

σ Πουδές 7

Exercise 7

Escuela Razonada de la Guitarra
Libro II

Emilio Pujol

The musical score for Exercise 7 consists of five staves of guitar notation. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various fret numbers (0, 2, 3) and fingerings (0, 2, 3) for the left hand. A dynamic marking of *p* (piano) is present at the beginning of the first staff. The exercise concludes with a double bar line and repeat dots at the end of the fifth staff.

Staff 1: *p* 3 0 2 0 0 0 0 0

Staff 2: 0 0 0 2 2 3 2 0

Staff 3: 0 0 0 0 0 0 0 2

Staff 4: 3 2 0 0 0 0 0 2

Staff 5: 3 2 0 0 0 0 2 3

Perpetual Motion

Allegro

S. Suzuki

mi mi

4 2 3 4 2 0 0

9

13

Variation

i m i m i m i m

etc.

Σπουδή σε Λα ελάσσονα

Μέθοδος Κλασικής Κιθάρας (no. 30)

Dionisio Aguado

The musical score is written for guitar in 2/4 time, featuring a key signature of one sharp (F#). It consists of four staves of music. The notation includes various guitar-specific elements: fingering (i, m, i, m, a), dynamics (p, m, a), and articulation (accents). The piece begins with a treble clef and a 2/4 time signature. The first staff starts with a half rest, followed by a quarter note G4 (fingering 2), a quarter note A4 (fingering 0), and a quarter note B4 (fingering 1). The second staff continues with a quarter note C5 (fingering 4), a quarter note D5 (fingering 1), and a quarter note E5 (fingering 2). The third staff features a quarter note F#5 (fingering 4), a quarter note G5 (fingering 1), and a quarter note A5 (fingering 2). The fourth staff concludes with a quarter note B5 (fingering 4), a quarter note C6 (fingering 1), and a quarter note D6 (fingering 2). The piece ends with a double bar line.

Study/Etude no. 1

Exercise 15

Elias Barriero
(1930 -)

$\text{♩} = 60 - 69$

For examinations, the repeat is to be played.

Source: *Classical Guitar Method*, book 1

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Study/Etude no. 2

Exercise 17

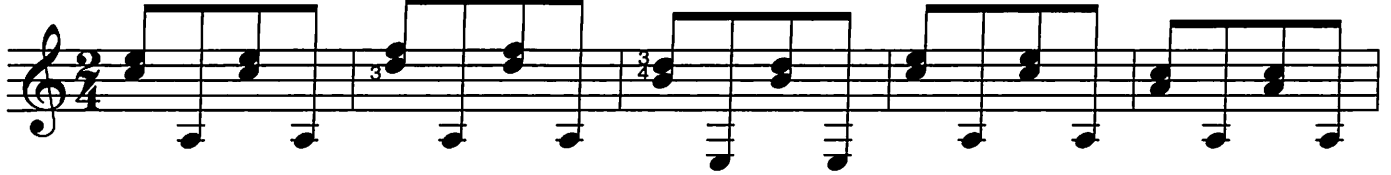
Elias Barriero
(1930 -)

$\text{♩} = 88 - 100$

Study no. 1

Study in A Minor

Claude Gagnon

 $\text{♩} = 76 - 88$ *m*
i

Exersice 30

Escuela Razonada de la Guitarra
Libro II

Emilio Pujol

p i m p i m p i m

The musical score for Exercise 30 consists of six staves of guitar notation. The first staff begins with the dynamic marking *p* and the fingering *i m p i m p i m* above the first three measures. Each measure contains a triplet of eighth notes. The subsequent staves continue this pattern with various fingerings (1, 2, 3, 4, 0) and include occasional accidentals (sharps and naturals). The piece concludes with a final measure marked *p* and a fermata.

Waltz

Ferdinando Carulli
(1770–1841)

$\text{♩} = 72$

First system of musical notation for the Waltz. The treble staff shows a melody in 3/8 time, starting with a key signature of one sharp (F#). The melody is marked with fingerings: *m i*, *m i*, *a i*, *m i*. The bass staff shows a bass line with fingerings: 2, 3, 2, 3. The system concludes with a double bar line.

Second system of musical notation. The treble staff continues the melody with fingerings: *m i*, *m i*. The bass staff continues the bass line with fingerings: 2, 3, 1, 2, 3, 1, 2, 3. The system concludes with a double bar line and the word *Fine*.

Third system of musical notation. The treble staff continues the melody with fingerings: *m i*, *m i*. The bass staff continues the bass line with fingerings: 2, 3, 1, 2, 3, 1, 2, 3. The system concludes with a double bar line.

Fourth system of musical notation. The treble staff continues the melody with fingerings: 4, 3, 4, 3, 4, 3, 4, 3. The bass staff continues the bass line with fingerings: 4, 3, 4, 3, 4, 3, 4, 3. The system concludes with a double bar line and the instruction *D.C. al Fine*.

Andantino

Matteo Carcassi
(1792–1853)

$\text{♩} = 84$

m i m i
a i a i
p p

TAB
1 0 1 0 0 0 0 3 0 3 0 1 0 1 0 0 0 0 3 3

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

TAB
1 0 0 0 0 0 0 0 1 0 1 0 3 0 3 0 2 0 2 0

TAB
1 3 0 3 0 2 1 0 0 3 0 3 0 2 1 0 1 0 2 0

TAB
0 0 0 0 3 0 3 0 1 0 1 0 0 0 0 0 1 0 2 3

No. 45

Las Primeras Lecciones de Guitarra

Julio S. Sagreras

The musical score for No. 45, "Las Primeras Lecciones de Guitarra" by Julio S. Sagreras, is written for guitar in C major and 4/4 time. It consists of two staves of music. The first staff contains four measures, and the second staff contains four measures. The melody is written on the treble clef, and the bass line is written on the bass clef. The piece features a simple melody of eighth and quarter notes, accompanied by a steady eighth-note bass line. The notation includes fingerings (a, m, i) and dynamics (p) for the bass line. The piece concludes with a final measure on the second staff.

No. 47

Las Primeras Lecciones de Guitarra

Julio S. Sagreras

The musical score for No. 47 is written for guitar in 3/4 time. It consists of two staves of music. The first staff contains eight measures, and the second staff contains eight measures. The music is primarily composed of chords and single notes, with a focus on fingerings and dynamics.

Staff 1:

- Measure 1: Chord (F#4, A4, C5), half note, *p*.
- Measure 2: Chord (F#4, A4, C5), half note, *p*.
- Measure 3: Chord (F#4, A4, C5), half note, *p*.
- Measure 4: Chord (F#4, A4, C5), half note, *p*.
- Measure 5: Chord (F#4, A4, C5), half note, *p*.
- Measure 6: Chord (F#4, A4, C5), half note, *p*.
- Measure 7: Chord (F#4, A4, C5), half note, *p*.
- Measure 8: Chord (F#4, A4, C5), half note, *p*.

Staff 2:

- Measure 1: Chord (F#4, A4, C5), half note, *p*.
- Measure 2: Chord (F#4, A4, C5), half note, *p*.
- Measure 3: Chord (F#4, A4, C5), half note, *p*.
- Measure 4: Chord (F#4, A4, C5), half note, *p*.
- Measure 5: Chord (F#4, A4, C5), half note, *p*.
- Measure 6: Chord (F#4, A4, C5), half note, *p*.
- Measure 7: Chord (F#4, A4, C5), half note, *p*.
- Measure 8: Chord (F#4, A4, C5), half note, *p*.

Exercise 26

Escuela Razonada de la Guitarra
Libro II

Emilio Pujol

The musical score for Exercise 26 is presented in three systems, each consisting of a treble and a bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by letters 'm' and 'i' above the notes. Dynamics are marked with 'p' (piano) and 'f' (forte). The exercise concludes with a double bar line and repeat dots.

System 1: Treble staff starts with three measures of chords (G-Bb-D, G-Bb-D, G-Bb-D) marked with 'm' and 'i' fingerings and 'p' dynamics. The bass staff follows with a series of chords and single notes, including a '0' (open string) marking.

System 2: Treble staff continues with three measures of chords (G-Bb-D, G-Bb-D, G-Bb-D) marked with 'm' and 'i' fingerings and 'p' dynamics. The bass staff continues with a series of chords and single notes, including a '0' (open string) marking.

System 3: Treble staff continues with three measures of chords (G-Bb-D, G-Bb-D, G-Bb-D) marked with 'm' and 'i' fingerings and 'p' dynamics. The bass staff continues with a series of chords and single notes, including a '0' (open string) marking.

No. 48

Las Primeras Lecciones de Guitarra

Julio S. Sagreras

The musical score for No. 48 is written in 3/4 time and consists of four staves. The melody is a simple, repeating pattern of eighth notes. The fingerings are indicated by 'i' (index), 'm' (middle), and 'i' (index) for the first three notes of each group, and 'a' (accent) for the fourth note. The pattern is repeated four times on each staff. The first staff starts with a treble clef and a 3/4 time signature. The second staff starts with a treble clef and a 3/4 time signature. The third staff starts with a treble clef and a 3/4 time signature. The fourth staff starts with a treble clef and a 3/4 time signature. The piece ends with a double bar line.

No. 53

Las Primeras Lecciones de Guitarra

Julio S. Sagreras

The musical score for No. 53 is written for guitar in G major (one sharp) and 3/4 time. It consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first three staves end with a double bar line, and the fourth staff ends with a final double bar line. The music features a variety of chords and melodic lines, with fingerings (i, m, i) and accents (a) indicated throughout. The first staff contains a sequence of chords and melodic lines, with fingerings (i, m, i) and accents (a) indicated. The second staff continues the sequence, with fingerings (i, m, i) and accents (a) indicated. The third staff continues the sequence, with fingerings (i, m, i) and accents (a) indicated. The fourth staff concludes the piece, with fingerings (i, m, i) and accents (a) indicated.

Study/Etude no. 10

Ostinato

Norbert Kraft
(1950 –)

Andantino ♩ = 100 – 116

mp

4

mf

7

Fine

p

mf

10

13

mp

D.C. al Fine

Exercise 71

Escuela Razonada de la Guitarra
Libro II

Emilio Pujol

The musical score for Exercise 71 consists of four staves of guitar notation. Each staff contains four measures of music. The notation includes various fingerings (i, m, i, m) and dynamics (p, p). The first staff is in C major, the second in D major, the third in E major, and the fourth in F major. The exercise is written in 4/4 time. The first staff starts with a treble clef and a common time signature. The second staff starts with a treble clef and a key signature of one sharp (F#). The third staff starts with a treble clef and a key signature of two sharps (F#, C#). The fourth staff starts with a treble clef and a key signature of three sharps (F#, C#, G#). The exercise is a technical study for guitar, focusing on fingerings and dynamics.

Lesson 61

Julio S. Sagreras
(1879 – 1942)

♩ = 132 – 160

5

9

13

17

21

25

29

Exercise 20

Elias Barriero
(1930 –)

♩ = 56 – 69

a m i *a m i*

p

5

For examinations, *Exercise 19* and *Exercise 20* are to be played as one selection.
Source: *Classical Guitar Method*, book 1
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No. 65

Las Primeras Lecciones de Guitarra

Julio S. Sagreras

Musical score for No. 65, *Las Primeras Lecciones de Guitarra* by Julio S. Sagreras. The score is written for guitar in 12/8 time, featuring a single melodic line on a treble clef staff. The piece consists of 24 measures, organized into six systems of four measures each. The notation includes various fingerings (i, m, a, 1, 2, 3, 4), accents (^), and dynamic markings (p). A *ritard.* (ritardando) marking is placed over measures 12-14, followed by an *a tempo.* marking. The piece concludes with a double bar line in measure 24.

Digitação de
Edson Lopes
 1998

Estudo

EL1

Dionisio Aguado
 (1784-1849)

$\text{♩} = 80 - 108$

p i m i

p

5

9

p cresc.

13

f dim.

rall. (2ª vez)

p

Study/Etude no. 7

Moderato

Ferdinando Carulli
(1770 – 1841)

Moderato ♩ = 88 – 100

Handwritten musical score for Study/Etude no. 7 by Ferdinando Carulli. The piece is in C major, 2/4 time, and marked Moderato (♩ = 88 – 100). The score consists of 22 measures, grouped into systems of four measures each. The notation includes treble and bass staves, fingerings (1-4), and dynamic markings (p, mp, mf, f, rit., a tempo). The piece features various musical techniques such as triplets, slurs, and accents.

Measures 1-4: *mp*, *p*, triplets, *i m*, *i m*.

Measures 5-8: *mf*, triplets, *i m*.

Measures 9-12: *mf*, triplets, *i m*.

Measures 13-16: *f*, triplets, *a tempo*, *rit.*, *mp*.

Measures 17-20: *mf*, triplets, *i m*.

Measures 21-22: *p*, triplets, *i m*.

Joseph KÜFFNER (1776-1856)

ÉTUDE en do majeur

de "60 Leçons à l'usage des commençants, Op. 168 N°4"

Révision de Jean-François Delcamp

G C D E G A B C D E F F# G
SOL DO RE MI SOL LA SI DO RE MI FA FA# SOL

● = 176 *tirando*
1 e 2 e 3 e 4 e

5 *f*

10

15 *rit.* *a tempo* *p*

20 *f*

Paganini MS43 no2

Andantino

2

5

9

13

The image displays a musical score for Paganini's MS43 no2, marked Andantino. The score is written on a single staff in treble clef, with a key signature of one sharp (F#) and a time signature of 2/4. The tempo marking 'Andantino' is positioned above the first measure. The score is divided into four systems, each starting with a measure number: 2, 5, 9, and 13. The first system (measures 2-4) consists of eighth-note chords. The second system (measures 5-7) features a descending eighth-note scale. The third system (measures 9-11) includes a repeat sign at the beginning and a key signature change to one flat (Bb) in measure 10. The fourth system (measures 13-15) continues with eighth-note chords. The piece concludes with a double bar line at the end of measure 15.

Waltz

Dionisio Aguado
(1784–1849)

$\text{♩} = 112$

TAB

0	0	1	4
0	0	2	3
0	0	0	0

TAB

0	0	1	4
0	0	2	3
0	0	0	0

TAB

1	0	0	4
0	0	1	3
0	0	0	0

TAB

0	0	1	4
0	0	2	3
0	0	0	0

Digitação de
Edson Lopes
1995

Estudo

EL5

Ferdinando Carulli
(1770-1841)

♩ = 112

mf

p

f

f

Diabelli op39 no4

Allegretto

4

p *f* *p* *f* *p* *f*

ff *p* *f* *p* *f*

p *f* *p* *f* *ff*

F. Carulli no2

Allegretto ♩ = 60
P i m i p i

2

mf

3 2 1 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

p *mf*

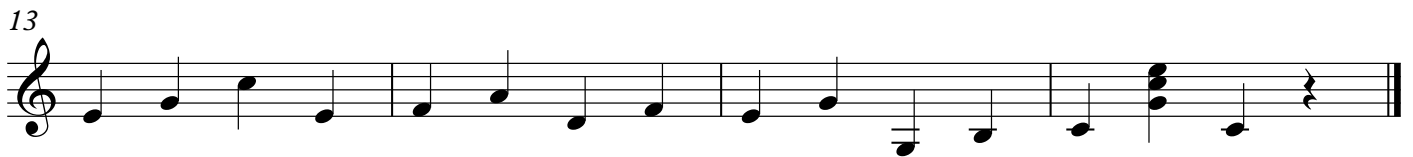
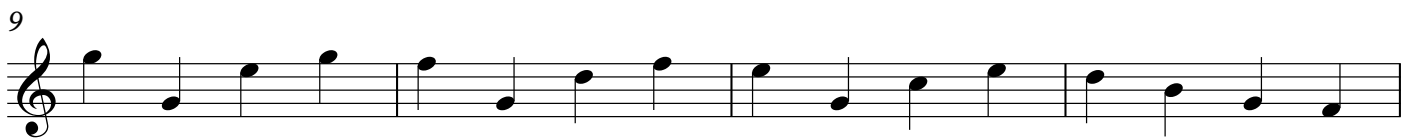
P i m i p i C. II

p *f*

Etude No. 1

Op. 60

Fernando Sor
(1778-1839)



en do majeur

The first line of the musical score for 'The Alphabet Song' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Above the staff, the letters of the alphabet are listed: E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G. Below the staff, the corresponding solfège syllables are written: MI, FA, SOL, LA, SI, DO, RE, MI, FA, SOL, LA, SI, DO, RE, MI, FA, SOL. The notes are written as eighth notes, with some having fingerings (1, 2, 3, 0) and dynamics (p, m, i). The line ends with a double bar line.

Musical score for "Mozart's Piano Concerto No. 23". The tempo is marked **[Moderato]** with a metronome marking of $\bullet = 108$. The score is written on a single staff in treble clef, common time (C), and 8/8 time signature. The key signature has one flat (B-flat). The piece begins with a piano (*p*) dynamic. The notation includes various articulations: slurs, accents, and fingerings (1, 2, 3). There are also dynamic markings for piano (*p*) and mezzo-forte (*f*). The score is divided into measures by bar lines.

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a common time signature 'C'. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. After a whole rest, the melody continues with quarter notes D5, E5, and F5. This is followed by a quarter note G5, then a quarter note F5, and a quarter note E5. The system concludes with a quarter note D5. Above the staff, there are three asterisk-like symbols: one above the first G5, one above the first F5, and one above the first E5. These symbols are labeled with '1', '2', and '1' respectively. Below the staff, there is a 'p' (piano) dynamic marking under the first D5. The system ends with a double bar line.

The first system of the musical score is written on a grand staff (treble and bass clefs). The melody is in the treble clef, starting on a G4 (first line) and moving stepwise down to a D4 (second space). The bass line starts on a G3 (first line) and moves stepwise up to a D4 (second space). The melody is marked with a '3' and a flower symbol above the first measure, indicating a triplet. The bass line is marked with a '3' and a flower symbol below the first measure, indicating a triplet. The melody is marked with a '1' above the eighth measure, indicating a first ending. The bass line is marked with a '3' and a 'p' below the eighth measure, indicating a triplet and piano. The system ends with a double bar line.

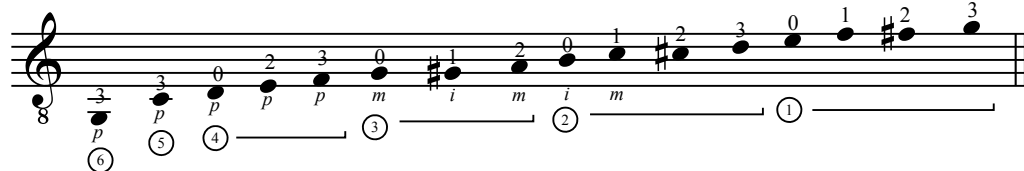
Fernando SOR (1778-1839)

LEÇON II opus 60

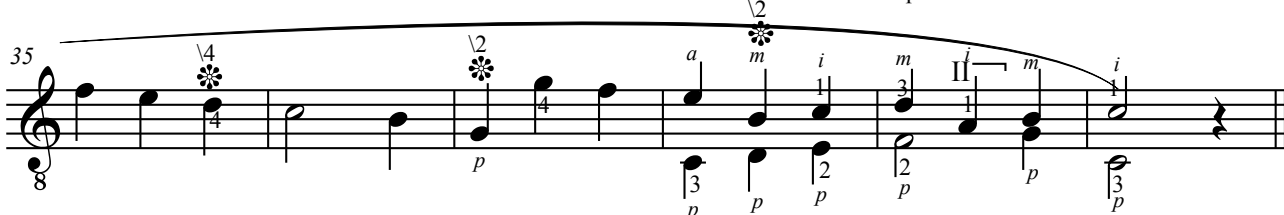
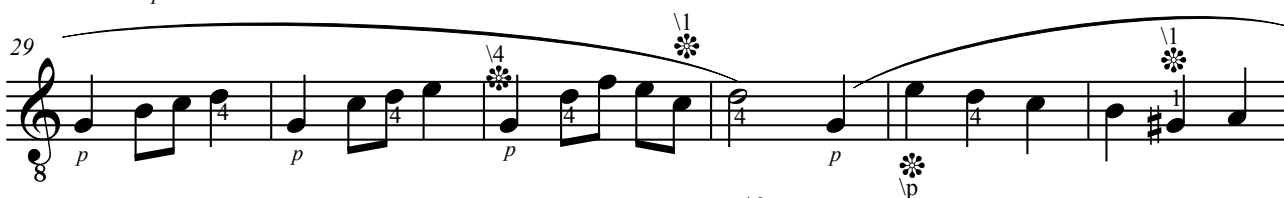
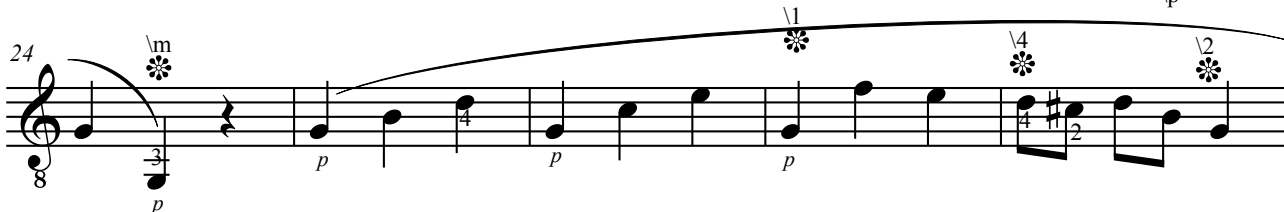
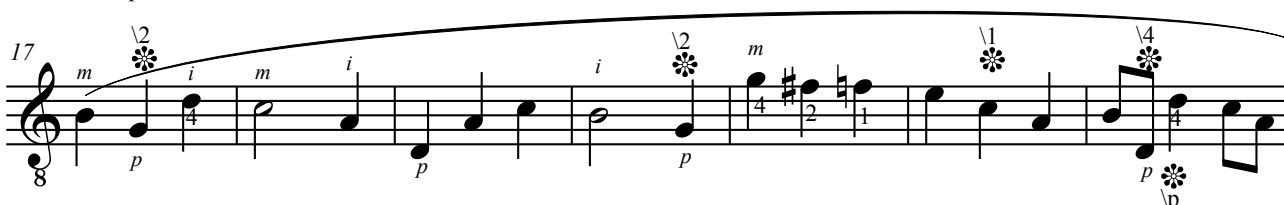
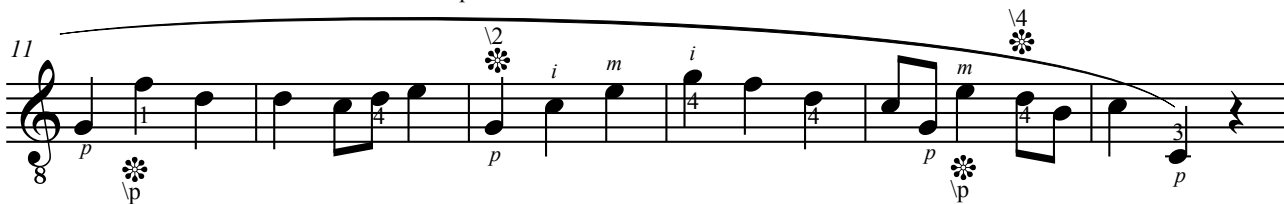
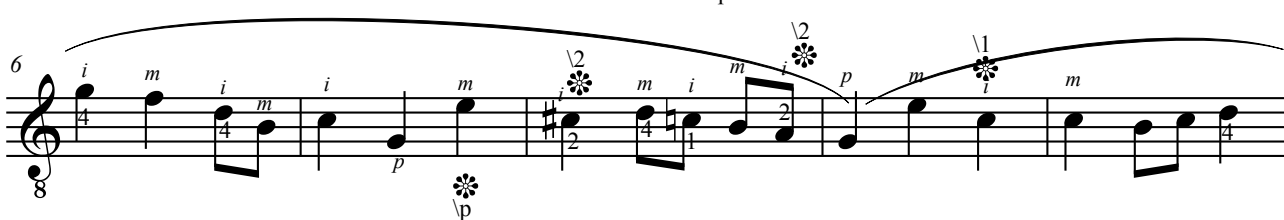
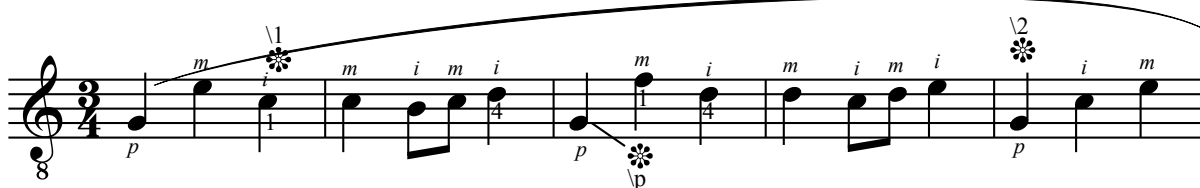
en do majeur, de "Introduction à l'étude de la guitare en 25 leçons progressives"

Révision de
Jean-François Delcamp

G C D E F G G# A B C C# D E F F# G
SOL DO RE MI FA SOL SOL# LA SI DO DO# RE MI FA FA# SOL



♩ = 138 *buté, appoggiato, rest stroke, apoyando*
1 e 2 e 3 e



op. 241, no. 19

♩ = 58 – 66

Musical score for "The Rose Tree" in 2/4 time. The score is written for a treble and bass staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes fingerings (1, 2, 3, 4, 0) and slurs for the melody. Dynamics include *mp*, *p*, *f*, and *mf*. The piece concludes with a "D.C. al Fine" instruction.

SCELTA DI STUDI PER CHITARRA

NUOVA EDIZIONE

Revisione e dittingatura
di Ruggero Chiesa

MAURO GIULIANI

(1781-1829)

1

Op. 50 n. 13

Allegro

1

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100

2

grade 2
Op. 50 n. 1

Andantino

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89

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100

Valzer $\text{♩} = 120$

F. Carulli

7 *p* *m i* *p m i* *p a i* *p m i* *m* *p m i* *p m i* *m* 7

p *m i* *m i* *m i* *m i* *m i* *m i* *m* 7

p *m i* *m i* *m i* *m i* *m i* *m i* *m* 7

p *m i* *m i* *m i* *m i* *m i* *m i* *m* 7

p *m i* *m i* *m i* *m i* *m i* *m i* *m* 7

p *m i* *m i* *m i* *m i* *m i* *m i* *m* 7

p *m i* *m i* *m i* *m i* *m i* *m i* *m* 7

p *m i* *m i* *m i* *m i* *m i* *m i* *m* 7

m i a m i a m i a i m i m i a m i a
mf

m a m i p m i m i m i m i m i m i m i m i
mf

p *rit. e rinf.* *mf a tempo*

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

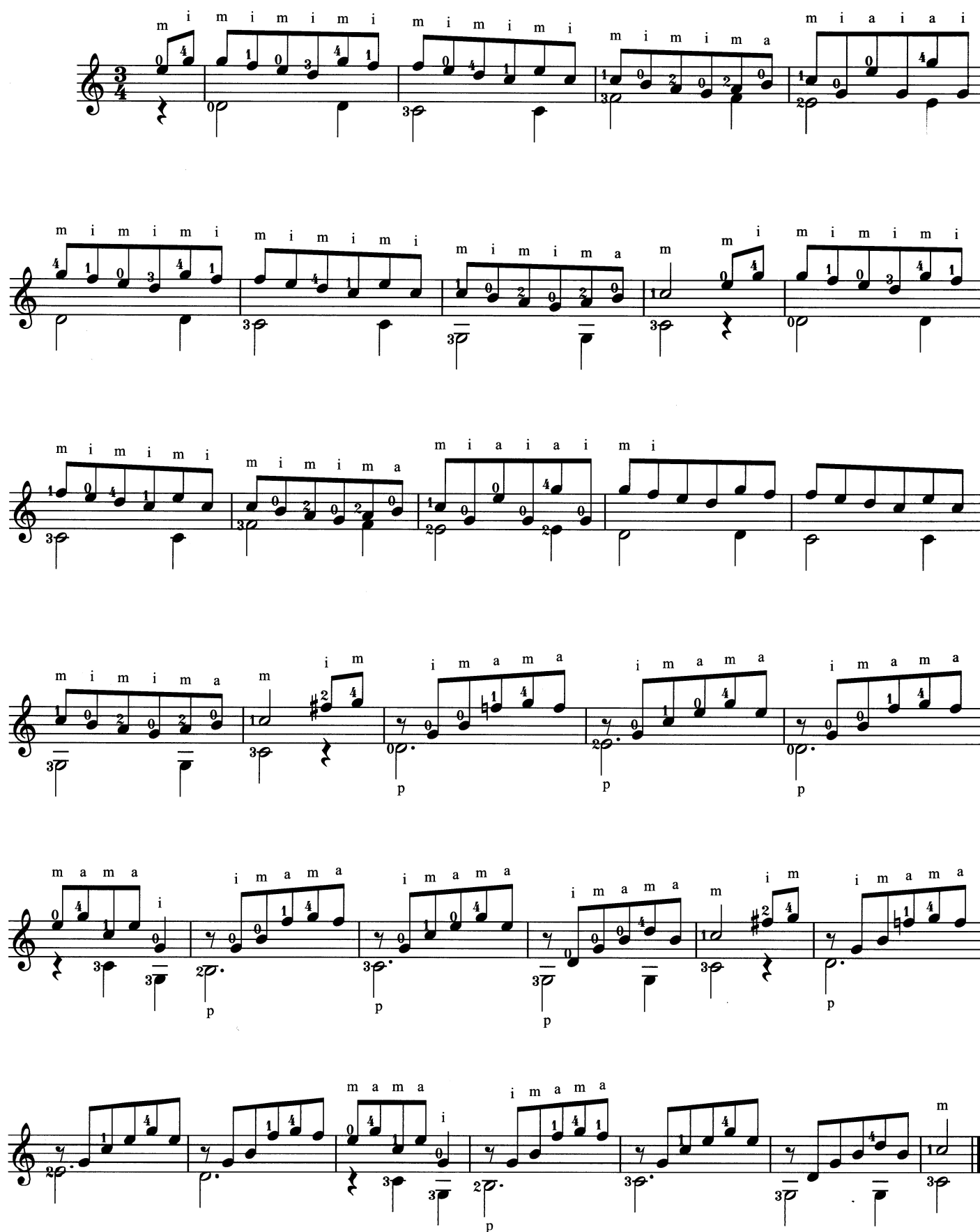
p i m i m i p i m i m i p i m i m i p i m i m i

p

p

rit.

Matiegka Scale Study



This musical score for 'Matiegka Scale Study' is written for a single melodic line in treble clef, 3/4 time. The key signature has one sharp (F#), indicating the key of D major. The piece consists of six systems of music, each containing a single staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (indicated by numbers 0-4). Above the notes, syllables 'm', 'i', 'a' are placed to indicate a vocal or articulation pattern. The score includes several trills and slurs. Dynamics such as 'p' (piano) are marked at the beginning of measures in the fourth and fifth systems. The piece concludes with a double bar line at the end of the sixth system.

ESTUDIO VI

The musical score for ESTUDIO VI consists of eight staves of music in treble clef, common time (C). The notation includes various guitar-specific elements such as fingerings (i, m, i, m), natural harmonics (0), and a dynamic marking of *p* (piano) at the beginning. The music is organized into measures, with some measures containing multiple notes and others being rests. The staves are connected by a long horizontal line, indicating a continuous piece of music.

Staff 1: *p* 7 0 i m i 0 1 3 0 m i m i 1 2 3 0 1 2 0 i

Staff 2: m i m i 3 2 4 0 2 3 0 2 3 0 0 2 3 0 2 4

Staff 3: m i m i 0 0 2 4 0 2 3 0 2 0 2 3 0 2 4 1 1

Staff 4: m i m i 2 1 1 1 2 0 1 3 0 2 0 1 3 0 1 3

Staff 5: 4 0 4 0 3 0 0 0 1 0 2 0 0 0 1 0

Staff 6: m a i m i m i m i m i m i m

Staff 7: i m i m 2 1 3 0 2 3 0 2 1 0 3 1 2 4 3 1

Staff 8: i m i m 2 1 3 0 2 3 0 2 3 1 0 3 0 2 1

Staff 9: i m i m 0 0 3 2 0 0 3 2 0 0 3 0 2

[illegible]

Lección No. 84

from Las Primeras Lecciones de Guitarra

Julio Sagreras
(1879–1942)

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

4 BV3

7 BIV4

10 3

13

Notes

- Use *a* for all melody notes, *p* for bass notes, *m-i* for accompaniment, as indicated in first bar.
- Dash marks next to fingering indicate guide fingers (keeping fingers on the string but not necessarily glissando).

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Free & Premium Sheet Music & Tab: wernerguitareditions.com

Lessons, Pro Video, & Blog: thisisclassicalguitar.com

Andantino

op. 50, no. 1

Mauro Giuliani
(1781–1829)

$\text{♩} = 76 - 88$

Musical staff 1-4. Treble clef, 3/4 time. Notes: m, a, m, m, m. Fingerings: 1, 4, 0, 1, 4. Dynamics: p, p. Performance instruction: *p e legato*. Slurs are present under measures 2-3 and 4-5.

Musical staff 5-8. Treble clef, 3/4 time. Notes: a, m, a, m, a, m, a, m, m. Fingerings: 4, 4, 3, 4, 4, 4. Dynamics: p, p. Measure 5 is boxed with the number 5.

Musical staff 9-10. Treble clef, 3/4 time. Notes: m, a, a, m, m, a, m, m, a. Fingerings: 4, 4, 3, 4, 4, 4. Dynamics: p, p. Measure 9 is boxed with the number 11.

Musical staff 11-16. Treble clef, 3/4 time. Notes: m, i, m, i, m, i, a, m. Fingerings: 1, 0, 2, 3, 2, 4. Dynamics: p, p. Measure 11 is boxed with the number 17.

Musical staff 17-20. Treble clef, 3/4 time. Notes: a, m, m, a, m, i. Fingerings: 4, 2, 3, 4, 3. Dynamics: mf. Measure 17 is boxed with the number 21.

Musical staff 21-28. Treble clef, 3/4 time. Notes: m, a, m, m, a, a, m, i, m, i, m, i. Fingerings: 4, 2, 3, 4, 3, 4, 3, 4. Dynamics: mf, p. Measure 21 is boxed with the number 25.

Musical staff 29-36. Treble clef, 3/4 time. Notes: a, m, a, i, a, i, m, i, a, i, i, m, a. Fingerings: 3, 2, 0, 1, 3, 2, 3, 3, 3, 2, 4. Dynamics: mf, p. Measure 29 is boxed with the number 29.

6 *p e legato*

p

p

mf

rit.

p a tempo

FINE

p

cresc.

mf

dim.

14

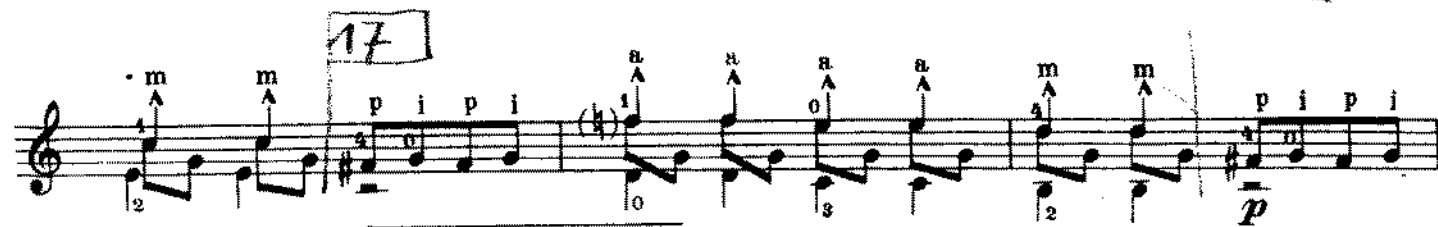
*cresc.*

15



18 = 15!

17

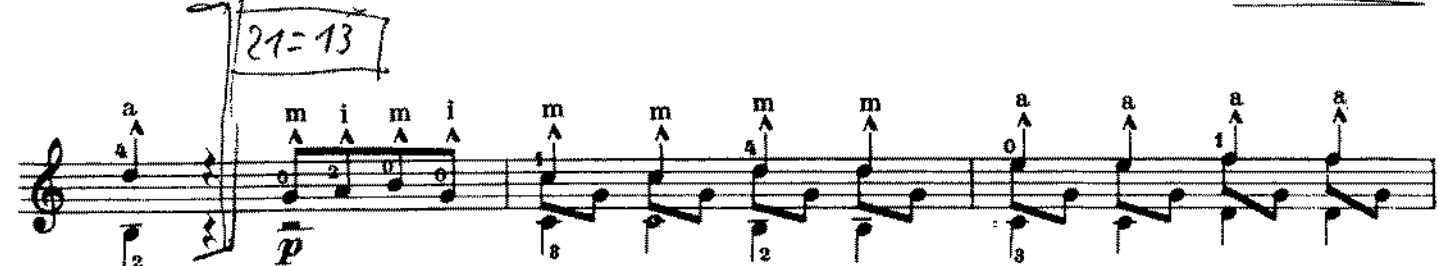


19 = 16

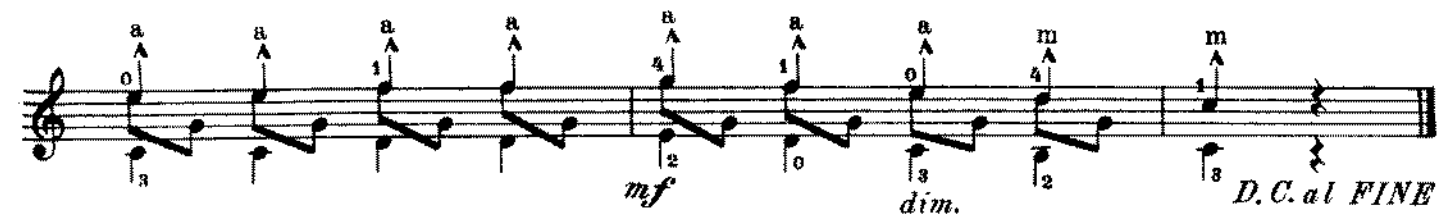
20 = 17



21 = 13

*cresc.*

22 = 14

*D. C. al FINE*

Grazioso

5

10

15

20

Grazioso

[Moderato]

Coste (Metodo)

The musical score is written on three staves in treble clef, 6/8 time. It includes various musical notations such as notes, rests, and fingerings. Above the notes are letters 'i', 'm', 'a', 'p' indicating fingerings. The score is divided into measures by vertical bar lines. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The piece ends with a double bar line and a repeat sign.

Diabelii op39 no15

Moderato

15

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Allegretto ♩ = 130

2004 **Edson Lopes** - *Editoração musical*

Study/Etude no. 16

First Exercise in 6ths

Fernando Sor
(1778 – 1839)

$\text{♩} = 96 - 108$

simile

5

9

13

17

21

Allegretto

op. 241, no. 14

Ferdinando Carulli
(1770 – 1841)

♩. = 58 – 66

6

12

18

24

29

34

f

mp

f

mf

mf

39

mf

44

49

p

53

p

57

p

61

p

65

p

69

poco rall.

p