B. A. 9580

A mi querida hija Elba

27 ESTUDIOS SUPERIORES

Que sirven de complemento a la ESCUELA DE LA GUITARRA

Coleccionados y cuidadosamente digitados

por

MARIO RODRIGUEZ ARENAS

3.ª EDICION

Ricardo Sales
Professor de Violão

Ricardo Sales
Professor de Violão

RICORDI AMERICANA
SOCIEDAD ANÓNIMA EDITORIAL Y COMERCIAL
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RICORDI

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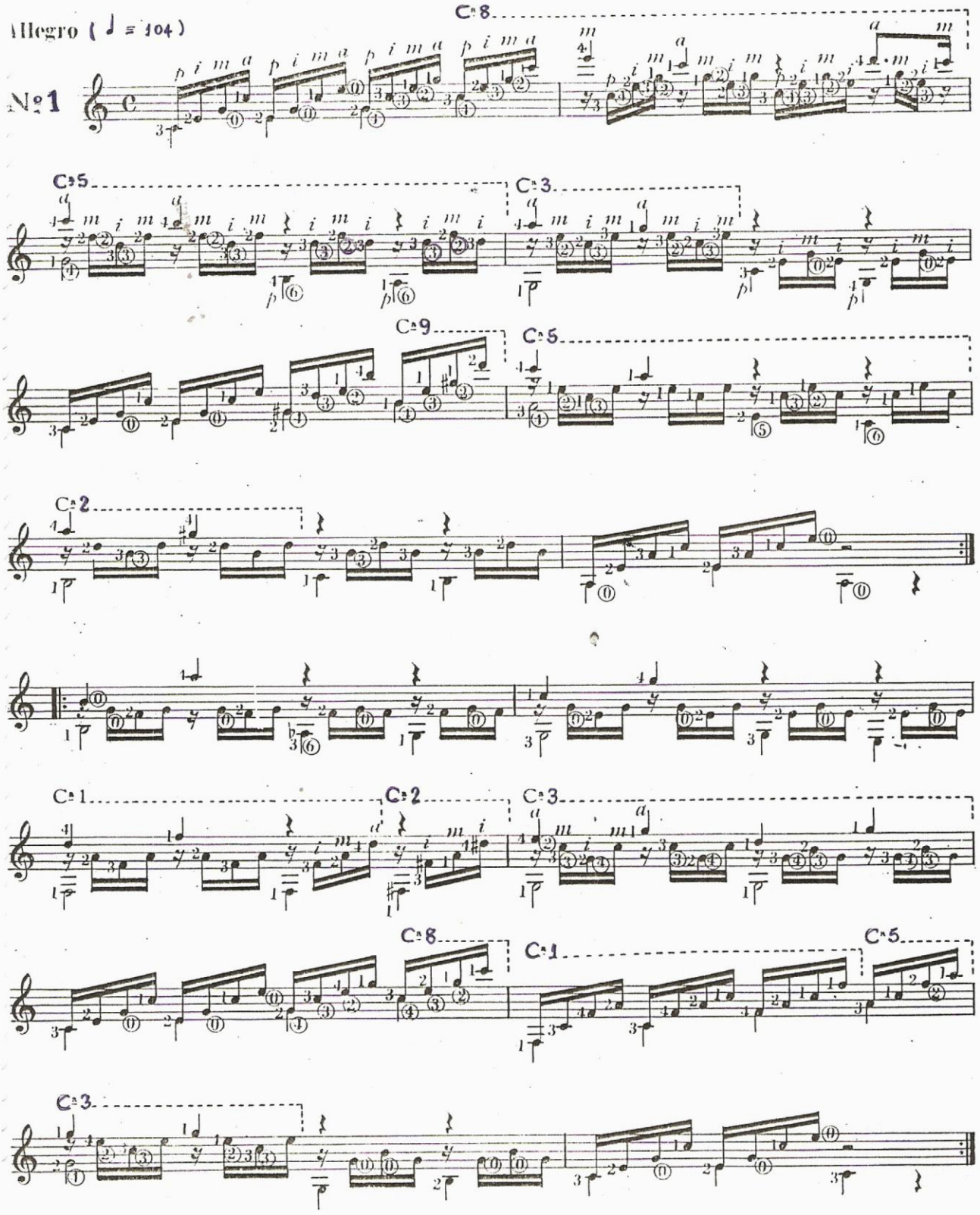
ESTUDIO Nº 2 A. CANO



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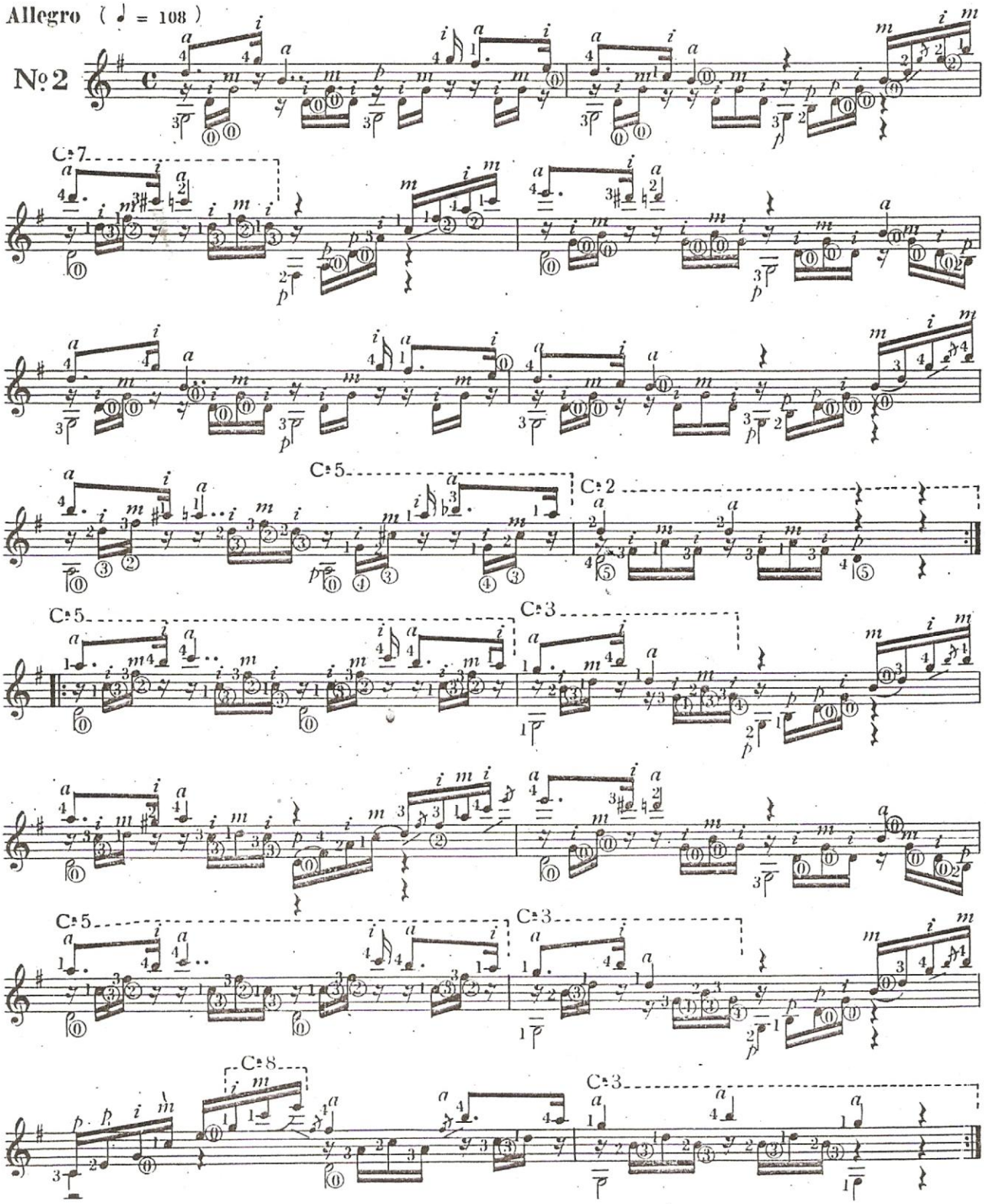
ESTUDIO Nº 5 A. CANO



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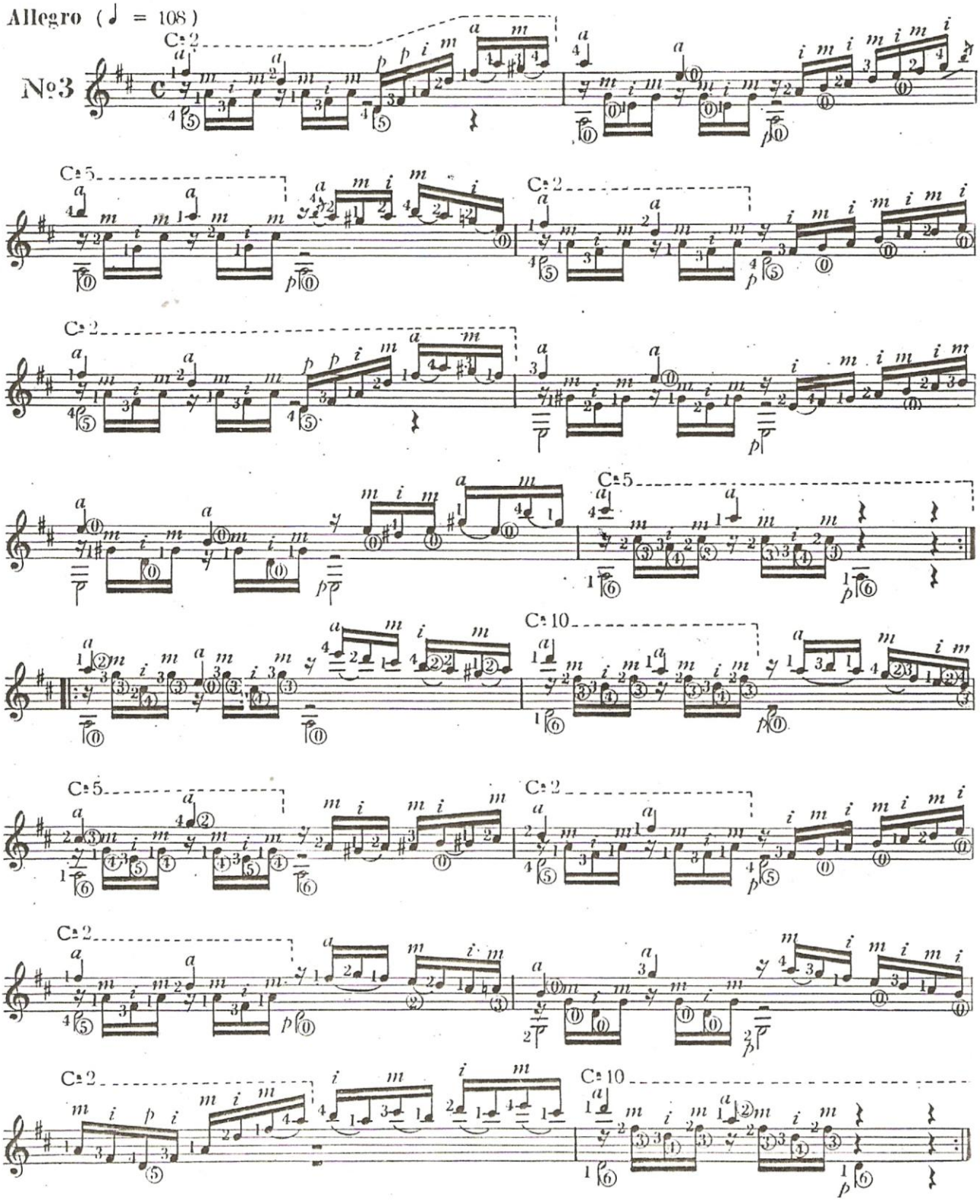
ESTUDIO Nº 4 A. CANO

Allegro (♩ = 108)

Nº3



ESTUDIO Nº 1 A. CANO

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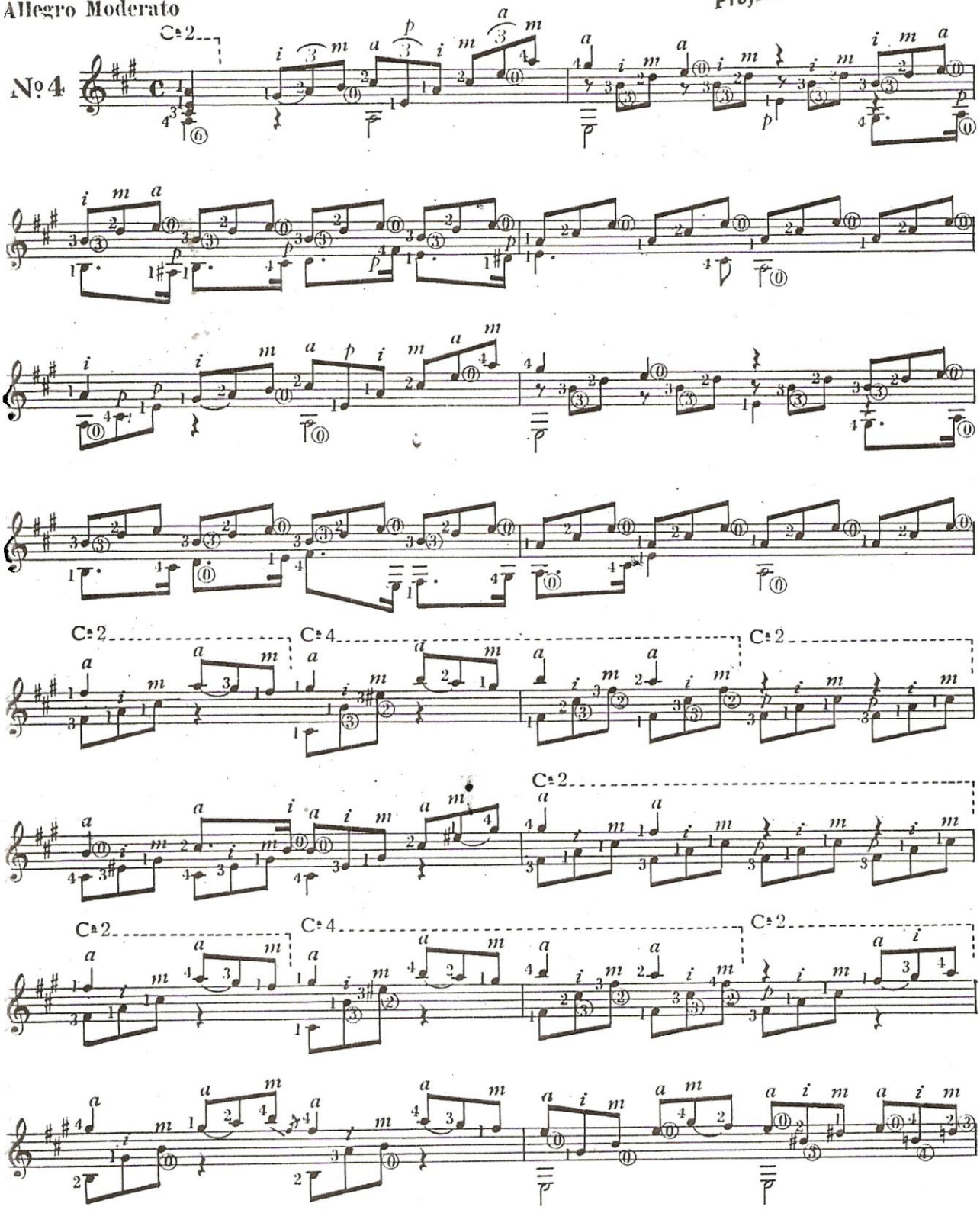
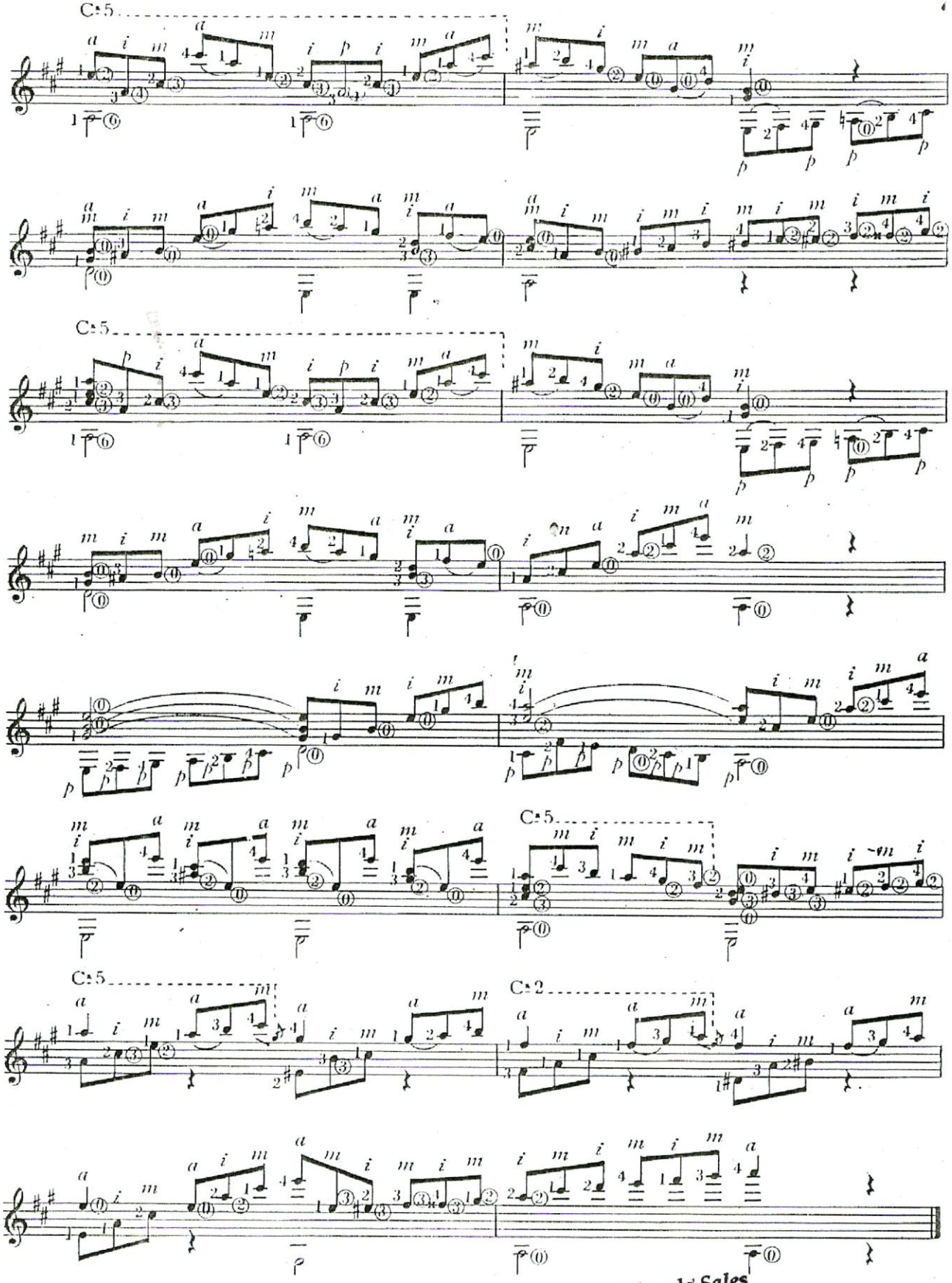
Allegro Moderato

Nº 4





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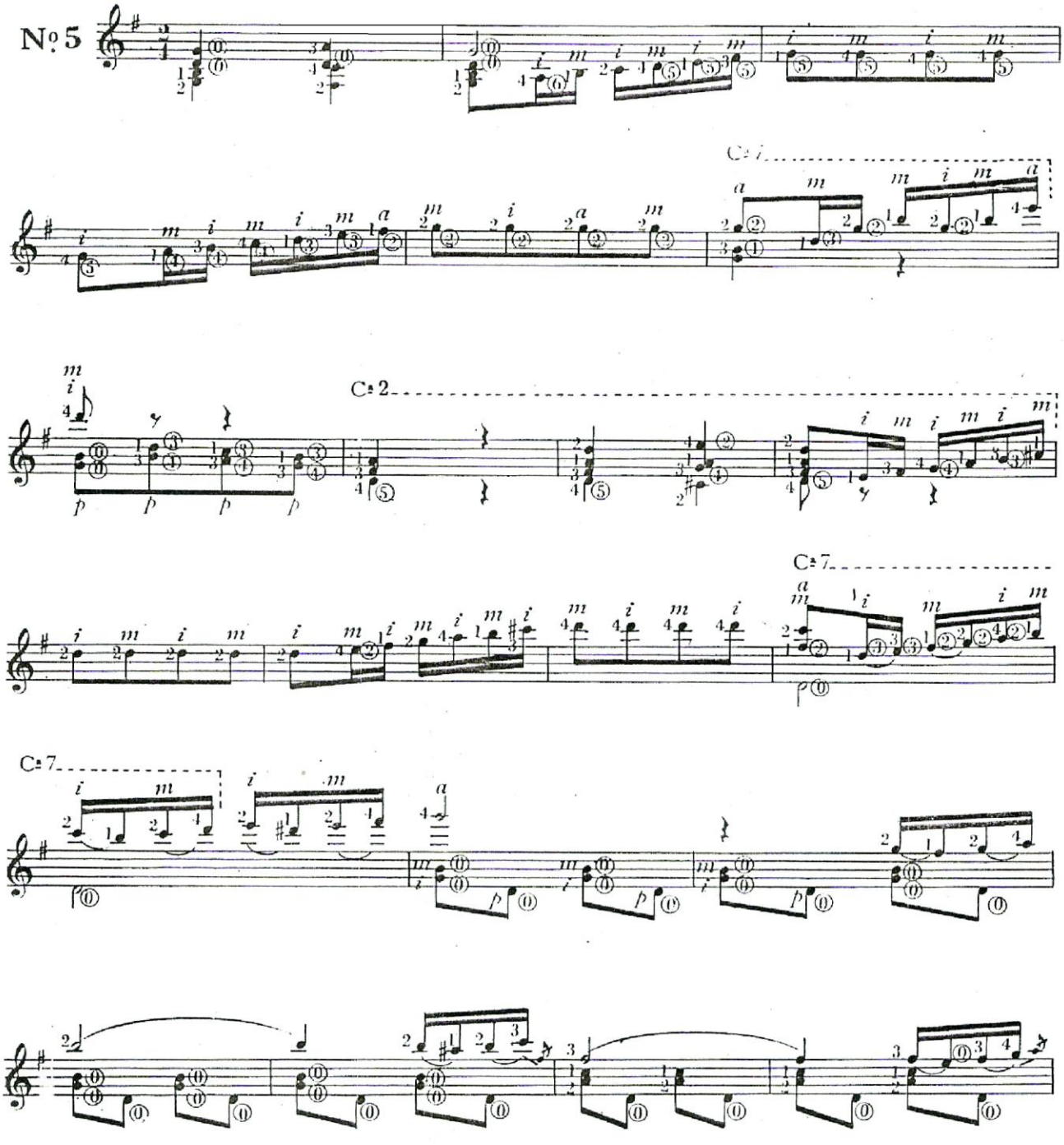
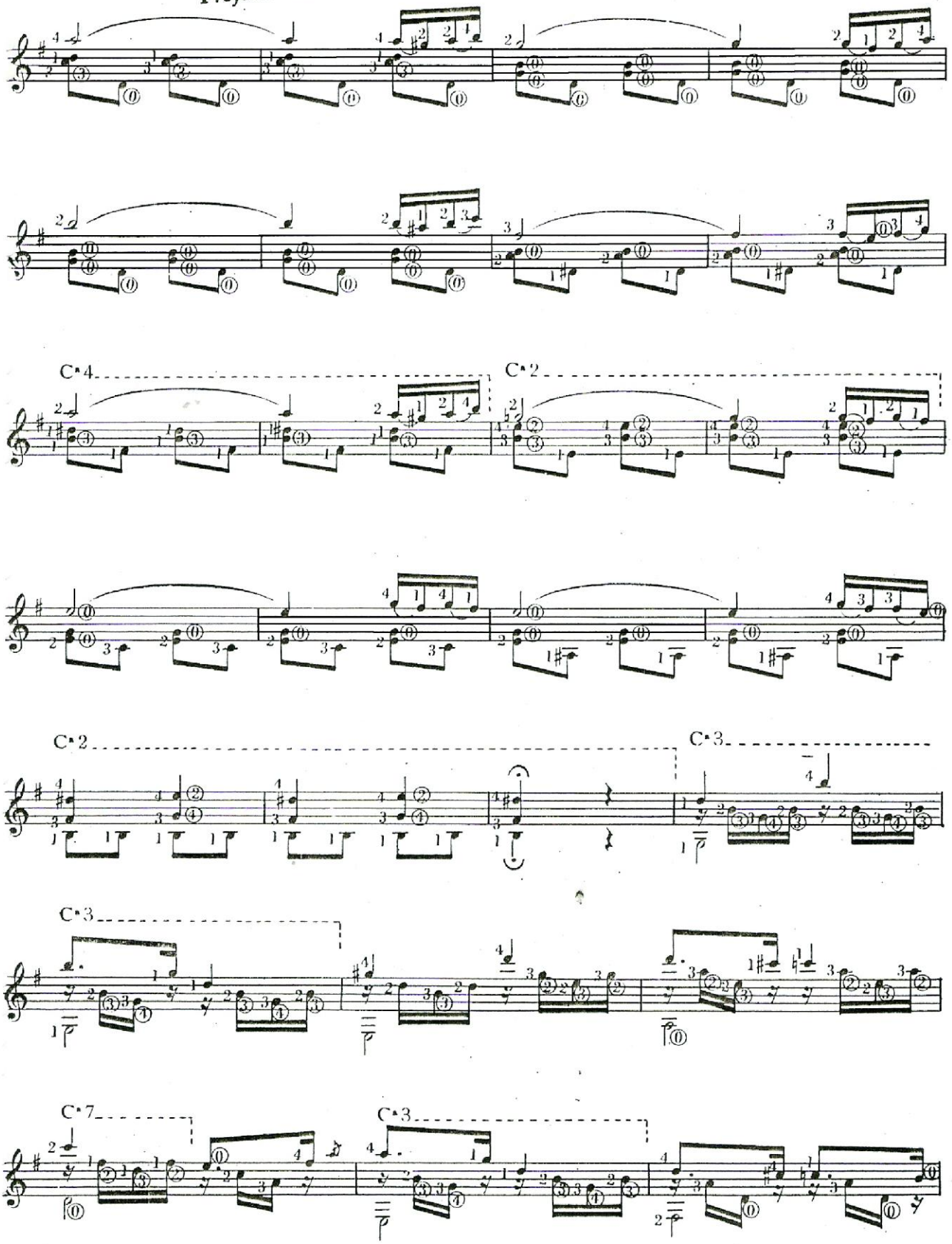
ESTUDIO Nº 6 A. CANO

Ricardo Sale
Professor de Vi

Allegro (♩ = 116)

Nº 5

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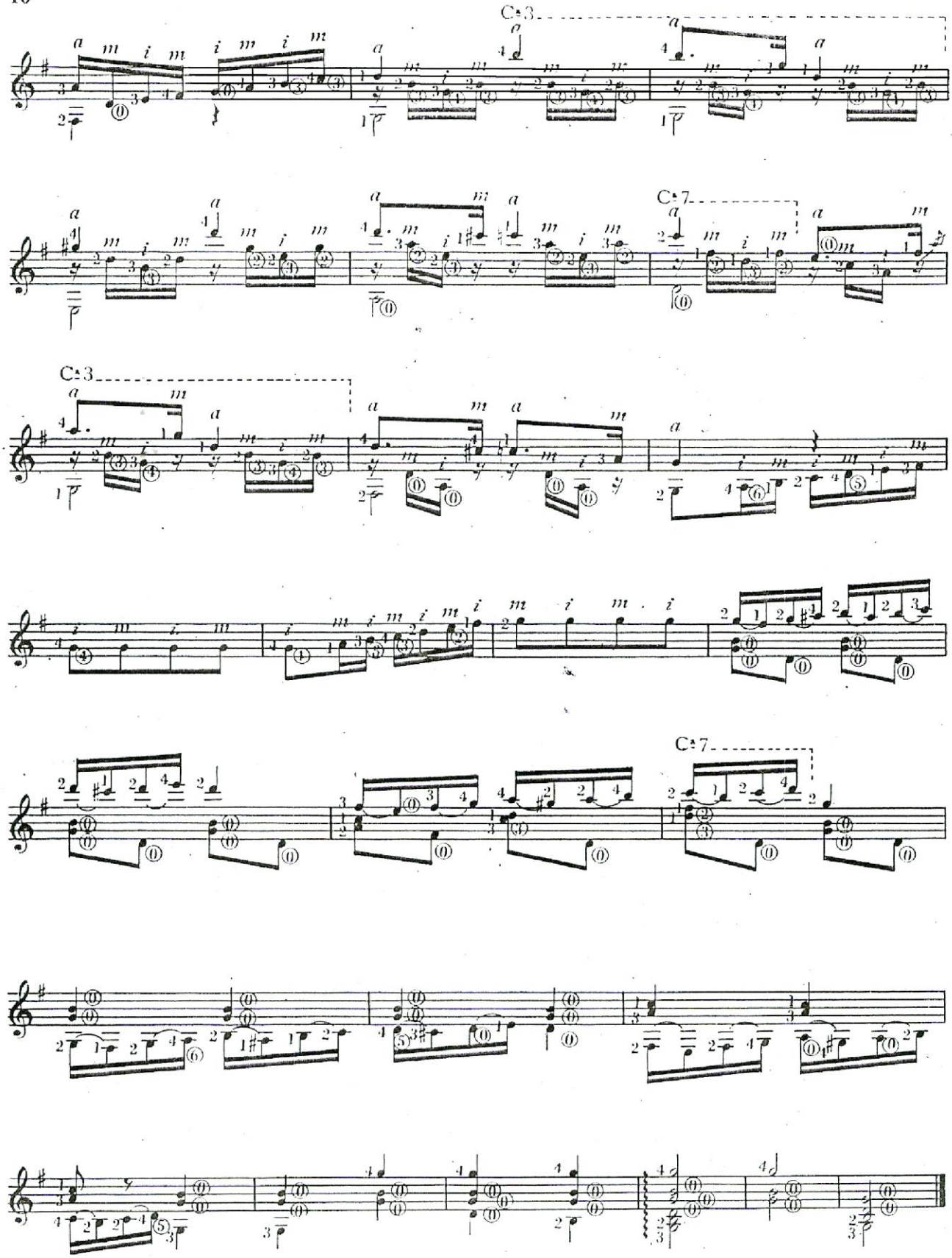
C. 3



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ESTUDIO Nº 13 D. AGUADO

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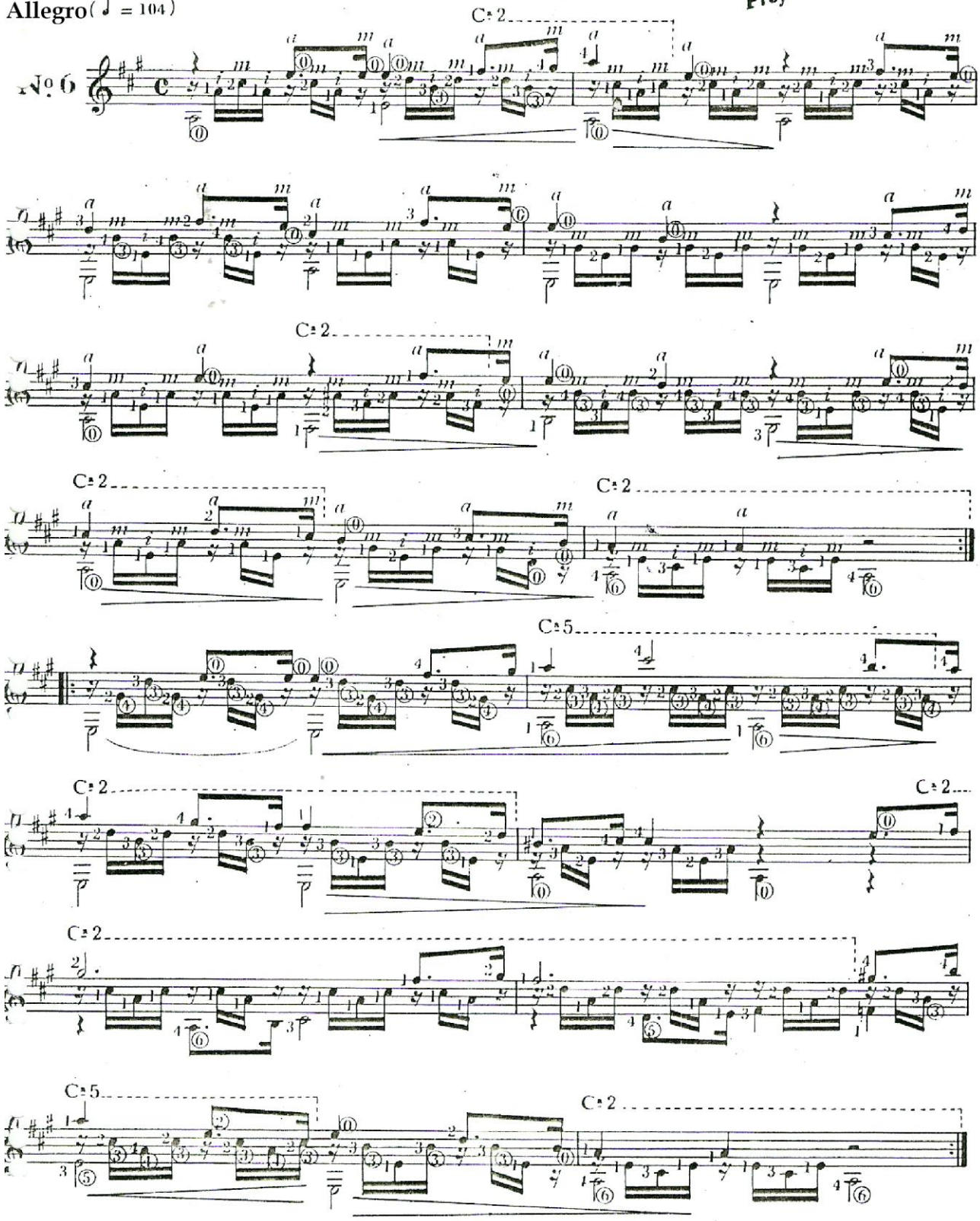
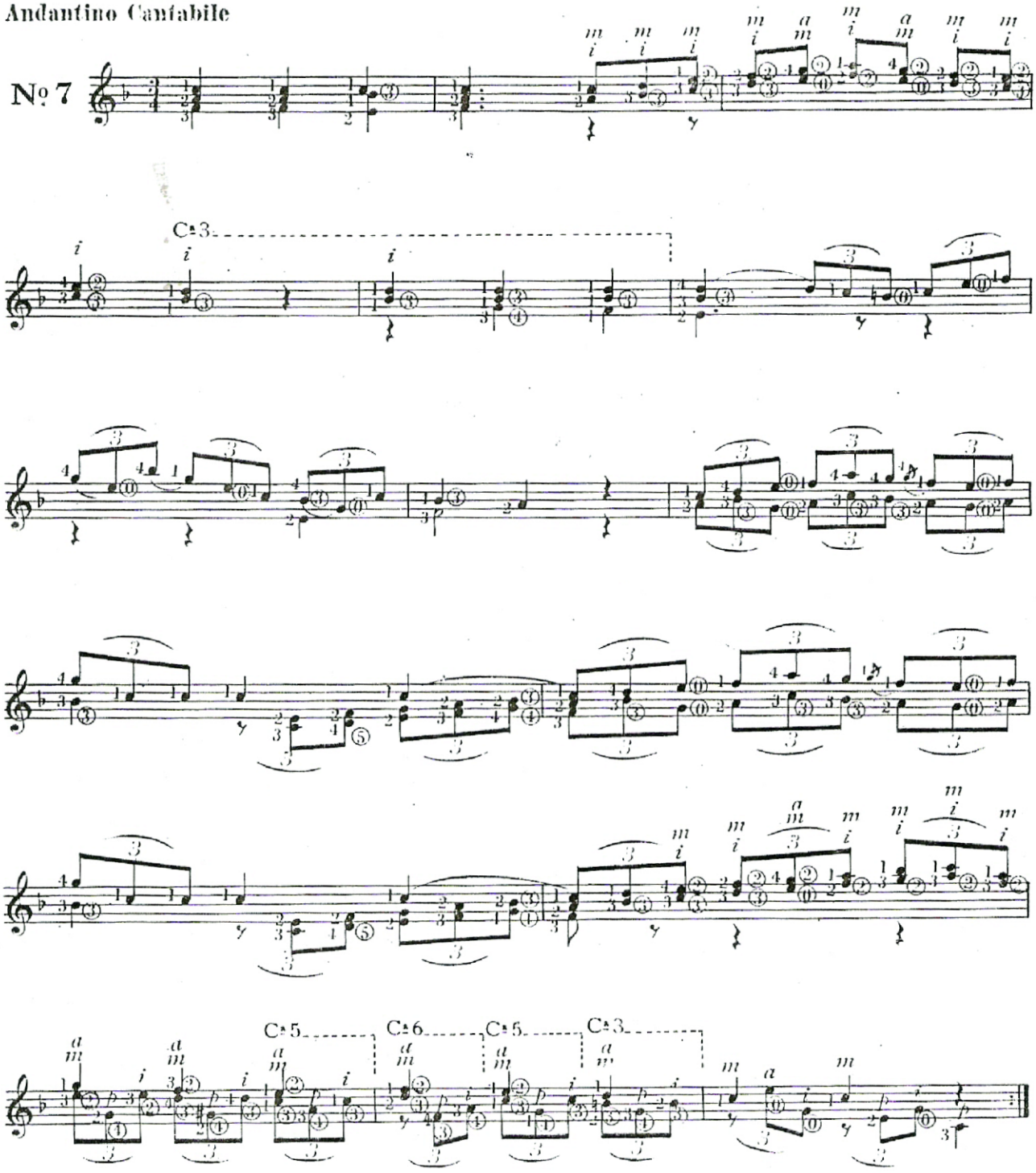
Allegro (♩ = 104)

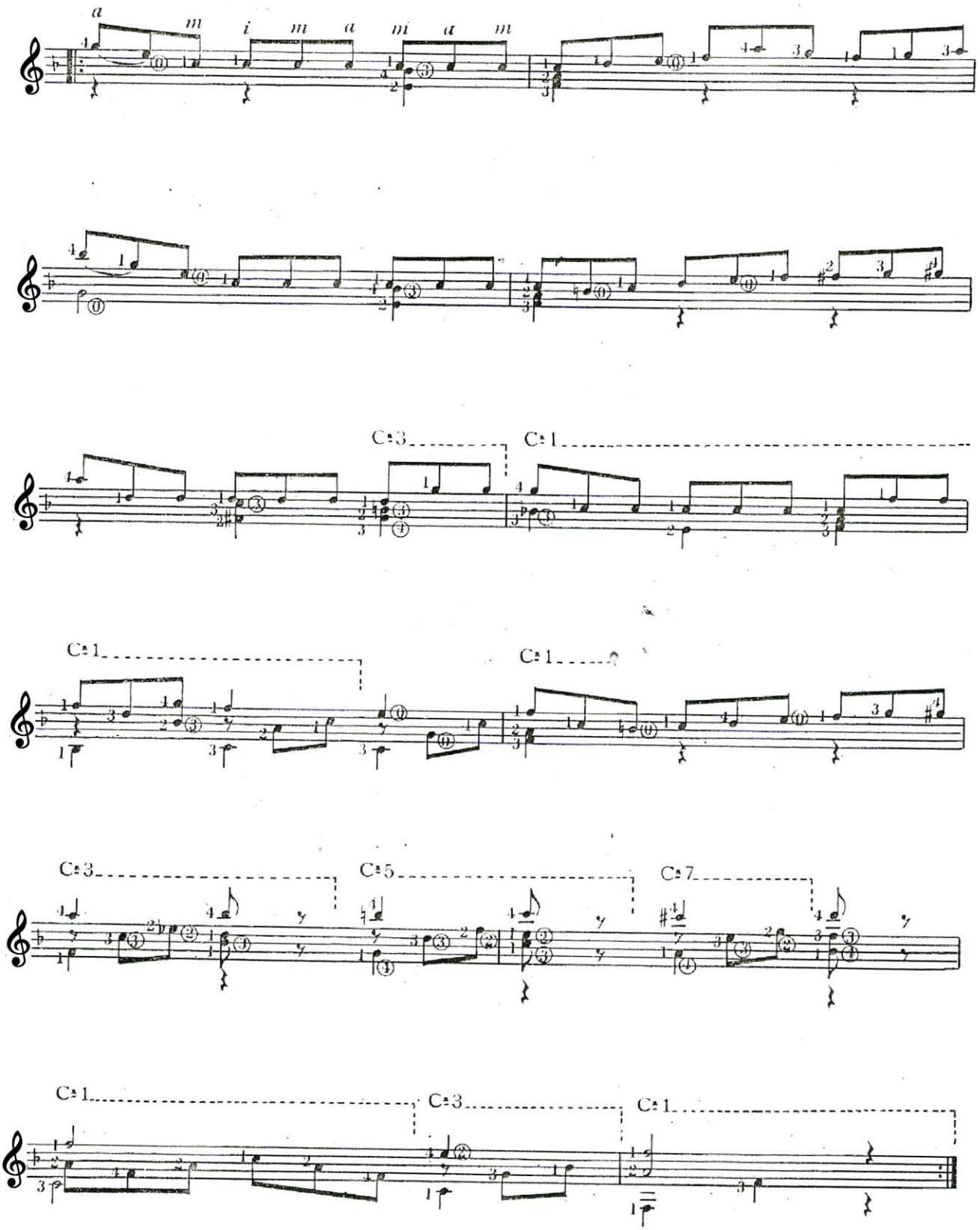


ESTUDIO Nº 4 F. SORS

Andantino Cantabile

Nº 7

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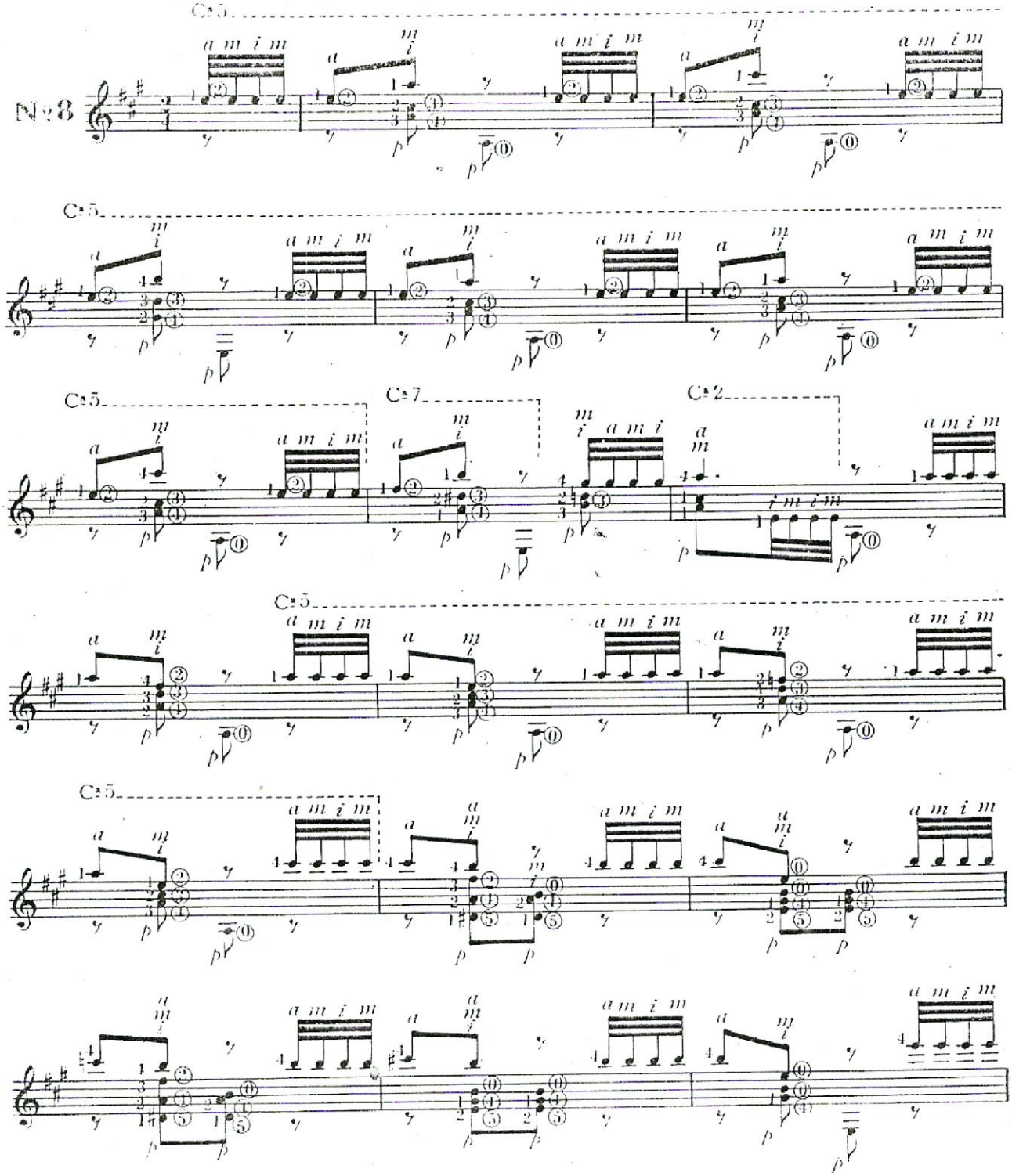
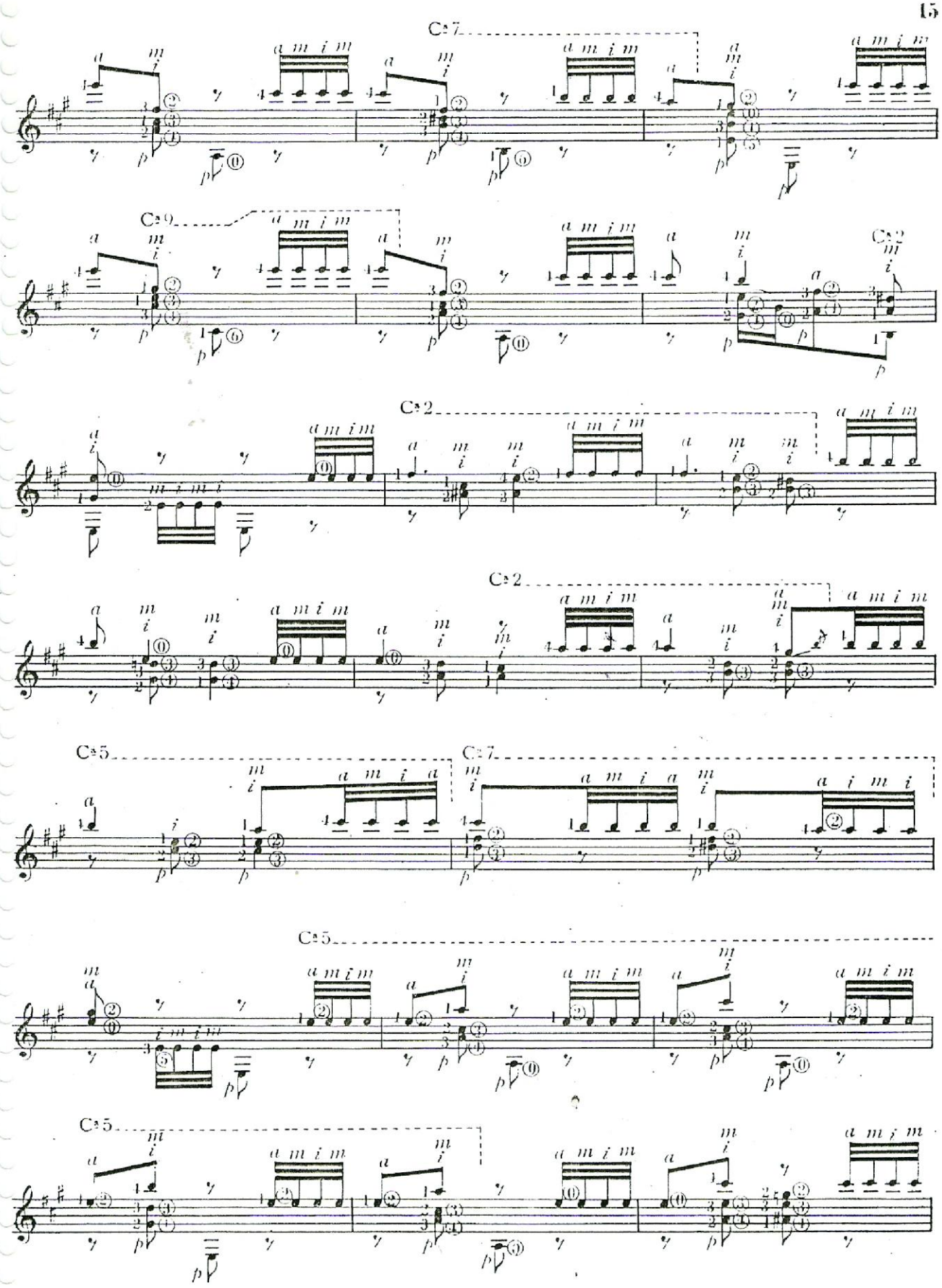
C: 3
C: 1

ESTUDIO Nº 13 F. SORS

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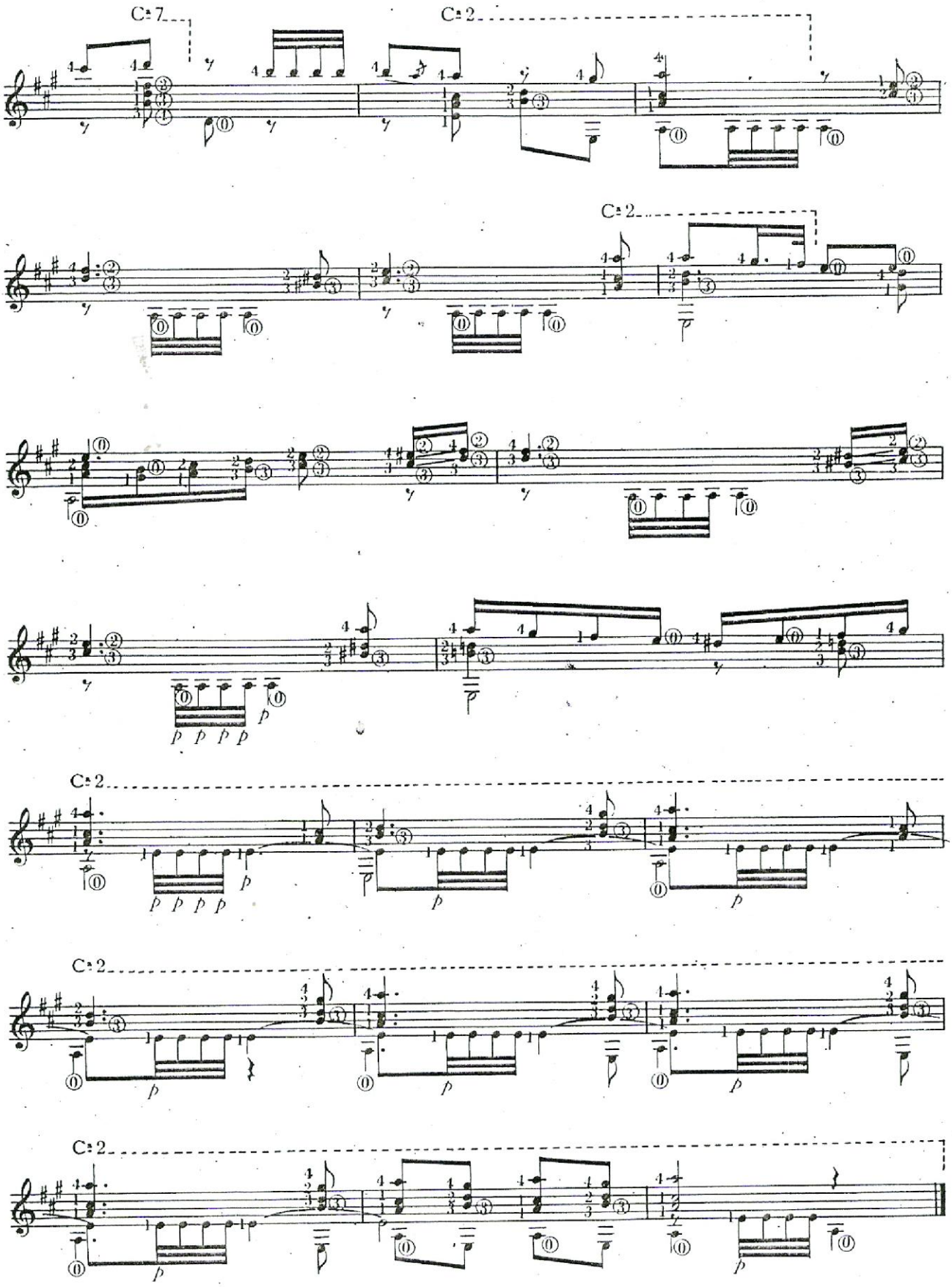
Ca 5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C: 2

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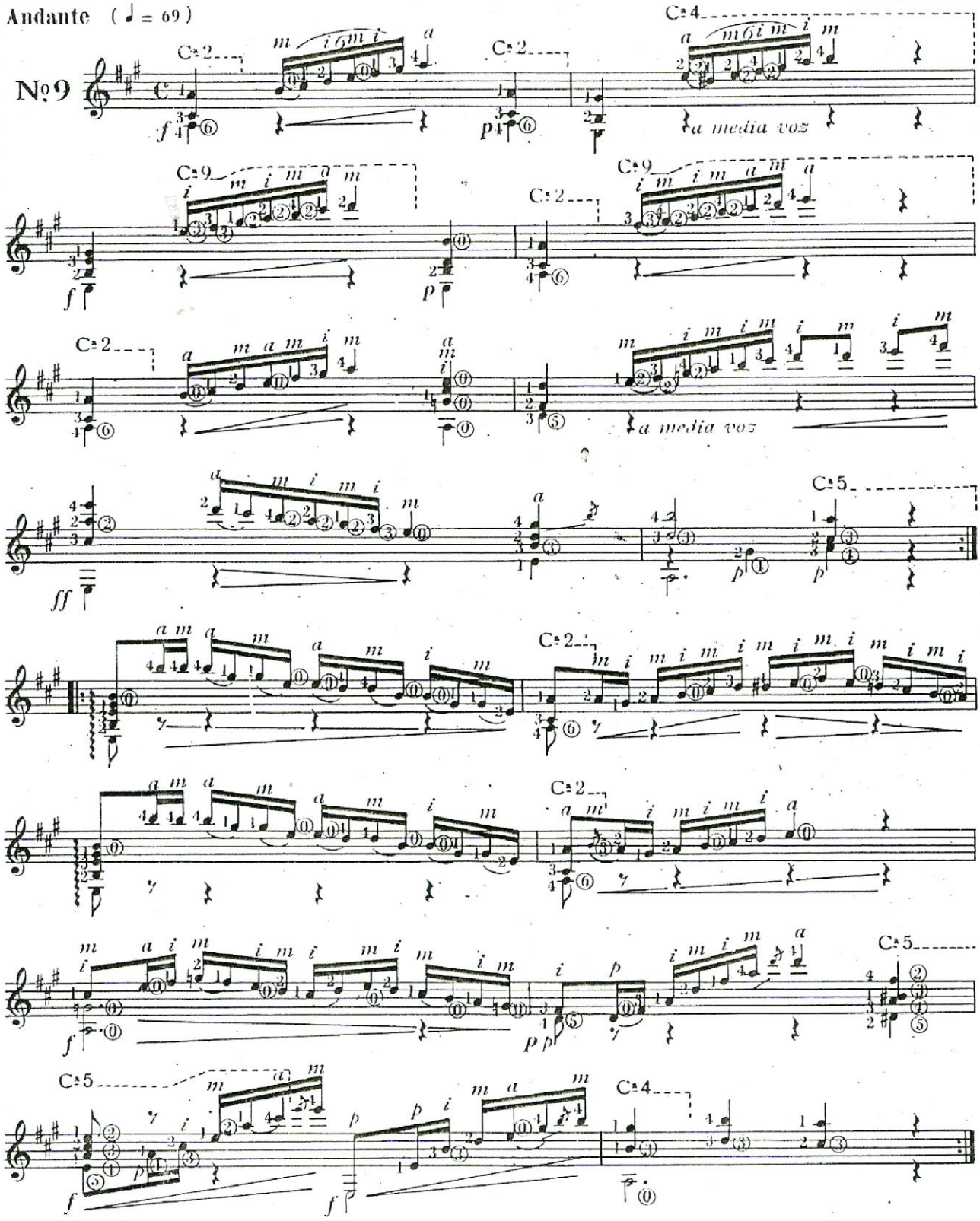
ESTUDIO Nº 16. D. AGUADO

Este estudio se puede hacer aún más útil, haciendo fusas las semicorcheas en cada compás de la primera parte.

Andante (♩ = 69)

Nº 9



ESTUDIO Nº 12 D. AGUADO

La parte del canto en lo agudo, se ha de oir, más que la del acompañamiento en las cuerdas intermedias; y se moderará la fuerza del pulgar para que no sobresalga la parte que ejecuta.

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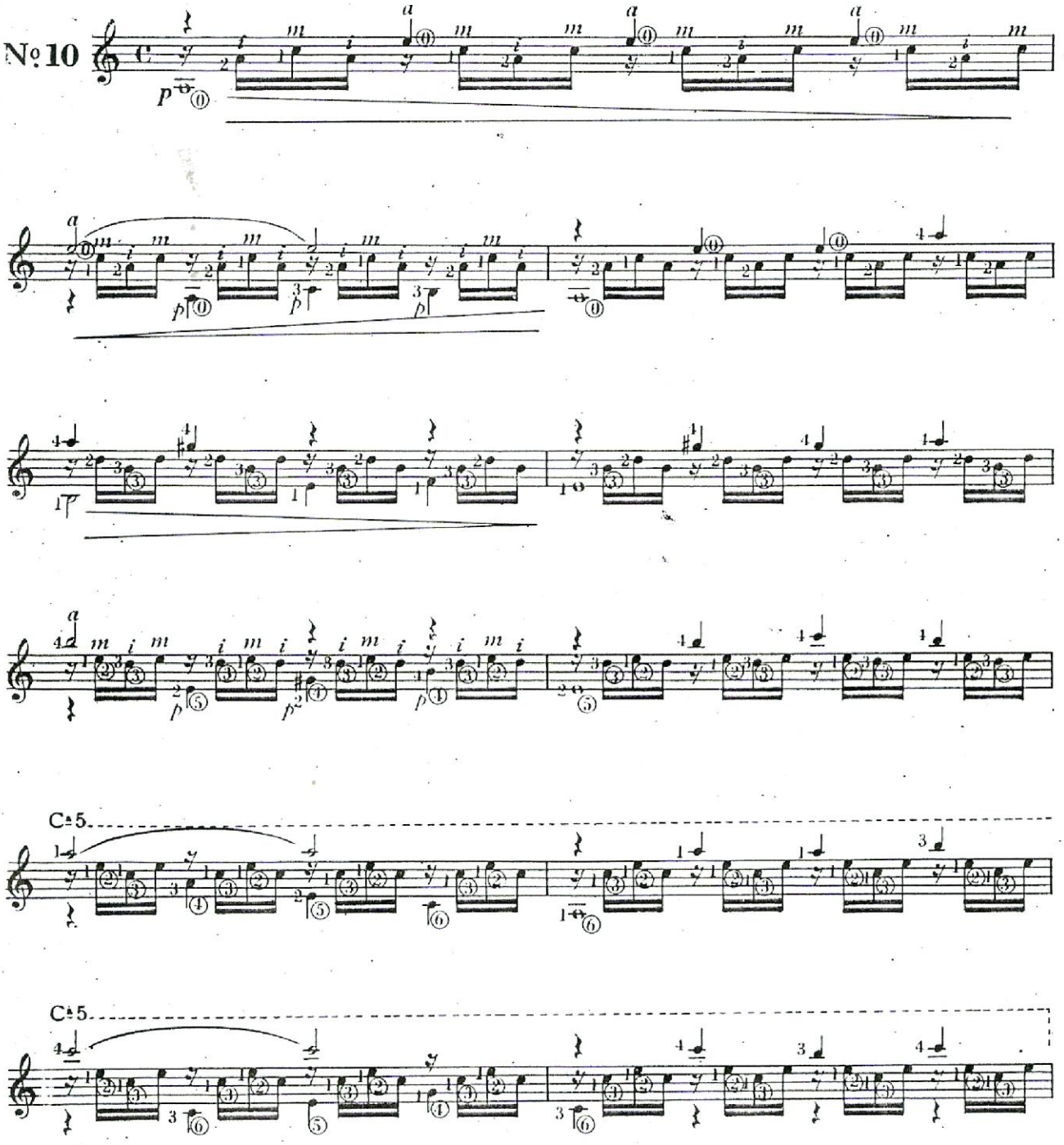
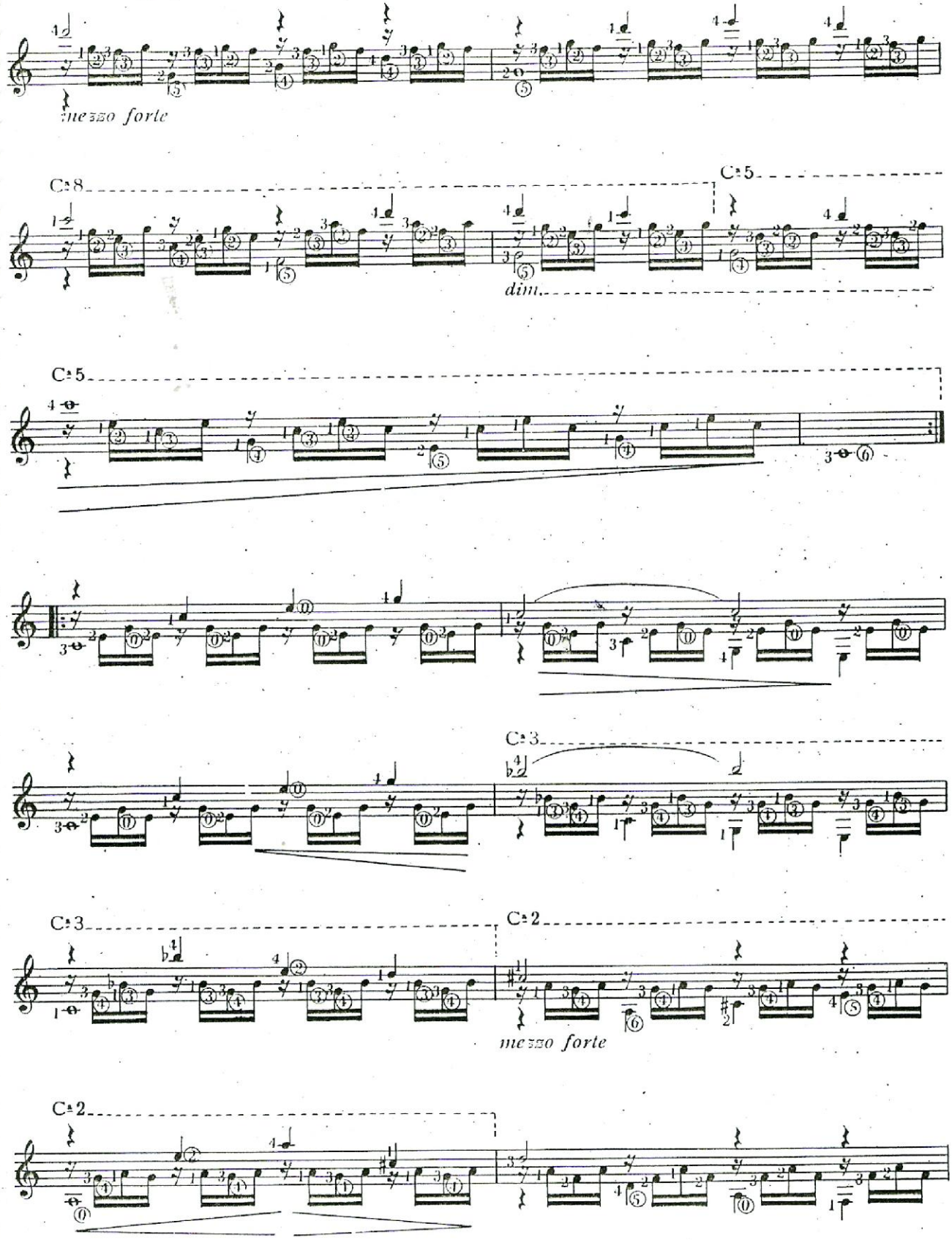
Allegro (♩ = 104)

Nº 10

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dim.
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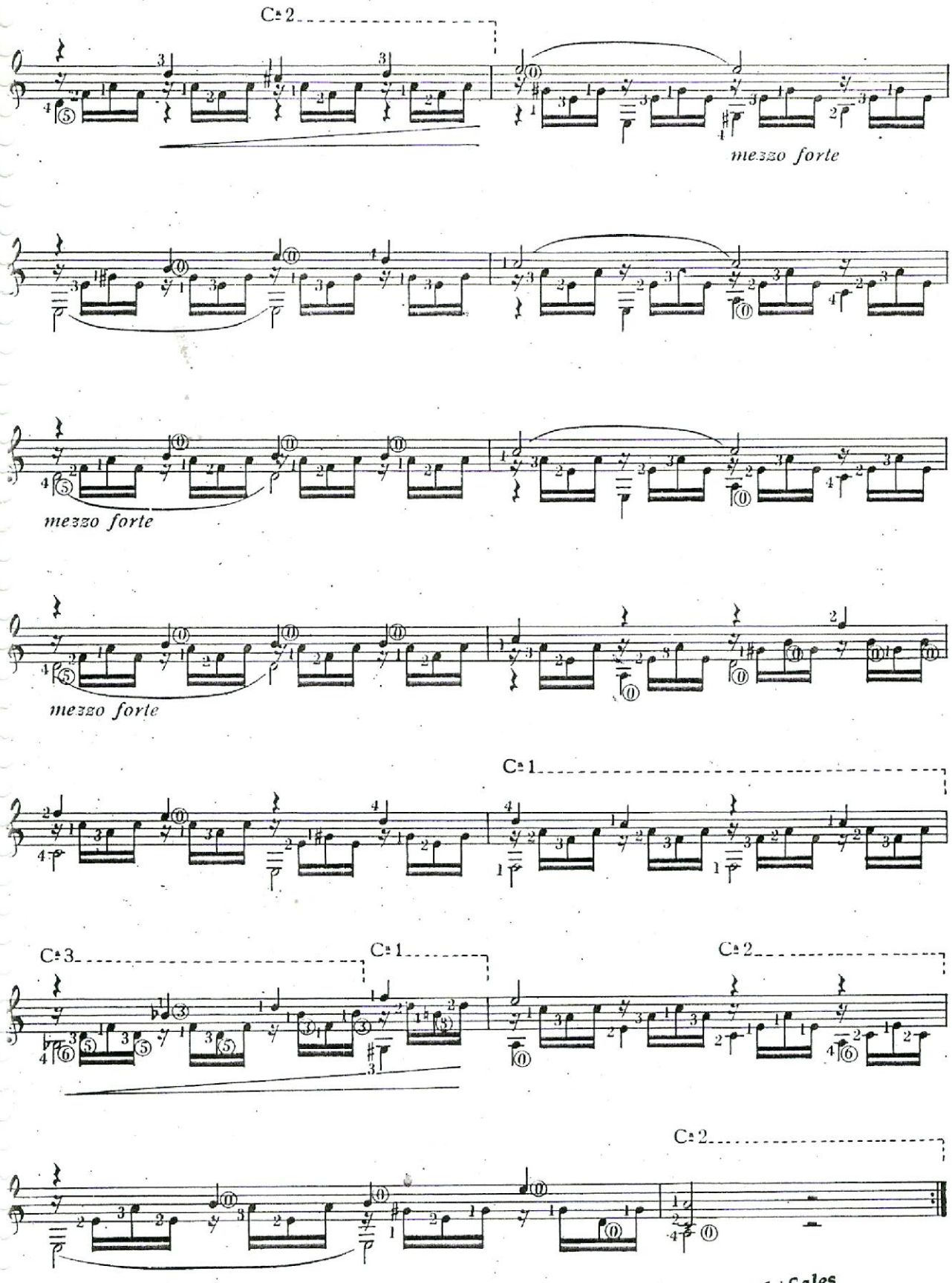
mezzo forte
C: 2



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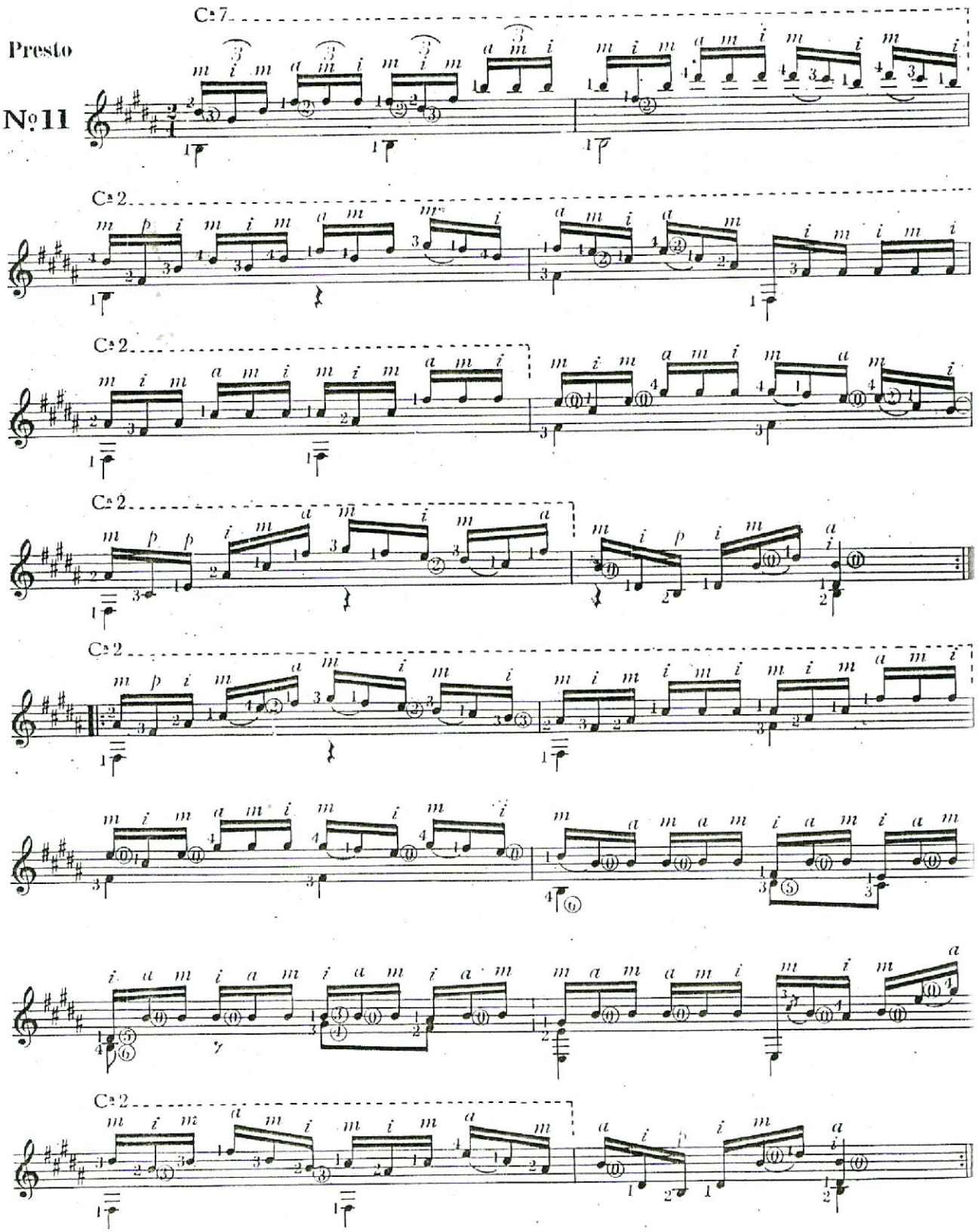
FRAGMENTO DEL ESTUDIO Nº 12 - CANO



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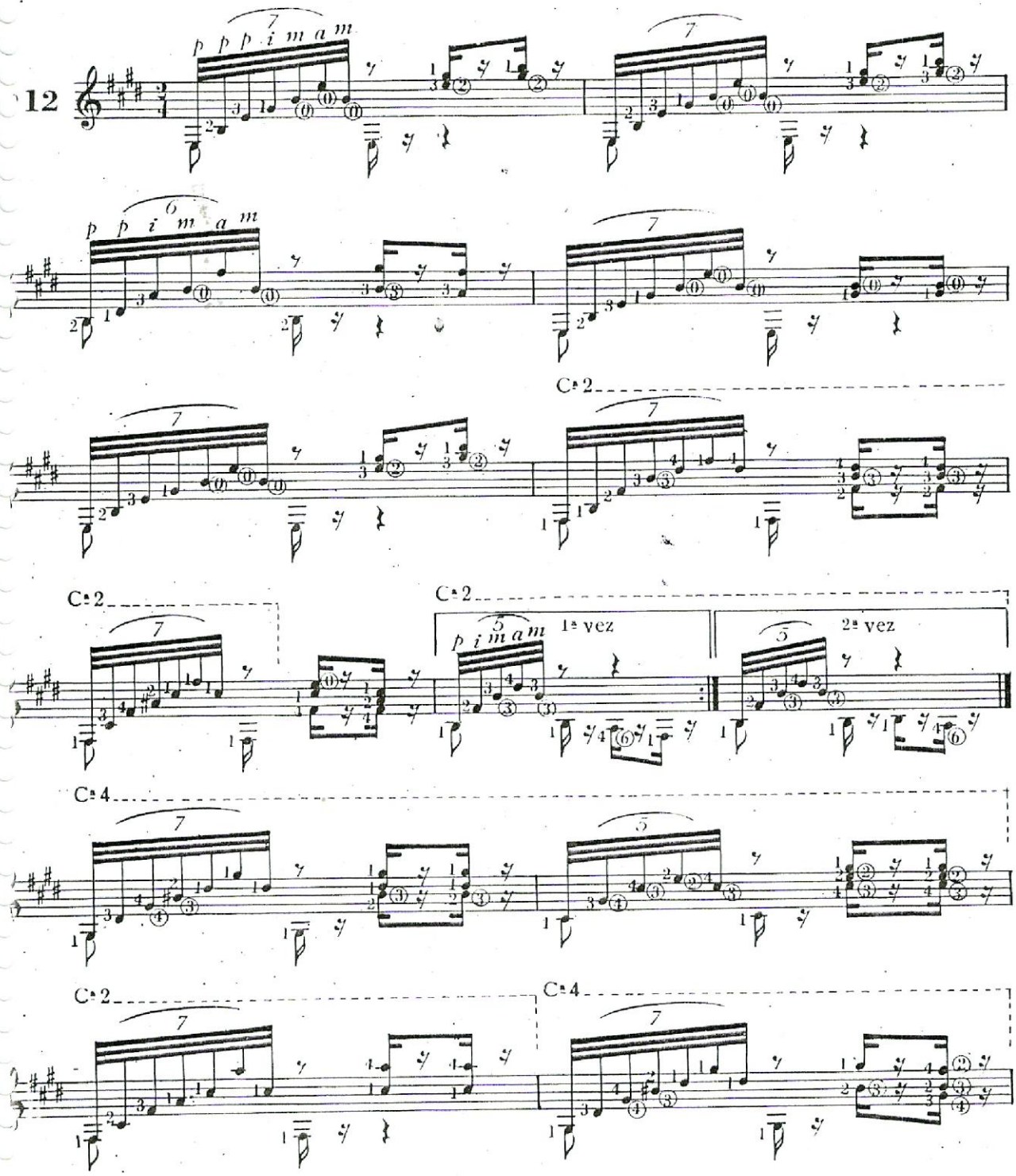

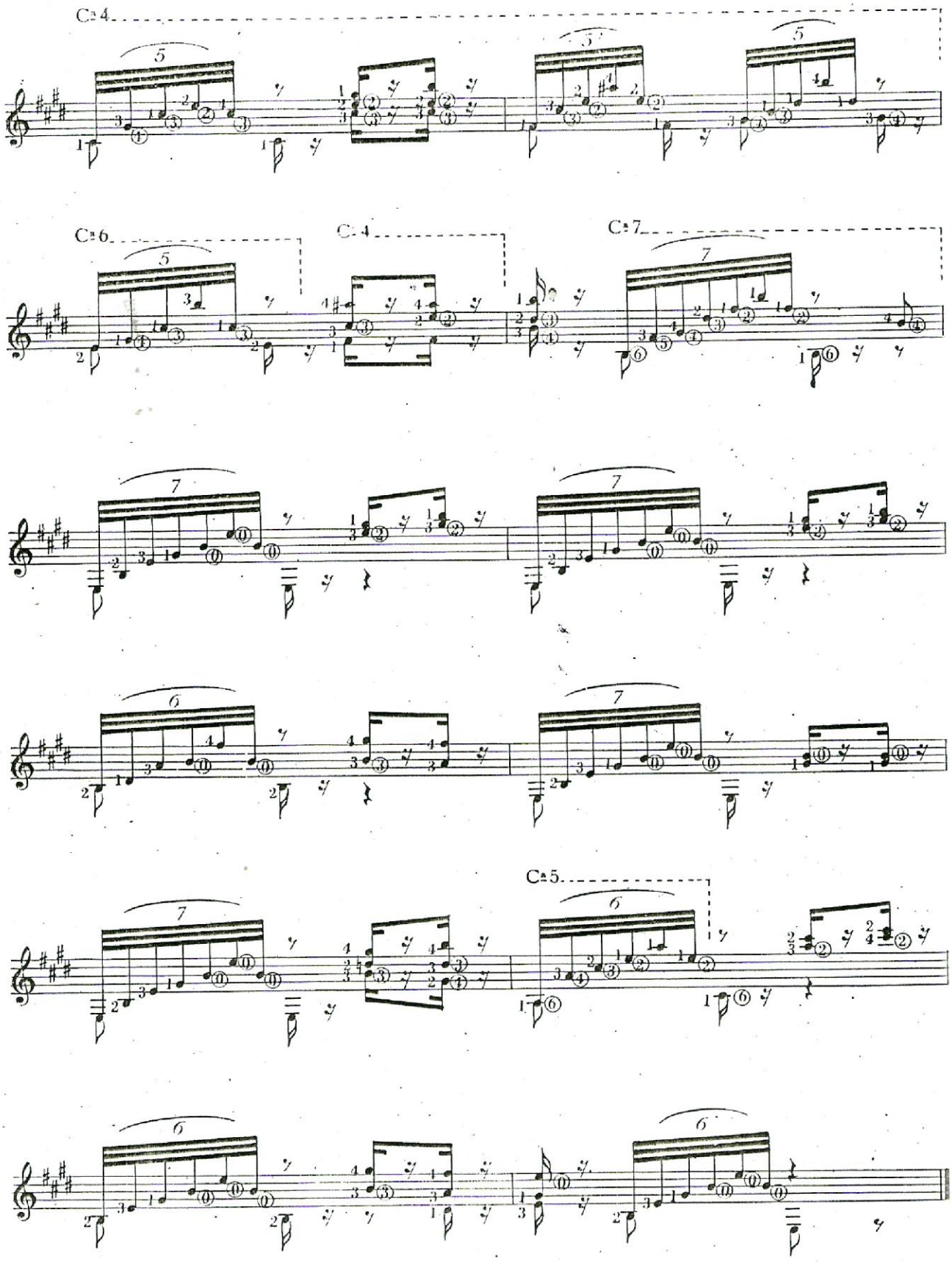
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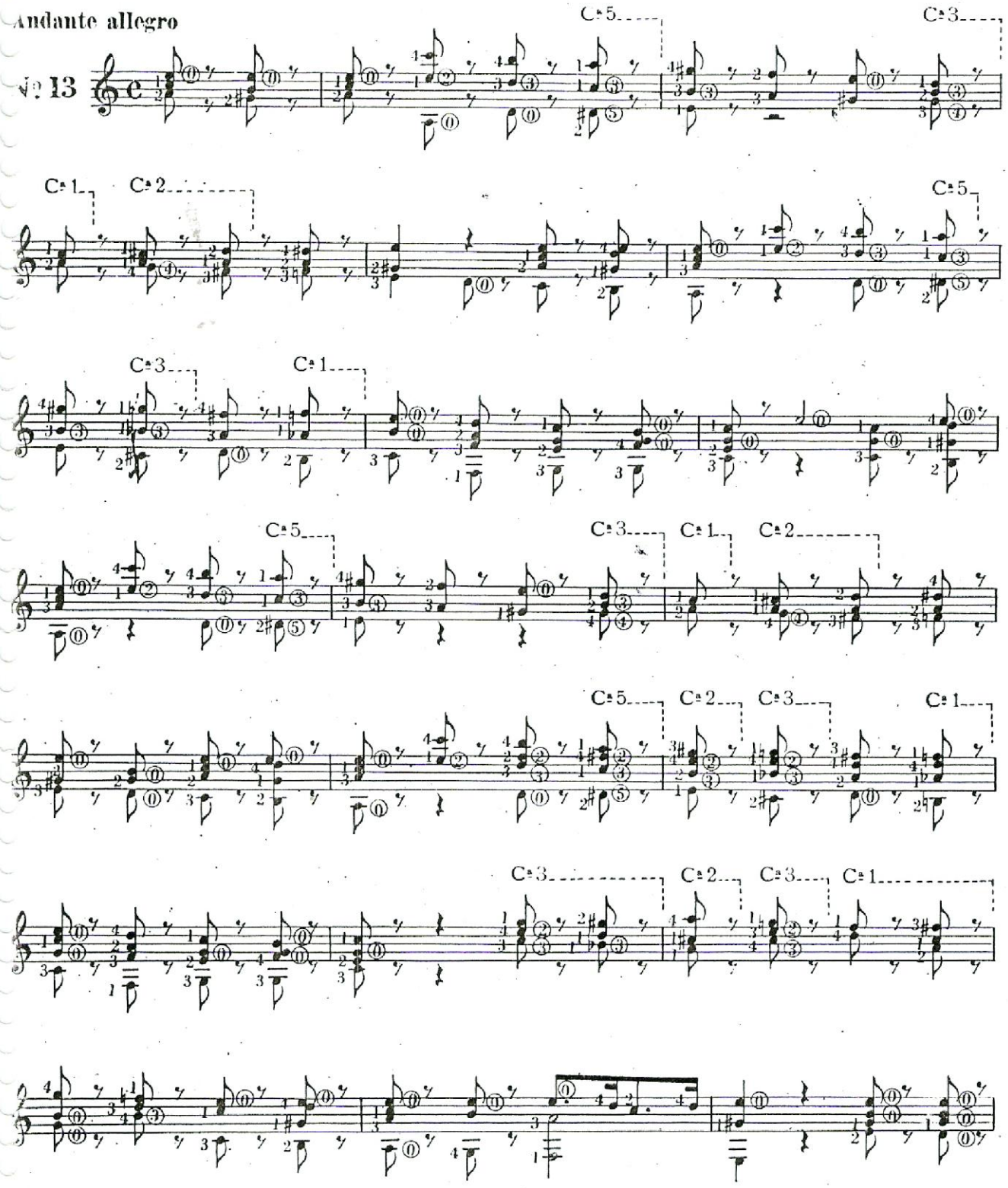
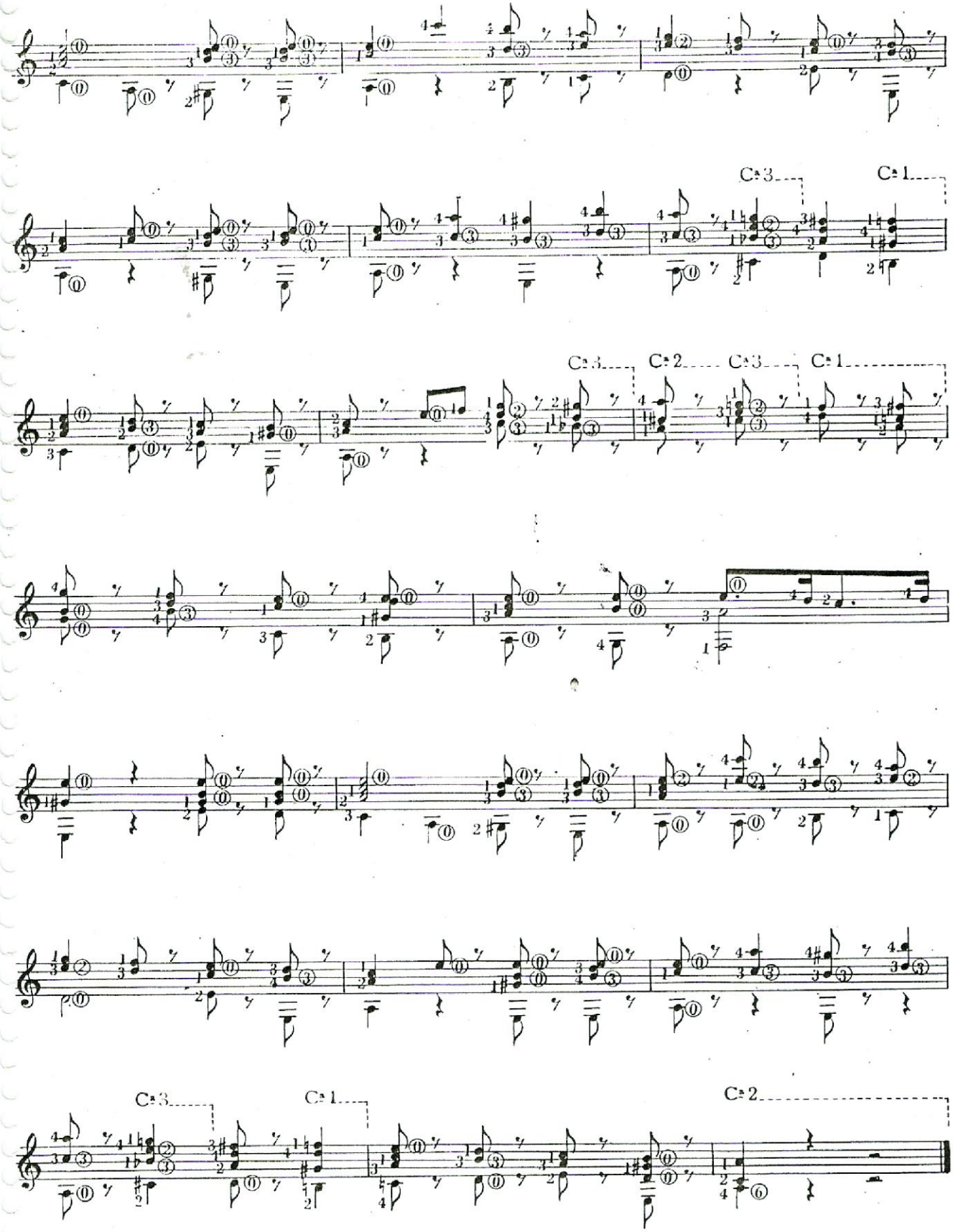
C. 7
C. 5

ESTUDIO Nº 14 F. SORS

Andante allegro

Nº 13




C= 3
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C= 2
C= 3
C= 1
C= 3
C= 1
C= 2

ESTUDIO Nº 14 D. AGUADO

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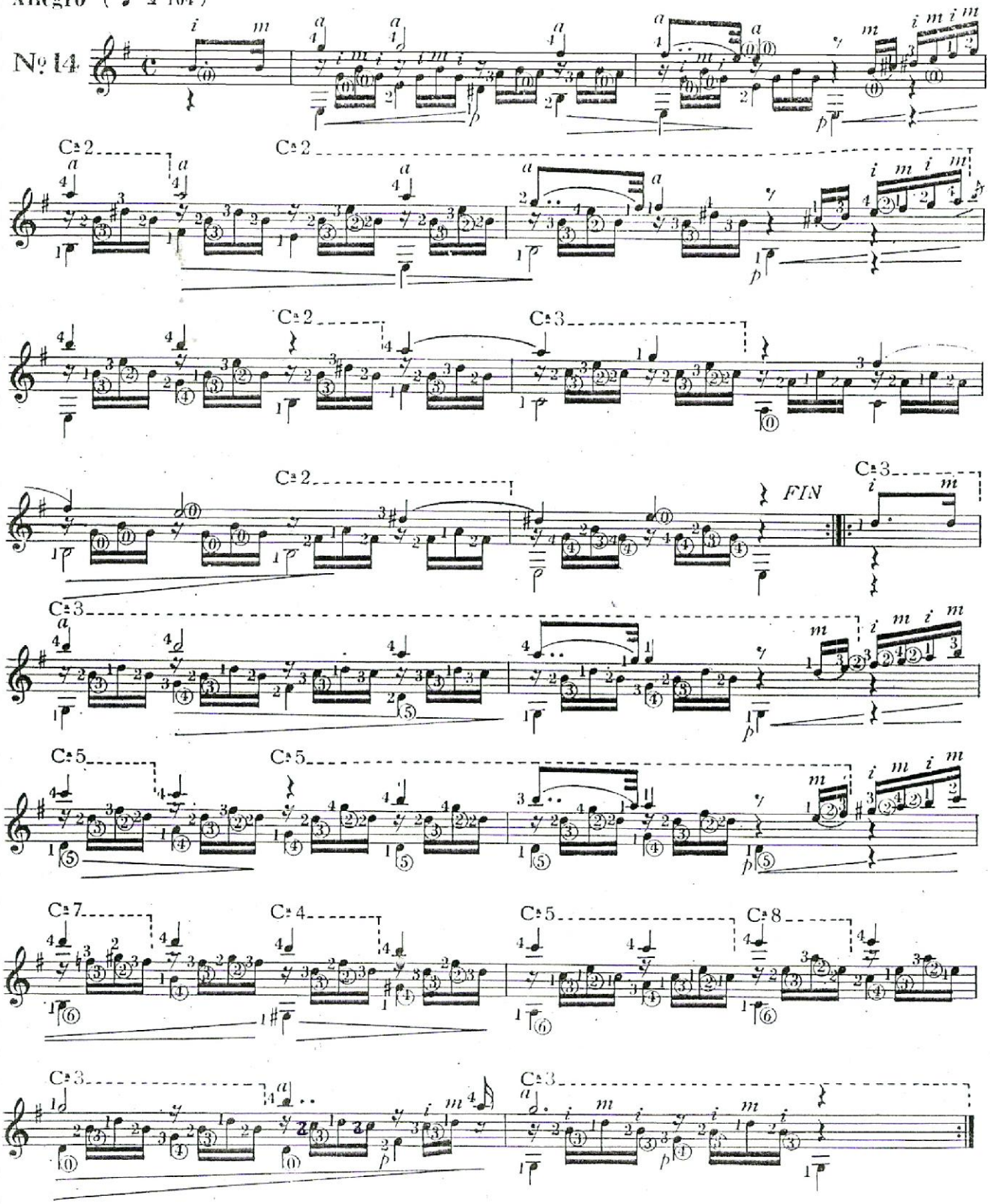
Allegro (♩ = 104)

Nº 14



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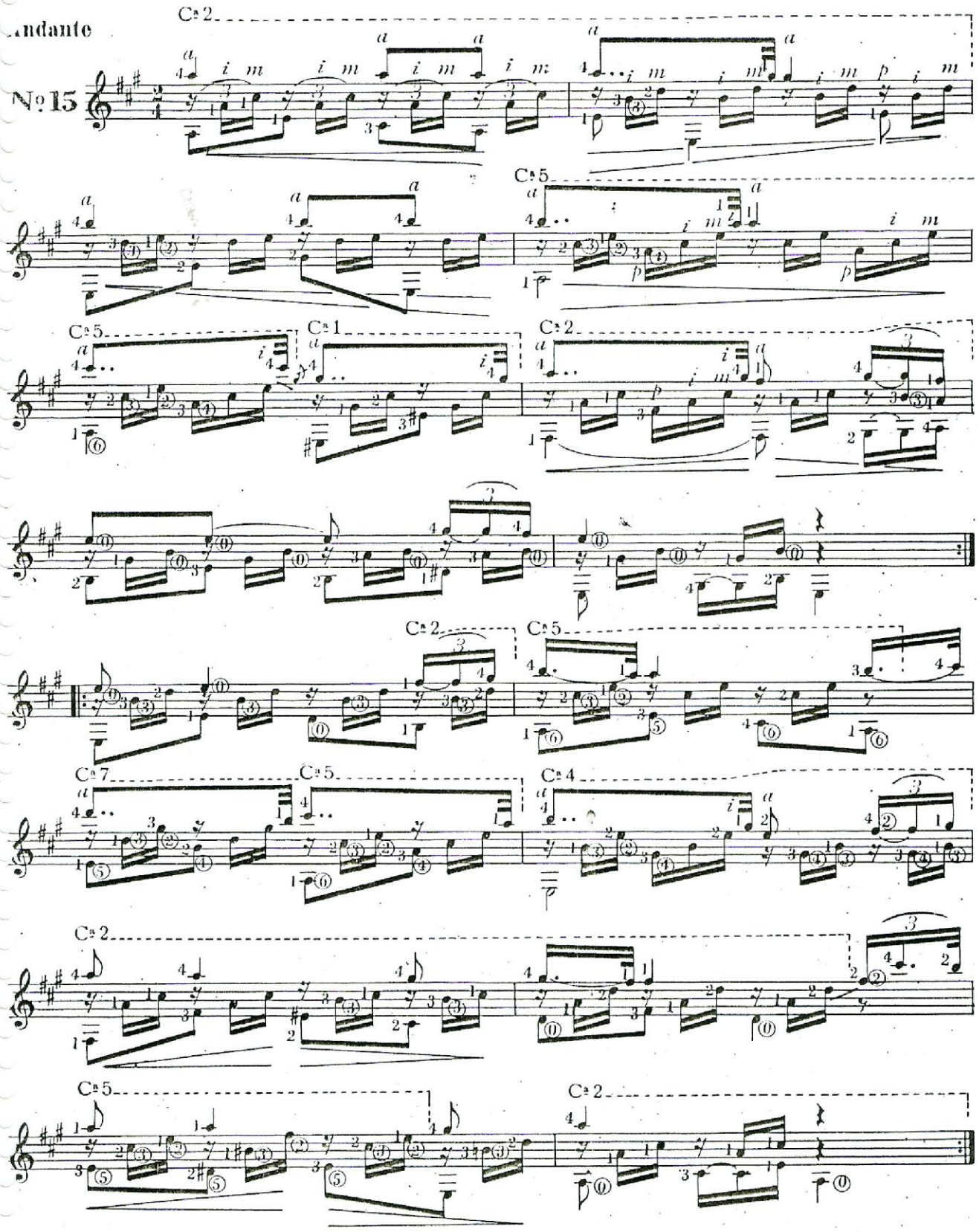
ESTUDIO Nº 9 D. AGUADO

Andante

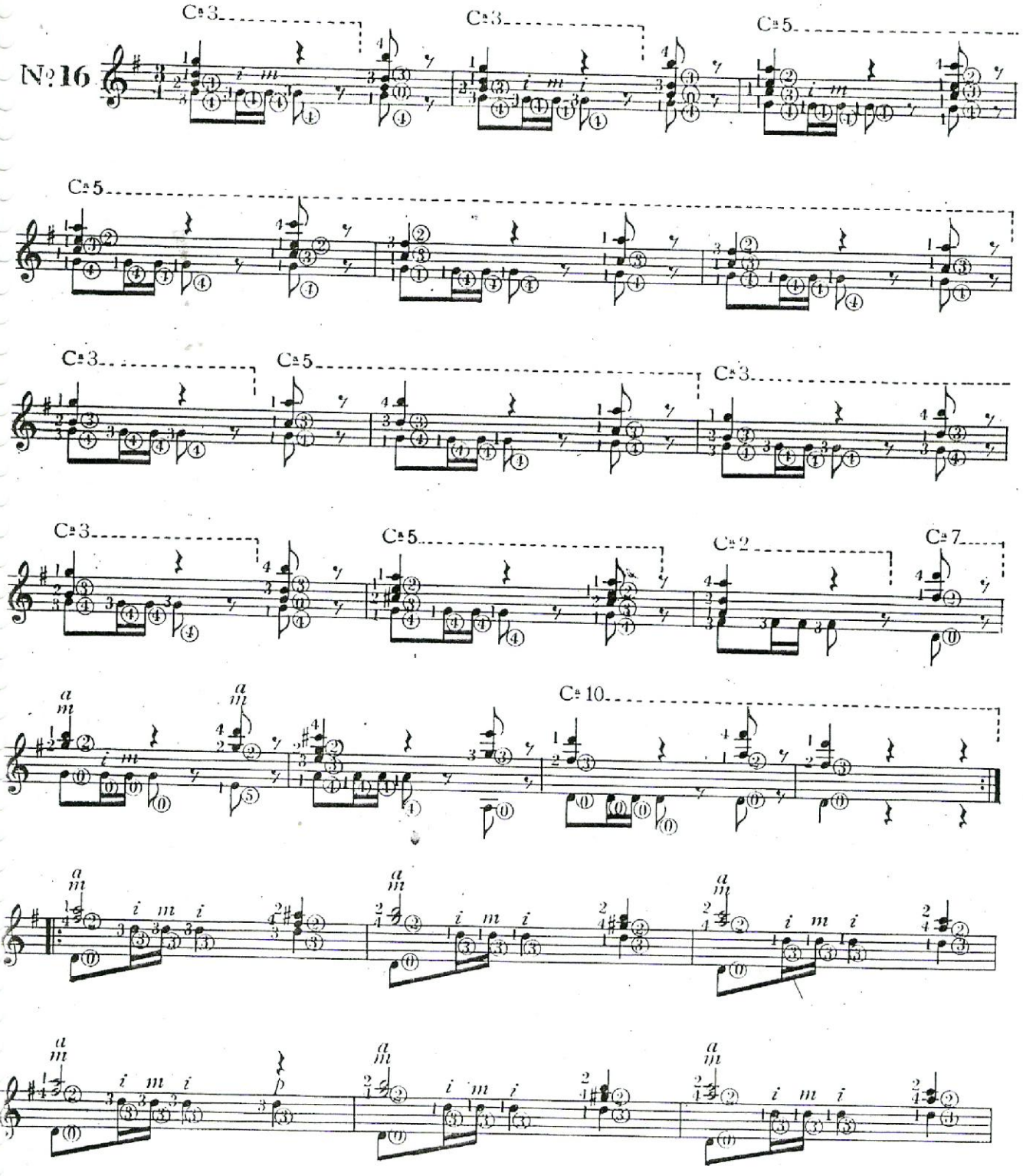
Nº 15

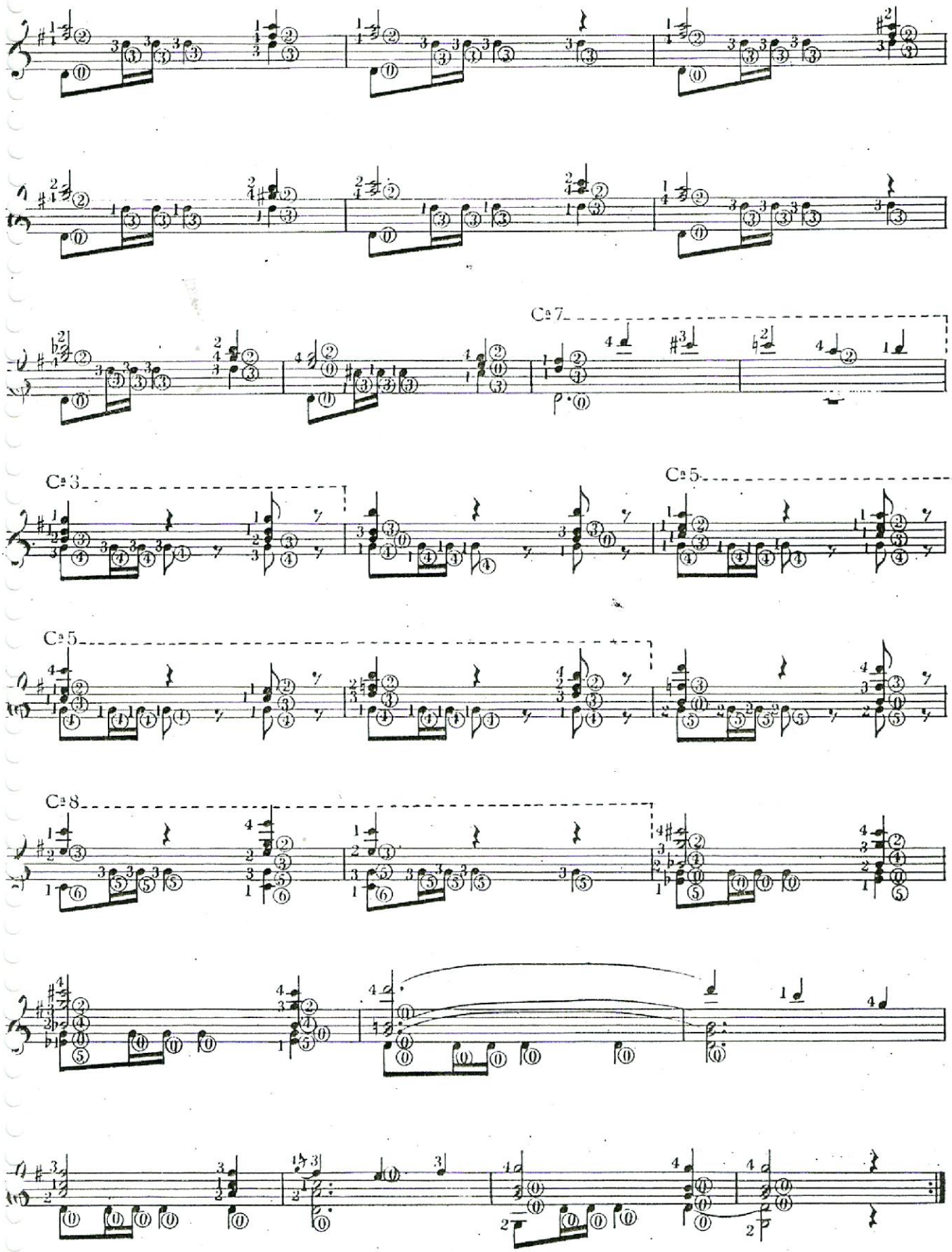


ESTUDIO Nº 10 F. SORS

Allegretto

Nº 16

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Ca 3
Ca 5
Ca 5
Ca 8

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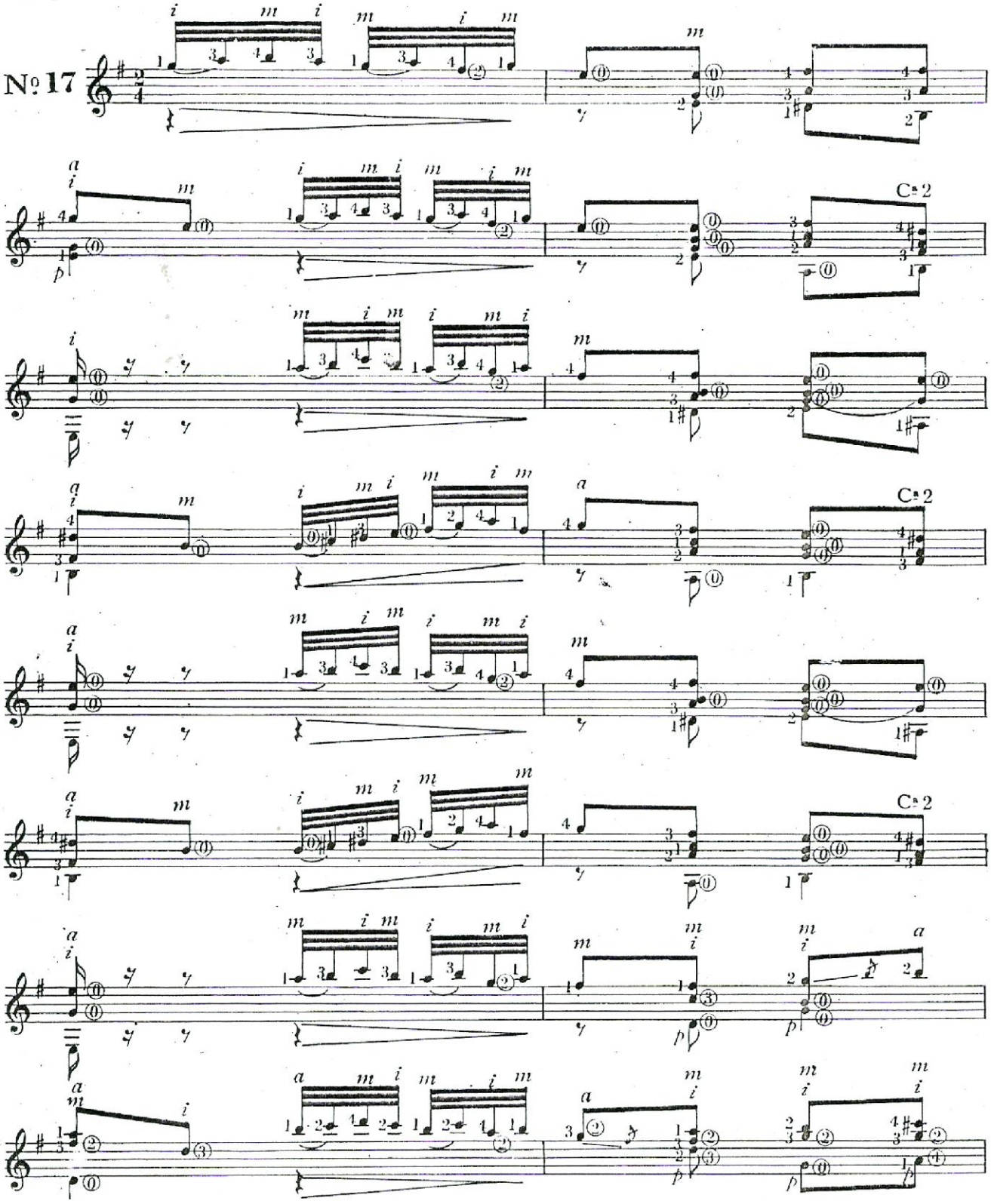
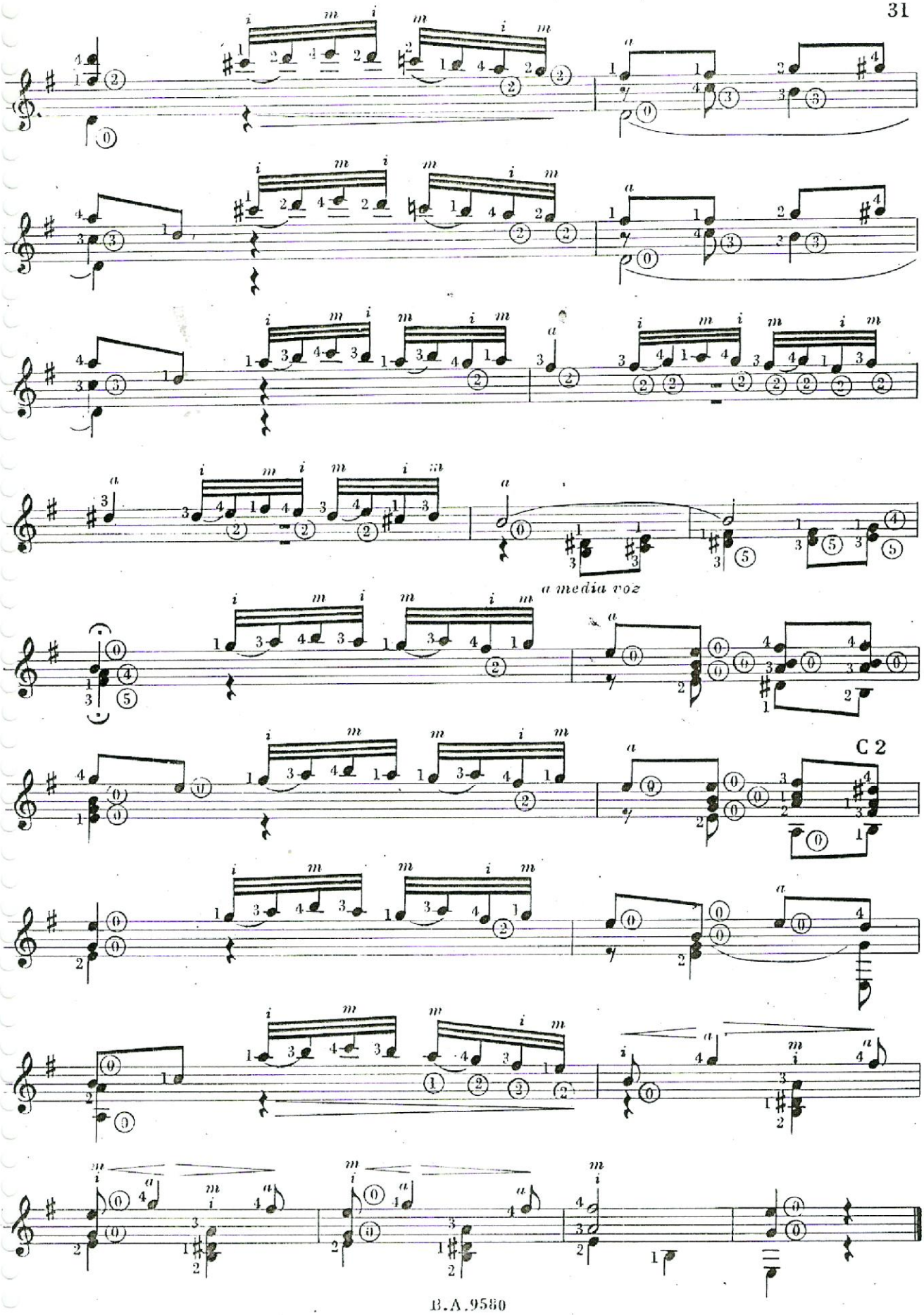
Allegro vivo

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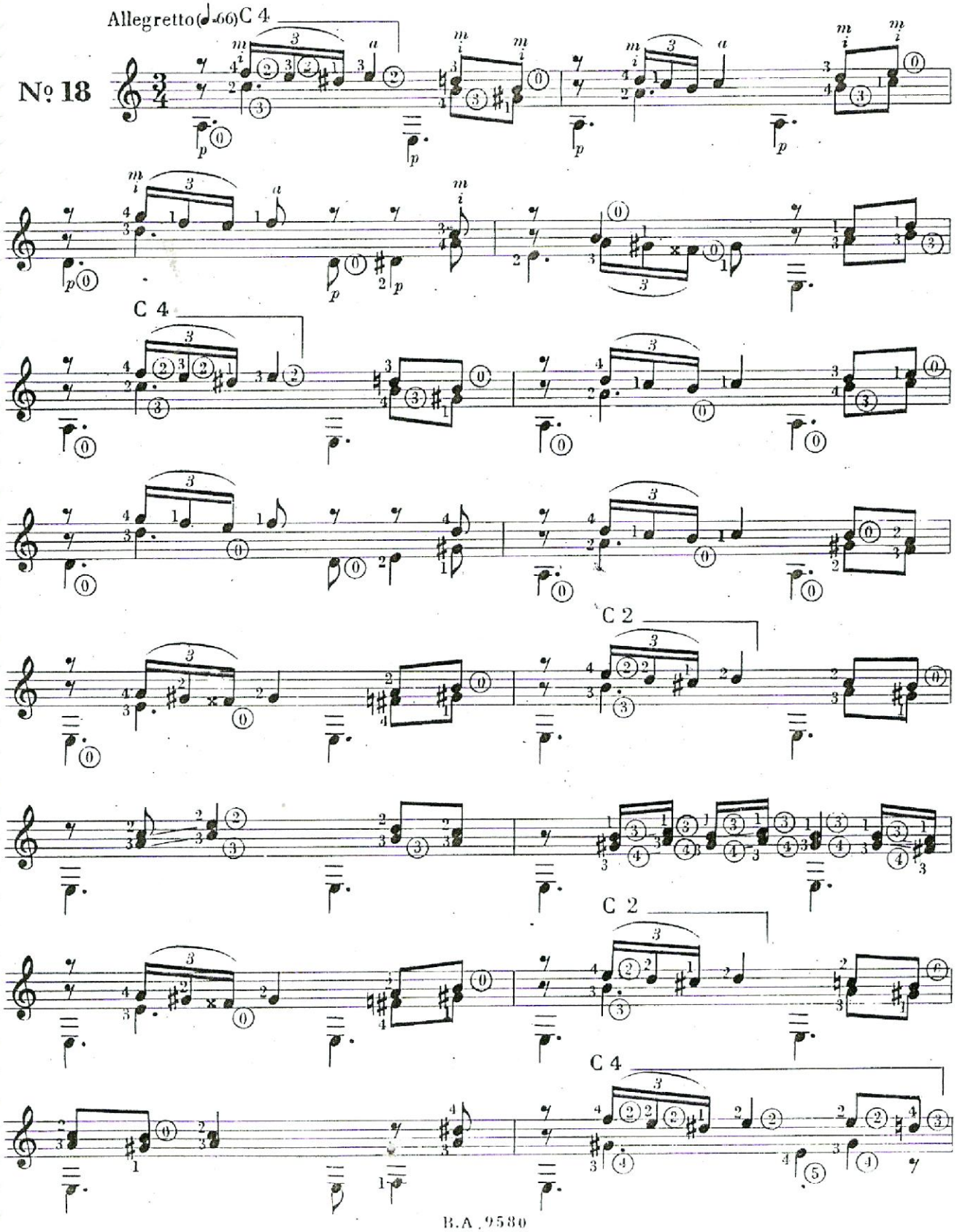

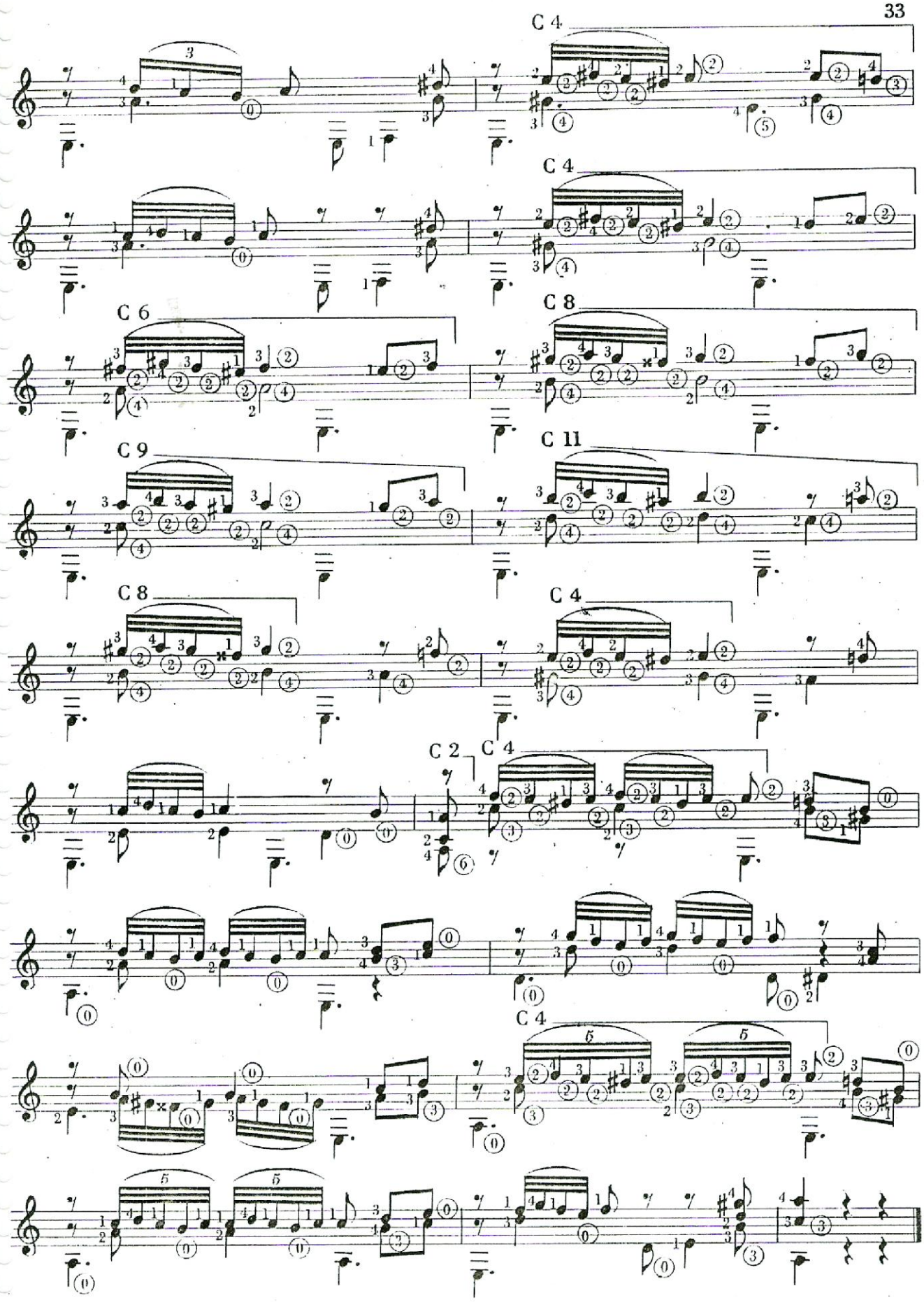
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C 9
C 11
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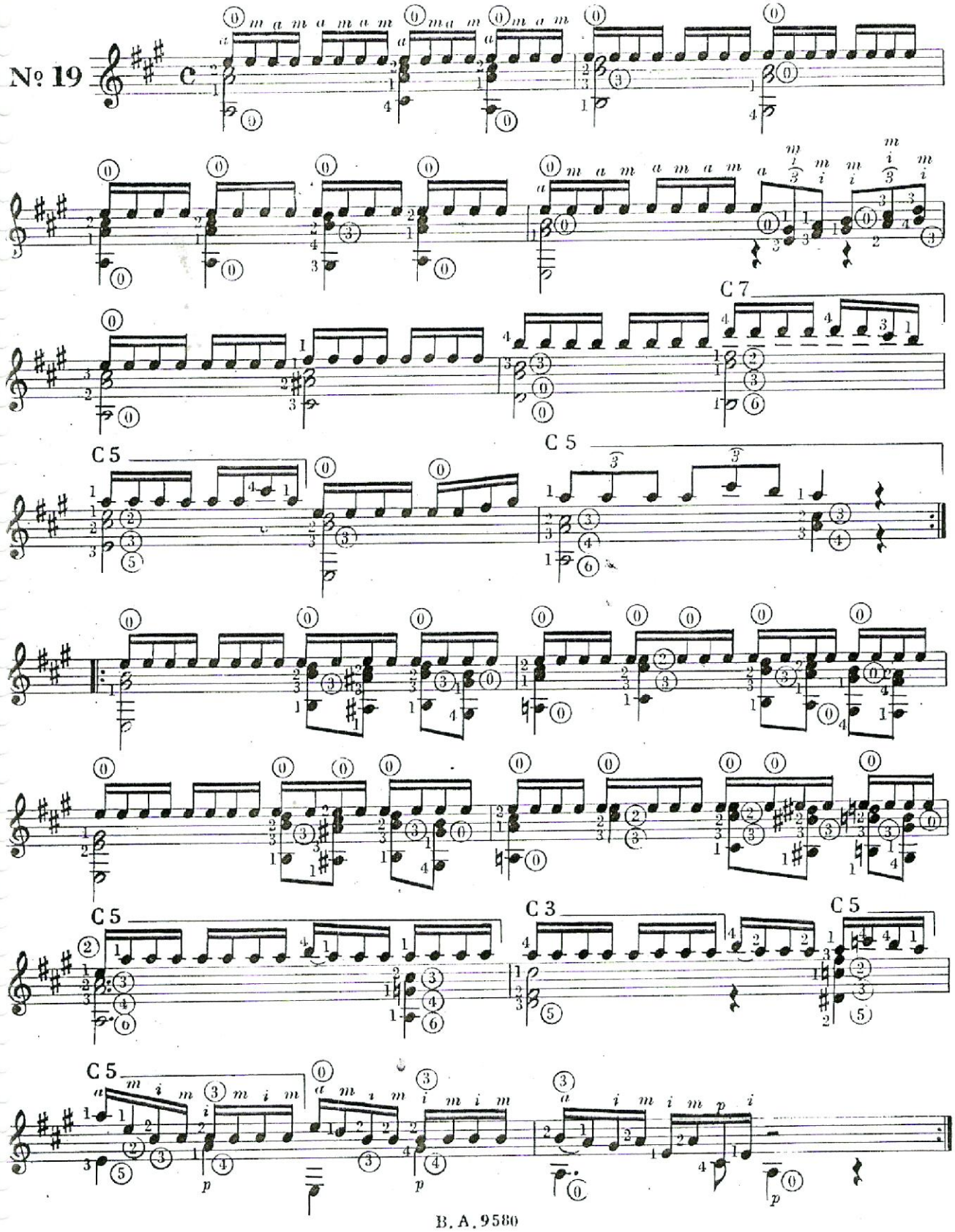
ESTUDIO Nº 23 D. AGUADO



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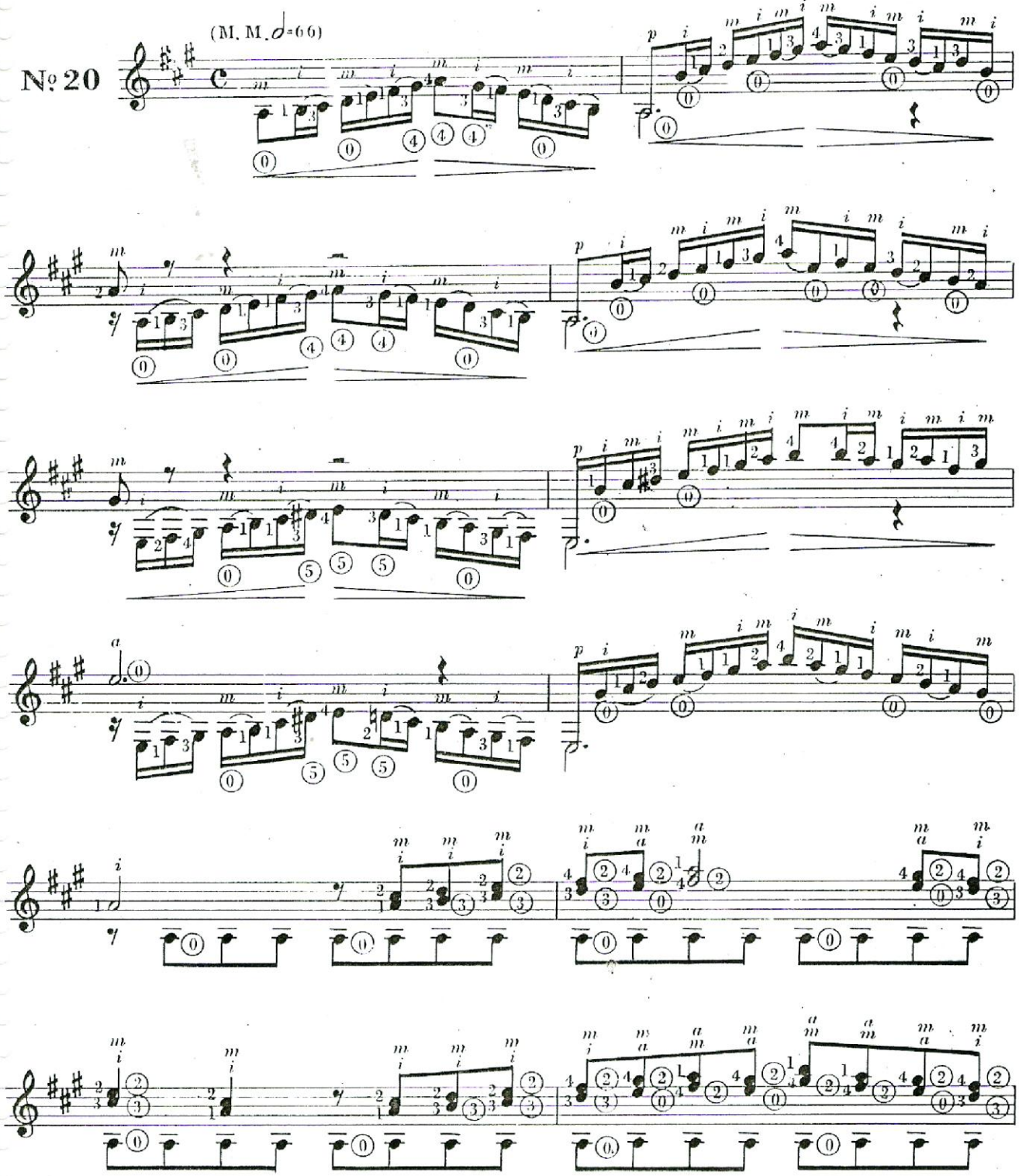

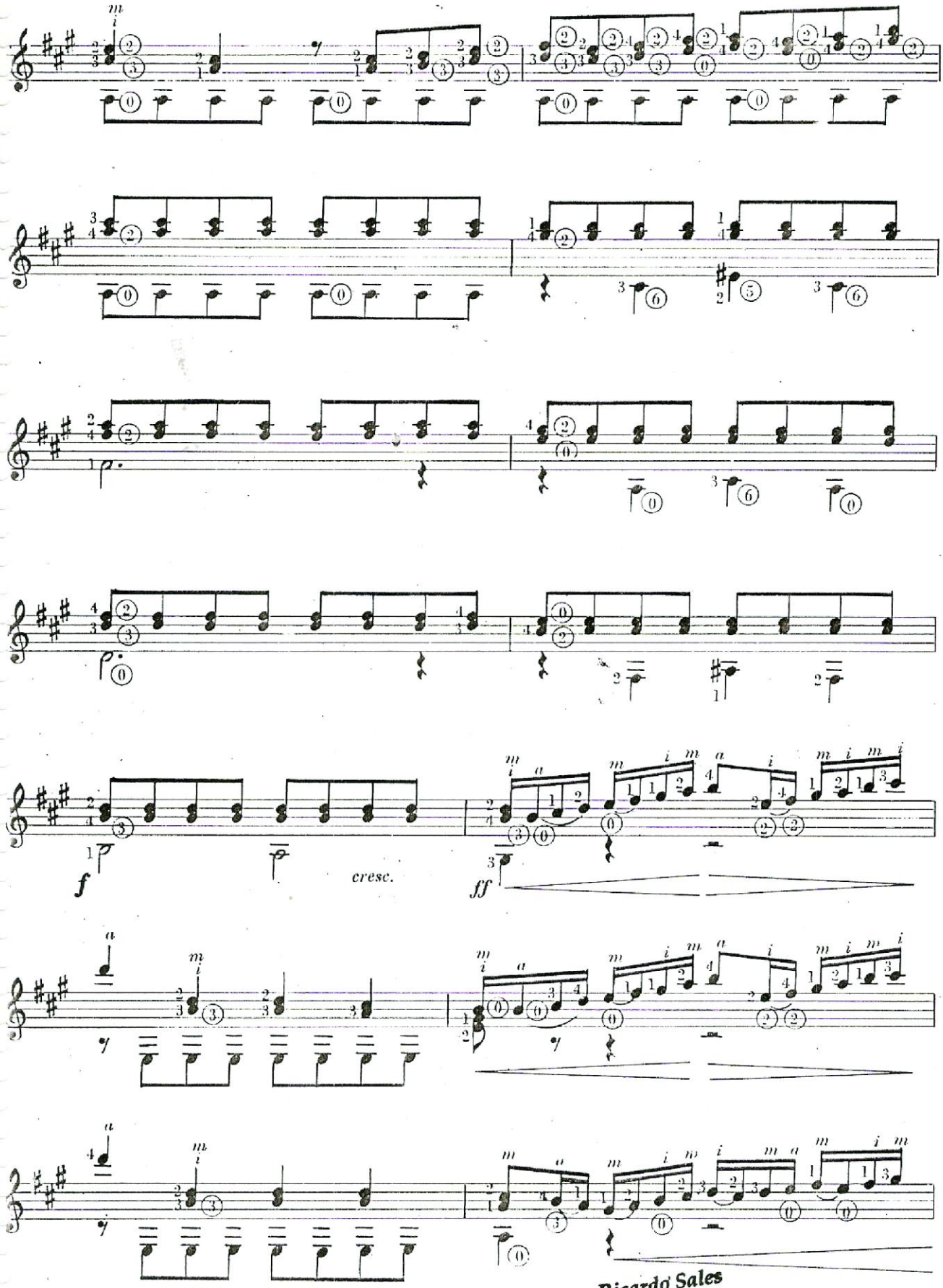

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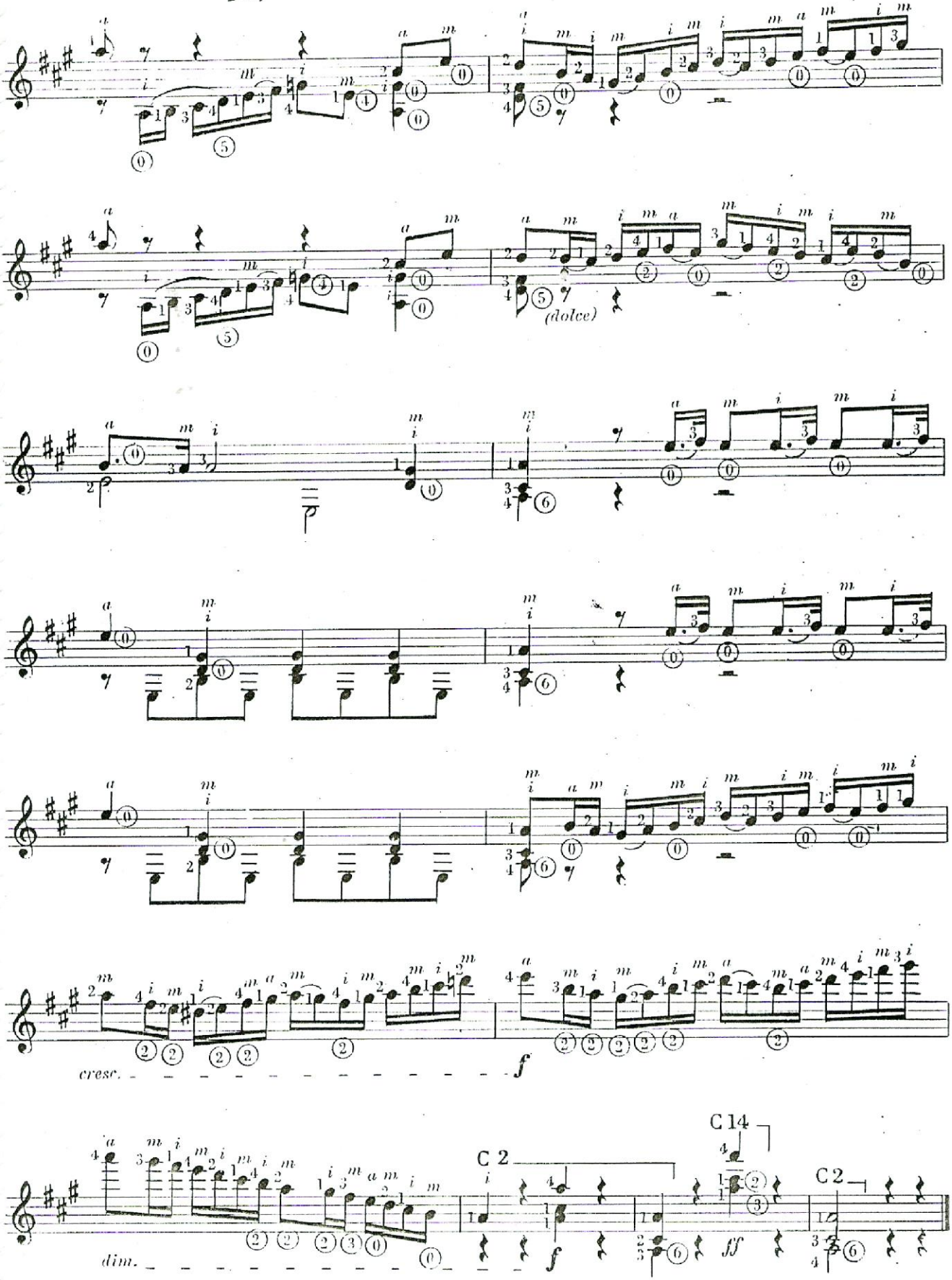
(dolce)
cresc.
f
C 2
C 14
C 2
f
ff
dim.

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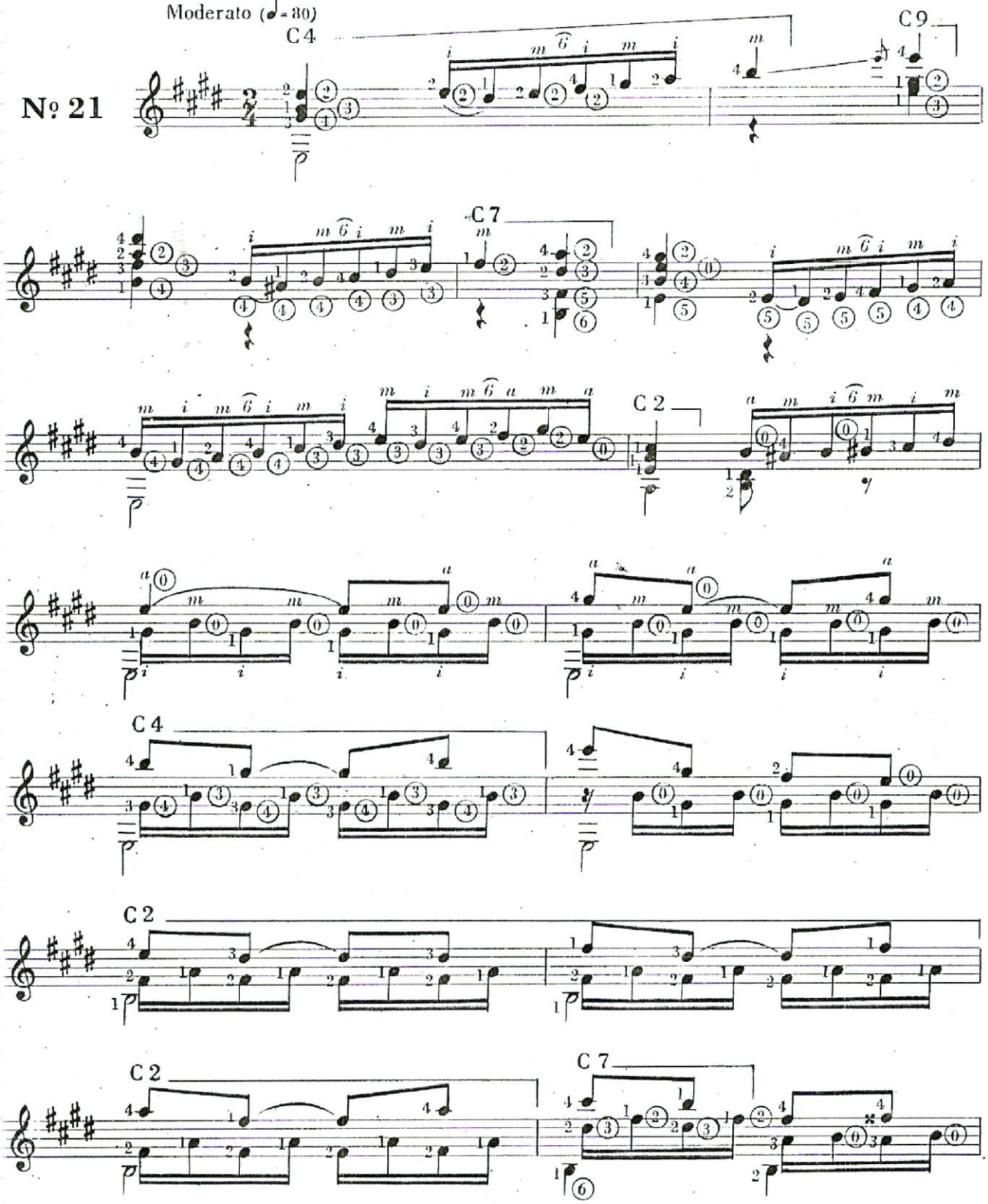
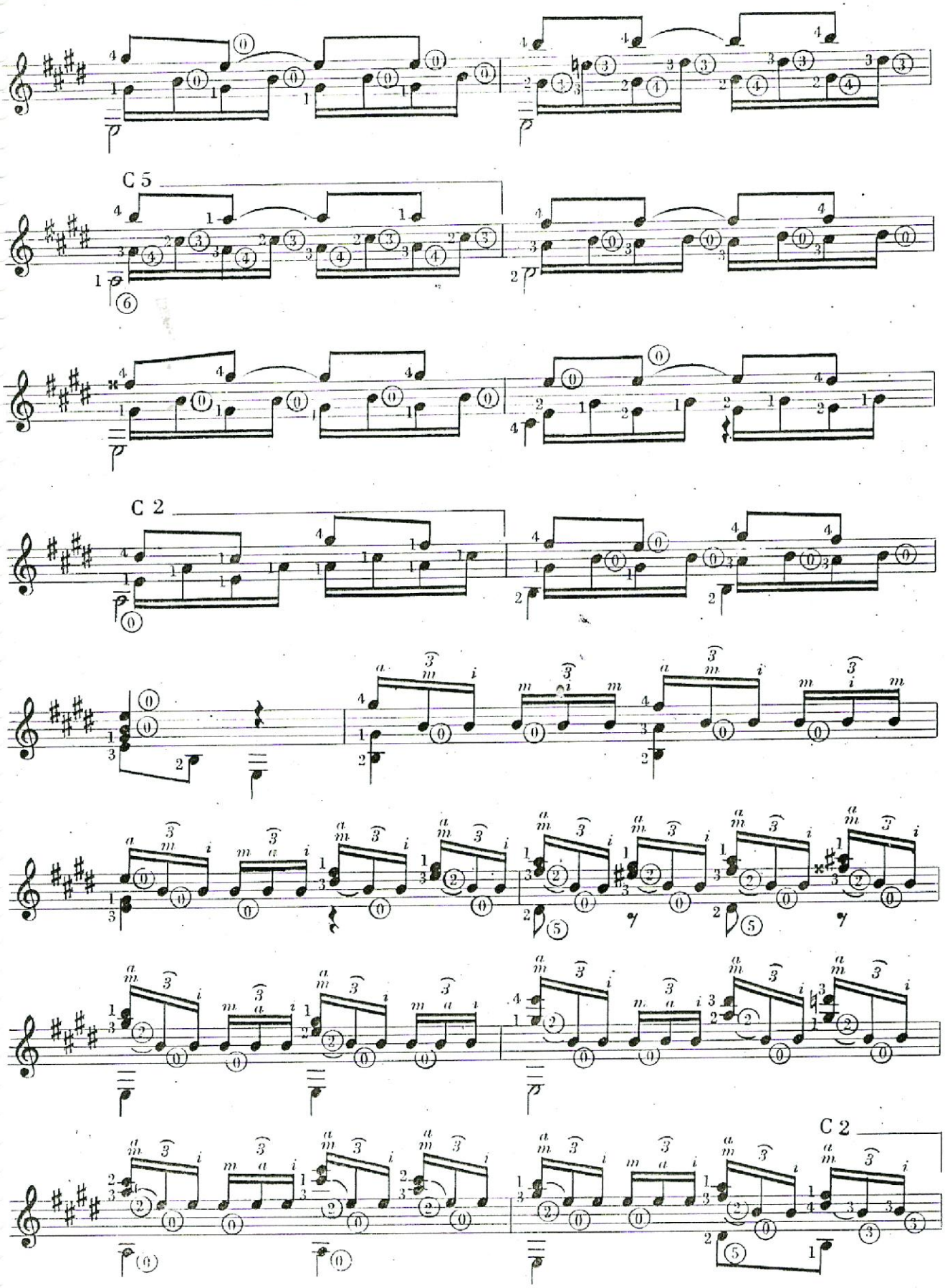
ESTUDIO Nº 8 A. CANO

Moderato (♩= 80)

Nº 21

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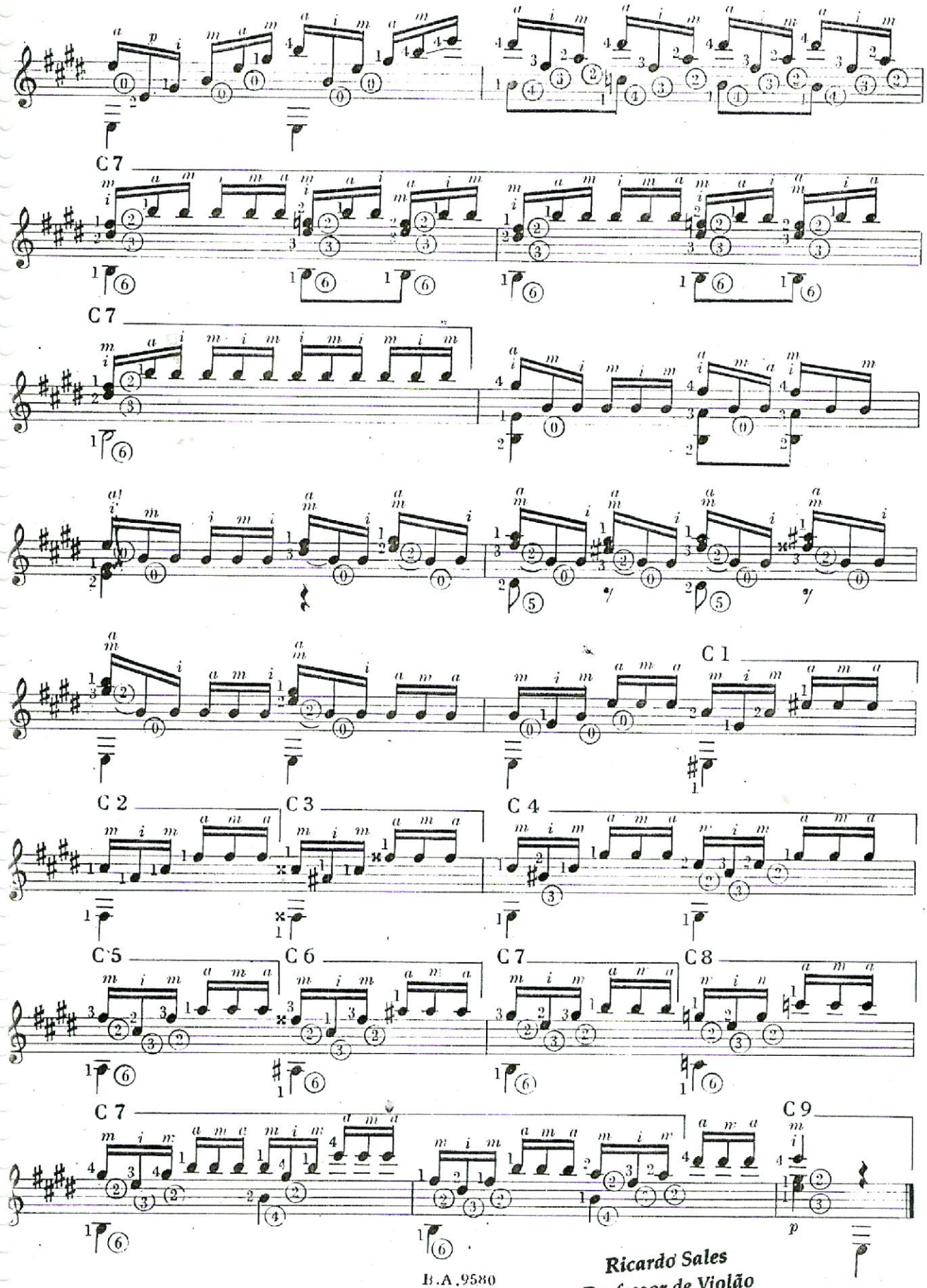

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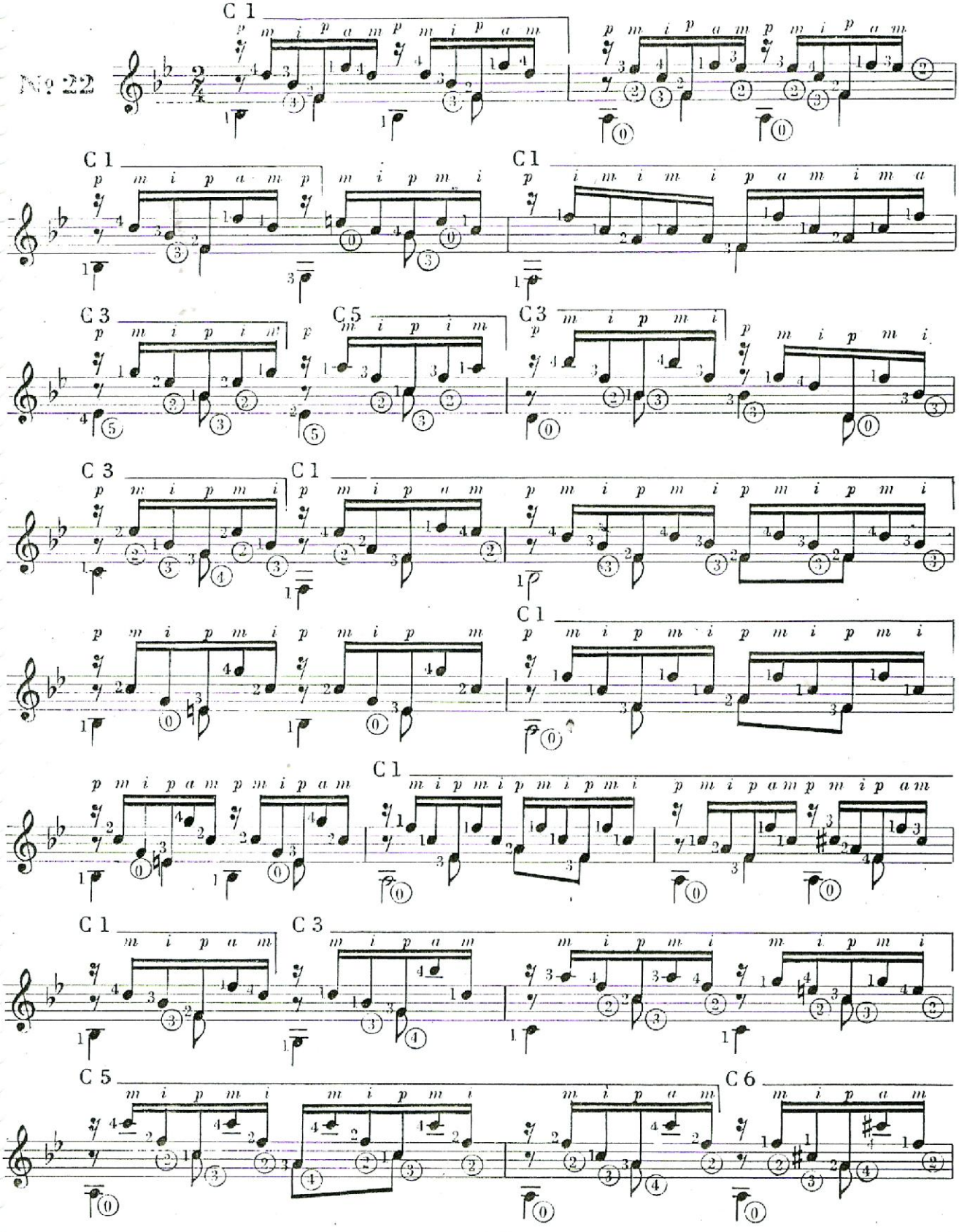
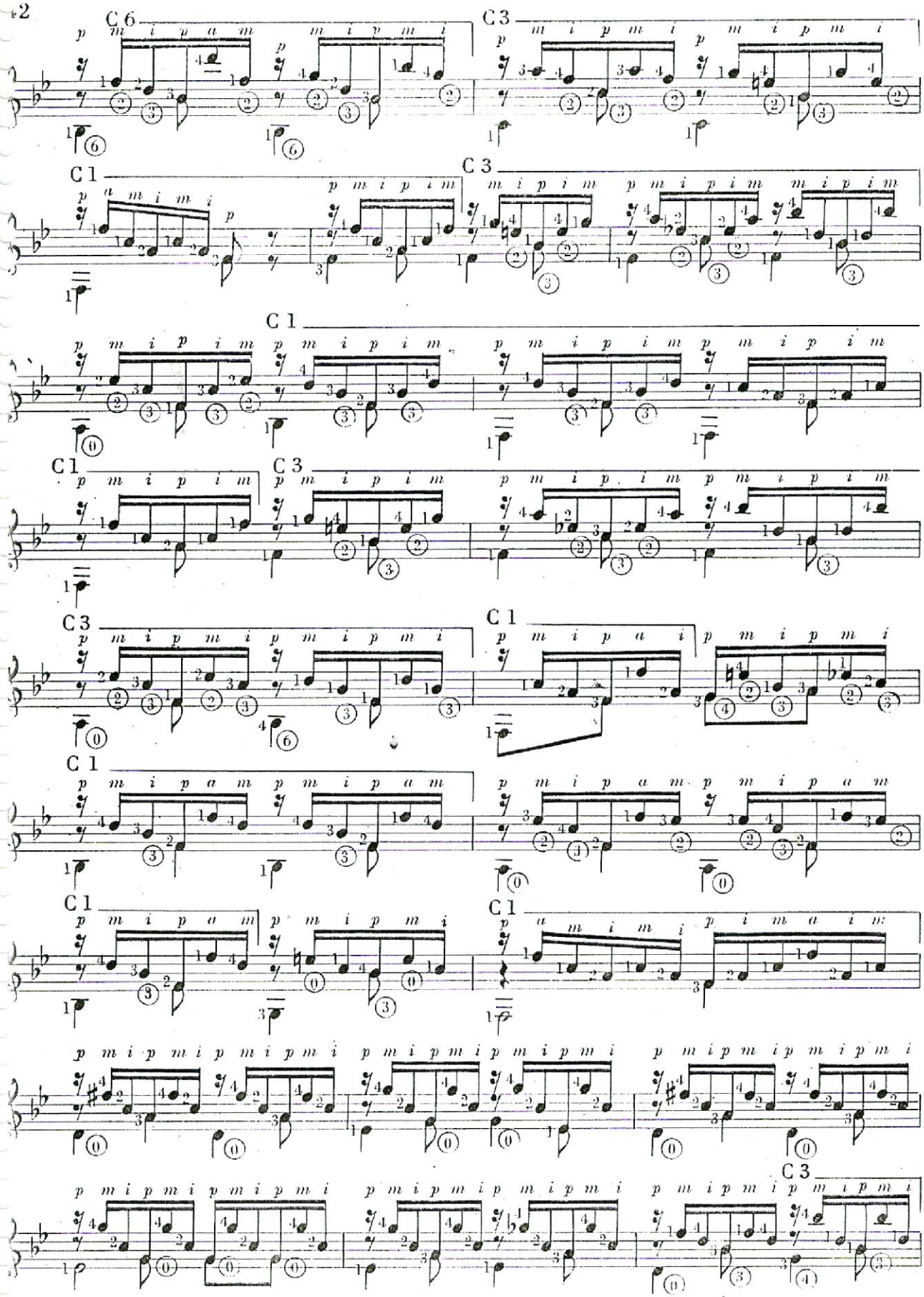
ESTUDIO Nº 23 F. SORS

Nº 22





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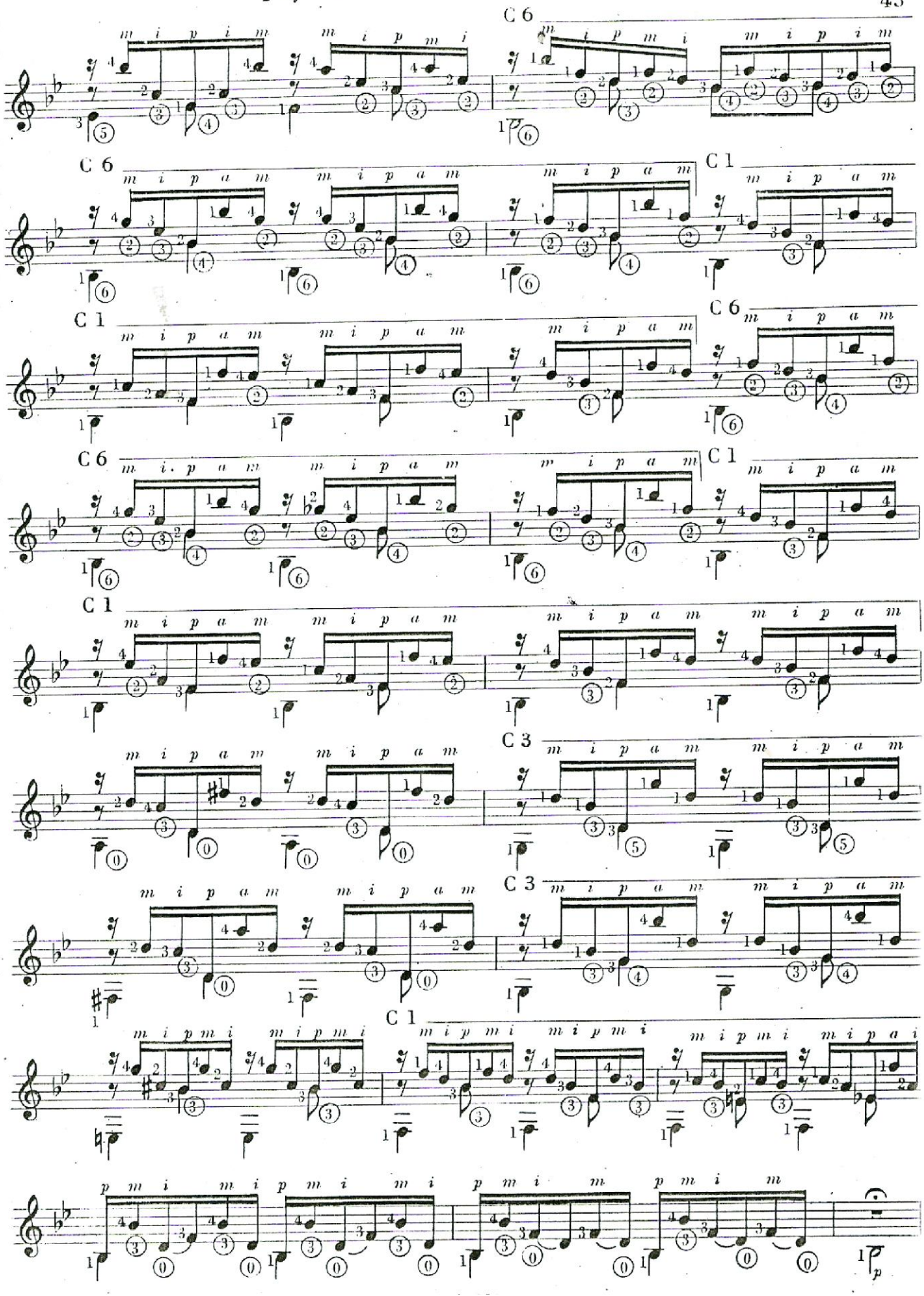
C 6
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C 3
C 1

ESTUDIO Nº 22 D. AGUADO

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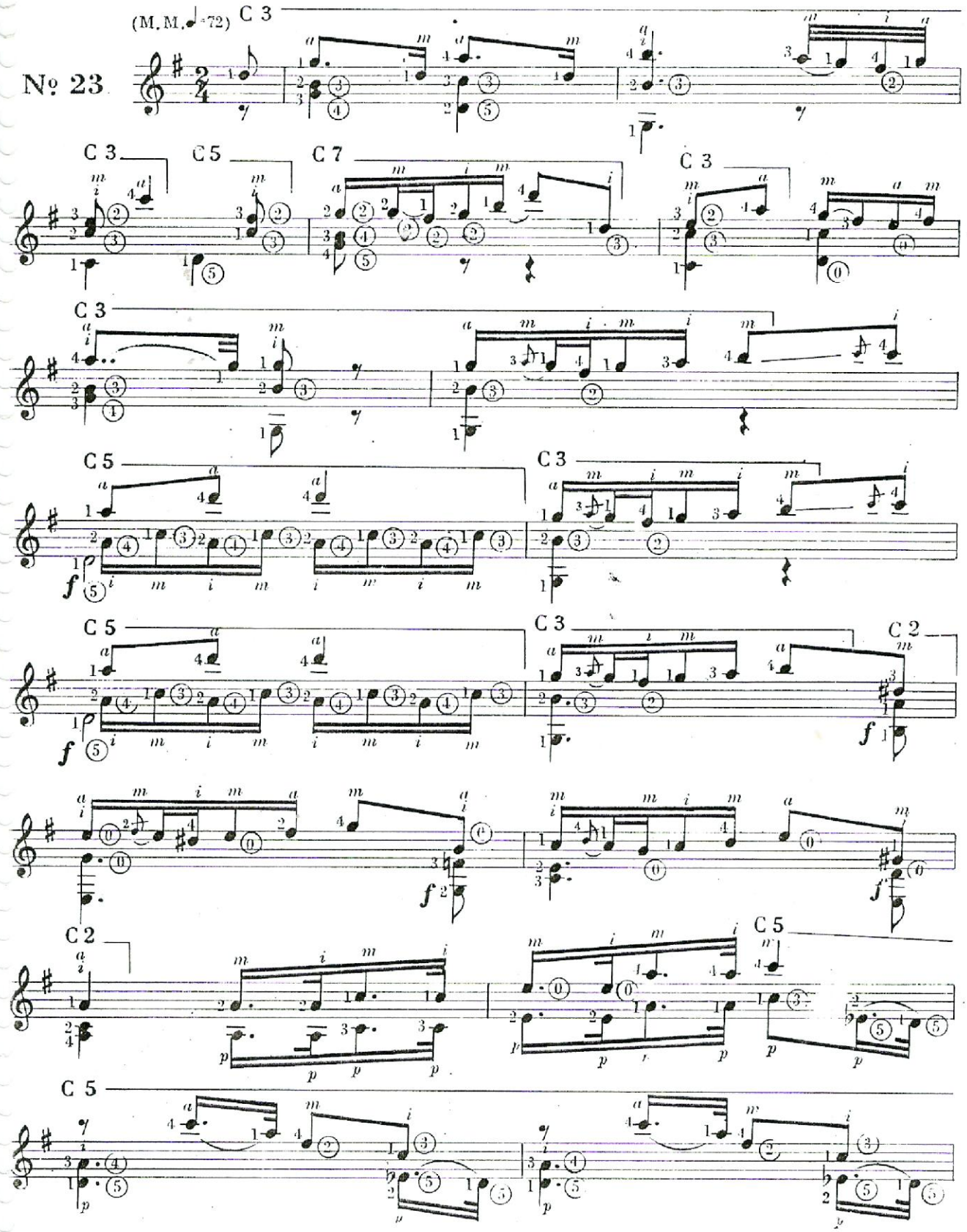

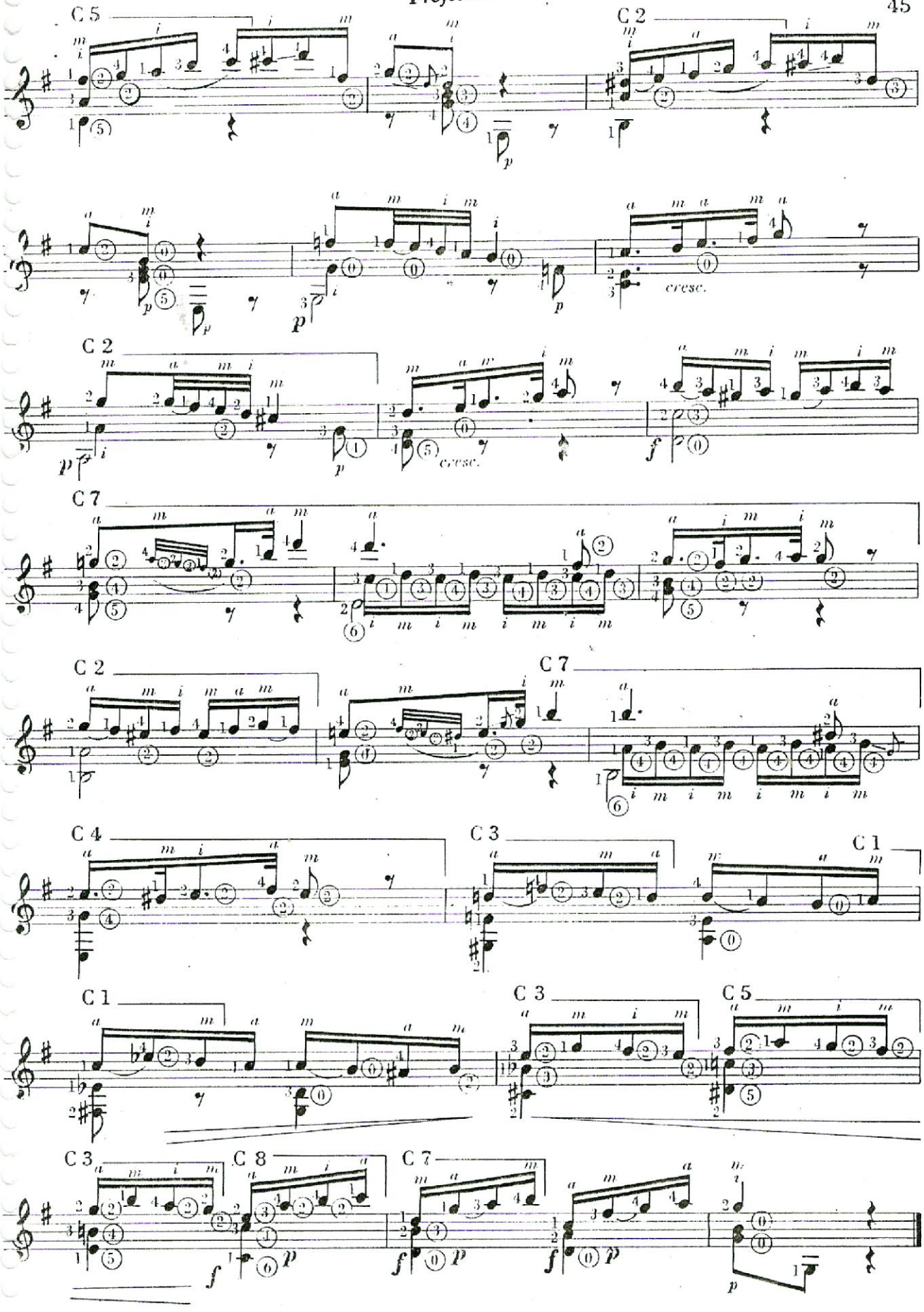
C 5
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C 3
C 1
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C 3
C 5
C 3
C 8
C 7

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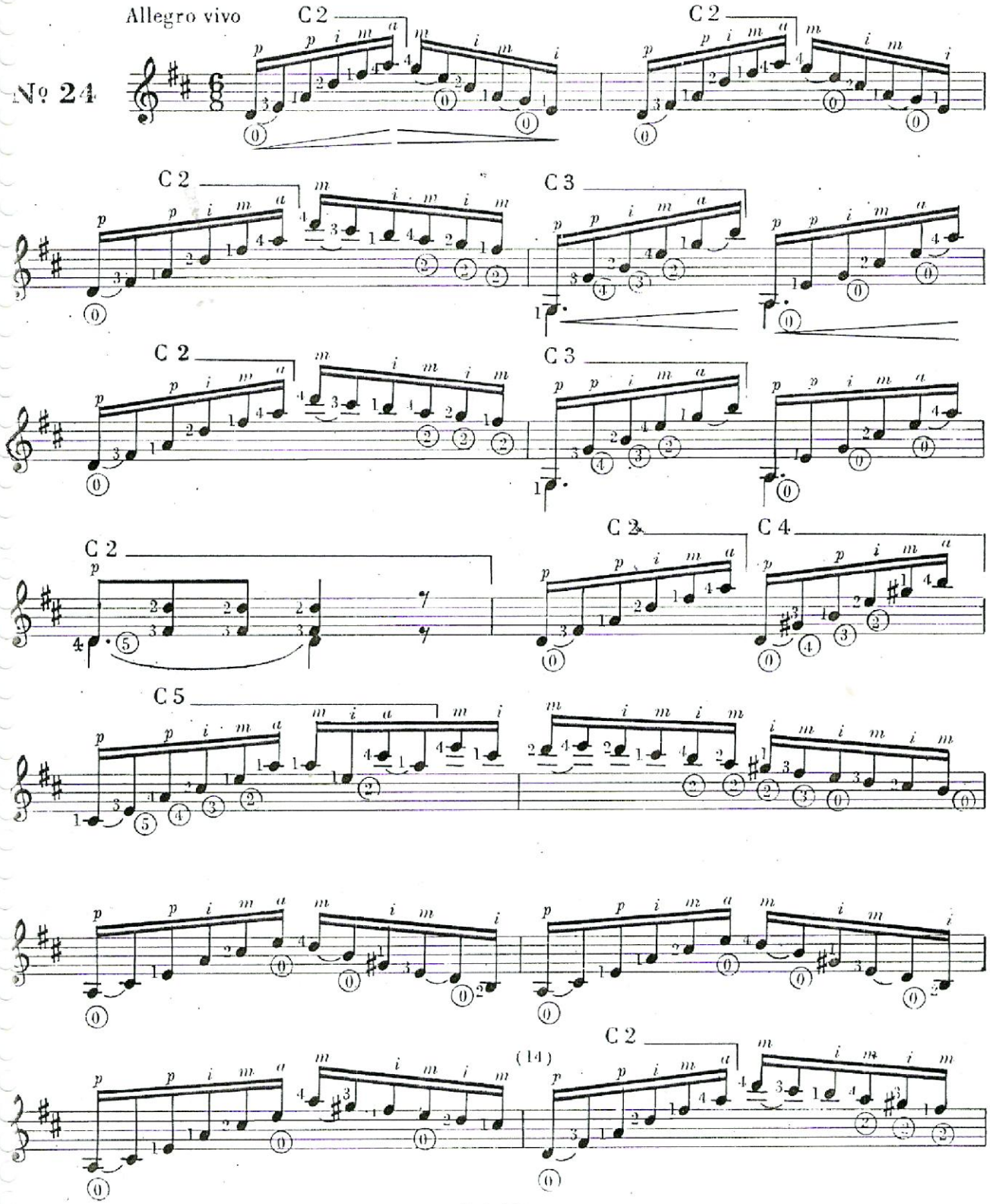
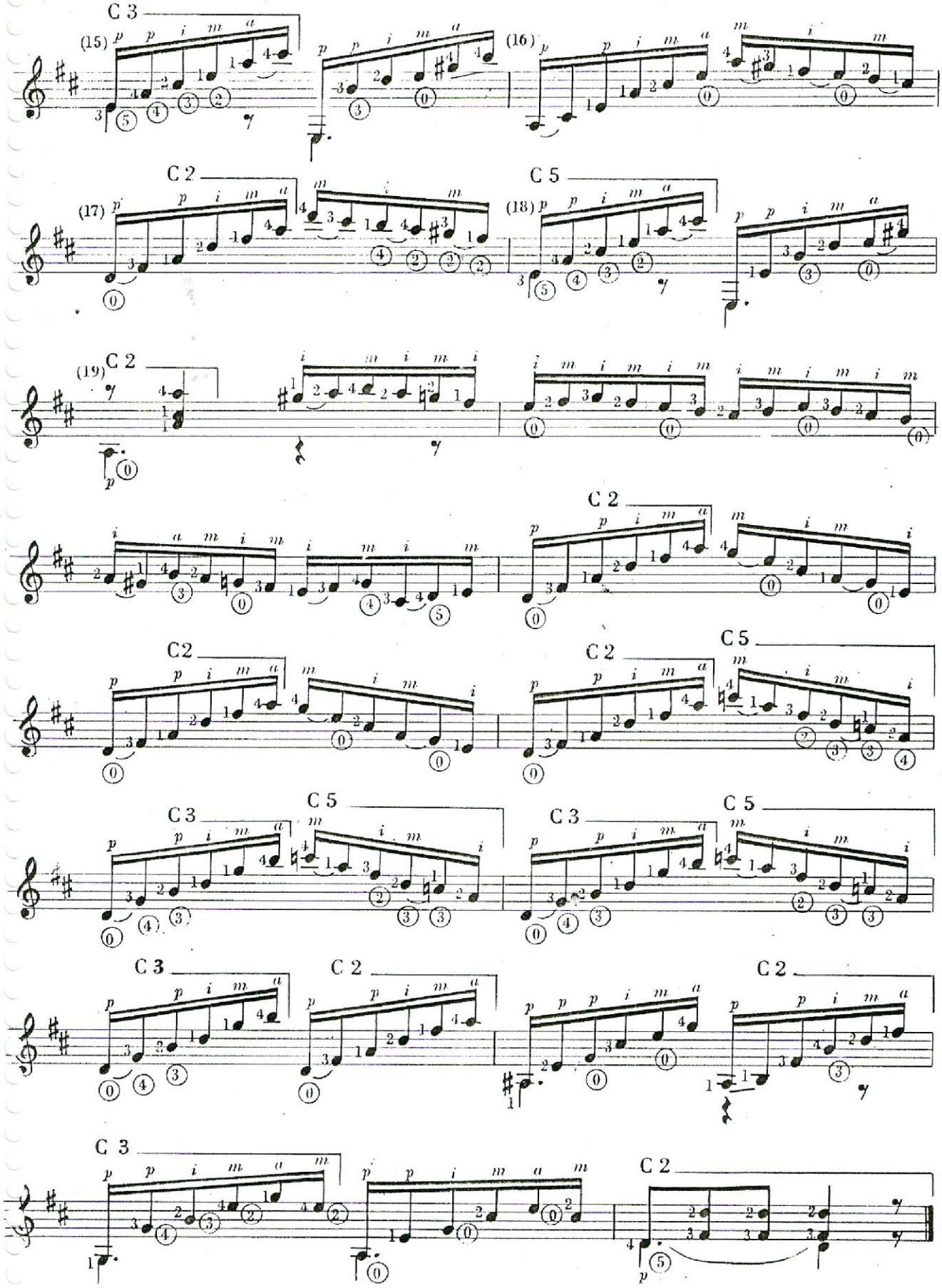
ESTUDIO Nº 25 D. AGUADO

Obsérvese el diferente efecto que se produce tomando en seisillos el pasaje comprendido en los compases 14, y 16, después en tresillos en los compases 17, 18 y 19.

Nº 24

Allegro vivo



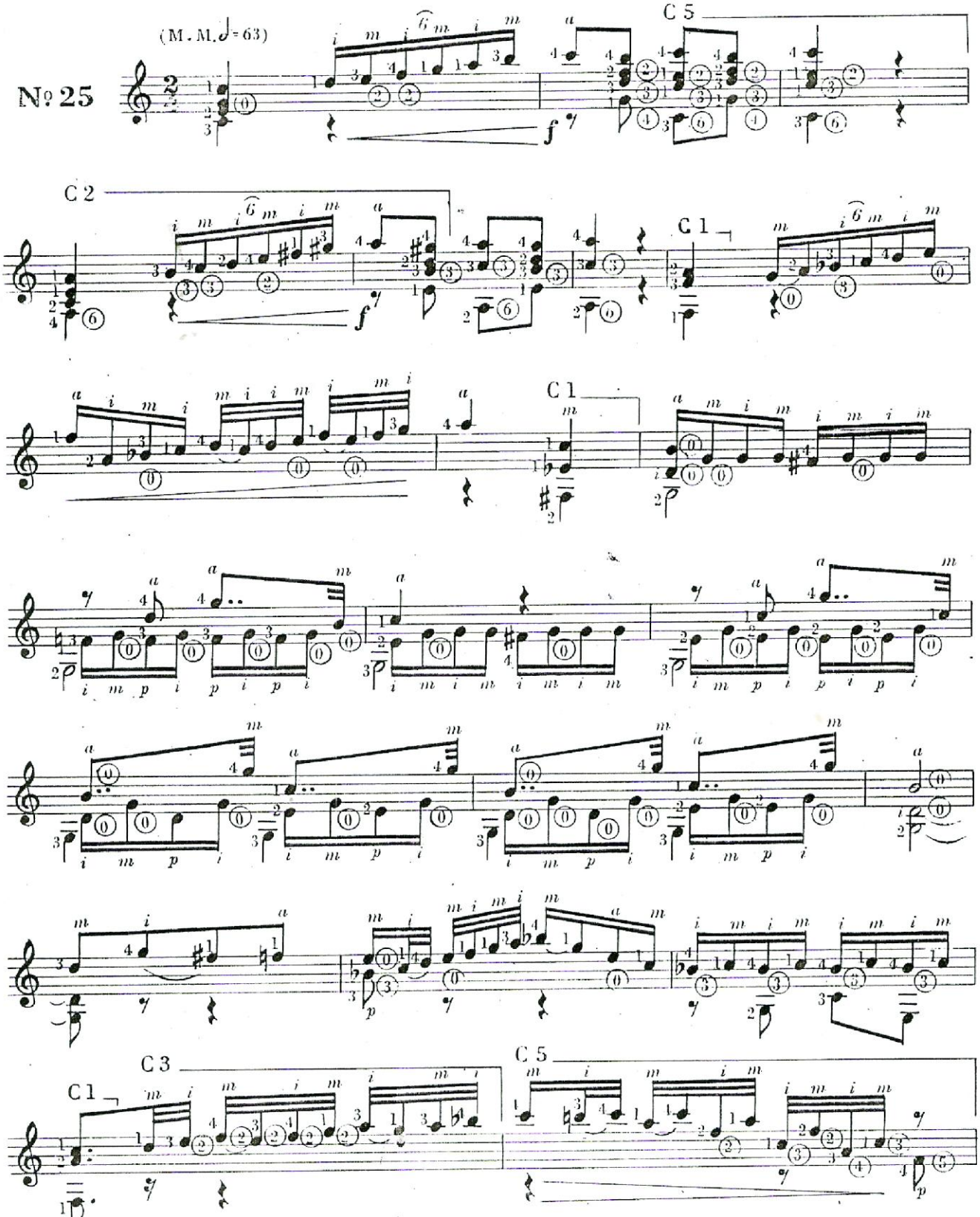

C 3
(15)
(16)
C 2
(17)
C 5
(18)
C 2
(19)
C 2
C2
C 2
C 5
C 3
C 5
C 3
C 5
C 3
C 2
C 2
C 3
C 2

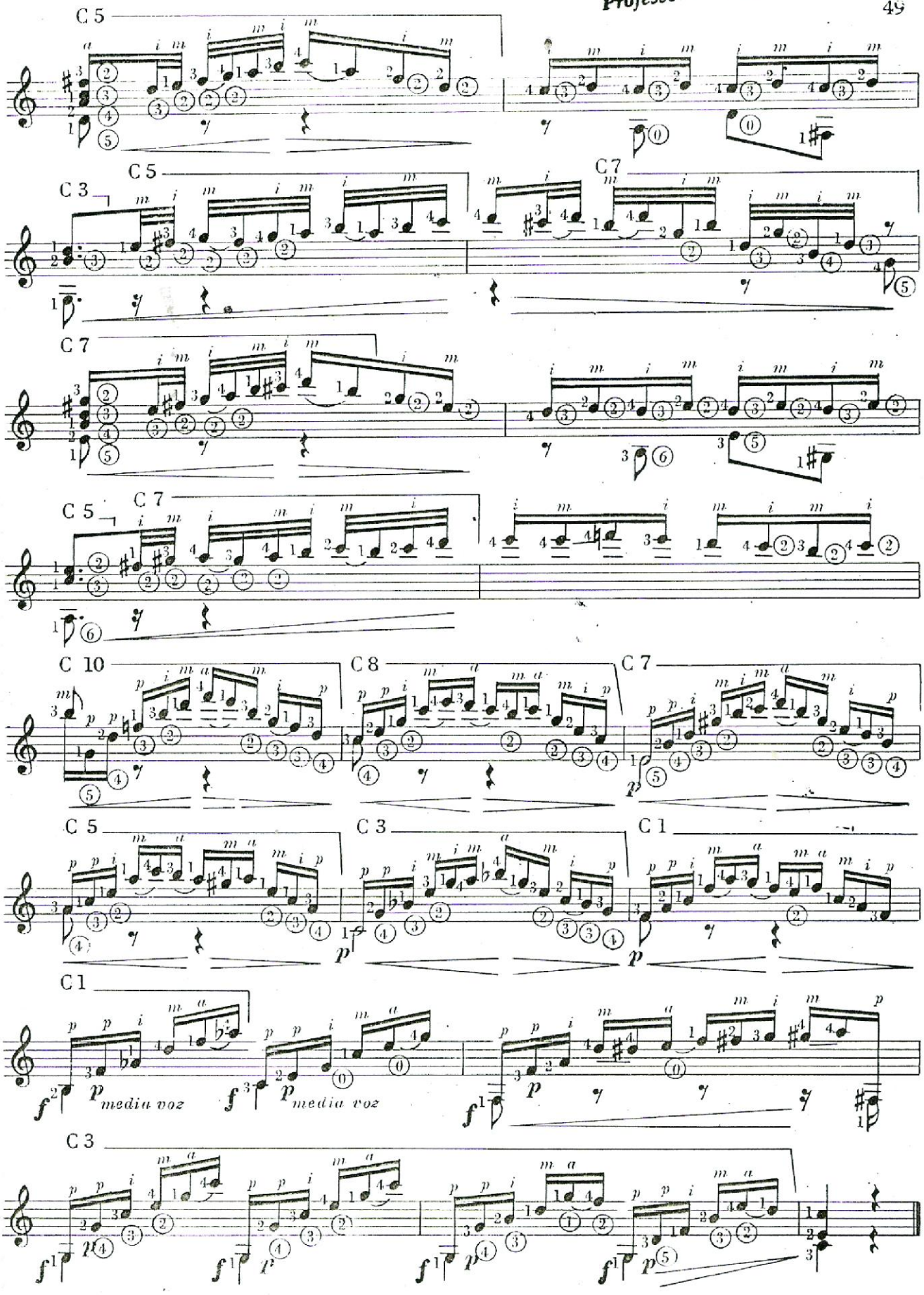
ESTUDIO Nº 20 D. AGUADO

Ricardo Sales
Professor de Violão

Nº 25

(M. M. ♩= 63)

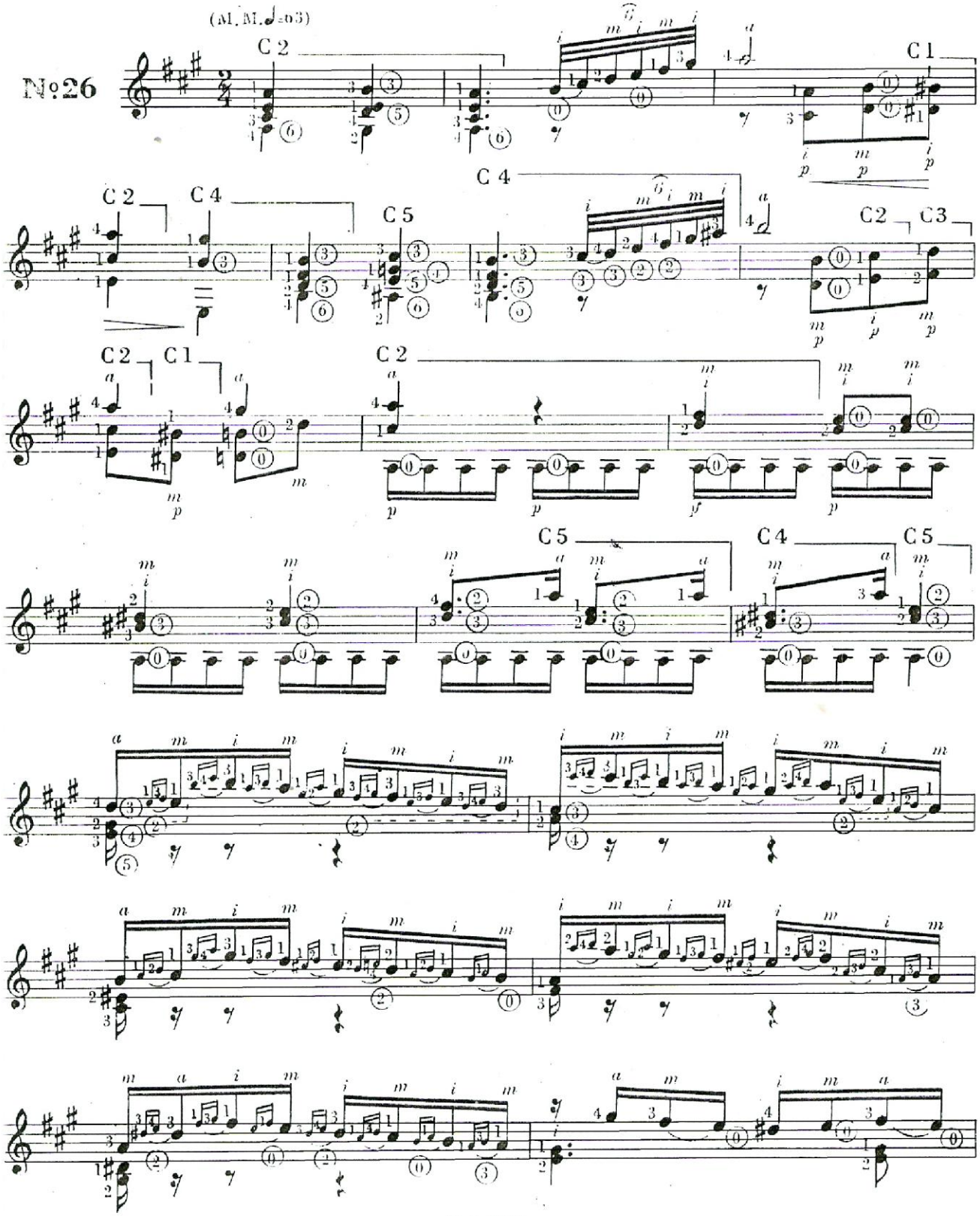


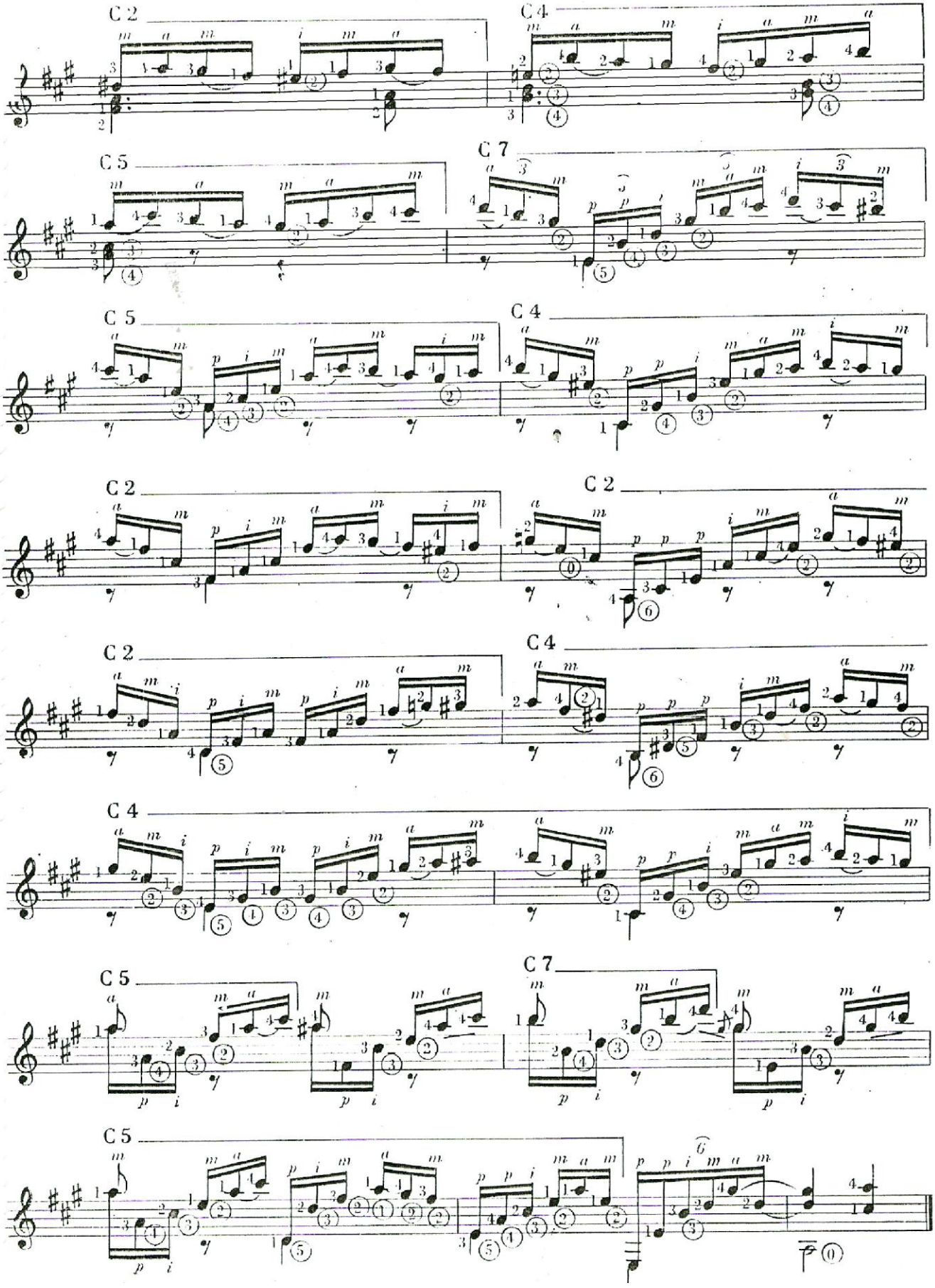

C 5
C 3
C 5
C 7
C 7
C 5
C 7
C 10
C 8
C 7
C 5
C 3
C 1
C 1
mf p media voz
mf p media voz
f p
C 3
f p
f p
f p
f p

ESTUDIO Nº 21 D. AGUADO

Ricardo Sales
Professor de Violão

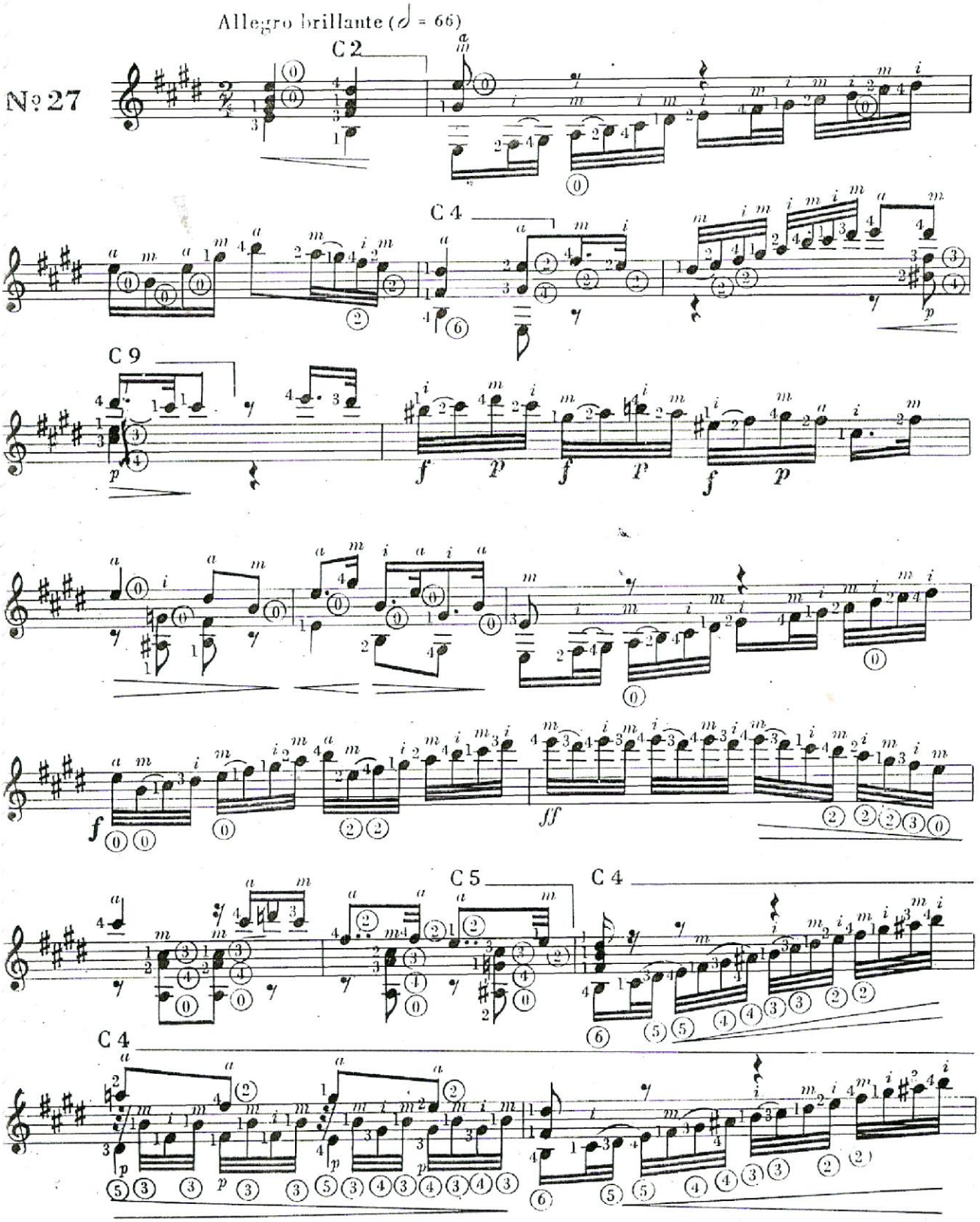
Se han de oir bien las dos notitas de las apoyaturas y la nota que las sigue.

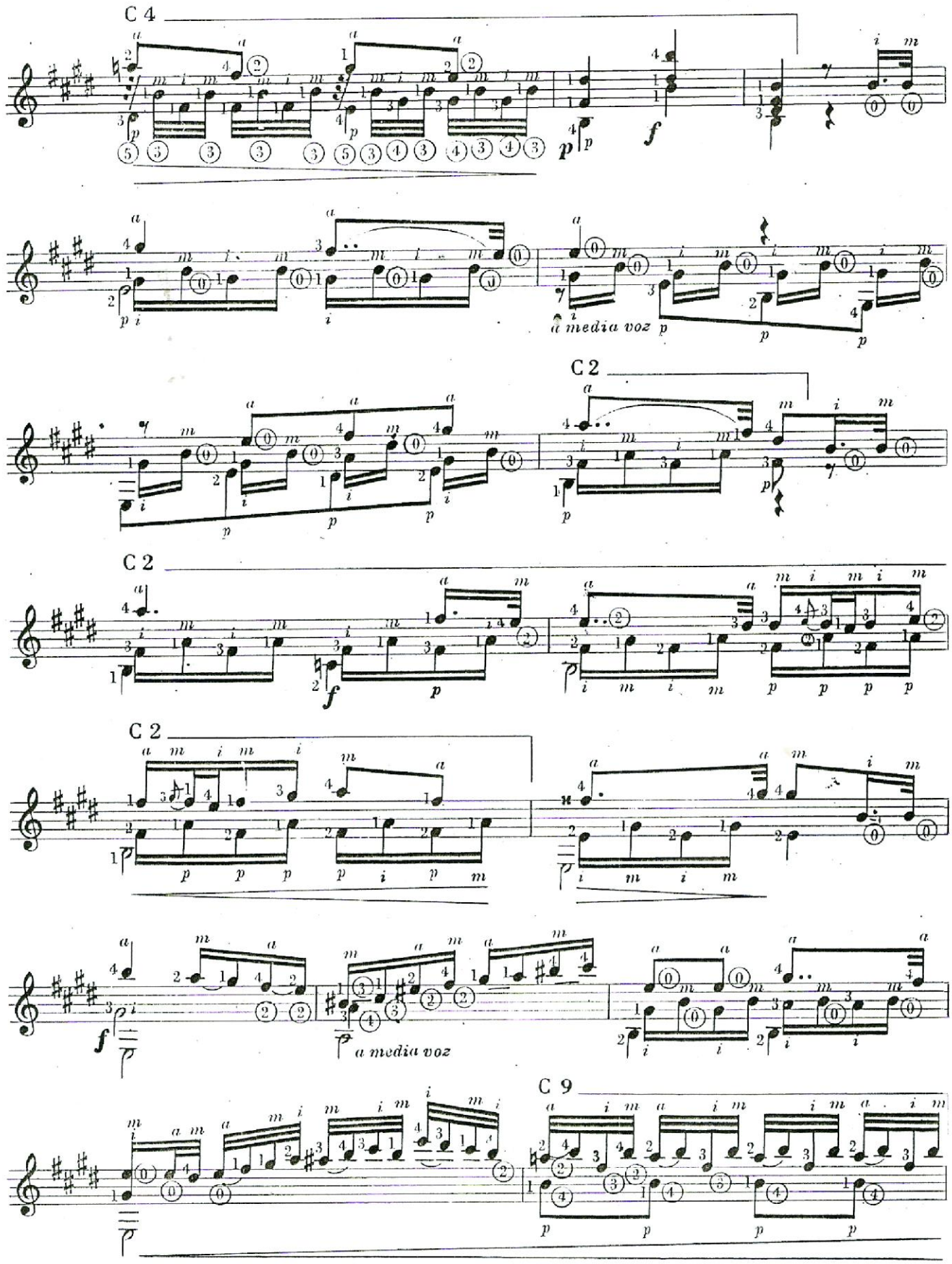


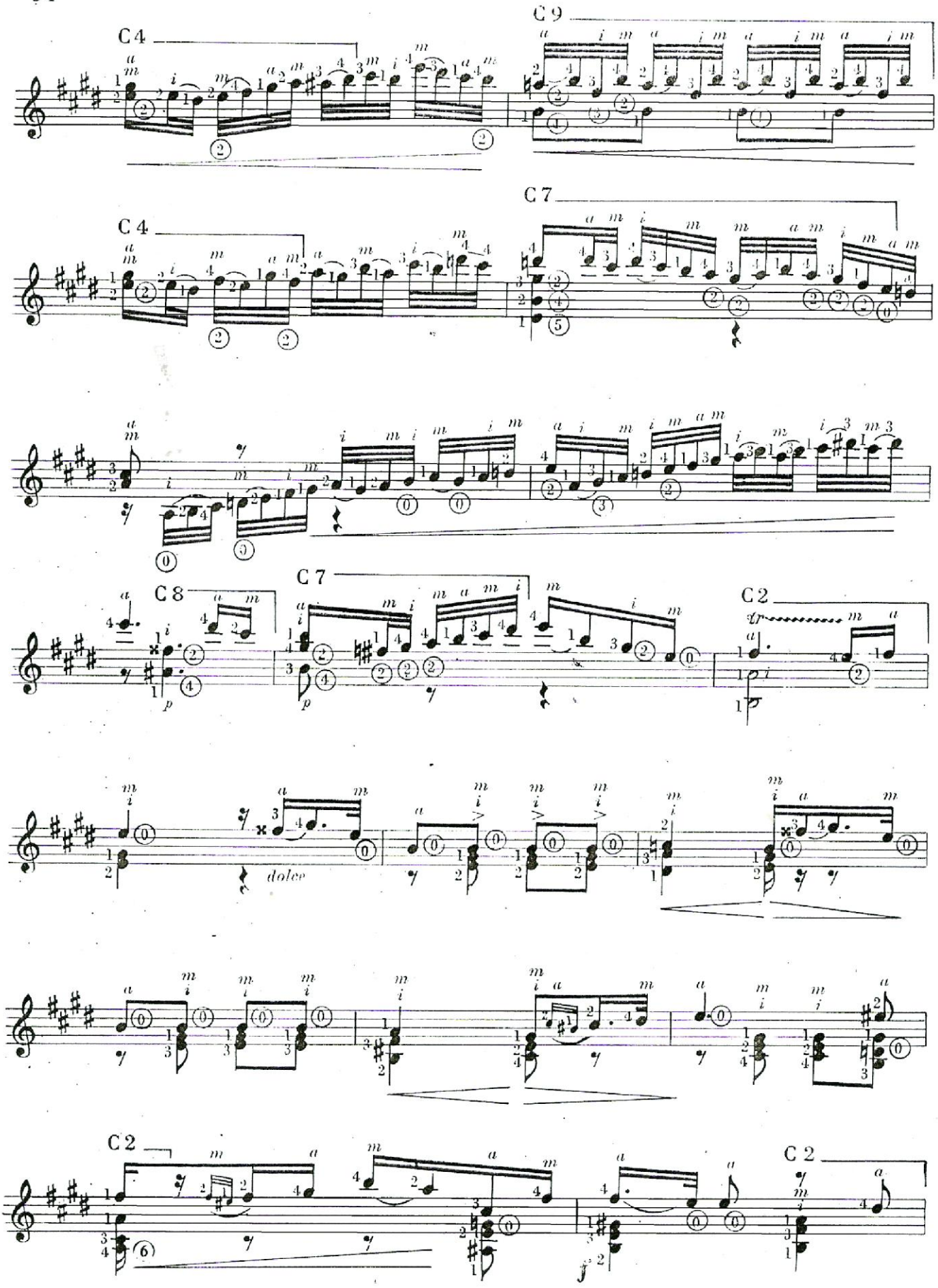

C 2
C 4
C 5
C 7
C 5
C 4
C 2
C 2
C 2
C 4
C 4
C 5
C 7
C 5

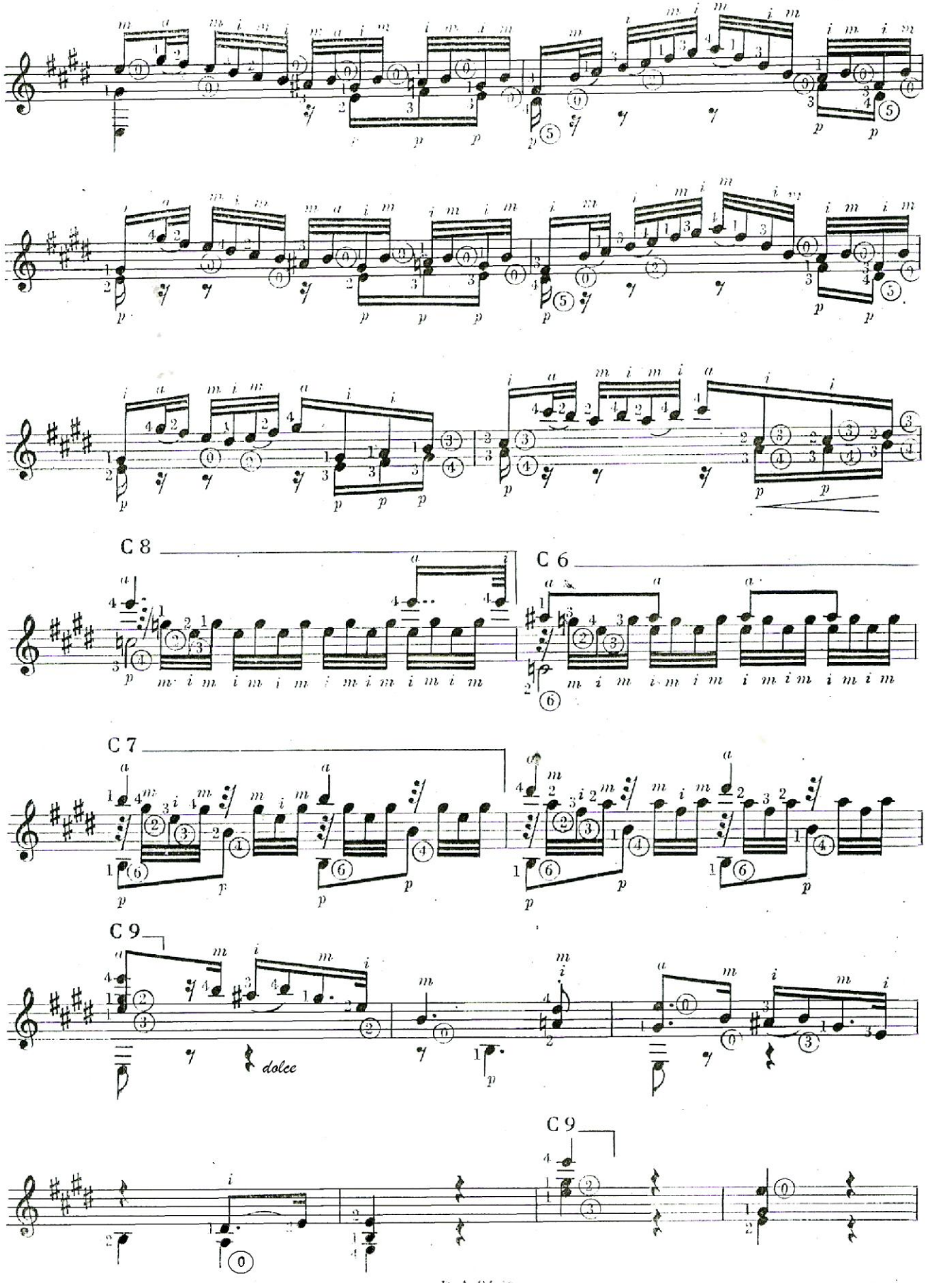
ESTUDIO Nº 27 D. AGUADO

Este estudio ofrece bastante dificultad para ejecutarlo con limpieza y exactitud y darle además el colorido ue indican los signos de expresión.

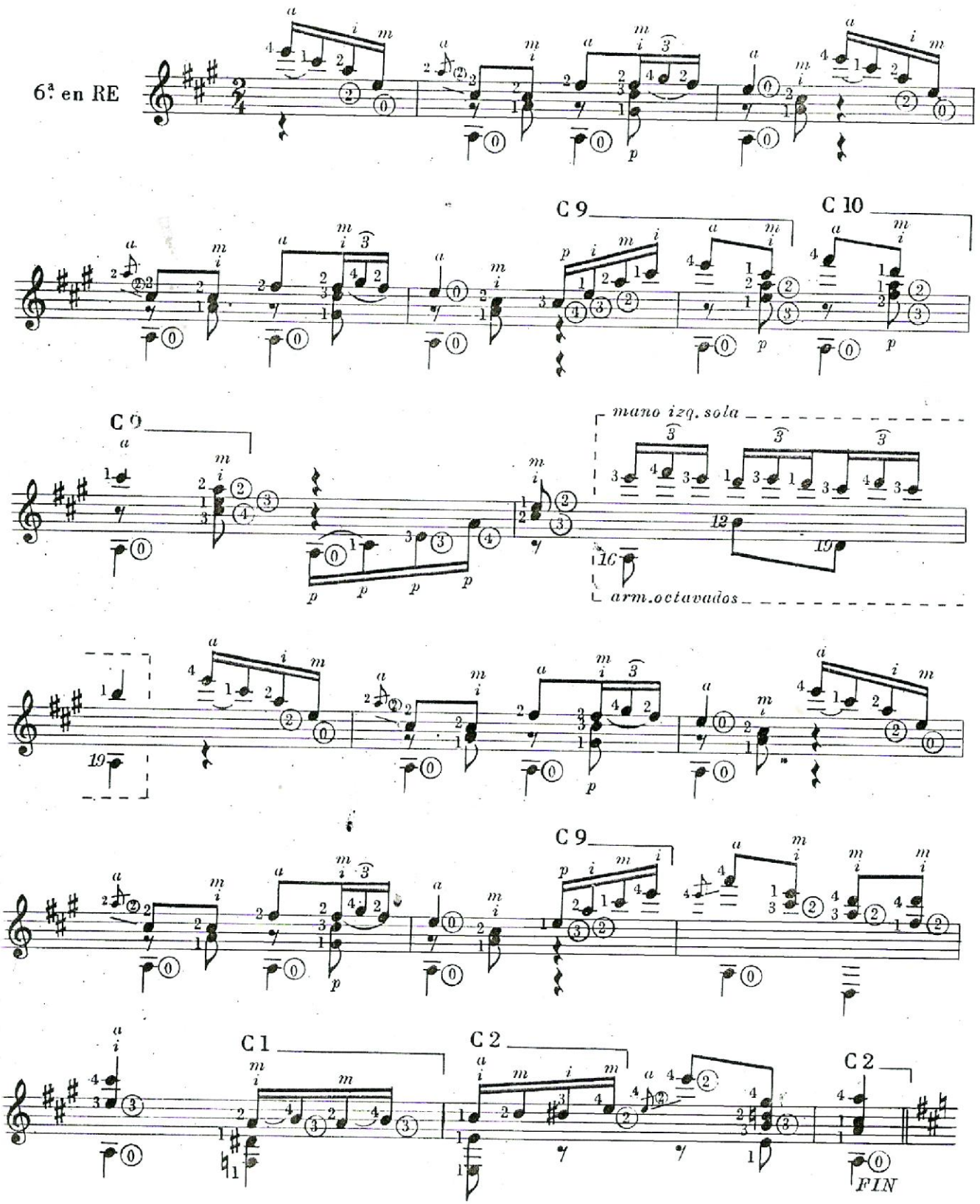


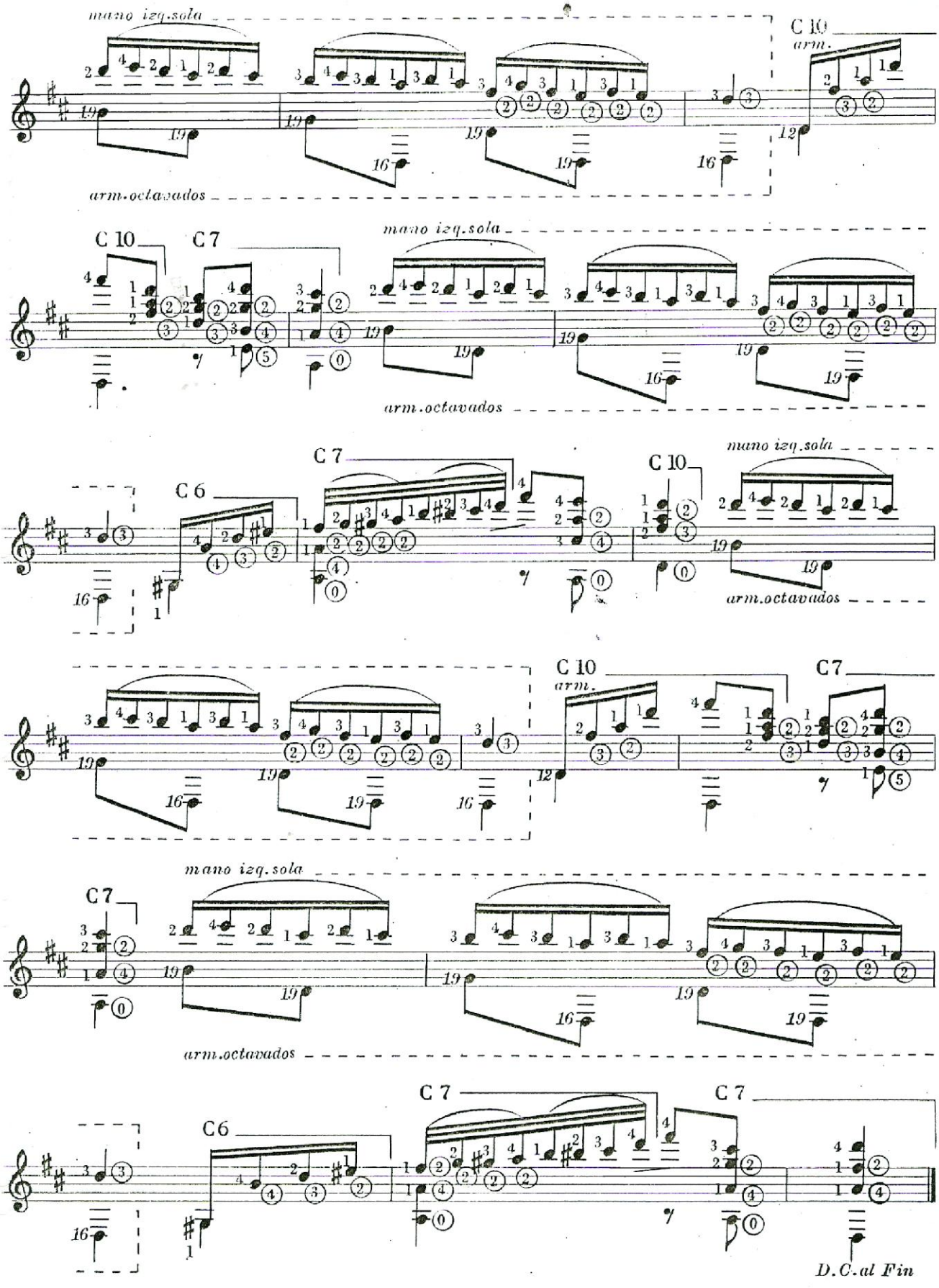

C 4
a media voz
C 2
C 2
C 2
a media voz
C 9


C 4
C 9
C 4
C 7
C 8
C 7
C 2
dolce
C 2
C 2

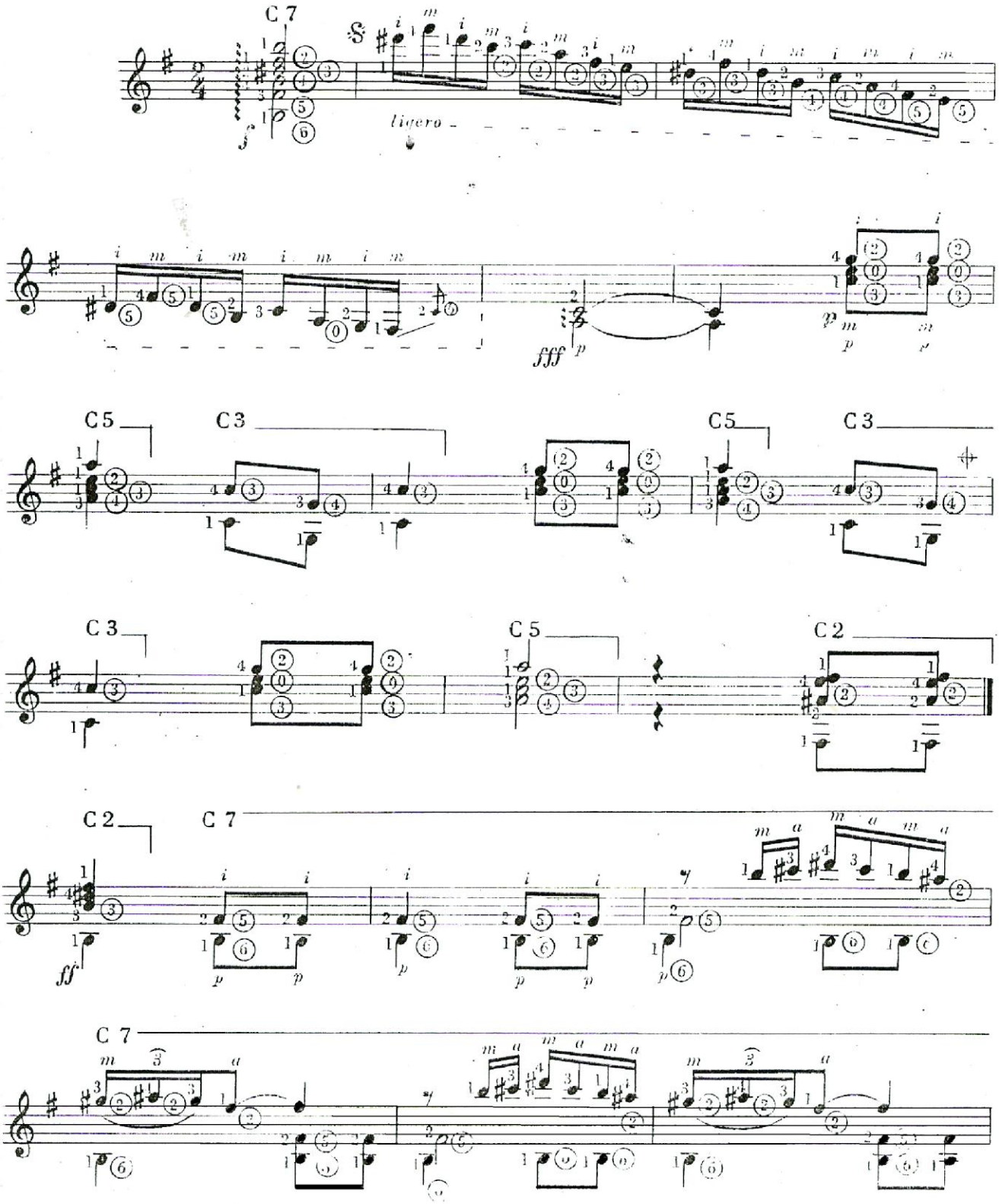

C 8
C 6
C 7
C 9
dolce
C 9

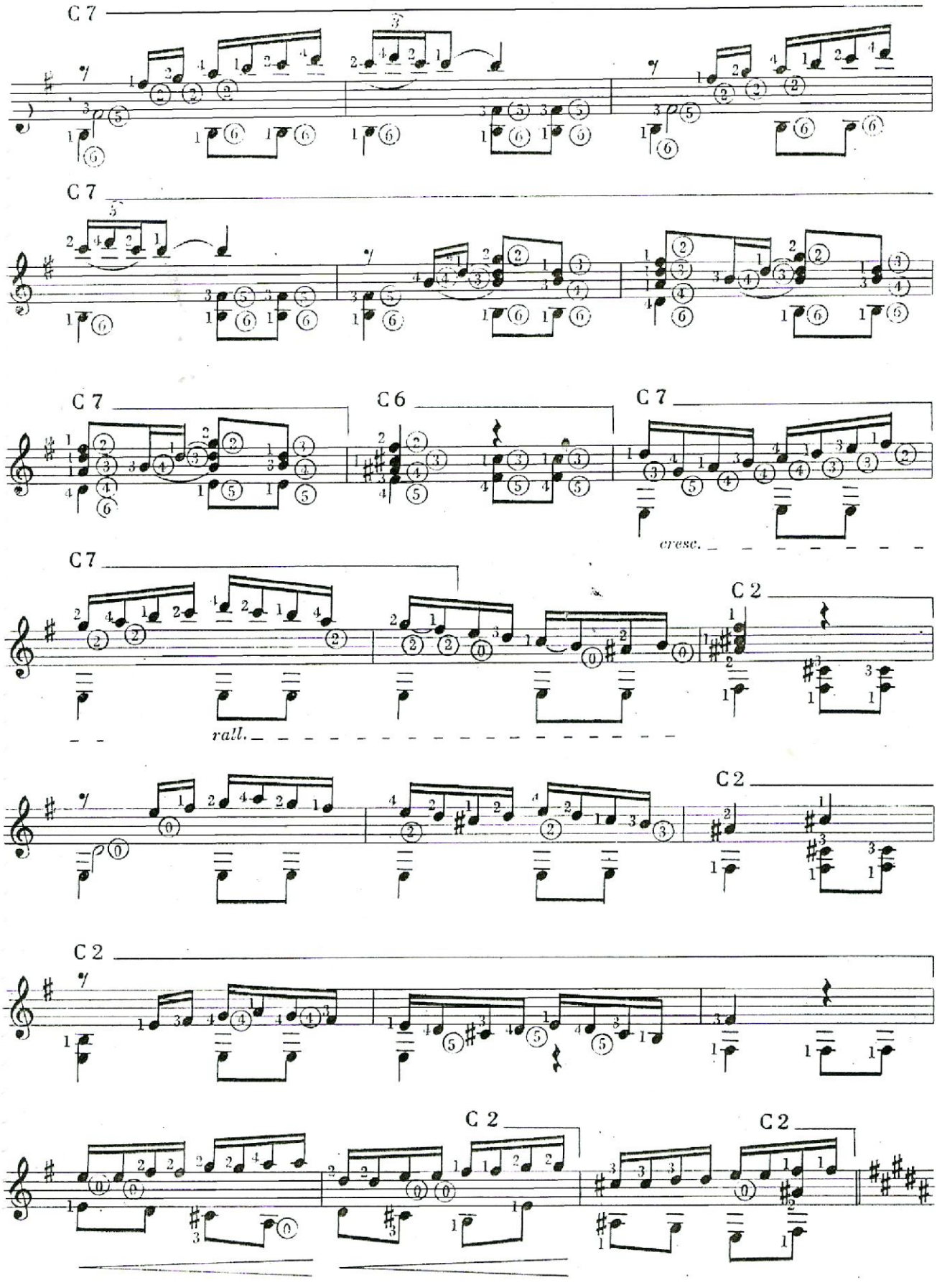
"ALBORADA" (CAJITA DE MUSICA) F. TARREGA

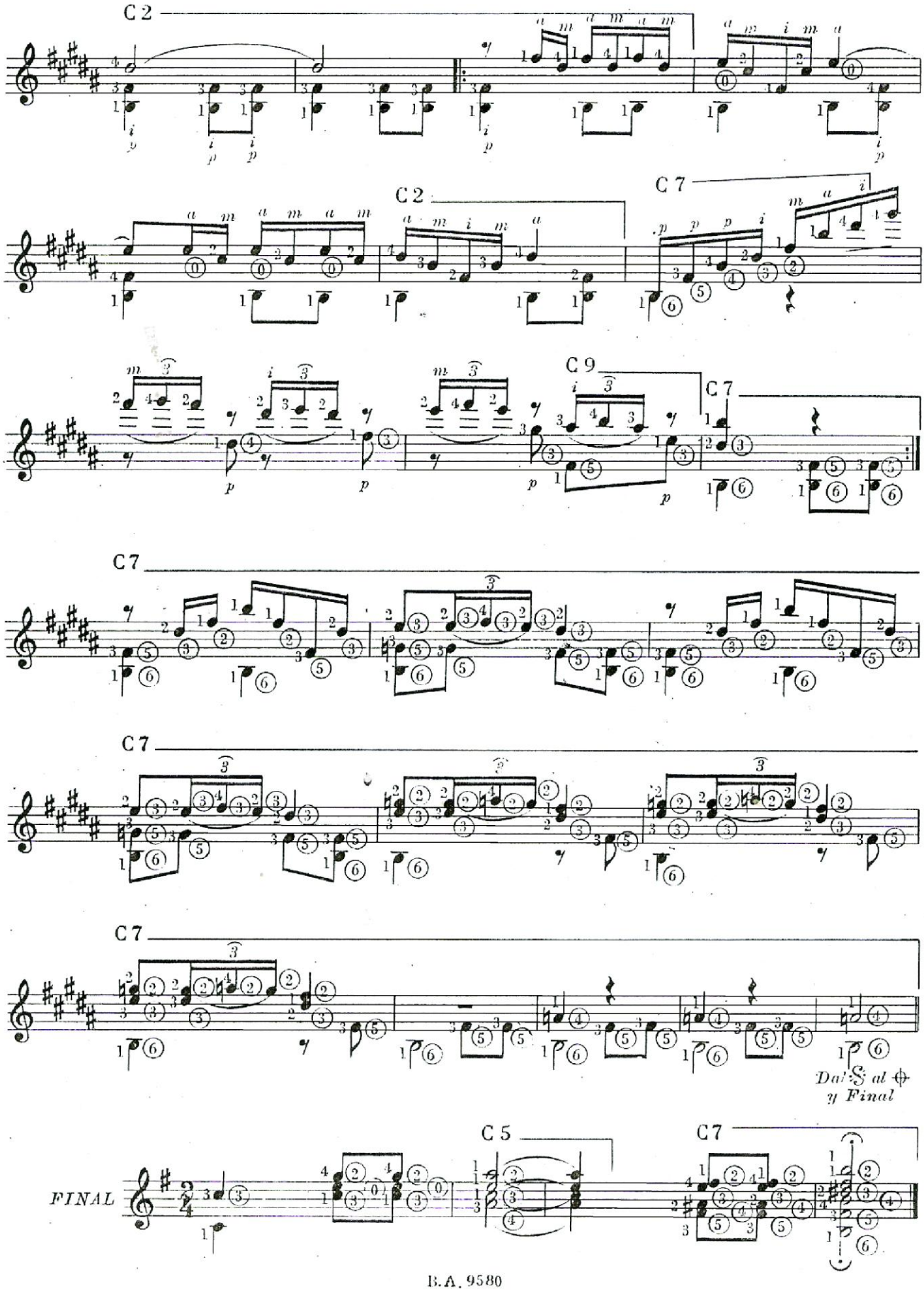



mano izq.sola
C 10
arm.
arm.octavados
C 10
C 7
mano izq.sola
arm.octavados
C 7
C 6
C 10
mano izq.sola
arm.octavados
C 10
arm.
C 7
mano izq.sola
arm.octavados
C 7
C6
C 7
C 7
D.C.al Fin

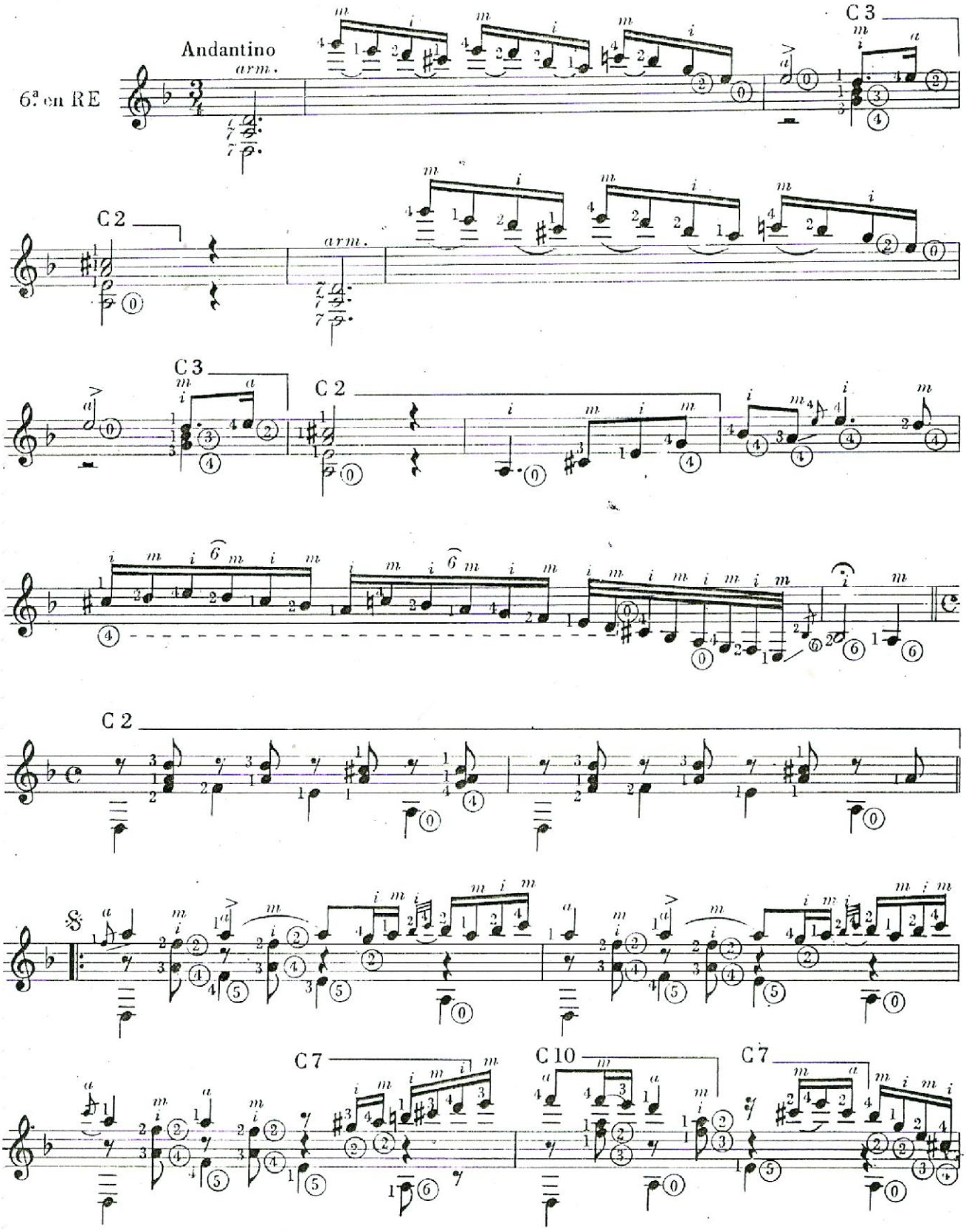
DANZA MORA F. TARREGA

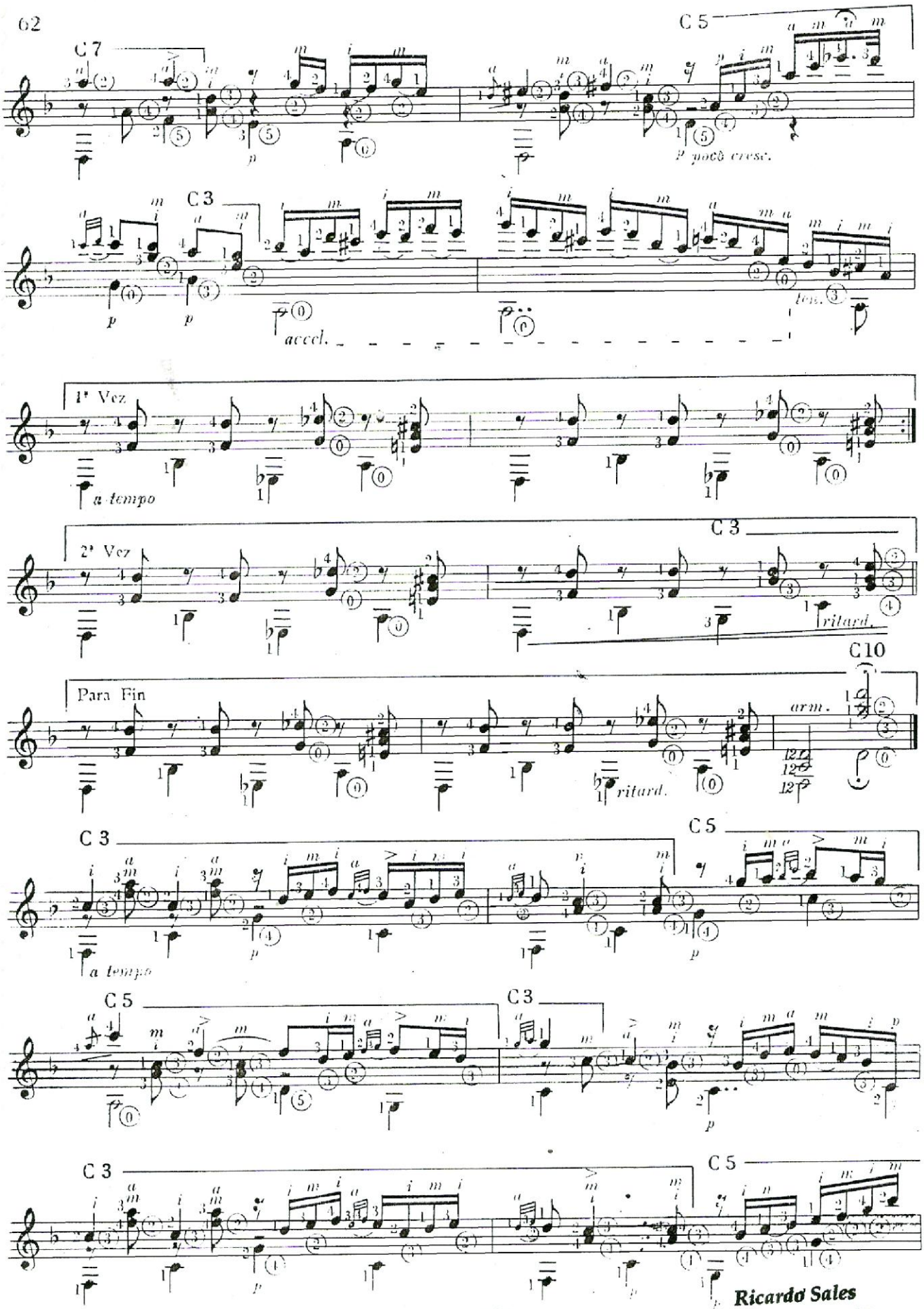



C 7
C 7
C 7
C 6
C 7
cresc.
C 7
rall.
C 2
C 2
C 2
C 2
C 2

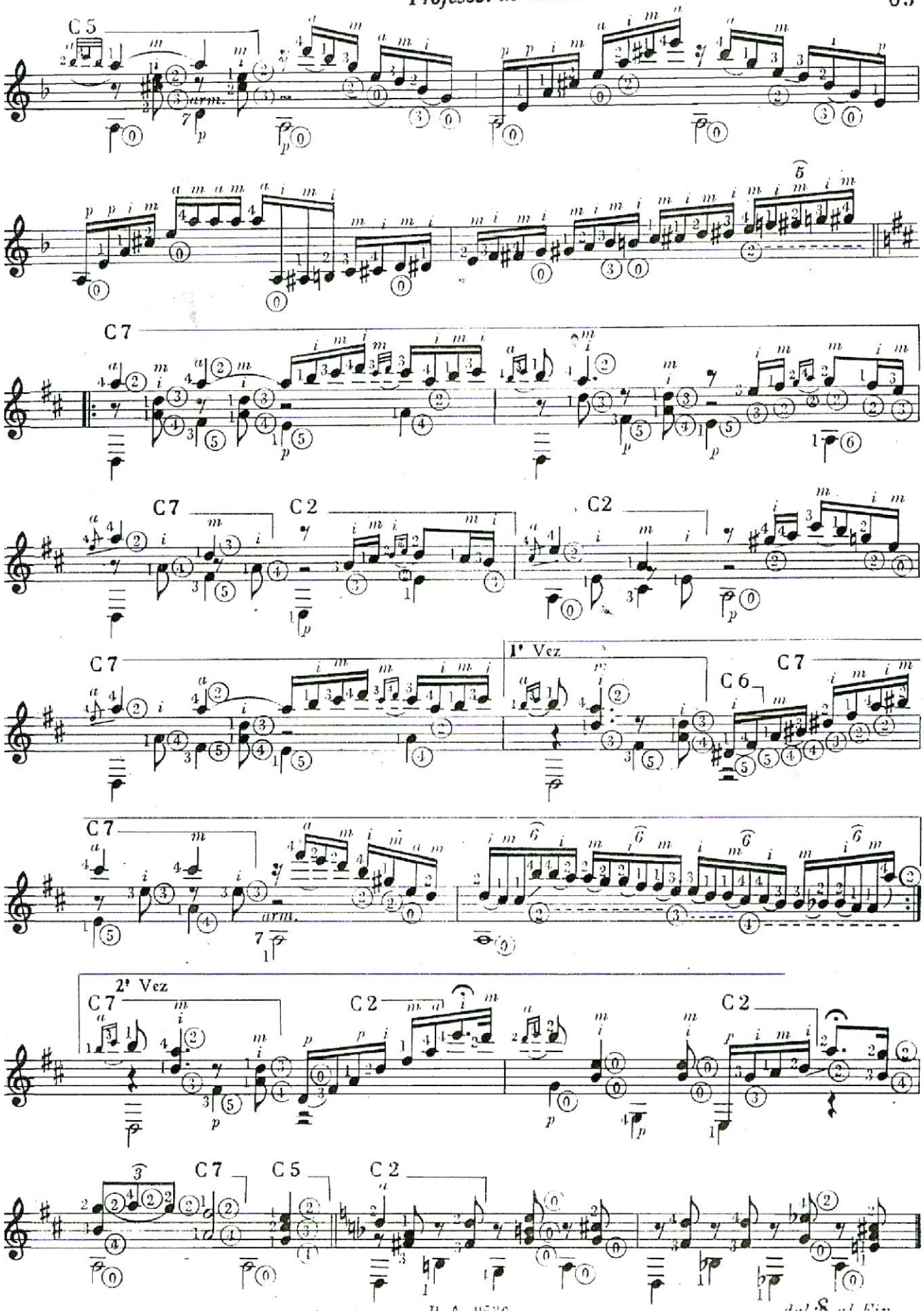

C 2
C 2
C 7
C 9
C 7
C 7
C 7
C 7
Da S al ϕ
y Final
FINAL
C 5
C 7

CAPRICHO ARABE F. TARREGA

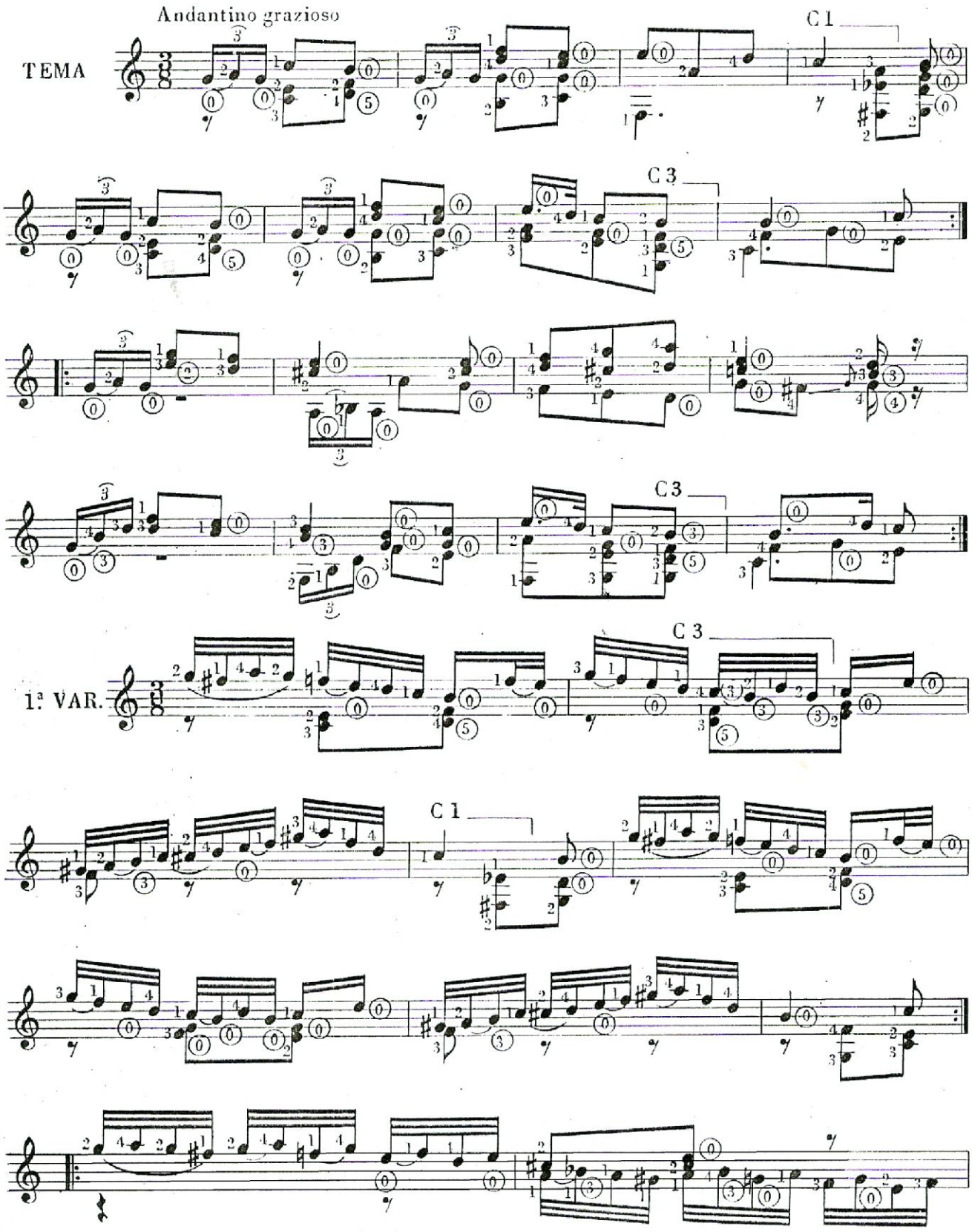


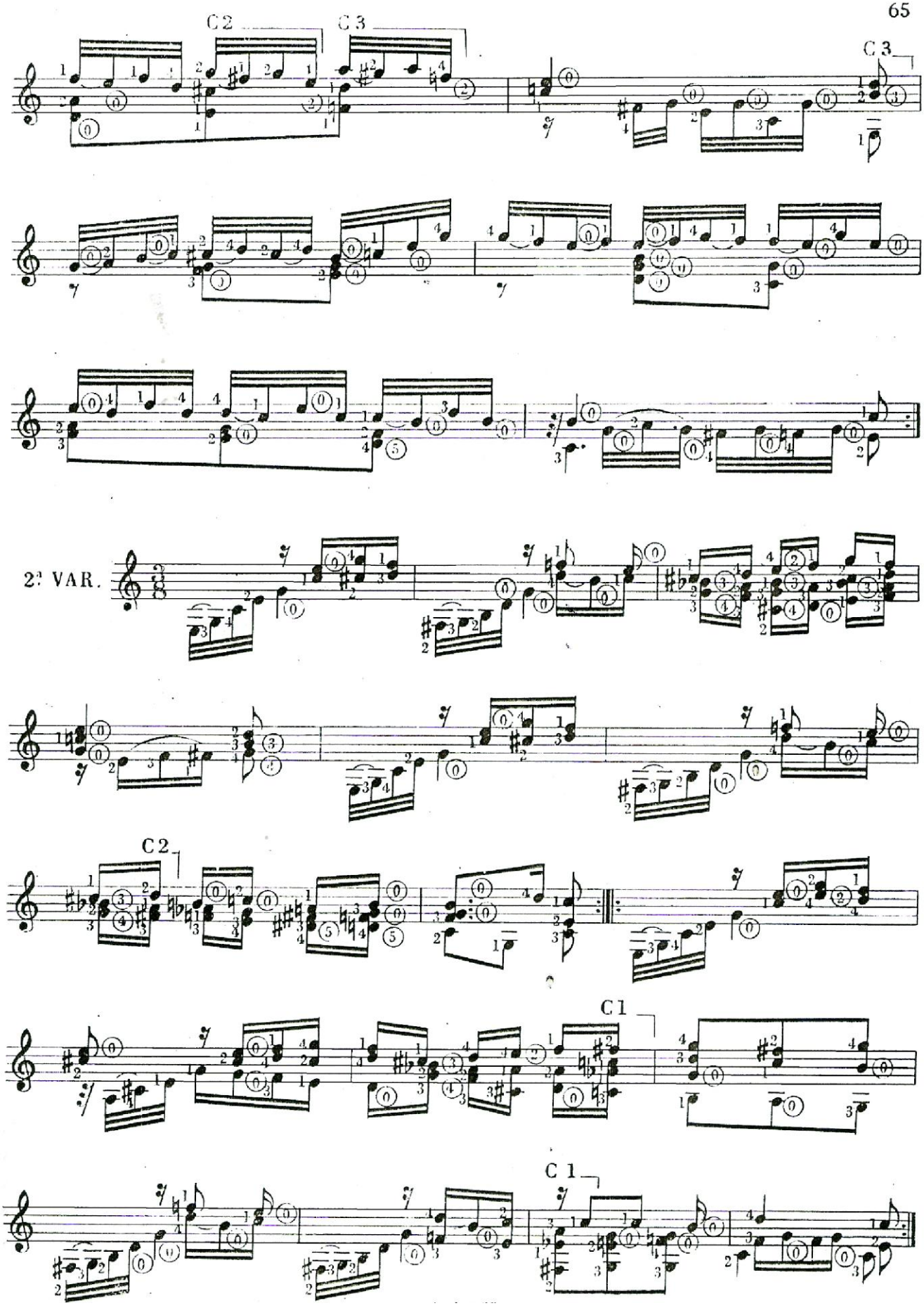


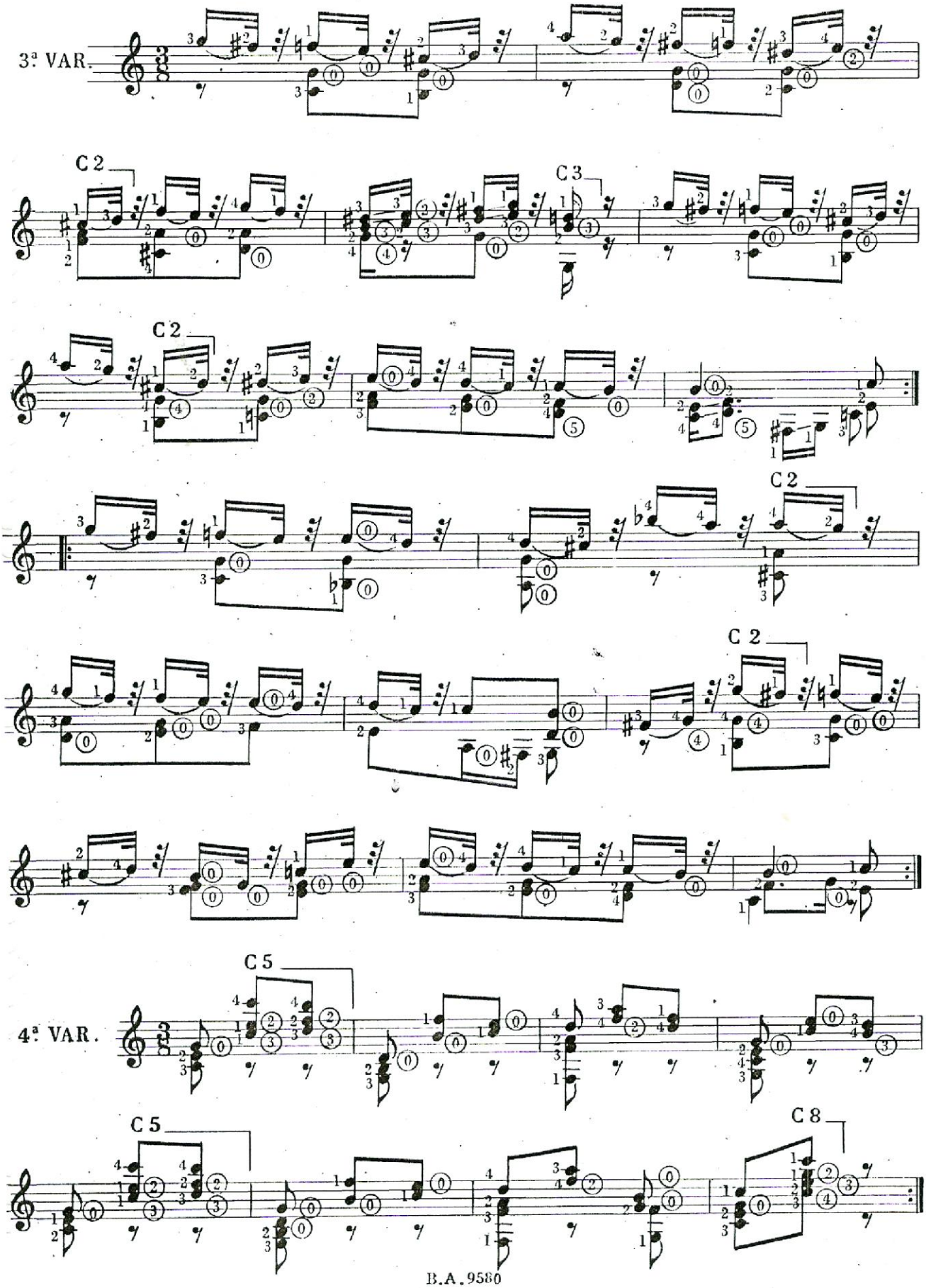
Ricardo Sales
Professor de Violão

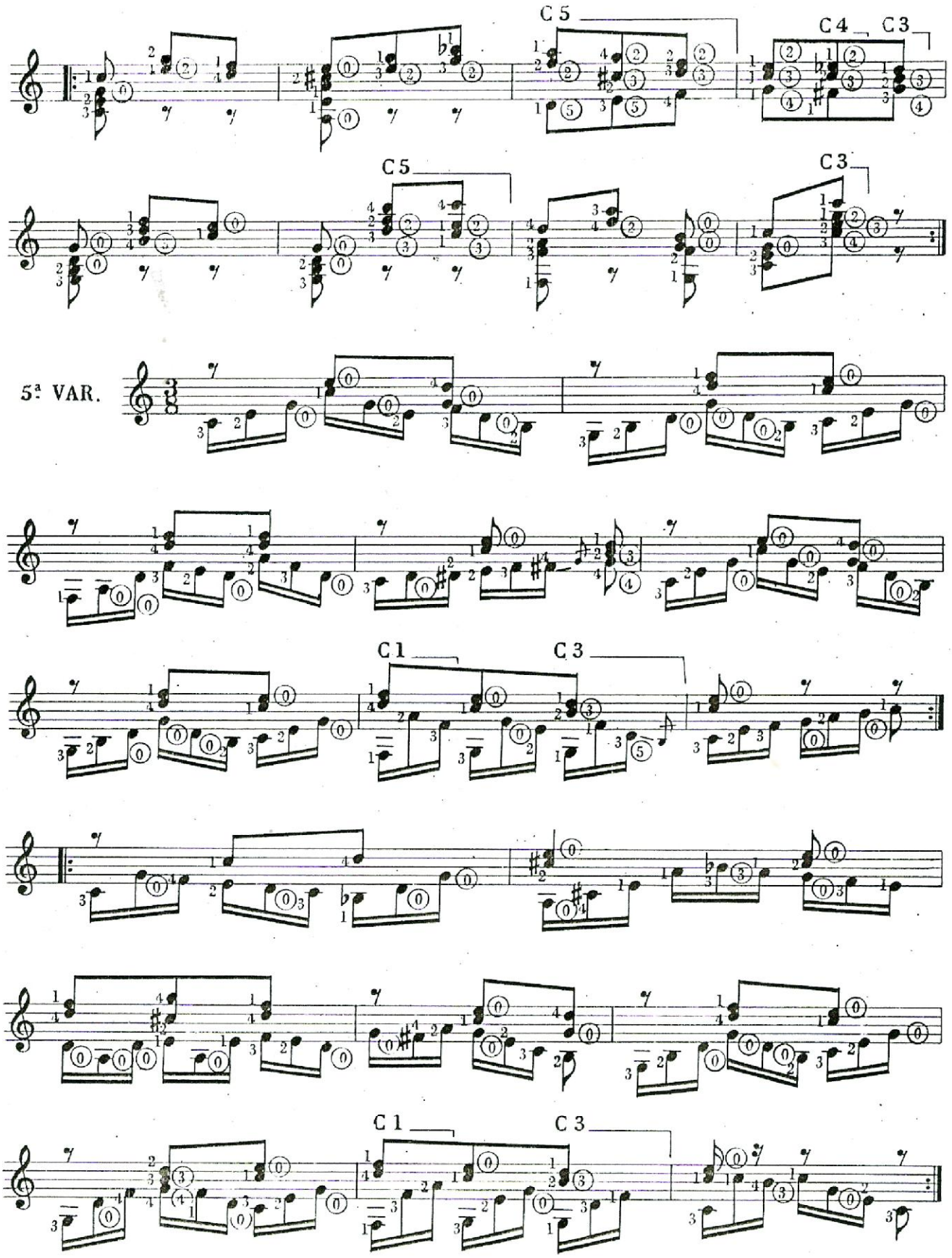

C 5
arm.
C 7
C 2
1ª Vez
C 6
2ª Vez
C 5

TEMA CON VARIACIONES F. SORS



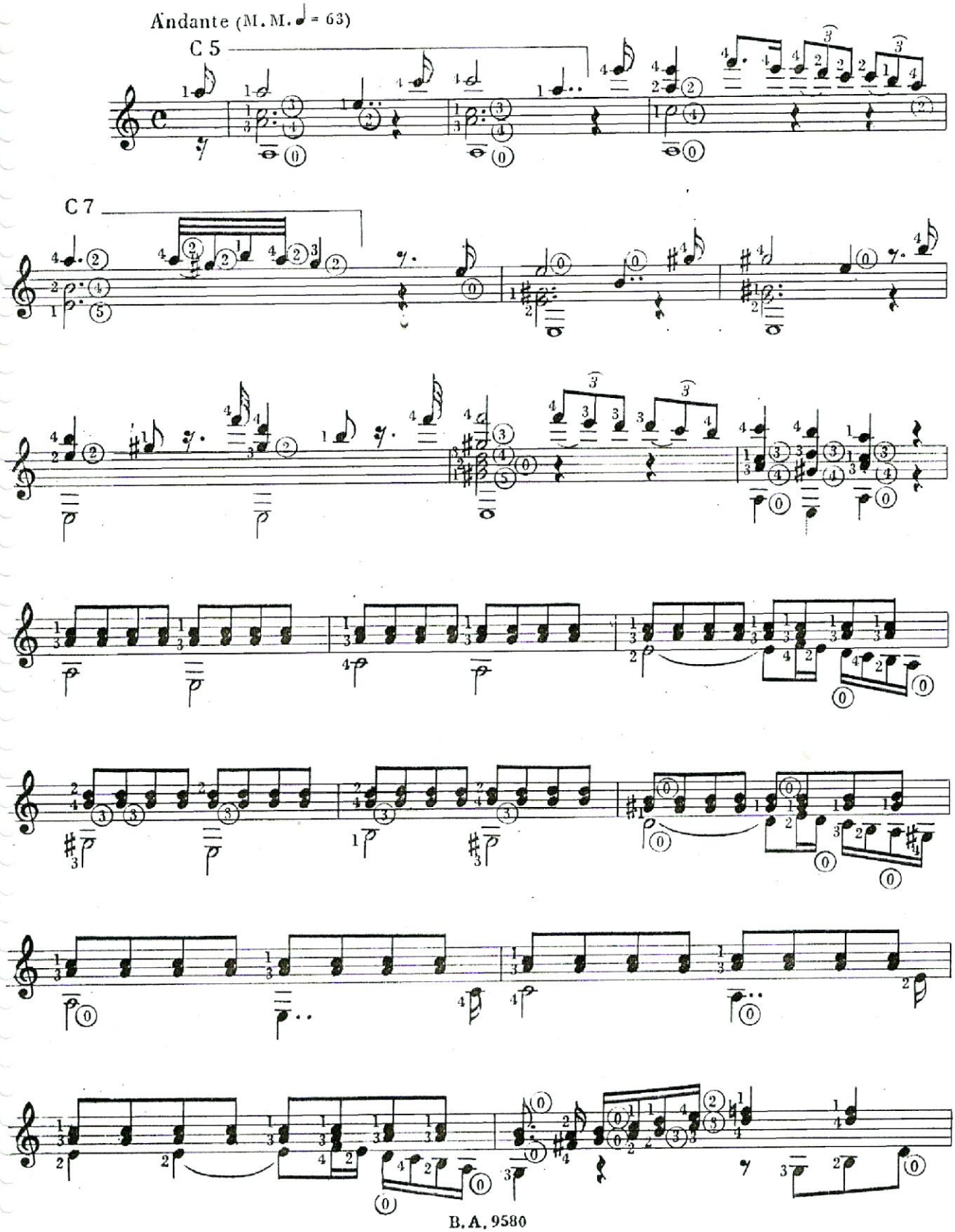

C 2
C 3
C 3
2ª VAR.
C 2
C 1
C 1

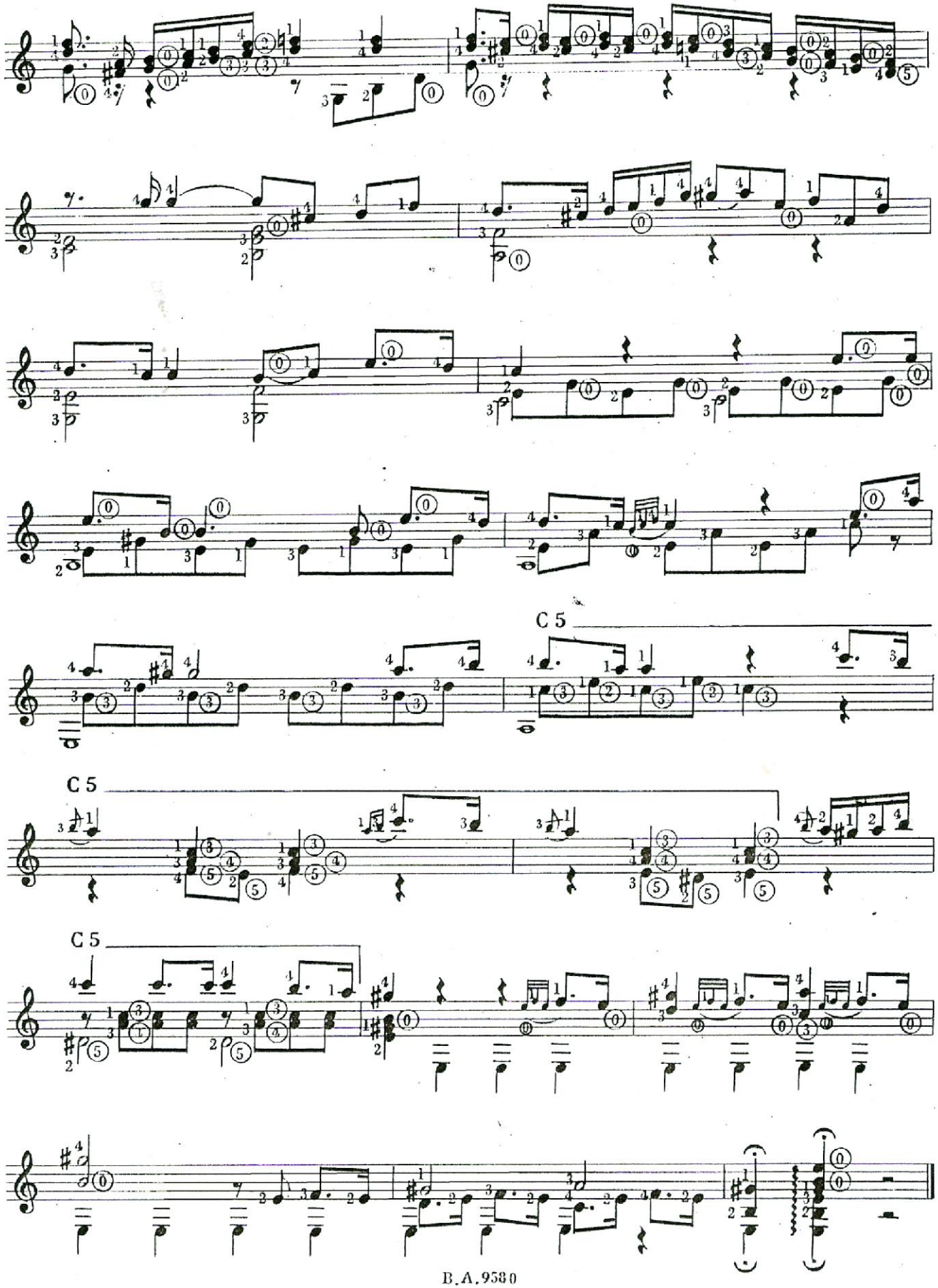

3ª VAR.
C 2
C 3
C 2
C 2
C 2
4ª VAR.
C 5
C 5
C 8



Se completa esta obra con el minueto de la Sonata Nº 25 que continúa como final.

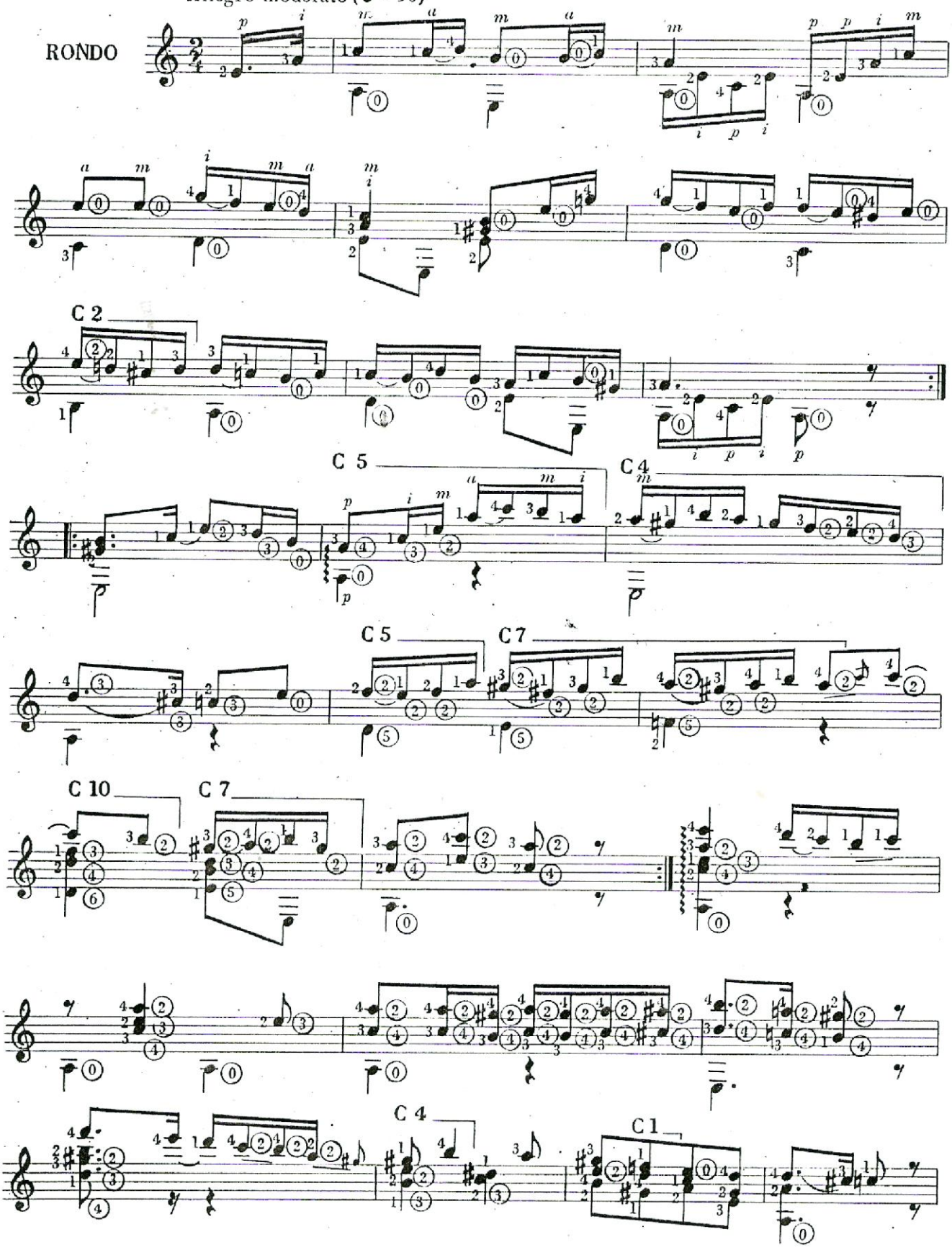
RONDO EN LA MENOR D. AGUADO

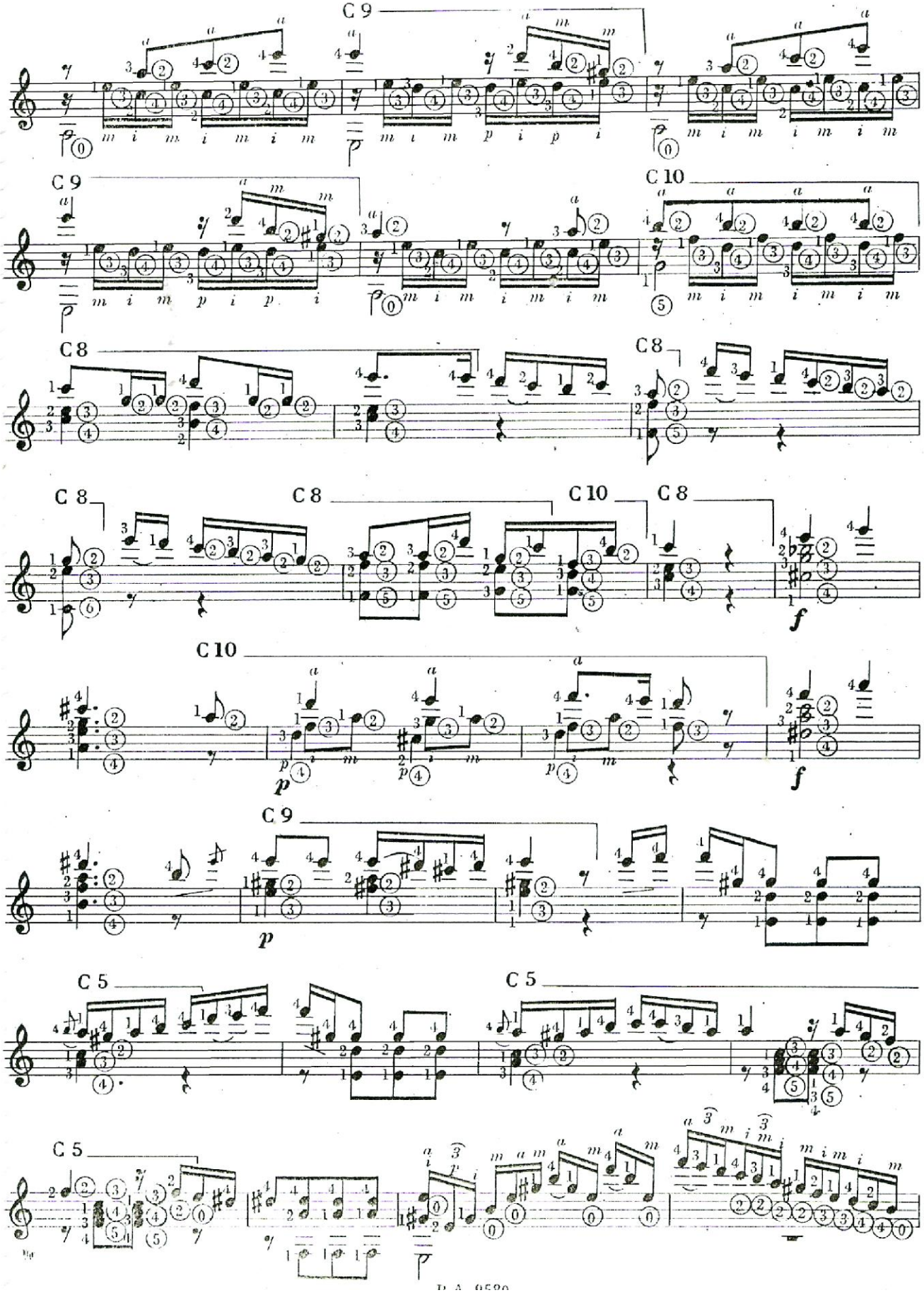


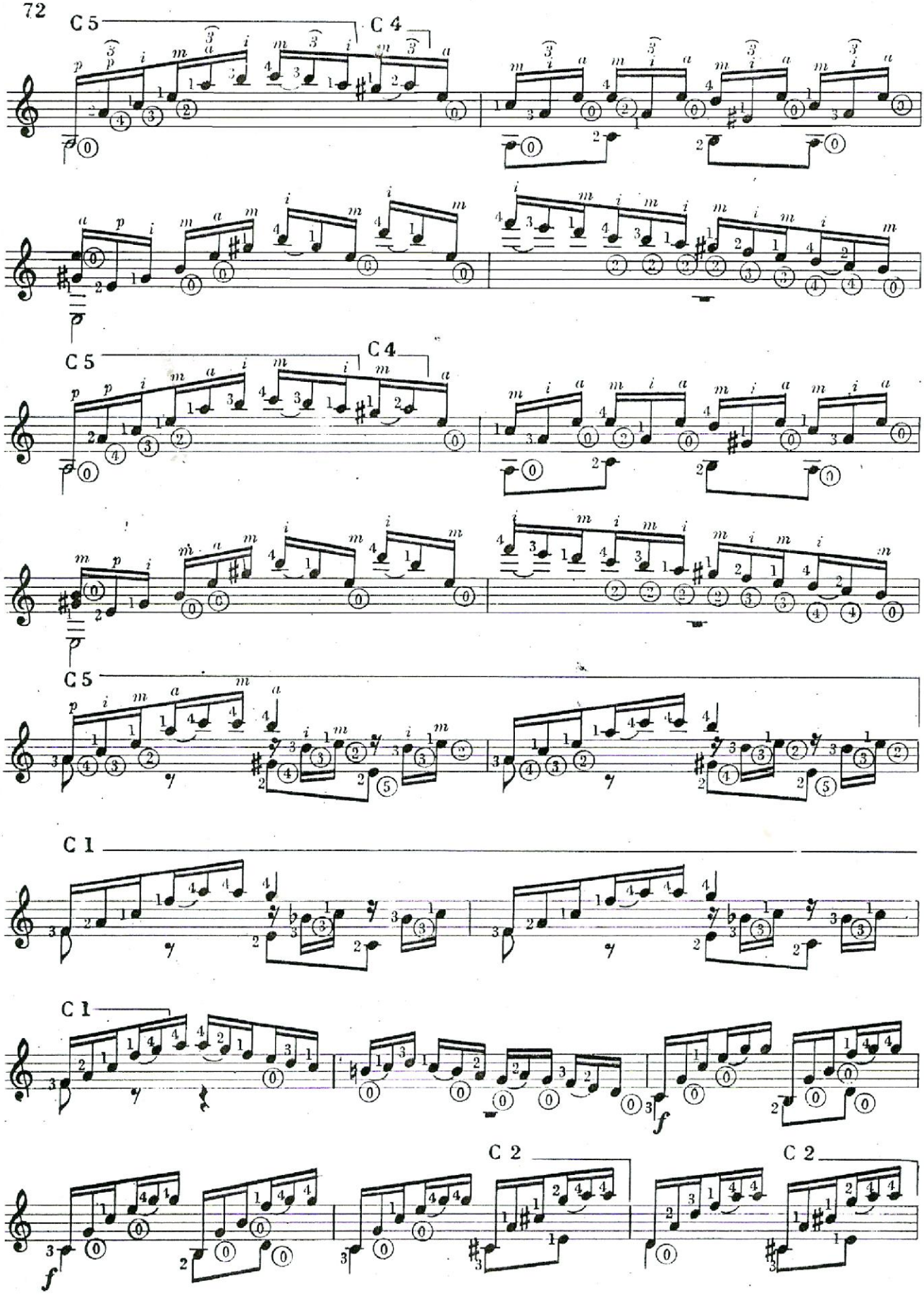

C 5
C 5
C 5

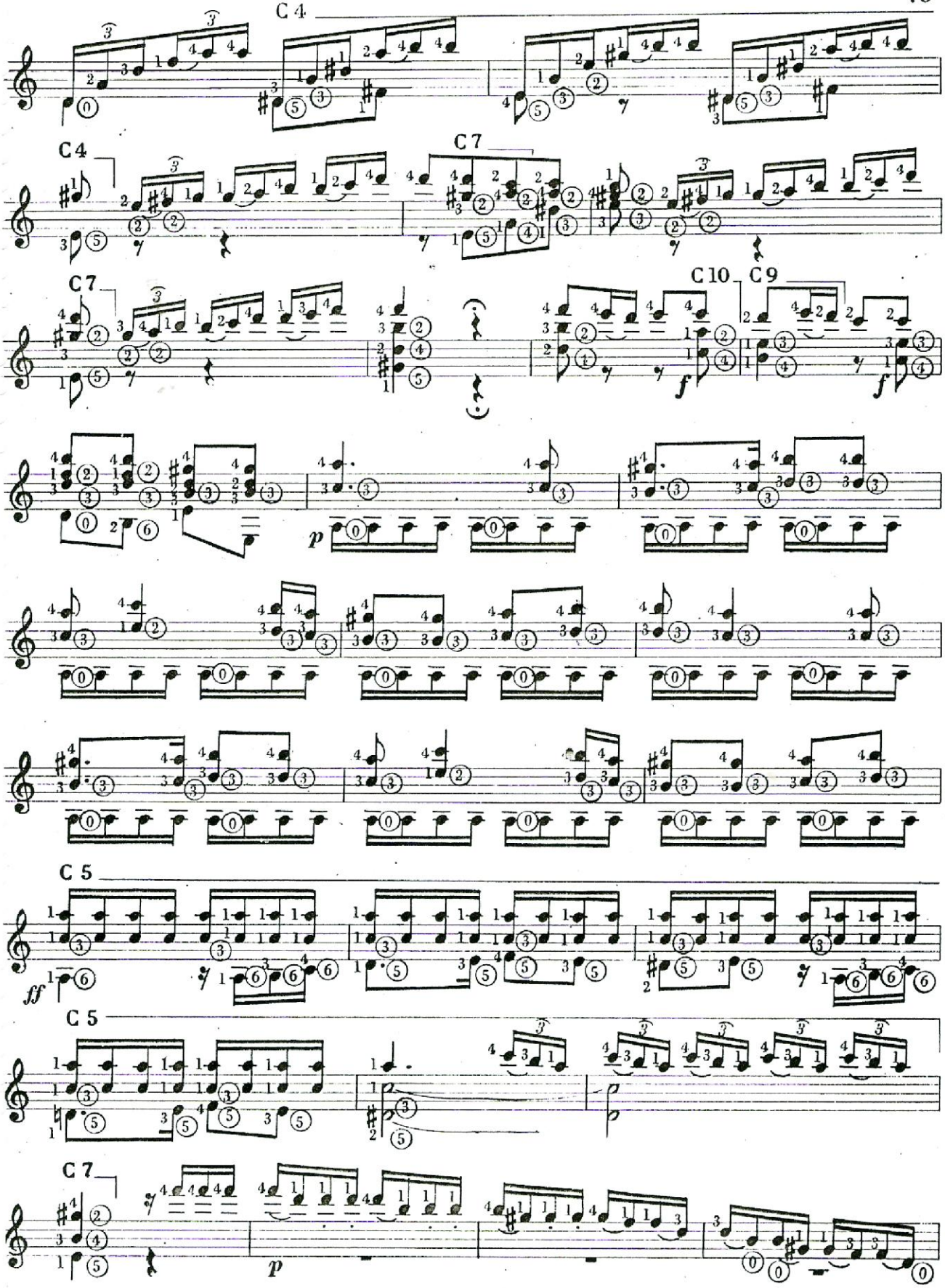
Allegro moderato (♩ = 96)

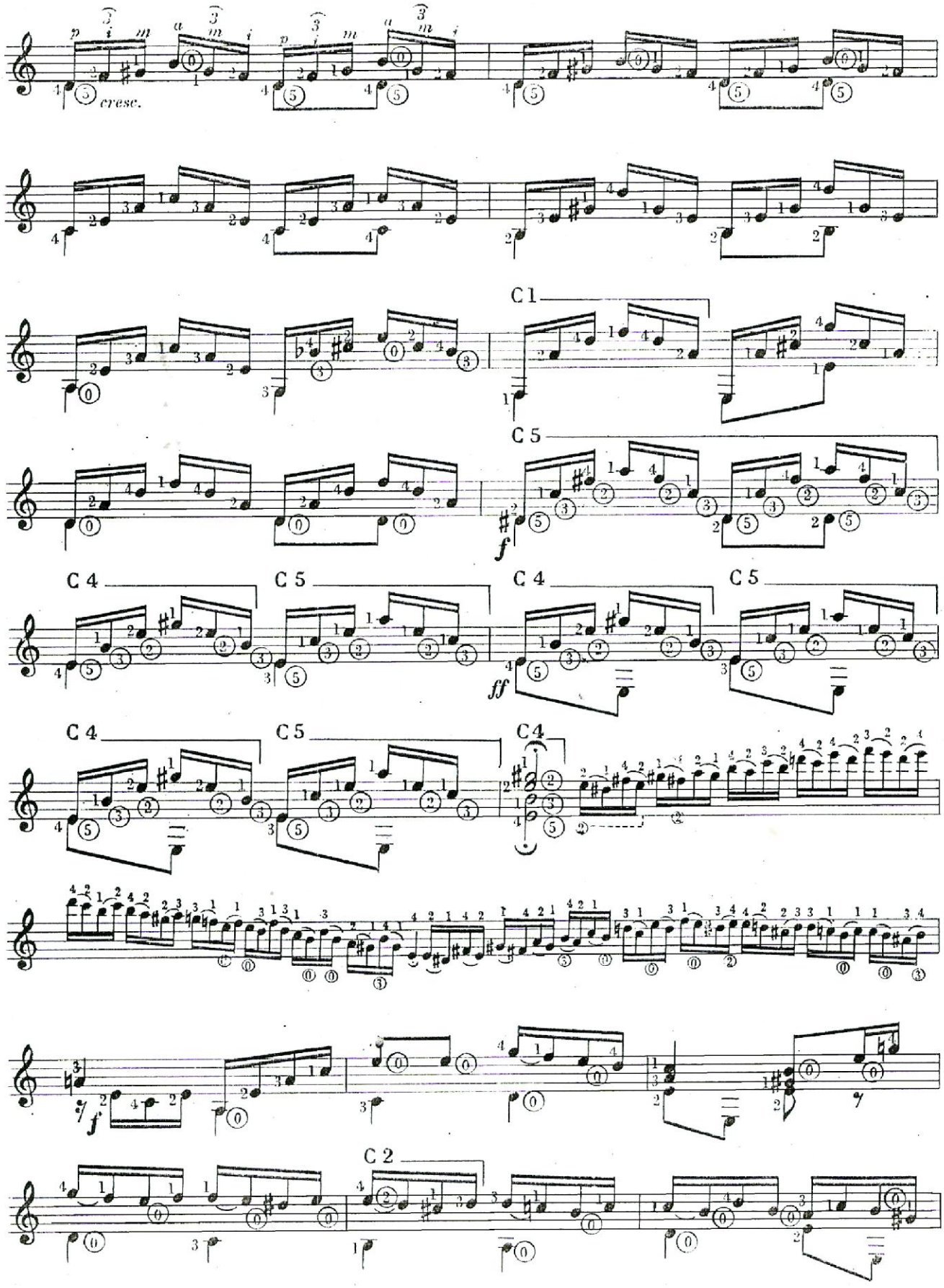
RONDO

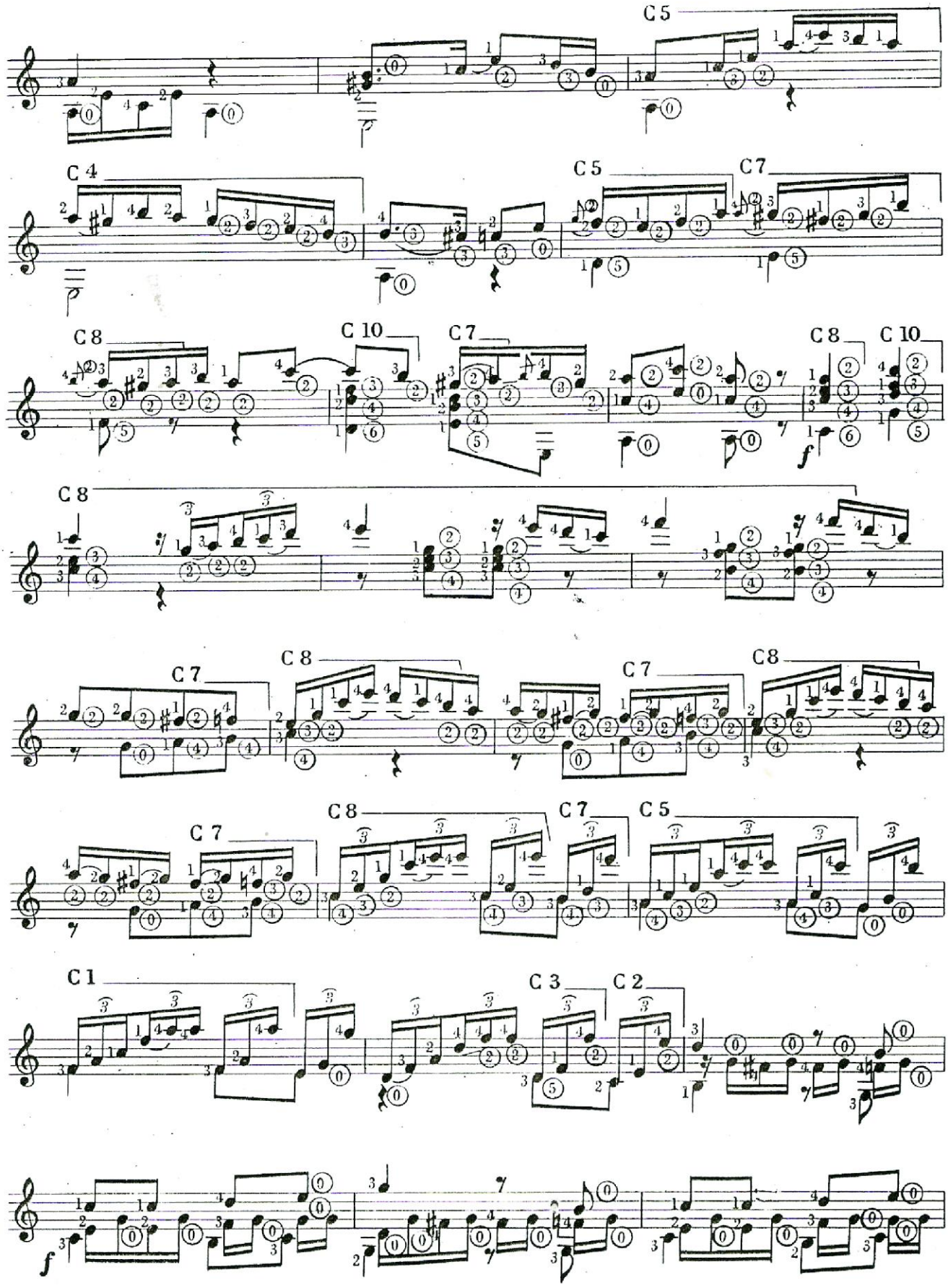


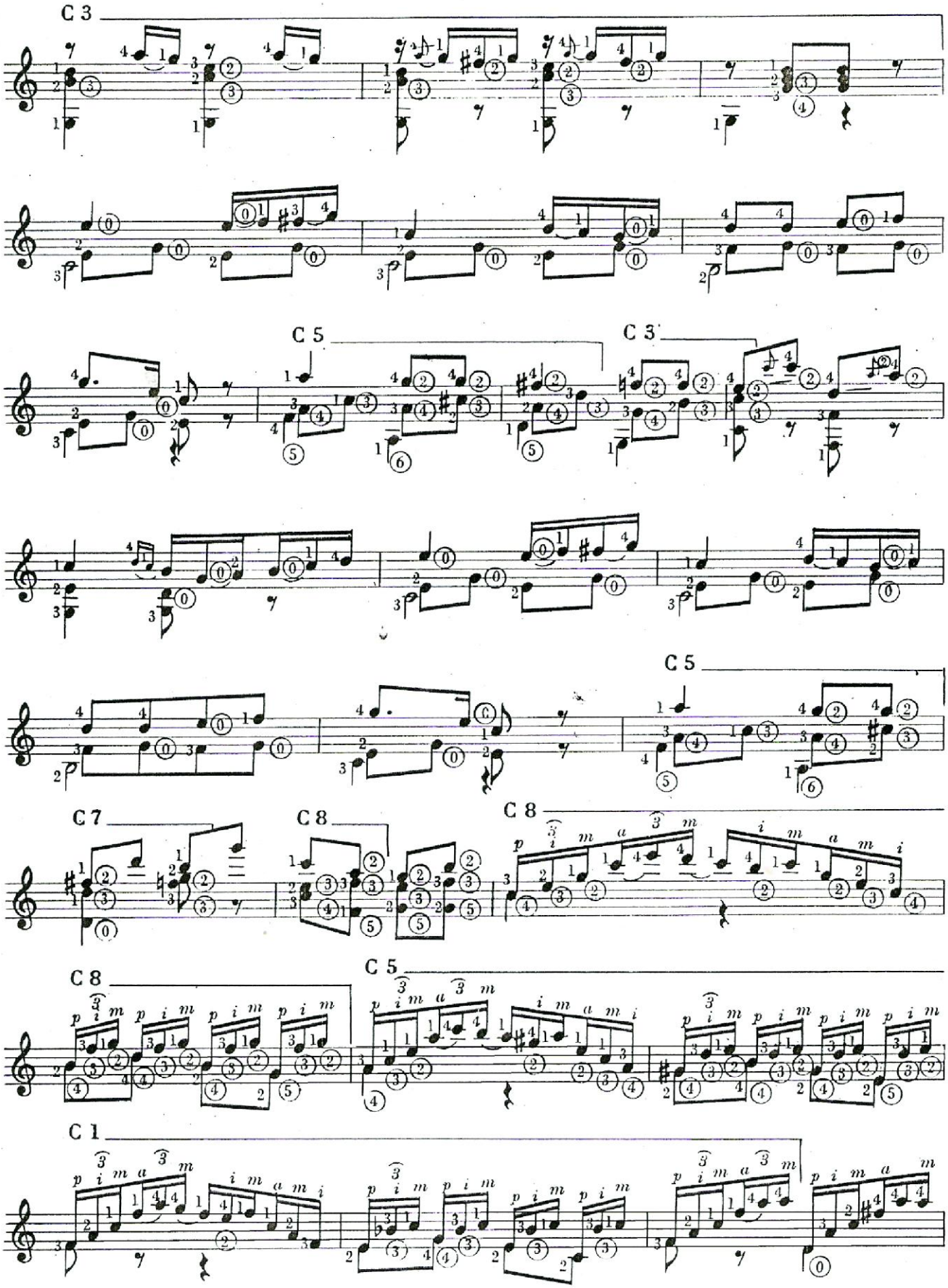

C 9
C 9
C 10
C 8
C 8
C 8
C 8
C 10
C 8
C 10
C 9
C 5
C 5
C 5

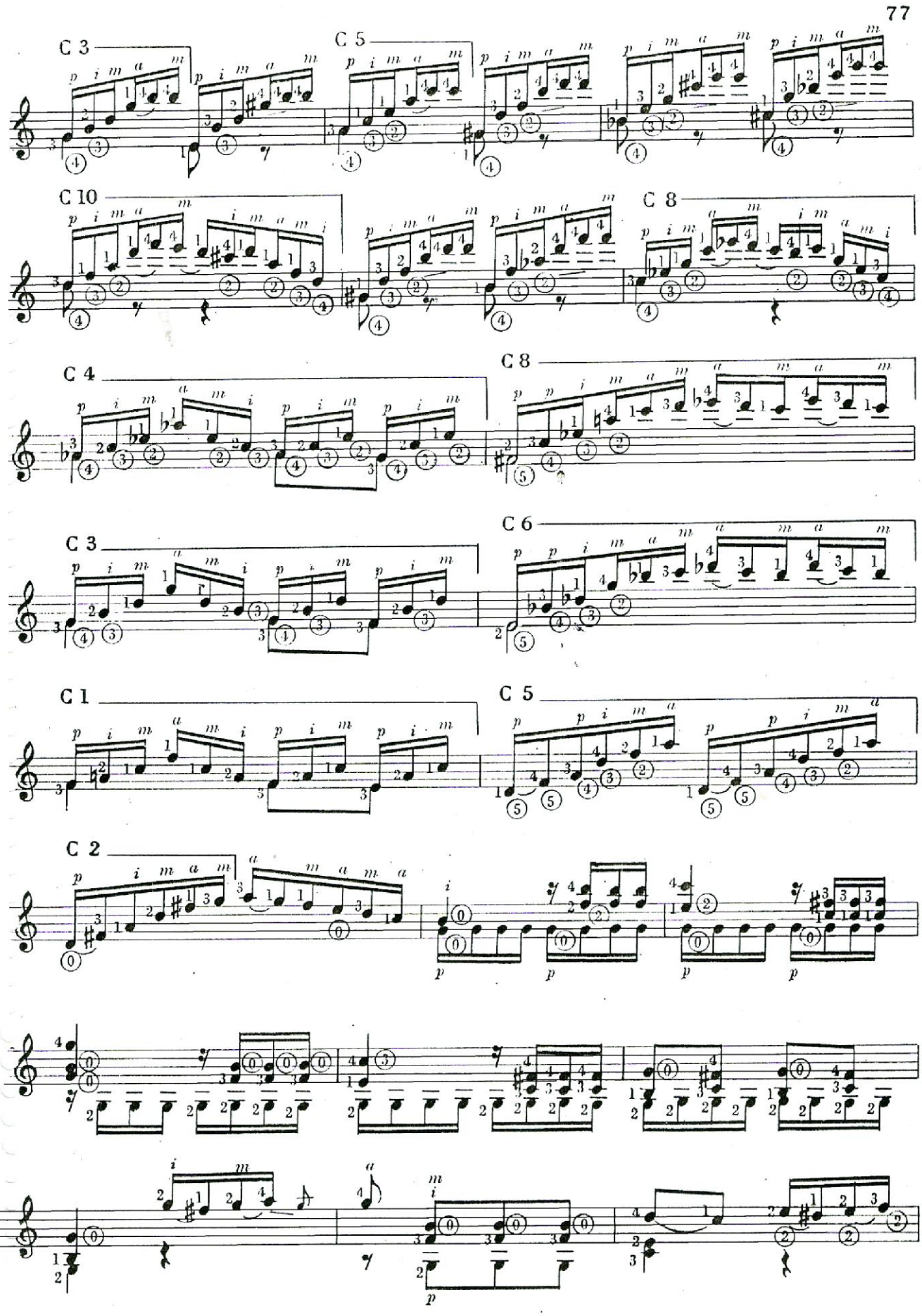

C 5
C 4
C 5
C 4
C 5
C 1
C 1
C 2
C 2

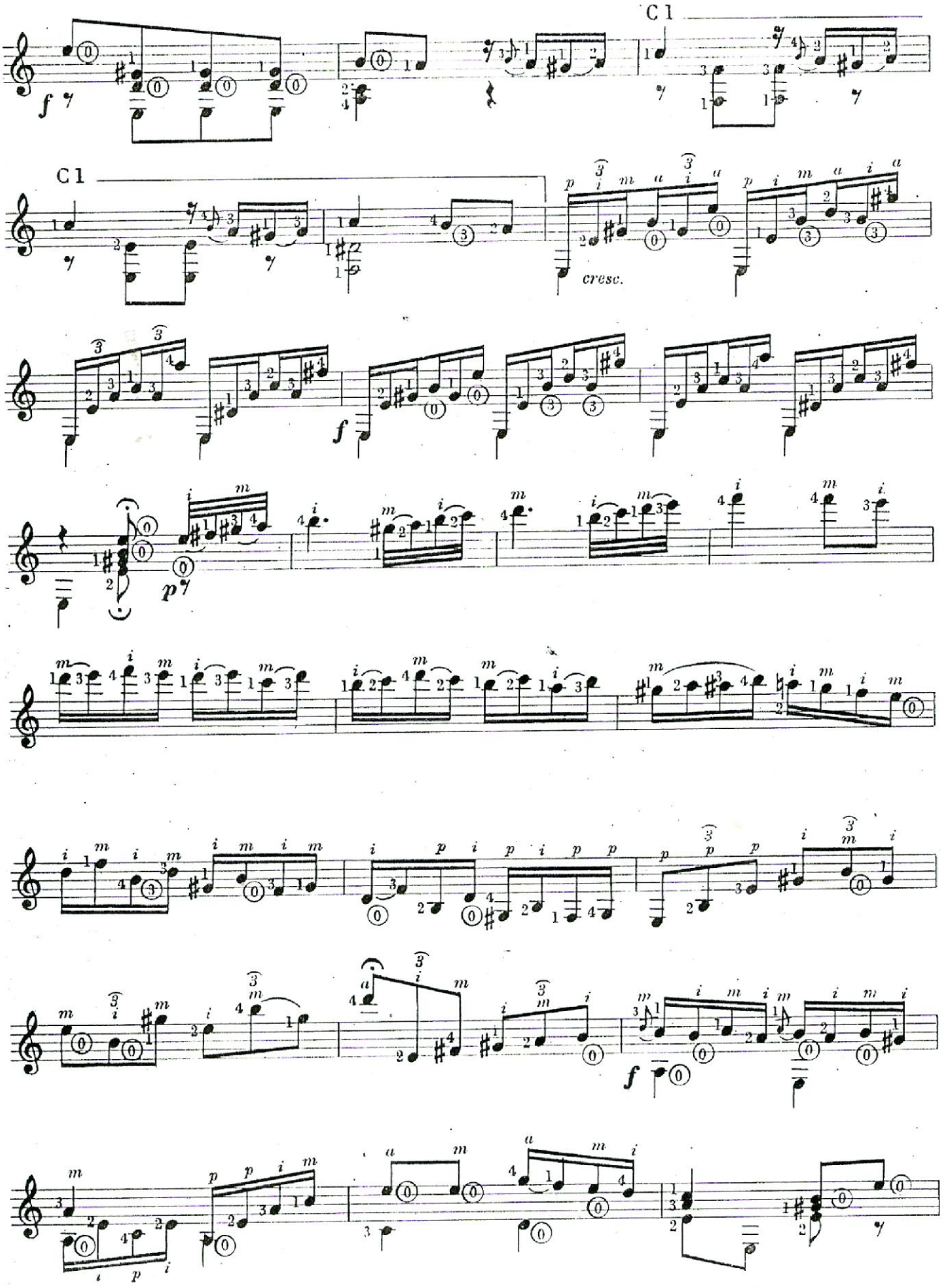

C 4
C 4
C 7
C 7
C 10
C 9
C 5
C 5
C 7

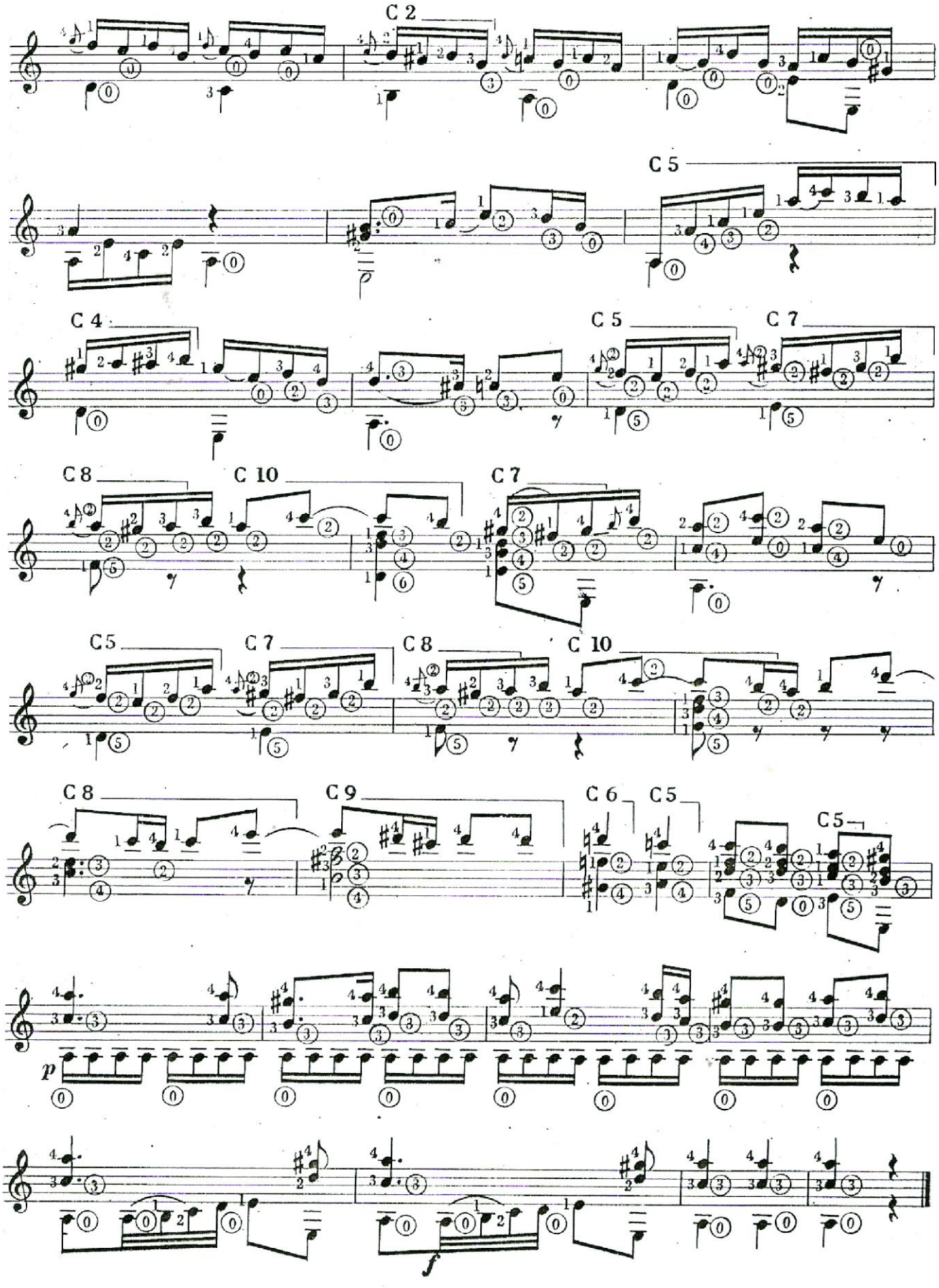

cresc.
C 1
C 5
f
C 4
C 5
ff
C 4
C 5
C 4
f
C 2


C 5
C 4
C 5
C 7
C 8
C 10
C 7
C 8
C 10
f
C 8
C 7
C 8
C 7
C8
C 7
C8
C 7
C 5
C 1
C 3
C 2
f


C 3
C 5
C 3
C 5
C 7
C 8
C 8
C 8
C 5
C 1


C 3
C 5
C 10
C 8
C 4
C 8
C 3
C 6
C 1
C 5
C 2


C1
C1
cresc.


C 2
C 5
C 4
C 5
C 7
C 8
C 10
C 7
C5
C 7
C 8
C 10
C 8
C 9
C 6
C5
C5
p
f