

LEVEL

6

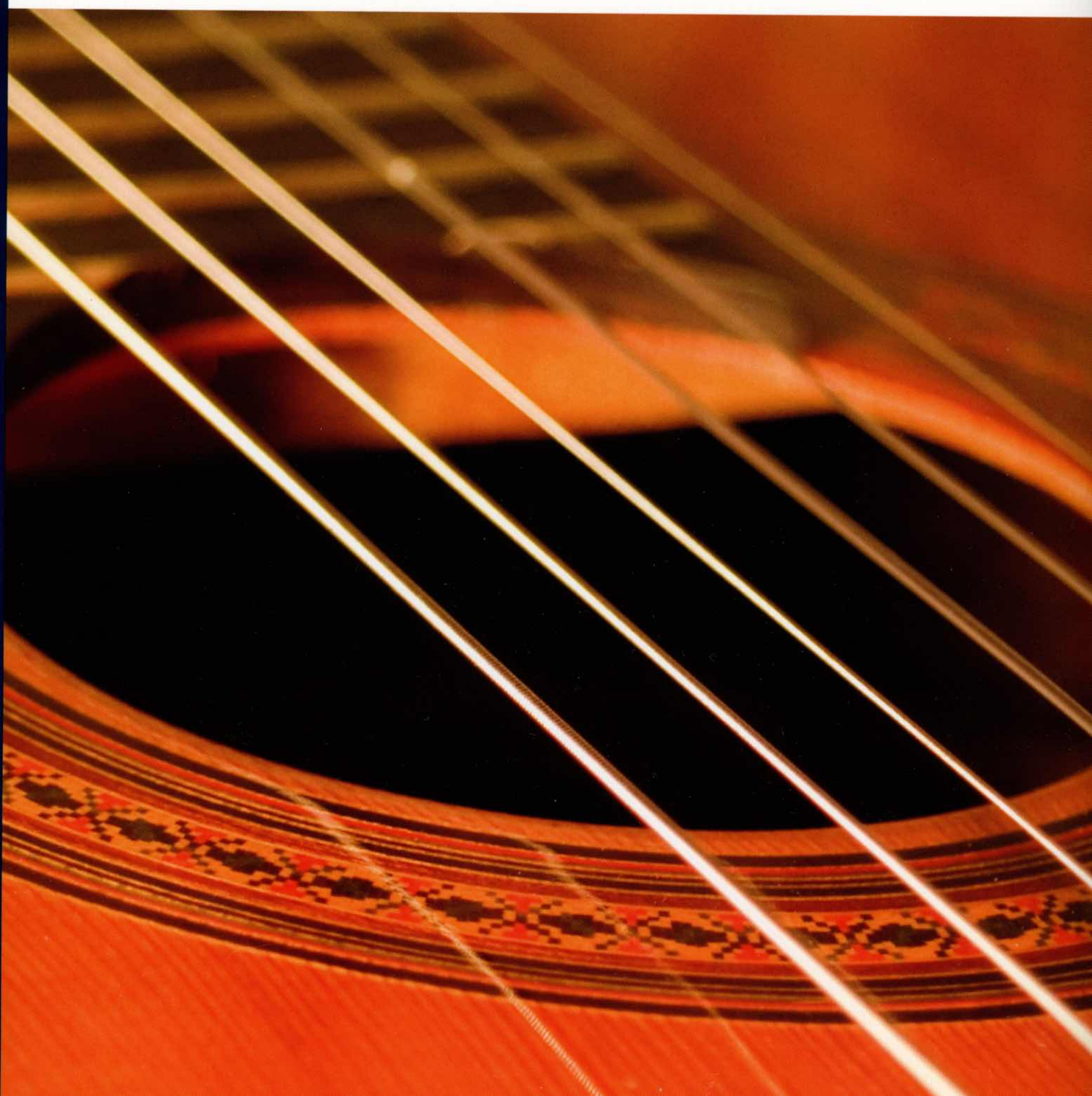
# Classical Guitar

## Repertoire and Etudes

2018 Edition



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The finest instrument is the mind.



## **Acknowledgments**

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PUBLISHING

# **Classical Guitar**

## Repertoire and Etudes 6

**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)
$\frac{4}{2}$ 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 ( <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
8va 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 taste</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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## Sonata No. 5

## I: Prelude

Silvius Leopold Weiss  
(1686–1750)

Freely ♩ = 84 – 100

Original key: G major  
NOTE: There are no bar lines in the composer's manuscript.  
Source: London, British Library, Add. MS 30387

## Allmayne

Robert Johnson  
(ca 1583–1633)  
arr. Michael Bracken

$\text{♩} = 84 - 96$

4

8

12

16

21

25

29

# Lute Suite

BWV 996

Bourrée

Johann Sebastian Bach

(1685-1750)

♩ = 116 - 132

6/6 II

4

6/6 II

9

13

6/6 VIII

17

21

6/6 II

(a)

## Courante

Silvius Leopold Weiss  
(1686–1750)

$\text{♩} = 100 - 116$

5

10

16

20

25

30

35

15

(a) or (b) (c) (d)

## Suite for Solo Cello No. 2

BWV 1008  
SarabandeJohann Sebastian Bach  
(1685–1750)  
arr. Jeffrey McFadden

♩ = 54 – 60

The musical score is written for a solo cello in 3/4 time, D major. It consists of seven staves of music. The tempo is marked as ♩ = 54 – 60. The score includes various performance instructions such as *tr* (trills), *m* (mezzo-forte), *a* (accents), *i* (pizzicato), *p* (piano), and *5/3 II* (fingerings). The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, and 25 indicated in boxes. The piece concludes with a double bar line and repeat dots.

Original key: D minor

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## Fantasía XIV

Luys de Narváez  
(fl. 1530–1550)  
arr. Frank Koonce

③ = F#

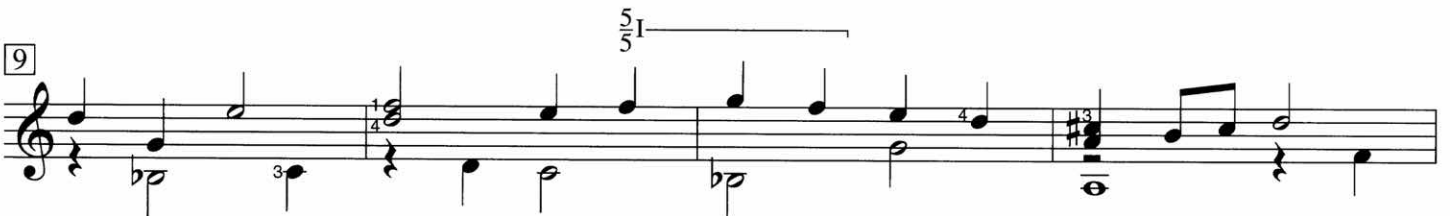
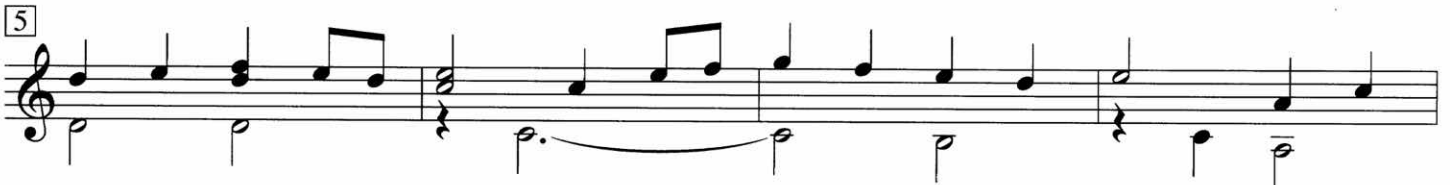
♩ = 92 – 104



## Pavaniglia con parti variate

Giovanni Paolo Foscarini  
*(fl. 1629–1647)*  
 arr. Jeffrey McFadden

$\text{♩} = 108 - 120$



A *pavaniglia* was an instrumental dance, popular in Italy *ca* 1700–1750.

Source: *Cinque libri della chitarra alla spagnola*, 5

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33 *i m a m a i m a*

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

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

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

49

53

57

61

## Saltarello

attr. Vincenzo Galilei  
(ca 1520–1591)  
arr. Oscar Chilesotti

⑥ = D

Allegro ♩ = 160 – 184

5

9

13

17

21

25

A *saltarello* is a lively dance of Spanish and Italian origin, characterized by triple meter and jumping movements that formed part of the dance steps.  
Source: *Six Lute Pieces of the Renaissance*





37

41

45

*ff*

49

*pp*

53

57

*mf*

61

*sf*

65

*f*

69

*f*

# Waltz

op. 51, no. 8

Napoléon Coste  
(1805–1883)

$\text{♩} = 116 - 132$

*mf*

*p*

*m*

*mf*

*p*

*f*

*p*

*mf*

*m*

*a*

*p*

*rit.*

*a tempo*

*m*

*a*

1. Piv.  $\frac{3}{2}$  II

2. Piv.  $\frac{3}{2}$  II

*Fine*

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

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

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

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

41

45 *D.C. al Fine*

## Divertimento

op. 40, no. 12

Mauro Giuliani  
(1781–1829)

Allegro vivace ♩ = 46 – 52

5

9

13

17

21

25

29

*p*

*mf*

*sf*

*sf*

*f*

*sf*

*p*

*a m a*

*m i p i a i*

*m i p i m a*

*m a m a m a*

*m a i*



33 *a*  $\frac{3}{3}$  II  $\frac{3}{3}$  II

37 *m i* *p p* *f* *m i p i m i* *m i p i m i*

41 *m i p i*

45 *a* *m i* *p*

49 *p*

53

57 *sf*

61 *sf* *f* *m i* *m i*

65 *ff*



32

36

Fine

Trio

40

*p* *m* *mf* Piv.

44

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

48

*a* *m* *i* *a* *b* *4*

52

*p* *p* *1* *2* *3* *4* *3* *2* *1*

56

60

*6*/*6* I *D.C. al Fine*



## Contredanse

op. 8, no. 6

Dionisio Aguado  
(1784–1849)

$\text{♩} = 66 - 76$

5

10

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

20 *Fine*

25

31 Piv.  $\frac{2}{2}$  V

36 *D.C. al Fine*



22

*p*

25

*sf*

28

*rit.* Piv.  $\frac{2}{2}$  Piv.

*a tempo*

31

*p p*

*Più mosso*

34

*mf*

37

*p f p f*

40

*p f p f* Piv.

43

*p ff p* Piv.

## Nocturne No. 2

op. 4, no. 2 (excerpt)

Johann Kaspar Mertz  
(1806–1856)Andantino  $\text{♩} = 54 - 60$ 

Musical score for Nocturne No. 2, op. 4, no. 2 (excerpt) by Johann Kaspar Mertz. The score is in 3/4 time, marked Andantino with a tempo of 54–60 beats per minute. It features a treble clef and a key signature of one sharp (F#). The piece is characterized by its flowing, lyrical melody and delicate accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings (*p*, *m*). It also features several trills and triplets. The piece concludes with a *rit.* (ritardando) marking.

The score is divided into measures, with measure numbers 3, 5, 7, 9, and 10 indicated. Measure 3 begins with a trill on the first note. Measure 5 features a trill on the second note. Measure 7 includes a first ending bracket. Measure 9 includes a second ending bracket. Measure 10 includes a trill on the first note and a *rit.* marking.

The score also includes several trills and triplets. Trills are marked with 'a' and 'm' above the notes. Triplets are marked with '3' below the notes. The piece concludes with a *rit.* marking.



12 Piv. *a tempo*

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

16 1. 2. *p*

17

19 *p*

21 *pp*

## Waltz No. 1

Johann Kaspar Mertz  
(1806–1856)

$\text{♩} = 108 - 120$

*p* *f* *p*

6 *f* *p*

11 *Fine*

17 *p* *f* *p*

22 *f* *p*

27

33 *p*

37

41

45

*i m a i m a*

49

53

57

61

*D.C. al Fine*



46  $\frac{5}{5}\text{II}$  *m* *a* *a* *i m a* *p* *mf*

52  $\frac{5}{5}\text{IX}$  *i m a*

58  $\frac{6}{6}\text{VII}$  *a*  $\frac{3}{3}\text{V}$   $\frac{3}{3}\text{VII}$  *a m a m* *a m a m*

64  $\frac{4}{5}\text{II}$  *m*  $\frac{4}{4}\text{II}$  *f*

70  $\frac{4}{2}\text{II}$  *3*  $\frac{4}{4}\text{II}$

76 *3*

82  $\frac{2}{2}\text{V}$   $\frac{4}{3}\text{II}$  *dim.*



## Choro para Olga

Laurindo Almeida  
(1917–1995)

© = D  
Manhosamente  $\text{♩} = 54 - 60$

5 9 13 18 22 26 30

*i m* *a* *3/2*II  $\frac{4}{4}$ II  $\frac{4}{4}$ IV

*3/3*V *a m i* *m i* *p*

*i*  $\frac{2}{2}$ II  $\frac{4}{4}$ II  $\frac{4}{4}$ IV

*3/3*V *a* *m* *Fine*

$\frac{3}{2}$ II  $\frac{2}{2}$ II

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

$\frac{3}{2}$ II  $\frac{5}{3}$ II

$\frac{3}{2}$ II *i m* *a m i m* *D.S. al Fine* *i* *p*

The *choro* is a popular instrumental genre of Brazilian music featuring virtuosic playing (usually with a soloist), syncopation, and contrapuntal rhythms. Written by Laurindo Almeida. Used by permission of Shapiro, Bernstein & Co., Inc. on behalf of Brazilliance Music Publishing. All rights reserved. International copyright secured.

## Waltz No. 2

John W. Duarte  
(1919–2004)

⑥ = D

Andante espressivo ♩ = 96 – 104

Musical score for Waltz No. 2, John W. Duarte (1919–2004). The score is in 3/4 time, key of D major (one sharp), and consists of 17 measures. The tempo is Andante espressivo, with a metronome marking of ♩ = 96 – 104. The score includes fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and articulations (e.g., *m*, *i*, *a*, *m*). Measure numbers 5, 9, 13, and 17 are boxed. The piece ends with a *Fine* marking and a key signature change to D minor for the final measure.



[20]  $\frac{5}{5}$ II —  $\frac{4}{3}$ IV —  $\frac{4}{3}$ V —  $\frac{4}{3}$ VIII —

[24]  $\frac{4}{3}$ III —  $\frac{4}{3}$ VI —  $\frac{4}{3}$ I —

[28]  $\frac{5}{5}$ II —  $\frac{4}{3}$ V —

[32]  $\frac{4}{3}$ VI —  $\frac{4}{3}$ IX —  $\frac{4}{3}$ IV —  $\frac{4}{3}$ VII —

[36]  $\frac{5}{5}$ II — *D.S. al Fine*

## Prelude No. 6

Manuel Ponce  
(1882–1948)

Moderato espressivo ♩ = 50 – 58

The musical score for Prelude No. 6 by Manuel Ponce is presented in a single system with five staves. The key signature is one flat (B-flat major/D minor) and the time signature is 4/3. The tempo is Moderato espressivo with a metronome marking of ♩ = 50 – 58. The score begins with a piano (*p*) dynamic. The first staff (measures 1-6) features a series of chords and a melodic line with a trill. The second staff (measures 7-12) includes a pivot point (*Piv.*) and various fingering indications. The third staff (measures 13-19) continues the melodic and harmonic development. The fourth staff (measures 20-25) shows further melodic movement. The fifth staff (measures 26-33) concludes with a piano-piano (*pp*) dynamic. The score is annotated with numerous fingering numbers (1-4), trills, and dynamic markings.

For examinations, Prelude No. 6 and Prelude No. 10 are to be played as one selection.

Source: *12 Preludes*

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## Prelude No. 10

Manuel Ponce  
(1882–1948)

Allegretto espressivo ♩ = 92 – 104

The musical score for Prelude No. 10 by Manuel Ponce is presented in a single system with five staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegretto espressivo' with a metronome marking of ♩ = 92 – 104.

Measure 1: Starts with a treble clef and a key signature of two sharps. The first staff contains a series of eighth notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff, there are annotations:  $\frac{3}{3}$ VII, a circled 2,  $\frac{3}{3}$ VII, and  $\frac{3}{3}$ V. The second staff shows a bass clef with a whole note chord (F#4, C#5, G#4) and a whole note chord (F#4, C#5, G#4, F#3).

Measure 4: Marked with a boxed '4'. The first staff continues with eighth notes and fingerings 0, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff, there are annotations:  $\frac{4}{4}$ II, Piv., and  $\frac{3}{3}$ V. The second staff shows a bass clef with a whole note chord (F#4, C#5, G#4) and a whole note chord (F#4, C#5, G#4, F#3). The dynamic is marked *f*. A circled 4 is below the staff, and the word *rit.* is written below the measure.

Measure 7: Marked with a boxed '7'. The first staff continues with eighth notes and fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff, there is an annotation:  $\frac{3}{3}$ VII. The second staff shows a bass clef with a whole note chord (F#4, C#5, G#4) and a whole note chord (F#4, C#5, G#4, F#3). The dynamic is marked *p*. A circled 2 is below the staff.

Measure 10: Marked with a boxed '10'. The first staff continues with eighth notes and fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff, there are annotations:  $\frac{4}{3}$ IV, Piv., and  $\frac{3}{3}$ VII. The second staff shows a bass clef with a whole note chord (F#4, C#5, G#4) and a whole note chord (F#4, C#5, G#4, F#3).

Measure 13: Marked with a boxed '13'. The first staff continues with eighth notes and fingerings 0, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Above the staff, there is an annotation:  $\frac{3}{3}$ III. The second staff shows a bass clef with a whole note chord (F#4, C#5, G#4) and a whole note chord (F#4, C#5, G#4, F#3). The dynamic is marked *f*, then *pp subito*.

For examinations, Prelude No. 6 and Prelude No. 10 are to be played as one selection.

Source: *12 Preludes*

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# Preludio

Allegro ♩ = 80 - 92

Agustín Barrios  
(1885-1944)

4 3 2 1  
a m i p i m  
 $\frac{2}{2} X$   $\frac{2}{2} VIII$   $\frac{3}{3} VII$   $\frac{3}{3} V$   $\frac{3}{3} III$   
① ② ③  
*simile*

5 5 II  
2 3 4 0 2 4 2 3

9 a i m p i m  
3 4 0 2 1 3 2 3 1

13 p p p a i a m i m i  
4 2 3 4 1 3 4 2 0 4 1 2 4 1 2 3 1

17 m a i m i p i a m i p p a m  
4 0 2 1 4 3 1 4 1 3 4 0 2 1 3 2 0 2 4

21 4/3 II Piv.  
3 1 2 0 2 1 2 1 2 0 3 0

25 5/3 II 3/3 III  
4 2 0 2 6 0 3 2 4 3 2 4 0 2 1

29 6/6 II  
2 4 3 0 2 4 0 2 4 0 2 4

## Gentle Waltz

Brian Katz  
(b. 1955)

Andante rubato ♩ = 60 - 69

*legato*

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Andante rubato, with a metronome marking of ♩ = 60 - 69. The first measure starts with a *mp* dynamic and a *legato* instruction. Fingerings are indicated with letters *m*, *a*, *i*, and *m*. The piece concludes with a *p* dynamic.

Musical notation for measures 5-8. Measure 5 is marked with a box containing the number 5. The dynamics range from *mf* to *p*. A pivot chord is indicated as *Piv. 3/3 II*. The piece ends with a first and second ending, both concluding with a *p* dynamic.

Musical notation for measures 9-13. Measure 9 is marked with a box containing the number 9. The dynamics range from *mf* to *p*. A glissando is indicated in measure 10. The piece concludes with a *mf* dynamic.

Musical notation for measures 14-18. Measure 14 is marked with a box containing the number 14. The dynamics range from *mp* to *f*. A tempo change to *a tempo* occurs in measure 17. A pivot chord is indicated as *3/3 II*. The piece concludes with a *mf* dynamic.

Musical notation for measures 19-23. Measure 19 is marked with a box containing the number 19. The dynamics range from *mp* to *f*. A *D.C. al Coda (2nd ending)* instruction is present. A Coda section begins in measure 20, marked with a Coda symbol and a pivot chord of *6/6 II*. The dynamics range from *f* to *p*. The piece concludes with a *mf* dynamic.

Musical notation for measures 24-28. Measure 24 is marked with a box containing the number 24. The dynamics range from *p* to *mf*. The piece concludes with a *p* dynamic.

Musical notation for measures 29-32. Measure 29 is marked with a box containing the number 29. The dynamics range from *p* to *f*. The piece concludes with a *p* dynamic.

# Suite No. 1

Lento

Leonardo Balada

(b. 1933)

$\text{♩} = 42 - 50$   
h.XII

*p dolce*  
*mp espr.*  
*rall.*  
*mp*  
*p*

5

*mp*  
*mf*

8

*a tempo*  
*poco rall.*  
*f*  
*mp*  
*p*

11

*p*  
*f*  
*mp*

14

*rit.*  
*pp poco meno mosso*  
*mf*  
*f*

17

*f*  
*mp rit.*  
*p nat.*  
*pp*

## Bord de mer

Yvon Demillac  
(b. 1954)Preludio rubato  $\text{♩} = 60 - 66$ 

Musical score for "Bord de mer" by Yvon Demillac. The score is in G major, 2/4 time, and consists of 21 measures. It features various musical notations including dynamics (*mf*, *f*, *p*, *mp*), articulation (accents, slurs), and performance instructions (*rubato*, *a tempo*, *rall.*). The score includes fingering numbers and specific techniques like "a" (accents) and "m" (marcato). Measure numbers 4, 8, 11, 14, 18, and 21 are indicated in boxes. The piece concludes with a final chord marked "p".

Source: *Marines*, no. 1

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Les balancelles  
The Swing Chairs  
à Emilio Pujol

Roland Dyens  
(1955–2016)

Tempo di barcarolla ♩ = 48 – 52

*i a h.XII m 4 4 i a sim. 8va h.XII h.V a tempo a*  
*p ⑤ ④ ⑥ ③ ② ③ p molto rit.*  
**4** *a p port.*  
**7** *a m p*  
**10** *a i m i 2 3 1 3 p poco rit.*  
**13** *comodo comodo ② port. p poco rit.*  
**16** *⑤ ④*  
*con tenerezza ed esitazione*  
**19** *a m a i 2 4 i a m a i a molto rit. p mp pochiss. rit.*  
**22** *a tempo port. poco allarg. molto espress.*





La ligamos  
Milonga  
à Julien Piot

Claudio Camisassa  
(b. 1957)

♩ = 56 - 66

The first system of musical notation is in 2/4 time. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Accents are placed over several notes. The bass line consists of quarter notes and rests. The system ends with a dynamic marking of *p*.

The second system of musical notation starts with a measure number of 5 in a box. It continues the melody from the first system. It includes slurs, accents, and dynamic markings of *p*. The bass line continues with quarter notes and rests.

The third system of musical notation starts with a measure number of 9 in a box. The melody continues with slurs and accents. The bass line includes quarter notes and rests.

The fourth system of musical notation starts with a measure number of 13 in a box. This system introduces accents (>) over the melody. The bass line continues with quarter notes and rests.

The fifth system of musical notation starts with a measure number of 17 in a box. The melody continues with slurs and accents. The bass line continues with quarter notes and rests.

The sixth system of musical notation starts with a measure number of 21 in a box. The melody concludes with slurs and accents. The bass line continues with quarter notes and rests.

The *milonga* is a dance style developed in Argentina and Uruguay, becoming popular in the late 19th century as a precursor to the Argentine tango.  
Source: *Pa' mis changuitos*

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## Aire de estilo

José Luis Merlin  
(b. 1952)

$\text{♩} = 104 - 112$

**7** *a tempo* *mf* *accel.* *p*

**14** *p* *rit.* *f* *mf* *accel.* *a tempo*

**21** *rit.* *mp* *Rubato*  $\text{♩} = 76 - 92$  *p*

**28** *mf* *mp*

**35** *mf* *a tempo*

**42** *p* *pp*

The *estilo* is a traditional song style of the Pampa province of Argentina.

Source: *Dos aires pampeanos*, no. 1

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49  $\text{Piv. } \frac{5}{3} \text{II}$

*f*

56  $\frac{4}{4} \text{V}$   $\text{Piv.}$   $\frac{3}{3} \text{VII}$

*f*

63  $\frac{3}{3} \text{V}$   $\text{Piv. } \frac{2}{2} \text{V}$

*rit.* *mp* *pp*

70 *mf* *rit.*

*mf* *rit.*

Lentamente  $\text{♩} = 80 - 92$

77 *mf*

*mf*

83

*p*

90

*p*

97  $\frac{6}{6} \text{VII}$   $\text{h.XII}$

*rit.* *pp*



43 *a tempo*

48 *mf*

53 *f* *a tempo* *mp* *p* *rit.*

58  $\frac{3}{3}V$

63  $\frac{6}{6}II$

68  $\frac{5}{5}II$  *a tempo* *rit.*

73 *m* *i* *a* *i* *m*  $\frac{6}{6}VII$  *Piv.* *a* *i* *m*

78  $\frac{6}{6}VII$  *a* *i* *m* *a* *m* *p* *p* *p*

83 *i* *m* *a* *m* *i* *a* *m* *i* *m* *p* *rit.*

## Secret No. 3

Dusan Bogdanović  
(b. 1955)

Chiaro e semplice ♩. = 69 – 76

For examinations, *Secret No. 3* and *Secret No. 7* are to be played as one selection.Source: *Seven Little Secrets*

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## Secret No. 7

Dušan Bogdanović  
(b. 1955)

Ritmico e giocoso ♩ = 120 – 132

The musical score consists of six systems of guitar notation, each with a treble clef and a key signature of one sharp (F#). The piece is marked "Ritmico e giocoso" with a tempo of 120-132 beats per minute. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (1-4, 0, 2, 3, 4, 6). Dynamics range from *p* (piano) to *f* (forte). The score includes several tempo markings: "Tempo I" appears twice, and "rit." (ritardando) is used in several places. The piece concludes with a *mp* (mezzo-piano) dynamic and a *rit.* marking.

System 1: *p* to *mp*. Includes a  $\frac{5}{5}$ III bracket.

System 2: *mp*. Includes a  $\frac{5}{5}$ II bracket.

System 3: *mf* to *p*. Includes a  $\frac{5}{5}$ III bracket, "rit.", and a  $\frac{5}{5}$ I bracket.

System 4: *f*. Includes a  $\frac{2}{2}$ I bracket, a  $\frac{3}{3}$ V bracket, and a *poco a poco cresc. poco accel.* marking.

System 5: *mf* to *mp*. Includes a  $\frac{3}{3}$ VII bracket, "rit.", and a *p p mp* dynamic marking.

System 6: *mf* to *mp*. Includes a  $\frac{5}{3}$ I bracket, "rit.", and a *p mp* dynamic marking.

For examinations, *Secret No. 3* and *Secret No. 7* are to be played as one selection.Source: *Seven Little Secrets*

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# Exercice 17

op. 35, no. 17

Fernando Sor  
(1778-1839)

Moderato ♩ = 100 - 112

The musical score for Exercise 17 is written in G major (one sharp) and 3/4 time. It consists of 15 measures. The tempo is marked 'Moderato' with a metronome marking of ♩ = 100 - 112. The score includes various fingerings (i, a, m, p), accents (a), and dynamic markings (p, m). It also contains several fingering diagrams for the left hand, such as 3/3 II, 4/4 II, and 4/2 II.

17

19

21

23

25

27

29

31

# 1re étude

op. 6, no. 1

Fernando Sor  
(1778–1839)

Allegro moderato ♩ = 100 – 112

*p*  
*mf*

4

7

10

13

Piv.  $\frac{4}{3}$  II

16

19

$\frac{4}{2}$  *p* *p*

22

4 3 1 p p -4 -2 4 3 -4 2

25

3 2 1 -2 1 0 1

28

2 1 0 4 2 4 1 2 -2 0 2 1 2

31

0 4 1 2 3 4 1 2 3 4 3

34

3 4

37

3 1 4 -1 2 -2 3

41

3

# Exercice 22

op. 35, no. 22

Fernando Sor  
(1778-1839)

**Allegretto** ♩ = 100 - 120

5/5 II  
m  
i m i m  
p p p p  
5/5 II  
m  
5  
m  
9  
m  
13  
m i m i  
p p  
17  
m i m i m  
21  
5/5 II  
m  
i m i m  
p p



# Caprice

op. 100, no. 12

Mauro Giuliani  
(1781–1829)

Grazioso ♩ = 42 – 52

*p*

4

7

10

13

16 Piv.

19

*mf*

*rinforz.*

*p*



22 *a tempo*  
 $\frac{6}{6}$  III  
rit. *p*

25

28  $\frac{6}{6}$  II  $\frac{6}{6}$  II

31  $\frac{4}{4}$  II Piv. *mf*

34 Piv.  $\frac{3}{3}$  II  $\frac{5}{5}$  II Piv.

37  $\frac{6}{6}$  III

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

43 Piv.  $\frac{3}{3}$  III  $\frac{3}{3}$  II *mf* rit. *p*

# Caprice

op. 100, no. 13

Mauro Giuliani  
(1781–1829)

Affettuoso ♩ = 116 – 132

The musical score is written on a single treble clef staff in G major (one sharp) and 3/4 time. It consists of 35 measures, with measure numbers 5, 10, 15, 20, 25, 30, and 35 indicated in boxes. The tempo is marked 'Affettuoso' with a metronome range of 116-132. The piece features a single melodic line with various ornaments and fingerings. The first measure is marked with a fermata and a 'p.' dynamic. The melody includes several slurs and accents, and is marked with dynamics like 'p' and 'p.'. The piece concludes with a fermata in the final measure.

40

45

50

55

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

60

65

$\frac{1}{6}$  VII — Piv.  $\frac{6}{6}$  VII — Piv.  $\frac{1}{6}$  VII — Piv.  $\frac{6}{6}$  VII — Piv.  $\frac{1}{6}$  VII —

70

75

$\frac{3}{3}$  XII



17 *p* *triquillo*  $\frac{2}{2}$ V *m i m* *a* *i m*

20  $\frac{4}{4}$ II  $\frac{6}{6}$ II *p* *a*

23  $\frac{5}{5}$ II  $\frac{3}{3}$ IV  $\frac{5}{3}$ VII *p* *m* *i a* *i m*

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

29  $\frac{5}{5}$ II  $\frac{5}{5}$ II *p* *i a* *i a*

32 *p* *rall.*

# Etude in E Major

Francisco Tárrega  
(1852–1909)

Allegro ♩ = 72 – 80

The musical score is written in E major (three sharps) and 4/4 time. It consists of six staves of music, each starting with a measure number in a box. The notation includes various fingerings (1-4), accents (a), and dynamic markings (mf, p). The piece features several technical challenges, including triplets and complex rhythmic patterns. The score includes the following elements:

- Staff 1 (Measures 1-4):** Starts with a dynamic marking of *mf*. Fingerings 4, 1, 2, 4, 2, 1, 3 are shown for the first four notes. Accents (a) are placed over the first and third notes of the first two measures. Circled numbers 2 and 3 indicate specific fingering points.
- Staff 2 (Measures 5-8):** Measure 5 is boxed. A *p* dynamic marking appears at the end of the staff. A  $\frac{3}{3}$  II triplet is indicated over measures 6 and 7.
- Staff 3 (Measures 9-12):** Measure 9 is boxed. Circled numbers 3 and 4 indicate fingering points.
- Staff 4 (Measures 13-16):** Measure 13 is boxed. A  $\frac{5}{5}$  II triplet is indicated over measures 14 and 15.
- Staff 5 (Measures 17-20):** Measure 17 is boxed. A *f* dynamic marking is present. A  $\frac{2}{2}$  IX triplet is indicated over measures 18 and 19.
- Staff 6 (Measures 21-24):** Measure 21 is boxed. A  $\frac{2}{2}$  IV triplet is indicated over measures 22 and 23.
- Staff 7 (Measures 25-28):** Measure 25 is boxed. A *p* dynamic marking is present. A  $\frac{2}{2}$  IX triplet is indicated over measures 26 and 27.



# Study in Thirds

op. 44, no. 19

Carl Blum  
(1786–1844)

Andante con moto ♩ = 60 – 69

5

9

13

17

21

25

29

33



37

41

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

45

$\frac{3}{3}III$   $\frac{3}{3}I$   $\frac{6}{6}I$

49

53

$\frac{4}{2}II$

57

61

65

69

# After the Rain

Mikhail Sytchev  
(b. 1971)

Andante ♩ = 72 - 80

mp

4

mp

7

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

10

13

mp

rit.

a tempo

16

19

$\frac{4}{3}$  III

$\frac{4}{3}$  V

$\frac{3}{3}$  V

p

22  $\frac{6}{6}$ III

25  $\frac{3}{3}$ VII  $\frac{6}{6}$ III *a tempo*

28 *a tempo*

31  $\frac{6}{6}$ III

34  $\frac{3}{3}$ V  $\frac{2}{2}$ I

37  $\frac{2}{2}$ I

40  $\frac{2}{2}$ I *a tempo*  $\frac{6}{6}$ VIII

44 *morendo* *pp*

# Prélude No. 7

Claude Gagnon

**Large et soutenu** ♩ = 84 - 96

*m a m i*

5

10

15

20

25

30

35

40

44

*a m i m*

*a tempo*

49

54

59

64

69

74

*rall.*

# Promenade triste

Takashi Ogawa  
(b. 1960)

Andantino ♩ = 84 - 92

$\frac{6}{6}$  VII

Musical notation for measures 1-4. The piece is in G major and 3/4 time. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a half note G2 and a half note B2. A dynamic marking of *mf* is present below the first measure. Fingering numbers (0, 4, 3, 4) are shown above the first four notes of the melody. A circled '5' is above the first measure. A fermata is placed over the final chord of the system.

Musical notation for measures 5-9. Measure 5 is marked with a boxed '5'. The melody continues with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line has a half note C3 and a half note E3. Fingering numbers (4, 2, 3, 4) are shown above the first four notes of the melody. A circled '2' is above the first measure of this system. A fermata is placed over the final chord of the system.

Musical notation for measures 10-14. Measure 10 is marked with a boxed '10'. The melody continues with a quarter note F#5, a quarter note G5, and a quarter note A5. The bass line has a half note F#3 and a half note A3. A dynamic marking of *poco rit.* is present below the first measure. A circled '4' is above the first measure of this system. A fermata is placed over the final chord of the system.

Musical notation for measures 15-19. Measure 15 is marked with a boxed '15'. The melody continues with a quarter note B5, a quarter note C6, and a quarter note D6. The bass line has a half note B3 and a half note D4. A circled '6' is above the first measure of this system. A fermata is placed over the final chord of the system.

Musical notation for measures 20-24. Measure 20 is marked with a boxed '20'. The melody continues with a quarter note E6, a quarter note F#6, and a quarter note G6. The bass line has a half note E4 and a half note G4. A fermata is placed over the final chord of the system.

Musical notation for measures 25-28. Measure 25 is marked with a boxed '25'. The melody continues with a quarter note A6, a quarter note B6, and a quarter note C7. The bass line has a half note A4 and a half note C5. A circled '5' is above the first measure of this system. A fermata is placed over the final chord of the system. The word *Fine* is written at the end of the piece.

## Più mosso

29 *a*

*mp*

33

Piv.  $\frac{6}{6}$  VII — Piv.  $\frac{1}{6}$  III

*mf*

37

*f*

41

1. Piv.  $\frac{5}{5}$  III

*mf* *poco rit.* *p*

41b

2. Piv.  $\frac{5}{5}$  III Piv.  $\frac{6}{6}$  VII D.C. al Fine

*f* *rit.*

# Étude

op. 38, no. 1

Napoléon Coste  
(1805–1883)

Allegretto ♩ = 72 – 80

*mf*

6

12

18

24

30

37

*p* *f*



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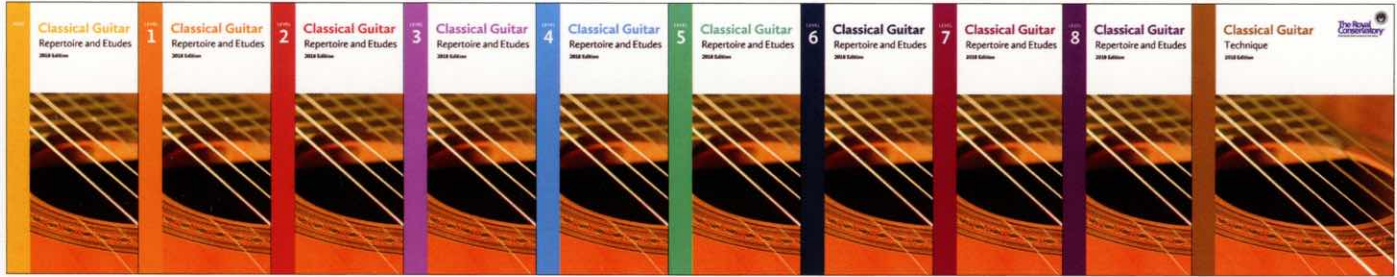
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