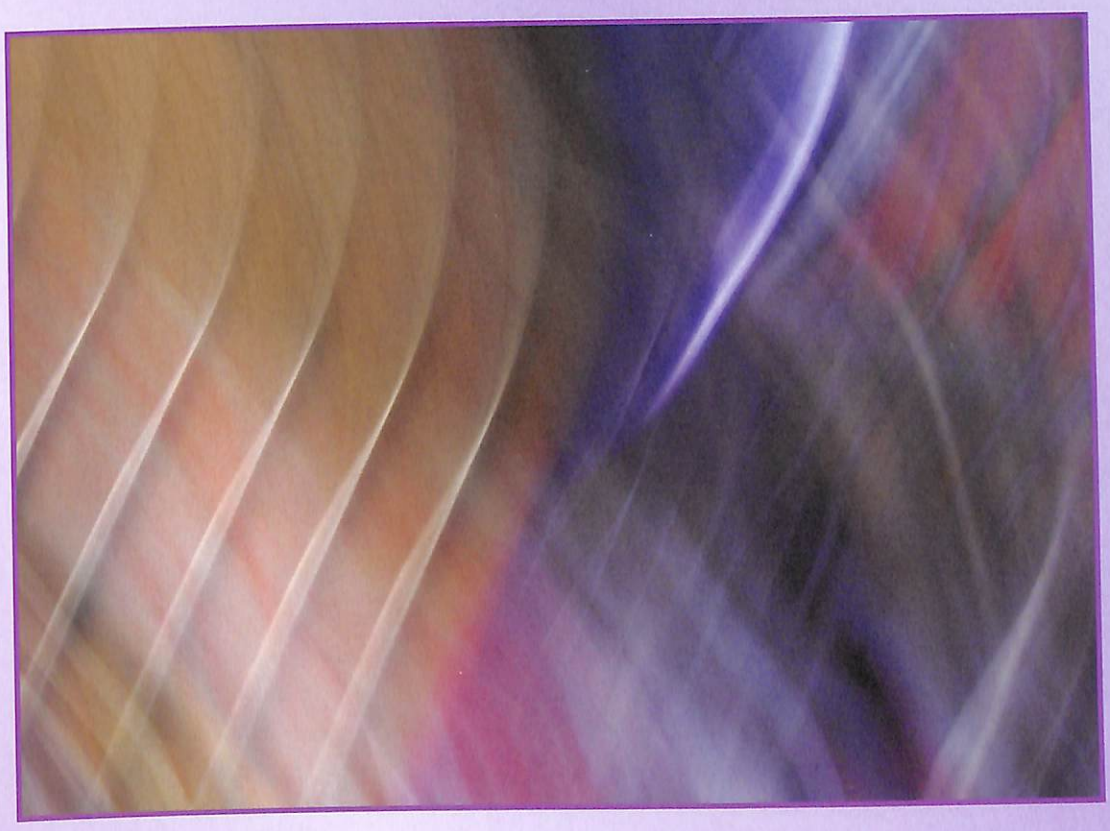
Guitar Repertoire and Studies 3

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 3
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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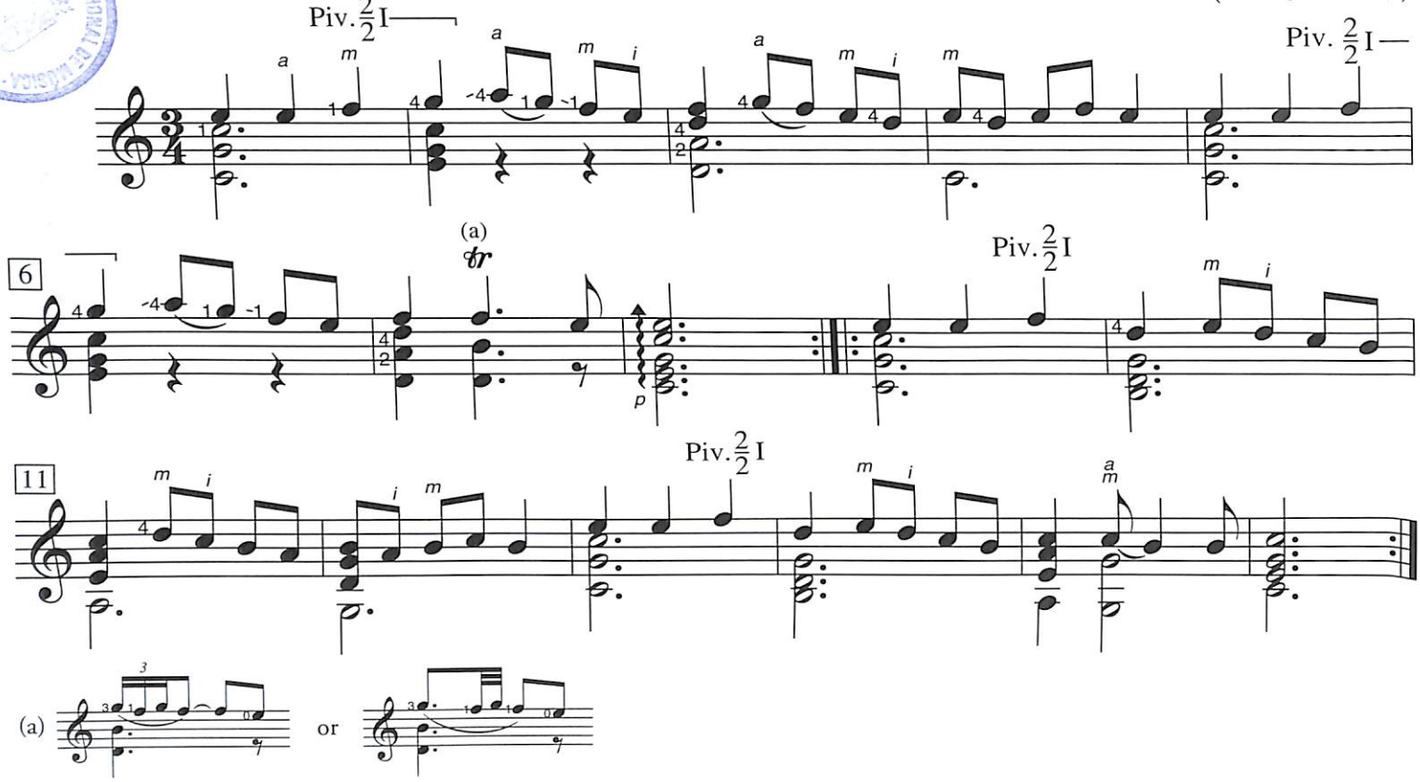
Minuet

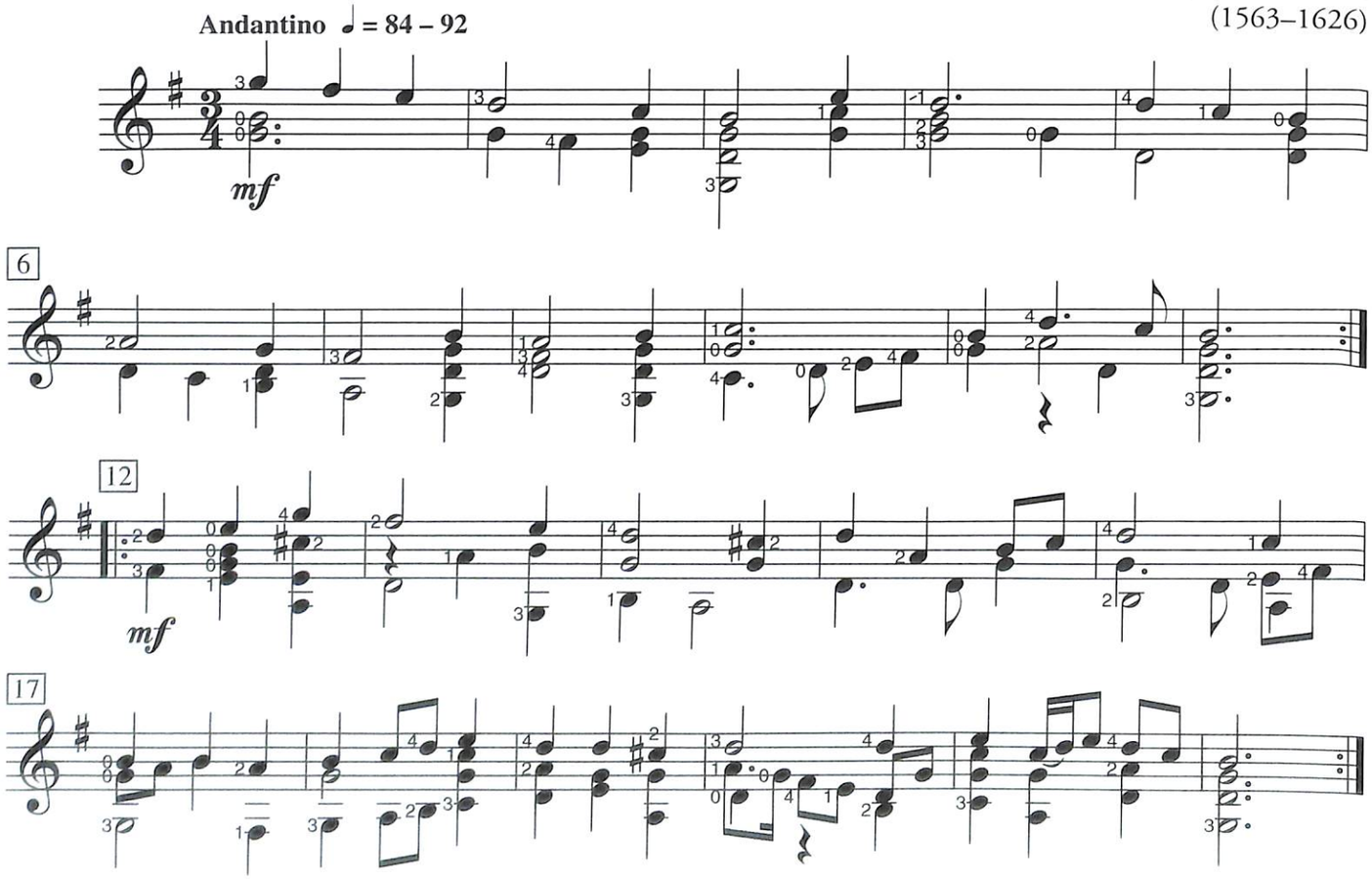
Robert de Visée
(*ca* 1650–1725)



Source: Suite No. 7 in C Major, *Livre de guittarre dédié au roy*

Awake, Sweet Love

John Dowland
(1563–1626)



Source: *First Book of Songs or Airs of Four Parts, with Tablature for the Lute*, no. 19

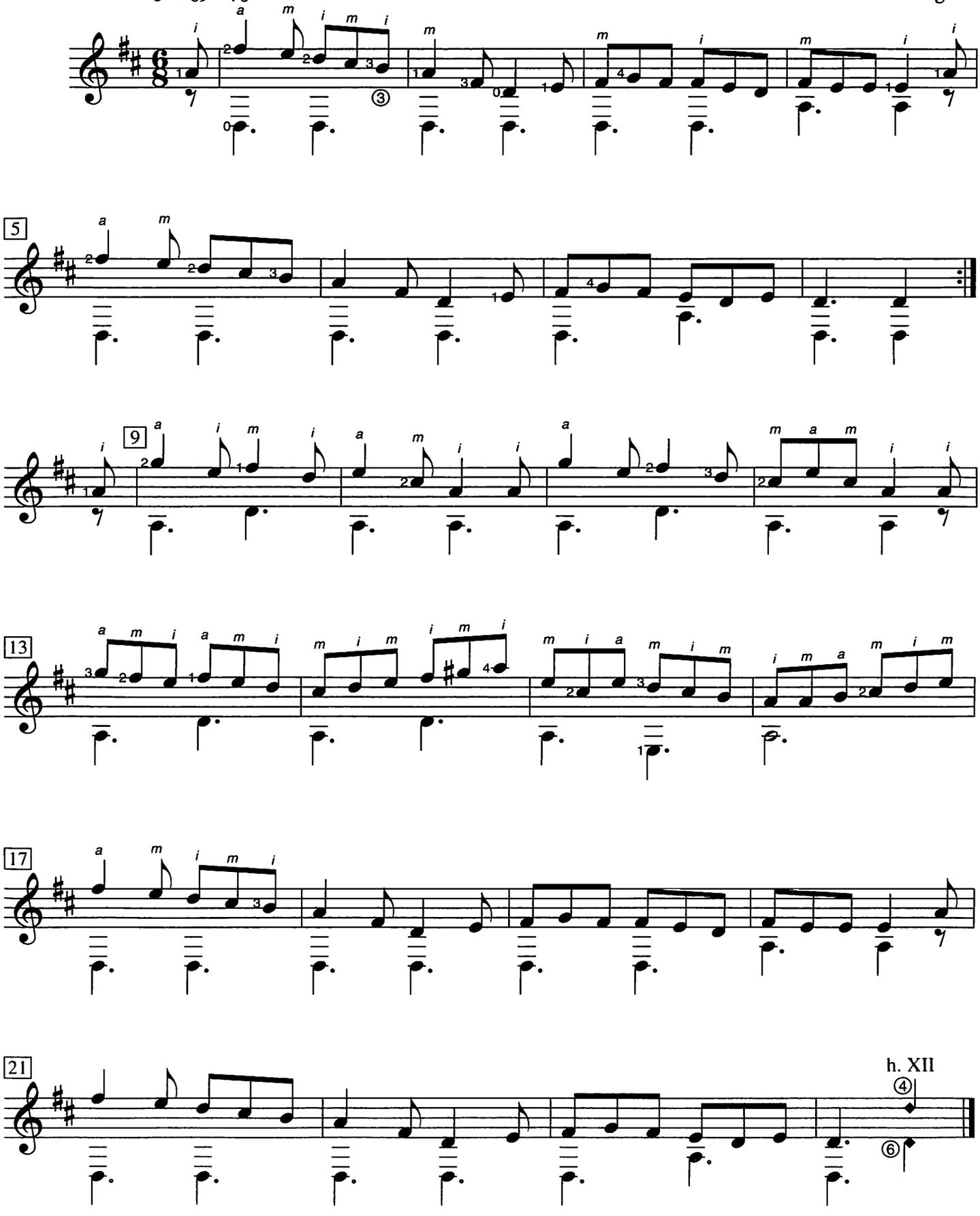
Danse de village

Village Dance

⑥= D

♩. = 69 – 76

Traditional
arr. Claude Gagnon



Source: *Chansons et danses populaires*

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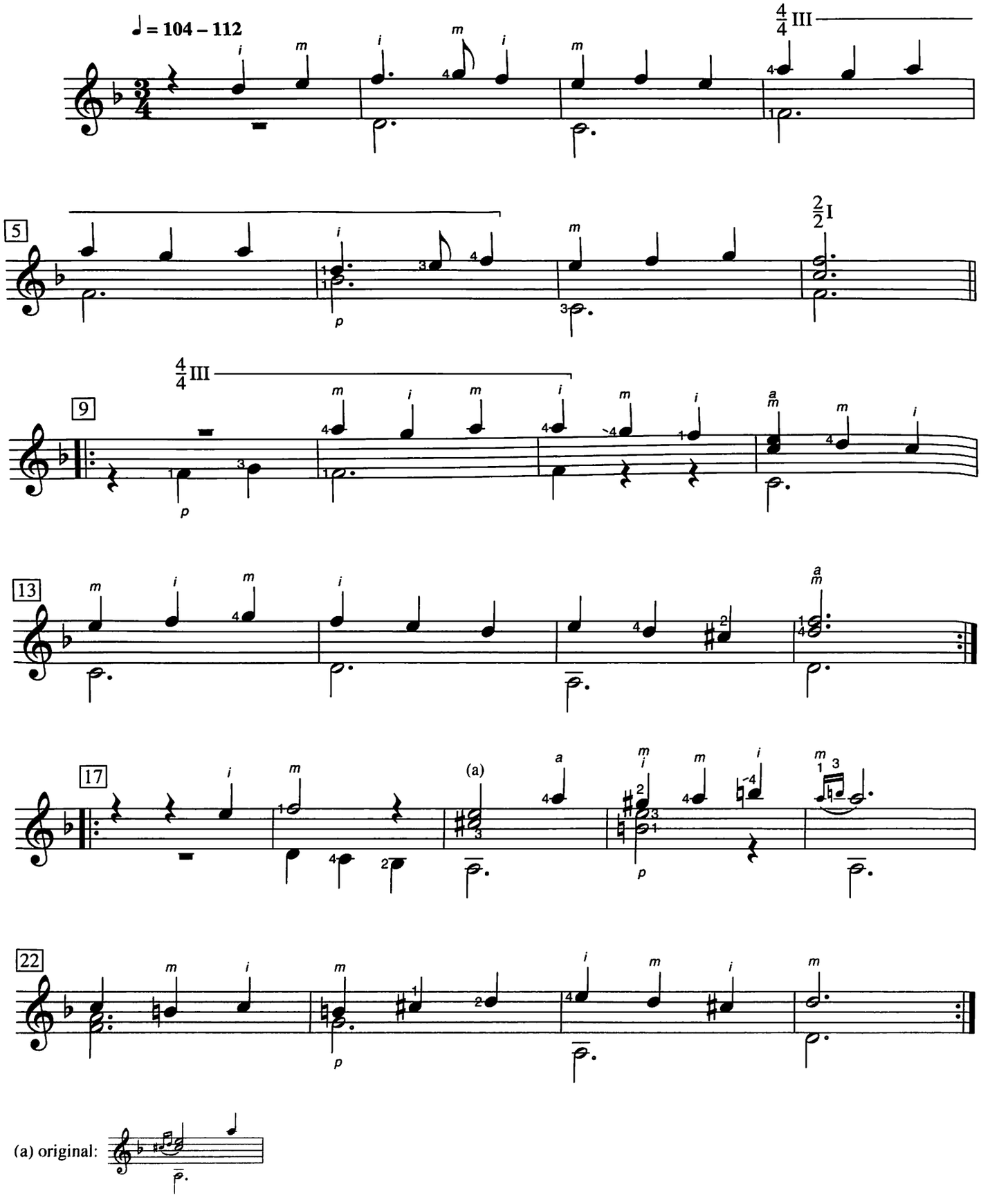
Españoleta*

Gaspar Sanz
(*fl. ca* 1650–1710)

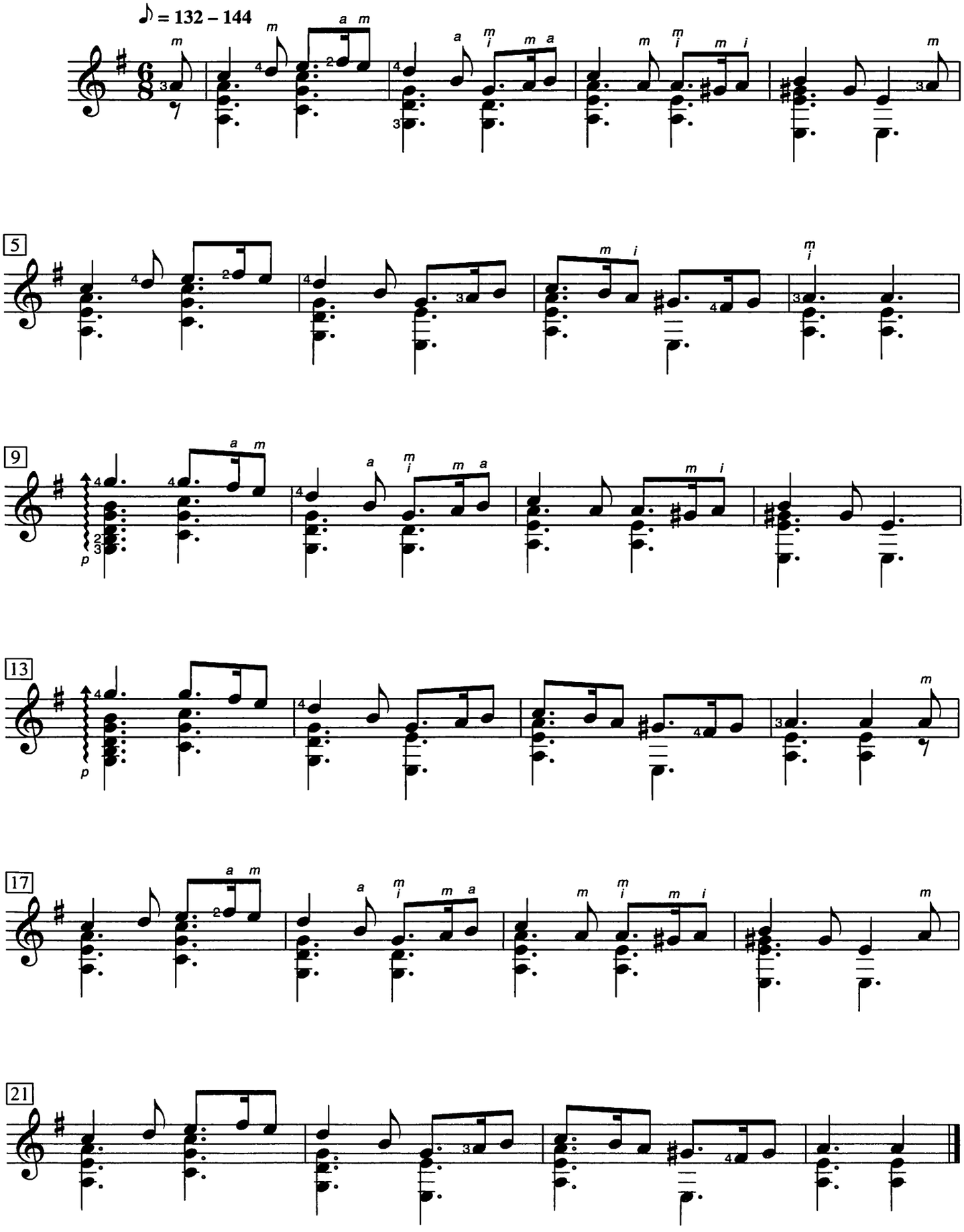


(a) original:

* *Españoleta (spagnoletta)*: a dance based on ancient harmonic patterns first appearing in Italy in the late 16th century
Source: *Instrucción de música sobre la guitarra espagnola*, libro 1

Greensleeves

Traditional English
arr. Norbert Kraft



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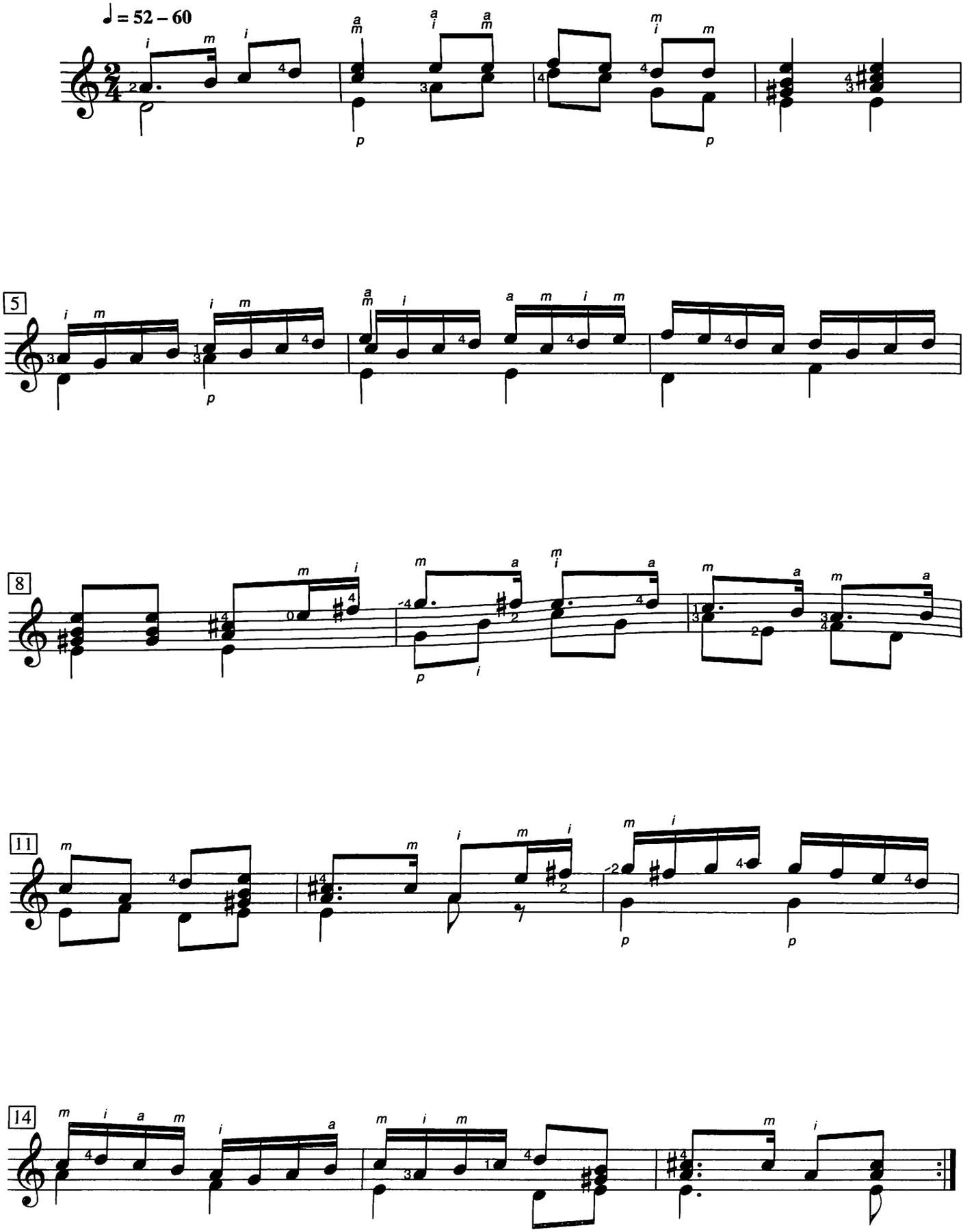
Almande "La mon amy la"

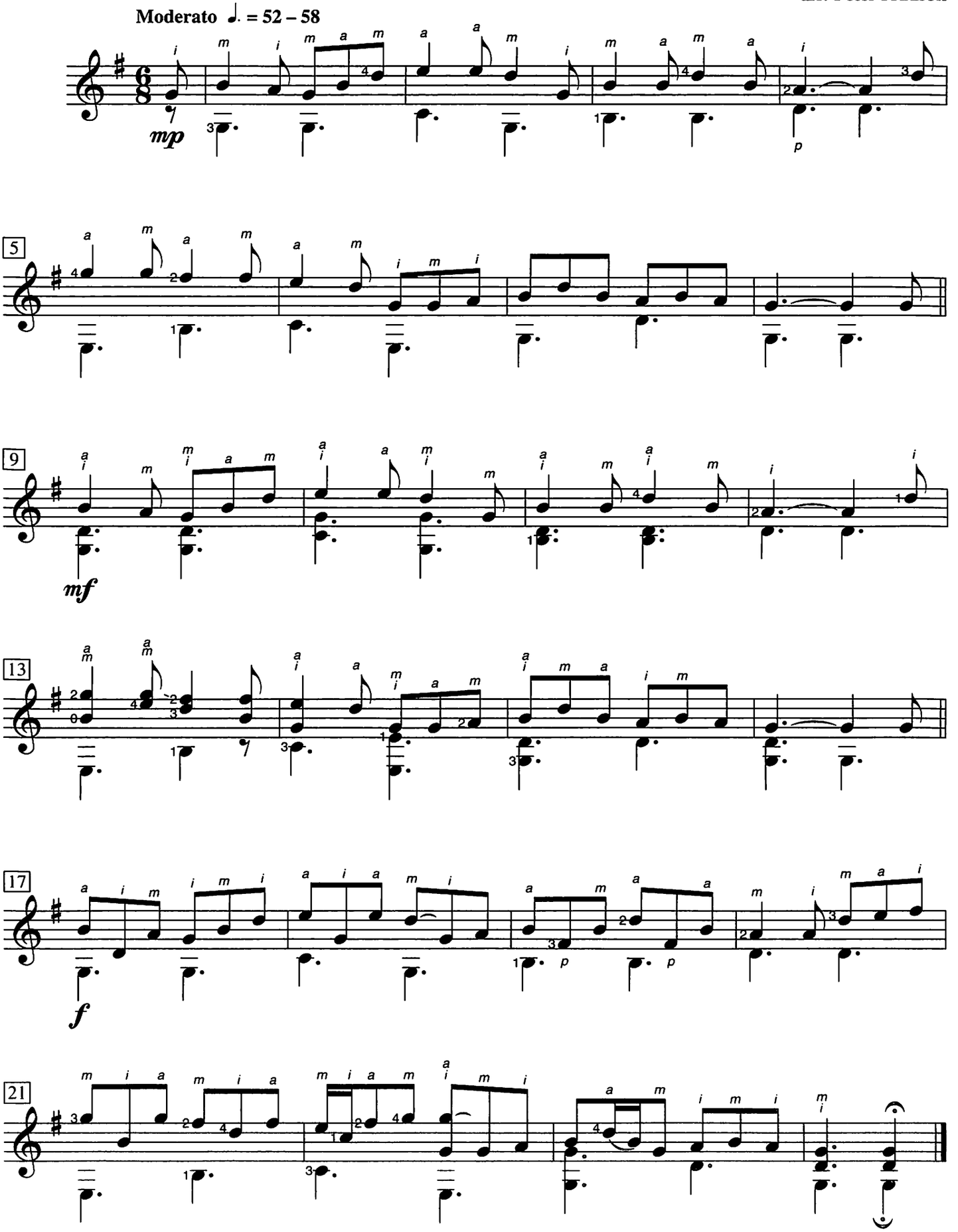
Adrian Le Roy
(*ca* 1520–1598)



Source: *Premier livre de tabulature de guiterre*

Mary Hamilton

Traditional Scottish ballad
arr. Peter Hudson



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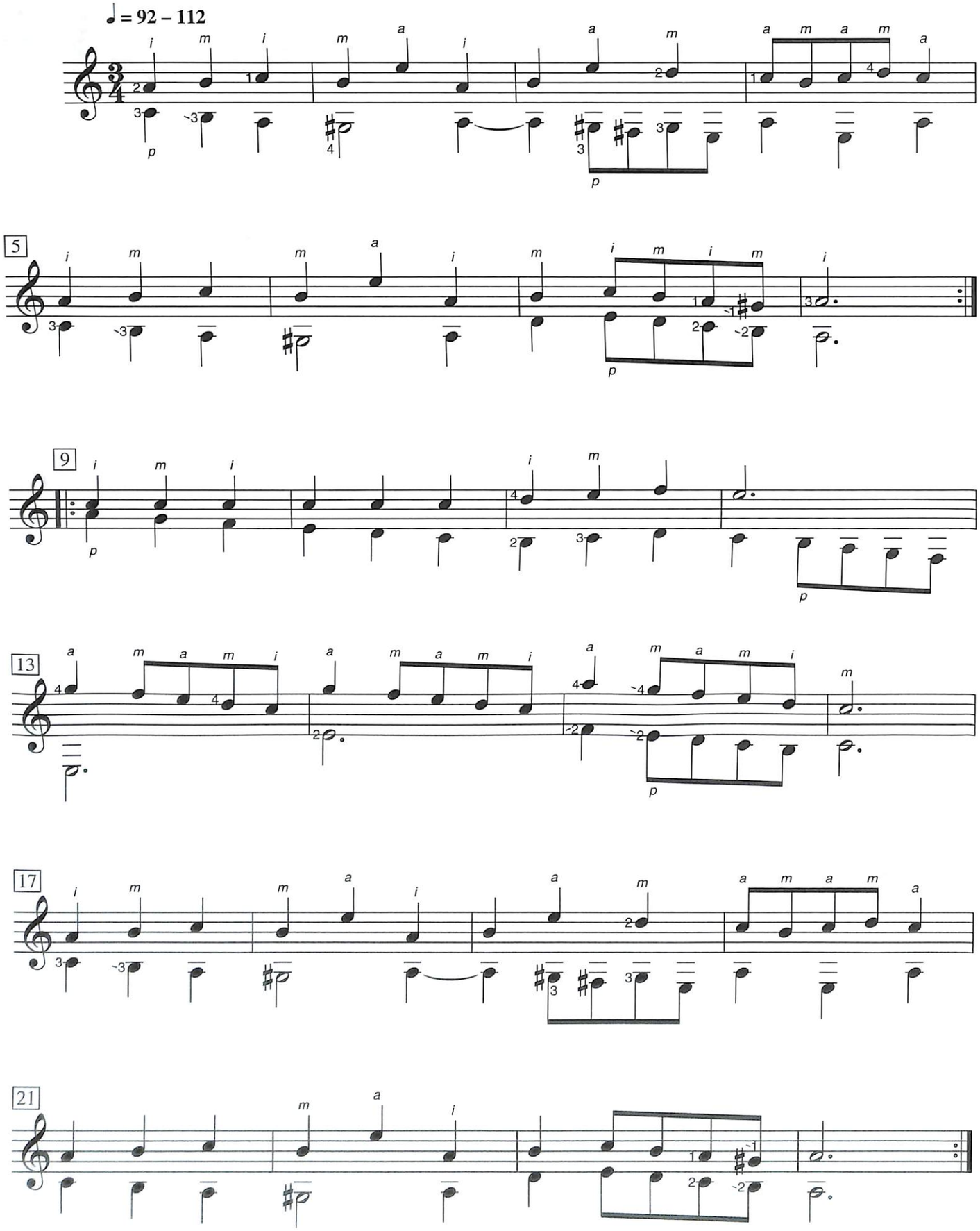
Minuet

Johann Sebastian Bach
(1685–1750)
arr. Norbert Kraft



Source: *Suite for Keyboard in G Minor*, BWV 822
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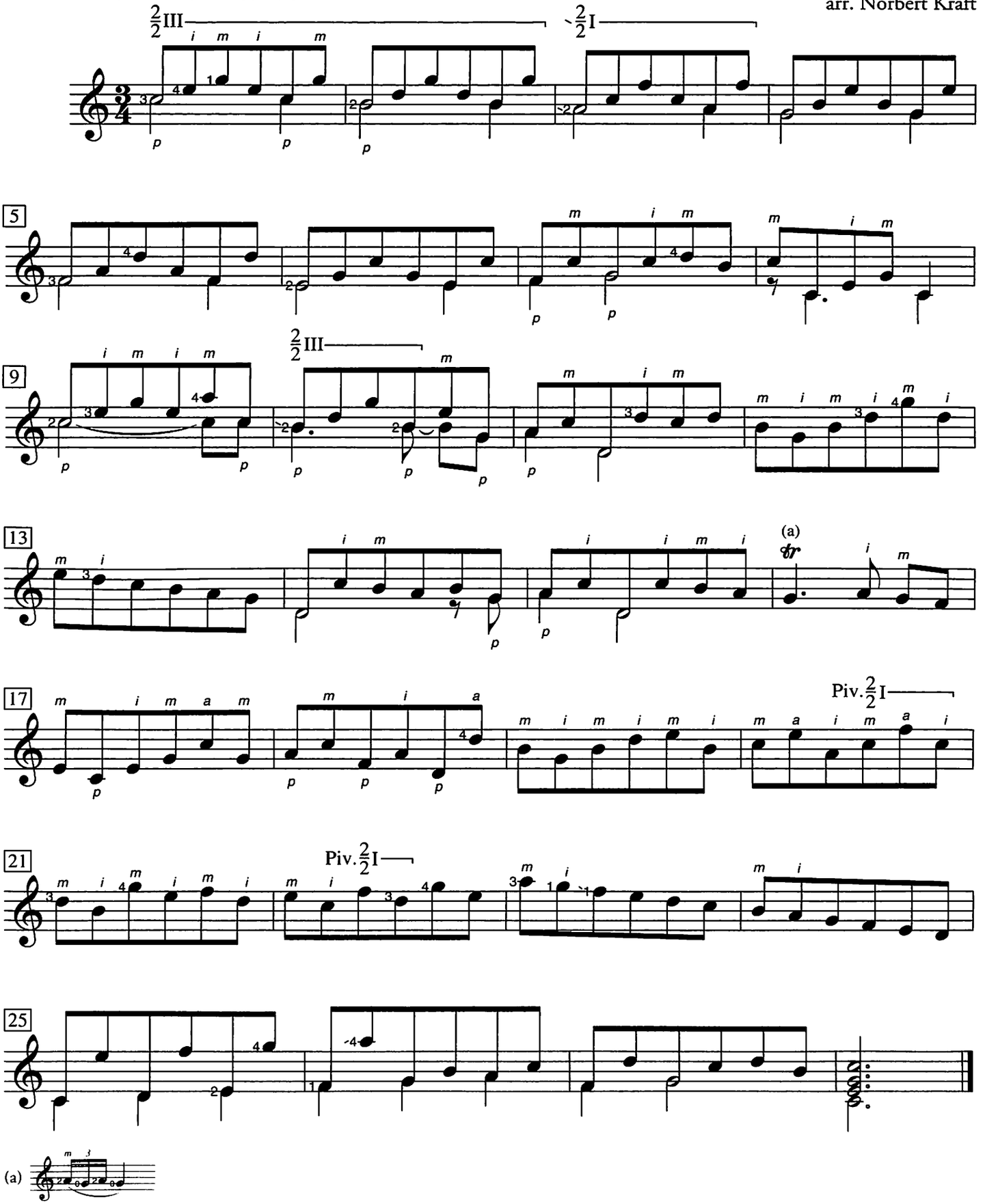
Prelude in C Major

George Frideric Handel
(1685–1759)
arr. Norbert Kraft

Sostenuto ♩ = 88 – 96



Source: Sonata in C from *Tunes for Mr. Clay's Musical Clock*, set II, HWV 598
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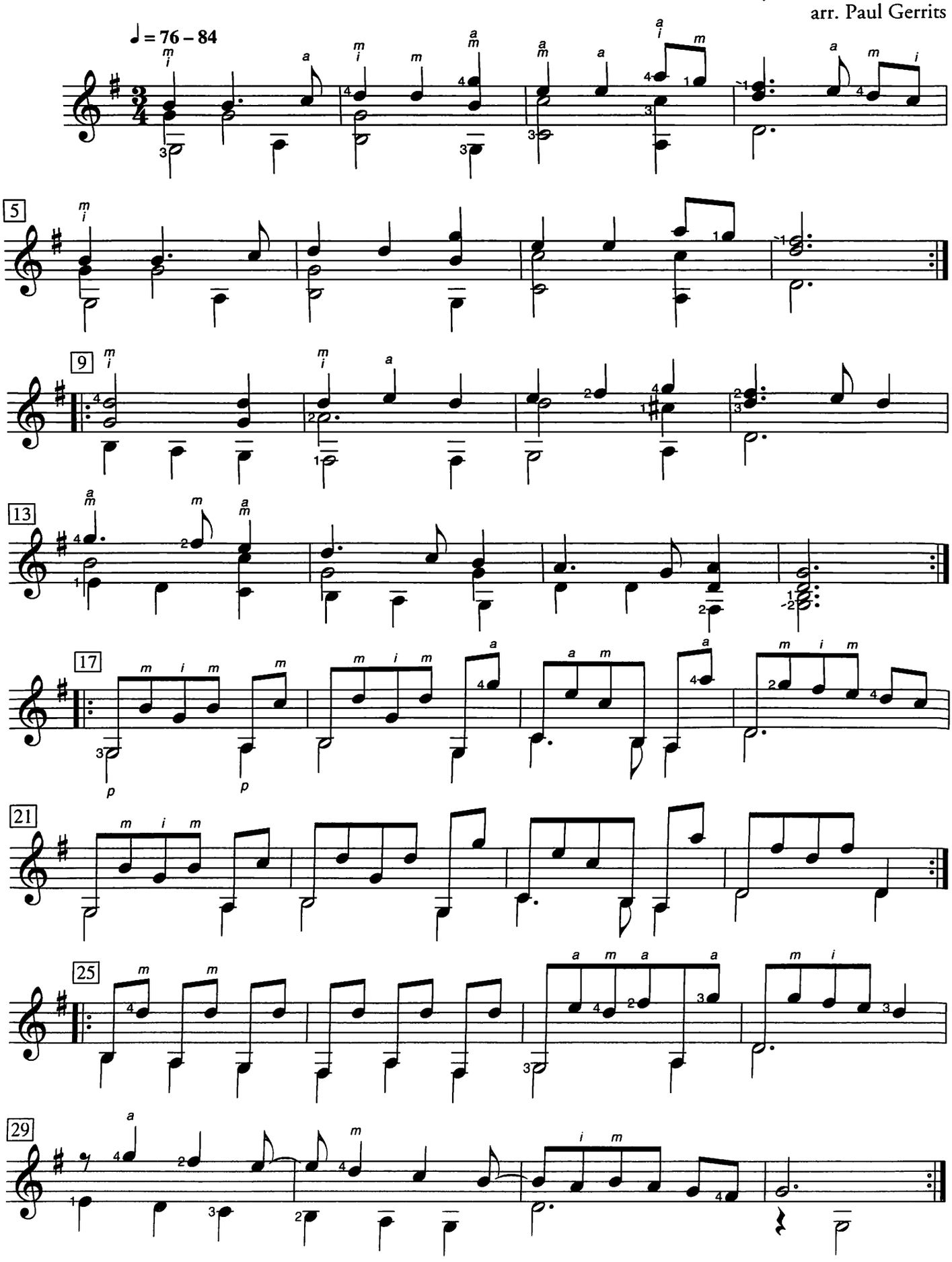
Sarabande

Anonymous (17th century)
arr. Paul Gerrits



Source: Included in *Guitar and Lute Method II*, ed. Paul Gerrits
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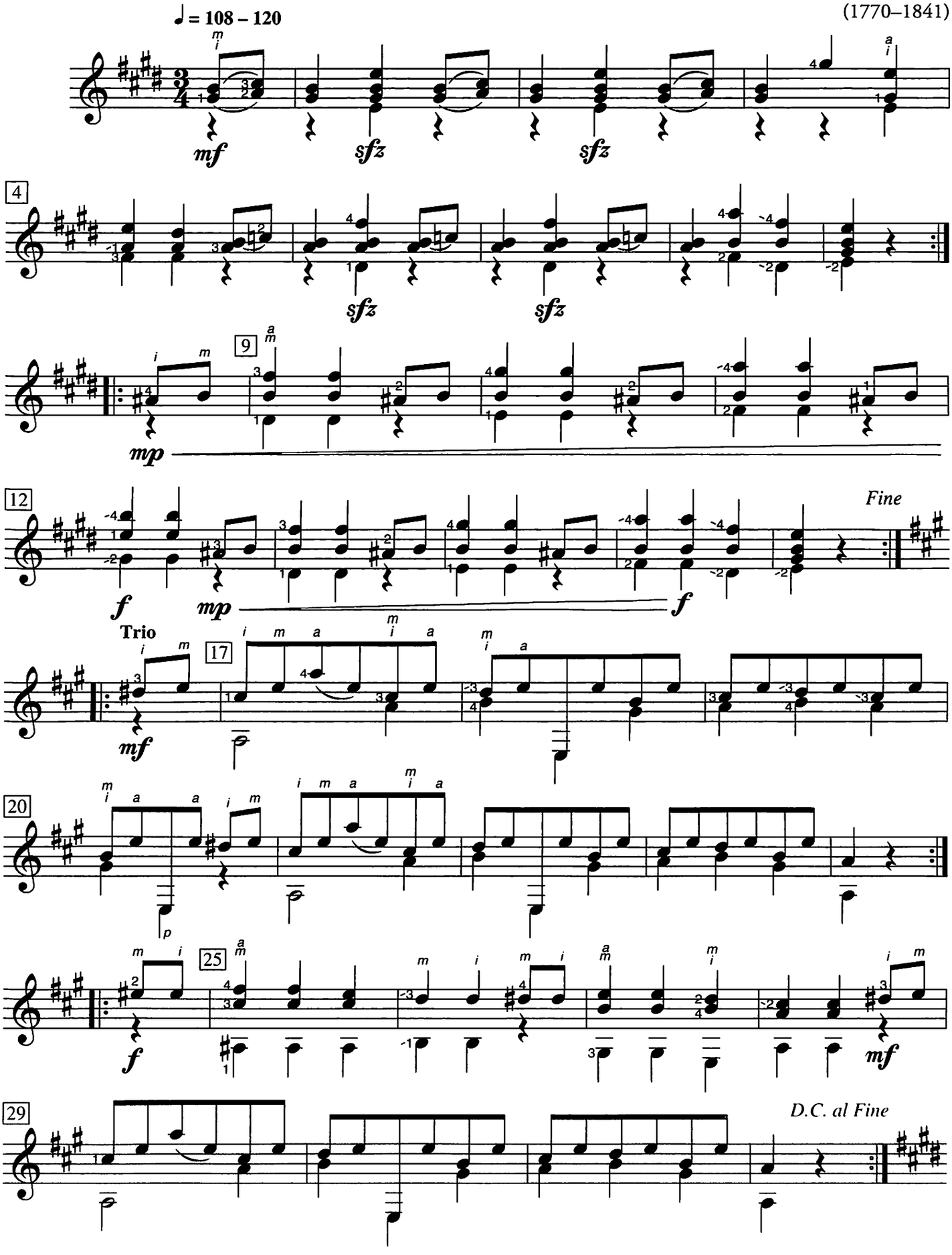
Waltz

op. 124, no. 23

Ferdinando Carulli
(1770–1841)

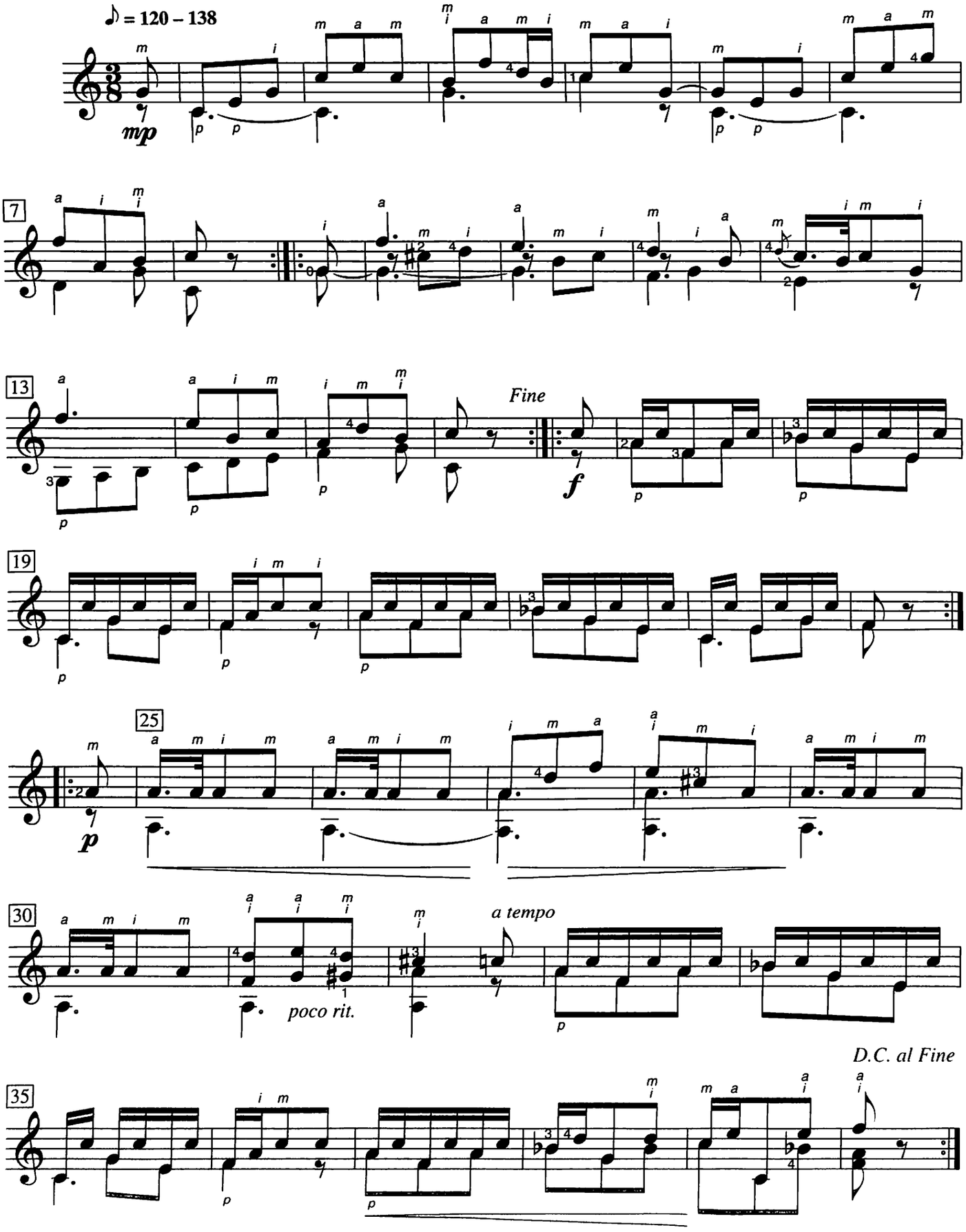


Source: *Le répertoire des élèves*, op. 124

Allegretto

op. 60, no. 7

Fernando Sor
(1778–1839)

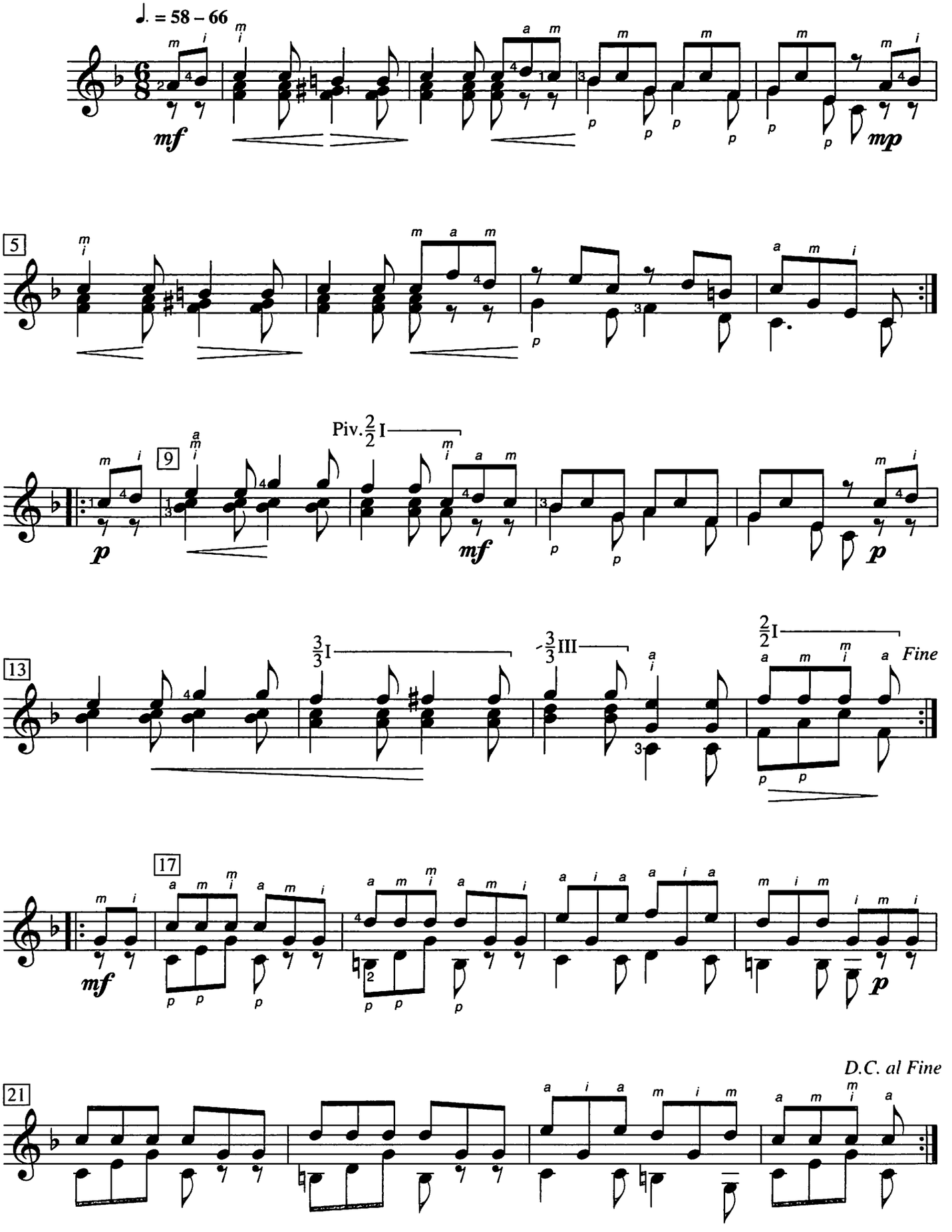


Source: *Introduction à l'étude de la guitare*, op. 60

Andante

op. 241, no. 17

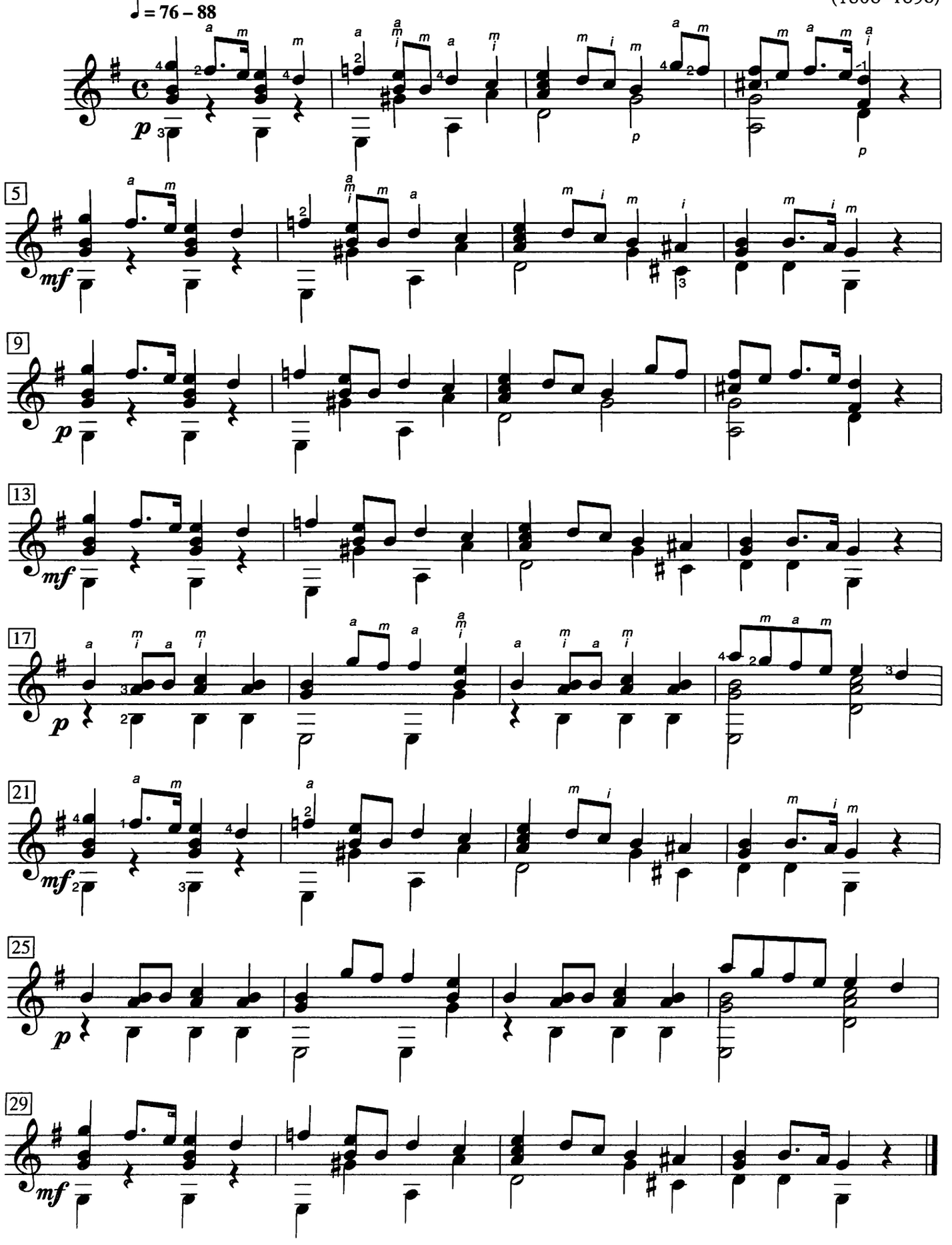
Ferdinando Carulli
(1770–1841)



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

Andante

Johann Kaspar Mertz
(1806–1856)

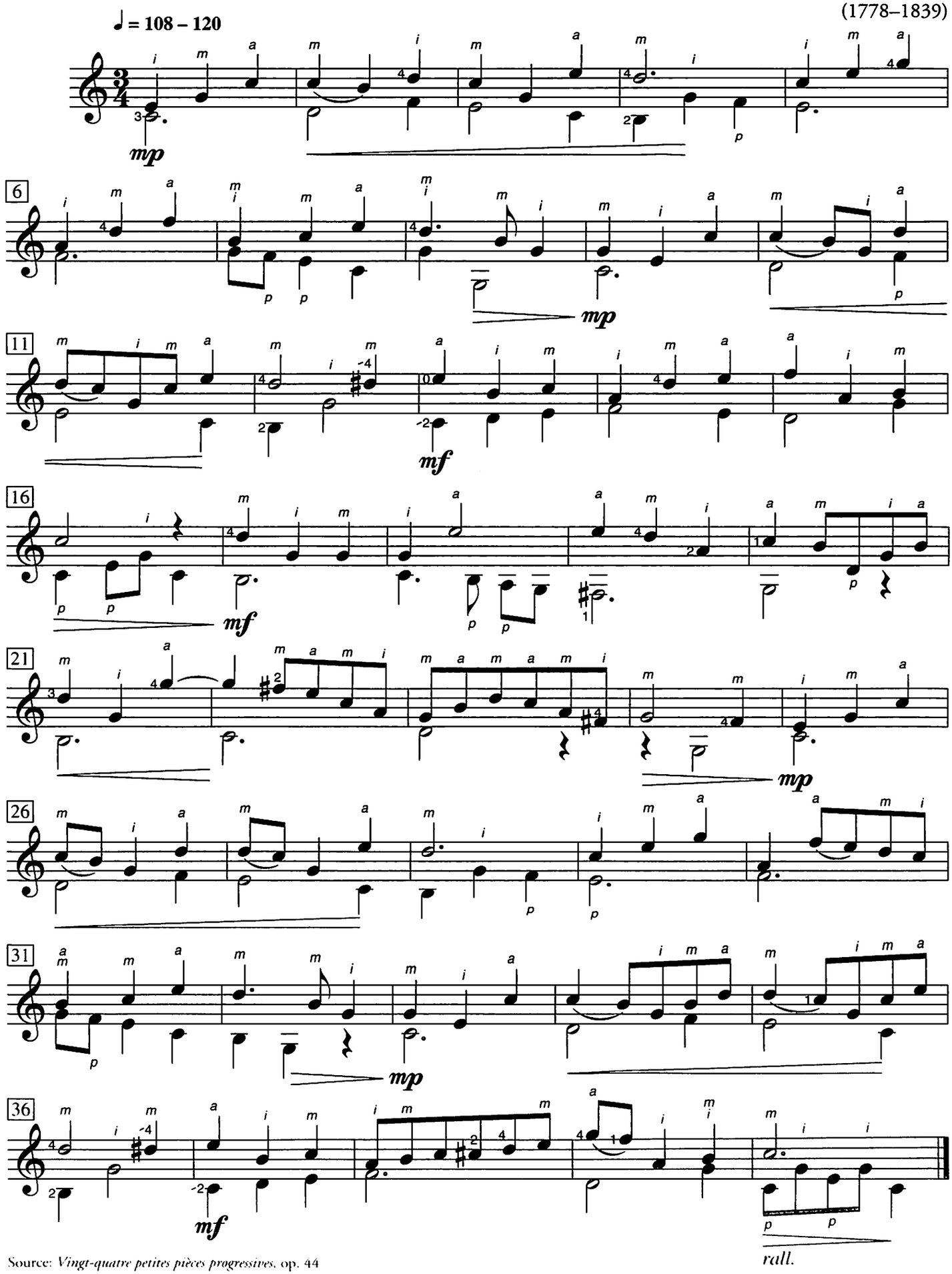


Source: *Studies in Style*, no. 3

Andantino

op. 44, no. 3

Fernando Sor
(1778–1839)

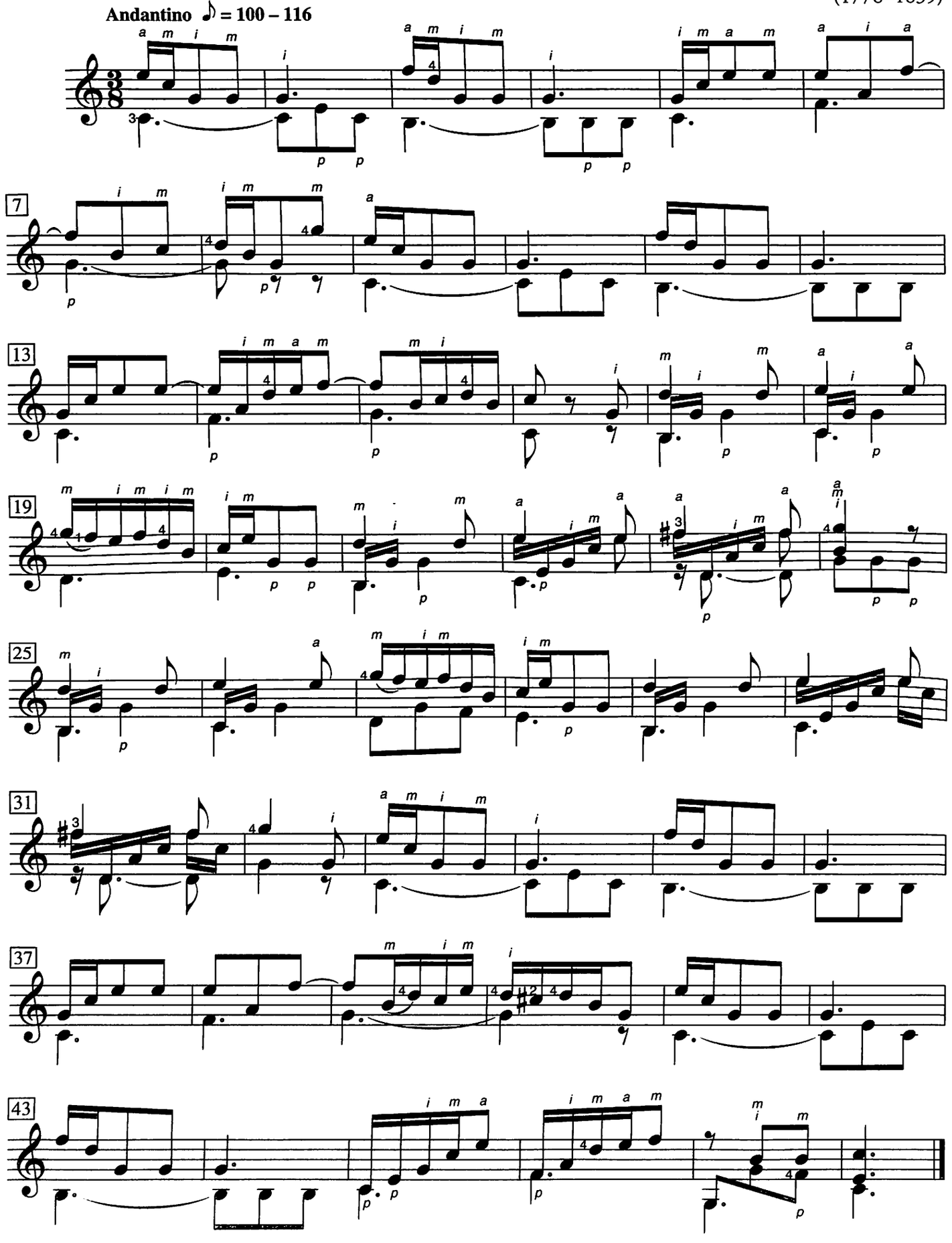


Source: *Vingt-quatre petites pièces progressives*, op. 44

Andantino

op. 44, no. 5

Fernando Sor
(1778–1839)



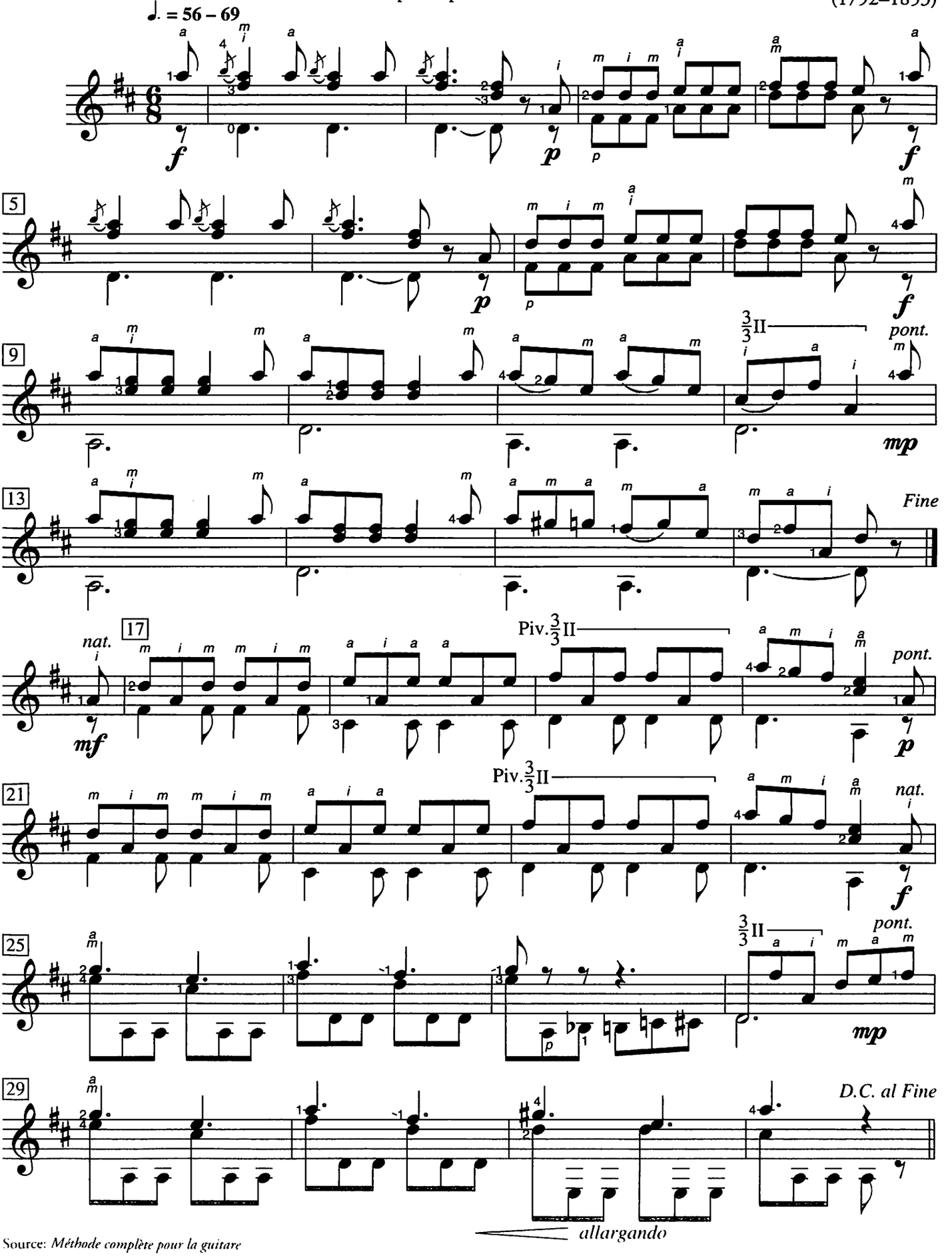
Source: *Vingt-quatre petites pièces progressives*, op. 44

La chasse

The Hunt

op. 59, part 3, no. 30

Matteo Carcassi
(1792–1853)

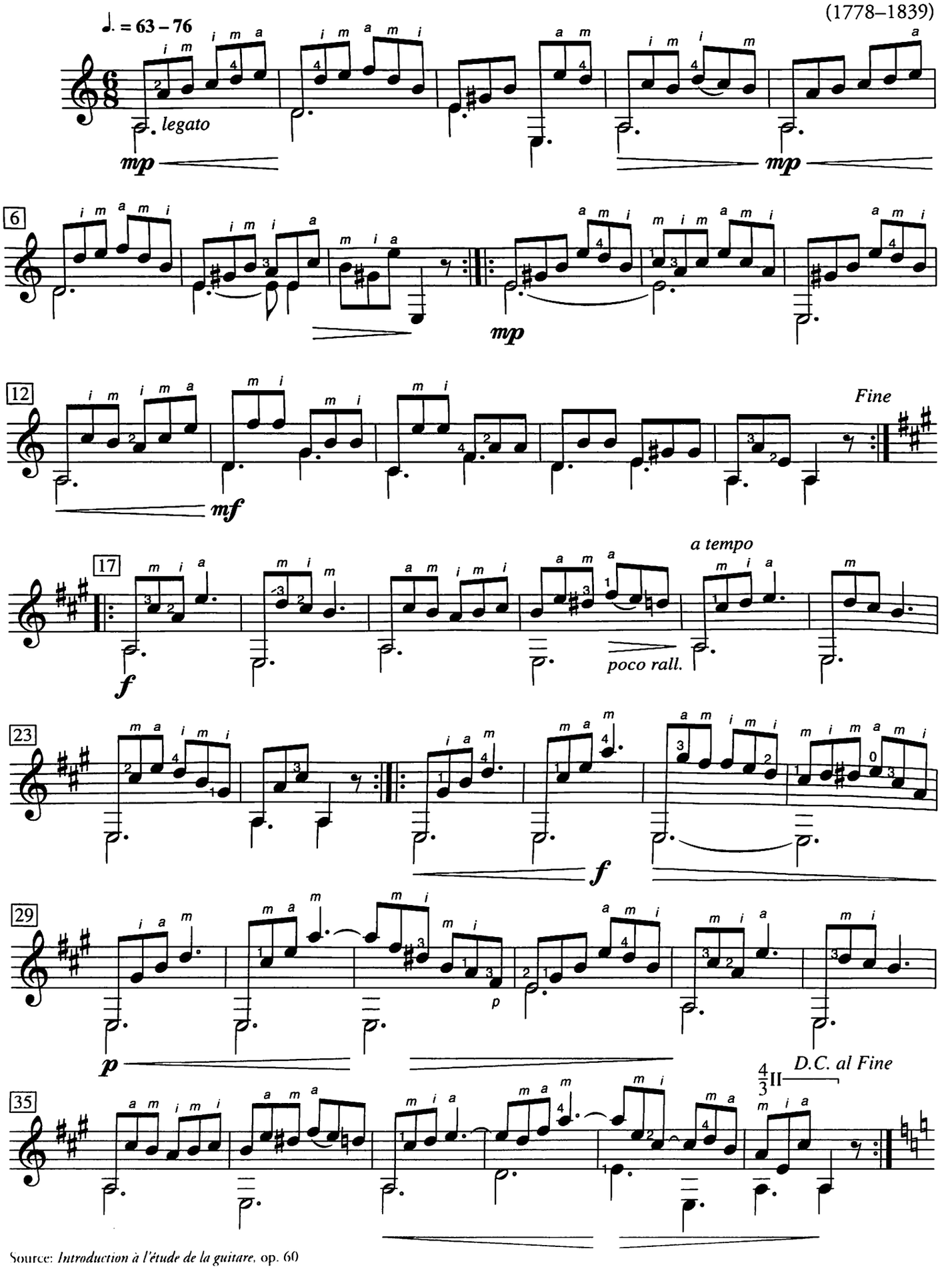


Source: *Méthode complète pour la guitare*

Lesson 5

op. 60

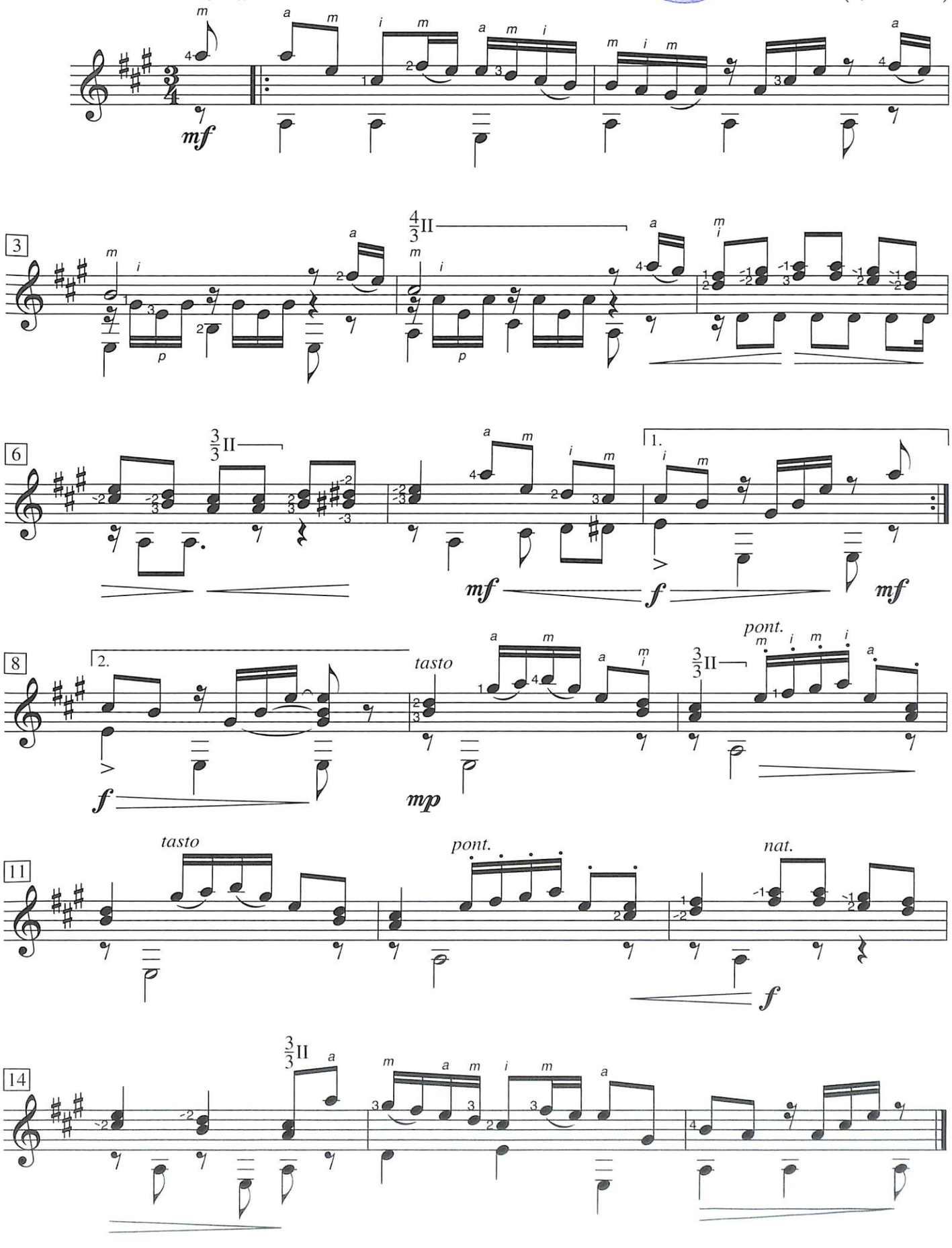
Fernando Sor
(1778–1839)



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

Minuet

Nicolò Paganini
(1782–1840)



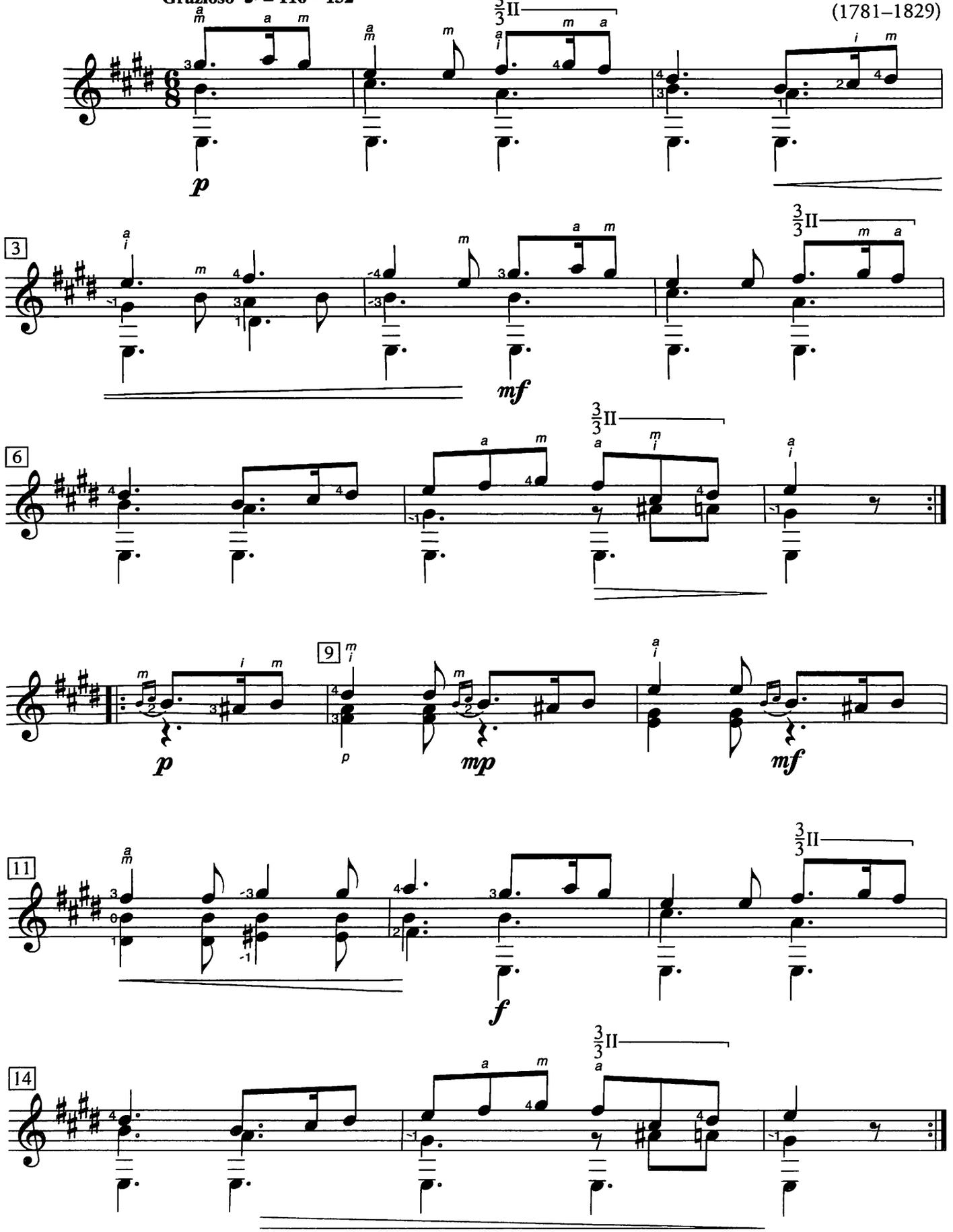
Source: *37 Sonate*, no. 26, first movement

Monferrina*

op. 12, no. 1

Mauro Giuliani
(1781–1829)

Grazioso ♪ = 116 – 132



**Monferrina:* a country dance from the Piemonte region of Italy
Source: *Dodici Monferrine per chitarra*, op. 12

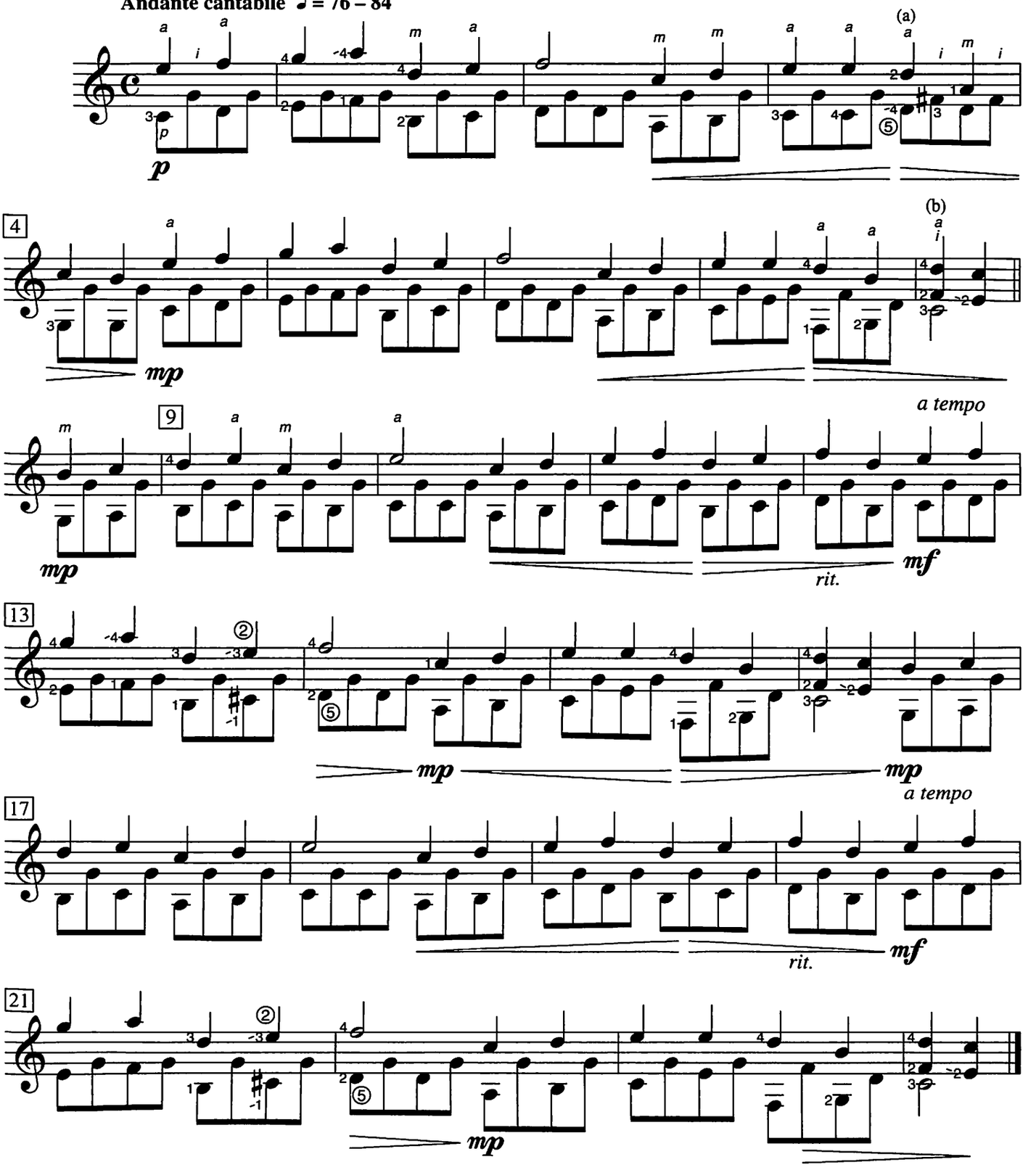
Stückchen

Little Piece

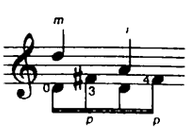
op. 68, no. 5

Robert Schumann
(1810–1856)
arr. Norbert Kraft

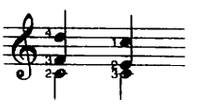
Andante cantabile ♩ = 76 – 84



(a) alternate fingering:



(b) alternate fingering:



Source: *Album für die Jugend*, op. 68
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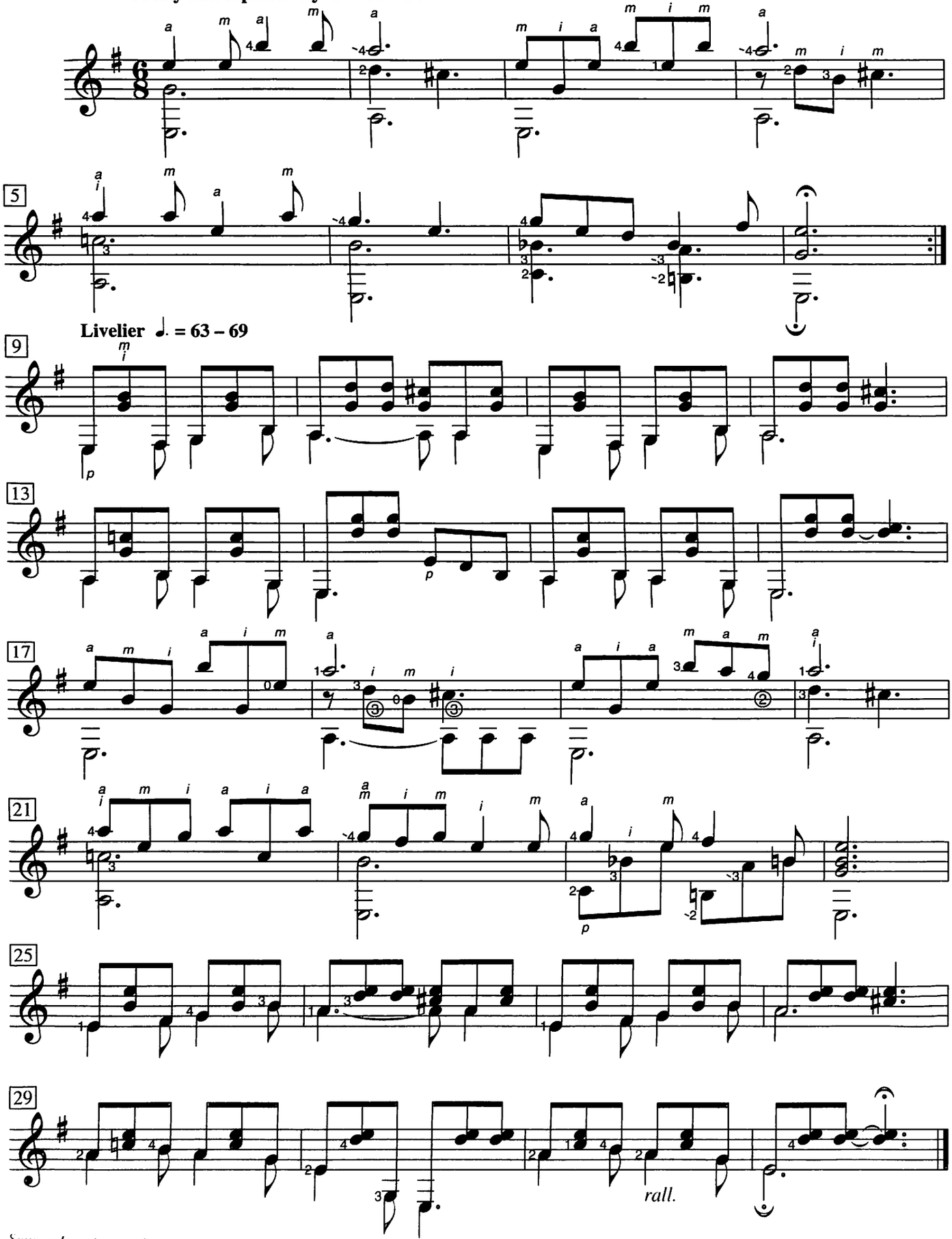
Les blues des grenouilles

The Frog Blues

Claude Gagnon

Freely and expressively ♩. = 50 – 54



Source: *La guitare enchantée*, vol. 1

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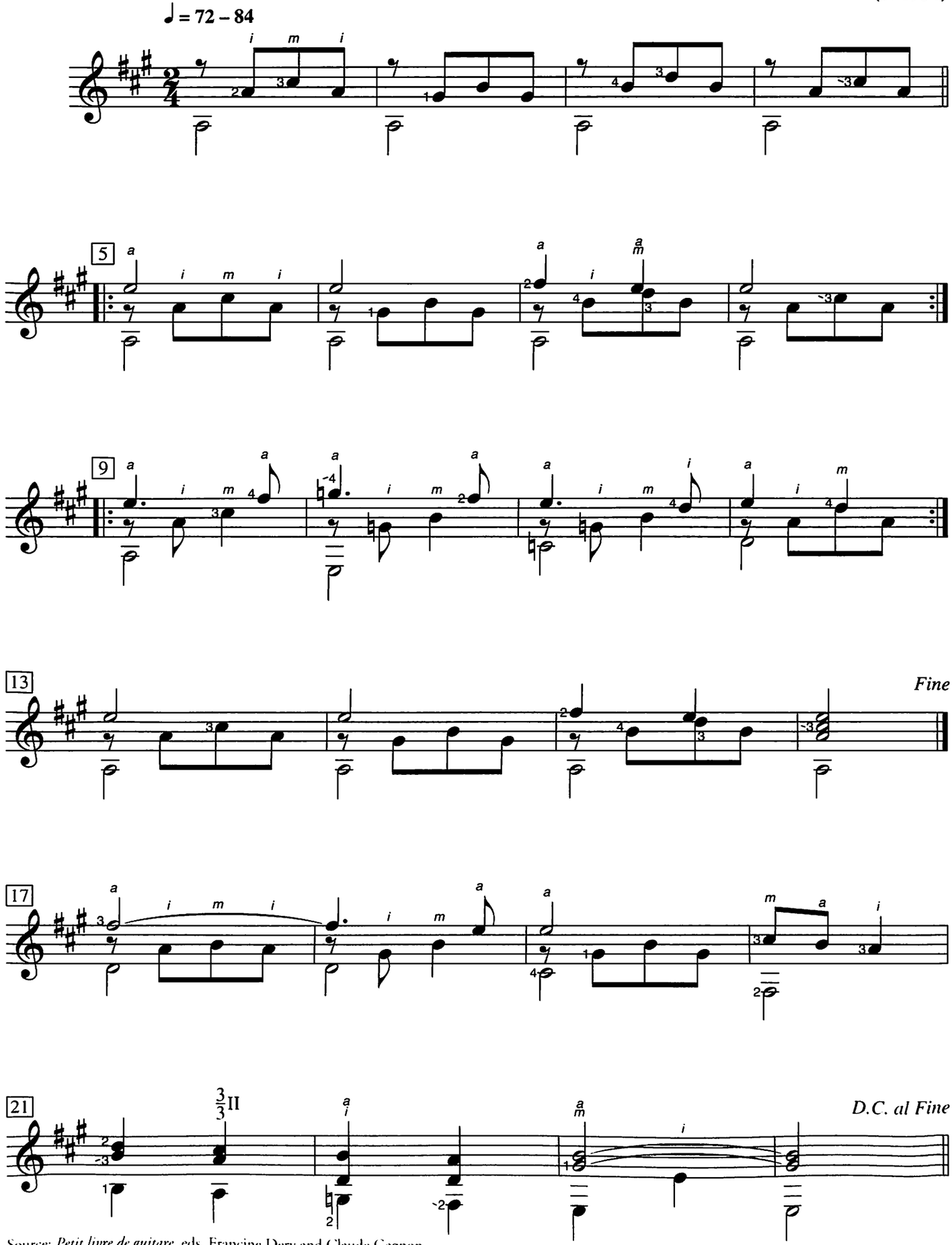
Andante

Rémi Bouchard
(b. 1936)



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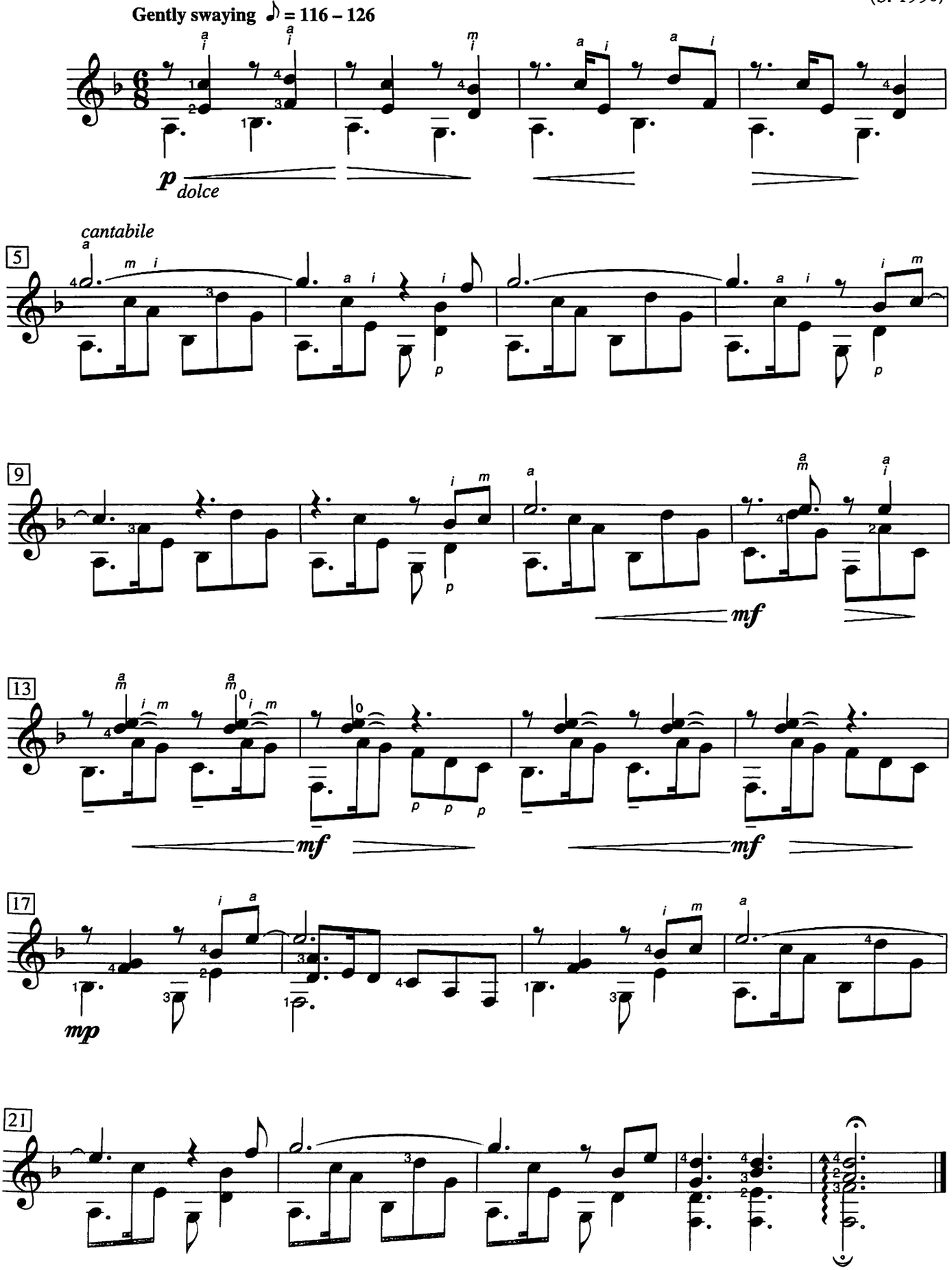
Barcarolle

Norbert Kraft
(b. 1950)



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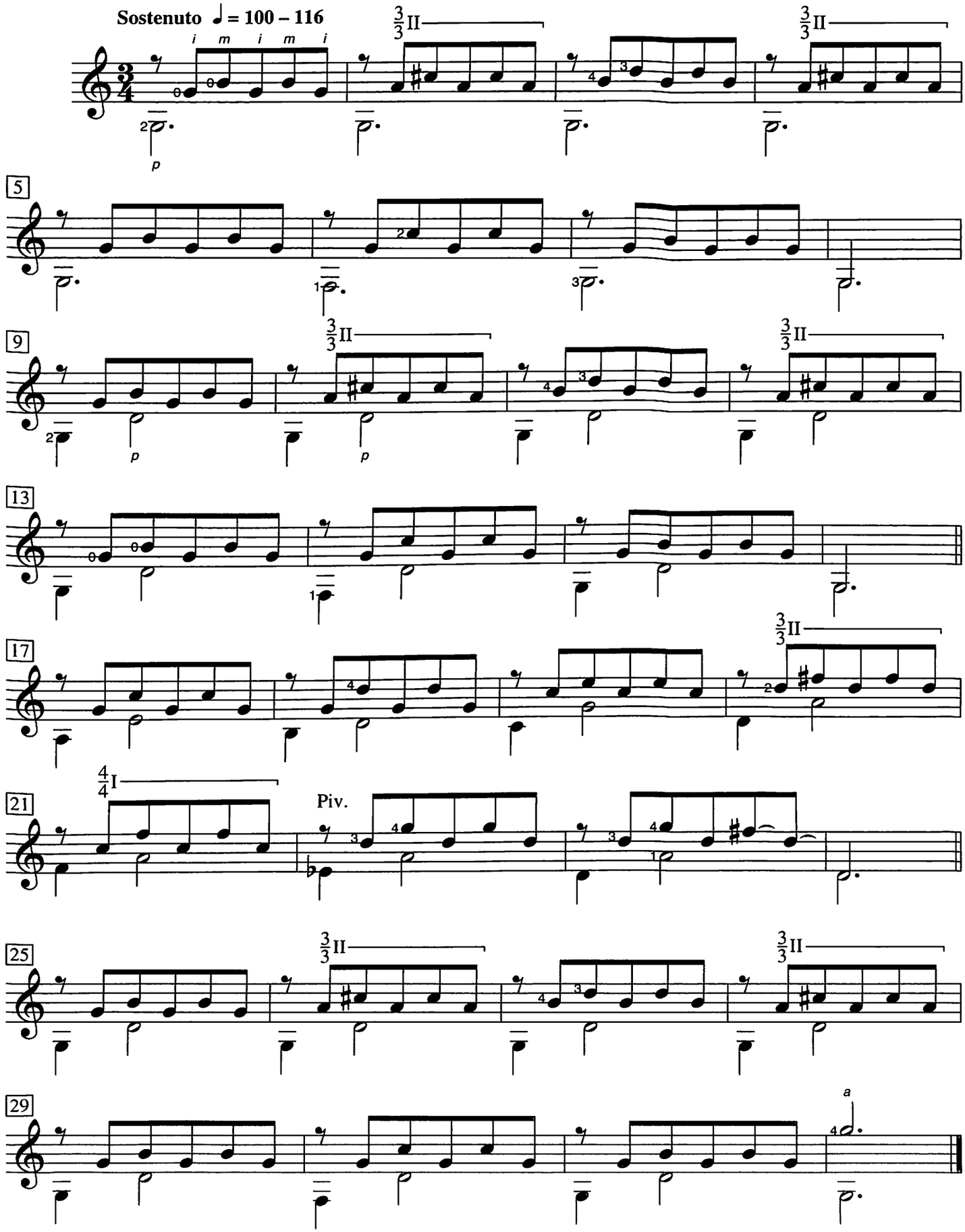
Bells

James Brown
(b. 1967)



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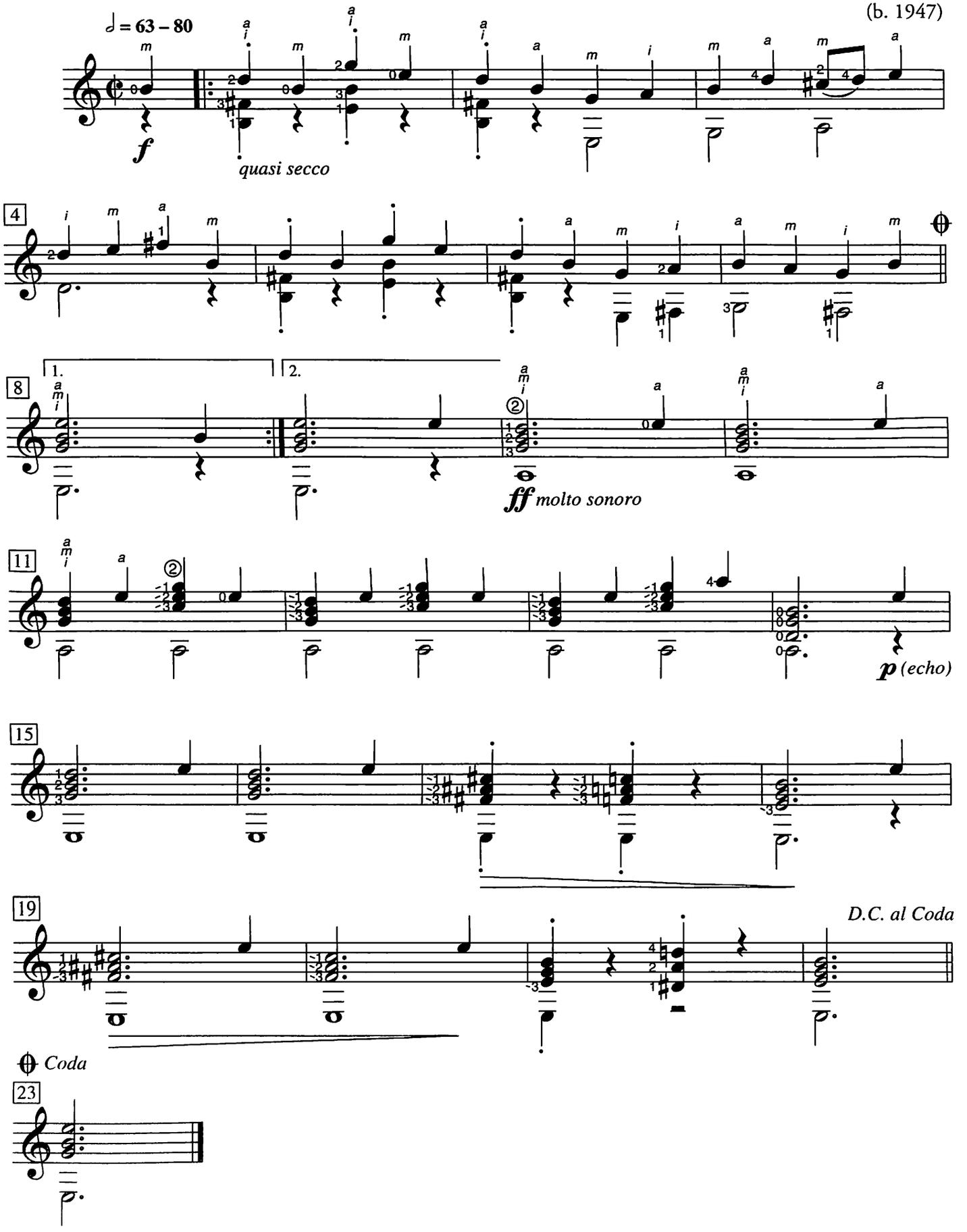
Danza del gatto

Dance of the Cat

Carlo Domeniconi
(b. 1947)



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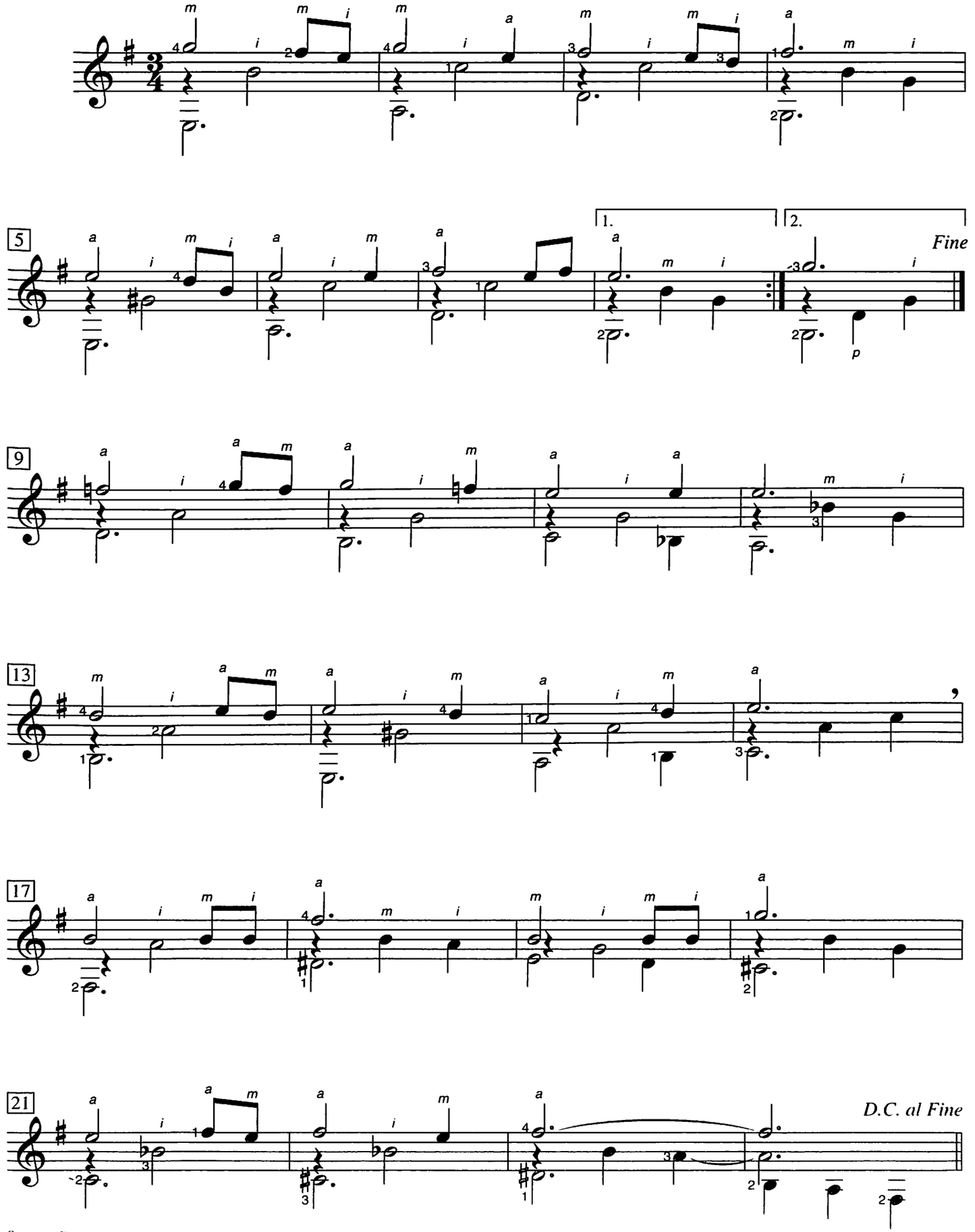
Miami

Gérard Montreuil
(1927–1991)

Liberamente ♩ = 104 – 116



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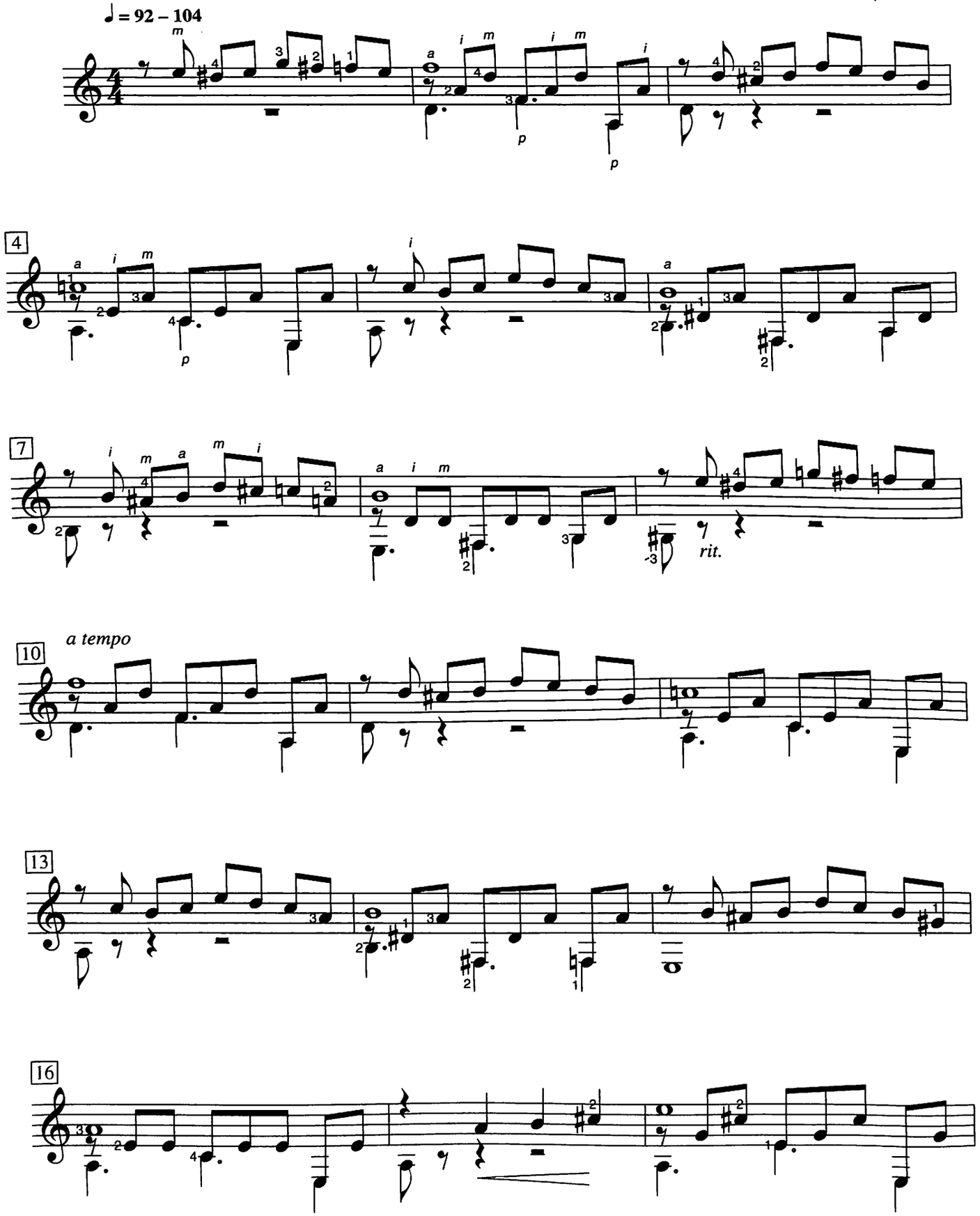
Rumba à Gatelle

Thierry Tisserand
(b. 1956)



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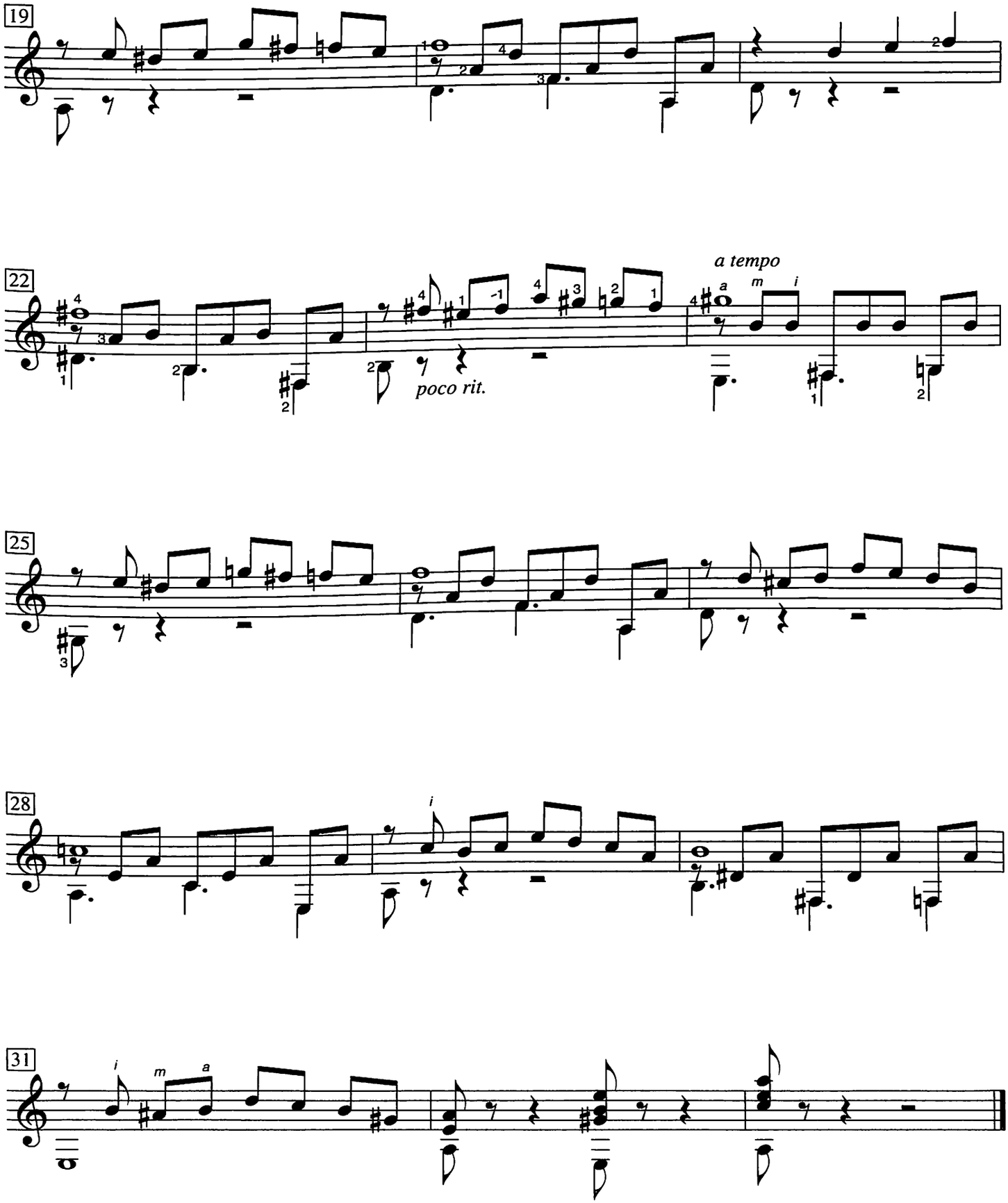
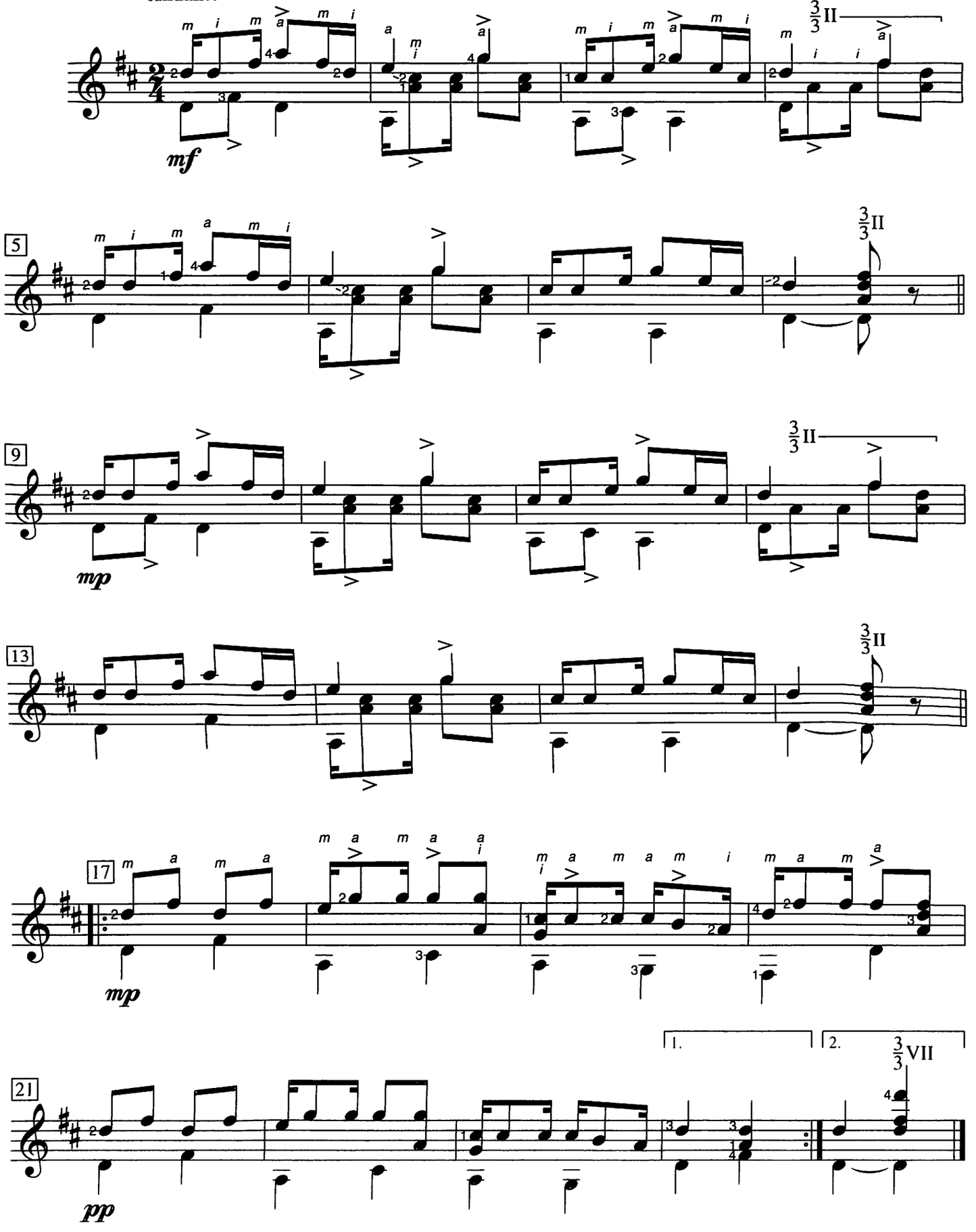

19
22
poco rit.
a tempo
25
28
31

Samba-Lelê

Isaias Savio
(1900–1977)



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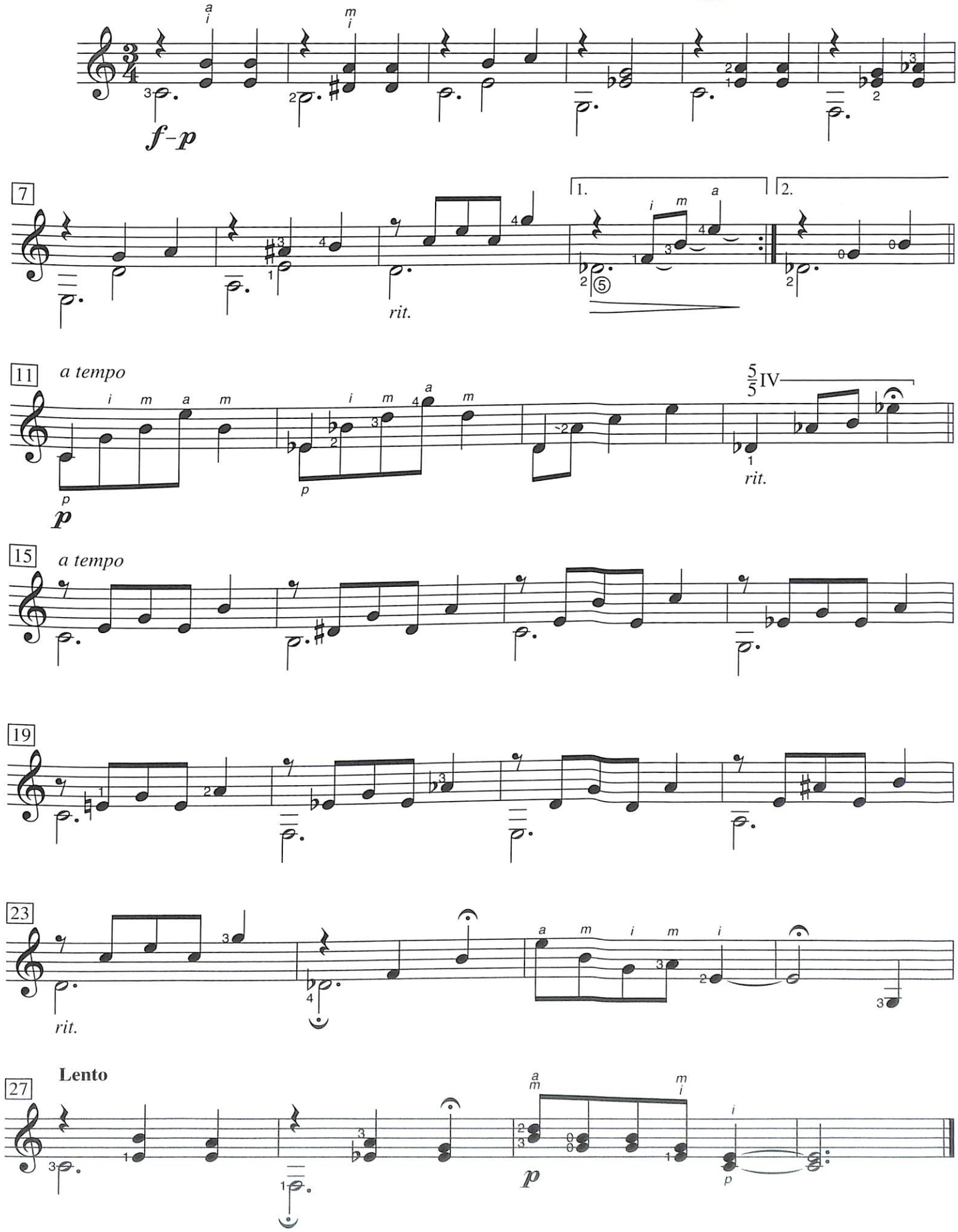
The Blue Calliope

Michael Coghlan
(b. 1955)

Waltz tempo, with rubato ♩ = 92 – 104



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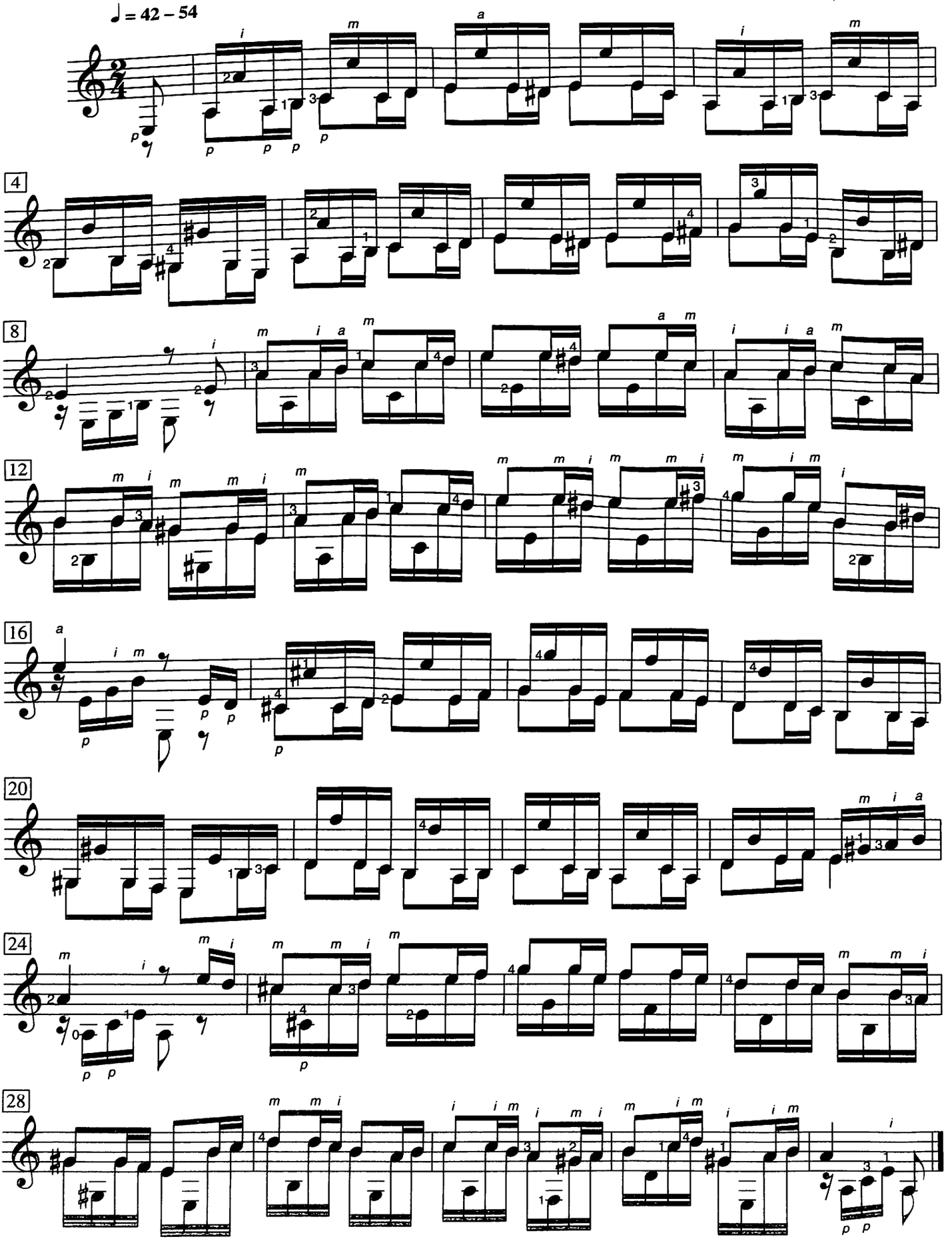
Andantino mosso

op. 1, part 4, no. 3

Mauro Giuliani
(1781–1829)

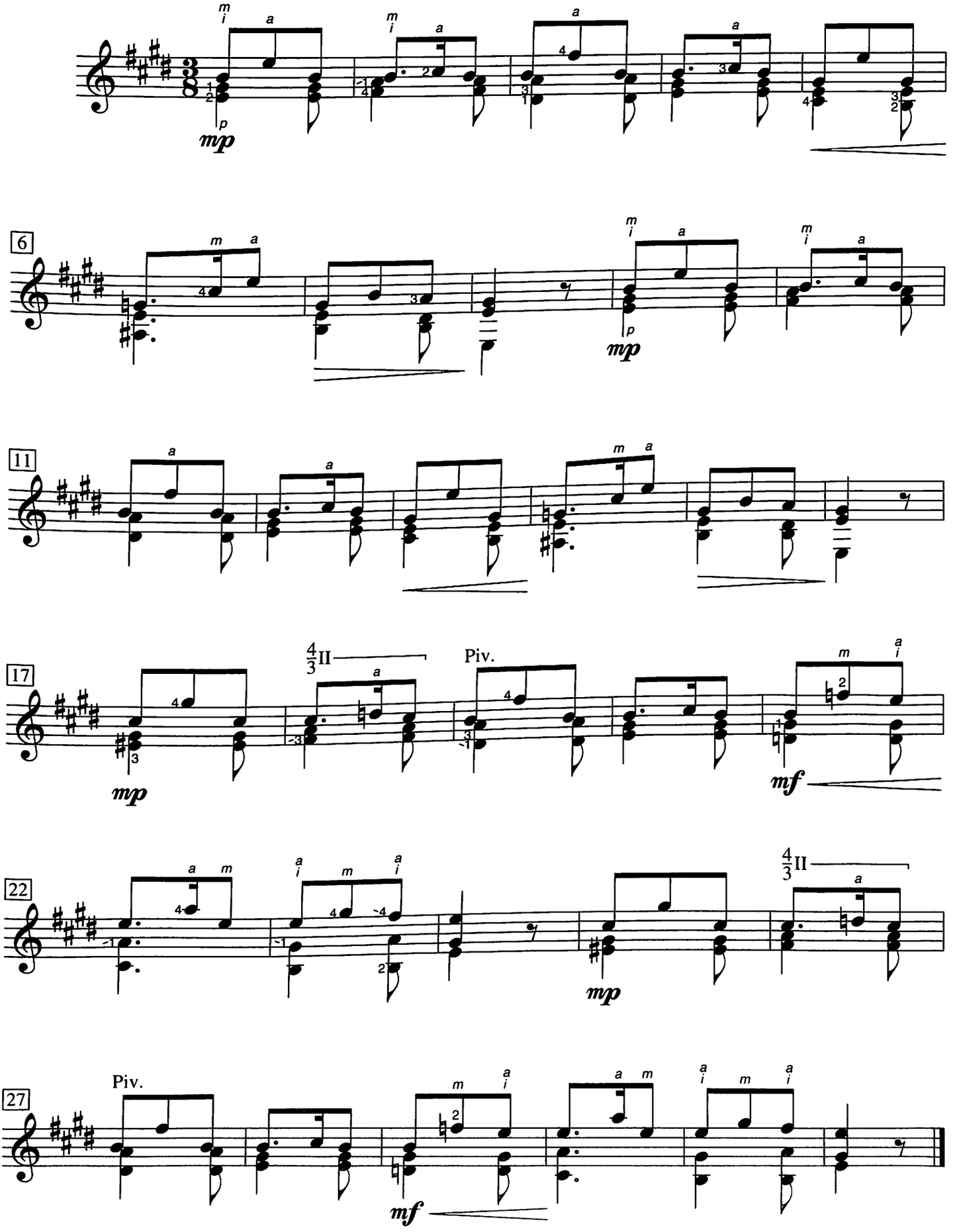


Source: *Studi per la chitarra*, op. 1

Lesson 7

Dionisio Aguado
(1784–1849)

Animato ♪ = 108 – 126



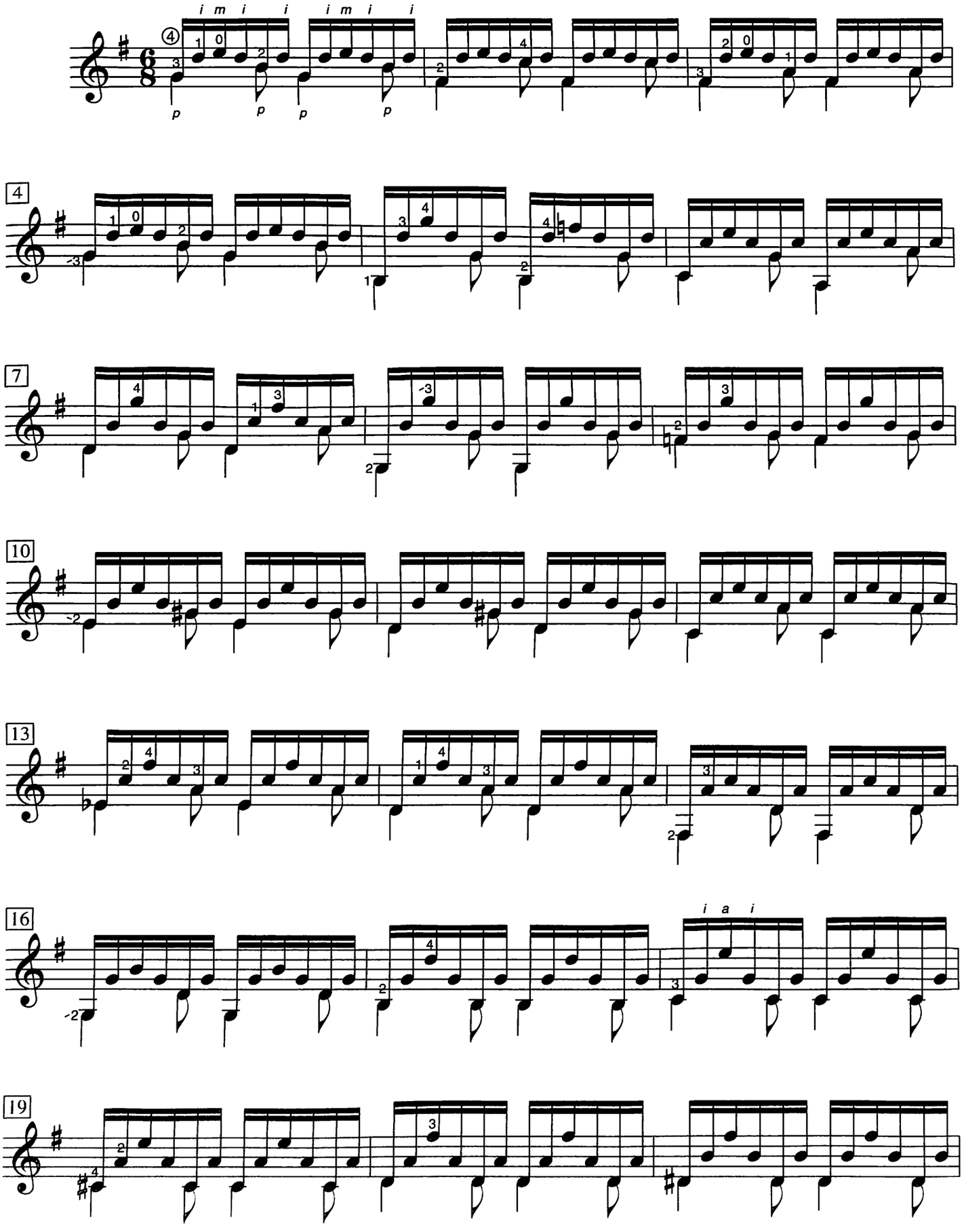
Source: *Nuevo metodo para guitarra*

Allegretto

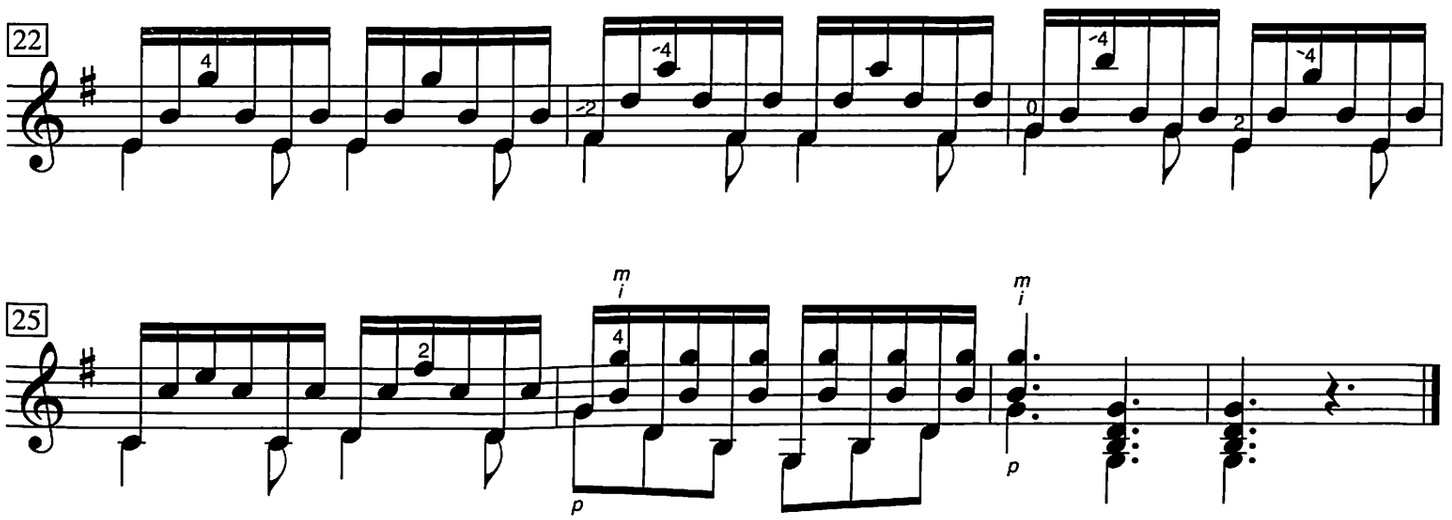
op. 114, no. 9

Ferdinando Carulli
(1770–1841)

♪ = 116 – 138



Source: *Vingt-quatre préludes*, op. 114

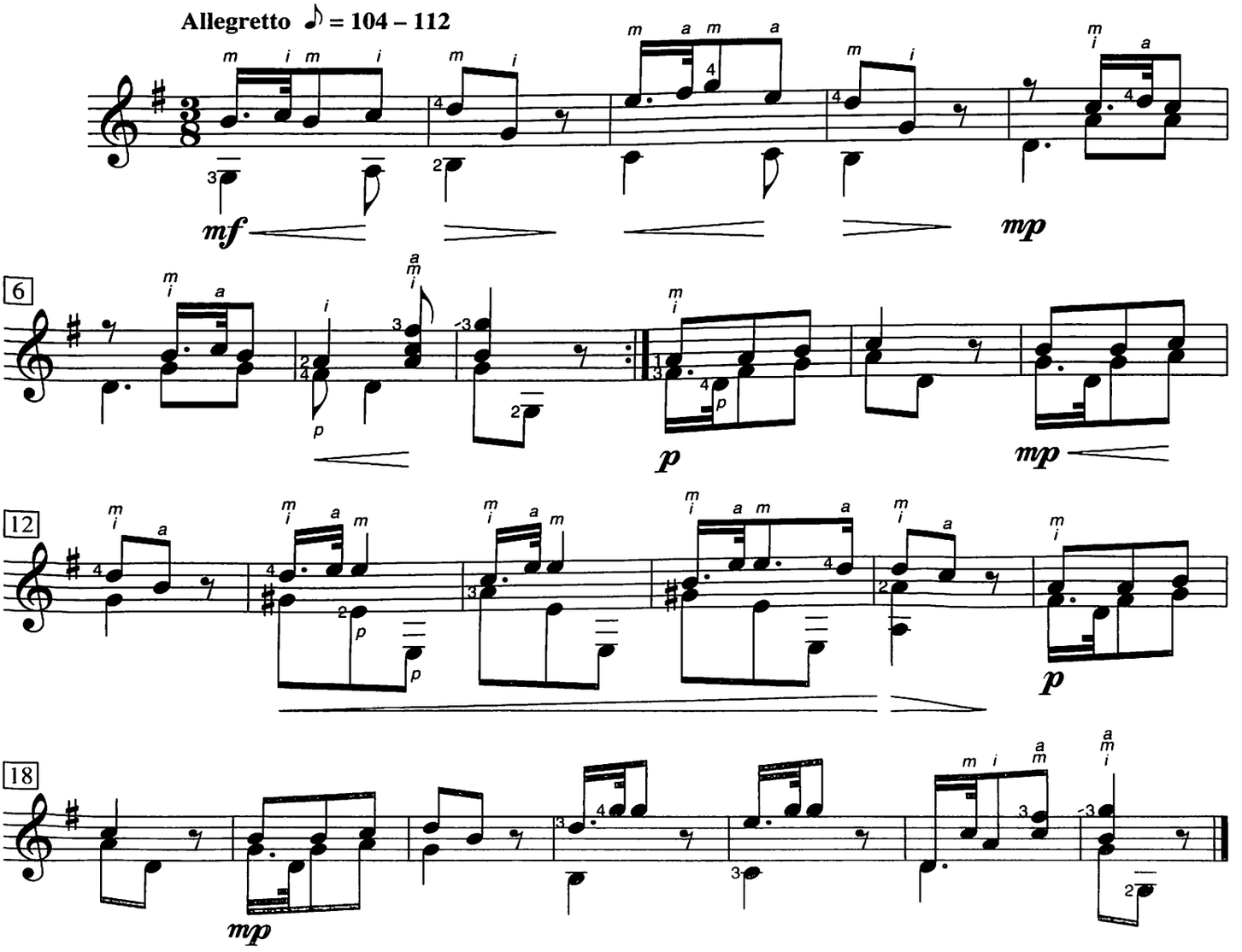


Study no. 4

Lesson 15

Waltz

Dionisio Aguado
(1784–1849)

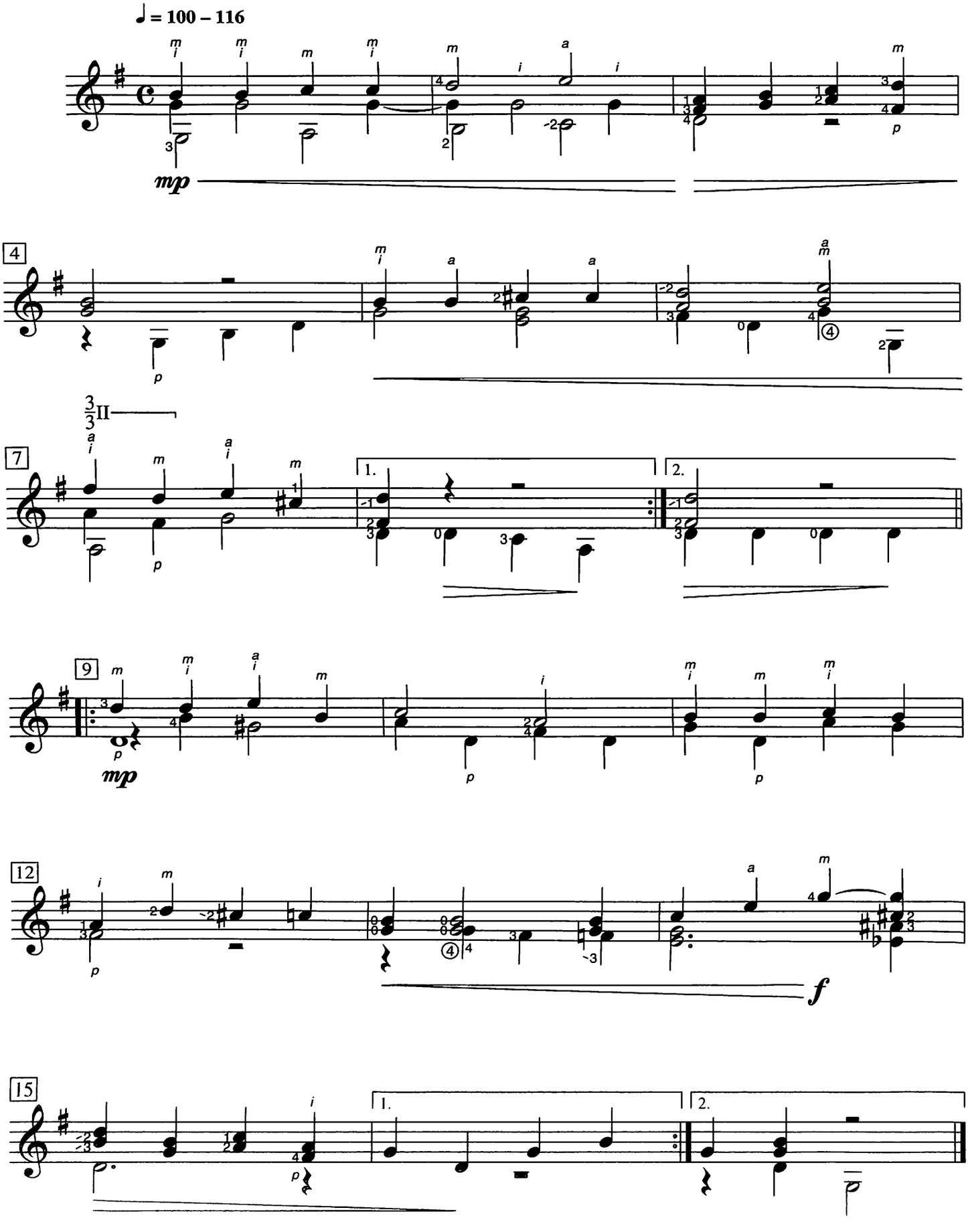


Source: *Nuevo metodo para guitarra*

Andantino

op. 44, no. 9

Fernando Sor
(1778–1839)

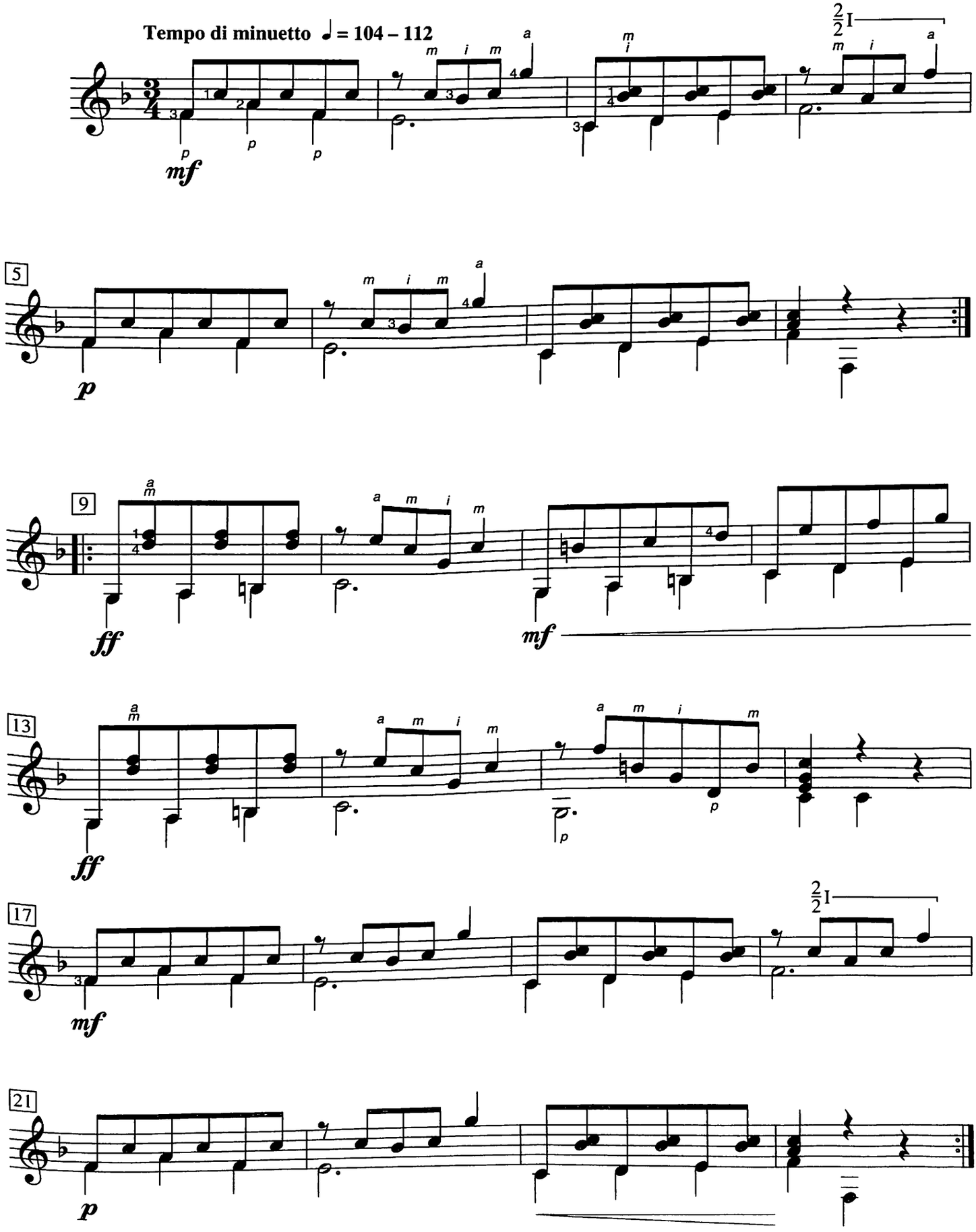


Source: *Vingt-quatre petites pièces progressives*, op. 44

Study in F Major

op. 39, no. 27

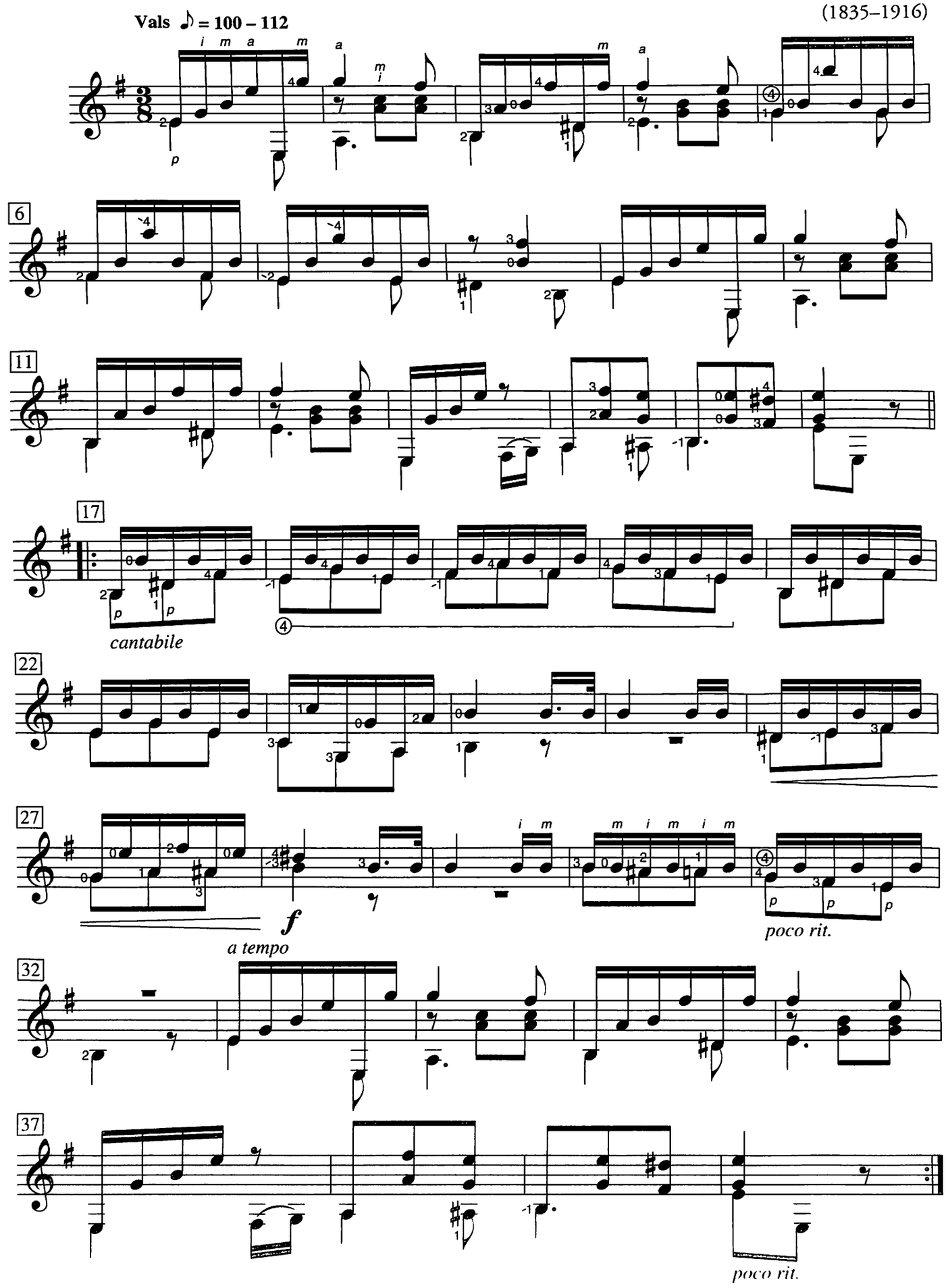
Anton Diabelli
(1781–1858)



Source: *Vortragsstücke für Anfänger*, op. 39

Ejercicio

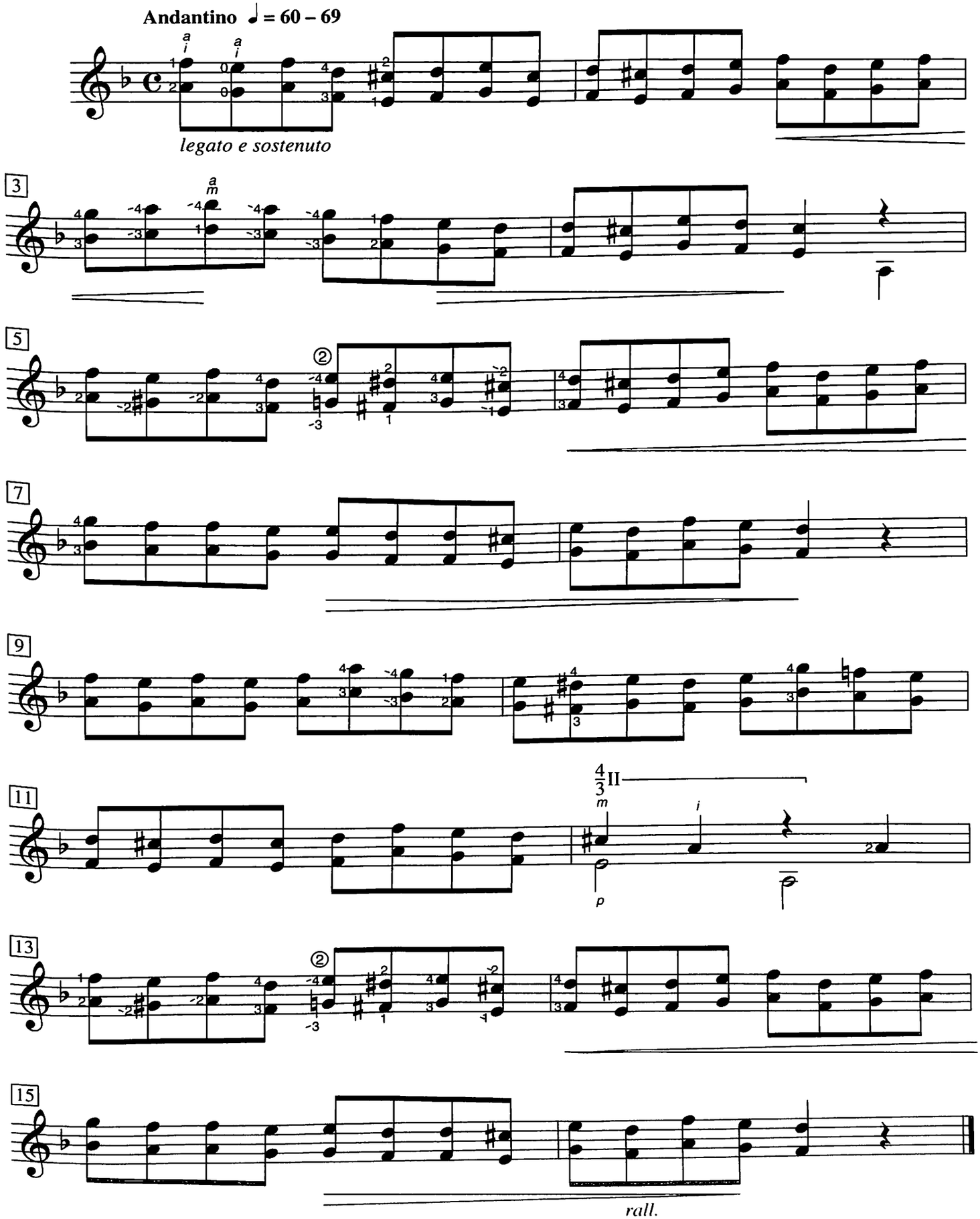
José Ferrer
(1835–1916)



Study no. 8

Fourth Exercise for 6ths

Fernando Sor
(1778–1839)



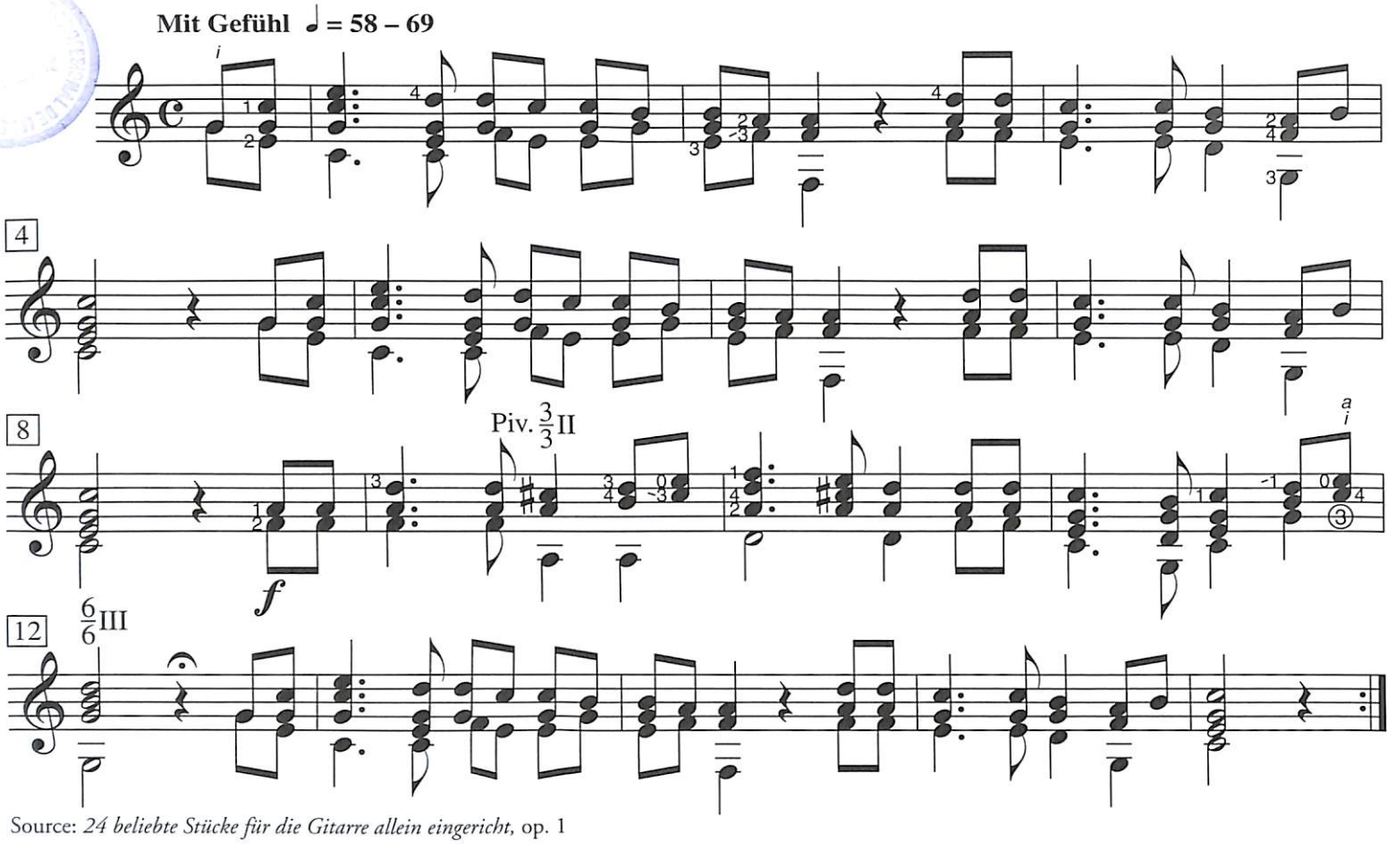
Source: *Méthode pour la guitare*, op. 30

Study no. 9

Joseph und seine Brüder

op. 1, heft 2, no. 12

Fr. Dittrich

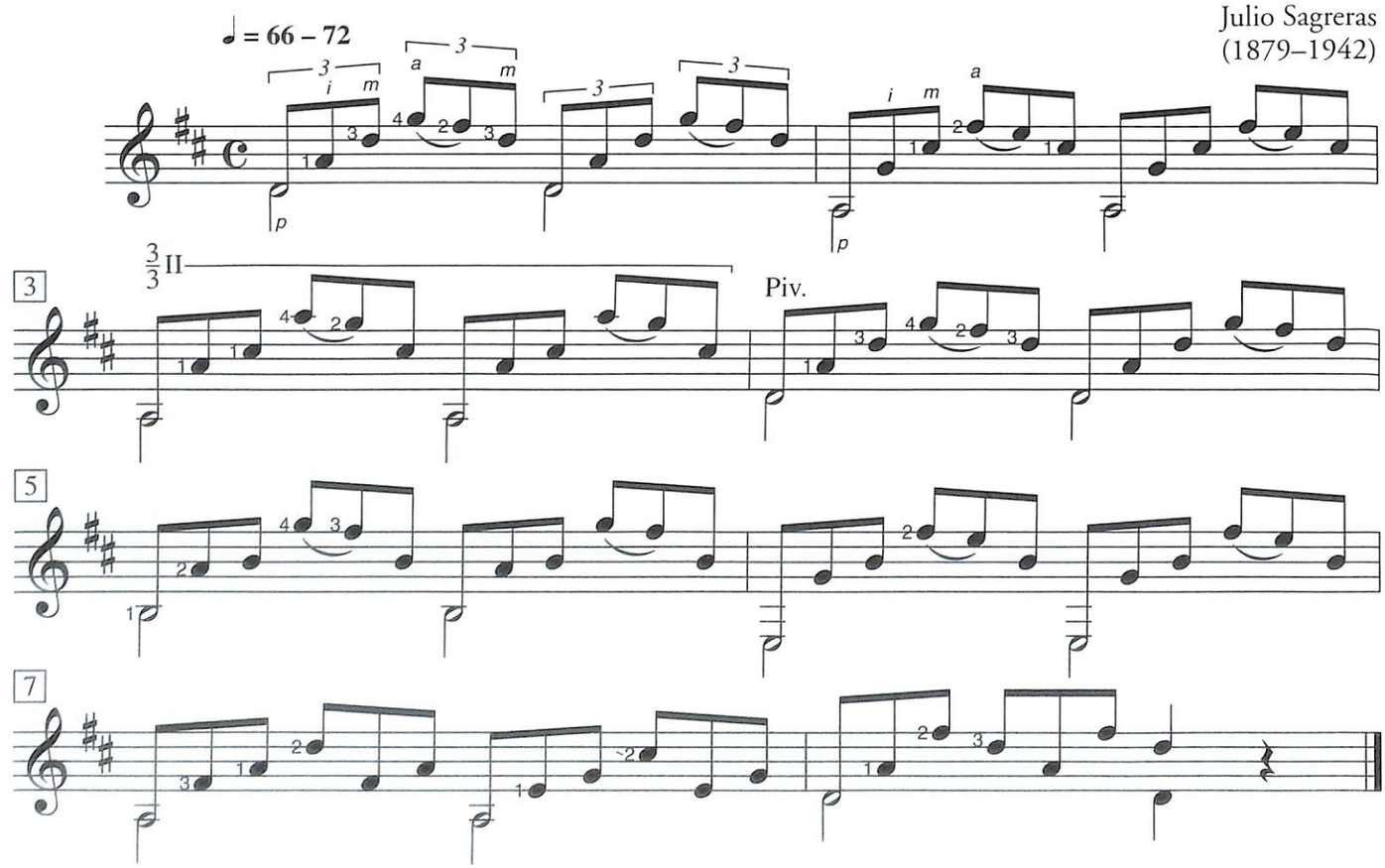


Source: *24 beliebte Stücke für die Gitarre allein eingericht,* op. 1

Study no. 10

Lesson 80

Julio Sagreras
(1879–1942)



Source: *Las primeras lecciones de Guitarra*

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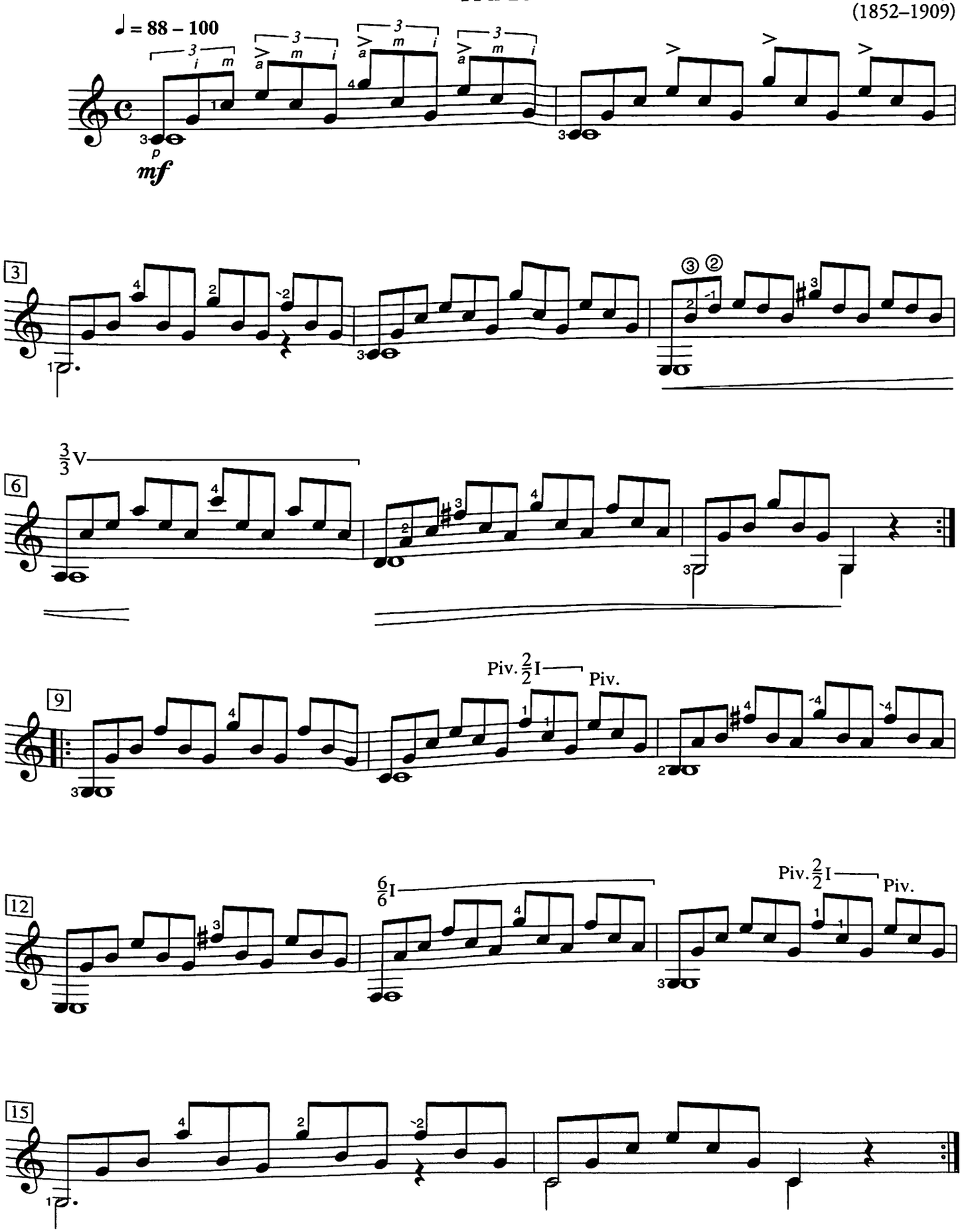
Study no. 11

Study in C Major

TI ii-26

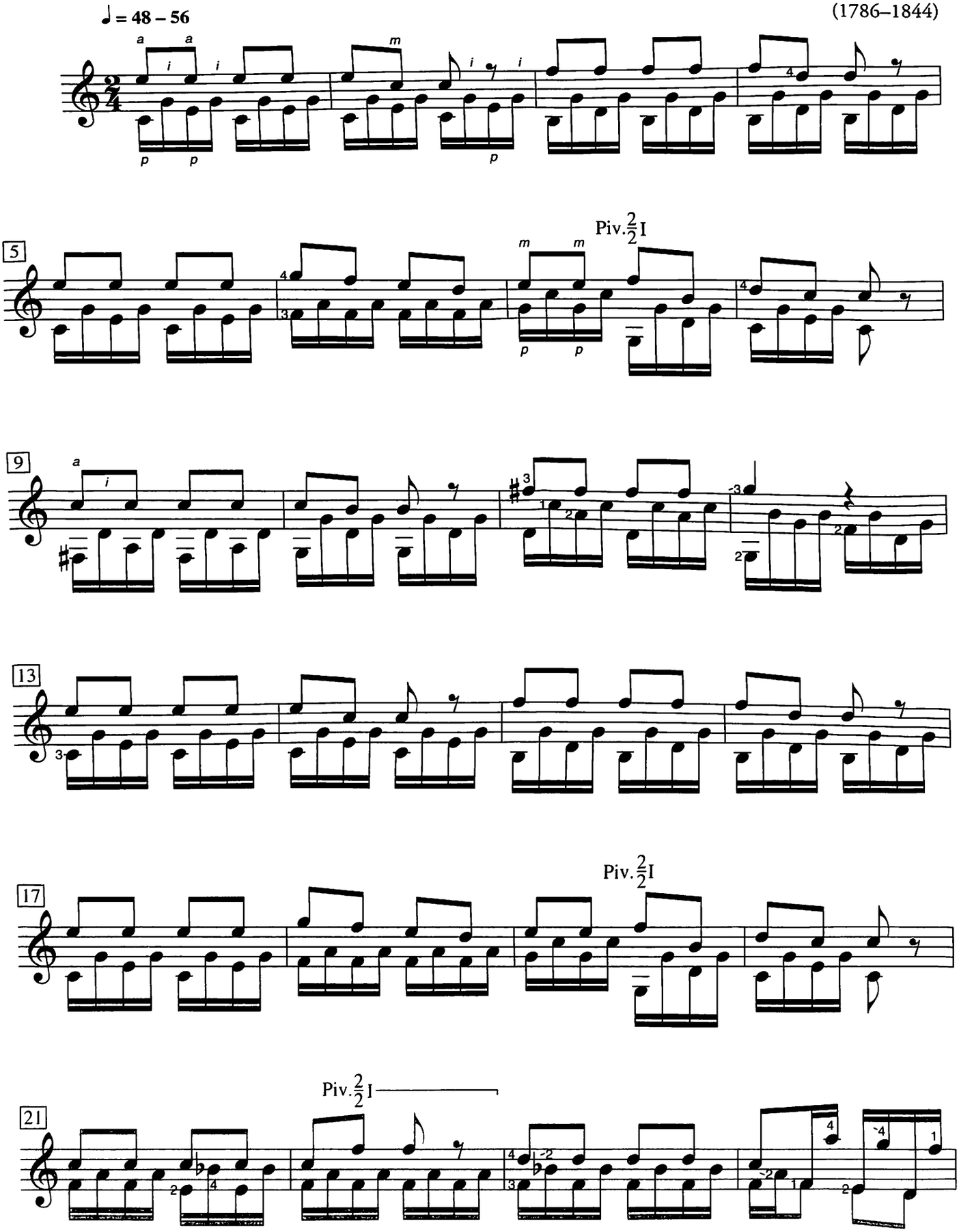
Francisco Tárrega
(1852–1909)



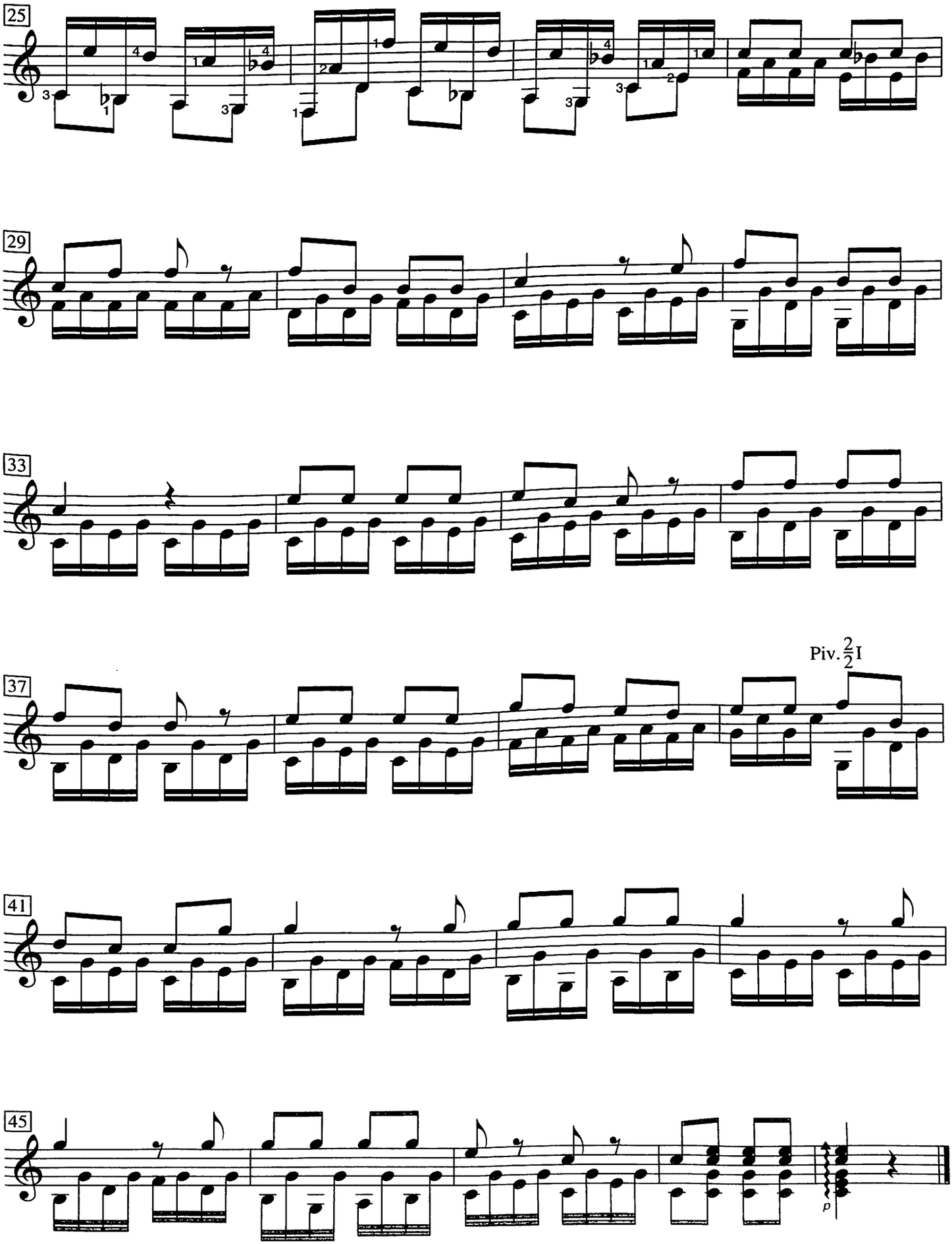
Andantino

op. 44, no. 3

Carl Blum
(1786–1844)



Source: *Studien für die Guitarre*, op. 44


25
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Piv. 2/2 I
41
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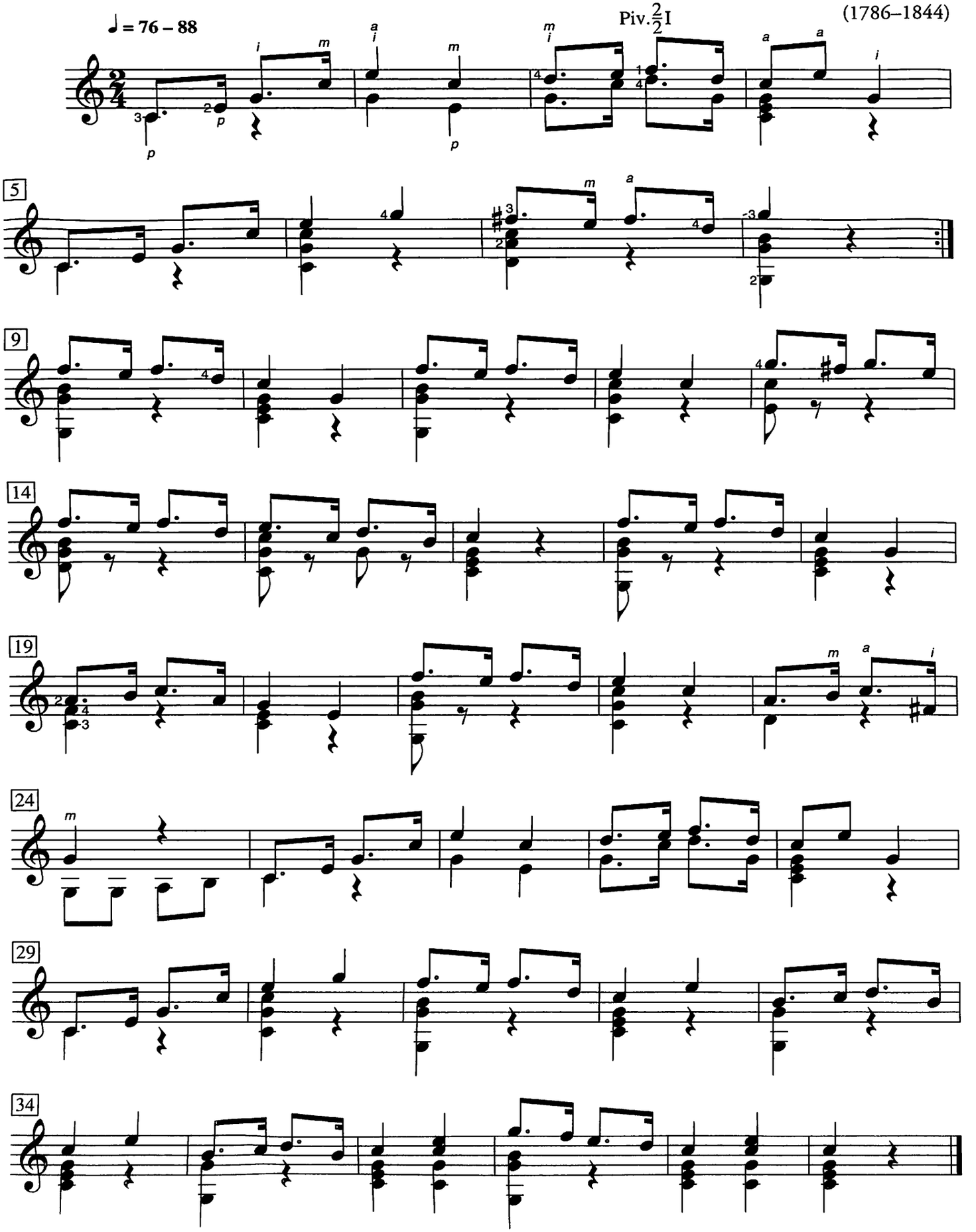
p

Andante

op. 44, no. 1

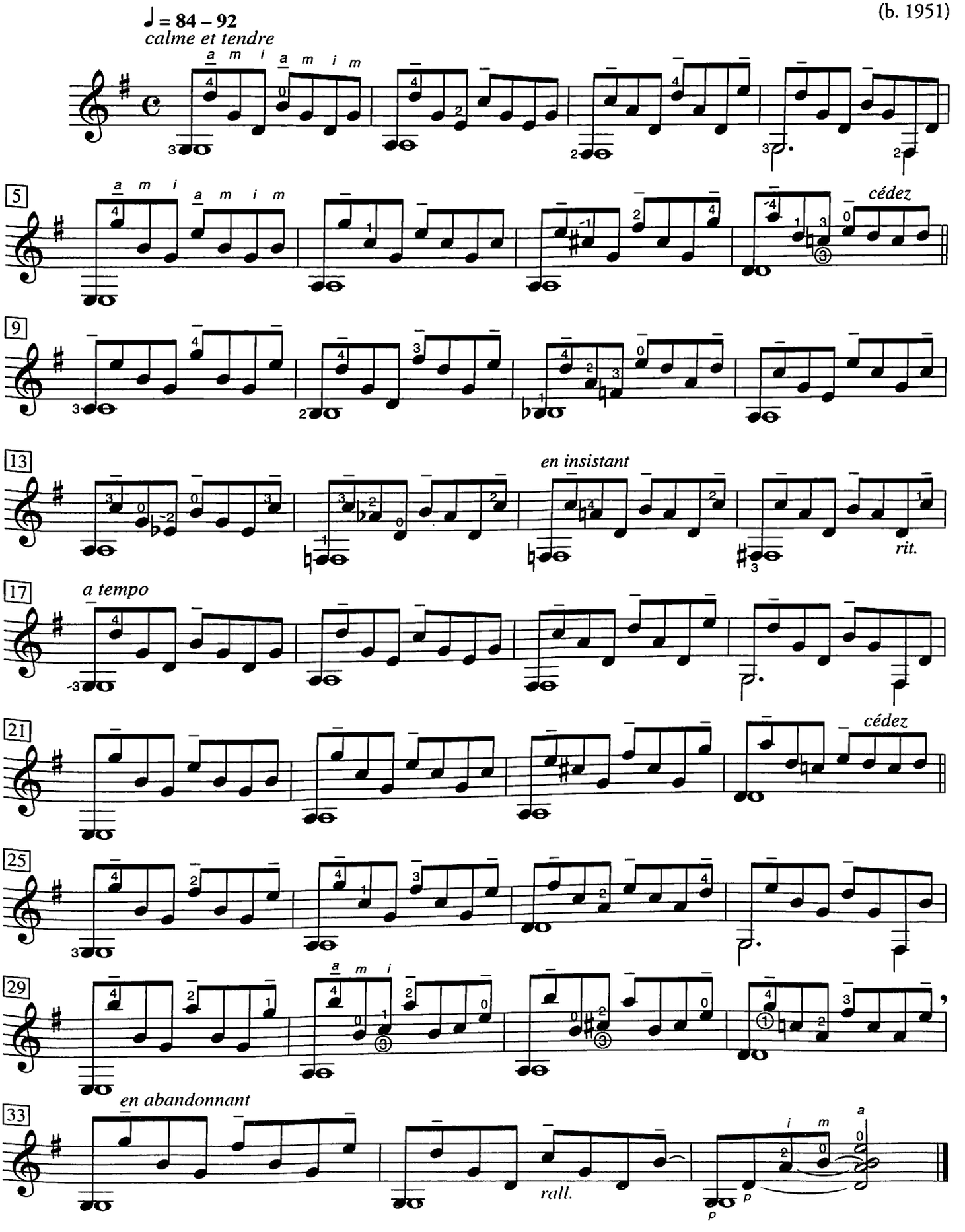
Carl Blum
(1786–1844)



Source: *Studien für Guitarre*, op. 44

Un parfum qui berce

Bernard Piris
(b. 1951)



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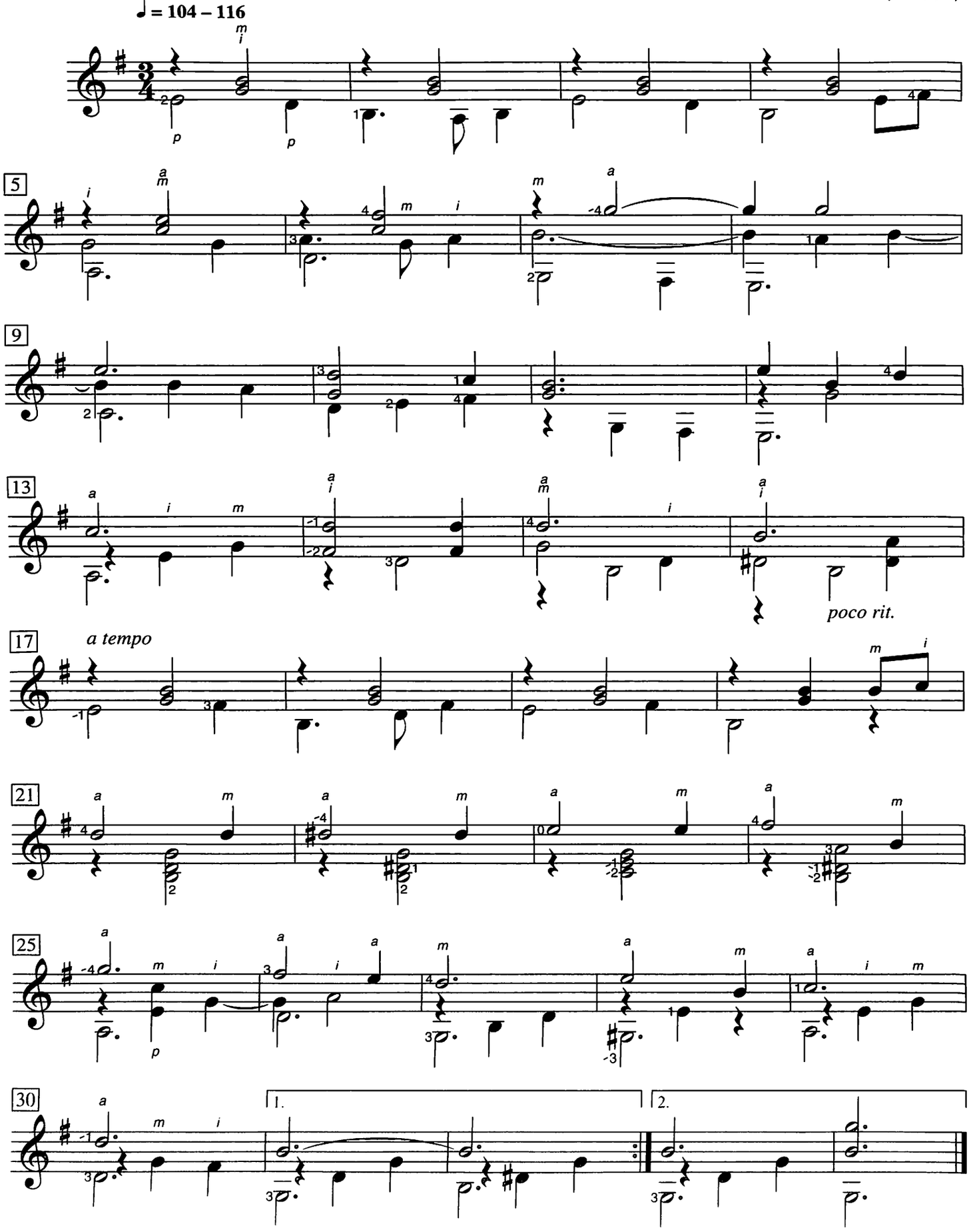
Recognition

Richard Miles Jackman
(b. 1950)



Source: *Through the Keys*

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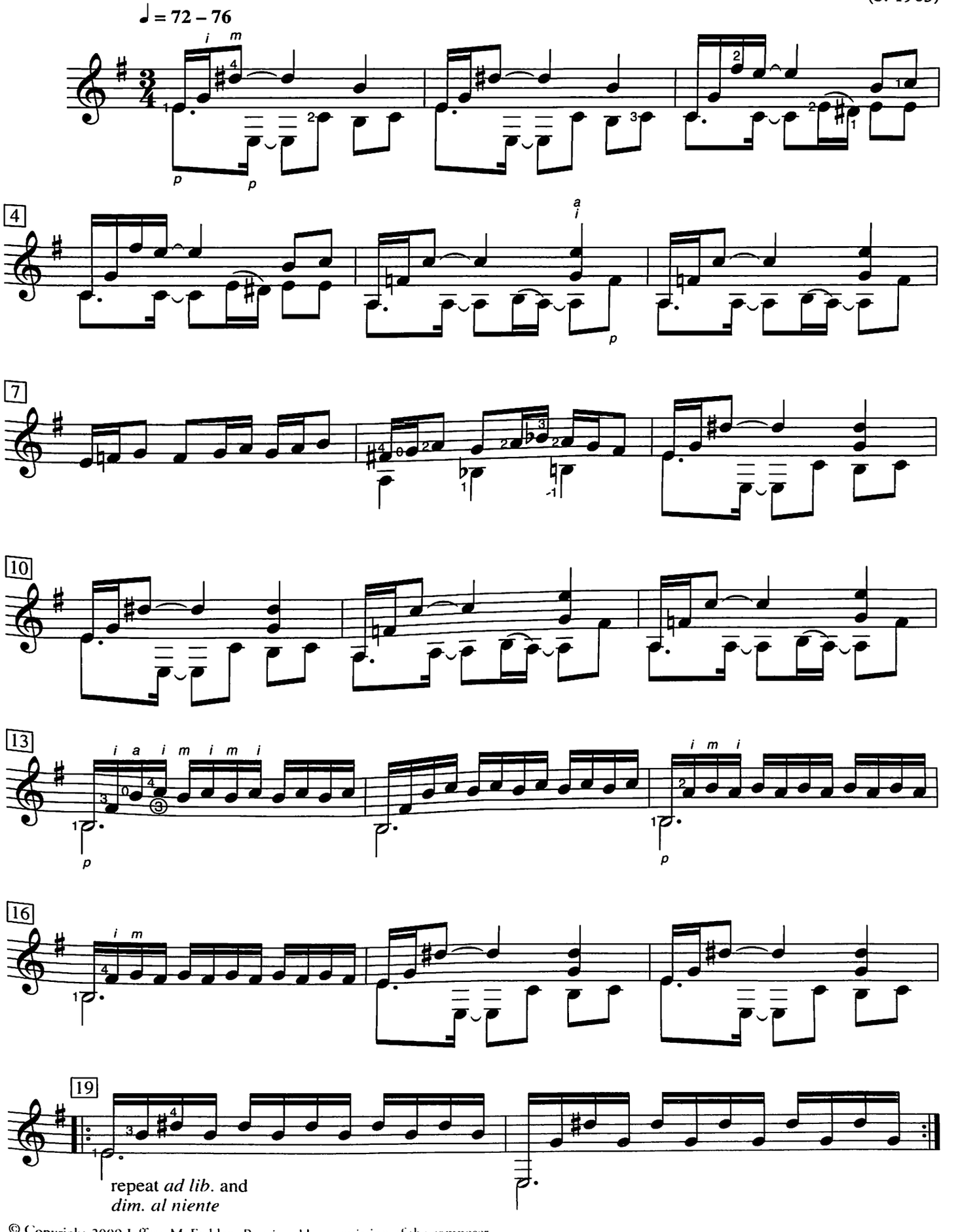
Volatility

Jeffrey McFadden
(b. 1963)



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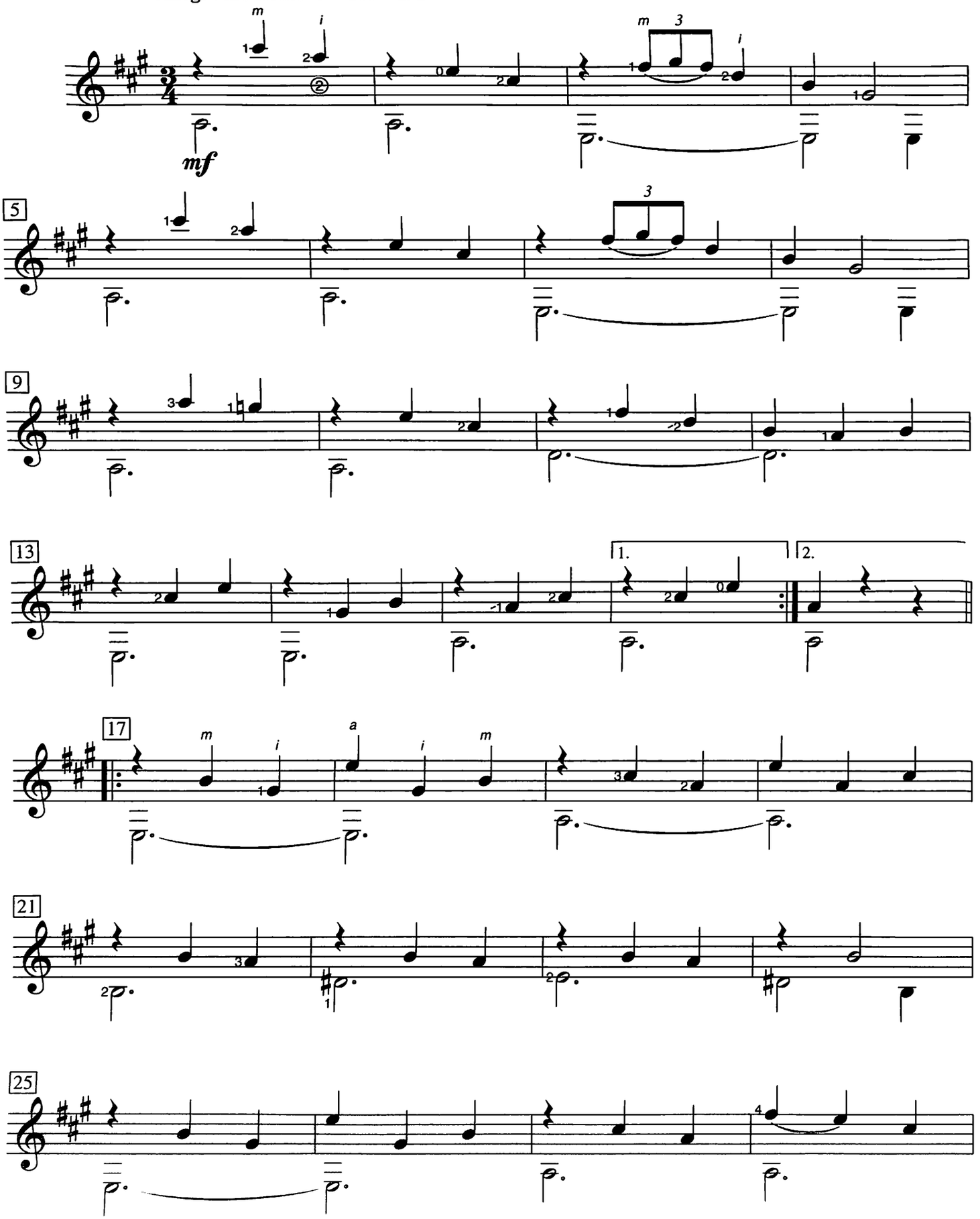
Première Guagirana

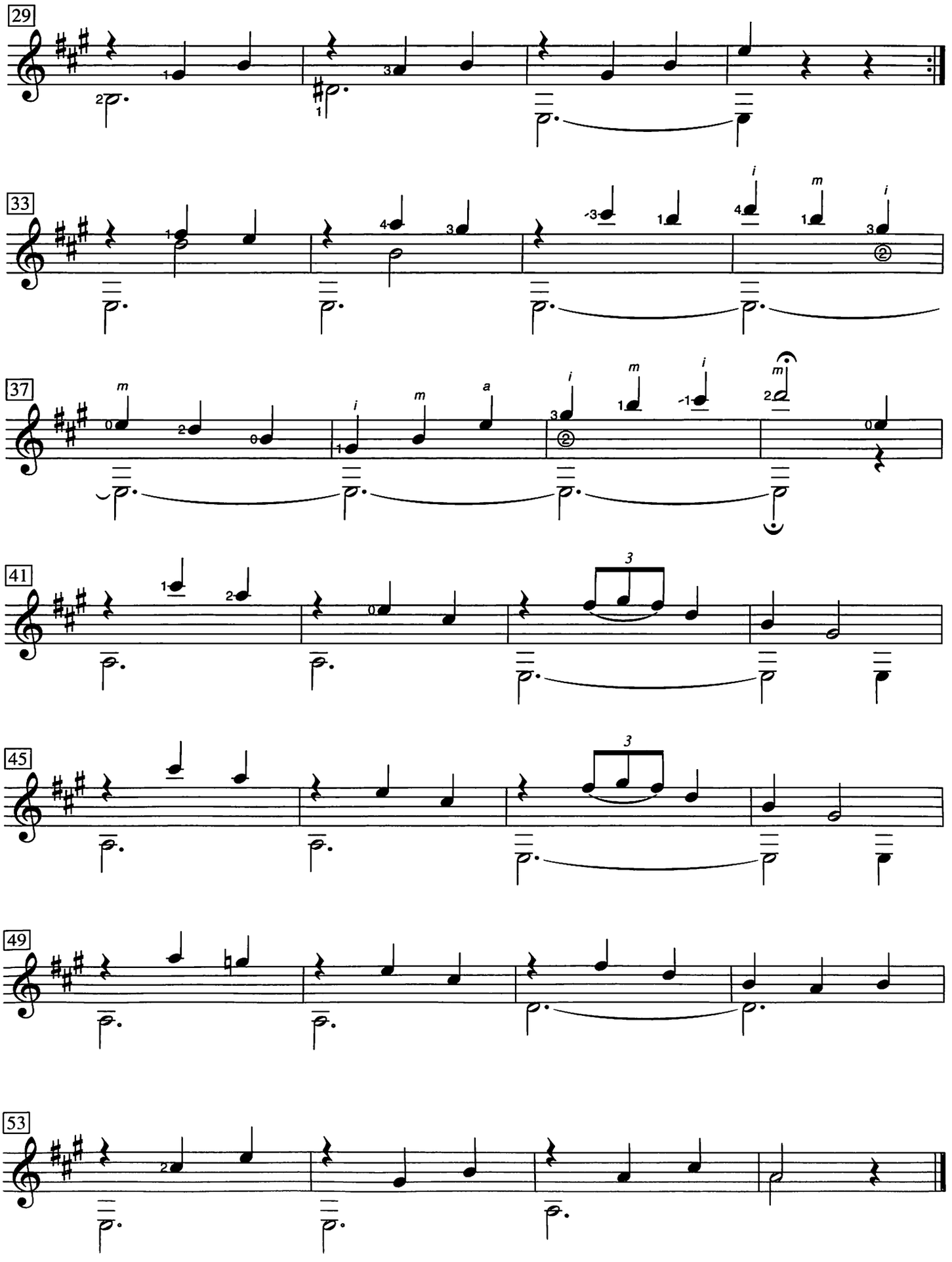
op. 89, no. 2

Jacques Bosch
(1826–1895)

Allegro moderato ♩ = 168 – 192



Source: *Six pieces faciles*, op. 89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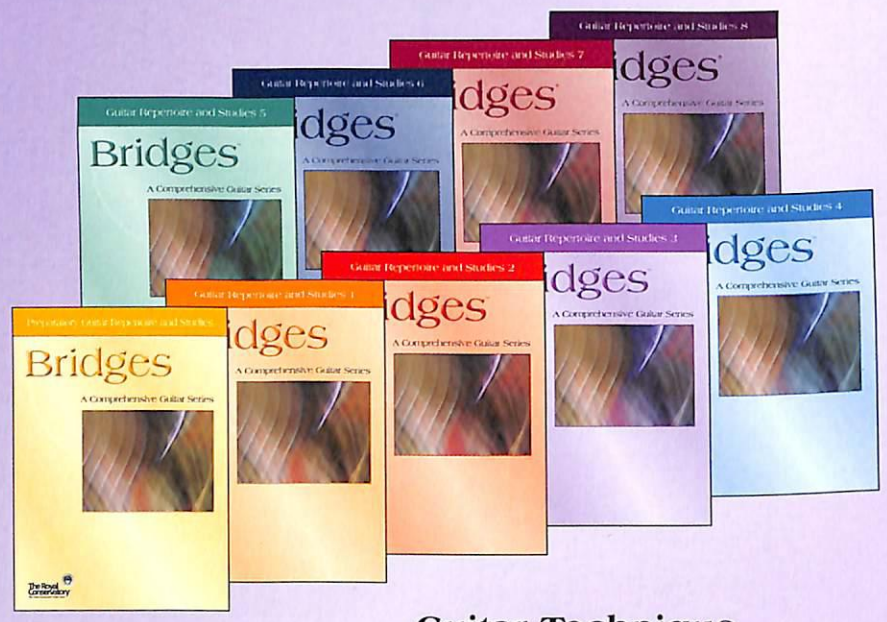

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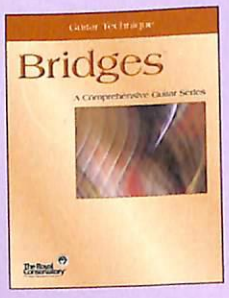

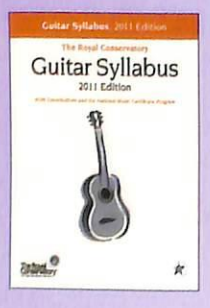

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