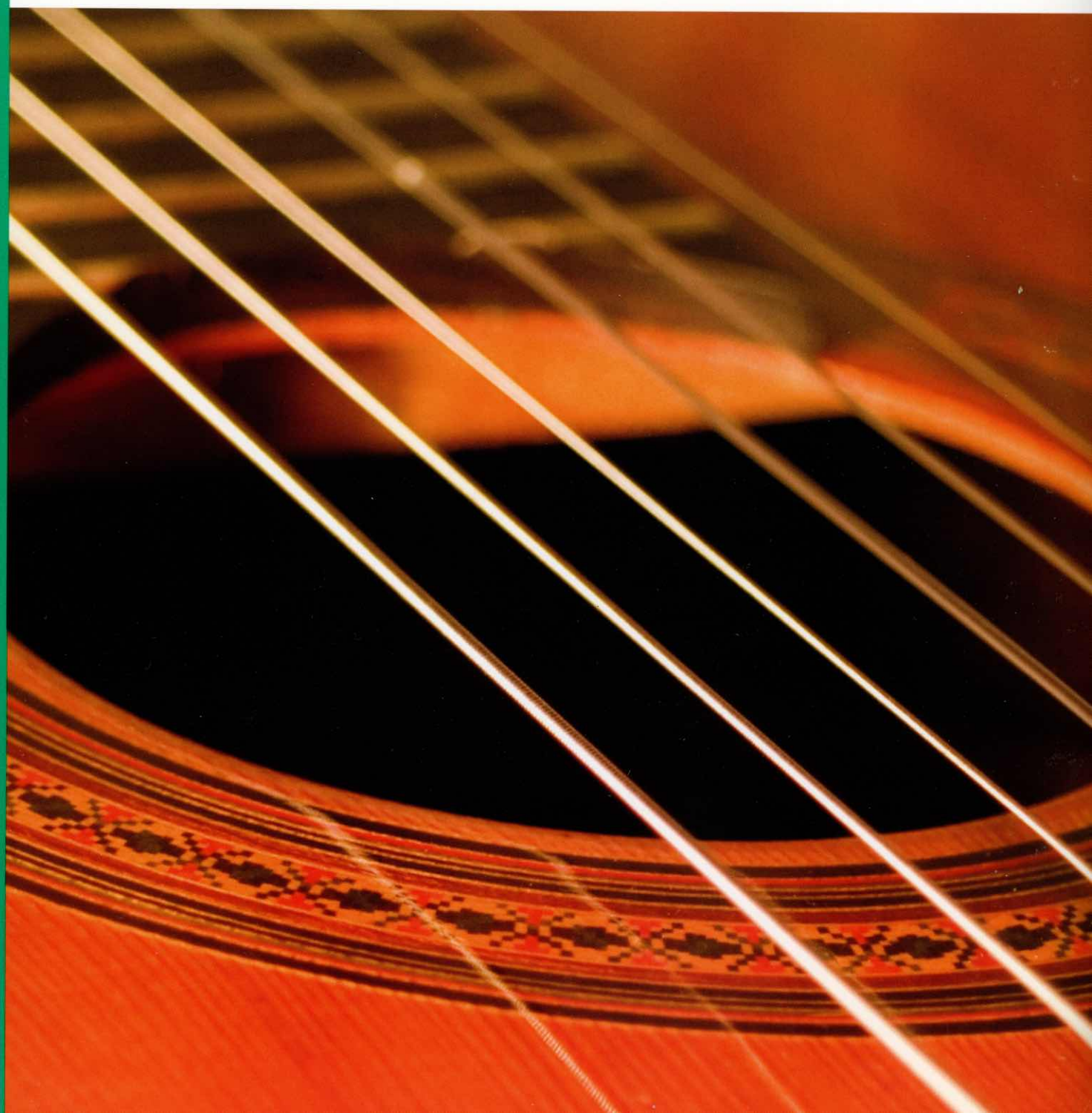
LEVEL
5

Classical Guitar

Repertoire and Etudes

2018 Edition

The Royal Conservatory®
The finest instrument is the mind.



Acknowledgments

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RCM PUBLISHING

Classical Guitar

Repertoire and Etudes 5

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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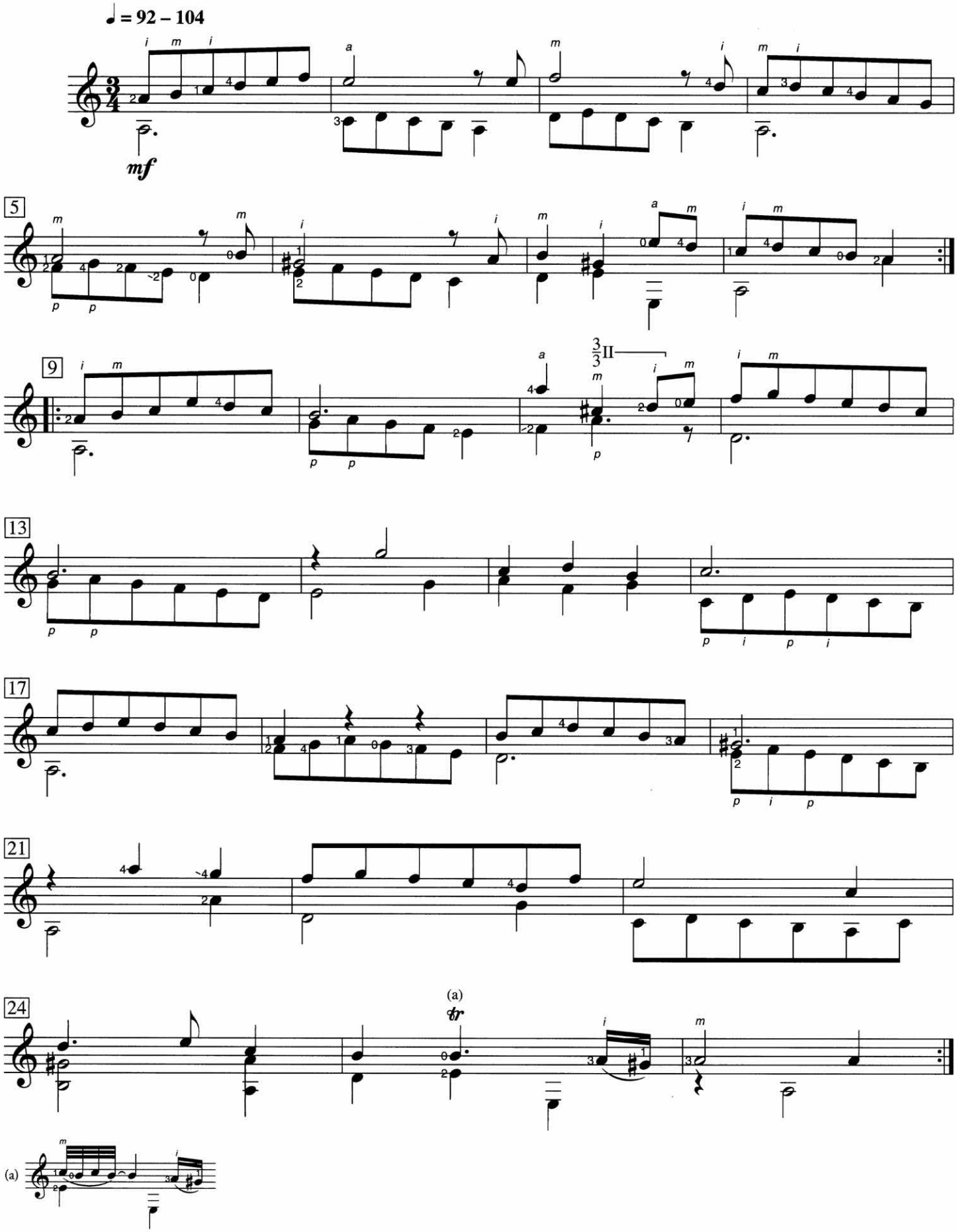
Capriccio

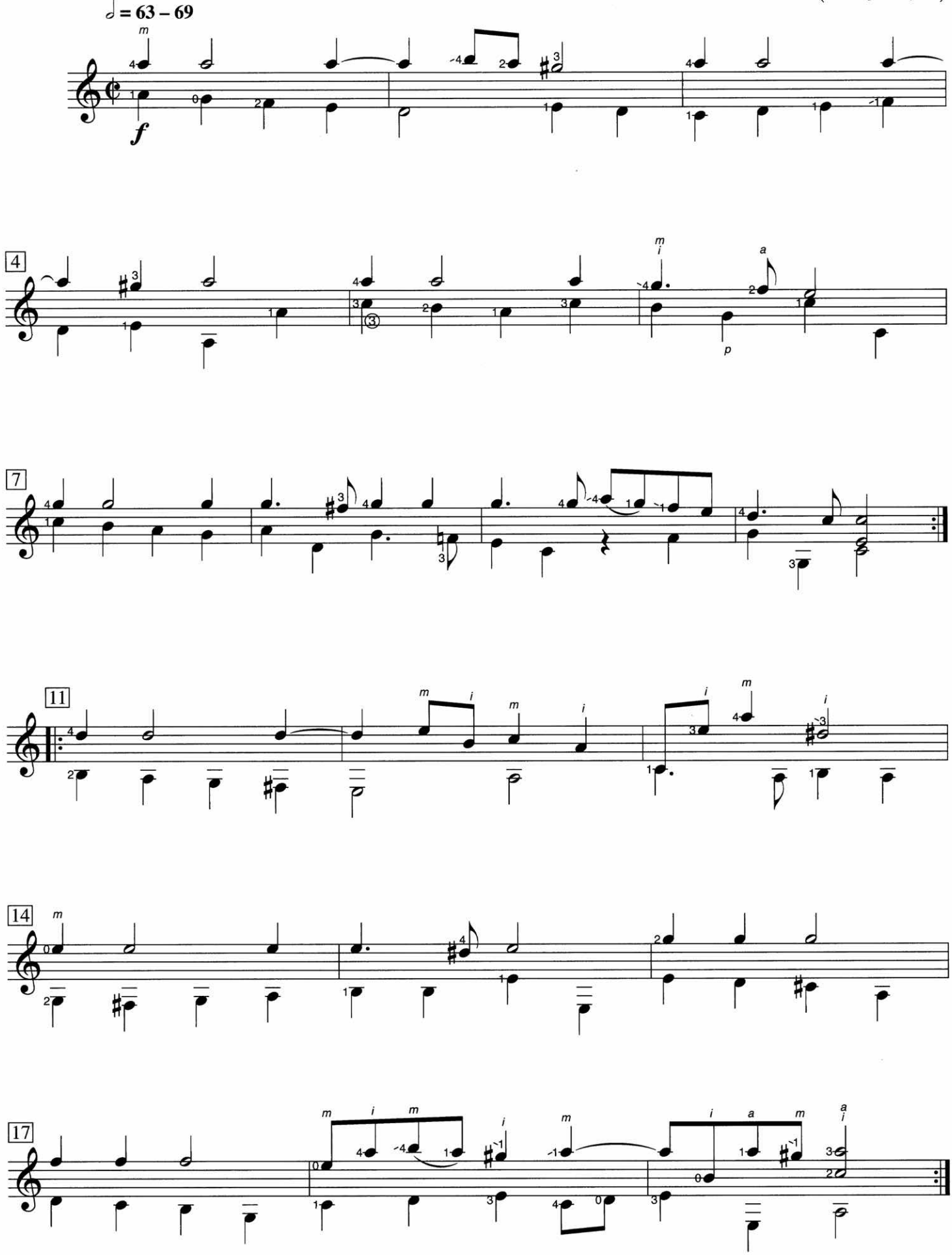
Jan Antonín Losy
(*ca* 1650–1721)



For examinations, Capriccio and Gavotte are to be played as one selection.
Source: This capriccio is one of approximately 150 individual pieces by Losy that are often grouped into suites in various combinations.

Gavotte

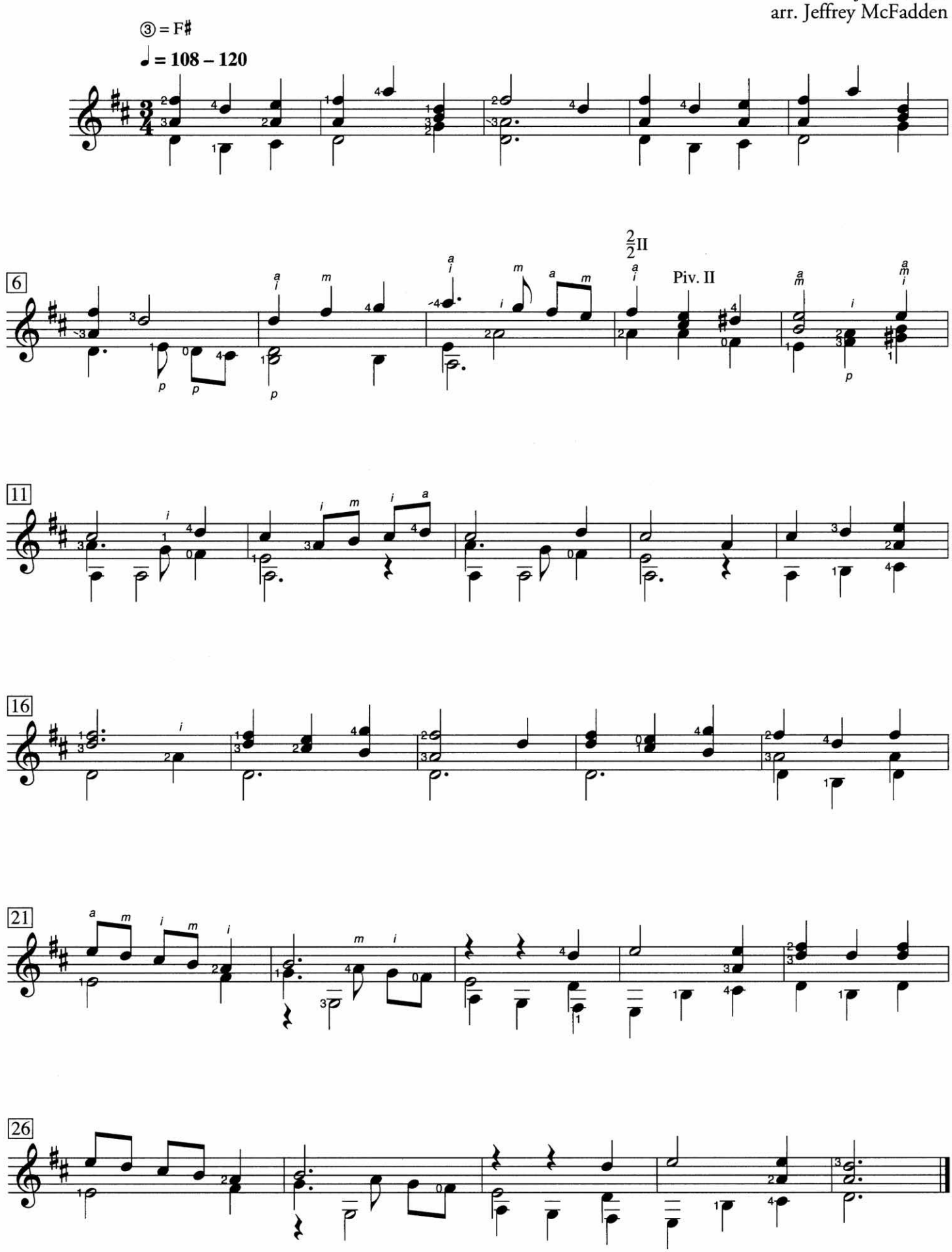
Jan Antonín Losy
(*ca* 1650–1721)



For examinations, Capriccio and Gavotte are to be played as one selection.
Source: This gavotte is one of approximately 150 individual pieces by Losy that are often grouped into suites in various combinations.

Soneto VIII

Enriquez de Valderrábano
(*fl. ca* 1547)
arr. Jeffrey McFadden



Source: *Silva de sirenas*, 6
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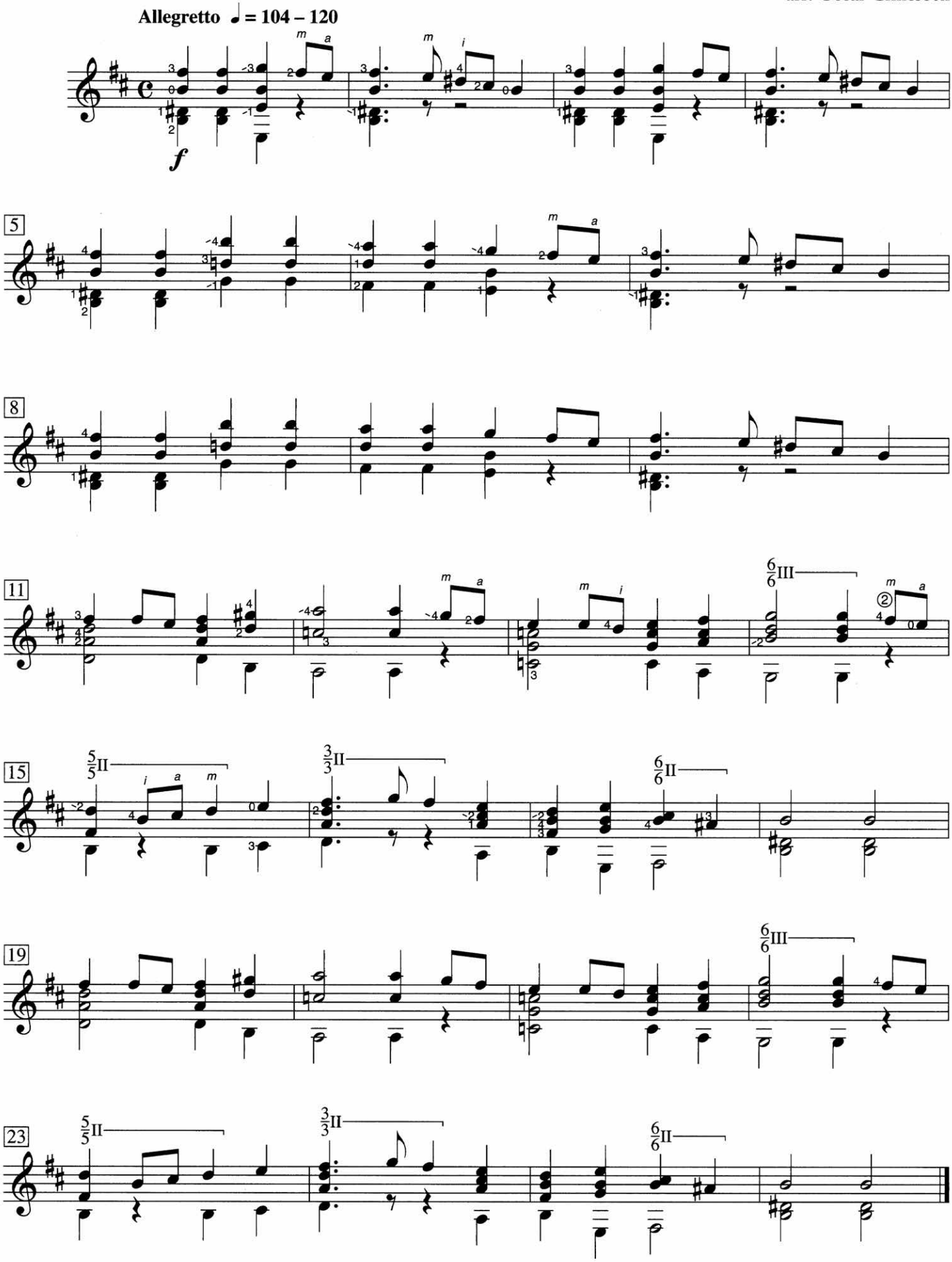
Dance

Anonymous
arr. Oscar Chilesotti

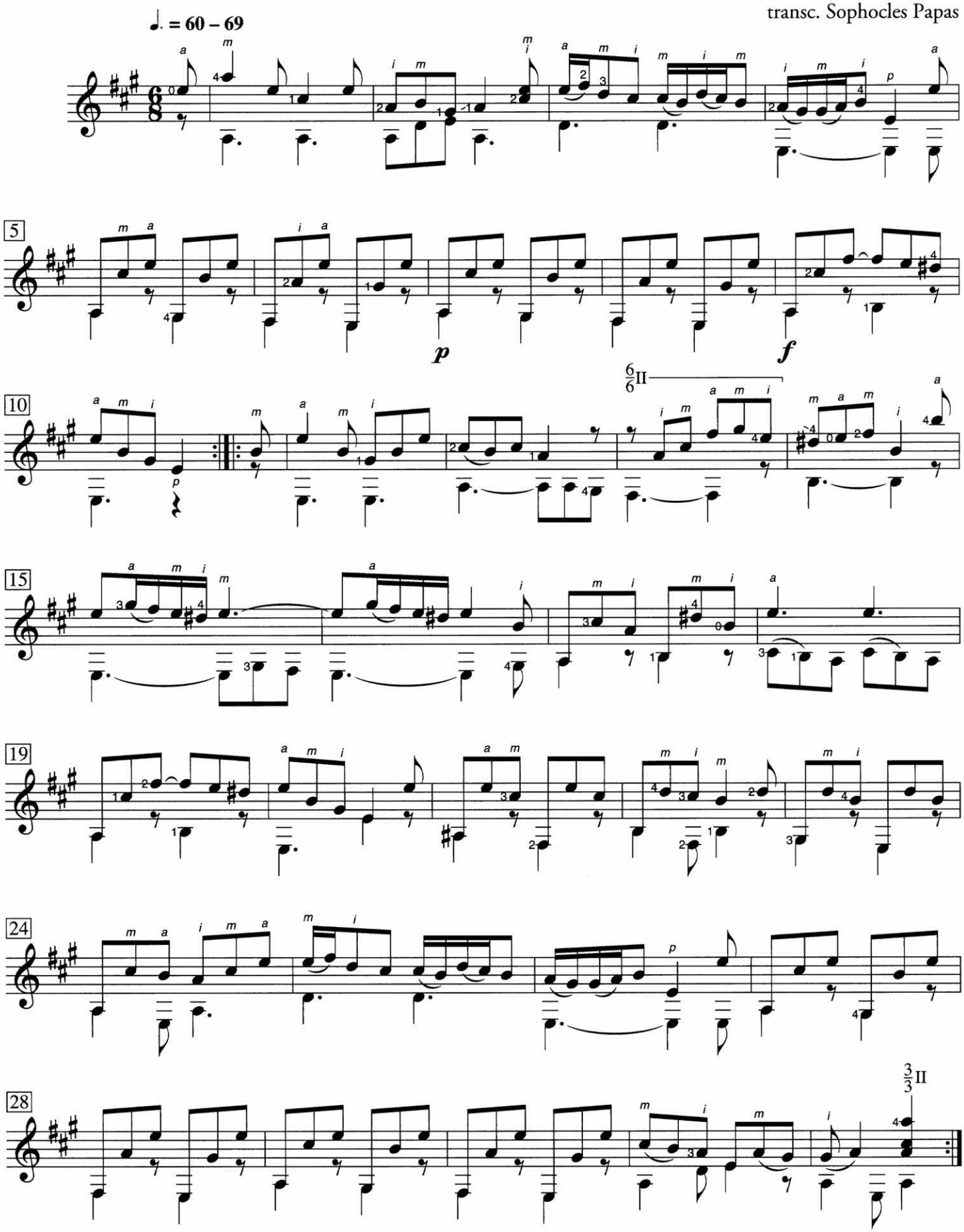


Source: *Six Lute Pieces of the Renaissance*

Partita VIII

IV: Gigue

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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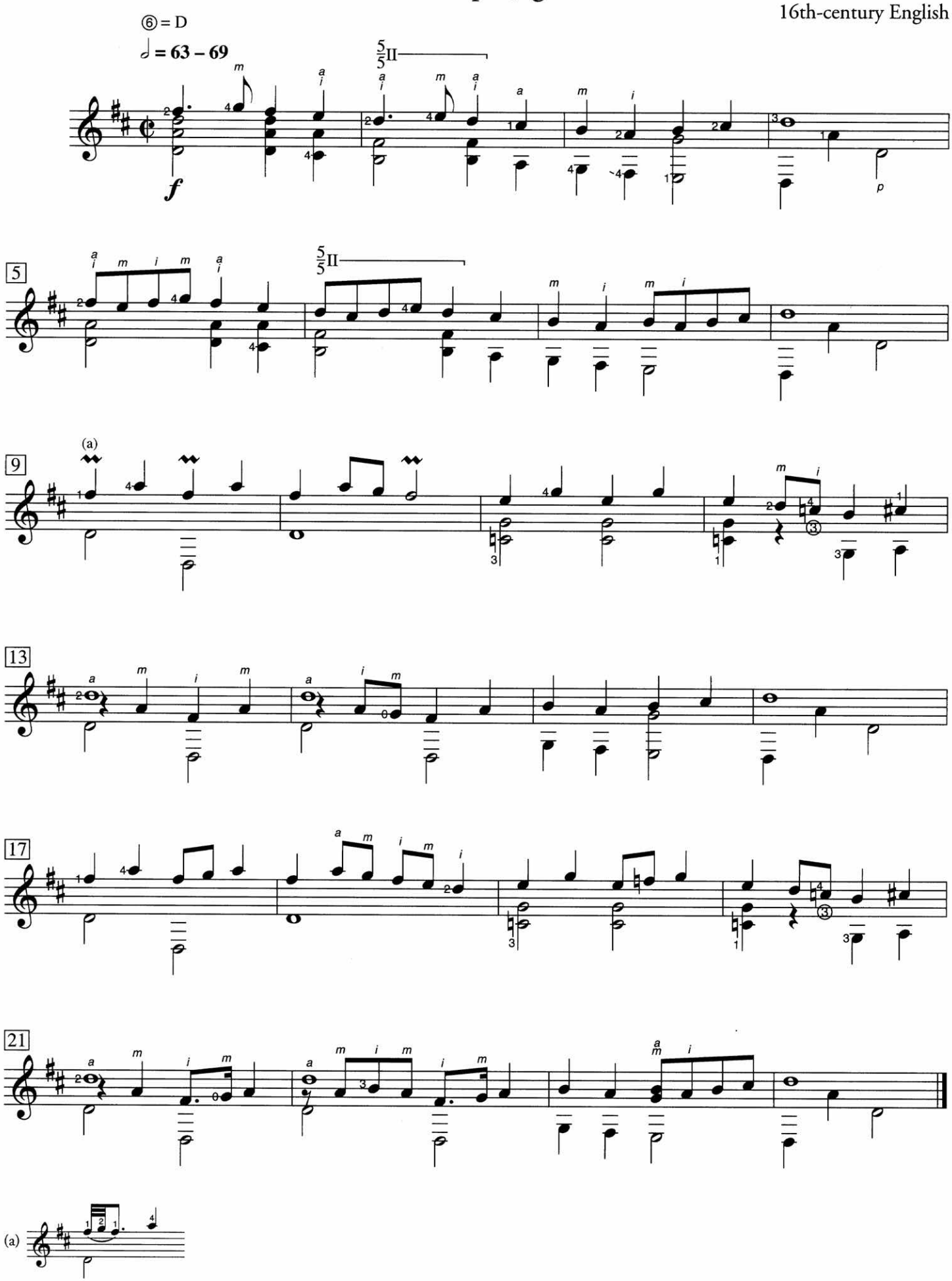
Kemp's Jig

16th-century English

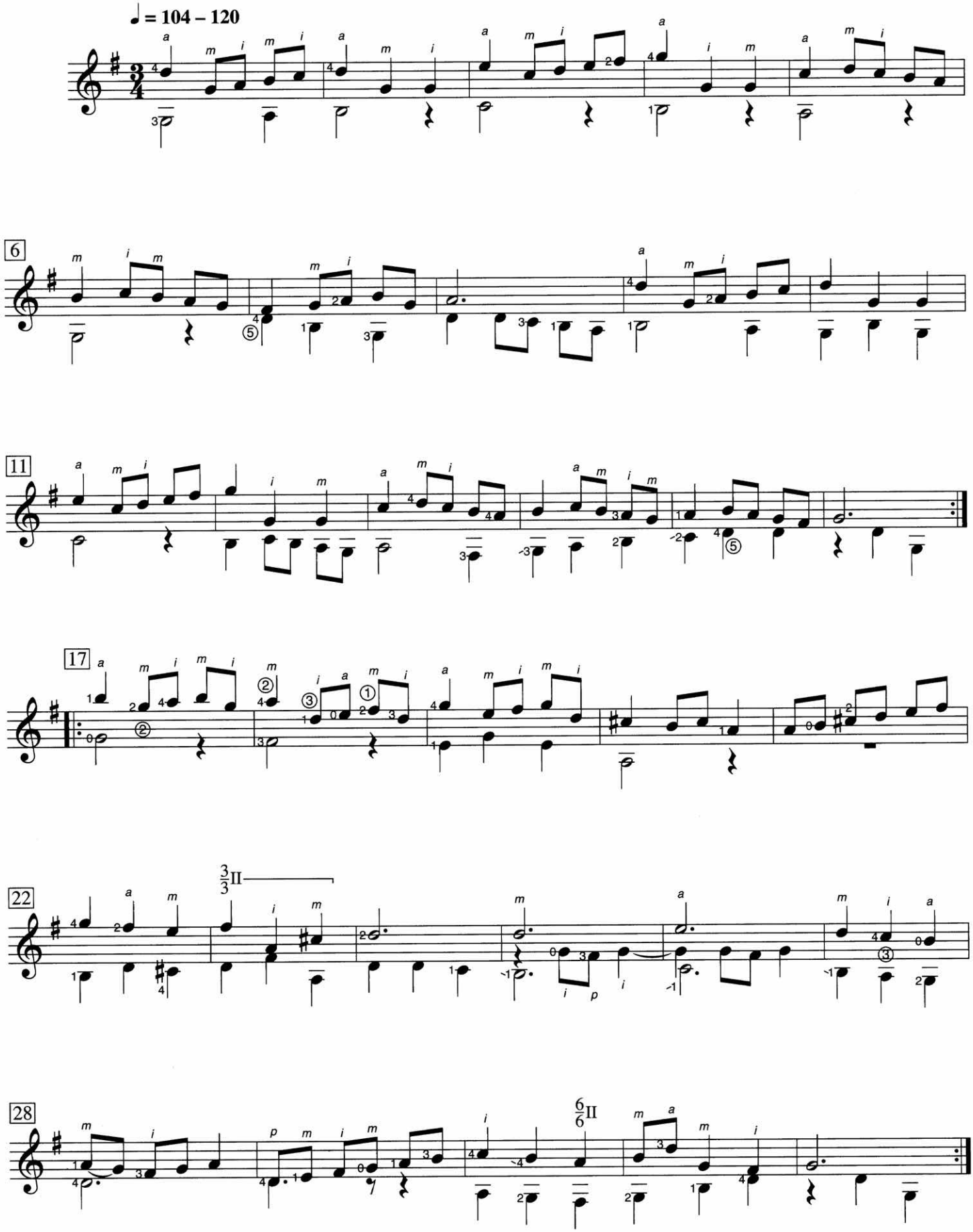


Source: Included in the *Mathew Holmes Lute Book* (Cambridge, Cambridge University Library, MS Dd.2.11)

Menuet

BWV Anh. 114

Christian Petzold
(1677–1733)
arr. Jeffrey McFadden



Source: *Clavierbüchlein der Anna Magdalena Bach* (1725)
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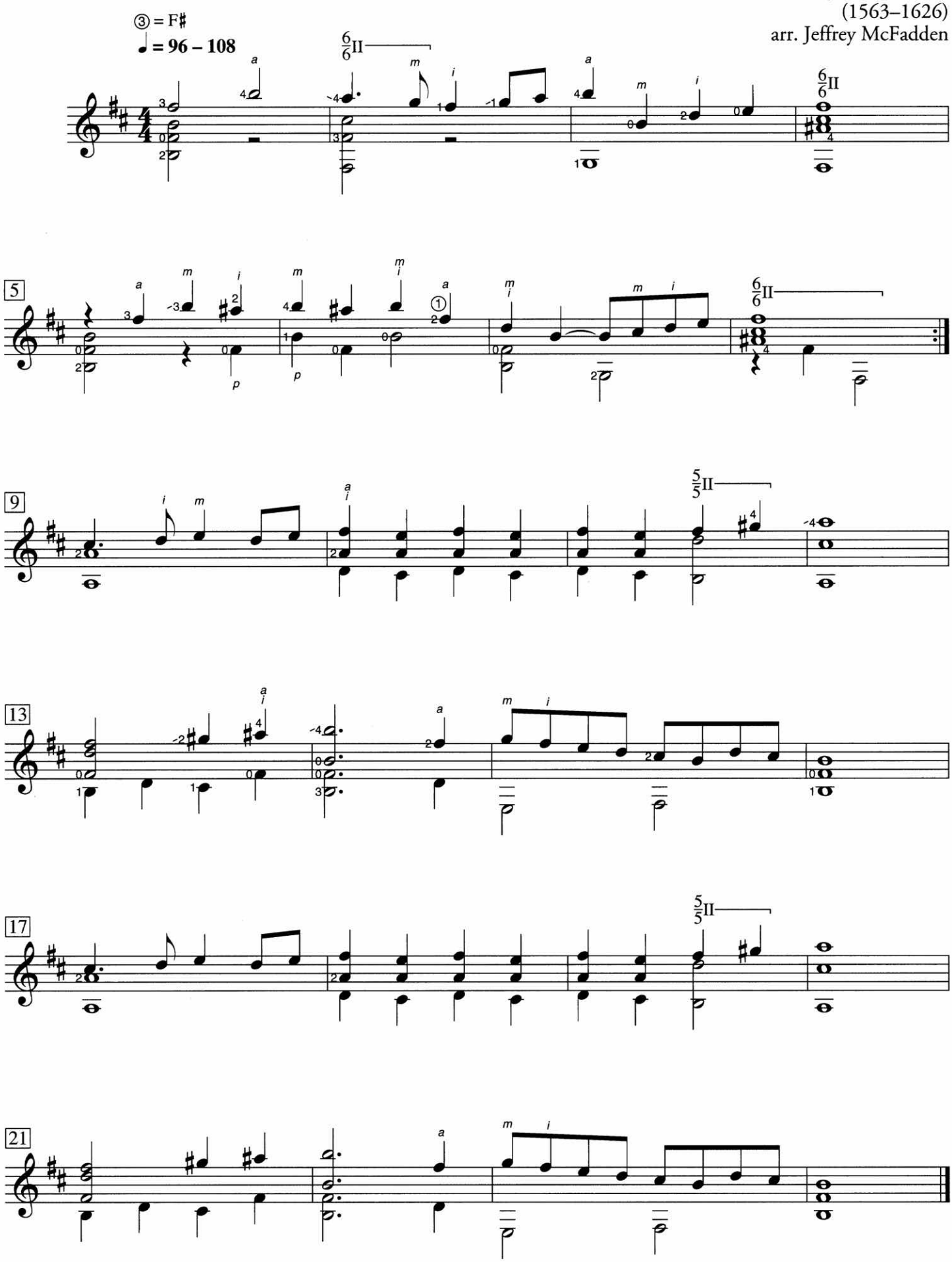
My Lord Willoughby's Welcome Home

Poulton 66

John Dowland
(1563–1626)
arr. Jeffrey McFadden



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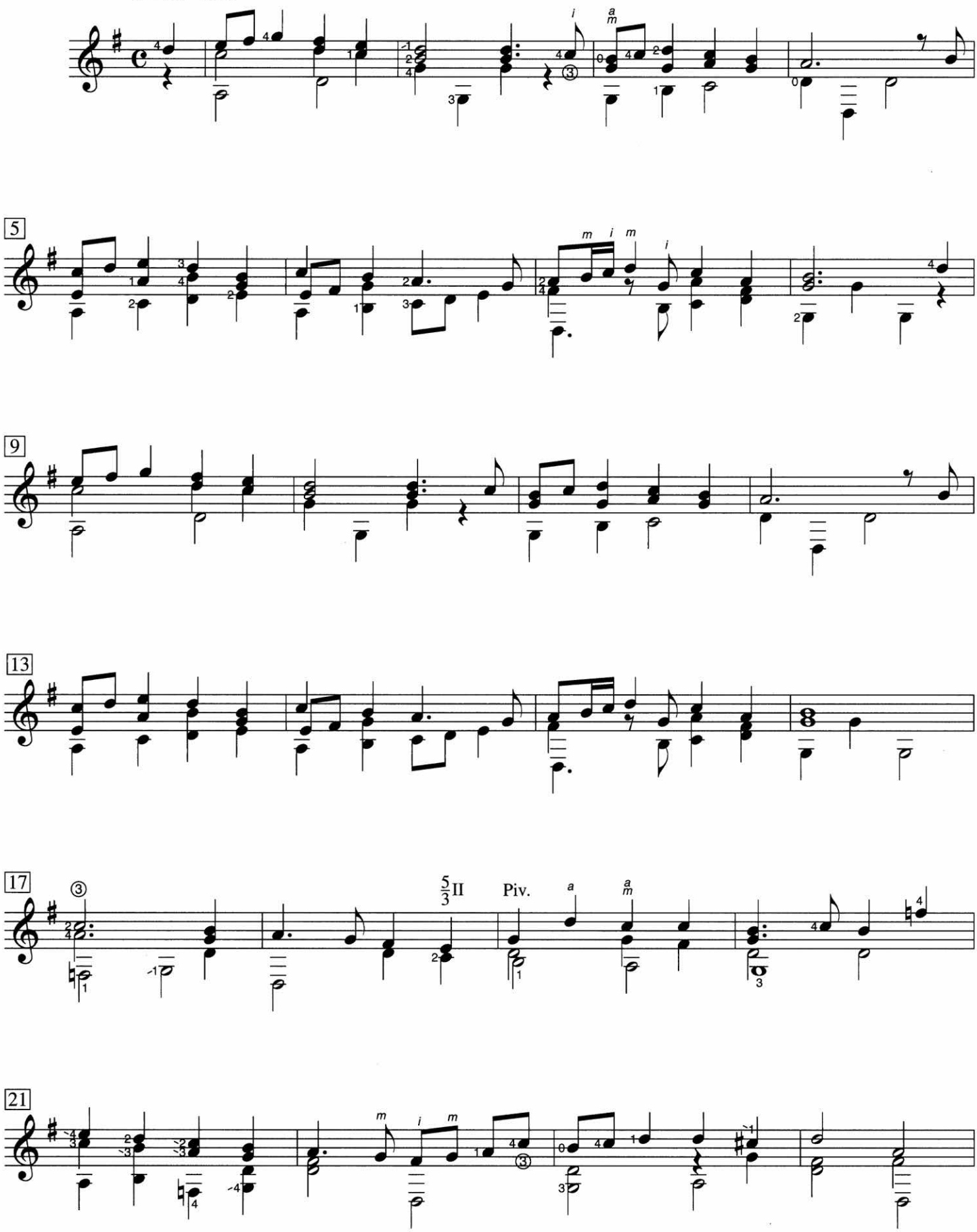
Almain

The Night Watch

Anthony Holborne
(1545–1602)
arr. Jeffrey McFadden

⑥ = D

♩ = 96 – 104



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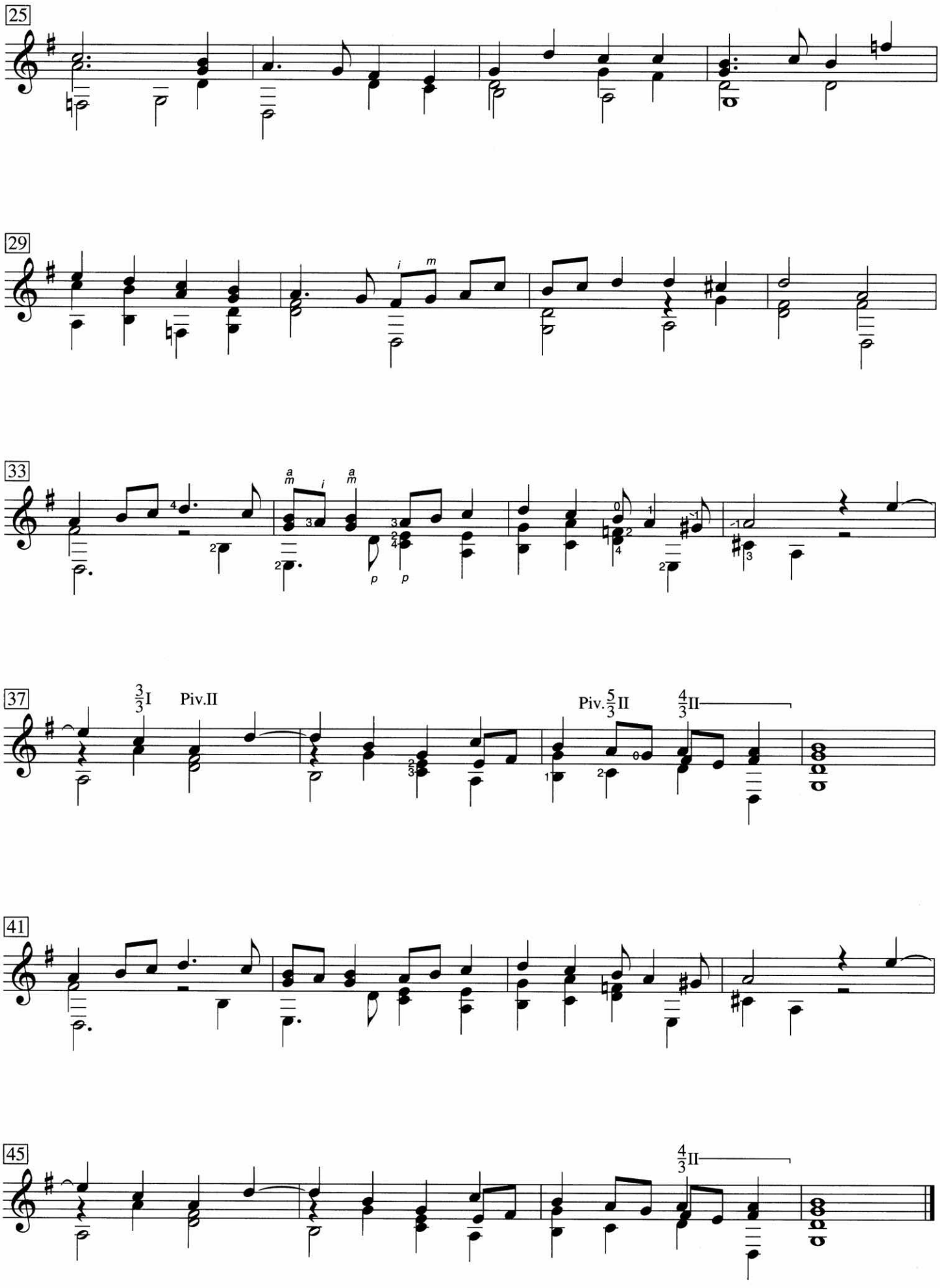
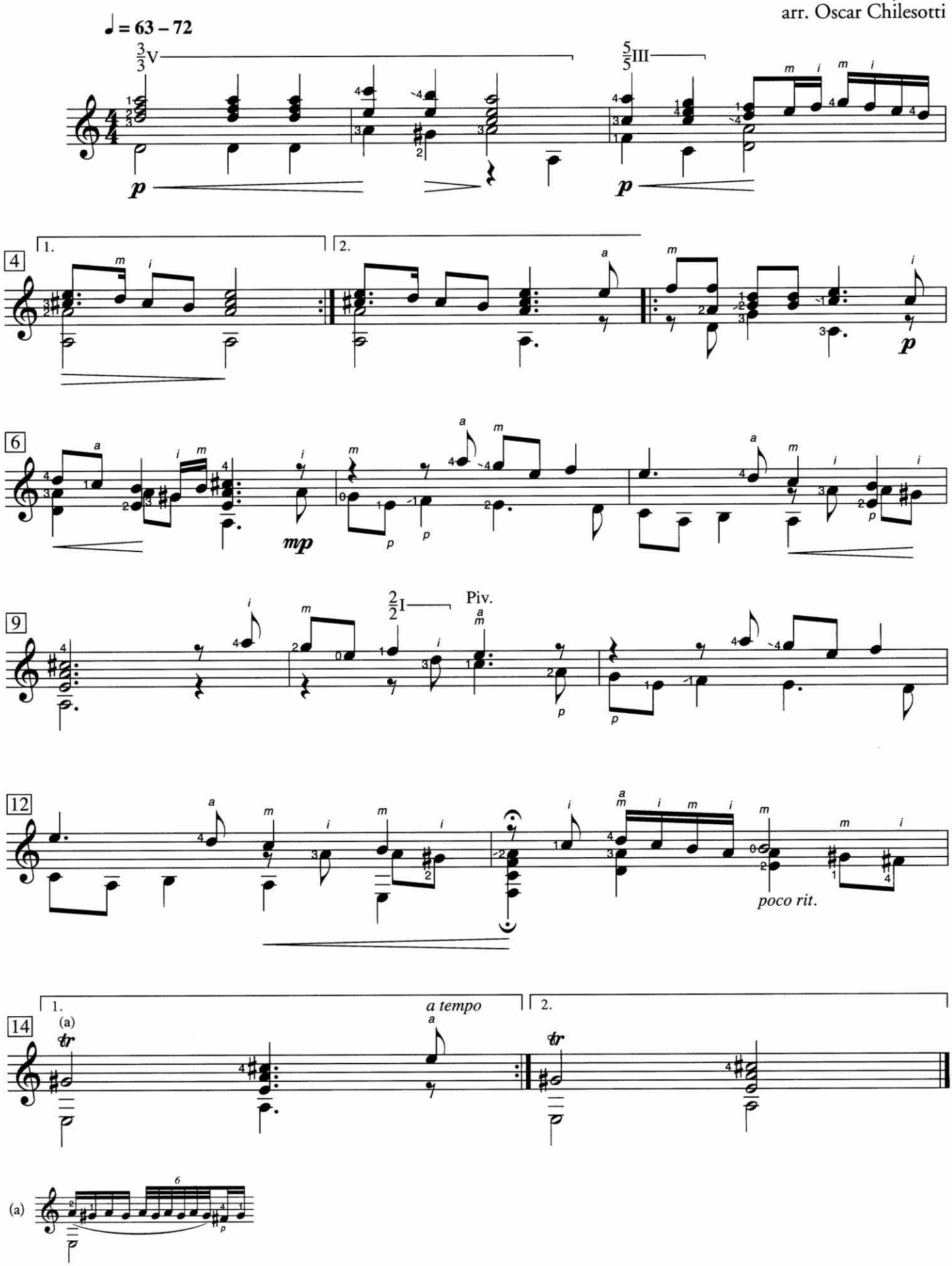

25
29
33
37
Piv.II
Piv.
41
45

Se io m'accorgo

If I Am Troubled

Anonymous
arr. Oscar Chilesotti

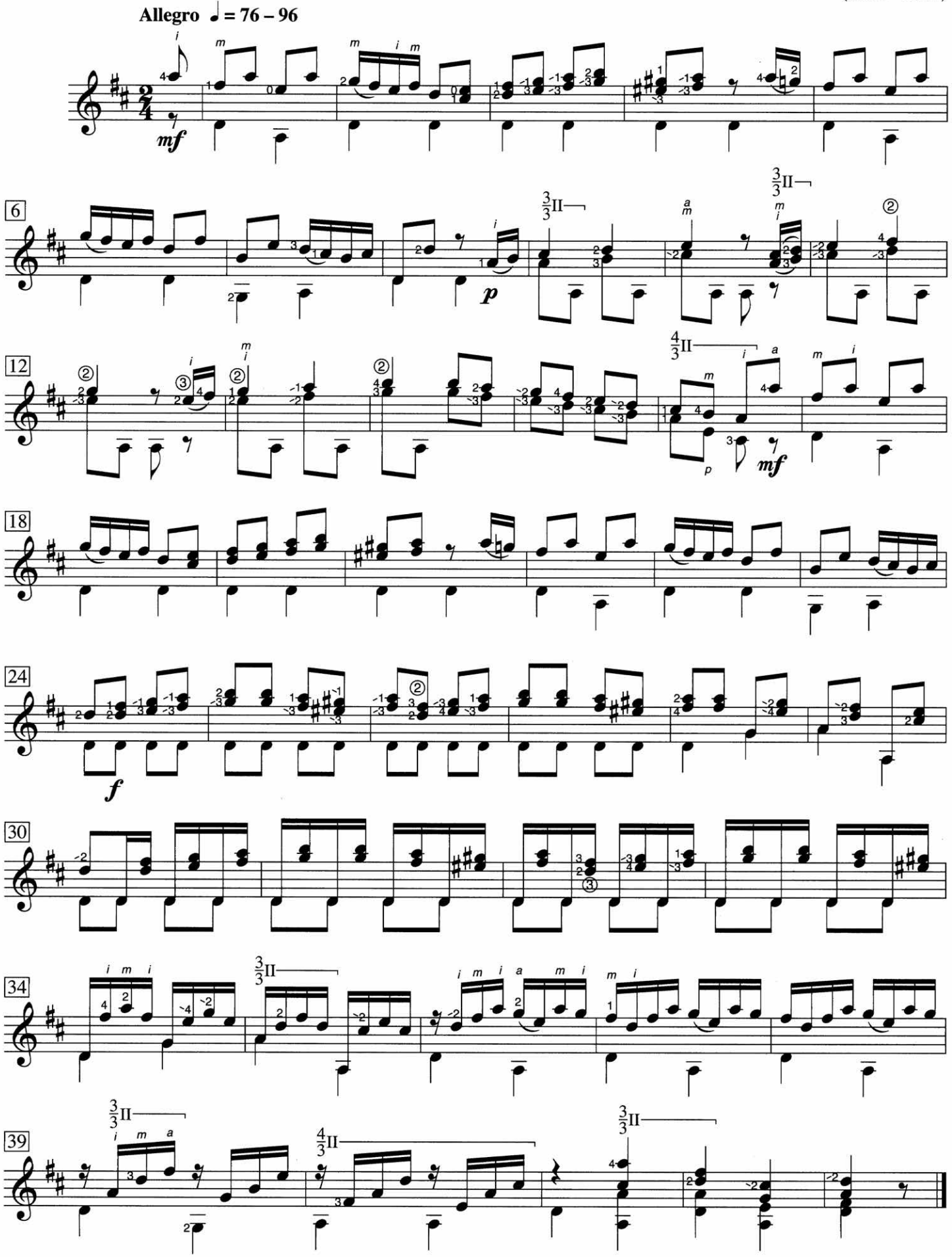


Source: *Six Lute Pieces of the Renaissance*

Divertimento

op. 40, no. 6

Mauro Giuliani
(1781–1829)

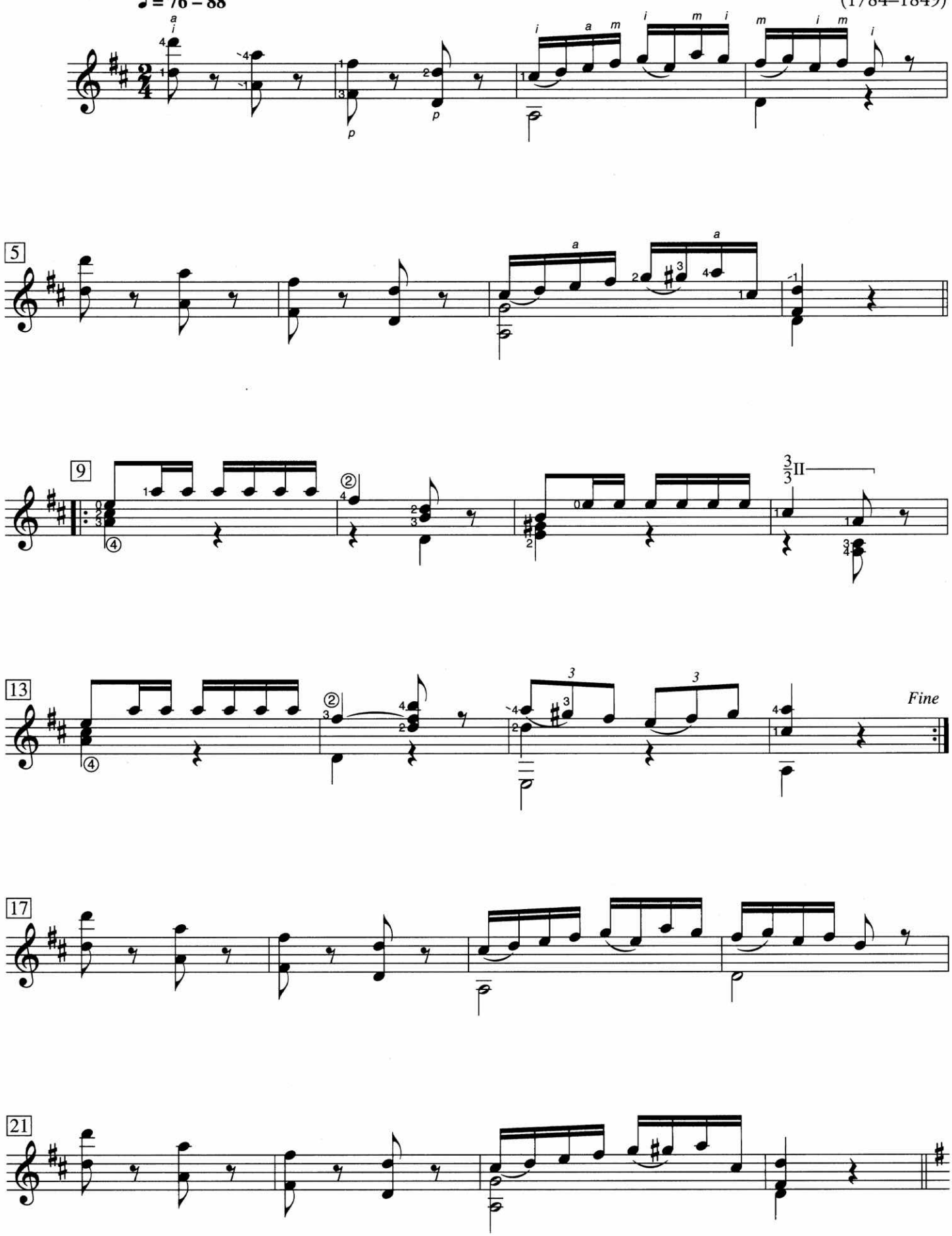


Source: *Divertimenti per chitarra*, op. 40

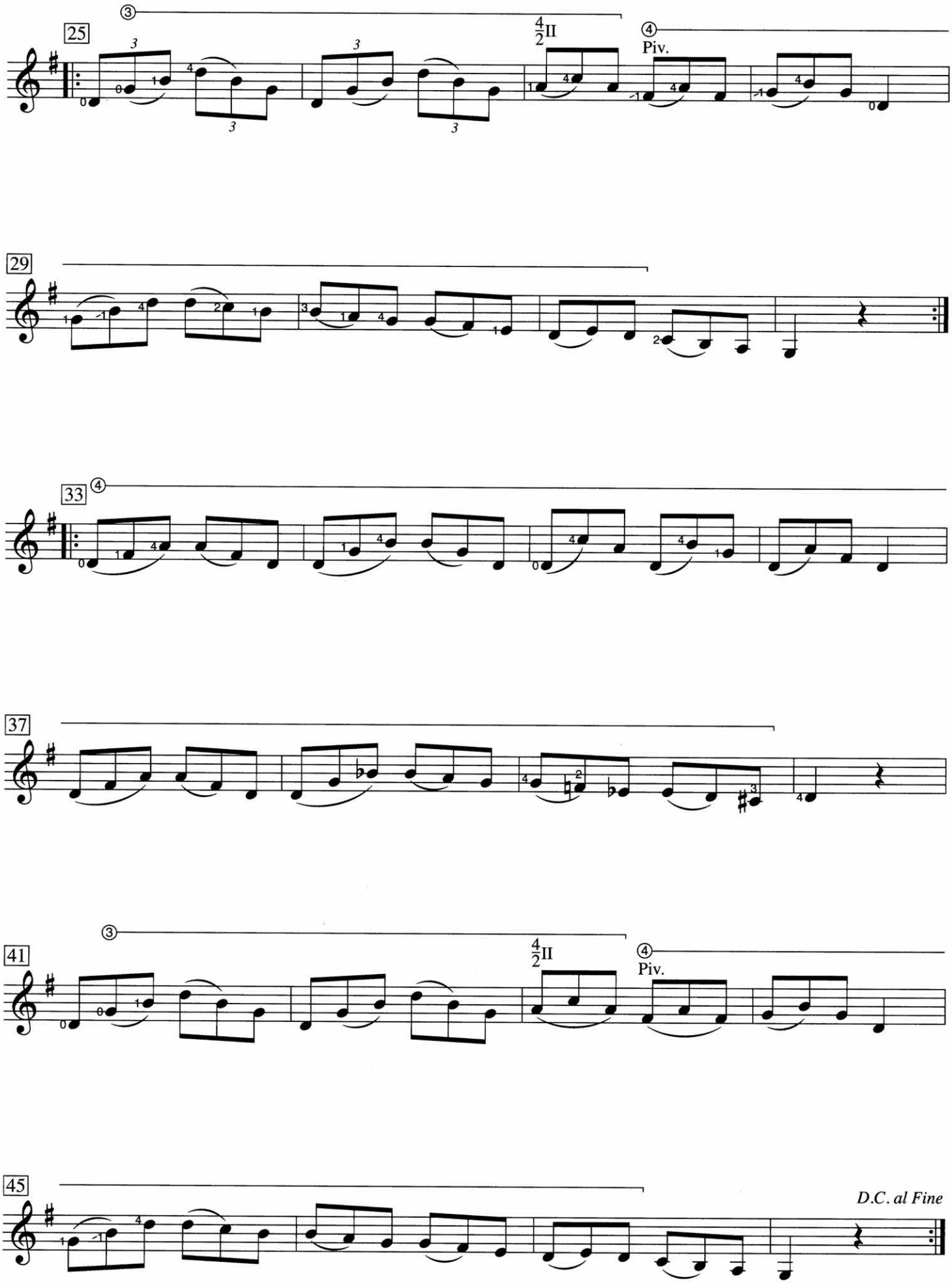
Contredanse

op. 11, no. 4

Dionisio Aguado
(1784–1849)



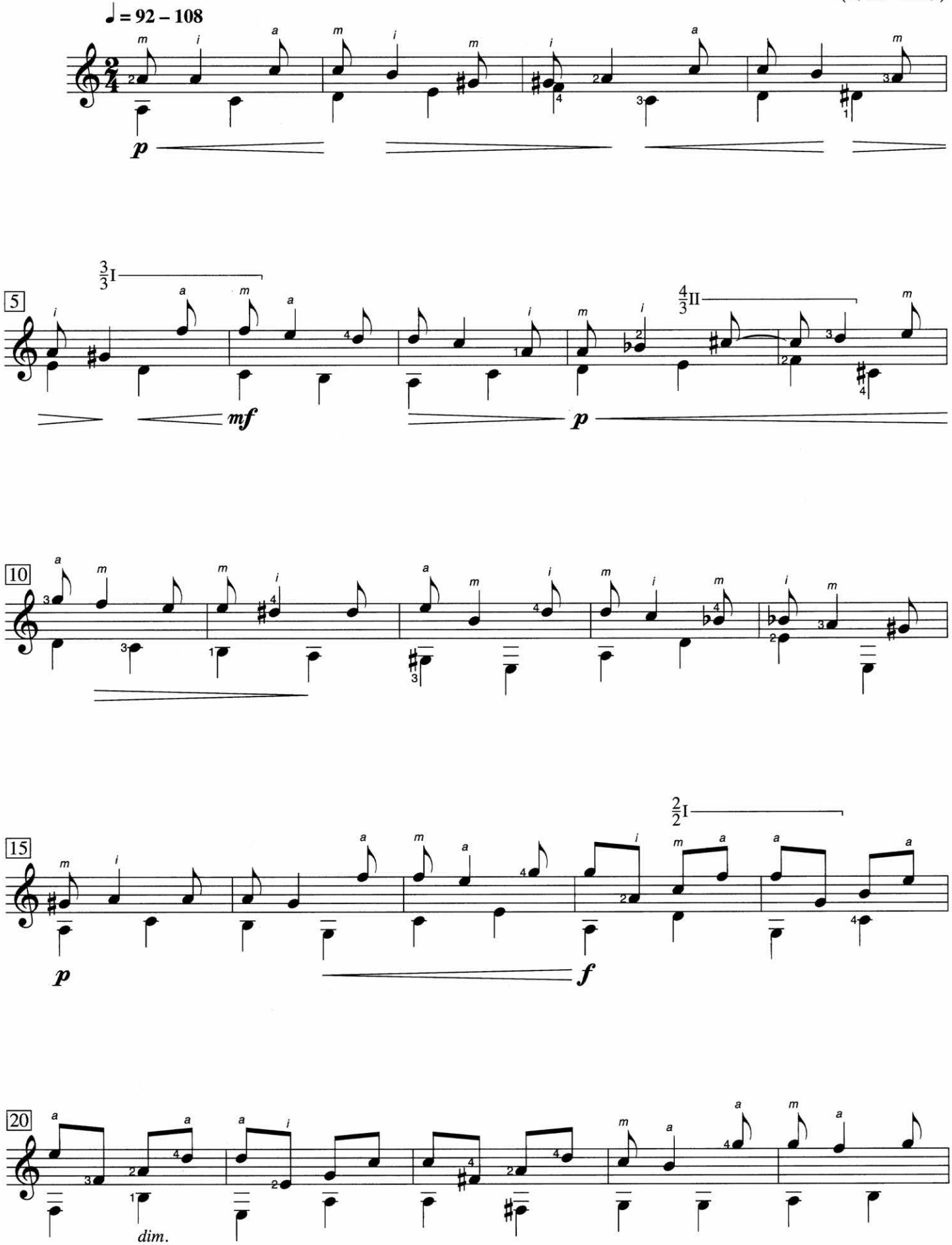
Source: *Les favorites huit contredanses*, op. 11


25
③
4/2 II
④
Piv.
29
33
④
37
41
③
4/2 II
④
Piv.
45
D.C. al Fine

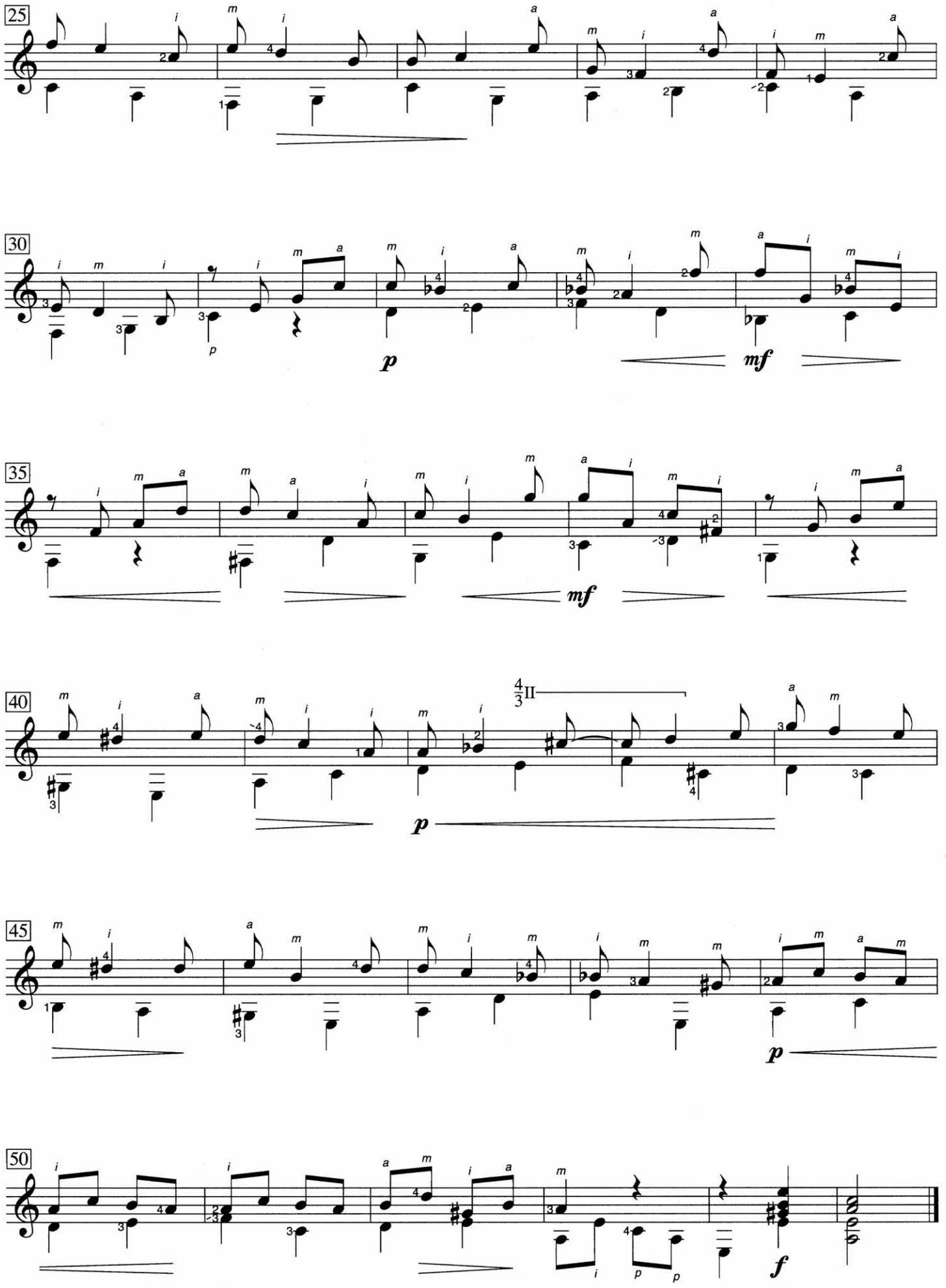
Agitato

op. 51, no. 3

Mauro Giuliani
(1781–1829)



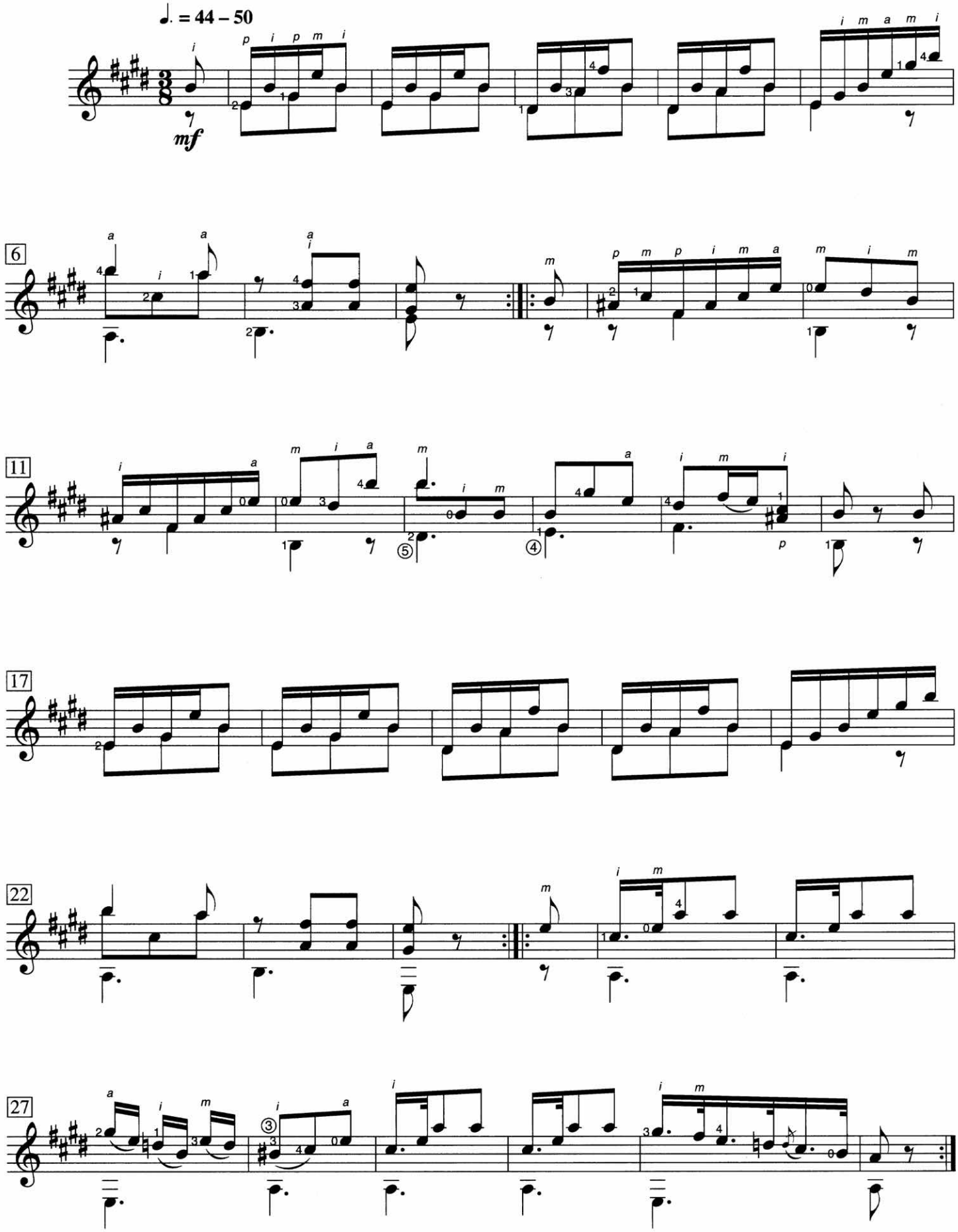
Source: *18 leçons progressives*, op. 51


25
30
35
40
45
50
p
mf
mf
p
p
f
4/3 II

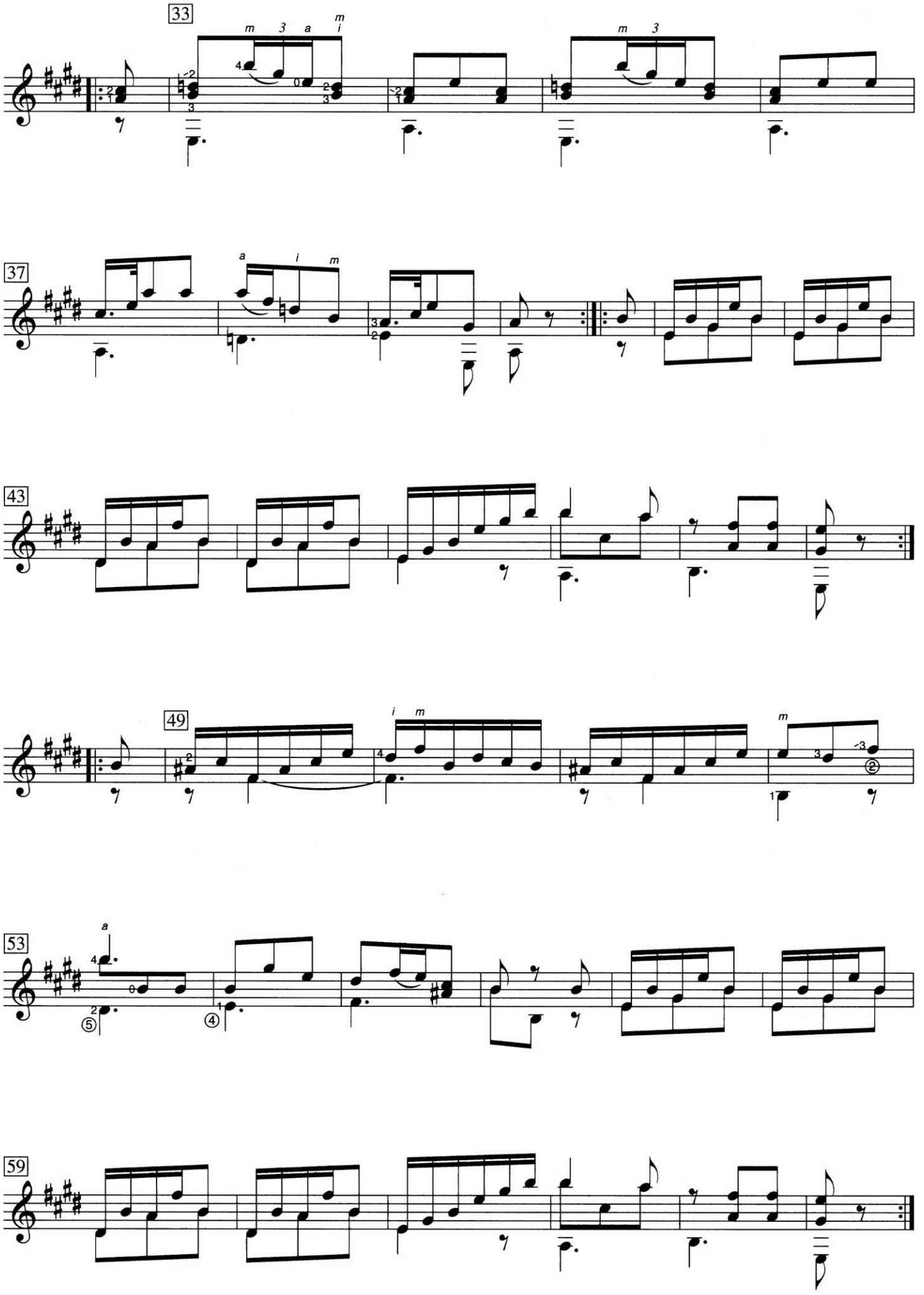
Allegretto

op. 35, no. 8

Fernando Sor
(1778–1839)



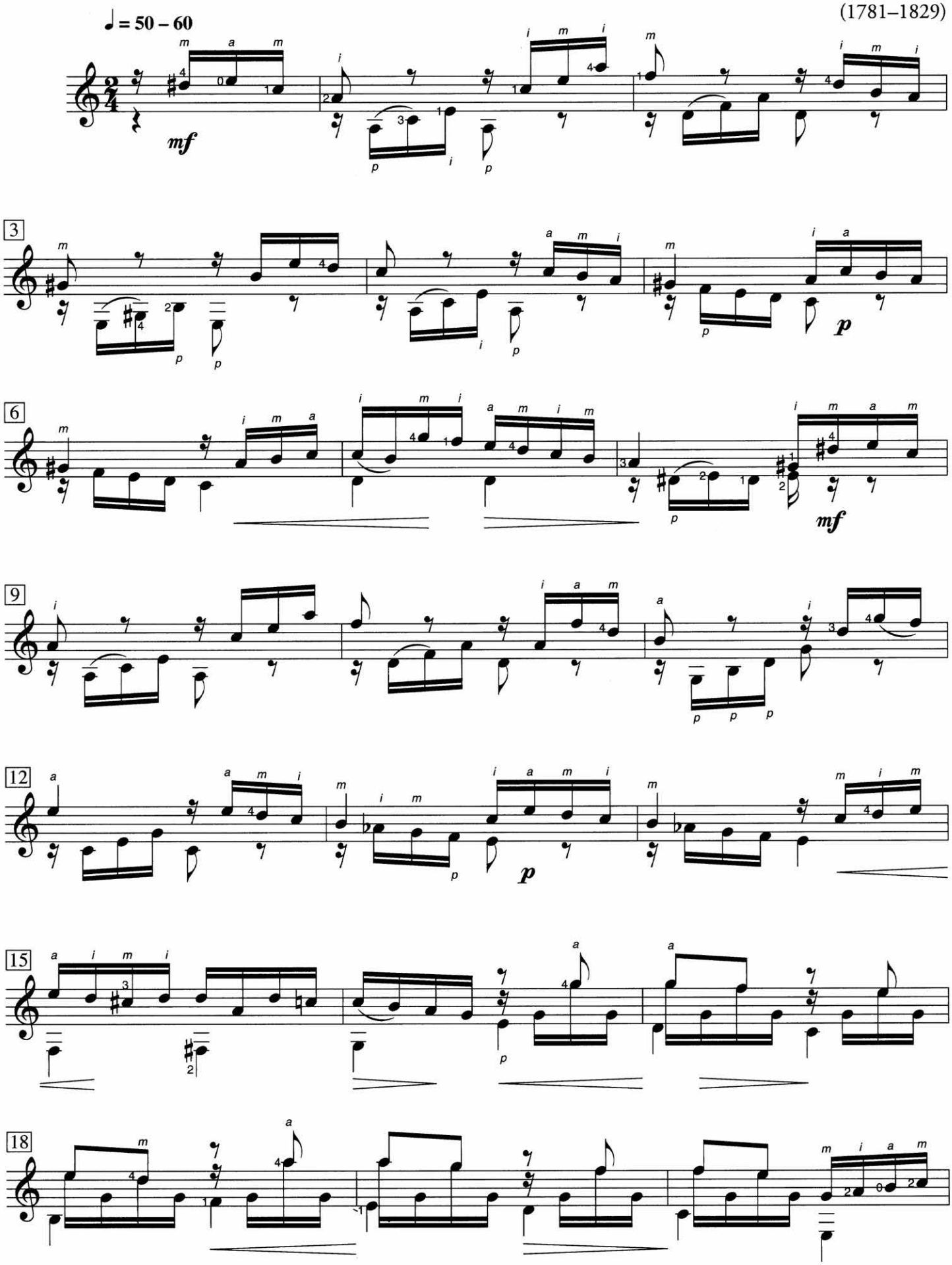
Source: *24 exercices très faciles*, op. 35


33
37
43
49
53
59

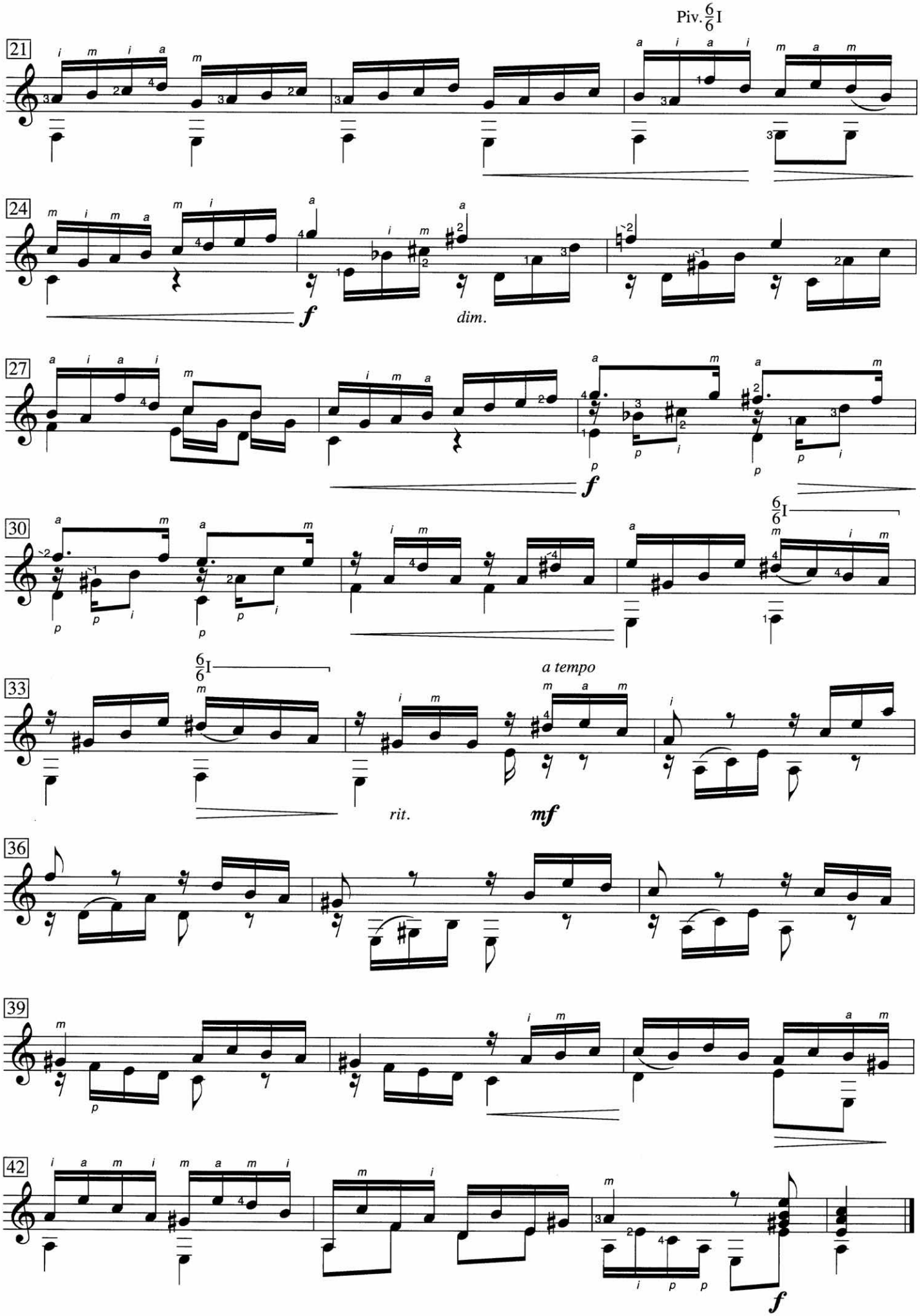
Allegretto

op. 51, no. 15

Mauro Giuliani
(1781–1829)



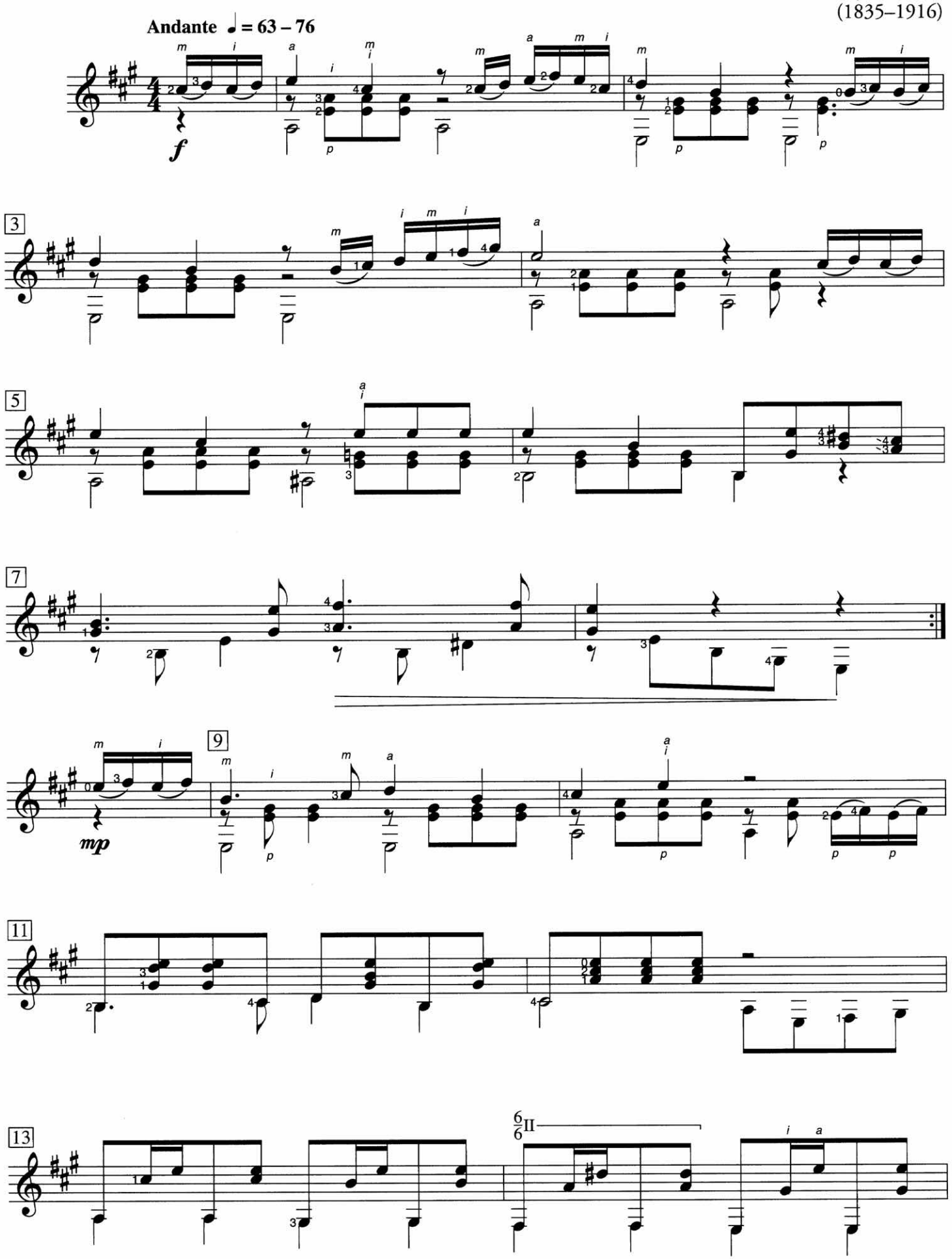
Source: *18 leçons progressives*, op. 51


Piv. 6/6 I
21
24
f
dim.
27
f
30
6/6 I
33
6/6 I
a tempo
rit.
mf
36
39
42
f

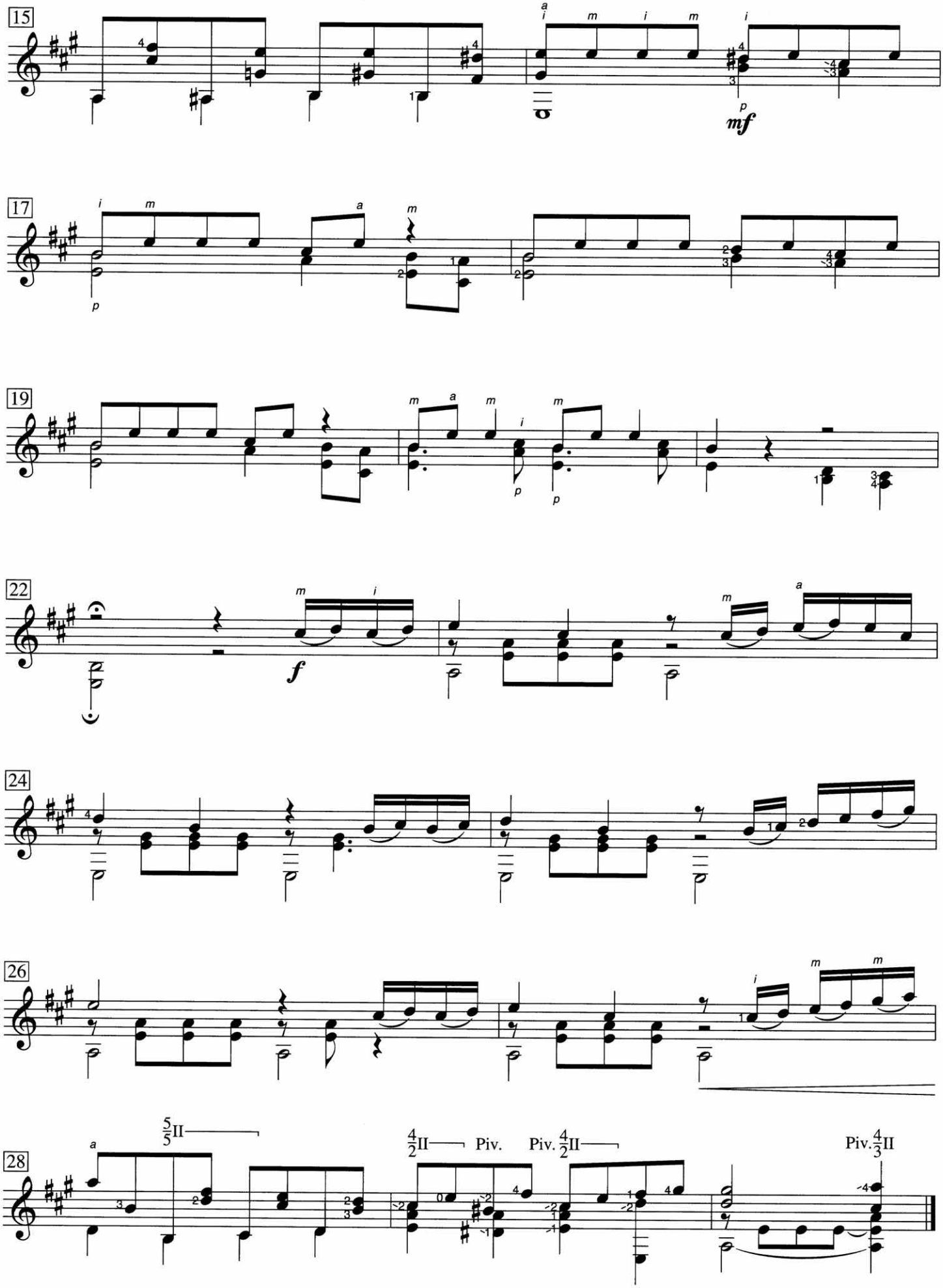
El amable

The Amiable Fellow

José Ferrer
(1835–1916)



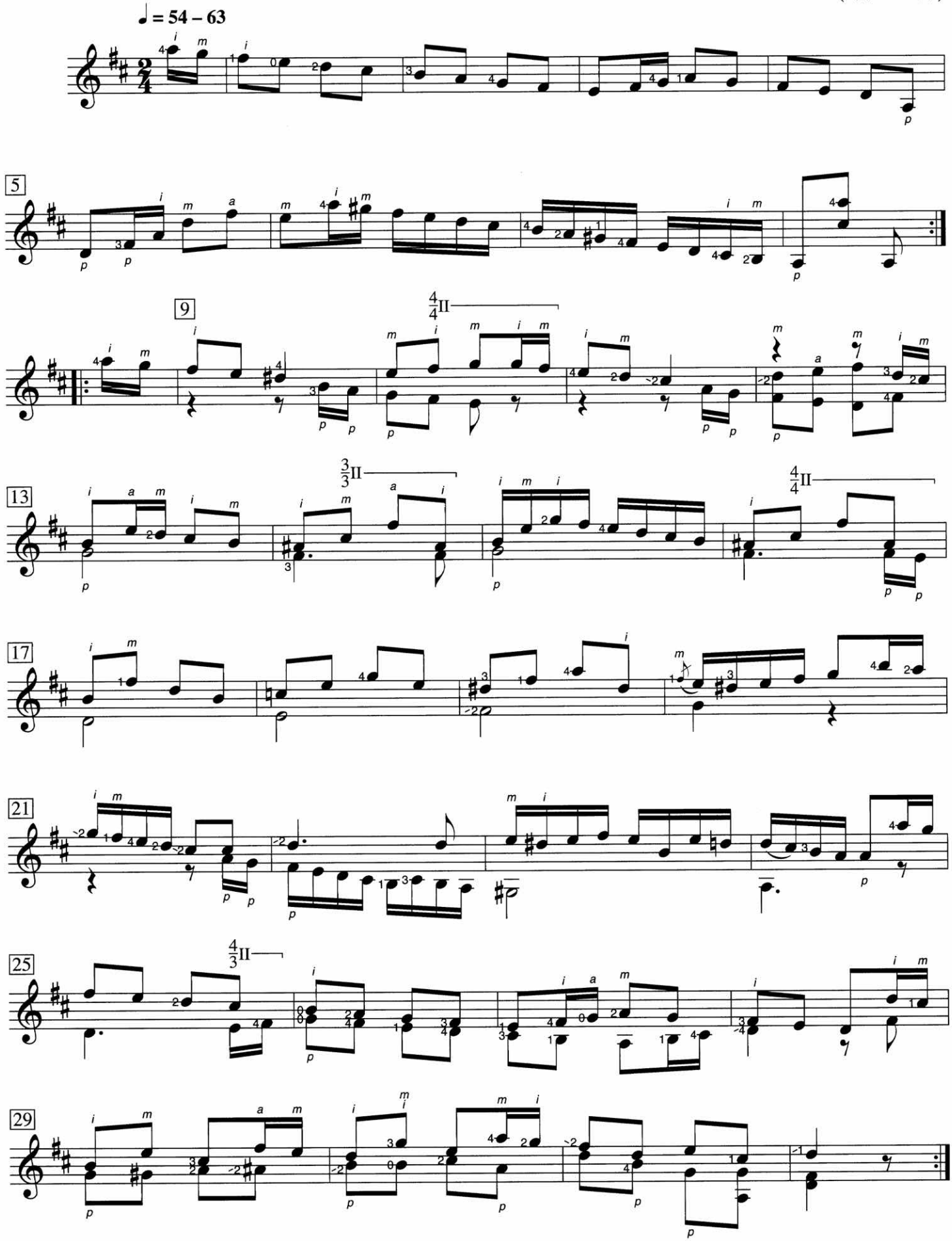
Source: *Colección 8a de ejercicios y preludios*, no. 14


15
17
19
22
24
26
28
mf
f
Piv.
Piv.
Piv.

Andante

op. 44, no. 15

Fernando Sor
(1778–1839)

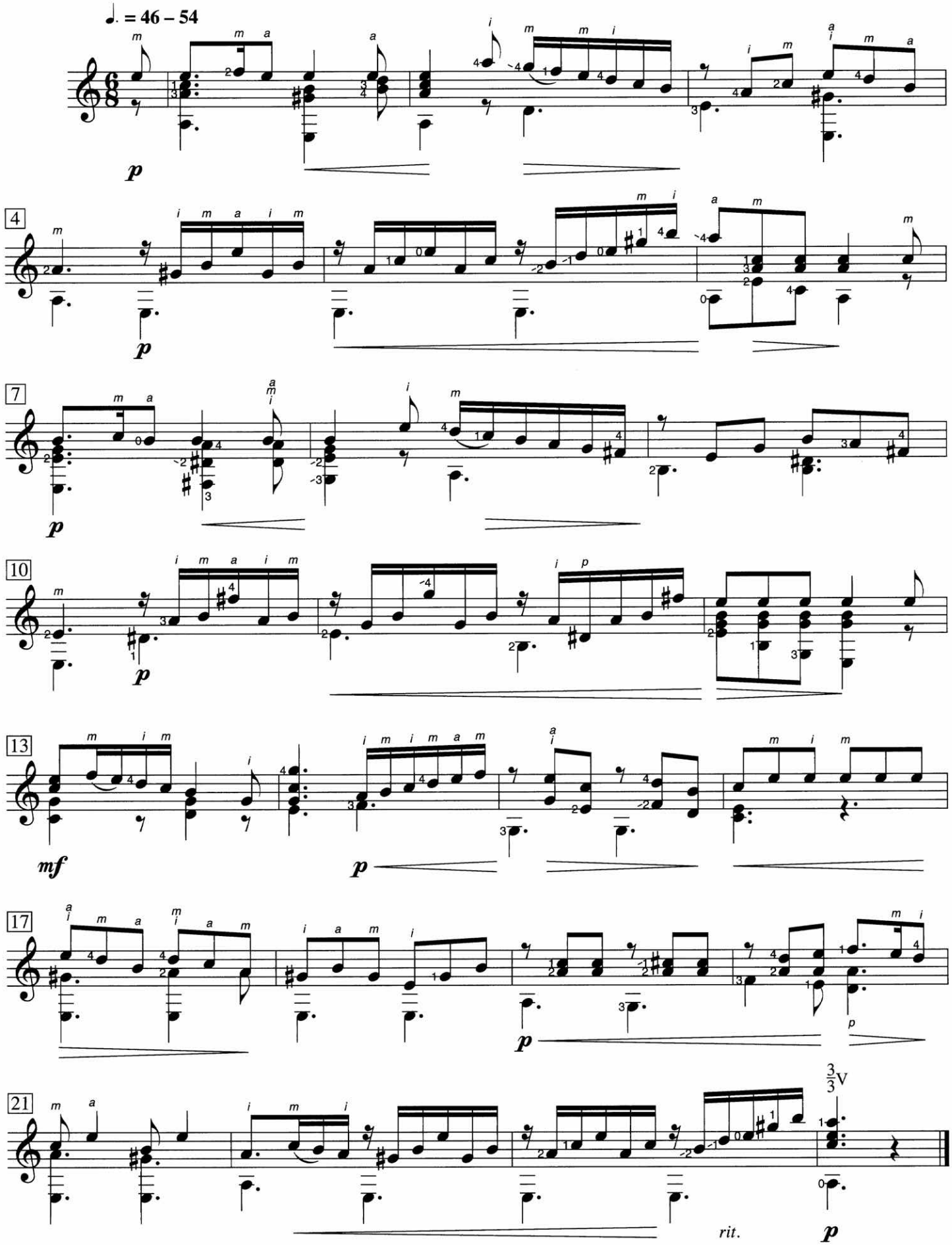


Source: *24 petites pièces progressives*, op. 44

Grazioso

op. 50, no. 23

Mauro Giuliani
(1781–1829)



Source: *Le papillon*, op. 50

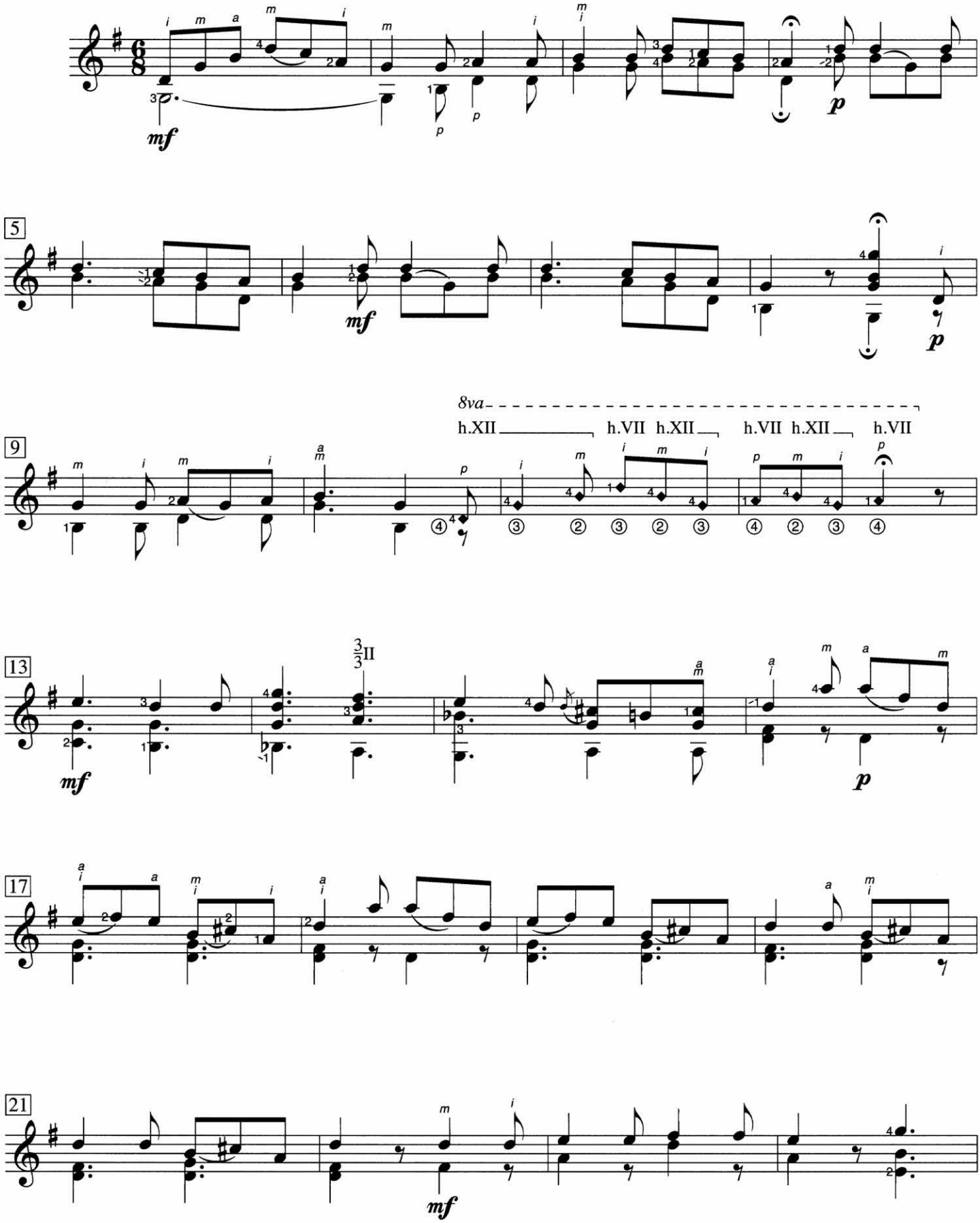
La chasse

The Hunt

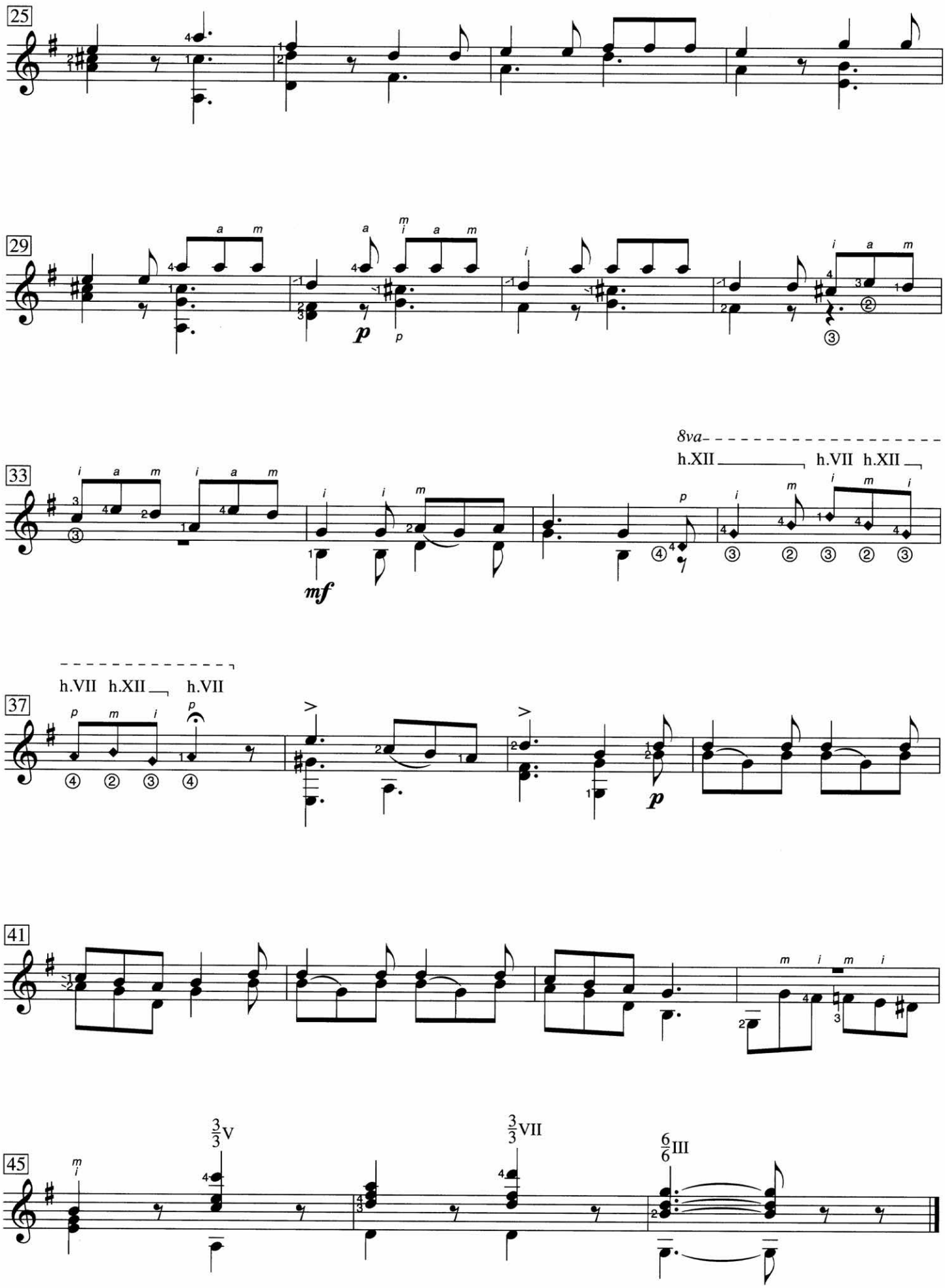
op. 51, no. 9

Napoléon Coste
(1805–1883)

Allegretto ♩. = 69 – 80



Source: *Récréation du guitariste*, op. 51

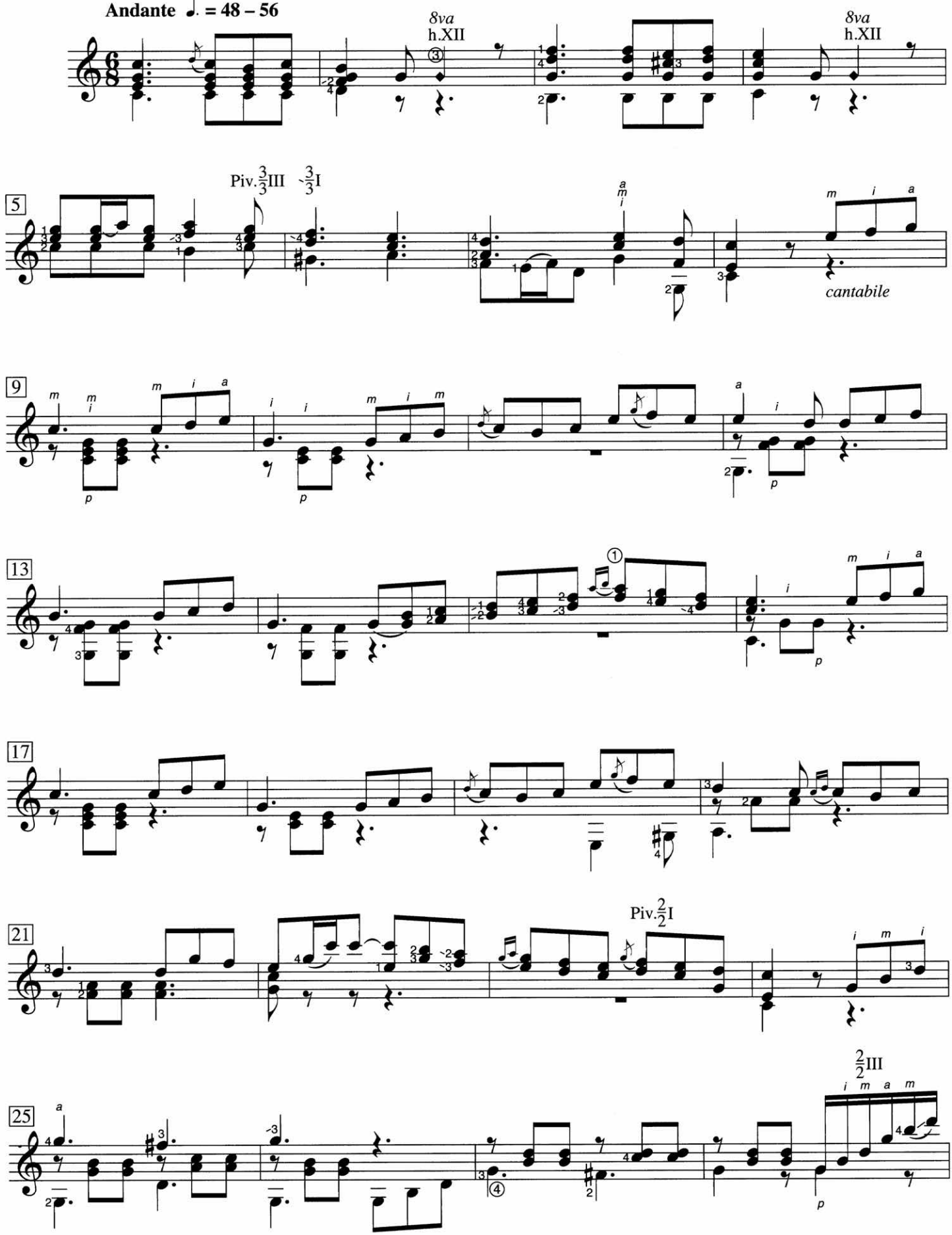

25
29
33
8va
h.XII
h.VII h.XII
37
h.VII h.XII
h.VII
41
45
3/3 V
3/3 VII
6/6 III

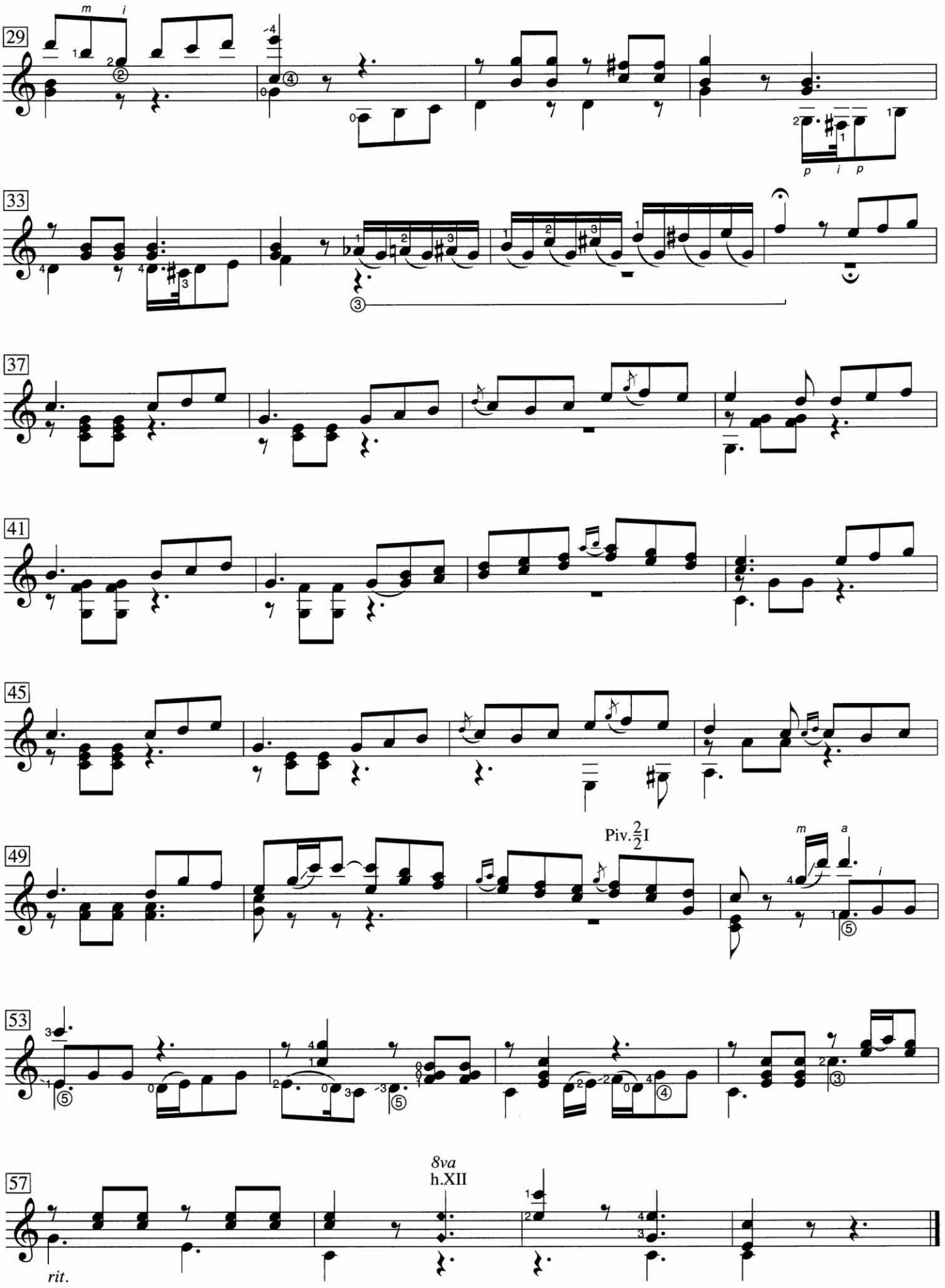
Souvenir du quinze août

Memory of August 15th

op. 25

José Ferrer
(1835–1916)

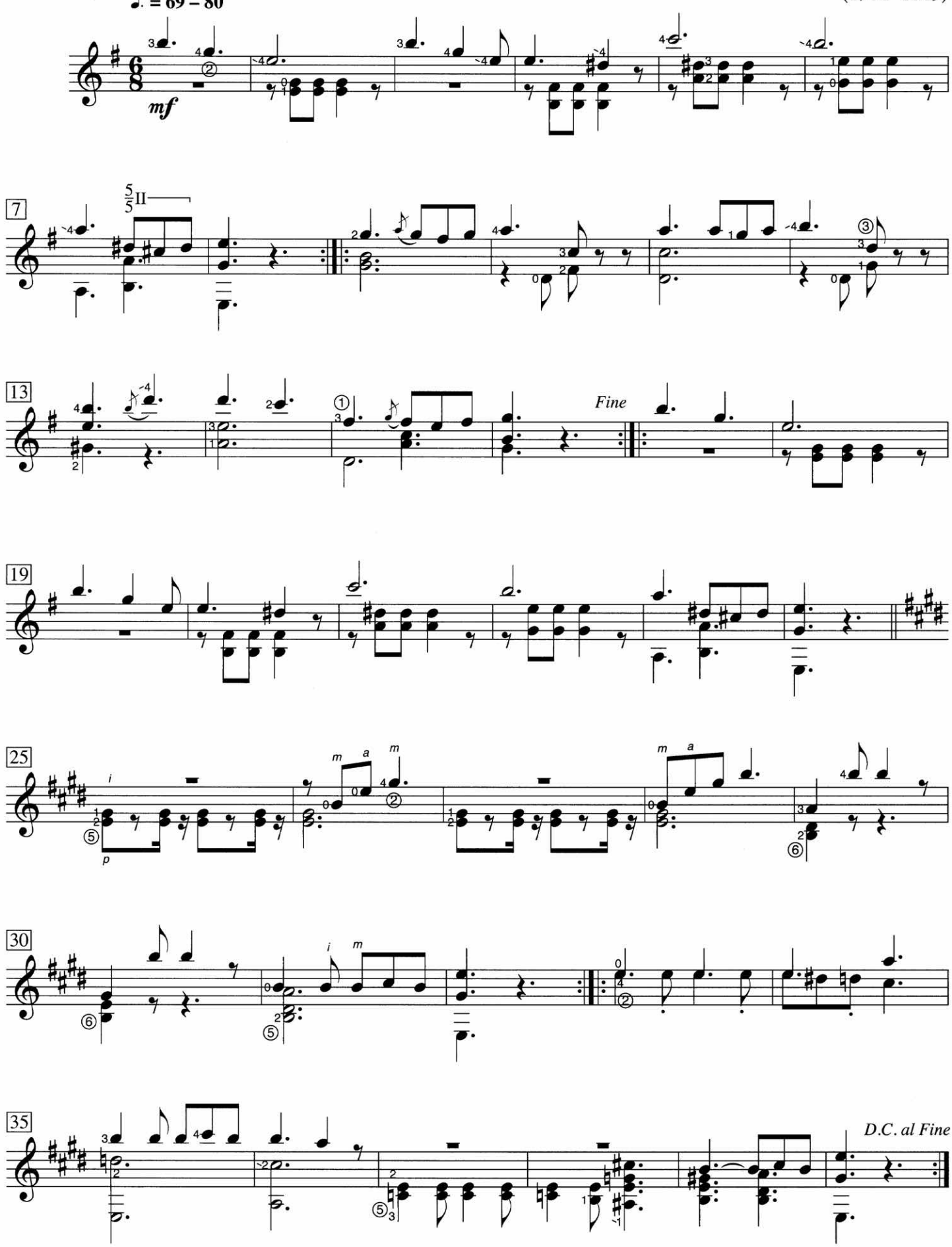



29
33
37
41
45
49
Piv. 2/2 I
53
57
8va
h.XII
rit.

Contredanse

op. 8, no. 5

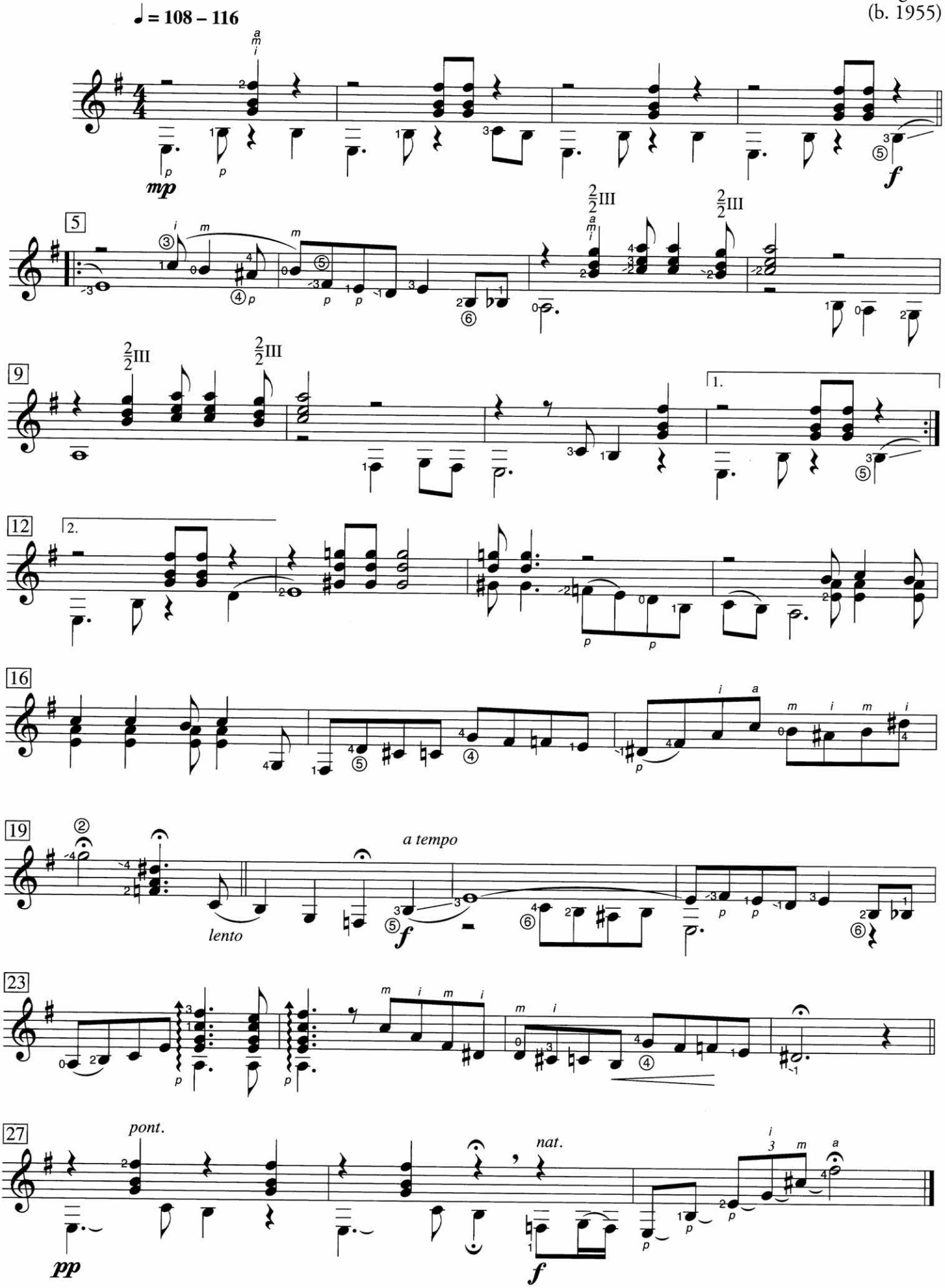
Dionisio Aguado
(1784–1849)



Source: *Contredanses et valses faciles*, op. 8

Tango

Michael Coghlan
(b. 1955)



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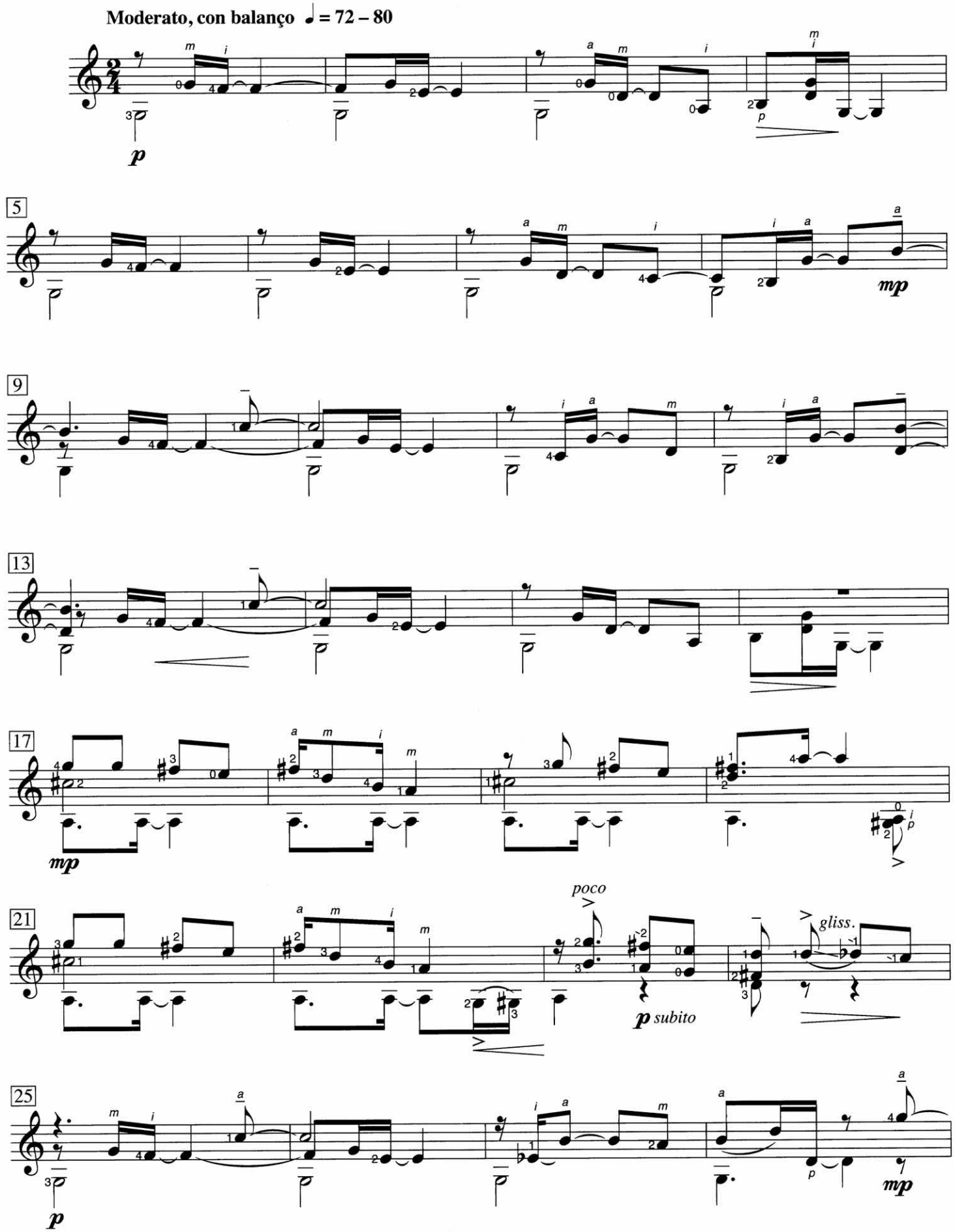
Babybaião

Roland Dyens
(1955–2016)



Source: *Les 100 de Roland Dyens*, 1
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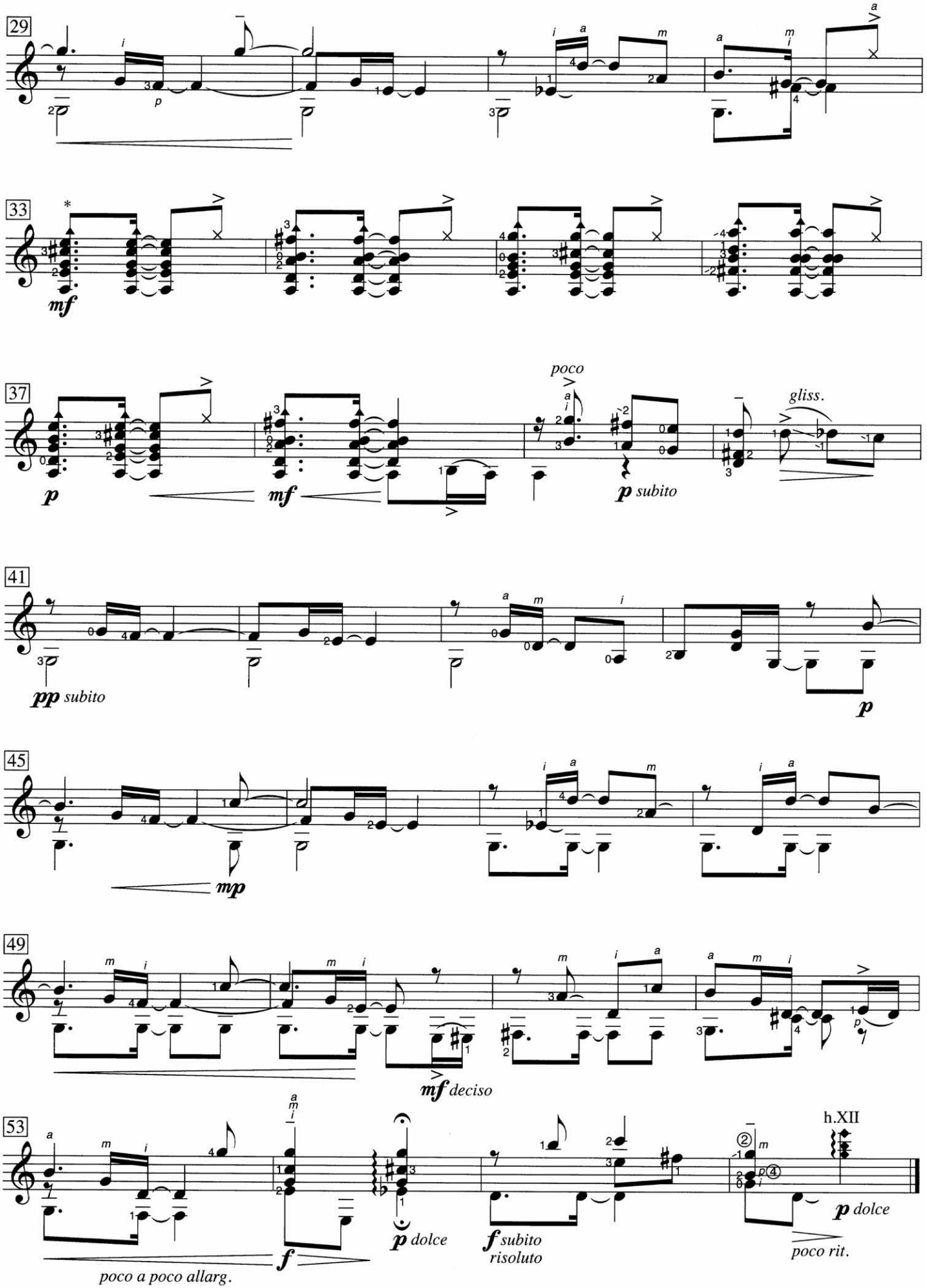
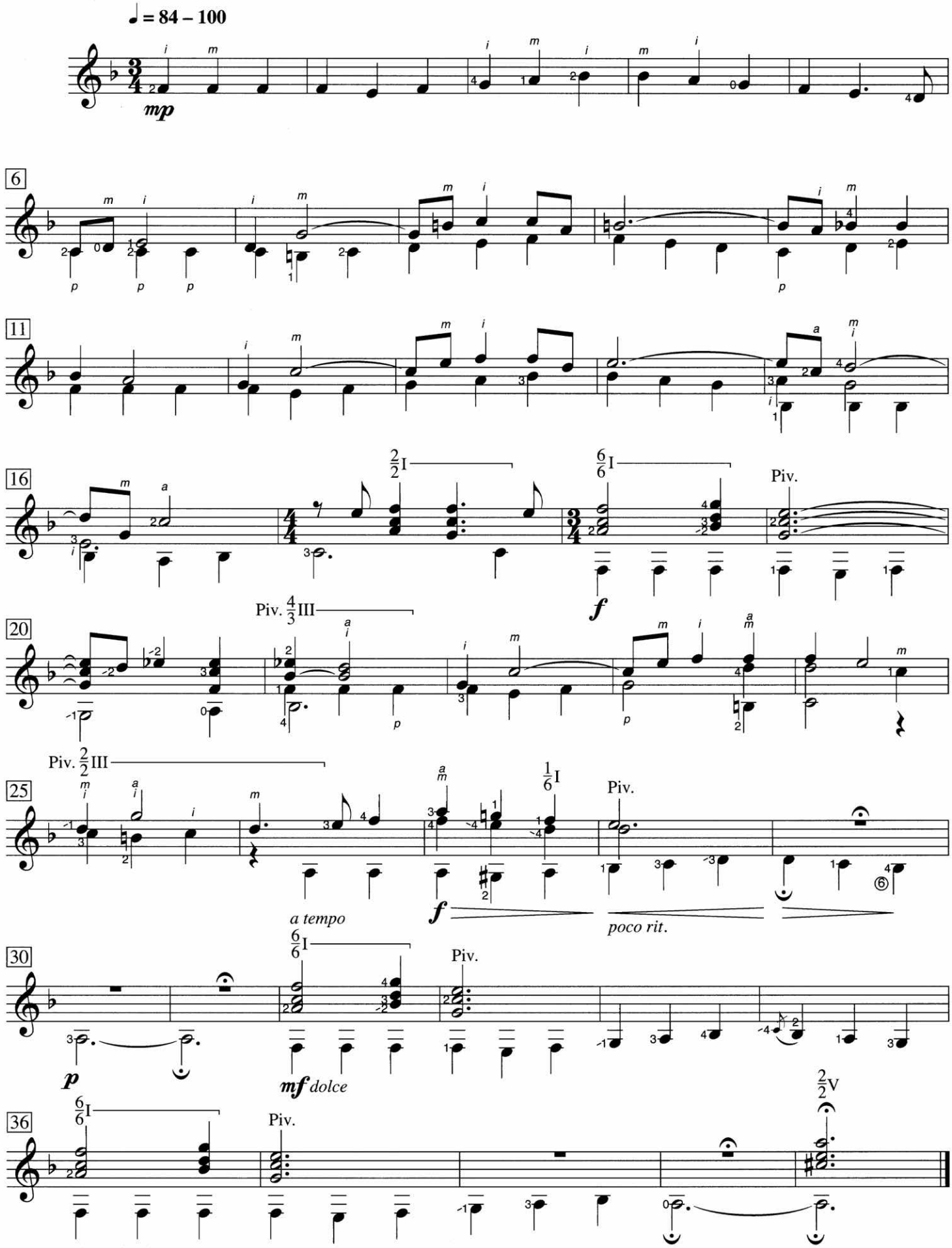


* Strum notes using fingernail of index finger

Choral Fughetta

Robert Benedict
(1947–2013)



Source: *Fughettas for Classical Guitar*, no. 6

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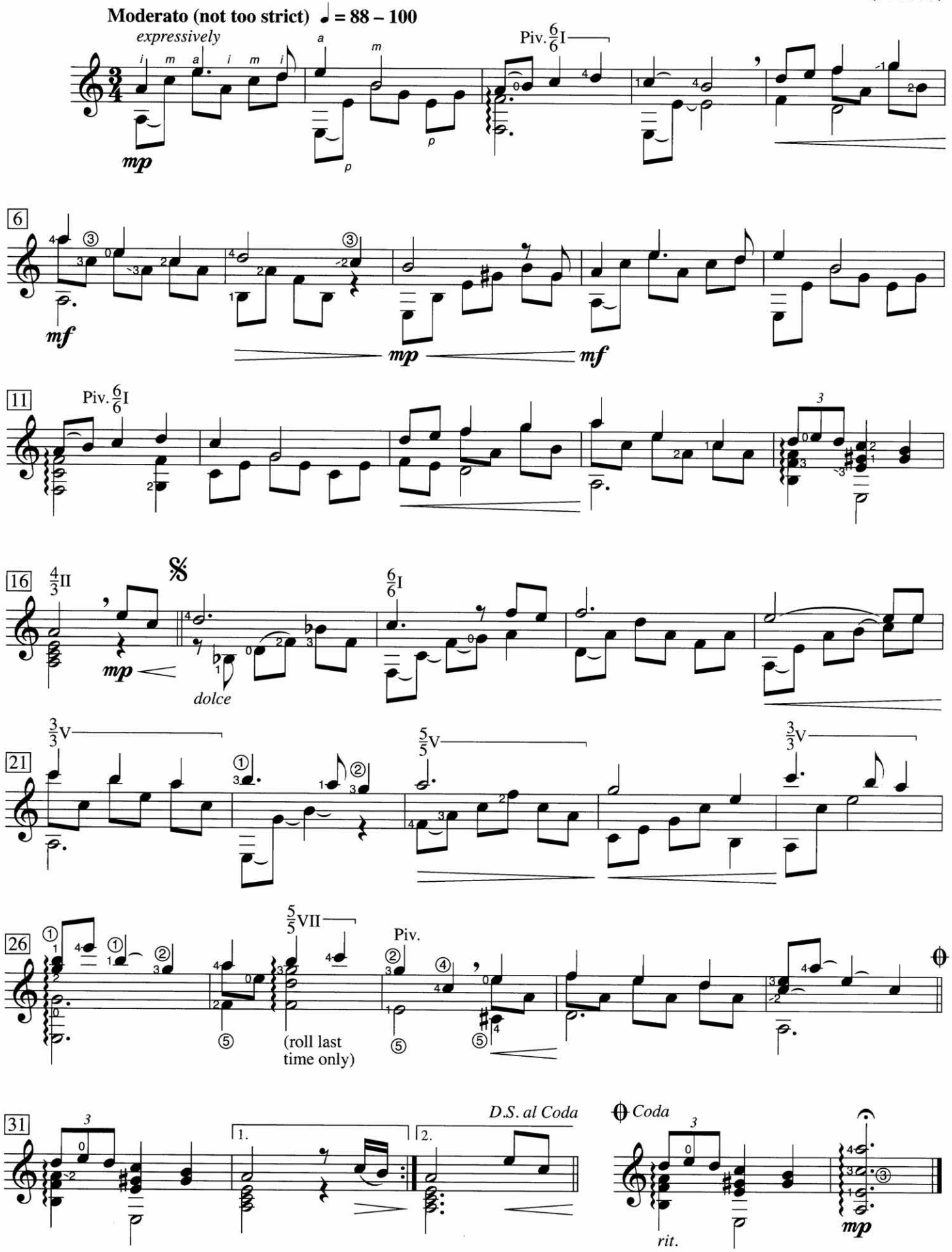
In the Olive Grove

Brian Katz
(b. 1955)



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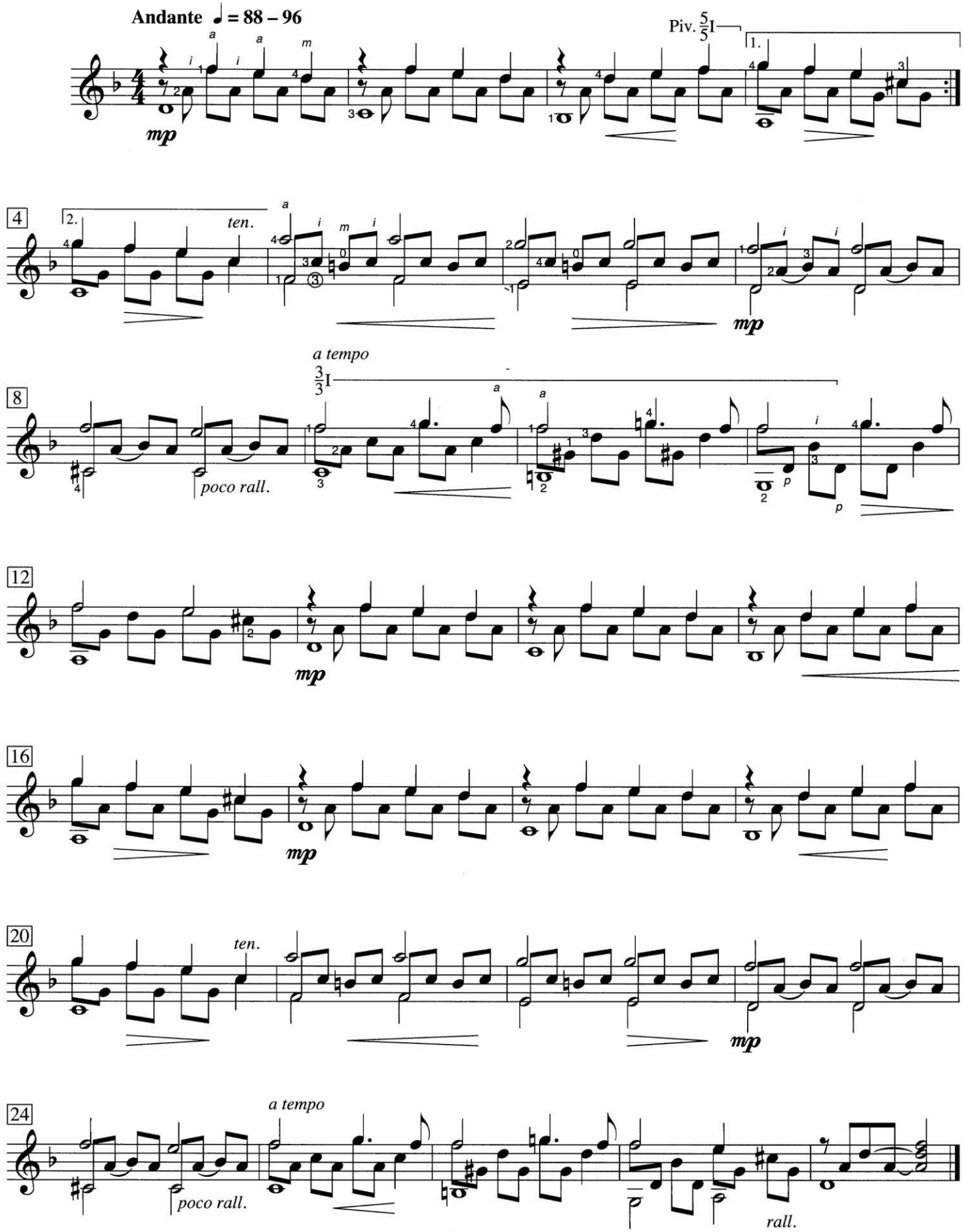
Suite del Plata No. 1

I: Preludio

Máximo Diego Pujol
(b. 1957)



Source: *Suites del Plata*
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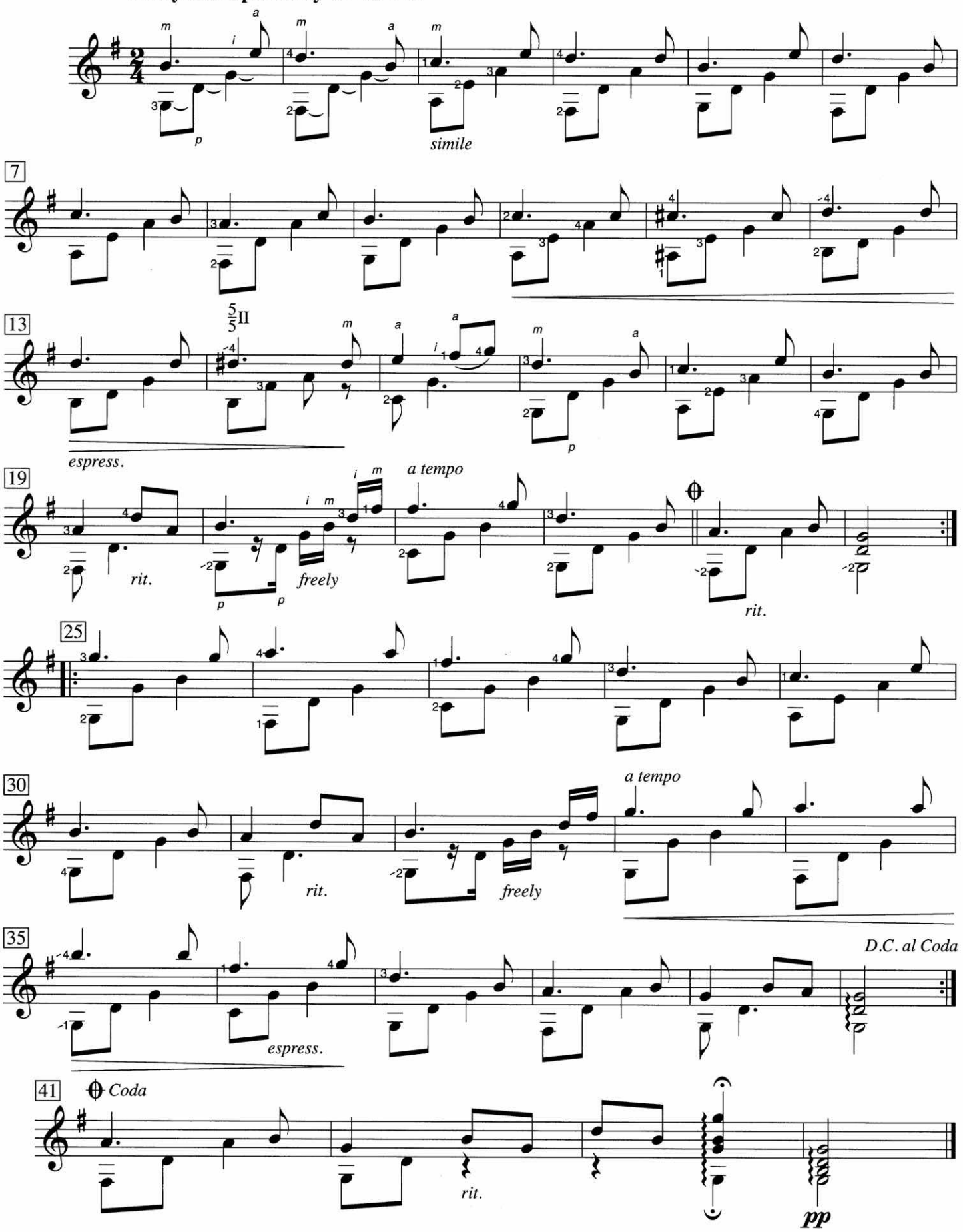
Rêves d'été

Summer Dreams

Michael Yukich
(b. 1955)

Freely and expressively ♩ = 63 – 69



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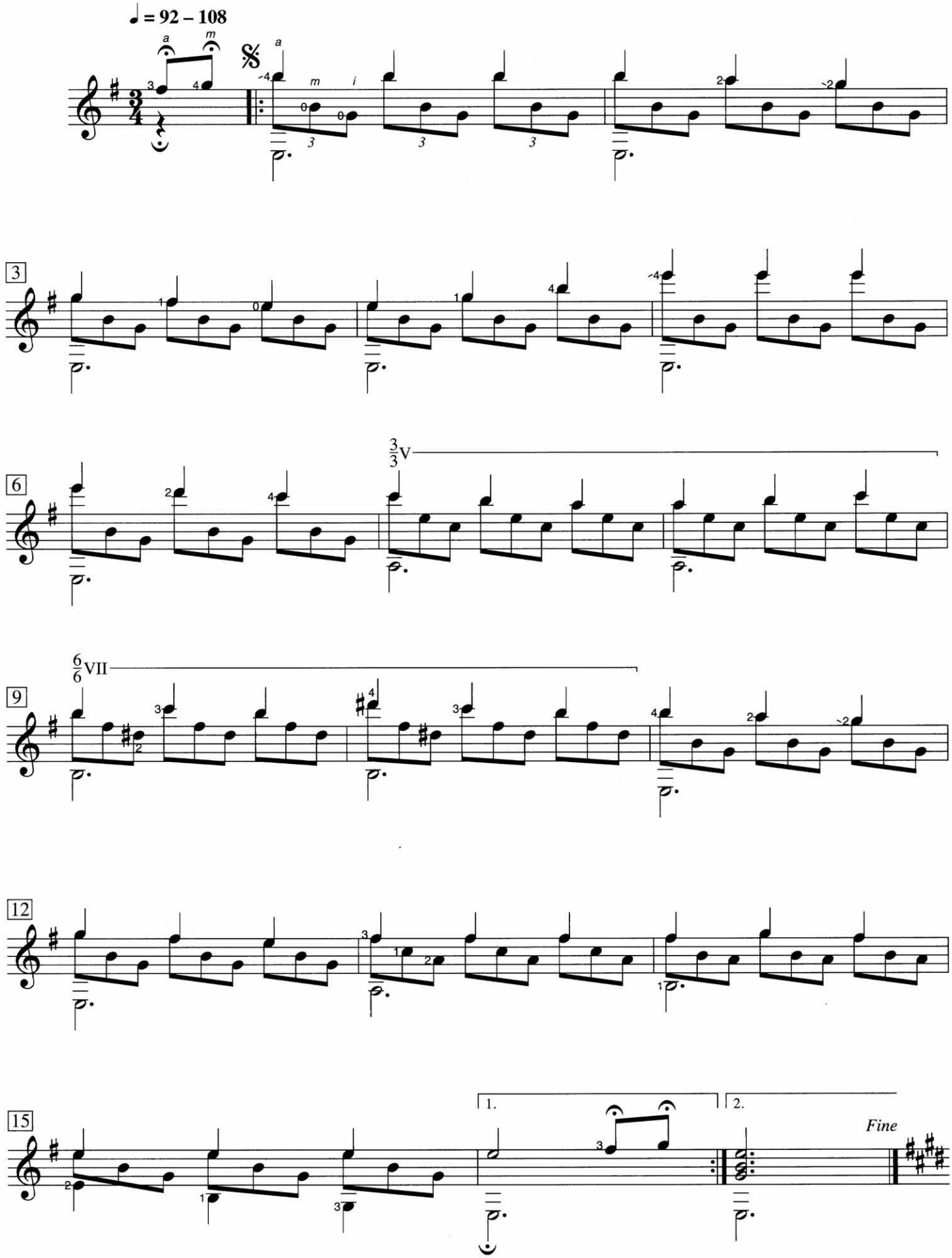
Spanish Romance

Anonymous 19th century
arr. Robert Hamilton



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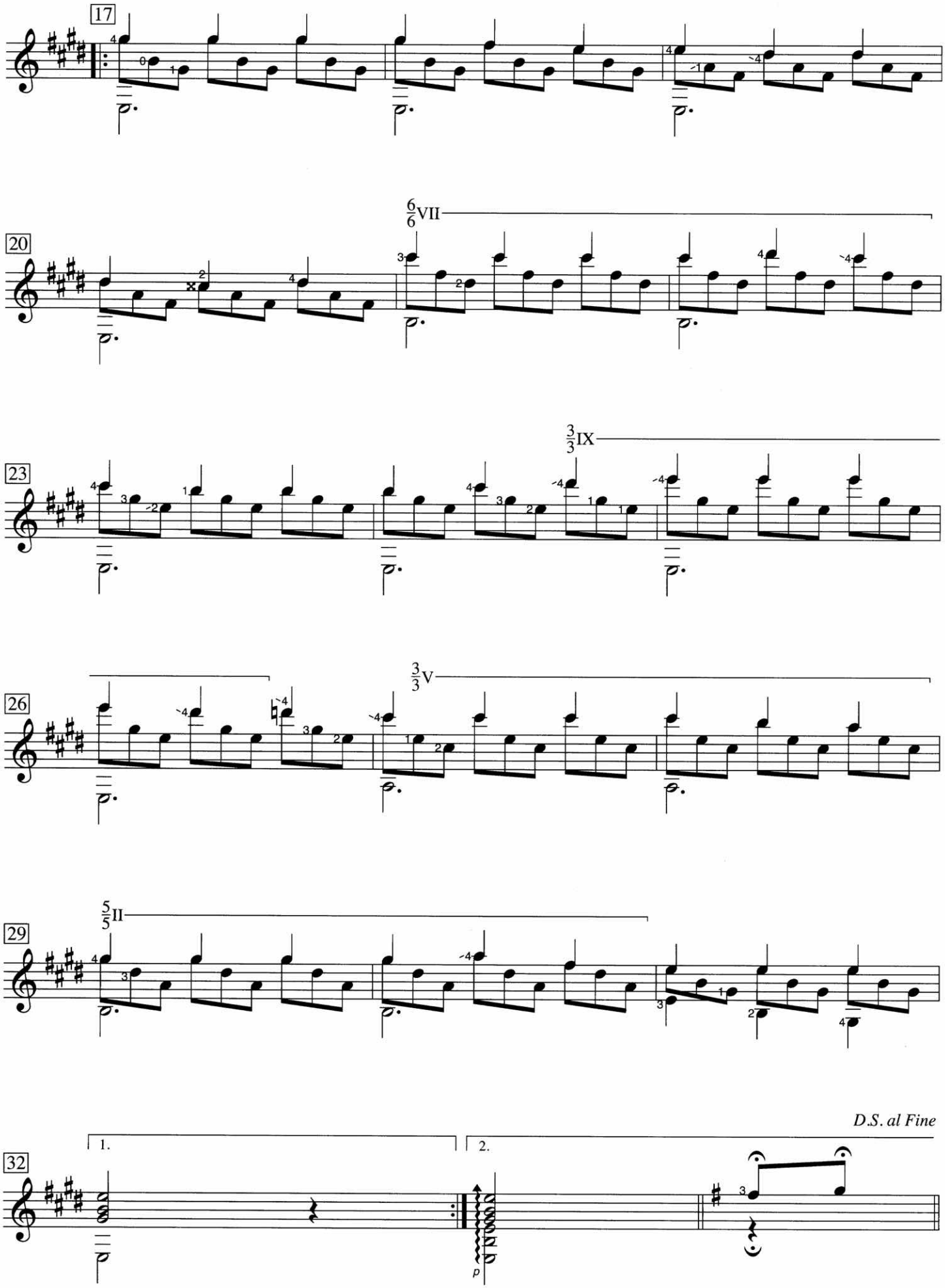
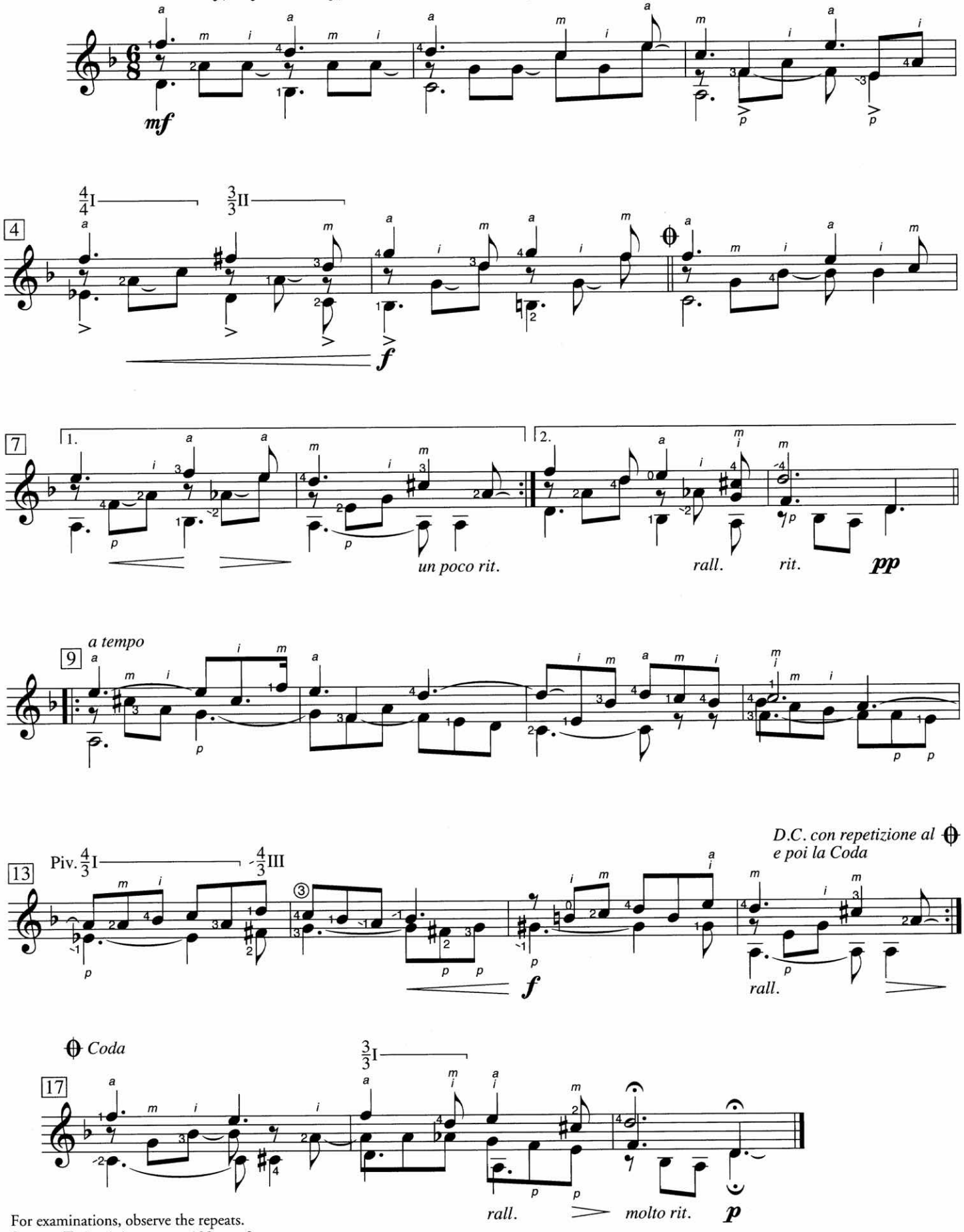

17
20
6/6 VII
23
3/3 IX
26
3/3 V
29
5/5 II
32
1.
2.
D.S. al Fine
p

Petite valse des cinq cordes

Little Five-string Waltz

Francis Kleynjans
(b. 1951)

Moderately, rhythmically, with a touch of nostalgia ♩. = 44 – 54



For examinations, observe the repeats.

Source: *Trois miniatures,* op. 102, no. 3

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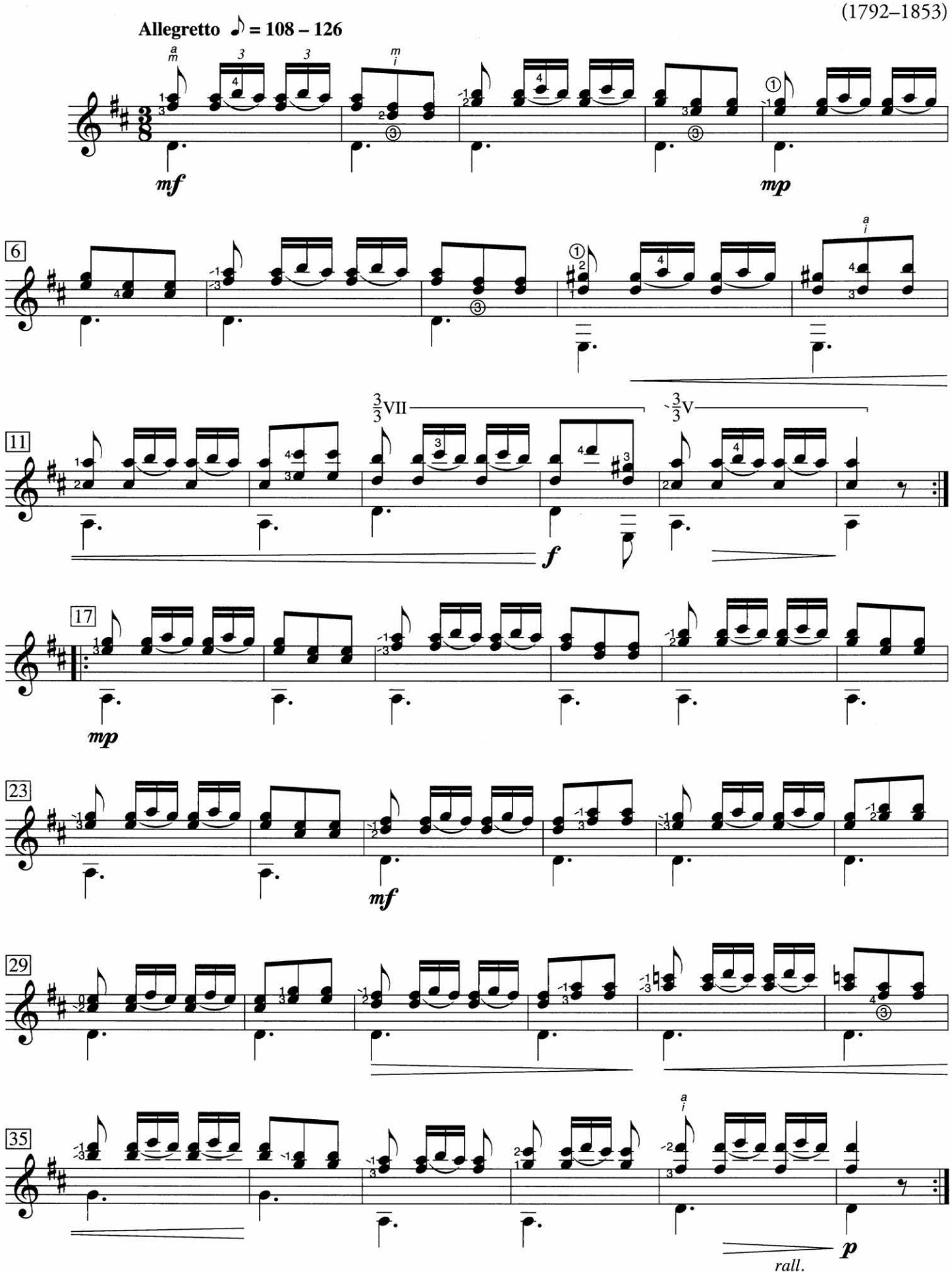
Étude

op. 60, no. 10

Matteo Carcassi
(1792–1853)

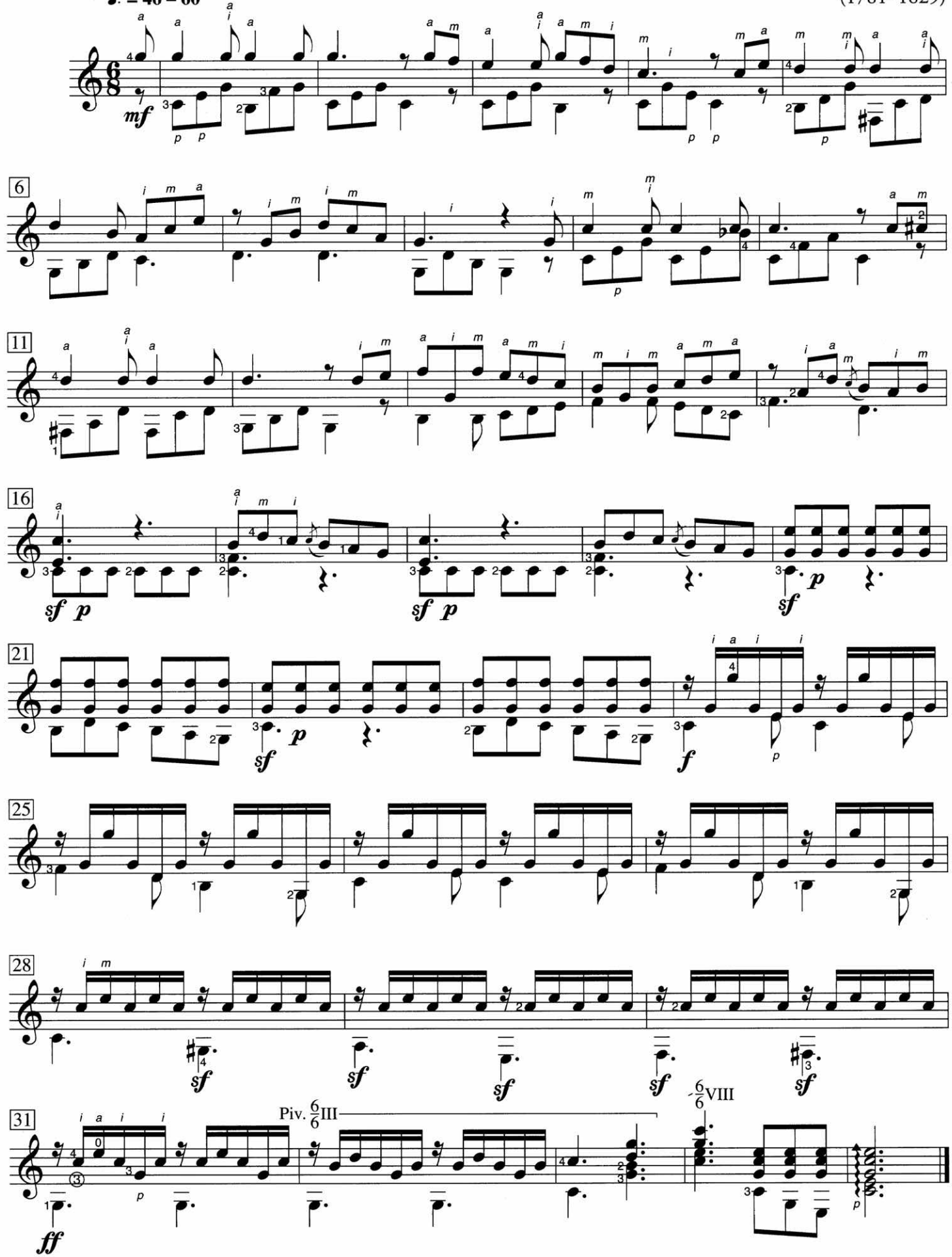


Source: *25 études mélodiques et progressives*, op. 60

Allegretto grazioso

op. 51, no. 10

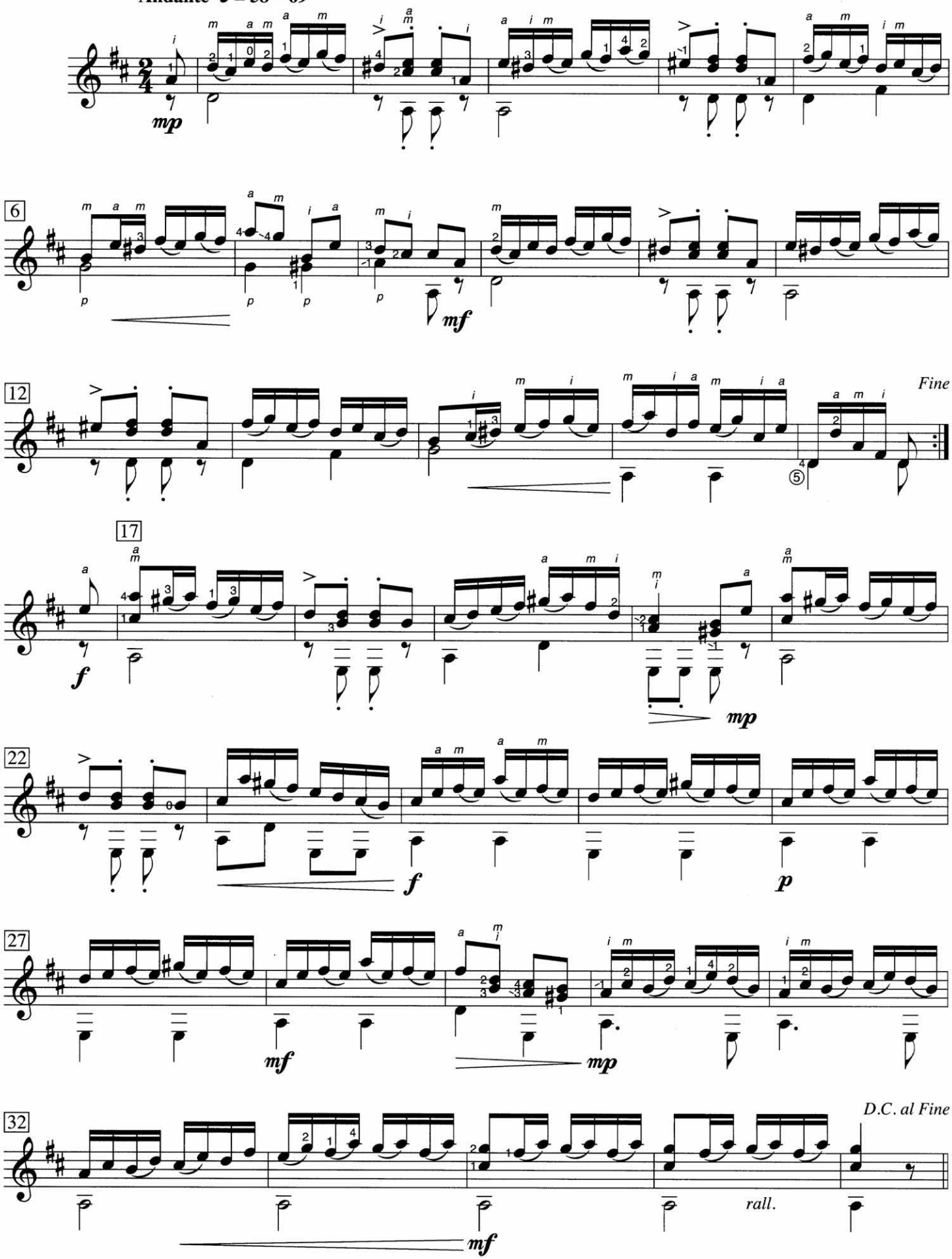
Mauro Giuliani
(1781–1829)



Source: *18 leçons progressives*, op. 51

Andante

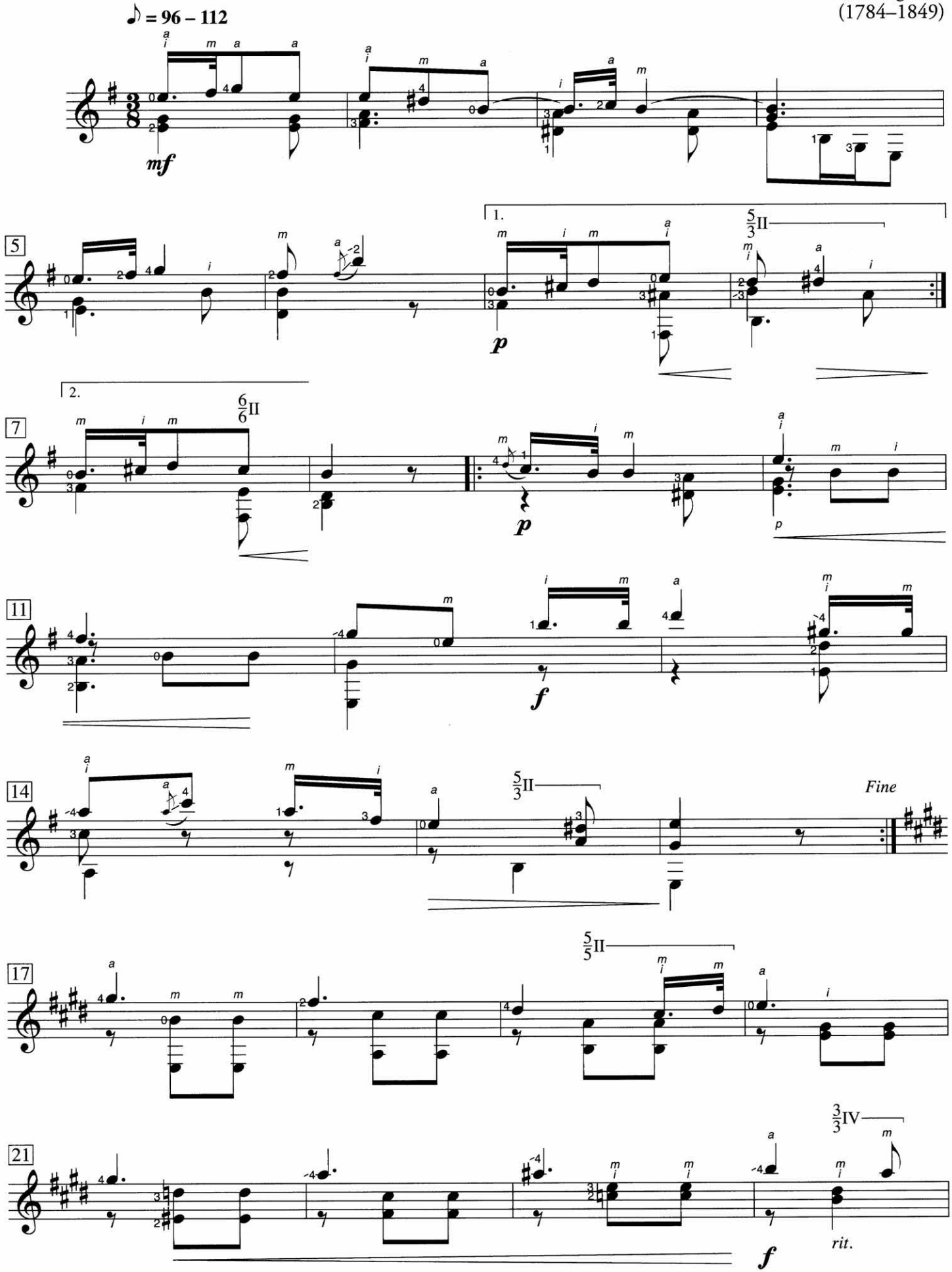
Ferdinando Carulli
(1770–1841)



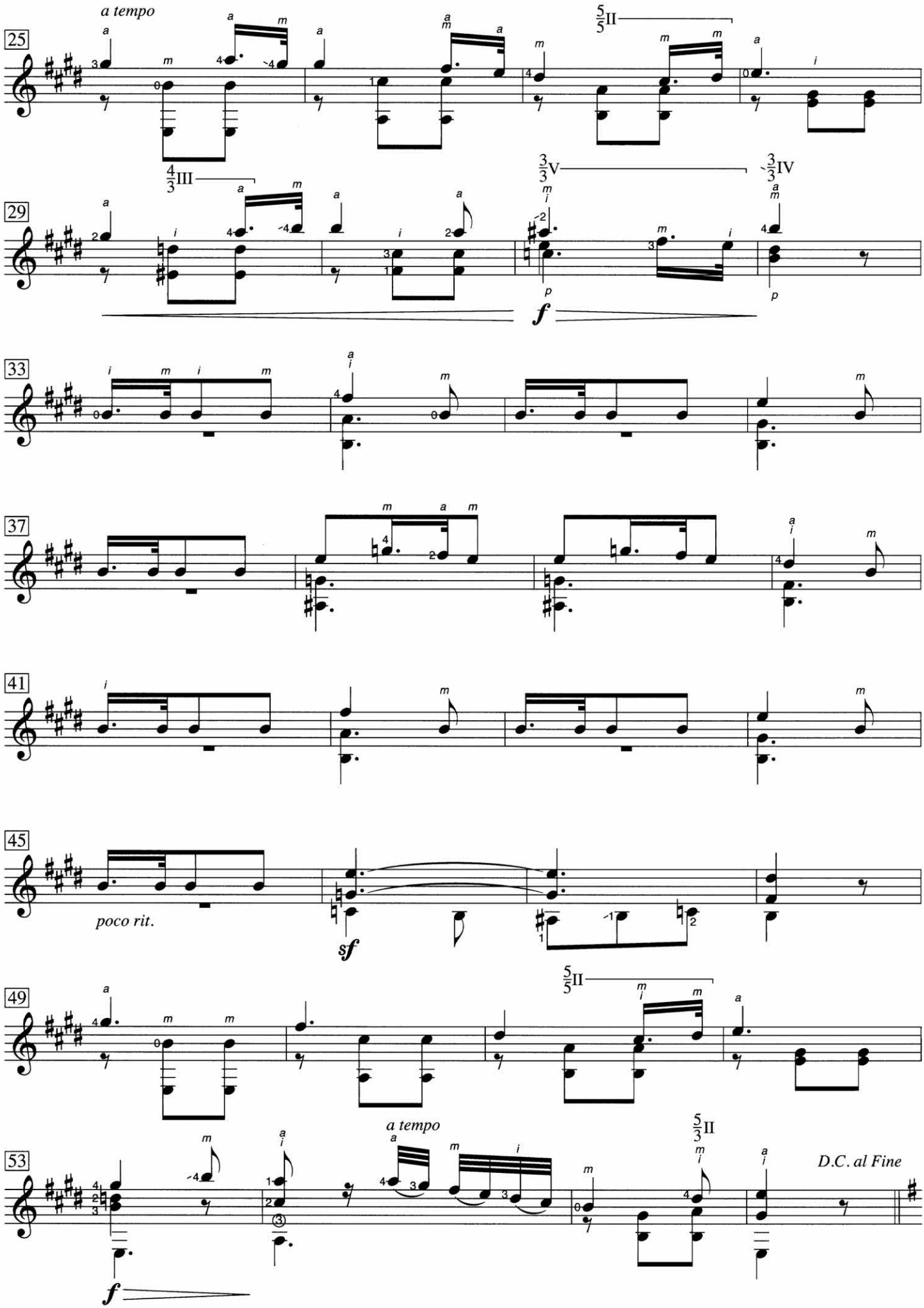
Source: *Méthode complète*, op. 27

Lesson 35

Dionisio Aguado
(1784–1849)



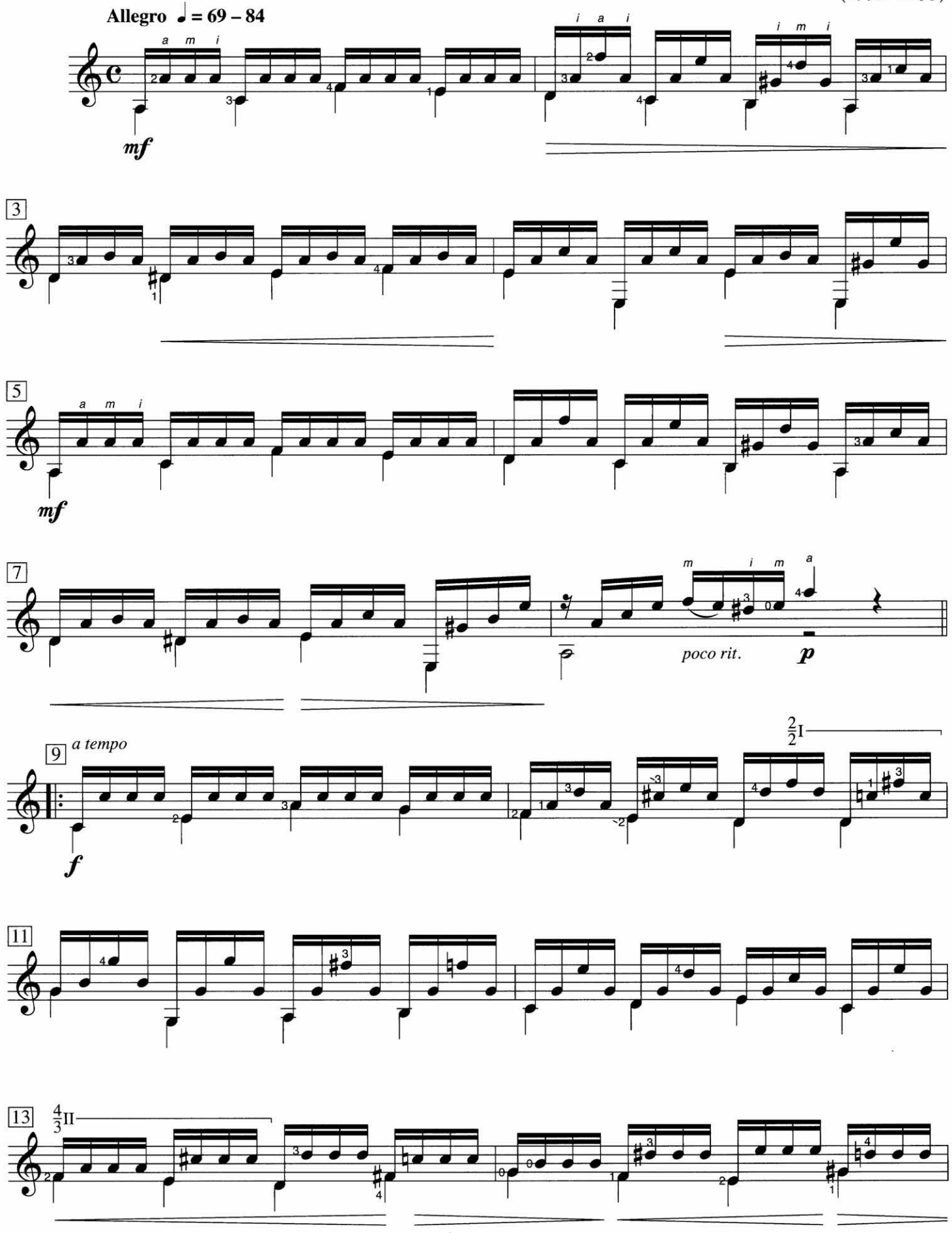
Source: *Nuevo método para guitarra*


a tempo
25
5/5 II
4/3 III
3/3 V
3/3 IV
29
f
p
33
37
41
45
poco rit.
sf
49
5/5 II
a tempo
5/3 II
53
D.C. al Fine
f

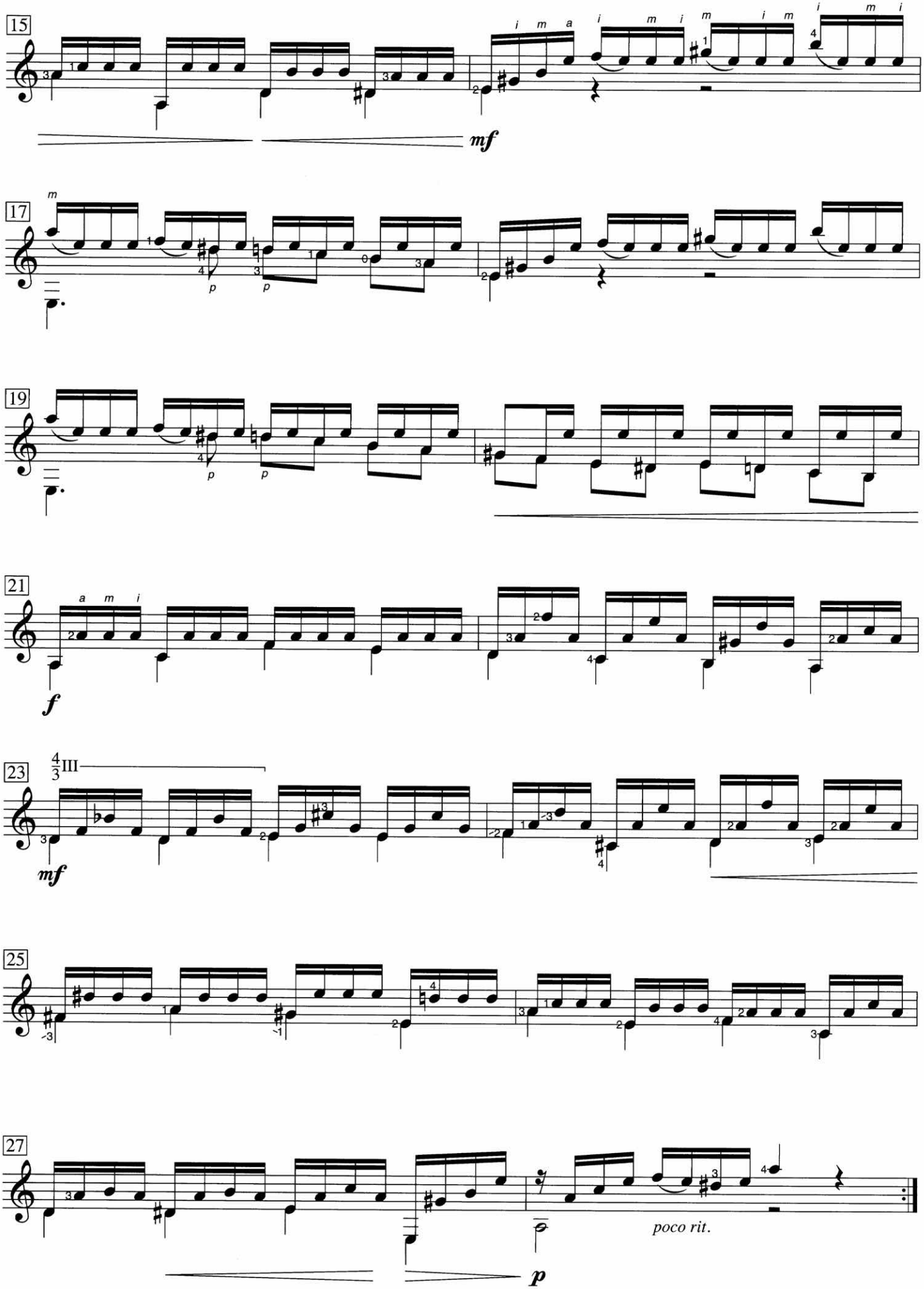
Étude

op. 60, no. 7

Matteo Carcassi
(1792–1853)



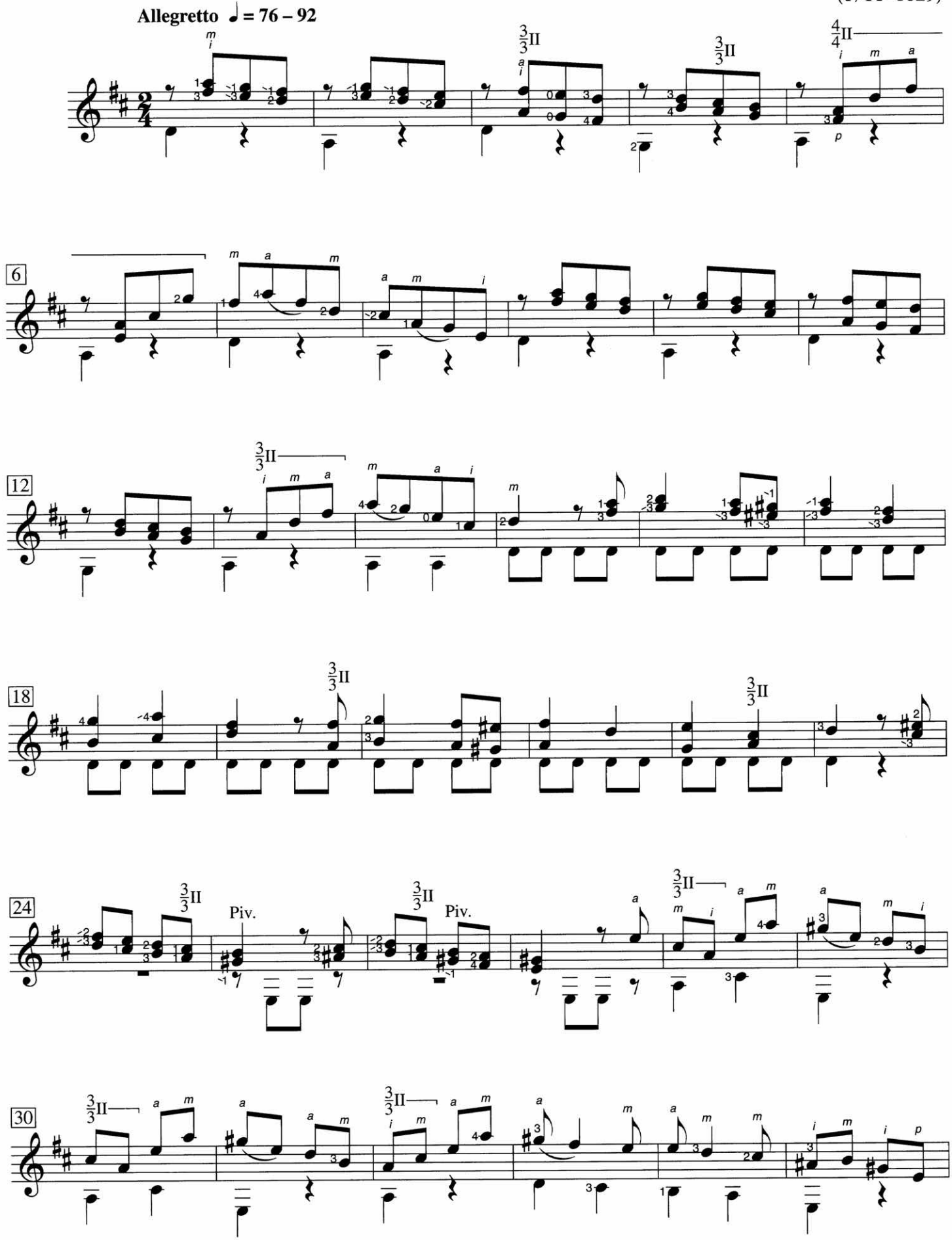
Source: *25 études mélodiques et progressives*, op. 60


15
mf
17
p
19
21
f
23
mf
25
27
poco rit.
p

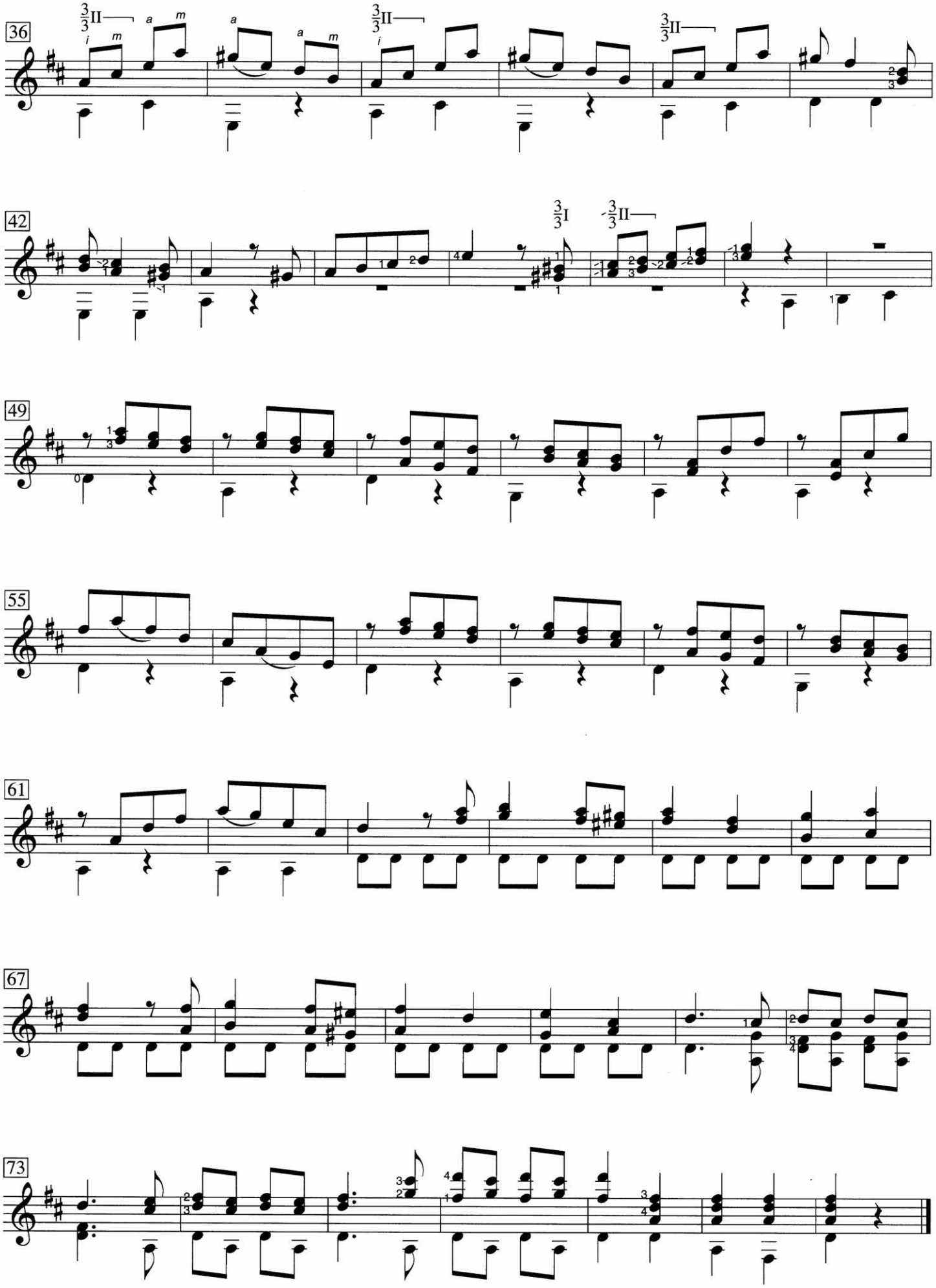
Lesson

op. 139, no. 3

Mauro Giuliani
(1781–1829)



Source: *Prime lezioni progressive*, op. 139

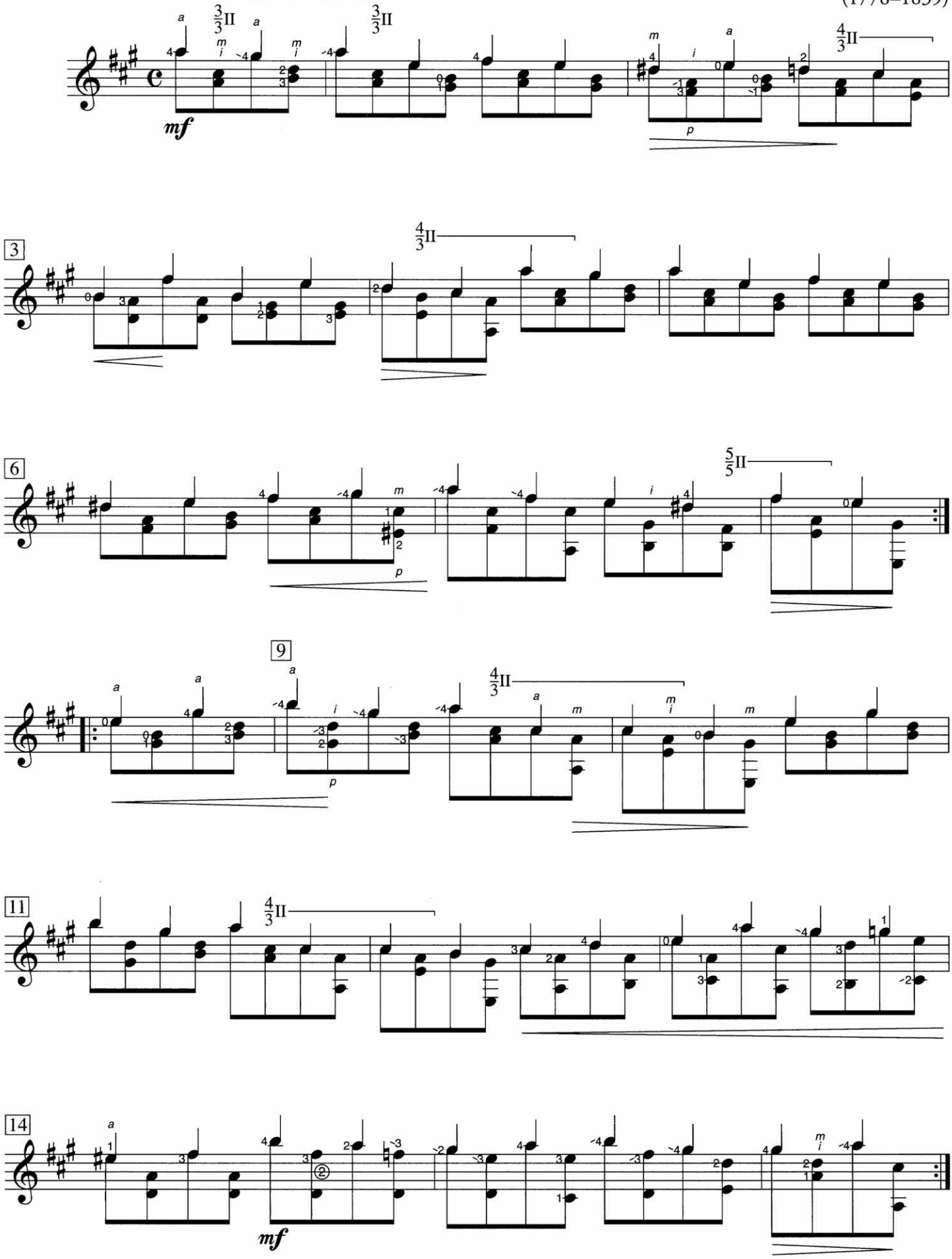

36
42
49
55
61
67
73

2e étude

op. 6, no. 2

Fernando Sor
(1778–1839)

Andante allegro ♩ = 72 – 88



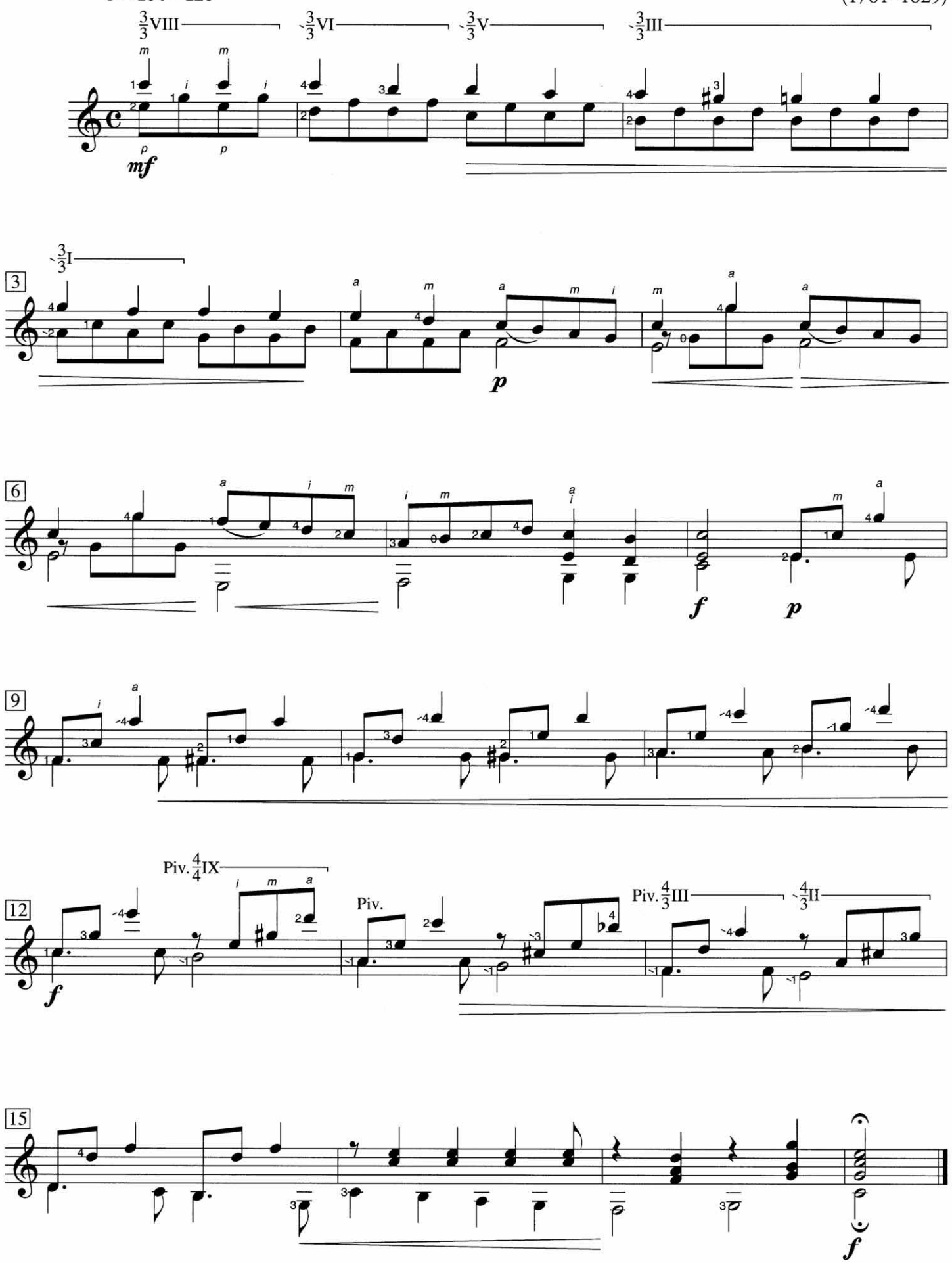
Source: *12 études*, op. 6

Vivace

op. 48, no. 1

Mauro Giuliani
(1781–1829)

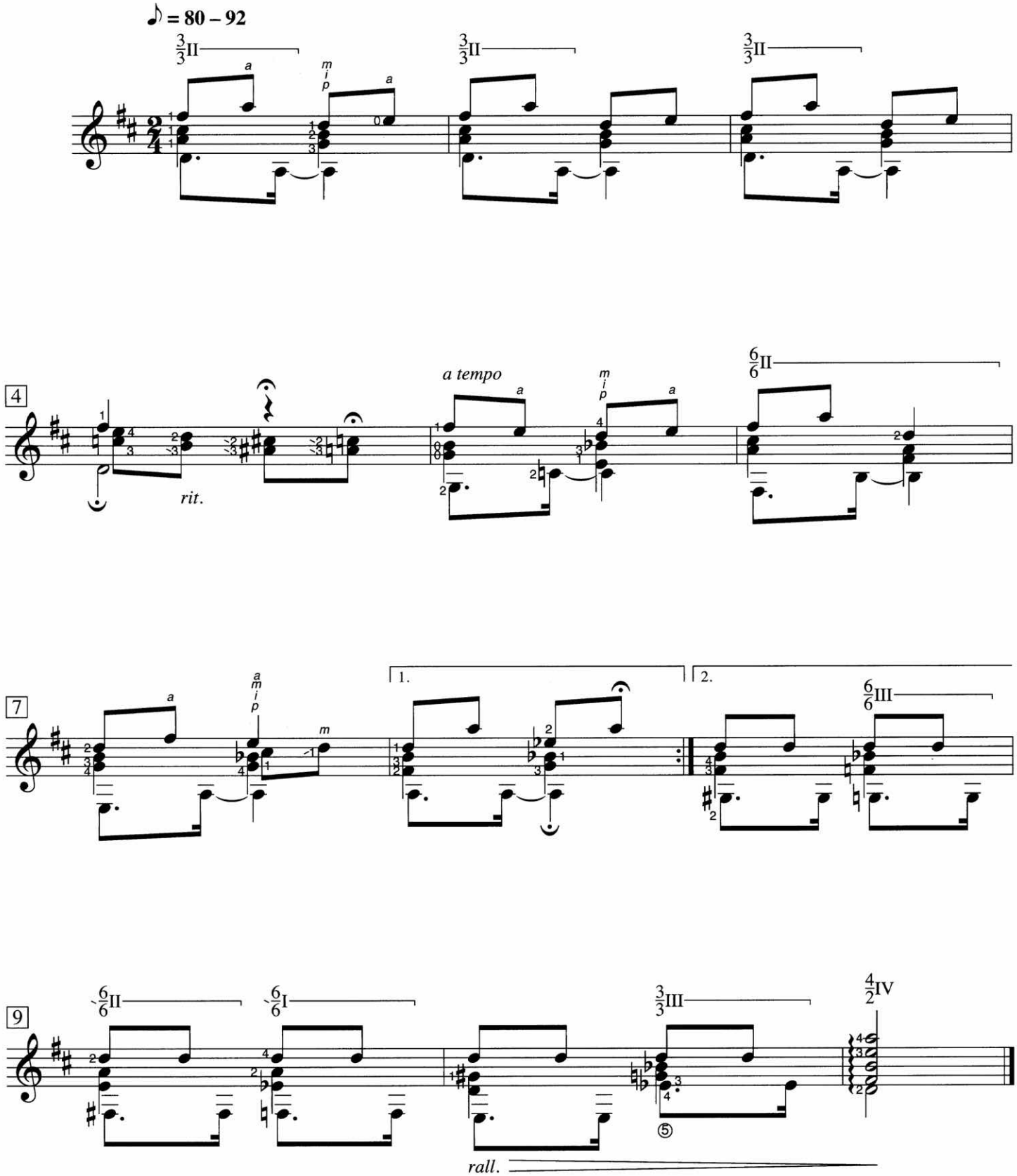
♩ = 104 – 120



Source: *24 esercizi per la chitarra*, op. 48

Lullaby

Gary Davis
(b. 1950)



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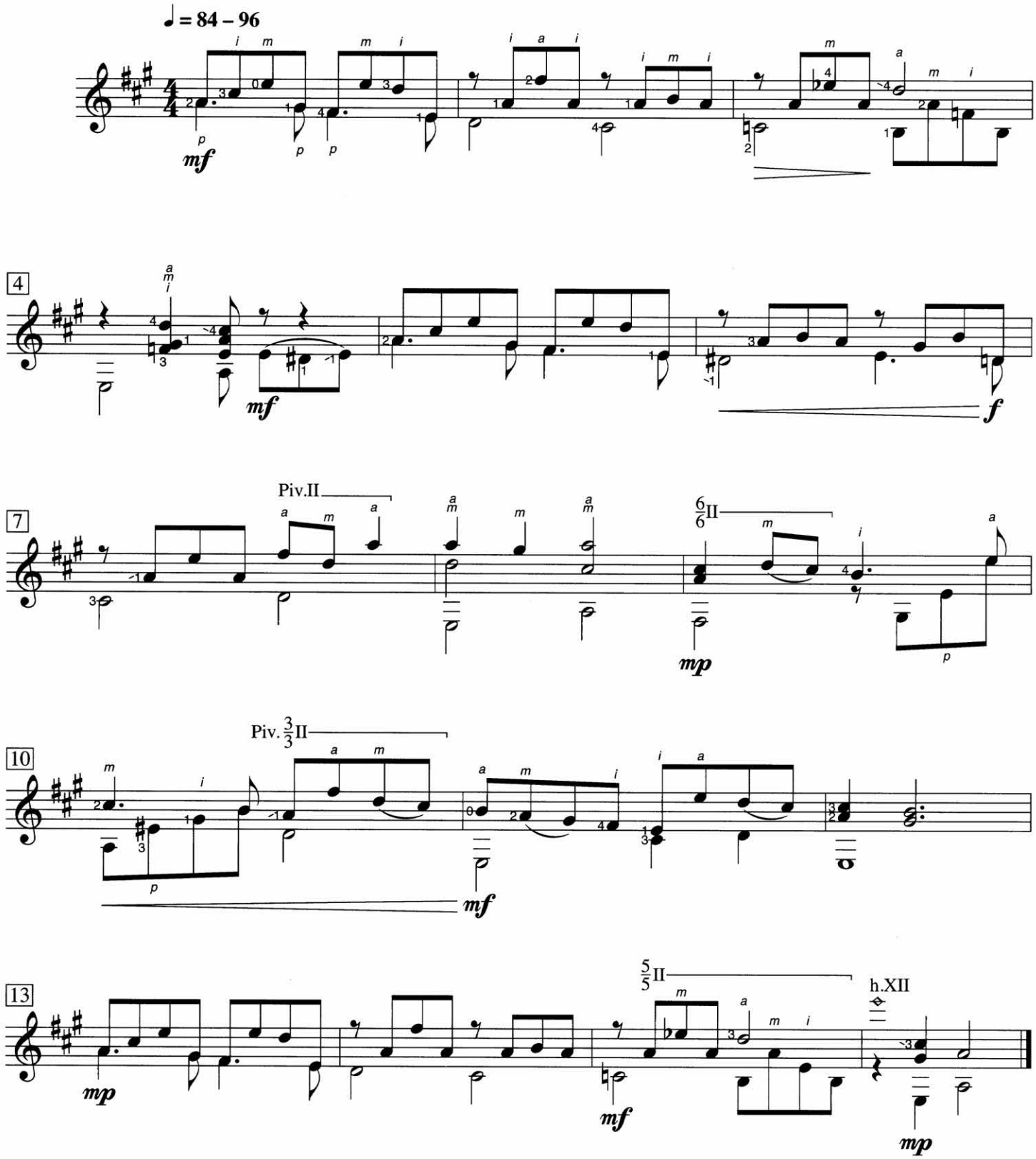
Study

Brian Katz
(b. 1955)



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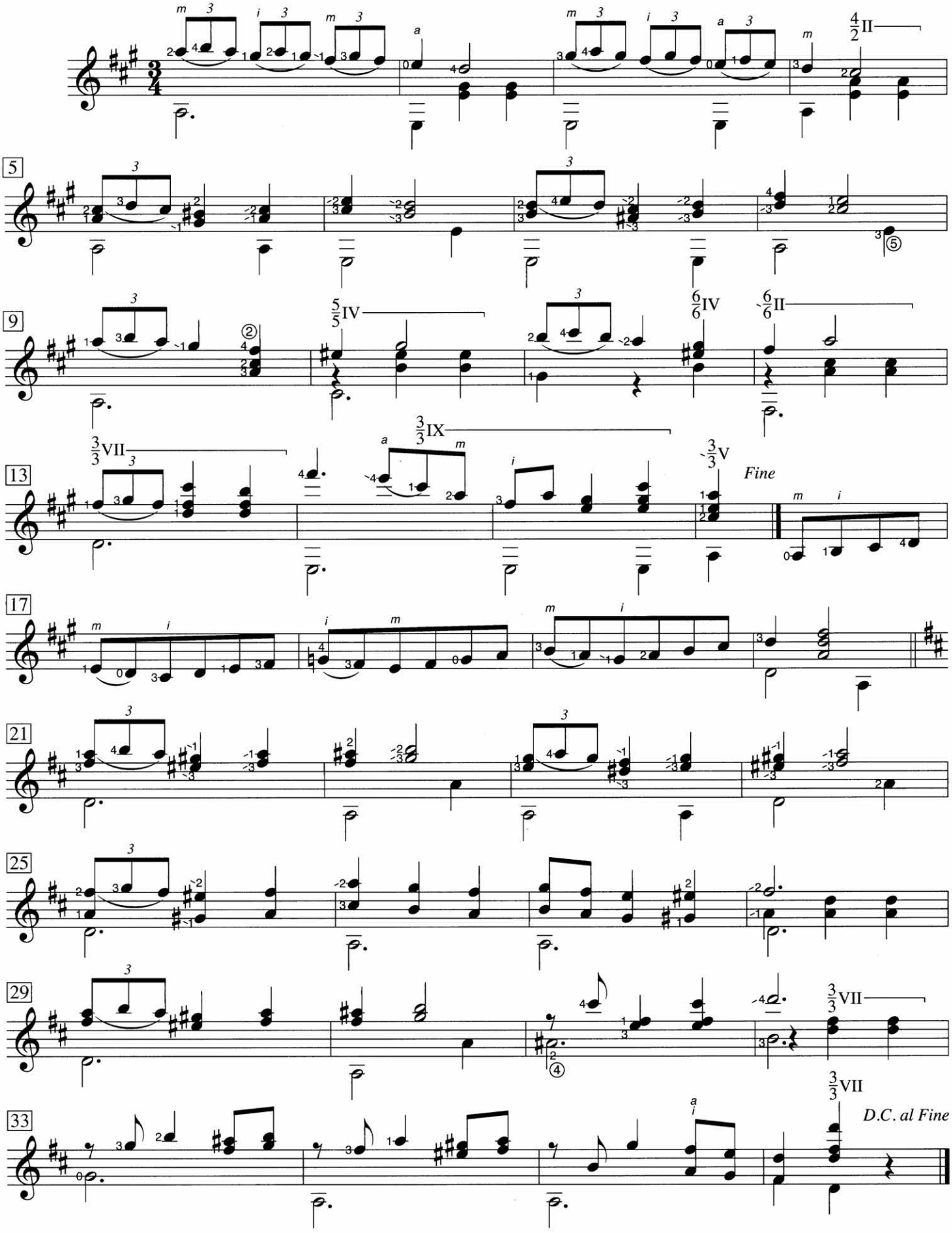
Lesson 6

Julio Sagreras
(1879–1942)

Allegretto comodo ♩ = 126 – 144

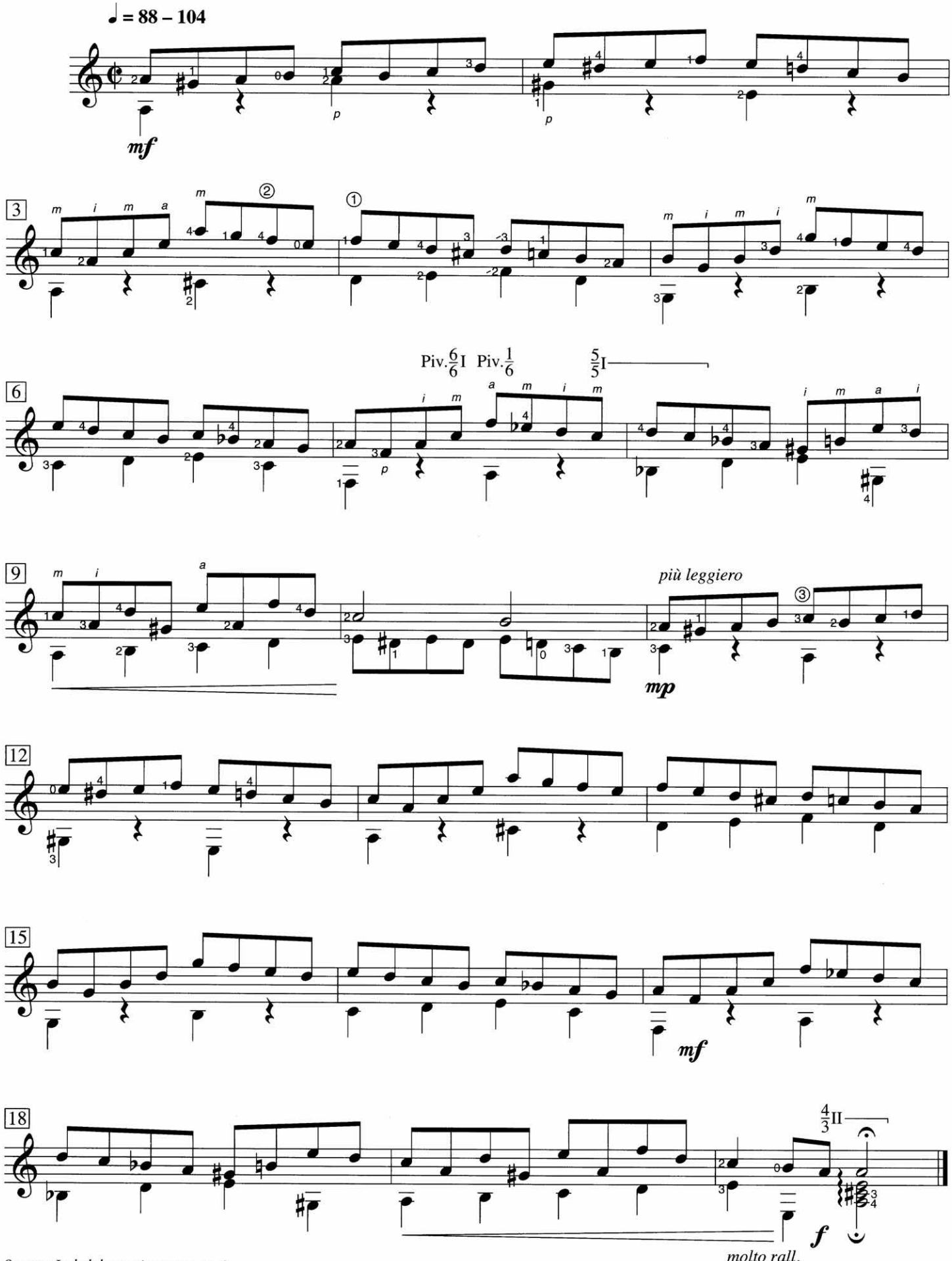


Source: *Terceras lecciones de guitarra*

Etude no. 12

Les acrobates

Frédéric Costantino
(b. 1971)



Source: *Le bal des marionnettes*, no. 3

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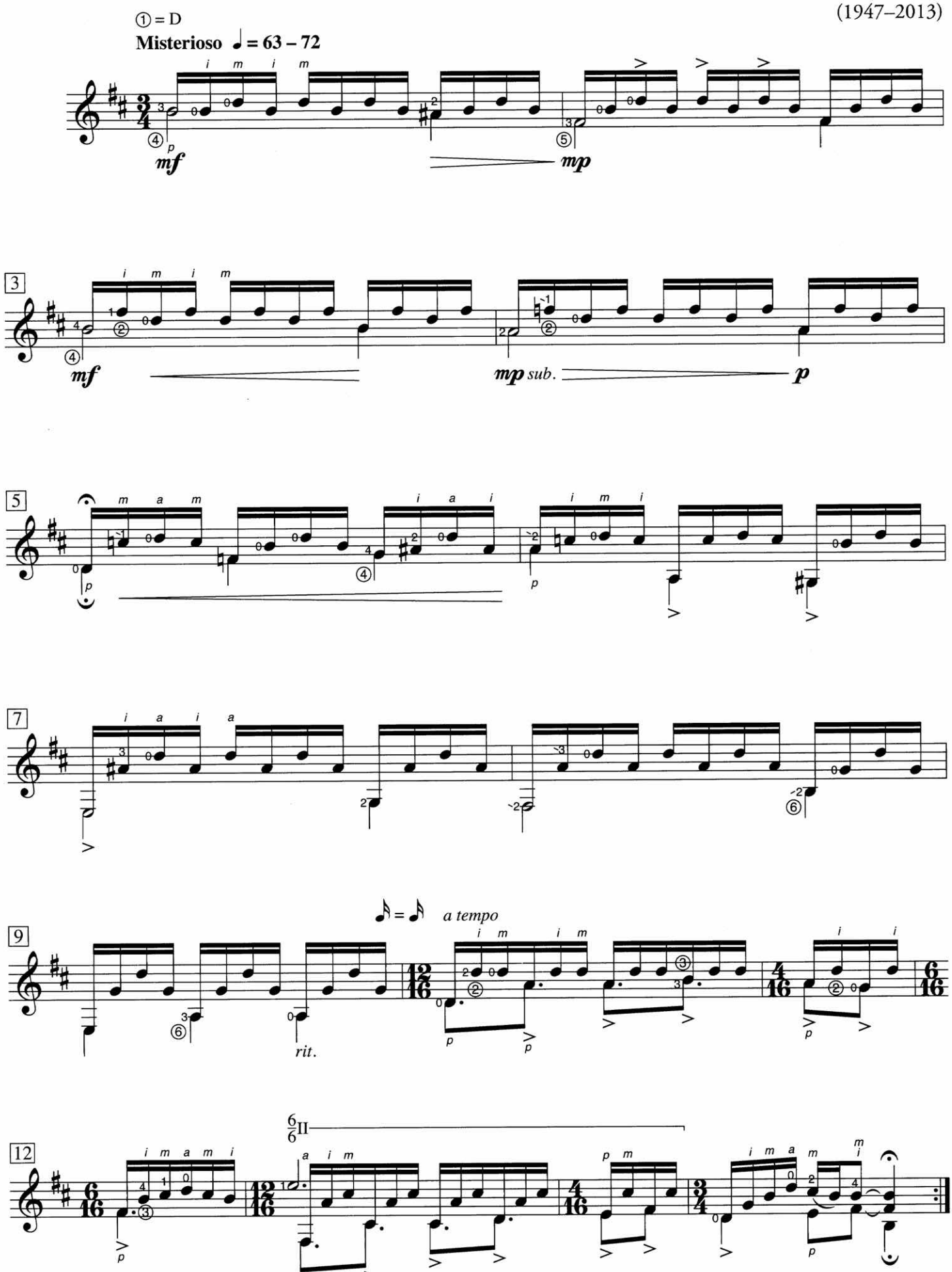
Nocturne 1

Robert Benedict
(1947–2013)



Source: *Divertimenti*, no. 6
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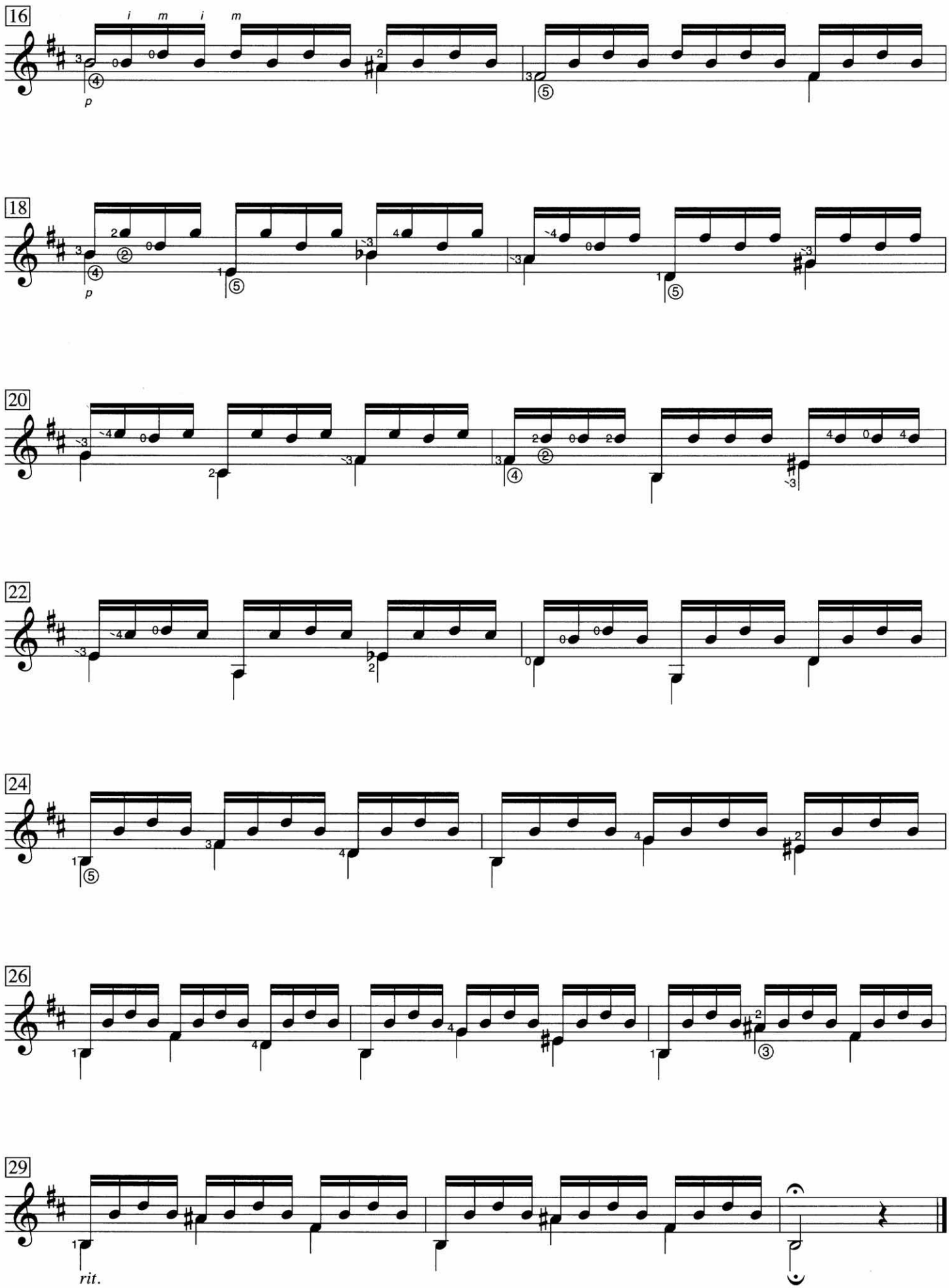
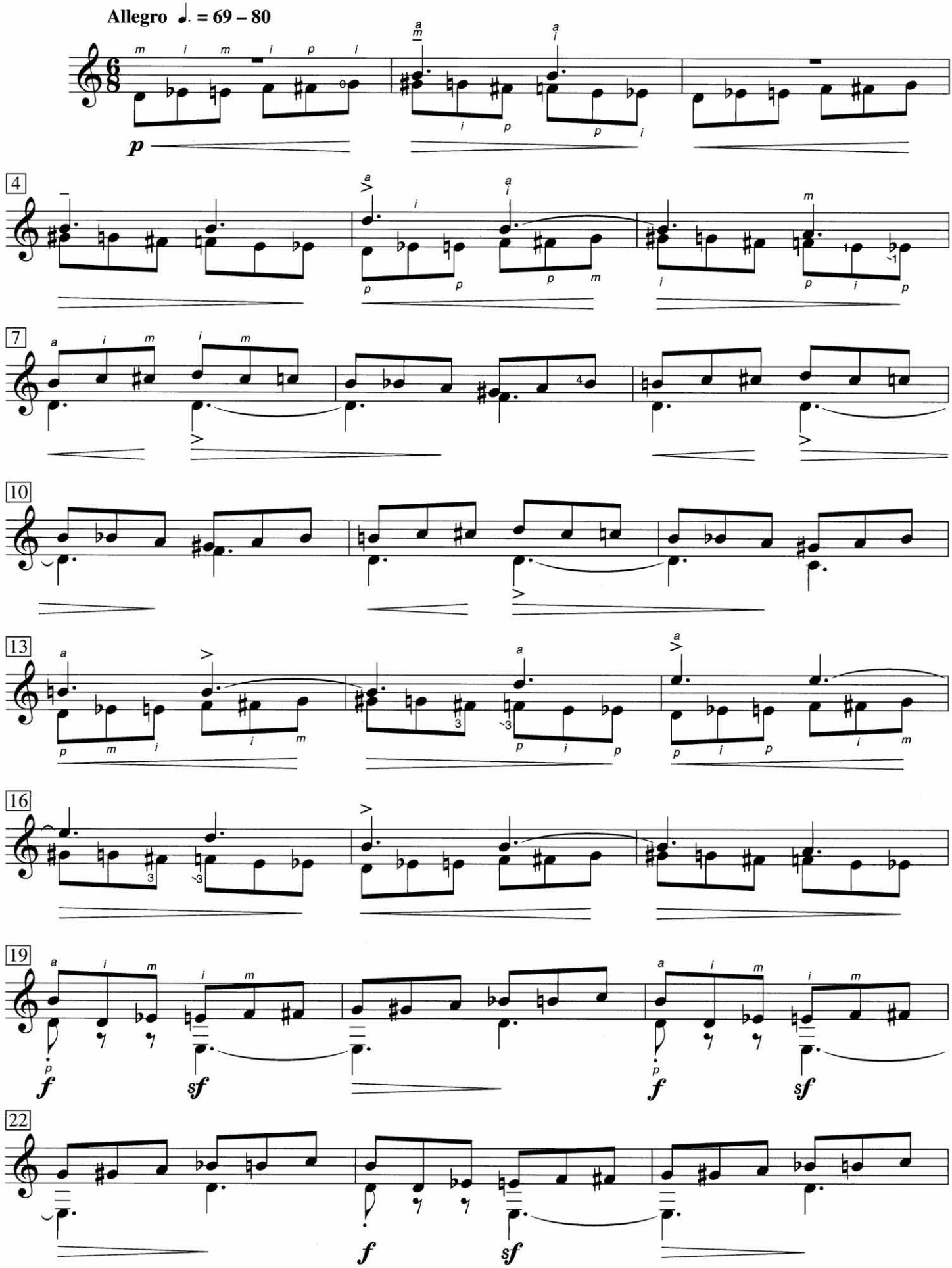

16
i m i m
p
18
p
20
22
24
26
29
rit.

Chromatic Study

Pierre Gallant
(b. 1950)



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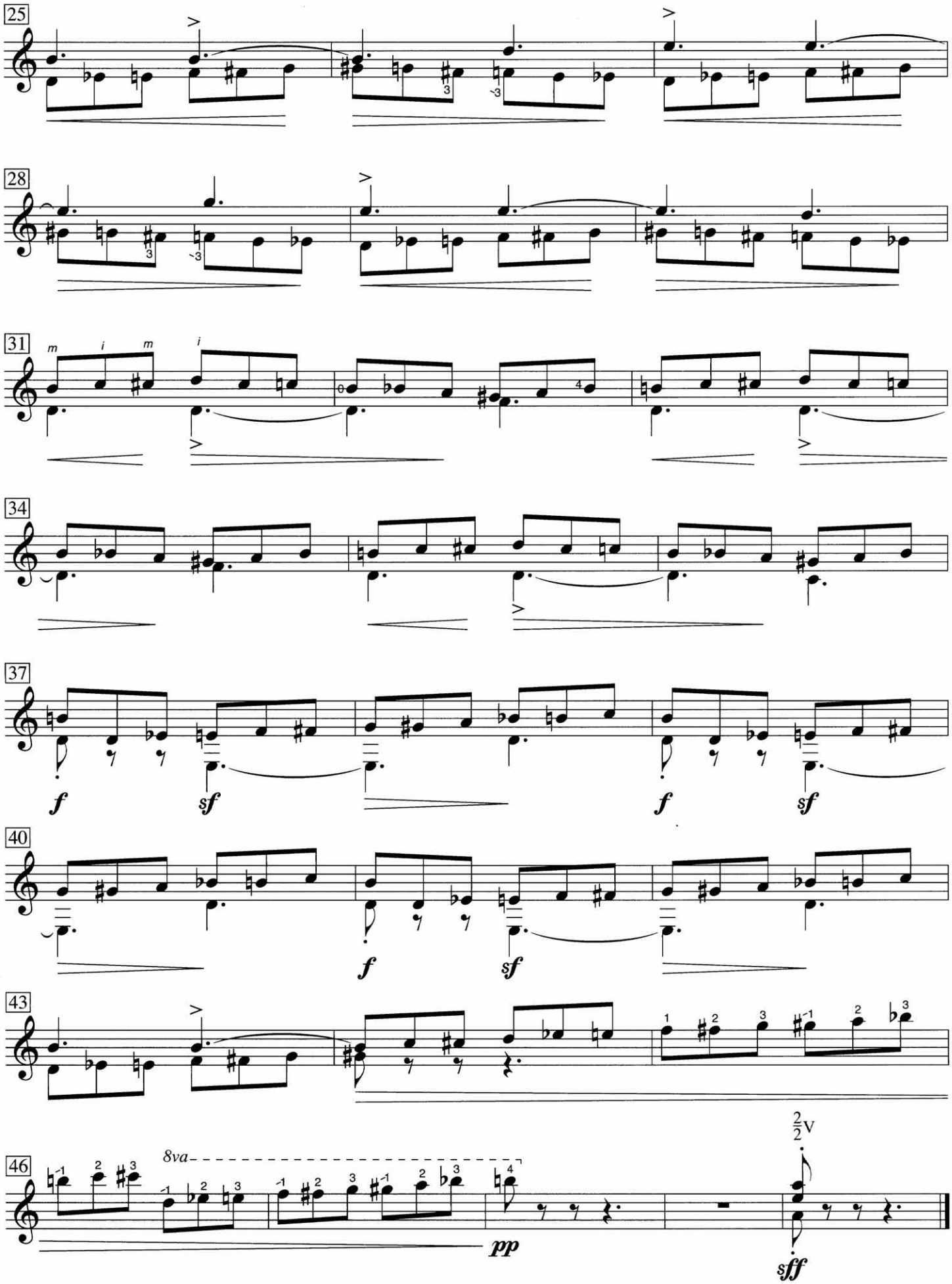
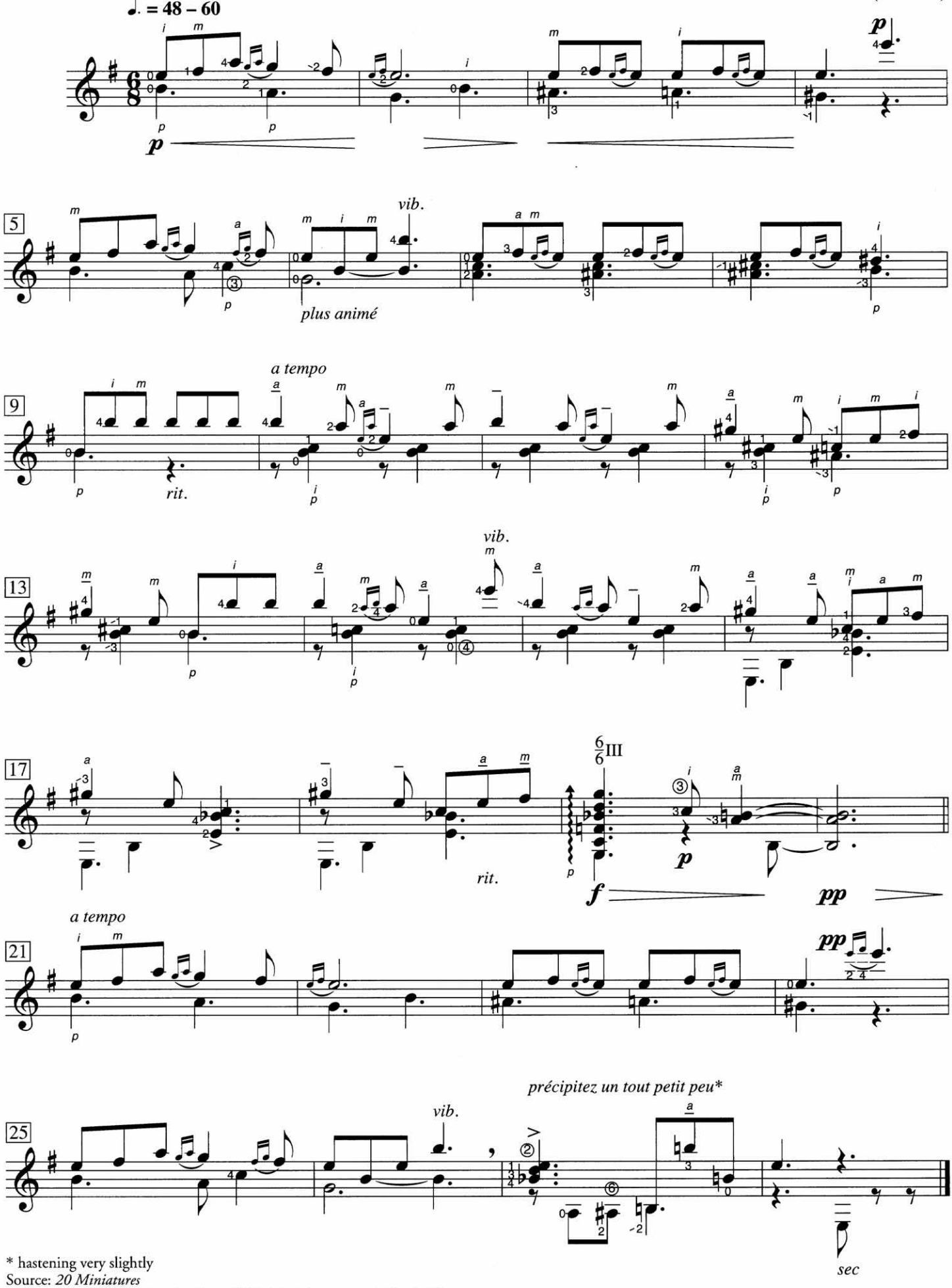

25
28
31
34
37
40
43
46
8va
pp
sff

Miniature No. 19

Alain Reiher
(b. 1955)



* hastening very slightly

Source: *20 Miniatures*

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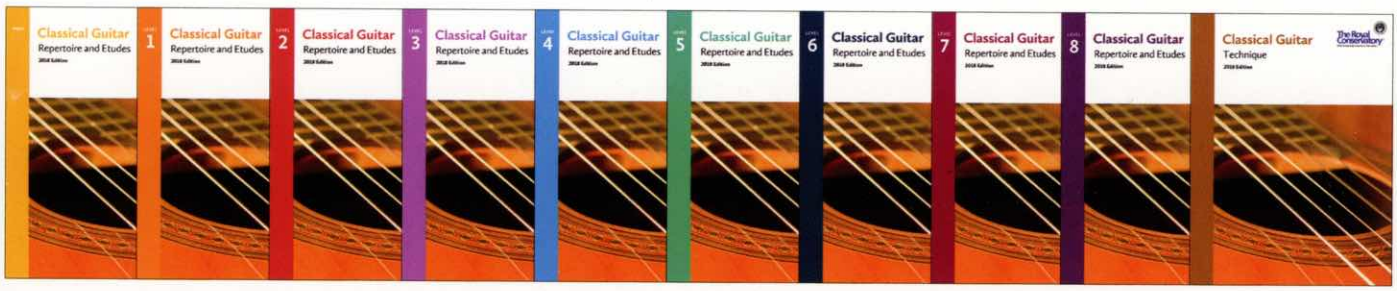

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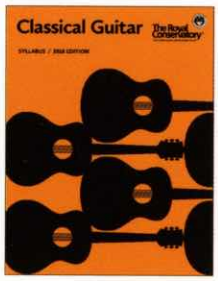

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