

**A MODERN APPROACH  
TO THE  
GUITAR**

BASED ON THE PRINCIPLES OF  
EMILIO PUJOL

BY

**GUIDO TOPPER**

BOOK V

BROEKMANS & VAN POPPEL B.V.  
AMSTERDAM  
nr. 814

The „Approach” series, published by Brockmans & Van Poppel, Amsterdam, is inspired on the „Escuela Razonada de la Guitarra” by Emilio Pujol. Underneath follows a possible formula. Evidently each student (and teacher) can use the material in his own way, adding or leaving books.

La „Approach” série, publiée par Brockmans & Van Poppel, Amsterdam, s’inspire à la „Escuela Razonada de la Guitarra” par Emilio Pujol. Ci-dessous une formule possible. C’est évident que chaque élève (et professeur) peut se servir à sa manière du matériel, en ajoutant ou laissant des livres.

	table of contents / table des matières	solo / guitare seule	duets / duos	ensembles
Group I	The elementary movements of the fingers, without the thumb. Rasgueado with indice (i). Les mouvements très élémentaires des deux mains au premier quadruple: pincement initial des doigts index, médium (et annulaire) alternés. Rasgueado avec l’index.	Guido Topper: A Modern Approach to the guitar Book I.	Guido Topper: A Duet Approach to the Guitar. Pieter van der Staak: A Bag of Sweets.	Henk Hoekema: 7 Easy Pieces for three Guitars.
Group II	The use of the thumb in combination with the fingers, (fingers and thumb do not touch the string at the same time). The left hand need not use more than one finger at a time. Action initiale du pouce avec l’index et le médium non simultanément, sur des cordes séparées. La main gauche n’emploie qu’un doigt en même temps.	Guido Topper: A Modern Approach to the guitar Book II.	Guido Topper: The after „Duet Approach” to the Guitar.	Pieter van der Staak: Three Comedies for three Guitars and two instruments ad libitum.
Group III	The use of the thumb in combination with the fingers, (fingers and thumb do touch the string at the same time). The left hand need not use more than one finger at a time. Jeu simultanément du pouce et des autres doigts de la main droite sur des cordes séparées. Comme le groupe précédent, la main gauche n’emploie qu’un doigt en même temps.	Guido Topper: The Guitarist’s Travelling Guide.	Pieter van der Staak: Easy Two. (2 guitars)	(except for the solo part): Pieter van der Staak: Concertino III*), four guitars and solo guitar. Lance Bosman: Dance of the Eight Veil, for 3 guitars.
Group IV	The use of two fingers, (playing two notes) in combination with the thumb. (The thumb doesn’t touch the string simultaneously with the fingers.) Accords de deux notes sur des cordes voisines, avec le pouce alterné.	Guido Topper: A Modern Approach to the guitar Book III and IV.	Pieter van der Staak: Easy Two. (2 guitars)	Susato-Van der Staak: 5 Pieces from DANSERYE, 4 guitars.
Group V	An introduction to playing the positions. Jeu initial aux quadruples différents.	Guido Topper: A Modern Approach to the guitar Book V.	Pieter van der Staak: 6 Easy Pieces for two Guitars.	Pieter van der Staak: 9 Easy Guitar quartets. Pieter van der Staak: Snapshots for three Guitars.
Group VI	A combination of all the foregoing groups. Ce groupe présente tous les aspects de la technique instrumentale expliqué dans les groupes précédents.	Guido Topper: Two Suites for Guitar. Pieter van der Staak Five Exotic Dances. Pieter van der Staak c.s.: 8 Easy Pieces for Guitar. Guido Topper: Three Jazzy Moods. (John W. Duarte: ) (Playford Tunes.)	Pieter van der Staak: 7 Guitar quartets.	Pieter van der Staak: Suite for Descant recorder and guitar.

\*) published by DONEMUS, Amsterdam.

# A Modern Approach to the Guitar

## BOOK V

### Moderato (alla breve)

1

Musical score for Moderato (alla breve) in G major, 2/4 time. The piece consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line with guitar-specific fingering (i, m) and includes a 3-measure rest at the beginning. The second staff continues the melody with a 4-measure rest. The third staff features a 3-measure rest. The fourth staff has a 2-measure rest. The fifth staff includes a 2-measure rest. The sixth staff concludes with a 2-measure rest and a *rallent.* marking. The piece ends with a double bar line.

### Allegro moderato

2

Musical score for Allegro moderato in G major, 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line with guitar-specific fingering (m, i) and includes a *p p* dynamic marking. The second staff continues the melody with a *p p* dynamic marking. The third staff concludes with a *p p* dynamic marking and a *rall.* marking. The piece ends with a double bar line.

Tempo di giga lenta

3

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

4

p m i p

Musical score for the first section of the piece, consisting of four staves of music in treble clef with a key signature of one sharp (F#). The music features a melody with eighth and sixteenth notes, often beamed together, and a bass line with chords and single notes. Dynamics include piano (p) and mezzo-forte (m). There are some fingerings indicated by numbers 1, 2, and 3. The section ends with a double bar line and repeat dots.

# SCHERZO

**Allegretto**

Musical score for the Scherzo section, starting at measure 5. It consists of six staves of music in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. Dynamics include piano (p) and mezzo-forte (m). There are many fingerings indicated by numbers 1, 2, 3, and 4. The section ends with a double bar line and repeat dots.

Allegro

m i m i m i m i m i m i m i m i m i m i

m i m i m i m i m i m i m i m i m i m i m i m i m

i m i m i m i m i m i m i m i m i m i m i m i m i

m i m i m i m i m i m i m i m i m i m i m i m i m i

m i m i m i m i m i m i m i m i m i m i m i m i m i

m i m i m i m i m i m i m i m i m i m i m i m i m

m i m i m i m i m i m i m i m i m i m i m i m i m

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

m i m i m i m i m i m i m i m i m i m i m i m i m

**Allegretto**

8

*con spirito*



# ANCIENT DOLLS

Moderato

The musical score consists of ten staves of music. Each staff begins with the lyrics "p i m a m i" written above the notes. The music is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Moderato".

Key musical features include:
 

- Staff 1:** Starts with a piano (*p*) dynamic. Includes a triplet of eighth notes and a quarter note.
- Staff 2:** Continues the melodic line with various articulations.
- Staff 3:** Features a triplet of eighth notes and a quarter note.
- Staff 4:** Includes a triplet of eighth notes and a quarter note.
- Staff 5:** Continues the melodic pattern.
- Staff 6:** Includes a triplet of eighth notes and a quarter note.
- Staff 7:** Continues the melodic line.
- Staff 8:** Includes a triplet of eighth notes and a quarter note.
- Staff 9:** Continues the melodic line.
- Staff 10:** Ends with a double bar line.



Un poco marziale

10

Musical score for 'Un poco marziale' in 4/4 time, key of B-flat major. The score consists of six staves of music. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes. The lyrics 'i m i m i m i m i m p i m i m i m i' are written above the notes. The piece concludes with a double bar line.

Molto moderato

11

Musical score for 'Molto moderato' in 3/4 time, key of D major. The score consists of five staves of music. The melody features a steady eighth-note rhythm. The lyrics 'm i m i m i m i m i m i m i m i m i' are written above the notes. The piece ends with a double bar line and a fermata.

12

First line of musical staff 12, treble clef, key signature of two sharps (F# and C#), 6/8 time signature. Notes: m i m i m i m i m i m i. Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Dynamics: p.

Second line of musical staff 12. Notes: m i m i m i m i m i m i. Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Dynamics: p.

Third line of musical staff 12. Notes: m i m i m i m i m i m i. Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Dynamics: p.

Fourth line of musical staff 12. Notes: i m i m i m i m i m i m i. Fingerings: 0, 2, 1, 3, 0, 2, 1, 3, 0, 2, 1, 3. Dynamics: p.

Fifth line of musical staff 12. Notes: m i m i m i m i m i m i. Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1. Dynamics: p.

13

First line of musical staff 13, treble clef, key signature of one flat (Bb), 6/8 time signature. Notes: m i m i m i m i m i m i. Fingerings: 3, 0, 3, 0, 3, 0, 3, 0, 3, 0, 3, 0. Dynamics: mp.

Second line of musical staff 13. Notes: m i m i m i m i m i m i. Dynamics: f, p. *poco a poco cresc.*

Third line of musical staff 13. Notes: i m i m i m i a m i m i p i p a m i. Dynamics: f.

Fourth line of musical staff 13. Notes: m i m i m i p i p m i. Dynamics: mf, p.

Fifth line of musical staff 13. Notes: m i m i m i i m i m i m i m i m. Fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. Dynamics: p.

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

i m i m i m i m i m i m i m i m i

*f* *p*

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

*f* *p* *poco a poco crescendo* *f*

14 a m i m i m a m i m i m a m i m i m a m i m i m

a m i m i m a m i m i m a m i m i m a m i m i m

i p p m i m i m i m i m i m i m i m i m i m

i m i m p i p m i m p i p m i m p i p m i m

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

a p p m p m a p p m p m a p p m p m a p p m p m

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

# PRELUDE

The musical score consists of ten systems of staves. The first system includes a vocal line with lyrics: "m i m i m a m i m i m i m i". The piano accompaniment features a complex rhythmic pattern with fingerings 2, 4, 3, and 1. The second system continues the vocal line with lyrics: "m a m i m i m i m i m i m i". The third system has lyrics: "m i m i m i m i m". The fourth system has lyrics: "i m a i m a i m a". The fifth system features a piano accompaniment with a *rallentando* marking. The sixth system has lyrics: "m a m i m i m i m i m i". The seventh system has lyrics: "m i m i m i m a m i m i m i m i". The eighth system continues the piano accompaniment. The ninth system continues the piano accompaniment. The tenth system concludes the piece with a final piano accompaniment.

# PRELUDE

16

Musical score for a prelude, page 11. The score consists of ten staves of music. The first staff is in 2/4 time and starts with a treble clef. The second staff continues in 2/4 time. The third staff changes to 3/4 time. The fourth staff changes to 3/4 time with a key signature change to one flat. The fifth staff changes to 3/4 time with a key signature change to two flats. The sixth staff continues in 3/4 time with two flats. The seventh staff continues in 3/4 time with two flats. The eighth staff changes to 2/4 time and includes the instruction "rit." (ritardando). The ninth and tenth staves continue in 2/4 time. The music features various rhythmic patterns, including triplets and sixteenth notes, and includes accidentals such as sharps and flats. The score concludes with a double bar line at the end of the tenth staff.







Editions for

GUITAR SOLO

Guido Topper  
Guido Topper

Guido Topper  
Guido Topper  
Guido Topper

Luys Milan (1536) - (P. v. d. Staak)  
Giulio Severino - (P. v. d. Staak)  
Anonym (16th cent.) - (P. v. d. Staak)  
Theo Forrer )  
Guido Topper )  
Wim van Lier )  
Pieter v. d. Staak )

Anonym )  
D. Pisador ) - (P. v. d. Staak)  
F. Caroso da Sermoneta )  
M. Belasco )  
J. Rooy ) - (Julian B. Coco)

Anonymous

Luys Milan (1536) - Alirio Diaz  
Francois Couperin - Alirio Diaz  
B. Canonico - Antonio Lauro - Alirio Diaz

John W. Duarte  
John W. Duarte

A. D. van Hall

Antonio Lauro - Alirio Diaz

Antonio Lauro - Alirio Diaz

Antonio Lauro - Alirio Diaz

Antonio Lauro - Alirio Diaz

Antonio Lauro - Alirio Diaz

Antonio Lauro - Alirio Diaz

Antonio Lauro - Alirio Diaz

Vicente E. Sojo - Alirio Diaz

Vicente E. Sojo - Alirio Diaz

Sainz de la Maza

Sainz de la Maza

Pieter van der Staak

Pieter van der Staak

Pieter van der Staak

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John W. Duarte

Pieter van der Staak

Pieter van der Staak

Anonym (P. v. d. Staak)

John Bull (P. v. d. Staak)

Henk Hoekema

Pieter van der Staak

John W. Duarte

John W. Duarte

Pieter van der Staak

Pieter van der Staak

J. R. Heuckeroth - v. Hessen

J. R. Heuckeroth - v. Hessen

Henri C. van Praag

Henri C. van Praag

John W. Duarte

John W. Duarte

J. R. Heuckeroth - v. Hessen

J. R. Heuckeroth - v. Hessen

Henri C. van Praag

John W. Duarte

John W. Duarte

Wim van Lier

John W. Duarte

John W. Duarte

Diego Pisador (1552) - (P. v. d. Staak)

Diego Pisador - (P. v. d. Staak)

Diego Pisador - (P. v. d. Staak)

Diego Pisador - (P. v. d. Staak)

G. F. Händel - (P. v. d. Staak)

Pieter van der Staak

A DUET APPROACH TO THE GUITAR  
A MODERN APPROACH TO THE GUITAR  
(based on the principles of Emilio Pujol)

Book I, II, III, IV and V

THE GUITARISTS TRAVELLING GUIDE

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3 DANCES OF THE ANTILLES Juliana  
Charlein  
Diablo Suelto

FANTASIA XXXVIII

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AIRE DE JOROPO

NOCTURNA AND TOCCATA Opus 18

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EL MARABINO VALSE VENEZOLANO

CARORA VALSE VENEZOLANO

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SUITE VENEZOLANO

QUATRO VALSES VENEZOLANOS

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FIVE PIECES FROM VENEZUELA

QUIRPA QUATIREÑA

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GREENSLEEVES

PRELUDE I

TRE PEZZI PER CHITARRA

THREE MOODS FROM THE SONG OF SOLOMON

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TWO OR MORE GUITARS

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Pieter van der Staak

Pieter van der Staak

Anonym (P. v. d. Staak)

John Bull (P. v. d. Staak)

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Pieter van der Staak

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J. R. Heuckeroth - v. Hessen

Henri C. van Praag

Henri C. van Praag

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SONG AND DANCE

DUETTINO

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FLUTE AND GUITAR

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John W. Duarte

J. R. Heuckeroth - v. Hessen

J. R. Heuckeroth - v. Hessen

Henri C. van Praag

DANSE JOYEUSE OPUS 42

SONATINA OPUS 15

IMPRESSION

SONG AND DANCE

DUETTINO

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John W. Duarte

Wim van Lier

6 EARLY RENAISSANCE DANCES

3 SIMPLE SONGS WITHOUT WORDS OPUS 41

SUITE

TREBLE RECORDER AND GUITAR

John W. Duarte

John W. Duarte

6 DANCES OF BIJGONE TIMES

3 SIMPLE SONGS WITHOUT WORDS OPUS 41

VOICE AND GUITAR

Diego Pisador (1552) - (P. v. d. Staak)

Diego Pisador - (P. v. d. Staak)

Diego Pisador - (P. v. d. Staak)

Diego Pisador - (P. v. d. Staak)

G. F. Händel - (P. v. d. Staak)

Pieter van der Staak

MADONNA MIA FA

LA GRIME MESTI

QUIEN TU VIESE TAL PODER

SI LA NOCHE HACE OSCURA

SPANISH CANTATA

THREE QUATRAINS OF OMAR KHAYYAM

GUITAR AND PIANO

Pieter van der Staak

CONCERTINO Nr. II

PUBLISHERS:

BROEKMANS & VAN POPPEL