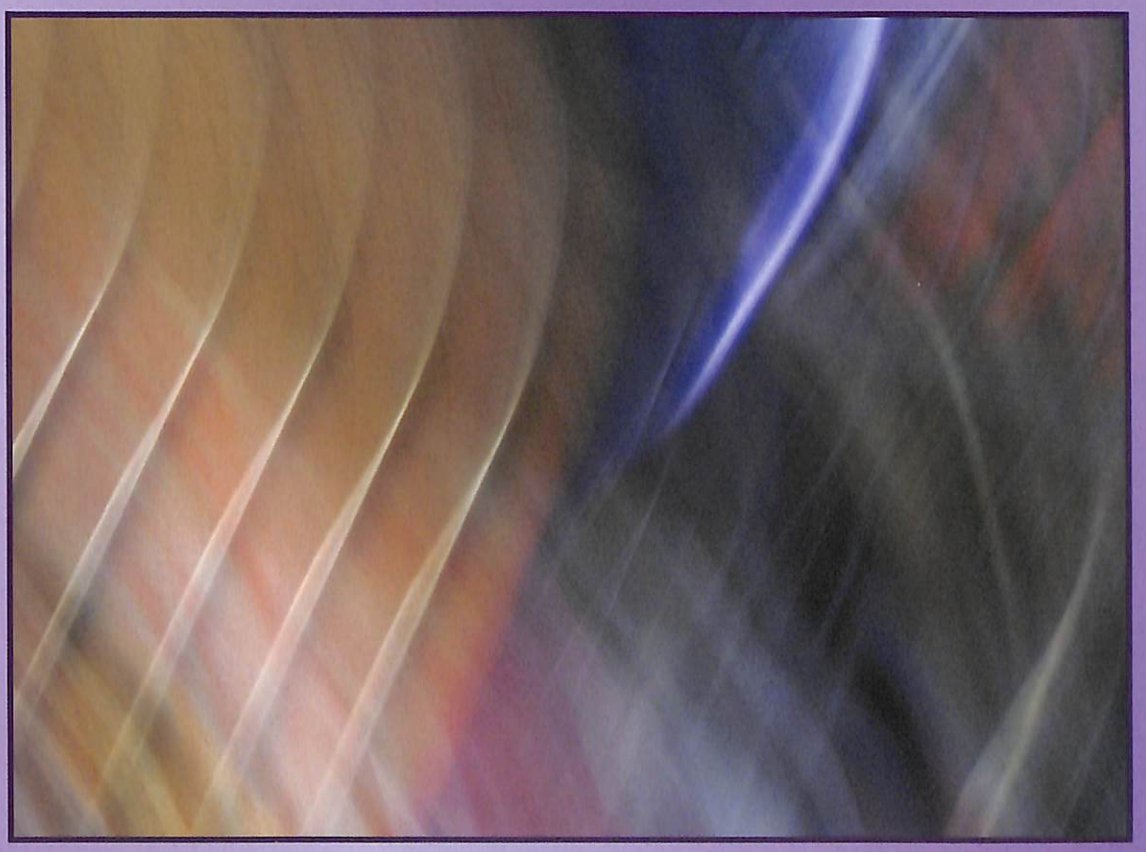
Guitar Repertoire and Studies 8

Bridges™

A Comprehensive Guitar Series



GUITARRA
HAM
bri

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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

Printed in Canada

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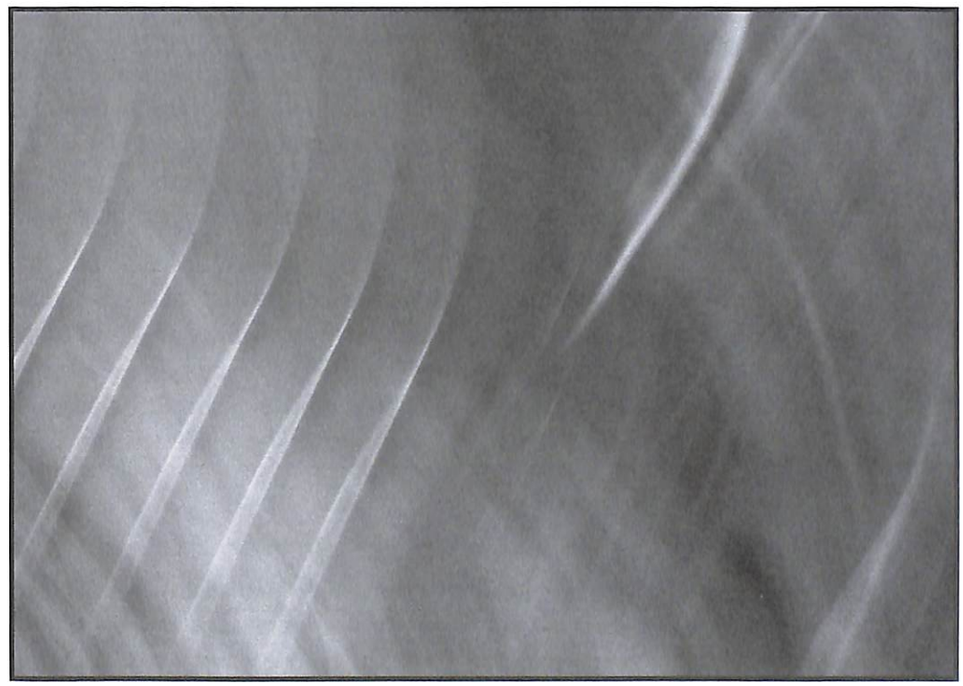
A Comprehensive Guitar Series



The Royal Conservatory™
The finest instrument is the mind.

FREDERICK HARRIS MUSIC

Bridges™: A Comprehensive Guitar Series

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

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

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

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

A Note on Editing and Performance

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

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

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

For examination requirements of RCM Examinations and the National Music Certificate Program, please refer to the *Guitar Syllabus, 2011 Edition*.

Robert Hamilton *Dr. Jeffrey McFadden*

Symbols and Abbreviations

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

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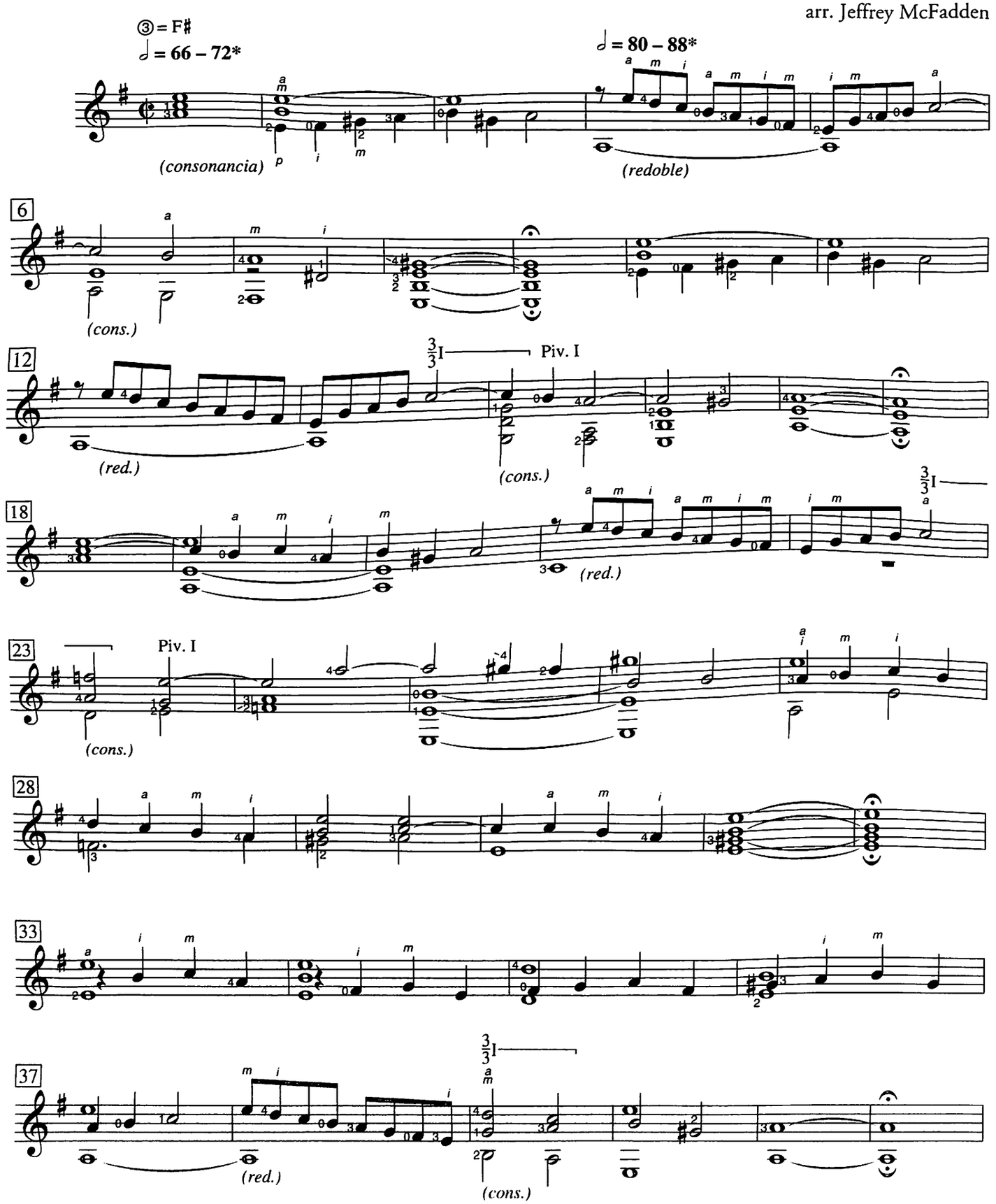
Fantasia No. 10

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



* 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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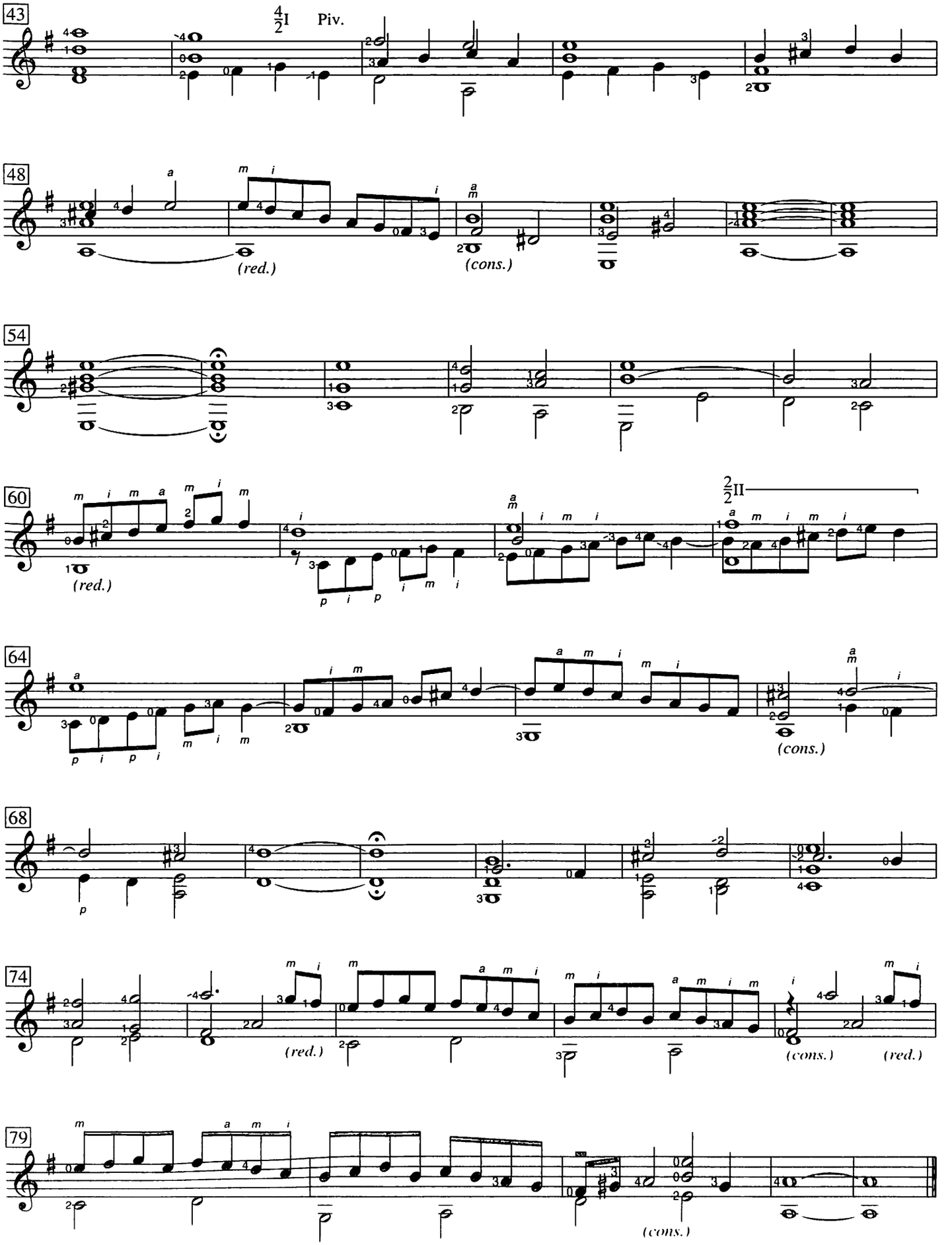
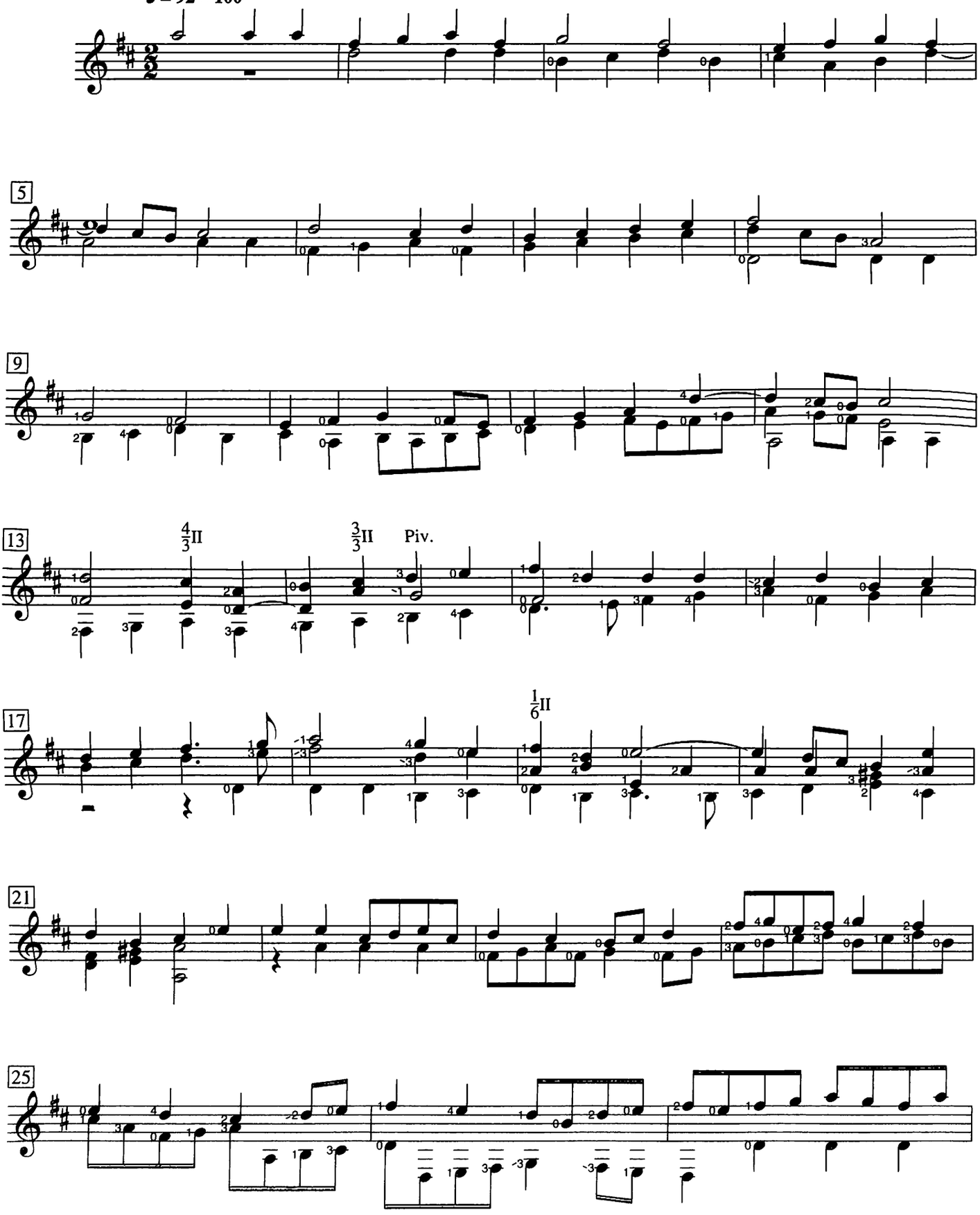

43
4/2 I
Piv.
48
(red.)
(cons.)
54
60
(red.)
2/2 II
64
(cons.)
68
74
(red.)
(cons.)
(red.)
79
(cons.)

Fantasia No. 1

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

③ = F♯
⑥ = D
♩ = 92 – 100



Source: *Intavolatura di liuto libro primo*
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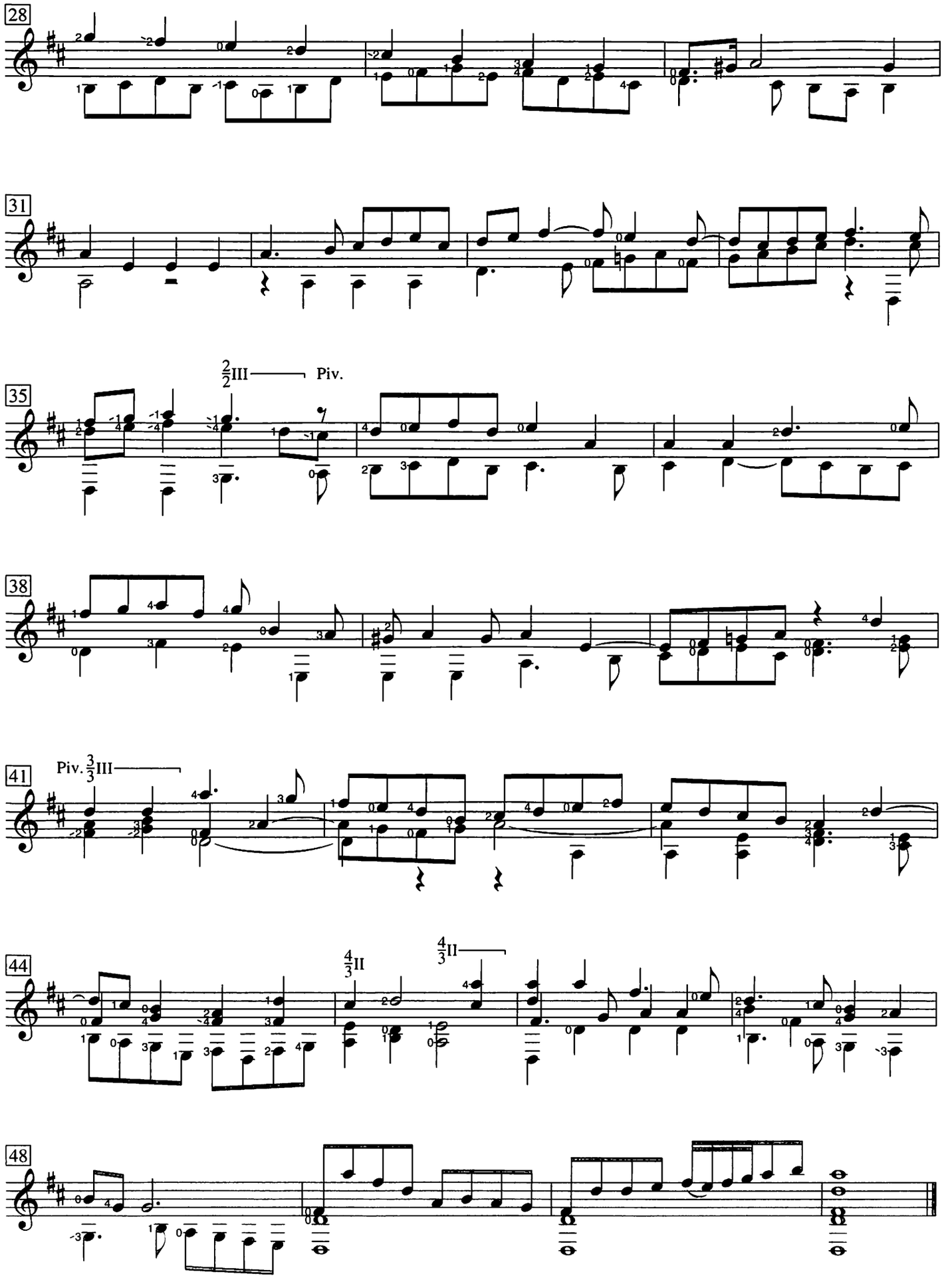
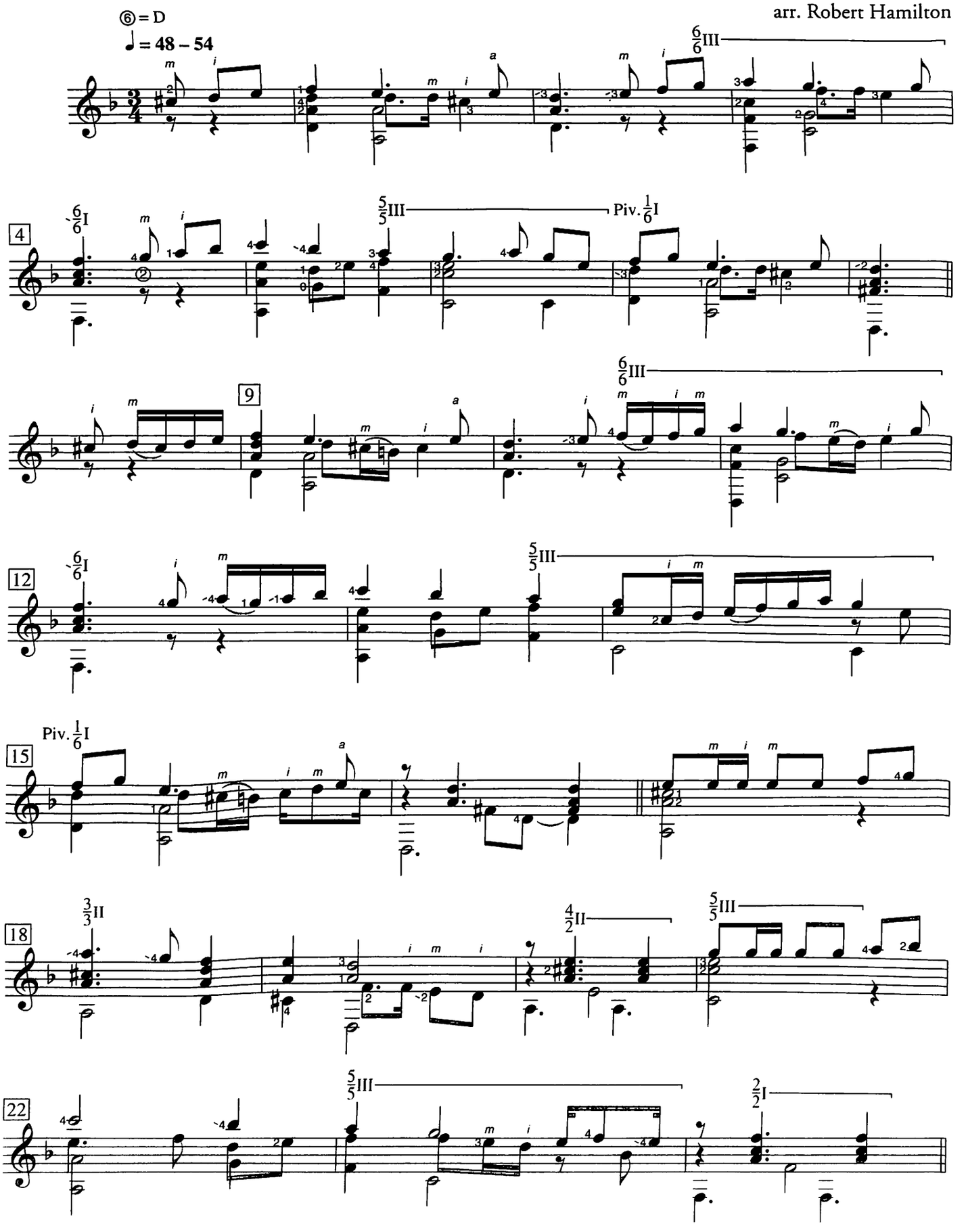

28
31
35
2/2 III
Piv.
38
41
Piv. 3/3 III
44
4/3 II
4/3 II
48

Melancholy Galliard

John Dowland
(1563–1626)
arr. Robert Hamilton



Source: Robert Dowland, *A Variety of Lute Lessons*
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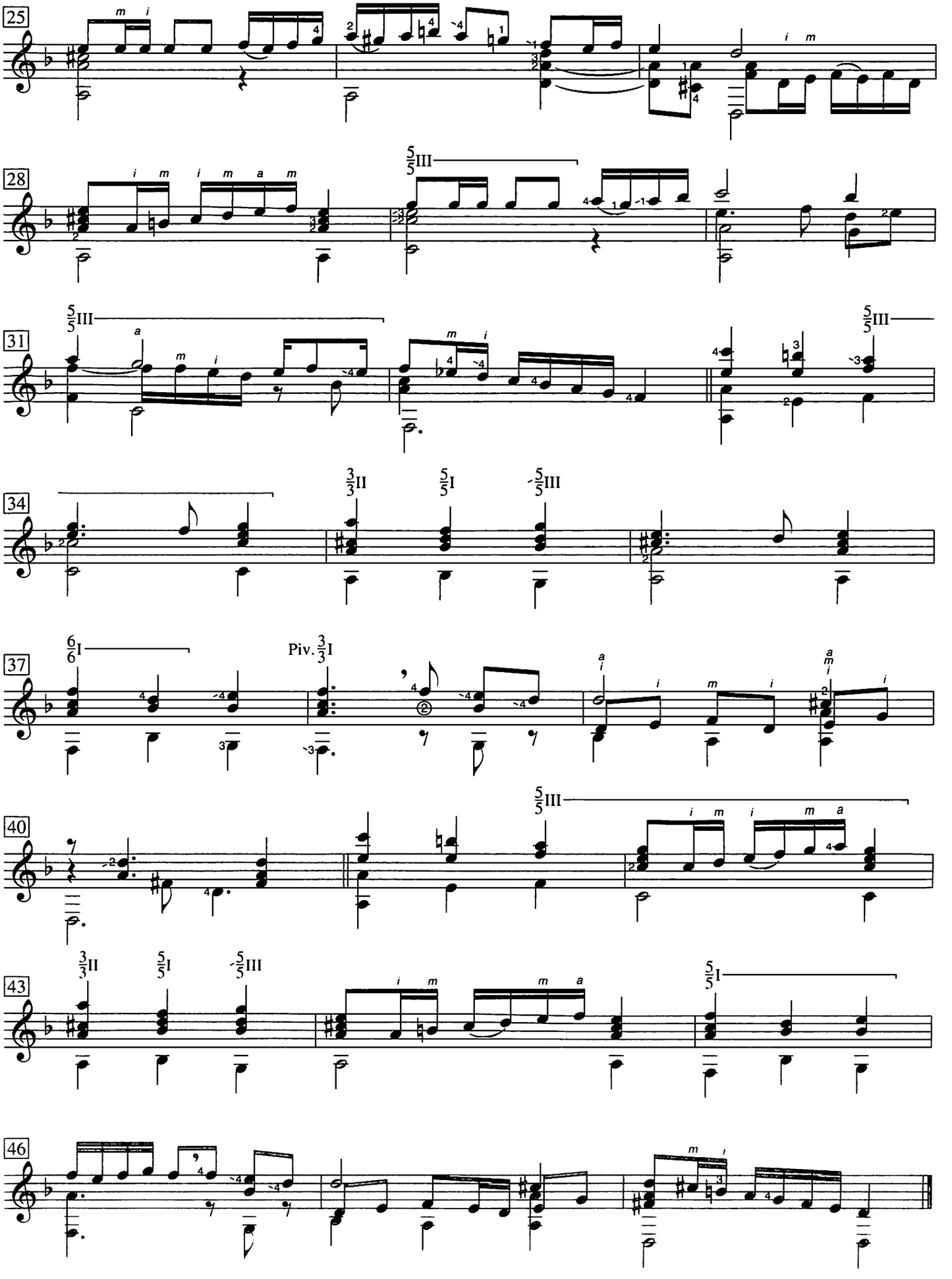
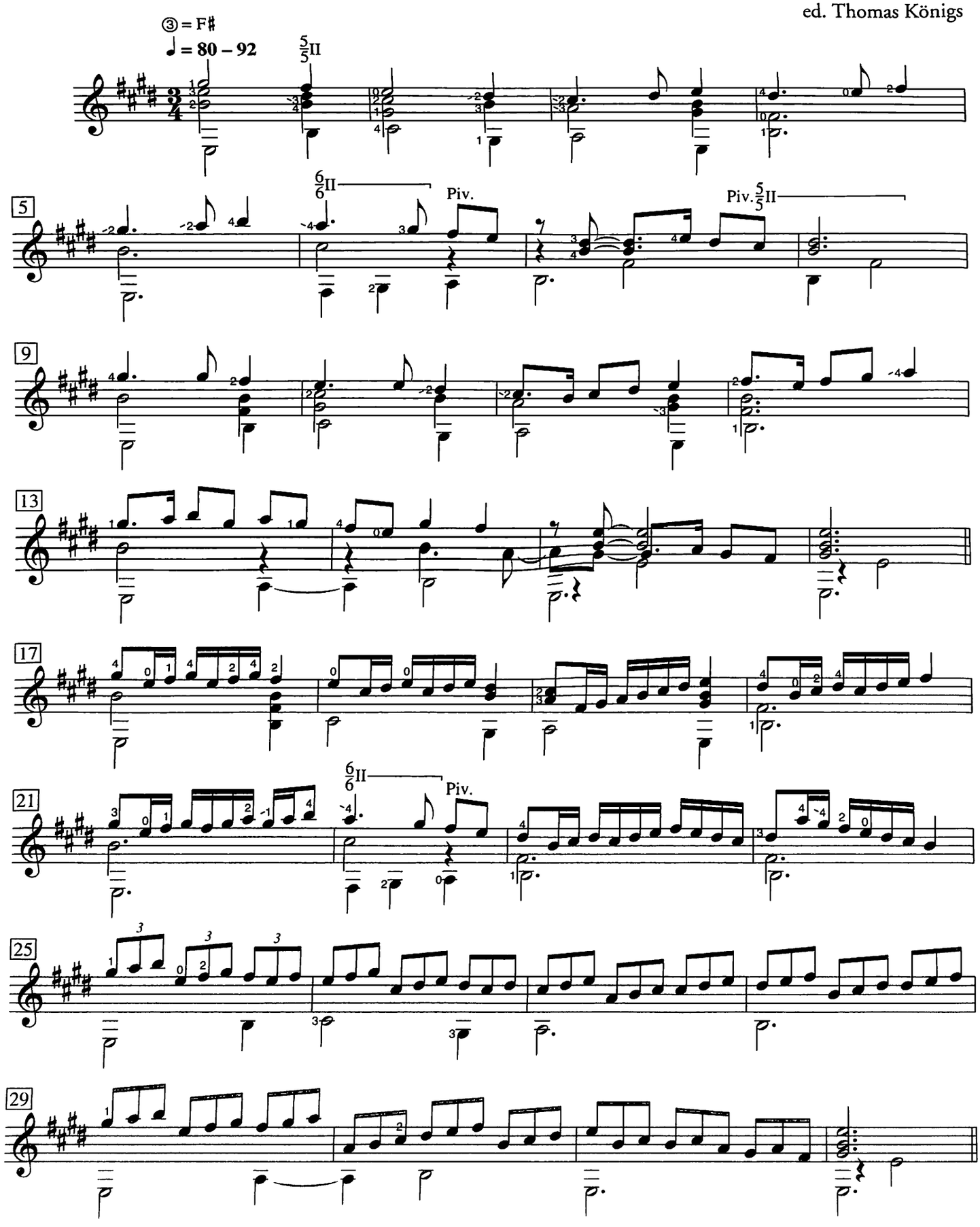

25
28
5/5III
31
5/5III
5/5III
34
3/3II
5/5I
5/5III
37
6/6I
Piv. 3/3I
40
5/5III
43
3/3II
5/5I
5/5III
5/5I
46

The Frog Galliard

John Dowland
(1563–1626)
ed. Thomas Königs



Source: This piece is a lute arrangement of Dowland's song, *Now, O Now I Needs Must Part.*
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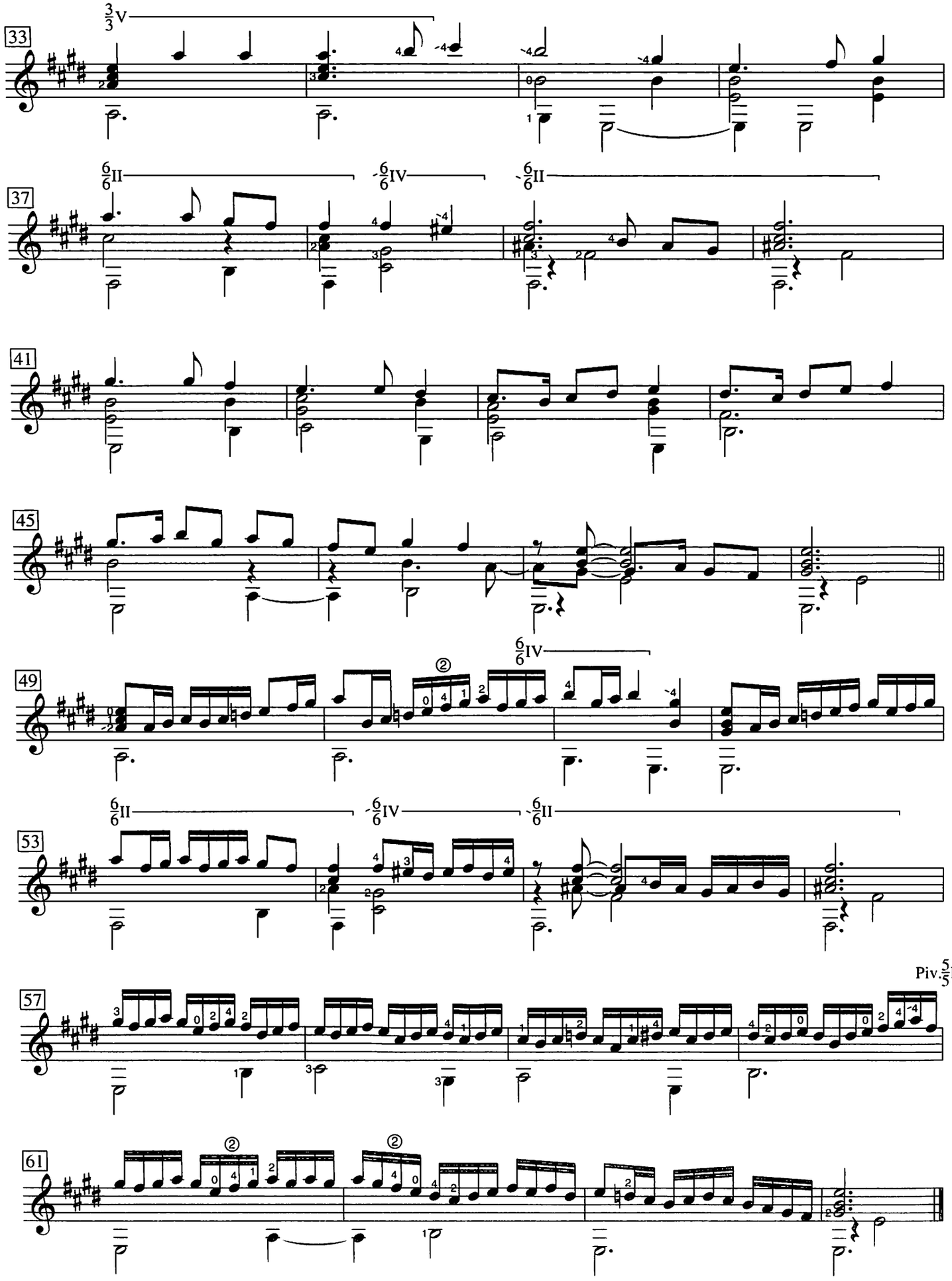
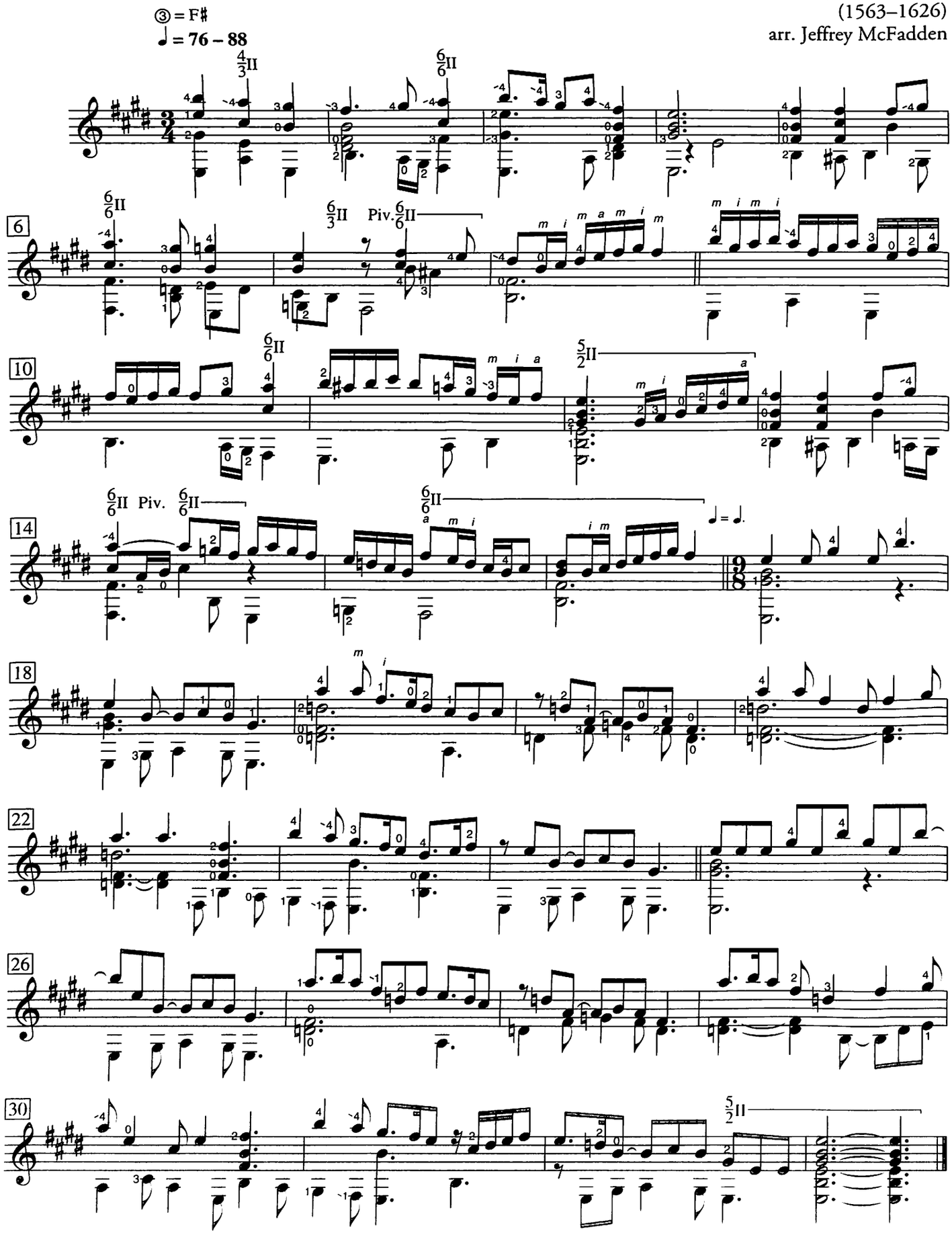

33
37
41
45
49
53
57
61
Piv.5/5II

Queene Elizabeth, Her Galliard

John Dowland
(1563–1626)
arr. Jeffrey McFadden



Source: Robert Dowland, *A Varietie of Lute Lessons*
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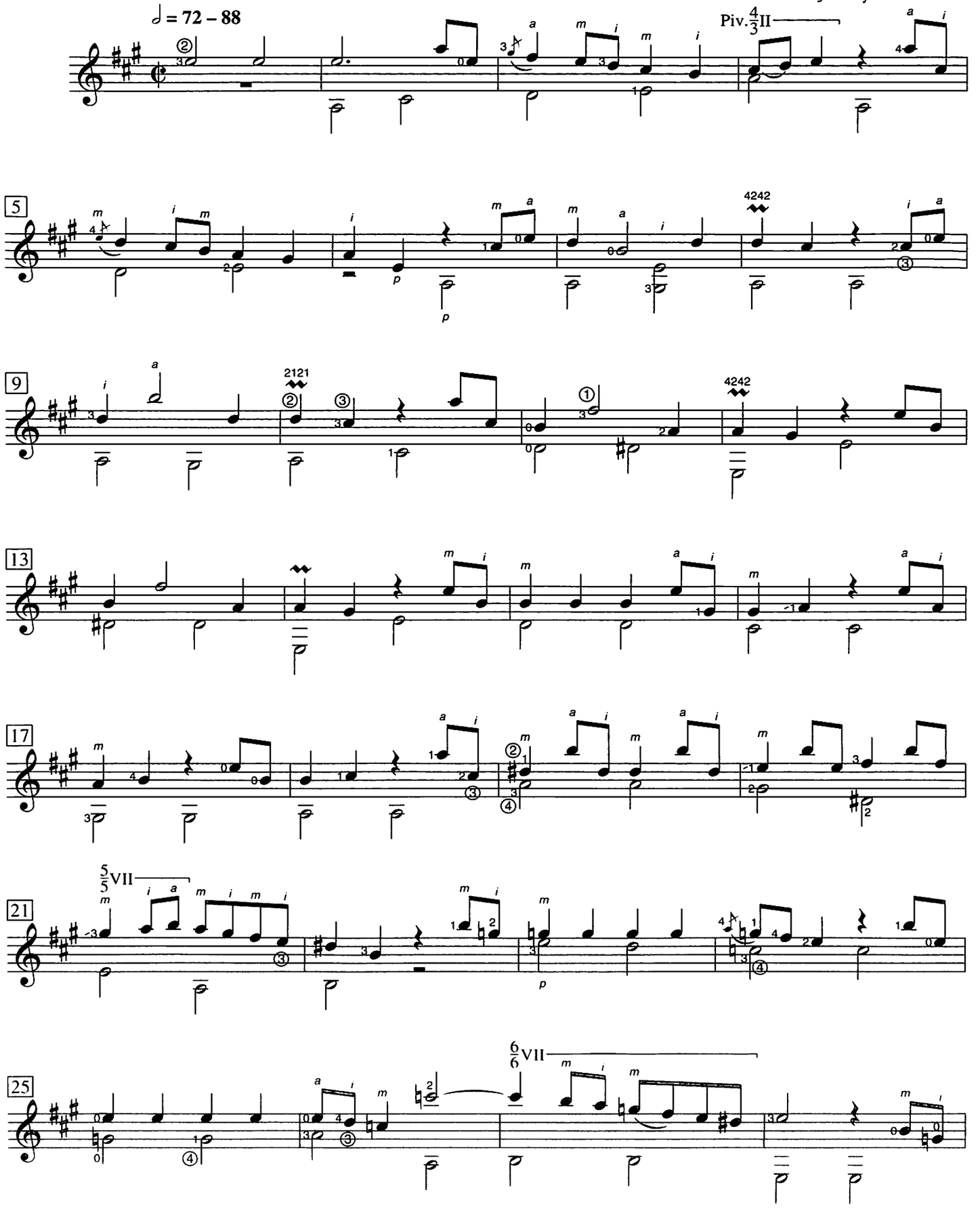
Sonata in A Major

K 322

Domenico Scarlatti
(1685–1757)
arr. Jeffrey McFadden



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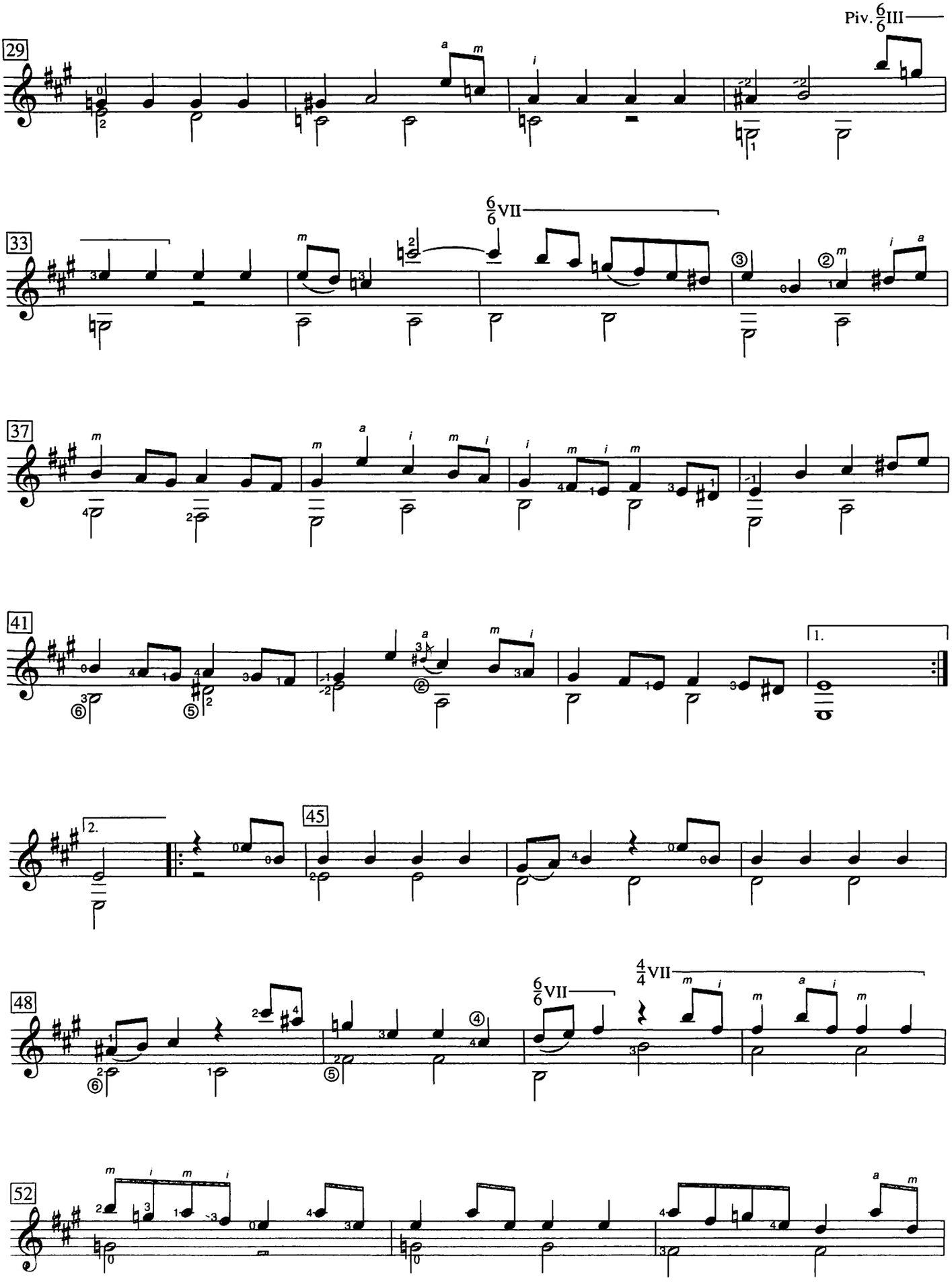
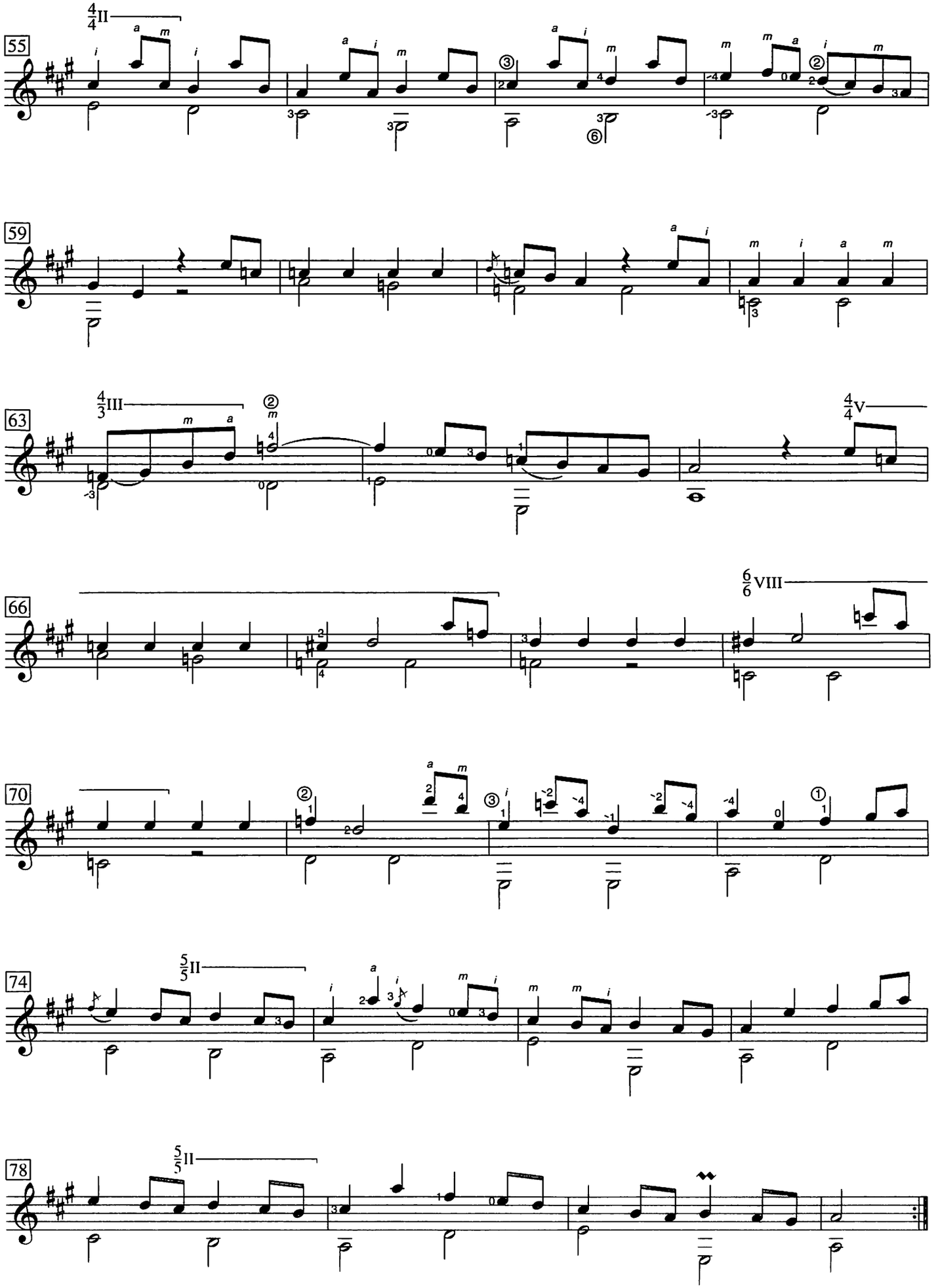

Piv. 6/6 III
29
33
6/6 VII
37
41
1.
2.
45
48
6/6 VII
4/4 VII
52

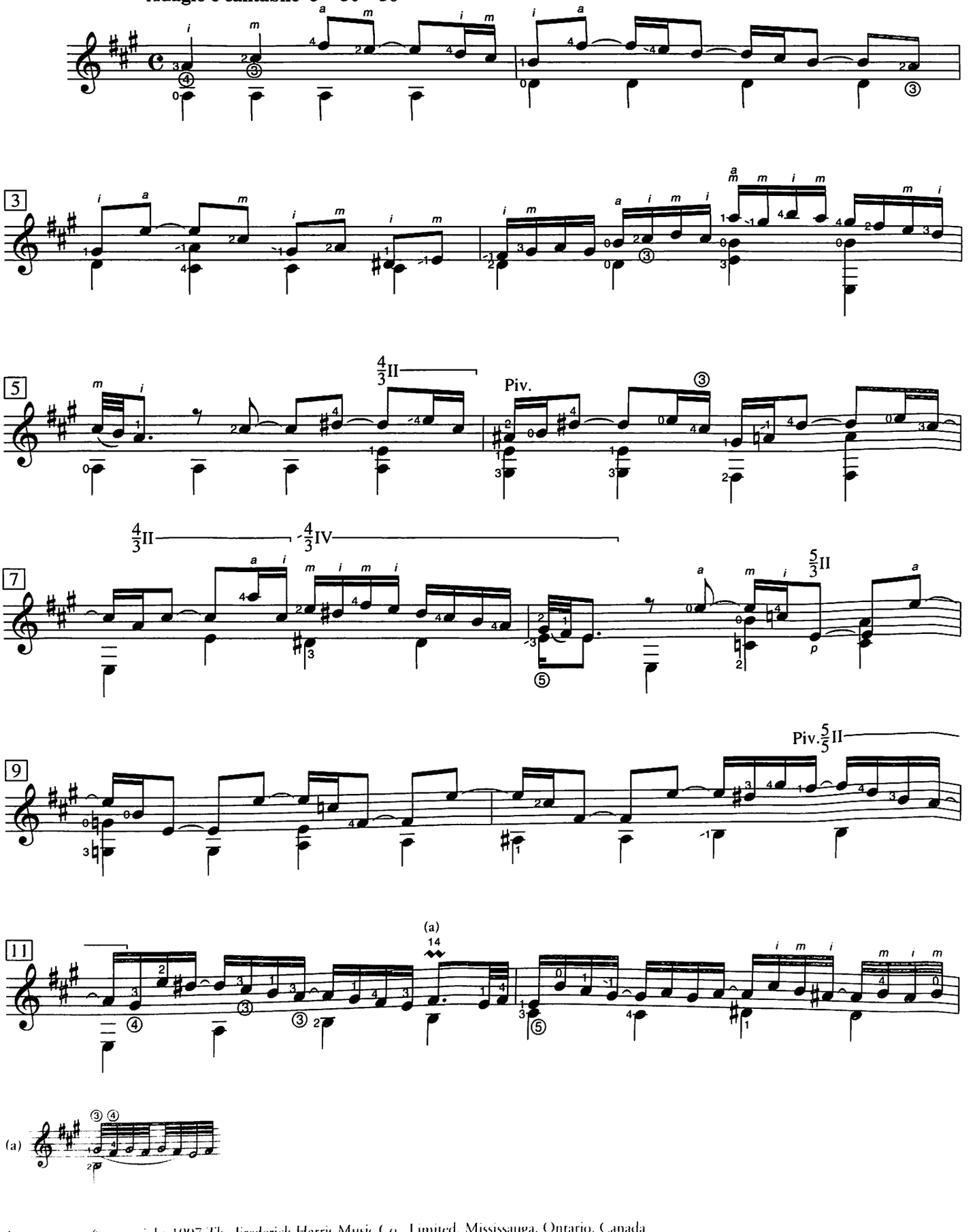

55
59
63
66
70
74
78

Sonata in A Major

K 208

Domenico Scarlatti
(1685–1757)
arr. Jeffrey McFadden

Adagio e cantabile ♩ = 50 – 56



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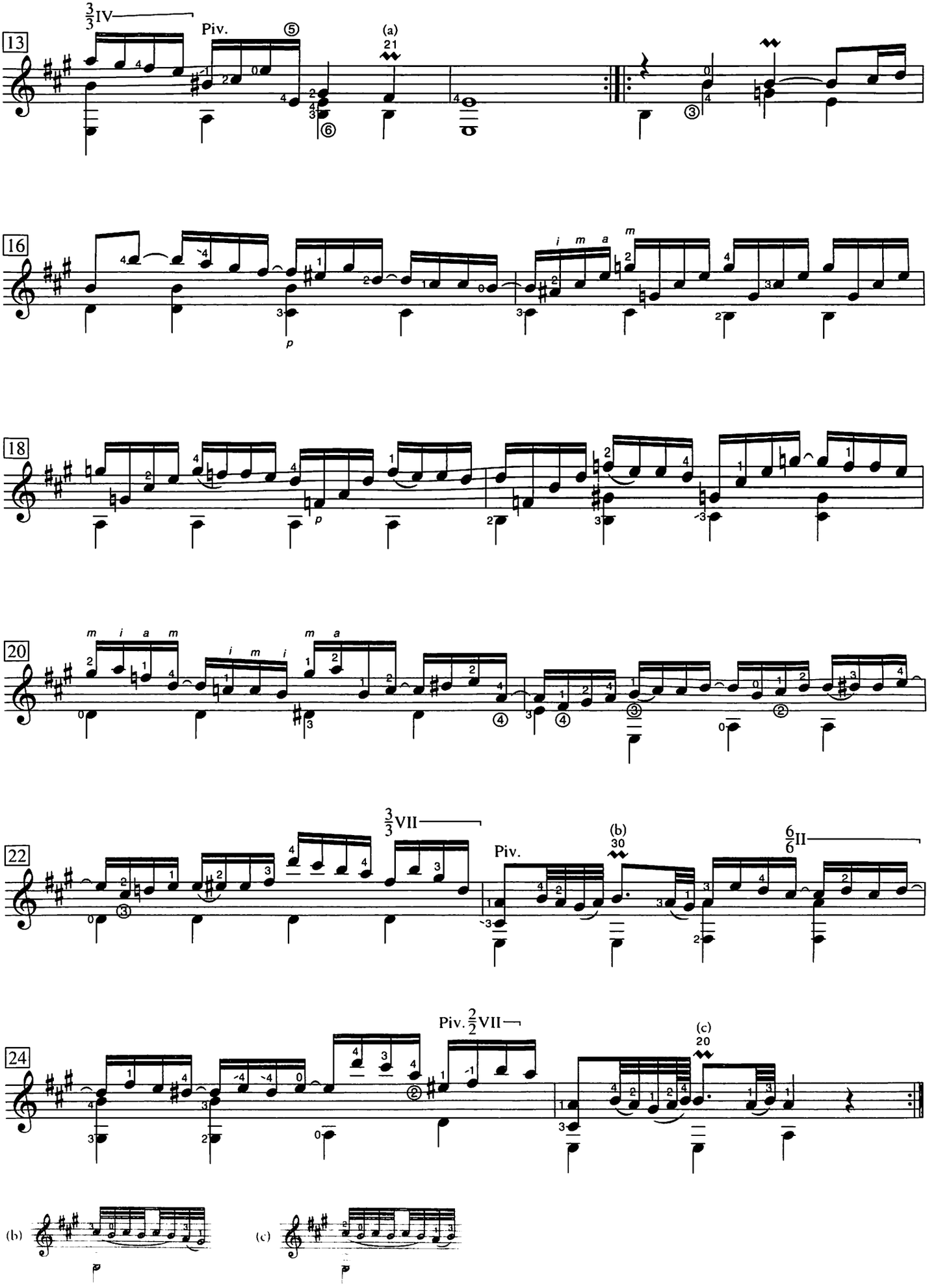
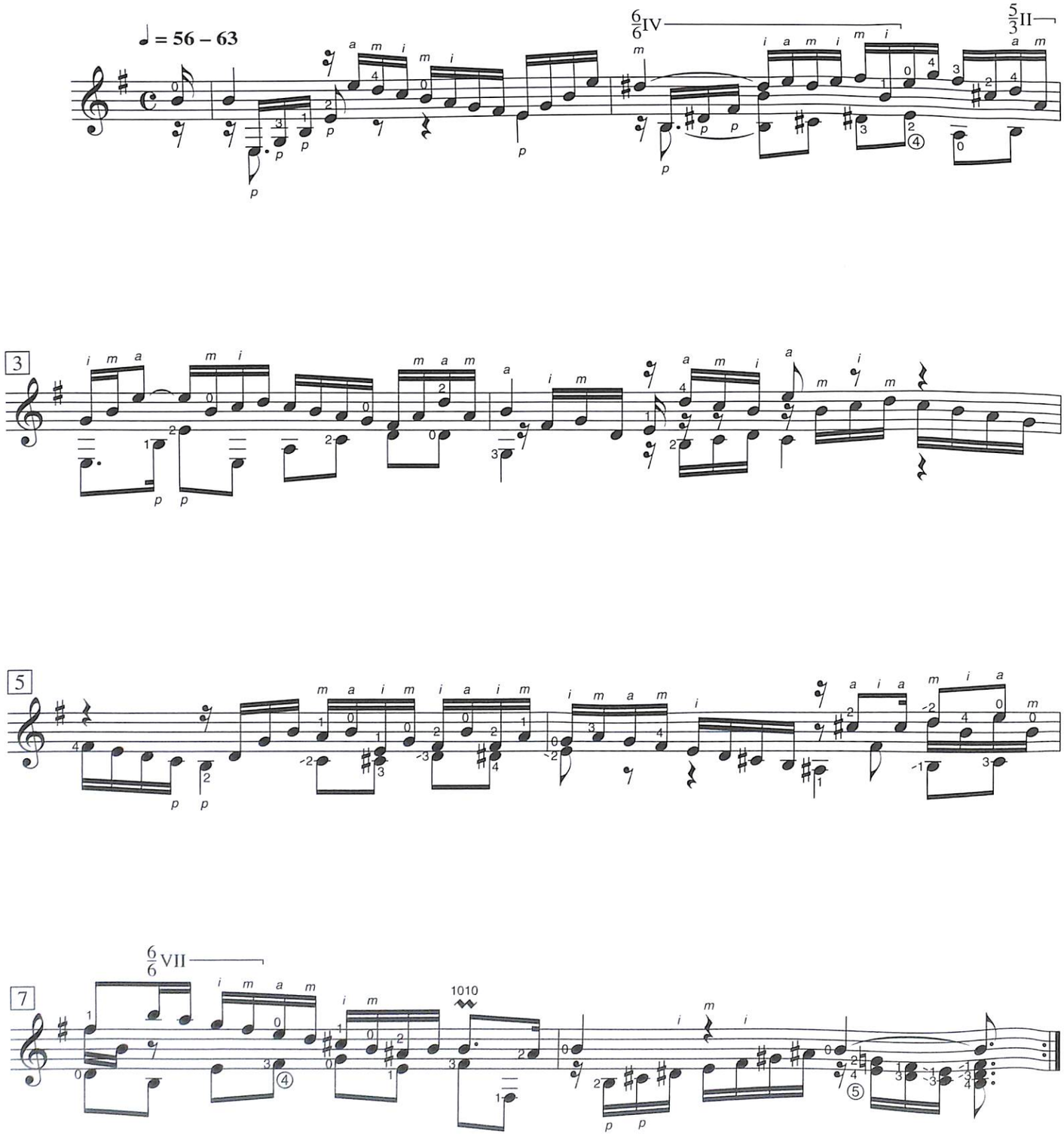

13
3/3 IV
Piv.
(a)
21
16
18
20
22
3/3 VII
Piv.
(b)
30
6/6 II
24
Piv. 2/2 VII
(c)
20
(b)
(c)

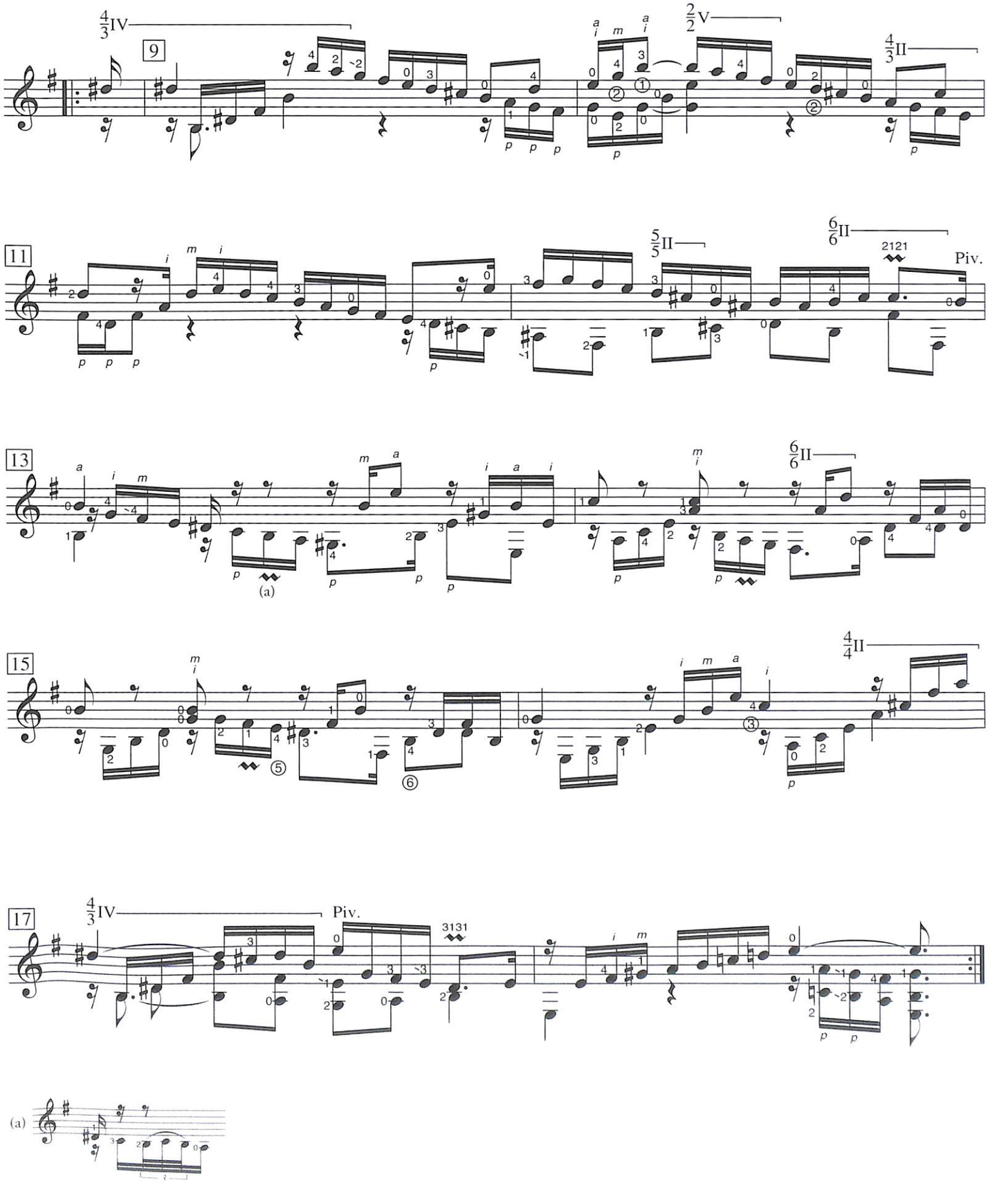
Suite for Lute

BWV 996

II: Allemande

Johann Sebastian Bach
(1685–1750)



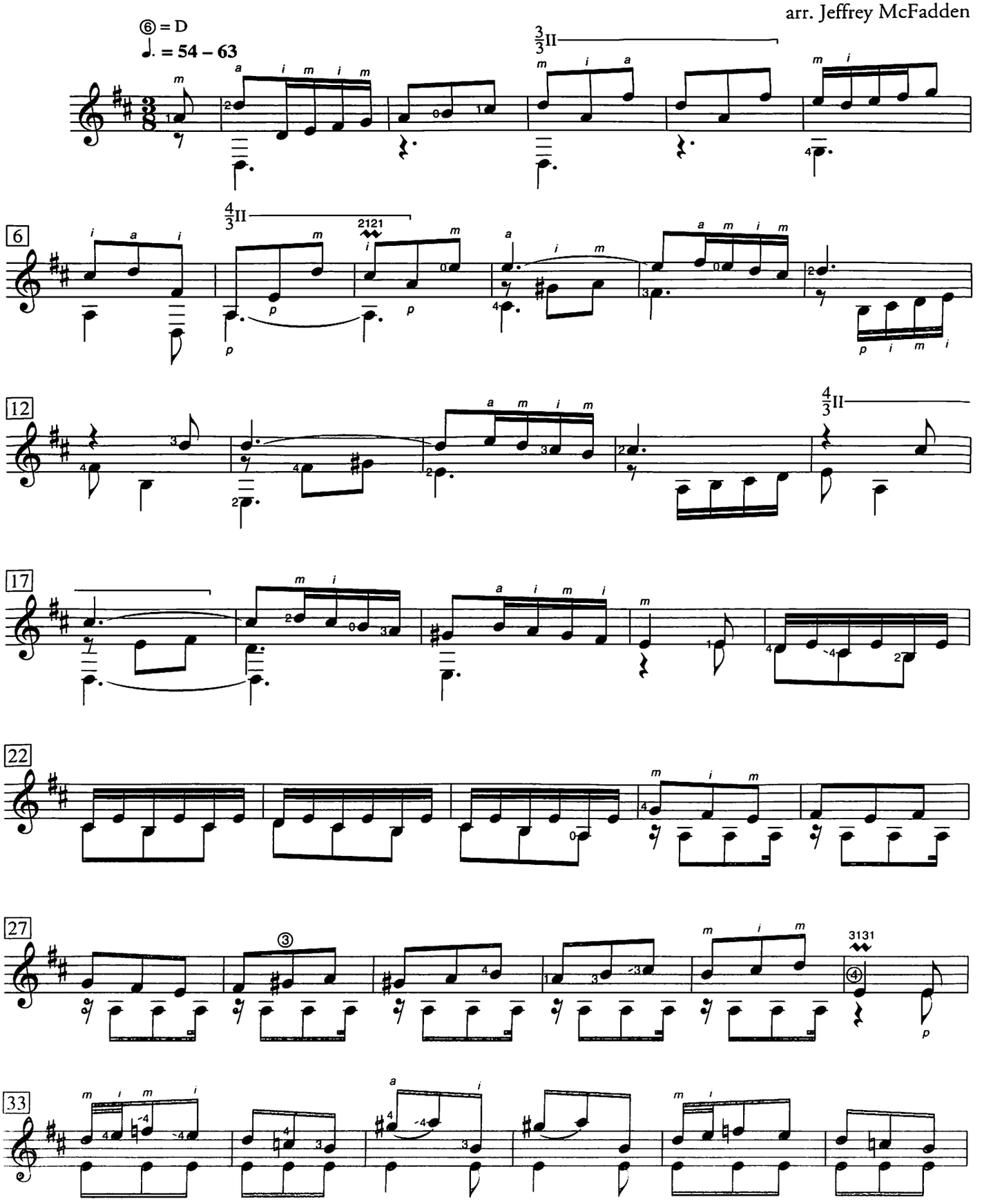

9
11
13
15
17
Piv.
(a)

Suite for Solo Cello No. 3

BWV 1009

VII: Gigue

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



Original key: C major

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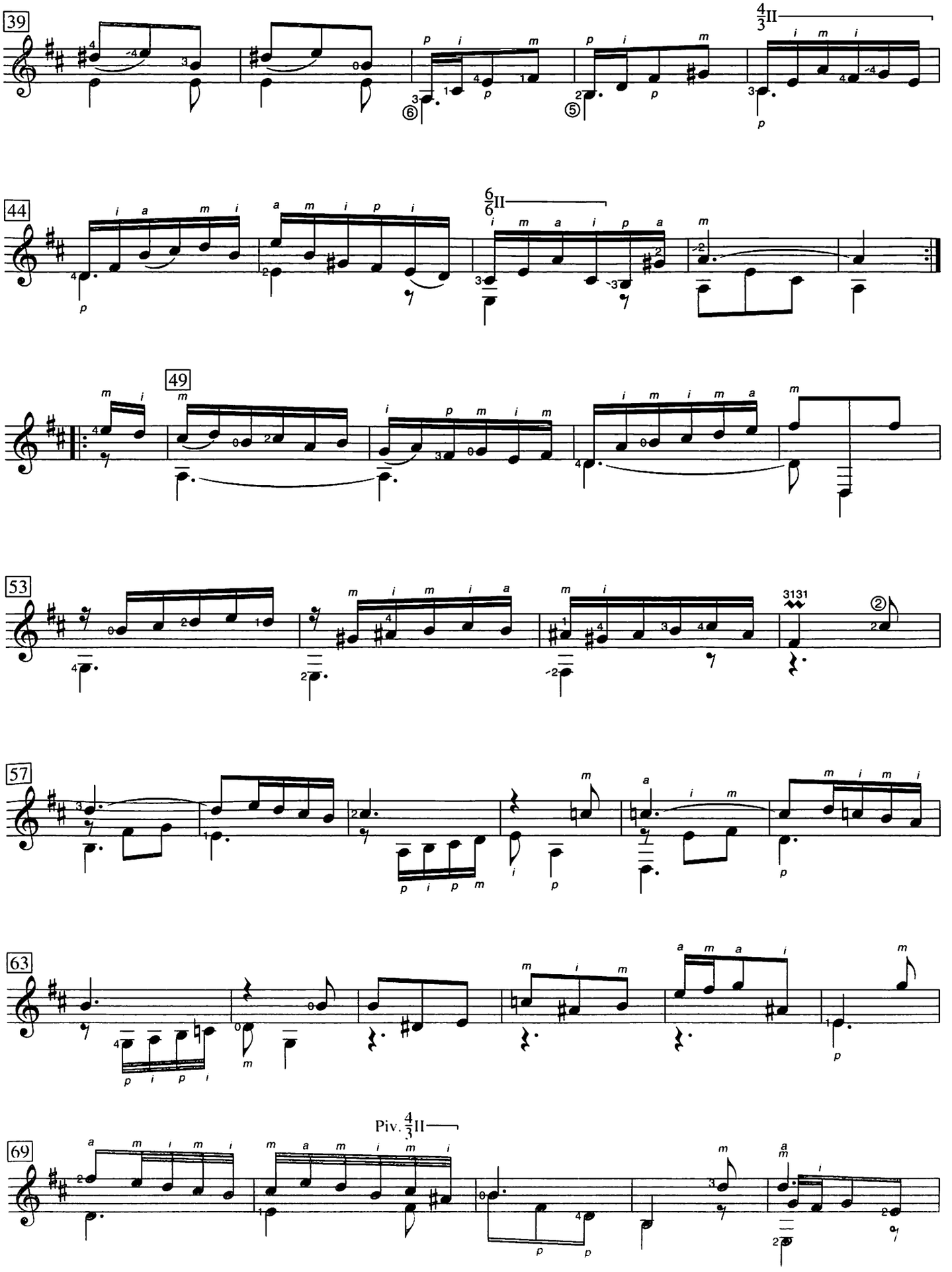
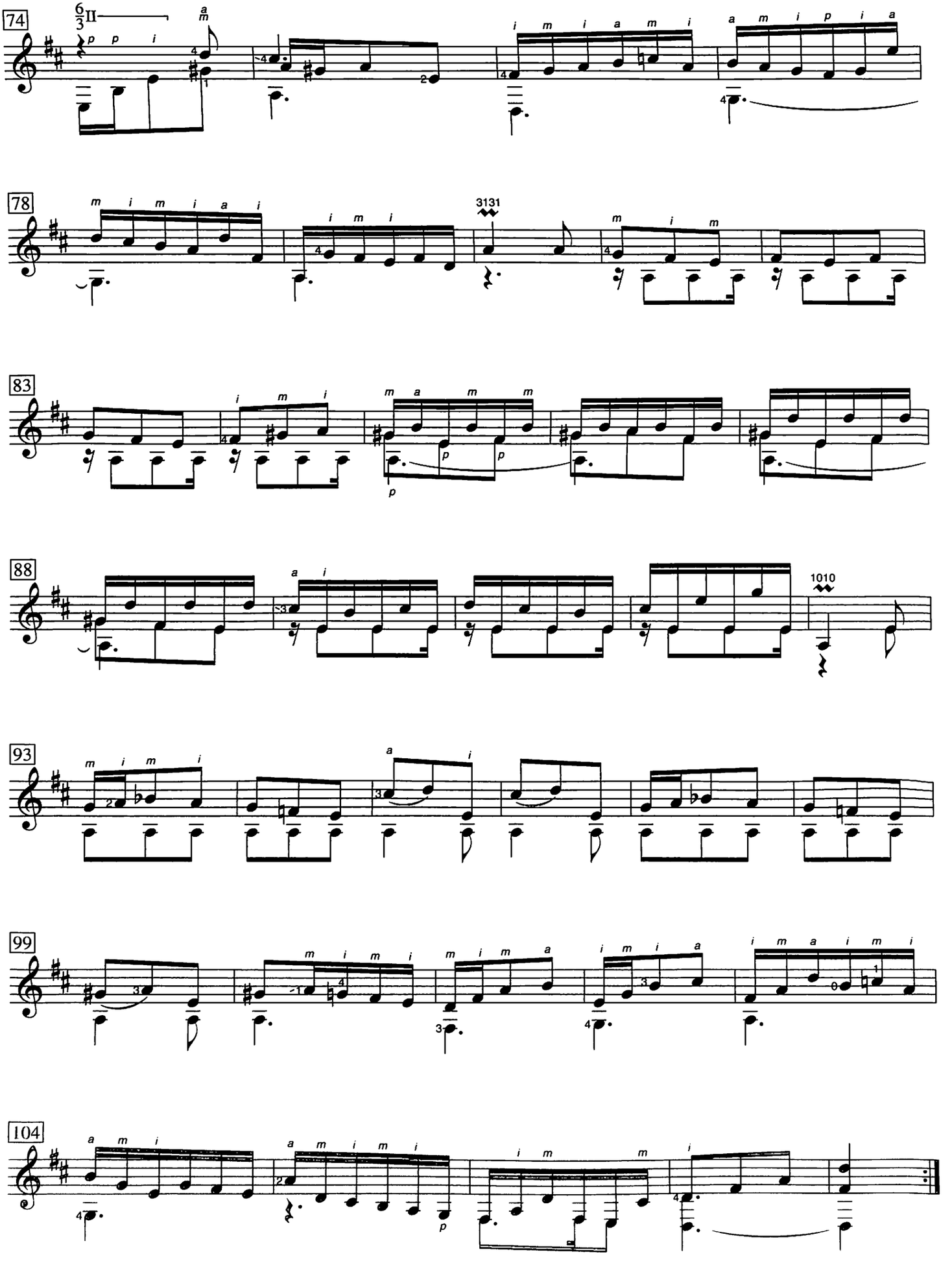

39
4/3 II
44
6/6 II
49
53
3131
57
63
69
Piv. 4/3 II

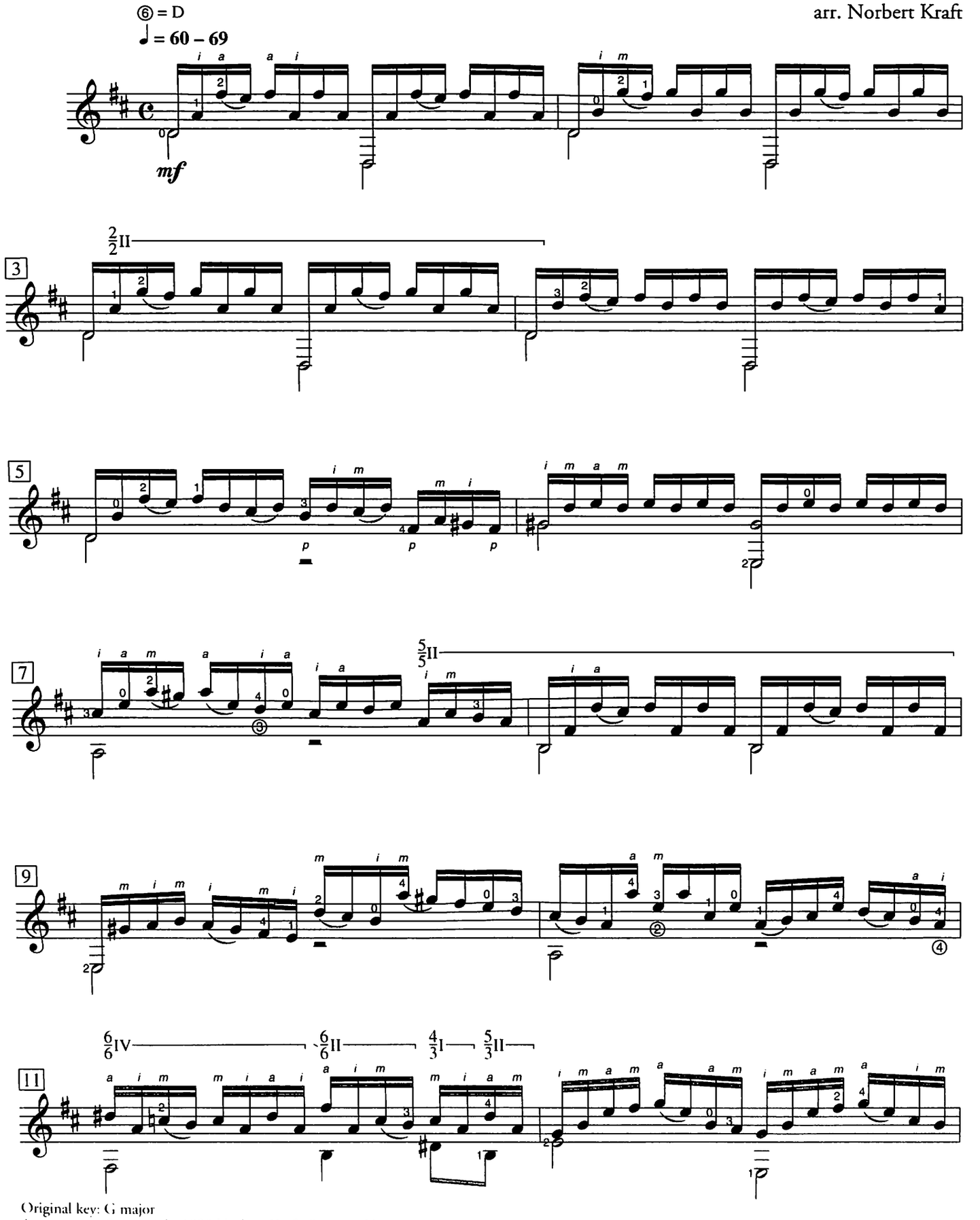

74
78
3131
83
88
1010
93
99
104

Suite for Solo Cello No. 1

BWV 1007

I: Prelude

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



Original key: G major

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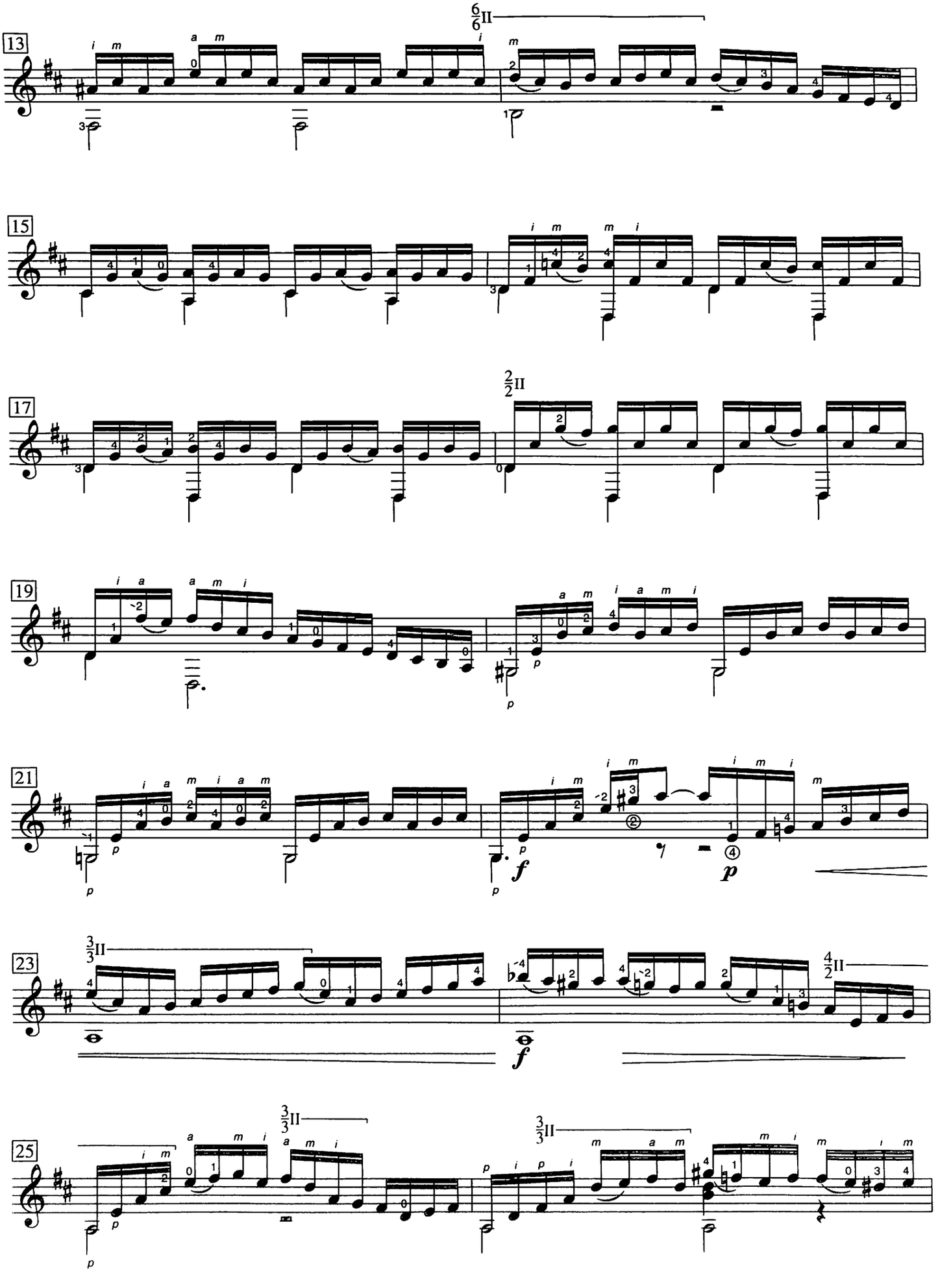
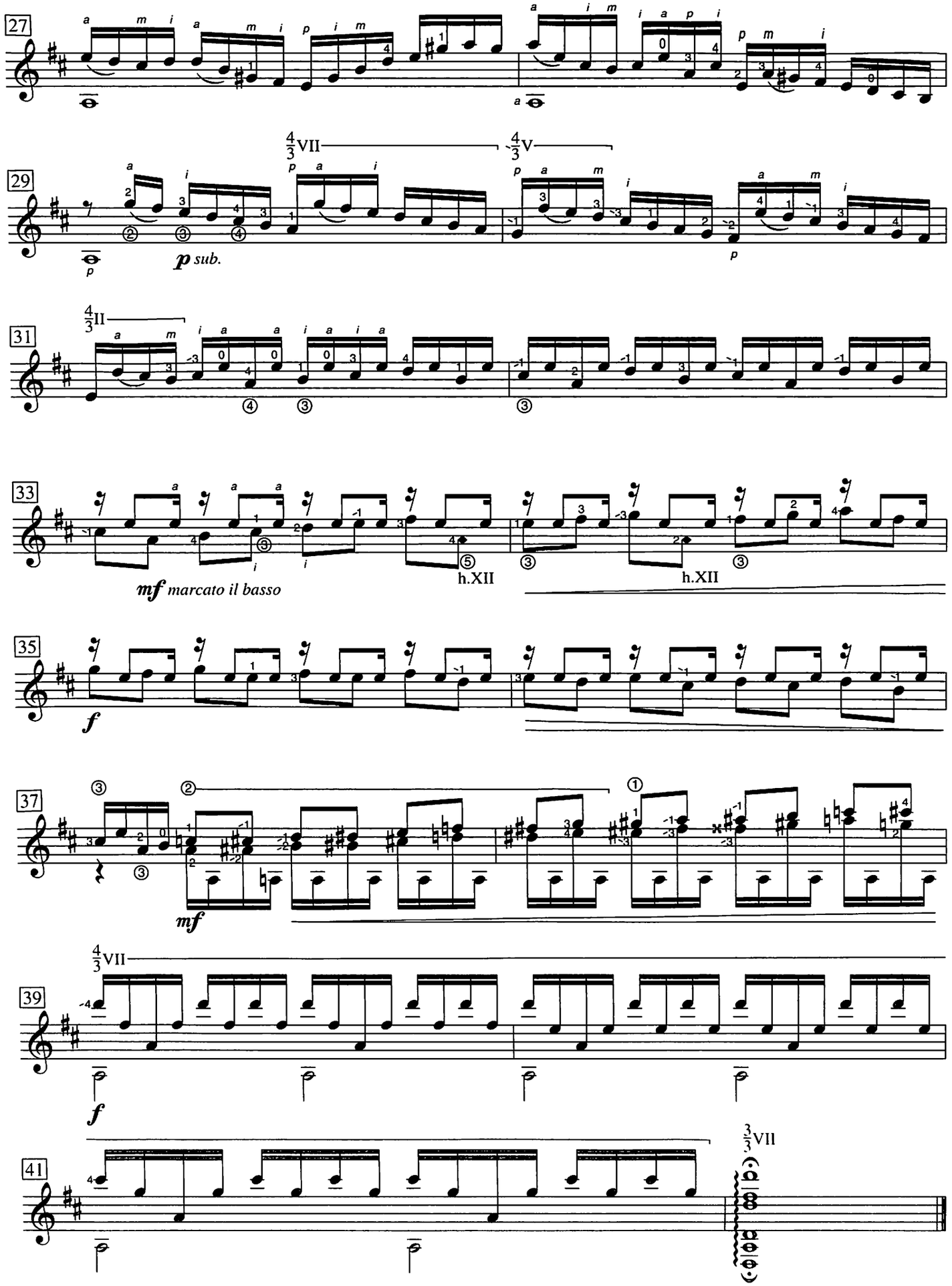
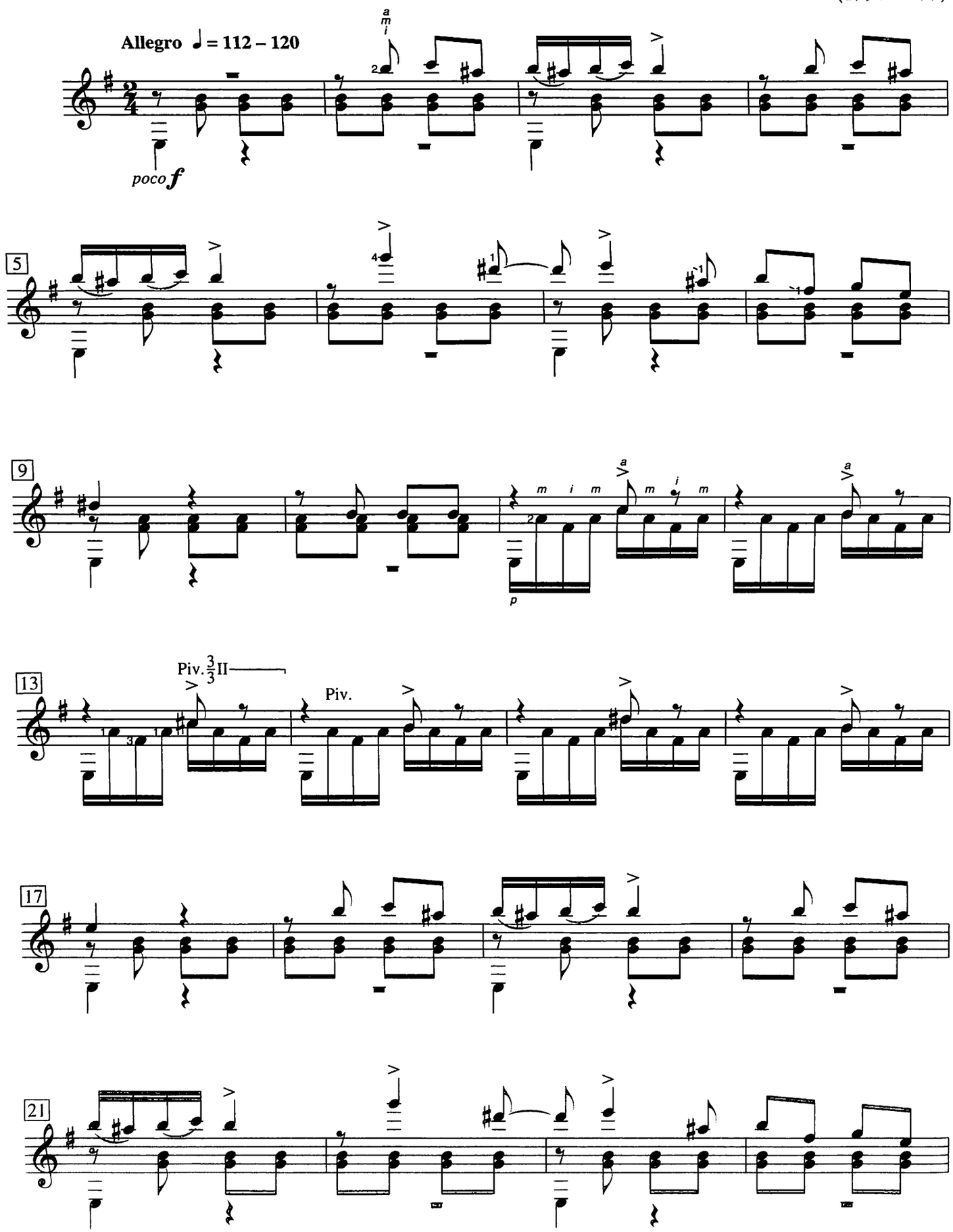

13
15
17
19
21
23
25


27
29
p sub.
31
33
mf marcato il basso
h.XII
h.XII
35
f
37
mf
39
f
41

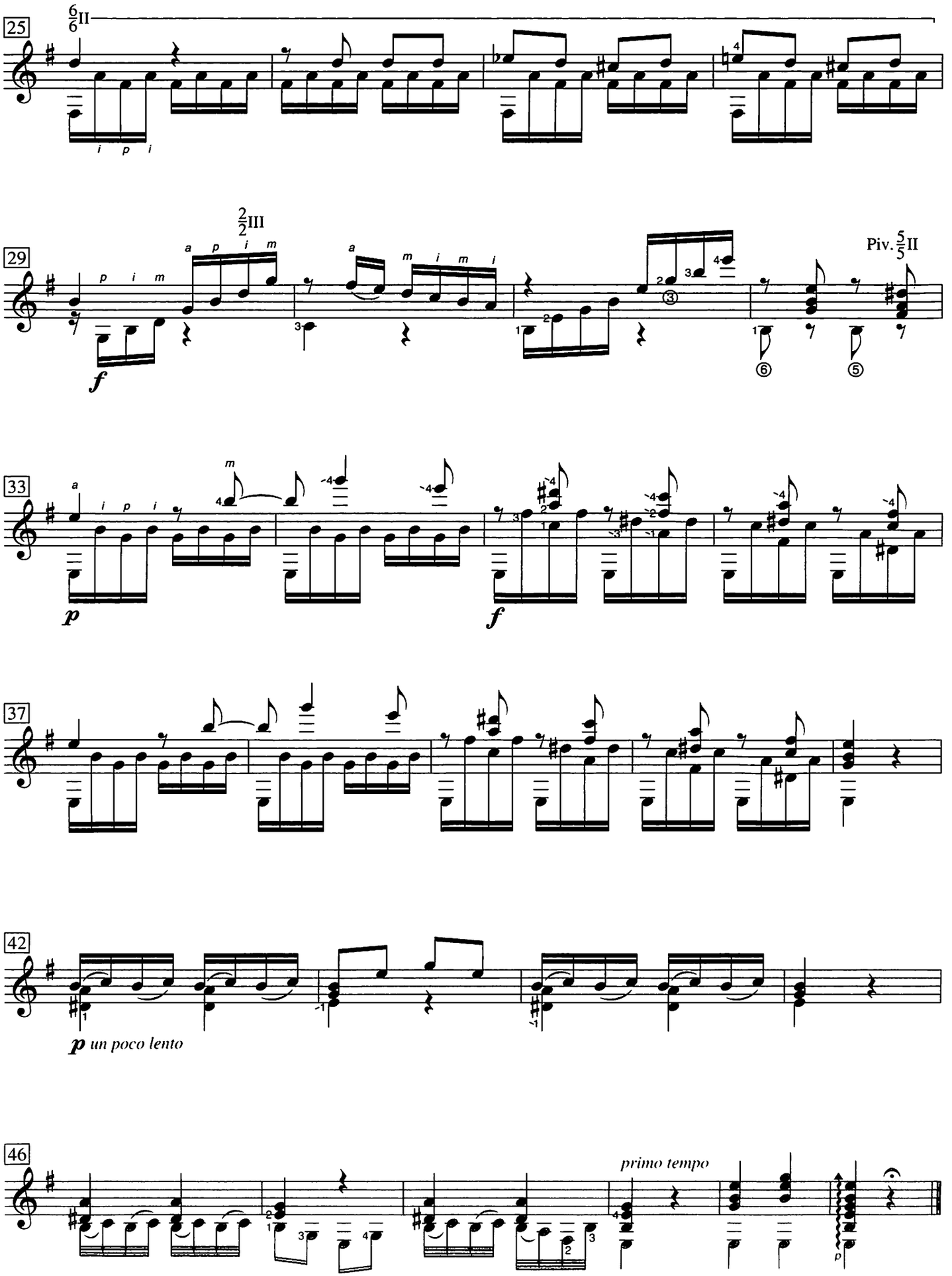
Caprice

op. 20, no. 2

Luigi Legnani
(1790–1877)



Source: *36 Caprices in All Major and Minor Keys*, op. 20

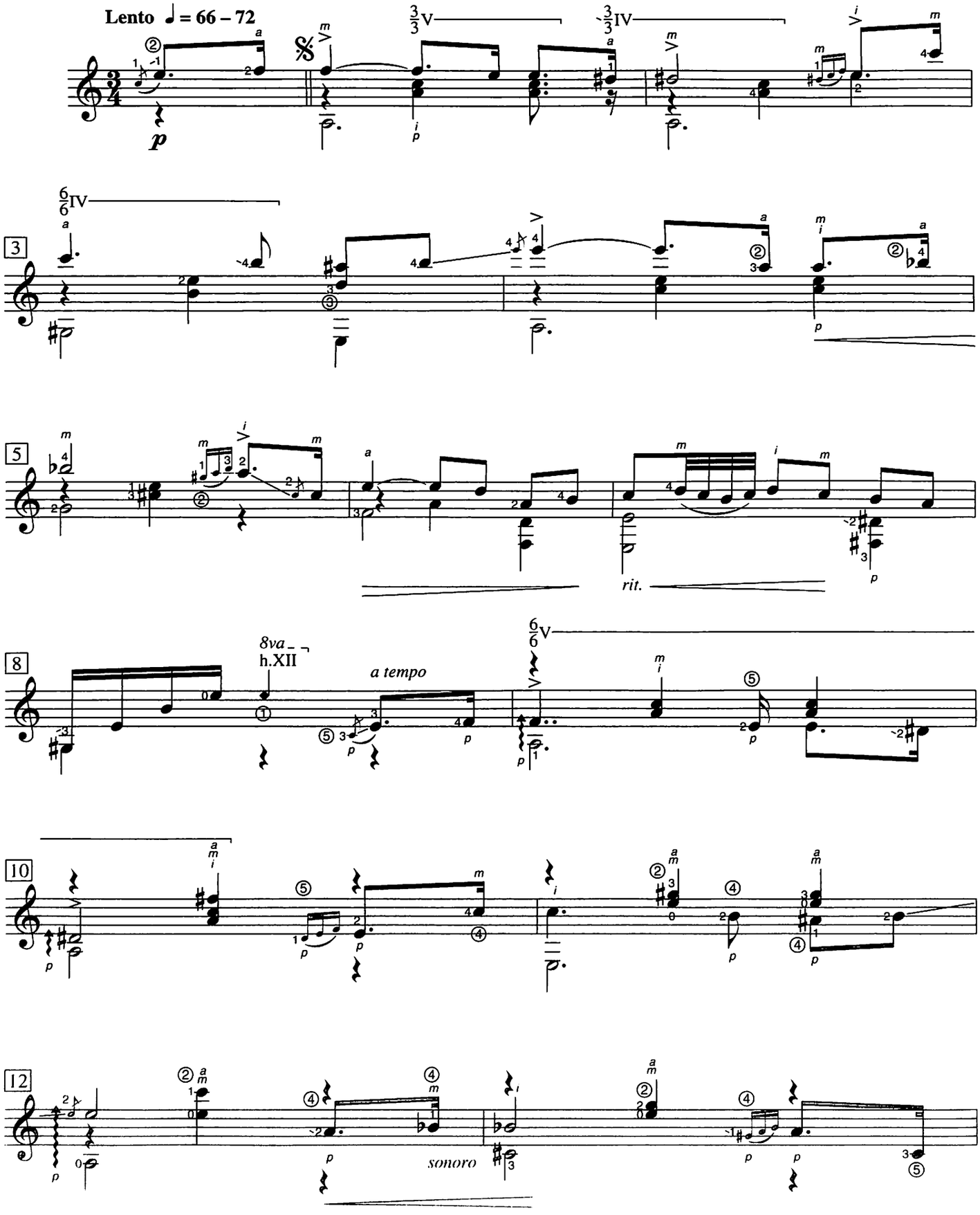

25
6/6 II
i p i
29
2/2 III
p i m
a p i m
a
m i m i
f
Piv. 5/5 II
33
a
i p i
m
p
f
37
42
p un poco lento
46
primo tempo
p

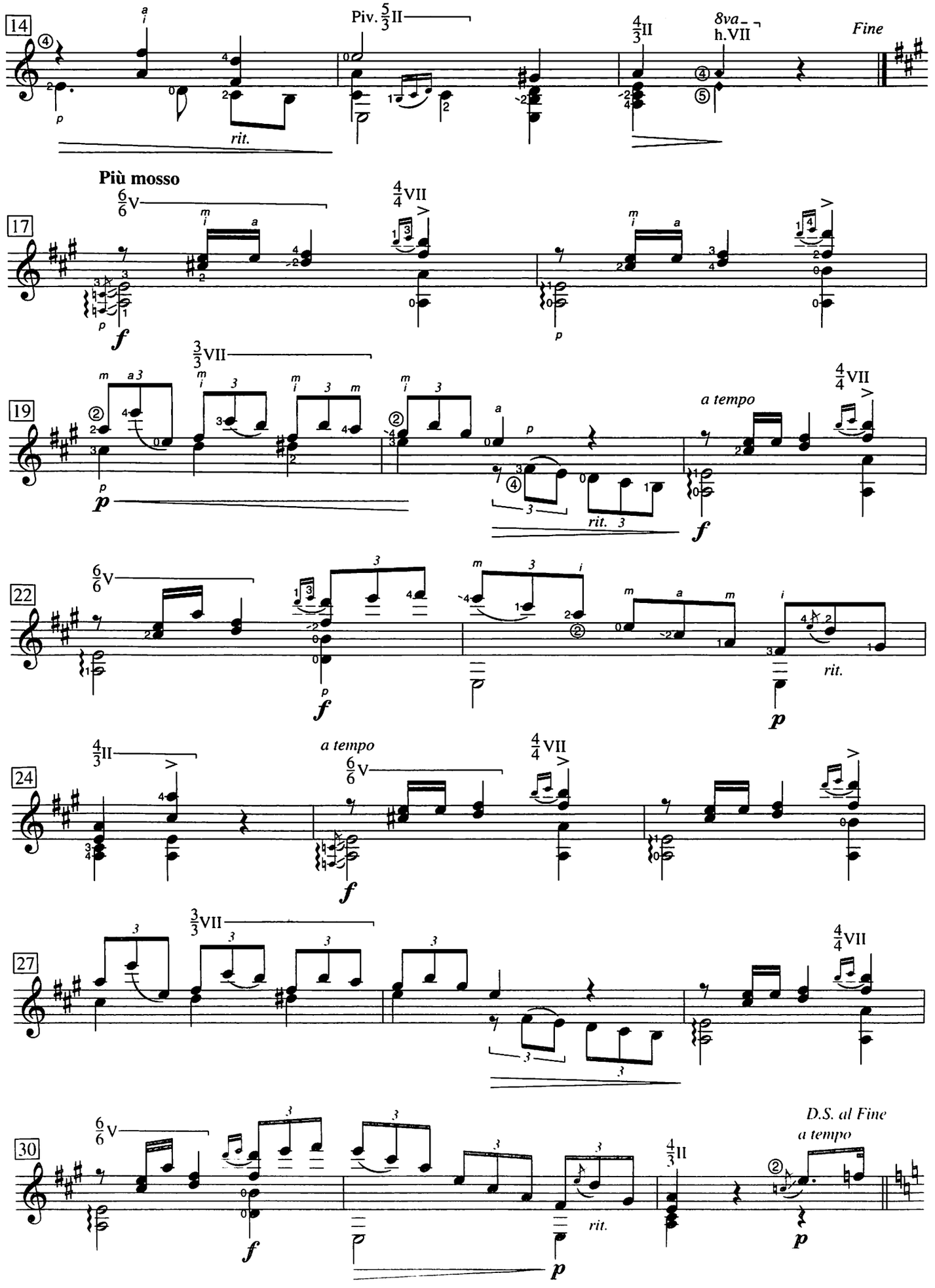
¡Marieta!

(Mazurca)

A mi querdisimo amigo D. Santiago Gisbert

Francisco Tárrega
(1852–1909)

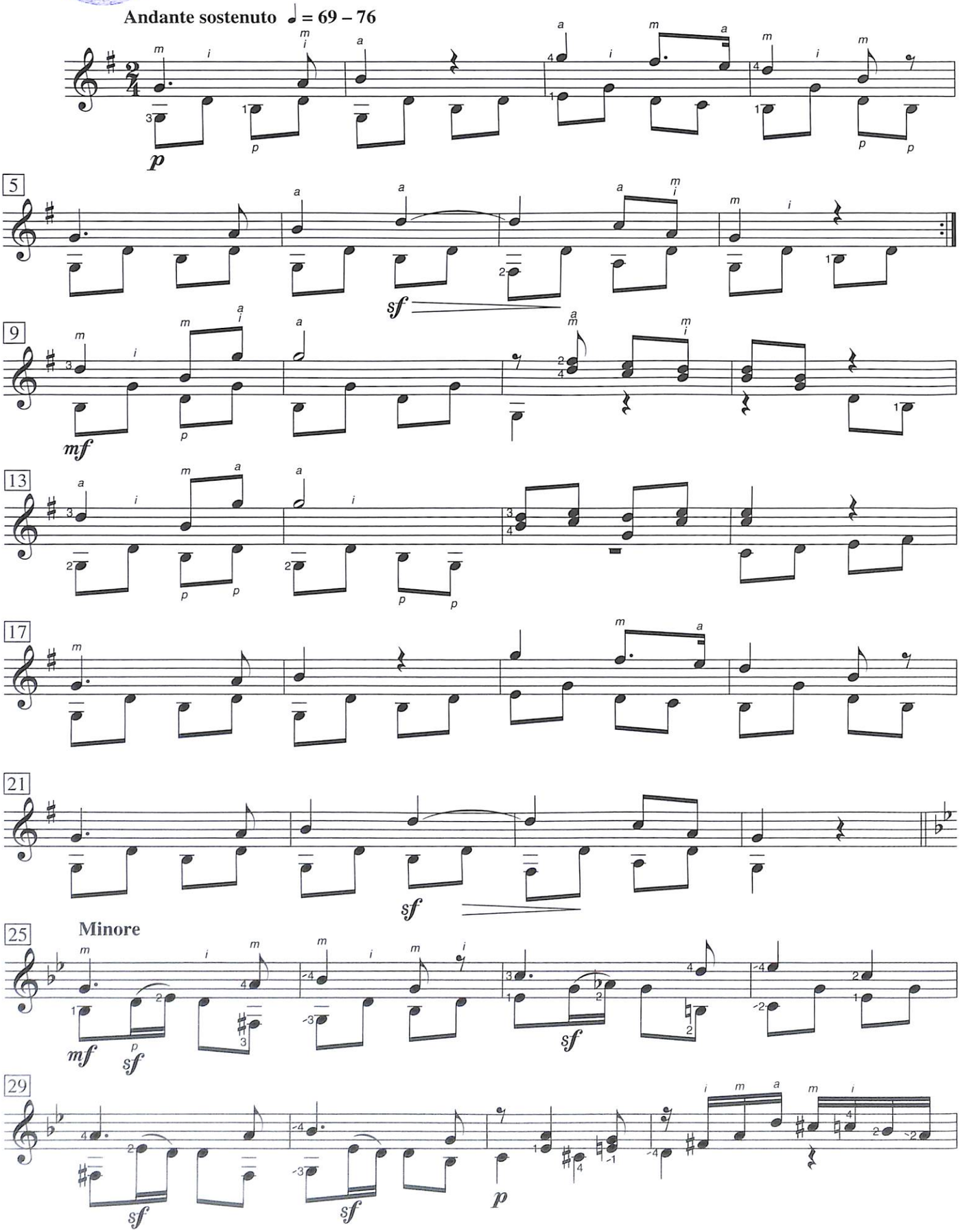



14
Piv. 5/3 II
4/3 II
8va
h.VII
Fine
rit.
Più mosso
17
6/6 V
4/4 VII
19
3/3 VII
a tempo
rit.
22
6/6 V
rit.
24
4/3 II
a tempo
6/6 V
4/4 VII
27
3/3 VII
4/4 VII
30
6/6 V
4/3 II
D.S. al Fine
a tempo
rit.

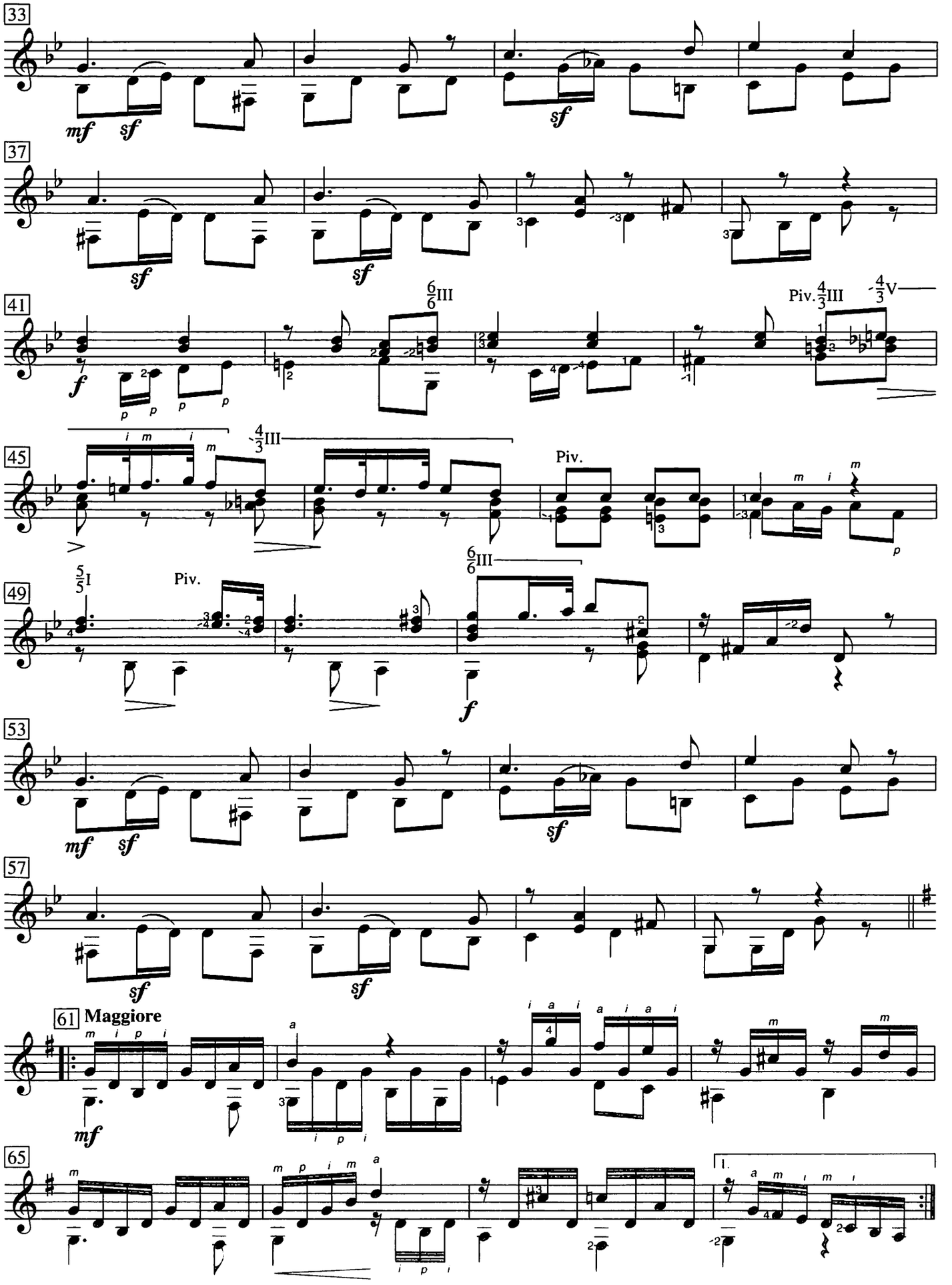
The Last Rose of Summer

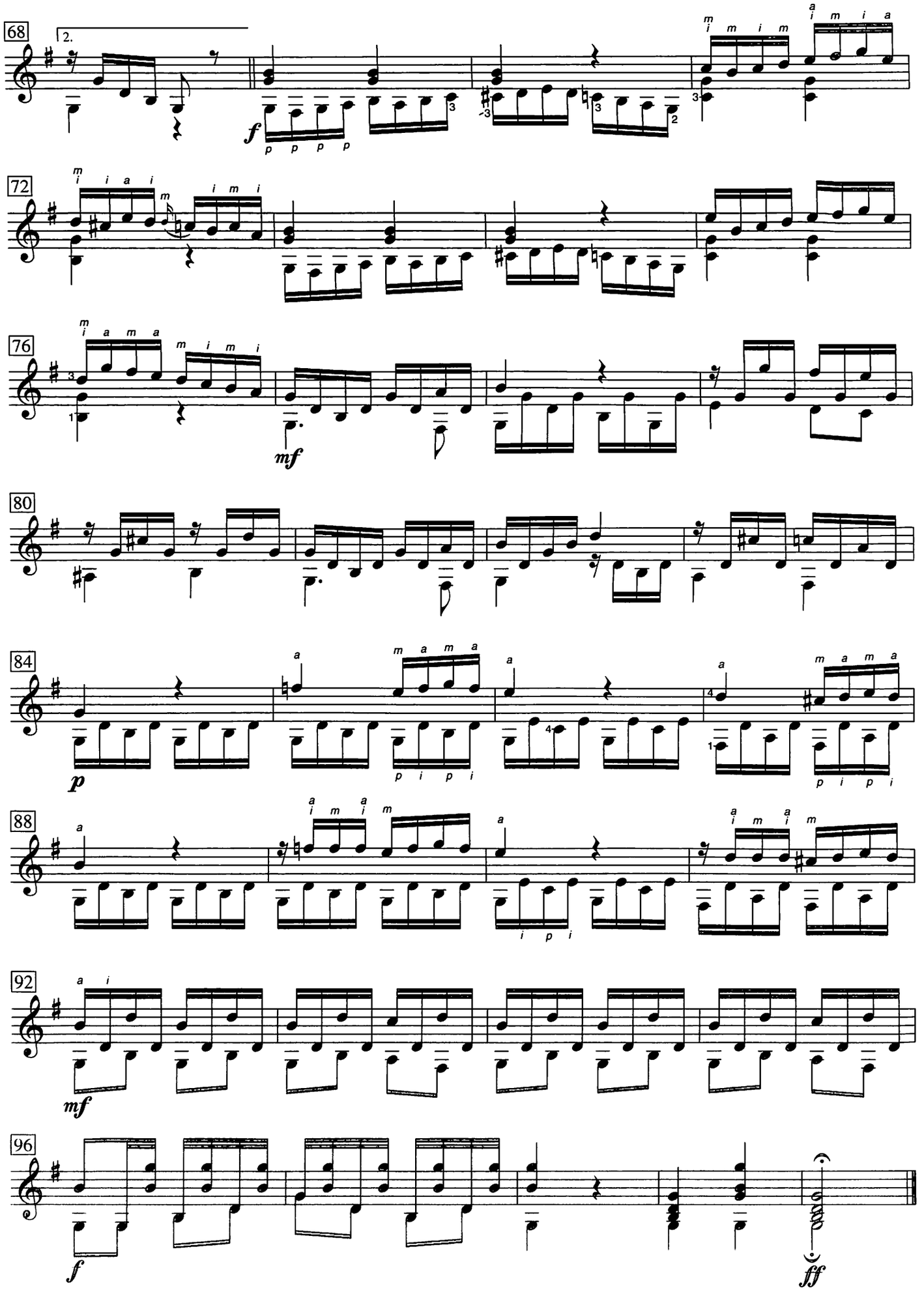
op. 125, no. 2

Traditional Irish
arr. Mauro Giuliani



Source: *Sei arie nazionale irlandesi variate*, op. 125


33
37
41
45
49
53
57
61 Maggiore
65
Piv.
Piv.
Piv.
1.

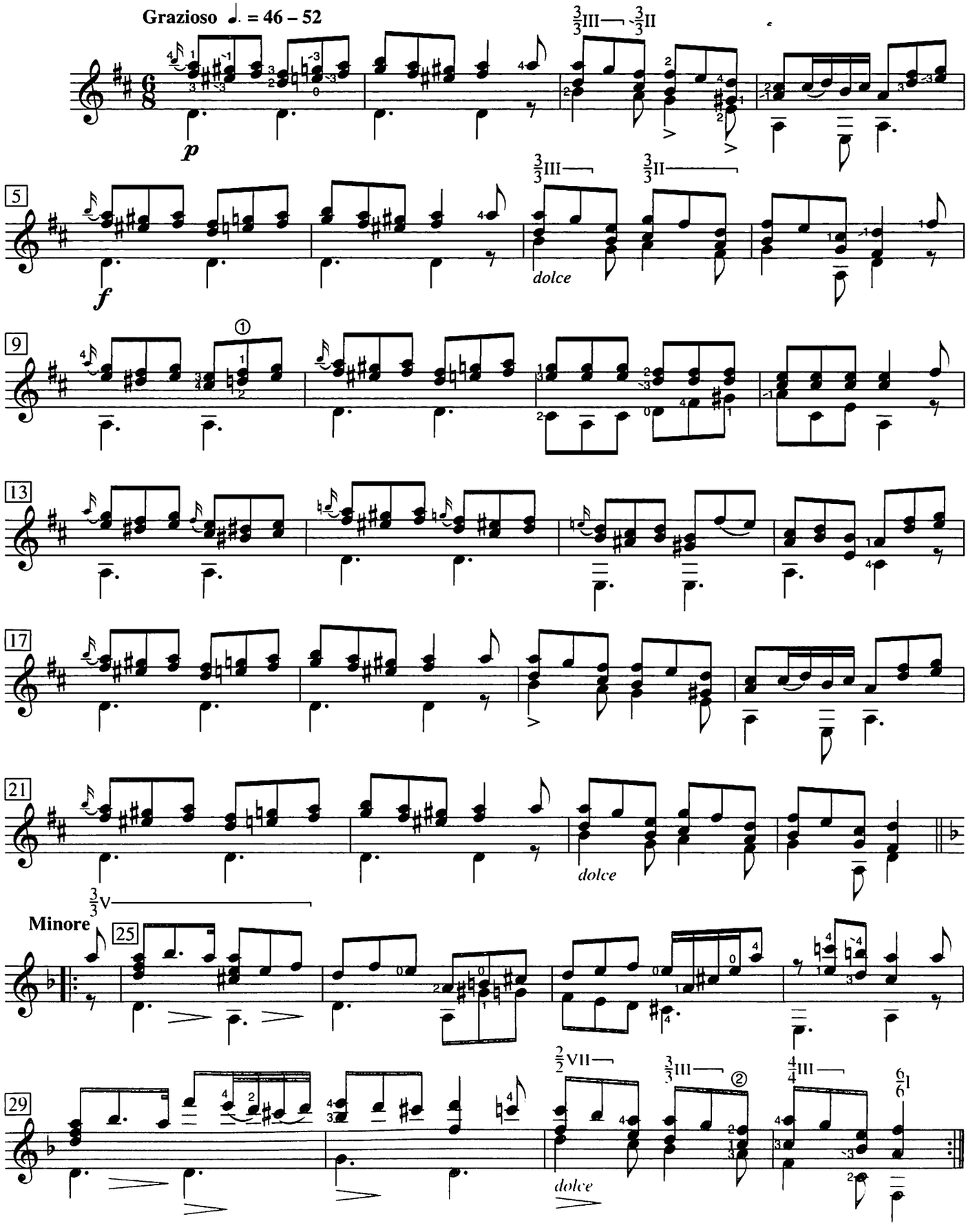

68
2.
f
72
76
mf
80
84
p
88
92
mf
96
f
ff

Rondeau

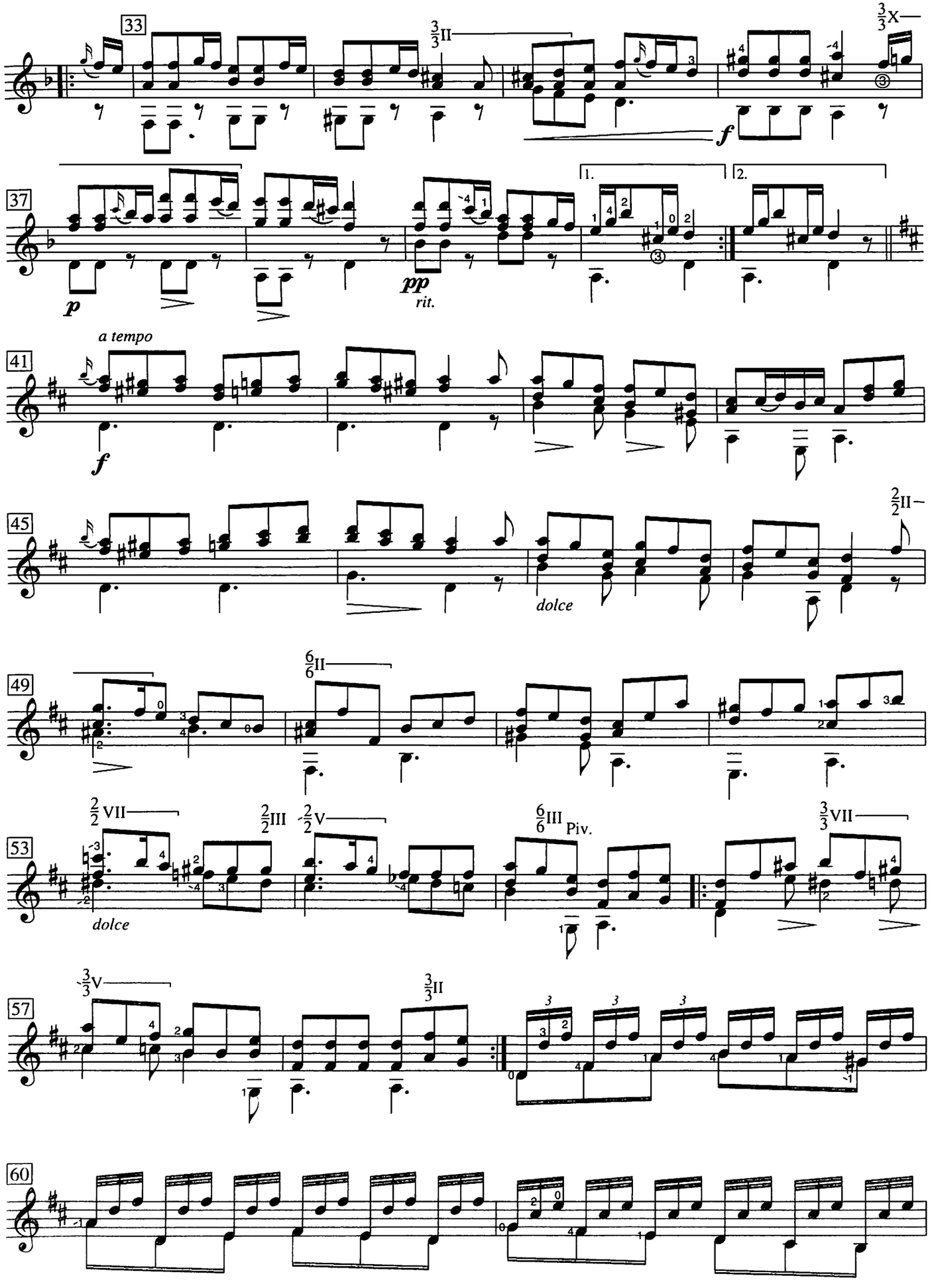
op. 11

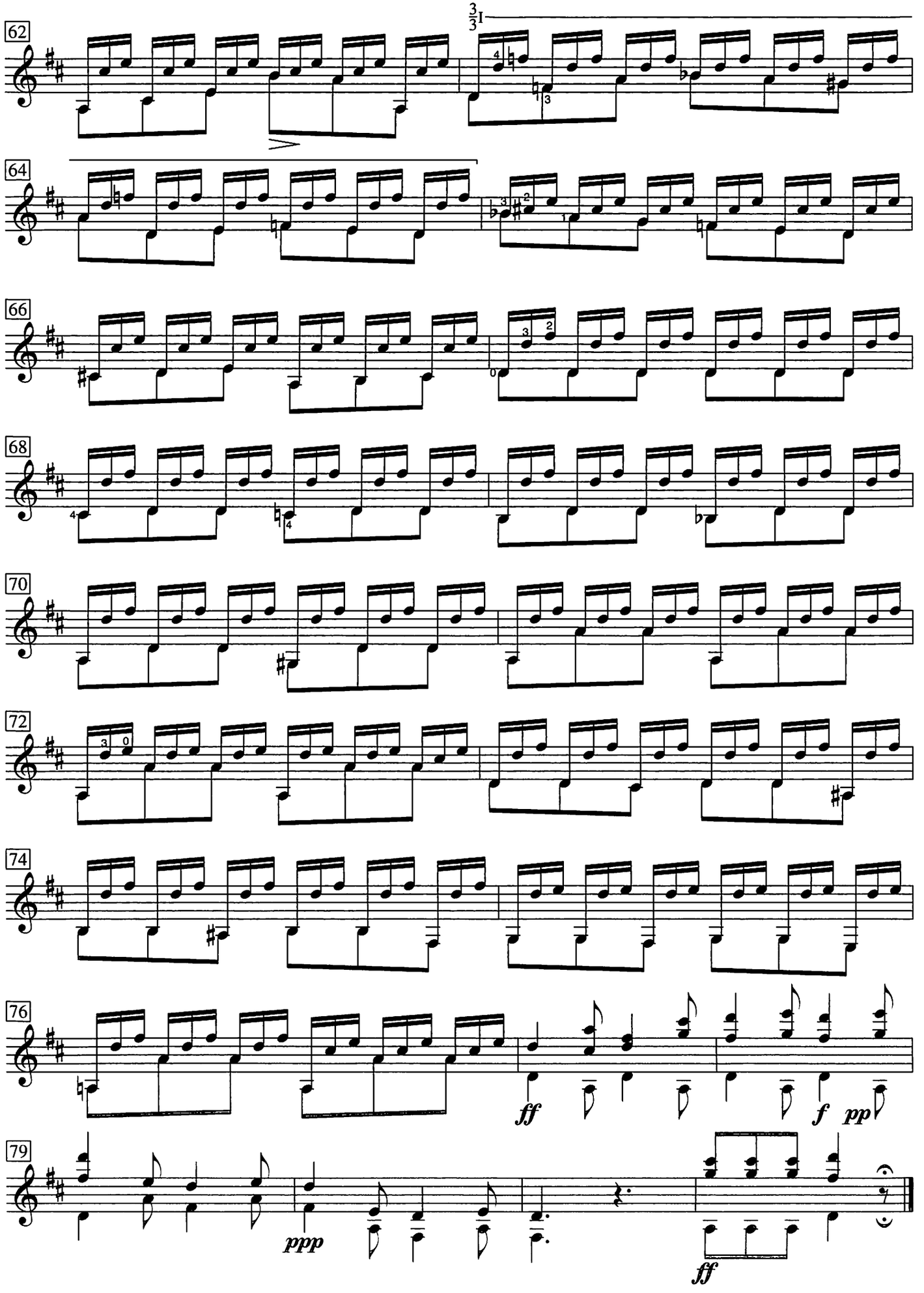
for Heinrich Rapp

Felix Horetzky
(1796–1870)



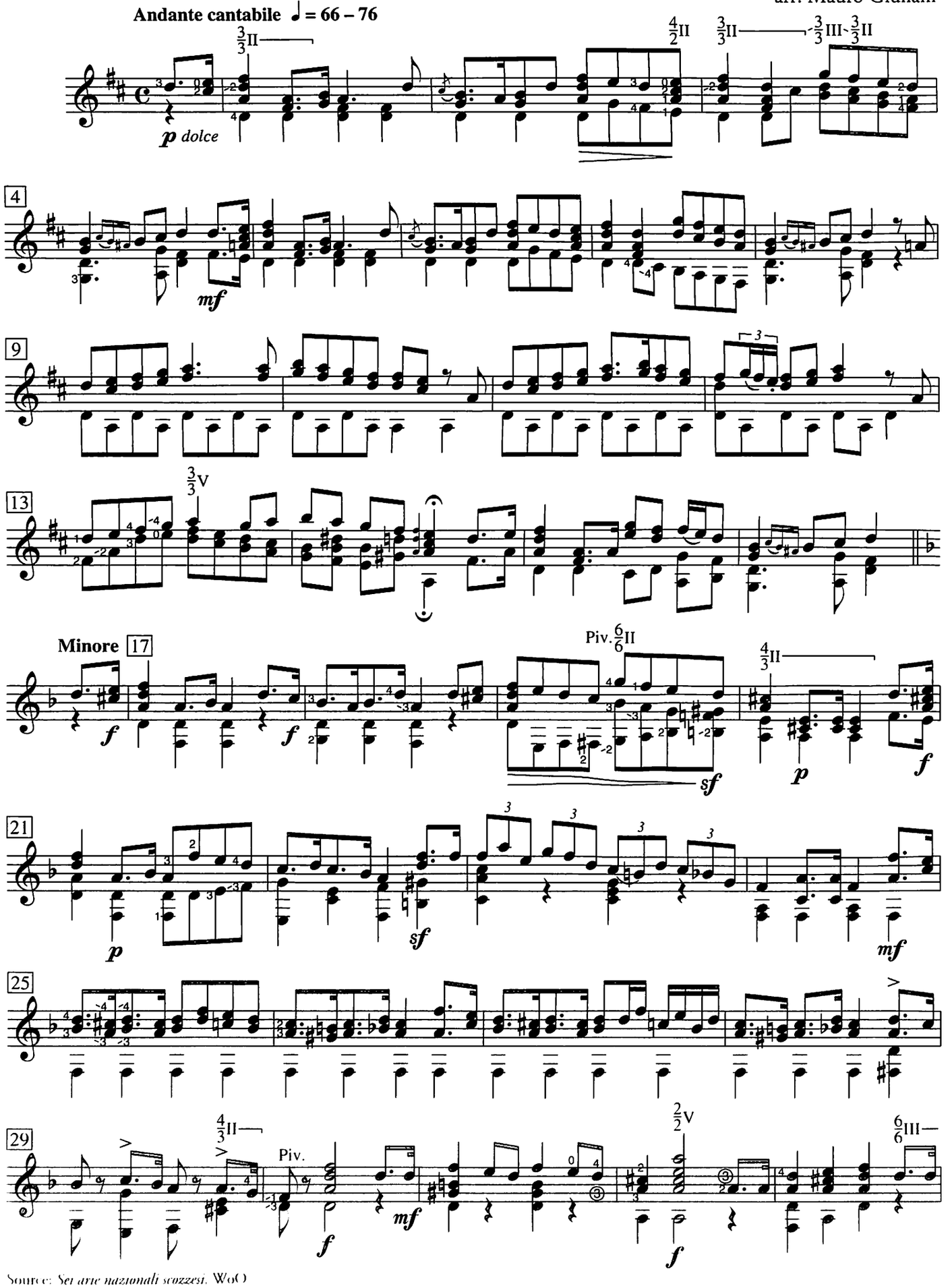
Source: *Amusements*, op. 18

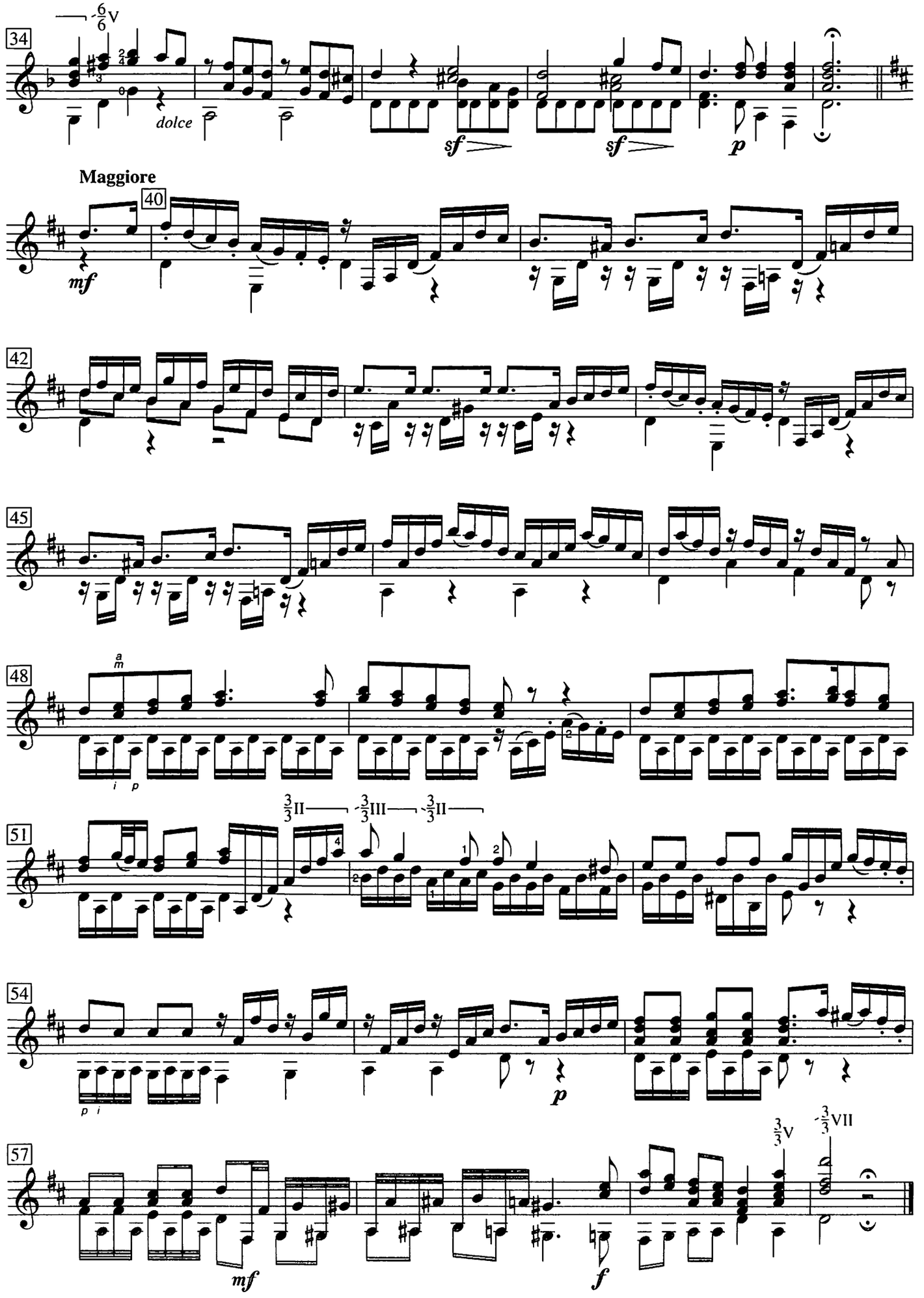

33
3/3 II
3/3 X
f
37
1.
2.
p
pp
rit.
a tempo
41
f
45
dolce
2/2 II
49
6/6 II
53
2/2 VII
2/2 III
2/2 V
6/6 III
Piv.
3/3 VII
dolce
57
3/3 V
3/3 II
60


62
64
66
68
70
72
74
76
ff
f
pp
79
ppp
ff

The Soldier's Return

Traditional Scottish
arr. Mauro Giuliani




34
dolce
sf
sf
p
Maggiore
40
mf
42
45
48
51
54
p
57
mf
f

CONSERVATORIO PROFESIONAL DE MÚSICA PALENCIA

Das Fischermädchen

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

Etwas geschwind ♩. = 54 – 60

p dolce

6

pp il canto sempre espressivo
poeticamente

12

pp
quasi echo

17

22

Piv.

rit.

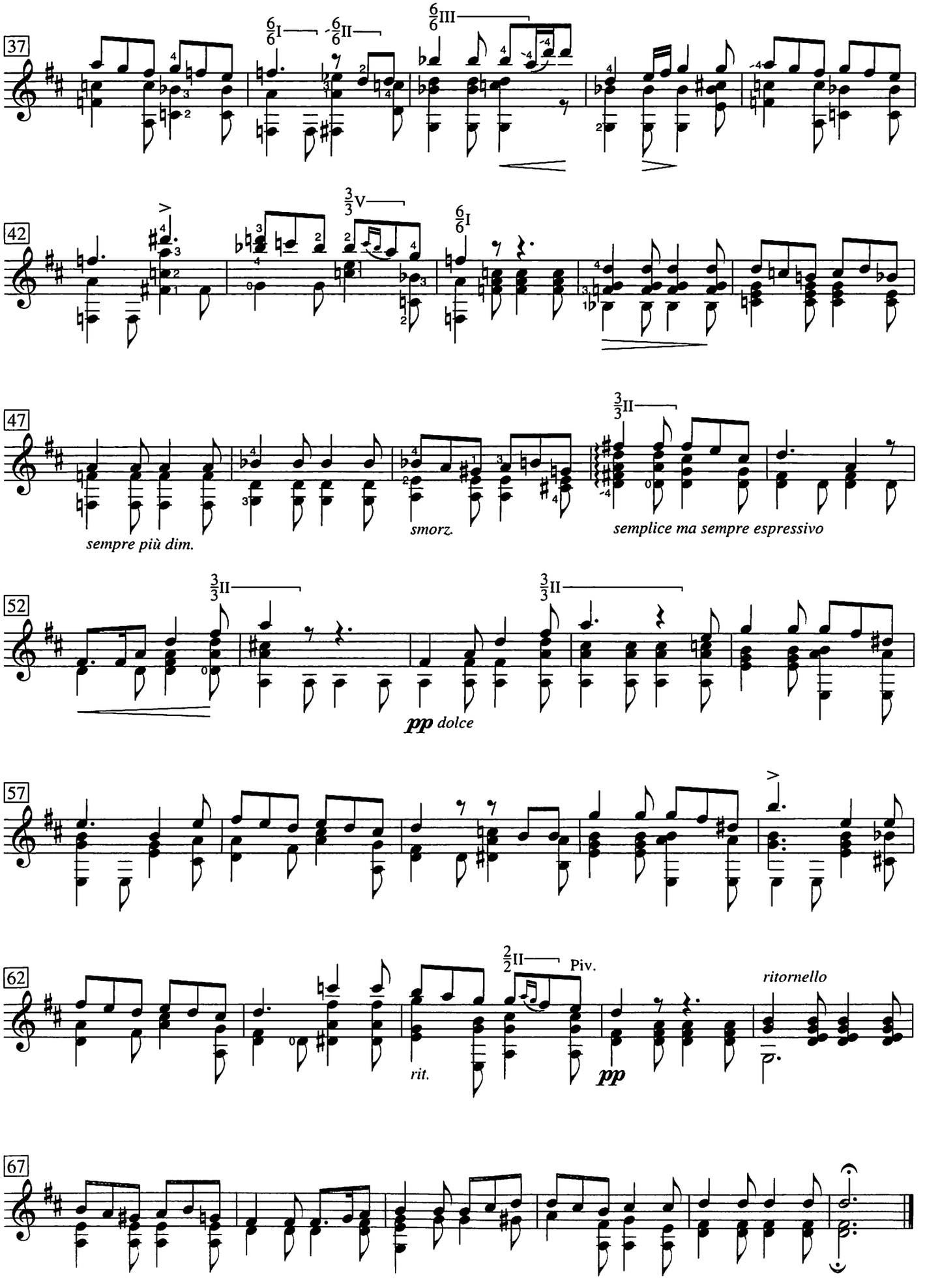
pp

27

il canto sempre espressivo

32

Source: *Schwanengesang*, D 957; arrangement: *Schubert'sche Lieder für die Guitare*


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

mp dolce

Piv.

cadenza ad lib.

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

Source: M.S. 3

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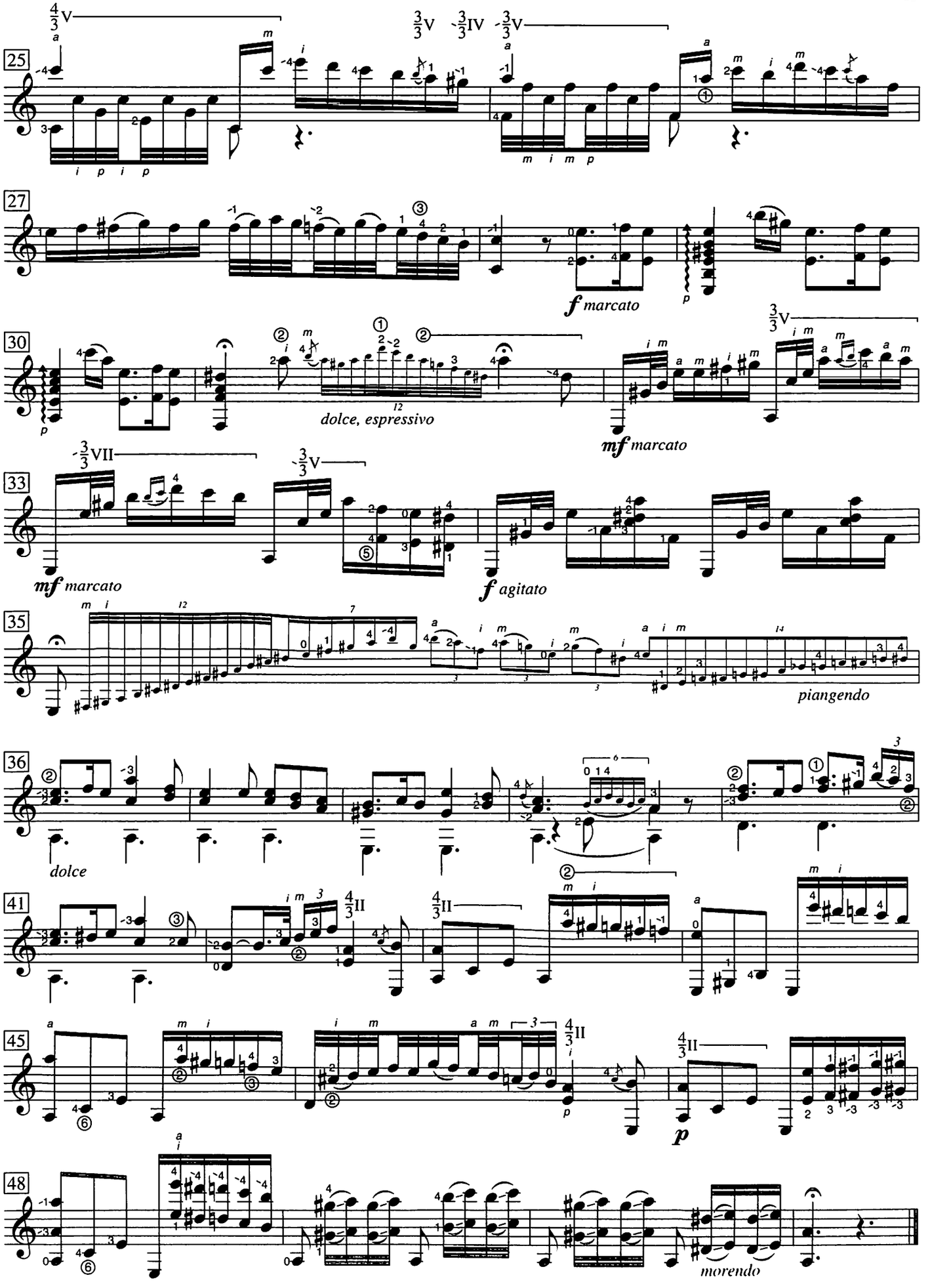
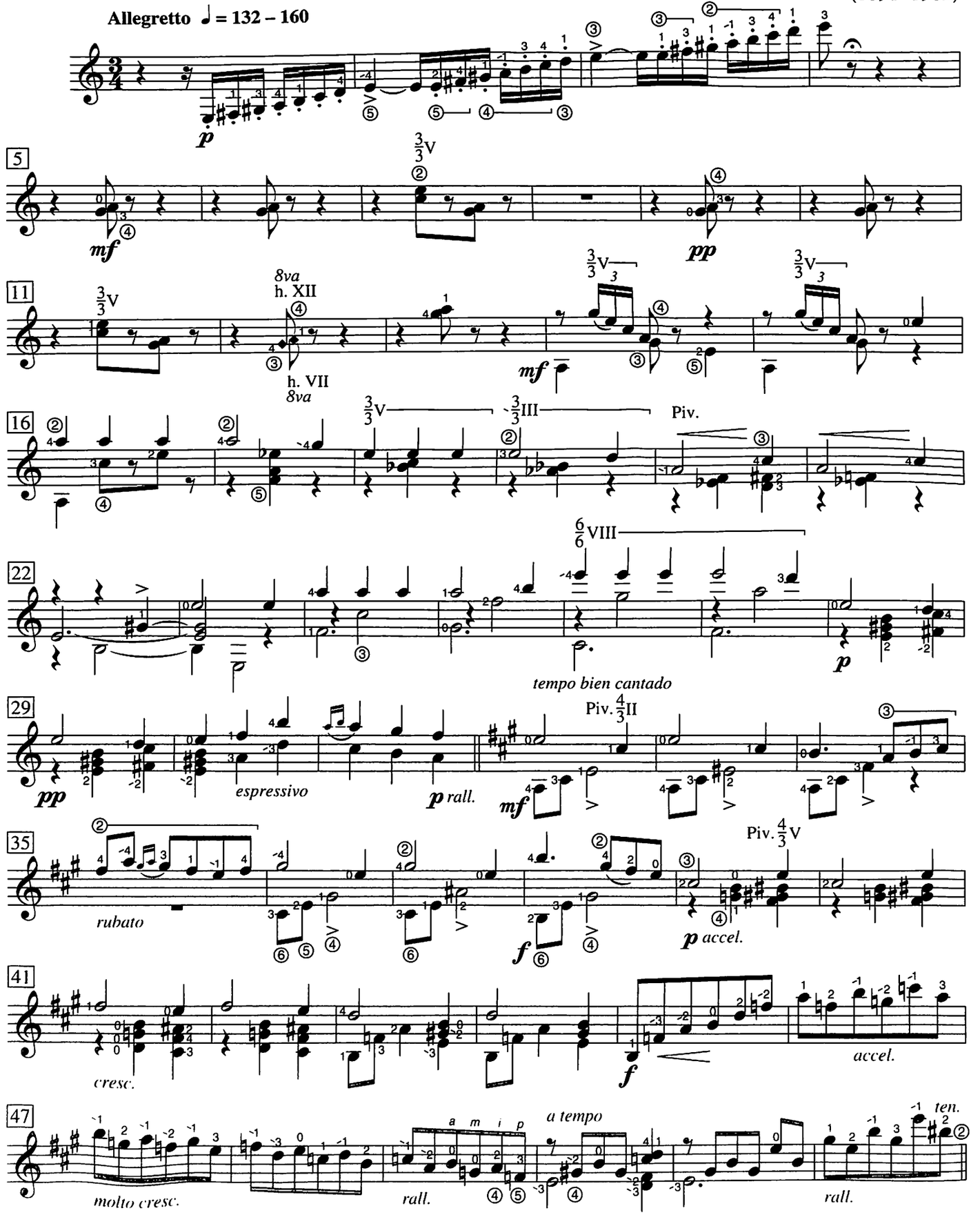

25
27
30
33
35
36
41
45
48
f marcato
p
dolce, espressivo
mf marcato
mf marcato
f agitato
piangendo
dolce
p
morendo

Serenata burlesca

a Andrés Segovia

Federico Moreno-Torroba
(1891–1982)



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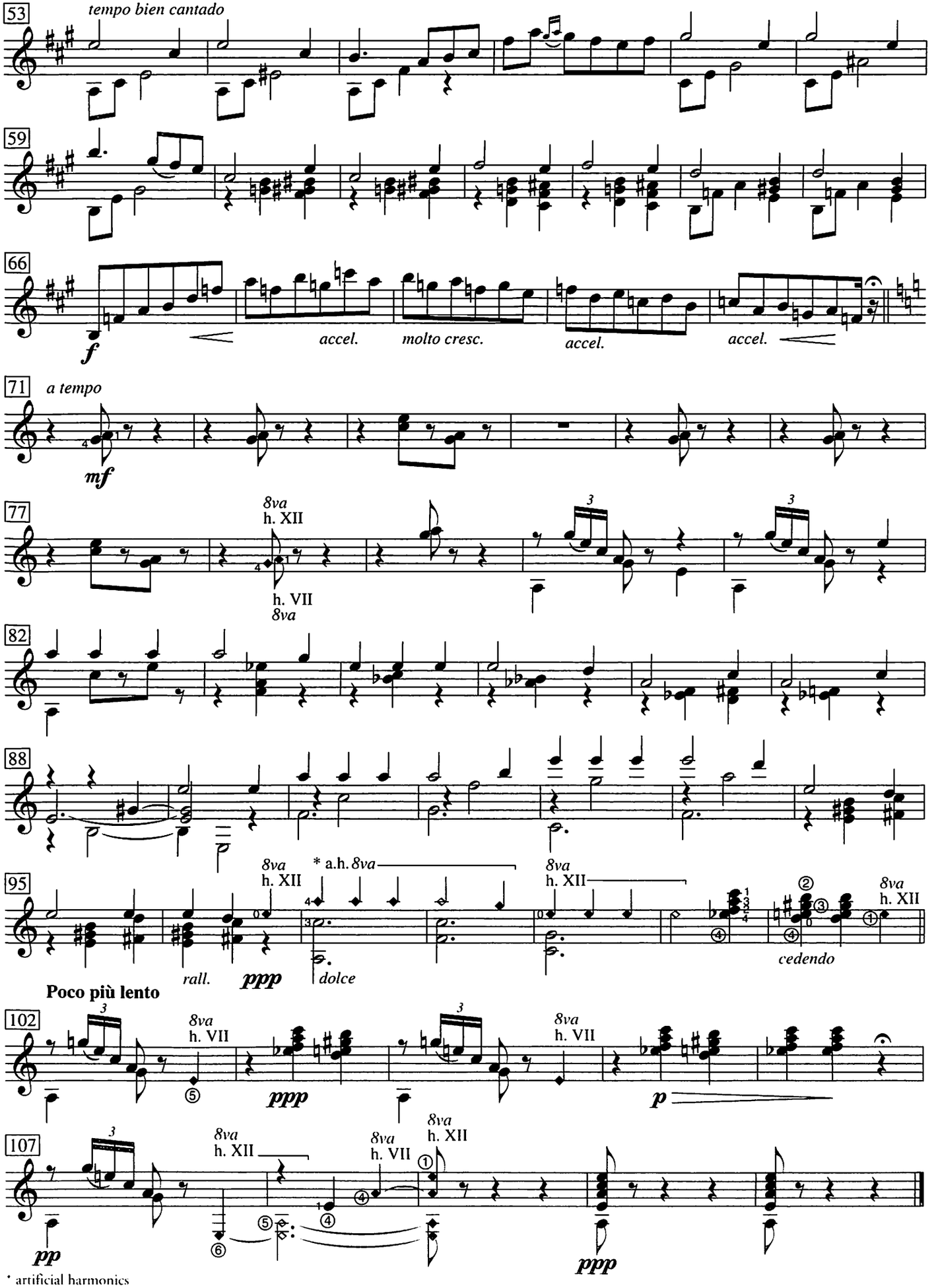
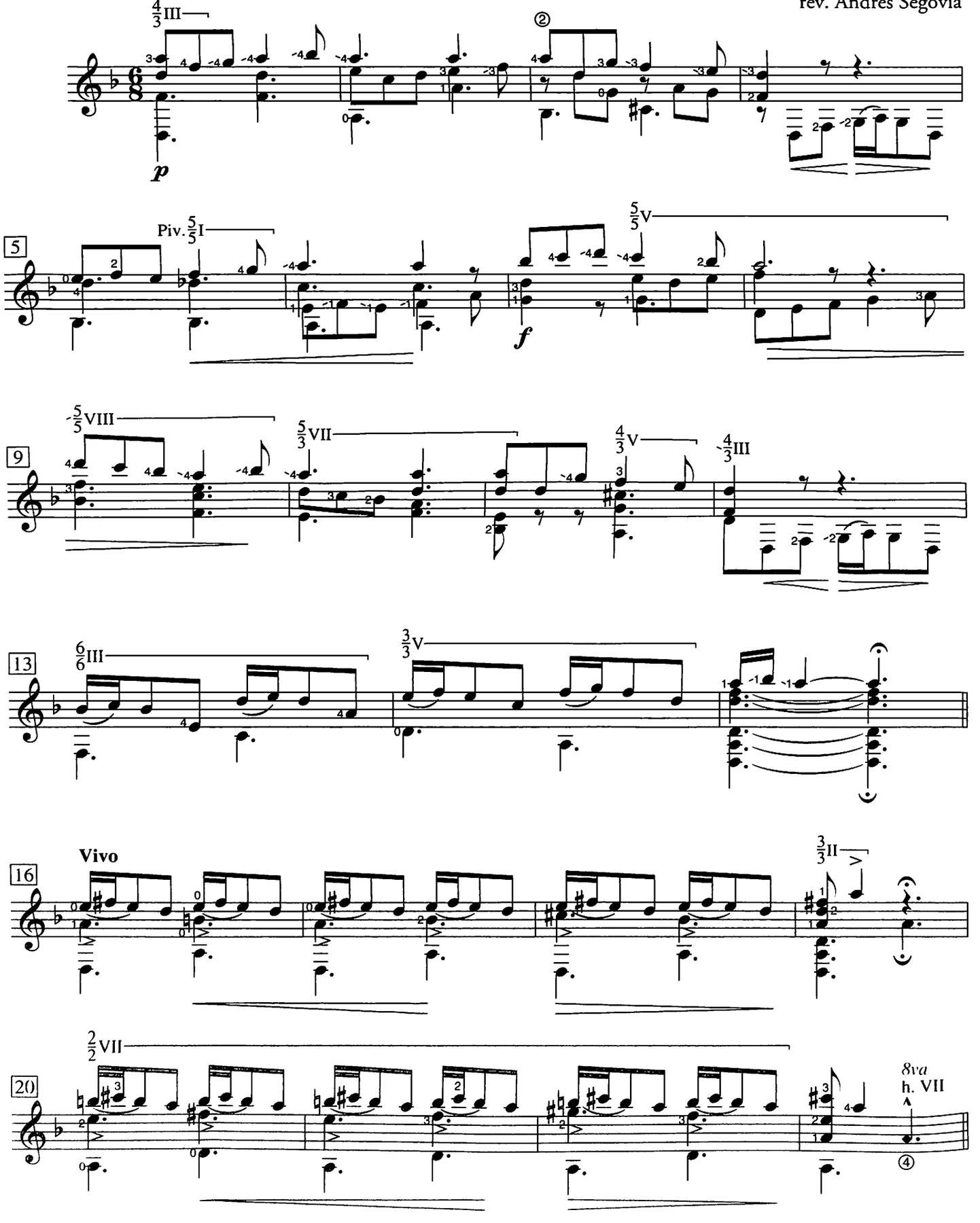

53
tempo bien cantado
59
66
f
accel.
molto cresc.
accel.
accel.
71
a tempo
mf
77
8va
h. XII
h. VII
8va
82
88
95
8va
h. XII
* a.h. 8va
8va
h. XII
rall.
ppp
dolce
cedendo
8va
h. XII
Poco più lento
102
8va
h. VII
ppp
8va
h. VII
p
107
8va
h. XII
8va
h. VII
8va
h. XII
pp
ppp
* artificial harmonics

Sonata III

Chanson

Manuel Ponce
(1882–1948)
rev. Andrés Segovia

⑥ = D
Andante ♪ = 88 – 96



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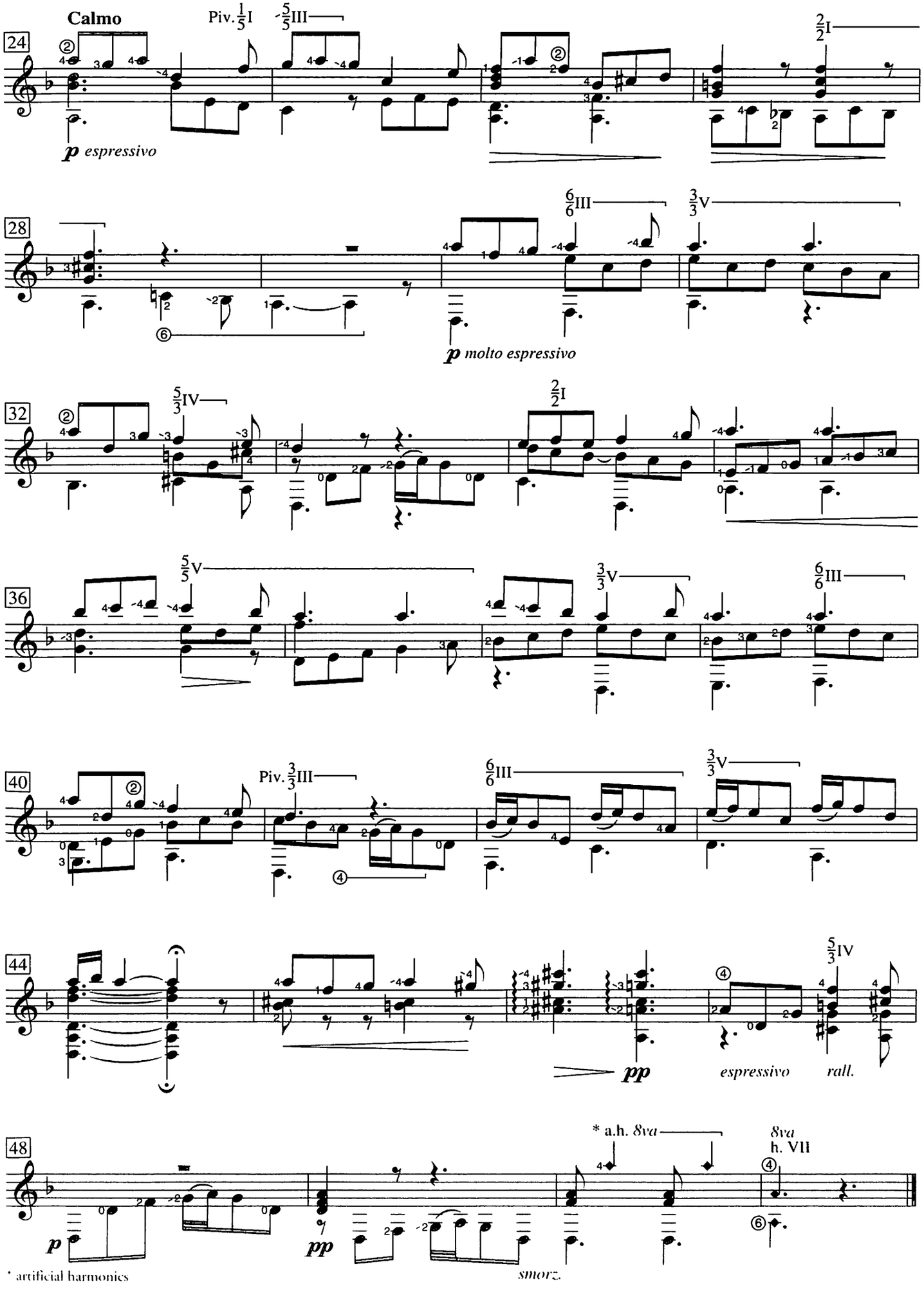
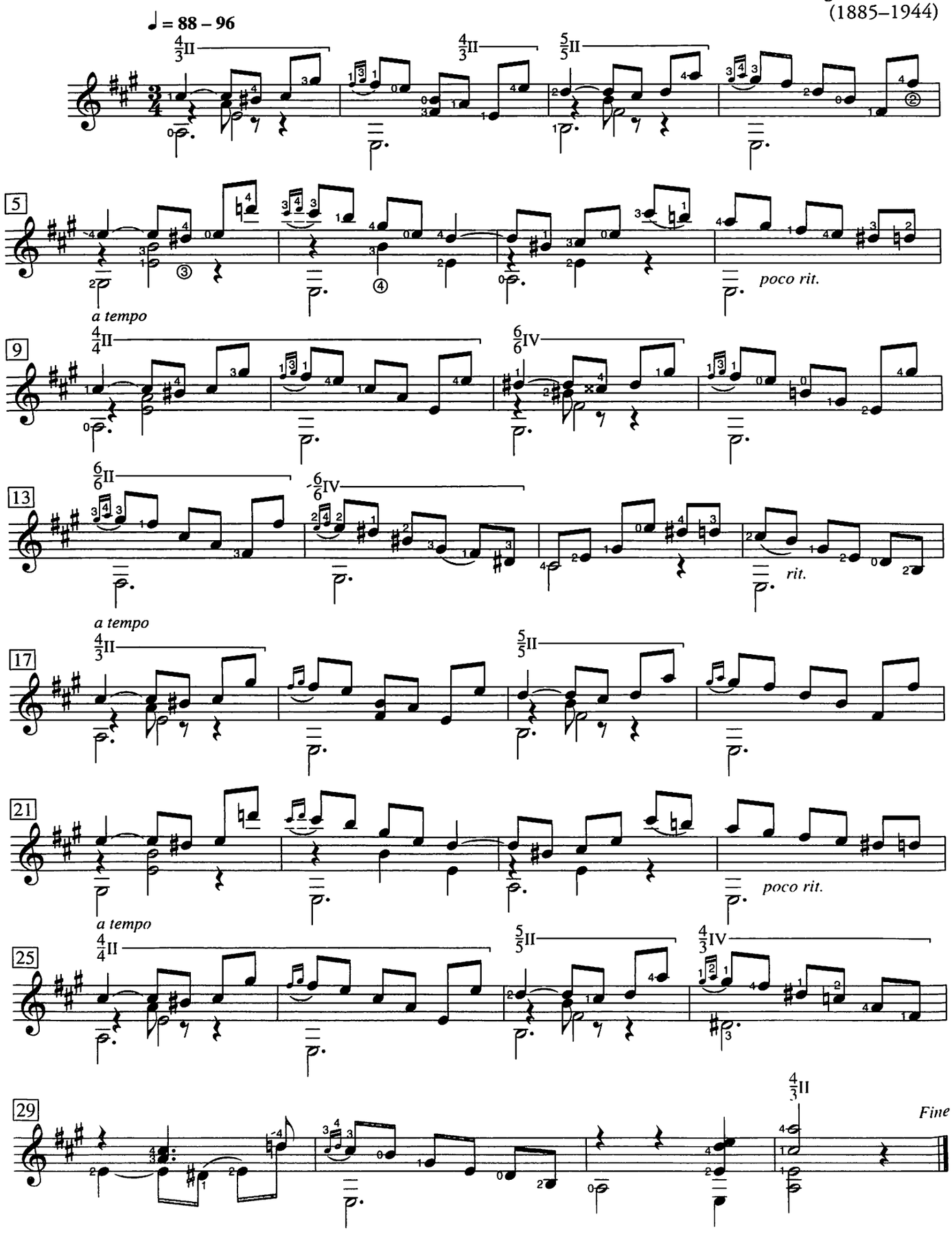

Calmo
Piv. 1/5 I
5/5 III
2/2 I
p espressivo
6/6 III
3/3 V
p molto espressivo
5/3 IV
2/2 I
5/5 V
3/3 V
6/6 III
Piv. 3/3 III
6/6 III
3/3 V
5/3 IV
pp
espressivo
rall.
* a.h. 8va
8va
h. VII
p
pp
smorz.
* artificial harmonics

Vals de la Primavera

Agustín Barrios
(1885–1944)



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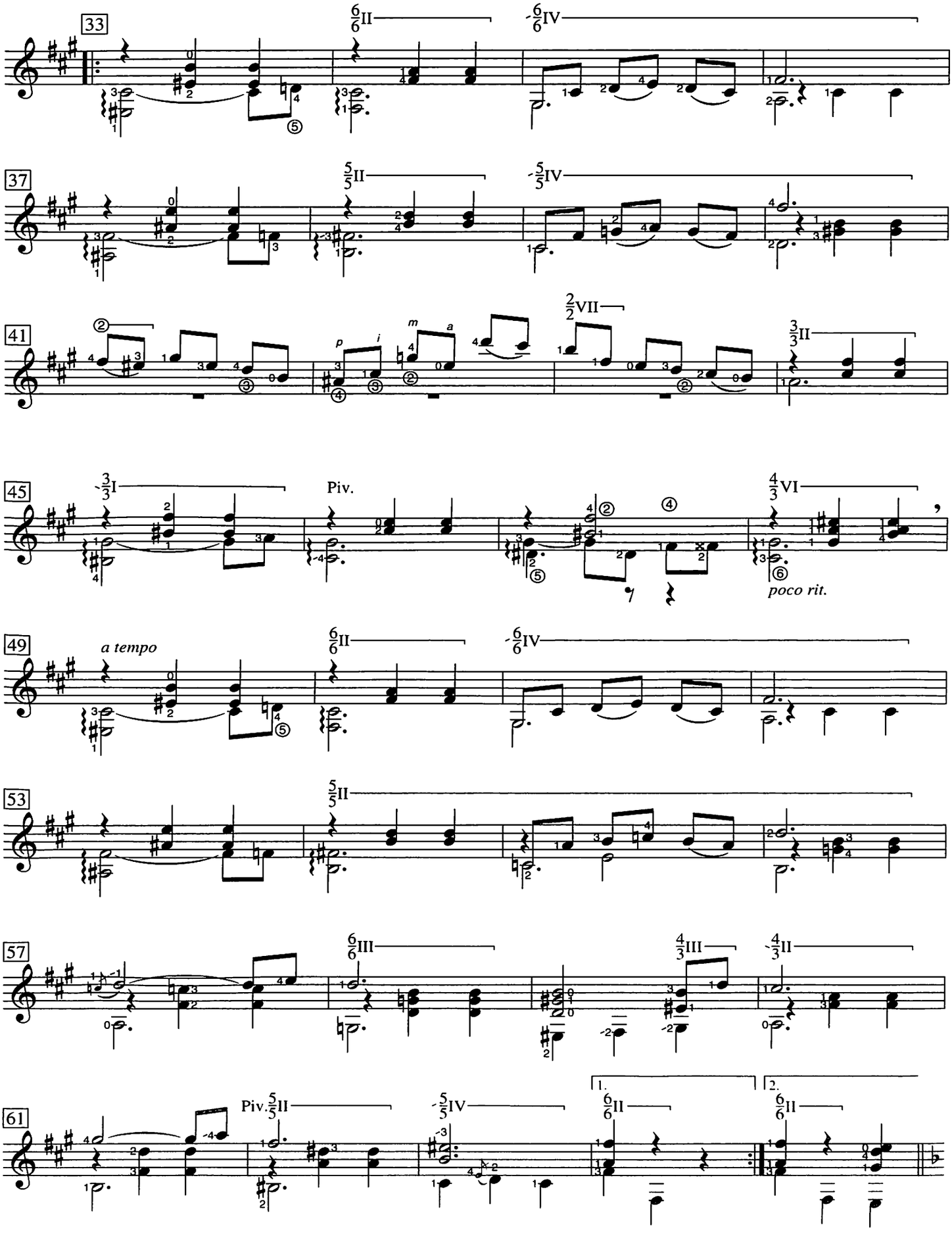
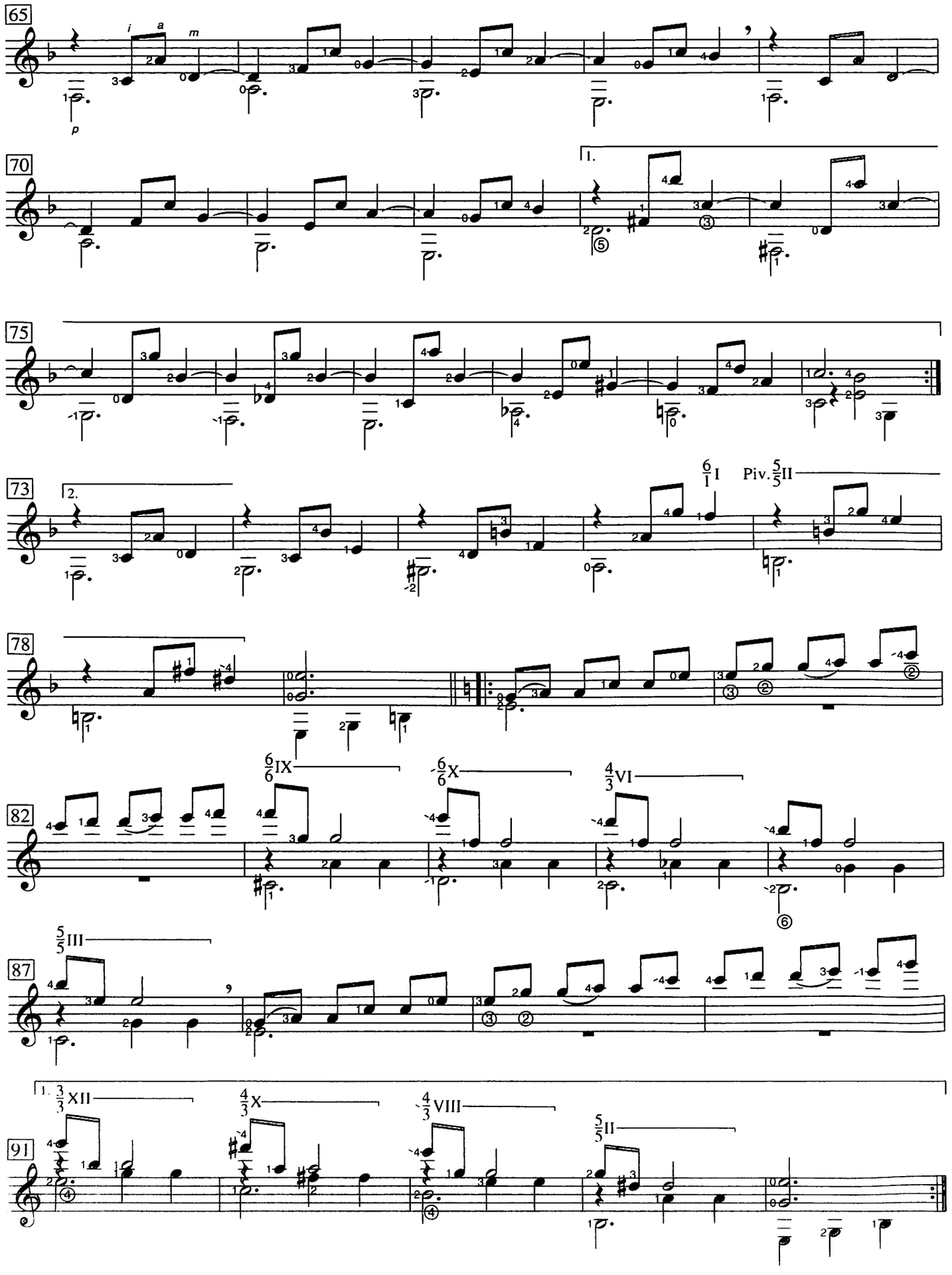
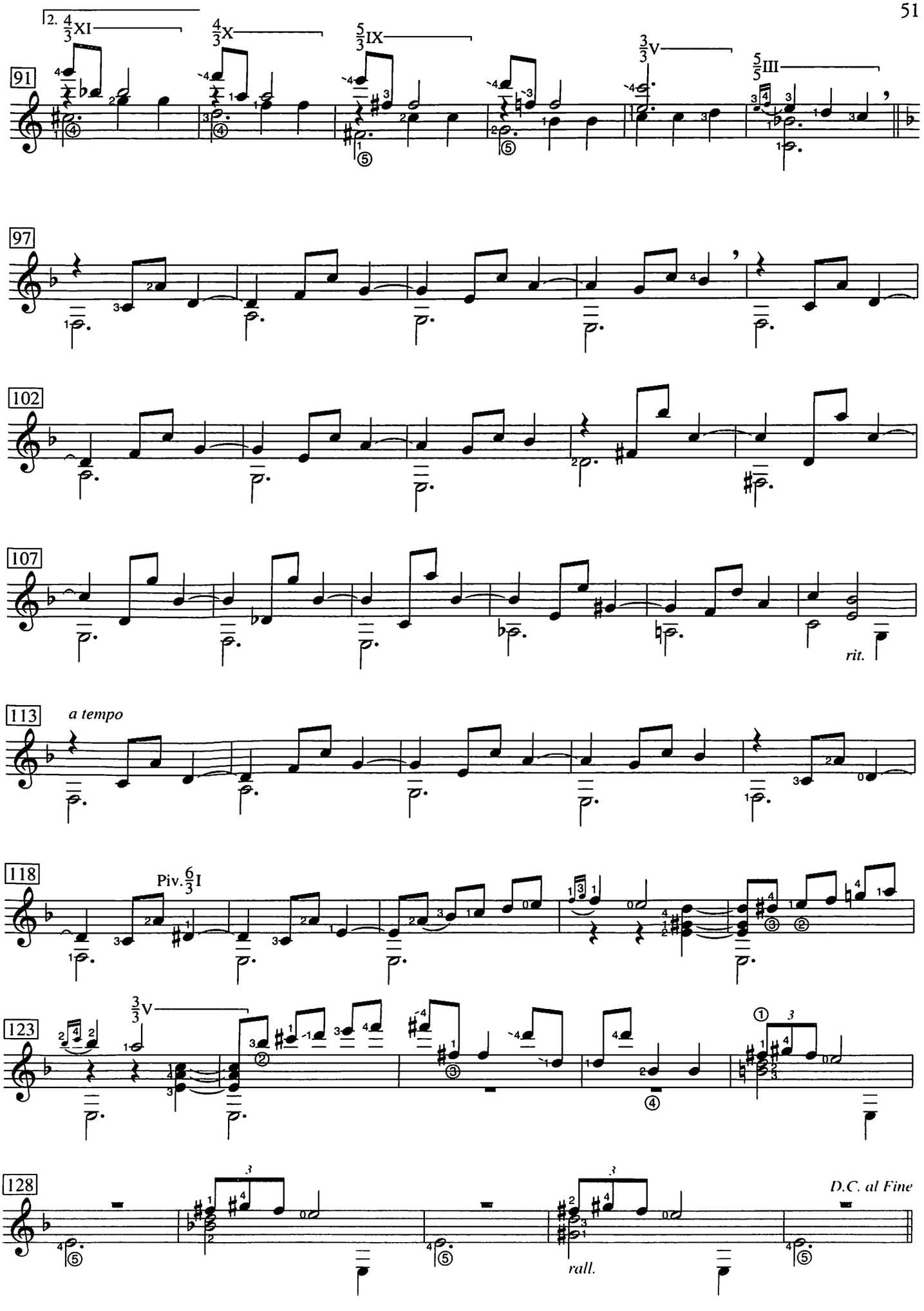

33
37
41
45
49
53
57
61
Piv.
a tempo
poco rit.
1.
2.

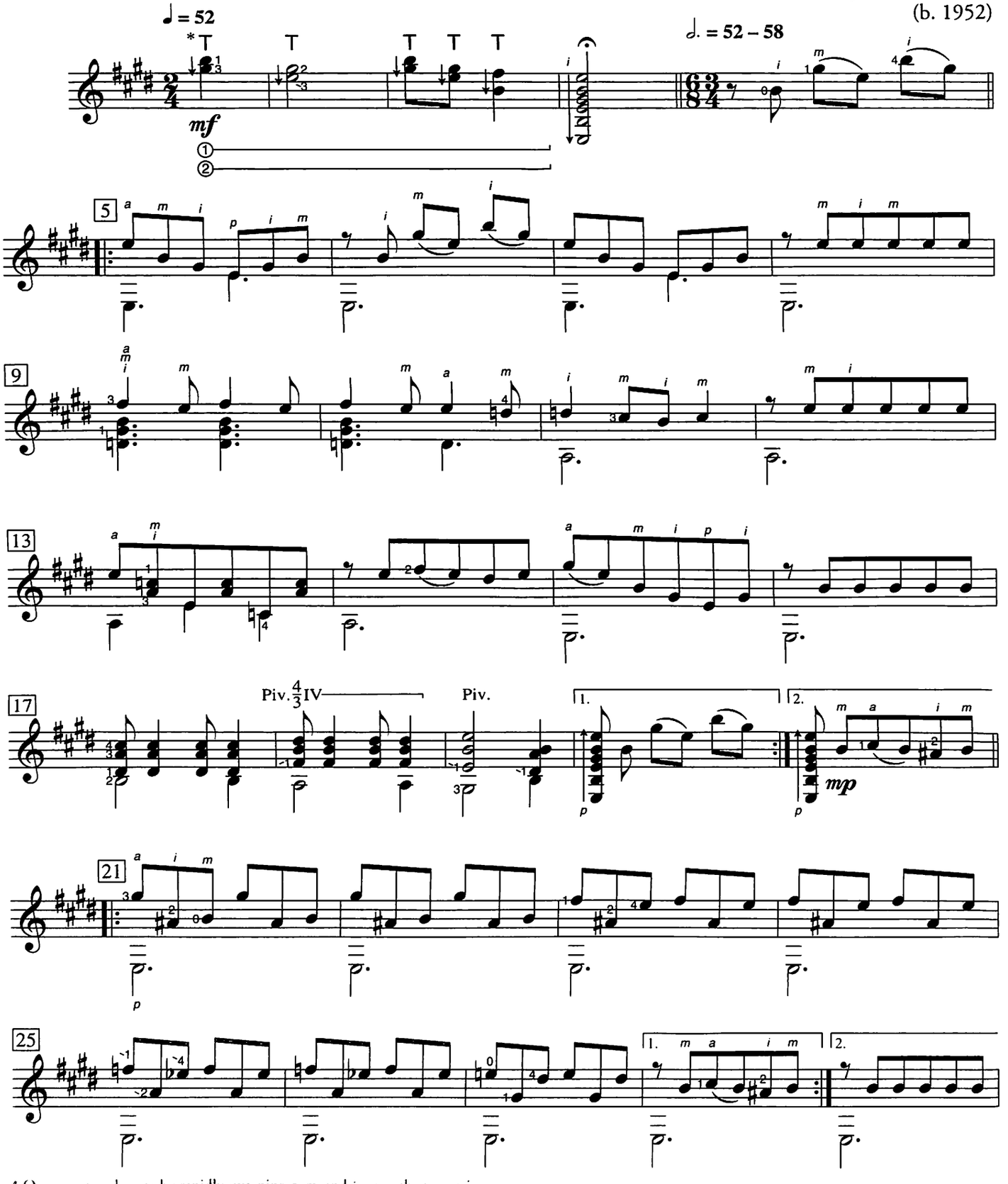

65
i a m
p
70
1.
75
73
2.
6/1 I
Piv. 5/5 II
78
82
6/6 IX
6/6 X
4/3 VI
87
5/5 III
91
1. 3/3 XII
4/3 X
4/3 VIII
5/5 II


2. 4/3 XI
4/3 X
5/3 IX
3/3 V
5/5 III
91
97
102
107
rit.
113
a tempo
118
Piv. 6/3 I
123
3/3 V
128
rall.
D.C. al Fine

Suite del recuerdo

V: Joropo

José Luis Merlin
(b. 1952)



* 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.

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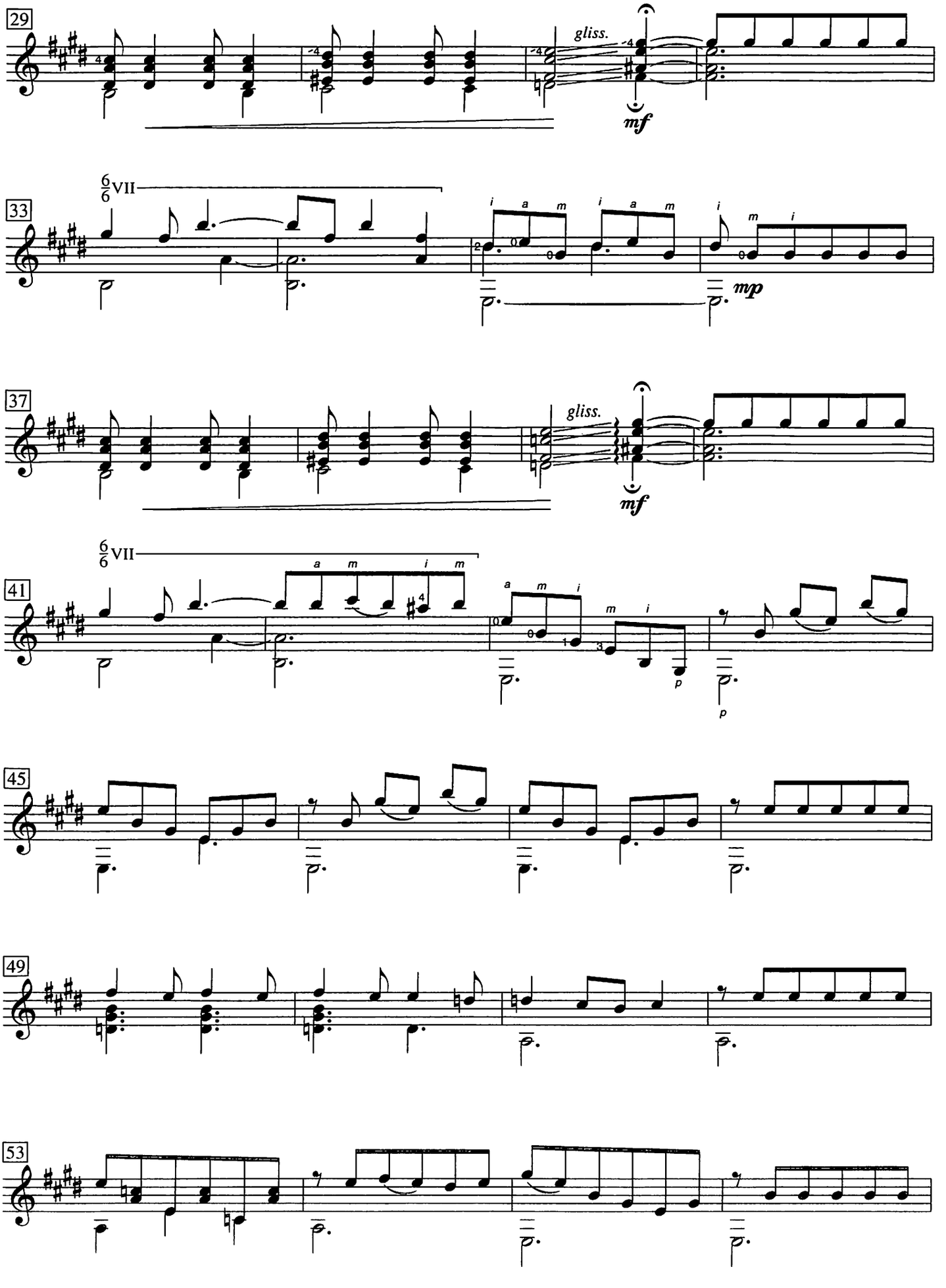
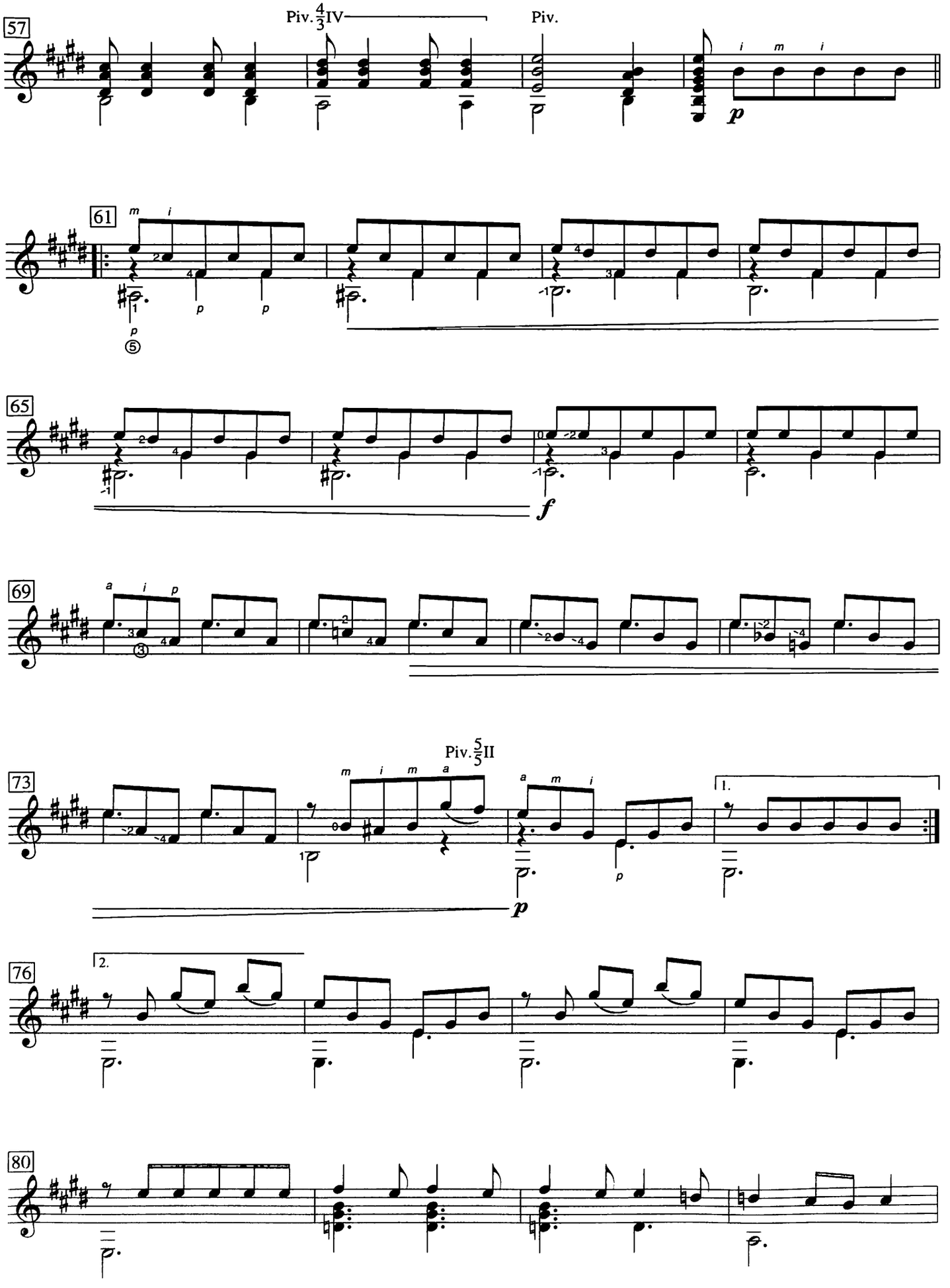
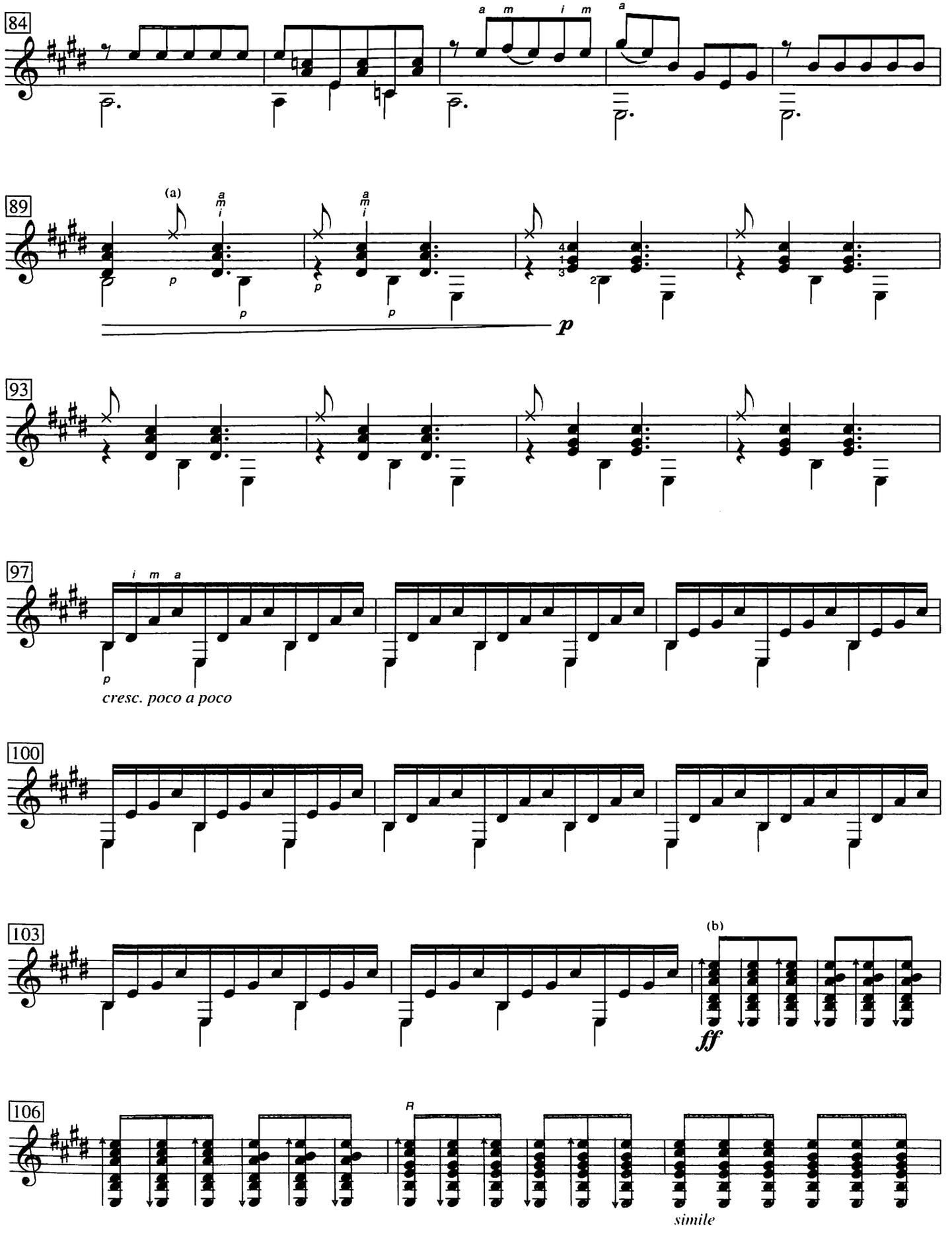
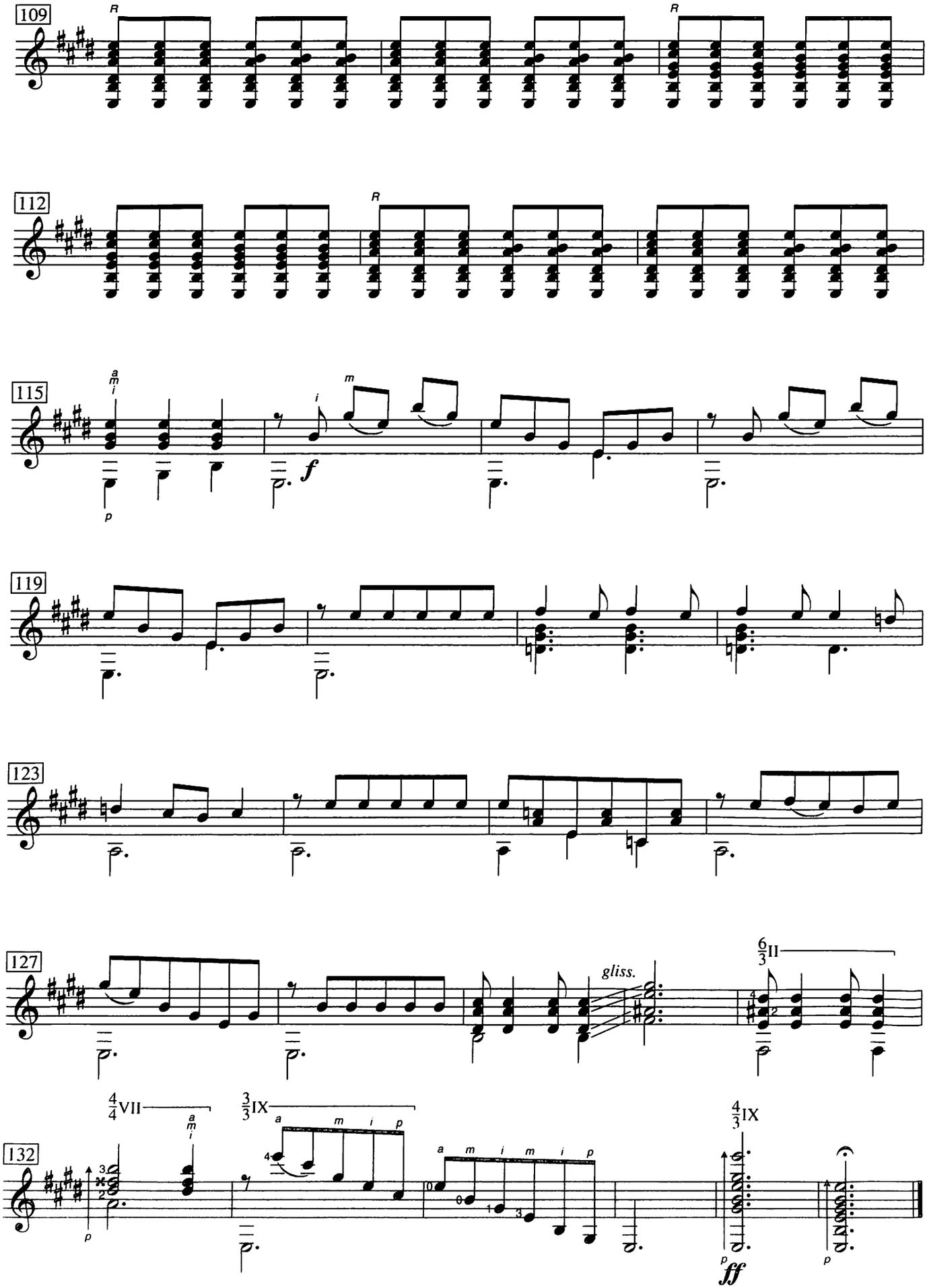

29
gliss.
mf
33
6/6 VII
i a m i a m i
m i
mp
37
gliss.
mf
41
6/6 VII
a m i m
a m i
m i
p
p
45
49
53


57
Piv. 4/3 IV
Piv.
61
65
69
73
Piv. 5/5 II
1.
2.
76
80



(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 *i m* 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
112
115
119
123
127
132
gliss.
ff

Danza del altiplano

sobre un tema folklorico

Leo Brouwer
(b. 1939)

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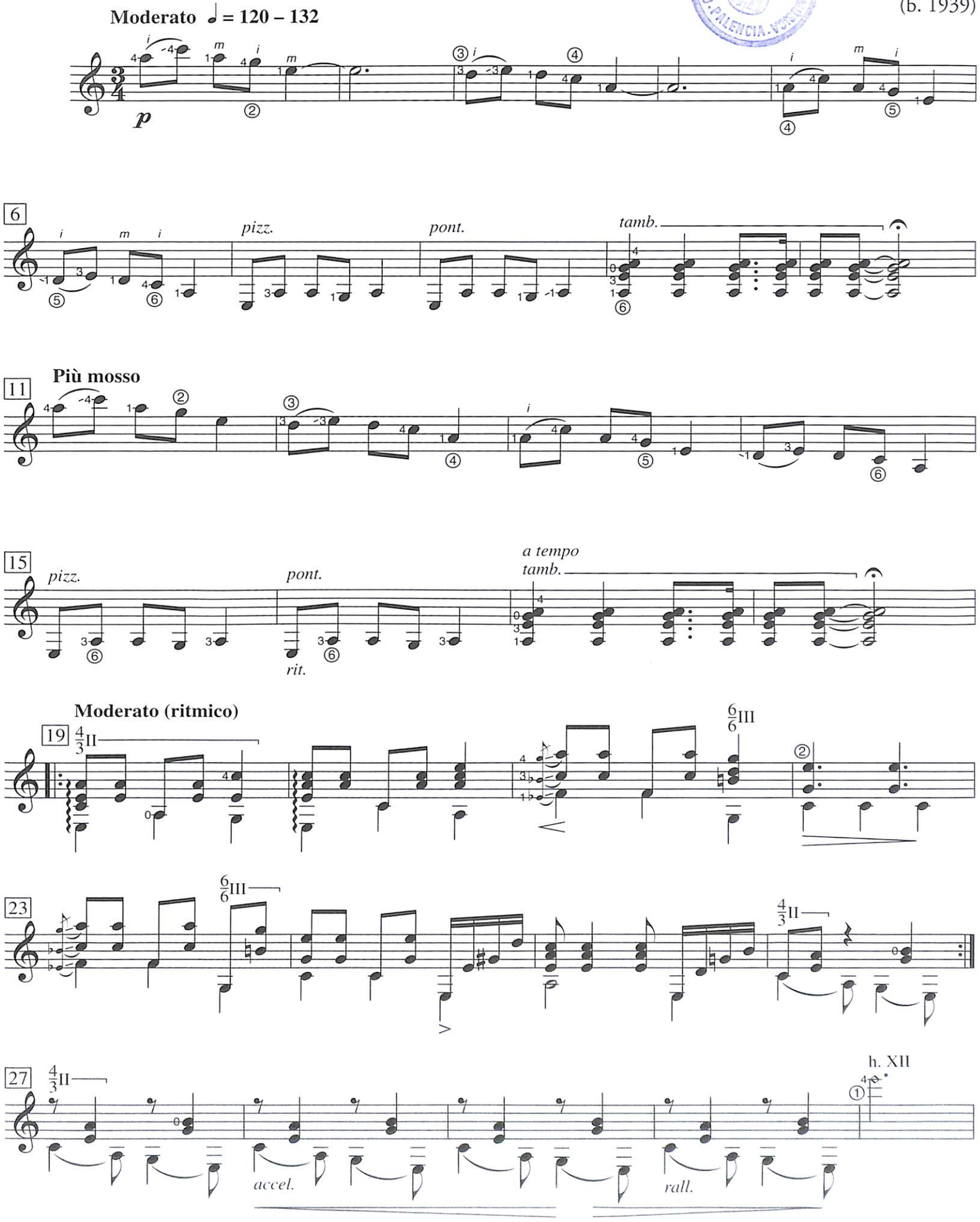

Source: *Trois pièces latino americaines*
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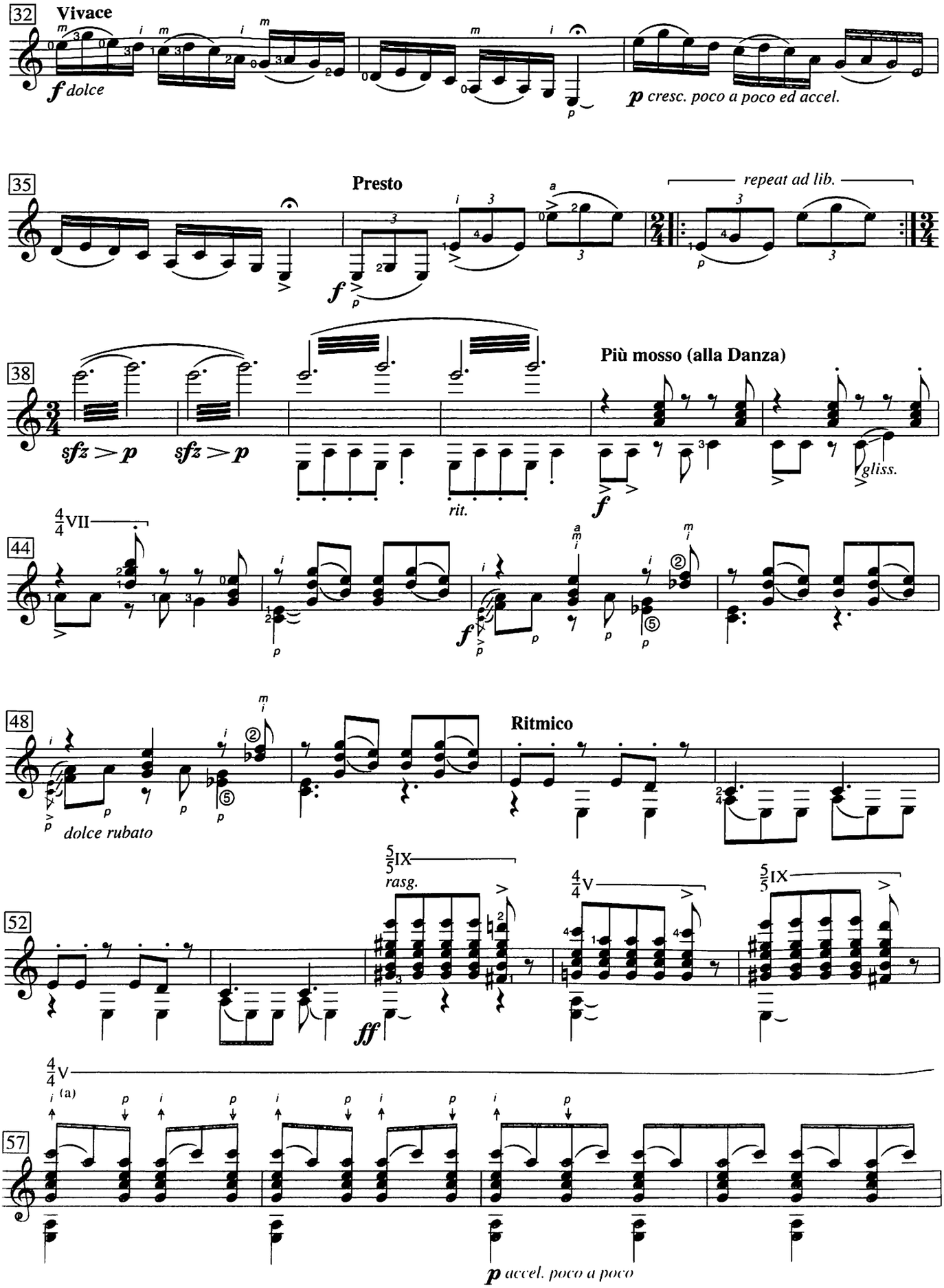
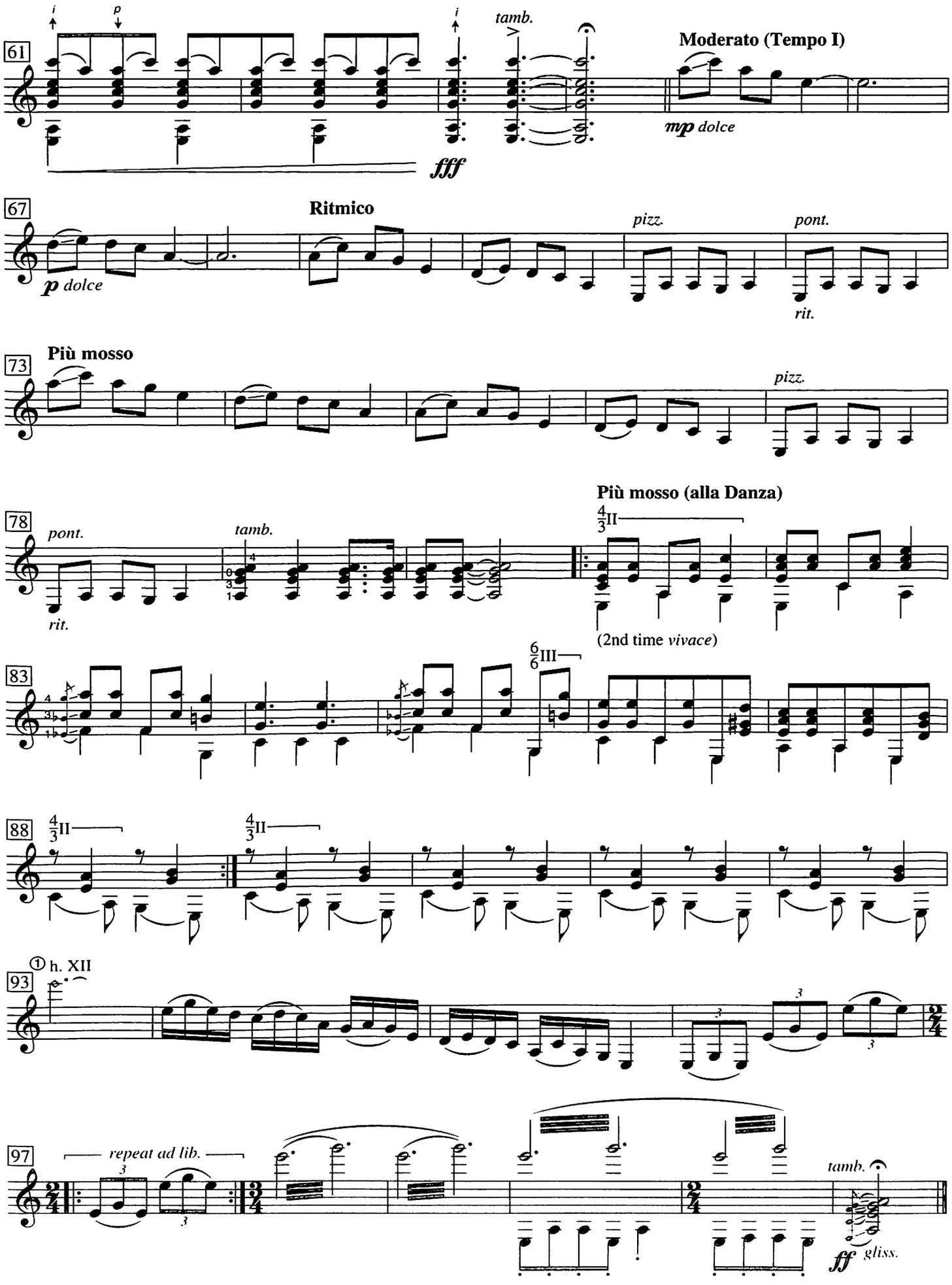


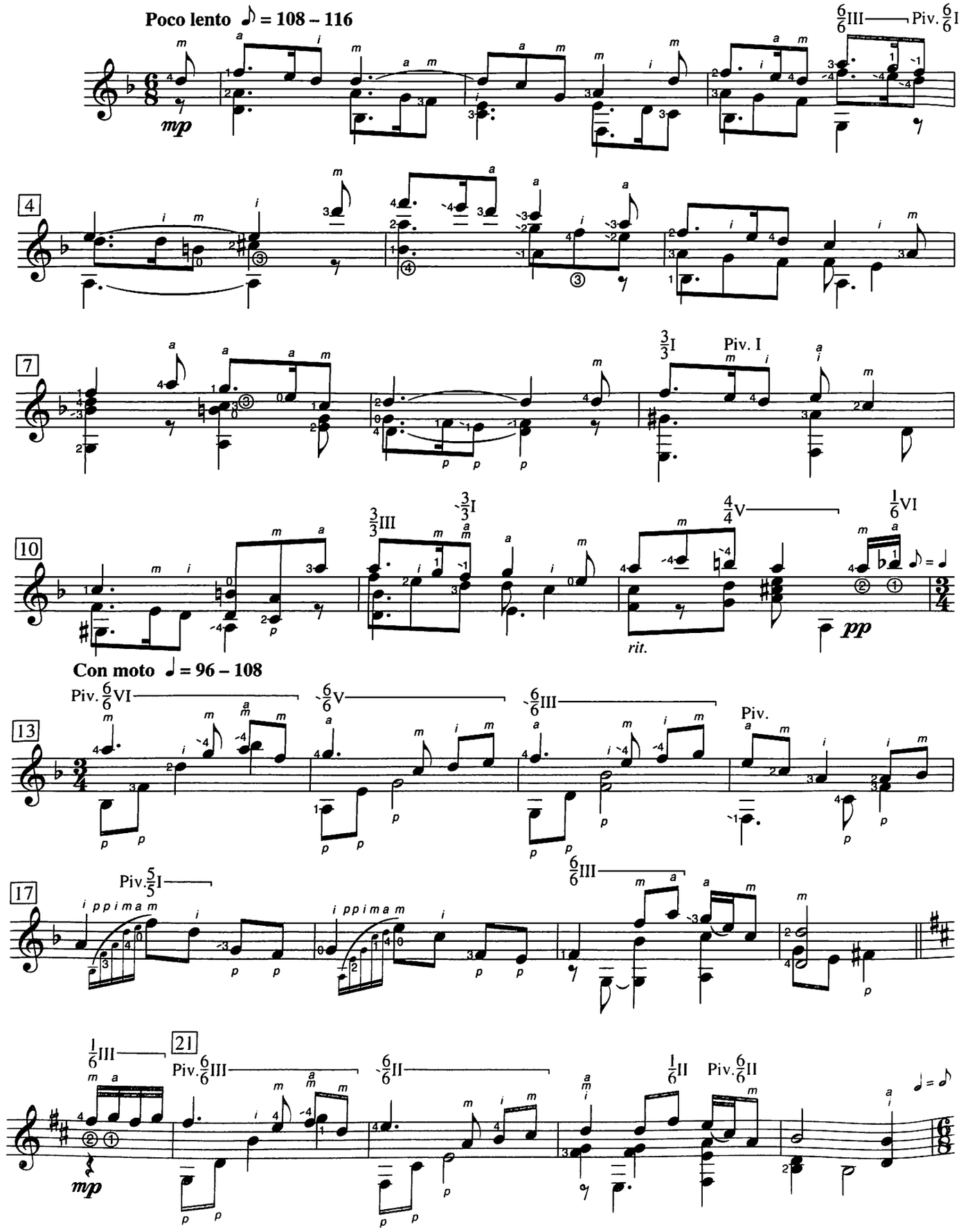
(a) Strum in the direction of the arrows; the backs of the nails are used in each case.


61
i
p
i
tamb.
fff
Moderato (Tempo I)
mp dolce
67
Ritmico
p dolce
pizz.
pont.
rit.
73
Più mosso
pizz.
78
pont.
rit.
tamb.
Più mosso (alla Danza)
4/3 II
(2nd time vivace)
83
6/6 III
88
4/3 II
4/3 II
93
① h. XII
97
repeat ad lib.
tamb.
ff gliss.

Elegy for a King

In memory of Dr. Martin Luther King Jr.

Frederic Hand
(b. 1947)



Source: *Homage for Guitar*
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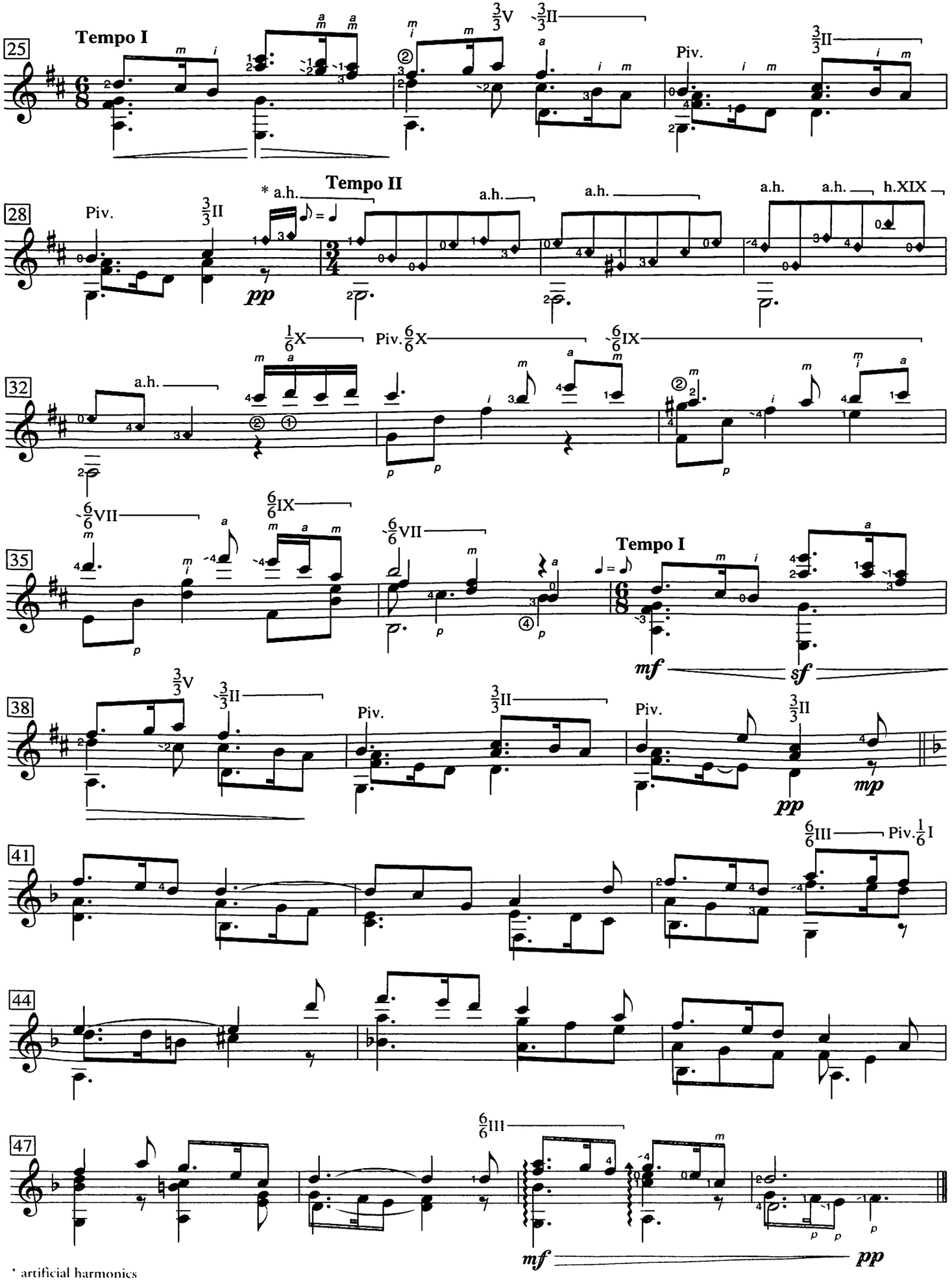
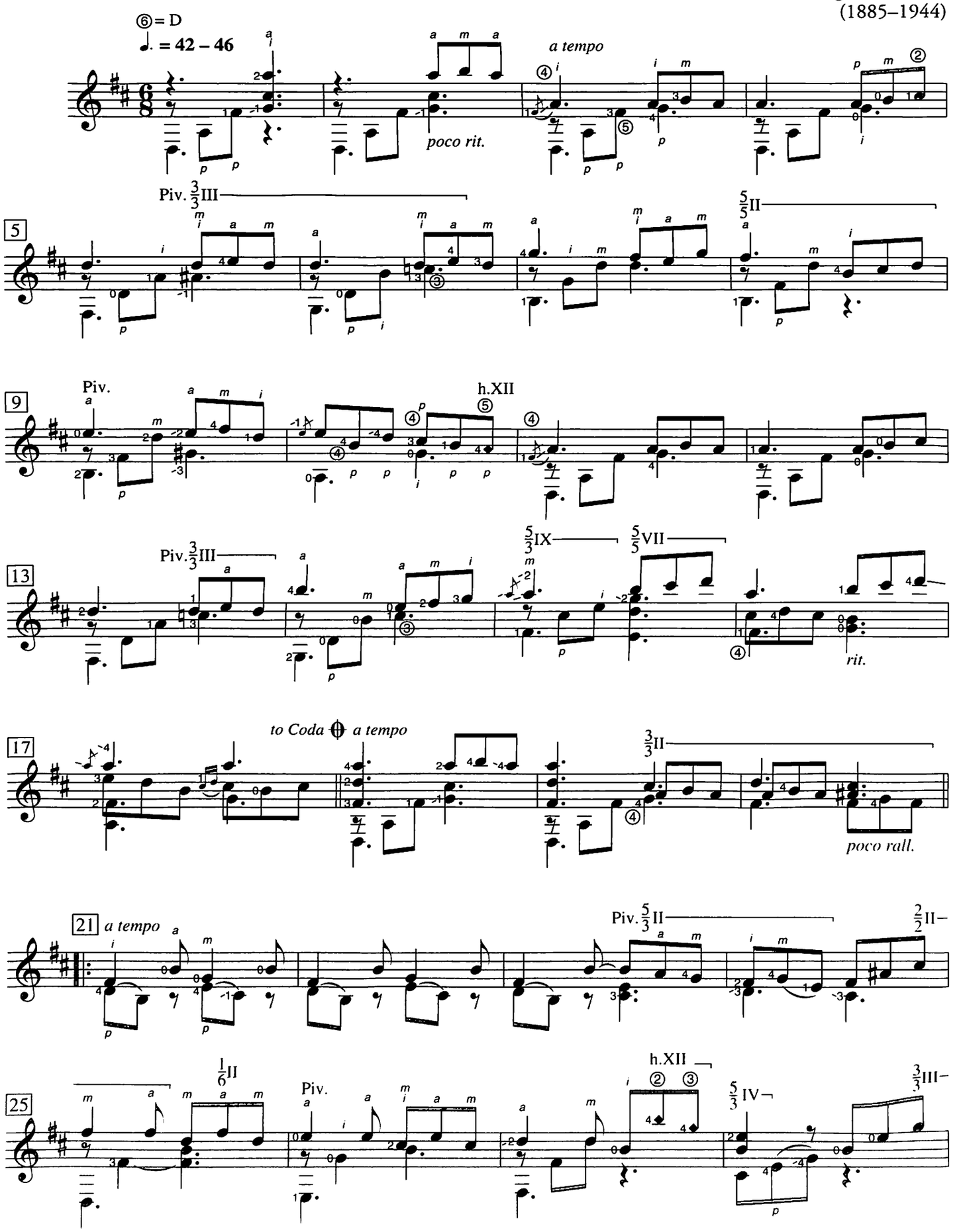


* artificial harmonics

Julia Florida – Barcarola

Agustín Barrios
(1885–1944)



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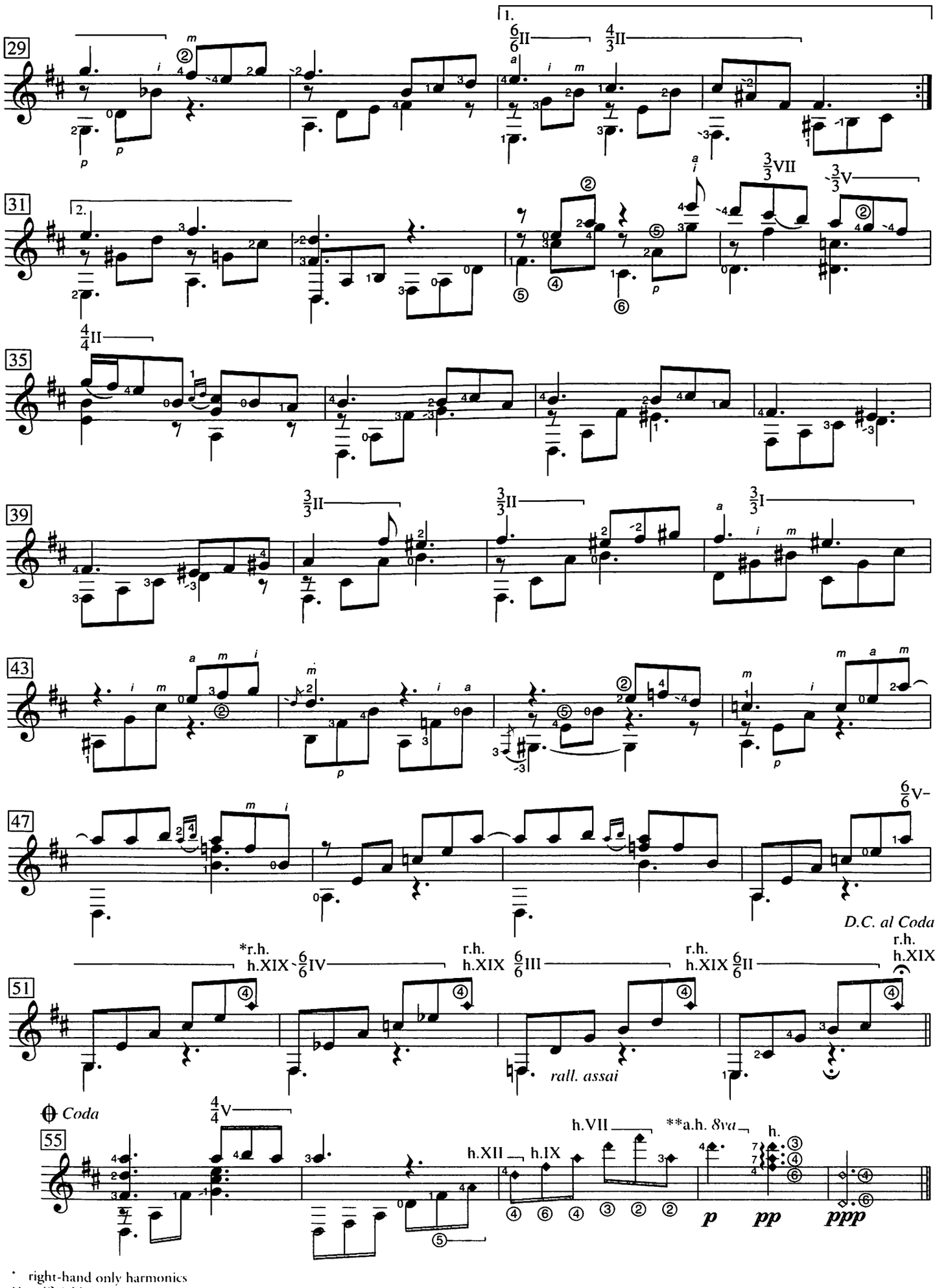
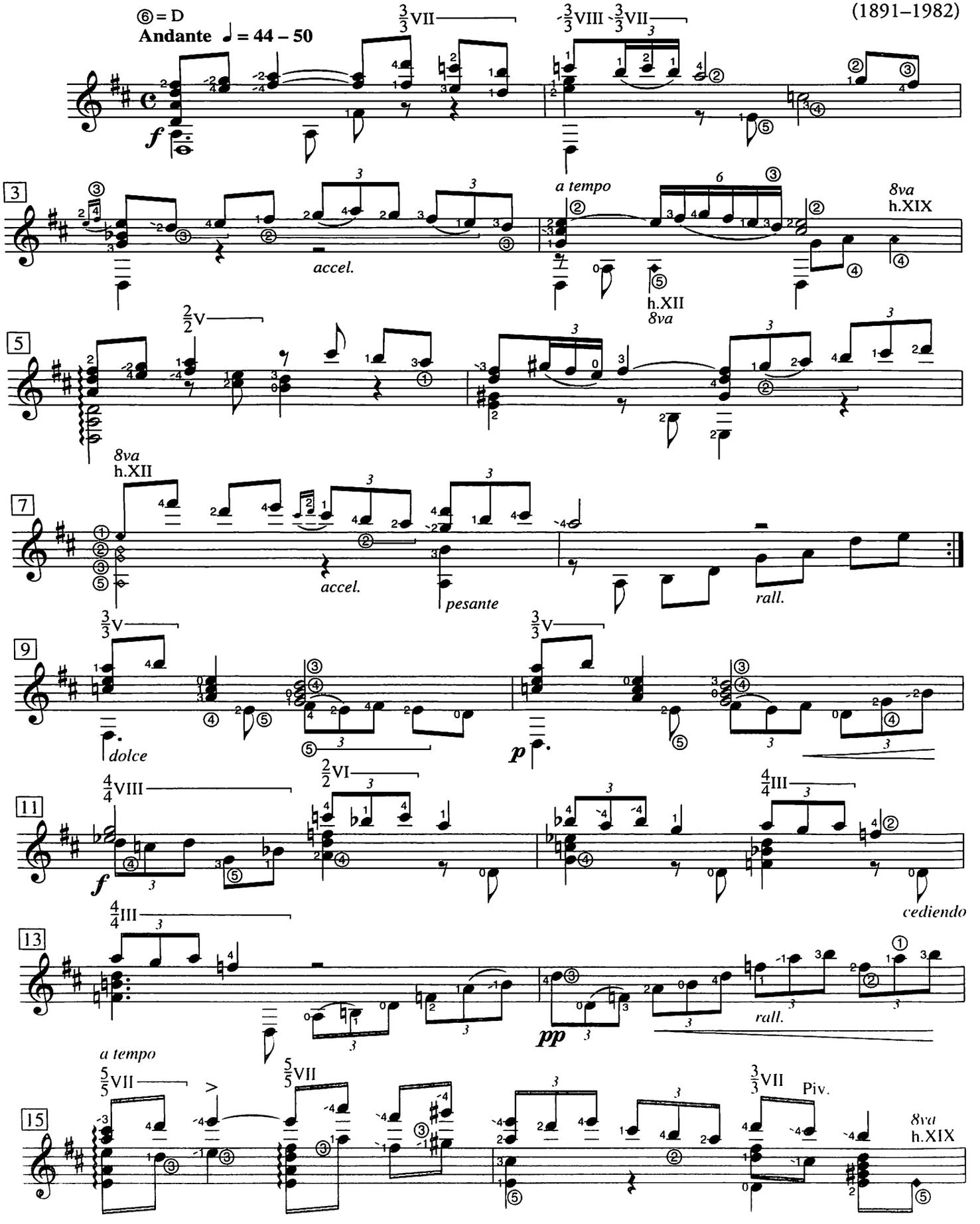


* right-hand only harmonics
** artificial harmonics

Sonatina

II

Federico Moreno-Torroba
(1891–1982)



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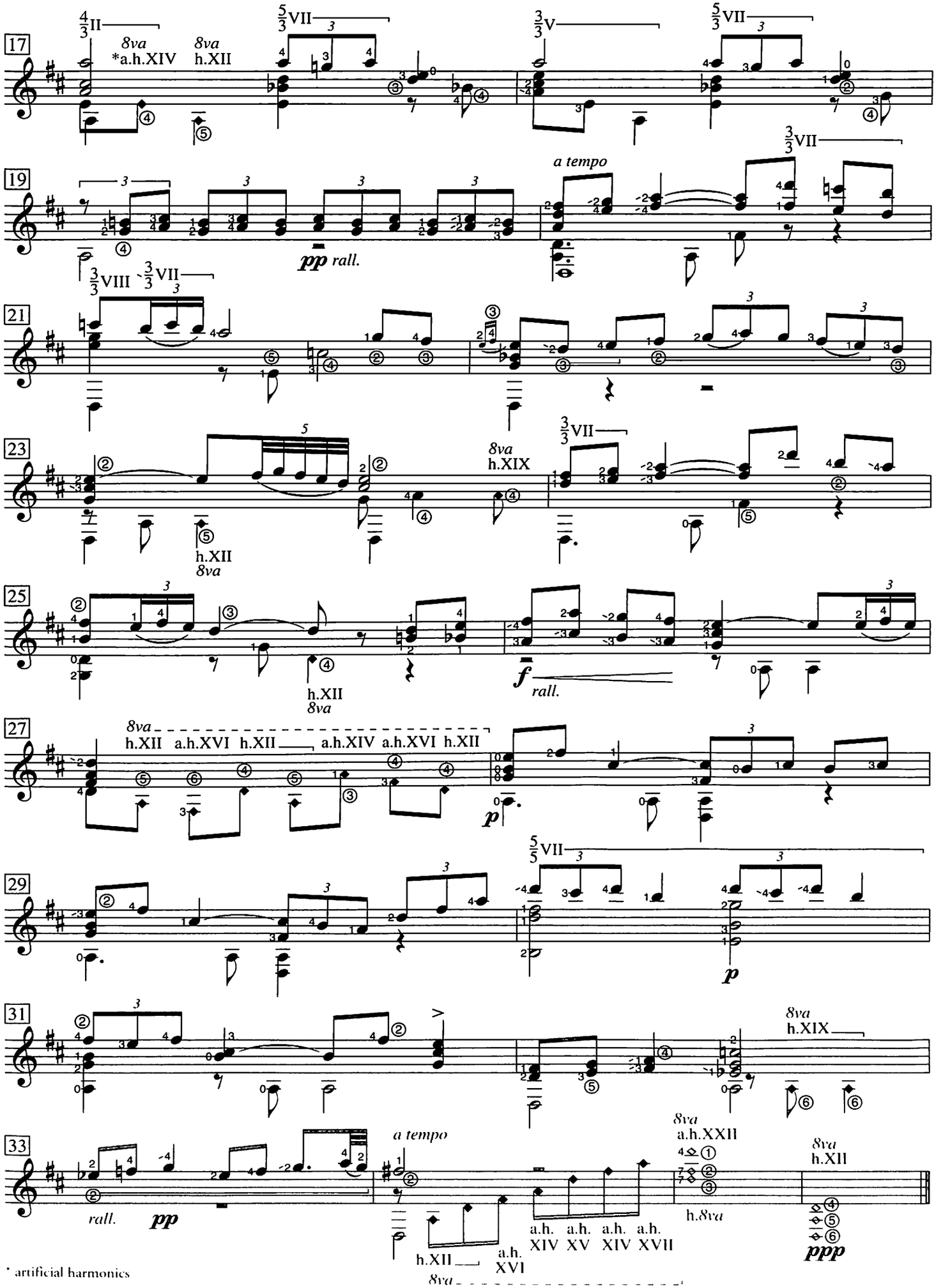
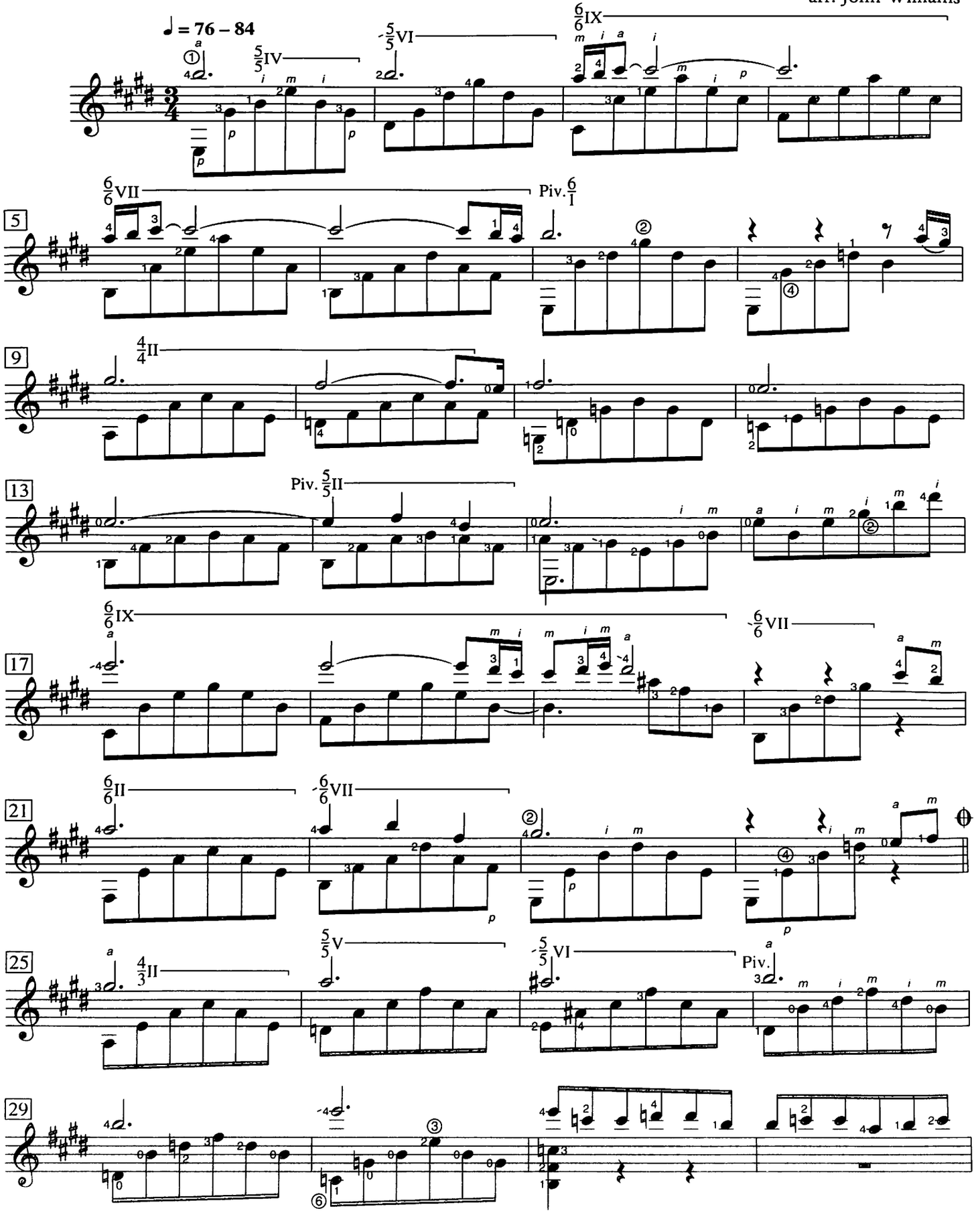


* artificial harmonics

Cavatina

Stanley Myers
(1930–1993)
arr. John Williams



Source: film score for *The Deer Hunter*

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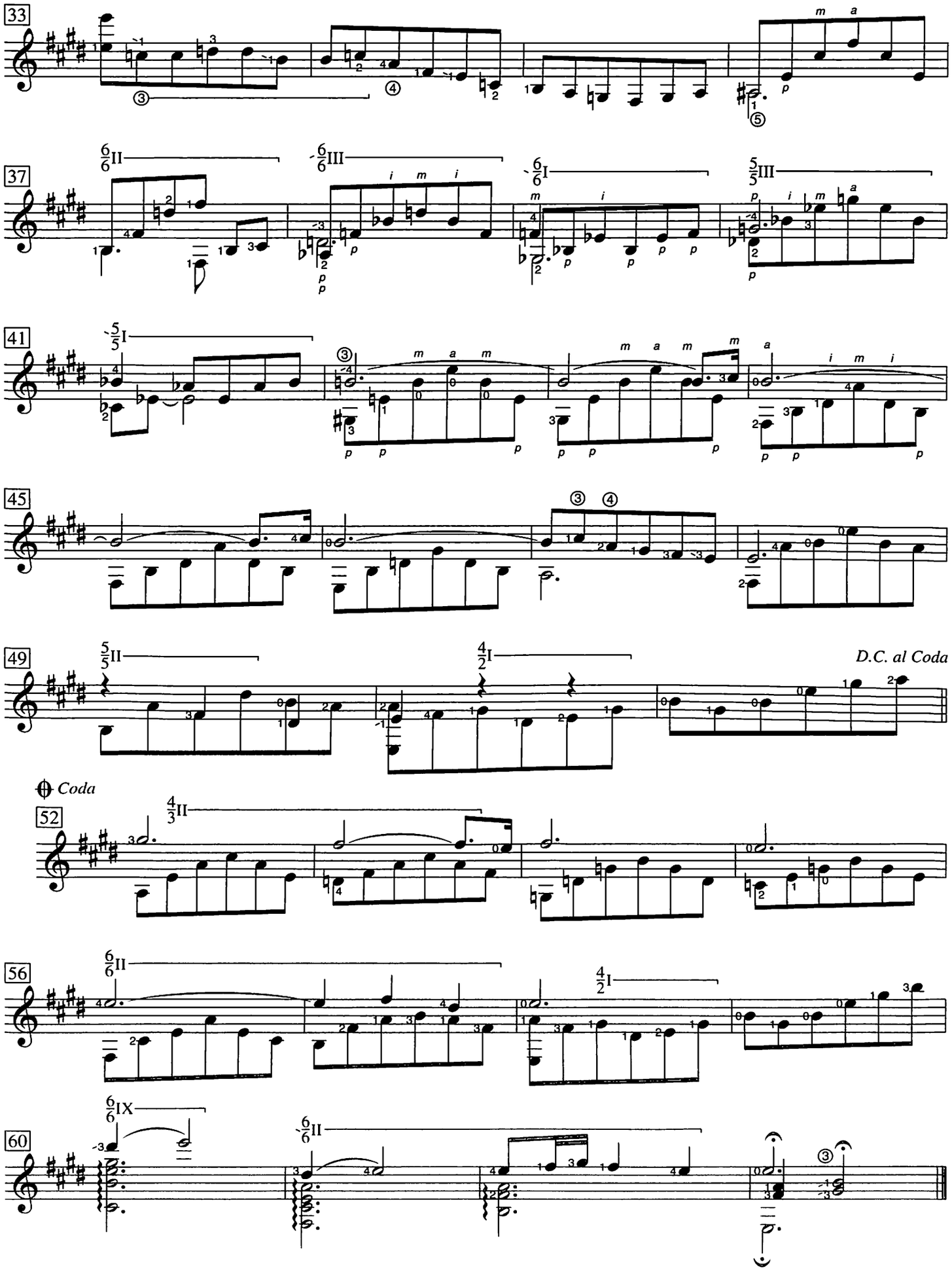
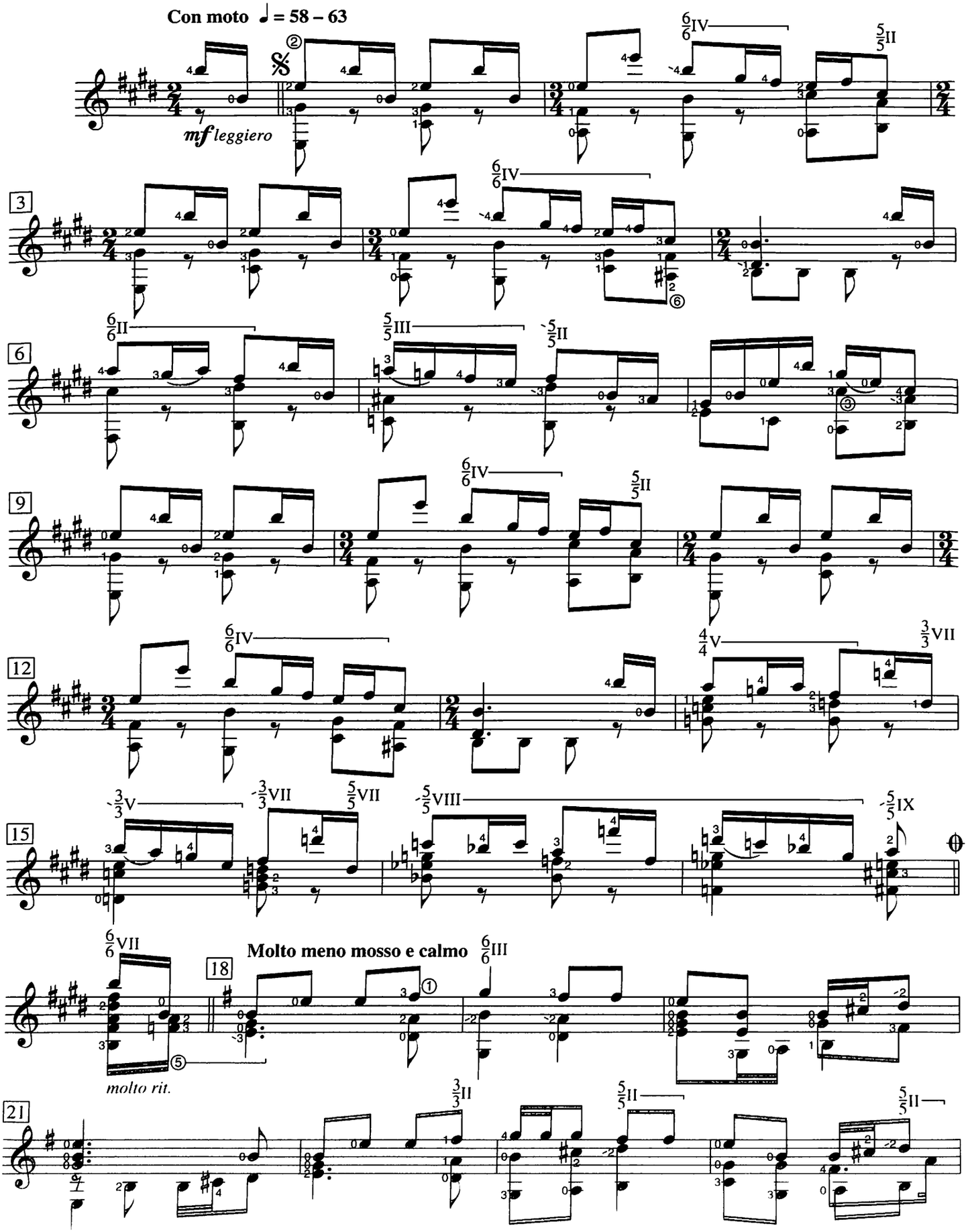

33
37
41
45
49
52
56
60
D.C. al Coda
Coda

English Suite

op. 31

I: Prelude

John W. Duarte
(1919–2004)



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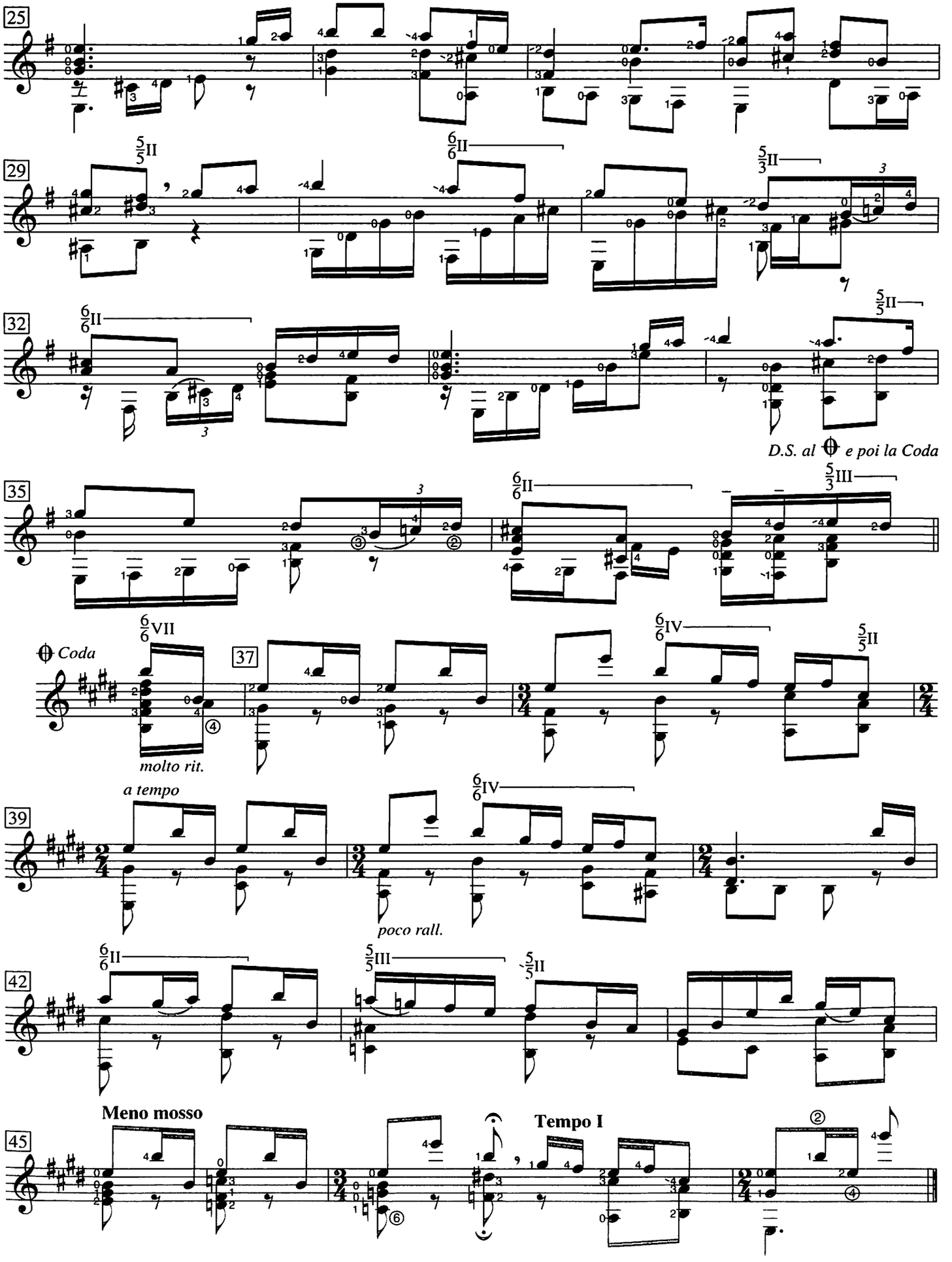
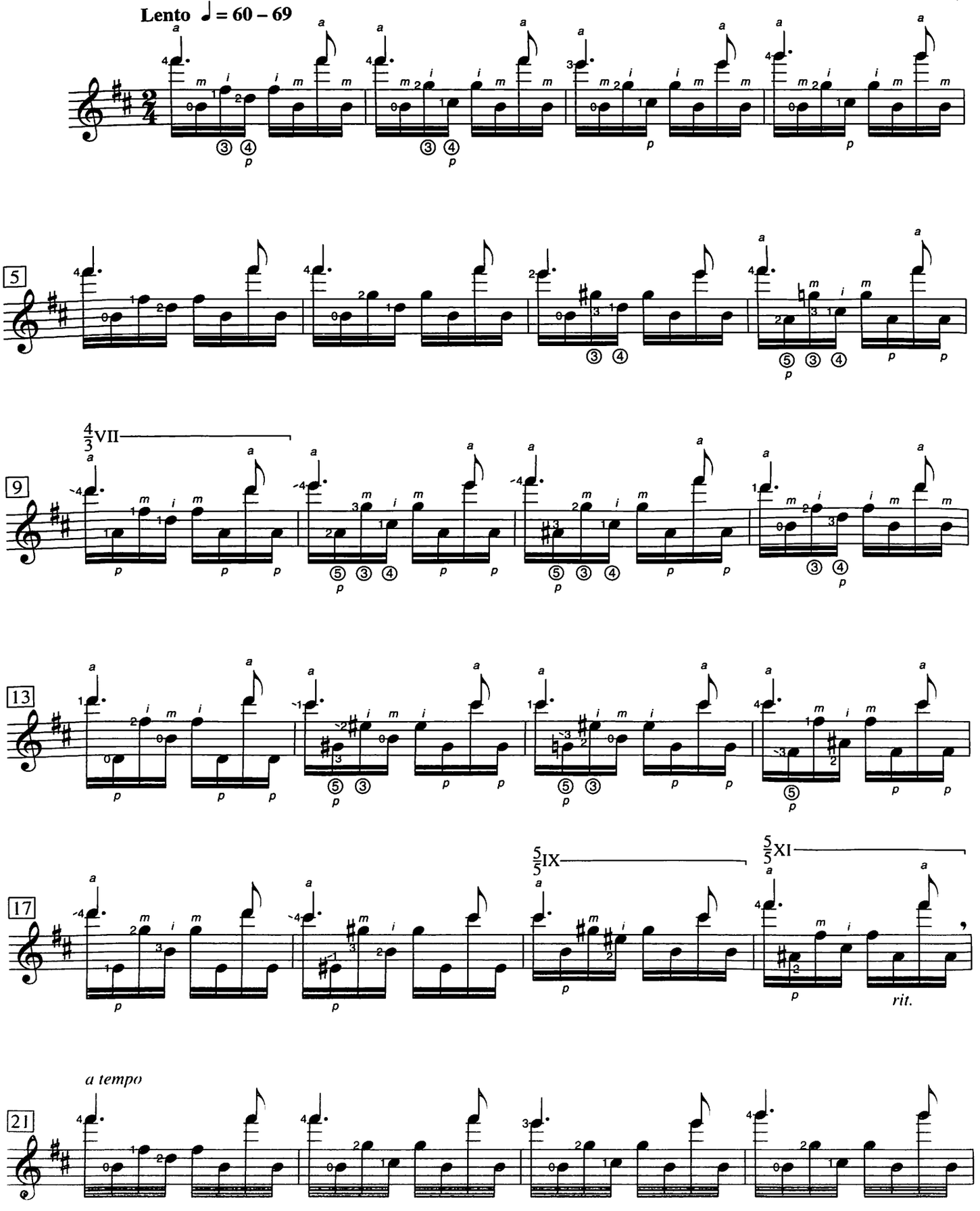

25
29
32
D.S. al 𝄋 e poi la Coda
35
𝄋 Coda
37
molto rit.
a tempo
39
poco rall.
42
Meno mosso
45
Tempo I

La catedral

I: Preludio saudade

Agustín Barrios
(1885–1944)



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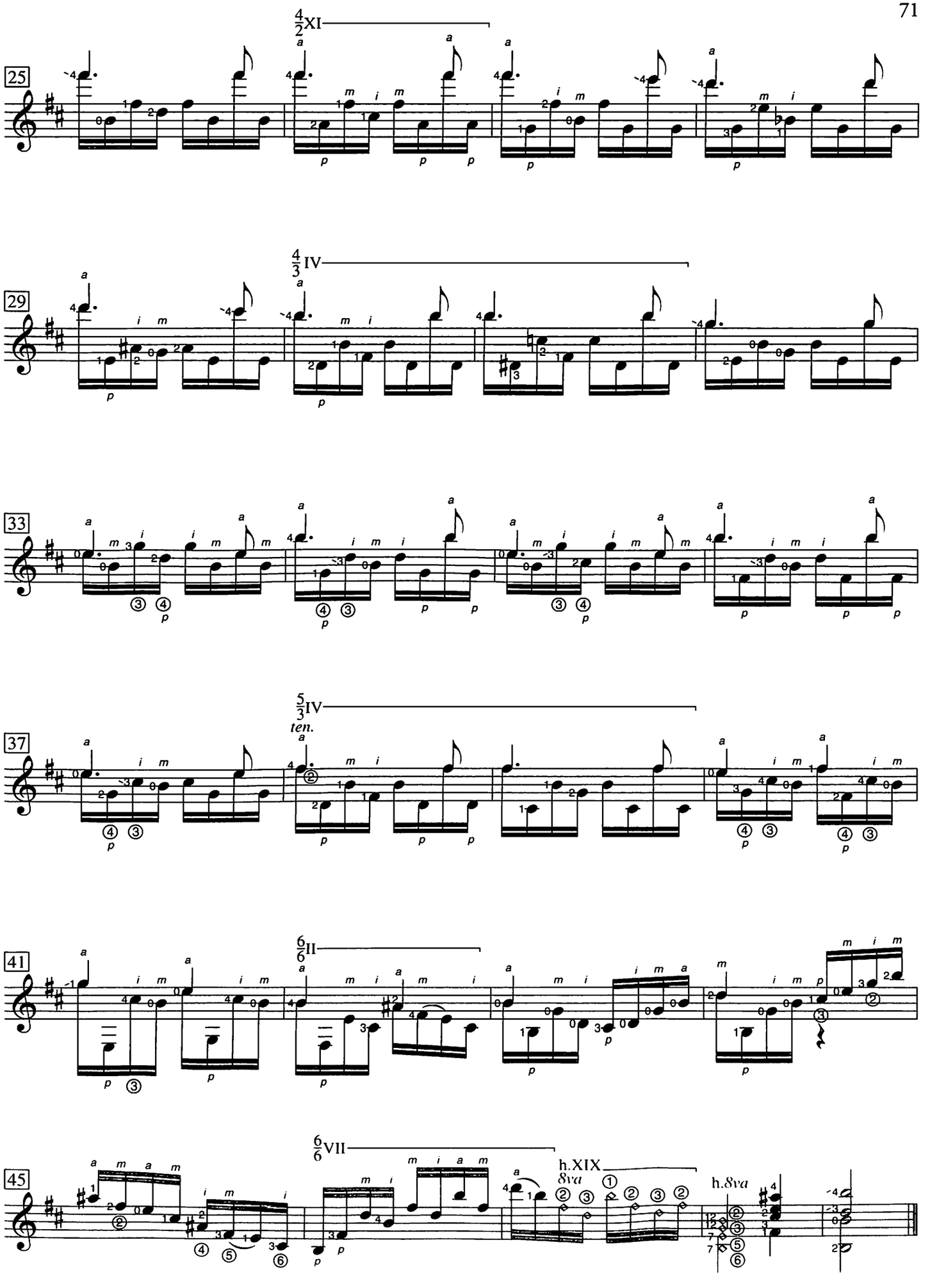
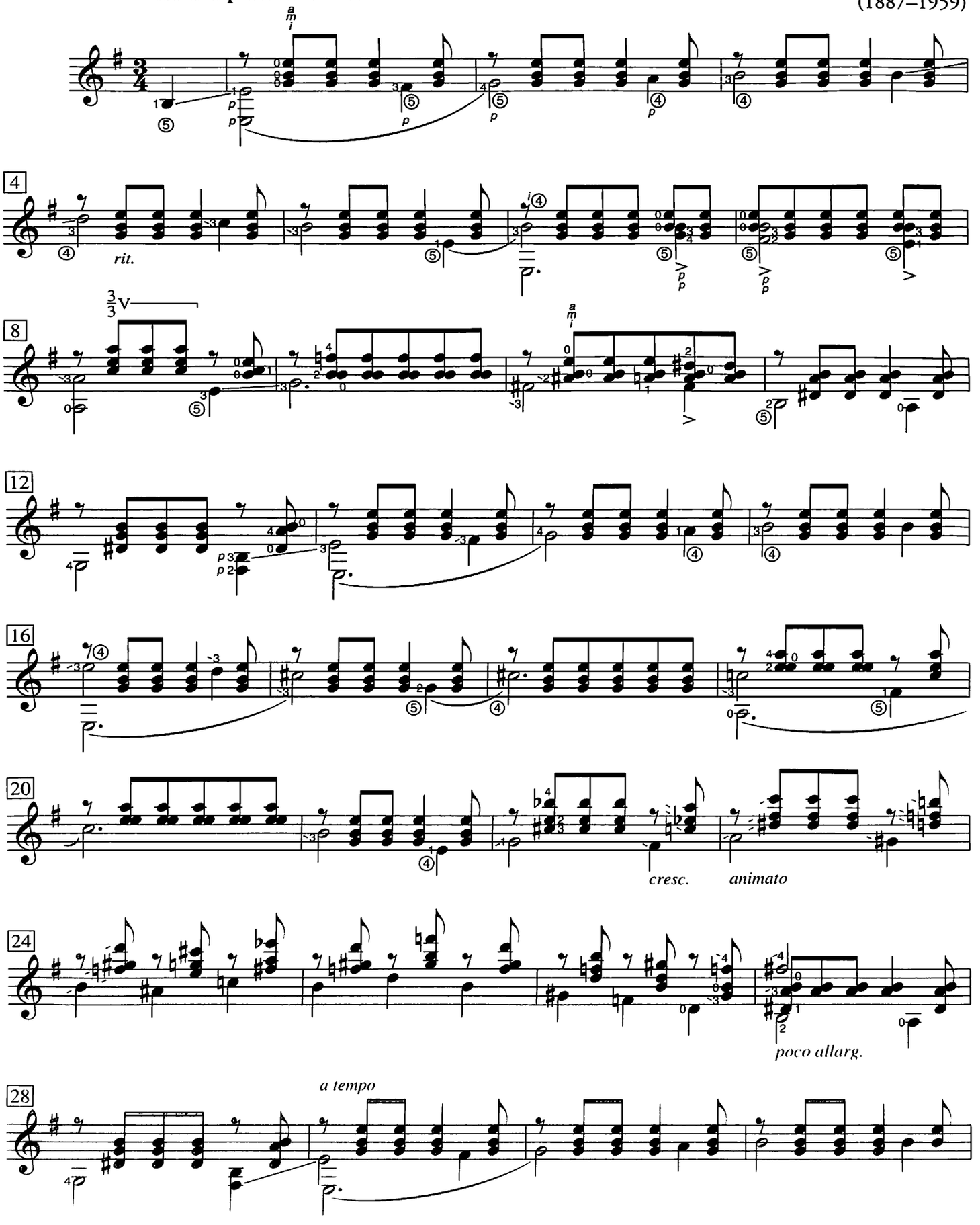

25
4/2 XI
29
4/3 IV
33
37
5/3 IV
ten.
41
6/6 II
45
6/6 VII
h.XIX
8va
h.8va

Prélude No. 1

a Mindinha

Heitor Villa-Lobos
(1887–1959)

Andante espressivo ♩ = 100 – 112



Source: *Cinq préludes*

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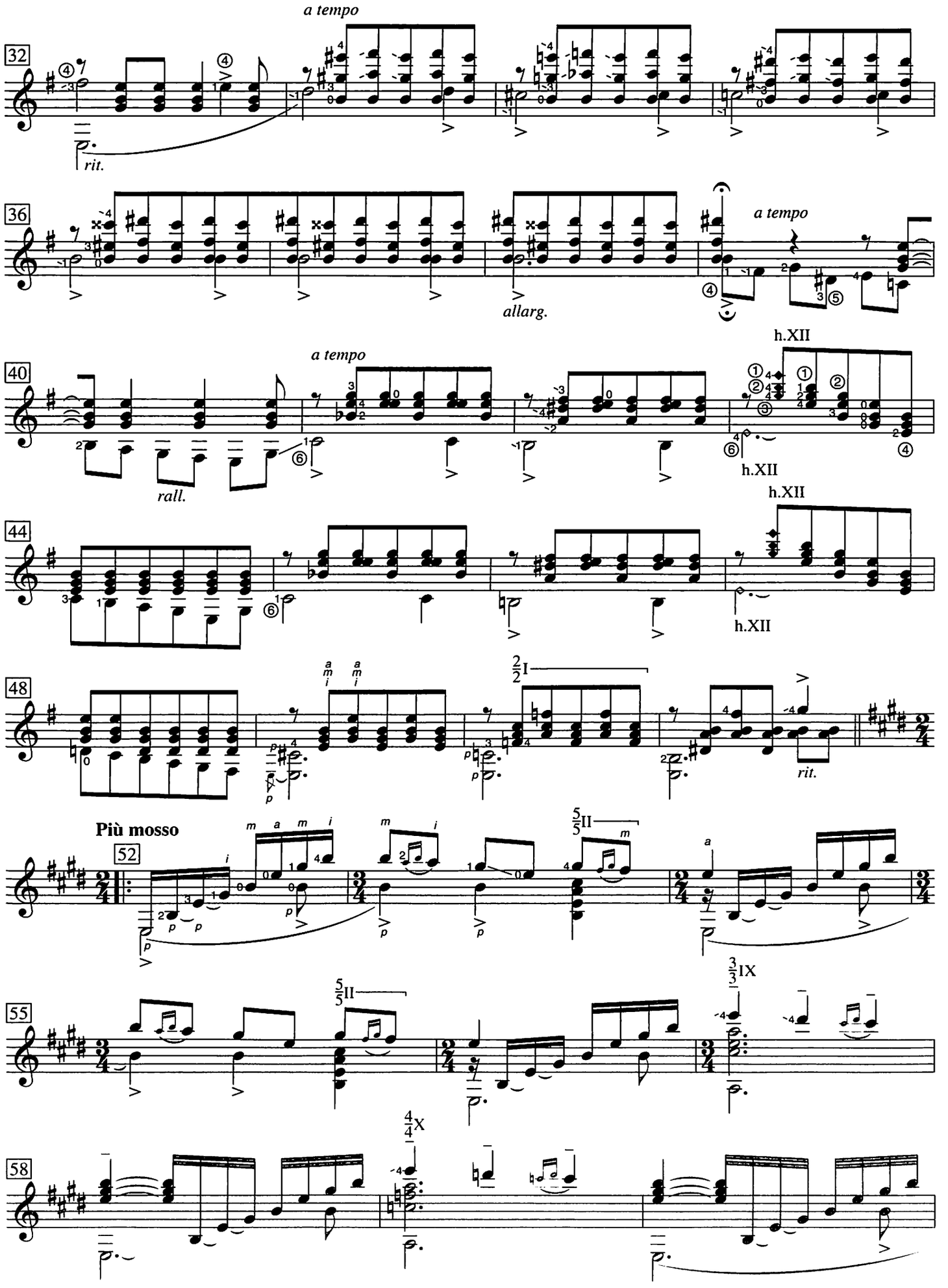
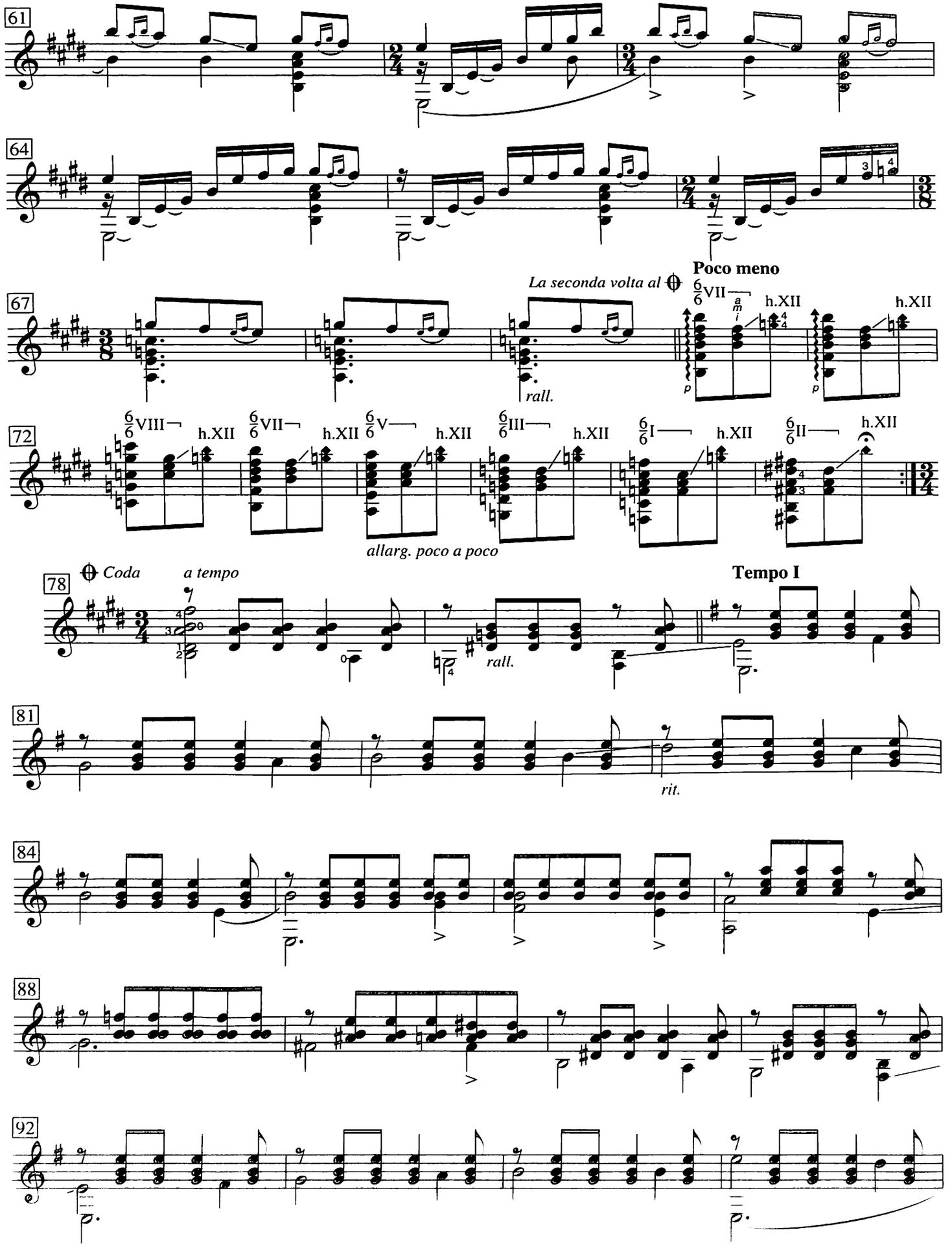
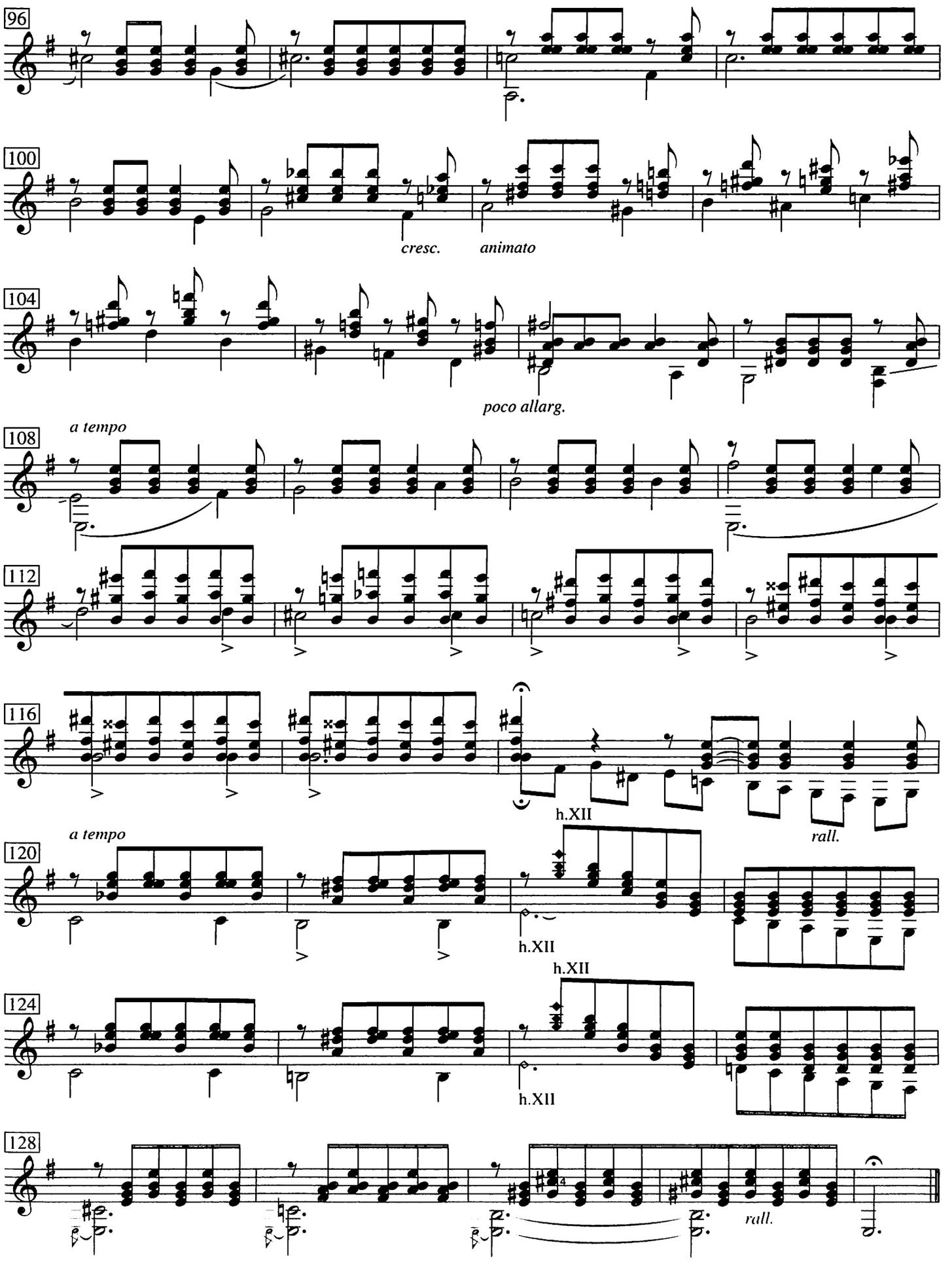

a tempo
rit.
allarg.
a tempo
rall.
h.XII
Più mosso
rit.



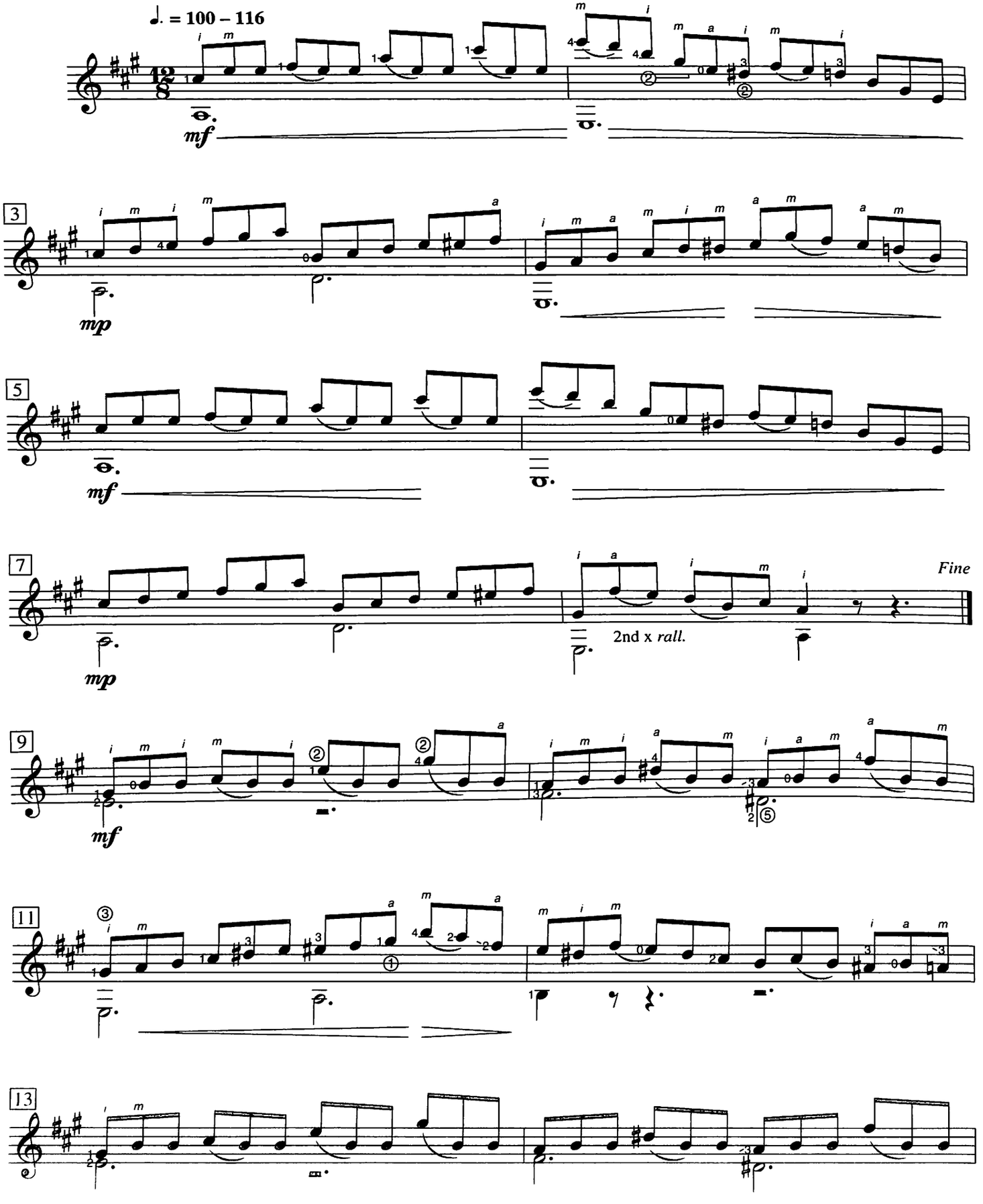
For examinations play repeat


96
100
cresc.
animato
104
poco allarg.
a tempo
108
112
116
h.XII
rall.
a tempo
120
h.XII
h.XII
124
h.XII
128
rall.

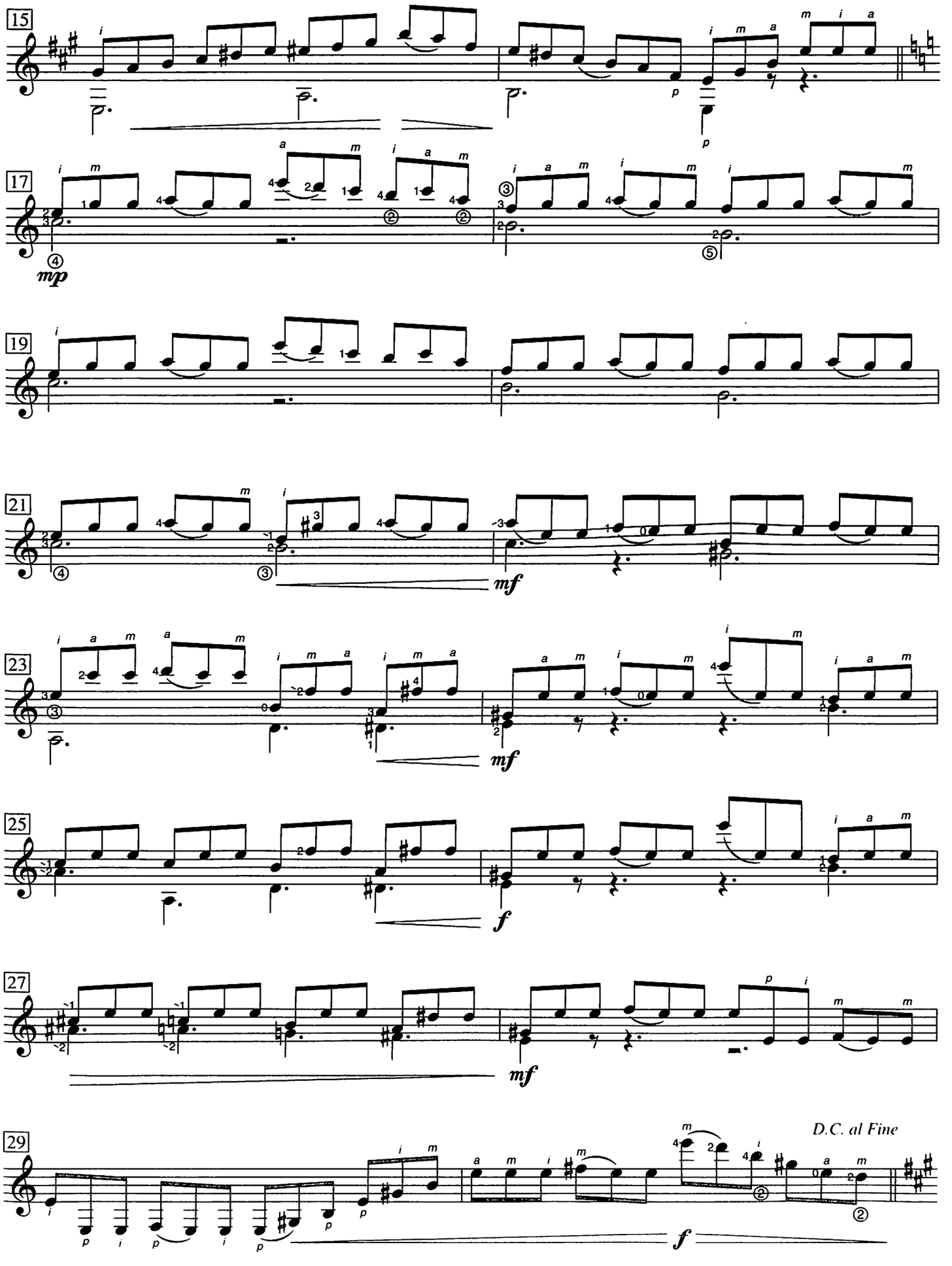
Allegro

op. 60, no. 23

Matteo Carcassi
(*ca* 1792–1853)



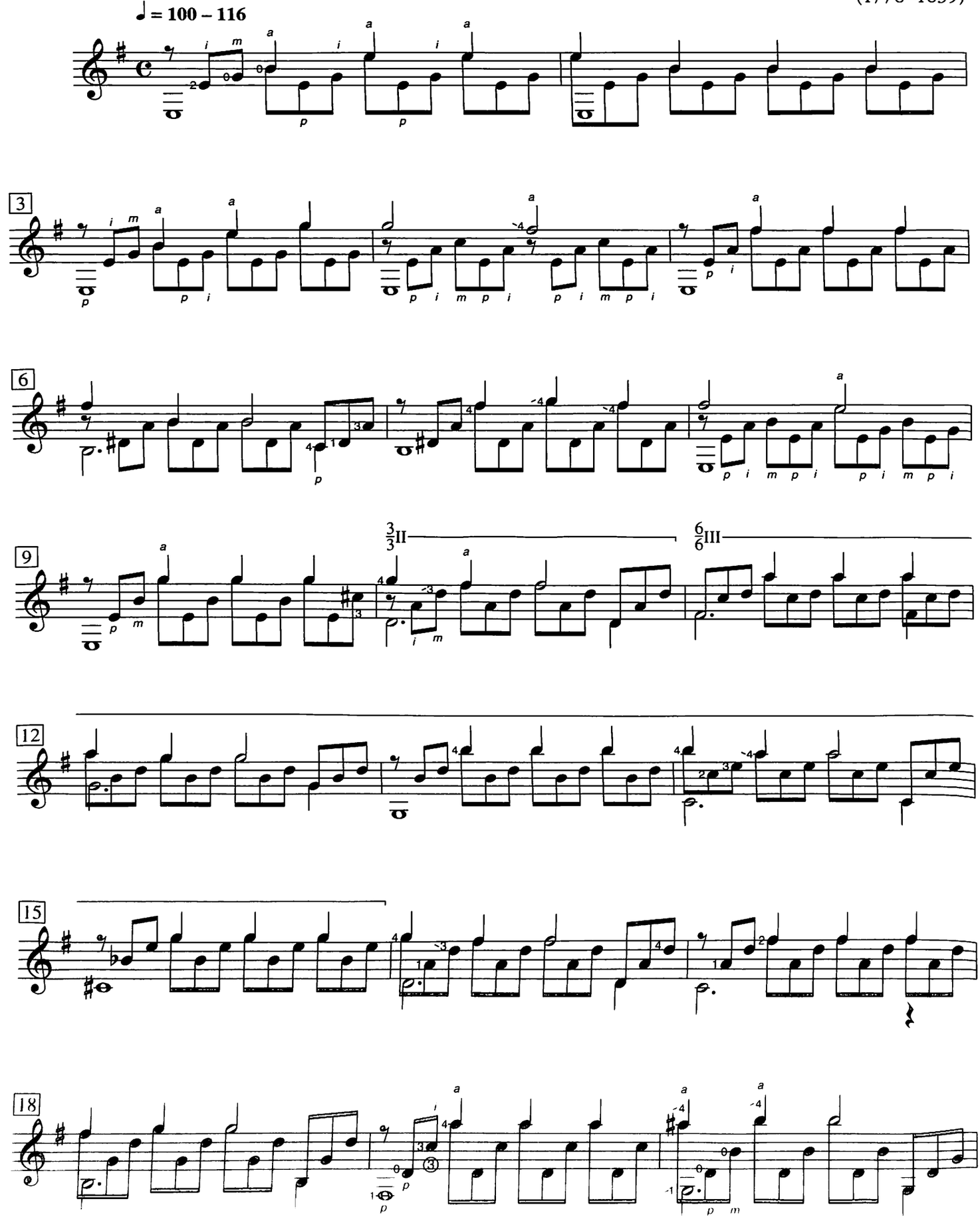
Source: *Vingt-cinq études mélodiques et progressives*, op. 60

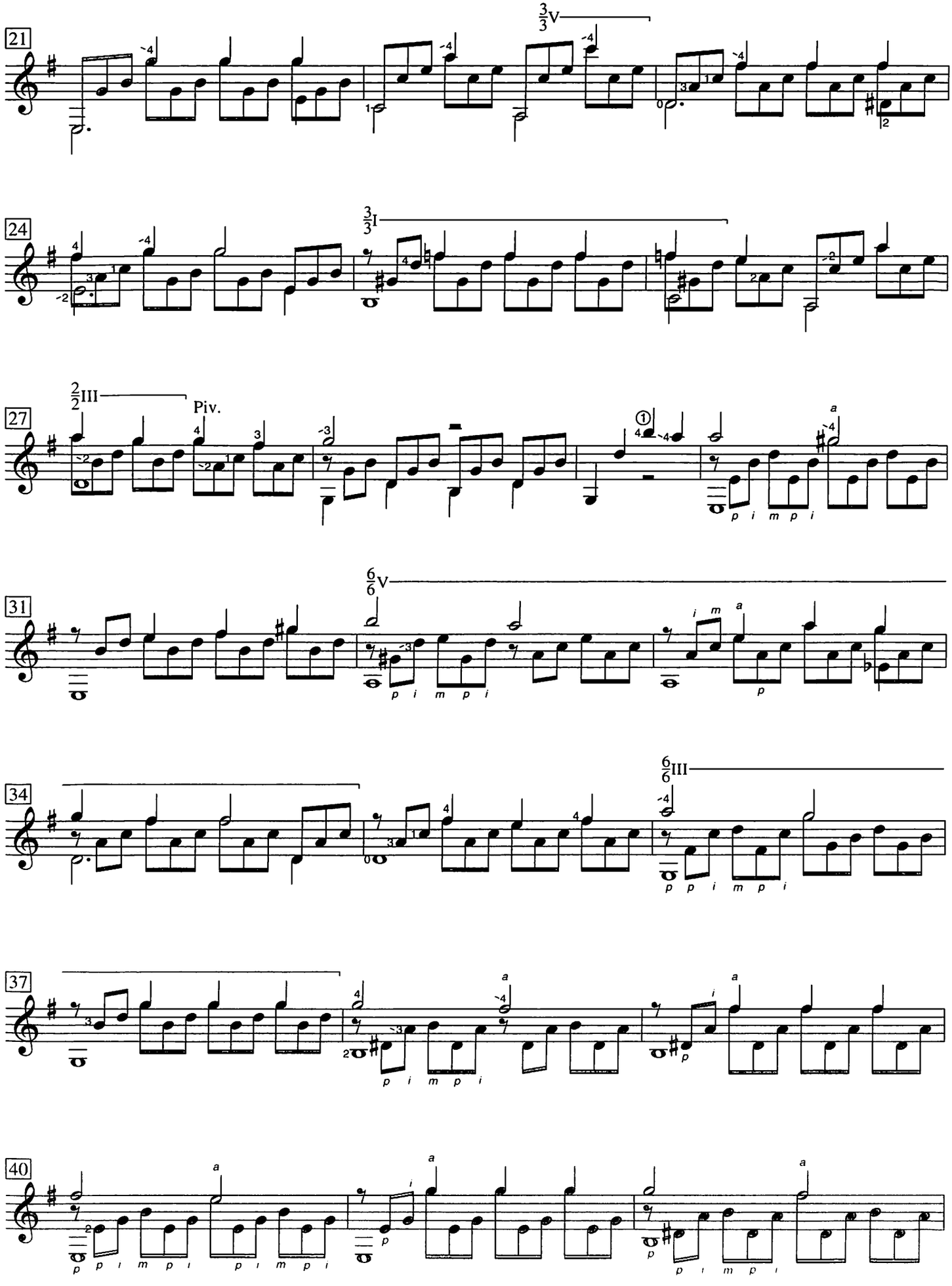

15
17
mp
19
21
mf
23
mf
25
f
27
mf
29
D.C. al Fine
f

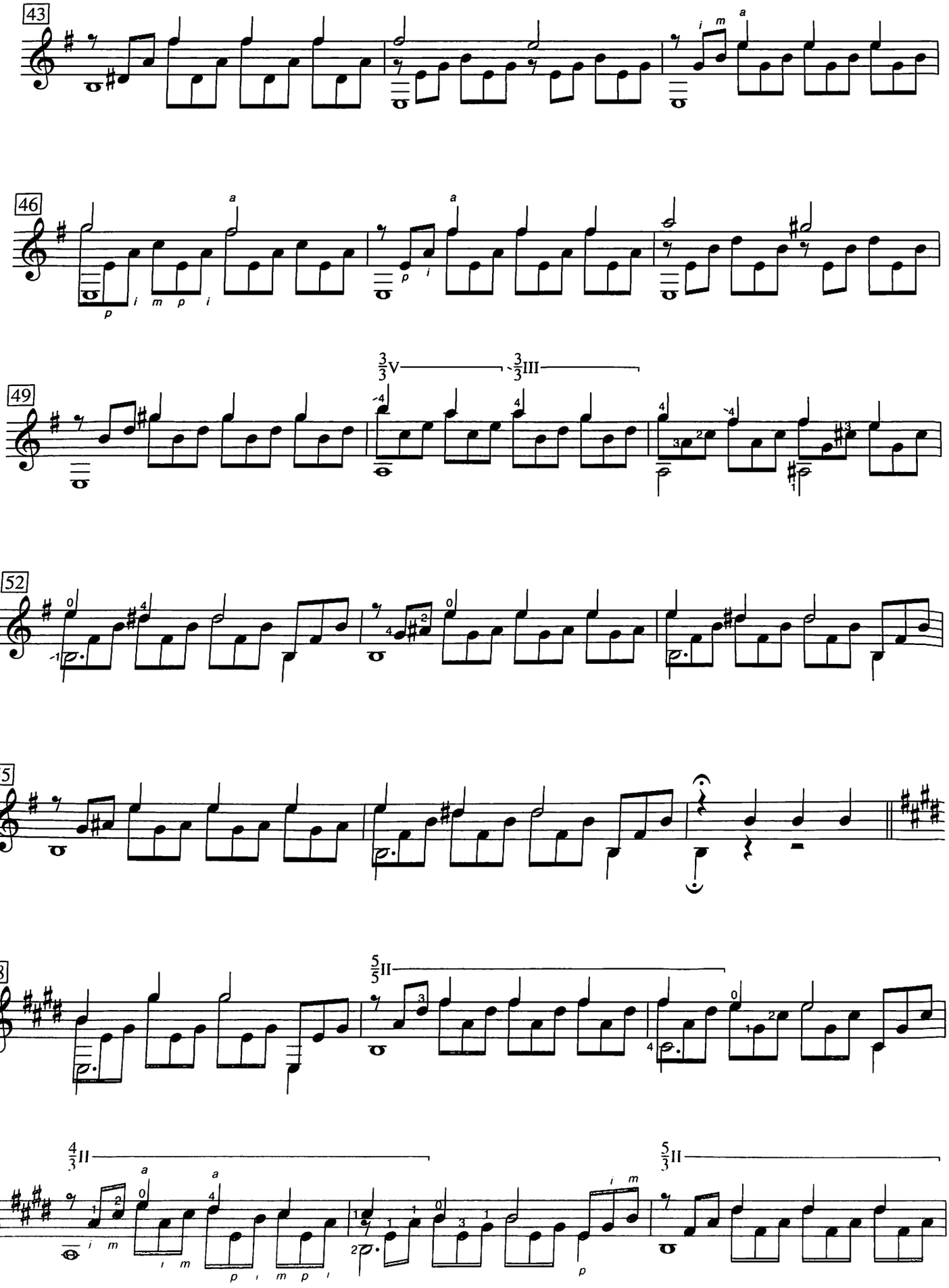
Allegretto moderato

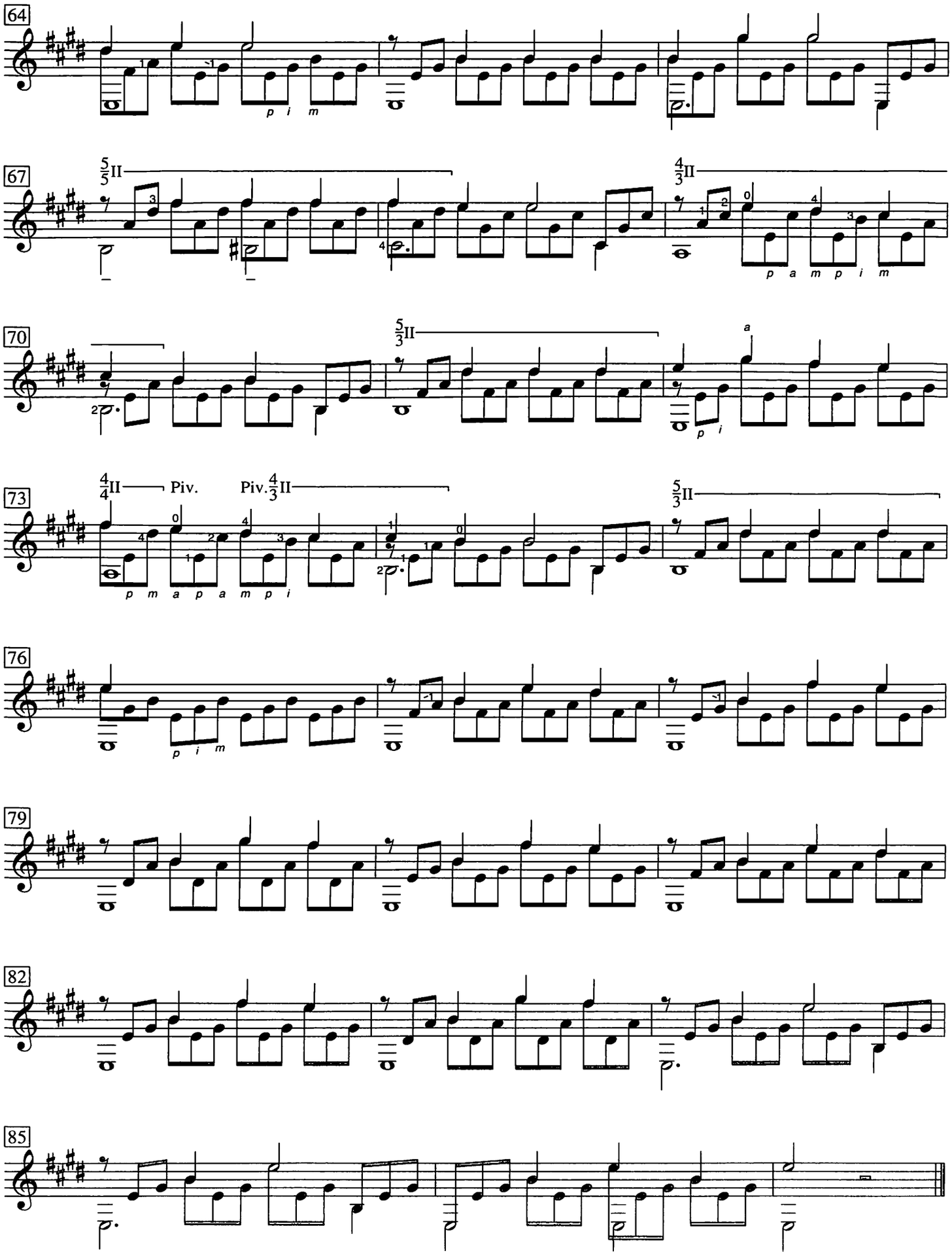
op. 6, no. 11

Fernando Sor
(1778–1839)




21
3/3 V
24
3/3 I
27
2/2 III
Piv.
31
6/6 V
34
6/6 III
37
40

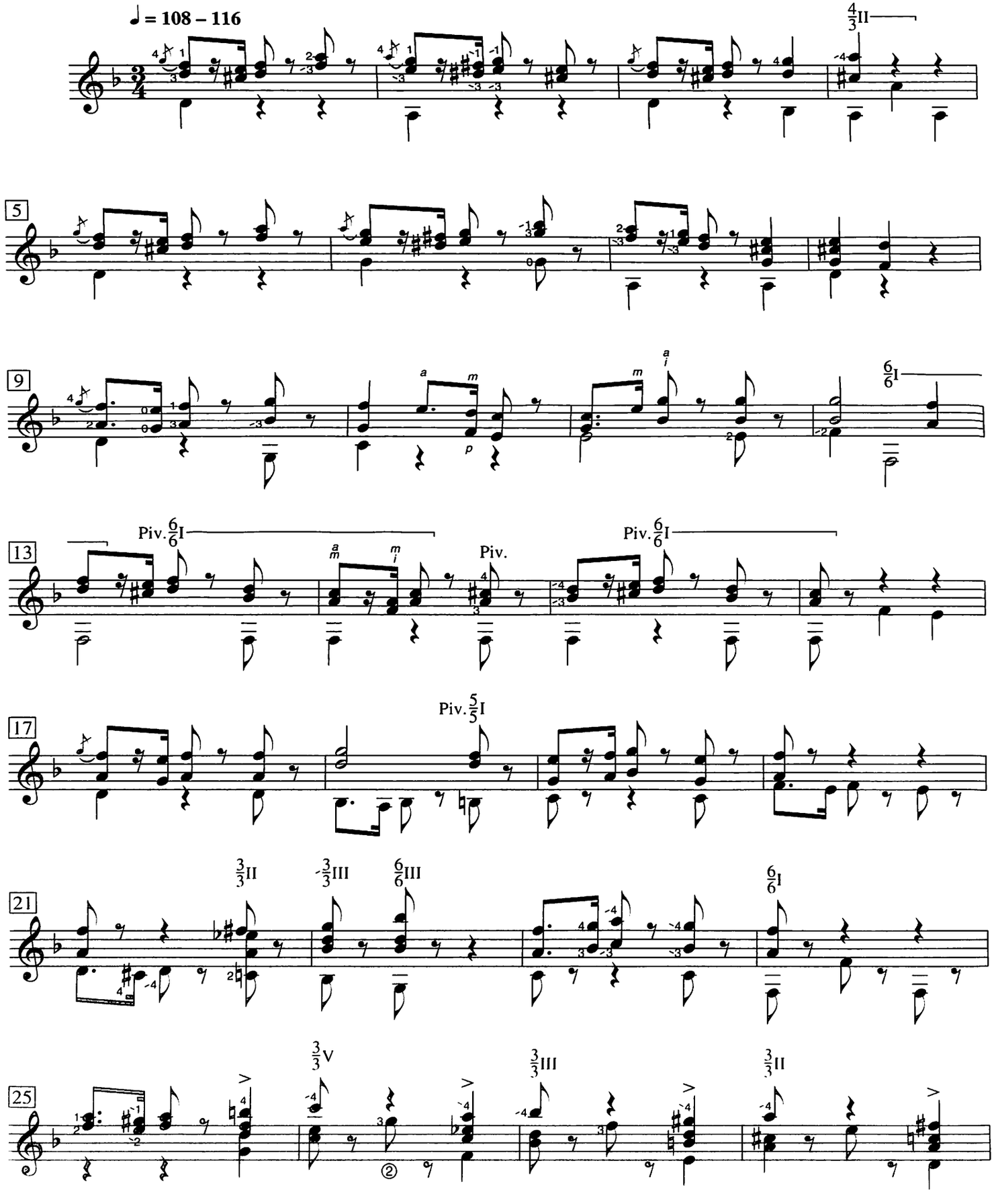

43
46
49
52
55
58
61


64
67
5/5 II
4/3 II
70
5/3 II
73
4/4 II
Piv.
Piv. 4/3 II
5/3 II
76
79
82
85

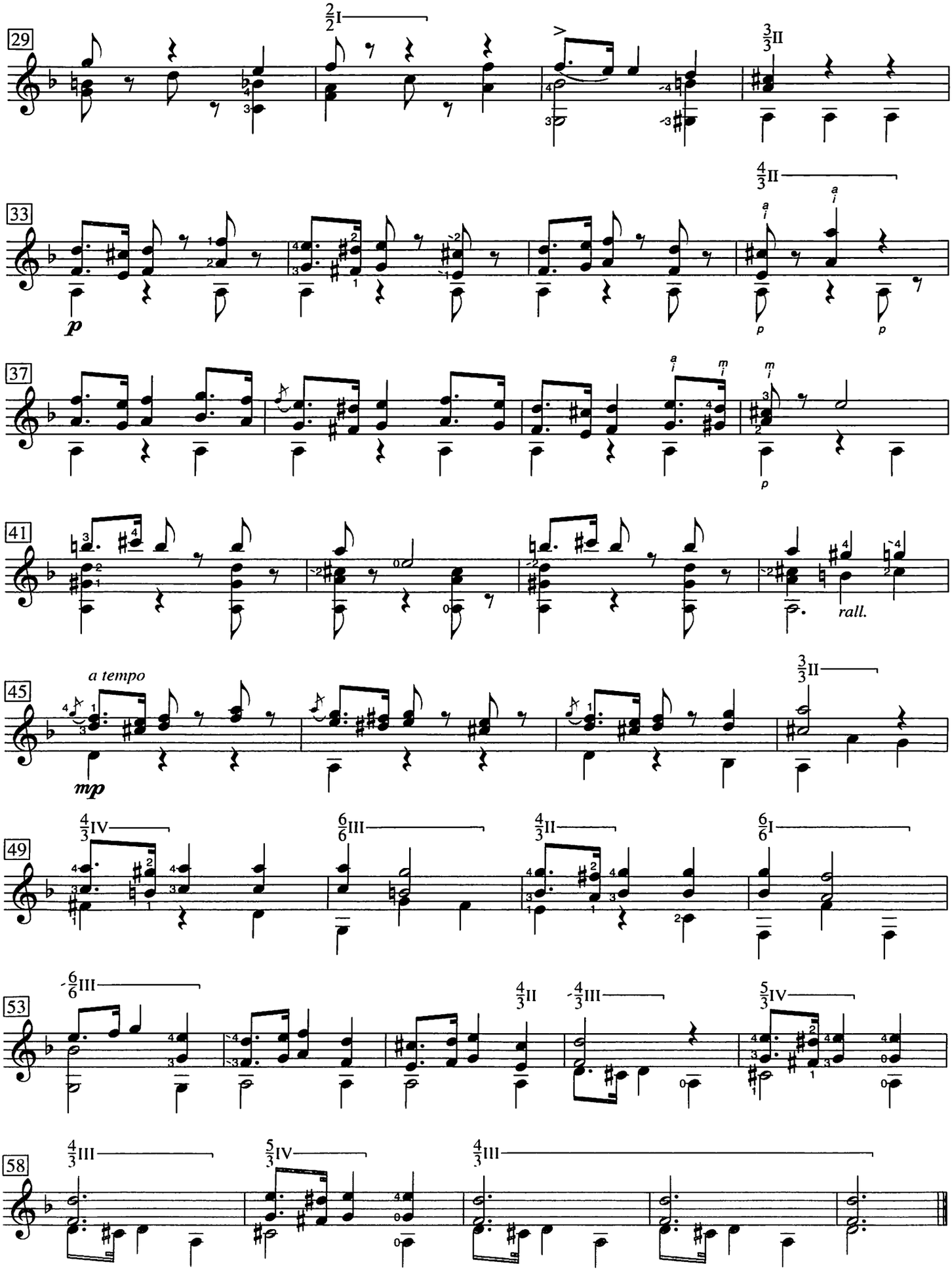
Moderato

op. 35, no. 16

Fernando Sor
(1778–1839)



Source: *Vingt quatre exercises très faciles*, op. 35


29
33
37
41
45
49
53
58
a tempo
rall.
p
mp

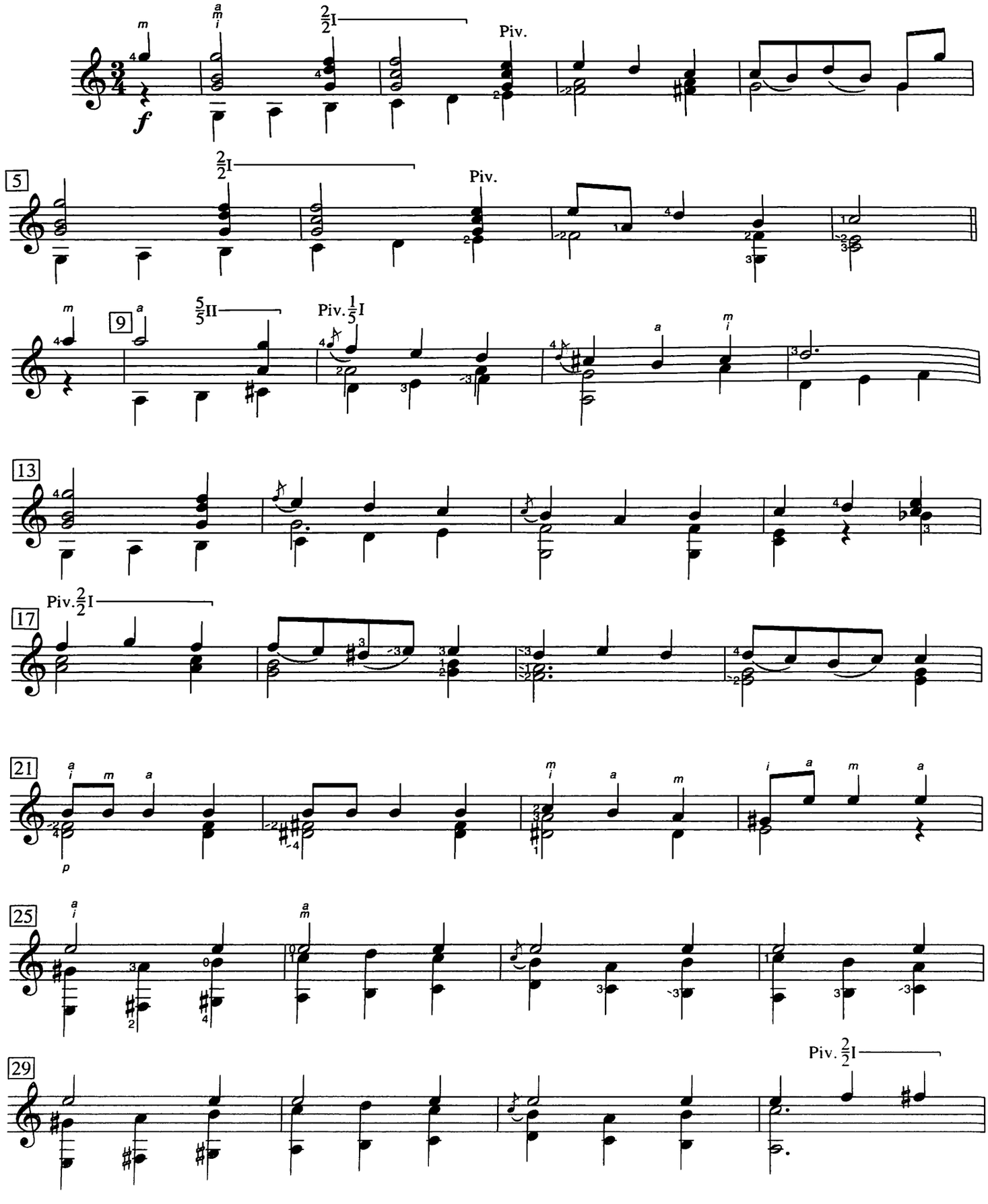
Allegretto

op. 38, no. 13

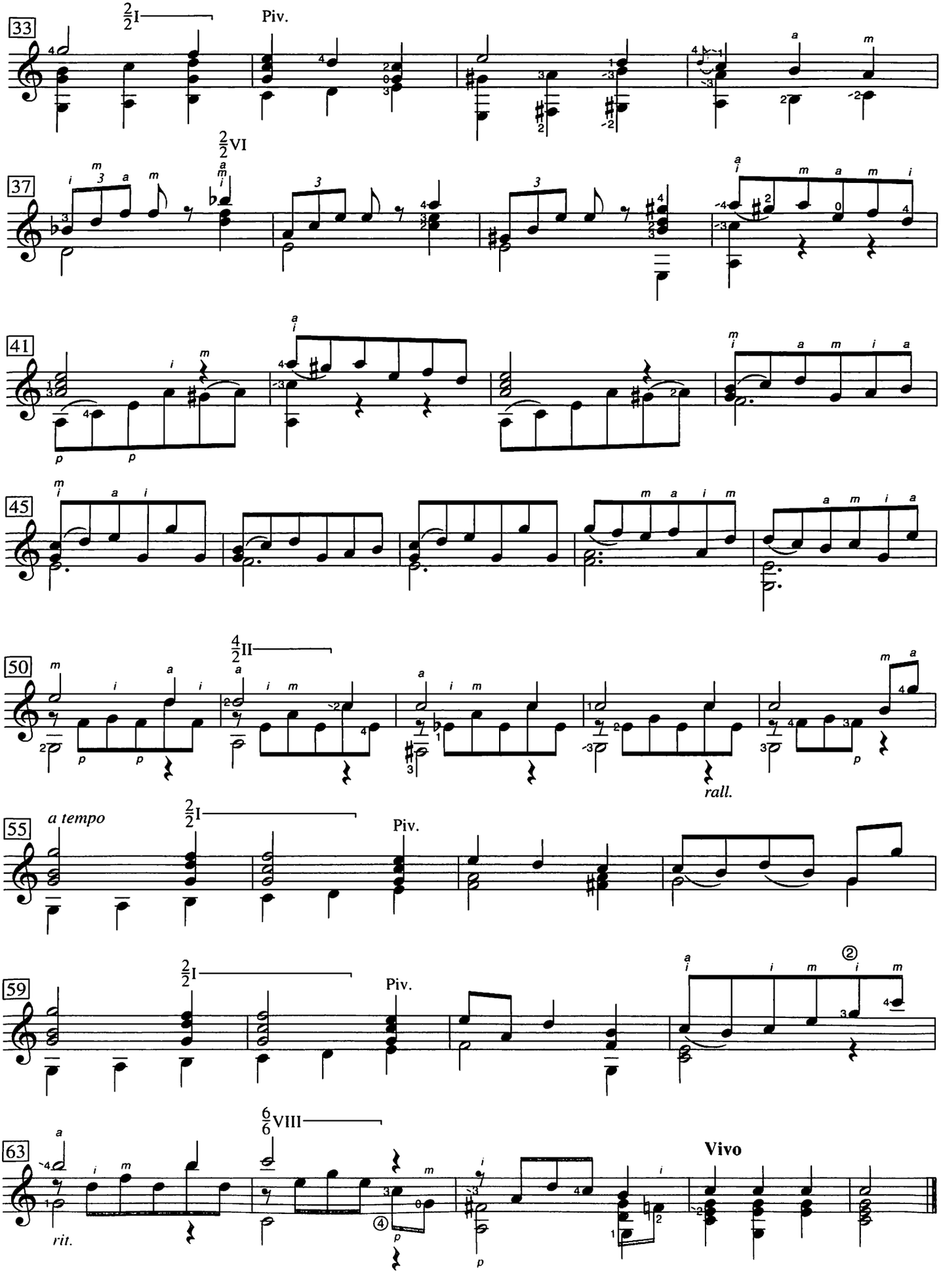
à M. de Garancelle

Napoléon Coste
(1806–1883)

♩ = 126 – 144



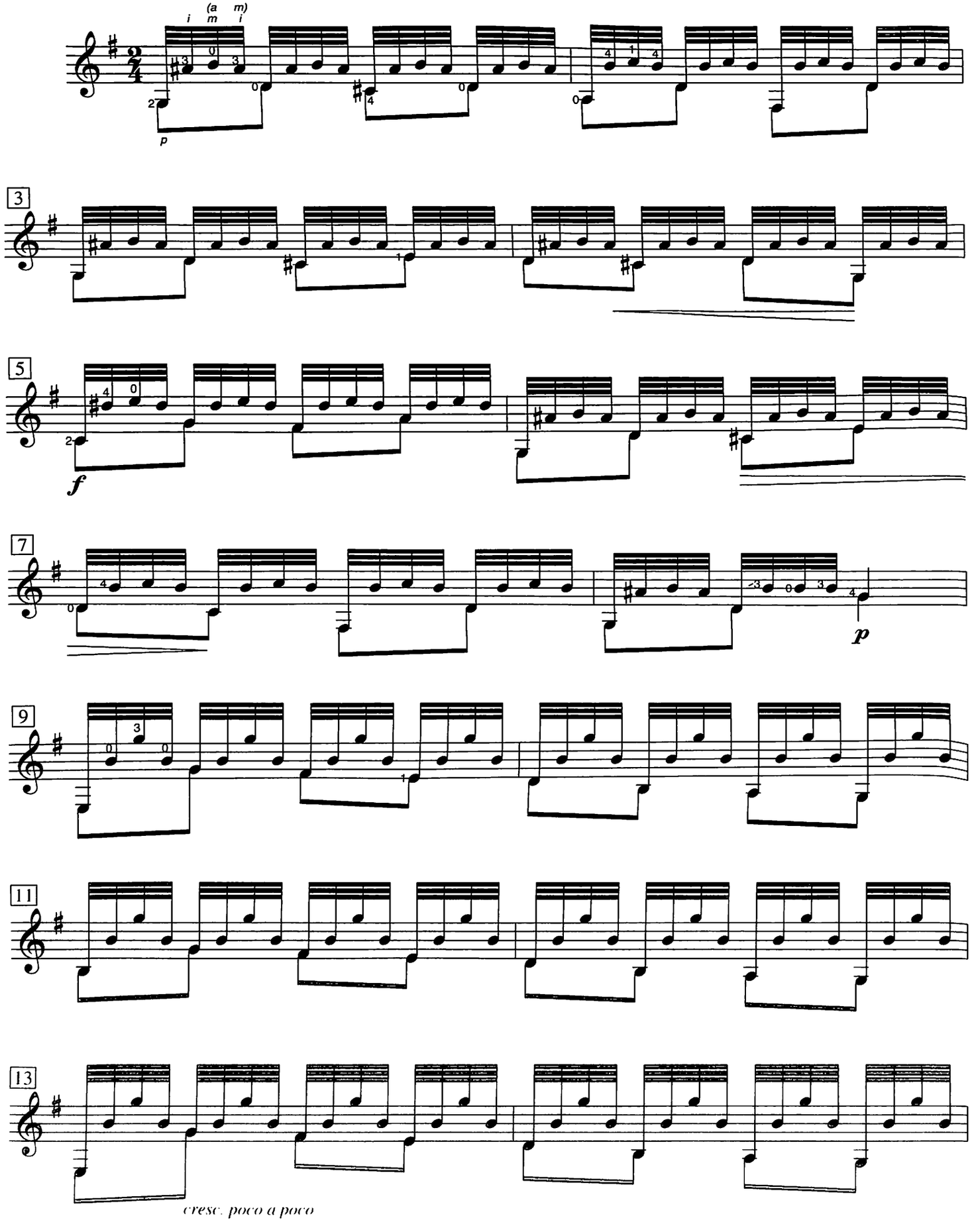
Source: *Vingt-cinq études de genre*, op. 38


33
Piv.
37
41
45
50
rall.
55
a tempo
Piv.
59
Piv.
63
rit.
Vivo

El Abejorro

Emilio Pujol
(1886–1980)

Vivace ♪ = **112 – 132**



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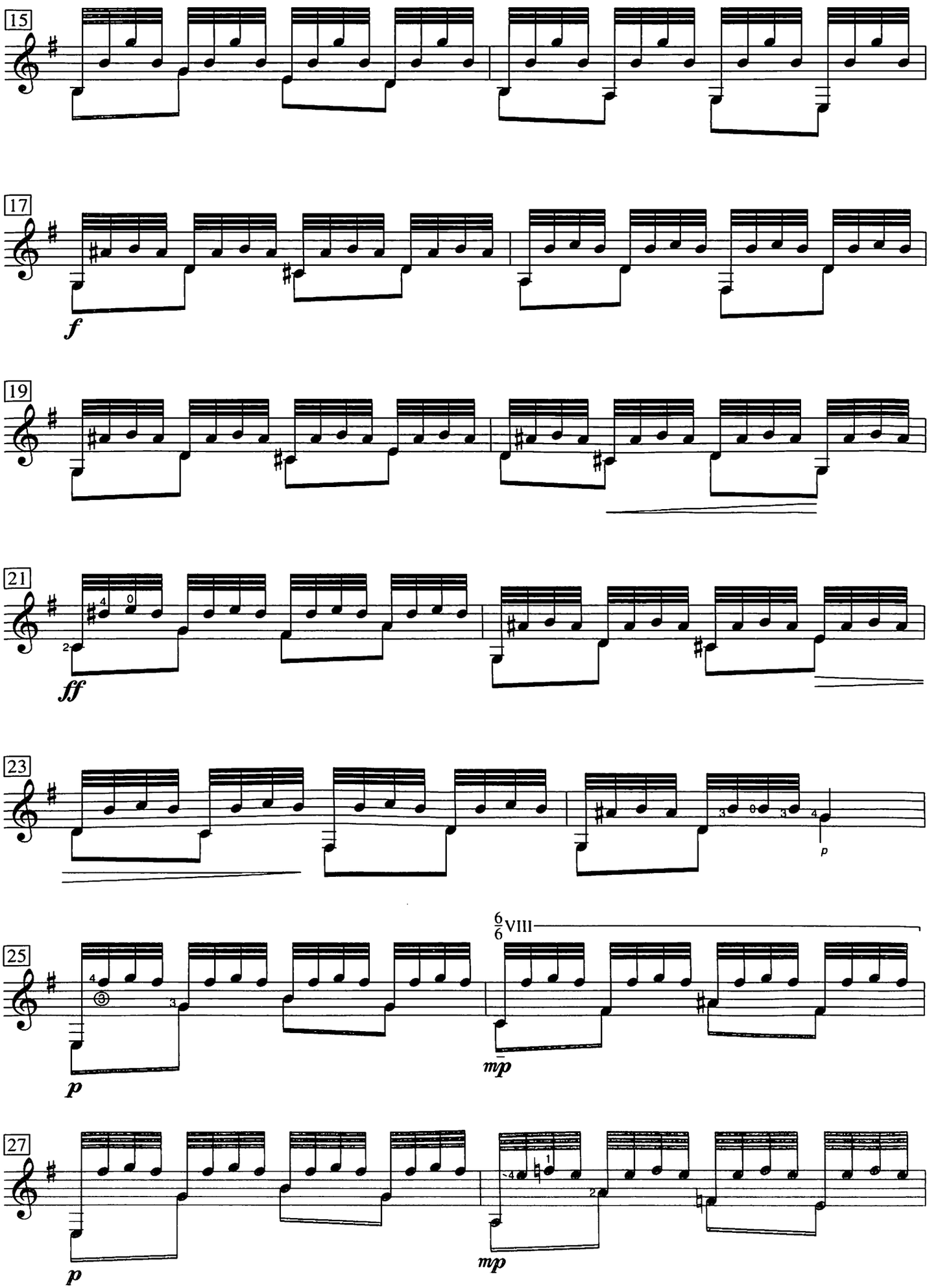
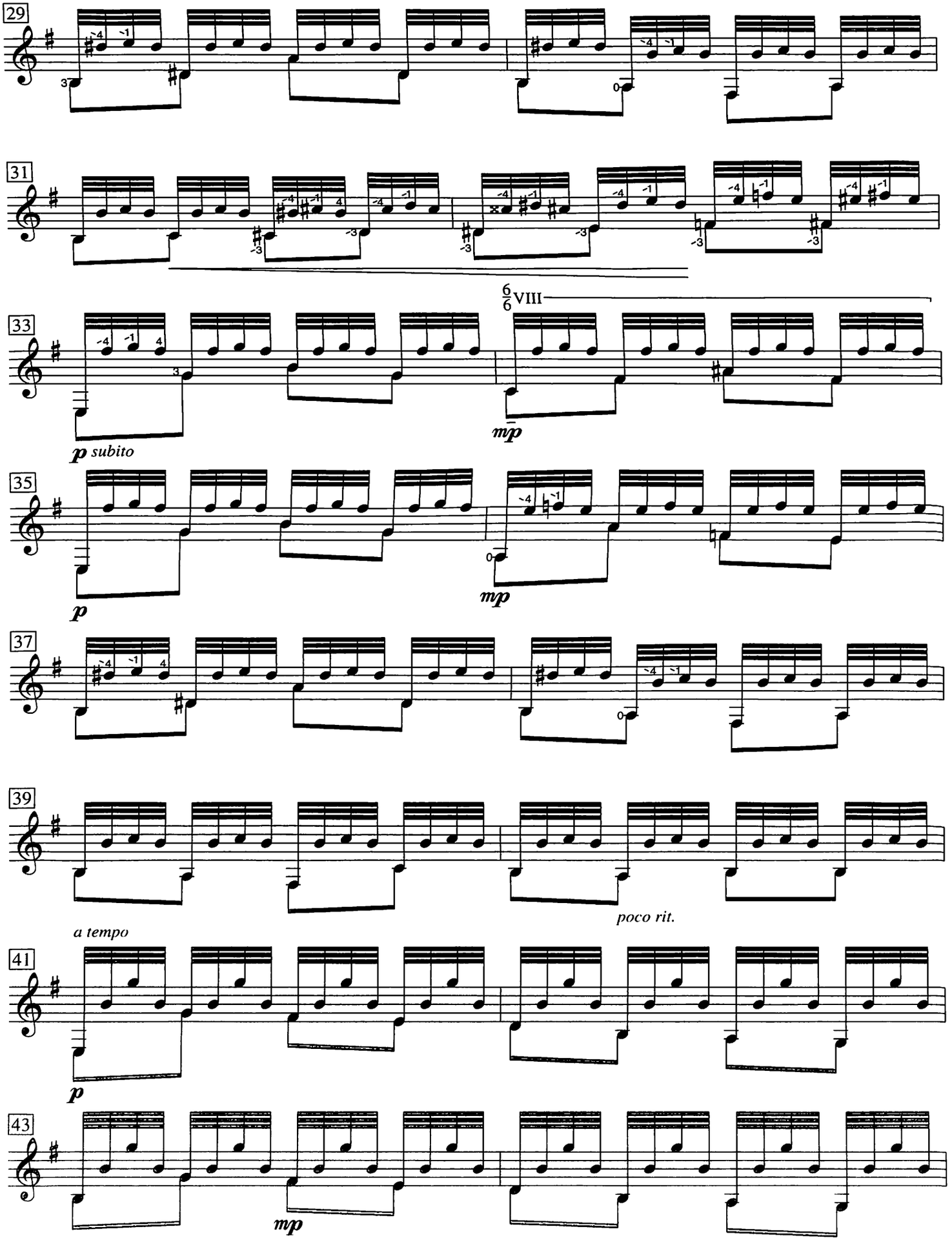
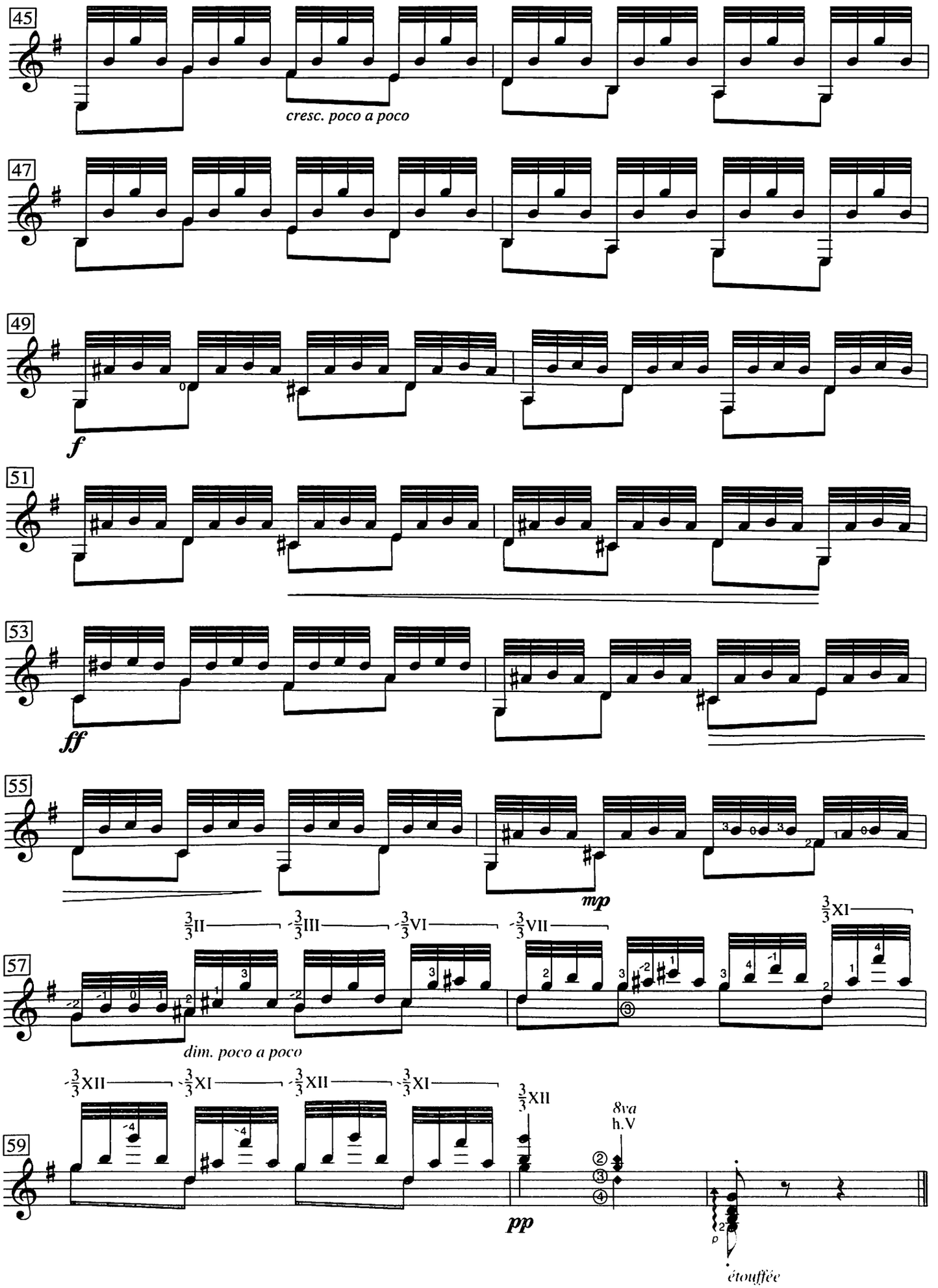
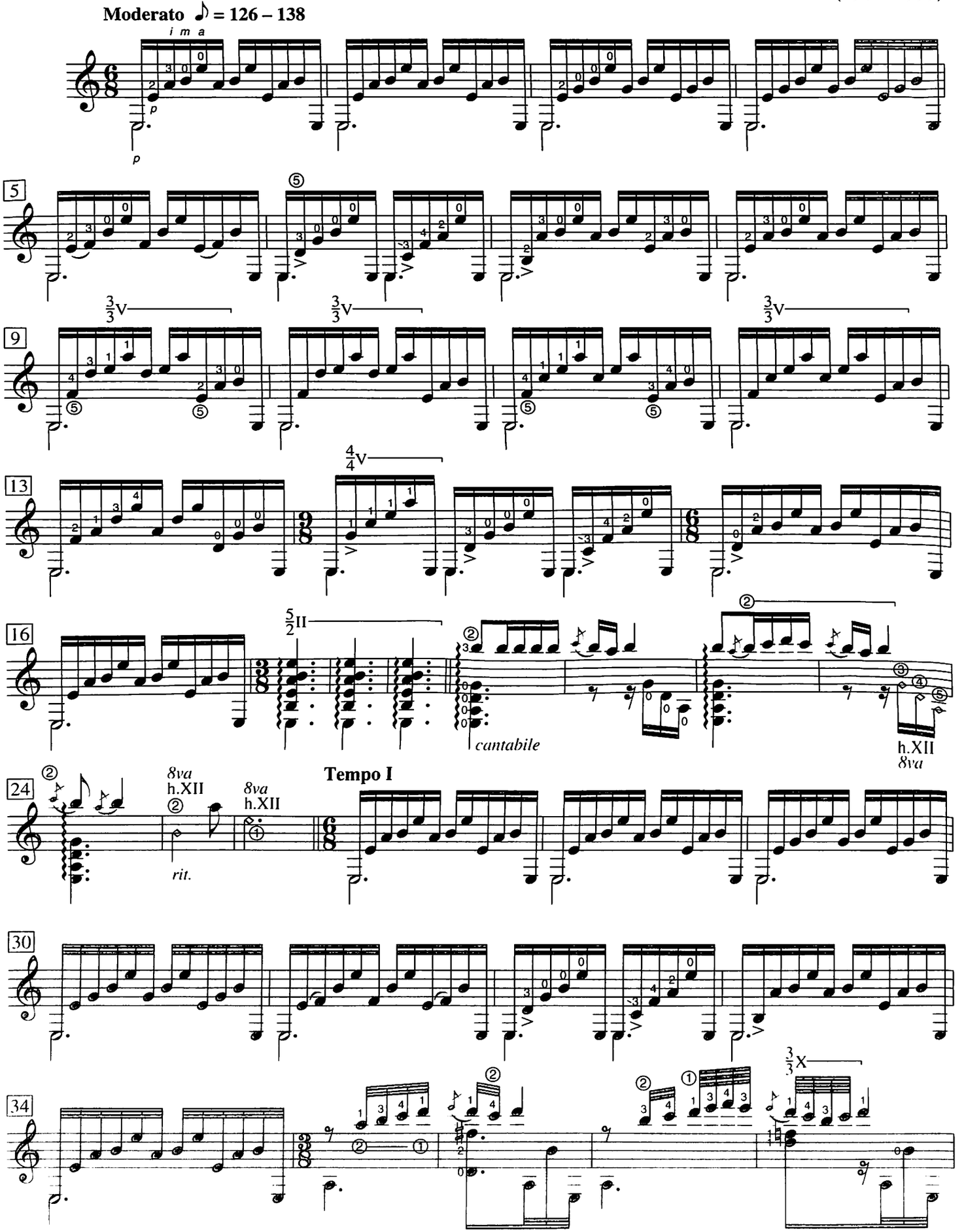

15
17
f
19
21
ff
23
p
25
6/6 VIII
p
mp
27
p
mp


29
31
6/6 VIII
33
p subito
mp
35
p
mp
37
39
a tempo
poco rit.
41
p
43
mp


45
cresc. poco a poco
47
49
f
51
53
ff
55
mp
57
dim. poco a poco
59
pp
8va
h.V
étouffée

Tiento Antiguo

Joaquin Rodrigo
(1901–1999)



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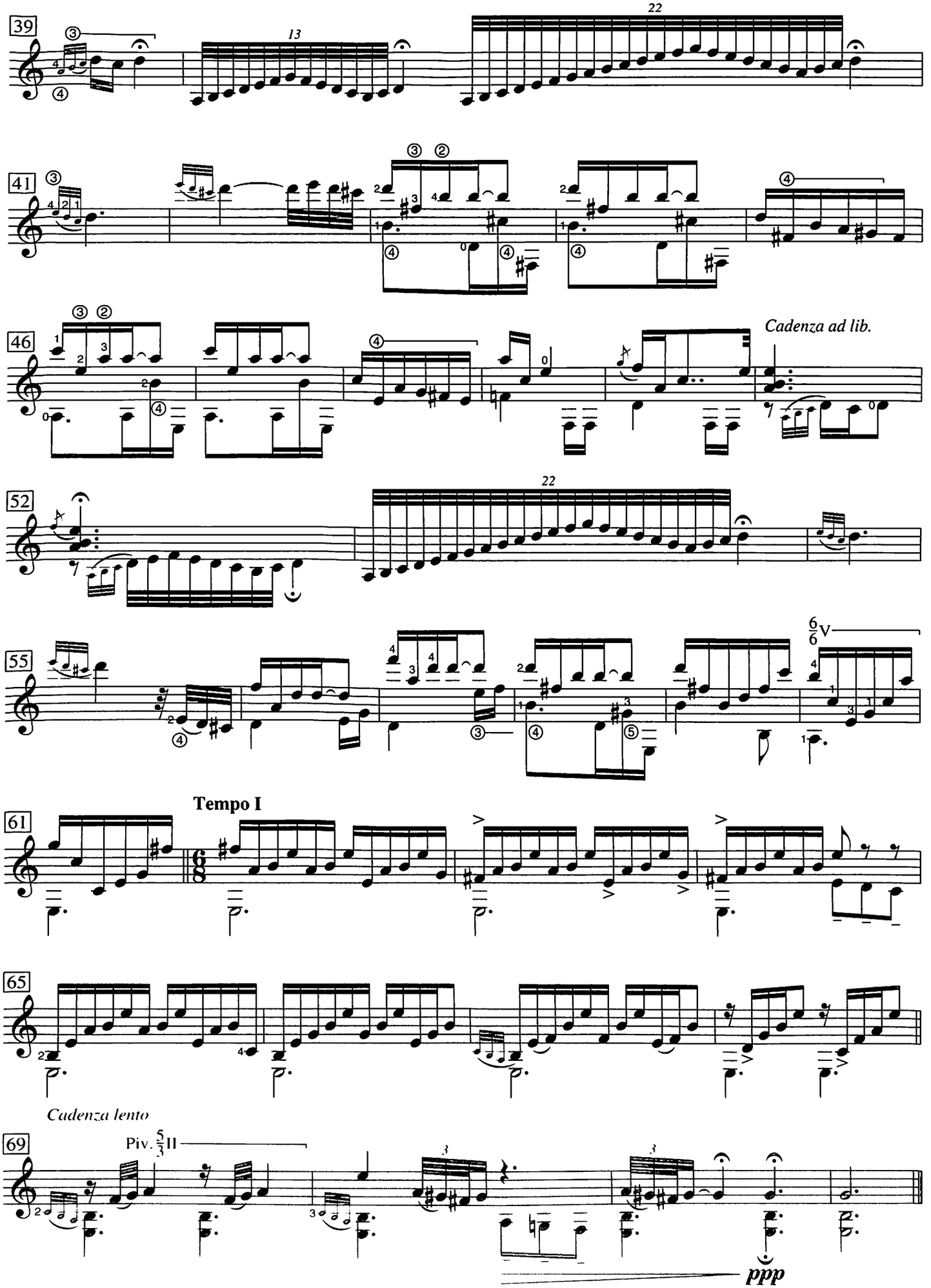
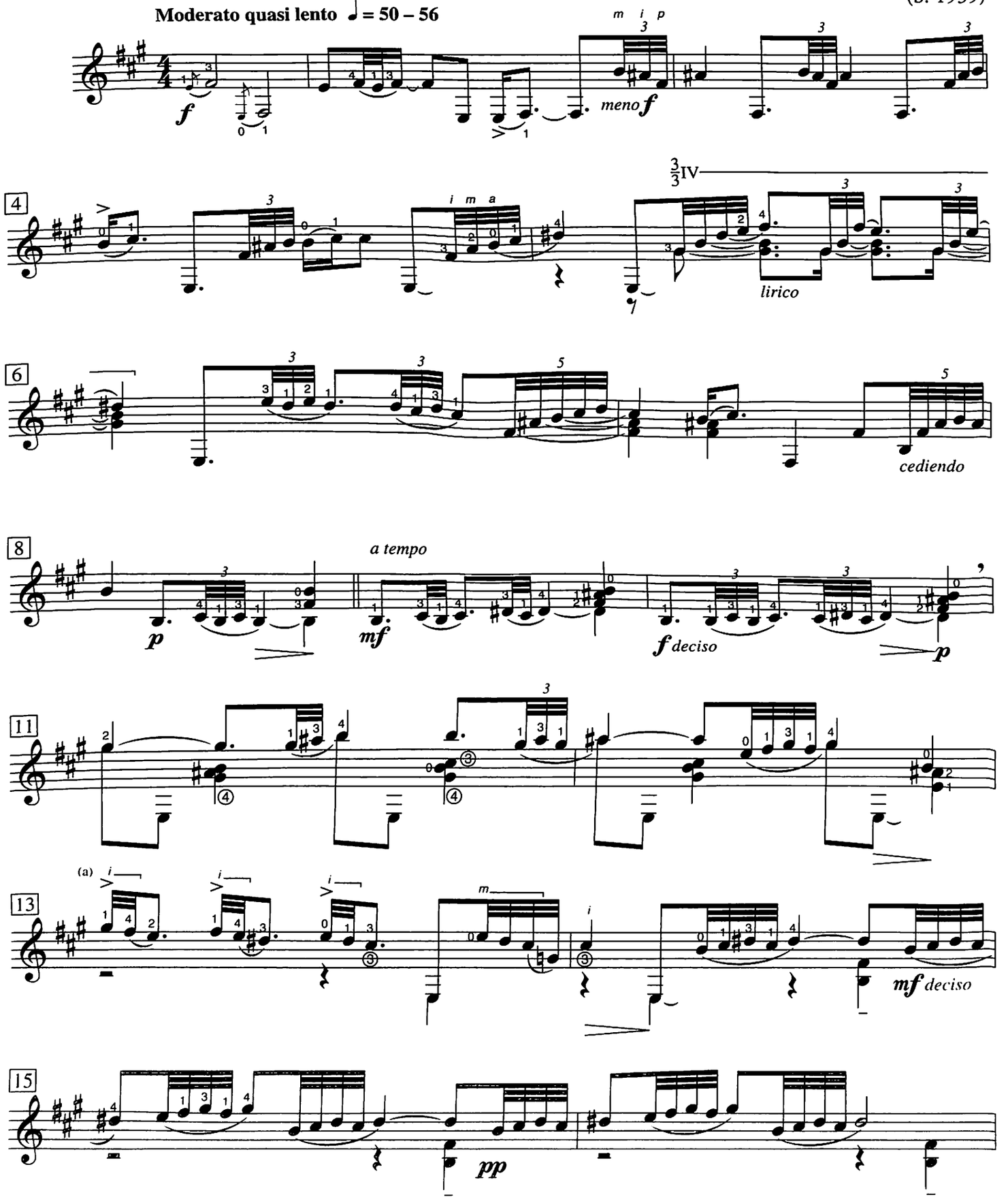

39
41
46
Cadenza ad lib.
52
55
Tempo I
61
65
Cadenza lento
69
Piv. 5/3 II
ppp

Estudio No. 18

para los ornamentos

Leo Brouwer
(b. 1939)



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

Source: *Estudios sencillos*

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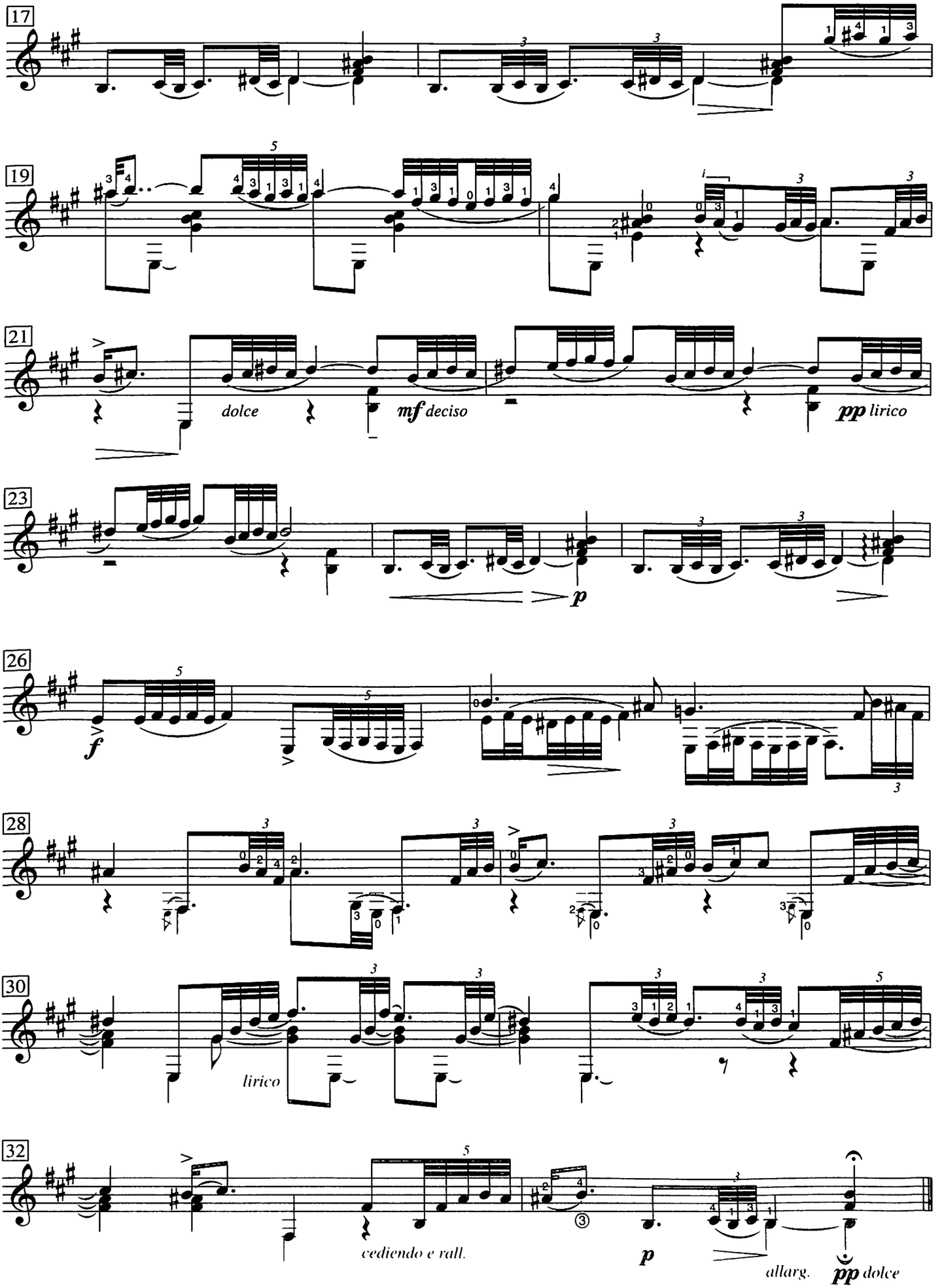
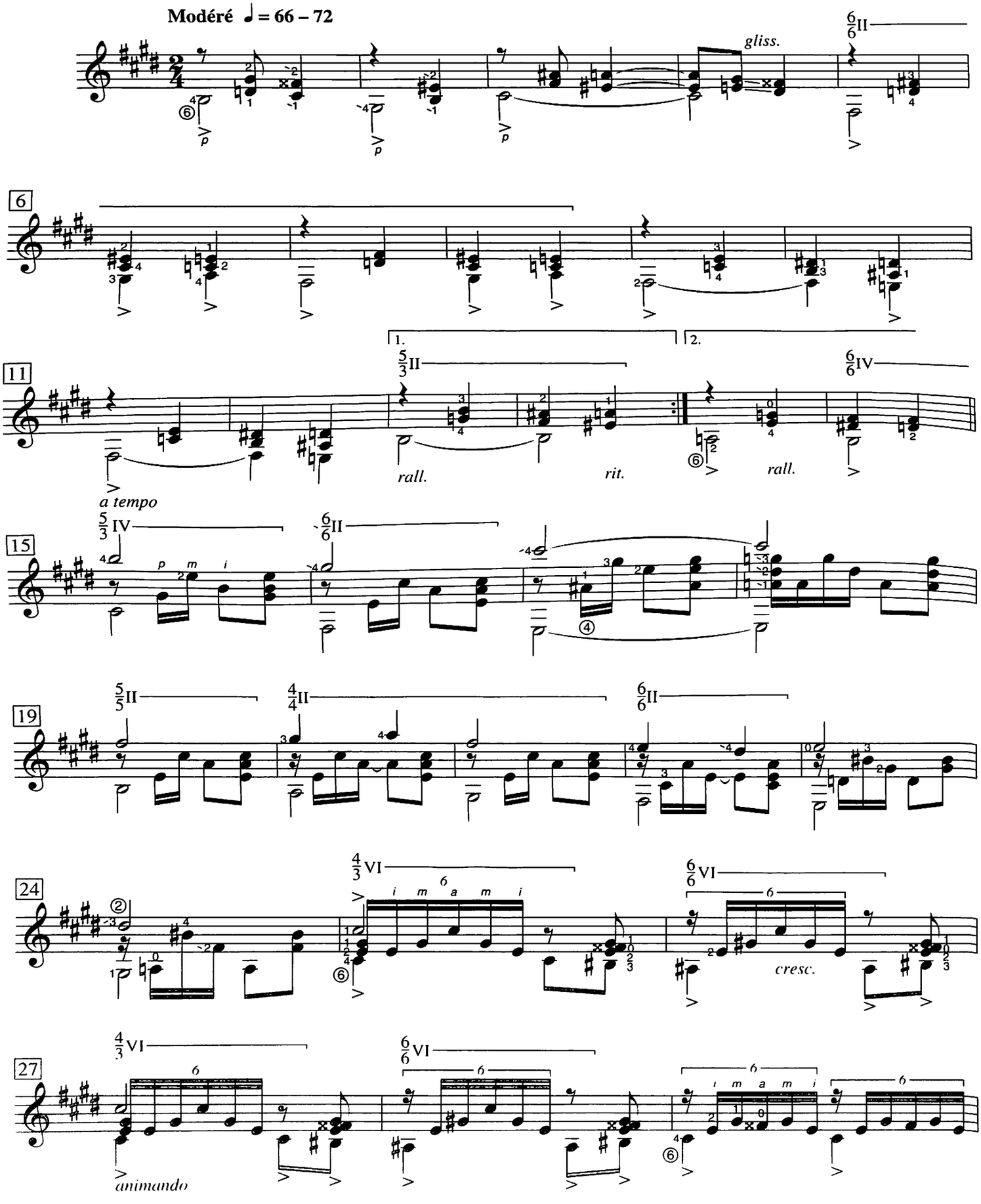

17
19
21
dolce
mf deciso
pp lirico
23
p
26
f
28
30
lirico
32
cediendo e rall.
p
allarg.
pp dolce

Étude No. 8

Heitor Villa-Lobos
(1887–1959)



Source: *Douze études*
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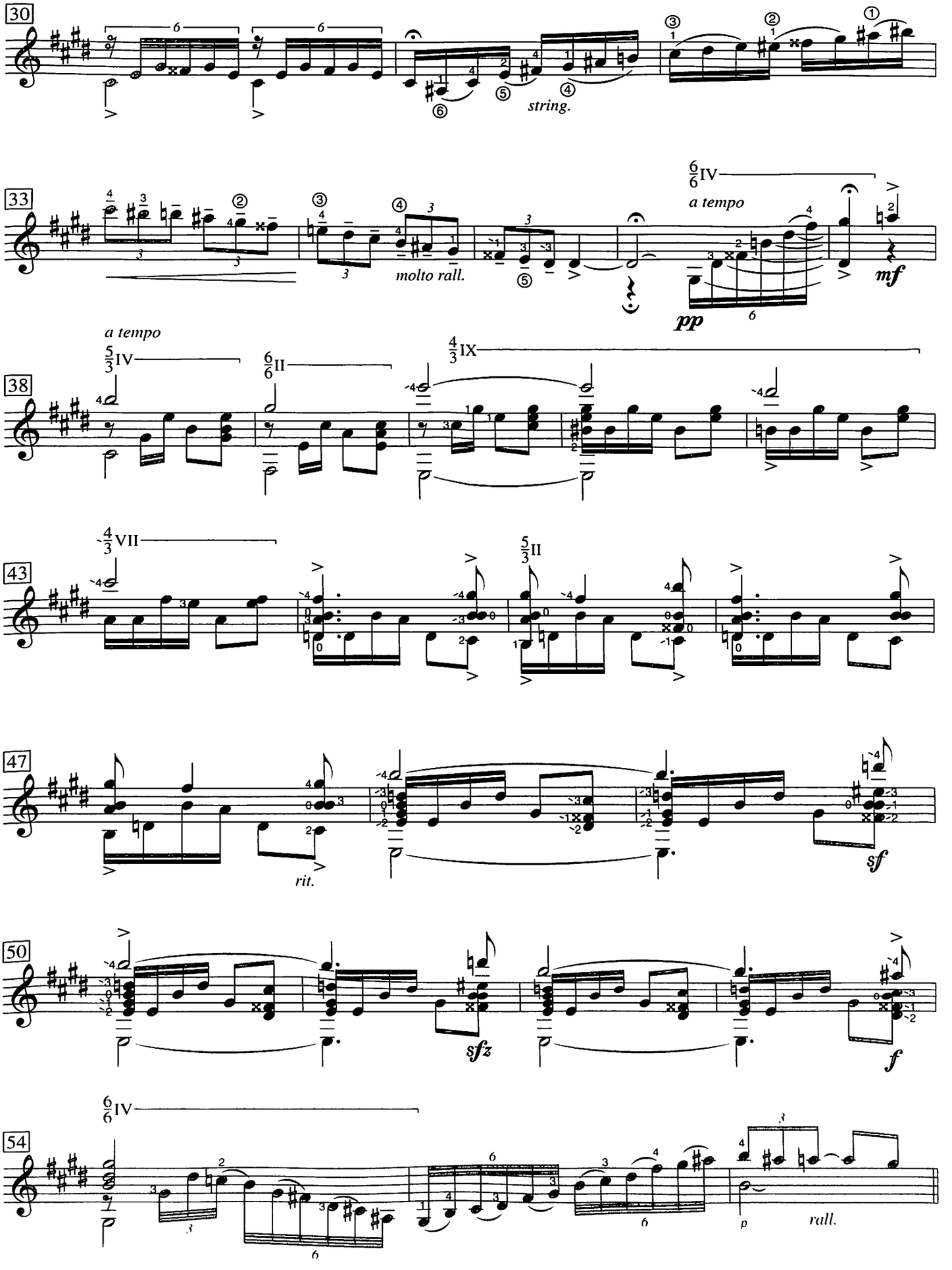
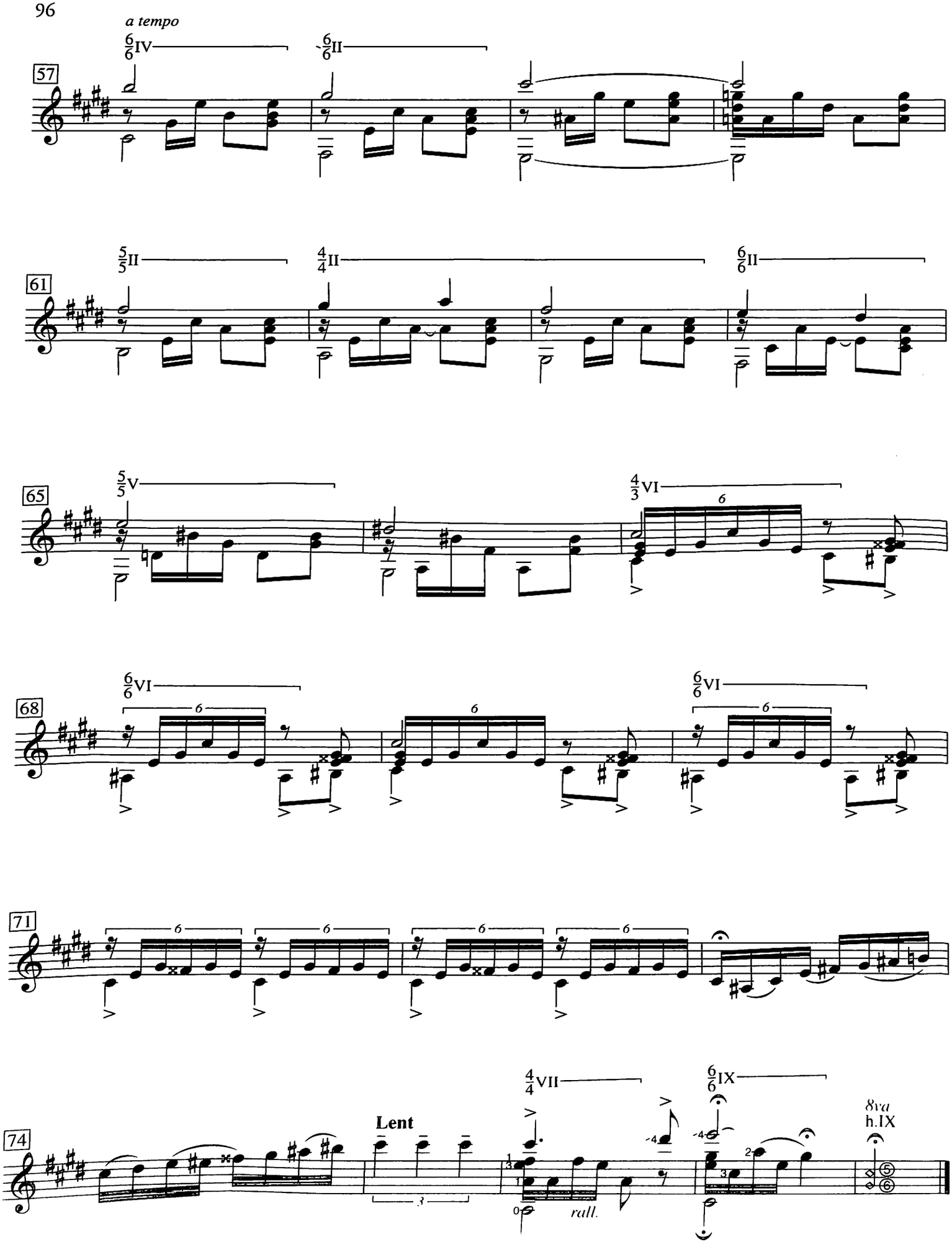

30
string.
33
molto rall.
a tempo
pp
mf
38
a tempo
43
rit.
47
sf
50
sfz
f
54
rall.


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
71
Lent
4/4 VII
6/6 IX
8va
h.IX
74
rall.

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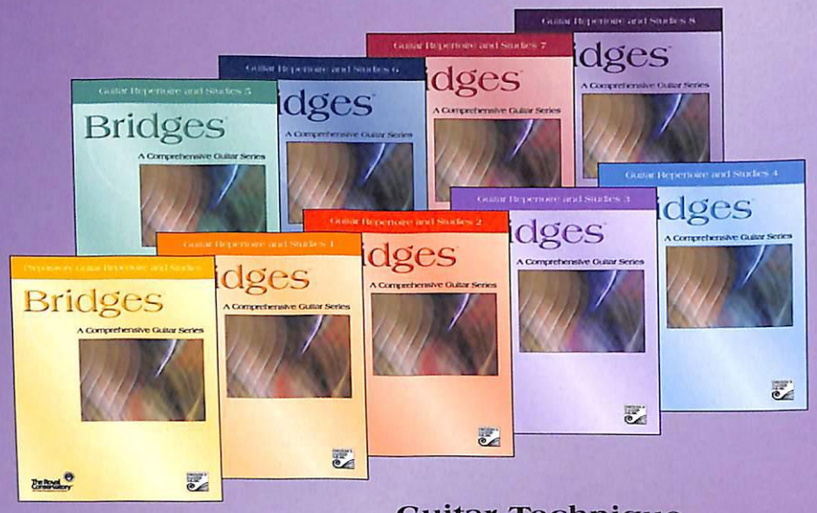

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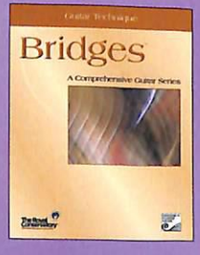

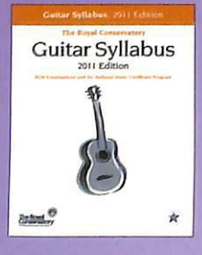

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