

EYTHOR THORLAKSSON

STUDIES

FOR GUITAR

1 - 4

The Guitar School - Iceland

www.classical-guitar-school.com

1. *Allegro*

3

5

V.-----

V.-----

7

VII.-----

X.-----

9

IX.-----

VIII.-----

11

VII.-----

13

molto rit.-----

a tempo

i m m a m m i

p

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1153

15

17

19

21

VII----- V----- IV-----

23

V----- V-----

25

p p i i

27

V----- VIII----- XII-----

Andante

2. Musical notation for measure 2, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a 12/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A first ending bracket covers measures 2-3, and a second ending bracket covers measures 4-5. Fingering numbers 1, 2, 0, 2, 3, 0, 2 are shown above the notes. The lyrics "m a m i a m" are written below the notes. A fermata is placed over the final note of the second ending. A bass clef with a whole note G3 is positioned below the staff.

3. Musical notation for measure 3, continuing from measure 2. It features a first ending bracket over measures 3-4 and a second ending bracket over measures 5-6. Fingering numbers 3, 2, 4, 0, 2, 0, 2, 3, 0, 2 are shown above the notes. The lyrics "m a i m" are written below the notes. A fermata is placed over the final note of the second ending. A bass clef with a whole note G3 is positioned below the staff.

5. Musical notation for measure 5, continuing from measure 4. It features a first ending bracket over measures 5-6 and a second ending bracket over measures 7-8. Fingering numbers 1, 4, 3, 1, 2, 3, 0, 2, 3 are shown above the notes. A fermata is placed over the final note of the second ending. A bass clef with a whole note G3 is positioned below the staff.

7. Musical notation for measure 7, continuing from measure 6. It features a first ending bracket over measures 7-8 and a second ending bracket over measures 9-10. Fingering numbers 3, 0, 0, 3, 0, 2, 2, 1, 4, 1, 2, 3, 0, 2 are shown above the notes. A fermata is placed over the final note of the second ending. A bass clef with a whole note G3 is positioned below the staff.

9. Musical notation for measure 9, continuing from measure 8. It features a first ending bracket over measures 9-10 and a second ending bracket over measures 11-12. Fingering numbers 2, 1, 4 are shown above the notes. The lyrics "Fine" and "dolce" are written below the notes. A fermata is placed over the final note of the second ending. A bass clef with a whole note G3 is positioned below the staff.

11. Musical notation for measure 11, continuing from measure 10. It features a first ending bracket over measures 11-12 and a second ending bracket over measures 13-14. Fingering numbers 4, 3, 1, 3, 1, 2, 0, 0, 4, 2, 0 are shown above the notes. A fermata is placed over the final note of the second ending. A bass clef with a whole note G3 is positioned below the staff.

13 IV VII V

15 III I

17 X

19 VIII VII

21

23

25 ar.12

poco rit......

ar.12
D. C. al Fine

Moderato

Musical score for guitar, Moderato, measures 3-11. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Moderato'. The score is divided into measures 3, 5, 7, 9, and 11. Each measure is followed by a double bar line and repeat dots. The score includes various guitar techniques such as fretting, picking, and slurs. The fret numbers are indicated by numbers 1-4 above the notes. The score is divided into sections VII, VI, and V by dashed lines. The first section (VII) covers measures 3-4, the second section (VI) covers measures 5-6, and the third section (V) covers measures 7-8. The score ends with a double bar line and repeat dots.

3. ¹ VII ⁴ VI

3 ⁰ ⁴ ¹ ² ⁴ ⁰ ⁴ ⁰ ⁴ ⁰ ³ ²

5 ⁴ ⁰ ² ³ ⁴ ⁰ ⁴ ⁰ ⁴ ⁰ ¹ ¹

7 ³ ⁰ ¹ ² ³ ⁴ ¹ ² ³ ⁴ ⁴ ² ³ ² ³ ^{VI}

9 ^V ¹ ¹ ³ ⁴ ¹ ³

11 ⁰ ¹ ² ⁴ ¹ ¹ ² ⁴ ⁴ ³ ⁴ ¹ ² ³ ³ ³

13 VII

15 IX VII IX VII V VII

17

19

21

rall. poco a poco

D. C. al Coda

CODA

23

Andante

4. ¹ $\frac{2}{4}$ $\frac{4}{3}$ 0 2 ④

VII-

V-

7 ④ 1 1 2 1 3

IV- V- VIII- VII- VIII-

10 ④ 1 0 4 3 1 2 4 3 2 4 3 2

IX- VIII- IX- XI- X-

13 ④ 1 0 4 3 1 2 4 3 2 4 3 2

IX- VIII- VII- VI- VII- VI- V- IV-

16 ④ 1 0 4 3 1 2 4 3 2 4 3 2

rit.

V- VIII-

19 ④ 1 0 4 3 1 2 4 3 2 4 3 2

1 *a tempo* ⑥ ④ 0

22 V. VII. X. VII.

4 3 2 1 3 6 3 1 2 3 2 1 3 4

poco rit.

25 *Meno* VII.

Meno

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

p

27 VII.

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

p

29 VII. II.

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

p

31 VII.

3 0 0 0 1 3 0 4 2 2

p

33 i m a m i m a m

2 0 0 2 0 0 2 0 3

p

36 V. VII.

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

p

rit. *a tempo* *rit.*

Tempo I

Musical notation for measures 39-41. Measure 39 includes a circled 5 and a circled 3. Measure 40 includes a circled 4. Measure 41 includes a circled 1. Chord symbols VII-, IV-, and V-, IV- are indicated above the staff.

Musical notation for measures 42-44. Measure 42 includes a circled 4. Measure 43 includes a circled 3. Measure 44 includes a circled 4. Chord symbols V- and X- are indicated above the staff.

Musical notation for measures 45-47. Measure 45 includes a circled 4. Measure 46 includes a circled 5 and a circled 3. Measure 47 includes a circled 4 and a circled 5. Chord symbols V- and IV- are indicated above the staff.

Musical notation for measures 48-50. Measure 48 includes a circled 3. Measure 49 includes a circled 2. Measure 50 includes a circled 1. Chord symbol XII- is indicated above the staff.

Musical notation for measures 51-53. Measure 51 includes a circled 2. Measure 52 includes a circled 2. Measure 53 includes a circled 1. Chord symbols VIII- and VII- are indicated above the staff.

Musical notation for measures 54-56. Measure 54 includes a circled 5. Measure 55 includes a circled 5. Measure 56 includes a circled 5. Dynamics include *rit...*, *p*, *a tempo*, and *p*. Chord symbol VII- is indicated above the staff.

Musical notation for measures 57-59. Measure 57 includes a circled 3. Measure 58 includes a circled 3. Measure 59 includes a circled 4. Dynamics include *p*, *p*, *p*, and *p*. Chord symbol VII- is indicated above the staff.

60

④

63

X. VIII.

p i m p i m p i m

66

VI. IV.

b b b b b b b b b

69

III. II. XII.

p p i p p i p p i

72

VIII. V.

p p i p p i p p i

75

VII. III. II.

p p i p p i p p i

79

VII.

p p i p p i p p i

molto rit.