S/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

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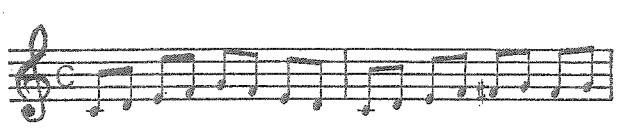
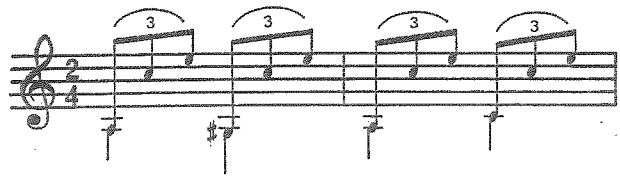
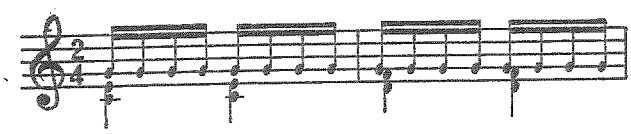
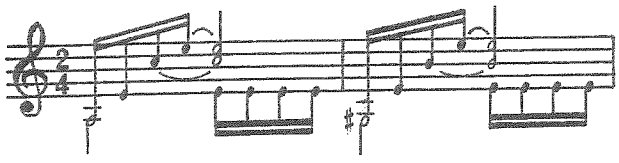
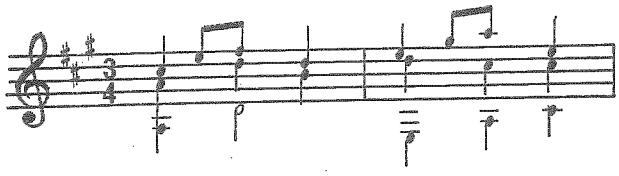
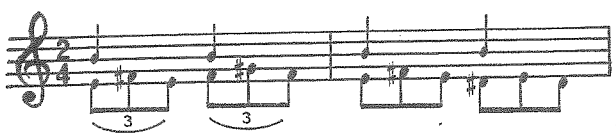
1 

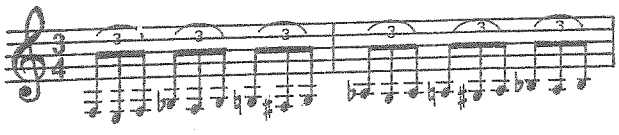
2 

3 

4 

5 

6 

7 

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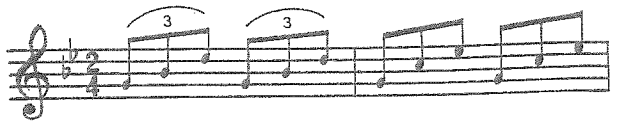
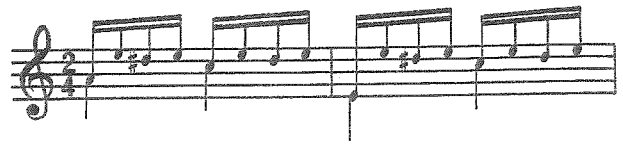
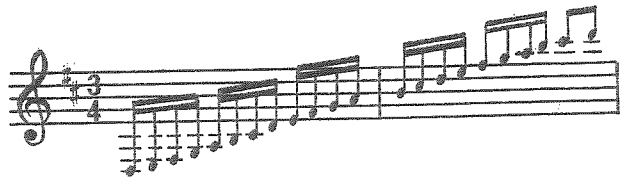
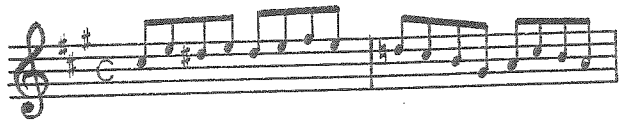
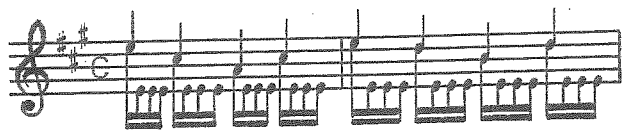
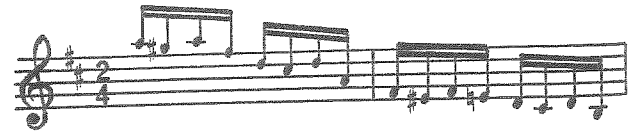
8 

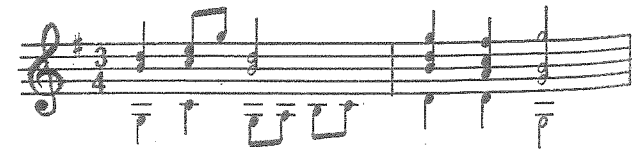
9 

10 

11 

12 

13 

14 

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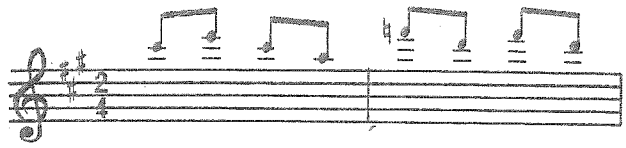

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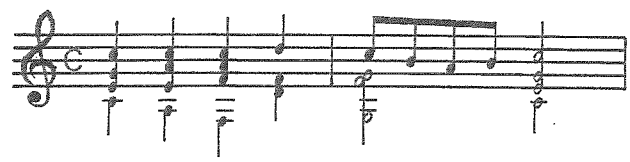

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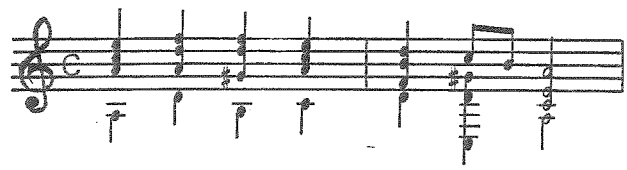

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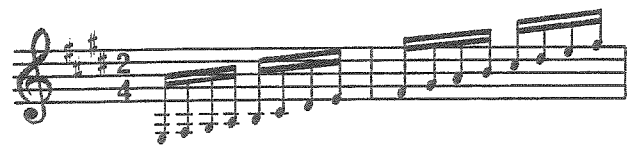

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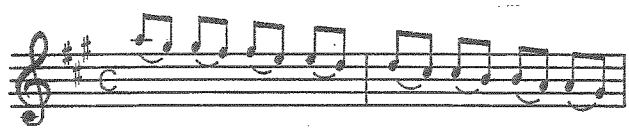

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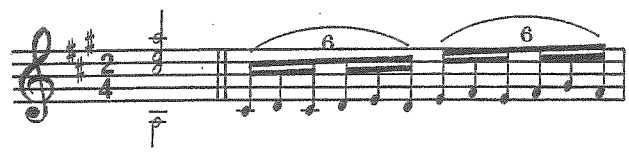

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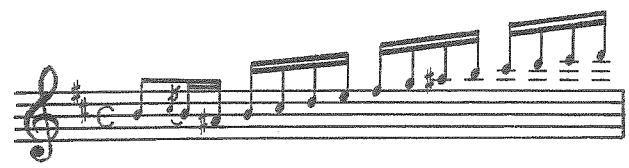

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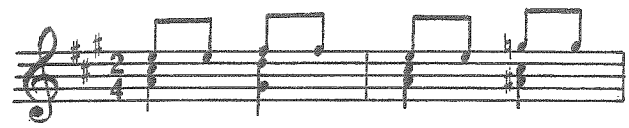

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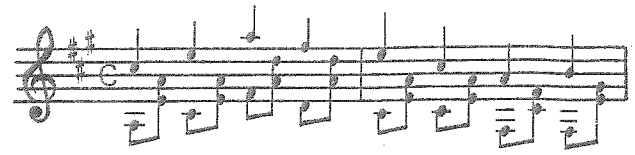

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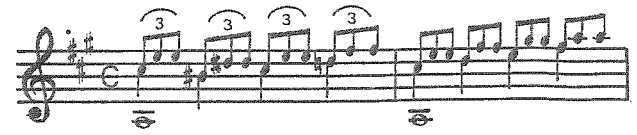

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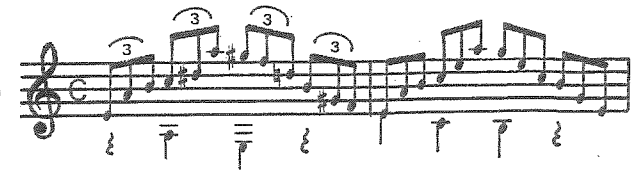

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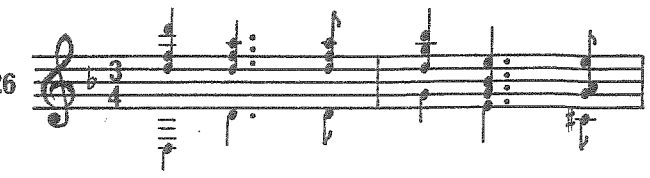

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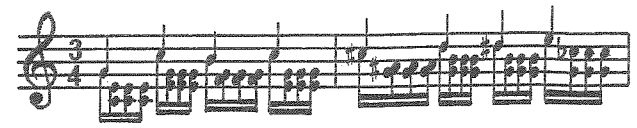

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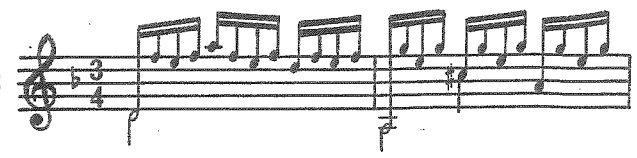

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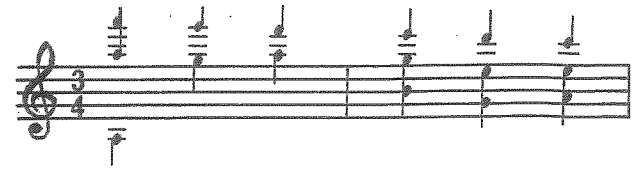

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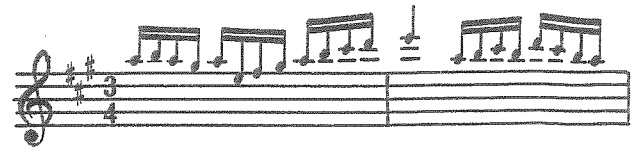

INTRODUCCION

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 (Facsímil 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.

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Manuscritos de Tárrega

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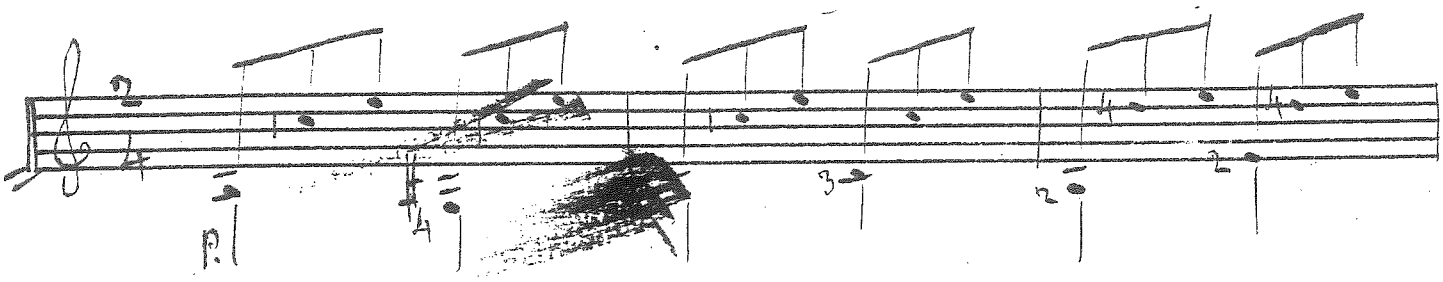

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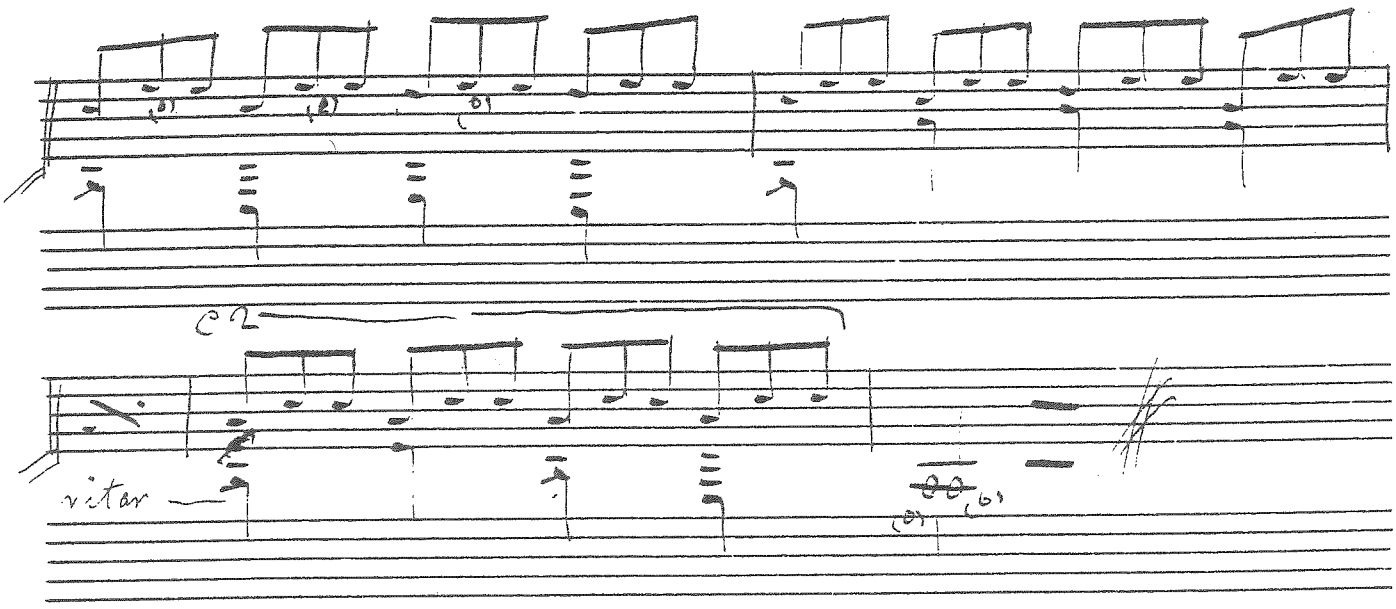

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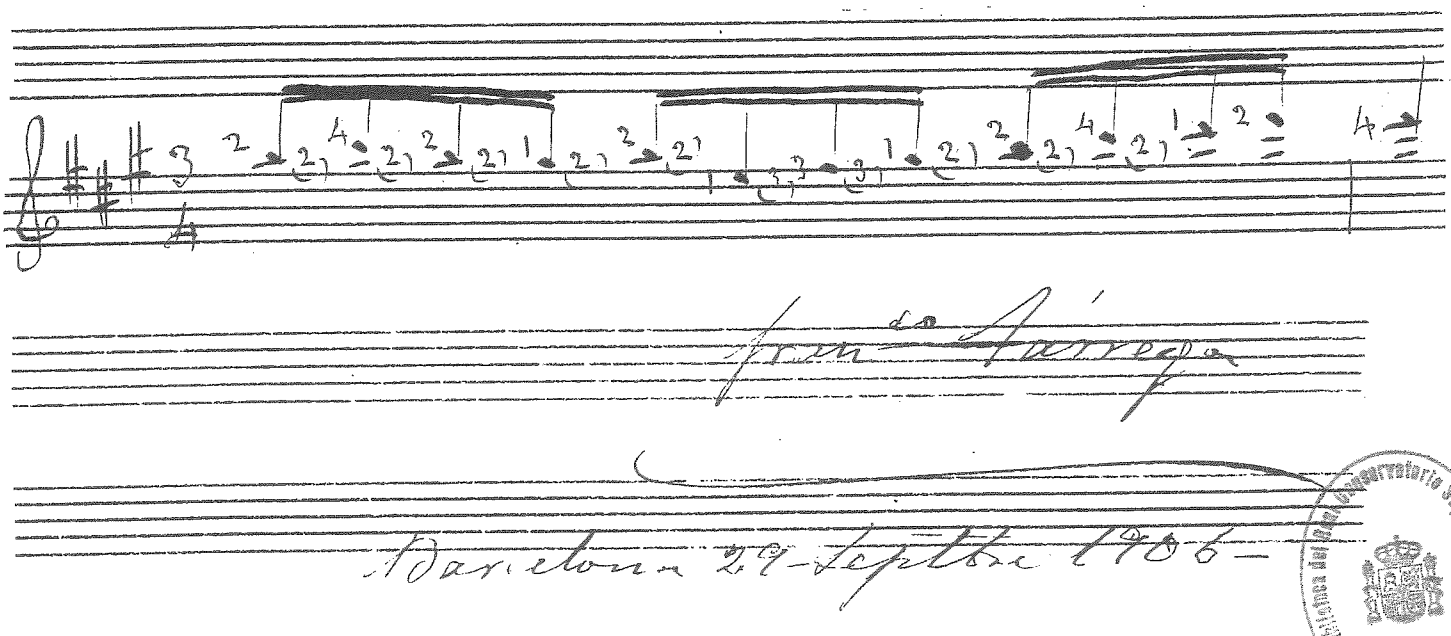

S.E.M. 1909

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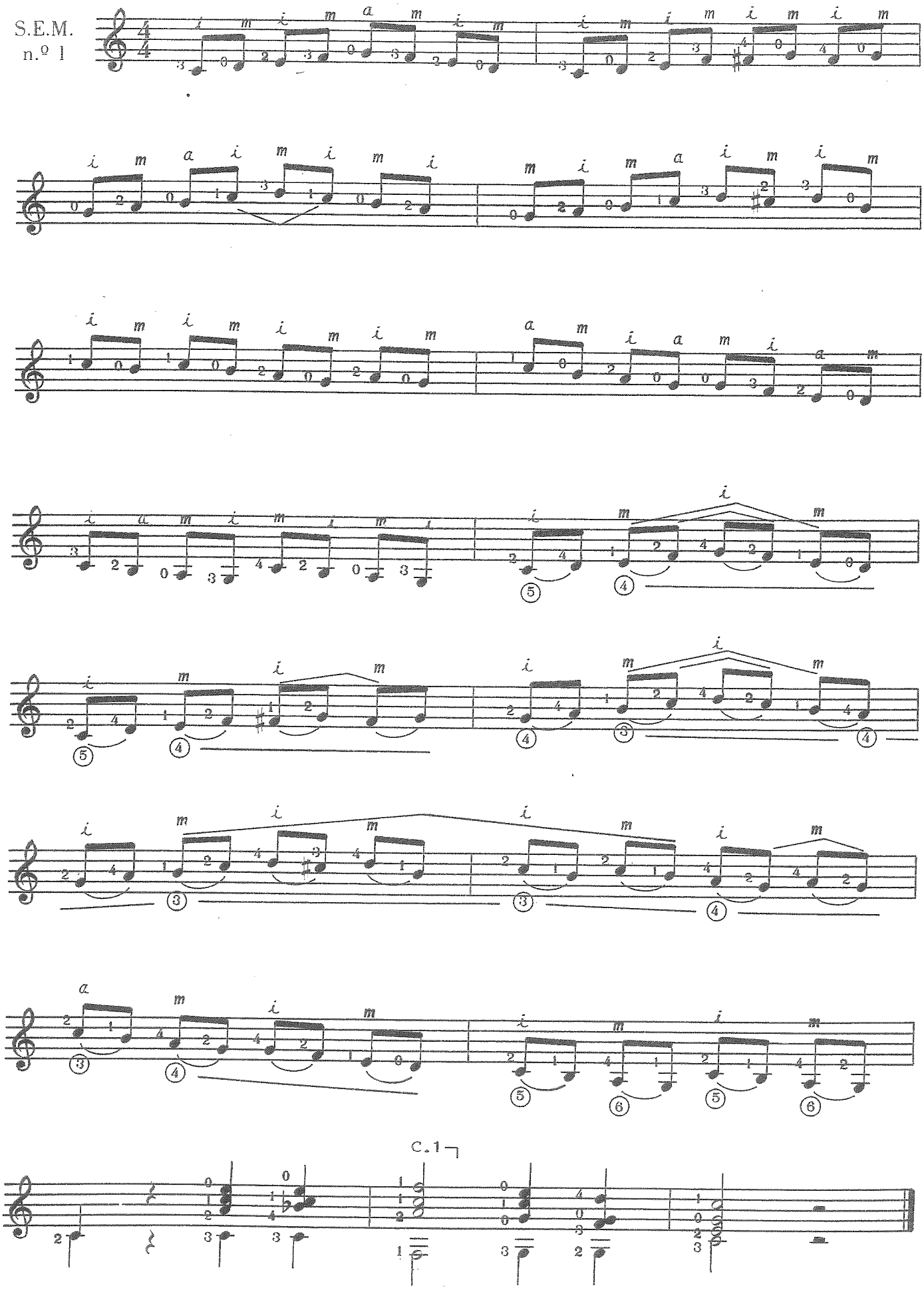
Investigación, recopilación,
coordinación y revisión
por
Melchor Rodríguez

ESTUDIO

(inédito)

S.E.M.
n.º 1



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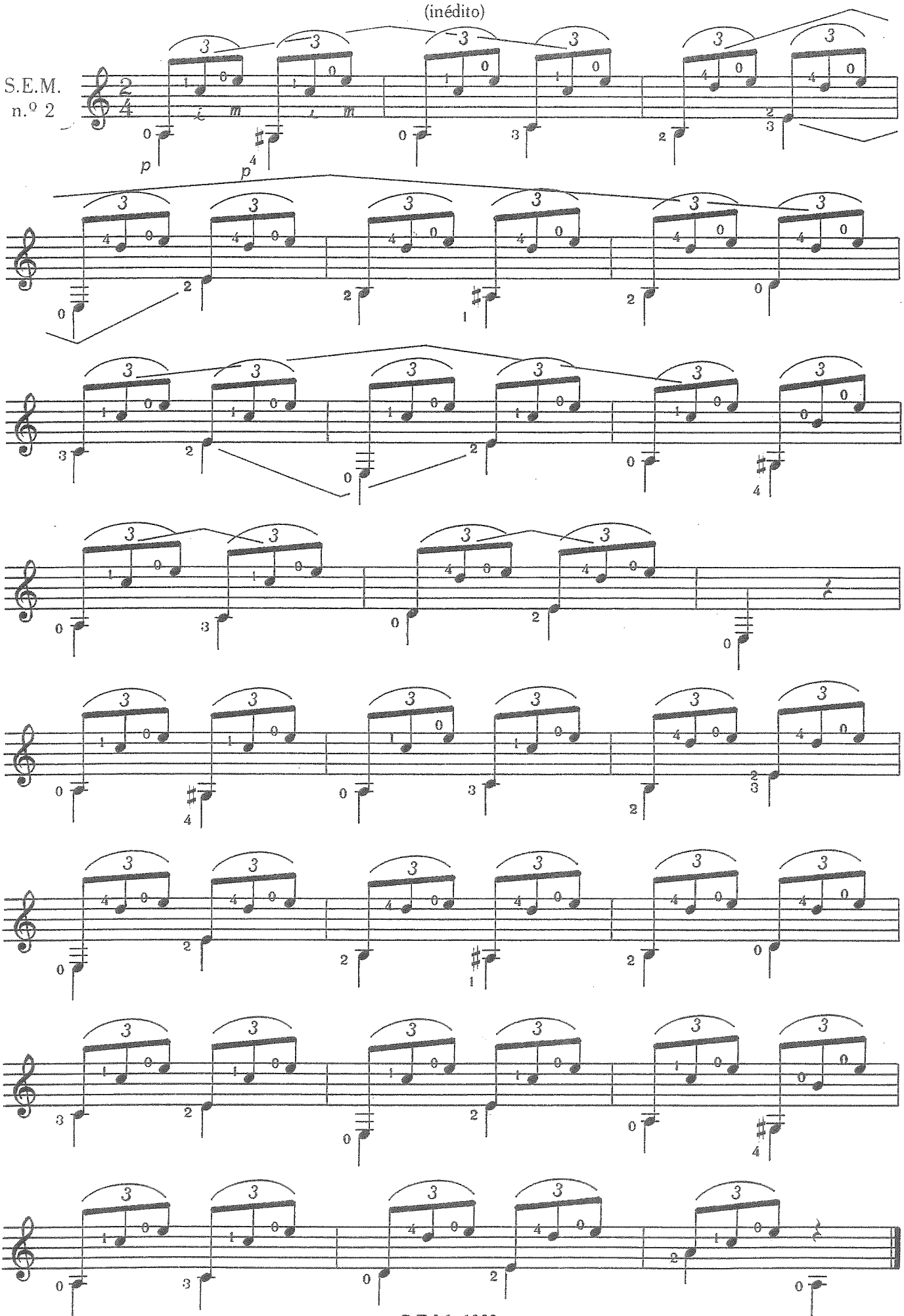

S.E.M. 1909

ESTUDIO

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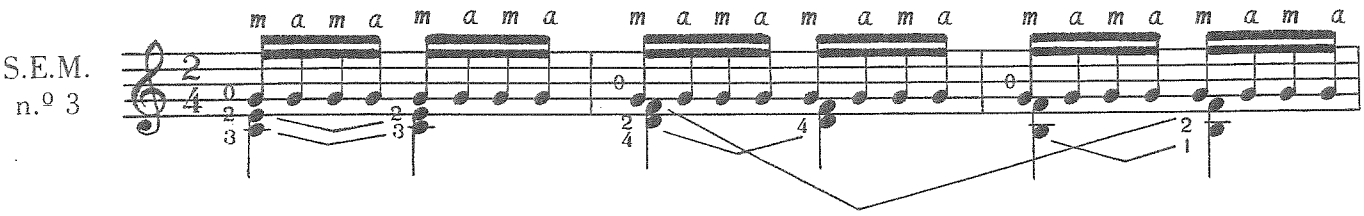

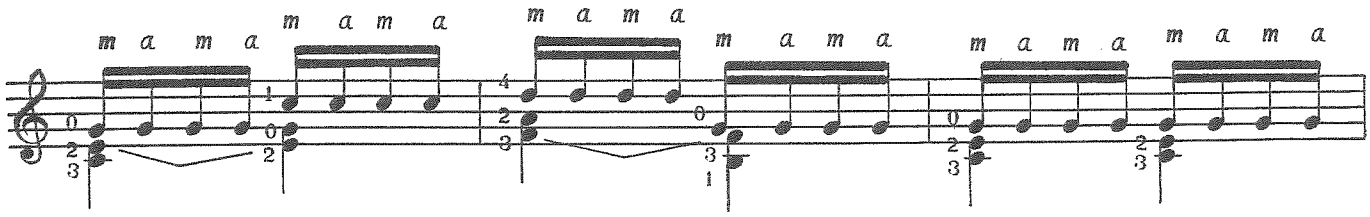

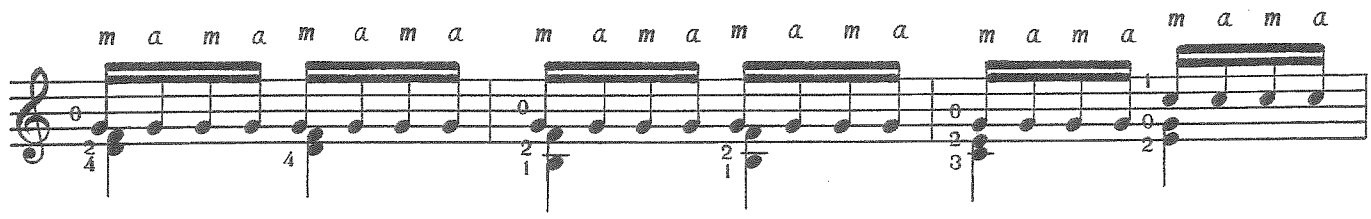

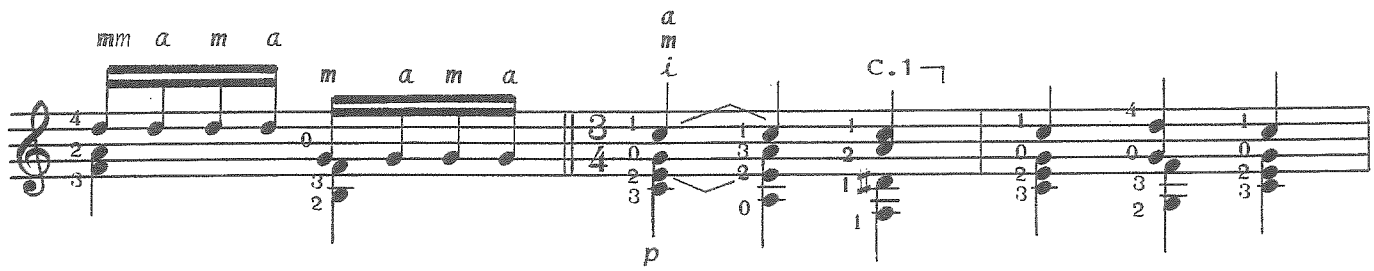

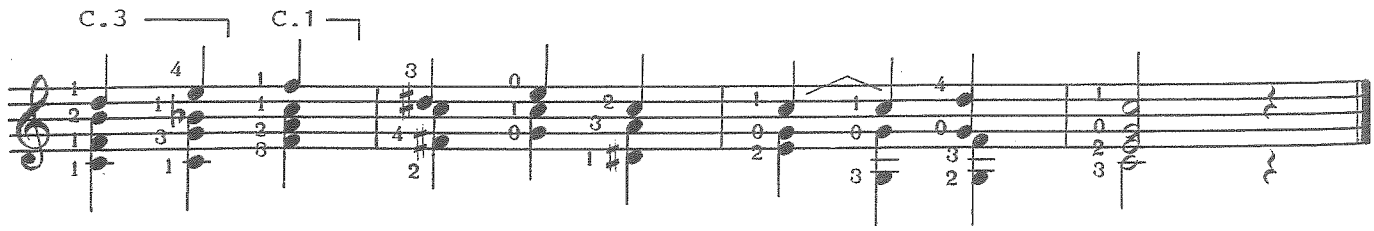

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ESTUDIO

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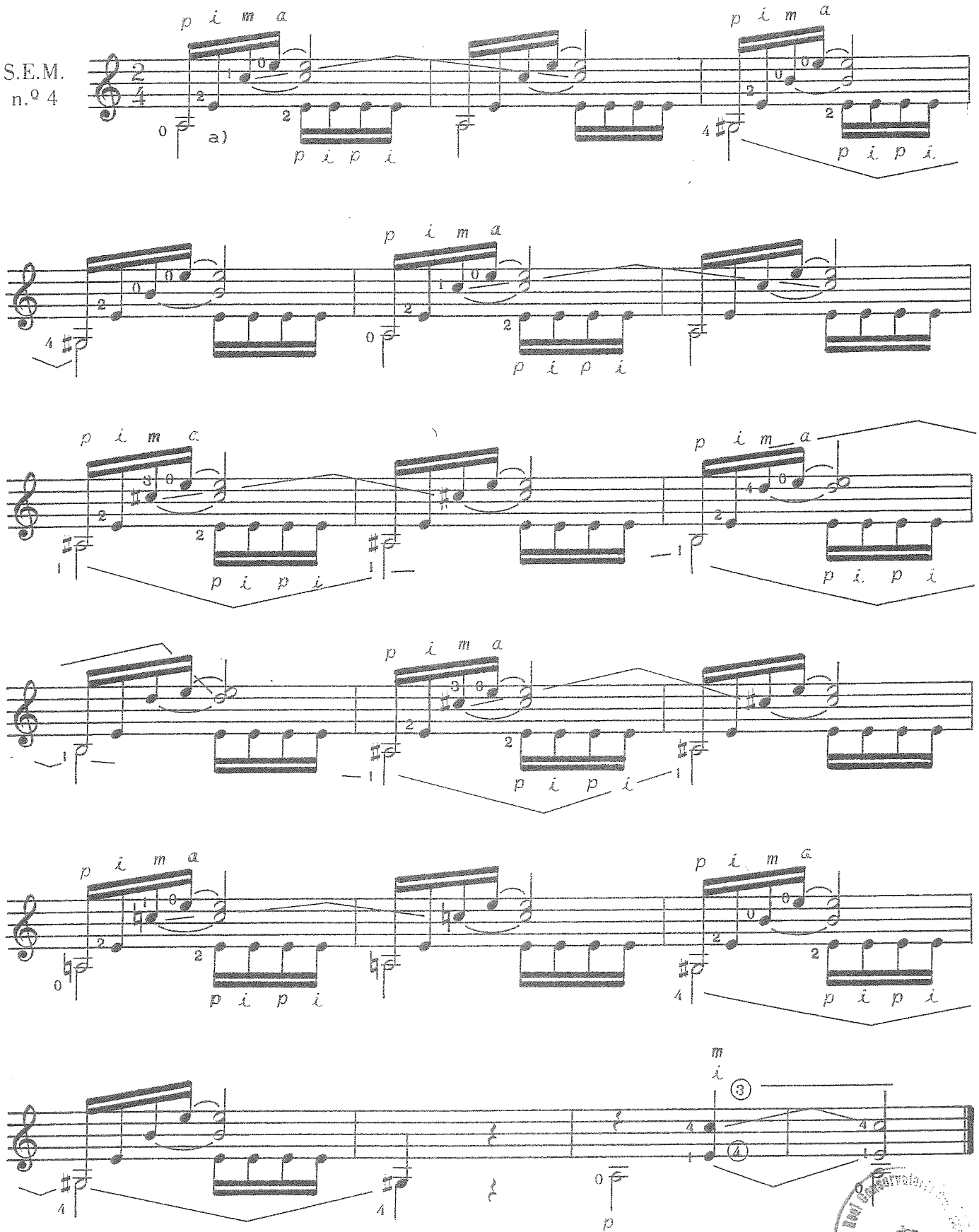

a) Mantener el dedo 2 en todo el Estudio.

S.E.M. 1909

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ESTUDIO

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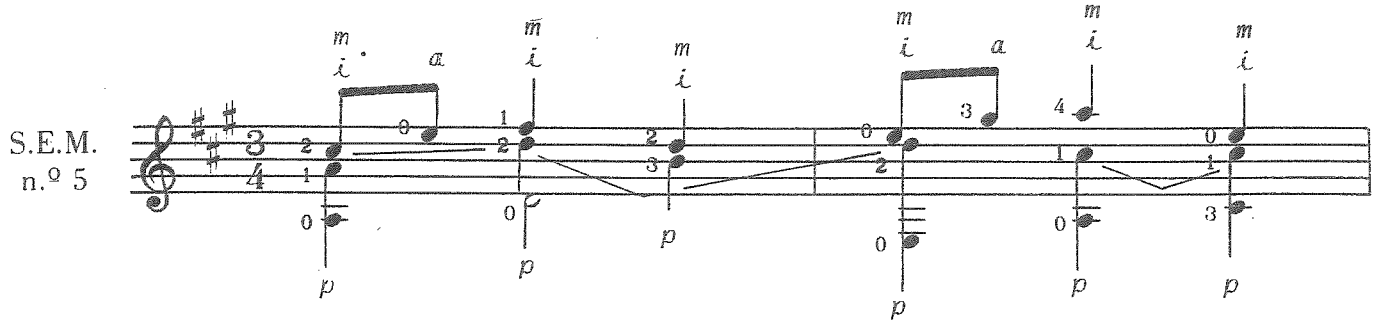

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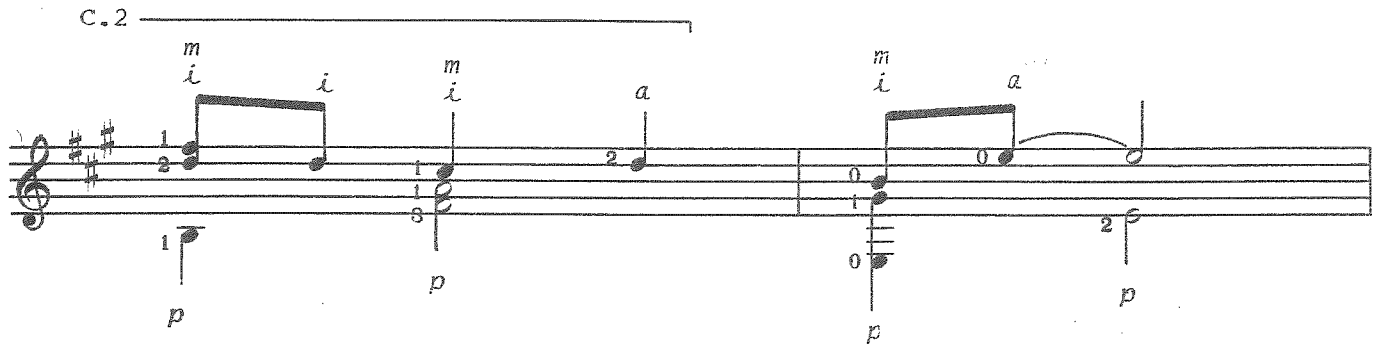
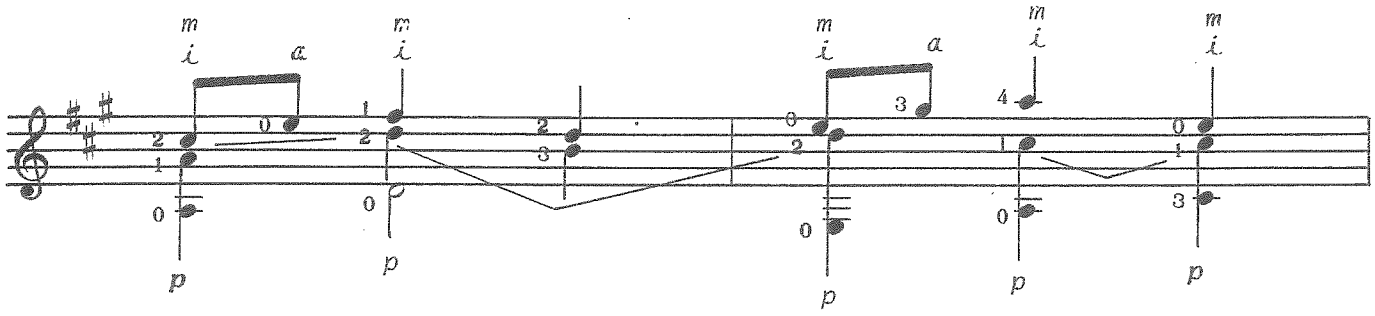
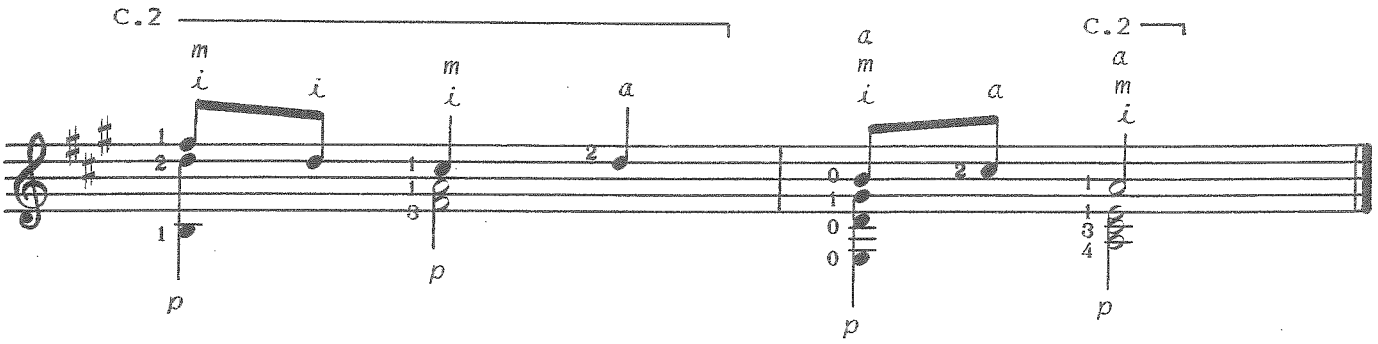




C. 2

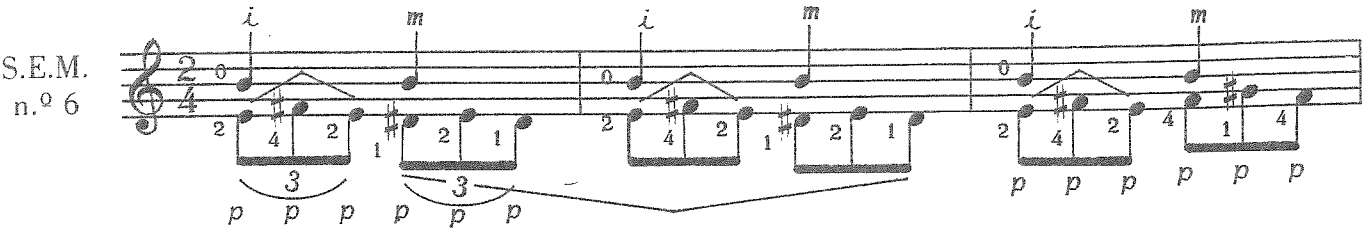


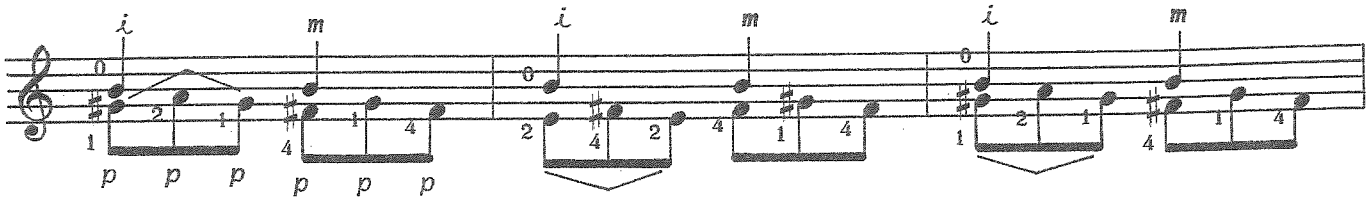
C. 2

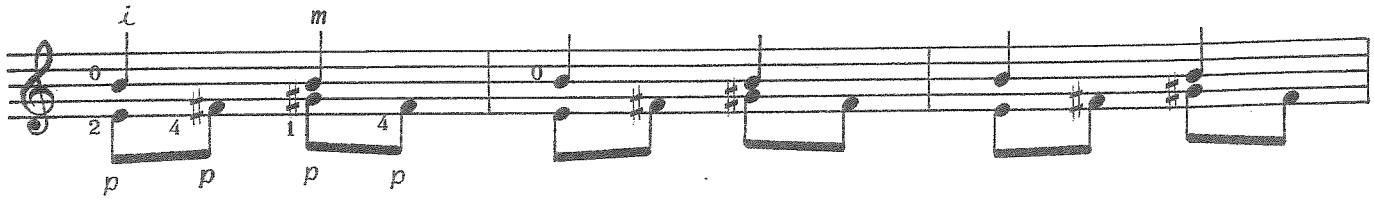
ESTUDIO

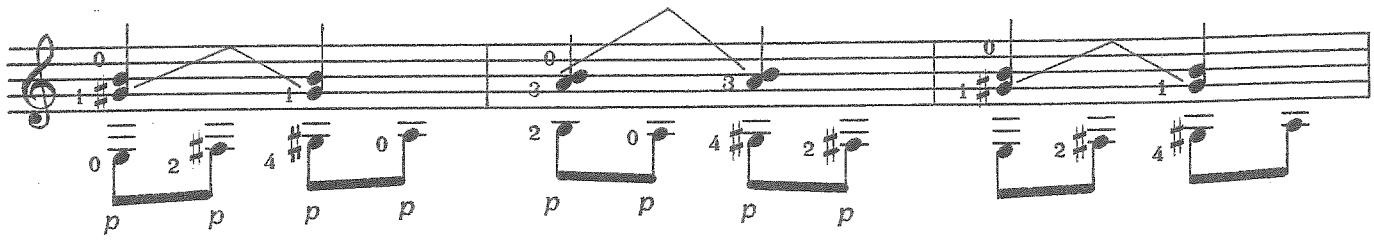
(inédito)

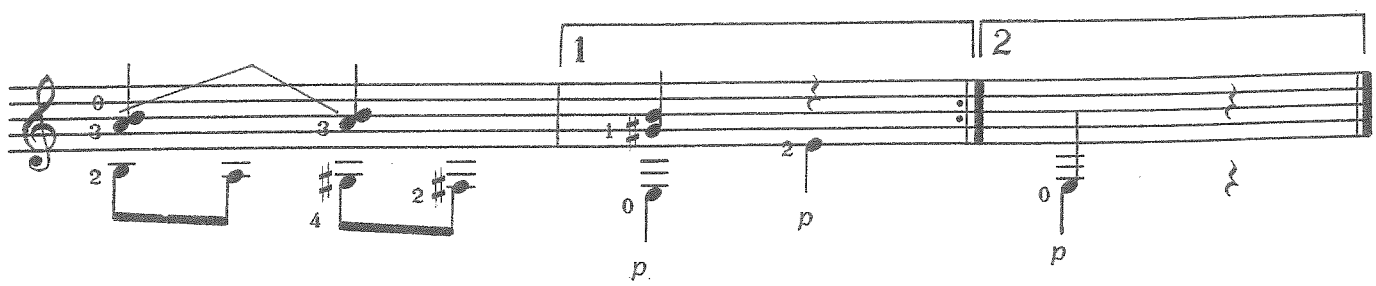
S.E.M.
n.º 6







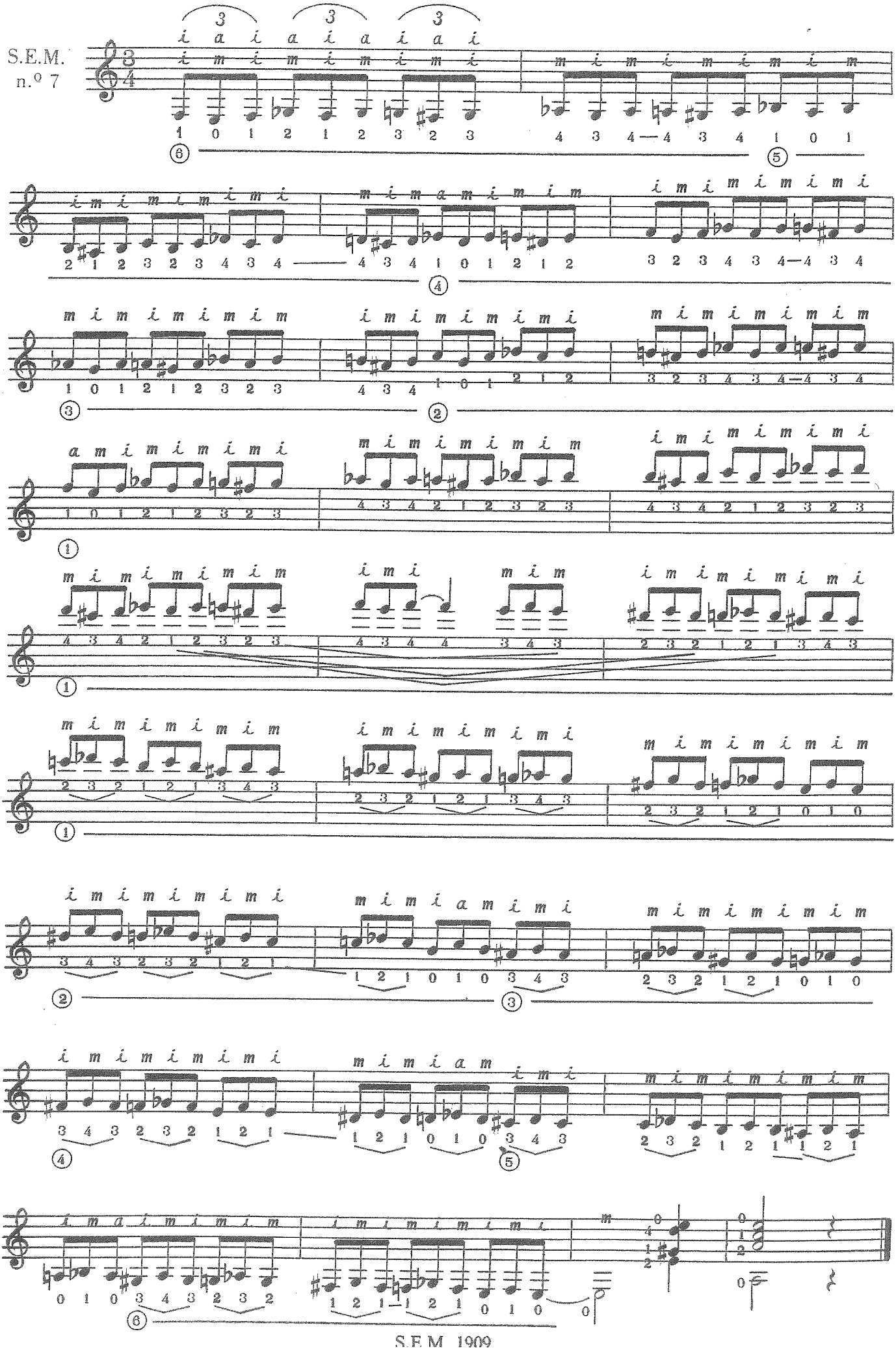




S.E.M. 1909

ESTUDIO

S.E.M.
n.º 7



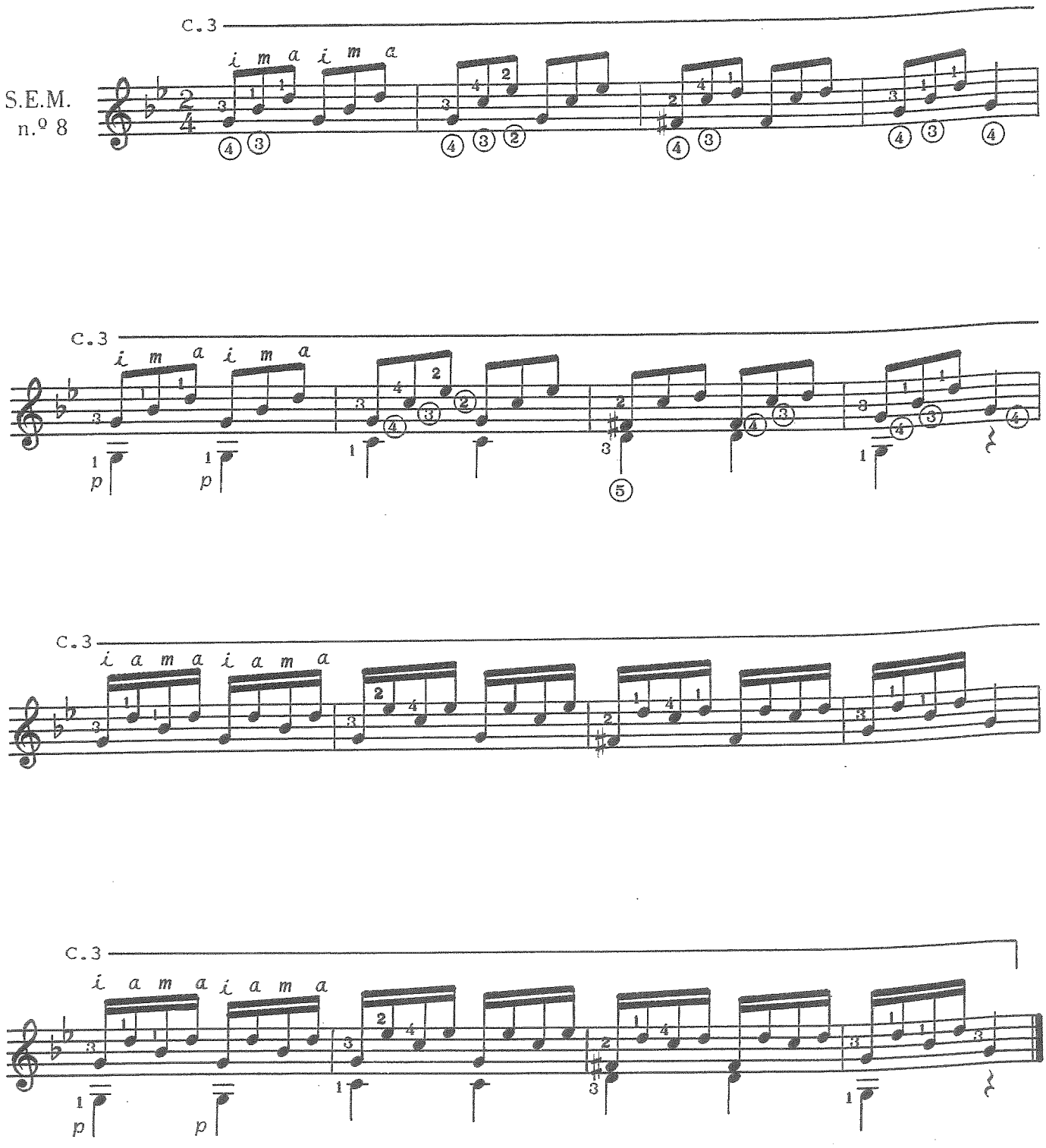
S.E.M. 1909

ESTUDIO

(inédito)

(Práctica de la Cejilla.)

S.E.M. n.º 8



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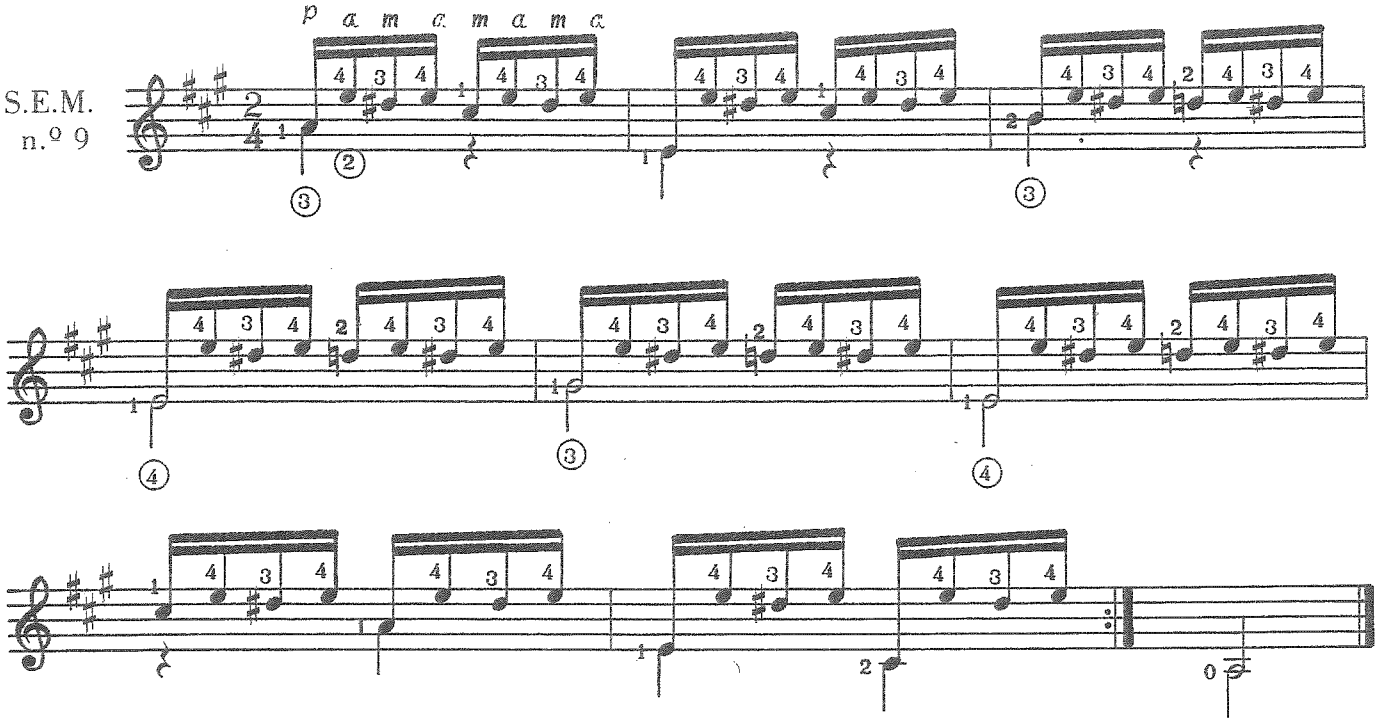
ESTUDIO

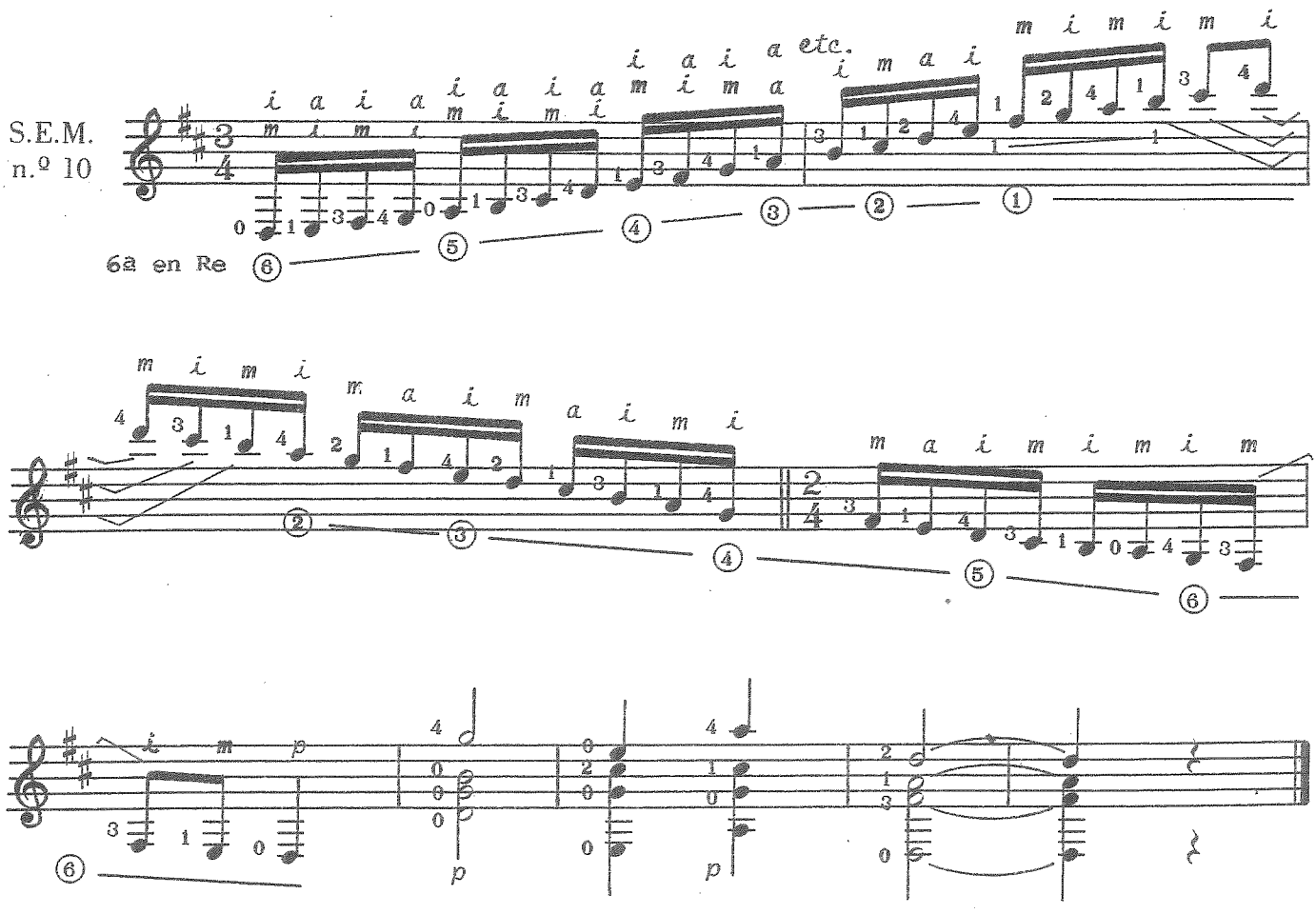
S.E.M.
n.º 9



ESTUDIO

(inédito)

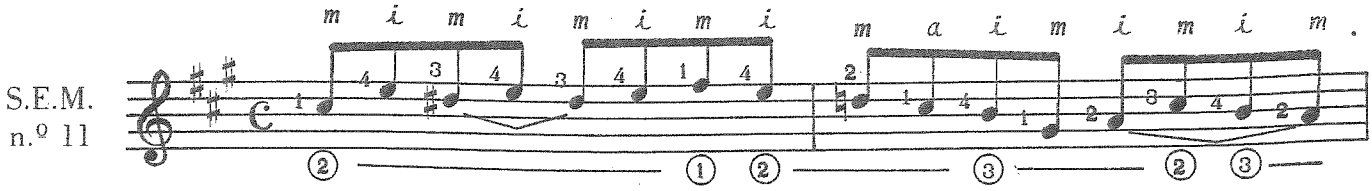
S.E.M.
n.º 10

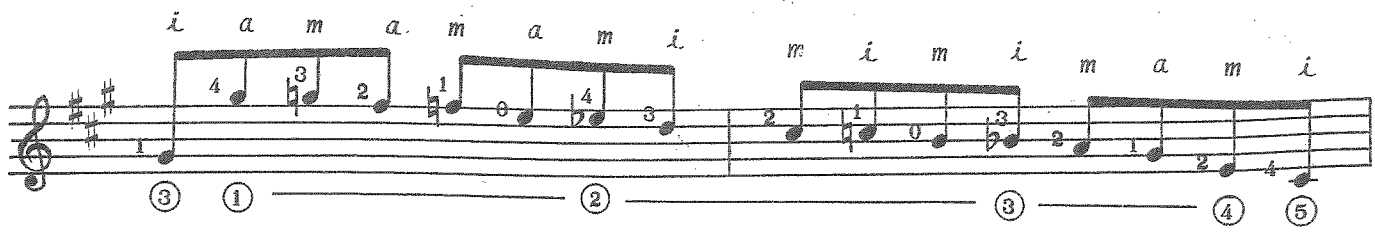


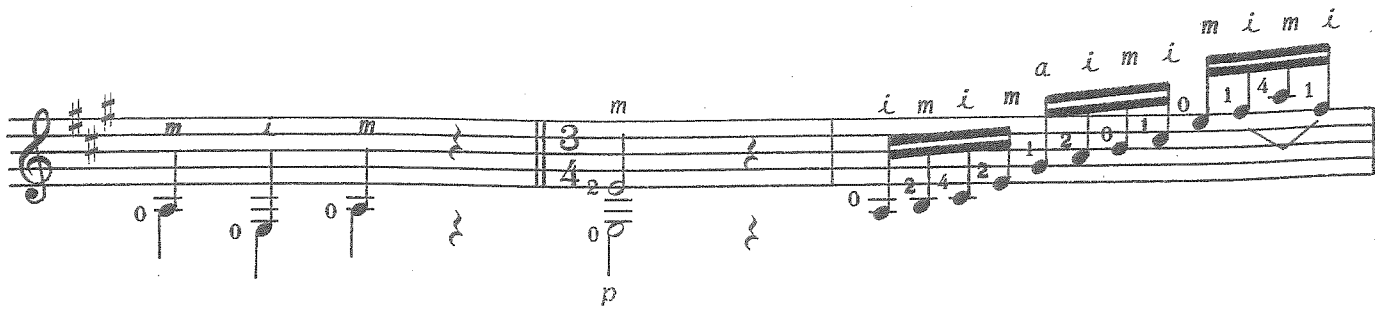
ESTUDIO

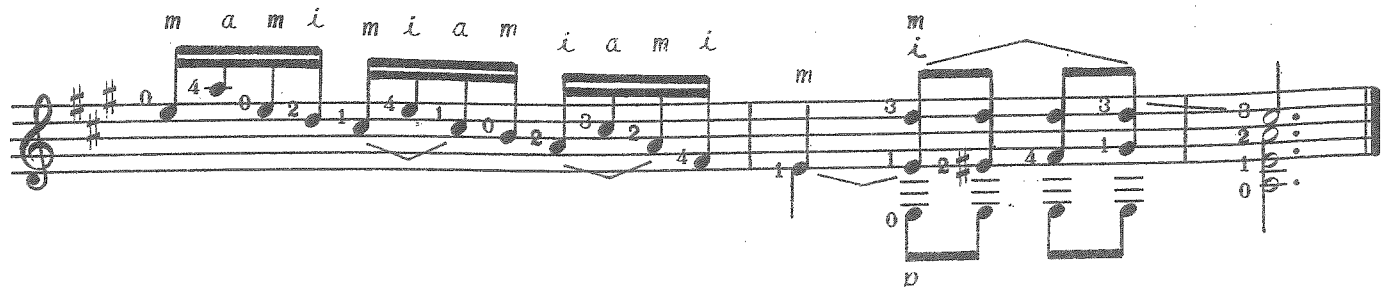
(inédito)

S.E.M.
n.º 11





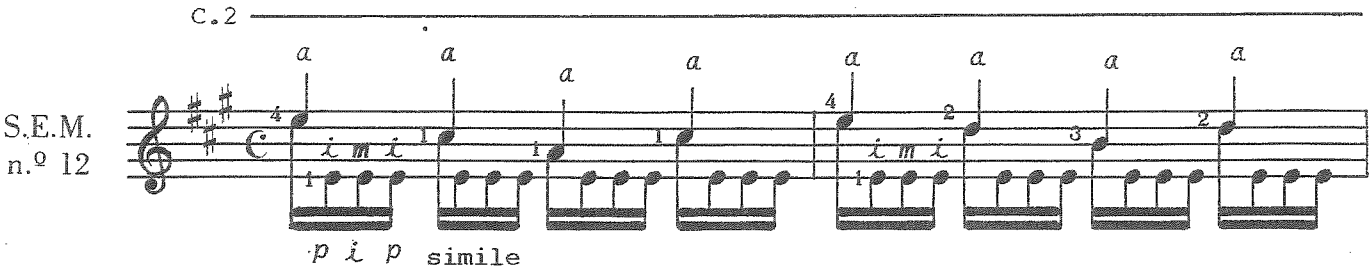


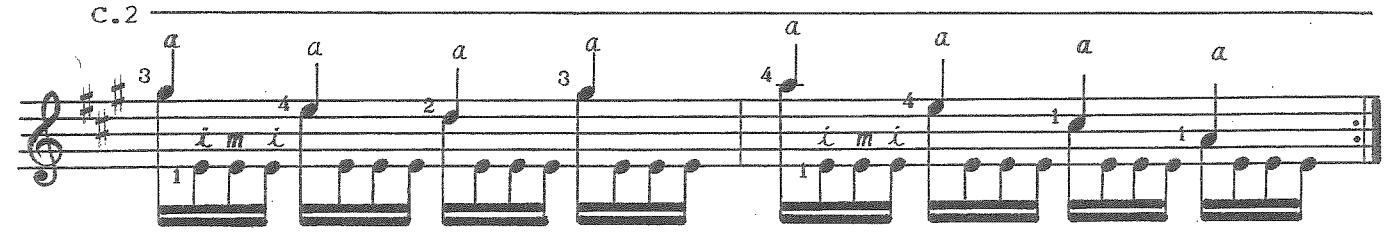


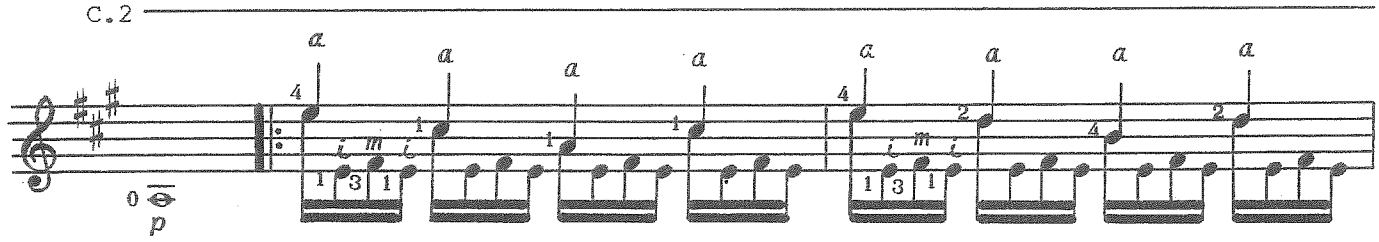
ESTUDIO

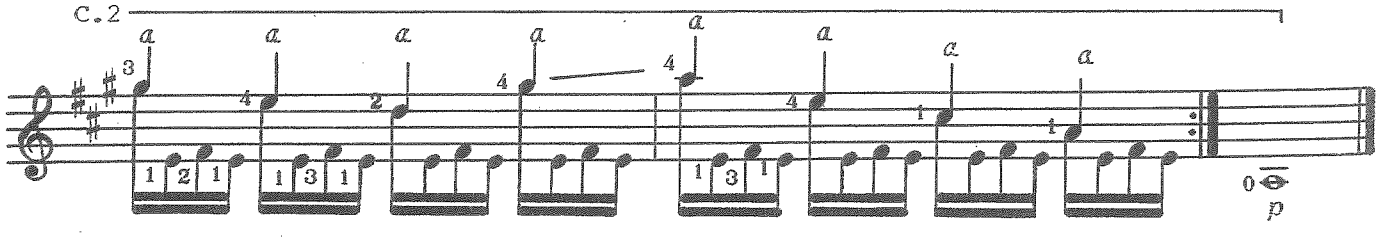
(Práctica de la Cejilla)

S.E.M.
n.º 12



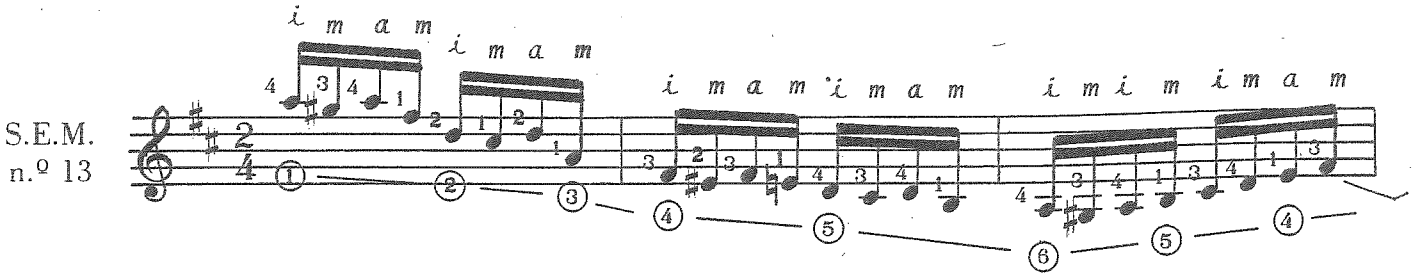


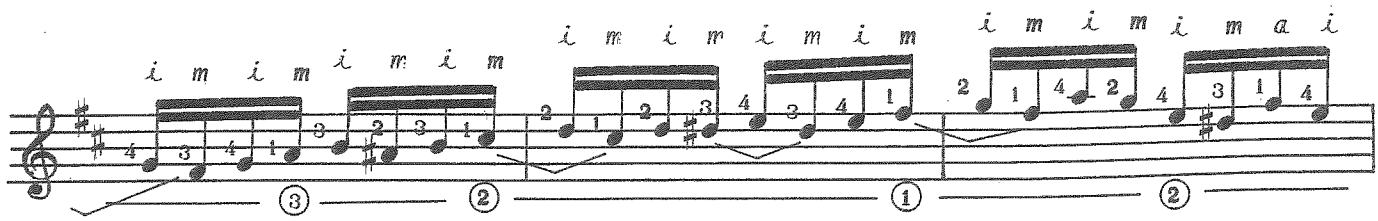




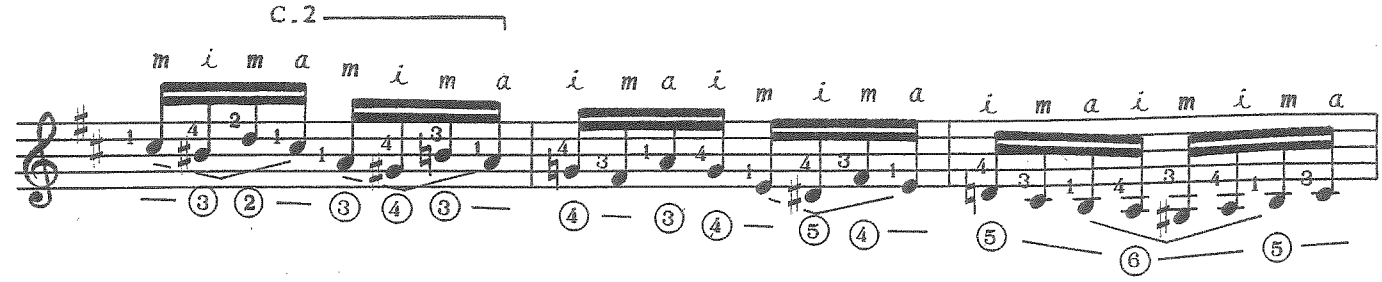
ESTUDIO

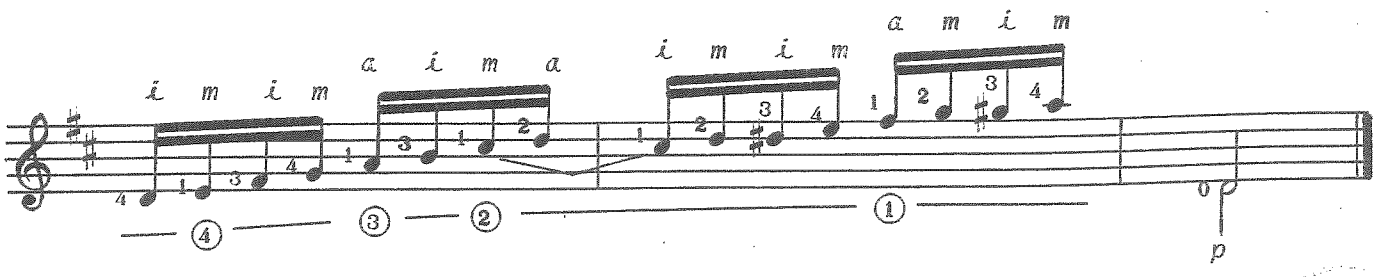
S.E.M.
n.º 13





C.2

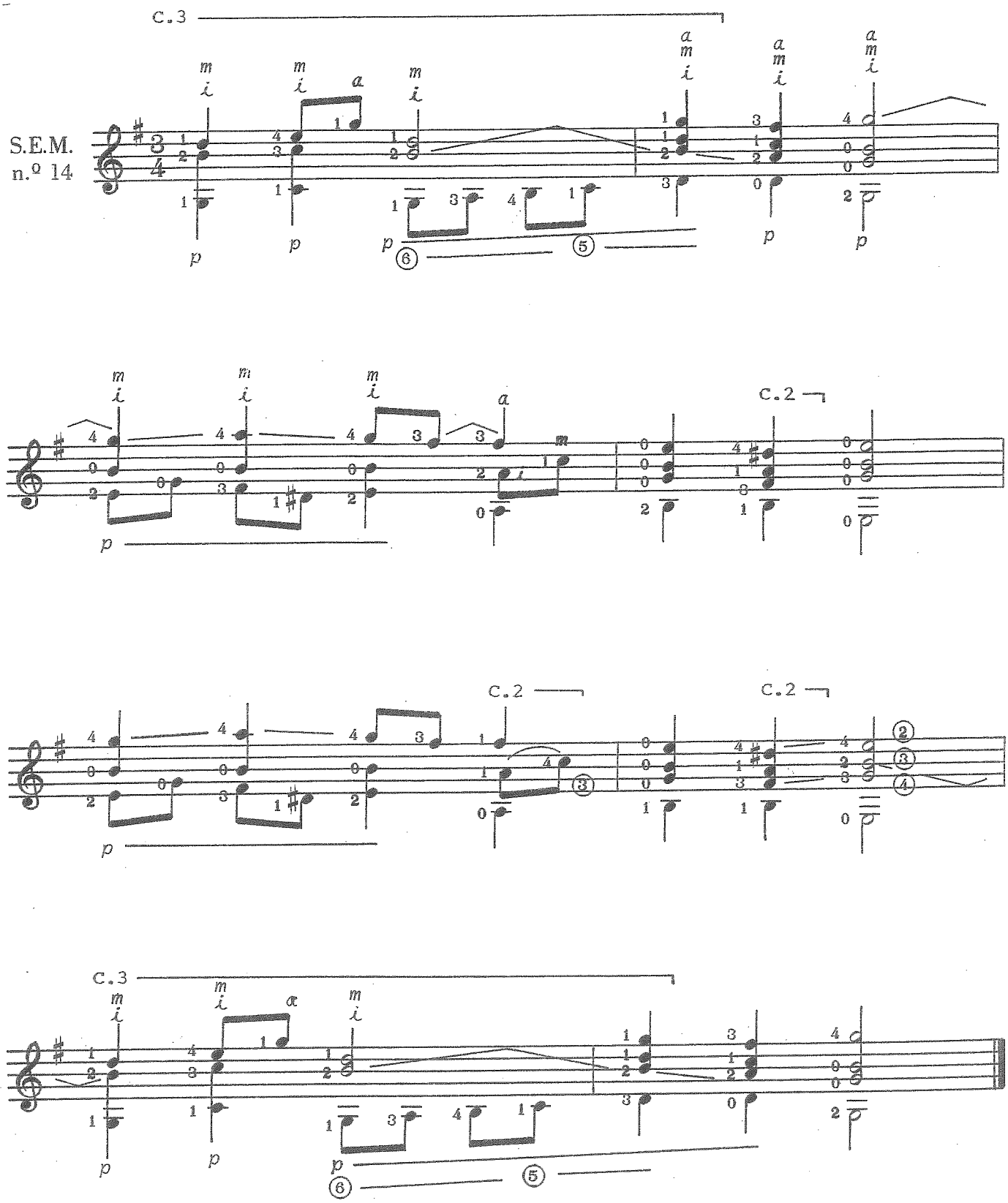




ESTUDIO

(inédito)

S.E.M.
n.º 14



ESTUDIO

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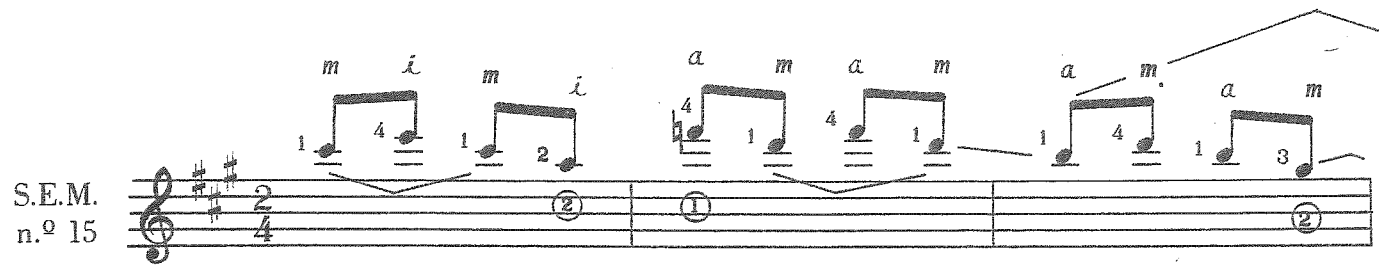
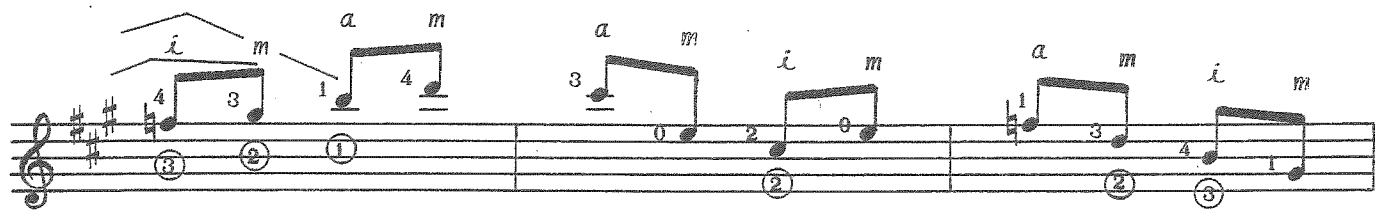
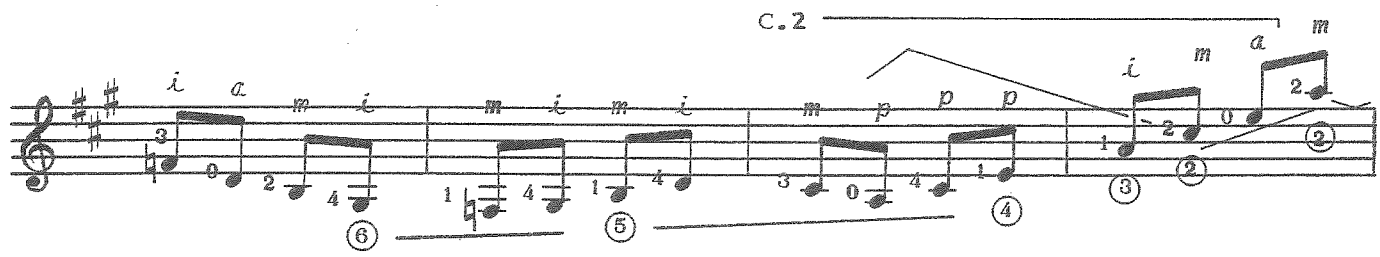
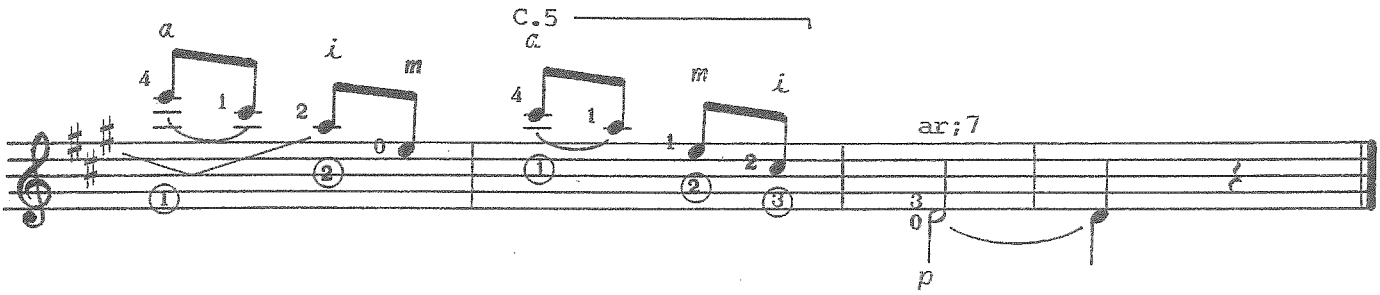
n.º 15









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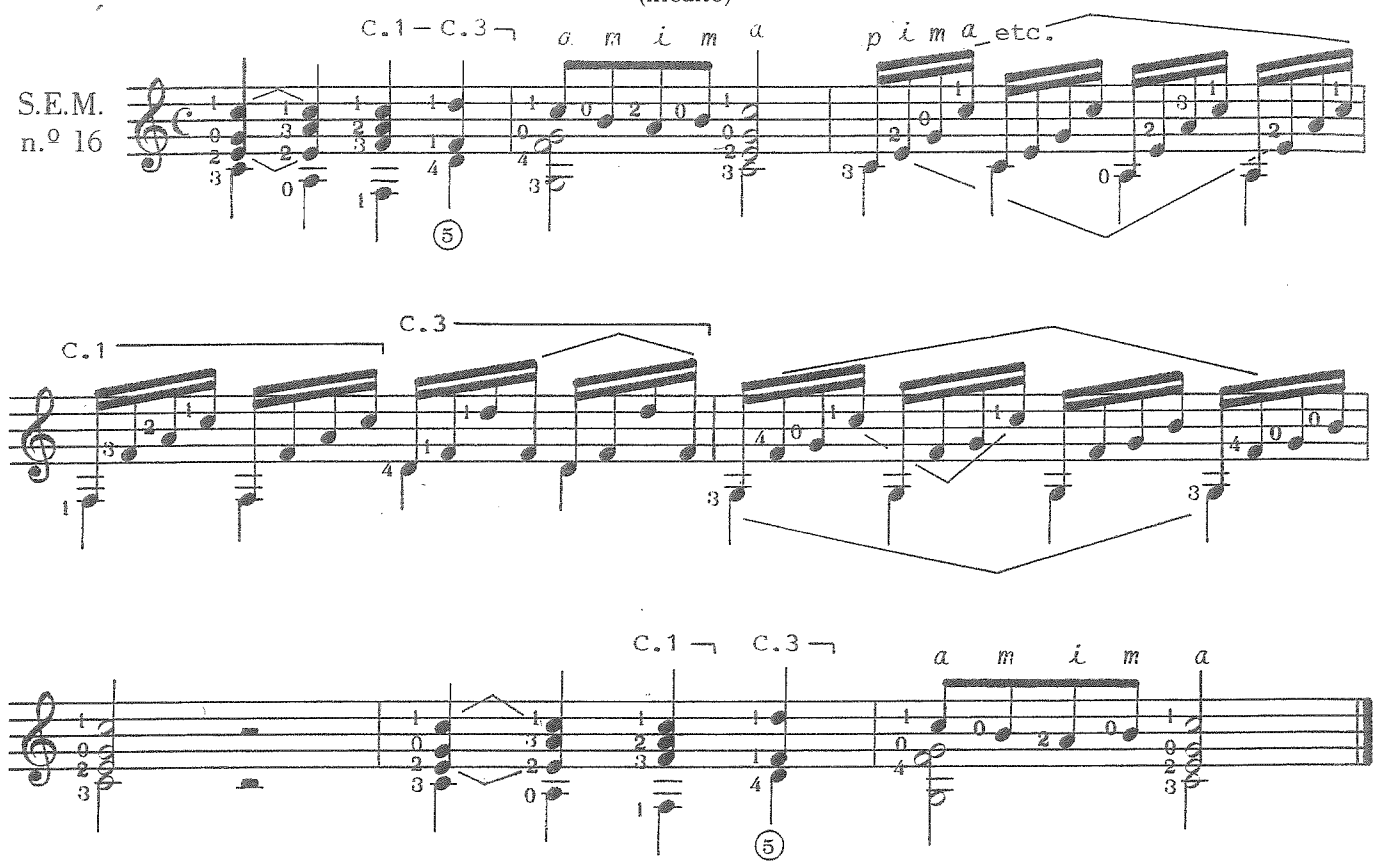

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(inédito)

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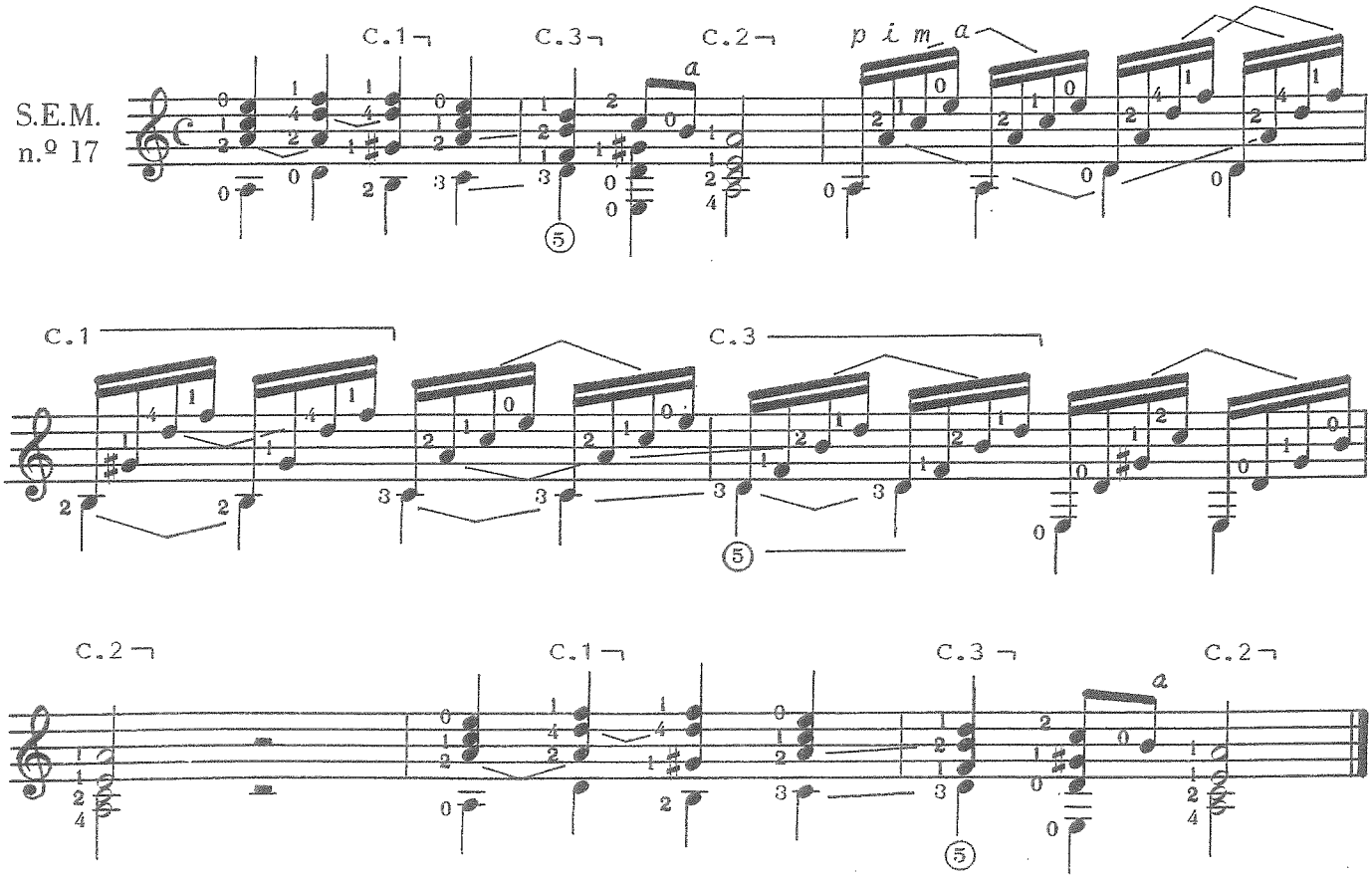
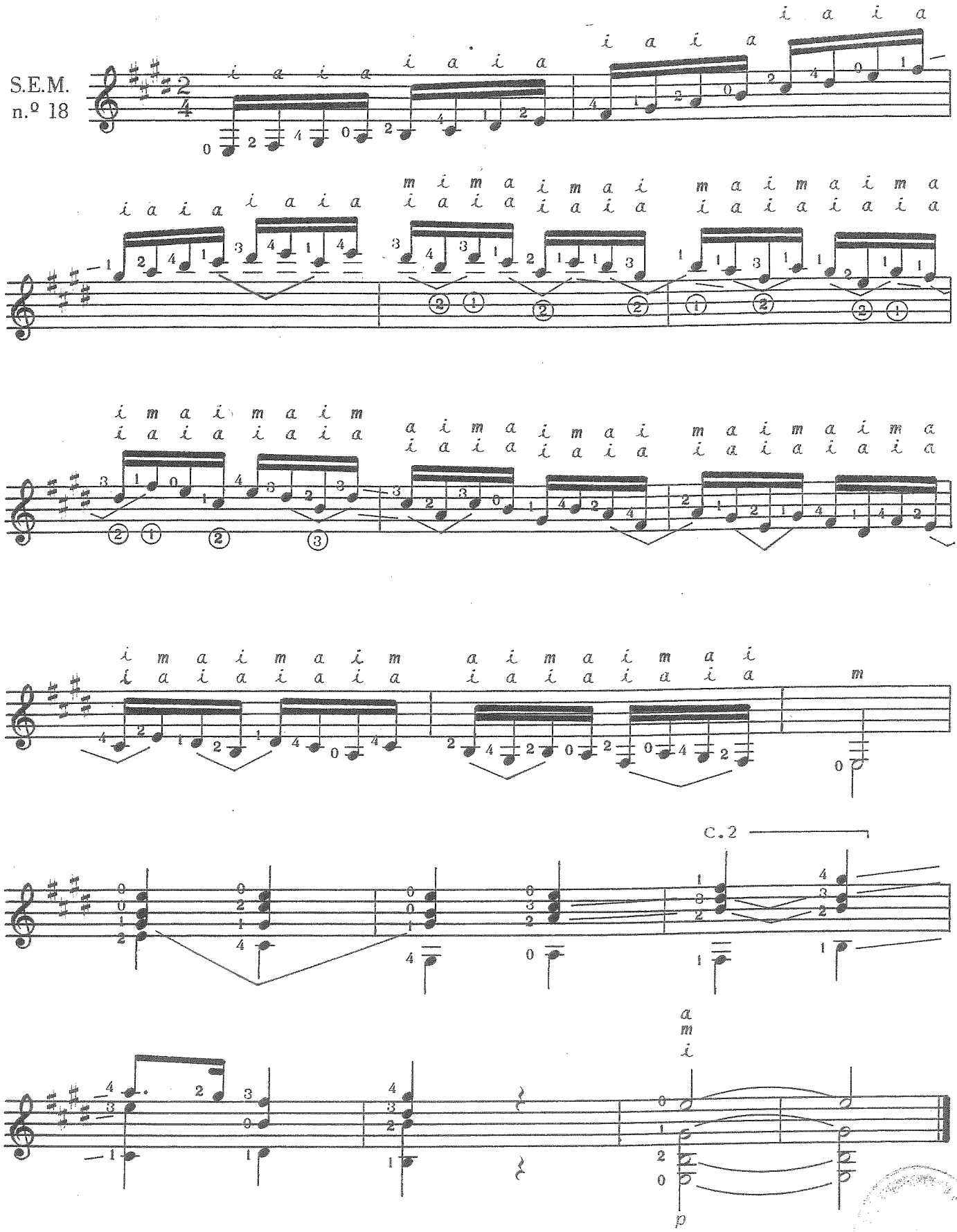


S.E.M. 1909

ESTUDIO

(inédito)

S.E.M.
n.º 18



S.E.M. 1909

ESTUDIO

(inédito)

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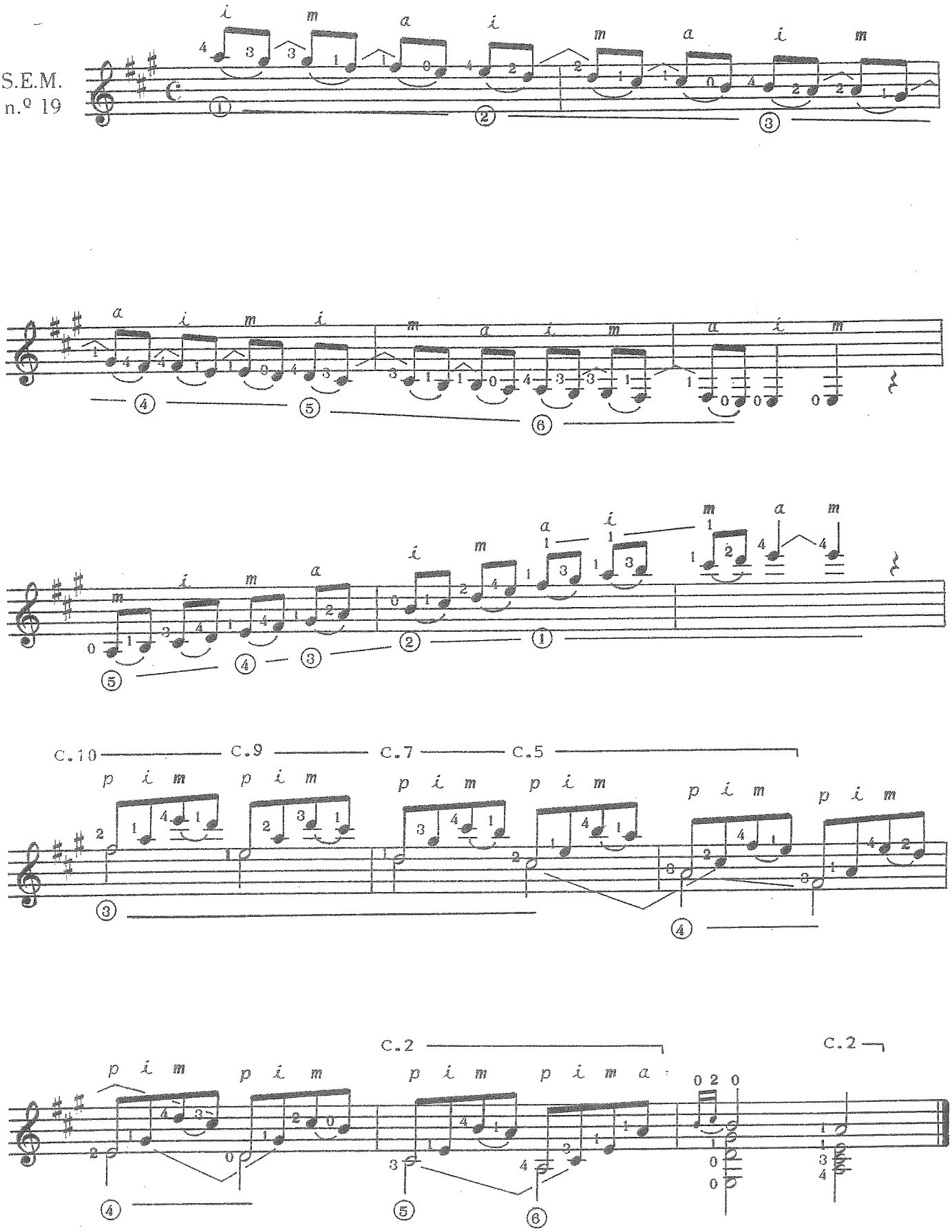
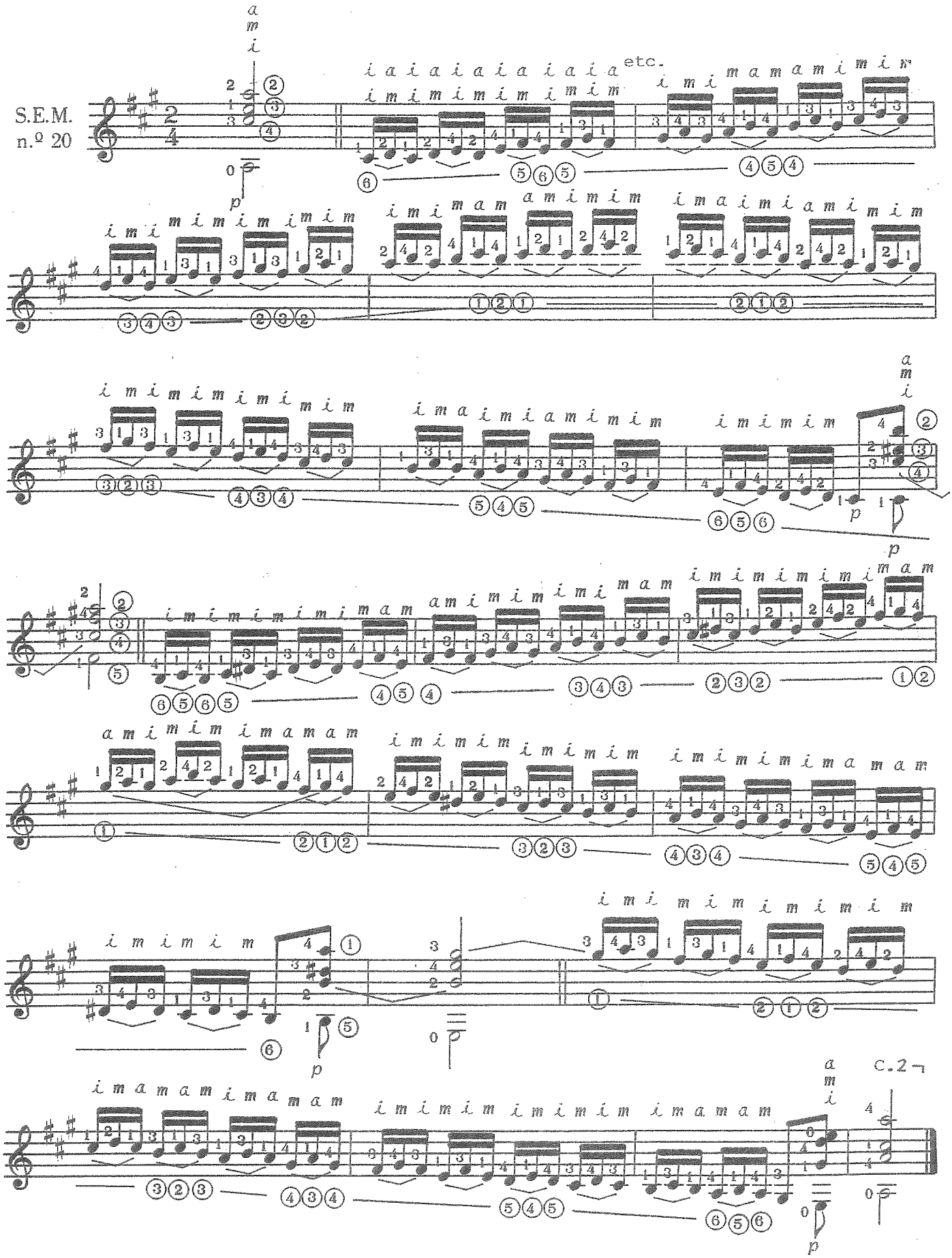


S.E.M. 1909

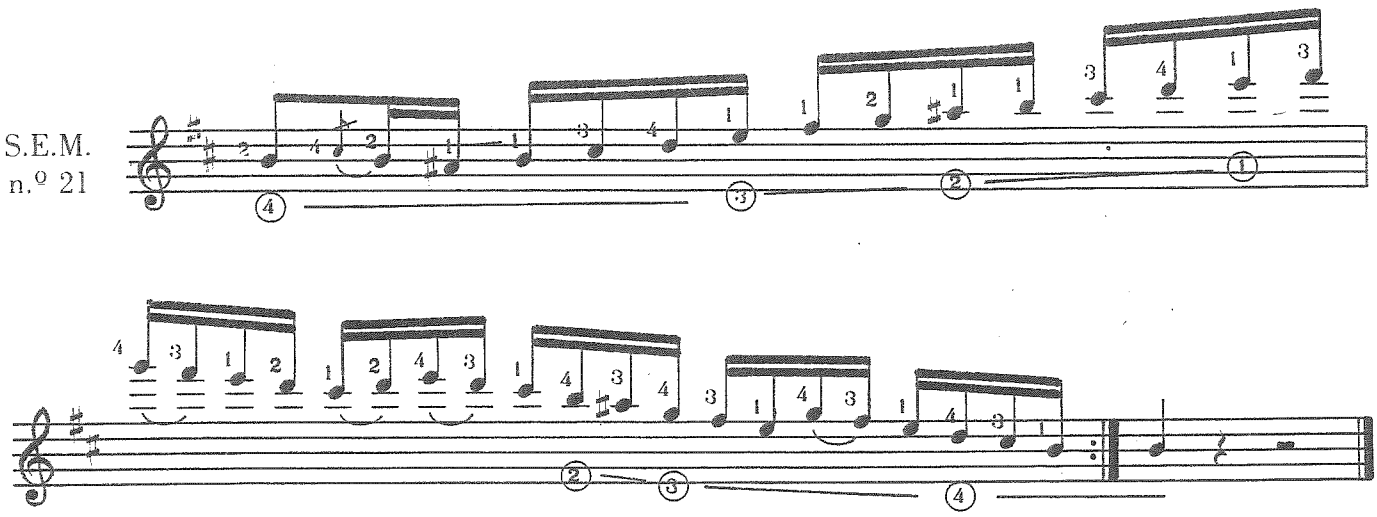
ESTUDIO



S.E.M. 1909

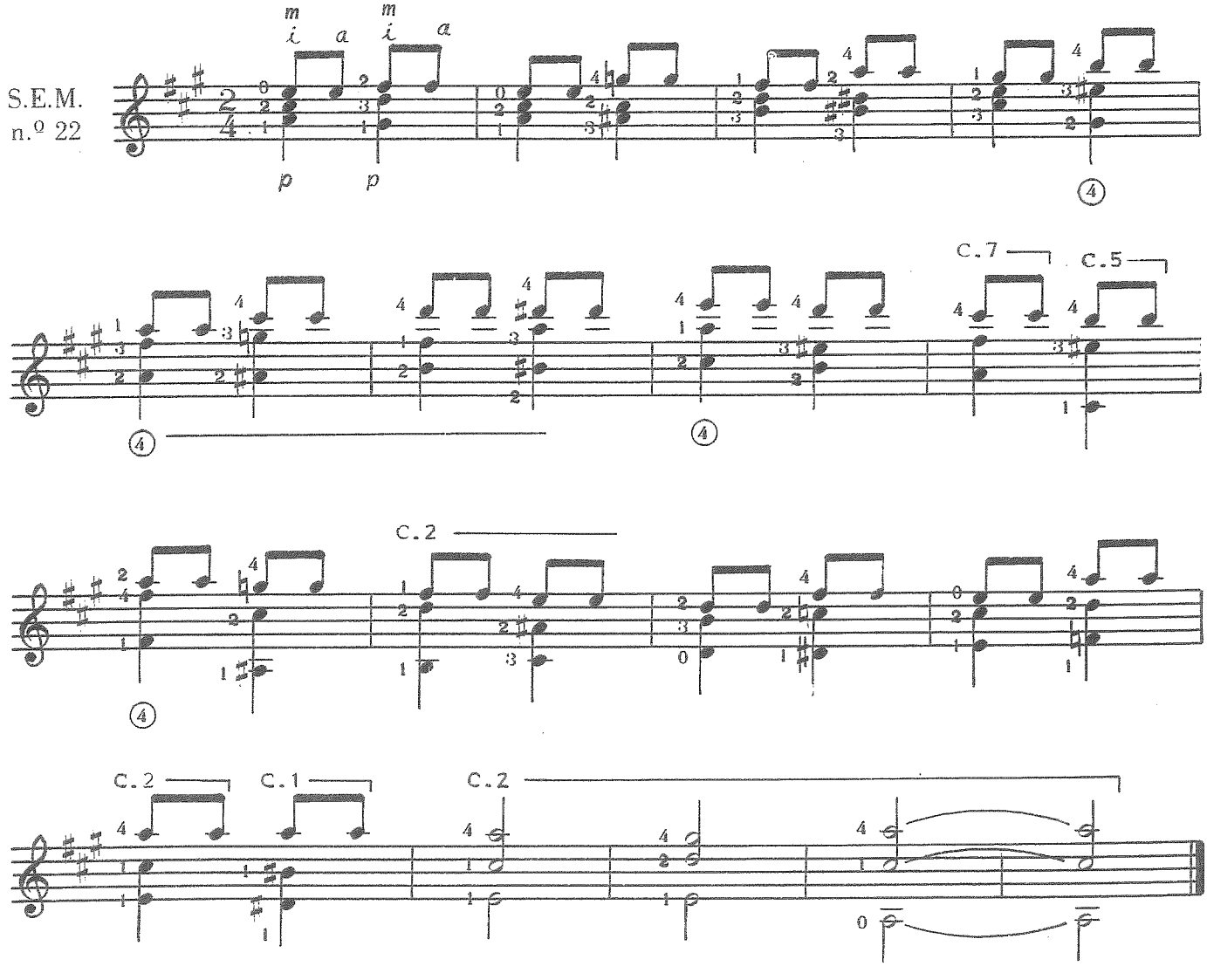
ESTUDIO

S.E.M.
n.º 21



ESTUDIO

S.E.M.
n.º 22



ESTUDIO

(inédito)

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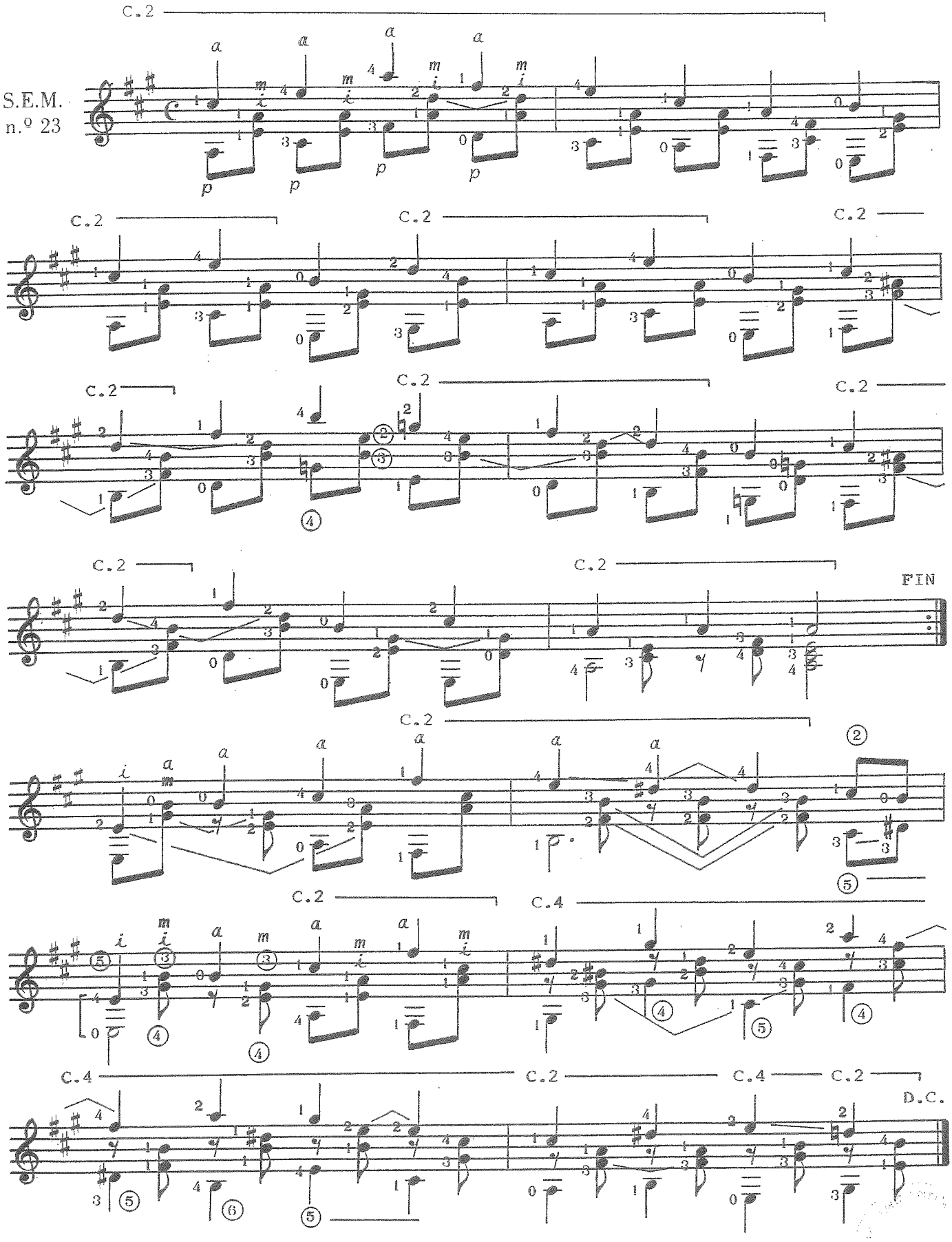
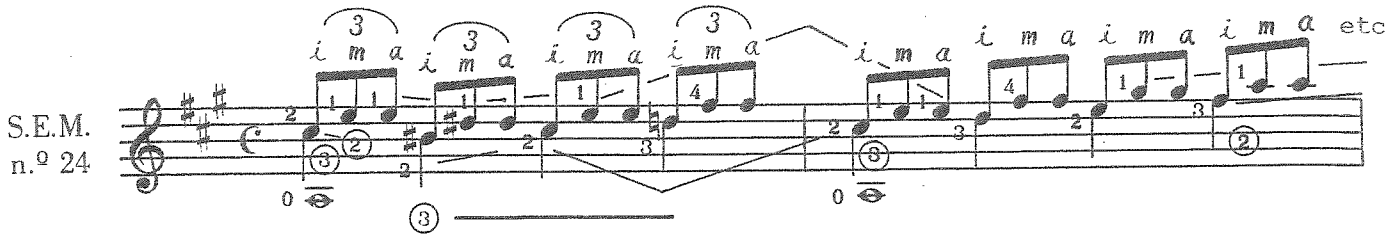
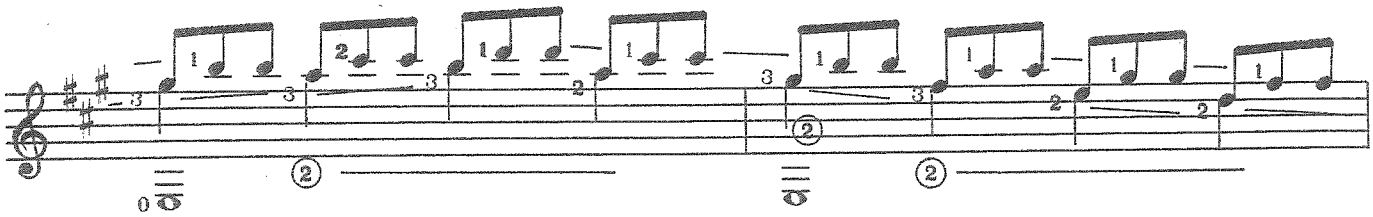
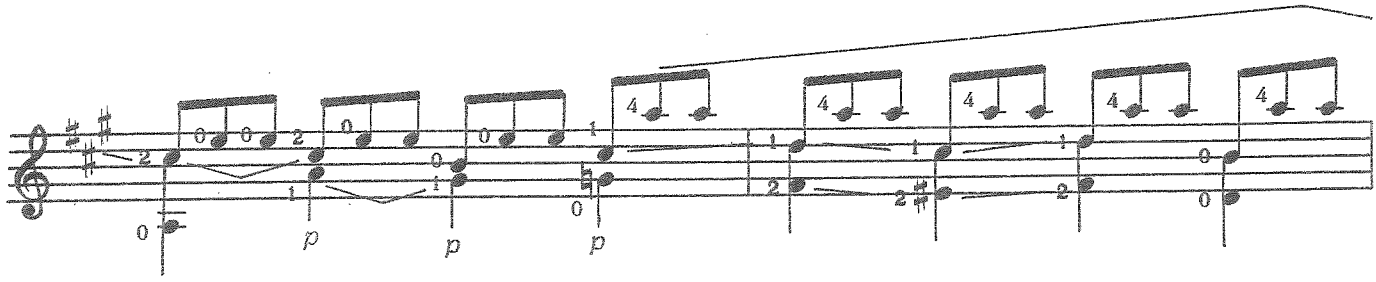


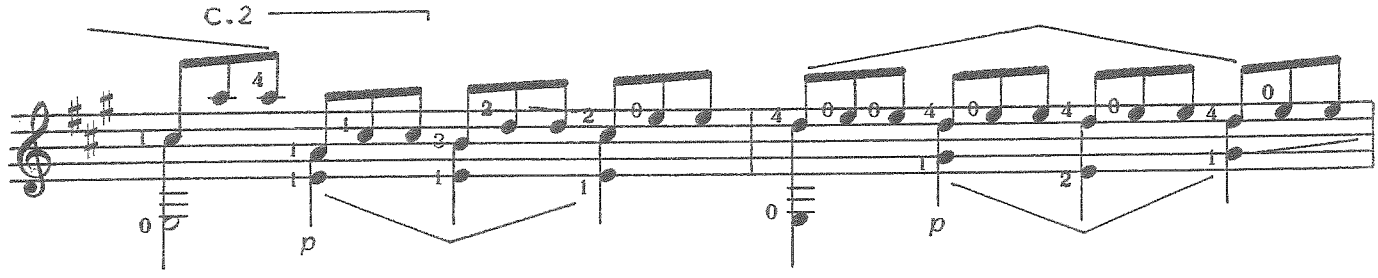
ESTUDIO

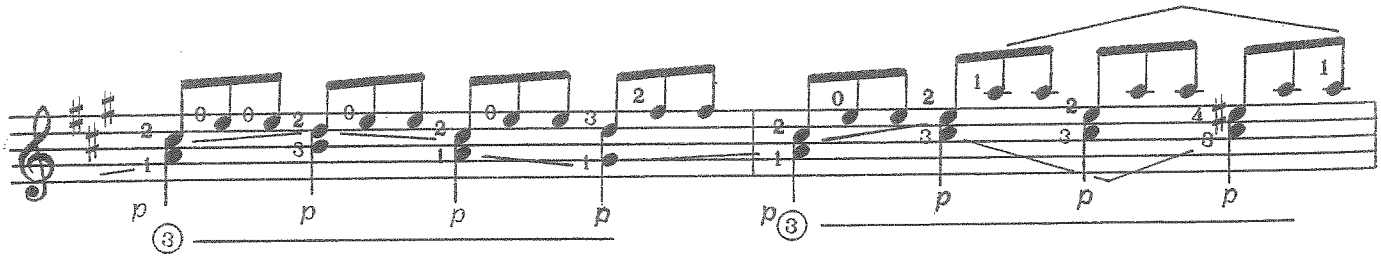
S.E.M.
n.º 24

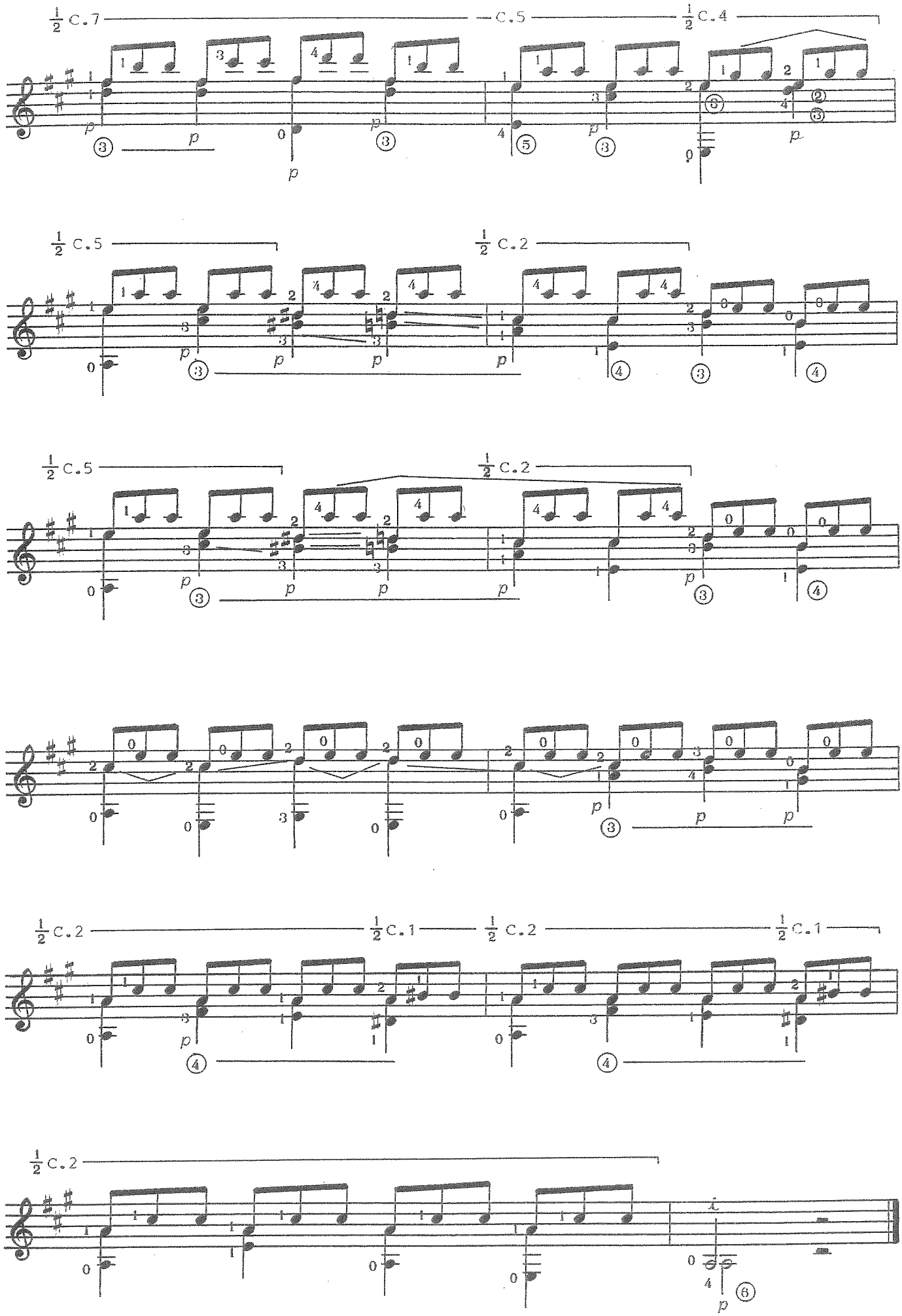











½ C. 7
C. 5
½ C. 4
½ C. 5
½ C. 2
½ C. 5
½ C. 2
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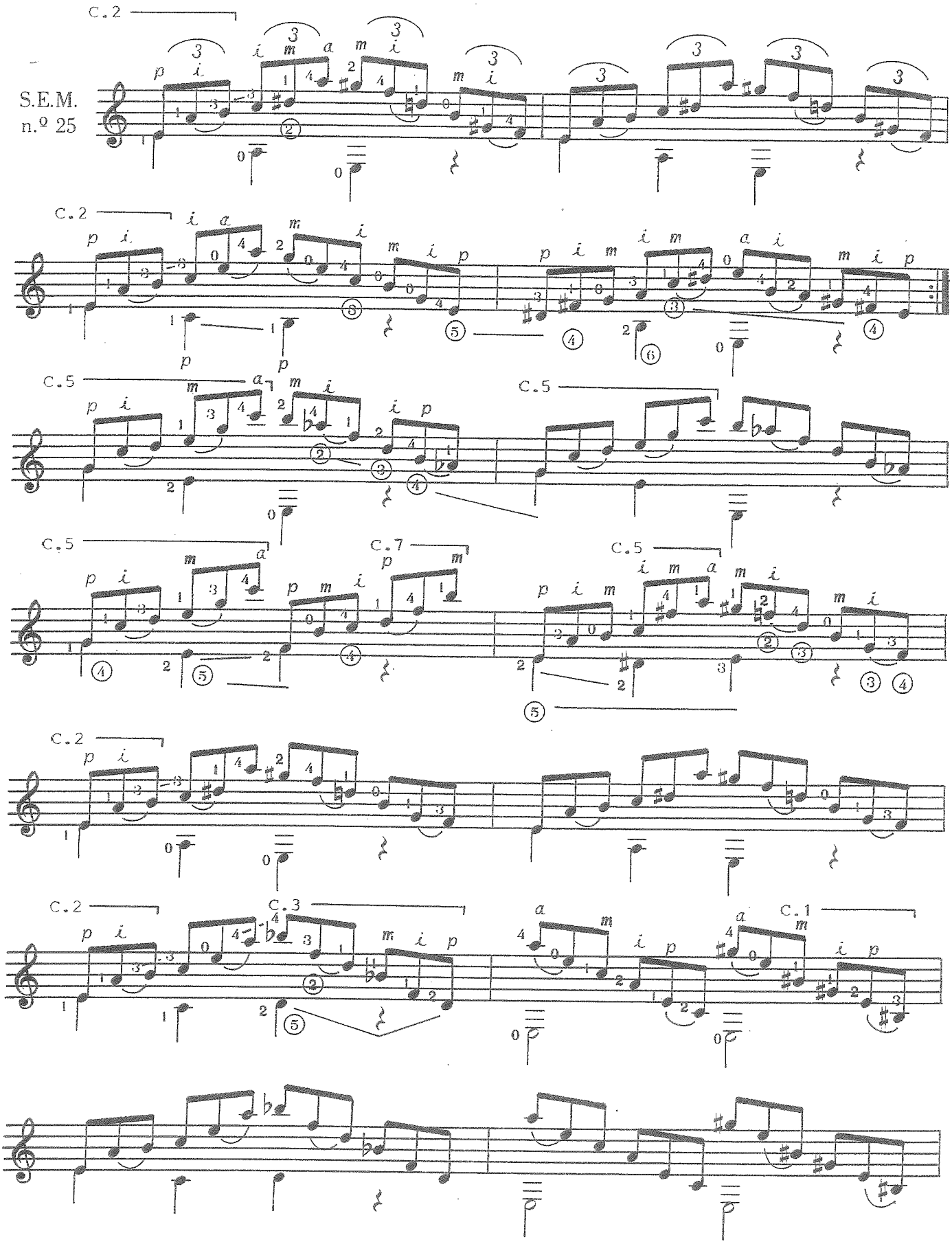
½ C. 1
½ C. 2
½ C. 1
½ C. 2

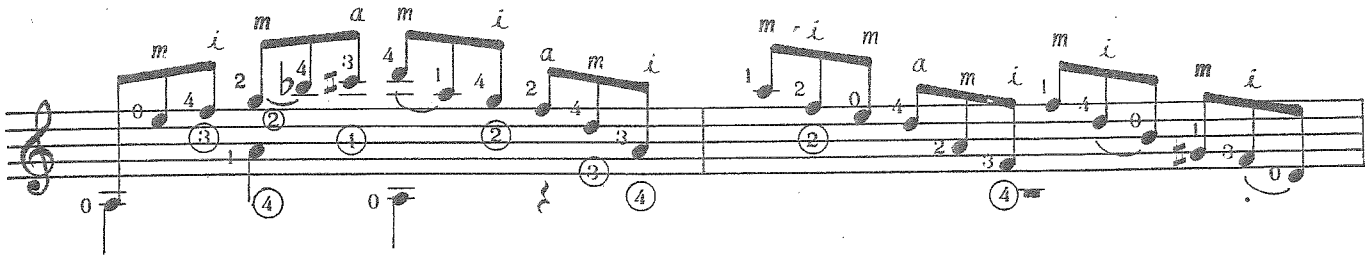
ESTUDIO

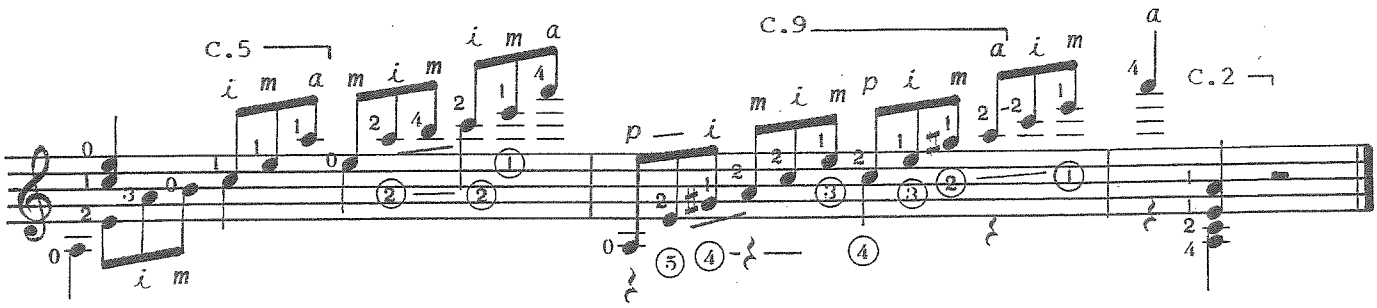
(Sobre un fragmento de Schumann)

S.E.M.
n.º 25



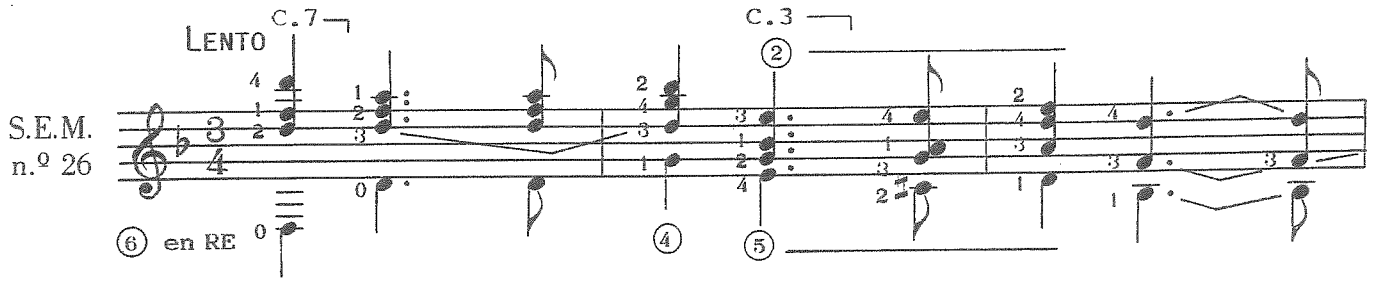
S.E.M. 1909

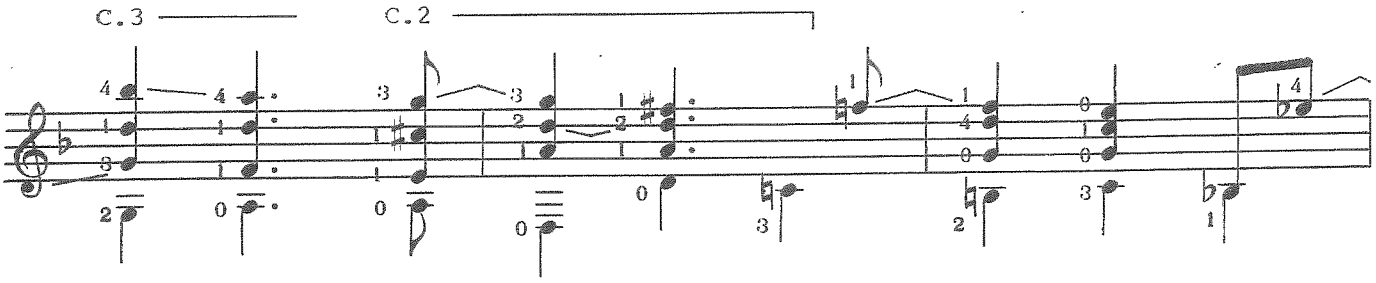


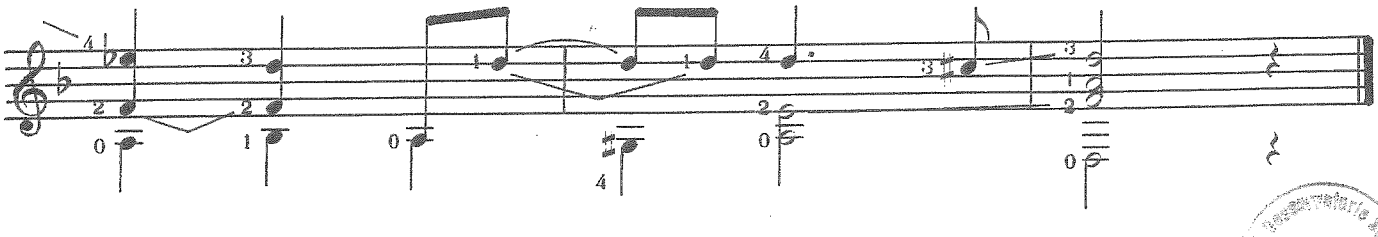


ESTUDIO

(Sobre un fragmento de J. S. Bach)



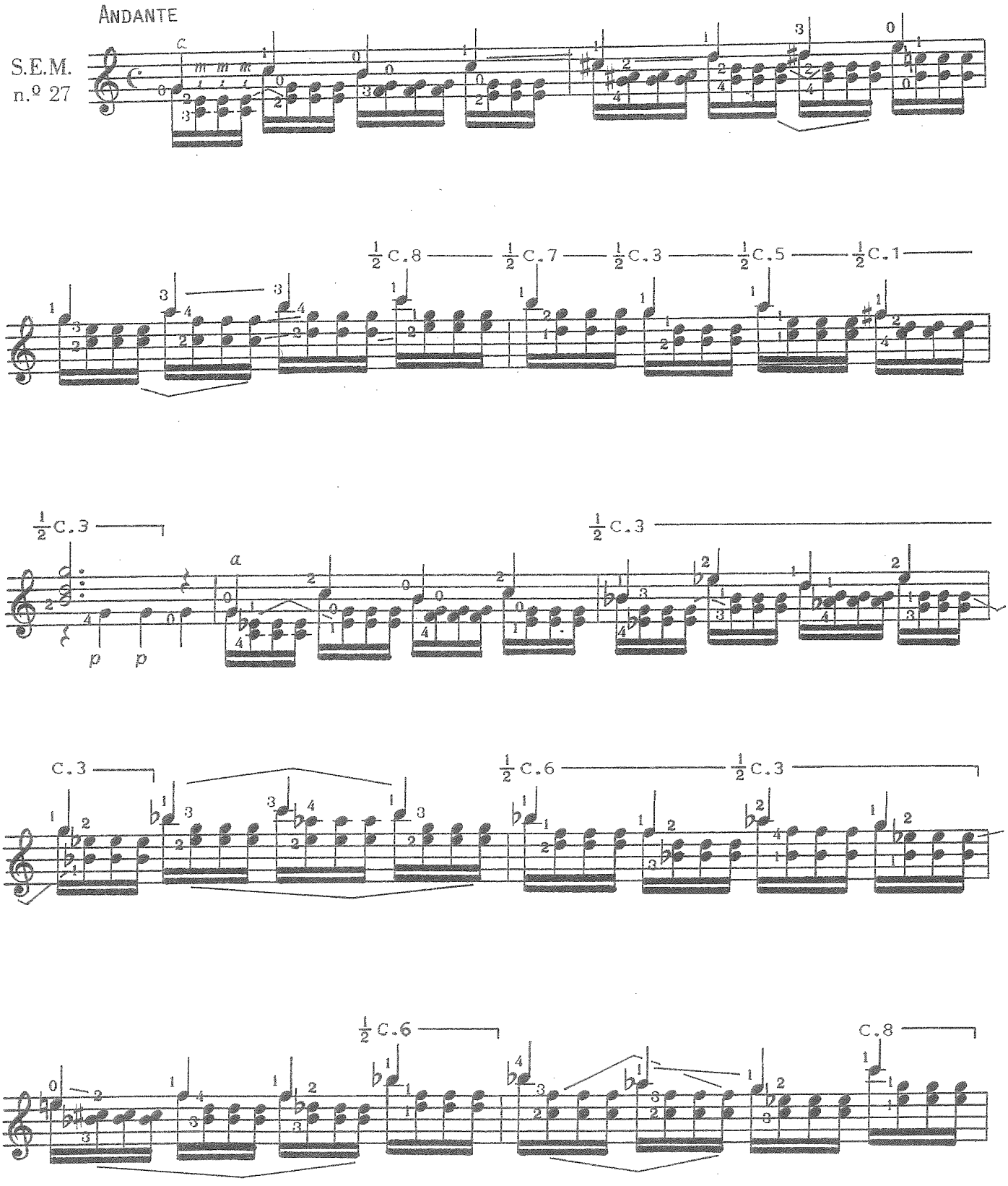




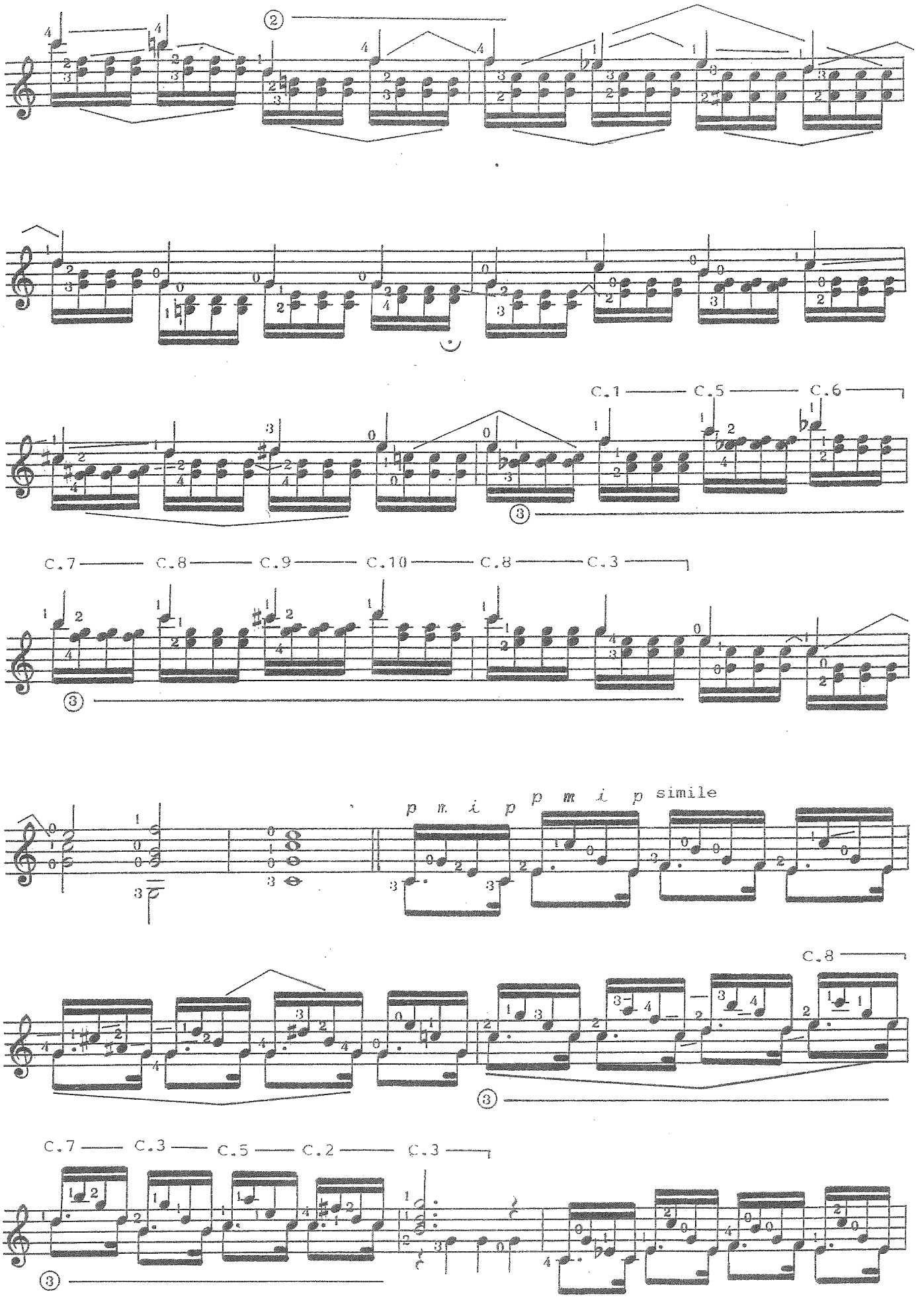
ESTUDIO

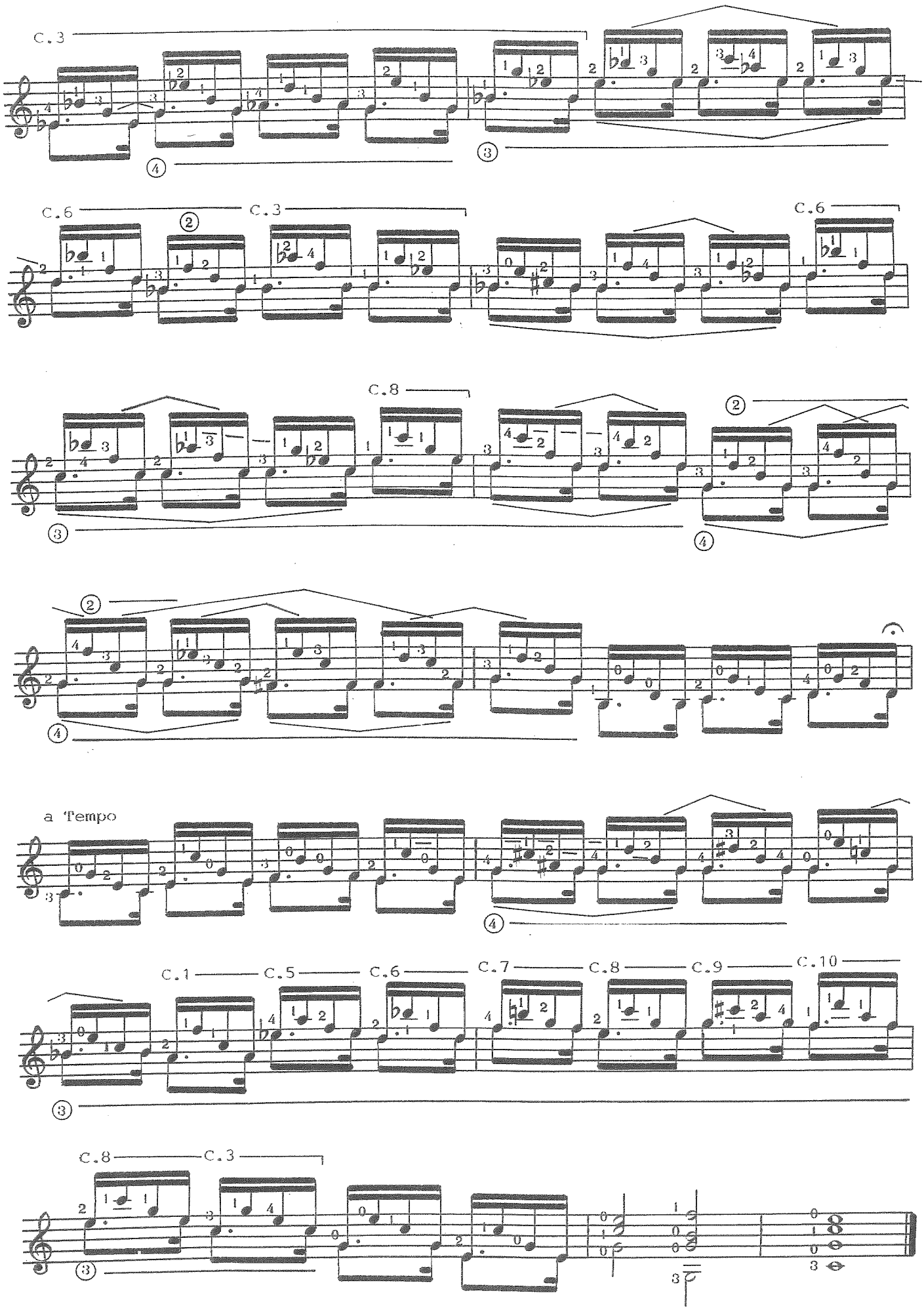
(inédito)

(Sobre el Preludio S.E.M. n.º 22)



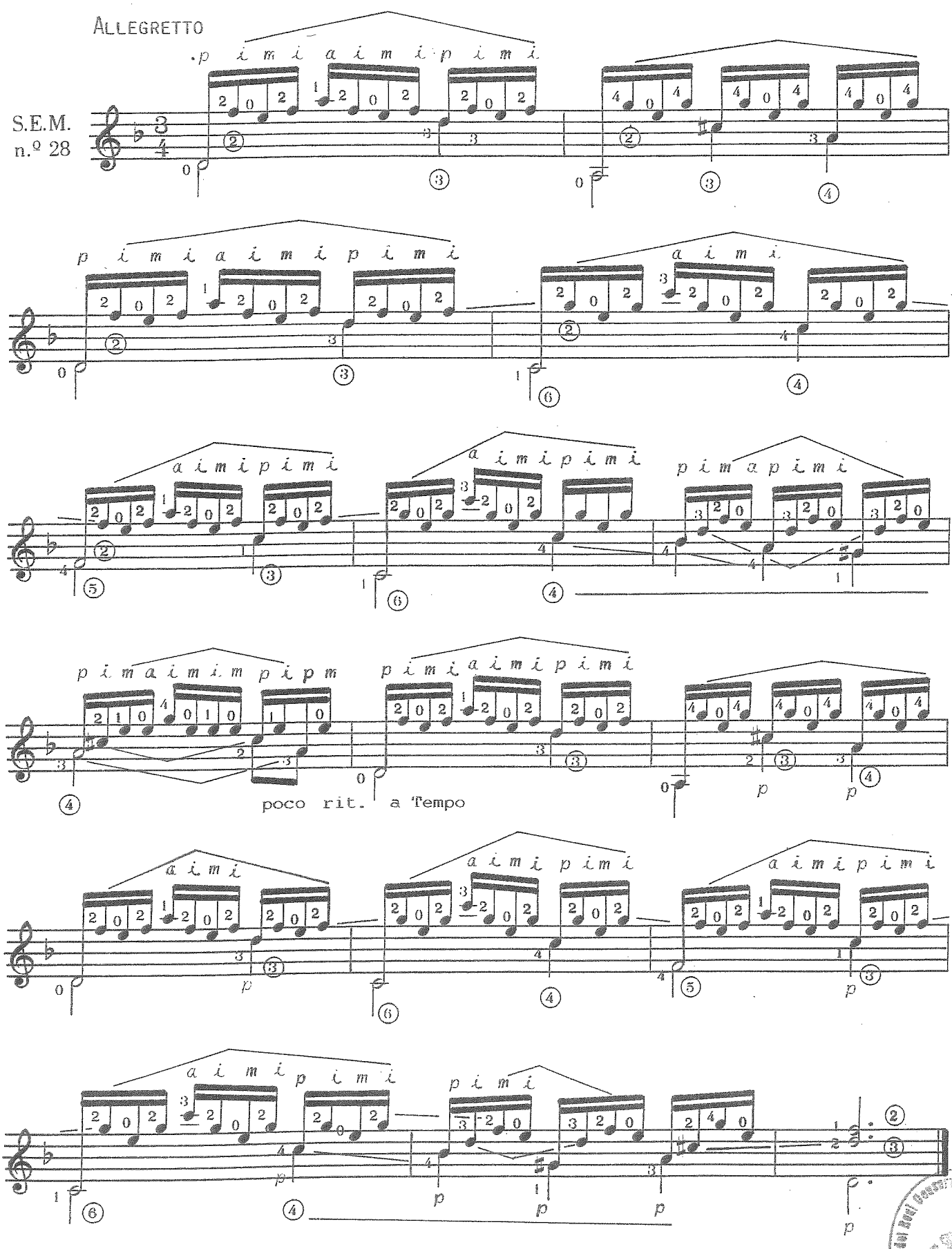
S.E.M. 1909


C.1
C.5
C.6
C.7
C.8
C.9
C.10
C.8
C.3
p m i p p m i p simile
C.8
C.7
C.3
C.5
C.2
C.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)

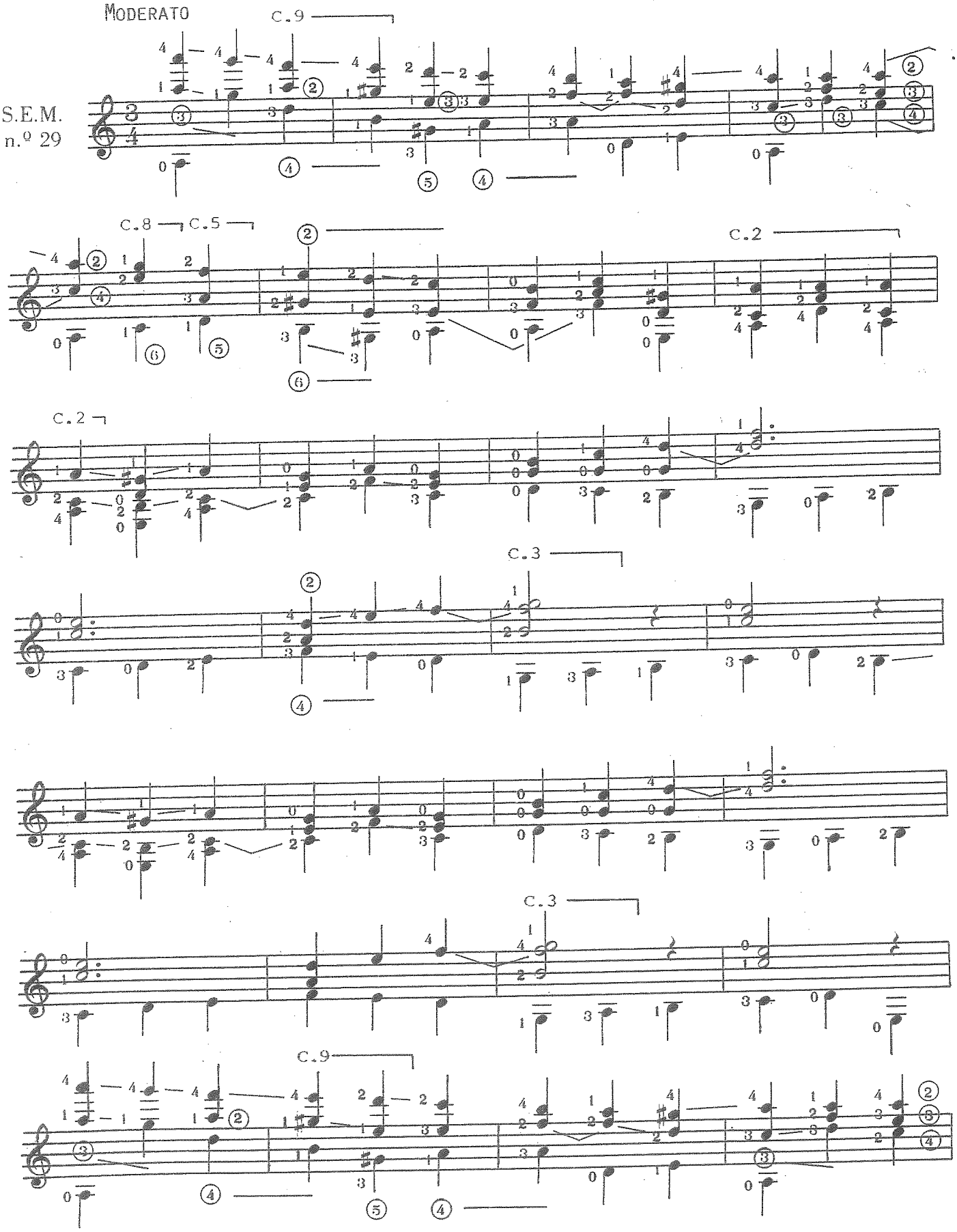


S.E.M. 1909

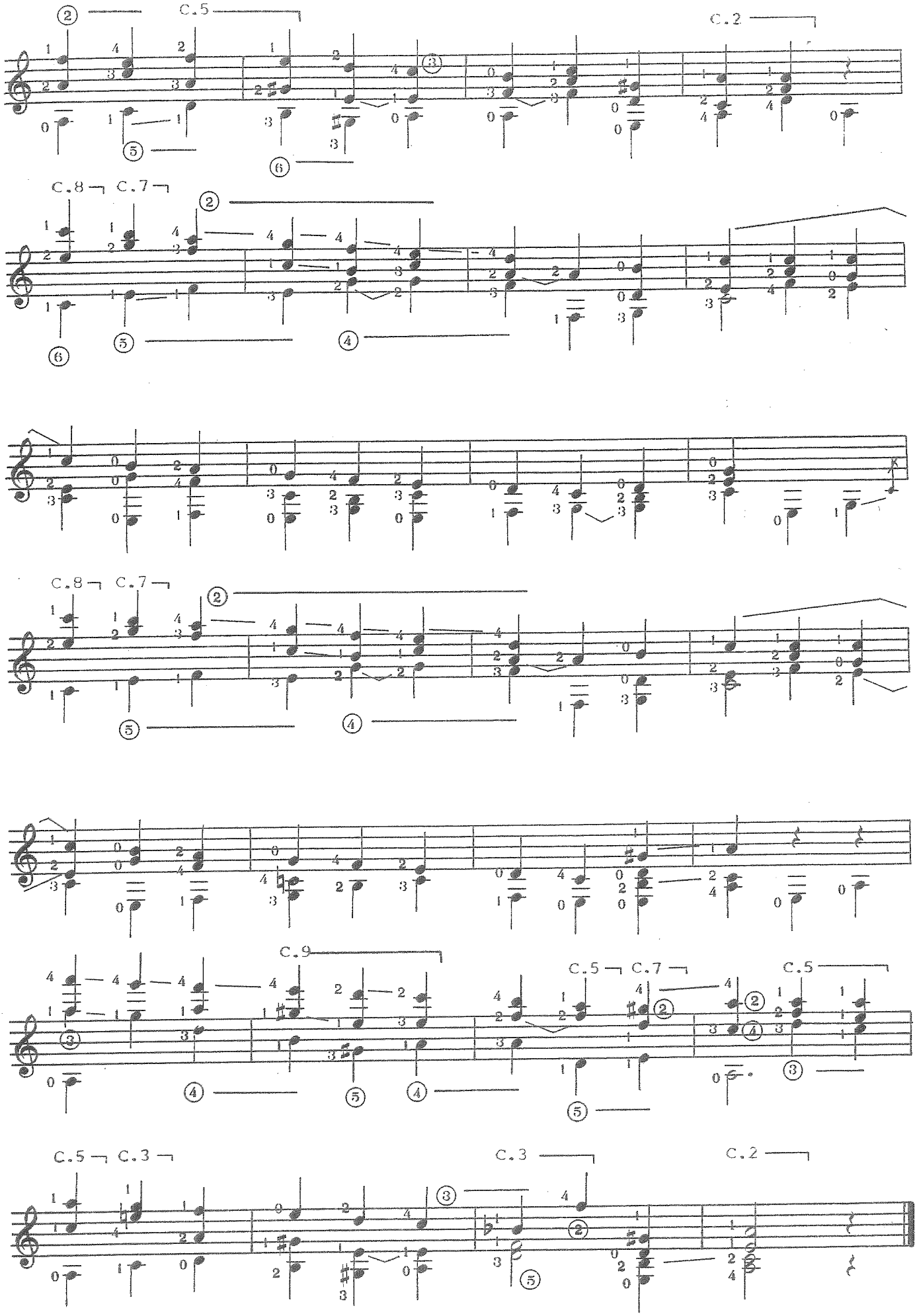
ESTUDIO

(Sobre un fragmento de Schumann)

S.E.M.
n.º 29



S.E.M. 1909



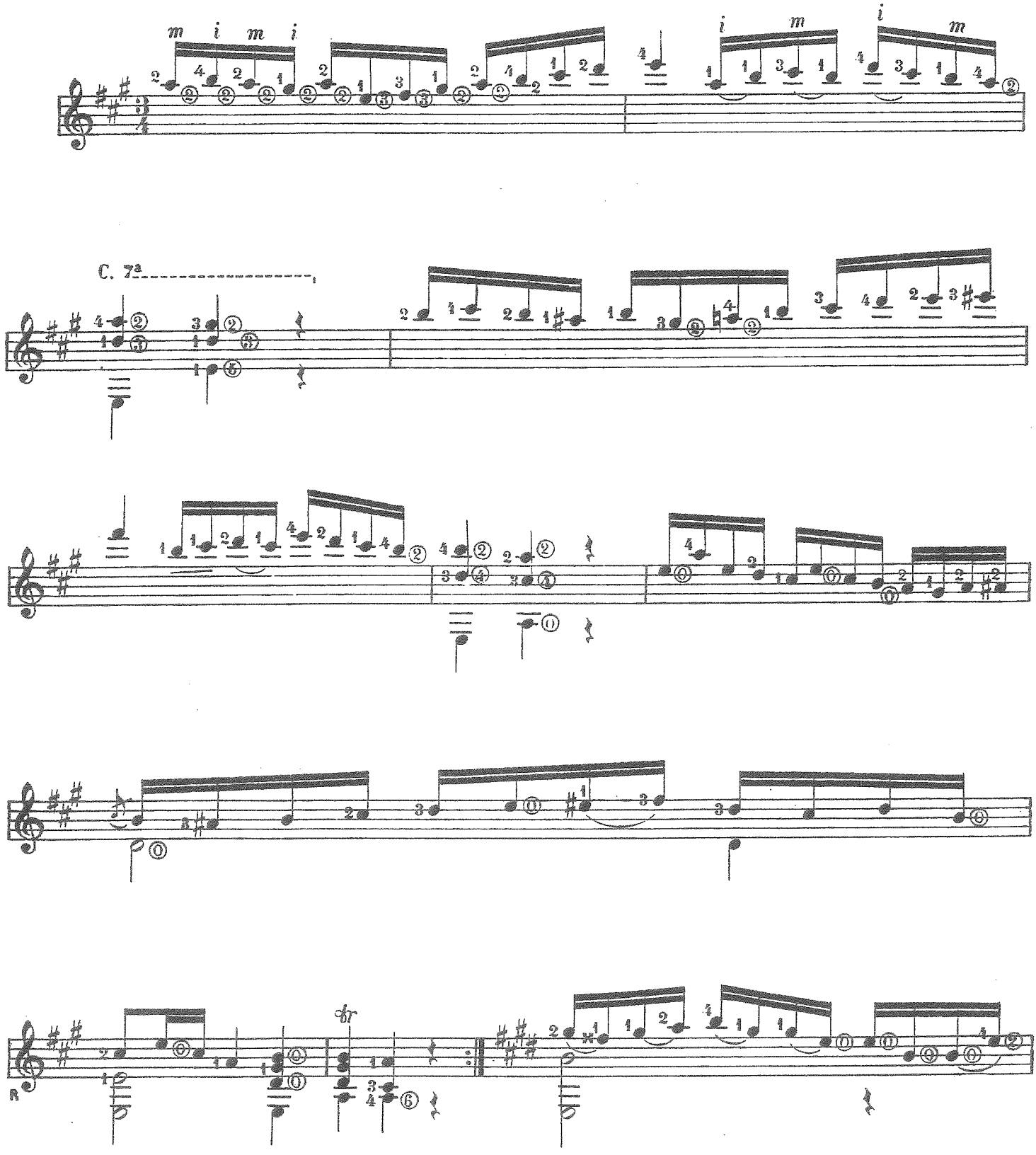
S.E.M. 1909

A la Srta. Consuelo Pascual de Boldum.

ESTUDIO EN FORMA DE MINUETTO

PRECIO FIJO. PTAS 1.

Francisco Tárrega.



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Vidal Llimona y Boceta. Editores-Propietarios. Barcelona.

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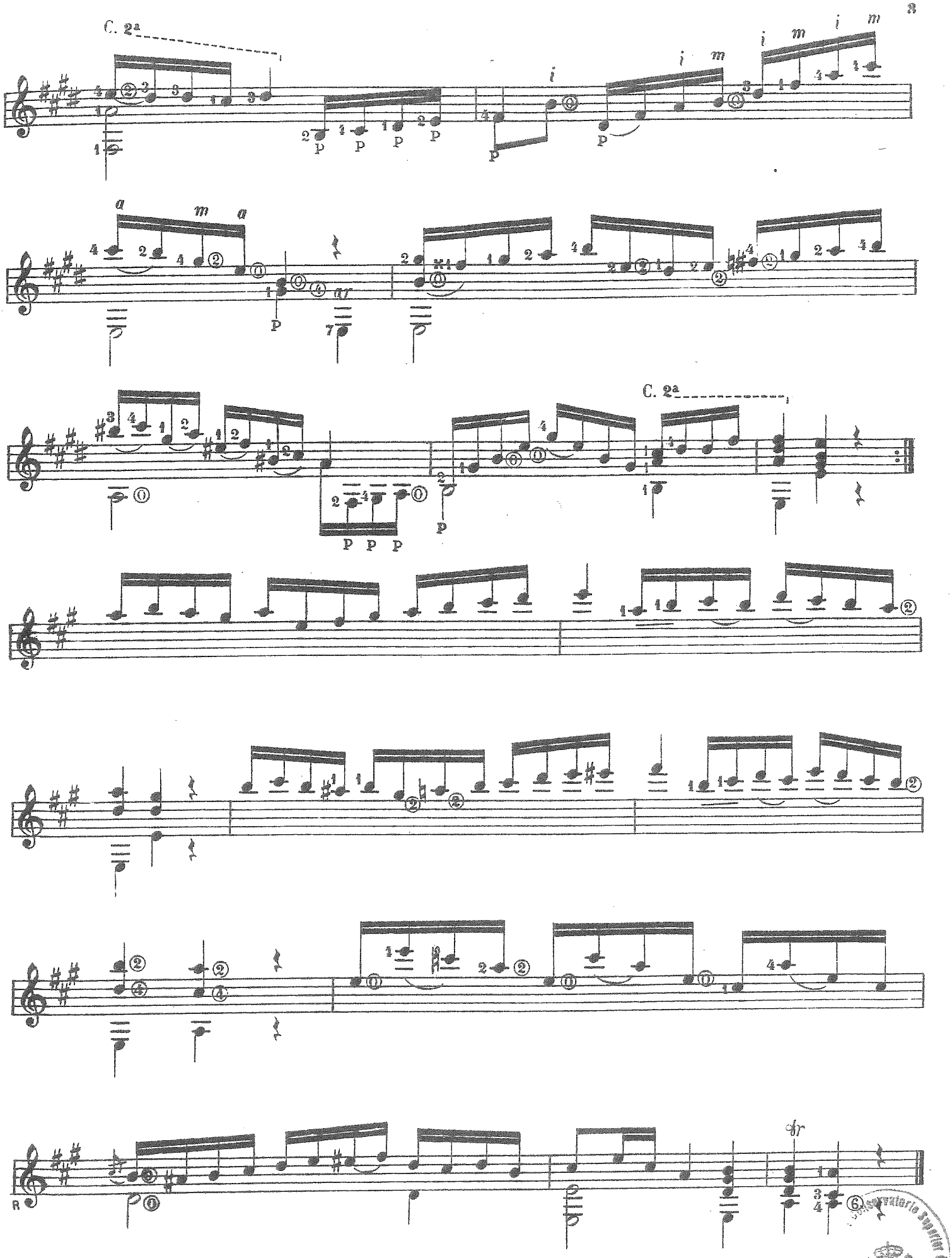
C. 2ª
C. 2ª