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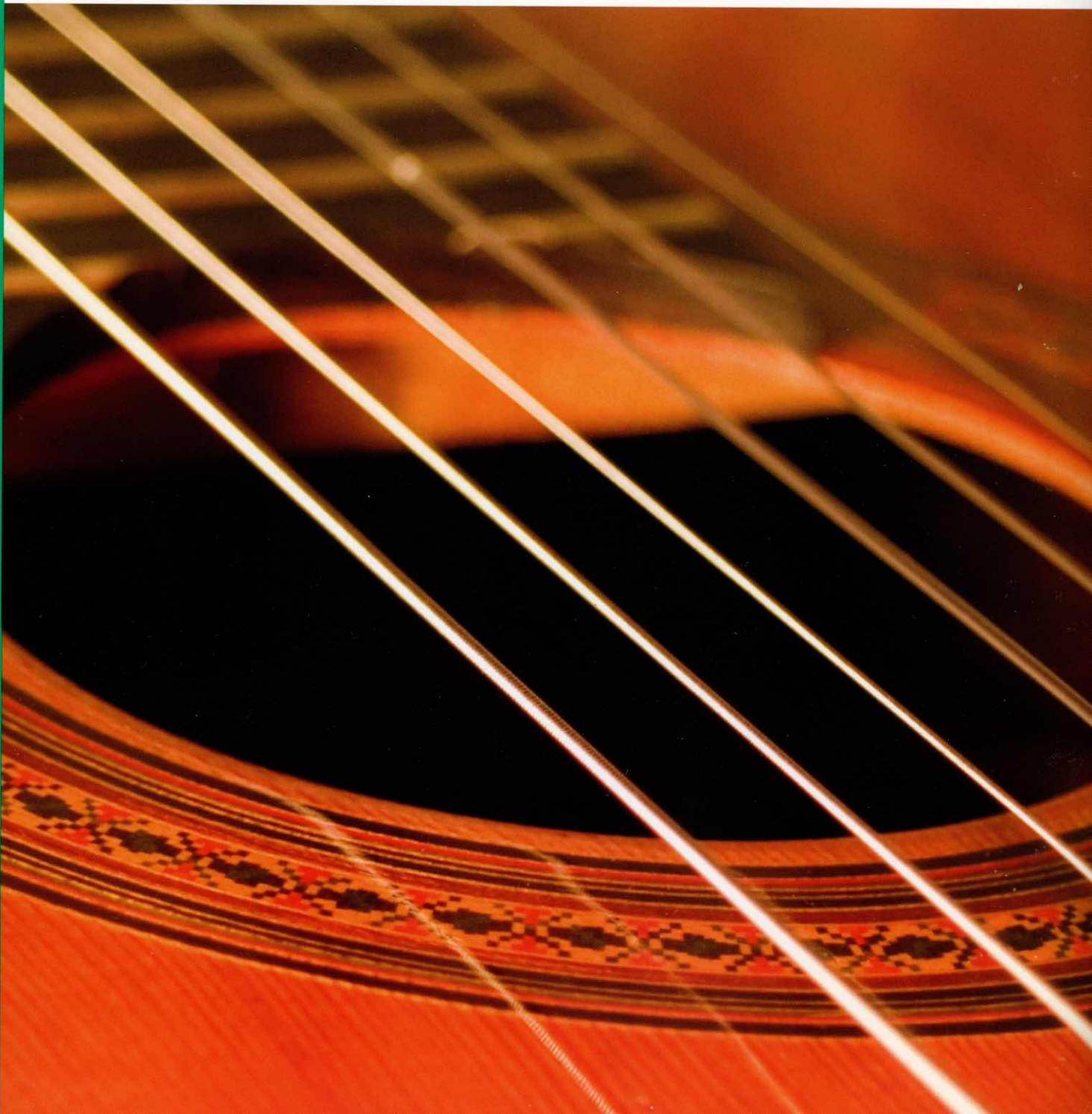
# Classical Guitar

## Repertoire and Etudes

2018 Edition

LEVEL

5



## **Acknowledgments**

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# **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 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*.



# Symbols and Abbreviations

<i>p, i, m, a</i>	right-hand fingering
1, 2, 3, 4	left-hand fingering
②	string number
-3	guide finger in left-hand shifting
	slur: a left-hand articulation of the second note of a pair—either a “hammer-on” (ascending pair) or “pull-off” (descending pair)
$\frac{4}{2}\text{II}$	partial barre: the top number of the symbol indicates the lowest string stopped by the barre; the bottom number indicates the number of strings (including the lowest) that are covered; the Roman numeral indicates the fret number
$\frac{6}{6}\text{II}$	full barre ( <i>cejilla</i> ): indicates that all six strings are covered
Piv. II	pivot barre: prepare barre by stopping the string with a segment of the barre finger <i>or</i> place barre while continuing to hold the previous note with finger 1
RH	right hand
	<i>arpeggiando</i> : play notes one at a time from lowest to highest (or in direction of the arrow head)
	harmonic
h.XII	play a natural harmonic at the 12th fret
<i>8va</i> h.VII	play a natural harmonic at the 7th fret; harmonic will sound an octave higher than written
a.h.	artificial harmonic
<i>pont.</i>	<i>sul ponticello</i> : play with the right hand near the bridge to produce a brighter sound
<i>tasto</i>	<i>sul tastò</i> : play with the right hand near the fretboard to produce a softer, fuller sound
<i>nat.</i>	natural: follows <i>pont.</i> or <i>tasto</i> and indicates a return to playing in the usual manner
<i>rasg.</i>	<i>rasgueado</i> : strum the strings using the back surface of the right-hand nails
<i>tamb.</i>	<i>tambora</i> : sound the notes by tapping on or near the saddle in the rhythm indicated using the right-hand fingers or thumb
	<i>golpe</i> : a percussive knock created by hitting the guitar body with the right-hand fingers or thumb

# Contents

## Repertoire

### Traditional, Renaissance, and Baroque Repertoire

Capriccio	Jan Antonín Losy	6
Gavotte	Jan Antonín Losy	7
Soneto VIII	Enriquez de Valderrábano, arr. Jeffrey McFadden	8
Dance	Anonymous, arr. Oscar Chilesotti	9
Partita VIII Fourth Movement: Gigue	Giuseppe Antonio Brescianello, transc. Sophocles Papas	10
Kemp's Jig	16th-century English	11
Menuet, BWV Anh. 114	Christian Petzold, arr. Jeffrey McFadden	12
My Lord Willoughby's Welcome Home, Poulton 66	John Dowland, arr. Jeffrey McFadden	13
Almain (The Night Watch)	Anthony Holborne, arr. Jeffrey McFadden	14
Se io m'accorgo (If I Am Troubled)	Anonymous, arr. Oscar Chilesotti	16

### Classical and Romantic Repertoire

Divertimento, op. 40, no. 6	Mauro Giuliani	17
Contredanse, op. 11, no. 4	Dionisio Aguado	18
Agitato, op. 51, no. 3	Mauro Giuliani	20
Allegretto, op. 35, no. 8	Fernando Sor	22
Allegretto, op. 51, no. 15	Mauro Giuliani	24
El amable (The Amiable Fellow)	José Ferrer	26
Andante, op. 44, no. 15	Fernando Sor	28
Grazioso, op. 50, no. 23	Mauro Giuliani	29
La chasse (The Hunt), op. 51, no. 9	Napoléon Coste	30
Souvenir du quinze août (Memory of August 15th), op. 25	José Ferrer	32
Contredanse, op. 8, no. 5	Dionisio Aguado	34

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

Tango	Michael Coghlan	35
Babybaião	Roland Dyens	36
Choral Fughetta	Robert Benedict	38
In the Olive Grove	Brian Katz	39
Suite del Plata No. 1 First Movement: Preludio	Máximo Diego Pujol	40
Rêves d'été (Summer Dreams)	Michael Yukich	41
Spanish Romance	Anonymous 19th century, arr. Robert Hamilton	42
Petite valse des cinq cordes (Little Five-string Waltz)	Francis Kleynjans	44

---

## Etudes

Etude no. 1: Étude, op. 60, no. 10	Matteo Carcassi	45
Etude no. 2: Allegretto grazioso, op. 51, no. 10	Mauro Giuliani	46
Etude no. 3: Andante	Ferdinando Carulli	47
Etude no. 4: Lesson 35	Dionisio Aguado	48
Etude no. 5: Étude, op. 60, no. 7	Matteo Carcassi	50
Etude no. 6: Lesson, op. 139, no. 3	Mauro Giuliani	52
Etude no. 7: 2e étude, op. 6, no. 2	Fernando Sor	54
Etude no. 8: Vivace, op. 48, no. 1	Mauro Giuliani	55
Etude no. 9: Lullaby	Gary Davis	56
Etude no. 10: Study	Brian Katz	57
Etude no. 11: Lesson 6	Julio Sagreras	58
Etude no. 12: Les acrobates	Frédéric Costantino	59
Etude no. 13: Nocturne 1	Robert Benedict	60
Etude no. 14: Chromatic Study	Pierre Gallant	62
Etude no. 15: Miniature No. 19	Alain Reiher	64

## Capriccio

Jan Antonín Losy  
(ca 1650–1721)

♩ = 92 – 104

The musical score is written in treble clef with a 3/4 time signature. It consists of 24 measures, with measure numbers 5, 9, 13, 17, 21, and 24 indicated in boxes. The score includes various musical notations such as fingerings (i, m, a), dynamics (mf, p), and articulation (accents, slurs). Measure 5 begins with a *mf* dynamic. Measure 9 features a *p* dynamic. Measure 13 has a *p* dynamic. Measure 17 has a *p* dynamic. Measure 21 has a *p* dynamic. Measure 24 includes a trill marked with (a) and a dynamic of *tr*. A final measure (25) is shown below measure 24, starting with a *m* dynamic.

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) $\text{♩} = 63 - 69$ 

The musical score for the Gavotte by Jan Antonín Losy is presented in a single system with five staves. The piece is in 3/4 time, indicated by the tempo marking  $\text{♩} = 63 - 69$ . The key signature is one sharp (F#), and the piece begins with a dynamic marking of *f* (forte). The notation includes various musical symbols such as slurs, accents, and dynamic markings (*m*, *f*, *p*, *a*, *i*). Fingerings are indicated by numbers 1-4. The score is divided into measures, with measure numbers 4, 7, 11, 14, and 17 marked in boxes. The piece concludes with a double bar line and repeat dots.

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

③ = F#

♩ = 108 - 120



# Dance

Anonymous  
arr. Oscar Chilesotti

Allegretto ♩ = 104 - 120

5

8

11

15

19

23

*f*

*m a*

*m i*

*5* II

*3* II

*6* II

*6* III

*6* III

*5* II

*3* II

*6* II

## Partita VIII

## IV: Gigue

Giuseppe Antonio Brescianello

(ca 1690–1758)

transc. Sophocles Papas

♩. = 60 – 69

5

10

15

19

24

28

*p*

*f*

$\frac{6}{6} \text{II}$

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

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

⑥ = D  
♩ = 63 - 69

Musical notation for the first system of Kemp's Jig, measures 1-4. The piece is in D major (two sharps) and 3/4 time. The first measure starts with a forte (*f*) dynamic. Fingerings are indicated by letters *a*, *m*, and *i*. A lute tablature  $\frac{5}{5}II$  is shown above the staff. The piece concludes with a piano (*p*) dynamic.

Musical notation for the second system of Kemp's Jig, measures 5-8. Measure 5 is marked with a square box containing the number 5. The notation continues with fingerings and the  $\frac{5}{5}II$  lute tablature.

Musical notation for the third system of Kemp's Jig, measures 9-12. Measure 9 is marked with a square box containing the number 9 and includes an alternative fingering (a) for the first note. Measure 12 features a circled number 3, likely indicating a lute tablature or a specific fingering.

Musical notation for the fourth system of Kemp's Jig, measures 13-16. Measure 13 is marked with a square box containing the number 13. The notation includes various fingerings and rests.

Musical notation for the fifth system of Kemp's Jig, measures 17-20. Measure 17 is marked with a square box containing the number 17. Measure 20 features a circled number 3.

Musical notation for the sixth system of Kemp's Jig, measures 21-24. Measure 21 is marked with a square box containing the number 21. The notation includes fingerings and rests.

Musical notation for the seventh system of Kemp's Jig, measures 25-26. Measure 25 is marked with a square box containing the number 25 and includes an alternative fingering (a). Measure 26 features a circled number 1.

# Menuet

BWV Anh. 114

Christian Petzold  
(1677–1733)  
arr. Jeffrey McFadden

♩ = 104 – 120

6

11

17

22

28

## My Lord Willoughby's Welcome Home

Poulton 66

John Dowland  
(1563–1626)

arr. Jeffrey McFadden

③ = F#  
♩ = 96 – 108

③ = F#  
♩ = 96 – 108

5

9

13

17

21

# Almain

## The Night Watch

Anthony Holborne  
(1545–1602)  
arr. Jeffrey McFadden

⑥ = D

♩ = 96 – 104

Musical notation for measures 1-4. The piece is in G major (one sharp) and common time. Measure 1 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note D4 and a half note G3. Measure 2 continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line has a half note F3 and a half note D3. Measure 3 features a quarter note G4, a quarter note F4, and a quarter note E4. The bass line has a half note C3 and a half note G2. Measure 4 concludes with a quarter note D4, a quarter note C4, and a quarter note B3. The bass line has a half note F2 and a half note D2. Fingerings are indicated with numbers 1-4. A circled 6 indicates the D note in measure 4. Dynamic markings include *i* and *a m*.

Musical notation for measures 5-8. Measure 5 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note D4 and a half note G3. Measure 6 continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line has a half note F3 and a half note D3. Measure 7 features a quarter note G4, a quarter note F4, and a quarter note E4. The bass line has a half note C3 and a half note G2. Measure 8 concludes with a quarter note D4, a quarter note C4, and a quarter note B3. The bass line has a half note F2 and a half note D2. Fingerings are indicated with numbers 1-4. Dynamic markings include *m*, *i*, and *m*.

Musical notation for measures 9-12. Measure 9 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note D4 and a half note G3. Measure 10 continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line has a half note F3 and a half note D3. Measure 11 features a quarter note G4, a quarter note F4, and a quarter note E4. The bass line has a half note C3 and a half note G2. Measure 12 concludes with a quarter note D4, a quarter note C4, and a quarter note B3. The bass line has a half note F2 and a half note D2.

Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note D4 and a half note G3. Measure 14 continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line has a half note F3 and a half note D3. Measure 15 features a quarter note G4, a quarter note F4, and a quarter note E4. The bass line has a half note C3 and a half note G2. Measure 16 concludes with a quarter note D4, a quarter note C4, and a quarter note B3. The bass line has a half note F2 and a half note D2.

Musical notation for measures 17-20. Measure 17 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note D4 and a half note G3. Measure 18 continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line has a half note F3 and a half note D3. Measure 19 features a quarter note G4, a quarter note F4, and a quarter note E4. The bass line has a half note C3 and a half note G2. Measure 20 concludes with a quarter note D4, a quarter note C4, and a quarter note B3. The bass line has a half note F2 and a half note D2. Dynamic markings include *a* and *a m*. A circled 3 is present above the first measure.

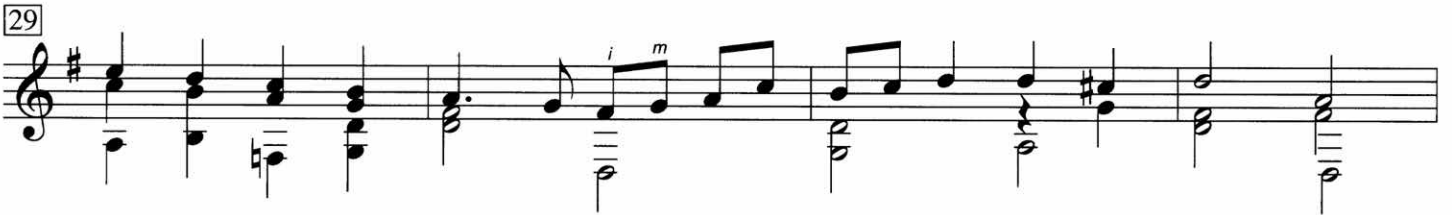
Musical notation for measures 21-24. Measure 21 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line consists of a half note D4 and a half note G3. Measure 22 continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line has a half note F3 and a half note D3. Measure 23 features a quarter note G4, a quarter note F4, and a quarter note E4. The bass line has a half note C3 and a half note G2. Measure 24 concludes with a quarter note D4, a quarter note C4, and a quarter note B3. The bass line has a half note F2 and a half note D2. Dynamic markings include *m*, *i*, and *m*. A circled 3 is present above the third measure.



25




29



33



37



41



45



# Se io m'accorgo

*If I Am Troubled*

Anonymous  
arr. Oscar Chilesotti

$\text{♩} = 63 - 72$

The musical score is written for a lute in 4/4 time, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked as  $\text{♩} = 63 - 72$ . The piece begins with a  $\frac{3}{3}$  V section, followed by a  $\frac{5}{5}$  III section. The score is divided into measures 1 through 14, with first and second endings indicated by brackets and numbers 1 and 2. Measure 4 contains a first ending with dynamics *m* and *i*. Measure 6 contains a first ending with dynamics *a*, *m*, and *i*. Measure 9 contains a first ending with dynamics *m*, *i*, and *a*, and a pivot point labeled "Piv." with dynamics *a* and *m*. Measure 12 contains a first ending with dynamics *a*, *m*, *i*, *m*, *i*, *m*, and *i*, and a *poco rit.* marking. Measure 14 contains a first ending with dynamics *a* and *tr*, and a second ending with dynamics *tr*. A final first ending is marked with a *p* dynamic. The score includes various fingering numbers (1-4) and articulation marks such as accents (*a*) and slurs.

# Divertimento

op. 40, no. 6

Mauro Giuliani  
(1781-1829)

Allegro ♩ = 76 - 96

The musical score is written for guitar in G major (one sharp) and 2/4 time. It begins with a tempo marking of Allegro and a metronome range of 76-96. The first measure is marked *mf*. The score includes several measures with accents (*i*, *m*) and slurs. Measure 6 is marked *p*. Measure 12 has a *mf* marking. Measure 24 is marked *f*. The score contains various technical markings, including fingering numbers (1-4), double bar lines with repeat signs, and dynamic markings like *mf*, *p*, and *f*. The piece concludes with a final cadence in the 40th measure.

## Contredanse

op. 11, no. 4

Dionisio Aguado  
(1784–1849) $\text{♩} = 76 - 88$



③

25

④ Piv.

$\frac{4}{2} \text{II}$

29

④

33

37

③

41

④ Piv.

$\frac{4}{2} \text{II}$

45

*D.C. al Fine*

# Agitato

op. 51, no. 3

Mauro Giuliani  
(1781–1829)

$\text{♩} = 92 - 108$

*p*

5

*mf* *p*

10

15

*p* *f*

20

*dim.*

25

30

35

40

45

50

# Allegretto

op. 35, no. 8

Fernando Sor  
(1778–1839)

♩ = 44 – 50

*mf*

*i p i p m i*

*i m a m i*

6

*a a*

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

11

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

17

22

*m i m*

27

*a i m i a i m*

33

*m* 3 *a* *i* *m* 3

37

*a* *i* *m*

43

49

*i* *m* *m*

53

*a*

59

# Allegretto

op. 51, no. 15

Mauro Giuliani  
(1781-1829)

♩ = 50 - 60

The musical score is written for guitar and consists of six systems. Each system begins with a measure number in a box: 3, 6, 9, 12, 15, and 18. The notation is in 2/4 time and includes treble and bass staves. Fingerings are indicated by letters *i*, *m*, and *a*. Dynamics include *mf* and *p*. The score contains various musical symbols such as notes, rests, slurs, and ties.

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

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

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

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

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

33 *a tempo* *m a m*

36

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

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



# El amable

## The Amiable Fellow

José Ferrer  
(1835–1916)

Andante ♩ = 63 – 76

First system of musical notation (measures 1-2). The key signature is two sharps (F# and C#), and the time signature is 4/4. The piece is marked 'Andante' with a tempo of ♩ = 63–76. The first measure starts with a forte (*f*) dynamic and contains a triplet of eighth notes (m, i) and a quarter note (a). The second measure contains a quarter note (i), a quarter note (m), and a quarter note (i). The bass line consists of chords and single notes with dynamics *p* and *f*.

Second system of musical notation (measures 3-4). Measure 3 starts with a boxed measure number '3'. It contains a quarter note (m), a quarter note (i), and a quarter note (a). Measure 4 contains a quarter note (i), a quarter note (m), and a quarter note (i). The bass line continues with chords and single notes.

Third system of musical notation (measures 5-6). Measure 5 starts with a boxed measure number '5'. It contains a quarter note (i), a quarter note (m), and a quarter note (i). Measure 6 contains a quarter note (a), a quarter note (i), and a quarter note (m). The bass line continues with chords and single notes.

Fourth system of musical notation (measures 7-8). Measure 7 starts with a boxed measure number '7'. It contains a quarter note (i), a quarter note (m), and a quarter note (i). Measure 8 contains a quarter note (a), a quarter note (i), and a quarter note (m). The bass line continues with chords and single notes.

Fifth system of musical notation (measures 9-10). Measure 9 starts with a boxed measure number '9'. It contains a quarter note (m), a quarter note (i), and a quarter note (a). Measure 10 contains a quarter note (i), a quarter note (m), and a quarter note (i). The bass line continues with chords and single notes.

Sixth system of musical notation (measures 11-12). Measure 11 starts with a boxed measure number '11'. It contains a quarter note (i), a quarter note (m), and a quarter note (i). Measure 12 contains a quarter note (a), a quarter note (i), and a quarter note (m). The bass line continues with chords and single notes.

Seventh system of musical notation (measures 13-14). Measure 13 starts with a boxed measure number '13'. It contains a quarter note (i), a quarter note (m), and a quarter note (i). Measure 14 contains a quarter note (a), a quarter note (i), and a quarter note (m). The bass line continues with chords and single notes.

15

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

*mf* *p*

17

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

*p*

19

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

*p* *p*

22

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

*f*

24

26

28

*a*

$\frac{5}{2}\text{II}$   $\frac{4}{2}\text{II}$  Piv. Piv.  $\frac{4}{2}\text{II}$  Piv.  $\frac{4}{3}\text{II}$

# Andante

op. 44, no. 15

Fernando Sor  
(1778–1839)

$\text{♩} = 54 - 63$

5

9

13

17

21

25

29

# Grazioso

op. 50, no. 23

Mauro Giuliani  
(1781-1829)

♩ = 46 - 54

Musical notation for measures 1-3. Treble clef, 2/4 time signature. The melody features eighth and sixteenth notes with slurs and accents. Fingerings are indicated by numbers 1-4. Dynamics include *p* and *a*. A trill is present in measure 3.

Musical notation for measures 4-6. Treble clef, 2/4 time signature. The melody continues with slurs and accents. Fingerings are indicated by numbers 1-4. Dynamics include *p* and *a*. A trill is present in measure 6.

Musical notation for measures 7-9. Treble clef, 2/4 time signature. The melody continues with slurs and accents. Fingerings are indicated by numbers 1-4. Dynamics include *p* and *a*. A trill is present in measure 9.

Musical notation for measures 10-12. Treble clef, 2/4 time signature. The melody continues with slurs and accents. Fingerings are indicated by numbers 1-4. Dynamics include *p* and *a*. A trill is present in measure 12.

Musical notation for measures 13-16. Treble clef, 2/4 time signature. The melody continues with slurs and accents. Fingerings are indicated by numbers 1-4. Dynamics include *mf* and *p*. A trill is present in measure 16.

Musical notation for measures 17-20. Treble clef, 2/4 time signature. The melody continues with slurs and accents. Fingerings are indicated by numbers 1-4. Dynamics include *p* and *a*. A trill is present in measure 20.

Musical notation for measures 21-23. Treble clef, 2/4 time signature. The melody concludes with slurs and accents. Fingerings are indicated by numbers 1-4. Dynamics include *rit.* and *p*. A trill is present in measure 23.

## La chasse

The Hunt

op. 51, no. 9

Napoléon Coste  
(1805–1883)

Allegretto ♩ = 69 - 80

Musical notation for the first system, measures 1-4. The piece is in G major and 6/8 time. The melody features slurs and accents, with dynamics *mf* and *p*. Fingerings are indicated by numbers 1-4.

Musical notation for the second system, measures 5-8. The melody continues with slurs and accents, and dynamics *mf* and *p*. Fingerings are indicated by numbers 1-4.

Musical notation for the third system, measures 9-12. The melody includes slurs and accents, with dynamics *p*. Fingerings are indicated by numbers 1-4. Above the staff, a dashed line indicates an octave shift: *8va*-----, with fret positions h.XII, h.VII, h.XII, h.VII, h.XII, h.VII.

Musical notation for the fourth system, measures 13-16. The melody features slurs and accents, with dynamics *mf* and *p*. Fingerings are indicated by numbers 1-4. A double bar line with a repeat sign is present at the end of the system.

Musical notation for the fifth system, measures 17-20. The melody continues with slurs and accents, and dynamics *a* and *m*. Fingerings are indicated by numbers 1-4.

Musical notation for the sixth system, measures 21-24. The melody concludes with slurs and accents, and dynamics *mf*. Fingerings are indicated by numbers 1-4.

25

29

33

8va-----  
h.XII----- h.VII h.XII

37

-----  
h.VII h.XII h.VII

41

45

$\frac{3}{3}$ V  $\frac{3}{3}$ VII  $\frac{6}{6}$ III

## Souvenir du quinze août

Memory of August 15th

op. 25

José Ferrer  
(1835–1916)Andante  $\text{♩} = 48 - 56$ 

8va h.XII

8va h.XII

5

Piv.  $\frac{3}{2}$ III  $\frac{3}{2}$ I

*a*  
*m*  
*i*

*m* *i* *a*

*cantabile*

9

*m* *i* *a*

*i* *i* *m* *i* *m*

*a* *i*

*p* *p*

13

17

21

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

*i* *m* *i*

25

*a*

$\frac{2}{2}$ III  
*i* *m* *a* *m*

*p*



29 *m i*

*p i p*

33

37

41

45

49 *Piv.  $\frac{2}{2}$  I* *m a*

53

57 *8va*  
*h.XII*

*rit.*

## Contredanse

op. 8, no. 5

Dionisio Aguado  
(1784-1849) $\text{♩} = 69 - 80$ 

*mf*

7

13

*Fine*

19

25

30

35

*D.C. al Fine*

# Tango

Michael Coghlan  
(b. 1955)

♩ = 108 - 116

Musical score for **Tango** by Michael Coghlan. The score is written for a single melodic line on a treble clef staff in 4/4 time, with a tempo of 108-116 beats per minute. The key signature has one sharp (F#).

The score includes various dynamics and articulations:

- Measures 1-4: *mp*, *p*, *a*, *m*, *f*
- Measure 5: *i*, *m*, *p*, *p*, *p*, *2/2 III*, *a*, *m*, *2/2 III*
- Measure 9: *2/2 III*, *2/2 III*, *1.*
- Measure 12: *2.*, *p*, *p*
- Measure 16: *i*, *a*, *m*, *i*, *m*, *i*
- Measure 19: *a tempo*, *lento*, *f*
- Measure 23: *m*, *i*, *m*, *i*, *m*, *i*
- Measure 27: *pont.*, *pp*, *nat.*, *f*, *i*, *3*, *m*, *a*

The score also features numerous fingerings (e.g., 1, 2, 3, 4, 5), slurs, and breathings. Measure numbers 5, 9, 12, 16, 19, 23, and 27 are indicated in boxes.

## Babybaião

Roland Dyens  
(1955–2016)

Moderato, con balanço ♩ = 72 – 80

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of six systems of music, each starting with a measure number in a box. The notation includes various fingerings (m, i, a, 0, 2, 4), dynamics (p, mp), and performance instructions (poco, gliss., p subito). The piece features a mix of eighth and quarter notes, often with slurs and accents.

Measures 1-4: *p*, *m*, *i*, *a*, *m*, *i*, *m*

Measures 5-8: *mp*, *a*, *m*, *i*, *i*, *a*, *a*

Measures 9-12: *p*, *i*, *a*, *m*, *i*, *a*

Measures 13-16: *p*, *a*, *m*, *i*, *m*

Measures 17-20: *mp*, *p*, *poco*, *p subito*

Measures 21-24: *p*, *a*, *m*, *i*, *a*, *m*, *a*, *p*, *mp*

29

33

37

41

45

49

53

\* Strum notes using fingernail of index finger

## Choral Fughetta

Robert Benedict  
(1947–2013)

♩ = 84 – 100

6

11

16

20

25

30

36

*mp*

*p*

*f*

*a tempo*

*poco rit.*

*mf dolce*

Figured Bass:  $\frac{2}{2} I$ ,  $\frac{6}{6} I$ , Piv.,  $\frac{4}{3} III$ , Piv.  $\frac{2}{2} III$ ,  $\frac{1}{6} I$ , Piv.,  $\frac{2}{2} V$

# In the Olive Grove

Brian Katz  
(b. 1955)

Moderato (not too strict) ♩ = 88 - 100  
*expressively*

1. *mp* *p* Piv.  $\frac{6}{6}$  I

6. *mf* *mp* *mf*

11. Piv.  $\frac{6}{6}$  I *mf*

16.  $\frac{4}{3}$  II *mp* *dolce*  $\frac{6}{6}$  I

21.  $\frac{3}{3}$  V  $\frac{5}{5}$  V

26.  $\frac{5}{5}$  VII Piv. *mp* (roll last time only)

31. *D.S. al Coda* *Coda* *rit.* *mp*



## Suite del Plata No. 1

## I: Preludio

Máximo Diego Pujol  
(b. 1957)

Andante ♩ = 88 - 96

*mp*

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

Piv.  $\frac{5}{5}$  I

1.

4

2.

*ten.* *a* *i* *m* *i*

*mp*

8

*a tempo*

*poco rall.* *a* *a*

*p*

12

*mp*

16

*mp*

20

*ten.* *mp*

24

*a tempo*

*poco rall.* *rall.*

# Rêves d'été

Summer Dreams

Michael Yukich  
(b. 1955)

Freely and expressively ♩ = 63 - 69

The musical score is written for a single melodic line on a treble clef staff in 2/4 time. The key signature has one sharp (F#). The piece is marked 'Freely and expressively' with a tempo range of 63-69 beats per minute. The score is divided into measures, with measure numbers 7, 13, 19, 25, 30, 35, and 41 indicated in boxes. Performance instructions include dynamics such as *p*, *espress.*, and *pp*, and articulation like *rit.* and *freely*. Fingerings are indicated with numbers 1-4. A section starting at measure 13 is marked *5 II*. The piece concludes with a Coda symbol at measure 41, followed by a final chord marked *pp*.

## Spanish Romance

Anonymous 19th century  
arr. Robert Hamilton

♩ = 92 - 108

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six systems of music, each with a measure number in a box at the beginning. The first system includes a tempo marking '♩ = 92 - 108' and dynamic markings 'a' and 'm'. The score features various musical notations including triplets, slurs, and fingering numbers (1-4). The piece concludes with a first ending (marked '1.') and a second ending (marked '2.') leading to a 'Fine' instruction. The final chord is a triad of F#, A, and C#.

3

6

9

12

15

*Fine*

17

20

$\frac{6}{6}VII$

23

$\frac{3}{3}IX$

26

$\frac{3}{3}V$

29

$\frac{5}{5}II$

32

1. 2.

*D.S. al Fine*

# Petite valse des cinq cordes

## Little Five-string Waltz

Francis Kleynjans  
(b. 1951)

Moderately, rhythmically, with a touch of nostalgia  $\text{♩} = 44 - 54$

**mf**

**f**

**pp**

*un poco rit.*

*rall.*

*rit.*

*a tempo*

**p**

**f**

*rall.*

**Coda**

*rall.*

*molto rit.*

**p**

*D.C. con ripetizione al  $\text{⊕}$  e poi la Coda*

For examinations, observe the repeats.

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

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## Etude no. 1

Étude  
op. 60, no. 10Matteo Carcassi  
(1792–1853)

Allegretto ♩ = 108 – 126

Musical score for Etude no. 1, op. 60, no. 10 by Matteo Carcassi. The score is in G major and 3/4 time, featuring a single melodic line with a bass accompaniment of dotted half notes. The piece is marked "Allegretto" with a tempo of 108–126. It includes various musical notations such as dynamics (*mf*, *mp*, *f*, *p*), articulation (accents, slurs), and fingerings (1-4, 1-2-3, 1-2-3-4). The score is divided into systems with measure numbers 6, 11, 17, 23, 29, and 35. The piece concludes with a "rall." (ritardando) and a "p" (piano) dynamic.





# Andante

Ferdinando Carulli  
(1770–1841)

Andante ♩ = 58 – 69

*mp*

6 *p* *mf*

12 *Fine*

17 *f* *mp*

22 *f* *p*

27 *mf* *mp*

32 *mf* *rall.* *D.C. al Fine*

# Lesson 35

Dionisio Aguado  
(1784–1849)

$\text{♩} = 96 - 112$

*mf*

5

1. *p*

2. *p*

7

11

14 *f*

17 *Fine*

21 *f rit.*



# Étude

op. 60, no. 7

Matteo Carcassi  
(1792–1853)

Allegro ♩ = 69 – 84

*mf*

3

5

*mf*

7

*poco rit.* *p*

9 *a tempo*

*f*

11

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

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

*mf*

17 *m*

*p*

19 *p*

*p*

21 *a m i*

*f*

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

*mf*

25

27 *poco rit.*

*p*

Lesson  
op. 139, no. 3

Mauro Giuliani  
(1781–1829)

Allegretto ♩ = 76 – 92

6

12

18

24

30

36  $\frac{3}{3}$ II *i* *m* *a* *m*  $\frac{3}{3}$ II *i*  $\frac{3}{3}$ II

42  $\frac{3}{3}$ I  $\frac{3}{3}$ II

49

55

61

67

73

2e étude  
op. 6, no. 2

Fernando Sor  
(1778–1839)

Andante allegro ♩ = 72 – 88

mf

3

6

9

11

14

mf



Etude no. 8

Vivace  
op. 48, no. 1

Mauro Giuliani  
(1781-1829)

$\text{♩} = 104 - 120$

$\frac{3}{3}$ VIII —  $\frac{3}{3}$ VI —  $\frac{3}{3}$ V —  $\frac{3}{3}$ III

[3]  $\frac{3}{3}$ I

[6]

[9]

[12] Piv.  $\frac{4}{4}$ IX — Piv. — Piv.  $\frac{4}{3}$ III —  $\frac{4}{3}$ II

[15]

# Lullaby

Gary Davis  
(b. 1950)

$\text{♩} = 80 - 92$

3/3 II *a* *mip* *a* 3/3 II 3/3 II

4 *rit.* *a tempo* *a* *mip* *a* 6/6 II

7 1. 2. 6/6 III

9 6/6 II 6/6 I 3/3 III 4/2 IV *rall.*

Brian Katz  
(b. 1955)

$\text{♩} = 84 - 96$

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

4

*mf* *f*

7

Piv. II

*mp* *p*

10

Piv.  $\frac{3}{3}$  II

*p* *mf*

13

$\frac{5}{5}$  II

h. XII

*mp* *mf* *mp*

# Lesson 6

Julio Sagreras  
(1879–1942)

Allegretto comodo ♩ = 126 – 144

5

9

13

17

21

25

29

33

*Fine*

*D.C. al Fine*

Chord diagrams: 4 II, 5 IV, 6 IV, 6 II, 3 VII, 3 IX, 3 V, 3 VII, 3 VII

# Les acrobates

Frédéric Costantino  
(b. 1971)

♩ = 88 - 104

mf

p

mf

3

m i m a

4 1 4 0

1 4 3

m i m i

4 1 4

6

Piv.  $\frac{6}{6}$  I Piv.  $\frac{1}{6}$   $\frac{5}{5}$  I

i m a

m i m

i m a i

9

m i a

più leggero

mp

12

15

mf

18

$\frac{4}{3}$  II

f

molto rall.

# Nocturne 1

Robert Benedict  
(1947–2013)

① = D  
Misterioso ♩ = 63 – 72

④ *mf* *mp*

③ *mf* *mp sub.* *p*

⑤ *p*

⑦ *p*

⑨ *rit.* *p* *p*

⑫ *p* *p* *p* *p*

16

*i m i m*

*p*

18

*p*

20

*p*

22

*p*

24

*p*

26

*p*

29

*rit.*

# Chromatic Study

Pierre Gallant  
(b. 1950)

Allegro ♩ = 69 - 80

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of seven systems of music, each starting with a measure number in a box. The notation includes various dynamics (p, m, f, sf), articulations (accents, slurs), and fingerings (i, m, a). The piece is characterized by its chromatic movement and complex rhythmic patterns.

System 1: Measures 1-3. Dynamics: *p*. Fingerings: *m i m i p i*. Articulations: accents on measures 2 and 3.

System 2: Measures 4-6. Measure 4 is boxed. Dynamics: *p*. Fingerings: *i p*. Articulations: accents on measures 5 and 6.

System 3: Measures 7-9. Measure 7 is boxed. Dynamics: *p*. Fingerings: *i m*. Articulations: accents on measures 8 and 9.

System 4: Measures 10-12. Measure 10 is boxed. Dynamics: *p*. Articulations: accents on measures 11 and 12.

System 5: Measures 13-15. Measure 13 is boxed. Dynamics: *p*. Fingerings: *i m*. Articulations: accents on measures 14 and 15.

System 6: Measures 16-18. Measure 16 is boxed. Dynamics: *p*. Articulations: accents on measures 17 and 18.

System 7: Measures 19-21. Measure 19 is boxed. Dynamics: *f*, *sf*. Fingerings: *i m*. Articulations: accents on measures 20 and 21.

System 8: Measures 22-24. Measure 22 is boxed. Dynamics: *f*, *sf*. Articulations: accents on measures 23 and 24.



25

28

31

34

37

40

43

46





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