

The first eight measures of this piece present the theme, to which, in its second occurrence (line 6, measure 2,) ornamentation has been added. As usual throughout this text, dynamic markings must be carefully observed. 3

1

Allegro assai ♩ = 132

ff *mf* *cresc.* -----

----- *ff subito pp*

f *mf*

p *dim.* ----- *ppp*

cresc. -----

----- *ff* *mf*

f *dim.* -----

ff *pp*

f *p* *f* *p* *pp* *cresc.* -----

ff *mf*

On Target

Andante ♩=96-102

Musical score for 'On Target' in 3/4 time, Andante tempo (♩=96-102). The score consists of 37 measures across eight staves. The key signature has one sharp (F#). The score includes various dynamics (mf, p, f, mp, ff), articulation (accents, slurs), and performance instructions (crescendo poco a poco). Measure numbers 3, 5, 9, 13, 17, 25, 33, and 37 are marked in boxes. The piece concludes with a 3-measure triplet and the instruction RLRRL.

RLRRL

The dynamic changes in this study happen suddenly and without warning (subito). Be careful to maintain dynamic levels once they have been established.

Bb-Eb

♩ = 96 - 108

The musical score is written in bass clef with a 5/4 time signature and a key signature of two flats (Bb-Eb). The tempo is marked as ♩ = 96 - 108. The score consists of 11 staves of music. The first staff begins with a forte (*f*) dynamic. The second staff features a *(subito)* dynamic change to piano (*p*). The third staff continues with piano dynamics. The fourth staff returns to forte (*f*). The fifth staff includes a fingering number '1' above the final measure. The sixth staff is marked piano (*p*). The seventh staff continues with piano dynamics. The eighth staff features a fingering number '1' above the first measure and a forte (*f*) dynamic marking below the second measure. The ninth staff continues with piano dynamics. The tenth staff continues with piano dynamics. The eleventh staff concludes the piece with a forte (*f*) dynamic.

♩ = 100 Allegro vivace
In F & C

Exercise 33


f 3
 fp
 fp
 $f > f$ 3

♩ = 88
In A & E

Exercise 34

R L R L R L R L R L R L R L R L R L R
 R R R L R L R L R L R L R L L R
 R L R L R L > L R L R L R L R L p 3
 R L ⊗ R L R L R L ⊗ R L R L ⊗ R L R R L R L R R L R L
cresc. poco a poco
 f L R L R L R L ⊗ R L R
 ff
 L R L R L R L R L ⊗ R L R L R R L R L R L R L L R L R L R L R L
 R L R L R L R L R L ⊗ R L R R L R L R L R L R R L R L R L R L R L

MINUET AND TRIO

	13 - Solo with accompaniment
	14 - Accompaniment only

Ludwig van Beethoven (1770-1827)

Andante (♩ = 104)

1-3 **3** 4 **5** 6 7 8

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

9 10 11 12 **13** 14 15

mf *p* *f* *p* *f*

16 17 18 19 20 **21**

p *mf* *mf*

22 23 24 25 26 27 28

f

29-31 Trio **33** 34 35 36 37

mp *mf* *mp*

38 39 40 **41** 42 43 44

mf *mp* *mf* *mp* *mf*

45 46 47 48 **49-51** **3** 52 **53**

mp *mf* *p* *f*

54 55 56 57 58 59 60

p *f* *p* *mf* *p* *mf*

61 62 63 64 65 66 67 68

f

RENAISSANCE FESTIVAL



21 - Solo with accompaniment

22 - Accompaniment only

Tylman Susato (c.1500-c.1561)

Moderato ($\text{♩} = 96$)

1-4 4 5 6 7 8 9

mf

10 11 12 13 14 15 16

f

17 18 19 20 21 22

p

23 24 25 26 27 28

29-36 8 37 38 39 40 41 42

p

43 44 45-52 8 53 54 55

mf

56 57 58 59 60 61 62

f

63 64 65 66 67 68 69 70

Prélude

Op. 28, No. 15
originally for piano (c. 1837)

5-Octave Marimba

Frédéric Chopin (1810–1849)
Adapt. Nancy Zeltzman

Sostenuto

p

7

$\frac{4}{3}$

p

Allegretto

No. 3 from *Three Fifteenth Century Songs*

Low-A or Low-E Marimba

Allegretto (♩ = 68-88)

Anonymous
Transcribed for guitar by Frantz Casseus
Edited for marimba by Nancy Zeltsman

The musical score is written for a Low-A or Low-E Marimba in 2/4 time. It consists of six systems of music. The first system begins with a forte (*f*) dynamic and includes a 4-measure rest. The second system includes a 4-measure rest and a 4-measure rest. The third system includes a 4-measure rest. The fourth system includes a 4-measure rest and a 4-measure rest. The fifth system includes a 4-measure rest and a 4-measure rest. The sixth system includes a 4-measure rest and a 4-measure rest. The score includes various dynamics such as *f*, *sempre marcato*, *poco rit.*, *a tempo*, *sempre marcato*, and *rit.* It also features numerous articulations like accents and slurs, and includes fingerings and breath marks throughout.

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Originally published in the collection *World's Favorite Selected Masterpieces for Classic Guitar* (World's Favorite Series No. 56)

Since guitar music sounds an octave lower than it is notated, marimbists may play the piece one octave lower than written (if you have a low-E instrument). (Personally, I prefer this piece in the written register.) Dynamics are left up to the performer.