

(A mi querida hija Elba)

MARIO RODRIGUEZ ARENAS

LA ESCUELA DE LA GUITARRA

Obra completa dividida en 7 volúmenes

- Libro I: La escuela de la guitarra.
- „ II: „ „ „ „ „
- „ III: „ „ „ „ „
- „ IV: 27 estudios superiores.
- „ V: Estudios y preludios.
- „ VI: Técnica superior.
- „ VII: Estudio completo de las escalas y ejercicios en 3^{as.}, 6^{as.}, 8^{as.} y 10^{as.}

LIBRO II

RICORDI AMERICANA
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ADVERTENCIA

Al final de cada parte iré intercalando obras de los mejores autores, no con el fin de que puedan ejecutarse sino para que el alumno sin entrar en mayores gastos pueda formar su colección y al mismo tiempo ir estudiando las que estén a su alcance.

EL AUTOR

LA ESCUELA DE LA GUITARRA

LIBRO II

ESCALAS MAYORES Y MENORES DE UNA OCTAVA EN LAS SEIS CUERDAS. HASTA EL 12 TRASTE

El objeto de estas escalas, es que el alumno vaya conociendo las notas en sus distintos equisitos.

1ª Cuerda *Mi mayor*

2ª Cuerda *Si mayor*

3ª Cuerda *Sol mayor*

4ª Cuerda *Re mayor*

5ª Cuerda *La mayor*

6ª Cuerda *Mi mayor*

ESCALAS MENORES EN UNA OCTAVA

1ª Cuerda *Mi menor*

2ª Cuerda *Si menor*

3ª Cuerda *Sol menor*

4ª Cuerda *Re menor*

5ª Cuerda *La menor*

6ª Cuerda *Mi menor*

otro dedeo

CIRCULO DE LAS ESCALAS DE DOS OCTAVAS EN TODOS LOS TONOS MAYORES Y MENORES

Practíquense despacio, y una por una, hasta adquirir la seguridad necesaria para unir las y ejecutar el círculo segundo.

Auméntese la velocidad muy progresivamente, cuidando mucho de la igualdad en tiempo y fuerza.

Las escalas se pulsan con los dedos índice y medio alternando, y con los dedos medio y anular.

Las manos deben habituarse a efectuar rápidamente el movimiento de estas escalas, antes de entrar en las de mayor extensión.

En la tercera parte aparecerán todas las escalas mayores y menores en toda su extensión y en sus distintas fórmulas.

Do mayor

La menor

Sol mayor

Mi menor

Re mayor

Si menor

La mayor

Fa # menor

Mi mayor

Do # menor

Si mayor

Sol # menor

Fa # mayor

Re # menor

Re b mayor

Si b menor

La b mayor

Fa menor

Mi b mayor



Do menor



Si b mayor



Sol menor



Fa mayor



Re menor



Do mayor



ESCALA CROMATICA

La operación de tocar esta escala hasta el traste 16 en la prima, se hará también en la 2ª, 3ª, 4ª, 5ª, y 6ª respectivamente de la siguiente manera: cuando se encuentre el si (+) de la 2ª al aire descendiendo, se empezará a subir en la misma forma que se ha hecho en la prima y el mismo ejemplo en las demás cuerdas. Hágase varias veces con los dedos i. m. y con m. a.



EJERCICIO ARPEGGIO CEJILLA

Este ejercicio se practica todos los días

1ª fórmula
C#1.

Para finalizar

Se pasa a la misma posición en cejilla 2ª y se hace el mismo arpeggio y así sucesivamente se va subiendo por semitonos hasta llegar a cejilla 10 para descender en la misma forma que se ha subido y para finalizar se hará el fa de la sexta cuerda.

2ª fórmula
C#1.

3ª fórmula
C#1.

DEL TREMOLO

Para ejecutarlo con verdadera propiedad es indispensable la práctica de ejercicios de articulación, los cuales consisten en levantar o separar cuanto se pueda de las cuerdas, los dedos i, m, a y dejarlos caer con energía sobre las notas que se hayan de pulsar, sin que para ello salte la mano.

Como quiera que los tres dedos pulsan generalmente una nota en una misma cuerda, obsérvese que al principio sale el trémolo muy desigual, por ser a su vez desigual la fuerza que dichos tres dedos desarrollan, cuya causa obedece al anular de suyo tardo y perezoso.

Los modos en que puede hacerse el trémolo son cuatro: Sencillo-directo, sencillo-inverso, doble-directo y doble-inverso. El más usual el sencillo-inverso y como quiera que se aplica a obras escritas en semicorcheas, y por consiguiente todas tienen el mismo valor, y si no se pulsan con igualdad, nos exponemos a no dar la verdadera medida.

Es conveniente que tanto en el trémolo directo como en el inverso se obligue al dedo anular a acentuar la nota que pulse hasta conseguir despertarlo, para que el trémolo sea igual y por lo tanto agradable.

EJERCICIO CROMATICO EN TREMOLO (de Tárrega)

1ª fórmula Sencillo-directo

2ª fórmula Sencillo - Inverso

3ª fórmula Doble - Directo

4ª fórmula Doble - Inverso

(a) En los ejercicios anteriores córranse los dedos a la vez, con solo el movimiento de la muñeca y sin hacer presión sobre el mango, procurando que la mano esté bien ahuecada y paralela al diapasón; evítese que intervenga la fuerza del brazo, regla que debe tenerse siempre presente para poseer una libre y buena izquierda: la presión solo debe radicar en los dedos.

(b) En el descenso obsérvese que al pasar el dedo 1 de un traste a otro, tiende a levantarse, así como contando con el apoyo del dedo 4. Los dos han de correrse al igual, como si formasen un solo cuerpo.

Desarrollense los ejercicios anteriores de las siguientes maneras:

1. *y sigue Cromático*

2. *y sigue Cromático*

3. *y sigue Cromático*

(1) Córranse los tres dedos a la vez sin levantarlos, sin hacer presión con el pulgar y con la muñeca bien flexible.

4. *y sigue Cromático*

Ejercicio N° 3

Ligados de tres notas subiendo

Adviértase que son ligados de tres notas y no de tresillos, y por lo tanto se han de hacer con igualdad. Se mantendrá quieto el dedo primero hasta que se haya oído la última nota del ligado.

Ejercicio N° 4

Ligado de tres notas bajando

Ejercicio N° 5

Los dos anteriores con un grupo subiendo y otro bajando

Ejercicio N° 6

Ligado de Tresillos

En este ejercicio se hará fuerte la primera nota de cada tresillo.

Ejercicio N° 7

Ligado de cuatro notas Subiendo y Bajando

Ejercicio N° 8

Ligado de cuatro notas Bajando y Subiendo



Ejercicio N° 9

Ligado de seisillos Subiendo y Bajando



Ejercicio N° 10

Ligado de seisillos Bajando y Subiendo



Ejercicio N° 11

Este ejercicio se compone de dos ligados, uno subiendo y otro bajando, y solo se pulsa la primera nota: se han de oír con igualdad las tres notas del ligado.

1ª fórmula



En la segunda fórmula, las dos notitas se ejecutan con mucha velocidad, y se descansa en la nota.

2ª fórmula

En la tercera fórmula, aunque el movimiento de un grupo a otro es vivo, se ha de oír no obstante la última nota del primero, antes de mover la mano.

3ª fórmula

Ejercicio N.º 12

El mismo N.º 11 a la inversa, con un ligado bajando y otro subiendo.

3ª fórmula

2ª fórmula

Si b mayor



Do menor



Las Terceras ligadas se ejecutan en las mismas cuerdas.

Re mayor



DE LAS SEXTAS

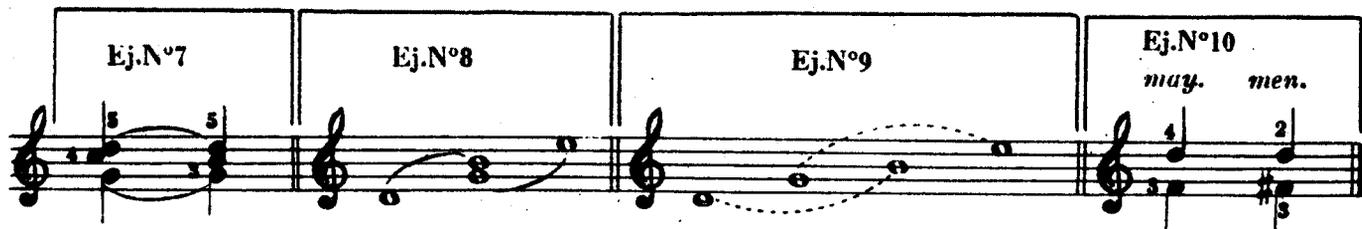
Todos los acordes en postura contienen cuando menos una tercera o una sexta, excepto el de cuarta y quinta el cual no debe considerarse más que como un retraso de tercera. Ej. 7.

Dos cuerdas inmediatas una cuarta y una tercera mayor. Las que dan una tercera mayor forman una cuarta con la cuerda inmediata. (Ejemplo 8).

De modo que dejando una cuerda en medio de las cuatro cuerdas por el modo en que están templadas forman ya dos sextas mayores. (Ejemplo 9).

Por consiguiente, si se pulsán al mismo tiempo la cuarta y la segunda cuerdas, y la tercera y la prima al aire o comprimiéndolas en el mismo espacio, producirán siempre sextas mayores; y haciendo subir medio tono a la nota baja, es decir si se adelanta un espacio hacia el agudo, se obtiene una sexta menor. (Ejemplo 10).

El estudio de las sextas es sumamente fácil para cualquiera que conozca un poco de música como ciencia de los sonidos, porque sabe que la escala de una octava contiene dos intervalos que son la mitad menores que los otros; estos intervalos son del tercero al cuarto tono y del séptimo al octavo. Como la sexta debe abrazar seis tonos, deberá comprender a uno, a dos intervalos menores, según las notas de la escala, de que conste, de modo que sirviendo el orden de la escala como punto de comparación, no puede haber equivocación acerca de la naturaleza de las sextas; la que contenga un solo intervalo menor (semitono), será mayor: y la que contenga dos será menor. (Ejemplo 11).



Se colocarán a un tiempo los dedos que forman la décima.

Ejercicio (D. Aguado)

Este ejercicio se hará todos los días en sus distintas fórmulas, con el fin de ejercitar el arpeggio e igualar en fuerza y agilidad los dedos de la mano derecha.

2ª fórmula

3ª fórmula

4ª fórmula

5ª fórmula

6ª fórmula

P i m i a i m i

8^o fórmula

P m i m a m i m

9^o fórmula

P a m i m a m i

10^o fórmula

P i m a m i m a

11^o fórmula

P i m a m a m a

12^o fórmula

a i m i

14^o fórmula

i m a m

16^o fórmula

m i a i a

17^o fórmula

Escala (N. Coste)

Nº 1

Ejercicio sobre la escala (N. Coste)

Se sostendrán las notas del bajo durante todo su valor.

Nº 2

Ejercicio (D. Aguado)

El pulgar pulsará todas las notas que tienen la colita hacia abajo.
Sosténganse bien las notas de la parte aguda.

Nº 3

Pulgar - - - - -

Detailed description: This exercise consists of four staves of music. The first staff is in treble clef with a 3/8 time signature. It contains a sequence of eighth notes and chords, with circled numbers 1, 2, and 3 indicating fingerings. Below the staff is a dashed line labeled 'Pulgar' with a horizontal line underneath, indicating the thumb's position. The second and third staves continue the melodic line with similar fingerings. The fourth staff features a change in rhythm with some notes beamed together and a circled '3' above a note. The bass line below each staff shows the thumb's movement, with a dashed line and the word 'Pulgar' repeated for each staff.

Ejercicio (D. Aguado)

Se observará la misma práctica que en el ejercicio anterior.

Nº 4

Pulgar - - - - -

Detailed description: This exercise consists of four staves of music. The first staff is in treble clef with a 2/4 time signature. It contains a sequence of eighth notes and chords, with circled numbers 1, 2, and 3 indicating fingerings. Below the staff is a dashed line labeled 'Pulgar' with a horizontal line underneath. The second and third staves continue the melodic line with similar fingerings. The fourth staff features a change in rhythm with some notes beamed together and a circled '4' above a note. The bass line below each staff shows the thumb's movement, with a dashed line and the word 'Pulgar' repeated for each staff.

Ejercicio (A. Cano)

Nº 5

This musical score is for a guitar exercise titled "Ejercicio (A. Cano)", numbered 5. It is written in treble clef with a common time signature (C). The piece consists of eight staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, and 3. Dynamics like *p* (piano) and *m* (mezzo) are used. There are several triplets and slurs. A key signature change to one sharp (F#) is indicated in the fourth staff. The score concludes with a double bar line and repeat dots.

Escala (N. Coste)

Nº 6

m a m a m a m i
i m i m i m i m

Ejercicio sobre la escala (N. Coste)

Se sostendrán las notas del bajo durante todo su valor.

Nº 7

i m i m i m i

Ejercicio (D. Aguado)

Se pondrá especial cuidado en la exactitud del canto del bajo.

Nº 8

A musical score for guitar, consisting of four staves. The music is in G major (one sharp) and 6/8 time. It features a series of chords and melodic lines with various fingerings indicated by numbers 1-5. Circled numbers (0, 1, 2, 3, 4, 5) indicate specific fret positions. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending concludes the piece.

Ejercicio (D. Aguado)

Se sostendrán suficiente las notas del bajo y se han de oír con claridad las apoyaturas.

La apoyatura  es una nota de adorno que no tiene valor y se ejecuta ligando desde ella a la nota inmediata ya sea superior o inferior.

A musical score for guitar, consisting of five staves. The music is in G major (one sharp) and 6/8 time. It features a series of chords and melodic lines with various fingerings indicated by numbers 1-5. Circled numbers (0, 1, 2, 3, 4, 5) indicate specific fret positions. The score includes a repeat sign with first and second endings. The first ending leads back to the beginning, and the second ending concludes the piece. The notation includes many ornaments (apoyaturas) as described in the text above.

Escala (N. Coste)

Nº 10

Ejercicio (N. Coste)

Nº 11

Ejercicio (D. Aguado)

Nº 12

Ejercicio sobre la escala (N. Coste)

Nº 13

Ejercicio (A. Cano)

Procérese destacar bien la parte del canto de este ejercicio

Nº 14

Ejercicio (D. Aguado)

Toda la parte del bajo de este ejercicio se pulsará con el pulgar, procurando que se oiga con claridad.

Nº 15

Lección (N. Coste)

X Nº 16

Ejercicio (D. Aguado)

Nº 17

Ejercicio (A. Cano)

Procúrese destacar bien la parte del canto de este ejercicio.

Nº 18

This section contains the main musical score for 'Lección (N. Coste)'. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). There are several circled notes, likely indicating specific fingering or articulation points. The piece concludes with the word 'FIN' at the end of the sixth staff.

Lección (N. Coste)

D. C. al FIN

This section contains the musical score for 'Nº 19'. It begins with the tempo marking 'Andante' and a key signature of one sharp (F#). The time signature is 4/4. The score is written on three staves. The first staff starts with a treble clef and contains a melody with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. Dynamic markings include *m* (mezzo) and *mf*. The second staff continues the melody and includes a 'FIN' marking. The third staff features a bass clef and continues the piece with similar rhythmic patterns and fingerings. The piece ends with a double bar line and repeat dots.

Nº 19

Andante

FIN

Lección (N. Coste)

Allegretto

Nº 20

Ejercicio (D. Aguado)

Andante

Nº 21

Pulgar

Lección (D. Aguado)

Tempo di Vals

Nº 22

Musical score for N° 22, Lección (D. Aguado). It consists of four staves of music in treble clef with a key signature of two sharps (F# and C#). The tempo is 'Tempo di Vals'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Dynamics include 'a' (accendo), 'm' (mezzo), and 'p' (piano). There are also some circled notes and a 'Ca 2' marking.

Ejercicio (D. Aguado)

Nº 23

Musical score for N° 23, Ejercicio (D. Aguado). It consists of three staves of music in treble clef with a common time signature (C). The tempo is 'Tempo di Vals'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Dynamics include 'p' (piano), 'i' (intensivo), 'm' (mezzo), and 'a' (accendo). There are also some circled notes and 'Ca 3' markings.

Lección (N. Coste)

Nº 24

Musical score for exercise Nº 24 by N. Coste. The score is written for a single melodic line on a treble clef staff in C major and 2/4 time. It consists of five staves of music. The piece begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Dynamics such as *p* (piano) and *m* (mezzo-forte) are used throughout. The piece concludes with a double bar line and the word "FIN".

Ejercicio (D. Aguado)

Nº 25

Musical score for exercise Nº 25 by D. Aguado. The score is written for a single melodic line on a treble clef staff in D major and 2/4 time. It consists of four staves of music. The piece begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Dynamics such as *p* (piano), *m* (mezzo-forte), and *a* (accanto) are used throughout. The piece includes markings for "ca 7", "ca 2", and "ca 8", which likely refer to specific measures or sections. The piece concludes with a double bar line.

Ejercicio (D. Aguado)

Nº 26

Lección (D. Aguado)

Nº 27

Lección (N. Coste)

Nº 28

Se ha de marcar bien la parte que pulsa el dedo pulgar.

Nº 29

This exercise is written for guitar in 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5, and accents are shown above notes. The piece features a mix of eighth and sixteenth notes, often beamed together. The notation includes various fingering patterns such as 1-2-3, 2-3-4, and 3-4-5, as well as accents on specific notes. The exercise concludes with a double bar line and repeat dots.

Ejercicio (D. Aguado)

Nº 30

This exercise is written for guitar in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5, and accents are shown above notes. The piece features a mix of eighth and sixteenth notes, often beamed together. The notation includes various fingering patterns such as 1-2-3, 2-3-4, and 3-4-5, as well as accents on specific notes. The exercise concludes with a double bar line and repeat dots.

Ejercicio (A. Cano)

Nº 31

This musical score is for Exercise No. 31, composed by A. Cano. It consists of ten staves of music, each containing a series of guitar exercises. The exercises are primarily based on eighth and sixteenth notes, often grouped into triplets or slurs. Fingering is indicated by numbers 1-4 above the notes. Dynamic markings such as *m* (mezzo-forte) and *a* (accent) are used throughout. The score includes various rhythmic patterns, including ascending and descending runs, and specific techniques like triplets and slurs. The notation is presented in a standard staff format with a treble clef and a key signature of one sharp (F#).

Ejercicio (D. Aguado)

Se pulsarán con igualdad las tres notas de cada acorde, dando más fuerza al índice.

Nº 32

This exercise is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *p* (piano) and a fingering of *m* (middle finger) for the first note. The notation includes various chordal textures and melodic lines, with circled numbers 1 through 5 indicating specific fingerings for the notes. The second and third staves contain repeated rhythmic patterns with the instruction "Ca 2" (Caja 2) written above them. The fourth staff continues the piece with similar textures and fingerings.

Allegro Moderato.

Lección (D. Aguado)

Nº 33

This exercise is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *p* (piano) and a fingering of *m* (middle finger) for the first note. The notation includes various chordal textures and melodic lines, with circled numbers 1 through 5 indicating specific fingerings for the notes. The second and third staves contain repeated rhythmic patterns with the instruction "Ca 2" (Caja 2) written above them. The fourth staff continues the piece with similar textures and fingerings.

Lección (D. Aguado)

Andantino

Nº 34

Ca 2

1^a 2^a

Lección (D. Aguado)

Nº 35

Ca 2

1^a 2^a

Escala (N. Coste)

Nº 36

Handwritten musical score for exercise N.º 36, titled "Escala (N. Coste)". It consists of three staves of music in treble clef, key of D major (two sharps), and common time. The first staff begins with a circled 'a' above the first note and contains fingerings 'i m i m i m i' above the notes. The second and third staves continue the scale with various fingerings and include circled notes. The third staff also features 'Ca 2' markings above the notes and 'p' markings below the notes.

Ejercicio (A. Cano)

Nº 37

Handwritten musical score for exercise N.º 37, titled "Ejercicio (A. Cano)". It consists of five staves of music in treble clef, key of D major (two sharps), and common time. The first staff begins with a circled 'a' above the first note and contains fingerings 'i m i m i m i' above the notes. The second and third staves continue the scale with various fingerings and include circled notes. The fourth and fifth staves also continue the scale with various fingerings and include circled notes. The fourth staff also features 'Ca 2' markings above the notes and 'p' markings below the notes.

A musical score for guitar, consisting of four staves. The music is in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *p* (piano) and *m* (mezzo-forte) are used throughout. Fingerings are indicated by numbers 1-4 and 'i' for the index finger. The score includes several measures with circled numbers, possibly indicating specific techniques or fingerings.

Ejercicio (D. Aguado)

Este ejercicio requiere que haya mucha puntualidad en no mover los dedos de la izquierda que pisan las 3as. hasta que haya concluido el valor de éstas.

Nº 40

A musical score for guitar exercise 'Nº 40', consisting of six staves. The music is in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *p* (piano) and *m* (mezzo-forte) are used throughout. Fingerings are indicated by numbers 1-4 and 'i' for the index finger. The score includes several measures with circled numbers, possibly indicating specific techniques or fingerings.

Ejercicio (A. Cano)

Nº 41

The musical score consists of ten staves of music, each containing a sequence of notes and chords. The notation includes various musical symbols such as slurs, accents, and dynamic markings like *p* (piano) and *m* (mezzo-forte). Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate finger placement. Some notes are circled, possibly indicating specific techniques or accents. The score is written in a single system, with each staff representing a line of music. The overall structure is a continuous exercise, likely for guitar, given the context of the page number and the nature of the notation.

Estudio (N. Coste)

El pulgar pulsará todas las notas que tienen la colita hacia abajo.

Nº: 42

The musical score consists of ten staves of music. The first staff is marked with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is primarily composed of eighth and sixteenth notes, often grouped in pairs or fours. Fingerings are indicated by numbers 1-4 in circles. Many notes have a downward-pointing stem, indicating they should be plucked with the thumb. Dynamics include *p* (piano) and *P* (piano). There are also markings for *Ca 1*, *Ca 10*, and *Ca 8*, which likely refer to fret positions. The score concludes with a final chord and a circled number 5.

Ejercicio (D. Aguado)

Nº 43

p

p

2p

2p

p

Ejercicio (A. Cano)

Nº 44

p

p

p

Ejercicio (A. Cano)

N: 45

Ejercicio (D. Aguado)

Se sostendrán las notas del bajo durante todo su valor.

Nº 46

i m a m

Ca 2

Ca 1

Ca 2

Ejercicio (D. Aguado)

Nº 47

i m a m i m a m i m a m i m a m

Ca 1

Ca 1

Ejercicio (N. Coste)

Nº 48

10 staves of musical notation in treble clef, key signature of one sharp (F#). The score includes various rhythmic patterns, fingerings, and dynamic markings. Circled numbers 1-4 are used for fingering. The piece concludes with a final cadence.

Se sostendrán las notas del bajo durante todo su valor.

Nº 49

The musical score for exercise No. 49 is written in 2/4 time and consists of ten staves. The first staff begins with the number '49' and includes fingering instructions 'i m a' above the notes and dynamics 'p' and 'p' below. The score is divided into two sections by a dashed line labeled 'Ca 1'. The music features various rhythmic patterns, including triplets and sixteenth notes, and includes fingerings and dynamics throughout.

Lección (N. Coste)

Nº 50

Andante

The musical score is written for guitar and consists of 11 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamic markings include 'p' (piano) and 'm' (mezzo-forte). There are also articulation marks like accents and staccato. The piece concludes with a final cadence.

Nº 52

Andante

The musical score is written for guitar in 6/8 time, marked 'Andante'. It consists of ten staves of music. The notation includes standard musical symbols for notes, rests, and dynamics, as well as guitar-specific fingerings and positions. Fingerings are indicated by numbers 1-4 inside circles. Circles with numbers 0, 2, 3, and 4 are placed below the staff to indicate fret positions. A 'ca 3' bracket is used to indicate a capo position. Dynamics include 'm' (mezzo), 'a' (accent), and 'p' (piano). The piece concludes with 'p Fin'. The key signature has one flat (B-flat).

LÁGRIMA

PRELUDIO

por FRANCISCO TÁRREGA

Nº 53

Andante

PRELUDIO N° 7 CHOPIN

Para Guitarra

6ª Cuerda en Re

por FRANCISCO TARREGA

N° 54

Andantino

p dolce

ca 5

ca 2

ca 5

6m.

ca 7

f

rit.

ADELITA

Mazurka para Guitarra

por FRANCISCO TARREGA

N^o 55

Lento

p *p*

un poco cresc.

ritard.

f *p*

Ca 7 *Ca 4* *Ca 9*

Ca 4 *Ca 7* *Ca 8* *Ca 7* *Ca 2*

FIN

molto ten

rit.

D. C. hasta FIN

Colección de obras

DE

FERNANDO SORS

Que sirve de complemento a "LA ESCUELA DE LA GUITARRA"

Revisadas y cuidadosamente digitadas

POR

M. RODRIGUEZ ARENAS

MINUETO EN SOL MAYOR

Op. 11, N° 1. F. SORS

Digitado por M. Rodríguez Arenas

5ª Cuerda en Sol
y 6ª Cuerda en

Andante

N° 1

MINUETO EN SOL MENOR

Op. 11, N° 2, F. SORS

Digitado por M. Rodríguez Arenas

5ª Cuerda en Sol
y 6ª Cuerda en Re

Andante

N° 2.

dolce

f

p

B.A. 9531

MINUETO EN SOL MAYOR

Op. 11, N° 3. F. SORS

5ª Cuerda en Sol
y 6ª Cuerda en Re

Digitado por M. Rodríguez Arenas

N° 3. *ff*

Ca 7

Ca 7

Ca 3

Ca 3

Ca 6

Ca 6

Ca 3

Ca 3

Ca 3

Ca 5

arm.

arm.

arm.

arm.

MINUETO EN RE MAYOR

Op. 11, N° 4. F. SORS

6ª Cuerda en Re

Digitado por Francisco Tárrega

N° 4 *Andante expresivo*

dolce

m a m a m a m a

p

ff pp ff pp ff

p sf

Ca2.

Musical staff with notes and fingerings. The staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music with various note values and fingerings. A circled '1' is present in the first measure.

Ca1

Musical staff with notes and fingerings. The staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music with various note values and fingerings. A circled '1' is present in the first measure.

Ca1

Ca3

Ca2

Musical staff with notes, fingerings, and dynamics. The staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music with various note values, fingerings, and dynamics markings like 'm' and 'i'. A circled '1' is present in the first measure.

Ca2

Musical staff with notes, fingerings, and dynamics. The staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music with various note values, fingerings, and dynamics markings like 'a', 'm', and 'p'. A circled '1' is present in the first measure.

Ca2

Musical staff with notes, fingerings, and dynamics. The staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music with various note values, fingerings, and dynamics markings like 'm', 'i', and 'p'. A circled '1' is present in the first measure.

Ca3

Ca2

Musical staff with notes, fingerings, and dynamics. The staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music with various note values, fingerings, and dynamics markings like 'p'. A circled '1' is present in the first measure.

Ca2

Ca1

Musical staff with notes, fingerings, and dynamics. The staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music with various note values, fingerings, and dynamics markings like 'p'. A circled '1' is present in the first measure.

MINUETO EN LA MAYOR

Op. 11, N° 6. F. SORS

Digitado por M. Rodríguez Arenas

Andante maestoso

N° 6

The musical score is presented in six systems, each with a treble clef and a key signature of one sharp (F#). The tempo is marked "Andante maestoso".

- System 1:** Starts with a dynamic of *f* (forte). It includes a section marked *p* (piano) and a section marked *sf* (sforzando). Fingerings are indicated with numbers 1-4 and 0 (open string).
- System 2:** Features a section marked *p* and a section marked *dolce* (dolce).
- System 3:** Continues with various rhythmic patterns and fingerings.
- System 4:** Includes a section marked *p*.
- System 5:** Continues with various rhythmic patterns and fingerings.
- System 6:** Ends with a section marked *p* and includes the markings *i m a* (likely indicating a specific fingering or articulation).

Throughout the score, there are numerous slurs, ties, and specific fingerings (1-4, 0) indicated for each note. The notation includes various rhythmic values and rests.

Ca 5.

Ca 4

Ca 2

Ca 2

Ca 2

Ca 2

MINUETO EN LA MENOR

Op. 11, N° 7. F. SORS

Digitado por M. Rodriguez Arenas

N° 7 *Andante*

MINUETO EN LA MAYOR

Op. 11, N° 8. F. SORS

Digitado por M. Rodríguez Arenas

Andante con moto

N° 8

MINUETO EN MI MENOR

Op. 11, N° 9. F. SORS

Digitado por M. Rodríguez Arenas

Andante

N° 9

Ca 5 Ca7

Ca2 Ca5

Ca2 Ca5 Ca2

1^o 2^o
Ca2 Ca5

Ca5 Ca2 Ca2

Ca7 arm.

MINUETO EN MI MAYOR

Op. 11, N° 10. F. SORS

Digitado por M. Rodríguez Arenas

Andante con moto

N° 10

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The melody begins with a series of eighth notes, followed by quarter notes and eighth notes. A dynamic marking 'f' is present below the staff.

Musical staff 2: Treble clef, key signature of two sharps. This staff contains fingering numbers (1-5) and circled numbers (1-5) for fingerings. It includes dynamic markings 'dolce' and 'rinf.'

Musical staff 3: Treble clef, key signature of two sharps. This staff contains fingering numbers and circled numbers. It includes a dynamic marking 'fz'.

Musical staff 4: Treble clef, key signature of two sharps. This staff contains fingering numbers and circled numbers. It includes a dynamic marking 'fz'.

Musical staff 5: Treble clef, key signature of two sharps. This staff contains fingering numbers and circled numbers. It includes dynamic markings 'fz', 'Ca2', and 'Ca4'.

MINUETO EN FA MAYOR

Op. 11, N° 11. F. SORS

6ª Cuerda en Fa

Digitado por M. Rodríguez Arenas

Andante

N° 11

The musical score is written for the 6th string of a guitar in the key of F major. It is in 3/4 time and marked 'Andante'. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat (F major). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering is indicated by numbers 1, 2, 3, and 4 above the notes. Circled numbers 0 through 6 indicate fret positions. The score includes several slurs and accents. Dynamic markings include *f* (forte) and *p* (piano). The word *dolce* is used at the beginning of the final staff. The score concludes with a double bar line and repeat dots.

MINUETO EN SI b MAYOR

Op. 11, N° 12. F. SORS

Digitado por M. Rodríguez Arenas

N° 12 *Andante*

Ca1

Ca1

Ca2

Ca6

Ca8

Ca6

Ca

Ca3

Ca1

p

p

cresc.

dolce

pp

p

Ca5

FIN.

Ca3

Ca5

Ca1

Ca3

Ca5

D. C. al FIN

MINUETO DE LA SONATA

Op. 25. F. SORS

Digitado por M. Rodríguez Arenas

Nº 14

Ca5.....

Ca5.....

Ca3.....

Ca5.....

Ca5.

Ca5. Ca3.

Ca5.

Ca7. Ca5.

Ca4. Ca2.

dim. rall.

Ca5. Ca1.

FIN.

Staff 1: Treble clef, 2/4 time signature. Notes include quarter and eighth notes with slurs. Fingerings are indicated by numbers 1-4. Dynamics include 'p' and 'm'. Accents 'a' are placed over notes.

Staff 2: Treble clef, 2/4 time signature. Features a triplet of eighth notes. Notes include quarter and eighth notes with slurs. Fingerings are indicated by numbers 1-5. Dynamics include 'p' and 'm'. Accents 'a' are placed over notes.

Staff 3: Treble clef, 2/4 time signature. Notes include quarter and eighth notes with slurs. Fingerings are indicated by numbers 1-5. Dynamics include 'p' and 'm'. Accents 'a' and 'v' are placed over notes.

Staff 4: Treble clef, 2/4 time signature. Notes include quarter and eighth notes with slurs. Fingerings are indicated by numbers 1-5. Dynamics include 'p', 'm', and 'sf'. Accents 'a' and 'v' are placed over notes. A 'C21' marking is present above the staff.

rall. a tempo

Staff 5: Treble clef, 2/4 time signature. Notes include quarter and eighth notes with slurs. Fingerings are indicated by numbers 1-5. Dynamics include 'p' and 'm'. Accents 'a' are placed over notes.

Staff 6: Treble clef, 2/4 time signature. Features a triplet of eighth notes. Notes include quarter and eighth notes with slurs. Fingerings are indicated by numbers 1-5. Dynamics include 'p' and 'm'. Accents 'a' are placed over notes.

ANDANTE LARGO

Op. N° 5. F. SORS

6ª Cuerda en Re.

Digitado por M. Rodríguez Arenas

N° 15

Ca7.....

Ca2.....

Ca2.....

Ca5.....

Ca2.....

1°

Ca5.....

2°

Ca5.....

Ca5.....

Ca7.....

Ca5.....

Ca7.....

Ca5.....

Ca7.....

Ca5.....

Ca7.....

Ca5.....

C#7. C#5. C#4

C#2

C#7. C#5. C#5

C#2. C#6. C#5. FIN

Minore C#3. C#2

Ca7.

A musical staff in treble clef with a key signature of one flat. It features a sequence of guitar chords and fingerings. The first chord is a C7 chord with fingerings 4-2 on the high E string and 3-5 on the low E string. Subsequent chords include C7, F7, and G7, with various fingerings indicated by circled numbers. The staff includes a treble clef, a key signature of one flat, and a common time signature.

Ca1. Ca1. Ca3. Ca1.

A musical staff in treble clef with a key signature of one flat. It features a sequence of guitar chords and fingerings. The first chord is a C major chord with fingerings 1-2-3 on the high E string and 3-2-1 on the low E string. Subsequent chords include C major, F major, and G major, with various fingerings indicated by circled numbers. The staff includes a treble clef, a key signature of one flat, and a common time signature.

Ca3. Ca2. Ca3.

A musical staff in treble clef with a key signature of one flat. It features a sequence of guitar chords and fingerings. The first chord is a C major chord with fingerings 3-2-1 on the high E string and 2-3-4 on the low E string. Subsequent chords include C major, F major, and G major, with various fingerings indicated by circled numbers. The staff includes a treble clef, a key signature of one flat, and a common time signature.

Ca5. Ca2.

A musical staff in treble clef with a key signature of one flat. It features a sequence of guitar chords and fingerings. The first chord is a C major chord with fingerings 4-2-1 on the high E string and 3-2-1 on the low E string. Subsequent chords include C major, F major, and G major, with various fingerings indicated by circled numbers. The staff includes a treble clef, a key signature of one flat, and a common time signature.

Ca2. Ca7.

A musical staff in treble clef with a key signature of one flat. It features a sequence of guitar chords and fingerings. The first chord is a C major chord with fingerings 3-2-1 on the high E string and 2-3-4 on the low E string. Subsequent chords include C major, F major, and G major, with various fingerings indicated by circled numbers. The staff includes a treble clef, a key signature of one flat, and a common time signature.

Ca1. Ca3.

A musical staff in treble clef with a key signature of one flat. It features a sequence of guitar chords and fingerings. The first chord is a C major chord with fingerings 1-2-3 on the high E string and 3-2-1 on the low E string. Subsequent chords include C major, F major, and G major, with various fingerings indicated by circled numbers. The staff includes a treble clef, a key signature of one flat, and a common time signature.

ANDANTE CON VARIACIONES

por D. F. SORS

Digitado por M. Rodriguez Arenas

Andante

Nº 16

The musical score is written for guitar and consists of six staves. It is in the key of G major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The score includes various musical notations such as treble clef, notes, rests, and fingerings. Above the staves, there are labels 'Ca1' and 'Ca2' with dashed lines indicating specific variations or techniques. The first staff is labeled 'Andante' and 'Nº 16'. The score is published by B.A. 9531.

Var. I: *i m i p m i m m i m a m i m a m i m p m i m a m i m a m i m a m i m*

Ca2

p m i m a m i m a m i m a m i m

Ca2

Ca2

Ca2

Ca2

Ca2

Ca2

Ca2

Var. 2^a

Ca2..

Var. 3: