

# 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)
$\frac{4}{2}$ 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
$\frac{6}{6}$ 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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# Pavana con partidas el aire Español

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

♩ = 66 – 76

(a) *a m i m a m m i m i m i m a m*

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

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

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

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

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

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

(a)

# Villano\*

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

⑥ = D

♩ = 48 – 52

$\frac{4}{3}$  II

$\frac{3}{3}$  II

⊕ Coda

\* Villano: a sung dance popular in Italy and Spain during the 16th and 17th centuries

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

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# Pavane III

Luis Milán  
(ca 1500 – 1561)

♩ = 104 – 112

Piv.  $\frac{2}{2}$  I Piv. Piv.  $\frac{2}{2}$  I Piv.  $\frac{6}{6}$  I  
 5 *a m i a i*  $\frac{6}{6}$  I Piv. Piv. *m i m*  
 9  $\frac{2}{2}$  I Piv.  $\frac{4}{4}$  III *a m i a m i m a*  
 13 *i m i* Piv. I Piv. Piv. I Piv. *a*  
 17  $\frac{4}{3}$  V *i a m i*  $\frac{3}{3}$  V *m i a i* *m a i*  
 20 Piv.  $\frac{2}{2}$  I Piv. Piv.  $\frac{2}{2}$  I Piv. *m i*  
 24  $\frac{6}{6}$  I *a m*  $\frac{6}{6}$  I  
 28  $\frac{3}{3}$  V *m i a m i a m i m i a i* *m i*

The score consists of eight systems of music, each starting with a measure number in a box (5, 9, 13, 17, 20, 24, 28). The notation includes a treble clef, a common time signature, and a key signature of one sharp (F#). The guitar tablature is written on a six-line staff below the standard notation. Chord changes are indicated by 'Piv.' followed by a time signature and Roman numeral (e.g., Piv. 2/2 I, Piv. 6/6 I). Fingerings are indicated by numbers 1-4 on the strings. Dynamics like 'p' (piano) and 'm' (mezzo-forte) are used. Some measures contain circled numbers (2, 3, 5) likely indicating fingerings or specific notes. The piece concludes with a final chord in measure 31.



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

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

# Lute Suite No. 4

## I: Prelude

Silvius Leopold Weiss  
(1686 – 1750)

Freely ♩ = 96 – 108

N.B.: There are no bar lines in the composer's manuscript.  
Source: *Lute Suite No. 4*. London, British Library, MS Add. 30387

# Courante

Silvius Leopold Weiss  
(1686 - 1750)

♩ = 112 - 126

(a) *m i m a i* *m a* *m* *a i m i* (b) *a m i*

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

10 *m i* *a* *m* (c) *m* (d) *a* *a m a i m* *i*

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

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

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

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

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

(a) or (b) (c) (d)

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

Piv. I  
Piv.  $\frac{4}{4}$  III -  $\frac{4}{4}$  V  
Piv.  $\frac{4}{4}$  III  
Piv.  $\frac{2}{2}$  I

# Lute Suite

BWV 996

## V: Bourrée

Johann Sebastian Bach

(1685 - 1750)

♩ = 116 - 132

6/6 II

4

8

12

15

18

21

6/6 VIII

6/6 III

6/6 II

(a)

p

a

i

m

3

4

2

1

0

♯

♭

·

~

⌢

⌣

⌤

⌥

⌦

⌧

⌨

〈

〉

⌫

⌬

⌭

⌮

⌯

⌰

⌱

⌲

⌳

⌴

⌵

⌶

⌷

⌸

⌹

⌺

⌻

⌼

⌽

⌿

⓪

①

②

③

④

⑤

(a)

## Can She Excuse

Poulton 42

John Dowland

(1563 – 1626)

arr. Jeffrey McFadden

(1963 – )

③ = F#

♩ = 66 – 72

③ = F#  
♩ = 66 – 72

5

9

13

17

21

Source: William Barley, *A New Booke of Tabliture* (London, 1596)

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0-88797-870-3/12

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

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

$\frac{3}{3}$  I  $\frac{4}{3}$  III

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

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

41 *010* *131*

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

# Walking in a Country Towne

Thomas Robinson  
 (fl. ca 1589 – 1609)  
 ed. Karl Scheit  
 (1909 – 1993)

♩ = 54 – 60

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

The musical score is written on a single treble clef staff in 4/4 time. It consists of six systems of music, each starting with a measure number in a box (5, 9, 13, 17, 21). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. Fingering is indicated by numbers 1-4 below notes. Dynamic markings such as *p* (piano) and *a* (accents) are used. The score features several pivot points labeled "Piv. I" and "Piv. II" with associated figured bass symbols like  $\frac{2}{2}$  I,  $\frac{4}{4}$  III,  $\frac{5}{5}$  III,  $\frac{3}{3}$  IV,  $\frac{3}{3}$  V, and  $\frac{4}{4}$  V. Some measures contain circled numbers (2, 3) and slurs. The piece concludes with a double bar line and repeat dots.

Source: *The School of Music* (London, 1603); *Five Pieces by Thomas Robinson*  
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# Partita

## BWV 1002

### V: Sarabande

Johann Sebastian Bach  
(1685 – 1750)  
arr. Norbert Kraft  
(1950 – )

Largo ♩ = 50 – 56

The musical score is presented in a single system with six staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Largo' with a quarter note equal to 50-56 beats. The score includes various musical notations such as fingerings (e.g., 1, 2, 3, 4, 0), dynamics (p, m, a), and articulations (accents, slurs). Chordal structures are labeled with Roman numerals and degrees, such as 5/5 II, 5/5 VII, 5/3 II, 3/3 VI, 5/3 II, 4/4 II, 4/3 II, 5/5 II, 4/3 II, and Piv. 6/6 II. The score is divided into measures, with measure numbers 5, 9, 13, 17, 22, and 27 indicated in boxes. The piece concludes with a final cadence in the 6/6 time signature.

# Minuet and Trio

Franz Joseph Haydn  
 (1732 – 1809)  
 arr. François de Fossa  
 (1775 – 1849)

$\text{♩} = 116 - 126$

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

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

$\frac{4}{3}$  II

7

(a)

$\frac{5}{5}$  IV

14

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

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

20

$\frac{4}{3}$  II

(a)

27

(b)

$\frac{4}{3}$  II

33

(c)

*Fine*

(a) (b) (c)



**Trio** 39

47

53

59 *D.C. al Fine*

# Grand Sonata

op. 25

## IV: Minuet and Trio

Fernando Sor  
(1778 - 1839)

♩ = 138 - 160

7

14

21

28

$\frac{3}{3}$  VII —  $\frac{3}{3}$  V —  $\frac{3}{3}$  IV

*p*

35

$\frac{3}{3}$  II —  $\frac{6}{6}$  I

*p*

*mf marcato il basso*

*Fine*

Trio 41

*mp* *f* *mf*

47

*mp*

53

$\frac{3}{3}$  I

*poco rit.*

59

*D.C. al Fine*

*f* *mf*

# Divertimento

op. 37, no. 5

Mauro Giuliani  
(1781 – 1829)

Grazioso ♩ = 120 – 132

*p* *sf* *sf* *mf*

6 *p* *sf* *sf p*

10 *mf* *f* *mf*

14 *p* *mf*

18 *f* *p* *mf*

22 *sf*

25 *sf* *f*

28 *p* *sf* *f*

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

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

$-\frac{2}{2}$  III  $-\frac{2}{2}$  I  $\frac{3}{3}$  II  $-\frac{3}{3}$  IV  $-\frac{3}{3}$  II  $\frac{3}{3}$  II

# Grand Sonata

op. 22

## III: Minuet and Trio

Fernando Sor  
(1778 - 1839)

♩ = 132 - 152

Musical notation for measures 1-4. Treble clef, 3/4 time signature, key signature of one sharp (F#). Measure 1 starts with a forte (*f*) dynamic. The piece features a mix of eighth and sixteenth notes with various fingerings and articulations.

Musical notation for measures 5-8. Measure 5 is marked with a boxed '5'. Measure 6 includes fingerings '4', '3', and '1'. Measure 7 includes fingerings '1', '4', and '3'. Measure 8 includes fingerings '1', '4', and '3'. A dynamic change to mezzo-piano (*mp*) occurs at the start of measure 8. The piece concludes with a repeat sign and a final flourish.

Musical notation for measures 9-14. Measure 9 includes a  $\frac{3}{3}$  V (trill) marking. Measure 10 includes fingerings '4', '3', and '2#'. Measure 11 includes fingerings '4', '3', and '0'. Measure 12 includes fingerings '2#', '3', and '1'. Measure 13 includes fingerings '2' and '0'. Measure 14 includes fingerings '1' and '0'. A dynamic change to forte (*f*) occurs at the start of measure 10. The piece concludes with a  $\frac{3}{3}$  III (trill) marking.

Musical notation for measures 15-19. Measure 15 includes a  $\frac{3}{3}$  V (trill) marking. Measure 16 includes fingerings '2', '3', and '4#'. Measure 17 includes fingerings '0', '1', and '3'. Measure 18 includes fingerings '1#', '2', and '3'. Measure 19 includes fingerings '4', '1', and '3#'. Dynamics include piano (*p*) in measures 17 and 18. Fingerings 'a', 'm', 'i', 'a', 'm', 'i' are indicated above the notes in measures 16-18.

Musical notation for measures 20-24. Measure 20 includes a  $\frac{3}{3}$  V (trill) marking. Measure 21 includes fingerings '3', '1', and '2#'. Measure 22 includes fingerings '1', '2', and '3'. Measure 23 includes fingerings '1', '2', and '3'. Measure 24 includes fingerings '2', '1', and '1#'. An articulation 'a' is placed above the final note of measure 24.

Musical notation for measures 25-29. Measure 25 includes fingerings '4', '2', '0', '3', '1', and '3'. Measure 26 includes fingerings '1', '0', '2', and '4'. Measure 27 includes fingerings '1', '2', and '4'. Measure 28 includes fingerings '1', '2', and '4'. Measure 29 includes fingerings '3', '1', and '3'. Fingerings 'm', 'i', 'm', 'i' are indicated above the notes in measure 25.

29

*f*

34

*Fine*

Trio 40

*p* *mf* *i*

45

$\frac{6}{6}$  I *a*  $\frac{4}{3}$  III  $\frac{4}{3}$  II

51

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

57

$\frac{6}{6}$  I *D.C. al Fine*

## Divertimento

op. 40, no. 12

Mauro Giuliani  
(1781 – 1829)

Allegro vivace ♩. = 50 – 54

Musical score for guitar, Divertimento op. 40, no. 12 by Mauro Giuliani. The score is in 3/8 time and consists of six systems of music. It includes various dynamics (*p*, *mf*, *sf*, *f*), articulation (accents), and fingerings. The lyrics "a m a", "a i a m a i", "m i p i a i", "m i p i m a", and "a i m a" are written above the notes. The piece concludes with a double bar line and a  $\frac{3}{3}$  II time signature.

32 *a i*  $\frac{3}{3}$  II  $\frac{3}{3}$  II  
*p i p p* *f*

37 *m i* *m p i m i* *m* *m i p i m i*  
*mf* ⑤

42 *m i p i* *a m i*  
1 3

47 *p*

52 *p*

57 *sf sf*

63 *m i* *m i* *f* *ff*

# Waltz

op. 51, no. 8

Napoléon Coste  
(1806 – 1883)

♩ = 132 – 144

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

*mf*

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

11 *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *m* *i* *f* *p* *mf*

16 *m* *i* *m* *a* *i* *m* *p* *i* *m* *i* *m* *i* *m* *i* *a* *a* *m* *i* *i* *m* *a* *i* *rit.*

21 *m* *a* *Fine*  
1. Piv.  $\frac{3}{2}$  II 2. Piv.  $\frac{3}{2}$  II *a*



25

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

30

*a m a m i m a*

1. 2.

⑤

34

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

$\frac{2}{2} V$

⑤

39

*m i a*

1. 2.

*p*

⑤

43

⑤

*D.C. al Fine*

# Nocturne

op. 4, no. 1

Johann Kaspar Mertz  
(1800 – 1856)

Andante con moto  $\text{♩} = 56 - 63$

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

0 *p*

4 *p* *p* 3 3 *stentando*

7 *p* *p* *p* *p*

10 *f* *dolce*

13 *dolce*

16 *p* *sf* *sf* *p* *p*

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

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

25 *sf*

28 *rit.* Piv.  $\frac{2}{2}$  I Piv.  $\frac{3}{3}$  I *m* *i* *m* *i*

31 *a tempo* *i* *m*

34 *Più mosso* *m* *a* *i* *m* *a* *m* *i* *m* *a* *m* *i* *m*

37 *p* *f* *p* *f*

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

43 *p* *ff* *p* *pp*

# Waltz

José Ferrer  
(1835 - 1916)

♩ = 138 - 152

The musical score is written for a single melodic line on a treble clef in 3/8 time. It begins with a dynamic of *f* and includes various articulations such as accents (*a*), slurs, and slurs with dots (*y*). Fingerings are indicated by numbers 1-4. The score is divided into measures, with measure numbers 7, 14, 20, 27, 33, and 38 marked in boxes. Key changes are indicated by Roman numerals:  $\frac{4}{4}$  V,  $\frac{4}{4}$  III,  $\frac{6}{6}$  I,  $\frac{4}{4}$  V,  $\frac{4}{4}$  III,  $\frac{5}{5}$  IV, and  $\frac{6}{6}$  II. There are two pivot points labeled "Piv. I". The piece concludes with a key signature change to two sharps (F# and C#).

44  $\frac{3}{3}$  II  $\frac{5}{5}$  II *m* *a* *i* *m* *a* *p* *mf*

50

55  $\frac{5}{5}$  IX *i* *m* *a*  $\frac{6}{6}$  VII *a*

60  $\frac{3}{3}$  V  $\frac{3}{3}$  VII *a* *m* *a* *m*  $\frac{4}{3}$  II *m* *i*

66  $\frac{4}{4}$  II  $\frac{4}{2}$  II *f*

72  $\frac{4}{4}$  II

78 *p*

83  $\frac{2}{2}$  V  $\frac{4}{3}$  II *dim.*

# Pavana

Francisco Tárrega  
(1852 - 1909)

Con gracia ♩ = 92 - 100

The musical score for 'Pavana' by Francisco Tárrega is presented on page 30. It is written for guitar in G major (one sharp) and 3/4 time. The tempo is marked 'Con gracia' with a quarter note equal to 92-100 beats per minute. The score consists of seven systems of music, each containing a single staff with a treble clef. The piece is characterized by its elegant and technically demanding passages, featuring various fingering techniques such as slurs, ties, and grace notes. Dynamic markings include *mf*, *p*, *f*, and *mf*. The score includes several fingering diagrams and technical annotations, such as  $\frac{5}{5}$  II,  $\frac{3}{3}$  IV,  $\frac{6}{6}$  VII,  $\frac{4}{3}$  II, Piv.  $\frac{3}{3}$  IV, and  $\frac{4}{4}$  II. The piece concludes with a *Fine* marking. The page number '30' is located in the top left corner.

18 *m i* *m* (a)  $\frac{6}{6}$  II *a* *m i m*

21 *a m i* *m*  $\frac{4}{4}$  VI *a* *m*  $\frac{6}{6}$  II *a m* *m i*

24  $\frac{3}{3}$  IV  $\frac{6}{6}$  II *m* *a* *m i m*

27  $\frac{6}{6}$  II *m* *a* *m i m* *f*

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

32 *pizz. (étouffée)* *p p p p*  $\frac{6}{6}$  II *m* *a* *m i m*

35 *nat. a m i* *a tempo* *D.S. al Fine* *rit.* *mf*

(a) This ornament, which occurs frequently in Tárrega's music, is performed approximately as shown. Play a *portamento* from the lower to the upper note (here C# to E), plucking the upper note (E) as you arrive:

# Adelita (Mazurca)

Francisco Tárrega  
(1852 – 1909)

Andante ♩ = 84 – 92

(a) This ornament, which occurs frequently in Tárrega's music, is performed approximately as shown. Play a *portamento* from the upper to the lower note (here G to E), plucking the chord as you arrive:

(b) Alternate fingering:



# Majorette

Robert Benedict  
(1947 - )

Con brio ♩. = 120 - 132

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

9 1. 2.

12  $\frac{6}{6}$  II  $\frac{6}{6}$  II

16  $\frac{6}{6}$  II

20

Source: *Divertimenti for Guitar*

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24

27

31

35

39

43

47

51

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

55

59

$\frac{4}{3}$  II

63

68

a tempo

## Interlude

Agitato ♩ = 66 - 72

Luke Mercier  
(1972 - )

(a) *sf*

*sf* *p*

3

*sf* *p* *sf*

6

*sf* *p*

8

*sf*

11

*f* *p*

13

*p* *f*

(a) All E's marked with *sf* can be played with "Bartók pizzicato": play the string so as to "snap" it off the frets.  
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16 Piv.  $\frac{4}{3}$  II  $-\frac{4}{3}$  IV  $-\frac{4}{3}$  V  $-\frac{4}{3}$  VII  $-\frac{4}{3}$  VIII  $-\frac{4}{3}$  X  $\frac{5}{3}$  XI

*m i*

④

*sff* *p* *gliss.*

19

*a m a m i*

22

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

*sff* *p*

③

26

*sff* *sf* *sff*

29

*gliss.*

*sf p* *sff* *rit.* *pp*

33 Vivace ♩ = 84

*i m*

*pp* *sff* *sff* *sff*

8va<sub>7</sub> h.VII 8va<sub>7</sub> h. XIX

⑤ ③ ⑥

## So Unusual

Caról van Feggelen  
(1931 - )

Moderato ♩ = 138 - 152

3/8 4/8 Piv. I  $\frac{2}{2}$ I

4 Piv.

7

10  $\frac{4}{4}$  III  $\frac{2}{2}$ I Piv.

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

16 *m i m a m i*

19 *m a m*

22 *m a m*

*rall.*

25 *a tempo*

$\frac{6}{6}$  III  $\frac{5}{5}$  V  $\frac{5}{5}$  VII  $\frac{5}{5}$  VIII

28  $\frac{3}{3}$  IX

(a) *8va*<sub>7</sub> h. XII

*meno mosso*

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

*D.C. al Coda*

*Coda*

*rall.*

## Peruvian Waltz

Caról van Feggelen  
(1931 - )

Allegro ♩ = 112 - 120

4

8

12

16

19

23

$\frac{4}{4}$  III  $\frac{3}{3}$  I

$\frac{6}{6}$  III

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

$\frac{6}{6}$  V  $\frac{6}{6}$  V Piv. I  $\frac{6}{6}$  III

$\frac{3}{3}$  V  $\frac{6}{6}$  I  $\frac{3}{3}$  V  $\frac{6}{6}$  VIII

$\frac{6}{6}$  V  $\frac{6}{6}$  V

Coda

Coda

D.S. al Coda

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# Lacrymosa Tearful

Pierre Gallant  
(1950 - )

Adagio ♩ = 56 - 60

$\frac{4}{4}$  I  $\frac{-4}{4}$  III

*p dolce* *p* *p* *p* *espressivo*

(a) h. XII h. XII h. XII h. XII *pp*

*mp espressivo*

Piv.  $\frac{2}{2}$  III Piv.  $\frac{2}{2}$  III *f* *espressivo*

*p* *dim. poco a poco*

$\frac{5}{5}$  VII  $\frac{6}{6}$  II  $\frac{5}{3}$  II h. XII h. XII *rit.* *p espressivo* *pp*

(a) Use *i* to stop the string over the 12th fret and *a* to pluck the string.  
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## Interlude

Stephen Wingfield  
(1955 - )

Andante ♩ = 80 - 88

*tranquillo, sempre molto legato*

*p (lontano)*

*poco a poco cresc. (ed animando un poco)*

*mf*

*tranquillo*

# Gelosia Jealousy

Carlo Domeniconi  
(1947 - )

♩ = 92 - 100

3/3 V — 2/2 I — 6/6 III

5 3/3 V — 2/2 I — 6/6 III

9 6/6 IV — 6/6 III

13 Piv. 4/4 III — Piv. 4/4 I

17 3/3 I — 5/5 III

21 6/6 III — 4/3 V — Piv. — 6/6 III — 6/6 I — 3/3 I

25 4/3 V — D.C. al Coda

29 6/6 VII

gliss.

# Chicago Style Blues

Smoothly ♩. = 60 - 69

William Beauvais  
(1956 - )

The musical score is written for guitar and bass in the key of A major (three sharps) and 12/8 time. It consists of nine staves of music, each starting with a measure number in a box (3, 5, 7, 9, 11, 13, 15, 17). The notation includes various chords (e.g., *a m i*, *m*, *a*), fingerings (e.g., 1, 2, 3, 4, 0), and techniques such as triplets and slurs. The piece concludes with a double bar line at the end of the ninth staff.

Source: *Well Tempered Blues*

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19

Musical staff 19: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. The staff contains a series of chords and melodic lines. Fingerings are indicated with numbers 1-4. Dynamic markings include *a* (accent) and *m* (mezzo-forte). A circled 4 is at the end of the staff.

21

Musical staff 21: Treble clef, key signature of three sharps. The staff contains a series of chords and melodic lines. Fingerings are indicated with numbers 1-4. Dynamic markings include *a* and *i*. A circled 4 is at the end of the staff.

23

Musical staff 23: Treble clef, key signature of three sharps. The staff contains a series of chords and melodic lines. Fingerings are indicated with numbers 1-4. Dynamic markings include *a* and *i*. A circled 1 is at the beginning of the staff.

25

Musical staff 25: Treble clef, key signature of three sharps. The staff contains a series of chords and melodic lines. Fingerings are indicated with numbers 1-4. Dynamic markings include *i*, *m*, and *a*.

27

Musical staff 27: Treble clef, key signature of three sharps. The staff contains a series of chords and melodic lines. Fingerings are indicated with numbers 1-4. Dynamic markings include *a*, *m*, and *i*. A *p* (piano) marking is at the end of the staff.

29

Musical staff 29: Treble clef, key signature of three sharps. The staff contains a series of chords and melodic lines. Fingerings are indicated with numbers 1-4. Dynamic markings include *m*, *i*, and *a*. A circled 3 and circled 2 are above the staff. A circled 4 is at the end of the staff.

31

Musical staff 31: Treble clef, key signature of three sharps. The staff contains a series of chords and melodic lines. Fingerings are indicated with numbers 1-4. Dynamic markings include *m*, *i*, and *a*. A circled 1 and circled 2 are above the staff. A circled 4 is at the end of the staff.

33

Musical staff 33: Treble clef, key signature of three sharps. The staff contains a series of chords and melodic lines. Fingerings are indicated with numbers 1-4. Dynamic markings include *a*, *m*, and *i*. A circled 5 and circled 4 are at the end of the staff.

35

Musical staff 35: Treble clef, key signature of three sharps. The staff contains a series of chords and melodic lines. Fingerings are indicated with numbers 1-4. Dynamic markings include *a*, *m*, and *i*. A circled 4 is at the beginning of the staff. A circled 3, circled 4, and circled 5 are at the end of the staff.

# Suite No. 1

## Lento

Leonardo Balada  
(1933 - )

$\text{♩} = 46 - 50$   
h. XII

h. XII XII VII Piv. I h. XII  
 $\frac{3}{3}$  III Piv. I  
*p dolce mp espr. rall. mp p*  
 5 *mp p mf*  
*a tempo*  
 8 *poco rall. f mp p p p*  
 $\frac{4}{4}$  V  $\frac{4}{4}$  III  $\frac{2}{2}$  I Piv.  
 11 *f mp*  
 14 *rit. pp poco meno mosso mf f*  
 17  $\frac{6}{6}$  I Piv. I h. XII XII VII (1) (2) vibr.  
*f mp rit. p nat. pp*

## Study/Etude no. 1

## Moderato

op. 35, no. 17

Fernando Sor  
(1778 - 1839)

Moderato ♩ = 104 - 112

The musical score consists of eight staves of music, each beginning with a measure number in a box. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Moderato' with a metronome marking of ♩ = 104 - 112. The score includes various guitar-specific notations such as slurs, accents, and dynamic markings (p, m, a). Fingerings are indicated by numbers 1-4. The piece features several changes in time signature and string position (II, III, IV).

Staff 1: Measures 1-4. Time signature: 3/4. String position: II. Accents: *a*, *m*. Dynamics: *p*.

Staff 2: Measures 5-8. Measure 5 is boxed. Accents: *a*, *m*. Dynamics: *p*. Circled 2: ②.

Staff 3: Measures 9-12. Measure 9 is boxed. Accents: *a*, *m*. Dynamics: *p*.

Staff 4: Measures 13-16. Measure 13 is boxed. Time signature: 4/2. String position: II. Accents: *a*, *m*. Dynamics: *p*.

Staff 5: Measures 17-20. Measure 17 is boxed. Accents: *a*, *m*. Dynamics: *p*. Circled 3: ③. Circled 2: ②.

Staff 6: Measures 21-24. Measure 21 is boxed. Time signature: 4/3. String position: III. Accents: *a*, *m*. Dynamics: *p*.

Staff 7: Measures 25-28. Measure 25 is boxed. Time signature: 4/3. String position: II. Accents: *a*, *m*. Dynamics: *p*.

Staff 8: Measures 29-32. Measure 29 is boxed. Time signature: 5/5. String position: II. Accents: *a*, *m*. Dynamics: *p*.

# Study

op. 6, no. 1

Fernando Sor  
(1778 – 1839)

**Allegro moderato** ♩ = 100 – 112

3/3 II

4/4 II

5

3/3 II

4/3 II

9

3/3 II

4/4 II

13

3/3 II

4/3 II

3/3 II

17

3/3 II

4/3 II

3/3 II



21

25

29

33

37

41

# Étude

op. 100, no. 12

Mauro Giuliani  
(1781 - 1829)

Grazioso ♩. = 50 - 60

6/6 III

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

*p*

4

6/6 II

7

4/3 II

3/3 VII

10

3/3 III

3/3 II

3/3 I

3/3 II

*rinforz.*

13

4/3 II

3/3 II

5/5 II

*p*

16

Piv.

19

6/6 III

*mf*

*a tempo*

$\frac{6}{6}$  III

22

*rit.*  
*p*

25

28

$\frac{6}{6}$  II

*mf*

31

$\frac{4}{4}$  II

Piv.

34

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

$\frac{5}{5}$  II

Piv.

37

$\frac{6}{6}$  III

40

$\frac{3}{3}$  II

$\frac{5}{5}$  II

43

Piv.

$\frac{3}{3}$  III

$\frac{3}{3}$  II

*mf*  
*rit.*  
*p*

## Study/Etude no. 4

# Caprice

op. 100, no. 13

Mauro Giuliani  
(1781 – 1829)

Affettuoso ♩ = 126 – 138

*i m a m*

5 *i m a i m i*

10 *i m i m a m*

15 *a m i m a*

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

25 *m i*

30 *m m*

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

40

45

50

55

Piv.  $\frac{5}{5}$  II

*p i m a m*

60

65

$\frac{1}{6}$  VII Piv.  $\frac{6}{6}$  VII Piv.  $\frac{1}{6}$  VII Piv.  $\frac{6}{6}$  VII Piv.  $\frac{1}{6}$  VII

70

75

$\frac{3}{3}$  XII

## Sonatina No. 5

## I

Niccolò Paganini  
(1782 – 1840)

Allegretto ♩ = 60 – 69

3

6

9

12

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

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

$\frac{5}{5}$  II

$\frac{5}{5}$  II

15  $\frac{2}{2}$  III *m a*

18  $\frac{2}{2}$  III  $\frac{6}{6}$  III

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

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

26 *i m* *a i i* *a m a i*  $\frac{4}{4}$  V *m* *a* *m i m* *m*

29 Piv.  $\frac{6}{3}$  I  $\frac{6}{6}$  I  $\frac{6}{6}$  II Piv.  $\frac{6}{1}$

32

35

38  $\frac{2}{2}$  I

41

44



Study/Etude no. 6

# Étude

op. 38, no. 1

Napoléon Coste  
(1806 – 1883)

Allegretto ♩ = 76 – 84

④ *mf*

6  $\frac{6}{6}$  V  $\frac{6}{6}$  III  $\frac{6}{6}$  I

12  $\frac{4}{4}$  I  $\frac{4}{4}$  II  $\frac{5}{5}$  II

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

24 Piv. I Piv. I  $\frac{3}{3}$  II  $\frac{3}{3}$  V *m a m* *a m i* *a m* *i* *p* *p* *p*

30 ③ *p* *f*

37

# Étude

op. 60, no. 5

Matteo Carcassi  
(1792 – 1853)

Moderato ♩ = 58 – 63

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Moderato' with a metronome marking of ♩ = 58 – 63. The piece begins with a dynamic of *mf*. The first system (measures 1-6) includes slurs and fingering (i, m, a) over a bass line with triplets and slurs. The second system (measures 7-10) starts with a boxed measure number '4' and features a dynamic change to *f*. The third system (measures 11-15) starts with a boxed measure number '7' and includes chordal markings  $\frac{5}{5}$  II and  $\frac{3}{3}$  VII. The fourth system (measures 16-20) starts with a boxed measure number '11' and includes chordal markings  $\frac{4}{3}$  VII and a circled measure number '2'. The fifth system (measures 21-25) starts with a boxed measure number '14' and ends with a dynamic of *p*. The score is filled with detailed guitar-specific notation including slurs, triplets, and various fingering instructions.

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

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

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

24 *m i a m a*  
*m i m*  
*m m*  
*m m*  
*a i*  
*mf*  
*sf*

$\frac{3}{3}$  II

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

$\frac{3}{3}$  II

30 *a m*  
*m i*  
*m a*  
*f*  
*f*  
*mp*

$\frac{4}{4}$  I

$\frac{2}{2}$  III

34 *a i*  
*a m*  
*a m*  
*mf*  
*f*  
*ff*  
*p*

$\frac{3}{3}$  I

$\frac{2}{2}$  II

# Estudio

José Ferrer  
(1835 - 1916)

Allegro moderato ♩ = 116 - 132

The musical score is written for guitar and consists of six systems of music. Each system contains a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat major or D minor). The time signature is 6/8. The score includes various musical notations such as chords, fingerings (e.g., 4, 3, 2, 1), accents (acc), and dynamics (p, mp, m, a). The systems are numbered 6, 12, 17, 22, and 27. The first system starts with a  $\frac{6}{6}$  I chord and includes fingerings like 4, 3, 2, 1. The second system starts with a  $\frac{4}{3}$  III chord and includes fingerings like 4, 3, 2, 1. The third system starts with a  $\frac{5}{5}$  I chord and includes fingerings like 4, 3, 2, 1. The fourth system starts with a  $\frac{5}{5}$  I chord and includes fingerings like 4, 3, 2, 1. The fifth system starts with a  $\frac{5}{5}$  II chord and includes fingerings like 4, 3, 2, 1. The sixth system starts with a  $\frac{5}{5}$  II chord and includes fingerings like 4, 3, 2, 1.

32 *m i a m i*

37 *a m i*  $\frac{5}{3}$  III  $\frac{6}{6}$  I  $\frac{5}{3}$  III

*mp*

43  $\frac{6}{6}$  I  $\frac{4}{3}$  III  $\frac{5}{5}$  I

49  $\frac{6}{6}$  I  $\frac{5}{5}$  III  $\frac{5}{5}$  I *i m a*

*p*

54 *i m a*  $\frac{2}{2}$  I  $\frac{6}{6}$  III  $\frac{6}{6}$  I *i m a m*  $\frac{6}{6}$  III *a m i*

*p*

*f poco più mosso*

59  $\frac{6}{6}$  I *m i*

64  $\frac{2}{2}$  I  $\frac{6}{6}$  I

*p*

*poco rall.*

## Étude 16

Gerald Garcia  
(1949 - )

Allegro scherzando ♩. = 52 – 58

The musical score for Étude 16 is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Allegro scherzando' with a metronome marking of ♩. = 52 – 58. The piece consists of 11 measures. The notation includes various guitar-specific elements: fingering (i, m, a), dynamics (p, m), and fret numbers (3, 2, 1, 2, 3, 4). The score is divided into four systems, with measure numbers 4, 8, and 11 indicated in boxes at the beginning of their respective lines. The first system contains measures 1-3, the second system contains measures 4-7, the third system contains measures 8-10, and the fourth system contains measures 11-11. The piece concludes with a final cadence in the 11th measure.

Source: 25 Études Esquisses for Guitar

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0-88797-870-3/62

14

*i m a a m i*

*p p*

17

*i m a a m i*

*p p*

Scorrevole

21

*i m i m*

*p 1*

24

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

*p 3 p 3 p 3*

27

*stringendo*

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

*p p 3*

Tempo primo

31 *poco rall.*

35

39 *i m a a m i p*

42

45



Study/Etude no. 10

# Prelude

II i-9

Francisco Tárrega  
(1852 - 1909)

**Allegretto** ♩ = 60 - 69

The musical score consists of five staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Allegretto' with a metronome marking of ♩ = 60 - 69. The key signature is G major (one sharp). The score includes various guitar techniques such as slurs, fingering, and dynamics. The first staff (measures 1-4) features a 3/3 II Piv. section. The second staff (measures 5-8) features a 4/3 II Piv. section. The third staff (measures 9-12) includes a 3/3 section. The fourth staff (measures 13-16) includes a 4/3 section. The fifth staff (measures 17-20) includes a 3/3 section and a Piv. II section. The score is marked with dynamics such as *p* and *a*. The piece concludes with a final cadence.

# Study

Norbert Kraft  
(1950 - )

**Agitato** ♩ = 69 - 80

The musical score is written on a single treble clef staff in 2/4 time. It consists of six systems, each starting with a measure number in a box:

- System 1:** Measures 1-4. Fingerings: 3, 2, 1#, 3, 1, 2, 0. Dynamics: p, p, p, p. Accents: m, i, i.
- System 2:** Measures 5-8. Fingerings: 3, 4, 3, 2, 1, 0, 1, 3, 2, #, 1, 2, 0. Dynamics: p. Accents: i, m, i, m, i, m, i.
- System 3:** Measures 9-12. Fingerings: 1, 4, 3, 2, 0, 3, 4, 3, 2, 1, 2, #, 4, 3, 2, 3, 1, 0, 4, #. Dynamics: p, p, p, p. Accents: m, i, m, i, m, i, m.
- System 4:** Measures 13-16. Fingerings: #, 2, #, 4, 3, 2, 3, 1, 2, 3, 0, #, 4, #, 3, #, 4, #, 1, 0, #, 1, #, 4, 2, 3, 0, #, 4, 3. Dynamics: p, p. Accents: m, i, m, m, i, m, i, m, i, m.
- System 5:** Measures 17-20. Fingerings: 0, 2, 1, 3, 1, 2, 0, 1, 2, 0, #, 1, 2, 0. Dynamics: p, p, p. Accents: m, i, m, i, m.
- System 6:** Measures 21-24. Fingerings: 3, #, 4, 3, 2, 1, 0, 1, 0, 3, 2, 1, 3, 1, 2, 0. Dynamics: p. Accents: i.

19

Musical notation for measure 19, featuring a treble clef and a series of eighth notes with various accidentals. Fingering numbers (1, 2, 3, 4) are placed below the notes. Above the staff, the letters 'm i m' and 'm i' are written above specific notes. A dynamic marking 'p' is at the end of the measure.

22

Musical notation for measure 22, continuing the melodic line with eighth notes and accidentals. Fingering numbers are present. Above the staff, the letters 'm i m' and 'm i' are written above notes. A dynamic marking 'p' is at the end of the measure.

25

Musical notation for measure 25, featuring eighth notes with accidentals and fingering. Above the staff, the letters 'm i m' and 'm i m i' are written above notes. A dynamic marking 'p' is at the start, and 'sfz' is marked with a circled '3' above a note.

28

Musical notation for measure 28, including a fermata over a note. Above the staff, the letters 'a i m' are written above notes. A circled '3' is above a note. Dynamic markings 'p' and 'mp' are present. The instruction 'poco rit.' is written below the staff.

31

Musical notation for measure 31, featuring eighth notes with accidentals and fingering. A circled '3' is above a note. A fermata is placed over the final note of the measure.

35

Musical notation for measure 35, featuring eighth notes with accidentals and fingering. Above the staff, the letters 'm i' and 'm i' are written above notes. A dynamic marking 'mf' is at the start, and 'cresc. molto' is written below the staff. A time signature change to 2/2 is indicated at the end of the measure.

38

Musical notation for measure 38, featuring eighth notes with accidentals and fingering. Above the staff, the letter 'i' is written above notes. A dynamic marking 'ff' is at the start, and 'p' is marked below notes. A time signature change to 3/3 is indicated at the end of the measure.

# Bossa Nova Etude

Gerald Schwertberger  
(1941 - )

Bossa Nova  $\text{♩} = 76 - 84$

The musical score is written for guitar in 4/4 time. It consists of six staves of music. The first staff begins with a treble clef and a 3/8 note triplet. The second staff starts at measure 5 and includes a circled '2' above a measure. The third staff starts at measure 9 and features a  $\frac{2}{2}$  I bracket above a measure. The fourth staff starts at measure 13 and includes a  $\frac{6}{6}$  III bracket above a measure. The fifth staff starts at measure 17 and features a  $\frac{5}{3}$  I bracket above a measure and a  $\frac{3}{3}$  V bracket above a measure. The sixth staff starts at measure 21 and includes first and second endings. The score is annotated with various guitar techniques: fret numbers (e.g., 1, 2, 3, 4, 0), naturals (n), slurs, and dynamic markings (m, p, i, a). A circled '2' appears above a measure in the second staff, and another circled '2' appears above a measure in the fifth staff.

23  $\frac{5}{3}$  III  $\frac{5}{3}$  II  $\frac{5}{3}$  I

27  $\frac{6}{3}$  IV  $\frac{6}{3}$  III  $\frac{6}{3}$  II  $\frac{6}{6}$  I

31  $\frac{2}{2}$  I

35  $\frac{2}{2}$  I

39

43

# Miniature No. 12

## Prelude

Alain Reiher  
(1955 - )

Moderato cantabile ♩ = 80 - 92

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Moderato cantabile' with a quarter note equal to 80-92 beats per minute. The dynamics are indicated as *pp* (pianissimo) at the beginning, *p* (piano) in measure 3, *p* in measure 9, and *mf* (mezzo-forte) in measure 11. The score includes various fingerings and articulation marks. Fingerings are indicated by numbers 1-4 and 0 (for natural). Fingerings 'i m i' and 'i a i' are used for specific notes. Accents are placed over several notes. Measure numbers 3, 5, 7, 9, and 11 are boxed. A circled 5 is also present in measure 11. The score is divided into systems by double bar lines.

13

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

⑤

15

*i a i* *i m i*

$\frac{6}{3}$  III

17

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

3

19

*i m i*

$\frac{4}{3}$  III

*p* *espressivo*

21

Piv.

*i a* *i m i*

4

23

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

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

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

29

31

33 *rit.* *perdendosi*

35 *pp* *pp* ⑤ h. XII *ppp*