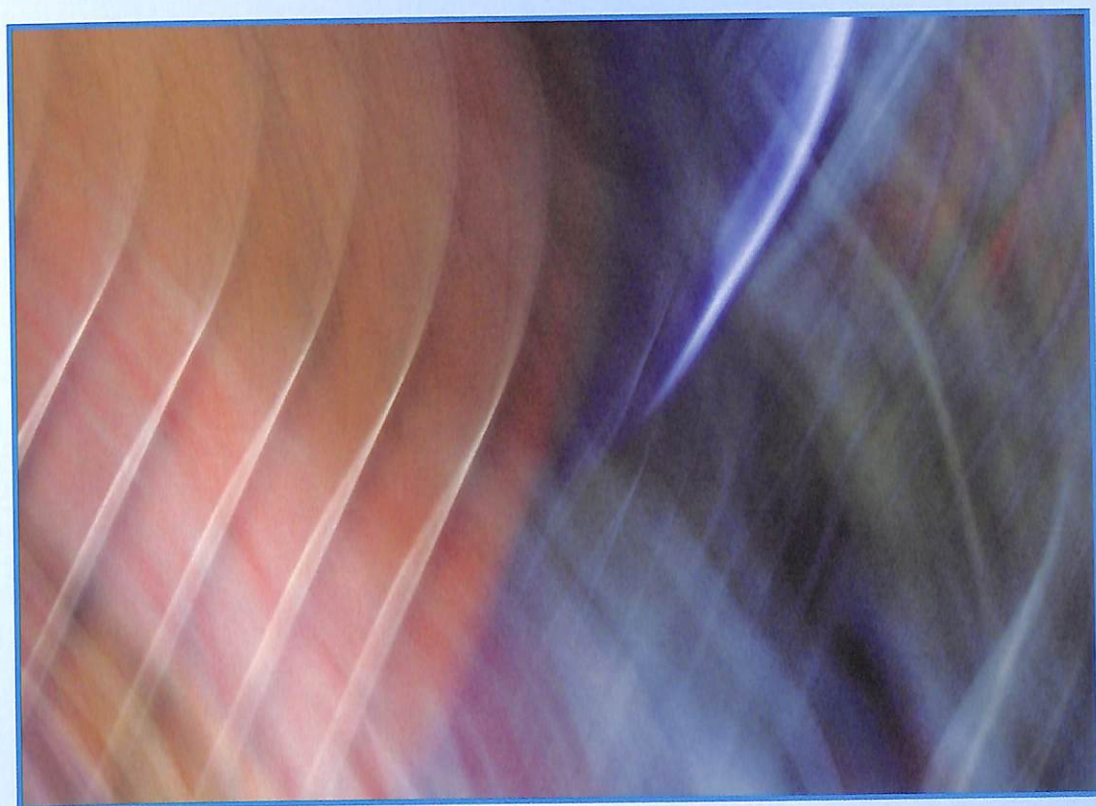


Guitar Repertoire and Studies 4

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Acknowledgements

For their dedicated efforts in the creation of the *Bridges*®: *A Comprehensive Guitar Series*, The Royal Conservatory (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).

In addition, The Royal Conservatory acknowledges the invaluable advice and suggestions of reviewers Patrick Feely (RCM), Patrick Kearny (Vanier College), Murray Visscher (Mount Royal University), and Andrew Zohn (Columbus State University).

Cover and interior design: First Image

Cover illustration: Jake Pinkava

Music typesetting: Dejan Badnjar, Musette Desktop Music Publishing

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ISBN 978-1-55440-311-0

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The Frederick Harris Music Co., Limited
273 Bloor Street West
Toronto, Ontario
M5S 1W2 Canada
(416) 673-1426
www.frederickharrismusic.com

Printed in Canada

Guitar Level 4

Repertoire and Etudes

Bridges®

A Comprehensive Guitar Series



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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

<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)
$\frac{4}{2}$ 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 (<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 tastò</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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The Woods So Wild

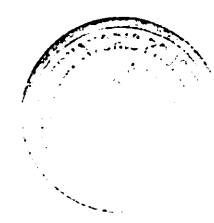
16th-century English
arr. Jeffrey McFadden

③ = F#
♩ = 48 - 56



Aria

Johann Anton Logy
(ca 1650-1721)



♩ = 76 - 84

3

5

7

9

11

13

15

Source: This Aria is one of approximately 150 individual pieces by Logy that are often grouped into suites in various combinations.

Ballet

Anonymous
transc. Paul Gerrits

$\text{♩} = 88 - 100$

3

5

7

9

11

13

15

$\frac{3}{3}$ II

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

Piv.

$\frac{4}{3}$ II

$\frac{3}{3}$ II

Der Fuggerin Tanz

Lady Fugger's Dance

arr. Melchior Neusidler
(1531–1590)

$\text{♩} = 60 - 69$

5

9

13

17

21

Partita VIII

III: Gavotte

Giuseppe Antonio Brescianello

(ca 1690–1758)

transc. Sophocles Papas

♩ = 84 – 100

5

11

17

22

27

(a)

Source: *18 Partitas for Colascione* (The *colascione*, a member of the lute family with a small body, a long neck, and sixteen to twenty-four frets, originated in the East and was introduced into Europe in the 16th and 17th centuries.)

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Suite for Lute

II: Gavotte

Ivan Jelinek
(1683–1759)

transc. Vladimir Mikulka

 $\text{♩} = 104 - 116$

$\frac{4}{3}\text{II}$ $\frac{5}{3}\text{II}$ $\frac{4}{3}\text{II}$

5 $\frac{5}{3}\text{II}$ $\frac{4}{3}\text{II}$

9 $\frac{4}{3}\text{II}$

13 $\frac{5}{3}\text{II}$

17 $\frac{4}{3}\text{II}$

21 $\frac{5}{3}\text{II}$

Lady Laiton's Almain

John Dowland
(1563-1626)

⑥ = D
♩ = 92 - 104

The musical score for "Lady Laiton's Almain" is presented in seven systems. Each system begins with a measure number in a box: 3, 6, 9, 12, 15, and 18. The notation is in G major (one sharp) and 4/4 time. It features a treble clef and includes various musical notations such as notes, rests, and bar lines. Fingerings (1-4) and articulations (accents, slurs) are indicated above notes. Dynamics (p) are marked below notes. The piece concludes with a double bar line and repeat signs.

Mrs. Winter's Jump

John Dowland
(1563–1626)

$\text{♩} = 42 - 50$

The first system of music is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a rest followed by a quarter note G4 (fingered 4) and a quarter note A4 (fingered 0). This is followed by a quarter note G4 (fingered 0), a quarter note F#4 (fingered 3), and a quarter note E4 (fingered 1). The next measure contains a quarter note D4 (fingered 2), a quarter note C#4 (fingered 3), and a quarter note B3 (fingered 1). The final measure consists of a quarter note A3 (fingered 4), a quarter note G#3 (fingered 3), and a quarter note F#3 (fingered 3).

The second system begins with a measure number '4' in a box. It starts with a quarter note G4 (fingered 4), a quarter note A4 (fingered 0), and a quarter note G4 (fingered 0). This is followed by a quarter note F#4 (fingered 3), a quarter note E4 (fingered 1), and a quarter note D4 (fingered 2). The next measure contains a quarter note C#4 (fingered 3), a quarter note B3 (fingered 1), and a quarter note A3 (fingered 4). The final measure consists of a quarter note G#3 (fingered 3), a quarter note F#3 (fingered 3), and a quarter note E3 (fingered 3).

The third system begins with a measure number '7' in a box. It starts with a quarter note G4 (fingered 4), a quarter note A4 (fingered 0), and a quarter note G4 (fingered 0). This is followed by a quarter note F#4 (fingered 3), a quarter note E4 (fingered 1), and a quarter note D4 (fingered 2). The next measure contains a quarter note C#4 (fingered 3), a quarter note B3 (fingered 1), and a quarter note A3 (fingered 4). The final measure consists of a quarter note G#3 (fingered 3), a quarter note F#3 (fingered 3), and a quarter note E3 (fingered 3).

The fourth system begins with a measure number '10' in a box. It starts with a quarter note G4 (fingered 4), a quarter note A4 (fingered 0), and a quarter note G4 (fingered 0). This is followed by a quarter note F#4 (fingered 3), a quarter note E4 (fingered 1), and a quarter note D4 (fingered 2). The next measure contains a quarter note C#4 (fingered 3), a quarter note B3 (fingered 1), and a quarter note A3 (fingered 4). The final measure consists of a quarter note G#3 (fingered 3), a quarter note F#3 (fingered 3), and a quarter note E3 (fingered 3).

The fifth system begins with a measure number '14' in a box. It starts with a quarter note G4 (fingered 4), a quarter note A4 (fingered 0), and a quarter note G4 (fingered 0). This is followed by a quarter note F#4 (fingered 3), a quarter note E4 (fingered 1), and a quarter note D4 (fingered 2). The next measure contains a quarter note C#4 (fingered 3), a quarter note B3 (fingered 1), and a quarter note A3 (fingered 4). The final measure consists of a quarter note G#3 (fingered 3), a quarter note F#3 (fingered 3), and a quarter note E3 (fingered 3).

Suite No. 11

Sarabande

Robert de Visée
(ca 1650–1725)

$\text{♩} = 69 - 76$

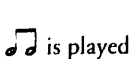
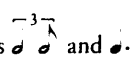
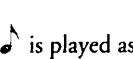

(a) 


(b) 

(c) 

(d) 

(b) In French music of the Baroque period, it is customary to play certain stepwise successions of rhythmically equal notes in an uneven, lilting fashion. In this *Sarabande*, this practice of *notes inégales* results in the following alterations:

 is played as  and  is played as 

(c)  (d) 

Sarabande

Johann Anton Logy
(ca 1650–1721)

$\text{♩} = 48 - 52$

The musical score is written for a single melodic line in 3/4 time. It begins with a tempo marking of $\text{♩} = 48 - 52$. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of several systems of music, each starting with a measure number in a box. The first system starts at measure 1. The second system starts at measure 3. The third system starts at measure 6. The fourth system starts at measure 9. The fifth system starts at measure 12. The sixth system starts at measure 15. The score includes various ornaments (marked 'a'), fingerings (marked 'i', 'm', 'p'), and dynamic markings (marked 'p'). There are also circled numbers (3, 4, 5) and a circled '3' in the fifth system. The piece concludes with a double bar line and repeat dots.

(a) (b) (c)

Source: This Sarabande is one of approximately 150 individual pieces by Logy that are often grouped into suites in various combinations.

Waltz

op. 8, no. 2

Fernando Sor
(1778–1839)

$\text{♩} = 104 - 116$

Musical score for "Waltz op. 8, no. 2" by Fernando Sor. The score is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six systems of music. The first system starts with a tempo marking of 104-116 and a dynamic of *mp*. The second system begins with a measure number of 5. The third system begins with a measure number of 9 and includes a dynamic change to *f*. The fourth system begins with a measure number of 13. The fifth system begins with a measure number of 17 and includes a dynamic change to *p*. The sixth system begins with a measure number of 21 and includes a dynamic change to *f*. The score includes various musical notations such as fingerings (i, m, a, 1, 2, 3, 4), accents, slurs, and dynamic markings (*mp*, *p*, *f*).

Exercise 90



Dionisio Aguado
(1784–1849)

Andantino ♩ = 80 – 88

p legato

5

10

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

20

25

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

Allegretto

op. 241, no. 14

Ferdinando Carulli
(1770–1841)

♩. = 58 - 66

6

12

18

24

29

34

f

mp

p

f

mf

p

mf

mf

39

mf

44

49

p

53

p

57

p

61

65

p

69

poco rall.

Divertimento

op. 40, no. 11

Mauro Giuliani
(1781-1829)Andantino $\text{♩} = 100 - 116$

Musical score for Divertimento op. 40, no. 11 by Mauro Giuliani. The score is in G major and 3/4 time, featuring a single melodic line on a guitar. It includes fingerings, dynamics (p, mf, f, sf, ff), and articulation (accents). Measure numbers 5, 8, 12, 15, 19, and 23 are indicated.

The score consists of six systems of music, each with a measure number in a box at the beginning:

- System 1: Measures 1-4. Dynamics: *p*, *p*, *f*, *p*. Fingerings: *a*, *m*, *a*, *a*, *m*, *m*, *a*, *m*, *i*, *m*, *a*, *m*, *a*, *m*, *m*, *i*, *a*, *m*, *m*.
- System 2: Measures 5-7. Dynamics: *mf*. Fingerings: *m*, *i*, *i*, *a*, *a*, *m*, *i*, *i*, *i*, *a*, *m*, *i*, *m*, *i*, *i*, *m*, *i*, *m*, *i*, *a*.
- System 3: Measures 8-11. Dynamics: *p*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *p*. Fingerings: *m*, *i*, *m*, *a*, *m*, *i*, *m*, *m*, *m*, *m*, *i*, *m*, *a*, *m*, *i*, *m*, *a*, *m*.
- System 4: Measures 12-14. Dynamics: *f*, *mf*. Fingerings: *m*, *i*, *a*, *m*, *a*, *i*, *i*, *a*, *m*, *a*, *i*, *i*, *a*, *m*, *a*, *i*.
- System 5: Measures 15-18. Dynamics: *p*, *p*, *p*. Fingerings: *a*, *m*, *i*, *m*, *a*, *m*, *i*, *m*, *a*, *i*, *m*, *a*, *i*, *m*, *i*, *i*.
- System 6: Measures 19-22. Dynamics: *f*, *p*, *mp*. Fingerings: *a*, *m*, *i*, *m*, *a*, *m*, *a*, *m*, *i*, *i*, *i*.
- System 7: Measures 23-26. Dynamics: *f*, *p*, *ff*. Fingerings: *a*, *m*, *i*.

Larghetto

op. 50, no. 17

Mauro Giuliani
(1781–1829)

$\text{♩} = 72 - 80$

molto espressivo

$\frac{6}{6}$ III
m i m a m

Musical notation for measures 1-6. The piece is in a key with one flat (B-flat major or D minor) and a 6/6 time signature. The melody is written in a treble clef, and the bass line is in a bass clef. The first measure starts with a piano (*p*) dynamic. The melody features a triplet of eighth notes in measure 3 and a sixteenth-note triplet in measure 6. The bass line consists of chords and single notes. A fermata is placed over the final measure.

Musical notation for measures 7-11. Measure 7 is marked with a box containing the number 7. The key signature changes to two flats (B-flat major or D minor). The melody is in a treble clef, and the bass line is in a bass clef. Dynamics include *f* (forte) and *mp* (mezzo-piano). The melody features a triplet of eighth notes in measure 10. The bass line includes a pivot chord (*Piv.*) in measure 7. A fermata is placed over the final measure.

Musical notation for measures 12-15. The melody is in a treble clef, and the bass line is in a bass clef. Dynamics include *p* (piano). The melody features a triplet of eighth notes in measure 15. The bass line consists of chords and single notes. A fermata is placed over the final measure.

Musical notation for measures 16-19. Measure 16 is marked with a box containing the number 16. The melody is in a treble clef, and the bass line is in a bass clef. Dynamics include *mf* (mezzo-forte) and *p* (piano). The melody features a triplet of eighth notes in measure 18. The bass line consists of chords and single notes. A fermata is placed over the final measure.

Musical notation for measures 20-23. Measure 20 is marked with a box containing the number 20. The melody is in a treble clef, and the bass line is in a bass clef. Dynamics include *p* (piano). The melody features a triplet of eighth notes in measure 20 and a triplet of eighth notes in measure 21. The bass line consists of chords and single notes. A fermata is placed over the final measure.

Lesson

op. 31, no. 4

Fernando Sor
(1778–1839)

Andante $\text{♩} = 48 - 56$ $\frac{3}{3}\text{II}$

6

12

18

23

28

$\frac{4}{4}\text{II}$ Piv. I

Waltz

op. 7, no. 3

Dionisio Aguado
(1784–1849)

⑥ = D

♩ = 96 - 108

6

11

16

22

27

34

a *m* *a* *m* *a*

p

3/3 II

6/6 II

Fine

D.C. al Fine

Contredanse

op. 11bis, no. 4

Dionisio Aguado
(1784–1849)

$\text{♩} = 63 - 69$

③

25

3

4

3

$\frac{4}{2}$ II

④ Piv.

29

33

④

37

③

41

$\frac{4}{2}$ II

④ Piv.

45

D.C. al Fine

Rondo

op. 241, no. 34

Ferdinando Carulli
(1770–1841)

Poco allegretto ♩ = 54 – 63

The musical score consists of six systems of music, each with a numbered box (4, 8, 12, 16, 20, 24) in the left margin. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff below it. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *mf*, *p*, and *f*. Accents are placed over certain notes. The piece concludes with a final cadence.

28

i m *a*

p *mf*

32

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

p

36

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

p

40

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

p

44

i m i *m i*

p

48

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

p *mf*

52

m i *i m a*

p

56

m i *a m i* *m i*

p

Soldatenmarsch

Soldier's March

op. 68, no. 2

Robert Schumann

(1810-1856)

arr. Norbert Kraft

Munter und straff* $\text{♩} = 96 - 104$

7

14

21

28

35

42

* Lively and in strict measure

Source: *Album für die Jugend*, op. 68 (1848)

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Waltz No. 2

Francesco Molino
(1775-1847)

♩ = 100 - 112

The musical score is written in treble clef with a 3/4 time signature. It consists of eight systems of music, each with a measure number in a box at the beginning. The notes are often marked with fingerings (i, m, a) and articulations (accents, slurs). Dynamics range from piano (p) to fortissimo (ff). The piece concludes with a 'D.C al Fine' instruction.

System 1 (Measures 1-4): Starts with a forte (**f**) dynamic. Fingerings include *m*, *a*, *m*, *m*, *a*, *m*, *i*, *i*, *m*, *i*, *m*, *a*, *m*, *a*, *m*, *i*, *m*. Dynamics include *f*, *p*, *p*, *p*, *p*.

System 2 (Measures 5-8): Measure 5 is boxed. Fingerings include *a*, *m*, *i*, *m*, *a*, *i*, *a*, *m*. Dynamics include *p*, *p*.

System 3 (Measures 9-12): Measure 9 is boxed. Fingerings include *a*, *m*, *i*, *m*, *i*, *a*, *m*, *i*, *m*, *i*. Dynamics include *p*.

System 4 (Measures 13-16): Measure 13 is boxed. Fingerings include *a*, *m*, *a*, *i*, *m*, *i*, *m*, *a*. Dynamics include *ff*, *p*, *p*. Ends with *Fine*.

System 5 (Measures 17-20): Measure 17 is boxed. Fingerings include *a*, *m*, *i*, *m*, *a*, *m*, *i*, *m*, *a*, *m*. Dynamics include *p*, *p*, *p*. Includes fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

System 6 (Measures 21-24): Measure 21 is boxed. Fingerings include *a*, *m*, *i*, *m*, *i*, *m*, *m*, *i*. Dynamics include *f*, *p*, *p*.

System 7 (Measures 25-28): Measure 25 is boxed. Fingerings include *a*, *m*, *i*, *m*, *a*, *m*, *a*, *m*. Dynamics include *ff*, *p*, *p*, *p*. Includes fingerings 1, 4, 1, 4, 1, 4, 2, 3, 4, 2. Ends with *rall.*

System 8 (Measures 29-32): Measure 29 is boxed. Dynamics include *p*. Ends with *D.C al Fine*.



Valse chôro

op. 64, no. 1

Francis Kleynjans
(b. 1951)

Moderato, elegant, and nostalgic ♩ = 84 - 100

legato, cantabile (in the upper voice)

Coda

For examinations, the repeats must be played.

Source: *Deux valse pour guitare*, op. 64

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School Blues



Brian Katz
(b. 1955)

Andante ♩ = 80 - 92

For examinations, the repeat must be played.
 Source: *Blues to Help You Through: Four Short Blues with Long Lasting Effects*
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Choros

Domingo Semenzato
(1908–1993)

Comodo ♩ = 56 – 69

3

6

9

12

15

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

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

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

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

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

32 *m i* *h. VII 8va*

D.S. al Fine

Lágrima

Tear
Prelude

Francisco Tárrega
(1852–1909)

Andante espressivo ♩ = 60 – 69

The musical score for 'Lágrima' is written for guitar in G major (one sharp) and 3/4 time. It begins with a tempo marking of 'Andante espressivo' and a metronome marking of ♩ = 60–69. The score is divided into six systems, each starting with a measure number in a box: 3, 6, 9, 11, and 14. The first system starts with a mezzo-piano (*mp*) dynamic. The second system includes fingering diagrams for the 4/3 IX and 4/4 VII positions. The third system ends with a 'Fine' marking. The fourth system starts with a forte (*f*) dynamic and includes an ornament (a) over a note. The fifth system includes a fingering diagram for the 6/6 VII position. The sixth system ends with a 'D.C. al Fine' marking. The score is filled with detailed musical notation, including fingerings (e.g., 4, m, -4, m, -4), ornaments (a), and dynamics (p, mp, f, port.).

(a) This ornament occurs frequently in Tárrega's music: play a *portamento* from G to C, plucking the C as you arrive.
Source: *Two Preludes*



Song

Milton Barnes
(1931–2001)Very slowly $\text{♩} = 54 - 60$

The musical score is written for guitar in 3/4 time, with a key signature of one sharp (F#). The tempo is marked "Very slowly" with a quarter note equal to 54-60 beats per minute. The score is divided into five systems, each starting with a measure number in a box: 2, 5, 9, 13, and 18. The notation includes treble clef, a key signature of one sharp, and a 3/4 time signature. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *mp* (mezzo-piano) and *p* (piano). Articulation marks like *a* (accents) and *m* (marcato) are used. The score features various guitar-specific techniques: fret numbers (e.g., -1, -2, -3, -4), natural harmonics (circled numbers), and a trill (3/3 II). The piece concludes with a final chord in measure 21.

Source: *Seven Easy Pieces for Solo Guitar*, no. 3

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Miniature No. 3

Alain Reier
(b. 1955)

$\text{♩} = 72 - 88$

The musical score is written on a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked as $\text{♩} = 72 - 88$. The piece begins with a piano (*p*) dynamic and includes various ornaments such as *m* (marcato), *i* (accents), and *am* (accents). Fingerings are indicated by numbers 1-4 and circled numbers 2-5. The score is divided into measures with measure numbers 6, 12, 17, 23, 29, and 35. Measure 6 includes the instruction "h. XII". Measure 12 includes "Piv.". Measure 17 includes the word "i m a m" above the notes. Measure 23 includes "am". Measure 29 includes "m". Measure 35 includes "am" and "rit.". The piece concludes with a *pp* (pianissimo) dynamic. Chordal structures are indicated by Roman numerals: $\frac{4}{3}IV$, $\frac{3}{3}II$, $\frac{3}{3}IV$, $\frac{6}{6}IV$, $\frac{6}{6}II$, and $\frac{4}{3}II$.

Monotonia

Rodrigo Riera
(1926–1999)

Moderatamente ♩ = 72 – 88

The musical score is written for guitar in the key of D major (one sharp) and 3/4 time. It consists of eight staves of music, each starting with a measure number in a box: 1, 4, 8, 12, 16, 20, 24, and 28. The tempo is marked 'Moderatamente' with a metronome marking of ♩ = 72 – 88. The score includes various musical notations such as fingerings (a, m, i, p), dynamics (p), and articulation (accents). There are several changes in time signature: 3/4, 4/4, 5/3, and 4/3. A 'Piv.' (pivot) is indicated at measure 16, and the tempo changes to 'a tempo' at measure 16 and 'lento' at measure 17. The piece concludes with a 'sonoro' (sonorous) instruction at measure 32, which includes a final chord with a fermata.

Source: *Four Venezuelan Pieces*, no. 2

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L'Aria del Ponte

Traditional Italian melody
arr. Andrea Casciato

Tempo rubato ♩ = 50 - 58

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five systems of music, each starting with a measure number in a box (4, 8, 11, 14). The score includes various musical notations such as fingerings (e.g., 3, 0, 3, 4, 0, 1, 0, 4, 3, 1, 0, 2, 1, 1, 2, 1, 1, 1, 2, 2), articulation marks (accents, slurs), and dynamics (p). Technical markings include fingering patterns like $\frac{3}{3}II$, $\frac{2}{2}II$, $\frac{6}{6}III$, and $\frac{3}{3}II$. The piece concludes with a final cadence.

Source: This melody comes from Villa Santa Maria, a small town in the Abruzzo region of Italy.
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Reminiscence

Norbert Kraft
(b. 1950)

Meditatively $\text{♩} = 44 - 48$

Musical notation for measures 1-4. Treble clef, 2/4 time signature. Notes: m, a, m, m, m, a, m, a, m, a, a. Fingerings: 3, 4, 1, 4, 2, 4, 3, 4, 4, 3. Dynamics: mp, p, mf, p, p.

Musical notation for measures 5-8. Treble clef, 2/4 time signature. Notes: m, a, m, a, i, m, i, i, m. Fingerings: 1, 3, 1, 2, 4, 2, 3, 3. Dynamics: mp.

Musical notation for measures 9-12. Treble clef, 2/4 time signature. Notes: a, m, m, a, m, i, a, m, a, m. Fingerings: 4, 3, 4, 4, 4, 4, 4, 4, 4, 4. Dynamics: mf.

Musical notation for measures 13-16. Treble clef, 2/4 time signature. Notes: a, a, m, a, m, m, a, m, m, a, m, a, m. Fingerings: 4, 3, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4. Dynamics: poco rit.

Musical notation for measures 17-20. Treble clef, 2/4 time signature. Notes: i, m, a, m, m, a, m, m, a, m, a, a. Fingerings: 3, 3, 3, 3, 2, 3, 3, 3, 3, 3, 3, 3. Dynamics: mp, mf.

Musical notation for measures 21-24. Treble clef, 2/4 time signature. Notes: m, a, m, i, m, i, m. Fingerings: 1, 3, 1, 2, 3, 3. Dynamics: rall.

The Rose in the Garden

Carlo Domeniconi
(b. 1947)

Freely ♩ = 54 - 60

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

mf *rall.*

2 *a tempo*

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

mf *rall.*

3 *a tempo*

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

p *rall.*

5 *a tempo*

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

f *p*

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

rall. *mf*

a tempo *D.C. al Coda*

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

p *rall.* *mf*

più legato

♩ Coda

Study no. 1

Lesson 10

Dionisio Aguado
(1784-1849)

$\text{♩} = 54 - 63$

The musical score is written for guitar in 2/4 time. It consists of five staves of music, each starting with a measure number in a box. The first staff begins with a dynamic marking of *p* and includes fingerings *i m* and a circled 3. The second staff starts at measure 5. The third staff starts at measure 9 and includes a dynamic marking of *p*. The fourth staff starts at measure 13 and includes a dynamic marking of *mf*. The fifth staff starts at measure 17 and includes a dynamic marking of *p*. The sixth staff starts at measure 21 and includes a dynamic marking of *f*. The score features various guitar techniques, including triplets, slurs, and specific fingering instructions like *i a*, *m a*, and *i a*. A circled 3 appears in the sixth staff. The piece concludes with a double bar line and repeat dots.

Lesson 23

Dionisio Aguado
(1784–1849)

Allegretto ♩ = 104 – 116

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

f

mp

p

mp

f

Study no. 3

Study

Dionisio Aguado
(1784-1849)

$\text{♩} = 116 - 126$

The musical score consists of six systems of guitar notation, each with a measure number in a box at the beginning. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. Dynamics like *mp*, *mf*, and *p* are indicated throughout. Articulations such as *i*, *a*, and *m* are used to denote specific playing techniques. The score is set in a key with one sharp (F#) and a 6/8 time signature.

System 1: Measure 1. Dynamics: *mp*. Articulations: *i*, *m*, *i*, *m*, *a*, *m*, *i*.

System 2: Measure 3. Dynamics: *mp*. Articulations: *i*, *m*, *i*, *a*, *i*, *m*, *i*.

System 3: Measure 6. Dynamics: *mf*. Articulations: *m*, *i*, *m*, *a*, *i*, *m*, *m*.

System 4: Measure 9. Dynamics: *mf*. Articulations: *i*, *m*, *m*, *m*, *m*.

System 5: Measure 11. Dynamics: *p*. Articulations: *i*, *m*, *m*, *i*, *a*, *m*, *a*, *i*, *m*.

System 6: Measure 14. Dynamics: *p*. Articulations: *i*, *m*, *a*, *m*, *i*, *m*, *a*, *m*, *i*, *m*, *i*.

Exercise 8

Dionisio Aguado
(1784–1849)

Andante mosso ♩ = 58 – 69

The musical score for Exercise 8 is written in G major (one sharp) and common time. It consists of six systems of music, each with a measure number in a box at the beginning. The notation includes a treble clef, a key signature of one sharp, and a common time signature. The score is characterized by a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. Dynamics include *m* (piano), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). Fingerings are indicated by numbers 1-4, and specific techniques like *m* (movable) and *a* (arpeggio) are noted. The piece concludes with a double bar line and repeat dots.

Measure numbers: 1, 3, 6, 9, 11, 14.

Dynamics: *m*, *mf*, *f*, *mp*.

Source: *Nuevo metodo para guitarra*

Study no. 5

Andantino grazioso

op. 241, no. 39

Ferdinando Carulli
(1770–1841)

$\text{♩} = 96 - 108$

The musical score is written for guitar in 2/4 time, key of B-flat major. It consists of 25 measures. The tempo is marked $\text{♩} = 96 - 108$. The piece is titled "Andantino grazioso" and is op. 241, no. 39 by Ferdinando Carulli (1770–1841). The score includes various ornaments such as accents (*a*), slurs (*m*), and grace notes (*i*). Dynamic markings include *mp*, *p*, and *rall.*. The piece features several trills and slurs, and ends with a *rall.* marking.

Study no. 7

Allegretto
op. 50, no. 22

Mauro Giuliani
(1781-1829)

$\text{♩} = 54 - 60$

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of eight staves of music, each with a measure number in a box at the beginning: 4, 7, 10, 13, 16, 19, and 22. The piece is marked *Allegretto* with a tempo of 54-60 beats per minute. The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte), with some *p* (piano) markings. The melody is characterized by frequent sixteenth-note patterns and slurs. Fingerings are indicated by numbers 1-4 and 'i' (index). Accents (*a*) and breath marks (*m*) are used throughout. Technical markings include $\frac{3}{3}$ II and $\frac{2}{2}$ II, likely indicating fingering or phrasing. The bass line is simple, consisting of quarter and eighth notes. The score ends with a final chord in the 22nd measure.

Andante
op. 35, no. 13

Fernando Sor
(1778–1839)

$\text{♩} = 52 - 63$

5

9

13

17

21

25

29

$\frac{4}{3}\text{III}$

$\frac{4}{3}\text{I}$

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

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

Sonata No. 27

I: Minuet

Nicolò Paganini
(1782–1840)

$\text{♩} = 56 - 66$

mf

4

f

6

p *mf* *p*

9

mf *p*

12

14

p

Study in Seven

Norbert Kraft
(b. 1950)

Flowingly ♩ = 112 - 126

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

16

5

9

13

17

21

25

29

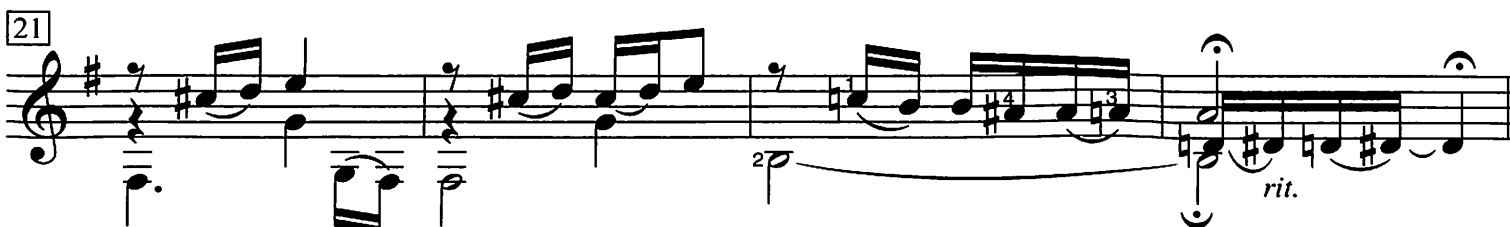
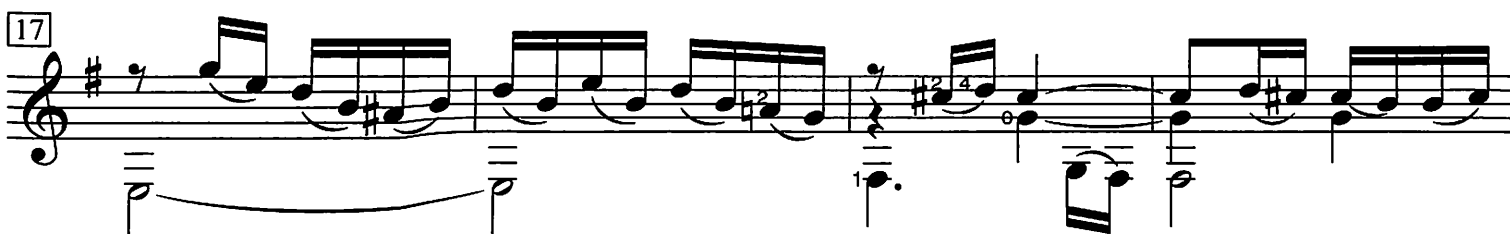
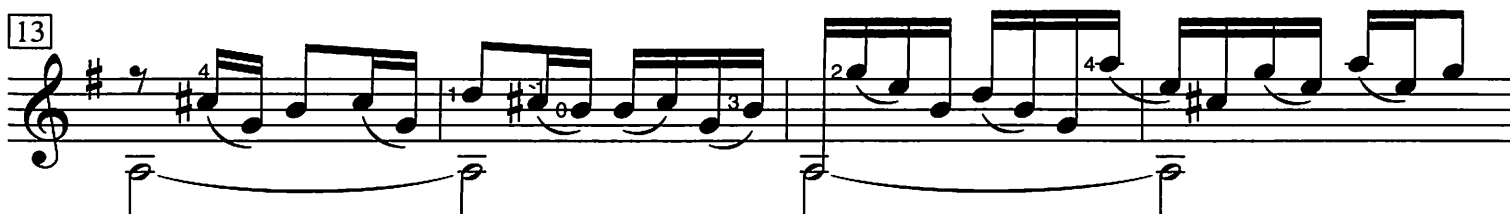
rall.

Study no. 11

Prélude No. 2

Claude Gagnon

Énergique ♩ = 72 – 80



Estudio a la Cubana

Ernesto Cordero
(b. 1946)

Andante ♩ = 54 – 63

mf *marcare un poco il basso*

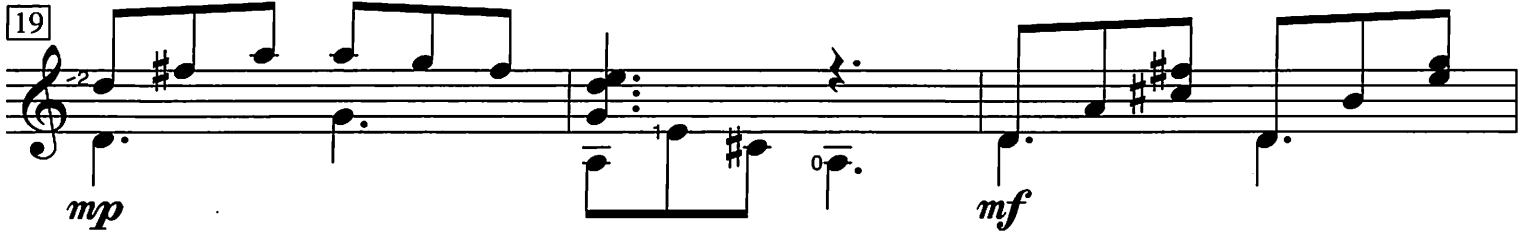
4

7

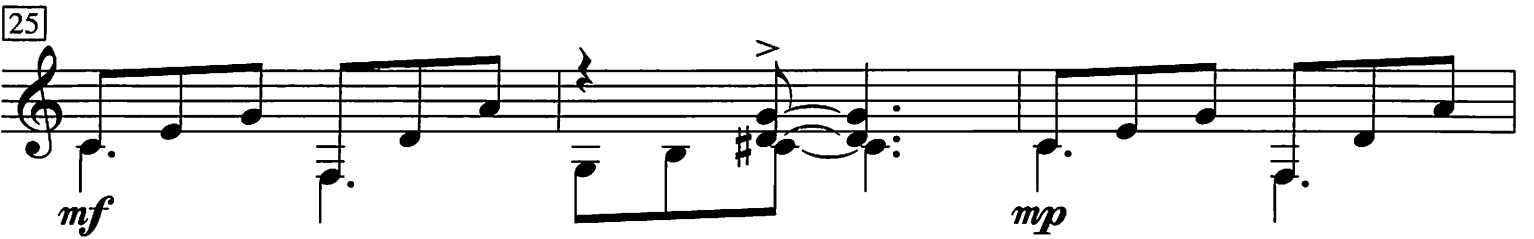
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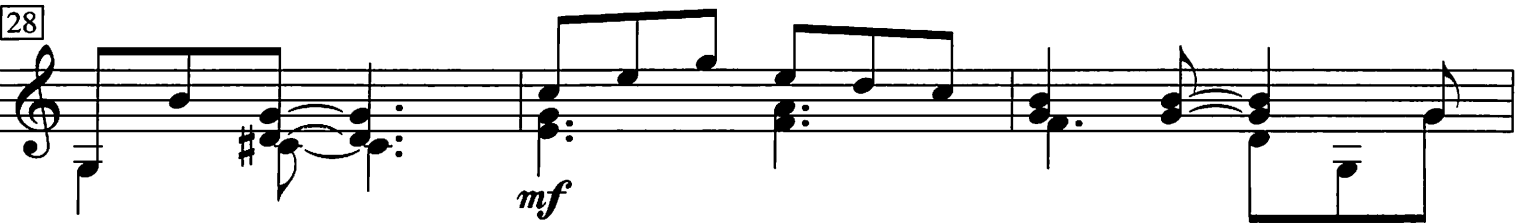
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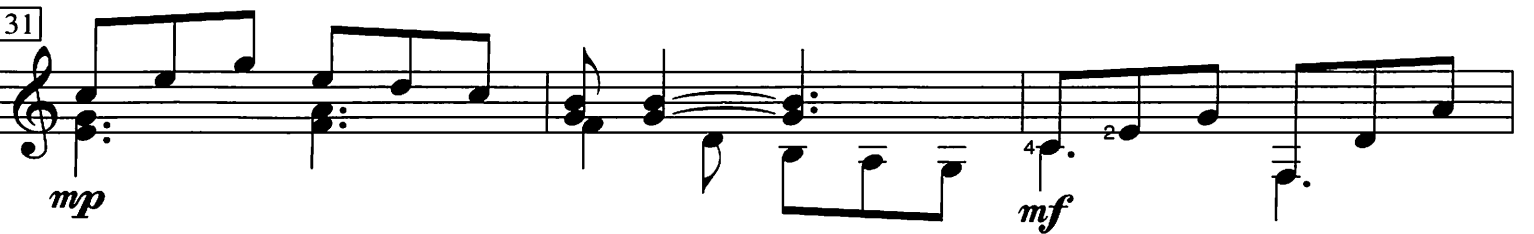
16

19 
mp *mf*

22 
mp

25 
mf *mp*

28 
mf

31 
mp *mf*

34 
mp *rall. e dim.*

Dorian Dance

Edward Green
(b. 1951)

Very lively ♩ = 112 - 138

Musical notation for measures 1-4. The piece is in 7/8 time. Measure 1 starts with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic marking. Fingerings are indicated by *i*, *m*, *i*, *m*. Accents are present over the first and third notes of each measure. The bass line consists of quarter notes with a *p* dynamic.

Musical notation for measures 5-8. Measure 5 is marked with a boxed '5'. Dynamics include *p* and *mf*. Fingerings include *i*, *m*, *i*, *m*, *a*, *m*, *i*, *m*. Accents are present over the first and third notes of each measure. The bass line continues with quarter notes.

Musical notation for measures 9-12. Measure 9 is marked with a boxed '9'. Dynamics include *p* and *mf*. Fingerings include *i*, *m*, *i*, *a*, *m*, *a*, *m*, *i*, *a*, *m*. Accents are present over the first and third notes of each measure. The bass line continues with quarter notes.

Musical notation for measures 13-16. Measure 13 is marked with a boxed '13'. Dynamics include *p* and *mf*. Fingerings include *a*, *m*, *i*, *m*, *a*, *m*, *i*, *m*. Accents are present over the first and third notes of each measure. The bass line continues with quarter notes.

Musical notation for measures 17-20. Measure 17 is marked with a boxed '17'. Dynamics include *p* and *mf*. Fingerings include *i*, *m*, *i*, *m*, *a*, *p*, *m*, *i*, *m*, *a*, *m*, *i*. Accents are present over the first and third notes of each measure. The bass line continues with quarter notes.

Musical notation for measures 21-24. Measure 21 is marked with a boxed '21'. Dynamics include *p* and *mf*. Fingerings include *a*, *m*, *i*, *a*, *m*, *i*, *p*, *m*, *i*, *m*, *m*, *i*, *m*, *a*, *i*, *m*, *i*, *m*. Accents are present over the first and third notes of each measure. The bass line continues with quarter notes.

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

f *p* *p*

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

ff *p* *p* *p*

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

p *p*

37 *m* *i* *m* *i* *m* *i* *m* *i* *p* *m* *p* *i* *m* *i* *m* *p* *m* *i* *m*

f *mf*

40 *p* *m* *i* *m* *V* *a* *m* *i* *i* *m* *i* *m* *a* *m* *i*

mp *f*

44 *m* *i* *a* *m* *i* *V* *a* *i* *m* *i* *V* *i* *a* *V*

ff *mp* *ff*

47 *m* *i* *V* *m* *i* *m* *a* *V* *i* *m* *V*

f *mf* *mp* *f* *sfz*

Amanecer

Jaime Zenamon
(b. 1953)

♩ = 56 - 69

The musical score is written for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 56 - 69. The piece begins with a dynamic of *p* and a *mf* *espressivo* instruction. The melody is primarily composed of eighth and sixteenth notes, often with fingerings indicated above the notes. The score is divided into measures, with some measures numbered in boxes (3, 5, 7, 9, 11, 13, 15, 17). A *rall.* marking appears at the end of measure 7. A *Da Capo al* instruction with a repeat sign is placed above measure 17. The piece concludes with a *Coda* section, which consists of a few chords in the final measure.



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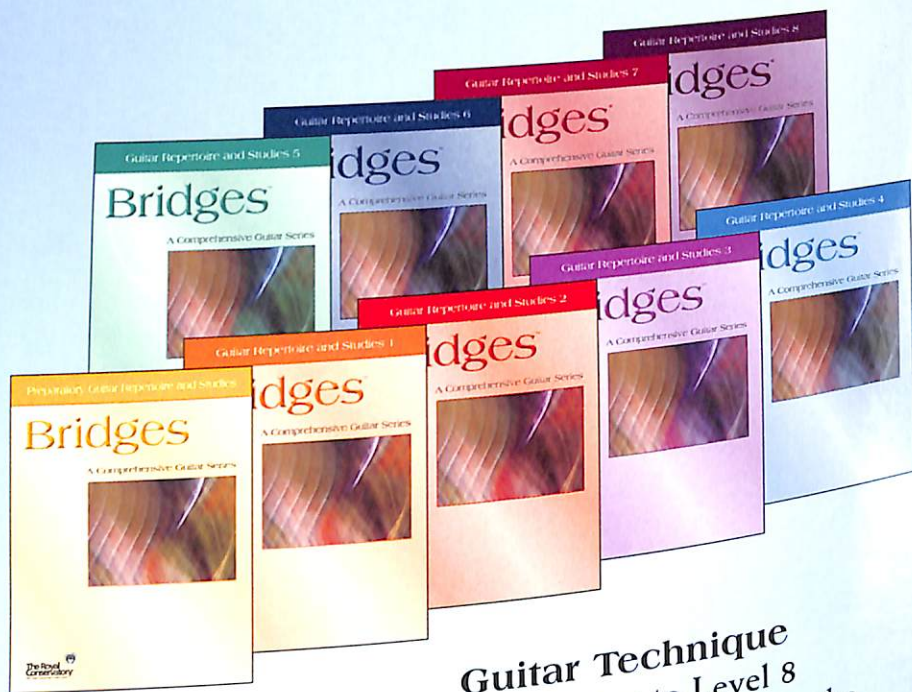
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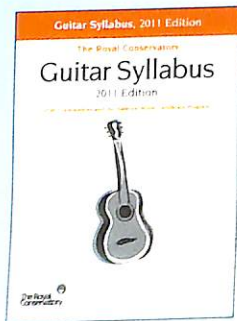
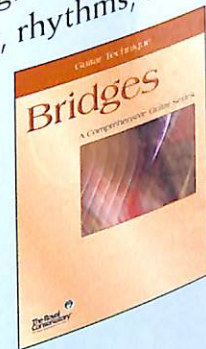
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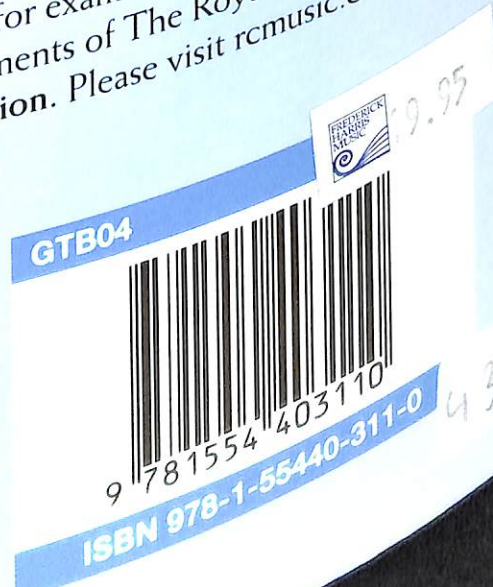


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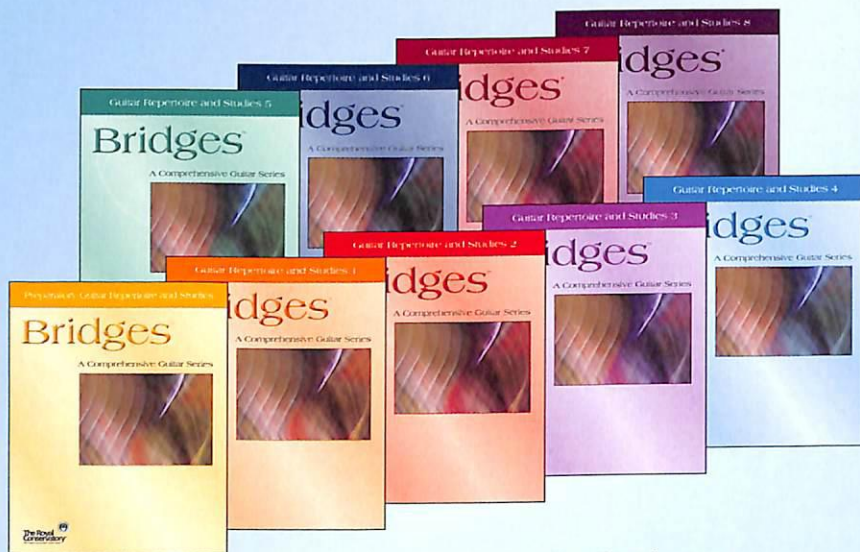
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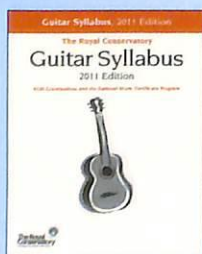
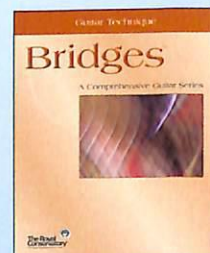
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ISBN 978-1-55440-311-0

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