



Guitar Series

Third Edition



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The *Guitar Series* was originally published in 1989 to international acclaim. In 1997, a second edition was received with heightened enthusiasm. The present third edition, launched in 2004 and building on that strong foundation, has been refined to meet the changing interests and needs of teachers and students.

The aims of the series are threefold: to provide students with a clear, well-paced path 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 and potential.

The *Guitar Series* guides students from the late elementary level (*Introductory* book, *Repertoire and Studies/Etudes* book 1) through to late intermediate and early advanced repertoire (*Repertoire and Studies/Etudes* books 7 and 8). The studies/etudes are especially suited for building technique as well as musicality 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 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 for the present edition. Each book in the *Guitar Series* features compositions from the Renaissance to the present day; from book 2 on these are grouped according to historical period. By learning music from each period, students will gain a comprehensive overview of the evolution of musical styles and of guitar music in particular.

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 both the instrument's repertoire and its possibilities.

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. 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/Etudes* books and the *Guitar Technique* book is intended to assist students to adapt to the increased level of complexity encountered in each successive volume and to provide a logical framework for the development of a musically fluent and flexible guitar technique.

Faithfulness to the composers' intentions, as reflected in the source materials, has guided the editors' decisions concerning the inclusion of dynamic markings. The editors have added no dynamic markings to the scores where none are to be found in the original sources. They stress, however, that all music must be played with dynamic contrasts whether or not specific indications are given in the score.

Metronome markings for the repertoire and studies suggest tempi within the bounds of stylistic dictates and technical considerations. Frequently, a tempo range is given to accommodate individual interpretations.



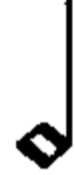

In the interest of personal creativity, teachers and students may wish to alter the given dynamic indications and metronome markings, or to employ alternate fingering systems.

This edition follows the policy that the bar line cancels accidentals. In accordance with current practice, cautionary accidentals are added only in cases of possible ambiguity.

For examination requirements of The Royal Conservatory of Music, please refer to the current *Guitar Syllabus*.

Dr. Trish Sauerbrei
Editor-in-Chief

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
	<i>arpeggiando</i> : play notes one at a time from lowest to highest (or in direction of the arrow head)
	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 tasto</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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Tourdion*

Anonymous
arr. Paul Gerrits
(1935 -)

$\text{♩} = 48 - 58$

The musical score for 'Tourdion' consists of four systems of guitar notation. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The bass staff shows the guitar's bass clef with fingerings and dynamics. The first system starts with a tempo marking of $\text{♩} = 48 - 58$. The second system is marked with a box containing the number '3'. The third system is marked with a box containing the number '5'. The fourth system is marked with a box containing the number '7'. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *p* (piano) and *a* (accents). The piece concludes with a double bar line and repeat dots.

* *Tourdion* (or *tordion*): a lively 16th-century dance that often followed a *basse danse*

Source: *Pierre Attaignant: Très breve et familière introduction* (Paris, 1529); *Guitar and Lute Method II*, ed. Paul Gerrits.

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Allemande

Guillaume Morlaye
(fl. ca 1510 - 1558)
arr. Jeffrey McFadden
(1963 -)

$\text{♩} = 58 - 69$

The musical score for 'Allemande' consists of three systems of guitar notation. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The bass staff shows the guitar's bass clef with fingerings and dynamics. The first system starts with a tempo marking of $\text{♩} = 58 - 69$. The second system is marked with a box containing the number '6'. The third system is marked with a box containing the number '11'. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *p* (piano) and *a* (accents). The piece concludes with a double bar line and repeat dots.

Source: *Le premier livre de guiterne* (Paris, 1552)

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0-88797-860-6/06

Branle englese

Emanuel Andriaesen
(1554 - 1604)
arr. Paul Gerrits
(1935 -)

$\text{♩} = 52 - 69$

Musical score for 'Branle englese' in 2/4 time. The score consists of three 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 *i* (pizzicato), *m* (mezzo-forte), and *a* (accents). The second system begins with a measure number of 5, and the third system begins with a measure number of 13. The piece concludes with a final chord in the bass clef.

Source: *Musique pour guitare seule*

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Lullaby

Isaias Savio
(1902 - 1977)

Quasi adagio $\text{♩} = 58 - 69$

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 marking is *Quasi adagio* with $\text{♩} = 58 - 69$. The music is characterized by a slow, gentle melody with a mix of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. Dynamics include *i* (pizzicato), *m* (mezzo-forte), and *a* (accents). The second system begins with a measure number of 6, and the third system begins with a measure number of 12. The piece ends with a final chord in the bass clef.

Source: *Ten Brazilian Folk Tunes*

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Calleno costure me

Anonymous

♩ = 120 - 138

Musical score for 'Calleno costure me' in 3/4 time, key of D major. The score consists of three systems of music. The first system starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It features a melody with notes marked with fingering numbers (2, 3, 4, 2, 3) and dynamics (p). The second system begins with a boxed measure number '7' and includes a repeat sign. The third system begins with a boxed measure number '12' and ends with a double bar line. Fingerings and dynamics are indicated throughout the piece.

Canción del limpiabotas

Song of the Shoe-shiner

Cees Hartog
(1949 -)

♩ = 48 - 56

Musical score for 'Canción del limpiabotas' in 6/8 time, key of D major. The score consists of four systems of music. The first system starts with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It features a melody with notes marked with fingering numbers (0, 1, 2, 3, 0, 2, 3, 2, 0, 2, 3, 2, 0, 2) and dynamics (p). The second system begins with a boxed measure number '5' and includes a repeat sign. The third system begins with a boxed measure number '9' and includes a repeat sign. The fourth system begins with a boxed measure number '13' and ends with a double bar line. Fingerings and dynamics are indicated throughout the piece.

Source: *Toca Guitarra*

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0-88797-860-6/08

What If a Day, a Month, or a Year

Anonymous
16th century

♩ = 84 - 96

Musical score for 'What If a Day, a Month, or a Year'. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three systems of music. The first system starts with a treble clef and a key signature of one sharp. The second system begins with a measure number '4' in a box. The third system begins with a measure number '9' in a box. The music features various fingerings (m, i, a) and includes a repeat sign in the second system.

Chanson vieillette Old-fashioned Song

♩ = 76 - 84

Claude Gagnon

Musical score for 'Chanson vieillette'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of six systems of music. The first system starts with a treble clef and a key signature of two sharps. The second system begins with a measure number '6' in a box and includes first and second endings. The third system begins with a measure number '10' in a box. The fourth system begins with a measure number '15' in a box. The fifth system begins with a measure number '20' in a box. The music features various fingerings (m, i, a) and includes a repeat sign in the second system.

Les marionnettes

Rémi Bouchard

(1936 -)

arr. Claude Gagnon

♩ = 80 - 88

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

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

9

13 *a* *m* *i* *m* *a* *m* *i* *m* *a* *m* *i* *Fine*

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

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

Anglaise I

Francesco Molino
(1775 - 1847)

♩ = 80 - 92

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

Écossaise op. 33, no. 2

Mauro Giuliani
(1781 - 1829)

Allegretto ♩ = 80 - 96

Source: *Douze écossaises pour la guitare*, op. 33 (Vienna, 1811)

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 consists of seven staves of music, each starting with a measure number in a box. The first staff begins with a *mf* dynamic and includes fingerings (3, 4) and accents. The second staff starts with *p* and includes a *mf* dynamic later. The third staff starts with *p*. The fourth staff starts with *p* and includes a *Fine* marking and a *mp* dynamic. The fifth staff starts with *p*. The sixth staff starts with *mf*. The seventh staff starts with *f* and includes a *D.C. al Fine* instruction. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings and accents are indicated throughout the piece.

Allegretto

op. 60, no. 8

Fernando Sor
(1778 – 1839)

♩ = 116 – 132

Source: *Introduction à l'étude de la guitare*, op. 60 (ca 1836 – 1837)

Poco Allegretto

Ferdinando Carulli
(1770 – 1841)

♩ = 80 – 96

Country Dance

Ferdinando Carulli
(1770 - 1841)

Allegretto ♩ = 92 - 100

mf p

9 *f*

17 *p*

Fine

D.C. al Fine

Moderato
op. 31, no. 1

Fernando Sor
(1778 - 1839)

♩. = 48 - 56

mp

9 *p*

17 *mf*

25 *p*

Fine

mp

Farewell to Nova Scotia

Canadian Folk song
arr. Michael Connor
(1960 -)

Moderato ♩ = 80 - 88

The musical score is presented in five systems, each consisting of a standard musical staff and a guitar tablature staff below it. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, m, a, i). The guitar tablature uses numbers 0-4 to indicate fret positions and includes symbols for string selection (1-6) and techniques like bends and vibrato. Measure numbers 4, 8, 11, and 14 are indicated in boxes at the start of their respective systems. The piece concludes with a double bar line at the end of the fifth system.

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Moderato

op. 35, no. 2

Fernando Sor
(1778 – 1839)

♩ = 112 – 126

Source: *Vingt-quatre exercices très faciles*, op. 35 (1828)

Andante

op. 241, no. 5

Ferdinando Carulli
(1770 – 1841)

♩ = 92 – 104

Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241 (ca 1825)

Anglaise

op. 121, no. 6

Ferdinando Carulli

(1770 – 1841)

Moderato ♩ = 88 – 104

mp p i a m

mf a m m m m a Fine

f m i m a m i a m i m

mf a m a m i m D.C. al Fine

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

Andantino

op. 39, no. 2

Anton Diabelli

(1781 – 1858)

♩ = 69 – 80

mp p m i a

mf

mp a m

Source: *Vortragsstücke für Anfänger*, op. 39 (1814)

Waltz

op. 241, no. 4

Ferdinando Carulli
(1770 - 1841)Allegretto $\text{♩} = 54 - 63$

Musical score for Waltz op. 241, no. 4 by Ferdinando Carulli. The score is in 3/4 time, key of D major, and consists of 25 measures. It features a melody with various fingerings (m, i, a, m) and dynamics (mf, f, p, pp). The piece ends with a "D.C. al Fine" instruction.

Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241 (ca 1825)

Waltz

op. 241, no. 24

Ferdinando Carulli
(1770 - 1841)Andante grazioso $\text{♩} = 88 - 108$

Musical score for Waltz op. 241, no. 24 by Ferdinando Carulli. The score is in 3/4 time, key of D major, and consists of 18 measures. It features a melody with various fingerings (i, a, m, m, a, m) and dynamics (mp, p, mf). The piece ends with a "D.C. al Fine" instruction.

Source: *Méthode complète pour parvenir à pincer de la guitare*, op. 241 (ca 1825)

Soñando Dreaming

Jaime Mirtenbaum Zenamon
(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 *p* marking. The melody features fingerings *i*, *m*, and *a*, and includes a triplet of eighth notes. The bass line consists of a steady eighth-note accompaniment.

The second system starts at measure 4, indicated by a boxed '4' in the top left. It continues the melodic and accompanimental patterns from the first system, featuring a triplet of eighth notes and a four-measure rest.

The third system starts at measure 7, indicated by a boxed '7' in the top left. It continues the melodic and accompanimental patterns, featuring a triplet of eighth notes and a two-measure rest.

The fourth system starts at measure 10, indicated by a boxed '10' in the top left. It continues the melodic and accompanimental patterns, featuring fingerings *i*, *m*, and *a*, and includes a triplet of eighth notes. The dynamic marking *p* is used throughout.

The fifth system starts at measure 13, indicated by a boxed '13' in the top left. It continues the melodic and accompanimental patterns, featuring a triplet of eighth notes and a two-measure rest.

The sixth system starts at measure 16, indicated by a boxed '16' in the top left. It concludes the piece with a *molto rall.* marking and a final melodic flourish. The dynamic marking *p* is used throughout.

Quasars

Michael Coghlan
(1955 -)

♩ = 84 - 100

The musical score consists of five systems, each with a guitar fretboard diagram below the staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 84 - 100.

- System 1:** Starts with a dynamic of *mf*. The fretboard diagram shows a sequence of notes: 0, 2, 0, 3, 0, 3, 2, 0. Above the 3rd fret, there are fingerings *a*, *m*, *i*. A wavy arrow labeled (a) points to the 3rd fret.
- System 2:** Starts with a boxed measure number 4. The fretboard diagram shows notes: 3, 0, 2, 2. Fingerings *i*, *m*, *i*, *a* are written above the notes.
- System 3:** Starts with a boxed measure number 8. The fretboard diagram shows notes: 3, 4, 4, 2, 3. Fingerings *i*, *m*, *i*, *m* are written above. Dynamics include *p*, *mp*, and *p*. A circled 3 is above the first *i*.
- System 4:** Starts with a boxed measure number 12. The fretboard diagram shows notes: 3, 2, 2, 2, 2. A dynamic of *mf* is present.
- System 5:** Starts with a boxed measure number 16. The fretboard diagram shows notes: 3, 2, 2, 2, 0, 2, 2. Fingerings *i*, *m*, *i*, *i*, *m*, *i*, *m*, *a*, *i* are written above. Dynamics include *p*, *mp*, and *rit.*. A circled 2 is above the final *i*.

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

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Ninna-Nanna Lullaby

Carlo Domeniconi
(1947 -)

Molto lento e cantato $\text{♩} = 46 - 52$

Source: 24 Präludien, Nr. 1

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Minuetto

Carlo Domeniconi
(1947 -)

$\text{♩} = 76 - 96$

Source: 24 Präludien, Nr. 3

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Klangbild 24

Sound Picture 24

Carlo Domeniconi
(1947 -)

♩. = 52 - 63

5

9

13

17

21

25

30

p

m

a

p subito

D.C. al Coda

Coda

p

Travellin'

Michael Coghlan
(1955 -)

Easy ♩ = 96 - 104

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music, each starting with a measure number in a box. The notation includes treble clefs, stems, beams, and various note values. Fingering is indicated by letters 'i', 'm', 'a', and 'p'. Dynamic markings include 'p' (piano) and 'rit.' (ritardando). Performance instructions include 'a tempo' and 'rit.'. The score also includes guitar-specific notation: fretboard diagrams with numbers 0-4, and stem directions (up/down) for the guitar. Slurs and ties are used to connect notes across measures. The piece concludes with a final double bar line.

Waltz

Bartolomé Calatuyud
(1882 – 1973)

♩ = 132 – 152

5

9

13

17

21

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25

29

33 *a tempo*

37

41

45

* Natural harmonics sounding an octave higher than written

Ancient Drums

Norbert Kraft
(1950 -)

Deliberately ♩ = 63 - 69

The musical score is written for guitar in 4/4 time, with a tempo of 63-69 beats per minute. It features six systems of music, each starting with a measure number in a box: 4, 7, 10, 13, and 16. The notation includes various guitar-specific symbols: 'x' for natural harmonics, 'a' for artificial harmonics, and 'i' for bends. Dynamics are indicated by *p*, *mf*, and *mp*. Performance instructions include 'tamb.' (tambourine), 'golpe' (gong), and 'mf pont.' (mezzo-forte ponticello). The score is marked 'Deliberately' with a tempo of 63-69 beats per minute.

(a) "Bend" the string, raising and lowering the pitch.

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19

tamb. -----

(b) Play all six strings at the tuning machines.

Big City Blues

James Brown
(1967 -)

♩. = 56 - 63

3

5

D.C. al Coda

f

⊕ Coda

7

Reverie

Shawn Bell
(1958 -)

Tenderly (Tempo rubato) ♩ = 72 - 84

Musical notation for measures 1-6. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piece is in a rubato tempo. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include *mf* *sostenuto*, *p* (echo), *mp*, and *rit.* with a *p* dynamic at the end.

Musical notation for measures 7-10. Measure 7 is marked with a box containing the number 7. The tempo is *a tempo*. Dynamics include *mf*, *mp*, and *rit.*

11 Faster ♩ = 96 - 104

Musical notation for measures 11-13. Measure 11 is marked with a box containing the number 11. The tempo is *Faster*. Dynamics include *f*. Fingerings are indicated by circled numbers 2 and 3.

Musical notation for measures 14-17. Measure 14 is marked with a box containing the number 14. Dynamics include *p* and *mp*. Fingerings are indicated by numbers 1-4.

Musical notation for measures 18-22. Measure 18 is marked with a box containing the number 18. Dynamics include *p*, *dim.*, and *mp rit. e cresc.*

Musical notation for measures 23-27. Measure 23 is marked with a box containing the number 23. The tempo is **Tempo I**. Dynamics include *ff* and *mp*. Fingerings are indicated by numbers 1-4.

Musical notation for measures 28-31. Measure 28 is marked with a box containing the number 28. Dynamics include *rit.*, *p*, and *rall. e dim.*. Fingerings are indicated by circled numbers 2 and 3. There are annotations for natural harmonics: ** 8va* (octave higher than written), *h. XII*, and *h. VII*.

* Natural harmonics sounding an octave higher than written

Source: *Elementary Studies for Guitar*

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Study/Etude no. 1

Study

Claude Gagnon

♩ = 80 - 92

Source: *Petit livre de guitare*, ed. Francine Dery and Claude Gagnon
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Study/Etude no. 2

Exercise 19

Elias Barriero
(1930 -)

♩ = 96 - 108

For examinations, *Exercise 19* and *Exercise 20* are to be played as one selection.

Source: *Classical Guitar Method*, book 1

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Study/Etude no. 2

Exercise 20

Elias Barriero
(1930 -)

♩ = 56 - 69

For examinations, *Exercise 19* and *Exercise 20* are to be played as one selection.Source: *Classical Guitar Method*, book 1

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Study/Etude no. 3

Lesson 7

Dionisio Aguado
(1784 - 1849)

Allegretto ♩ = 104 - 112

Source: *Nuevo metodo para guitarra* (Madrid, 1843)

Study/Etude no. 4

Andante

Dionisio Aguado
(1784 - 1849)

♩ = 66 - 72

Source: *Nuevo metodo para guitarra* (Madrid, 1843)

Study/Etude no. 5

Lesson 6

Dionisio Aguado
(1784 - 1849)

Andante ♩ = 56 - 63

Source: *Nuevo metodo para guitarra* (Madrid, 1843)

Study/Etude no. 6

Moderato

Dionisio Aguado
(1784 - 1849)

♩ = 120 - 138

Source: *Nuevo metodo para guitarra* (Madrid, 1843)

Study/Etude no. 7

Study
TI ii - 40

Francisco Tárrega
(1852 - 1909)

♩ = 76 - 92

Study/Etude no. 8

Moderato

op. 39, no. 15

Anton Diabelli
(1781 - 1858)

♩ = 96 - 104

Source: *Vortragstücke für Anfänger*, op. 39 (1814)

Study/Etude no. 9

Study

Norbert Kraft
(1950 -)

Grazioso ♩ = 56 - 63

Ostinato

Norbert Kraft
(1950 -)

Andantino ♩ = 100 - 116

Musical notation for measures 1-3. Treble clef, key signature of one flat (B-flat), 4/4 time signature. The melody consists of eighth notes with fingerings 4, 4, 3, 2, 0, 3, 2, 2, 3, 2, 2, 3. The bass line consists of quarter notes with fingerings 0, 3, 2, 0, 3, 2, 2, 3. Dynamics include *mp*, *m*, and *i*.

Musical notation for measures 4-6. Treble clef, key signature of one flat, 4/4 time signature. The melody continues with eighth notes and fingerings 4, 3, 2, 0, 3, 2, 3, 2, 3. The bass line continues with quarter notes and fingerings 0, 3, 2, 3, 2, 3. Dynamics include *mf*, *m*, and *i*. A box containing the number 4 is at the start.

Musical notation for measures 7-9. Treble clef, key signature of one flat, 4/4 time signature. The melody continues with eighth notes and fingerings 2, 3, 2, 3, 0. The bass line continues with quarter notes and fingerings 3, 0. Dynamics include *mf*, *m*, and *i*. A box containing the number 7 is at the start. A double bar line with the word *Fine* above it is at the end of measure 9.

Musical notation for measures 10-12. Treble clef, key signature of one flat, 4/4 time signature. The melody continues with eighth notes and fingerings 2, 4, 1, 2, 4, 2, 4, 0, 2. The bass line continues with quarter notes and fingerings 4, 4, 2, 4, 0, 2. Dynamics include *m*, *i*, and *a*. A box containing the number 10 is at the start.

Musical notation for measures 13-15. Treble clef, key signature of one flat, 4/4 time signature. The melody continues with eighth notes and fingerings 2, 4, 1, 2, 4, 2, 4, 0, 1. The bass line continues with quarter notes and fingerings 4, 4, 4, 4, 4, 4, 4, 4. Dynamics include *mp*, *m*, and *a*. A box containing the number 13 is at the start. The instruction *D.C. al Fine* is written above the final measure.

Study/Etude no. 11

Sagra Festival

Carlo Domeniconi
(1947 -)

♩ = 72 - 80

D.S. al Coda

High Mountains and Old Trees

Shawn Bell
(1958 -)

Allegretto ♩ = 100 - 112

The musical score is written for guitar in 3/4 time. It consists of seven systems of music. Each system includes a treble clef staff with notes, rests, and fingerings, and a bass clef staff with chords and fingerings. The music features various dynamics including *mf*, *p*, *mp*, *f*, and *ff*, and includes articulation marks like accents and slurs. Measure numbers 5, 9, 13, 17, 21, and 25 are indicated at the start of their respective systems.

29 *m i*

33

Study/Etude no. 13

Via Brazil

William Beauvais
(1956 -)

♩ = 63 - 72

i m i m i

5 *Fine*

9 *i m*

12 *D.C. al Fine*

Study/Etude no. 14

Dance

Carlo Domeniconi
(1947 -)

Energico ♩. = 69 - 88

The musical score consists of six systems, each with a treble clef staff and a bass clef staff. The music is in 3/8 time and features a series of eighth-note patterns. The first system (measures 1-4) has a dynamic of *p* and includes a *m* (mezzo) marking. The second system (measures 5-8) starts with a boxed measure number '5', has a dynamic of *p*, and includes *i* (index) and *a* (anulato) markings. The third system (measures 9-12) starts with a boxed measure number '9', has a dynamic of *p*, and includes a *m* marking. The fourth system (measures 13-16) starts with a boxed measure number '13', has a dynamic of *p*, and includes *i* and *a* markings. The fifth system (measures 17-20) starts with a boxed measure number '17', has a dynamic of *p*, and includes *m* and *i* markings. The sixth system (measures 21-24) starts with a boxed measure number '21', has a dynamic of *p*, and includes *a* and *i* markings. The piece concludes with a repeat sign at the end of the sixth system.

25 *p* *i* *m* *p* *i* *m* *p* *i* *m* *p* *i* *m*

29 *m* *i*

* h. XII
33 ③ *i*

* Natural harmonic at the 12th fret

Study/Etude no. 15

Study

Slowly ♩ = 100 - 108

Peter McAllister
(1954 -)

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

5

9 *m* *i*

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

Study/Etude no. 16

First Exercise in 6ths

Fernando Sor
(1778 – 1839)

♩ = 96 – 108

m *m* *p* *p* *simile* *i* *i* *m* *p* *p* *p*

5

9

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

13

17

21