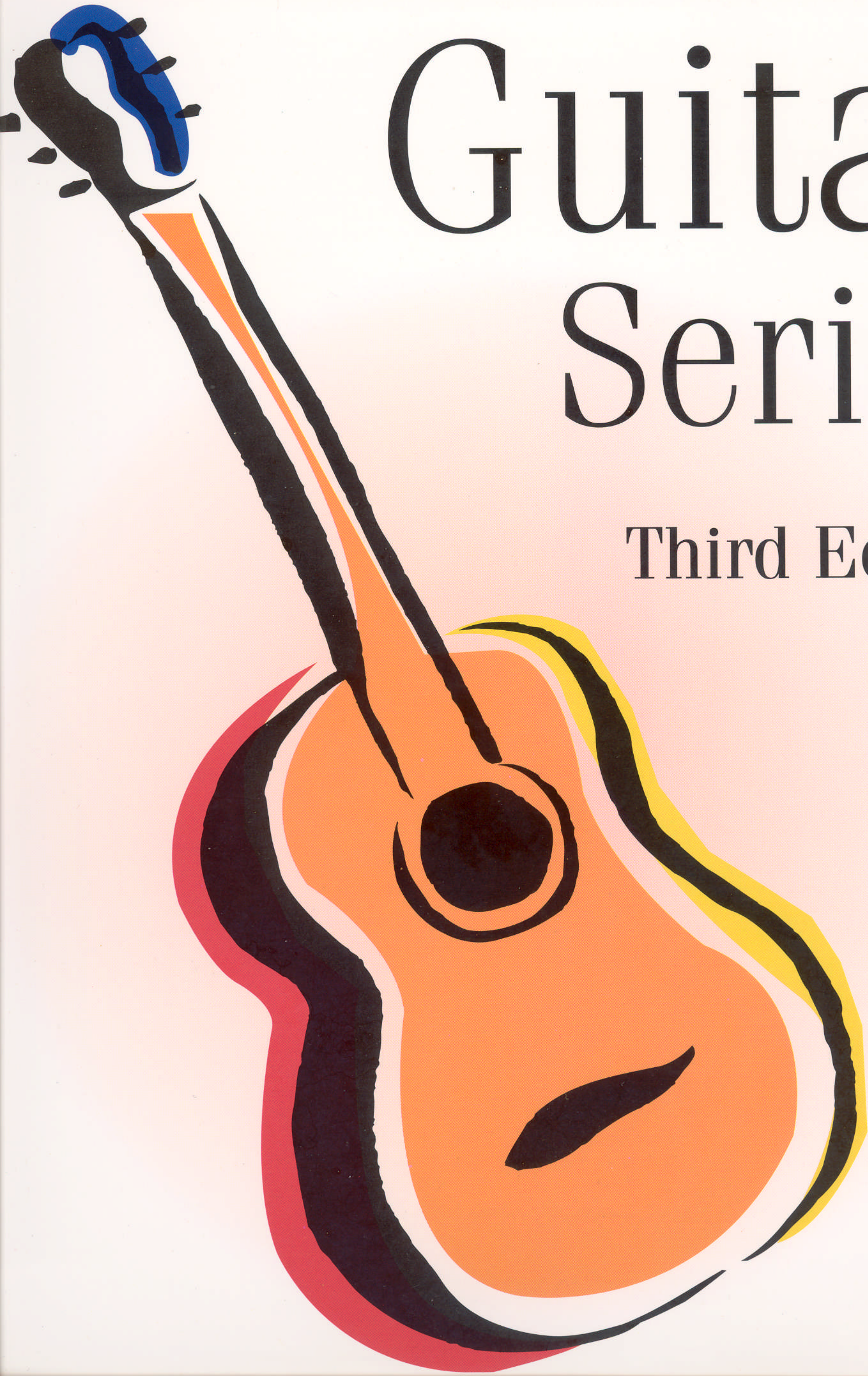


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Guitar Repertoire and Studies/Etudes 2

Guitar Series

Third Edition



Guitar Series

Third Edition

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.



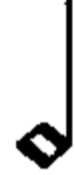

In the interest of personal creativity, teachers and students may wish to alter the given dynamic indications and metronome markings, or to employ alternate fingering systems.

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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Pavaniglia*

Carlo Calvi
(ca 1610 – 1670) $\text{♩} = 50 - 56$

For examinations, *Pavaniglia* and *Canario* are to be played as one selection.* *Pavaniglia*: an instrumental dance of uncertain origin, popular in Italy ca 1700 – 1750Source: *Intavolatura di chitarra e chitarriglia* (Bologna, 1646)

Canario*

Carlo Calvi
(ca 1610 – 1670) $\text{♩} = 58 - 63$

For examinations, *Pavaniglia* and *Canario* are to be played as one selection.* *Canario*: a fast dance from the Canary Islands, characterized by jumps and foot stampingSource: *Intavolatura di chitarra e chitarriglia* (Bologna, 1646)

Españoleta*

Gaspar Sanz
(fl. ca 1650 – 1710)

Grazioso ♩ = 104 – 116

$\frac{4}{4}$ III

Musical score for Españolaleta, featuring treble and bass staves with guitar-specific notation like fret numbers and fingerings. The score includes dynamic markings such as *mf*, *p*, and *a*, and is divided into measures 6, 12, and 18.

* Españolaleta (spagnoletta): a Baroque dance of Italian origin, also found in 17th-century Spanish sources
Source: *Instrucción de música sobre la guitarra española*, libro 2 (1674)

There Is a Lady Sweet and Kind*

There is a lady sweet and kind,
Was never face so pleased my mind;
I did but see her passing by
And yet I love her till I die.

Thomas Ford
(ca 1580 – 1648)

Andante ♩ = 69 – 80

Musical score for 'There Is a Lady Sweet and Kind', featuring treble and bass staves with guitar-specific notation. The score includes dynamic markings such as *p* and *a*, and is divided into measures 5 and includes a *rit.* marking.

(a) also

* Elizabethan lute song
Source: *Musick of Sundrie Kindes*, part 1 (London, 1607)

What Is a Day*

What is a day, what is a year of vain delight and pleasure?
 Like to a dream it endless dies,
 And from us like a vapour flies;
 And this is all the fruit that we find, which glory in worldly treasure.

Philip Rosseter
 (ca 1567 – 1623)

Largo ♩ = 56 – 63

The musical score for 'What Is a Day' is written for guitar in a single system. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Largo' with a quarter note equal to 56-63 beats. The music features a mix of eighth and sixteenth notes, with various fingerings indicated by numbers 1-4 and 0. Dynamic markings include 'm' (mezzo) and 'a' (accrescendo). The second staff starts with a measure number '5' in a box and includes a 'p' (piano) marking. The third staff starts with a measure number '9' in a box and ends with a 'rit.' (ritardando) marking. The piece concludes with a double bar line and repeat dots.

* Elizabethan lute song

Bransle

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

♩. = 50 – 54

The musical score for 'Bransle' is written for guitar in a single system. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked with a dotted quarter note equal to 50-54 beats. The music features a mix of eighth and sixteenth notes, with various fingerings indicated by numbers 1-4 and 0. Dynamic markings include 'm' (mezzo) and 'a' (accrescendo). The second staff starts with a measure number '6' in a box and includes a 'p' (piano) marking. The third staff starts with a measure number '11' in a box and ends with a 'p' (piano) marking. The piece concludes with a double bar line and repeat dots.

Gaillarde

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

$\text{♩} = 100 - 108$

Packington's Pound

Anonymous
arr. J. Andrew Creaghan
(1953 -)

$\text{♩} = 120 - 132$

Musical notation for the first system (measures 1-4). The piece is in 4/4 time with a key signature of one sharp (F#). The melody is written in treble clef and the bass line in bass clef. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *a* (accents). The melody consists of eighth and quarter notes, often beamed together. The bass line features chords and single notes, with some triplets.

Musical notation for the second system (measures 5-8). Measure 5 is marked with a boxed '5'. The notation continues with similar melodic and bass line patterns, including triplets and accented notes.

Musical notation for the third system (measures 9-12). Measure 9 is marked with a boxed '9'. The melody continues with eighth notes and quarter notes, while the bass line provides harmonic support with chords and single notes.

Musical notation for the fourth system (measures 13-16). Measure 13 is marked with a boxed '13'. The notation includes triplets in the bass line and accented notes in the melody.

Musical notation for the fifth system (measures 17-20). Measure 17 is marked with a boxed '17'. The piece concludes with a final cadence in the bass line.

Sarabande

Anonymous (17th century)
arr. Paul Gerrits
(1935 -)

♩ = 76 - 84

5

9

13

17

21

25

29

Lynn Onn

The Ash Grove

Traditional Welsh melody
arr. Paul Gerrits
(1935 -)

Andante ♩ = 100 - 108

Source: *La guitare enchantée*, vol. 2

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Early One Morning

Traditional English song
arr. Richard Summers
(1953 -)

♩ = 66 - 76

Source: *Music for Classical Guitar*, book 3

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Mary Hamilton

Traditional Scottish ballad
arr. Peter Hudson
(1968 -)

Moderato ♩. = 52 - 58

The musical score is written in G major (one sharp) and 6/8 time. It consists of six systems of music, each with a treble clef and a guitar-specific bass line. The bass line includes fingerings (1-4) and dynamic markings (mp, mf, f, p). The melody is marked with accents (a) and slurs. Measure numbers 5, 9, 13, 17, and 21 are indicated in boxes at the start of their respective systems.

System 1 (Measures 1-4): Starts with a *mp* dynamic. The melody begins with an accented quarter note (finger 1), followed by a quarter note (finger 2), a quarter note (finger 3), and a quarter note (finger 4). The bass line features a 7th fret barre, a 3rd fret barre, and a 1st fret barre.

System 2 (Measures 5-8): Continues the melody with accented and slurred notes. The bass line includes a 3rd fret barre and a 1st fret barre.

System 3 (Measures 9-12): Features a *mf* dynamic. The melody has a 4-measure phrase with an accented note. The bass line includes a 3rd fret barre and a 1st fret barre.

System 4 (Measures 13-16): Continues the melody with various slurs and accents. The bass line includes a 3rd fret barre and a 1st fret barre.

System 5 (Measures 17-20): Starts with a *f* dynamic. The melody includes a 4-measure phrase with a slur and an accented note. The bass line includes a 3rd fret barre and a 1st fret barre.

System 6 (Measures 21-24): Concludes the piece with a *p* dynamic. The melody features a 4-measure phrase with a slur and an accented note. The bass line includes a 3rd fret barre and a 1st fret barre.

Drunken Sailor

Traditional English sea shanty
arr. Richard Summers
(1953 -)

$\text{♩} = 66 - 72$

5

9

13

17

21

25

29

pont.

nat.

rit.

Scarborough Fair

Traditional English song
arr. Norbert Kraft
(1950 -)

♩ = 100 - 108

Musical score for Scarborough Fair, featuring a treble clef, 3/4 time signature, and fingerings for the right hand. The score includes measures 1-6, 7-12, 13-18, and 19-24. Fingerings are indicated by numbers 1-4 above notes. Dynamics include piano (*p*) and accents (*a*). Measure 19 ends with a double bar line.

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rall.

Gigue

Johann Anton Losy von Losinthal
(ca 1650 - 1721)

♩ = 126 - 144

Musical score for Gigue, featuring a treble clef, 3/4 time signature, and fingerings for the right hand. The score includes measures 1-5, 6-12, 13-18, and 19-24. Fingerings are indicated by numbers 1-4 above notes. Dynamics include piano (*p*) and accents (*a*). Measure 19 ends with a double bar line and a *rit.* marking.

Simple Gifts

Traditional Shaker song
arr. Richard Summers
(1953 -)

⑥ = D
♩ = 104 - 112

4

7

10

13

rit.

La fanfare

Francesco Molino
(1775 – 1847)

♩. = 69 – 76

5

10

14

19

23

28

f

p

mf

f

p

D.C. al Fine

Andante

op. 44, no. 1

Fernando Sor
(1778 - 1839)

$\text{♩} = 60 - 69$

Andantino

op. 44, no. 5

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

7

14

21

28

35

42

Waltz

Dionisio Aguado
(1784 – 1849)

Moderato ♩ = 144 – 160

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

Arietta

Joseph Küffner
(1776 – 1856)
ed. Walter Götze
(1885 – 1965)

Andante ♩ = 108 – 116

Source: *Die Stunde der Gitarre*, vol. 1, ed. Walter Götze
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European American Music Distributors Corporation.

Andante
op. 35, no. 1

Fernando Sor
(1778 – 1839)

♩ = 126 – 138

Adagio

Johann Kaspar Mertz
(1800 - 1856)

♩ = 60 - 69

The musical score is written for guitar on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'Adagio' and the metronome marking is ♩ = 60 - 69. The piece begins with a piano (*p*) dynamic. The notation includes various fingerings (e.g., *m*, *i*, *a*, *m*, *i*), accents (*>*), and articulation marks. Measure numbers 5, 10, 13, and 17 are indicated in boxes. Measure 10 features circled numbers 6 and 5 below the bass line. Measure 17 includes a double bar line and repeat dots. The bass line consists of chords and single notes, often with fingerings like 1, 2, 3, 4, 0, 2, 3, 4.

Écossaise

op. 33, no. 9

Mauro Giuliani
(1781 – 1829)

Allegretto ♩ = 84 – 92

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

Écossaise

op. 33, no. 11

Mauro Giuliani
(1781 – 1829)

Moderato ♩ = 76 – 84

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

Waltz

Ferdinando Carulli
(1770 - 1841)

Moderato ♩ = 116 - 132

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of 30 measures, divided into six systems of five measures each. The notation includes a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Moderato' with a metronome range of 116-132. Fingerings are indicated by letters 'm' (middle), 'i' (index), and 'a' (annular). Dynamics include piano (*p*) and mezzo-forte (*m*). The piece concludes with a double bar line and repeat dots, followed by the instruction 'D.C. al Fine'.

Measures 1-5: *m i i m i* (fingerings), *p* (dynamics). Measure 5 is boxed with the number 5.

Measures 6-10: *m i m i* (fingerings). Measure 9 is boxed with the number 9.

Measures 11-15: *i i i m i* (fingerings). Measure 13 is boxed with the number 13. The word *Fine* appears at the end of measure 15.

Measures 16-20: *m i m i* (fingerings). Measure 17 is boxed with the number 17.

Measures 21-24: *m i m i* (fingerings). Measure 21 is boxed with the number 21.

Measures 25-28: *m m a m* (fingerings). Measure 25 is boxed with the number 25.

Measures 29-30: *m i m* (fingerings). Measure 29 is boxed with the number 29. The instruction *D.C. al Fine* appears at the end of measure 30.

Andantino

op. 241, no. 20

Ferdinando Carulli

(1770 - 1841)

♩. = 52 - 56

Musical score for "Andantino" by Ferdinando Carulli, op. 241, no. 20. The score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of eight staves of music, each with a measure number in a box at the beginning. The notation includes various fingerings (a, m, i), dynamics (mf, mp, p, sfz), and articulation (accents, slurs). The piece concludes with a double bar line at the end of the eighth staff.

Andante

op. 241, no. 18

Ferdinando Carulli

(1770 - 1841)

♩ = 92 - 100

mp

4

mf

8

12

p *rit.*

16

a tempo *mp*

20

Fine

25

mf *p* *a*

28

mf *p* *a*

31

p *i* *mp* *mf*

35

p *mp* *a*

38

mf *poco rit.* *a tempo*

42

mf *a*

45

mf *a* *D.C. al Fine*

Allegro

op. 50, no. 13

Mauro Giuliani
(1781 – 1829)

♩ = 132 – 152

The musical score is presented in a single system with a treble clef and a common time signature (C). The key signature is one sharp (F#). The tempo is marked 'Allegro' with a metronome marking of 132-152. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated in boxes. The melody is characterized by slurs and various ornaments, including 'i m i' and 'a i m i'. The bass line includes chords, triplets, and dynamic markings such as 'p' (piano). The piece concludes with a final cadence in measure 32.

33

37

Allegretto

op. 44, no. 2

Fernando Sor
(1778 – 1839)

$\text{♩} = 108 - 116$

9

17

25

33

Sauteuse

Matteo Carcassi
(1792 – 1853)

Animato ♩ = 69 – 80

The musical score for 'Sauteuse' by Matteo Carcassi is presented in a single system with five staves. The piece is in 2/4 time and begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Animato' with a metronome marking of ♩ = 69 – 80. The score includes various musical notations such as slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1-4. The piece concludes with a 'D.C. al Fine' instruction.

Measures 1-5: *mf*, *p*, *p*, *a*, *i m*, *a*, *i*, $\frac{2}{2}$ I, *p*

Measure 6: $\frac{2}{2}$ I, *Fine*, *a*, *i*, *p*, *m*, *a*, *i*, *p*, *m*, *f*

Measures 11-16: *i a*, *a*, *i*, *a*, *i*, *p*, *m*, *a*, *i*, *p*, *a*, *m*

Measures 17-22: $\frac{2}{2}$ I, *mf*, *p*

Measures 23-27: $\frac{2}{2}$ I, *f*, *i m i*

Measures 28-32: *p*, *D.C. al Fine*

Tango pour Mario

G rard Montreuil
(1927 - 1991)

♩ = 104 - 112

Musical notation for measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some triplets. The bass line consists of quarter and eighth notes. Measure numbers 1, 2, 3, and 4 are indicated above the staff.

Musical notation for measures 5-8. The notation continues from the previous system, with measure numbers 5, 6, 7, and 8 indicated above the staff.

Musical notation for measures 9-12. The notation continues from the previous system, with measure numbers 9, 10, 11, and 12 indicated above the staff.

Musical notation for measures 13-16. The notation continues from the previous system, with measure numbers 13, 14, 15, and 16 indicated above the staff. Measure 16 includes first and second endings, with the second ending marked "Fine".

Musical notation for measures 17-20. The notation continues from the previous system, with measure numbers 17, 18, 19, and 20 indicated above the staff.

Musical notation for measures 21-24. The notation continues from the previous system, with measure numbers 21, 22, 23, and 24 indicated above the staff. Measure 24 includes a double bar line and the instruction "D.C. al Fine".

Andante

Rémi Bouchard
(1936 -)

♩ = 72 - 84

Source: *Petit livre de guitare*, eds. Francine Dery and Claude Gagnon
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Ruscello A Brook

Carlo Domeniconi
(1947 -)

♩ = 66 - 72

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3

p subito p

5

rall. D.C. al Coda

8

Coda

rall.

Nostalgia

Carlo Domeniconi
(1947 -)

♩ = 76 - 88

1

p molto dolce e legato

5

9

più f

13

Source: 24 Präludien

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Danza del gatto

Dance of the Cat

Carlo Domeniconi
(1947 -)

$\text{♩} = 69 - 84$

f quasi secco

1. 2.

ff molto sonoro

p (echo)

D.C. al Coda

Coda

Equilibrato

Balance

Carlo Domeniconi
(1947 -)

♩ = 56 - 69

m i m i

quasi f

2

5

7

9

1. 11

2.

a m

Source: 24 Präludien

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Ode to Joy*

Ludwig van Beethoven
(1770 – 1827)

arr. Richard Summers
(1953 –)

♩ = 108 – 116

*Theme from the fourth movement of Beethoven's *Symphony No. 9*, op. 125

Source: *Music for Classical Guitar*, book 3

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Calmo Barren

Jaime Mirtenbaum Zenamon
(1953 –)

♩. = 60 – 69

Source: *Epigramme 1*

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Bells

James Brown
(1967 -)

Sostenuto $\text{♩} = 108 - 120$

The musical score consists of seven staves of music, each starting with a measure number in a box: 1, 5, 9, 13, 17, 21, 25, and 29. The music is written in a single melodic line on a treble clef staff. The time signature is 3/4. The tempo is marked 'Sostenuto' with a quarter note equal to 108-120 beats per minute. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also dynamic markings such as 'p' (piano) and 'a' (accendo). The score is annotated with fingering numbers (0-4) and articulation marks (accents, slurs). Specific techniques are indicated by 'II' and 'Piv.' (pivoting). The piece concludes with a final note marked 'a'.

Exercise no. 10

Dionisio Aguado
(1784 - 1849)

♩ = 63 - 69

The musical score for Exercise no. 10 is written in treble clef with a common time signature (C). It consists of six systems of music, each containing a single line of guitar notation. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingering is indicated by numbers 1-4 above the notes. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The piece begins with a *p* dynamic and a *mf* dynamic. The first system includes the instruction *i m i* above the notes. The score is divided into measures by vertical bar lines, with some measures containing circled numbers (3, 2, 3) indicating fingerings or measure counts. The piece concludes with a double bar line and repeat dots. The systems are numbered 3, 5, 7, 9, and 11 in small boxes at the beginning of each line.

13

mp

15

f

Study/Etude no. 2

Lesson 75

Julio S. Sagreras
(1879 – 1942)

♩ = 66 – 72

4

8

12

Study/Etude no. 3

Study
op. 39, no. 27

Anton Diabelli
(1781 - 1858)

Tempo di minuetto ♩ = 104 - 112

6

11

15

20

p *mf* *ff*

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

$\frac{2}{2}$ I

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

Study/Etude no. 4

Study

Dionisio Aguado
(1784 - 1849)

♩ = 120 - 132

6

11

mf *mp* *mf*

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

Study/Etude no. 5

Cantabile

Dionisio Aguado
(1784 - 1849)

♩ = 63 - 69

$\frac{2}{2}$ I

Study/Etude no. 6

Andantino

Fernando Sor
(1778 - 1839)

♩ = 66 - 76

Study/Etude no. 7

Moderato

Ferdinando Carulli
(1770 - 1841)

Moderato ♩ = 88 - 100

i m i m
p mp

4 *mf*

7 *mf*

10

13 *f*

16 *a tempo*
rit. mp

19 *mf*

22 *p*

Study/Etude no. 8

Moderato

op. 59, part 3, no. 11

Matteo Carcassi
(ca 1792 – 1853)

Moderato ♩ = 56 – 63

Musical score for Study/Etude no. 8, Moderato, op. 59, part 3, no. 11 by Matteo Carcassi. The score is in 2/4 time and consists of six staves of music. The first staff includes dynamic markings (*f*, *p*, *m*) and fingering numbers (1, 2, 3, 4). The second staff has a measure number 5 and a dynamic marking (*mf*). The third staff has a measure number 9. The fourth staff has a measure number 13 and a dynamic marking (*f*). The fifth staff has a measure number 17. The sixth staff has a measure number 21. The piece concludes with a double bar line and repeat dots.

Study/Etude no. 9

Study in Imitation

Pierre Gallant
(1950 -)

$\text{♩} = 116 - 126$

4

8

12

p, *f*, *rit.*, *f*, *p*

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Study/Etude no. 10

Semplice Simple

Carlo Domeniconi
(1947 -)

$\text{♩} = 58 - 66$

5

9

13

p, *p*, *un poco più animato*, *rall. a Tempo I*, *Fine*, *D.C. al Fine*

Study/Etude no. 11

Very Scary Bass Study

James Brown
(1967 -)

Molto giocoso $\text{♩} = 66 - 72$

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Study/Etude no. 12

Lesson 65

Julio S. Sagreras
(1879 - 1942)

$\text{♩} = 76 - 84$

Source: *Las primeras lecciones*

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Study/Etude no. 13

The Blue Knight

Michael Coghlan
(1955 -)

Allegro ♩ = 88 - 96

The musical score for 'The Blue Knight' is written in treble clef with a 3/4 time signature. It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff starts at measure 5 and includes an *am* fingering. The third staff starts at measure 9 and includes a *p* dynamic. The fourth staff starts at measure 14 and includes an *a* fingering. The fifth staff starts at measure 19 and includes a *p* dynamic. The sixth staff starts at measure 23 and includes an *am* fingering. The seventh staff starts at measure 27 and includes a *p* dynamic and a *molto rit.* instruction. The score is marked with various dynamics (*p*, *f*, *molto rit.*), articulation (accents), and fingering (0-4).

Study/Etude no. 14

Folk Song

Richard Jackman
(1963 -)

Moderato ♩ = 116 - 132

The musical score is written for guitar in 3/4 time, key of D major. It consists of 32 measures. The notation includes a treble clef staff with a melody and a bass clef staff with a bass line. Fingerings are indicated by numbers 1-4. Dynamics include piano (p). There are two instances of the letters 'a m i' above the staff, likely indicating fingerings for the melody. The piece concludes with a complex chordal texture in the final measure, marked with a fermata.

Study/Etude no. 15

Dawn

William Beauvais
(1956 -)

Allegretto ♩ = 72 - 88

Musical score for "Dawn" by William Beauvais, Study/Etude no. 15. The score is in treble clef, key of D major (two sharps), and 4/4 time. It consists of six staves of music.

- Staff 1: Starts with a dynamic of *mf*. Includes fingerings *i m i a i m i* and accents. Marked *simile*.
- Staff 2: Starts with a dynamic of *p*.
- Staff 3: Starts with a dynamic of *f*. Marked *cantabile*.
- Staff 4: Marked *simile*. Ends with *poco rit.*
- Staff 5: Starts with a dynamic of *mf*. Marked *a tempo*. Includes a circled 3 (3).
- Staff 6: Starts with a dynamic of *mp*. Ends with a dynamic of *p*.