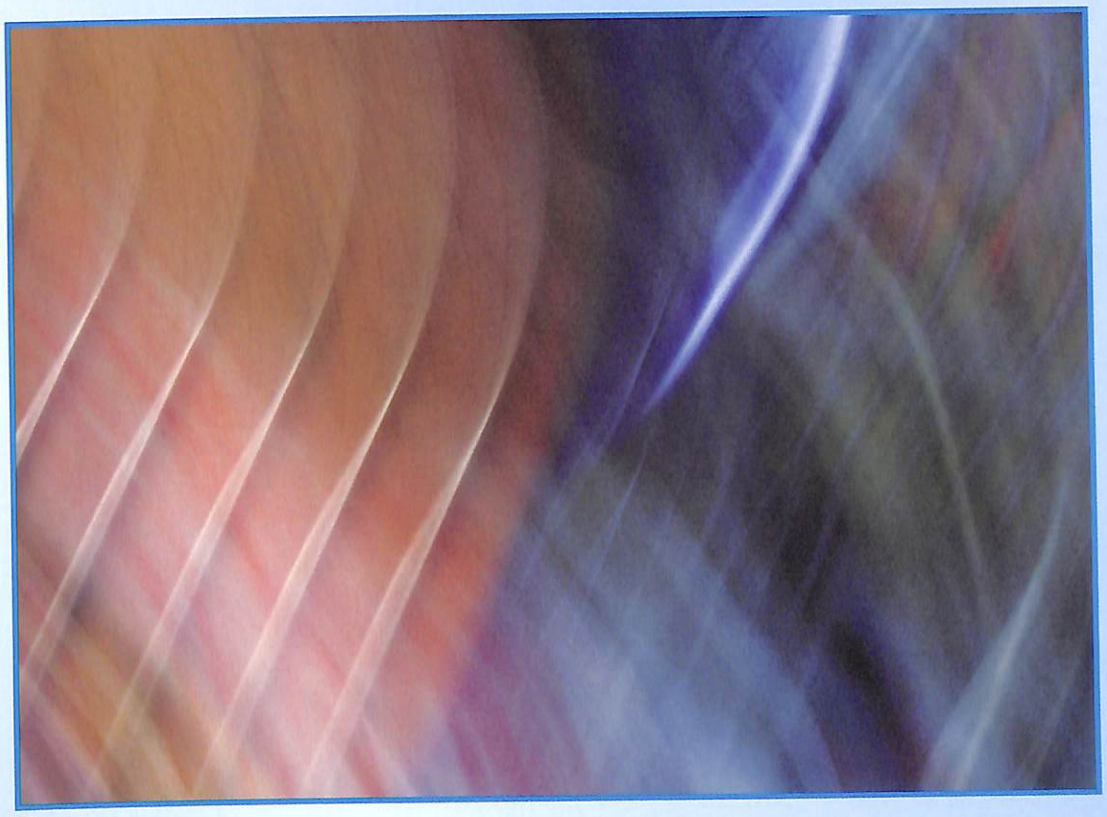
Guitar Repertoire and Studies 4

Bridges®

A Comprehensive Guitar Series



GUITARRA
HAM
bri

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 (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

© Copyright 2011 The Frederick Harris Music Co., Limited
All Rights Reserved

ISBN 978-1-55440-311-0

20 19 18 17 16 15 14 2 3 4 5 6 7 8 9 10

Attention
Composers, authors, and publishers rely on revenue from sales of this book to contribute to their livelihood. Photocopying the contents of this publication deprives the creators of their due compensation. For this reason, the material in this publication is protected by copyright law. Please follow the intention of the law and do not photocopy. Reproduction of any part of this book without the permission of the publisher may lead to prosecution.

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

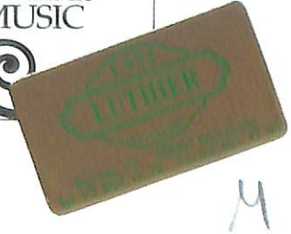
Printed in Canada

Guitar Level 4
Repertoire and Etudes

Bridges®
A Comprehensive Guitar Series

© Copyright 2011 The Frederick Harris Music Co., Limited
All Rights Reserved

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

Contents

Repertoire

Traditional, Renaissance, and Baroque Repertoire

The Woods So Wild	16th-century English, arr. Jeffrey McFadden	6
Aria	Johann Anton Logy	7
Ballet	Anonymous, transc. Paul Gerrits	8
Der Fuggerin Tanz (Lady Fugger's Dance)	arr. Melchior Neusidler	9
Partita VIII Third Movement: Gavotte	Giuseppe Antonio Brescianello, transc. Sophocles Papas	10
Suite for Lute Second Movement: Gavotte	Ivan Jelinek, transc. Vladimir Mikulka	11
Lady Laiton's Almain	John Dowland	12
Mrs. Winter's Jump	John Dowland	13
Suite No. 11 Sarabande	Robert de Visée	14
Sarabande	Johann Anton Logy	15

Classical and Romantic Repertoire

Waltz, op. 8, no. 2	Fernando Sor	16
Exercise 90	Dionisio Aguado	17
Allegretto, op. 241, no. 14	Ferdinando Carulli	18
Divertimento, op. 40, no. 11	Mauro Giuliani	20
Larghetto, op. 50, no. 17	Mauro Giuliani	21
Lesson, op. 31, no. 4	Fernando Sor	22
Waltz, op. 7, no. 3	Dionisio Aguado	23
Contredanse, op. 11bis, no. 4	Dionisio Aguado	24
Rondo, op. 241, no. 34	Ferdinando Carulli	26
Soldatenmarsch (Soldier's March), op. 68, no. 2	Robert Schumann, arr. Norbert Kraft	28
Waltz No. 2	Francesco Molino	29

Late Romantic, 20th-, and 21st-century Repertoire

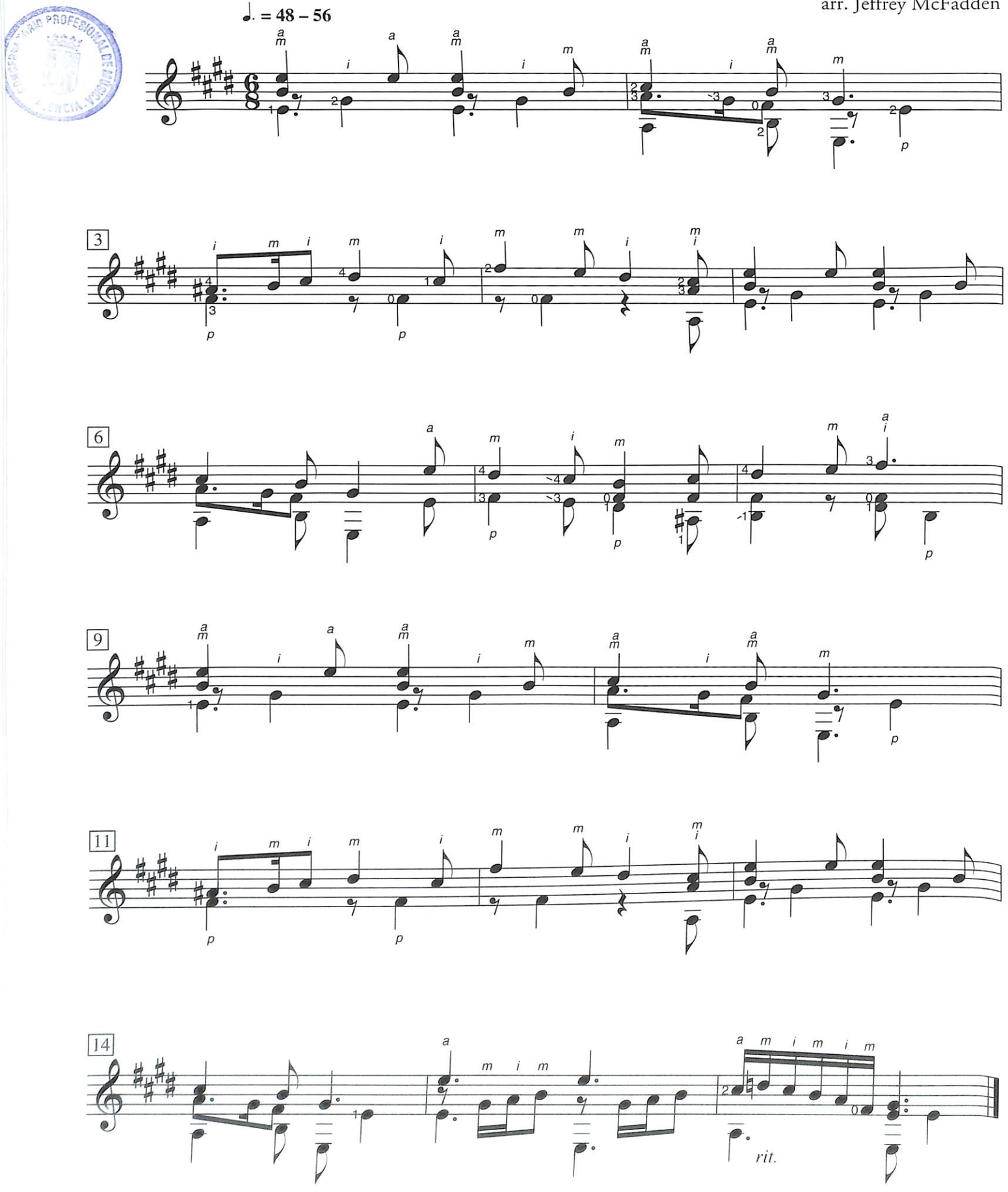
Valse chôro, op. 64, no. 1	Francis Kleynjans	30
School Blues	Brian Katz	31
Choros	Domingo Semenzato	32
Lágrima (Tear), Prelude	Francisco Tárrega	34
Song	Milton Barnes	35
Miniature No. 3	Alain Reiher	36
Monotonia	Rodrigo Riera	37
L'Aria del Ponte	Traditional Italian melody, arr. Andrea Casciato	38
Reminiscence	Norbert Kraft	39
The Rose in the Garden	Carlo Domeniconi	40

Studies

Study no. 1: Lesson 10	Dionisio Aguado	41
Study no. 2: Lesson 23	Dionisio Aguado	42
Study no. 3: Study	Dionisio Aguado	43
Study no. 4: Exercise 8	Dionisio Aguado	44
Study no. 5: Andantino grazioso, op. 241, no. 39	Ferdinando Carulli	45
Study no. 6: Allegretto grazioso, op. 51, no. 10	Mauro Giuliani	46
Study no. 7: Allegretto, op. 50, no. 22	Mauro Giuliani	47
Study no. 8: Andante, op. 35, no. 13	Fernando Sor	48
Study no. 9: Sonata No. 27 First Movement: Minuet	Nicolò Paganini	49
Study no. 10: Study in Seven	Norbert Kraft	50
Study no. 11: Prélude No. 2	Claude Gagnon	51
Study no. 12: Estudio a la Cubana	Ernesto Cordero	52
Study no. 13: Dorian Dance	Edward Green	54
Study no. 14: Amanecer	Jaime Zenamon	56

The Woods So Wild

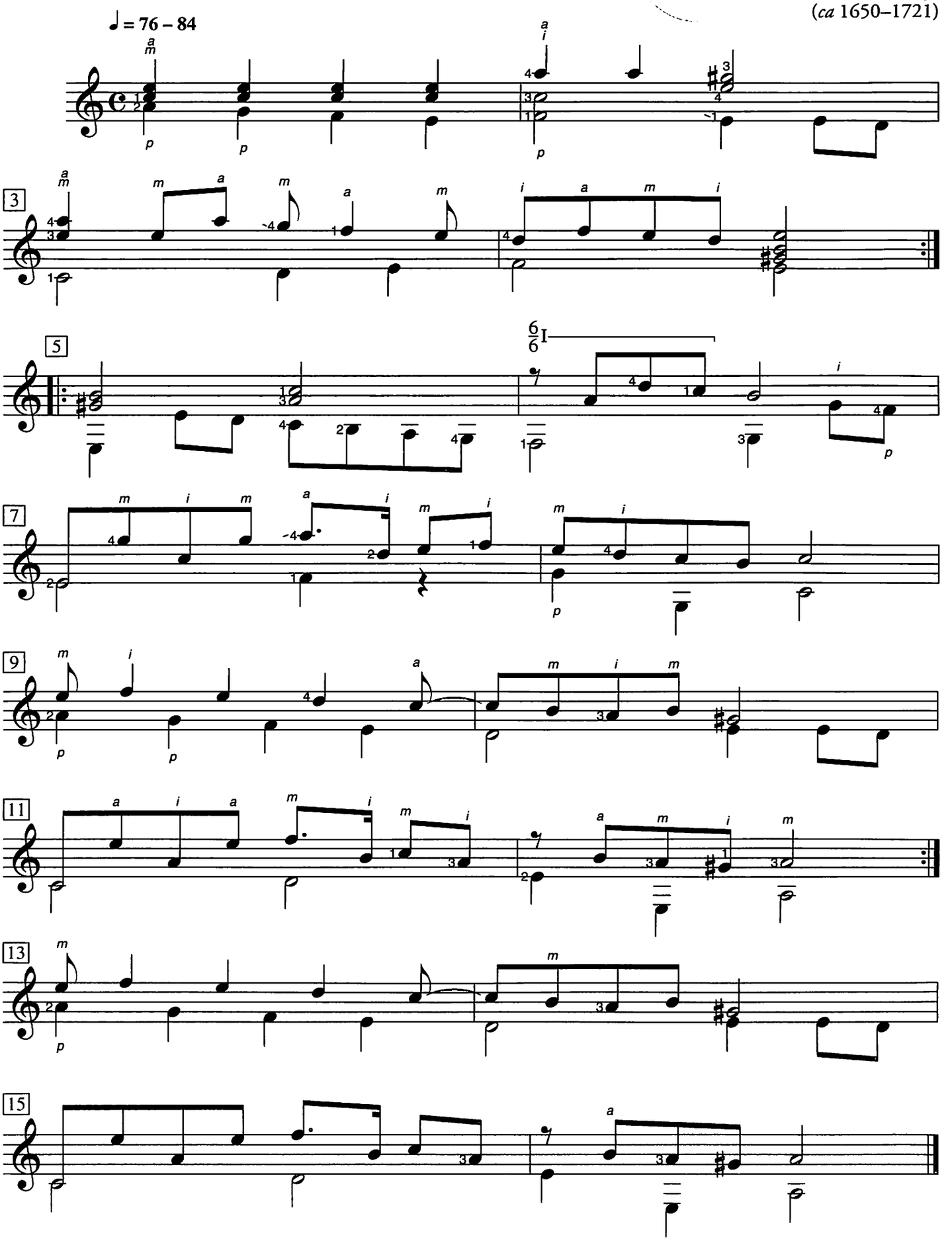
16th-century English
arr. Jeffrey McFadden



Source: Based on the theme of a set of keyboard variations entitled *Will You Walke the Woods Soe Wylde* by William Byrd.
Arrangement © copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada.

Aria

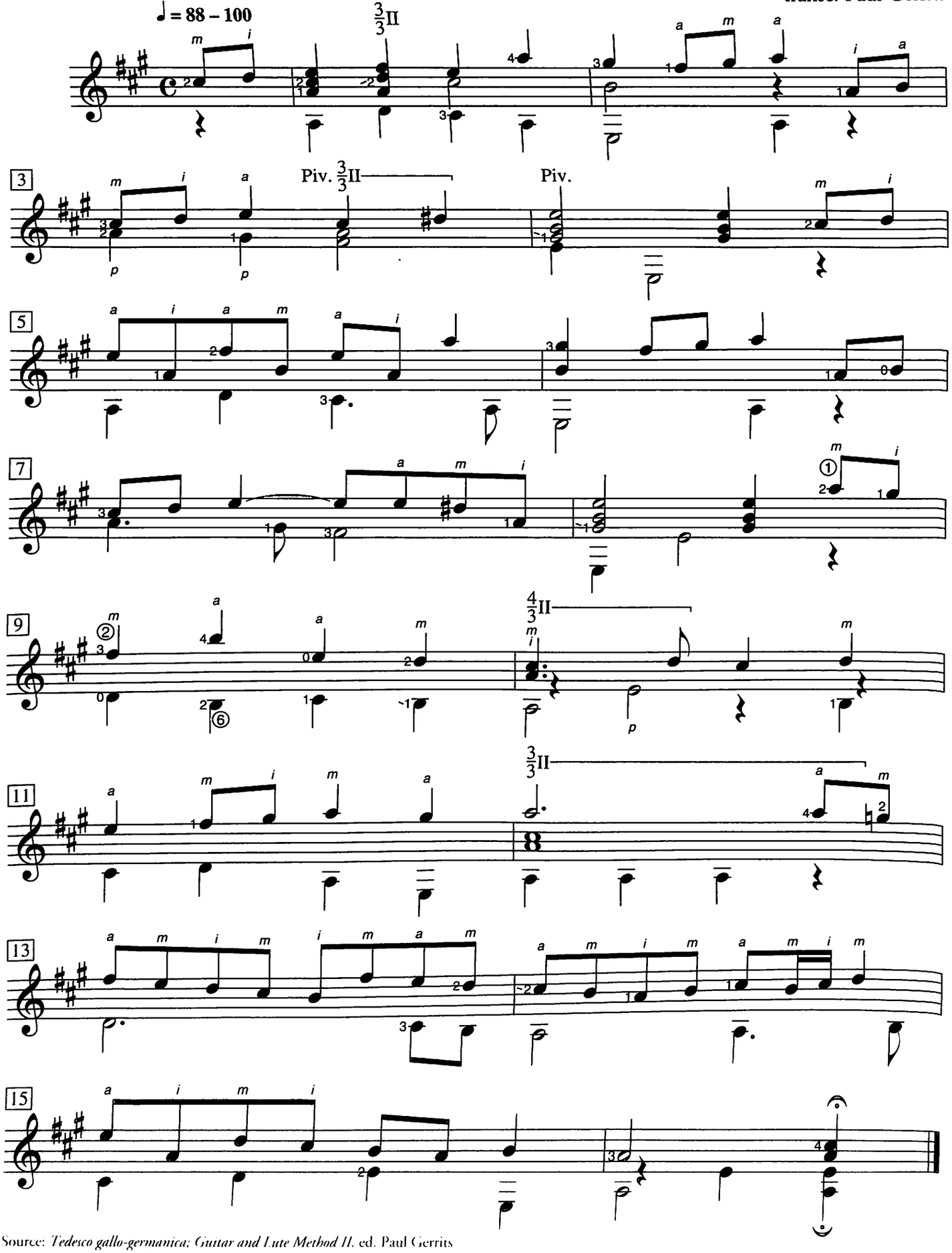
Johann Anton Logy
(*ca* 1650–1721)



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

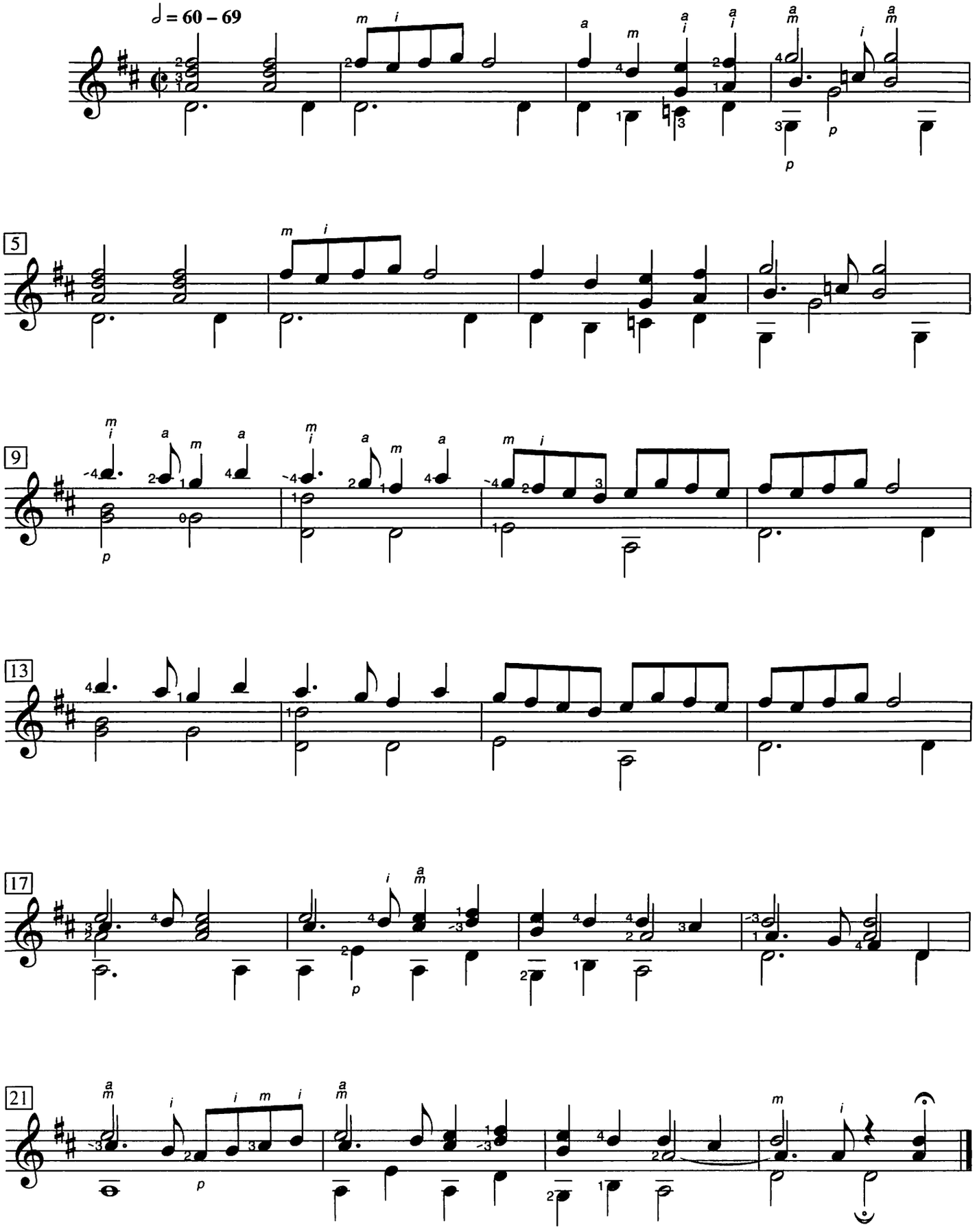


Source: *Tedesco gallo-germanica; Guitar and Lute Method II*, ed. Paul Gerrits
Transcription © copyright 1968 Paul Gerrits. Reprinted by permission.

Der Fuggerin Tanz

Lady Fugger's Dance

arr. Melchior Neusidler
(1531–1590)

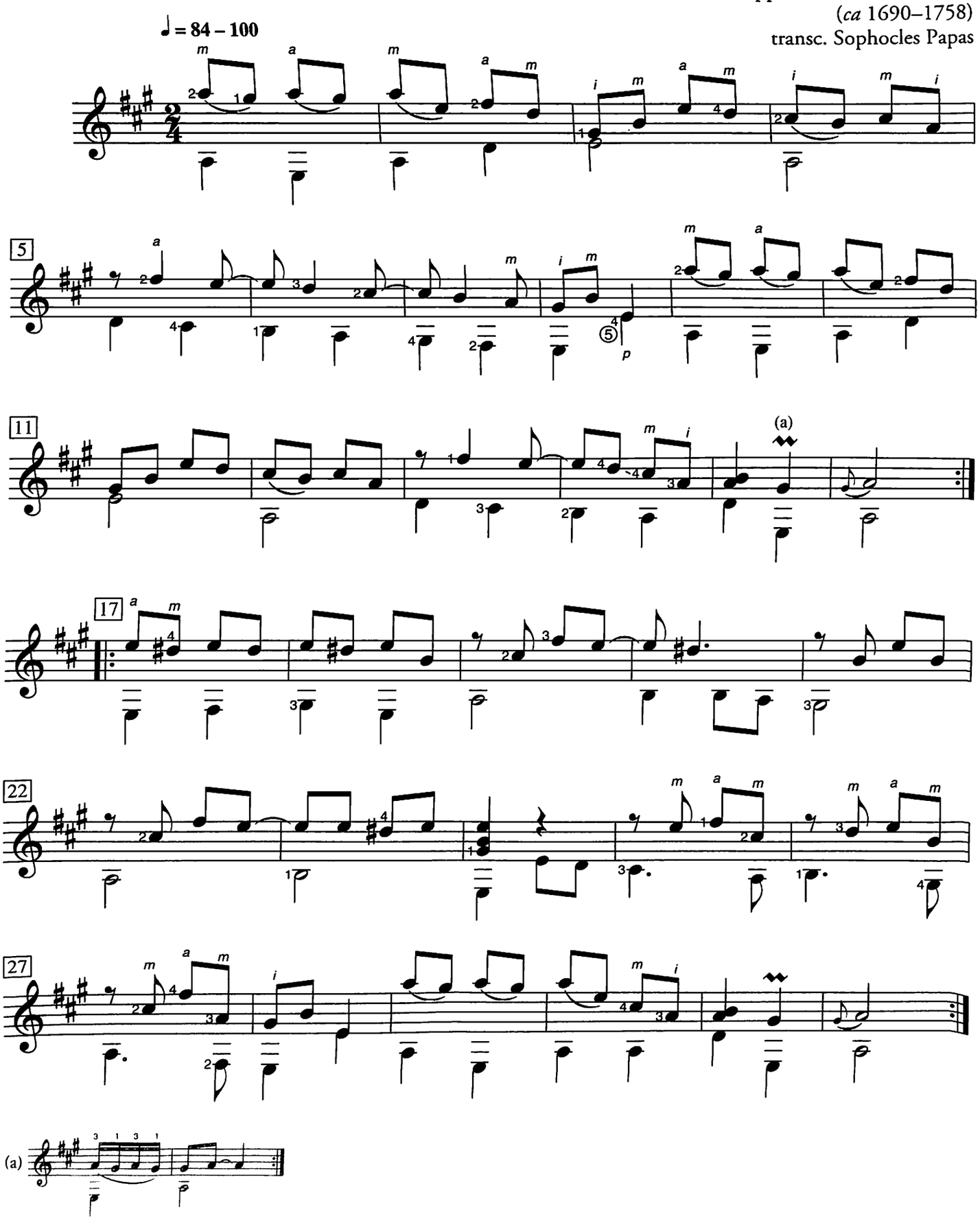


Source: *Teutsch Lautenbuch*

Partita VIII

III: Gavotte

Giuseppe Antonio Brescianello
(*ca* 1690–1758)
transc. Sophocles Papas



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.)

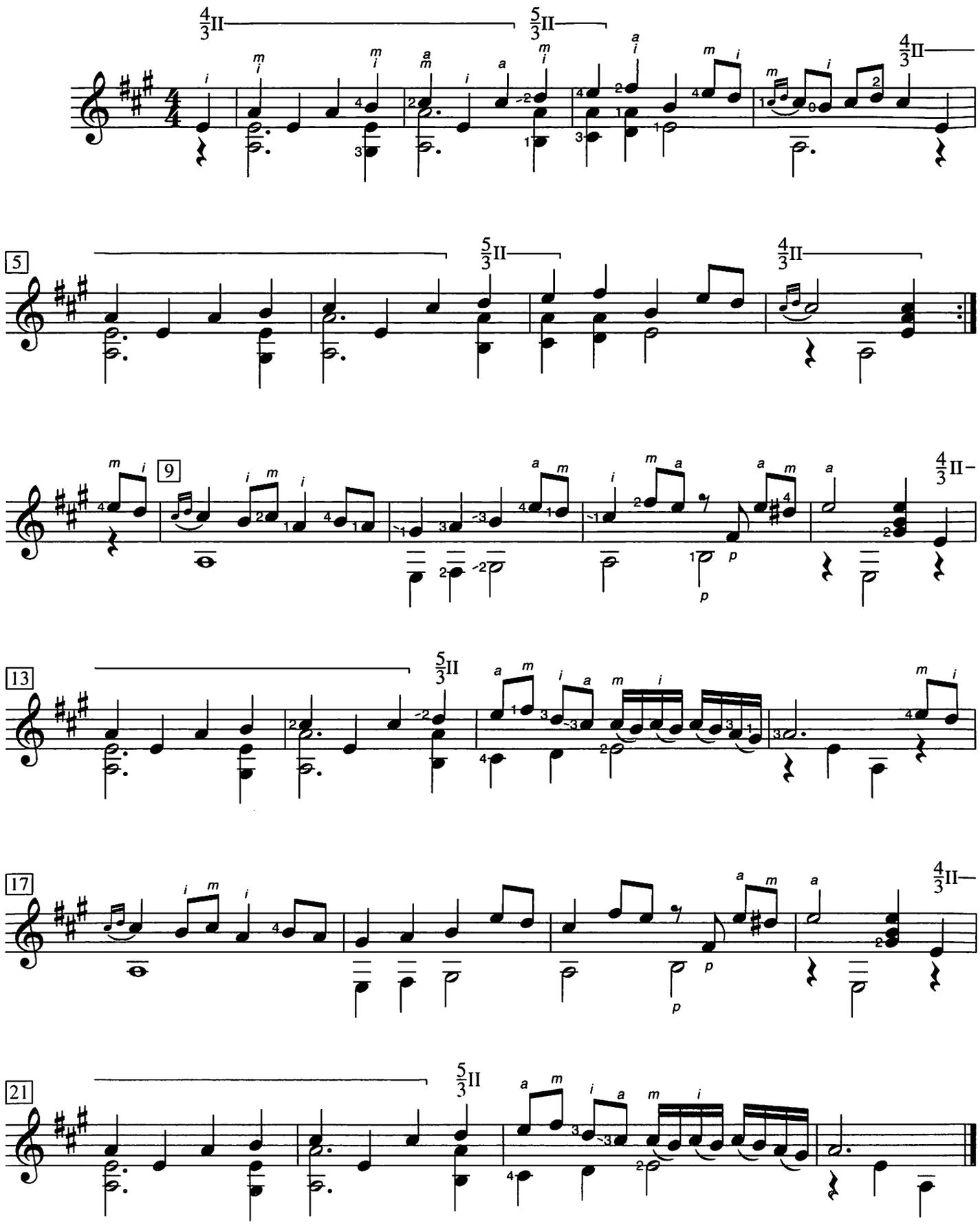
Transcription © copyright 1976 Columbia Music Co. Reprinted by permission.

Suite for Lute

II: Gavotte

Ivan Jelinek
(1683–1759)
transc. Vladimir Mikulka

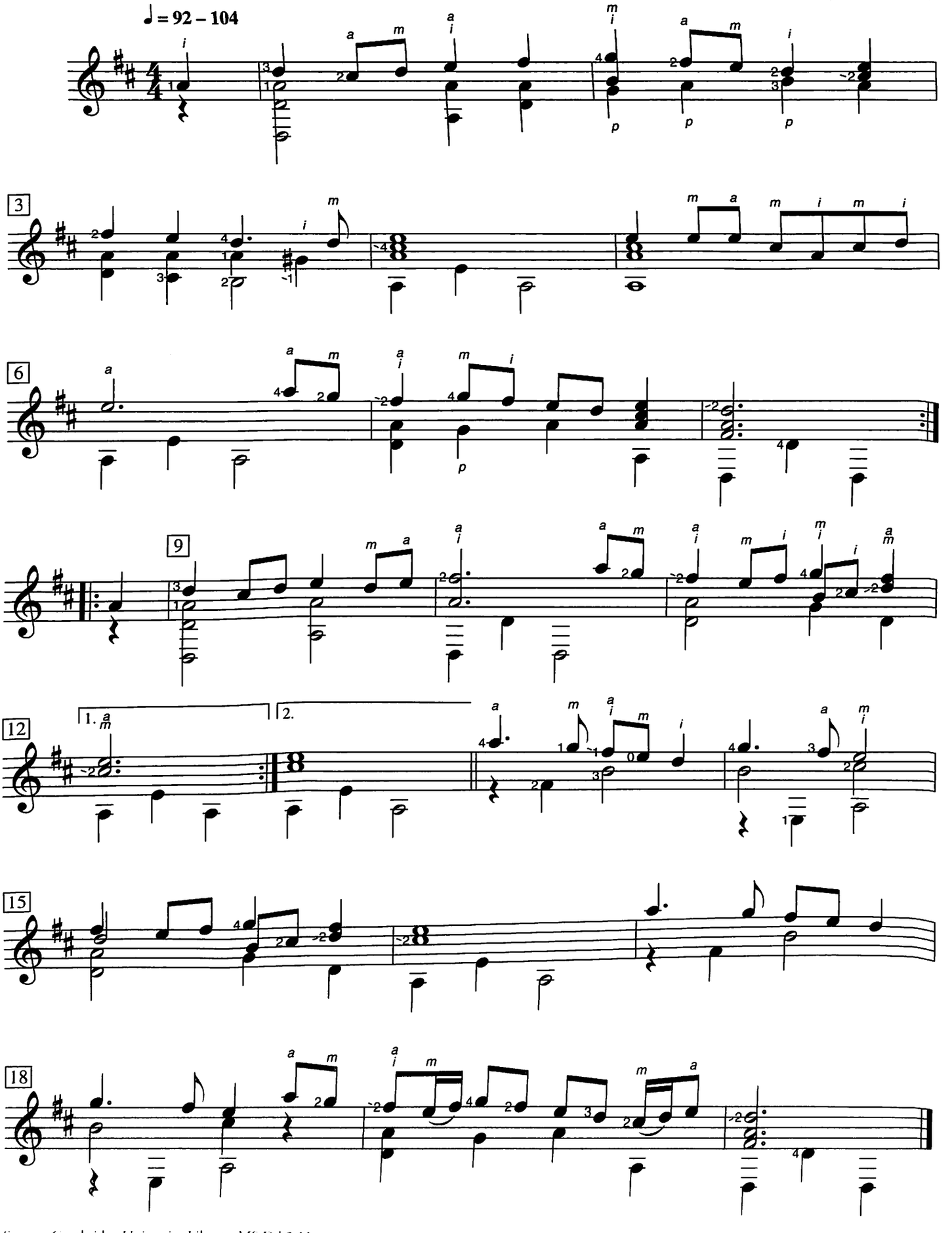
♩ = 104 – 116



Transcription © copyright 1989 Editions Henry Lemoine (Paris). Reprinted by permission.

Lady Laiton's Almain

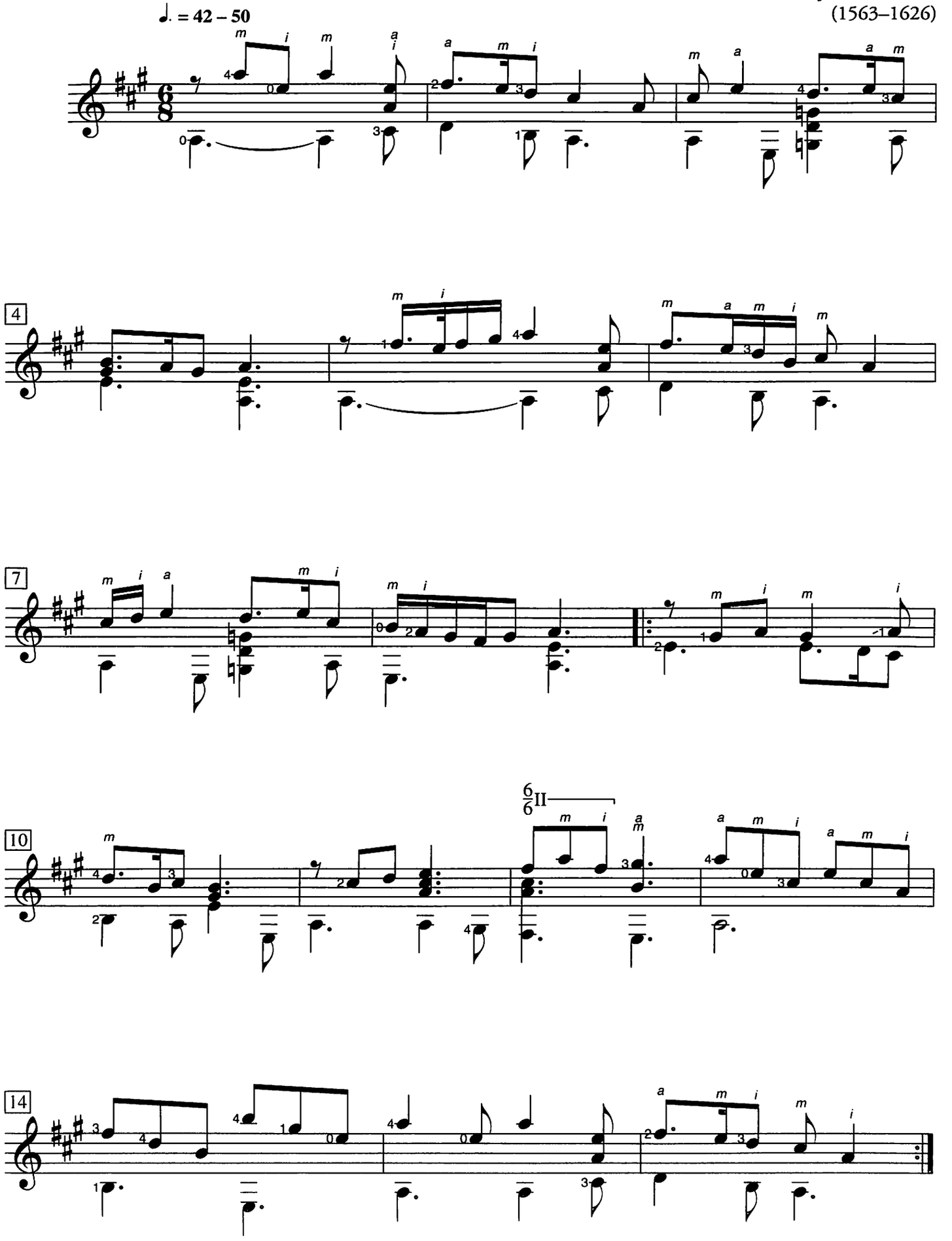
John Dowland
(1563–1626)



Source: Cambridge University Library, MS Dd.2.11

Mrs. Winter's Jump

John Dowland
(1563–1626)

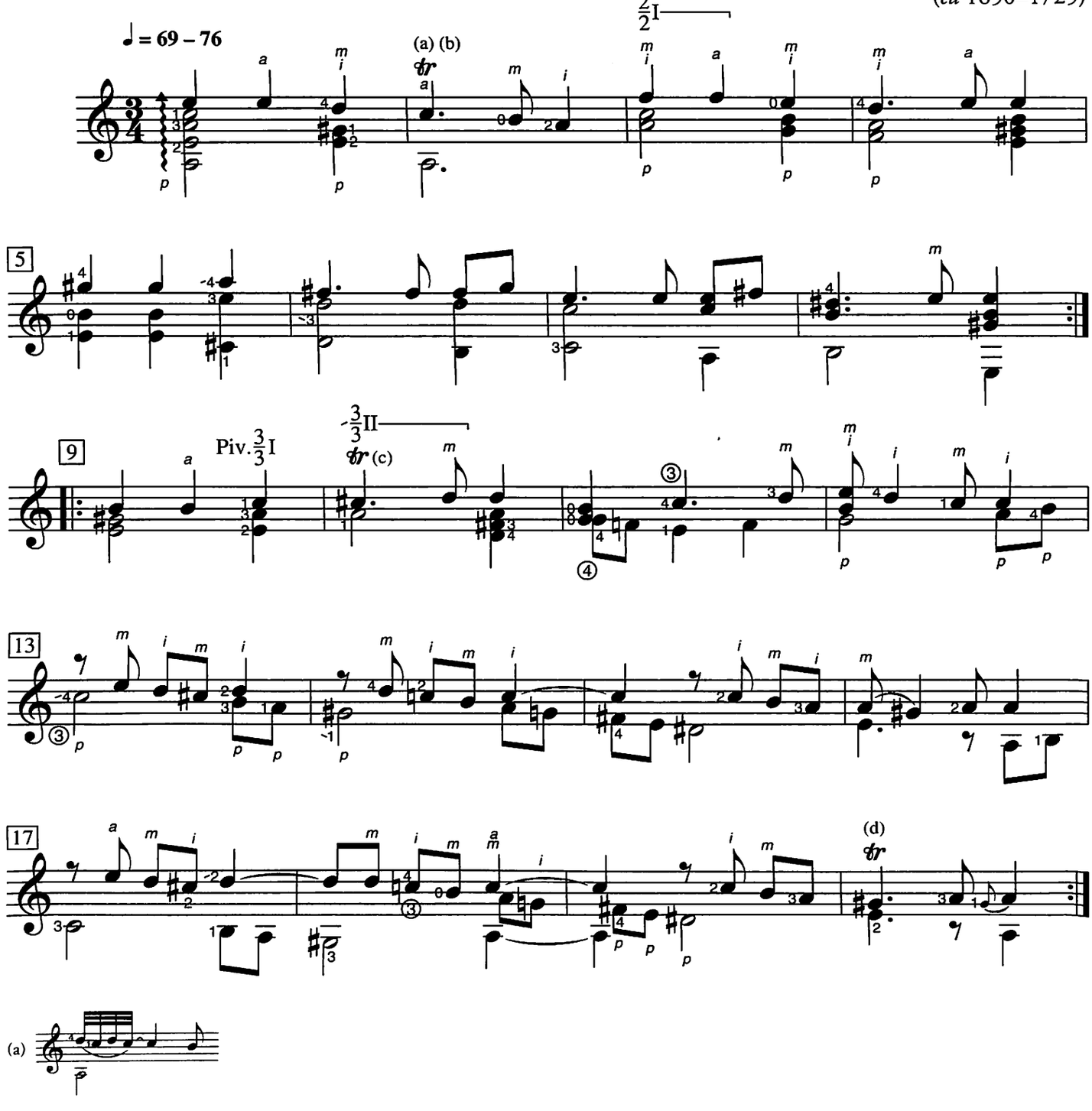


Source: MS 1610.1, *The Dowland Lute Book*, Folger Library, Washington

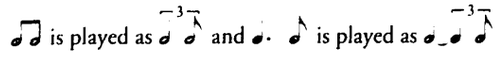
Suite No. 11

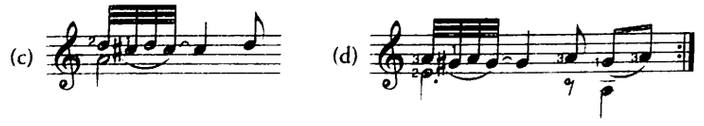
Sarabande

Robert de Visée
(*ca* 1650–1725)



(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:

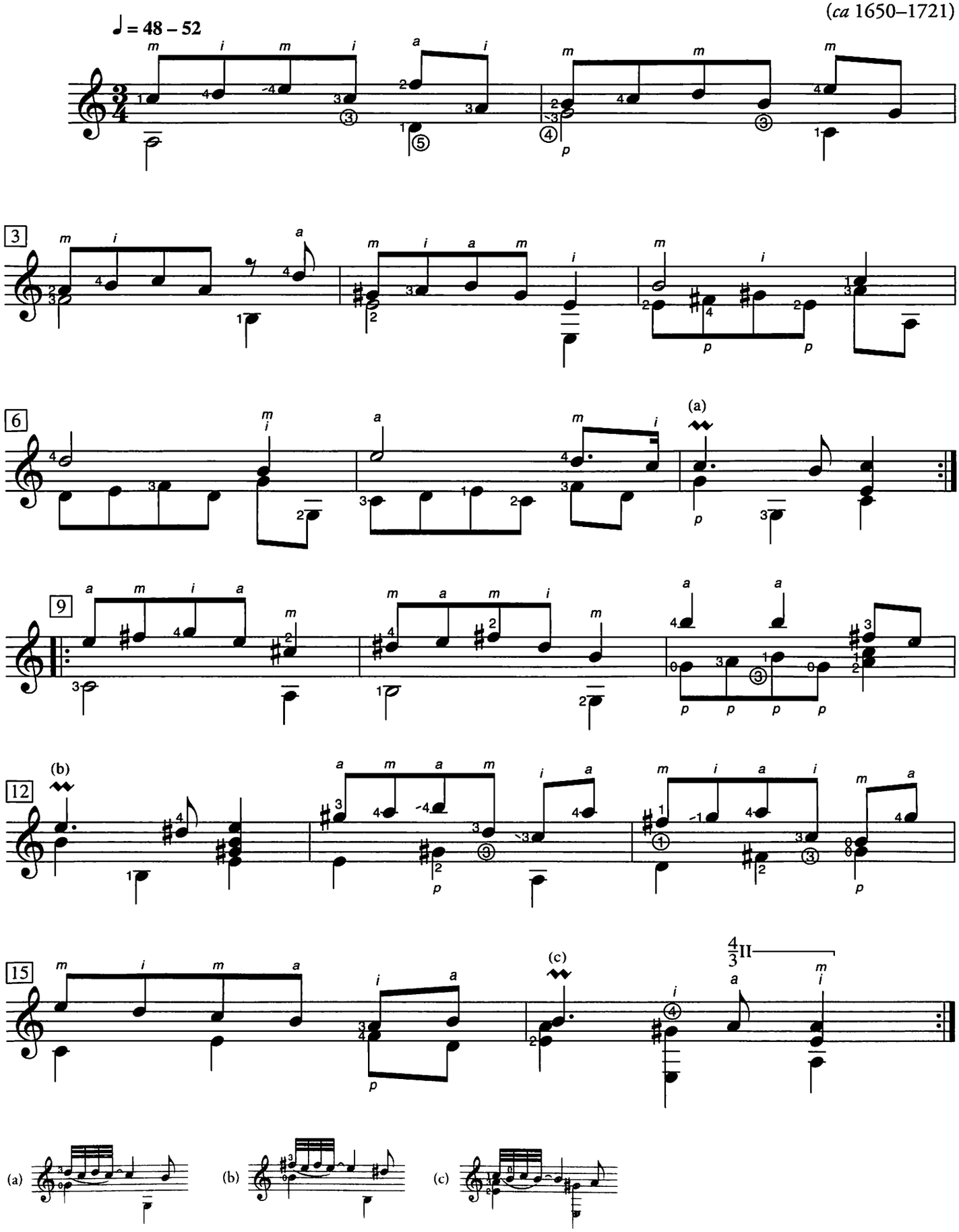




Original key: B minor
Source: *Livre de pièces pour la guittarre*

Sarabande

Johann Anton Logy
(*ca* 1650–1721)

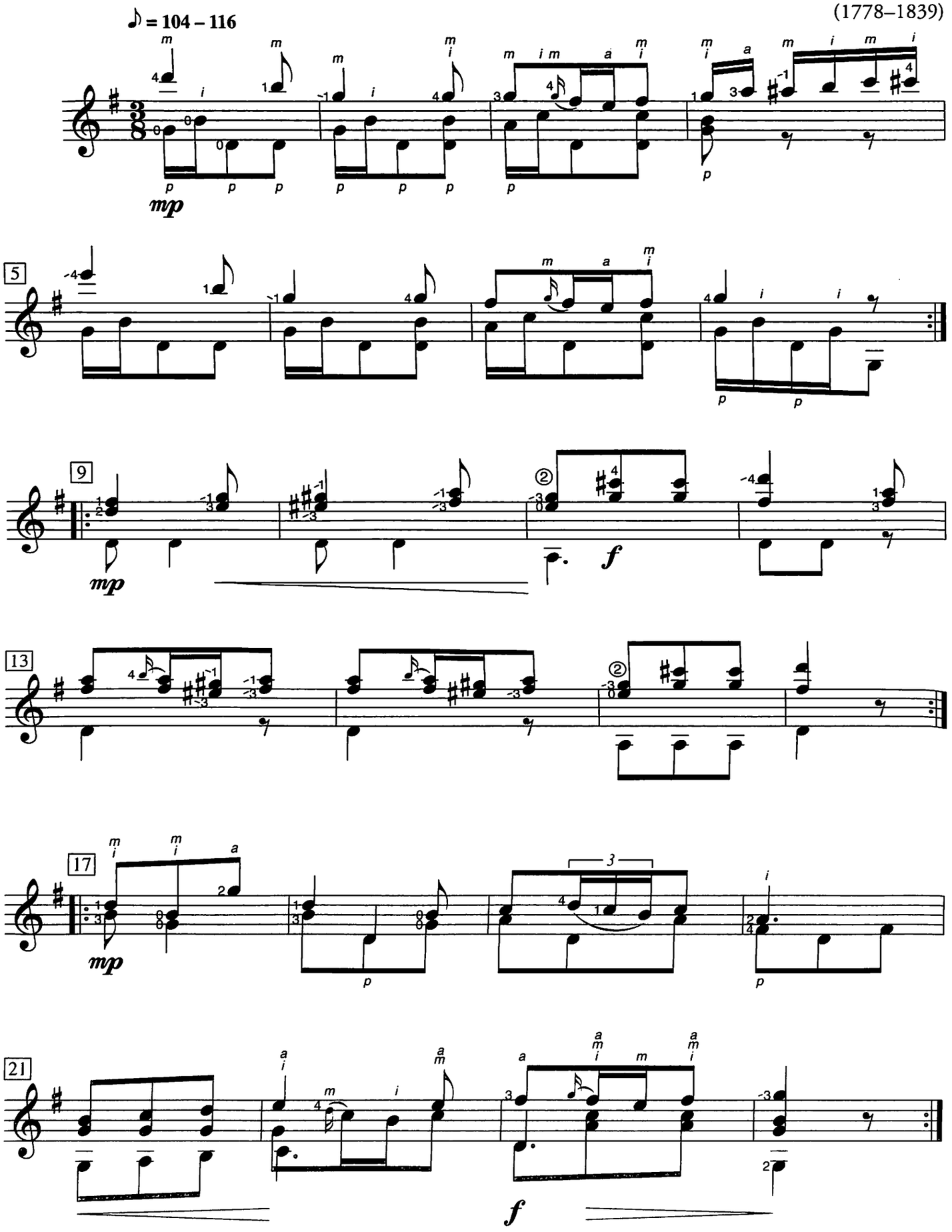


Source: This Sarabande is one of approximately 150 individual pieces by Logy that are often grouped into suites in various combinations.

Waltz

op. 8, no. 2

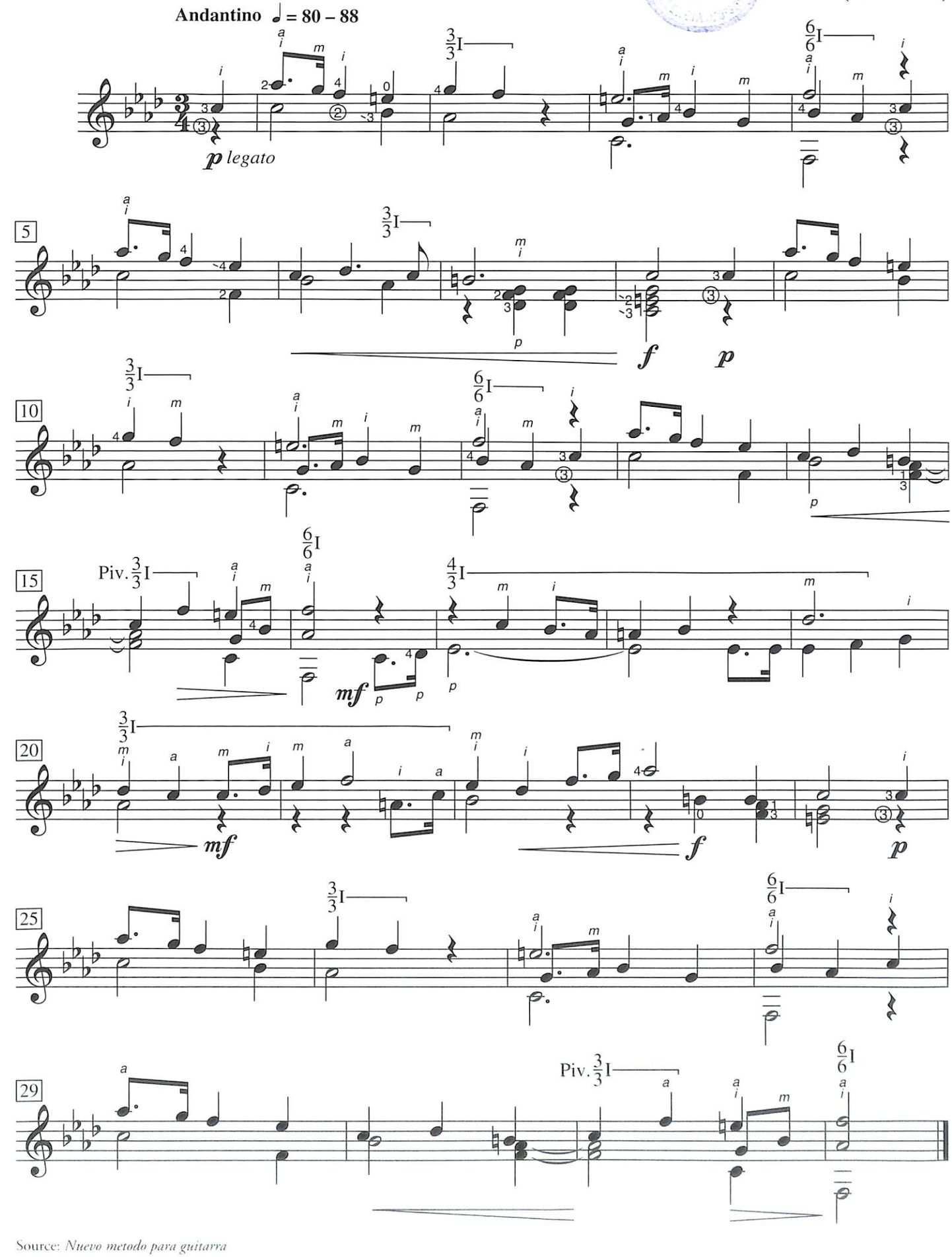
Fernando Sor
(1778–1839)



Source: *Six Divertimentos for the Spanish Guitar*, op. 8

Exercise 90

Dionisio Aguado
(1784–1849)

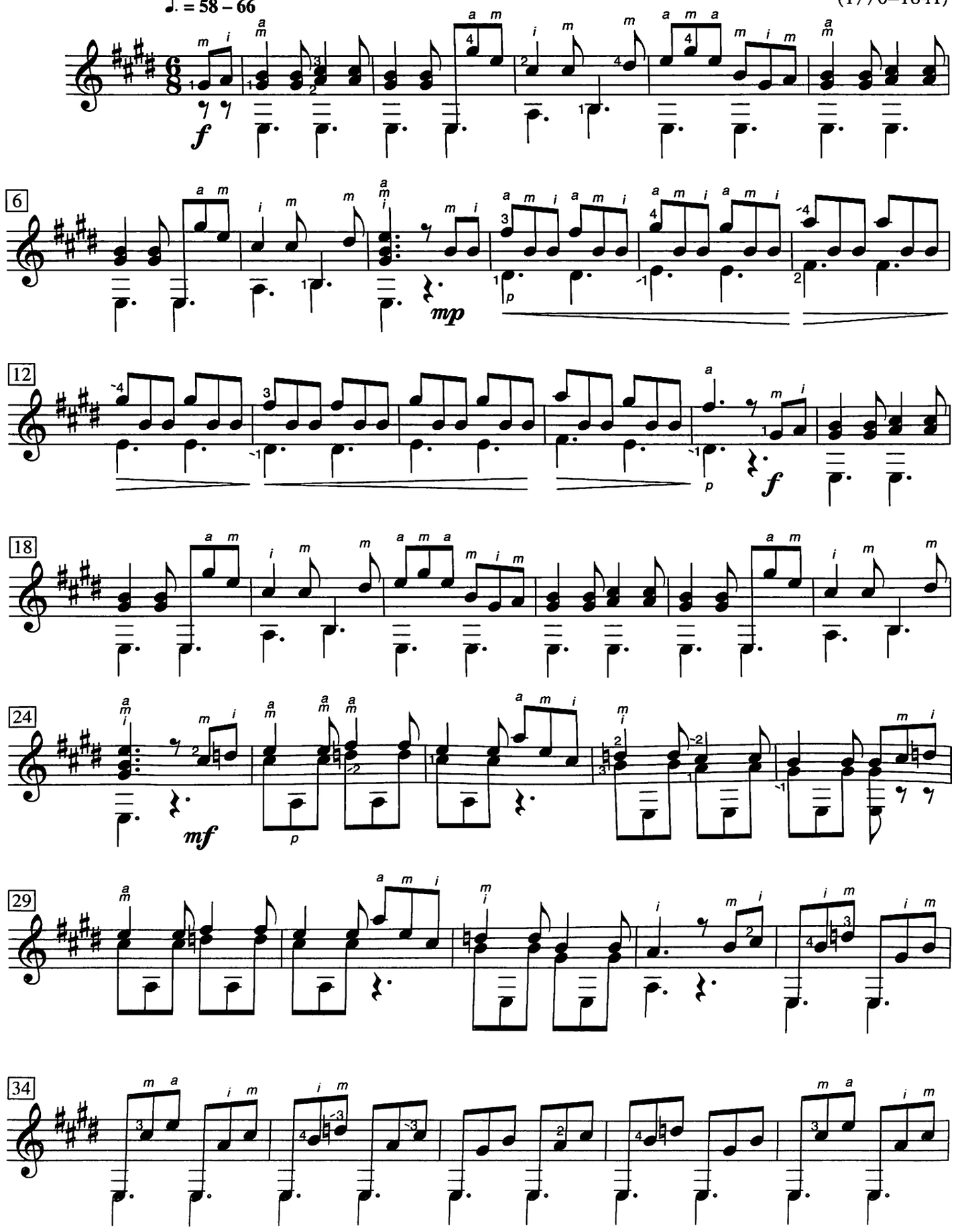


Source: *Nuevo metodo para guitarra*

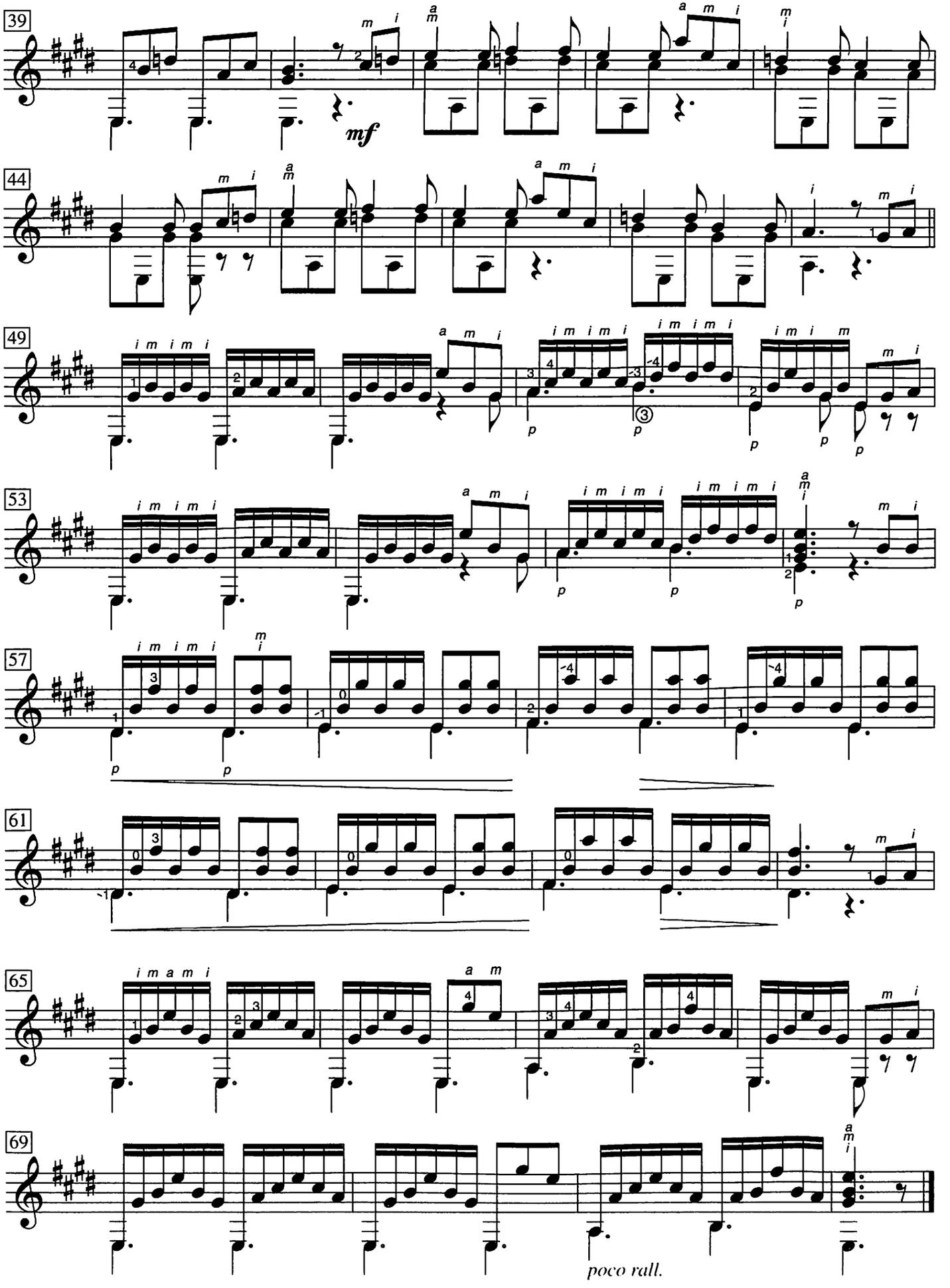
Allegretto

op. 241, no. 14

Ferdinando Carulli
(1770–1841)



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

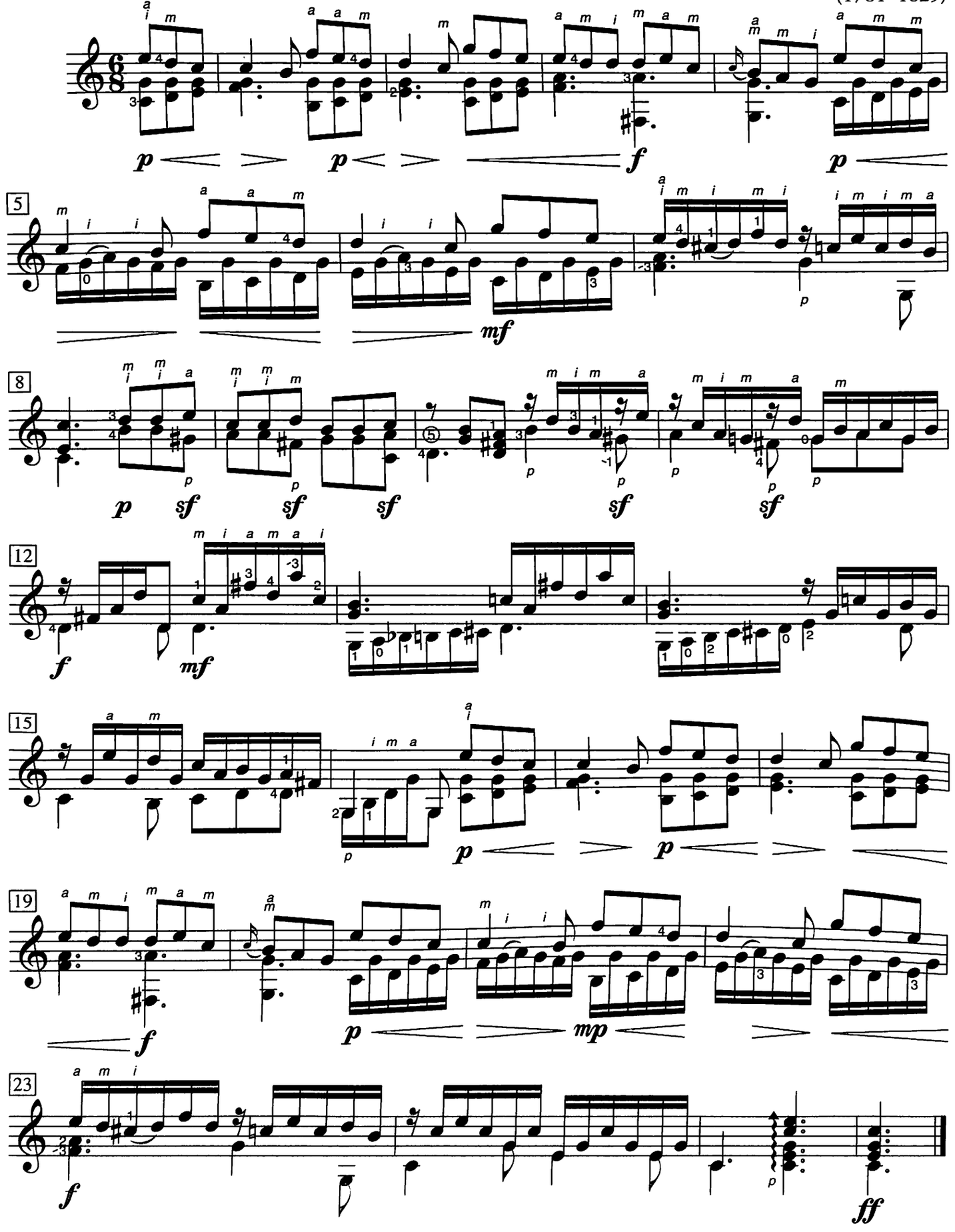

39
mf
44
49
53
57
61
65
69
poco rall.

Divertimento

op. 40, no. 11

Mauro Giuliani
(1781–1829)

Andantino ♪ = 100 – 116

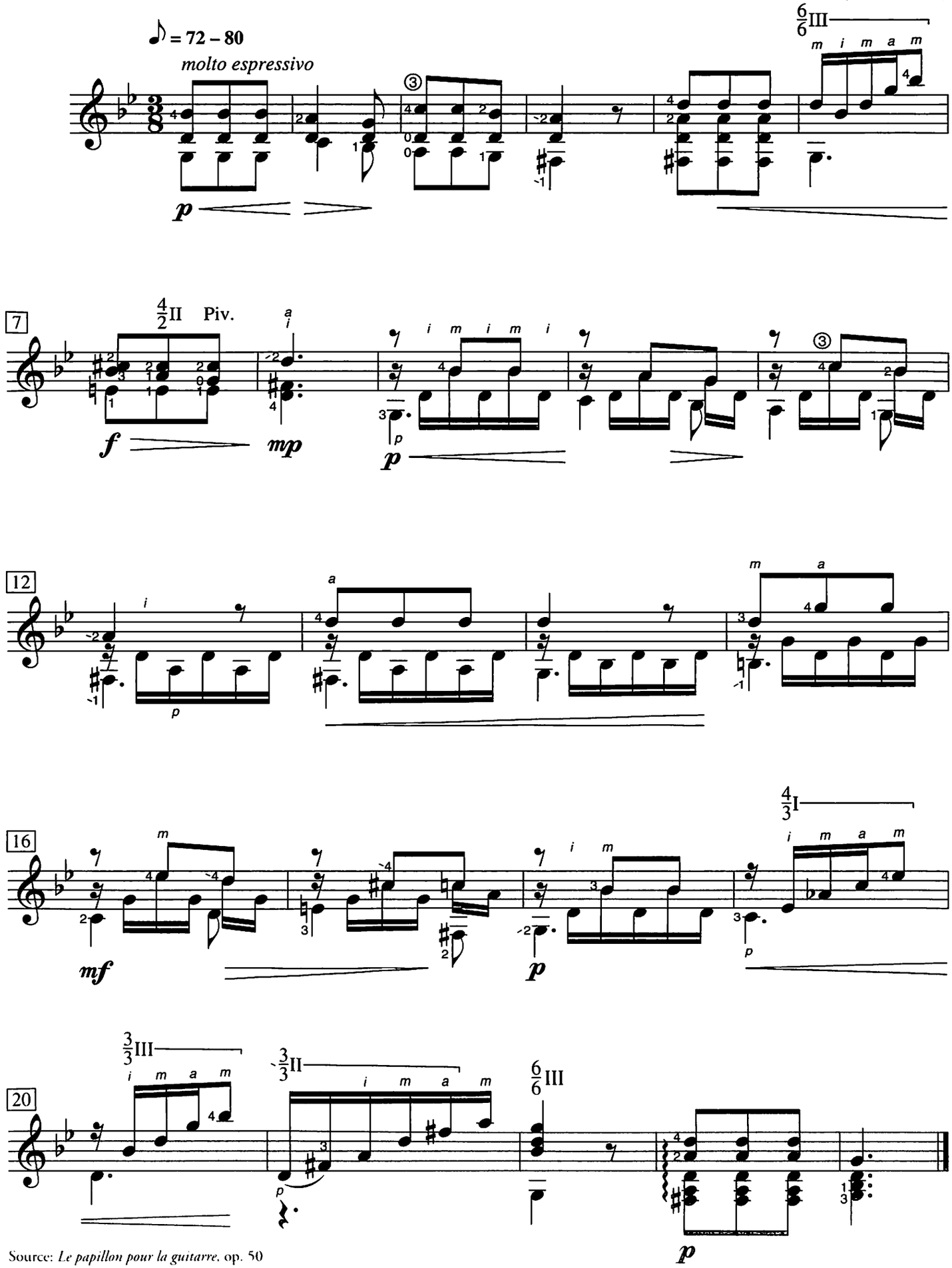


Source: *Divertimenti per chitarra*, op. 40

Larghetto

op. 50, no. 17

Mauro Giuliani
(1781–1829)

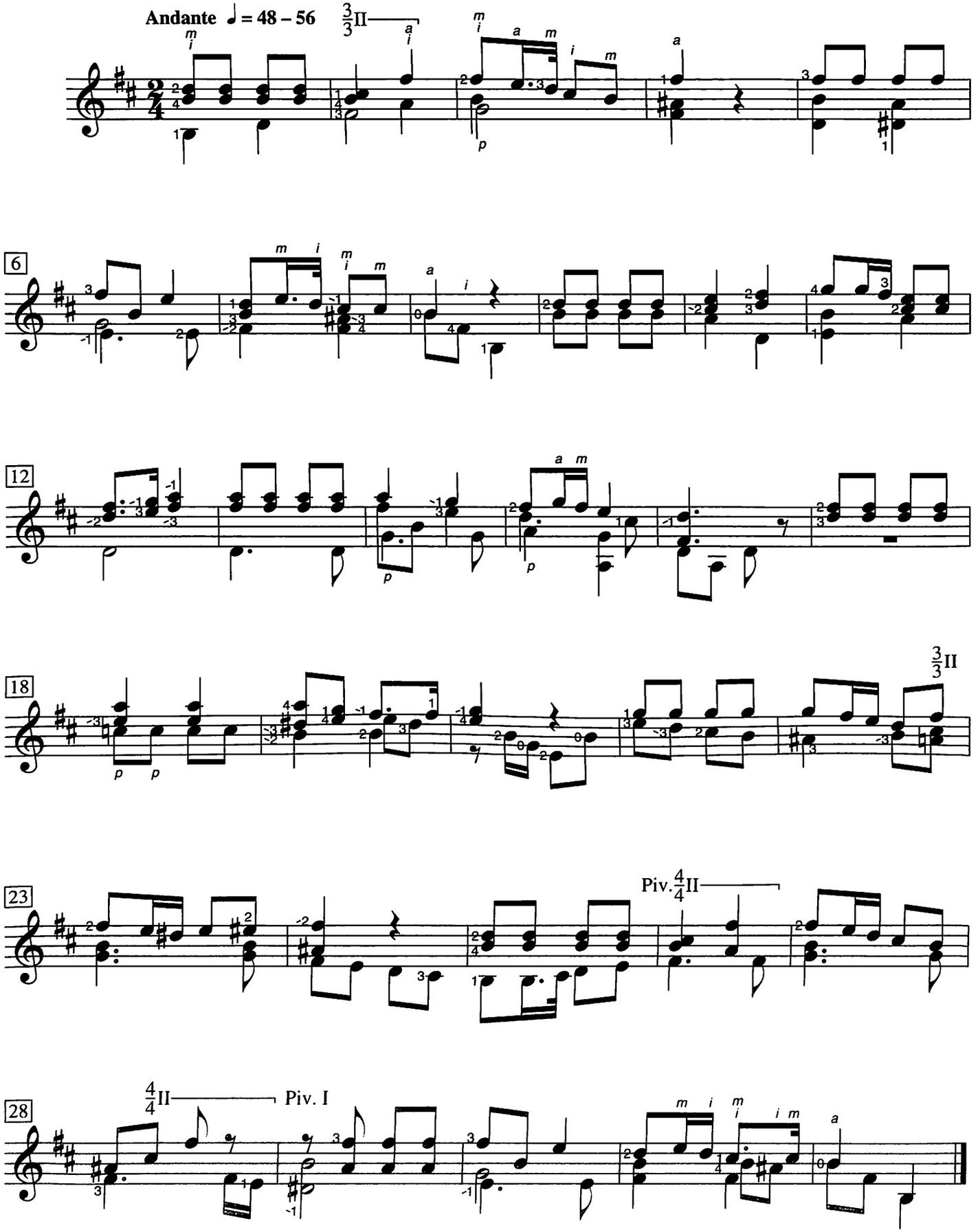


Source: *Le papillon pour la guitarre*, op. 50

Lesson

op. 31, no. 4

Fernando Sor
(1778–1839)



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

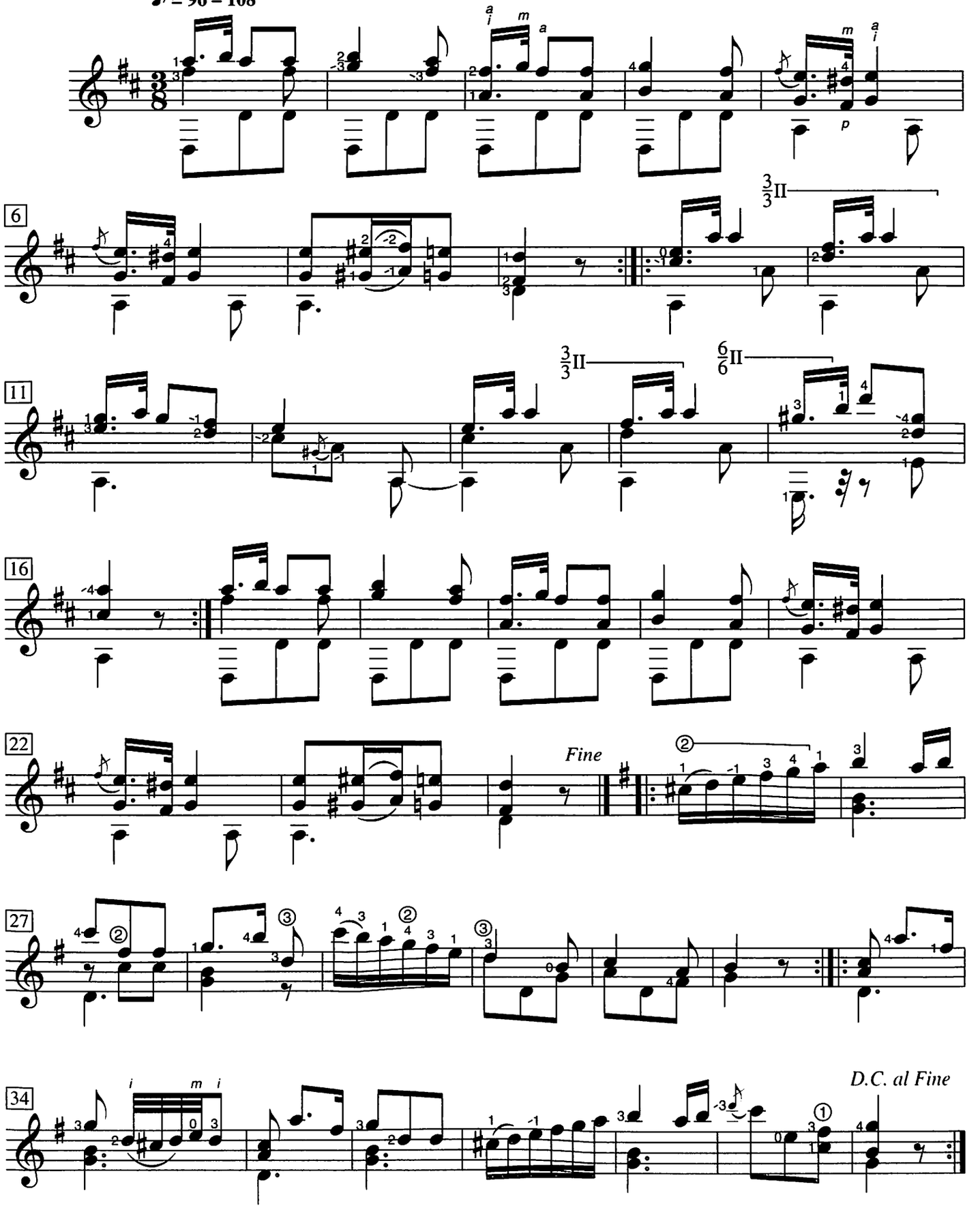
Waltz

op. 7, no. 3

Dionisio Aguado
(1784–1849)

⑥ = D

♪ = 96 – 108

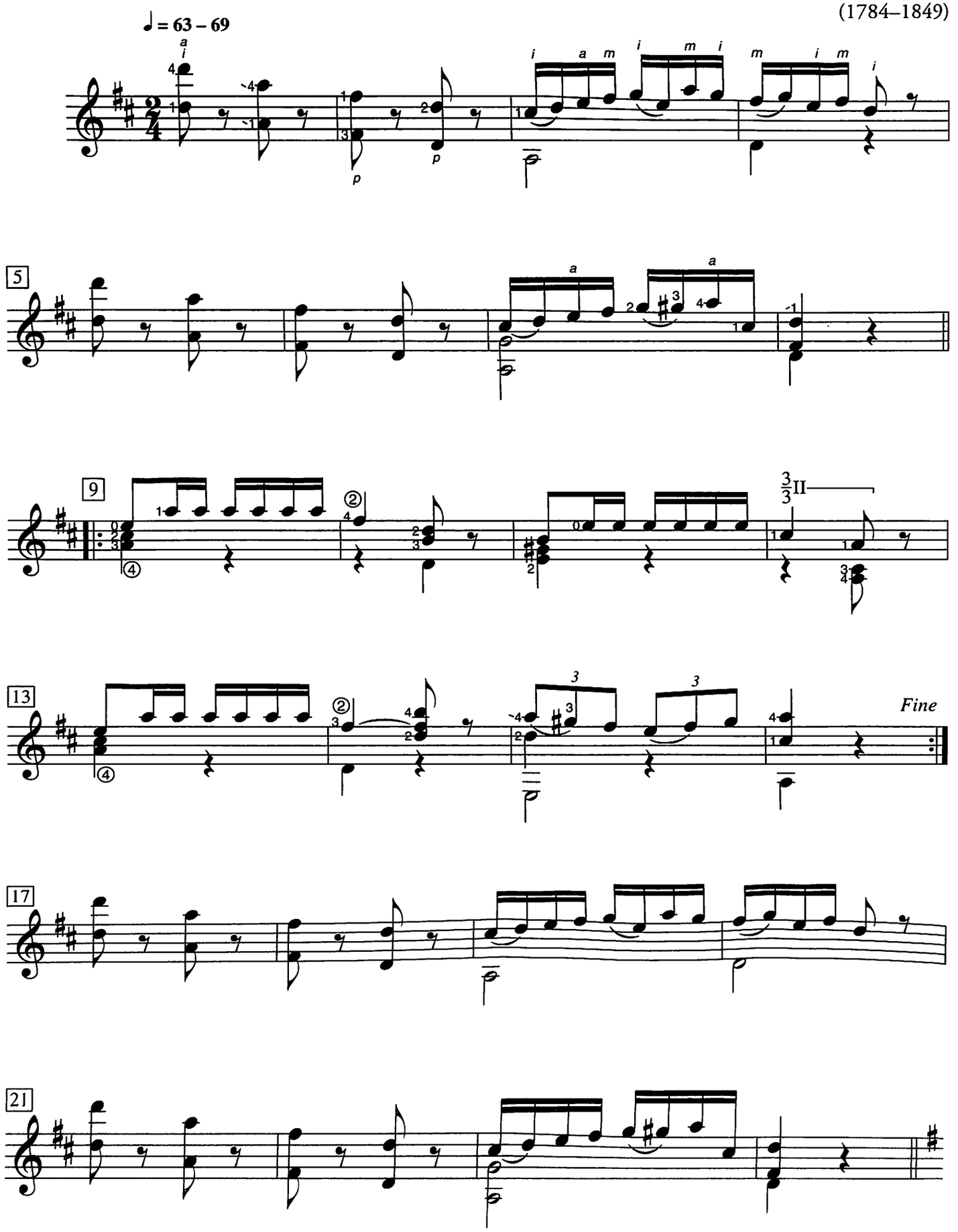


Source: *Collection des oeuvres pour la guitare*, op. 7

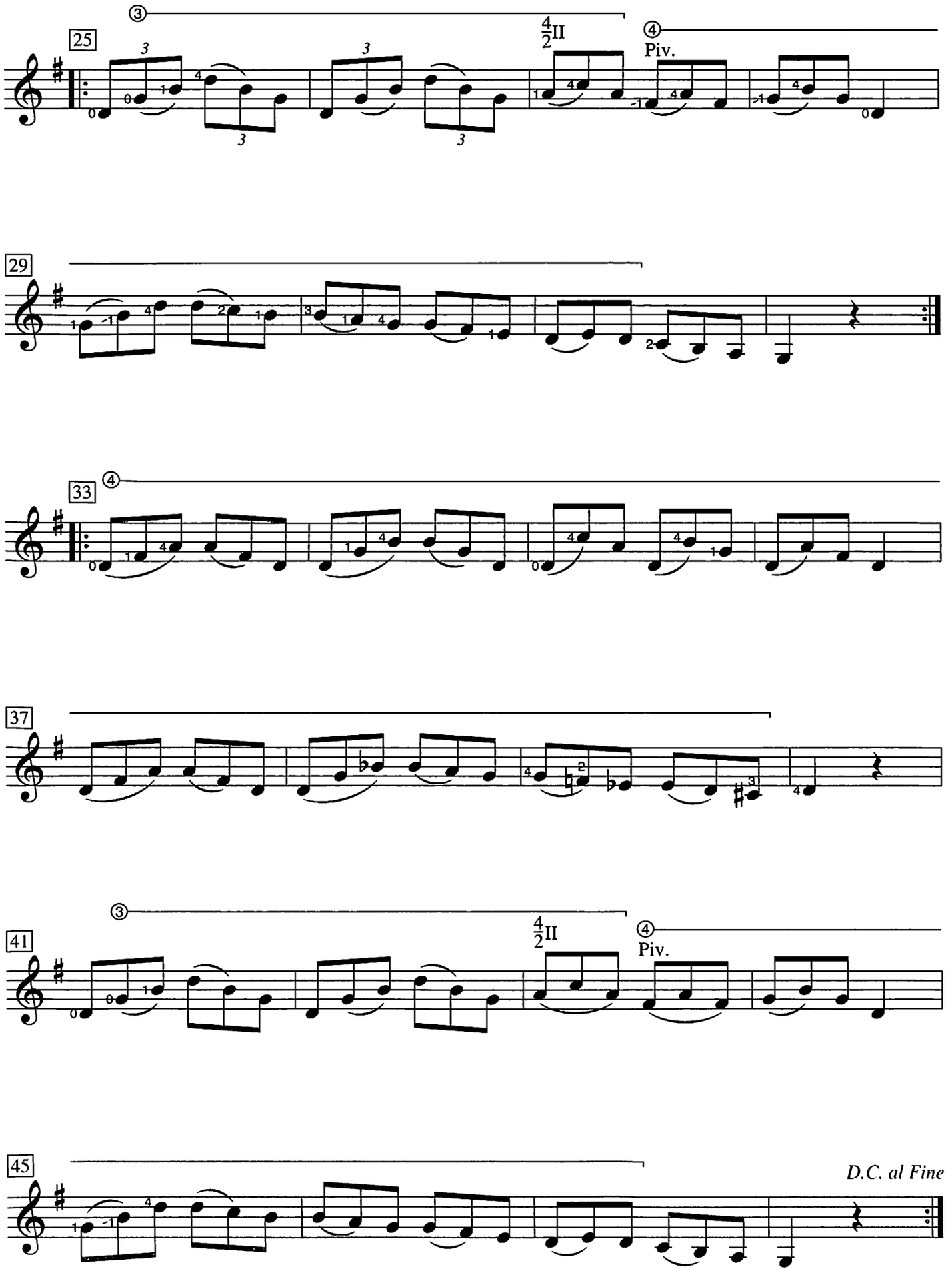
Contredanse

op. 11bis, no. 4

Dionisio Aguado
(1784–1849)



Source: *Repertoire de l'amateur de guitarre, ou Receuil des Contredanses, menuets, et valses*, op. 11bis

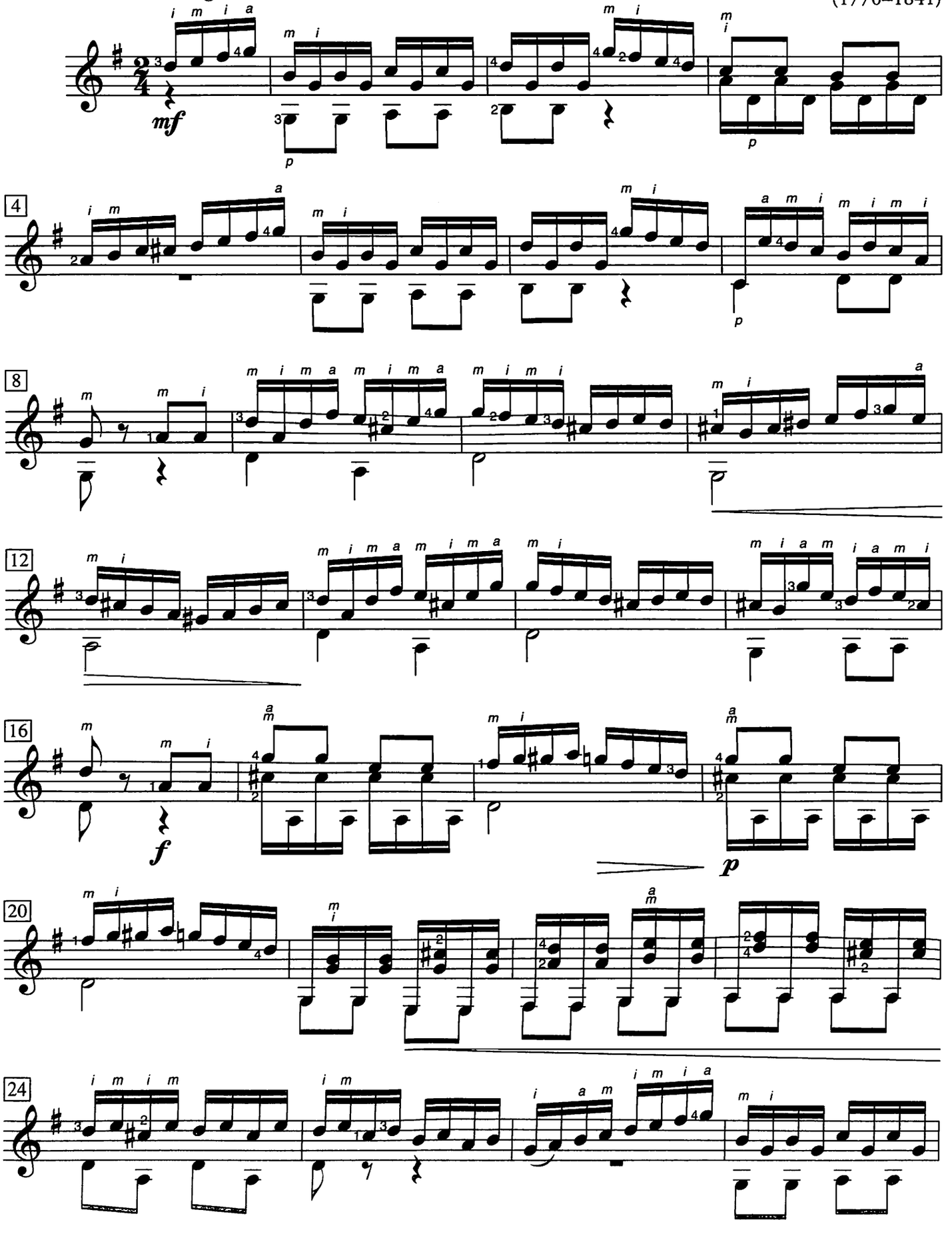

25
③
4/2 II
④
Piv.
29
33
④
37
41
③
4/2 II
④
Piv.
45
D.C. al Fine

Rondo

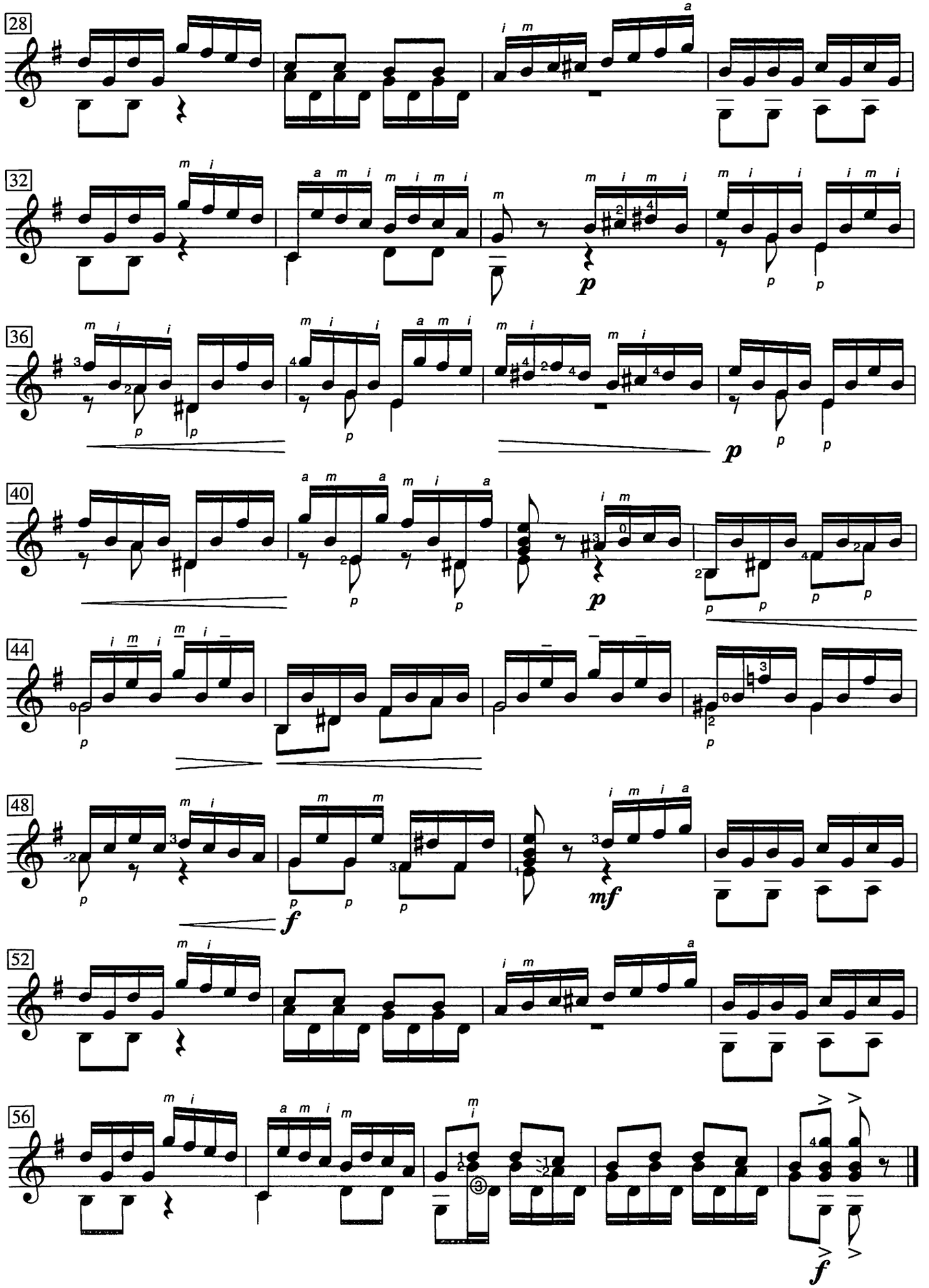
op. 241, no. 34

Ferdinando Carulli
(1770–1841)

Poco allegretto ♩ = 54 – 63



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


28
32
36
40
44
48
52
56

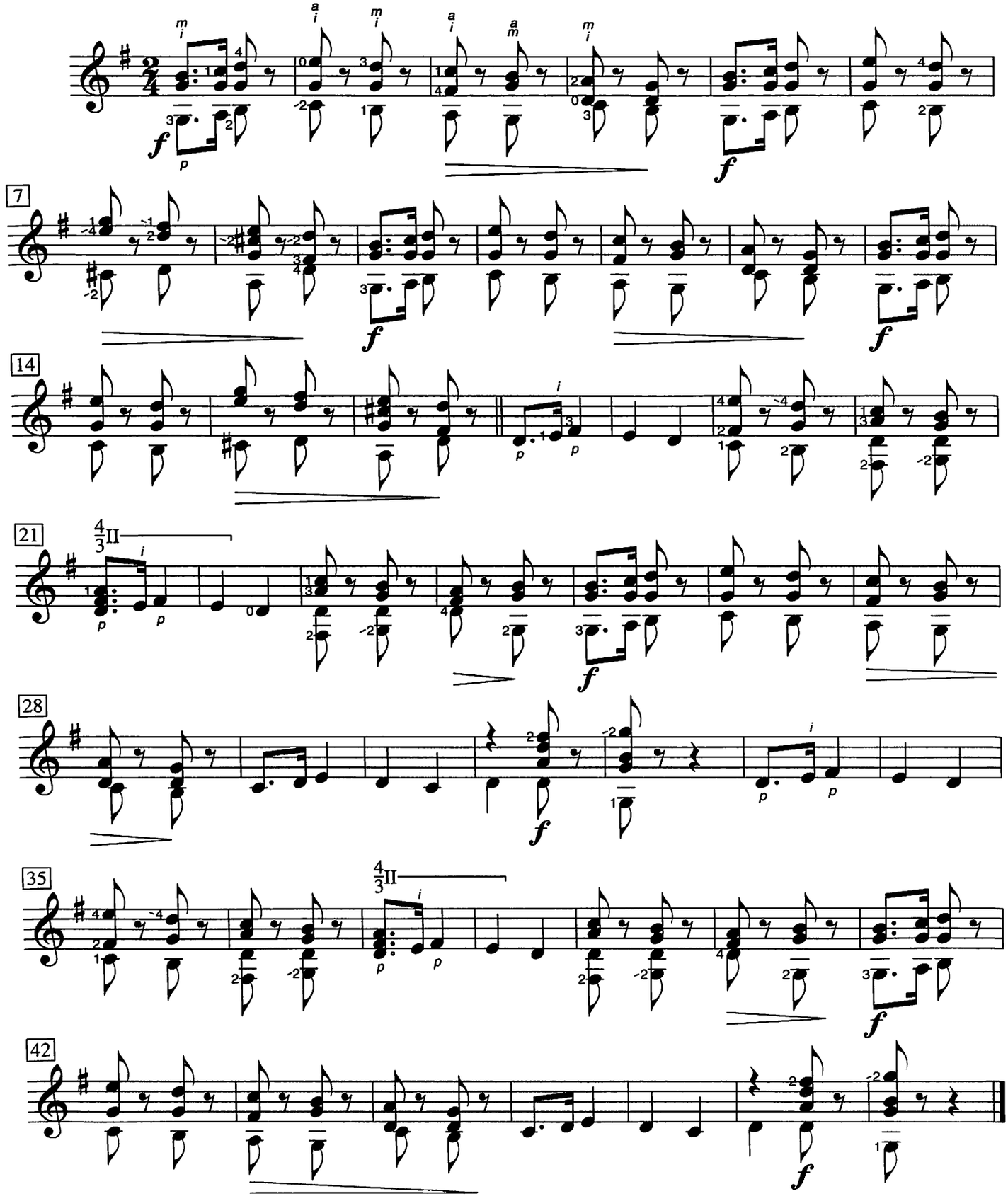
Soldatenmarsch

Soldier's March

op. 68, no. 2

Robert Schumann
(1810–1856)
arr. Norbert Kraft

Munter und straff* ♩ = 96 – 104



* Lively and in strict measure

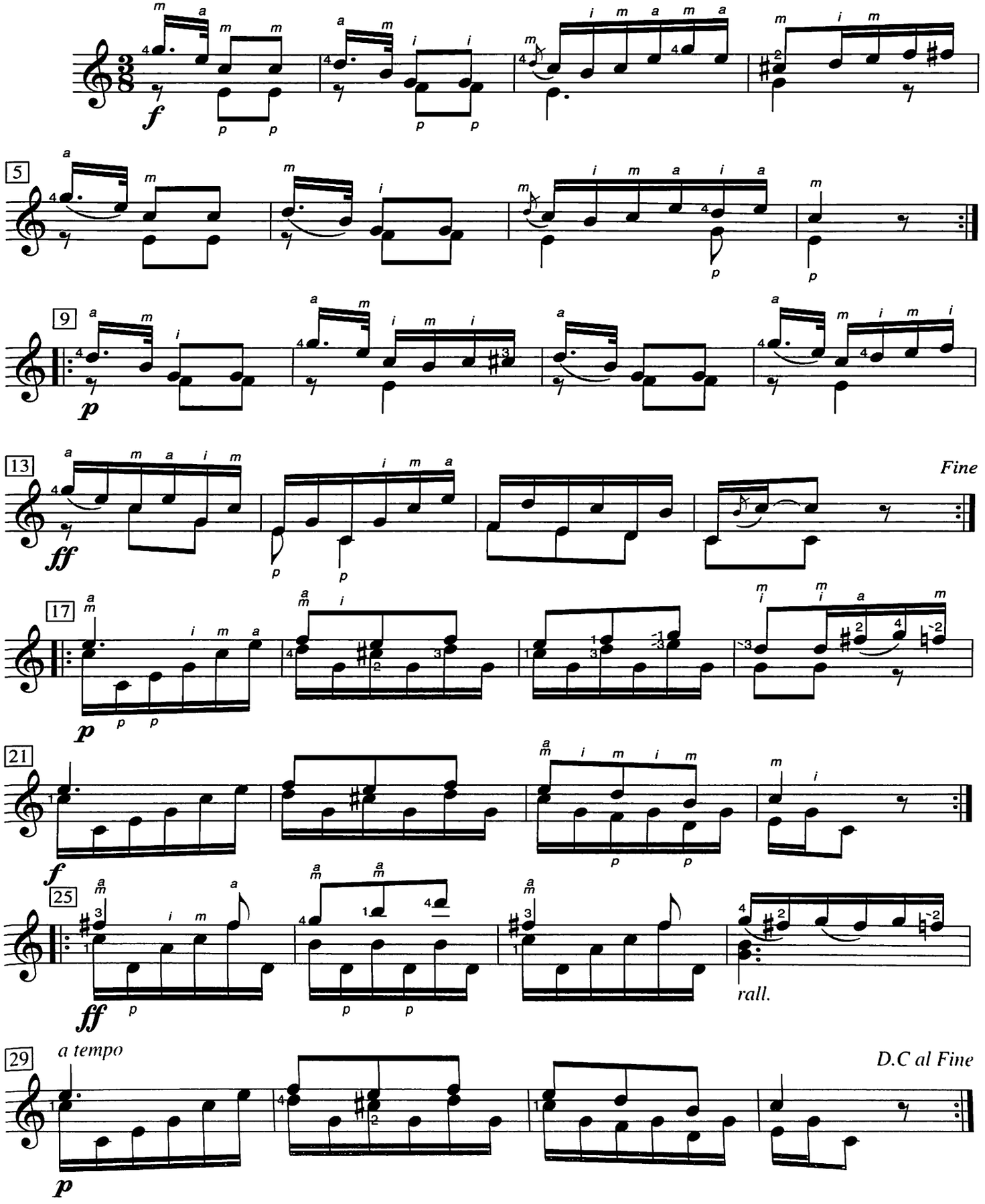
Source: *Album für die Jugend*, op. 68 (1848)

Arrangement © copyright 1980 Norbert Kraft. Reprinted by permission.

Waltz No. 2

Francesco Molino
(1775–1847)

♪ = 100 – 112



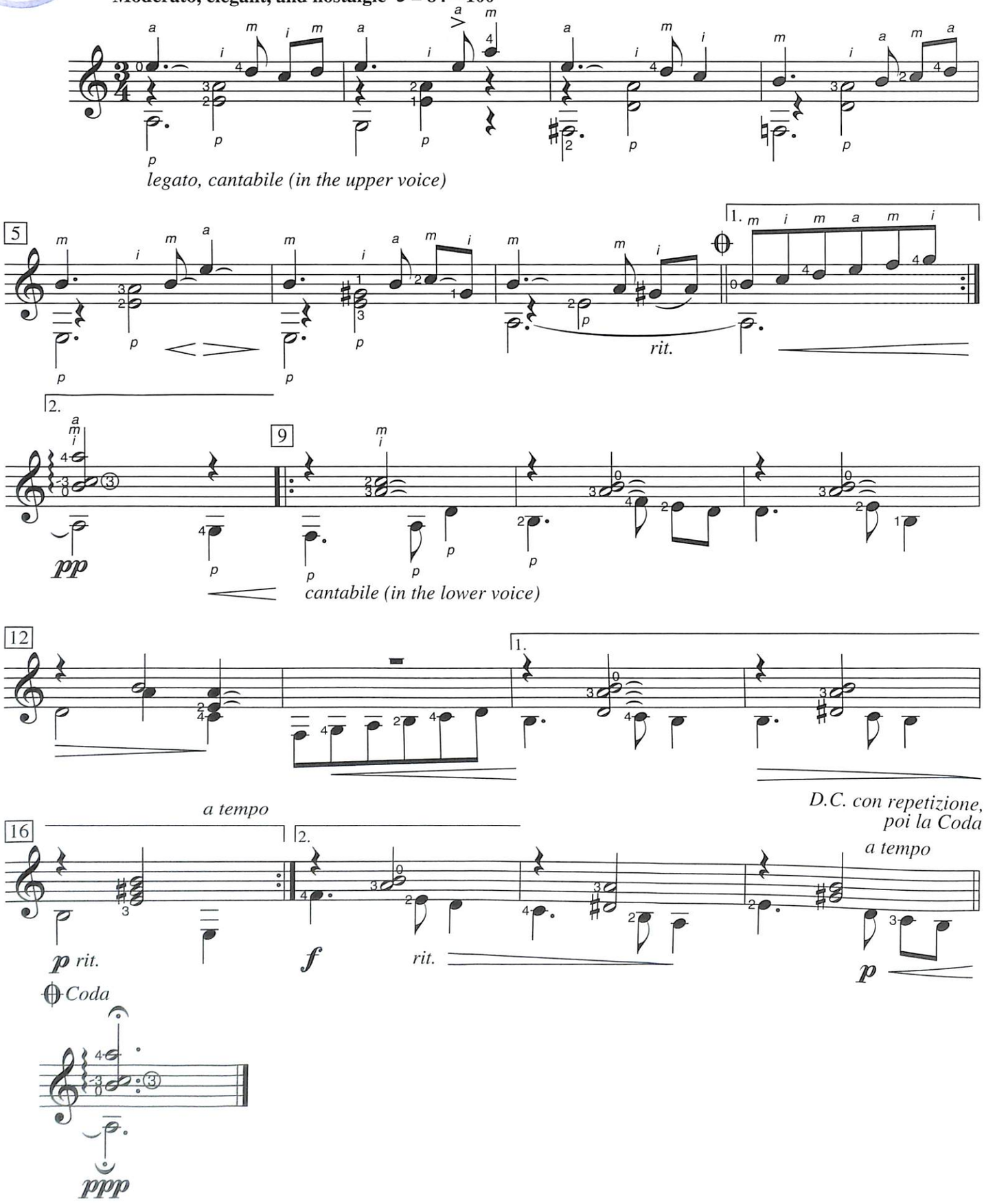
Source: *La terpsichore de société*, no. 14

Valse chôro

op. 64, no. 1

Francis Kleynjans
(b. 1951)

Moderato, elegant, and nostalgic ♩ = 84 – 100



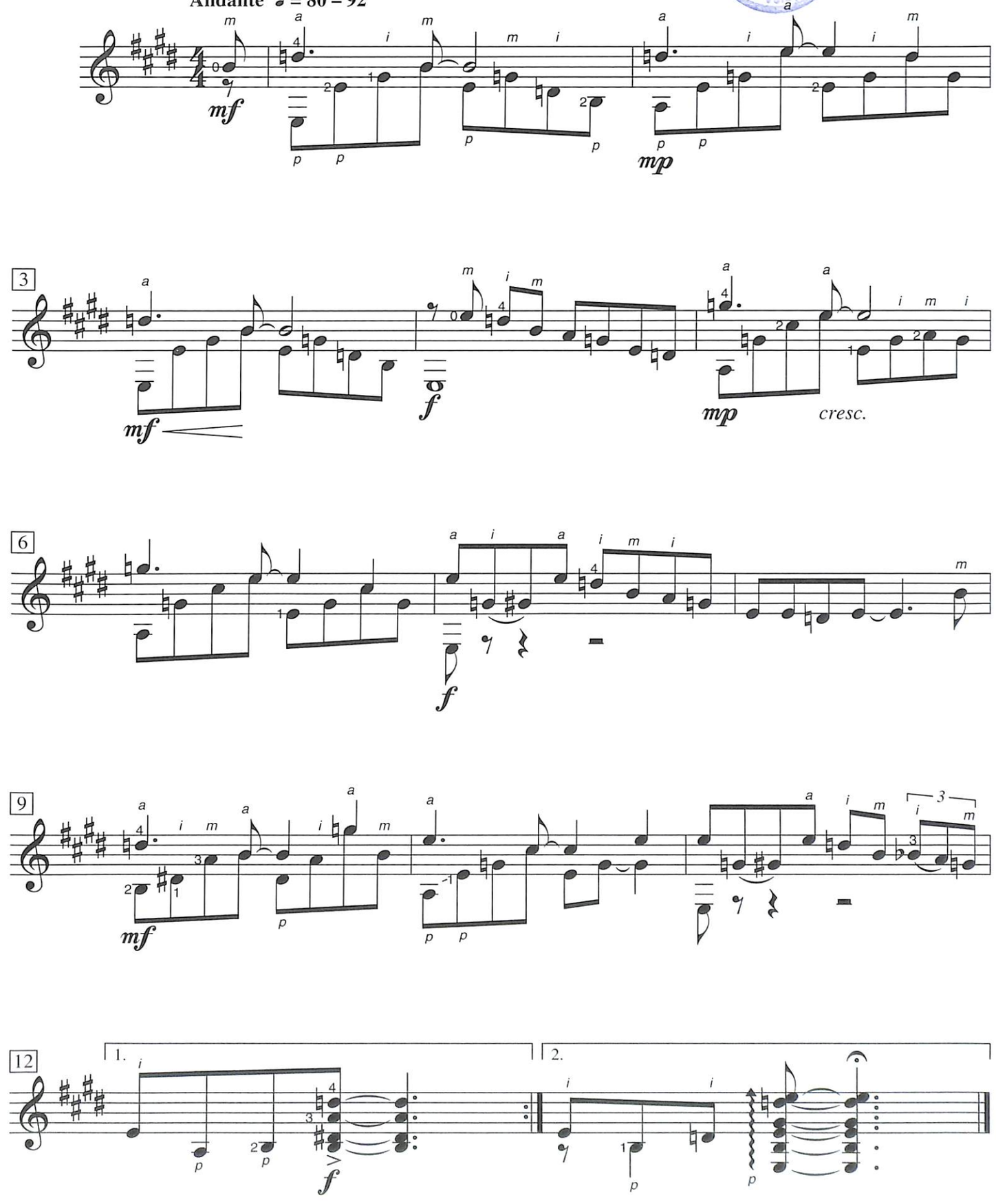
For examinations, the repeats must be played.

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

© Copyright 1984 Editions Henry Lemoine (Paris). Reprinted by permission.

School Blues

Brian Katz
(b. 1955)



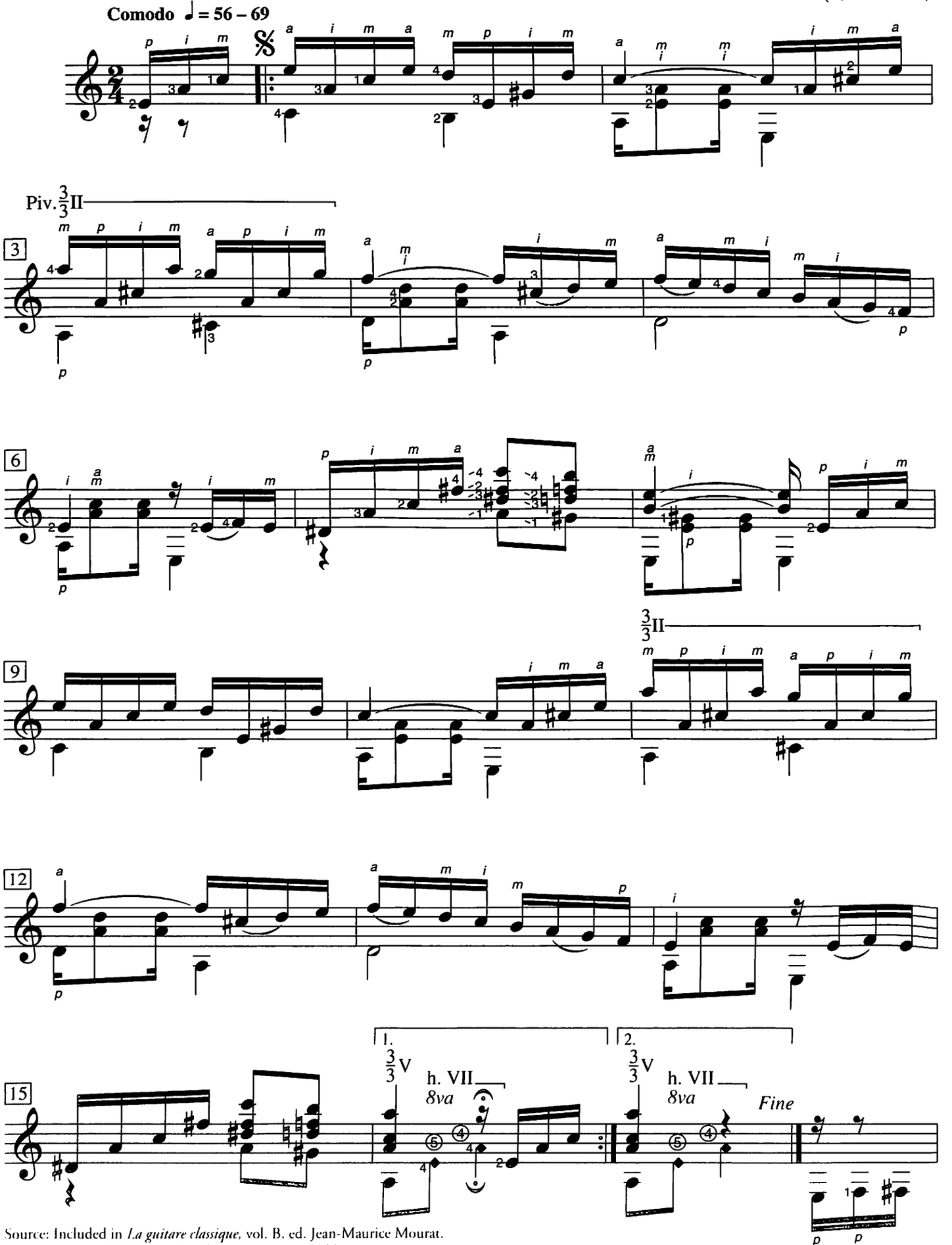
For examinations, the repeat must be played.

Source: *Blues to Help You Through: Four Short Blues with Long Lasting Effects*

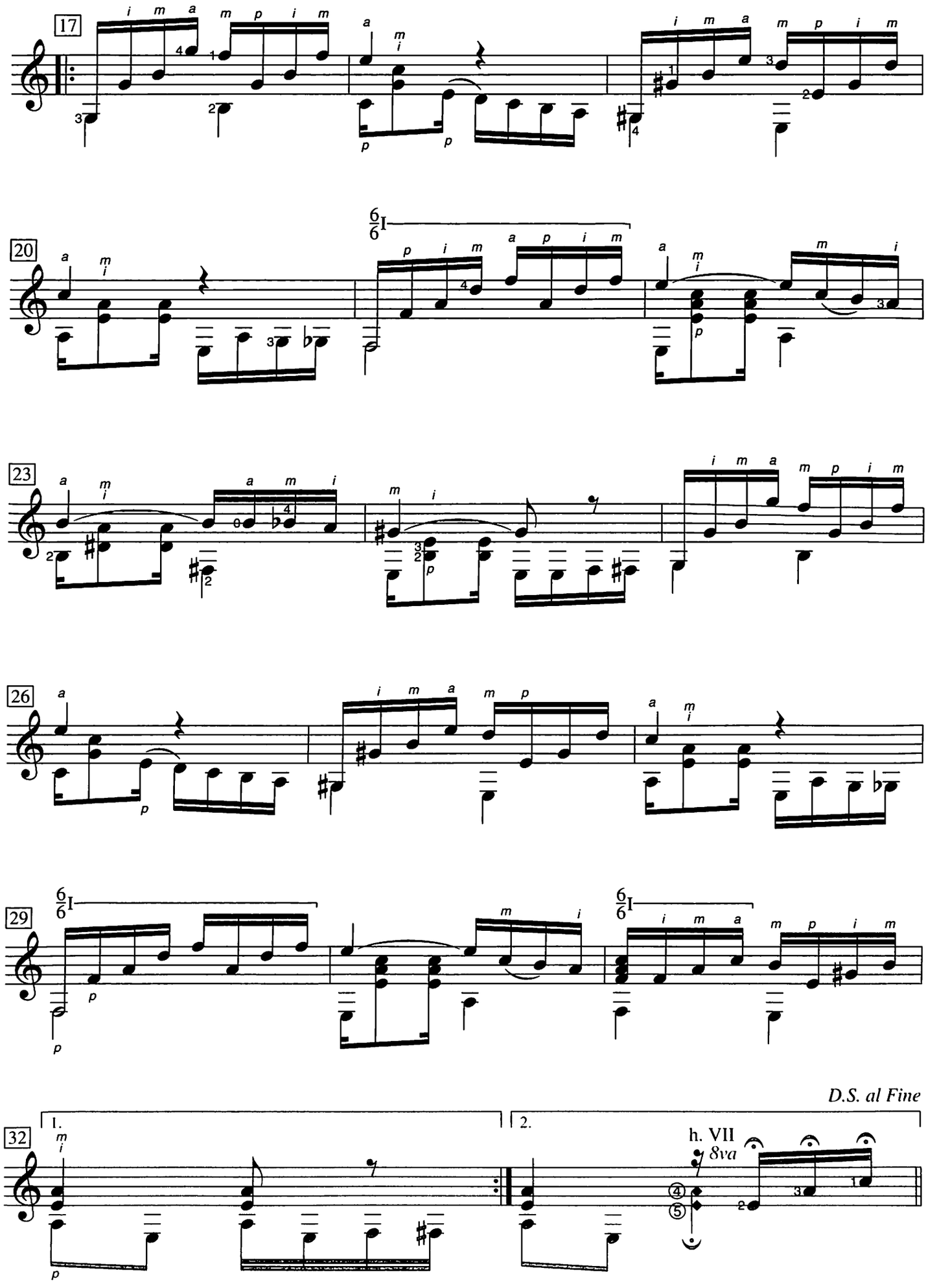
© Copyright 1989 Brian Katz. Reprinted by permission of the composer.

Choros

Domingo Semenzato
(1908–1993)



Source: Included in *La guitare classique*, vol. B, ed. Jean-Maurice Mourat.
© Copyright 1977 Editions Combre, Paris. Reprinted by permission.


17
20
23
26
29
32
D.S. al Fine
1.
2.
h. VII
8va

Lágrima

Tear

Prelude

Francisco Tárrega
(1852–1909)

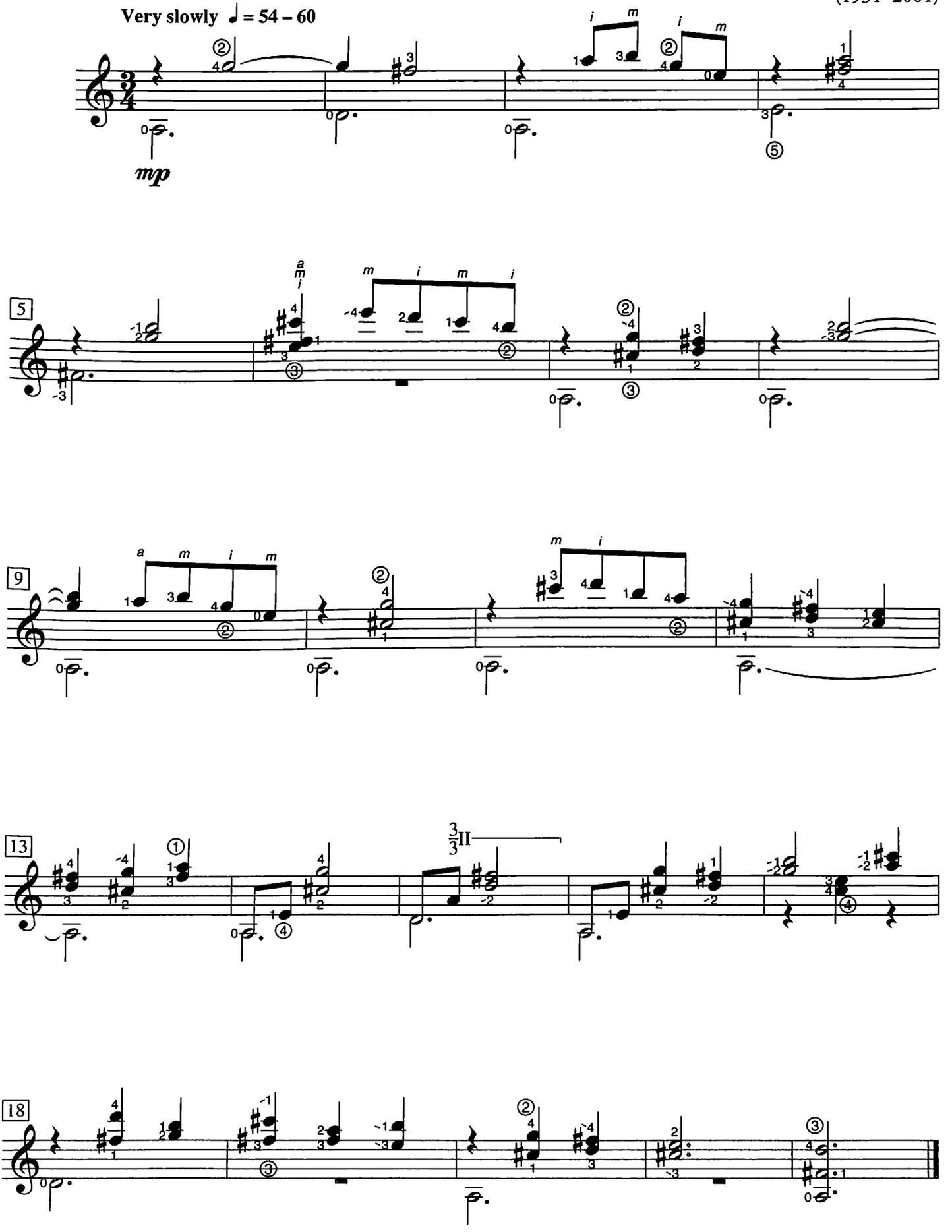
Andante espressivo ♩ = 60 – 69

(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)

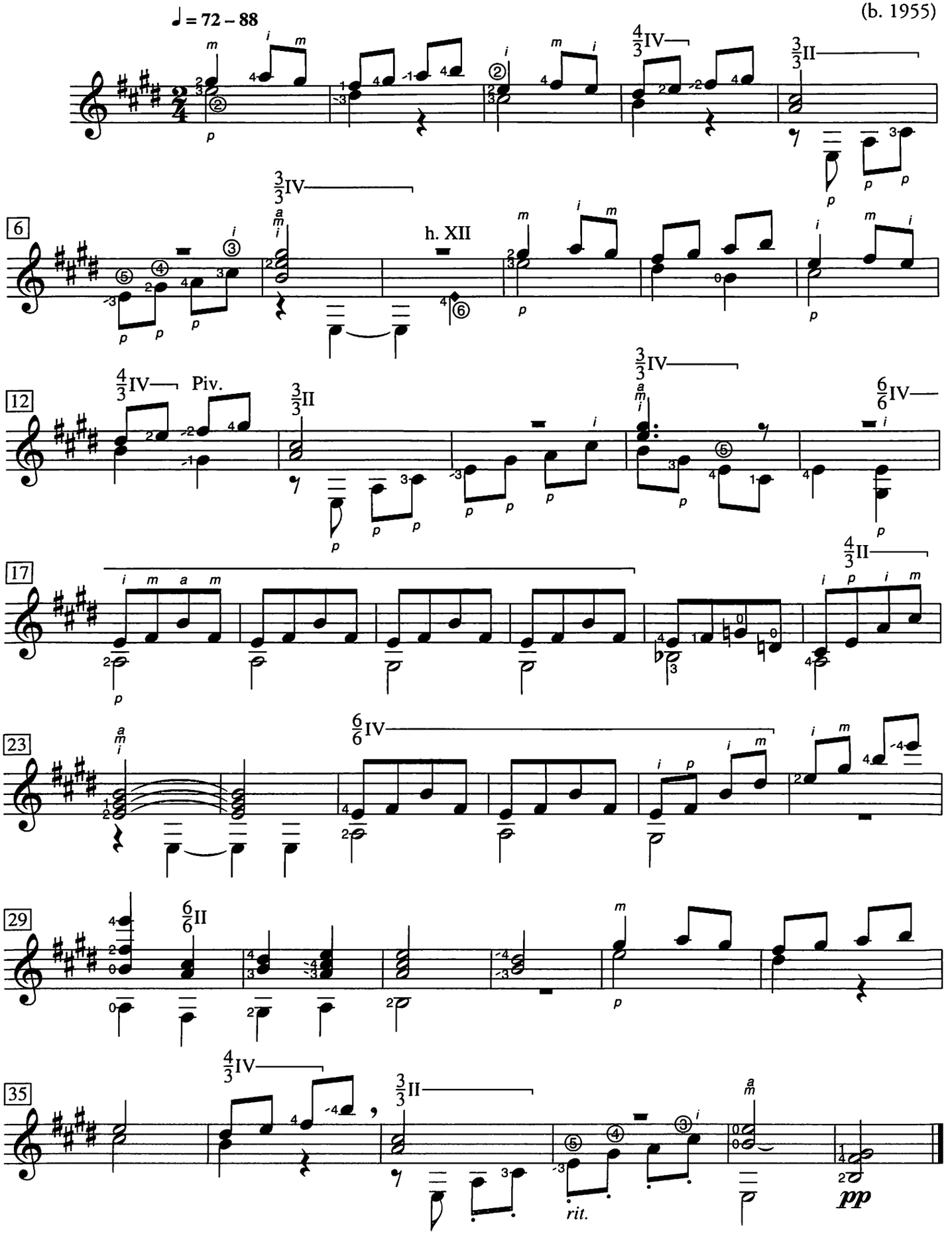


Source: *Seven Easy Pieces for Solo Guitar*, no. 3

© Copyright 1968 Milton Barnes. Reprinted by permission of the composer's estate.

Miniature No. 3

Alain Reiher
(b. 1955)

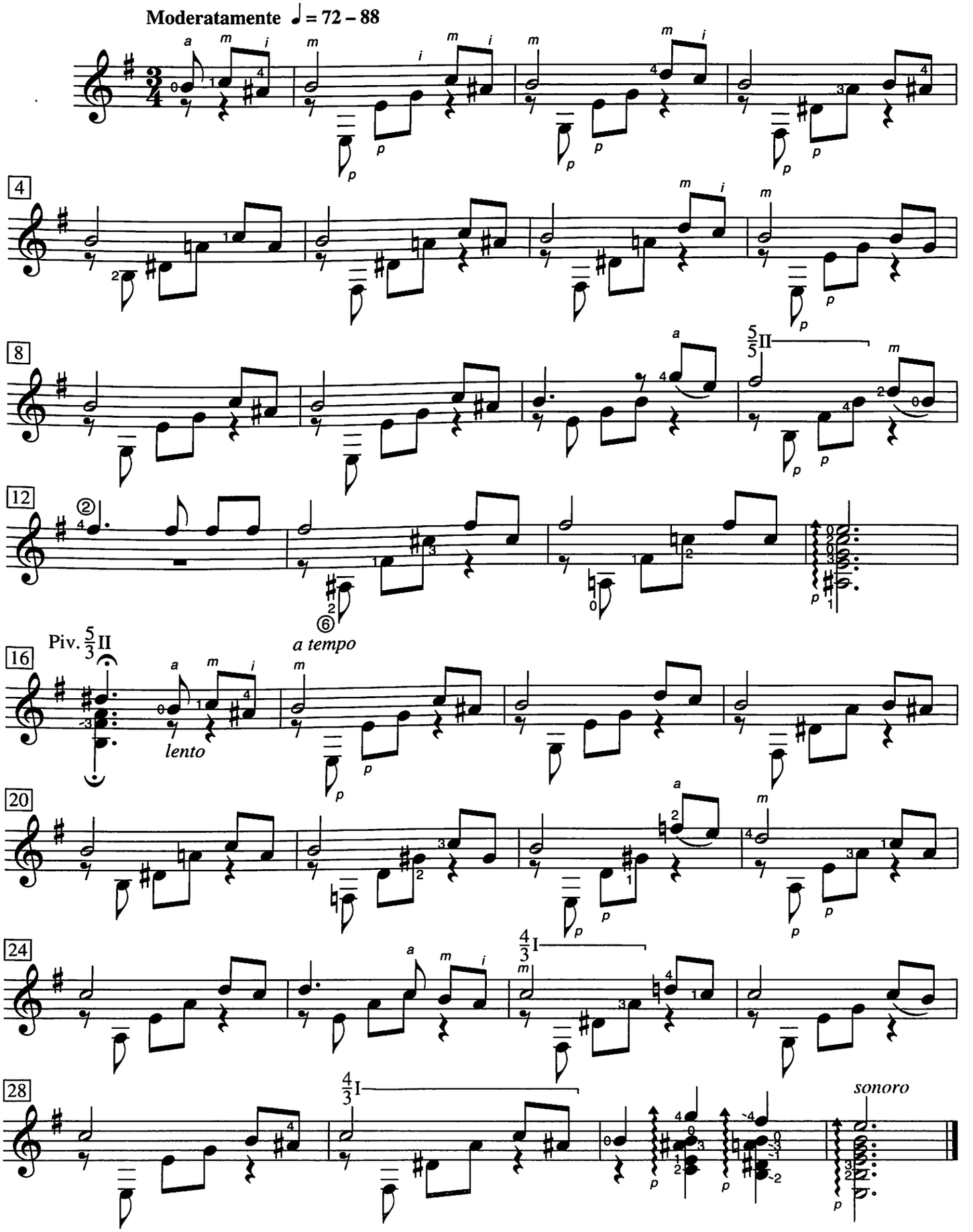


Source: *Twenty Miniatures*

© Copyright 2005 Les Productions d'OZ. Reprinted by permission.

Monotonia

Rodrigo Riera
(1926–1999)

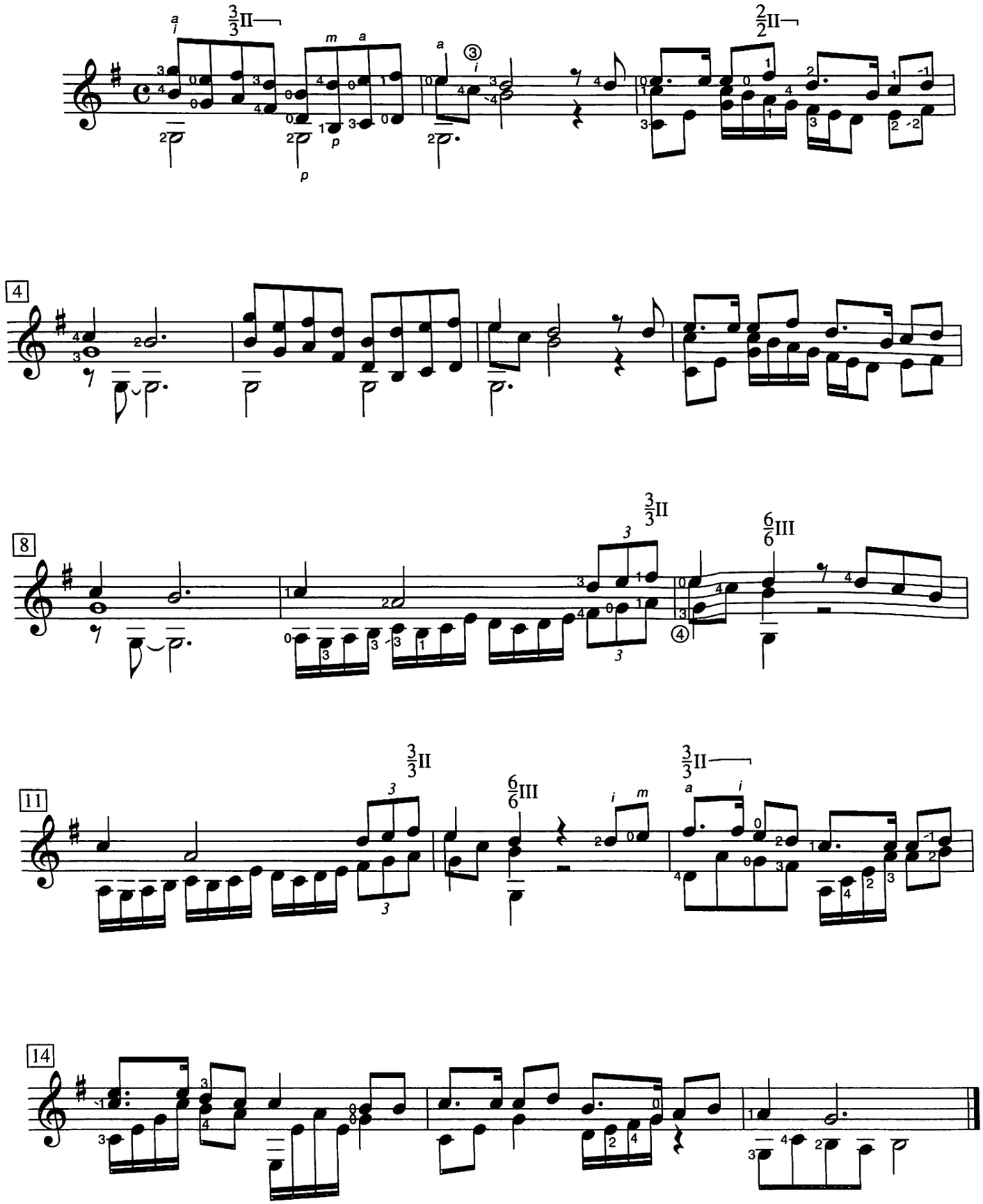


Source: *Four Venezuelan Pieces*, no. 2
© Copyright 1984 Universal Edition. All rights reserved. Reprinted by permission of European American Music Distributors LLC, sole U.S. and Canadian Agent for Universal Edition.

L'Aria del Ponte

Traditional Italian melody
arr. Andrea Casciato

Tempo rubato ♩ = 50 – 58

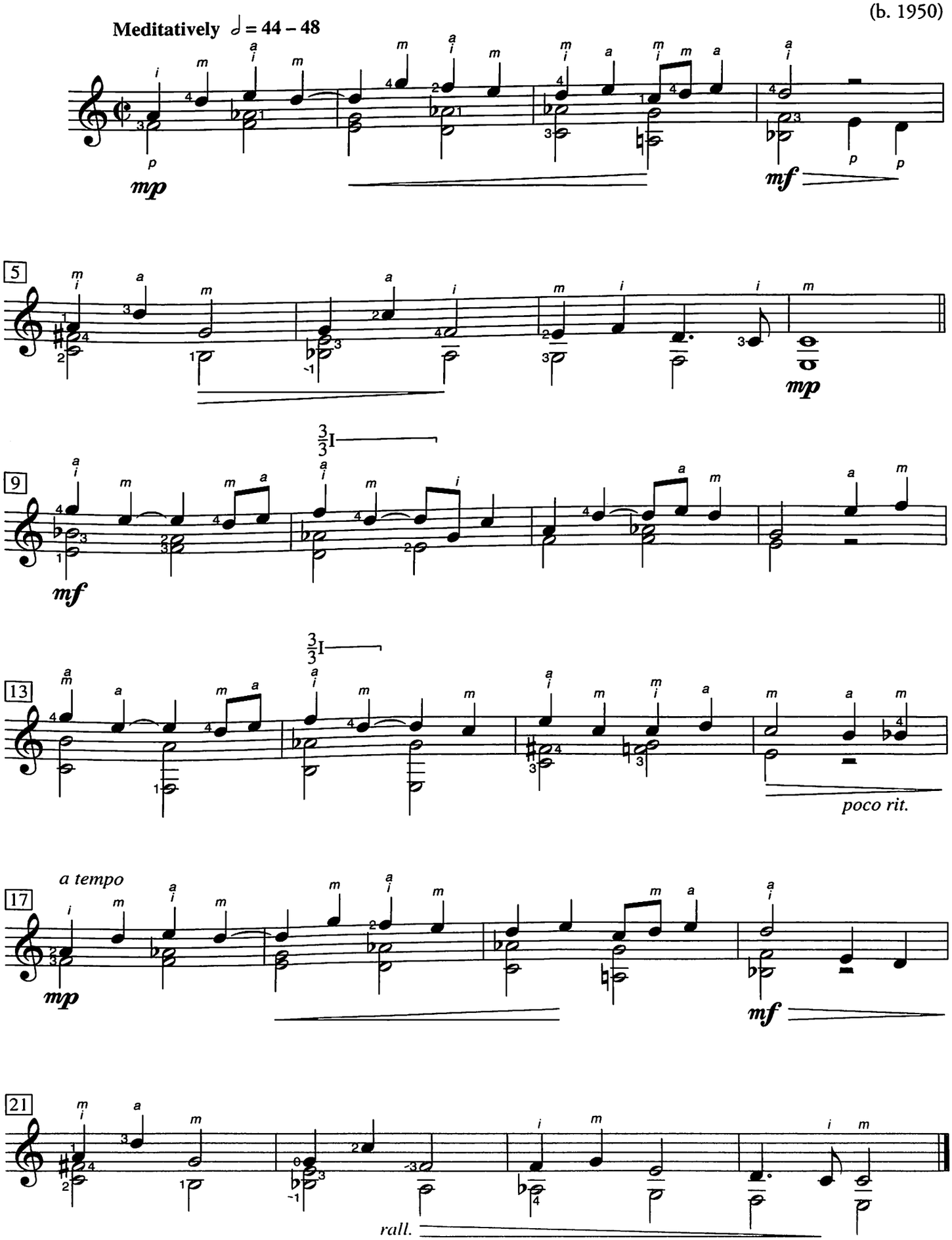


Source: This melody comes from Villa Santa Maria, a small town in the Abruzzo region of Italy.

Arrangement © copyright 2008 Andrea Casciato. Reprinted by permission.

Reminiscence

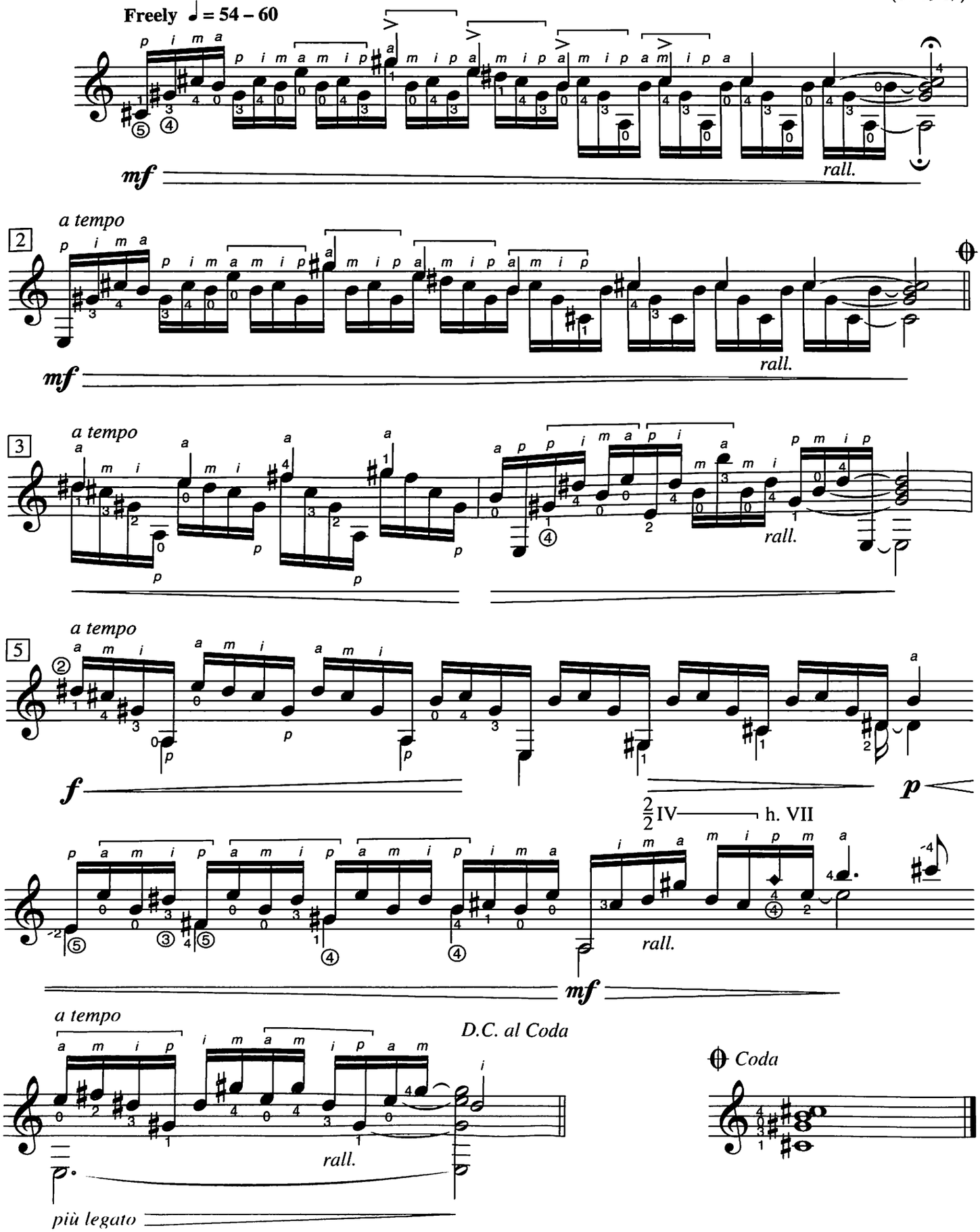
Norbert Kraft
(b. 1950)



© Copyright 1980 Norbert Kraft. Reprinted by permission of the composer.

The Rose in the Garden

Carlo Domeniconi
(b. 1947)

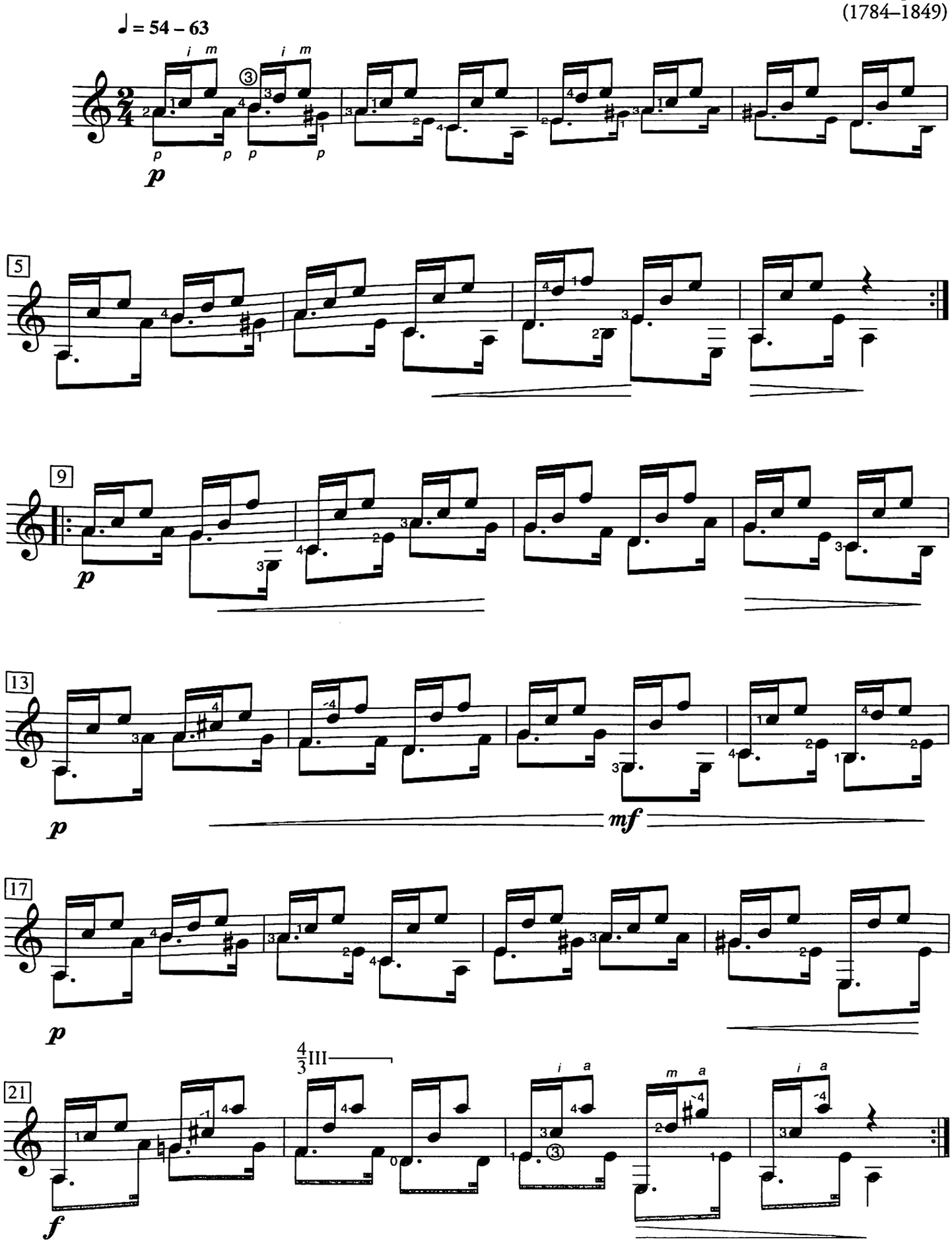


Source: *Homage a A. de St-Exupéry: Musique pour le petit prince*
© Copyright 2008 Edition Ex Tempore, Limited. Reprinted by permission.

Study no. 1

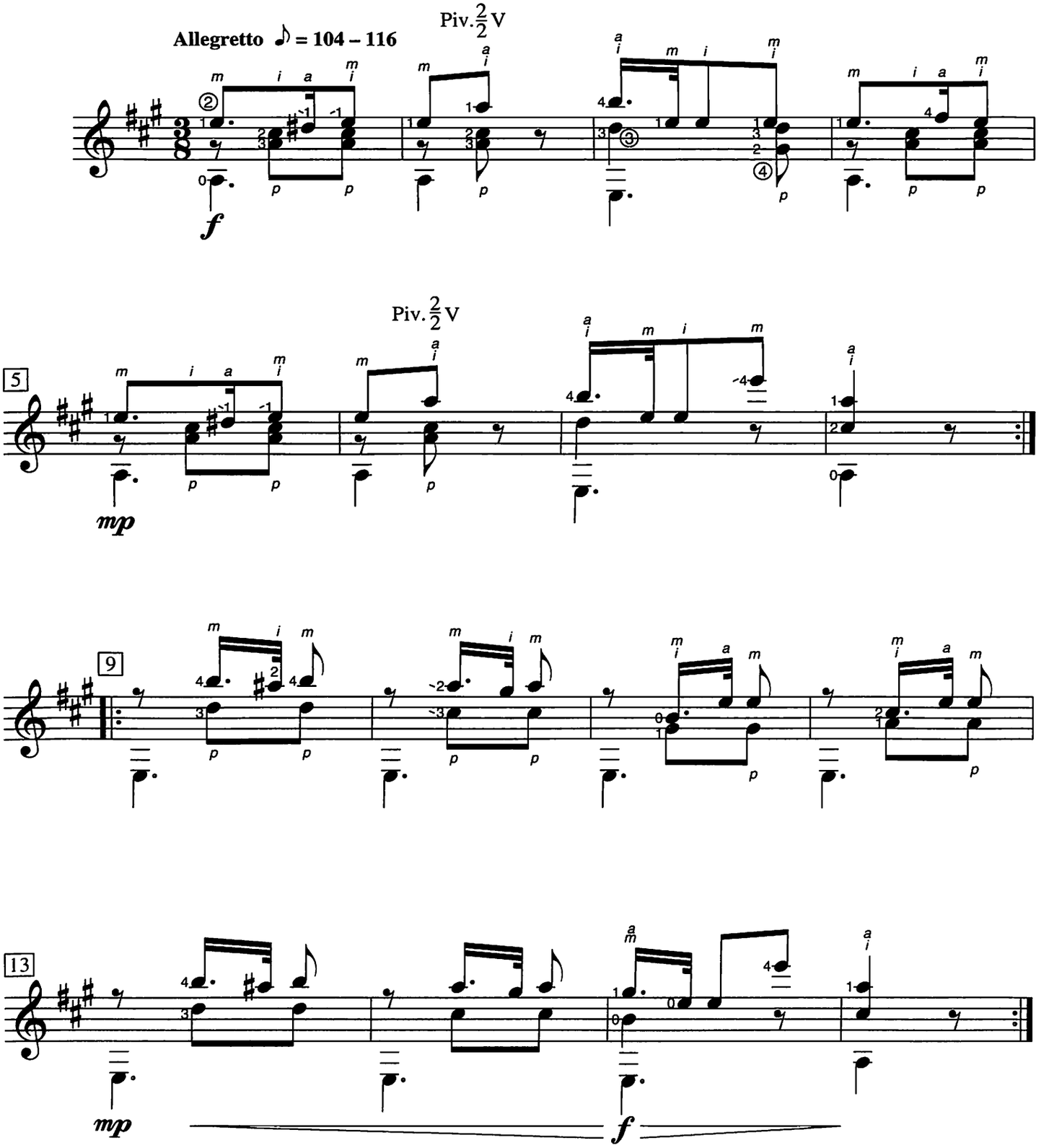
Lesson 10

Dionisio Aguado
(1784–1849)



Lesson 23

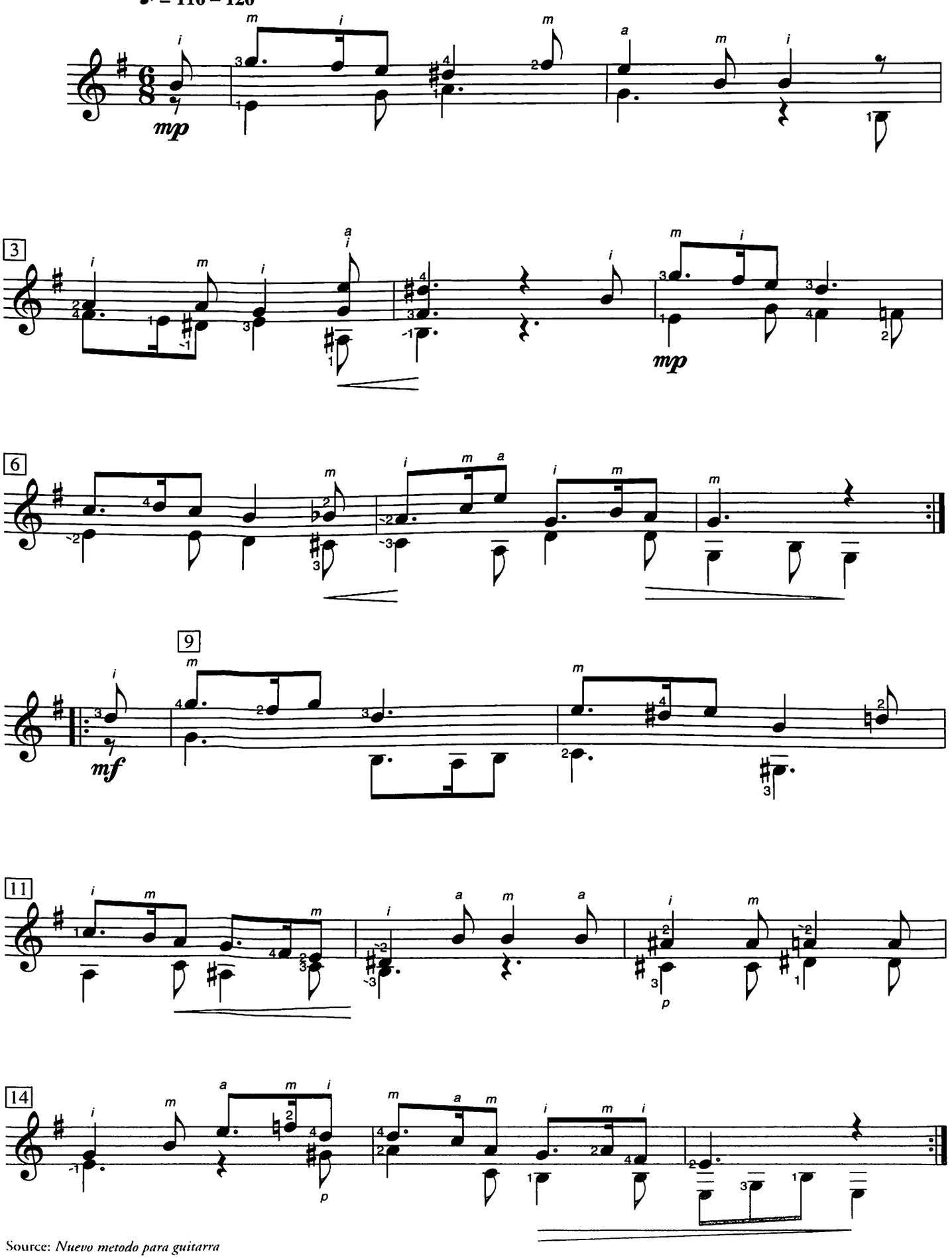
Dionisio Aguado
(1784–1849)



Source: *Nuevo metodo para guitarra*

Study

Dionisio Aguado
(1784–1849)

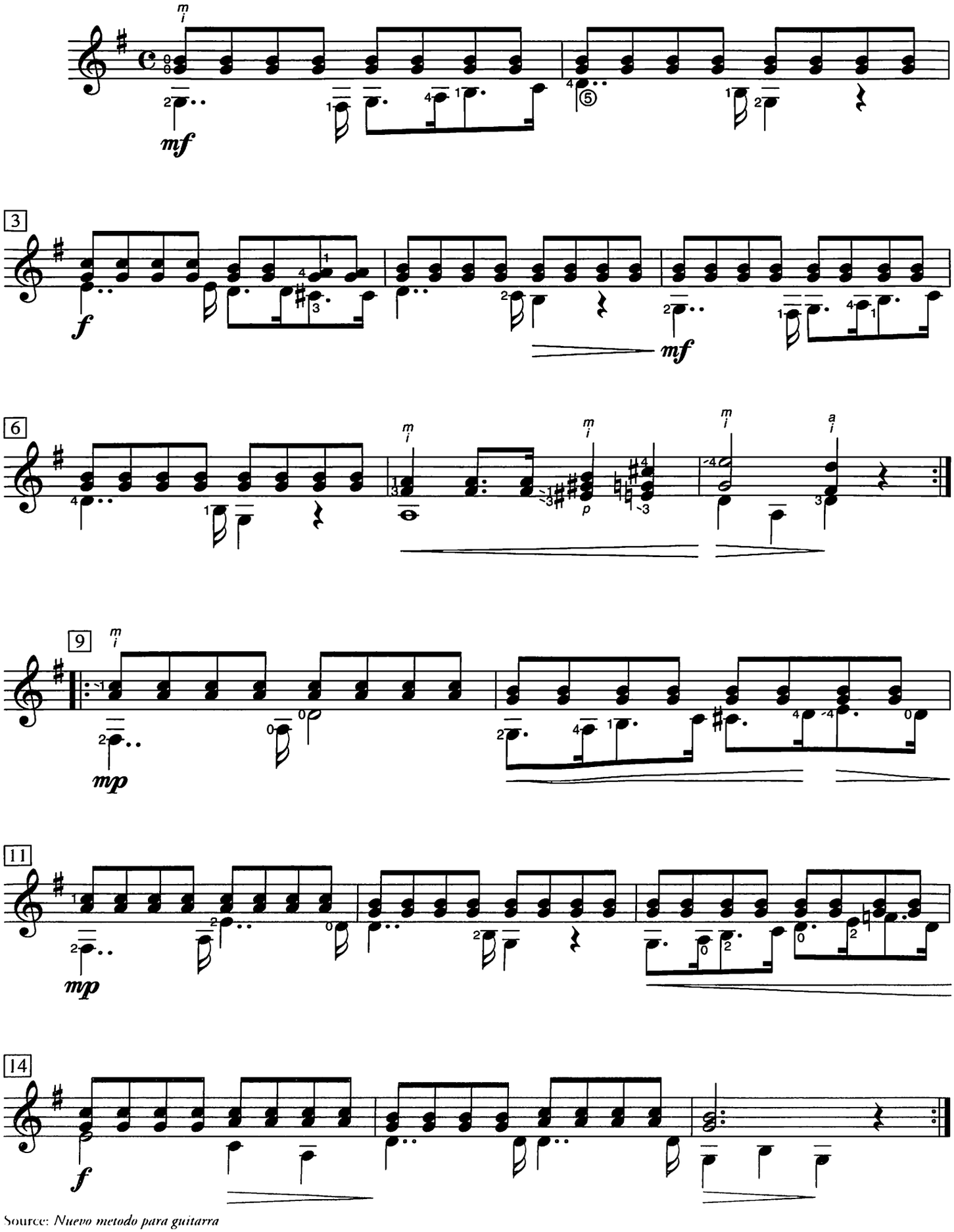


Source: *Nuevo metodo para guitarra*

Exercise 8

Dionisio Aguado
(1784–1849)

Andante mosso ♩ = 58 – 69



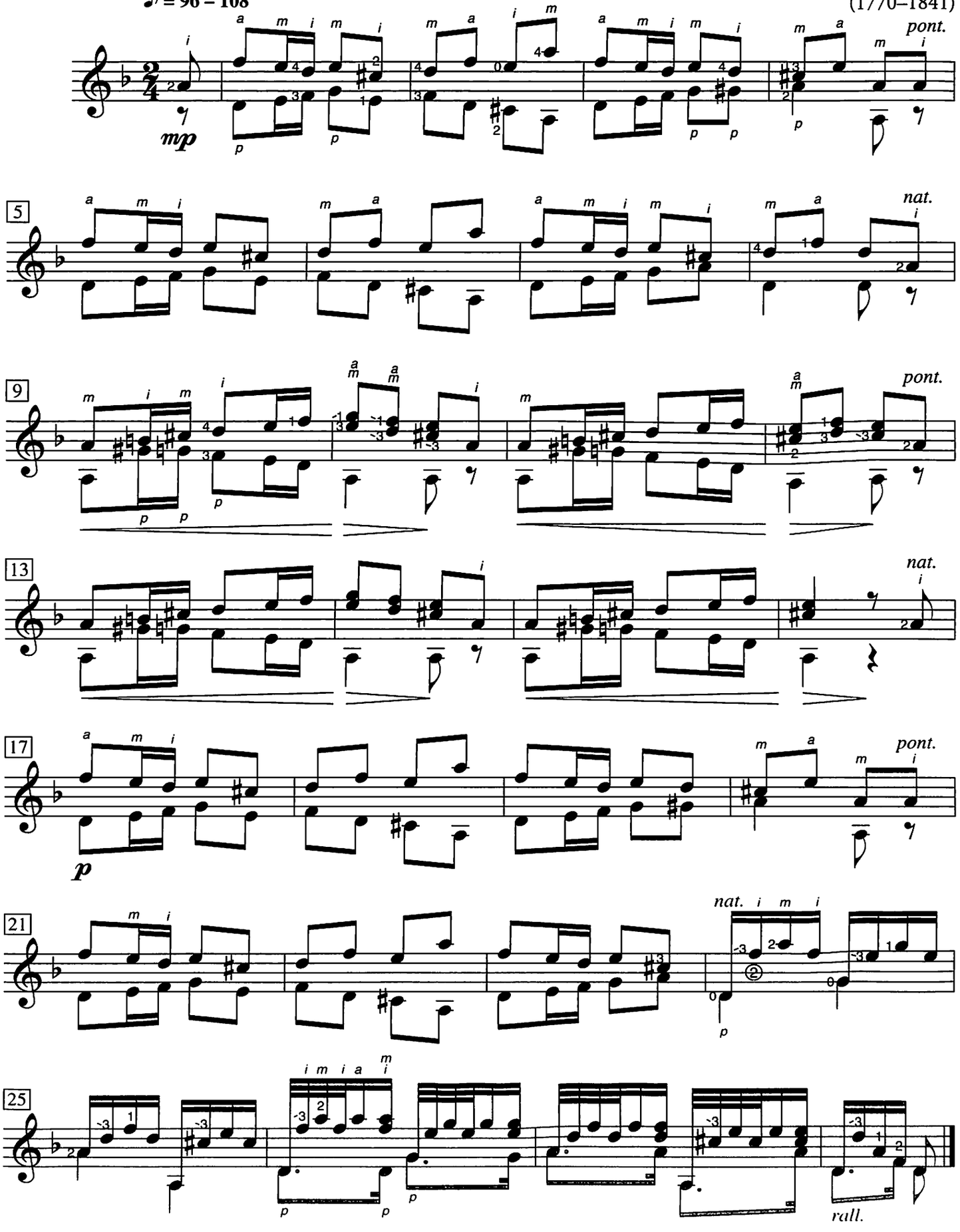
Source: *Nuevo metodo para guitarra*

Study no. 5

Andantino grazioso

op. 241, no. 39

Ferdinando Carulli
(1770–1841)

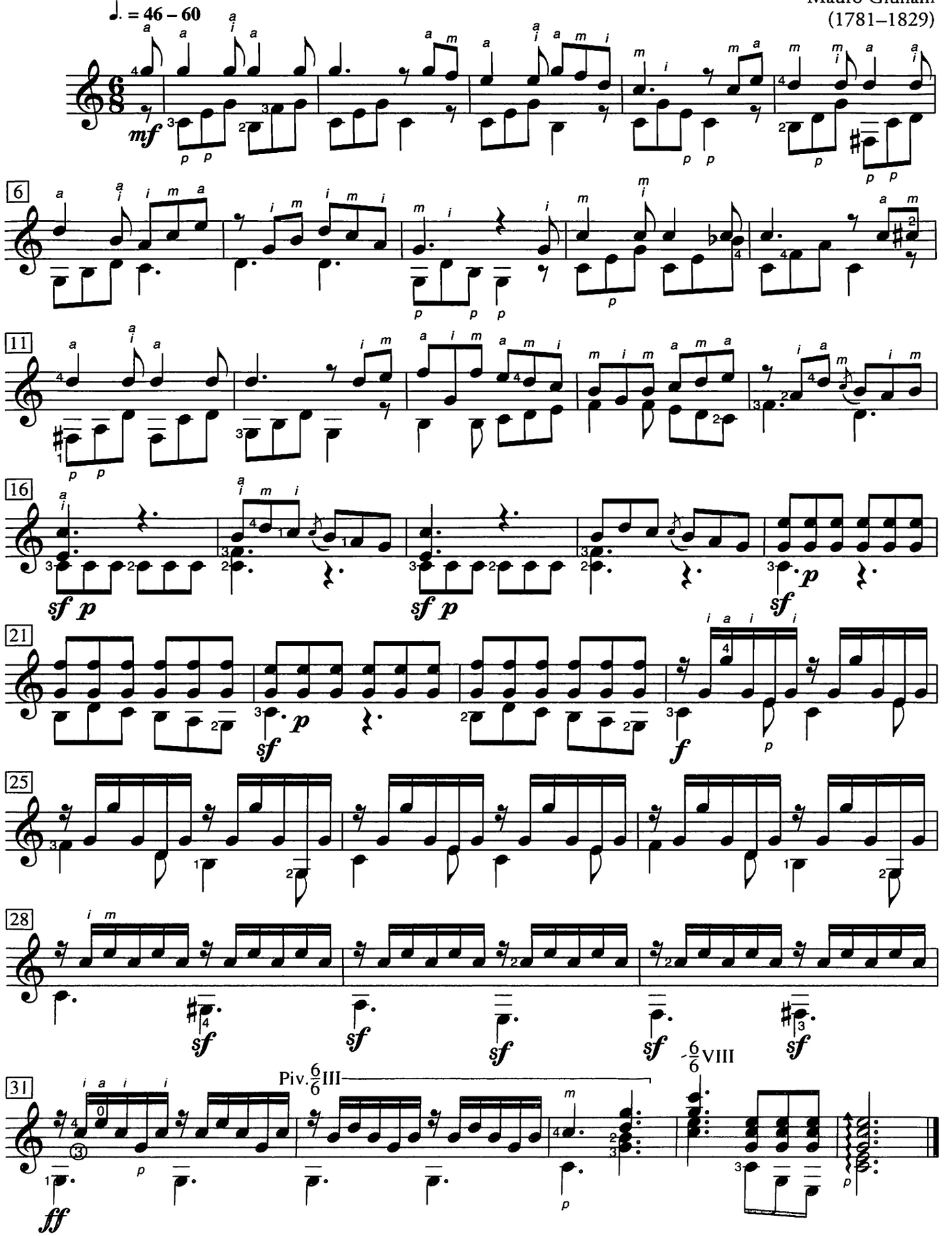


Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241

Allegretto grazioso

op. 51, no. 10

Mauro Giuliani
(1781–1829)



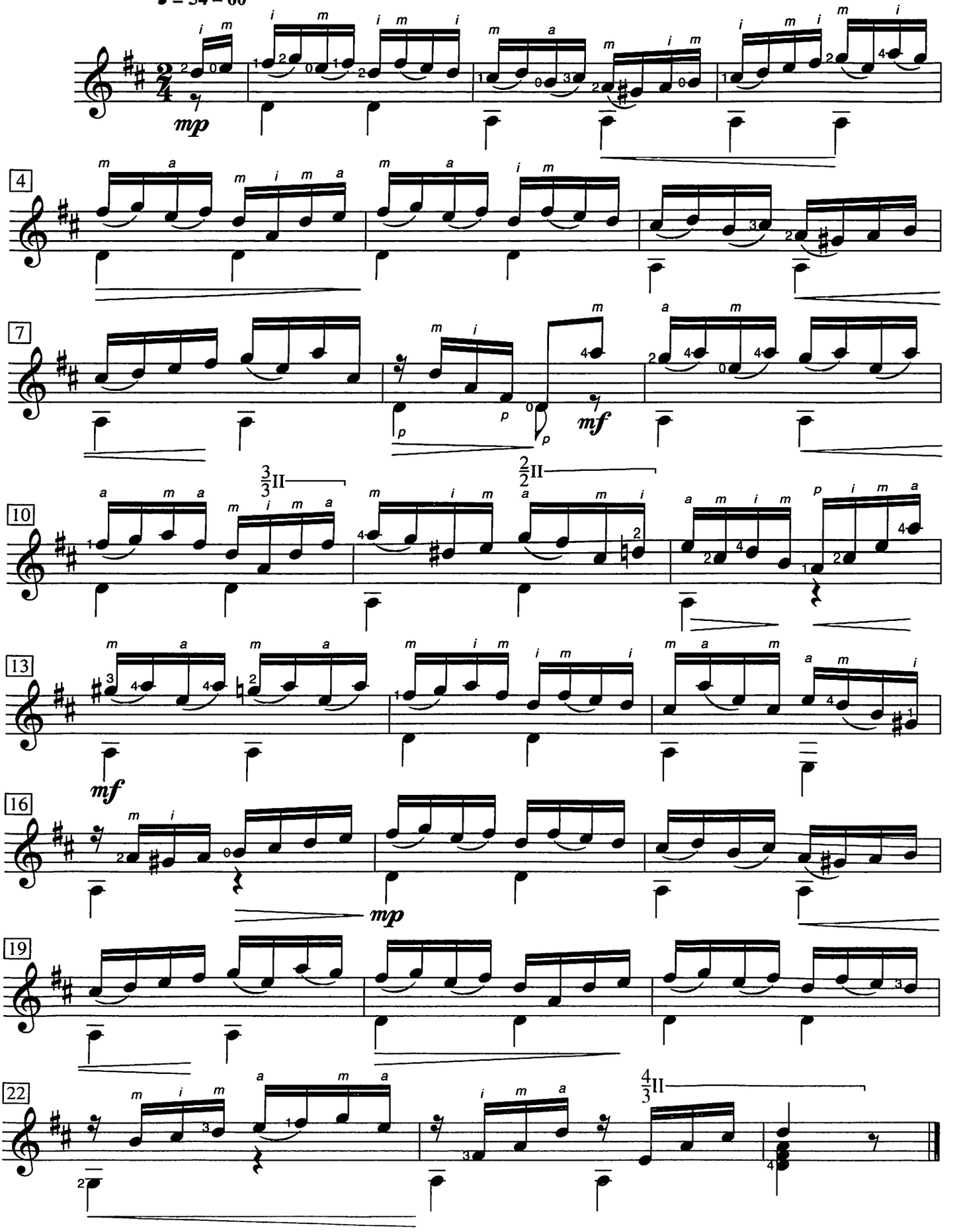
Source: *Dix-huit leçons progressives*, op. 51

Allegretto

op. 50, no. 22

Mauro Giuliani
(1781–1829)

♩ = 54 – 60

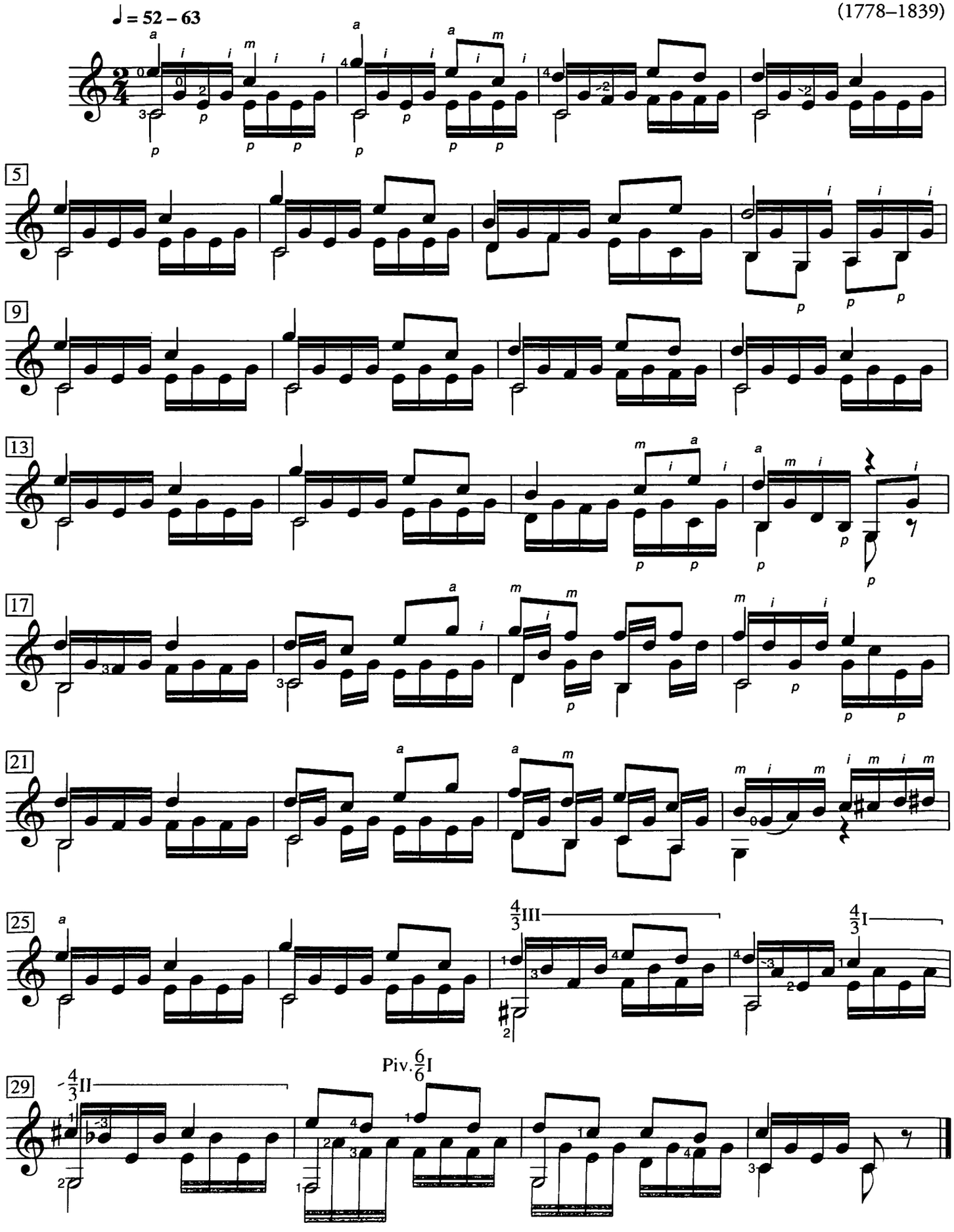


Source: *Le papillon pour la guitarre*, op. 50

Andante

op. 35, no. 13

Fernando Sor
(1778–1839)

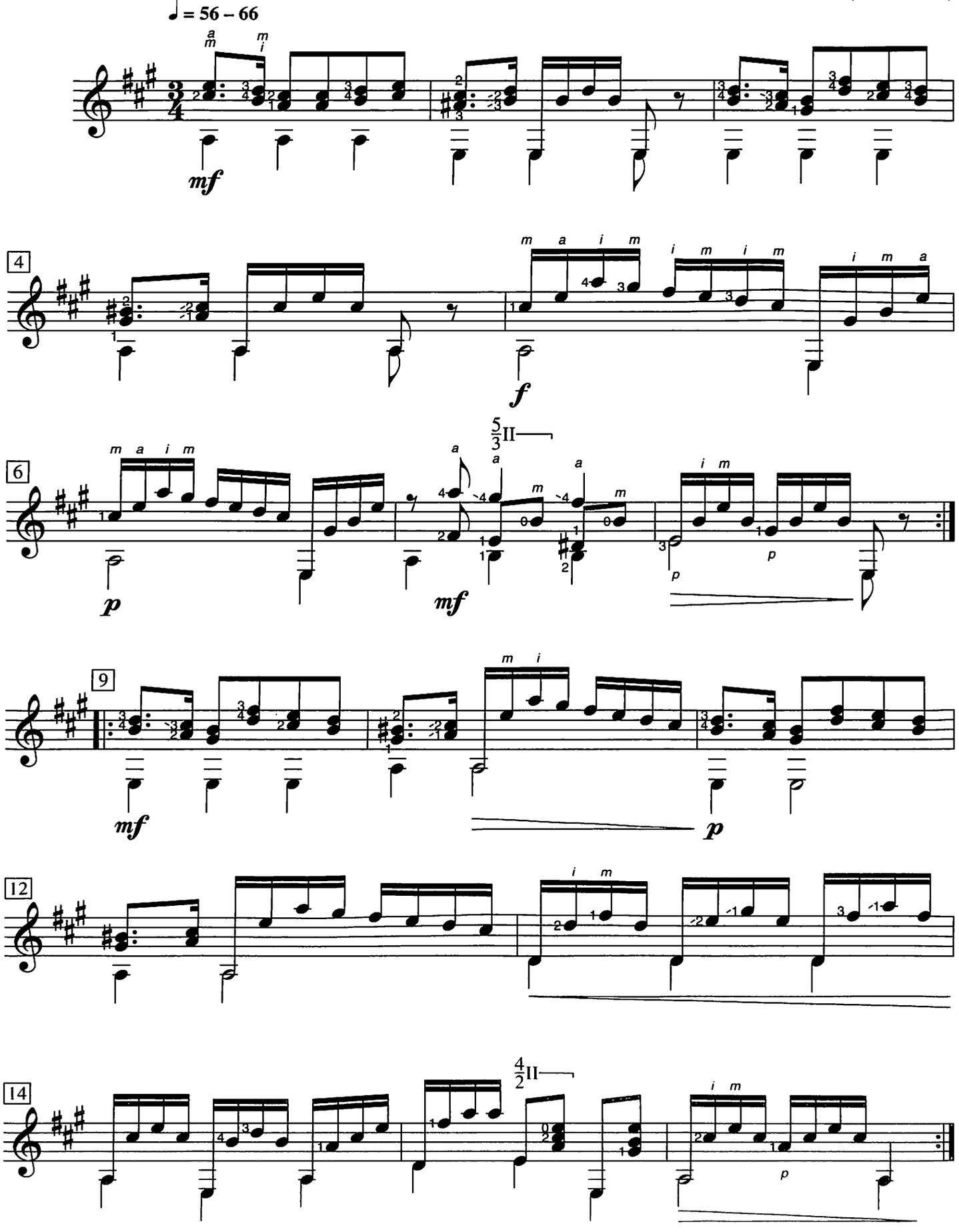


Source: *Vingt-quatre exercices très faciles*, op. 35

Sonata No. 27

I: Minuet

Nicolò Paganini
(1782–1840)

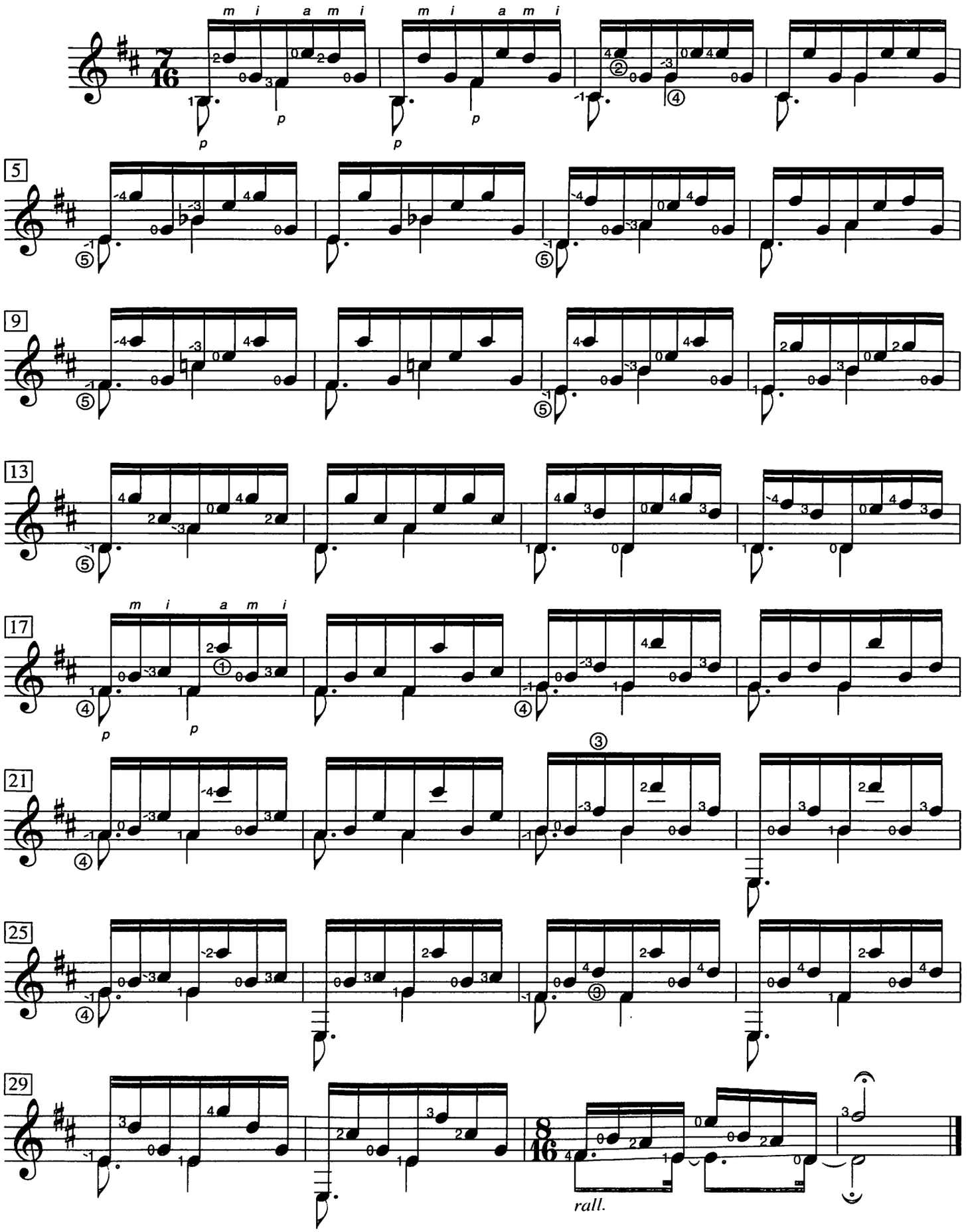


Source: *37 Sonate*

Study in Seven

Norbert Kraft
(b. 1950)

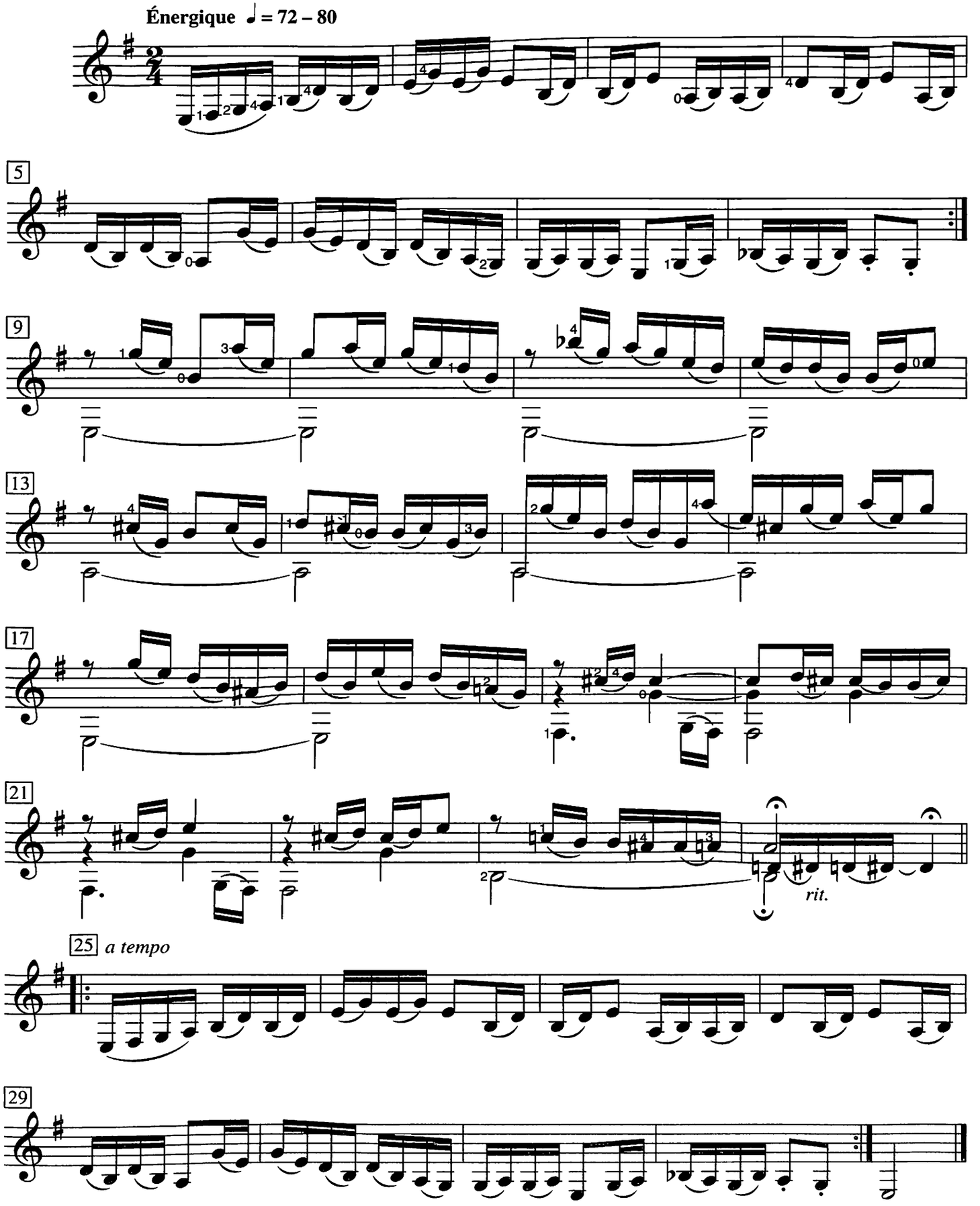
Flowingly ♪ = 112 – 126



© Copyright 1980 Norbert Kraft. Reprinted by permission of the composer.

Prélude No. 2

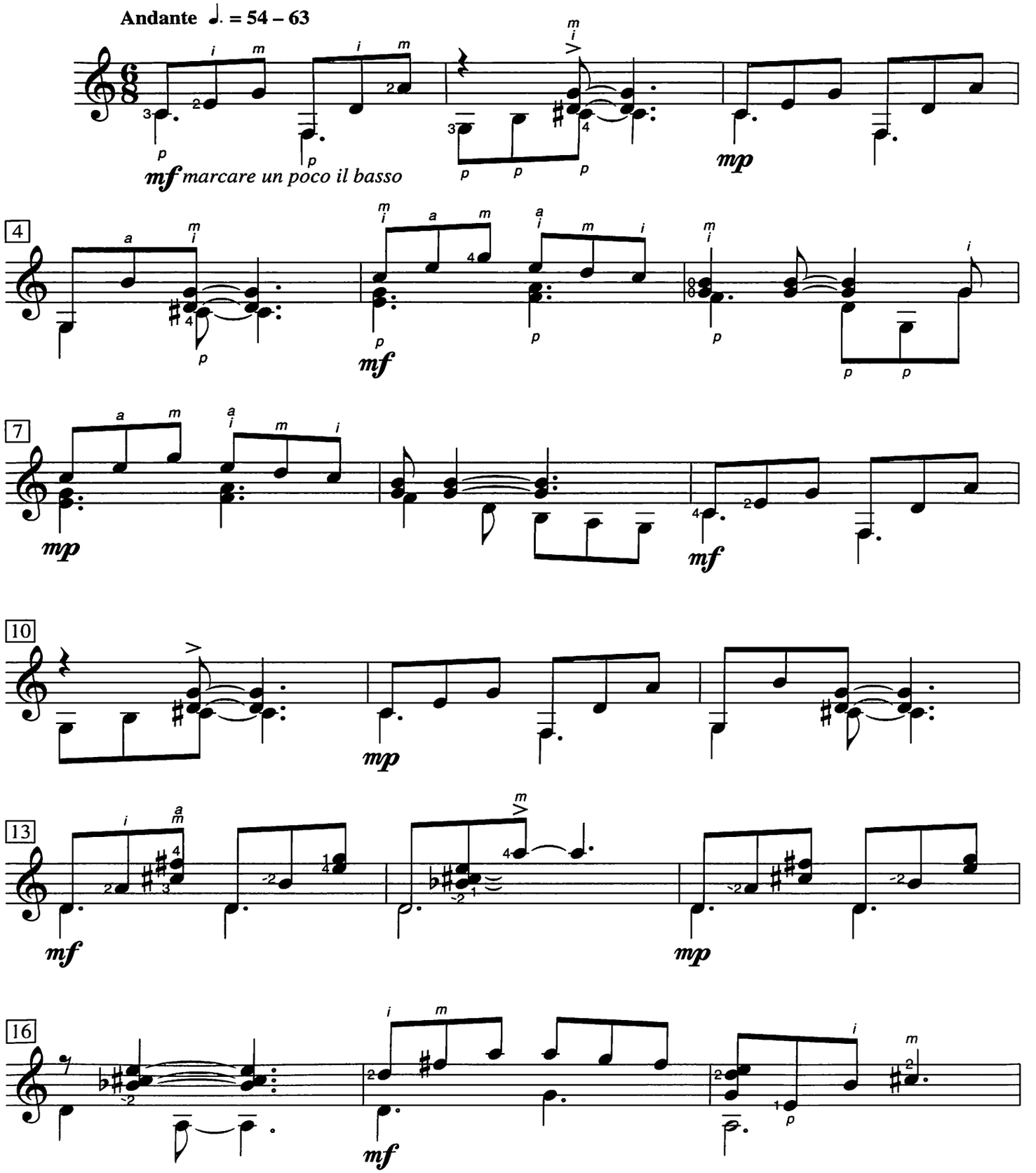
Claude Gagnon



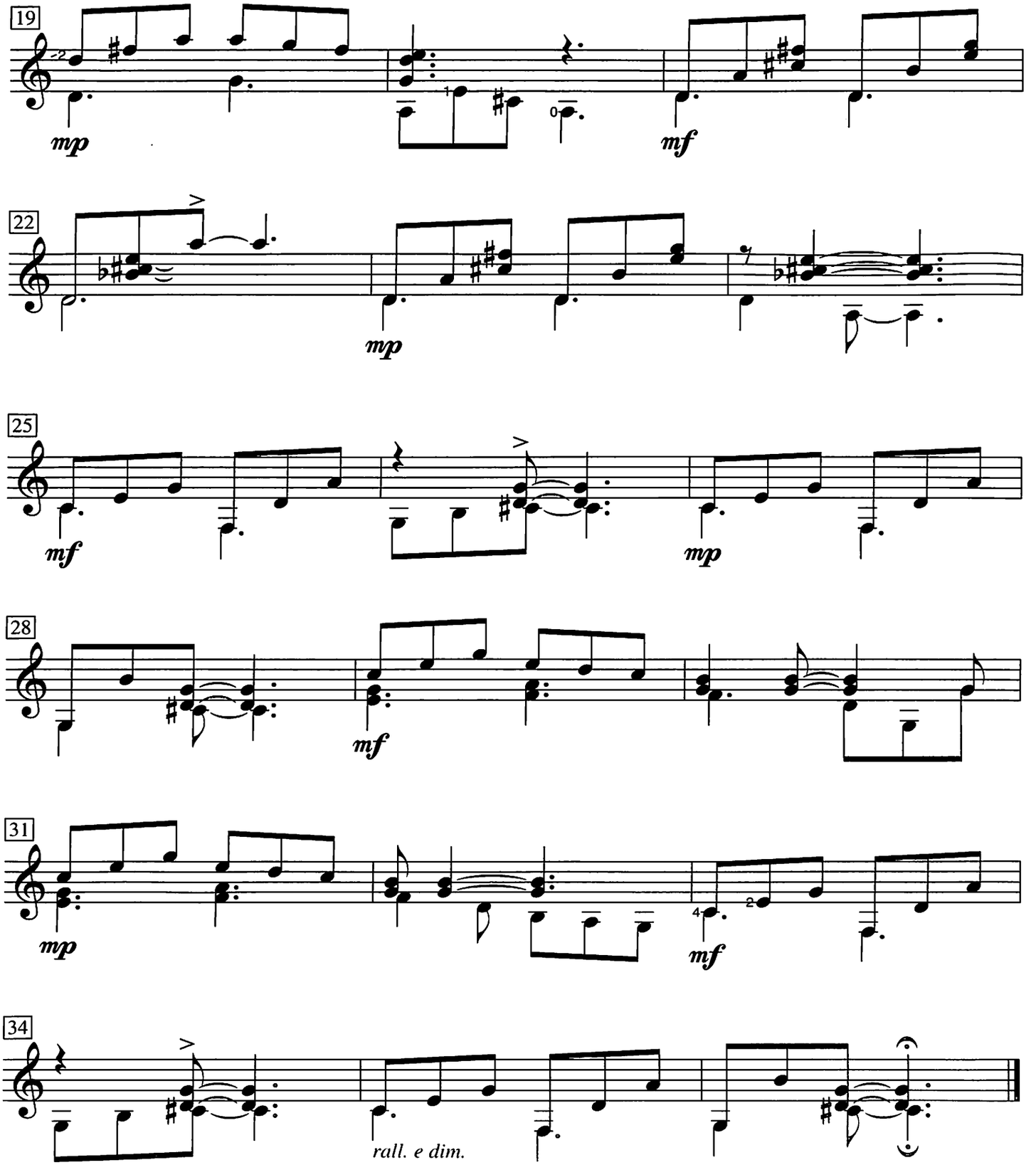
Source: *Douze préludes en forme d'études*
© Copyright 1994 Les Éditions Doberman-Yppan, Saint-Nicolas, Québec, Canada. Reprinted by permission.

Estudio a la Cubana

Ernesto Cordero
(b. 1946)

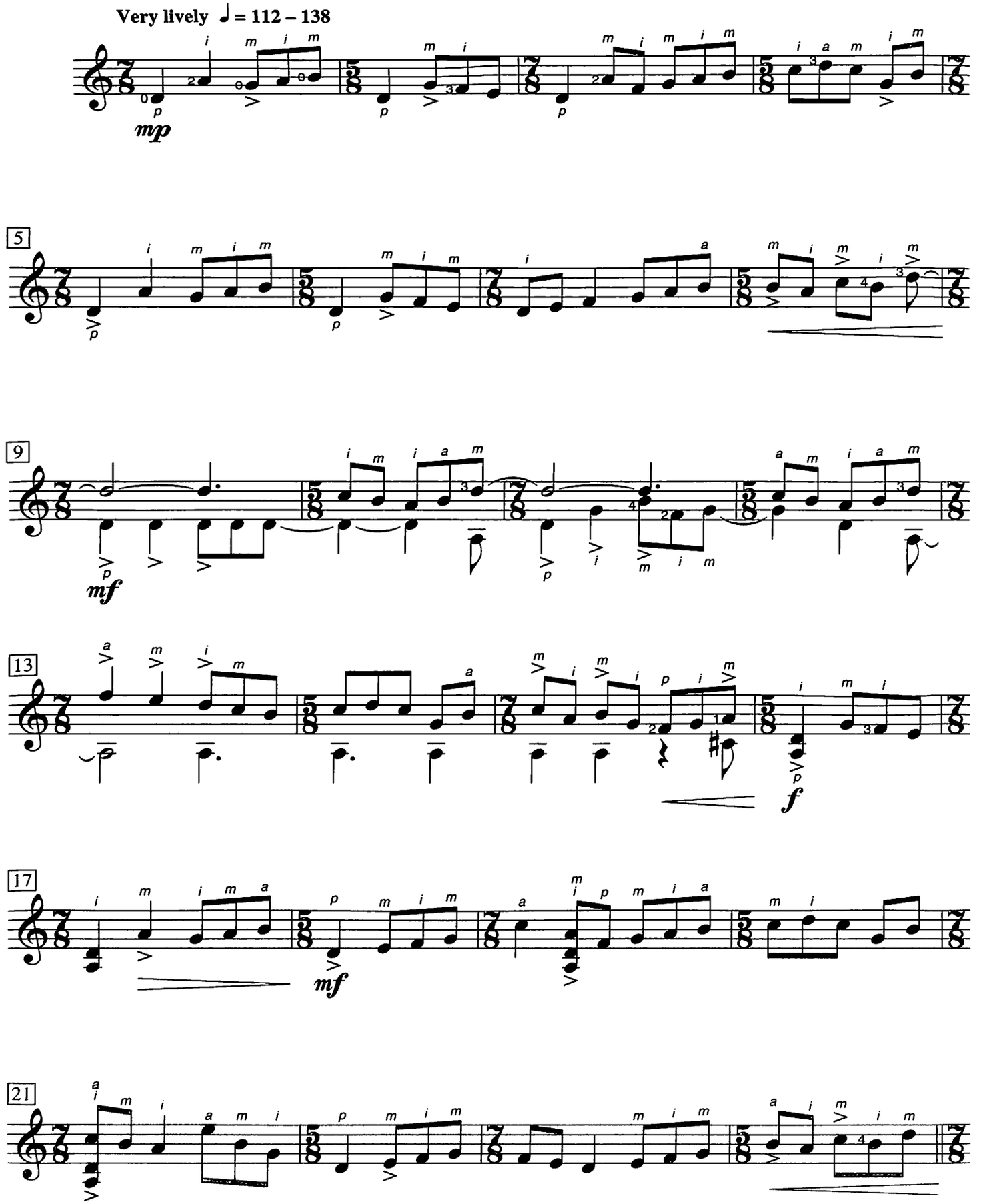


Source: Included in *Modern Times*, vol. 1.
© Copyright 1987 Michael Macmeeken, Chanterelle Verlag, Heidelberg, Germany. Reprinted by permission.

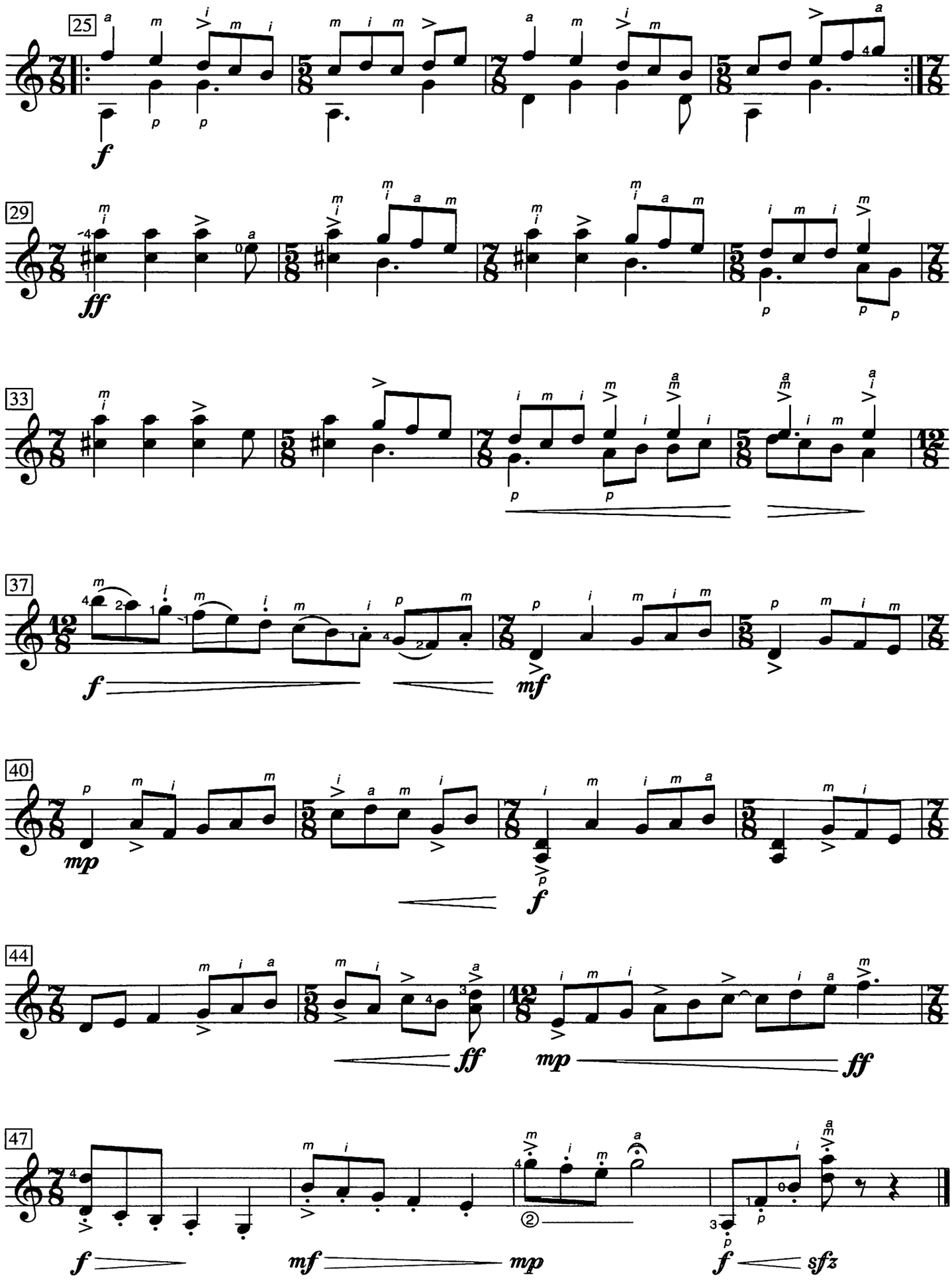

19
mp
mf
22
mp
25
mf
mp
28
mf
31
mp
mf
34
rall. e dim.

Dorian Dance

Edward Green
(b. 1951)

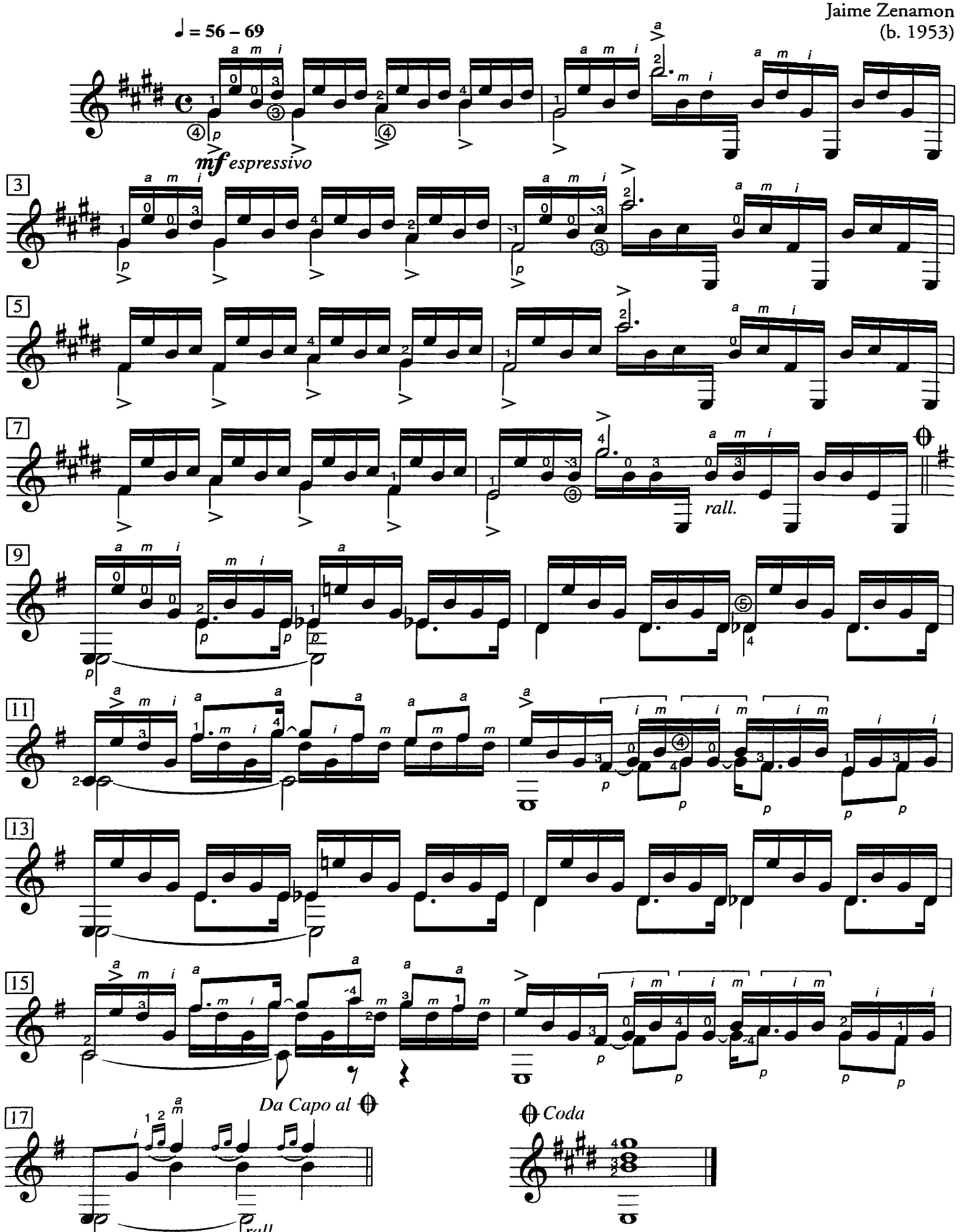


© Copyright 1997 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. Copyright reassigned 2008 to Edward Green. Reprinted by permission of the composer.


25
29
33
37
40
44
47

Amanecer

Jaime Zenamon
(b. 1953)



Source: *Epigramme II*

© Copyright 2009 Edition Margaux Verlag GmbH, Berlin. Reprinted by permission.

The Royal Conservatory®
The finest instrument is the mind.

The Royal Conservatory is one of the largest and most respected music education institutions in the world, providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based social programs.

The mission of The Royal Conservatory, to develop human potential through leadership in music and the arts, is based on the conviction that the arts are humanity's greatest means to achieve personal growth and social cohesion. The curriculum for the study of music developed by The Conservatory has become Canada's national standard and its broad use has served to bind together the people of the nation with the thread of shared creative experiences.

The **over five million alumni** of The Royal Conservatory have all enjoyed the many benefits of music study and carried these benefits into subsequent careers as doctors, engineers, lawyers, business leaders, athletes, and teachers. Others such as Glenn Gould, Oscar Peterson, Jens Lindemann, Phil Nimmons, Joaquin Valdepeñas, Martin Beaver, and Measha Brueggergosman have achieved international acclaim and defined Canada to the world.

The Royal Conservatory is also a leader in the development of arts-based programs designed to address a range of social issues such as youth at risk, the development of children in their early years, and wellness in seniors. The Conservatory's **Learning Through the Arts®** and **Living Through the Arts®** programs utilize the latest research findings in neuroscience and the social sciences to create practical education programs with specific objectives and quantifiable outcomes.

At its national base, the TELUS Centre for Performance and Learning in Toronto, The Royal Conservatory offers an extensive set of training programs for gifted young artists through **The Glenn Gould School** and **The Phil and Eli Taylor Performance Academy for Young Artists.** The Conservatory also presents and produces a wide range of concerts featuring the finest Canadian and international artists in its magnificent performance spaces, **Koerner Hall** and **Mazzoleni Hall.**

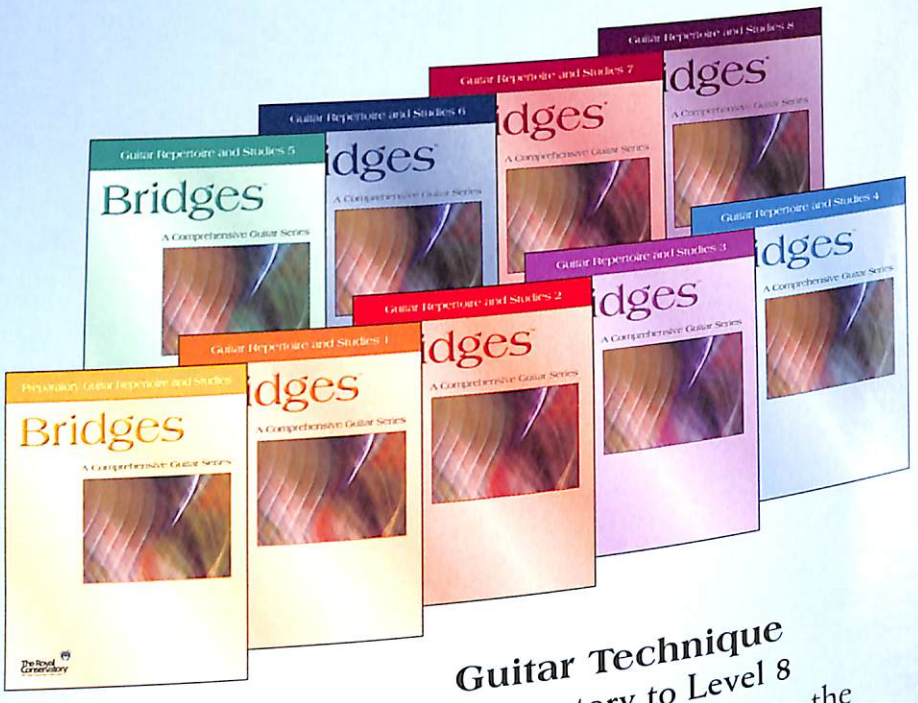
Entrenched in the minds and hearts of Canadians, The Royal Conservatory has united generations of citizens since its inception in 1886.

For more information, please visit rcmusic.ca.

Bridges®

A Comprehensive Guitar Series

Innovative in its structure, **Bridges®** *supports students from the beginner to advanced levels with carefully sequenced repertoire, studies, and technique. Each of the Repertoire and Studies* books in the series spans all major style periods and a variety of genres, presenting an organized compilation of pieces appropriate for that level of technical development.



Guitar Repertoire and Studies

Preparatory to Level 8

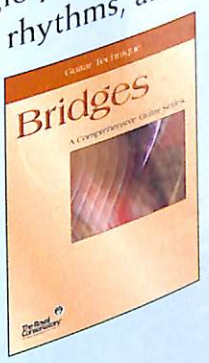
Nine progressive levels of Repertoire and Studies scaffold student learning at every stage of musical development. Each book contains a balanced and representative selection of works from the Renaissance, Baroque, Classical, Romantic, and contemporary style periods. From the classics of Aguado to the modern compositions of Zenamon, **Bridges®** connects students to both essential literature and enticing masterpieces never before found together. The *Studies* have been carefully selected to support the repertoire and isolate specific technical and musical challenges, making **Bridges®** an ideal collection and a comprehensive teaching resource.

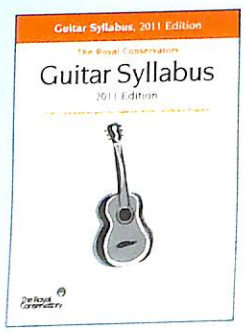
Bridges®: A Comprehensive Guitar Series serves as the official material for the curriculum of The Royal Conservatory Examinations.

Guitar Technique

Preparatory to Level 8

A companion volume to the *Repertoire and Studies* books, *Guitar Technique* provides a platform for the development of technical fluency and security. This resource includes major, minor, chromatic, slur, and tremolando scales, and arpeggio patterns, all with fingering, rhythms, and supplementary exercises used by guitarists to extend and vary their daily practice routine.





The Royal Conservatory of Music Guitar Syllabus, 2011 Edition

The **Guitar Syllabus, 2011 Edition** is an invaluable resource for examination preparation. *Guitar Repertoire and Studies* and *Guitar Technique* serve the requirements of The Royal Conservatory Examinations, as described in the **Guitar Syllabus, 2011 Edition**. Please visit rcmusic.ca to download your copy.

5046

FREDERICK HARRIS MUSIC

The Frederick Harris Music Co., Limited
www.frederickharrismusic.com

GTB04

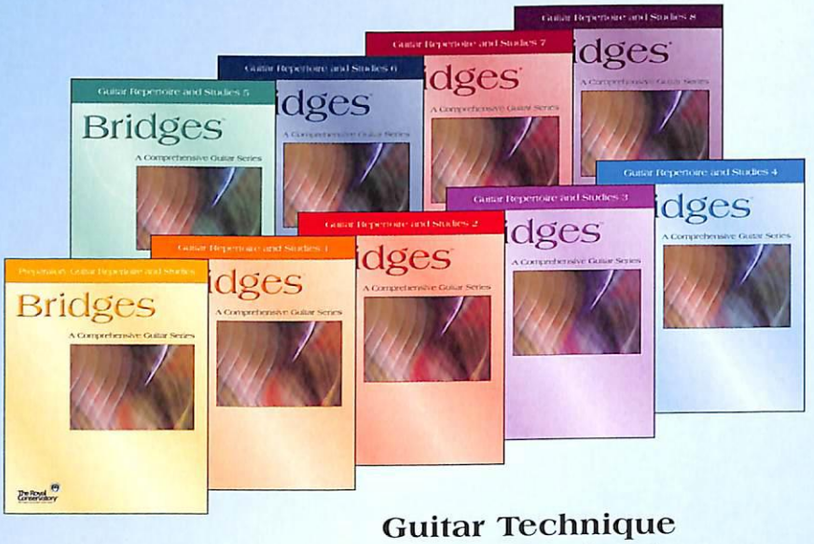
9 781554 403110

ISBN 978-1-55440-311-0

Bridges®

A Comprehensive Guitar Series

Innovative in its structure, **Bridges®** supports students from the beginner to advanced levels with carefully sequenced repertoire, studies, and technique. Each of the *Repertoire and Studies* books in the series spans all major style periods and a variety of genres, presenting an organized compilation of pieces appropriate for that level of technical development.



Guitar Repertoire and Studies

Preparatory to Level 8

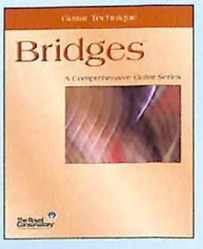
Nine progressive levels of *Repertoire and Studies* scaffold student learning at every stage of musical development. Each book contains a balanced and representative selection of works from the Renaissance, Baroque, Classical, Romantic, and contemporary style periods. From the classics of Aguado to the modern compositions of Zenamon, **Bridges®** connects students to both essential literature and enticing masterpieces never before found together. The *Studies* have been carefully selected to support the repertoire and isolate specific technical and musical challenges, making **Bridges®** an ideal collection and a comprehensive teaching resource.

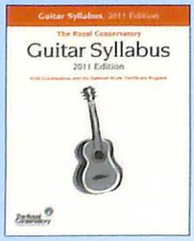
Bridges®: A Comprehensive Guitar Series serves as the official material for the curriculum of The Royal Conservatory Examinations.

Guitar Technique

Preparatory to Level 8

A companion volume to the *Repertoire and Studies* books, *Guitar Technique* provides a platform for the development of technical fluency and security. This resource includes major, minor, chromatic, slur, and tremolando scales, and arpeggio patterns, all with fingering, rhythms, and supplementary exercises used by guitarists to extend and vary their daily practice routine.





The Royal Conservatory of Music Guitar Syllabus, 2011 Edition

The **Guitar Syllabus, 2011 Edition** is an invaluable resource for examination preparation. *Guitar Repertoire and Studies* and *Guitar Technique* serve the requirements of The Royal Conservatory Examinations, as described in the **Guitar Syllabus, 2011 Edition**. Please visit rcmusic.ca to download your copy.

5046.1

FREDERICK HARRIS MUSIC

The Frederick Harris Music Co., Limited
www.frederickharrismusic.com

GTB04

9 781554 403110

ISBN 978-1-55440-311-0

12.95

431 R