

ETUDES FOR SOLO GUITAR IN 24 KEYS
KEN HATFIELD
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ETUDE #7

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♩ = 125

II 3 2 0 1 1 4 3 1 0 3 1
III 4 II 2
IV 2 III 2 1 2 1 3
VI 4 4
VI 2 (VI) IV
VI 4 IV 2 2
III 2 IV 2 1 2 4
III 2 * 3 IV VI
II 3 (VI)

Eroica # 7

The musical score for 'Eroica # 7' is presented in a single system with eight staves. The first six staves are in treble clef with a key signature of three sharps (F#, C#, G#). The seventh staff is in bass clef. The score includes guitar-specific notation such as fret numbers (0-4), string numbers (I-V), and chord diagrams (IV, V, VI). It also features standard musical notation including notes, rests, and slurs. The piece concludes with a 'FINE' marking and a 'POCO RALL.....' instruction.

ÉTUDE # 20

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♩ = 96

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

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

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

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

IV 3 2 2 0 3 0 2 0 2 0 3 1-S 2

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

0 4 1 3 4 3 1 2 4-S 1 2 0

Etude # 60

1 0 2 0 4 2

1 1 4 0 1 0

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

0 1 2 1 2

D.C. AL CODA

2 2 1 0 3 0 3

2 0 3 0 3 0 0

HARMONICS @ 7th

0 1

IV

FINE

ETUDE # 23

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1 4 2 0 0 0 0 0

1 0 3 0 3 0 3 0 (1)

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

II (1) III I

2 3 4 1 1 2 1 3 1 0 4 2 4 4 1 4 2 4 4 3 1 2 1-S 1

V VI V VI V VII III

4 3 3 1-S 3 0 1 0 3 1 0 1 3 4 4 4 4 3 3 3 4 3 3 3 4 3

II (V) (VI) III

2 4 2 2 3 1 3 4 1 1-S 1 0 2 1 3 0 0 3

V III II I II 0

1 2 0 2 4 2 2

I (1)

Etude # 65

(II) (I) (III) (I)

(V) VIII VI V II III II

II I II III

(I)

(II) (I) (III) (I)

(V) V II III V

Etude # 65

The musical score for Etude # 65 consists of five staves of guitar notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a complex melodic line with numerous triplets and sixteenth-note patterns. Fingering numbers (1-4) are placed above the notes, and fretting positions (VIII, V, I, III, II) are indicated below the staff. The second staff continues the melodic development with similar rhythmic patterns and includes fretting positions III, IV, III, II, and I. The third staff features a more rhythmic, chordal texture with a bass line, marked with a '0' above the first measure and a '(I)' below the first measure. The fourth staff continues this texture with markings (II), (I), (III), and (I) below the staff. The fifth staff concludes the piece with a final chord and the word 'FINE' in large, bold letters. Fingering and fretting instructions (III, I, V) are provided for the final measures.