Guitar Repertoire and Studies 5

Bridges™

A Comprehensive Guitar Series

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The Royal Conservatory™
The finest instrument is the mind.

FREDERICK HARRIS MUSIC

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 College of Examiners, RCM Examinations since 1990) and Robert Hamilton (faculty member, RCM; senior examiner, RCM Examinations since 1979).

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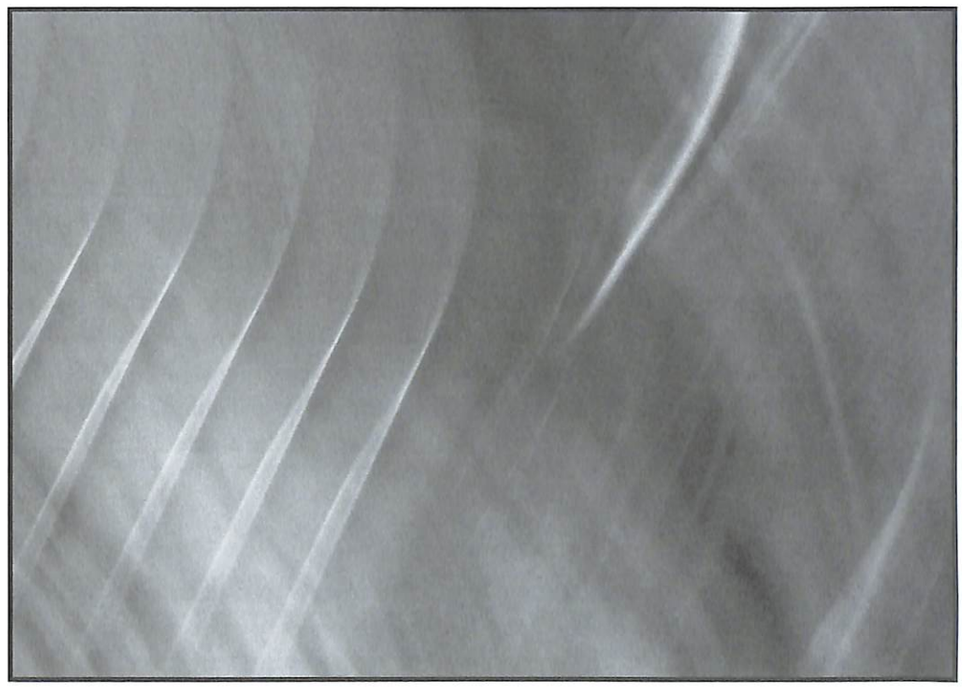
Bridges™

A Comprehensive Guitar Series



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The finest instrument is the mind.

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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 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 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 examination requirements of RCM Examinations and the National Music Certificate 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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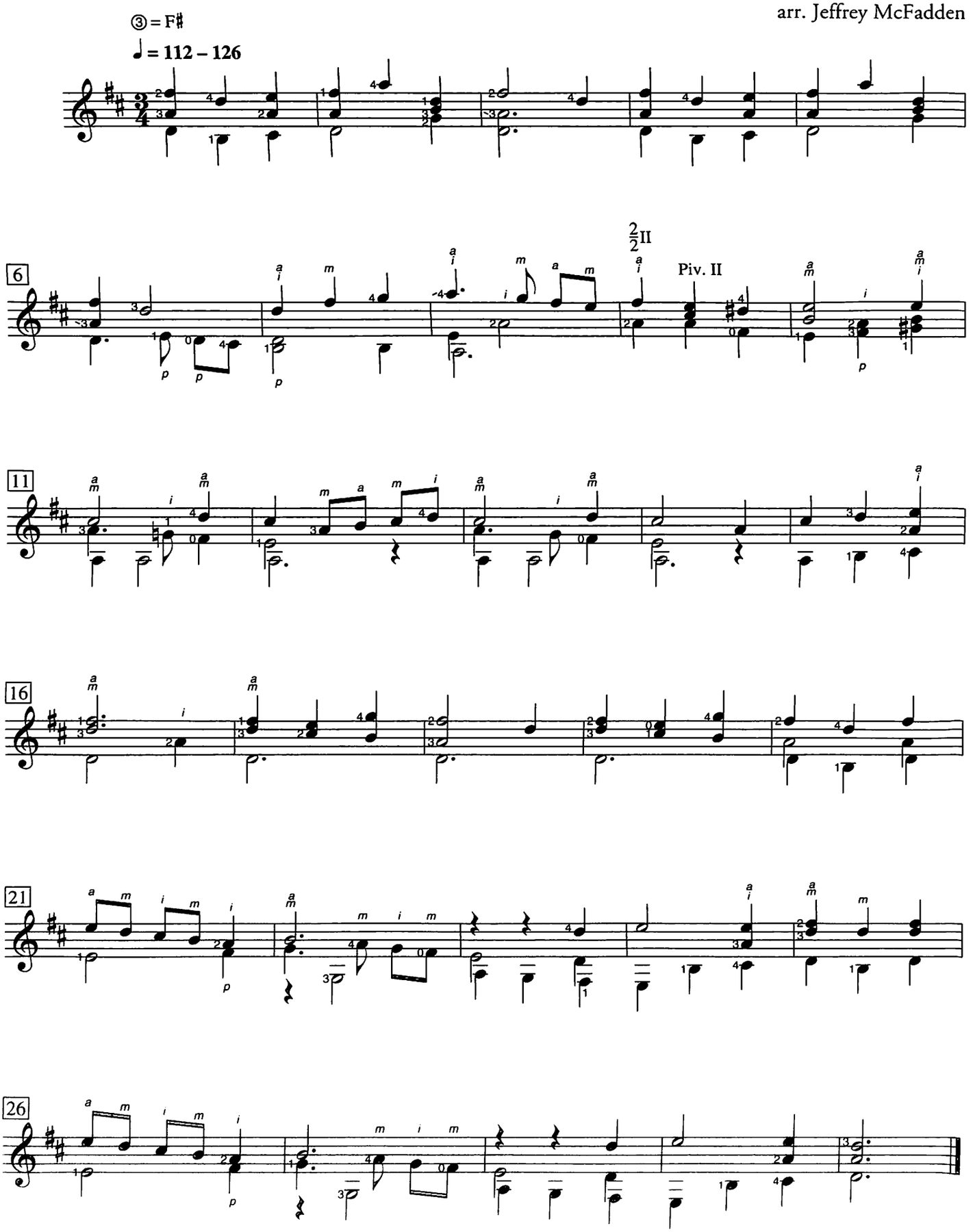
Soneto VIII

Enriquez de Valderrábano
(fl. *ca* 1550)
arr. Jeffrey McFadden



Source: *Silva de Sirenas*, libro VI

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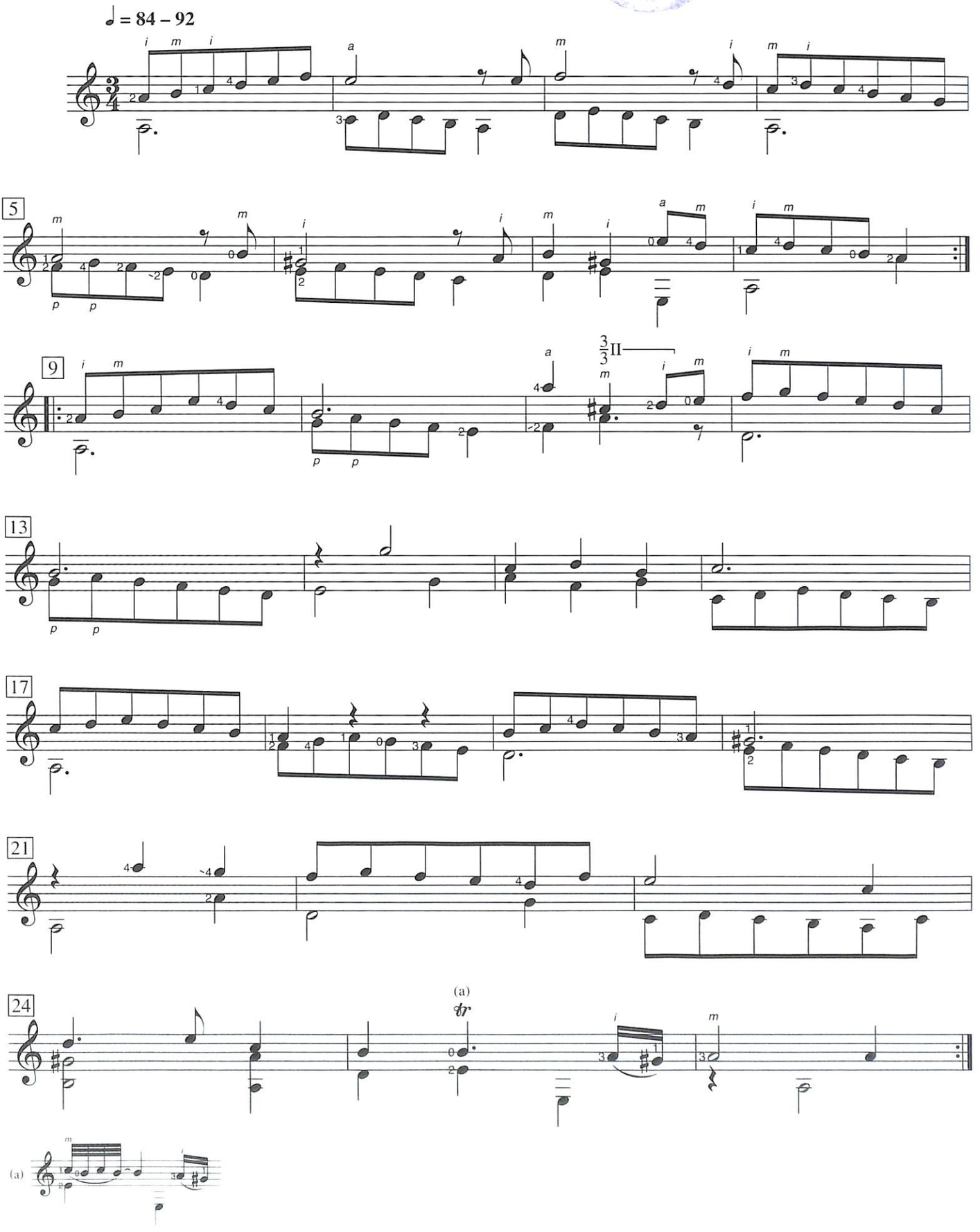
Capriccio

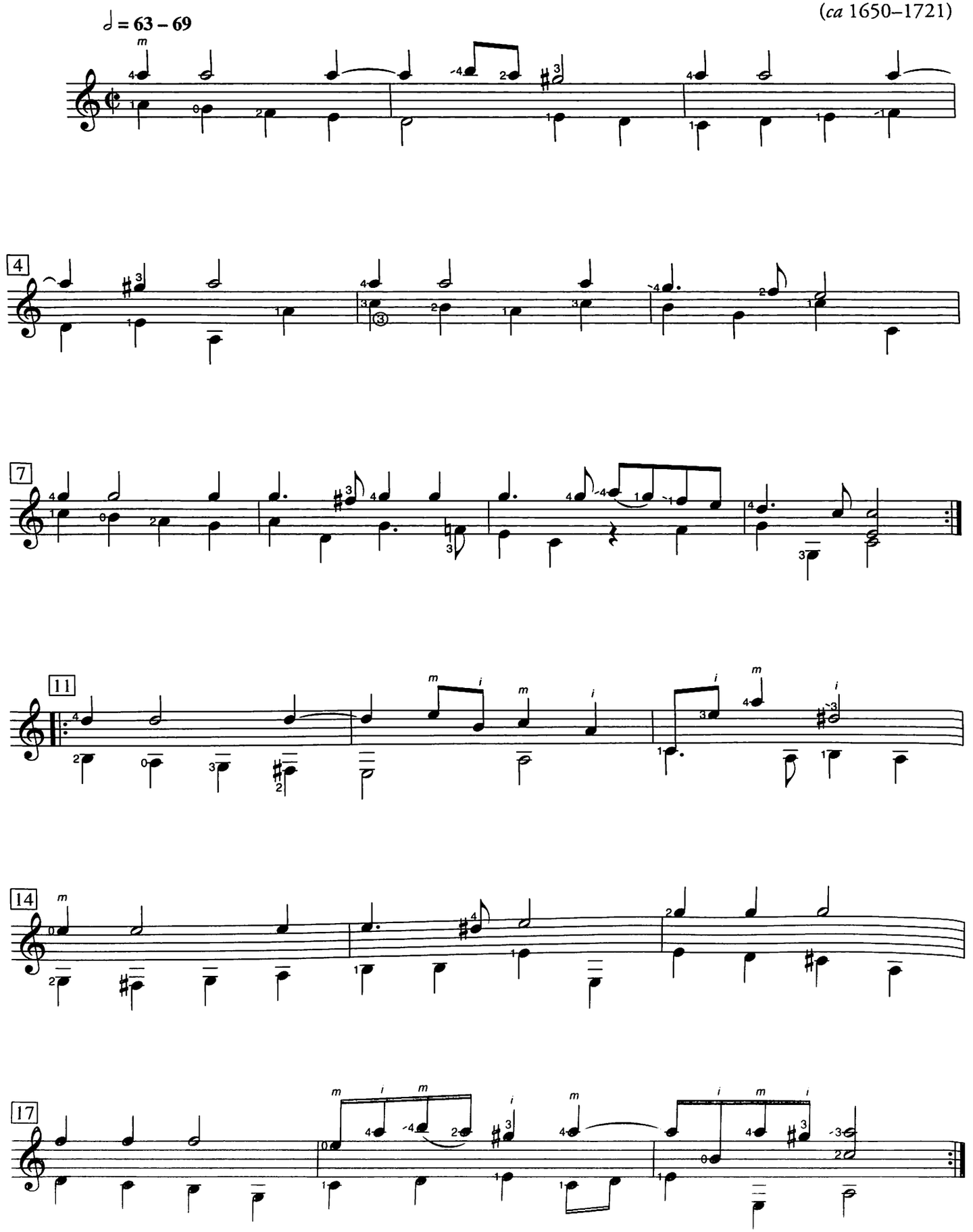
Johann Anton Logy
(*ca* 1650–1721)



For examinations, Capriccio and Gavotte are to be played as one selection.
Source: This Capriccio is one of approximately 150 individual pieces by Logy that are often grouped into suites in various combinations.

Gavotte

Johann Anton Logy
(*ca* 1650–1721)



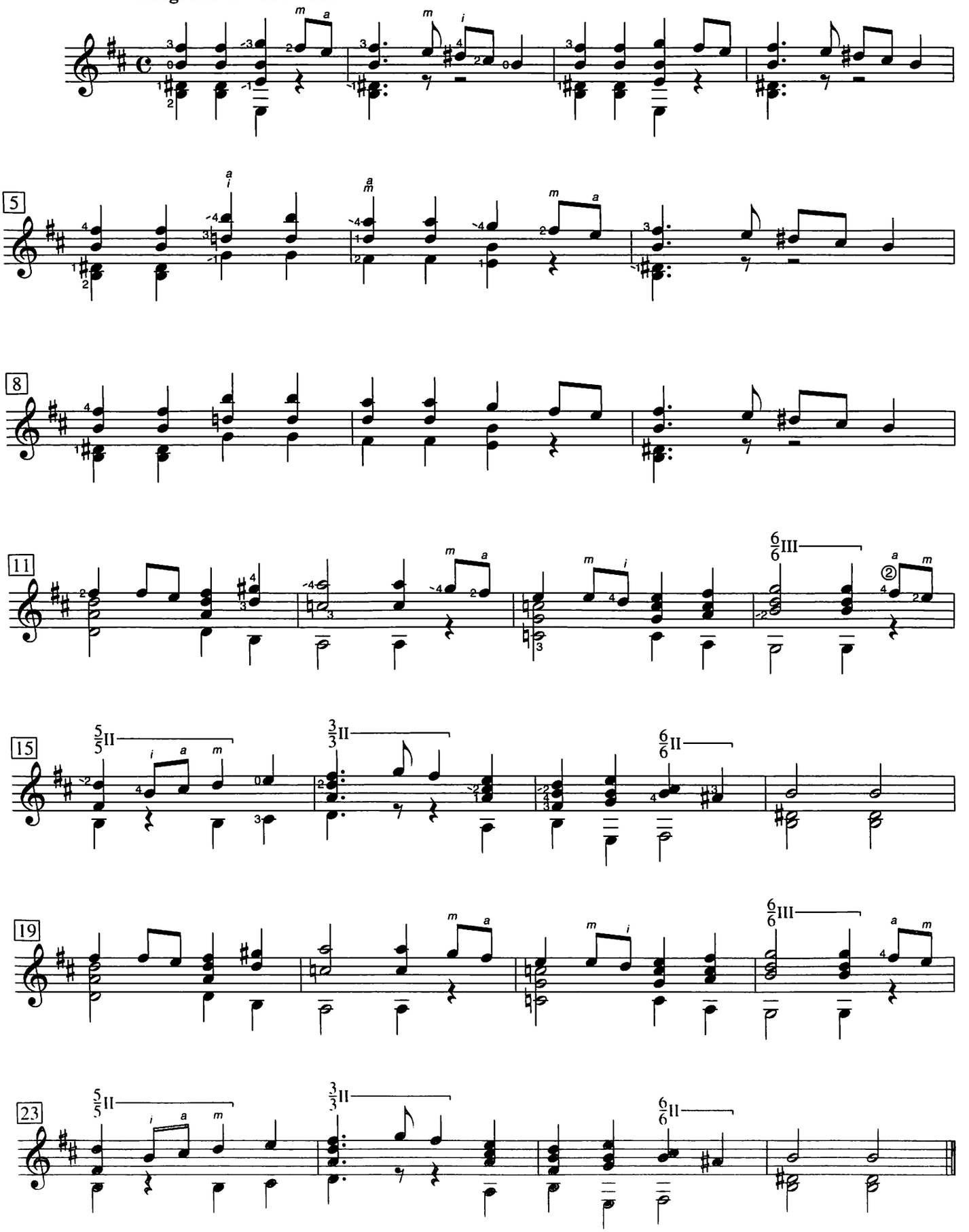
For examinations, Capriccio and Gavotte are to be played as one selection.

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

Dance

Anonymous
arr. Oscar Chilesotti

Allegretto ♩ = 104 – 120

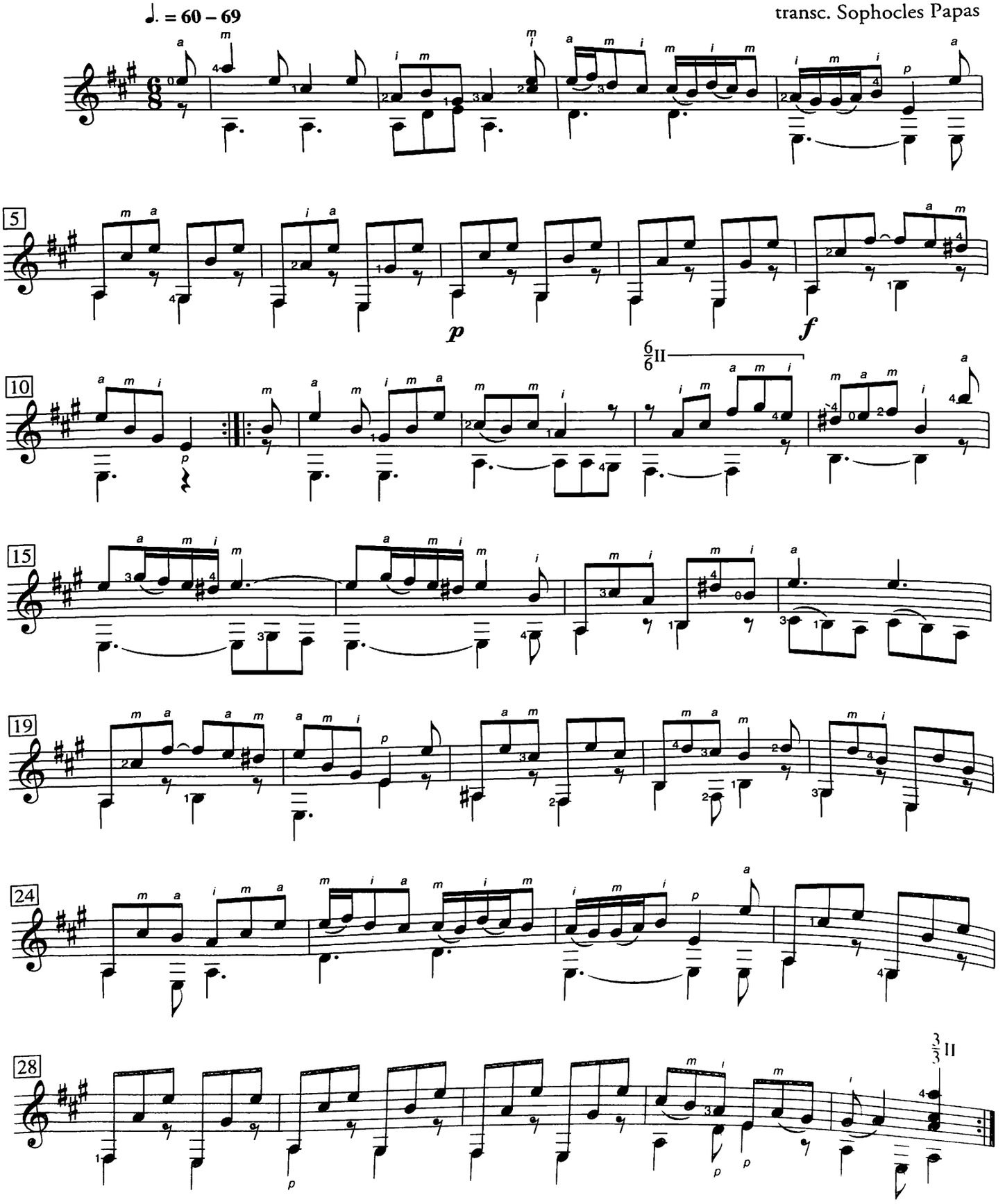


Source: *Six Lute Pieces of the Renaissance*

Partita VIII

IV: Gigue

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.)

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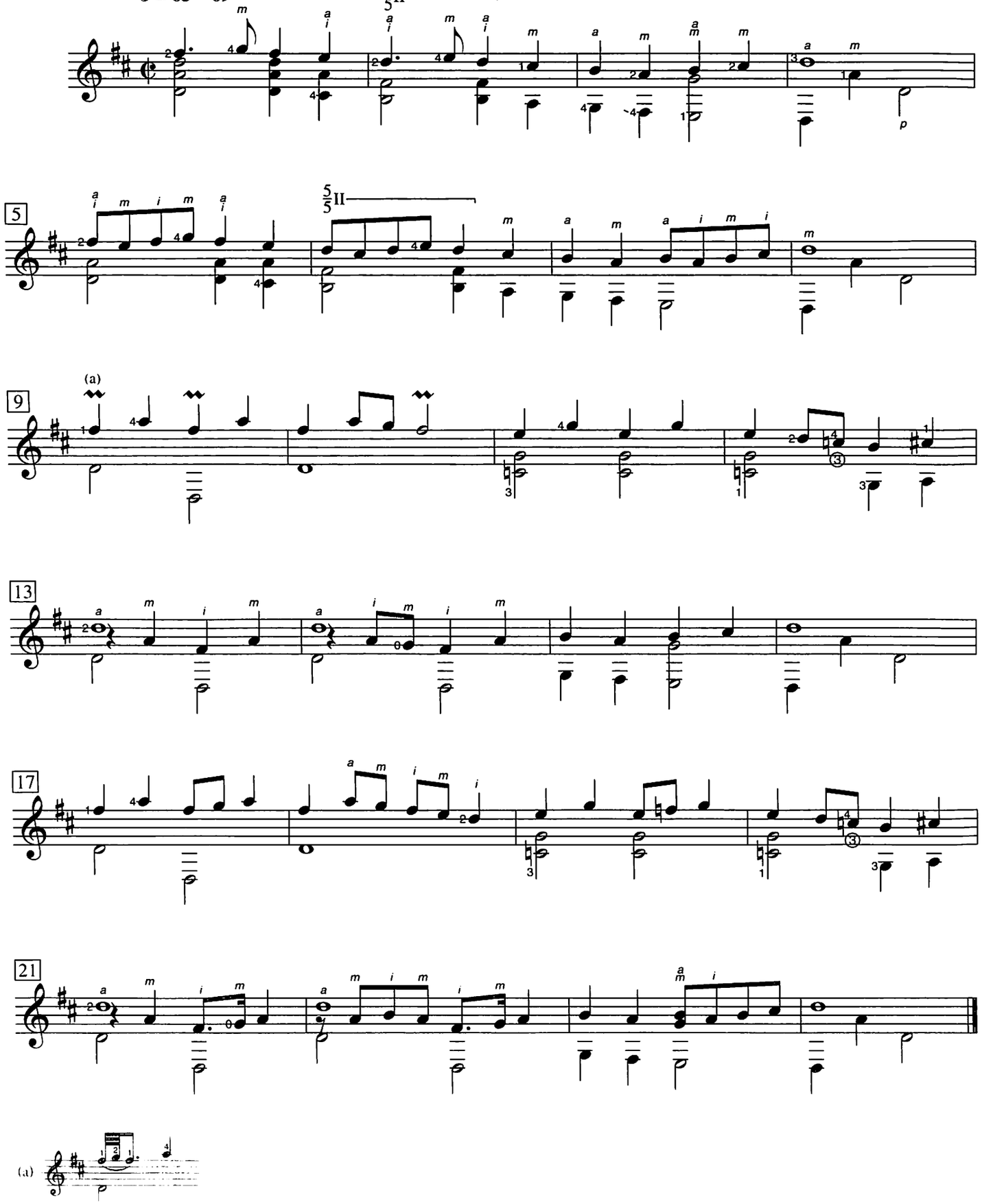
Kemp's Jig

16th-century English

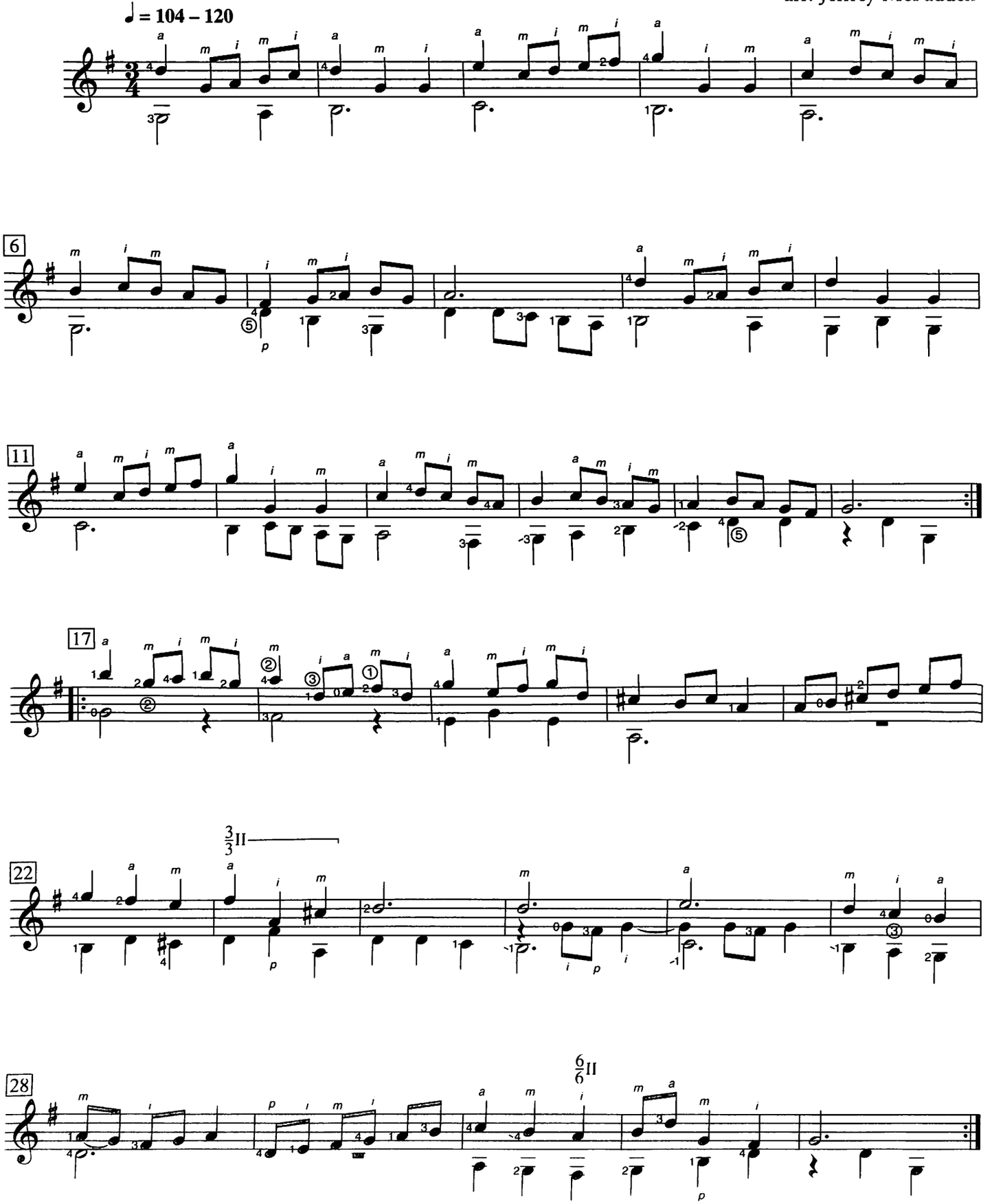


Source: Cambridge University Library, MS Dd.2.11

Minuet

BWV Anh. 114

Christian Petzold
(1677–1733)
arr. Jeffrey McFadden



Source: *The Anna Magdalena Bach Notebook*

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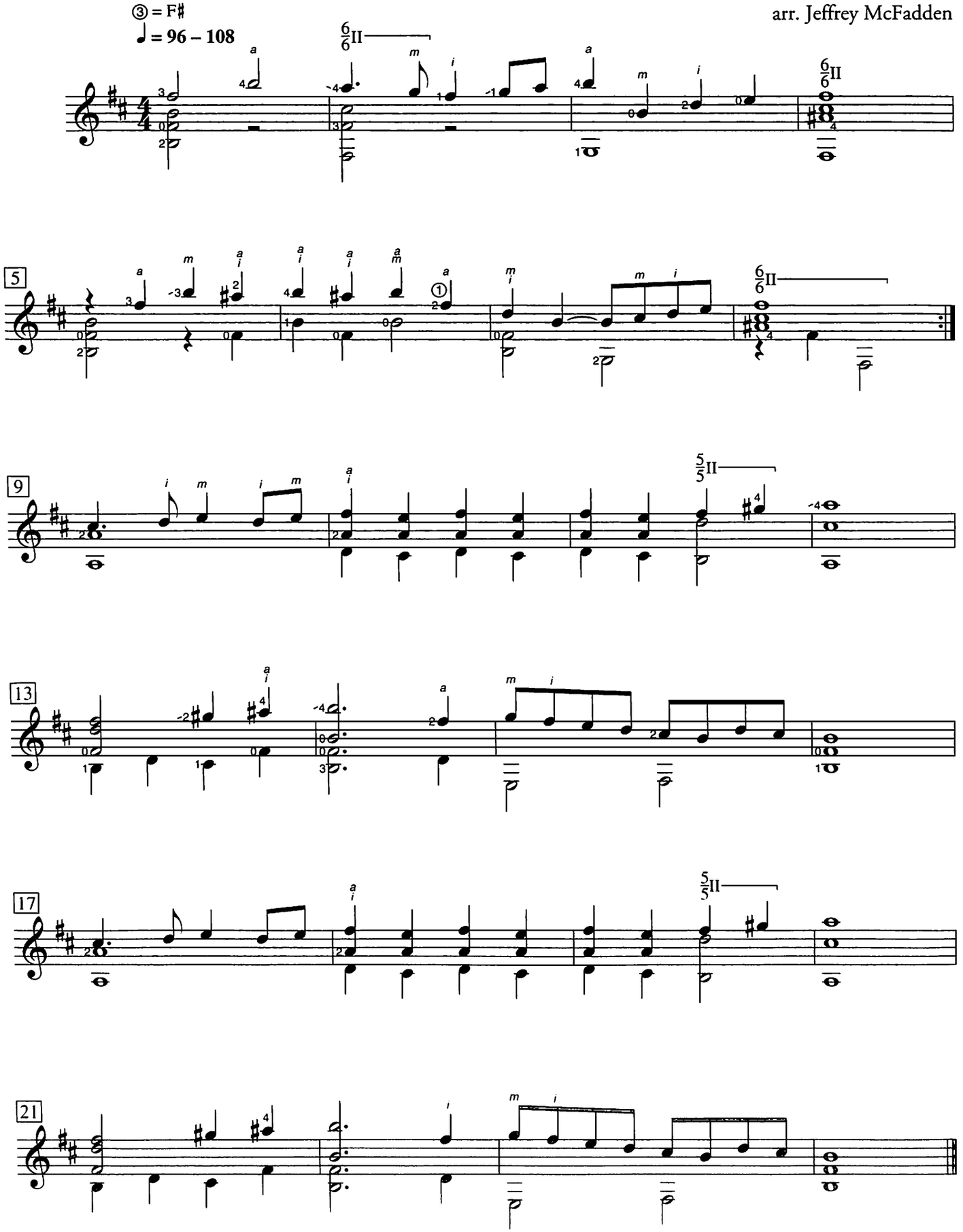
My Lord Willoughby's Welcome Home

John Dowland
(1563–1626)
arr. Jeffrey McFadden



Source: Folger Library MS 1610.1 *The Dowland Lute Book*
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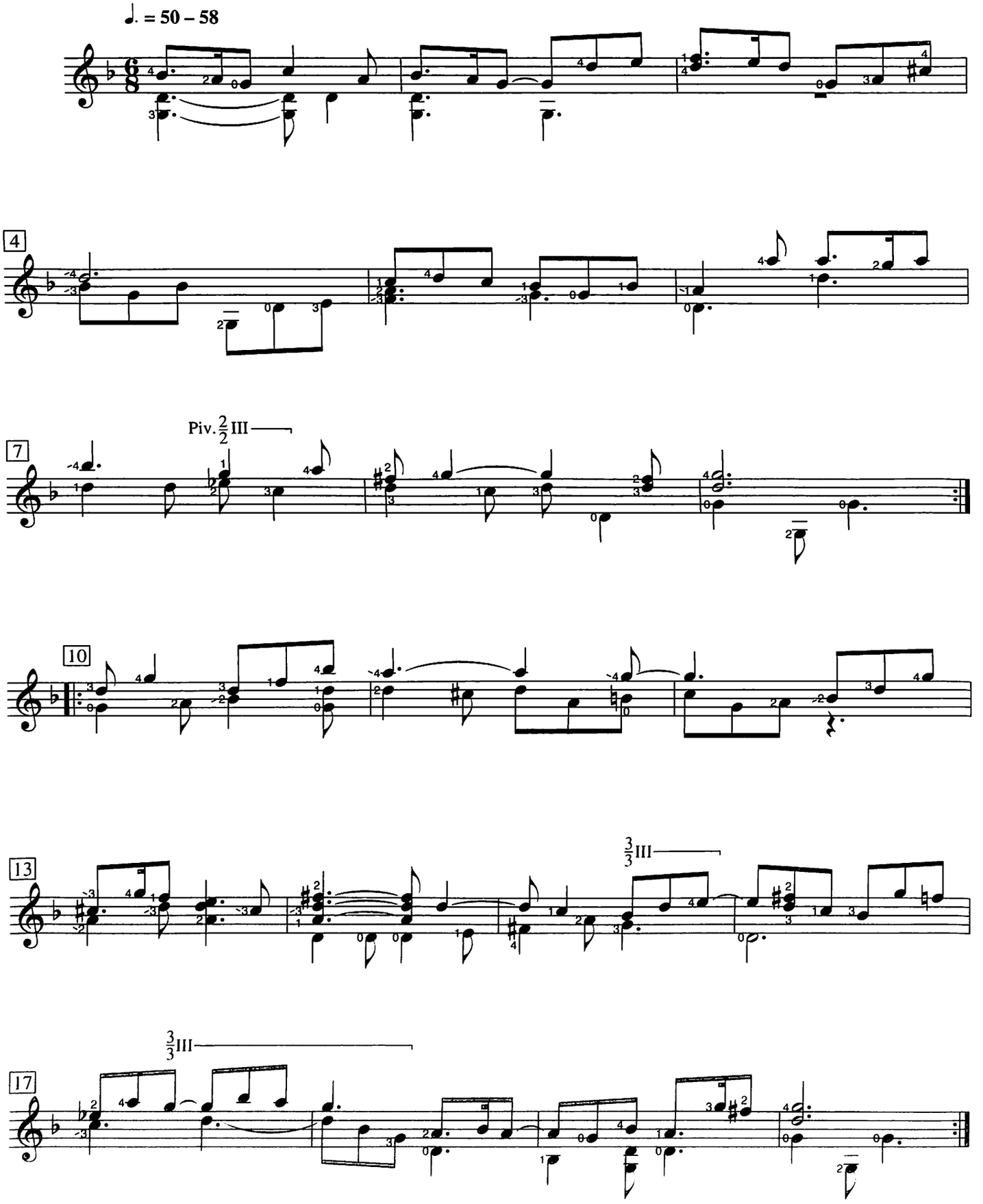
Coranto No. 4

Alfonso Ferrabosco
(*ca* 1575–1628)
transc. Robert Callaghan



Source: *Lessons for 1, 2, and 3 Viols*
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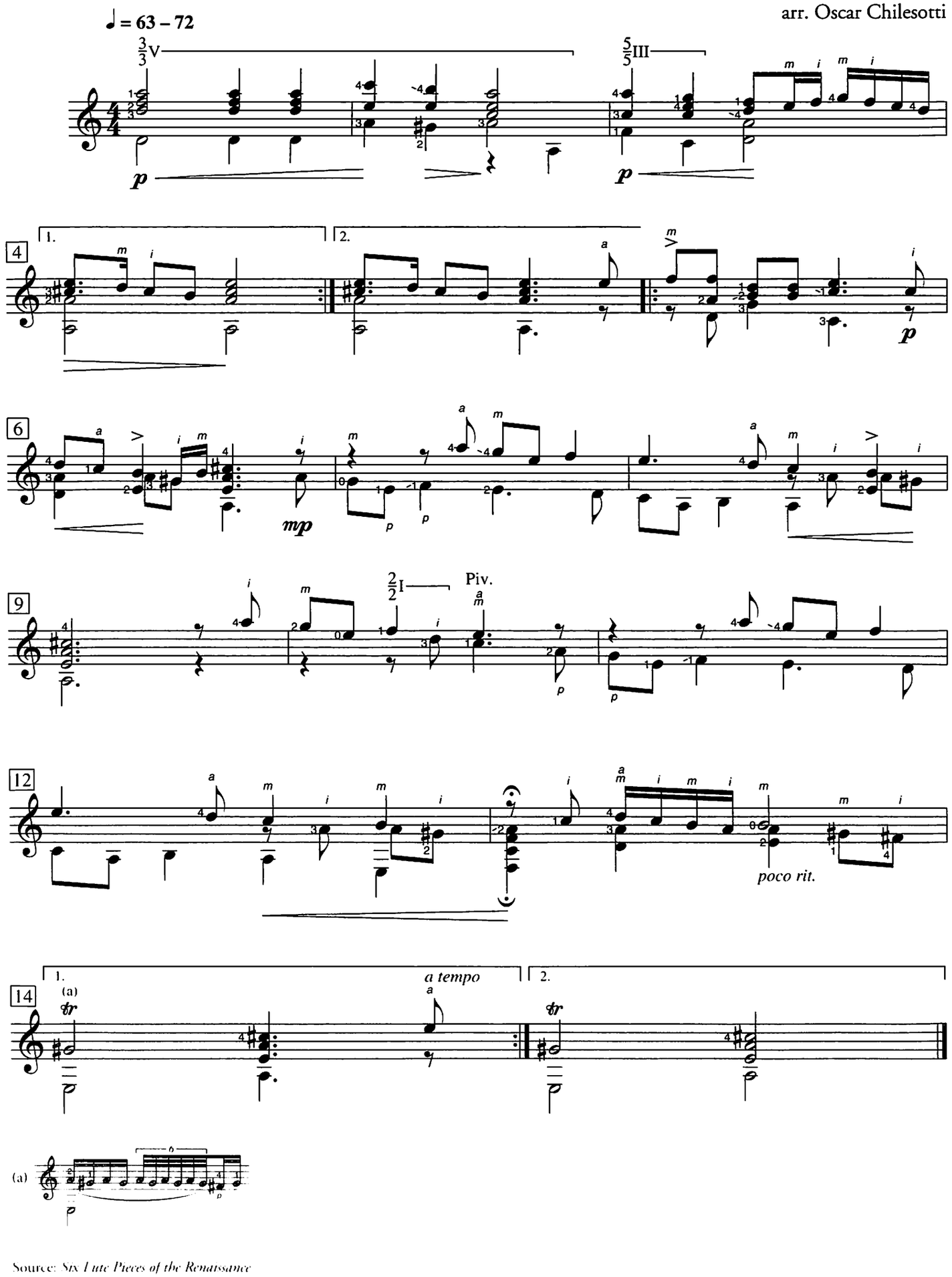
Se io m'accorgo

If I am Troubled

Anonymous
arr. Oscar Chilesotti



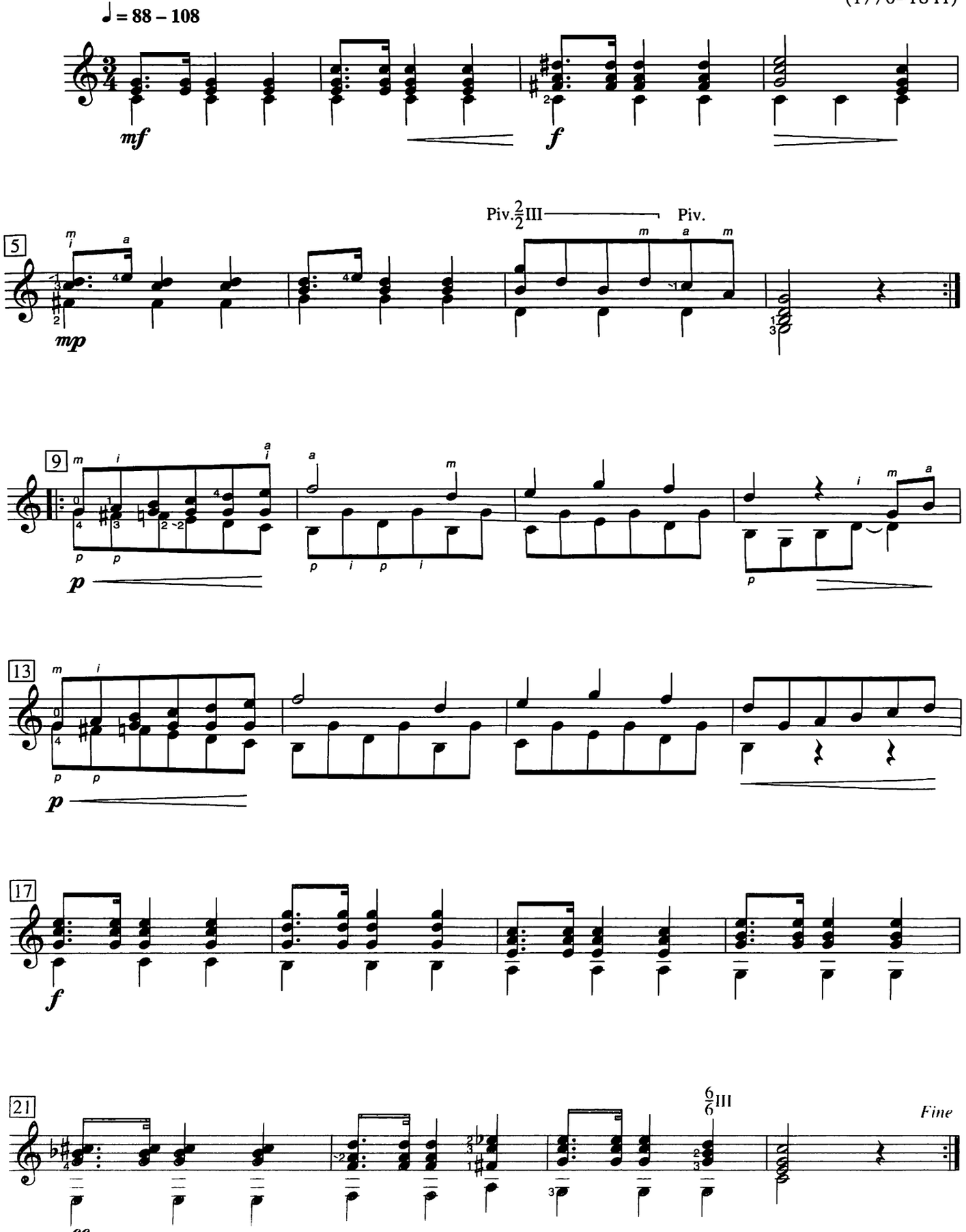
Source: *Six Lute Pieces of the Renaissance*

Waltz

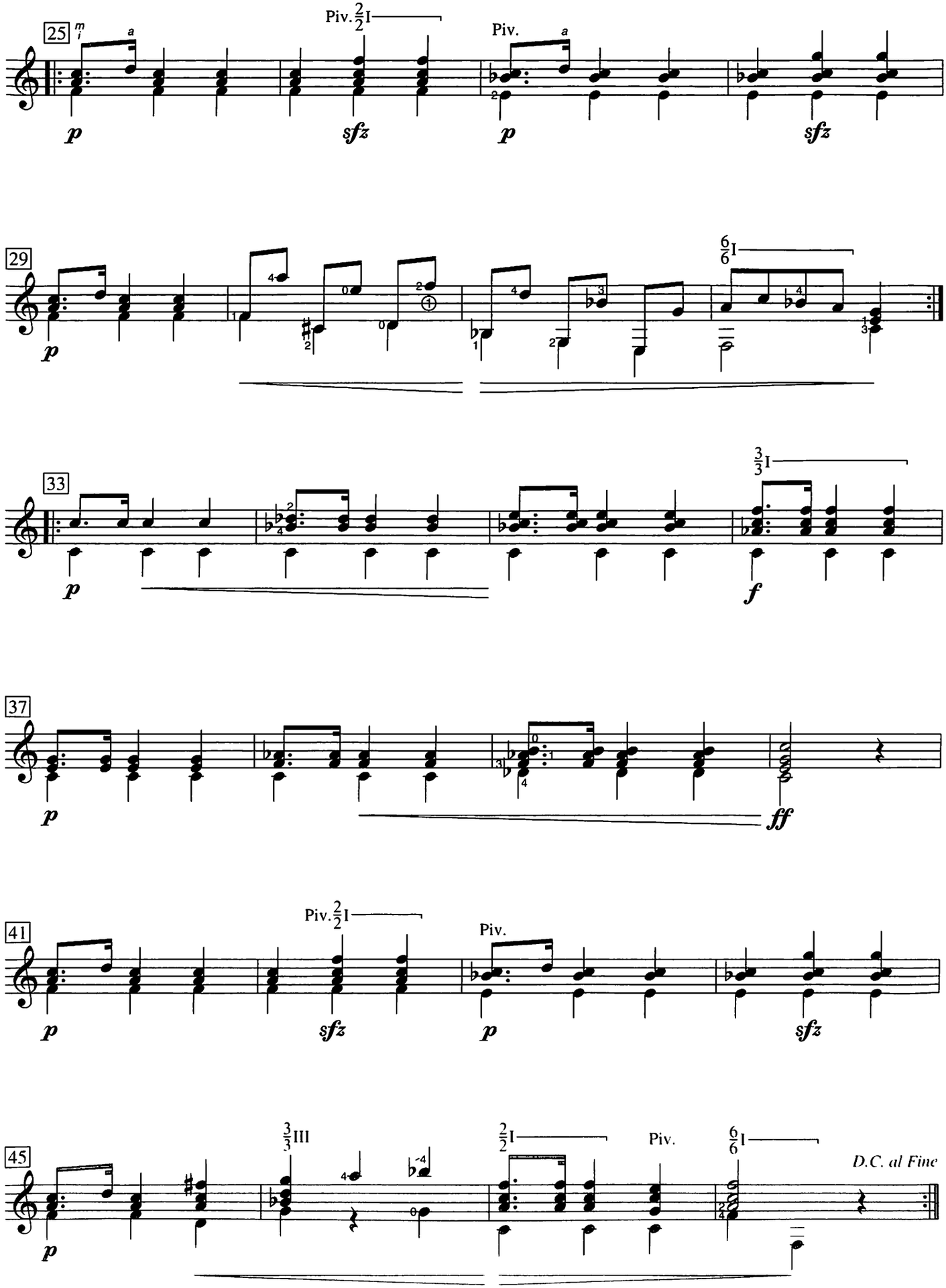
op. 241, no. 44

Ferdinando Carulli
(1770–1841)

♩ = 88 – 108



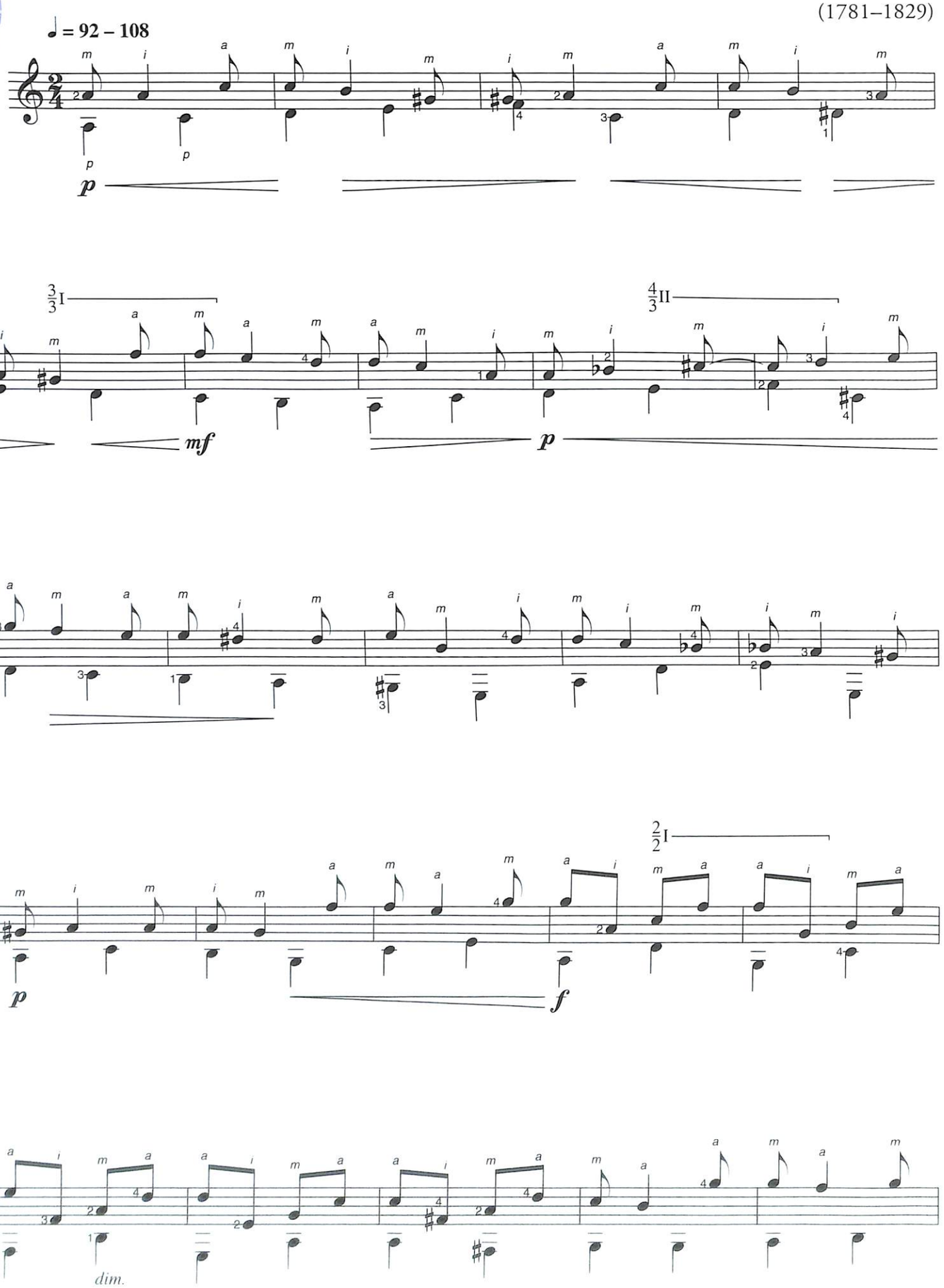
Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241


25
Piv. 2/2 I
Piv.
29
6/6 I
33
3/3 I
37
41
Piv. 2/2 I
Piv.
45
3/3 III
2/2 I
Piv.
6/6 I
D.C. al Fine

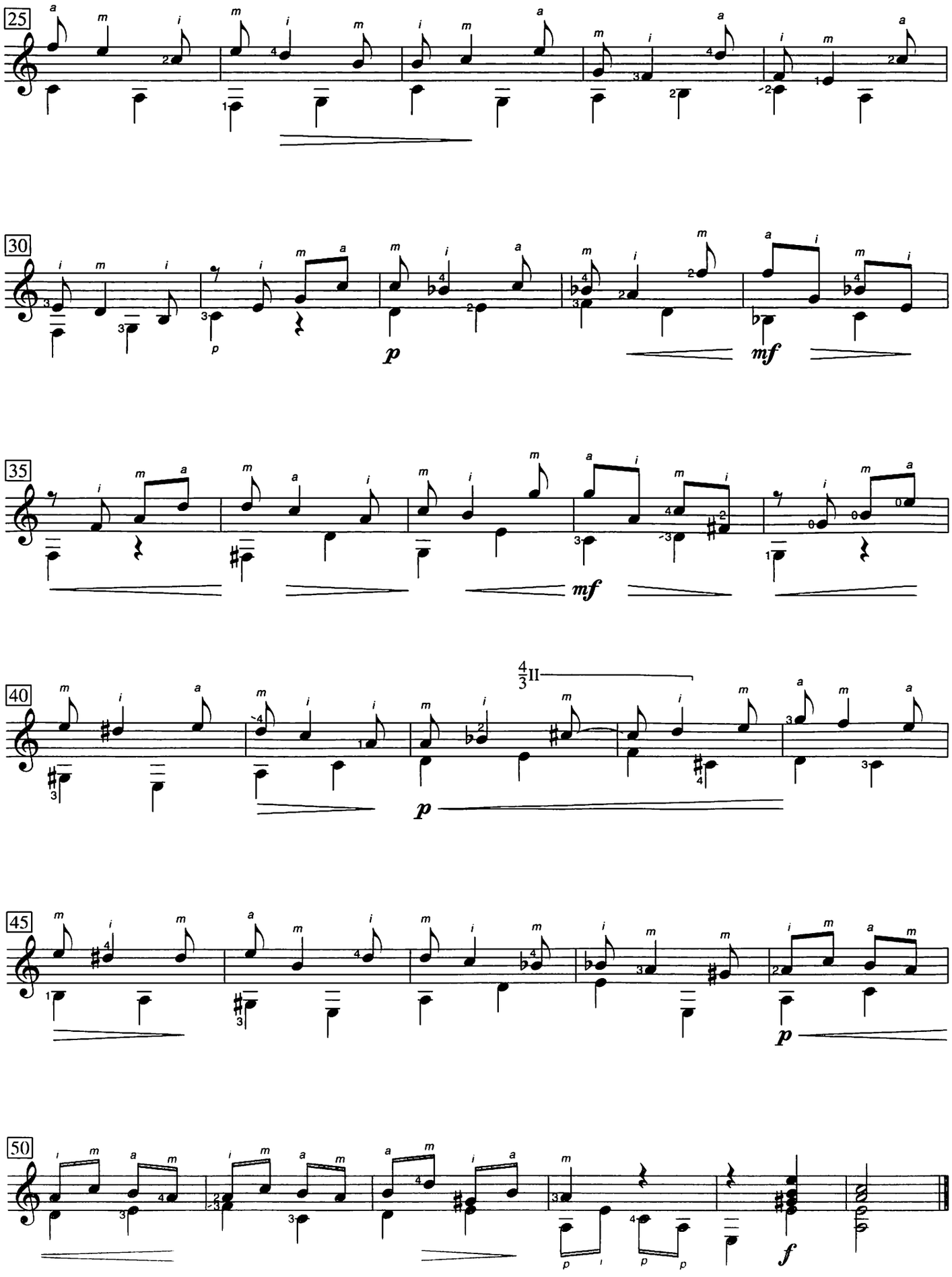
Agitato

op. 51, no. 3

Mauro Giuliani
(1781–1829)



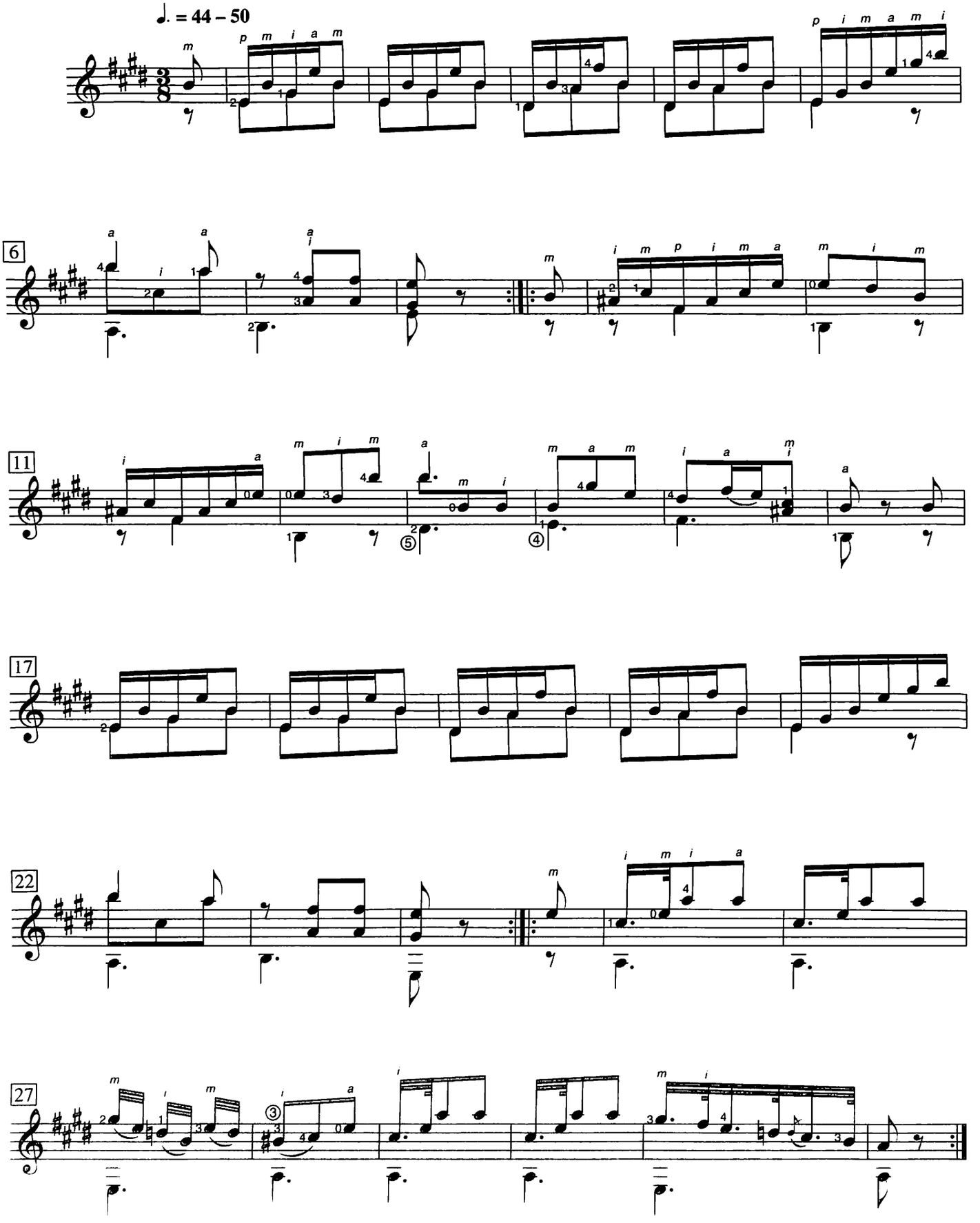
source: *Dix huit leçons progressives*, op. 51

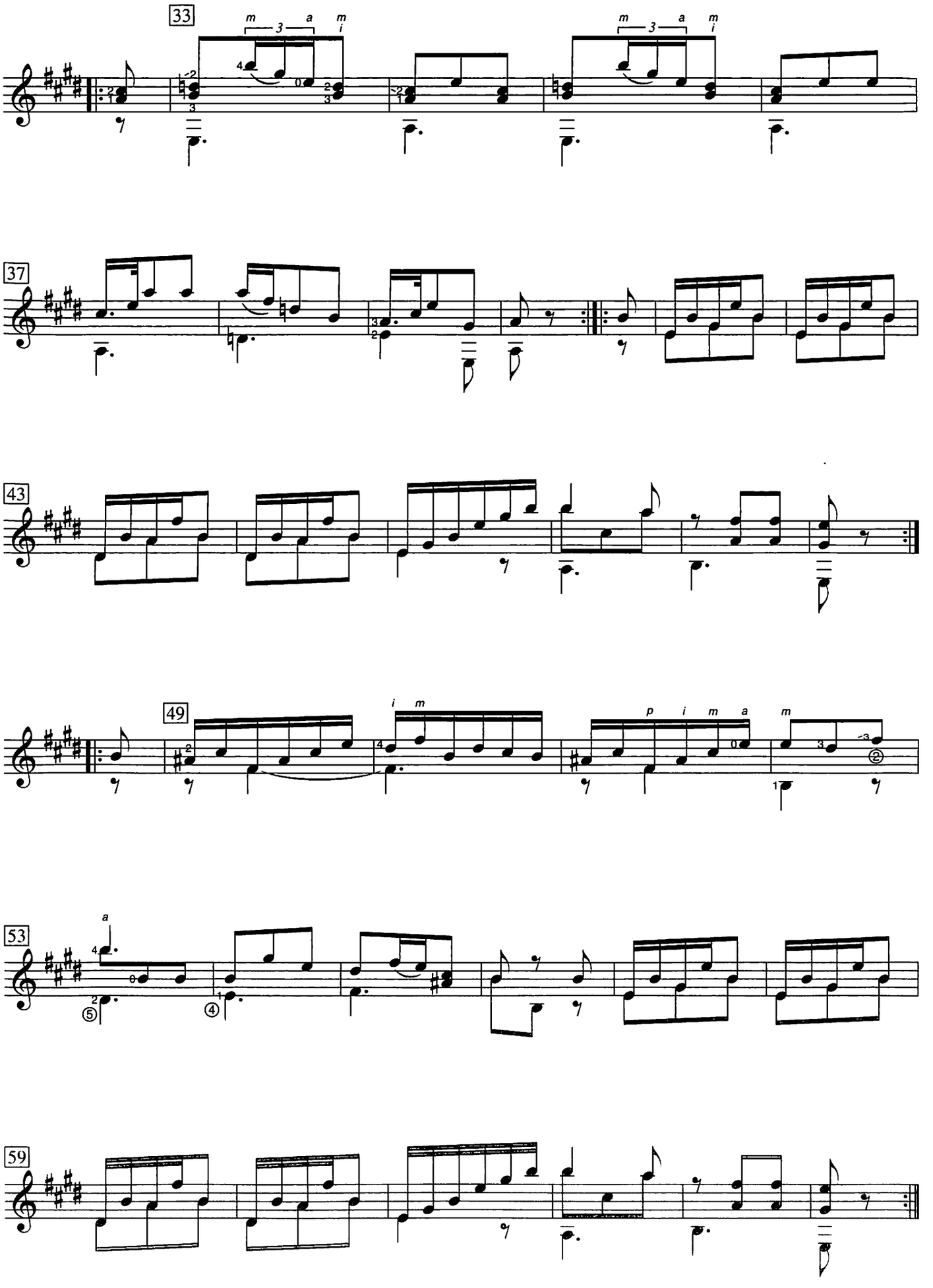

25
30
35
40
45
50
p
mf
mf
p
p
f

Allegretto

op. 35, no. 8

Fernando Sor
(1778–1839)

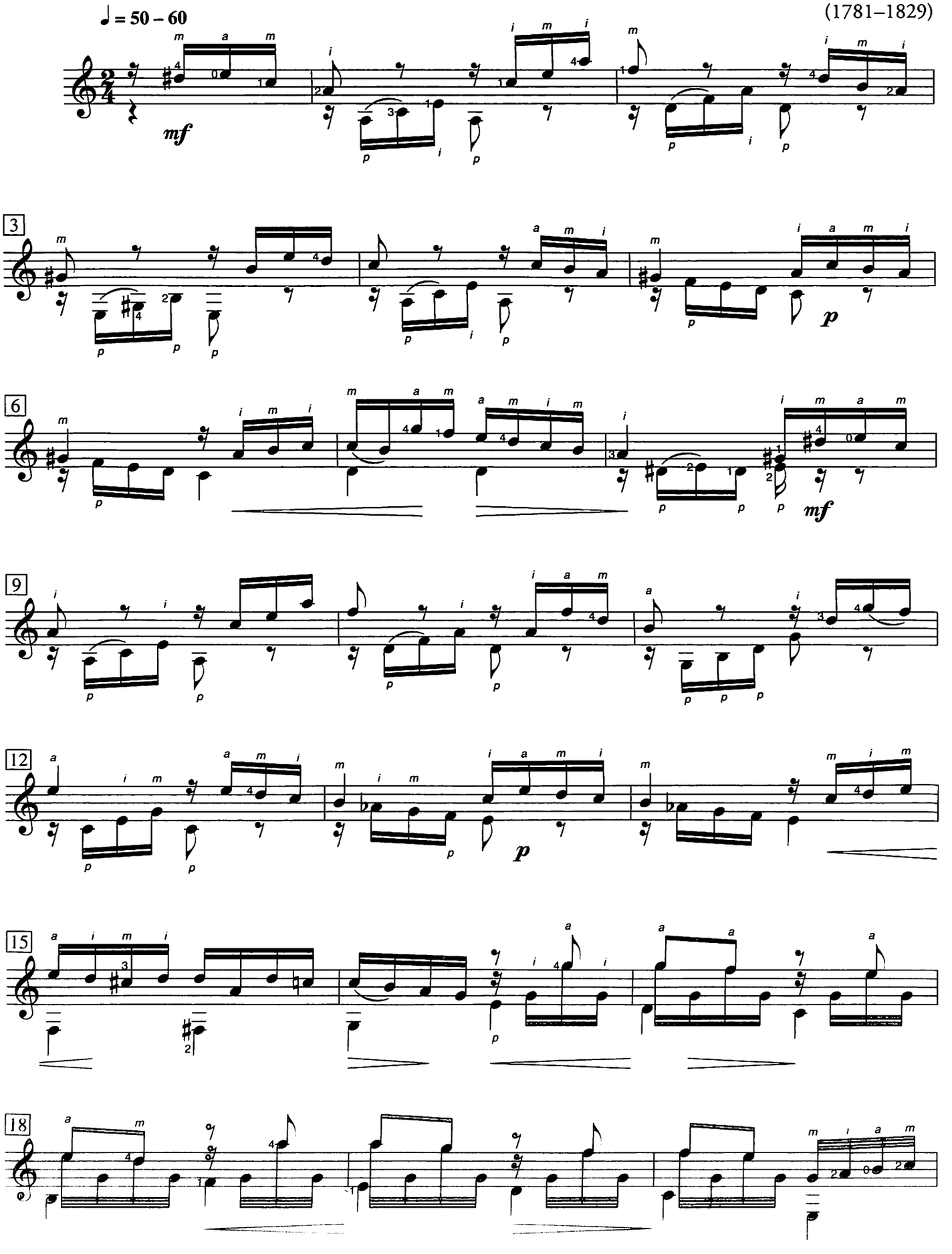


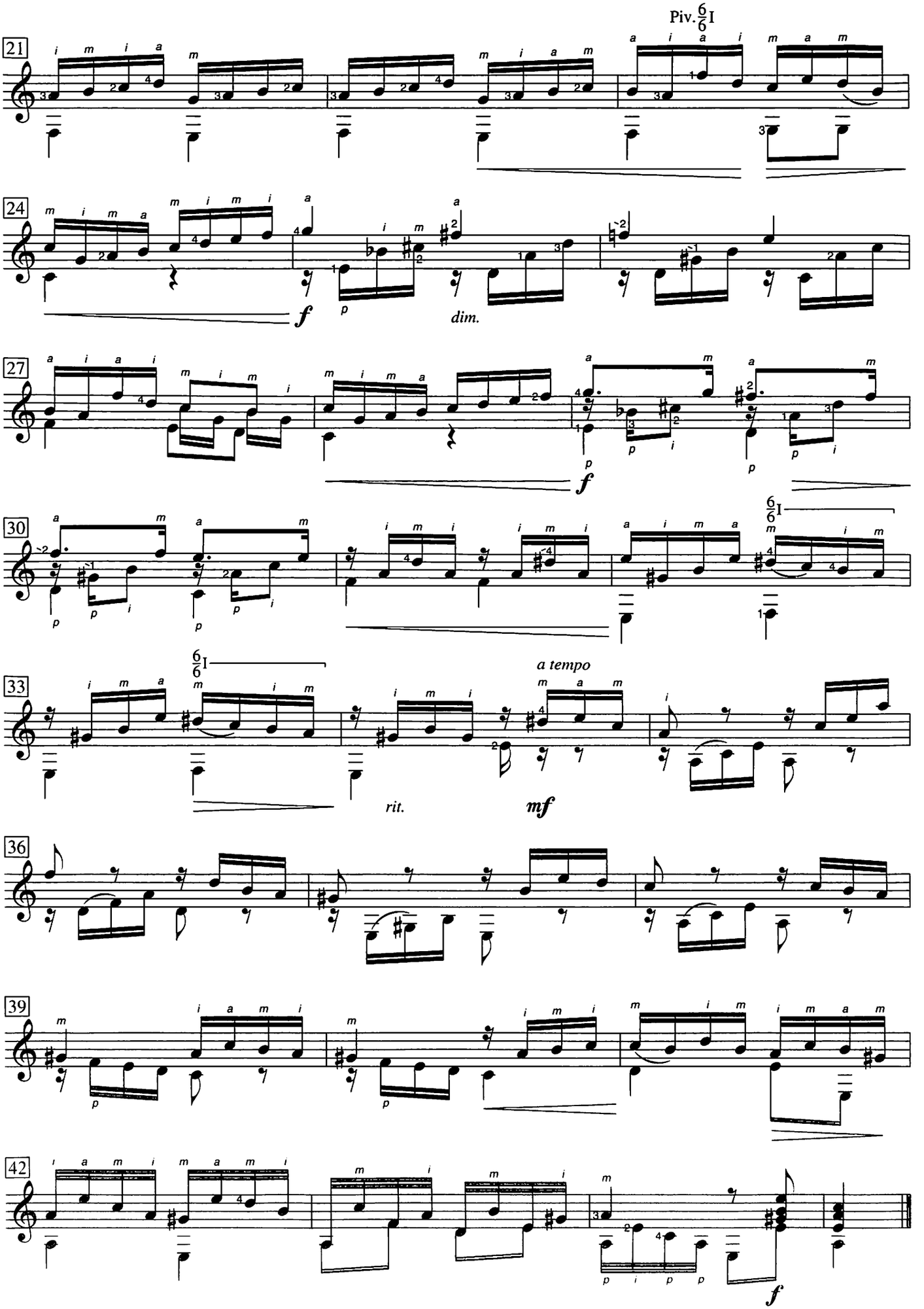

33
37
43
49
53
59

Allegretto

op. 51, no. 15

Mauro Giuliani
(1781–1829)

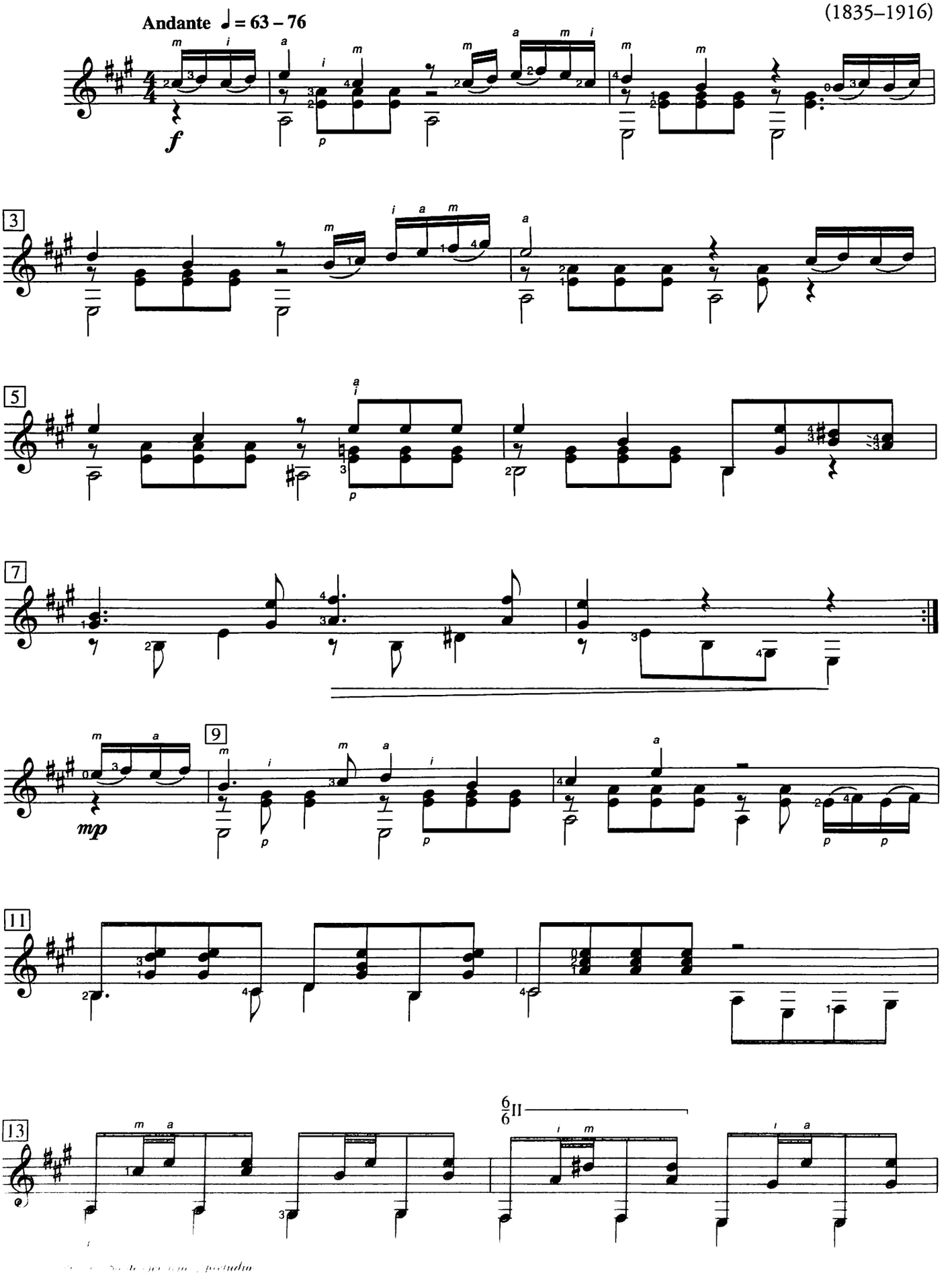


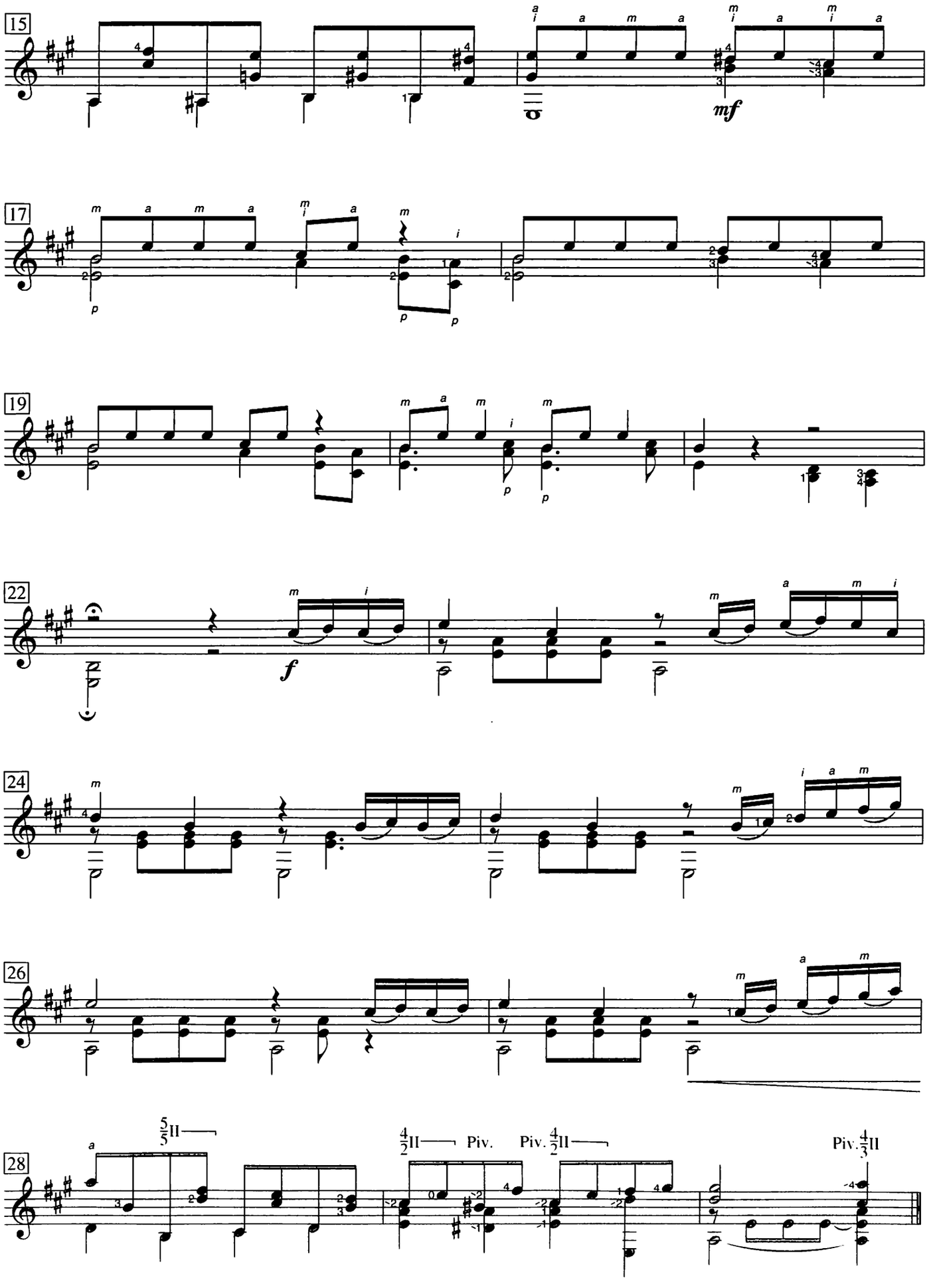

Piv. 6/6 I
21
24
f
p
dim.
27
f
30
6/6 I
33
6/6 I
a tempo
rit.
mf
36
39
42
f

El Amable

The Amiable Fellow

José Ferrer
(1835–1916)



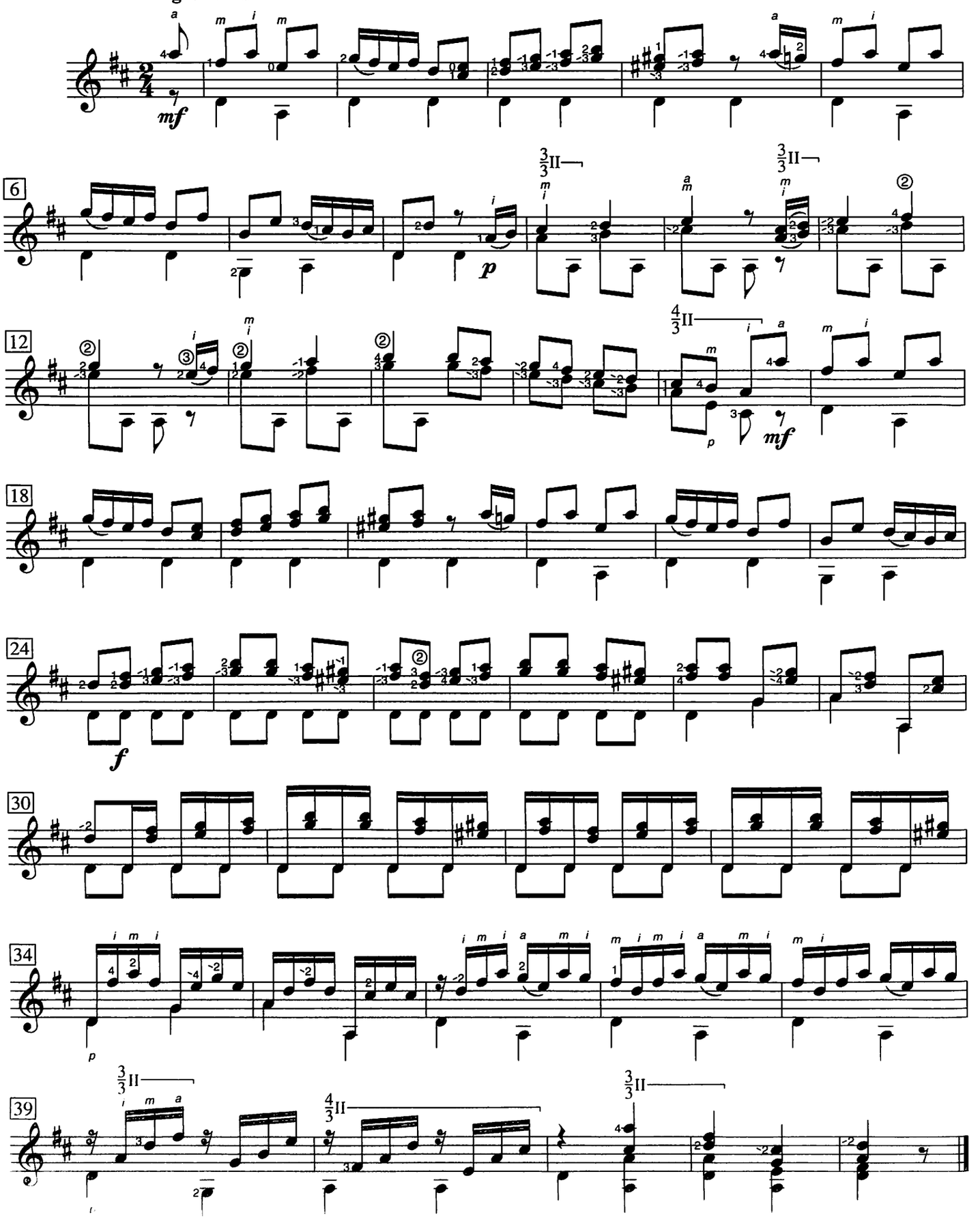

15
17
19
22
24
26
28
mf
f
Piv.
Piv.
Piv.

Divertimento

op. 40, no. 6

Mauro Giuliani
(1781–1829)

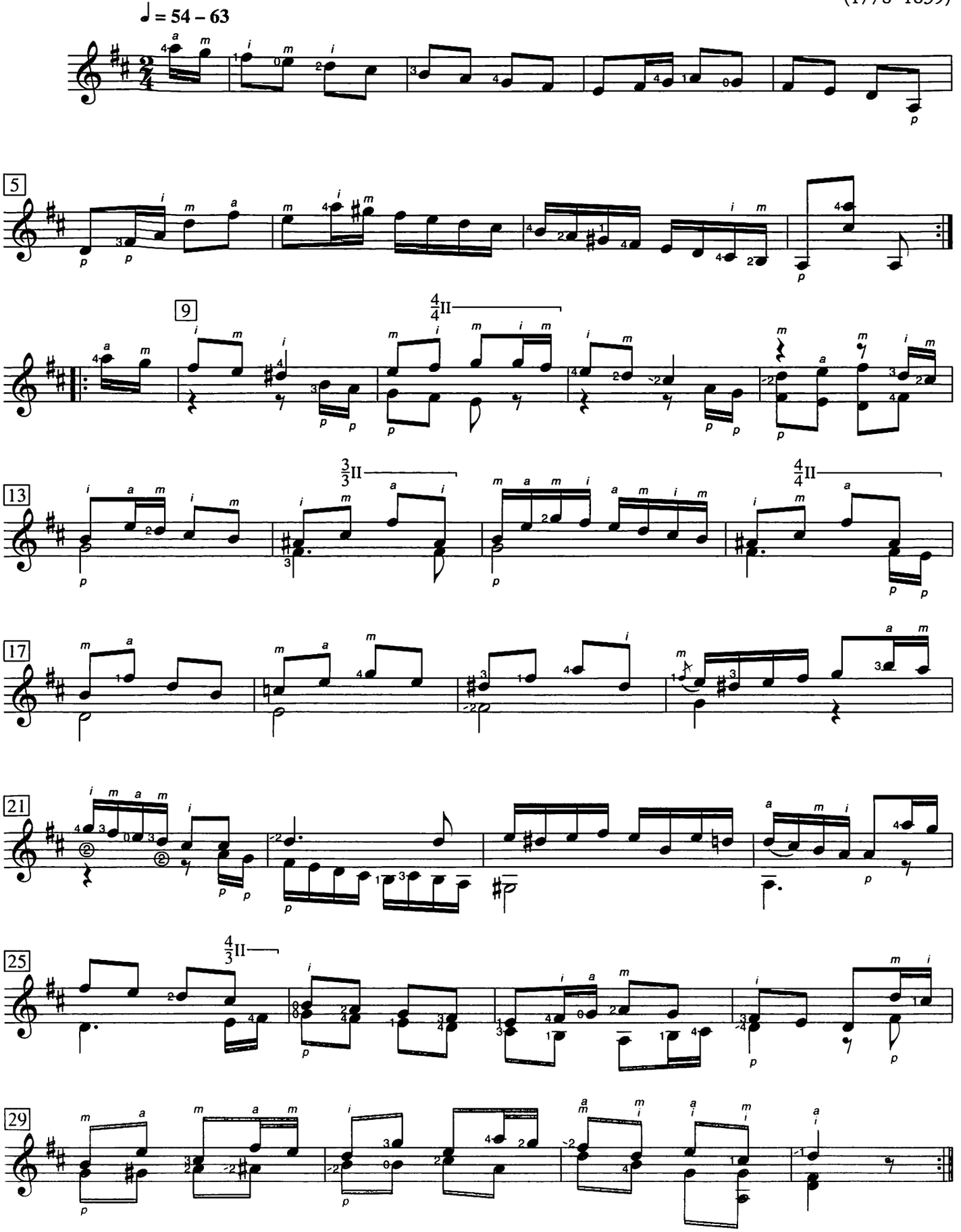
Allegro ♩ = 69 – 80



Andante

op. 44, no. 15

Fernando Sor
(1778–1839)

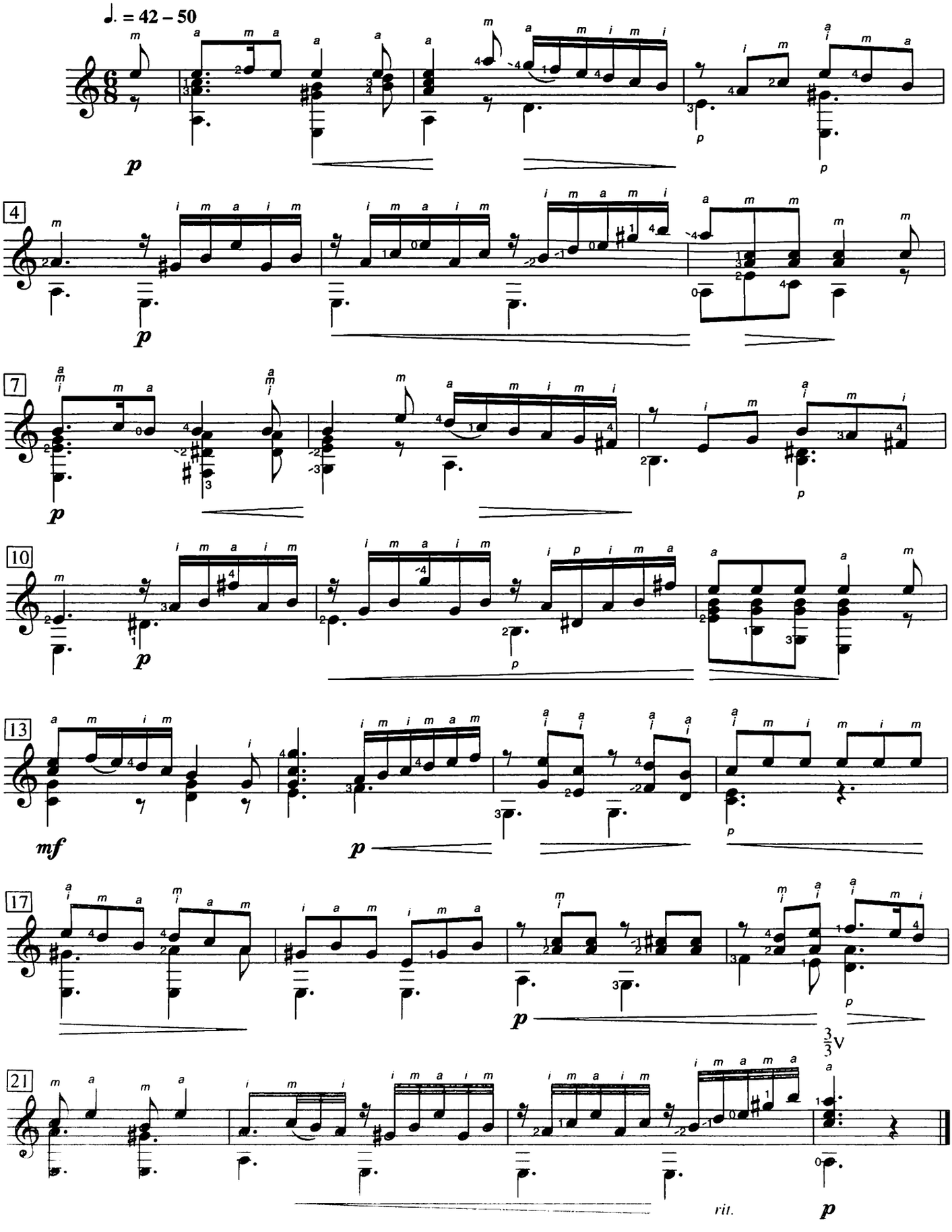


Source: *Vingt-quatre petites pièces progressives*, op. 44

Grazioso

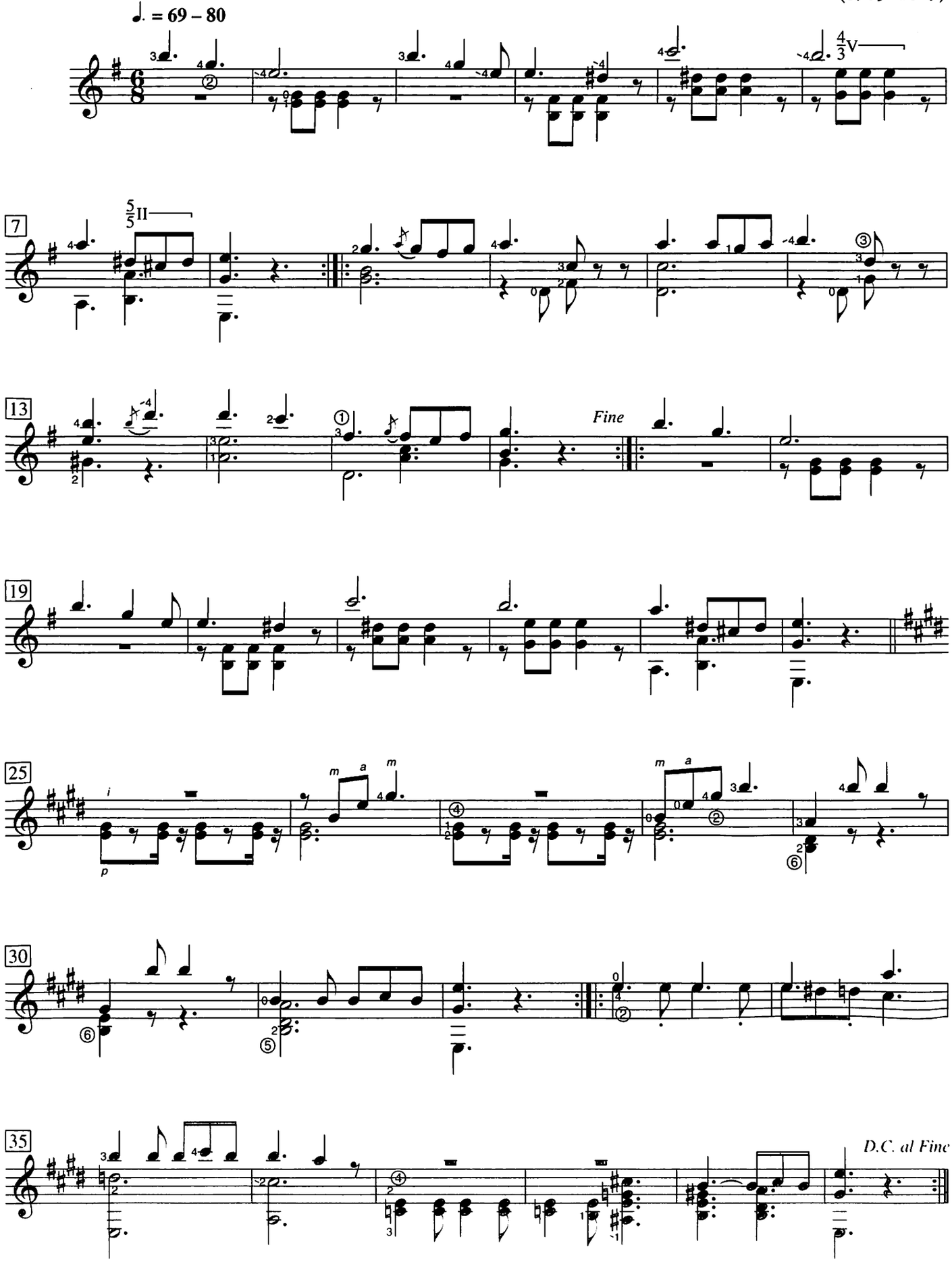
op. 50, no. 23

Mauro Giuliani
(1781–1829)



Contradanza

Dionisio Aguado
(1785–1849)



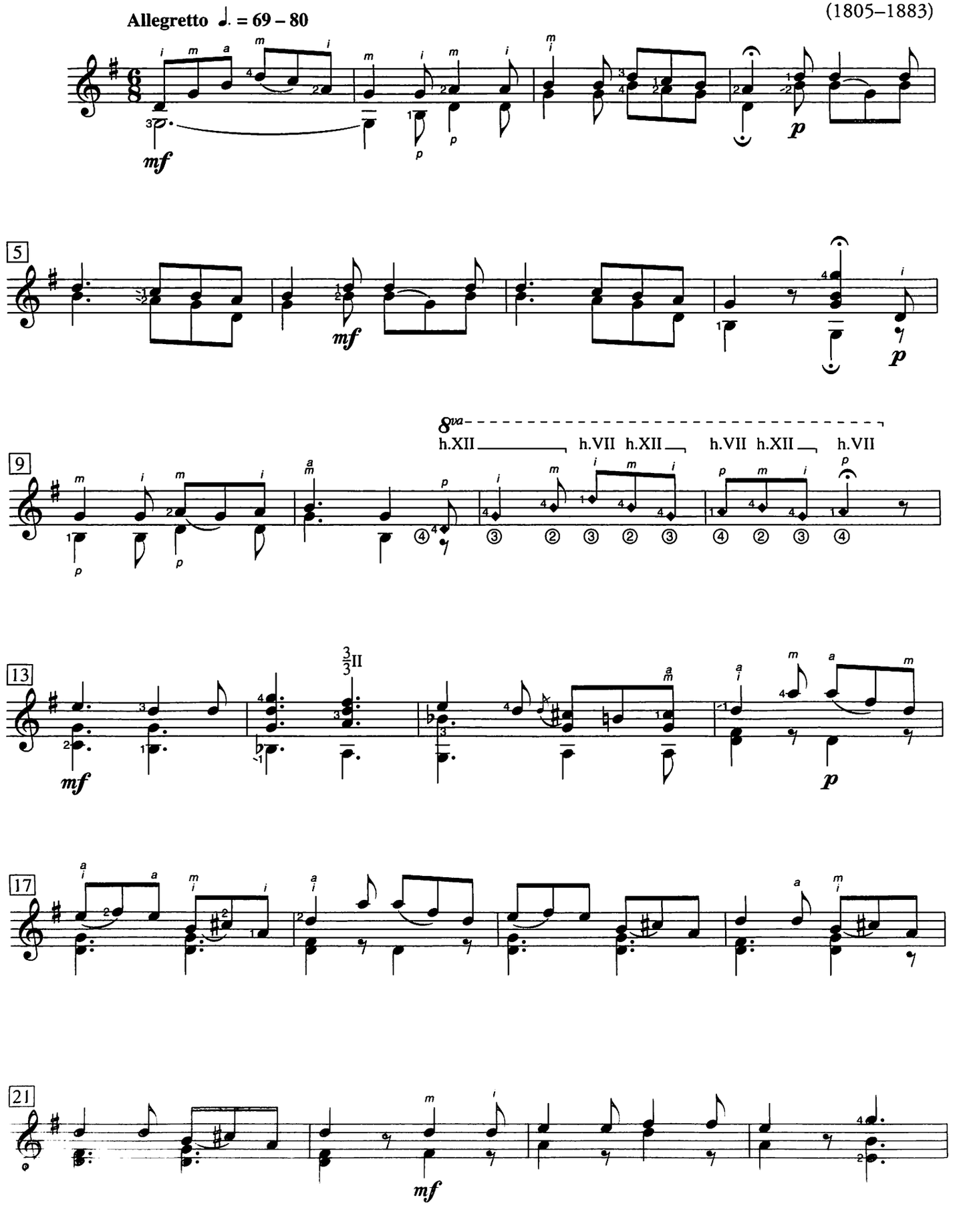
Source: *Contradanzas y valses dedicados a los principiantes*, op. 8

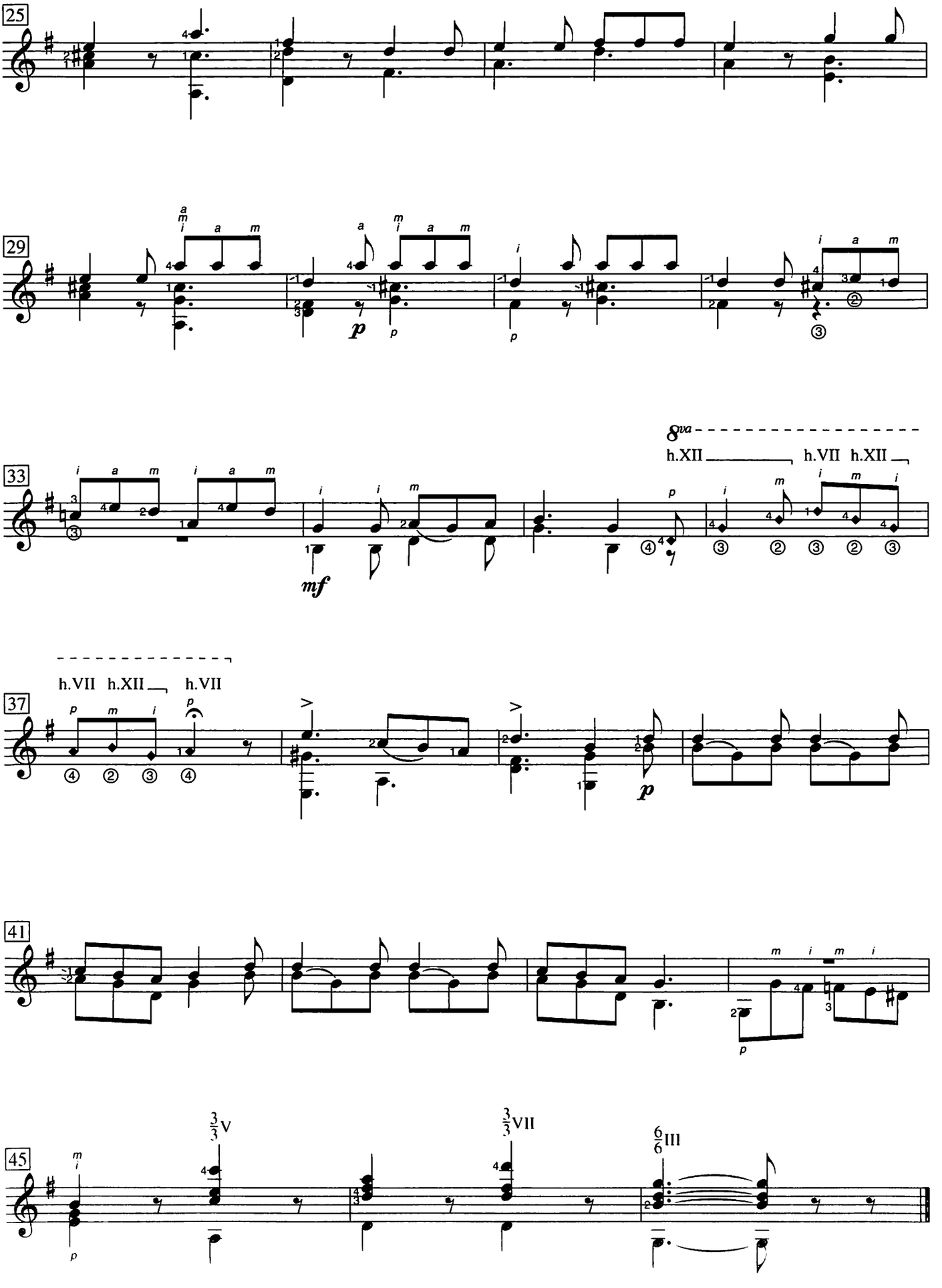
La chasse

The Hunt

op. 51, no. 9

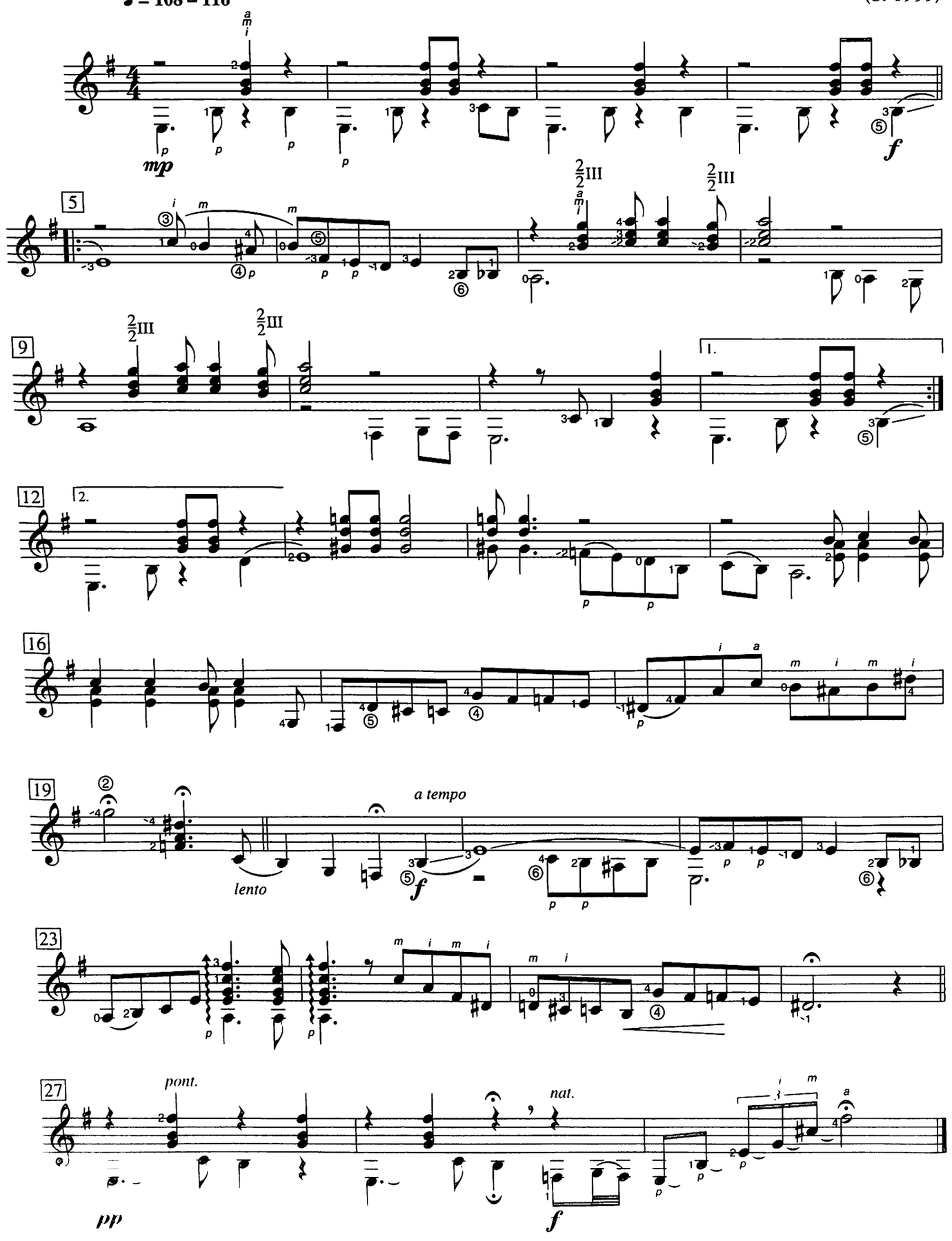
Napoléon Coste
(1805–1883)




25
29
33
8va
h.XII
h.VII h.XII
37
h.VII h.XII
h.VII
41
45
3/3 V
3/3 VII
6/6 III

Tango

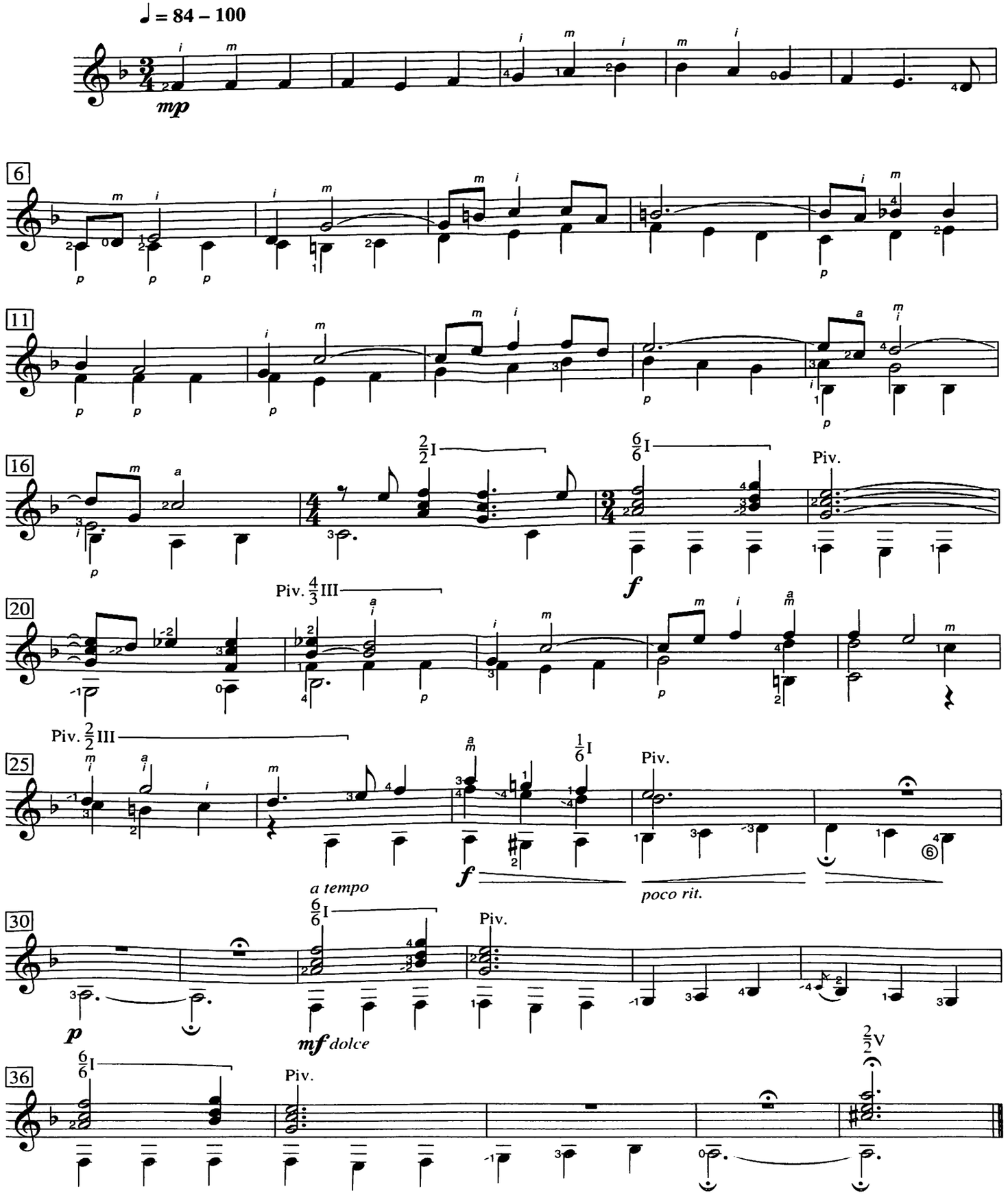
Michael Coghlan
(b. 1955)



reproduction of the composer

Choral Fughetta

Robert Benedict
(b. 1947)



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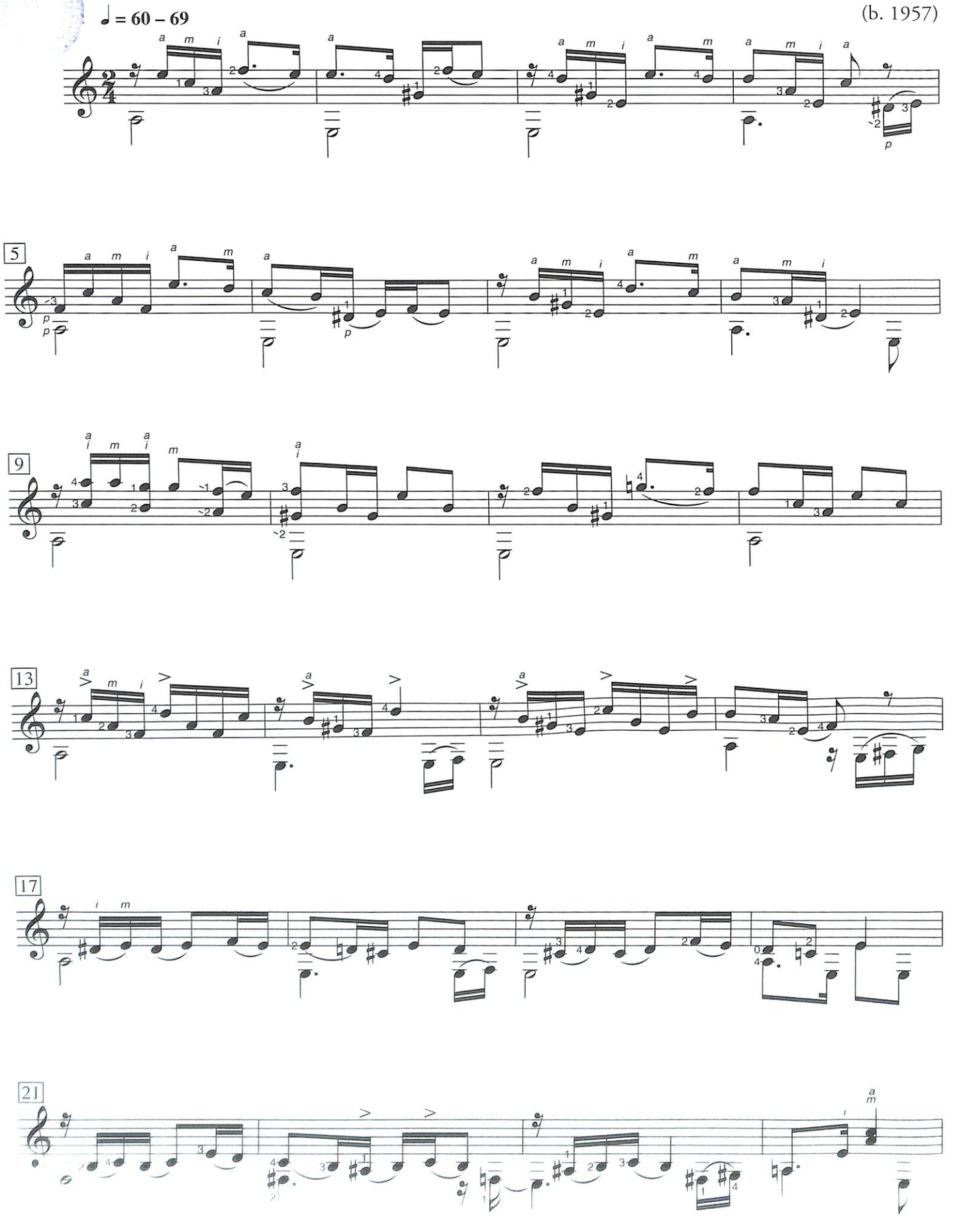
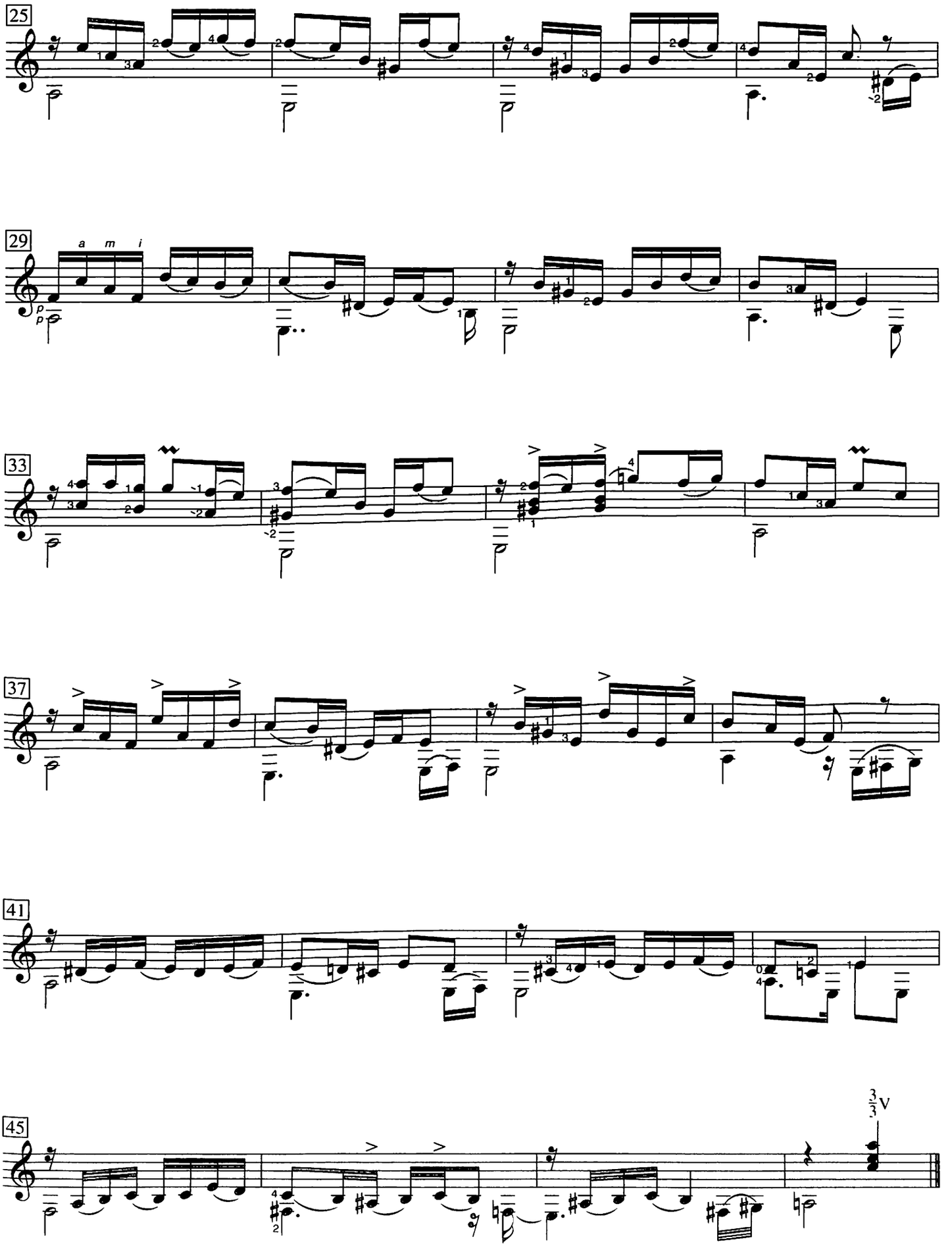
La ligamos

Milonga

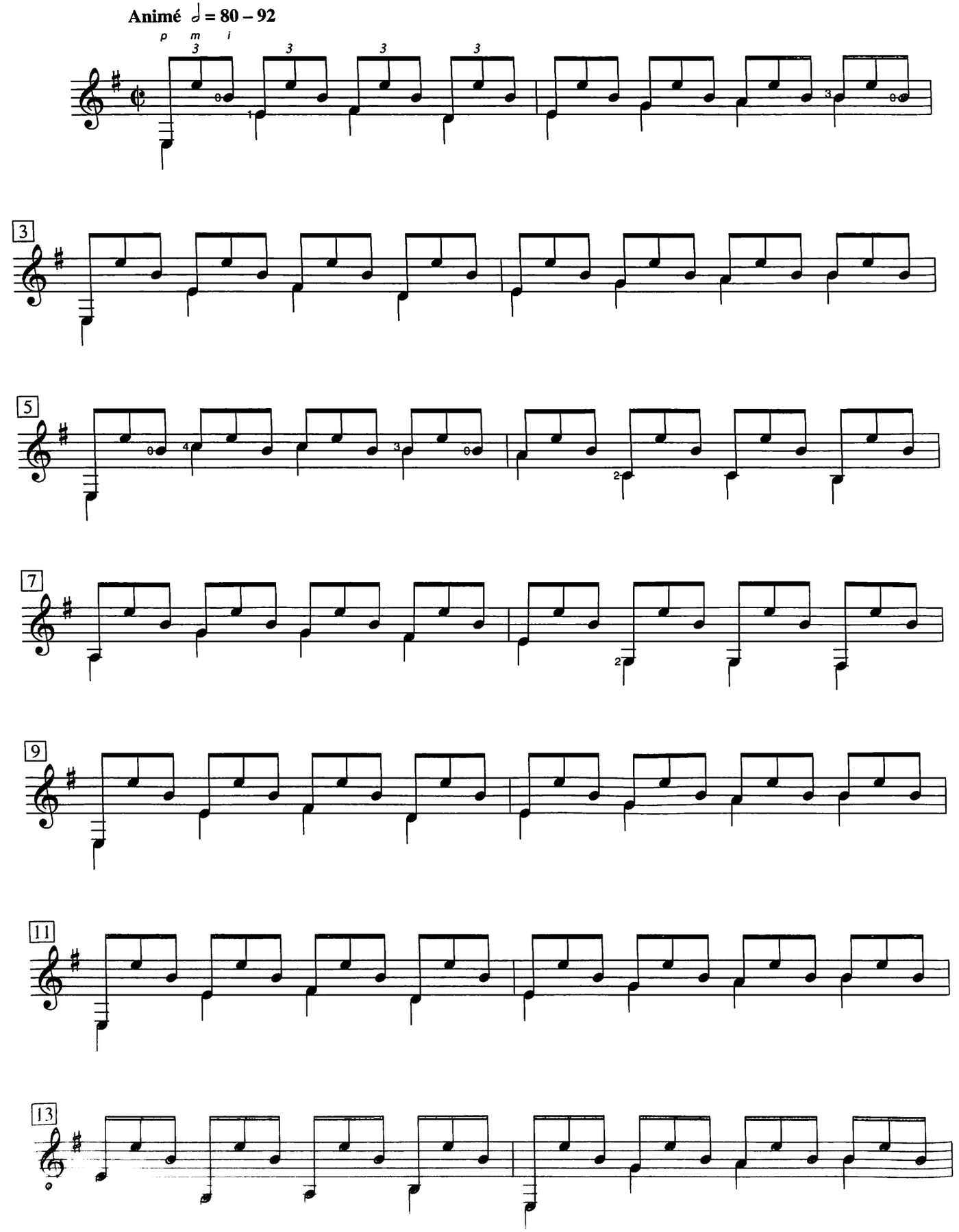
Claudio Camisassa
(b. 1957)



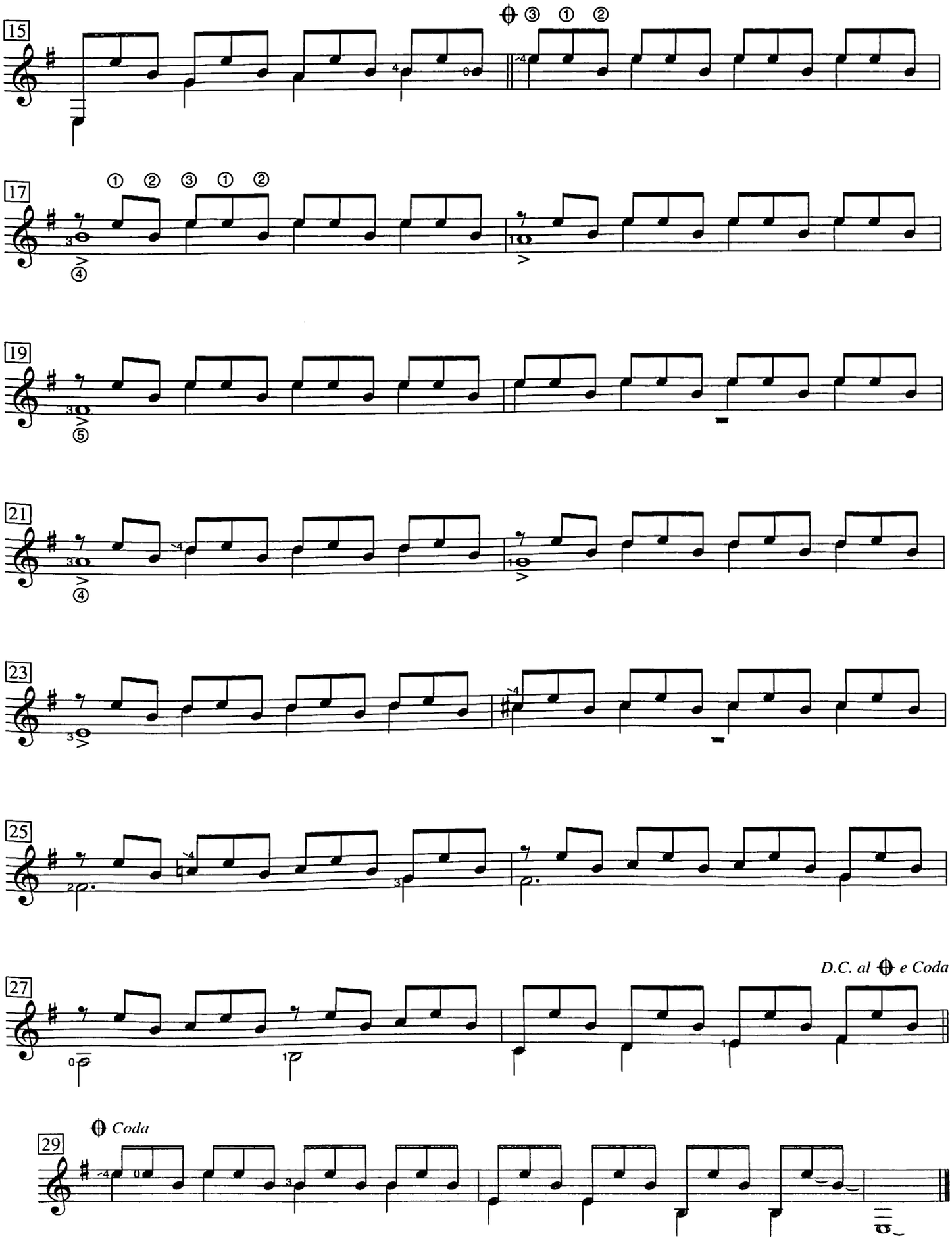

25
29
a m i
33
37
41
45

Prélude No. 3

Claude Gagnon

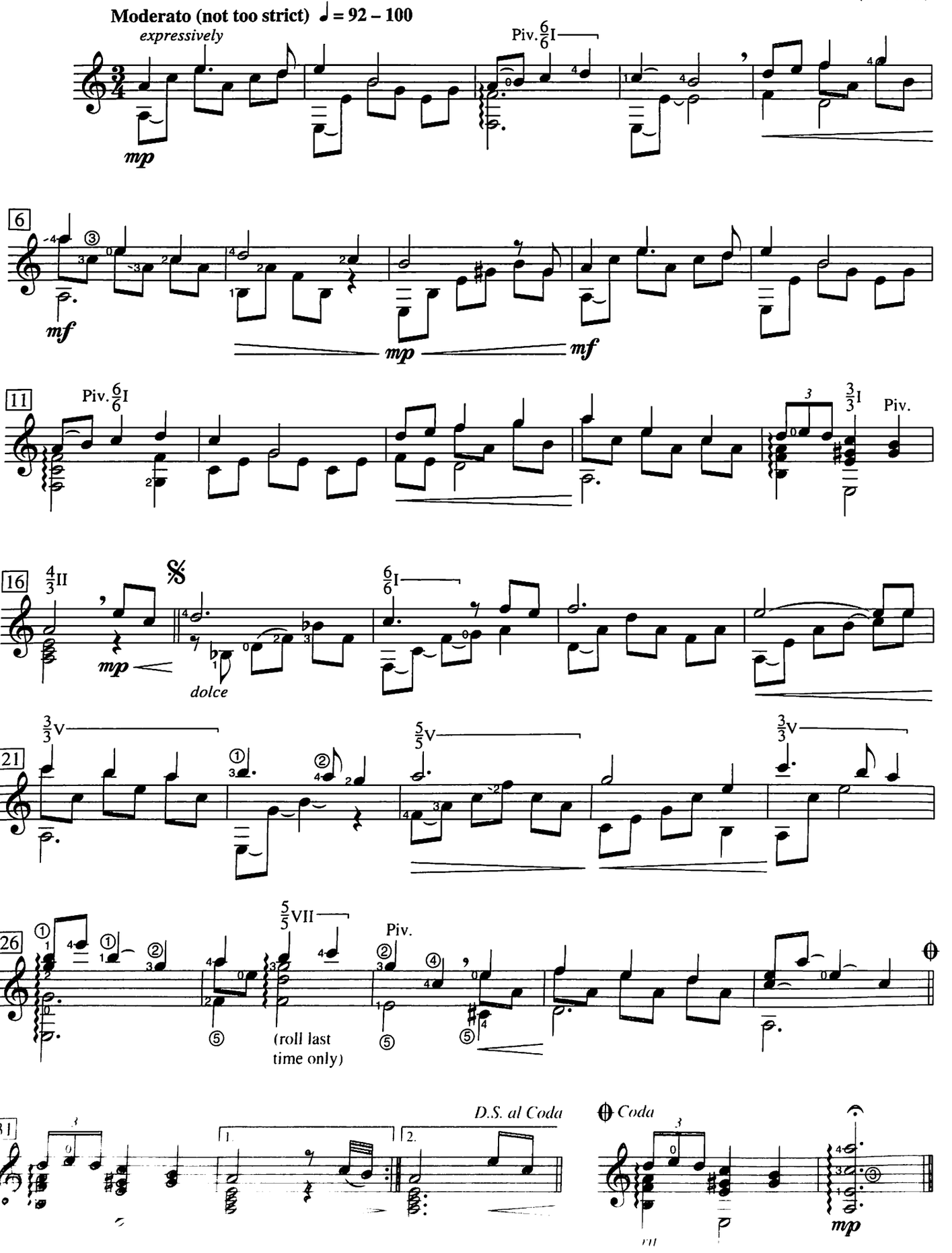


[illegible] permission


15
17
19
21
23
25
27
29
D.C. al e Coda
Coda

In the Olive Grove

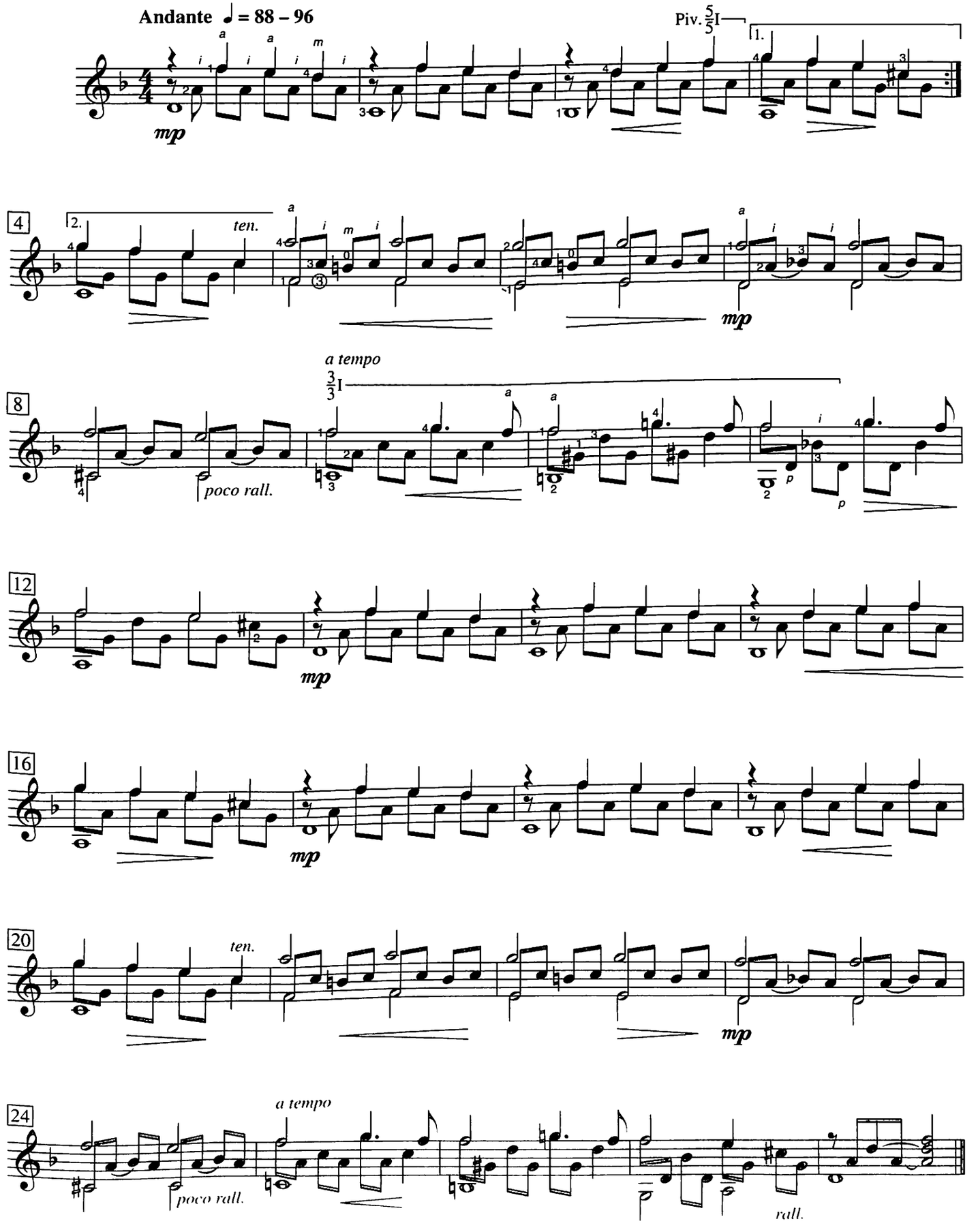
Brian Katz
(b. 1955)



Suite del Plata No. 1

I: Preludio

Maximo Diego Pujol
(b. 1957)



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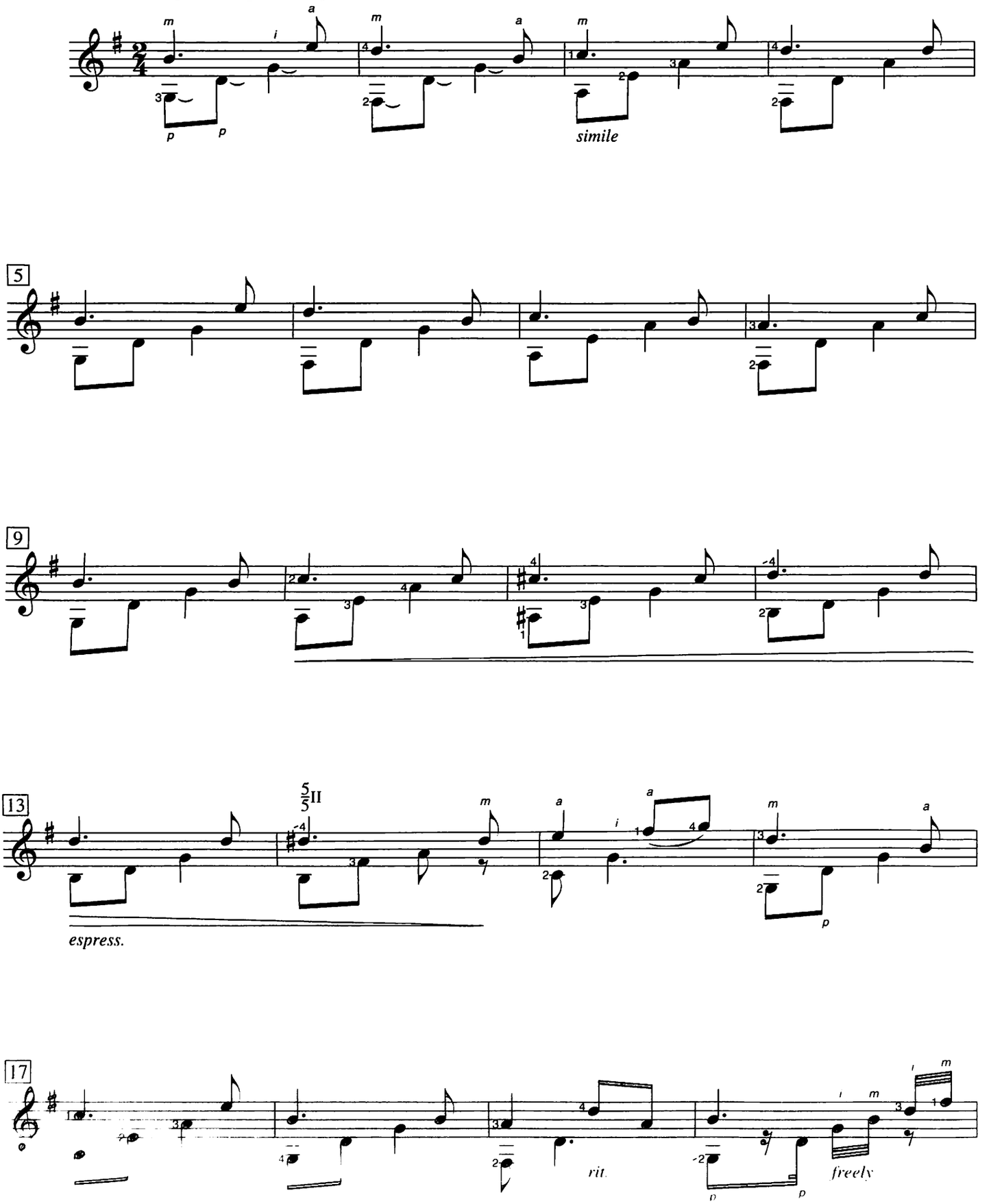
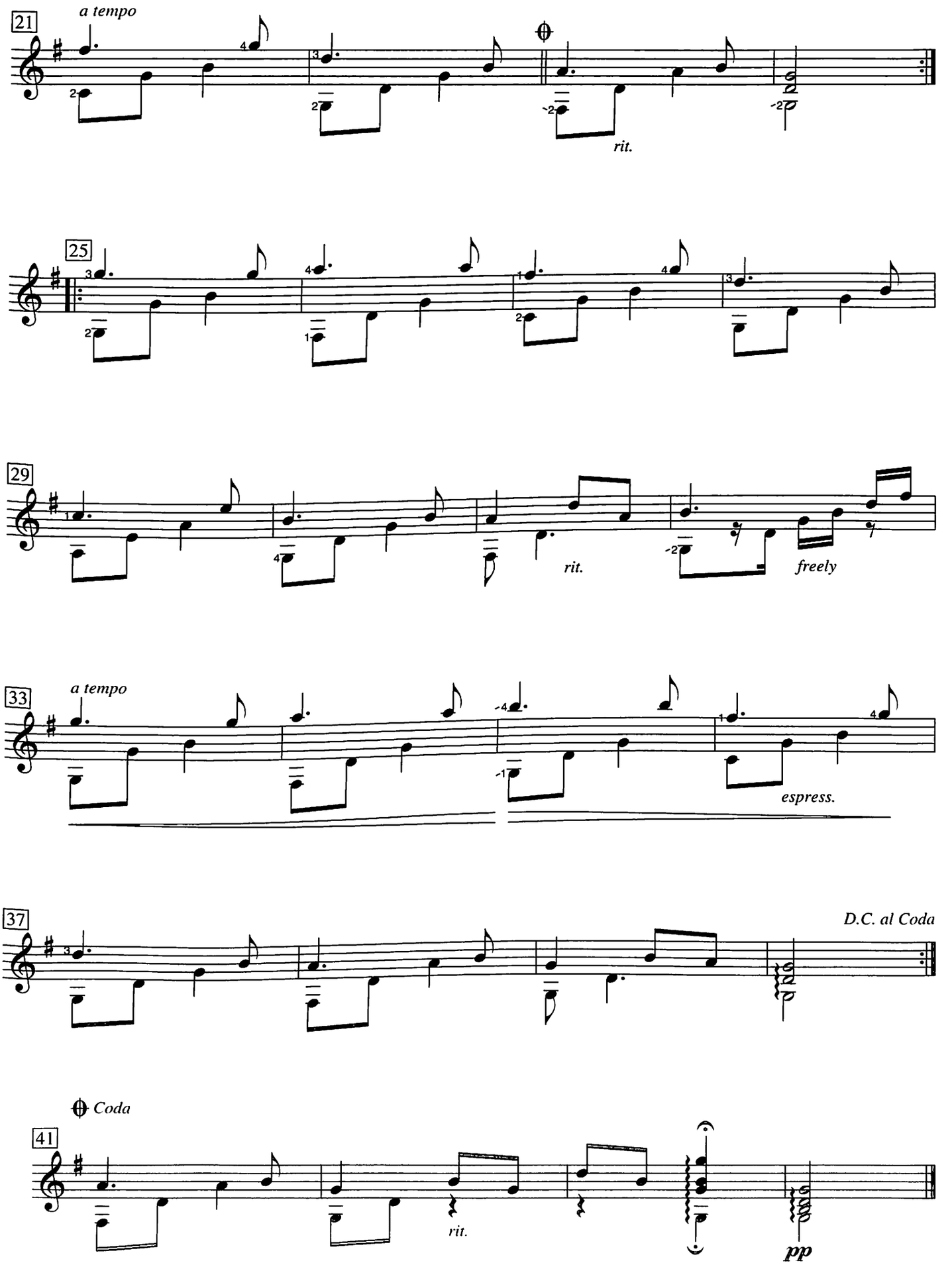
Rêves d'été

Summer Dreams

Michael Yukich
(b. 1955)

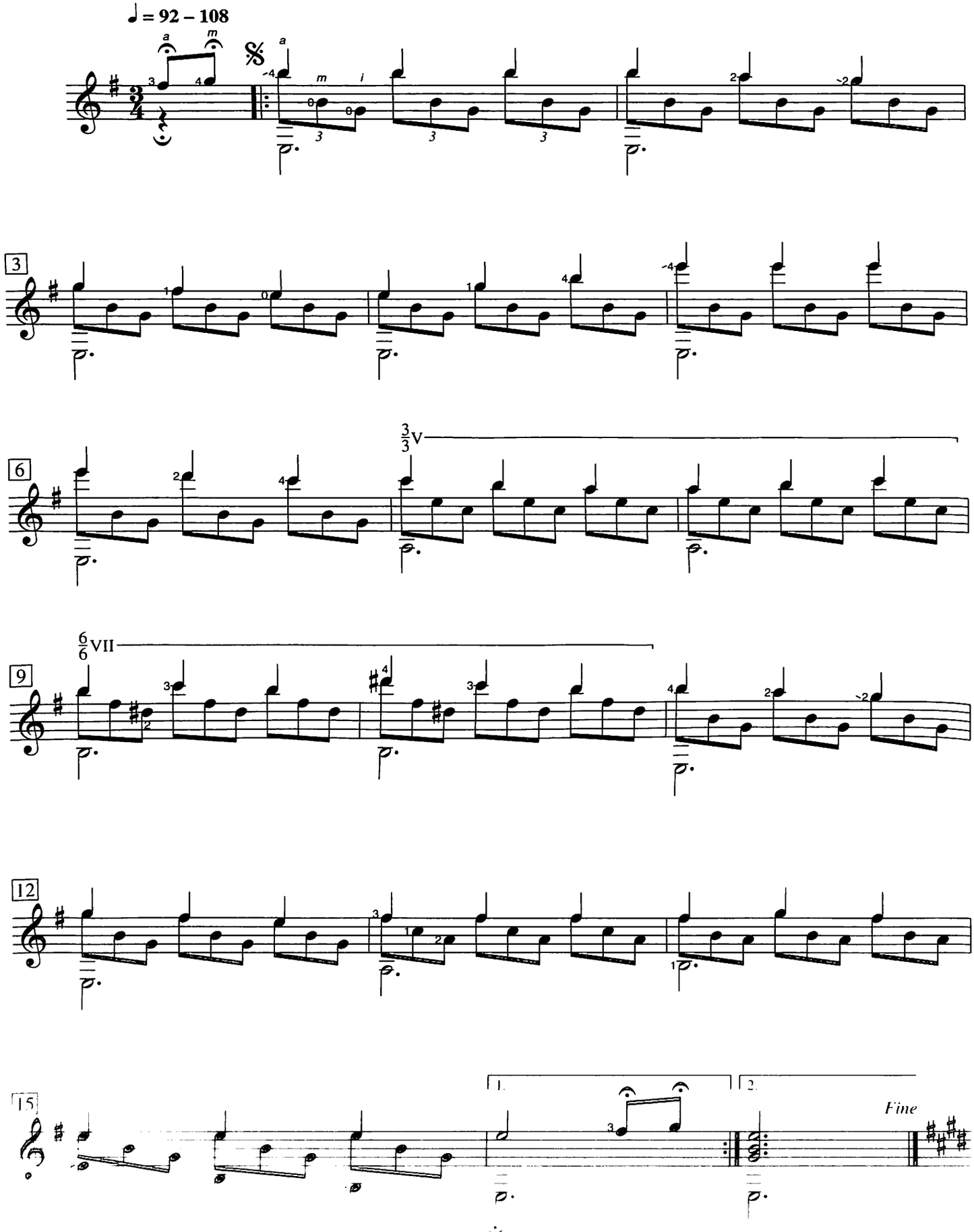
Freely and expressively ♩ = 63 – 69

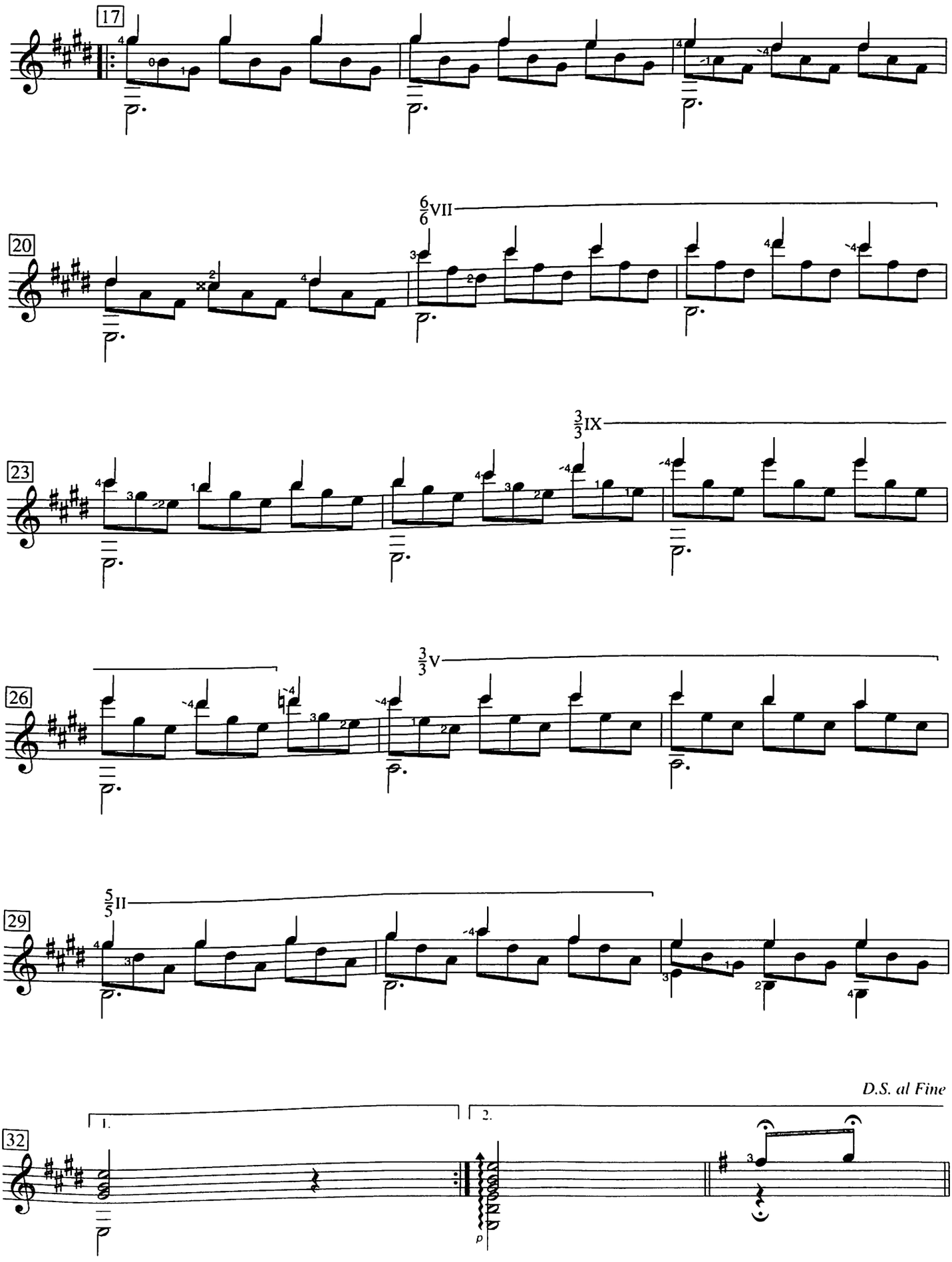



21
a tempo
rit.
25
29
rit.
freely
33
a tempo
espress.
37
D.C. al Coda
Coda
41
rit.
pp

Spanish Romance

Traditional
arr. Robert Hamilton



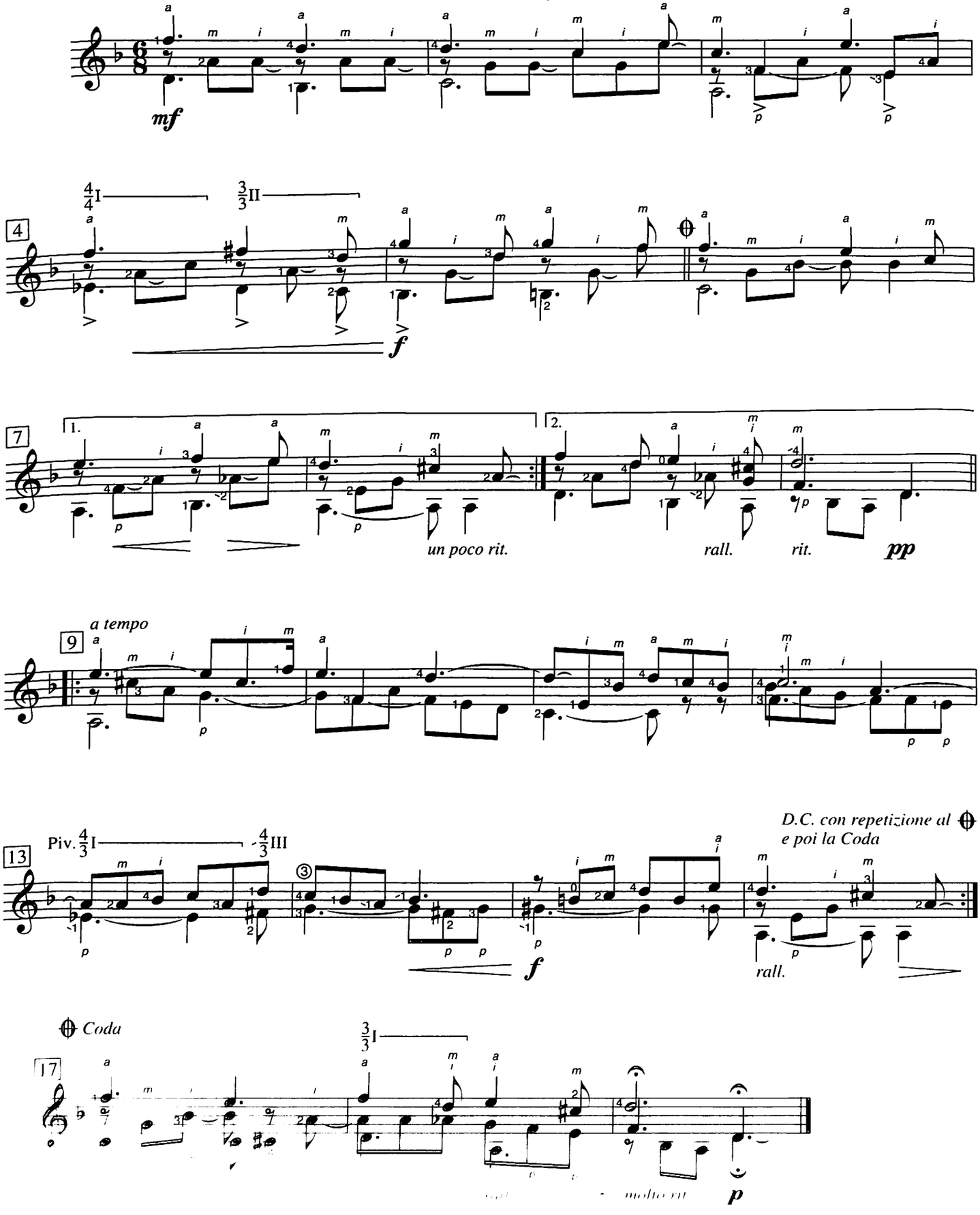

17
20
6/6 VII
23
3/3 IX
26
3/3 V
29
5/5 II
D.S. al Fine
32
1.
2.
p

Petite valse des cinq cordes

Little Five-string Waltz

Francis Kleynjans
(b. 1951)

Moderately, rhythmically, with a touch of nostalgia ♩. = 44 – 54

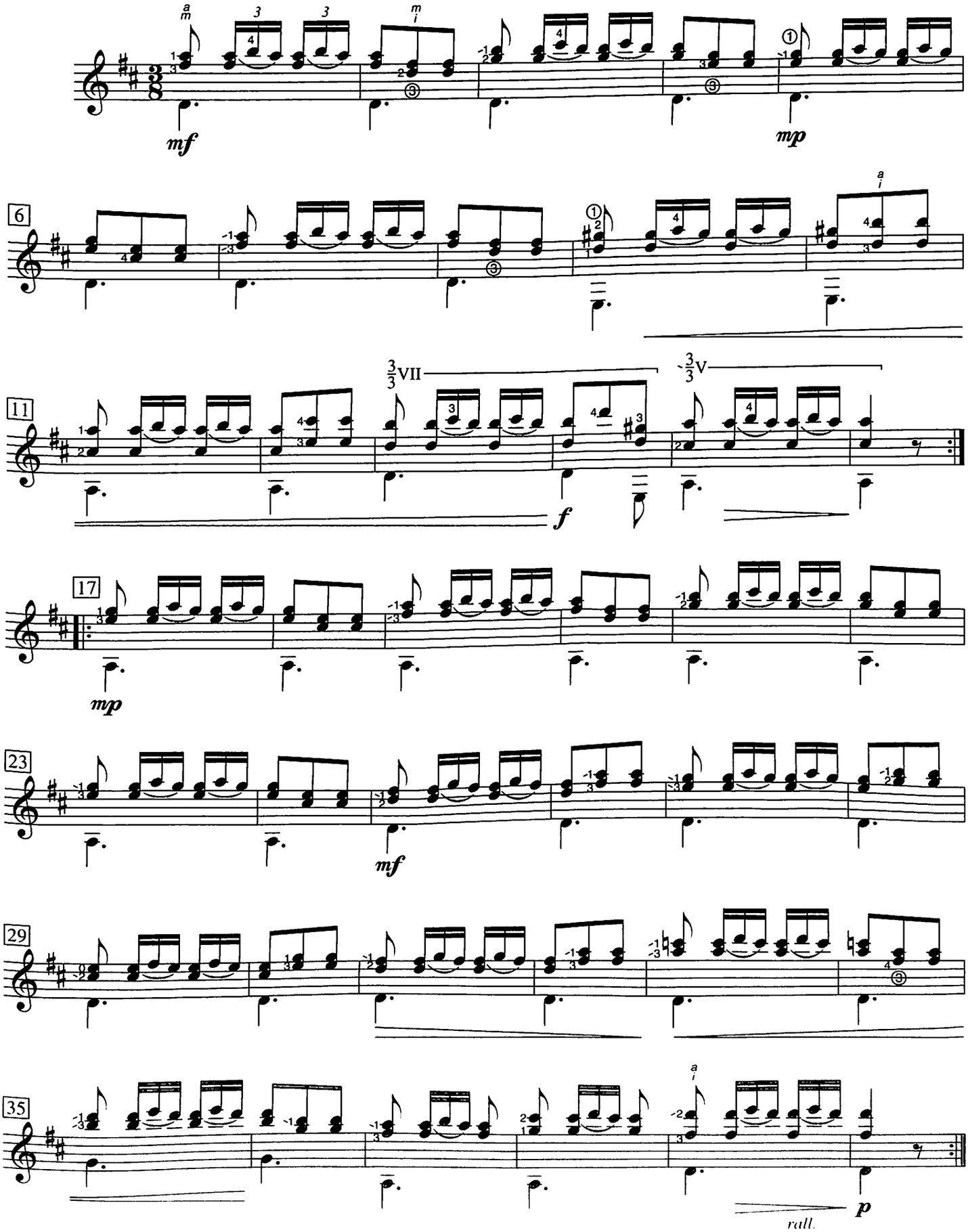


Étude

op. 60, no. 10

Matteo Carcassi
(1792–1853)

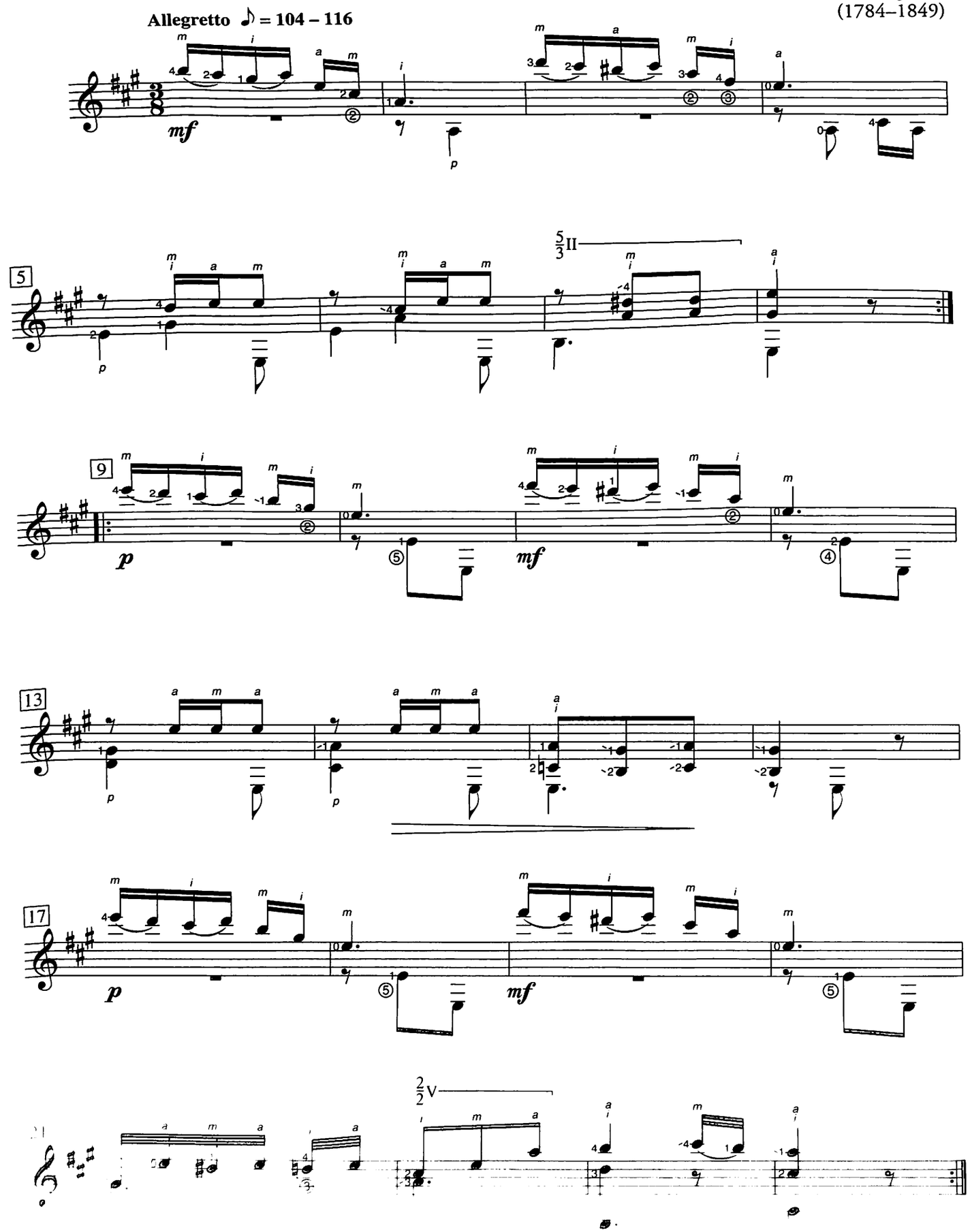
Allegretto ♪ = 108 – 126



Source: *Vingt-cinq études mélodiques et progressives*, op. 60

Lesson 26

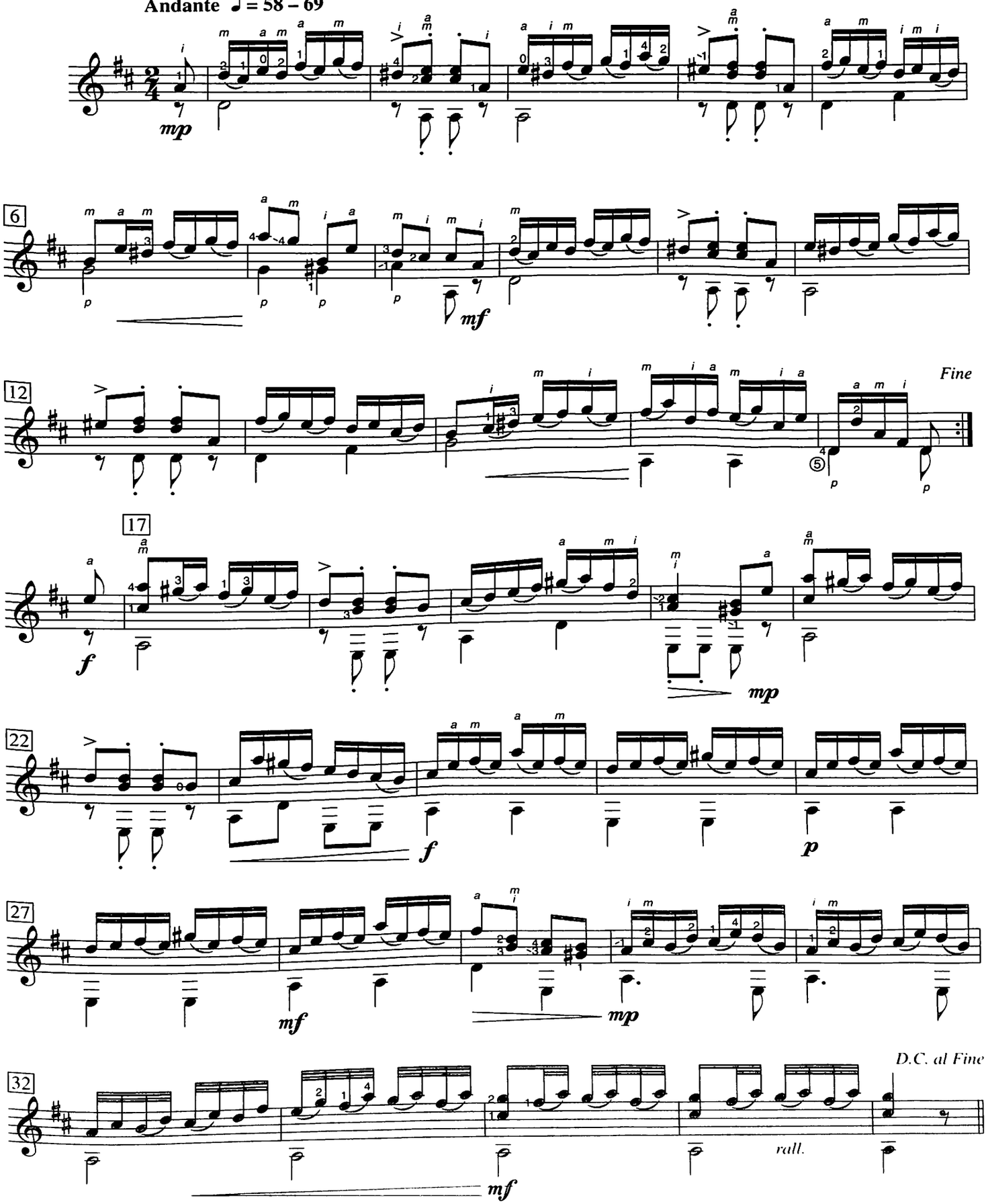
Dionisio Aguado
(1784–1849)



Study no. 3

Andante

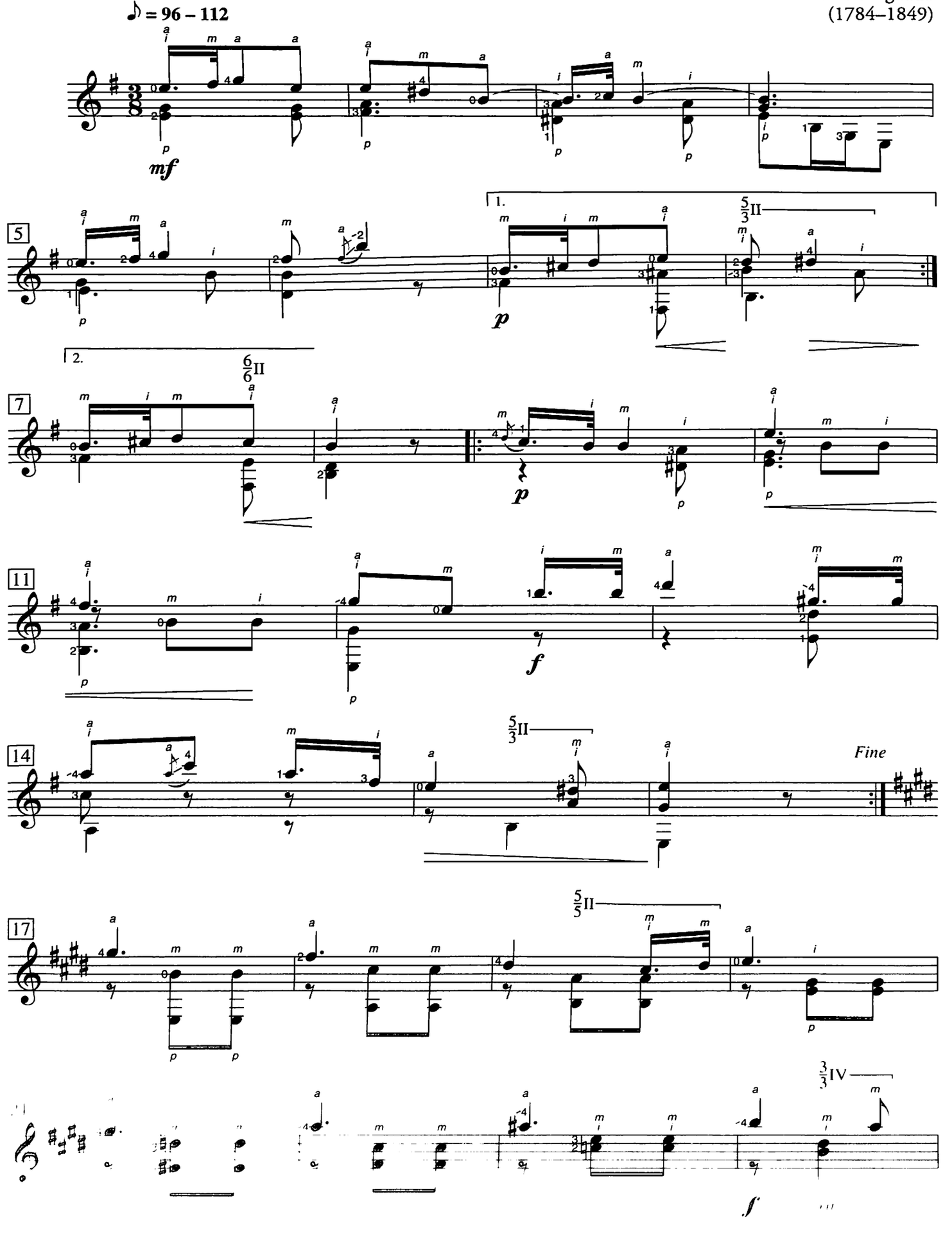
Ferdinando Carulli
(1770–1841)

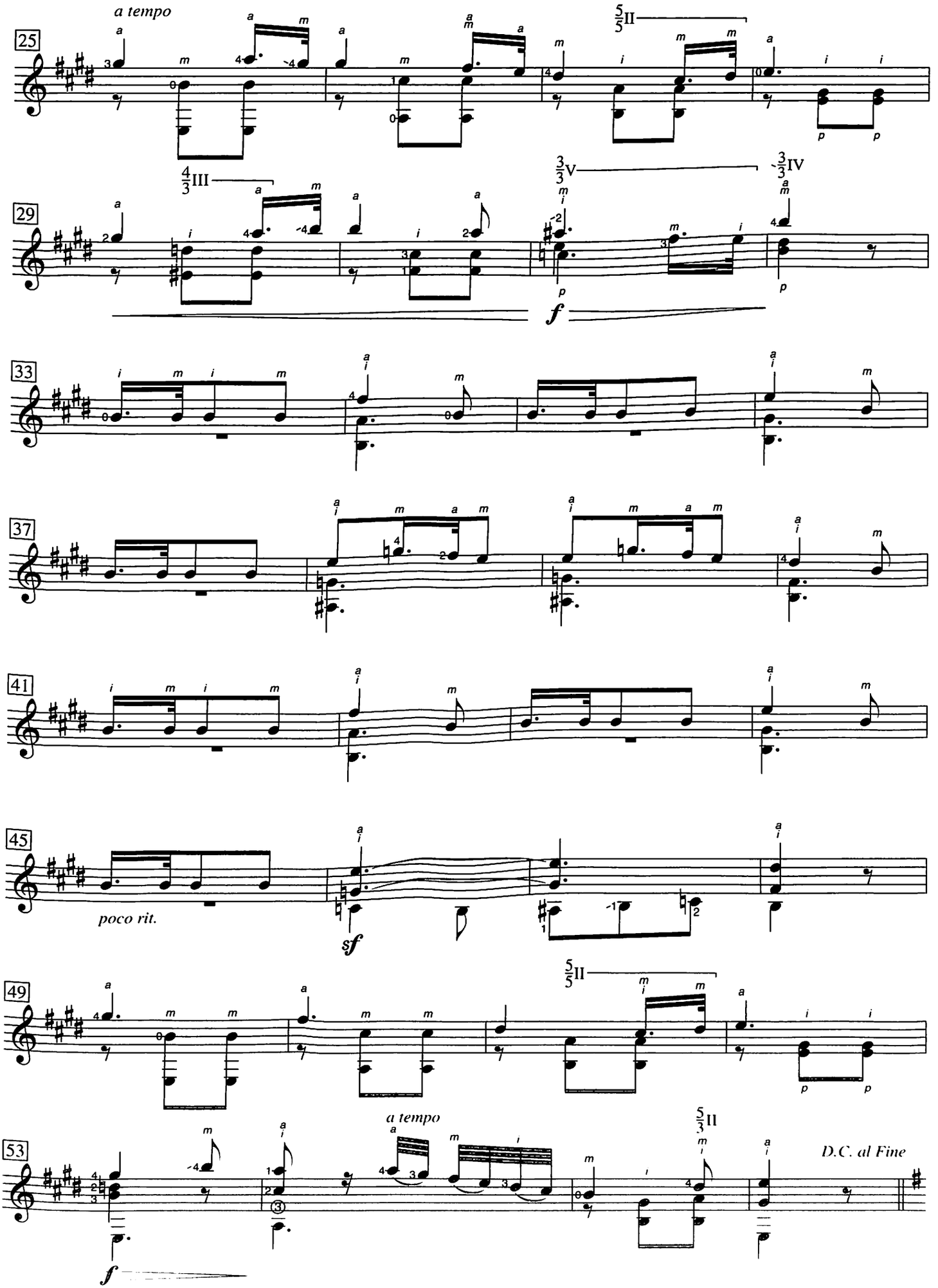


Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241

Lesson 35

Dionisio Aguado
(1784–1849)

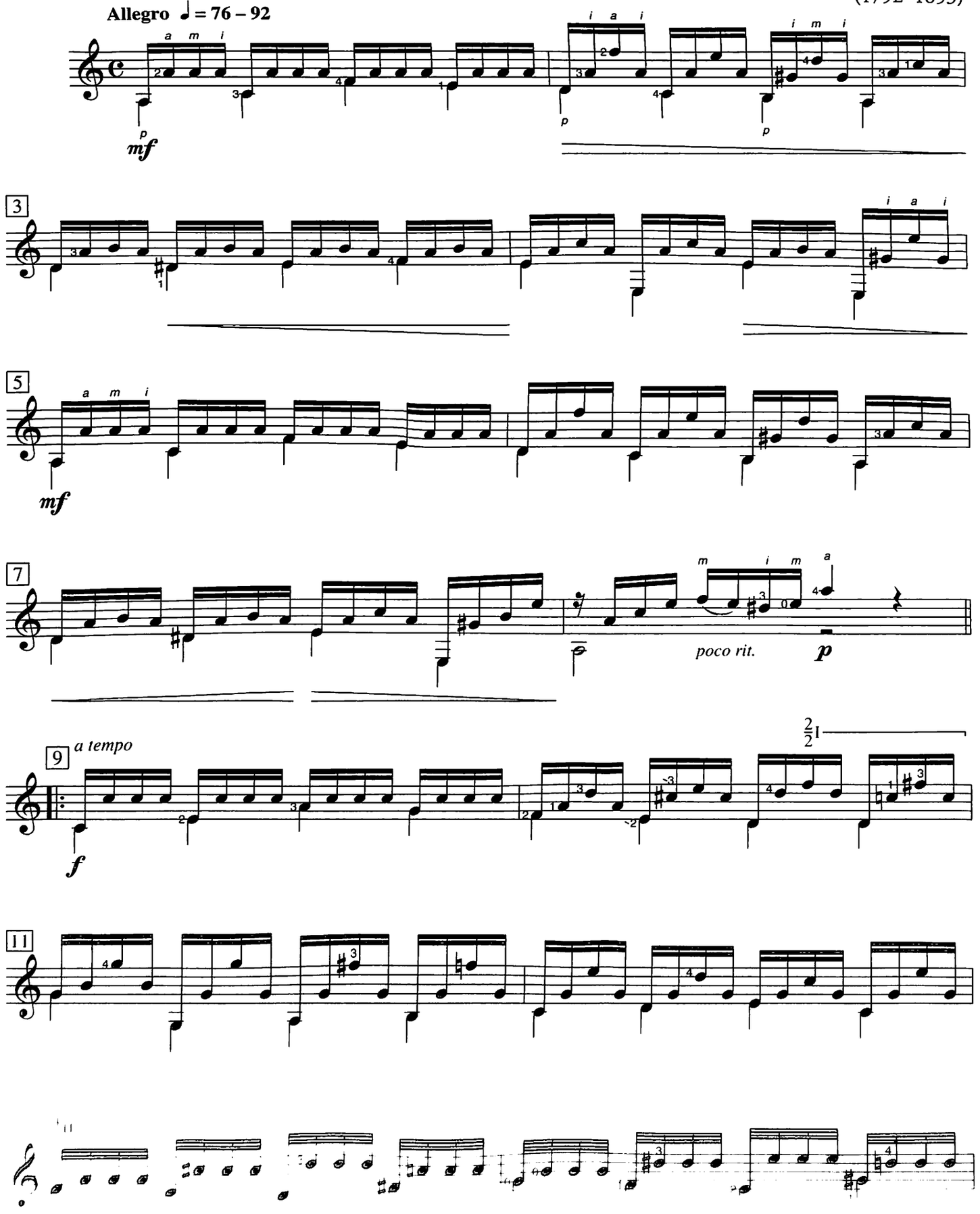


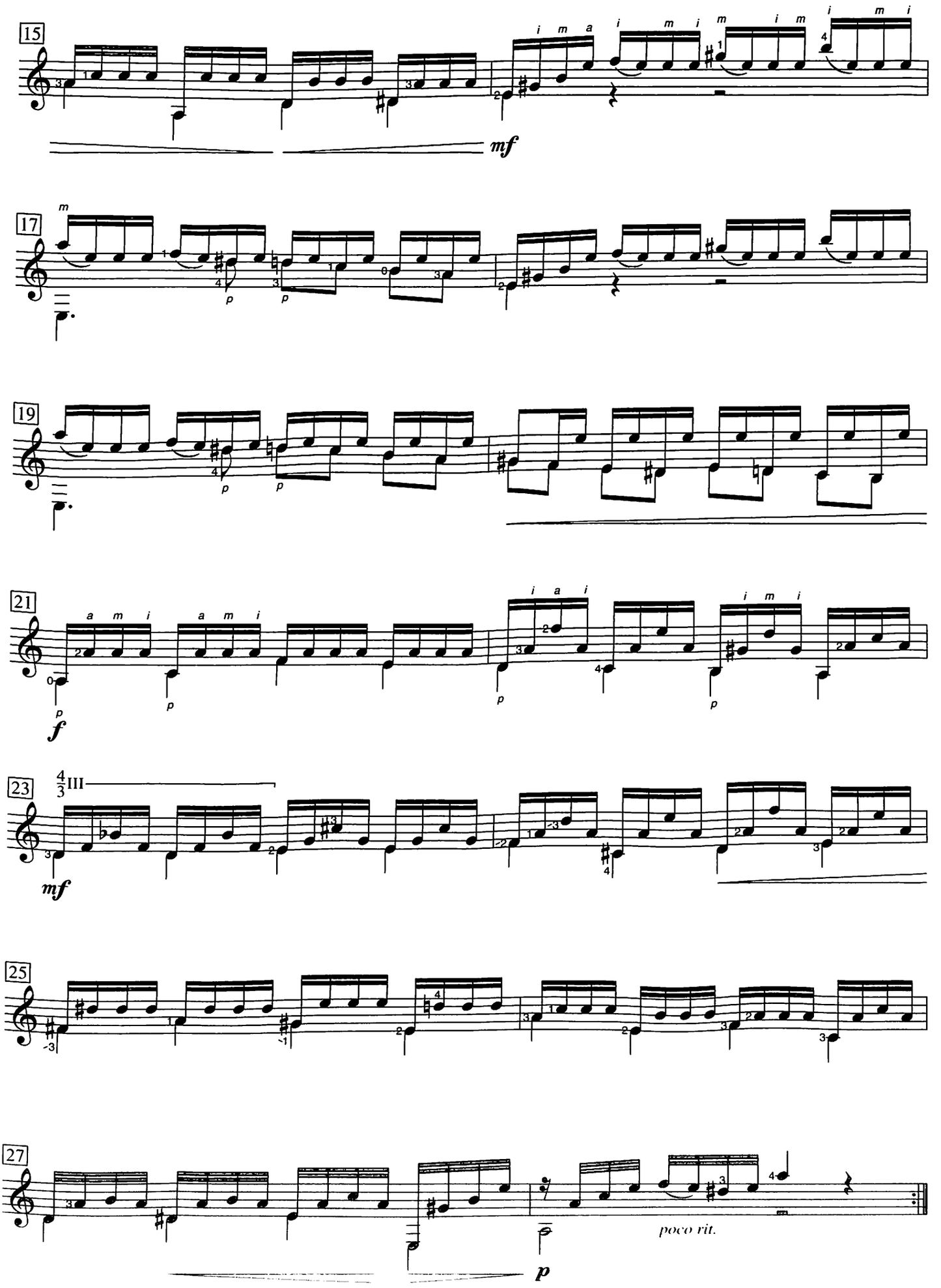

a tempo
25
5/5 II
4/3 III
29
3/3 V
3/3 IV
f
33
37
41
45
poco rit.
sf
49
5/5 II
a tempo
53
5/3 II
D.C. al Fine
f

Étude

op. 60, no. 7

Matteo Carcassi
(1792–1853)

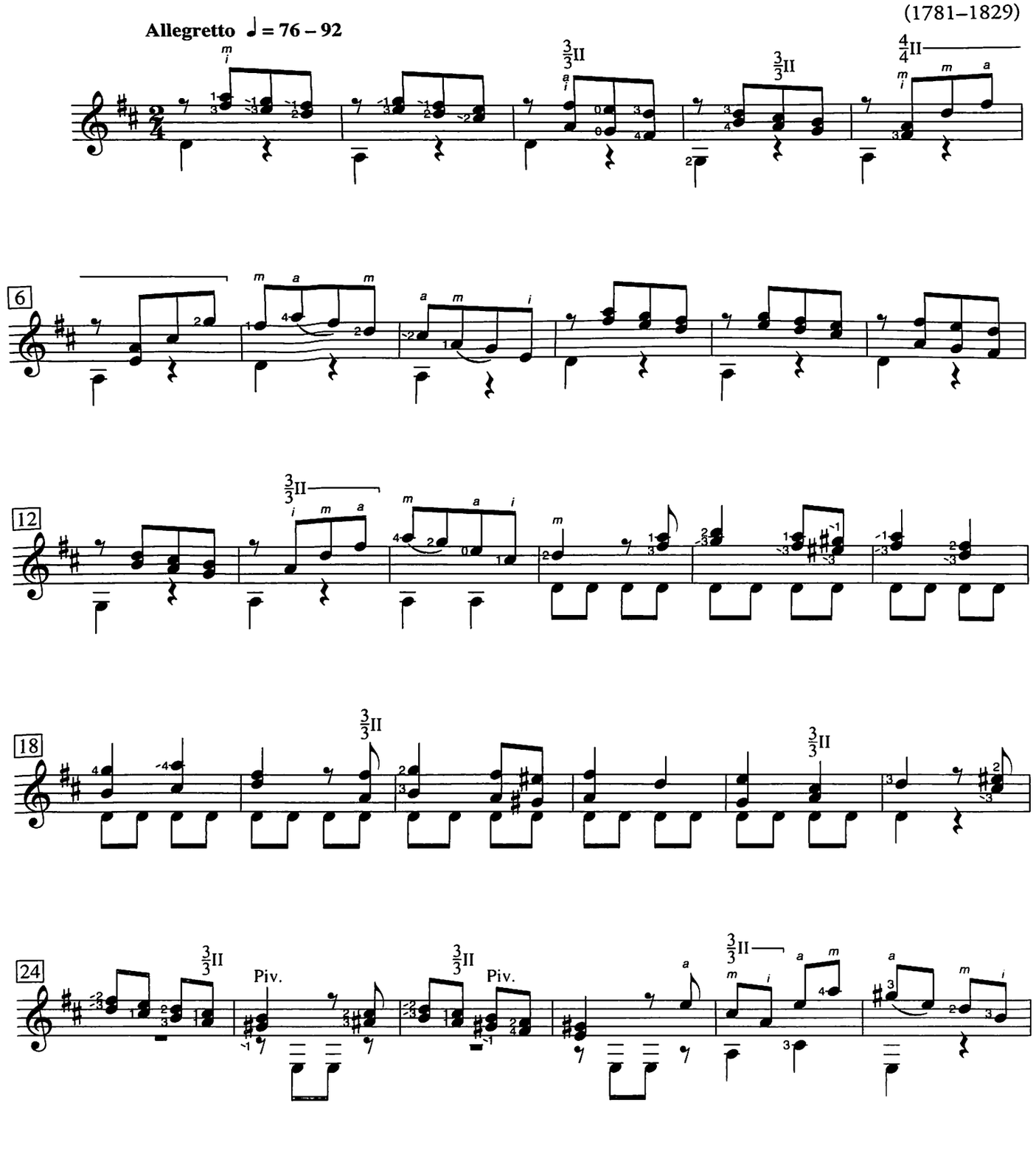


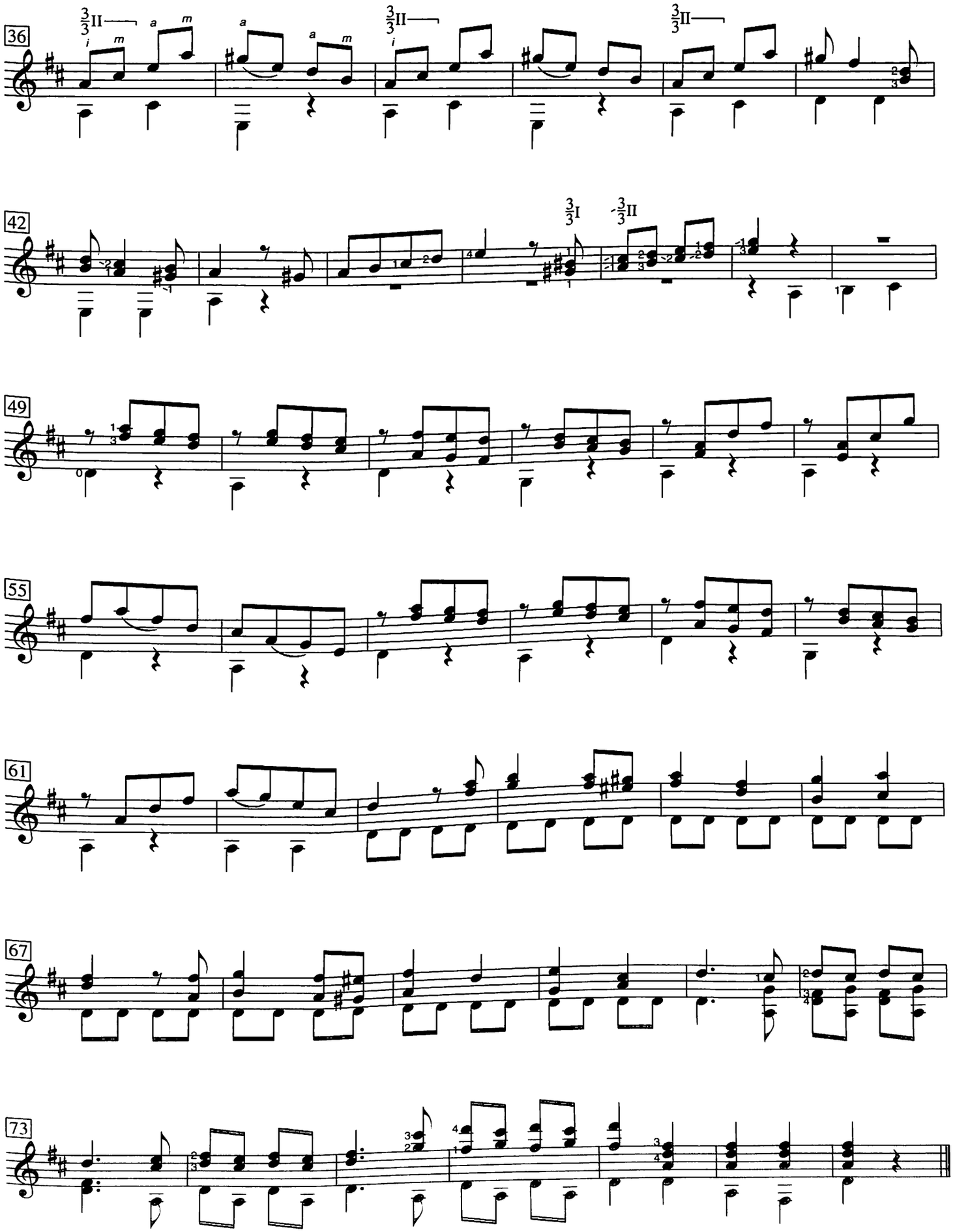

15
mf
17
19
21
f
23
mf
25
27
poco rit.
p

Lesson

op. 139, no. 3

Mauro Giuliani
(1781–1829)

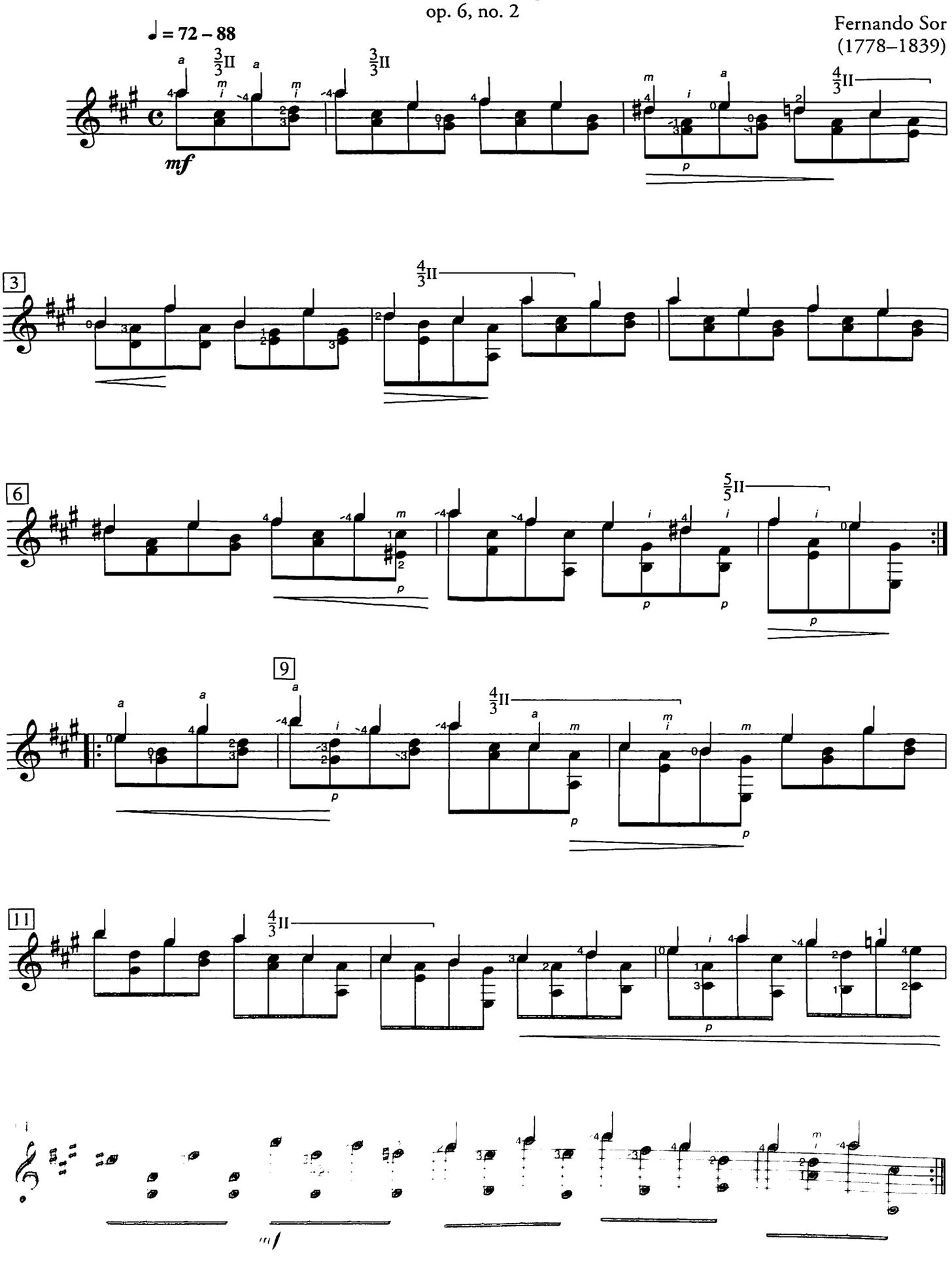



36
42
49
55
61
67
73

Andante Allegro

op. 6, no. 2

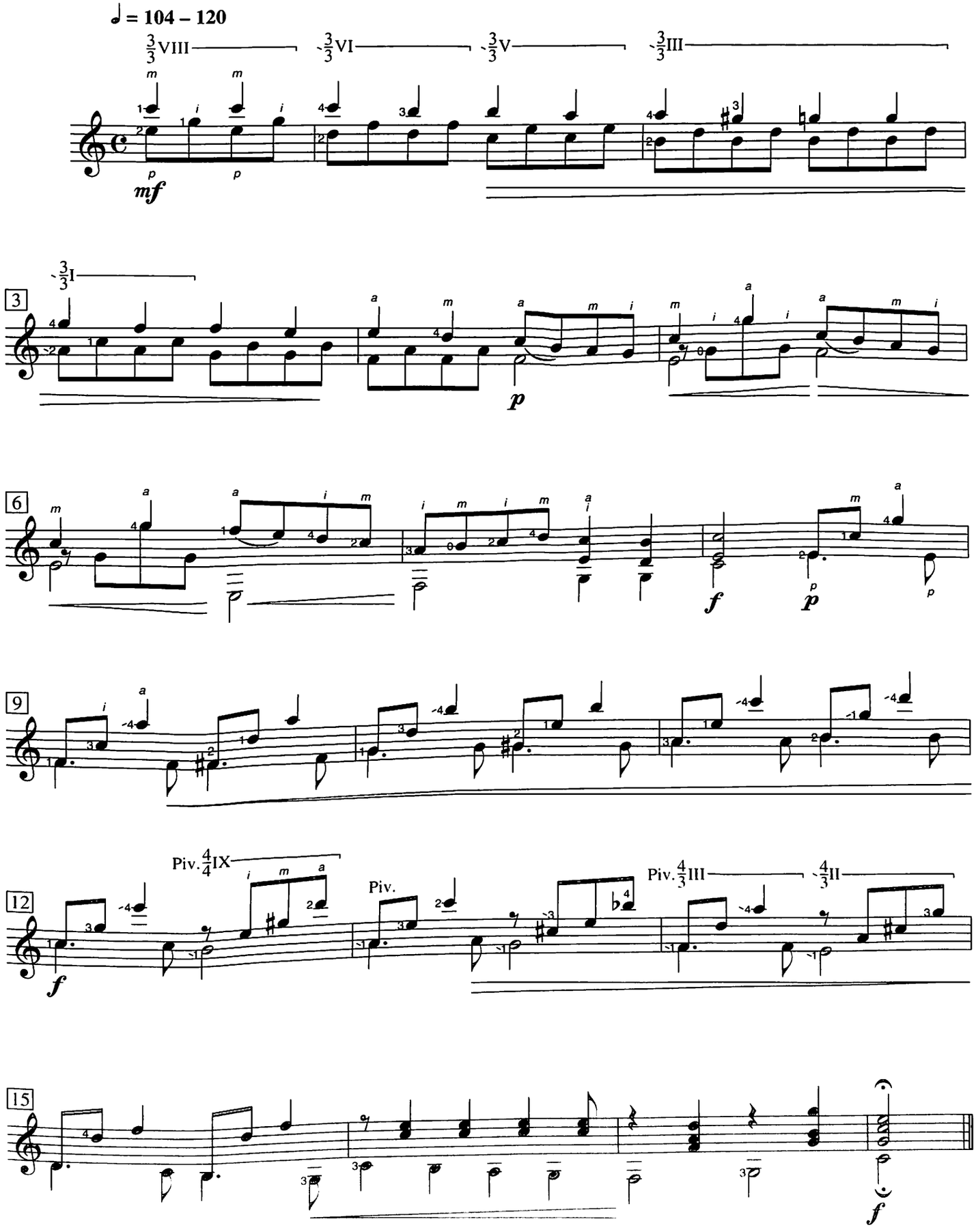
Fernando Sor
(1778–1839)



Vivace

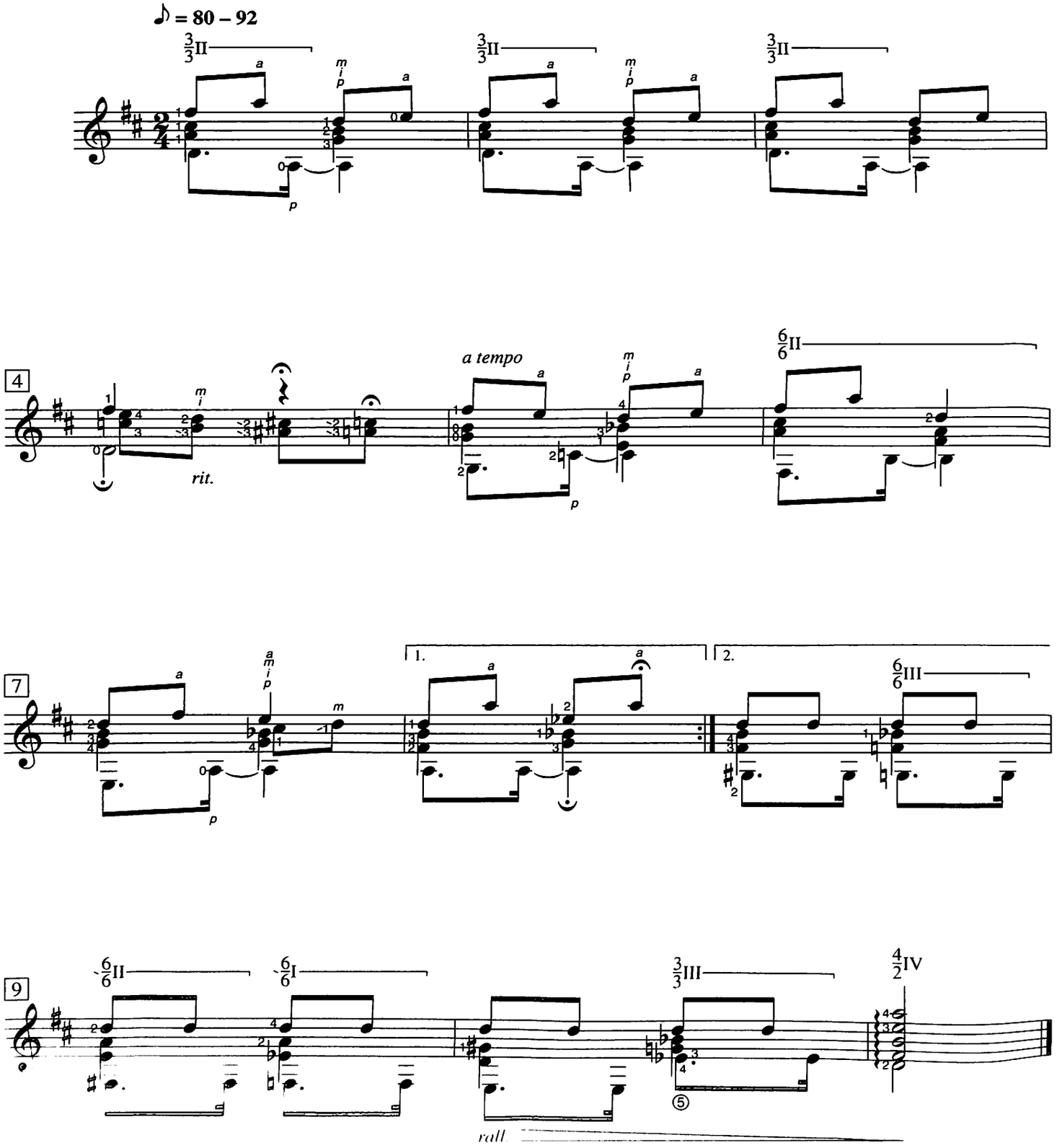
op. 48, no. 1

Mauro Giuliani
(1781–1829)



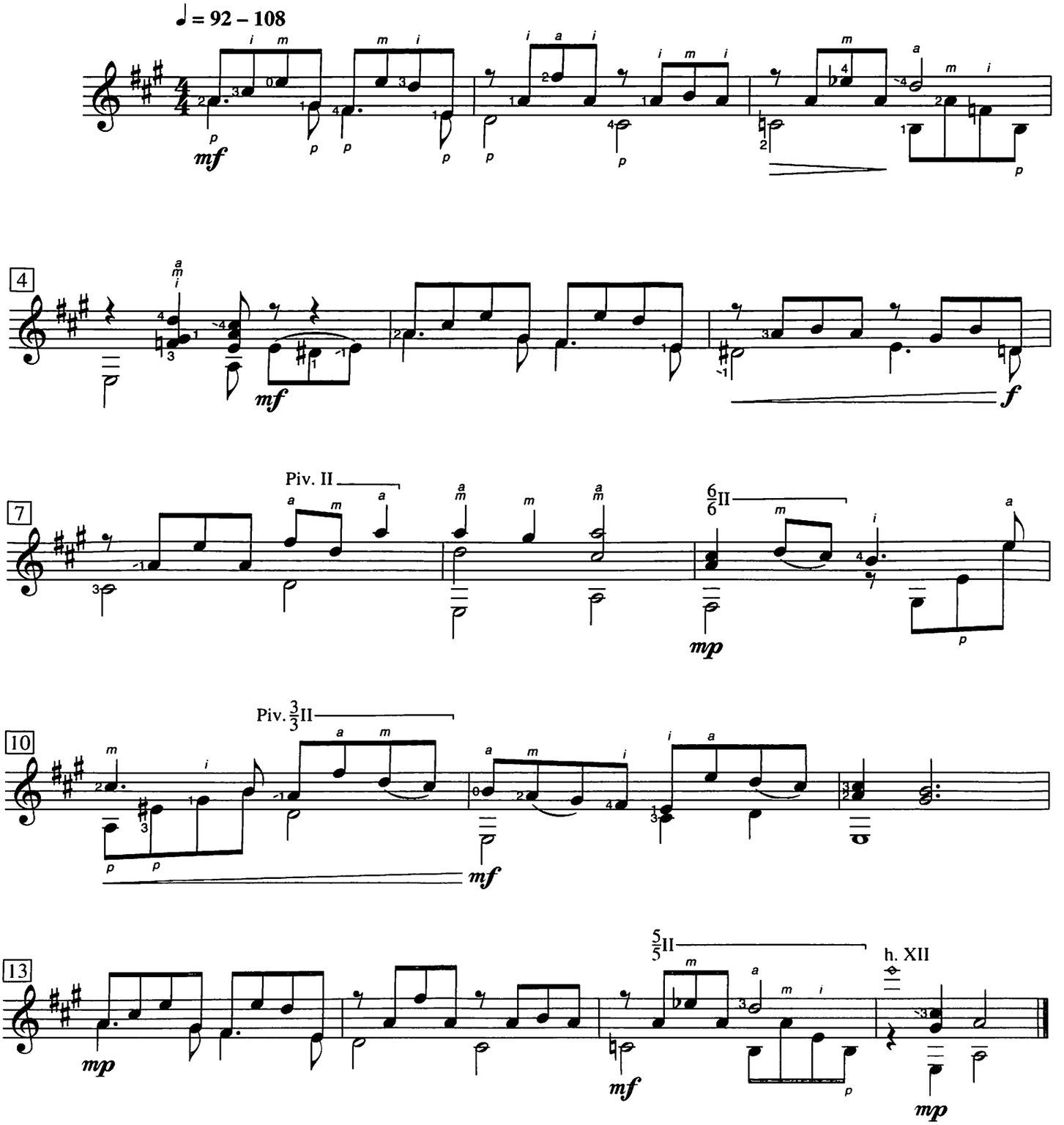
Lullaby

Gary Davis
(b. 1950)



Study

Brian Katz
(b. 1955)



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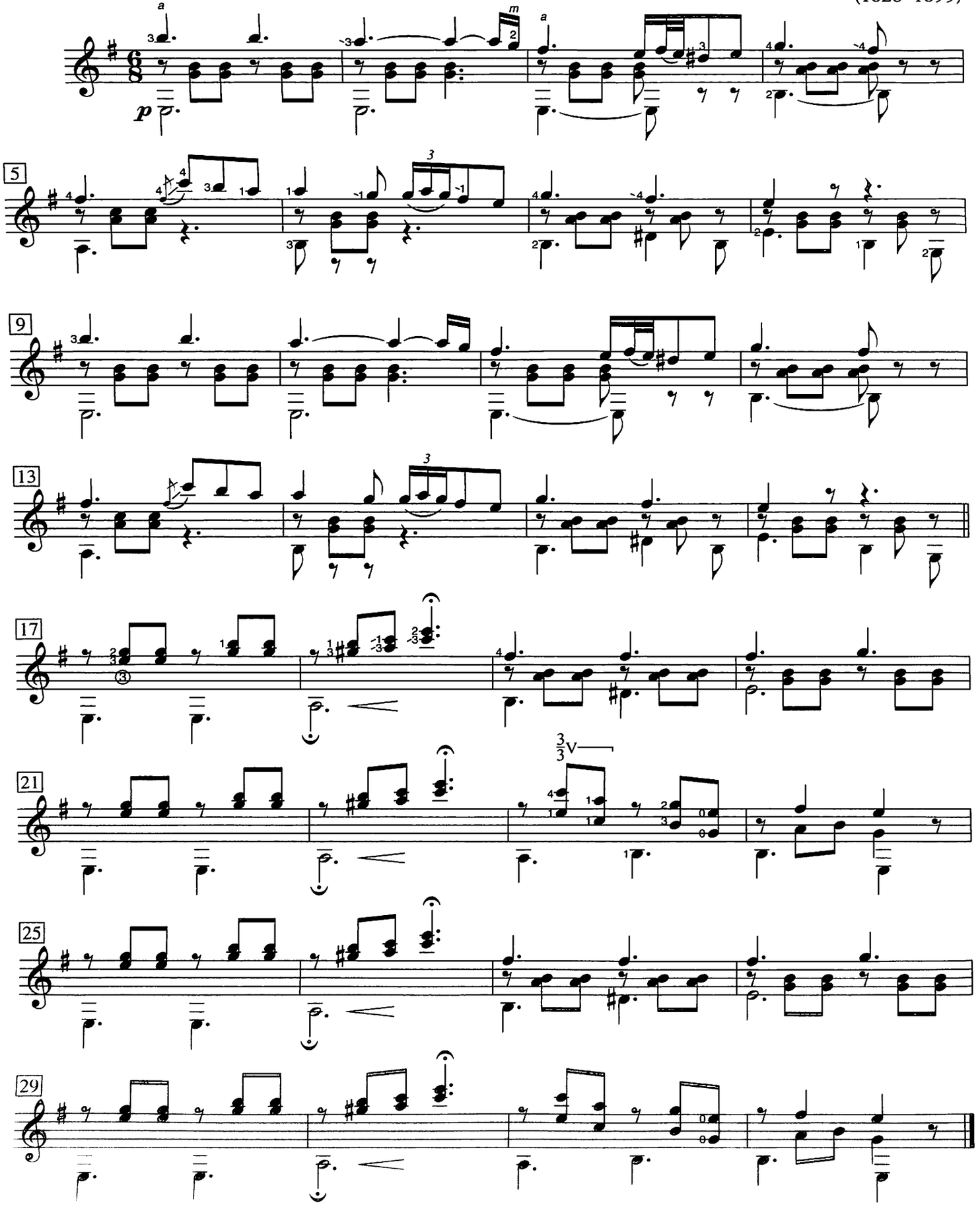
Lamento

op. 89, no. 5

Jacques Bosch
(1826–1895)

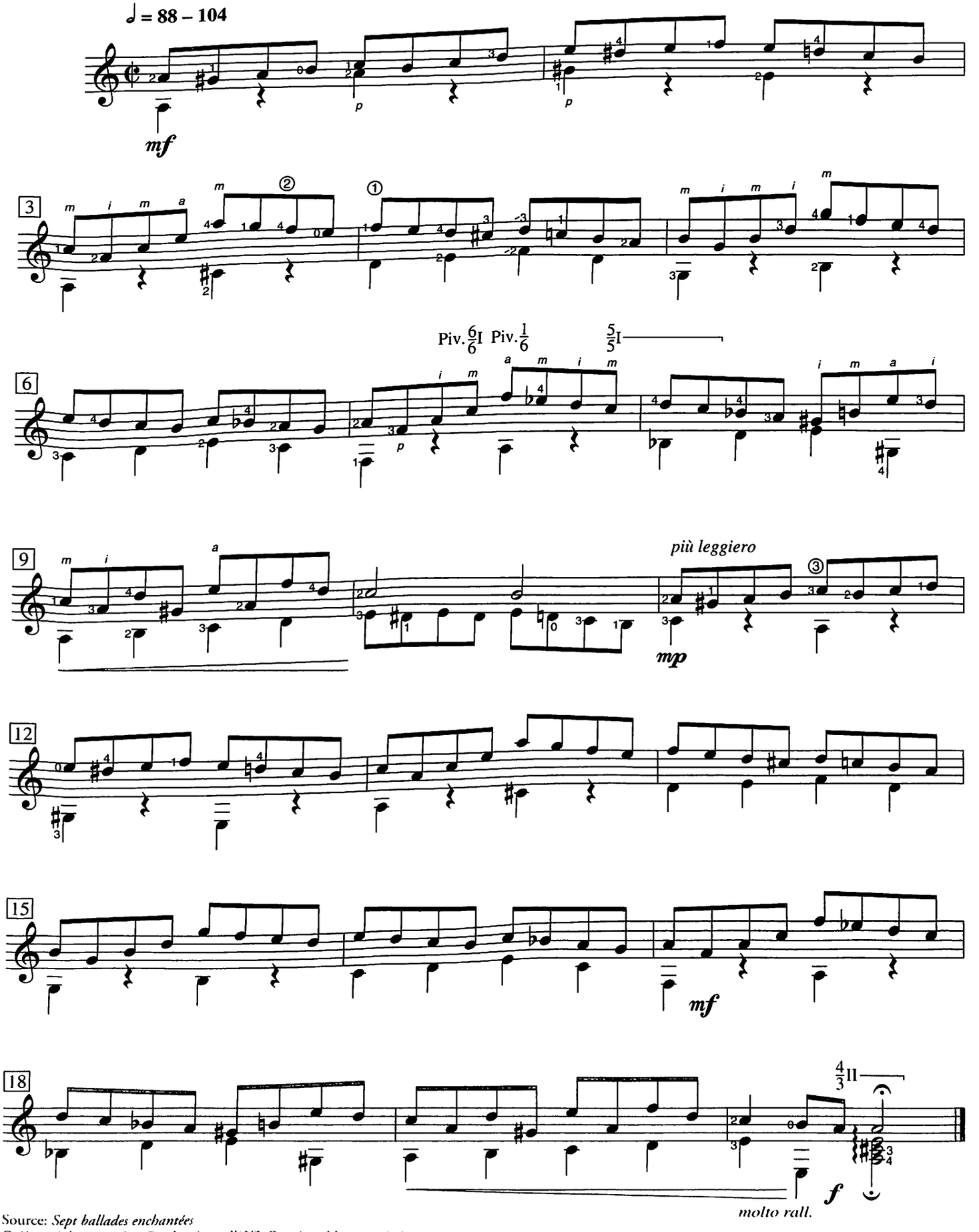
Andante ♩. = 48 – 54



Study no. 12

Les acrobates

Frederic Constantino
(b. 1971)



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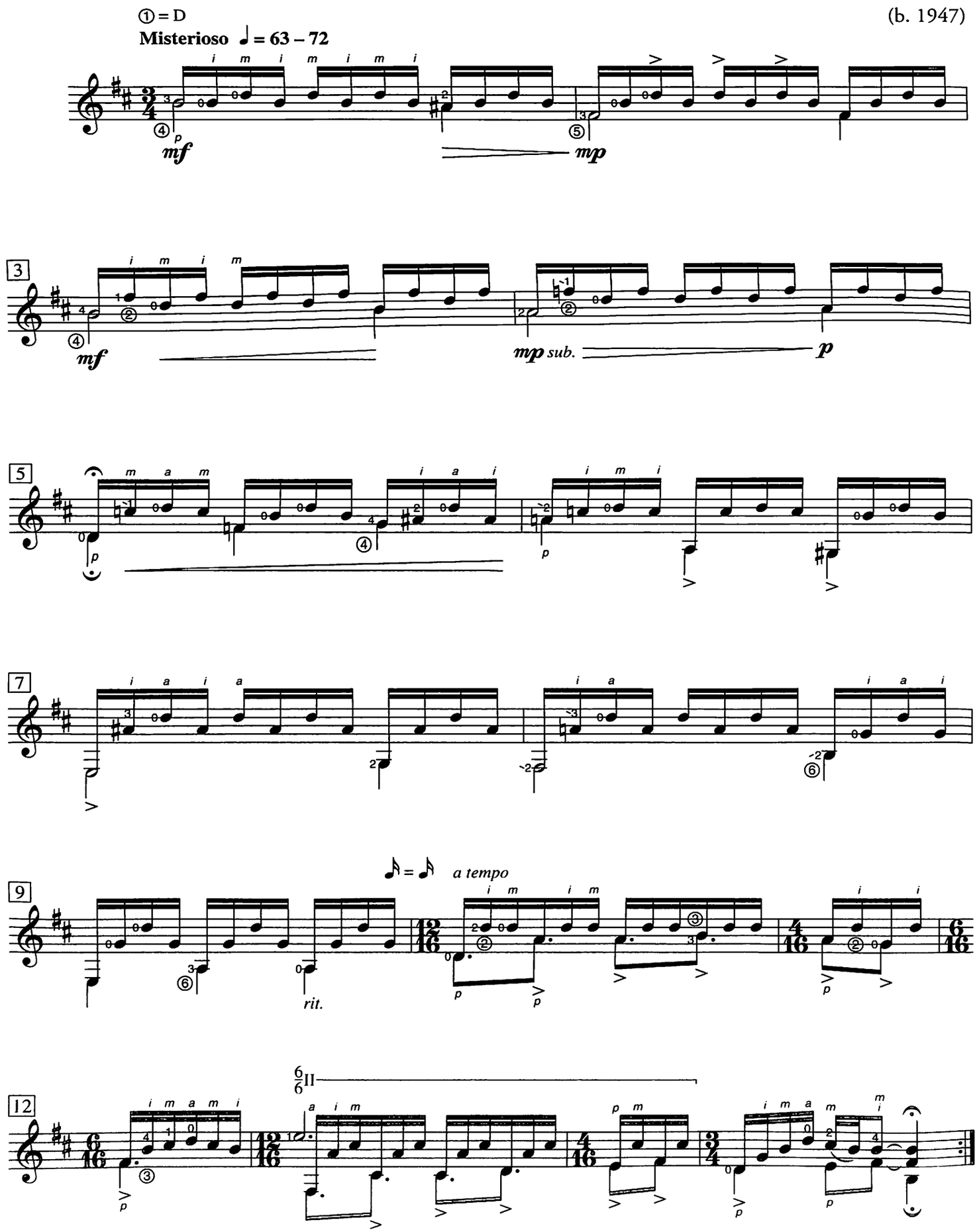
Nocturne 1

Robert Benedict
(b. 1947)



Source: *Divertimenti*
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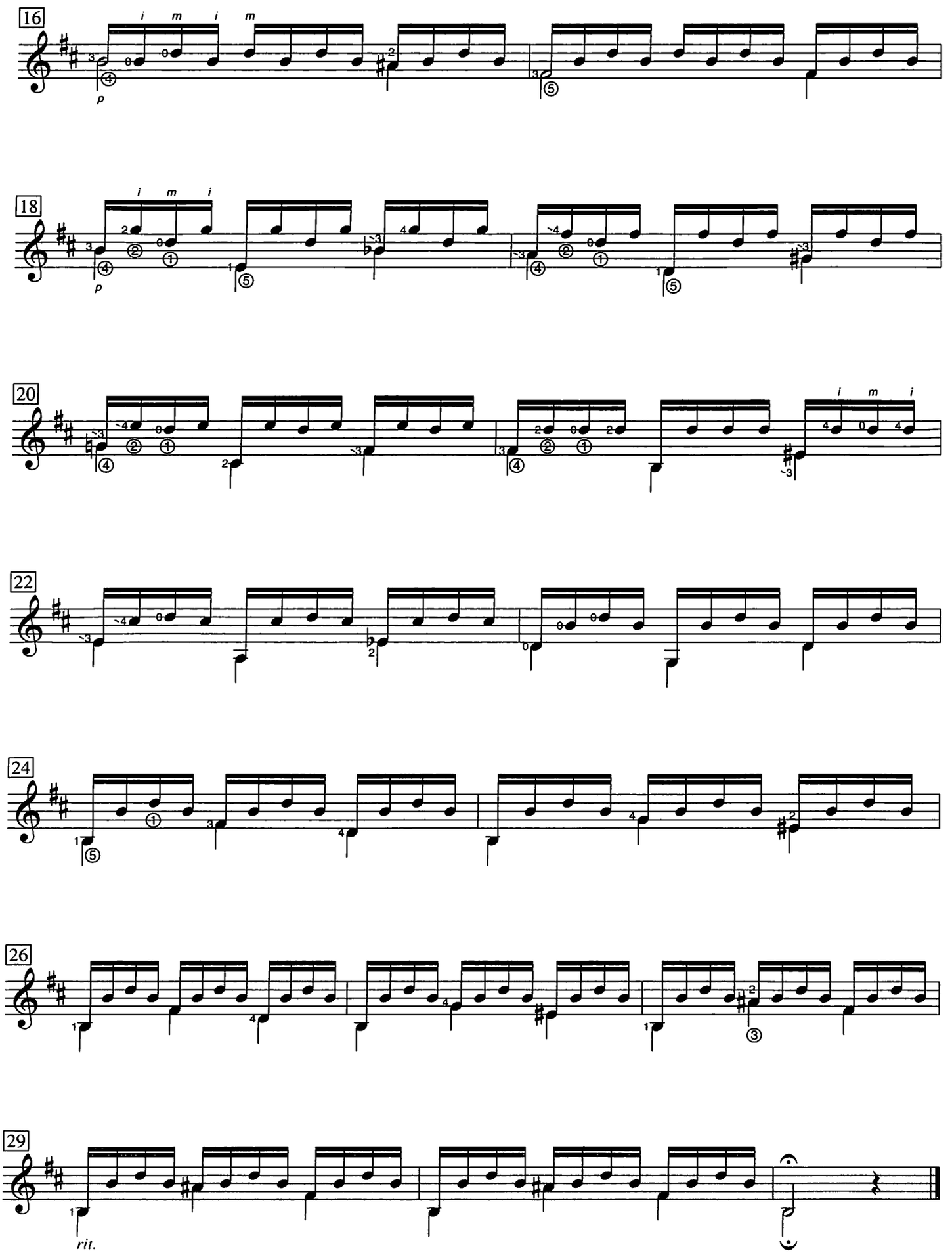
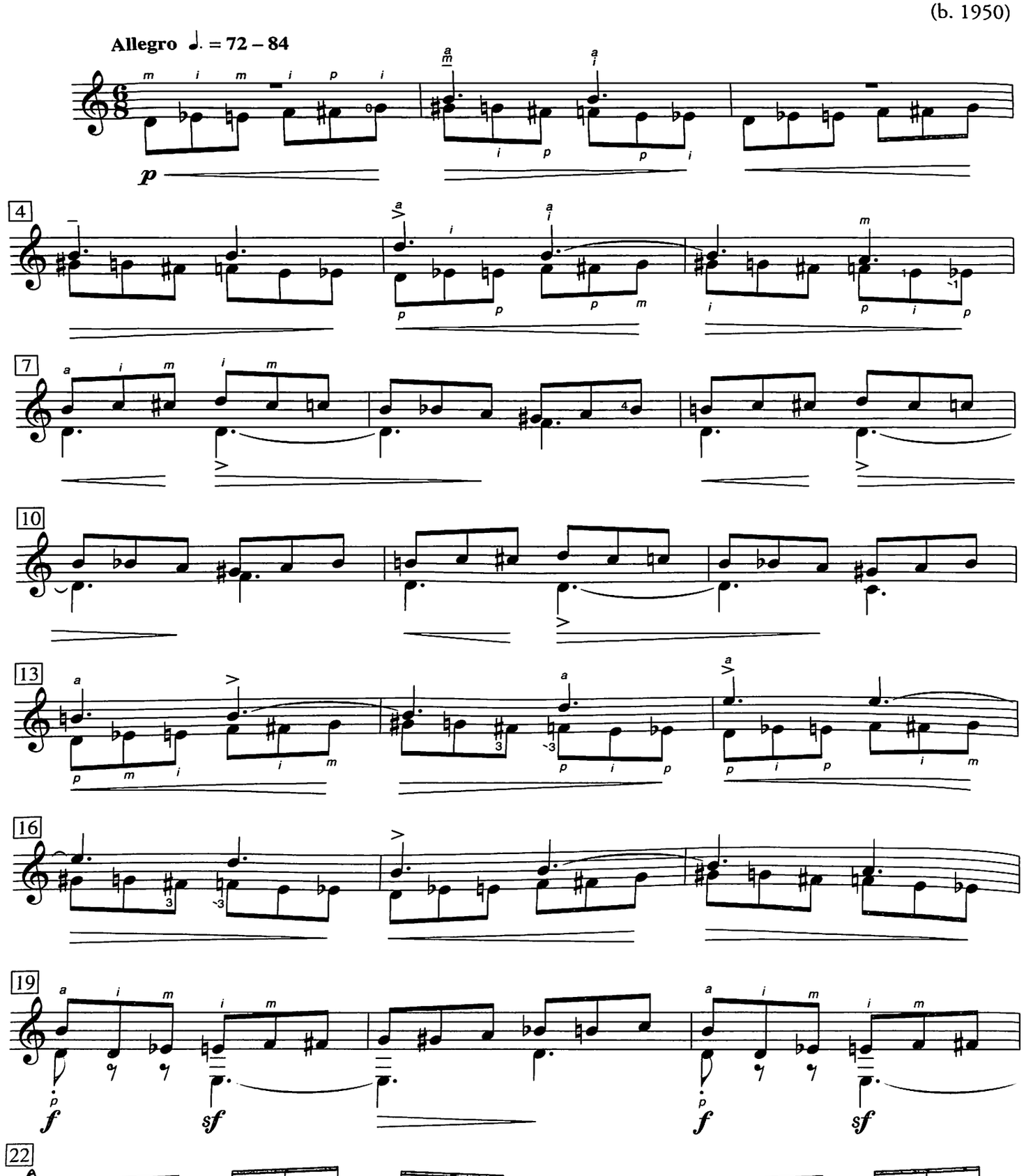

16
18
20
22
24
26
29
rit.

Chromatic Study

Pierre Gallant
(b. 1950)



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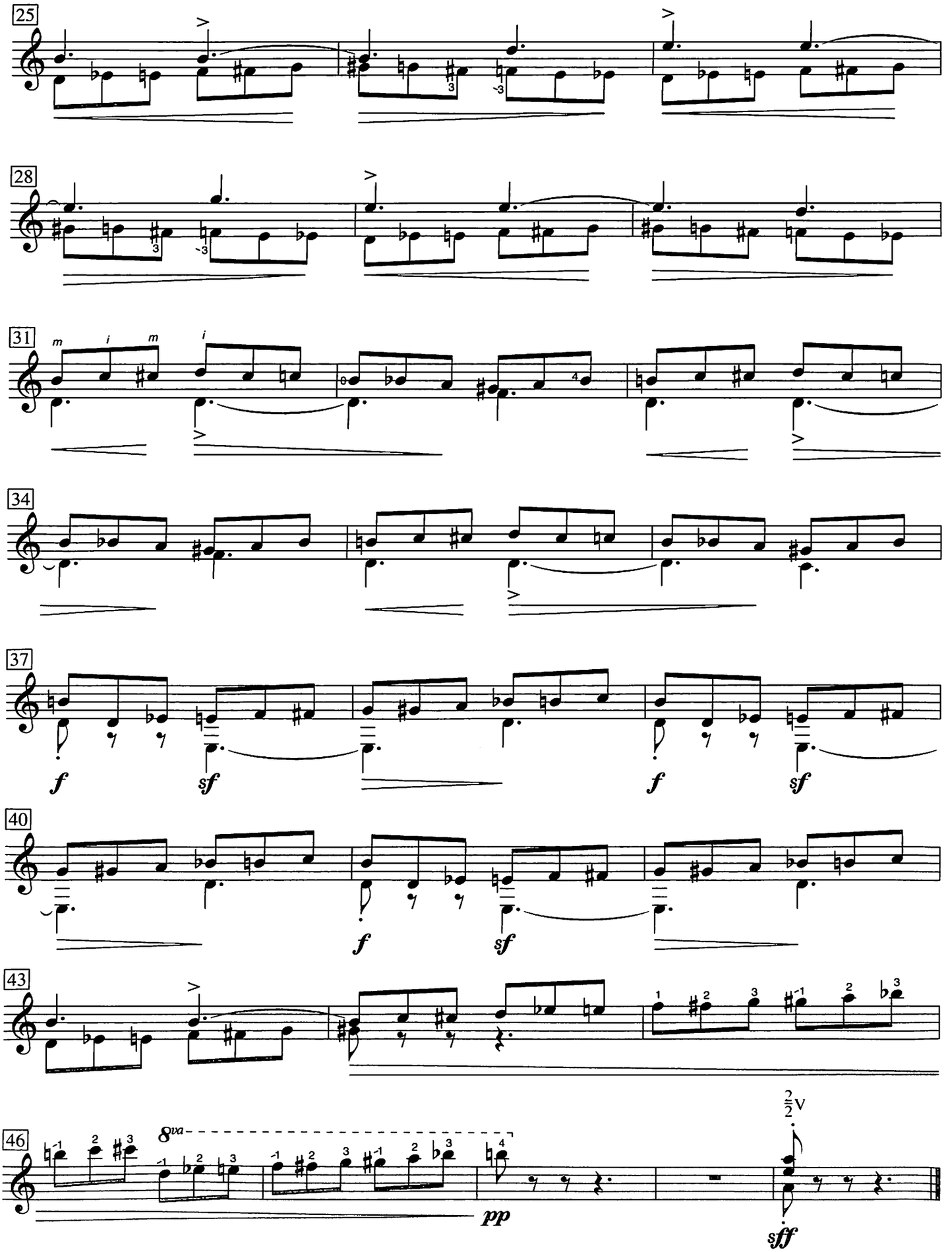
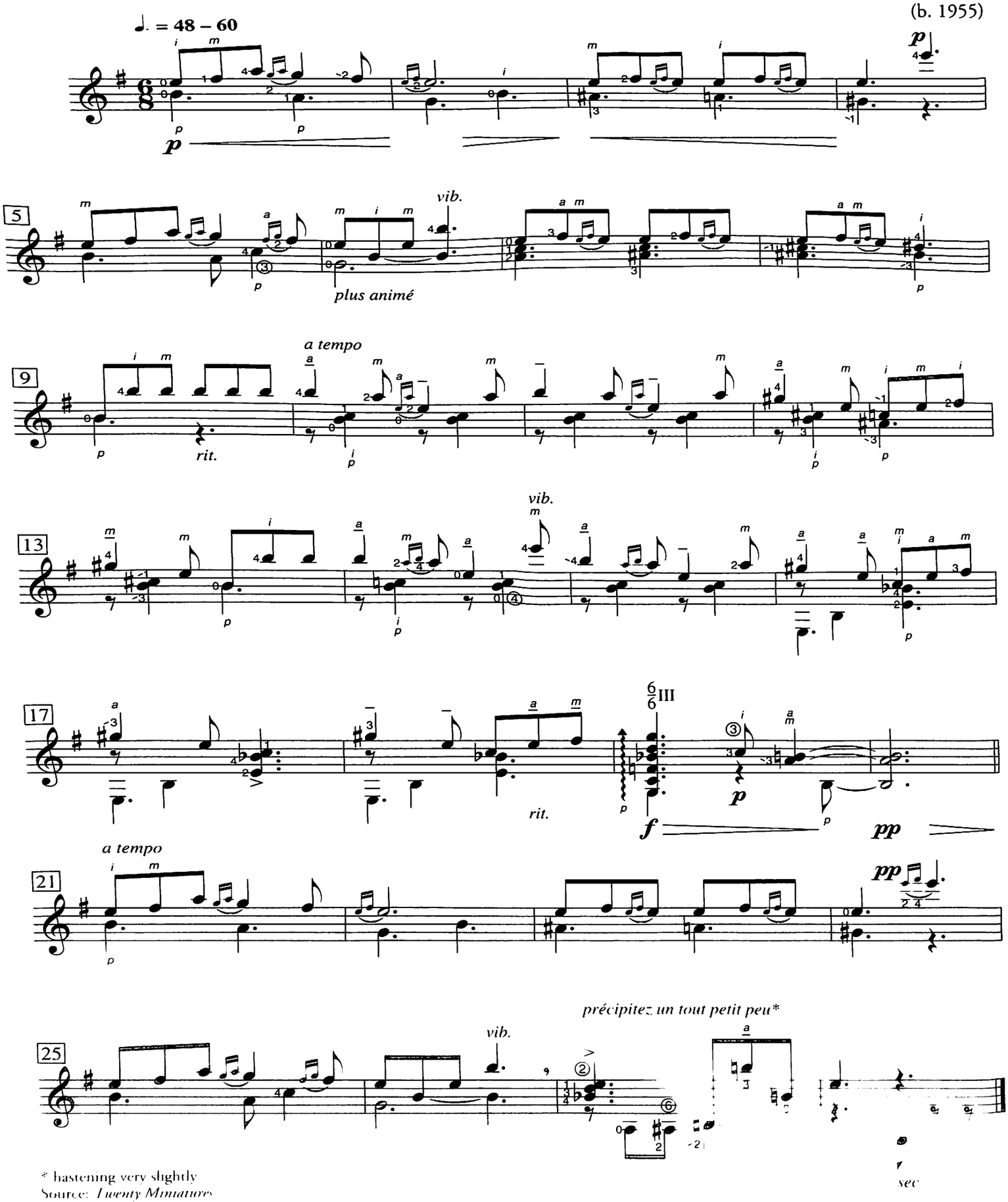

25
28
31
34
37
40
43
46
8va
pp
f
sf
sff

Miniature No. 19

Alain Reiher
(b. 1955)



* hastening very slightly

Source: *Twenty Miniatures*

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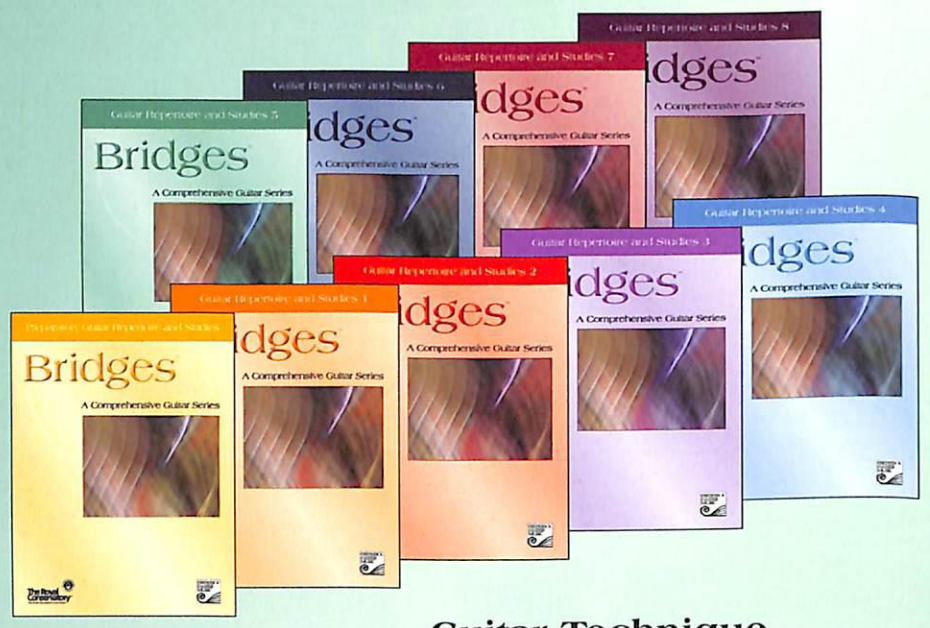

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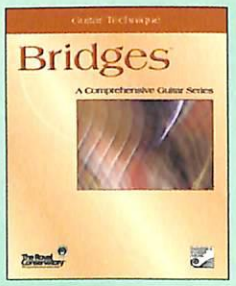

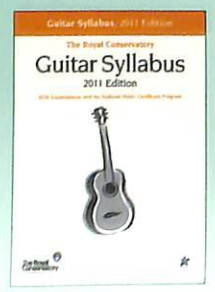

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