaetano Donizetti  
(1797-1848)  
arr. Eduard Bayer

♩ = 96 - 104

The musical score is written for piano and consists of several systems of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked as ♩ = 96 - 104. The score includes various musical notations such as dynamics (p, f, rit.), articulation (accents, slurs), and fingerings. The first system starts with a piano (p) dynamic and features a melodic line with a 3/3 II triplet and a bass line with a 2/2 rhythm. The second system, starting at measure 6, includes a forte (f) dynamic and a piano (p) dynamic, with a 3/3 II triplet and a circled 1 above a 4/4 note. The third system, starting at measure 10, has a piano (p) dynamic and a circled 2 above a 2/2 note. The fourth system, starting at measure 14, includes a piano (p) dynamic and a ritardando (rit.) marking. The fifth system, starting at measure 18, is marked *a tempo* and includes a piano (p) and forte (f) dynamic. The sixth system, starting at measure 22, includes a piano (p) and forte (f) dynamic, and ends with a *Fine* marking. The seventh system, starting at measure 26, is the *Trio* section, marked with a piano (p) dynamic. The eighth system, starting at measure 30, includes a forte (f) dynamic and a *D.C. al Fine* marking. The score also includes various musical notations such as triplets, slurs, and fingerings.

# Rondo

op. 241, no. 34

Ferdinando Carulli  
(1770-1841)

Poco allegretto ♩ = 54 - 63

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of 24 measures. The tempo is marked 'Poco allegretto' with a metronome marking of ♩ = 54 - 63. The score is divided into two systems, each with two staves (treble and bass). Fingerings are indicated by letters 'i', 'm', and 'a' above notes. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). Accents are used to emphasize certain notes. Measure numbers 4, 8, 12, 16, 20, and 24 are marked in boxes at the beginning of their respective lines. The piece concludes with a final cadence in the 24th measure.

28

*i m a*

*p*

32

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

*p*

36

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

*p*

40

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

*p*

44

*i m i m i i m i*

*p*

48

*m i m i m i a*

*p mf*

52

*m i i m a*

*p*

56

*m i a m i m m i*

*f*



# Andante

op. 31, no. 4

Fernando Sor  
(1778–1839)

$\text{♩} = 48 - 56$

6

12

18

23

28

3/3 II

3/3 II

Piv. 4/4 II

4/4 II Piv. I

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

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

*p* *p*

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



## Soldatenmarsch

Soldier's March

op. 68, no. 2

Robert Schumann  
(1810–1856)

arr. Norbert Kraft

Munter und straff\* ♩ = 96 – 104

7

14

21

28

35

42

\* Lively and in strict measure

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

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# School Blues

Brian Katz  
(b. 1955)

Andante ♩ = 72 - 84

The first system of music is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the treble clef and a bass line in the bass clef. The melody starts with a quarter rest followed by a quarter note G#4, then a quarter note A4, and continues with eighth notes. The bass line consists of quarter notes: G2, F#2, E2, D2, C2, B1, A1, G1. Fingerings are indicated with letters 'm', 'a', 'i', and '2'. Dynamics include *mf* and *p*.

The second system begins with a measure box containing the number '3'. The melody continues with a quarter note G#4, a quarter note A4, and then eighth notes. The bass line continues with quarter notes: G1, F#1, E1, D1, C1, B0, A0, G0. Dynamics include *mf*, *f*, and *mp*. A *cresc.* marking is present at the end of the system.

The third system begins with a measure box containing the number '6'. The melody continues with a quarter note G#4, a quarter note A4, and then eighth notes. The bass line continues with quarter notes: G0, F#0, E0, D0, C0, B-1, A-1, G-1. Dynamics include *f* and *m*.

The fourth system begins with a measure box containing the number '9'. The melody continues with a quarter note G#4, a quarter note A4, and then eighth notes. The bass line continues with quarter notes: G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2. Dynamics include *mf* and *p*. A *f* dynamic is also present.

The fifth system begins with a measure box containing the number '12'. It features two first endings. The first ending consists of a quarter note G#4, a quarter note A4, and a quarter note B4, leading to a double bar line. The second ending consists of a quarter note G#4, a quarter note A4, and a quarter note B4, leading to a final cadence. Dynamics include *p* and *f*.

For examinations, observe the repeat.  
Source: *Blues to Help You Through: Four Short Blues with Long Lasting Effects*  
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## Valse choro

op. 64, no. 1

Francis Kleyjnans  
(b. 1951)

Moderato, elegant, and nostalgic ♩ = 84 – 100

*legato, cantabile (in the upper voice)*

*rit.*

*cantabile (in the lower voice)*

*a tempo*

*D.C. con ripetizione, poi la Coda*

*a tempo*

*ppp*

The *choro* is a popular improvisatory instrumental genre of Brazilian music.

For examinations, observe the repeats.

Source: *Deux valse pour guitare*, op. 64

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# Lágrima Tear Prelude

Francisco Tárrega  
(1852–1909)

Andante espressivo ♩ = 60 – 69

The musical score is written for guitar in G major (one sharp) and 3/4 time. It begins with a tempo marking of 'Andante espressivo' and a metronome marking of ♩ = 60–69. The score consists of six systems of music, each with a measure number in a box: 3, 6, 9, 11, and 14. The notation includes various fingerings (e.g., 4, 2, 3, 1, 0, 2, 3, 4), ornaments (marked 'a'), and dynamics (p, mp, f). There are also articulation marks and slurs. The piece ends with a double bar line and the instruction 'D.C. al Fine'. The key signature has one sharp (F#) and the time signature is 3/4.

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

The diagram shows a musical staff with a G note on the second line and a C note on the first space. A slur is drawn over both notes, with the word 'port.' written above it. The staff is in G major, indicated by a sharp sign on the F line.

# Divagando

## Choro

Domingo Semenzato  
(1908-1993)

Comodo ♩ = 52 - 66

Musical score for "Divagando Choro" by Domingo Semenzato. The score is in 3/4 time and consists of 15 measures. It features a treble clef and a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns and fingerings, typical of the choro style. Measure 1 starts with a piano (*p*) dynamic and includes fingerings like *i m* and *a i m a*. Measure 3 is marked with a **3** in a box and includes a *Piv. 3/3 II* instruction. Measure 6 is marked with a **6** in a box and includes a *p* dynamic. Measure 9 is marked with a **9** in a box. Measure 12 is marked with a **12** in a box. Measure 15 is marked with a **15** in a box and includes a *Fine* marking. The score concludes with a piano (*p*) dynamic and a final chord.

The *choro* is a popular improvisatory instrumental genre of Brazilian music.

Source: Included in *La guitare classique*, B

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17 *i m a m p i m a m i*

20 *a m i p i m a p i m a m i*

6I

23 *a a m i m i m a*

26

29 *m i i m a m p i m*

6I

*D.S. al Fine*

32 *m i*

1. *m i*

2. *8va h.VII*

## Song

Milton Barnes  
(1931–2001)

Very slowly ♩ = 56 – 63

The musical score is written for guitar in 3/4 time, marked "Very slowly" with a tempo of 56-63 beats per minute. The key signature has one sharp (F#). The score consists of five staves of music, each starting with a measure number in a box: 1, 5, 9, 13, and 18. The notation includes treble clef, a key signature of one sharp, and a 3/4 time signature. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *mp* (mezzo-piano) and *p* (piano). Articulation marks include accents (*a*) and slurs (*m*, *i*). The score features various chord voicings and melodic lines, with some measures containing double bar lines and repeat signs. Measure 13 includes a second position (*3/3 II*) marking. The piece concludes with a double bar line at the end of measure 18.



# Miniature No. 3

Alain Reiher  
(b. 1955)

♩ = 63 - 69

The musical score consists of a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked as ♩ = 63 - 69. The score is divided into measures, with measure numbers 6, 12, 17, 23, 29, and 35 indicated in boxes. The music includes various chords and fingerings, such as  $\frac{4}{3}IV$ ,  $\frac{3}{3}II$ ,  $\frac{3}{3}IV$ ,  $\frac{6}{6}IV$ ,  $\frac{4}{3}II$ , and  $\frac{6}{6}II$ . Dynamics include *p*, *m*, *i*, and *pp*. The score concludes with a *rit.* marking and a *pp* dynamic.

## Pomp and Ceremony

## I: Pomp

Richard Summers  
(b. 1953)

Maestoso ♩ = 96 - 104

Musical score for 'Pomp and Ceremony I: Pomp'. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Maestoso, with a metronome marking of ♩ = 96 - 104. The score consists of two staves of music. The first staff begins with a treble clef and a key signature of two sharps. It features a series of chords and melodic lines with fingerings (1-4) and accents (m, a). The second staff starts with a measure rest of 5 measures, followed by further musical notation including slurs and accents.

## II: Ceremony

Maestoso ♩ = 96 - 104

Musical score for 'Pomp and Ceremony II: Ceremony'. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Maestoso, with a metronome marking of ♩ = 96 - 104. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of two sharps. It features a series of chords and melodic lines with fingerings (1-4) and accents (m, a, i). The second staff starts with a measure rest of 5 measures, followed by further musical notation including slurs and accents. The third staff starts with a measure rest of 9 measures, followed by further musical notation including slurs and accents. The fourth staff starts with a measure rest of 13 measures, followed by further musical notation including slurs, accents, and dynamics (p).

## Pinocchio

Frédéric Costantino  
(b. 1971)Andante giocoso  $\text{♩} = 60 - 76$ 

Musical score for Pinocchio, featuring a single melodic line on a grand staff. The score is divided into systems, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of each system. The tempo is marked "Andante giocoso" with a quarter note equal to 60-76 beats per minute. The key signature has one sharp (F#).

Dynamics and articulations include:

- System 1 (measures 1-4):** *f* (forte), accents (*a*, *m*, *i*, *m*, *i*), slurs, and fingerings (1, 2, 3, 4).
- System 2 (measures 5-8):** *f* (forte), accents (*i*, *m*), slurs, and fingerings (1, 2, 3, 4).
- System 3 (measures 9-12):** *mf* (mezzo-forte), accents (*i*, *m*, *i*), slurs, and fingerings (1, 2, 3, 4). A first inversion (6I) is indicated above measure 10.
- System 4 (measures 13-16):** *mf* (mezzo-forte), accents (*a*, *m*), slurs, and fingerings (1, 2, 3, 4). The instruction "con sorpresa sul tasto" is written below the staff.
- System 5 (measures 17-20):** *mp con spirito ord.* (mezzo-piano with spirit and order), accents, slurs, and fingerings (1, 2, 3, 4). The instruction "legato" is written below the staff.
- System 6 (measures 21-24):** *mf* (mezzo-forte), accents, slurs, and fingerings (1, 2, 3, 4). The instruction "legato" is written below the staff.
- System 7 (measures 25-28):** *f* (forte), accents, slurs, and fingerings (1, 2, 3, 4).
- System 8 (measures 29-32):** *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and "poco rit." (poco ritardando). Accents, slurs, and fingerings (1, 2, 3, 4) are present.



## Monotonia

Rodrigo Riera  
(1923–1999)

Moderatamente ♩ = 88 – 100

The musical score for "Monotonia" is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked "Moderatamente" with a metronome marking of ♩ = 88 – 100. The piece is characterized by a repetitive rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. Fingerings are indicated by numbers 1-4, and dynamics include *a* (accents), *m* (mezzo), *i* (accent), and *p* (piano). The score is divided into measures, with measure numbers 4, 8, 12, 16, 20, 24, and 28 marked in boxes. At measure 16, the tempo changes to "a tempo" and "lento". At measure 28, the tempo changes to "sonoro". The piece concludes with a final chord marked *p* (piano).

# Die Rose im Garten The Rose in the Garden

Carlo Domeniconi  
(b. 1947)

Freely ♩ = 54 - 60

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

*mf* *rall.*

2 *a tempo* *p i m a* *p i m a m i p* *a m i p a* *m i p a m i p*

*mf* *rall.*

3 *a tempo* *a m i* *a m i* *a* *a p p i m a p i* *a m i p*

*rall.*

5 *a tempo* *a m i* *a m i* *a m i* *a*

*f* *p*

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

*rall.* *mf*

*a tempo* *a m i p* *i m a m* *i p a m* *i*

*p.* *rall.*

*più legato*

D.C. al Coda

⊕ Coda



## Elephant

Nikita Koshkin  
(b. 1956)

Pesante ♩ = 69 – 80

Musical score for "Elephant" by Nikita Koshkin. The score is in 4/4 time, marked "Pesante" with a tempo of 69–80 bpm. The piece begins with a forte (*f*) dynamic. The score is divided into systems, with measures 3, 5, 7, 9, 11, 13, and 15 marked. Fingerings and articulations are indicated throughout. The piece concludes with a *rit.* (ritardando) marking.

For examinations, *Elephant* and *Ceremony* are to be played as one selection.Source: *Da Capo*

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## Ceremony

Nikita Koshkin  
(b. 1956)

Marciale ♩ = 100 - 112

*f*

*mf*

*mf* *p*

Meno mosso  
*p* *mf*

Meno mosso  
*rit.* *mp*

*dim. e rall.* *p*

For examinations, *Elephant* and *Ceremony* are to be played as one selection.Source: *Da Capo*

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# Impressions soleil couchant

Sunset Impressions  
à Francis Poulenc

Roland Dyens  
(1955–2016)

Sognante ♩ = 76 – 80

*a tempo*

*p* *mp* *p* *cédez* *p*

5 *a* *m* *i* *m* *i* *a* *m* *i* *m* *a* *m* *i* *m* *breve* *a tempo*

*p* *cédez* *p*

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

*p* *poco rit.*

13 *a tempo*

*poco più f* *marcato, comodo*

17 *a tempo*

*pp* *poco rit., comodo*

21 *i* *m* *a*

*p* *p* *p* *i* *p* *i* *p* *i* *p* *i* *p* *i* *p* *i* *p* *i*

*pochiss. rit.*

**Tempo I**

25 *molto allarg.* *p* *p* *p* *p* *cédez*

29 *p* *mp*

32 *p* *poco rit.* *poco a poco allarg.* *molto rall.* *pp lontano*

Lento  
h.IX h.XII

Etude no. 1

### Lesson 29

Dionisio Aguado  
(1784–1849)

**Andante** ♩ = 63 – 72

5 II  $\frac{5}{3}$  IV

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

5 *f* *p* *mf* *p*

9 *f* *mf* *p*

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



# Lesson 10

Dionisio Aguado  
(1784–1849)

♩ = 54 – 63

Musical notation for the first system (measures 1-4). The piece is in 4/4 time. The first two measures are marked with *i m* and *p*. The third measure has a circled 3 above it. The fourth measure is also marked with *p*. The notation includes fingerings (1, 2, 3, 4) and a sharp sign (#) on the second string.

Musical notation for the second system (measures 5-8). Measure 5 is boxed with the number 5. The notation includes fingerings (1, 2, 3, 4) and a sharp sign (#) on the second string.

Musical notation for the third system (measures 9-12). Measure 9 is boxed with the number 9. The notation includes fingerings (1, 2, 3, 4) and a sharp sign (#) on the second string.

Musical notation for the fourth system (measures 13-16). Measure 13 is boxed with the number 13. The notation includes fingerings (1, 2, 3, 4) and a sharp sign (#) on the second string. A dynamic change from *p* to *mf* is indicated by a line with a slur.

Musical notation for the fifth system (measures 17-20). Measure 17 is boxed with the number 17. The notation includes fingerings (1, 2, 3, 4) and a sharp sign (#) on the second string.

Musical notation for the sixth system (measures 21-24). Measure 21 is boxed with the number 21. The notation includes fingerings (1, 2, 3, 4) and a sharp sign (#) on the second string. A dynamic change from *p* to *f* is indicated by a line with a slur. A circled 3 is present above measure 23. A 4/3 III triplet is marked above measure 22.

# Lamento

op. 89, no. 5

Jacques Bosch  
(1825–1895)

Andante ♩ = 48 – 54

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Andante' with a metronome marking of ♩ = 48–54. The piece begins with a piano (*p*) dynamic. The notation includes various rhythmic patterns, including triplets and slurs. There are several measures marked with measure numbers in boxes: 5, 9, 13, 17, 21, 25, and 29. The score concludes with a *rit.* (ritardando) marking.

# Lesson 67

Dionisio Aguado  
(1784-1849)

♩ = 116 - 126

Musical notation for the first system, measures 1-2. The key signature is one sharp (F#). The first measure contains a triplet of eighth notes (i, m, i) and a quarter note (m). The second measure contains a quarter note (a), a quarter note (m), and a quarter note (i). The bass line consists of a quarter note (1), a quarter note (4), and a quarter note (1). The dynamic marking is *mp*.

Musical notation for the second system, measures 3-5. Measure 3 contains a quarter note (i), a quarter note (m), and a quarter note (i). Measure 4 contains a quarter note (a), a quarter note (i), and a quarter note (m). Measure 5 contains a quarter note (i), a quarter note (m), and a quarter note (i). The bass line consists of a quarter note (2), a quarter note (4), and a quarter note (1). The dynamic marking is *mp*.

Musical notation for the third system, measures 6-8. Measure 6 contains a quarter note (4), a quarter note (2), and a quarter note (m). Measure 7 contains a quarter note (i), a quarter note (m), and a quarter note (a). Measure 8 contains a quarter note (i), a quarter note (m), and a quarter note (m). The bass line consists of a quarter note (-2), a quarter note (-3), and a quarter note (3). The dynamic marking is *mp*.

Musical notation for the fourth system, measures 9-10. Measure 9 contains a quarter note (i), a quarter note (m), and a quarter note (4). Measure 10 contains a quarter note (2), a quarter note (3), and a quarter note (m). The bass line consists of a quarter note (3), a quarter note (2), and a quarter note (1). The dynamic marking is *mf*.

Musical notation for the fifth system, measures 11-13. Measure 11 contains a quarter note (i), a quarter note (m), and a quarter note (m). Measure 12 contains a quarter note (i), a quarter note (a), and a quarter note (m). Measure 13 contains a quarter note (a), a quarter note (i), and a quarter note (m). The bass line consists of a quarter note (4), a quarter note (3), and a quarter note (2). The dynamic marking is *p*.

Musical notation for the sixth system, measures 14-16. Measure 14 contains a quarter note (i), a quarter note (m), and a quarter note (a). Measure 15 contains a quarter note (m), a quarter note (a), and a quarter note (m). Measure 16 contains a quarter note (i), a quarter note (m), and a quarter note (i). The bass line consists of a quarter note (-1), a quarter note (4), and a quarter note (2). The dynamic marking is *p*.



# Exercise 8

Dionisio Aguado  
(1784-1849)

Andante mosso ♩ = 58 - 69

The musical score for Exercise 8 is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Andante mosso' with a metronome marking of ♩ = 58 - 69. The score consists of six systems of music, each starting with a measure number in a box: 1, 3, 6, 9, 11, and 14. The notation includes guitar-specific elements such as fret numbers (e.g., 2, 4, 5, 3, 4, 1, 0, 2) and dynamic markings (mf, f, mp, p, a). The piece features a mix of chords and single-note lines, with some measures containing rests or specific articulation marks. The dynamics range from mezzo-forte (mf) to fortissimo (f), with some passages marked piano (p) or mezzo-piano (mp). The score concludes with a double bar line and repeat dots.

# Andantino grazioso

op. 241, no. 39

Ferdinando Carulli  
(1770–1841)

$\text{♩} = 96 - 108$

*mp* *a m i m i* *a m i m i* *m a* *(pont.)*

5 *a m i* *(nat.)*

9 *m i m* *i* *a m a m* *i* *m* *a m* *(pont.)*

13 *(nat.)*

17 *a m i* *(pont.)*

21 *(nat.) i m i*

25 *i m i a m* *p* *rall.*

Énergique ♩ = 72 - 80

5

9

13

17

21

25 *a tempo*

29



# Allegretto

op. 50, no. 22

Mauro Giuliani  
(1781–1829)

♩ = 54 – 60

*mp*

4

7

10

13

16

19

22

*mf*

*mp*

# Exercice 13

op. 35, no. 13

Fernando Sor  
(1778-1839)

$\text{♩} = 52 - 63$

5

9

13

17

21

25

29

$\frac{4}{3} \text{III}$

$\frac{4}{3} \text{I}$

Piv.  $\frac{6}{6} \text{I}$

# Sonata No. 27

I: Menuet

Niccolò Paganini  
(1782–1840)

$\text{♩} = 56 - 66$

*mf*

4

*f*

6

*p* *mf* *p*

9

*mf* *p*

12

14

*p*



# Madre e hijo

Mother and Son  
for Julie and Zachary Tanenbaum

Ernesto García de León  
(b. 1952)

Andante ♩ = 69 - 76





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