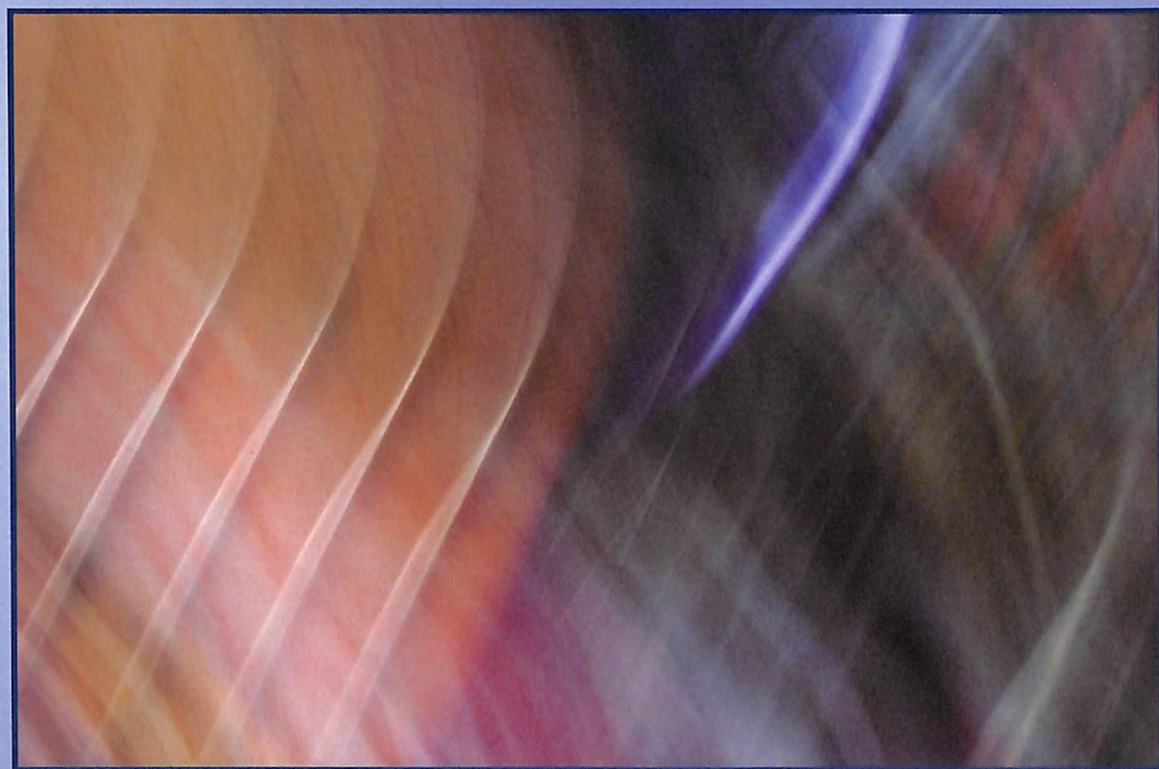


Guitar Repertoire and Studies 6

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Acknowledgements

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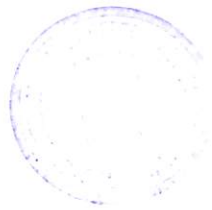
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Guitar Level 6

Repertoire and Etudes

Bridges®

A Comprehensive Guitar Series



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Bridges®

A Comprehensive Guitar Series

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

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

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

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

A Note on Editing and Performance

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





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

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

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

Robert Hamilton Dr. Jeffrey McFadden

Symbols and Abbreviations

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

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Pavane III

Luis Milán
(ca 1500-1561)

♩ = 104 - 112

The musical score for Pavane III by Luis Milán is presented in a single system with seven staves of music. The tempo is marked as ♩ = 104 - 112. The score includes various guitar-specific notations such as fret numbers (e.g., 1, 3, 4, 0, 2, 3, 4), string numbers (1-6), and fingering (1-4). Performance instructions include dynamics like *p* (piano) and articulation like accents (*acc.*). The score is divided into measures, with measure numbers 6, 11, 16, 21, 26, 32, and 38 clearly marked. The piece features several pivot points (Piv.) and changes in meter, including 2/2, 6/6, 4/3, and 3/3. The notation includes chords, triplets, and various rhythmic patterns characteristic of the Spanish lute repertoire.

Lute Suite No. 4

I: Prelude

Silvius Leopold Weiss
(1686–1750)

Freely ♩ = 88 - 104

6/6 II ——— 3/3 II ———

Piv. II ——— 6/6 IV ———

Piv. II ——— 2/2 IV — 2/2 V ———

5/5 VII ——— Piv. ——— 6/6 VII ———

3/3 IV ——— 3/3 V ———

6/6 V ———

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

$\text{♩} = 84 - 96$

4

8

12

16

21

25

29

313

Lute Suite

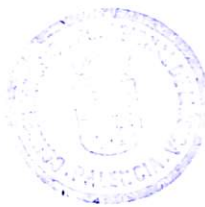
BWV 996

V: Bourrée

Johann Sebastian Bach

(1685–1750)

♩ = 116 - 132



6/6 II

4

6/6 II

9

13

6/6 VIII

17

6/6 III

21

6/6 II

(a)

Courante

Silvius Leopold Weiss
(1686–1750)

♩ = 104 - 120

Musical score for Courante by Silvius Leopold Weiss. The score is in 3/4 time, one flat key signature, and features a tempo of 104-120 beats per minute. The piece is marked with dynamics such as *mf* and *p*, and includes various articulations and fingerings. The score is divided into measures, with specific measures highlighted by boxed numbers: 5, 10, 16, 20, 25, 30, and 35. The piece concludes with a double bar line and repeat dots.

The score includes several key signatures and time signature changes:

- Measure 20: Piv. $\frac{2}{2}$ I
- Measure 25: Piv. $\frac{4}{4}$ III, $\frac{4}{4}$ V, $\frac{4}{4}$ III, Piv. $\frac{4}{4}$ III, $\frac{2}{2}$ I

The score also includes four alternative phrasings (a, b, c, d) at the bottom:

- (a) $\frac{3}{4}$ time signature, starting with a treble clef and a flat key signature.
- (b) $\frac{3}{4}$ time signature, starting with a treble clef and a flat key signature.
- (c) $\frac{3}{4}$ time signature, starting with a treble clef and a flat key signature.
- (d) $\frac{3}{4}$ time signature, starting with a treble clef and a flat key signature.

Coranto No. 34

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

③ = F#
♩ = 58 - 63

The musical score consists of five systems of music, each with a measure number in a box at the beginning. The key signature is three sharps (F#, C#, G#). The tempo is marked as quarter note = 58-63. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance directions include $\frac{2}{2}$ II, $\frac{4}{3}$ II, and $\frac{5}{3}$ II. Fingering numbers (1-4) are placed above notes. Circled numbers (3, 4) indicate specific notes. The score is divided into first and second endings at measures 7-8 and 15-16.

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

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

♩ = 108 – 120

5

9

$\frac{1}{5}I$ Piv. $\frac{5}{5}I$

13

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

17

21

25

29

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

33

Musical staff 33: Treble clef, 2/4 time signature. Measures 33-36. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: half notes G3, F3, E3, D3. Accents on bass notes in measures 34 and 35.

37

Musical staff 37: Treble clef, 2/4 time signature. Measures 37-40. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: half notes G3, F3, E3, D3. Accents on bass notes in measures 38 and 39.

41

Musical staff 41: Treble clef, 2/4 time signature. Measures 41-44. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: half notes G3, F3, E3, D3. Accents on bass notes in measures 42 and 43.

45

Musical staff 45: Treble clef, 2/4 time signature. Measures 45-48. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: half notes G3, F3, E3, D3. Accents on bass notes in measures 46 and 47.

49

Musical staff 49: Treble clef, 2/4 time signature. Measures 49-52. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: half notes G3, F3, E3, D3. Accents on bass notes in measures 50 and 51.

53

Musical staff 53: Treble clef, 2/4 time signature. Measures 53-56. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: half notes G3, F3, E3, D3. Accents on bass notes in measures 54 and 55.

57

Musical staff 57: Treble clef, 2/4 time signature. Measures 57-60. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: half notes G3, F3, E3, D3. Accents on bass notes in measures 58 and 59.

61

Musical staff 61: Treble clef, 2/4 time signature. Measures 61-64. Melody: quarter notes G4, A4, B4, C5, B4, A4, G4. Bass: half notes G3, F3, E3, D3. Accents on bass notes in measures 62 and 63.

Saltarello

attr. Vincente Galileo
arr. Oscar Chilesotti

Ⓒ = D
Allegro ♩ = 160 - 184

The musical score for "Saltarello" is written for a single melodic line on a treble clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked "Allegro" with a metronome marking of ♩ = 160 - 184. The score is arranged by Oscar Chilesotti, based on a piece by Vincente Galileo. The piece begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The first system starts with a treble clef, a key signature of two sharps, and a 4/4 time signature. The first measure is marked with a forte (f) dynamic and a piano (p) dynamic. The first system contains measures 1 through 4. The second system starts with measure 5, marked with a measure number in a box. The third system starts with measure 9, marked with a measure number in a box. The fourth system starts with measure 13, marked with a measure number in a box. The fifth system starts with measure 17, marked with a measure number in a box. The sixth system starts with measure 21, marked with a measure number in a box. The seventh system starts with measure 25, marked with a measure number in a box. The notation includes eighth and sixteenth notes, rests, and fingerings (i, m, 1, 2, 3, 4, 0). Dynamics include forte (f) and piano (p). The bass line consists of a steady eighth-note accompaniment.

29

33

37

41

45

49

53

57

h. VII h. V h. VII h. XII

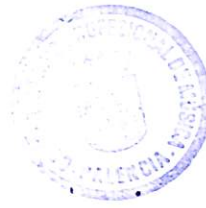
Suite for Solo Cello No. 2

BWV 1008
IV: Sarabande

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

♩ = 54 – 60

Adelita (Mazurca)



Francisco Tárrega
(1852–1909)

Andante ♩ = 84 – 92

(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)

$\text{♩} = 116 - 132$

4/2 II

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

mf

5

9

p *f*

13

p *mf*

17

p *rit.*

21

a tempo

4/2 II

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

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

m *a* *Fine*

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

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

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

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

41

45 *D.C. al Fine*

Divertimento

op. 40, no. 12

Mauro Giuliani
(1781–1829)

Allegro vivace ♩ = 46 – 52

p

5

9 *mf*

13 *sf* *sf* *f*

17 *m i p i m a*

21 *m a m a m a m a*

25 *m a i* $\frac{3}{3}$ II *sf*

29 *sf* *p*

33 *a* $\frac{3}{3}\text{II}$ $\frac{3}{3}\text{II}$ *f*

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

41 *m i p i*

45 *a* *m i* *p*

49 *p*

53 *p*

57 *sf*

61 *sf* *f* *m i* *m i*

65 *ff*

Grand Sonata

op. 25
IV: Minuet and Trio

Fernando Sor
(1778-1839)

$\text{♩} = 126 - 152$

mf

5

9

13

17

21

25

29

p

$\frac{6}{8}$ III

33 $\frac{3}{3}IV$ $\frac{3}{3}II$

37 $\frac{6}{6}I$ *Fine*

p
mf marcato il basso

Trio

41 *mp* *a* *m* *a* *m* *f* *mf*

45 *m* *i* *m* *p* *i*

49 *mp* *a* *m*

53 $\frac{3}{3}I$ *poco rit.* *a tempo*

57 *mf* *f*

61 *D.C. al Fine*

Sonata No. 12

I: Minuetto

Nicolò Paganini
(1782–1840)

♩ = 56 – 66

$\frac{3}{3}IV$
 $\frac{4}{3}II$
 5 $\frac{3}{3}II$
 9 $\frac{3}{3}II$
 13 $\frac{4}{4}II$
 17 $\frac{3}{3}II$
 21 $\frac{6}{6}I$
 25 $\frac{3}{3}I$
 29 $\frac{6}{6}I$
 Fine
 D.C. al Fine

Contradanza

Dionisio Aguado
(1785–1849)

$\text{♩} = 66 - 76$

The musical score is written for guitar in 6/8 time, featuring a treble clef and a key signature of one sharp (F#). The piece consists of 40 measures, divided into eight systems of five measures each. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-4. Specific performance instructions include accents (*a*), slurs (*m*), and a trill (*tr*) in measure 3. Measure 15 features a 4/3 III time signature change. Measure 20 is marked *Fine*. Measure 31 includes a pivot instruction: *Piv. 2/2 V*. Measure 36 is marked *D.C. al Fine*. The score concludes with a double bar line and repeat dots in the final measure.

Nocturne

op. 4, no. 1

Johann Kaspar Mertz
(1800–1856)

Andante con moto ♩ = 56 – 63

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

p

4

p *p* *3* *3* *stentando*

7

p *p* *p* *p* *p*

10

f *dolce*

13

dolce

16

p *sf* *sf* *p*

19

22

p

25

sf

28

rit. Piv. $\frac{2}{2}$ I

31

a tempo

34

Più mosso

37

p f p f

40

p f p f

43

p ff p pp

Andantino

Johann Kaspar Mertz
(1800–1856)

$\text{♩} = 54 - 60$

p

3

p

5

p

dolce

7

p

9

p

10

rit.

12 Piv. *a tempo*

14 $\frac{6}{6}$ Piv.

16 1. 2. *p*

17

19 *p*

21 *pp*

Waltz No. 1

Johann Kaspar Mertz
(1800-1856)

$\text{♩} = 108 - 120$

p *f* *p*

6 *f* *p*

11 *Fine*

17 *p* *f* *p*

22 *f* *p*

27 *Fine*

33 *p*

37

41

45

i m a i m a

49

53

57

61

D.C. al Fine

Waltz

José Ferrer
(1835–1916)

$\text{♩} = 126 - 144$ Piv. $\frac{2}{2}$ I Piv. $\frac{2}{2}$ I

f p *p*

7 $\frac{4}{4}$ V $\frac{4}{4}$ III

14 $\frac{6}{6}$ I Piv. $\frac{2}{2}$ I Piv.

20 $\frac{4}{4}$ V $\frac{4}{4}$ III

27 *p mp*

33 *i m a*

40 $\frac{5}{5}$ IV $\frac{6}{6}$ II $\frac{3}{3}$ II

46 $\frac{5}{5}II$ *m* *a* *i* *m* *a* *p* *mf*

52 $\frac{5}{5}IX$ *i* *m* *a*

58 $\frac{6}{6}VII$ $\frac{3}{3}V$ $\frac{3}{3}VII$ *a* *m* *a* *m* *a* *m* *a* *m* *a* *m*

64 $\frac{4}{3}II$ $\frac{4}{4}II$ *m* *m* *p* *f*

70 $\frac{4}{2}II$ $\frac{4}{4}II$ *p*

76

82 $\frac{2}{2}V$ $\frac{4}{3}II$ *dim.*

Prelude No. 6

Manuel Ponce
(1882–1948)

Moderato espressivo ♩ = 50 – 58

The musical score for Prelude No. 6 by Manuel Ponce is presented in six systems, each on a single staff. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is Moderato espressivo, with a metronome marking of ♩ = 50 – 58. The piece begins with a piano (*p*) dynamic.

- System 1:** Starts with a $\frac{4}{3}$ II fingering. The music features a series of chords and moving lines. A *p* dynamic marking is present.
- System 2:** Begins at measure 7. It includes a $\frac{3}{3}$ III fingering, a $\frac{4}{3}$ II fingering, and a "Piv." marking. The music continues with complex rhythmic patterns.
- System 3:** Begins at measure 13. It features a $\frac{4}{2}$ II fingering, a $\frac{4}{3}$ II fingering, and a $\frac{4}{3}$ III → $\frac{4}{3}$ II fingering. The music includes various articulations and dynamics.
- System 4:** Begins at measure 20. It features a $\frac{4}{3}$ II fingering. The music continues with complex rhythmic patterns.
- System 5:** Begins at measure 26. It includes a "Piv." marking. The music continues with complex rhythmic patterns.
- System 6:** Begins at measure 33. It features a $\frac{4}{3}$ II fingering, a circled 2, and a circled 3. The piece concludes with a *pp* dynamic marking.

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

Musical notation for measures 1-3. Measure 1 features a triplet of eighth notes (3/8) with fingering 1-2-3 and a 3/8 VII chord. Measure 2 has a circled 2 above the staff. Measure 3 features a triplet of eighth notes (3/8) with fingering 1-2-3 and a 3/8 V chord.

Musical notation for measures 4-6. Measure 4 starts with a circled 4 in a box. Measure 5 has a 4/4 II chord and a 'Piv.' marking. Measure 6 has a 3/8 V chord, a circled 4 below the staff, and a 'rit.' marking.

Musical notation for measures 7-9. Measure 7 is marked 'a tempo' and 'p'. Measure 8 has a 3/8 VII chord. Measure 9 has a circled 2 below the staff.

Musical notation for measures 10-12. Measure 10 has a 4/3 IV chord and a 'Piv.' marking. Measure 11 has a circled 4 below the staff. Measure 12 has a circled 2 below the staff.

Musical notation for measures 13-15. Measure 13 has a circled 13 in a box. Measure 14 has a 3/8 III chord and a 'pp subito' marking. Measure 15 has a circled 2 below the staff.

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)

Allegro ♩ = 80 - 92

The musical score is written for guitar on a single treble clef staff in G major (one sharp) and 2/4 time. It begins with a tempo marking of 'Allegro' and a metronome marking of ♩ = 80 - 92. The piece is marked 'simile' at the beginning. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated in boxes. The music features a variety of techniques and chords, including triplets, sixteenth-note runs, and specific guitar chords labeled with Roman numerals and fingerings. Fingerings are indicated by numbers 1-4 below notes. Chord diagrams are shown as Roman numerals with a slash and a number (e.g., 2/2 VIII, 3/3 VII, 3/3 V, 3/3 III, 5/3 II, 4/3 VII, 4/3 II, 5/3 II, 3/3 III, 6/6 II). Some chords are marked with 'a', 'm', 'i', 'p' for accents. A 'Piv.' (pivot) chord is marked at measure 21. The score concludes with a final cadence in measure 32.

Bossa triste

Carlo Domeniconi
(b. 1947)

♩ = 92 - 100

5

9

13

17

21

25

gliss.

4/3

IX

Viñeta Criolla III

Ernesto Cordero
(b. 1946)

Ritmico ♩ = 52 - 60

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes with various fingerings (i, m, a, 4) and accents. The bass line features a steady eighth-note accompaniment with dynamic markings of *mp* and *p*.

Musical notation for measures 5-8. Measure 5 is marked with a box containing the number 5. The melody continues with eighth and sixteenth notes, including triplets and a 3/3II triplet in measure 8. The bass line has dynamic markings of *mf un poco metallico* and *ff subito*. A crescendo hairpin is shown between measures 7 and 8.

Musical notation for measures 9-12. Measure 9 is marked with a box containing the number 9. The melody starts with a natural sign (*nat.*) and continues with eighth and sixteenth notes. The bass line has a dynamic marking of *p cresc. un poco*.

Musical notation for measures 13-16. Measure 13 is marked with a box containing the number 13. The melody features eighth and sixteenth notes with accents and fingerings. The bass line has a dynamic marking of *f un poco metallico*.

17 *p dolce*

m a i m i p i m

21 *mf* *ff subito*

a m i m a m i

25 *mp*

i m a m

29 *mf* *p*

a i m i m i m

33 *f secco* *p dolce*

pizz. (étouffée) nat.

Gentle Waltz

Brian Katz
(b. 1955)

Andante rubato ♩ = 60 - 69

legato

Musical notation for measures 1-4. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody is marked *legato* and *mp*. Fingerings are indicated with numbers 1-4. Dynamics include *p* and *mp*.

Musical notation for measures 5-8. Measure 5 is boxed with the number 5. Includes a pivot point labeled "Piv. 3/3 II" and a first/second ending bracket. Dynamics include *p* and *mf*.

Musical notation for measures 9-13. Measure 9 is boxed with the number 9. Includes a "to Coda" symbol. Dynamics include *mf* and *p*. Glissando markings are present.

Musical notation for measures 14-18. Measure 14 is boxed with the number 14. Includes a pivot point labeled "3/3 II" and the instruction "a tempo". Dynamics include *mp poco rit.*, *f*, and *mf*.

Musical notation for measures 19-23. Measure 19 is boxed with the number 19. Includes the instruction "D.C. al Coda (2nd ending)" and a "Coda" symbol. Dynamics include *mp*, *p*, and *f rit.*

Musical notation for measures 24-28. Measure 24 is boxed with the number 24. Dynamics include *mf* and *p*.

Musical notation for measures 29-32. Measure 29 is boxed with the number 29. Dynamics include *p*.

Lacrymosa

Tearful

Pierre Gallant
(b. 1950)

Adagio ♩ = 56 – 60

p dolce *espressivo*

(a) h. XII h. XII h. XII h. XII

pp

mp espressivo

p *f* *espressivo*

p *dim. poco a poco*

Poco meno mosso ♩ = 52

pp *p espressivo* *pp*

(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)

♩ = 42 - 50
h. XII

p dolce
mp espr.
rall.
mp
p

h. XII VII
Piv. $\frac{6}{6}$ I
h. XII

5

mp
p
mf

8

a tempo
poco rall.
f
mp p
p

11

$\frac{4}{4}$ V $\frac{4}{4}$ III
p
f
mp

14

rit.
pp poco meno mosso
mf f

17

Piv. $\frac{6}{6}$ I Piv. $\frac{6}{6}$ I
h. XII XII
h. XII VII 4
f
mp
rit.
p nat. pp
vibr.

Ilha de coral

Coral Island

Luiz Bonfá
(1922–2001)

Moderato, con rubato $\text{♩} = 52 - 60$

5

10

15

19

15

molto rit.

For examinations, play repeats as written.

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Étoiles et Fleurs

Stars and Flowers
op. 12

Jacques Bosch
(1826-1895)

Moderato ♩ = 92 - 100

6

11

17

22

26

31

36

m a m a

a a m i

p p f

⑥ ⑥ ②

3V

Misterioso

42 $\frac{4}{3}$ II *p*

47 $\frac{5}{3}$ II $\frac{4}{3}$ II Piv.

52 *dolce*

57

63 *ad lib.* 4 ② ②

68 *rit.*

72

75 *a tempo*

80

85

Untitled Piece No. 1

Leo Brouwer
(b. 1939)

Allegro ♩ = 116 - 132

The musical score is written for a single melodic line on a treble clef staff in the key of D major. It begins with a tempo marking of 'Allegro' and a metronome marking of ♩ = 116 - 132. The score is divided into measures 1 through 15, with measure numbers 3, 5, 7, 9, 11, 13, and 15 indicated in boxes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *f* (forte), *sfz* (sforzando), *p* (piano), *mp* (mezzo-piano), and *ritmico* (rhythmic) are used throughout. Articulation marks like accents (>) and slurs are present. Fingerings are indicated by numbers 1-4. Some measures include fingering suggestions for the left hand, such as $\frac{3}{3}II$, $\frac{4}{3}II$, $\frac{2}{2}II$, $\frac{5}{5}II$, and $\frac{4}{4}II$. Performance instructions include *dolce* (sweetly) and *metallico* (metallic). The score concludes with a fermata over the final note of measure 15.

17

19

21

23

25

27

f *p subito* *f* *dim.*

29

rit. *p*

31

rit. *a tempo pizz.* *p*

Prélude No. 4

Heitor Villa-Lobos
(1887-1959)



Lento ♩ = 48 - 54

③ ④ ⑤

f cantabile

pp

③ ④ ⑤

f

4

pp

f

pp

7

f

pp

f

pp

f

h. XII

10

p

h. VII
8va

Animato
p i m a

cantabile

12

14

16

18

⑥

20

⑥

22

24

rall.

27

Moderato

mf

h. V 8va h. VII 8va h. XII h. VII 8va h. IX 8va h. VII 8va

h. XII h. V 8va

30

h. XII 8va h. VII 8va h. V 8va h. VII 8va

h. VII 8va h. V 8va

33

Lento

pp *f*

h. V 8va

h. VII 8va

36

pp *f* *pp*

h. V 8va

h. VII 8va

39

f *pp*

h. V 8va

h. VII 8va

41

pp *f* *pp* *f*

h. V 8va

h. VII 8va

Preludio No. 1

“Desde que el alba quiso ser alba, toda eres madre”

Leo Brouwer
(b. 1939)

Moderato $\text{♩} = 60 - 69$

p eguale e legato *mf* *p subito*

h. VII h. XII h. VII h. XII $\frac{6}{6}$ VII 5 *sfz* *mf* *sf* *sf*

h. *mf* *p dolce*

Piv. $\frac{3}{3}$ VII *h.* $\frac{6}{6}$ II 5 *leggero*

f *p* $\frac{3}{3}$ VII *mp sonoro ma legato sempre*

h. *tasto* 5 *l.v.* *mp sonoro* *rit.*

nat. *p dolce* *h.* $\frac{6}{6}$ *tasto* VII 5 *mf* *p* *pp*

$\frac{5}{5}$ II *l.v.* 3 *h.* *rall.* *ppp*

Tramonto

Sunset

Andrea Casciato
(b. 1971)

Espressivo $\text{♩} = 76 - 84$

The musical score consists of eight staves of music, each starting with a measure number in a box. The notation includes various ornaments such as grace notes, slurs, and accents, along with detailed fingering instructions. The piece is in a 3/4 time signature and features a variety of rhythmic patterns and melodic intervals. The first staff begins with a measure number 5, followed by 9, 13, 17, 21, 25, and 28. The notation includes notes with stems, beams, and various ornaments. The piece concludes with a final chord in the eighth staff.

Moderato

op. 35, no. 17

Fernando Sor
(1778–1839)

Moderato ♩ = 92 – 104

3/3 II
a i m a m a m
p p p p p p
3 m i m a m a i
p p p p
5 a m a
7 i m a i m i
p p p p
9
11 a m
13 a m
15 4/2 II 4/2 II
a m i
p p p p p p
2

17

19

21

23

25

27

29

31

Study

op. 6, no. 1

Fernando Sor
(1778-1839)

Allegro moderato ♩ = 100 - 112

4

7

10

13

16

19

p
mf
p
p
p
p
p

22

Musical notation for measure 22, featuring a treble clef and a key signature of two sharps (F# and C#). The measure contains a sequence of chords and notes with various fingerings (1, 2, 3, 4) and dynamics (p). A slur covers the first four notes, and another slur covers the last four notes. A $\frac{4}{3}II$ fingering is indicated above the final two notes.

25

Musical notation for measure 25, featuring a treble clef and a key signature of two sharps (F# and C#). The measure contains a sequence of chords and notes with various fingerings (0, 1, 2, 3, 4) and dynamics (p). A slur covers the first three notes, and another slur covers the last three notes. A $\frac{3}{3}II$ fingering is indicated above the first three notes.

28

Musical notation for measure 28, featuring a treble clef and a key signature of two sharps (F# and C#). The measure contains a sequence of chords and notes with various fingerings (0, 1, 2, 3, 4) and dynamics (p). A slur covers the first four notes, and another slur covers the last four notes. A circled 4 is present below the fourth note.

31

Musical notation for measure 31, featuring a treble clef and a key signature of two sharps (F# and C#). The measure contains a sequence of chords and notes with various fingerings (0, 1, 2, 3, 4) and dynamics (p). A slur covers the first four notes, and another slur covers the last four notes. A $\frac{4}{4}II$ fingering is indicated above the first four notes, and a $\frac{3}{3}II$ fingering is indicated above the last three notes.

34

Musical notation for measure 34, featuring a treble clef and a key signature of two sharps (F# and C#). The measure contains a sequence of chords and notes with various fingerings (0, 1, 2, 3, 4) and dynamics (p). A slur covers the first four notes, and another slur covers the last four notes. A $\frac{4}{4}II$ fingering is indicated above the last four notes.

37

Musical notation for measure 37, featuring a treble clef and a key signature of two sharps (F# and C#). The measure contains a sequence of chords and notes with various fingerings (0, 1, 2, 3) and dynamics (p). A slur covers the first three notes, and another slur covers the last three notes. A $\frac{3}{3}II$ fingering is indicated above the first three notes, and another $\frac{3}{3}II$ fingering is indicated above the last three notes.

41

Musical notation for measure 41, featuring a treble clef and a key signature of two sharps (F# and C#). The measure contains a sequence of chords and notes with various fingerings (0, 1, 2, 3) and dynamics (p). A slur covers the first four notes, and another slur covers the last four notes.

Allegretto
op. 35, no. 22

Fernando Sor
(1778–1839)

$\text{♩} = 100 - 120$

5/5 II

5

9

13

17

21

5/5 II

25

29

33

37

41

45

Caprice

op. 100, no. 12

Mauro Giuliani
(1781-1829)

Grazioso ♩ = 44 - 56

p

4

7

10

13

16 Piv.

19

mf

rinforz.

22 *a tempo*
 $\frac{6}{6}$ III
 rit. *p*

25

28 $\frac{6}{6}$ II $\frac{6}{6}$ II

31 $\frac{4}{4}$ II Piv. *mf*

34 Piv. $\frac{3}{3}$ II $\frac{5}{5}$ II Piv.

37 $\frac{6}{6}$ III

40 $\frac{3}{3}$ II $\frac{5}{5}$ II

43 Piv. $\frac{3}{3}$ III $\frac{3}{3}$ II *mf* rit. *p*

Caprice

op. 100, no. 13

Mauro Giuliani
(1781-1829)

Affettuoso $\text{♩} = 116 - 132$

The musical score is written on seven staves of five-line systems. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Affettuoso' with a metronome marking of quarter note = 116-132. The piece includes various technical exercises such as triplets, sixteenth-note runs, and slurs. Fingerings and dynamics like 'p' and 'pp' are indicated throughout. The lyrics 'i m a m' and 'a m i m i' are written above the notes in several places.

40

45

50

55

60

65

70

75

Piv. $\frac{5}{5}$ II

i m a m

$\frac{1}{6}$ VII — Piv. $\frac{6}{6}$ VII — Piv. $\frac{1}{6}$ VII — Piv. $\frac{6}{6}$ VII — Piv. $\frac{1}{6}$ VII

$\frac{3}{3}$ XII

Sonatina No. 5

I

Niccolò Paganini
(1782–1840)

Allegretto $\text{♩} = 56 - 69$

3 *p i p i*

6I Piv. $\frac{6}{6}$ I *a m a i*

6 *m i a* 6I Piv. Piv. $\frac{1}{6}$ I *m m*

9 *3 3*

12 $\frac{5}{5}$ II *i m i m*

15 $\frac{2}{2}$ III *i m a m a* *m m* *a m i m*

18 $\frac{2}{2}$ III $\frac{6}{6}$ III

21 *a m*

23

a a m a i m i a m i m

i p i i p i i

26

a a i m i a m i m

i p i

29

a m i m m

a m i m

$\frac{6}{6}I$ $\frac{6}{6}II$ Piv. $\frac{1}{6}I$ Piv.

32

a m a m a m a

35

a i a m i

p p

38

m a m i a m a m i

41

m i m i m i m i

p

44

m i m i

i p i

Study in Thirds

op. 44, no. 19

Carl Blum
(1786–1844)

Andante con moto ♩ = 60 – 69

5

9

13

17

21

25

29

33

37

41

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

45

$\frac{3}{3}$ III $\frac{3}{3}$ I $\frac{6}{6}$ I

49

53

$\frac{4}{2}$ II

57

61

65

②

69

22 $\frac{6}{6}$ III

25 $\frac{3}{3}$ VII $\frac{6}{6}$ III *a tempo*
mp
rit.

28 *a tempo*
rit.

31 *mp* *p dolce* $\frac{6}{6}$ III

34 *mp* $\frac{3}{3}$ V $\frac{2}{2}$ I

37 $\frac{2}{2}$ I *a tempo*

40 $\frac{2}{2}$ I $\frac{6}{6}$ VIII *p*
mp *rit.*

44 *morendo* *pp*

Étude
op. 38, no. 1

Napoléon Coste
(1806–1883)

Allegretto ♩ = 72 – 80

mf

6

12

18

24

30

37

p *f*

Estudio No. 6

Leo Brouwer
(b. 1939)

♩ = 72 - 80

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

The musical score is written for guitar and voice. It consists of ten systems of music, each with a vocal line on a treble clef staff and a guitar line on a six-string staff. The guitar line uses standard notation with fret numbers (0-4) and includes circled numbers 3 and 4, likely indicating specific techniques or fingerings. The vocal line features a rhythmic pattern of eighth notes. The piece is in 4/4 time and starts with a tempo of 72-80 beats per minute. The key signature has one sharp (F#). The systems are numbered 4, 7, 10, 13, 16, 19, 23, and 28. The piece concludes with a final chord in the 28th measure.

Prélude No. 7

Claude Gagnon

Large et soutenu ♩ = 84 - 96

m a m i

5

10

15

20

25

30

35

40

p

44

p *a m i m* *rall.*

49

a tempo *p*

54

p

59

p

64

p

69

p

74

p *rall.* *p*

Study

Norbert Kraft
(b. 1950)

Agitato ♩ = 60 – 72

The musical score is written for a single melodic line in 2/4 time. It consists of 40 measures, divided into systems of five measures each. The key signature has one sharp (F#). The piece is marked 'Agitato' with a tempo of 60-72 beats per minute. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include *mf*, *a tempo*, *sforzando* (*sfz*), and *cresc. molto* (crescendo molto). The score concludes with a fermata over the final note.

Measures 1-5: *p*, *m i i*

Measures 6-10: *p*, *m i m i m i m i m i*

Measures 11-15: *p*, *m i m m i*

Measures 16-20: *mf*, *m i m i m*

Measures 21-25: *p*, *m i m m i m*

Measures 26-30: *mp*, *a tempo*, *a i m*, *sforzando* (*sfz*), *poco rit.*

Measures 31-35: *mf*, *cresc. molto*

Measures 36-40: *ff*



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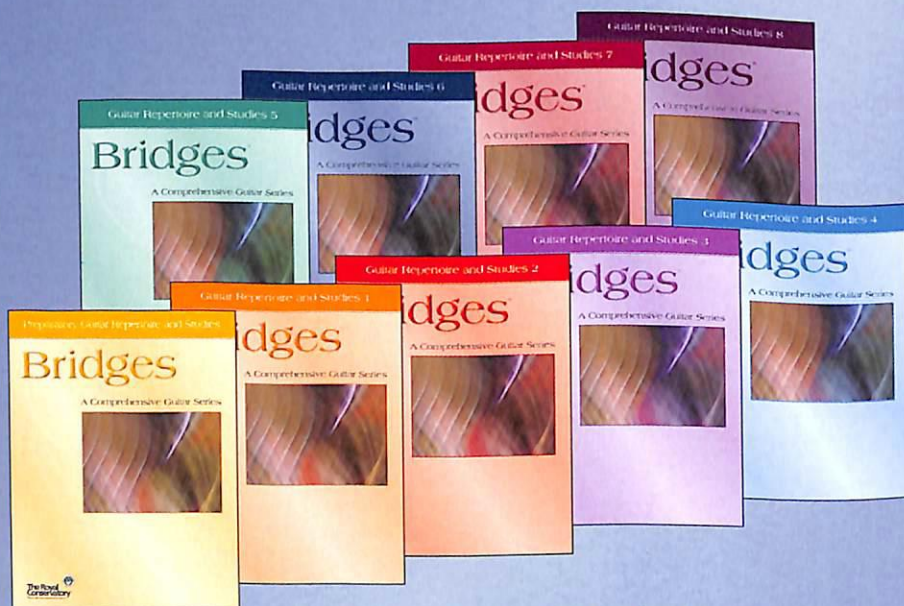
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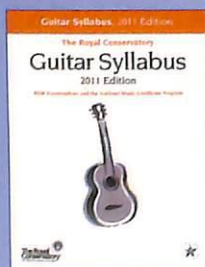
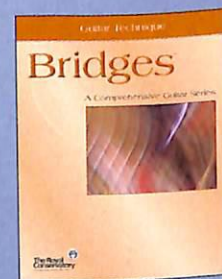
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