

(A mi querida hija Elba)

MARIO RODRIGUEZ ARENAS

LA ESCUELA DE LA GUITARRA

Obra completa dividida en 7 volúmenes

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

LIBRO II

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ADVERTENCIA

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

EL AUTOR

LA ESCUELA DE LA GUITARRA

LIBRO II

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

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

1ª Cuerda **Mi mayor**

2ª Cuerda **Si mayor**

3ª Cuerda **Sol mayor**

4ª Cuerda **Re mayor**

5ª Cuerda **La mayor**

6ª Cuerda **Mi mayor**

ESCALAS MENORES EN UNA OCTAVA

1ª Cuerda **Mi menor**

2ª Cuerda **Si menor**

3ª Cuerda **Sol menor**

4ª Cuerda **Re menor**

5ª Cuerda **La menor**

6ª Cuerda **Mi menor**

otro dedeo 1 1 4 1 3 3 4 4 2 1 4 2 1

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

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

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

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

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

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

Do mayor

La menor

Sol mayor

Mi menor

Re mayor

Si menor

La mayor

Fa # menor

Mi mayor

Do # menor

Si mayor

Sol # menor

Fa # mayor

Re # menor

Re b mayor

Si b menor

La b mayor

Fa menor

Mi b mayor

Musical staff for the scale of Mi b mayor. The notes are G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. Fingerings are indicated by numbers 1-4. Circled notes are at G4, Bb4, C5, E5, G5, Bb5, and C6.

Do menor

Musical staff for the scale of Do menor. The notes are F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6. Fingerings are indicated by numbers 1-4. Circled notes are at F4, Ab4, Bb4, C5, Eb5, F5, Ab5, and Bb5.

Si b mayor

Musical staff for the scale of Si b mayor. The notes are F#4, G#4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6. Fingerings are indicated by numbers 1-4. Circled notes are at F#4, Ab4, Bb4, C5, Eb5, F5, Ab5, and Bb5.

Sol menor

Musical staff for the scale of Sol menor. The notes are E4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6. Fingerings are indicated by numbers 1-4. Circled notes are at E4, G4, Ab4, Bb4, C5, Eb5, F5, Ab5, and Bb5.

Fa mayor

Musical staff for the scale of Fa mayor. The notes are C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. Fingerings are indicated by numbers 1-4. Circled notes are at C4, E4, F4, G4, A4, Bb4, C5, E5, F5, G5, A5, Bb5, and C6.

Re menor

Musical staff for the scale of Re menor. The notes are Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6. Fingerings are indicated by numbers 1-4. Circled notes are at Bb3, C4, Eb4, F4, G4, Ab4, Bb4, C5, Eb5, F5, Ab5, and Bb5.

Do mayor

Musical staff for the scale of Do mayor. The notes are C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. Fingerings are indicated by numbers 1-4. Circled notes are at C4, E4, G4, B4, C5, E5, G5, B5, and C6.

ESCALA CROMATICA

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

Musical staff for the chromatic scale on the first string. It shows ascending and descending chromatic runs. Fingerings are indicated by 'i' and 'm'. Circled notes are at C4, F4, Bb4, C5, F5, Bb5, and C6.

Musical staff for the chromatic scale on the second string. It shows ascending and descending chromatic runs. Circled notes are at C4, F4, Bb4, C5, F5, Bb5, and C6.

Musical staff for the chromatic scale on the third string. It shows ascending and descending chromatic runs. Circled notes are at C4, F4, Bb4, C5, F5, Bb5, and C6.

EJERCICIO ARPEGGIO CEJILLA

Este ejercicio se practica todos los días

1ª fórmula
C#1

Para finalizar

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

2ª fórmula
C#1

3ª fórmula
C#1

DEL TREMOLO

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

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

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

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

EJERCICIO CROMATICO EN TREMOLO (de Tárrega)

1ª fórmula Sencillo-directo

2ª fórmula Sencillo - Inverso

3ª fórmula Doble - Directo

4ª fórmula Doble - Inverso

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

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

Desarrollense los ejercicios anteriores de las siguientes maneras:

1. y sigue Cromático

2. y sigue Cromático

3. ⁽¹⁾ y sigue Cromático

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

4. y sigue Cromático

EJERCICIOS DE LIGADOS

Ligados de dos notas subiendo

Ejercicio N° 1

Todos estos ejercicios de ligados se practicarán en todas las cuerdas con el mismo dedo y se pulsarán con los dedos índice y medio alternando y con medio y anular.

1ª fórmula

Musical notation for the first formula of Exercise 1. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The notation shows a sequence of ascending pairs of eighth notes, each pair connected by a slur. The fingerings are: 1-3, 3-4, 1-3, 1-3, 3-4, 1-3, 3-4, 1-3, 1-3, 3-4, and 1-3. A dynamic marking 'm' is placed above the first pair. The piece ends with a double bar line and a circled '0'.

2ª fórmula

Musical notation for the second formula of Exercise 1. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The notation shows a sequence of ascending pairs of eighth notes, each pair connected by a slur. The fingerings are: 1-3, 3-4, 1-3, 1-3, 3-4, 1-3, 3-4, 1-3, 1-3, 3-4, and 1-3. A dynamic marking 'm' is placed above the first pair. The piece ends with a double bar line and a circled '0'.

3ª fórmula

Musical notation for the third formula of Exercise 1. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The notation shows a sequence of ascending pairs of eighth notes, each pair connected by a slur. The fingerings are: 1-3, 3-4, 1-3, 1-3, 3-4, 1-3, 3-4, 1-3, 1-3, 3-4, and 1-3. A dynamic marking 'm' is placed above the first pair. The piece ends with a double bar line and a circled '0'.

Ejercicio N° 2

Ligados de dos notas bajando

1ª fórmula

Musical notation for the first formula of Exercise 2. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The notation shows a sequence of descending pairs of eighth notes, each pair connected by a slur. The fingerings are: 3-1, 4-3, 3-1, 3-1, 4-3, 3-1, 4-3, 3-1, 3-1, 4-3, and 3-1. A dynamic marking 'm' is placed above the first pair. The piece ends with a double bar line and a circled '0'.

2ª fórmula

Musical notation for the second formula of Exercise 2. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The notation shows a sequence of descending pairs of eighth notes, each pair connected by a slur. The fingerings are: 3-1, 4-3, 3-1, 3-1, 4-3, 3-1, 4-3, 3-1, 3-1, 4-3, and 3-1. A dynamic marking 'm' is placed above the first pair. The piece ends with a double bar line and a circled '0'.

3ª fórmula

Musical notation for the third formula of Exercise 2. It consists of a single staff in treble clef with a key signature of two sharps (F# and C#). The notation shows a sequence of descending pairs of eighth notes, each pair connected by a slur. The fingerings are: 3-1, 4-3, 3-1, 3-1, 4-3, 3-1, 4-3, 3-1, 3-1, 4-3, and 3-1. A dynamic marking 'm' is placed above the first pair. The piece ends with a double bar line and a circled '0'.

Ejercicio N° 3

Ligados de tres notas subiendo

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

Ejercicio N° 4

Ligado de tres notas bajando

Ejercicio N° 5

Los dos anteriores con un grupo subiendo y otro bajando

Ejercicio N° 6

Ligado de Tresillos

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

Ejercicio N° 7

Ligado de cuatro notas Subiendo y Bajando

Ejercicio N° 8

Ligado de cuatro notas Bajando y Subiendo



Ejercicio N° 9

Ligado de seisillos Subiendo y Bajando



Ejercicio N° 10

Ligado de seisillos Bajando y Subiendo



Ejercicio N° 11

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

1ª fórmula



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

2ª fórmula

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

3ª fórmula

Ejercicio Nº 12

El mismo Nº 11 a la inversa, con un ligado bajando y otro subiendo.

3ª fórmula

2ª fórmula

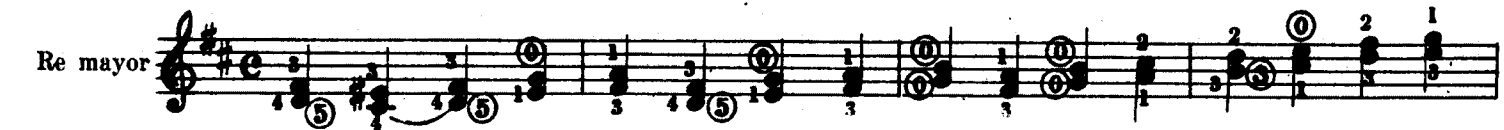
Si \flat mayor

Do menor



Las Terceras ligadas se ejecutan en las mismas cuerdas.

Re mayor



DE LAS SEXTAS

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

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

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

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

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

Ej. N°7	Ej. N°8	Ej. N°9	Ej. N°10 may. men.

Ej. N°11) mayor mayor menor

mayor mayor menor menor

Solo con la acción de los dedos y sin que la mano izquierda haga el menor movimiento puede hacerse una larga serie de sextas. (Ejemplo 12).

(Ej. N°12)

Para recorrer toda la extensión del mástil en sextas se observará la misma regla de encañamiento, así para este intervalo como para las Terceras, es decir correr uno o dos dedos de un intervalo a otro sin dejar la cuerda. (Ejemplo 13).

(Ej. N°13)

Ejercicio en octavas (D. Aguado)

Este ejercicio es sumamente importante

El dedo 4º que pisa la nota aguda de las 8as. se moverá con mucha prontitud, mientras que el 1er. dedo que pisa la nota grave permanece quieto. Todas las notas agudas de las 8as. se pulsán con el índice, el cual lo hará con fuerza sin que se mueva la mano, y el pulgar pulsará con poca fuerza.

La mano izquierda como en el primer compás, salvo otra indicación.

Ejercicio en octavas (D. Aguado)

De dos maneras se pueden hacer las octavas produciendo distintos efectos: 1º colocados los dedos en la 1ª octava del ejemplo siguiente, no se levantan de las cuerdas hasta el compás 6º antes bien pasan de un traste a otro deslizándose; 2º Estudiado este ejercicio de la 1ª se estudiará levantando los dedos al pasar de un traste a otro. Este modo es algo más difícil que el anterior; en este caso, ambos dedos se mantendrán constantemente abiertos, y han de ir estrechando la distancia que hay entre ellos al subir las octavas, así como deben ir ensanchando a medida que aquellas van bajando. Al bajar las octavas desde el compás 6º se cuidará de mantener quieto el dedo 1º que hace la nota grave. Es más difícil bajarlas que subirlas, como sucede en todo pasaje.

Este ejercicio puede servir de modelo para ejecutar otro semejante, en las demás cuerdas.

Se pulsará con los dedos pulgar e índice.

La mano izquierda como el primer compás, salvo otra indicación.

Ejercicio en Décimas (D. Aguado)

El intervalo de décima es mayor y menor como las terceras. Los intervallos de las escalas en décima guardan el mismo orden que sus semejantes en Terceras; la nota grave de ellas es la nota de la escala sobre la que se forma la décima.

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

Ejercicio (D. Aguado)

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

1 2 3 1 2 3 1 2 3 1 2 3

1 2 3

2 3 4 2 3 4 2 3 4 2 3 4

1 2 3 4

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

1 2 3 4

2ª fórmula

3ª fórmula

p a m i *p i m*

4 2 3 4 2 3

4ª fórmula

p i m a m i

4 2 3

5ª fórmula

p a m i m a

4 2 3

6ª fórmula

p i m a i m

4 2 3

P i m i a i m i

8^o fórmula

P m i m a m i m

9^o fórmula

P a m i m a m i

10^o fórmula

P i m a m i m a

11^o fórmula

P i m a m a m a

12^o fórmula

a i m i *a m i m*

14^o fórmula 15^o fórmula

i m a m *i a m a*

16^o fórmula 17^o fórmula

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

Escala (N. Coste)

Nº 1

Ejercicio sobre la escala (N. Coste)

Se sostendrán las notas del bajo durante todo su valor.

Nº 2

Ejercicio (D. Aguado)

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

Nº 3

Pulgar - - - - -

Pulgar - - - - -

Pulgar - - - - -

Pulgar - - - - -

Detailed description: This exercise consists of four staves. The first staff is in treble clef with a 3/8 time signature. The second and third staves are in bass clef. The fourth staff is in treble clef. Fingerings are indicated by numbers 1-4. A dashed line labeled 'Pulgar' (thumb) spans across the bass clef staves, indicating that the thumb plays the notes in the lower register. The notes in the treble clef staves have a downward-pointing flag, indicating they should be held.

Ejercicio (D. Aguado)

Se observará la misma práctica que en el ejercicio anterior.

Nº 4

Pulgar - - - - -

Pulgar - - - - -

Pulgar - - - - -

Pulgar - - - - -

Detailed description: This exercise consists of four staves. The first staff is in treble clef with a 2/4 time signature. The second and third staves are in bass clef. The fourth staff is in treble clef. Fingerings are indicated by numbers 1-4. A dashed line labeled 'Pulgar' (thumb) spans across the bass clef staves, indicating that the thumb plays the notes in the lower register. The notes in the treble clef staves have a downward-pointing flag, indicating they should be held.

Ejercicio (A. Cano)

Nº 5

The musical score is written on a single treble clef staff in common time (C). It begins with a key signature of one sharp (F#) and a common time signature. The piece is marked with a tempo of 'm' (moderato) and a dynamic of 'p' (piano). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 below the notes. Circled numbers (1-4) are placed above notes to indicate specific fingering techniques. The score features several trills, indicated by a vertical line with a wavy top and a circled number. There are also slurs over groups of notes. The piece concludes with a double bar line and repeat dots. The overall structure is a single melodic line with intricate rhythmic and technical details.

Escala (N. Coste)

Nº 6

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

Ejercicio sobre la escala (N. Coste)

Se sostendrán las notas del bajo durante todo su valor.

Nº 7

Ejercicio (D. Aguado)


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

Nº 8

A musical score for guitar, consisting of four staves. The music is in G major (one sharp) and 6/8 time. It features a series of chords and melodic lines with various fingerings indicated by numbers 1-5. There are several circled notes, likely indicating specific techniques or accents. The score includes repeat signs and a 'Ca 2' marking indicating a second ending.

Ejercicio (D. Aguado)

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

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

A musical score for guitar, labeled 'Nº 9'. It consists of five staves of music in G major (one sharp) and 6/8 time. The score includes various chord progressions and melodic lines with detailed fingerings. There are circled notes and a 'Ca 2' marking. The piece concludes with a double bar line and repeat dots.

Escala (N. Coste)

Nº 10

Ejercicio (N. Coste)

Nº 11

Ejercicio (D. Aguado)

Nº 12

Ejercicio sobre la escala (N. Coste)

Nº 13

Ejercicio (A. Cano)

Procérese destacar bien la parte del canto de este ejercicio

Nº 14

Ejercicio (D. Aguado)

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

Nº 15

Lección (N. Coste)

X Nº 16

Ejercicio (D. Aguado)

Nº 17

Ejercicio (A. Cano)

Procúrese destacar bien la parte del canto de este ejercicio.

Nº 18

The main musical score consists of six staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The music features a series of eighth and sixteenth notes, often beamed together. There are several dynamic markings, including 'p' (piano) and 'm' (mezzo-forte). Fingerings are indicated by numbers 1-4. There are also some circled notes and slurs. The piece concludes with a 'FIN' marking.

Lección (N. Coste)

D. C. al FIN

Nº: 19

Andante

This section contains the musical score for 'Nº: 19'. It starts with a treble clef and a key signature of one sharp (F#). The tempo is 'Andante'. The music is primarily composed of eighth notes, some beamed in pairs or groups. There are dynamic markings like 'm' and 'p'. Fingerings are clearly indicated. The piece ends with a 'FIN' marking.

Lección (N. Coste)

Allegretto

Nº 20

Musical score for Lección (N. Coste), No. 20, Allegretto. The score consists of four staves of music in G major, 2/4 time. It features various fingerings (1-4), accents (i, a), and dynamics (m, p). The piece concludes with two repeat signs labeled "1ª Vez" and "2ª Vez".

Ejercicio (D. Aguado)

Andante

Nº 21

Musical score for Ejercicio (D. Aguado), No. 21, Andante. The score consists of four staves of music in G major, 4/4 time. It includes fingerings, accents (a), dynamics (m, p), and breath marks (Ca 2, Ca 4, Ca 7). The word "Pulgar" is written at the bottom left, and "B.A. 9531" is at the bottom center.

Lección (D. Aguado)

Tempo di Vals

Nº 22

Ejercicio (D. Aguado)

Nº 23

Lección (N. Coste)

Nº 24

Musical score for N. Coste's exercise, numbered 24. It consists of five staves of music in C major, 2/4 time. The piece includes various fingerings, dynamics like 'p' and 'm', and ends with a 'FIN' marking.

Ejercicio (D. Aguado)

Nº 25

Musical score for D. Aguado's exercise, numbered 25. It consists of four staves of music in D major, 2/4 time. The piece features complex fingering patterns, accents, and dynamic markings like 'p', 'm', and 'a m'. It includes 'ca 7' and 'ca 8' markings.

Ejercicio (D. Aguado)

Nº 26

Lección (D. Aguado)

Nº 27

Lección (N. Coste)

Nº 28

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

Nº 29

This exercise is written for guitar in 2/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a piano 'p' dynamic. Fingerings are indicated by numbers 1-4 in circles. The piece features a mix of eighth and sixteenth notes, often beamed together. The first two staves include markings for the thumb ('i') and middle ('m') fingers. The piece concludes with a double bar line and repeat dots.

Ejercicio (D. Aguado)

Nº 30

This exercise is written for guitar in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a piano 'p' dynamic. Fingerings are indicated by numbers 1-4 in circles. The piece features a mix of eighth and sixteenth notes, often beamed together. The first two staves include markings for the thumb ('i') and middle ('m') fingers. The piece concludes with a double bar line and repeat dots.

Ejercicio (A. Cano)

Nº 31

This musical score, titled "Ejercicio (A. Cano)" and numbered "Nº 31", is written for guitar in a single system of ten staves. The music is in a 2/4 time signature and features a variety of technical exercises. The notation includes:

- Triplet patterns:** Repeated groups of three notes, often with a "3" above them.
- Slurs and accents:** Slurs grouping notes, and accents (marked "a") highlighting specific notes.
- Fingering:** Numbers 1, 2, 3, and 4 are placed above or below notes to indicate finger placement.
- Dynamic markings:** "i" (pizzicato) and "m" (mezzo-forte) are used throughout.
- Staff structure:** Each staff begins with a treble clef and a key signature of one sharp (F#). The music is organized into measures, with some measures containing multiple notes beamed together.

Ejercicio (D. Aguado)

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

Nº 32

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

Allegro Moderato.

Lección (D. Aguado)

Nº 33

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

Lección (D. Aguado)

Andantino

Nº 34

Ca 2

Ca 2

Ca 2

1.
2.

Lección (D. Aguado)

Nº 35

Ca 2

Ca 2

Ca 2

1.
2.

B.A. 9531

Escala (N. Coste)

Nº 36

Handwritten musical notation for exercise N.º 36, titled "Escala (N. Coste)". It consists of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first staff begins with a circled 'a' above the first note and contains fingerings 'i m i m i m i' and circled numbers 1, 2, 3, 4. The second and third staves continue the scale with various fingerings and circled numbers. The third staff includes dynamic markings 'p' and 'Ca 2'.

Ejercicio (A. Cano)

Nº 37

Handwritten musical notation for exercise N.º 37, titled "Ejercicio (A. Cano)". It consists of five staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The first staff begins with a circled 'a' above the first note and contains fingerings 'i m i m i m i' and circled numbers 1, 2, 3, 4. The second and third staves continue the scale with various fingerings and circled numbers. The fourth and fifth staves include dynamic markings 'p' and 'Ca 2'.

Ca 4

This musical exercise is written on a single treble clef staff in G major (one sharp). It consists of three lines of music. The first line begins with a circled '1' and contains several measures with notes and fingerings (1-4). The second line continues with similar notation, including a circled '4' and a circled '1'. The third line concludes the exercise with notes and fingerings, ending with a circled '3'. The piece is marked with a 'p' (piano) dynamic.

Ejercicio (D. Aguado)

Se necesita gran cuidado para ejecutar con celeridad y exactitud las notas con puntillo y las apoyaturas.
 El pulgar pulsará toda la parte del bajo de este ejercicio.

Nº 38

This musical exercise is written on a single treble clef staff in G major. It consists of four lines of music. The first line starts with a circled '1' and includes various note values and fingerings (1-5). The second line continues with similar notation, including a circled '4' and a circled '2'. The third line features notes with fingerings (1-3) and a circled '2'. The fourth line concludes with notes and fingerings, including a circled '4' and a circled '7'. The piece is marked with a 'p' (piano) dynamic.

Ejercicio (A. Cano)

Nº 39

This musical exercise is written on a single treble clef staff in G major. It consists of one line of music with four measures. The first measure has notes with fingerings (2, 1, 4, 2) and a circled '1'. The second measure has notes with fingerings (3, 1, 4, 3) and a circled '1'. The third measure has notes with fingerings (3, 4, 2) and a circled '1'. The fourth measure has notes with fingerings (2, 1, 4, 2) and a circled '1'. The piece is marked with a 'p' (piano) dynamic.

This musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains several measures of music with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as 'p' (piano) and 'm' (mezzo-forte) are used throughout. Fingerings are indicated by numbers 1, 2, 3, and 4. The second and third staves continue the melodic and rhythmic development, while the fourth staff concludes the exercise with a final cadence.

Ejercicio (D. Aguado)

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

Nº 40

This exercise, numbered 40, is presented on six staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a steady eighth-note or sixteenth-note rhythm. Some measures include triplets, which are indicated by a circled '3'. The exercise is designed to improve precision and timing, as noted in the accompanying text. The notation includes various rhythmic values, accidentals, and fingerings. The piece concludes with a final cadence on the sixth staff.

Ejercicio (A. Cano)

Nº 41

The musical score consists of ten staves of music, each containing a sequence of notes and rests. The notation includes various fingerings (e.g., 1, 2, 3, 4, 2, 1, 2, 4, 2), dynamics (p, m, a), and articulations (accents, slurs). The music is written in a single melodic line on a five-line staff. The first staff begins with a treble clef and a common time signature. The score is densely packed with musical notation, including many slurs and accents, indicating a complex and technically demanding exercise.

Estudio (N. Coste)

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

Nº 42

Ejercicio (D. Aguado)

Nº 43

p

p

2p

2p

p

Ejercicio (A. Cano)

Nº 44

p

p

p

Ejercicio (A. Cano)

N: 45

Ejercicio (D. Aguado)

Se sostendrán las notas del bajo durante todo su valor.

Nº 46

i m a m

Ca 2

Ca 1

Ca 2

Ejercicio (D. Aguado)

Nº 47

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

Ca 1

Ca 1

B.A. 9531

Ejercicio (N. Coste)

Nº 48

The musical score consists of ten staves of music. The first staff is marked with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The music is written in a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. There are several slurs and accents throughout the piece. The score includes several measures with circled numbers (1-4) indicating specific notes or fingerings. There are also some markings like 'a' and 'm' above notes. The piece concludes with a final cadence.

Se sostendrán las notas del bajo durante todo su valor.

Nº 49

The musical score for exercise No. 49 is written in 2/4 time and consists of ten staves. The first staff begins with the fingering 'i m a' above the notes and dynamics 'p' and 'pp' below. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Slurs and fingerings are used throughout to guide the performer. A dashed line labeled 'Ca 1' indicates a first ending or a specific section. The bottom of the page has a small 'u'.

Lección (N. Coste)

Nº 50

Andante

The musical score is written for guitar in G major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The piece consists of 11 staves of music. The notation includes various fingerings (1-4), dynamics (p, m, a), and articulations (accents, slurs). The score is divided into two systems of five staves each, with a double bar line between the two systems. The first system ends with a repeat sign. The second system concludes with a final cadence. The piece is a technical exercise focusing on finger independence and dynamics.

First system of musical notation. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music with notes, rests, and fingerings (e.g., 2, 3, 1, 2, 3, 4, 5, 1, 2, 3). The bottom staff continues the melody with similar notation, including dynamic markings like *p* and *m*, and articulation marks like accents (*a*) and slurs.

Lección (N. Coste)

Nº 51

Exercise number 51, titled 'Lección (N. Coste)'. It consists of seven systems of musical notation. Each system typically has two staves. The notation includes notes, rests, and fingerings (e.g., 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). Dynamic markings such as *p* (piano) and *m* (mezzo-forte) are used throughout. There are also articulation marks like accents (*a*) and slurs. Some systems include markings like 'Ca 8' or 'Ca 7' with dashed lines, possibly indicating a change in fingering or a specific exercise section. The exercise concludes with the word 'FIN' at the bottom right.

Nº 52

Andante

The musical score is written for guitar in 6/8 time. It begins with the tempo marking 'Andante'. The key signature has one flat (B-flat). The score is divided into ten staves. The first staff starts with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. There are several instances of circles containing numbers (0, 2, 3, 4) which likely refer to fret positions or specific techniques. The score includes dynamic markings such as 'm' (mezzo), 'a' (accent), and 'p' (piano). The piece concludes with 'p Fin'. There are also some markings like 'ca 5' and 'ca 2' which might refer to capos or specific fret positions.

PRELUDIO N° 7 CHOPIN

Para Guitarra

6ª Cuerda en Re

por FRANCISCO TARREGA

N° 54

Andantino

p dolce

ca 5

ca 2

ca 5

6m.

ca 7

f

rit.

B.A. 9531

ADELITA

Mazurka para Guitarra

por FRANCISCO TARREGA

N^o 55

Lento

p *p*

un poco cresc.

ritard.

f *p*

Ca 7 *Ca 4* *Ca 9*

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

FIN

molto ten

rit.

D. C. hasta FIN

Colección de obras

DE

FERNANDO SORS

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

Revisadas y cuidadosamente digitadas

POR

M. RODRIGUEZ ARENAS

MINUETO EN SOL MAYOR

Op. 11, N° 1. F. SORS

Digitado por M. Rodríguez Arenas

5ª Cuerda en Sol
y 6ª Cuerda en

Andante

N° 1

MINUETO EN SOL MENOR

Op. 11, N° 2, F. SORS

Digitado por M. Rodríguez Arenas

5ª Cuerda en Sol
y 6ª Cuerda en Re

Andante

N° 2.

The musical score is written for the 5th and 6th strings of a guitar. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Andante'. The key signature is one flat (G minor). The score is divided into 11 staves. Fingerings are indicated by numbers 1-4 in circles. Dynamics include piano (p), forte (f), and dolce. There are also articulation marks like accents and slurs. Chord diagrams are shown above some notes, such as C#3, C#5, C#8, and C#2. The piece concludes with a double bar line and a final chord.

MINUETO EN SOL MAYOR

Op. 11, N° 3. F. SORS

5ª Cuerda en Sol
y 6ª Cuerda en Re

Digitado por M. Rodríguez Arenas

N° 3. *ff*

Ca 7 - - - - -

Ca 8 - - - - -

Ca 7 - - - - -

Ca 7 - - - - -

Ca 7 - - - - -

Ca 7 - - - - -

Ca 7 - - - - -

Ca 7 - - - - -

r inf.

f

B.A. 9531

Ca 7

Ca 7

Ca 3

Ca 3

Ca 6

Ca 6

Ca 3

Ca 3

Ca 3

Ca 5

arm.

arm.

arm.

arm.

MINUETO EN RE MAYOR

Op. 11, N° 4. F. SORS

6ª Cuerda en Re

Digitado por Francisco Tárrega

N° 4 *Andante expresivo*

dolce

m a m a m a m a

p

ff pp ff pp ff

p sf

Ca2.

Ca1

Ca1

Ca3

Ca2

Ca2

Ca2

Ca3

Ca2

Ca2

Ca1

MINUETO EN RE MAYOR

Op. 11, N° 5. F. SORS

6ª Cuerda en Re

Digitado por M. Rodríguez Arenas

Andante maestoso

N° 5

The musical score consists of eight staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Andante maestoso'. The score includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), *rinf.* (rinfornito), *cresc.* (crescendo), and *dolce* (dolce). Fingerings are indicated by numbers 1-4 in circles. Articulations like accents (*acc.*) and slurs are used throughout. The score features several technical exercises, including chords and arpeggios, with specific fingering patterns like 'Ca7' and 'Ca2' indicated in dashed boxes. The piece concludes with a repeat sign.

MINUETO EN LA MAYOR

Op. 11, N° 6. F. SORS

Digitado por M. Rodríguez Arenas

Andante maestoso

N° 6

f *p* *sf* *p* *dolce* *p*

C^a5 C^a5 C^a5 C^a2

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

Ca 5.

Ca 4

Ca 2

Ca 2

Ca 2

Ca 2

MINUETO EN LA MENOR

Op. 11, N° 7. F. SORS

Digitado por M. Rodriguez Arenas

N° 7 *Andante*

MINUETO EN LA MAYOR

Op. 11, N° 8. F. SORS

Digitado por M. Rodríguez Arenas

Andante con moto

N° 8

MINUETO EN MI MENOR

Op. 11, N° 9. F. SORS

Digitado por M. Rodríguez Arenas

Andante

N° 9

Ca 5 Ca7

Ca2 Ca5

Ca2 Ca5 Ca2

1° 2° Ca2 Ca5

Ca5 Ca2 Ca2 arm.

Ca7 arm.

MINUETO EN MI MAYOR

Op. 11, N° 10. F. SORS

Digitado por M. Rodríguez Arenas

Andante con moto

N° 10

The first staff of music is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a forte dynamic marking (*f*). The melody consists of eighth and sixteenth notes, with some slurs and fingerings indicated.

The second staff of music continues the melody. It features a section marked *p dolce* (piano, dolce) and another marked *rinf.* (ritardando, rinforzando). Fingerings and articulation marks are present throughout.

The third staff of music continues the piece. It includes a section marked *fz* (forzando). The notation includes various fingerings and slurs.

The fourth staff of music continues the piece. It includes a section marked *fz* (forzando). The notation includes various fingerings and slurs.

The fifth and final staff of music concludes the piece. It includes sections marked *fz* (forzando) and features final fingerings and articulation marks.

MINUETO EN FA MAYOR

Op. 11, N° 11. F. SORS

6ª Cuerda en Fa

Digitado por M. Rodríguez Arenas

Andante

N° 11

The musical score is written for the 6th string of a guitar in the key of F major. It consists of five staves of music. The tempo is marked 'Andante'. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a treble clef and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often grouped in pairs or fours. Fingering is indicated by numbers 1, 2, 3, and 4. Circled numbers 0 through 6 indicate fret positions. Dynamic markings include *f* (forte), *p* (piano), and *dolce* (softly). There are also markings for 'Ca5', 'Ca8', 'Ca2', 'Ca3', and 'Ca1' which likely refer to specific fret positions or techniques. The score concludes with a double bar line and repeat dots.

Ca 2. Ca 3. Ca 3. Ca 1.

Ca 3.

p. fz.

Ca 5. p. f.

Ca 5. p. m. a. m.

Ca 5. Ca 3. Ca 1.

MINUETO EN SI b MAYOR

Op. 11, N° 12. F. SORS

Digitado por M. Rodríguez Arenas

N° 12 *Andante*

Ca1 *p*

Ca2 *cresc.*

Ca3 *dolce*

Ca6 *pp*

Ca1 *p*

MINUETO DE LA GRAN SONATA

Op. 22. F. SORS

Digitado por M. Rodríguez Arenas

Allegro

Cas.

Nº 13

Ca5

FIN.

Ca3

Ca5

Ca1

Ca3

Ca5

D. C. al FIN

MINUETO DE LA SONATA

Op. 25. F. SORS

Digitado por M. Rodríguez Arenas

Nº 14

Ca5.....

Ca5.....

Ca3.....

Ca5.....

Ca5.....

Ca5..... Ca3.....

Ca5.....

Ca7..... Ca5.....

Ca4..... Ca2.....

dim. rall.

Ca5..... Ca1.....

a tempo

FIN.

rall. a tempo

ANDANTE LARGO

Op. N° 5. F. SORS

6ª Cuerda en Re.

Digitado por M. Rodríguez Arenas

N° 15

Ca7..... Ca2.....

Ca2..... Ca5..... Ca2..... 1° Ca5..... 2° Ca5.....

Ca5..... Ca7..... Ca5..... Ca7..... Ca5.....

Ca7..... Ca5..... Ca7..... Ca5.....

C#7. C#5. C#4

C#2

C#7. C#5. C#5

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

Minore C#3. C#2

Ca7.

A musical staff in treble clef with a key signature of one flat. It contains several guitar chords and melodic lines. The chords are marked with circled numbers 1-5. A dashed box labeled 'Ca7.' spans the first two chords. The staff includes various rhythmic values and accidentals.

Ca1. Ca1. Ca3. Ca1.

A musical staff in treble clef with a key signature of one flat. It contains several guitar chords and melodic lines. The chords are marked with circled numbers 1-5. Dashed boxes labeled 'Ca1.' and 'Ca3.' indicate specific chord areas. The staff includes various rhythmic values and accidentals.

Ca3. Ca2. Ca3.

A musical staff in treble clef with a key signature of one flat. It contains several guitar chords and melodic lines. The chords are marked with circled numbers 1-5. Dashed boxes labeled 'Ca3.' and 'Ca2.' indicate specific chord areas. The staff includes various rhythmic values and accidentals.

Ca5. Ca2.

A musical staff in treble clef with a key signature of one flat. It contains several guitar chords and melodic lines. The chords are marked with circled numbers 1-5. Dashed boxes labeled 'Ca5.' and 'Ca2.' indicate specific chord areas. The staff includes various rhythmic values and accidentals.

Ca2. Ca7.

A musical staff in treble clef with a key signature of one flat. It contains several guitar chords and melodic lines. The chords are marked with circled numbers 1-5. Dashed boxes labeled 'Ca2.' and 'Ca7.' indicate specific chord areas. The staff includes various rhythmic values and accidentals.

Ca1. Ca3.

A musical staff in treble clef with a key signature of one flat. It contains several guitar chords and melodic lines. The chords are marked with circled numbers 1-5. Dashed boxes labeled 'Ca1.' and 'Ca3.' indicate specific chord areas. The staff includes various rhythmic values and accidentals.

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

Ca2

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

Ca2

Ca2

Ca2

Ca2

Ca2

Ca2

Ca2

Var. 2^a

Ca2..

Var. 3: