

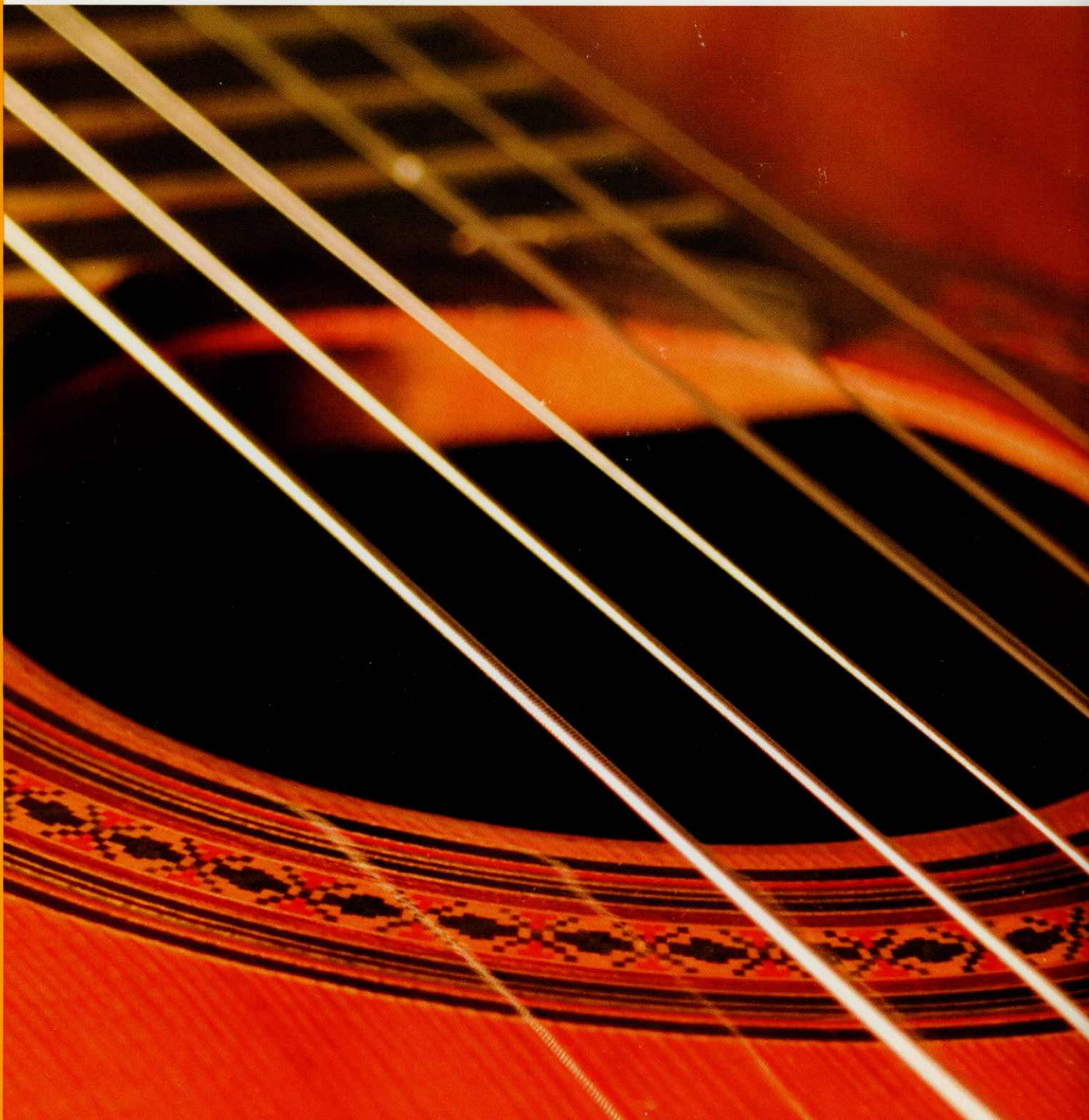
PREP

# Classical Guitar

## Repertoire and Etudes

2018 Edition

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



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# **Classical Guitar**

Preparatory Repertoire and Etudes

**2018 Edition**

# *Classical Guitar Series, 2018 Edition*

The *Guitar Series* was originally published in 1989 and represented one of the most complete progressive collections of repertoire and technical material for developing guitarists. The fourth (2011) edition (*Bridges*®) was received with great acclaim and came to be used widely as a resource and curricular framework for teachers and students. The present fifth edition has been substantially updated and refined to continue meeting the demands of modern teaching and learning.

We believe that the well-rounded guitarist will have an understanding of the instrument's history, as well as practical exposure to 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 other plucked-string music. Each book features compositions dating from the Renaissance to the present day and as always, we have aimed for a balance of style choices for repertoire and studies at all levels. In making selections, we have prioritized modernization of repertoire choices by the new addition of works by both re-emerging masters of past centuries and by the great composers of today including Santiago de Murcia, Matteo Carcassi, Heinrich Albert, Agustín Barrios, Héctor Ayala, Dušan Bogdanović, Andrew York, Nikita Koshkin, Roland Dyens, and Sérgio Assad.

This edition further aims to provide students with a clear, well-paced pathway for musical development and to nurture the technique necessary to successfully meet those developmental challenges. The guitar student who works carefully through this series under the guidance of a good teacher should gain not only technical proficiency, but also artistic maturity. Because the chosen repertoire at any given level falls within a carefully sequenced range of technical and musical difficulty, from the late-elementary (Preparatory–Level 1) to late-intermediate and early advanced levels (Levels 7–8), students can be assured that their learning path will be graduated, well rounded, and complete. Technical and conceptual challenges are progressively introduced from one book to the next to ensure the steady development of musical skills. Etudes have been chosen for building technique and musicality specifically relevant to the repertoire of each level.

## A Note on Editing and Performance Practice

A systematic and thorough approach to fingering is fundamental to a student's success in learning to play the classical guitar. We have maintained fingering indications at what we consider a minimum level for learning materials, encouraging notation literacy and teacher/student decision making, while providing recommendations and guidelines based on accepted pedagogical principles with the least possible clutter. In the interest of efficient learning, 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 even where none are suggested.





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 original source material. Metronome markings for both repertoire and studies are suggested tempos, made under consideration of both accepted stylistic ranges and technical expectations. A range is given in each case. We encourage guided creativity in making interpretive decisions. Teachers and students may wish to alter the given dynamic indications and metronome markings, or to employ alternate fingerings to achieve a desired musical and expressive outcome.

For examination requirements of The Royal Conservatory Certificate Program, please refer to the *Classical Guitar Syllabus, 2018 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 symbol 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 <i>or</i> place barre while continuing to hold the previous note with finger 1
RH	right hand
	<i>arpeggiando</i> : play notes one at a time from lowest to highest (or in direction of the arrow head)
	harmonic
h.XII	play a natural harmonic at the 12th fret
<i>8va</i> h.VII	play a natural harmonic at the 7th fret; harmonic will sound an octave higher than written
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 taste</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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# Petit poney

## Little Pony

Yvon Demillac  
(b. 1954)

$\text{♩} = 60 - 76$

Musical score for 'Petit poney' in 3/4 time. The score consists of two systems. The first system starts with a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests, including fingerings (m, i) and accents. The bass line is written on a grand staff with notes and rests, including dynamics (mf) and hairpins. The second system starts with a box containing the number 5. It continues the melody and bass line, ending with a double bar line and repeat signs. Dynamics include mf and f.

Source: *Images*

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# Danse des îles

## Dance of the Islands

Florian Lambert  
(b. 1942)

$\text{♩} = 138 - 152$

Musical score for 'Danse des îles' in 3/4 time. The score consists of four systems. The first system starts with a treble clef and a 3/4 time signature. The melody is written on a single staff with notes and rests, including fingerings (i, m) and accents. The bass line is written on a grand staff with notes and rests, including dynamics (p) and hairpins. The second system starts with a box containing the number 7. It continues the melody and bass line, including a 'Fine' marking and a '2nd time rit.' instruction. Dynamics include p and f. The third system starts with a box containing the number 13. It continues the melody and bass line, including dynamics (mf) and f. The fourth system starts with a box containing the number 19. It continues the melody and bass line, including dynamics (mf) and p, and ends with a 'D.C. al Fine' instruction.

Source: *La guitare enchantée: Pièces très faciles, 1*

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# Tea in Picardy

Jeffrey McFadden  
(b. 1963)

♩ = 92 - 104

Musical notation for measures 1-4. Treble clef, 3/4 time signature. Measure 1: quarter note G4 (marked *m*), quarter note F4 (marked *i*), quarter note E4 (marked *m*). Measure 2: quarter note D4, quarter note C4, quarter note B3. Measure 3: quarter note A3, quarter note G3, quarter note F3. Measure 4: quarter note E3, quarter note D3, quarter note C3. Dynamics: *mp* at the start, *p* under the first note of measure 2.

Musical notation for measures 5-8. Measure 5: quarter note B3 (marked *i*), quarter note A3 (marked *m*), quarter note G3. Measure 6: quarter note F3, quarter note E3, quarter note D3. Measure 7: quarter note C3, quarter note B2, quarter note A2. Measure 8: quarter note G2, quarter note F2, quarter note E2. Dynamics: *p* under the first note of measure 6.

Musical notation for measures 9-12. Measure 9: quarter note D3, quarter note C3, quarter note B2. Measure 10: quarter note A2, quarter note G2, quarter note F2. Measure 11: quarter note E2, quarter note D2, quarter note C2. Measure 12: quarter note B1, quarter note A1, quarter note G1. Dynamics: *mp* at the start.

Musical notation for measures 13-16. Measure 13: quarter note F2, quarter note E2, quarter note D2. Measure 14: quarter note C2, quarter note B1, quarter note A1. Measure 15: quarter note G1, quarter note F1, quarter note E1. Measure 16: quarter note D1, quarter note C1, quarter note B0. Dynamics: *p* under the first note of measure 14.

Musical notation for measures 17-20. Measure 17: quarter note A1, quarter note G1, quarter note F1. Measure 18: quarter note E1, quarter note D1, quarter note C1. Measure 19: quarter note B0, quarter note A0, quarter note G0. Measure 20: quarter note F0, quarter note E0, quarter note D0. Dynamics: *m* above the first note of measure 17, *p* under the first note of measure 18.

Musical notation for measures 21-24. Measure 21: quarter note C1 (marked *p*), quarter note B0 (marked *m*), quarter note A0 (marked *i*). Measure 22: quarter note G0, quarter note F0, quarter note E0. Measure 23: quarter note D0, quarter note C0, quarter note B0. Measure 24: quarter note A0, quarter note G0, quarter note F0. Dynamics: *p* under the first note of measure 21, *p* under the first note of measure 22.

*rit.*

## First Exercise on the E String

Johann Kaspar Mertz  
(1806–1856)

♩ = 96 – 112

Source: *Schule für die Gitarre*

## Dutch Dance

Hans Neusidler  
(ca 1508–1563)

♩ = 76 – 88

For examinations, observe the repeats.

Source: *Das ander Buch: Ein new künstlich Lautten Buch*

## Promenade

Robert Hamilton  
(b. 1952)

$\text{♩} = 69 - 80$

*p*

*m*

*i m i*

*m*

*i m*

**3**

*m i*

*m*

*p*

*f*

**6**

*m i m*

*m i m*

*i m i*

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## Bransle de Poitou

Adrian Le Roy  
(ca 1520–1598)

*Con moto*  $\text{♩} = 60 - 69$

*mf*

*m*

*a*

*m*

*i*

*m*

*i*

*a*

*m*

*i*

*m*

**4**

*a*

*m*

*i*

*m*

*i*

*a*

*m*

*i*

*m*

*p*

**7**

*i*

*m*

*a*

*m*

*i*

*m*

*i*

*i*

*i*

*i*

*p*

**10**

*m*

*a*

*m*

*i*

*m*

*i*

*i*

*i*

*i*

*a*

*m*

*i*

*i*

*p*

Source: *Tiers livre tablature de guitare*

## Moorish Dance

Aaron Shearer  
(1919–2008)

♩ = 92 – 104

Musical notation for measures 1-4. The piece is in 4/4 time. The first staff shows a treble clef and a key signature of one sharp (F#). The bass line consists of quarter notes: G2, F#2, E2, D2, C2, B1, A1, G1. The treble line starts with a whole rest, followed by quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Dynamics include *p* (piano) and *m* (mezzo-forte).

Musical notation for measures 5-8. Measure 5 starts with a boxed measure number '5'. The treble line continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Measure 8 ends with a boxed measure number '3'.

Musical notation for measures 9-12. Measure 9 starts with a boxed measure number '9'. The treble line continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Measure 12 ends with a boxed measure number '4'.

Musical notation for measures 13-16. Measure 13 starts with a boxed measure number '13'. The treble line continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Measure 16 ends with a boxed measure number '3'.

Musical notation for measures 17-20. Measure 17 starts with a boxed measure number '17'. The treble line continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Measure 20 ends with a boxed measure number '2'.

Musical notation for measures 21-24. Measure 21 starts with a boxed measure number '21'. The treble line continues with quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. Measure 24 ends with a boxed measure number '2'.



# Carrousel

Claude Gagnon

♩ = 80 - 92

The musical score is written in 2/4 time and consists of seven systems of two staves each. The upper staff contains the melody, and the lower staff contains the bass line. The key signature is one sharp (F#), and the tempo is marked as ♩ = 80 - 92. The score includes various musical notations such as slurs, accents (i, m, a), and dynamic markings. Measure numbers 5, 9, 13, 17, 21, 25, and 29 are indicated in boxes at the beginning of their respective systems. The piece concludes with a double bar line and a key signature change to two sharps (F# and C#) in the final measure.

5 *Fine*

9

13

17

21

25

29 *D.C. al Fine*

## Ejercicio

José Ferrer  
(1835–1916)

Allegro moderato ♩ = 80 – 96

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## Sicilienne

Matteo Carcassi  
(1792–1853)

♩ = 100 – 112

This is a simplified version of the first eight measures of the A section of the Sicilienne.

Source: *Méthode complète pour le guitar*, op. 59, part 3, no. 22

## New Morning

Niels Eikelboom  
(b. 1973)

$\text{♩} = 96 - 112$

5 *Fine*

9

13 *D.C. al Fine*

Source: *Hit the Strings*

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## Aeolian Mode

Reginald Smith Brindle  
(1917-2003)

*Andante con moto*  $\text{♩} = 69 - 80$

*mf* (2nd time *p*)

5 *Fine*

9

13 *D.C. al Fine*

Source: *Guitarcosmos, 1*

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## The Carousel Waltz

Richard Summers  
(b. 1953)

Happily ♩ = 138 - 168

Musical notation for measures 1-4. The piece is in 3/4 time. Measure 1 starts with a treble clef and a 3-pedal point (3p.). Measures 2-4 continue with similar chordal patterns and include 2-pedal points (2p.) and 1-pedal points (p.).

Musical notation for measures 5-8. Measure 5 is marked with a box containing the number 5. The notation includes various chordal patterns and includes a 3-pedal point (3p.) in measure 6.

Musical notation for measures 9-12. Measure 9 is marked with a box containing the number 9. The notation includes various chordal patterns and includes a 2-pedal point (2p.) in measure 9 and a sharp sign (#) above a 3-pedal point (3p.) in measure 12.

Musical notation for measures 13-16. Measure 13 is marked with a box containing the number 13. The notation includes various chordal patterns and includes a 4-pedal point (4p.) in measure 13 and a 3-pedal point (3p.) in measure 16.

Musical notation for measures 17-20. Measure 17 is marked with a box containing the number 17. The notation includes various chordal patterns and includes a 3-pedal point (3p.) in measure 17.

Musical notation for measures 21-24. Measure 21 is marked with a box containing the number 21. The notation includes various chordal patterns and includes a 1-pedal point (p.) in measure 21.

Musical notation for measures 25-28. Measure 25 is marked with a box containing the number 25. The notation includes various chordal patterns and includes a 2-pedal point (2p.) in measure 25.

Musical notation for measures 29-32. Measure 29 is marked with a box containing the number 29. The notation includes various chordal patterns and includes a 1-pedal point (p.) in measure 29.



# Waltz

op. 241, no. 1

Ferdinando Carulli  
(1770–1841)

♩ = 132 – 144

5

9

13

17

21

*Fine*

*D.C. al Fine*

*mf*

*p*

*a*

*m*

*i*

*3*

*4*

## Andante in C Major

op. 241, no. 2

Ferdinando Carulli  
(1770–1841)

♩ = 56 – 69

The musical score is written in treble clef with a 2/4 time signature. It begins with a tempo marking of ♩ = 56–69. The first staff starts with a *mf* dynamic and includes fingerings *m i* and *i m i*. The second staff, starting at measure 5, features a *f* dynamic and fingerings *m i* and *m a*. The third staff, starting at measure 9, has a *mf* dynamic and fingerings *i m i* and *i m a*. The fourth staff, starting at measure 13, includes fingerings *m a* and ends with a *Fine* marking. The fifth staff, starting at measure 17, has a *p* dynamic and fingerings *i m*, *a m i*, *i m a*, and *i m*. The sixth staff, starting at measure 21, continues the *p* dynamic. The seventh staff, starting at measure 25, has a *mp* dynamic and fingerings *i m*. The eighth staff, starting at measure 29, includes fingerings *a i m*, *a*, and *m*, and concludes with a *D.C. al Fine* instruction.

## Sciapodus

Shawn Bell  
(b. 1958)Heavy and deliberate  $\text{♩} = 66 - 76$

## "Eight"

Richard Summers  
(b. 1953)

♩ = 88 - 104

3 *simile*

5 *a*

7

9

11

13 *simile*

15



# Venus Beam

Jeffrey McFadden  
(b. 1963)

♩ = 84 - 96

5

9

13

17 *a tempo*

21

25

29

*p.*, *m*, *i*, *p.*, *rit.*, *a tempo*, *a m*, *p.*

## Oasis-Express

Takashi Ogawa  
(b. 1960)

Moderato ♩ = 144 - 168

The musical score for "Oasis-Express" is written in 3/4 time with a tempo of Moderato (♩ = 144 - 168). The key signature is one sharp (F#). The score is divided into six systems, each with a treble clef staff and a bass clef staff.

- System 1:** Measures 1-6. Treble clef staff features chords with fingerings *m* and *i*. Bass clef staff has piano accompaniment with dynamics *mf* and slurs.
- System 2:** Measures 7-12. Treble clef staff includes a repeat sign and fingerings *i*, *m*, *i*. Bass clef staff has dynamics *mf* and slurs.
- System 3:** Measures 13-18. Treble clef staff includes fingerings *i*, *m* and a first ending bracket. Bass clef staff has dynamics *f* and slurs.
- System 4:** Measures 19-24. Treble clef staff includes fingerings *m*, *i*. Bass clef staff has dynamics *mf* and *mp* with slurs.
- System 5:** Measures 25-30. Treble clef staff includes fingerings *i*, *m*. Bass clef staff has dynamics *mf* and *dim.* with slurs.
- System 6:** Measures 31-36. Treble clef staff includes first and second endings, fingerings *i*, *m*, *a*, and a final chord with fingerings *m*, *i*. Bass clef staff has dynamics *p* and *mp* with slurs.

## Petit blues

Marc Bélanger  
(b. 1952)♩ = 80 - 92, ♩♩ =  $\overset{\frown}{\text{♩}}^3$ 

Musical notation for measures 1-2. The piece is in 4/4 time with a key signature of one sharp (F#). Measure 1 contains a triplet of eighth notes (F#, G, A) marked with a slur and a '3' above it, followed by a quarter note (B) and a quarter note (A). Measure 2 contains a quarter note (F#), a quarter note (G), a quarter note (A), and a quarter note (B). The bass line consists of a series of chords: F#2, G2, A2, B2, A2, G2, F#2.

Musical notation for measures 3-4. Measure 3 contains a quarter note (F#), a quarter note (G), a quarter note (A), and a quarter note (B). Measure 4 contains a quarter note (F#), a quarter note (G), a quarter note (A), and a quarter note (B). The bass line consists of a series of chords: F#2, G2, A2, B2, A2, G2, F#2.

Musical notation for measures 5-6. Measure 5 contains a quarter note (F#), a quarter note (G), a quarter note (A), and a quarter note (B). Measure 6 contains a quarter note (F#), a quarter note (G), a quarter note (A), and a quarter note (B). The bass line consists of a series of chords: F#2, G2, A2, B2, A2, G2, F#2.

Musical notation for measures 7-8. Measure 7 contains a quarter note (F#), a quarter note (G), a quarter note (A), and a quarter note (B). Measure 8 contains a quarter note (F#), a quarter note (G), a quarter note (A), and a quarter note (B). The bass line consists of a series of chords: F#2, G2, A2, B2, A2, G2, F#2.

Musical notation for measures 9-10. Measure 9 contains a quarter note (F#), a quarter note (G), a quarter note (A), and a quarter note (B). Measure 10 contains a quarter note (F#), a quarter note (G), a quarter note (A), and a quarter note (B). The bass line consists of a series of chords: F#2, G2, A2, B2, A2, G2, F#2.

Musical notation for measures 11-12. Measure 11 contains a quarter note (F#), a quarter note (G), a quarter note (A), and a quarter note (B). Measure 12 contains a quarter note (F#), a quarter note (G), a quarter note (A), and a quarter note (B). The bass line consists of a series of chords: F#2, G2, A2, B2, A2, G2, F#2.

# Dreams

Richard Summers  
(b. 1953)

Flowingly ♩ = 92 - 108

am i am i am i a m am

5

i m a m i p p p p

9

i m a m i p p p p

13

i m a m i p p p p

17

p p p p

21

am m am p p p p rit.

# La fin de l'été *The End of Summer*

Frédéric Costantino  
(b. 1971)

Lento espressivo ♩ = 56 – 69

For examinations, observe the repeat.  
Source: *Sept ballades enchantées*, no. 4  
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## Etude no. 1

# Etude in A Minor

Aaron Shearer  
(1919–2008)

♩ = 76 – 88

Source: *Classic Guitar Technique*, 3rd ed., 1, no. 6  
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# Prelude in E Minor

Aaron Shearer  
(1919–2008)

$\text{♩} = 84 - 96$

*i m a m i*

*simile*

5

9

13

Source: *Classic Guitar Technique*, 3rd ed., 1, no. 10  
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## Etude no. 3

# Lesson 46

Julio Sagreras  
(1879–1942)

$\text{♩} = 58 - 69$

*i m a i m* *3* *i m* *3* *a i m* *3* *i m* *3* *a i m* *simile*

*p*

3

5

7

Source: *Primeras lecciones de guitarra*



# Pour trouver les notes 1

op. 60, no. 1

Fernando Sor  
(1778–1839)

♩ = 92 – 108

Musical staff 1: Treble clef, 4/4 time signature. Starts with a forte (f) dynamic. Notes are marked with fingerings (1, 4, 1, 4) and accents (m, i). Dynamics include piano (p).

Musical staff 2: Treble clef, 4/4 time signature. Starts with a boxed measure number 5. Notes are marked with fingerings (4, 3, 4) and accents (m, i). Dynamics include piano (p).

Musical staff 3: Treble clef, 4/4 time signature. Starts with a boxed measure number 9. Notes are marked with fingerings (4, 1, 3) and accents (m, i). Dynamics include piano (p).

Musical staff 4: Treble clef, 4/4 time signature. Starts with a boxed measure number 13. Notes are marked with fingerings (2, 3, 2, 3) and accents (m, i). Dynamics include piano (p).

For examinations, observe the repeats.  
Source: *Introduction à l'étude de la guitare*, op. 60

## Etude no. 5

# Lesson 62

Julio Sagreras  
(1879–1942)

♩ = 63 – 76

Musical staff 1: Treble clef, 2/4 time signature. Starts with a mezzo-forte (mf) dynamic. Notes are marked with fingerings (0, 2, 3) and accents (a, m, i). Dynamics include piano (p).

Musical staff 2: Treble clef, 2/4 time signature. Starts with a boxed measure number 5. Notes are marked with fingerings (2, 4, 3) and accents (a, m, i). Dynamics include piano (p).

Musical staff 3: Treble clef, 2/4 time signature. Starts with a boxed measure number 9. Notes are marked with fingerings (0, 3, 2) and accents (a, m, i). Dynamics include piano (p).

Musical staff 4: Treble clef, 2/4 time signature. Starts with a boxed measure number 13. Notes are marked with fingerings (2, 4, 3) and accents (a, m, i). Dynamics include piano (p).

Source: *Primeras lecciones de guitarra*

# Lyrical Study No. 14

Richard Miles Jackman  
(b. 1950)

♩ = 92 - 104

4

7

10

13

16

# Ukrainian Melody

Ukrainian Folk song

Moderato ♩ = 52 - 56

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## Etude no. 8

# Lesson 48

Julio Sagreras  
(1879-1942)

♩ = 52 - 60

# Lesson 61

Julio Sagreras  
(1879-1942)

♩ = 132 - 160

The musical score for Lesson 61, Etude no. 9, is written in 3/4 time with a tempo of 132-160. It consists of seven staves of music. The first staff begins with a dynamic marking of *mp* and includes fingerings (1, 2, 3) and accents (*m*, *i*). The second staff starts at measure 5 and includes a triplet of eighth notes. The third staff starts at measure 9 and includes fingerings (1, 2, 3) and accents (*m*, *i*). The fourth staff starts at measure 13 and includes slurs and accents (*p*). The fifth staff starts at measure 17 and includes fingerings (1, 2, 3) and accents (*m*, *i*). The sixth staff starts at measure 21 and includes fingerings (1, 2, 3, 4) and accents (*m*, *i*). The seventh staff starts at measure 25 and includes fingerings (1, 2, 3, 4) and accents (*m*, *i*). The final staff starts at measure 29 and includes a slur over a half note and a dynamic marking of *mp*.

# Lyrical Study No. 4

Richard Miles Jackman  
(b. 1950)

♩ = 96 - 108

Source: *Lyrical Studies*  
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# Lyrical Study No. 9

Richard Miles Jackman  
(b. 1950)

♩ = 112 - 126

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# À la manière bulgare

*In Bulgarian Style*

Claudio Camisassa  
(b. 1957)

♩ = 84 - 96

Musical notation for the first system, measures 1-4. The piece begins in 2/4 time, then changes to 3/4, and back to 2/4. The melody is marked with *mp* (mezzo-piano), *m* (mezzo), and *i* (accents). Fingerings 1 and 2 are indicated.

Musical notation for the second system, measures 5-8. Measure 5 is boxed with the number 5. The piece continues in 2/4 time. Dynamics include *mf* (mezzo-forte) and *rall.* (rallentando). The tempo marking *a tempo* is present.

Musical notation for the third system, measures 9-12. Measure 9 is boxed with the number 9. The piece continues in 2/4 time. Dynamics include *p* (piano) and *m* (mezzo).

Musical notation for the fourth system, measures 13-16. Measure 13 is boxed with the number 13. The piece changes to 3/4 time, then 3/8, and back to 2/4. Dynamics include *rall.*, *ff* (fortissimo), and *p*. The tempo marking *a tempo* is present.

Musical notation for the fifth system, measures 17-20. Measure 17 is boxed with the number 17. The piece changes to 3/8 time, then 2/4, 3/8, and back to 2/4. Dynamics include *p* and *m*.

Musical notation for the sixth system, measures 21-24. Measure 21 is boxed with the number 21. The piece changes to 3/8 time, then 2/4, 3/4, and back to 2/4. Dynamics include *molto rall.*, *p*, and *perdendosi senza rall.* (decrescendo without rallentando). The system ends with a repeat sign and a *x4* marking.



# The Flask

Jeffrey McFadden  
(b. 1963)

$\text{♩} = 63 - 69$

*mf sostenuto*  
*p*

6

12

17

22

27

32

37

# A Simple Dialogue

Shawn Bell  
(b. 1958)

♩ = 144 - 176

The first system of music is in 4/4 time. The right hand (treble clef) plays a sequence of notes: quarter rest, quarter note (marked *m*), quarter note (marked *i*), quarter note (marked *m*), quarter note (marked *i*), quarter note (marked *m*), quarter note (marked *i*), quarter note (marked *m*), quarter note (marked *i*). The left hand (bass clef) plays a sequence of notes: quarter rest, quarter note (marked *p*), quarter note (marked *p*), quarter note (marked *p*), quarter note (marked *p*), quarter note (marked *p*), quarter note (marked *p*), quarter note (marked *p*), quarter note (marked *p*).

5

The second system of music continues the pattern from the first system. The right hand plays: quarter rest, quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*). The left hand plays: quarter rest, quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*).

9

The third system of music continues the pattern. The right hand plays: quarter rest, quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*). The left hand plays: quarter rest, quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*).

13

The fourth system of music continues the pattern. The right hand plays: quarter rest, quarter note (*i*), quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*), quarter note (*m*). The left hand plays: quarter rest, quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*). The tempo marking *poco rit.* appears below the left hand.

17 *a tempo*

The fifth system of music continues the pattern. The right hand plays: quarter rest, quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*). The left hand plays: quarter rest, quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*).

21

The sixth system of music concludes the piece. The right hand plays: quarter rest, quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*), quarter note (*m*), quarter note (*i*), quarter note (*a*), quarter note (*i*). The left hand plays: quarter rest, quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*), quarter note (*p*). A slur is placed over the final notes of both hands.

# Ninou

Shawn Bell  
(b. 1958)

Tranquillo con delicatezza ♩ = 112 - 126

The first system of music consists of two staves. The upper staff is in treble clef with a 4/4 time signature. It contains a melodic line with notes marked with dynamics: *m*, *a*, *i*, *m*, *i*, *a*, *m*, *i*, *m*, *a*, *m*, *a*, *m*, *i*, *m*. The lower staff is in bass clef and provides a harmonic accompaniment with chords.

The second system of music consists of two staves. The upper staff continues the melodic line with notes marked with dynamics: *m*, *a*, *m*, *i*, *m*. The lower staff continues the harmonic accompaniment.

The third system of music consists of two staves. The upper staff continues the melodic line with notes marked with dynamics: *a*, *i*, *m*, *i*, *a*, *m*, *a*, *m*, *a*, *m*, *i*, *m*, *i*. The lower staff continues the harmonic accompaniment.

The fourth system of music consists of two staves. The upper staff continues the melodic line with notes marked with dynamics: *a*, *i*, *m*, *i*. The lower staff continues the harmonic accompaniment.

The fifth system of music consists of two staves. The upper staff continues the melodic line with notes marked with dynamics: *m*, *a*, *m*, *i*, *m*, *a*, *m*, *a*. The lower staff continues the harmonic accompaniment.

The sixth system of music consists of two staves. The upper staff continues the melodic line with notes marked with dynamics: *m*, *a*, *m*, *i*, *m*, *a*, *m*, *i*, *m*. The lower staff continues the harmonic accompaniment.

# Cabdriver

Niels Eikelboom  
(b. 1973)

$\text{♩} = 92 - 104$

6

11

16

21

26

31

36



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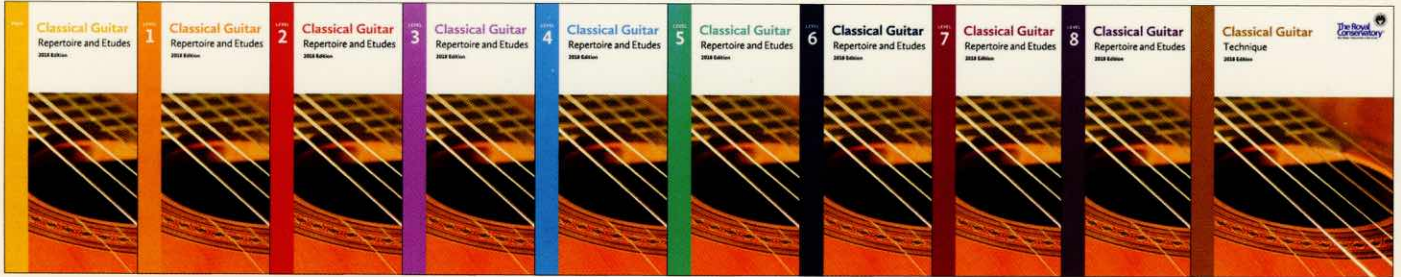
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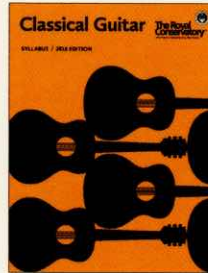
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