

5/10.101

# TÁRREGA

OBRAS COMPLETAS PARA GUITARRA

NUEVA EDICION

BASADA EN SUS MANUSCRITOS Y EDICIONES ORIGINALES

Volumen I

**30 ESTUDIOS ORIGINALES PARA GUITARRA**  
**(16 inéditos)**  
**(Grado Elemental Cursos 1.º a 4.º)**

GUITAR WORKS

A NEW EDITION BASED ON MANUSCRIPTS AND ORIGINAL EDITIONS

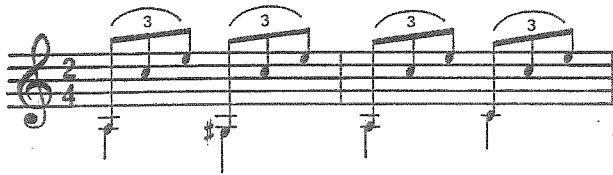
**Edited by Melchor Rodríguez**

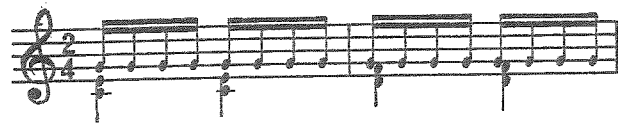
## SONETO

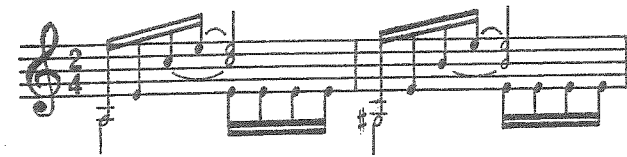
Ediciones Musicales  
MADRID · ESPAÑA

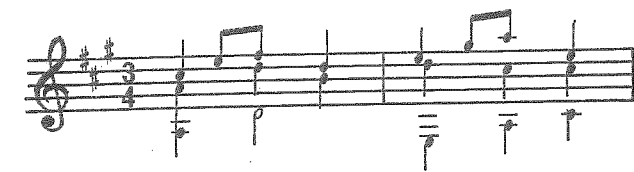
# Indice

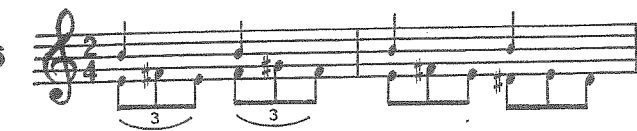
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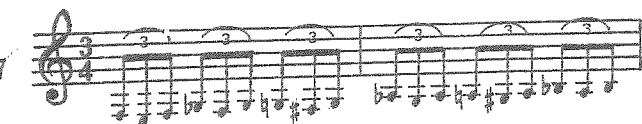
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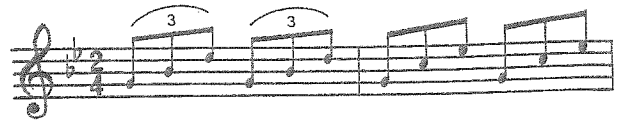
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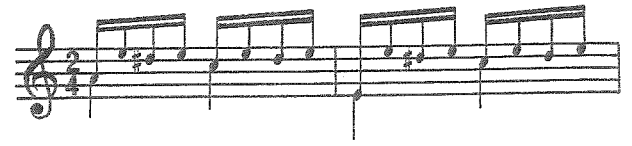
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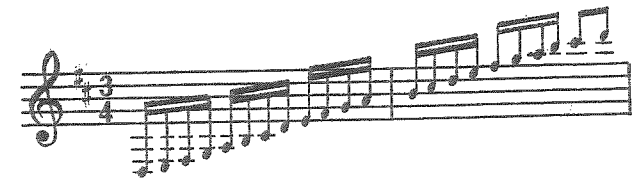
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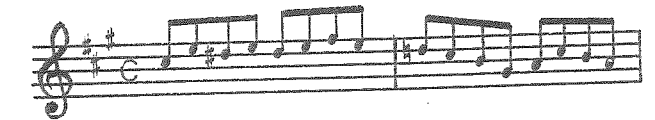
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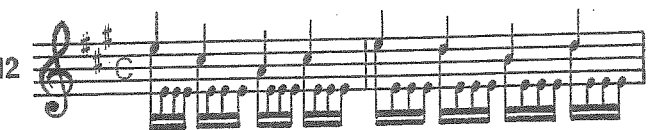
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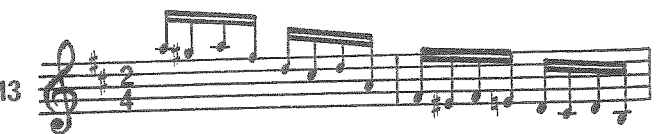
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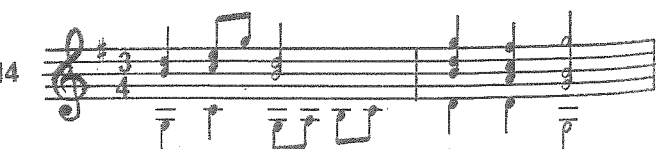
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## INTRODUCCION

La investigación, recopilación y coordinación de la obra completa para guitarra de F. Tárrega, me ha ocupado hasta el momento 18 años. En este tiempo viajé reconstruyendo el mismo camino que en su época recorrió Tárrega. La suerte y la constancia me ayudaron y tuve el privilegio de poder "aun" recuperar toda la obra de este maestro en manuscritos originales compuestos, copiados y firmados por el mismo Tárrega, con más de un millar de páginas. También fue muy importante para mí conocer a discípulos y amigos de Tárrega de forma directa o a través de sus familiares ya que obtuve una información importante de cómo les enseñaba Tárrega a interpretar su música.

Desde estas líneas agradezco a todas las personas que hicieron posible esta edición como: E. Pujol, S. García, Mercedes Aguinaga, R. García de Vargas, familias de Josefina Robledo y Daniel Fortea, Carmen Correcher, Josefina Cruzado, familias de Pepita Roca, J. Espert y Andrés Segovia, quien me revisó todos los manuscritos.

Melchor Rodríguez

Madrid, 1991

## INTRODUCTION

The research into the Complete Works for guitar by F. Tárrega, their compilation and coordination, have so far taken me 18 years. During this period, I have reconstructed the same path that Tárrega in his time trod. I was helped by luck and perseverance, and was "yet" privileged to be able to retrieve all of this maestro's works in original manuscripts composed, copied and signed by Tárrega himself, amounting to more than a thousand pages. It was also very important for me to meet Tárrega's pupils and friends, either directly or through their families, since this gave me a valuable source of information on how Tárrega taught his pupils to interpret his music.

I would like to take the opportunity of thanking all those people who made this publication possible, including: E. Pujol, S. García, Mercedes Aguinaga, R. García de Vargas, the families of Josefina Robledor, Pepita Roca and Daniel Fortea, Carmen Correcher, Josefina Cruzado, J. Espert and Andrés Segovia, the last of whom revised all the manuscripts for me.

### 30 Estudios Grado Elemental

Esta es una parte de los estudios que Tárrega compuso para guitarra y utilizó para dar Lecciones a sus discípulos.

Tárrega sólo publicó dos estudios "La Mariposa" en 1904 con la editorial Valenciana "Antich y Tena" y "Estudio en forma de Minuetto" en ediciones "Vidal Llimona y Boceta" de Barcelona en 1907 (Facsimil en esta edición con el n.º 30). Todos los restantes estudios son de ediciones posteriores a su muerte y es aconsejable revisarlos detenidamente antes de interpretarlos o enseñarlos.

Esta edición está basada únicamente en manuscritos Originales de Tárrega, los cuales si bien no guardan orden numérico si llevan el Título "Estudio" por lo cual la numeración la he puesto para establecer un control de coordinación.

La digitación de estos estudios es la original de Tárrega. La he ampliado por considerar que los estudiantes de grado elemental necesitan tener presente la digitación en todas las notas.

También he añadido signos modernos de digitación.

Las iniciales "S.E.M." que aparecen al comienzo de cada estudio corresponden a "Soneto Ediciones Musicales".

En esta edición hay 16 estudios inéditos que corresponden a los números: 1, 2, 3, 4, 5, 6, 8, 10, 11, 14, 16, 17, 18, 19, 23 y 27.

Melchor Rodríguez

### 30 Elementary Level Studies

These form part of a series of Studies that Tárrega composed for the guitar and used for teaching his pupils.

Tárrega only published two Studies, "La Mariposa" (The Butterfly) in 1904 with the Valencian publishing company "Antich y Tena", and "Estudio en Forma de Minuetto" (Study in Minuetto Form) with the Barcelona publishers "Vidal-Llimona y Boceta" in 1907 (facsimile in the present edition numbered 30). All the remaining Studies were published after his death and it is advisable to examine them closely before playing or teaching them.

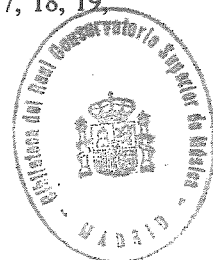
The present edition is based solely on Tárrega's original manuscripts, which do not obey any numerical order, each piece being simply titled "Study". The numbering has therefore been added by myself in order to establish some control over the coordination.

The fingering given for these Studies is Tárrega's own. I have expanded on this since elementary level students will probably need to be told the fingering for all the notes.

I have also added modern fingering signs.

The initials "S.E.M." appearing at the beginning of each Study stand for "Soneto Ediciones Musicales".

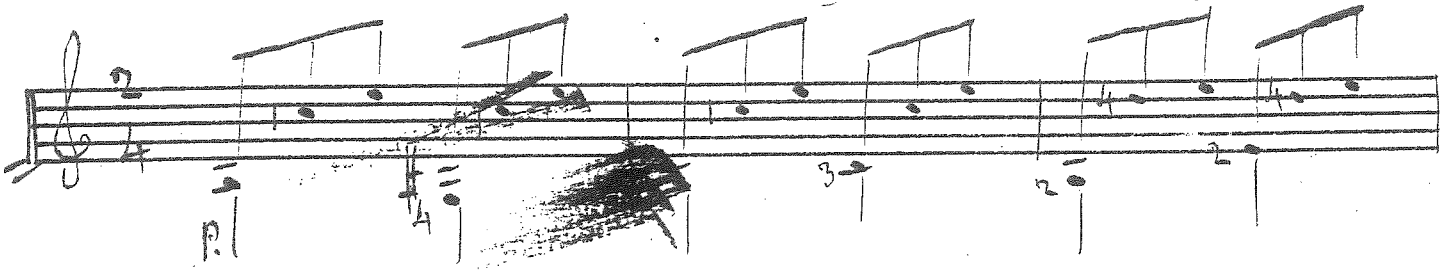
There are 16 unpublished Studies in this edition, numbers 1, 2, 3, 4, 5, 6, 8, 10, 11, 14, 16, 17, 18, 19, 23 and 27.



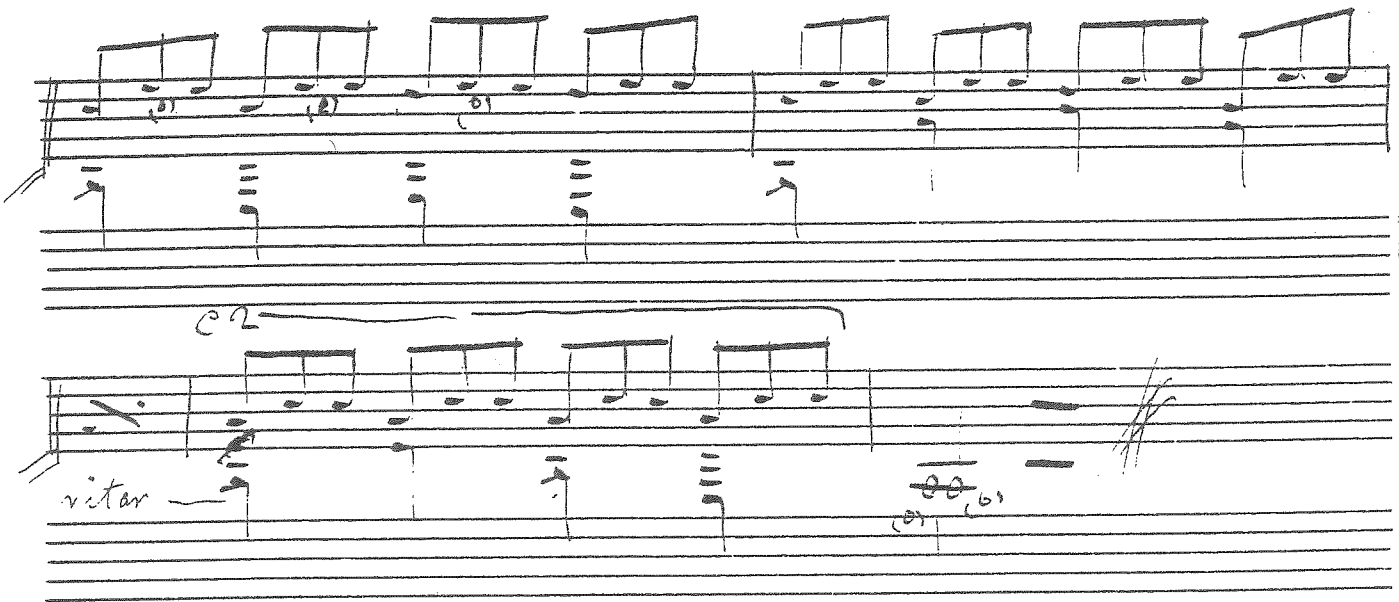


Manuscritos de Tárrega

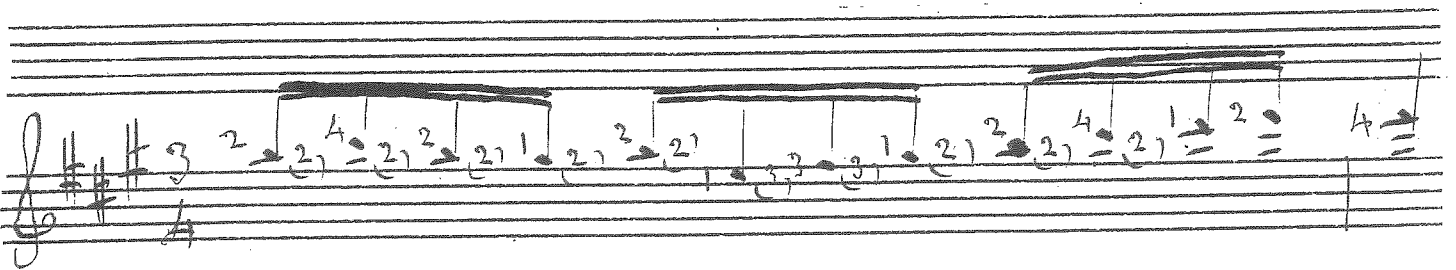
Comienzo Estudio S.E.M. n.º 2



Final Estudio S.E.M. n.º 24



Comienzo Estudio V.L.L.B. con n.º 30 de S.E.M.



*Francisco Tárrega*

*Barcelona 29 Septiembre 1906*



Investigación, recopilación,  
coordinación y revisión  
por  
Melchor Rodríguez

# ESTUDIO

(inédito)

S.E.M.  
n.º 1

The musical score is written for guitar in 4/4 time. It consists of seven staves. The first six staves are melodic lines, each starting with a treble clef and a 4/4 time signature. The notes are primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 in circles. Dynamic markings include *i* (pizzicato), *m* (mezzo-forte), and *a* (accents). The seventh staff is a chordal accompaniment, starting with a treble clef and a 4/4 time signature, featuring chords with fingerings 0, 1, 2, 3, 4, 5. The piece concludes with a C.1-7 chord.



# ESTUDIO

(inédito)

S.E.M.  
n.º 2

The musical score is written for guitar in 2/4 time. It consists of ten staves of music. Each staff contains a sequence of sixteenth-note triplets, often grouped with slurs and marked with a '3'. The fretting is indicated by numbers 0, 1, 2, 3, 4 below the notes. The piece begins with a piano (p) dynamic. The notation includes various accidentals such as sharps and naturals, and rests. The overall structure is a continuous sequence of these triplet patterns across the ten staves.

# ESTUDIO

(inédito)

S.E.M.  
n.º 3

*m a m a m a m a m a m a m a m a m a m a*

A musical staff in treble clef with a 2/4 time signature. The melody consists of eighth notes. The guitar tablature below the staff shows fingerings: 0, 2, 3, 2, 3, 0, 2, 4, 4, 2, 4, 0, 2, 1.

*m a m a m a m a m a m a m a m a m a m a*

A musical staff in treble clef with a 2/4 time signature. The melody consists of eighth notes. The guitar tablature below the staff shows fingerings: 0, 2, 3, 2, 1, 4, 3, 0, 2, 3, 0, 2, 3, 3.

*m a m a m a m a m a m a m a m a m a m a*

A musical staff in treble clef with a 2/4 time signature. The melody consists of eighth notes. The guitar tablature below the staff shows fingerings: 0, 2, 4, 4, 2, 1, 2, 1, 0, 2, 3, 2.

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

C.1

A musical staff in treble clef with a 2/4 time signature. The melody consists of eighth notes. The guitar tablature below the staff shows fingerings: 4, 2, 3, 0, 3, 2, 0, 1, 3, 2, 1, 0, 1, 3, 2, 0, 3, 2. A dynamic marking 'p' is present. A chord marking 'C.1' is shown above the staff.

C.3 C.1

A musical staff in treble clef with a 2/4 time signature. The melody consists of eighth notes. The guitar tablature below the staff shows fingerings: 1, 4, 1, 3, 2, 4, 0, 2, 1, 1, 0, 0, 4, 1, 0, 3, 2, 3. Chord markings 'C.3' and 'C.1' are shown above the staff.

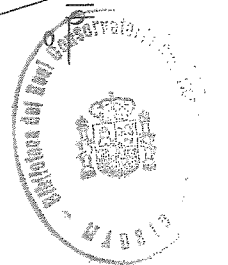
# ESTUDIO

(inédito)

S.E.M.  
n.º 4

The musical score is divided into six systems, each containing a treble clef staff and a bass line. The notation includes slurs, fingerings (1-4), and dynamics such as *p* (piano) and *m* (mezzo-forte). The piece concludes with a final chord marked *p*.

a) Mantener el dedo 2 en todo el Estudio.



# ESTUDIO

(inédito)

S.E.M.  
n.º 5

The first system of musical notation is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The time signature is 3/4. The melody consists of six measures. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include piano (*p*) and accents (*a*). The notes are: m i a (measures 1-2), m i (measure 3), m i (measure 4), m i a (measure 5), and m i (measure 6). There are also some rests and slurs.

C.2

The second system of musical notation is written on a single staff in treble clef with a key signature of two sharps. The time signature is 3/4. The melody consists of six measures. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include piano (*p*) and accents (*a*). The notes are: m i i (measures 1-2), m i a (measures 3-4), and m i a (measures 5-6). There are also some rests and slurs.

The third system of musical notation is written on a single staff in treble clef with a key signature of two sharps. The time signature is 3/4. The melody consists of six measures. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include piano (*p*) and accents (*a*). The notes are: m i a (measures 1-2), m i (measure 3), m i a (measures 4-5), and m i (measure 6). There are also some rests and slurs.

C.2

The fourth system of musical notation is written on a single staff in treble clef with a key signature of two sharps. The time signature is 3/4. The melody consists of six measures. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include piano (*p*) and accents (*a*). The notes are: m i i (measures 1-2), m i a (measures 3-4), and a m i a (measures 5-6). There are also some rests and slurs.

# ESTUDIO

(inédito)

S.E.M.  
n.º 6

The first system of musical notation consists of a single staff in treble clef with a 2/4 time signature. It features a melodic line with notes marked with *i* and *m* above them. The bass line contains chords with fingerings 2, 4, 2, 1, 2, 1 and triplets of notes with a '3' above them. Dynamics *p* and *p p p* are indicated below the bass line.

The second system continues the piece with similar melodic and bass line patterns. It includes notes marked with *i* and *m*, and dynamics *p* and *p p p*.

The third system shows further development of the melodic and bass line motifs, with notes marked *i* and *m*, and dynamics *p* and *p p*.

The fourth system features more complex bass line patterns with chords and fingerings (0, 2, 4, 0, 2, 4, 0, 2, 4, 2). Dynamics *p* and *p p* are used.

The fifth system concludes the piece with a repeat sign and two endings. The first ending leads back to the beginning, and the second ending concludes with a final chord. Dynamics *p* are indicated.

# ESTUDIO

S.E.M.  
n.º 7

*i a i a i a i a i*  
*i m i m i m i m i*  
 1 0 1 2 1 2 3 2 3 4 3 4-4 3 4 1 0 1

⑥ ⑤

*i m i m i m i m i*  
*m i m a m i m i m*  
*i m i m i m i m i*  
 2 #1 2 3 2 3 4 3 4 4 3 4 1 0 1 2 1 2 3 2 3 4 3 4-4 3 4

④

*m i m i m i m i m*  
*i m i m i m i m i*  
*m i m i m i m i m*  
 1 0 1 2 1 2 3 2 3 4 3 4 4 3 4 1 0 1 2 1 2 3 2 3 4 3 4-4 3 4

③ ②

*a m i m i m i m i*  
*m i m i m i m i m*  
*i m i m i m i m i*  
 1 0 1 2 1 2 3 2 3 4 3 4 2 1 2 3 2 3 4 3 4 2 1 2 3 2 3

①

*m i m i m i m i m*  
*i m i*  
*m i m*  
*i m i m i m i m i*  
 4 3 4 2 1 2 3 2 3 4 3 4 4 3 4 3 2 3 2 1 2 1 3 4 3

①

*m i m i m i m i m*  
*i m i m i m i m i*  
*m i m i m i m i m*  
 2 3 2 1 2 1 3 4 3 2 3 2 1 2 1 3 4 3 2 3 2 1 2 1 0 1 0

①

*i m i m i m i m i*  
*m i m i a m i m i*  
*m i m i m i m i m*  
 3 4 3 2 3 2 1 2 1 1 2 1 0 1 0 3 4 3 2 3 2 1 2 1 0 1 0

② ③

*i m i m i m i m i*  
*m i m i a m i m i*  
*m i m i m i m i m*  
 3 4 3 2 3 2 1 2 1 1 2 1 0 1 0 3 4 3 2 3 2 1 2 1 1 2 1

④ ⑤

*i m a i m i m i m*  
*i m i m i m i m i*  
 0 1 0 3 4 3 2 3 2 1 2 1 0 1 0 0 4 1 2 0 1 2

⑥

# ESTUDIO

(inédito)

(Práctica de la Cejilla.)

S.E.M.  
n.º 8

C.3

*i m a i m a*

C.3

*i m a i m a*

*p* *p*

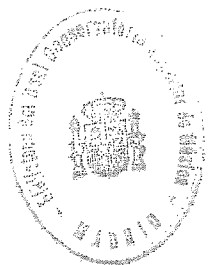
C.3

*i a m a i a m a*

C.3

*i a m a i a m a*

*p* *p*



# ESTUDIO

S.E.M.  
n.º 9

*p* a m a m a m a

③ ② ③ ④ ③ ④

# ESTUDIO (inédito)

S.E.M.  
n.º 10

i a i a m i m i i a i a etc. i m a i m i m i m i

6ª en Re ⑥ ⑤ ④ ③ ② ①

② ③ ④ ⑤ ⑥



# ESTUDIO

(inédito)

S.E.M.  
n.º 11

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

② ————— ① ② ————— ③ ————— ② ③ —————

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

③ ① ————— ② ————— ③ ————— ④ ⑤

*m i m i m i m i m i m i m i m i*

③ ④ ② ① ③ ④ ② ① ③ ④ ② ① ③ ④ ② ①

*p*

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

③ ② ① ① ③ ② ④ ① ① ③ ② ④ ①

*D*

# ESTUDIO

(Práctica de la Cejilla)

C.2

S.E.M. n.º 12

*a a a a a a a a*

*i m i i m i*

*p i p simile*

C.2

*a a a a a a a a*

*i m i i m i*

C.2

*a a a a a a a a*

*i m i i m i*

*p*

C.2

*a a a a a a a a*

*i m i i m i*

*p*

# ESTUDIO

S.E.M.  
n.º 13

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

① — ② — ③ — ④ — ⑤ — ⑥ — ⑤ — ④

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

③ — ② — ① — ②

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

C.2

③ — ② — ③ — ④ — ③ — ④ — ③ — ④ — ⑤ — ④ — ⑤ — ⑥ — ⑤

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

④ — ③ — ② — ①

*p*

# ESTUDIO

(inédito)

S.E.M.  
n.º 14

C.3

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

*p* *p* *p* *p* *p* *p*

C.2

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

*p*

C.2

*p*

C.3

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

*p* *p* *p* *p* *p* *p*

# ESTUDIO

S.E.M.  
n.º 15

First musical staff in treble clef, key of D major (two sharps), 2/4 time signature. It contains six measures of music. The first two measures are marked *m* and *i*, with fingerings 1-4 and 1-2. The next two measures are marked *a* and *m*, with fingerings 4-1 and 4-1. The final two measures are marked *a* and *m*, with fingerings 1-4 and 1-3. Circled numbers 2, 1, and 2 are placed below the staff at the end of the first, second, and fourth measures respectively.

Second musical staff in treble clef, key of D major, 2/4 time signature. It contains six measures of music. The first two measures are marked *i* and *m*, with fingerings 4-3 and 1-4. The next two measures are marked *a* and *m*, with fingerings 3-0 and 2-0. The final two measures are marked *a* and *m*, with fingerings 1-3 and 4-1. Circled numbers 3, 2, 1, 2, 2, and 3 are placed below the staff at the end of each measure.

Third musical staff in treble clef, key of D major, 2/4 time signature. It contains six measures of music. The first four measures are marked *i*, *a*, *m*, *i*, *m*, *i*, *m*, *i* with fingerings 3-0, 2-4, 1-4, 3-0, 4-1, 3-0, 4-1. The fifth measure is marked *m* with a *p* dynamic. The sixth measure is marked *i*, *m*, *a*, *m* with fingerings 1-2, 0-2. A bracket labeled "C. 2" spans the last three measures. Circled numbers 6, 5, 4, 3, and 2 are placed below the staff at the end of the first, second, third, fourth, and sixth measures respectively.

Fourth musical staff in treble clef, key of D major, 2/4 time signature. It contains six measures of music. The first two measures are marked *a* and *i*, with fingerings 4-1 and 2-0. The next two measures are marked *a* and *m*, with fingerings 4-1 and 1-2. The final measure is marked *i* with a *p* dynamic. A bracket labeled "C. 5" spans the first four measures. The text "ar: 7" is written above the final measure. Circled numbers 1, 2, 1, 2, and 3 are placed below the staff at the end of the first, second, third, fourth, and fifth measures respectively.

# ESTUDIO

(inédito)

S.E.M. n.º 16

C.1-C.3 *a m i m a* *p i m a* etc.

C.1 C.3

C.1 C.3 *a m i m a*

# ESTUDIO

(inédito)

S.E.M. n.º 17

C.1 C.3 C.2 *p i m a*

C.1 C.3

C.2 C.1 C.3 C.2

# ESTUDIO

(inédito)

S.E.M.  
n.º 18

*i a i a i a i a i a i a i a*

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

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

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

2 1 2 2 1 2 2 1

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

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

2 1 2 3

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

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

0

C. 2

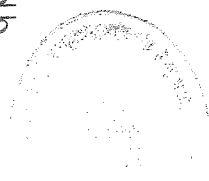
0 2 1 0 3 2 1 0 3 4 3 2

*a m i*

4 2 3 4 3 2 0 1 2 0

1

p



# ESTUDIO

(inédito)

S.E.M.  
n.º 19

First musical staff in treble clef, key signature of two sharps (F# and C#), and common time (C). It contains a sequence of eighth notes with slurs and fingerings. Above the notes are dynamic markings: *i*, *m*, *a*, *i*, *m*, *a*, *i*, *m*. Below the staff are circled numbers 1, 2, and 3 indicating fingerings.

Second musical staff in treble clef, key signature of two sharps, and common time. It contains a sequence of eighth notes with slurs and fingerings. Above the notes are dynamic markings: *a*, *i*, *m*, *i*, *m*, *a*, *i*, *m*, *a*, *i*, *m*. Below the staff are circled numbers 4, 5, and 6 indicating fingerings.

Third musical staff in treble clef, key signature of two sharps, and common time. It contains a sequence of eighth notes with slurs and fingerings. Above the notes are dynamic markings: *m*, *i*, *m*, *a*, *i*, *m*, *a*, *i*, *m*. Below the staff are circled numbers 5, 4, 3, 2, 1 indicating fingerings.

Fourth musical staff in treble clef, key signature of two sharps, and common time. It contains a sequence of eighth notes with slurs and fingerings. Above the notes are dynamic markings: *p i m*, *p i m*, *p i m*, *p i m*, *p i m*, *p i m*. Above the staff are circled numbers 10, 9, 7, 5 indicating fingerings.

Fifth musical staff in treble clef, key signature of two sharps, and common time. It contains a sequence of eighth notes with slurs and fingerings. Above the notes are dynamic markings: *p i m*, *p i m*, *p i m*, *p i m a*. Above the staff are circled numbers 2, 2 indicating fingerings. Below the staff are circled numbers 4, 5, 6 indicating fingerings.



# ESTUDIO

S.E.M.  
n.º 20

*a*  
*i*

*i a i a i a i a i a etc.*  
*i m i m i m i m i m* *i m i m a m a m i m i m*

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

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

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

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

*i m i m i m*

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

*a* *c. 2*  
*m*  
*i*

# ESTUDIO

S.E.M.  
n.º 21

Two staves of music in treble clef, key signature of two sharps (F# and C#), and 2/4 time signature. The first staff contains several measures of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. The second staff continues the piece with similar rhythmic patterns and fingerings, ending with a double bar line.

# ESTUDIO

S.E.M.  
n.º 22

Two staves of music in treble clef, key signature of two sharps (F# and C#), and 2/4 time signature. The first staff includes dynamic markings *p* and *a*, and fingerings (0, 2, 3, 4). The second staff contains four measures of chordal exercises labeled C.2, C.7, C.5, and C.2, with fingerings (1, 2, 3, 4) and slurs. The third staff continues with C.2, C.1, and C.2 exercises, including a final measure with a long slur over two notes.

# ESTUDIO

(inédito)

S.E.M.  
n.º 23

The musical score is written for guitar and consists of eight staves. The key signature is G major (one sharp). The piece is marked with various dynamics and articulations. The first staff begins with a *p* (piano) dynamic and includes slurs and accents (*a*). The second and third staves feature repeated rhythmic patterns with slurs and dynamic markings. The fourth staff includes circled numbers 2, 3, and 4, possibly indicating fingerings or specific notes. The fifth staff ends with a **FIN** marking. The sixth staff includes slurs and accents, with circled numbers 2 and 5. The seventh staff includes slurs and circled numbers 4, 5, and 4. The eighth staff includes slurs and circled numbers 3, 4, 5, and 3, and concludes with a **D.C.** (Da Capo) instruction.

# ESTUDIO

S.E.M.  
n.º 24

*i m a i m a i m a i m a i m a etc.*

$\frac{1}{2}$  C.7 — C.5 —  $\frac{1}{2}$  C.4

$\frac{1}{2}$  C.5 —  $\frac{1}{2}$  C.2

$\frac{1}{2}$  C.5 —  $\frac{1}{2}$  C.2

$\frac{1}{2}$  C.2 —  $\frac{1}{2}$  C.1 —  $\frac{1}{2}$  C.2 —  $\frac{1}{2}$  C.1

$\frac{1}{2}$  C.2

# ESTUDIO

(Sobre un fragmento de Schumann)

S.E.M.  
n.º 25

The musical score consists of seven staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line with various articulations and dynamics. Fingerings are indicated by numbers 1-4 in circles. Dynamics include piano (*p*), mezzo-forte (*m*), and accents (*a*). The score is divided into sections labeled C.1 through C.7. Section C.2 appears at the beginning of the first, second, fifth, and sixth staves. Section C.5 appears at the beginning of the third and fourth staves. Section C.7 appears at the beginning of the fourth staff. Section C.1 appears at the beginning of the sixth staff. The music features numerous triplets and slurs, and includes rests and fermatas. The final staff continues the melodic line without a section label.

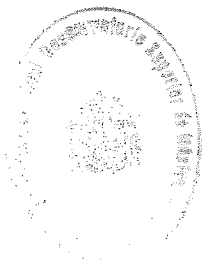
# ESTUDIO

(Sobre un fragmento de J. S. Bach)

S.E.M. n.º 26

LENTO

(6) en RE



# ESTUDIO

(inédito)

(Sobre el Preludio S.E.M. n.º 22)

ANDANTE

S.E.M.  
n.º 27

First system of musical notation, featuring a treble clef, a common time signature, and a series of chords and arpeggios. Fingerings are indicated by numbers 1-4 and 0 for natural harmonics. A 'c' above the staff indicates a specific fingering or articulation.

Second system of musical notation, showing a sequence of chords with fingerings. Above the staff, a sequence of chord types is indicated:  $\frac{1}{2}$  C.8,  $\frac{1}{2}$  C.7,  $\frac{1}{2}$  C.3,  $\frac{1}{2}$  C.5, and  $\frac{1}{2}$  C.1.

Third system of musical notation, including dynamic markings 'p' and 'a', and a sequence of chords indicated by  $\frac{1}{2}$  C.3.

Fourth system of musical notation, featuring a sequence of chords with fingerings, including C.3,  $\frac{1}{2}$  C.6, and  $\frac{1}{2}$  C.3.

Fifth system of musical notation, showing a sequence of chords with fingerings, including  $\frac{1}{2}$  C.6 and C.8.



②

③

C.7 — C.8 — C.9 — C.10 — C.8 — C.3

③

*p n i p p m i p simile*

③

C.7 — C.3 — C.5 — C.2 — C.3

③

C. 3

C. 6      C. 3      C. 6

C. 8

a Tempo

C. 1      C. 5      C. 6      C. 7      C. 8      C. 9      C. 10

C. 8      C. 3

# ESTUDIO

(Sobre un Tema de M. Fossa)

ALLEGRETTO

S.E.M.  
n.º 28

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

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

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

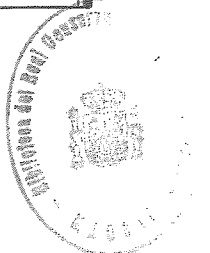
*p i m a i m i m p i p m*   *p i m i a i m i p i m i*

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

*a i m i p i m i*   *p i m i*

poco rit. a Tempo

p p p p



# ESTUDIO

(Sobre un fragmento de Schumann)

MODERATO

S.E.M. n.º 29

C.9

C.8 C.5

C.2

C.2

C.3

C.3

C.9

② — C.5 — C.2

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

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

⑤ ⑥

C.8 — C.7 — ②

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

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

⑥ ⑤ ④

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

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

C.8 — C.7 — ②

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

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

⑤ ④

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

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

C.9 — C.5 — C.7 — C.5

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

③ ③ ③ ③ ① ③ ③ ③ ③ ③ ③ ③ ③ ③ ③ ③ ③ ③ ③ ③ ③ ③

④ ⑤ ④ ⑤ ③

C.5 — C.3 — C.3 — C.2

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

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

③ ② ⑤

# ESTUDIO EN FORMA DE MINUETTO

PRECIO FIJO. PTAS 1.

Francisco Tárrega.

First system of musical notation, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes with various fingering numbers (1-4) and accents (m, i) above it.

Second system of musical notation, including a bass clef with a C7 chord symbol above it. The notation shows a bass line with chords and a treble line with melodic fragments.

Third system of musical notation, continuing the piece with a treble clef and complex rhythmic patterns.

Fourth system of musical notation, featuring a treble clef and a dynamic marking of piano (p).

Fifth and final system of musical notation, including a repeat sign and a fermata, with a bass clef and various chord symbols.

C. 2<sup>a</sup>

Violin and Bass score, Op. 103, No. 3. The score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff includes fingering (1-2-3-4), dynamics (p), and articulation (i, m). The second staff includes fingering (4, 2, 4, 2) and dynamics (p). The third staff includes fingering (1, 2, 1, 2) and dynamics (p). The fourth staff includes fingering (1, 2, 1, 2) and dynamics (p). The fifth staff includes fingering (1, 2, 1, 2) and dynamics (p). The sixth staff includes fingering (1, 2, 1, 2) and dynamics (p). The seventh staff includes fingering (1, 2, 1, 2) and dynamics (p). The eighth staff includes fingering (1, 2, 1, 2) and dynamics (p).



