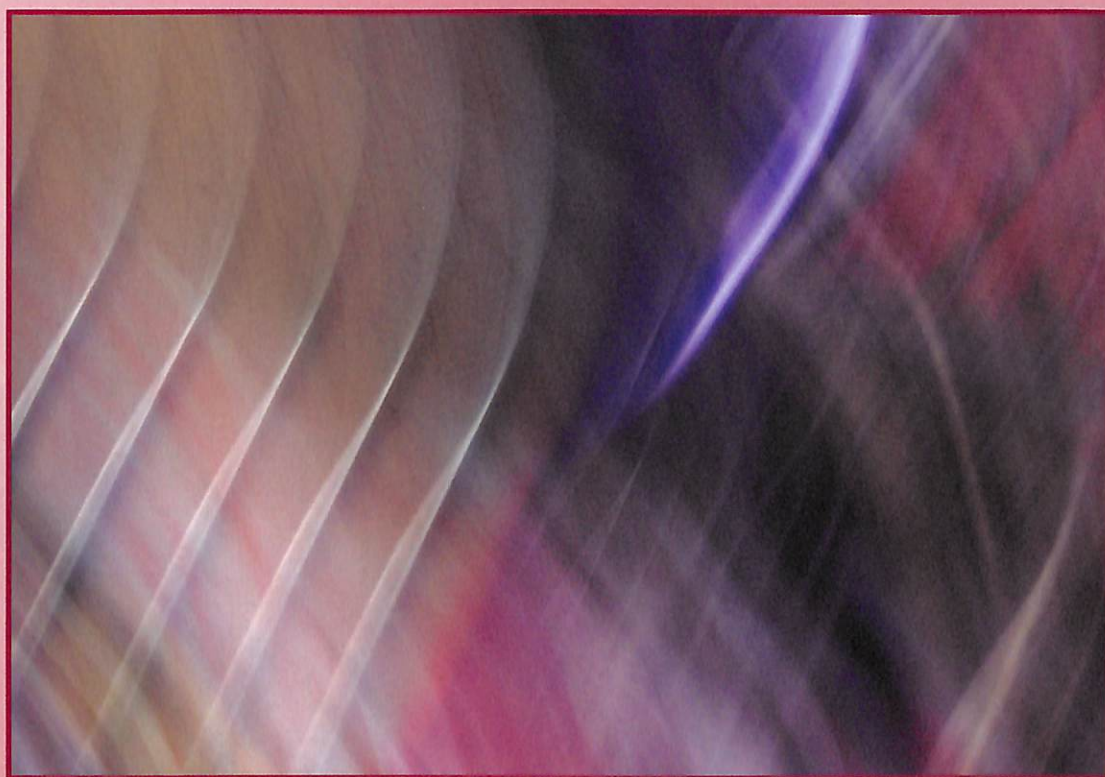


Guitar Repertoire and Studies 7

Bridges™

A Comprehensive Guitar Series



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The finest instrument is the mind.



Acknowledgements

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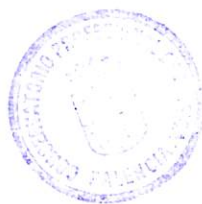
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Bridges™: A Comprehensive Guitar Series

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

<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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Ricerca XVI

Francesco (Canova) da Milano
(1497-1543)

③ = F#
♩ = 63 - 69

19

22

25

28

31

34

Coranto No. 30

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

$\text{♩} = 58 - 63$

4

7

10

13

16

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

1. 2.

1. 2.

For examinations, Coranto No. 30 and Prelude No. 65 are to be played as one selection.

Source: *Lessons for 1, 2, and 3 Viols*

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Prelude No. 65

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

$\text{♩} = 58 - 63$

For examinations, Coranto No. 30 and Prelude No. 65 are to be played as one selection.

Source: *Lessons for 1, 2, and 3. Viols*

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Can She Excuse

John Dowland
(1563–1626)
arr. Jeffrey McFadden

③ = F#
♩ = 60 - 69

5

9

13

17

21

25

Musical notation for measure 25, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes with slurs. Fingerings are indicated by numbers 1-4. The bass line provides harmonic support with chords and single notes.

29

Musical notation for measure 29, continuing the piece. It includes a treble clef and a key signature of two sharps. The melody features a triplet of eighth notes and a triplet of sixteenth notes. Fingerings and slurs are clearly marked.

33

Musical notation for measure 33, showing a treble clef and a key signature of two sharps. The melody is primarily composed of quarter and eighth notes with slurs. The bass line consists of chords and single notes.

37

Musical notation for measure 37, featuring a treble clef and a key signature of two sharps. The melody includes slurs and dynamic markings such as *p* (piano). Fingerings are indicated throughout.

41

Musical notation for measure 41, with a treble clef and a key signature of two sharps. The melody is mostly quarter notes with slurs. There are specific markings above the notes, possibly indicating fingerings or articulation.

45

Musical notation for measure 45, featuring a treble clef and a key signature of two sharps. The melody includes slurs and dynamic markings like *p*. The bass line has chords and single notes.



Canción del Emperador

Song of the Emperor

Luys de Narváez
(fl. 1530–1550)
arr. Jeffrey McFadden

③ = F#

♩ = 52 – 60

6

11

16

21

26

31

36

My Lady Hunsdon's Allemande

John Dowland
(1563–1626)⑥ = D
♩ = 63–72

④

⑦

⑩

⑬

⑯

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

20

23

27

30

33

37

40

Pavan I

Luis Milán
 (ca 1500–1561)
 arr. Jeffrey McFadden

$\text{♩} = 54 - 58$

5

9

13

18

22

26

For examinations, Pavan I and Pavan VI are to be played as one selection.

Source: *El maestro*

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Pavan VI

Luis Milán
 (ca 1500–1561)
 arr. Jeffrey McFadden

③ = F#
 ♩ = 92 – 108

$\frac{6}{6}$ III $\frac{6}{6}$ III - Piv. $\frac{1}{6}$ II $\frac{4}{3}$ II

5

9

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

13

$\frac{4}{3}$ II

17

$\frac{1}{6}$ II Piv. $\frac{6}{6}$ II Piv. $\frac{4}{3}$ II

21

$\frac{4}{3}$ II

For examinations, Pavan I and Pavan VI are to be played as one selection.

Source: *El maestro*

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Diferencias sobre "Guárdame las vacas"

Luis de Narváez
(fl. 1530-1550)

arr. Jeffrey McFadden

③ = F#
♩ = 63 - 72

The musical score is written for guitar in a single system with a treble clef and a 3/4 time signature. It features a single melodic line with various ornaments and rhythmic patterns. The score is divided into systems with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33. It includes fingerings (a, m, i), dynamics (p), and specific guitar techniques like triplets and pivots.

Partita for Solo Violin No. 1

BWV 1002
V: Sarabande

Johann Sebastian Bach
(1685–1750)
arr. Norbert Kraft

Largo ♩ = 50 – 56

The musical score is written for a solo violin and consists of eight staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Largo' with a metronome marking of ♩ = 50 – 56. The score includes various fingering and articulation markings such as *m*, *i*, *a*, *p*, and *5*. It also features several fingering diagrams for the left hand, including $\frac{5}{5}II$, $\frac{5}{5}VII$, $\frac{3}{3}VI$, $\frac{4}{3}II$, $\frac{5}{3}II$, $\frac{4}{3}II$, $\frac{2}{6}II$, and $\text{Piv. } \frac{6}{6}II$. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated in boxes. The piece concludes with a double bar line and repeat dots.

Canarios

Gaspar Sanz
(ca 1650–1710)
transc. John Mills

⑥ = D
♩. = 76–96

4

8

12

16

19

23

f

mf

mp

$\frac{3}{3}$ II

$\frac{3}{3}$ VII

$\frac{3}{3}$ II

$\frac{3}{3}$ III

1. $\frac{3}{3}$ VII

2. $\frac{3}{3}$ VII

$\frac{5}{5}$ II

27 *m i a m i a a*
Musical notation for measures 27-30. Includes fingerings (1-4), accents (*a*), and dynamics (*p*).

31 *m i a m*
Musical notation for measures 31-34. Includes fingerings (1-4), accents (*a*), and dynamics (*p*). A $\frac{4}{4}$ II time signature change is indicated.

35 *a m*
Musical notation for measures 35-38. Includes fingerings (1-4), accents (*a*), and dynamics (*ff*, *p*).

39 *a m*
Musical notation for measures 39-42. Includes fingerings (1-4), accents (*a*), and dynamics (*p*).

43 *f*
Musical notation for measures 43-46. Includes fingerings (1-4), accents (*a*), and dynamics (*f*).

47 *a m*
Musical notation for measures 47-50. Includes fingerings (1-4), accents (*a*), and dynamics (*p*). A circled 2 indicates a second ending.

51 *m a*
Musical notation for measures 51-54. Includes fingerings (1-4), accents (*a*), and dynamics (*m*).

55 *m f ff*
Musical notation for measures 55-58. Includes fingerings (1-4), accents (*a*), and dynamics (*m f*, *ff*). A circled 1 indicates a first ending. A $\frac{3}{3}$ VII time signature change is indicated.

Suite for Solo Cello No. 1

BWV 1007
Menuet IJohann Sebastian Bach
(1685–1750)
arr. Jeffrey McFadden

⑥ = D

♩ = 88 - 100

5

9

13

17

21

Original key: G major

For examinations, Menuet I and Menuet II are to be played as one selection.

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Menuet II

⑥ = D
 ♩ = 88 - 100

5

9

13

17

21

D.C. Minuet I

Original key: G minor

For examinations, Menuet I and Menuet II are to be played as one selection.

Suite for Solo Cello No. 3

BWV 1009
Bourée IJohann Sebastian Bach
(1685–1750)
arr. Jeffrey McFadden⑥ = D
♩ = 56 – 63

4/3 II
Piv. *p i p*

5

9

13

17

21

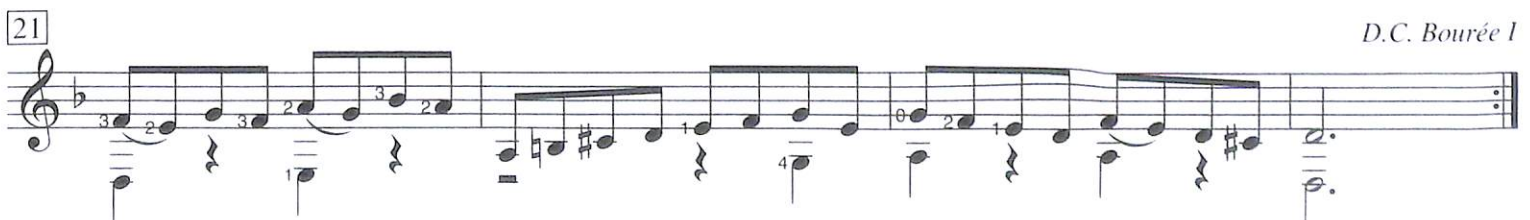
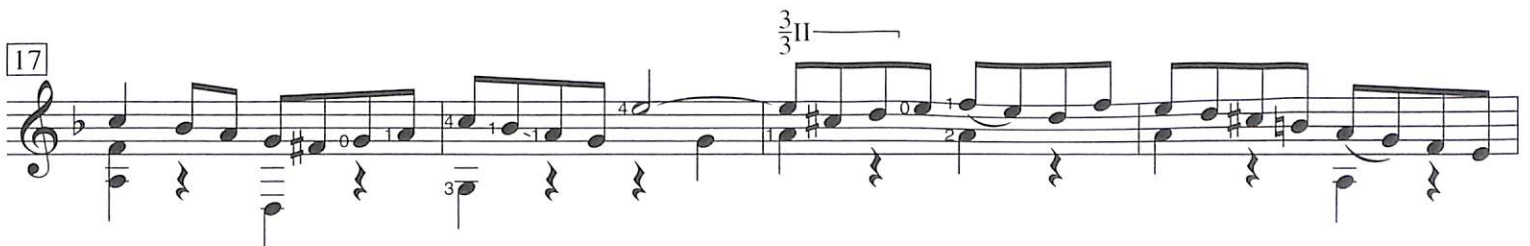
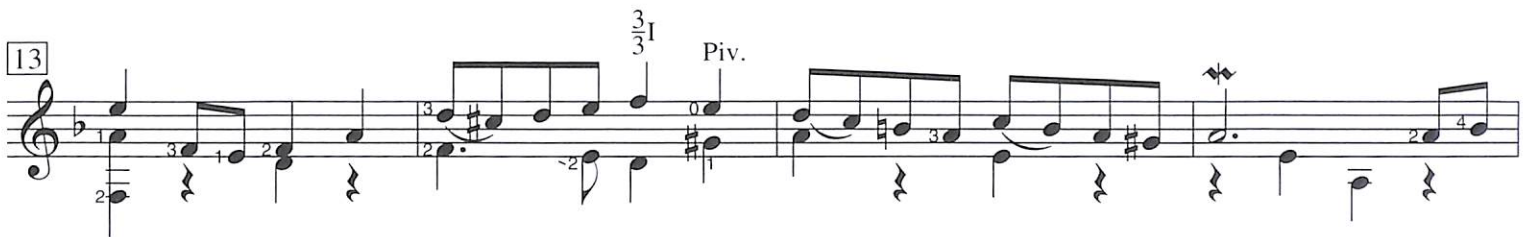
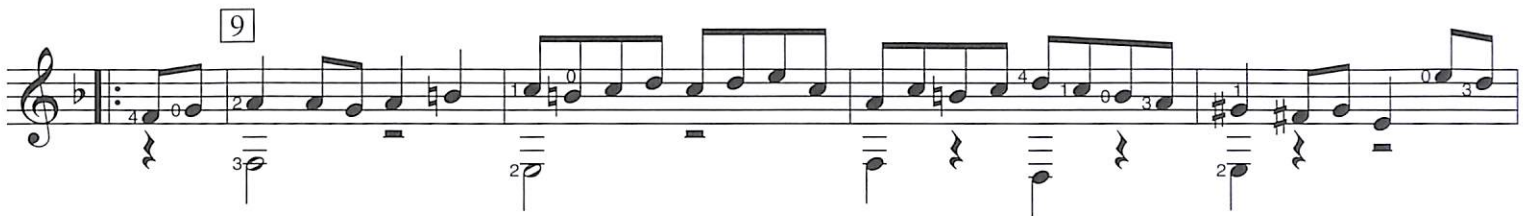
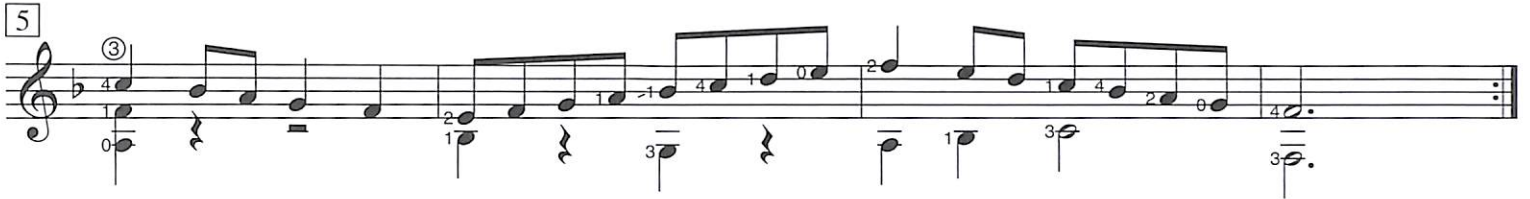
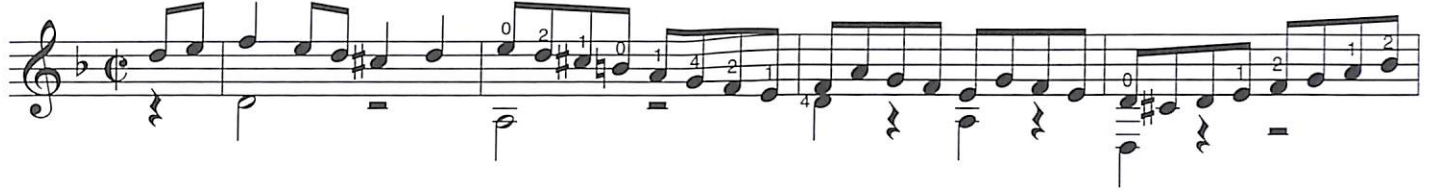
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Original key: C major

For examinations. Bourée I and Bourée II are to be played as one selection.

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Bourée II

*D.C. Bourée I*

Original key: C minor

For examinations, Bourée I and Bourée II are to be played as one selection.

Prelude
BWV 999

Johann Sebastian Bach
(1685–1750)

$\text{♩} = 80 - 92$

4

7

10

13

16

19

$\frac{3}{3}V$ $\frac{3}{3}VII$ $\frac{5}{3}VII$

22 $\frac{4}{3}$ IX $\frac{4}{4}$ VIII $\frac{4}{4}$ VII

25 $\frac{3}{3}$ V $\frac{5}{3}$ II

28

31 *i a m a i a i*

34 *i a i m i* $\frac{4}{3}$ II $\frac{3}{3}$ VII

37 $\frac{2}{2}$ V $\frac{2}{2}$ III Piv.

40 $\frac{3}{3}$ I *i m a m i m a* $\frac{3}{3}$ II

Suite in D Minor

I. Preludio

Ludovico Roncalli
(fl. late 17th century)

⑥ = D
♩ = 60 - 69

4

7

10

13

15

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

$\frac{4}{3}$ III

$\frac{2}{2}$ I

$\frac{5}{5}$ III

$\frac{5}{5}$ I

$\frac{2}{2}$ I

Piv. I

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

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

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

For examinations, Preludio and Gigue are to be played as one selection.

* Chords marked ‡ are to be played with *rasgado* technique.

Source: *Caprici armonici*

III. Gigua

⑥ = D
 ♩. = 54 - 60

The musical score for 'III. Gigua' is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked as ♩. = 54 - 60. The score consists of seven systems of music, each starting with a measure number in a box: 1, 3, 5, 7, 9, 11, and 13. The notation includes various guitar-specific elements:

- Fingering:** Letters 'a', 'm', and 'i' are placed above notes to indicate fingerings for the right hand.
- Dynamics:** The dynamic marking 'p' (piano) is used throughout the piece.
- Chords:** Chords are indicated by letters (e.g., III, I, VI, II) with a slash and a fraction (e.g., 3/3 III, 2/2 I, 5/5 I, 4/2 II, 3/3 II, 2/2 III). Some chords are circled with an asterisk (*), indicating they should be played with the rasgueado technique.
- Accents:** Some notes have an accent mark (^) above them.
- Trills:** A trill is indicated by a double-headed arrow over a note, specifically in measure 13.
- Arpeggios:** Some chords are marked with a circled 'a' (arpeggio).
- Rehearsal Marks:** Measure numbers 1, 3, 5, 7, 9, 11, and 13 are enclosed in boxes at the beginning of their respective systems.

For examinations, Preludio and Gigua are to be played as one selection.
 * Chords marked { are to be played with *rasgueado* technique.

Vals en re

Francisco Tárrega
(1852–1909)

⑥ = D

♩. = 56 - 69

⑥ = D
♩. = 56 - 69

$\frac{4}{4}$ VII ————— $\frac{4}{3}$ II —————

5

Piv. $\frac{4}{3}$ II —————

9

$\frac{4}{4}$ VII —————

13

$\frac{3}{3}$ V —————

1. 2.

④ 8va h.VII 8va h.VII

17

$\frac{4}{3}$ II ————— $\frac{3}{3}$ VII ————— $\frac{3}{3}$ II —————

21

Waltz No. 1

Johann Strauss I
(1804–1849)
arr. Johann Kaspar Mertz

$\text{♩} = 112 - 126$

9

17

21

28

35

43

f *p* *ff*

ma i

No. 3 No. 4

For examinations, Waltz No. 1 and Waltz No. 2 are to be played as one selection.
Source: *Auswahl der beliebtesten Tänze von Johann Strauss*, Heft 1

Waltz No. 2

Johann Strauss I
 (1804–1849)
 arr. Johann Kaspar Mertz

♩ = 112 – 126

 $\frac{4}{3}IV$

The first system of musical notation for 'Waltz No. 2' is in 3/4 time and A major. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 112 – 126. The notation includes a repeat sign with first and second endings. Fingerings are indicated with numbers 1-4. A dynamic marking of *f* is present. A chord symbol $\frac{4}{3}IV$ is written above the staff.

The second system of musical notation continues the piece. It features a treble clef and a key signature of two sharps. The notation includes a repeat sign with first and second endings. Fingerings are indicated with numbers 1-4. A dynamic marking of *f* is present.

The third system of musical notation continues the piece. It features a treble clef and a key signature of two sharps. The notation includes a repeat sign with first and second endings. Fingerings are indicated with numbers 1-4. A dynamic marking of *f* is present. Chord symbols $\frac{5}{5}IV$ and $\frac{3}{3}IV$ are written above the staff.

The fourth system of musical notation continues the piece. It features a treble clef and a key signature of two sharps. The notation includes a repeat sign with first and second endings. Fingerings are indicated with numbers 1-4. A dynamic marking of *f* is present. A chord symbol $\frac{3}{3}II$ is written above the staff.

The fifth system of musical notation continues the piece. It features a treble clef and a key signature of two sharps. The notation includes a repeat sign with first and second endings. Fingerings are indicated with numbers 1-4. A dynamic marking of *f* is present. Chord symbols $\frac{3}{3}IV$, $\frac{3}{3}I$, and $\frac{3}{3}II$ are written above the staff.

The sixth system of musical notation concludes the piece. It features a treble clef and a key signature of two sharps. The notation includes a repeat sign with first and second endings. Fingerings are indicated with numbers 1-4. A dynamic marking of *f* is present.

For examinations, Waltz No. 1 and Waltz No. 2 are to be played as one selection.
 Source: *Auswahl der beliebtesten Tänze von Johann Strauss*, Heft 1

Allegretto

op. 47, no. 4

Fernando Sor
(1778–1839)

$\text{♩} = 46 - 56$

5

9

13

17

21

Fine

25

29

33

37

41

45

Allegro

op. 50, no. 26

Mauro Giuliani
(1781–1829)

$\text{♩} = 63 - 72$

System 1: Treble clef, G major, 2/4 time. Starts with a forte (*f*) dynamic. Tempo marking: $\text{♩} = 63 - 72$. Fingerings: *i m*, *m a*, *m i*, *i m i*, *a m a*, *m i m*, *i*. Bass clef accompaniment starts with a piano (*p*) dynamic.

System 2: Treble clef. Starts with a forte (*f*) dynamic. Fingerings: *m i*, *a m a*, *m a*, *m i*, *i m i*, *a m a*, *m i m*, *i*.

System 3: Treble clef. Starts with a mezzo-forte (*mf*) dynamic. Fingerings: *i m a*, *i*, *m i m*, *a m i*, *m i m i*, *a m*, *a m i*, *a m i*.

System 4: Treble clef. Starts with a mezzo-forte (*mf*) dynamic. Time signature change: $\frac{4}{2}$ II. Fingerings: *i m a*, *m i*, *m i*, *a m i*, *m i*, *a m i*, *m a m*, *a m i*.

System 5: Treble clef. Starts with a mezzo-forte (*mf*) dynamic. Fingerings: *a m a*, *m a m*, *a*. Bass clef accompaniment starts with a mezzo-forte (*mf*) dynamic.

20 *i a m* $\frac{3}{3}$ II Piv. $\frac{3}{3}$ II Piv.

p

24 *i m* *i m* *m i*

28 *f*

32 *f*

35 $\frac{3}{3}$ II *m i m a* *m* $\frac{3}{3}$ VII *p p p p i p* *f* *p*

Caprice

op. 20, no. 28

Luigi Legnani
(1790–1877)

Largo ♩ = 69 – 72

sotto voce

5

9

12

15

18

20

22

p *f* *dolce*

Technical markings include: $\frac{2}{2}$ I Piv., $\frac{4}{3}$ I, $\frac{1}{6}$ II Piv. $\frac{6}{6}$ II, $\frac{6}{6}$ III, and various fingering numbers (1-4, 0, 2-4).

J'ai perdu mon Eurydice

I Have Lost My Eurydice

Christoph Willibald Gluck
(1714–1787)
arr. Napoléon Coste

Allegro moderato ♩ = 80 – 92

The musical score is written for guitar, consisting of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Allegro moderato' with a metronome marking of ♩ = 80 – 92. The score is divided into measures, with measure numbers 4, 8, 12, 16, 20, and 24 indicated in boxes. The music features a variety of chords, including triads and dyads, with some marked with Roman numerals and accidentals (e.g., $\frac{4}{2}$ II, $\frac{6}{6}$ VII \rightarrow , $\frac{3}{3}$ VII \rightarrow). Dynamics such as *mf* (mezzo-forte) and *p* (piano) are used throughout. Fingering is indicated by numbers 1-4 on the fingers. The piece concludes with a final chord in measure 24.

El Testament D'Amelia

Traditional Catalan
arr. Miguel Llobet

⑥ = D
Andante espressivo ♩ = 88 - 104

5

9

13

17

21

25

Chord diagrams: $\frac{4}{3}VII$, $\frac{3}{3}V$, $\frac{5}{5}I$, $\frac{4}{3}VII$

Dynamic markings: *dolce*, *poco rall.*, *a tempo*

Ornamentation: (a)

Other markings: h.VII 8va, a.h. 8va

Source: *Ten Catalan Folk Songs*

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(a) The ornaments in this piece are performed approximately by playing a portamento from the lowest to the highest note, plucking the upper note as you arrive:

29 $\frac{3}{3}V$
h.VII 8va h.VII 8va h.VII 8va

33 $\frac{5}{5}V$
dolce

37 $\frac{5}{3}I$
a tempo
poco rall.

a.h. 8va
41

45 $\frac{5}{5}I$

49 Piv. $\frac{4}{3}III$ $\frac{4}{4}V$ $\frac{4}{4}III$
p p p p p p

53 $\frac{4}{4}V$ $\frac{4}{3}III$
rall. h.XII 8va

Pavana

Francisco Tárrega
(1852–1909)

Con gracia ♩ = 88 – 96

(a) This ornament, which occurs frequently in Tárrega's music, is performed approximately as shown. Depending on context, play a *portamento* from the lowest to highest note (here F# to C#), plucking the upper note (C#) as you arrive or pluck the grace note and slide the finger to the main note without plucking it (as in mm. 24 and 26).

19

m *a* *m* *f*

22

m *a* *p*

25

p

28

f

31

6/8 II *pizz. (étouffée)* *p*

34

6/8 II *D.C. al Fine* *nat.* *a* *m* *i* *rit.*

Berceuse et trio

Napoléon Coste
(1806–1883)

$\text{♩} = 80 - 88$

Berceuse

m

5

3rd time to **Trio**
Fine

9

h. 8va
VII XII
a

h. 8va
VII

13

h. 8va
VII XII

h. 8va
VII XII

Trio

17

21

3rd time
D.C. Berceuse
al Fine

25

29

Piv.

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

D.S.

Cavatina

II: Sarabande

Alexandre Tansman
(1897–1986)

Lento $\text{♩} = 66 - 76$

$\frac{4}{3}IV$ $\frac{5}{3}IV$ $\frac{6}{6}IV$
p tranquillo e legato
 6 $\frac{4}{3}VI$ $\frac{4}{3}I$ $\frac{6}{6}II$ *dolce*
 11 Piv. $\frac{6}{3}IV$ $\frac{6}{6}II$ $\frac{5}{5}VI$ *rall.*
 17 $\frac{6}{6}IV$
 22 $\frac{5}{3}I$ $\frac{3}{3}IV$ *dolce un poco rubato*
 27 *a.h. 8va $\frac{3}{3}IV$ a.h. 8va $\frac{5}{3}I$ *rall.*
 32 3 3
 39 $\frac{5}{5}II$ *pp*
 44 $\frac{6}{6}II$

* artificial harmonics

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Rotation

Andrew Zohn
(b. 1970)

Allegro ♩ = 92 - 100

The musical score is written for guitar and bass. The guitar part is in the treble clef, and the bass part is in the bass clef. The time signature is 4/4. The score is divided into measures, with measure numbers 5, 9, 13, and 17 indicated in boxes. The guitar part includes various techniques such as triplets, slurs, and accents. The bass part includes chords and single notes. The score is annotated with Roman numerals and chord symbols: $\frac{4}{3}IX$, $\frac{4}{3}VII$, $\frac{4}{3}IX$, and $\frac{4}{3}VII$. The dynamics range from *mf* to *p*. The tempo is marked Allegro with a metronome marking of ♩ = 92 - 100.

21

25

p *m* *i* *m*

cresc. poco a poco

29

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

33

m *i*

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

37

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

41

f

$\frac{4}{3}$ IX — $\frac{4}{3}$ VII — $\frac{4}{3}$ V — $\frac{4}{3}$ IV — $\frac{4}{3}$ II

Simple Sequence

Andrew Zohn
(b. 1970)

Allegretto ♩ = 100 – 112

The musical score for "Simple Sequence" is written in treble clef with a 3/4 time signature. It begins with a tempo marking of "Allegretto" and a metronome range of 100-112. The score is divided into seven systems, each starting with a measure number in a box: 1, 4, 7, 10, 12, 15, and 18. The first system includes fingerings (1, 2, 1, 4) and accents (p) for the first three measures. The second system starts with a mezzo-forte (mf) dynamic and includes a forte (f) dynamic. The third system features a mezzo-piano (mp) dynamic and a repeat sign. The fourth system starts with mf and includes a forte (f) dynamic. The fifth system starts with mf and includes a forte (f) dynamic. The sixth system starts with mf and includes a forte (f) dynamic. The seventh system starts with mf and includes a forte (f) dynamic. The piece concludes with a natural harmonium symbol (h.XII).

For examinations, Simple Sequence and 13 Notes are to be played as one selection.

Source: *Five Easy Pieces*

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13 Notes

Andrew Zohn
(b. 1970)

Adagio ♩ = 60 - 66

p misterioso

mp *mf*

p

h.XII ① h.XII ②

m

*a.h. XIII ③ a.h. XIII ④ h.XII ⑤

mf *rall.*

h.XII h.VII

p

*artificial harmonics

For examinations, Simple Sequence and 13 Notes are to be played as one selection.

Source: *Five Easy Pieces*

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Song without Words No. 1

Ferdinand Rebay
(1880–1953)
rev. J. Gaitzsch

Zart bewegt $\text{♩} = 112 - 120$

$\frac{2}{2}V$ — $\frac{2}{2}III$ — $\frac{2}{2}V$ $\frac{2}{2}V$ — $\frac{2}{2}II$ — $\frac{2}{2}III$ — $\frac{2}{2}V$

$\frac{3}{3}V$ — $\frac{3}{3}III$ — $\frac{3}{3}V$ $\frac{2}{2}I$

$\frac{3}{3}V$ — $\frac{3}{3}VII$ $\frac{3}{3}VII$ — $\frac{3}{3}V$

$\frac{3}{3}V$ — $\frac{3}{3}VII$ — $\frac{3}{3}V$

$\frac{3}{3}V$ — $\frac{3}{3}III$ — $\frac{3}{3}V$ $\frac{2}{2}I$

$\frac{3}{3}V$ — $\frac{3}{3}I$

Dynamics: *p*, *pp*, *mf*, *f*, *ff*, *f un poco marcato*, *rit. e dim.*, *p*, *mf*, *f un poco marcato*, *p*, *mf*, *p*.

Markings: *Fine*, *D.S. al Fine*.

For examinations, Song without Words No. 1 and Song without Words No. 2 are to be played as one selection.

Source: *Zehn kleine Lieder ohne Worte*

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Song without Words No. 2

Ferdinand Rebay
(1880–1953)
rev. J. Gaitzsch

Mässiges Zeitmass ♩ = 120 – 132

pp

p

4

rit.

a tempo

7

Piv.

$\frac{5}{5}$ III

$\frac{2}{2}$ VI

$\frac{5}{5}$ I

Piv.

mp

10

a tempo

$\frac{4}{3}$ I

molto rit.

13

$\frac{6}{6}$ V

$\frac{6}{6}$ V

$\frac{3}{3}$ VII

pp

15

$\frac{4}{2}$ II

$\frac{4}{4}$ VII

mf

p

18

p

pp

p tranquillo

pp

21

$\frac{4}{4}$ II

$\frac{4}{3}$ II

ppp

For examinations, Song without Words No. 1 and Song without Words No. 2 are to be played as one selection.
Source: *Zehn kleine Lieder ohne Worte*
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Bagatelle No. 2

William Walton
(1902–1983)
ed. Julian Bream

⑥ = D
Lento ♩ = 40 – 46

The musical score consists of six systems of music, each starting with a measure number in a box:

- System 1:** Measures 9-16. Includes a circled 6 (⑥) above the staff. Performance instruction: *p*.
- System 2:** Measures 17-22. Performance instruction: *p*. Includes the instruction *sim.* (sostenuto).
- System 3:** Measures 23-28. Performance instruction: *p*.
- System 4:** Measures 29-36. Performance instruction: *p*.
- System 5:** Measures 37-44. Performance instruction: *p*. Includes fingering numbers 4 and 6 in circles.
- System 6:** Measures 45-52. Performance instruction: *p*.

Technical annotations include various chord voicings (e.g., $\frac{5}{5}V$, $\frac{4}{3}III$, $\frac{3}{3}III$, $\frac{3}{3}I$, $\frac{3}{3}VIII$, $\frac{4}{3}VIII$, $\frac{3}{3}X$), triplets, and fingering numbers (1, 2, 3, 4, 5, 6) in circles. Some notes are marked with *h.VII 8va* and *h.XII*.

53 $\frac{4}{3}$ III **a.h. 8va*
pp

61 $\frac{4}{3}$ III *6 i m a m* $\frac{4}{4}$ VIII
f p p p mf
h.XII

69 *h.VII 8va* *pizz.* $\frac{4}{3}$ VIII *nat. 3*
p p
h.XII

77 *h.VII 8va*
h.XII

85 $\frac{4}{3}$ III

93 *pp*
h.XII

101 *dim.* *h.XII*

107 **a.h. 8va* $\frac{3}{3}$ V *h.XII 8va*
pp molto rit. a piacere
tamb.

* artificial harmonics

Candombe en mi

Maximo Diego Pujol
(b. 1957)

Tempo di candombe (Allegro ritmico) ♩ = 88 - 100

4

8

13

18

22

26

The *candombe* is an African-derived dance and song genre from Uruguay.

Source: *Cinco preludios*

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Tempo I *mutandi le corde*

62 pp 5/5 VII 5/5 V 5/5 III

65 mf f 5/5 VII 5/5 V 5/5 III

69 mp

73

77

81

85

90 p a m a m

94 (a) p a

(a) p golpe on belly of guitar
 x golpe on bridge

Guajira criolla

sur un thème d'Anckerman

Leo Brouwer
(b. 1939)

⑥ = D
Moderato ♩ = 132 - 152

The musical score is written for guitar and consists of eight staves of music. The key signature has one flat (B-flat). The time signature is 6/8. The tempo is Moderato, with a metronome marking of ♩ = 132 - 152. The score includes various musical notations such as fingerings, dynamics (pizz., p, f, poco rit., rall.), and chord diagrams. The score is divided into measures, with measure numbers 6, 11, 16, 21, 26, 31, and 36 marked at the beginning of their respective staves. The score includes various musical notations such as fingerings, dynamics (pizz., p, f, poco rit., rall.), and chord diagrams. The score is divided into measures, with measure numbers 6, 11, 16, 21, 26, 31, and 36 marked at the beginning of their respective staves.



Suite populaire bresilienne

I: Mazurka-Chôro

Heitor Villa-Lobos
(1887-1959)

$\text{♩} = 92 - 104$

mf

④

① ②

$\frac{3}{3}$ VII $\frac{3}{3}$ V

5

1. $\frac{4}{3}$ II 2.

9

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

13

1. $\frac{6}{6}$ III

15

2.

20

Meno

25

$\frac{6}{6}$ II

29 $\frac{4}{3}II$

33

37 *a tempo* $\frac{2}{2}II$ $\frac{2}{2}V$ h.V 8va

Tempo I

41

45 $\frac{3}{4}V$

a tempo (Final)

49

53

57 *mf* *rall.* h. 8va h.XII h.XII $\frac{6}{6}V$ *ff*

Preludio No. 4

Rié, que todo rié: que todo es madre leve

Leo Brouwer
(b. 1939)

Allegretto moderato $\text{♩} = 72 - 80$

1 *p.* ⑤

4 ③ ④

7 *f* ③ ② $\frac{4}{4} V$ $\frac{4}{4} III$

10 ③ ② *rall. e dim.*

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

16 *pp* *p.*

19 *f* $\frac{4}{4} VII$ $\frac{5}{5} VII$ *meno f*

22 *leggero*

24 $\frac{5}{5}$ VII *a tempo*
mp *rall.* *p.*

27 *pp*

30 $\frac{4}{4}$ X *p.* *f*

34 $\frac{4}{3}$ II *a tempo*
rall. *mp*

38 *mf*

41 *mp* *sost. il tempo* *p.* *pp* *molto rall.*

Berceuse

Canción de Cuna

Leo Brouwer
(b. 1939)

⑥ = D
Moderato $\text{♩} = 48 - 52$ h.XII ④ h.XII h.XII nat.

pizz. ④ mp mf

5 $\frac{2}{2}$ III Piv. $\frac{2}{2}$ III Piv. Piv. $\frac{2}{2}$ III Piv. $\frac{4}{3}$ II

9 $\frac{2}{2}$ II

13 pizz. p

17 h.XII pp h.XII h.XII nat. $\frac{6}{6}$ V mf più accel.

21 $\frac{6}{6}$ III a tempo rit. più accel.

25 a tempo rit. mf

29

33

Source: *Dos temas populares cubanos*

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37 *pp* *pizz.* h.XII *h.XII* $\frac{4}{4}$ V

41 *h.XII* *nat.* ④ 0 3 4

45 $\frac{4}{4}$ III $\frac{4}{3}$ II *pp* **Più lento, rubato**

49 *pizz.* *h.XII* *h.XII* *h.XII* *nat.* *mf*

53 *più accel.* *rit.* *a tempo* *a tempo* *rit.*

57 *più accel.* *rit.* *a tempo* *mf*

61

64

68

72 *pizz.* *h.XII* *pp* *h.XII* *p* *pp*

Prelude No. 2

Reginald Smith Brindle
(1917-2003)

⑤ = A \flat
Molto adagio ed espressivo ♩ = 46 - 52

4/3 V

p *mf*

5 *a tempo* *poco rit.*

9 *p* *f* *sf* *pont.*

13 *p* *f* *sf*

17 *ord.* *mp* *dim.*

For examinations, Prelude No. 2 and Prelude No. 3 are to be played as one selection.

Source: *Etruscan Preludes*

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Prelude No. 3

Reginald Smith Brindle
(1917–2003)⑤ = A \flat Mosso, ma non troppo, espressivo $\text{♩} = 63 - 72$

⑤ = A \flat
Mosso, ma non troppo, espressivo $\text{♩} = 63 - 72$

mp

rit.

5 *pont.*
sf

a tempo tasto

9 *Piv. I*

13 *pont.*
rall.

a tempo tastiera

ten.

17 *cresc. molto*
f

21 *a tempo*
dolce
rit.
p sub. *sf* *mf*

26 *pont.*
sf

Lento tasteria
rit. *h.XII 8va* *m.d.* *h.XII 8va*

For examinations, Prelude No. 2 and Prelude No. 3 are to be played as one selection.

Source: *Etruscan Preludes*

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Étude

op. 60, no. 19

Matteo Carcassi
(1792–1853)

$\text{♩} = 80 - 100$

mf

4

7

10

13

16

mp

19 *mf* *f* Piv. $\frac{5}{5}$ II

22 *rall.* $\frac{6}{6}$ VII *a m i m*

25 *a tempo* *mf*

28

31

34 $\frac{6}{6}$ VII *a m* *mf* *mp*

Lesson
op. 31, no. 20

Fernando Sor
(1778-1839)

$\text{♩} = 112 - 120$

0 2 4 3 2 1 0 2 1 0 2 1

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

4 Piv.

$\frac{3}{3} V$ $\frac{3}{3} IV$ $\frac{3}{3} III$ $\frac{3}{3} II$ $\frac{3}{3} I$

7

10

$\frac{3}{3} II$

13

$\frac{3}{3} V$ $\frac{3}{3} IV$ $\frac{3}{3} III$ $\frac{3}{3} II$ $\frac{3}{3} I$

16

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

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

22

25

28

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

34

37

Caprice

op. 100, no. 11

Mauro Giuliani
(1781–1829)

Allegro ♩ = 84 – 92

The musical score is written in treble clef with a 2/4 time signature. It begins with a dynamic marking of *mf*. The tempo is marked *Allegro* with a metronome marking of ♩ = 84 – 92. The score consists of seven staves of music, with measure numbers 3, 5, 7, 9, 11, 13, and 15 indicated at the start of their respective staves. The music features various musical notations including dynamics (*mf*, *p*), articulation (accents, slurs), and fingering (i, m, a, 1, 2, 3, 4). The key signature is one sharp (F#).

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

m i a m a m a

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

21

23

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

27

29

31

Andantino

op. 6, no. 8

Fernando Sor
(1778–1839)

$\text{♩} = 69 - 80$

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

6

11

16

21

26

31

36

Study no. 5

Estudio Inconcluso

Agustín Barrios
(1885–1944)

Allegro ♩ = 72 – 80

3

5

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

9 $\frac{3}{3}VI$ $\frac{6}{6}V$

11 $\frac{3}{3}V$ $\frac{3}{3}VI$

13 $\frac{6}{6}V$

16 $\frac{3}{3}V$ *Fine*

Allegro
op. 44, no. 11

Carl Blum
(1786-1844)

$\text{♩} = 96 - 108$

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of seven staves of music, each starting with a boxed measure number (4, 7, 10, 13, 16, 19). The score includes various fretted chords and triplets, with specific fingering and breath marks indicated. Above the staves, several chord diagrams are provided, such as $\frac{3}{3}\text{II}$, $\frac{4}{4}\text{II}$, $\frac{2}{2}\text{II}$, $\frac{2}{2}\text{V}$, $\frac{3}{3}\text{III}$, $\frac{3}{3}\text{I}$, $\frac{3}{3}\text{I}$, $\frac{3}{3}\text{III}$, $\frac{3}{3}\text{III}$, $\frac{3}{3}\text{I}$, $\frac{4}{3}\text{III}$, and $\frac{4}{3}\text{I}$. A 'Piv.' marking is present above the first staff. The music features a mix of eighth and sixteenth notes, often grouped in triplets. Fingering numbers (1-4) and breath marks (z) are used throughout. Measure numbers 4, 7, 10, 13, 16, and 19 are boxed at the beginning of their respective staves.

22 $\frac{3}{3}\text{III}$

25

28 $\frac{4}{4}\text{I}$

31 $\frac{6}{6}\text{I}$

34 $\frac{3}{3}\text{II}$

37

40 $\frac{3}{3}\text{III}$

43 $\frac{3}{3}\text{II}$ $\frac{4}{2}\text{II}$

Estudio No. 16

para los ornamentos

Leo Brouwer
(b. 1939)

♯ = D
Grave ♩ = 76 - 84

Musical notation for the first system, measures 1-2. The piece is in D major (indicated by a sharp sign) and 4/4 time. The tempo is Grave, with a metronome marking of 76-84. The first measure starts with a forte-mezzo-forte (*f-mf*) dynamic and a marcato articulation. The second measure is piano (*p*). Fingerings are indicated with numbers 1-4. An accent (*a*) is placed over the first note of the second measure. A circled '3' is at the end of the system.

Musical notation for the second system, measures 3-4. Measure 3 begins with a circled '3' and contains triplets and sixteenth-note patterns. Dynamics range from piano (*p*) to forte (*f*). A crescendo (*cresc.*) is marked. Fingerings include 1-4, 2-3, and 5. An accent (*a*) is over the first note of measure 4. A circled '2' is at the end of the system.

Musical notation for the third system, measures 5-6. Measure 5 starts with a circled '5' and features a triplet of sixteenth notes. Dynamics are piano (*p*) and mezzo-piano (*mf*). A diminuendo (*dim.*) is marked. Fingerings include 1-4 and 5. A circled '3' is at the end of the system.

Musical notation for the fourth system, measures 7-8. Measure 7 begins with a circled '7' and contains triplets and sixteenth-note patterns. Dynamics are piano (*p*) and mezzo-piano (*mf*). Fingerings include 1-4, 2-3, and 5. A circled '4' is at the end of the system.

Musical notation for the fifth system, measures 9-10. Measure 9 starts with a circled '9' and features a triplet of sixteenth notes. Dynamics are piano (*p*) and forte (*f*). A marcato articulation is indicated. Fingerings include 1-4, 2-3, and 5. A circled '2' is at the end of the system.

11

4/4 III

5

5

5

5

5

5

5

5

13

4/4 III

5

5

5

5

15

5

5

corto

a tempo

marcato come primo

17

3

3

3

3

3

5

19

5

5

5

rall.

5

Prélude No. 8

Claude Gagnon

Brillant ♩ = 184 - 208

p i m i m i p i p i

Source: Douze préludes en forme d'études

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25 $\frac{6}{6}$ VII

29

Ossia $\frac{6}{6}$ VII D.C. al $\text{\textcircled{C}}$ e Coda

33 $\frac{6}{6}$ VII

$\text{\textcircled{C}}$ Coda

37

40

44

Study No. 1

Frederic Hand
(b. 1947)

Moderato $\text{♩} = 152 - 192$

mf sempre legato

7 *a tempo* *poco rit.* *f* *accel.*

12 *a tempo* *poco rit.* *mf* *f* *ff*

17 *vib.* *mf* *f* *mf*

22 *a tempo* *poco rit.* *p* *p*

27 *vib.* *mp*

32 *gliss.* *mf* *rit.* *p* *h. XII*



The Royal Conservatory is an internationally recognized educational organization dedicated to inspiring creativity and innovation in music and arts education. Building on a proud tradition of excellence in curriculum, examinations, and publishing, The Royal Conservatory continues to provide innovative programs that support the vision of developing human potential through the arts.

Using sound educational materials that embrace current pedagogical research to foster excellence in teaching, learning, performance, and creative thinking, The Royal Conservatory, through its educational programs, examination system, and publications, provides a means for all people to receive the many benefits that flow from participation in the arts.

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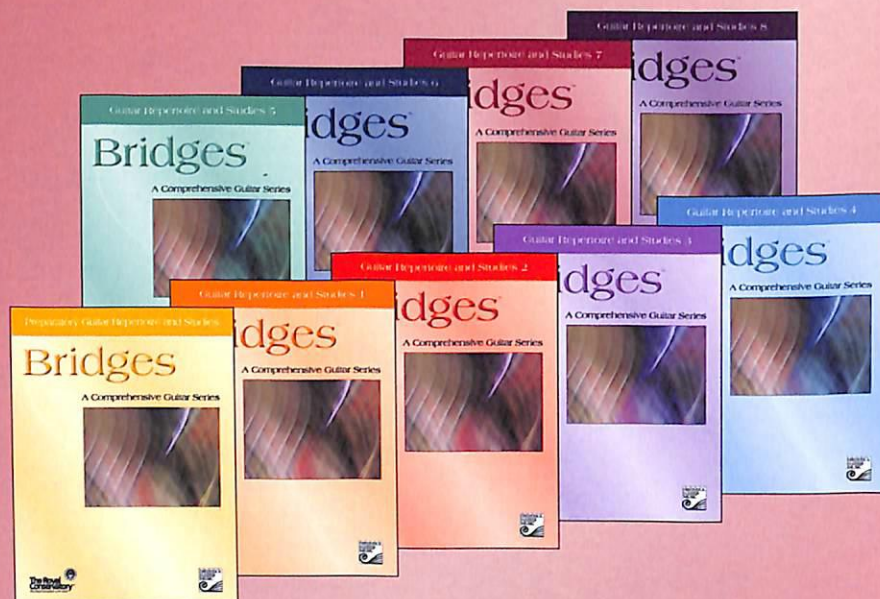
The Royal Conservatory provides the definitive standard in music education through its extensive network of thousands of dedicated teachers in Canada, the U.S., and around the world. The celebrated teaching materials published by The Royal Conservatory's Frederick Harris Music Co., Limited support Royal Conservatory of Music Examinations (RCME) and the National Music Certificate Program (NMCP).

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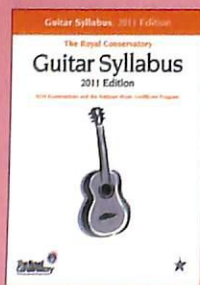
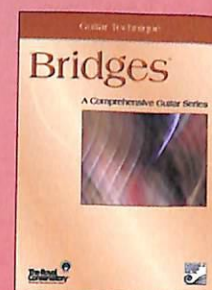
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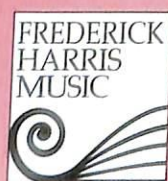
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The *Guitar Syllabus, 2011 Edition* is an invaluable resource for examination preparation. *Guitar Repertoire and Studies* and *Guitar Technique* serve the requirements of RCM Examinations and the National Music Certificate Program, as described in the *Guitar Syllabus, 2011 Edition*.

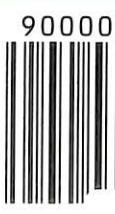


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