

ÉTUDE HARMONIQUE

STUART CLAYTON

♩ = 70

First system of musical notation. The staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features a series of chords and a melodic line. The fretboard diagram below the staff shows fingerings: <5> for the first measure, <4> for the second, <5> for the third, <4> for the fourth, <5> for the fifth, and <5> for the sixth. A 'LET RING' instruction is placed above the final note. The system ends with a double bar line and a '3' indicating a triplet.

Second system of musical notation. The staff continues the piece. The fretboard diagram shows fingerings: <4> for the first measure, <5> for the second, <4> for the third, <5> for the fourth, <5> for the fifth, <5> for the sixth, <4> for the seventh, <5> for the eighth, <4> for the ninth, <5> for the tenth, <4> for the eleventh, <5> for the twelfth, <4> for the thirteenth, <5> for the fourteenth, <4> for the fifteenth, <5> for the sixteenth, <4> for the seventeenth, <5> for the eighteenth, <4> for the nineteenth, <5> for the twentieth, <4> for the twenty-first, <5> for the twenty-second, <4> for the twenty-third, <5> for the twenty-fourth, <4> for the twenty-fifth, <5> for the twenty-sixth, <4> for the twenty-seventh, <5> for the twenty-eighth, <4> for the twenty-ninth, <5> for the thirtieth, <4> for the thirty-first, <5> for the thirty-second, <4> for the thirty-third, <5> for the thirty-fourth, <4> for the thirty-fifth, <5> for the thirty-sixth, <4> for the thirty-seventh, <5> for the thirty-eighth, <4> for the thirty-ninth, <5> for the fortieth, <4> for the forty-first, <5> for the forty-second, <4> for the forty-third, <5> for the forty-fourth, <4> for the forty-fifth, <5> for the forty-sixth, <4> for the forty-seventh, <5> for the forty-eighth, <4> for the forty-ninth, <5> for the fiftieth, <4> for the fifty-first, <5> for the fifty-second, <4> for the fifty-third, <5> for the fifty-fourth, <4> for the fifty-fifth, <5> for the fifty-sixth, <4> for the fifty-seventh, <5> for the fifty-eighth, <4> for the fifty-ninth, <5> for the sixtieth, <4> for the sixty-first, <5> for the sixty-second, <4> for the sixty-third, <5> for the sixty-fourth, <4> for the sixty-fifth, <5> for the sixty-sixth, <4> for the sixty-seventh, <5> for the sixty-eighth, <4> for the sixty-ninth, <5> for the seventieth, <4> for the seventy-first, <5> for the seventy-second, <4> for the seventy-third, <5> for the seventy-fourth, <4> for the seventy-fifth, <5> for the seventy-sixth, <4> for the seventy-seventh, <5> for the seventy-eighth, <4> for the seventy-ninth, <5> for the eightieth, <4> for the eighty-first, <5> for the eighty-second, <4> for the eighty-third, <5> for the eighty-fourth, <4> for the eighty-fifth, <5> for the eighty-sixth, <4> for the eighty-seventh, <5> for the eighty-eighth, <4> for the eighty-ninth, <5> for the ninetieth, <4> for the ninety-first, <5> for the ninety-second, <4> for the ninety-third, <5> for the ninety-fourth, <4> for the ninety-fifth, <5> for the ninety-sixth, <4> for the ninety-seventh, <5> for the ninety-eighth, <4> for the ninety-ninth, <5> for the hundredth. A 'LET RING' instruction is placed above the final note. The system ends with a double bar line and a '3' indicating a triplet.

Third system of musical notation. The staff continues the piece. The fretboard diagram shows fingerings: <4> for the first measure, <5> for the second, <4> for the third, <5> for the fourth, <4> for the fifth, <5> for the sixth, <4> for the seventh, <5> for the eighth, <4> for the ninth, <5> for the tenth, <4> for the eleventh, <5> for the twelfth, <4> for the thirteenth, <5> for the fourteenth, <4> for the fifteenth, <5> for the sixteenth, <4> for the seventeenth, <5> for the eighteenth, <4> for the nineteenth, <5> for the twentieth, <4> for the twenty-first, <5> for the twenty-second, <4> for the twenty-third, <5> for the twenty-fourth, <4> for the twenty-fifth, <5> for the twenty-sixth, <4> for the twenty-seventh, <5> for the twenty-eighth, <4> for the twenty-ninth, <5> for the thirtieth, <4> for the thirty-first, <5> for the thirty-second, <4> for the thirty-third, <5> for the thirty-fourth, <4> for the thirty-fifth, <5> for the thirty-sixth, <4> for the thirty-seventh, <5> for the thirty-eighth, <4> for the thirty-ninth, <5> for the fortieth, <4> for the forty-first, <5> for the forty-second, <4> for the forty-third, <5> for the forty-fourth, <4> for the forty-fifth, <5> for the forty-sixth, <4> for the forty-seventh, <5> for the forty-eighth, <4> for the forty-ninth, <5> for the fiftieth, <4> for the fifty-first, <5> for the fifty-second, <4> for the fifty-third, <5> for the fifty-fourth, <4> for the fifty-fifth, <5> for the fifty-sixth, <4> for the fifty-seventh, <5> for the fifty-eighth, <4> for the fifty-ninth, <5> for the sixtieth, <4> for the sixty-first, <5> for the sixty-second, <4> for the sixty-third, <5> for the sixty-fourth, <4> for the sixty-fifth, <5> for the sixty-sixth, <4> for the sixty-seventh, <5> for the sixty-eighth, <4> for the sixty-ninth, <5> for the seventieth, <4> for the seventy-first, <5> for the seventy-second, <4> for the seventy-third, <5> for the seventy-fourth, <4> for the seventy-fifth, <5> for the seventy-sixth, <4> for the seventy-seventh, <5> for the seventy-eighth, <4> for the seventy-ninth, <5> for the eightieth, <4> for the eighty-first, <5> for the eighty-second, <4> for the eighty-third, <5> for the eighty-fourth, <4> for the eighty-fifth, <5> for the eighty-sixth, <4> for the eighty-seventh, <5> for the eighty-eighth, <4> for the eighty-ninth, <5> for the ninetieth, <4> for the ninety-first, <5> for the ninety-second, <4> for the ninety-third, <5> for the ninety-fourth, <4> for the ninety-fifth, <5> for the ninety-sixth, <4> for the ninety-seventh, <5> for the ninety-eighth, <4> for the ninety-ninth, <5> for the hundredth. A 'LET RING' instruction is placed above the final note. The system ends with a double bar line and a '3' indicating a triplet.

ACCOMPAGNEMENT EN TAPPING HARMONIQUE

GAMME POUR IMPRO : SOL MAJEUR

SOL LA SI DO RÉ MI FA# SOL