

# No. 274

Andante  $\text{♩} = \text{c. } 72$  1/2C IV  
1/2C VI

*mf*

*f*

*espress.* *rall...*

*mp*

CV *crescendo* *rall...* *mf* *rit.*

# No. 279

Moderato

VIII IX IV

*f*

*mp*

*espress.*

*1/2 C V*

m i p a m i p a

m i p a m i p a

i m a p m i p a

i m a p

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# No. 286 Poem

Andante

The first system of music is in 4/4 time and begins with a treble clef. The melody is marked with a dynamic of *mf*. It features a series of eighth notes with various fret numbers (1, 0, 1, 3, 0, 4) and a half note. The bass line consists of a half note chord with a sharp sign and a quarter note. The second line continues the melody with a dynamic of *mp* and includes a *rall.* marking. It features a half note with a sharp sign and a quarter note, followed by a half note with a sharp sign and a quarter note. The bass line includes a half note chord with a sharp sign and a quarter note. The system concludes with a half note with a sharp sign and a quarter note.

The second system of music is in 4/4 time and begins with a treble clef. The melody is marked with a dynamic of *mp* and includes a *rall.* marking. It features a half note with a sharp sign and a quarter note, followed by a half note with a sharp sign and a quarter note. The bass line includes a half note chord with a sharp sign and a quarter note. The system concludes with a half note with a sharp sign and a quarter note.

The third system of music is in 4/4 time and begins with a treble clef. The melody is marked with a dynamic of *mp* and includes a *rall.* marking. It features a half note with a sharp sign and a quarter note, followed by a half note with a sharp sign and a quarter note. The bass line includes a half note chord with a sharp sign and a quarter note. The system concludes with a half note with a sharp sign and a quarter note.

The fourth system of music is in 4/4 time and begins with a treble clef. The melody is marked with a dynamic of *mf* and includes a *espress.* marking. It features a half note with a sharp sign and a quarter note, followed by a half note with a sharp sign and a quarter note. The bass line includes a half note chord with a sharp sign and a quarter note. The system concludes with a half note with a sharp sign and a quarter note.

# No. 290 Tremolo

*Andante* (with pathos) *mp* *rit.* *a tempo*

*mp* *rit.* *a tempo* *simile* *C V* *C IV* *C II* *1/2 C II* *To Coda* *rall...* *a tempo* *4/4* *C IV* *C V* *rall...* *C VII* *1/2 C II* *mp*

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# No. 296

(take repeats on D.C.)

♩ = 88

*mp*  
*(piu) mp*

1st X bright 4  
2nd X dark

*mf*

*crescendo*

# No. 302 Calle Real (Cancion Sentimental)

ca. ♩ = 82  
*espress.*  
*mf*  
C VII

C IV

C IX C IX *mp* To Coda

*mf* C VII

*poco piu mosso* C IV

No. 306 (harmonics written at note position sounding 8va)

Andante VII -----





# No. 315

The musical score is divided into several sections:

- Section 1:** Lento, 4/4 time, C VII, *mp*. Features a sequence of chords with fingerings 1, 2, 4, 1.
- Section 2:** C IV, *poco accelerando*, 4/4 time, *mp*. Features a sequence of chords with fingerings 1, 2, 4, 1.
- Section 3:** *poco rall . . .*, 4/4 time, *f*. Features a sequence of chords with fingerings 1, 4, 2, 3.
- Section 4:** XII RH, *p*, 4/4 time. Features a sequence of chords with fingerings 1, 2, 3, 4.
- Section 5:** *Andante quasi waltz*, 3/4 time, *mf*. Features a sequence of chords with fingerings 1, 2, 3, 4.
- Section 6:** *espress.*, 4/4 time, *mf*. Features a sequence of chords with fingerings 0, 4, 2, 3.
- Section 7:** *mp*, 4/4 time. Features a sequence of chords with fingerings 0, 4, 2, 3.
- Section 8:** *Moderato*, 4/4 time, *mp*. Features a sequence of chords with fingerings 0, 4, 2, 3.
- Section 9:** *mf*, 3/4 time. Features a sequence of chords with fingerings 0, 4, 2, 3.

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# No. 319

Vivo

The musical score is written for solo guitar in 4/4 time. It begins with a melodic line in the treble clef and a bass line in the bass clef. The piece is marked 'Vivo' and starts with a dynamic of *mf*. The melody consists of eighth notes, many of which are grouped in triplets. The bass line provides harmonic support with chords and some triplet patterns. Dynamics vary throughout, including *sfz* (sforzando), *f* (forte), and *p* (piano). The piece concludes with a double bar line. A large green watermark 'Sample Score Only' is overlaid diagonally across the page.

# No. 323 Overture

♩ = 100

ff

accented

p i p i

XIV p i a m i p

f p f

p f

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# No. 327 Cielo Catalan

⑥ = D

♩ = c. 95

*with majesty and joy*

# No. 333 In G

⑤ = G    ② = Ab

**Moderato** *darkly* (no repeats on D.C.) *brighter on repeat* p i m i

2 0 0 0    2 0 0 0    0 0 2    2 0 0 0 1

*mp* p i m i<sup>3</sup>    m i p

Nat Harm V

*mf*    *mp* m i p p i m

*Becoming brighter*    RH Harm 8va

RH Harm 8va

*Fine*    RH Harm 8va

*rall last time . . . .*

*brightly*    f

# No. 338 Concert Study

♩ = c. 95 *p i m* (no repeats on D.C.)

The first system of musical notation is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a dynamic marking of *p*. The music consists of two measures, each with a repeat sign. The first measure contains a series of eighth notes with a slur over them, and a triplet of eighth notes is indicated by a '3' above the notes. The second measure continues the eighth-note pattern with another triplet. Fingering numbers (1-4) are placed below the notes. A large green watermark 'SampleScore.com' is overlaid on the page.

The second system of musical notation continues the piece. It features two measures with repeat signs. The first measure has a slur over the eighth notes and includes a triplet. Fingering numbers are provided below the notes. The second measure also has a slur and a triplet. The green watermark 'SampleScore.com' is visible.

The third system of musical notation includes the instruction *poco a poco crescendo* above the first measure. The first measure has a slur and a triplet, with a circled '3' above it. The second measure has a circled '2' above it. Fingering numbers are shown below the notes. The green watermark 'SampleScore.com' is present.

The fourth system of musical notation is marked **To Coda** above the second measure. It consists of two measures with repeat signs. The first measure has a slur and a triplet. The second measure has a slur and a triplet. Fingering numbers are indicated below the notes. The green watermark 'SampleScore.com' is visible.

The fifth system of musical notation continues with two measures and repeat signs. The first measure has a slur and a triplet. The second measure has a slur and a triplet. Fingering numbers are shown below the notes. The green watermark 'SampleScore.com' is present.

(lh thumb on b & e)

The sixth system of musical notation is marked *f* at the end. It consists of two measures with repeat signs. The first measure has a slur and a triplet. The second measure has a slur and a triplet. Fingering numbers are indicated below the notes. The green watermark 'SampleScore.com' is visible.

# No. 343 August 15th - (Tokens of Woe)

⑥ = D

Adagio

*mp*

*p*

*accel.*

RH Harm XII

*rall...*

*a tempo*

*mp*

*crescendo*

CIII

*mf*

*dolce*

1/2C VII

C II

*dim.*

*mp*



# No. 347

Adagio *espress.*

The musical score is written in 4/4 time and consists of eight staves of music. It features various guitar techniques such as triplets, slurs, and dynamic markings. The piece is marked "Adagio *espress.*" and includes several changes of chord voicings labeled C I through C VI. The score concludes with a double bar line and a repeat sign.

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# No. 357 Etude

Adagio (quasi rubato)

The score consists of six systems of music, each with a treble clef and a key signature of three sharps (F#, C#, G#). The first system is marked *p* and *mf*, with a tempo of *rit.* and *a tempo*. It includes a melodic line with a *very slow to extremely fast* tempo change and a bass line with a 10-measure exercise. The second system is also marked *p* and *mf*, with a tempo of *rit.* and *a tempo*. It includes a melodic line with a *very slow to extremely fast* tempo change and a bass line with a 10-measure exercise. The third system is marked *p* and *mf*, with a tempo of *simile*. It includes a melodic line with a *very slow to extremely fast* tempo change and a bass line with a 10-measure exercise. The fourth system is marked *p* and *mf*. It includes a melodic line with a *very slow to extremely fast* tempo change and a bass line with a 10-measure exercise. The fifth system is marked *mp*. It includes a melodic line with a 10-measure exercise and a bass line with a 10-measure exercise. The sixth system is marked *p*. It includes a melodic line with a 10-measure exercise and a bass line with a 10-measure exercise. The score concludes with a double bar line and a repeat sign.

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# No. 365 Mean(s)to an End(ing)

*darkly expressive*

♩. = c. 36

*mp*

*poco a poco animato (accelerando e stringendo).*

*rall...*

RH Harm XII

*stringendo to new tempo*

♩. = c. 126

*mf*

*f*

*accelerando to new tempo*