

Etude Transcendante N° 8

« *Romance* »

Guitare

Colette Mourey

EMR 18445

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à Lilly

Etude Transcendante N° 8

"Romance"

Colette Mourey

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Poco adagio $q = 52$

pp *leggero* très *expressif*

Guitare

mf *sonore* très *chanté*
le thème des basses très en dehors

The first system of the guitar study consists of four measures. The music is written in 4/4 time with a key signature of one sharp (F#). The melody is primarily in the upper register, with some lower notes in the bass line. The first measure starts with a half note G4, followed by quarter notes A4, B4, and C5. The second measure continues with D5, E5, F#5, and G5. The third measure has A5, B5, C6, and D6. The fourth measure concludes with E6, F#6, G6, and A6. The bass line consists of quarter notes G2, F#2, E2, and D2. There are dynamic markings *mf* and *pp* throughout the system.

2

The second system contains measures 5 through 8. The melody continues with a similar pattern of ascending and descending eighth notes. The bass line remains consistent with quarter notes G2, F#2, E2, and D2. Measure 6 features a triplet of eighth notes in the bass line. Measure 7 has a triplet of eighth notes in the bass line. Measure 8 ends with a half note G2. Dynamic markings *mf* and *pp* are present.

3

The third system contains measures 9 through 12. The melody continues with a similar pattern of ascending and descending eighth notes. The bass line remains consistent with quarter notes G2, F#2, E2, and D2. Measure 10 features a triplet of eighth notes in the bass line. Measure 11 has a triplet of eighth notes in the bass line. Measure 12 ends with a half note G2. Dynamic markings *mf* and *pp* are present.

4

The fourth system contains measures 13 through 16. The melody continues with a similar pattern of ascending and descending eighth notes. The bass line remains consistent with quarter notes G2, F#2, E2, and D2. Measure 14 features a triplet of eighth notes in the bass line. Measure 15 has a triplet of eighth notes in the bass line. Measure 16 ends with a half note G2. Dynamic markings *mf* and *pp* are present.

5

The fifth system contains measures 17 through 20. The melody continues with a similar pattern of ascending and descending eighth notes. The bass line remains consistent with quarter notes G2, F#2, E2, and D2. Measure 18 features a triplet of eighth notes in the bass line. Measure 19 has a triplet of eighth notes in the bass line. Measure 20 ends with a half note G2. Dynamic markings *mf* and *pp* are present.

6

The sixth system contains measures 21 through 24. The melody continues with a similar pattern of ascending and descending eighth notes. The bass line remains consistent with quarter notes G2, F#2, E2, and D2. Measure 22 features a triplet of eighth notes in the bass line. Measure 23 has a triplet of eighth notes in the bass line. Measure 24 ends with a half note G2. Dynamic markings *mf* and *pp* are present.

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7

mf

8

mf

9

mf

10

f

11

mf

12

f

13

mf

14

VI

15

f

16

pp leggero

mf

17

VI

18

f

19

mf

20

mf

21

f
pp

22

ff

tout le thème sur les cordes graves (pouce droit)

24

fff

q = 84

Quasi Cadenza

librement

25

f très chanté

26

27

28

molto accel.

29

f

30

31

mf

32

33

molto rit.

34

Poco adagio $q = 52$

pp leggero

35

mf

36

f

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