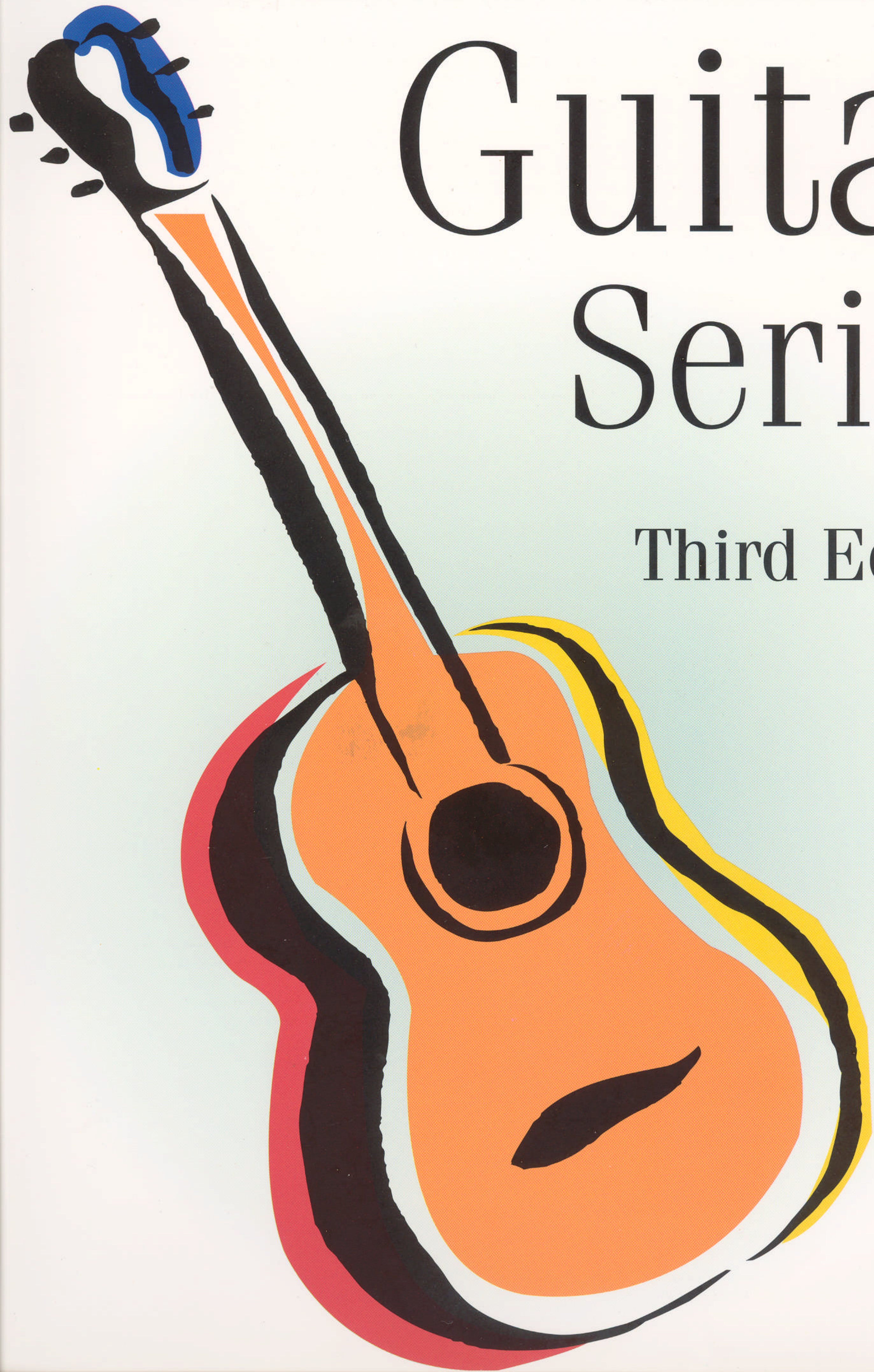


Guitar Series

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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Dance

Anonymous
arr. Oscar Chilesotti
(1848 - 1916)

Allegretto ♩ = 112 - 126

The musical score is written for guitar and consists of six systems of music. Each system contains a treble and bass staff with a common key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' with a quarter note equal to 112-126 beats per minute. The score includes various musical notations such as dynamics (p, m, a), articulation (accents), and fingering (numbers 1-4). It also features several chord diagrams and figured bass notations: $\frac{2}{2} I$, $\frac{6}{6} III$, $\frac{5}{5} II$, $\frac{3}{3} II$, and $\frac{6}{6} II$. Measure numbers 5, 10, 14, 19, and 23 are indicated in boxes at the beginning of their respective systems. The piece concludes with a final chord in the sixth system.

Source: *Six Lute Pieces of the Renaissance*

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Se io m'accorgo If I am Troubled

Anonymous
arr. Oscar Chilesotti
(1848 - 1916)

♩ = 63 - 72

3/3 V 5/5 III

p *p*

1. 2.

4

p

6

mp *p* *p*

9

2/2 I Piv.

p *p*

12

poco rit.

1. 2.

14

a tempo

p *p*

Source: *Six Lute Pieces of the Renaissance*

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Minuet

BWV Anh. 114

Christian Petzold

(1677 – 1733)

arr. Jeffrey McFadden

(1963 –)

♩ = 108 – 126

Rujero*

Gaspar Sanz
(fl. ca 1650 – 1710)
arr. John Mills
(1947 –)

⑥ = D
♩ = 76 – 84

The musical score for 'Rujero' is presented in a standard guitar notation format. It features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as 76-84 bpm. The score is divided into systems, with measure numbers 6, 11, 16, 21, 26, and 31 indicated in boxes. Each system includes a guitar-specific staff with fret numbers and fingering instructions (m, i, a). Dynamics such as *mf* and *p* are used throughout. A first ending (a) is provided at the end of the piece. The score concludes with a final chord and a repeat sign.

* Rujero (ruggiero): a harmonic bass pattern of Italian origin

Source: *Instrucción de música sobre la guitarra española*, libro 2 (1674)

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Españoleta*

Gaspar Sanz
(fl. ca 1650 – 1710)
transc. Michael Bracken
(1962 –)

♩ = 104 – 116

010 *tr* *a* *m* *i* (a) *tr* *m* *i* *m* *a* *m* 010 *tr* *a* *m* *i* 4 *a* *m* 4 *a* *m* 2 *a* *m* 4 *i* *m* *i*

7 010 *tr* *a* *m* *i* 010 *tr* *a* *m* *i* *a* 010 4 *a* *m* 4 *a* *m* 131 *tr* *m* *i* 3 *a* *m* *i* 0 1# 2

14 131 *tr* *i* *m* *a* *a* *i* *m* *i* (c) *tr* *m* 010 *tr* *m* *a* *m* 141 *tr* *a* *m* *i* 4

21 010 *tr* *m* *i* *m* *i* *m* *a* *m* *i* *a* *m* 010 *tr* *m* *i* 2 *p* *p*

28 *a* *m* *i* 010 *tr* *a* *m* *i* *m* 010 *tr* *a* *m* *a* *m* *i* 4 *a* *m* *i* *m* *a* *m* *i* *p* *p*

(a) (b) (c)

* *Españoleta* (*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)

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34 *a m i m a i m i* (d) *m tr* *m i* 010 *tr* 010 *tr* *a i m i*

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

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

50 $\frac{4}{4}$ III *m a m i m i* $\textcircled{1}$ *a m i m i* *m i* *a i m i*

54 *a* *a m i m i* *a m i m i* $\textcircled{2}$ *m a m i m* $\textcircled{3}$ *i*

58 *a m i m* $\frac{3}{4}$ V *m i* *a m i* 010 *tr* *a* *m*

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

(d)

Kemp's Jig

⑥ = D
♩ = 63 - 69

Anonymous
(ca 1600)

Musical score for Kemp's Jig, measures 1-21. The score is written in treble clef with a key signature of two sharps (D major). The tempo is marked as quarter note = 63-69. The piece is in 6/8 time. The notation includes fingerings (1-4), accents (a), and dynamics (m, p). A 5/5 II time signature is indicated above measures 1-4 and 5-8. Measure numbers 5, 9, 13, 17, and 21 are boxed. Measure 9 includes a wavy line above the notes and a circled 3. Measure 17 includes a circled 3. Measure 21 includes a circled 3. The score ends with a double bar line.

(a)

Musical notation for measure (a), showing a treble clef, a key signature of two sharps, and a sequence of notes with fingerings (1, 2, 3, 4).

Lady Laiton's Almain

Poulton 48

John Dowland
(1563 - 1626)

⑥ = D
♩ = 94 - 104

③

⑥

⑨

1. ⑫ 2.

⑮

⑱

Partita VIII

III: Gavotte

Giuseppe Antonio Brescianello
(ca 1690 – 1758)
transc. Sophocles Papas

♩ = 92 – 104

5

11

17

22

27

(a)

(a)

For examinations, *Gavotte* and *Gigue* are to be played as one selection.

Source: *18 Partitas for Colascione* (The *colascione*, a member of the lute family with a small body, a long neck, 16 to 24 frets, and two or three orders of strings, originated in the East and was introduced into Europe in the 16th and 17th centuries.)

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IV: Gigue

Giuseppe Antonio Brescianello
(ca 1690 – 1758)
transc. Sophocles Papas

♩. = 66 – 72

5

10

15

19

24

28

$\frac{6}{6}$ II

$\frac{3}{3}$ II

For examinations, *Gavotte* and *Gigue* are to be played as one selection.

Source: *18 Partitas for Colascione* (The *colascione*, a member of the lute family with a small body, a long neck, 16 to 24 frets, and two or three orders of strings, originated in the East and was introduced into Europe in the 16th and 17th centuries.)

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Allmayne

Robert Johnson
(ca 1583 – 1633)
arr. Michael Bracken
(1962 –)

♩ = 84 – 96

The musical score for 'Allmayne' is presented in a single system with nine staves. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as ♩ = 84 – 96. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 4. Dynamic markings such as *p* (piano) and *tr* (trill) are used throughout. Measure numbers 4, 8, 12, 16, 20, 23, 26, and 30 are clearly marked at the start of their respective staves. The piece ends with a final cadence in measure 31.

Source: British Library, MS Add. 38539 (Sundermann 7)

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Allegretto

op. 51, no. 15

Mauro Giuliani
(1781 - 1829)

♩ = 54 - 60

The musical score is presented in six systems, each with a measure number in a box at the beginning of the first staff:

- System 1: Measures 1-2. Dynamic: *mf*.
- System 2: Measures 3-4. Dynamic: *p*.
- System 3: Measures 5-6. Dynamic: *mf*.
- System 4: Measures 7-8. Dynamic: *p*.
- System 5: Measures 9-10. Dynamic: *p*.
- System 6: Measures 11-12. Dynamic: *p*.

The notation includes various articulations such as accents (*a*), slurs, and dynamic markings (*mf*, *p*). The bass line is primarily composed of chords and single notes, often with fingerings indicated.

Piv. I

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

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

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

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

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

36

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

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

Grazioso

op. 50, no. 23

Mauro Giuliani
(1781 - 1829)

♩. = 42 - 50

4

7

10

13

17

21

p

p

p

mf

p

p

rit.

p

$\frac{3}{3}$ V

Waltz no. 1

Johann Kaspar Mertz
(1800 – 1856)

♩ = 112 – 120

Allegretto

op. 35, no. 8

Fernando Sor
(1778 – 1839)

♩. = 46 – 50

Musical score for "Allegretto" by Fernando Sor, op. 35, no. 8. The score is in G major (one sharp) and 3/4 time. It consists of six staves of music. The first staff starts with a treble clef and a key signature of one sharp. The music features a mix of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamics include "p" (piano) and "m" (mezzo-forte). Articulation marks like "a" (accents) and "i" (accents) are present. The score includes measure numbers 6, 12, 18, 23, and 28. The piece concludes with a double bar line and repeat dots.

33

37

43

49

53

59

Sonata no. 12

I: Minuetto

Niccolò Paganini
(1782 - 1840)

♩ = 63 - 69

5 *a* $\frac{3}{3}$ IV $\frac{4}{3}$ II

8 *m i* ② ② *m i a i*

11 *m i*

14 *a i m i a i m i m a m i m i m a m i* *Fine*

17

21

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

Piv. $\frac{3}{3}$ I $\frac{6}{6}$ I

24

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

27

a i p i y *a a m*

30

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

D.C. al Fine

La chasse

The Hunt

op. 51, no. 9

Napoléon Coste
(1806 - 1883)

Allegretto ♩. = 76 - 84

22

mf *m*

27

p *mf*

31

p *mf*

35

8va -----

h.XII h.VII h.XII h.VII h.XII h.VII

p *mf*

39

p *mf*

43

$\frac{3}{3}$ V $\frac{3}{3}$ VII $\frac{6}{6}$ III

p *mf*

El Amable The Amiable Fellow

José Ferrer
(1835 - 1916)

Andante ♩ = 69 - 80

Musical notation for the first system, measures 1-2. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a melody with slurs and accents, and a bass line with chords and fingerings. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-4 and 0 (open string).

Musical notation for the second system, measures 3-4. Measure 3 is boxed with the number 3. The notation continues with slurs, accents, and fingerings. Dynamics include *p* (piano).

Musical notation for the third system, measures 5-6. Measure 6 is boxed with the number 6. The notation includes slurs, accents, and fingerings. Dynamics include *p* (piano).

Musical notation for the fourth system, measures 7-8. Measure 9 is boxed with the number 9. The notation includes slurs, accents, and fingerings. Dynamics include *mp* (mezzo-piano) and *p* (piano).

Musical notation for the fifth system, measures 9-12. Measure 12 is boxed with the number 12. The notation includes slurs, accents, and fingerings. Dynamics include *p* (piano). A section marked $\frac{6}{6}$ II is indicated above the staff.

15

a i a m a m i a m a m a m i a m

mf p p

18

m a m m i m

p

22

m i m a m i m

f

25

m i a m m a m

28

a

$\frac{5}{5} \text{ II}$ $\frac{4}{2} \text{ II}$ $\frac{4}{2} \text{ II}$ Piv. $\frac{4}{3} \text{ II}$

Nocturne

op. 4, no. 2, part 1

Johann Kaspar Mertz
(1800 – 1856)

Andantino ♩ = 58 – 63

11 Piv. Piv. $\frac{3}{3}$ I Piv. Piv. $\frac{3}{3}$ I Piv. *a tempo*

rit.

14 $\frac{6}{6}$ I Piv. 1.

16 2. *p*

p

19 *p*

p

21 *pp*

pp

La Golondrina

The Wanderer

Narciso Serrandell Sevilla
(1843 – 1910)
arr. Gerald Schwertberger

$\text{♩} = 100 - 112$

The musical score is written for guitar and consists of six systems of music. Each system begins with a measure number in a box: 5, 10, 16, 22, and 27. The key signature is two sharps (F# and C#). The score includes various time signatures: 3/4, 3/8, 6/8, 4/3, 3/4, 3/8, 4/2, 3/8, 4/4, 5/3, and 4/4. Technical markings include fingerings (i, m, a, p), dynamics (p), and articulation (accents, slurs). Chord diagrams are provided for several measures. The piece concludes with a 'Piv.' marking and a final chord.

Da Capo

Source: *Latin America: Solo Pieces for Guitar*

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Viñeta Criolla III

Creole Vignette III

Ernesto Cordero
(1946 -)

Ritmico ♩ = 56 - 63

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The melody features slurs and accents, with fingerings (i, m, a) and dynamics (p, mp) indicated. The bass line consists of eighth notes with slurs and accents.

Musical notation for measures 5-8. Measure 5 is marked with a box containing the number 5. The melody continues with slurs and accents, including a triplet in measure 8. Dynamics include *mf un poco metallico* and *ff subito*. A $\frac{3}{3}$ II marking is present at the end of the system.

Musical notation for measures 9-12. Measure 9 is marked with a box containing the number 9. The melody includes a natural sign (nat.) and slurs. Dynamics include *p cresc. un poco*.

Musical notation for measures 13-16. Measure 13 is marked with a box containing the number 13. The melody features slurs and accents. Dynamics include *f un poco metallico*.

17

p dolce

21

mf *ff subito*

25

mp *p*

29

mf *p*

33

f *pizz. (étouffée) nat.* *p dolce*

Bossa triste

Sad Bossa

Carlo Domeniconi
(1947 -)

♩ = 92 - 100

Musical notation for measures 1-4. Includes a circled 3 and a circled 2. Fingerings: 4, 3, 2, 1, 0, 2, 3, 4. Dynamics: *p*, *m*.

Musical notation for measures 5-8. Includes a circled 5. Fingerings: 4, 3, 2, 1, 0, 2, 3, 4. Dynamics: *p*, *m*.

Musical notation for measures 9-12. Includes a circled 9. Fingerings: 4, 3, 2, 1, 0, 2, 3, 4. Dynamics: *p*, *a*, *m*.

Musical notation for measures 13-16. Includes a circled 13. Fingerings: 4, 3, 2, 1, 0, 2, 3, 4. Dynamics: *p*, *a*, *m*, *i*.

Musical notation for measures 17-20. Includes a circled 17. A $\frac{3}{3}$ V bracket spans measures 17-18. Fingerings: 4, 3, 2, 1, 0, 2, 3, 4. Dynamics: *p*, *a*, *m*.

Musical notation for measures 21-24. Includes a circled 21. Fingerings: 4, 3, 2, 1, 0, 2, 3, 4. Dynamics: *p*, *a*, *m*, *i*.

Musical notation for measures 25-28. Includes a circled 25. A $\frac{4}{3}$ II bracket spans measures 25-26, and a $-\frac{4}{3}$ IX bracket spans measures 27-28. Fingerings: 4, 3, 2, 1, 0, 2, 3, 4. Dynamics: *p*, *a*, *m*, *i*. Includes a *gliss.* marking.

Spanish Romance

Traditional melody
arr. Robert Hamilton
(1952 -)

♩ = 88 - 100

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five systems of music, each starting with a measure number in a box: 1, 3, 6, 9, and 12. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers (0-4). Dynamic markings like 'a' (accents) and 'm' (marcato) are present. Chord diagrams are provided for measures 6, 9, and 12, labeled as 3/3 V, 6/6 VII, and 0 respectively. The piece concludes with a final measure in the fifth system.

1. 2. *Fine*

$\frac{6}{6}$ VII

$\frac{3}{3}$ IX

$\frac{3}{3}$ V $\frac{5}{5}$ II

1. 2. *D.S. al Fine*

Gentle Waltz

Brian Katz
(1955 -)

Andante rubato ♩ = 80 - 88

legato

mp p p **mf** ⑤

Piv. $\frac{3}{2}$ II

6 1. 2. *gliss.* **mf**

11 *gliss.* p **mf**

16 *a tempo* **mp poco rit.** **f** **mf** **mp** **p** *D.C. al Coda (2nd ending)*

⊕ Coda $\frac{6}{6}$ II

21 *a tempo* **f** *rit.* p

26 **mf** p

30 p

Jatek Game

Béla Bartók
(1881 – 1945)
arr. Jeffrey McFadden
(1963 –)

$\text{♩} = 100 - 108$

mf dolce *mp* *mf*

10 *p* *mf* *p* *poco rit.*

19 *f* *p* *p* *p* *p*

27 *p* *p* *p* *mp dolce* **Tempo I**

35 *p*

43 *pp tranquillo* *p* *pp* *rit.*

Source: *For Children*: vol. 1, no. 5

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Study/Etude no. 1

Étude

op. 60, no. 10

Matteo Carcassi
(ca 1792 – 1853)

Allegretto ♩. = 46 – 54

The musical score consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Allegretto' with a tempo of ♩. = 46 – 54. The score includes various musical notations such as triplets, slurs, and fingering numbers (1-4). Dynamic markings include *mf*, *mp*, *f*, and *p*. Performance instructions include *a m*, *a i*, and *rall.*. Measure numbers 6, 11, 17, 23, 29, and 35 are indicated in boxes. The piece concludes with a double bar line and repeat dots.

Lesson 5 Waltz

Dionisio Aguado
(1784 - 1849)

Allegretto ♩ = 58 - 66

The musical score is written in 3/4 time and consists of six systems of music. Each system contains a treble clef staff with a melody and a bass clef staff with a bass line. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 and 0 (open string). Dynamics include *p*, *mf*, *f*, and *mp*. The piece concludes with a double bar line at the end of the sixth system.

System 1: *i m i m* triplets, *p*, *mf*. Includes circled numbers 2 and 3.

System 2: Circled number 3.

System 3: Circled number 5.

System 4: *i m m a*, *i m*, *p*, *f*.

System 5: *mp*.

System 6: Circled number 11.

13

f

15

i a i a m a

17

19

21

23

i m m a

f

Study/Etude no. 3

Lesson 26

Allegretto ♩ = 104 - 116

Dionisio Aguado
(1784 - 1849)

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

Study/Etude no. 4

Allegretto
op. 35, no. 22Fernando Sor
(1778 - 1839)

♩ = 116 - 126

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

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

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

19 *m*

24 $\frac{5}{5}$ II *a* *i*

29 *a* *a* *m* $\frac{6}{6}$ II *i* *m* *a* *m*

34 *a* *i* *m*

39 $\frac{4}{4}$ II $\frac{5}{5}$ IV

44 $\frac{6}{6}$ II *a* *i*

Lesson 35

Dionisio Aguado
(1784 - 1849)

$\text{♩} = 100 - 112$

5

8

14

19

mf

p

f

1.

2.

$\frac{5}{3} \text{II}$

$\frac{6}{6} \text{II}$

Fine

$\frac{5}{3} \text{II}$

$\frac{5}{5} \text{II}$

②

③

24 *a tempo*

$\frac{3}{3}$ IV $\frac{5}{5}$ II

f rit. *p p*

29

$\frac{4}{3}$ III $\frac{3}{3}$ V $\frac{3}{3}$ IV

f

35

40

poco rit.

46

$\frac{5}{5}$ II

sf

52

a tempo *D.C. al Fine*

$\frac{5}{3}$ II

f

22 *i a i* *i m i* $\frac{4}{3}$ III

24

26

Study/Etude no. 7

Andante Allegro

op. 6, no. 2

$\text{♩} = 80 - 92$

Fernando Sor
(1778 - 1839)

$\frac{3}{3}$ II $\frac{3}{3}$ II $\frac{4}{3}$ II

4 $\frac{4}{3}$ II $\frac{5}{5}$ II

9 $\frac{4}{3}$ II $\frac{4}{3}$ II

13

36 $\frac{3}{3}$ II *i m a m a m*

42 $\frac{3}{3}$ I - $\frac{3}{3}$ II

49

55

61

67

73

Study/Etude no. 9

Vivace

op. 48, no. 1

Mauro Giuliani
(1781 - 1829)

♩ = 112 - 126

Source: 24 Esercizi per la chitarra, op. 48 (1813)

Study/Etude no. 10

Lullaby

Gary Davis
(1950 -)

♩ = 84 - 92

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Twisted Fingers

William Beauvais
(1956 -)

Moderate, rock groove ♩. = 66 - 80

3 *i m* *i* *i m* *i* *m*

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

7

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

11 *a* *m*

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

15

17

Chromatic Study

Pierre Gallant
(1950 - .)

Allegro ♩. = 76 - 84

The musical score consists of six systems of piano notation, each with a treble clef and a key signature of one sharp (F#). The piece is in 2/4 time and marked 'Allegro' with a tempo range of 76-84 beats per minute. The notation includes various dynamics such as *p* (piano), *f* (forte), and *sf* (sforzando), as well as articulation marks like accents and slurs. Fingerings are indicated by letters *a*, *i*, and *m* above notes, and numbers 1-4 below notes. The score is divided into measures by bar lines, with measure numbers 4, 7, 11, 15, and 18 marked in boxes at the beginning of their respective systems.

21 *a i m i m*

24

28

31 *m i m i*

35

39

42

46 *8va*

Nocturne 1

Robert Benedict
(1947 -)

① = D

Misterioso ♩ = 69 - 76

Source: *Divertimenti*

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16 *i m i m*

18 *i m i*

20 *i m i*

22

24

26

29 *rit.*

Lesson 36a

Julio S. Sagreras
(1879 - 1942)

♩ = 63 - 69

$\frac{3}{3}$ IV —