

LEVEL
8

Classical Guitar

Repertoire and Etudes

2018 Edition

**The Royal
Conservatory**
The finest instrument is the mind.



Acknowledgments

For their dedicated efforts in developing the *Classical Guitar Series, 2018 Edition*, The Royal Conservatory extends its sincere thanks to compilers and editors Dr. Jeffrey McFadden (Associate Professor, University of Toronto; member, College of Examiners, The Royal Conservatory) and Robert Hamilton (faculty, The Royal Conservatory; member, College of Examiners, The Royal Conservatory) and consultant Dr. Brad Mahon (director, Mount Royal University Conservatory).

In addition, The Royal Conservatory acknowledges the invaluable advice and suggestions of reviewers Dr. Lynn McGrath (faculty, Eastman Community Music School) and Murray Visscher (faculty, Mount Royal University Conservatory).

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Interior design: First Image

Music typesetting: Dejan Badnjar, Musette Desktop Music Publishing

Editing: Alison Sloan, Andrew Fitzpatrick, and Jacqueline Ravensbergen

Production: Amanda Lucier

Published by RCM Publishing, an imprint of The Frederick Harris Music Co., Limited
273 Bloor Street West
Toronto, ON
M5S 1W2
1-800-387-4013
www.rcmpublishing.com

Funded by the Government of Canada

Canada

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Printed in Canada

26 25 24 23 22 21 20 19 18

1 2 3 4 5 6 7 8 9 10

 RCM
PUBLISHING

Classical Guitar

Repertoire and Etudes 8

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)
$\frac{4}{2}\text{II}$	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
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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Can She Excuse

Poulton 42

John Dowland

(1563–1626)

arr. Jeffrey McFadden

③ = F#

♩ = 60 – 69

③ = F#
♩ = 60 – 69

5

9

13

17

21

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

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

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

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

41 *010* *131*

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

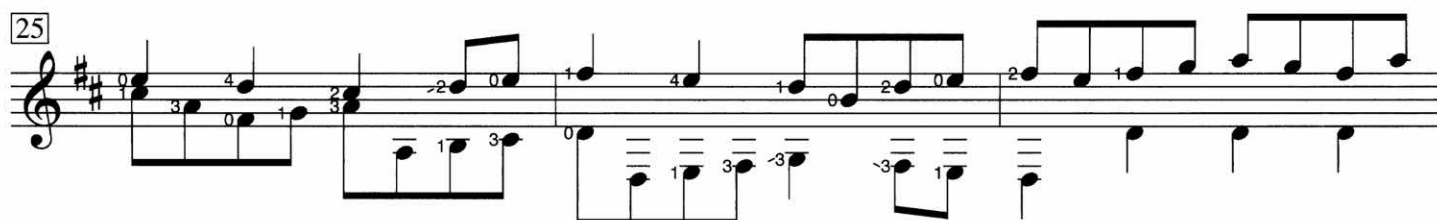
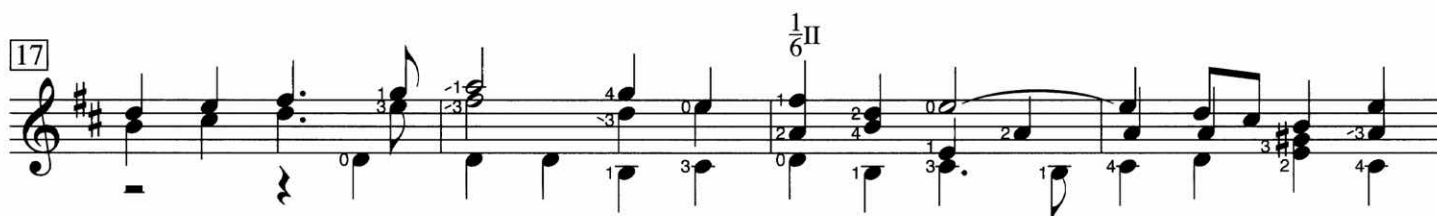
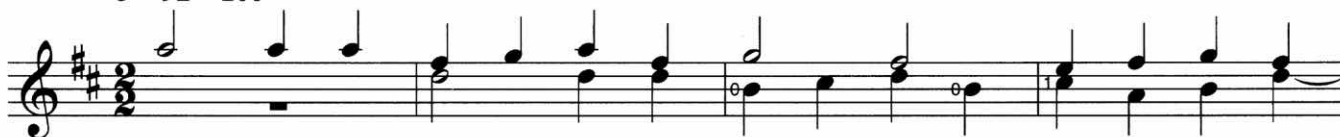
Fantasia No. 1

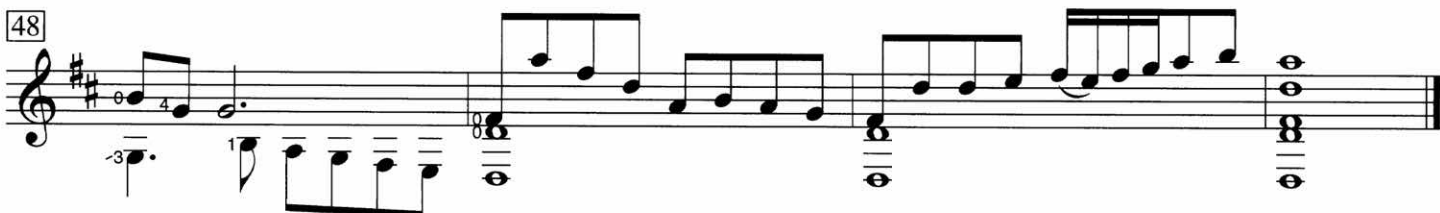
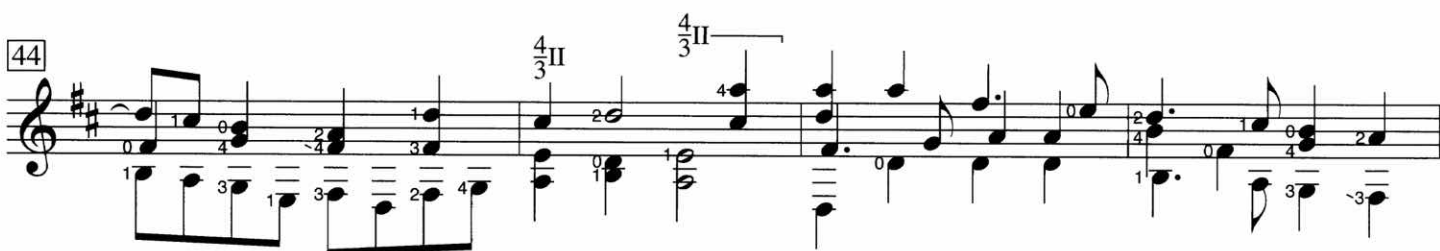
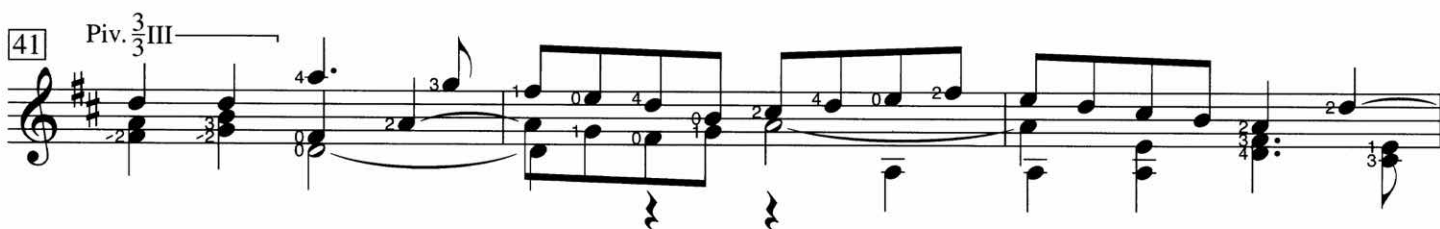
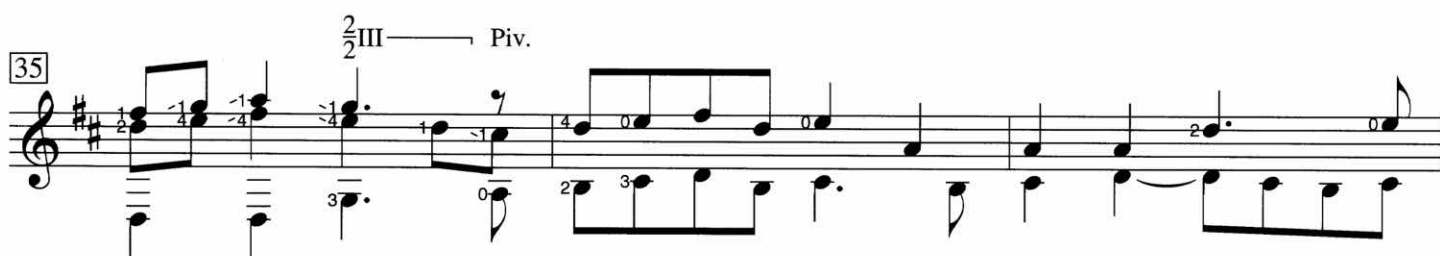
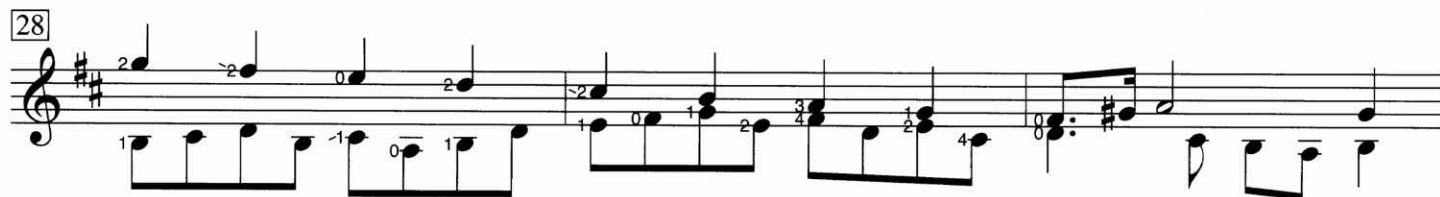
Simone Molinaro
(ca 1570–after 1633)
ed. Gilbert Biberian

③ = F#

⑥ = D

♩ = 92 – 100





♩ = 48 – 54

Source: Included in the *Mathew Holmes Lute Book* (Cambridge, Cambridge University Library, MS Dd.2.11)
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25 *m i* *4* *2* *4* *1* *3* *2* *1* *i m*

28 *i m* *i m a m* *5/5 III* *4* *1* *-1* *2*

31 *5/5 III* *a* *m i* *4* *-4* *4* *4* *4* *5/5 III*

34 *3/2 II* *5/5 I* *-5/5 III*

37 *6/6 I* *Piv. 3/3 I* *a* *i m i* *2*

40 *5/5 III* *i m* *i m a* *4*

43 *3/2 II* *5/5 I* *-5/5 III* *i m* *m a* *5/5 I*

46 *4* *-4* *-4* *4* *3* *4*

The Frog Galliard

Poulton 23

John Dowland
(1563–1626)
ed. Thomas Königs

③ = F#
♩ = 80 – 92

5/5 II

5

6/6 II Piv. Piv. 5/5 II

9

13

17

21

25

29

Example 33 is a musical score for a single melodic line, likely for a violin or flute. It is written on a single staff with a treble clef. The time signature is 3/3, indicated by a '3' over a '3' and a 'V' (Vivace). The key signature is one sharp (F#), indicated by a sharp sign on the F line. The score begins with a box containing the number '33'. The notation includes a series of eighth and sixteenth notes, some with slurs and ties. There are also rests and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

41

Musical notation for exercise 41, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody consists of eighth and quarter notes, while the bass line features chords and single notes.

45

Musical notation for measure 45, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a complex melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

53

6/8 II — 6/8 IV — 6/8 II —

Queene Elizabeth, Her Galliard

Poulton 41

John Dowland

(1563–1626)

arr. Jeffrey McFadden

③ = F#

♩ = 76 – 88

③ = F#
♩ = 76 – 88

6 10 14 18 22 26 30

4/3 II 6/6 II 6/3 II Piv. 6/6 II 5/2 II 6/6 II

p *i* *m* *a*

♩ = 72 – 88

②

3

0

3

a

m

i

m

i

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

a

i

4

5

4

m

i

m

i

m

a

m

a

i

4242

i

a

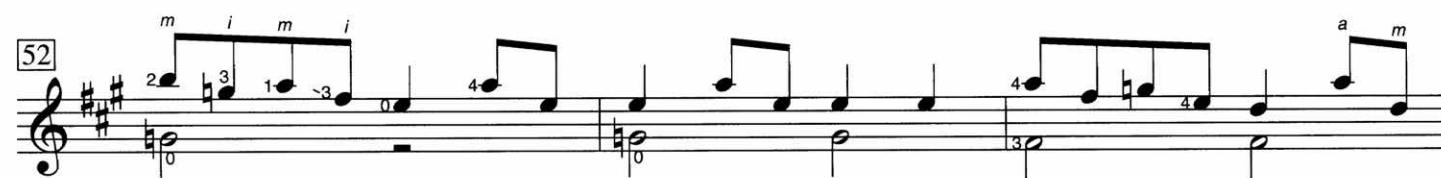
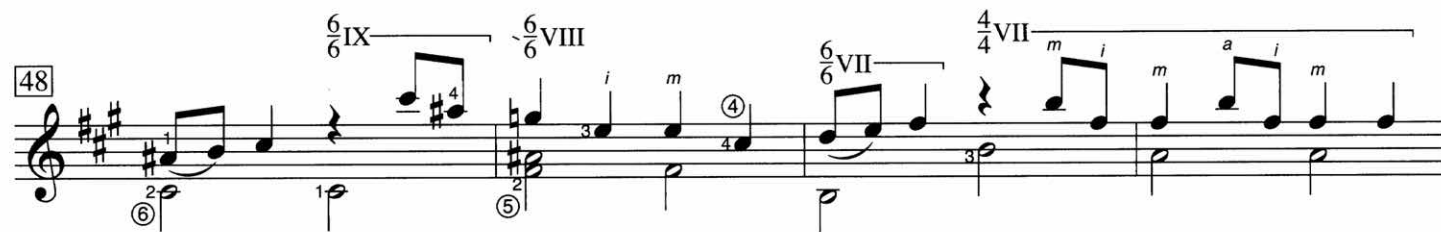
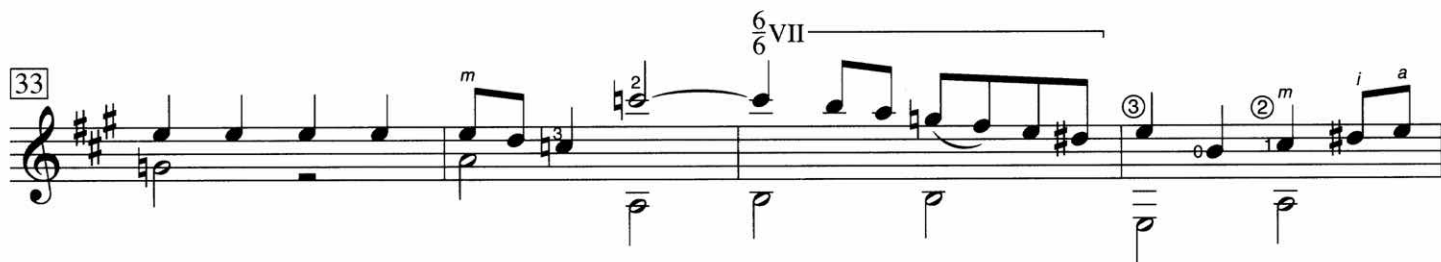
p

3

[illegible]

13

Exercise 13 is a short musical piece in 4/4 time, featuring a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, while the bass line is indicated by notes on a lower staff. The piece begins with a treble clef and a key signature of three sharps. The melody consists of eighth and quarter notes, with various articulations such as slurs, accents, and staccato marks. The bass line provides harmonic support with half and quarter notes.



59

Single staff musical notation for exercise 59. The key signature is three sharps (F#, C#, G#). The melody is written in treble clef. It features slurs and accents over groups of notes, and fingerings are indicated by letters 'a', 'i', and 'm'. A triplet of eighth notes is marked with a '3' at the end.

[illegible]

Sonata in A Major

K 208

Domenico Scarlatti
(1685–1757)
arr. Jeffrey McFadden

Adagio e cantabile ♩ = 50 – 56

3

5

7

9

11

(a)

13 (b) 2020

16

18 $\frac{3}{3}$ I Piv. I

20

22 $\frac{3}{3}$ VII Piv. (c) 30 $\frac{6}{6}$ II

24 Piv. $\frac{2}{2}$ VII (d) 20

(b)

(c)

(d)

The image displays three systems of musical notation for the piece 'The Swan' by Camille Saint-Saëns, specifically for guitar. The notation is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as $\text{♩} = 52 - 60$.

System 1: The first system begins with a tempo marking $\text{♩} = 52 - 60$. It features a melodic line in the treble clef and a bass line in the bass clef. The melodic line includes fingerings (i, a, m, i) and a dynamic marking *p*. The bass line includes fingerings (3, 1, 2) and a dynamic marking *p*. A bracket above the first measure indicates a fingering of 6/6 IV. The system concludes with a bracket above the final measure indicating a fingering of 5/3 II.

System 2: The second system is marked with a box containing the number 3. It continues the melodic and bass lines. The melodic line includes fingerings (i, m, a, m, i, m, a, m) and a dynamic marking *p*. The bass line includes fingerings (1, 2, 0, 2, 0, 3) and a dynamic marking *p*.

System 3: The third system is marked with a box containing the number 5. It continues the melodic and bass lines. The melodic line includes fingerings (m, a, i, m, i, a, i, m, i, m, a, m, i) and a dynamic marking *p*. The bass line includes fingerings (4, 2, -2, #3, -3, #4, -2, 3, 4, 7, #1, -1, 3, 0, m) and a dynamic marking *p*.

System 4: The fourth system is marked with a box containing the number 7. It continues the melodic and bass lines. The melodic line includes fingerings (i, m, a, m, i, m, 1010) and a dynamic marking *p*. The bass line includes fingerings (0, 3, 4, 0, 1, 3, 2, 0, 2, #, #, #, 0, 2, 4, 3, -3, -3, 4) and a dynamic marking *p*. A bracket above the first measure indicates a fingering of 6/6 VII. The system concludes with a double bar line.

9 $\frac{4}{3}\text{IV}$ $\frac{2}{2}\text{V}$ $\frac{4}{3}\text{II}$

11 $\frac{6}{6}\text{II}$ $\frac{6}{6}\text{II}$ Piv.

13 $\frac{6}{6}\text{II}$

15 $\frac{4}{4}\text{II}$

17 $\frac{4}{3}\text{IV}$ Piv. 3131

(a)

Prelude

(1685-1750)

⑥ = D

♩ = 66 – 72

Original key: G major

Suite for Solo Cello No. 3

BWV 1009

Gigue

Johann Sebastian Bach

(1685–1750)

arr. Jeffrey McFadden

⑥ = D
♩. = 58 – 69

6 12 17 22 27 33

Original key: C major

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39

44

49

53

57

63

69

74 $\frac{6}{3}$ II $\overset{a}{m}$
p i
i m i a m i a m i p i a

78 *m i m i a i*
i m i 3131 *m i m*

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

88 1010

93 *m i m i* *a i*

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

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

Rondeau

op. 11
for Heinrich Rapp

Feliks Horecki
(1796–1870)

Grazioso ♩ = 46 – 52

p

f

dolce

dolce

Minore

dolce

3/3 III — 3/3 II

3/3 III — 3/3 II

①

3/3 V —

2/2 VI — 3/3 III — Piv. ② 4/4 III — 6/8 I

33 $\frac{3}{2}\text{II}$ $\frac{3}{2}\text{X}$ f

37 p pp *rit.* 1. 2.

41 *a tempo* f

45 $dolce$ $\frac{2}{2}\text{II}$

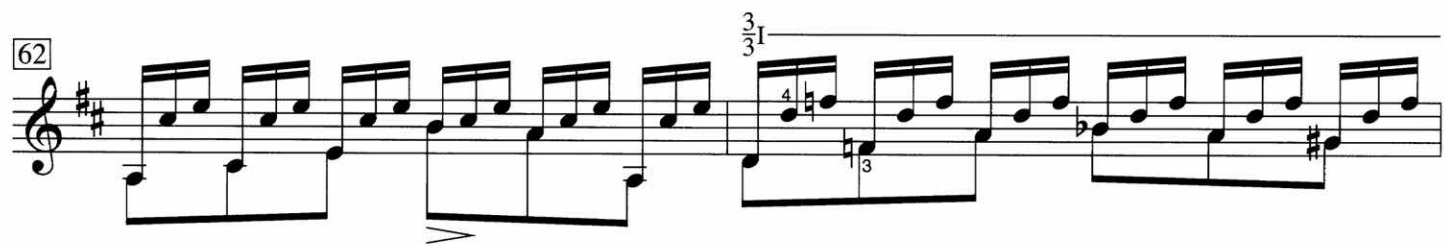
49 $\frac{6}{6}\text{II}$

53 $\frac{2}{2}\text{VII}$ $\frac{2}{2}\text{III}$ $\frac{2}{2}\text{V}$ $\frac{6}{6}\text{III Piv.}$ $\frac{3}{2}\text{II}$ $\frac{3}{2}\text{VII}$ $dolce$

57 $\frac{3}{2}\text{V}$ 3 3 3

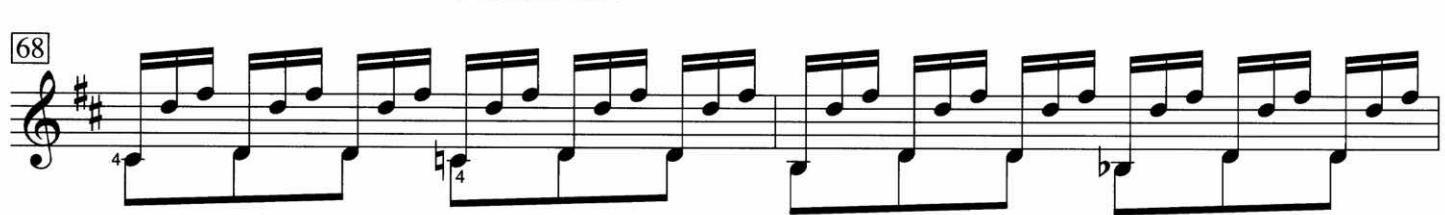
60

Detailed description: This page contains a musical score for guitar, spanning measures 33 to 60. The notation is in treble clef with a key signature of one sharp (F#). Measure 33 begins with a repeat sign and a box containing the number 33. The music features a series of chords and arpeggios, with a $\frac{3}{2}\text{II}$ chord indicated above the staff. A dynamic marking of f (forte) appears. Measure 37 includes a p (piano) dynamic marking, followed by a pp (pianissimo) marking and the instruction *rit.* (ritardando). A first and second ending bracket is shown. Measure 41 is marked *a tempo* and f . Measure 45 features a $dolce$ (sweet) marking and a $\frac{2}{2}\text{II}$ chord. Measure 49 has a $\frac{6}{6}\text{II}$ chord. Measure 53 includes several chords: $\frac{2}{2}\text{VII}$, $\frac{2}{2}\text{III}$, $\frac{2}{2}\text{V}$, $\frac{6}{6}\text{III Piv.}$, $\frac{3}{2}\text{II}$, and $\frac{3}{2}\text{VII}$. A $dolce$ marking is present. Measure 57 features a $\frac{3}{2}\text{V}$ chord and triplets. Measure 60 continues the melodic and harmonic progression.

62 

64 

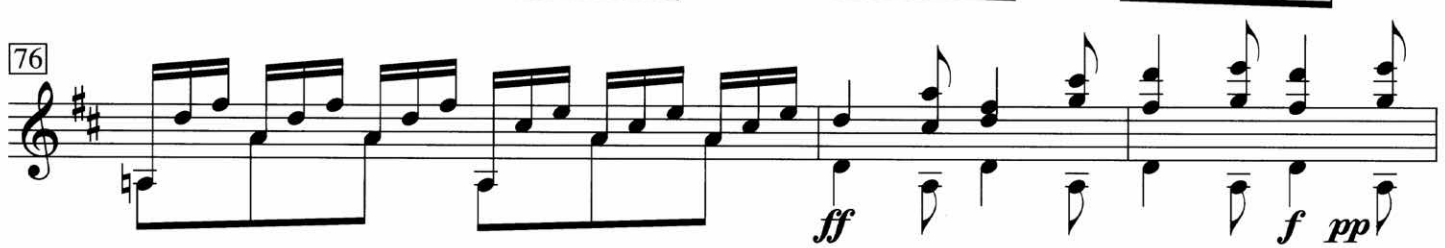
66 

68 

70 

72 

74 

76 

79 

Caprice

op. 20, no. 2

Luigi Legnani
(1790–1877)

Allegro ♩ = 112 – 120

poco f

The musical score is written for piano and consists of 24 measures. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro' with a metronome marking of 112–120. The dynamics include 'poco f'. The score is divided into five systems, each containing four measures. Measure numbers 5, 9, 13, 17, and 21 are indicated at the start of their respective systems. The melodic line is characterized by rapid sixteenth-note passages, often with accents and slurs. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Ornaments, specifically mordents, are placed over certain notes in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, and 25. The piano accompaniment consists of chords, mostly triads and dyads, often with slurs and accents. The score ends with a final cadence in measure 24.

[25] $\frac{6}{6}$ II

i p i

[29] $\frac{2}{2}$ III Piv. $\frac{5}{5}$ II

f

[33] $\frac{2}{2}$ III

p *f*

[37] $\frac{2}{2}$ III

[42] $\frac{2}{2}$ III

p un poco lento

[46] $\frac{2}{2}$ III primo tempo

p

Das Fischermädchen

Franz Schubert

(1797–1828)

arr. Johann Kaspar Mertz

Etwas geschwind $\text{♩} = 54 - 60$

p dolce

[6] *pp il canto sempre espressivo poeticamente*

[12] *pp quasi echo*

[17]

[22] *rit.* *a tempo* *pp* *Piv.*

[27] *il canto sempre espressivo*

[32]

37 $\frac{4}{4}$ III— $\frac{6}{6}$ I— $\frac{6}{6}$ II— $\frac{6}{6}$ III—

42 $\frac{3}{3}$ V— $\frac{6}{6}$ I—

47 $\frac{3}{3}$ II—

sempre più dim. *smorz.* *semplice ma sempre espressivo*

52 $\frac{3}{3}$ II—

pp dolce

57

62 $\frac{2}{2}$ II— Piv. *a tempo* *ritornello*

rit. *pp* *p.*

67

Grand Sonata for Guitar and Violin

II: Romance

Nicolò Paganini
(1782–1840)

arr. Norbert Kraft

Più tosto largo, amorosamente ♩ = 96 – 104

The musical score is written for violin and guitar. The violin part is in treble clef, and the guitar part is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Più tosto largo, amorosamente' with a metronome marking of 96-104. The score includes measures 6, 11, 17, 19, 21, and 23, with various fingering and bowing indications.

Measure 6: *mp dolce*. Violin: *i m* (fingerings), *a* (bowing). Guitar: *mp dolce*.

Measure 11: *4/3 I* (fingering), *Piv.* (bowing), *6/6 V* (fingering), *6/6 I* (fingering), *cadenza ad lib.* (bowing).

Measure 17: *m* (fingerings), *a* (bowing), *m* (fingerings), *p i p i* (fingerings), *a m i m i* (fingerings).

Measure 19: *a m i m i* (fingerings).

Measure 21: *m i* (fingerings), *2 3 -3 2* (fingerings), *1* (fingerings).

Measure 23: *i p i* (fingerings), *1 2 4* (fingerings), *1 4* (fingerings), *2* (fingerings).

For examinations, the performance of a *cadenza* is optional.

Source: Rome, Biblioteca Casanatense, MS 3

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Marieta

Mazurka

*a mi queridísimo amigo D. Santiago Gisbert*Francisco Tárrega
(1852–1909)

Lento ♩ = 66 – 72

Measures 1–12 are shown, including various musical notations such as notes, rests, dynamics (*p*), articulation (*a*, *m*, *i*), and fingerings. The piece is marked **Lento** with a tempo of 66–72 beats per minute. The score includes performance instructions like *rit.* and *a tempo*.

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.

14 $\text{Piv. } \frac{5}{3}\text{II}$ $\frac{4}{3}\text{II}$ 8va h.VII *Fine*

p *rit.*

Più mosso $\frac{6}{6}\text{V}$ $\frac{4}{4}\text{VII}$

17 *f* *p*

19 $\frac{3}{3}\text{VII}$ $\frac{4}{4}\text{VII}$ *a tempo* *f*

p *rit. 3*

22 $\frac{6}{6}\text{V}$ $\frac{4}{4}\text{VII}$ *f* *p* *rit.*

24 $\frac{4}{3}\text{II}$ $\frac{6}{6}\text{V}$ $\frac{4}{4}\text{VII}$ *a tempo* *f*

27 $\frac{3}{3}\text{VII}$ $\frac{4}{4}\text{VII}$

30 $\frac{6}{6}\text{V}$ $\frac{4}{3}\text{II}$ *D.S. al Fine* *a tempo* *f* *rit.* *p*

Sonatine No. 1

I

Heinrich Albert
(1870–1950)

Allegretto ♩ = 126 – 138

The musical score for Sonatine No. 1, I, by Heinrich Albert, is presented in a single system with 33 measures. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked Allegretto with a range of 126 to 138 beats per minute. The score includes various musical notations such as dynamics (f, p, mf, cresc.), articulation (accents, slurs), and fingerings. The piece is marked Allegretto with a tempo of 126-138 beats per minute.

Measures 1-4: *f* (forte), *p* (piano). Measure 1 has an accent (>) and a slur over measures 1-4. Measure 2 has an accent (>) and a slur over measures 1-4. Measure 3 has an accent (>) and a slur over measures 1-4. Measure 4 has an accent (>) and a slur over measures 1-4.

Measures 5-8: *f* (forte), *p* (piano). Measure 5 has an accent (>) and a slur over measures 5-8. Measure 6 has an accent (>) and a slur over measures 5-8. Measure 7 has an accent (>) and a slur over measures 5-8. Measure 8 has an accent (>) and a slur over measures 5-8.

Measures 9-12: *mf* (mezzo-forte). Measure 9 has an accent (>) and a slur over measures 9-12. Measure 10 has an accent (>) and a slur over measures 9-12. Measure 11 has an accent (>) and a slur over measures 9-12. Measure 12 has an accent (>) and a slur over measures 9-12.

Measures 13-16: *f* (forte), *p* (piano). Measure 13 has an accent (>) and a slur over measures 13-16. Measure 14 has an accent (>) and a slur over measures 13-16. Measure 15 has an accent (>) and a slur over measures 13-16. Measure 16 has an accent (>) and a slur over measures 13-16.

Measures 17-20: *f* (forte), *p* (piano). Measure 17 has an accent (>) and a slur over measures 17-20. Measure 18 has an accent (>) and a slur over measures 17-20. Measure 19 has an accent (>) and a slur over measures 17-20. Measure 20 has an accent (>) and a slur over measures 17-20.

Measures 21-24: *f* (forte), *p* (piano). Measure 21 has an accent (>) and a slur over measures 21-24. Measure 22 has an accent (>) and a slur over measures 21-24. Measure 23 has an accent (>) and a slur over measures 21-24. Measure 24 has an accent (>) and a slur over measures 21-24.

Measures 25-28: *f* (forte), *p* (piano). Measure 25 has an accent (>) and a slur over measures 25-28. Measure 26 has an accent (>) and a slur over measures 25-28. Measure 27 has an accent (>) and a slur over measures 25-28. Measure 28 has an accent (>) and a slur over measures 25-28.

Measures 29-32: *f* (forte), *p* (piano), *cresc.* (crescendo). Measure 29 has an accent (>) and a slur over measures 29-32. Measure 30 has an accent (>) and a slur over measures 29-32. Measure 31 has an accent (>) and a slur over measures 29-32. Measure 32 has an accent (>) and a slur over measures 29-32.

Measure 33: *p* (piano). Measure 33 has an accent (>) and a slur over measures 33.

37 *cresc.* *f* *mf* *p* *a* *m*

41 *m* *m* *p* *a*

45

49 *f* *p*

54 *cresc.* *3/3 V* *3/3 I*

59 *3/3 V* *5* *2* *0*

II: Menuet and Trio

Menuet
Andante ♩ = 112 – 116

3/3 I

5 *4* *a* *m* *a* *m* *p* *1.* *2.*

9 *pp* *3/3 V* *p* *3/3 V* *5*

13 *mf* *3/3 V* *5/3 III*

17 $\frac{3}{2}I$ *p*

21 $\frac{6}{6}I$ *Fine*

25 *Trio* *mf* $\frac{4}{4}III$

29 $\frac{3}{3}III$ *m* *i* *p*

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

33b 2. $\frac{6}{6}I$ *Menuet D.C. al Fine*

Allegretto ♩ = 96 – 104

III: Rondo

p *f* *p* *mp*

7 *p*

13 *p* *f* *p* *f* *Piv.* $\frac{2}{2}I$

19 *p* *fz* *p* *f* *p*

25 *p* *f* *p* $\frac{3}{3}V$ $\frac{a}{m}$

32 *f* *p* *pp* $\frac{3}{3}VI$ $\frac{3}{3}V$ $\frac{3}{3}II$ $\frac{3}{3}I$

39 *f* *pp* *mf* *p* $\frac{3}{3}V$ $\frac{2}{2}I$

45 *f* *p* *f* *mf*

52 Piv. *rit.* *p* *a tempo* *p* *f* *p*

59 *mf*

65 *p* *f* *mf*

71 $\frac{2}{2}I$ Piv. $\frac{2}{2}I$ *fp* *fz* *fz* *fz* *mf*

77 *p* *fz* *fz* *fz* *fz* *fz* *fz* *ff*

Voltarei

Aníbal Augusto Sardinha ("Garoto")
(1915–1955)

arr. Paulo Bellinati

Adagio ♩ = 58 – 63

3

5/3 II

Piv. 5/3 II

4 2 3 4 3 2 1

p p i m a m

(rall.)

5

a tempo

7

5/3 II

Piv. 5/3 II

3

2 0 1 0 2 3 0 2 3

accel.

9

6/6 II

4/3 II

3/3 II

12

5/3 VI

5/3 V

5/3 IV

5/3 III

14

5/3 II

4/3 II

6/6 II

16 *Piv. $\frac{5}{5}$ II* *a tempo*
rall.

18 $\frac{5}{3}$ II *Piv. $\frac{5}{5}$ II*

20

22

24 *D.S. al Coda* *Coda* $\frac{4}{3}$ VI *rall.*

26 *a tempo* $\frac{4}{4}$ V $\frac{6}{6}$ III *p p*

28 $\frac{4}{3}$ VII *rall.*

Sonatina

II

Federico Moreno Torroba
(1891–1982)

⑥ = D
Andante $\text{♩} = 44 - 50$

f

$\frac{3}{3}$ VII

$\frac{3}{3}$ VIII $\frac{3}{3}$ VII $\frac{3}{3}$

3

a tempo

6 ③

8va h.XIX

accel.

5

$\frac{2}{2}$ V

h.XII 8va

3

3

8va h.XII

7

accel.

pesante

rall.

9

a tempo

$\frac{3}{3}$ V

Piv.

dolce

p

11

$\frac{4}{4}$ VIII

$\frac{2}{2}$ VI

$\frac{4}{4}$ III

f

13

$\frac{4}{4}$ III

cediendo

rall.

pp

15

a tempo

$\frac{5}{5}$ VII

$\frac{5}{5}$ VII

$\frac{3}{3}$ VII

Piv.

8va h.XIX

17 $\frac{4}{3}$ II $\frac{5}{3}$ VII $\frac{3}{3}$ V $\frac{5}{3}$ VII $\frac{3}{3}$ VII

8va *a.h.XIV 8va h.XII

19 $\frac{3}{3}$ VIII $\frac{3}{3}$ VII $\frac{3}{3}$ VII $\frac{3}{3}$ VII

pp rall. *a tempo*

21 $\frac{3}{3}$ VII $\frac{3}{3}$ VII $\frac{3}{3}$ VII $\frac{3}{3}$ VII

23 8va h.XIX $\frac{3}{3}$ VII $\frac{3}{3}$ VII $\frac{3}{3}$ VII

h.XII 8va

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

h.XII 8va *f* rall. *a tempo*

27 8va h.XII a.h.XVI h.XII a.h.XIV a.h.XVI h.XII

p

29 $\frac{5}{3}$ VII $\frac{3}{3}$ VII $\frac{3}{3}$ VII $\frac{3}{3}$ VII

p

31 8va h.XIX

33 *a tempo* *rall.* *pp* *ppp*

8va a.h.XXII 4 $\frac{4}{3}$ ① 8va h.XII

h.XII a.h. XIV XV XIV XVII h.VII

8va

* artificial harmonics

Sonata III

Chanson

Manuel Ponce
(1882–1948)
rev. Andrés Segovia

⑥ = D
Andante ♩ = 88 – 96

4/3 III

p

5

Piv. 5/5 I

f

5/5 V

9

5/5 VIII

5/3 VII

4/3 V

4/3 III

13

6/6 III

3/3 V

Vivo

16

3/3 II

20

2/2 VII

8va
h.VII

④

Calmo Piv. $\frac{1}{5}I$ $\frac{5}{5}III$ $\frac{2}{2}I$

24 *p* *espressivo*

28 *p* *molto espressivo*

32 $\frac{5}{3}IV$ $\frac{2}{2}I$

36 $\frac{5}{5}V$ $\frac{3}{3}V$ $\frac{6}{6}III$

40 Piv. $\frac{3}{3}III$ $\frac{6}{6}III$ $\frac{3}{3}V$

44 $\frac{5}{3}IV$ *pp* *espressivo* *rall.*

48 *a tempo* *p* *pp* *smorz.* * a.h. 8va $\frac{8va}{h.VII}$

* artificial harmonics

Vals de la primavera

Agustín Barrios
(1885–1944)

$\text{♩} = 88 - 96$ (1885-1944)

5

9

13

17

21

25

29

poco rit.

a tempo

poco rit.

a tempo

Fine

Musical score for "The Swan" by Camille Saint-Saëns, measures 33-61. The score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#). The time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. Measure numbers 33, 37, 41, 45, 49, 53, 57, and 61 are indicated at the beginning of their respective staves. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and ornaments. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. Measure numbers 33, 37, 41, 45, 49, 53, 57, and 61 are indicated at the beginning of their respective staves. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and ornaments.

65 *i a m*

70 1.

75

73 2. $\frac{6}{1}I$ Piv. $\frac{5}{5}II$

78

82 $\frac{6}{6}IX$ $\frac{6}{6}X$ $\frac{4}{3}VI$

87 $\frac{5}{5}III$

91 1. $\frac{3}{3}XII$ $\frac{4}{3}X$ $\frac{4}{3}VIII$ $\frac{5}{5}II$

91b

2. $\frac{4}{3}$ XI — $\frac{4}{3}$ X — $\frac{5}{3}$ IX — $\frac{3}{3}$ V — $\frac{5}{5}$ III

97

102

107

113 *a tempo*

118 Piv. $\frac{6}{3}$ I

123 $\frac{3}{3}$ V

128

rall. *D.C. al Fine*

Julia Florida

Barcarola

Agustín Barrios
(1885–1944)

⑥ = D
♩. = 42 – 46

a tempo

poco rit.

a tempo

rit.

a tempo

poco rall.

a tempo

5/3 III

5/5 II

Piv. a

h.XII

5/3 IX

5/5 VII

3/3 II

Piv. 5/3 II

2/2 II-

1/6 II

Piv. a

h.XII

5/3 IV-

3/3 III-

A barcarola is a traditional style of song associated with Venetian gondoliers.

29 *p* *m* *a* *i* *m* $\frac{4}{3}\text{II}$

31 *p* $\frac{3}{3}\text{VII}$ $\frac{3}{3}\text{V}$

35 $\frac{4}{4}\text{II}$

39 $\frac{3}{3}\text{II}$ $\frac{3}{3}\text{I}$

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

47 *m* *i* $\frac{6}{6}\text{V-}$

51 **RH h.XIX- $\frac{6}{6}\text{IV}$* *RH h.XIX $\frac{6}{6}\text{III}$* *RH h.XIX $\frac{6}{6}\text{II}$* *RH h.XIX* *rall. assai*

Coda $\frac{4}{4}\text{V}$ *h.VII* *8va* ***a.h.* *h.* *p* *pp* *ppp*

55 *h.XII* *h.IX* *h.* *h.*

* right-hand only harmonics
 ** artificial harmonics

Villancico de Navidad

Agustín Barrios
(1885–1944)

⑥ = D

Lento $\text{♩} = 42 - 46$

④

5/3 VII Piv.

⑧

1. 2.

⑪

4/3 V Piv. 3/3 II Piv. 4/4 II

⑮

⑲

[23]

[27]

[31]

[35]

[39]

[43]

[47]

English Suite

op. 31
I: PreludeJohn W. Duarte
(1919–2004)

Con moto ♩ = 58 – 63

mf *leggiero*

3

6

9

12

15

18

Molto meno mosso e calmo

21

molto rit.

6^{IV}

5^{II}

6^{IV}

6^{II}

5^{III}

5^{II}

6^{IV}

5^{II}

6^{IV}

4^V

3^{VII}

3^V

3^{VII}

5^{VII}

5^{VIII}

5^{IX}

6^{VII}

6^{III}

3^{II}

5^{II}

5^{II}

25

29 Piv. $\frac{5}{5}$ II $\frac{6}{6}$ II $\frac{5}{3}$ II

32 $\frac{6}{6}$ II $\frac{5}{5}$ II

35 D.S. al C e poi la Coda

37 $\frac{6}{6}$ VII $\frac{6}{6}$ IV $\frac{5}{5}$ II

Coda
molto rit.
a tempo

39 $\frac{6}{6}$ IV $\frac{5}{5}$ III $\frac{5}{5}$ II

42 poco rall.

Meno mosso

45 Tempo I

La catedral

I: Preludio saudade

Agustín Barrios
(1885–1944)

Lento ♩ = 60 – 69

The musical score is written for guitar in 2/4 time, key of D major (two sharps). The tempo is marked 'Lento' with a metronome indication of 60-69 beats per minute. The score is divided into six systems, each containing a single staff of music. The first staff begins with a treble clef and a key signature of two sharps. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include piano (p) and mezzo-forte (mf). Articulation marks like accents (a) and slurs are used throughout. The score includes measure numbers 5, 9, 13, 17, and 21. Chord symbols VII, IX, and XI are placed above the staves at measures 9, 17, and 21 respectively. The piece concludes with a 'rit.' (ritardando) marking at the end of the sixth staff.

5

9

13

17

21

a tempo

rit.

25 $\frac{4}{2}$ XI $\frac{4}{2}$ a

29 $\frac{4}{3}$ IV a

33 a

37 $\frac{5}{3}$ IV ten. a

41 $\frac{6}{6}$ II a

45 $\frac{6}{6}$ VII 8va h.XIX

Elegy for a King

In memory of Dr. Martin Luther King Jr.

Frederic Hand
(b. 1947)

Poco lento ♩ = 108 – 116

Measures 1-12 of the score. Measure numbers 4, 7, and 10 are indicated in boxes. The tempo is marked *Poco lento* with a metronome marking of 108 – 116. The piece concludes with a *rit.* (ritardando) and *pp* (pianissimo) marking.

Con moto ♩ = 96 – 108

Measures 13-21 of the score. Measure numbers 13, 17, and 21 are indicated in boxes. The tempo is marked *Con moto* with a metronome marking of 96 – 108. The piece concludes with a final measure marked with a double bar line and a key signature change to B major.

25 **Tempo I**

28 **Tempo II**

32

35

38 **Tempo I**

41

44

47

pp

p

mf

sf

pp

mp

mf

pp

a.h.

Piv.

3/3 V

3/3 II

1/6 X

6/6 X

6/6 IX

6/6 VII

6/6 III

Piv. 1/6 I

h.XIX

m

i

a

pp

p

mf

sf

pp

mp

mf

pp

a.h.

Piv.

3/3 V

3/3 II

1/6 X

6/6 X

6/6 IX

6/6 VII

6/6 III

Piv. 1/6 I

h.XIX

m

i

a

pp

p

mf

sf

pp

mp

mf

pp

Melancholy Tango

Richard Summers
(b. 1953)

In a relaxed and sensitive manner ♩ = 100 – 112

The musical score for "Melancholy Tango" is written for guitar in 4/4 time, key of D major. It begins with a tempo instruction of 100-112 bpm and a performance instruction to play in a relaxed and sensitive manner. The score is divided into five systems, with measure numbers 5, 9, 13, and 17 marking the start of new sections. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed in groups of three or four. Dynamics such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte) are used to create contrast. Fingerings and articulation marks are clearly indicated throughout the piece.

[21]

[25]

[29]

[33]

[37]

Žalopojka

Lament

Dušan Bogdanović
(b. 1955)

Largo ♩ = 40 – 46

p *poco rubato* *mp*

mp *p* *pp* *p*

p *p* *mp*

mp

pp *rit.*

For examinations, *Jutarnje kolo* and *Žalopojka* are to be played as one selection.

Source: *Six Balkan Miniatures*, no. 2

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* Ornament each note by rapidly sweeping *a*, *m*, and *i* across the two strings.
Dampen the third string with *p*. Play in the direction of the arrow, that is, from ① to ②.

T = 

A *joropo* is a traditional Venezuelan music and dance style, similar to the fandango.
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29

gliss. *mf*

33

$\frac{6}{6}$ VII *mp*

37

gliss. *mf*

41

$\frac{6}{6}$ VII *p*

45

p

49

p

53

p

* Play the G sharp with the left hand alone, hammering the fourth finger on the note without plucking.

80

84

89

93

97

100

103

106

(a) Create a percussive sound by striking ⑤ and ⑥ (laterally) with the side of *p*, causing the string to hit the fretboard.

(b) Strum in the direction of the arrows. Do a full *rasqueado* on the chords marked *R*.

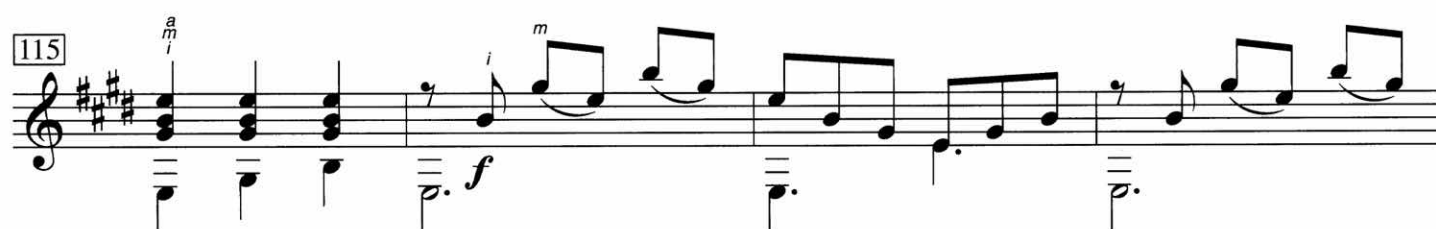
109 *R*



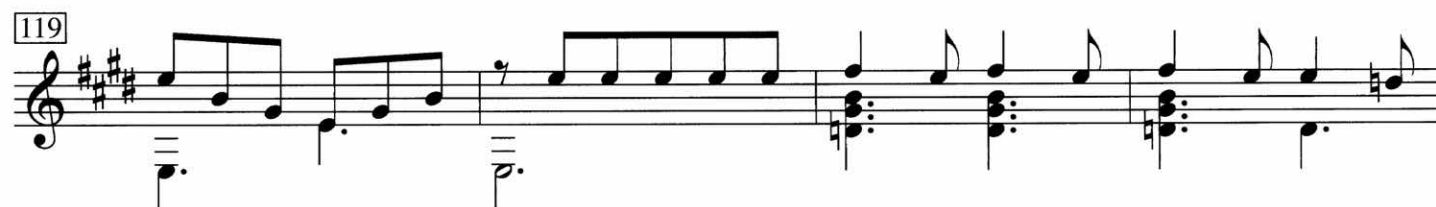
112 *R*



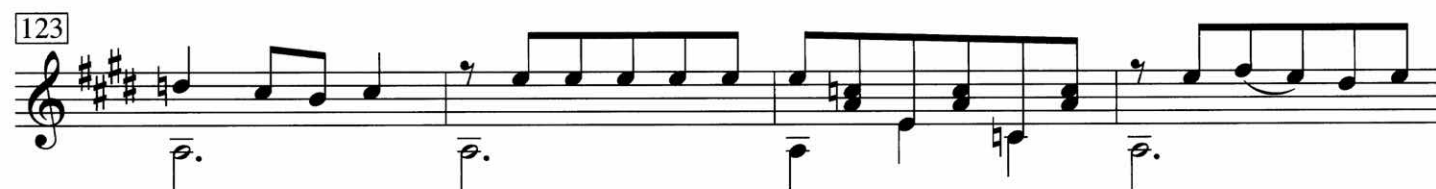
115 *a m*



119



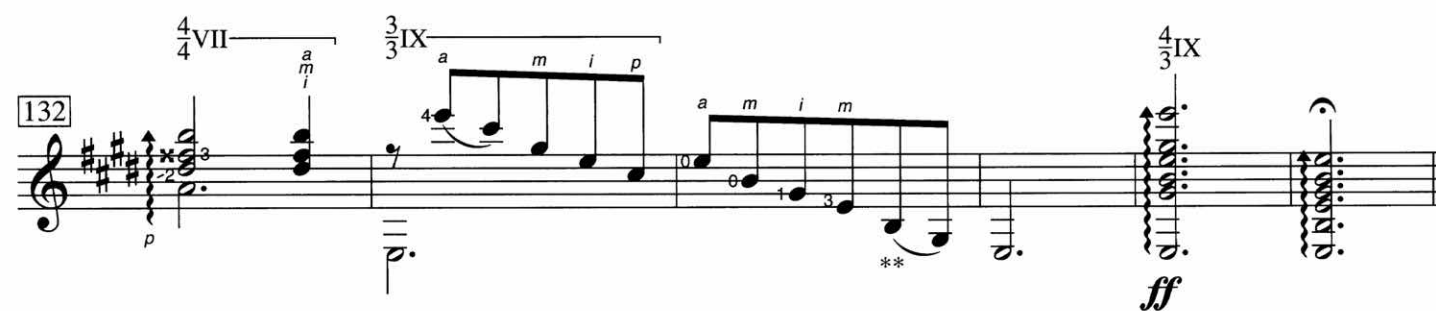
123



127 *gliss.*



132 *a m i p*



Arabescos
Estudio No. 4Agustín Barrios
(1885–1944)⑥ = D
♩. = 52 – 60

The musical score for Etude no. 1, Arabescos, Estudio No. 4 by Agustín Barrios, is written in 6/8 time and the key of D major. The tempo is marked as 52–60 beats per minute. The score consists of six staves of music, each beginning with a measure number in a box.

Staff 1: Measures 1–4. Fingerings: *i*, *a*, *m*, *i*. Dynamics: *p*. Articulation: *m*, *a*, *m*. Measure 4 ends with a circled 5.

Staff 2: Measures 5–8. Measure 5 starts with a circled 3. Measure 6 has a $\frac{2}{2}$ VI bracket. Measure 7 has a circled 3. Measure 8 has a circled 4. Dynamics: *p*. Articulation: *poco rit.*

Staff 3: Measures 9–12. Measure 9 starts with a circled 5. Measure 10 has a circled 3. Measure 11 has a circled 2. Measure 12 has a circled 3. Dynamics: *p*. Articulation: *a tempo*.

Staff 4: Measures 13–16. Measure 13 starts with a circled 7. Measure 14 has a circled 4. Measure 15 has a circled 2. Measure 16 has a circled 2. Dynamics: *p*. Articulation: *Fine*.

Staff 5: Measures 17–20. Measure 17 starts with a circled 9. Measure 18 has a circled 2. Measure 19 has a circled 2. Measure 20 has a circled 3. Dynamics: *p*.

Staff 6: Measures 21–24. Measure 21 starts with a circled 11. Measure 22 has a $\frac{2}{2}$ X bracket. Measure 23 has a circled 2. Measure 24 has a circled 3. Dynamics: *p*. Articulation: $\frac{2}{2}$ VIII.

[13] $\frac{2}{2}$ VI—

[15] $\frac{2}{2}$ VI— $\frac{2}{2}$ X

[17]

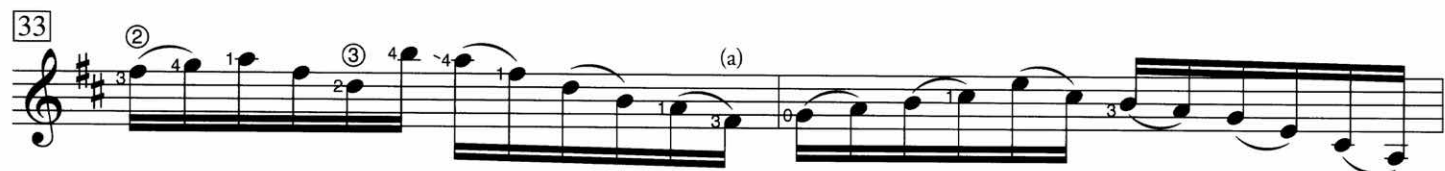
[19] $\frac{3}{3}$ X— $\frac{3}{3}$ V—

[21] $\frac{2}{2}$ VIII— $\frac{2}{2}$ VI—

[23]

poco rit.

[25] *a tempo*



D.C. al Fine

(a) Articulate these F sharps by hammering on using third finger on ④ without striking the string with the right hand.

Allegro
op. 60, no. 23

Matteo Carcassi
(1792–1853)

$\text{♩} = 100 - 116$

3

5

7

9

11

13

Fine

15 *i m a m i a*

17 *i m a m i a m*
mp

19

21 *i m a m*
mf

23 *i a m a m a m*
mf

25 *i a m*
f

27 *p i m m*
mf

29 *i m a m i m*
f
D.C. al Fine

Detailed description of the musical score: The score consists of nine staves of music, numbered 15 through 29. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The music is primarily composed of eighth and sixteenth notes, often beamed together. Dynamic markings include *mp* (mezzo-piano) at measure 17, *mf* (mezzo-forte) at measures 21 and 23, *f* (forte) at measure 25, and *p* (piano) at measures 15, 17, 21, 23, 25, 27, and 29. Articulation marks such as accents and slurs are used throughout. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece ends at measure 29 with a *D.C. al Fine* instruction.

11e étude
op. 6, no. 11

Fernando Sor
(1778–1839)

Allegretto moderato ♩ = 100 – 116

3

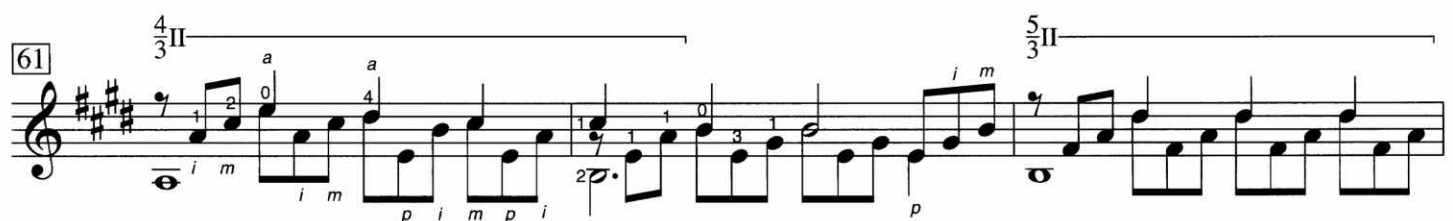
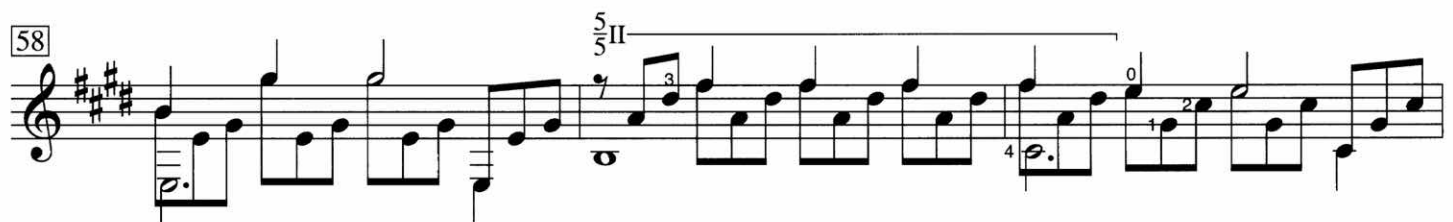
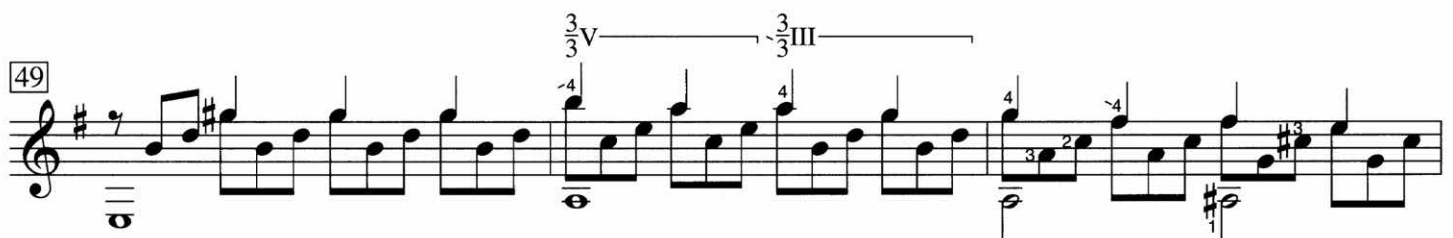
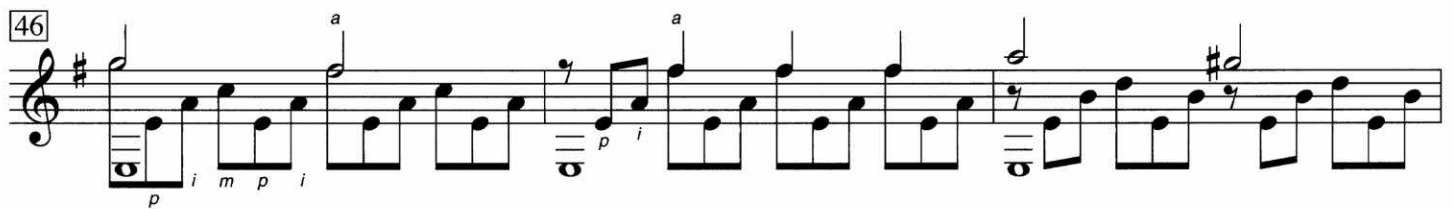
6

9

12

15

18



[64]

p i m

[67]

p a m p i m

[70]

p i

[73]

p m a p a m p i

[76]

p i m

[79]

[82]

[85]

Exercise 16

op. 35, no. 16

Fernando Sor
(1778–1839)

Moderato ♩ = 108 – 116

5

9

13

17

21

25

29 $\frac{2}{2}$ I

33 $\frac{4}{3}$ II *a* *i* *p*

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

41 *rall.*

45 *a tempo* $\frac{3}{2}$ II *mp*

49 $\frac{4}{3}$ IV $\frac{6}{6}$ III $\frac{4}{3}$ II $\frac{6}{6}$ I

53 $\frac{6}{6}$ III $\frac{4}{3}$ II $\frac{4}{3}$ III $\frac{5}{3}$ IV

58 $\frac{4}{3}$ III $\frac{5}{3}$ IV $\frac{4}{3}$ III

à M. de Garancelle

(1805-1883)

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

33 $\frac{2}{2}$ I Piv.

37 $\frac{2}{2}$ VI

41 $\frac{3}{4}$

45 $\frac{3}{4}$

50 $\frac{4}{2}$ II

55 $\frac{2}{2}$ I Piv.

59 $\frac{2}{2}$ I Piv.

63 $\frac{6}{6}$ VIII Vivo

Seresta

Roque Carbajo
(b. 1951)

Tempo di Choro ♩ = 58 – 66

The musical score for 'Seresta' is written for a single melodic line in 4/4 time. It begins with a tempo marking of 'Tempo di Choro' and a metronome indication of 58-66 beats per minute. The key signature is one sharp (F#). The score is divided into six systems, with measure numbers 4, 8, 12, 16, 18, and 22 indicated at the start of their respective systems. The notation includes various musical symbols such as triplets (3/3V), slurs, and dynamic markings like *mf*, *p*, *rit.*, *cresc.*, *dim.*, and *rall.*. The score also includes fingering numbers (0-4) and articulation marks (accents, staccato). The piece concludes with a final cadence in measure 22.

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

22b

dim.

26 $\frac{4}{3}\text{II}$

mp teneramente

p

sfz

30 $\frac{5}{5}\text{II}$ $\frac{6}{3}\text{IV Piv.}$ $\frac{6}{6}\text{II}$

sfz

34 $\frac{6}{6}\text{IV}$ $\frac{6}{6}\text{II}$ $\frac{6}{6}\text{VII}$ $\frac{6}{6}\text{IX}$ $\frac{6}{6}\text{VII}$

p

a m i p p

cresc.

38 $\frac{6}{6}\text{V}$ $\frac{6}{6}\text{III}$ $\frac{1}{6}\text{II}$

dim.

40 $\frac{1}{6}\text{II}$

dim.

rit.

43

47 1. 2.

rit.

mp

Water Wheel

Richard Summers
(b. 1953)

$\text{♩} = 72 - 88$
a

mf

[3]

[5] *mp* *cresc.* *f*

[7] *dim.*

[9] *mp* *cresc.*

[11] *f* *dim.*

[13]

15

17

cresc.

19

f

21

cresc.

23

ff *dim.*

25

27

molto rit.

Study No. 5

Frederic Hand
(b. 1947)

$\text{♩} = 63 - 72$

ff sfz *sfz* *sfz* *f*

4

7

10

13

16

19

22

mp *f*

25 *mf*

28 *p* *f*

31 *mp*

33 *ff sfz* *sfz* *sfz* *f*

36

39

43 *ff* *gliss.* *h.XII*

Air de milonga

Francis Kleynjans
(b. 1951)

$\text{♩} = 58 - 69$

*animé d'un mouvement souple et gracieux
mélodie liée et bien chantée*

mf

f

p

mf

f

poco rit.

a tempo

f

ff

poco rit.

a tempo

f

p

bien rendre les voix dynamiques et indépendantes

20

mf en écho vers la touche

sim.

32

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

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

40

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

a tempo

$\frac{6}{6}$ VIII

f

ff

44 *a tempo*
poco rit. *f*

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

52 $\frac{6}{6}$ I
ff lumineux *f*

56 $\frac{6}{6}$ I
mf *p*

60 *f* $\frac{5}{5}$ III $\frac{6}{6}$ I Piv.
f *p* *mf*

64 *f* $\frac{1}{6}$ I Piv. $\frac{6}{6}$ III
rall. *rit.* *ff* *rall. très large*



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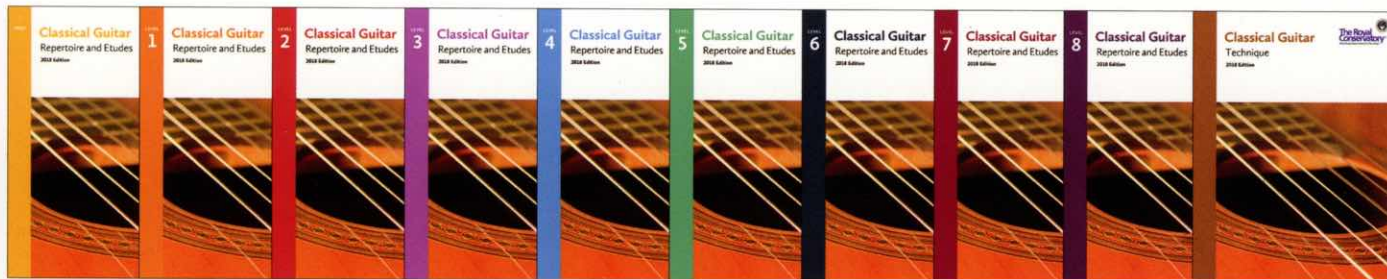
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