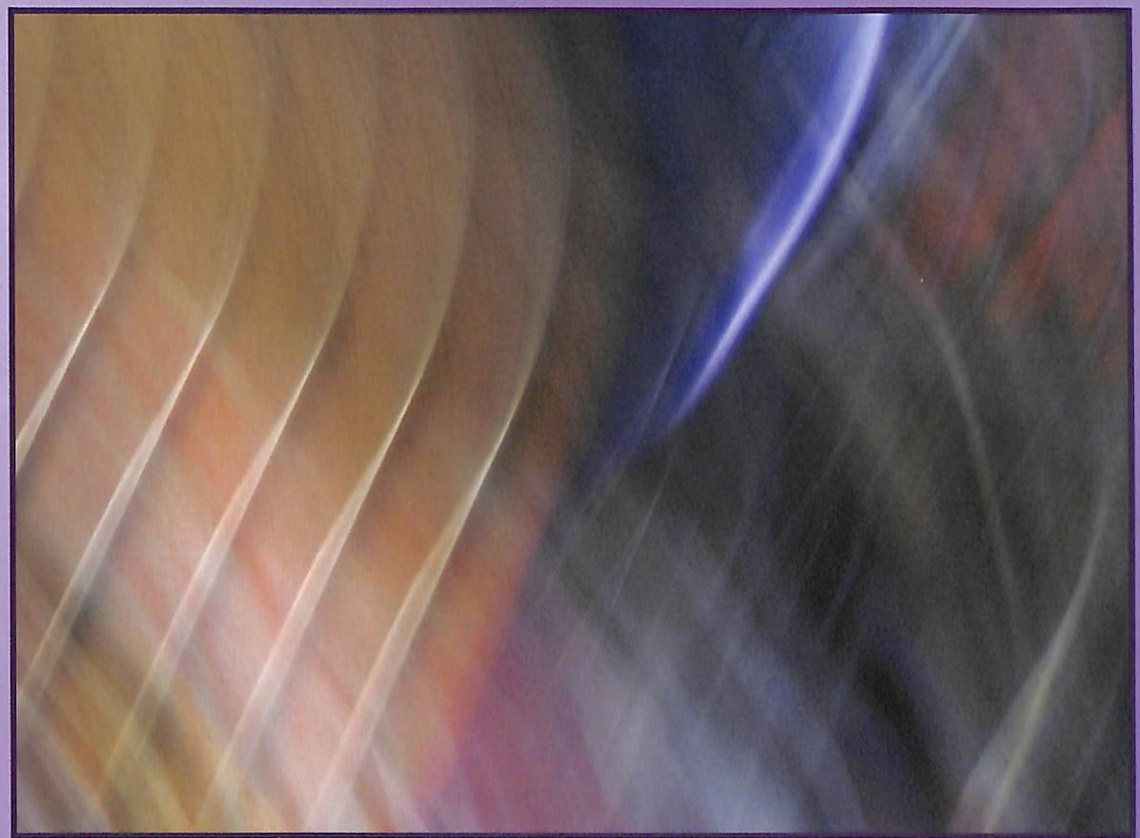


Guitar Repertoire and Studies 8

# Bridges™

A Comprehensive Guitar Series



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HAM  
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**The Royal  
Conservatory™**  
The finest instrument is the mind.

FREDERICK  
HARRIS  
MUSIC  


## Acknowledgements

For their dedicated efforts in the creation of the *Bridges™: A Comprehensive Guitar Series*, The Royal Conservatory of Music (RCM) wishes to thank compilers Dr. Jeffrey McFadden (Senior Lecturer in Music, University of Toronto; member of the College of Examiners, RCM Examinations since 1990) and Robert Hamilton (faculty member, RCM; senior examiner, RCM Examinations since 1979).

In addition, The Royal Conservatory acknowledges the invaluable advice and suggestions of reviewers Patrick Feely (RCM), Patrick Kearny (Vanier College), Murray Visscher (Mount Royal University), and Andrew Zohn (Columbus State University).

*Cover and interior design:* First Image

*Cover illustration:* Jake Pinkava

*Music typesetting:* Dejan Badnjar, Musette Desktop Music Publishing

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ISBN 978-1-55440-315-8

20 19 18 17 16 15 14 13 12 11

1 2 3 4 5 6 7 8 9 10

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We acknowledge the financial support of the Government of Canada through the Canada Book Fund (CBF) for our publishing activities.

The Frederick Harris Music Co., Limited  
5865 McLaughlin Road, Unit 1  
Mississauga, Ontario  
L5R 1B8 Canada  
(905) 501-1595  
[www.frederickharrismusic.com](http://www.frederickharrismusic.com)

Printed in Canada


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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*.

# 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)
$\frac{4}{2}\text{II}$	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
$\frac{6}{6}\text{II}$	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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## Fantasia No. 10

Luys Milán  
 (ca 1500–after 1560)  
 arr. Jeffrey McFadden

③ = F#  
 ♩ = 66 – 72\*

♩ = 80 – 88\*

(consonancia) *p* *i* *m* (redoble)

6 (cons.)

12 (red.) (cons.) Piv. I

18 (red.)

23 (cons.) Piv. I

28

33

37 (red.) (cons.)

\* In accordance with the composer's directions, the tempo alternates. Play more slowly in the contrapuntal passages (*consonancias*) and more quickly in the florid passages (*redobles*).

Source: *El maestro*

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43  $\frac{4}{2}$  Piv.

48 *a* *m i* *i* *a m*  
(red.) (cons.)

54

60 *m i m a m i m* *a m i* *i m i*  $\frac{2}{2}$  II *a m i m i*  
(red.) *p i p i m i*

64 *a* *i m* *a m i* *m i* *a m*  
*p i p i m i m* (cons.)

68

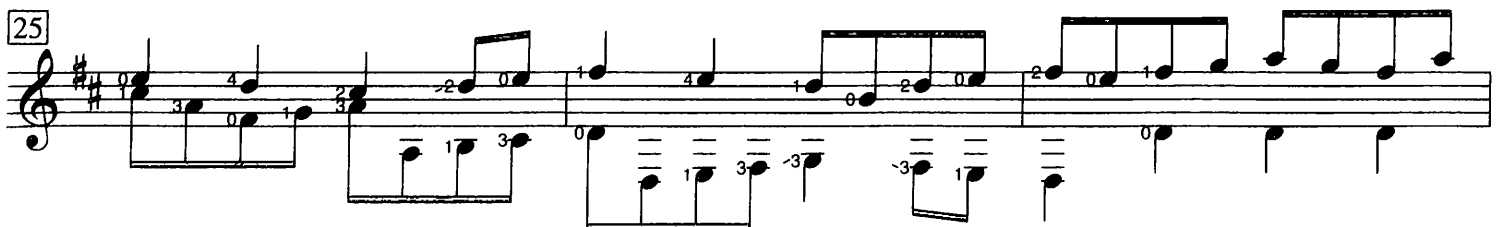
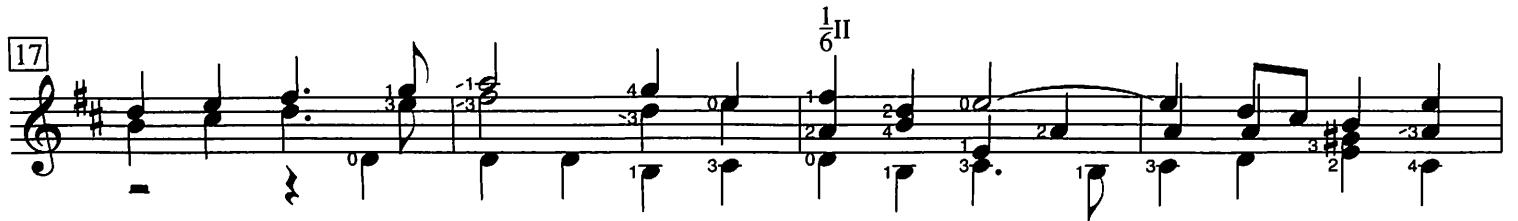
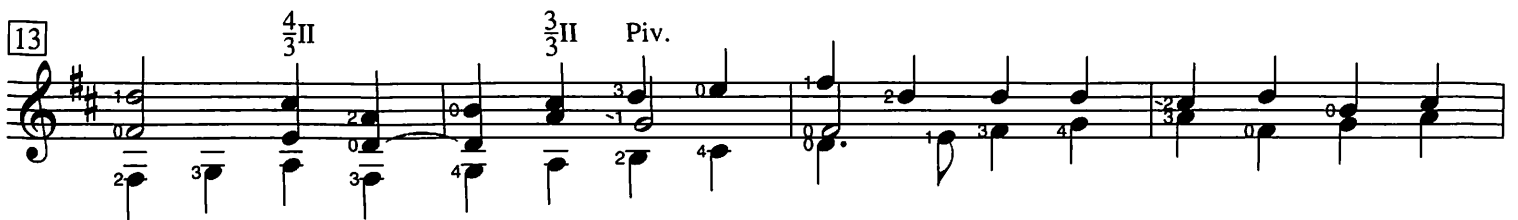
74 *m i m a m i m i* *a m i m i* *m i*  
(red.) (cons.) (red.)

79 *m a m i*  
(cons.)

## Fantasia No. 1

Simone Molinaro  
 (ca 1570–after 1633)  
 ed. Gilbert Biberian

③ = F#  
 ⑥ = D  
 ♩ = 92 – 100



28

31

35

$\frac{2}{2}$  III — Piv.

38

41

Piv.  $\frac{3}{3}$  III —

44

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

48

# Melancholy Galliard

John Dowland  
(1563-1626)  
arr. Robert Hamilton

⑥ = D  
♩ = 48 - 54

The score is written on seven staves of music. Each staff begins with a measure number in a box: 4, 9, 12, 15, 18, and 22. The music is in 3/4 time and D major. It includes various lute tablature annotations such as  $\frac{6}{6}I$ ,  $\frac{5}{5}III$ ,  $\frac{6}{6}III$ ,  $\frac{3}{3}II$ ,  $\frac{4}{2}II$ , and  $\frac{2}{2}I$ . Fingering instructions like *m*, *i*, *a*, and *y* are used throughout. The piece concludes with a final chord on the seventh staff.

25

*m i*

2 4 -4 1

*i m*

Detailed description: This musical staff contains measures 25 through 27. It features a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes, with some slurs and accents. Fingerings are indicated by numbers 1-4. The bass line consists of sustained chords. A circular stamp is visible in the top left corner of the page.

28

*i m i m a m*

$\frac{5}{5}III$

4 1 -1

2

Detailed description: This musical staff contains measures 28 through 30. The melody continues with eighth and sixteenth notes. A  $\frac{5}{5}III$  fingering is indicated for a triplet. The bass line has sustained chords.

31

$\frac{5}{5}III$

*a m i*

*m i*

4 4 4 4

4 3 -3

$\frac{5}{5}III$

Detailed description: This musical staff contains measures 31 through 33. The melody includes a triplet of eighth notes. The bass line has sustained chords.

34

$\frac{3}{3}II$   $\frac{5}{5}I$   $\frac{5}{5}III$

Detailed description: This musical staff contains measures 34 through 36. It features a series of sustained chords in the bass line. The melody has some rests.

37

$\frac{6}{6}I$  Piv.  $\frac{3}{3}I$

*a i m i*

*a m i*

4 -4 4 -4 2 4 -4

3 -3 7 7

Detailed description: This musical staff contains measures 37 through 39. A pivot chord (Piv.) is marked. The melody includes a triplet of eighth notes. The bass line has sustained chords.

40

$\frac{5}{5}III$

*i m i m a*

2 4

Detailed description: This musical staff contains measures 40 through 42. The melody continues with eighth and sixteenth notes. The bass line has sustained chords.

43

$\frac{3}{3}II$   $\frac{5}{5}I$   $\frac{5}{5}III$

*i m m a*

$\frac{5}{5}I$

Detailed description: This musical staff contains measures 43 through 45. The melody includes a triplet of eighth notes. The bass line has sustained chords.

46

*m i*

9 4 -4 7

4 3

Detailed description: This musical staff contains measures 46 through 48. The melody continues with eighth and sixteenth notes. The bass line has sustained chords.

## The Frog Galliard

John Dowland  
(1563–1626)  
ed. Thomas Königs

③ = F#  
♩ = 80 – 92

5/5 II

5

6/6 II Piv. Piv. 5/5 II

9

13

17

21

6/6 II Piv.

25

29

33  $\frac{3}{3}V$

37  $\frac{6}{6}II$   $\frac{6}{6}IV$   $\frac{6}{6}II$

41

45

49  $\frac{6}{6}IV$

53  $\frac{6}{6}II$   $\frac{6}{6}IV$   $\frac{6}{6}II$

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

61

# Queene Elizabeth, Her Galliard

John Dowland  
(1563–1626)  
arr. Jeffrey McFadden

③ = F#

♩ = 76 - 88

③ = F#  
♩ = 76 - 88

6

10

14

18

22

26

30

*m i m i*

*m i a*

*m i*

*a*



# Sonata in A Major

K 322

Domenico Scarlatti  
(1685–1757)  
arr. Jeffrey McFadden

$\text{♩} = 72 - 88$

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

2

5

9

13

17

21

25

Piv.  $\frac{6}{6}$  III —

29

33

37

41

45

48

52

55  $\frac{4}{4}$  II *a m* *a i m* *a i m* *m* *m a i m*

59 *a i m i a m*

63  $\frac{4}{3}$  III *m a* *m*  $\frac{4}{4}$  V

66  $\frac{6}{6}$  VIII

70 *a m* *i* *i* *i* *i* *i* *i* *i*

74  $\frac{5}{5}$  II *a i m i m m i*

78  $\frac{5}{5}$  II

# Sonata in A Major

K 208

Domenico Scarlatti  
(1685–1757)  
arr. Jeffrey McFadden

Adagio e cantabile ♩ = 50 – 56

3

5

7

9

11

(a)

4/3 II

Piv.

4/3 II

5/3 II

Piv. 5/5 II

(a) 14

3 4







4/3 IV

9

*a m a*

2/2 V

4/3 II

11

*i m i*

5 II

6 II

2121 Piv.

13

*a i m m a i a i*

6 II

(a)

15

*m i i m a i*

4 II

5 6

17

4/3 IV

Piv.

3131

(a)





39 *p i m p i m*  $\frac{4}{3}II$  *i m i*

44 *i a m i a m i p i*  $\frac{6}{6}II$  *i m a i p a m*

49 *m i m i m i m a m*

53 *m i m i a* *m i* 3131 2

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

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

69 *a m i m i m a m i m i* Piv.  $\frac{4}{3}II$  *m a m*

74  $\frac{6}{3}$  II *p p i* *a m* *i m i a m i* *a m i p i a*

78 *m i m i a i* *i m i* 3131 *m i m*

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

88 *a i* 1010

93 *m i m i* *a i*

99 *m i m i* *m i m a* *i m i a* *i m a i m i*

104 *a m i* *a m i m i* *i m* *m i*

# Suite for Solo Cello No. 1

BWV 1007

I: Prelude

Johann Sebastian Bach

(1685–1750)

arr. Norbert Kraft

⑥ = D  
♩ = 60 - 69

mf

3

5

7

9

11

6/6 IV — 6/6 II — 4/3 I — 5/3 II

Original key: G major

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13

6/6 II

15

17

19

21

23

25



# Caprice

op. 20, no. 2

Luigi Legnani  
(1790-1877)

Allegro  $\text{♩} = 112 - 120$

musical notation for measures 1-4, including dynamics *poco f* and articulation *a m*

musical notation for measures 5-8, starting with measure number 5 in a box

musical notation for measures 9-12, starting with measure number 9 in a box, including dynamics *p* and articulation *a*

musical notation for measures 13-16, starting with measure number 13 in a box, including articulation *Piv.* and *3/3 II*

musical notation for measures 17-20, starting with measure number 17 in a box

musical notation for measures 21-24, starting with measure number 21 in a box

25  $\frac{6}{8}$  II

*p*

29  $\frac{2}{2}$  III Piv.  $\frac{5}{5}$  II

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

33

*a i p i* *m* -4 -4 -4 -4

*p* *f*

37

42

*p un poco lento*

46 *primo tempo*

*p* 2 3 4 2 3 4





14 *p* *a* *rit.* Piv.  $\frac{5}{3}$  II  $\frac{4}{3}$  II *8va-  
h.VII* *Fine*

17 *f* *a* *p* *V*  $\frac{4}{4}$  VII

19 *p* *a* *3* *m* *3* *3* *3* *3* *a* *p* *a tempo*  $\frac{4}{4}$  VII *rit. 3* *f*

22 *f* *p* *rit.*  $\frac{6}{6}$  V  $\frac{4}{4}$  VII

24 *f* *a tempo*  $\frac{6}{6}$  V  $\frac{4}{4}$  VII

27  $\frac{3}{3}$  VII  $\frac{4}{4}$  VII

30 *f* *p* *rit.*  $\frac{6}{6}$  V  $\frac{4}{3}$  II *D.S. al Fine  
a tempo*



# The Last Rose of Summer

op. 125, no. 2

Traditional Irish  
arr. Mauro Giuliani

Andante sostenuto  $\text{♩} = 69 - 76$

Musical score for 'The Last Rose of Summer' by Mauro Giuliani, arranged in 2/4 time. The score is divided into systems, with measure numbers 5, 9, 13, 17, 21, 25, and 29 marked at the beginning of their respective systems. The key signature is one sharp (F#) until measure 25, where it changes to one flat (Bb), labeled 'Minore'. The tempo is 'Andante sostenuto' with a metronome marking of 69-76. The score includes various dynamics such as *p*, *mf*, *sf*, and *a*, and articulation marks like *m*, *i*, and *a*. Fingerings and breath marks are indicated throughout. The piece concludes with a double bar line at the end of the final system.

33

*mf sf sf*

37

*sf sf*

41

*f p*

$\frac{6}{6} III$  Piv.  $\frac{4}{3} III$   $\frac{4}{3} V$

45

*p*

$\frac{4}{3} III$  Piv.

49

*f*

$\frac{5}{1}$  Piv.  $\frac{6}{6} III$

53

*mf sf sf*

57

*sf sf*

61 Maggiore

*mf*

*m i p i*

65

*m p i m a*

1. *a m i m i*

68 *f* *p p p p* *m i m i m i a m i a*

72 *m i a i m i m i*

76 *m a m a m i m i* *mf*

80

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

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

92 *a i* *mf*

96 *f* *ff*

Rondeau  
op. 11  
for Heinrich Rapp

Felix Horetzky  
(1796–1870)

Grazioso  $\text{♩} = 46 - 52$

*p*

*f*

*dolce*

*dolce*

*Minore*

*dolce*

5

9

13

17

21

25

29

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

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

$\frac{3}{3}\text{V}$

$\frac{2}{2}\text{VII} \rightarrow \frac{3}{3}\text{III} \rightarrow \frac{4}{4}\text{III}$



Musical score for guitar, measures 62-79. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of a continuous sequence of eighth-note chords and single notes, with various fretting techniques indicated by numbers 0-4 on the strings. Measure 62 includes a triplet of eighth notes (3/8) and a dynamic marking  $\text{ff}$ . Measure 64 includes a triplet of eighth notes (3/8) and a dynamic marking  $\text{pp}$ . Measure 66 includes a triplet of eighth notes (3/8) and a dynamic marking  $\text{pp}$ . Measure 68 includes a triplet of eighth notes (3/8) and a dynamic marking  $\text{pp}$ . Measure 70 includes a triplet of eighth notes (3/8) and a dynamic marking  $\text{pp}$ . Measure 72 includes a triplet of eighth notes (3/8) and a dynamic marking  $\text{pp}$ . Measure 74 includes a triplet of eighth notes (3/8) and a dynamic marking  $\text{pp}$ . Measure 76 includes a triplet of eighth notes (3/8) and dynamic markings  $\text{ff}$ ,  $\text{f}$ , and  $\text{pp}$ . Measure 79 includes a triplet of eighth notes (3/8) and dynamic markings  $\text{ppp}$  and  $\text{ff}$ .

# The Soldier's Return

Traditional Scottish  
arr. Mauro Giuliani

Andante cantabile ♩ = 66 - 76

3 II

*p dolce*

4 II

3 II

3 III-3 II

4

*mf*

9

13

3 V

Minore 17

Piv. 6 II

4 II

*f*

*f*

*sf*

*p*

*f*

21

*p*

*sf*

*mf*

25

29

3 II

Piv.

*f*

*mf*

2 V

6 III



34  $\frac{6}{6}V$   
*dolce* *sf* *sf* *p*

Maggiore

40 *mf*

42

45

48 *a*  
*i p*

51  $\frac{3}{3}II$   $\frac{3}{3}III$   $\frac{3}{3}II$   
 1 2

54 *p i* *p*

57  $\frac{3}{3}V$   $\frac{3}{3}VII$   
*mf* *f*



# Das Fischermädchen

Franz Schubert  
(1797–1828)  
arr. Johann Kaspar Mertz

Etwas geschwind  $\text{♩} = 54 - 60$

*p dolce*

6 *pp* *il canto sempre espressivo poeticamente*

12 *pp* *quasi echo*

17

22 *rit.* *pp* Piv.

27 *il canto sempre espressivo*

32

37

42

47

*sempre più dim.* *smorz.* *semplice ma sempre espressivo*

52

*pp dolce*

57

62

*rit.* *pp* *Piv.* *ritornello*

67

## Grand Sonata for Guitar and Violin

## II: Romance

Nicolò Paganini  
(1782–1840)

arr. Norbert Kraft

Più tosto largo, amorosamente ♩ = 96 – 104

Musical score for Grand Sonata for Guitar and Violin, II: Romance by Nicolò Paganini, arranged by Norbert Kraft. The score is in 3/8 time and consists of six systems of music. The first system (measures 1-5) starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It features a melody with fingerings (i, m, a) and dynamics (mp dolce). The second system (measures 6-10) includes a "Piv." marking and a 4/3 measure. The third system (measures 11-16) features a "6/6 V" marking and a "cadenza ad lib." section. The fourth system (measures 17-18) is marked "p i p i" and "a m i m i". The fifth system (measures 19-20) is also marked "a m i m i". The sixth system (measures 21-22) is marked "m i". The seventh system (measures 23-24) is marked "i p i". The score includes various musical notations such as slurs, ties, and dynamic markings.

For examinations, the performance of a *cadenza* is optional.

Source: M.S. 3

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25  $\frac{4}{3}V$   $\frac{3}{3}V$   $\frac{3}{3}IV$   $\frac{3}{3}V$   
*i p i p* *m i m p*

27 *f marcato* *p*

30 *dolce, espressivo* *mf marcato*  $\frac{3}{3}V$

33  $\frac{3}{3}VII$   $\frac{3}{3}V$  *mf marcato* *f agitato*

35 *piangendo*

36 *dolce*

41  $\frac{4}{3}II$   $\frac{4}{3}II$  *m i*

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

48 *morendo*

# Serenata burlesca

a Andrés Segovia

Federico Moreno-Torroba  
(1891–1982)

Allegretto ♩ = 132 – 160

**5** *p* *mf* *pp*

**11** *mf* 8va h. XII h. VII 8va  $\frac{3}{3}V$   $\frac{3}{3}III$  Piv.

**16**  $\frac{3}{3}V$   $\frac{3}{3}III$  Piv.

**22** *p* *tempo bien cantado*

**29** *pp* *espressivo* *p rall.* *mf* Piv.  $\frac{4}{3}II$

**35** *rubato* *f* Piv.  $\frac{4}{3}V$  *p accel.*

**41** *cresc.* *f* *accel.*

**47** *molto cresc.* *rall.* *a m i p* *a tempo* *rall.* *ten.*

53 *tempo bien cantado*

59

66 *f* *accel. molto cresc. accel. accel.*

71 *a tempo* *mf*

77 *8va h. XII* *h. VII 8va*

82

88

95 *8va h. XII* *\* a.h. 8va* *8va h. XII* *cedendo*

*Poco più lento*

102 *8va h. VII* *ppp* *8va h. VII* *p*

107 *8va h. XII* *8va h. VII* *8va h. XII* *ppp*

\* artificial harmonics

# Sonata III

## Chanson

Manuel Ponce  
(1882–1948)  
rev. Andrés Segovia

⑥ = D  
Andante ♩ = 88 – 96

④ = D  
Andante ♩ = 88 – 96

$\frac{4}{3}$  III

*p*

②

5

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

*f*

$\frac{5}{5}$  V

9

$\frac{5}{5}$  VIII

$\frac{5}{3}$  VII

$\frac{4}{3}$  V

$\frac{4}{3}$  III

13

$\frac{6}{6}$  III

$\frac{3}{3}$  V

16

Vivo

$\frac{3}{3}$  II

20

$\frac{2}{2}$  VII

8va  
h. VII

④



24 **Calmo** Piv.  $\frac{1}{5}I$   $\frac{5}{5}III$   $\frac{2}{2}I$

*p* *espressivo*

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

*p* *molto espressivo*

32  $\frac{5}{3}IV$   $\frac{2}{2}I$

*p*

36  $\frac{5}{3}V$   $\frac{3}{3}V$   $\frac{6}{6}III$

*p*

40 Piv.  $\frac{3}{3}III$   $\frac{6}{6}III$   $\frac{3}{3}V$

*p*

44  $\frac{5}{3}IV$

*pp* *espressivo* *rall.*

48 \* a.h. 8va  $\frac{8va}{h. VII}$

*p* *pp* *smorz.*

\* artificial harmonics

## Vals de la Primavera

Agustín Barrios  
(1885-1944)

$\text{♩} = 88 - 96$

$\frac{4}{3}\text{II}$   $\frac{4}{3}\text{II}$   $\frac{5}{5}\text{II}$

5 *poco rit.*

*a tempo*

9  $\frac{4}{4}\text{II}$   $\frac{6}{6}\text{IV}$

13  $\frac{6}{6}\text{II}$   $\frac{6}{6}\text{IV}$  *rit.*

*a tempo*

17  $\frac{4}{3}\text{II}$   $\frac{5}{5}\text{II}$

21 *poco rit.*

*a tempo*

25  $\frac{4}{4}\text{II}$   $\frac{5}{5}\text{II}$   $\frac{4}{3}\text{IV}$

29  $\frac{4}{3}\text{II}$  *Fine*

33  $\frac{6}{6}II$   $\frac{6}{6}IV$

37  $\frac{5}{5}II$   $\frac{5}{5}IV$

41  $\frac{2}{2}VII$   $\frac{3}{3}II$

45  $\frac{3}{3}I$  Piv.  $\frac{4}{3}VI$  poco rit.

49 *a tempo*  $\frac{6}{6}II$   $\frac{6}{6}IV$

53  $\frac{5}{5}II$

57  $\frac{6}{6}III$   $\frac{4}{3}III$   $\frac{4}{3}II$

61 Piv.  $\frac{5}{5}II$   $\frac{5}{5}IV$  1.  $\frac{6}{6}II$  2.  $\frac{6}{6}II$

65

Musical notation for measures 65-69. The staff is in treble clef with a key signature of one flat. Measure 65 starts with a dynamic marking *p*. Fingerings are indicated by numbers 1-4. Accents are present over notes in measures 65 and 66. Measure 69 ends with a repeat sign.

70

Musical notation for measures 70-74. Measure 70 has a first ending bracket. Measure 74 has a key signature change to two flats. Fingerings and dynamics are indicated throughout.

75

Musical notation for measures 75-79. Measure 79 ends with a repeat sign. Fingerings and dynamics are indicated throughout.

73

Musical notation for measures 73-77. Measure 73 has a second ending bracket. Measure 77 has a key signature change to two flats and a dynamic marking *pp*. A pivot point is indicated as *Piv. 5/5 II*.

78

Musical notation for measures 78-81. Measure 81 ends with a repeat sign. Fingerings and dynamics are indicated throughout.

82

Musical notation for measures 82-86. Measure 86 ends with a repeat sign. Chordal structures are indicated above the staff:  $\frac{6}{6}IX$ ,  $\frac{-6}{6}X$ , and  $\frac{4}{3}VI$ . Fingerings and dynamics are indicated throughout.

87

Musical notation for measures 87-90. Measure 90 ends with a repeat sign. Chordal structures are indicated above the staff:  $\frac{5}{5}III$ . Fingerings and dynamics are indicated throughout.

91

Musical notation for measures 91-95. Measure 95 ends with a repeat sign. Chordal structures are indicated above the staff:  $\frac{1}{3}XII$ ,  $\frac{4}{3}X$ ,  $\frac{-4}{3}VIII$ , and  $\frac{5}{5}II$ . Fingerings and dynamics are indicated throughout.

91

2.  $\frac{4}{3}$ XI —  $\frac{4}{3}$ X —  $\frac{5}{3}$ IX —  $\frac{3}{3}$ V —  $\frac{5}{3}$ III

97

102

107

113 *a tempo*

118 Piv.  $\frac{6}{3}$ I

123  $\frac{3}{3}$ V

128

*rall.* D.C. al Fine

# Suite del recuerdo

## V: Joropo

José Luis Merlin  
(b. 1952)

$\text{♩} = 52$   $\text{♩} = 52 - 58$

*mf*

①  
②

5

9

13

17

21

25

*p*

*mp*

*a m i*

*a m i p i*

*m a i m*

*m a i m*

*T*

Piv.  $\frac{4}{3}$  IV Piv.

1. 2.

\* Ornament each note by rapidly sweeping *a*, *m*, and *i* across the two strings.  
Dampen the third string with *p*. Play in the direction of the arrow, that is, from ① to ②.

*a m i*

*a m i*

*T*

29

gliss.  
mf

33

$\frac{6}{8}$  VII  
i a m i a m i m i  
mp

37

gliss.  
mf

41

$\frac{6}{8}$  VII  
a m i m  
a m i m i  
p

45

49

53

57 Piv.  $\frac{4}{3}$ IV Piv.

61

65

69

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

76

80



84

89

93

97

100

103

106

(a) Create a percussive sound by striking ⑤ and ⑥ (laterally) with the side of *p*, causing the string to hit the fretboard.

(b) Strum in the direction of the arrows. For the direction from ⑥ to ①, use *im* together; for the direction from ① to ⑥, use *p*. The backs of the nails are used in each case. Do a full *rasqueado* on the chords marked *R*.

109

Musical notation for measure 109, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a series of chords with a 'R' marking above the staff.

112

Musical notation for measure 112, featuring a treble clef, a key signature of three sharps, and a series of chords with a 'R' marking above the staff.

115

Musical notation for measure 115, featuring a treble clef, a key signature of three sharps, and a melodic line with dynamics 'p', 'f', and 'm'.

119

Musical notation for measure 119, featuring a treble clef, a key signature of three sharps, and a melodic line with dynamics 'p'.

123

Musical notation for measure 123, featuring a treble clef, a key signature of three sharps, and a melodic line with dynamics 'p'.

127

Musical notation for measure 127, featuring a treble clef, a key signature of three sharps, and a melodic line with dynamics 'p', 'gliss.', and a 6/3 II marking.

132

Musical notation for measure 132, featuring a treble clef, a key signature of three sharps, and a melodic line with dynamics 'p', 'ff', and various markings like 4/4 VII, 3/3 IX, and 4/3 IX.

# Danza del altiplano

sobre un tema folklórico



Leo Brouwer  
(b. 1939)

Moderato ♩ = 120 - 132

Musical notation for measures 1-5. Includes fingerings (i, m, 4, 1, 3, 4, 1, 4, 1, 3, 4, 1, 4, 1), dynamics (*p*), and articulation marks (accents, slurs). Measure numbers 2, 3, 4, and 5 are indicated below the staff.

Musical notation for measures 6-10. Includes dynamics (*pizz.*, *pont.*, *tamb.*), articulation marks, and measure numbers 6, 6, 6, 6, 6 below the staff.

Musical notation for measures 11-14. Includes tempo change to **Più mosso** and measure numbers 11, 12, 13, 14 below the staff.

Musical notation for measures 15-18. Includes dynamics (*pizz.*, *pont.*, *a tempo*, *tamb.*), articulation marks, and measure numbers 15, 15, 15, 15, 15 below the staff.

Musical notation for measures 19-22. Includes tempo change to **Moderato (ritmico)**, articulation marks, and measure numbers 19, 19, 19, 19, 19 below the staff.

Musical notation for measures 23-26. Includes articulation marks and measure numbers 23, 23, 23, 23, 23 below the staff.

Musical notation for measures 27-30. Includes dynamics (*accel.*, *rall.*), articulation marks, and measure numbers 27, 27, 27, 27, 27 below the staff.



61 *i* *p* *i* *tamb.* **Moderato (Tempo I)** *mp dolce* *fff*

67 **Ritmico** *p dolce* *pizz.* *pont.* *rit.*

73 **Più mosso** *pizz.*

78 *pont.* *rit.* *tamb.* **Più mosso (alla Danza)**  $\frac{4}{3}$ II *(2nd time vivace)*

83  $\frac{6}{6}$ III

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

93 <sup>①</sup> h. XII *3* *3* *3*

97 *repeat ad lib.* *tamb.* *ff gliss.*

# Elegy for a King

In memory of Dr. Martin Luther King Jr.

Frederic Hand  
(b. 1947)

Poco lento ♩ = 108 - 116

$\frac{6}{6}$  III — Piv.  $\frac{6}{6}$  I

Musical notation for measures 1-3. The piece begins in 6/6 time with a mezzo-piano (*mp*) dynamic. The melody features a mix of eighth and sixteenth notes, with fingerings indicated by letters 'a' and 'i'. The bass line consists of sustained chords and moving lines.

Musical notation for measures 4-6. Measure 4 is marked with a boxed '4'. The music continues with similar melodic and harmonic textures, including triplets and slurs.

Musical notation for measures 7-9. Measure 7 is marked with a boxed '7'. The tempo remains 'Poco lento'. Dynamics include piano (*p*) and mezzo-piano (*mp*). A pivot point 'Piv. I' is indicated above measure 8.

Musical notation for measures 10-12. Measure 10 is marked with a boxed '10'. The music features a 'rit.' (ritardando) marking and ends with a *pp* (pianissimo) dynamic. A pivot point 'Piv. I' is also indicated above measure 11.

Con moto ♩ = 96 - 108

Musical notation for measures 13-16. Measure 13 is marked with a boxed '13'. The tempo changes to 'Con moto'. The key signature changes to one sharp (F#). The music features a series of chords and moving lines with dynamics ranging from *p* to *mp*. Pivot points are indicated above the staves.

Musical notation for measures 17-20. Measure 17 is marked with a boxed '17'. The music continues with complex rhythmic patterns and dynamics including *pp* and *p*. A pivot point 'Piv.  $\frac{5}{5}$  I' is indicated above measure 17.

Musical notation for measures 21-24. Measure 21 is marked with a boxed '21'. The music concludes with a mezzo-piano (*mp*) dynamic and a final cadence. A pivot point 'Piv.  $\frac{6}{6}$  III' is indicated above measure 21.

Source: *Homage for Guitar*  
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25 **Tempo I**

28 **Tempo II**

32

35 **Tempo I**

38

41

44

47

\* artificial harmonics





29 *m* *i* 4 ② *a* *i* *m*  $\frac{6}{6}\text{II}$   $\frac{4}{3}\text{II}$

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

35  $\frac{4}{4}\text{II}$

39  $\frac{3}{3}\text{II}$   $\frac{3}{3}\text{II}$  *a*  $\frac{3}{3}\text{I}$

43 *a* *m* *i* *m* *i* *a* ② *m* *i* *m* *a* *m*

47 *m* *i*  $\frac{6}{6}\text{V-}$

51 *\*r.h.*  $\frac{6}{6}\text{IV}$  *r.h.*  $\frac{6}{6}\text{III}$  *r.h.*  $\frac{6}{6}\text{II}$  *r.h.*  $\frac{6}{6}\text{I}$   
*rall. assai*

**Coda**

55  $\frac{4}{4}\text{V}$  *h.*  $\text{VII}$  *\*\*a.h.* *8va* *h.*  $\text{XII}$   $\text{IX}$  *p* *pp* *ppp*

· right-hand only harmonics  
 \*\* artificial harmonics

# Sonatina

## II

Federico Moreno-Torroba  
(1891-1982)

⑥ = D  
Andante ♩ = 44 - 50

The musical score consists of eight staves of music, numbered 1 through 15. The notation includes treble clef, a key signature of two sharps (F# and C#), and a common time signature. The score is annotated with various performance instructions and technical markings:

- Staff 1:** Starts with a forte (*f*) dynamic. Includes markings for  $\frac{3}{3}$  VII and  $\frac{3}{3}$  VIII  $\frac{3}{3}$  VII.
- Staff 2:** Features an *accel.* (accelerando) marking and a tempo change to *a tempo*. Includes an *8va h.XIX* marking.
- Staff 3:** Includes a  $\frac{2}{2}$  V marking and an *8va h.XII* marking.
- Staff 4:** Contains *accel.*, *pesante*, and *rall.* markings.
- Staff 5:** Includes a  $\frac{3}{3}$  V marking and a *p* (piano) dynamic marking.
- Staff 6:** Features a  $\frac{4}{4}$  VIII marking and a *f* (forte) dynamic marking.
- Staff 7:** Includes a  $\frac{4}{4}$  III marking and a *cediendo* (ritardando) marking.
- Staff 8:** Starts with *a tempo*. Includes a  $\frac{5}{5}$  VII marking, a *pp* (pianissimo) dynamic marking, and a  $\frac{3}{3}$  VII Piv. marking. Ends with an *8va h.XIX* marking.

17  $\frac{4}{3}$ II  $\frac{5}{3}$ VII  $\frac{3}{3}$ V  $\frac{5}{3}$ VII

8va \*a.h.XIV 8va h.XII

19 *a tempo*

*pp* *rall.*

$\frac{3}{3}$ VIII  $\frac{3}{3}$ VII

21

23

8va h.XIX

h.XII 8va

$\frac{3}{3}$ VII

25

h.XII 8va

*f* *rall.*

27

8va h.XII a.h.XVI h.XII a.h.XIV a.h.XVI h.XII

*p*

29

$\frac{5}{5}$ VII

*p*

31

8va h.XIX

33

*rall.* *pp*

*a tempo*

8va a.h.XXII h.XII

h.XII a.h. XVI

a.h. XIV a.h. XV a.h. XIV a.h. XVII

h.8va

*ppp*

\* artificial harmonics

## Cavatina

Stanley Myers  
(1930–1993)  
arr. John Williams

$\text{♩} = 76 - 84$

①  $\frac{5}{5}$ IV  $\frac{5}{5}$ VI  $\frac{6}{6}$ IX

5  $\frac{6}{6}$ VII Piv.  $\frac{6}{6}$ I

9  $\frac{4}{4}$ II

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

17  $\frac{6}{6}$ IX  $\frac{6}{6}$ VII

21  $\frac{6}{6}$ II  $\frac{6}{6}$ VII

25  $\frac{4}{3}$ II  $\frac{5}{5}$ V  $\frac{5}{5}$ VI Piv.

29

Source: film score for *The Deer Hunter*

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33

Musical notation for measure 33, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. A circled '3' is placed below the first three notes, and a circled '4' is below the next four notes. The measure concludes with a half note G#4 marked with a circled '5' and a dynamic marking of *p*.

37

Musical notation for measure 37, featuring a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody includes slurs and fingerings. Above the staff, the Roman numerals  $\frac{6}{6}II$ ,  $\frac{6}{6}III$ ,  $\frac{6}{6}I$ , and  $\frac{5}{5}III$  are indicated. The lyrics "i m i" are written above the notes. The measure ends with a half note G#4 marked with a circled '5' and a dynamic marking of *p*.

41

Musical notation for measure 41, featuring a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody includes slurs and fingerings. Above the staff, the Roman numeral  $\frac{5}{5}I$  is indicated. The lyrics "m a m m a m i m i" are written above the notes. The measure ends with a half note G#4 marked with a circled '5' and a dynamic marking of *p*.

45

Musical notation for measure 45, featuring a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody includes slurs and fingerings. Above the staff, circled numbers '3' and '4' are placed above the notes. The measure ends with a half note G#4 marked with a circled '5' and a dynamic marking of *p*.

49

Musical notation for measure 49, featuring a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody includes slurs and fingerings. Above the staff, the Roman numerals  $\frac{5}{5}II$  and  $\frac{4}{2}I$  are indicated. The measure ends with a half note G#4 marked with a circled '5' and a dynamic marking of *p*. The instruction "D.C. al Coda" is written to the right of the staff.

⊕ Coda

52

Musical notation for measure 52, featuring a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody includes slurs and fingerings. Above the staff, the Roman numeral  $\frac{4}{3}II$  is indicated. The measure ends with a half note G#4 marked with a circled '5' and a dynamic marking of *p*.

56

Musical notation for measure 56, featuring a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody includes slurs and fingerings. Above the staff, the Roman numerals  $\frac{6}{6}II$  and  $\frac{4}{2}I$  are indicated. The measure ends with a half note G#4 marked with a circled '5' and a dynamic marking of *p*.

60

Musical notation for measure 60, featuring a treble clef, a key signature of three sharps, and a 6/8 time signature. The melody includes slurs and fingerings. Above the staff, the Roman numerals  $\frac{6}{6}IX$  and  $\frac{6}{6}II$  are indicated. The measure ends with a half note G#4 marked with a circled '5' and a dynamic marking of *p*.

## English Suite

op. 31  
I: PreludeJohn W. Duarte  
(1919–2004)

Con moto ♩ = 58 – 63

*mf* *leggiero*

3 6 9 12

6<sup>IV</sup> 5<sup>II</sup> 6<sup>II</sup> 5<sup>III</sup> 5<sup>II</sup> 6<sup>IV</sup> 5<sup>II</sup> 6<sup>IV</sup> 4<sup>V</sup> 3/3<sup>VII</sup>

*Molto meno mosso e calmo*

18

*molto rit.*

21

3/3<sup>II</sup> 5<sup>II</sup> 5<sup>II</sup>

25

29

32

*D.S. al  $\text{C}$  e poi la Coda*

35

$\text{C}$  Coda

37

*molto rit.*

39

*a tempo*

*poco rall.*

42

Meno mosso

45

Tempo I

# La catedral

## I: Preludio saudade

Agustín Barrios  
(1885–1944)

**Lento** ♩ = 60 – 69

5

9

13

17

21

*a tempo*

*rit.*





## Prélude No. 1

*a Mindinha*Heitor Villa-Lobos  
(1887–1959)

Andante espressivo ♩ = 100 – 112

Musical score for Prélude No. 1, *a Mindinha* by Heitor Villa-Lobos. The score is in G major, 3/4 time, and consists of 32 measures. It features a variety of textures including arpeggiated chords, triplets, and melodic lines with ornaments. Performance markings include *rit.*, *cresc. animato*, and *poco allarg.*

The score is divided into systems of four measures each, with measure numbers 4, 8, 12, 16, 20, 24, and 28 marked at the beginning of their respective systems.

Key performance markings include:

- rit.* (ritardando) at measure 4.
- cresc. animato* (crescendo and animato) starting at measure 20.
- poco allarg.* (poco allargando) starting at measure 24.
- a tempo* marking at measure 28.

The score includes various musical notations such as triplets, arpeggiated chords, and dynamic markings like *p* (piano) and *p.* (piano).

*a tempo*

32

*rit.*

36

*rit.*

*allarg.*

*a tempo*

40

*rall.*

h.XII

h.XII

h.XII

44

h.XII

48

*rit.*

**Più mosso**

52

*rit.*

55

h.XII

58

*rit.*

61

64

67 *La seconda volta al* **Poco meno**  $\frac{6}{6}$  VII  $\overset{a}{\underset{i}{}}$  h.XII h.XII

72  $\frac{6}{6}$  VIII h.XII  $\frac{6}{6}$  VII h.XII  $\frac{6}{6}$  V h.XII  $\frac{6}{6}$  III h.XII  $\frac{6}{6}$  I h.XII  $\frac{6}{6}$  II h.XII

78 **Coda** *a tempo* **Tempo I** *rall.*

81 *rit.*

84

88

92

96

100

*cresc. animato*

104

*poco allarg.*

108

*a tempo*

112

116

*a tempo*

h.XII

120

*a tempo*

h.XII

124

h.XII

128

rall.

**Allegro**  
op. 60, no. 23

Matteo Carcassi  
(ca 1792-1853)

$\text{♩} = 100 - 116$

*mf*

*mp*

*mf*

*mp*

*mf*

*p*

*p*

*2nd x rall.*

*Fine*

15

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

17

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

④ *mp* ⑤

19

21

④ ③ *mf*

23

③ *mf*

25

*f*

27

*mf*

29

*p* *i* *p* *i* *p* *i m* *a m* *i m* *m* *i* *a m* *D.C. al Fine*

② ② *f*

# Allegretto moderato

op. 6, no. 11

Fernando Sor  
(1778-1839)

$\text{♩} = 100 - 116$

The musical score consists of six systems of music. The first system (measures 1-2) is in treble clef with a bass line below. The second system (measures 3-5) is in treble clef. The third system (measures 6-8) is in treble clef. The fourth system (measures 9-11) is in treble clef. The fifth system (measures 12-14) is in treble clef. The sixth system (measures 15-17) is in treble clef. The seventh system (measures 18-20) is in bass clef. The score includes various musical notations such as dynamics (p, m, a), articulation (accents), and fingering (i, m, a). Measure numbers 3, 6, 9, 12, 15, and 18 are indicated in boxes. The piece concludes with a double bar line and repeat dots.



21  $\frac{3}{3}V$

24  $\frac{3}{3}I$

27  $\frac{2}{2}III$  Piv. ① a

31  $\frac{6}{6}V$  i m a p

34  $\frac{6}{6}III$  p p i m p i

37 a p i m p i a

40 a p i m p i a

43

46

49

52

55

58

61

64

*p i m*

67

*p a m p i m*

70

*p i*

73

*p m a p a m p i*

76

*p i m*

79

82

85

Moderato  
op. 35, no. 16

Fernando Sor  
(1778–1839)

$\text{♩} = 108 - 116$

5

9

13

17

21

25

Chord diagrams and fingering:  $\frac{4}{3}\text{II}$ ,  $\frac{6}{6}\text{I}$ ,  $\text{Piv. } \frac{6}{6}\text{I}$ ,  $\text{Piv. } \frac{5}{5}\text{I}$ ,  $\frac{3}{3}\text{II}$ ,  $\frac{3}{3}\text{III}$ ,  $\frac{6}{6}\text{III}$ ,  $\frac{6}{6}\text{I}$ ,  $\frac{3}{3}\text{V}$ ,  $\frac{3}{3}\text{III}$ ,  $\frac{3}{3}\text{II}$ .

29  $\frac{2}{2}I$   $\frac{3}{3}II$

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

37 *p*

41 *rall.*

45 *a tempo*  $\frac{3}{3}II$  *mp*

49  $\frac{4}{3}IV$   $\frac{6}{6}III$   $\frac{4}{3}II$   $\frac{6}{6}I$

53  $\frac{6}{6}III$   $\frac{4}{3}II$   $\frac{4}{3}III$   $\frac{5}{3}IV$

58  $\frac{4}{3}III$   $\frac{5}{3}IV$   $\frac{4}{3}III$



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

Musical notation for measure 33. Treble clef, 2/2 time signature. Chords are indicated by Roman numerals. Fingerings are shown with numbers 1-4. Accents 'a' and 'm' are placed above notes.

37  $\frac{2}{2}VI$

Musical notation for measure 37. Treble clef, 2/2 time signature. Includes triplets and slurs. Fingerings and accents are present.

41

Musical notation for measure 41. Treble clef, 2/2 time signature. Includes slurs and accents. Dynamics 'p' are indicated.

45

Musical notation for measure 45. Treble clef, 2/2 time signature. Includes slurs and accents.

50  $\frac{4}{2}II$

Musical notation for measure 50. Treble clef, 4/2 time signature. Includes slurs and accents. Dynamics 'p' and 'rall.' are indicated.

55 *a tempo*  $\frac{2}{2}I$  Piv.

Musical notation for measure 55. Treble clef, 2/2 time signature. Includes slurs and accents. Dynamics 'p' are indicated.

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

Musical notation for measure 59. Treble clef, 2/2 time signature. Includes slurs and accents. Dynamics 'p' are indicated.

63  $\frac{6}{8}VIII$  **Vivo**

Musical notation for measure 63. Treble clef, 6/8 time signature. Includes slurs and accents. Dynamics 'rit.' and 'p' are indicated.

# El Abejorro

Emilio Pujol  
(1886–1980)

Vivace ♩ = 112 – 132

*p*

**3**

**5**  
*f*

**7**  
*p*

**9**

**11**

**13**  
*cresc. poco a poco*



15

Musical notation for measure 15, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes, and the bass line has a steady eighth-note accompaniment.

17

*f*

Musical notation for measure 17, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes, and the bass line has a steady eighth-note accompaniment. A dynamic marking of *f* is present.

19

Musical notation for measure 19, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes, and the bass line has a steady eighth-note accompaniment.

21

*ff*

Musical notation for measure 21, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes, and the bass line has a steady eighth-note accompaniment. A dynamic marking of *ff* is present. Fingering numbers 4 and 0 are shown above the first two notes of the melody.

23

*p*

Musical notation for measure 23, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes, and the bass line has a steady eighth-note accompaniment. A dynamic marking of *p* is present. Fingering numbers 3, 0, 3, and 4 are shown above the last four notes of the melody.

25

*p*

*mp*

6 VIII

Musical notation for measure 25, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes, and the bass line has a steady eighth-note accompaniment. A dynamic marking of *p* is present. A circled 3 is shown below the first note of the melody. A dynamic marking of *mp* is present. A bracket above the melody indicates a 6 VIII fingering for the last four notes.

27

*p*

*mp*

Musical notation for measure 27, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth notes, and the bass line has a steady eighth-note accompaniment. A dynamic marking of *p* is present. Fingering numbers 4, 1, and 2 are shown above the first three notes of the melody.

29

31

33

*p subito* *mp*  $\frac{6}{6}$  VIII

35

37

39

41

43

45 *cresc. poco a poco*

47

49 *f*

51

53 *ff*

55 *mp*

57 *dim. poco a poco*

59 *pp*

# Tiento Antiguo

Joaquin Rodrigo  
(1901-1999)

Moderato ♩ = 126 - 138

*i m a*

*p*

5

9

13

16

24

30

34

*p*

*rit.*

*cantabile*

**Tempo I**

8va h.XII

8va h.XII

h.XII 8va

3/3 V

3/3 V

3/3 V

4/4 V

5/2 II

②

①

②

①

②

①

②

③

④

⑤

⑥

⑦

⑧

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39 <sup>3</sup> 13 22

41 <sup>3</sup> 2 1 <sup>3</sup> 2 <sup>4</sup>

46 <sup>3</sup> 2 <sup>4</sup> *Cadenza ad lib.*

52 22

55 <sup>6</sup>/<sub>6</sub> V <sup>4</sup> 3 4 <sup>2</sup> 3 <sup>4</sup> 3 1 <sup>5</sup>

61 *Tempo I*

65 *Cadenza lento*

69 *Piv. 5/3 II* 3 3 *ppp*

# Estudio No. 18

para los ornamentos

Leo Brouwer  
(b. 1939)

Moderato quasi lento ♩ = 50 - 56

The musical score is written for guitar in the key of D major (two sharps) and 4/4 time. It consists of seven staves of music, each starting with a measure number in a box. The first staff begins with a dynamic marking of *f* and includes a triplet of eighth notes. The second staff starts at measure 4, marked *meno f*, and features a triplet of eighth notes and a slur over a triplet of eighth notes with the instruction *lirico*. The third staff starts at measure 6, marked *cediendo*, and contains a triplet of eighth notes and a quintuplet of eighth notes. The fourth staff starts at measure 8, marked *a tempo*, and includes dynamic markings of *p*, *mf*, *f deciso*, and *p*. The fifth staff starts at measure 11 and contains a triplet of eighth notes. The sixth staff starts at measure 13, marked *mf deciso*, and includes a slur over a triplet of eighth notes with the instruction (a) *i*. The seventh staff starts at measure 15, marked *pp*, and contains a triplet of eighth notes. The score includes various fingering numbers (0-4), slurs, and dynamic markings throughout.

(a) Slide the "i" finger across strings 1 and 2, coming to rest on string 3.

17

19

21

*dolce* *mf deciso* *pp lirico*

23

26

28

30

32

*cediendo e rall.* *p* *allarg.* *pp dolce*

# Étude No. 8

Heitor Villa-Lobos  
(1887–1959)

Modéré ♩ = 66 – 72

The musical score is written for guitar on a single treble clef staff. It begins with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Modéré' with a quarter note equal to 66-72 beats per minute. The score includes several systems of music with measure numbers 6, 11, 15, 19, 24, and 27. Performance instructions include 'gliss.' (glissando), 'rall.' (ritardando), 'rit.' (ritardando), 'a tempo', 'p' (piano), 'm' (mezzo-forte), 'i' (accrescendo), 'cresc.' (crescendo), and 'animando'. The score features complex guitar-specific notation, including fingering numbers (1-4), natural signs, and various chord voicings such as 6II, 5/3IV, 4/4II, 6/6II, 4/3VI, and 6/6VI. Some measures contain sixteenth-note runs and triplets. The piece concludes with a final chord voicing.



30

string.

33

$\frac{6}{6}$  IV  
a tempo  
molto rall.  
pp  
mf

38

a tempo  
 $\frac{5}{3}$  IV  
 $\frac{6}{6}$  II  
 $\frac{4}{3}$  IX

43

$\frac{4}{3}$  VII  
 $\frac{5}{3}$  II

47

rit.  
sf

50

sfz  
f

54

$\frac{6}{6}$  IV  
p  
rall.

*a tempo*

6/6 IV — 6/6 II

57

5/5 II — 4/4 II — 6/6 II

61

5/5 V — 4/3 VI

65

6/6 VI — 6/6 VI

68

6/6 VI

71

4/4 VII — 6/6 IX

74

*Lent*

*rall.*

8va h.IX



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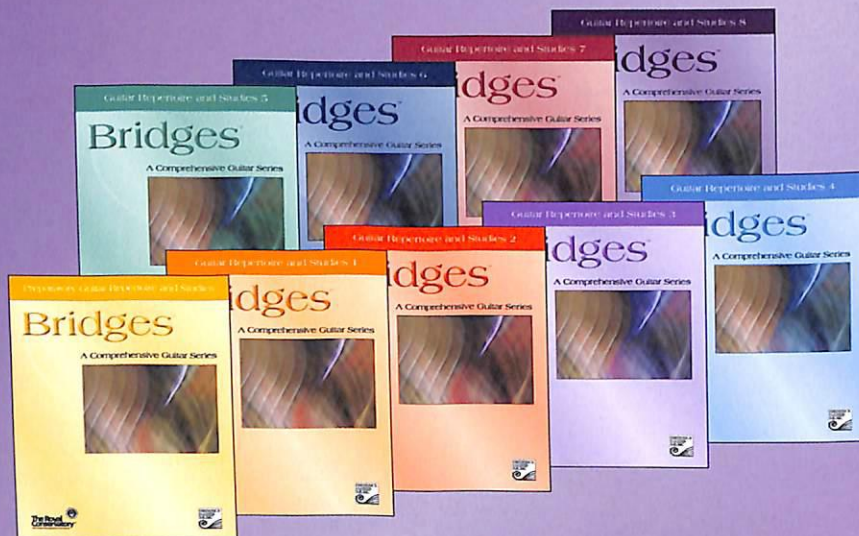
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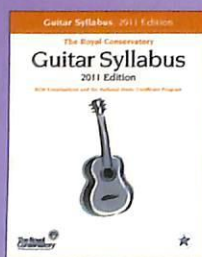
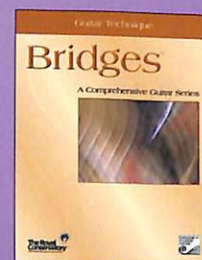
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