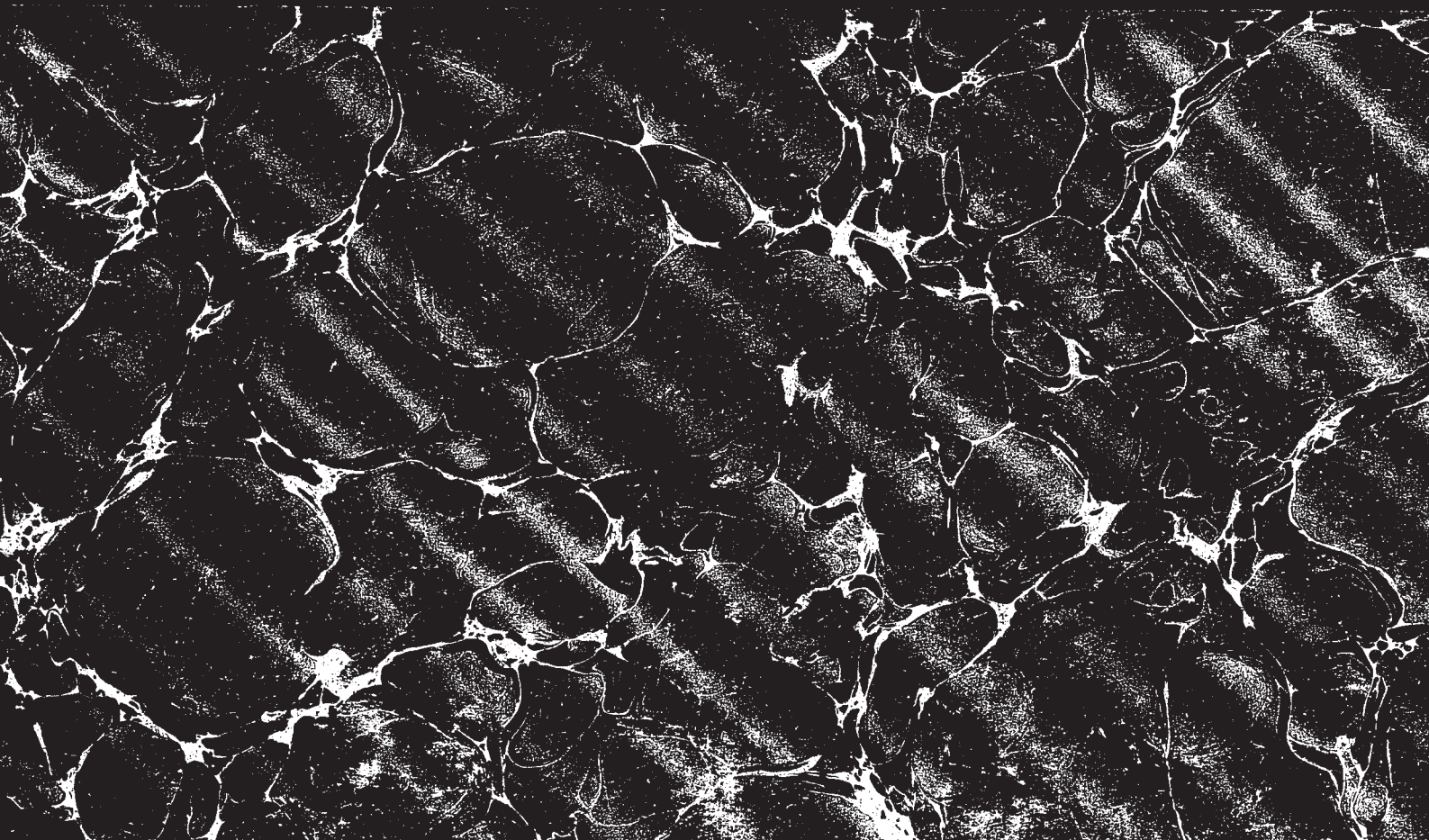


CANO. METODO DE GUITARRA



MÉTODO DE GUITARRA

CON TEXTO ESPAÑOL Y FRANCÉS

POR

FEDERICO CANO

OBRA PÓSTUMA

REG. 1249.

PRECIO NETO
6 PESETAS

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ILDEFONSO ALIER, Editor de música

Plaza de Oriente, 2 MADRID

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PREFACIO

La guitarra aún no está bien comprendida por muchos de los que se precian de ser guitarristas; este instrumento es tal vez el más apropiado para causar ilusión con la semejanza de una orquesta en miniatura, especialmente si se oye en un local á propósito donde pueda ser bien apreciada la delicadeza de su melodía y la variedad de sus gracias y recursos. También es muy á propósito para acompañar algunos otros instrumentos por reunir una armonía bastante completa.

Cada cuerda de la guitarra tiene un carácter especial en razón de su grueso, por lo cual varían los sonidos en su calidad y cantidad, siendo en general dulces y patéticos.

La guitarra se compone de la *tapa* ó *tabla armónica*, la cual tiene un agujero que se llama *tarraja*; los *aros* en forma de curva por enmedio y el *fondo* ó *suelo* que forman la *caja*. El *mango* ó *mástil* pegado á dicha *caja* y el *diapasón* donde se sientan las divisiones de los *trastes*; la *cabeza* donde se colocan las *clavijas* ó el *clavijero*, la *cejuela* ó *pieccecita* de hueso ó marfil con sus muescas por donde pasan las cuerdas y el *punte* donde se atan.

Es conveniente estudiar en una guitarra de buenas condiciones, que sea sonora, bien trasteada, suave de pulsación y de exacta afinación.

La guitarra que generalmente se usa tiene seis cuerdas, tres de tripa y tres bordones, que se les dan los nombres de Prima, Segunda, Tercera, Cuarta, Quinta y Sexta, las cuales se afinan en intervalos de *cuartas*, excepto la 3.^a y 2.^a que forman una *tercera mayor*.

Nombres de las seis cuerdas al aire



Modo de afinar la guitarra

Se puede principiar por la Sexta cuerda poniéndola en una tensión que no esté ni muy tirante ni muy blanda; se pisa en el 5.^o traste que da el sonido de la Quinta cuerda al aire que es *La*, ésta se pisa también en el 5.^o traste y da el sonido de la Cuarta cuerda que es *Re*, la cual se pisa en el 5.^o traste que produce el de la Tercera cuerda que es *Sol*, la que pisando en el 4.^o traste produce el de la Segunda cuerda que es *Si* y ésta pisada en el 5.^o traste produce el de la Prima que es *Mi*. Es preciso tener alguna práctica que se adquiere pronto teniendo buen oído.

PRÉFACE

La guitare est un instrument qui n'est pas encore bien compris par beaucoup de personnes qui se croient guitaristes; cet instrument est peut-être le plus à propos pour causer l'illusion d'un orchestre en miniature spécialement s'il est joué dans un local à propos où l'on puisse jouir de sa délicate mélodie et de sa variété de recours et beautés. Aussi il est très à propos pour accompagner certains instruments parce qu'il réunit une harmonie assez complète.

Chaque corde de la guitare ayant un caractère en raison de sa grosseur par laquelle varient les sons en qualité et quantité, étant en général doux et pathétiques.

La guitare se compose de la planche ou table harmonique laquelle a un trou qui se nomme la rose, les cercles en forme courbé par le milieu et le fons qui forment la caisse. Le manche ou mât collé à la dite caisse et le diapason où se trouvent les divisions des touches, la tête où se trouvent les clefs, la cejuela, morceau d'ivoire qui sépare la manche de la tête avec six entailles par où passent les cordes et le pont ou pièce où celles-ci s'attachent.

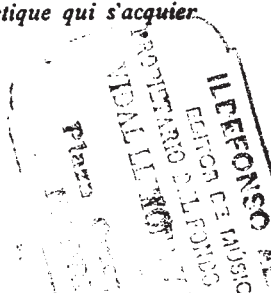
Il convient étudier dans une guitare de bonnes conditions, qu'elle soit sonore et donc la division du diapason soit parfaite pour son exactitude et ajustement.

La guitare qui est généralement en usage a six cordes, dont trois en boyau et les autres trois en metal qui se nomment Chanteterelle, Seconde, Troisième, Quatrième, Cinquième et Sixième, lesquelles s'accordent en intervalles de quatrièmes, excepté le 3.^e et 2.^e qui forment une troisième majeur.

Noms des six cordes en l'air

Manière d'accorder la guitare

*On peut commencer par la Sixième corde la mettant dans une tension qui ne soit pas excessive; on appui dans la 5.^e touche qui donne le son de la Cinquième corde en l'air qui est *La*, celle-ci s'appui aussi dans la 5.^e touche et donne le son de la Quatrième corde qui est *Re*, laquelle s'appui dans la 5.^e touche qui produit celui de la Troisième corde qui est *Sol*, laquelle appuyé dans la 4.^e touche produit celui de la Deuxième corde qui est *Si*, et celle-ci appuyé dans la 5.^e touche produit celui de la Chanterelle qui est *Mi*. Il est nécessaire d'avoir un peu de pratique qui s'acquiert vite ayant un peu d'oreille.*



Escala natural de la guitarra

Gamme naturelle de la guitare

mi fa sol la si do re mi fa sol la si do re mi fa sol la

Escala cromática

Gamme chromatique

etc.

Como cada traste es un semitono sigue el mismo orden en las demás cuerdas.

La posición en que debe colocarse la guitarra es la siguiente: la curvatura del aro ha de apoyarse en el muslo izquierdo y el pie del mismo lado se apoyará en una banqueta de unos diez centímetros de altura. La mano derecha ha de quedar cerca de la tarraja sin apoyarse sobre la tapa y sin mover más que los dedos que pulsen las cuerdas. Los dedos de la mano izquierda deben caer sobre las cuerdas un poco arqueados y el pulgar ha de quedar en la mitad del mástil, como sirviendo de apoyo y siguiendo el movimiento de los otros. El profesor debe cuidar que el aficionado tome una postura airosa con el cuerpo recto y sin movimientos, para que se acostumbre á ejecutar la música con naturalidad y sin afectación.

ADVERTENCIA.—Los números 1, 2, 3 y 4 indican los dedos de la mano izquierda que han de pisar las cuerdas y los que se hallan dentro de un círculo, la cuerda en que se ha de hacer la nota inmediata. Las letras p, i, m, a, los dedos pulgar, índice, medio y anular de la mano derecha que las han de pulsar. La acción de los dedos de la mano derecha se llama *pulsar* y la de los de la mano izquierda *pisar*. La C indica la *ceja* que se hace con el dedo índice tendido sobre el traste que marque el número inmediato. La palabra *subir* es hacia el *punte* y *bajar* es hacia atrás. La M. C. (media-ceja), es la mitad del dedo índice tendido sobre el traste que marque el número. Téngase presente que en la ejecución de la escala, la mano derecha pulsará con el dedo pulgar los bordones y al llegar á las cuerdas pulsarán éstas los dedos índice y medio alternando. Cada cuerda tiene su escala respectiva que al llegar al 12.^o traste da su *octava*, y de cuya ejecución se tratará más adelante.

Chaque touche est un demi-ton et cela continue dans le même ordre dans les autres cordes.

La position dans laquelle on doit poser la guitare est la suivante: la courbe de l'arc doit s'appuyer sur la cuisse gauche et le pied du même côté appuyé sur un petit banc d'à peu près dix centimètres d' hauteur. La main droite doit rester près de la rose, sans appuyer les doigts sur la planche de l'instrument et sans la mouvoir, étant seulement les doigts qui doivent pincer les cordes. Les doigts de la main gauche doivent tomber sur les cordes un peu courbés, et le pouce doit rester dans le milieu du mât, servant d'appui et suivant le mouvement des autres doigts. Le professeur aura soin de faire prendre à son élève une position convenable avec le corps droit et sans mouvements pour qu'il s'habitue à exécuter la musique avec naturalité et sans affectation.

NOTE.—Les numéros 1, 2, 3 et 4 indiquent les doigts de la main gauche qui doivent s'appuyer sur les cordes et ces qui se trouvent dans un petit cercle, la corde dans laquelle on doit faire la note immédiate. Les lettres p, i, m, a, les doigts pouce, index, médium et annulaire de la main droite qui doivent les pincer. L'action des doigts de la main droite se nomme pincer et celle des doigts de la main gauche appuyer. La C. indique Ceja que fait le doigt index tendu sur la touche qui marque l'immédiat numéro. Le mot monter est vers le pont et descendre en arrière. La M. C. (media ceja) c'est la moitié de l'index tendu sur la touche que marque le numéro. Ayez présent que dans l'exécution de la gamme, la main droite pincera avec le pouce les cordes en métal ou bordons et en arrivant aux cordes, celles-ci seront pincées par l'index et médium alternativement. Chaque corde a sa respectiva gamme qu'en arrivant à la 12.^e touche donne son octave et de son exécution on parlera plus avant.

EJERCICIOS

EXERCICES

El ejercicio siguiente lo pulsará el dedo pulgar de la mano derecha procurando al herir la cuerda doblar un poco la primer falange y el resto de la mano medio cerrada.

L'exercice suivant le pincera le pouce de la main droite essayant en touchant la corde de plier un peu la première phalange et laissant le reste de la main à moitié fermée.

1

La escala siguiente se ha de practicar pulsando las cuerdas con los dedos pulgar é índice alternando.

La présente gamme doit se faire pinçant les cordes avec le pouce et index alternativement.

Sigue la misma práctica en el ejercicio siguiente:

Continue la même pratique dans l'exercice suivant.

2

En el ejercicio siguiente pulsará las notas del bajo el pulgar y el índice y medio las otras.

Dans l'exercice suivant le pouce pincera les notes de la basse et l'index et medium les autres.

3

Sigue el mismo ejercicio alternando los dedos índice y medio.

Suit le même exercice alternant l'index et medium.

El pulgar pulsará las notas del bajo y el índice y medio alternando las demás.

Le pouce pincera les notes de la basse et l'index et medium alternant les autres notes.

4.

En el ejercicio siguiente el pulgar y el índice pulsarán las notas que se han de tocar á la vez y el dedo medio la que sigue á éstas, procurando que el pulgar forme cruz con el índice al pulsar las dos notas.

Dans le présent exercice le pouce et l'index pinceront les notes qui doivent se toucher à la fois, et le medium celle que suit à celles-ci, procurant que le pouce forme croix avec l'index en pincant les deux notes.

5.

Sigue en el ejercicio siguiente la misma práctica.

On continue la même pratique dans l'exercice présent.

6.

Después de tocar bien el ejercicio 5.º como está escrito se puede ejecutar en arpeggio del modo siguiente:

Après avoir bien exécuté le 5.^{me} exercice comme il est écrit on peut l'exécuter en arpèges de la suivante manière:



En el ejercicio que sigue se ha de procurar sostener el valor de las notas no levantando el dedo que las pise.

Dans l'exercice qui suit on essayera de soutenir la valeur des notes en ne levant pas le doigt qui les presse.



Los ligados se practican de dos modos; dejando caer el dedo de la nota pisando á la inmediata con alguna fuerza para que se oiga el sonido que produce ó levantando el dedo de la nota pulsada.

Les liaisons se font de deux manières; laissant tomber le doigt de la note pressée à la note immédiate avec quelque force pour que l'on entende bien le son produit ou levant le doigt de la note pincée.



Lo mismo se hace cuando son más notas, no pulsando más que la primera.

On fait de même quand sont plusieurs notes, ne pinçant que la première.



La *apoyatura* es una nota de adorno que se ejecuta como si fuera un *ligado* á la nota inmediata.

La *appoggiature* est une note d'ornement qui s'exécute comme si c'était une lison á la note immédiate.

9

10

El *arrastre* \swarrow es un *ligado* que se hace deslizando el dedo sobre la cuerda pisada de una nota á otra nota, lo mismo hacia el *punteo* que á la *cejuela*. Bien ejecutado produce buen efecto.

Le *coulé* \swarrow est une lison qui se fait glissant le doigt sur la corde pressée d'une note á l'autre, soit montant, soit descendant. Bien exécuté il produit bon effet.

11

El *mordente* es un grupo de notas que se ejecutan ligándolas con velocidad y se escriben de dos maneras.

Es preciso ejecutar con mucha velocidad las *notitas* para que no se pierda el valor de la melodía y no aparezcan como *tresillos* ó *triples corcheas*.

Le *mordente* est un groupe de notes qui s'exécute en les liant très vivement et s'écrivent de deux manières.

Il est nécessaire de faire avec grande rapidité les petites notes pour qu'elles perdent pas la valeur de la mélodie et n'apparaissent point comme des *trilles* ou *triples croches*.

El *trino* es un *ligado* de dos notas hecho rápidamente y se ejecuta pulsando una vez la nota *trinada* y ligando la superior repetidas veces.

La *trille* est une lison de deux notes faites rapidement et s'exécute en pinçant une fois la note trillée et liant la supérieure plusieurs fois.

EJ

se indica así
il s'indique
ainsi

Andantino

12

Musical score for exercise 12, marked Andantino in 3/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 3/4 time signature. The melody is primarily eighth-note based. The second staff features a key signature change to one sharp (F#) and includes a repeat sign. The third staff continues the piece and ends with a double bar line and repeat dots.

En el siguiente ejercicio el dedo *medio* pulsará las notas agudas y el *pulgar* y el *índice* las demás.

Dans l'exercice suivant, le doigt *medium* pincera les notes aigües et le pouce et index les autres.

Moderato

13

Musical score for exercise 13, marked Moderato in common time (C). It consists of six staves of music. The first staff begins with a treble clef and a common time signature. The piece features a mix of eighth and sixteenth notes. The second staff includes a whole rest. The third staff contains a triplet of eighth notes. The fourth and fifth staves show a key signature change to one sharp (F#). The sixth staff concludes the exercise with a double bar line and repeat dots.

Vals

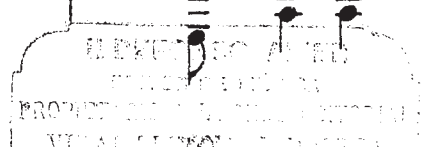
96 14

96 15

96 16

№ 17

№ 18



♩ 19

Musical score for exercise 19, measures 1-10. The piece is in 3/8 time and G major. It features a simple melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, with some rests. The bass line consists of chords and single notes. The key signature has one sharp (F#). The piece ends with a double bar line.

♩ 20

Musical score for exercise 20, measures 1-10. The piece is in 3/8 time and G major. It features a simple melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, with some rests. The bass line consists of chords and single notes. The key signature has one sharp (F#). The piece ends with a double bar line and the text "D.C." (Da Capo).

Fin

D.C.

№ 21

Exercise № 21 is written in G major (one sharp) and common time (C). It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is primarily eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes, with some rests. The piece concludes with a double bar line and repeat dots.

№ 22

Exercise № 22 is written in D major (two sharps) and 3/8 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is primarily eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes, with some rests. The piece concludes with a double bar line and repeat dots.

Two staves of musical notation in G major. The first staff contains eighth-note patterns and chords. The second staff continues the piece and ends with the marking *D.C.*

Lección en Octavas

Leçon en Octaves

№ 23

Exercise № 23 consists of five staves of musical notation, each featuring a continuous eighth-note pattern across the staff.

En los acordes se han de pulsar las cuerdas con igualdad para que los sonidos se oigan simultáneamente.

Dans les accords les cordes se pinceront avec ensemble pour entendre les sons simultanément.

Two staves of musical notation in 2/4 time, showing a sequence of chords with stems pointing downwards.

Tiempo de Pastoral

№ 24

Exercise № 24 consists of two staves of musical notation in 6/8 time, featuring a mix of eighth and quarter notes.

Tiempo de Bolero

ESCALAS

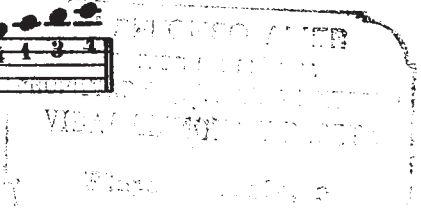
GAMMES

Puesto que cada cuerda tiene su escala respectiva, vamos á demostrar como se pueden ejecutar con el mismo dedeo y en todos los tons.

Principiaremos por la prima en el 1.^{er} traste y se verá que lo mismo se hace con la Segunda, Tercera, etc.

Chaque corde ayant sa respective gamme nous allons démontrer comment on peut exécuter avec le même doigté et dans tous les tons.

Nous commencerons par la Chanterelle à la 1.^{re} touche et l'on verra que l'on fait de même dans la Deuxième, Troisième, etc.



Esta escala se puede hacer entre dos y tres cuerdas.

Cette gamme peut être jouée avec deux et trois cordes.



Con el mismo orden se ejecutan en todos los tonos.

Avec le même ordre s'exécutent dans tous les tons.

Las escalas se pueden practicar en todos los tonos con el mismo dedeo. Principiaremos por la prima en el Tono de Fa para que se vea la identidad con las demás.

Les gammes peuvent se faire en tous les tons avec le même doigté. Nous commencerons par la Chanterelle dans le Ton de Fa pour que l'on voye l'identité avec les autres.



En la 2.ª cuerda se pueden practicar del mismo modo, é igualmente en las demás.

Dans la 2.ª corde on peut pratiquer de la même manière et également dans les autres.



Queda demostrado que en todas las cuerdas se hacen las escalas del mismo modo, resultando el tono de la nota con que se principia.

C'est démontré que dans toutes les cordes les gammes se font de la même manière résultant le ton de la note où l'on commence.

Las escalas en terceras también se pueden hacer con el mismo dedeo y en todos los tonos, resultando una mayor, dos menores y una mayor.

Les gammes en troisièmes aussi on peut les faire avec le même doigté et dans tous les tons; résultant une majeure, deux mineures et une majeure.

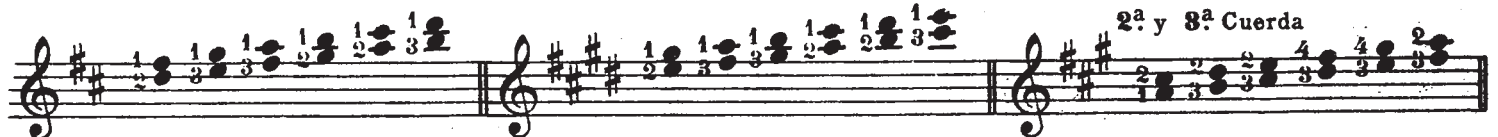


En la mano derecha se emplean los dedos índice y medio para pulsar las terceras. También se pueden pulsar con sólo el índice ó con sólo el medio, resbalando con prontitud de una á otra cuerda para que los sonidos se oigan simultáneos.

Dans la main droite on emploie l'index et medium pour pincer les troisièmes. Aussi on peut les pincer seulement avec l'index ou avec le medium glissant rapidement d'une corde à l'autre pour entendre les sons simultanément.

En todas las cuerdas se pueden hacer las escalas en terceras del mismo modo, excepto entre la 2.ª y la 3.ª cuerdas en que varía el orden de los dedos.

Dans toutes les cordes on peut faire les gammes en troisièmes de la même manière exceptant entre la 2.ª et la 3.ª cordes dont l'ordre des doigts varie.



En la mano derecha se emplean los dedos índice y medio para pulsar las terceras en los bordones, pero en las demás cuerdas se pulsán con el índice y medio.

Dans la main droite s'emploient l'index et medium pour pincer les troisièmes dans les bordons (cordes en metal) et dans les autres cordes on pincen avec l'index et medium.

Lo que se ha dicho con respecto á las terceras ocurre con las sextas, pero éstas no pueden hacerse entre dos cuerdas consecutivas y hay que dejar una intermedia.

Ce qui a été dit concernant les troisièmes arrive avec les sixièmes mais celles-ci ne peuvent se faire entre deux cordes consécutives et il faut laisser une intermède.



Como se ve sólo varía el orden en la 3.ª y la 5.ª cuerdas. En las demás se hacen estas escalas como queda demostrado en la Prima y Tercera cuerdas, escala de Fa.

Comme l'on voit, seulement varie l'ordre entre la 3.ª et 5.ª cordes. Dans les autres se font ces gammes comme il a été démontré dans la Chanterelle et Troisième corde, gamme de Fa.

Los acordes de los tonos más usuales en la guitarra son los que á continuación pondremos con sus arpeggios de tres, cuatro y más notas para que sirvan de estudio para la mano derecha.

Les accords des tons plus usuels de la guitare sont ceux que nous mettons à la suite avec ses arpèges de trois, quatre et plus de notes pour qu'ils servent d'étude à la main droite.

Do Mayor

Arpeggio á tres notas
Arpège á trois notes

La Menor

Sol Mayor

Arp. de cuatro notas
Arp. de quatre notes

Mi Menor

Mi Mayor

Do # Menor

Fa Mayor

Re Menor

Si b Mayor

Sol Menor

Circulo armónico

De los efectos

En la guitarra se pueden producir una variedad grande de efectos; ya con la mano derecha según se pulse más ó menos distante del puente, ya apagando los sonidos con la misma mano al tiempo de pulsarlos, ya golpeando las cuerdas con el pulgar cerca del puente para imitar la *Tambora*, ya imitando los sonidos del Arpa en algunos pasajes aproximando la mano derecha á la izquierda, ya pisando débilmente la cuerda en medio de los trastes para que los sonidos no sean limpios imitando al *Fagot*, ya, en fin, haciendo *arrastres* con *trémulo* imitando la voz temblorosa de una vieja, etc., etc. Mas para ello es preciso tener un dominio completo del instrumento y poseer el talento de la imitación, que es lo que no puede enseñarse.

Conste, sin embargo, que la guitarra para agrandar no necesita recurrir á nada de esto; la dulzura de sus sonidos le prestan el mayor encanto para expresar las ideas musicales y la reproducción de los sonidos en distintos parajes, con diferente timbre, dan una variedad á la música, que no se encontraría en ningún otro instrumento. Esto permite cantar una melodía con su armonía correcta imitando la voz humana.

De los harmónicos

Entre los efectos que más embellecen la guitarra, figuran en primer término los sonidos harmónicos. Estos se producen de dos modos. El primero que es el más usual se hace colocando un dedo cualquiera de la mano izquierda sobre la división del traste en que se ha de hacer el harmónico, de modo que toque ligeramente á la cuerda y *pulsando* se retira inmediatamente. Estos harmónicos se llaman *sencillos* ó *naturales* y se encuentran en las divisiones 3, 4, 5, 7, 9, 12 de todas las cuerdas.

Des effets

Dans la guitare peuvent se produire une grande variété d'effets; une fois produits par la main droite, selon pince à une distance plus ou moins éloigné du pont, ou bien éteignant les sons avec la même main au même temps que l'on pince ou frappant avec le pouce sur les cordes très près du pont pour imiter la *Tamboura*, ou aussi imitant les sons de la *Harpe* dans quelques passages approchant la main droite près de la gauche ou aussi pinçant faiblement la corde au milieu des touches pour que les sons ne résultent pas nets imitant ainsi le *Fagot*, ou bien enfin faisant des portés avec *trémule* imitant la voix tréblante d'une vieille etc. etc. Pour tout ceci il faut complètement dominer l'instrument et avoir le talent de l'imitation, que l'on ne peut enseigner.

Il faut avouer, cependant, que la guitare pour plaire n'a besoin de recourir à rien de tout ceci; la douceur de ses sons réunissent les plus grands enchantements pour exprimer les idées musicales et la reproduction des sons dans différents endroits, avec divers timbre, donnent une variété à la musique qu'on ne trouveraient pas dans un autre instrument. Pourtant cela permet de chanter une mélodie avec sa correcte harmonie imitant la voix humaine.

Des harmoniques

Parmi les effets qui embellissent la guitare occupent le premier rang les sons harmoniques. Ceux-ci peuvent se produire de deux manières. La première et plus usuelle se fait posant un doigt quelconque de la main gauche sur la division de la touche dans laquelle on doit faire l'harmonique, de manière qu'il touche légèrement à la corde et la pinçant se retire immédiatement. Ceux-ci s'appellent harmoniques simples ou naturels et ils se trouvent dans les divisions 3, 4, 5, 7, 9 et 12 de toutes les cordes.

Armonicos

Fragmento de la Ob. 33 de Fernando Sor.

Ejemplo de harmónicos sencillos.

Tempo di marcia Moderato.

6^a en Ré.

El otro modo de producir los harmónicos es colocando la yema del dedo índice de la mano derecha sobre cualquiera de las seis cuerdas en la división del 12.^o traste, tocándola ligeramente y pulsándola con el pulgar de dicha mano que deberá correrse según el traste que pisen los dedos de la izquierda, para hallar siempre el harmónico en la mitad exacta de la distancia que medie entre el traste pisado y el puente. Se denominan harmónicos octavados.

Practíquese la escala cromática en harmónicos octavados.

Fragment de la Op. 33 de Ferdinand Sor.

Exemple de sous harmoniques simples.

L'autre manière de faire les harmoniques est posant le bout de l'index de la main droite sur n'importe quelle corde des six, dans la division de la 12.^{me} touche, la touchant légèrement, pinçant celle-ci avec le pouce de la dite main droite laquelle devra avancer vers le pont selon la touche employée par les doigts de la main gauche pour trouver toujours l'harmonique dans la moitié exacte du long de la corde vibrante. Leur nom est harmoniques octaviés.

Practiquez la gamme chromatique en harmoniques octaviés.

Fragmento de una composición de J. Ferrer y Esteve.

Ejemplo de harmónicos octavados.

Andante.

El canto del bajo todo en harmónicos octavados
Le chant du basso tout en harmoniques octaviés

This musical score is for guitar, consisting of two systems of music. The first system, labeled '4', is in 2/4 time and features a key signature of one sharp (F#). It contains six staves of music. The top staff includes fret numbers (0, 1, 1, 1, 4, 0, 4, 0, 4, 0, 1) and fingering numbers (2, 2, 3). The second system, labeled '5', is in 2/4 time with a key signature of three sharps (F#, C#, G#). It contains six staves of music, including various techniques such as triplets and an 'arm.' (armando) marking.

This musical score is written for guitar and consists of ten staves. The first three staves are in a treble clef with a key signature of three sharps (F#, C#, G#). The fourth staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat (Bb). The tempo marking "Andante" is placed above the fourth staff. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingerings are indicated by numbers 1-4 above notes. The word "arm." is written above notes in the first and second staves. The piece concludes with a double bar line at the end of the tenth staff.

The image displays ten staves of musical notation for guitar. The notation is written in treble clef with a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1 through 4. A '7' is written at the beginning of the third staff, likely indicating a 7th fret or a specific technique. The music is dense and technical, typical of a guitar exercise or a piece of music for a guitar.

♩ 8

The image displays a page of musical notation for guitar, consisting of nine staves of music. The notation is written in a 2/4 time signature and uses a treble clef. The music is organized into measures across the staves. The notation includes eighth and sixteenth notes, often beamed together. Various guitar-specific markings are present, including fingerings (1, 2, 3, 4) and slurs. Fret numbers (0, 3, 4) are indicated below the notes. The music appears to be a single melodic line for guitar, possibly a piece of technical study or a short composition. The page number '25' is located in the top right corner.

Andante

9

10

№ 12

This musical score, numbered 12, is written for guitar and consists of ten staves. The notation includes a variety of chords, scales, and melodic lines, with specific fingerings indicated by numbers 1-4 and 0 (open string). The score is organized into measures, with some measures containing multiple notes and rests. The overall structure is a continuous piece of music, likely a study or exercise, given the technical nature of the notation and the inclusion of fingerings.

The main musical score consists of six staves of guitar notation. Each staff features a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Bar lines are present throughout the score.

13

Musical staff 7 begins with the measure number '13'. It features a treble clef, a key signature of one sharp (F#), and a common time signature 'c'. The notation consists of eighth notes with fingerings 4, 4, 1, 4.

Musical staff 8 continues the notation with eighth notes and fingerings 1, 2, 2, 1. It features a treble clef and a key signature of one sharp (F#).

Musical staff 9 continues the notation with eighth notes and fingerings 2. It features a treble clef and a key signature of one sharp (F#).

The image displays a page of musical notation for guitar, consisting of eight staves of music. The key signature is G major (one sharp). The notation includes various chord voicings, arpeggios, and fingerings. Fingerings are indicated by numbers 1-4 below notes. Some notes have a '3' or '8' above them, possibly indicating a specific voicing or a typo for a note name. The music is written in a single system with eight staves.

Op. 14

Musical score for Op. 14, measures 1-16. It consists of four staves of music in G major, 2/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a series of chords and melodic lines with various fingering numbers (1-4) and accents. A repeat sign is present in the third staff.

Moderato

Op. 15

Musical score for Op. 15, measures 1-16. It consists of five staves of music in G major, 2/4 time. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo marking "Moderato" is placed above the first staff. The music features a series of chords and melodic lines with various fingering numbers (1-4) and accents.

The first system consists of three staves of music in treble clef, key of D major (two sharps), and 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Fingering numbers (1-4) are placed above notes, and fret numbers (0-4) are placed below notes. A double bar line is present at the end of the third staff.

♩ 16

The second system consists of one staff of music in treble clef, key of D major, and 3/4 time. It begins with a treble clef and a '16' time signature. The notation includes eighth and sixteenth notes with various rhythmic patterns. Fingering numbers (1-4) and fret numbers (0-4) are indicated. A slur is placed under the first two measures.

The third system consists of one staff of music in treble clef, key of D major, and 3/4 time. It continues the melodic line with eighth and sixteenth notes. Fingering numbers (1-4) and fret numbers (0-4) are indicated.

The fourth system consists of one staff of music in treble clef, key of D major, and 3/4 time. It continues the melodic line with eighth and sixteenth notes. Fingering numbers (1-4) and fret numbers (0-4) are indicated.

The fifth system consists of one staff of music in treble clef, key of D major, and 3/4 time. It continues the melodic line with eighth and sixteenth notes. Fingering numbers (1-4) and fret numbers (0-4) are indicated.

The sixth system consists of one staff of music in treble clef, key of D major, and 3/4 time. It continues the melodic line with eighth and sixteenth notes. Fingering numbers (1-4) and fret numbers (0-4) are indicated.

The seventh system consists of one staff of music in treble clef, key of D major, and 3/4 time. It continues the melodic line with eighth and sixteenth notes. Fingering numbers (1-4) and fret numbers (0-4) are indicated.

Allegretto

17

This page of musical notation, page 34, is written for guitar in G major (one sharp). It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingering numbers (1-4) are placed above notes to indicate finger placement. Fret numbers (0-4) are placed above notes to indicate the fret position. The music features a mix of single-note lines and chords, with some chords marked with a double bar line and a repeat sign. The overall style is characteristic of a guitar method book or a technical exercise sheet.

96 18

Musical score for guitar, featuring ten staves of music in G major and common time. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of a continuous sequence of eighth-note chords, with some staves including fingerings (numbers 1-4) and a capo position (0). The first staff is marked with '96 18'.

This page of musical notation consists of ten staves of music, all written in G major (one sharp, F#). The music is primarily composed of eighth and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1, 2, 3, and 4 placed below the notes. The notation includes treble clefs and various rhythmic patterns. Bar lines are used to divide the music into measures. The overall style is that of a technical exercise or a short piece for guitar.

First three staves of musical notation in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values and fingerings.

2ª Corde

Seven staves of musical notation for the second string (2ª Corde) in treble clef with a key signature of three sharps. The notation includes various rhythmic values and fingerings.

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various chords, scales, and fingerings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of guitar sheet music, with many chords and melodic lines. Fingerings are indicated by numbers 1-4. The notation includes many chords, some with multiple notes, and some with specific fingerings. The music is written in a style typical of guitar sheet music, with many chords and melodic lines. The notation includes many chords, some with multiple notes, and some with specific fingerings. The music is written in a style typical of guitar sheet music, with many chords and melodic lines. The notation includes many chords, some with multiple notes, and some with specific fingerings.

Allegro Moderato

21

The musical score is written for guitar and consists of nine staves. It begins with a treble clef, a common time signature (C), and a 2/4 time signature. The key signature has one sharp (F#). The score is marked 'Allegro Moderato' and numbered '21'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chords are indicated by numbers 1-4 on the strings. Fingerings are indicated by numbers 1-4 above or below notes. The score includes several measures with complex chordal textures and arpeggiated figures. The notation is clear and includes standard musical symbols such as stems, beams, and accidentals.

Andantino

Op. 23

Op. 24

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various chords, melodic lines, and fingerings. The first staff begins with a treble clef and a key signature of one sharp. The music features a mix of chords and single-note lines. Fingerings are indicated by numbers 1-4. Some notes are marked with a '7' or a '9', possibly indicating fret positions or specific voicings. The notation includes slurs, ties, and repeat signs. The overall style is that of a guitar method book or a collection of guitar exercises.

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes a variety of chords, primarily triads and dyads, and melodic lines. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with a '0' for natural harmonics. The music is organized into measures, with some measures containing multiple chords or complex rhythmic patterns. The overall style is that of a technical exercise or a short piece for guitar.

Op. 25

The musical score is written on ten staves. It begins with a treble clef and a key signature of two sharps (F# and C#). The first staff is marked with 'Op. 25'. The music consists of eighth and sixteenth notes, often beamed in groups. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several instances of beamed eighth notes in groups of 2, 3, and 4. The piece ends with a double bar line and repeat dots at the end of the tenth staff.

Andante

6^a en Ré

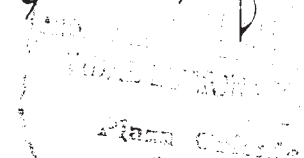
№ 26

This page of musical notation is for guitar and consists of eight staves. The music is written in a key with one sharp (F#) and a common time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Chord diagrams are shown as vertical lines with dots representing fretted notes. Some diagrams include a circled 'phi' symbol. The piece concludes with a double bar line and a final chord diagram.

Andante moderato

96 27

This page contains ten staves of musical notation, organized into a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by intricate rhythmic patterns, primarily using eighth and sixteenth notes, often grouped in beams. Fingerings are indicated by numbers 1 through 5. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The overall style is that of a technical or advanced piece of music, possibly for a solo instrument like the piano or violin.



The musical score consists of ten staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 7/4 time signature. The music is characterized by complex rhythmic patterns, primarily using beamed eighth and sixteenth notes. Fingering numbers (1, 2, 3, 4) are placed below the notes to indicate fingerings. There are also some 'x' marks above notes, possibly indicating natural harmonics. The notation is dense and technical, typical of a guitar exercise or a piece of advanced guitar music.

Musical notation for the first system, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The music consists of two staves with various rhythmic patterns and articulations.

Tempo di marcia
Moderato

28
1 *p* 1 2

Musical notation for the third system, continuing the piece with various rhythmic patterns and articulations.

Musical notation for the fourth system, featuring first and second endings and dynamic markings 'f' and 'p'.

Musical notation for the fifth system, continuing the piece with various rhythmic patterns and articulations.

Musical notation for the sixth system, continuing the piece with various rhythmic patterns and articulations.

Musical notation for the seventh system, continuing the piece with various rhythmic patterns and articulations.

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains a complex melodic line with many accidentals and fingerings.

№ 29

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains a melodic line with fingerings and a repeat sign.

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains a melodic line with fingerings and a repeat sign.

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains a melodic line with fingerings and a first/second ending bracket.

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains a melodic line with fingerings and a repeat sign.

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains a melodic line with fingerings and a repeat sign.

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains a melodic line with fingerings and a repeat sign.

Musical staff with treble clef, key signature of one flat, and 2/4 time signature. It contains a melodic line with fingerings and a repeat sign.

This page of musical notation is for guitar, consisting of ten staves of music. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several instances of triplets and sixteenth-note runs. The key signature is one flat (B-flat), and the time signature is 4/4. Fingering numbers (1, 2, 3) are placed below the notes to indicate fingerings. Some notes have sharp or flat accidentals. The music is written in a standard guitar notation style with a treble clef and a single bass line.

№ 31

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The piece is marked with a '31' and a stylized 'N' symbol. The notation includes a variety of chords, some with stems pointing downwards, and melodic lines with eighth and sixteenth notes. Numerous fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. Some notes are beamed together in groups, and there are occasional slurs. The music is written in a style typical of early 20th-century guitar or piano sheet music.

This page of musical notation is for guitar, consisting of ten staves. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, and 4. There are also dynamic markings like 'p' (piano) and 'f' (forte). The music is organized into measures, with some measures containing multiple notes beamed together. The overall style is that of a technical or instructional piece.

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Chords are indicated by numbers 1-4 on the strings and are often accompanied by a slash (/) to denote a slash chord. Fingerings are indicated by numbers 1-4 above or below notes. The piece features several melodic lines, some of which are slurred together. The overall style is that of a technical or instructional guitar piece, possibly a study or a short composition. The notation is clear and detailed, with many accidentals and dynamic markings.

This page of musical notation is for guitar and consists of eight staves. The music is written in treble clef with a key signature of one sharp (F#). The notation includes a variety of rhythmic patterns and chord voicings. Fingerings are indicated by numbers 1-4 above or below notes. Some notes are marked with a '7', likely indicating a natural harmonium. The music is organized into measures, with some measures containing multiple chords or complex rhythmic figures. The overall style is that of a technical exercise or a short piece for guitar.

Andante

Op. 33

The musical score is written for guitar in 2/4 time, marked 'Andante'. It consists of six staves of music. The key signature has one sharp (F#). The notation includes a variety of chords, some with complex voicings, and melodic lines. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. Some notes have accents or slurs. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a 2/4 time signature. The music is characterized by a steady, flowing motion with frequent chord changes and melodic fragments.

The image displays seven systems of musical notation for guitar. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values, accidentals, and fingerings. The music is written in a style typical of a guitar method book, with many notes beamed together and some notes marked with 'x' to indicate natural harmonics. The systems are arranged vertically, with the first system at the top and the seventh at the bottom. The notation is clear and legible, with a focus on technical exercises or a specific piece of music.

PROPIETARIO
MUSICAL LIXON Y ZUBERT
Plaza Cienfuegos

The image displays seven systems of musical notation for guitar. Each system consists of a treble clef staff with a melody and a bass clef staff with chords. The music is in a key with one sharp (F#) and a 4/4 time signature. Fingerings are indicated by numbers 1-4. Some notes have accents. The notation includes various rhythmic values and chord structures.

This page of musical notation is for guitar, consisting of eight staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes a variety of chords, some with double bar lines above them, and melodic lines with specific fingering numbers (1, 2, 3, 4) and slurs. The first staff begins with a treble clef and a key signature of one sharp. The music progresses through several measures, with some measures containing complex chordal structures. The eighth staff concludes with a double bar line and a final chord.

ESTUDIO

FEDERICO CANO

Moderato (♩ = 72)

f

ad libitum

rit.

rit. p

f

ff

rit.

despacio delicado

risoluto

ff
sostenuto

p i m a i a m i

a i m a a m i

C. 2

C. 5

C. 9

DEFONS
 PROJECTIONS
 VICAL

C. 7

The image displays ten systems of musical notation for guitar, each consisting of a treble clef staff and a guitar staff. The music is in the key of D major (one sharp, F#). The notation includes various chord diagrams and melodic lines. Chord labels are placed above specific measures: C. 7 (top system), C. 2 (middle system), C. 5 (bottom system), and C. 7 (bottom system). Fingerings are indicated by circled numbers 1, 2, and 3. A circled '0' indicates a natural harmonic. The music is written in a style typical of guitar tablature with standard notation.

The musical score consists of ten staves of music. The first staff begins with an accent (^) and contains a melodic line with eighth notes. The second staff features a chord labeled 'C.5' and continues the melodic line. The third staff has a chord labeled 'C.7' and includes a circled '3' above a note. The fourth staff contains a melodic line with an accent (^) and a 'cresc.' marking. The fifth staff has a chord labeled 'C.5' and a melodic line. The sixth staff continues the melodic line. The seventh staff includes a first ending bracket labeled '1.' and a melodic line with fingering numbers '2 1' and '3 1 4 8'. The eighth staff continues the melodic line with fingering numbers '2 1' and '3 1 4 8', and a dynamic marking 'f'. The ninth staff has a chord labeled 'C.7', an accent (^), and a melodic line with fingering numbers '2 1' and 'har.'. The tenth staff concludes with a melodic line and dynamic markings 'f' and 'ff'.

ESTUDIO

FEDERICO CANO

All^o Moderato (♩ = 92)

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'All^o Moderato' with a quarter note equal to 92 beats per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (0, 2, 3, 4, 5) are placed above or below notes to indicate fingerings. Slurs and ties are used to connect notes across measures. Specific markings include '2. Cuerda' (2nd string) and 'C. 9.' (Capo 9th fret). The score concludes with a final cadence.

C. 1 C. 8 C. 2 C. 9

3 2 0 2 C. 10 *p i*

3 2 0 3 2 0 2 4 2 4 2 2 4 *p p i m a p*

2 1 4 1 3 1 4 2 2 1 4 *p p i p*

6

C. 2 C. 7 *secco*

p p i m a p

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C. 9

har

12

6

C. 7

C. 2

C. 7

p

secco

3

4

p p i m a p

C. 2

i a m i

a m i

p

Detailed description: This is a musical score for guitar, page 70. It consists of ten staves of music. The first staff is labeled 'C. 9' and features a series of chords with fingerings 0, 2, 3, 4, 8, 8, 2, 0, 0. The second staff continues with similar chordal patterns and fingerings. The third staff includes a 'har' (harmonic) section at the 12th fret and a sixteenth-note triplet. The fourth staff has another 'har' section at the 12th fret and a sixteenth-note sextuplet. The fifth staff contains chords labeled 'C. 2' and 'C. 7', with dynamics 'p' and 'secco'. The sixth staff features a triplet and a fourteenth-note figure. The seventh staff includes the lyrics 'p p i m a p' and a 'C. 2' chord. The eighth staff has the lyrics 'i a m i' and a 'C. 2' chord. The ninth staff has the lyrics 'a m i' and a 'C. 2' chord. The tenth staff concludes with a 'C. 2' chord and a dynamic 'p'. The key signature is two sharps (F# and C#).

ami C.1

C.7

En la 4ª cuerda

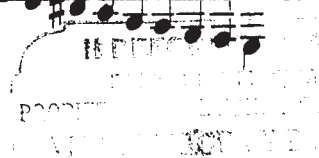
En la 2ª cuerda rit. C.5

C.9 *m i a m*

C.9 *ami*

C.9

C. 4



i m a *i a i a i i a i a*

i m a *i a a a*

a i *a i*

i a i a i a

i a i a i a i a

a i a i a

a i a i a

p i m a *p i m a*

ESTUDIO para guitarra

FRANCISCO TÁRREGA

Allegro Moderato

ar a mi i m a mi a mi

a mi mi a mi

C. 2 C. 7 C. 2 C. 7

C. 2 C. 7 C. 2

a m i m a i m a C. 2

C. 2 C. 2 C. 4 C. 2

C. 4 a m m a m i i m

a m i i m a mi a mi

a *m i i m* *a m i a* *m i* *a m i a* *m i* *a m i* *a m i* *a m i*

C.2 C.7 C.2

C.7 C.2 *a* *m i m a i m* *a* C.2

C.2 C.2 C.4

C.4 C.7

C.2

C.4

M. DEFOUR
PROFESOR
V. 100

C. 2

First musical staff with treble clef, key signature of two sharps (F# and C#), and a dynamic marking of *p*. The staff contains a series of eighth-note chords and single notes, with a slur over the first few measures.

Second musical staff with treble clef, key signature of two sharps, and a dynamic marking of *p*. It continues the melodic and harmonic sequence from the first staff.

Third musical staff with treble clef, key signature of two sharps, and a dynamic marking of *p*. It features a slur under the bass line and a circled '2' above a note in the upper register.

Fourth musical staff with treble clef, key signature of two sharps, and a dynamic marking of *p*. The notation continues with eighth-note patterns.

Fifth musical staff with treble clef, key signature of two sharps, and a dynamic marking of *p*. It maintains the rhythmic and melodic flow.

Sixth musical staff with treble clef, key signature of two sharps, and a dynamic marking of *p*. It includes a circled '2' above a note and a circled '2' below a note in the bass line.

Seventh musical staff with treble clef, key signature of two sharps, and a dynamic marking of *p*. It concludes the sequence on this page.

The musical score consists of ten staves of music in a key with three sharps (F#, C#, G#). The notation includes a mix of eighth and sixteenth notes, often beamed together. Chord markings are placed above the staves: C. 2, C. 7, C. 5, C. 9, and C. 1. A circled '6' is present on the sixth staff. The word 'rit.' (ritardando) appears on the eighth staff, and 'tenuto' is written at the bottom right of the page.

ILDEFONSO ALIER, EDITOR DE MÚSICA

Plaza de Oriente, 2.-MADRID

Extracto del Catálogo General

MÚSICA PARA GUITARRA

Número del Registro	PESETAS	Número del Registro.	PESETAS
70		Arista (A. S.). — <i>Serenata</i> , vals de Coote, transcrito para guitarra.....	1,50
		Cano (F.). —Obras póstumas:	
1249		— 1.— <i>Gran Método</i> , texto español y francés..... Neto.	6
1240		— 2.— <i>Tarantela</i>	2
1241		— 3.— <i>Estudio</i> dedicado á J. Viñas.....	1,50
1242		— 4.— <i>Estudio</i> dedicado á F. Tárrega...	1,50
1243		— 5.— <i>Preludio-estudio</i>	3
1244		— 6.— <i>Las montañas de la Selva</i> , capricho.	1
1245		— 7.— <i>Redova</i>	1
1246		— 8.— <i>San Isidro ó el 15 de Mayo en Madrid</i> , juguete.....	1,25
1247		— 9.— <i>Tanda de vals</i>	1,50
1248		— 10.— <i>Pomponette</i> de Aug. Durand....	2
1637		Matallana (E.) 1.— <i>La Farruca</i>	1
1638		— 2.— <i>El Garrotín</i>	1
1639		— 3.— <i>Seis sevillanas</i>	1
1640		— 4.— <i>Seis tangos</i>	1
1641		— 5.— <i>Guajiras</i>	1
1642		— 6.— <i>Granadinas</i>	1
1643		— 7.— <i>Sotear</i>	1
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1032		— 2.— <i>María</i> , Gavota.....	1
1033		— 3.— <i>Mazurka</i> , de Chopín, Ob. 33 n.º 4.	2
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