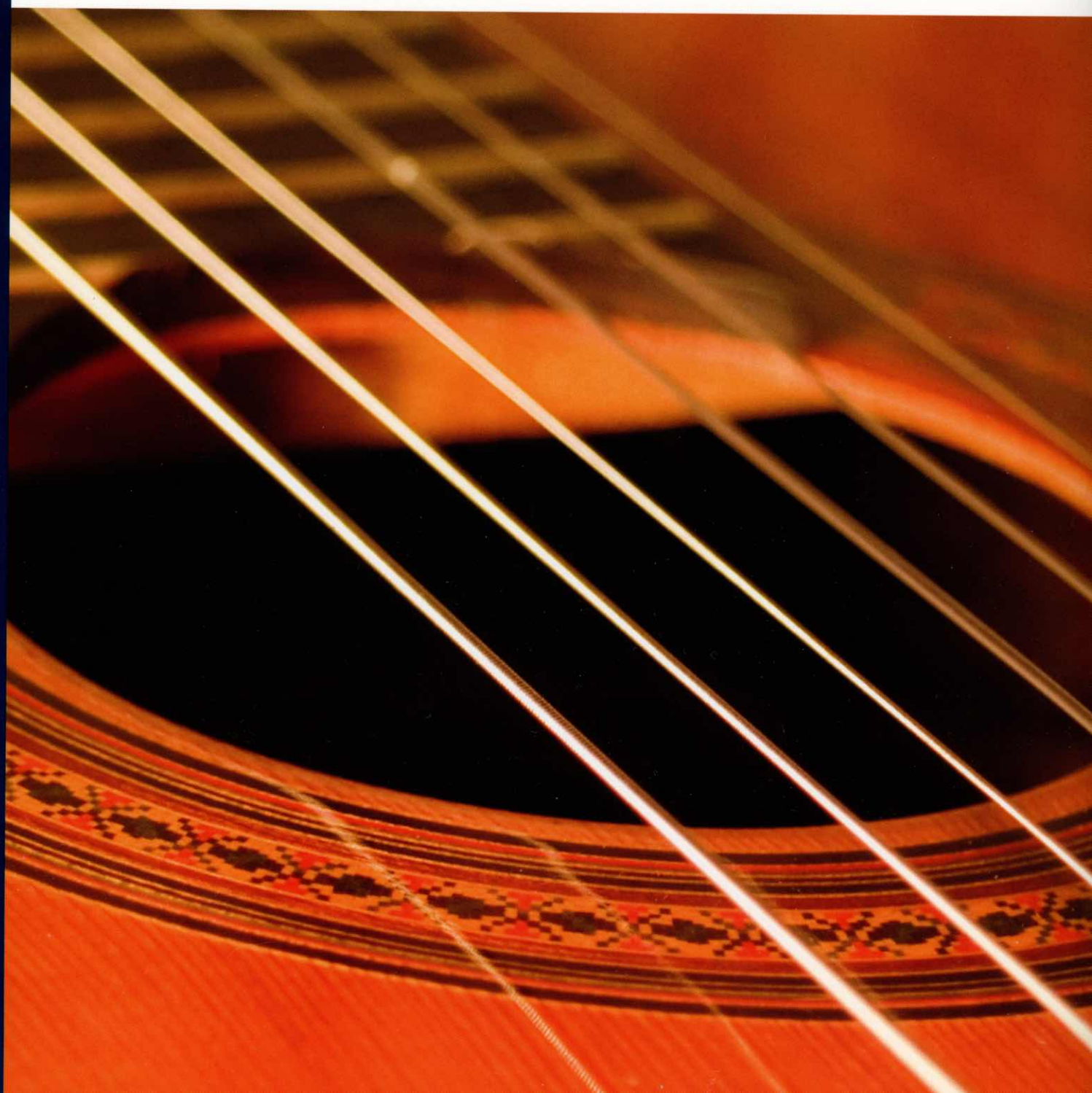
LEVEL
6

Classical Guitar

Repertoire and Etudes

2018 Edition

The Royal Conservatory®
The finest instrument is the mind.



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RCM 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 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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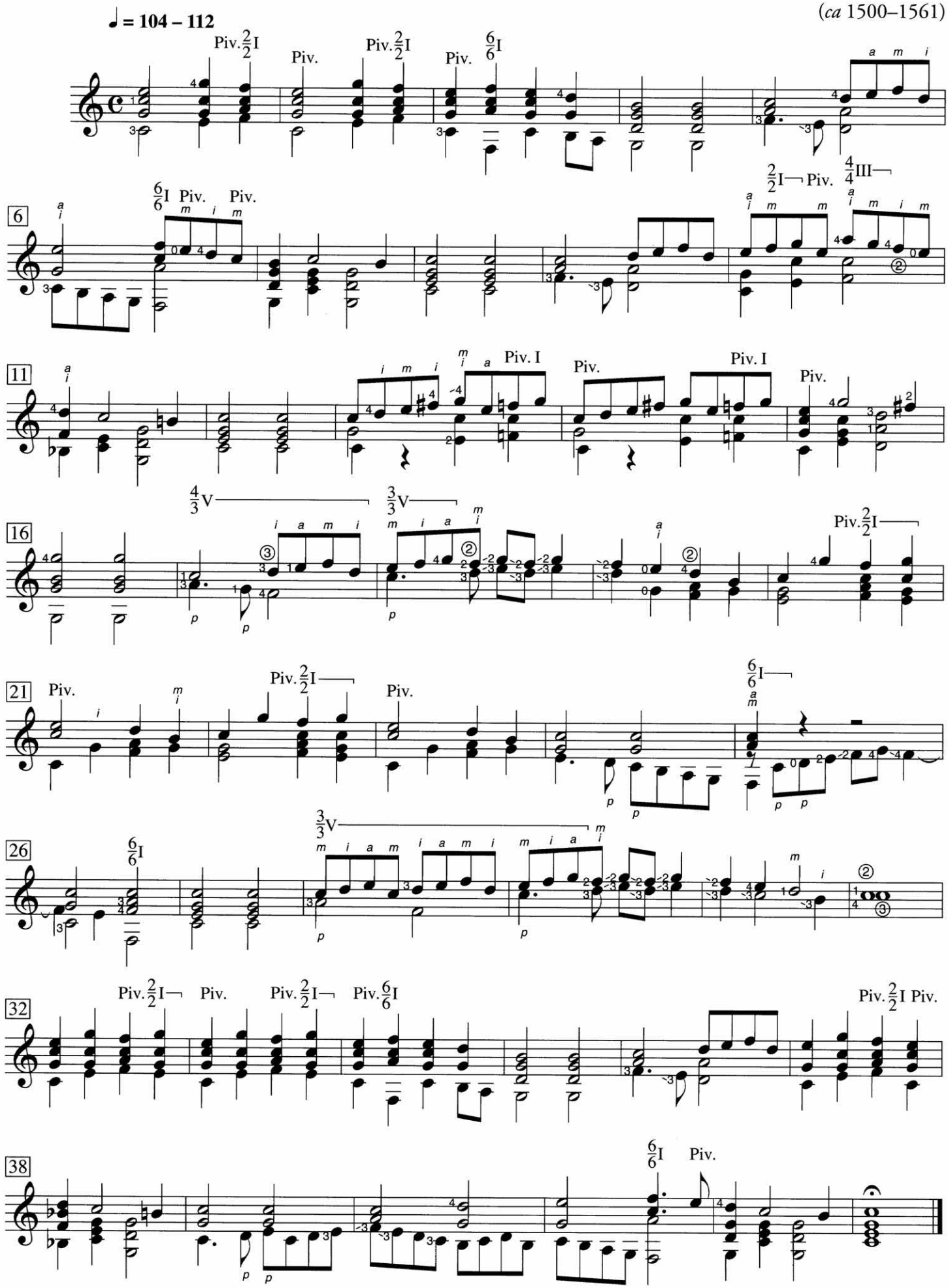
Pavane III

Luis Milán
(*ca* 1500–1561)

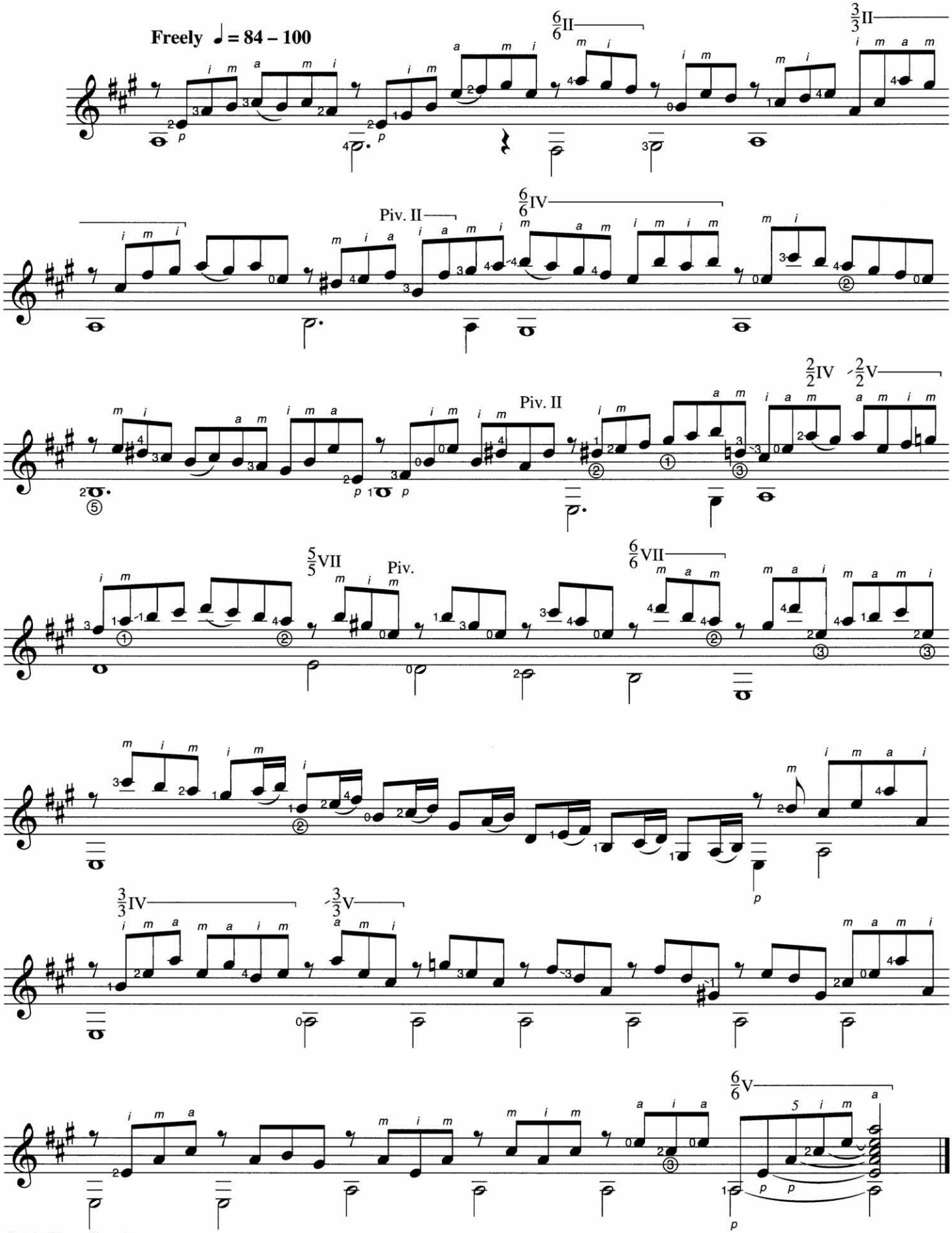


Source: *El maestro*

Sonata No. 5

I: Prelude

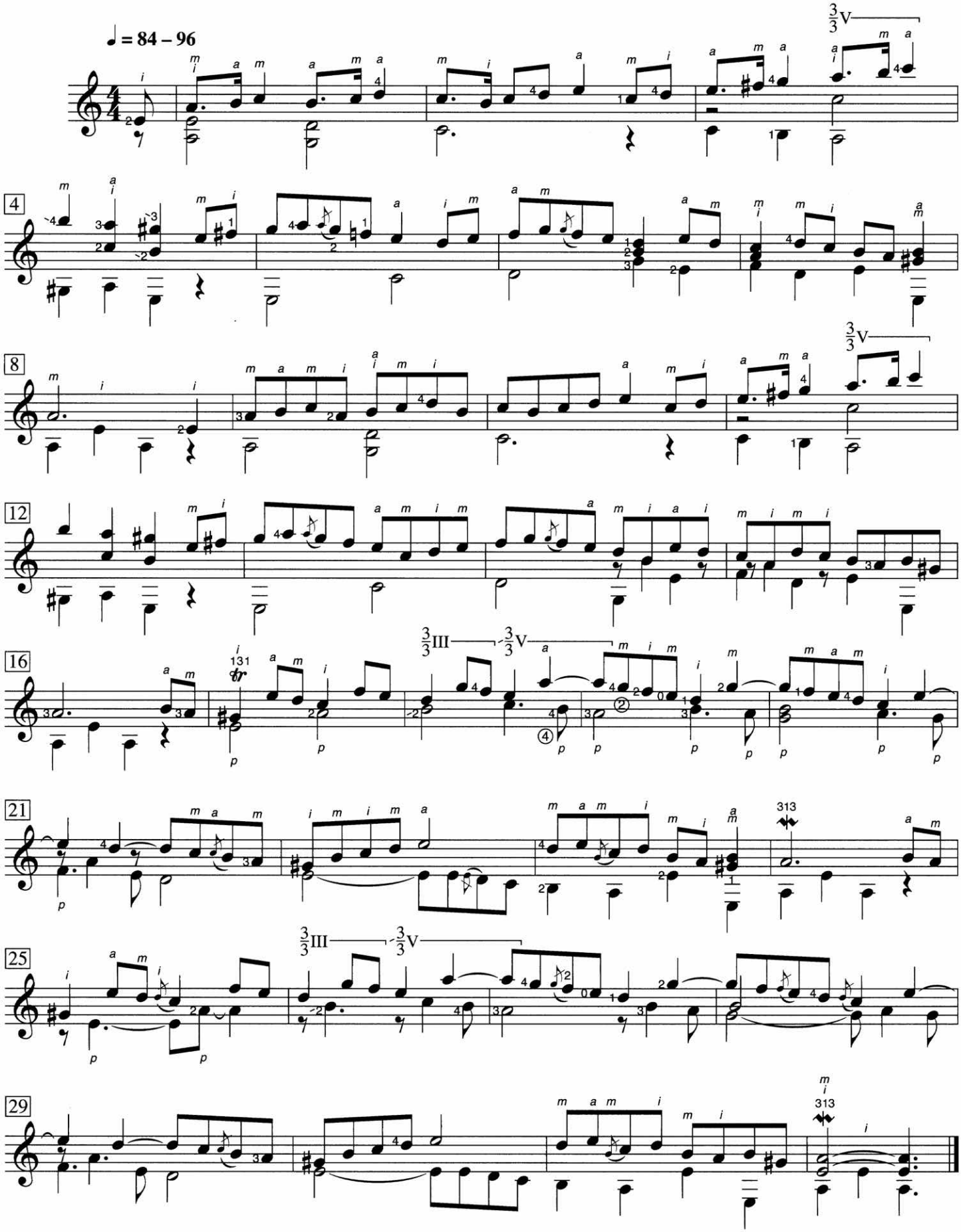
Silvius Leopold Weiss
(1686–1750)



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



Source: *The Prince's Almain* (London, British Library, Add. MS 38539, fol. 17)

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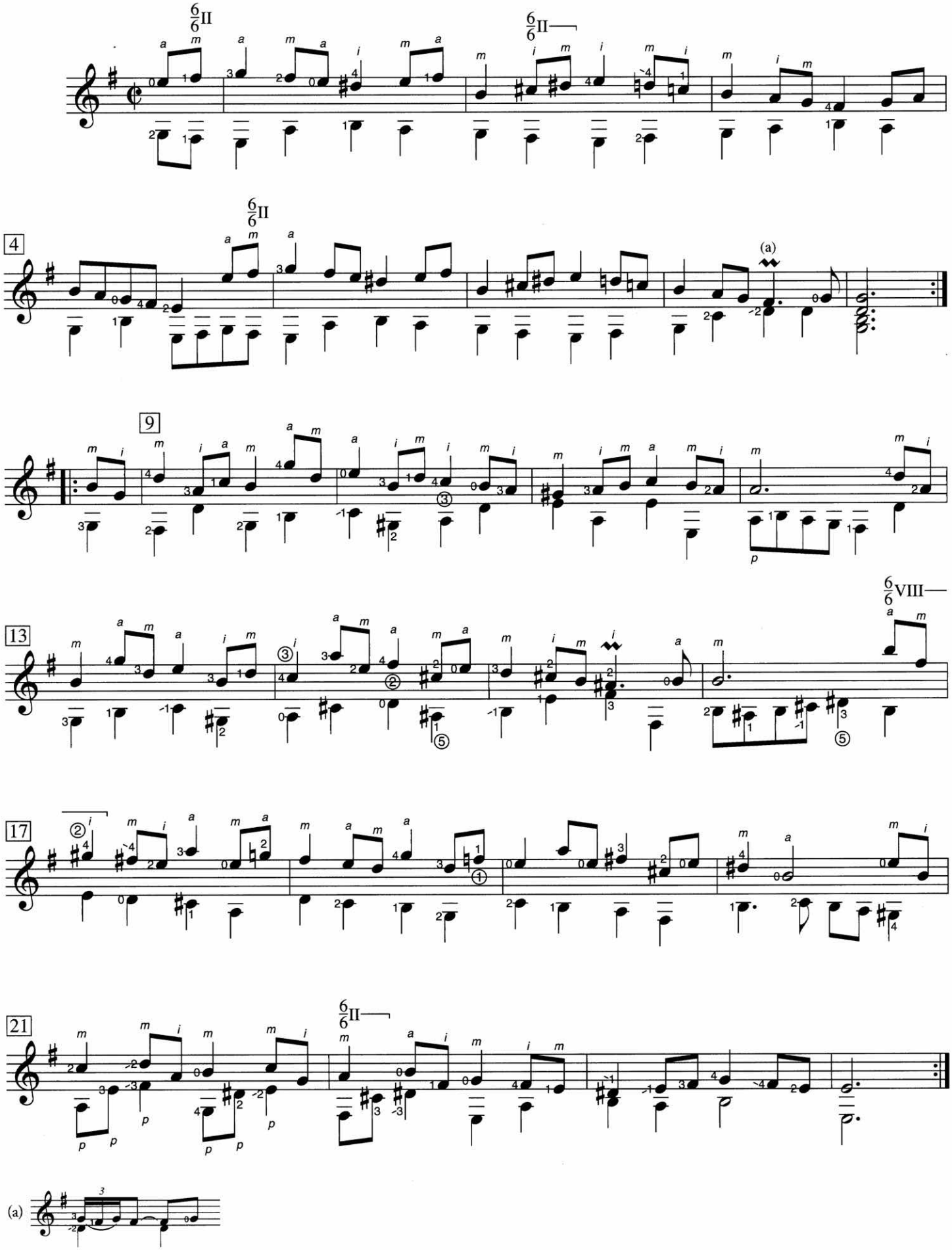
Lute Suite

BWV 996

Bourrée

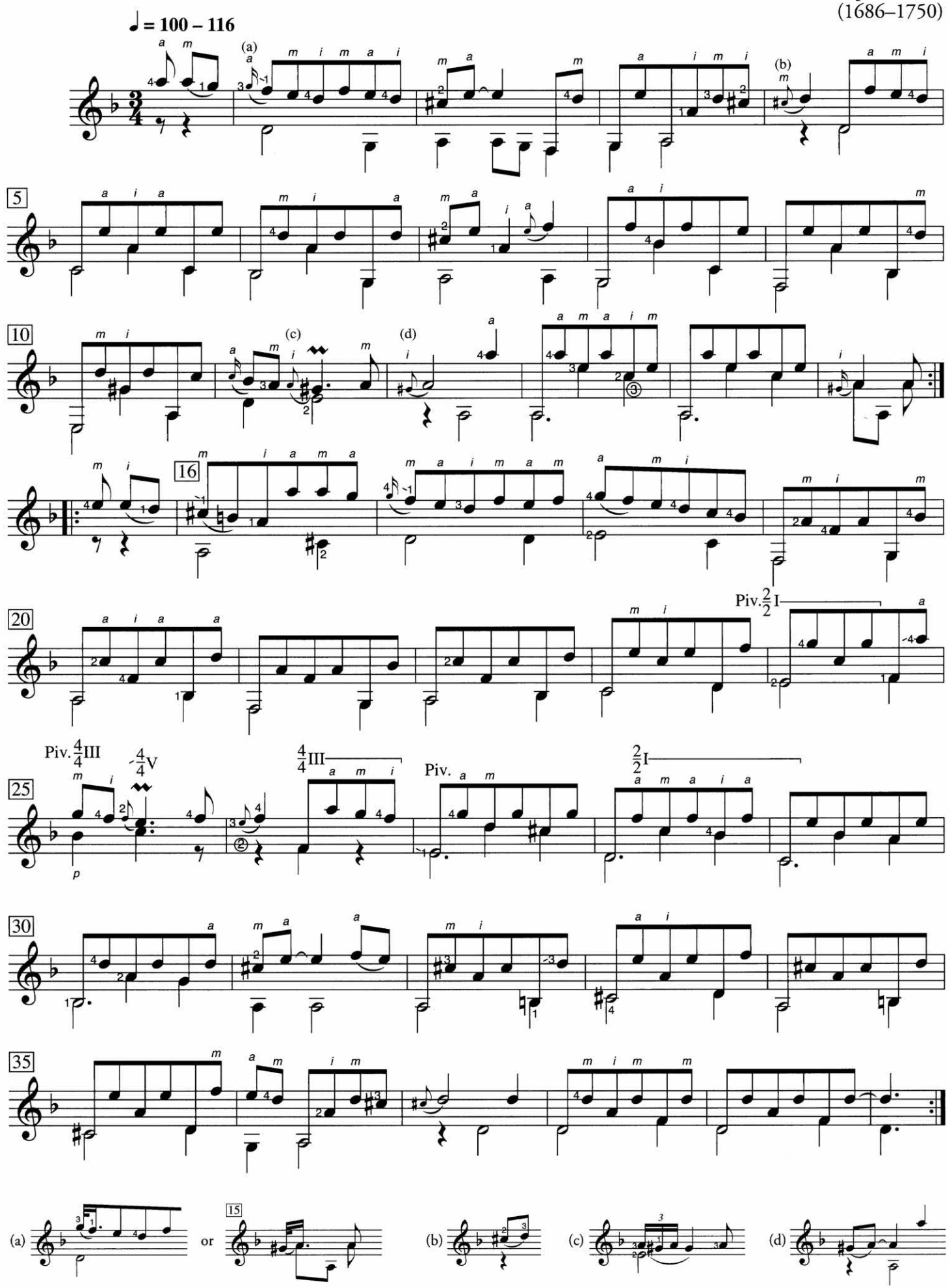
Johann Sebastian Bach
(1685–1750)

♩ = 116 – 132



Courante

Silvius Leopold Weiss
(1686–1750)



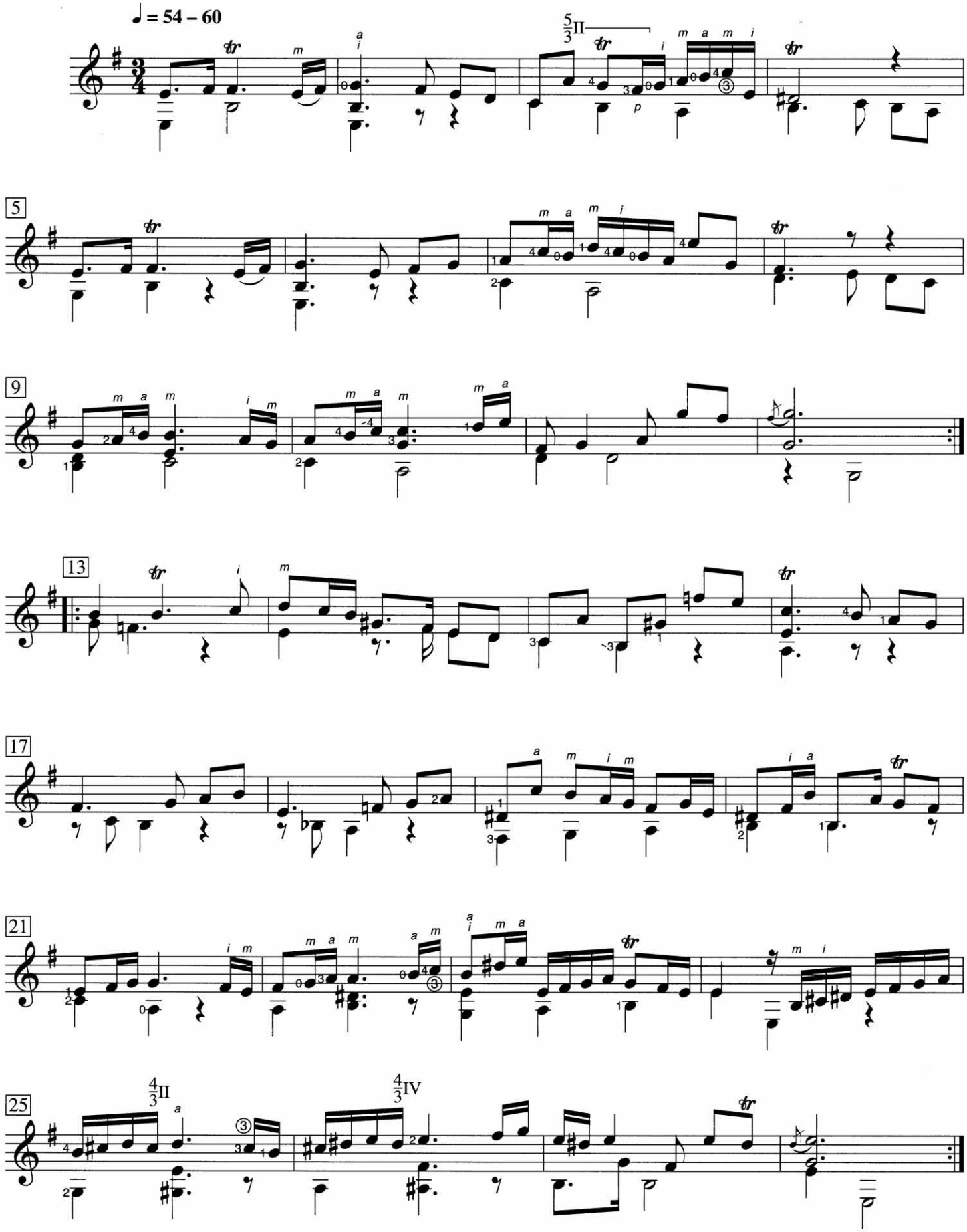
Source: Cologne, Universitäts-und Stadtbibliothek MS 5, fol. 6v

Suite for Solo Cello No. 2

BWV 1008

Sarabande

Johann Sebastian Bach
(1685–1750)
arr. Jeffrey McFadden



Original key: D minor

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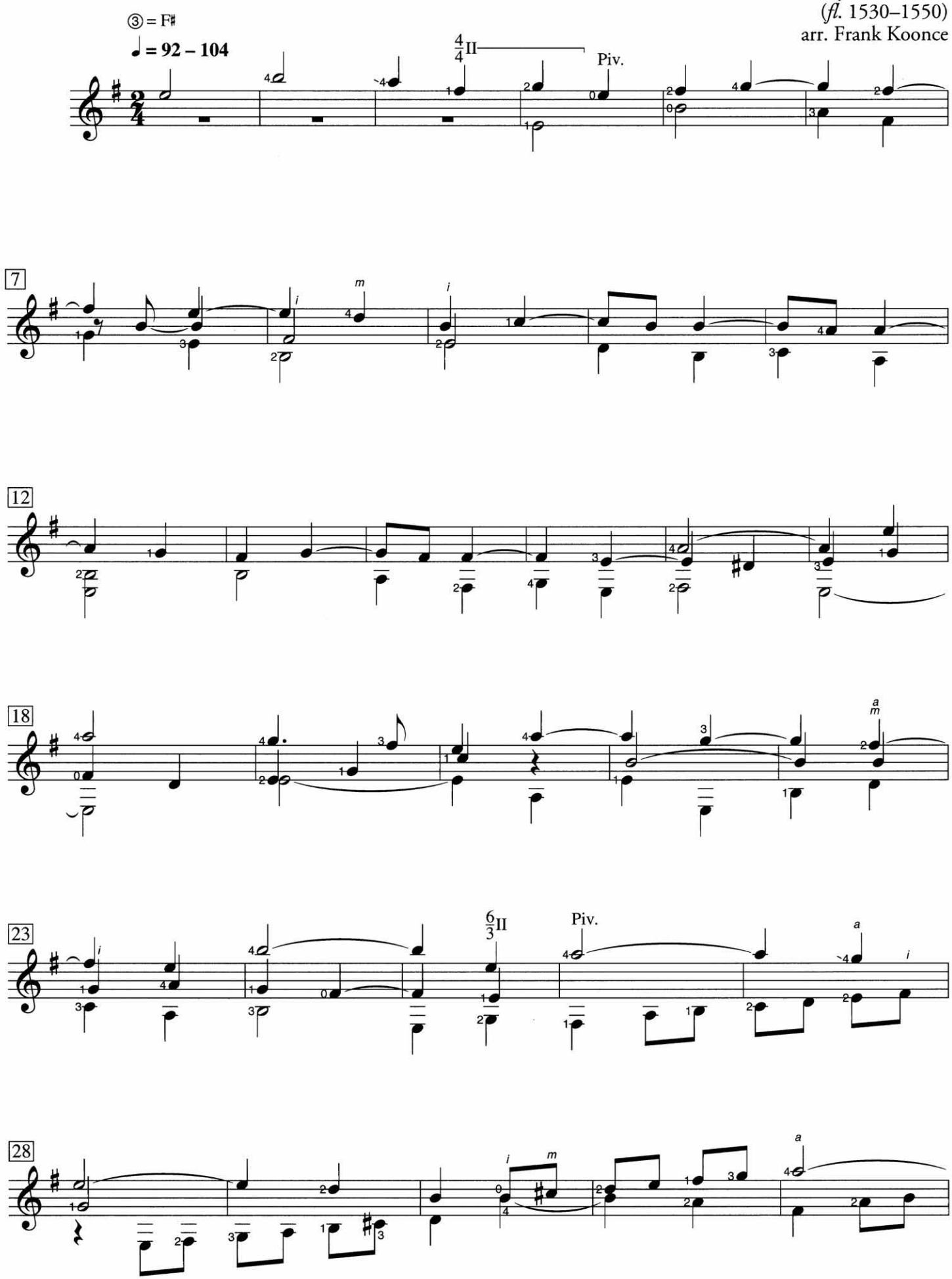
Fantasía XIV

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



Source: *Los seys libros del delphin*, 2. This arrangement is from *The Renaissance Vihuela and Guitar in Sixteenth-Century Spain*.
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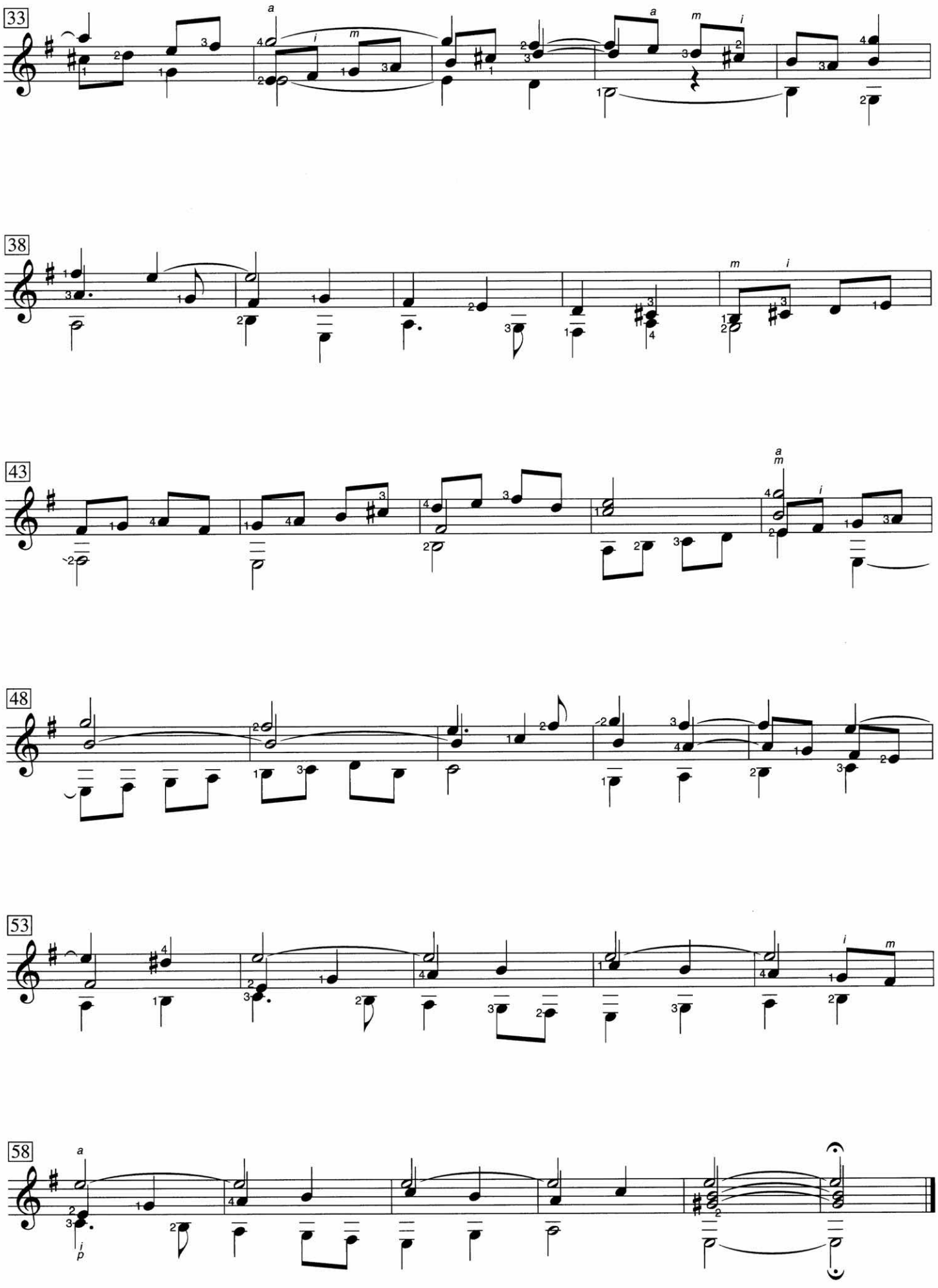
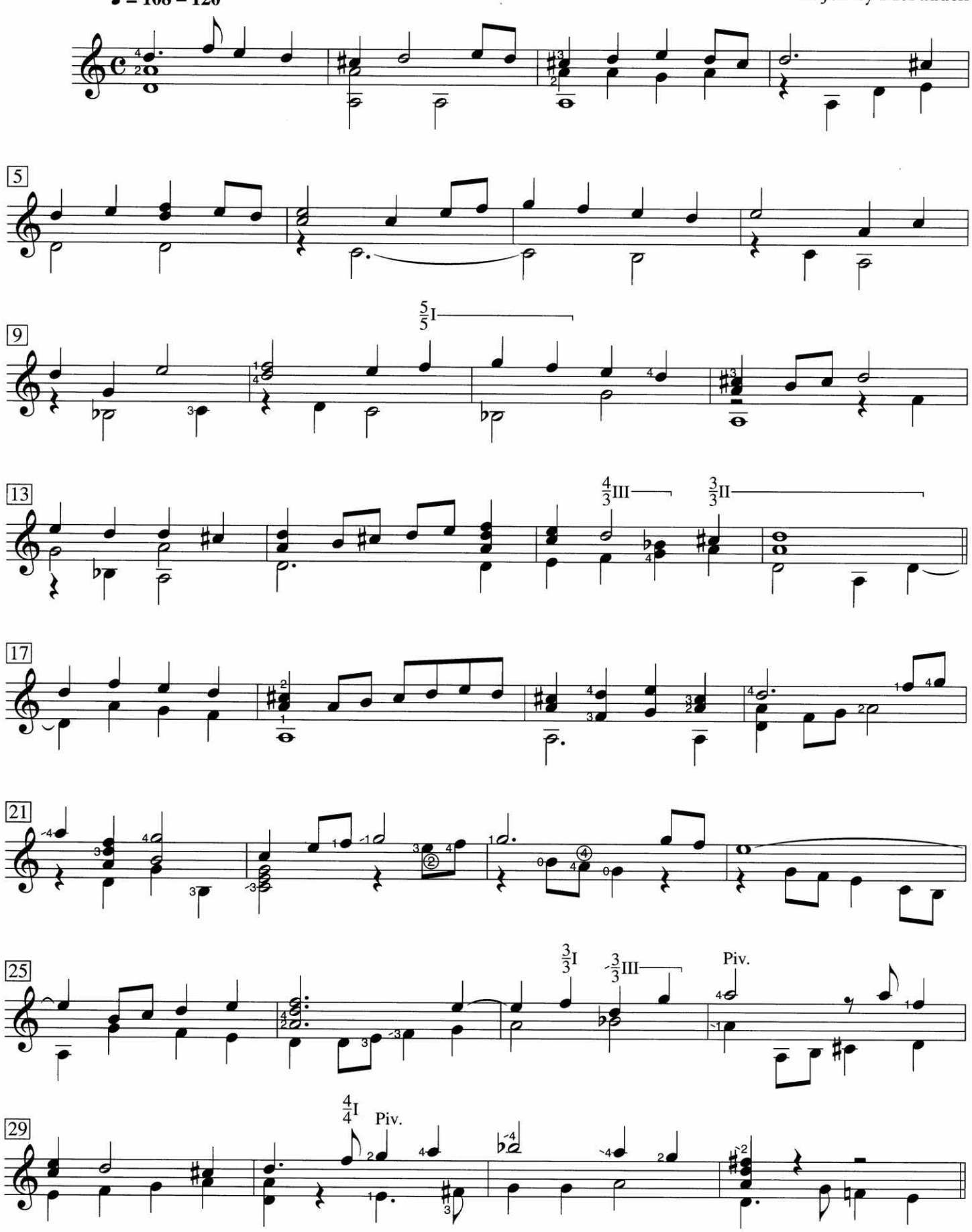

33
38
43
48
53
58

Pavaniglia con parti variate

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



A *pavaniglia* was an instrumental dance, popular in Italy *ca* 1700–1750.
Source: *Cinque libri della chitarra alla spagnola*, 5
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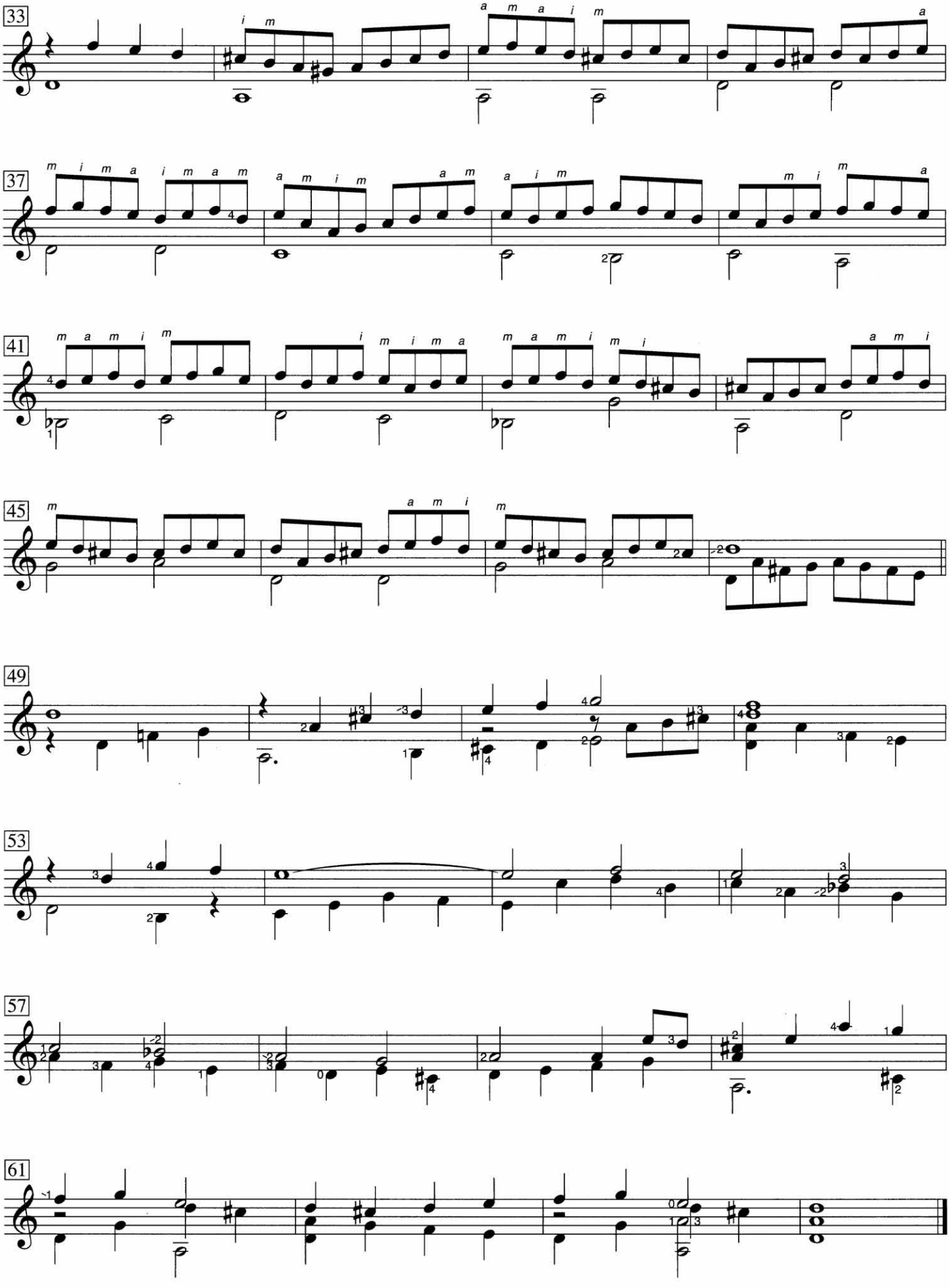
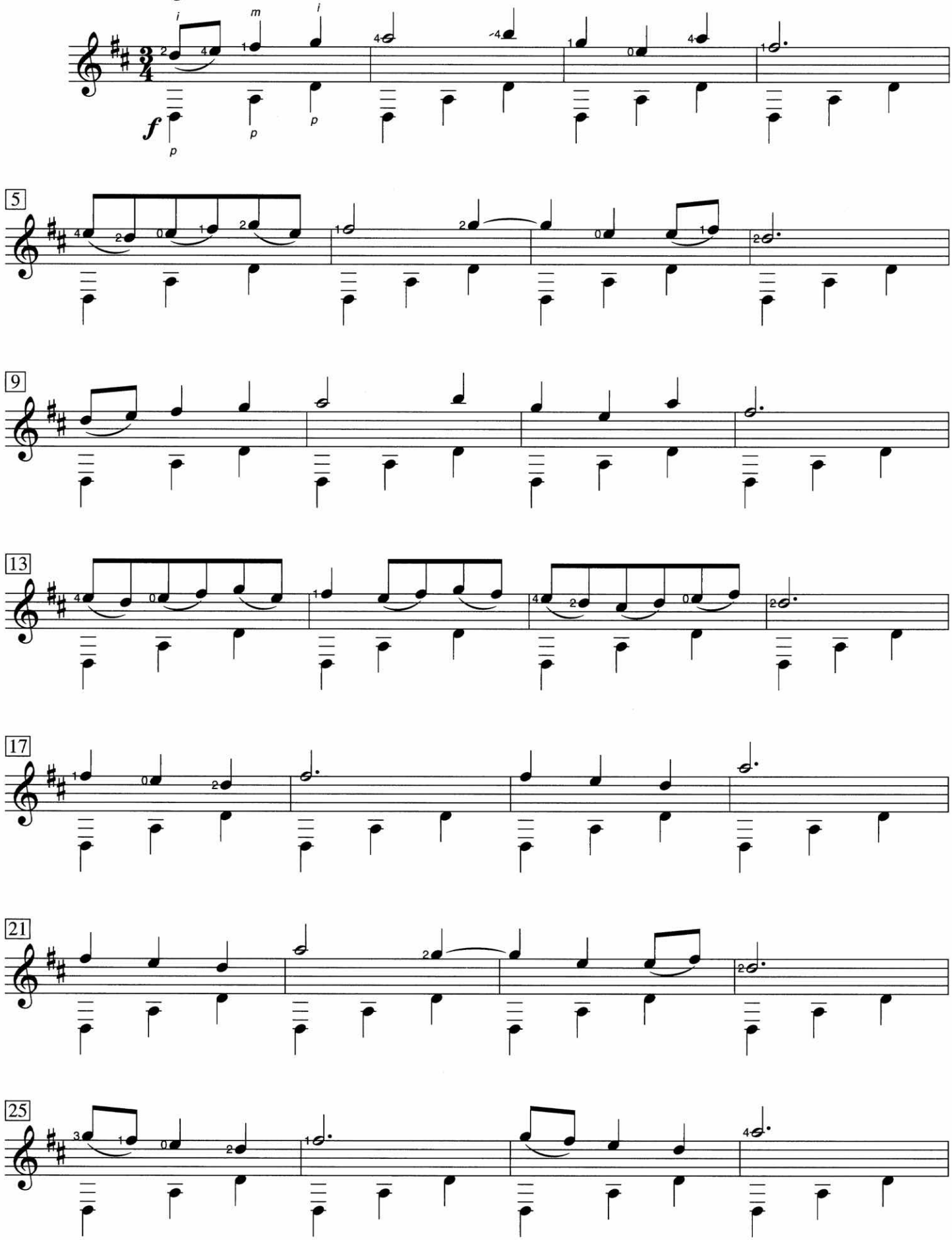

33
37
41
45
49
53
57
61

Saltarello

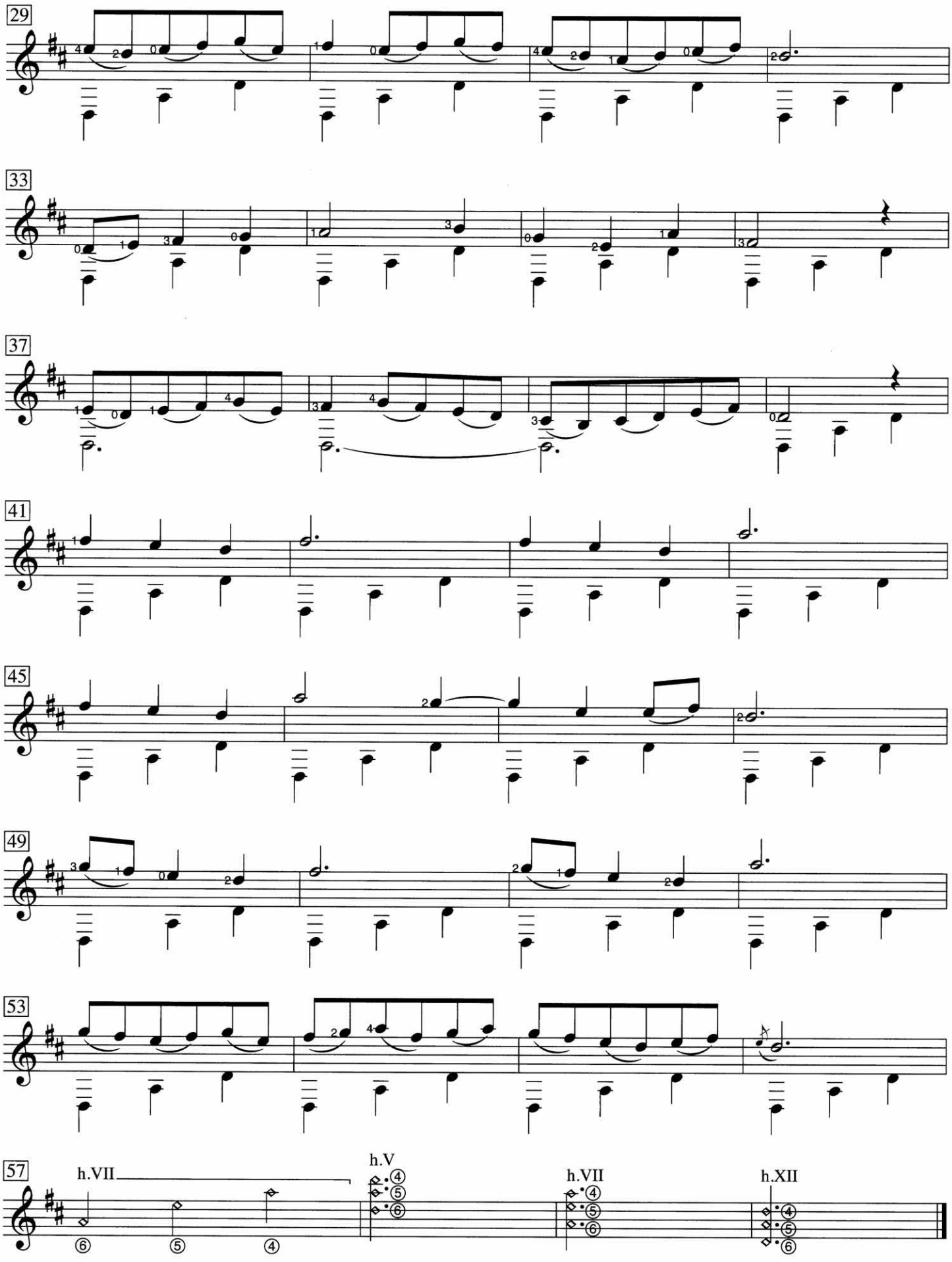
attr. Vincenzo Galilei
(*ca* 1520–1591)
arr. Oscar Chilesotti

⑥ = D

Allegro ♩ = 160 – 184



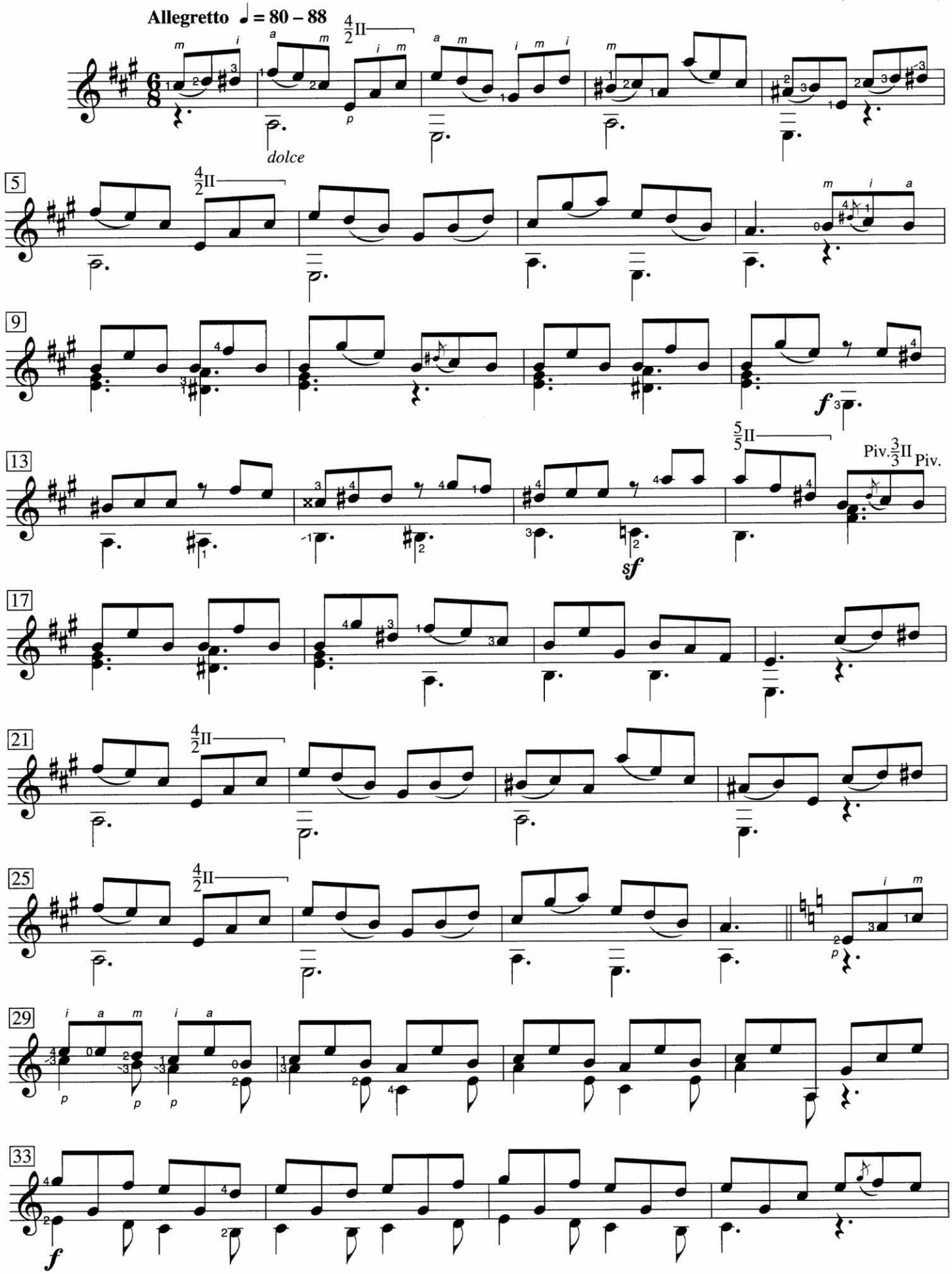
A *saltarello* is a lively dance of Spanish and Italian origin, characterized by triple meter and jumping movements that formed part of the dance steps.
Source: *Six Lute Pieces of the Renaissance*


29
33
37
41
45
49
53
57
h.VII
h.V
h.VII
h.XII

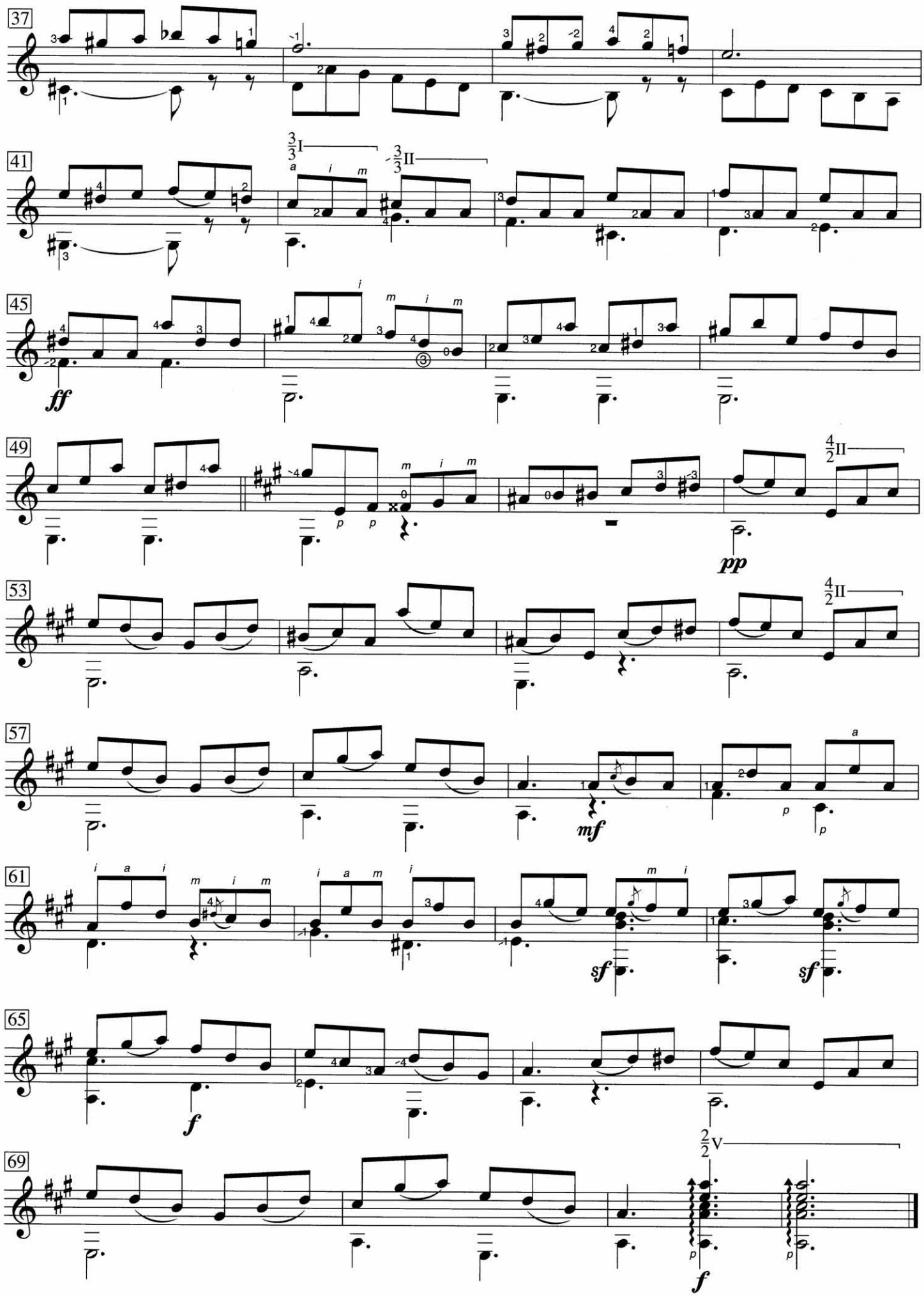
Rondo

op. 5, no. 14

Matteo Carcassi
(1792–1853)



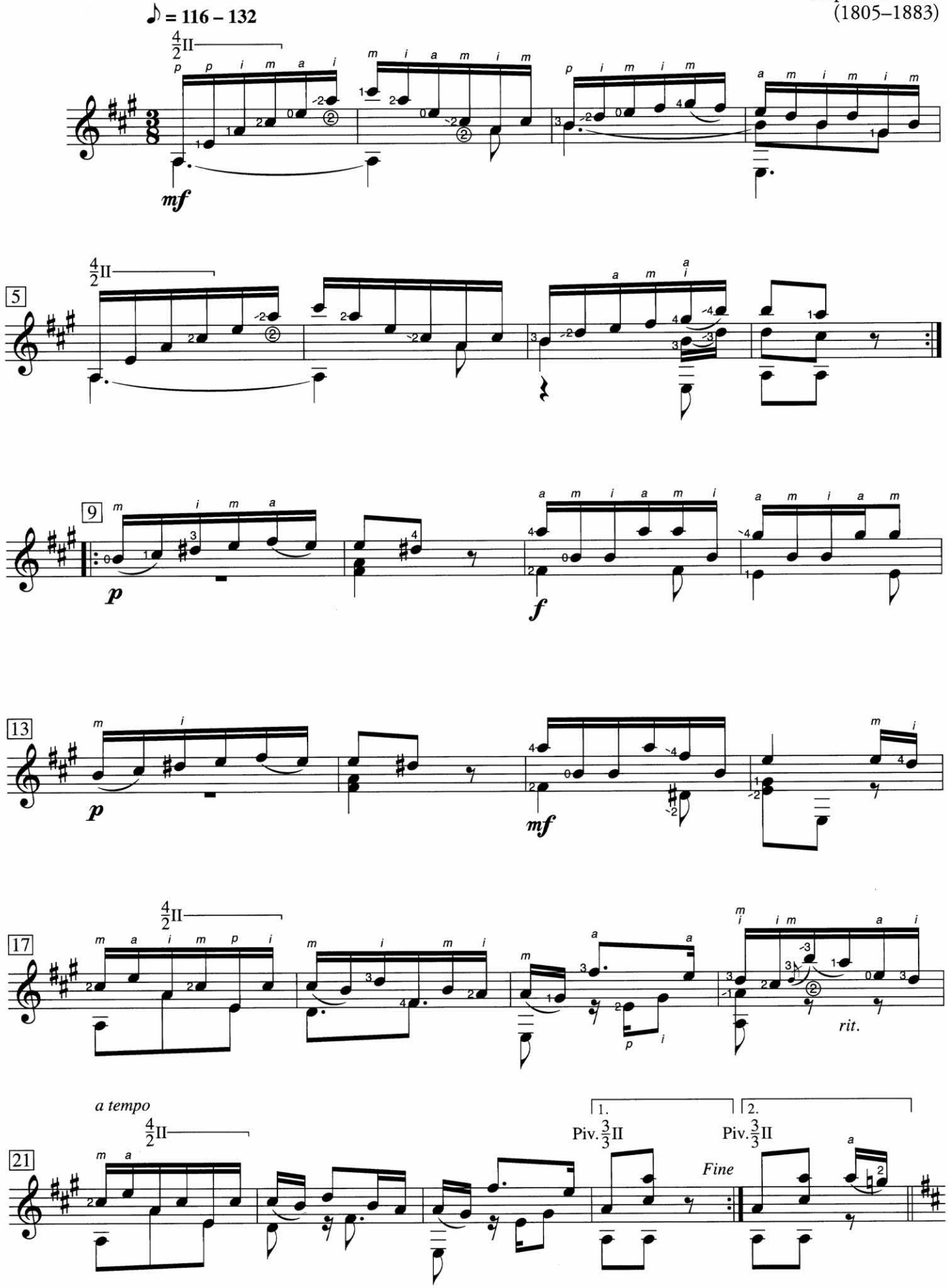
Source: *Le nouveau papillon*, op. 5


37
41
45
49
53
57
61
65
69
ff
pp
mf
sf
f
I
II
V

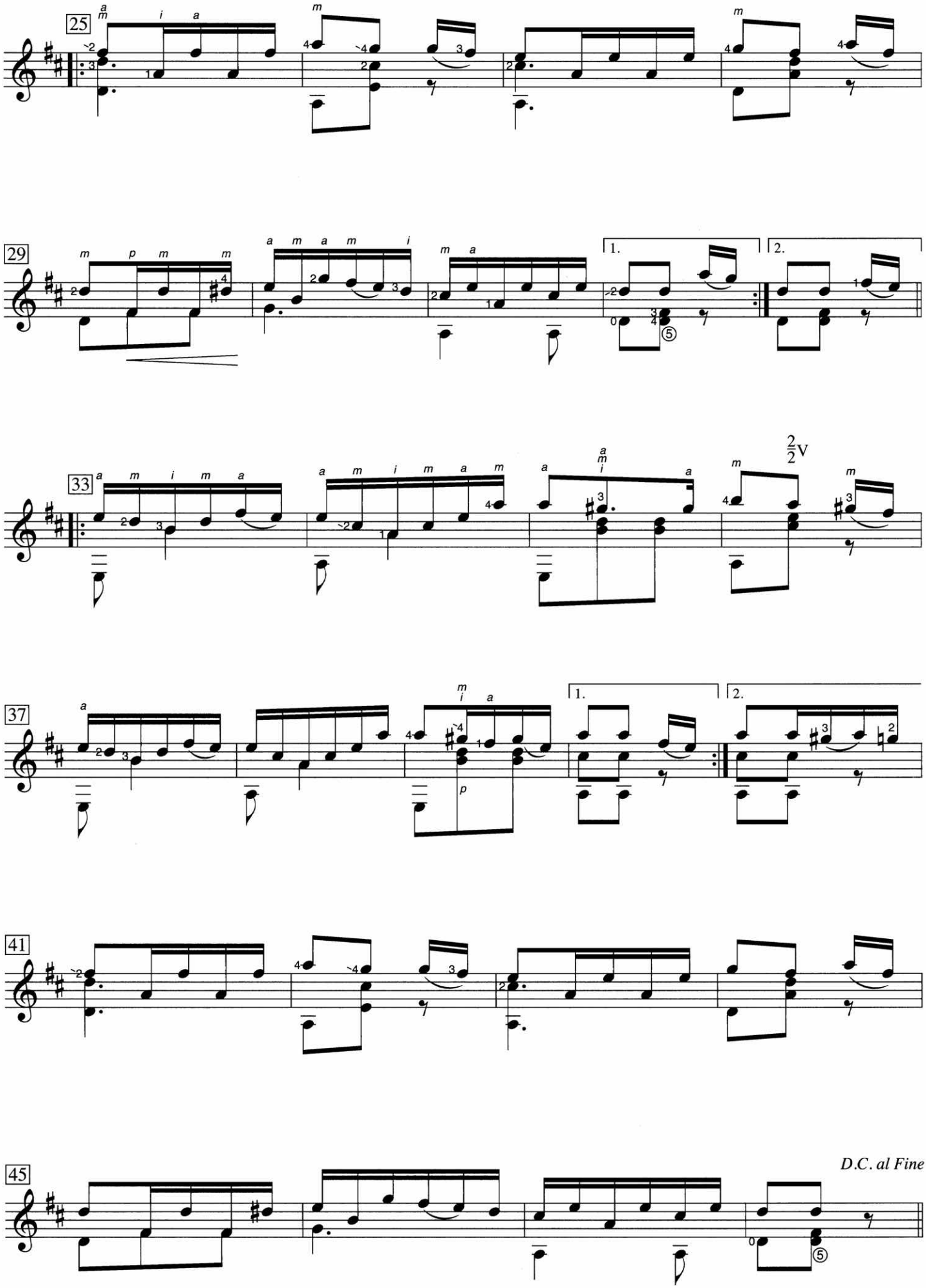
Waltz

op. 51, no. 8

Napoléon Coste
(1805–1883)



Source: *Récréation du guitariste*, op. 51

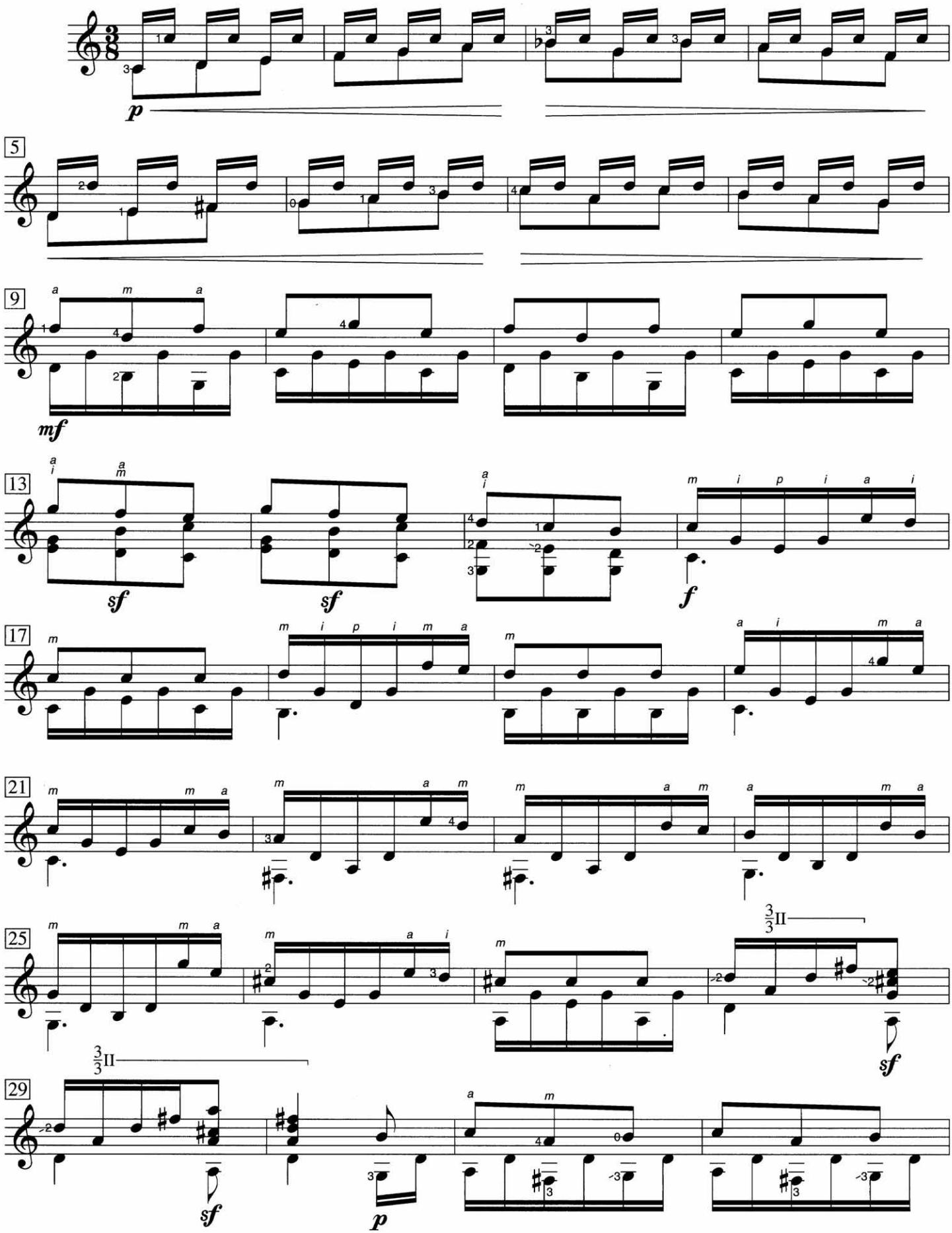

25
29
1.
2.
33
37
41
45
D.C. al Fine

Divertimento

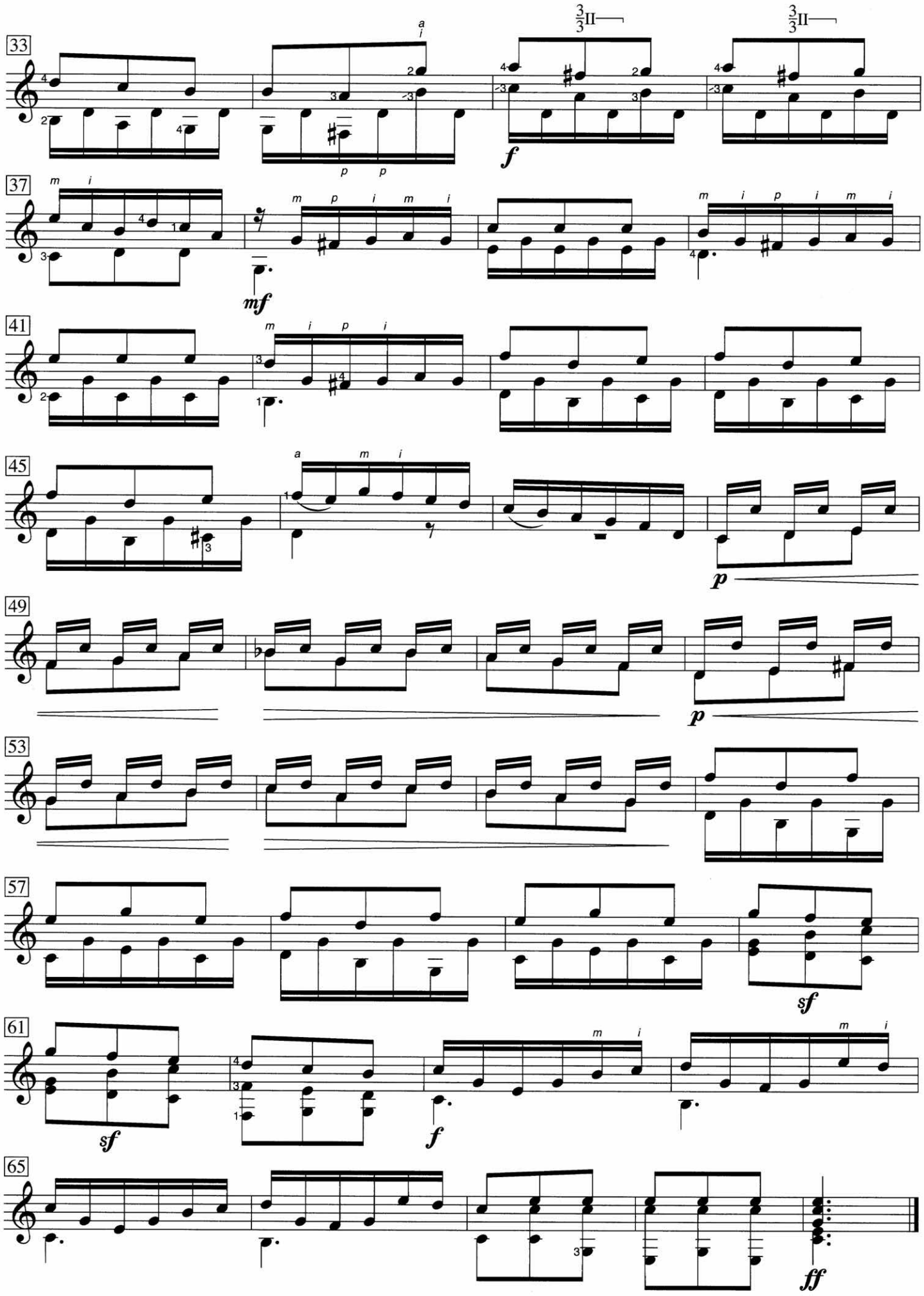
op. 40, no. 12

Mauro Giuliani
(1781–1829)

Allegro vivace ♩. = 46 – 52



Source: *Divertimenti per chitarra*, op. 40

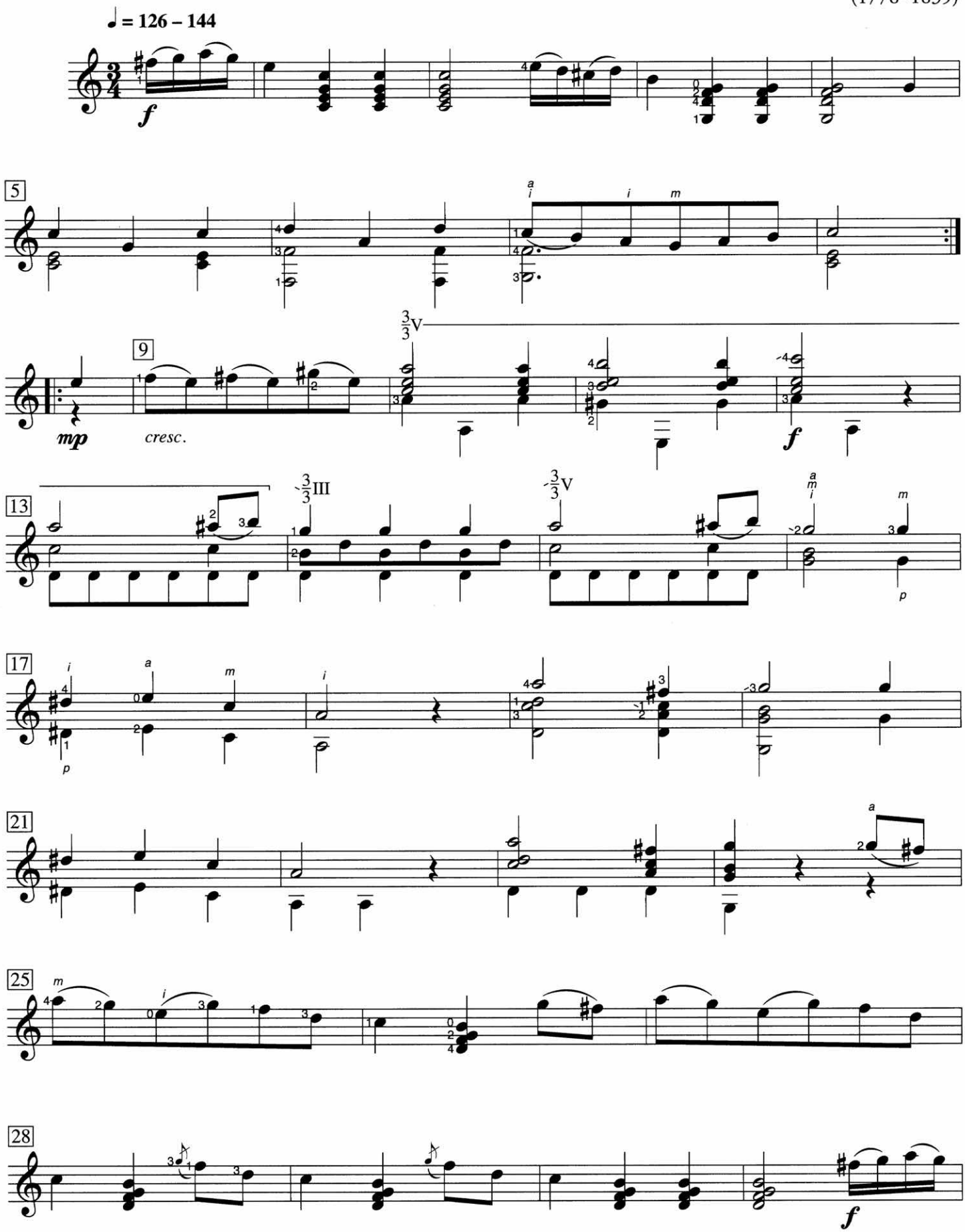

33
37
41
45
49
53
57
61
65
f
mf
p
sf
ff

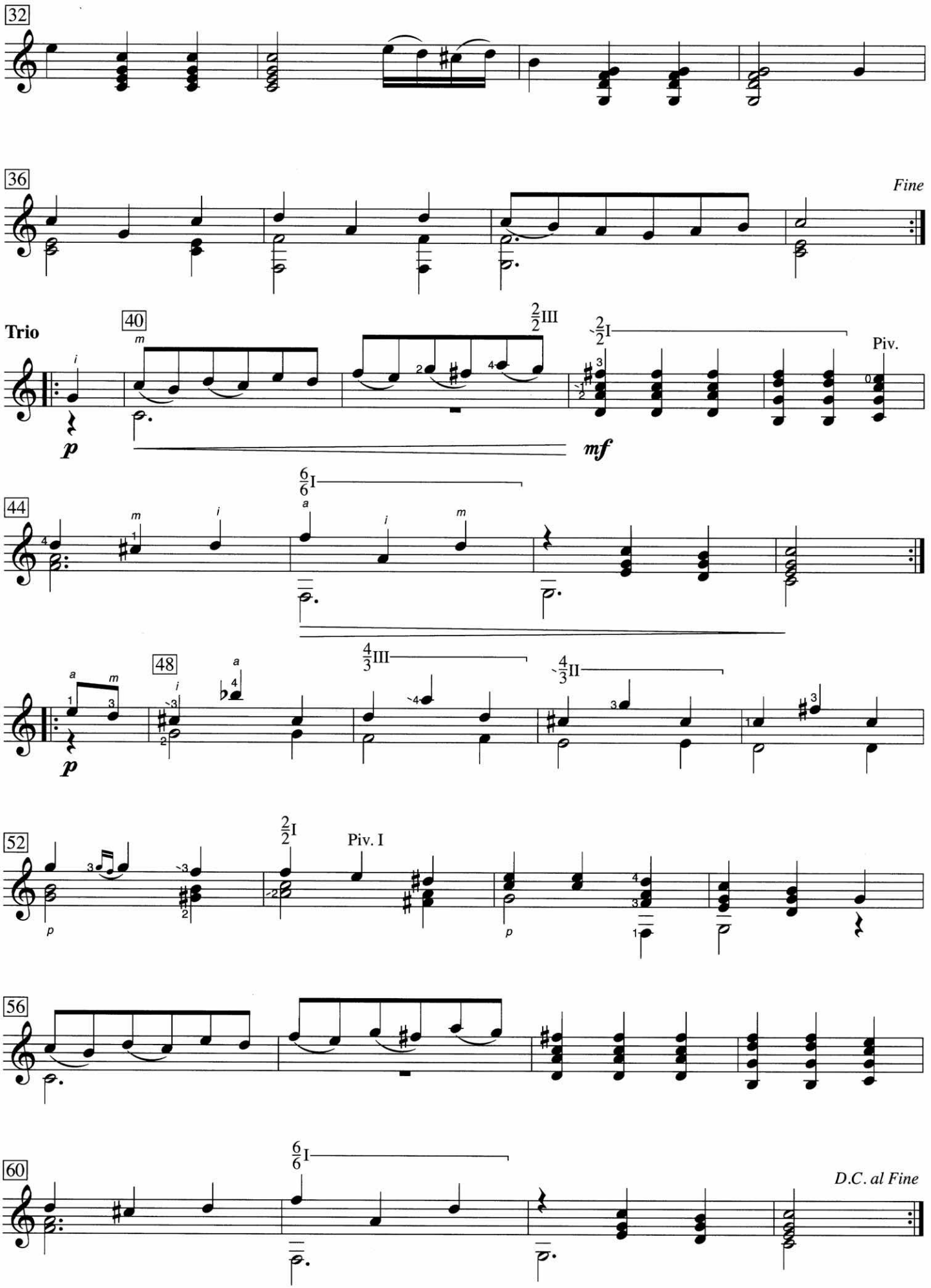
Grand Sonata

op. 22

III: Menuet and Trio

Fernando Sor
(1778–1839)

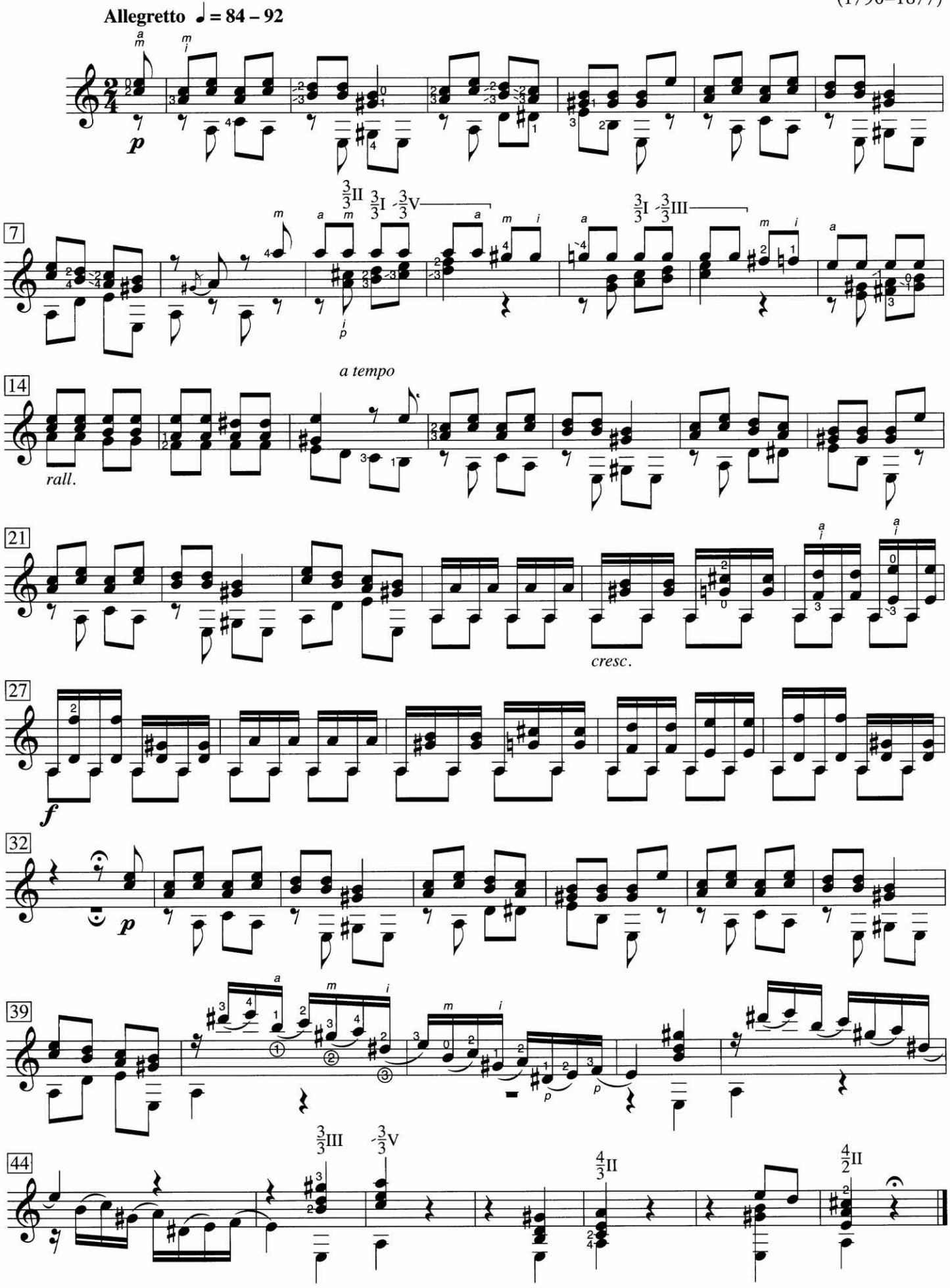



32
36
Fine
Trio
40
$\frac{2}{2}$III
$\frac{2}{2}$I
Piv.
p
mf
44
$\frac{6}{6}$I
48
$\frac{4}{3}$III
$\frac{4}{3}$II
p
52
$\frac{2}{2}$I
Piv. I
p
56
60
$\frac{6}{6}$I
D.C. al Fine

Caprice

op. 20, no. 4

Luigi Legnani
(1790–1877)

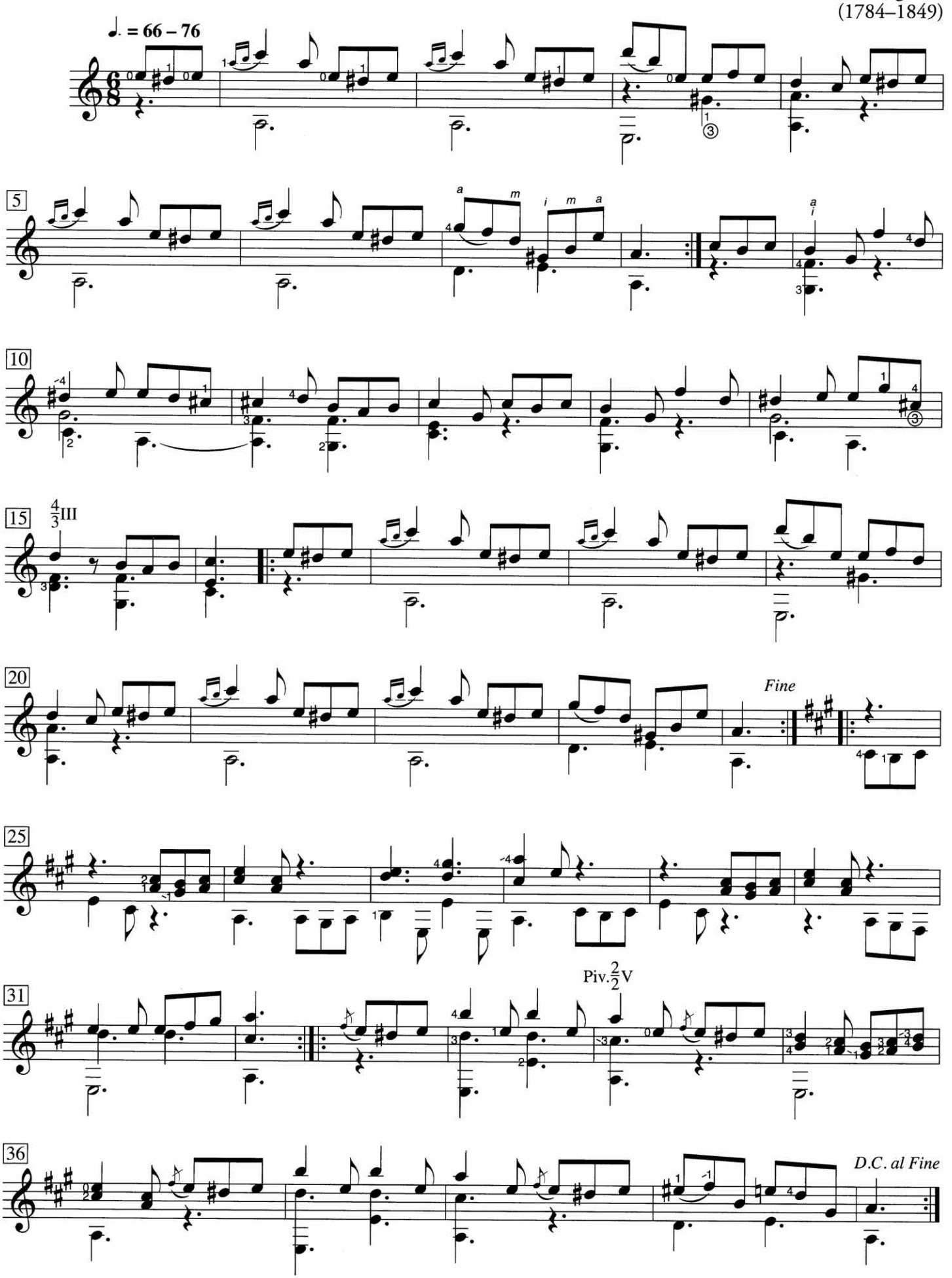


Source: *36 Caprices*, op. 20

Contredanse

op. 8, no. 6

Dionisio Aguado
(1784–1849)

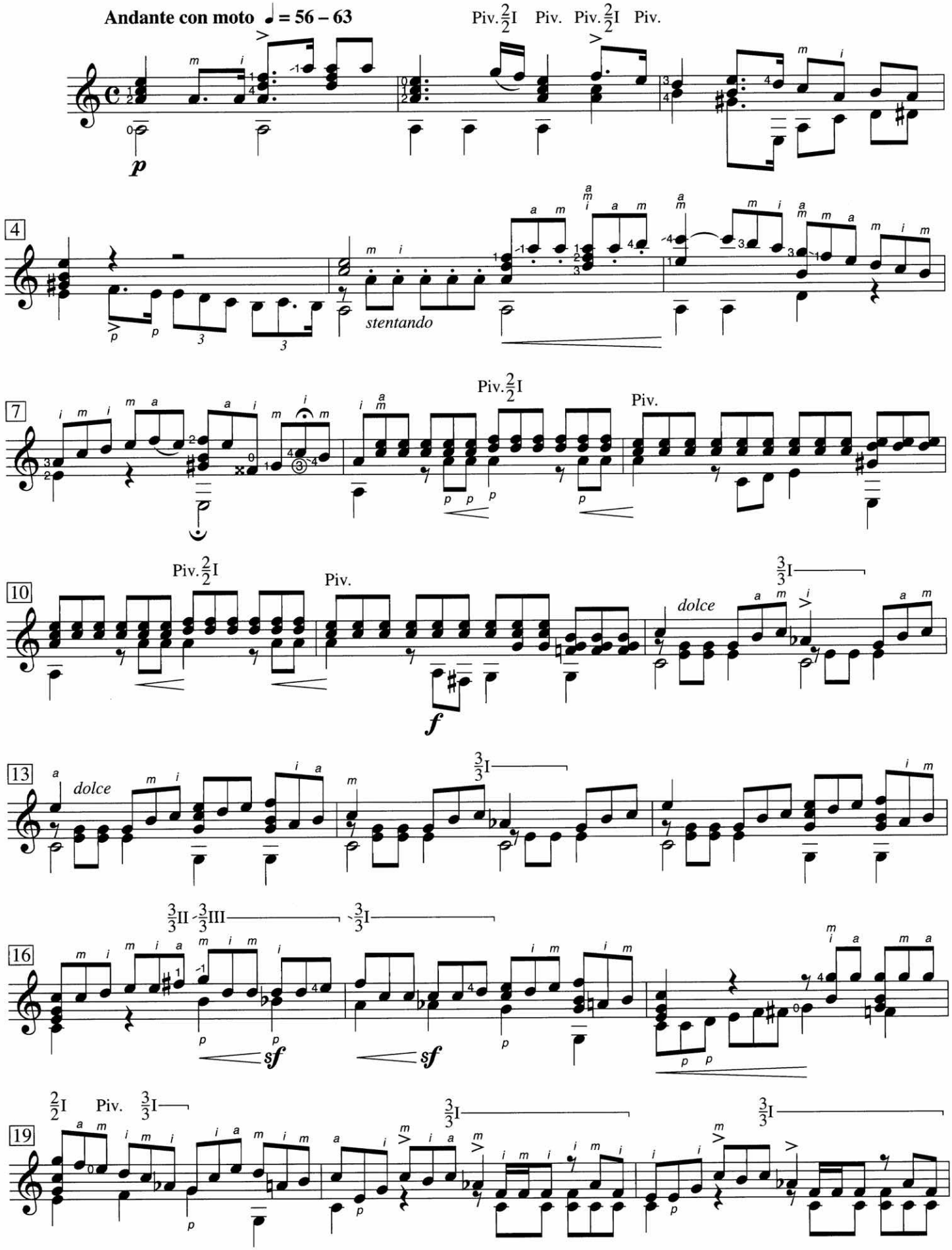


Source: *Contredanses et valses dediées aux commençants*, op. 8

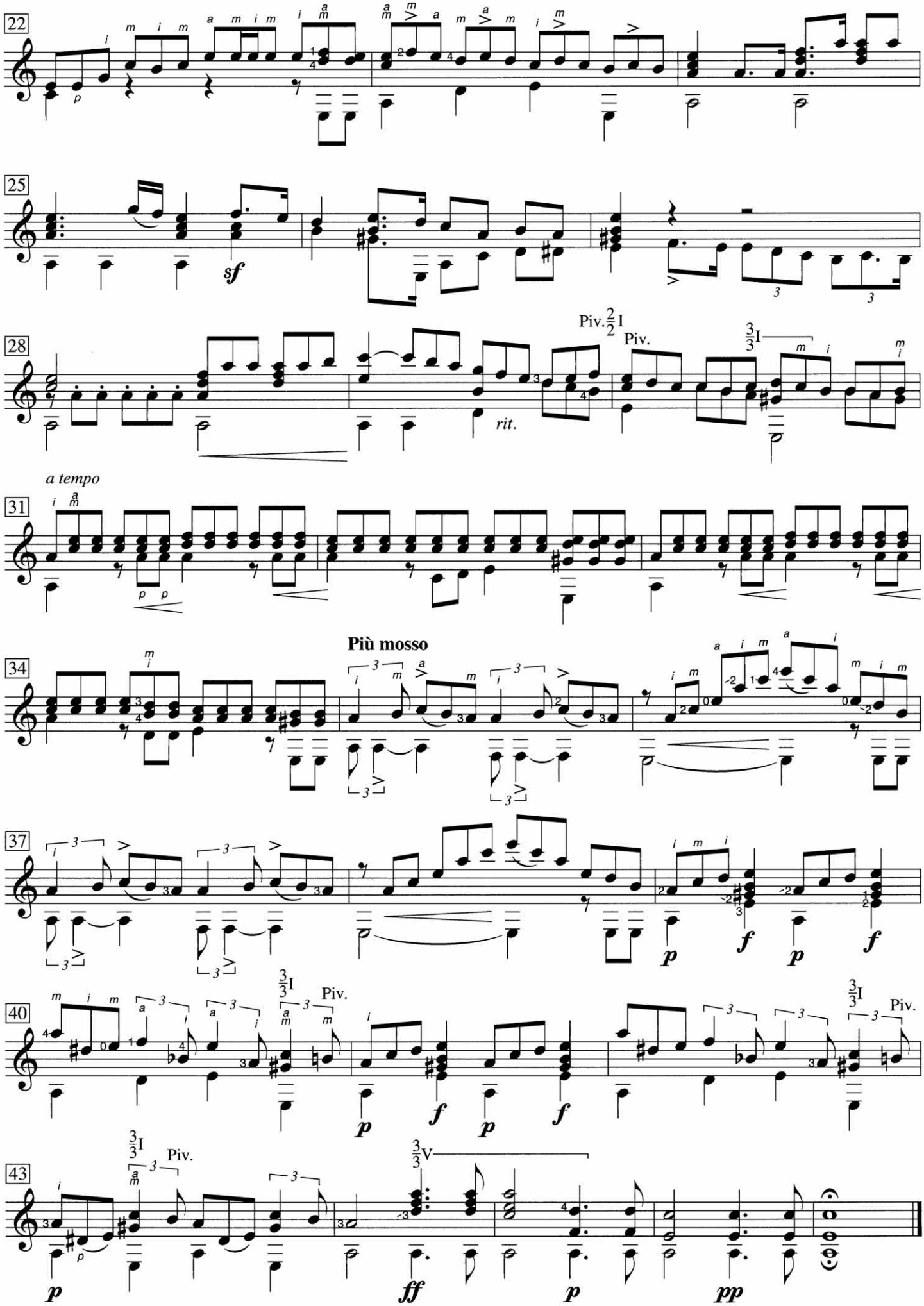
Nocturne No. 1

op. 4, no. 1

Johann Kaspar Mertz
(1806–1856)



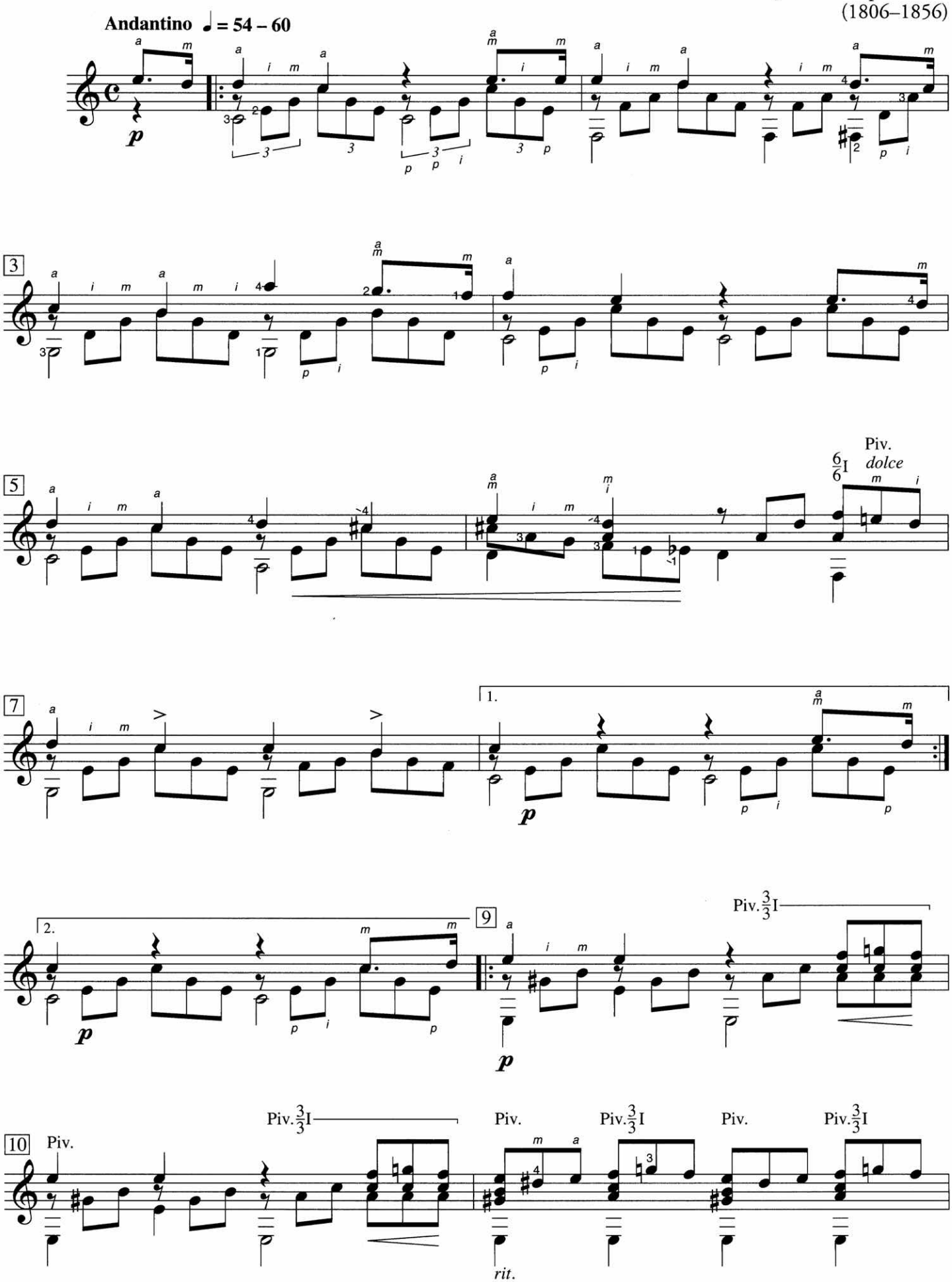
Source: *Trois nocturnes*, op. 4


22
25
sf
28
Piv. 2/2 I
Piv.
3/3 I
rit.
a tempo
31
Più mosso
34
37
40
3/3 I
Piv.
43
3/3 V
ff
pp

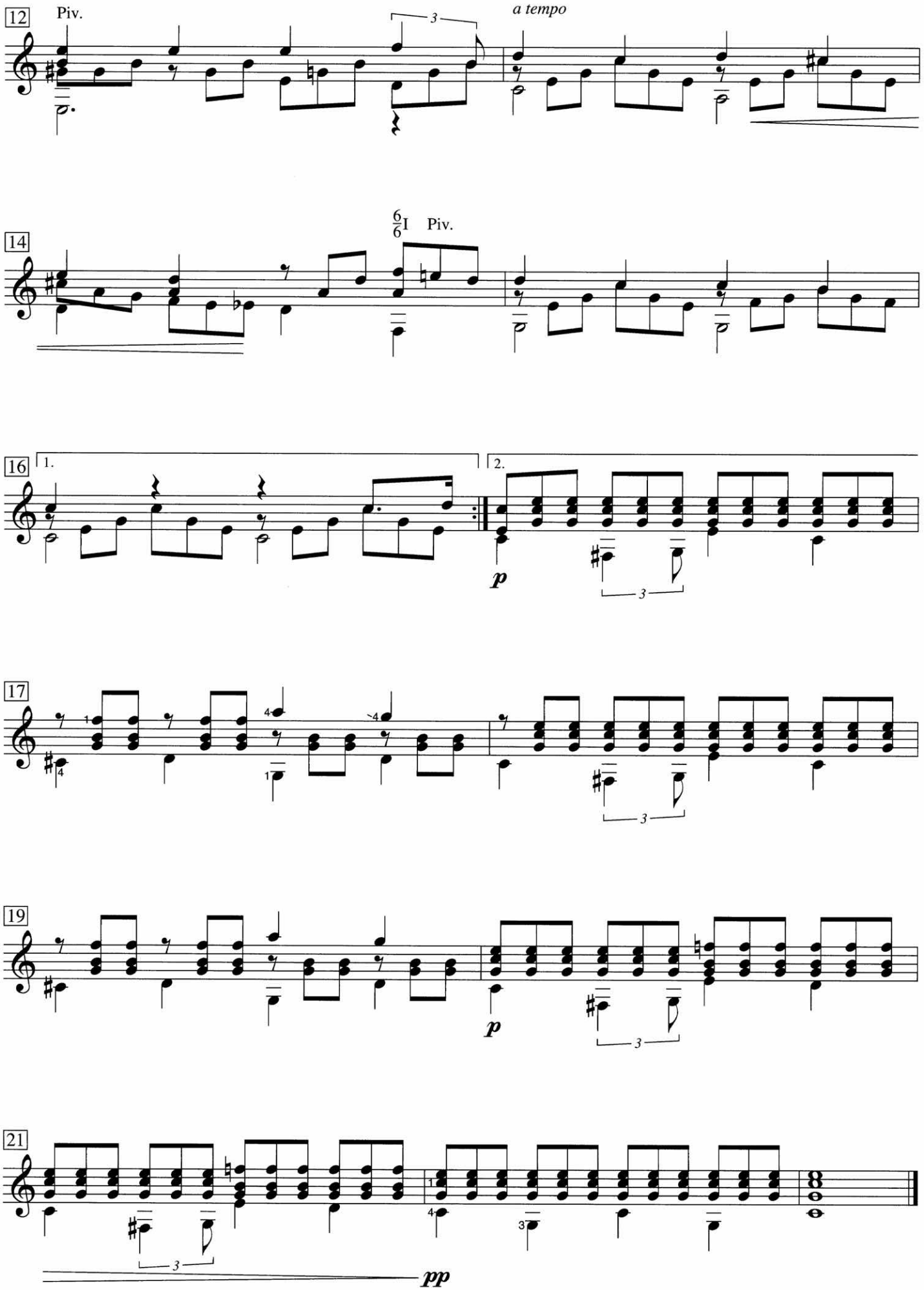
Nocturne No. 2

op. 4, no. 2 (excerpt)

Johann Kaspar Mertz
(1806–1856)

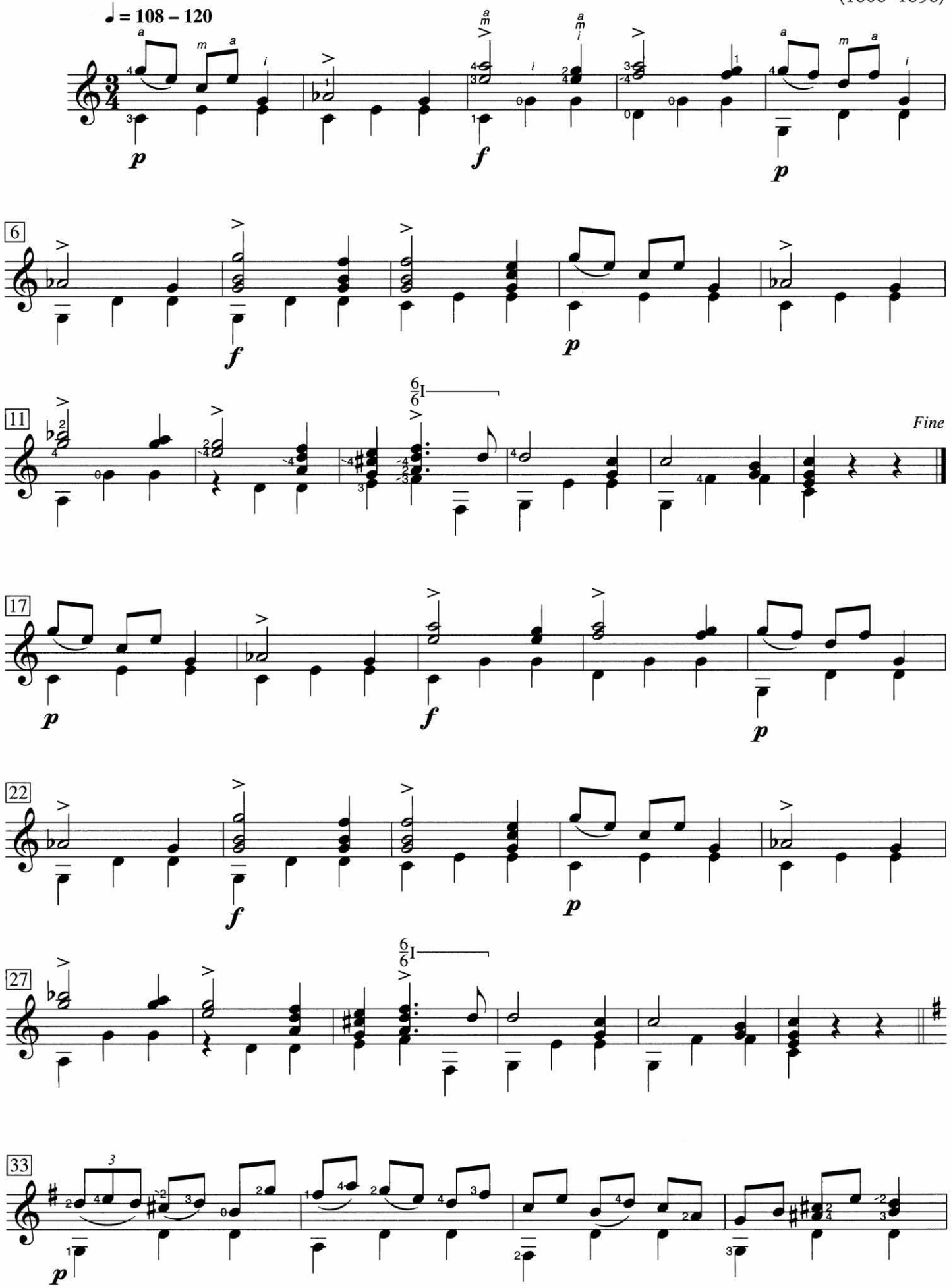


Source: From *Trois nocturnes*, op. 4, no. 2

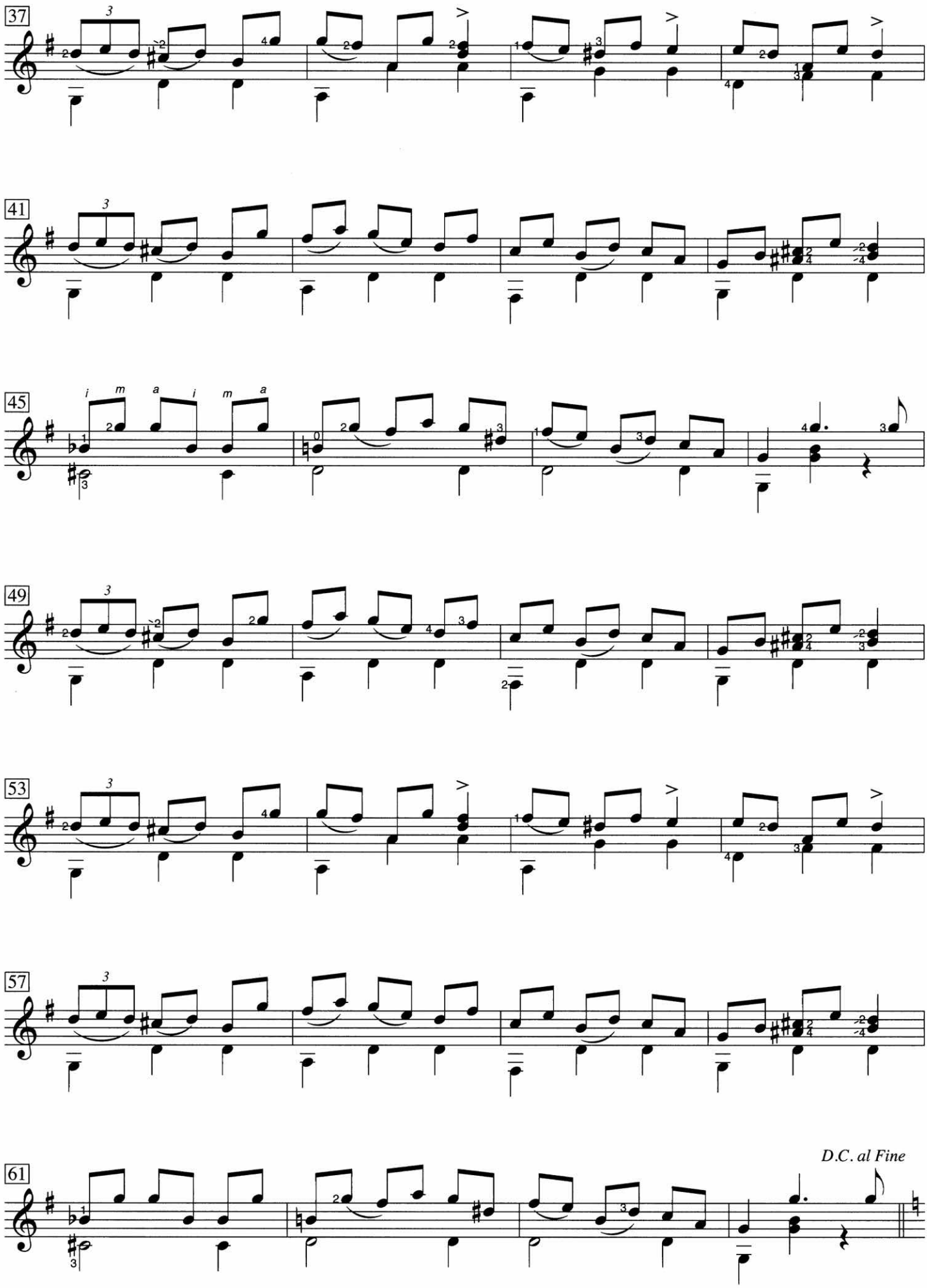

12
Piv.
3
a tempo
14
6/6 I
Piv.
16
1.
2.
p
3
17
4
3
19
p
3
21
3
pp

Waltz No. 1

Johann Kaspar Mertz
(1806–1856)

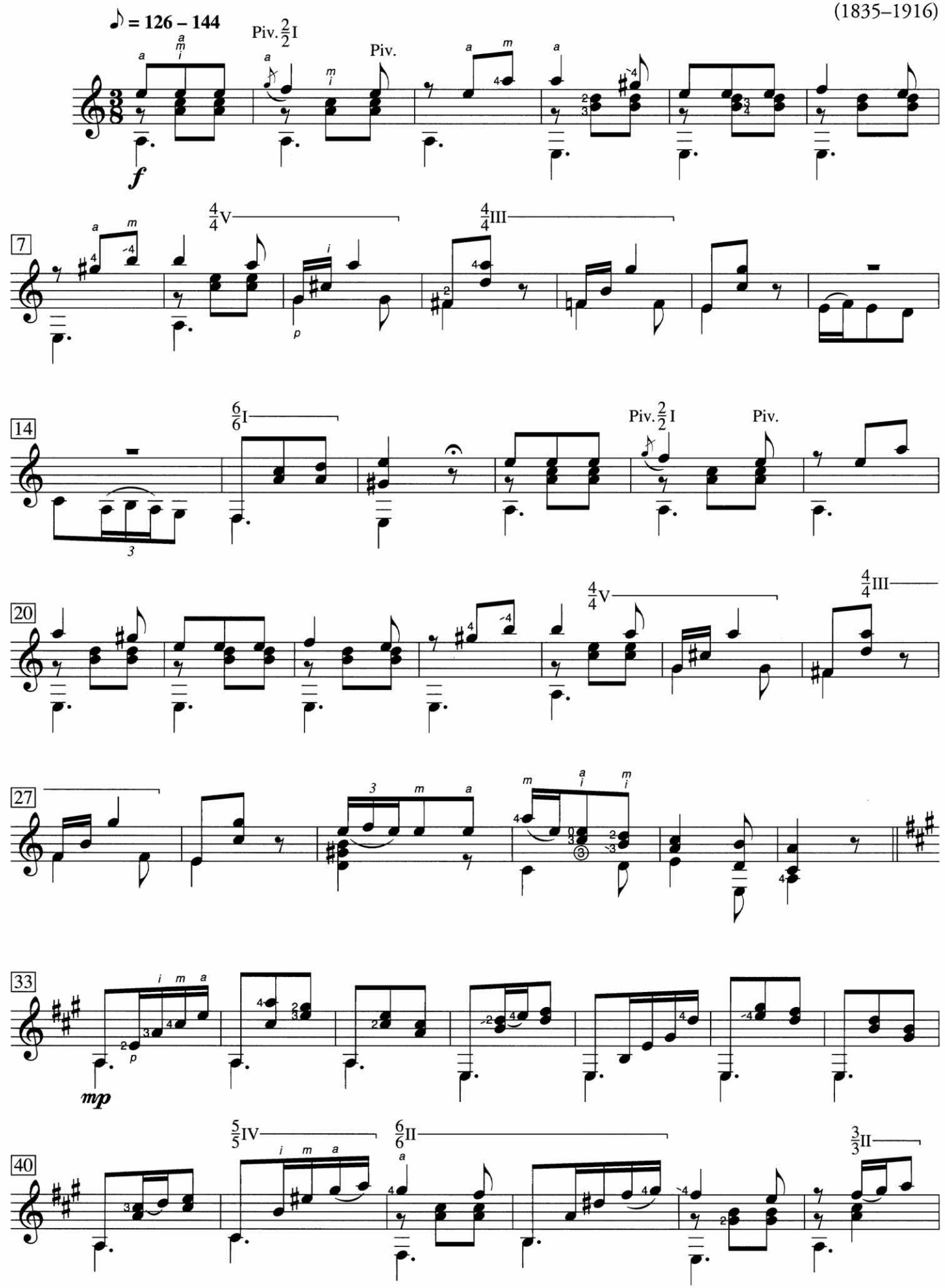


Source: *Five Waltzes*, WoO

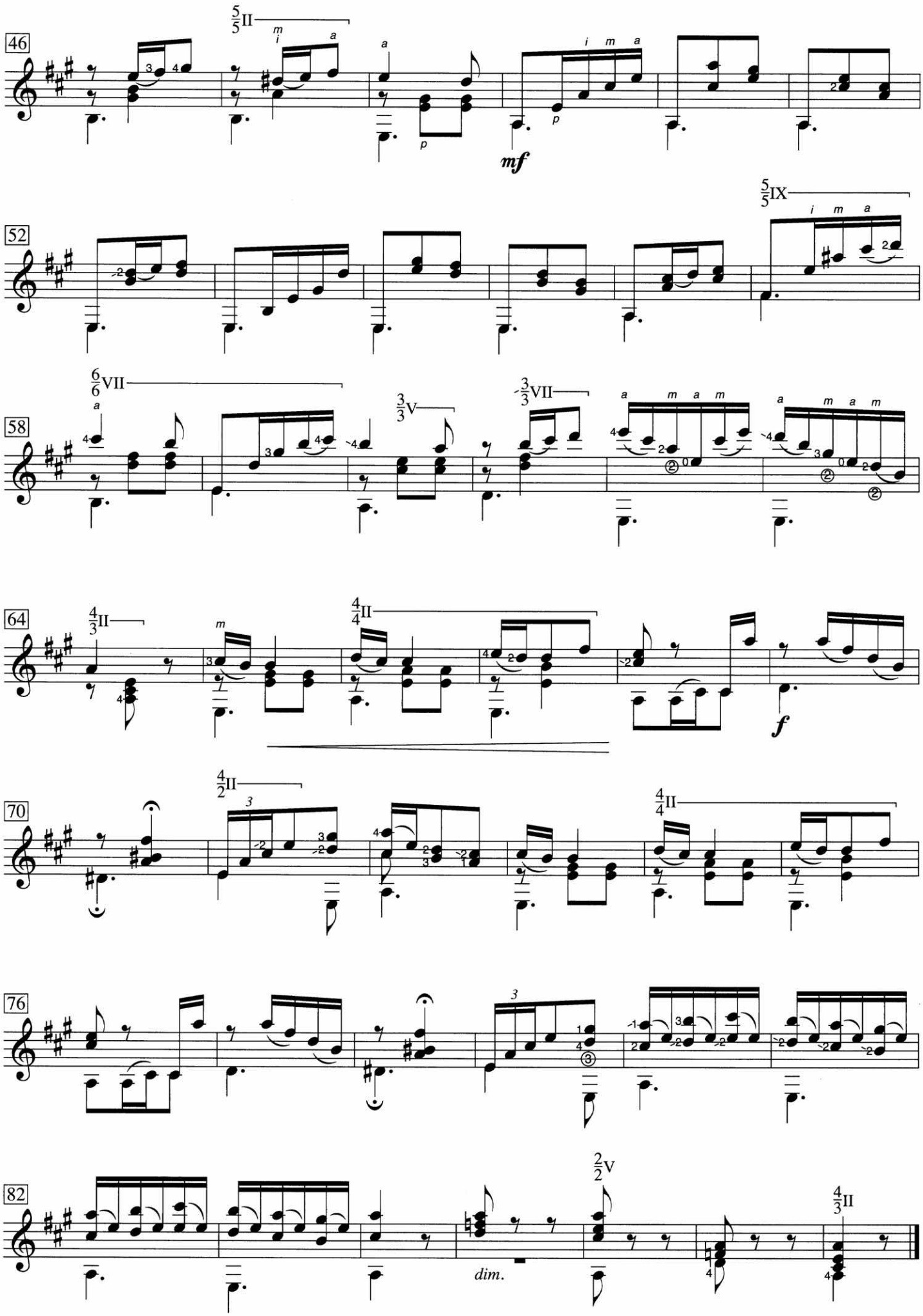

37
41
45
i m a i m a
49
53
57
61
D.C. al Fine

Waltz

José Ferrer
(1835–1916)



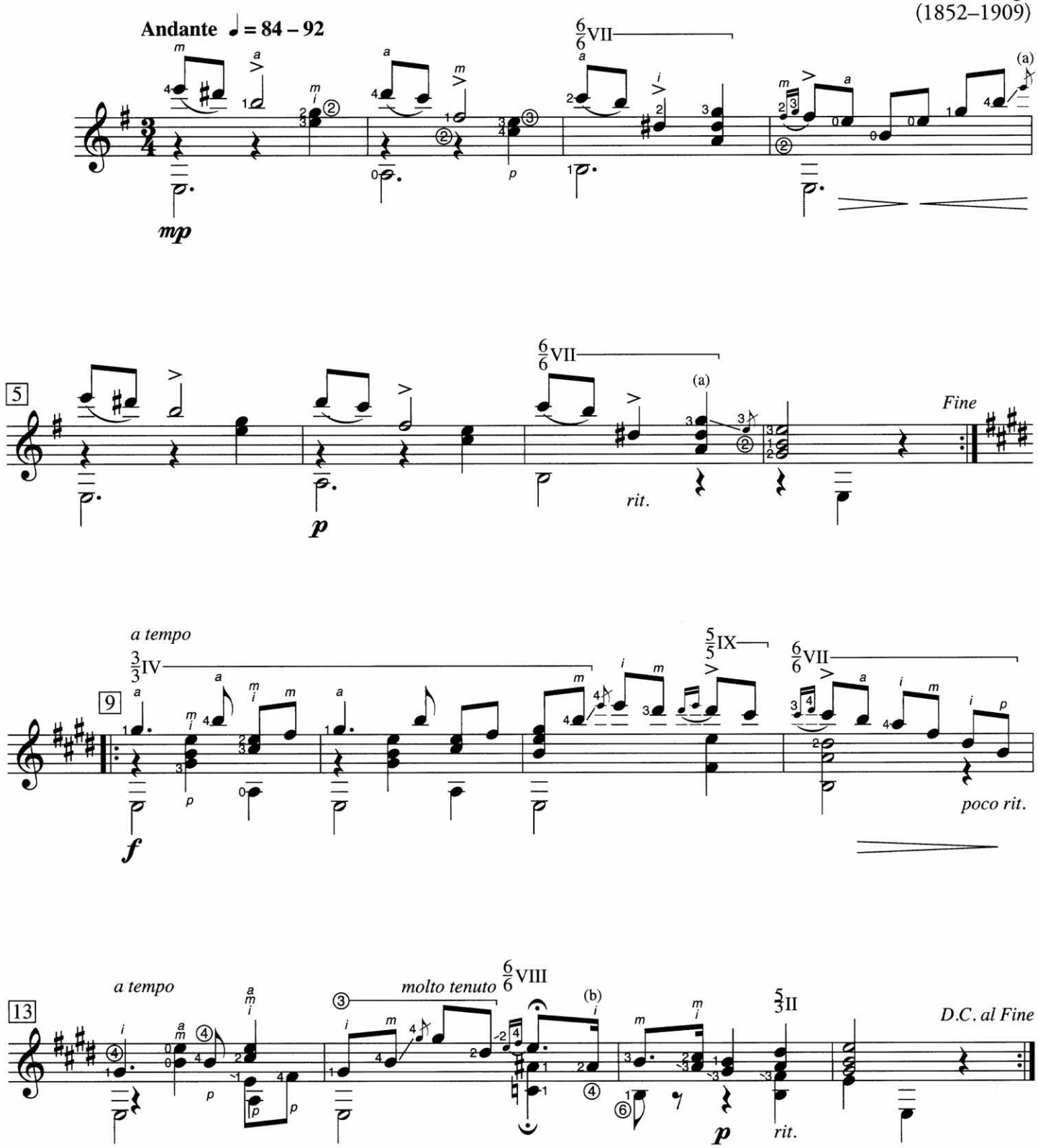
Source: *Colección de valses*


46
52
58
64
70
76
82
mf
f
dim.

Adelita

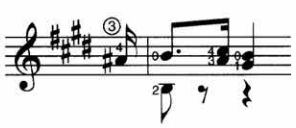
Mazurka

Francisco Tárrega
(1852–1909)



(a) This ornament, which occurs frequently in Tárrega's music, is performed approximately as shown. Play a *portamento* from the upper to the lower note (here G to E), plucking the chord as you arrive:

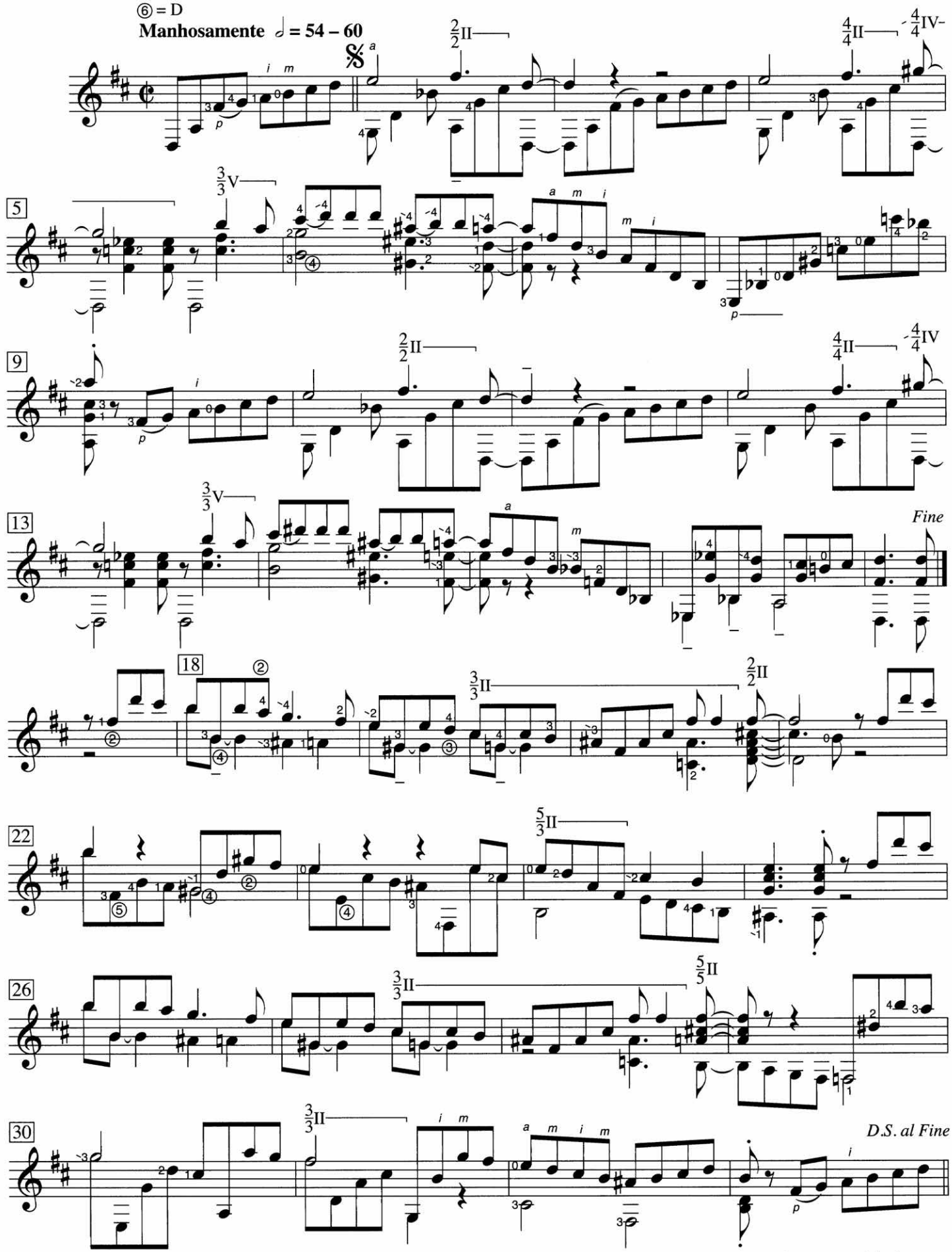
(b) Alternate fingering:



A *mazurka* is a traditional Polish folk dance that developed into a social and ballroom couple dance in the mid-18th century, becoming popular in Europe and the United States in the mid-19th century.

Choro para Olga

Laurindo Almeida
(1917–1995)



The *choro* is a popular instrumental genre of Brazilian music featuring virtuosic playing (usually with a soloist), syncopation, and contrapuntal rhythms.

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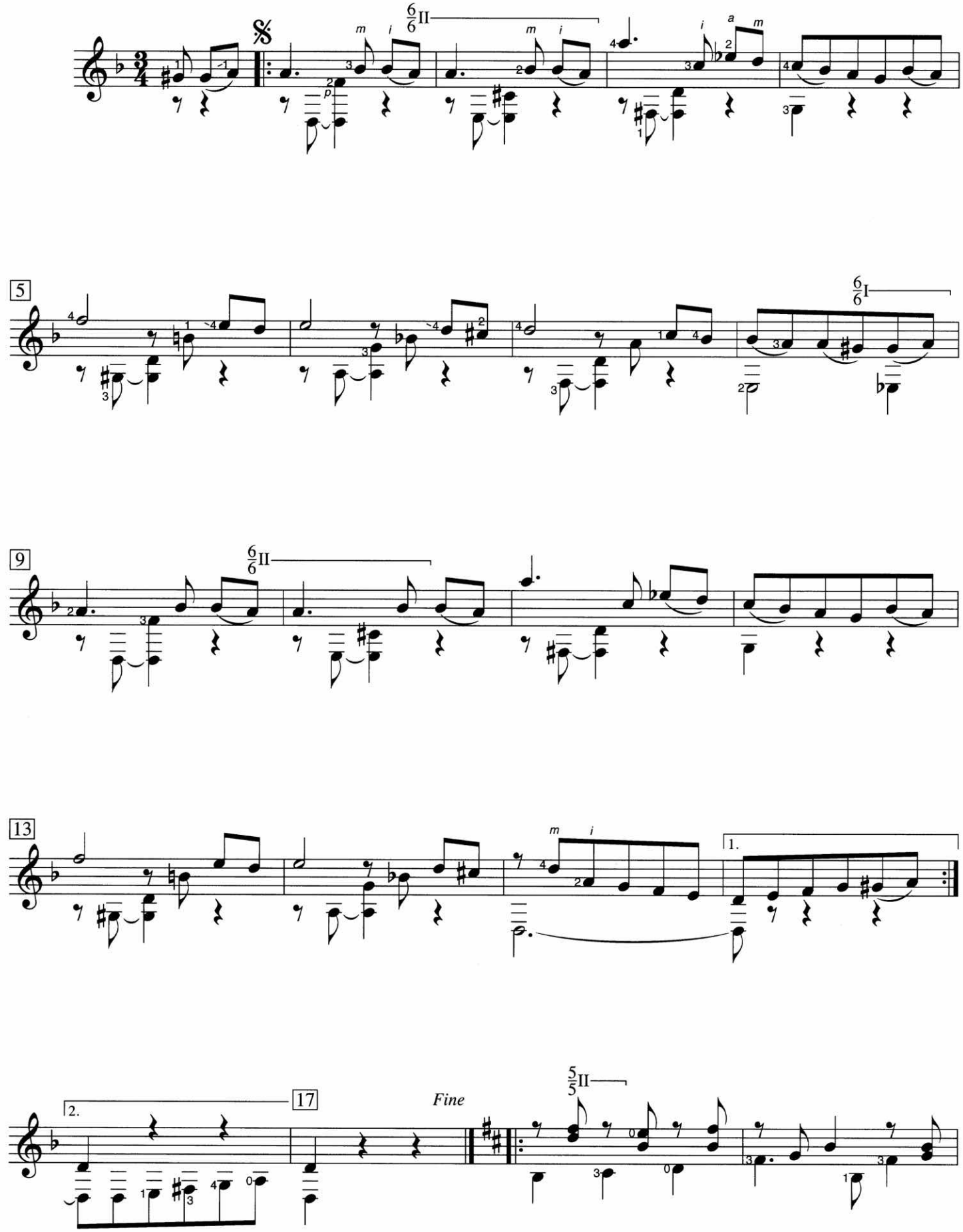
Waltz No. 2

John W. Duarte
(1919–2004)

⑥ = D

Andante espressivo ♩ **= 96 – 104**



Source: *Homage to Antonio Lauro*, op. 83
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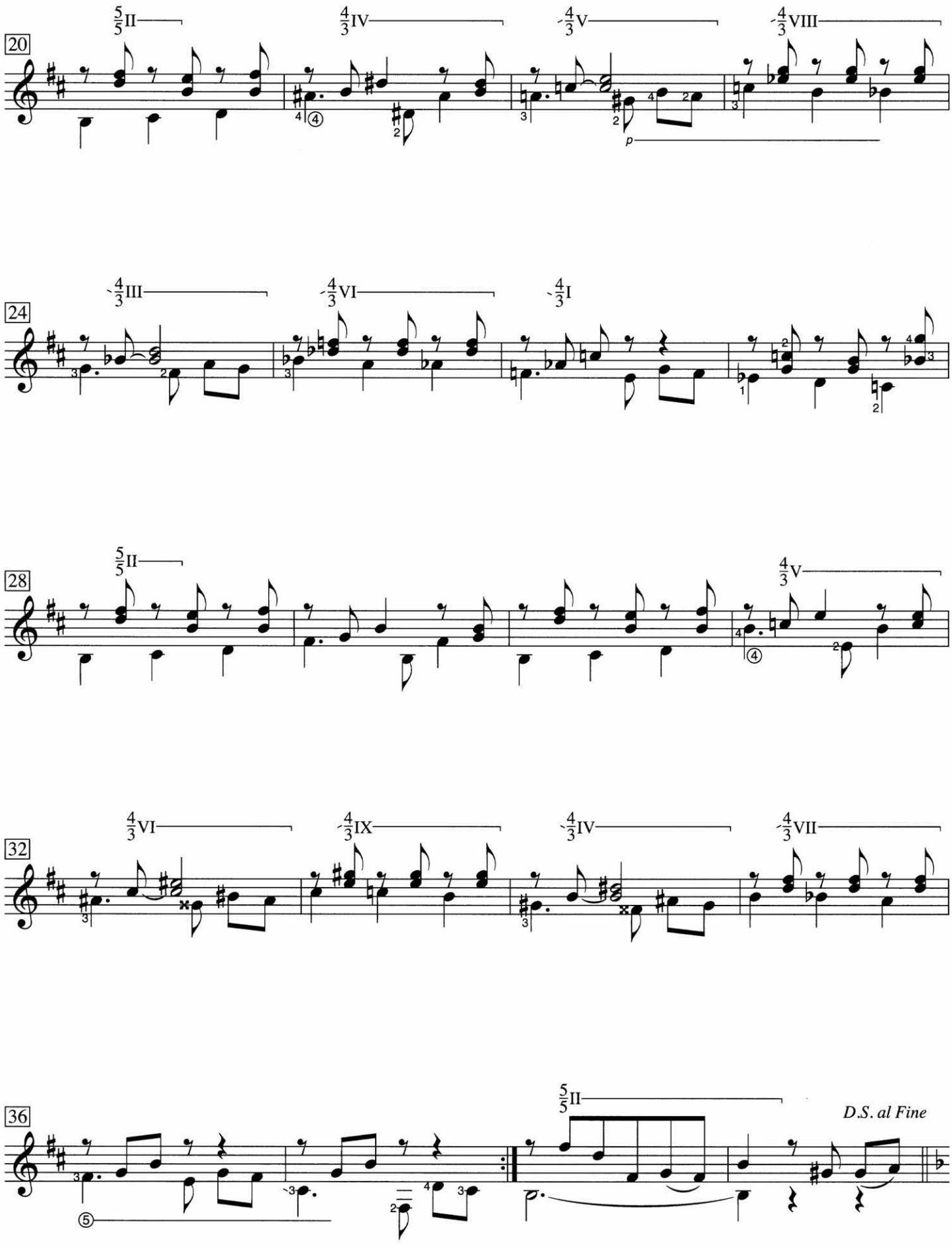
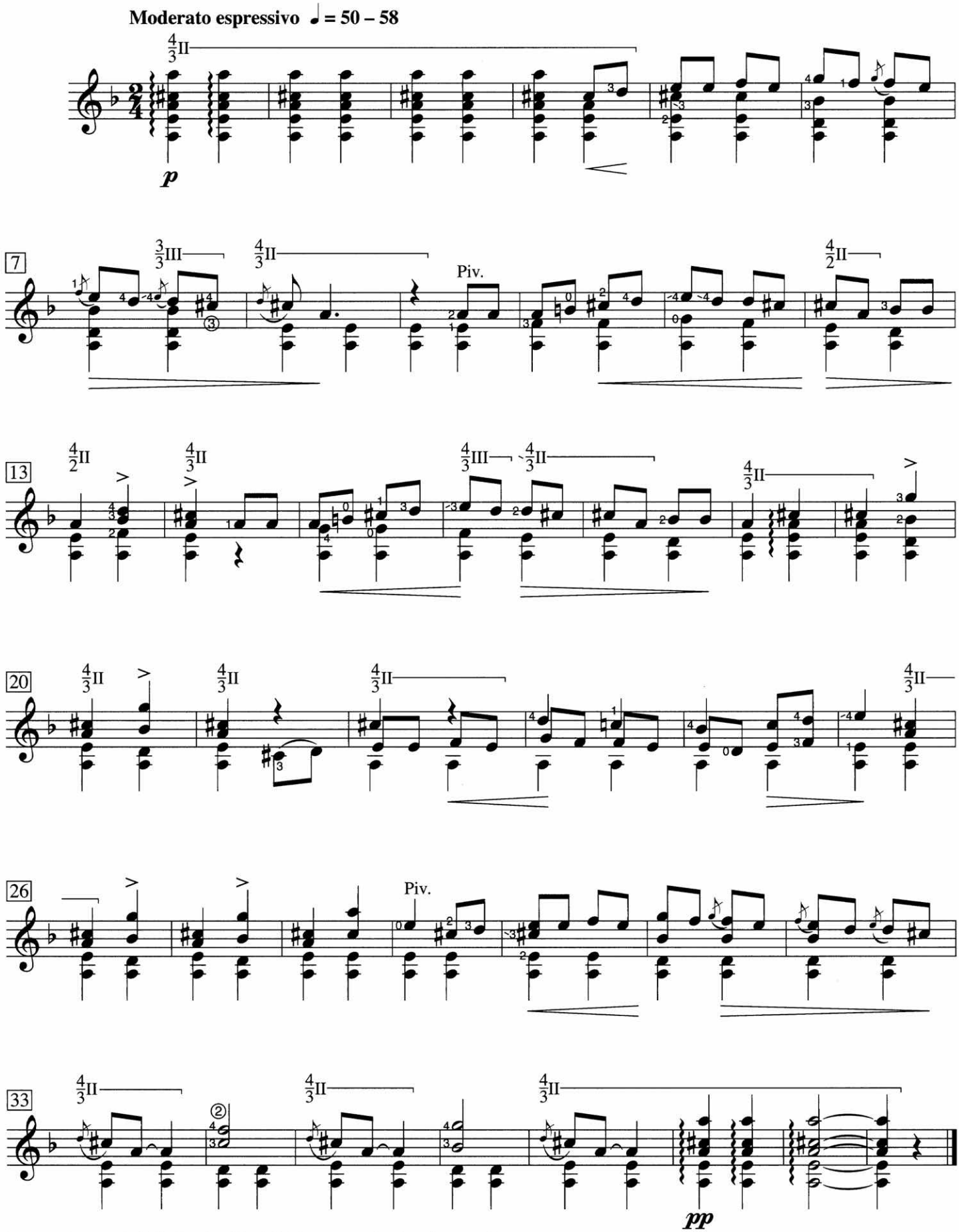

20
5/5 II
4/3 IV
4/3 V
4/3 VIII
p
24
4/3 III
4/3 VI
4/3 I
28
5/5 II
4/3 V
32
4/3 VI
4/3 IX
4/3 IV
4/3 VII
36
5/5 II
D.S. al Fine

Prelude No. 6

Manuel Ponce
(1882–1948)



For examinations, Prelude No. 6 and Prelude No. 10 are to be played as one selection.
Source: *12 Preludes*

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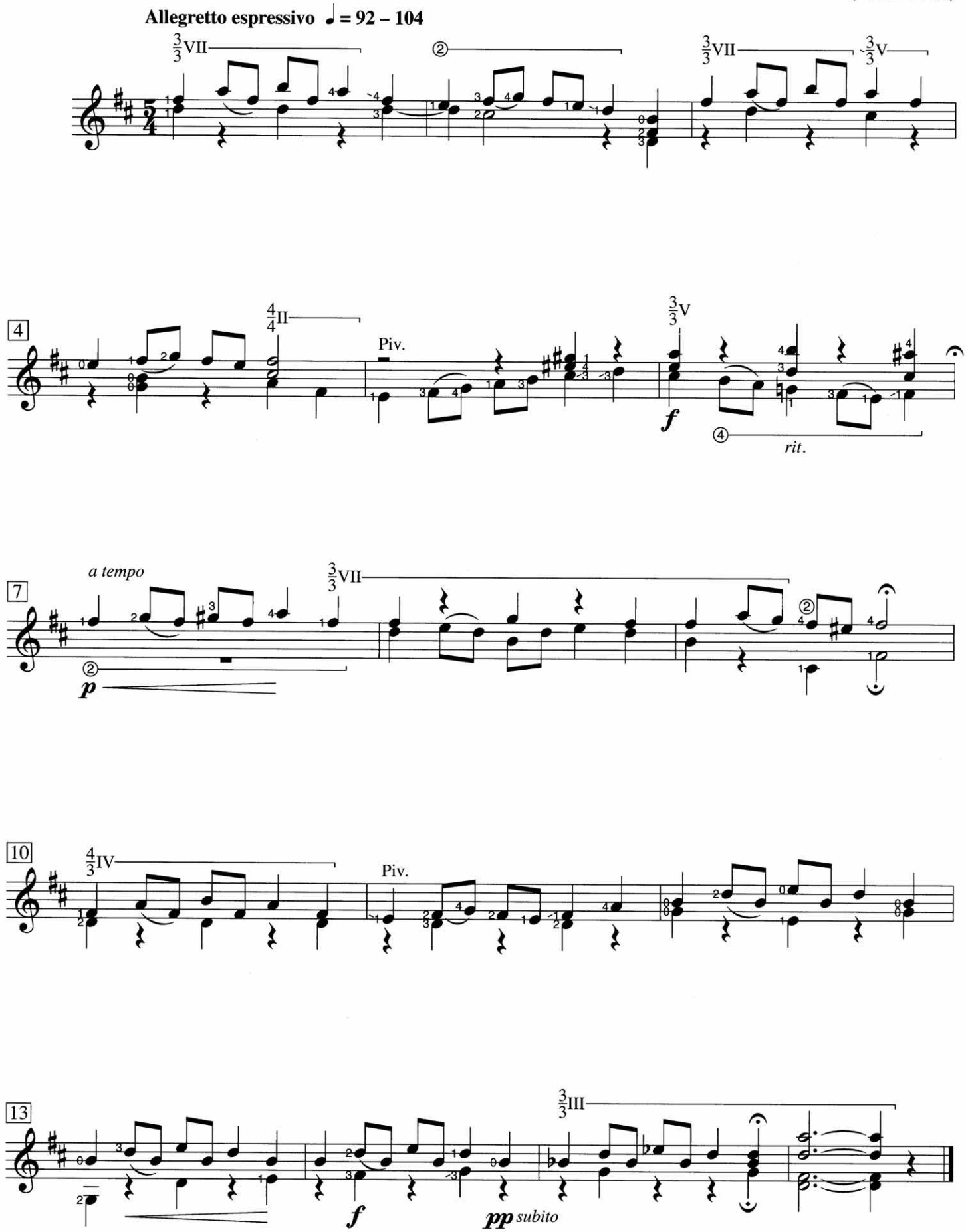
Prelude No. 10

Manuel Ponce
(1882–1948)



For examinations, Prelude No. 6 and Prelude No. 10 are to be played as one selection.
Source: *12 Preludes*

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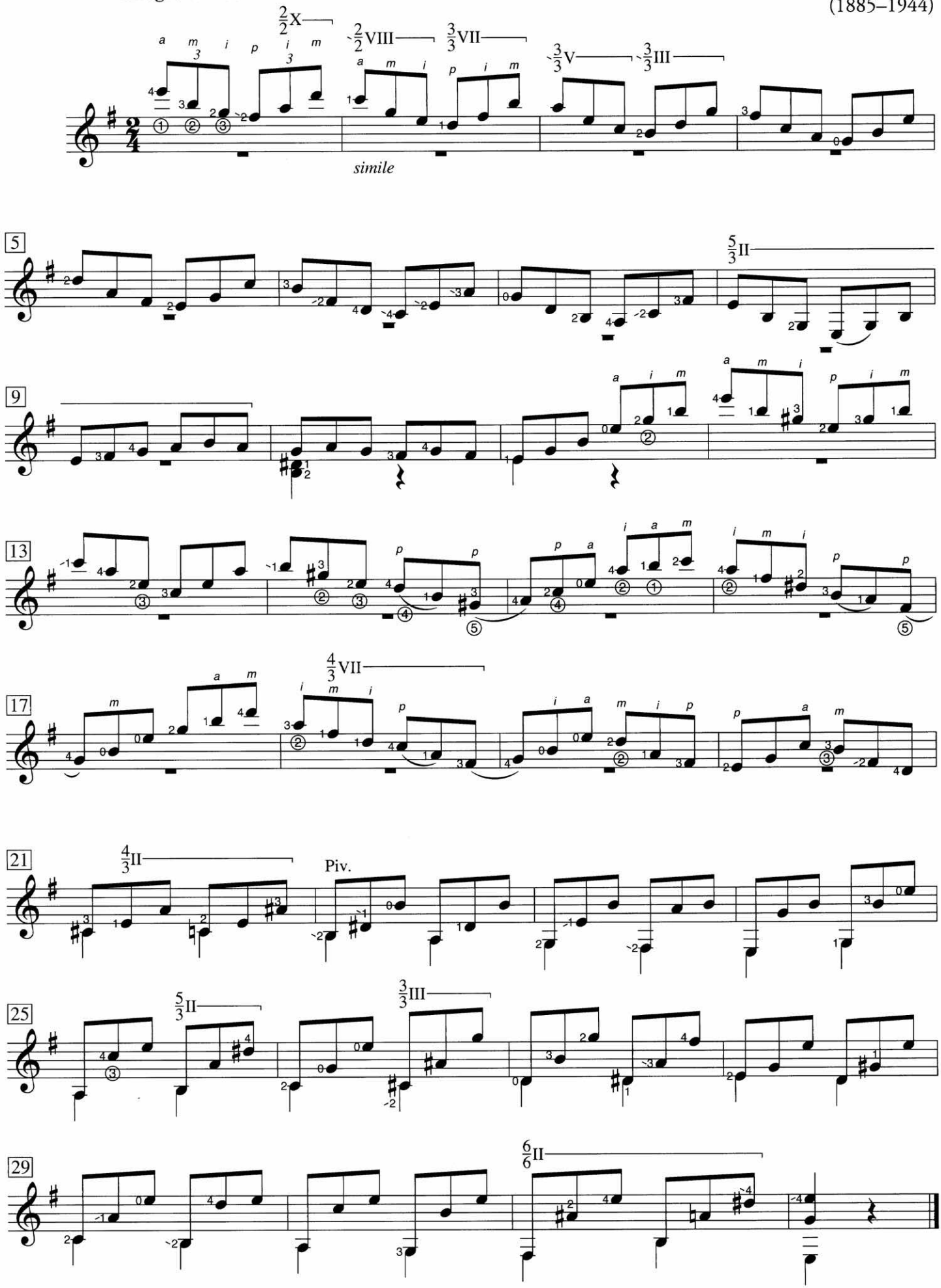
Preludio

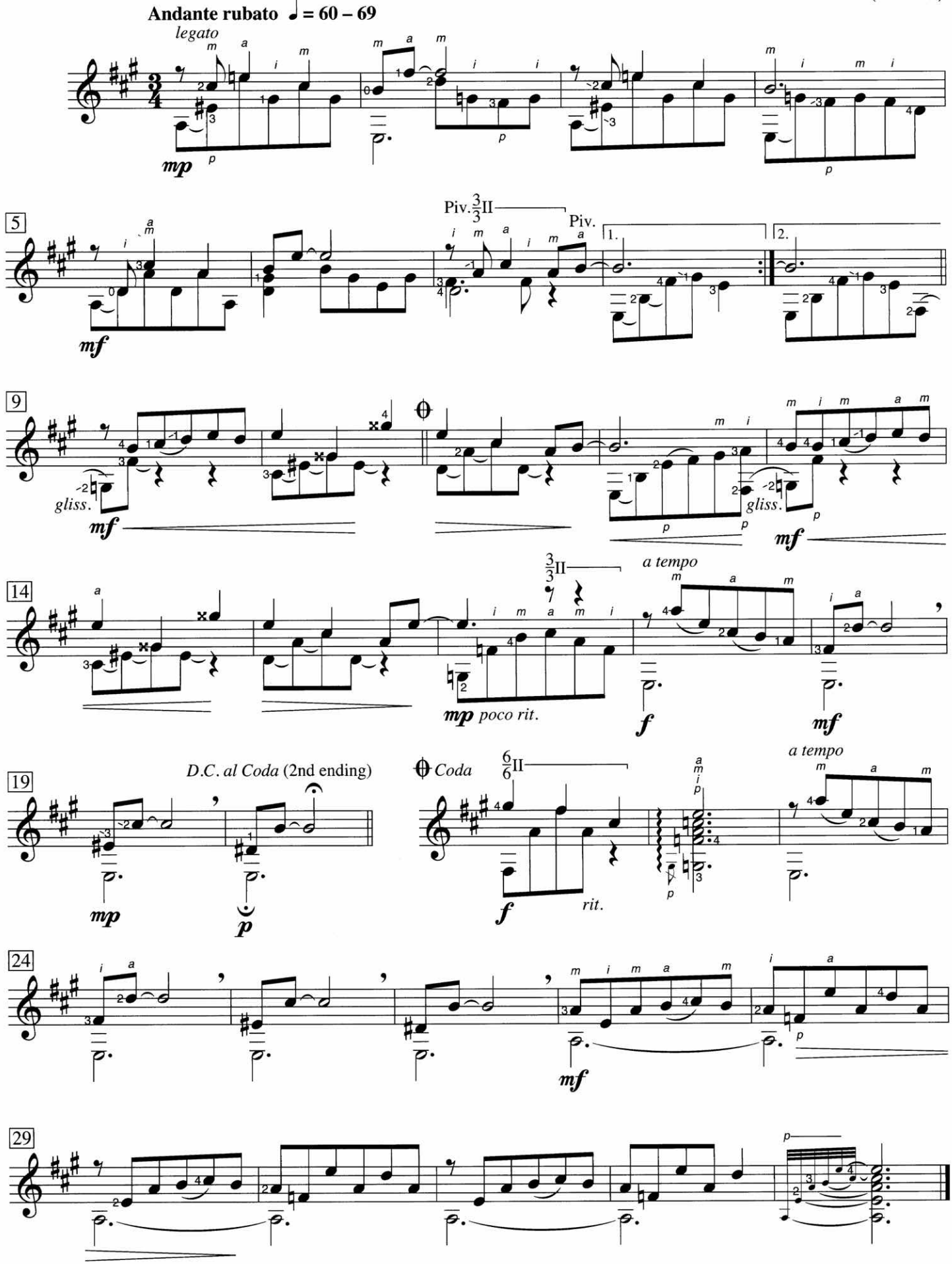
Agustín Barrios
(1885–1944)

Allegro ♩ = 80 – 92



Gentle Waltz

Brian Katz
(b. 1955)



Source: *The Amethyst Collection*
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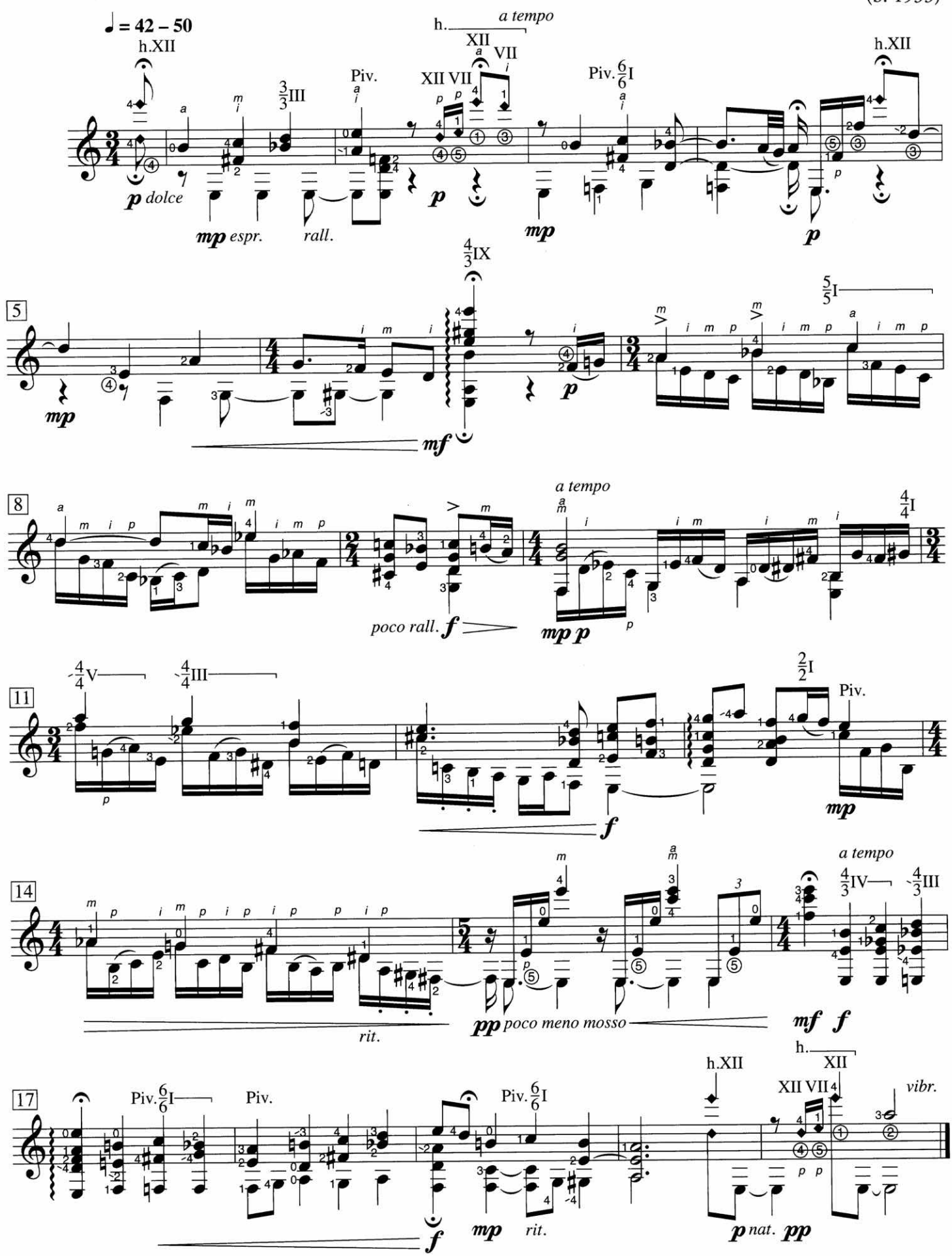
Suite No. 1

Lento

Leonardo Balada
(b. 1933)



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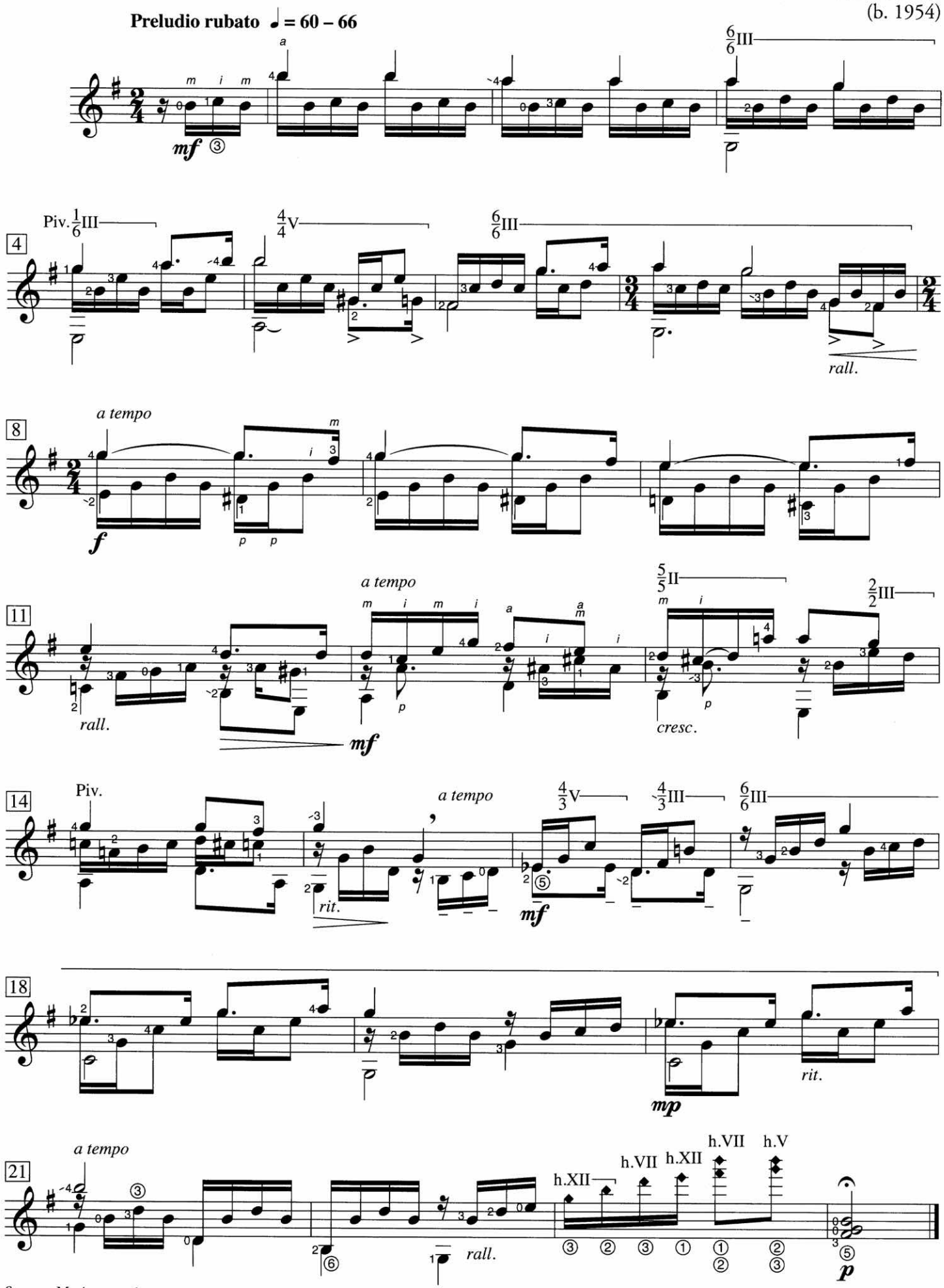
Bord de mer

Yvon Demillac
(b. 1954)



Source: *Marines*, no. 1
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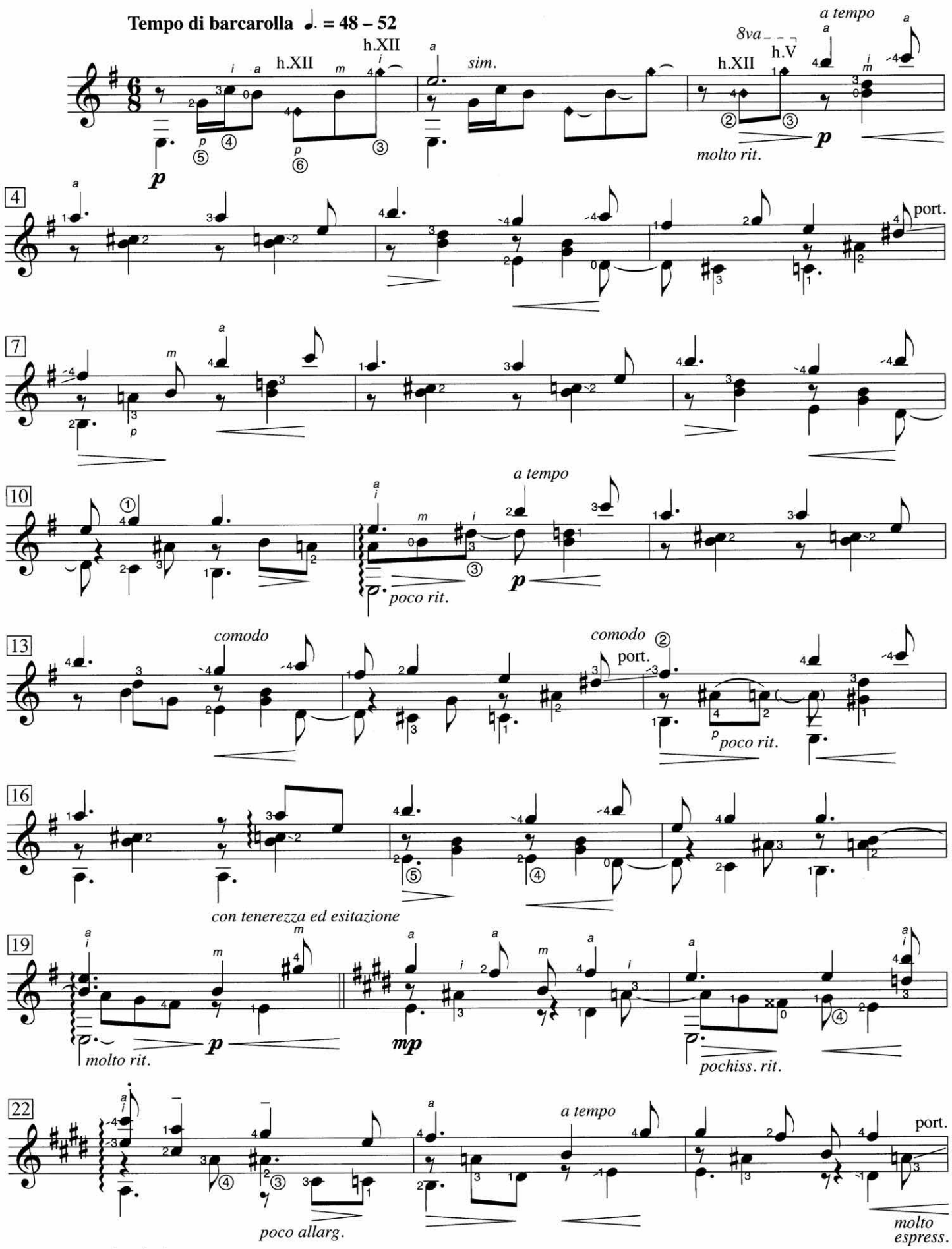
Les balancelles

The Swing Chairs

à Emilio Pujol

Roland Dyens
(1955–2016)



Source: *Les 100 de Roland Dyens*, 1
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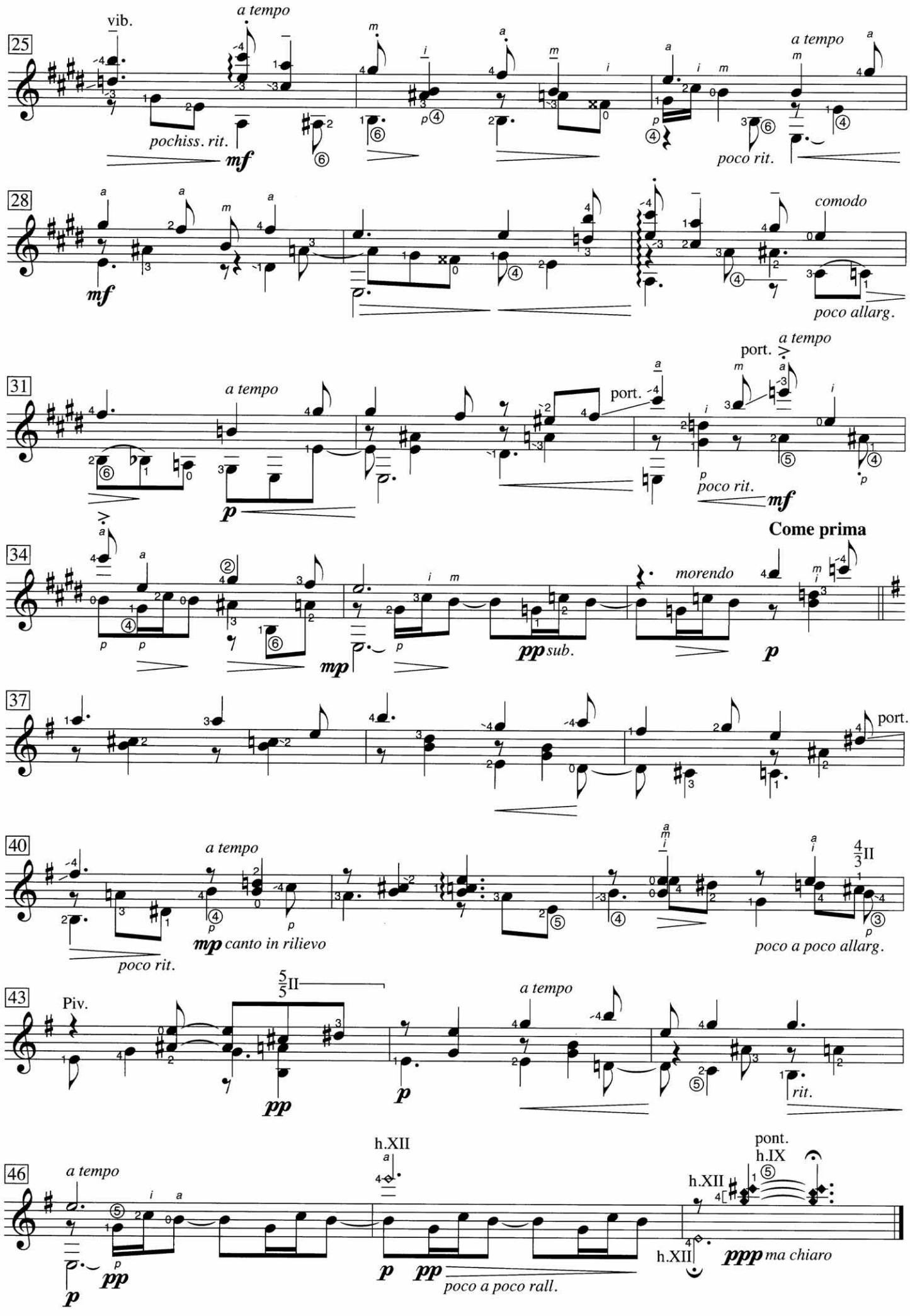
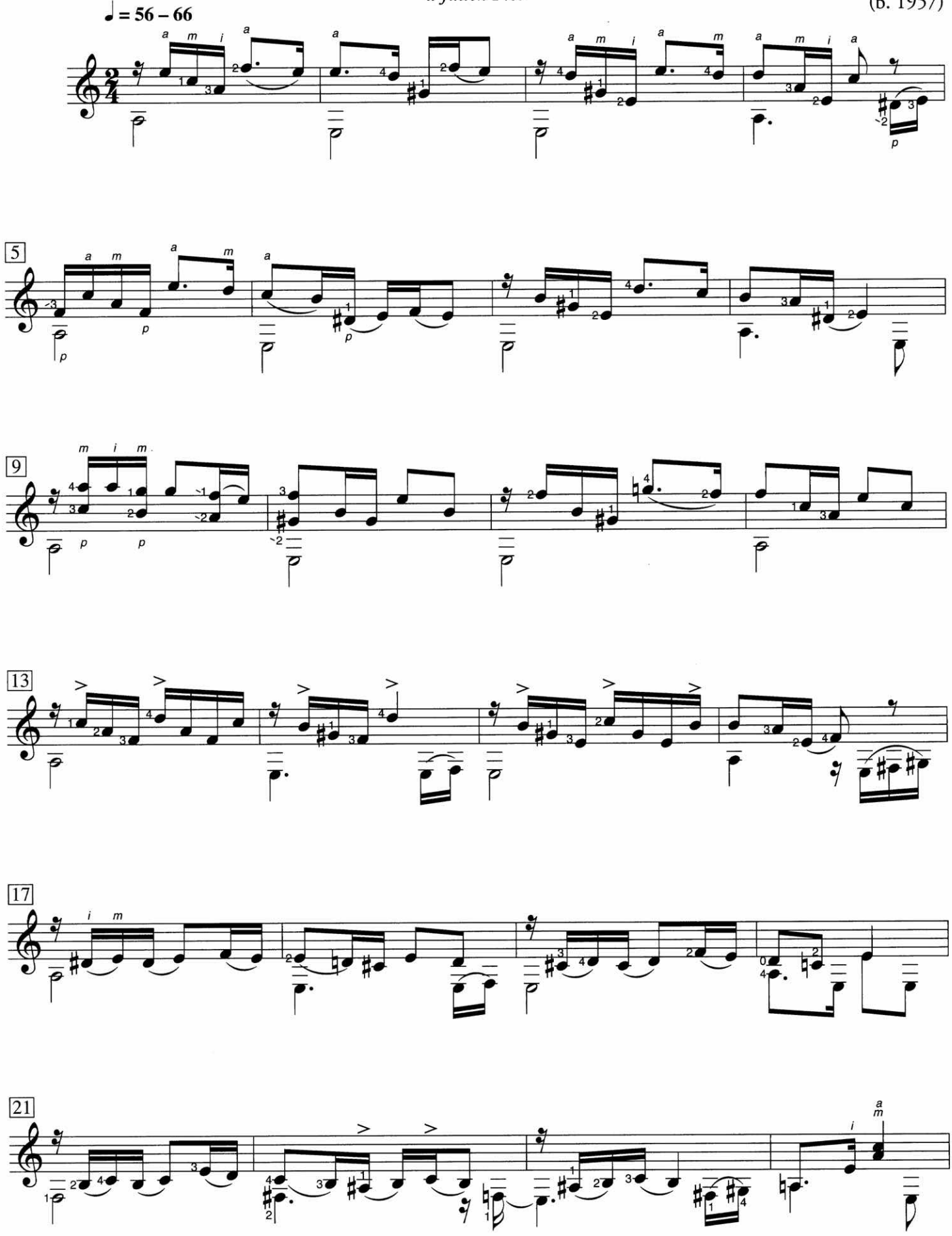

25
vib.
a tempo
pochiss. rit.
mf
a tempo
poco rit.
28
mf
comodo
poco allarg.
31
a tempo
p
port.
a tempo
poco rit.
mf
34
Come prima
mp
pp sub.
morendo
p
37
port.
40
a tempo
poco rit.
mp canto in rilievo
poco a poco allarg.
43
Piv.
pp
a tempo
p
rit.
46
a tempo
p
pp
h.XII
p
pp
poco a poco rall.
pont.
h.IX
h.XII
ppp ma chiaro

La ligamos

Milonga

à Julien Piot

Claudio Camisassa
(b. 1957)



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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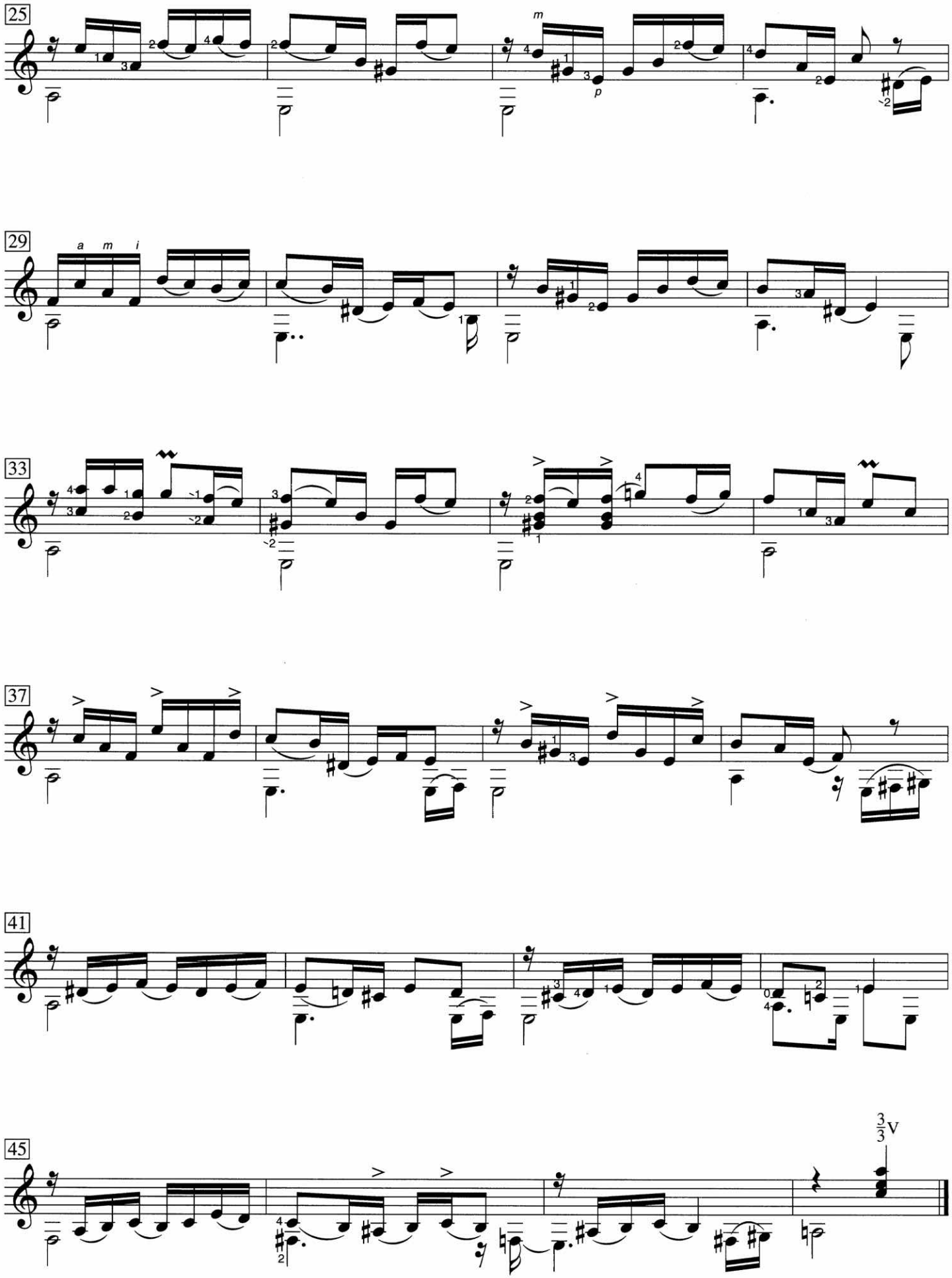
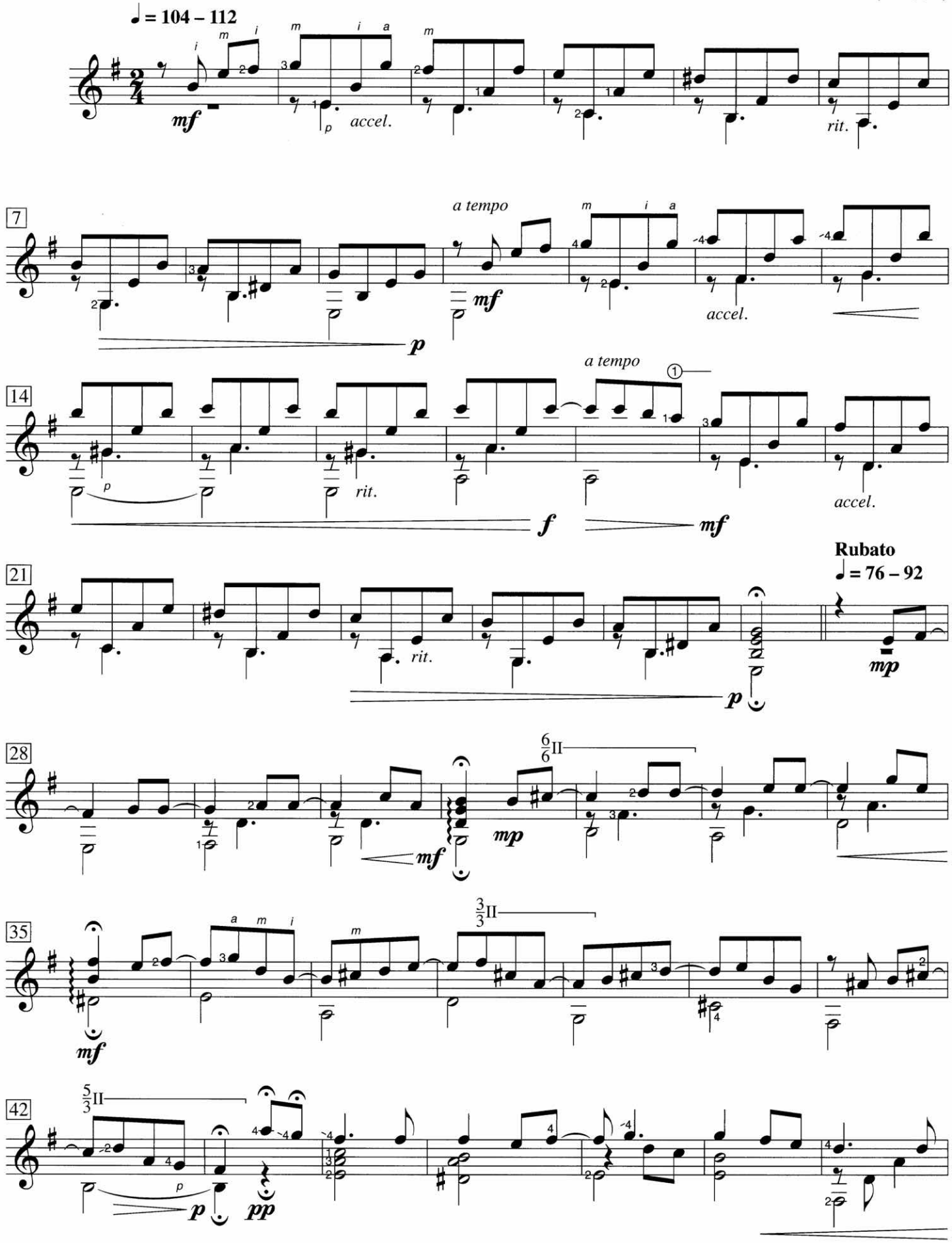

25
m
p
29
a m i
33
37
41
45
3/3 V

Aire de estilo

José Luis Merlin
(b. 1952)



The *estilo* is a traditional song style of the Pampa province of Argentina.
Source: *Dos aires pampeanos*, no. 1

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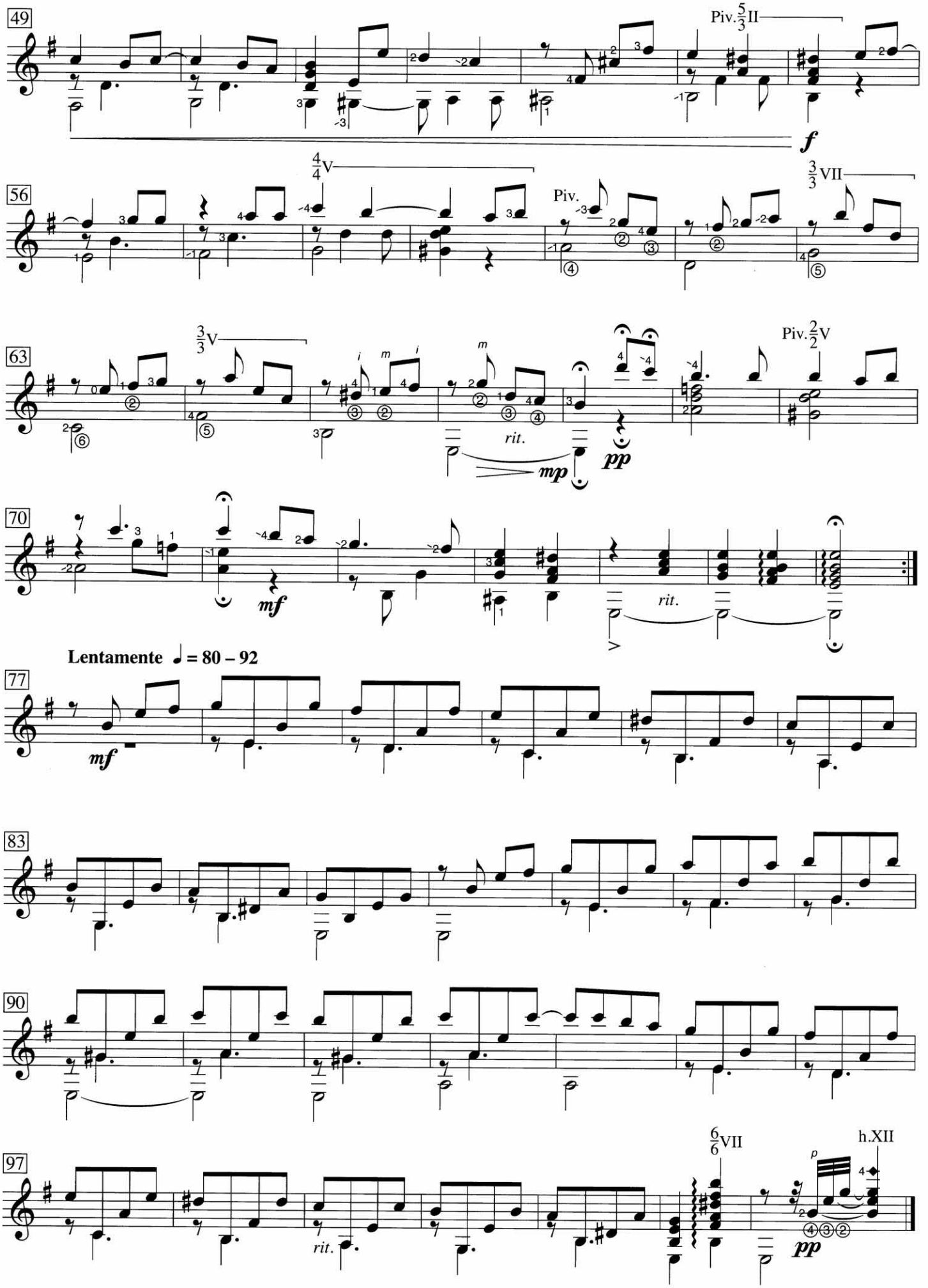
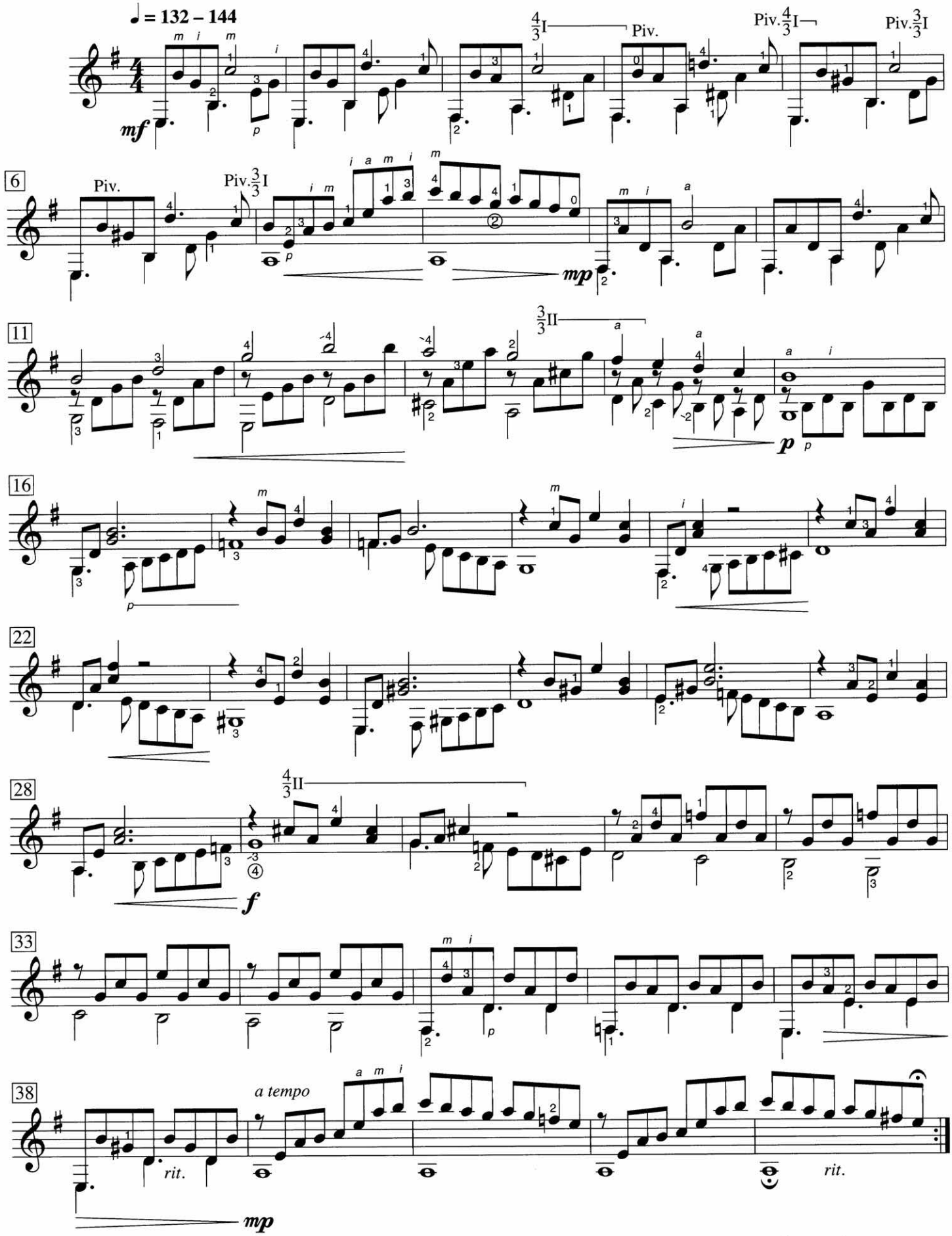

49
Piv. 5/3 II
f
56
4/4 V
Piv.
3/3 VII
63
3/3 V
rit.
mp
pp
Piv. 2/2 V
70
mf
rit.
Lentamente ♩ = 80 – 92
77
mf
83
90
97
6/6 VII
h.XII
rit.
p
pp

Aire de milonga

José Luis Merlin
(b. 1952)



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: *Dos aires pampeanos*, no. 2

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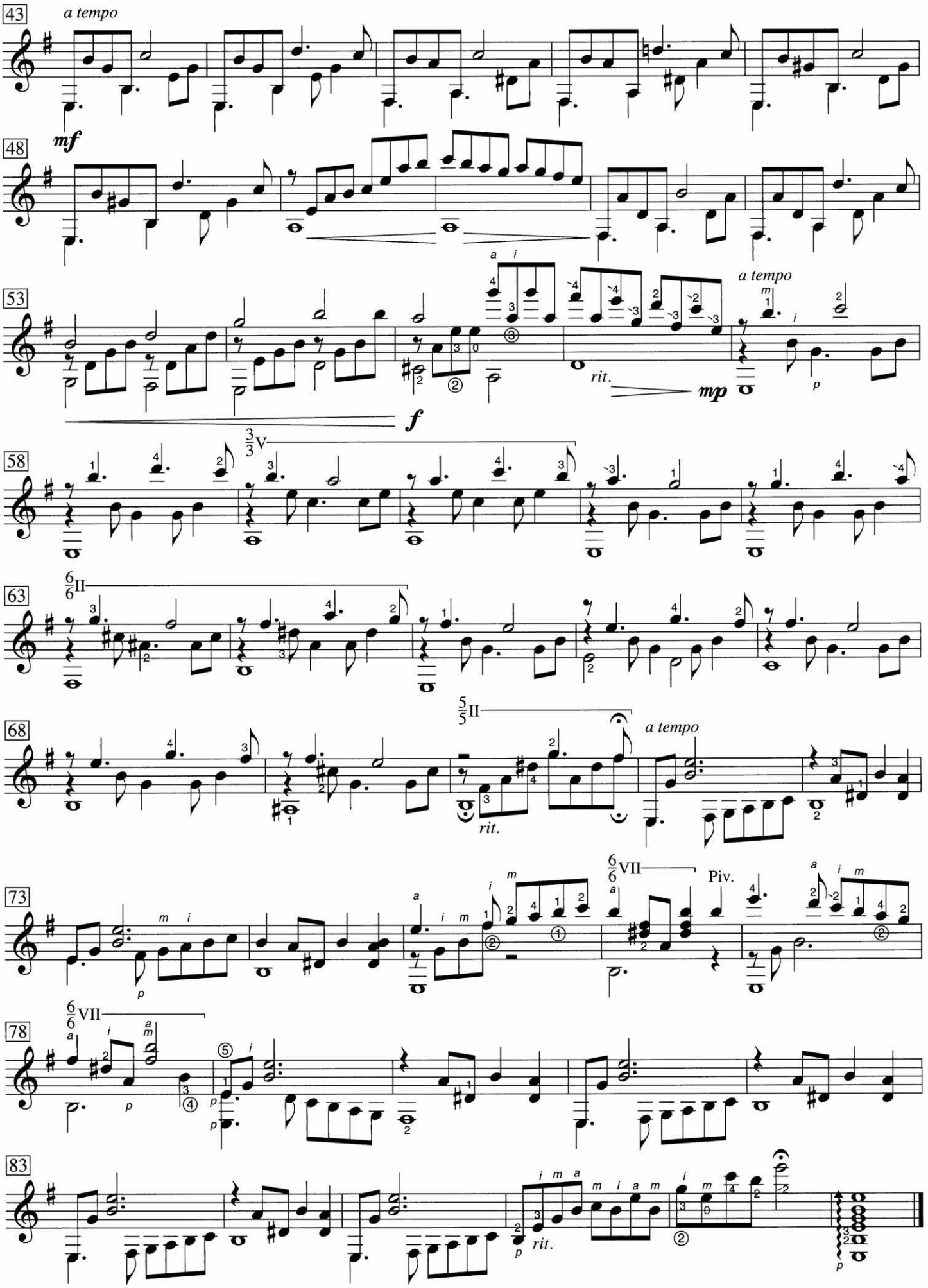
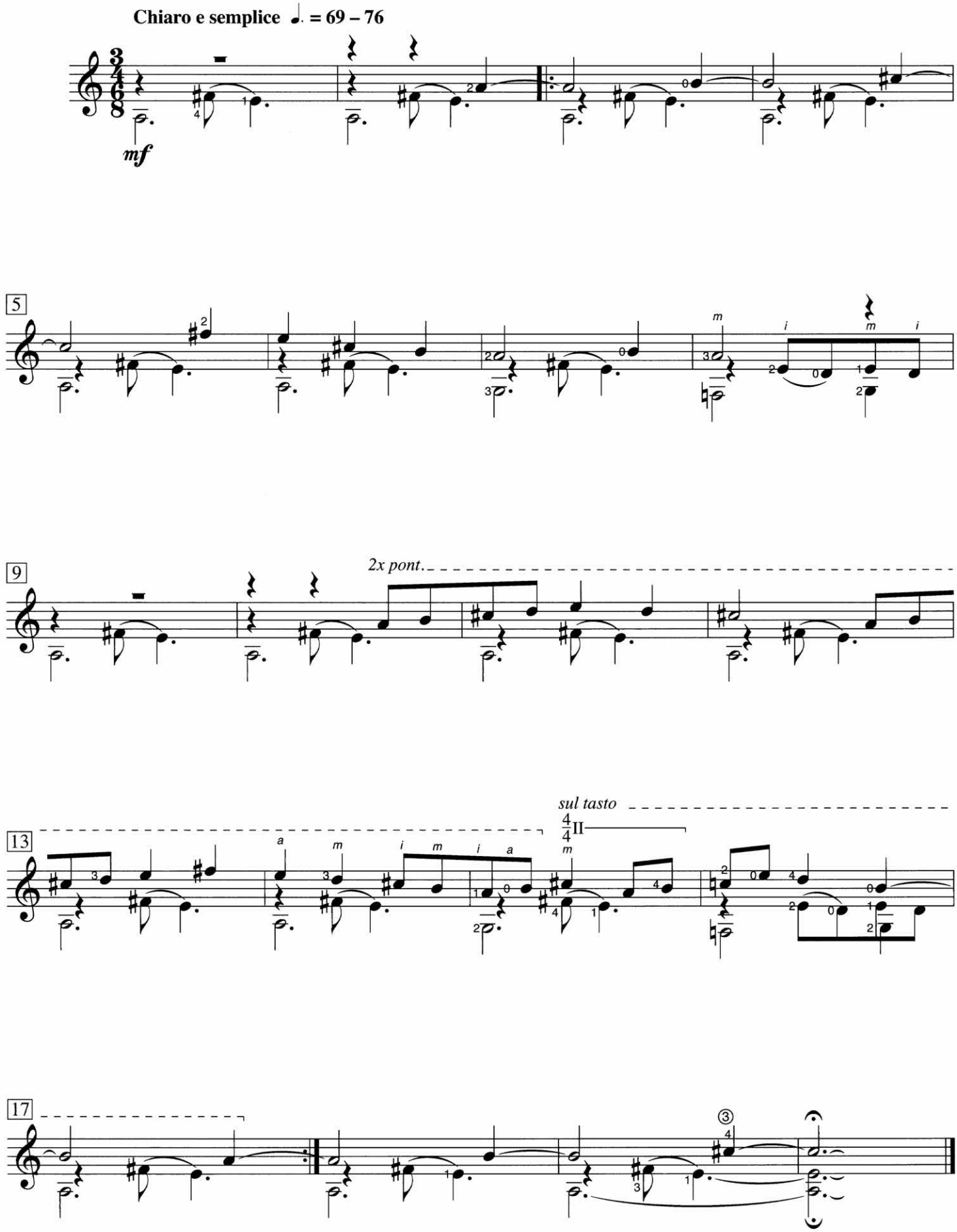

43
a tempo
mf
48
53
a tempo
rit.
mp
f
58
3/3 V
63
6/6 II
68
5/5 II
a tempo
rit.
73
6/6 VII
Piv.
78
6/6 VII
83
rit.

Secret No. 3

Dusan Bogdanović
(b. 1955)



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

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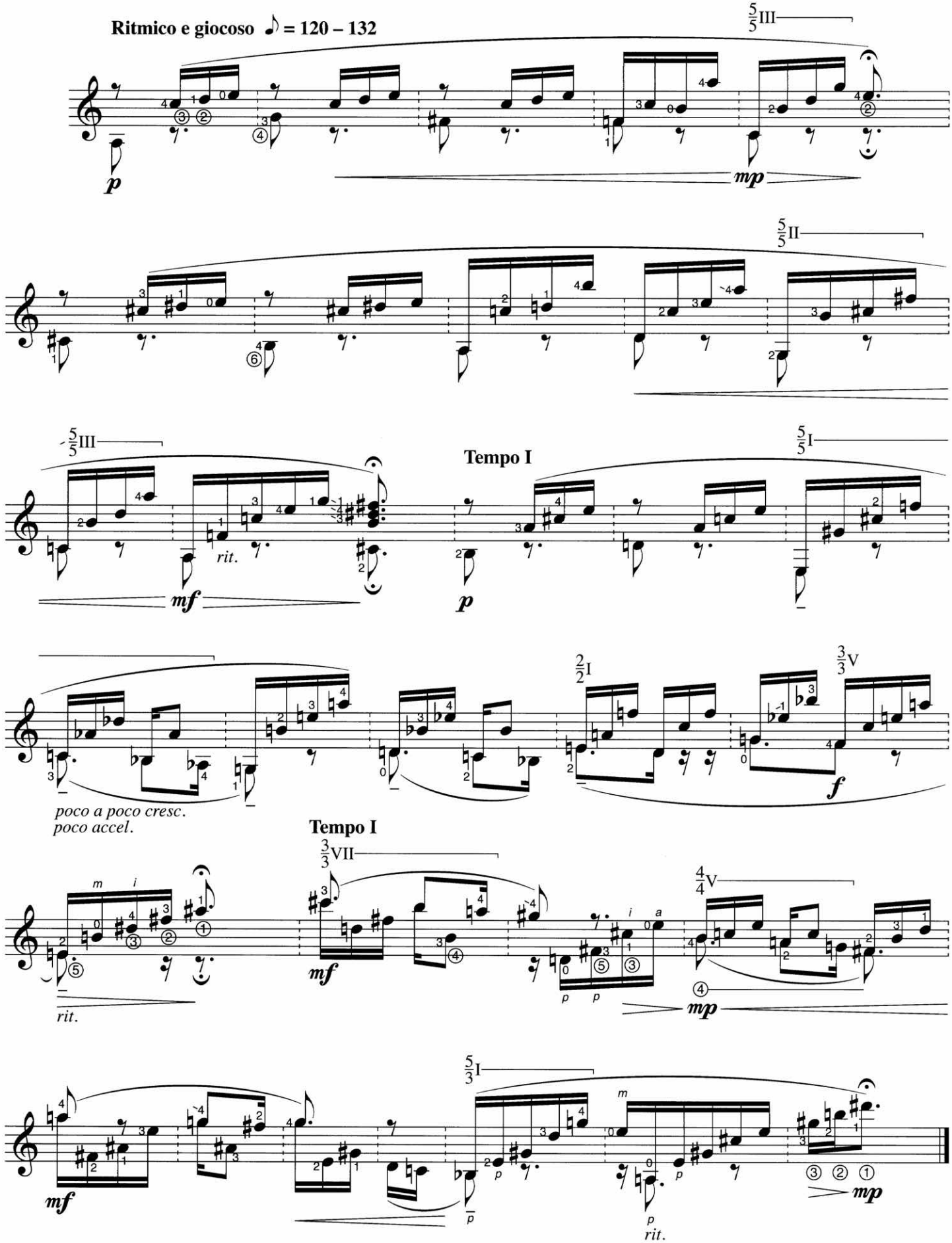
Secret No. 7

Dušan Bogdanović
(b. 1955)



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

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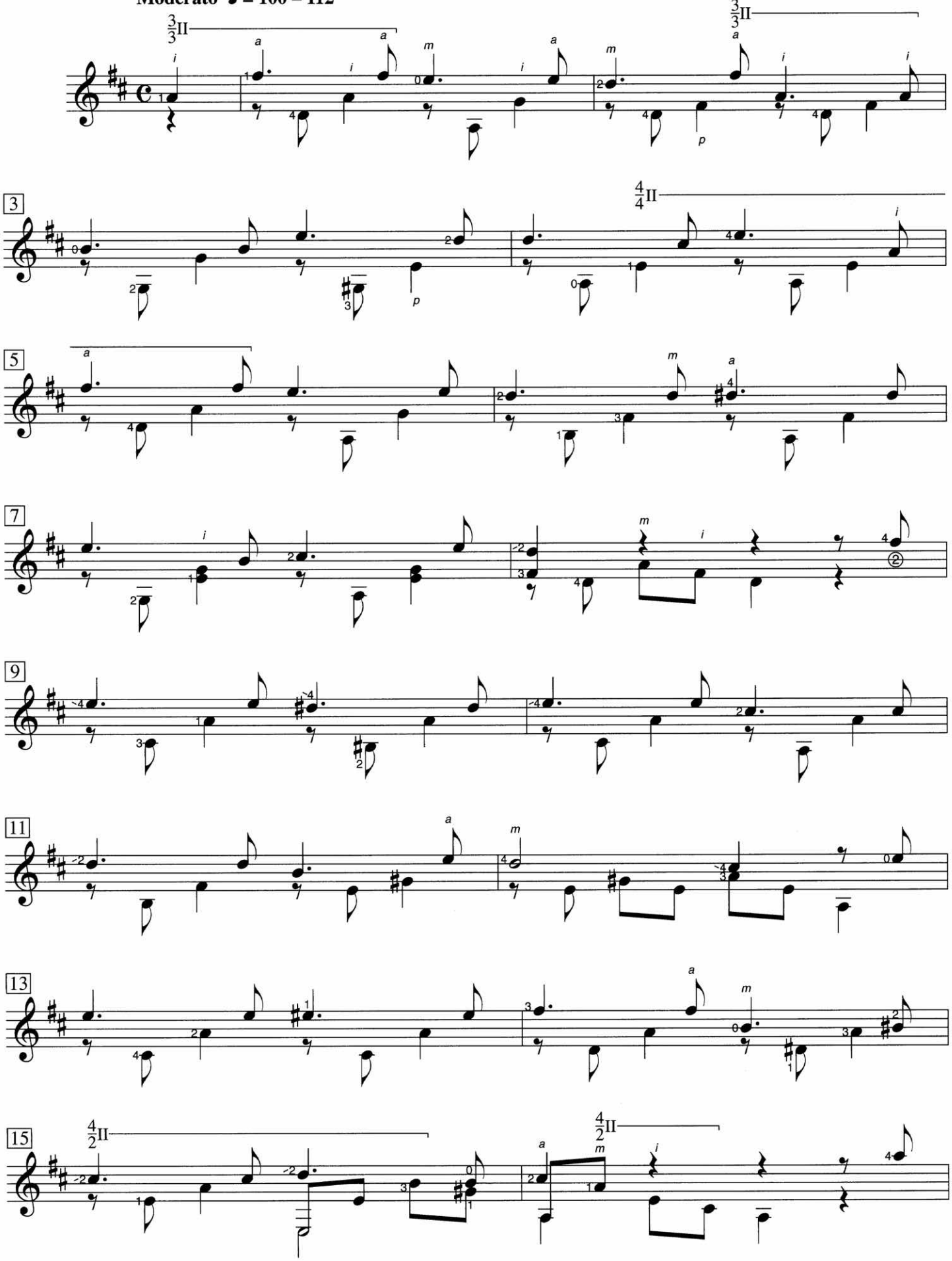
Exercice 17

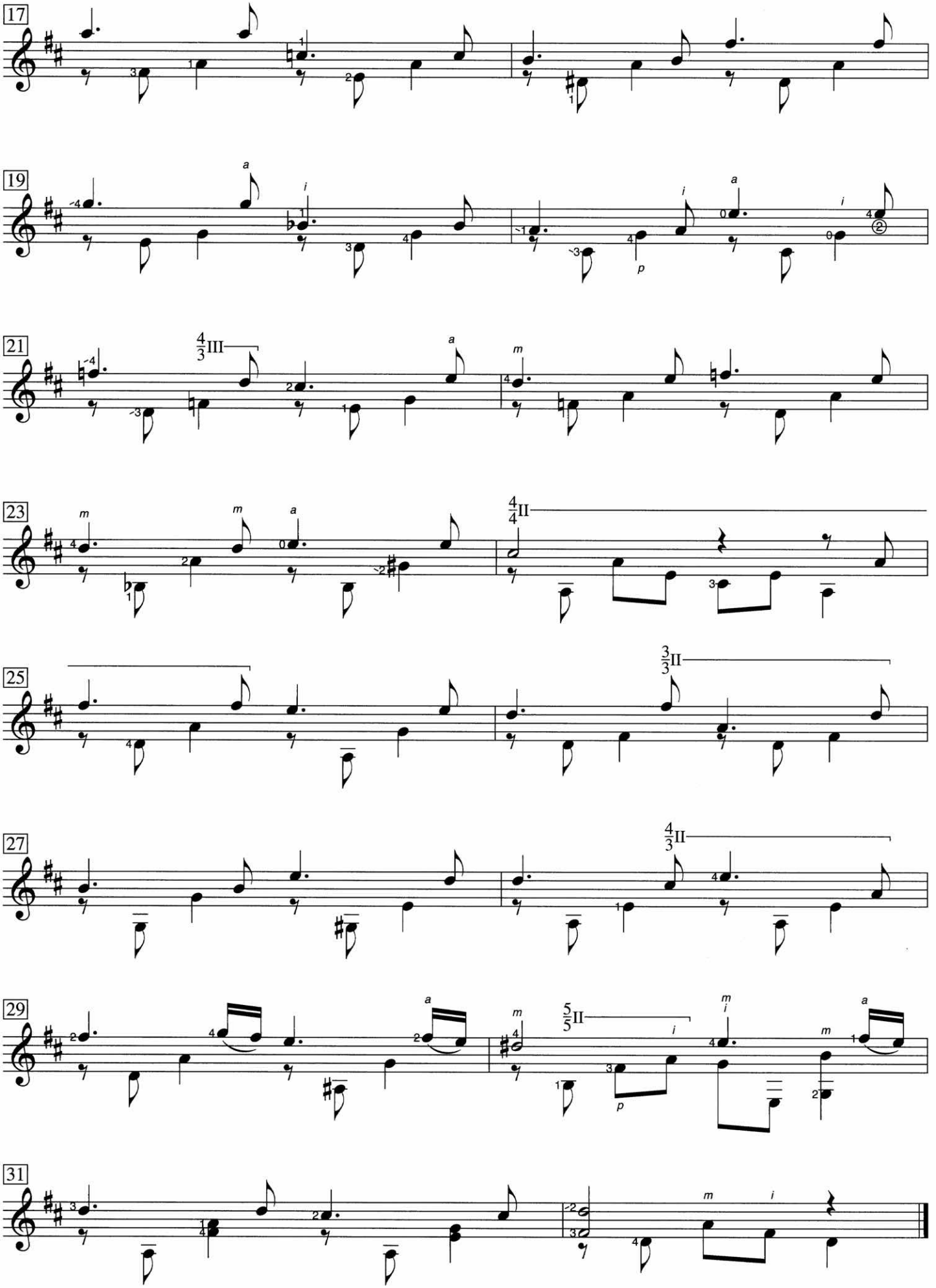
op. 35, no. 17

Fernando Sor
(1778–1839)

Moderato ♩ = 100 – 112



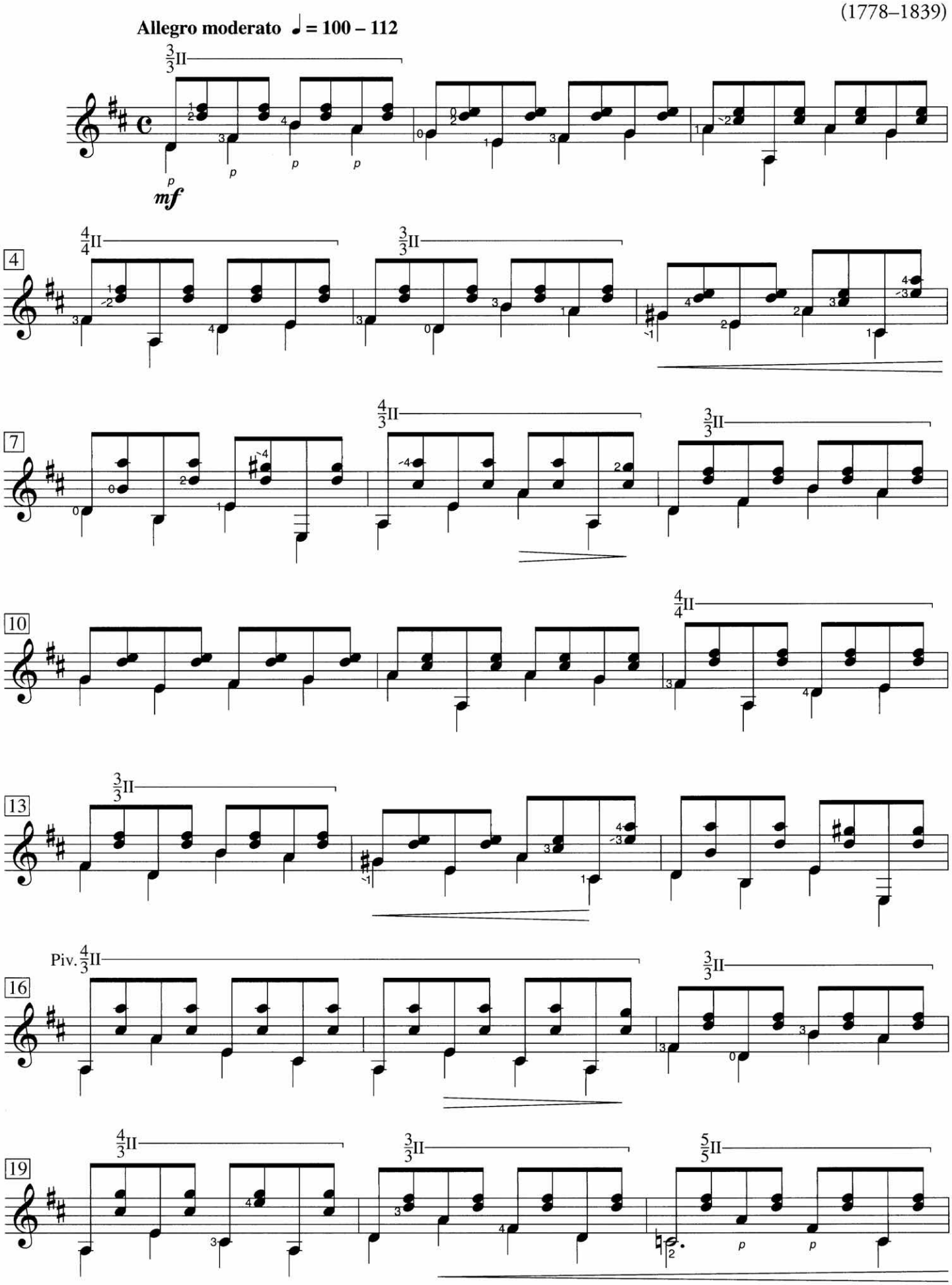
Source: *24 exercices très faciles*, op. 35


17
19
21
23
25
27
29
31

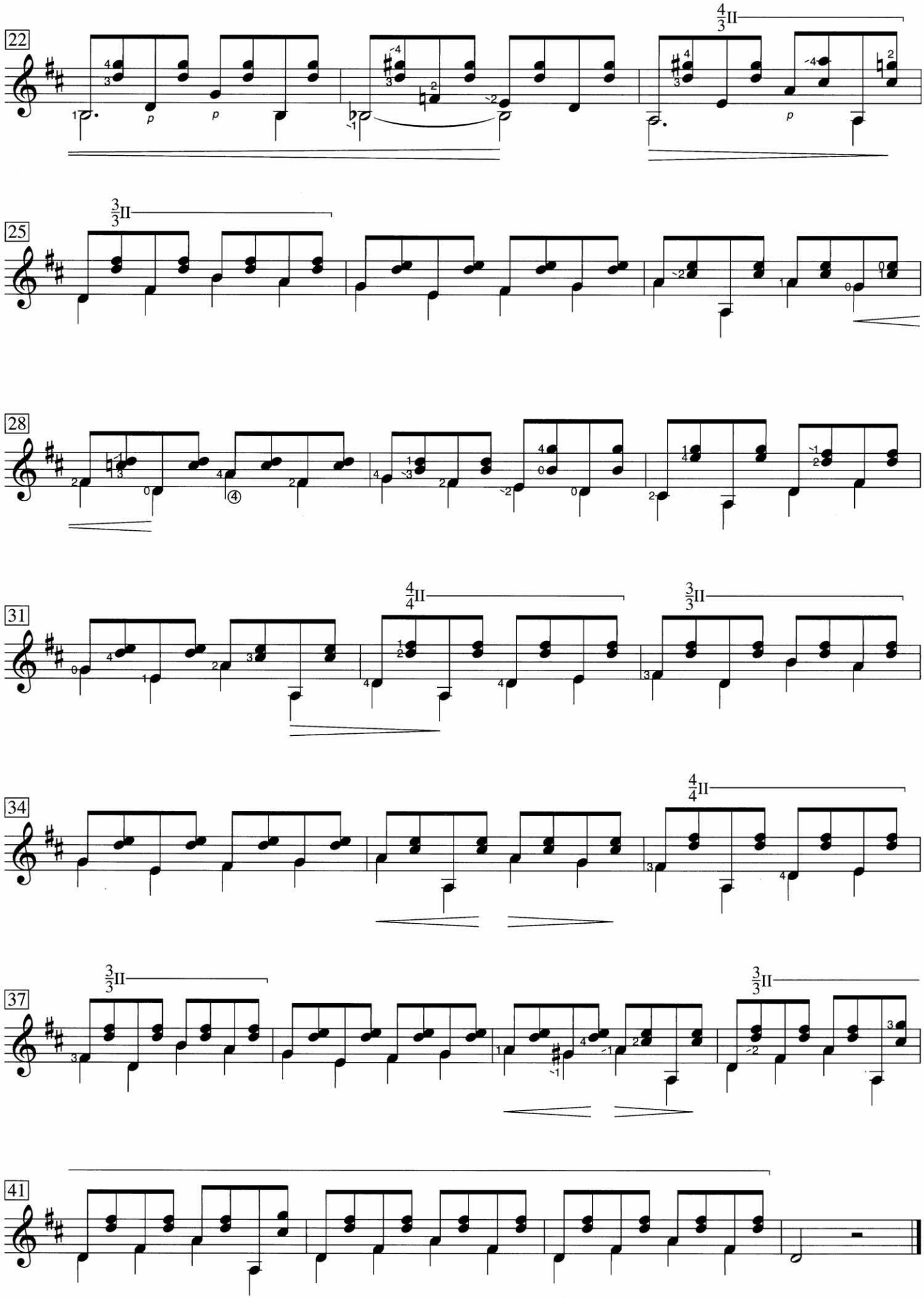
1re étude

op. 6, no. 1

Fernando Sor
(1778–1839)



Source: *12 études*, op. 6

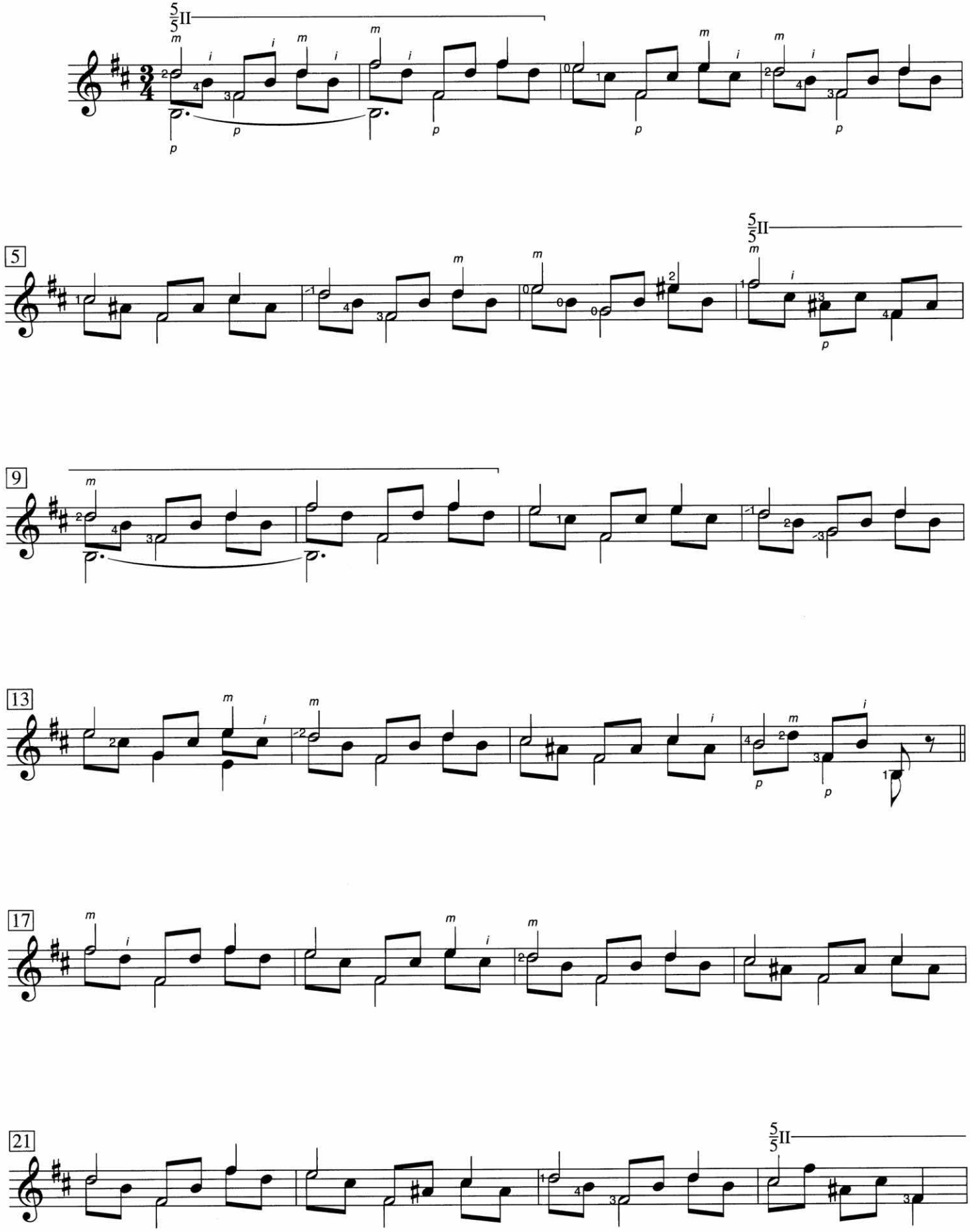

22
4/3 II
p
p
p
25
3/3 II
28
31
4/4 II
3/3 II
34
4/4 II
37
3/3 II
3/3 II
41

Exercice 22

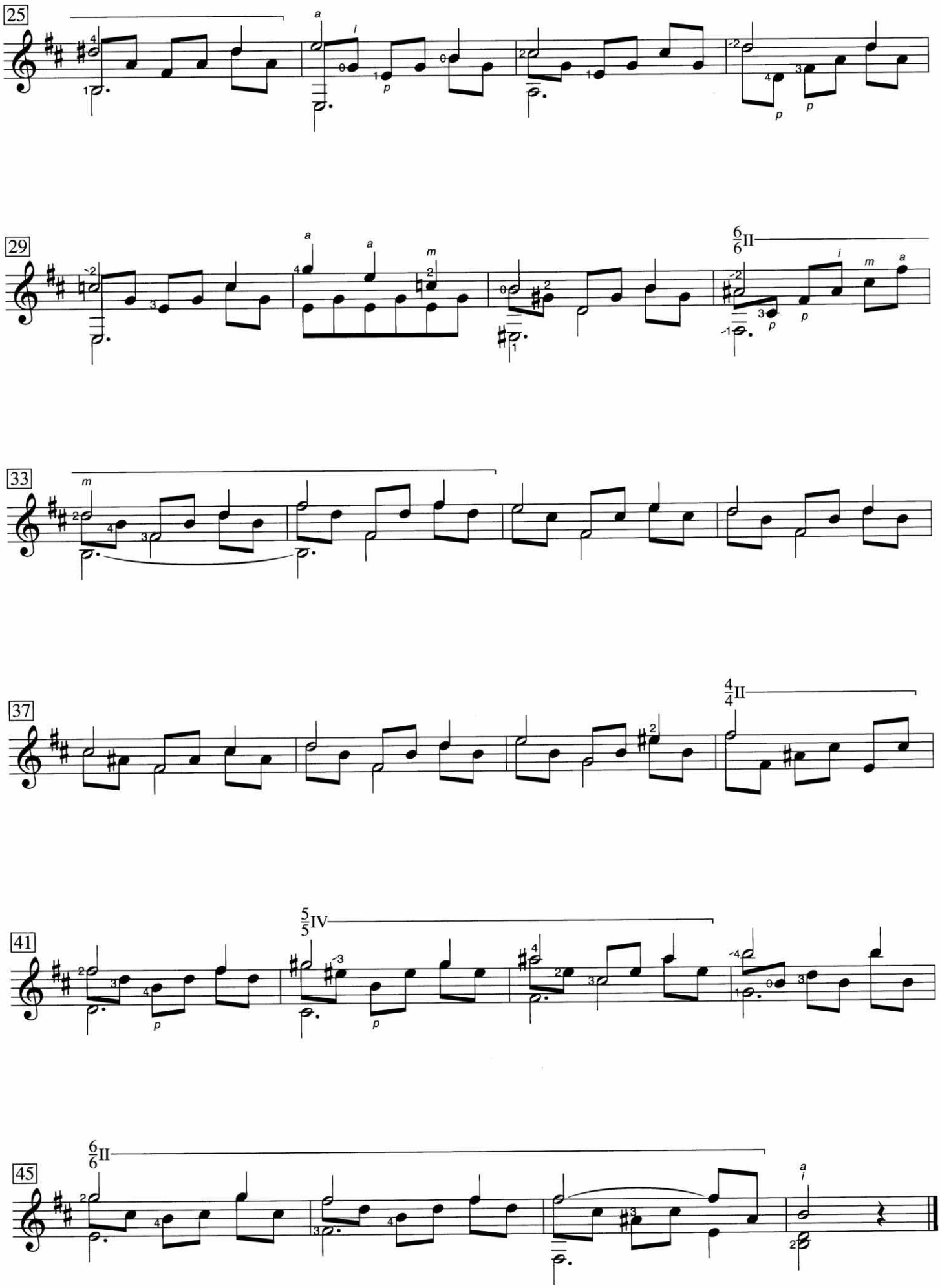
op. 35, no. 22

Fernando Sor
(1778–1839)

Allegretto ♩ = **100 – 120**



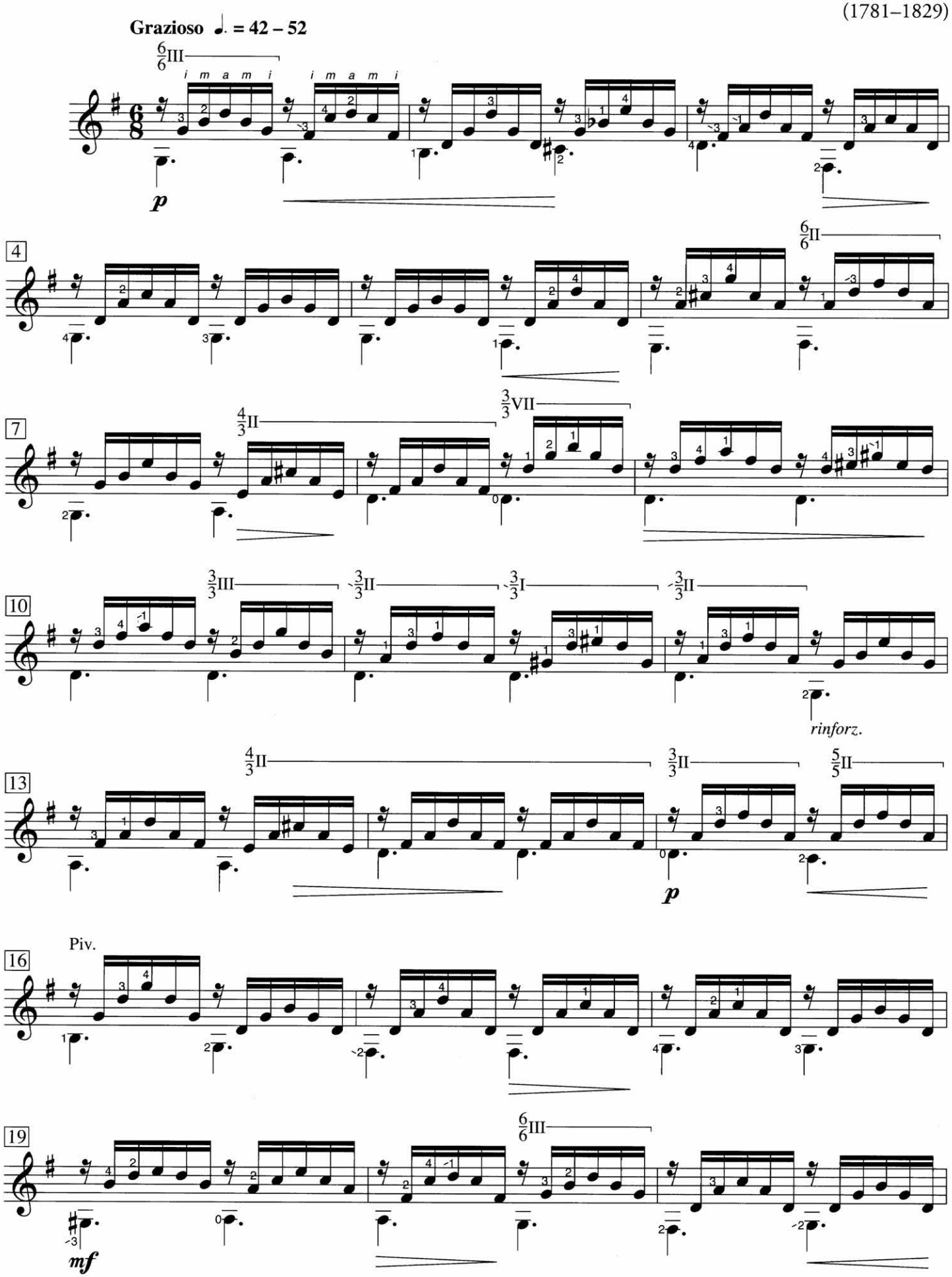
Source: *24 exercices très faciles*, op. 35


25
29
6/6 II
33
37
4/4 II
41
5/5 IV
45
6/6 II

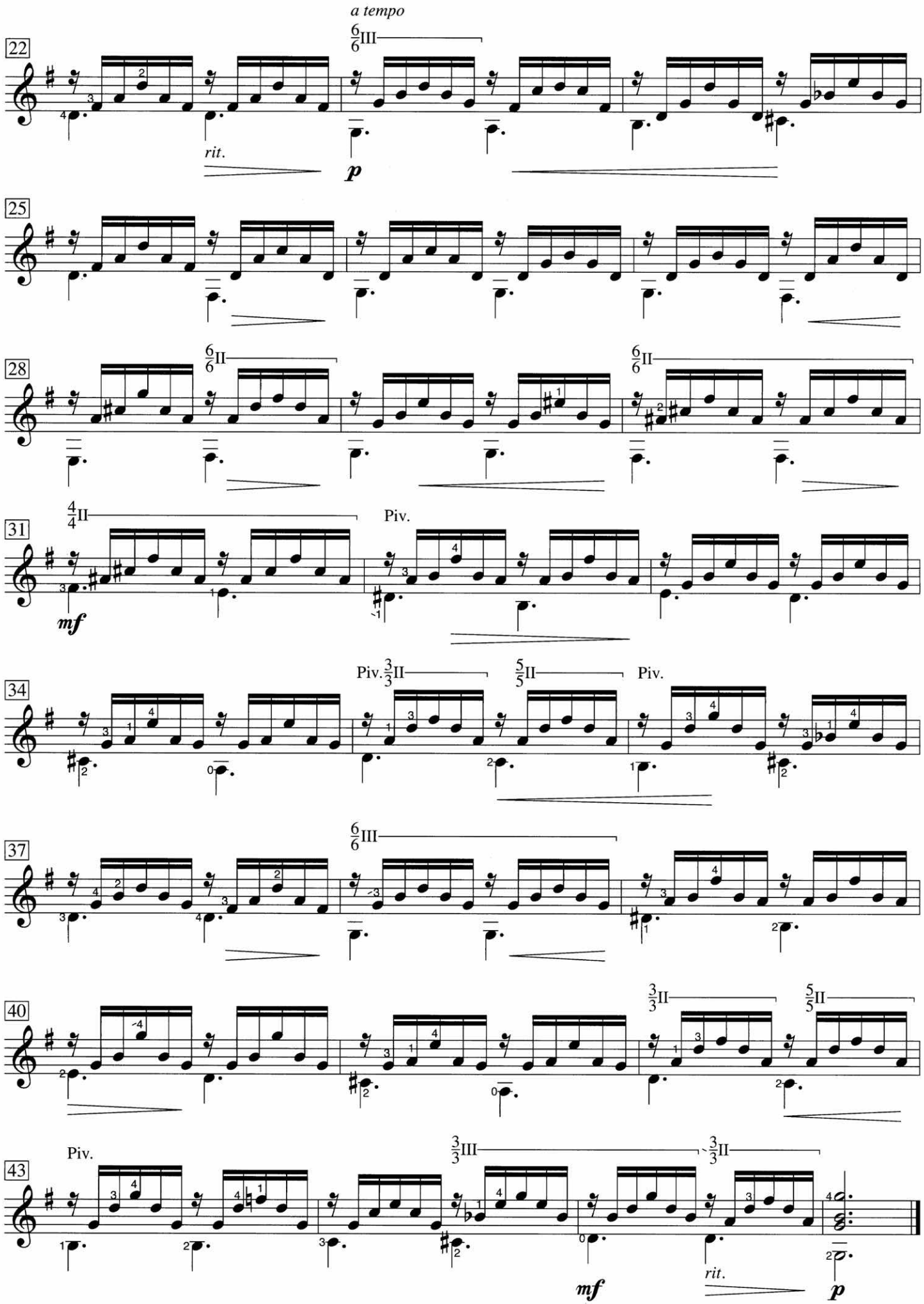
Caprice

op. 100, no. 12

Mauro Giuliani
(1781–1829)



Source: *Études instructives, faciles et agréables*, op. 100

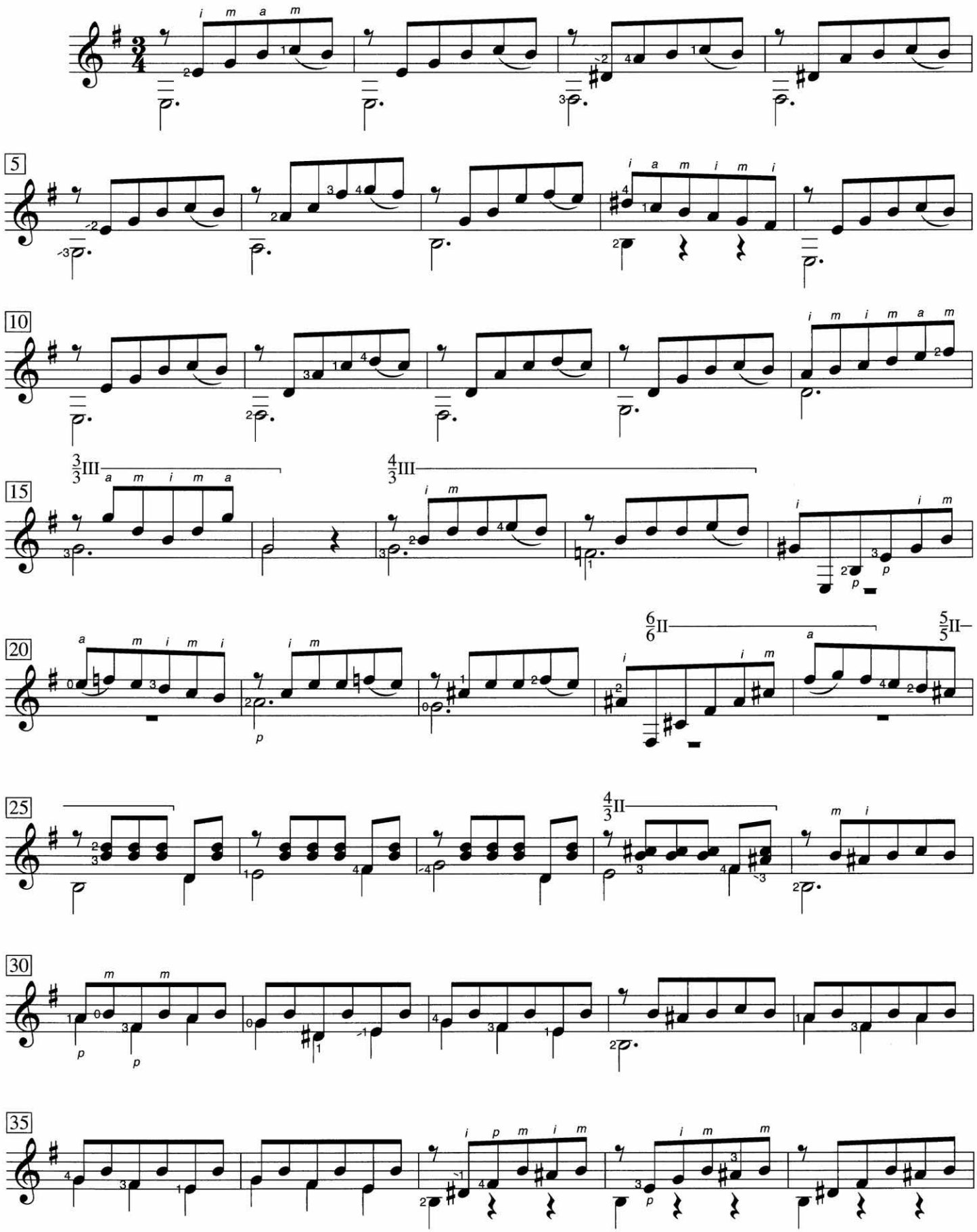

a tempo
22
6/6 III
rit.
p
25
28
6/6 II
6/6 II
31
4/4 II
Piv.
mf
34
Piv.
3/3 II
5/5 II
Piv.
37
6/6 III
40
3/3 II
5/5 II
43
Piv.
3/3 III
3/3 II
mf
rit.
p

Caprice

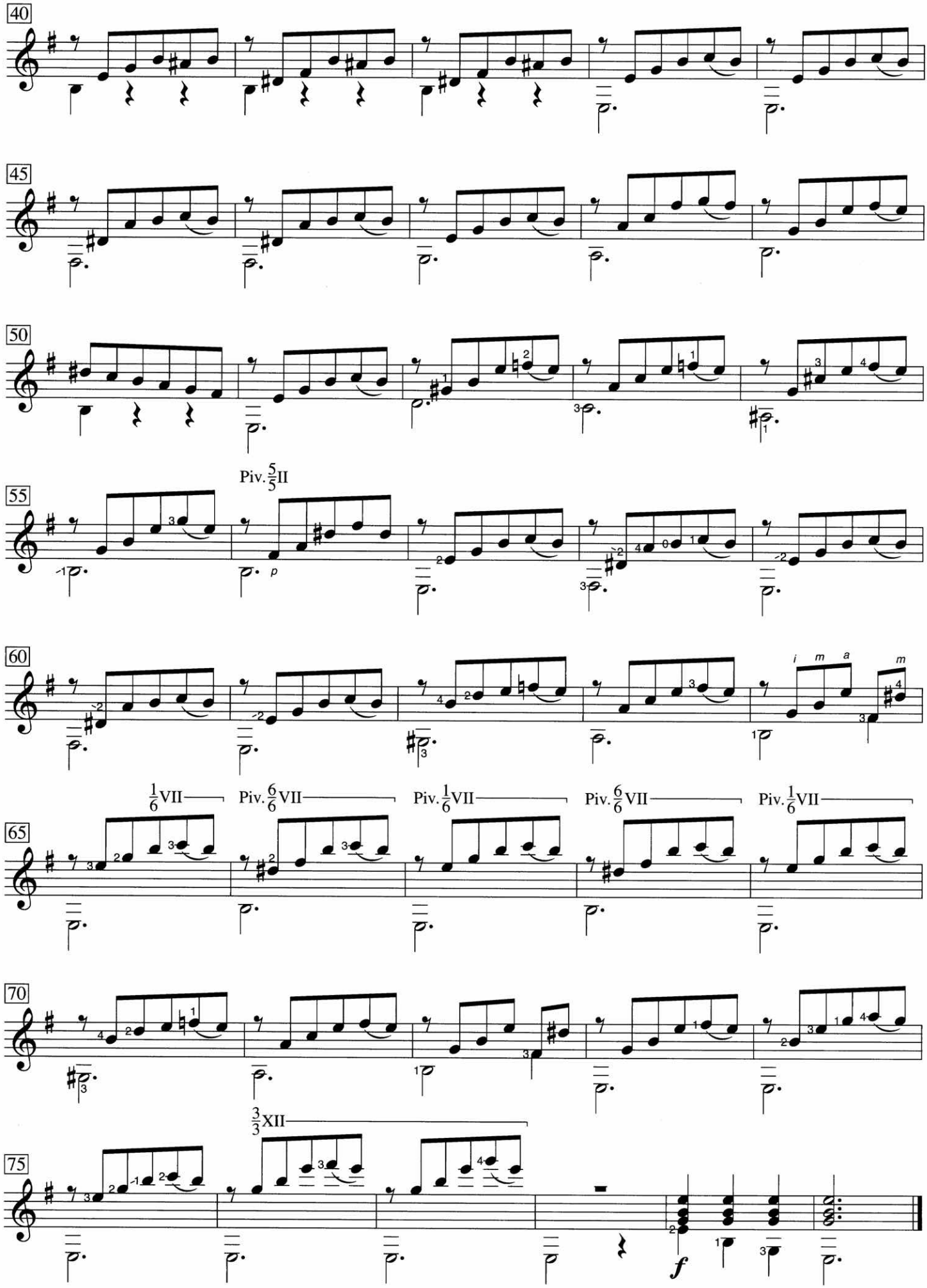
op. 100, no. 13

Mauro Giuliani
(1781–1829)

Affettuoso ♩ = 116 – 132



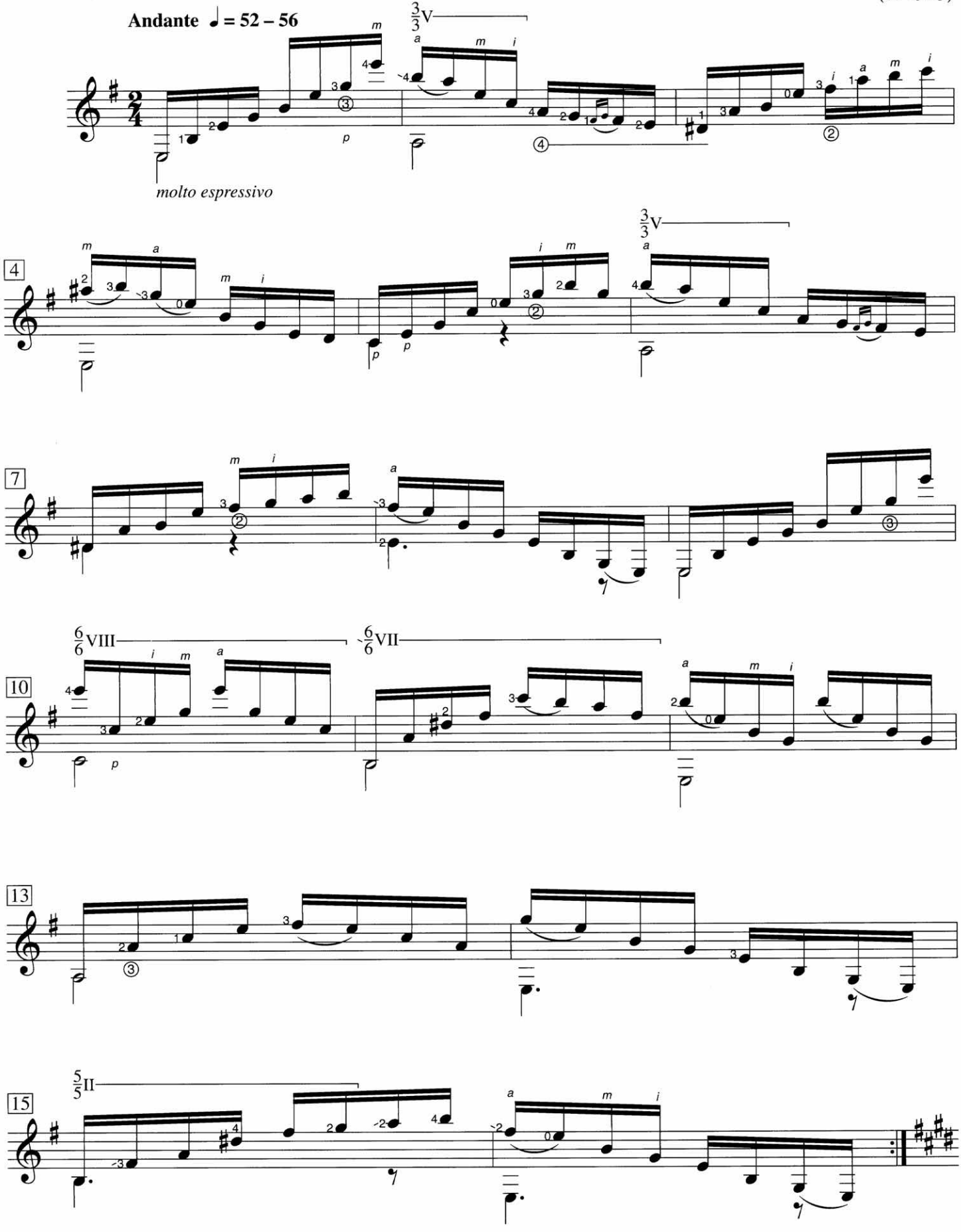
Source: *Études instructives, faciles et agréables*, op. 100


40
45
50
Piv. 5/5 II
55
p
60
i m a m
1/6 VII
Piv. 6/6 VII
Piv. 1/6 VII
Piv. 6/6 VII
Piv. 1/6 VII
65
70
3/3 XII
75
f

Estudo

à Alessio Monti

Jônatas Batista Neto
(b. 1943)



Source: *Eight Latin-American Pieces*, no. 5
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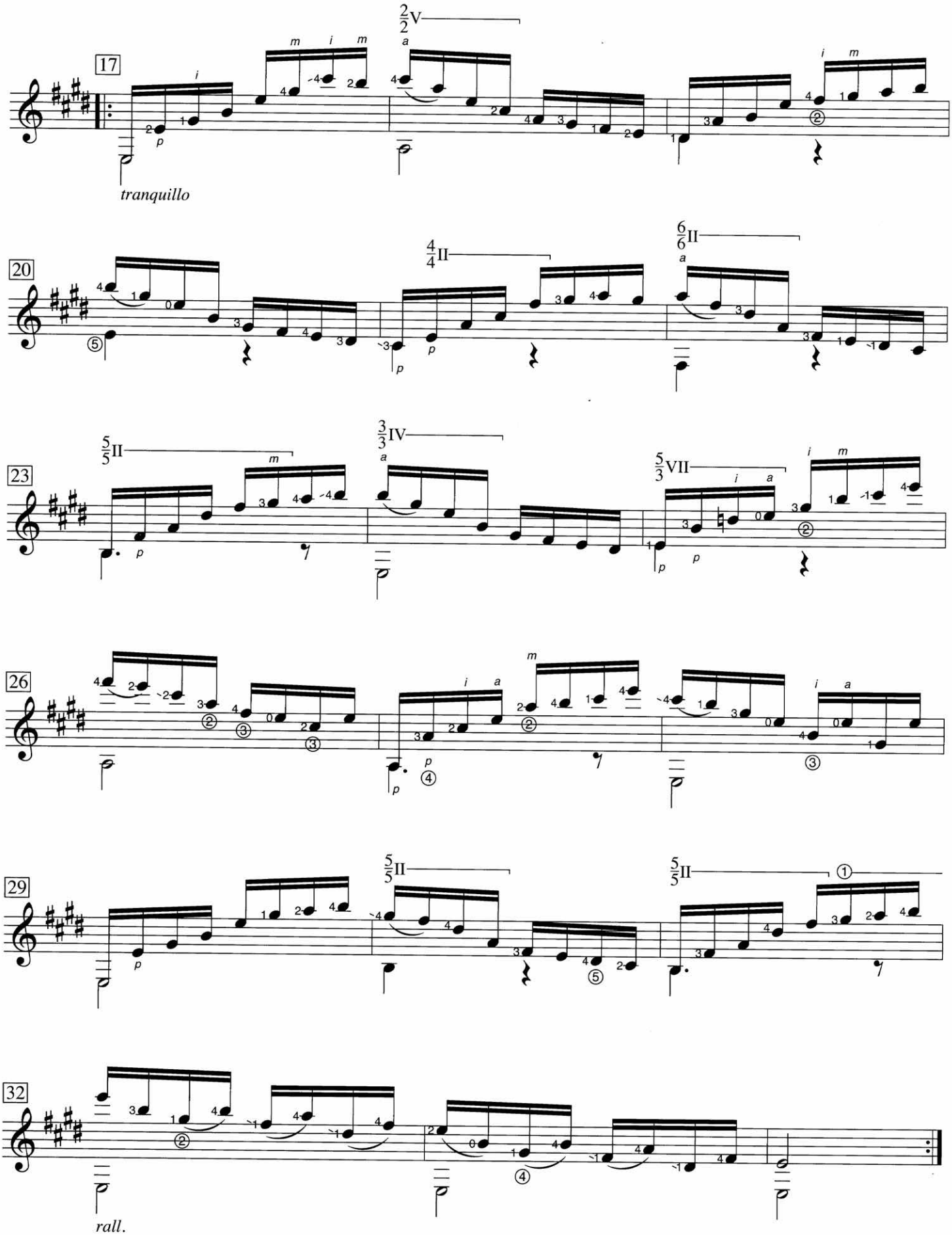
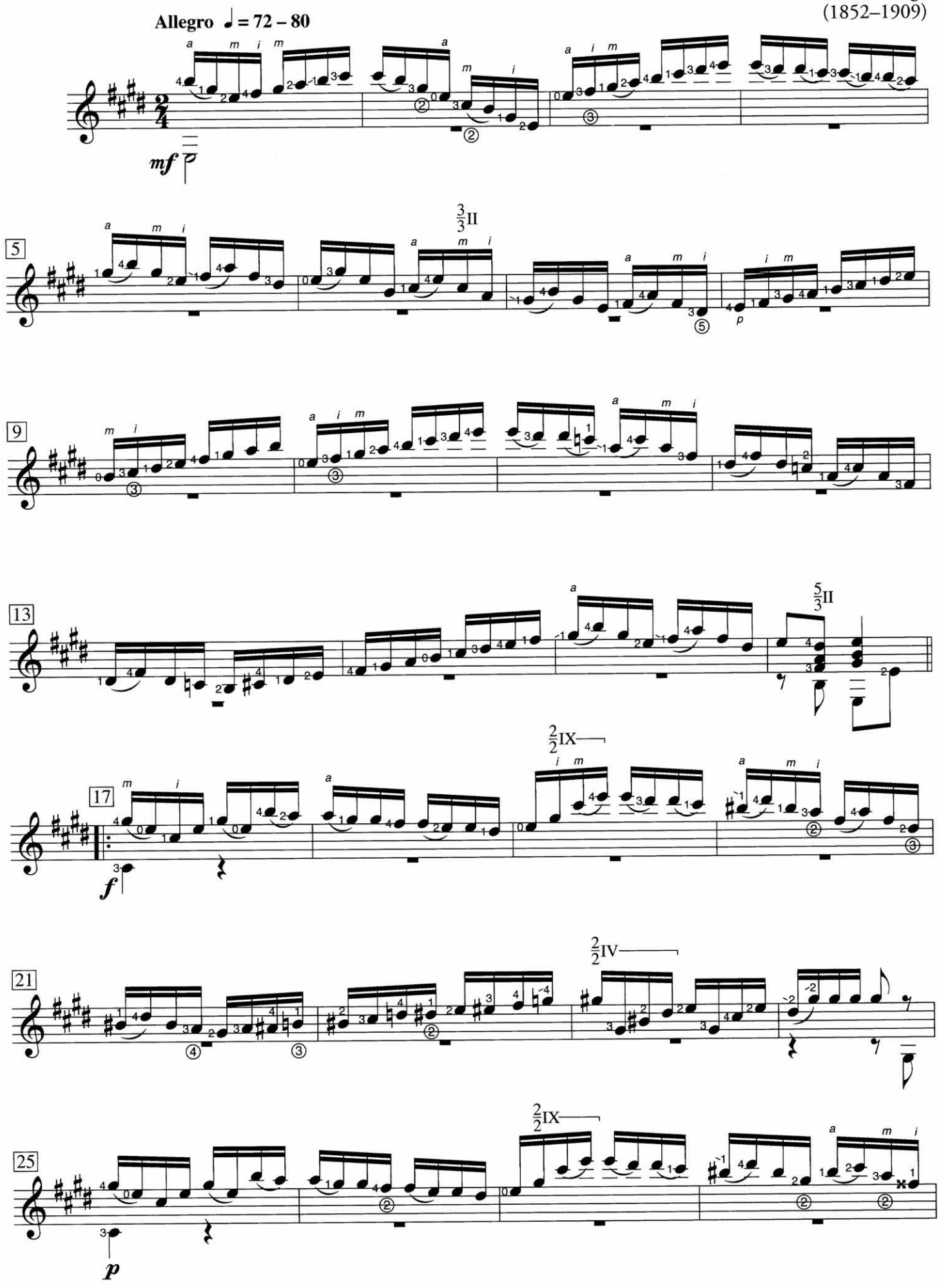
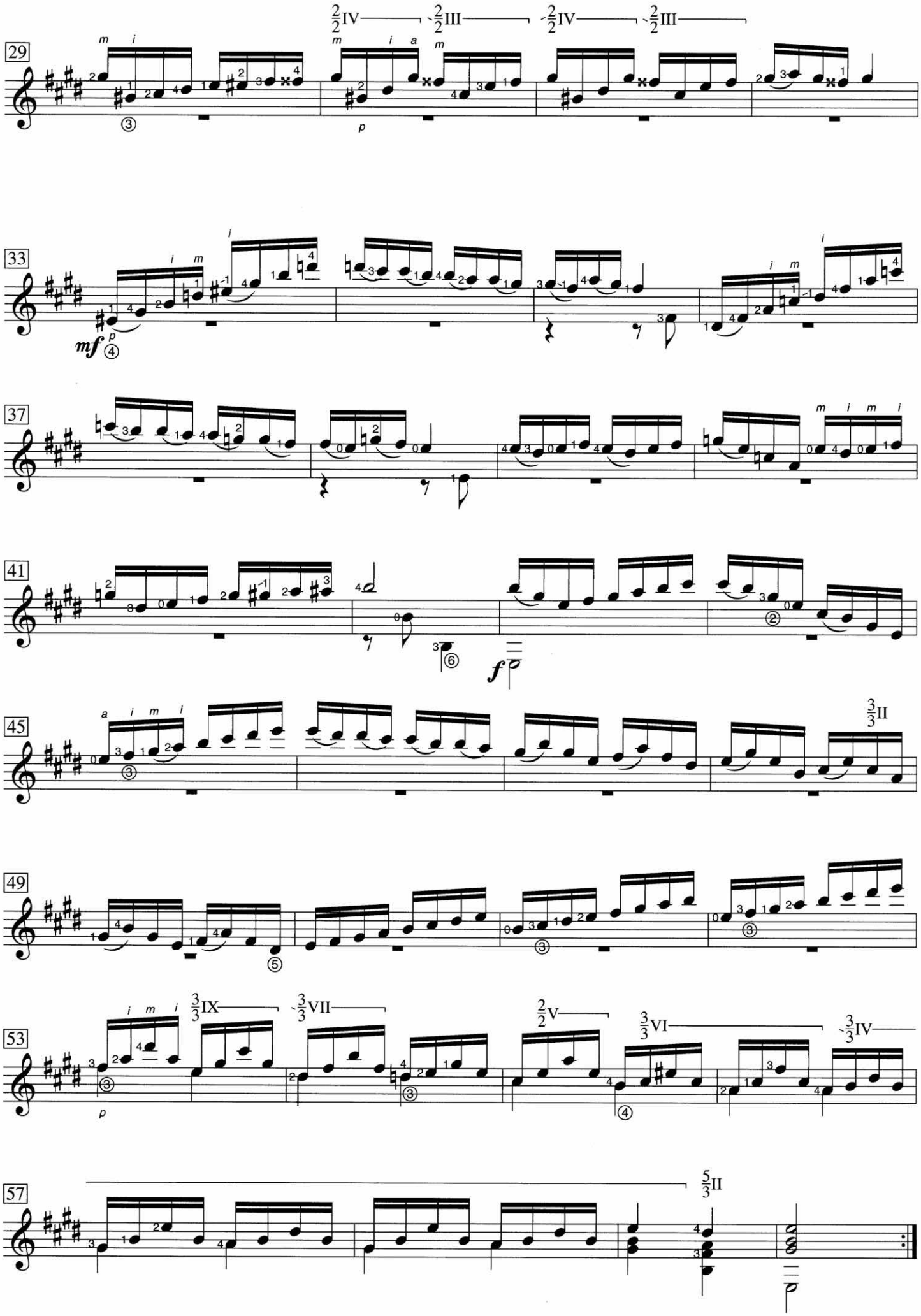

17
tranquillo
20
23
26
29
32
rall.

Etude in E Major

Francisco Tárrega
(1852–1909)



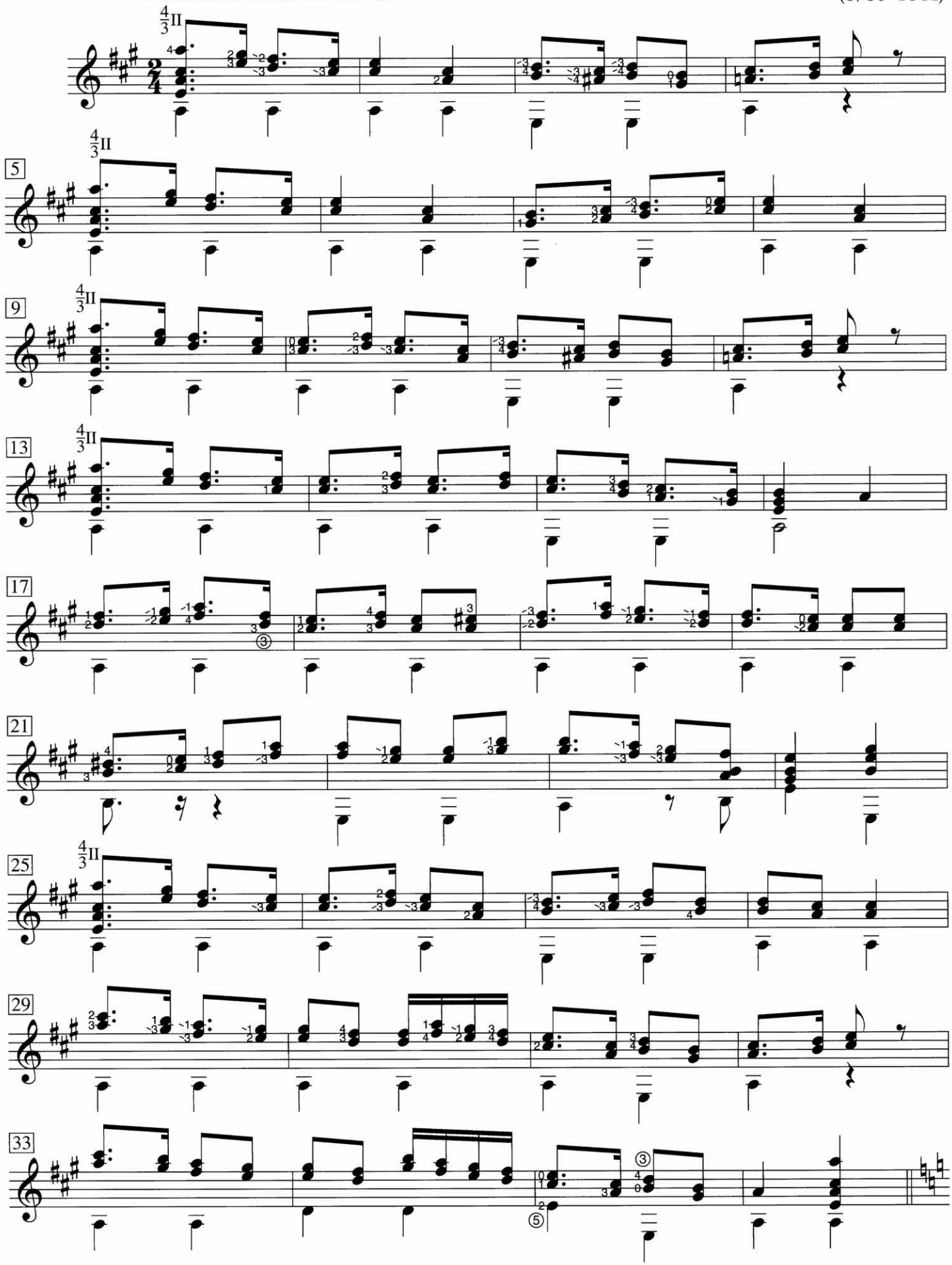

29
33
37
41
45
49
53
57
mf
f
p

Study in Thirds

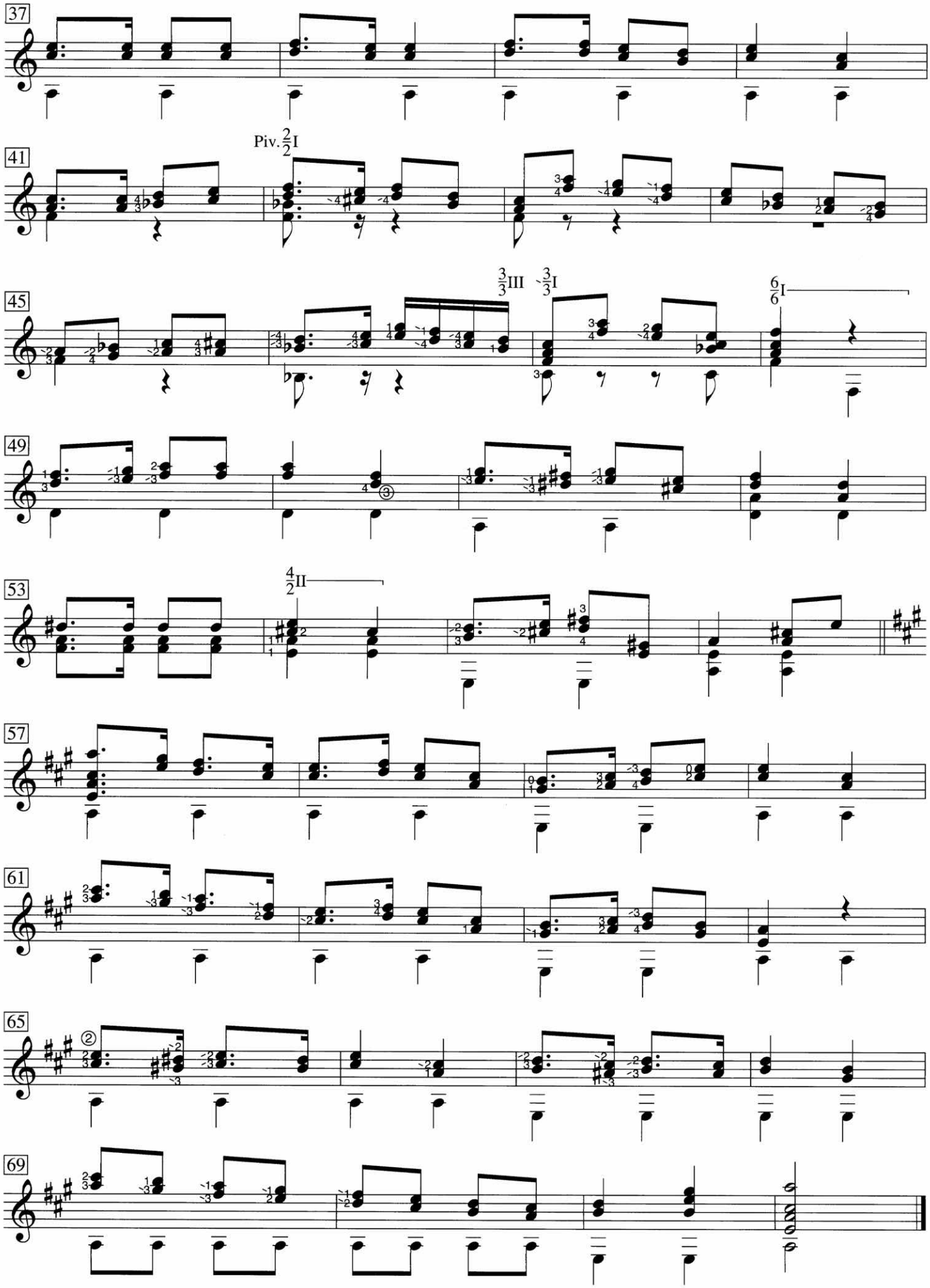
op. 44, no. 19

Carl Blum
(1786–1844)

Andante con moto ♩ = 60 – 69

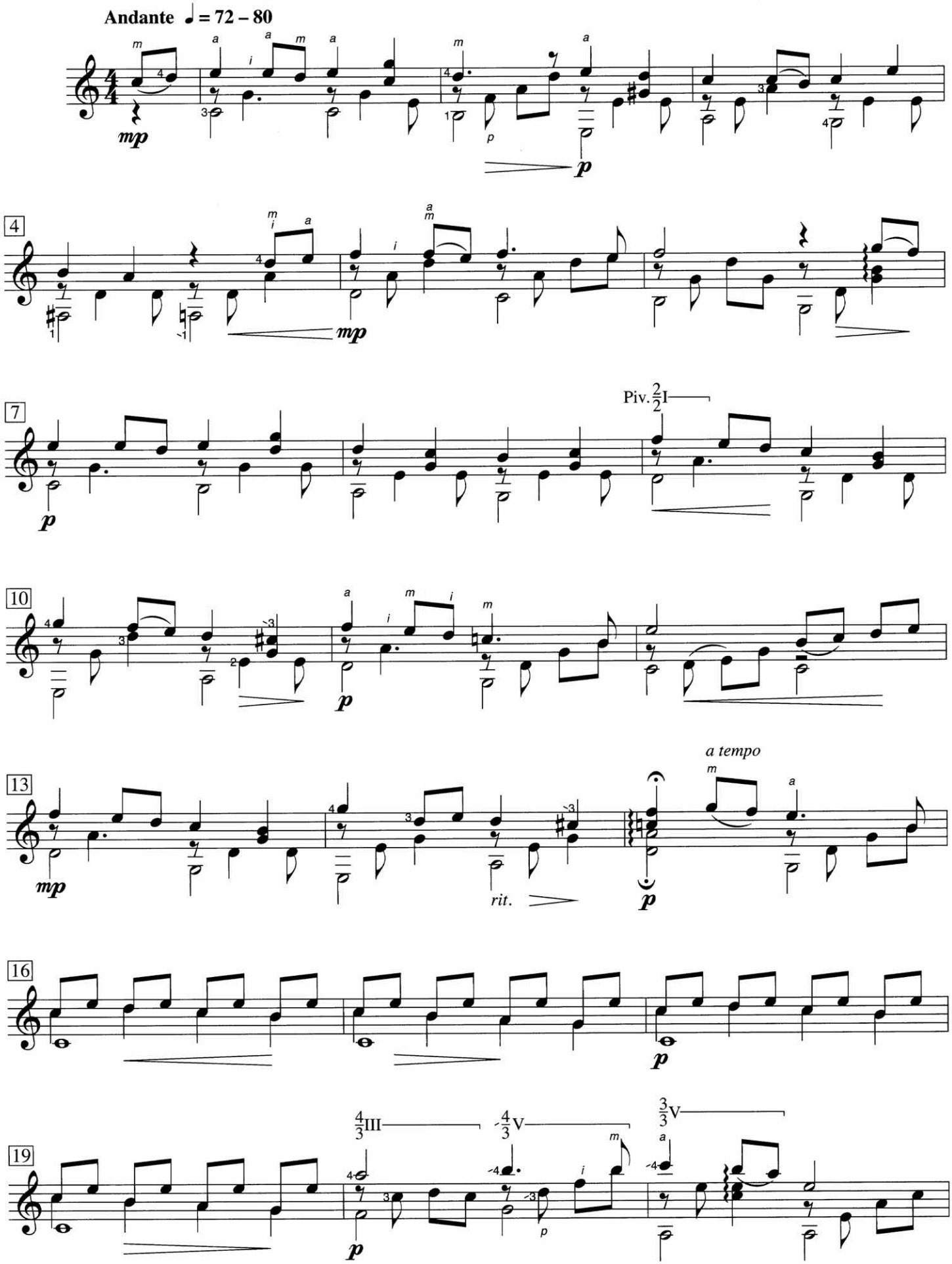


Source: *Studien für die Guitarre*, op. 44


37
41
Piv. 2/2 I
45
3/3 III
3/3 I
6/6 I
49
53
4/2 II
57
61
65
69

After the Rain

Mikhail Sytchev
(b. 1971)



Source: *Aquarelles*, no. 3

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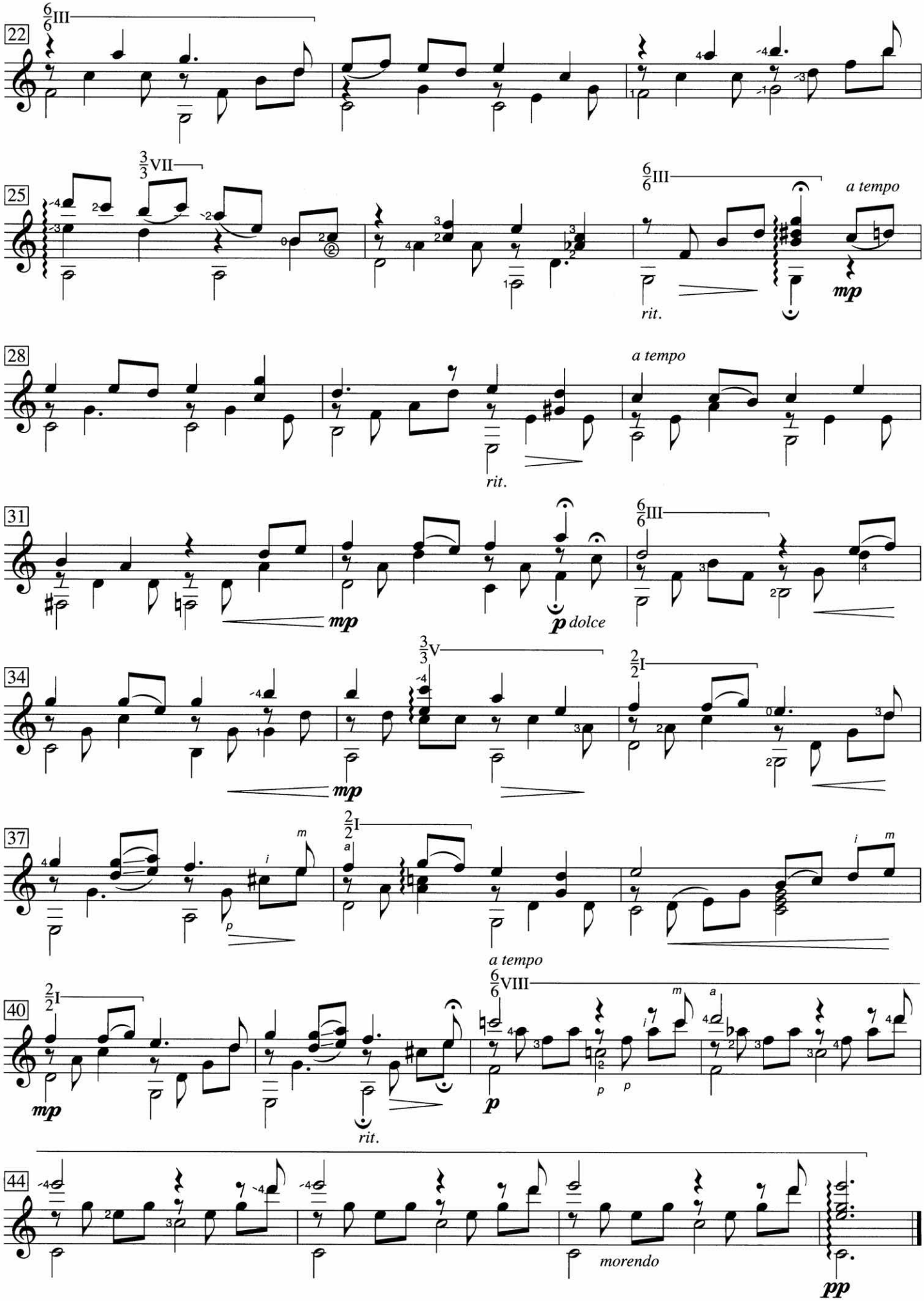
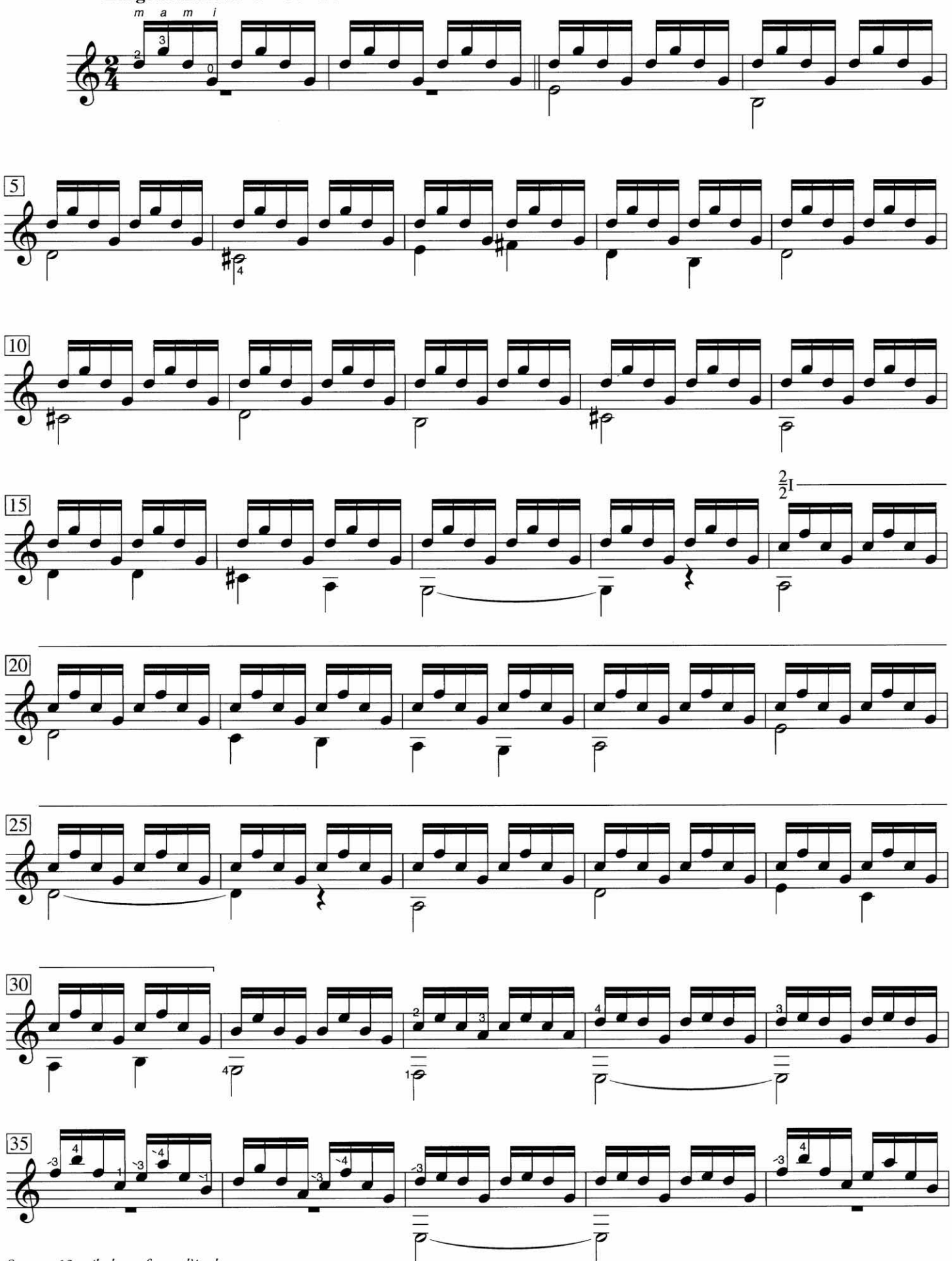

22
6/6 III
25
3/3 VII
6/6 III
a tempo
rit.
mp
28
a tempo
rit.
31
6/6 III
mp
p dolce
34
3/3 V
2/2 I
mp
37
2/2 I
a tempo
40
2/2 I
6/6 VIII
mp
rit.
p
44
morendo
pp

Prélude No. 7

Claude Gagnon

Large et soutenu ♩ = 84 – 96



Source: *12 préludes en forme d'études*

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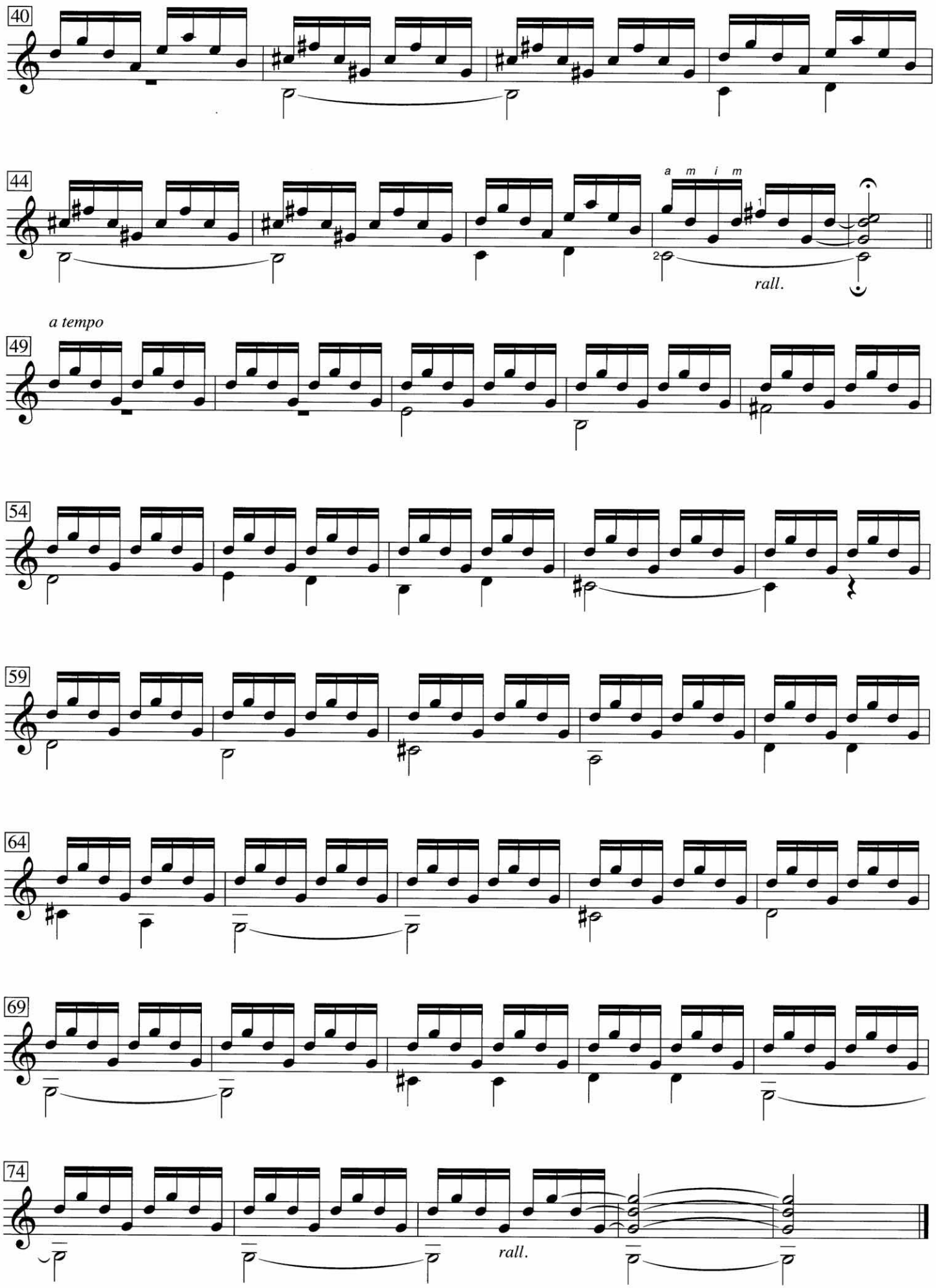
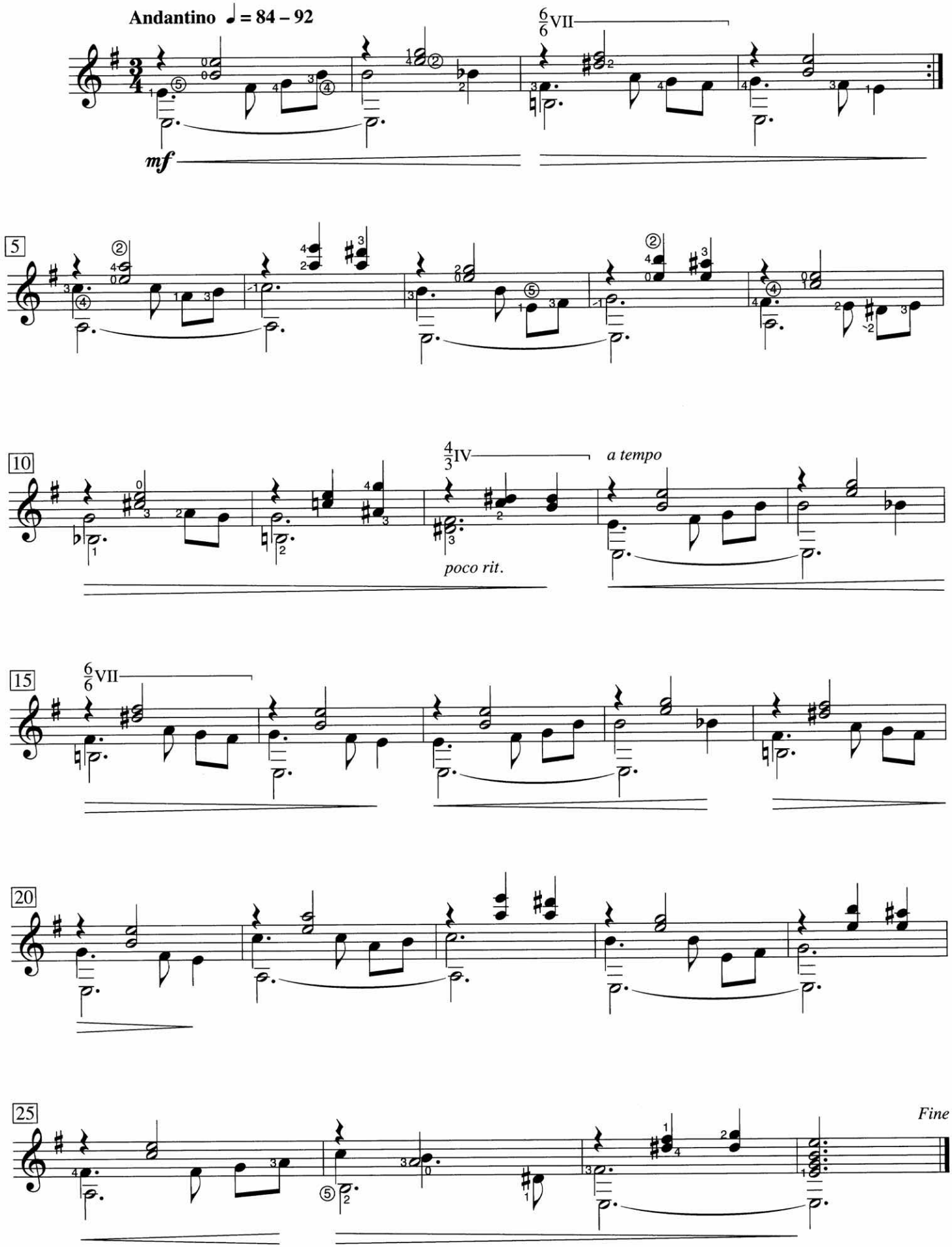

40
44
a m i m
1
2
rall.
a tempo
49
54
59
64
69
74
rall.

Promenade triste

Takashi Ogawa
(b. 1960)



Source: *Huit Promenades*, no. 3
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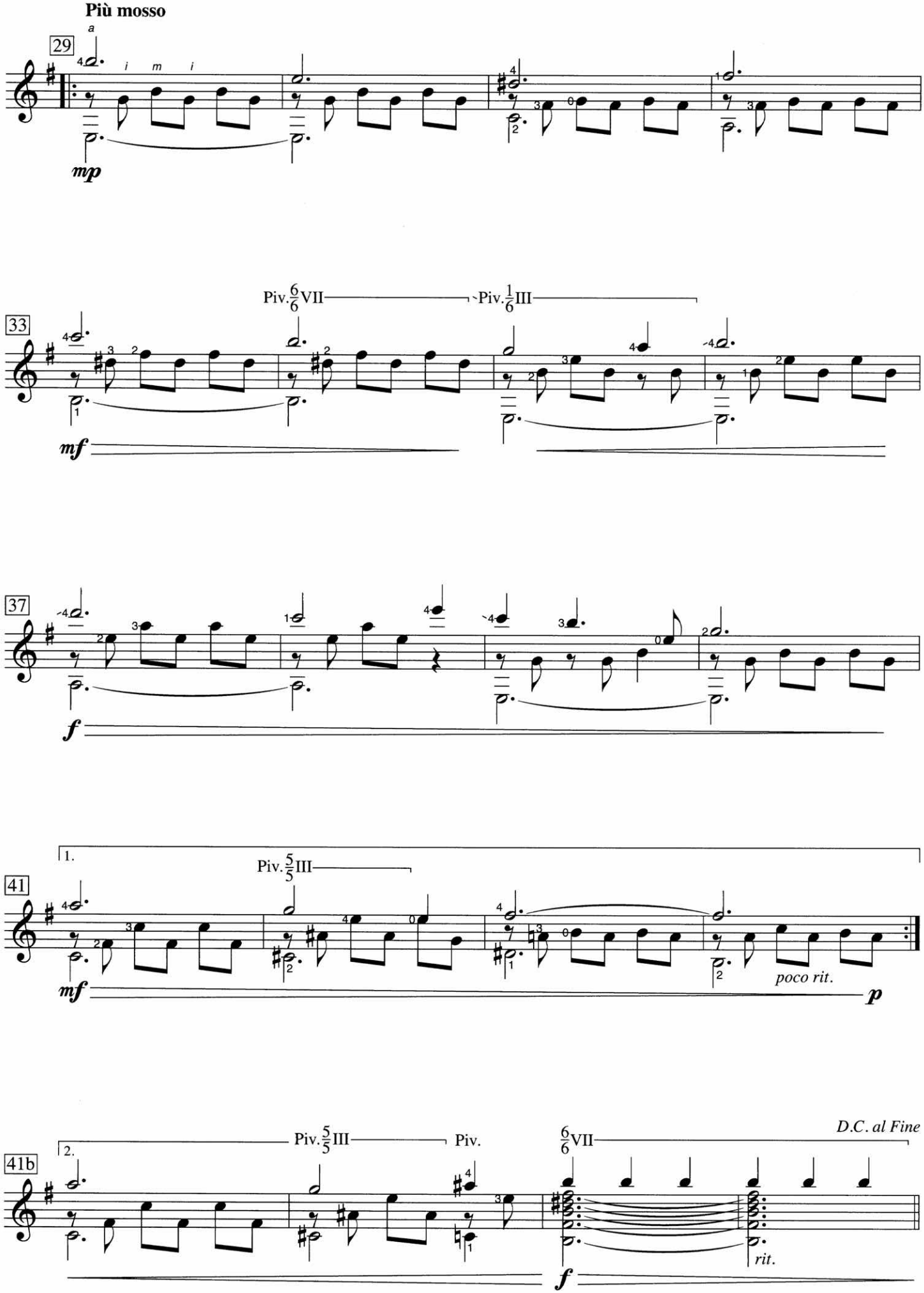
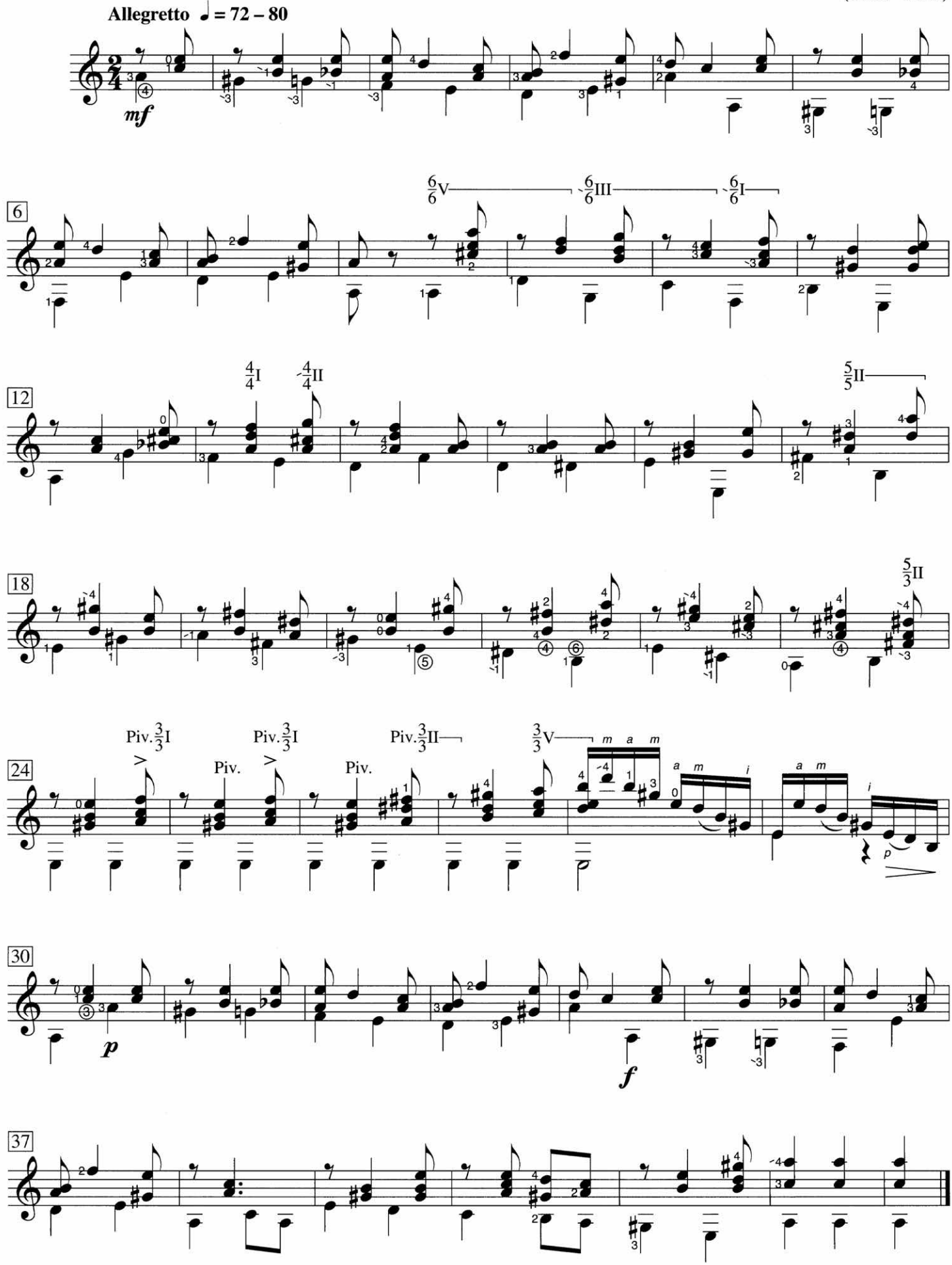

Più mosso
29
a
i m i
mp
33
Piv. 6/6 VII
Piv. 1/6 III
mf
37
f
1.
41
Piv. 5/5 III
mf
poco rit.
p
2.
41b
Piv. 5/5 III
Piv.
6/6 VII
D.C. al Fine
f
rit.

Étude

op. 38, no. 1

Napoléon Coste
(1805–1883)



Source: *25 études de genre*, op. 38

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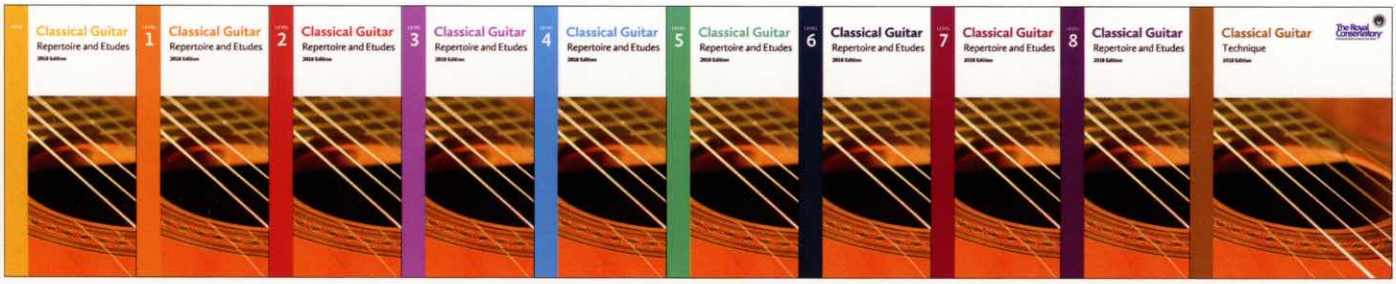

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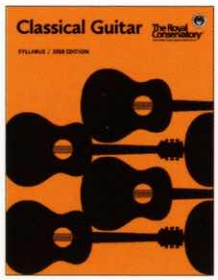

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