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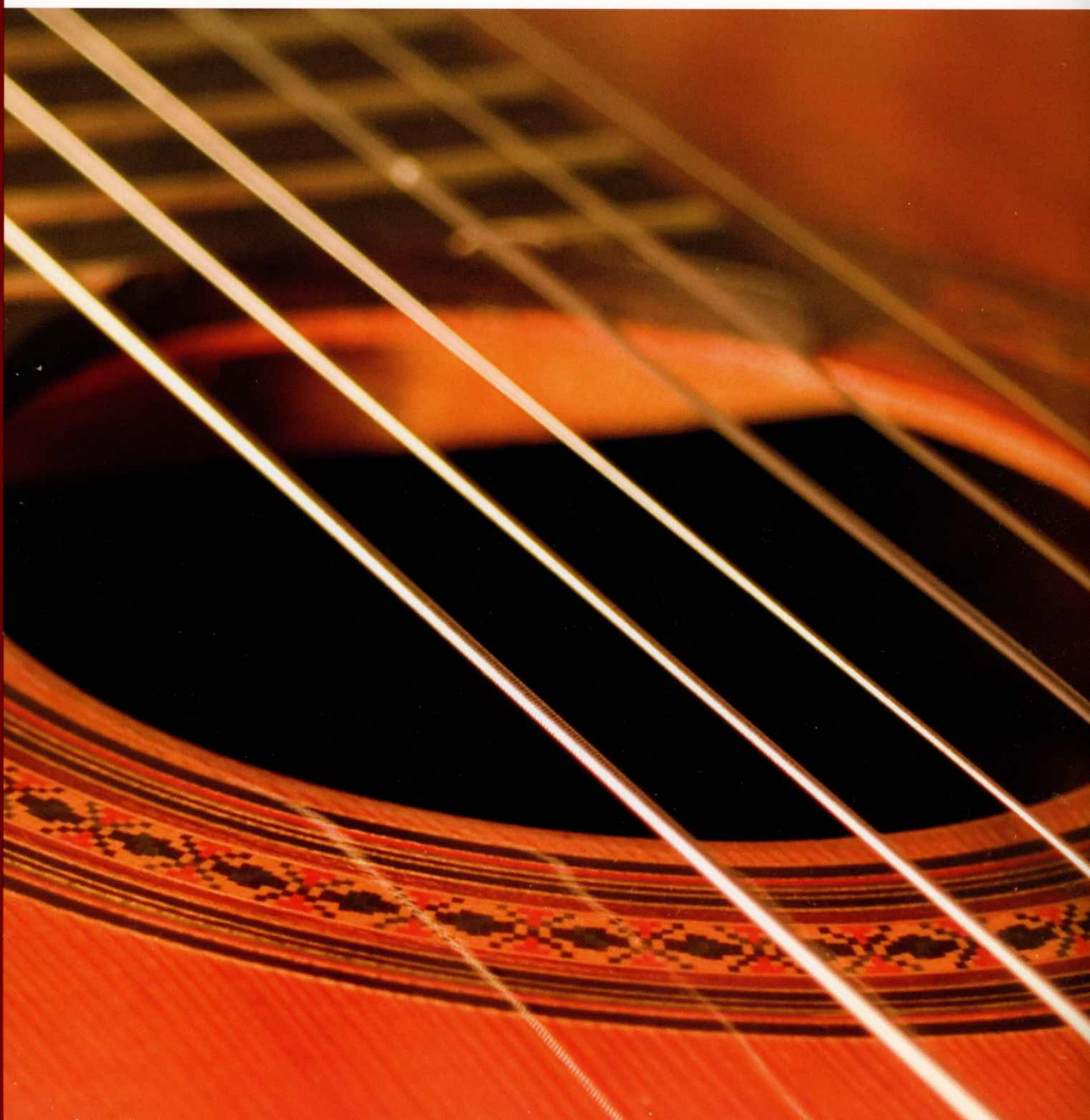
LEVEL

**7**

# Classical Guitar

## Repertoire and Etudes

2018 Edition



## Acknowledgments

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# **Classical Guitar**

Repertoire and Etudes 7

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

# Contents

## Repertoire

### Renaissance Repertoire

Tant que vivray	Claudin de Sermisy, arr. Jeffrey McFadden, after Pierre Attaingnant	6
Ricercare XVI	Francesco (Canova) da Milano	8
Fantasia 1	Alonso Mudarra, transc. Franck Koonce	10
Canción del Emperador	Luis de Narváez, arr. Jeffrey McFadden	12
My Lady Hunsdon's Allemande, Poulton 54	John Dowland	14
Pavan I	Luis Milán, arr. Jeffrey McFadden	16
Pavan VI	Luis Milán, arr. Jeffrey McFadden	17
Diferencias sobre "Guárdame las vacas"	Luis de Narváez, arr. Jeffrey McFadden	18

### Baroque Repertoire

Partita for Solo Violin No. 1, BWV 1002 Sarabande	Johann Sebastian Bach, arr. Norbert Kraft	19
Canarios	Gaspar Sanz, arr. Jeffrey McFadden	20
Suite for Solo Cello No. 1, BWV 1007 Menuet I and Menuet II	Johann Sebastian Bach, arr. Jeffrey McFadden	22
Suite for Solo Cello No. 3, BWV 1009 Bourrée I and Bourrée II	Johann Sebastian Bach, arr. Jeffrey McFadden	24
Prelude, BWV 999	Johann Sebastian Bach	26
Suite in D Minor First Movement: Preludio y allegro	Santiago de Murcia, transc. Frank Koonce	28

### Classical and Romantic Repertoire

Caprice, op. 20, no. 28	Luigi Legnani	30
Berceuse	Napoléon Coste	31
Vals en re	Francisco Tárrega	32
Waltz No. 1	Johann Strauss I, arr. Johann Kaspar Mertz	34
Waltz No. 2	Johann Strauss I, arr. Johann Kaspar Mertz	35
Allegretto, op. 47, no. 4	Fernando Sor	36
Allegro, op. 50, no. 26	Mauro Giuliani	38
Mazurka	Luigi Mozzani	40
El testament d'Amelia	Traditional Catalan, arr. Miguel Llobet	42
Pavana	Francisco Tárrega	44

---

## 20th- and 21st-century Repertoire

Cavatina Second Movement: Sarabande	Alexandre Tansman	46
Candombe en mi	Máximo Diego Pujol	47
Song without Words No. 1	Ferdinand Rebay, rev. J. Gaitzsch	50
Song without Words No. 2	Ferdinand Rebay, rev. J. Gaitzsch	51
Bagatelle No. 2	William Walton, ed. Julian Bream	52
Guarania	Héctor Ayala	54
Prelude No. 2	Reginald Smith Brindle	56
Prelude No. 3	Reginald Smith Brindle	57
Suite No. 3 in Popular Style Second Movement: Alla burlesca	James McGuire	58
Vals venezolano	Jorge Cardoso	60
Rue La Quintinie	Roland Dyens	62
Potrero Hill	Sérgio Assad	65

## Études

Étude no. 1: Étude, op. 60, no. 19	Matteo Carcassi	68
Étude no. 2: Leçon 20, op. 31, no. 20	Fernando Sor	70
Étude no. 3: Caprice, op. 100, no. 11	Mauro Giuliani	72
Étude no. 4: 8e étude, op. 6, no. 8	Fernando Sor	74
Étude no. 5: Estudio inconcluso	Agustín Barrios	75
Étude no. 6: Allegro, op. 44, no. 11	Carl Blum	76
Étude no. 7: Étude No. 22	Gerald Garcia	78
Étude no. 8: Study No. 1	Frederic Hand	80

## Tant que vivray

Claudin de Sermisy  
(ca 1490–1562)

arr. Jeffrey McFadden, after Pierre Attaignant

③ = F#  
♩ = 56 – 63

5

9

13

17

21

25

29

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



33

37

41

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

45

49

53

57

62

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



19

*i m m i*  
*p*

22

25

*a m i m m a m*

28

*a m i m m a m*

31

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

34

## Fantasía 1

Alonso Mudarra  
(ca 1510–1580)  
transc. Frank Koonce

③ = F#  
♩ = 80 – 88

The first system of musical notation is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a circled 3 and a note, indicating a fingering for F#. The tempo is marked as quarter note = 80-88. The notation includes various rhythmic values, accidentals, and fingerings. Above the staff, there are two time signatures: 2/2 III and 2/2 II.

The second system of musical notation starts with a boxed number 6. It continues the piece with similar notation to the first system, including fingerings and accidentals.

The third system of musical notation starts with a boxed number 11. It continues the piece with similar notation to the first system, including fingerings and accidentals.

The fourth system of musical notation starts with a boxed number 16. It includes dynamic markings 'm' (mezzo) and 'i' (piano) above the staff, and a 'p' (piano) marking below the staff.

The fifth system of musical notation starts with a boxed number 21. It includes dynamic markings 'i' (piano) and 'm' (mezzo) above the staff, and a 'p' (piano) marking below the staff.

The sixth system of musical notation starts with a boxed number 26. It includes dynamic markings 'i' (piano), 'm' (mezzo), and 'a' (accanto) above the staff, and a 'p' (piano) marking below the staff.

30  $\frac{4}{4}$  II *m i* *i m i* *p*

34 *m i m* *p*

38  $\frac{4}{4}$  III Piv.

42 Piv.  $\frac{4}{3}$  III *p i m* *p m i m*

46 *m i* *i m* *p i*

50 *m i* *a m*

54 *a i* *m*  $\frac{4}{3}$  II

## Canción del Emperador

Luys de Narváez  
(fl. 1530–1550)  
arr. Jeffrey McFadden

③ = F#

♩ = 60 – 72

③ = F#  
♩ = 60 – 72

6

11

16

21

26

31

36

41

46

51

56

61

66

70

74

(a) original:

# My Lady Hunsdon's Allemande

Poulton 54

John Dowland  
(1563–1626)

⑥ = D  
♩ = 63 – 72

4

7

10

13

16

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



20

Musical notation for measure 20, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes with slurs and accents. Fingerings are indicated by numbers 1-4. Dynamic markings include *i*, *m*, and *a*. The bass line consists of quarter notes.

23

Musical notation for measure 23, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody includes triplets and slurs. Fingerings are indicated by numbers 1-4. Dynamic markings include *i*. The bass line consists of quarter notes.

27

Musical notation for measure 27, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody includes slurs and accents. Fingerings are indicated by numbers 1-4. Dynamic markings include *m*, *i*, and *a*. The bass line consists of quarter notes.

30

Musical notation for measure 30, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody includes slurs and accents. Fingerings are indicated by numbers 1-4. Dynamic markings include *i*, *m*, *i*, *p*, and *a*. The bass line consists of quarter notes.

33

Musical notation for measure 33, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody includes slurs and accents. Fingerings are indicated by numbers 1-4. Dynamic markings include *a*, *m*, *i*, and *a*. The bass line consists of quarter notes.

37

Musical notation for measure 37, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody includes slurs and accents. Fingerings are indicated by numbers 1-4. Dynamic markings include *m*, *i*, *m*, *i*, *m*, and *a*. The bass line consists of quarter notes.

40

Musical notation for measure 40, featuring a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody includes slurs and accents. Fingerings are indicated by numbers 1-4. The bass line consists of quarter notes.

## Pavan I

Luis Milán  
 (ca 1500–1561)  
 arr. Jeffrey McFadden

$\text{♩} = 54 - 58$

5

9

13

18

22

26

For examinations, Pavan I and Pavan VI are to be played as one selection.

Source: *El maestro*

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# Pavan VI

Luis Milán  
(ca 1500–1561)  
arr. Jeffrey McFadden

③ = F#  
♩ = 92 – 108

$\frac{6}{6}$  III       $\frac{6}{6}$  III - Piv.  $\frac{1}{6}$  II       $\frac{4}{3}$  II

5

9

13

17

$\frac{1}{6}$  II Piv.  $\frac{6}{6}$  II Piv. Piv.  $\frac{4}{3}$  II

21

## Diferencias sobre "Guárdame las vacas"

Luys de Narváez

(fl. 1530–1550)

arr. Jeffrey McFadden

③ = F#  
 ♩ = 63 – 72

5

9

13

17

21

25

29

33

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

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

## Partita for Solo Violin No. 1

BWV 1002  
SarabandeJohann Sebastian Bach  
(1685–1750)  
arr. Norbert KraftLargo  $\text{♩} = 50 - 56$ 

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

9  $\frac{3}{3}$  VI  $\frac{5}{5}$  II  $\frac{4}{3}$  II

13  $\frac{5}{5}$  II  $\frac{4}{3}$  II

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

21  $\frac{5}{5}$  II  $\frac{4}{3}$  II

25  $\frac{5}{5}$  II  $\frac{4}{3}$  II

29  $\frac{4}{3}$  II  $\frac{2}{6}$  II Piv.  $\frac{6}{6}$  II Piv.  $\frac{6}{1}$

## Canarios

Gaspar Sanz  
(ca 1650–1710)  
arr. Jeffrey McFadden

$\text{♩} = 96 - 104$

5

9

13

17

21

25

29

33

*i a m i a m i m*

*i a i m*

*i m*

*p*

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

A canario is a fast dance from the Canary Islands, characterized by jumps and foot stamping.  
Source: *Instrucción de música sobre la guitarra española*, 1  
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37  $\frac{4}{4}$  II  
3 VII etc.  
p i p

41 p i p

45  $\frac{2}{2}$  III  $\frac{2}{2}$  II  $\frac{3}{3}$  II  
3 VII p i p

49

53

57  $\frac{3}{3}$  II  $\frac{3}{3}$  VII  $\frac{a}{m}$   
② ③ ②

61 a i m p 4 2

65 -1 3

69 rit.

Detailed description: This page of a guitar score contains measures 37 through 70. The music is written in treble clef with a key signature of two sharps (F# and C#). Measure 37 features a melodic line with triplets and a bass line with dotted rhythms. Chords  $\frac{4}{4}$  II and  $\frac{3}{3}$  VII are indicated. Measure 41 shows a complex chordal texture with triplets and a melodic line. Measure 45 includes chords  $\frac{2}{2}$  III,  $\frac{2}{2}$  II, and  $\frac{3}{3}$  II. Measure 57 has a melodic line with circled numbers 2, 3, and 2, and a bass line with a  $\frac{3}{3}$  VII  $\frac{a}{m}$  chord. Measure 61 includes dynamics 'a', 'i', 'm', and 'p', and a melodic line with circled numbers 2 and 3. Measure 65 has a melodic line with a triplet marked '-1 3'. Measure 69 ends with a 'rit.' (ritardando) marking.

## Suite for Solo Cello No. 1

BWV 1007  
Menuet IJohann Sebastian Bach  
(1685–1750)  
arr. Jeffrey McFadden

⑥ = D  
♩ = 88 – 100

5

9

13

17

21

Original key: G major

For examinations, Menuet I and Menuet II are to be played as one selection.

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Menuet II

⑥ = D

♩ = 88 - 100

④ = 4

⑤ = 5

⑥ = 6

⑦ = 7

⑧ = 8

⑨ = 9

⑩ = 10

⑪ = 11

⑫ = 12

⑬ = 13

⑭ = 14

⑮ = 15

⑯ = 16

⑰ = 17

⑱ = 18

⑲ = 19

⑳ = 20

㉑ = 21

*D.C. Menuet I*

Original key: G minor

For examinations, Menuet I and Menuet II are to be played as one selection.

## Suite for Solo Cello No. 3

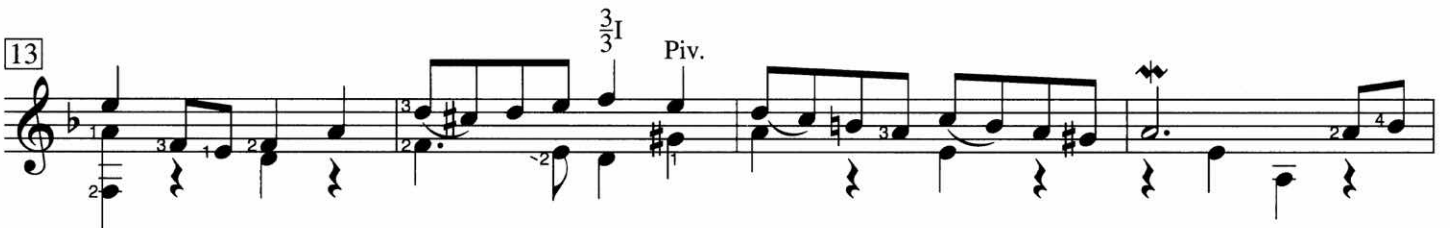
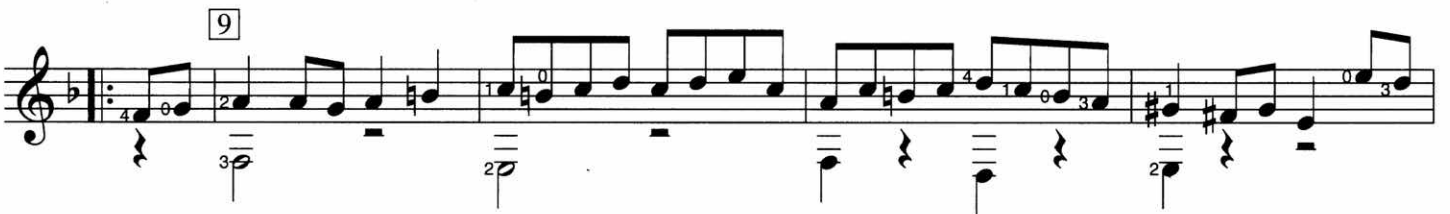
BWV 1009  
Bourrée IJohann Sebastian Bach  
(1685–1750)  
arr. Jeffrey McFadden⑥ = D  
♩ = 56 – 63 $\frac{4}{3}$ II—  
*tr*

Original key: C major

For examinations, Bourrée I and Bourrée II are to be played as one selection.

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## Bourrée II



Original key: C minor

For examinations, Bourrée I and Bourrée II are to be played as one selection.

# Prelude

BWV 999

Johann Sebastian Bach  
(1685–1750)

$\text{♩} = 76 - 88$

4

7

10

13

16

19

22  $\frac{4}{3}\text{IX}$   $\frac{4}{4}\text{VIII}$   $\frac{4}{4}\text{VII}$

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

28

31 *i a m a i a i*

34 *i a i m i*  $\frac{4}{3}\text{II}$   $\frac{3}{3}\text{VII}$

37  $\frac{2}{2}\text{V}$   $\frac{2}{2}\text{III}$  Piv.

40  $\frac{3}{3}\text{I}$  *i m a m i m a*  $\frac{3}{3}\text{II}$

## Suite in D Minor

## I: Preludio y allegro

Santiago de Murcia  
(1673–1739)  
transc. Frank Koonce

Preludio  $\text{♩} = 44 - 48$ 

The musical score is written for guitar in D minor, 4/4 time, with a tempo of 44-48 beats per minute. It consists of 48 measures, divided into systems of four measures each. The notation includes various guitar-specific techniques such as triplets, slurs, and ornaments. Dynamics include piano (p) and mezzo-forte (mf). The score is marked with measure numbers 4, 7, 11, 15, 19, 23, 27, and 31. The piece concludes with a final cadence in D minor.

Allegro  $\text{♩} = 58 - 63$ 

34 *m* *i* *p* *p*

39  $\frac{4}{2}$  II *i* *a* *m*

44  $\frac{2}{2}$  I *p* *p*

49 *p* *p*

54  $\frac{3}{3}$  V *p* *p*

59  $\frac{3}{3}$  *m* *i* *m*

64 *a* *m* *i* *tr*

69 *i* *m*

74  $\frac{10}{10}$  *tr* *eco* (echo)

78  $\frac{3}{3}$  *i* *m*  $\frac{3}{3}$   $\frac{10}{10}$  *tr*

# Caprice

op. 20, no. 28

Luigi Legnani  
(1790-1877)

Largo ♩ = 69 - 72

*sotto voce*

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

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

12 *a a a a*  
*f p i m p i m p i m*

15 *m i a m a*  
*dolce*

18 *m a*

20 *i p i*

22



## Berceuse

Napoléon Coste  
(1805–1883)

$\text{♩} = 80 - 88$

**Berceuse**

*m*

3/4

3/3 VII

5

3rd time to Trio  
*Fine*

9

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

2/2 VII

8va - - -  
h.VII

13

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

3/3 VII

*D.C.*

**Trio**

17

3/4

21

3/3 VII

3rd time  
*D.C. Berceuse  
al Fine*

25

3/3 II

3/3 I - 3/3 II

29

3/3 II

Piv.

Piv. 2/2 V

*D.S.*





## Waltz No. 1

Johann Strauss I  
(1804–1849)  
arr. Johann Kaspar Mertz

$\text{♩} = 52 - 63$

9

17

21

28

35

43

*f* *p* *ff*

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

## Waltz No. 2

Johann Strauss I  
(1804–1849)  
arr. Johann Kaspar Mertz

$\text{♩} = 52 - 63$

# Allegretto

op. 47, no. 4

Fernando Sor  
(1778–1839)

$\text{♩} = 46 - 52$

[5]

[9]

[13]

[17]

[21]

*Fine*

25 *a* *i* *m*

29  $\frac{4}{4}$  VII *i* *m* *a*  $\frac{6}{6}$  IV *a* *i* *m*  $\frac{5}{3}$  II

33 *a* *m* *i*

37

41

45  $\frac{4}{4}$  VII  $\frac{6}{6}$  IV  $\frac{5}{3}$  II *D.C. al Fine*





20 *p* *i a m* Piv.  $\frac{4}{3}$ II Piv.  $\frac{4}{3}$ II

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

28 *f*

32 *f*

35  $\frac{3}{3}$ II *m i m a m*  $\frac{3}{3}$ VII *p p p i m* *f* *p*

## Mazurka

Luigi Mozzani  
(1869–1943)Tempo di mazurka  $\text{♩} = 46 - 50$ 

The musical score is written for guitar in treble clef, key of D major (one sharp), and 3/4 time. It consists of six systems of music, each with a measure number in a box at the beginning.

- System 1:** Measures 1-4. Starts with a piano (*p*) dynamic. Includes fingering numbers (1, 2, 3, 4) and a circled 5. A slur covers measures 3 and 4.
- System 2:** Measures 5-8. Measure 5 is boxed. Includes a circled 5 and dynamic markings *m*, *i*, and *m*. Chord diagrams for  $\frac{6}{6}$  VII and  $\frac{4}{2}$  IV are shown above the staff.
- System 3:** Measures 9-12. Measure 9 is boxed. Includes a circled 3 and a circled 5.
- System 4:** Measures 13-16. Measure 13 is boxed. Includes a circled 4 and a circled 5. Dynamic markings *i*, *a*, and *m* are present. A *ff* dynamic marking appears at the end of the system.
- System 5:** Measures 17-20. Measure 17 is boxed. Includes a circled 4 and dynamic markings *mf* and *p*.
- System 6:** Measures 21-24. Measure 21 is boxed. Includes a circled 3 and a circled 5. A chord diagram for  $\frac{2}{2}$  III is shown above the staff. Dynamic markings *p* and *p* are present.

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.  
Source: *Gitaristische Vereinigung* 9, no. 4

25  $\frac{3}{3}V$

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

30  $\frac{2}{2}III$   $\frac{2}{2}II$   $\frac{2}{2}III$  *Fine*

**Trio** 33  $\frac{6}{6}III$   $\frac{2}{2}III$   $\frac{3}{3}VII$  *ff* *p*

37 *i m a m* *i m* *ff* *p*

41 *ff* *p*

45  $\frac{6}{6}III$  *D.C. Mazurka al Fine* *f* *ff*

## El testament d'Amelia

Traditional Catalan  
arr. Miguel Llobet

⑥ = D

Andante espressivo ♩ = 92 – 104

5

9

13

17

21

25

*dolce*

*poco rall.*

*a tempo*

*p*

*p*

h.VII 8va

h.VII 8va

h.VII 8va

8va a.h.

m 3

i

i

4/3 VII

Source: *Ten Catalan Folk Songs*

(a) The ornaments in this piece are performed approximately by playing a *portamento* from the lowest to the highest note, plucking the upper note as you arrive:



29

3/3 V

h.VII 8va

h.VII 8va

h.VII 8va

33

5/5 V

dolce

37

5/3 I

poco rall.

a tempo

41

8va a.h.

4

1

1

45

5/5 I

4

1

1

49

Piv. 4/3 III

4/4 V

4/4 III

p

p

p

p

53

4/4 V

4/3 III

p

p

rall.

p

f

p

8va h.XII

## Pavana

Francisco Tárrega  
(1852–1909)

Con gracia ♩ = 88 – 96

(a) This ornament, which occurs frequently in Tárrega's music, is performed approximately as shown.

Depending on context, play a *portamento* from the lowest to highest note (here F# to C#), plucking the upper note (C#) as you arrive or pluck the grace note and slide the finger to the main note without plucking it (as in mm. 21 and 24).

19

6/8 II

*f*

22

6/8 II

3/4 IV

25

6/8 II

6/8 II

28

4/4 VI

*f*

31

6/8 II

*pizz. (étouffée)*

*p p p p*

*f*

34

D.C. al Fine

*nat.*

*rit.*

# Cavatina

## II: Sarabande

Alexandre Tansman  
(1897–1986)

Lento  $\text{♩} = 66 - 76$

$\frac{4}{3}\text{IV}$   $\frac{5}{3}\text{IV}$   $\frac{6}{6}\text{IV}$   
 $\frac{4}{3}\text{VI}$   $\frac{4}{3}\text{I}$   $\frac{6}{6}\text{II}$   
 Piv.  $\frac{6}{3}\text{IV}$   $\frac{5}{5}\text{VI}$   
 $\frac{6}{6}\text{IV}$   $\frac{5}{3}\text{I}$   $\frac{3}{3}\text{IV}$   $\frac{5}{3}\text{I}$   
 $\frac{5}{5}\text{II}$   $\frac{6}{6}\text{II}$

*p* tranquillo e legato  
*dolce*  
*rall.*  
*dolce un poco rubato*  
*rall.*  
*pp*

\*a.h. 8va  
 a.h. 8va

6 11 17 22 27 32 39 44

\* artificial harmonics



## Candombe en mi

Máximo Diego Pujol  
(b. 1957)

Tempo di candombe (Allegro ritmico) ♩ = 88 – 100

4

8

13

18

22

26

The *candombe* is an African-derived dance and song genre from Uruguay.Source: *Cinco preludios*, no. 5

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30

*p* *p* *i* *f*

35

*mp* *p* *i* *p* *f* *p* *i* *p*

39

*f* *m* *i* *m* *i* *mp*

43

*p* *p* *i* *m* *a* *m* *a* *mp* *rall. h.VII*

Lento ♩ = 63

48

*mp* *m* *a* *m* *a*

52

*mp* *m* *a* *m* *a*

57 *più animato*

*mp* *m* *a* *m* *a*

**Tempo I**  
*mutandi le corde*

62  $\text{pp}$   $\text{4}$   $\text{0}$   $\text{4}$   $\text{0}$

65  $\text{mf}$   $\text{f}$   $\text{5VII}$   $\text{5V}$   $\text{5III}$

69  $\text{mp}$   $\text{5VII}$   $\text{5V}$   $\text{5III}$

73

77

81

85

90  $\text{p}$   $\text{i}$   $\text{m}$   $\text{a}$   $\text{m}$

94 (a)  $\text{p}$   $\text{m}$

(a)  $\times$  - *golpe* on body of guitar  
 $\otimes$  - *golpe* on bridge

## Song without Words No. 1

Ferdinand Rebay  
(1880–1953)  
rev. J. Gaitzsch

Zart bewegt  $\text{♩} = 108 - 116$

$\frac{2}{2}V$  —  $\frac{2}{2}III - \frac{2}{2}V$  —  $\frac{2}{2}V$  —  $\frac{2}{2}II$  —  $\frac{2}{2}III$  —  $\frac{2}{2}V$

5 *pp* *mf* *f*

10 *p* *f un poco marcato*

15 *ff* *pp* *Fine*

Etwas langsamer

21 *pp*

26 *p* *mf* *p*

31 *f un poco marcato*

36 *mf* *p* *D.S. al Fine*

*rit. e dim.*

For examinations, Song without Words No. 1 and Song without Words No. 2 are to be played as one selection.

Source: *Zehn kleine Lieder ohne Worte*

Courtesy of the Estate of Ferdinand Rebay. Used with permission.

## Song without Words No. 2

Ferdinand Rebay  
(1880–1953)  
rev. J. Gaitzsch

Mässiges Zeitmass ♩ = 120 – 132

4

7

10

13

15

18

21

*pp*

*p*

*rit.*

*a tempo*

*mp*

*a tempo*

*molto rit.*

*pp*

*p*

*mf*

*p*

*pp*

*p tranquillo*

*pp*

*ppp*

6/8

4/3 I

5/5 I

5/5 I

6/6 V

1/6 IV Piv. 6/6 V

3/3 VII

4/4 II

4/4 VII

4/4 II

4/3 II

For examinations, Song without Words No. 1 and Song without Words No. 2 are to be played as one selection.

Source: *Zehn kleine Lieder ohne Worte*

Courtesy of the Estate of Ferdinand Rebay. Used with permission.

## Bagatelle No. 2

William Walton  
(1902–1983)  
ed. Julian Bream

⑥ = D  
Lento ♩ = 88 - 100

9

17

23

29

37

45

8va  
h.VII

h.XII

8va  
h.VII

h.XII

Source: *Five Bagatelles*  
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53  $\frac{4}{3}$ III  $8va$  \*a.h. *pp*

61  $\frac{4}{3}$ III  $\frac{3}{3}$ X *f* *ppp* *mf*  $\frac{4}{4}$ VIII *h.XII*

69  $8va$  h.VII *pizz.*  $\frac{4}{3}$ VIII *nat. 3* *p* *p* *h.XII*

77  $8va$  h.VII *h.XII*

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

93 *pp* *h.XII*

101 *dim.*  $\frac{4}{3}$ III *h.XII*

107  $8va$  h.XII  $\frac{3}{3}$ V *pp* *molto rit. a piacere*

\* artificial harmonics

tamb.

## Guarania

Héctor Ayala  
(1914–1990)⑥ = D  
Larghetto ♩ = 60 – 66

The musical score for "Guarania" by Héctor Ayala is presented in a single system with five staves. The key signature is D major (two sharps) and the time signature is 3/8. The tempo is marked "Larghetto" with a metronome marking of ♩ = 60–66. The score begins with a treble clef and a key signature of two sharps. The first staff (measures 5-9) features a melody with slurs and accents, and a bass line with chords and single notes. The second staff (measures 10-14) continues the melody with slurs and accents, and the bass line with chords and single notes. The third staff (measures 15-19) features a melody with slurs and accents, and a bass line with chords and single notes. The fourth staff (measures 20-24) features a melody with slurs and accents, and a bass line with chords and single notes. The fifth staff (measures 25-29) features a melody with slurs and accents, and a bass line with chords and single notes. The score includes various musical notations such as slurs, accents, slurs, and slurs, and dynamic markings such as *p* and *rall.*. The score is divided into measures by bar lines, and the measure numbers 5, 10, 15, 20, and 25 are indicated in boxes at the beginning of each staff.

The *guarania* is a Paraguayan genre characterized by slow and melancholic melodies and rhythms.

Source: *Serie americana*, no. 3

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29  $\frac{6}{3}$ II  $\frac{6}{3}$ IV  $\frac{6}{3}$ V  $\textcircled{3}$

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

37  $\frac{3}{3}$ VII

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

46  $\frac{4}{3}$ V

50  $\frac{4}{4}$ II

54  $\frac{3}{3}$ II  $\frac{3}{3}$ II  $\frac{3}{3}$ VII

## Prelude No. 2

Reginald Smith Brindle  
(1917–2003)

⑤ = Ab

**Molto adagio ed espressivo** ♩ = 46 – 52

⑤ = Ab

**Molto adagio ed espressivo** ♩ = 46 – 52

*p* *mf*

*a tempo* *poco rit.*

*p* *f* *sf*

*ord.* *dim.*

For examinations, Prelude No. 2 and Prelude No. 3 are to be played as one selection.

Source: *Etruscan Preludes*

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## Prelude No. 3

Reginald Smith Brindle  
(1917–2003)⑤ = A $\flat$ Mosso, ma non troppo, espressivo  $\text{♩} = 63 - 72$ 

5 = A $\flat$   
Mosso, ma non troppo, espressivo  $\text{♩} = 63 - 72$

*mp*

*rit.*

5 *pont.* *a tempo* *tasto*  $\frac{4}{3}$  II *a m i a*

*sf*

9 *m* *a m* *i p* *i p* *i m* *a m* *Piv. I* *m i*

13 *pont.* *a tempo* *tastiera* *m* *i* *ten.*

*rall.*

17 *cresc. molto* *a m* *a m* *i* *m* *a* *m* *marcato* *f*

21 *a tempo* *m* *i* *dolce* *rit.* *p sub.* *sf* *mf*

26 *pont.* *Lento* *tastiera* *h.XII 8va* *RH* *h.XII 8va*

For examinations, Prelude No. 2 and Prelude No. 3 are to be played as one selection.

Source: *Etruscan Preludes*

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## Suite No. 3 in Popular Style

## II: Alla burlesca

James McGuire

(b. 1944)

Allegro ♩ = 108 – 116

Musical score for Suite No. 3 in Popular Style, II: Alla burlesca, by James McGuire. The score is in 4/4 time and consists of seven staves of music. The first staff starts with a dynamic of *mf* and ends with *f*. The second staff starts with *mf* and ends with *f*. The third staff starts with *f*. The fourth staff starts with *mf*. The fifth staff starts with *mf*. The sixth staff starts with *mf*. The seventh staff starts with *p*. The score includes various musical notations such as slurs, accents, and fingering numbers.

21 Musical notation for measure 21, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a series of eighth and sixteenth notes with various articulations like accents and slurs. Fingerings are indicated by numbers 1-4. Dynamic markings include *mp* and *f*. Technical markings include  $\frac{4}{4}$  III and  $\frac{4}{4}$  V with fingerings *i m a*.

24 Musical notation for measure 24, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a series of eighth and sixteenth notes with various articulations like accents and slurs.

27 Musical notation for measure 27, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a series of eighth and sixteenth notes with various articulations like accents and slurs. Fingerings are indicated by numbers 1-5. Dynamic markings include *mp* and *mf*. Technical markings include  $\frac{5}{3}$  III,  $\frac{4}{3}$  I,  $\frac{4}{3}$  III, and  $\frac{3}{3}$  I.

29 Musical notation for measure 29, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a series of eighth and sixteenth notes with various articulations like accents and slurs. Fingerings are indicated by numbers 1-4. Dynamic markings include *f* and *mf*. Technical markings include  $\frac{3}{3}$  I and  $\frac{4}{3}$  III.

32 Musical notation for measure 32, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a series of eighth and sixteenth notes with various articulations like accents and slurs. Dynamic marking includes *f*.

35 Musical notation for measure 35, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a series of eighth and sixteenth notes with various articulations like accents and slurs. Dynamic marking includes *mp*.

37 Musical notation for measure 37, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The measure contains a series of eighth and sixteenth notes with various articulations like accents and slurs. Dynamic markings include *p* and *f*.

## Vals venezolano

a Ricardo Moyano

Jorge Cardoso  
(b. 1949)

♩ = 126 - 138

5

9

13

17

21

25

29

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

*a*

System 33: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth and quarter notes. A fermata is placed over the final measure. Fingering numbers (1-4) are present below the notes. A circled number 5 is below the first measure. A circled number 7 is below the eighth measure. The time signature  $\frac{3}{3}$  and Roman numeral II are indicated above the staff.

37  $\frac{4}{4}II$   $\frac{5}{3}VI$   $\frac{6}{6}IV$

System 37: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth and quarter notes. Fingering numbers (1-4) are present below the notes. A circled number 3 is below the second measure. A circled number 4 is below the eighth measure. The time signature  $\frac{4}{4}$  and Roman numerals II, VI, and IV are indicated above the staff.

41 *m a m i m* Piv.  $\frac{5}{5}II$

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

System 41: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth and quarter notes. Fingering numbers (1-4) are present below the notes. A circled number 1 is below the second measure. A circled number 3 is below the eighth measure. The words "m a m i m" are written above the notes. The word "Piv." is written above the staff. The time signature  $\frac{5}{5}$  and Roman numeral II are indicated above the staff.

45

System 45: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth and quarter notes. Fingering numbers (1-4) are present below the notes. A circled number 3 is below the second measure. A circled number 4 is below the eighth measure.

49  $\frac{6}{6}VII$  *i m i a*

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

System 49: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth and quarter notes. Fingering numbers (1-4) are present below the notes. A circled number 3 is below the second measure. A circled number 4 is below the eighth measure. The words "i m i a" are written above the notes. The time signature  $\frac{6}{6}$  and Roman numeral VII are indicated above the staff.

53  $\frac{6}{6}IV$   $\frac{6}{6}II$

System 53: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth and quarter notes. Fingering numbers (1-4) are present below the notes. A circled number 3 is below the second measure. A circled number 4 is below the eighth measure. The time signature  $\frac{6}{6}$  and Roman numerals IV and II are indicated above the staff.

57

System 57: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth and quarter notes. Fingering numbers (1-4) are present below the notes. A circled number 3 is below the second measure. A circled number 4 is below the eighth measure.

61

System 61: Treble clef, key signature of three sharps. The staff contains a melodic line with eighth and quarter notes, and a bass line with eighth and quarter notes. Fingering numbers (1-4) are present below the notes. A circled number 3 is below the second measure. A circled number 4 is below the eighth measure.

## Rue La Quintinie

Roland Dyens  
(1955–2016)

Valse lente ♩ = 112 – 120

h.XII h.VII h.XII 8va h.V breve

*mf* *rit. poco a poco* *pp* *p* *mp dolce*

7 *a* *m* *i* *m* *a* *pp* *mp* *pp* *mp*

12 *a* *m* *i* *m* *a* *pp* *mp* *pp* *mp*

17 *i* *p* *p* *mp* *cresc.* *allargando poco a poco*

21 *a tempo* *p* *breve* *a tempo* *pp* *mp*

26 *a* *m* *i* *m* *a tempo* *poco rit.* *pp* *mp*

31 *pp* *mp* *pp* *mp comodo*

35 *a piacere* *a tempo* *mp sempre*



39 *a i a m a i a*  
*p p p* *gliss.* *p* *a*

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

47 *a m a i a m i*  
*p p* *marcato* *a tempo* *mf*

51 *a m i a m a i*  
*mf* *rit., poco pesante*

55 *a m i a m a m*  
*mf* *mp* *gliss.* *\*l.v. p*

59 *m i a m a m a m a m i*  
*p* *mf* *mp*

63 *a i i m a i m a i m*  
*mf* *mp* *pp subito* *l.v. p*

67 *a m i a m i a m i*  
*mf* *mp dolce* *p* *a tempo*

72 *a m i a m a m a m i*  
*p* *comodo* *pp subito* *mf* *h.XIX*

\*laissez vibrer: let vibrare

Come prima

76 *mp* *p* *pp* *p dolce* *mp*  
*comodo* *poco a poco allargando* *poco metal* *molto rit.*

80 *a* *m* *i* *m* *a*  
*pp* *mp* *pp* *p*

85 *a* *m* *pp* *a* *m* *a* *m* *i* *i* *m* *pp* *a* *p*  
*pp* *mp* *pp* *p*

90 *i* *pp* *p* *p* *cresc.* *p* *allargando* *poco a poco*

94 *4/3* *i* *a* *a* *m* *a tempo* *p* *subito* *mp*  
*poco pesante* *quasi f*

99 *a* *m* *i* *m* *a* *h.XII* *a tempo* *p* *poco rit.* *pp* *mp*  
*breve*

104 *4/3* *a tempo* *a* *m* *mf* *comodo* *mf*  
*allargando, pesante*

109 *8va* *h.XX* *RH* *m* *i* *ppp* *molto rall.*

# Potrero Hill

Sérgio Assad  
(b. 1952)

♩ = 100 - 108

*p peaceful* *mf*

4 *p animando*

7 *mf* *cresc.*

9 *mp* *f* *ff* *p*

11 *mf*

13 *ff* *mf* *mp*

15 *mf* *f* *ff* *mp*

17 *p* *p* *p* *a*

The musical score is written for a single melodic line in treble clef, 12/8 time. It consists of 17 measures, each starting with a boxed measure number. The piece begins with a tempo of 100-108 beats per minute. The first measure is marked *p peaceful* and *mf*. Measure 4 is marked *p animando*. Measure 7 is marked *mf* and *cresc.*. Measure 9 is marked *mp*, *f*, and *ff*, with a *p* dynamic at the end. Measure 11 is marked *mf*. Measure 13 is marked *ff*, *mf*, and *mp*. Measure 15 is marked *mf*, *f*, *ff*, and *mp*. Measure 17 is marked *p*, *p*, *p*, and *a*. The score includes various articulations such as accents, slurs, and fingerings (i, m, a, p). There are also some performance markings like *3*, *4*, *2*, and *0* under notes.

19 *m a m m a*  
*mf* *f*

21 *i m*  
*mf* *molto*

23  
*ff*

25  $\frac{6}{6}$  III *top notes very even*  
*mf molto ritmico* *f*

27 *m a m*  
*mp* *f*

29  
*mp dolce*

31  
*f*

33 *a m i m*

35  
*mf*

37 *f* *mf*

39 *molto* *ff*

41 *m* *i* *m*

43 *p* *mf*

45 *p* *mf*

48 *mf* *f*

50 *f* *mp*

52 *p* *ff* *mp*

54 *f* *p* *fff*

# Étude

op. 60, no. 19

Matteo Carcassi  
(1792–1853)

$\text{♩} = 80 - 100$

*mf*

4

7

10

13

16

*mp*

19 *mf* *f* Piv.  $\frac{5}{5}$  II

22 *rall.*  $\frac{6}{6}$  VII *a m i m*

25 *a tempo* *mf*

28

31

34 *mf* *mp*  $\frac{6}{6}$  VII *a m*

# Leçon 20

op. 31, no. 20

Fernando Sor  
(1778–1839)

♩ = 112 – 120

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-3. Fingerings: 0, 1, 2, 3, 4. Accents: a, m, i. Chordal markings: 3/3 V, 3/3 IV. Dynamics: p. Trills: 2, 3, 4. Slurs: 3 II.

Musical staff 2: Treble clef, 2/4 time signature. Measure 4. Marking: Piv. Chordal markings: 3/3 V, 3/3 IV, 3/3 III, 3/3 II, 3/3 I.

Musical staff 3: Treble clef, 2/4 time signature. Measures 5-6. Trills: 4.

Musical staff 4: Treble clef, 2/4 time signature. Measures 7-9. Chordal marking: 3/3 II.

Musical staff 5: Treble clef, 2/4 time signature. Measures 10-12. Chordal markings: 3/3 V, 3/3 IV, 3/3 III, 3/3 II, 3/3 I.

Musical staff 6: Treble clef, 2/4 time signature. Measures 13-15. Chordal markings: 3/3 III, 3/3 II, 3/3 I.



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

22

25  $\frac{3}{3}$ III  $\frac{3}{3}$ II  $\frac{3}{3}$ I

28  $\frac{3}{3}$ III  $\frac{3}{3}$ II  $\frac{3}{3}$ I

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

34

37  $\frac{3}{3}$ III  $\frac{3}{3}$ II  $\frac{3}{3}$ I

# Caprice

op. 100, no. 11

Mauro Giuliani  
(1781-1829)

Allegro ♩ = 84 - 92

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

3 4 5

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

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

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

17 *m i a m* *a m a* Piv.  $\frac{2}{2}$  V

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

21

23

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

27

29

31

8e étude  
op. 6, no. 8

Fernando Sor  
(1778–1839)

$\text{♩} = 69 - 80$

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

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

11

16

21

26

31

36

Agustín Barrios  
(1885–1944)

Allegro ♩ = 72 – 80

3

5

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

9

11

13

16 *Fine*

# Allegro

op. 44, no. 11

Carl Blum  
(1786-1844)

♩ = 96 - 108

The musical score consists of six staves of music, each starting with a measure number in a box. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes various technical markings:

- Staff 1:** Starts with a tempo marking of ♩ = 96 - 108. It features a triplet of eighth notes (3/3 II) and a group of four eighth notes (4/4 II). A pivot point (Piv.) is marked above the staff.
- Staff 2:** Contains a measure number '4' in a box. It includes a group of two eighth notes (2/2 II) and a group of two eighth notes (2/2 V).
- Staff 3:** Contains a measure number '7' in a box. It features a circled measure number '5' at the end of the staff.
- Staff 4:** Contains a measure number '10' in a box. It features a group of three eighth notes (3/3 V) at the end of the staff.
- Staff 5:** Contains a measure number '13' in a box. It includes a group of three eighth notes (3/3 III) and a group of three eighth notes (3/3 I).
- Staff 6:** Contains a measure number '16' in a box. It features a pivot point (Piv.) above a group of three eighth notes (3/3 I) and another group of three eighth notes (3/3 III).
- Staff 7:** Contains a measure number '19' in a box. It includes a group of three eighth notes (3/3 III), a group of three eighth notes (3/3 I), and a group of four eighth notes (4/3 III - 4/3 I).

22

25

28

31

34

37

40

43

# Etude No. 22

Gerald Garcia  
(b. 1949)

Allegro di Antonio ♩ = 132 - 144

The musical score for Etude No. 22 is written for guitar in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro di Antonio' with a metronome marking of ♩ = 132 - 144. The piece starts with a dynamic of *p* (piano). The notation includes various fingerings (e.g., *m*, *i*, *a*, *i*, *m*, *i*), accents (*a*), and dynamic markings (*p*). The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, and 30 indicated in boxes. The piece concludes with a final *p* dynamic marking.



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

39 *i m*  
*p*

44

49 *m i m* *i i m*  
*p p*

54 *m i i m* *i m*  
*p rit. p* *D.S. al Coda*

59 *Coda* *a* *m i m i i* *m i i*  
*p p*

64 *m i i m*  
*p*

# Study No. 1

Frederic Hand  
(b. 1947)

**Moderato** ♩ = 152 – 192

*mf* sempre legato

7 *a tempo*  
*poco rit.* *f* *accel.*

12 *a tempo*  
*poco rit.* *mf* *f* *ff*

17 *vib.* *vib.*  
*mf* *f* *mf*

22 *a tempo*  
*poco rit.*

27 *vib.* *mp*  
Piv.  $\frac{2}{2}$  I Piv.

32 *gliss.* *h.XII*  
Piv.  $\frac{2}{2}$  I Piv. *rit.* *p*



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