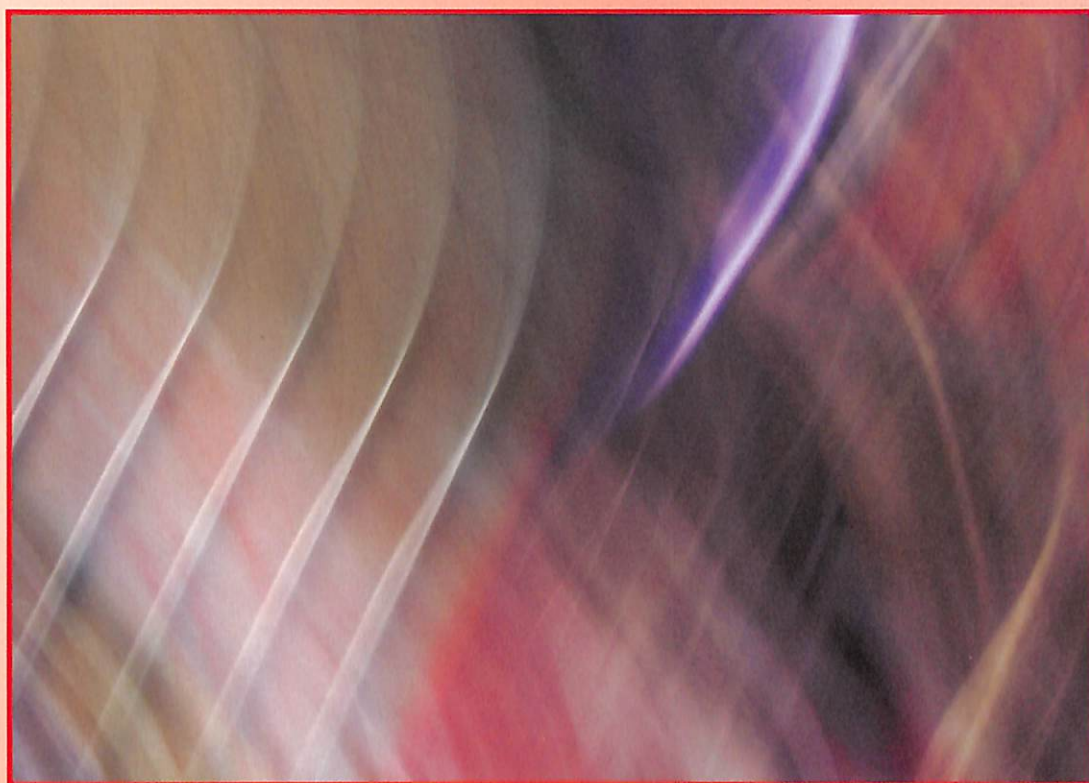


Guitar Repertoire and Studies 2

# Bridges<sup>®</sup>

A Comprehensive Guitar Series



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The finest instrument is the mind.

## Acknowledgements

For their dedicated efforts in the creation of the *Bridges®: A Comprehensive Guitar Series*, The Royal Conservatory of Music (RCM) wishes to thank compilers Dr. Jeffrey McFadden (Senior Lecturer in Music, University of Toronto; member of The Royal Conservatory College of Examiners) and Robert Hamilton (faculty member, RCM; member of The Royal Conservatory College of Examiners).

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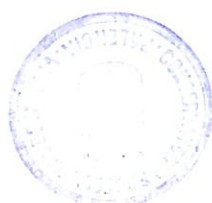
The Frederick Harris Music Co., Limited  
273 Bloor Street West  
Toronto, ON  
M5S 1W2  
(416) 673-1426  
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# Guitar Level 2

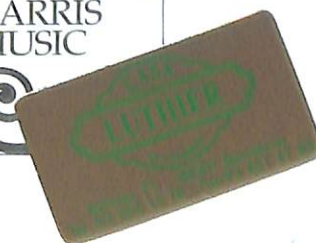
## Repertoire and Etudes

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A Comprehensive Guitar Series



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FREDERICK  
HARRIS  
MUSIC



2

# Bridges®

## A Comprehensive Guitar Series

The *Guitar Series* was originally published in 1989 to international acclaim. The second edition (1997) and third edition (2004) built on that strong foundation and the present fourth edition has been substantially updated and refined to meet the demands of modern teaching and learning.

Some of the notable new features of this edition are the addition of guitar masterpieces by the most beloved guitar composers including Agustín Barrios, Heitor Villa-Lobos, and Leo Brouwer; a substantial reduction in the amount of fingering given, leaving teachers more flexibility and a clearer score from which to work; and an improved balance of style choices for repertoire and studies in all levels. This edition aims to provide students with a clear, well-paced route for their musical development; to nurture the technique necessary to successfully meet those developmental challenges; and to expose students to the full range of the instrument's repertoire.

The well-rounded guitarist will have an understanding of the instrument's history, as well as practical experience with 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 lute music. Each book features compositions from the Renaissance to the present day; by learning music from each style period, students will gain a comprehensive overview of the evolution of musical styles. The studies/etudes have been chosen for building technique and musicality specifically relevant to the repertoire of each level. Technical and conceptual challenges are progressively introduced from one book to the next to ensure the steady development of musical skills.

The guitar student who works carefully through this series under the guidance of a good teacher will gain not only technical proficiency, but also artistic maturity and a broad overview of the instrument's repertoire. Because the chosen repertoire and studies/etudes at any given level fall within a carefully sequenced range of technical and musical difficulty, from the late-elementary (Preparatory-1) to late-intermediate and early advanced levels (Levels 7-8), students can be assured that their learning path will be well rounded and complete.

### A Note on Editing and Performance





A systematic and thorough approach to fingering is fundamental to a student's success in learning to play the classical guitar. The fingerings in this series have been designed in accordance with the latest pedagogical principles and to ensure natural playability and musical integrity. The use of fingering indications throughout the nine *Repertoire and Studies* books and the *Guitar Technique* book is intended to provide a logical framework for the development of a musically fluent and flexible guitar technique without the clutter of redundant markings. 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 where none are suggested.

Faithfulness to the composers' intentions, as reflected in the source materials, has guided the editors' decisions concerning the inclusion of dynamic markings. 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 source material.

Metronome markings for the repertoire and studies suggest tempos within accepted stylistic ranges and technical considerations. A tempo range is given to accommodate individual interpretations. In the interest of personal creativity, teachers and students may wish to alter the given dynamic indications and metronome markings, or to employ alternate fingerings.

For assessment requirements of The Royal Conservatory and the Music Development Program, please refer to the *Guitar Syllabus*, 2011 Edition.

# 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 fraction 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 or place barre while continuing to hold the previous note with finger 1
m.d.	<i>mano destra</i> : right hand
	<i>arpeggiando</i> : play notes one at a time from lowest to highest (or in direction of the arrow head)
	harmonic
h. 8va	play a harmonic sounding an octave higher than notated
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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## Lynn Onn

### *The Ash Grove*

Traditional Welsh  
arr. Paul Gerrits

Andante ♩ = 96 - 108

Source: *La guitare enchantée*, vol. 2

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## Early One Morning

Traditional English  
arr. Richard Summers

♩ = 66 - 76

$\frac{3}{3}$  II

Source: *Music for Classical Guitar*, book 3

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## Españoleta\*

Gaspar Sanz  
(fl. ca 1650–1710)Grazioso  $\text{♩} = 104 - 116$  $\frac{4}{4}$  III

mf p

6

12

18

\* *Españoleta* (*spagnoletta*): a Baroque dance of Italian origin, also found in 17th-century Spanish sources  
 Source: Main theme from *Instrucción de música sobre la guitarra española*, libro 2

## Allemande

Guillaume Morlaye  
(fl. ca 1510–1558)  
arr. Jeffrey McFadden $\text{♩} = 58 - 69$ 

p

5

10

Source: *Le premier livre de guitern*  
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## There Is a Lady Sweet and Kind\*

There is a lady sweet and kind,  
Was never face so pleased my mind;  
I did but see her passing by  
And yet I love her till I die.

Thomas Ford  
(ca 1580–1648)

Andante ♩ = 69 – 80

Musical score for 'There Is a Lady Sweet and Kind' in G major, 3/4 time. The score consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The tempo is marked 'Andante' with a metronome marking of ♩ = 69–80. The piece begins with a treble clef and a key signature of one sharp. The first line of music contains measures 1 through 4, with fingerings and dynamics such as *m*, *a*, *i*, *m*, *p*, and *rit.* indicated. A measure rest is shown in measure 2. The second line of music starts at measure 5 and continues to measure 10, ending with a double bar line and a *rit.* marking. A measure rest is shown in measure 6. A third line of music, labeled '(a) also', shows an alternative fingering for measures 5 and 6.

\* Elizabethan lute song  
Source: *Musicke of Sundrie Kindes*, part 1

## Good King Wenceslas

Traditional  
arr. Jeffrey McFadden

♩ = 96 – 108

Musical score for 'Good King Wenceslas' in G major, 3/4 time. The score consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature. The tempo is marked with a metronome marking of ♩ = 96–108. The piece begins with a treble clef and a key signature of one sharp. The first line of music contains measures 1 through 6, with fingerings and dynamics such as *m*, *i*, *m*, *i*, *m*, *p*, and *rit.* indicated. A measure rest is shown in measure 2. The second line of music starts at measure 7 and continues to measure 13, ending with a double bar line and a *rit.* marking. A measure rest is shown in measure 8. The third line of music starts at measure 14 and continues to measure 20, ending with a double bar line and a *rit.* marking. A measure rest is shown in measure 15. The fourth line of music starts at measure 21 and continues to measure 26, ending with a double bar line and a *rit.* marking. A measure rest is shown in measure 22. The fifth line of music starts at measure 27 and continues to measure 32, ending with a double bar line and a *rit.* marking. A measure rest is shown in measure 28.

## Bourrée II

Johann Sebastian Bach  
(1685–1750)  
arr. J. Andrew Creaghan

$\text{♩} = 52 - 60$



Source: Suite for Solo Cello No. 4, BWV 1010

Original key: E flat Major

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## What Is a Day\*

What is a day, what is a year of vain delight and pleasure?

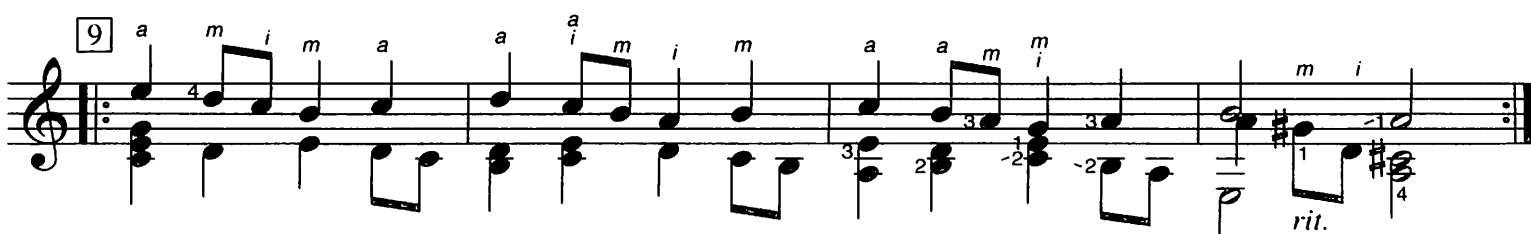
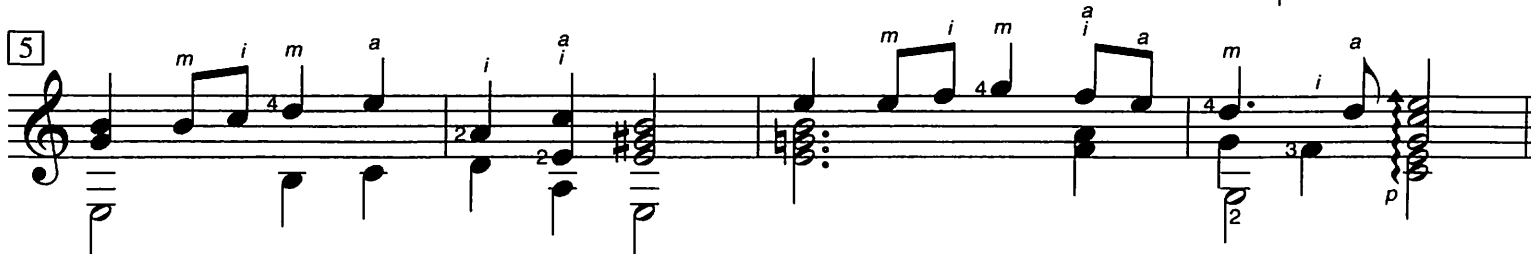
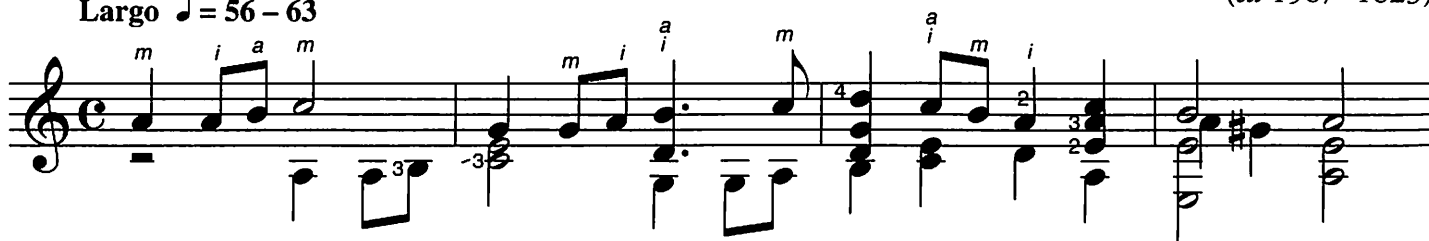
Like to a dream it endless dies,

And from us like a vapour flies;

And this is all the fruit that we find, which glory in worldly treasure.

Philip Rosseter  
(ca 1567–1623)

Largo  $\text{♩} = 56 - 63$



\* Elizabethan lute song

# Bransle

Guillaume Morlaye  
 (fl. ca 1510–1558)  
 arr. Jeffrey McFadden

♩ = 46 – 52

Source: *Le second livre de guiterne*  
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# Gaillarde

Guillaume Morlaye  
 (fl. ca 1510–1558)  
 arr. Jeffrey McFadden

♩ = 92 – 104

Source: *Le premier livre de guiterne*  
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# Coutances



Thierry Tisserand  
(b. 1956)

$\text{♩} = 92 - 104$

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody features eighth and quarter notes with various articulations: *i*, *m*, *a*, and *m*. Fingerings are indicated with numbers 1-4. The bass line consists of chords and single notes, including a triplet of eighth notes in the final measure.

Musical notation for measures 5-8, starting with a boxed measure number '5'. The melody continues with eighth and quarter notes, featuring articulations *a*, *m*, *a*, and *m*. The bass line includes chords and single notes, ending with a dynamic marking of *p*.

Musical notation for measures 9-12, starting with a boxed measure number '9'. The melody features eighth notes and quarter notes with articulations *a* and *m*. A circled '3' indicates a triplet. The bass line includes chords and single notes, ending with a dynamic marking of *p*.

Musical notation for measures 13-16, starting with a boxed measure number '13'. The melody features eighth notes and quarter notes with articulations *i*, *m*, *a*, and *a*. The bass line includes chords and single notes, ending with a dynamic marking of *p* and the instruction *rall.*

Musical notation for measures 17-20, starting with a boxed measure number '17' and the instruction *a tempo*. The melody features eighth and quarter notes. The bass line includes chords and single notes.

Musical notation for measures 21-24, starting with a boxed measure number '21'. The melody features eighth and quarter notes with articulations *m*, *i*, and *m*. The bass line includes chords and single notes.

Musical notation for measures 25-28, starting with a boxed measure number '25'. The melody features eighth and quarter notes. The bass line includes chords and single notes, ending with a dynamic marking of *pp* and the instruction *molto rall.*

## Packington's Pound

Anonymous  
arr. J. Andrew Creaghan

♩ = 120 - 132

3

6

9

12

15

18

This traditional dance tune first appeared in William Barley's *New Book of Tablature* in 1596.  
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## Pavaniglia\*

attr. Carlo Calvi  
(ca 1610–1670) $\text{♩} = 50 - 56$ Piv.  $\frac{2}{2}$  I

The musical score for Pavaniglia consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/2 time signature. It contains several measures of music with fingerings (m, i, a, m, i) and dynamics (p). A repeat sign is present at the end of the first staff. The second staff starts with a boxed measure number '5' and continues the melody with similar fingerings and dynamics. The third staff starts with a boxed measure number '10' and concludes the piece with a double bar line and repeat dots. The piece is marked 'Piv. 2/2 I'.

For examinations, *Pavaniglia* and *Canario* are to be played as one selection.\* *Pavaniglia*: an instrumental dance, popular in Italy ca 1700–1750Source: *Intavolatura di chitarra e chitarriglia*, collected by Carlo Calvi

## Canario\*

attr. Carlo Calvi  
(ca 1610–1670) $\text{♩} = 54 - 60$ 

The musical score for Canario consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/2 time signature. It contains several measures of music with fingerings (m, i) and dynamics (p). A repeat sign is present at the end of the first staff. The second staff starts with a boxed measure number '5' and continues the melody with similar fingerings and dynamics. The third staff starts with a boxed measure number '9' and concludes the piece with a double bar line and repeat dots. The piece is marked 'Piv. 2/2 I'.

For examinations, *Pavaniglia* and *Canario* are to be played as one selection.\* *Canario*: a fast dance from the Canary Islands, characterized by jumps and foot stampingSource: *Intavolatura di chitarra e chitarriglia*, collected by Carlo Calvi

# Scarborough Fair

Traditional English  
arr. Norbert Kraft

♩ = 100 - 108

Musical score for Scarborough Fair, measures 1-19. The score is in 3/4 time and features a treble clef. The melody is written in a simple, folk-like style with notes marked with 'a' and 'm'. The accompaniment is in the bass clef, featuring a steady bass line with some triplets and dynamic markings like 'p' and 'p p'. Measure numbers 7, 13, and 19 are indicated in boxes. The piece concludes with a 'rall.' marking.

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# Gigue

Johann Anton Logy  
(ca 1650-1721)

♩ = 126 - 144

Musical score for Gigue, measures 1-19. The score is in 3/4 time and features a treble clef. The melody is written in a simple, folk-like style with notes marked with 'm' and 'a'. The accompaniment is in the bass clef, featuring a steady bass line with some triplets and dynamic markings like 'p'. Measure numbers 6, 13, and 19 are indicated in boxes. The piece concludes with a 'rit.' marking.

## Écossaise

op. 33, no. 11

Mauro Giuliani  
(1781–1829)

Moderato  $\text{♩} = 76 - 84$

Source: *Douze écossaises pour la guitare*, op. 33

## Waltz

op. 241, no. 24

Ferdinando Carulli  
(1770–1841)

Andante grazioso  $\text{♩} = 84 - 104$

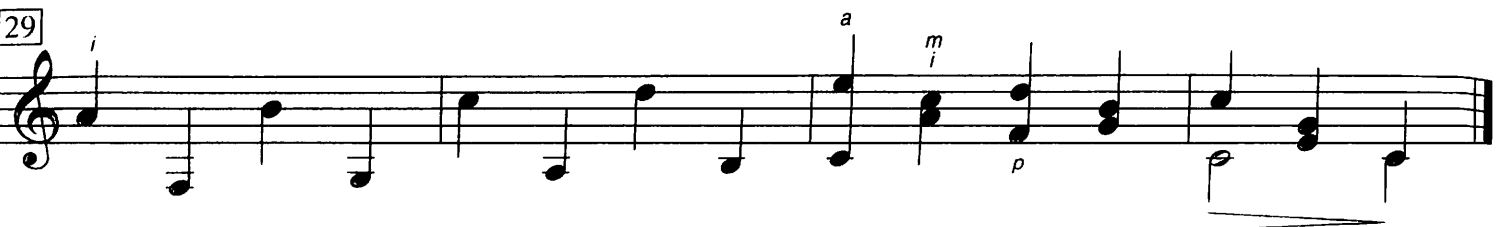
Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241

# Andante

op. 44, no. 1

Fernando Sor  
(1778–1839)

$\text{♩} = 56 - 69$



# Waltz

Dionisio Aguado  
(1784–1849)

Moderato ♩ = 138 - 160

9

17

25

*mp* *mf* *mp* *mf* *mp* *mf*

Source: *Nuevo metodo para guitarra*

# Arietta

op. 168, no. 43

Joseph Küffner  
(1776–1856)

Andantino ♩ = 108 - 116

6

11

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

Source: *Lecons a l'usage des commençants*, op. 168 (originally written as a duet)

# Allegro

op. 50, no. 13

Mauro Giuliani  
(1781–1829)

$\text{♩} = 132 - 152$

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

*p p*

5

9

13

17 *i m a*

21

25

29



33

37

Allegretto  
op. 44, no. 2

Fernando Sor  
(1778–1839)

♩ = 108 – 116

9

17

25

33

# Andante

op. 241, no. 18

Ferdinando Carulli  
(1770–1841)

♩ = 88 - 100

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The melody in the treble staff includes various fingerings (m, i, a, m, i) and accents. The bass staff provides harmonic support with chords and single notes. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Performance instructions include *rit.* (ritardando) and *a tempo*. The piece concludes with a *Fine* marking.

System 1: *mp*

System 2: [4] *mp*

System 3: [8] *mf*

System 4: [12] *p*, *rit.*

System 5: [16] *a tempo*, *mp*

System 6: [20] *Fine*

25 *mf* *p* *a*

28 *mf* *a*

31 *p* *mp* *p* *mf*

35 *p* *mp*

38 *mf* *poco rit.* *a tempo*

42 *mf*

45 *D.C. al Fine*

## Andante

op. 35, no. 1

Fernando Sor  
(1778–1839)

♩ = 126 – 138

5 *mf*

9 *p*

13

17 *mp*

21 *p*

25 *mf*

29 *p*

# Waltz

Ferdinando Carulli  
(1770–1841)

Moderato ♩ = 108 – 126

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of a single melodic line on a treble clef staff and a bass line on a bass clef staff. The piece is marked 'Moderato' with a tempo of 108-126 beats per minute. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated in boxes. The melody features various ornaments, including slurs and grace notes, and is often marked with 'p' (piano) or 'm' (mezzo-forte). The bass line provides a steady accompaniment with chords and single notes. The piece concludes with a 'D.C. al Fine' instruction at the end of measure 30.

Measure 1: *m i i m i*  
Measure 2: *p*  
Measure 3: *p*  
Measure 4: *m i m i*  
Measure 5: *3 4*  
Measure 6: *4 3*  
Measure 7: *3 4*  
Measure 8: *4 3*  
Measure 9: *i i*  
Measure 10: *i i m i*  
Measure 11: *p*  
Measure 12: *p*  
Measure 13: *3 4*  
Measure 14: *4 3*  
Measure 15: *3 4*  
Measure 16: *4 3*  
Measure 17: *m i i m i*  
Measure 18: *1 2*  
Measure 19: *1 2*  
Measure 20: *1 2*  
Measure 21: *1 2*  
Measure 22: *1 2*  
Measure 23: *1 2*  
Measure 24: *1 2*  
Measure 25: *m m a m*  
Measure 26: *3 4*  
Measure 27: *3 4*  
Measure 28: *m i*  
Measure 29: *m i*  
Measure 30: *m*  
*D.C. al Fine*

# Andantino

op. 241, no. 20

Ferdinando Carulli  
(1770-1841)

♩ = 52 - 56

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music, each beginning with a measure number in a box. The first staff starts with a *mf* dynamic. The second staff begins with a *mp* dynamic. The third staff starts with a *p* dynamic and includes a *sfz* marking. The fourth staff begins with a *p* dynamic. The fifth staff starts with a *p* dynamic. The sixth staff begins with a *p* dynamic and includes a *rit.* marking and a *mf* dynamic. The seventh staff starts with a *mp* dynamic. The eighth staff begins with a *p* dynamic and includes a *sfz* marking. The score includes various musical notations such as slurs, ties, and articulation marks. Fingerings are indicated by numbers 1-4. The piece concludes with a final cadence.



## Romanze

Johann Kaspar Mertz  
(1806–1856)Adagio  $\text{♩} = 60 - 69$

# Lesson

op. 31, no. 1

Fernando Sor  
(1778–1839)

Andante  $\text{♩} = 48 - 56$

Source: *Vingt-quatre leçons progressives*, op. 31

# Andantino

op. 35, no. 2

Fernando Sor  
(1778–1839)

$\text{♩} = 112 - 126$

Source: *Vingt-quatre exercices très faciles*, op. 35

## Tango pour Mario

G rard Montreuil  
(1927-1991)

♩ = 100 - 112

5

9

13

17

21

*Fine*

*rit.*

*D.C. al Fine*



# Lesson 13

Fernando Sor  
(1778–1839)

♩ = 63 – 69

Source: *Introduction à l'étude de la guitare*, op. 60

# Amusement

op. 18, no. 9

Felix Horetzky  
(1796–1870)

♩ = 69 – 80

# Equilibrato

Balance



Carlo Domeniconi  
(b. 1947)

♩ = 50 - 60

2

5

7

9

11





# Ruscello A Brook

Carlo Domeniconi  
(b. 1947)

♩ = 60 - 69

*p* *i m* *p subito*

3 *p* *p subito* *i m* *D.C. al Coda*

5 *rall.*

8 *Coda* *rall.*

Source: 24 Präludien  
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# Nostalgia

Carlo Domeniconi  
(b. 1947)

♩ = 76 - 88

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

5 *p* *p* *a m i m a m i m a m i m* *molto dolce e legato*

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

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

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## Ancient Drums

Norbert Kraft  
(b. 1950)

Deliberately ♩ = 58 - 66

4

7

10

13

16

19

*tamb.*

*mf*

*golpe*

*a m*

*p*

*mf pont.*

*tamb.*

*p*

*a m i*

*mf*

*golpe*

*mp*

*tamb.*

*mp*

*mf*

*golpe*

*tamb.*

*p*

*tamb.*

*p*

(a)

(b)

(a) "Bend" the string, raising and lowering the pitch.

(b) Play all six strings at the tuning machines.

For execution of *tamb.* and *golpe*, please refer to "Symbols and Abbreviations" on p. 3.

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## Calmo

Jaime Zenamon  
(b. 1953)

$\text{♩} = 58 - 69$

*mf*

*a tempo*

*rall.*

Source: *Epigramme 1*  
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## A Memory

Richard Summers  
(b. 1953)

**Espressivo**  $\text{♩} = 69 - 80$

*p*

*a tempo*

*rit.*

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Study no. 1

First Exercise in 6ths

Fernando Sor  
(1778–1839)

♩ = 92 - 104

Musical notation for the first line of the exercise, measures 1-4. The piece is in treble clef with a common time signature. The first two measures feature a melody with a slur and a fermata over the second measure, with fingerings 2 and 3 indicated below the notes. The dynamic markings are *p* and *m*. The third measure has a slur and a fermata over the second measure, with a fingering of 4 below the note. The dynamic marking is *simile*. The fourth measure has a slur and a fermata over the second measure, with fingerings *i* and *m* above the notes. The dynamic markings are *p*, *p*, and *p*.

Musical notation for the second line of the exercise, measures 5-8. The piece is in treble clef with a common time signature. The first measure has a box around the number 5 and a dynamic marking of *m*. The melody consists of eighth notes with a slur over the first four notes.

Musical notation for the third line of the exercise, measures 9-12. The piece is in treble clef with a common time signature. The first measure has a box around the number 9. The melody consists of eighth notes with a slur over the first four notes. The second measure has a fingering of 4 below the note. The third measure has a fingering of 3 below the note. The fourth measure has a fingering of 1 below the note. The dynamic markings are *p*, *p*, *p*, and *p*. The fifth measure has a dynamic marking of *m* and a fingering of *i* above the note. The sixth measure has a dynamic marking of *m* and a fingering of *i* above the note. The seventh measure has a dynamic marking of *p* and a fingering of *i* above the note. The eighth measure has a dynamic marking of *p* and a fingering of *i* above the note.

Musical notation for the fourth line of the exercise, measures 13-16. The piece is in treble clef with a common time signature. The first measure has a box around the number 13 and a dynamic marking of *m*. The melody consists of eighth notes with a slur over the first four notes. The second measure has a fingering of 4 below the note. The third measure has a fingering of 3 below the note. The fourth measure has a fingering of 4 below the note. The fifth measure has a fingering of 2 below the note. The sixth measure has a dynamic marking of *i* above the note. The seventh measure has a dynamic marking of *i* above the note. The eighth measure has a dynamic marking of *m* above the note.

Musical notation for the fifth line of the exercise, measures 17-20. The piece is in treble clef with a common time signature. The first measure has a box around the number 17 and a dynamic marking of *m*. The melody consists of eighth notes with a slur over the first four notes.

Musical notation for the sixth line of the exercise, measures 21-24. The piece is in treble clef with a common time signature. The first measure has a box around the number 21. The melody consists of eighth notes with a slur over the first four notes.

# Exercise No. 10

Dionisio Aguado  
(1784–1849)

♩ = 58 - 69

*i m i*

*mf*

3

5

7

9

*mp*

11

*f*

13

*mp*

15

*f*

## Study no. 3

## Lesson 75

Julio Sagreras  
(1879–1942)

$\text{♩} = 60 - 69$

4

*p*

8

*p*

12

*p*

# Study in A Minor

Dionisio Aguado  
(1784–1849)

$\text{♩} = 120 - 132$

Musical score for Study in A Minor by Dionisio Aguado, measures 1-11. The score is in 3/4 time and A minor. It features a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with a bass line of sustained notes. Fingerings are indicated by letters 'i', 'm', 'a', and '4'. Dynamics include *mf* and *mp*. Measure numbers 6 and 11 are boxed. A repeat sign is present in measure 7.

## Study no. 5

# Andantino

Fernando Sor  
(1778–1839)

$\text{♩} = 66 - 76$

Musical score for Study no. 5 by Fernando Sor, measures 1-16. The score is in 2/4 time and A minor. It features a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with a bass line of sustained notes. Fingerings are indicated by letters 'i', 'm', 'a', and '4'. Dynamics include *p*, *mf*, *mp*, and *f*. Measure numbers 6, 11, and 16 are boxed. A repeat sign is present in measure 7.



Study no. 6

# Andantino

op. 241, no. 19

Ferdinando Carulli

(1770–1841)

♩ = 56 – 66

The musical score is written in a single system with 29 measures. The time signature is 2/4. The key signature has one sharp (F#). The tempo is marked 'Andantino' with a metronome marking of ♩ = 56 – 66. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

Measure numbers are indicated in boxes: 5, 9, 13, 17, 21, 25, 29.

Dynamic markings include *mp*, *p*, *mf*, and *f*.

Articulation and phrasing include slurs, accents, and breath marks (gamma symbol).

Fingerings are indicated by numbers 1, 2, 3, 4.

The piece ends with the instruction *D.C. al Fine*.



Study no. 8

Moderato  
op. 59, part 3, no. 11

Matteo Carcassi  
(ca 1792-1853)

Moderato ♩ = 56 - 63

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

5

9

*mf*

13

*f*

17

21

# Study

Norbert Kraft  
(b. 1950)

Grazioso ♩ = 56 - 63

Musical score for Study no. 9 by Norbert Kraft, measures 1-20. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Grazioso' with a quarter note equal to 56-63 beats per minute. The piece begins with a piano (*p*) dynamic. The first measure (measure 1) starts with a triplet of eighth notes (G4, A4, Bb4) and a half note (C5), followed by a quarter note (D5) and a half note (E5). The second measure (measure 2) has a quarter note (F5), a quarter note (G5), a quarter note (A5), and a quarter note (Bb5). The third measure (measure 3) has a quarter note (C6), a quarter note (D6), a quarter note (E6), and a quarter note (F6). The fourth measure (measure 4) has a quarter note (G6), a quarter note (A6), a quarter note (Bb6), and a quarter note (C7). The fifth measure (measure 5) has a quarter note (D7), a quarter note (E7), a quarter note (F7), and a quarter note (G7). The sixth measure (measure 6) has a quarter note (A7), a quarter note (Bb7), a quarter note (C8), and a quarter note (D8). The seventh measure (measure 7) has a quarter note (E8), a quarter note (F8), a quarter note (G8), and a quarter note (A8). The eighth measure (measure 8) has a quarter note (Bb8), a quarter note (C9), a quarter note (D9), and a quarter note (E9). The ninth measure (measure 9) has a quarter note (F9), a quarter note (G9), a quarter note (A9), and a quarter note (Bb9). The tenth measure (measure 10) has a quarter note (C10), a quarter note (D10), a quarter note (E10), and a quarter note (F10). The eleventh measure (measure 11) has a quarter note (G10), a quarter note (A10), a quarter note (Bb10), and a quarter note (C11). The twelfth measure (measure 12) has a quarter note (D11), a quarter note (E11), a quarter note (F11), and a quarter note (G11). The thirteenth measure (measure 13) has a quarter note (A11), a quarter note (Bb11), a quarter note (C12), and a quarter note (D12). The fourteenth measure (measure 14) has a quarter note (E12), a quarter note (F12), a quarter note (G12), and a quarter note (A12). The fifteenth measure (measure 15) has a quarter note (Bb12), a quarter note (C13), a quarter note (D13), and a quarter note (E13). The sixteenth measure (measure 16) has a quarter note (F13), a quarter note (G13), a quarter note (A13), and a quarter note (Bb13). The seventeenth measure (measure 17) has a quarter note (C14), a quarter note (D14), a quarter note (E14), and a quarter note (F14). The eighteenth measure (measure 18) has a quarter note (G14), a quarter note (A14), a quarter note (Bb14), and a quarter note (C15). The nineteenth measure (measure 19) has a quarter note (D15), a quarter note (E15), a quarter note (F15), and a quarter note (G15). The twentieth measure (measure 20) has a quarter note (A15), a quarter note (Bb15), a quarter note (C16), and a quarter note (D16). The score includes various dynamics (*p*, *m*, *a*), articulation marks (*i*), and performance instructions (*rit.*, *rall.*, *a tempo*). There are also slurs and phrasing marks throughout the piece.

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## Study no. 10

# Study in Imitation

Pierre Gallant  
(b. 1950)

♩ = 116 - 126

Musical score for Study in Imitation no. 10 by Pierre Gallant, measures 1-4. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked with a quarter note equal to 116-126 beats per minute. The piece begins with a piano (*p*) dynamic. The first measure (measure 1) has a quarter note (G4), a quarter note (A4), a quarter note (Bb4), and a quarter note (C5). The second measure (measure 2) has a quarter note (D5), a quarter note (E5), a quarter note (F5), and a quarter note (G5). The third measure (measure 3) has a quarter note (A5), a quarter note (Bb5), a quarter note (C6), and a quarter note (D6). The fourth measure (measure 4) has a quarter note (E6), a quarter note (F6), a quarter note (G6), and a quarter note (A6). The score includes various dynamics (*p*, *m*), articulation marks (*i*), and performance instructions (*rit.*, *rall.*, *a tempo*). There are also slurs and phrasing marks throughout the piece.

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7

10

13

*p* *rit.* *f* *p*

Study no. 11

### Semplice Simple

Carlo Domeniconi  
(b. 1947)

$\text{♩} = 50 - 60$

5

9

13

*un poco più animato*

*rall. a Tempo 1*

*Fine*

*D.C. al Fine*

# Folk Song

Richard Miles Jackman  
(b. 1963)

Moderato ♩ = 116 - 132

5

10

15

20

25

30

*a m i*

*a m i*

*p*

*p*

*p*

*p*

## Study no. 13

## Very Scary Bass Study

James Brown  
(b. 1967)Molto giocoso  $\text{♩} = 60 - 69$ 

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## Study no. 14

## Lesson 65

Julio Sagreras  
(1879–1942) $\text{♩} = 72 - 80$ 

Source: *Las primeras lecciones*

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# The Blue Knight

Michael Coghlan  
(b. 1955)

Allegro ♩ = 80 - 92

The first system of music is in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *f*. The melody continues with eighth notes and quarter notes, including fingerings *i*, *m*, *a*, *m*, *i*, and *m*. The system ends with a half note G4.

The second system starts at measure 5. It features a treble clef and a key signature of one flat. The melody consists of eighth notes and quarter notes. The first measure has a dynamic marking of *p*. The system ends with a half note G4 and a dynamic marking of *p*.

The third system starts at measure 9. It features a treble clef and a key signature of one flat. The melody consists of eighth notes and quarter notes. The first measure has a dynamic marking of *p*. The system ends with a half note G4 and a dynamic marking of *p*.

The fourth system starts at measure 14. It features a treble clef and a key signature of one flat. The melody consists of eighth notes and quarter notes. The first measure has a dynamic marking of *p*. The system ends with a half note G4 and a dynamic marking of *p*.

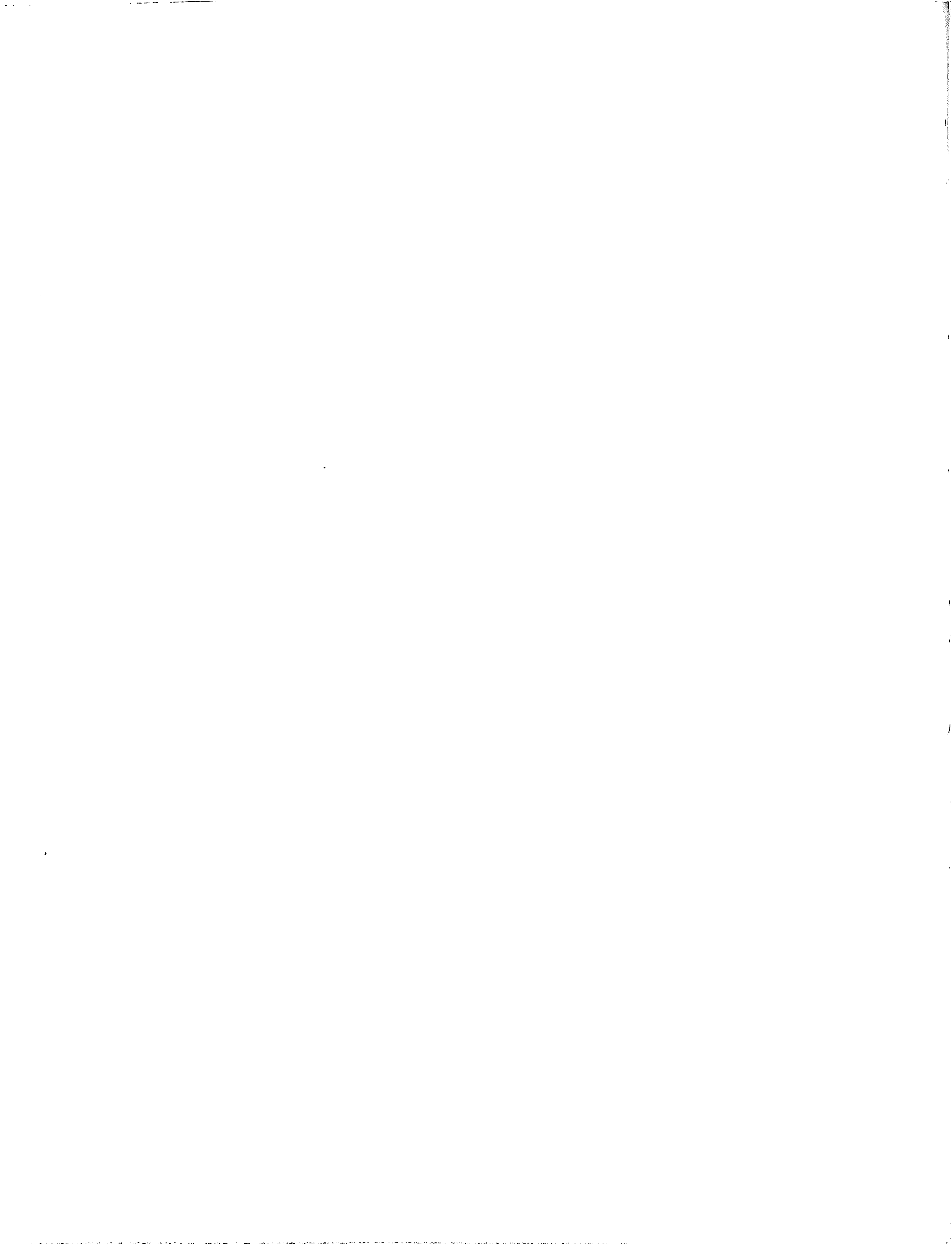
The fifth system starts at measure 19. It features a treble clef and a key signature of one flat. The melody consists of eighth notes and quarter notes. The first measure has a dynamic marking of *p*. The system ends with a half note G4 and a dynamic marking of *p*.

The sixth system starts at measure 23. It features a treble clef and a key signature of one flat. The melody consists of eighth notes and quarter notes. The first measure has a dynamic marking of *p*. The system ends with a half note G4 and a dynamic marking of *p*.

The seventh system starts at measure 27. It features a treble clef and a key signature of one flat. The melody consists of eighth notes and quarter notes. The first measure has a dynamic marking of *p*. The system ends with a half note G4 and a dynamic marking of *p*. The tempo marking *molto rit.* is placed below the first measure.









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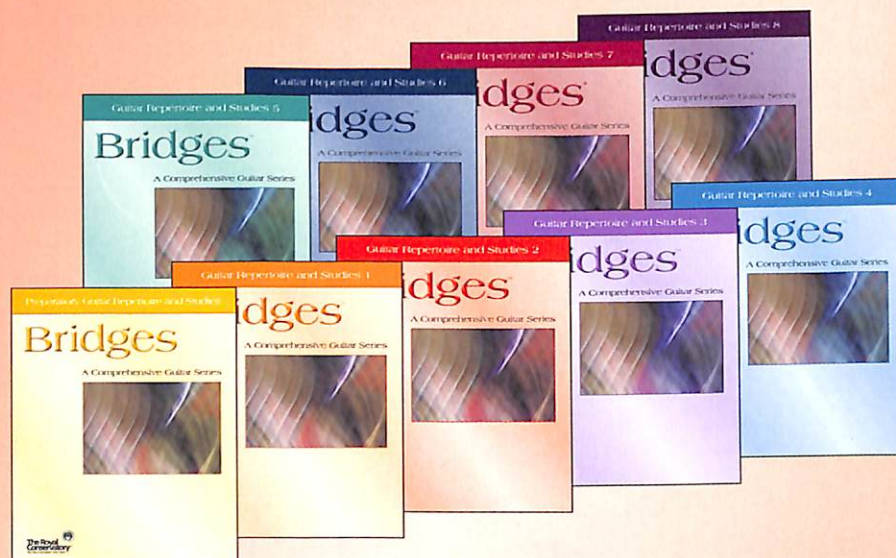
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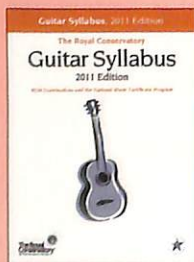
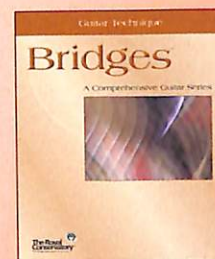
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