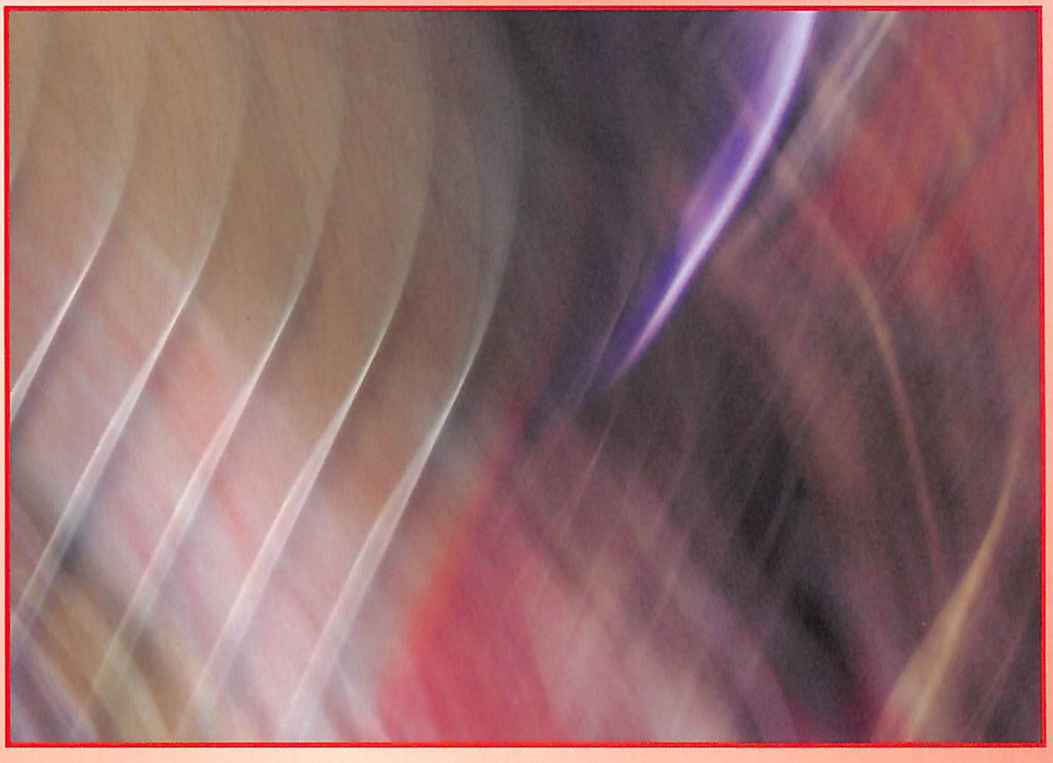
Guitar Repertoire and Studies 2

Bridges®

A Comprehensive Guitar Series



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The Royal Conservatory®
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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Guitar Level 2
Repertoire and Etudes

Bridges®
A Comprehensive Guitar Series

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FREDERICK HARRIS MUSIC

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.

Robert Hamilton *Dr. Jeffrey McFadden*

Symbols and Abbreviations

p, i, m, a	right-hand fingering
1, 2, 3, 4	left-hand fingering
②	string number
⌐3	guide finger in left-hand shifting
	slur: a left-hand articulation of the second note of a pair-either a "hammer-on" (ascending pair) or "pull-off" (descending pair)
$\frac{4}{2}$II	partial barre: the top number of the 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
$\frac{6}{6}$II	full barre (*cejilla*): indicates that all six strings are covered
Piv. II	pivot barre: prepare barre by stopping the string with a segment of the barre finger *or* place barre while continuing to hold the previous note with finger 1
m.d.	*mano destra*: right hand
	arpeggiando: 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
pont.	*sul ponticello*: play with the right hand near the bridge to produce a brighter sound
tasto	*sul tasto*: play with the right hand near the fretboard to produce a softer, fuller sound
nat.	natural: follows *pont.* or *tasto* and indicates a return to playing in the usual manner
rasg.	*rasgueado*: strum the strings using the back surface of the right-hand nails
tamb.	*tambora*: sound the notes by tapping on or near the saddle in the rhythm indicated using the right-hand fingers or thumb
	golpe: a percussive knock created by hitting the guitar body with the right-hand fingers or thumb

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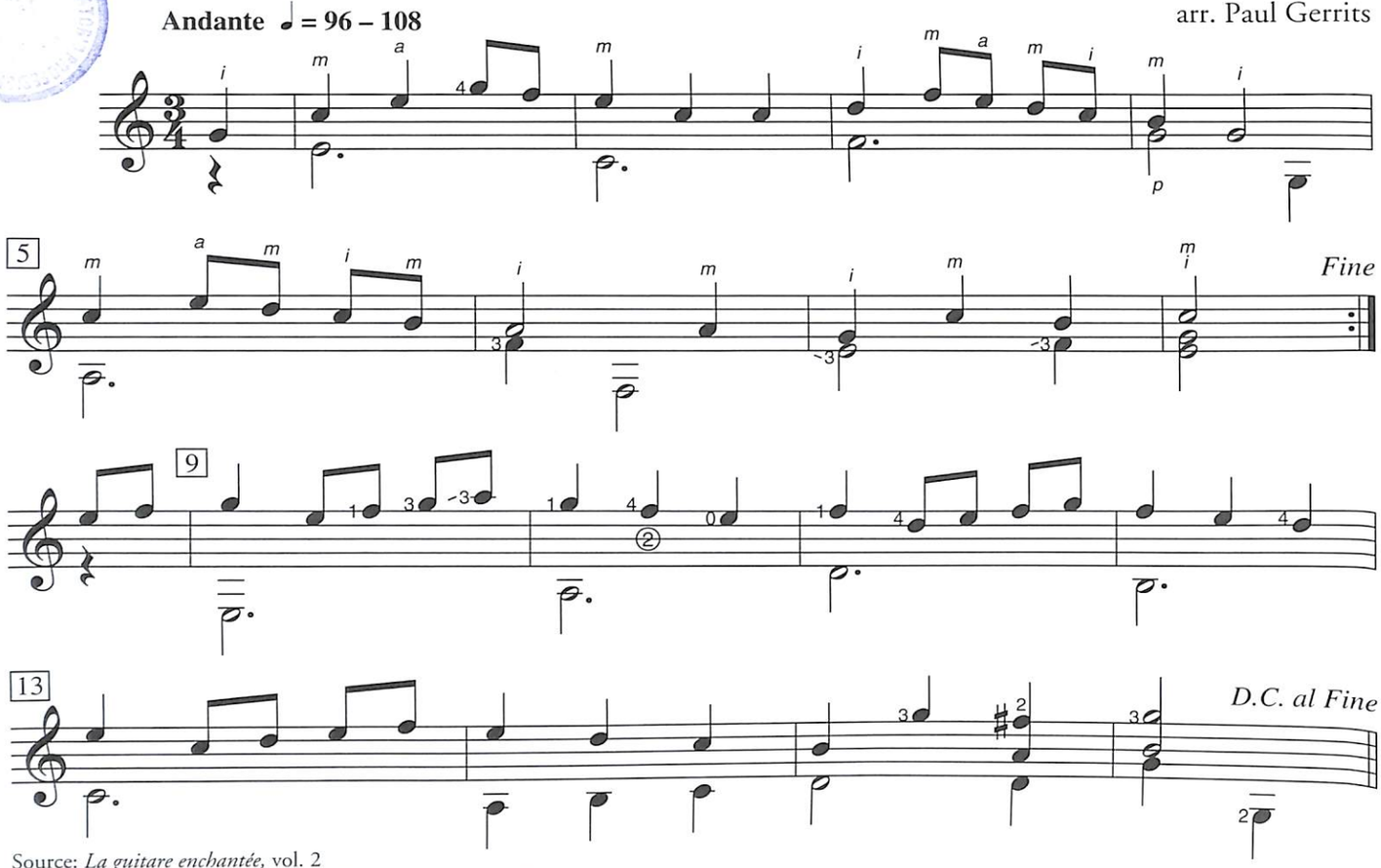
Llynn Onn

The Ash Grove

Traditional Welsh
arr. Paul Gerrits



Source: *La guitare enchantée,* vol. 2
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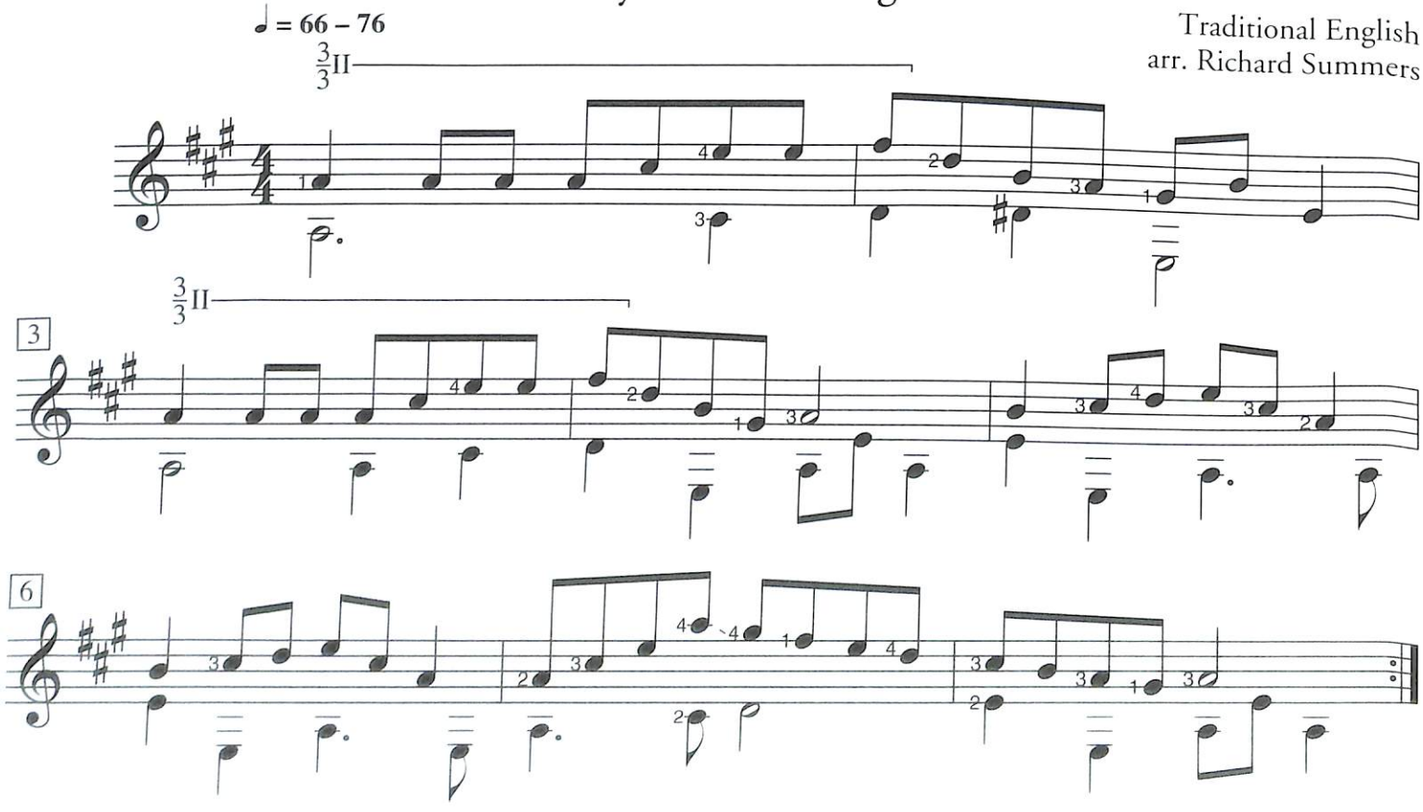
Early One Morning

Traditional English
arr. Richard Summers



Source: *Music for Classical Guitar,* book 3
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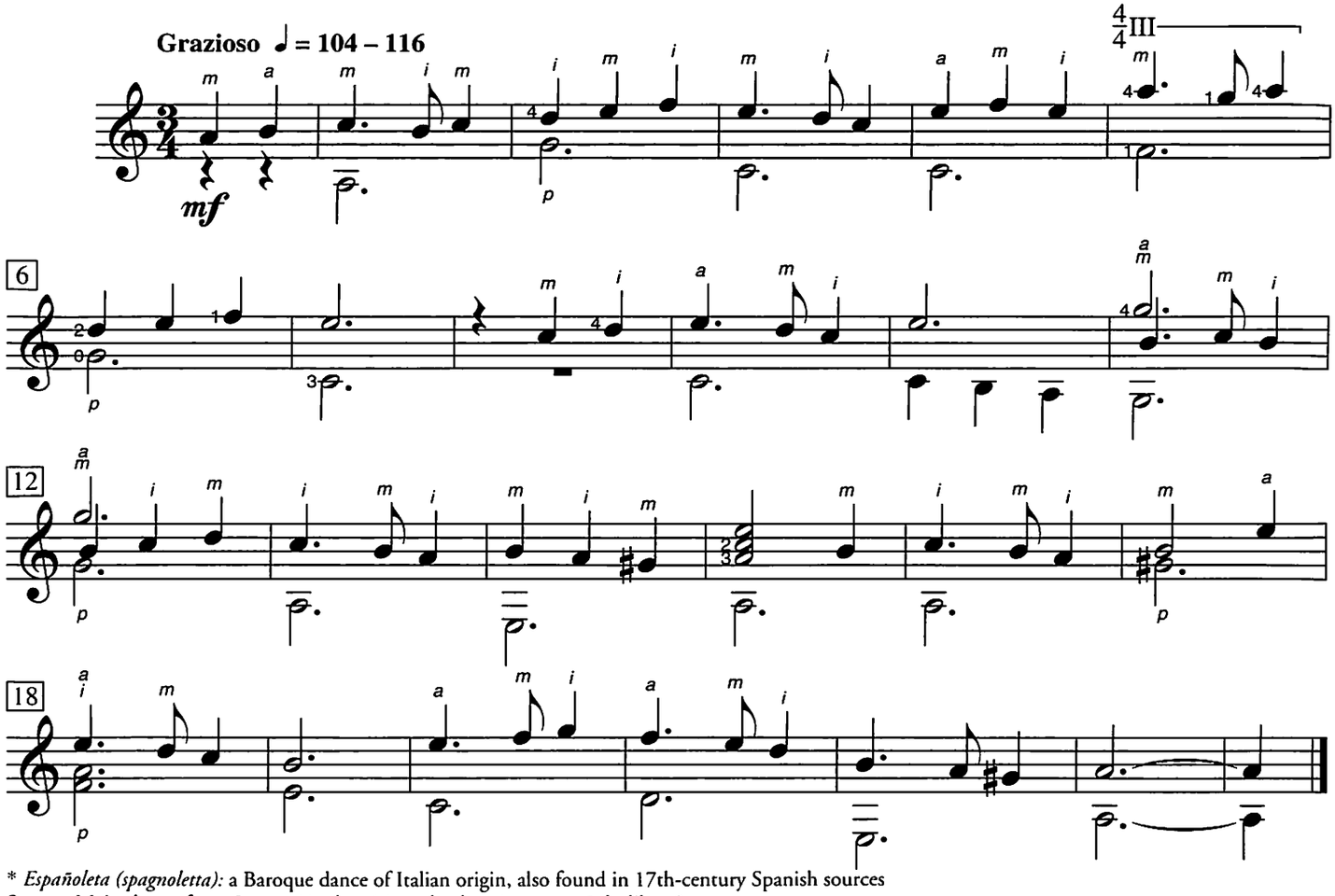
Españoleta*

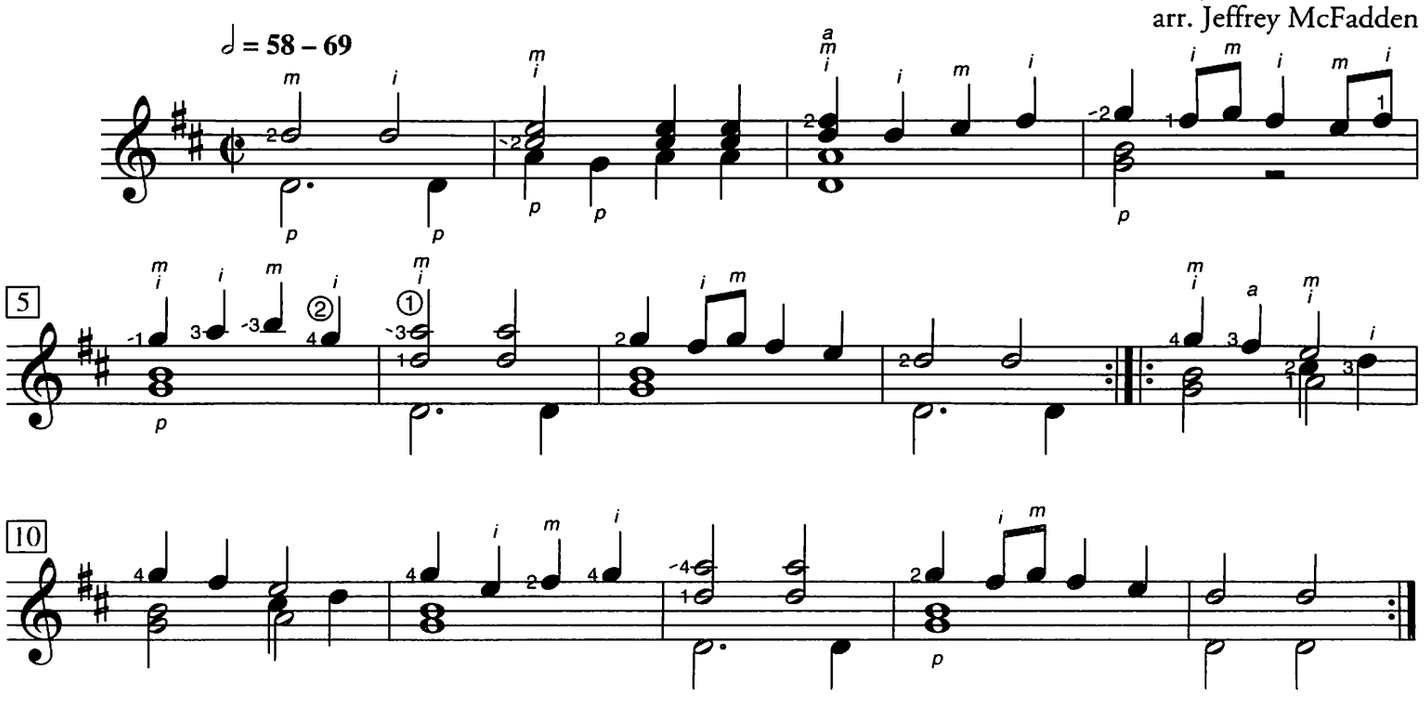
Gaspar Sanz
(*fl. ca* 1650–1710)



* *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



Source: *Le premier livre de guiterne*
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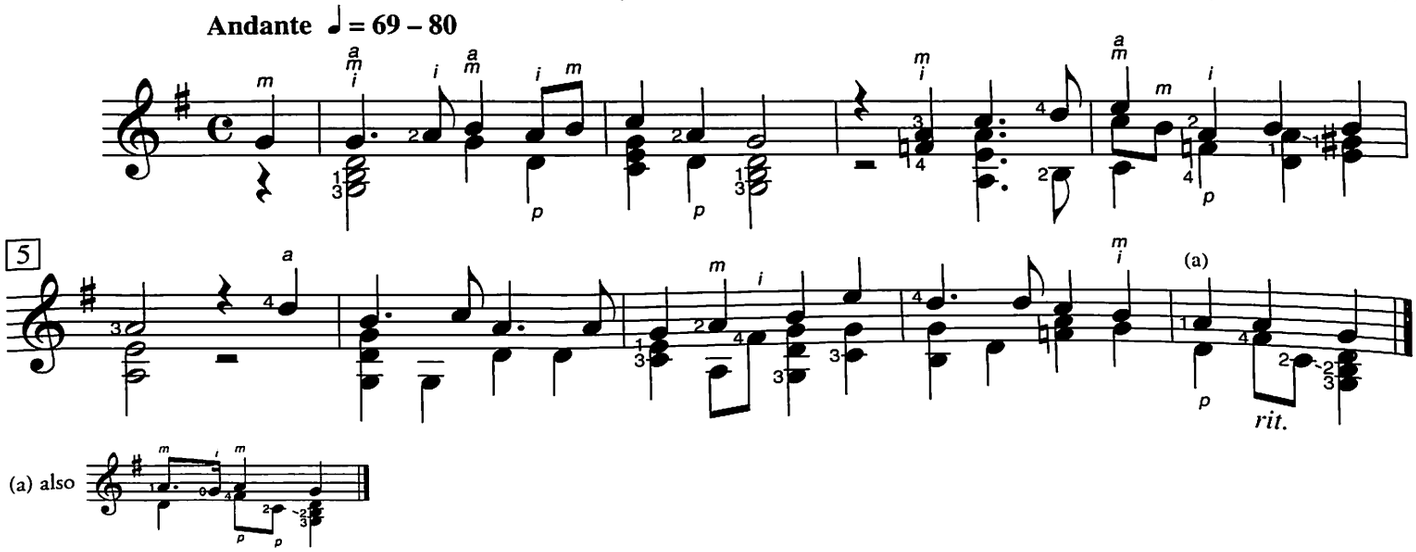
There Is a Lady Sweet and Kind*

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.

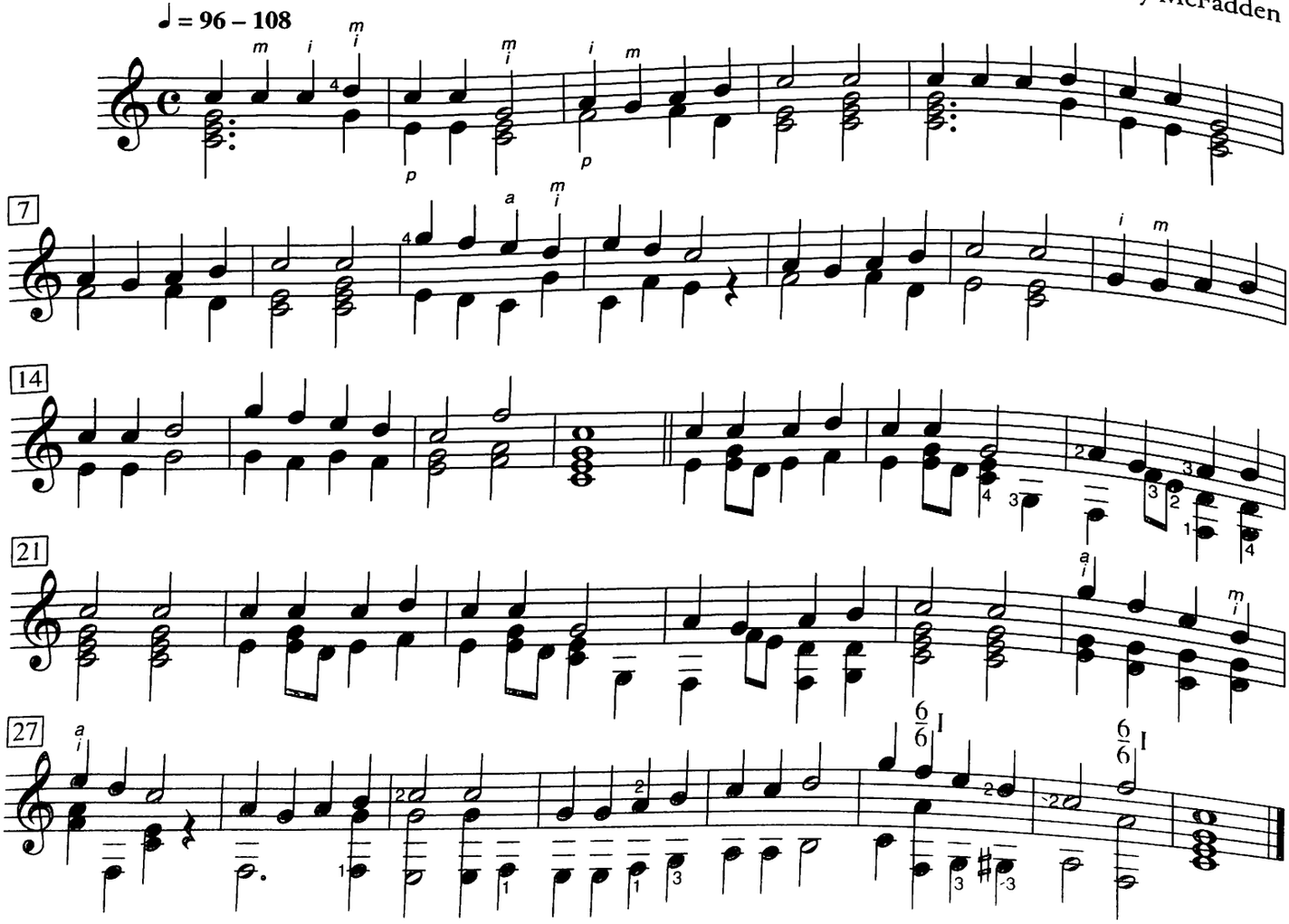
Thomas Ford
(*ca* 1580–1648)



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

Good King Wenceslas

Traditional
arr. Jeffrey McFadden



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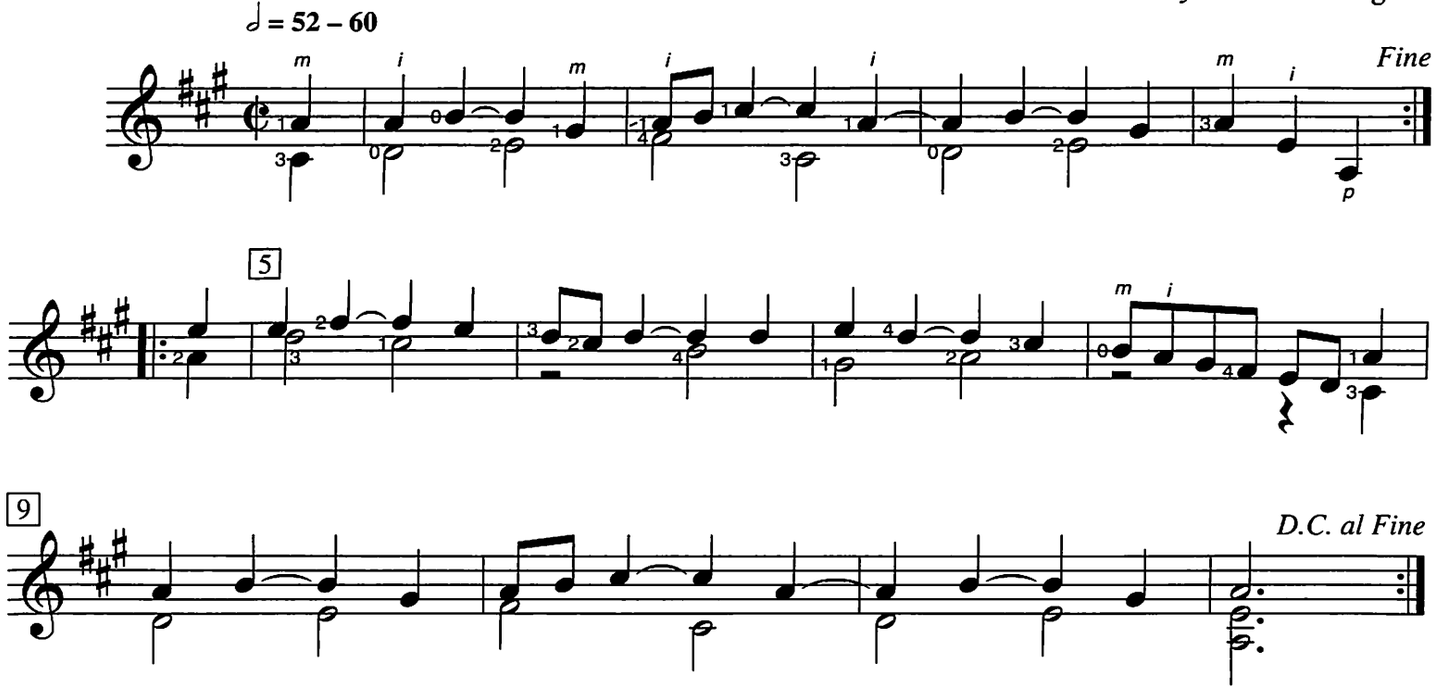
Bourrée II

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



Source: Suite for Solo Cello No. 4, BWV 1010
Original key: E flat Major
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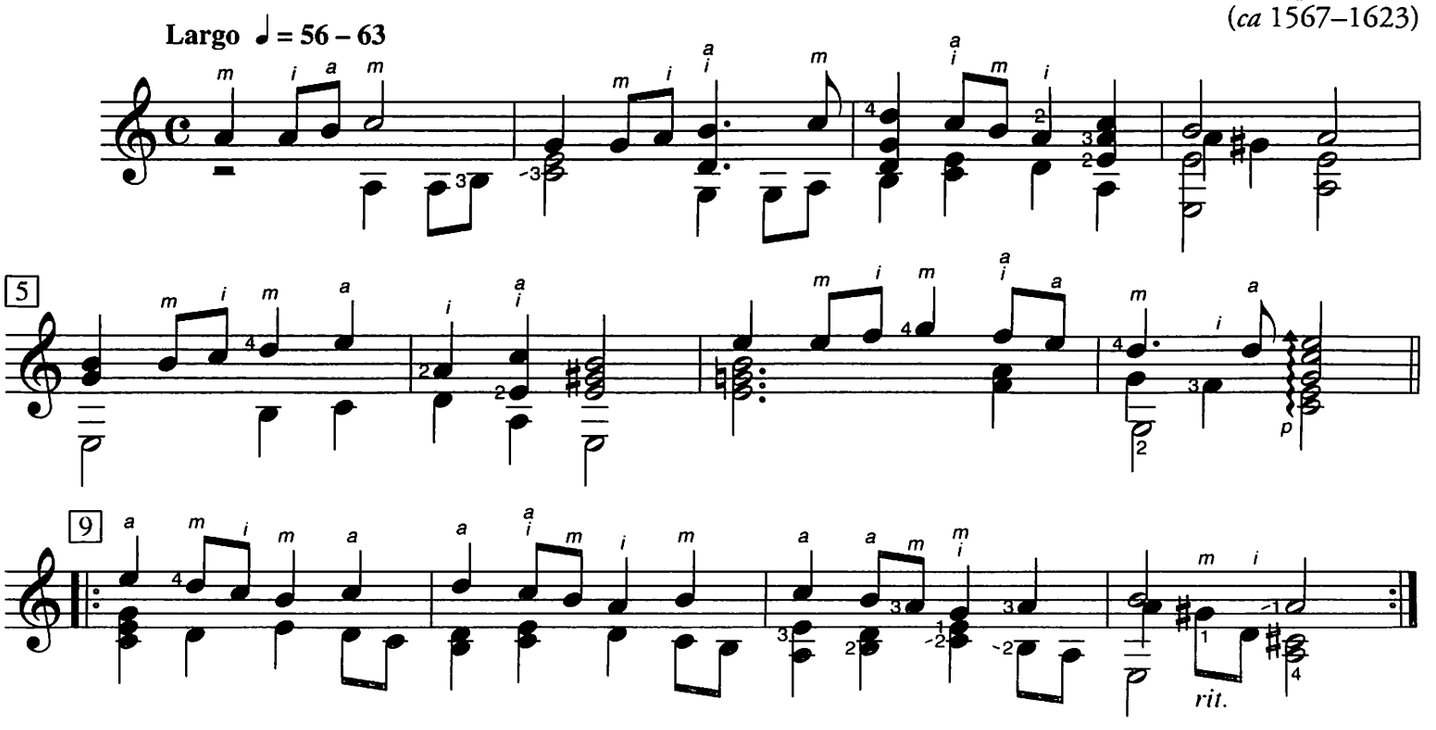
What Is a Day*

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.

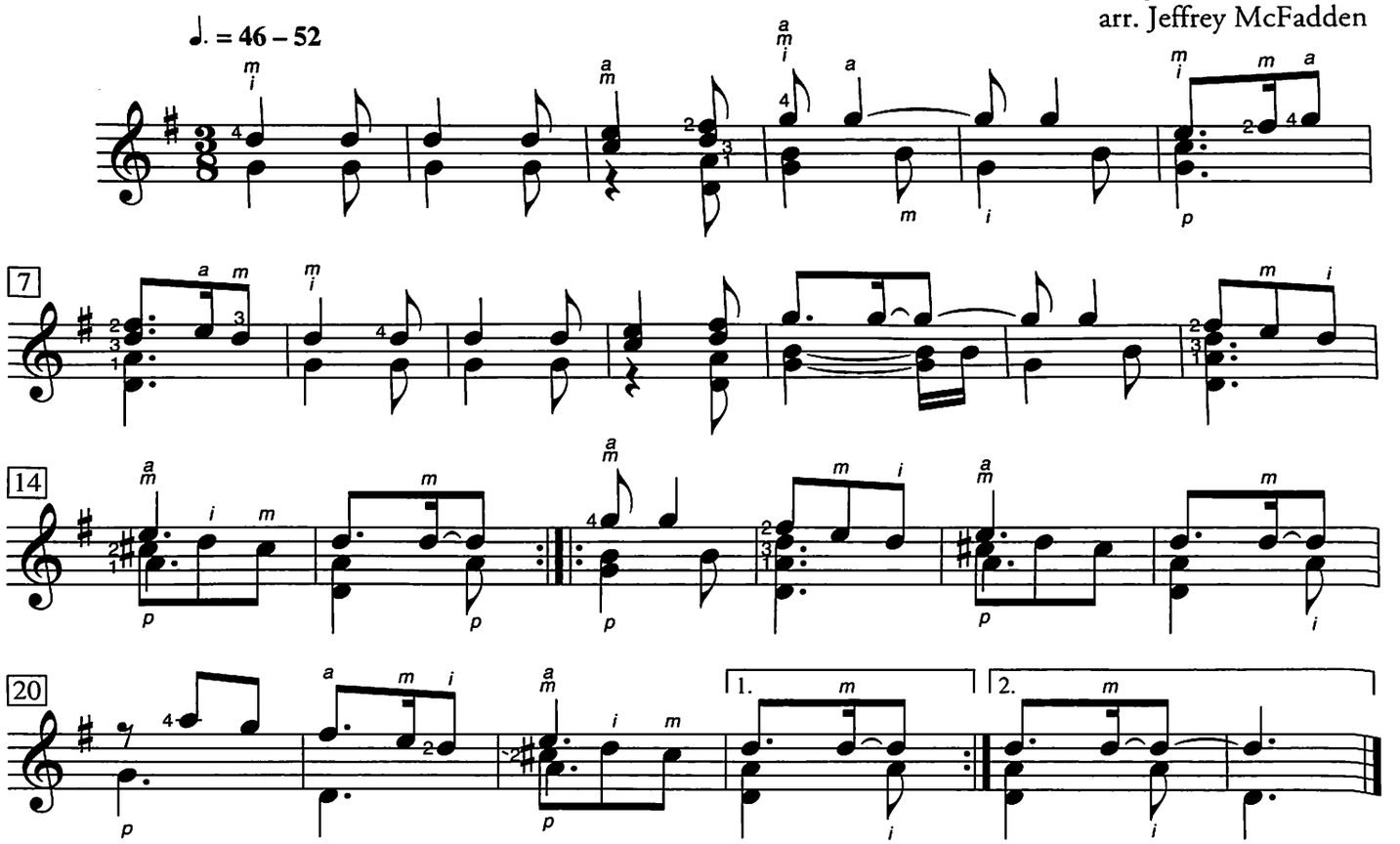
Philip Rosseter
(*ca* 1567–1623)



* Elizabethan lute song

Bransle

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



Source: *Le second livre de guiterne*
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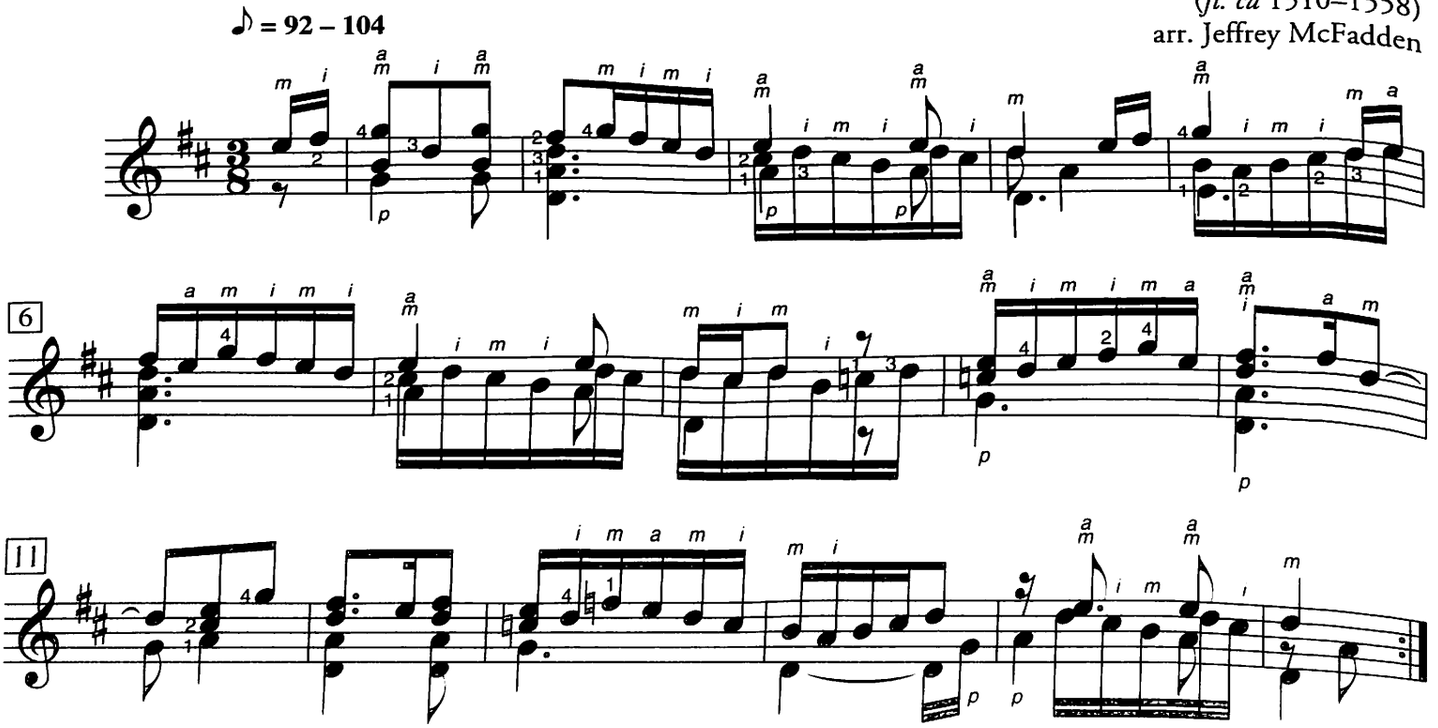
Gaillarde

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



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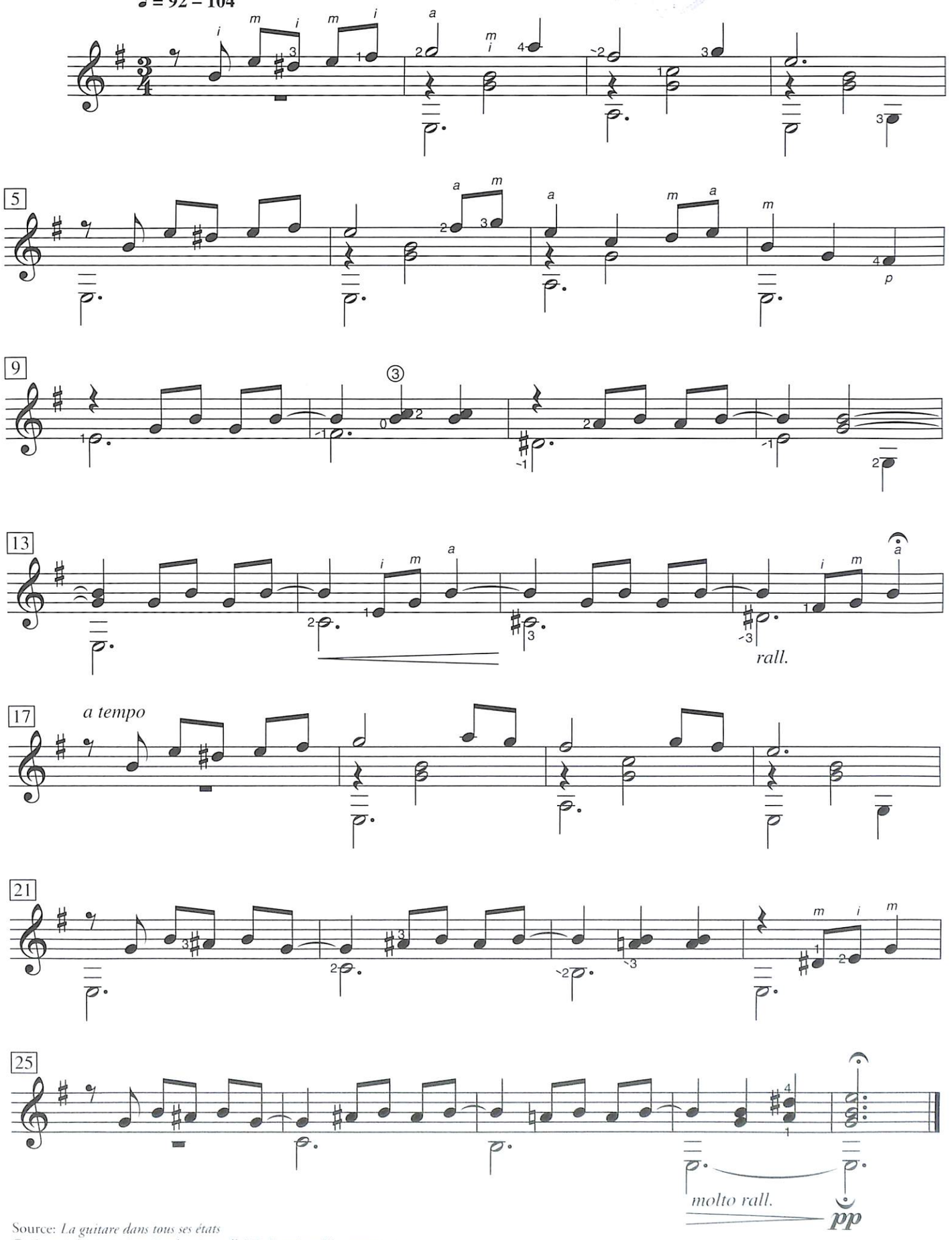
Coutances

Thierry Tisserand
(b. 1956)



Source: *La guitare dans tous ses états*
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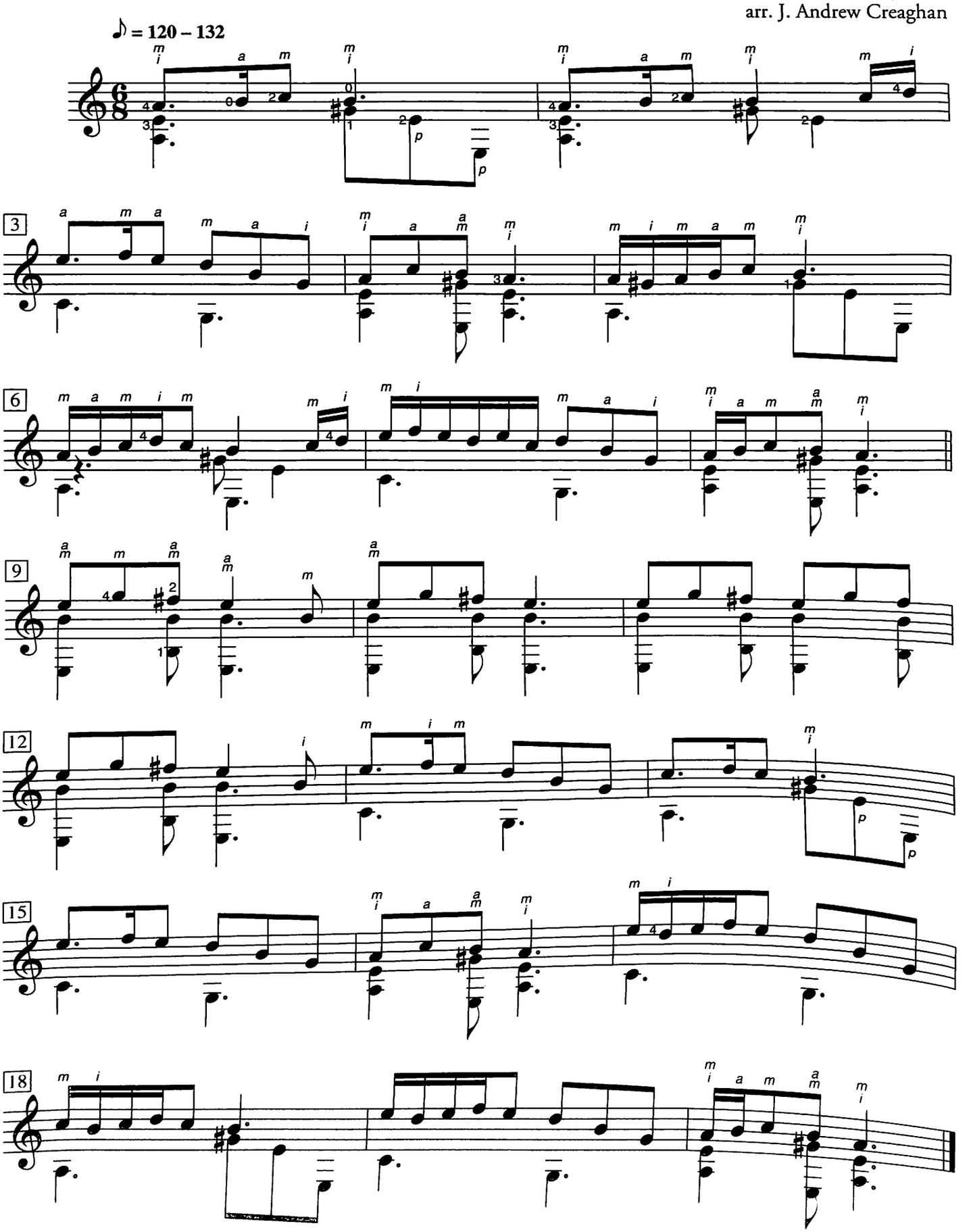
Packington's Pound

Anonymous
arr. J. Andrew Creaghan



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

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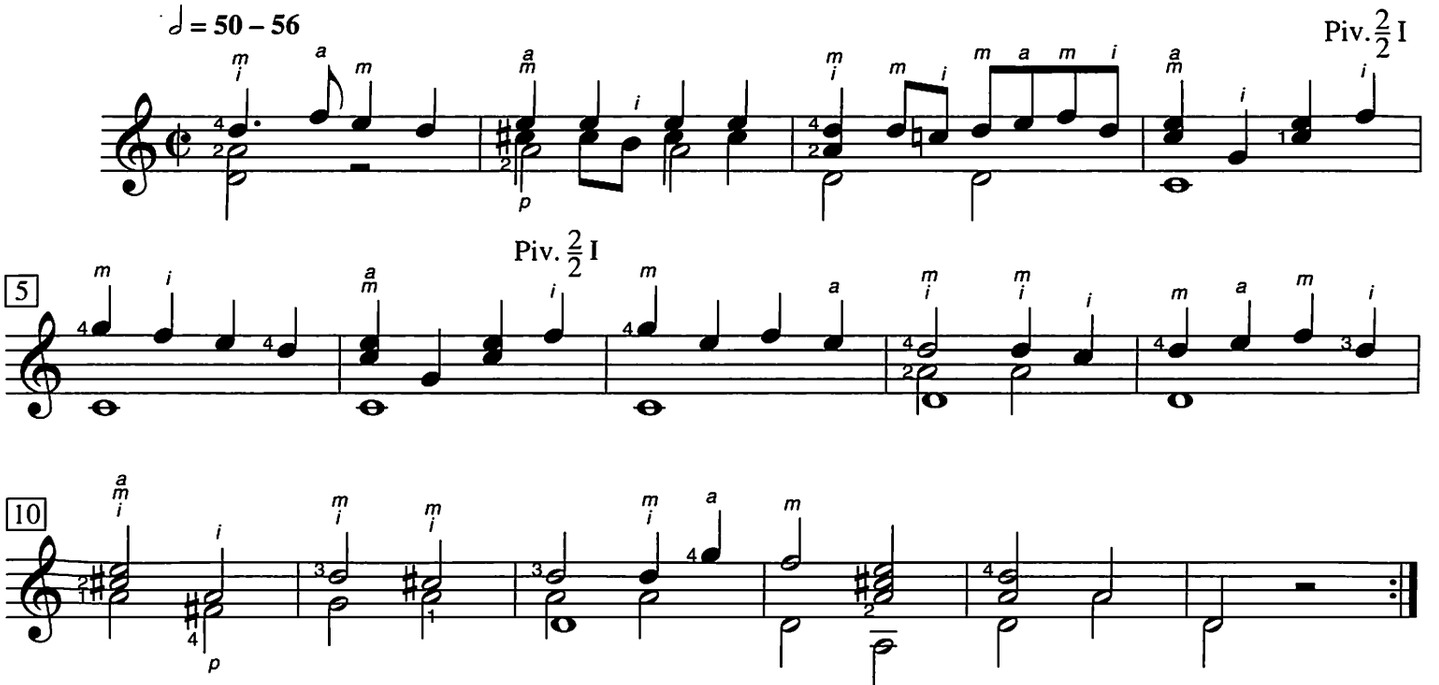
Pavaniglia*

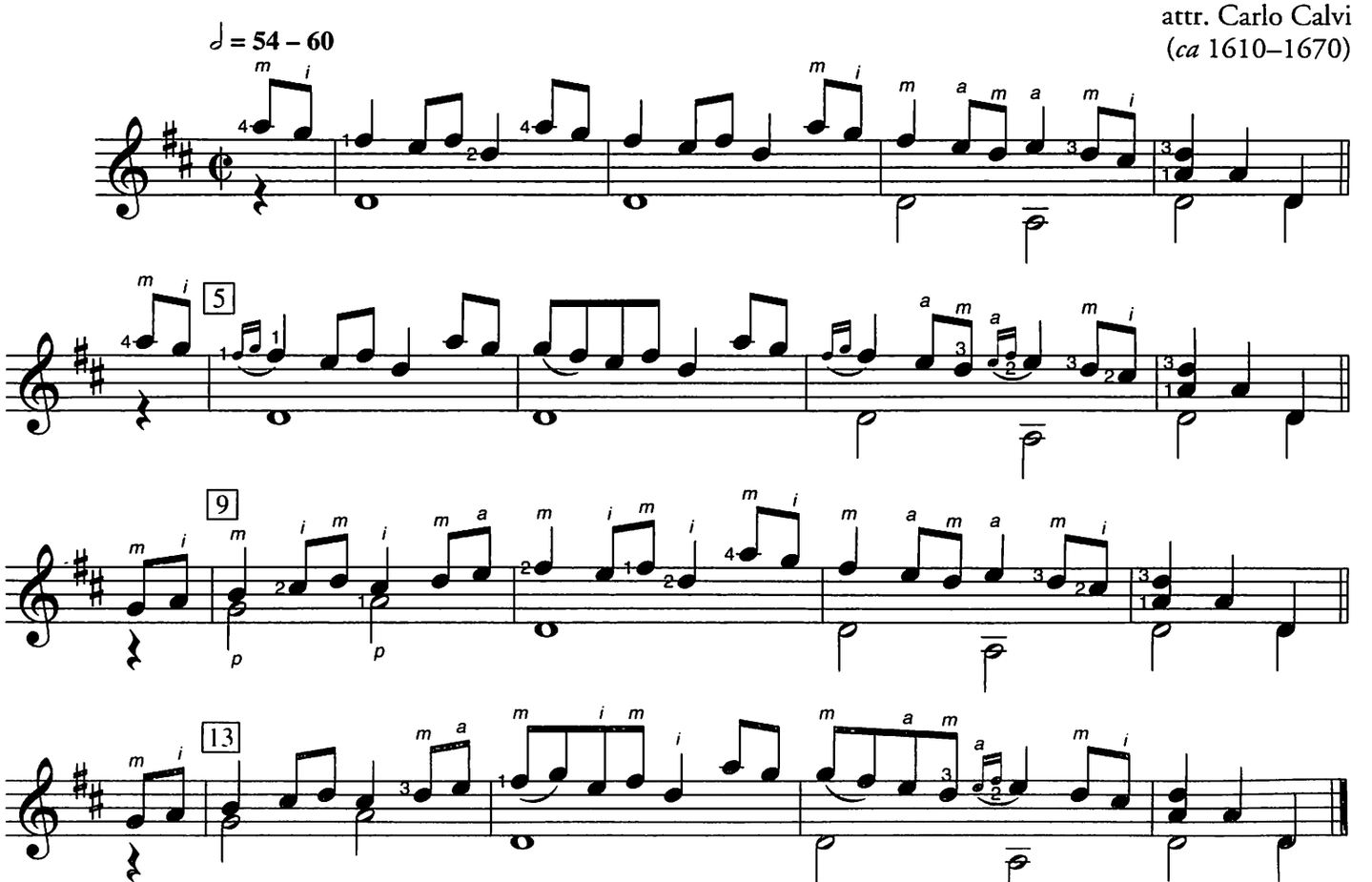
attr. Carlo Calvi
(*ca* 1610–1670)



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

Canario*

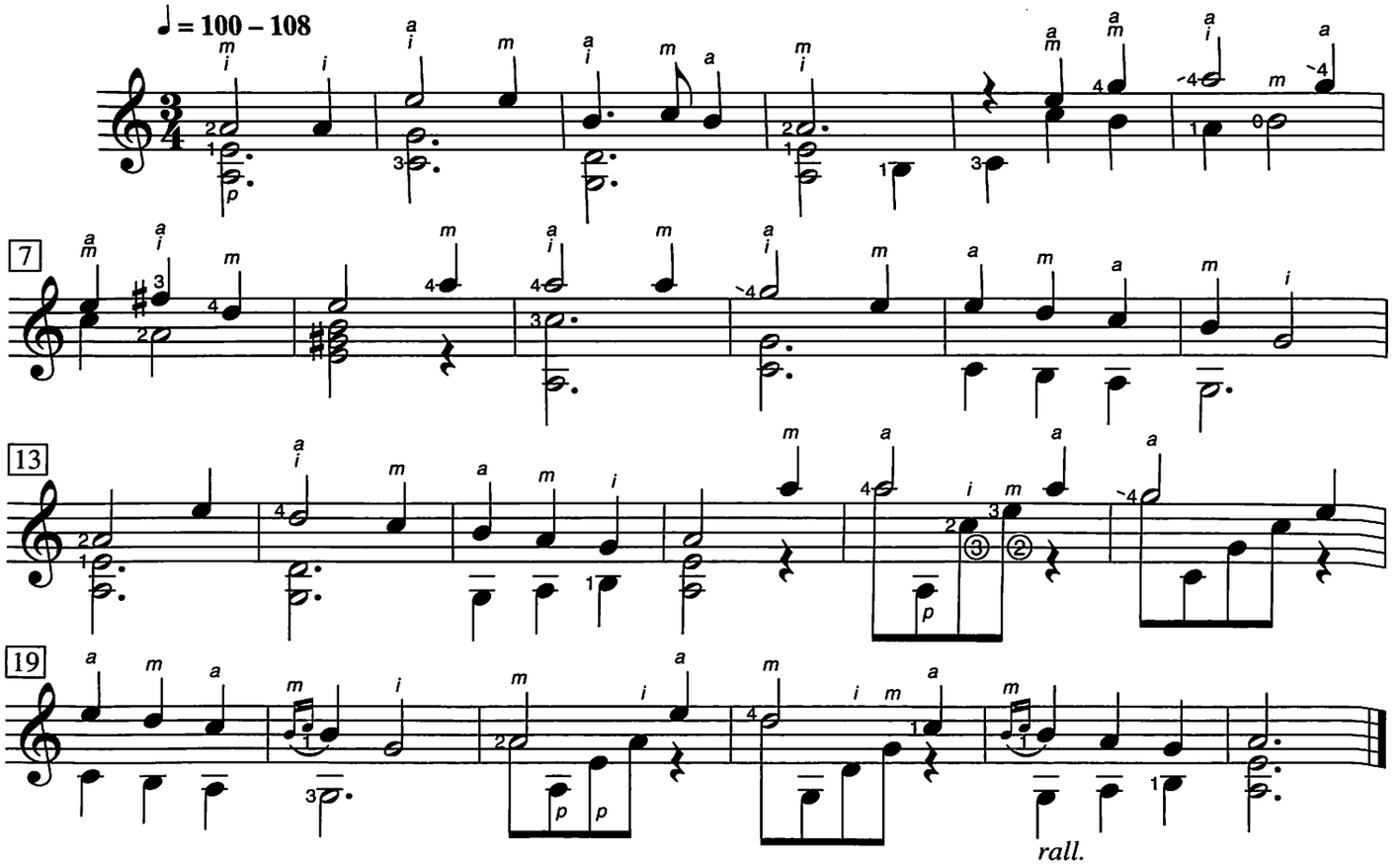
attr. Carlo Calvi
(*ca* 1610–1670)



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 stamping
Source: *Intavolatura di chitarra e chitarriglia,* collected by Carlo Calvi

Scarborough Fair

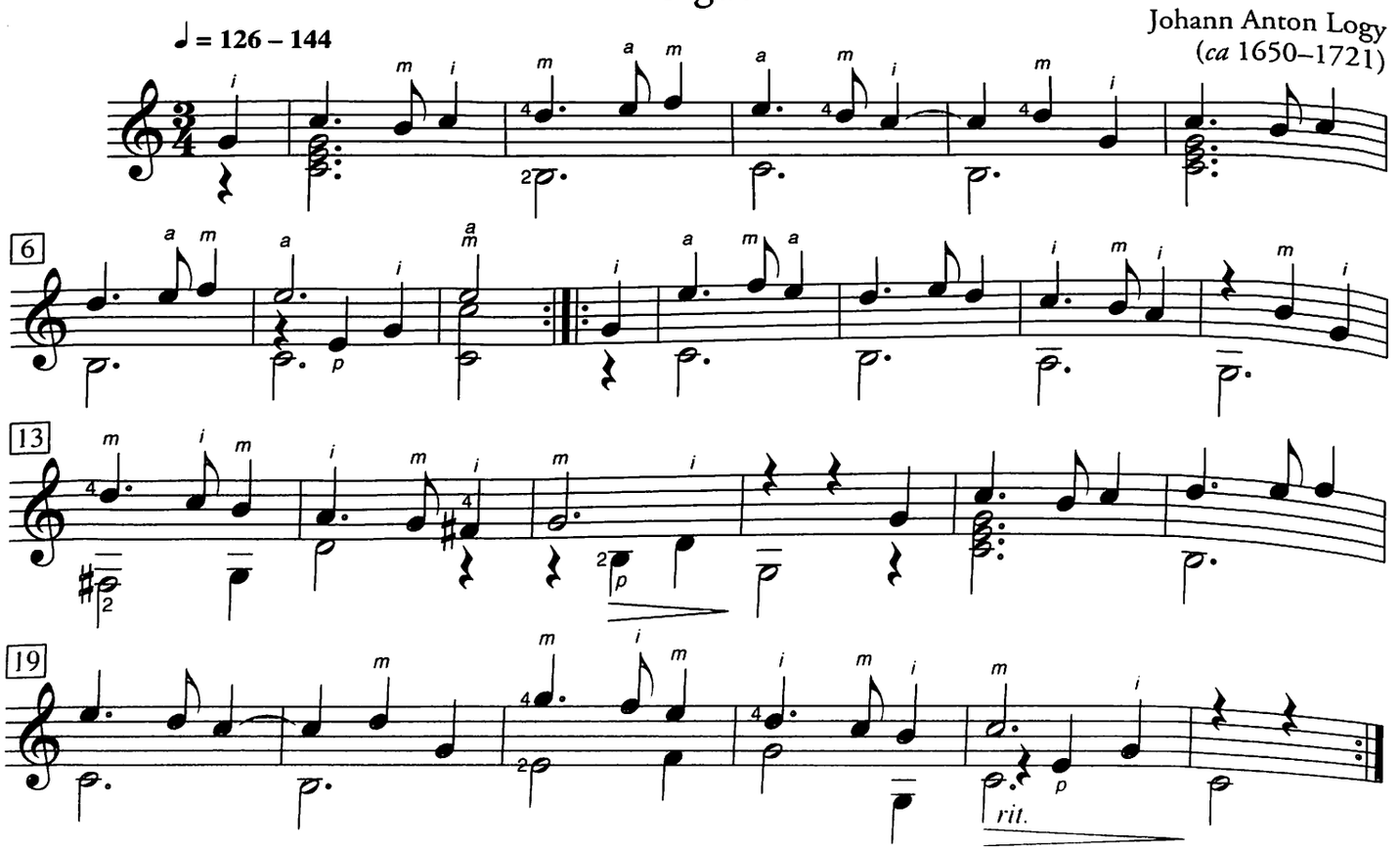
Traditional English
arr. Norbert Kraft



Arrangement © copyright 1980 Norbert Kraft. Reprinted by permission.

Gigue

Johann Anton Logy
(*ca* 1650–1721)

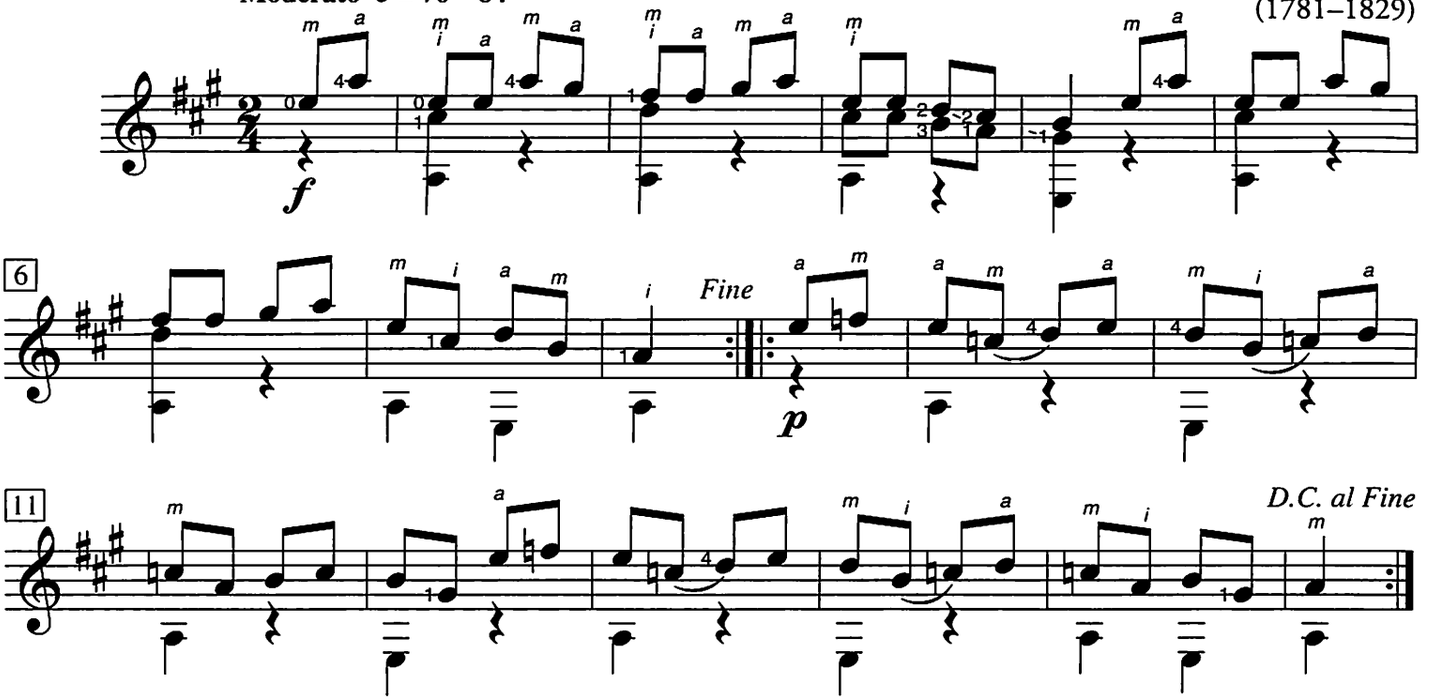


Source: *Little Suite in C Major*

Écossaise

op. 33, no. 11

Mauro Giuliani
(1781–1829)

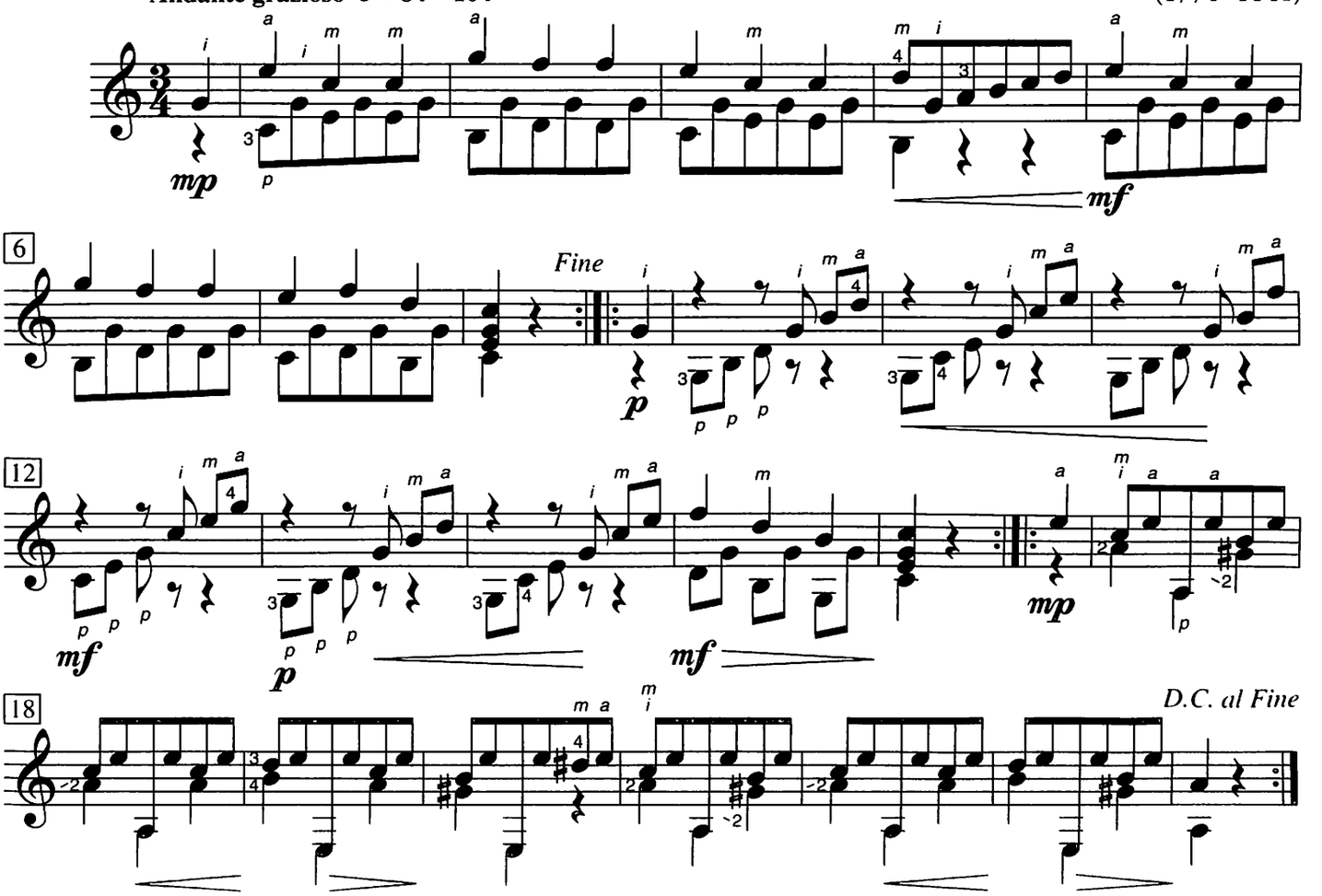


Source: *Douze écossaises pour la guitarre,* op. 33

Waltz

op. 241, no. 24

Ferdinando Carulli
(1770–1841)

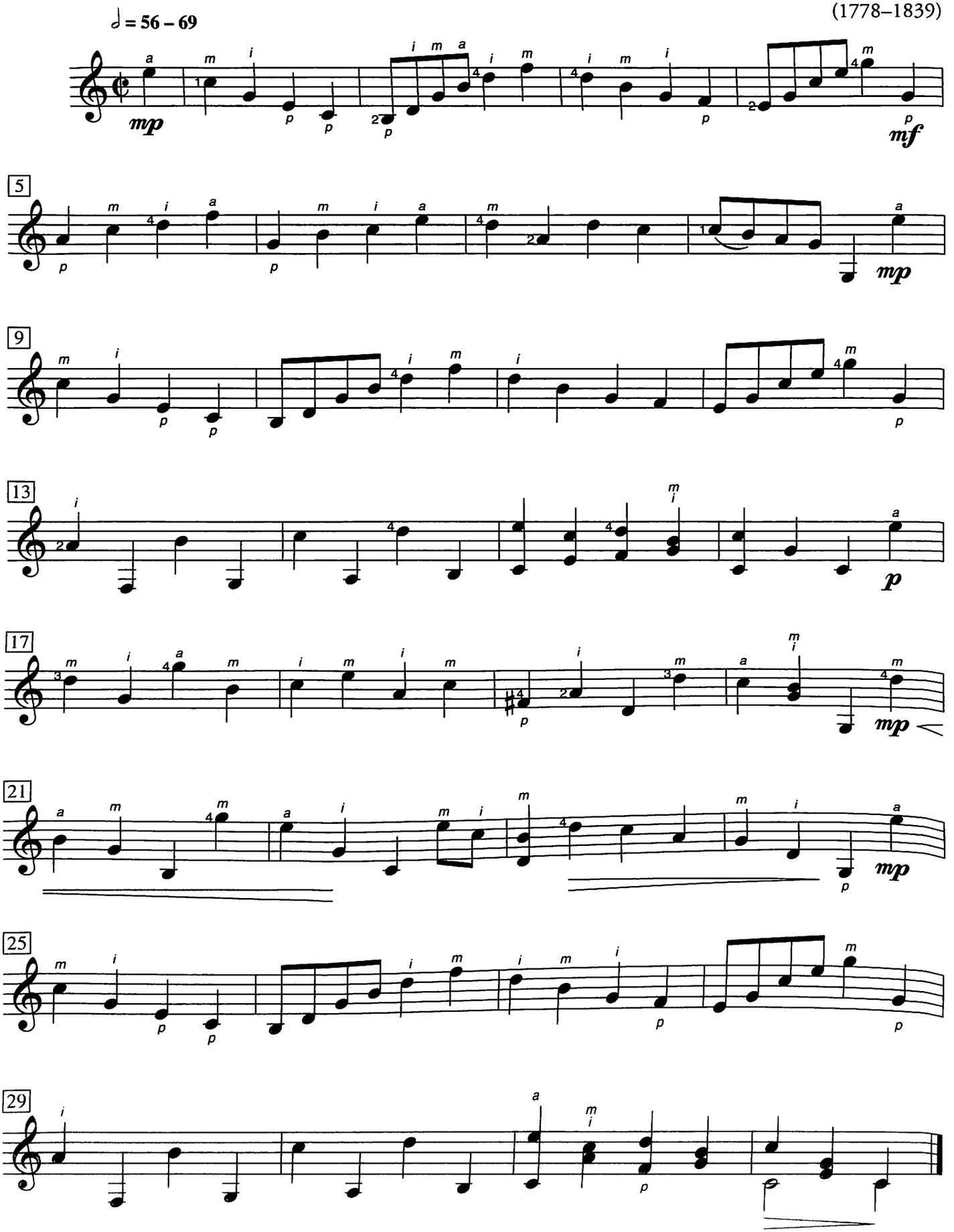


Source: *Méthode complète pour parvenir à pincer de la guitare,* op. 241

Andante

op. 44, no. 1

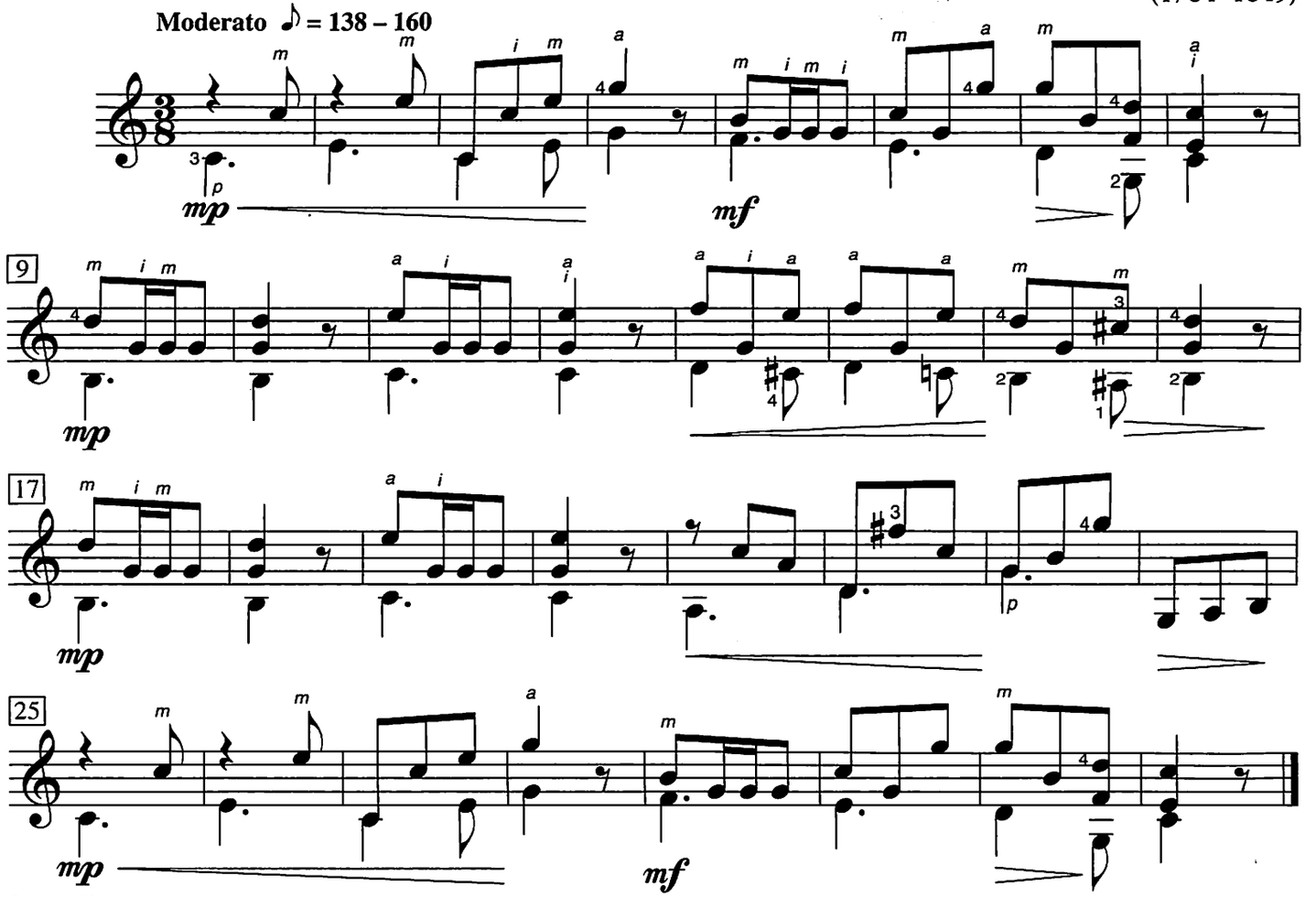
Fernando Sor
(1778–1839)



Source: *Vingt-quatre petites pièces progressives*, op. 44

Waltz

Dionisio Aguado
(1784–1849)

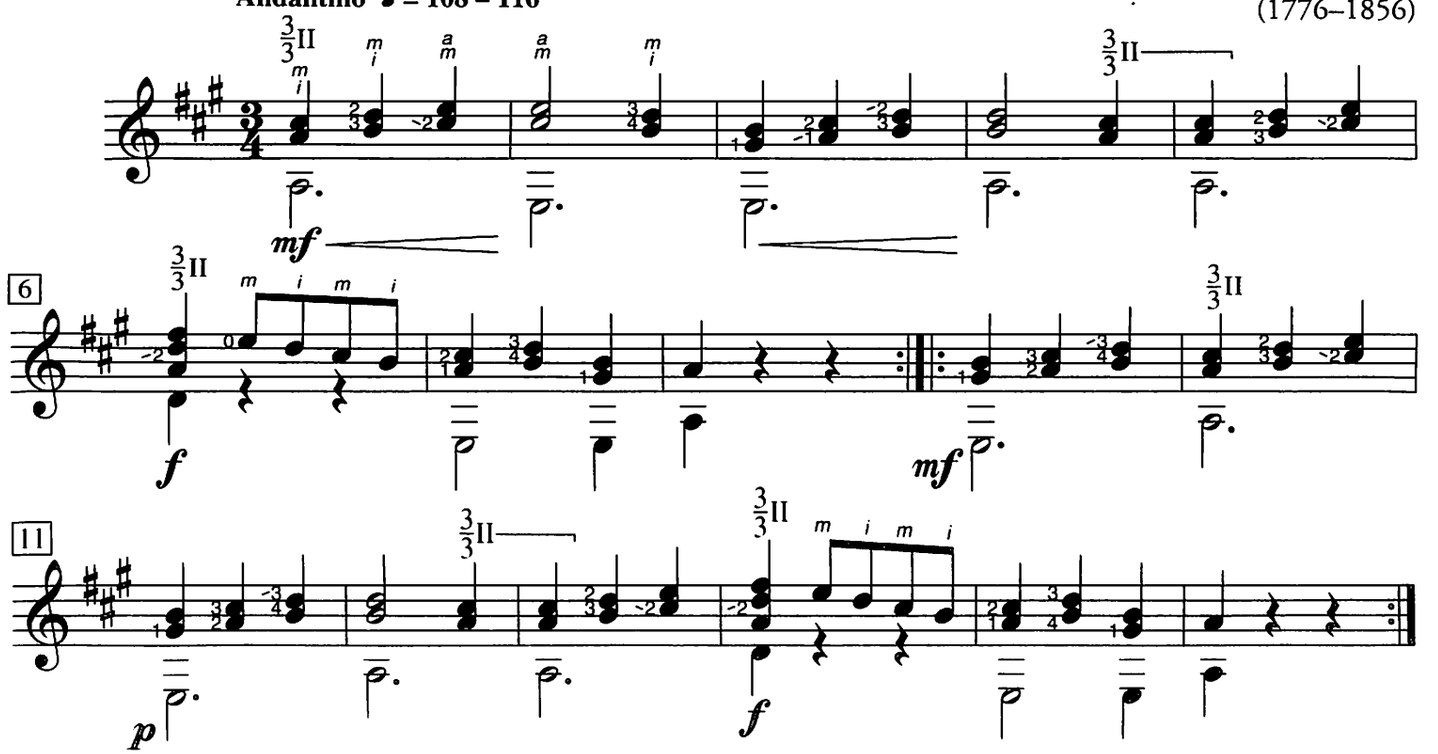


Source: *Nuevo metodo para guitarra*

Arietta

op. 168, no. 43

Joseph Küffner
(1776–1856)

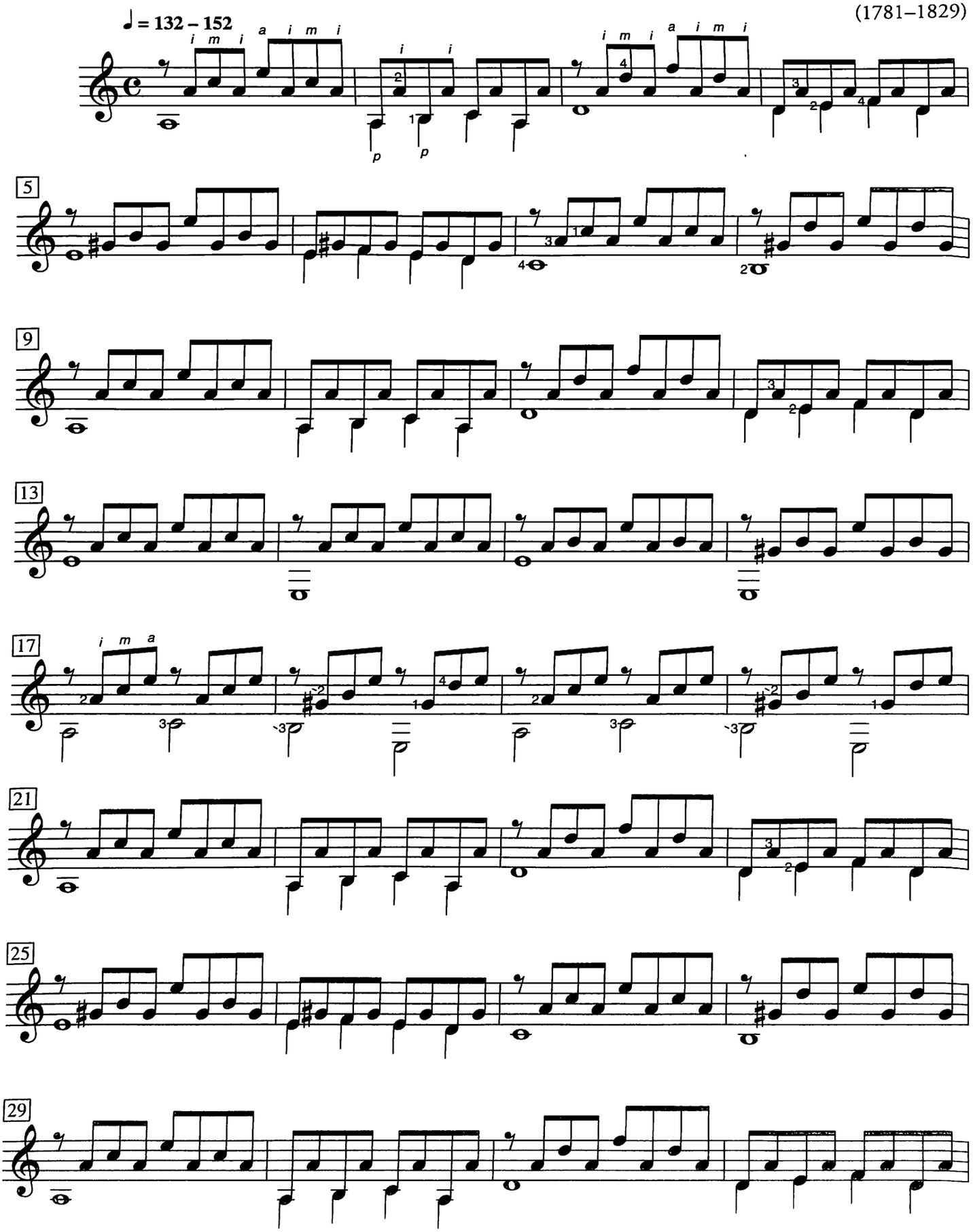


Source: *Lecons a l'usage des commencants*, op. 168 (originally written as a duet)

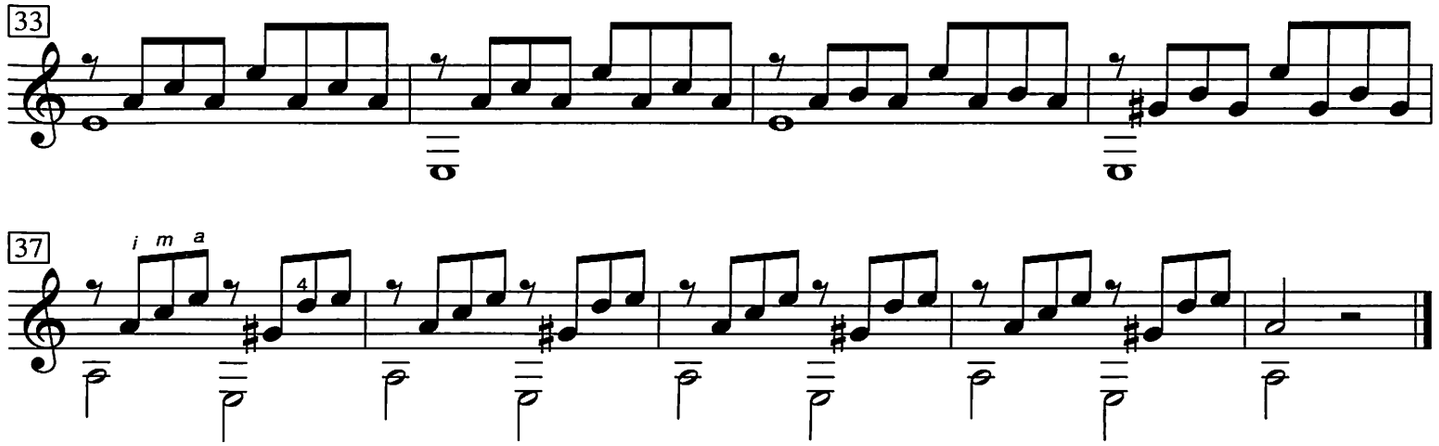
Allegro

op. 50, no. 13

Mauro Giuliani
(1781–1829)



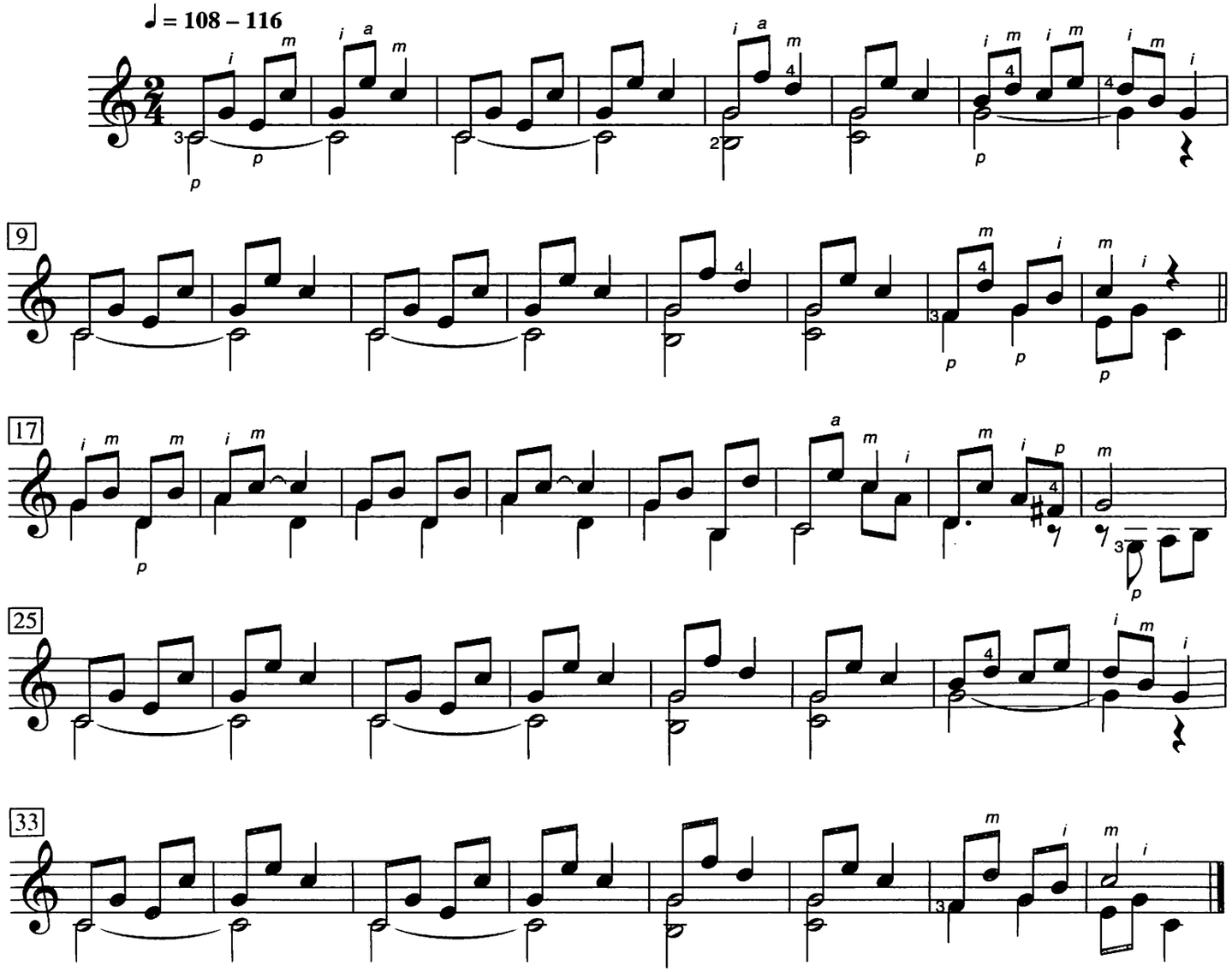
Source: *Le papillon pour la guitare*, op. 50



Allegretto

op. 44, no. 2

Fernando Sor
(1778–1839)

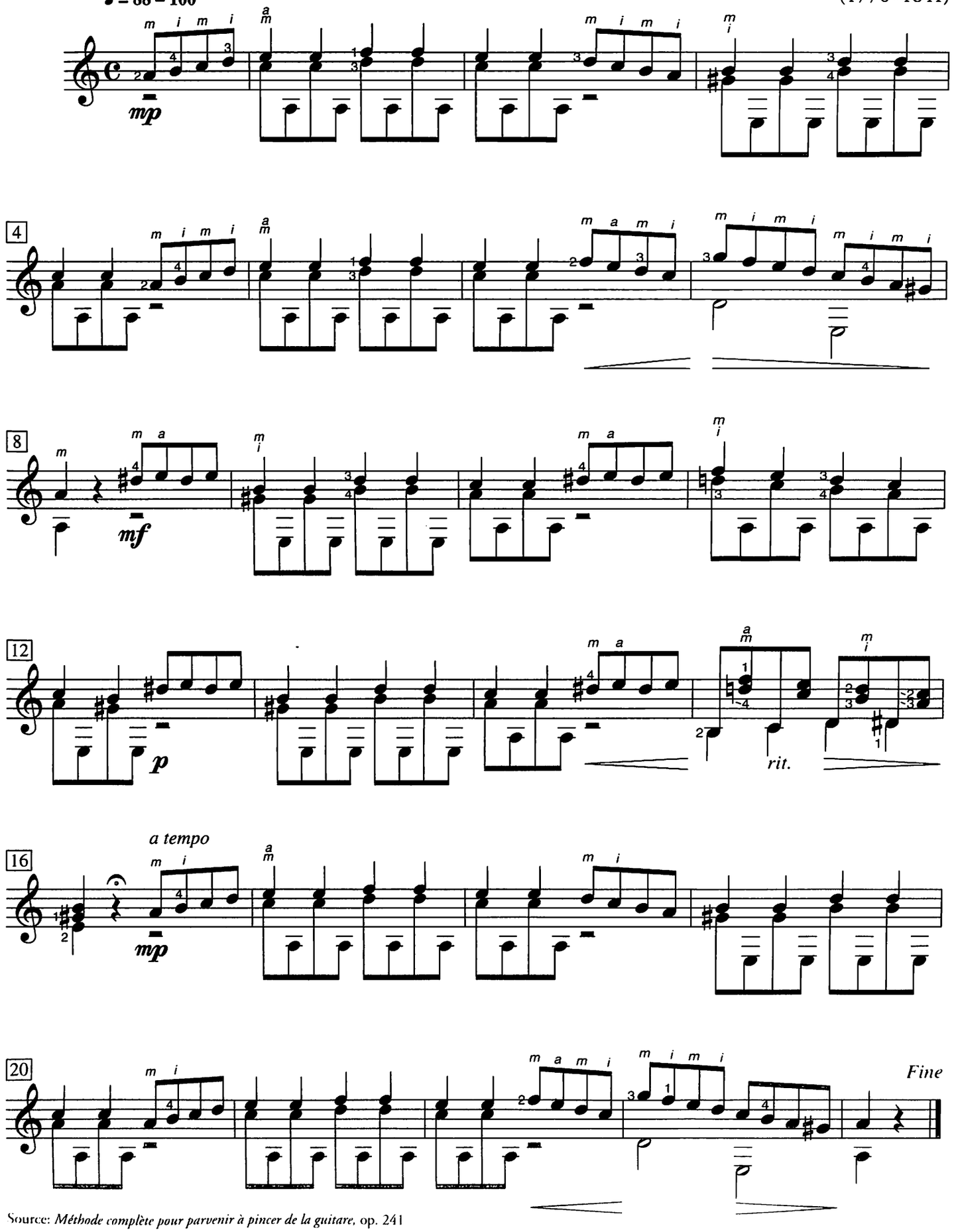


Source: *Vingt-quatre petites pièces progressives*, op. 44

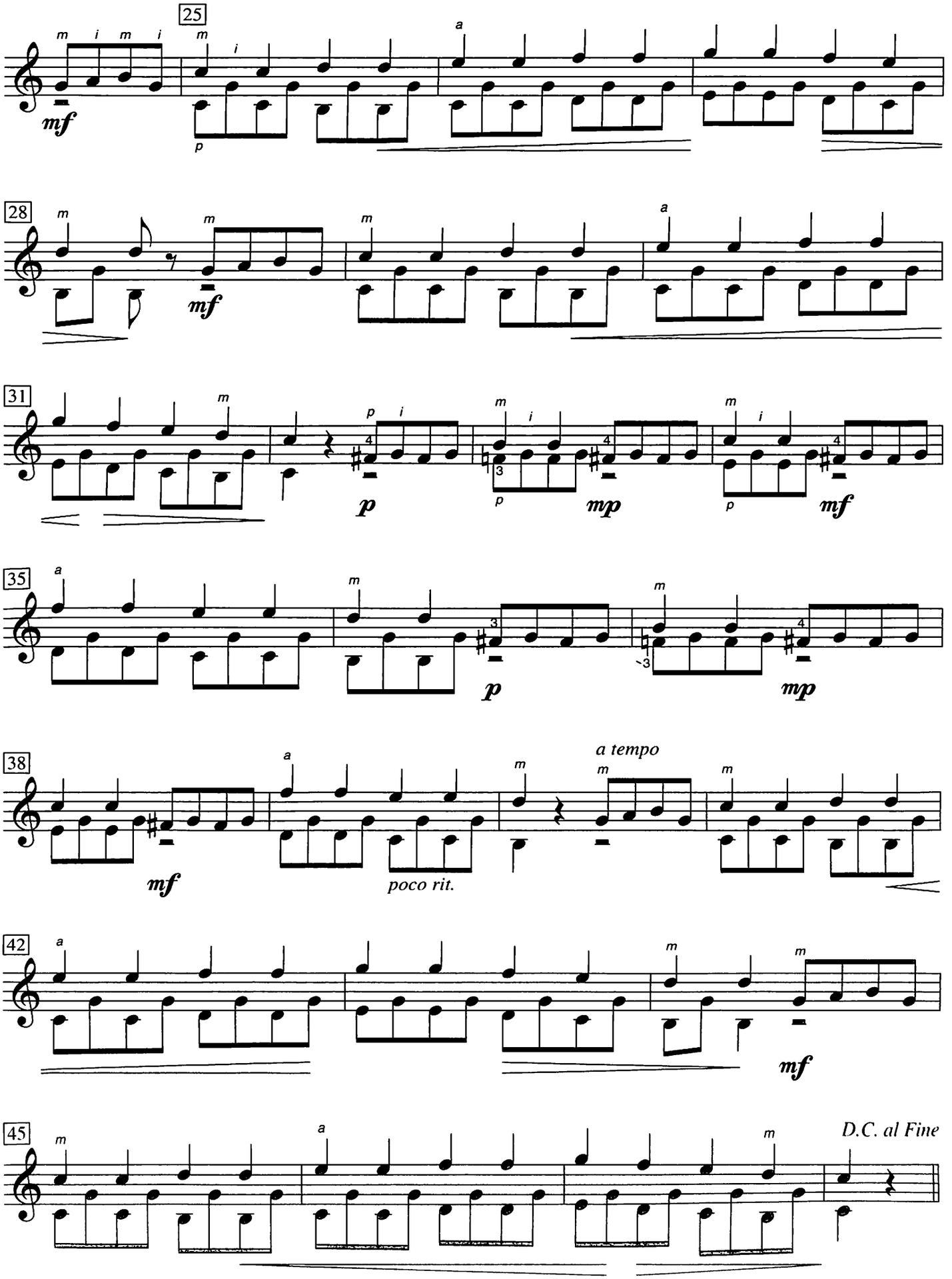
Andante

op. 241, no. 18

Ferdinando Carulli
(1770–1841)



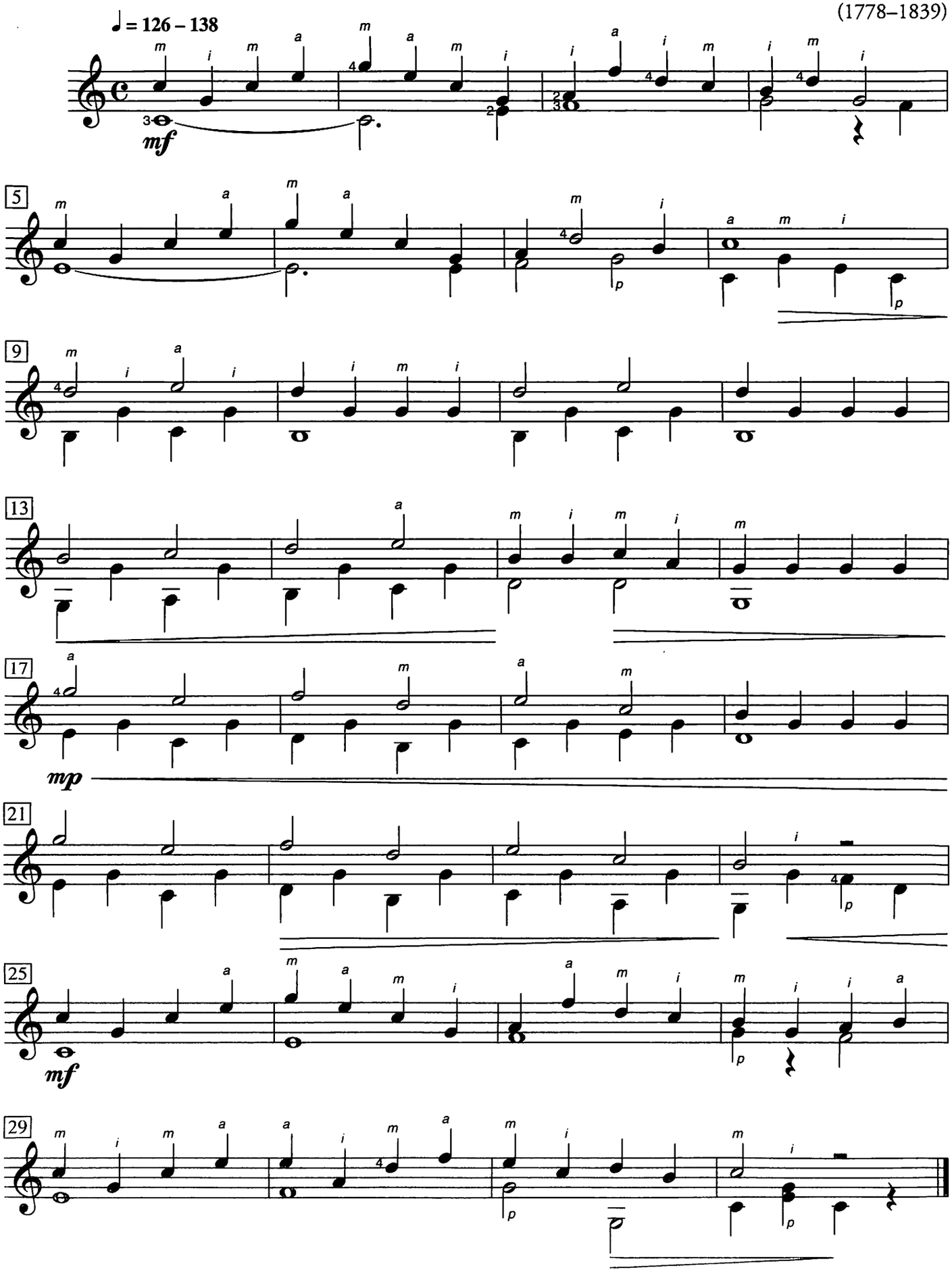
Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241


25
28
31
35
38
42
45
mf
p
mp
a tempo
poco rit.
D.C. al Fine

Andante

op. 35, no. 1

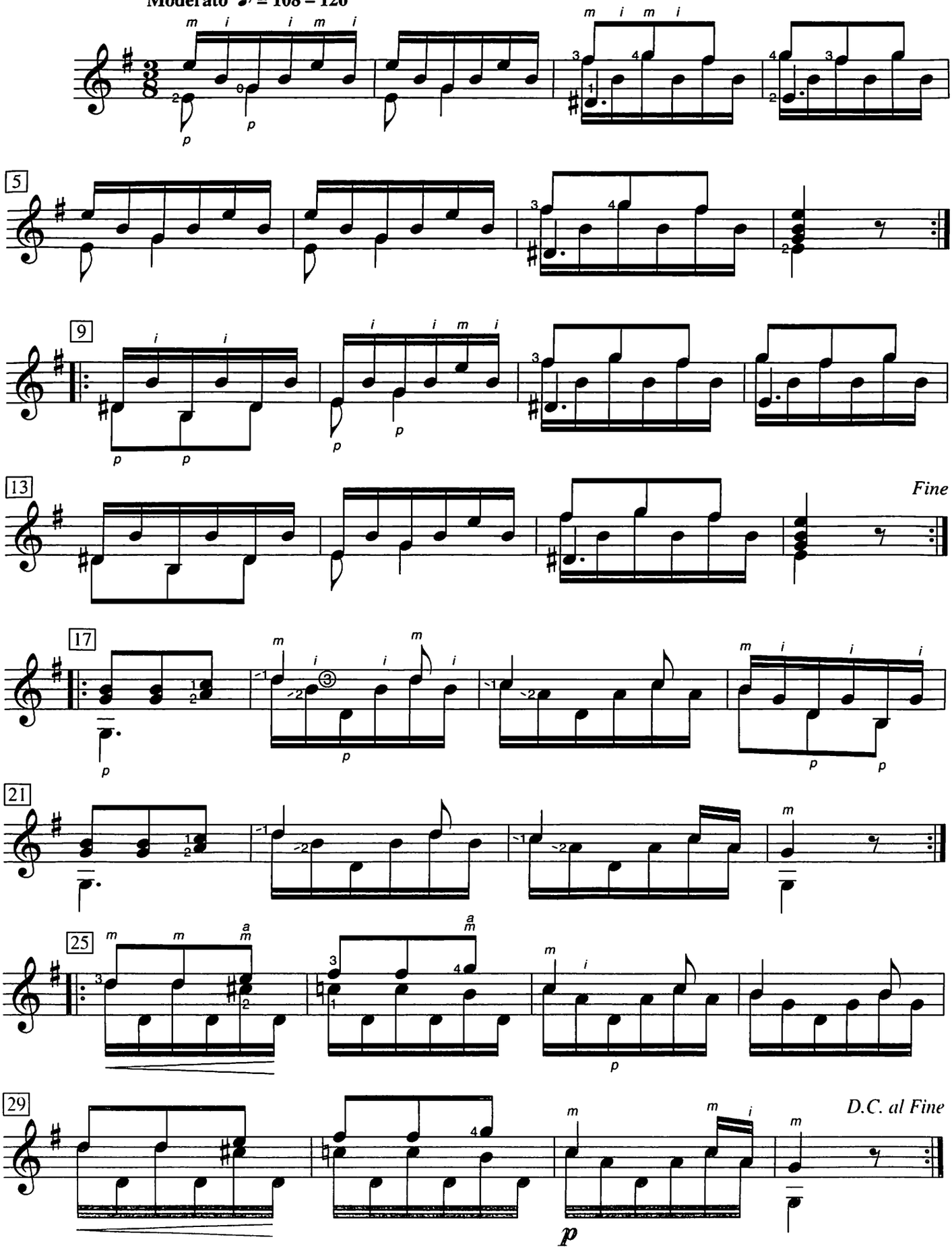
Fernando Sor
(1778–1839)



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

Waltz

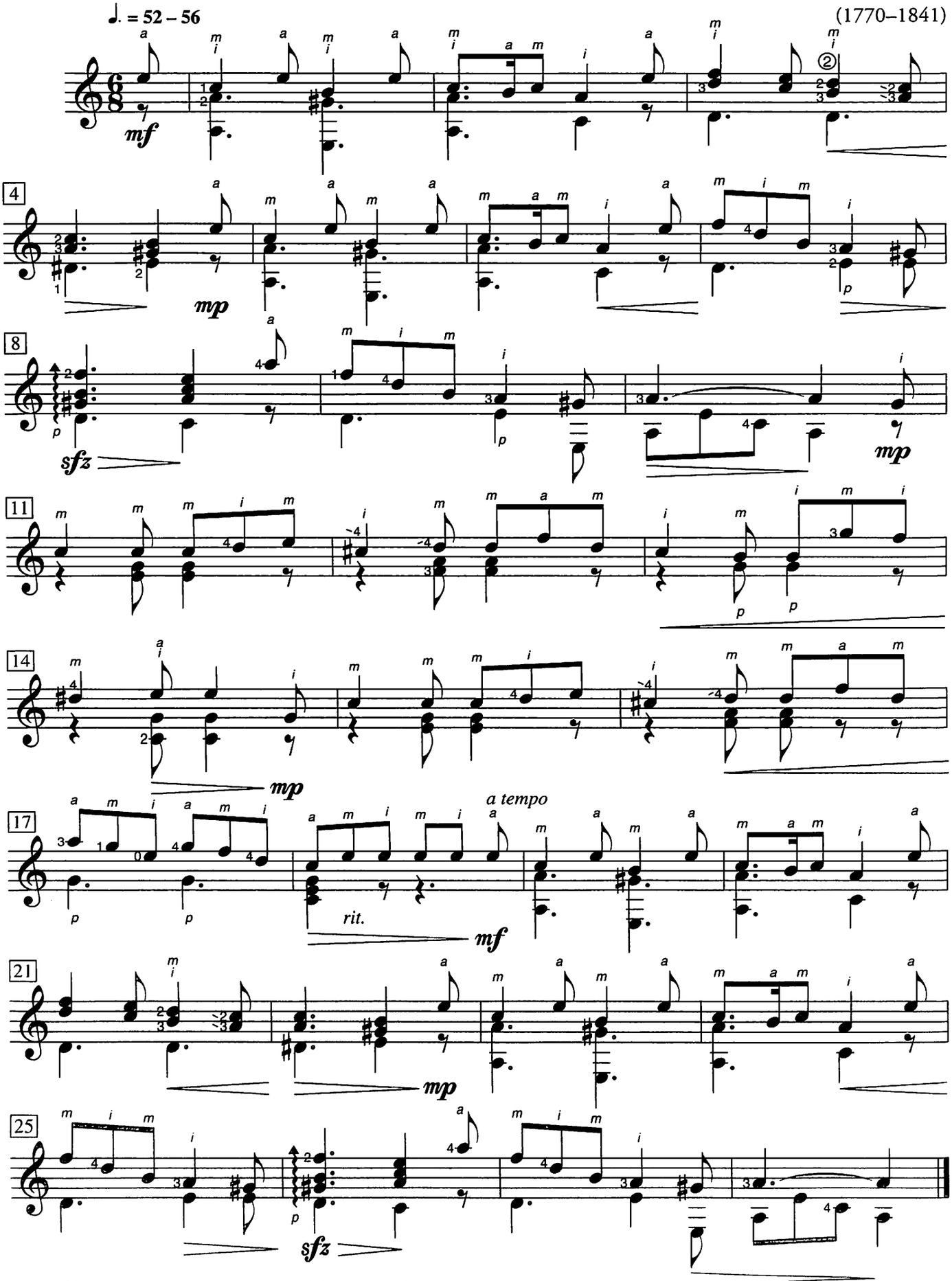
Ferdinando Carulli
(1770–1841)



Andantino

op. 241, no. 20

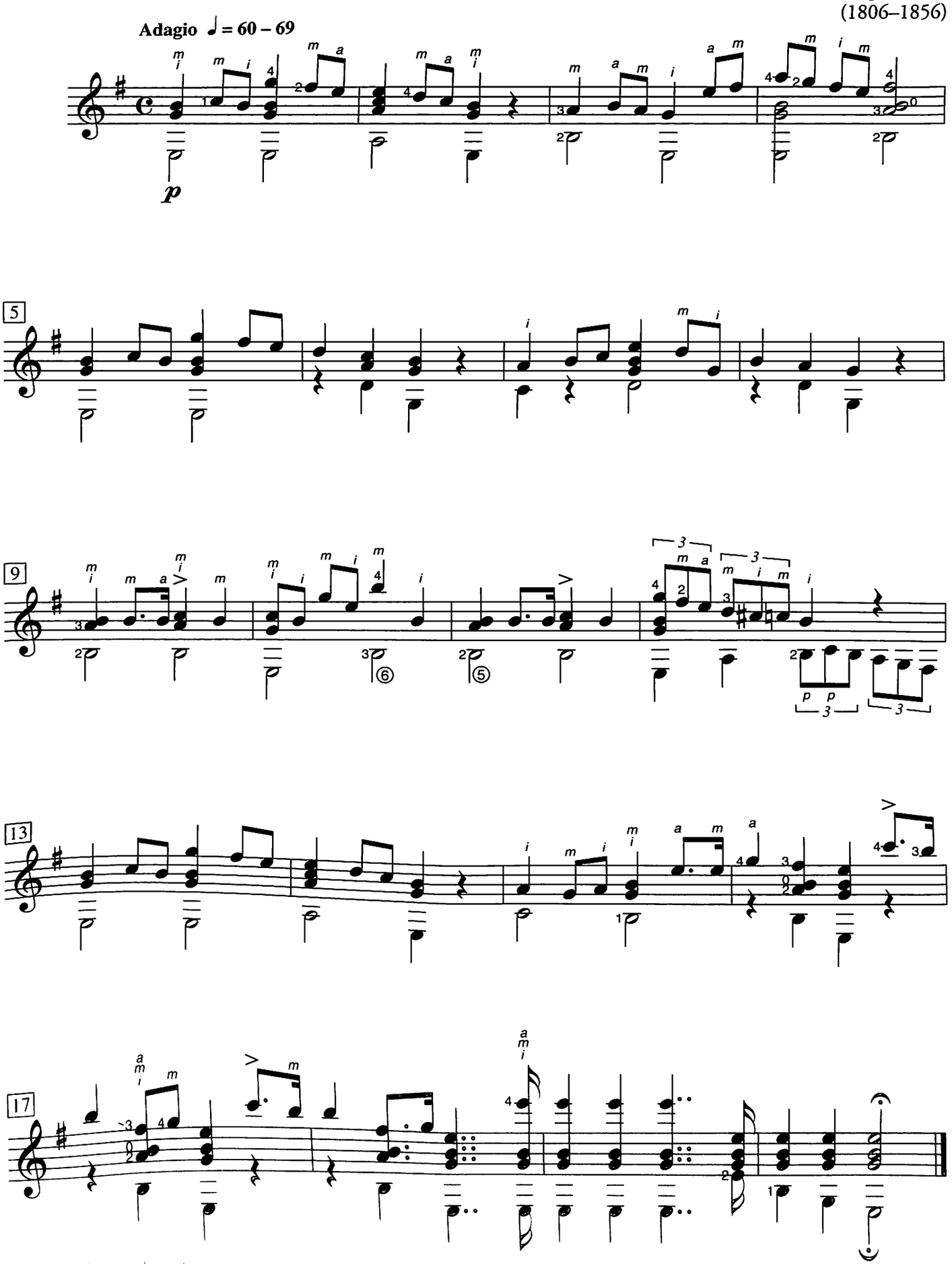
Ferdinando Carulli
(1770–1841)



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

Romanze

Johann Kaspar Mertz
(1806–1856)

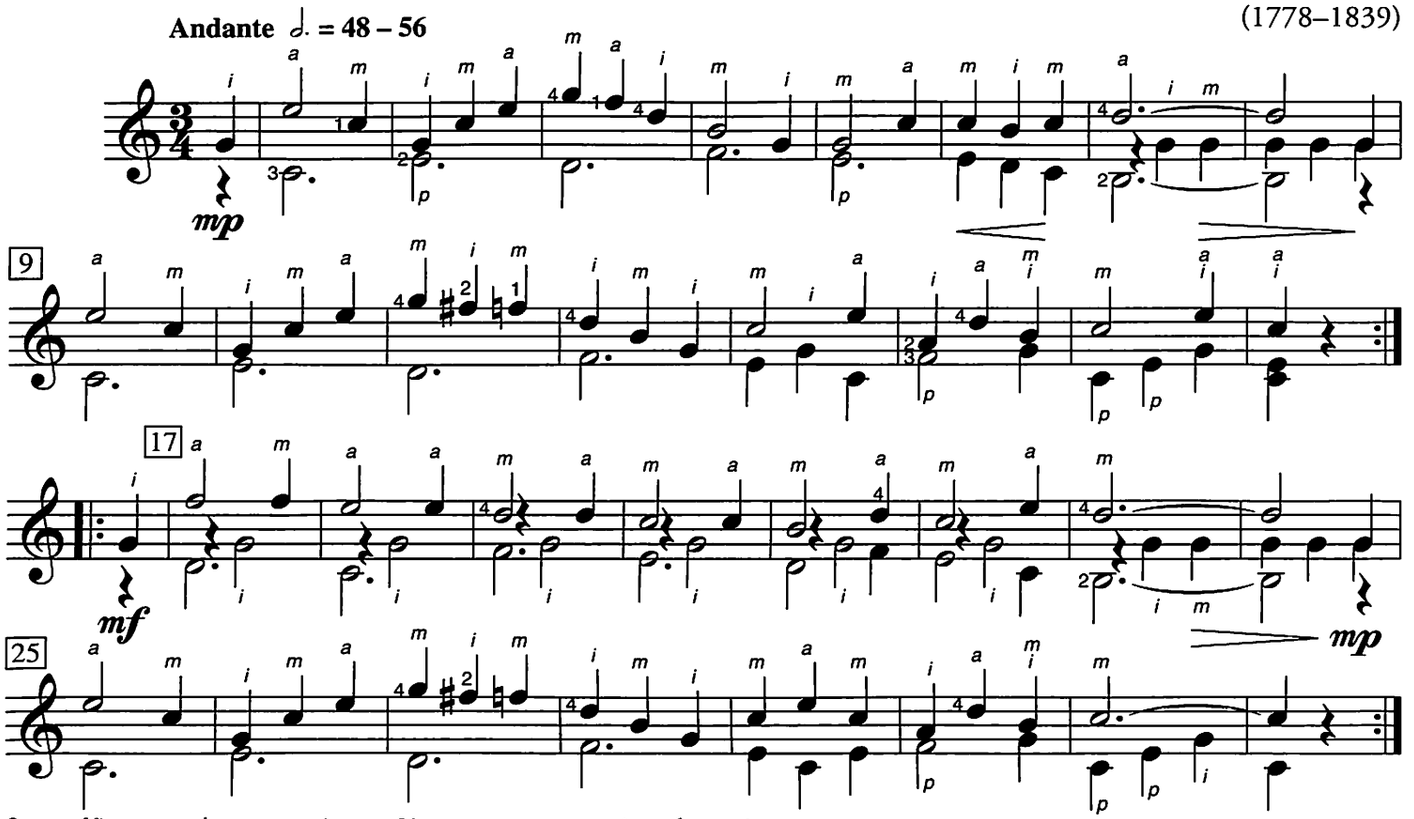


Source: *Studies in Style*, no. 6

Lesson

op. 31, no. 1

Fernando Sor
(1778–1839)

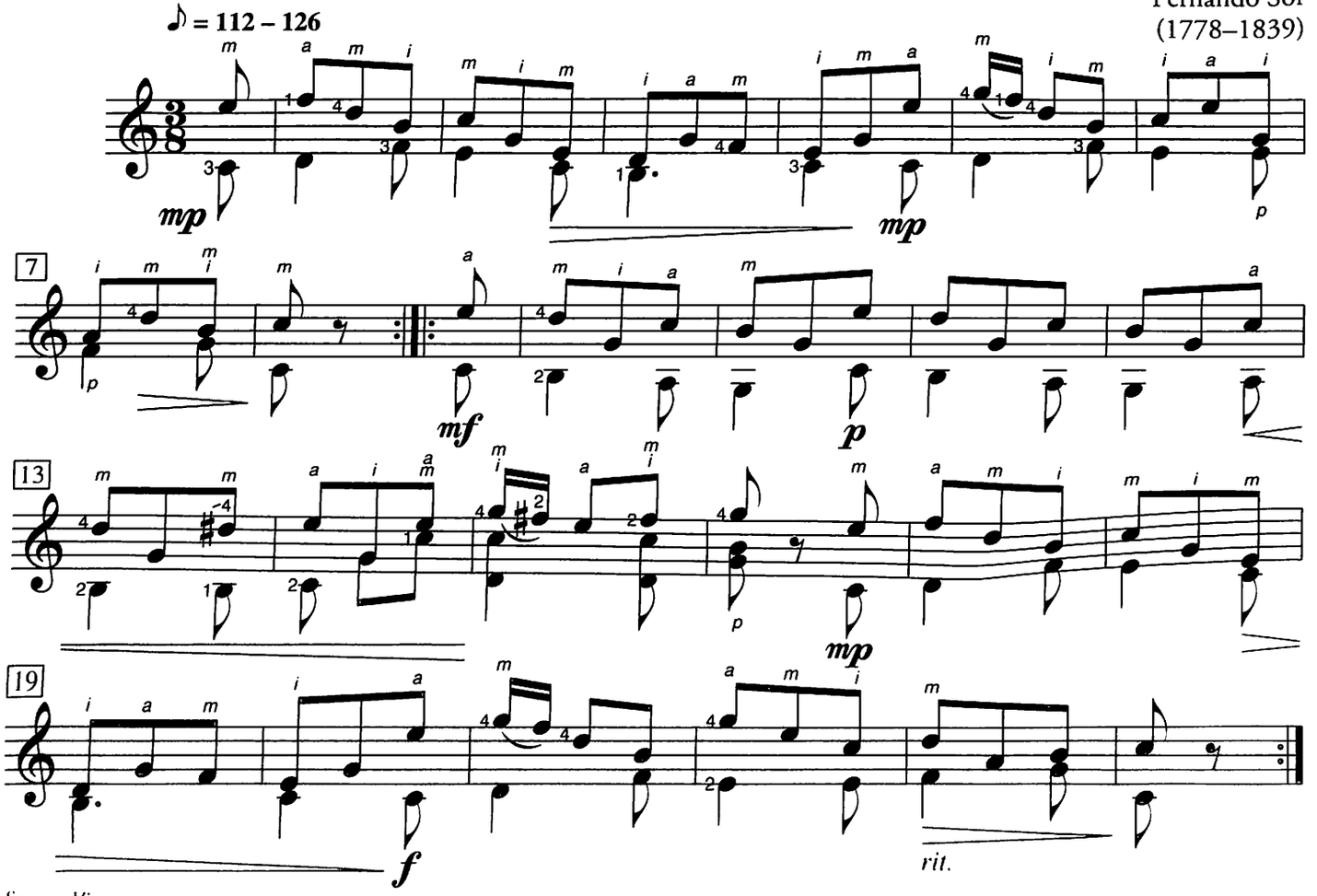


Source: *Vingt-quatre leçons progressives,* op. 31

Andantino

op. 35, no. 2

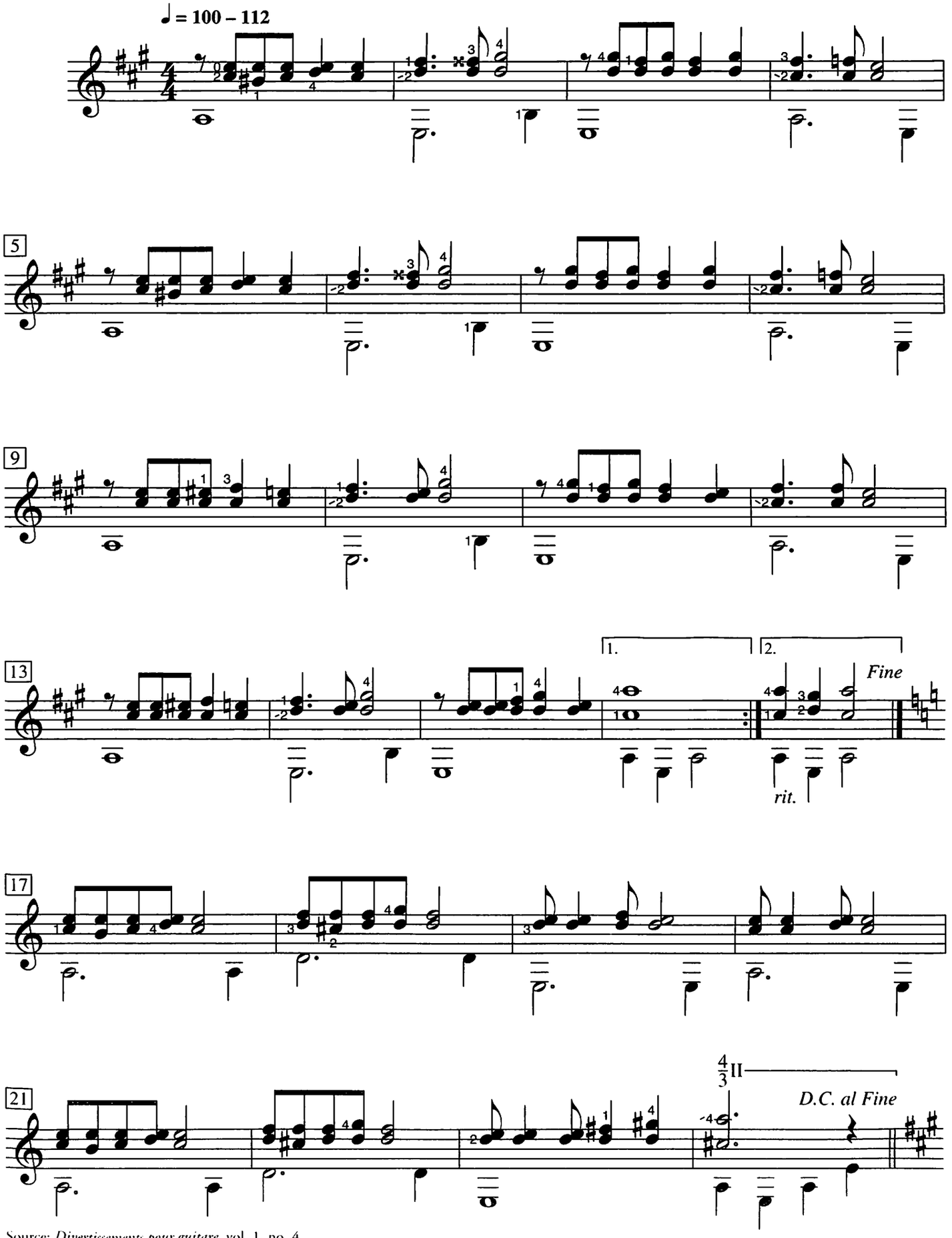
Fernando Sor
(1778–1839)



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

Tango pour Mario

Gérard Montreuil
(1927–1991)



Source: *Divertissements pour guitare*, vol. 1, no. 4
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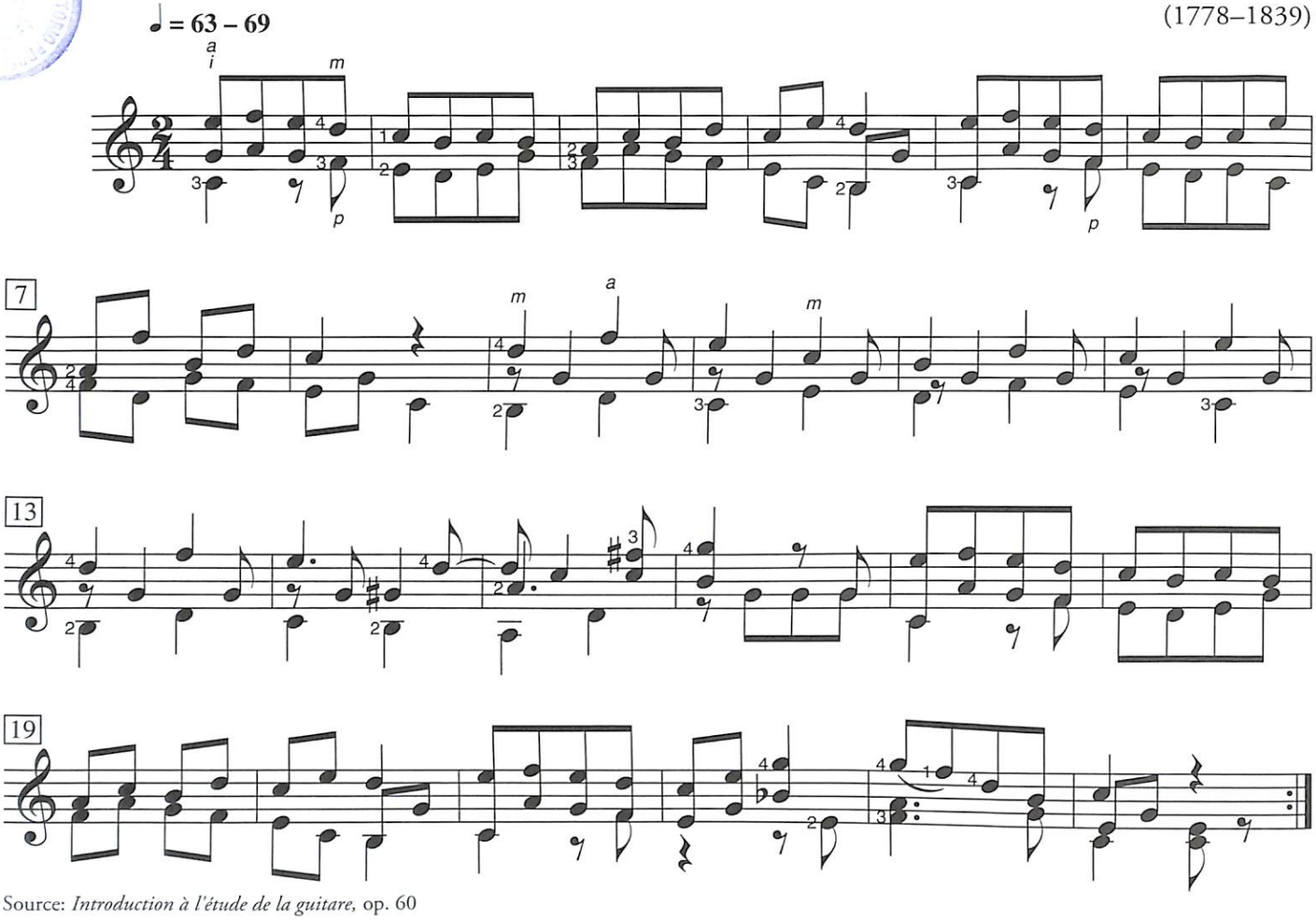
Lesson 13

Fernando Sor
(1778–1839)

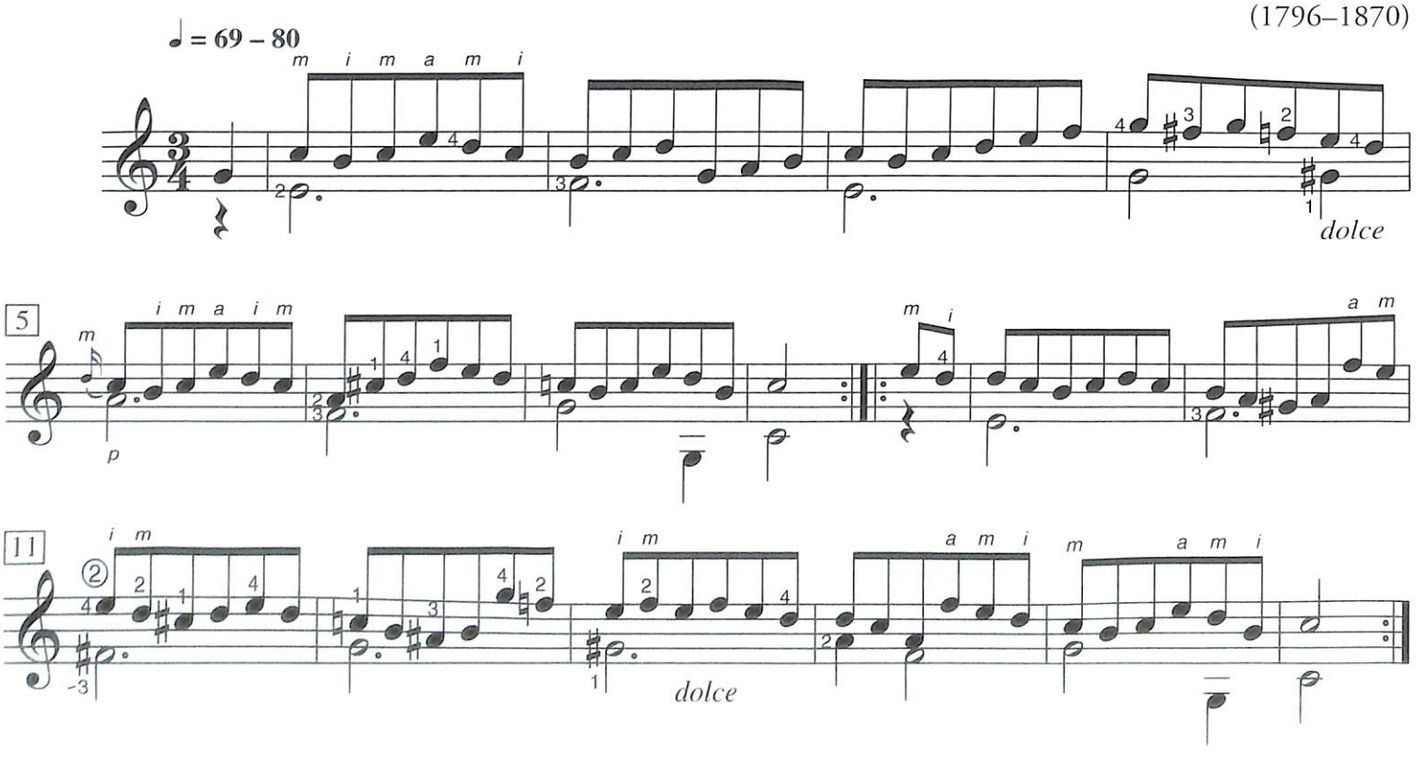


Source: *Introduction à l'étude de la guitare,* op. 60

Amusement

op. 18, no. 9

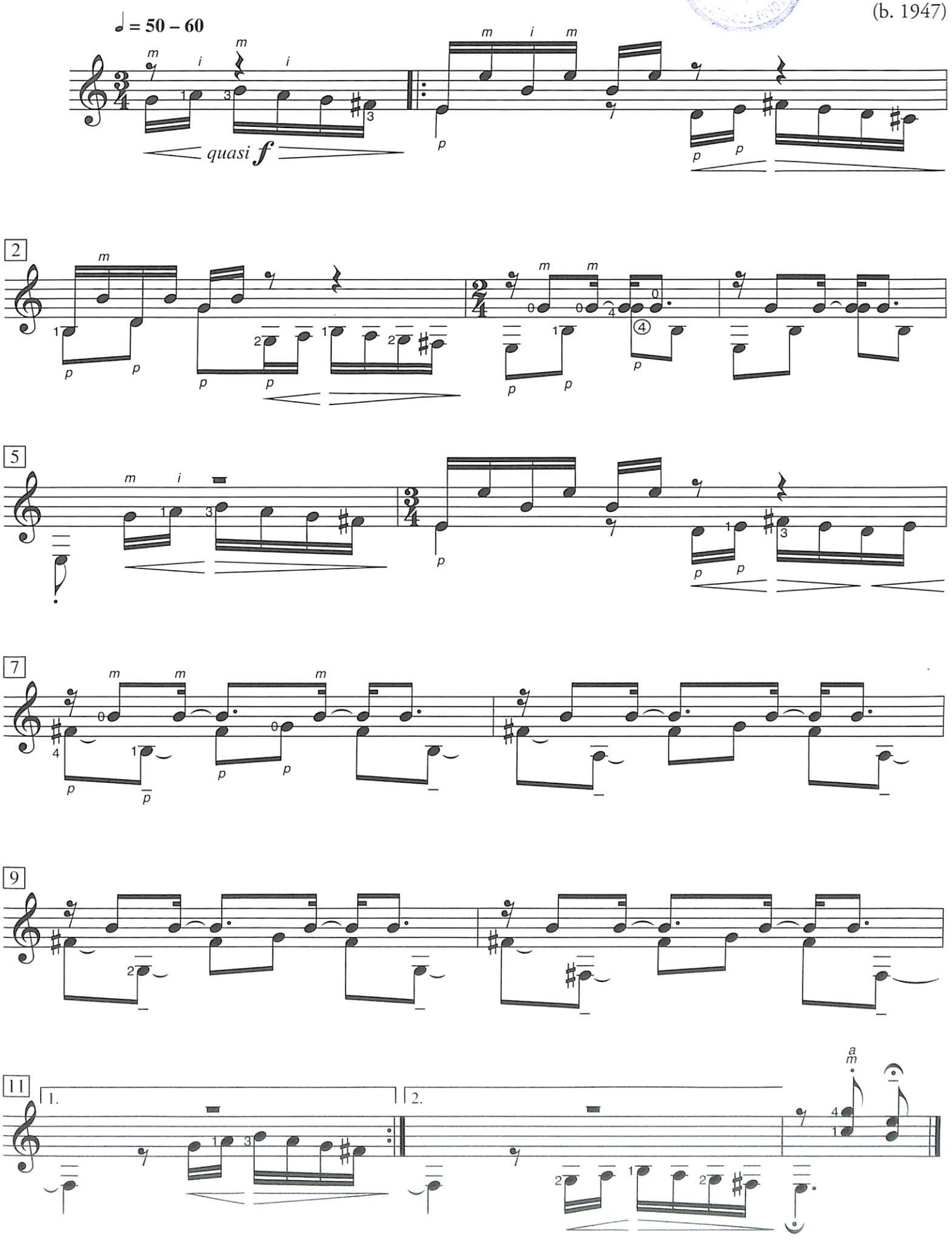
Felix Horetzky
(1796–1870)



Equilibrato

Balance

Carlo Domeniconi
(b. 1947)



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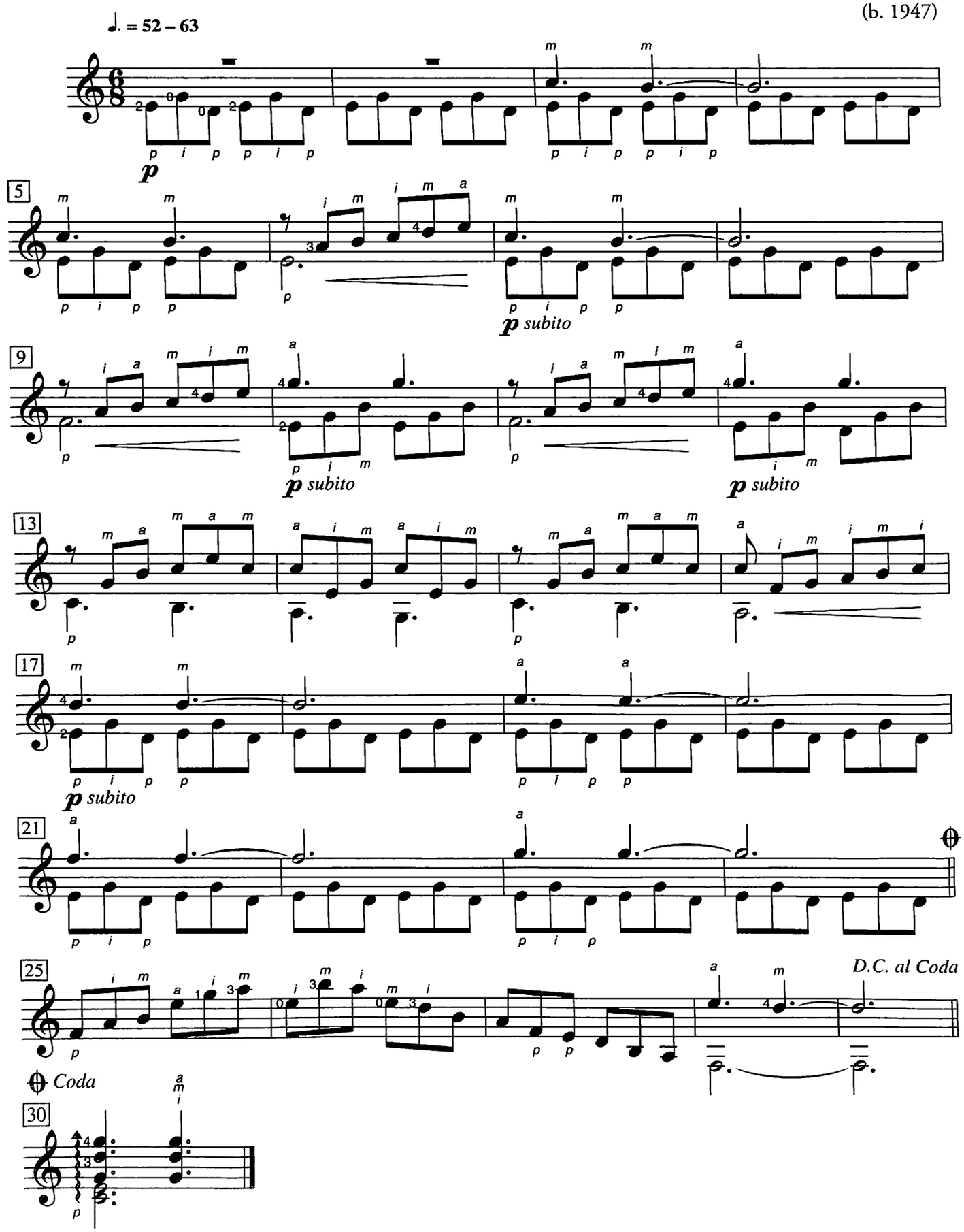
Klangbild 24

Sound Picture 24

Carlo Domeniconi
(b. 1947)



Source: *Klangbilder: 24 Leichte Stücke für Gitarre*
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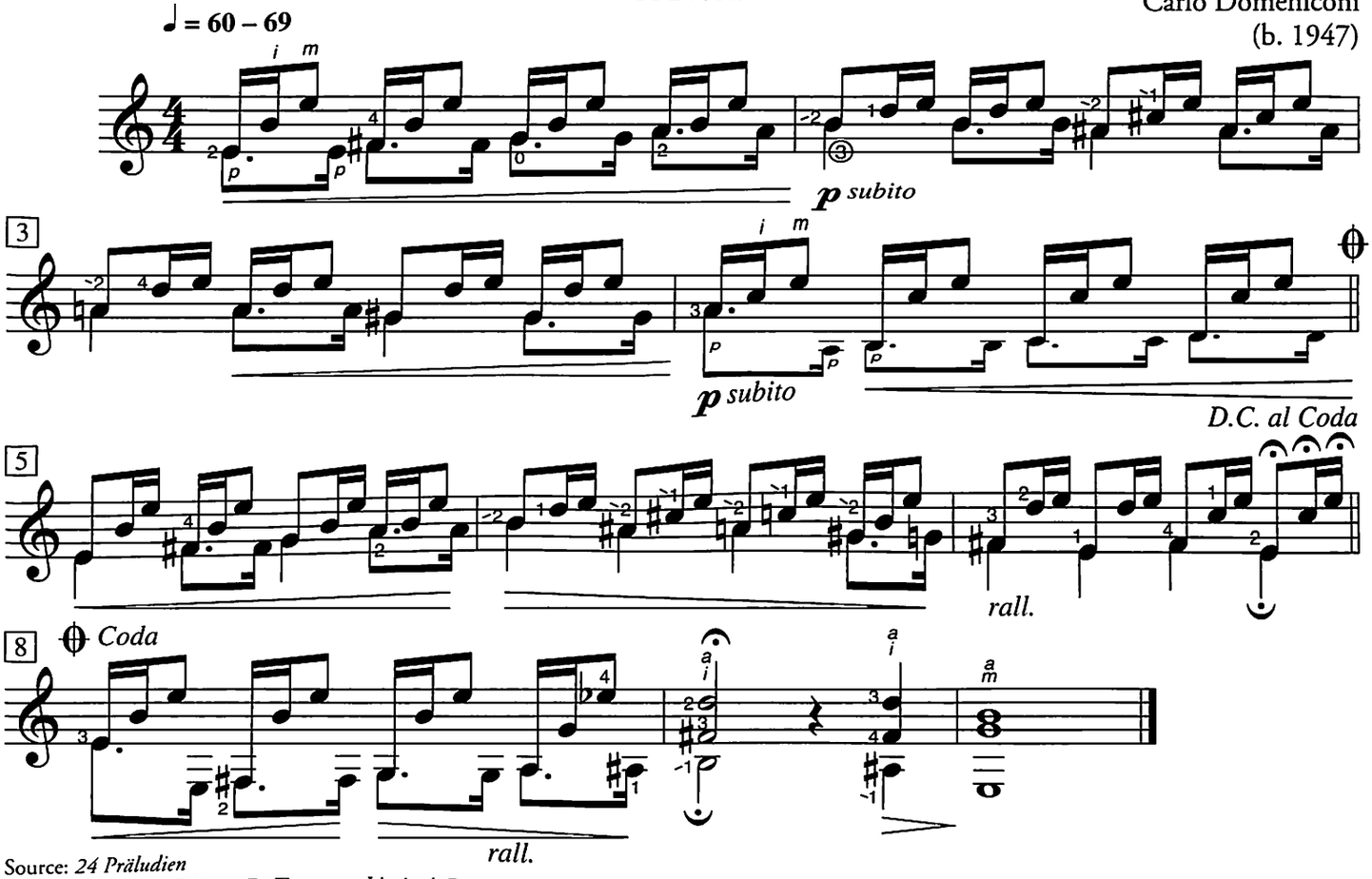
Ruscello

A Brook

Carlo Domeniconi
(b. 1947)



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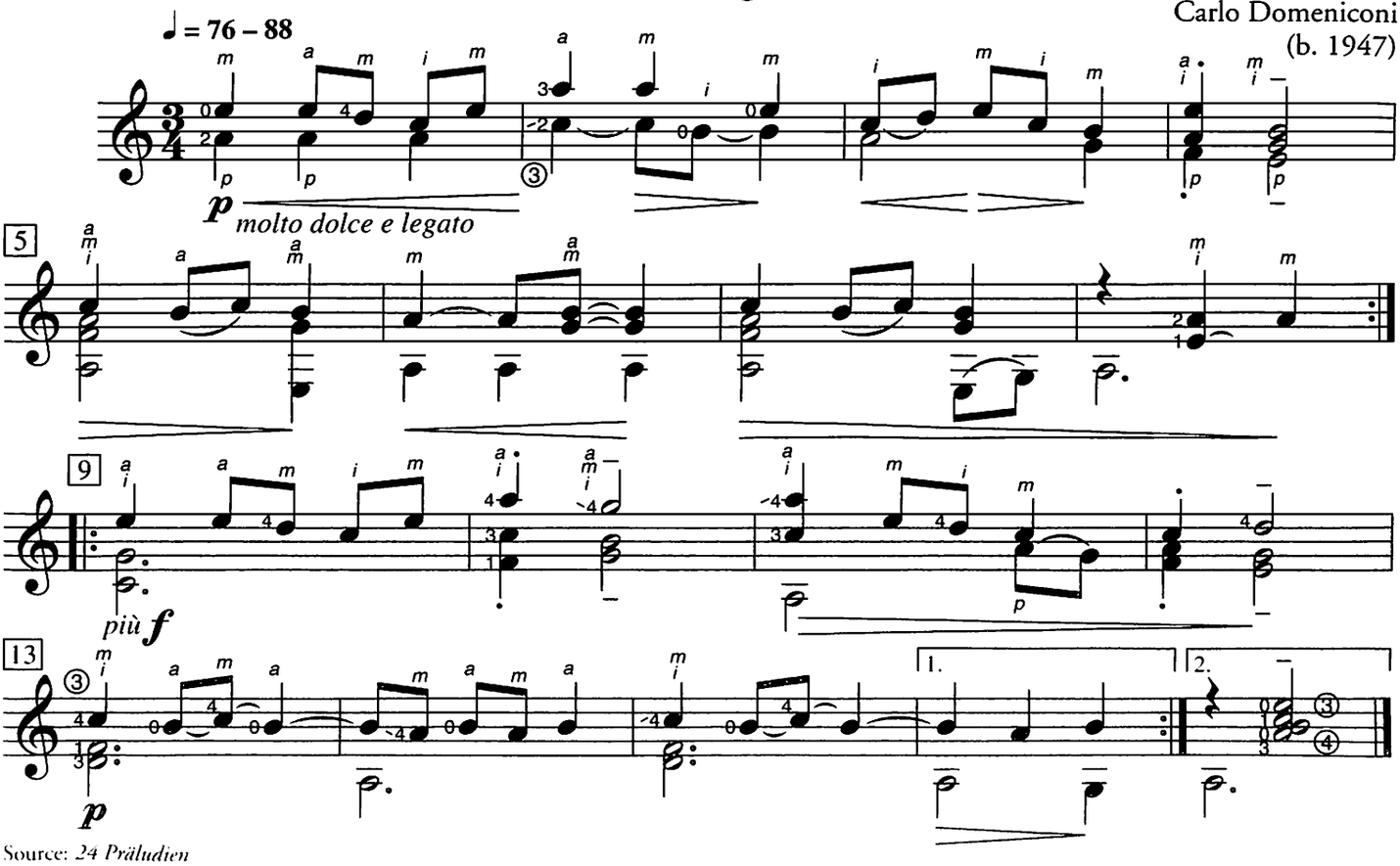
Nostalgia

Carlo Domeniconi
(b. 1947)



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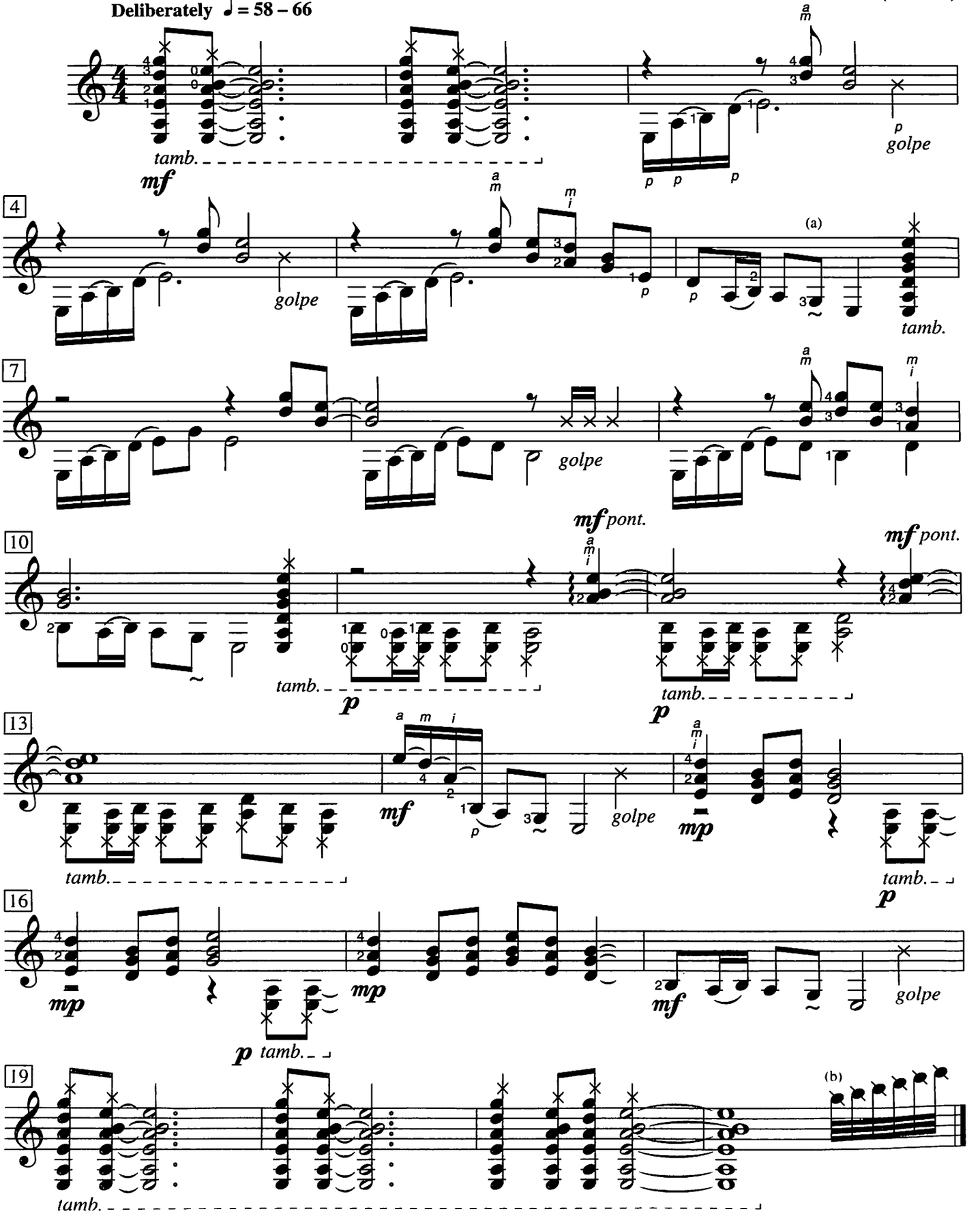
Ancient Drums

Norbert Kraft
(b. 1950)



(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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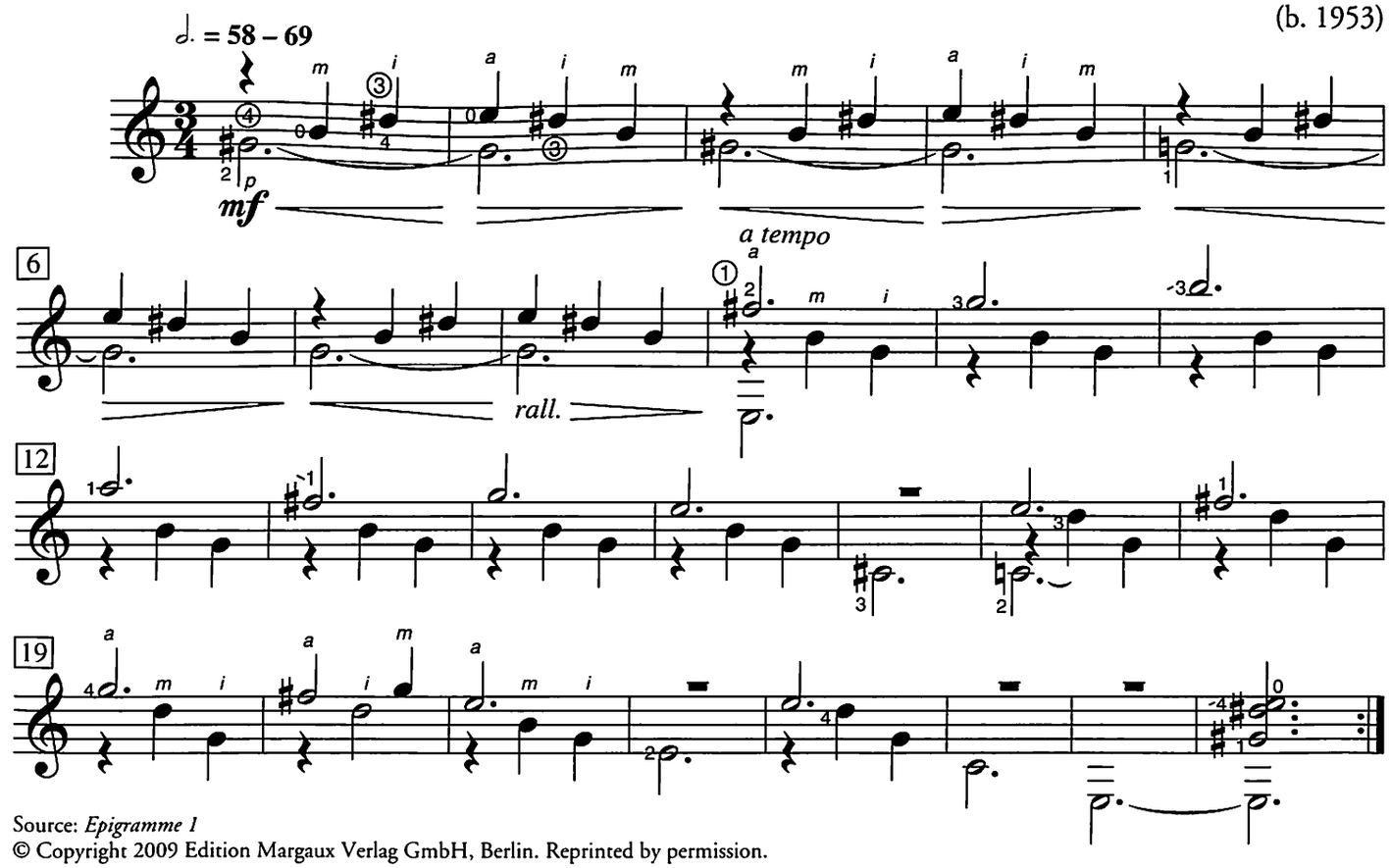
Calmo

Jaime Zenamon
(b. 1953)



Source: *Epigramme 1*
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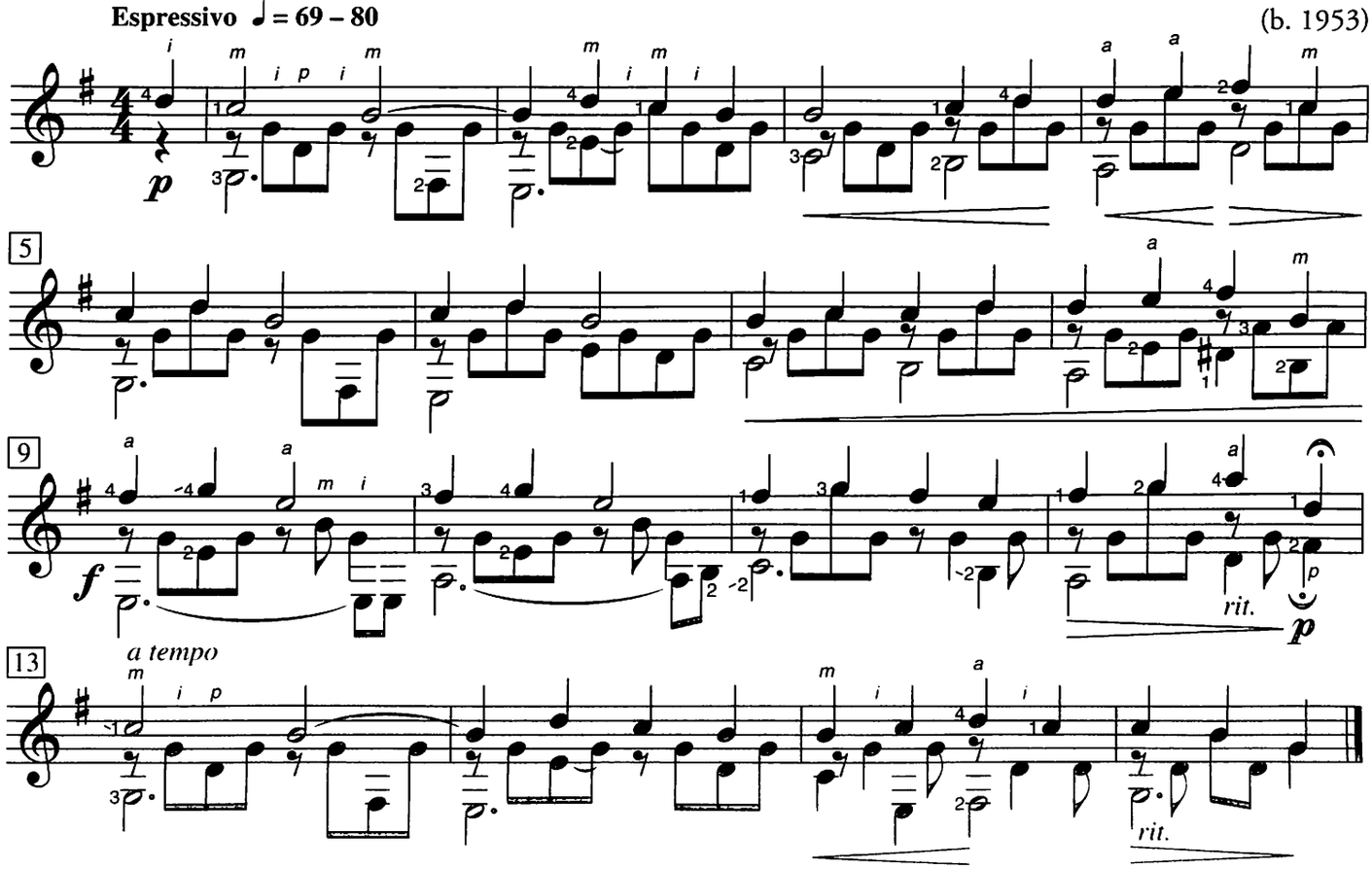
A Memory

Richard Summers
(b. 1953)



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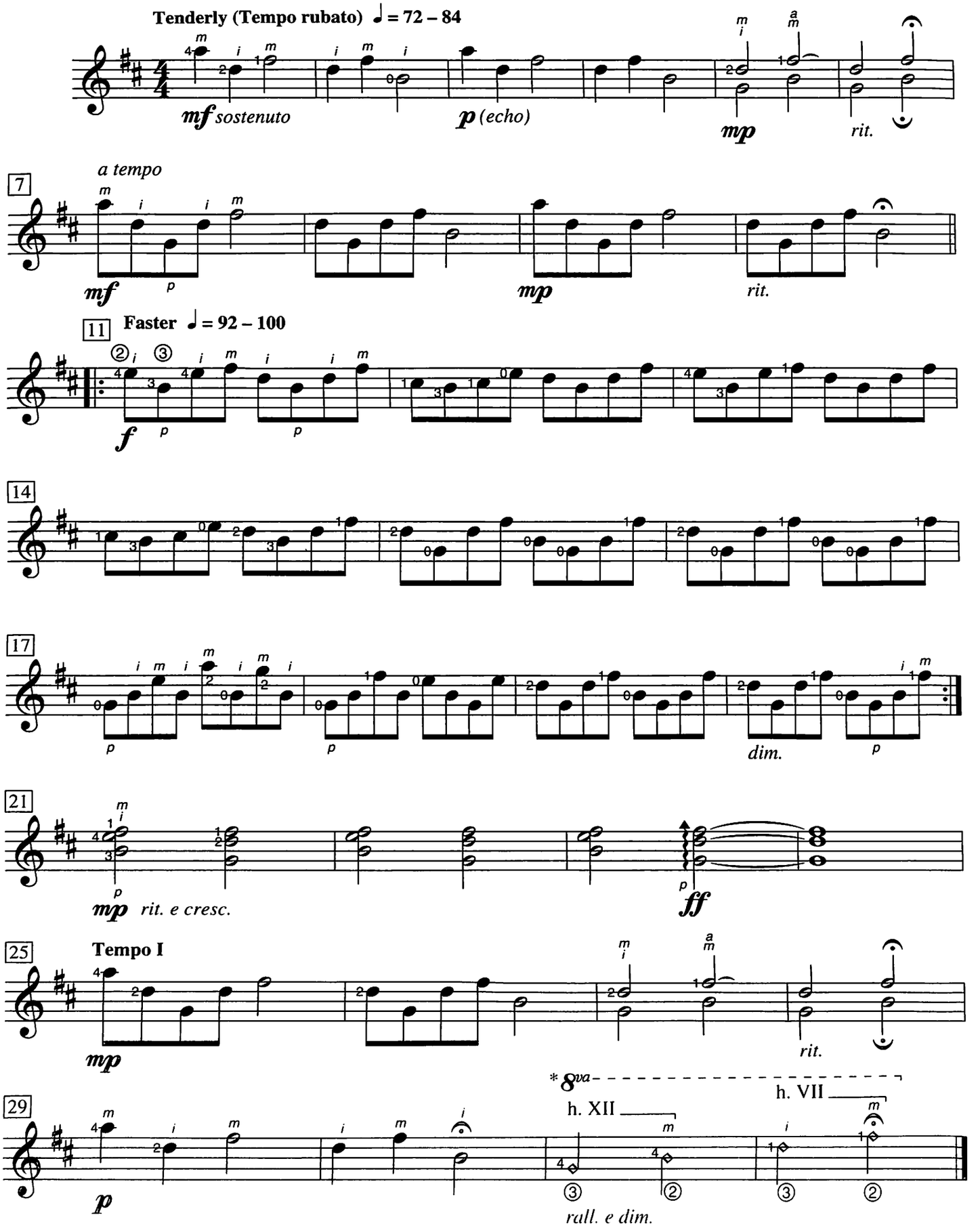
Rêverie

Shawn Bell
(b. 1958)



* Natural harmonics sounding an octave higher than written.

Source: *Elementary Studies in Guitar*

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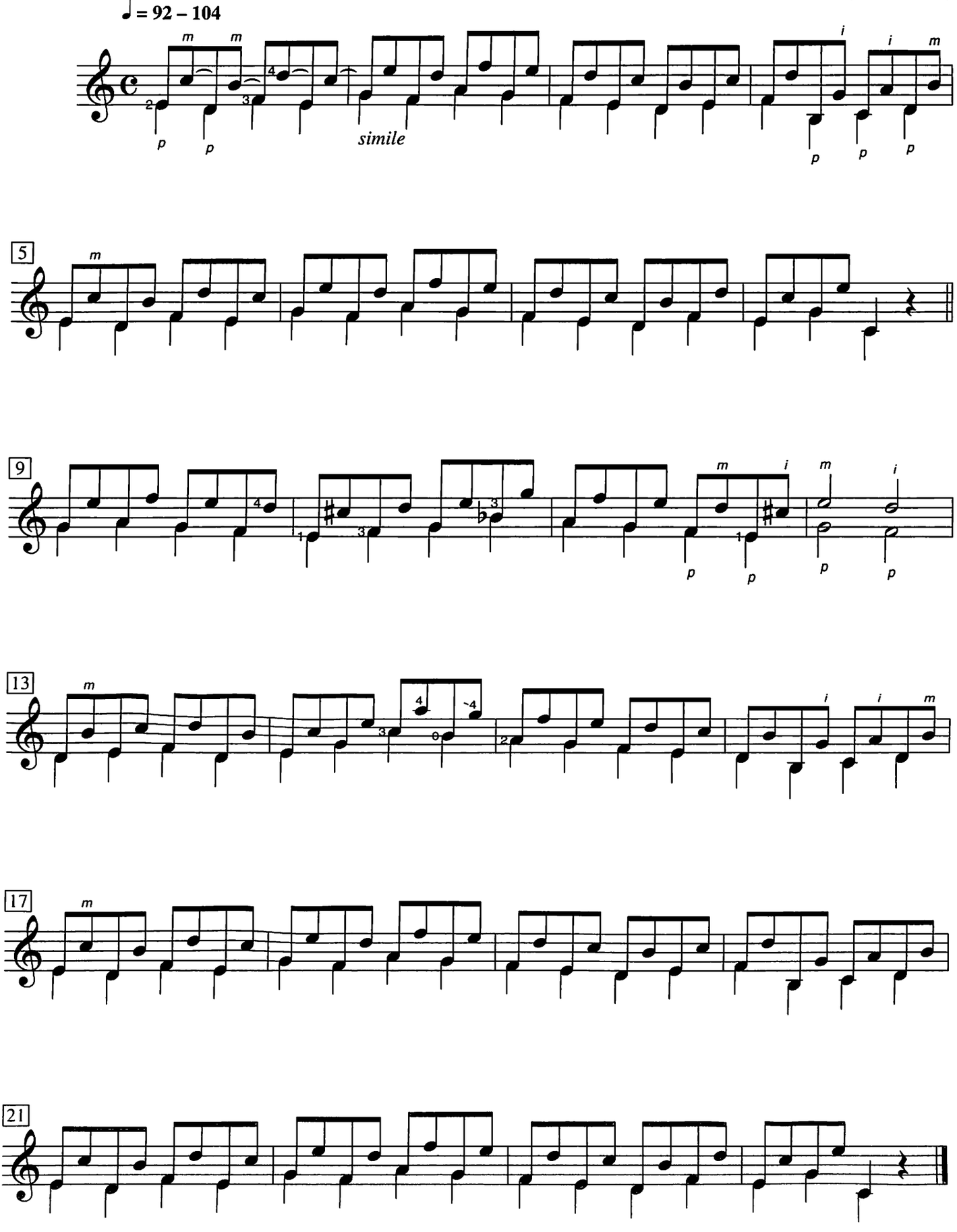
Study no. 1

First Exercise in 6ths

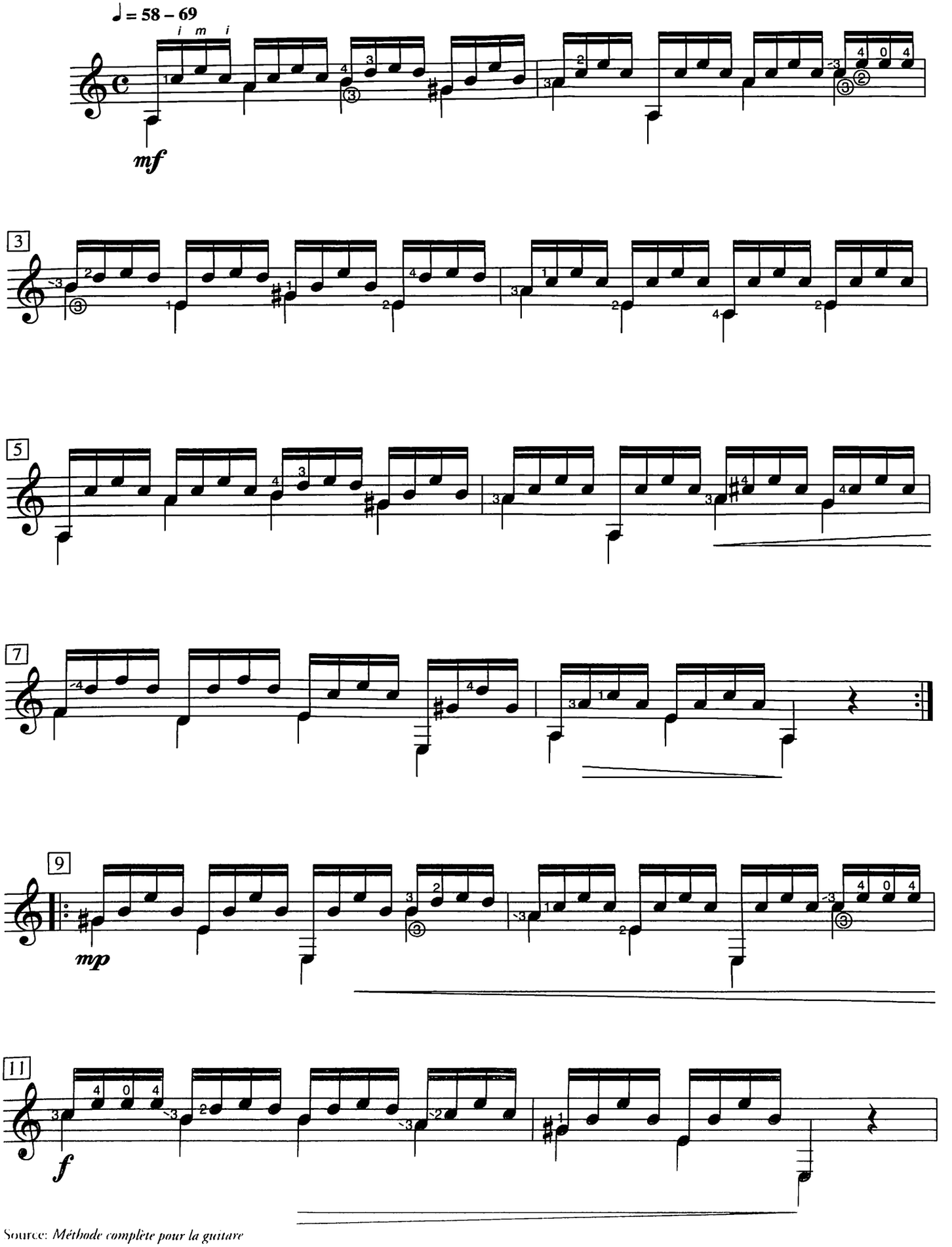
Fernando Sor
(1778–1839)



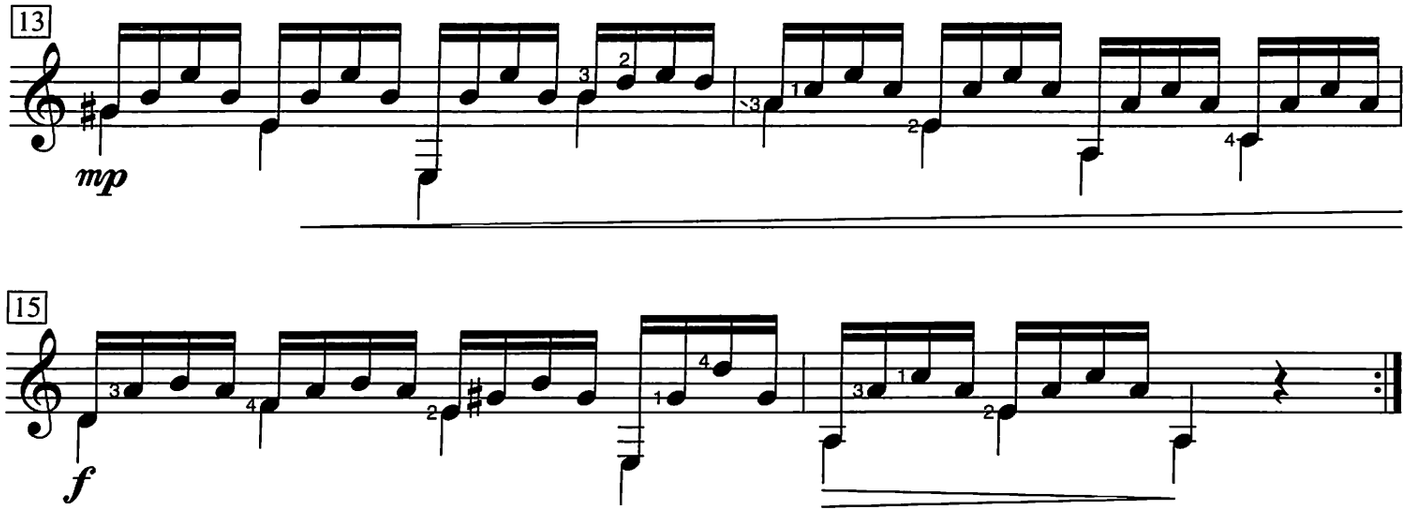
Source: "Exercises in 6ths" from *Méthode pour la guitare*

Exercise No. 10

Dionisio Aguado
(1784–1849)



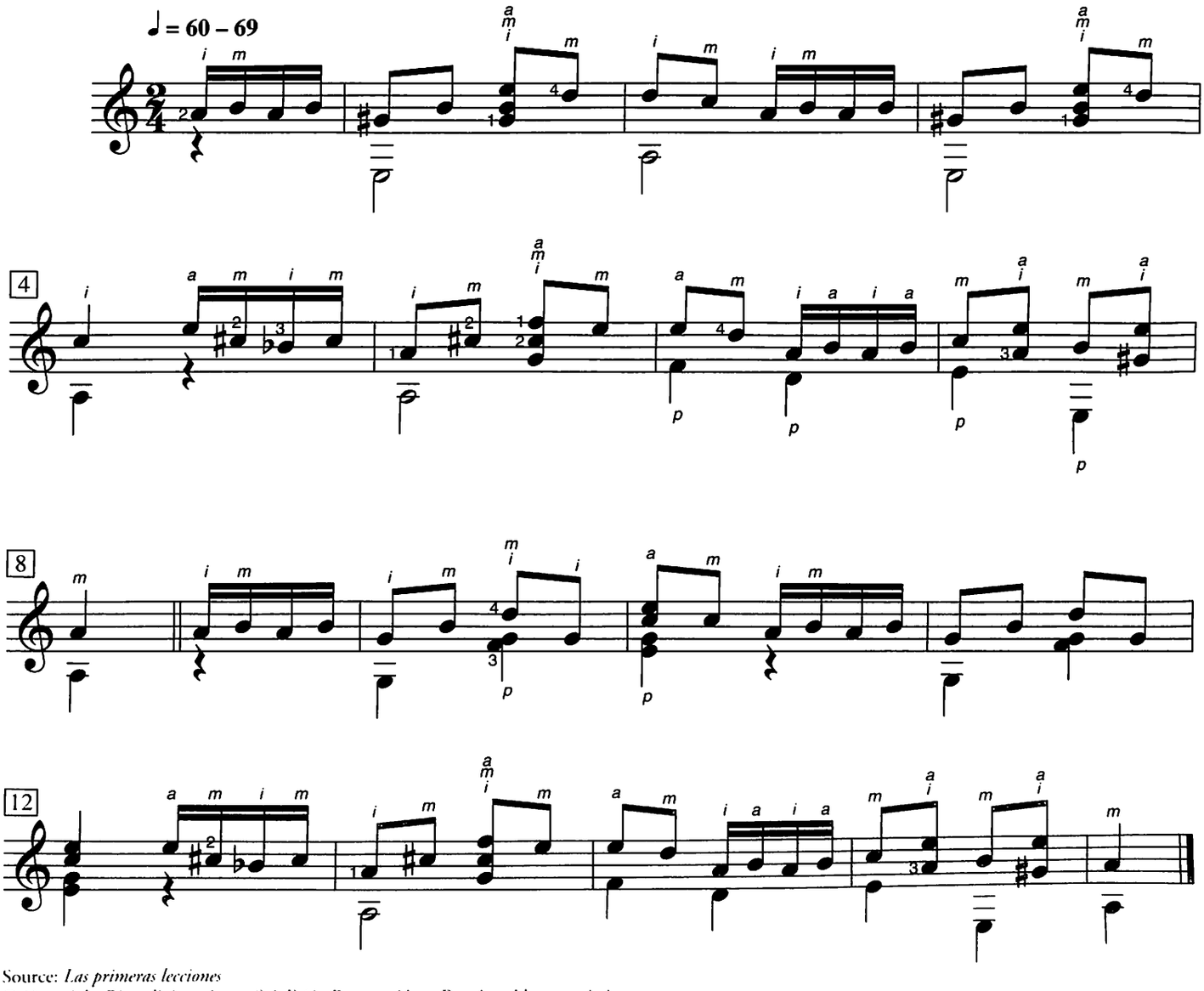
Source: *Méthode complète pour la guitare*



Study no. 3

Lesson 75

Julio Sagreras
(1879–1942)



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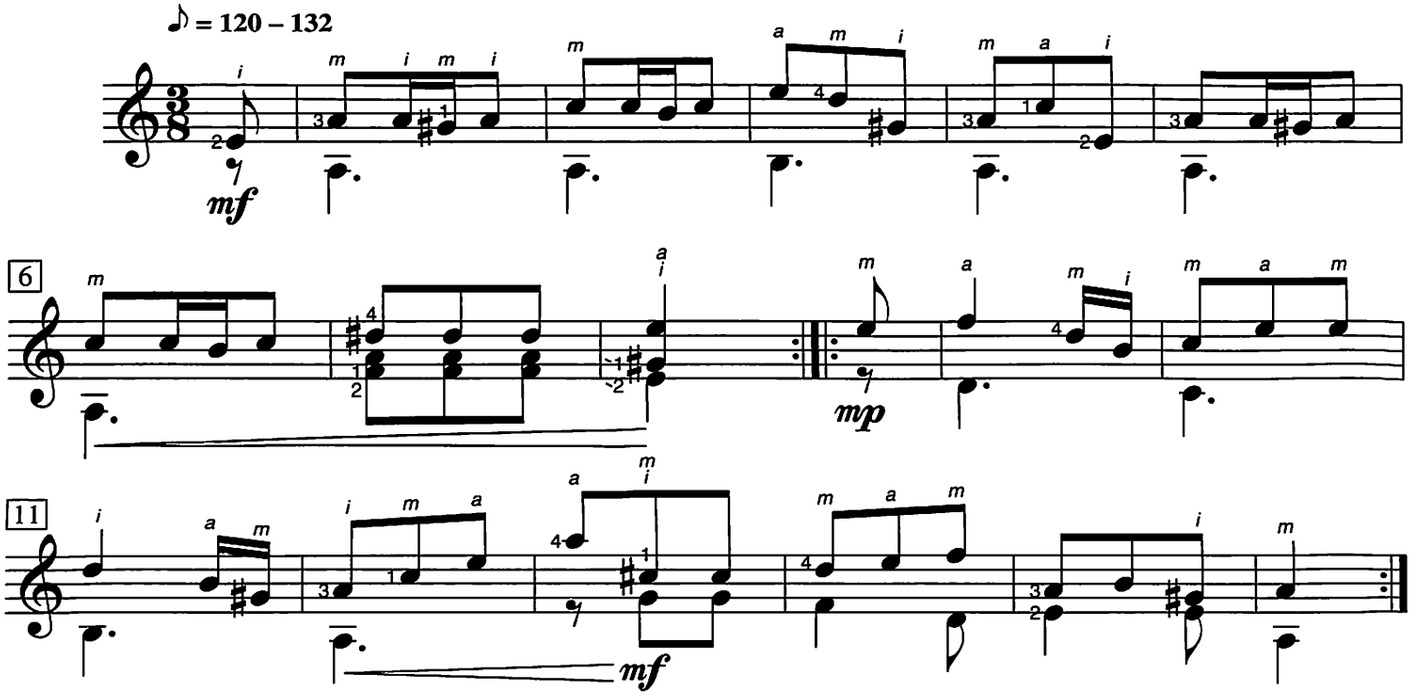
Study no. 4

Study in A Minor

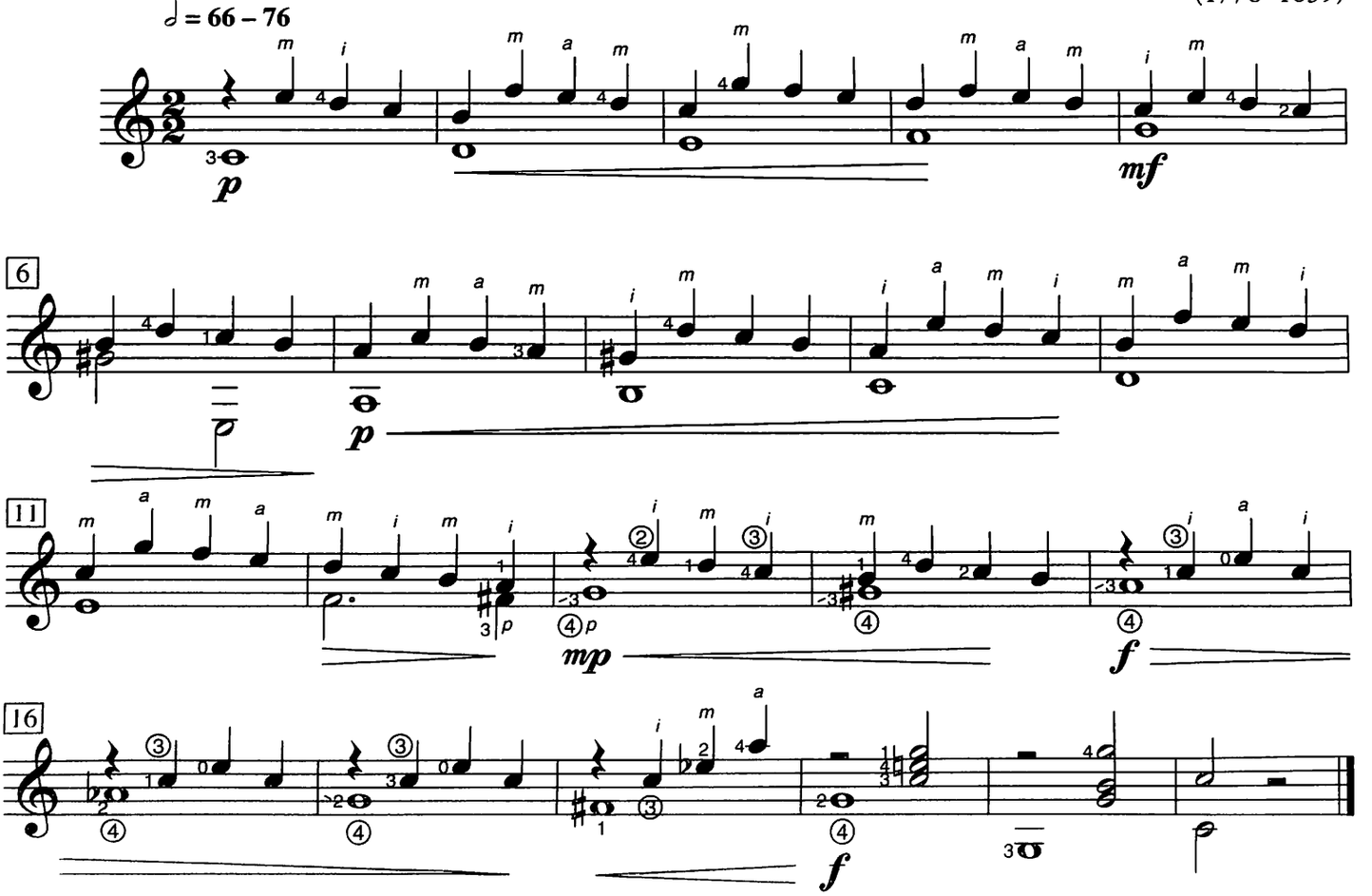
Dionisio Aguado
(1784–1849)



Study no. 5

Andantino

Fernando Sor
(1778–1839)



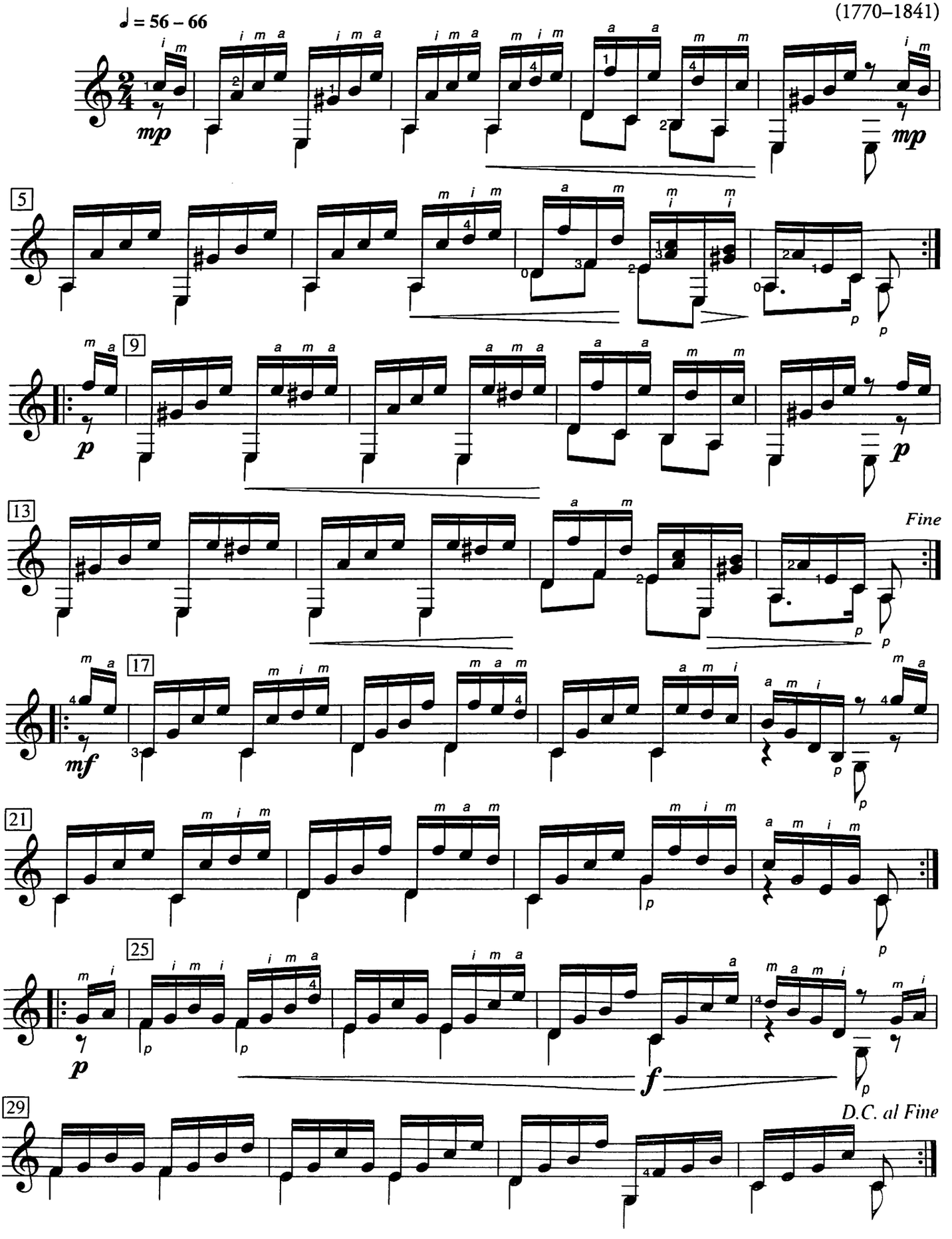
Source: *Méthode pour la guitare* (Coste edition), no. 14

Study no. 6

Andantino

op. 241, no. 19

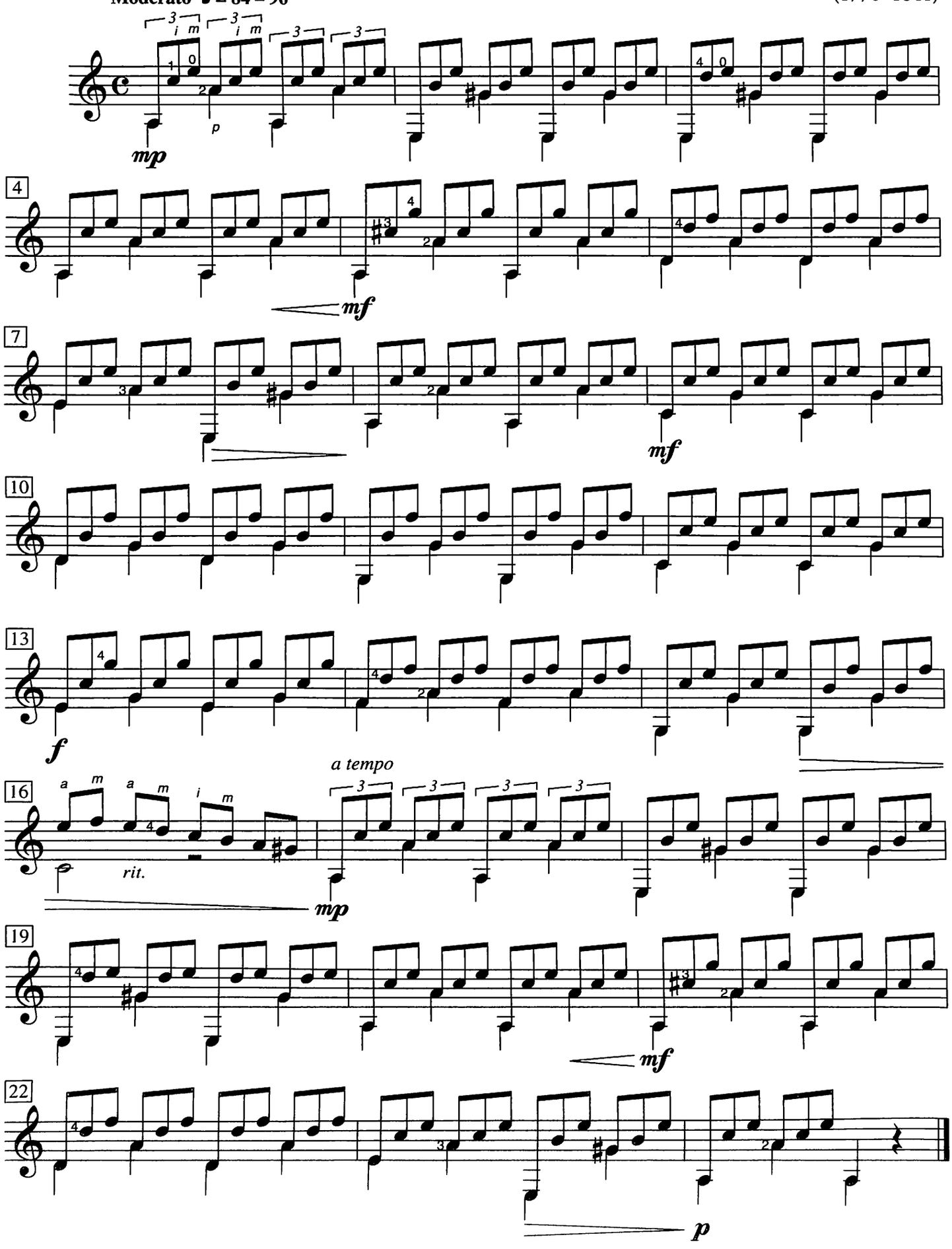
Ferdinando Carulli
(1770–1841)



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

Moderato

Ferdinando Carulli
(1770–1841)

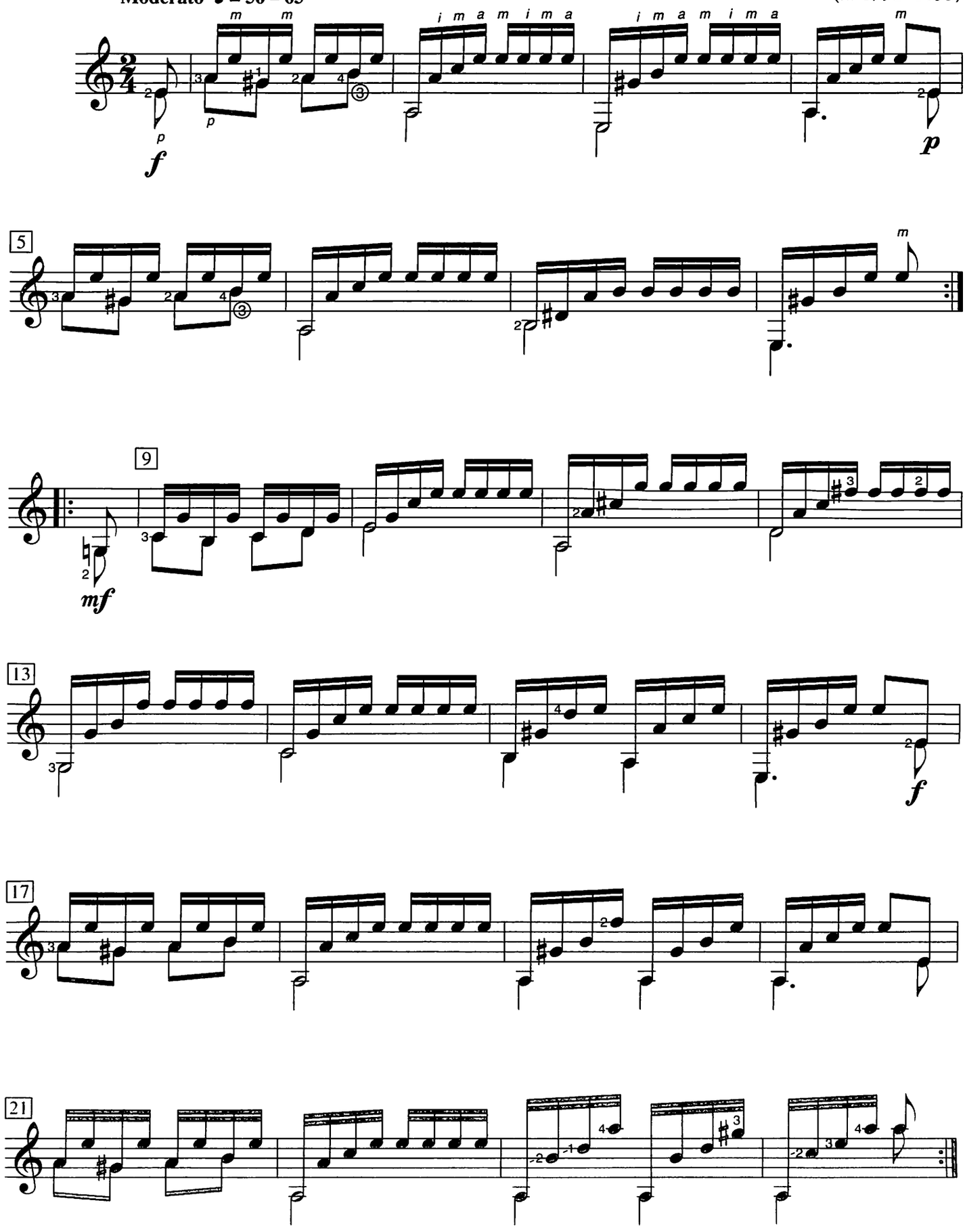


Study no. 8

Moderato

op. 59, part 3, no. 11

Matteo Carcassi
(*ca* 1792–1853)

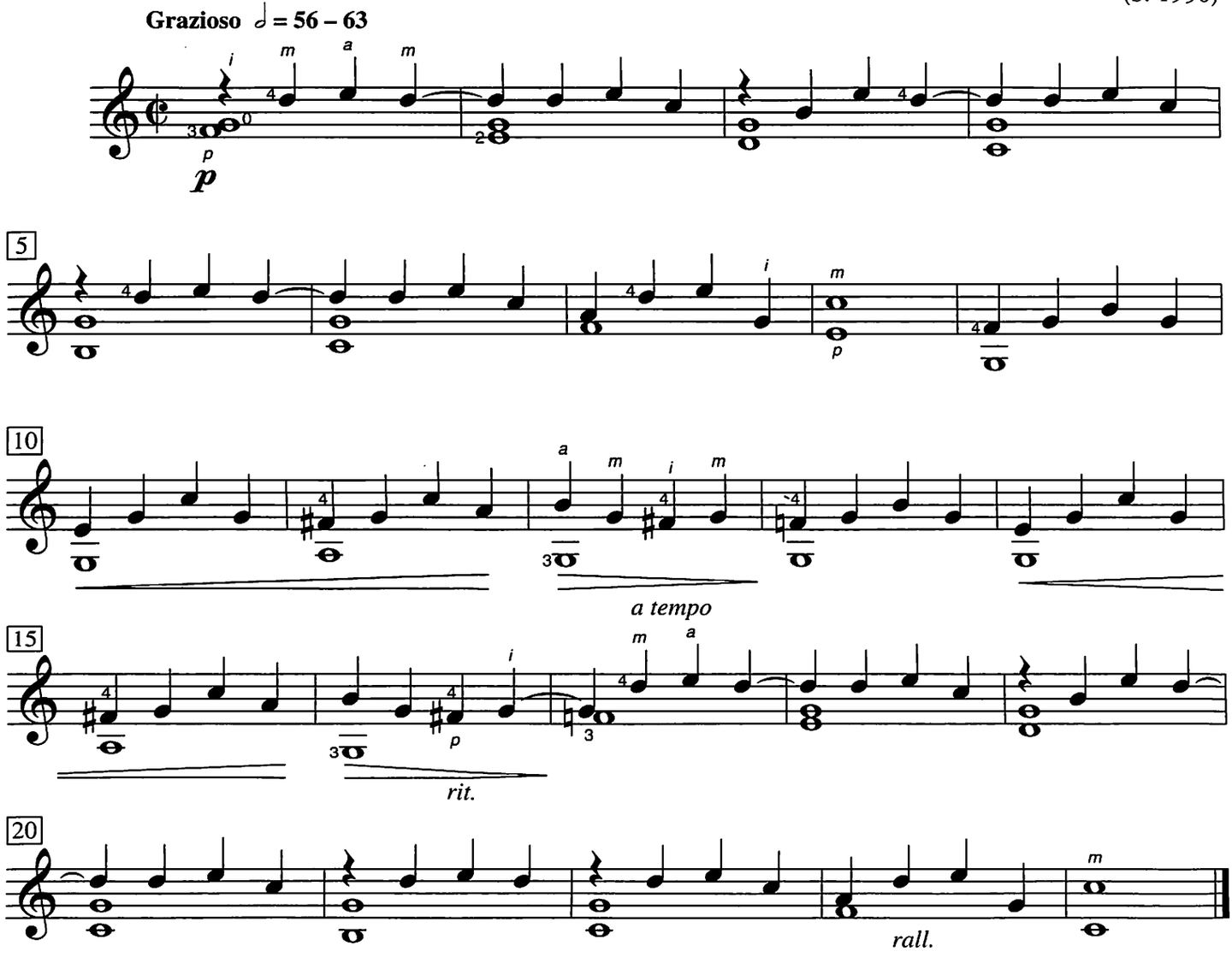


Source: *Méthode complète pour la guitare*, op. 59

Study no. 9

Study

Norbert Kraft
(b. 1950)



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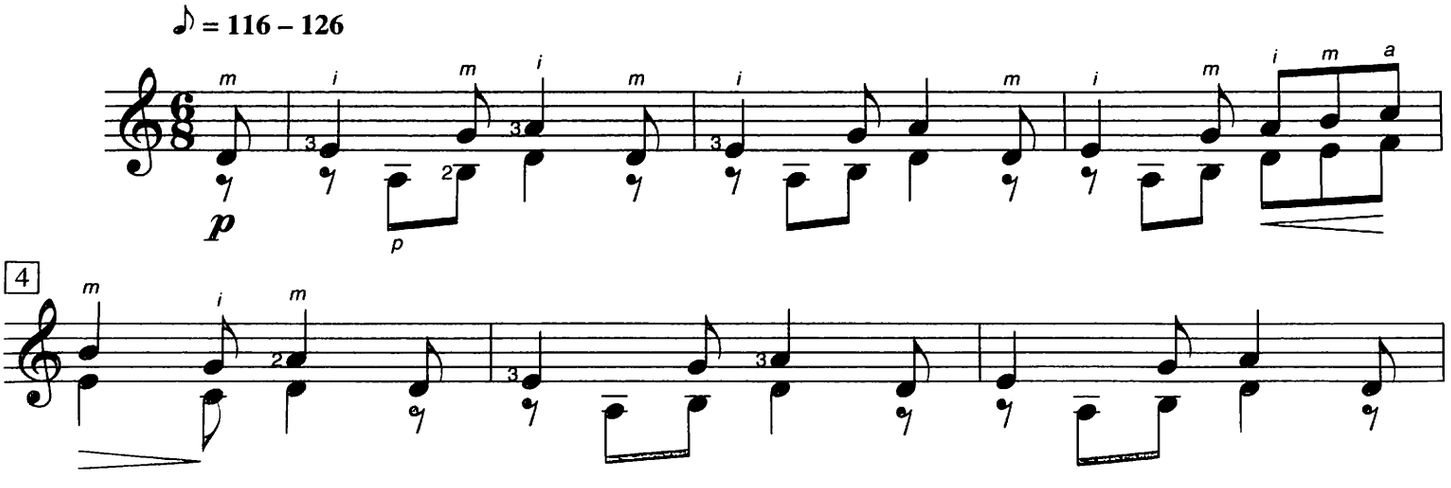
Study no. 10

Study in Imitation

Pierre Gallant
(b. 1950)



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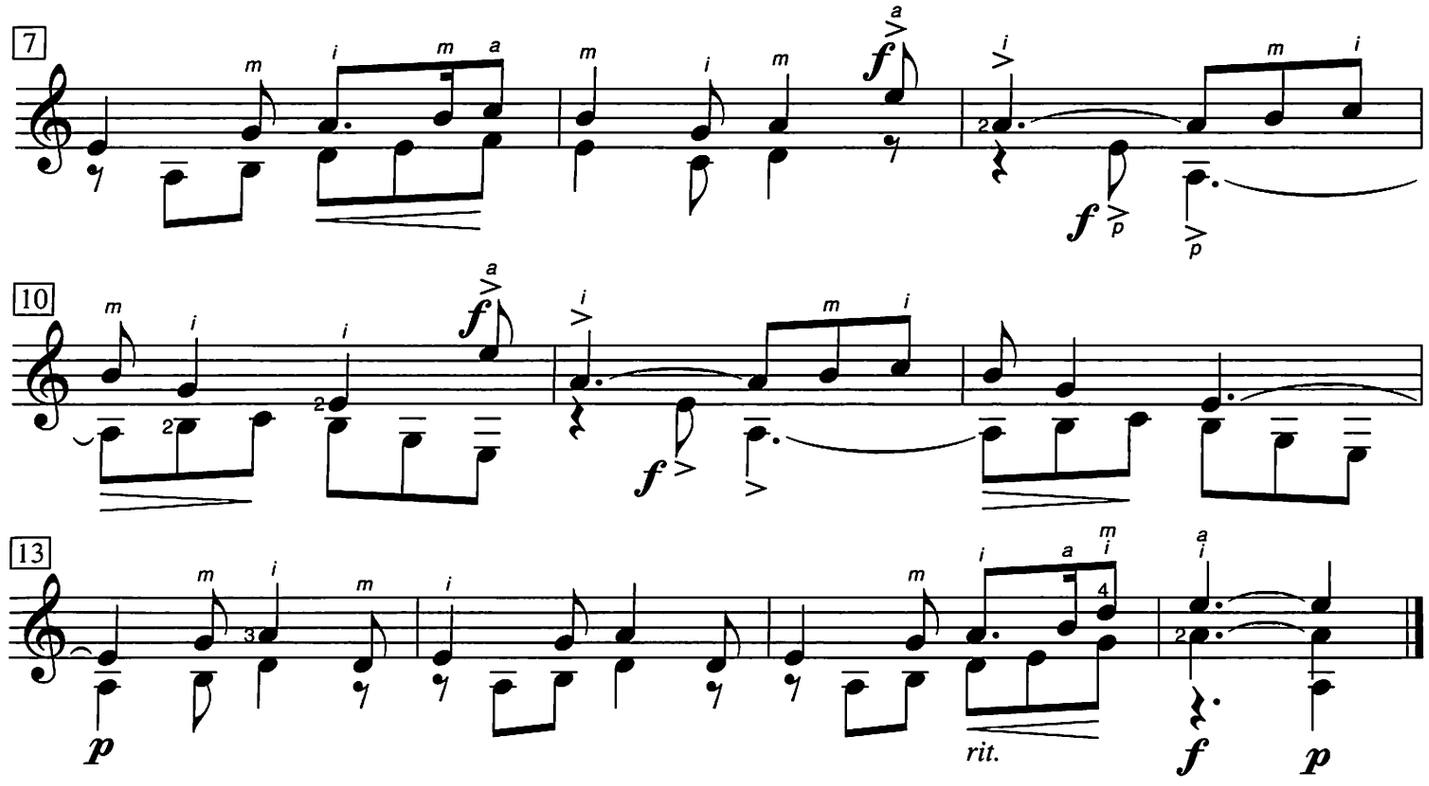
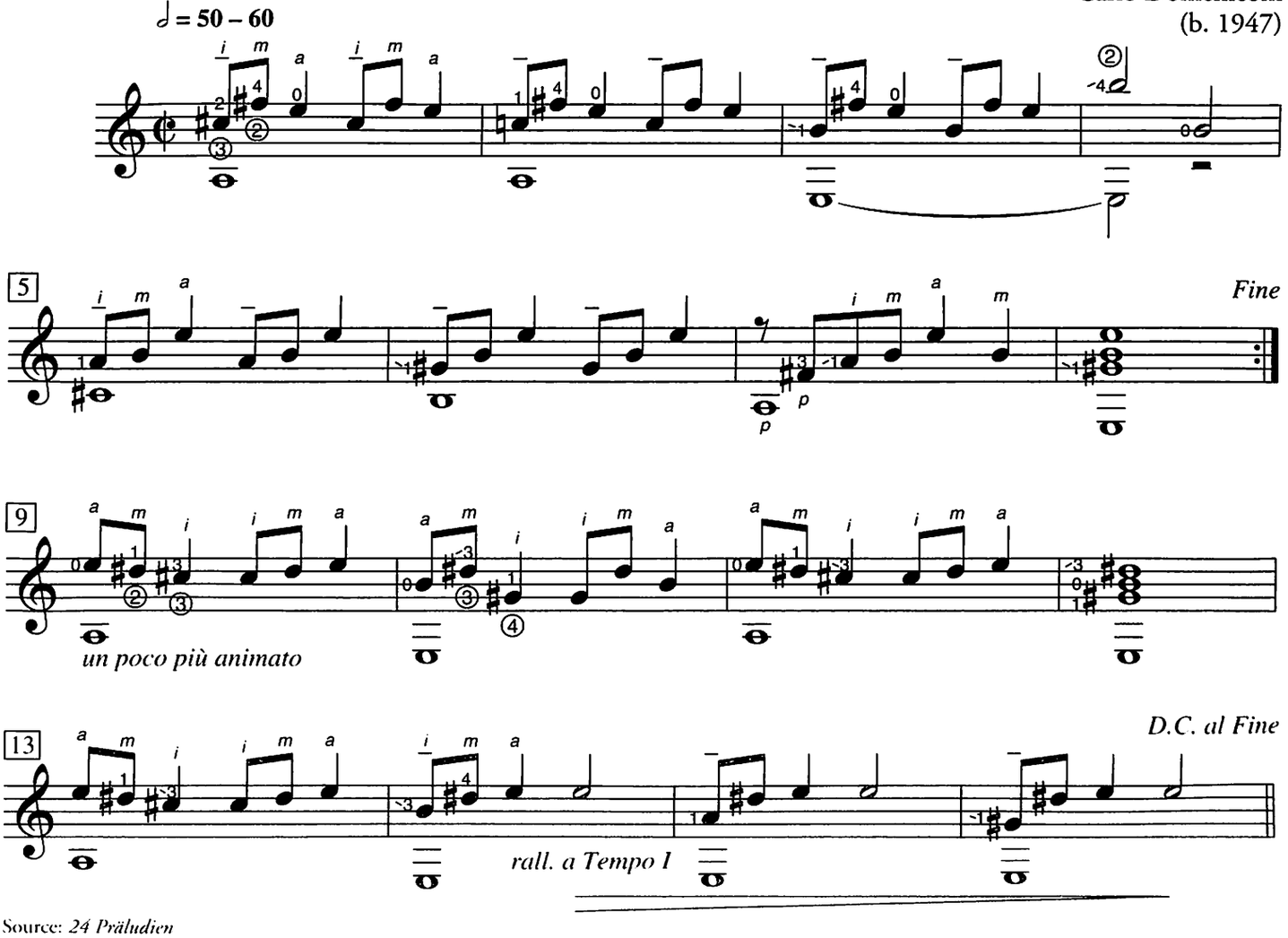


Study no. 11

Semplice

Simple

Carlo Domeniconi
(b. 1947)



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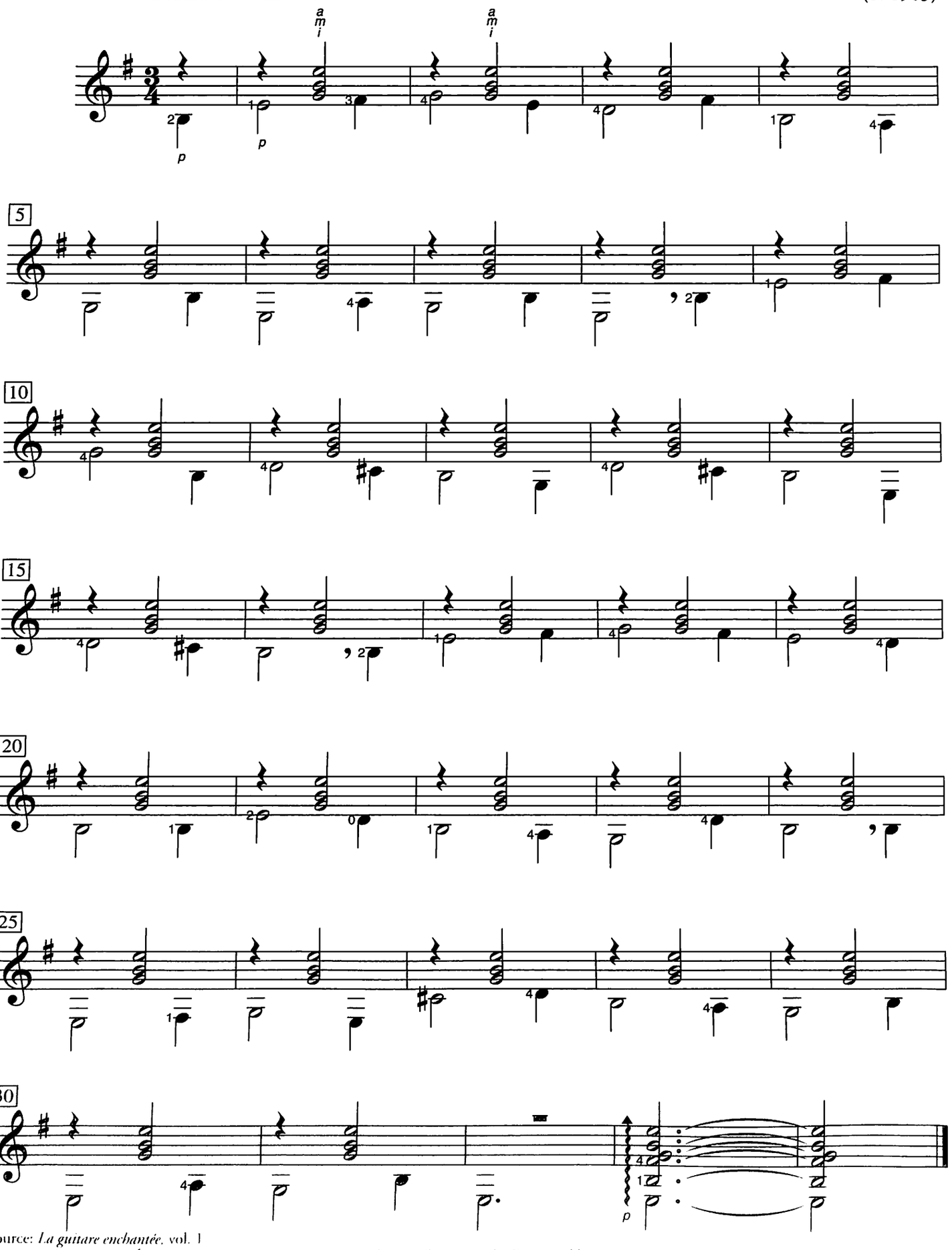
Folk Song

Richard Miles Jackman
(b. 1963)

Moderato ♩ = 116 – 132



Source: *La guitare enchantée*, vol. 1

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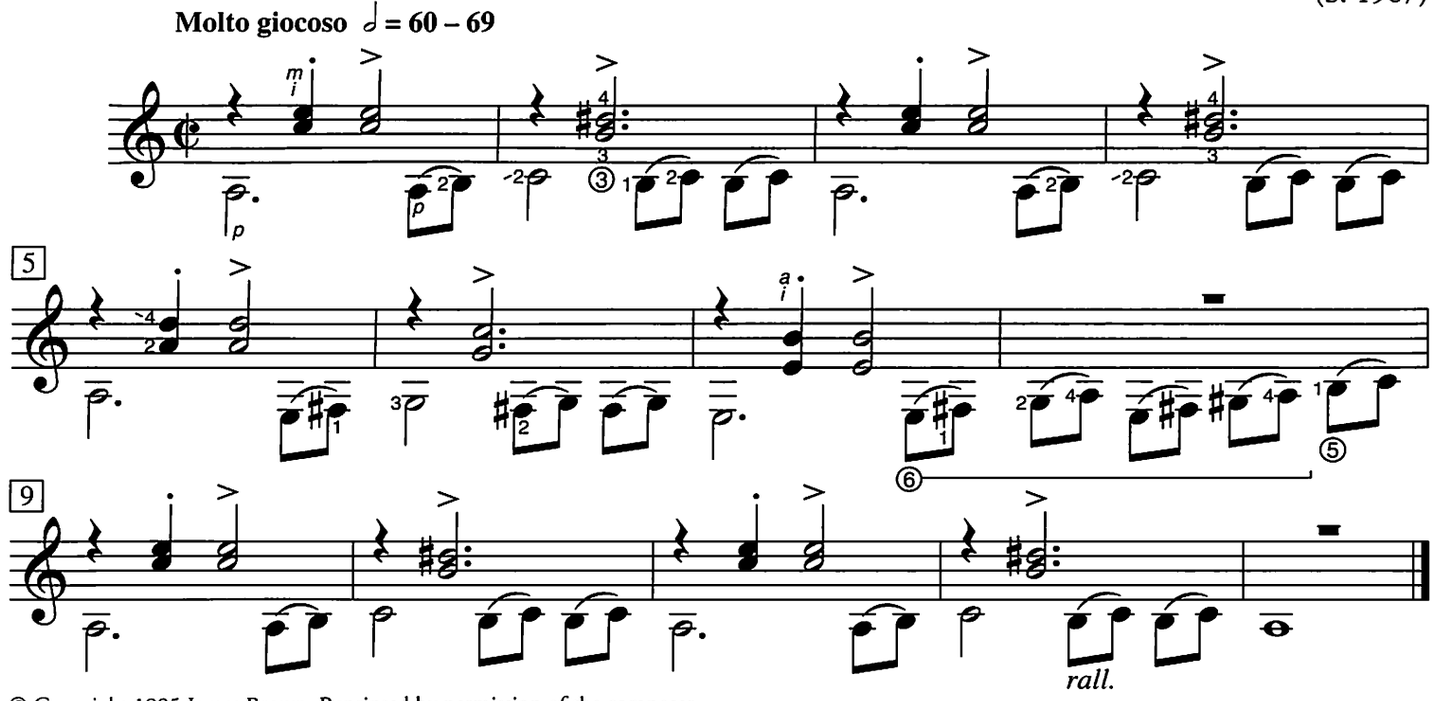
Study no. 13

Very Scary Bass Study

James Brown
(b. 1967)



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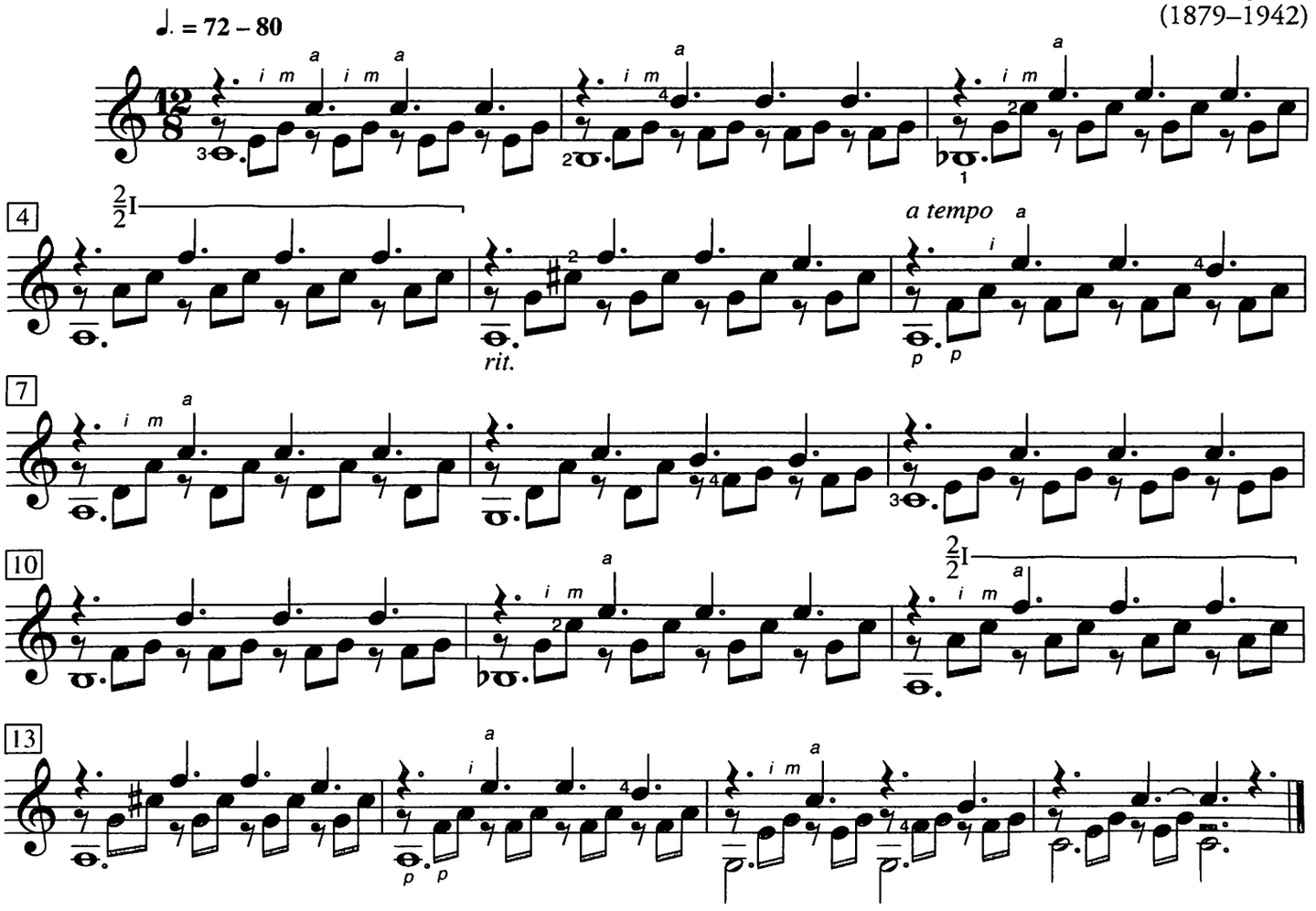
Study no. 14

Lesson 65

Julio Sagreras
(1879–1942)



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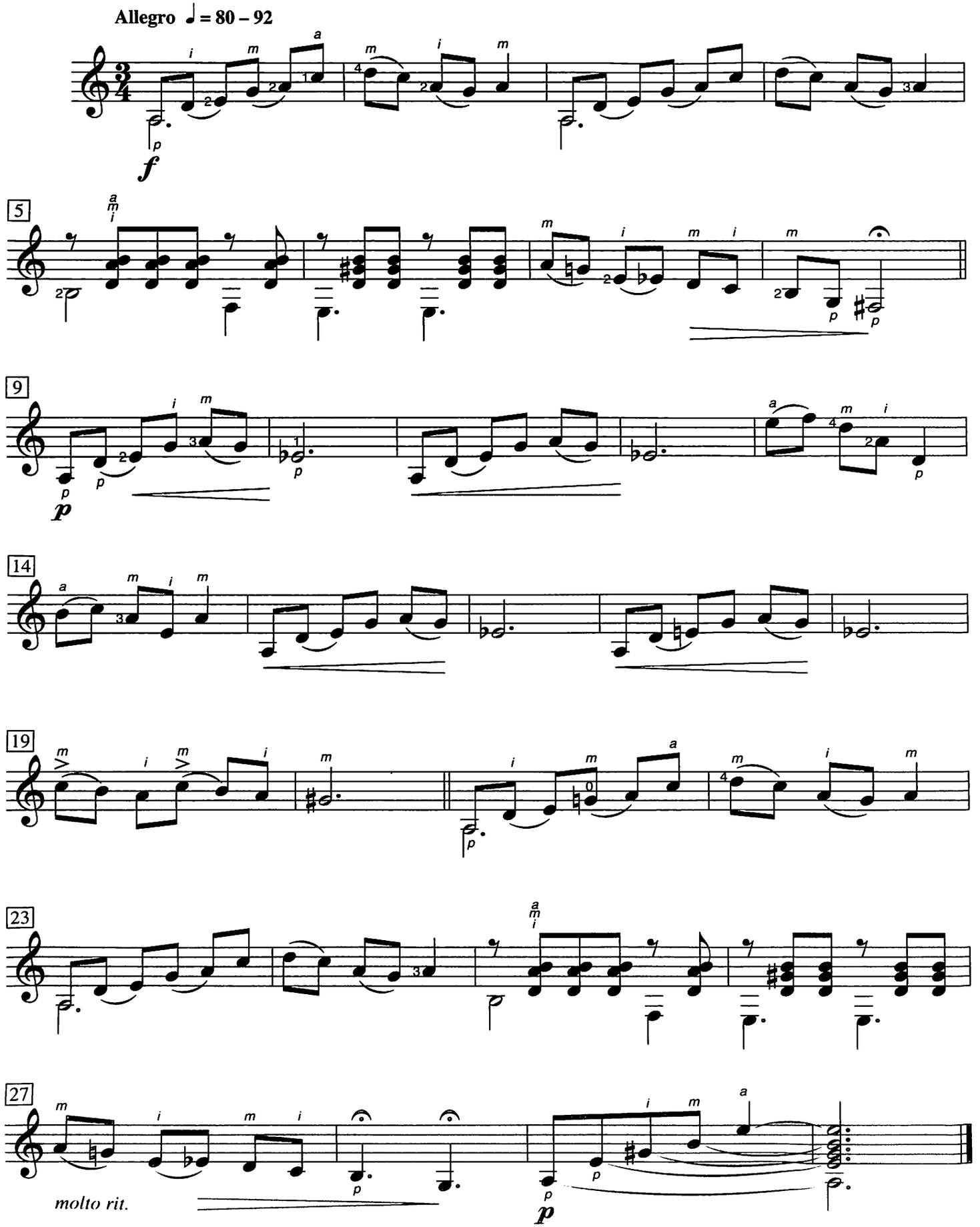
The Blue Knight

Michael Coghlan
(b. 1955)



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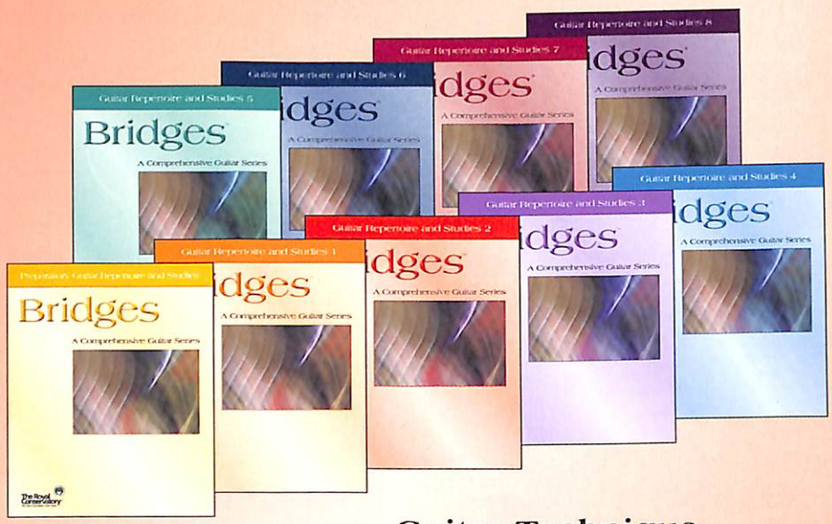

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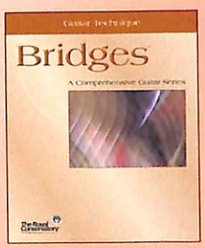

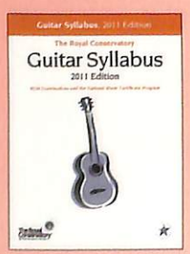

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