Gutiar Ensemble Graded Reperto	ire - Compilati	ons				
Compilation Title Grade	Title of Work	Composer	# of parts	Arranger - if applicable	Publisher	Notes
À vos guitares, prêts, jouez! Vol. 4	Songe d'une nuit de printemps Nostalnie	Jeanne Ricard, Laurie Coulon Valérie Carreau	b	Louis-Édouard Thouin-Popp	0	Tro, some used raccidentals, use of da cago. Trought some uncorn carbon marker in unter 1 shareds afficialized, under 1 share
	2 Nostalgie 2 Tres guitarras	Stéphanie Osorio		3		Cuantité, tomme quiper produite madeign e par duit « , téaccas articulation, une of la cape and colaie (buy de / A Mayor, une forceautre biotriveneux, est de l'apposition desponses (buy de / A Mayor, une forceautre biotriveneux, est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est d'apposition desponses (buy de / A Mayor, une forceautre biotriveneux est de forceautre biotriveneux est d'apposition de la forceautre d'apposition de la force d'apposition de la forceautre d'apposition d'apposition de la forceautre d'apposition d'appos
	Jeu froid (étude rock) Le demier souffle	Jean-René Gosselin Morgane Conessa		Louis-Édouard Thouin-Popp	e e	Tric, in the silp of pop rock. Munitar Some upone resistion reading in quitar 1, staccate articulations, use of dis caso and codes.
	2 Manhattan	Jordan Levesque		3 Louis-Édouard Thouin-Popp	e	Dualitit, some upper position reading in guitar 1, staccolb anticulations, use of dis capo and codes Dualitit, varied anticulations, some accidentals, and use of natural harmonics.
	2 Baile de la passion 2 Corsaires	Émilie Leclero Louis-Édouard Thouin-Poppe		3 Louis-Édouard Thouin-Popp 4	e	Tico, targo-pie, some use of synoposition, initiative style in guilar fand 2, viriled attributions throughout, light use of princessive bottnings. Applications of princessing throughout, seed princessive bottnings, seed princessing printing components for this level.
	1 Cerisier Japonais	Julie Cadorette		3		Tro, key of A Major but utilizes pentatoric form, homorhythmic, use of pizzacata articulations.
American Folk Songs	5 The Drunken Sallor			4 Sparks, Jeremy		Drop D furning in gultar 4, all parts have melodic figuration, variety of arpegigiated pattlems, upper position reading in all parts, use of familiors, key modulation to G minor.
The state of the s	St. James Infirmary 4 Wade in the Water			4 Sparks, Jeremy		Quitars 1 and 2 there medical responsibilities, quitar 4 has an interesting arrange journal or the ferboard, some dader reading in medium positions, guitar 1 mile-vision medicales are indicated to be played in goog reposition of ferboard, rolled chords, light use of synogration
	Sweet Betsy From Pike			4 Sparks, Jeremy 4 Sparks, Jeremy		custors 1 and 2 state mesons responsibilities, guitar 4 has an interesting strongly property and travers the length of the treboard, some dead releasing in moduling positions, guitar 1 min-vision released to be played in upper positionists of trebosoris, guitar 1 min-vision released to the player of trebosoris of trebosoris, guitar 1 min-vision released to the player of trebosoris of treboso
	Swing Low, Sweet Charlot John Henry			4 Sparks, Jeremy 4 Sparks, Jeremy		
Belwin's Twenty-First Century Guitar Ensemble Book 1	1 Love Somebody	traditional Martin/Blaine		Feldstein,S. and Stang, A Feldstein,S. and Stang, A		
	1 The Trolley Song 1 When the Sainst Go Marhing In	n traditional		3 Feldstein,S. and Stang, A.		
	Down in the Valley Variations on Old Saint Nick	traditional traditional		3 Feldstein,S. and Stang, A. 3 Feldstein,S. and Stang, A.		
	1 Dona Nobis Pacem	traditional		Feldstein,S. and Stang, A.		
	1 Blue Rock 1 Minuet	traditional Bach		3 Feldstein,S. and Stang, A. 3 Feldstein,S. and Stang, A.		
	1 Blue Moon	Hart/Rodgers		Feldstein, S. and Stang, A. Feldstein, S. and Stang, A.		
	1 Goin' Home Boogle Blues	traditional		3 Feldstein,S. and Stang, A.		
Belwin's Twenty-First Century Guitar Ensemble Book 2	2 Rae Song	Stang, Aaron	3 part plus optional chord	pa Feldstein,S. and Stang, A.		
	3 Joy to the World 2 The Victor's March	Handel, G.F. and Watts, Ian traditional	3 part plus optional chord i	or Feldstein,S. and Stang, A. or Feldstein,S. and Stang, A.		
	3 Worried Man Blues	traditional	3 part plus optional chord	or Feldstein,S. and Stang, A.		
	4 To the 5th Power 4 Tarrega's Etude in E minor	Stang, Aaron and Feldstein, S Tarrega, Francisco		pa Feldstein,S. and Stang, A. pa Feldstein,S. and Stang, A.		
	4 To the 7th Power	Stang, Aaron and Feldstein, S.	ar 3 part plus optional chord ;	pe Feldstein,S. and Stang, A.		
	3 Eighth of January 3 Have Yourself a Merry Little Ch	Bluegrass hr Martin, Hugh and Blane, Ralof	3 part plus optional chord p 3 part plus optional chord p	or Feldstein, S. and Stang, A. or Feldstein, S. and Stang, A.		
	and the same of the same of	Nago and Dame, Ralpi	Quartets but with Duo and	Trio indication in selected wo	riks	
Basic Chamber Muisc Vol. 1	1 Evening	Muro, Juan Antonio	Quartets but with Dun >	Trio indication in selected wo	Chanterelle	wide army of extended performance techniques, some higher position reading, accidentals, das and triads
	1 The Hedgehogs' Dance		"see above"			
	2 The Bell Ringer 1 March		"see above"			herief sections in upper positions
	1 Aquarium 1		"see above"			Sofo part may require a higher professioncy
	1 Dance 1 Moonlight		"see above"			
	2 The Boatmen of the Danube		"see above"			
	1 The Sail-Boat 2 Far from Home		"see above" "see above"			
	2 Prelude		"see above"			
	1 An Old-time Dance 3 The White Village		"see above"			common distant flythyms
	2 The Ox-wagon		"see above"			
	3 In the Mountains 3 The Acrobats		"see above"			authended drout attumming, percussion stochriques, some higher range dollar flything, selfand attumming berhingung, some higher range dollar flything, selfand attumming berhingungs
	3 Gentle Wind - The Summer		"see above"			Final four pieces representating the seasons may be performed together. Note bending, chord strumming technique
	2 After the Rain - The Autumn 2 The Lost Colours - The Winter		"see above"			chromatic seale run chromatic seale run dendided techniques
	4 Humoresque - The Spring		"see above"			upper position playing with more difficult right hand techniques, prominent 16th figures
Basic Chamber Music Vol. 2		Muro, Juan Antonio	Quartets but with Duo and	Trio indication in selected wo	Chanterelle	wide army of extended performance techniques, some higher position reading, accidentals, dias and triads.
	1 The Men's Dance		"see above"			some use of percussive techniques, homorhythmic texture
	2 The Echo 3 The Clown		"see above"			more use of personasive behaviours and section and 2 piley use to pose. Il uses of personasive behaviours, section of control with basic encounted behaviours, and 2 piley use to pose, all uses of personasive behaviours, use of personative behaviours and other personative behaviours and the personative behavio
	3 Burlesque 2 Highway		"see above"			advanded konfunges, some uppper polition planning in maltiples parks, dhomanations migrate appuades bothomics, some adaptic planning in maltiples parks, dhomanations migrate appuades bothomics, some adaptic planning in migrate planning migrate
			"see above"			use of natural harmonics
	3 Railway Junction 2 The Rain and the Wind		"see above"			see the property of the proper
	3 The Old Clock		"see above"			use of extended techniques, some simple pos. IX reading for guitar 1
	2 On the Edge of Dreams 1 The Cuckoo and the Woodpeci		"see above"			monomenum en de richter familier allerations, quitar 1 plays through pos. IV uses de richter familier allerations and an en de richter familier allerations and an en de richter familier allerations and an end of the richter familier allerations are destinated from the richter familier and an end of the richter familier and an end
	3 A Renaissance Dance	A.G.	"see above"			compound meter, use of natural harmonics, use of extended techniques, guitar 1 plays in various upper positions
	4 The Horsebreaker 5 Combat		"see above"			use of extended techniques, various arregagio satterns Procoglinous, duper position neading, use of glissendo, use of chromatolism melan incudiation Trouvilla, key change, dickle project plat secretiment use movable forms
	4 The River		"see above"			use of diadic and triadic playing techniques, various arpeggio techniques, triplet figurations transition into sixteenth notes figurations
	3 Hot Sand 4 Aquarium II		"see above"			use of basic people betwines, use of pleasands, limited upper position polyvier in galler 1 and 3 implicated polyviers in the properties of the properties o
	3 JAM 4 JAM		"see above"			empter adoptional contribution, used of specialistic processance in the contribution of the contribution o
	4 Interrupted Sleep 4 The Far-West Train		"see above"			metric modulation, use of extended starkingus, extensive shall technique, moveable cladic playing that exploring various position of neck, use of ample reaspeads bothingue, natural harmonics, unconvended tools harmonic
Dances from Terosicore		Description IV		Malland Man		All selections written for two guillars. Several selections have a guitar 2 part that is contraporate; a div. is not indicated.
Dances noth terpsicore	3 Ballet des Baccanales	Praetorius, Michael		Mailard, Manley		part 1 only in upper positions
	3 Ballet des Princesses 3 Ballet des Feus			4		to the property of the propert
	3 Ballet des Matelotz					part 1 only in upper positions
	3 Ballet des Aveugles 3 La Bouree					part from its judger positions gard for judg
	3 La Bouree					part 1 only in upper positions
	3 La Bouree					part 1 only in upper positions
	5 Bransle Double 3 Bransle Double					part for by the poper positions, part the contraportal part for by the poper positions, part to positions produced part only the poper positions part of the positions part of
	3 Bransle de Montirande 3 Bransle Simple			4		part for thy reper positions, part 4 dep D part for the p
	4 Bransle de la Royne			4		part 1 only in upper positions, change from common to out time
	5 Bransle Loraine 4 Bransle Gentil			4		part 1 only in purper positions, part two contraguental part 1 only in purper positions, part two contraguental part 1 only in purper positions
	4 Bransle Double			4		part 1 only in upper positions
	5 Bransle Double 5 Bransle Double			1		part for his purpor positions, part two continguorital in part for his purpor positions, part two continguorital in part for his purpor positions, part two continguorital in part for his purpor positions, part two continguorital in part for his part for purpor part for his part for
	5 Bransle de la Torche			4		part 1 only in upper positions, part two contrapuntal
	5 Bransle de Picardie 5 Bransle de Picardie		1	1		part for thy super positions, part the contraporation part of the
	5 Bransle de Picardie			4		part 1 only in upper positions, part two contrapuntal
	Les Passepiedz de Britaigne Les Passepiedz de Britaigne		+ :	4		part not in upper positions and for only upper positions and for in upper positions
	5 L'espagnollette			4		parts 1 and 2 in upper positions, part 2 contrapuntal
	4 Spagnoletta 5 Spagnoletta			1		part 1 only in upper positions, compound meter and the part of the
	5 Pavane de Spaigne No. 1			4		part 1 only in upper positions, part two contrapurtal
	4 Pavane de Spaigne No. 2					part 1 only in upper positions
Divertissements III	4 Palalalla	various			Dobberman Yppan	
	1 Balalaika 1 Greensleeves	Gerard Montreuil anonymous		3 3 Gerard Montreuil		
	2 Old MacDonald	traditional		3 Gerard Montreuil		Key of E, accidentals, no tempo indication, but traditionally fast, some chromatic movement in bass

	1 Autumn Evening 2 Tanno Amentin	Gerard Montreuil		3		some slow chromatic movement, accidentals
	2 Tango Argentin 1 Come All Ye Faithful	traditional		3 Gerard Montreuil		
	2 Drizzie	Gerard Montreuil		3 Gerard Montreuil		light polyphony, parts I and II in 2nd position
Duke Ellington - Essential Elements Guitar Ensembles	C-Jam Blues	Ellington, Duke			Hal Leonard	
	C-Jam Blues Caravan					
	Come Sunday					
	Do Nothin til you Hear From Me					
	Don't Get Around Much Anymo	1				
	I Got it Bad & That Ain't Good					
	I'm Just A Lucky So and So In a Mellow Tone					
	In a Mellow Ione In a Sentimental Mood					
	It Don't Mean a Thing					
	Mood Indigo					
	Prelude to a Kiss					
	Satin Doll					
	Solitude					
	Sophisticated Lady					
Folk Song Collection for Guitar Ensemble					guitarensemble.com	
Poix song Collection for Guitar Ensemble	2 Simple Gifts	Traditional Shaker Sono		5 Alan Hirsh	guiarensencie com	Some simple syncopations, position III playing in part 5, a few stars
	2 Scarborough Fair	Traditional English Folk Song		5 Alan Hirsh		Few slurs and omaments, a few triads, natural harmonics
	2 Londonderry Air (Danny Boy)	Irish Folk Sono		5 Alan Hirsh		Drop D, some position II and V playing in Gutiar 1 only, a few accidentals,
	3 Gauntanamera		6 with add. perc. part	Alan Hirsh		Guitar 5 in drop D, syncopations across parts, postion playing multiple parts, gitss, pizz, and guitar percussion
		Haltian Folk Song		5 Alan Hirsh		Use of percussive techniques, limited upper position playing, syncopated rhythmic motives throughout, light use of natural harmonics, limited use of upper position playing in gultar 1.
	3 Kumbaya	Gullah Folk Song		5 Alan Hirsh		Chord strumming of diads and more, Position II reading in Guitar 5, natural harmonics, limited slurs and ornaments
H.O.T. Hands on Training Guitar Ensembles Beginning Level (Light Blue)					Class Guitar Resources	
and a second sec		traditional		4 Welch		
	1 My Country, 'Tis of Thee	Anonymous		3 Wooderson		
	2 When Johnny Comes Marking	Louis Lambert		3 Welch		
	1 A La Puerta	traditional		3 Hartmetz		
	2 Ode to Joy 1 Thula Baba	Beethoven Zulu Lullaby		3 Welch 4 Wooderson		
	1 Inula Baba 1 Lullaby (Wegenlied)	Zulu Luliaby Brahms		4 Wooderson 3 Welch		
	1 Cripple Creek	fiddle tune		3 Welch		
	2 Simple Gifts	traditional		3 Welch		
	2 Minuet in G	J. S. Bach	2/	/3 Welch		
	2 Mi Caballo Blanco	traditional		4 Wooderson		
	2 Greensleeves	traditional		4 Welch		
		Leo Welch traditional		3 3 Harmetz		
	2 A la Nanita Nana	traditional Spanish carol		4 Wooderson		
	2 Joshua Fit the Battle 2 Cluck Old Hen	Spiritual		3 Wooderson 3 Hartmetz		
	2 Cluck Old Hen	traditional		3 Hartmetz		
	2 When Bidden to the Wake or Fi	Riley		3 Welch		
H.O.T. Hands on Training Guitar Ensembles Beginning Level (Dark Blue)	1 Minka	traditional - Russian		3 Wooderson	Class Guitar Resources	use of GE in guillar 1, use of chocks
	1 Minka 1 La Bergamasca	traditional - Hussian traditional - 16th century	4 plus hand drum	3 Wooderson Wooderson		use of use in guitar 1, use of chronics use of the Am a repeated motive in guitar 1, use of chronics, suggested performance sequence
	1 Psalm 84	Schultz Heinrich	+ pius nano orom	4 Marsters		use or ingrir via a eposition incore or inguisar in, use or of creates, as appeared period manner sequences. Use or if \$P\$ of \$Q\$ used which \$A\$ under only one for shorts.
	2 Russian Folk Dance		3 plus tamborine	Wooderson		uses of EC, CLG dis, use of high, A but loving use through, use of others to use of p.1. In regions and of the use of CLC of the topics of the use of the
	1 O the Beautiful Treasures	traditional - Shaker		4 Marsters		
	1 The Blues Bells of Scotland	traditional - Scottish		3 Marsters		use of D.C. all Coda, use of chords
	1 As the Black Billy Bolls	traditional - Austalian		3 Marsters		expansion of motivic dialogue between parts, use of chords
	2 Glowworm 1 Old French Song	Lincke, Paul		3 Marsters		guitar 1 primarily in pos. II, use of chords
	1 Old French Song 2 The Tailor and the Mouse	traditional - French		3 Marsters 3 Wooderson		use of GE, melody shared in all parts but at varying octaves
	2 Early One Morning	traditional - English traditional - English		3 Marsters		some user direptate inspegation in grita 2, us of chordes user directors generalization in the contract of th
				3 Marsters		higher tempo with more rhythmic interplay between parts
	2 Meditation for September	Marsters, Nancy		4		out time with reliance on homorhythmic gestures, limited use of chromaticism particularly with flats and naturals
	2 Korobushka	traditional - Russian		3 Wooderson		dotted rhythms, use of GR, use of chords
	2 Bouree: Parson's Farewell	traditional - English		4 Wooderson		guitar 1 plays in pos. II, limited use of arpeggiation
	1 The Touchstone 2 Hushabye	traditional - English traditional - American	3 plus drum	Wooderson 2 Wooderson		limited use of F4 limited homopolitic lexisting, guilter 1 has no en measure that plays in por. If use of chords, use of performance suspections for chords, dolled highly limited in the companion of the compan
	2 Las Mananitas	traditional - Mexican		3 Wooderson		use o increa, use to peratiminant's suggestions as or brins, colors reports use of chords, use of other drymms use of chords, use of other drymms use of chords, use of other drymms
	2 Sourwood Mountain	traditional - American	3 with an optional 4th part			use of chords, limited use of diadic playing, limited syncopation
	2 Layered Blues	Wooderson, Dawn C.		4		use to limited chromatic alterations
	2 Marine's Hymn	traditional		3 Wooderson		use of dotted thatbors, limited use of amenoisted forums
	2 Pappy Trackin'	Wooderson, Dawn C.		4		used of commission and particulars, used of an appara affine, used of domed inflyings some used or playing times. Institute our descript of playing and of domed inflyings some used or playing times. Institute our descript inflyings
	2 Argeers 2 Yankee Doodle Dandy	The Dancing Master Cohen, George M.		3 Marsters 3 Marsters		some use of polyphonic feature, limited use of dotted rhityhms use of bonds, used of dotted rhityhms use of bonds, used of dotted rhityhms (see
	2 Yankee Doodle Dandy 2 Tzena, Tzena	Cohen, George M. traditional - Israeli	2 plus tamborine	3 Marsters Woodemon		use of bronds, use of obtain shylms Immited use of appealgation, limited use of appealgation immited used appealga
	2 12010, 12010	Dadochia - Gracii	z pros osmoonne	Hoodison		тепено чае о впредделого, всего чае от вупосращого
H.O.T. Hands On Training Guitar Ensembles Advanced Beginning (Green)					Class Guitar Resources	
	3 Jig: Humors of Castle Comer	traditional - Irish	3 plus chord part and Bod			use of syncopated chard part utilizing same barre position, use of dotted rhythms
	3 Si Bheag Si Mhor	traditional - Irish		4 Hubbard		use of chord part, use od drop D tuning in guitar I y guitar 1 plays in pos. Ill and V throughout
	2 Galliard, "The Battle"	traditional - 16th century		4 Van Mersbergen		use of dotted homorhythmic teature, guster 1 plays in pos. V throughout
	2 I Will Never Love a Tall Man 3 Ronde, "My Friend"	traditional - 16th century traditional - 16th century		4 Van Mersbergen 4 Van Mersbergen		use of order homory-lymin teatures throughout, gallet "playin pas." Mirroughout, you de offeet hydrony, gallet 1 play 1 more passed, use of skiles of hydrony, and of hydrony, and of skiles of hydrony,
	3 When Daddy Sang To Me	Morris, Bob		3		use or obtain any army of the control of the contro
				5 Marsters		use of chards, guitar V in drop D, use of percussive techniques, use of syncopation, guitar 1 plays in higher positions through VII
	4 By the Waters of Babylon	traditional - Caribbean				
	4 By the Waters of Babylon 3 Two Midwinter Carols	traditional - Caribbean traditional		3 Hartmetz		use of drop D in guitar 3, guitar 1 plays through pos. VII
	4 By the Waters of Babylon 3 Two Midwinter Carols 2 Latvian Melody	traditional - Caribbean traditional traditional		3 Hartmetz 3 Hartmetz		use of stur techniques, use of da capo al fine.
	4 By the Waters of Babylon 3 Two Midwinter Carols 2 Latvian Melody 3 Ma, He's Makin' Eyes at Me	traditional - Caribbean traditional traditional Contad and Clare		3 Hartmetz 3 Hartmetz 4 Marsters		use of air techniques, use of da a goo all fine, use of most principles, use of das a goo all fine, use of homosylimphic activates throughout public principles are consistent of the data
	4 By the Waters of Babylon 3 Two Midwinter Carols 2 Latvian Melody 3 Ma, He's Makin' Eyes at Me 2 Menuet	traditional - Caribbean traditional traditional Contad and Clare Handel, George F.		3 Hartmetz 3 Hartmetz		use of six behinges, use of six ago al fine, use of the morphymic behaviors throughout the concept of double sharp, some use of chromaticism, gallar 1 primarily in pos. IV and V limited user of upon protein playing, limited user of angegation, use of the capo at fine
	4 By the Waters of Babylon 3 Two Midwinter Carols 2 Latvian Melody 3 Ma, He's Makin' Eyes at Me 2 Menuet	traditional - Caribbean traditional traditional Contad and Clare		3 Hartmetz 3 Hartmetz 4 Marsters 3 Morris		use of air techniques, use of da a goo all fine, use of most principles, use of das a goo all fine, use of homosylimphic activates throughout public principles are consistent of the data
H.O.T. Hands On Training Guitar Ensembles Advanced Beginner (Yellow)	By the Waters of Babylon Two Midwinter Carols Latvian Melody Ma, He's Makin' Eyes at Me Menuet Meruet Virgenes del Sol	tradisonal - Caribbean tradisonal tradisonal Contrad and Clare Handel, George F. de Rueda, Jorge Bravo		3 Hartmetz 3 Hartmetz 4 Marsters 3 Morris 4 Marsters	Class Guitar Resources	use of this followings, use of can go and fine, use of morning/mining throughous throughous the concept of double shape, some use of chromaticism, guitar 1 primetry in pos. IV and V limited use of upper position playing, limited use of appopulation, use of oc capo all fine use of chrods, limited use of synoposition, borger duration
H.O.T. Hands On Training Gulter Ensembles Advanced Beginner (Yellow)	4 By the Waters of Babylon 3 Two Midwinter Carols 2 Latvian Medody 3 Ma, He's Makin' Eyes at Me 2 Menuet 2 Virgenes del Sol 3 Swing Low (with a beatt)	traditional - Caribbean traditional traditional Contad and Clare Handel, George F. de Rueda, Jorge Bravo traditional - American		3 Hartmetz 3 Hartmetz 4 Marsters 3 Morris 4 Marsters 3 Welch	Class Guitar Resources	user of air forthroges, use of an oppor air fix. We of homorphymic humbers throughout, forthrodes the concept of double sharp, some user of chromatidism, galler 1 primarily in pos. IV and V Intention and oppor position planning, limited user of supergestions, user of concept of double sharp, some user of chromatidism, and opportunity in position planning limited user of supergestions, user of chromatidism of depropagation, longer audition are of chromit, limited user of prospetions, longer audition are of chromit, limited user of always, during progression utilizes beare techniques, some user of chromatidism, are of chromit, limited user of always, during progression utilizes beare techniques, some user of chromatidism,
H.O.T. Hands On Training Gullar Ensembles Advanced Beginner (Yellow)	4 By the Waters of Babylon 3 Two Midwinter Carots 2 Latvian Melody 3 Ma, He's Nalavin Eyes at Me 2 Menuet 2 Virgenes del Sol 3 Swing Low (with a beat!) 2 Js-Da	traditional - Caribbean traditional traditional Contad and Clare Handel, George F. de Rueda, Jorge Bravo traditional - American Cariton, Bob		3 Hartmetz 3 Hartmetz 4 Marsters 3 Morris 4 Marsters	Class Guitar Resources	use of this febrioges, use of all regions are fine the second of the second of studies than the second of secon
H.O.T. Hands On Training Gutter Ensembles Advanced Beginner (Yellow)	4 By the Waters of Babylon 3 Two Midwinter Carols 2 Lahvian Middol 3 Ma, Ho's Malkin' Eyes at Me 2 Menuet 2 Virgens del Sol 3 Swing Low (with a beatt) 2 Ja-Da 2 Ja-Da 2 Ja-Da	traditional - Caribbean traditional traditional Conned and Clare Handel, George F. de Rueda, Jorge Bravo traditional - American Caribon, Bob Welch, Leo		3 Hartmetz 3 Hartmetz 4 Marsters 3 Morris 4 Marsters 3 Welch 4 Welch 3	Class Guitar Resources	use of air forhomes, use of an oppor and five, we of homenly mining the other processors (and one of the other processors) Intelligence of upper position playing, limited use of an application, use of one cape all five are of upper position playing, limited use of an application, use of one cape all five are of upper position playing, limited use of an application use of one cape all five are of upper position playing, limited use of an application use of one cape all five are of order, use of all size, drong progressor utilises barne techniques, some use of chromaticism, use of order, burning/prints fortain throughout, are of order, burning-playing dock homenopy, using play dock homenopy and playing and pl
H.O.T. Hands On Training Gullar Ensembles Advanced Beginner (Yellow)	4 By the Waters of Babylon 3 Two Midwint Carolis 2 Latvian Melody 2 Latvian Melody 3 Ma, He's Makin' Eyes at Me 2 Menuet 2 Vergenes del Sol 3 Swing Low (with a beat!) 2 Ja-Da Bitus 2 Ja-Da Bitus 2 You're a Grand old Flag	traditional - Caribbean traditional traditional traditional Conned and Clare Handsel, George F. de Rueda, Jorge Bravo traditional - American Caribo, Bob Welch, Leo Cohan, George M.		3 Hartmetz 3 Hartmetz 4 Marsters 3 Morris 4 Marsters 3 Welch		use of air forthroges, use of an ope of fire, use of homely mire business recognise, temporary of double shap, some use of chromaldistin, galler 1 primarily in pos. IV and V similar and cuper position planing intended user of appropriate, use of one use of the caps at the user of critical, finally and of propriates planing intended users of appropriate planing intended users of appropriate planing intended users of appropriate planing intended users of a propriate planing intended users of a propriate planing intended users of a propriate planing intended users of a planing intend
H.O.T. Names On Training Guster Ensembles Advanced Beginner (Yullow)	4 By the Waters of Babylon 3 Two Midwint Carolis 2 Latvian Melody 2 Latvian Melody 3 Ma, He's Makin' Eyes at Me 2 Menuet 2 Vergenes del Sol 3 Swing Low (with a beat!) 2 Ja-Da Bitus 2 Ja-Da Bitus 2 You're a Grand old Flag	traditional - Caribbean traditional traditional traditional Connad and Clare Handel, George F. de Rueda, Jorge Bravo traditional - American Cariton, Bob Welch, Lao Cohan, George M. Welch, Lao		3 Hartmetz 3 Hartmetz 4 Mansters 3 Morris 4 Mansters 3 Welch 4 Welch 3 Welch 3 Welch		use of air forthroges, use of an ope of fire, use of homely mire business recognise, temporary of double shap, some use of chromaldistin, galler 1 primarily in pos. IV and V similar and cuper position planing intended user of appropriate, use of one use of the caps at the user of critical, finally and of propriates planing intended users of appropriate planing intended users of appropriate planing intended users of appropriate planing intended users of a propriate planing intended users of a propriate planing intended users of a propriate planing intended users of a planing intend
H.O.T. Hands On Training Outlar Ensambles Advanced Baginner (Yellow)	4 By the Waters of Babylon 3 Two Midwiner Cardo's Lankson Melody 3 Mar, He's Makin' Eyes at Me 2 Memuet 2 Virgenes del Sol 3 Menuet 2 Virgenes del Sol 3 Swing Low (with a beat!) 2 Ja-Da 3 Swing Low (with a beat!) 2 Ja-Da 5 Water 3 Grand old Flag 3 The Clinists of the Mountain's Down in Chattanooga 2 Ost Shell Sirkyde	traditional - Caribbean traditional traditional traditional conned and Clare Handel, George F. de Ruede, Jorge Bravo traditional - American Carthon, Bob Welch, Lao Cohan, George M. Welch, Lao Bedin, Inving Welch, Lao Bedin, Inving Welch, Lao		3 Hartmetz 4 Mansters 3 Morris 4 Mansters 3 Morris 4 Mansters 3 Welch 3 Welch 3 Welch 3 Welch		used after fiber from the fiber from the fiber from the fiber fiber from the fibe
H.O.T. Hands On Training Quiter Ensembles Advanced Beginner (Yellow)	4 By the Waters of Babylon 3 Two Midwiner Cards's 2 Lanks Metody 3 Two Midwiner Syes at Me 2 Marcest 2 Virgenes del Sol 3 Swing Low (with a beaff) 2 Ja-Da Silvan Silvan del Sol 1 Ja-Da 2 Ja-Da Bless 2 Vayre a Grand del Flag 3 The Chosts of the Mountains 2 Down in Chattase Silvan Si	traditional - Caribbean traditional traditional traditional control and Clare Handel, George F. de Rueda, Jorge Bravo traditional - American Cariton, Bob Welch, Leo Cohan, George M. Welch, Leo Estimited Festin, Irving Welch, Leo Welch, Leo Chara, George M. Welch, Leo Charafichael - American traditional - American		3 Hartmetz 3 Hartmetz 3 Hartmets 3 Mooris 4 Manssters 3 Moreis 4 Manssters 3 Welch 4 Welch 3 3 Welch 3 3 Welch 3 3 Welch 3 3 Welch		used of an featherman security and an extra control of souther sharp, some used of chromaticism, guillar 1 primarily in pos. IV and V intentio used of upone position planning, limited used of paragraphic used of paragraphic used of an page gather, used of the southern of the original primarily in pos. IV and V used of chrom, which used of alars, sharp progressor utilizes beare techniques, some use of chromaticism, used of chrost, horizonty/minic testure throughout, some used or chromaticism, used of chrost, but the progressor utilizes beare techniques, some use of chromaticism, used of chrost, but the progressor utilizes beare techniques, some use of chromaticism, used of chrost, but the throughout is throughout, some used or chromaticism, used of chrost, but the progressor utilizes be a found throughout, some used or progressor utilizes to the chromaticism, used of chrost, but the individual progressor upon used to the progressor utilizes to the chromaticism, used of chrost, but the individual progressor utilizes to the chromaticism, used of reduction to the chromaticism, used of reduction to the progressor utilizes to the progressor under the chromaticism or the chromaticism or the progressor under the chromaticism or the ch
H.O.T. Hands On Training Gullar Ensambles Advanced Baginner (Vallow)	4 By the Waters of Babylon 3 Two Midwares Cardis 5 1 Two Midwares Cardis 5 1 Lanks Melody 2 Lanks Melody 2 Lanks Melody 2 Lanks Melody 2 Waters 64 Bol 2 Minuset 2 Virgenes 64 Bol 2 Virgenes 64 Bol 2 Virgenes 64 Bol 2 Au Da 2 Minuset 2 Minus	traditional Caribbean traditional traditional Conned and Clare Handel, George F de Rueda, Jorge Bravo traditional - American Carthon, Bob Welch, Leo Cohan, George M. Welch, Leo Bedin, Irving Welch, Leo traditional - American traditional - American See traditional - American See traditional - American See, Johann S.		3 Hartmetz 4 Mansters 3 Morris 3 Morris 3 Morris 4 Mansters 3 Weich 4 Weich 3 Weich 3 Weich 3 Weich 3 Weich 3 Weich		used after fiber from the fiber from the fiber from the fiber fiber from the fibe
H.O.T. Hands On Training Gultur Ensembles Advanced Beginner (Yellow)	4 By the Waters of Babylon 3 Two Midwiner Cards's 2 Lanks Melody 2 Lanks Melody 3 May He's Makin' Eyes at Me 2 Mercest 2 Virgenes del Sol 3 Swing Low (with a beatl') 2 Ja-Da 9 Swing Swing 2 Ja-Da 9 Swing Swing 2 Ja-Da 9 Sw	tradisional Caribbean tradisional tradisional tradisional tradisional Clare Handel, George F. George Handel, George F. Gerthe, Bob Curton, Bob Wildel, Leo Contro, Bob Berlin, Irving Berlin, Irving Wildel, Leo Berlin, Irving Wildel, Leo Berlin, Irving Berlin, Irving Berlin, Irving Berlin, Irving Berlin, Irving Bach, Johann S. Talk, Rentaro		3 Hartmetz 4 Mansters 3 Morrins 4 Mansters 3 Welch 4 Welch 3 Welch		use of an techniques, use of an appeal institution throughout, use of an capy of disable sharp, some use of chromatidism, galler's primarily in pos. IV and V limited use of upper position playing, limited use of an appealgation, use of decapy at the use of choose, mixed use of sharps, and use of the capy at the use of disable, sharps, and the sh
H.O.T. Hands On Training Gullar Ensambles Advanced Beginner (Vellow)	4 By the Waters of Babylon 3 Theo Midwares Cardis 5 1 Two Midwares Cardis 5 1 Lanks Melody 2 Lanks Melody 2 Lanks Melody 2 Lanks Melody 2 Waters 64 Bol 2 Minuset 2 Virgenes 64 Bol 2 Virgenes 64 Bol 3 Swiffe Low (with a beatify 2 Ja-Da Sand Garden 64 Filey 2 Jacob Sand Sand Garden 64 Filey 2 Jacob Sand Garden 64 Filey 2 Jacob Sand Sand Sand Sand Sand Sand Sand Sand	tradisonal Caribbean tradisonal tradisonal tradisonal tradisonal tradisonal tradisonal consideration of the Reads, Jorge Bravo de Reads, Jorge Bravo de Reads, Jorge Bravo Caribon, Robo Welch, Leo Conan, George M. Conan, George M. Berlin, Ironip Welch, Leo tradisonal - American Esen, Johann S. Taki, Renarso tradisonal - American Bach, Johann S. Taki, Renarso tradisonal - British on a Firstish		3 Harimotz 4 Marsafers 3 Merrin 3 Merrin 3 Weich		used of the Northrogens, use of disapped products and products of the products
N.O.T. Hands On Training Gulfar Ensembles Advanced Beginner (Yellow)	4 By the Waters of Babylon 3 Theo Midwares Cardis 5 1 Two Midwares Medoly 2 Larkins Melody 2 Larkins Melody 2 Larkins Melody 3 Man, Hefs Malder Type at Me 2 Memouth 2 Virgeness del Sol 2 Virgeness del Sol 2 Ja-Da Silvan (Larkins Melody 2 Ja-Da Silvan 2 Ja-Da Silvan 2 Ja-Da Silvan 3 Theo Chosta of New Mountains 2 Down in Chattancoga 2 Short les Commir Round the Mountains 2 Short les Commir Round the Mounta	tradisional Caribbean tradisional tradisional tradisional tradisional tradisional tradisional control and Claire Handel, George F. deeper Handel, Josephan Caribon, Beb Welch, Leo Cohan, George M. Welch, Leo Googe M. Welch, Leo Bedrin, Irving Welch, Leo Bedrin, Irving Welch, Leo Tradisional - American Bash, Johann S. Tradisional - American Bash, Johann S. Tradisional - British Bash, Johann S. Tradisional - British Bash, Life Bash, Johann S. Tradisional - British Bash, Life Bash, L		3 Hartmetz 4 Mansters 3 Morrins 4 Mansters 3 Welch 4 Welch 3 Welch		used after forthrogenes, use of discasped affects used of control processors, used of the control processors and the control proc
N.O.T. Hands On Training Gutter Ensembles Advanced Beginner (Vellow)	4 By the Waters of Babylon 3 Thro Midwares Cardro's 2 Larins Melody 2 Larins Melody 3 Mat, Hard Malderi Pyes at Me 4 Melody Larins Melody 2 Vigenes del Sol 3 Barley Loor (with a beast) 2 Ja-Da 2 Ja-Da 2 Ja-Da 3 Barley 3 Ja-Da 3 The Chosts of the Mountains 2 House in Challes House 3 The Chosts of the Mountains 3 The Chosts of the Mountains 3 The Chosts of the Mountains 3 The Chost of the Mountains 4 South Chost of the Mountains 5 Downs in Challes House 5 Souther Chost of the Mountains 5 The South Chost of the Mountains 6 The Chost of the Mountains 7 The Chost of the Mountains 7 The Chost of the Mountains 8 The Chost of the Mountains 9 The Chost of	insideroid - Carlibbani insideroid - Traditional insideroid - Carlibani Francisco - Carlibani Insideroid - American Carlino, Bio West, Lao Cohan, Geogra M. West, Lao Cohan, Geogra M. West, Lao Estal, Lindon Estal, Lindon	up to 4	3 Harmetz 3 Harmetz 4 Marters 3 Moris 3 Wech 4 Wech 3 Wech 3 Wech 4 Wech 5 Wech 5 Wech 6 Wech 7 Wech 7 Wech 7 Wech 7 Wech 7 Wech 7 Wech		used of the Northrogens, use of disease introduced the concept of disease shalp, some used of chromatidistin, galler 1 primarily in pos. IV and V similar out of upon protein plane; intended out of appropriate, used of case, and of upon protein plane; intended out of appropriate, used of case, the office office, theirs of any disease plane techniques, some use of chromatidism, used of closes, theirs of progression utilises barne techniques, some use of chromatidism, used of closes, barnet primarity in the control progression utilises barne techniques, some use of chromatidism, used of closes, barnet in Produce comprementary ander the policy in a fundation studded. Includes a discussion of the used of closes, barnet in Produce comprementary ander the plane in soil inspired, and even used of receptable, guitar 2 and 2 are union at beginning playing is an enceitate desic bedwingse, used of discussed or of chromatics, soult in pagin the policy in the policy pagin to pull the pagin to the policy pagin to pull the pagin
H.O.T. Hands On Training Gulfur Ensembles Advanced Beginner (Yellow)	4 by the Water of Ballyon Town of The Water Orders 2 Linkins Microbia 2 Linkins Microbia 2 Linkins Microbia 3 Linkins Microbia 2 Linkins Microbia 4 Linkins Microbia 4 Microbia 2 Microbia 4 Displayers and Soil 3 Berring Lore (with a beat?) 2 Julius 2 Juliu	Intradisonal - Intradisonal Intradisonal Intradisonal Intradisonal Intradisonal Intradisonal Intradisonal Intradisonal Officera (Intradisonal Carella (Int	up to 4	3 Harrindez 3 Harrindez 4 Marctera 5 Memoria 5 Memoria 5 Memoria 6 Memoria 6 Memoria 6 Memoria 7		used of the Northrogens, use of disease introduced the concept of disease shalp, some used of chromatidistin, galler 1 primarily in pos. IV and V similar out of upon protein plane; intended out of appropriate, used of case, and of upon protein plane; intended out of appropriate, used of case, the office office, theirs of any disease plane techniques, some use of chromatidism, used of closes, theirs of progression utilises barne techniques, some use of chromatidism, used of closes, barnet primarity in the control progression utilises barne techniques, some use of chromatidism, used of closes, barnet in Produce comprementary ander the policy in a fundation studded. Includes a discussion of the used of closes, barnet in Produce comprementary ander the plane in soil inspired, and even used of receptable, guitar 2 and 2 are union at beginning playing is an enceitate desic bedwingse, used of discussed or of chromatics, soult in pagin the policy in the policy pagin to pull the pagin to the policy pagin to pull the pagin
N.O.T. Hands On Training Gulter Ensembles Advanced Beginner (Yellow)	4 by the Varies of Ballyon Area of Ballyon Are	insideosal - Caribboan insideosal - Traditional Insideosal and Care F of Resideosal - American Carlon, Edit of Resideosal - American Carlon, Boo Cohan, George M. Weeth, Leo Bestin, Irving Weeth, Leo B	up to 4	3 Harmitez 3 Harmitez 4 Martiere 5 Montes 5 Montes 5 Weeth 3 Weeth		used of the Northrogens, use of disagned in the State
H.O.T. Hands On Training Gulfar Ensembles Advanced Beginner (Vellow)	4 hji he Navan of Balayon. 3 here Makemer Carols 3 Lanna Makemer Carols 3 Lanna Makemer 4 Mercel 4 Mercel 4 Mercel 5 Mercel 5 Mercel 5 Appeare and Sol 5 Appeared by Sol 5 Ap	Inadisonal - Carlebban Inadisonal - Tradisonal Inadisonal Inadisonal Inadisonal Parasite (Serger F in Parasite), George F in Parasite, George F in Parasite, George F in Parasite, George F in Parasite (Serger F in Parasit	up to 4	3 Harrindez 3 Harrindez 4 Marctera 5 Memoria 5 Memoria 5 Memoria 6 Memoria 6 Memoria 6 Memoria 7		used of the following the section of the control of the section of
H.O.T. Hands On Training Gulfar Ensembles Advanced Baginner (Yellow)	4 by the Varies of Ballyon Area of Ballyon Are	insideosal - Caribboan insideosal - Traditional Insideosal and Care F of Resideosal - American Carlon, Edit of Resideosal - American Carlon, Boo Cohan, George M. Weeth, Leo Bestin, Irving Weeth, Leo B	up to 4	3 Harmitez 3 Harmitez 4 Martiere 5 Montes 5 Montes 5 Weeth 3 Weeth		used of the Northrogens, use of disagned in the State
	4 hji he Wasse of Balayon A The Moderne Corist 2 Linea Na Modey 2 Linea Na Modey 2 Linea Na Modey 2 Linea Na Modey 2 Linea Na Moderne 2	Inadisonal - Carlebban Inadisonal - Tradisonal Inadisonal Inadisonal Inadisonal Parasite (Serger F in Parasite), George F in Parasite, George F in Parasite, George F in Parasite, George F in Parasite (Serger F in Parasit	up to 4	3 Harmitez 3 Harmitez 4 Martiere 5 Montes 5 Montes 5 Weeth 3 Weeth		used of the following the section of the control of the section of
H.O.T. Hands On Training Gultar Ensembles Advanced Beginner (Yellow) H.O.T. Hands On Training Gultar Ensembles Intermediate Level (Red)	4 hy the Varies of Ballyon Area of Artificial Park Markens Carlos 2 Landa Nathodo y 2 Mercent Carlos 2 Audio San Carlos 2 Mercent Carlos 2 Me	insidered - Carlbboan Insidered - Carlbboan Insidered In	up to 4	3 Harmitez 4 Mariteria 5 Memorite 4 Mariteria 5 Memorite 6 Memorite 7 Memorit	Class Gultar Resources	used of the Northernians, use of claractic particles the throughout, used of the special foliable in hair, some used of chromaticism, galler 1 primarily in pos. IV and V intentio used of upper position planning, limited used of paragraphics, used of case, which are of propagations, used and seed that the propagations, used of controls, which are throughout, used of controls, which is the throughout, used of controls, which is the throughout, used of controls, which is throughout, throughout, throughout, through the controls, and of controls, which is throughout, through throughout, th
	4 hy the Varies of Ballyon Area of Ballyon Are	Introdiscual Tradiscual Autorizan Tradiscual Autorizan Tradiscual Autorizan Tradiscual Autorizan Tradiscual Tr	up to 4	3 Harmitez 4 Marciera 5 Marciera 5 Marciera 6 Marciera 6 Marciera 6 Marciera 6 Marciera 6 Marciera 7 Weeth 8 Weeth 8 Weeth 8 Weeth 9 Weeth 9 Weeth 1 Weeth 1 Weeth 1 Weeth 1 Weeth 1 Weeth 2 Weeth 1 Weeth 1 Weeth 1 Weeth 1 Weeth	Class Gultar Resources	used of the following the section of the control of the section of
	4 hy the values of Ballyon Avenue of Ballyon Ave	insideroal - Caribboan insideroal - Caribboan insideroal - Cariba - Insideroal - American - Carlon, George M. Weeth, Lee - Cortan, George M. Weeth, Lee - Cor	up to 4	3 Harmitez 4 Maretres 5 Memorite 4 Maretres 5 Memorite 6 Memorite 7 Weeth 3 Weeth 3 Weeth 3 Weeth 3 Weeth 3 Weeth 4 Weeth 6 Weeth 6 Weeth 7 Weeth 7 Weeth 8 Weeth 6 Weeth 8 Weeth 8 Weeth 9 Weeth 9 Weeth 9 Weeth 9 Weeth 1 Weeth 9 Weeth 9 Weeth 9 Weeth 9 Weeth 9 Weeth 4 Maretres 4 Maretres	Class Gultar Resources	used of the forthroughest, use of of care poor affect. We all homology the productions the production of the production
	4 by the Values of Ballopin 3 Throu Moderner Cards 3 Lancias Marcel Paper at Na 3 Lancias Marcel Paper at Na 3 Lancias Marcel Paper at Na 2 Vagence del Sol 2 Vagence del Sol 3 Seriq Le or Min a Seal 2 Jacob Re 2 Jacob Re 3 Mono Por Rinere Caste 2 More Le Cardel Re 3 La Vagina 2 La Vagina 2 La Vagina 2 La Vagina 2 La Vagina 2 La Vagina 2 Jacob Re 2 Jacob R	Introdiscual Tradiscusal Carlona, Gardenia Sac Tradiscusal Tradisc	up to 4	3 Harmitez 4 Martiera 5 Memorite 5 Memorite 6 Martiera 5 Weeth 5 Weeth 5 Weeth 5 Weeth 5 Weeth 5 Weeth 6 Weeth 6 Weeth 6 Weeth 7 Weeth	Class Guitar Resources	use of an intervention, use of extractives the techniques, use of discharge delays, power of souther sharp, use of chromaticism, galler's primarily in pos. IV and V similar of use of puer public use of delays, chosed or despread or delays and the see of chose, use of distract, chosed progression vibrates have techniques, some use of chromaticism, use of chose, use of distract, chosed progression vibrates have techniques, some use of chromaticism, use of chose, use of distract, chosed progression vibrates have techniques, some use of chromaticism, use of chose, use of puer public uses of the techniques, some use of chromaticism, use of chose, use of puer public uses of the techniques, some use of chromaticism, use of chose, use of puer public uses of public uses of the techniques, some use of prographic uses of choses, use of puer public uses of choses, used of puer public uses of puer public uses of choses, used of puer p
	4 by the vitams of Balayon and American State of	insidered - caribboan insidered - caribboan insidered - caribboan insidered insidered insidered insidered - caribboan insidered - ca	ugo los d	3 Harmitez 4 Mariteria 5 Memorite 5 Memorite 6 Memorite 7 Memorite	Class Guitar Resources	used of the Northernouse, use of classified used of pages grades, used of souther sharps, cannot used of chromaticism, galler's primarily in pos. IV and V similar out of upons prosterous planning intended used pages grades, used of south as the second of
	4 hy he whare of tail-point and a fine of the control of the contr	insideosal - Caribbaan insideosal - Caribbaan insideosal insideosal insideosal insideosal insideosal insideosal insideosal insideosal compared insideosal - Caribba Bab Caribb	up to 4	3 Harmitez 4 Marciera 5 Marciera 5 Marciera 6 Marciera 6 Marciera 6 Marciera 6 Marciera 7 Weeth 8 Weeth 8 Weeth 9 Weeth	Class Guitar Resources	use of an other principal countries are incomplised. It is an of upone producing planing inflands out of appropriation, use of discussion in the principal countries. It is an other producing planing inflands out of appropriation, planing inflands out of control, medium in an other planing inflands out of controls, medium in a final planing inflands out of controls, medium in a final planing inflands out of controls, medium in a final planing inflands out of controls, medium in a final planing inflands out of controls, medium in a final planing inflands out of controls, medium in a final planing inflands out of controls, medium in a final planing inflands out of controls, medium in a final planing inflands out of controls, medium in a final planing inflands out of controls, medium in a final planing in a final pl
	4 by the Varies of Ballyon Avenue of Ballyon Ave	insidered - caribboan insidered - caribboan insidered - caribboan insidered insidered insidered insidered - caribboan insidered - ca	upto 4	3 Harmitez 4 Mariteria 5 Memorite 5 Memorite 6 Memorite 7 Memorite	Class Guitar Resources	used of the Northernouse, use of classified used of pages grades, used of souther sharps, cannot used of chromaticism, galler's primarily in pos. IV and V similar out of upons prosterous planning intended used pages grades, used of south as the second of

	A Levende	Albeniz		2 Welch		Upper positions. Barre Chords
	3 Leyenda 4 Champagne Rag	Joseph Lamb		3 Marsters		Oppa positions. Balle Circlus
	4 Appalachian Rain	Leo Welch		3		Cut time. Diads and larger chords. Octave and chord slides.
	6 Riffin'	Leo Welch	3	14		Chord symbols indicated for possible 4th part. Swing 8 notes. Triads in upper possitions. Tripley figures and skins in upper positions.
	3 Mood Blue 3 Folk Melody	Leo Welch traditional		3 2 Hartmetz		syncopation, triads in open position.
	4 Pizzicato, Please	Nancy Marsters		4		Predominantly 54 meter, meter changes Part 3 chords symbols only.
	3 The Rosebuds in June	Charles Ancliffe		3 Hartmetz		Upper positions in part 1 only. Diads in part 2, some syncopation. One measure in 4/4
	2 Old Molly Hare 2 The Girl I Left Behind Me	traditional traditional	3	V4 Marsters 3 Marsters		cut time. Chronic symbols instituted the possible eth part.
	2 The Giff I Left Benind Me 2 Bonaparte Crossing the Rhine	traditional		3 Marsters 3 Marsters		open position made in part 3 only
Jazz Guitar Ensembles - Level 1					Mel Bay	
	2 The Four of Us 1 Samba #1	Steve Schenkel Adrian Lngram	5 (parts 1 and 2 identicle)	4		Chromatic jazz hamonies, lote of Ras, Modely 14 podden pillorigs. Some left spreacciation An dende in the societion, no accidentata.
	2 Stylin'	Dave Frakenpohl	5 (parts 1 and 2 identical)	5		Committing in proceedings on the processor of the committee of the committ
	2 Swing It	Barry Greene		4		Simple swing 8th note parterns. Mostly in 1st position.
	2 The Four of Us	Chris Buzzelli		5	Mel Bay	Some light syncopation, All notes in first position, some accidentals. Stacked note chard reading.
Jazz Guitar Ensembles - Level 2	3 Bill's Bay	Chris Buzzelli		5	Mel Bay	Swing 8ths with lots of articulation indications. Guiltar 1 in Pos. V. Stacked note chord reading in dosed positions.
	4 Bop It	Barry Greene		5		up tempo swing 8th lines with accidentals, upper position in guitar 1, syncopation
	4 We've got Rhythm 4 Wire Service	Steve Schenkel		4		Upper positions in Guitar 1, some awaward accidentata in all parts. Soil Upper positions in Guitar 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Linear 1, some awaward accidentata in all parts. Soil Upper positions (Mod Line
	4 Wire Service	Dave Frakenponi		ь	Mel Bay	Up tempo wen amucu encernous syncopations
Jazz Guitar Ensembles - Level 3	5 Bossa Blue	Steve Schenkel		4		extended chord symbol compling, some use of chromaticism
	5 Carnival	Adrian Ingram		5		extended chord symbol comping, alternation of various "feets" poses unique challenges to appropriate performance practice
	6 The Loose Apaloosa 6 Sand Bag	Chris Buzzeli Dave Frackenpohl		5		entended corta symbol comping, super position pulsyle for gridfar 1.4, heavy use of usuring proception, exherical solicityrepositions section entended cortical symbol compings, super position pulsyle for galant 1.4, heavy use of usuring proception, exherical solicityrepositions and continued and entended cortical symbol position 1.4, heavy use of usuring proception, exherical solicityrepositions and entended cortical symbol position 1.4, heavy use of usuring proception, exherical solicityrepositions and entended cortical symbol position 1.4, heavy use of usuring proception, exherical solicityrepositions and exherical solicityrepositions and exherical solicityrepositions and exherical solicityrepositions are solicityrepositions.
	6 Voodoo	Barry Greene		5		testinated colorist symbol compine, gape possible of light part of the second symbol compine, gape possible of the second symbol compine, gape p
Jimi Hendrix - Essential Elements Guitar Ensemble	All Along the Watch Tower Castles Made of Sand	Hendrix, Jimi			Hal Leonard	
	Crosstown Traffic					
	Fire					
	Foxey Lady					
	Freedom Hey Joe					
	I Don't Live Today					
	Little Wing					
	Manic Depression Purple Haze					
	Spanish Castle Manic					
	Third Stone From the Sun					
	Voodoo Child (Slight Return)					
	The Wind Cries Mary					
Let's Play Together Classical	Carmen	Bizet, Georges		N. Lachance and L. Levesq	u d'Oz	
	Bach's Menuet	Bach, J.S.				
	3 Recuerdos de la Alhambra Tanz de Neusidler	Tarrega, Francisco		3		Trio, traditional tremolo feature replaced by p,l,m,l,m; arpeggiation, one key change, upper position playing in guitar 1, melodic and accompaniment parts move throughout each part of the ensemble
	The Barber of Seville	Rossini, Gioachino				
	Schumann's March of the Sold	lic Schumann, Robert				
	Gounod's Funeral March of the	el Gounod, Charles				
Maria Dolores						
Mana Dolores	3 Calle de las tiendas	Meneret, Laurent		4	ď0z	Simple suncopation within and amono patrs. Some limited useer position playing.
	3 Maria Dolores			4		Simple syncopation within and among patrs. Some limited upper postion playing,
	3 Almeria			4		Simple syncopation within and among patrs. Some limited upper position playing.
Modinha Brasileira	4 Caterete	Machado, Celso			Henry Lemoine	Use of synoopation, more complex right hand appeagio, diadic reading in upper position, use of samba rhythms.
Modifina Brasileira	4 Xote	Macriado, Cerso		4	Henry Lemoine	User of synoption in more complete in give serial agreegate, as described in the serial production of the serial producti
Musica Latina Facil	2 Danza Mava	Kruisbrink, Annette			d'Oz	Quantet, Part 4 pins free atroke pattern
	2 Danza Maya 3 Bossa do Brasil			4		Quartet synonyalizated chard natterns in nat 4 synonyalizated within and among nats conformarily 1st notifies with few accidentals.
	3 Cuna Cubana			4		Counted, repropositioned droor patheres in part 4, sproupdroon without now and among parts, productionaring fee position with the accidentals except part 1 Outsider, visions accidentals accident part 4, simple proprietion Outsider, visions accidentals according parts 4, simple proprietion Outsider, visions accidentals accidental parts 4, simple proprietion Outsider, visions accidentals accidental parts 4, simple parts 4, proprietion with the accidentals except part 1 Outsider, visions accidentals accident parts 4, simple parts 4, proprietion with the accidentals accept part 1 Outsider, visions accidental accident parts 4, simple parts 4, proprietion with the accidentals accept part 1 Outsider, visions accidental accidental parts 4, proprietion with the accidentals accept part 1
	2 Tango Argentino			4		Quartet, various articulations indicated, basic open chords in part 4, simple syncopations
Musique idandaire		O'Carolan, Turlough	arr. by Luc Levesque		d'Oz	
musique il allossus	4 Mrs. Power (Carolan's Concert	to)	an. by Loc ceresque	4	002	Quartet, guitar 1 upper position shifts throughout, optional size indications, various arpeggiation sequences throughout
	4 Georges Brabazon			4		Quartet, guitar 1 reads predominately in pos. VII and higher, two airs with dis cappo comprise the complete work, homorhythmic texture
				4		Quantiest, guiter 1 has suppor position shirting throughout, appengiation sequences in upper positions in some sports, guiter 3 plays predominately in position 2, guiter 2 reads in various positions.
	4 Sir Festus Burke					
Nine Pieces from the Fairy Queen	4 Sir Festus Burke	Purcell, Henry		Burley, Raymond	Corda Music Publications	
Nine Pieces from the Fairy Queen	4 Sir Festus Burke 5 Prelude	Purcell, Henry		Burley, Raymond 4	Corda Music Publications	qualities, polyphonoroy, part one in upper positions may represent a level of difficulty higher than that of the piece as a whole.
Nine Pieces from the Fairy Queen	4 Sir Festus Burke 5 Prelude 4 Rondeau			Burley, Raymond 4 4	Corda Music Publications	quartic, polyphonous, part one in upper positions may represent a level of officially higher than that of the piece as a whole, quartic, polyphonous, part one in upper positions may represent a level of officially higher than that of the piece as a whole, quartic, polyphonous, part one in upper positions may represent as level of the piece as a whole and the piece of the polyphonous particles are not to the present as level of the piece as a whole and the piece of the piece of the piece and the piece and the piece as a whole and the piece and the piece as a whole and the piece and the piece as a whole and the piece and the piece an
Nine Pieces from the Fairy Queen	4 Sir Festus Burke 5 Prelude 4 Rondeau 4 Dance for the Followers of Nici			Burley, Raymond 4 4 4 4	Corda Music Publications	quarter, physhorous, part one in upop positions may represent a level of difficulty higher than that of the piece as a whole, quarter physhorous part one in upop positions may represent a level of difficulty higher than that of the piece as a whole, quarter physhorous may represent a level of difficulty higher than that of the piece as a whole, quarter physhorous may represent a level of difficulty higher than that of the piece as a whole, and the piece and the piece an
Nine Pieces from the Fairy Queen	Sir Festus Burke Preluide Rondeau Dance for the Followers of Nigl Hompipe Enry Dance			Burley, Raymond 4 4 4 4 4	Corda Music Publications	quantic polyphomo, part on on up oper positions may represent a level of difficulty higher than that of the piece as a whole. quantic polyphomo, part on on up upper positions represent a level of difficulty higher than that of the piece as a whole. quantic polyphomo, part on on up upper positions may represent a level of difficulty higher than that of the piece as a whole. quantic polyphomo, part on on up upper positions may represent a level of difficulty higher than that of the piece as a whole. quantic polyphomo, part on on up upper positions may represent a level of difficulty higher than that of the piece as a whole. quantic polyphomo, part on up up upper positions may represent a level of difficulty higher than that of the piece as a whole.
Nine Pieces from the Palry Queen	4 Sir Festus Burke 5 Prelude 4 Rondeau 4 Dance for the Followers of Nigl 5 Hompipe 4 Entry Dance 4 Al			Burley, Raymond 4 4 4 4 4 4	Corda Music Publications	quantic polymono, part one is upger positions may represent a least of difficulty higher than fail of the piece as a whole, quantic polymono, part one is upper positions represent a level of difficulty higher than fail of the piece as a whole, quantic polymono, part one is upper positions represent a level of difficulty higher than fail of the piece as a whole, quantic polymono, part one is upper positions represent a level of difficulty higher than fail of the piece as a whole, quantic polymono, part one is upper positions represent a level of difficulty higher than fail of the piece as a whole, quantic polymono, part one is upper positions represent a level of difficulty higher than fail of the piece as a whole, quantic polymono, part on its upper positions represent a level of difficulty higher than fail of the piece as a whole, quantic polymono, part one is upper positions represent a level of difficulty higher than fail of the piece as a whole, quantic polymono, part of the piece and polymono, part of the piece as a whole, quantic polymono, part one is upper positions represent a level of difficulty higher than fail of the piece as a whole, quantic polymono, part one is upper positions and present polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono, part of the piece as a whole, quantic polymono
Nine Pieces from the Fairy Queen	4 Sir Featus Burke 5 Prelude 4 Rondeau 4 Dance for the Followers of Nigl 5 Hompipe 4 Enrly Dance 4 Air 4 Dance for the Fairles			Burley, Raymond 4 4 4 4 4 4 4 4	Corda Music Publications	quantic polydrows, part one is upger positions may represent a level of difficulty higher than and of the piece as a whole, quantic polydrows, part one is upger positions represent a level of difficulty higher than and of the piece as a whole, quantic polydrows, part one is upger positions represent a level of difficulty higher than and of the piece as a whole, quantic polydrows, part one is upger positions represent a level of difficulty higher than and of the piece as a whole, quantic polydrows, part one is upger positions represent a level of difficulty higher than that of the piece as a whole, quantic polydrows, part one is upger positions represent a level of difficulty higher than that of the piece as a whole, quantic polydrows, part one is upger positions represent a level of difficulty higher than that of the piece as a whole, quantic polydrows, part one is upger positions represent a level of difficulty higher than that of the piece as a whole, quantic polydrows, part one is upger positions represent a level of difficulty higher than that of the piece as a whole, quantic polydrows, part one is upger positions represent a level of difficulty higher than that of the piece as a whole, quantic polydrows, part one is upger positions represent a level of difficulty higher than that of the piece as a whole, quantic polydrows, part one is upger positions represent a level of difficulty higher than that of the piece as a whole, quantic polydrows, part one is upger positions represent a level of difficulty higher than that of the piece as a whole, quantic polydrows, part one is upger positions and the piece as a whole, quantic polydrows, part one is upger positions and the piece as a whole, quantic polydrows, part one is upger positions and the piece as a whole, quantic polydrows, part of the piece as a whole, quantic polydrows, part one is difficulty and the piece as a whole, quantic polydrows, part one is quantic polydrows, part of the piece as a whole, quantic polydrows, part one is quantic polydrows, part of
Nine Pieces from the Fairy Queen	4 Sir Festus Burke 5 Prelude 4 Rondeau 4 Dance for the Followers of Nigl 5 Hompipe 4 Entry Dance 4 Al			Burley, Raymond 4 4 4 4 4 4 4 4 4	Corda Music Publications	quantic polydrows, part own is upon processor and under old officially higher than hard of the piece as a whole, quantic polydrows, part own is upon processor present and led officially higher than hard of the piece as a whole, quantic polydrows, part own is upon processor and out officially higher than hard of the piece as a whole, quantic polydrows, part own is upon processor and under difficially higher than hard of the piece as a whole, quantic polydrows, part own is upon processor and out officially higher than hard of the piece as a whole, quantic polydrows, part own is upon processor and out officially higher than hard of the piece as a whole, quantic polydrows, part own is upon processor and out officially higher than hard of the piece as a whole, quantic polydrows, part own is upon processor and present and out officially higher than hard of the piece as a whole, quantic polydrows, part own is upon processor and present and out officially higher than hard of the piece as a whole, quantic polydrows, part own is upon processor and present and out officially higher than hard of the piece as a whole, quantic polydrows, part own is upon the processor and present and out officially higher than hard of the piece as a whole, quantic polydrows, part own is upon the processor and present and out officially higher than hard of the piece as a whole, quantic polydrows, part on under the processor and the processor
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Sequences En "Kd" - volume 1	British Stream Bush Princis Princis Provide A Rondow A Dance for the Followers of high Interprincip Interpri	ht Levesque, Luc	3-8 guitar parts plus percu	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	ďΟχ	quarte, opphronous, part on on is uper positions may represent a level of difficulty higher than and of the pione as a whole, quarter, opphronous, part on on is uper positions may represent a level of difficulty higher than and of the pione as a whole, quarter, opphronous, part on on is uper positions may represent a level of difficulty higher than and of the pione as a whole, quarter, opphronous, part on on is uper positions may represent a level of difficulty higher than that of the pione as a whole, quarter, opphronous, part on one is uper positions may represent a level of difficulty higher than that of the pione as a whole, quarter, opphronous, part on one is uper positions may represent a level of difficulty higher than that of the pione as a whole, quarter, opphronous, part on one is uper positions may represent a level of difficulty higher than that of the pione as a whole, quarter, opphronous, part one is uper positions may represent a level of difficulty higher than that of the pione as a whole, quarter, opphronous, part one is uper positions may represent a level of difficulty higher than that of the pione as a whole, quarter opphronous, part one is uper positions may represent a level of difficulty higher than that of the pione as a whole, quarter opphronous, part one is uper positions may represent a level of difficulty higher than that of the pione as a whole. This safets fastures compositions that are written in the sight of duration cultures or muscus isoms. Each pione is only eight measures long but fastures up its Right parts as well as two positions parts. The composer wedle them in a way that difficult of the director the finality to underrange the music has well as the final than the part of certain cultures or muscus isoms. Each pione is only eight measures long but fastures up to 8 guilar parts as well as two positions parts. The composer wedle them in a way that althorise the final but for the fina
Sequences En "Kd" - volume 1	British Stream Bush Princis Princis Provide A Rondow A Dance for the Followers of high Interprincip Interpri	ht Levesque, Luc	3-8 guitar parts plus percu	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	ďΟχ	quarte, opphonous, part one in uper positions may represent a level of difficulty higher than and of the pose as a whole, quarter, opphythose, part one in uper positions may represent a level of difficulty higher than and of the pose as a whole, quarter, opphythose, part one in uper positions may represent a level of difficulty higher than and of the pose as a whole, quarter, opphythose, part one in uper positions may represent a level of difficulty higher than and of the pose as a whole, quarter, opphythose, part one in uper positions represent a level of difficulty higher than and of the pose as a whole, quarter, opphythose, part one in uper positions may represent a level of difficulty higher than and of the pose as a whole, quarter, opphythose, part one in uper positions may represent a level of difficulty higher than and of the pose as a whole, quarter, opphythose, part one in uper positions may represent a level of difficulty higher than and of the pose as a whole. The select features commondate that are written in the object of extent cultures of muscular difficulties in the object of extent difficulties in the object of extent difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the object of extent cultures of muscular difficulties in the ob
Sequences En "Kd" - volume 1	British Brown Bro	ht Levesque, Luc	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	ďΟχ	quarte, opphonous, part on on is uper positions may represent a level of difficulty higher than and of the pose as a whole, quarte, opphonous, part on an is uper positions may represent a level of difficulty higher than and of the pose as a whole, quarte, opphonous, part on an is uper positions may represent a level of difficulty higher than and of the pose as a whole, quarte, polymbrous, part on an is uper positions may represent a level of difficulty higher than and of the pose as a whole, quarte, polymbrous, part on an is uper positions may represent a level of difficulty higher than and of the pose as a whole, quarte, polymbrous, part on an is uper positions may represent a level of difficulty higher than and of the pose as a whole, quarte, polymbrous, part on an is uper positions may represent a level of difficulty higher than and of the pose as a whole, quarte, polymbrous, part on an is uper positions may represent a level of difficulty higher than and of the pose as a whole. The satisfication of the position of the
Sequences En "Kd" - volume 1	British Briti	ht Levesque, Luc	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	ďΟχ	quarte, opphorous, part one in uper personal respectation in the presental and off dischips higher than and of the pass as a whole, quarte, popythorous, part one in uper personal respectation in the presental and off dischips higher than and of the pass as a whole, quarte, popythorous, part one in uper personal respectation in the presental respectation in the presentation
Sequences En "Kd" - volume 1	Britishe Frieds	ht Levesque, Luc	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	ďΟχ	quarte, opphotoxy, part on on is query positions may represent a level of difficulty higher than and of the position as a whole, quarter, popylinoxy, part on an is query positions represent a level of difficulty higher than that of the position as a whole, quarter, popylinoxy, part on an is query positions represent a level of difficulty higher than that of the position as a whole, quarter, popylinoxy, part on on its query positions represent a level of difficulty higher than that of the position as a whole, quarter popylinoxy, part on on its query positions represent a level of difficulty higher than that of the position as a whole, quarter popylinoxy, part on on its query positions represent a level of difficulty higher than that of the position as a whole, quarter popylinoxy, part on on its query positions represent a level of difficulty higher than that of the position as a whole, quarter popylinoxy, part on on its query positions represent a level of difficulty higher than that of the position as a whole. This satisfies fastures compositions that are written in the shiple of directal or this position is part of the position of
Sequences En "Kd" - volume 1	Bright Stream Burks Findstal David Stream Stream David St	ht Levesque, Luc	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	ďΟχ	quarte, popylance, part on an in uper positions may represent an led officially higher than and of the pose as a whole, quarter, popylance, part on an in uper positions may represent a led officially higher than and of the pose as a whole, quarter, popylance, part on an in uper positions may represent a led officially higher than and of the pose as a whole, quarter, popylance, part on an in uper positions may represent a led officially higher than and of the pose as a whole, quarter, popylance, part on an in uper positions may represent a led officially higher than and of the pose as a whole, quarter, popylance, part on an in uper positions may represent a led officially higher than and of the pose as a whole, quarter, popylance, part on an in uper positions may represent a led officially higher than and of the pose as a whole, quarter, popylance, part on an in uper positions may represent a led officially higher than and of the pose as a whole, quarter, popylance, part on an in uper positions may represent a led officially higher than and of the pose as a whole, quarter, popylance, part on an incurred to an incurred and officially higher than and of the pose as a whole whole and the position of the position of the position may represent a led officially higher than and of the pose as a whole whole and the position of the position may represent a led officially higher than and of the pose as a whole whole and the position of the p
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	Britishe Frieds	ht Levesque, Luc	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	∉02 ∉02	quarte, opphotoxy, part on on is query positions may represent a level of difficulty higher than and of the position as a whole, quarter, popylinoxy, part on an is query positions represent a level of difficulty higher than that of the position as a whole, quarter, popylinoxy, part on an is query positions represent a level of difficulty higher than that of the position as a whole, quarter, popylinoxy, part on on its query positions represent a level of difficulty higher than that of the position as a whole, quarter popylinoxy, part on on its query positions represent a level of difficulty higher than that of the position as a whole, quarter popylinoxy, part on on its query positions represent a level of difficulty higher than that of the position as a whole, quarter popylinoxy, part on on its query positions represent a level of difficulty higher than that of the position as a whole, quarter popylinoxy, part on on its query positions represent a level of difficulty higher than that of the position as a whole. This satisfies fastures compositions that are written in the shiple of directal or this position is part of the position of
Sequences En "Kd" - volume 1	British Friedd	Levesque, Luc	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	ďΟχ	quarte, pophytono, part one in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part one in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part one in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part one in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part one in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part on in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part on in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part on in upgre postions may represent a level of dischip, higher than and of the pose as a whole. The postion of t
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	Britishe Friedd	Levesgue, Luc Levesgue, Luc	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	∉02 ∉02	quarte, popylance, part on an is uper positions may represent a level of Clifford's piper than and of the position as well as a whole, quarter, popylance, part on an is uper positions may represent a level of Clifford's piper than that of the position as a whole, quarter, popylance, part on an is uper positions may represent a level of Clifford's piper than that of the position as well as a whole, quarter, popylance, part on an is uper positions may represent a level of Clifford's piper than that of the position as well as a whole, quarter, popylance, part on an is uper positions may represent a level of Clifford's piper than that of the position as well as the position of the position and the
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	British Friedd	Levesque, Luc	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	∉02 ∉02	quarte, pophytono, part one in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part one in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part one in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part one in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part one in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part on in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part on in upgre postions may represent a level of dischip, higher than and of the pose as a whole, quarter, pophytono, part on in upgre postions may represent a level of dischip, higher than and of the pose as a whole. The postion of t
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	British Branch	Levestope, Luc Levestope, Luc Levestope, Luc Scottish haddowal Scottish middlowal	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	€02 €02	quarte, opphytoxop, part one in uper persistent in any represent in event of difficulty higher than and of the parts as a whole, quarter, opphytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole, quarter, opphytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in the parts of event in the parts and in the parts of the parts and
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	Briefeld Freideld Fr	Levesque, Luc Levesque, Luc Levesque, Luc Scottish IndiStoral Scottish IndiStoral	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	∉02 ∉02	quarte, popylance, part on on in upor positions may represent a level of difficulty higher than and of the pose as a whole, quarte, popylance, part on an in upor positions may represent a level of difficulty higher than and of the pose as a whole, quarter, popylance, part on an inquare positions represent a level of difficulty higher than and of the pose as a whole, quarter, popylance, part on in super positions represent a level of difficulty higher than and of the pose as a whole, quarter, popylance, part on in super positions represent a level of difficulty higher than and of the pose as a whole, quarter, popylance, part on in super positions represent a level of difficulty higher than and of the pose as a whole, quarter, popylance, part on an inquare positions represent a level of difficulty higher than and of the pose as a whole, quarter, popylance, part on an inquare position may represent a level of difficulty higher than and of the pose as a whole. The seefs features composition which are written in the object of extent cultures of muscular difficulty. The part of the position may represent a level of difficulty higher than and of the pose as a whole. The seefs features composition may represent a level of difficulty higher than and of the pose as a whole. The seefs features composition may represent a level of difficulty higher than and of the pose as a whole. The seefs features composition may represent a level of difficulty higher than and of the pose as a whole. The seefs features composition may represent a level of difficulty higher than and of the pose as a whole and the position may represent a level of difficulty higher than and of the position may represent a level of difficulty higher than and of the position may represent a level of difficulty higher than and of the position may represent a level of difficulty higher than and of the position may represent a level of difficulty higher than and of the position may represent a level of difficulty higher than and of the position may represe
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	Britishe Friedd	Levestope, Luc Levestope, Luc Levestope, Luc Scottish haddowal Scottish middlowal	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	€02 €02	quarte, opphytoxop, part one in uper persistent in any represent in event of difficulty higher than and of the parts as a whole, quarter, opphytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole, quarter, opphytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in the parts of event in the parts and in the parts of the parts and
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	Briede French F	Levestope, Luc Levestope, Luc Levestope, Luc Scottish haddowal Scottish middlowal	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	€02 €02	quarte, opphytoxop, part one in uper persistent in any represent in event of difficulty higher than and of the parts as a whole, quarter, opphytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole, quarter, opphytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in event of difficulty higher than and of the parts as a whole. Quarter, pophytoxop, part one in uper persistent in the parts of event in the parts and in the parts of the parts and
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	Britishe Protects Pr	Levestope, Luc Levestope, Luc Levestope, Luc Scottish haddowal Scottish middlowal	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	€02 €02	quarte, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as whole and the position of
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	Briefeld Finds Fi	Levestope, Luc Levestope, Luc Levestope, Luc Scottish haddowal Scottish middlowal	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	€02 €02	quarte, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as whole and the position of
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	Britishe Frieddi Frie	Levestope, Luc Levestope, Luc Levestope, Luc Scottish haddowal Scottish middlowal	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	€02 €02	quarte, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as whole and the position of
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	British Stream Bushes Financia Dance for the Followers of high Shore Stream	Levestope, Luc Levestope, Luc Levestope, Luc Scottish haddowal Scottish middlowal	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	€02 €02	quarte, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as whole and the position of
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	British Briti	Levestope, Luc Levestope, Luc Levestope, Luc Scottish haddowal Scottish middlowal	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	€02 €02	quarte, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as whole and the position of
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2	British Stream Bushes Financia Dance for the Followers of high Shore Stream	Levesique, Luc Levesique, Luc Levesique, Luc Scottish Inadistrual Scottish Inadistrual Scottish Inadistrual Levesique, Luc	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	dOz dOz dOz	quarte, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as whole and the position of
Sequences En "Kit" - volume 1 Sequences En "Kit" - volume 2 Times Scietterin's Songs Times Scietterin's Songs	British Stream Bushes Financia Dance for the Followers of high Shore Stream	Levestope, Luc Levestope, Luc Levestope, Luc Scottish haddowal Scottish middlowal	3-8 guitar parts plus perc.	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	€02 €02	quarte, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions may represent a level of difficulty higher than and of species as a whole, quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an in uper positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire positions represent a level of difficulty higher than and of species as a whole quarter, popylance, part on an inquire position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as a whole quarter position may represent a level of difficulty higher than and of species as whole and the position of

	2 II - Atmosphere Onirique			3		Primarily homo	phonic but limited u	se of polyphony,	use of dotted rhyl	thms, primarily firs	t position with son	ne movement to	second position,								
	3 III - Atmosphere Hypnotique			Use of compound duple meter, use of note reading in third position, use of staccato articulation is prevalent, two-part ostinato accompaniment																	
Two Celtic Lullables	1 Suantrai (Irish Lullaby)	traditional		4																	
	3 O Can Ye Sew Cushions (So	otti traditional		4																	
Un Monde en Quatuors, vol. 1	I - Sakura	traditional		4 Méneret, Laurent																	
	II - Pezzo Tedesco			4																	
	III - Astrid			4																	
	IV - Sacrborough Fair			4																	
	V. La Llomna			4																	