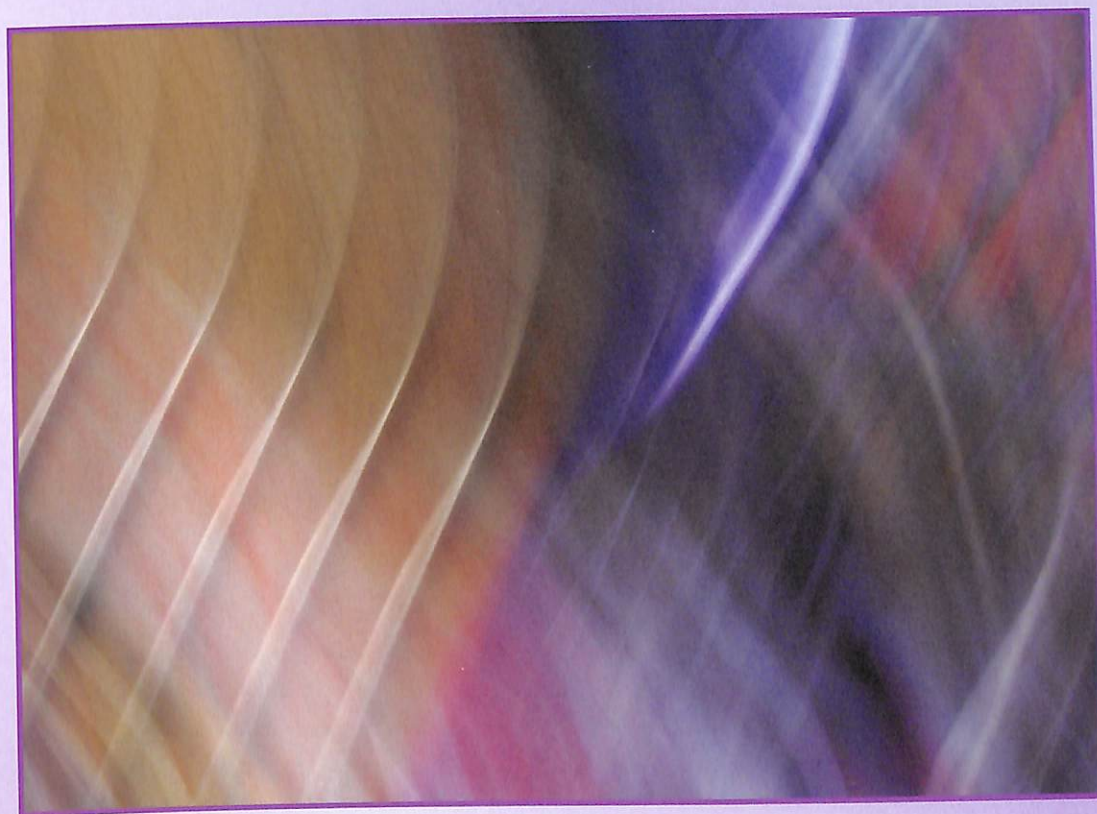


Guitar Repertoire and Studies 3

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Acknowledgements

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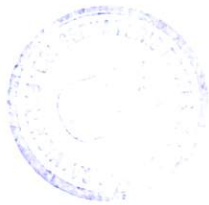
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Guitar Level 3

Repertoire and Etudes

Bridges®

A Comprehensive Guitar Series



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Bridges®

A Comprehensive Guitar Series

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

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

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

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

A Note on Editing and Performance

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

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





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

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

Robert Hamilton

Dr. Jeffrey McFadden

Symbols and Abbreviations

<i>p, i, m, a</i>	right-hand fingering
1, 2, 3, 4	left-hand fingering
②	string number
·3	guide finger in left-hand shifting
	slur: a left-hand articulation of the second note of a pair-either a "hammer-on" (ascending pair) or "pull-off" (descending pair)
$\frac{4}{2}\text{II}$	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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Minuet

Robert de Visée
(ca 1650–1725)

♩ = 92 – 104



Source: Suite No. 7 in C Major, *Livre de guitarrre dédié au roy*

Awake, Sweet Love

John Dowland
(1563–1626)

Andantino ♩ = 84 – 92

Source: *First Book of Songs or Aires of Four Parts, with Tablature for the Lute*, no. 19

Danse de village

Village Dance

Traditional
arr. Claude Gagnon

⑥ = D
♩ = 69 - 76

5

9

13

17

21

h. XII

④

⑥

Españoleta*

Gaspar Sanz
(fl. ca 1650–1710)

$\text{♩} = 104 - 112$

5

9

13

17

22

(a) original:

* *Españoleta* (*spagnoletta*): a dance based on ancient harmonic patterns first appearing in Italy in the late 16th century
Source: *Instrucción de música sobre la guitarra española*, libro 1

Greensleeves

Traditional English
arr. Norbert Kraft

$\text{♩} = 132 - 144$

5

9

13

17

21

Almande "La mon amy la"

Adrian Le Roy
(ca 1520–1598)

$\text{♩} = 52 - 60$

5

8

11

14

Mary Hamilton

Traditional Scottish ballad
arr. Peter Hudson

Moderato ♩ = 52 - 58

The musical score for 'Mary Hamilton' is presented in five systems, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Moderato' with a quarter note equal to 52-58 beats per minute. The score includes various dynamics such as *mp*, *mf*, and *f*, along with articulations like accents (*a*) and slurs. Fingerings are indicated by numbers 1-4. The piece concludes with a final cadence in the fifth system.



Minuet

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

$\text{♩} = 92 - 112$

Sarabande

Anonymous (17th century)
arr. Paul Gerrits

♩ = 76 - 84

5

9

13

17

21

25

29

Waltz

op. 124, no. 23

Ferdinando Carulli
(1770–1841)

♩ = 108 – 120

Andante
op. 241, no. 17

Ferdinando Carulli
(1770-1841)

♩ = 58 - 66

5

9

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

13

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

a m i a Fine

17

21

D.C. al Fine

Andante

Johann Kaspar Mertz
(1806–1856)

$\text{♩} = 76 - 88$

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

5 9 13 17 21 25 29

Andantino

op. 44, no. 3

Fernando Sor
(1778–1839)

♩ = 108 – 120

The musical score is written for guitar in 3/4 time. It begins with a tempo marking of ♩ = 108–120. The first staff starts with a *mp* dynamic and includes fingerings *i*, *m*, and *a*. The second staff, starting at measure 6, features a *p* dynamic and a *mp* dynamic. The third staff, starting at measure 11, has a *mf* dynamic. The fourth staff, starting at measure 16, includes a *mf* dynamic and a *p* dynamic. The fifth staff, starting at measure 21, has a *mp* dynamic. The sixth staff, starting at measure 26, includes a *p* dynamic. The seventh staff, starting at measure 31, has a *mp* dynamic. The eighth staff, starting at measure 36, includes a *mf* dynamic and ends with a *p* dynamic and a *rall.* marking.

Andantino

op. 44, no. 5

Fernando Sor
(1778–1839)Andantino $\text{♩} = 100 - 116$

The musical score for "Andantino" by Fernando Sor, op. 44, no. 5, is presented in a single system with eight staves. The piece is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The tempo is marked "Andantino" with a metronome marking of $\text{♩} = 100 - 116$. The key signature has one sharp (F#). The score includes various rhythmic patterns, such as triplets, sextuplets, and sixteenth-note runs. Fingerings are indicated by letters 'a', 'm', 'i', and 'm'. Dynamics include piano (p) and piano-piano (pp). The piece concludes with a final cadence.

La chasse
The Hunt
op. 59, part 3, no. 30

Matteo Carcassi
(1792-1853)

$\text{♩} = 56 - 69$

The musical score is written for guitar and consists of eight systems of music. Each system contains a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The music is characterized by its rhythmic patterns and specific fingering instructions. Dynamics range from *f* (forte) to *mp* (mezzo-piano). Technical markings include 'Piv. 3/3 II' and 'D.C. al Fine'. The piece concludes with a double bar line and a fermata.

Lesson 5

op. 60

Fernando Sor
(1778–1839)

♩ = 63–76

legato
mp

6 *mp*

12 *mf* *Fine*

17 *f* *a tempo* *poco rall.*

23 *f*

29 *p*

35 *D.C. al Fine*

Minuet



Niccolò Paganini
(1782-1840)

$\text{♩} = 58 - 69$

mf

p

mf *f* *mf*

f *mp*

f

tasto *pont.* *nat.*

Monferrina*

op. 12, no. 1

Mauro Giuliani
(1781–1829)Grazioso $\text{♩} = 116 - 132$

Musical score for *Monferrina** by Mauro Giuliani, op. 12, no. 1. The piece is in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a measure number in a box (3, 6, 9, 11, 14). The music features a treble clef and a bass clef. Fingerings are indicated by letters 'a', 'm', 'i' and numbers '1-4'. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). There are various ornaments and slurs throughout the piece.

* *Monferrina*: a country dance from the Piemonte region of Italy
 Source: *Dodici Monferrine per chitarra*, op. 12

Stückchen

Little Piece

op. 68, no. 5

Robert Schumann
(1810–1856)

arr. Norbert Kraft

Andante cantabile ♩ = 76 – 84

The musical score is presented in six systems, each with a treble clef and a single melodic line. The bass line is indicated by numbers 1-5 and slurs. Dynamics include *p*, *mp*, *mf*, and *a tempo*. The tempo is marked *Andante cantabile* with a metronome marking of ♩ = 76 – 84. Measure numbers 4, 9, 13, 17, and 21 are indicated in boxes. There are also alternate fingering options labeled (a) and (b) for specific notes.

(a) alternate fingering:

(b) alternate fingering:

Les blues des grenouilles

The Frog Blues

Claude Gagnon

Freely and expressively ♩ = 50 - 54

5

Livelier ♩ = 63 - 69

9

13

17

21

25

29

Source: *La guitare enchantée*, vol. 1

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Andante

Rémi Bouchard
(b. 1936)

♩ = 72 - 84

Barcarolle

Norbert Kraft
(b. 1950)Gently swaying $\text{♩} = 116 - 126$

The musical score is written in a single system with five staves. Each staff consists of a treble clef and a bass clef. The key signature has one flat (B-flat). The tempo is marked 'Gently swaying' with a quarter note equal to 116-126 beats per minute. The dynamics range from *p* (piano) to *mf* (mezzo-forte) and *mp* (mezzo-piano). The performance style is marked 'dolce' and 'cantabile'. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4). Measure numbers 5, 9, 13, 17, and 21 are indicated in boxes at the beginning of their respective staves. The piece concludes with a final cadence in measure 24.

Bells

James Brown
(b. 1967)

Sostenuto $\text{♩} = 100 - 116$

i m i m i

The musical score consists of seven staves of music, each starting with a measure number in a box: 5, 9, 13, 17, 21, 25, and 29. The music is written in a single melodic line on a treble clef staff in 4/4 time. The tempo is marked 'Sostenuto' with a quarter note equal to 100-116 beats per minute. The key signature has one sharp (F#). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several articulation marks, such as slurs and accents, and dynamic markings like 'p' (piano). Fingerings are indicated by numbers 1-4. Some measures contain triplets, marked with a '3' and a bracket. Measure 21 includes a 'Piv.' (pivot) marking. Measure 29 ends with an 'a' (accents) marking. The piece concludes with a double bar line at the end of measure 29.

Danza del gatto

Dance of the Cat

Carlo Domeniconi
(b. 1947)

$\text{♩} = 63 - 80$

f
quasi secco

4

p.

8

ff molto sonoro

11

p (echo)

15

p.

19

D.C. al Coda

\oplus Coda

23

p.

Miami

Gérard Montreuil
(1927-1991)

Liberamente ♩ = 104 - 116

Rumba à Gatelle

Thierry Tisserand
(b. 1956)

♩ = 92 - 104

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of six staves of music, each starting with a measure number in a box. The notation includes treble clefs, notes, rests, and various musical markings such as *m*, *a*, *i*, *p*, and *rit.*. Fingerings are indicated by numbers 1-4. The score includes several triplets and slurs. The first staff (measures 1-3) begins with a tempo marking of ♩ = 92 - 104. The second staff (measures 4-6) starts with a boxed measure number '4'. The third staff (measures 7-9) starts with a boxed measure number '7' and includes a *rit.* marking. The fourth staff (measures 10-12) starts with a boxed measure number '10' and an *a tempo* marking. The fifth staff (measures 13-15) starts with a boxed measure number '13'. The sixth staff (measures 16-18) starts with a boxed measure number '16'.

19

22

a tempo

poco rit.

25

28

31

Samba-Lelê

Isaias Savio
(1900-1977)Andante $\text{♩} = 54 - 63$

mf

5

mp

9

13

17

mp

21

pp

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

The Blue Calliope



Michael Coghlan
(b. 1955)

Waltz tempo, with rubato ♩ = 92 - 104

Musical notation for measures 1-6. Treble clef, 3/4 time signature. Fingerings: *a*_i, *m*_i. Dynamics: *f-p*. Includes slurs and accents.

Musical notation for measures 7-10. Measure 7 is boxed. Includes first and second endings. Fingerings: 1, 2, 3, 4. Dynamics: *rit.*

Musical notation for measures 11-14. Measure 11 is boxed. Includes fingering *a*₄ and dynamic *p*. Chord marking: $\frac{5}{5}IV$. Dynamics: *rit.*

Musical notation for measures 15-18. Measure 15 is boxed. Includes fingering *a*₄. Dynamics: *p*.

Musical notation for measures 19-22. Measure 19 is boxed. Includes fingering *a*₃. Dynamics: *p*.

Musical notation for measures 23-26. Measure 23 is boxed. Includes fingering *a*₃ and *m*₂. Dynamics: *rit.*

Musical notation for measures 27-30. Measure 27 is boxed. Tempo marking: **Lento**. Includes fingering *a*_m and *m*_i. Dynamics: *p*.

Andantino mosso
op. 1, part 4, no. 3

Mauro Giuliani
(1781-1829)

$\text{♩} = 42 - 54$

The musical score is written for guitar and consists of 32 measures. It is in 2/4 time and has a key signature of one sharp (F#). The tempo is marked 'Andantino mosso' with a metronome marking of quarter note = 42-54. The score is divided into measures 4, 8, 12, 16, 20, 24, and 28. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include piano (p), mezzo-forte (m), and accents (a). Fingerings are indicated by numbers 1-4. The score is divided into measures 4, 8, 12, 16, 20, 24, and 28.

Allegretto

op. 114, no. 9

Ferdinando Carulli
(1770–1841)

♩ = 116 – 138

i m i i i m i i

p p p p

4

7

10

13

16

i a i

19

22

25

Study no. 4

Lesson 15

Waltz

Dionisio Aguado
(1784-1849)

Allegretto ♩ = 104 - 112

6

12

18

Andantino

op. 44, no. 9

Fernando Sor
(1778–1839)

♩ = 100 – 116

Musical notation for the first system, measures 1-3. The piece is in G major (one sharp) and 3/4 time. The first system consists of three measures. Fingerings are indicated by letters *m*, *i*, *a*, and *i*. The first measure has a triplet of eighth notes. The second measure has a quarter note and a quarter rest. The third measure has a quarter note and a quarter rest. The dynamic marking *mp* is placed below the first measure.

Musical notation for the second system, measures 4-6. Measure 4 starts with a boxed number 4. The first measure has a quarter note and a quarter rest. The second measure has a quarter note and a quarter rest. The third measure has a quarter note and a quarter rest. The dynamic marking *p* is placed below the first measure.

Musical notation for the third system, measures 7-9. Measure 7 starts with a boxed number 7. The first measure has a quarter note and a quarter rest. The second measure has a quarter note and a quarter rest. The third measure has a quarter note and a quarter rest. The dynamic marking *p* is placed below the first measure. A second ending bracket spans measures 8 and 9.

Musical notation for the fourth system, measures 10-11. Measure 10 starts with a boxed number 9. The first measure has a quarter note and a quarter rest. The second measure has a quarter note and a quarter rest. The third measure has a quarter note and a quarter rest. The dynamic marking *mp* is placed below the first measure.

Musical notation for the fifth system, measures 12-14. Measure 12 starts with a boxed number 12. The first measure has a quarter note and a quarter rest. The second measure has a quarter note and a quarter rest. The third measure has a quarter note and a quarter rest. The dynamic marking *p* is placed below the first measure. The dynamic marking *f* is placed below the third measure.

Musical notation for the sixth system, measures 15-16. Measure 15 starts with a boxed number 15. The first measure has a quarter note and a quarter rest. The second measure has a quarter note and a quarter rest. The third measure has a quarter note and a quarter rest. The dynamic marking *p* is placed below the first measure. A second ending bracket spans measures 15 and 16.

Study no. 6

Study in F Major
op. 39, no. 27Anton Diabelli
(1781–1858)

Tempo di minuetto ♩ = 104 – 112

The musical score is written in F major (one flat) and 3/4 time. It consists of six staves of music, each starting with a measure number in a box. The tempo is marked 'Tempo di minuetto' with a quarter note equal to 104-112 beats per minute. The dynamics range from piano (p) to fortissimo (ff). The score includes various articulations such as accents, slurs, and fingerings (1-4). The piece concludes with a repeat sign and a fermata.

Staff 1 (Measures 1-4): *p*, *mf*. Fingerings: 1, 2, 3, 4. Accents: *a*. Slurs: *m i m*, *m i a*. Dynamics: *p*, *mf*.

Staff 2 (Measures 5-8): *p*. Fingerings: 3, 4. Accents: *a*. Slurs: *m i m*.

Staff 3 (Measures 9-12): *ff*, *mf*. Fingerings: 1, 4. Accents: *a*. Slurs: *a m i m*.

Staff 4 (Measures 13-16): *ff*, *p*. Fingerings: 4. Accents: *a*. Slurs: *a m i m*.

Staff 5 (Measures 17-20): *mf*. Fingerings: 3. Accents: *a*. Slurs: *m i m*, *m i a*. Dynamics: *mf*, *p*.

Staff 6 (Measures 21-24): *p*. Fingerings: 3. Accents: *a*. Slurs: *m i m*, *m i a*. Dynamics: *p*.

Ejercicio

José Ferrer
(1835-1916)

Vals ♩ = 100 - 112

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of eight systems of music, each with a measure number in a box at the beginning. The first system starts with a piano (*p*) dynamic and includes fingerings (2, 4, 3, 2, 1) and accents (*i*, *m*, *a*, *m*, *a*, *m*, *a*). The second system is marked with measure number 6 and includes fingerings (2, 4, 2, 3, 2, 1). The third system is marked with measure number 11 and includes fingerings (2, 3, 2, 0, 3, 2, 1). The fourth system is marked with measure number 17 and includes fingerings (2, 4, 1, 4, 1, 4, 3, 1) and a circled 4. The fifth system is marked with measure number 22 and includes fingerings (3, 3, 1, 7, 1, 3). The sixth system is marked with measure number 27 and includes fingerings (0, 2, 0, 4, 3, 3, 0, 2, 1, 4, 3, 1) and dynamics *f* and *poco rit.*. The seventh system is marked with measure number 32 and includes fingerings (2, 7, 7, 7). The eighth system is marked with measure number 37 and includes fingerings (7, 1, 1) and ends with *poco rit.*. The word *cantabile* appears below the fourth system.

Study no. 8

Fourth Exercise for 6ths

Fernando Sor
(1778-1839)

Andantino ♩ = 60 - 69

legato e sostenuto

3

5

7

9

11

13

15

rall.

Joseph und seine Brüder

op. 1, heft 2, no. 12

Fr. Dittrich

Mit Gefühl ♩ = 58 - 69

Source: 24 beliebte Stücke für die Gitarre allein eingerichtet, op. 1

Study no. 10

Lesson 80

Julio Sagreras
(1879-1942)

Source: Las primeras lecciones de Guitarra
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Study no. 11

Study in C Major

TI ii-26

Francisco Tárrega
(1852-1909)

$\text{♩} = 88 - 100$

Musical notation for the first system, measures 1-2. The piece is in C major, 3/4 time. Measure 1 contains a triplet of eighth notes (i, m, a) and a triplet of eighth notes (a, m, i). Measure 2 contains a triplet of eighth notes (a, m, i) and a triplet of eighth notes (a, m, i). The bass line features a triplet of eighth notes (3) in both measures. Dynamics include *p* and *mf*. Fingerings are indicated by numbers 1, 2, 3, 4.

Musical notation for the second system, measures 3-4. Measure 3 contains a triplet of eighth notes (4, 2, -2) and a triplet of eighth notes (3, 2, -1). Measure 4 contains a triplet of eighth notes (2, -1, 3) and a triplet of eighth notes (2, -1, 3). The bass line features a triplet of eighth notes (3) in measure 3. Dynamics include *p* and *mf*. Fingerings are indicated by numbers 1, 2, 3, 4.

Musical notation for the third system, measures 5-6. Measure 5 contains a triplet of eighth notes (4, 2, -2) and a triplet of eighth notes (3, 2, -1). Measure 6 contains a triplet of eighth notes (2, -1, 3) and a triplet of eighth notes (2, -1, 3). The bass line features a triplet of eighth notes (3) in measure 6. Dynamics include *p* and *mf*. Fingerings are indicated by numbers 1, 2, 3, 4.

Musical notation for the fourth system, measures 7-8. Measure 7 contains a triplet of eighth notes (4, 2, -2) and a triplet of eighth notes (3, 2, -1). Measure 8 contains a triplet of eighth notes (2, -1, 3) and a triplet of eighth notes (2, -1, 3). The bass line features a triplet of eighth notes (3) in measure 7. Dynamics include *p* and *mf*. Fingerings are indicated by numbers 1, 2, 3, 4.

Musical notation for the fifth system, measures 9-11. Measure 9 contains a triplet of eighth notes (4, 2, -2) and a triplet of eighth notes (3, 2, -1). Measure 10 contains a triplet of eighth notes (2, -1, 3) and a triplet of eighth notes (2, -1, 3). Measure 11 contains a triplet of eighth notes (2, -1, 3) and a triplet of eighth notes (2, -1, 3). The bass line features a triplet of eighth notes (3) in measure 9. Dynamics include *p* and *mf*. Fingerings are indicated by numbers 1, 2, 3, 4.

Musical notation for the sixth system, measures 12-14. Measure 12 contains a triplet of eighth notes (4, 2, -2) and a triplet of eighth notes (3, 2, -1). Measure 13 contains a triplet of eighth notes (2, -1, 3) and a triplet of eighth notes (2, -1, 3). Measure 14 contains a triplet of eighth notes (2, -1, 3) and a triplet of eighth notes (2, -1, 3). The bass line features a triplet of eighth notes (3) in measure 12. Dynamics include *p* and *mf*. Fingerings are indicated by numbers 1, 2, 3, 4.

Andantino

op. 44, no. 3

Carl Blum
(1786-1844)

$\text{♩} = 48 - 56$

5

9

13

17

21

a *i* *m* *p*

m *p* Piv. $\frac{2}{2}$ I

a *i* 3

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

2 4 3 4 1 2 4 1

25

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

29

33

37

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

41

45

p

Andante

op. 44, no. 1

Carl Blum
(1786-1844)

$\text{♩} = 76 - 88$

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

The musical score is written for guitar in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' with a metronome indication of 76-88 beats per minute. The score consists of 34 measures, with measure numbers 5, 9, 14, 19, 24, 29, and 34 marked in boxes. The right hand plays a melody with various articulations (i, a) and dynamics (p, m, a). The left hand provides a bass line with chords and single notes. The piece concludes with a repeat sign.

Study no. 14

Un parfum qui berce

Bernard Piris
(b. 1951)♩ = 84 - 92
calme et tendre

Musical score for "Un parfum qui berce" by Bernard Piris. The score is in G major, 3/4 time, and consists of 33 measures. It features a melody with various ornaments and fingerings, and a bass line with triplets and chords. The piece is marked "calme et tendre" and "a tempo". It includes the lyrics "a m i a m i m" and "cédez".

Measure 5: *a m i a m i m*
 Measure 9: *a m i a m i m*
 Measure 13: *en insistant*
 Measure 17: *a tempo*
 Measure 21: *cédez*
 Measure 25: *cédez*
 Measure 29: *a m i*
 Measure 33: *en abandonnant*, *rall.*, *i m a*

Recognition

Richard Miles Jackman
(b. 1950)

♩ = 104 - 116

5

9

13

17 *a tempo*

21

25

30

poco rit.

Volatility

Jeffrey McFadden
(b. 1963)

$\text{♩} = 72 - 76$

The musical score consists of six systems of piano notation, each with a measure number in a box at the beginning. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic patterns, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. Some measures contain specific fingering instructions like 'i m', 'a i', 'i a i m i m i', and 'i m i'. Dynamics include 'p' (piano) and 'dim. al niente' (diminuendo to nothing). The score concludes with a repeat sign and the instruction 'repeat ad lib. and dim. al niente'.

Première Guagirana

op. 89, no. 2

Jacques Bosch
(1826-1895)

Allegro moderato ♩ = 168 - 192

mf

5

9

13

17

21

25

29

Musical notation for measure 29, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of quarter notes with slurs. Fingerings are indicated as 1, 3, and 1. The bass line consists of half notes with slurs and a fermata over the final note. Dynamics include *p.* and *p.*.

33

Musical notation for measure 33, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody includes slurs and fingerings 1, 4, 3, -3, 1, 4, 1, 3. A circled 2 indicates a second ending. The bass line consists of half notes with slurs and a fermata over the final note. Dynamics include *p.* and *p.*.

37

Musical notation for measure 37, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody includes slurs, fingerings (0, 2, 0, 1, m, a, 3, 1, -1, 2), and a circled 2. The bass line consists of half notes with slurs and a fermata over the final note. Dynamics include *p.* and *p.*.

41

Musical notation for measure 41, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody includes slurs, fingerings 1, 2, 0, and a triplet of eighth notes. The bass line consists of half notes with slurs and a fermata over the final note. Dynamics include *p.* and *p.*.

45

Musical notation for measure 45, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody includes slurs, fingerings 1, 2, and a triplet of eighth notes. The bass line consists of half notes with slurs and a fermata over the final note. Dynamics include *p.* and *p.*.

49

Musical notation for measure 49, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of quarter notes with slurs. The bass line consists of half notes with slurs and a fermata over the final note. Dynamics include *p.* and *p.*.

53

Musical notation for measure 53, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody consists of quarter notes with slurs. The bass line consists of half notes with slurs and a fermata over the final note. Dynamics include *p.* and *p.*.





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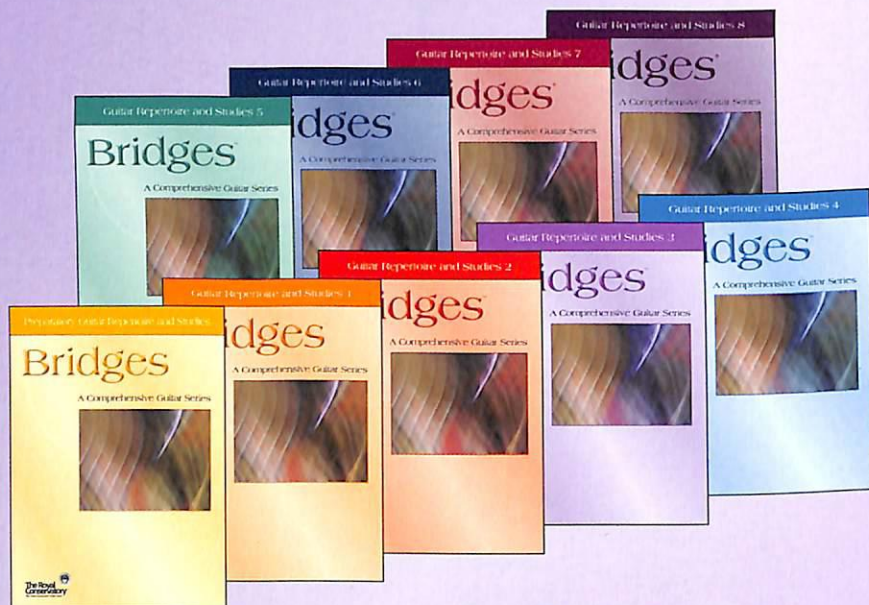
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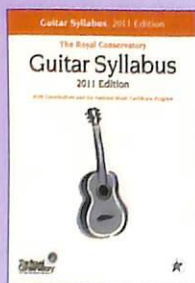
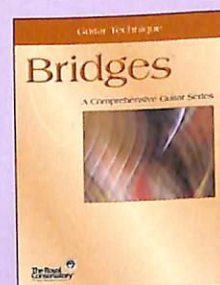
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