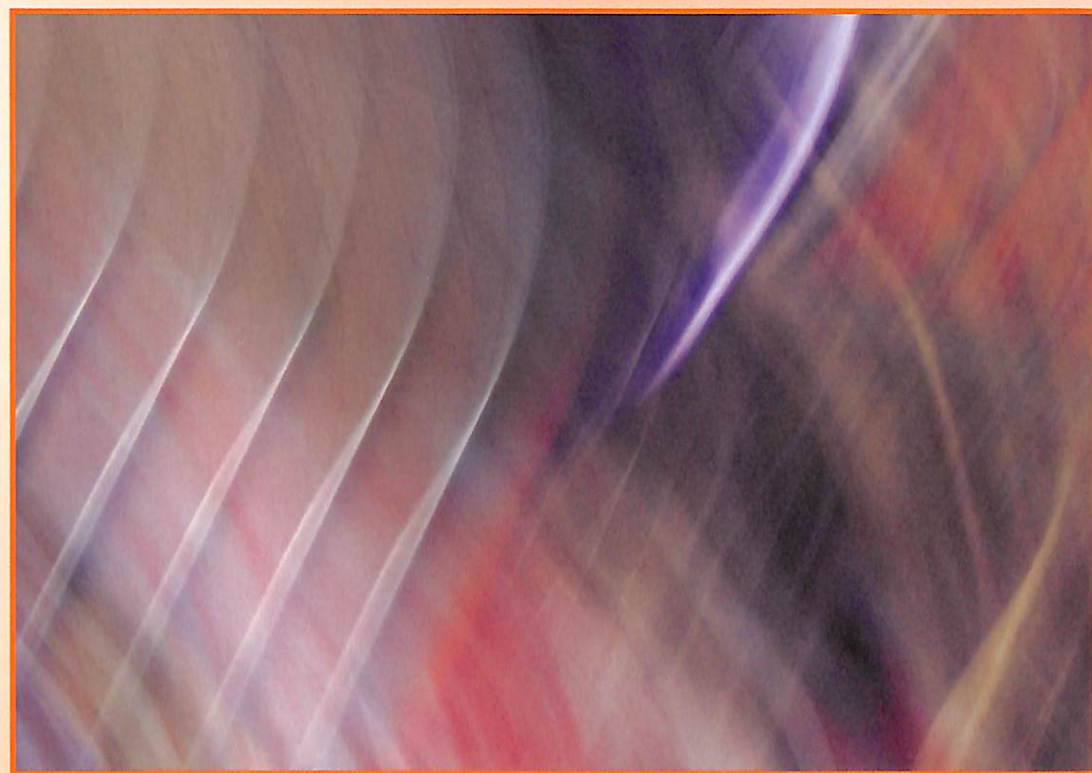


Guitar Repertoire and Studies 1

# Bridges<sup>®</sup>

A Comprehensive Guitar Series



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**The Royal  
Conservatory**<sup>™</sup>  
The finest instrument is the mind.

## Acknowledgements

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Guitar Repertoire and Studies 1

# Bridges<sup>®</sup>

A Comprehensive Guitar Series



# 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 The Royal Conservatory, 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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# Branle englese

Emanuel Andriaesen  
(1554-1604)  
arr. Paul Gerrits



$\text{♩} = 52 - 69$

Musical score for 'Branle englese' in 2/4 time. The score consists of four systems of music, each with a treble clef and a bass clef. The first system starts with a tempo marking of  $\text{♩} = 52 - 69$ . The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *m* (mezzo) and *a* (accent). The piece concludes with a final cadence.

Source: *Musique pour guitare seule*  
Arrangement © copyright 1976 Paul Gerrits. Reprinted by permission of the arranger.

# Lullaby

Isaias Savio  
(1902-1977)

Quasi adagio  $\text{♩} = 60 - 69$

Musical score for 'Lullaby' in 2/4 time. The score consists of three systems of music, each with a treble clef and a bass clef. The tempo is marked 'Quasi adagio' with a metronome marking of  $\text{♩} = 60 - 69$ . The music is characterized by a slow, gentle melody with a bass line of sustained notes. Dynamics include *p* (piano) and *a* (accent). The piece ends with a final cadence.

Source: *Ten Brazilian Folk Tunes*  
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# Calleno costure me

Anonymous

♩ = 120 - 138

Musical score for 'Calleno costure me' in G major, 3/4 time. The score consists of three systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with notes and rests, and the accompaniment is written on a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and mezzo-forte (m). The second system begins with a boxed measure number '7'. The third system begins with a boxed measure number '12'. The piece concludes with a double bar line.

# Canción del limpiabotas *Song of the Shoe-shiner*

Cees Hartog  
(b. 1949)

♩ = 44 - 56

Musical score for 'Canción del limpiabotas' in G major, 3/4 time. The score consists of three systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with notes and rests, and the accompaniment is written on a grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and mezzo-forte (m). The second system begins with a boxed measure number '5'. The third system begins with a boxed measure number '9'. The fourth system begins with a boxed measure number '13'. The piece concludes with a double bar line.

## Menuet

Shawn Bell  
(b. 1958)Allegretto  $\text{♩} = 108 - 120$ 

Source: *La guitare dans tous ses états*, vol. 2  
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## Les marionnettes

Rémi Bouchard  
(b. 1936)  
arr. Claude Gagnon

Source: *La guitare enchantée*  
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# What If a Day, a Month, or a Year

Anonymous  
16th century

$\text{♩} = 84 - 96$

Musical score for 'What If a Day, a Month, or a Year'. The score is in 4/4 time with a tempo of 84-96. It consists of three systems of music. The first system starts with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with fingerings (m, i, a, m) and includes a repeat sign. The second system continues the melody with a key signature change to two sharps (F#, C#) and includes a repeat sign. The third system concludes the piece with a key signature change to three sharps (F#, C#, G#) and a repeat sign.

## Chanson vieillette Old-fashioned Song

Claude Gagnon

$\text{♩} = 69 - 80$

Musical score for 'Chanson vieillette'. The score is in 2/4 time with a tempo of 69-80. It consists of five systems of music. The first system starts with a treble clef and a key signature of two sharps (F#, C#). The melody is written on a single staff with fingerings (m, i, m) and includes a repeat sign. The second system continues the melody with a key signature change to three sharps (F#, C#, G#) and includes a first and second ending. The third system continues the melody with a key signature change to one sharp (F#) and includes a repeat sign. The fourth system continues the melody with a key signature change to two sharps (F#, C#) and includes a repeat sign. The fifth system concludes the piece with a key signature change to one sharp (F#) and a repeat sign.

Source: *La guitare enchantée*

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# Vacances

Yvon Demillac  
(b. 1954)

$\text{♩} = 88 - 104$

Source: *Images*  
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# Bohemian Folk Song

Anonymous

$\text{♩} = 72 - 84$

Source: Bohemia: *Eine Sammlung böhmischer National Volkslieder eingerichtet für eine gitarre*  
From the Carl Oscar Boije collection in The Music Library of Sweden.

# Anglaise I

Francesco Molino  
(1775–1847)

$\text{♩} = 72 - 84$

5

9

13

*D.C. tutto*

Source: *La terpsichore de société*, no. 11

# Écossaise

op. 33, no. 2

Mauro Giuliani  
(1781–1829)

*Allegretto*  $\text{♩} = 76 - 92$

6

11

*D.C. al Fine*

Source: *Douze écossaise pour la guitare*, op. 33

# Waltz

op. 121, no. 1

Ferdinando Carulli  
(1770-1841)

Allegro ♩ = 100 - 120

The musical score is written in treble clef with a 3/4 time signature. It begins with a tempo marking of 'Allegro' and a metronome marking of '♩ = 100 - 120'. The first staff contains the first four measures, with slurs and accents over the notes, and dynamic markings of *mf*. The second staff starts at measure 5 with a *p* dynamic. The third staff starts at measure 9 with a *mf* dynamic. The fourth staff starts at measure 13 with a *p* dynamic and ends with a *Fine* marking. The fifth staff starts at measure 17 with a *mp* dynamic. The sixth staff starts at measure 21 with a *p* dynamic. The seventh staff starts at measure 25 with a *mf* dynamic and includes a circled '3' below a note. The eighth staff starts at measure 29 with a *p* dynamic and ends with a *f* dynamic and a *D.C. al Fine* instruction.

## Andantino

op. 50, no. 1

Mauro Giuliani  
(1781-1829)

♩ = 76 - 88

*p* e legato

5

11

17

21

25

29

*mf*

*p*

*mf*

*p*

## Poco Allegretto

op. 246

Ferdinando Carulli  
(1770-1841)

♩ = 76 - 92

*mf* *p* *mf* *p*

*f* *p*

*f* *p*

*D.C. al Fine* *Fine*

## Country Dance

Ferdinando Carulli  
(1770-1841)

Allegretto ♩ = 88 - 100

*mf* *p*

*f* *p*

*p* *p*

*D.C. al Fine* *Fine*



# Valse

op. 50, no. 7

Ferdinando Carulli  
(1770-1841)

Moderato  $\text{♩} = 100 - 112$

The musical score is written for piano and consists of 29 measures. It is in 3/4 time and the key signature has one sharp (F#). The tempo is marked 'Moderato' with a metronome marking of 100-112. The score is divided into several systems:

- Measures 1-4:** Starts with a melody in the right hand and a piano accompaniment in the left hand. Dynamics include *mf* and *p*. Fingerings and accents are indicated.
- Measures 5-8:** Continuation of the first system.
- Measures 9-12:** Second system, starting with a repeat sign. Dynamics include *p* and *f*.
- Measures 13-16:** Third system, ending with a repeat sign and the word *Fine*.
- Measures 17-20:** **Trio** section begins. Key signature changes to two sharps (D major). Dynamics include *sf*.
- Measures 21-24:** Continuation of the Trio section.
- Measures 25-28:** Continuation of the Trio section.
- Measures 29:** Final measure, marked *D.C. al Fine*.

# Amusement

op. 18, no. 10

Felix Horetzky  
(1796–1870)

♩ = 58 - 66

# Andante

op. 241, no. 5

Ferdinando Carulli  
(1770–1841)

♩ = 88 - 96

# Anglaise

op. 121, no. 6

Ferdinando Carulli  
(1770–1841)

Moderato  $\text{♩} = 84 - 100$

Source: *Vingt-quatre morceaux très faciles*, op. 121

# Andantino

op. 39, no. 2

Anton Diabelli  
(1781–1858)

$\text{♩} = 69 - 80$

Source: *Vortragsstücke für Anfänger*, op. 39

# Waltz

op. 241, no. 4

Ferdinando Carulli  
(1770–1841)

Allegretto ♩ = 54 – 63

*mf*

*f*

*p*

*pp*

*D.C. al Fine*

*Fine*

Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241

# Écossaise

op. 33, no. 4

Mauro Giuliani  
(1781–1829)

Moderato ♩ = 76 – 84

*p*

*mp*

*f*

*D.C. al Fine*

*Fine*

Source: *Douze écossaises pour la guitare*, op. 33

# Soñando

*Dreaming*

Jaime Zenamon  
(b. 1953)

♩ = 92 - 104

The first system of musical notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a dynamic marking of *mf* and a piano marking of *p*. The melody features slurs and accents, with fingerings *i*, *m*, and *a* indicated above the notes. The bass line consists of quarter notes with a *p* dynamic marking.

The second system of musical notation continues the piece, starting with a measure number of 4 in a box. It features slurs and accents, with fingerings 3 and 4 indicated above the notes. The bass line continues with quarter notes.

The third system of musical notation starts with a measure number of 7 in a box. It includes slurs and accents, with a fingering of 2 indicated above a note. The bass line continues with quarter notes.

The fourth system of musical notation starts with a measure number of 10 in a box. It features slurs and accents, with fingerings *i*, *m*, and *a* indicated above the notes. The bass line continues with quarter notes.

The fifth system of musical notation starts with a measure number of 13 in a box. It continues the melodic and bass line patterns with slurs and accents.

The sixth system of musical notation starts with a measure number of 16 in a box. It concludes with a double bar line and a final chord. The bass line continues with quarter notes.

*molto rall.*

## Waltz

Bartolomé Calatayud  
(1882–1973)

$\text{♩} = 132 - 152$

5

9

13

17

21

Source: *Cuarto piezas fáciles para guitarra*

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25

29

33

*a tempo*

37

41

45

\*8va  
h.XII

\* Natural harmonics sounding an octave higher than written

# Andaluza

Claudio Camisassa  
(b. 1957)

$\text{♩} = 92 - 108$

Musical notation for the first system of 'Andaluza'. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and sixteenth notes with various accents and slurs. Fingerings are indicated by numbers 1-4. Dynamic markings include *p* and *sim.* (sforzando).

Musical notation for the second system of 'Andaluza', starting with a measure number '4' in a box. It continues the melodic line with similar rhythmic patterns and includes dynamic markings like *p*.

Musical notation for the third system of 'Andaluza', starting with a measure number '8' in a box. The notation includes slurs and dynamic markings such as *p*.

Musical notation for the fourth system of 'Andaluza', starting with a measure number '12' in a box. It concludes with a double bar line and a final chord. Dynamic markings include *p*.

# Fleur de Lotus

Roque Carbajo  
(b. 1951)

*Delicato*  $\text{♩} = 96 - 104$

Musical notation for the first system of 'Fleur de Lotus'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by eighth and sixteenth notes. Fingerings are indicated by numbers 0, 1, 2, 3, 4. Dynamic markings include *p* and *mp* (mezzo-piano).

Musical notation for the second system of 'Fleur de Lotus', starting with a measure number '5' in a box. It includes slurs and dynamic markings like *mf* (mezzo-forte).

Musical notation for the third system of 'Fleur de Lotus', starting with a measure number '10' in a box. It concludes with a double bar line and a final chord. Dynamic markings include *p* and *mp*.



15 *m m a i m*  
*dolce*

20 *D.C. al Coda*  
*dim. rit. p*

25 *Coda*  
*rall. p*

# Big City Blues

James Brown  
(b. 1967)

$\text{♩} = 54 - 60$  *a m m i*

3 *a m m i* *p*

5 *i m a i m* *D.C. al Coda* *p*

7 *Coda* *a m p m i p m* *f*

# Travellin'

Michael Coghlan  
(b. 1955)

Easy ♩ = 88 - 100

The musical score for 'Travellin'' is written in G major (one sharp) and 4/4 time. It begins with a tempo marking of 'Easy ♩ = 88 - 100'. The score is divided into measures 1-3, 4-6, 7-9, 10-12, 13-15, 16-18, 19-21, and 22-24. The notation includes various dynamics such as *p* (piano), *a* (accents), and *m* (mezzo-forte). Performance instructions include *rit.* (ritardando) and *a tempo*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The piece concludes with a final cadence in measure 24.

# Klangbild 11

Sound Picture 11

Carlo Domeniconi  
(b. 1947)

♩ = 56 - 69

4

7

10

12

15

18

20

*am* *am*

*mi* *mi* *mi* *mi* *am* *mi* *mi*

*a* *a* *mi* *mi* *am* *am*

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

*poco rall.*

*D.C. al Coda*

*Coda*

## Midnight in Sevilla

Jeffrey McFadden  
(b. 1963)Espressivo  $\text{♩} = 96 - 108$ 

7

13 *i i*

19

25

31 *accel.*

37 *rit.*

42 *a tempo*

48 *presto*  
*a m i*  
*a m i*

## Quasars

Michael Coghlan  
(b. 1955)

♩ = 84 - 100

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The first measure starts with a *mf* dynamic. The second measure has a *p* dynamic. The third measure has a *p* dynamic and includes a triplet of eighth notes with fingerings 3, 2, 3. The fourth measure has a *p* dynamic and includes a triplet of eighth notes with fingerings 3, 2, 3. Above the first triplet, there is a fingering *a* *m* *i*. Above the second triplet, there is a circled *a* and the letter *i* below it. The notation includes various string techniques such as triplets and slurs.

Musical notation for measures 5-8. Measure 5 is marked with a box containing the number 5. It features a triplet of eighth notes with fingerings *i*, *m*, *i* and a circled *a* above the final note. Measure 6 has a circled *a* above the final note. Measure 7 has a circled *a* above the final note. Measure 8 has a circled *a* above the final note. The notation includes various string techniques such as triplets and slurs.

Musical notation for measures 9-12. Measure 9 is marked with a box containing the number 9. It features a triplet of eighth notes with fingerings *i*, *m*, *i* and a circled *a* above the final note. Measure 10 has a circled *a* above the final note. Measure 11 has a circled *a* above the final note. Measure 12 has a circled *a* above the final note. The notation includes various string techniques such as triplets and slurs.

Musical notation for measures 13-15. Measure 13 is marked with a box containing the number 13. It features a triplet of eighth notes with fingerings *i*, *m*, *i* and a circled *a* above the final note. Measure 14 has a circled *a* above the final note. Measure 15 has a circled *a* above the final note. The notation includes various string techniques such as triplets and slurs.

Musical notation for measures 16-18. Measure 16 is marked with a box containing the number 16. It features a triplet of eighth notes with fingerings *i*, *m*, *i* and a circled *a* above the final note. Measure 17 has a circled *a* above the final note. Measure 18 has a circled *a* above the final note. The notation includes various string techniques such as triplets and slurs. A *rit.* (ritardando) marking is present below the final measure.

(a) Drag *a*, *m*, or *i* across all strings starting at string ①.

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## Ninna-Nanna

## Lullaby

Carlo Domeniconi  
(b. 1947)Molto lento e cantato  $\text{♩} = 46 - 52$ 

4 1. 2. *Fine* *mf* più aperto

6 *quasi f* *D.C. al Fine*

Source: 24 Präludien

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## Minuetto

Carlo Domeniconi  
(b. 1947) $\text{♩} = 72 - 88$ 

4 *mf* *mf* sotto voce *p* *mp*

8 1. 2. *D.C. al Coda* *pp*

9 *Coda*

Source: 24 Präludien

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Study no. 1

Study in A Minor

Claude Gagnon

♩ = 76 - 88

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Study no. 2

Lesson 7

Dionisio Aguado  
(1784-1849)

Allegretto ♩ = 104 - 112

# Andante in E Minor

Dionisio Aguado  
(1784-1849)

$\text{♩} = 63 - 69$

*mp* *p* *i* *m* *a* *4* *4* *2* *m* *i* *m*

5 *Fine*

9 *p* *mp* *i* *m* *a* *3* *3* *2*

13 *mp* *3* *3* *2* *D.C. al Fine*

Source: *Nuevo metodo para guitarra*

## Study no. 4

## Lesson 6

Dionisio Aguado  
(1784-1849)

Andante  $\text{♩} = 54 - 60$

*mf* *m* *i* *a* *m* *3* *2* *3* *a* *m* *i* *3* *4*

5 *mf* *a* *i* *m* *3* *4* *2* *3*

9 *mp* *2* *3* *2* *3* *4* *3* *a* *m* *i*

13 *mf* *2* *3* *2* *3* *4* *3* *a* *m* *i*

Source: *Nuevo metodo para guitarra*



Study no. 5

# Andante grazioso

op. 211, no. 2

Ferdinando Carulli  
(1770–1841)

$\text{♩} = 58 - 69$

Source: *18 Petits morceaux*, op. 211

Study no. 6

# Lyrical Study No. 13

Richard Miles Jackman  
(b. 1950)

$\text{♩} = 80 - 96$

Source: *Lyrical Studies*

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# Lesson 66

Julio Sagreras  
(1879-1942)

$\text{♩} = 100 - 112$

5 *Fine*

9

13 *D.C. al Fine*

Source: *Las primeras lecciones*

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# Lesson 64

Julio Sagreras  
(1879-1942)

$\text{♩} = 92 - 104$

5

9

13

Source: *Las primeras lecciones*

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Study no. 9

# Moderato in D Major

op. 39, no. 15

Anton Diabelli

(1781-1858)

♩ = 88 - 100

Source: *Vortragsstücke für Anfänger*, op. 39

Study no. 10

# Study in D Major

TI ii-40

Francisco Tárrega

(1852-1909)

♩ = 69 - 84

Source: *Opere per Chitarra*, vol. 2<sup>a</sup>-Studi

# Ostinato

Norbert Kraft  
(b. 1950)

Andantino ♩ = 92 - 108

*mp*

3

*m*

5

*mf*

7

*Fine*

9

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

*p* *mf* *p*

11

*m* *m* *i* *m*

13

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

*mp*

15

*i* *i* *a*

*D.C. al Fine*

# Dance

Carlo Domeniconi  
(b. 1947)

Energico  $\text{♩} = 69 - 88$

5

9 *sub. pp*

13 *sub. pp*

17

21 *p*

25

29

33 \* h. XII

\* Natural harmonic at the 12th fret

# Jazzy Blues

Peter McAllister  
(b. 1954)

Slowly ♩ = 100 - 108

3 p  
mp  
am  
p  
p  
p  
4  
4  
5  
9  
m  
p  
13  
m  
am  
am  
p  
3  
3

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## Study no. 14

# La Settima Luna

Simone Iannarelli  
(b. 1970)

\* Dondolando ♩ = 184 - 208

i a m a m a  
p  
sim.  
5  
9

13

17

21

*molto rall.*

Study no. 15

Souvenir d'automne

Simone Iannarelli  
(b. 1970)

$\text{♩} = 100 - 116$

*i m a m i m a*

*i a m i*

5

9 *a tempo*

*m a m i*

13

17

*molto rall.*

m.d.  
h. VII

# High Mountains and Old Trees

Shawn Bell  
(b. 1958)

Allegretto ♩ = 100 - 112

The musical score is written for guitar and consists of 33 measures. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegretto' with a metronome marking of ♩ = 100 - 112. The score includes various dynamics such as *mf*, *p*, *mp*, *f*, and *ff*, as well as articulation marks like accents and slurs. The piece concludes with a 'rall.' marking and a final chord.









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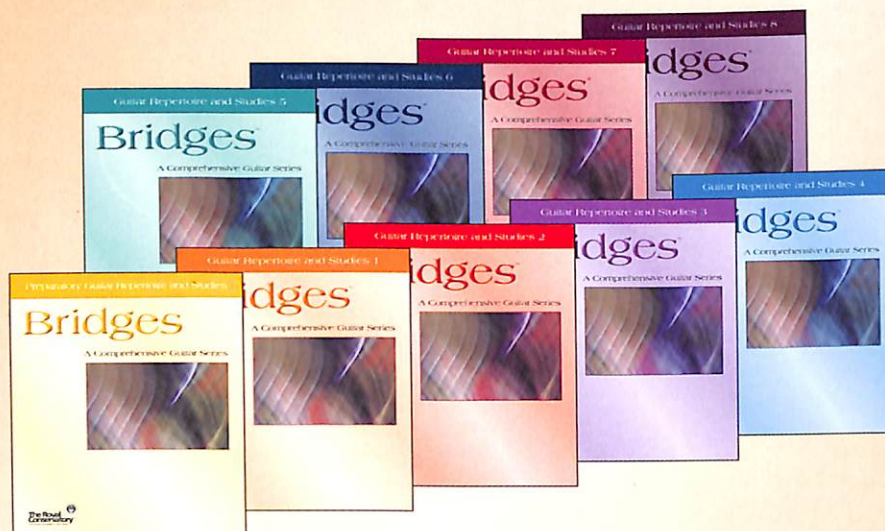
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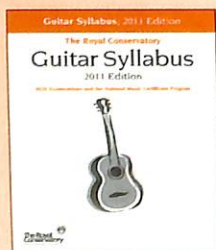
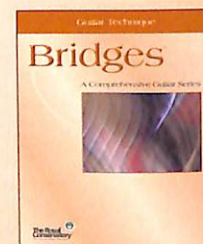
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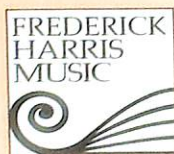
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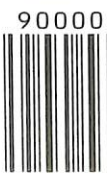


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