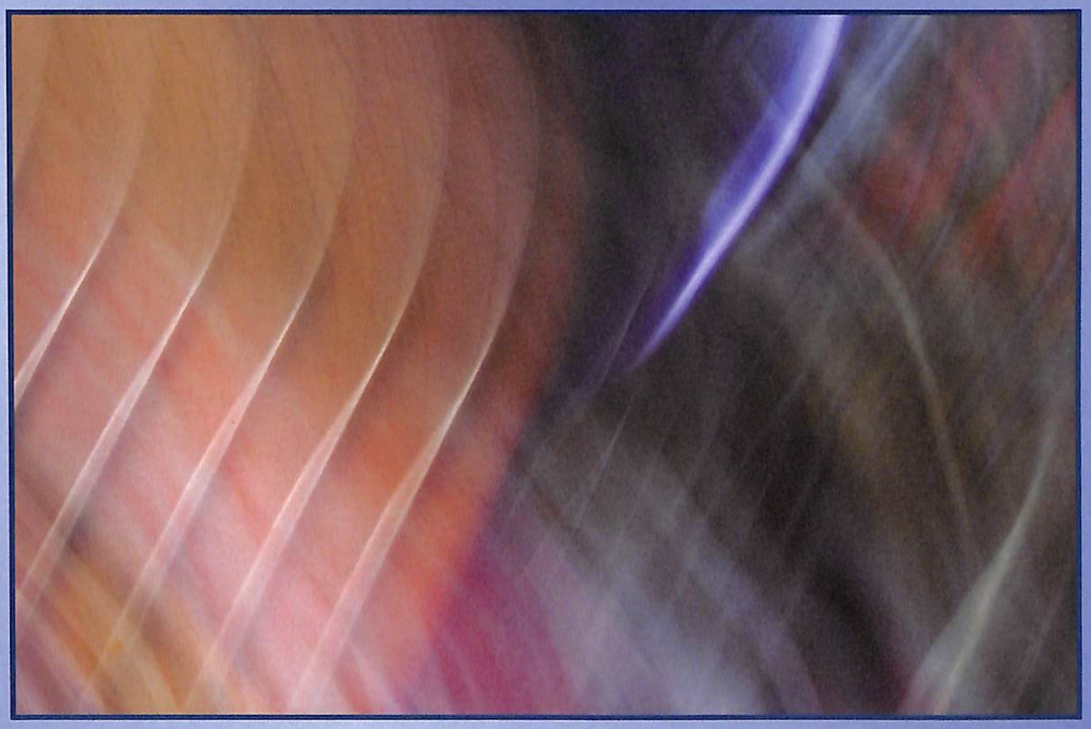
Guitar Repertoire and Studies 6

Bridges®

A Comprehensive Guitar Series



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HAM
bri

The Royal Conservatory™
The finest instrument is the mind.

Acknowledgements

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Guitar Level 6
Repertoire and Etudes

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A Comprehensive Guitar Series

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FREDERICK HARRIS MUSIC

Bridges®
A Comprehensive Guitar Series

The *Guitar Series* was originally published in 1989 to international acclaim. The second edition (1997) and third edition (2004) built on that strong foundation and the present fourth edition has been substantially updated and refined to meet the demands of modern teaching and learning.

Some of the notable new features of this edition are the addition of guitar masterpieces by the most beloved guitar composers including Agustín Barrios, Heitor Villa-Lobos, and Leo Brouwer; a substantial reduction in the amount of fingering given, leaving teachers more flexibility and a clearer score from which to work; and an improved balance of style choices for repertoire and studies in all levels. This edition aims to provide students with a clear, well-paced route for their musical development; to nurture the technique necessary to successfully meet those developmental challenges; and to expose students to the full range of the instrument's repertoire.

The well-rounded guitarist will have an understanding of the instrument's history, as well as practical experience with a wide range of repertoire from all historical periods and styles. Guided by this principle, the series editors have drawn on more than 500 years' worth of guitar and lute music. Each book features compositions from the Renaissance to the present day; by learning music from each style period, students will gain a comprehensive overview of the evolution of musical styles. The studies/etudes have been chosen for building technique and musicality specifically relevant to the repertoire of each level. Technical and conceptual challenges are progressively introduced from one book to the next to ensure the steady development of musical skills.

The guitar student who works carefully through this series under the guidance of a good teacher will gain not only technical proficiency, but also artistic maturity and a broad overview of the instrument's repertoire. Because the chosen repertoire and studies/etudes at any given level fall within a carefully sequenced range of technical and musical difficulty, from the late-elementary (Preparatory–1) to late-intermediate and early advanced levels (Levels 7–8), students can be assured that their learning path will be well rounded and complete.

A Note on Editing and Performance

A systematic and thorough approach to fingering is fundamental to a student's success in learning to play the classical guitar. The fingerings in this series have been designed in accordance with the latest pedagogical principles and to ensure natural playability and musical integrity. The use of fingering indications throughout the nine *Repertoire and Studies* books and the *Guitar Technique* book is intended to provide a logical framework for the development of a musically fluent and flexible guitar technique without the clutter of redundant markings. Students are encouraged to know both the right- and left-hand fingering for the entire piece and to mark fingerings in the score in consultation with their teachers where none are suggested.

Faithfulness to the composers' intentions, as reflected in the source materials, has guided the editors' decisions concerning the inclusion of dynamic markings. It should be noted that the absence of dynamic markings in the scores does not imply that the music should be performed without dynamic contrast, only that no markings were given in the source material.

Metronome markings for the repertoire and studies suggest tempos within accepted stylistic ranges and technical considerations. A tempo range is given to accommodate individual interpretations. In the interest of personal creativity, teachers and students may wish to alter the given dynamic indications and metronome markings, or to employ alternate fingerings.

For assessment requirements of The Royal Conservatory and the Music Development Program, please refer to the *Guitar Syllabus*, 2011 Edition.

Robert Hamilton *Dr. Jeffrey McFadden*

Symbols and Abbreviations

p, i, m, a	right-hand fingering
1, 2, 3, 4	left-hand fingering
②	string number
⌐3	guide finger in left-hand shifting
	slur: a left-hand articulation of the second note of a pair-either a "hammer-on" (ascending pair) or "pull-off" (descending pair)
$\frac{4}{2}$II	partial barre: the top number of the fraction indicates the lowest string stopped by the barre; the bottom number indicates the number of strings (including the lowest) that are covered; the Roman numeral indicates the fret number
$\frac{6}{6}$II	full barre (*cejilla*): indicates that all six strings are covered
Piv. II	pivot barre: prepare barre by stopping the string with a segment of the barre finger *or* place barre while continuing to hold the previous note with finger 1
m.d.	*mano destra*: right hand
	arpeggiando: play notes one at a time from lowest to highest (or in direction of the arrow head)
	harmonic
h. 8va	play a harmonic sounding an octave higher than notated
a.h.	artificial harmonic
pont.	*sul ponticello*: play with the right hand near the bridge to produce a brighter sound
tasto	*sul tasto*: play with the right hand near the fretboard to produce a softer, fuller sound
nat.	natural: follows *pont.* or *tasto* and indicates a return to playing in the usual manner
rasg.	*rasgueado*: strum the strings using the back surface of the right-hand nails
tamb.	*tambora*: sound the notes by tapping on or near the saddle in the rhythm indicated using the right-hand fingers or thumb
	golpe: a percussive knock created by hitting the guitar body with the right-hand fingers or thumb

Contents

Repertoire

Traditional, Renaissance, and Baroque Repertoire

Pavane III	Luis Milán	6
Lute Suite No. 4 First Movement: Prelude	Silvius Leopold Weiss	7
Allmayne	Robert Johnson, arr. Michael Bracken	8
Lute Suite, BWV 996 Fifth Movement: Bourrée	Johann Sebastian Bach	9
Courante	Silvius Leopold Weiss	10
Coranto No. 34	Alfonso Ferrabosco, arr. Robert Callaghan	11
Pavaniglia con parti variate	Giovanni Paolo Foscarini, arr. Jeffrey McFadden	12
Saltarello	attr. Vincente Galileo, arr. Oscar Chilesotti	14
Suite for Solo Cello No. 2, BWV 1008 Fourth Movement: Sarabande	Johann Sebastian Bach, arr. Jeffrey McFadden	16

Classical and Romantic Repertoire

Adelita (Mazurca)	Franciso Tárrega	17
Waltz, op. 51, no. 8	Napoléon Coste	18
Divertimento, op. 40, no. 12	Mauro Giuliani	20
Grand Sonata, op. 25 Fourth Movement: Minuet and Trio	Fernando Sor	22
Sonata No. 12 First Movement: Minuetto	Nicolò Paganini	24
Contradanza	Dionisio Aguado	25
Nocturne, op. 4, no. 1	Johann Kaspar Mertz	26
Andantino	Johann Kaspar Mertz	28
Waltz No. 1	Johann Kaspar Mertz	30
Waltz	José Ferrer	32
Prelude No. 6	Manuel Ponce	34
Prelude No. 10	Manuel Ponce	35
Preludio	Agustín Barrios	36

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

Bossa triste	Carlo Domeniconi	37
Viñeta Criolla III	Ernesto Cordero	38
Gentle Waltz	Brian Katz	40
Lacrymosa (Tearful)	Pierre Gallant	41
Suite No. 1 Lento	Leonardo Balada	42
Ilha de coral (Coral Island)	Luiz Bonfá	43
Étoiles et Fleurs (Stars and Flowers), op. 12	Jacques Bosch	44
Untitled Piece No. 1	Leo Brouwer	46
Prélude No. 4	Heitor Villa-Lobos	48
Preludio No. 1	Leo Brouwer	50
Tramonto (Sunset)	Andrea Casciato	51

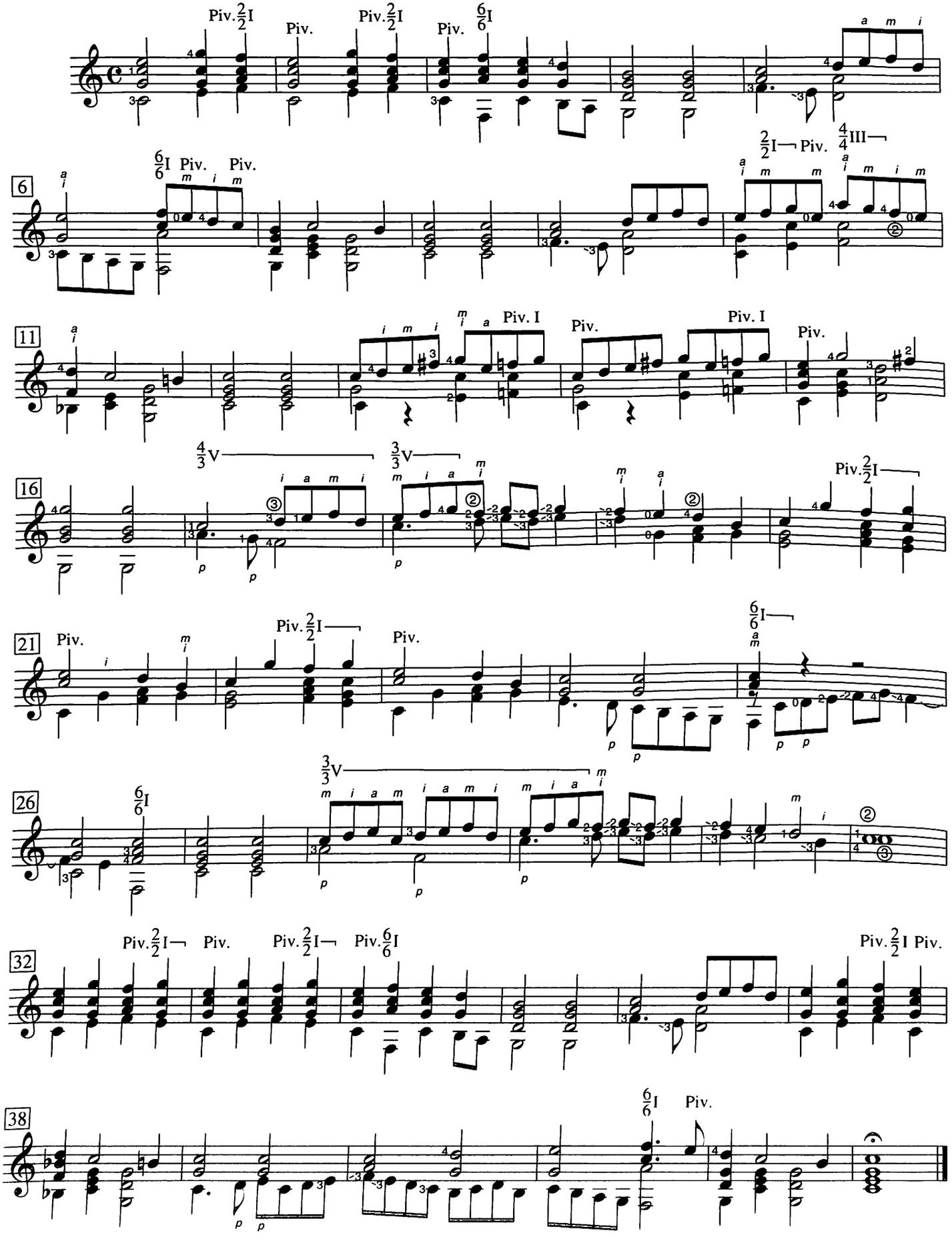
Studies

Study no. 1: Moderato, op. 35, no. 17	Fernando Sor	52
Study no. 2: Study, op. 6, no. 1	Fernando Sor	54
Study no. 3: Allegretto, op. 35, no. 22	Fernando Sor	56
Study no. 4: Caprice, op. 100, no. 12	Mauro Giuliani	58
Study no. 5: Caprice, op. 100, no. 13	Mauro Giuliani	60
Study no. 6: Sonatina No. 5 First Movement	Nicolò Paganini	62
Study no. 7: Study in Thirds, op. 44, no. 19	Carl Blum	64
Study no. 8: After the Rain	Mikhail Sytchev	66
Study no. 9: Étude, op. 38, no. 1	Napoléon Coste	68
Study no. 10: Estudio No. 6	Leo Brouwer	69
Study no. 11: Prélude No. 7	Claude Gagnon	70
Study no. 12: Study	Norbert Kraft	72

Pavane III

Luis Milán
(*ca* 1500–1561)

♩ = 104 – 112

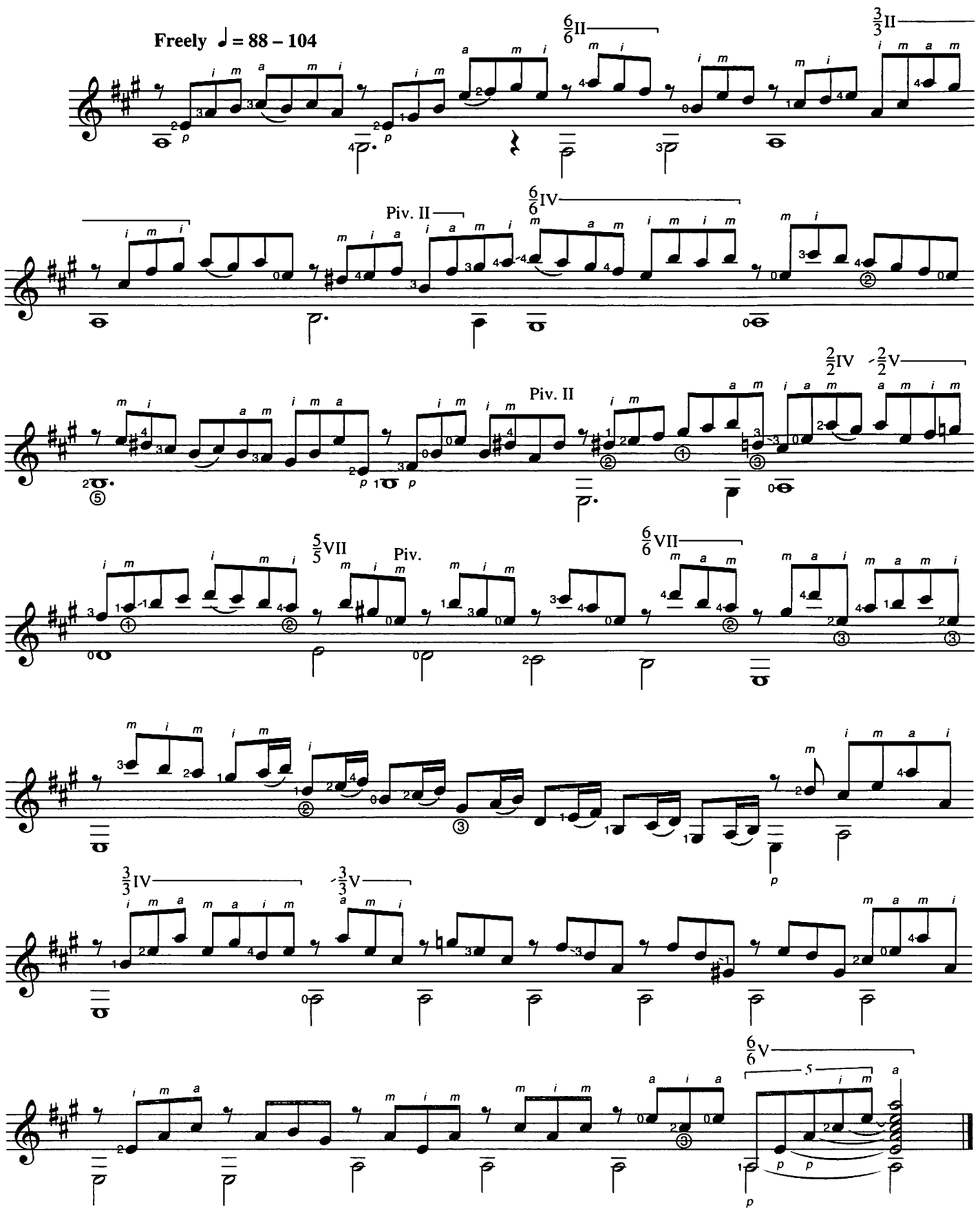


Source: *El maestro*

Lute Suite No. 4

I: Prelude

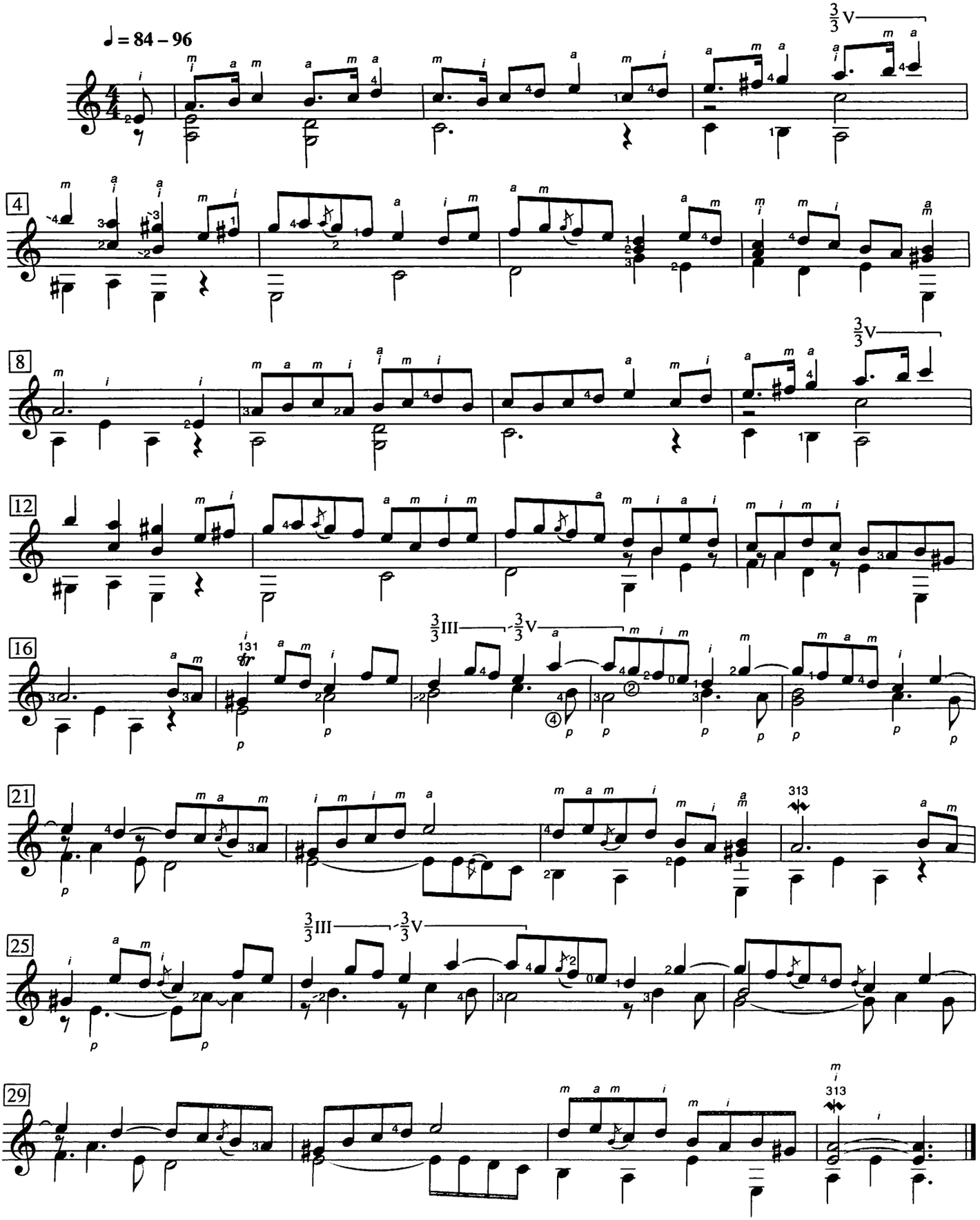
Silvius Leopold Weiss
(1686–1750)



NOTE: There are no bar lines in the composer's manuscript.
Source: Cologne, Universitäts- und Stadtbibliothek MS 5, fol. 6v

Allmayne

Robert Johnson
(*ca* 1583–1633)
arr. Michael Bracken



Source: British Library. MS Add. 38539 (Sundermann 7)
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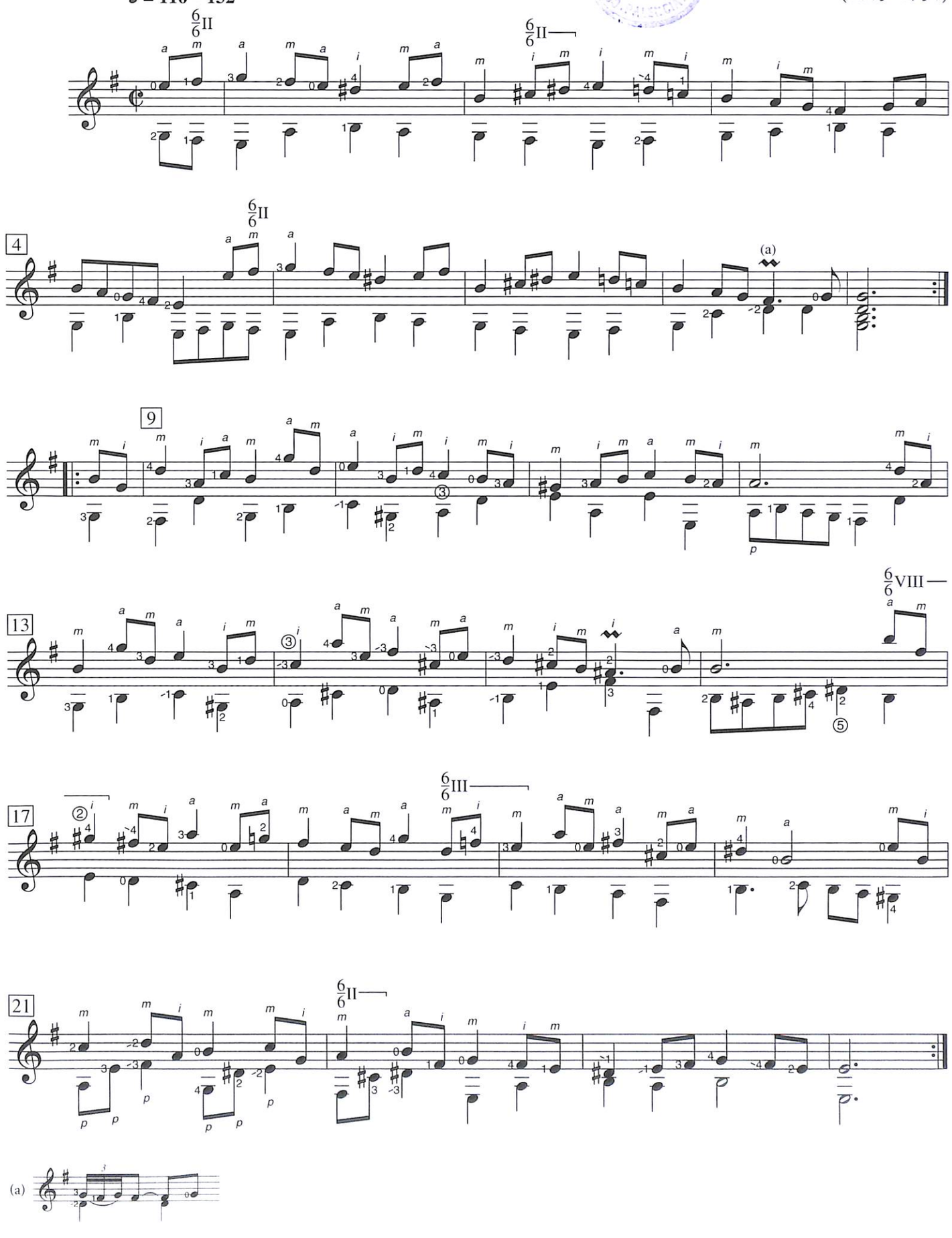
Lute Suite

BWV 996

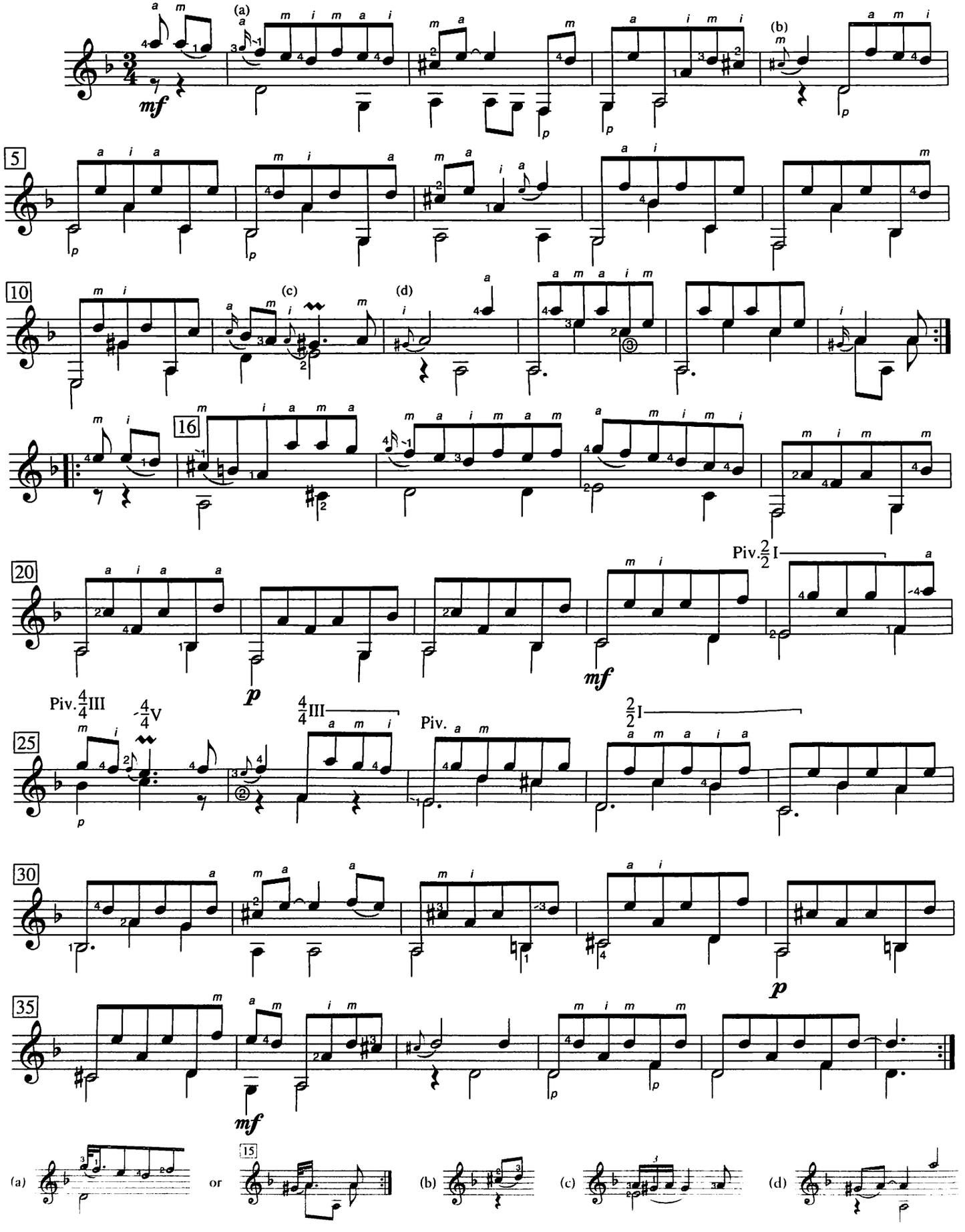
V: Bourrée

Johann Sebastian Bach
(1685–1750)



Courante

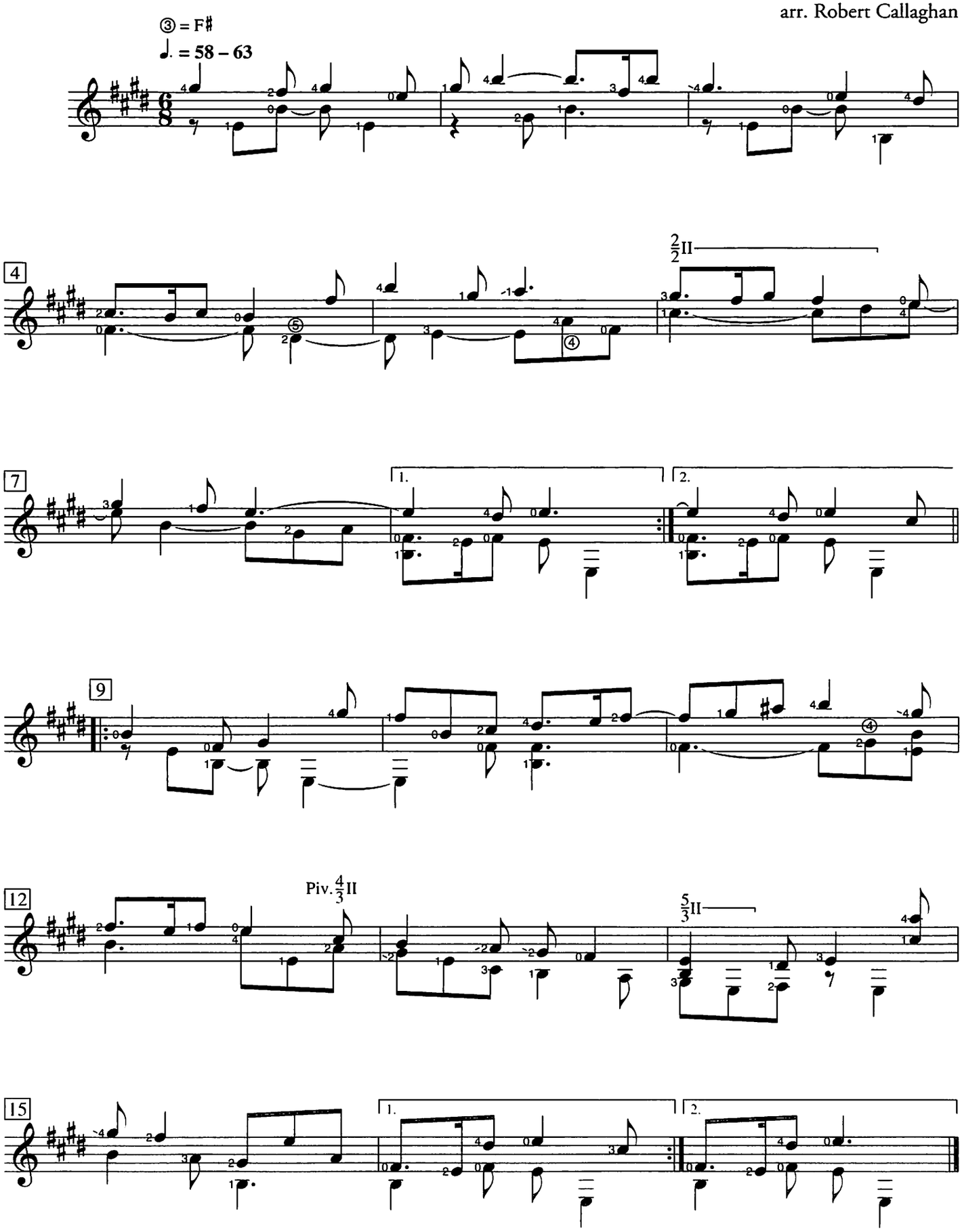
Silvius Leopold Weiss
(1686–1750)



Source: Cologne, Universitäts- und Stadtbibliothek MS 5, fol. 6v

Coranto No. 34

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



Source: *Lessons for 1, 2, and 3 Viols*
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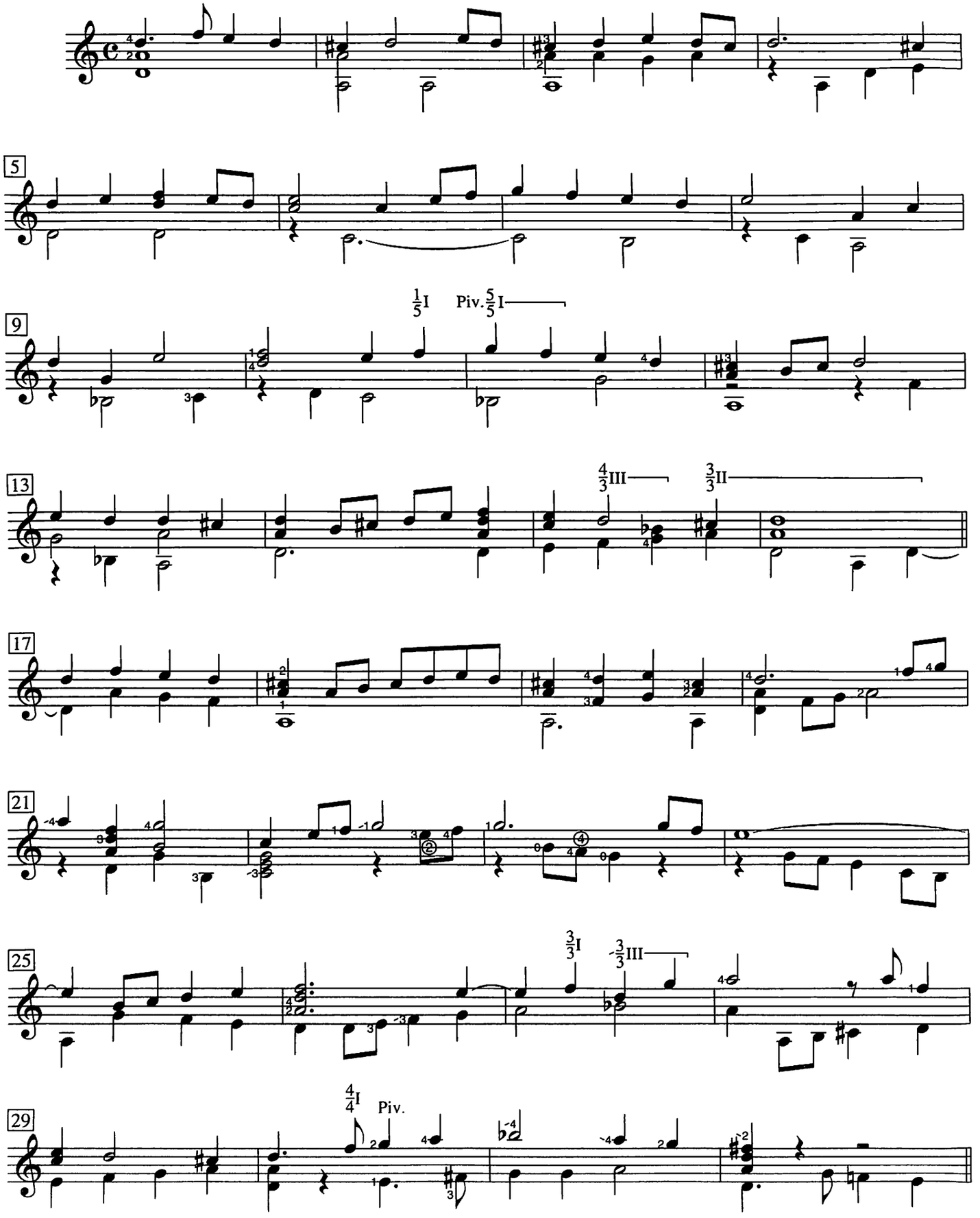
Pavaniglia con parti variate

Giovanni Paolo Foscarini
(*fl.* 1629–1647)
arr. Jeffrey McFadden

♩ = 108 – 120



Source: *Li 5 libri della chitarra alla spagnola*

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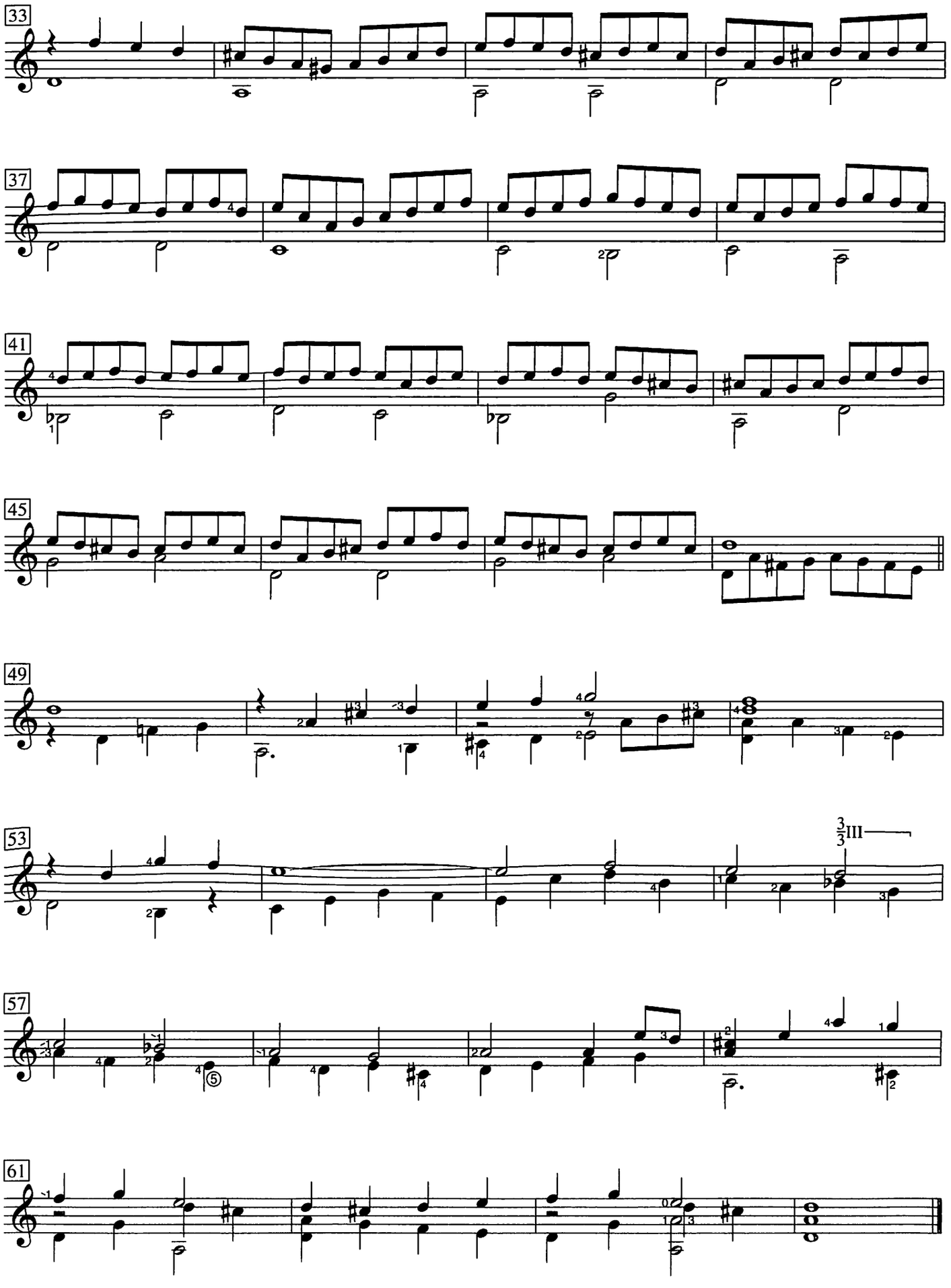
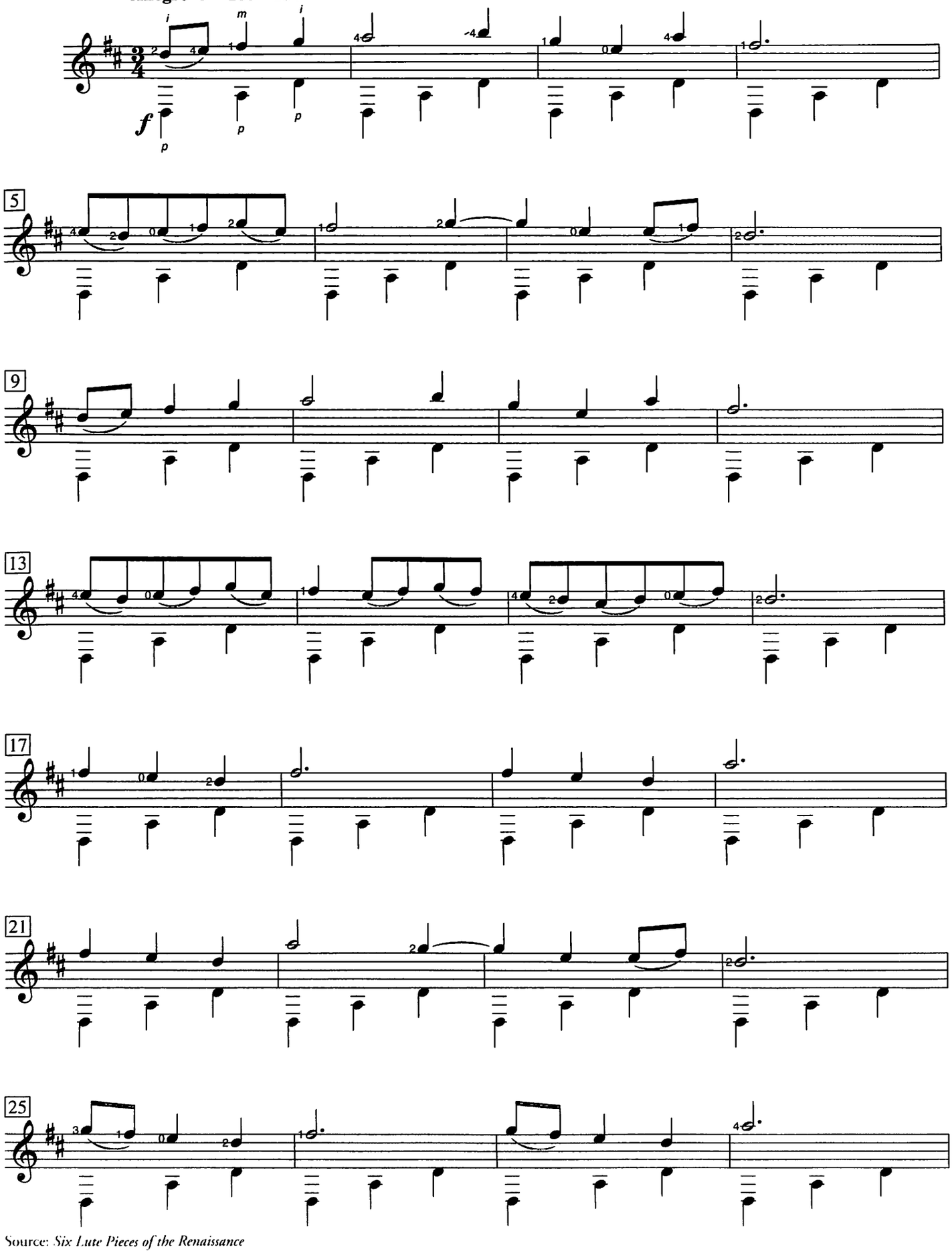

33
37
41
45
49
53
3/3 III
57
61

Saltarello

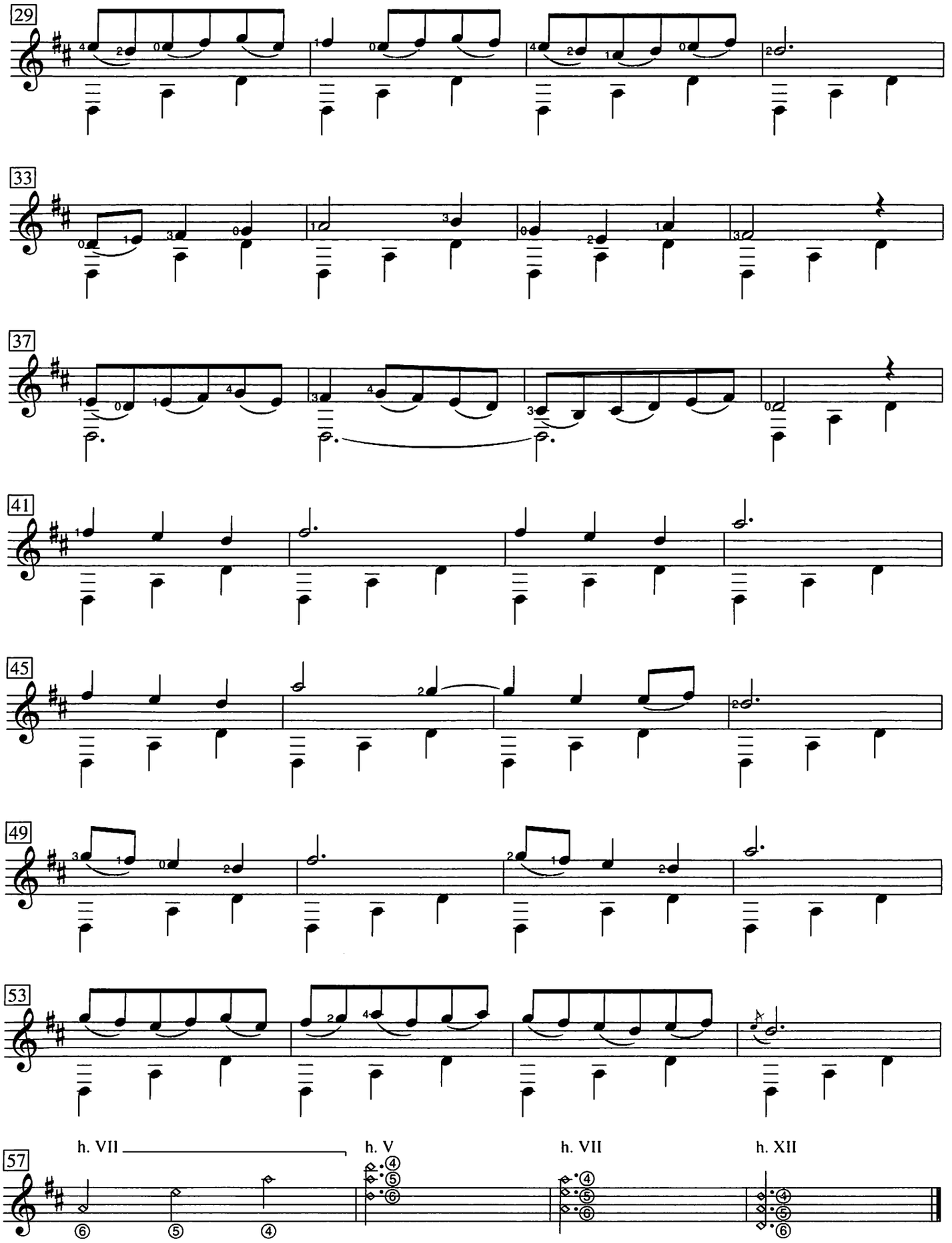
attr. Vincente Galileo
arr. Oscar Chilesotti

⑥ = D

Allegro ♩ = 160 – 184



Source: *Six Lute Pieces of the Renaissance*

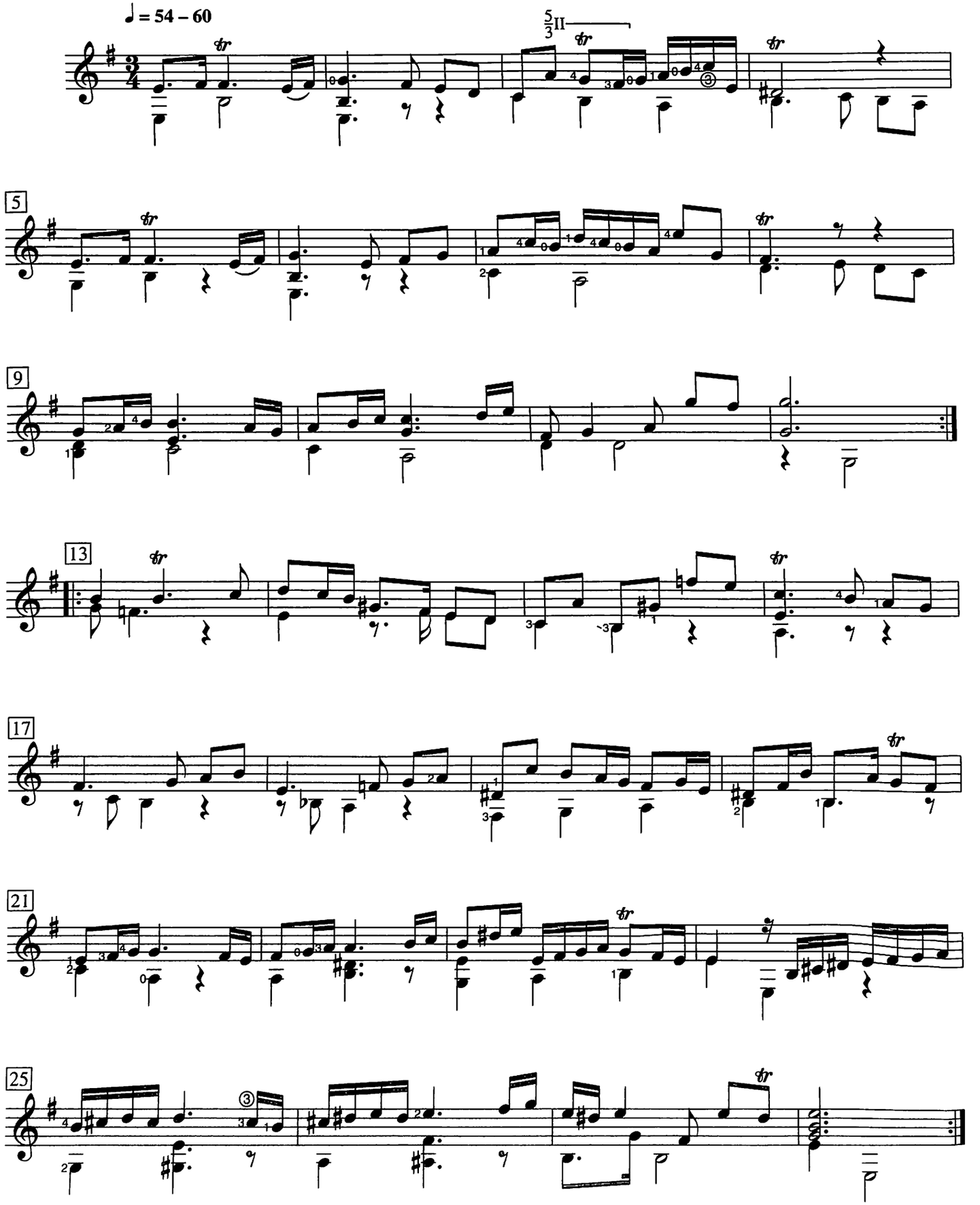

29
33
37
41
45
49
53
57
h. VII
h. V
h. VII
h. XII

Suite for Solo Cello No. 2

BWV 1008

IV: Sarabande

Johann Sebastian Bach
(1685–1750)
arr. Jeffrey McFadden



Original key: D minor

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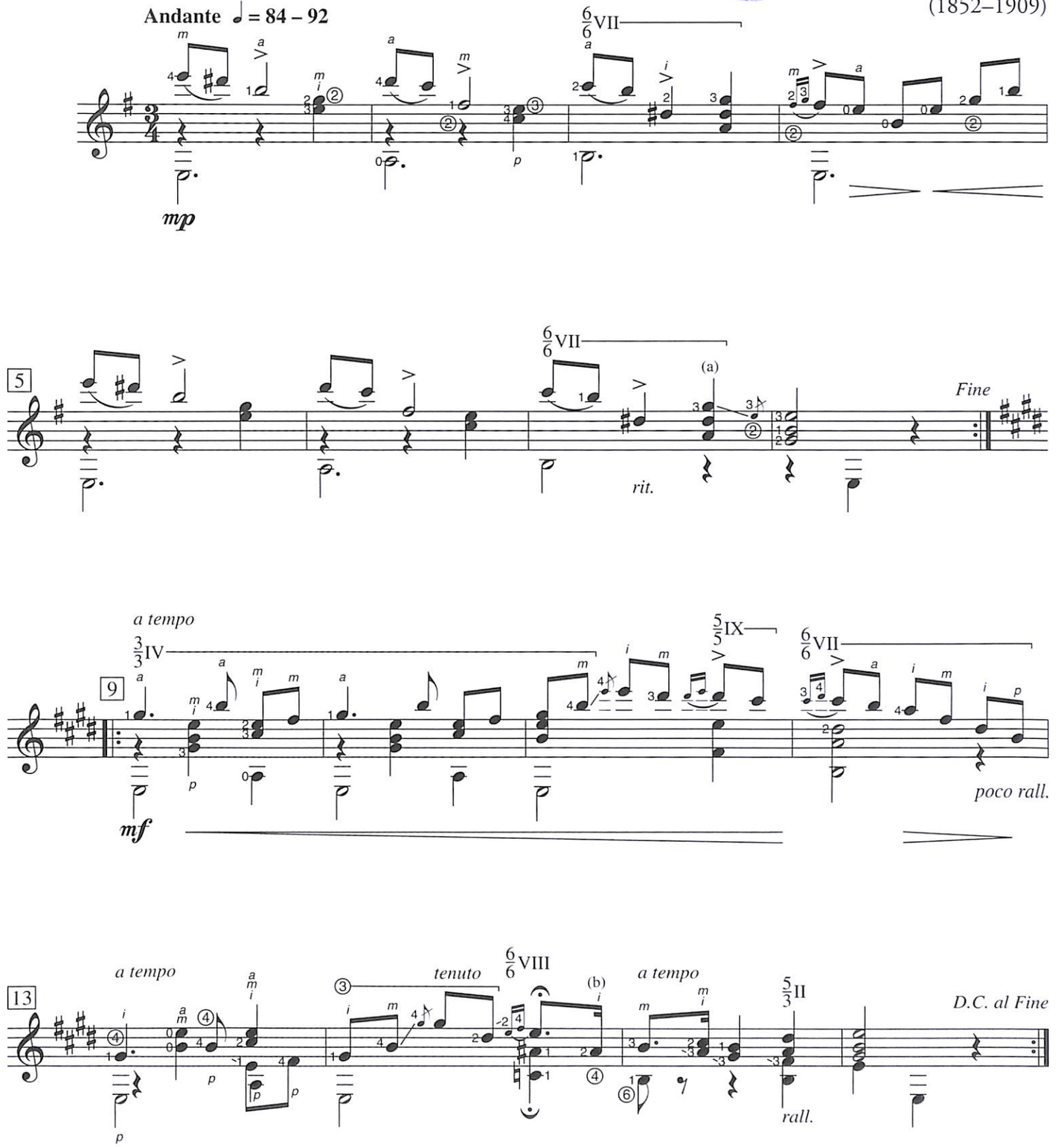
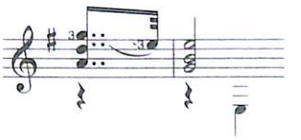
Adelita

(Mazurca)

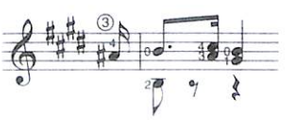
Francisco Tárrega
(1852–1909)



(a) This ornament, which occurs frequently in Tárrega's music, is performed approximately as shown. Play a *portamento* from the upper to the lower note (here G to E), plucking the chord as you arrive:



(b) Alternate fingering:

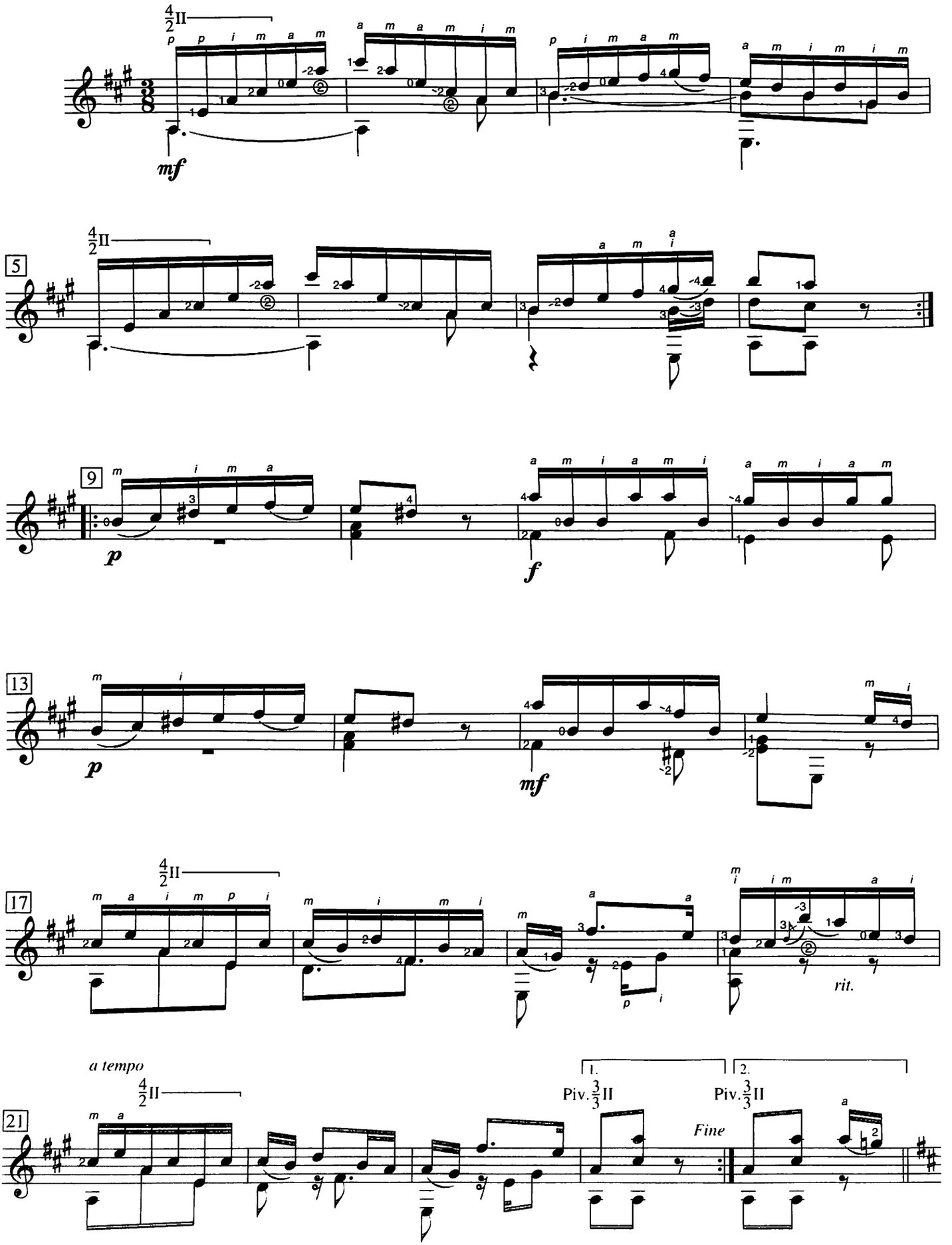


Waltz

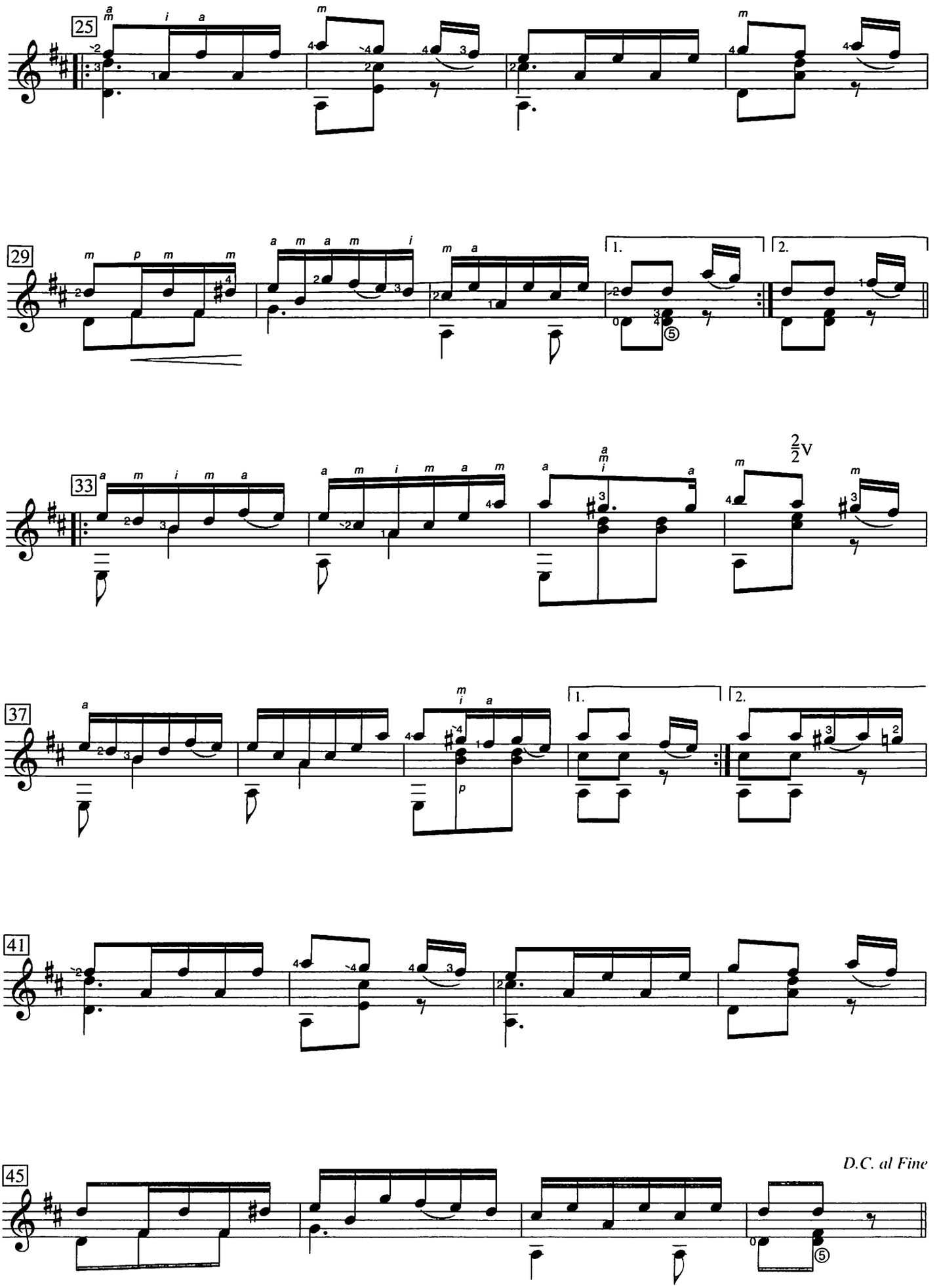
op. 51, no. 8

Napoléon Coste
(1806–1883)

♪ = 116 – 132



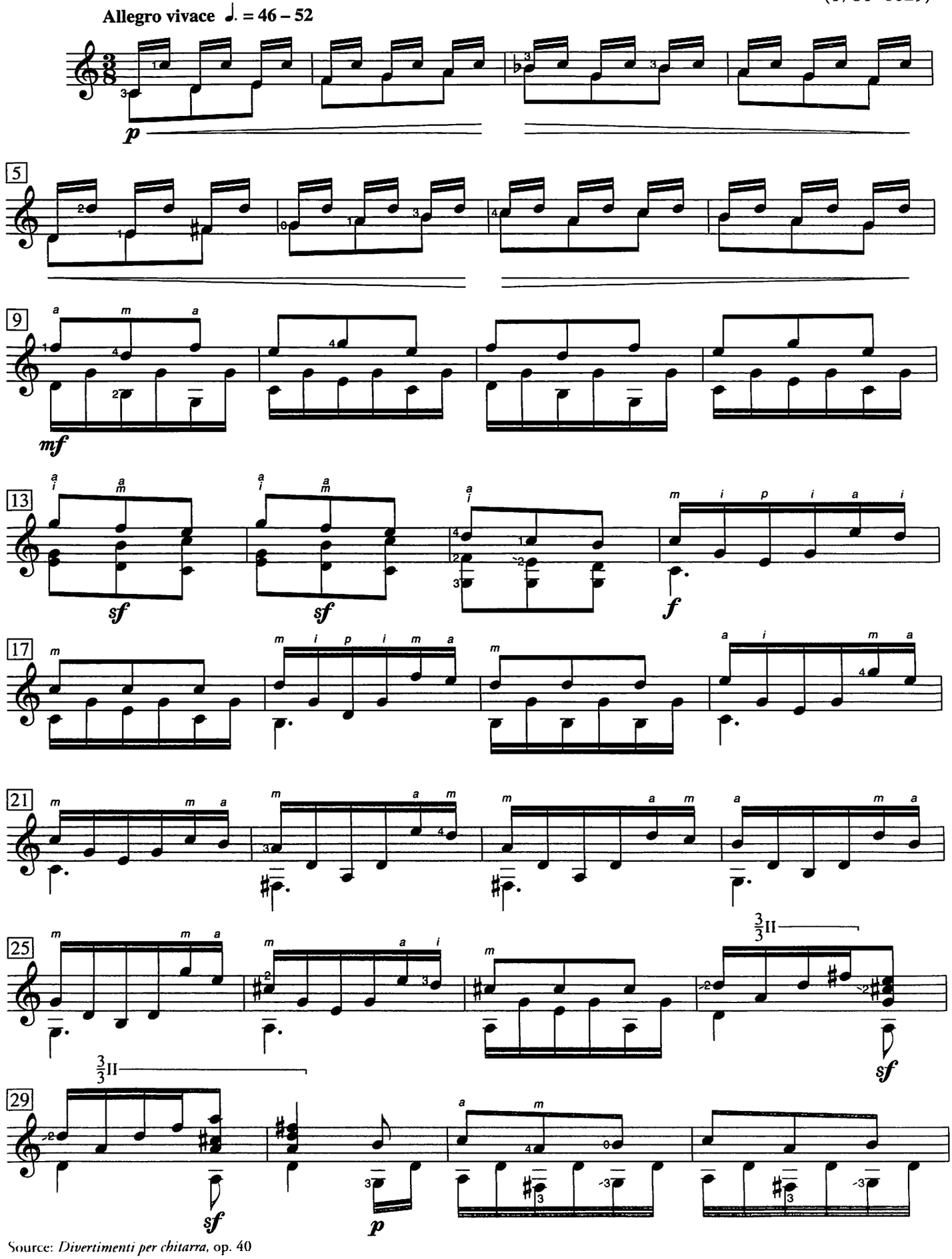
Source: *Récréation du guitariste*, op. 51


25
29
1.
2.
33
2/2 V
37
1.
2.
41
45
D.C. al Fine

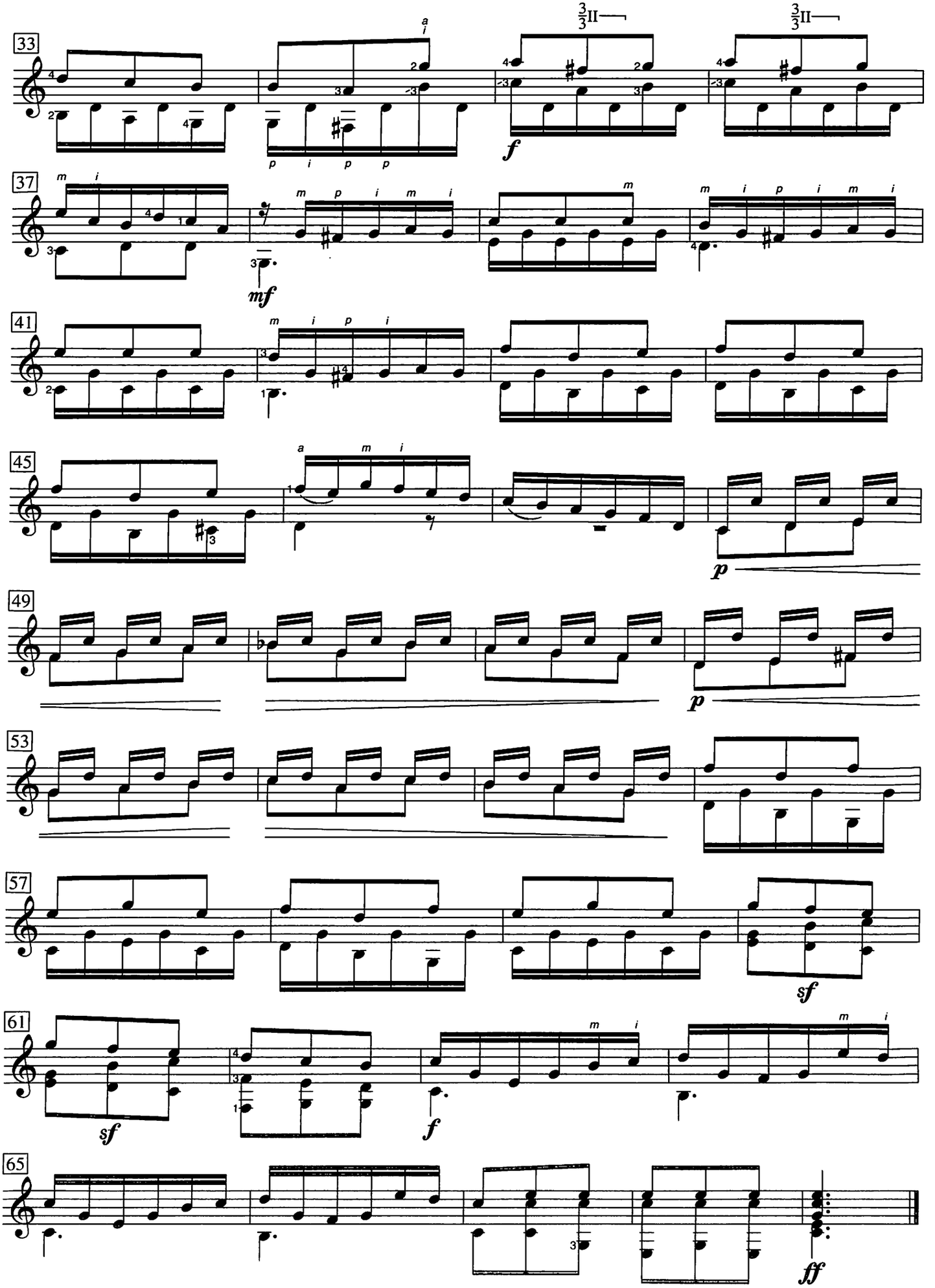
Divertimento

op. 40, no. 12

Mauro Giuliani
(1781–1829)



Source: *Divertimenti per chitarra*, op. 40

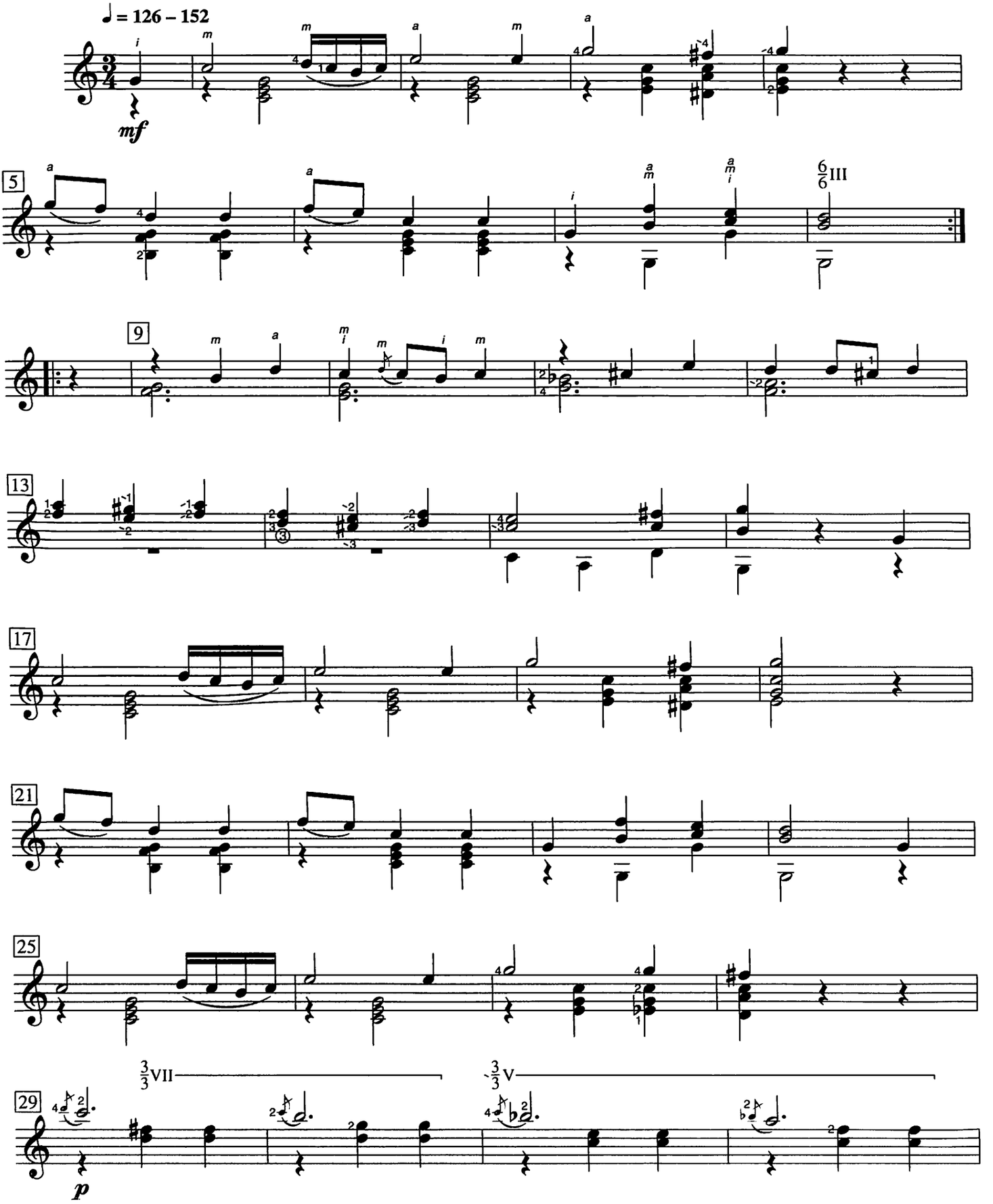

33
37
41
45
49
53
57
61
65
f
mf
p
p
sf
sf
f
ff

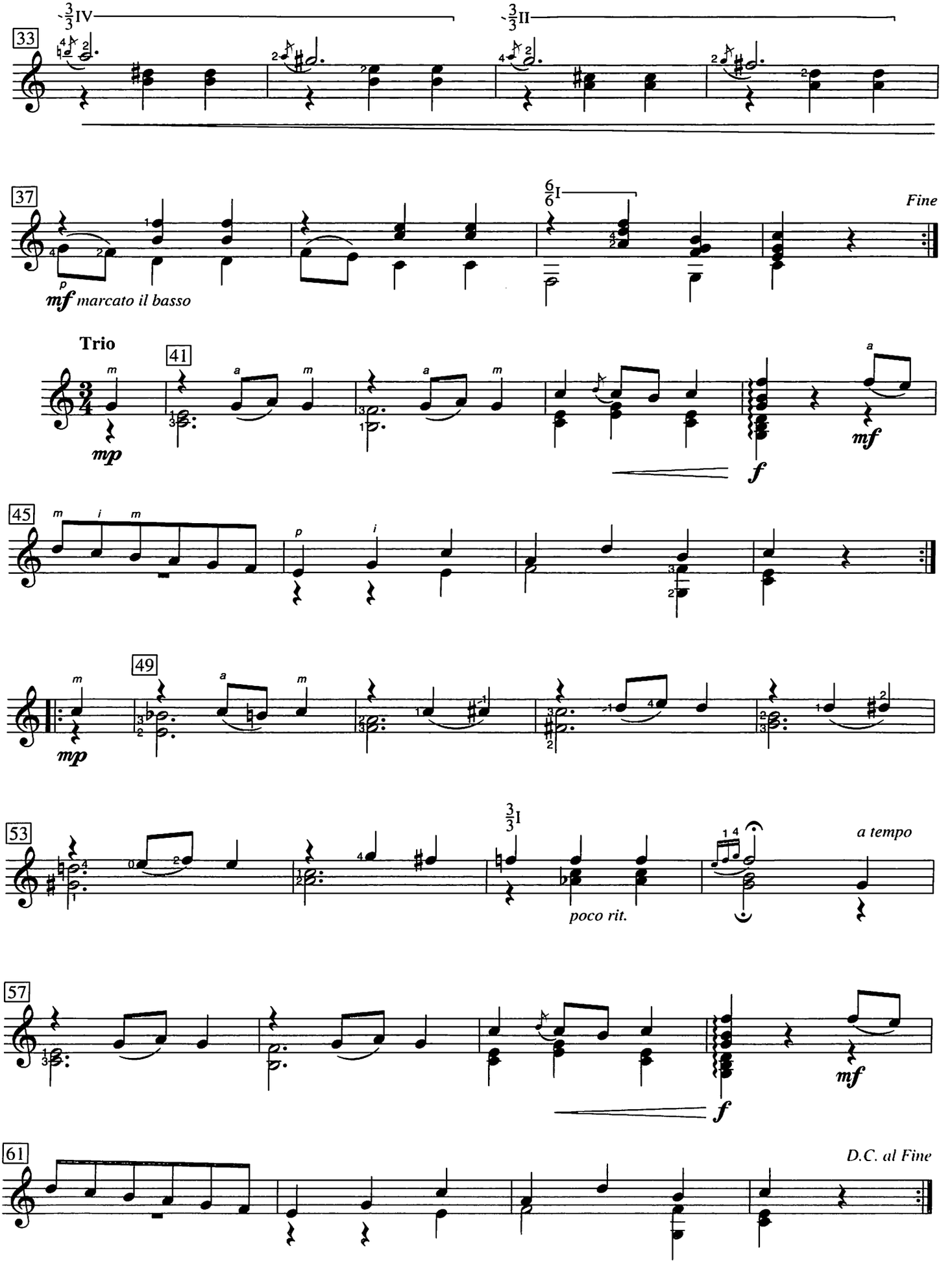
Grand Sonata

op. 25

IV: Minuet and Trio

Fernando Sor
(1778–1839)



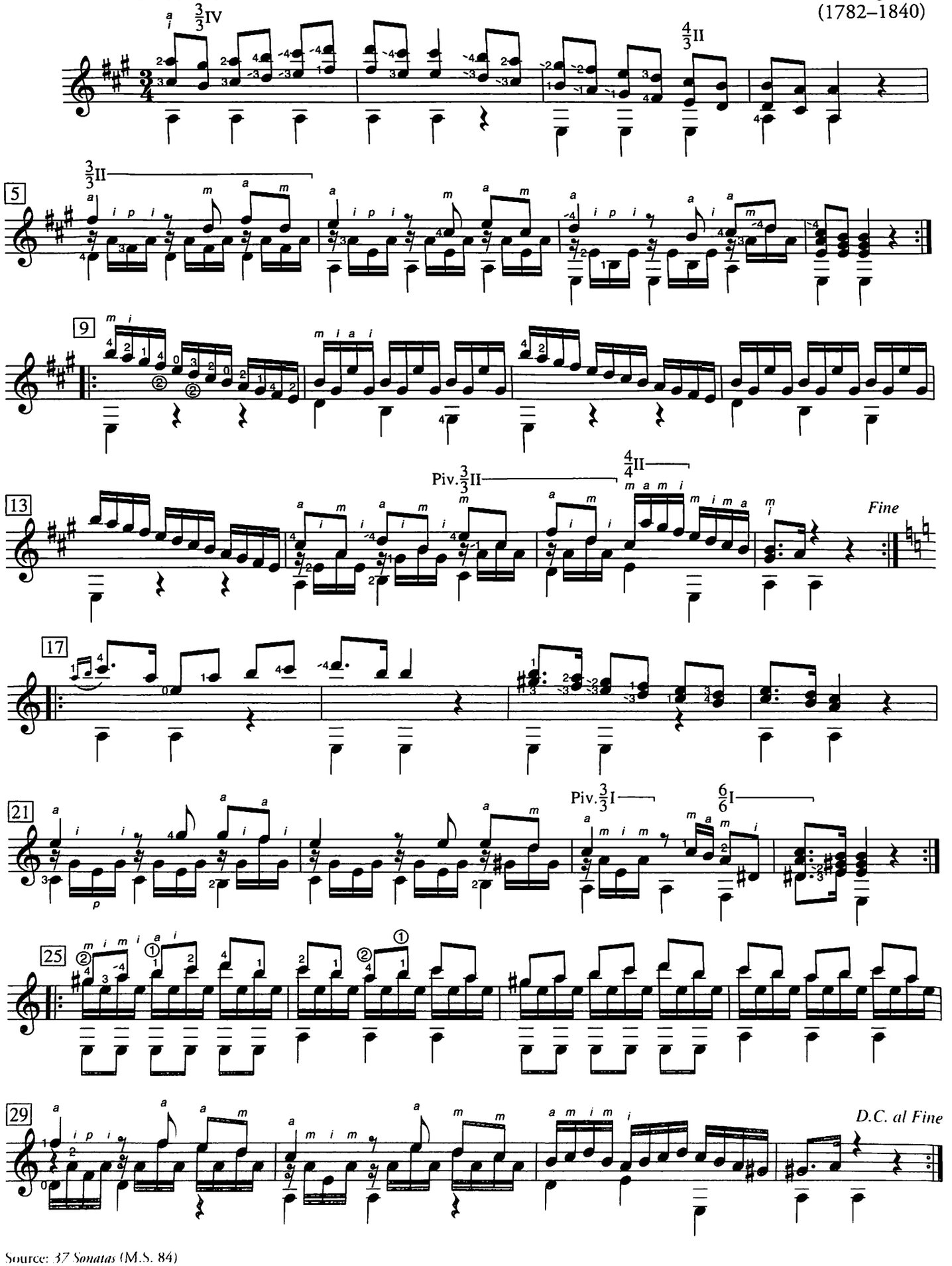

33
37
Fine
mf marcato il basso
Trio
41
mp
mf
f
45
49
mp
53
poco rit.
a tempo
57
mf
f
61
D.C. al Fine

Sonata No. 12

I: Minuetto

Nicolò Paganini
(1782–1840)

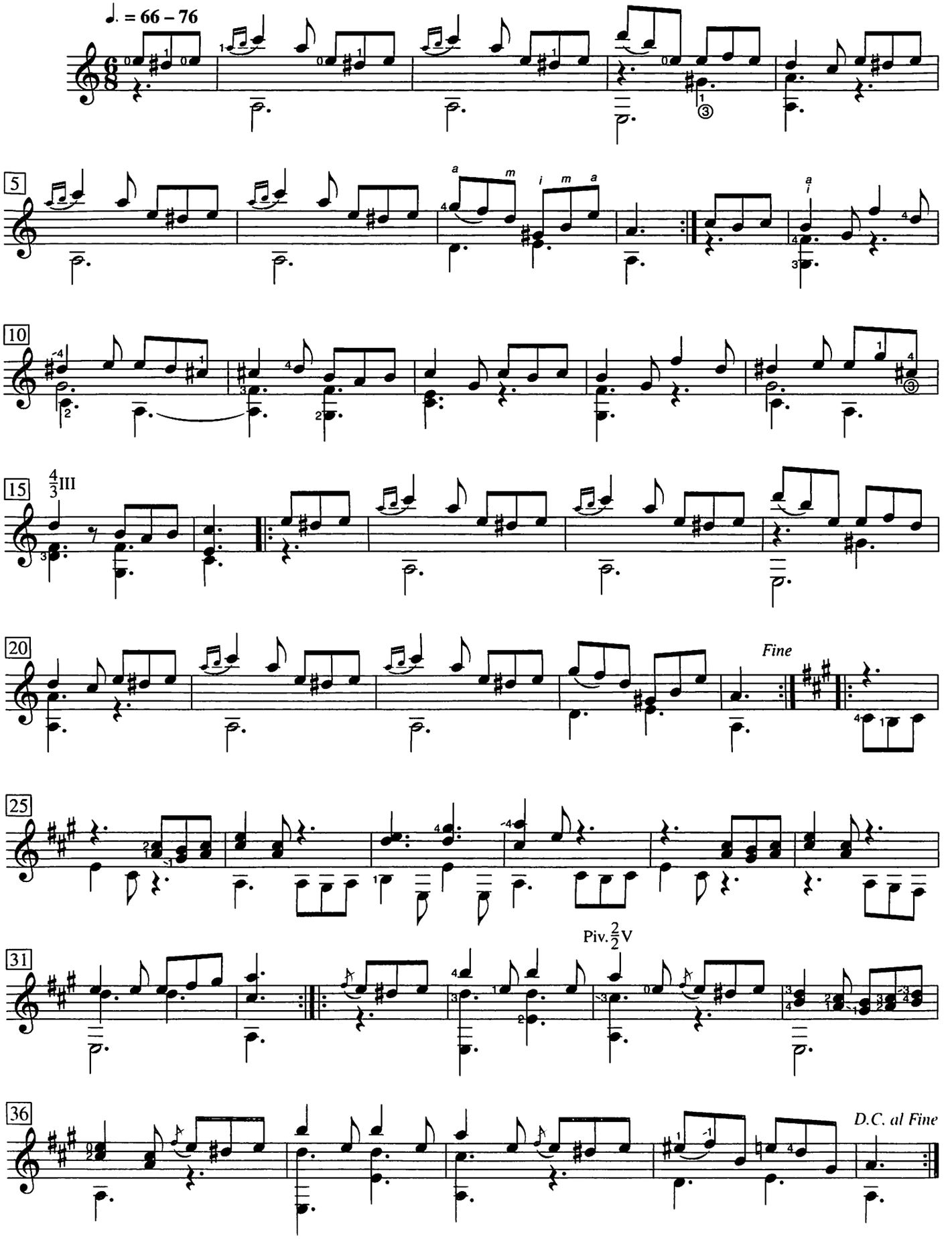
♩ = 56 – 66



Source: *37 Sonatas* (M.S. 84)

Contradanza

Dionisio Aguado
(1785–1849)

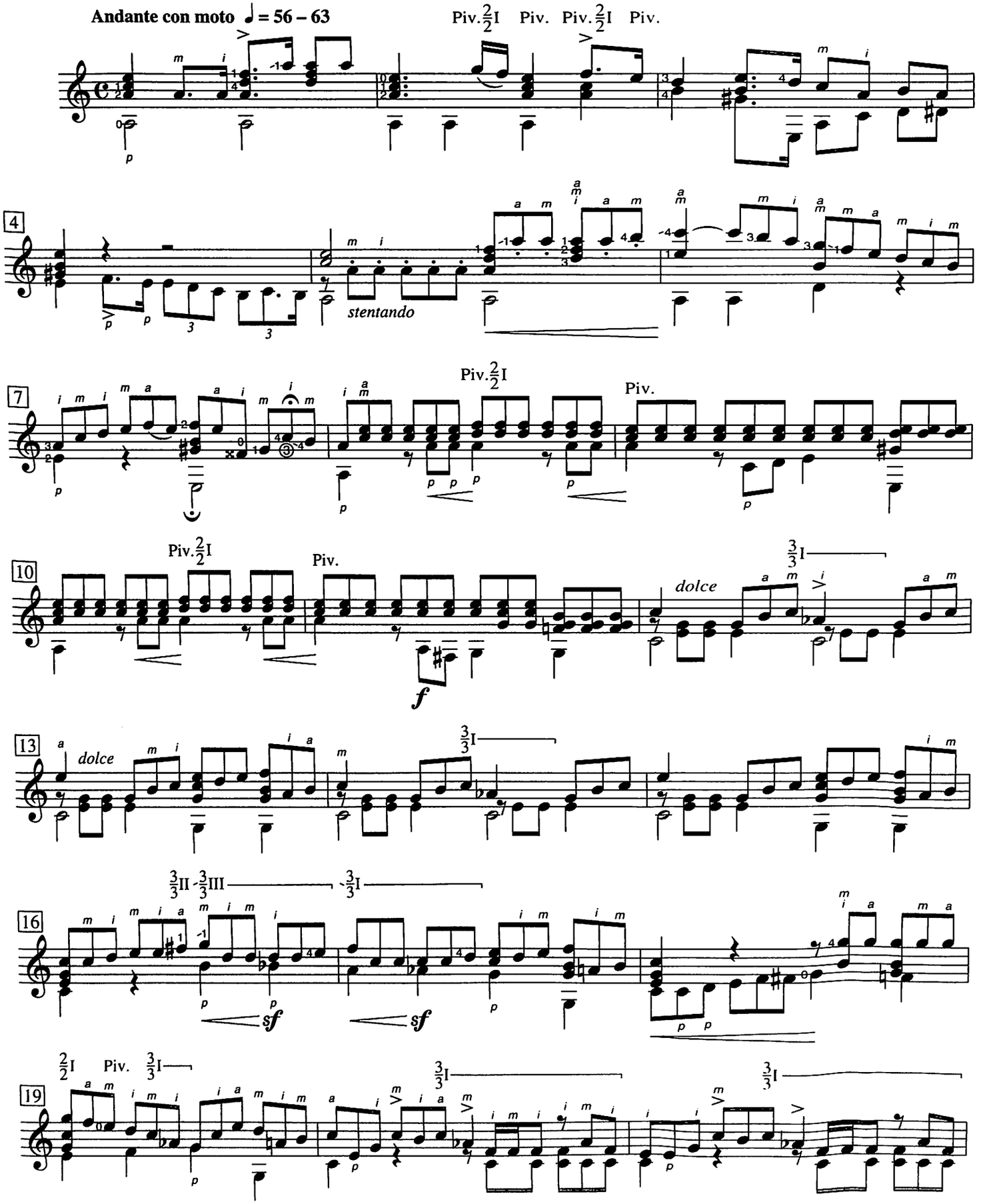


Source: *Contradanzas y valses dedicados a los principiantes*, op. 8

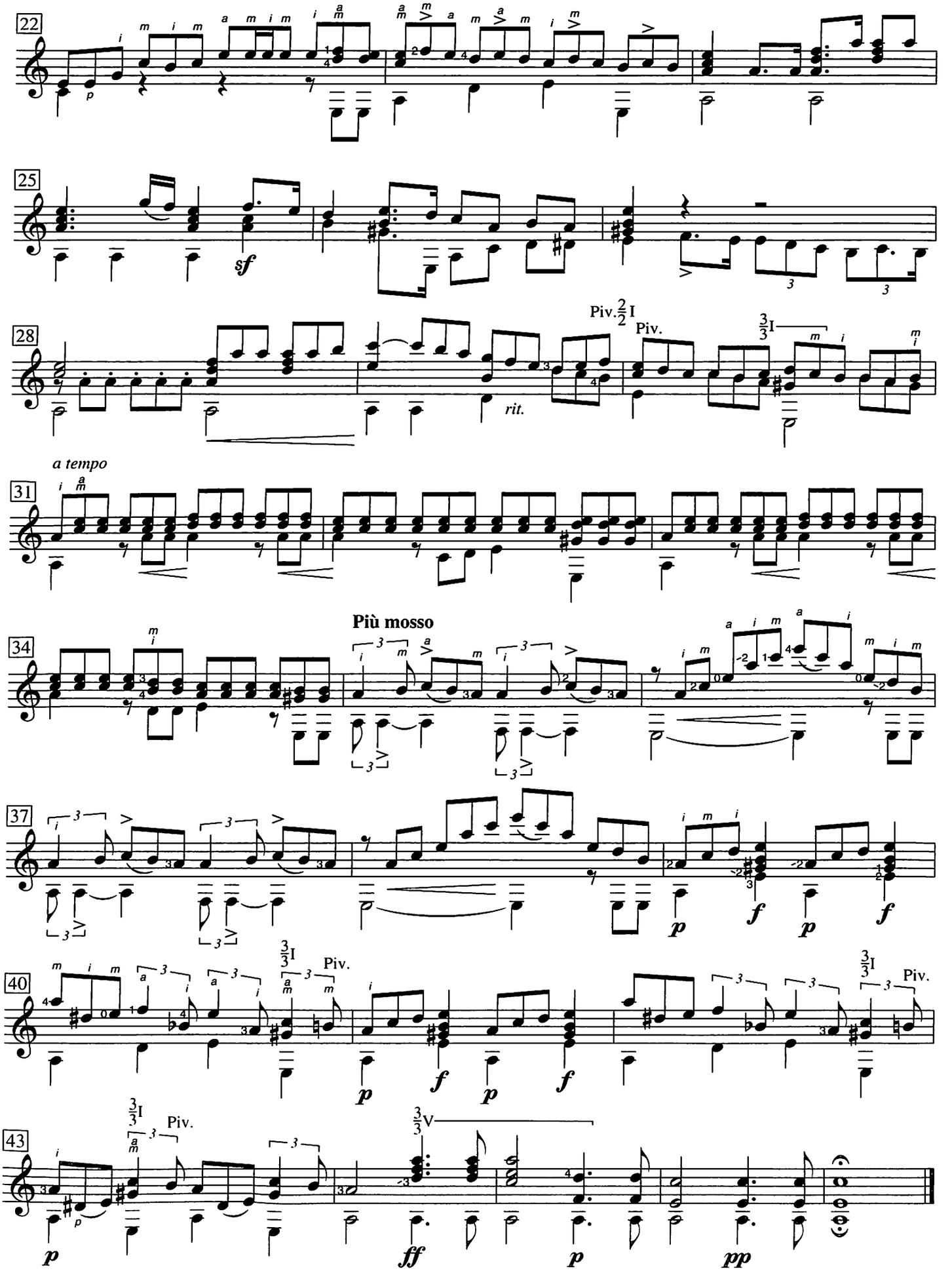
Nocturne

op. 4, no. 1

Johann Kaspar Mertz
(1800–1856)

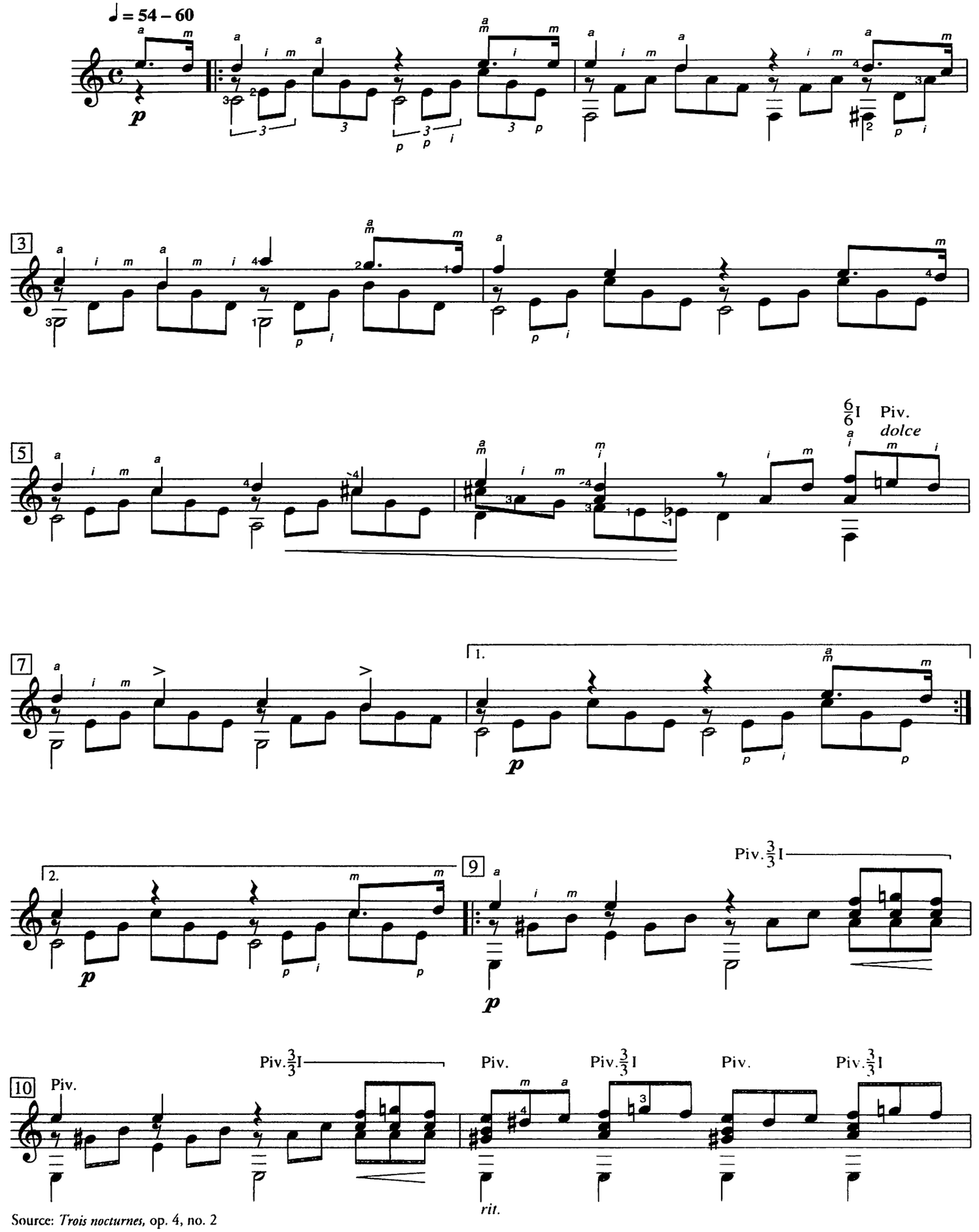


Source: *Trois nocturnes*, op. 4

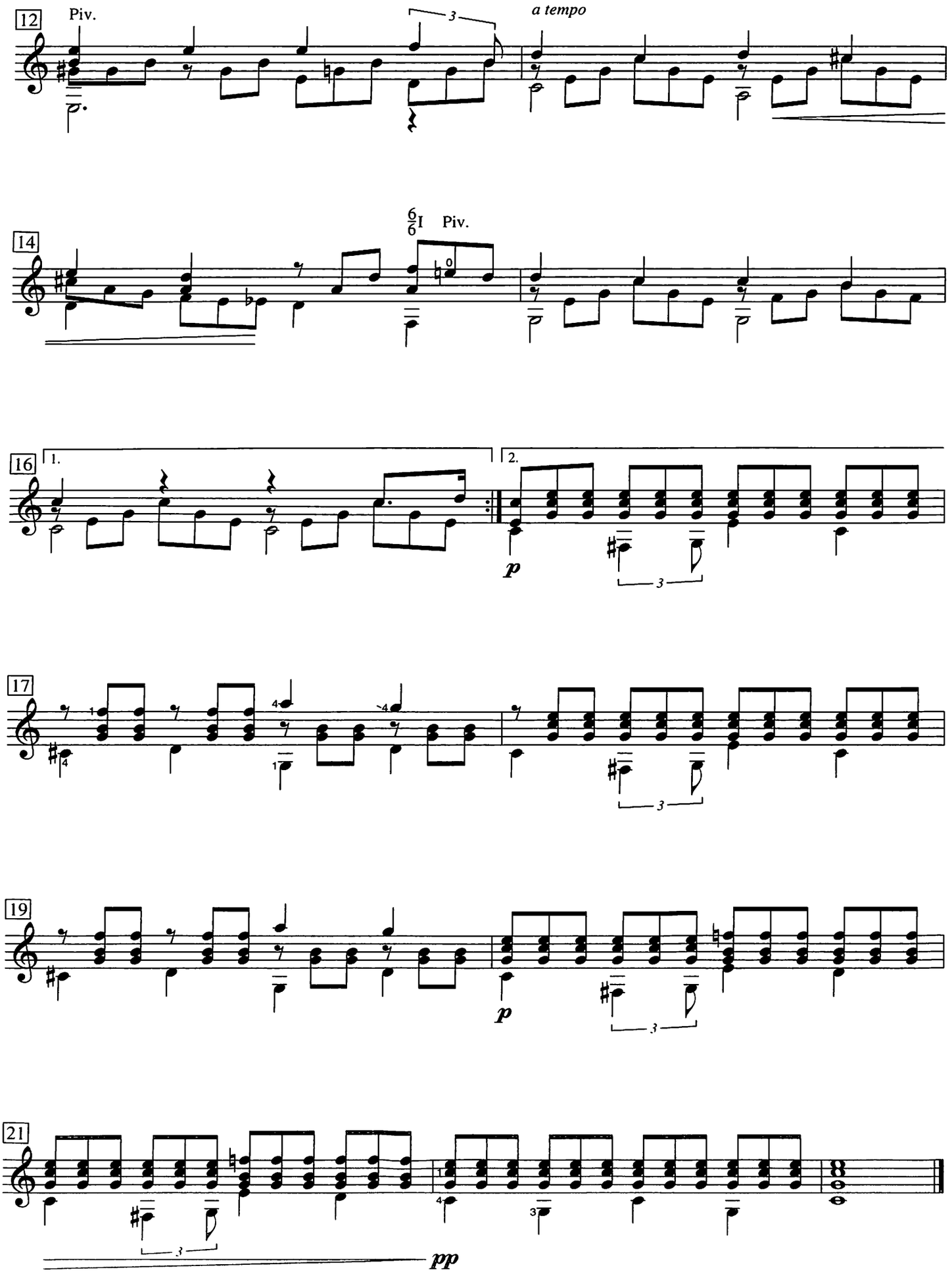

22
25
sf
28
Piv.
rit.
a tempo
31
Più mosso
34
37
p
f
40
43
ff
pp

Andantino

Johann Kaspar Mertz
(1800–1856)

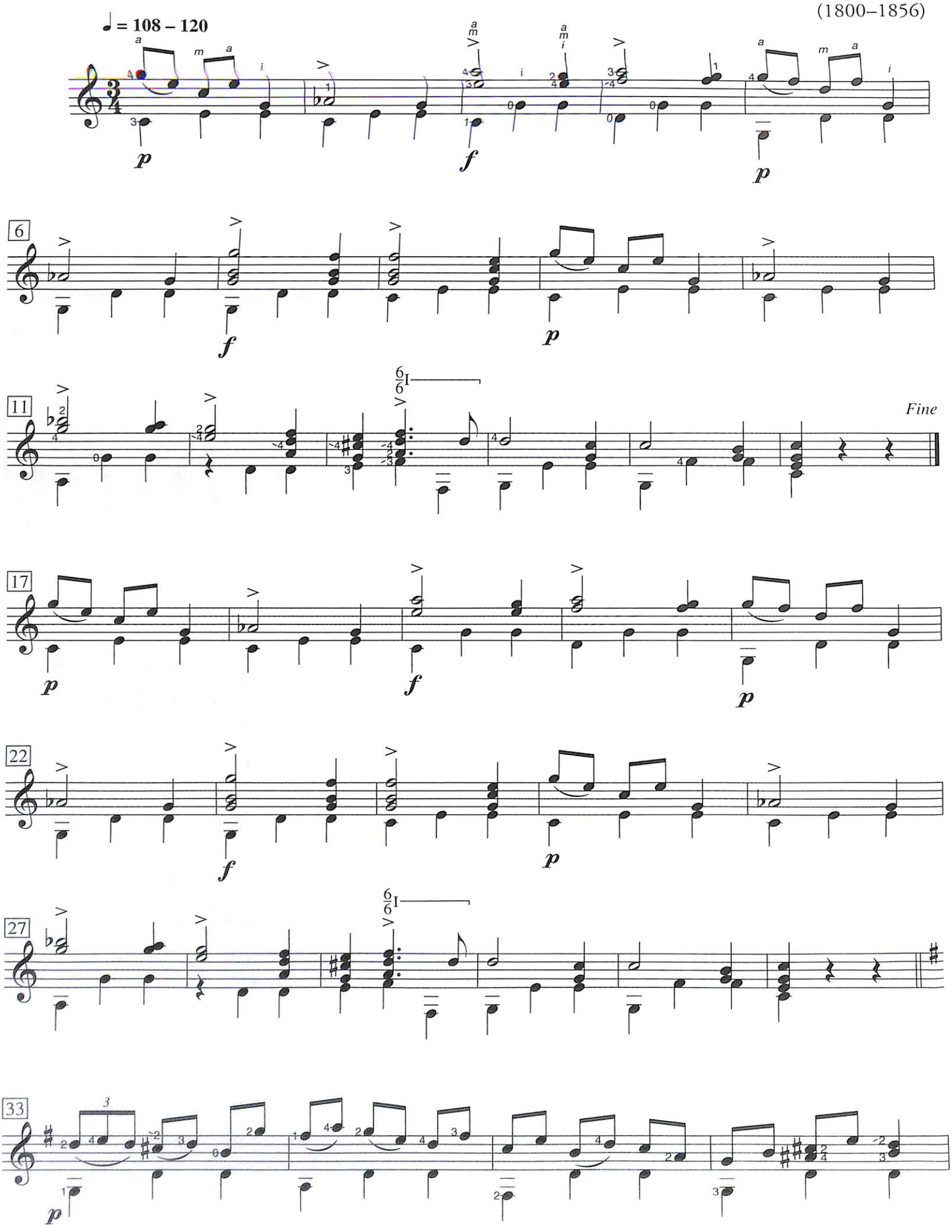


Source: *Trois nocturnes*, op. 4, no. 2

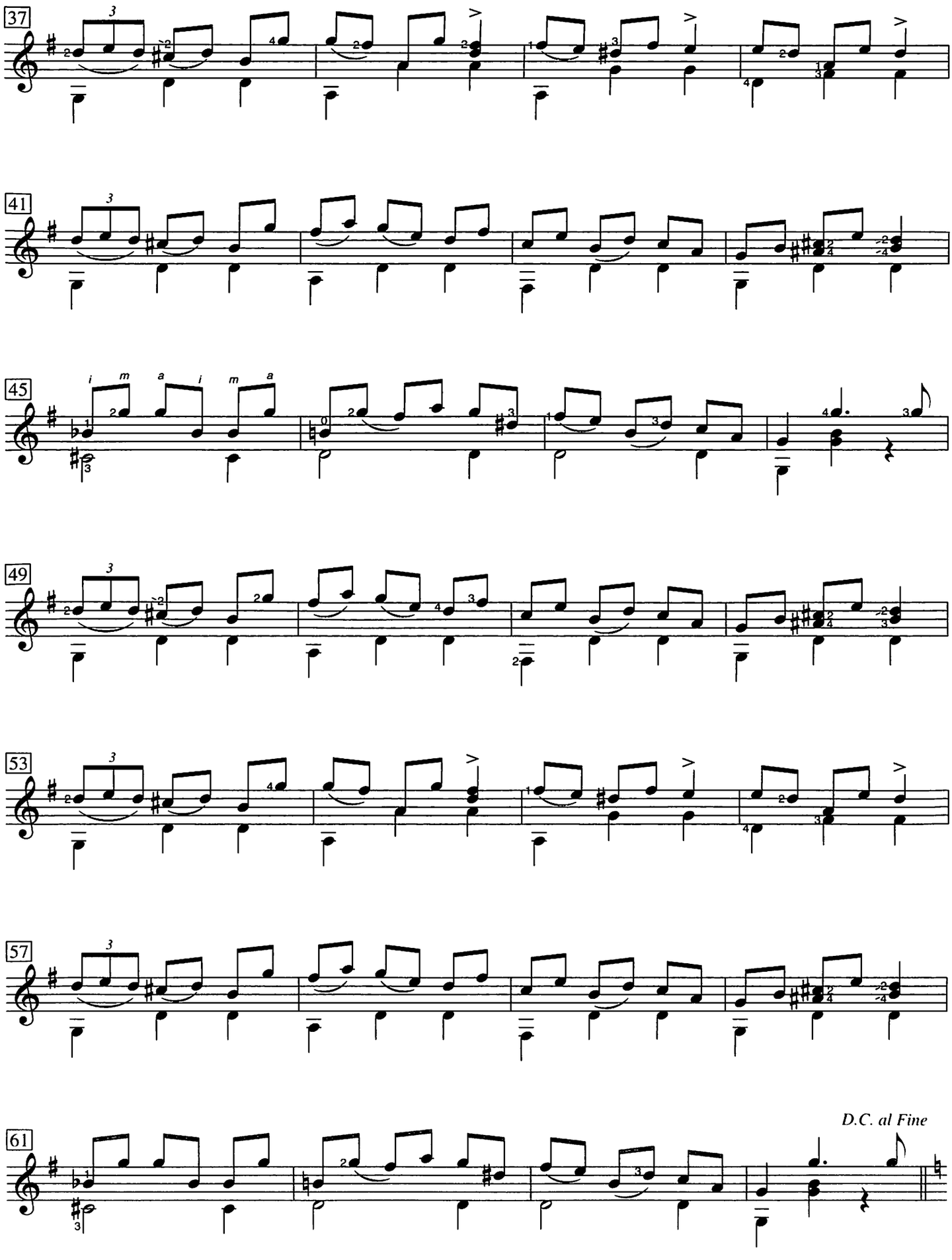

12
Piv.
3
a tempo
14
6/6 I Piv.
16
1.
2.
p
3
17
3
19
p
3
21
3
pp

Waltz No. 1

Johann Kaspar Mertz
(1800–1856)

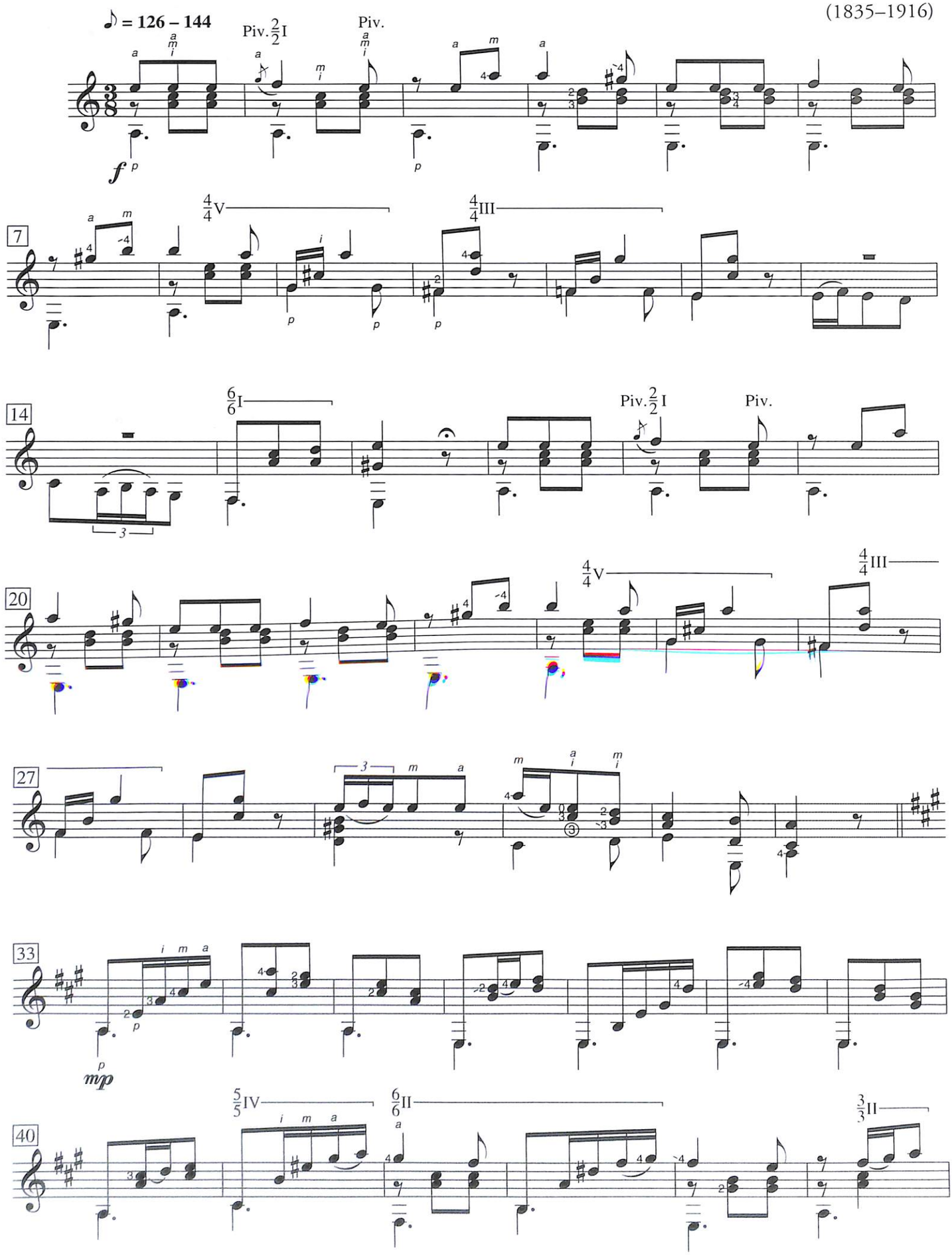


Source: *Five Waltzes*, WoO

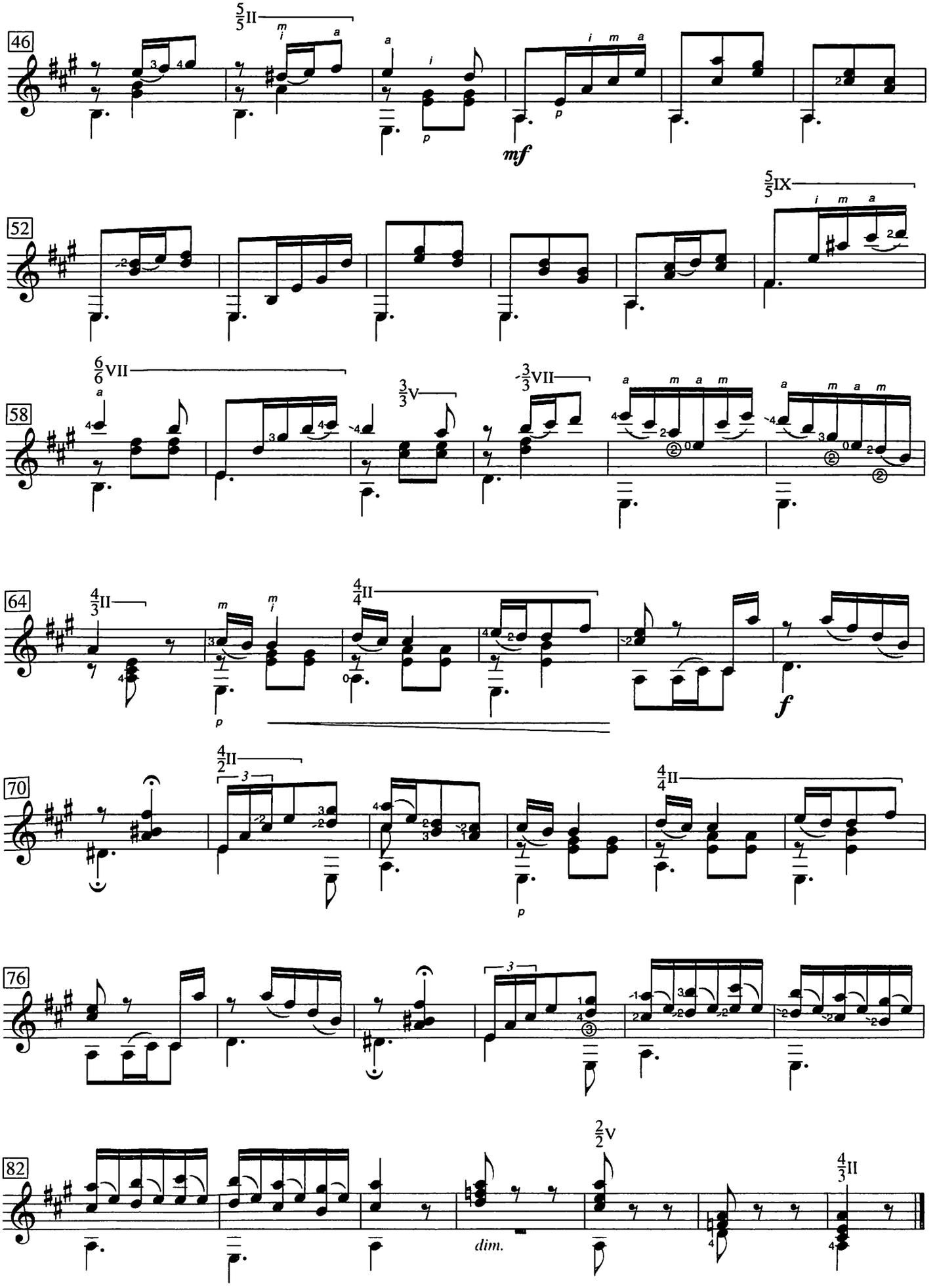

37
41
45
49
53
57
61
D.C. al Fine

Waltz

José Ferrer
(1835–1916)



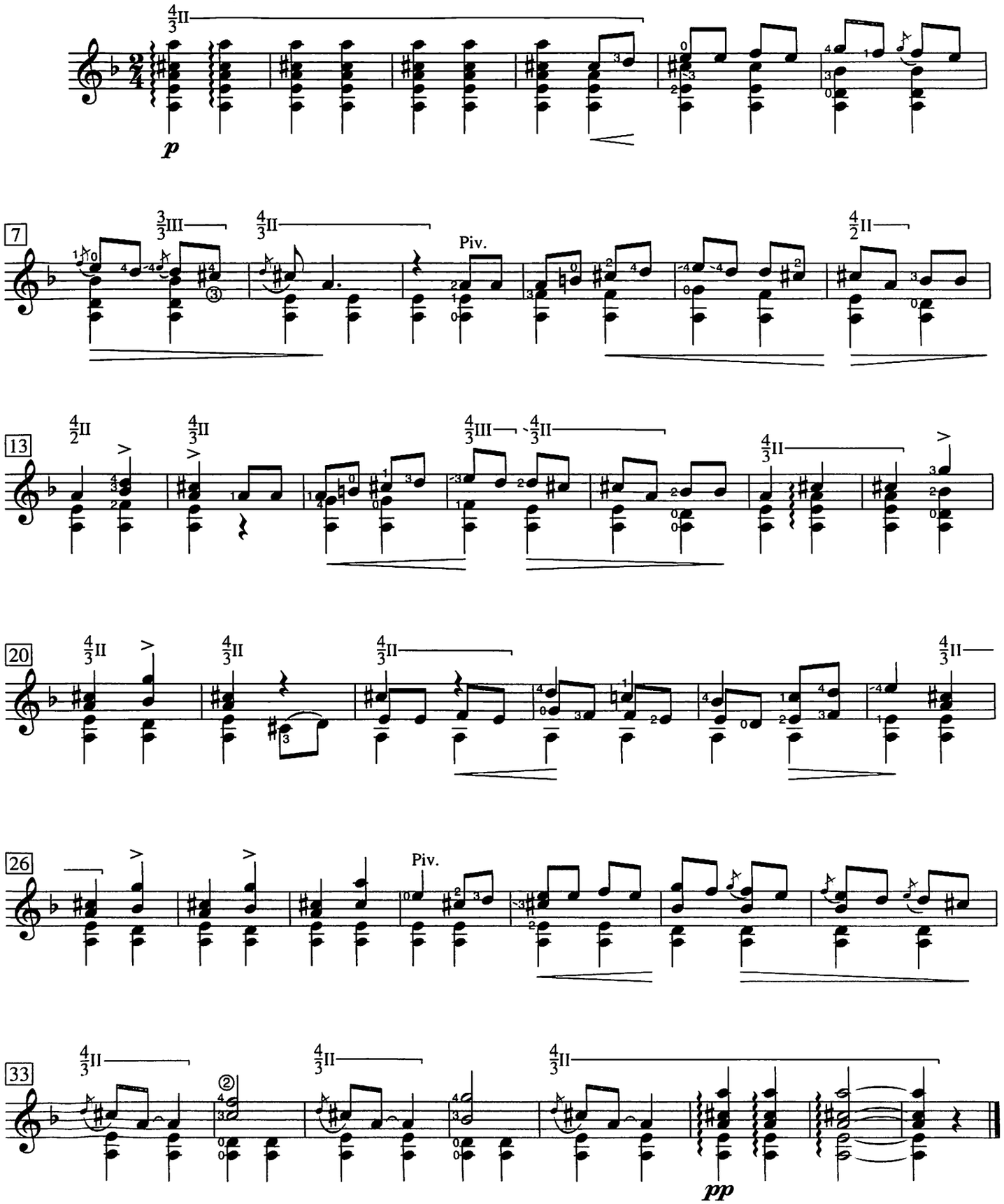
Source: *Coleccion de valses*


46
52
58
64
70
76
82
mf
f
dim.

Prelude No. 6

Manuel Ponce
(1882–1948)

Moderato espressivo ♩ = 50 – 58



For examinations, Prelude No. 6 and Prelude No. 10 are to be played as one selection.
Source: *Preludes*, vol. 1

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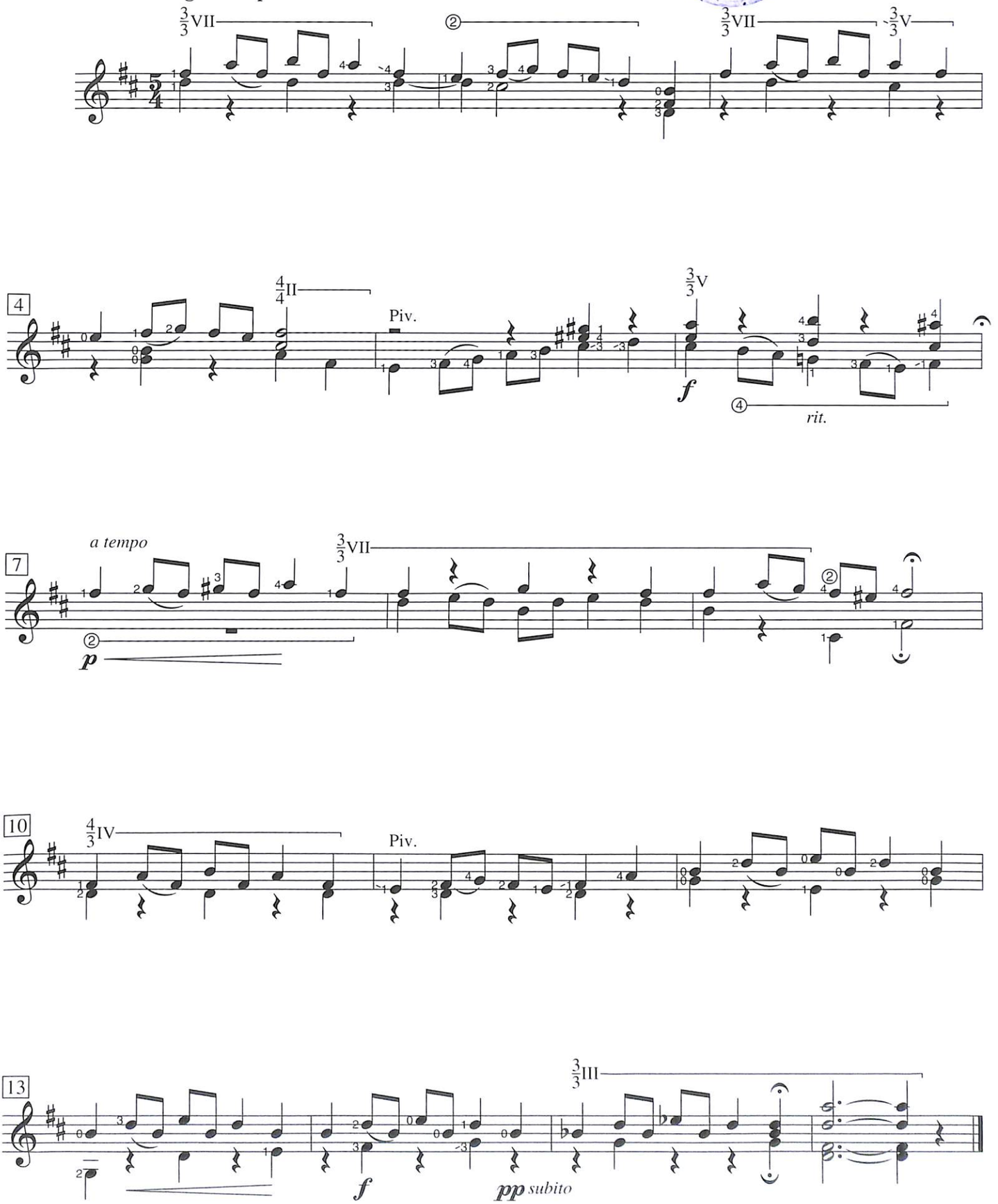
Prelude No. 10

Manuel Ponce
(1882–1948)

Allegretto espressivo ♩ = 92 – 104



For examinations, Prelude No. 6 and Prelude No. 10 are to be played as one selection.
Source: *Preludes*, vol. 1

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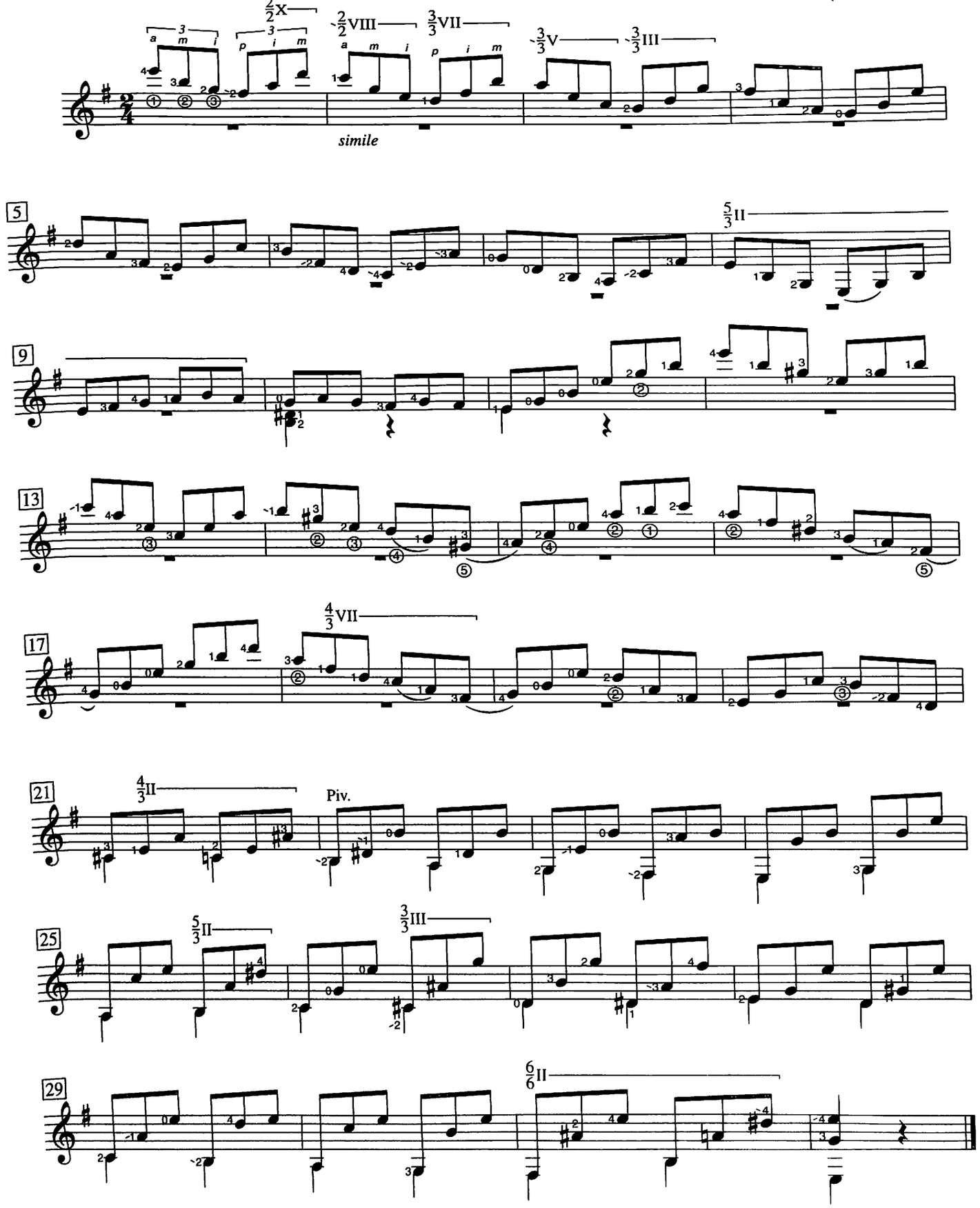
Preludio

Agustín Barrios
(1885–1944)



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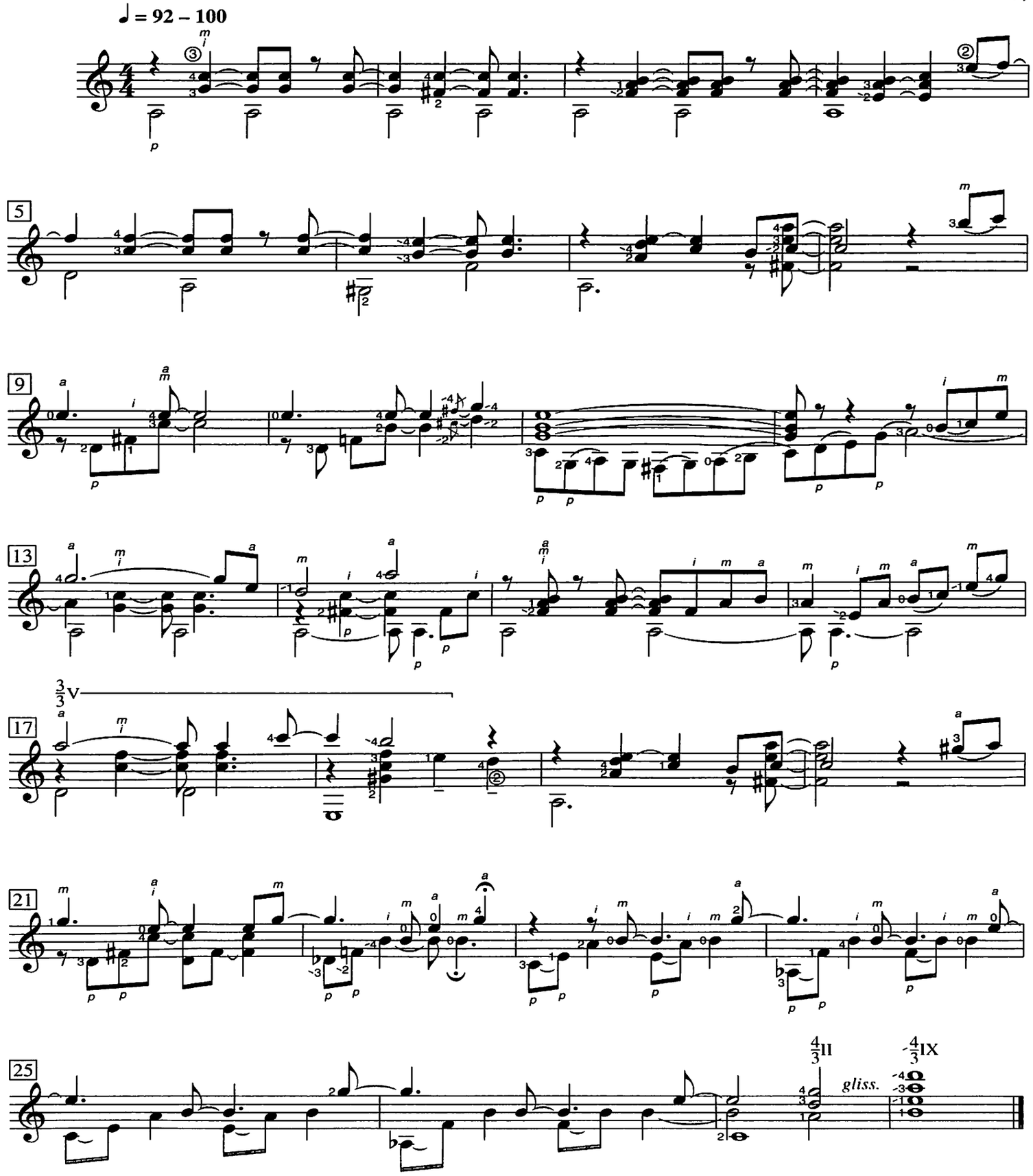
Bossa triste

Carlo Domeniconi
(b. 1947)



Source: *Quaderno brasiliano per chitarra*, no. 1

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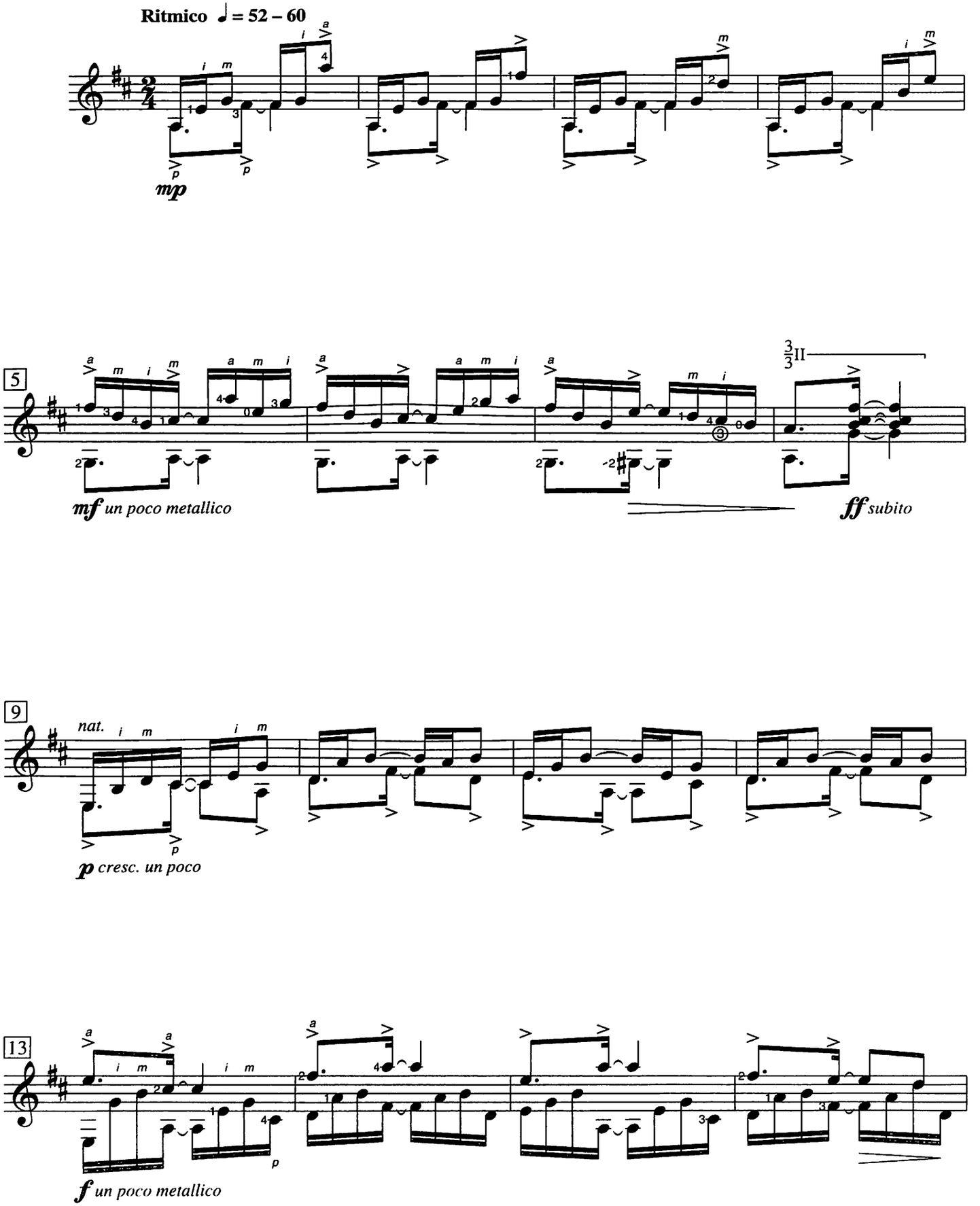
Viñeta Criolla III

Ernesto Cordero
(b. 1946)



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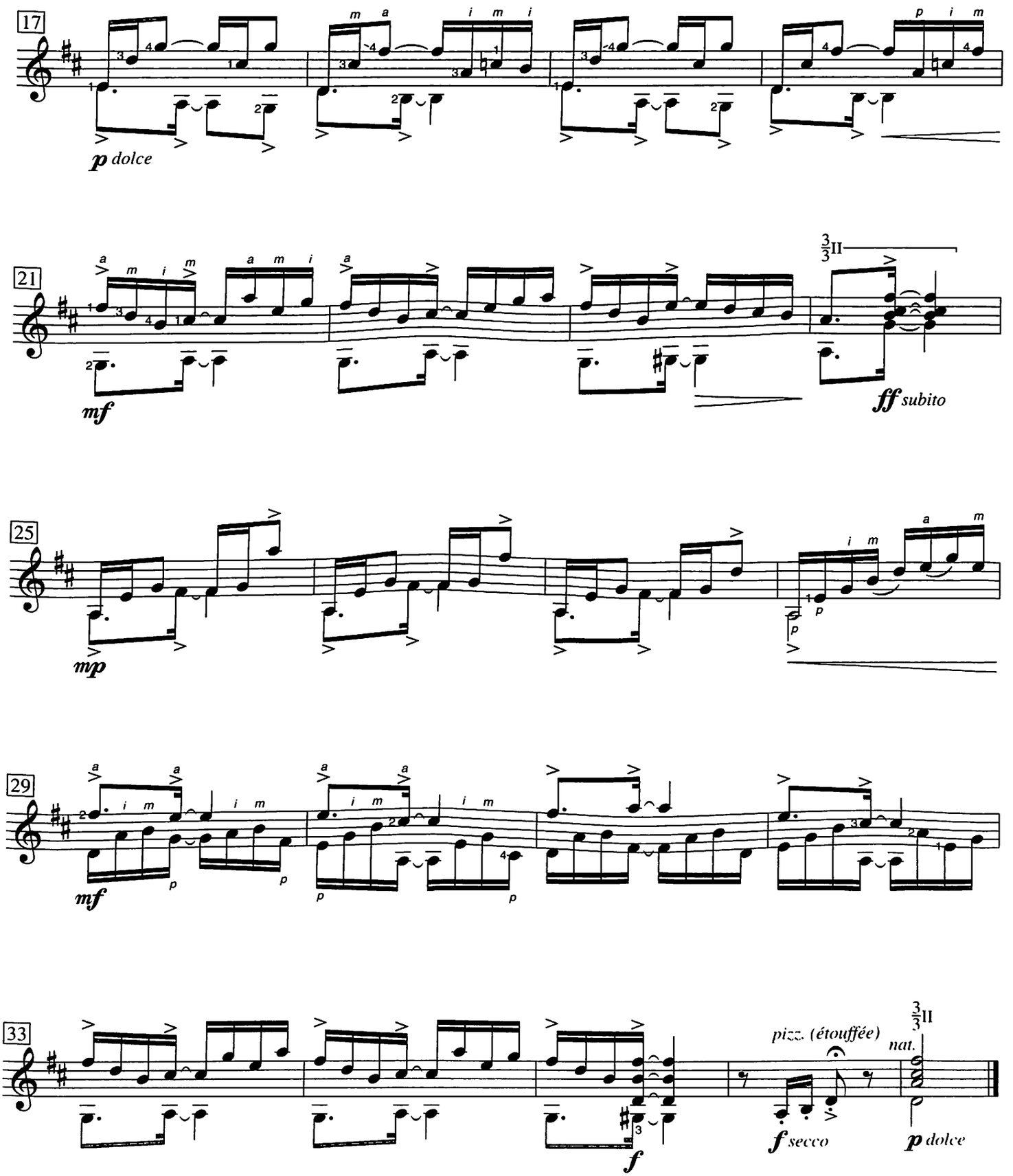
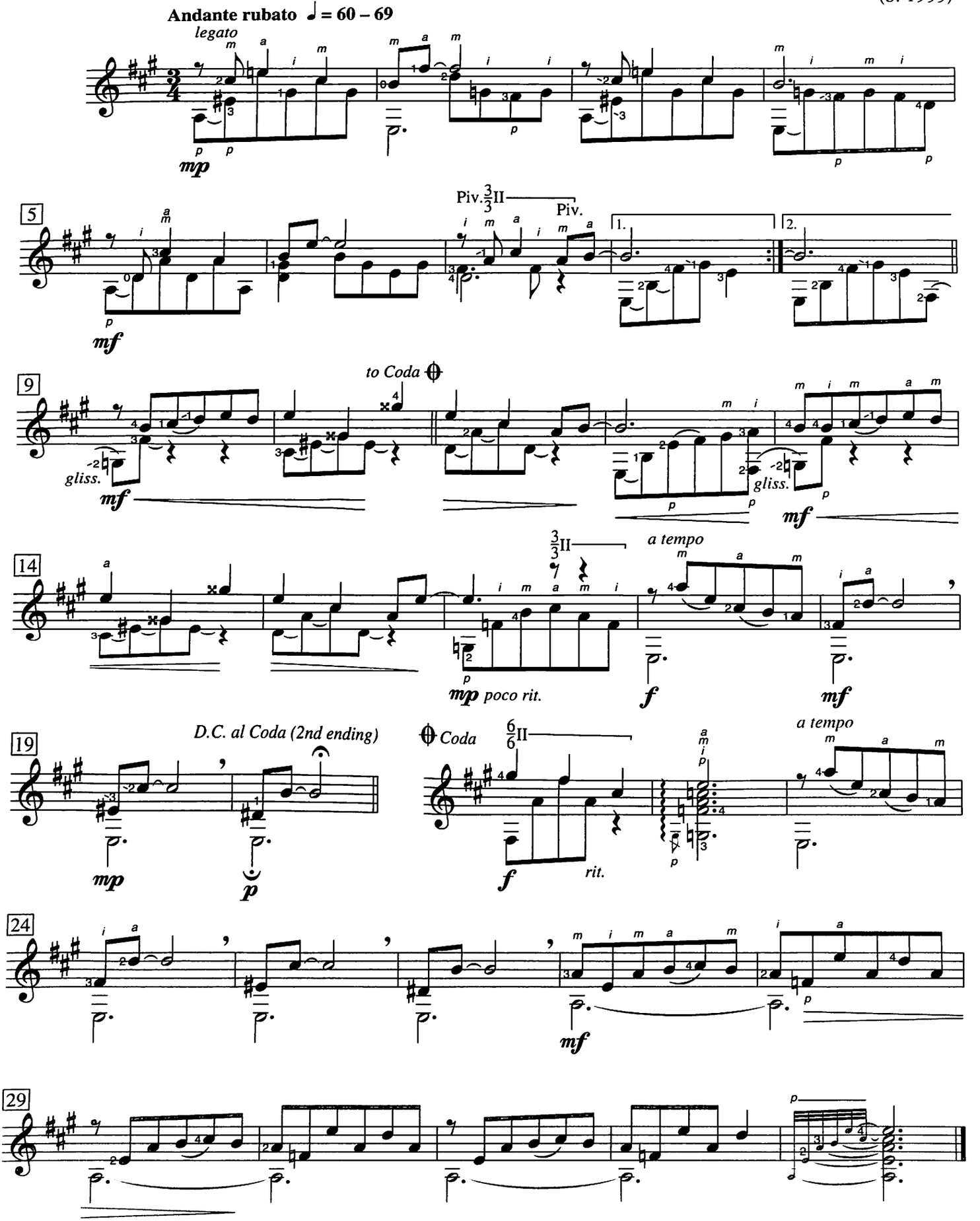

17
p dolce
21
mf
ff subito
25
mp
29
mf
33
f
pizz. (étouffée)
f secco
nat.
p dolce

Gentle Waltz

Brian Katz
(b. 1955)



Source: *The Amethyst Collection*
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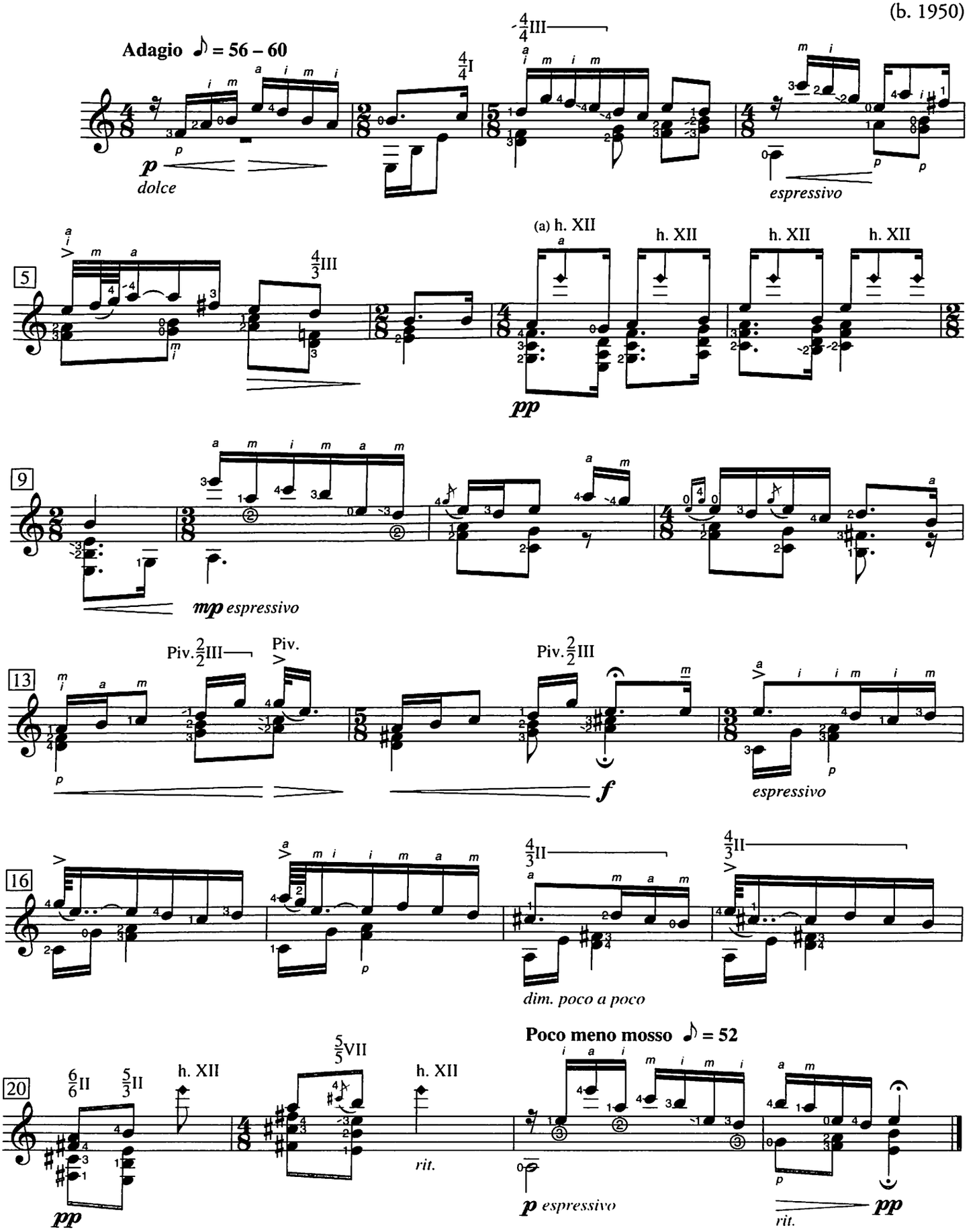
Lacrymosa

Tearful

Pierre Gallant
(b. 1950)



(a) These harmonics are to be played with the right hand only. Use *i* to stop the string over the 12th fret and *a* to pluck the string.

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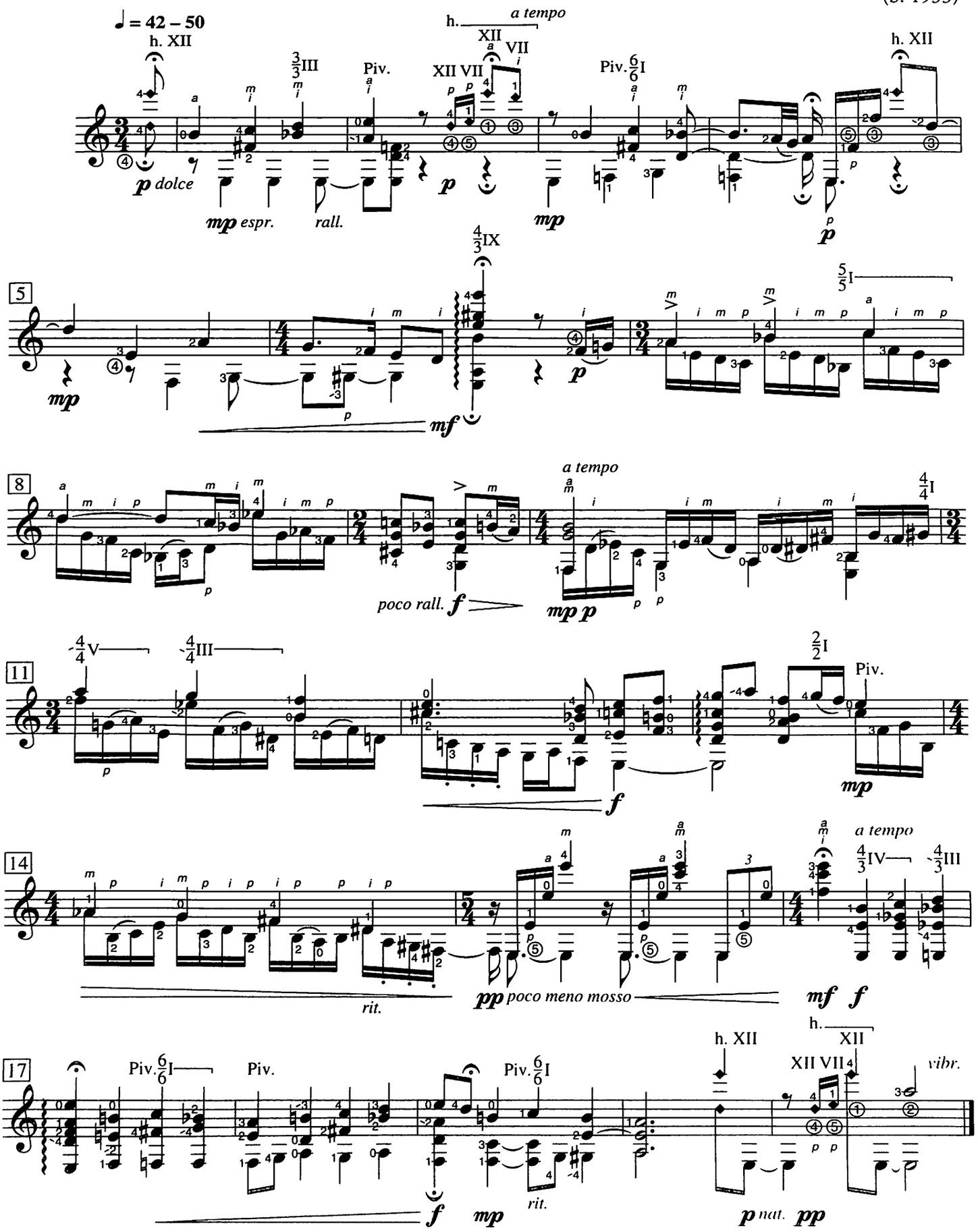
Suite No. 1

Lento

Leonardo Balada
(b. 1933)



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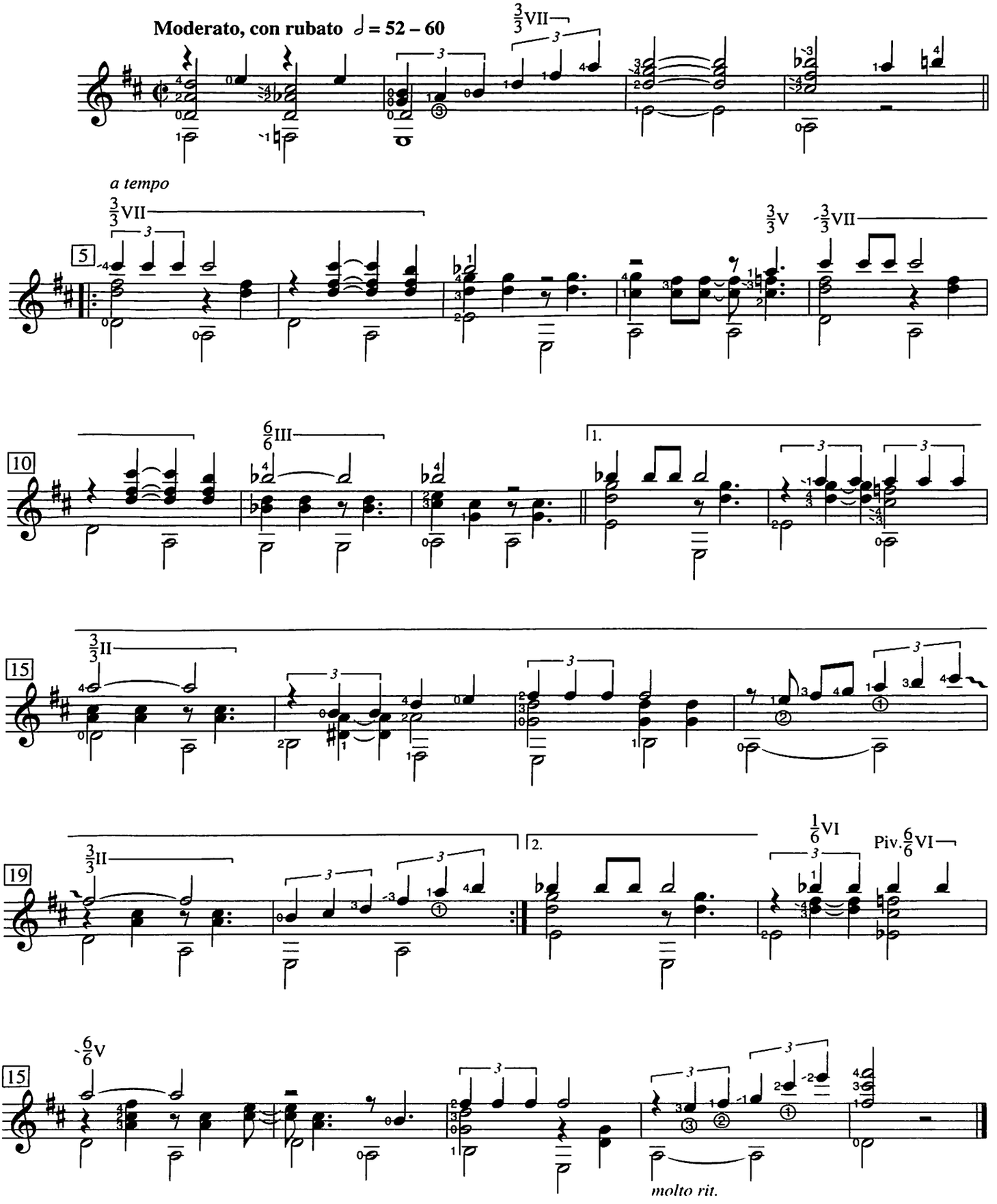
Ilha de coral

Coral Island

Luiz Bonfá
(1922–2001)



For examinations, play repeats as written.

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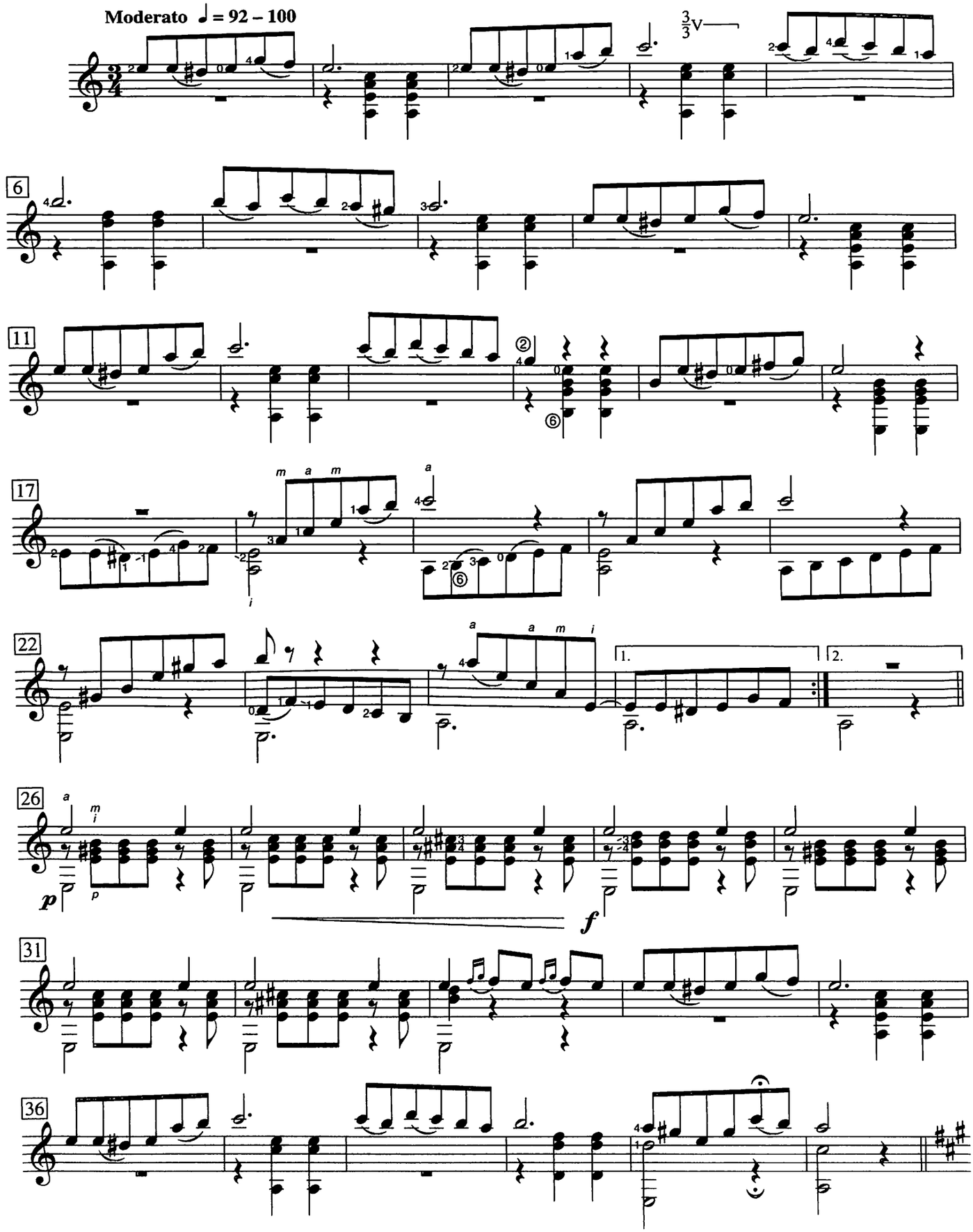
Étoiles et Fleurs

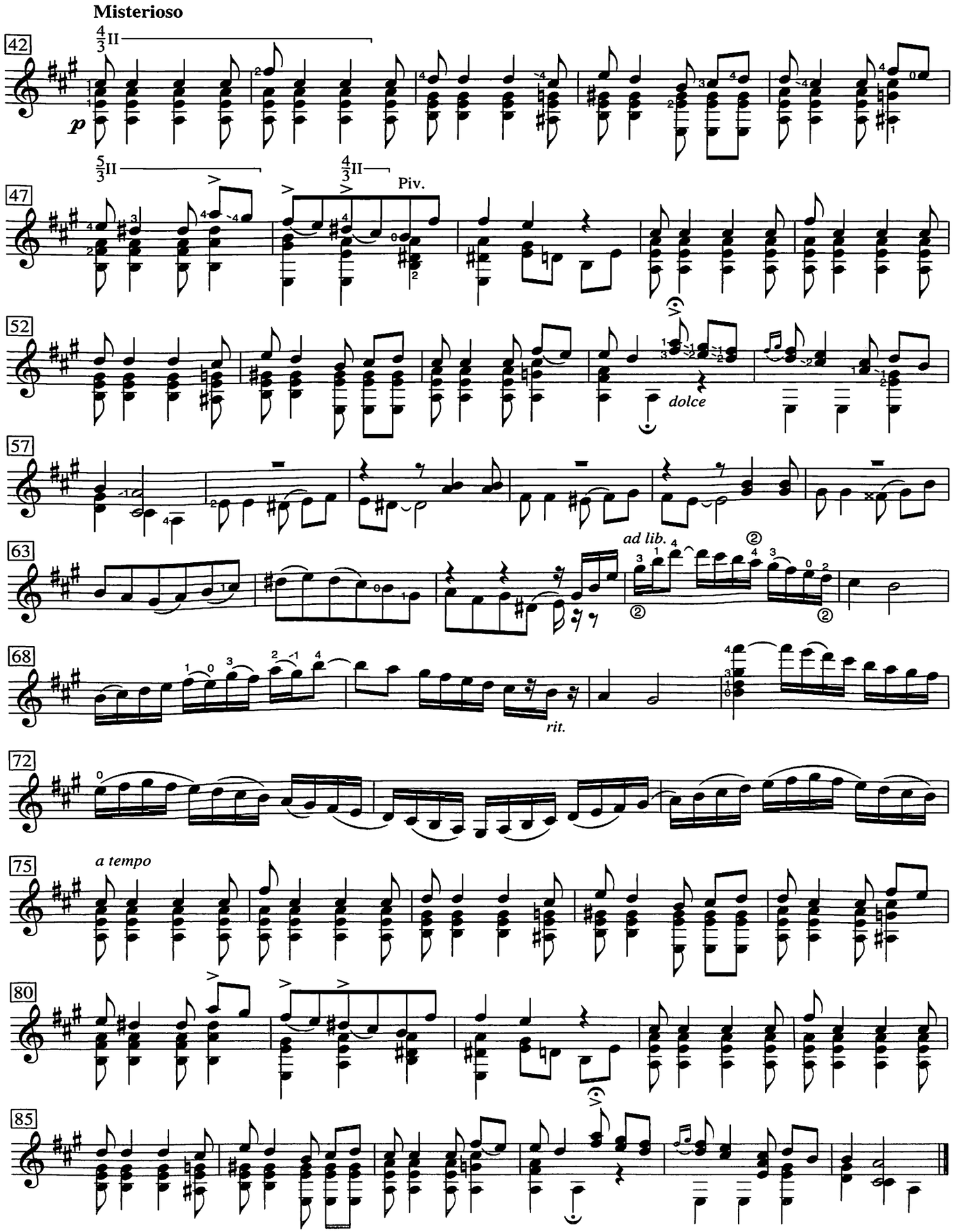
Stars and Flowers

op. 12

Jacques Bosch
(1826–1895)

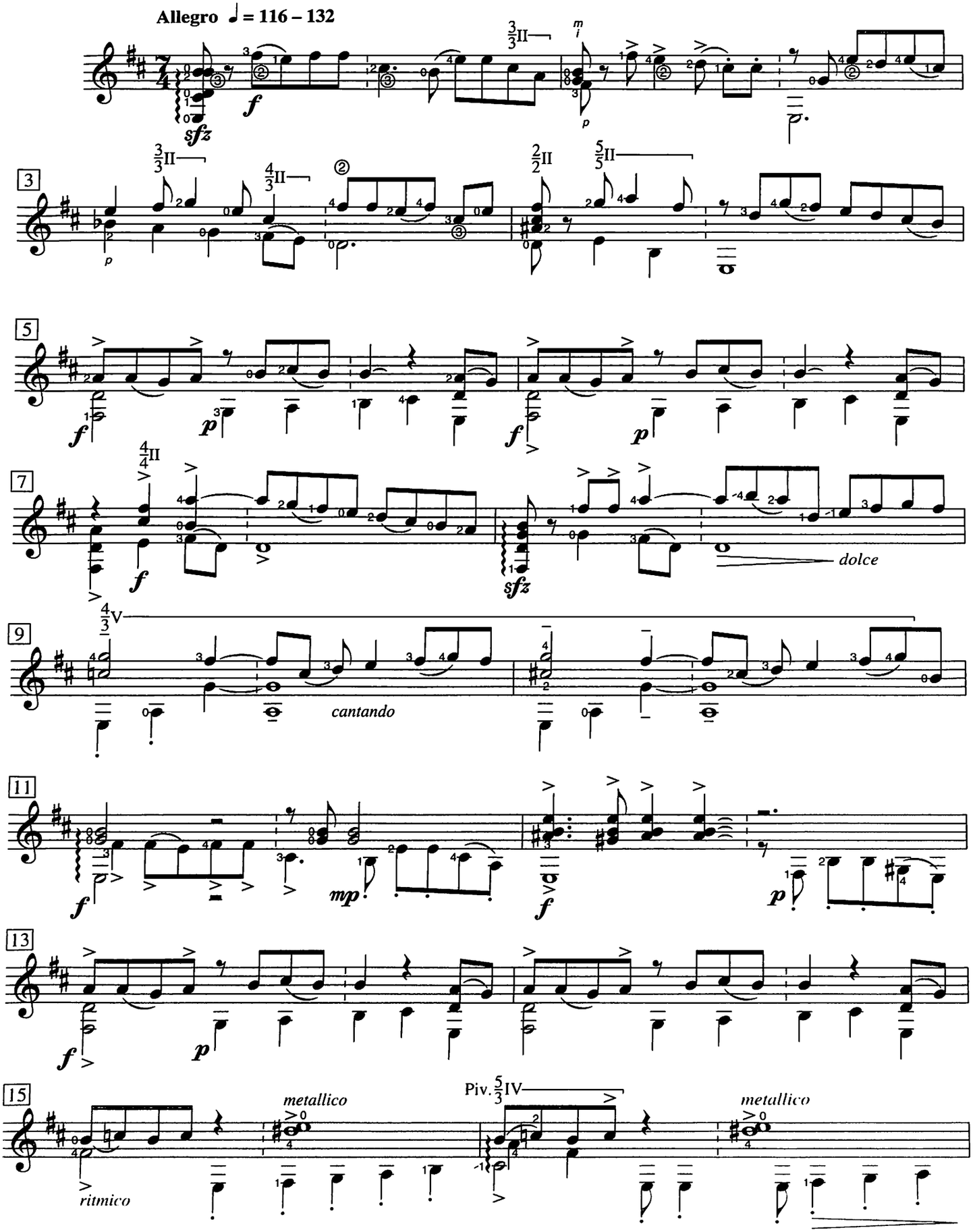


Source: *Dix pièces pour guitare*


Misterioso
42
p
47
Piv.
52
dolce
57
63
ad lib.
68
rit.
72
75
a tempo
80
85

Untitled Piece No. 1

Leo Brouwer
(b. 1939)



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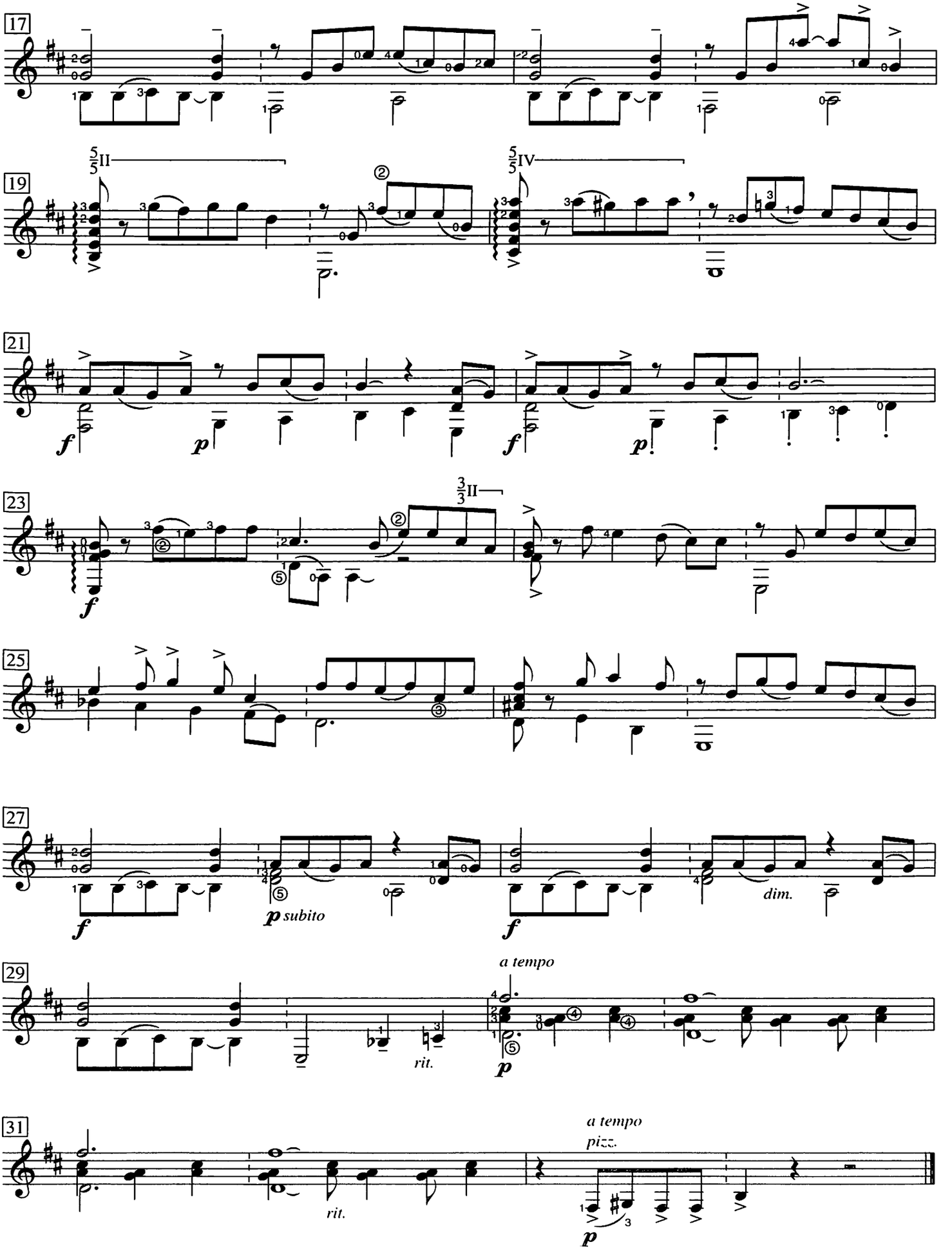
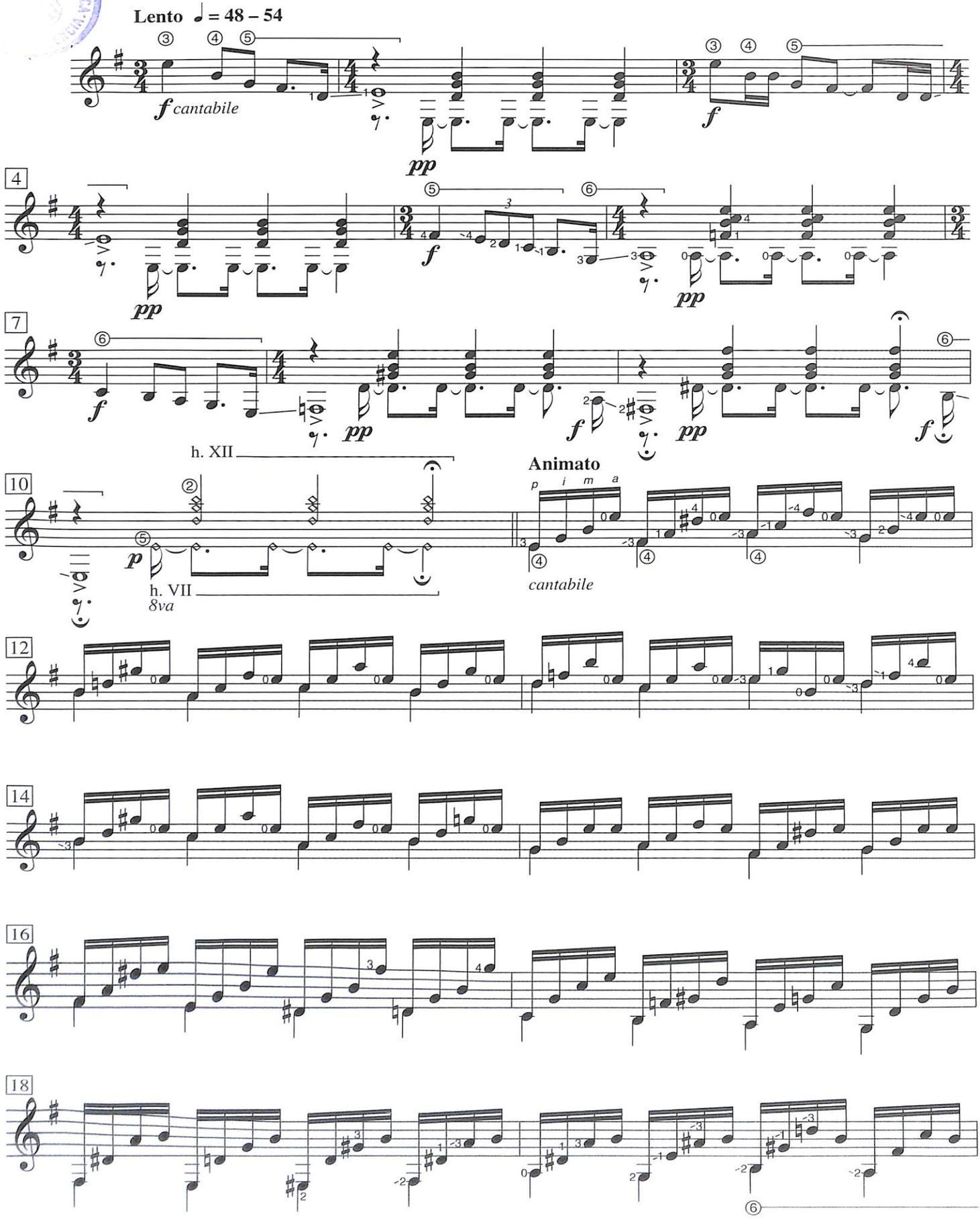

17
19
5/5 II
5/5 IV
21
f
p
f
p
23
3/3 II
f
25
27
f
p subito
f
dim.
29
a tempo
rit.
p
31
rit.
a tempo
pizz.
p

Prélude No. 4

Heitor Villa-Lobos
(1887–1959)



Source: *Cinq préludes*
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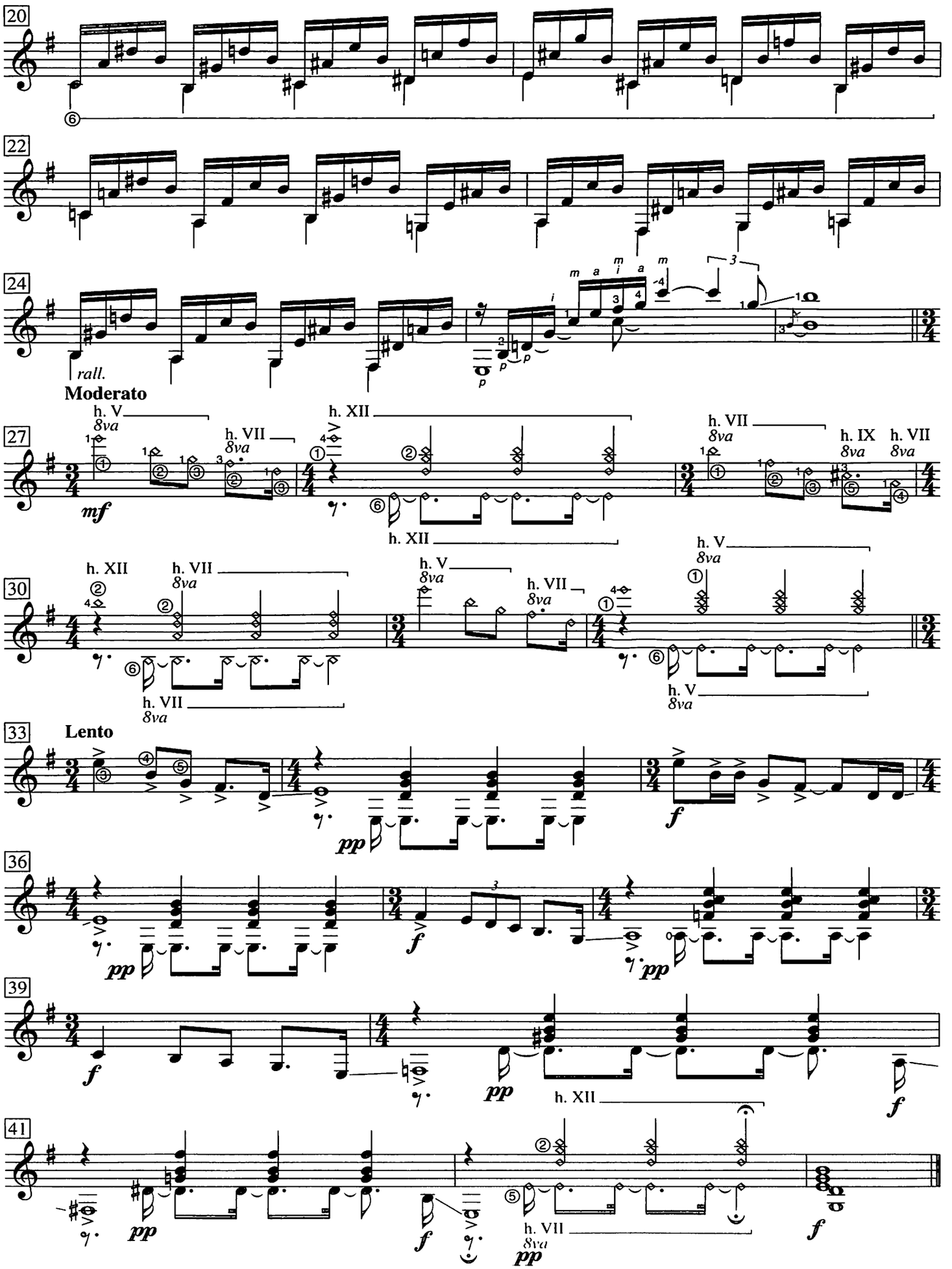
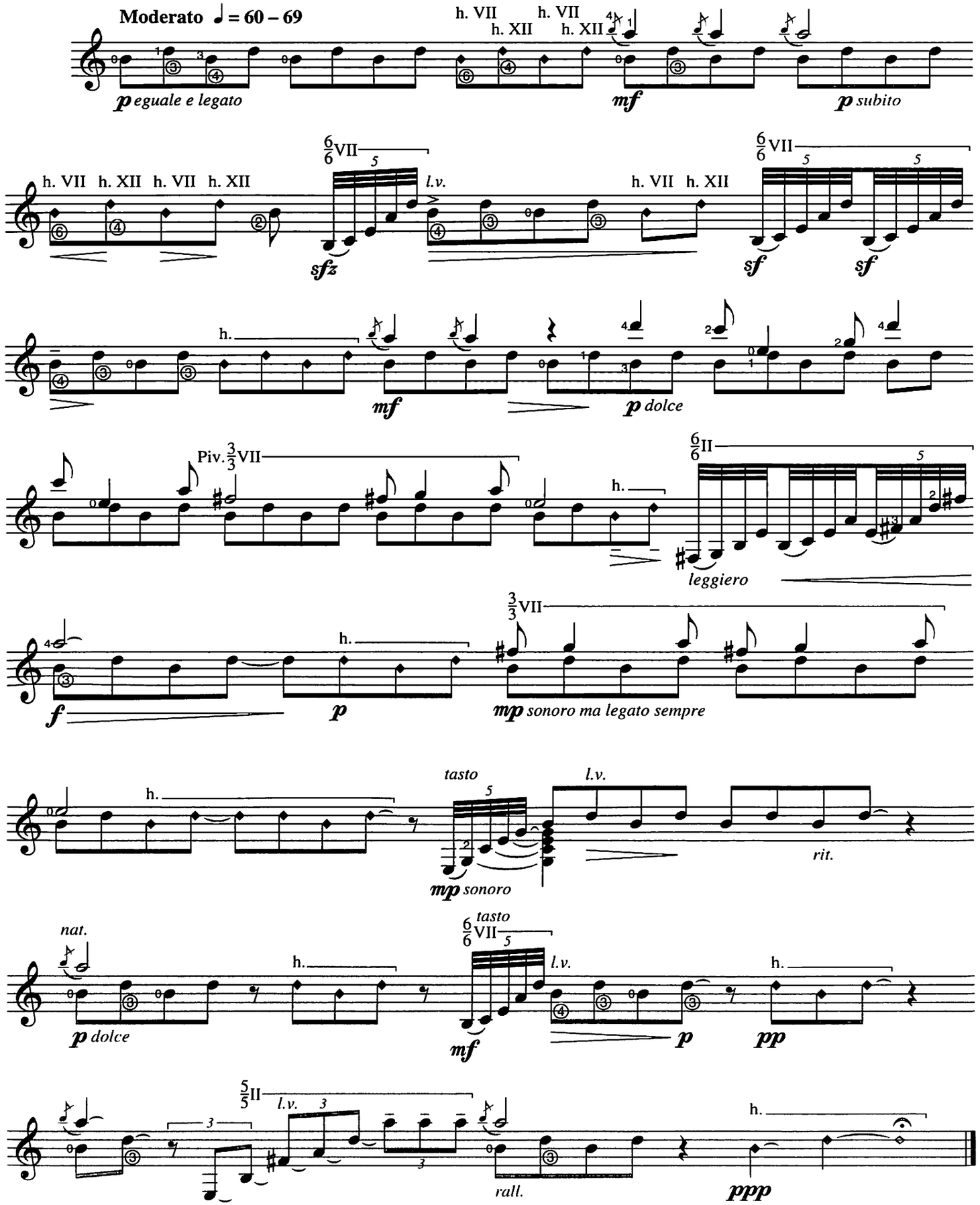

20
22
24
rall.
Moderato
27
mf
h. V
8va
h. VII
8va
h. XII
h. VII
8va
h. IX
8va
h. VII
8va
30
h. XII
h. VII
8va
h. V
8va
h. VII
8va
h. V
8va
h. V
8va
33
Lento
pp
f
36
pp
f
pp
39
f
pp
h. XII
f
41
pp
f
h. VII
8va
pp
f

Preludio No. 1

"Desde que el alba quiso ser alba, toda eres madre"

Leo Brouwer
(b. 1939)



Source: *Preludios epigramaticos*
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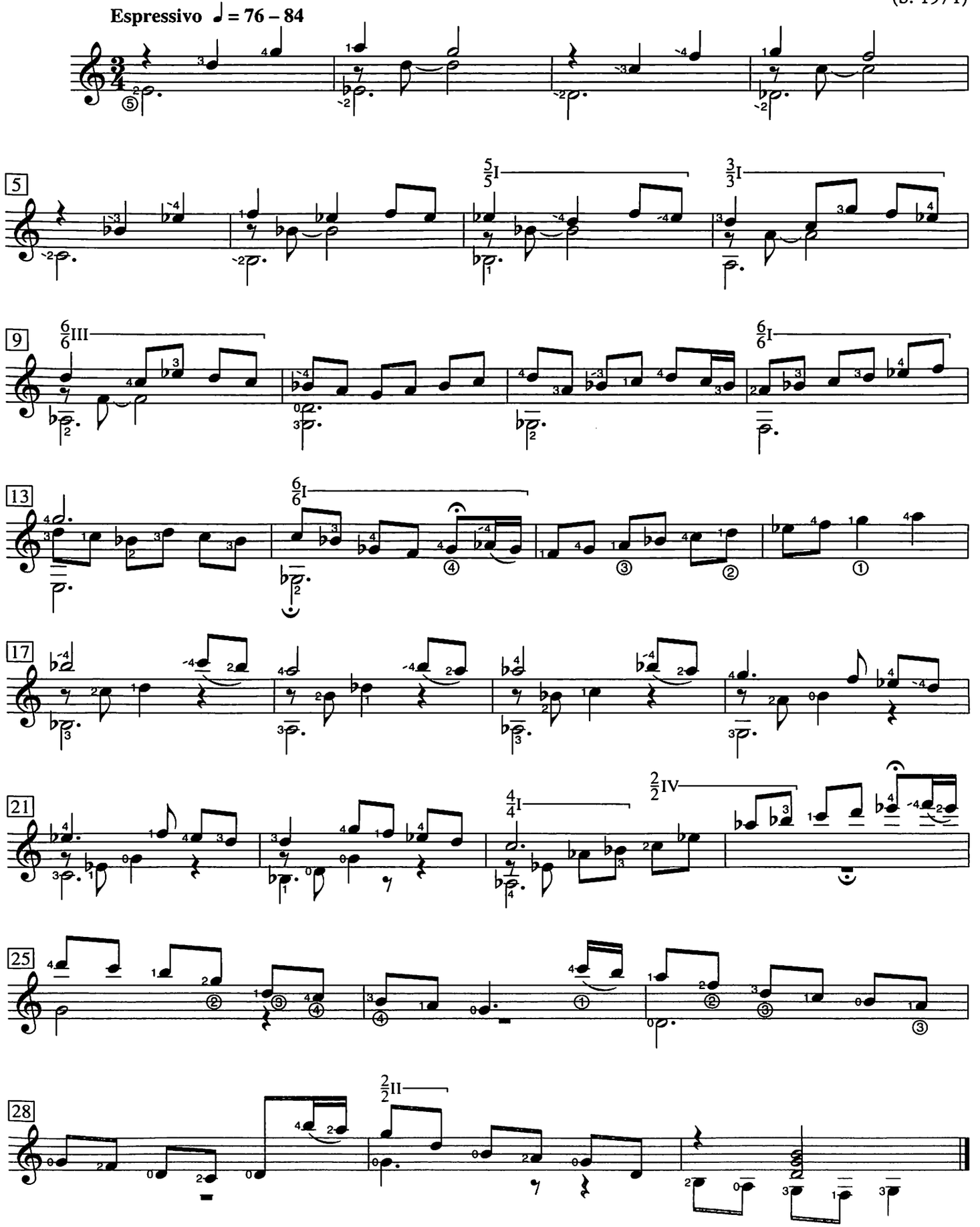
Tramonto

Sunset

Andrea Casciato
(b. 1971)



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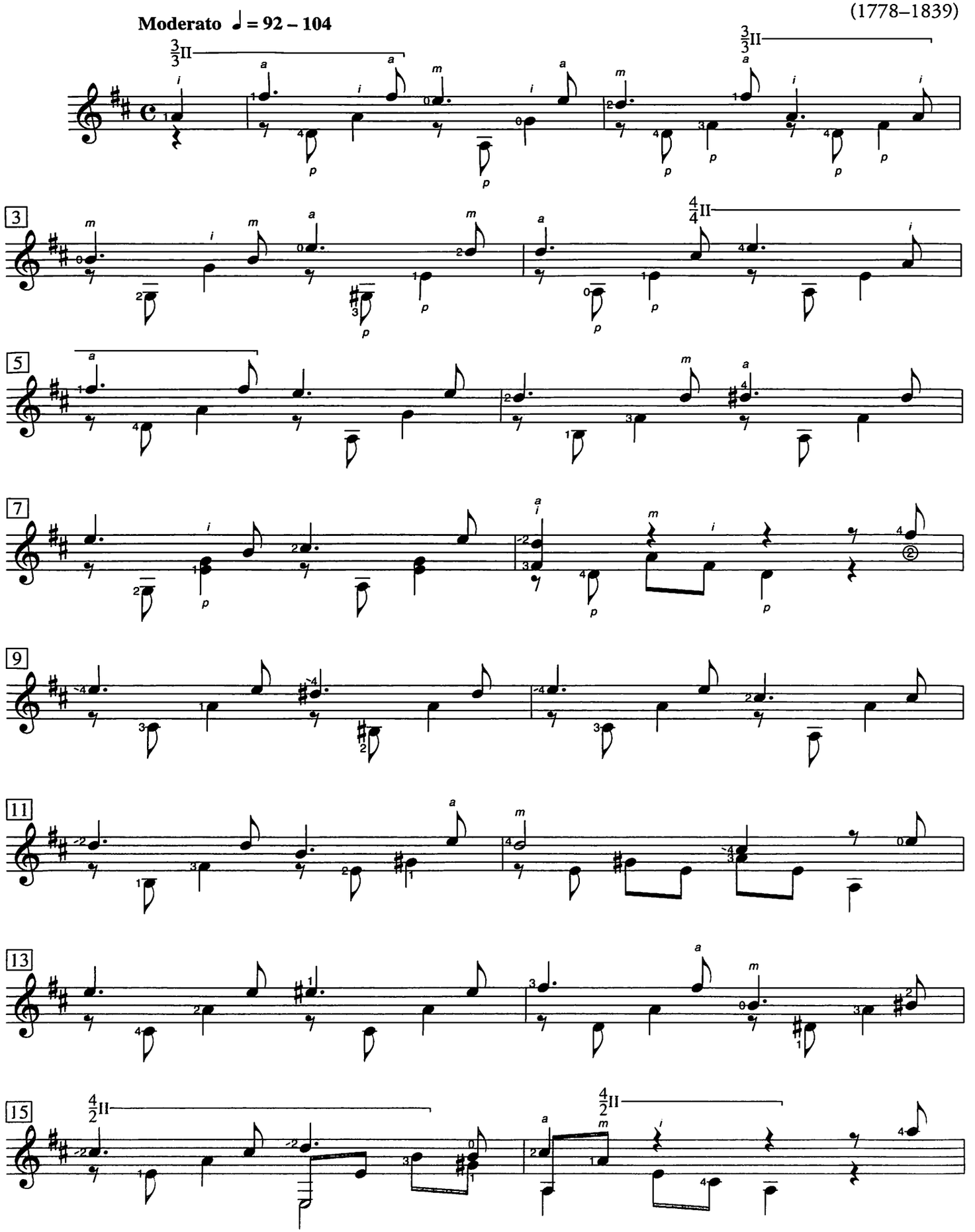
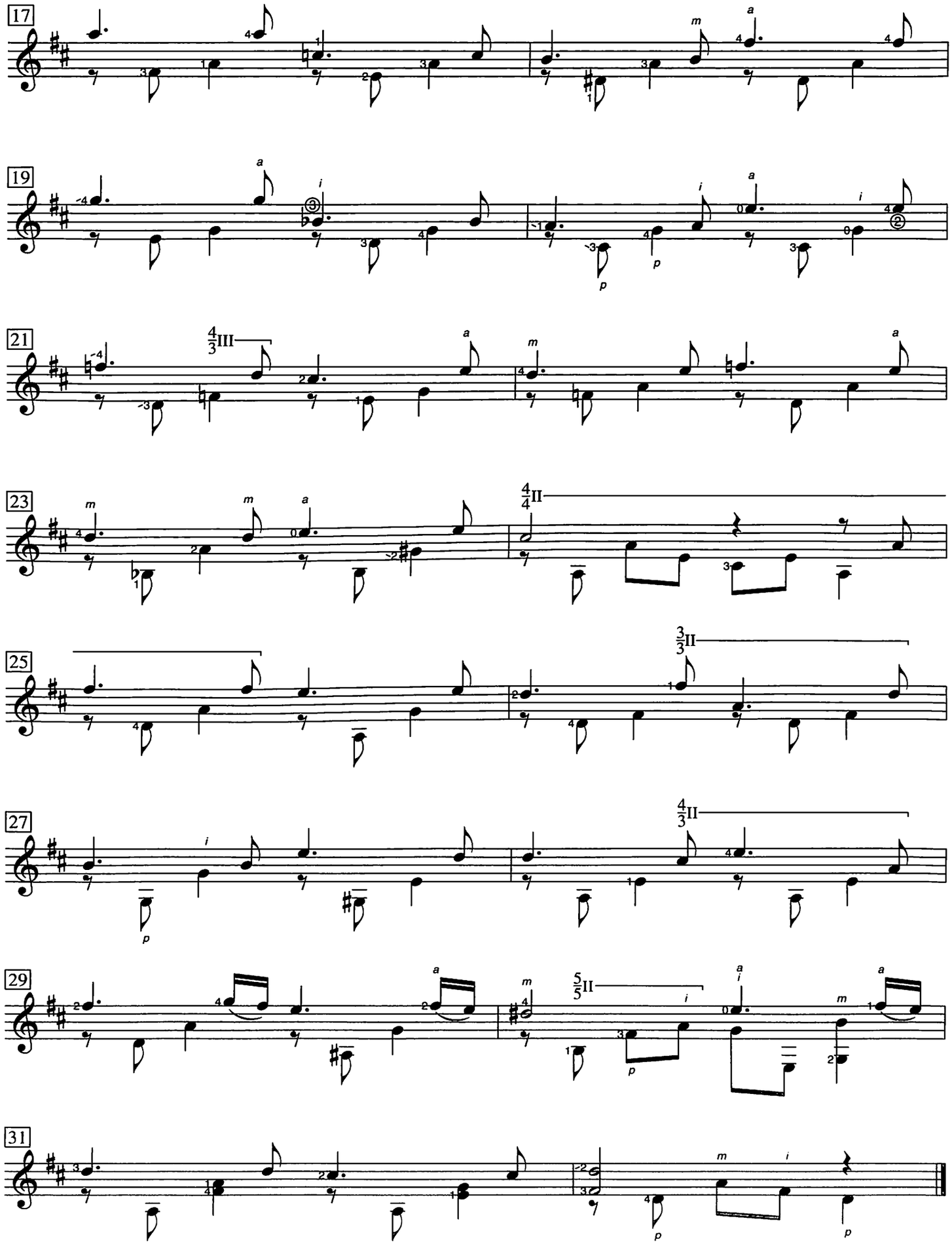
Moderato

op. 35, no. 17

Fernando Sor
(1778–1839)



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

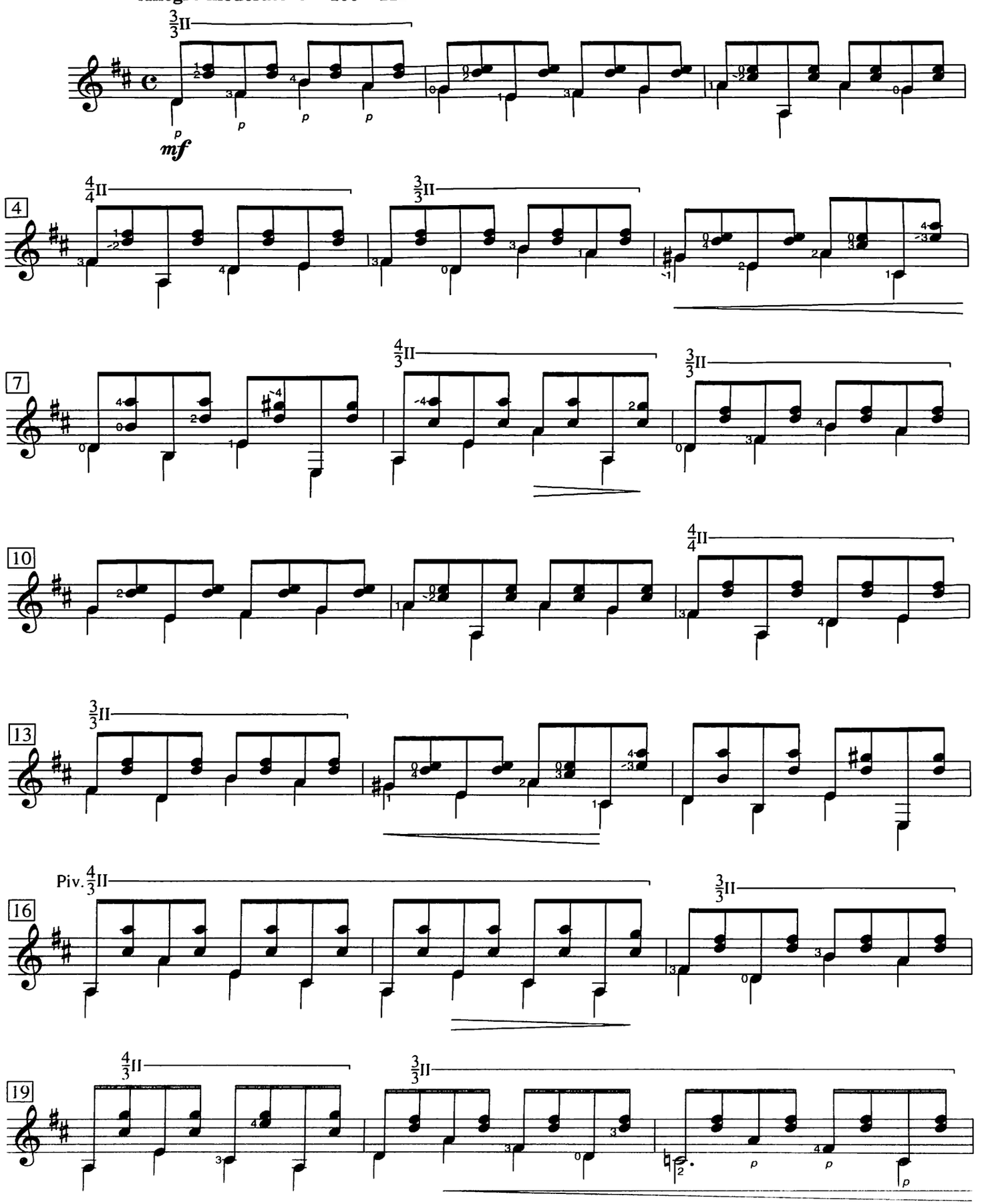

17
19
21
23
25
27
29
31

Study

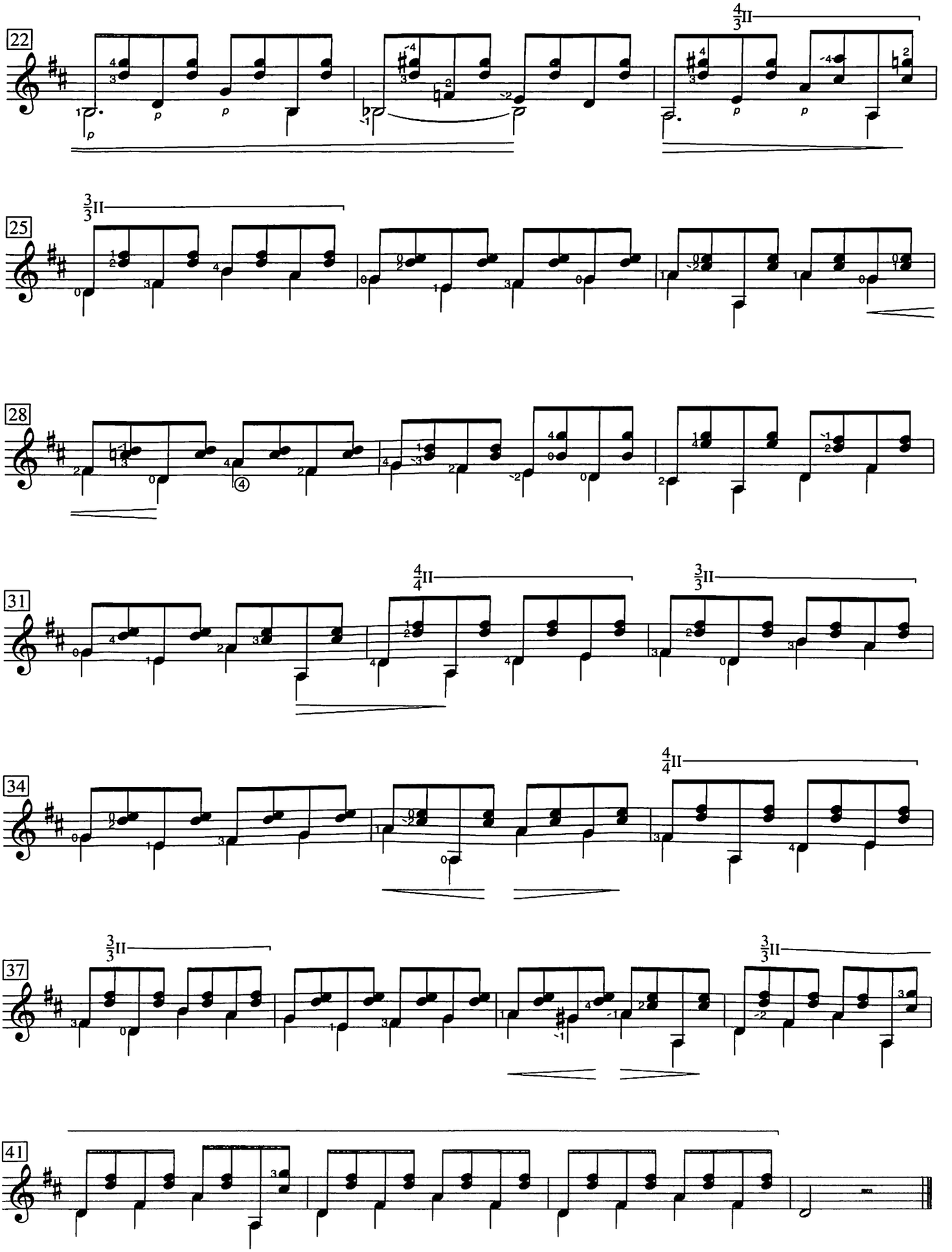
op. 6, no. 1

Fernando Sor
(1778–1839)

Allegro moderato ♩ = 100 – 112



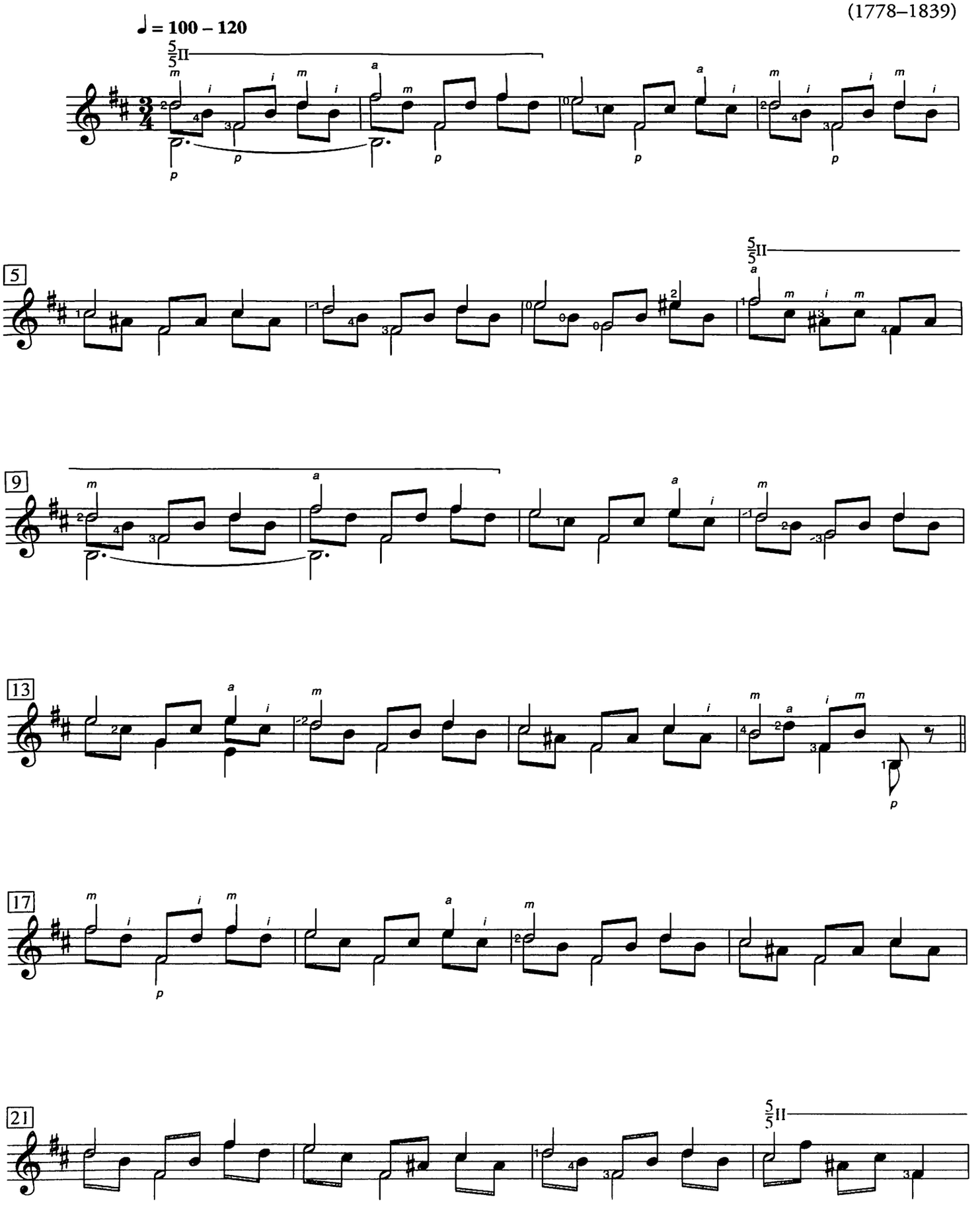
Source: *Studio for the Spanish Guitar*, op. 6


22
25
28
31
34
37
41

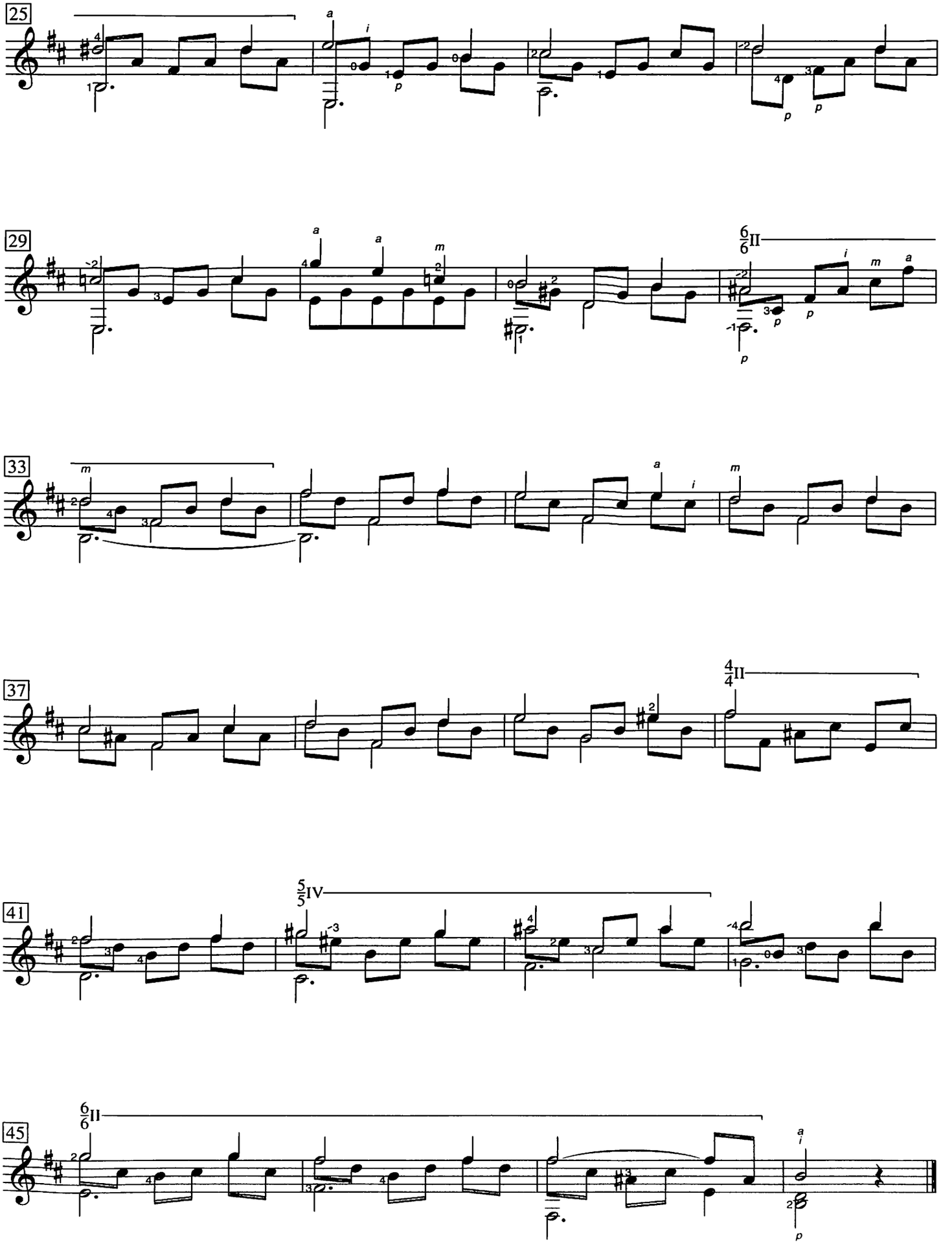
Allegretto

op. 35, no. 22

Fernando Sor
(1778–1839)



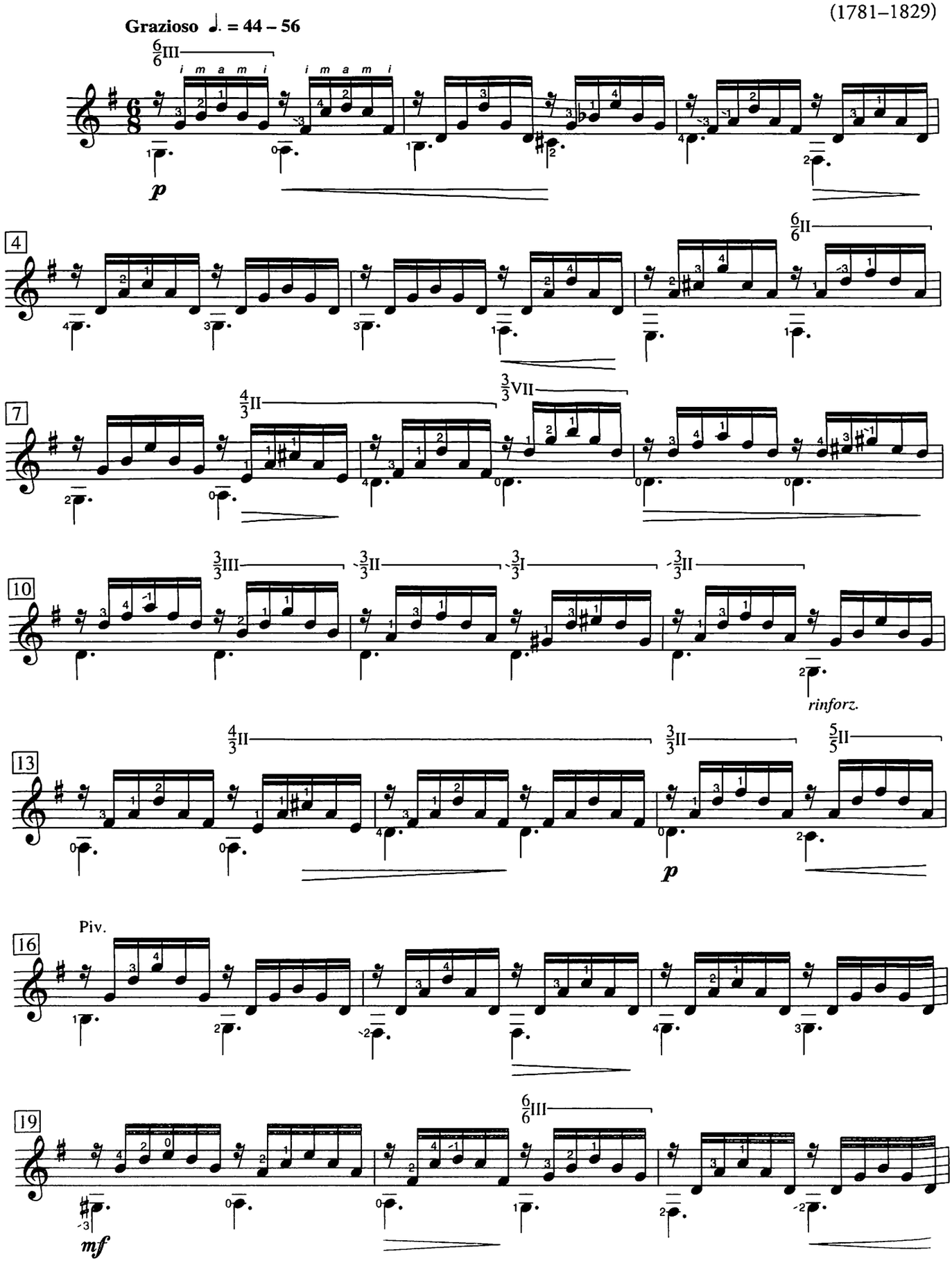
Source: *Vingt-quatre exercices très faciles*, op. 35


25
29
6/6 II
33
37
4/4 II
41
5/5 IV
45
6/6 II

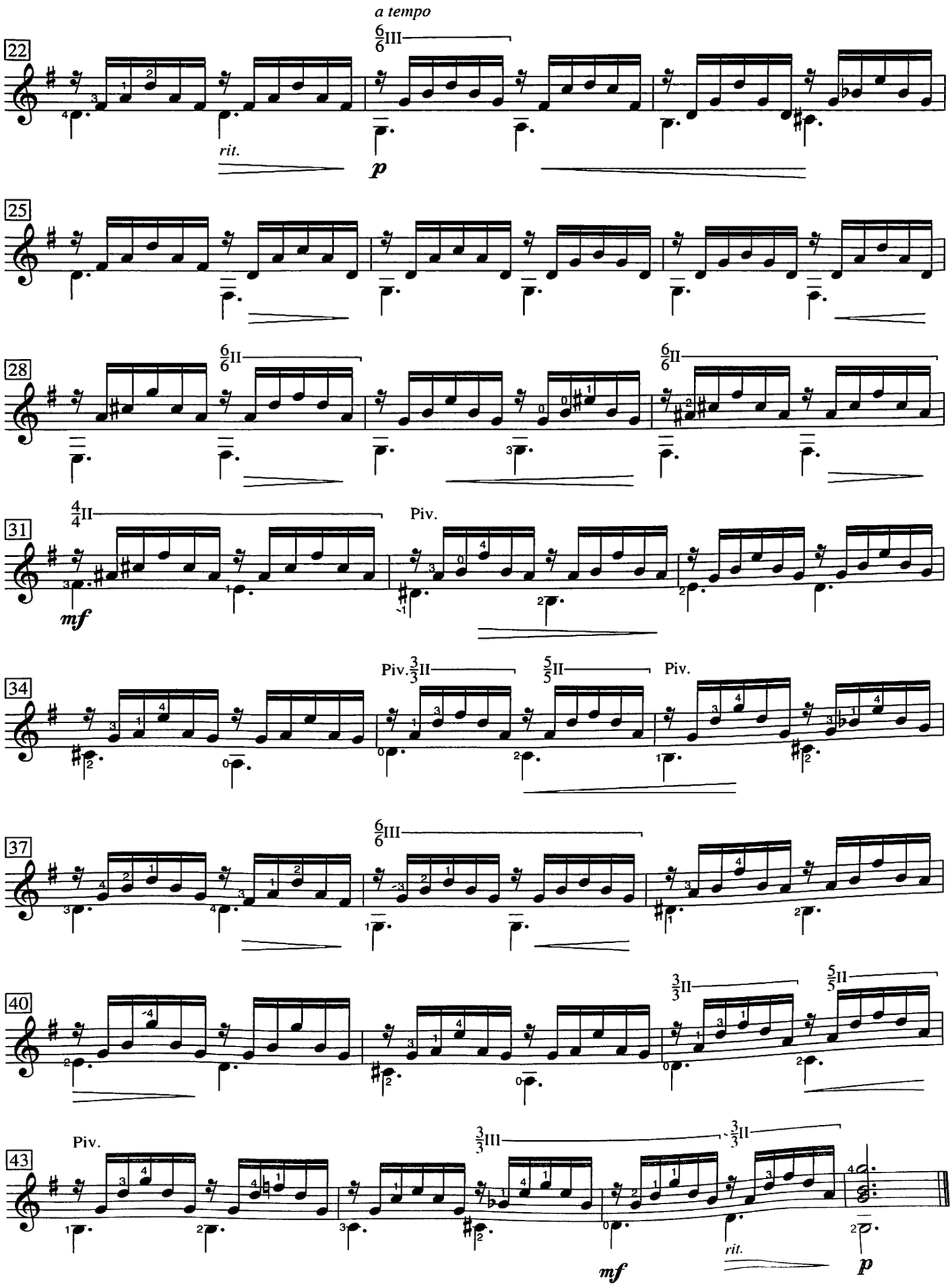
Caprice

op. 100, no. 12

Mauro Giuliani
(1781–1829)



Source: *Études instructives, faciles et agréables*, op. 100

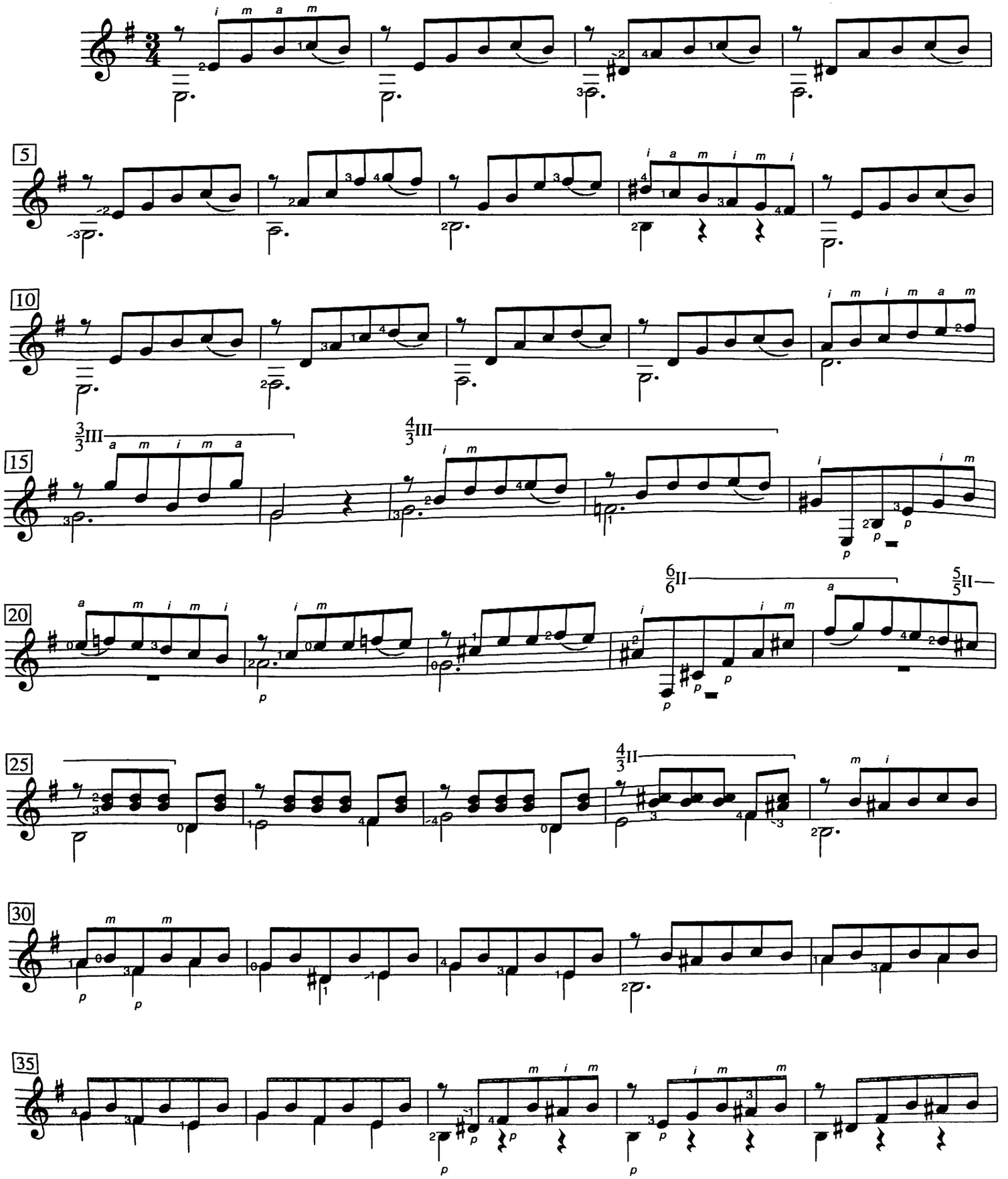

a tempo
22
6/6III
rit.
p
25
28
6/6II
6/6II
31
4/4II
Piv.
mf
34
Piv.
3/3II
5/5II
Piv.
37
6/6III
40
3/3II
5/5II
43
Piv.
3/3III
3/3II
mf
rit.
p

Caprice

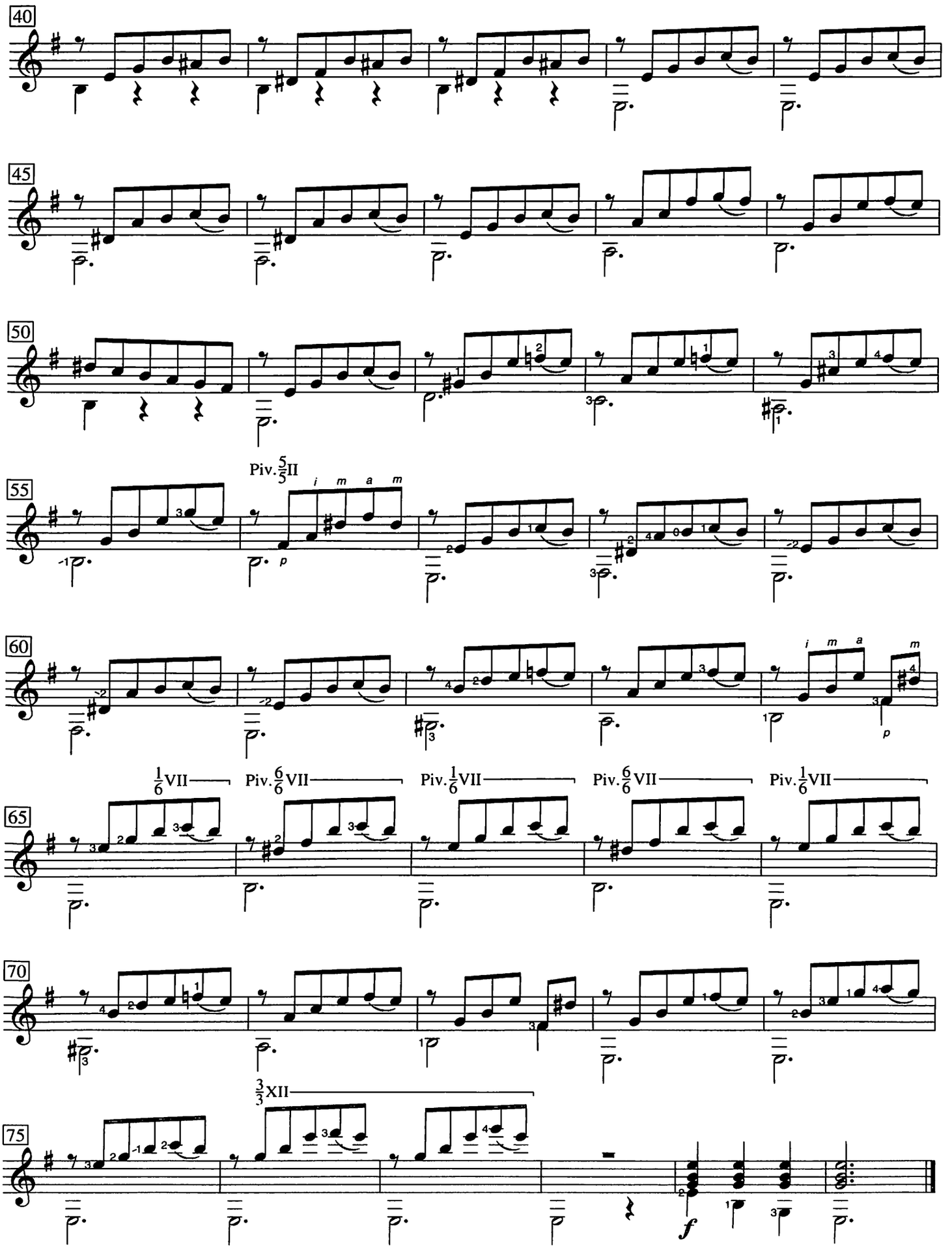
op. 100, no. 13

Mauro Giuliani
(1781–1829)

Affettuoso ♩ = 116 – 132



Source: *Études instructives, faciles et agréables*, op. 100

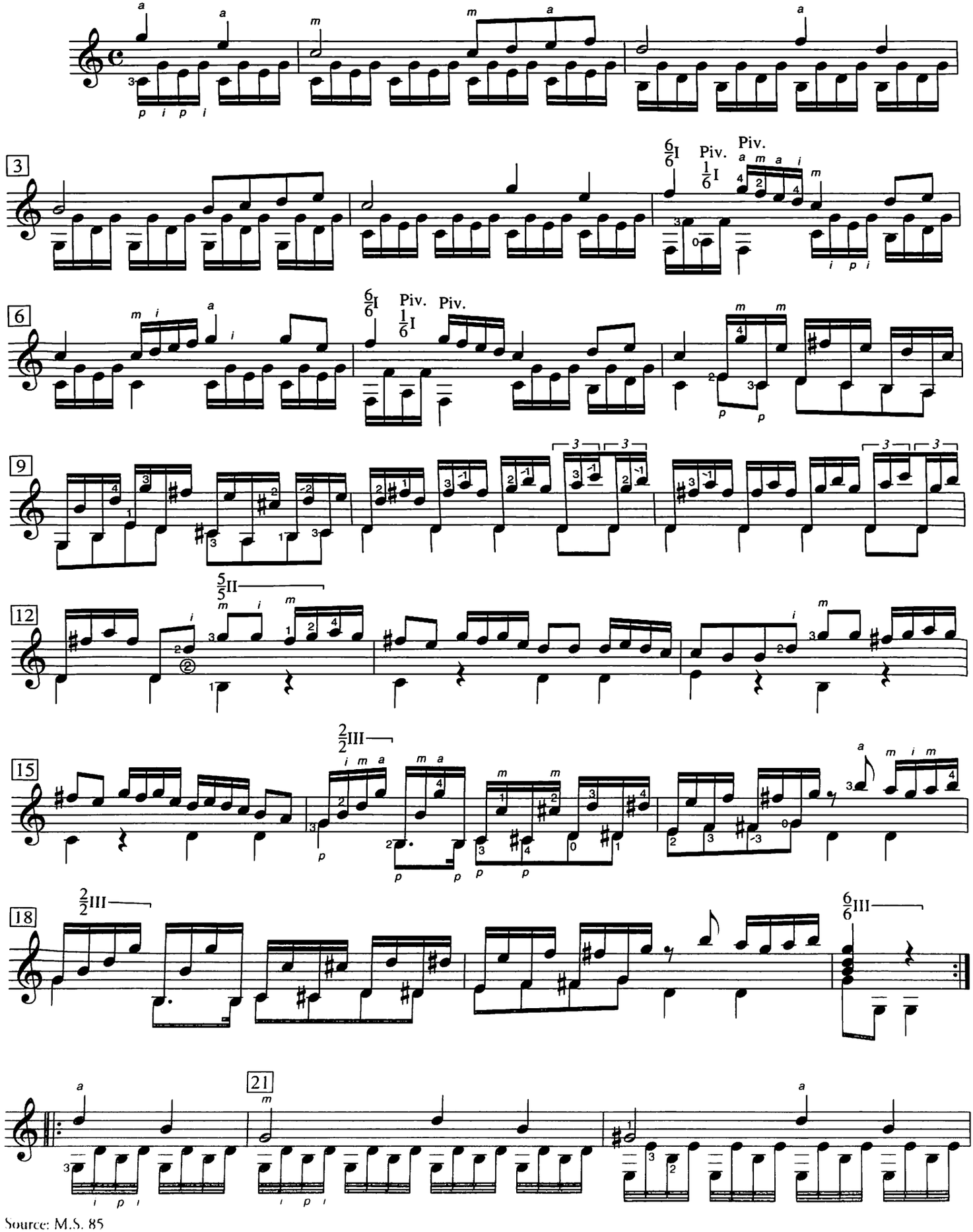

40
45
50
55
Piv. 5/5 II
i m a m
p
60
i m a m
p
65
1/6 VII
Piv. 6/6 VII
Piv. 1/6 VII
Piv. 6/6 VII
Piv. 1/6 VII
70
75
3/3 XII
f

Sonatina No. 5

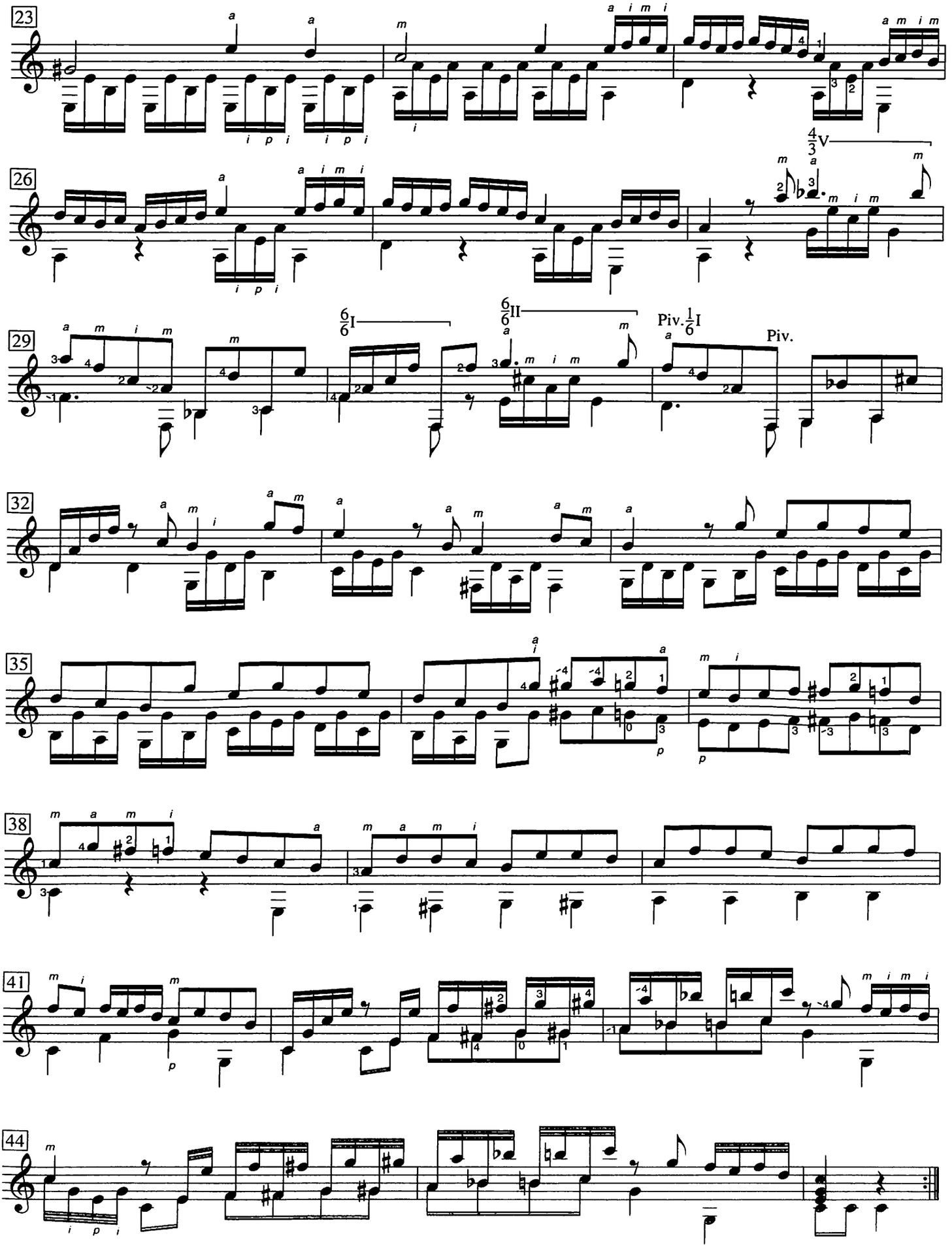
I

Nicolò Paganini
(1782–1840)

Allegretto ♩ = 56 – 69



Source: M.S. 85

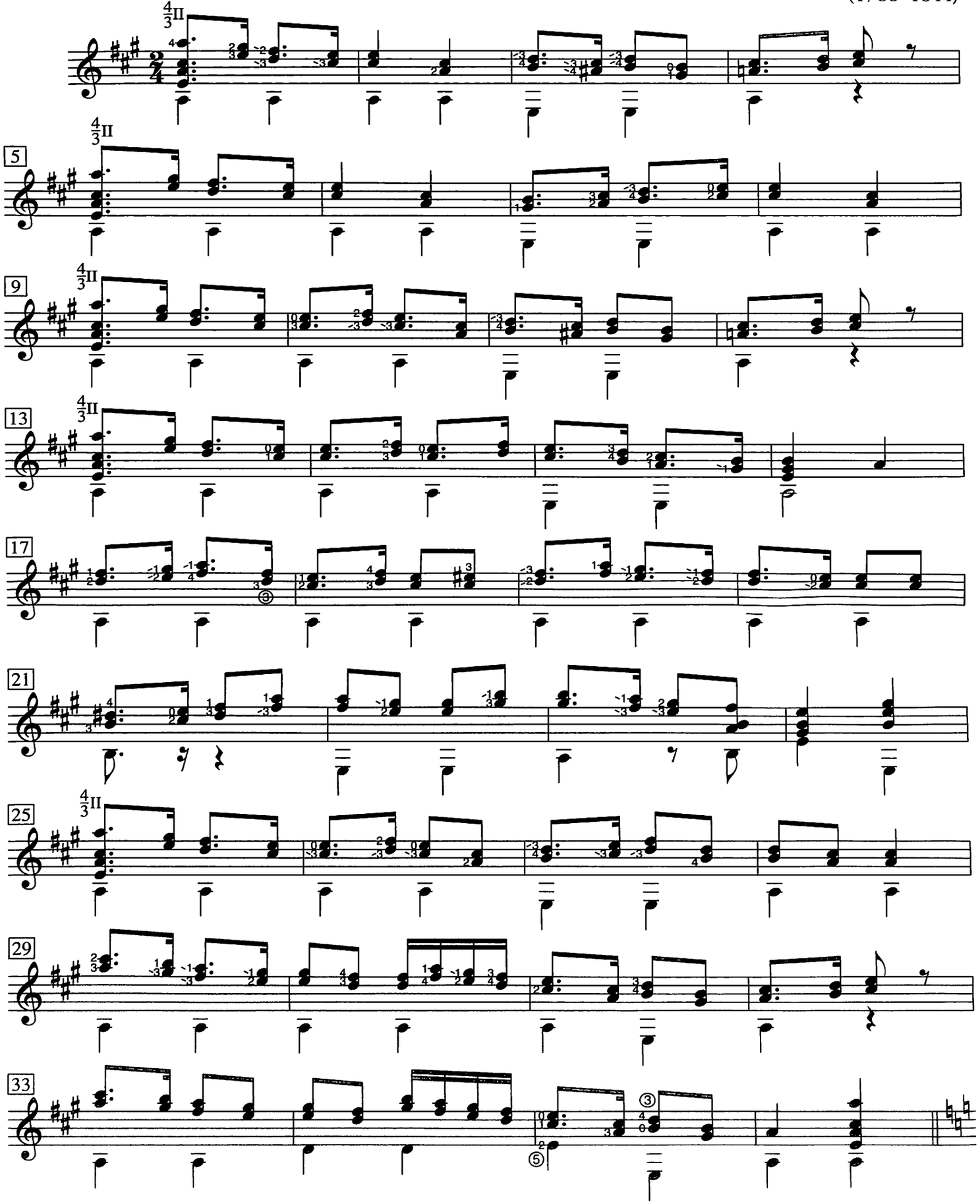

23
26
29
32
35
38
41
44
Piv.
Piv.

Study in Thirds

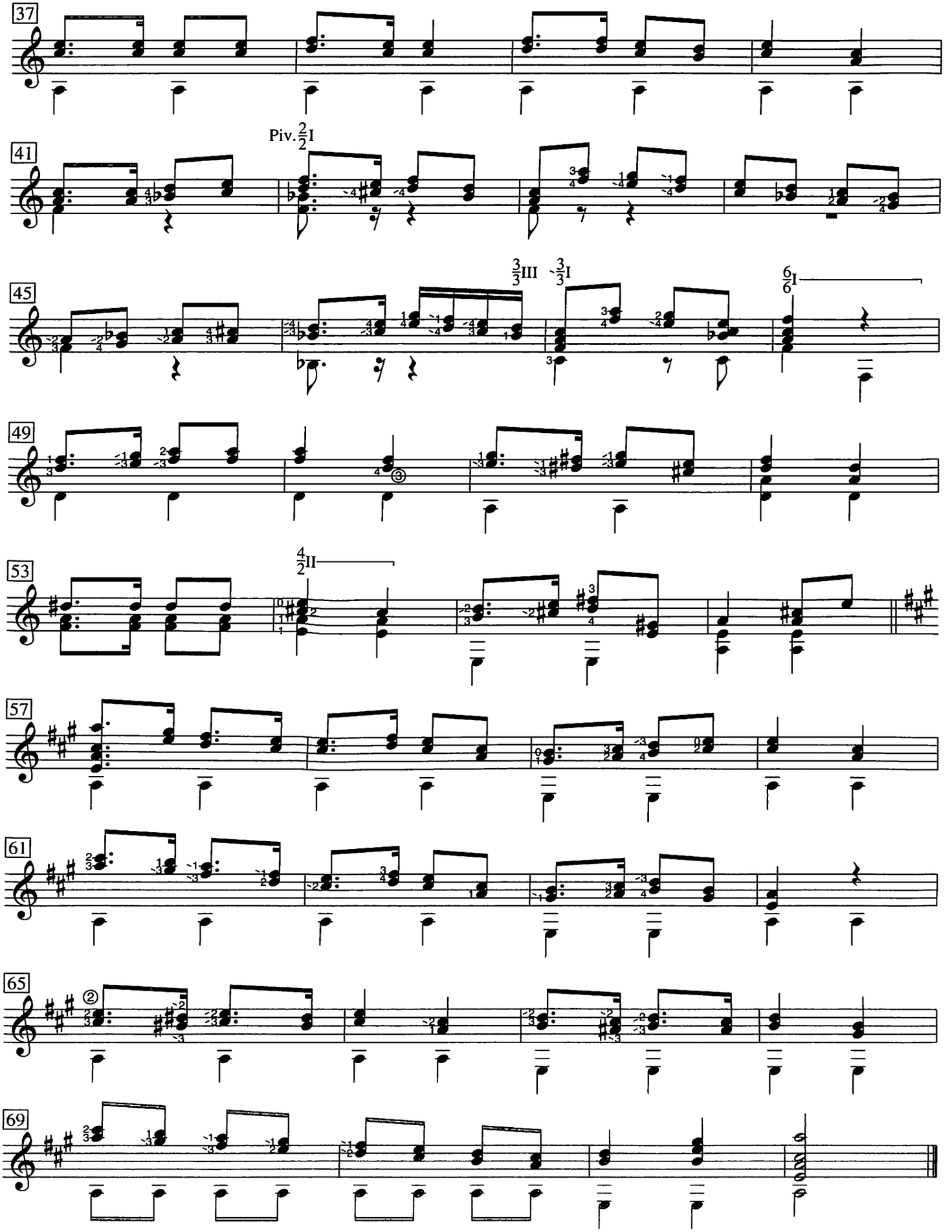
op. 44, no. 19

Carl Blum
(1786–1844)

Andante con moto ♩ = 60 – 69



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


37
41
Piv. 2/2 I
45
3/3 III
3/3 I
6/6 I
49
53
4/2 II
57
61
65
69

After the Rain

Mikhail Sytchev
(b. 1971)

Andante ♩ = 72 – 80

mp *p*

4 *mp*

7 Piv. $\frac{2}{2}$I *p*

10 *p*

13 *mp* *rit.* *a tempo* *p*

16 *p*

19 $\frac{4}{3}$III $\frac{4}{3}$V $\frac{3}{3}$V *p*

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22 6/6 III

25 3/3 VII 6/6 III *a tempo* *rit.* *mp*

28 *a tempo* *rit.*

31 6/6 III *mp* *p dolce*

34 3/3 V 2/2 I *mp*

37 2/2 I *a tempo*

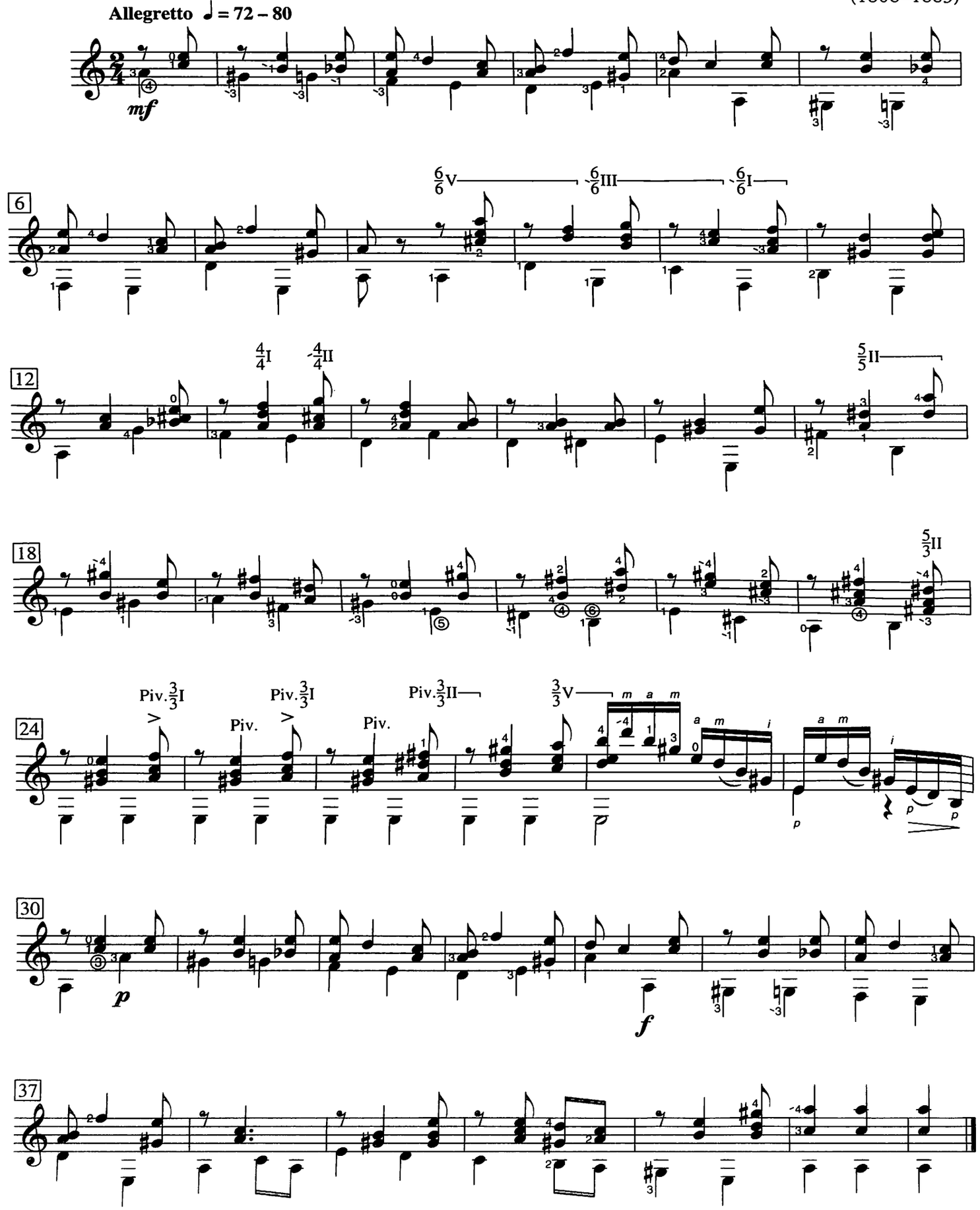
40 2/2 I 6/6 VIII *mp* *p* *rit.*

44 *morendo* *pp*

Étude

op. 38, no. 1

Napoléon Coste
(1806–1883)

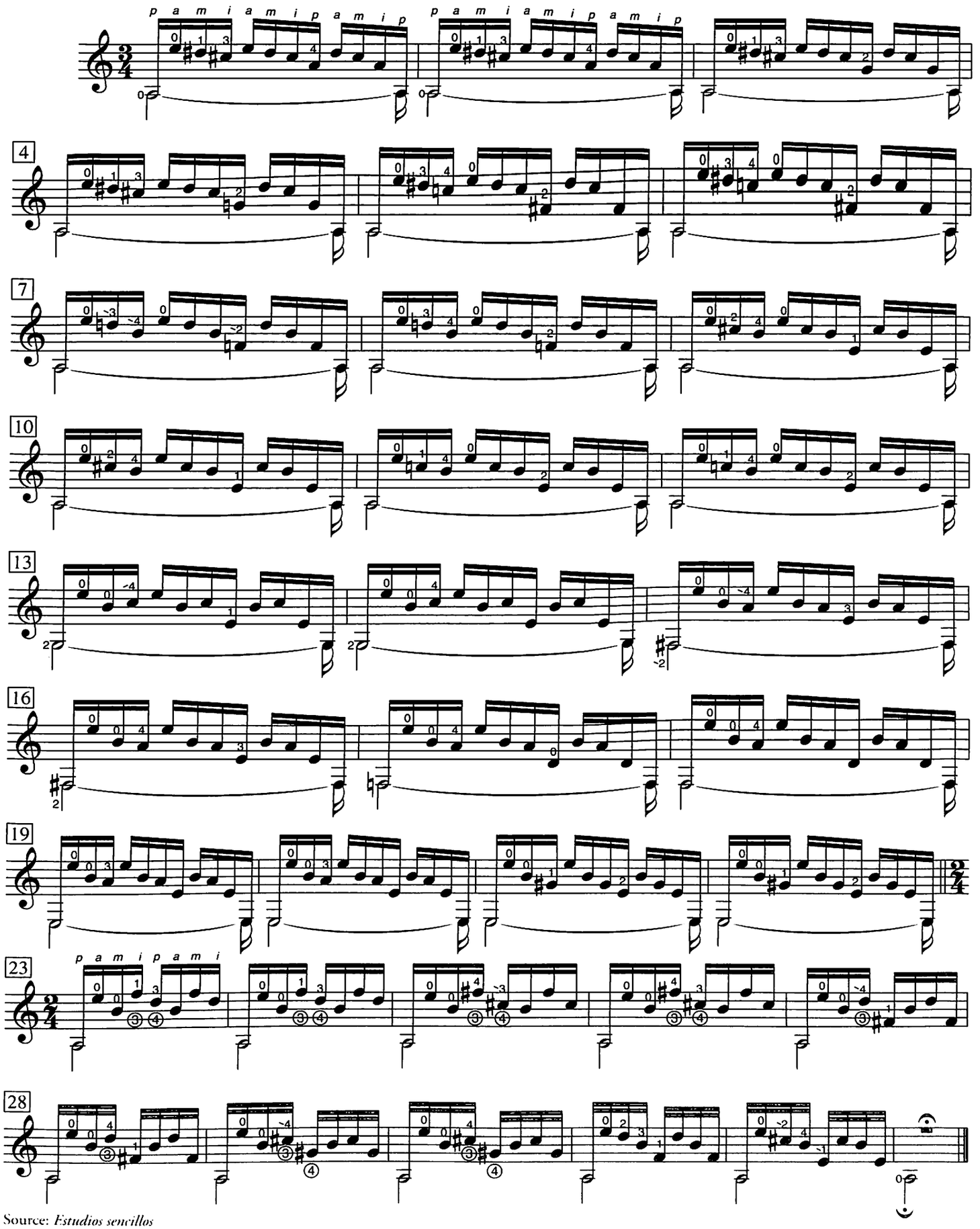


Source: *Vingt-cinq études de genre*, op. 38

Estudio No. 6

Leo Brouwer
(b. 1939)

♩ = 72 – 80



Source: *Estudios sencillos*

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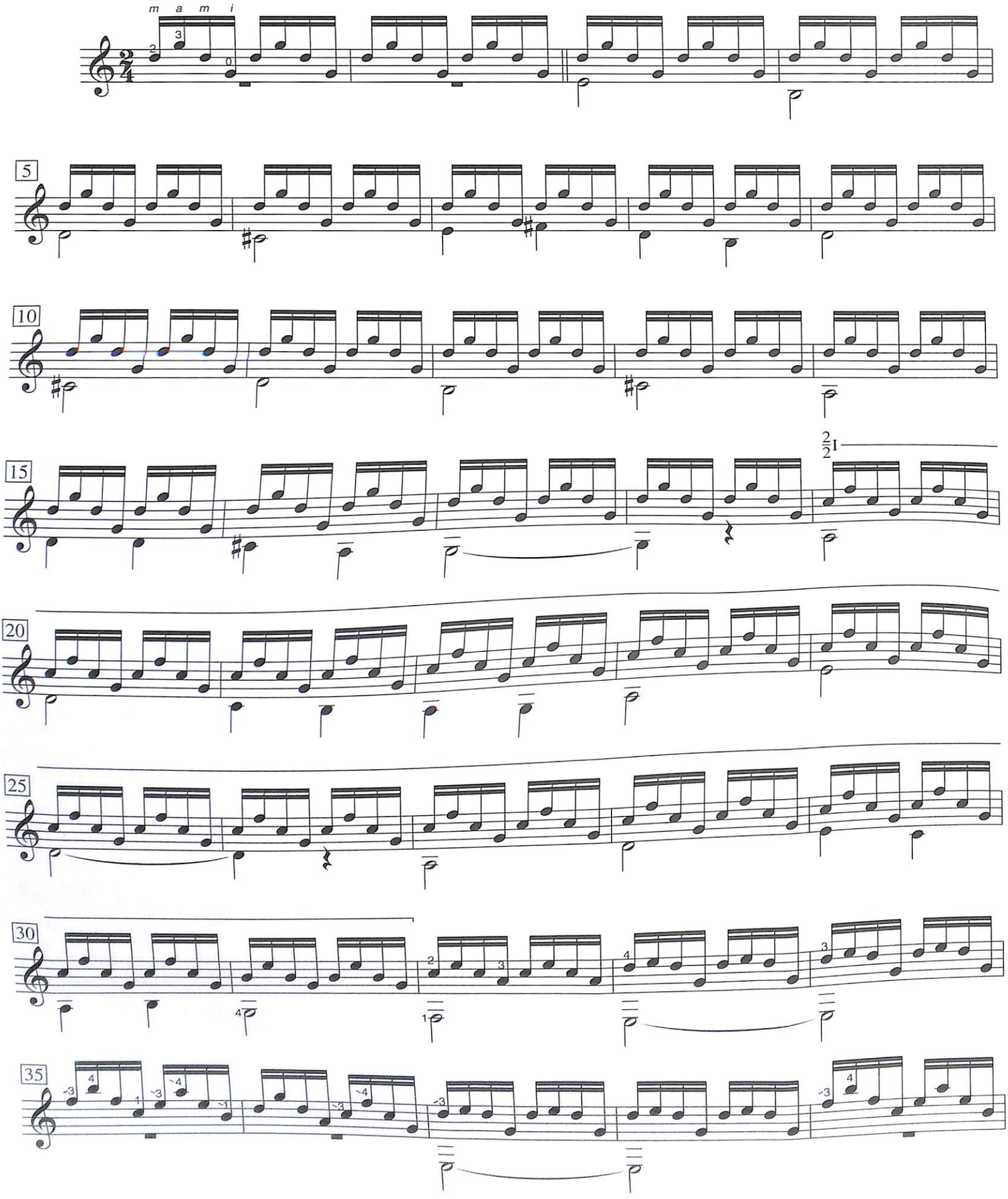
Prélude No. 7

Claude Gagnon

Large et soutenu ♩ = **84 – 96**



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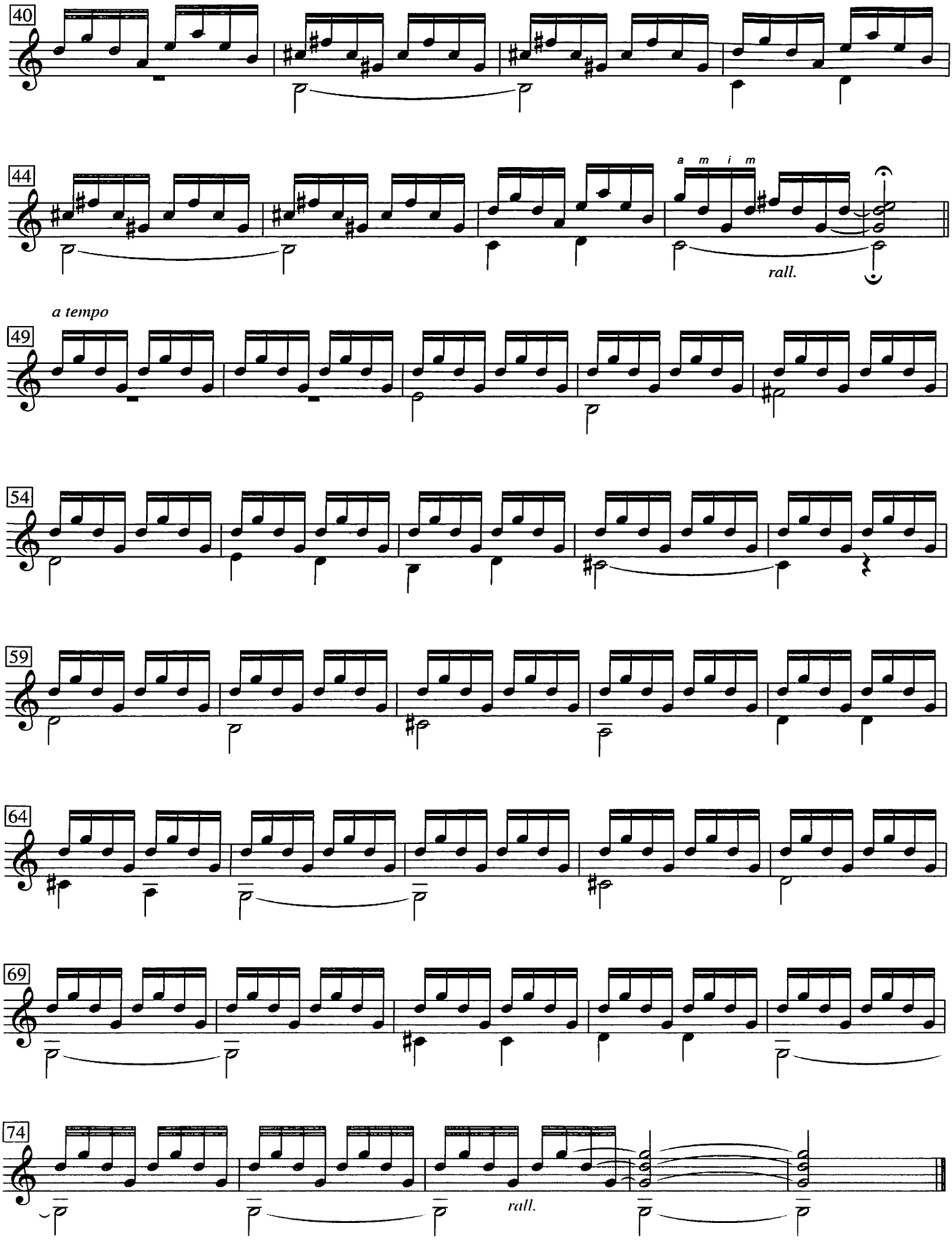
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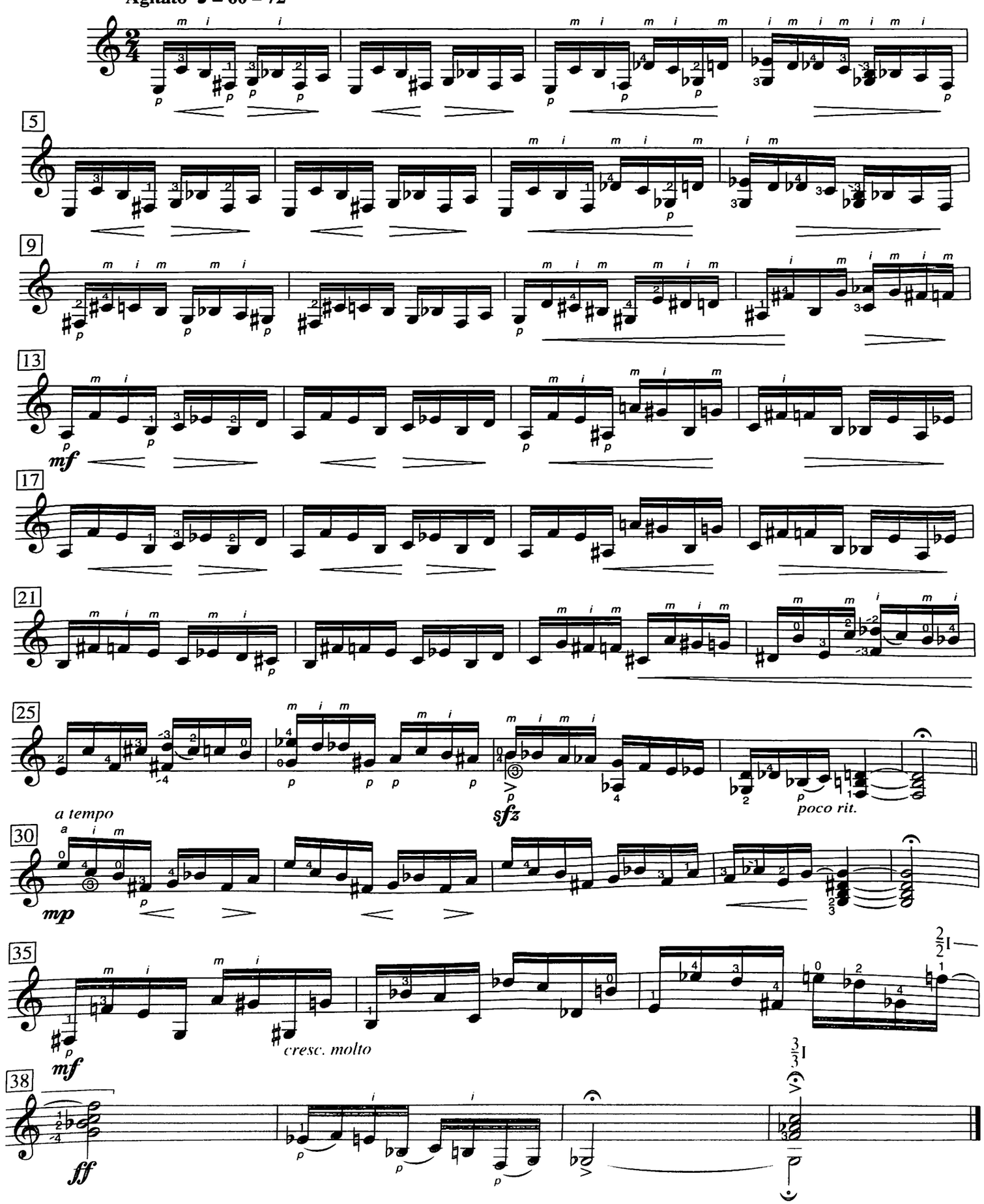
Study

Norbert Kraft
(b. 1950)



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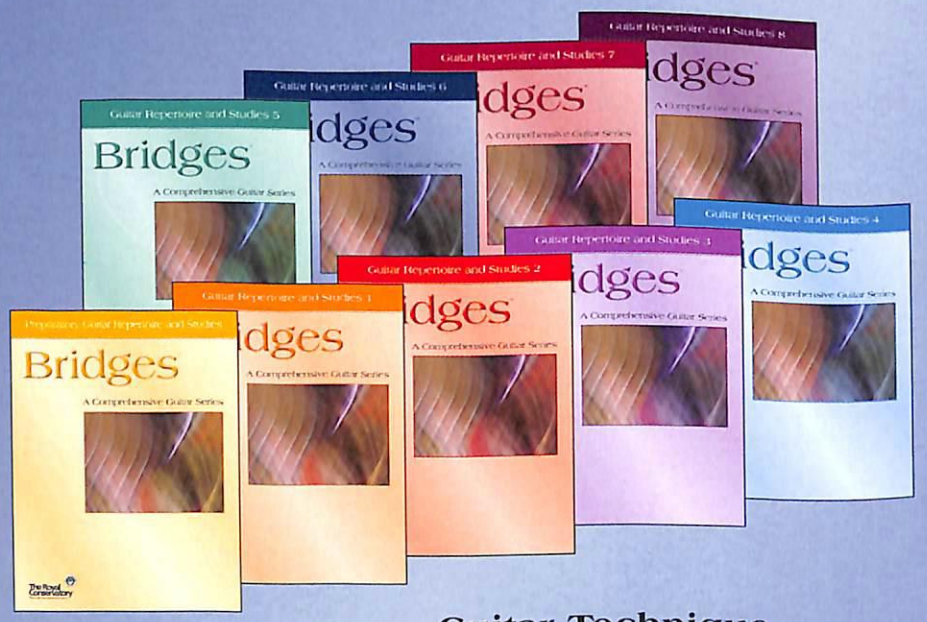

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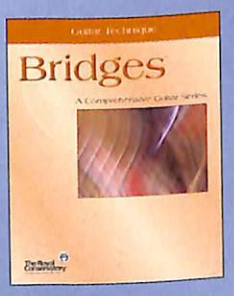

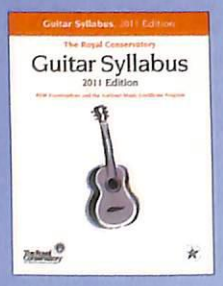

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