

DIONISIO AGUADO

STUDI PER CHITARRA

*Scelta, revisione e diteggiatura
di Ruggero Chiesa*



EDIZIONI SUVINI ZERONI - MILANO

Dionisio Aguado

PREFAZIONE

Dionisio Aguado (Madrid 1784 - Madrid 1849) ricevette le prime lezioni di chitarra dal celebre Miguel Garcia, meglio conosciuto sotto il nome di Padre Basilio e condusse per molto tempo una vita ritirata, completamente dedita allo studio e all'insegnamento, prima di ottenere il riconoscimento delle sue doti di compositore e interprete.

Fu soltanto nel 1824 che, recatosi a Parigi (per conoscere il suo celebre compatriota Fernando Sor, con il quale strinse in seguito una grande amicizia) ebbe modo di esibirsi in molti concerti che gli decretarono la celebrità, la popolarità e la stima di grandi musicisti, come Rossini, Bellini e Paganini. A Parigi rimase sino al 1838, anno in cui ritornò definitivamente in patria, dove riprese l'attività di insegnante. Il suo nome sarebbe però scomparso col passare degli anni se egli non lo avesse legato alla composizione di un Metodo, che ancora oggi è più che mai vivo ed apprezzato.

Questa sua opera pubblicata per la prima volta a Parigi nel 1825, comprende, oltre numerosi studi, vari capitoli riguardanti problemi ed aspetti della chitarra.

Ciò poteva essere particolarmente necessario in quegli anni lontani, in cui la scarsità di buoni maestri rendeva ben accetti determinati consigli e spiegazioni da parte di chi iniziava lo studio dello strumento. Oggi tali commenti, pur conservando un ineguabile interesse, vengono esposti con maggior chiarezza dalla viva voce dell'insegnante, ed è per questa ragione che l'utilità del metodo si limita soltanto ai brani musicali. Le caratteristiche degli studi di Aguado, per quanto riguarda l'utilità didattica, sono varie ed interessanti, poiché affrontano ogni aspetto della tecnica chitarristica. Accanto ai loro innumerevoli pregi bisogna riscontrare che essi non furono scritti in ordine di progressiva difficoltà e, pur cercando di presentarli nella successione più logica, come nella presente edizione, non è possibile con questo riuscire a colmare degli inevitabili squilibri. Tornerà perciò di grande utilità alternarli con studi di altri autori classici. Il loro contenuto musicale, pur affidato a semplici mezzi, è di ottima qualità, ma non è difficile accorgersi che con l'aumentare delle difficoltà tecniche tale qualità diminuisce sensibilmente, e per questo motivo la nostra revisione si è limitata a riportare gli studi ritenuti i migliori.

C'è da osservare oltre tutto che sarebbe poco opportuno sottopersi ad uno sforzo non indifferente per apprendere certi brani complicati e poco interessanti, potendosi più utilmente dedicare allo studio di altri autori che hanno saputo conciliare nelle loro composizioni ardua difficoltà e un elevato livello artistico.

PREFACE

Dionisio Aguado (Madrid 1784 - Madrid 1849) received his first guitar lessons from the celebrated Miguel Garcia, better known as Padre Basilio, and for some time lived a retired life devoting himself entirely to teaching and study, before being recognized for his talent as composer and interpreter.

It was not until 1824 (while making a visit in Paris to meet his celebrated compatriot Fernando Sor, with whom he afterwards got in friendship, that he was given the opportunity to show his capacity in several concerts which brought him fame, popularity and the esteem of many famous musicians of the day such as Rossini, Bellini and Paganini. He remained in Paris until 1838, when he returned permanently to his own country, and once again he took up teaching. His name however would have been forgotten with the passing of time, had he not bound it to the composition of a method, which is still used and esteemed up to the present days. This work of his, published for the first time in Paris in 1825, includes, apart from many studies, several chapters on the problems and aspects of the guitar, and this made it particularly valuable in those far off days when the lack of good teachers made any definite advice very acceptable to those who were just beginning to study the instrument.

Nowadays such information, while conserving its undoubted interest, gains a major clarity when explained by the teacher in person and it is for this reason that the actual use of the method is limited to the musical pieces.

The characteristics of Aguado's studies with regard to the teaching purposes are both varied and interesting as they deal with every aspect of the technique of guitar playing. Beside their innumerable qualities, however, it is necessary to add that they were not written in order of progressive difficulty, and although, as in the present edition we have tried to present them in the most logical sequence, it has not been possible to entirely avoid a certain lack of balance, and it will therefore be absolutely necessary to alternate them with studies by other classical guitarists. The musical content although trusting to simple methods is of excellent quality, but it is not difficult to discover that with the increasing of technical difficulties this quality sensibly diminishes, and it is for this reason that our revision is limited to the presentation of what are considered to be the finest of the studies. Above all it should be taken into account that it would be of little use to spend considerable time and effort over certain complicated pieces of little interest, which could be dedicated to other authors who have known how to conciliate a high degree of difficulties with a high artistic level in their complicated compositions.

Spiegate così le ragioni della nostra scelta, vogliamo soffermarci sugli aspetti principali della revisione. Premettiamo che le successive ristampe del Metodo non hanno mai apportato quelle sostanziali ed importanti modificazioni che si sarebbero rese necessarie, in conseguenza soprattutto dell'evoluzione didattica. Occorreva quindi eliminare diverse lacunæ, ed è questo che si propone il nostro lavoro che presenta, rispetto alle edizioni precedenti, le seguenti innovazioni:

1. — Scrittura musicale più accurata, atta a porre in chiaro risalto le varie voci.
2. — Indicazioni di tempo, di metronomo e dei segni di espressione.
3. — Completa diteggiatura della mano sinistra.
4. — Completa diteggiatura della mano destra, che nell'originale, nei pochi casi dove era segnata, risultava completamente irrazionale. Vogliamo ricordare a questo riguardo che l'enorme importanza della mano destra, spesso trascurata, spiega la minuziosità delle nostre indicazioni, che comprendono anche quelle del tocco "appoggiato",

Ruggero Chiesa

PREFACE

Dionisio Aguado (Madrid 1784 - Madrid 1849) reçut ses premières leçons de guitare du célèbre Miguel Garcia, mieux connu sous le nom de Padre Basilio, et pendant longtemps il mena une vie retirée, entièrement consacrée à l'étude et à l'enseignement, avant que ses qualités de compositeur et d'interprète ne fussent reconnues.

Ce ne fut qu'en 1824, lorsqu'il se rendit à Paris pour y rencontrer son célèbre compatriote Fernando Sor, avec lequel ensuite il se lia d'amitié, qu'il eut la possibilité de donner plusieurs concerts qui lui firent gagner la popularité, la célébrité et l'estime de grands musiciens, tels que Rossini, Bellini et Paganini. Il demeura à Paris jusqu'en 1838, année dans laquelle il retourna définitivement en Espagne, où il se consacra à nouveau à l'enseignement. Mais avec le temps son nom aurait disparu, s'il ne l'avait pas lié à la composition d'une Méthode, qui aujourd'hui encore est plus que jamais vivante et appréciée.

Cet ouvrage, qu'il publia pour la première fois à Paris en 1825, comprend, outre de nombreuses études, plusieurs chapitres concernant les problèmes et les aspects de la guitare. Cela pouvait être particulièrement nécessaire à cette époque lointaine, où la pénurie de bons enseignants faisait accueillir avec faveur des conseils déterminés et des explications de la part de ceux qui débutaient dans l'étude de l'instrument. Aujourd'hui ces commentaires, tout en gardant un intérêt indéniable, sont exposés beaucoup plus clairement de vive voix par les professeurs, et c'est pour cette raison que l'actualité de la méthode est limitée aux seuls morceaux de musique.

Thus explained the reason for our selection, we should like to spend a little time over the principal aspects of our revision. We must allow that the successive reprints of the method have never dealt with those substantial and important modifications which should have been rendered necessary, above all, in consequence of the evolution in teaching. It is necessary therefore to eliminate several lacunas, and this is what our work aims to do. We present, as regards to former editions the following innovations:

1. — More accurate musical writing.
2. — Indications of time, metronome and expression.
3. — Complete fingering of the left hand.
4. — Complete fingering of the right hand, which in the original, in the few cases where it was shown, was completely irrational. At this point, we should like to remind our reader of the enormous importance of the right hand, so often neglected, in order to explain the accuracy of our indications which even include the appoggiato-touch.

Ruggero Chiesa

VORWORT

Dionisio Aguado (Madrid 1784 - Madrid 1849) erhielt sein erstes Gitarrenunterricht vom berühmten Miguel Garcia, besser unter dem Namen Padre Basilio bekannt, und führte für lange Zeit ein zurückgezogenes, vollkommen dem Studium und der Lehrtätigkeit gewidmetes Leben, bevor er eine positive Anerkennung hinsichtlich seiner Naturgaben als Komponist und Spieler erhielt.

Erst im Jahre 1824 hatte er die Möglichkeit, nachdem er sich nach Paris begeben hatte, (um seinen berühmten Landsmann Fernando Sor kennenzulernen, mit dem er eine herzliche Freundschaft schloss), in vielen Konzerten aufzutreten die ihm Berühmtheit, Popularität und die Achtung von grossen Musikern, wie Rossini, Bellini und Paganini, verschafften. In Paris hielt er sich bis 1838 auf um alsdann endgültig in die Heimat zurückzukehren, wo er seine Lehrtätigkeit wieder aufnahm. Sein Name wäre jedoch im Verlauf der Jahre in Vergessenheit geraten, wenn er selbigen nicht mit der Zusammenstellung einer Unterrichtsmethode verbunden hätte, die noch heute mehr als lebendig und geschätzt ist.

Dieses zum ersten Mal in Paris 1825 veröffentlichte Werk umfasst ausser zahlreichen Studien, verschiedene Probleme und Aspekte der Gitarre betreffende Kapitel.

Dies konnte in jenen weitliegenden Jahren besonders notwendig erscheinen, in denen die Knappheit an guten Lehrkräften, gewisse Ratschläge und Aufklärungen für Anfänger des Instruments wertvoll werden liessen. Heute werden diese Kommentare, obwohl sie immer von unbestreitbarem Interesse sind, mit grösserer Klarheit von der lebendigen Stimme des Dozenten zum Ausdruck gebracht und gerade aus diesem Grunde reduziert sich die Aktualität der Methode auf rein musikalische Stücke.

Les caractéristiques des études d'Aguado, pour ce qui concerne leur utilité didactique, sont variées et intéressantes, parce qu'elles abordent tous les aspects de la technique de la guitare.

Tout en soulignant leurs innombrables qualités, il faut remarquer qu'elles ne furent pas écrites dans un ordre progressif de difficulté: nous avons donc tâché, dans cette édition, de les présenter dans la succession la plus logique, mais il est toutefois impossible d'arriver par là à combler les déséquilibres inévitables. Il sera donc très utile de les faire alterner à des études d'autres auteurs classiques. Leur contenu musical, tout en étant confié à de simples moyens, est de très bonne qualité, mais il n'est pas difficile de s'apercevoir qu'au fur et à mesure que les difficultés techniques augmentent, cette qualité diminue sensiblement: c'est pour cette raison que nous nous sommes bornés, dans notre révision, à publier les études que nous jugeons les meilleures. Il faut en outre remarquer qu'il ne serait pas opportun de faire l'effort considérable d'apprendre certains morceaux compliqués et pas très intéressants, lorsqu'on peut plus utilement se consacrer à l'étude d'autres auteurs qui, dans leurs compositions les plus difficiles, ont su atteindre un niveau artistique très élevé.

Après avoir ainsi expliqué les raisons de notre choix, nous voulons nous arrêter un instant sur les principaux aspects de la révision. Nous disons tout d'abord que les réimpressions successives de la Méthode n'ont jamais apporté ces modifications essentielles et importantes qui se seraient rendues nécessaires par suite surtout de l'évolution didactique. Il fallait donc combler plusieurs lacunes et c'est justement ce que se propose notre travail, qui présente, par rapport aux éditions précédentes, les innovations suivantes:

1. — Ecriture musicale plus soignée, propre à faire mieux ressortir les différentes voix.
2. — Indications de temps, de métronome et de signes d'expression.
3. — Doigté complet de la main gauche.
4. — Doigté complet de la main droite qui, dans l'original, les rares fois qu'il était indiqué, l'était d'une façon complètement irrationnelle. A cet égard, nous soulignons que l'importance énorme de la main droite, souvent négligée, explique la minutie de nos indications, qui comprennent aussi celles de l'attaque buté.

Die Charakteristiken der Studien von Aguado sind, was die didaktische Nützlichkeit betrifft, verschiedenartig und interessant, weil sie jeglichen Aspekt der Gitarrentechnik in Anspruch nehmen.

Ausser ihren zahlreichen Vorzügen muss man darauf hinweisen, dass sie nicht in einer progressiven Schwierigkeitsordnung geschrieben wurden und dass es, trotz des Versuches sie in einer logischen Sequenz vorzuführen, wie in der gegenwärtigen Ausgabe, nicht möglich ist, hiermit die unvermeidlichen Mängel aus dem Wege zu räumen. Es ist daher von grösster Nützlichkeit, sie mit Studien anderer klassischen Autoren abzuwechseln. Ihr musikalischer Inhalt ist qualitätsmäßig, obwohl einfachen Mitteln anvertraut, ausgezeichneter Natur, aber es besteht keine Schwierigkeit festzustellen, dass sich beim Steigern der technischen Schwierigkeiten gesagte Vorzüge erheblich verringern, sodass sich aus diesem Grunde unsere Revision darauf beschränkt hat, jene Studien wiederzugeben, die als die wichtigsten angesehen worden sind. Man muss außerdem bemerken, dass es wenig angebracht wäre, sich einer nicht unerheblichen Anstrengung zu unterziehen, um gewisse komplizierte und uninteressante Stücke zu lernen da man sich nützlicherweise dem Studium anderer Autoren könne, die es in ihren schwierigsten Kompositionen verstanden haben, ein hohes künstlerisches Niveau zu erreichen. Da wir nunmehr die Gründe unserer Wahlen erklärt haben, möchten wir uns bei den wichtigsten Aspekten der Revision aufhalten. Wie setzt voraus, dass die aufeinanderfolgenden Neuaufgaben der "Methode" nie jenen substantiellen und wichtigen Änderungsbeitrag geleistet haben, der notwendig gewesen wäre, und dies vor allem wegen der didaktischen Entwicklung. Es war daher notwendig, etliche Lücken auszufüllen und dies ist, was sich unsere Arbeit vornimmt, die, den anderen Ausgaben gegenüber, folgende Erneuerungen aufweist.
1. — Eine sorgfältigere musikalische Schrift, fähig die verschiedenen Stimmen hervorzuheben.
2. — Angaben des Tempo, des Metronoms und der Ausdruckszeichen.
3. — Vollständige Fingersetzung der linken Hand.
4. — Vollständige Fingersetzung der rechten Hand, die im Original, in den wenigen Fällen in der sie vorhanden war, vollkommen irrational resultierte. Wir wollen in Zusammenhang daran erinnern, dass die enorme Wichtigkeit der oftmals vernachlässigten rechten Hand die peinliche Genauigkeit unserer Angaben erklärt, die auch jene des "appoggiato"-Anschlags umfassen.

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DIONISIO AGUADO

Moderato $\text{J}=92$

Lección 19

(1)

p i m i p i m i

Allegretto $\text{J}=96$

(2)

f

Allegretto ♩ = 108

Lección 11

3

10

Musical score for 'Allegretto' (Measures 1-15) from 'Lección 11'. The score consists of four staves of music for voice and piano.

Lección 11

Allegretto 1-15.

Measures 1-15:

- Measure 1:** Treble clef, 3/4 time, dynamic **p**. Vocal line: *i m a*; Piano accompaniment: eighth-note chords.
- Measure 2:** Vocal line: *m i*; Piano accompaniment: eighth-note chords.
- Measure 3:** Vocal line: *i m a*; Piano accompaniment: eighth-note chords.
- Measure 4:** Vocal line: *m i*; Piano accompaniment: eighth-note chords.
- Measure 5:** Vocal line: *i m a*; Piano accompaniment: eighth-note chords.
- Measure 6:** Vocal line: *m i*; Piano accompaniment: eighth-note chords.
- Measure 7:** Vocal line: *a*; Piano accompaniment: eighth-note chords.
- Measure 8:** Vocal line: *i m i m*; Piano accompaniment: eighth-note chords.
- Measure 9:** Vocal line: *i p m*; Piano accompaniment: eighth-note chords.
- Measure 10:** Vocal line: *i m i m*; Piano accompaniment: eighth-note chords.
- Measure 11:** Vocal line: *i a m*; Piano accompaniment: eighth-note chords.
- Measure 12:** Vocal line: *i a i*; Piano accompaniment: eighth-note chords.
- Measure 13:** Vocal line: *m a m*; Piano accompaniment: eighth-note chords.
- Measure 14:** Vocal line: *i m i m*; Piano accompaniment: eighth-note chords.
- Measure 15:** Vocal line: *i p m*; Piano accompaniment: eighth-note chords.
- Measure 16:** Vocal line: *i m i m*; Piano accompaniment: eighth-note chords.
- Measure 17:** Vocal line: *i p m*; Piano accompaniment: eighth-note chords.
- Measure 18:** Vocal line: *i m i m*; Piano accompaniment: eighth-note chords.
- Measure 19:** Vocal line: *i m a*; Piano accompaniment: eighth-note chords.
- Measure 20:** Vocal line: *a i m a*; Piano accompaniment: eighth-note chords.
- Measure 21:** Vocal line: *m i*; Piano accompaniment: eighth-note chords.
- Measure 22:** Vocal line: *i m a*; Piano accompaniment: eighth-note chords.
- Measure 23:** Vocal line: *m i*; Piano accompaniment: eighth-note chords.
- Measure 24:** Vocal line: *i m a*; Piano accompaniment: eighth-note chords.

Allegretto $\text{♩} = 100$

Lección 13

6

10

Allegretto ♩ = 100

cción 13

con grazia

p

f

con grazia

p

f

con grazia

(7) 1° P.

Allegretto $\text{♩} = 104$

Lección 14

(8) 2° / 1°

Allegretto $\text{♩} = 100$

Lección 15

(9) 2^o/1^oAllegretto $\text{d}=108$

Ejercicio 6

C.I

(10) 2^o/1^oAllegro $\text{d}=120$

Lección 17

11

Allegretto $\text{d} = 116$

Lección 22

Lección 22

$\text{d} = 116$

mf *p*

12

Allegretto $\text{d} = 112$

Lección 23

mf *f* *p*

mf *f* *p*

p

f

13

$$2^{\frac{1}{2}} / \sqrt{12}$$

Allegretto ♩ = 100

Lección 24

1

p 7 0~~7~~.

Allegretto ♩ = 100

Lección 24

Allegretto ♩=100

Lección 20

1

• 8 •

14

~~2.0~~ / 1.0

A musical score for piano. The top staff shows a melodic line with eighth-note patterns and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The bottom staff shows a harmonic bass line with sustained notes and dynamic markings. Measure numbers 1 through 4 are indicated above the staves.

marcato

A musical score for guitar in treble clef, common time, and G major. The score consists of six measures. Measure 1 starts with a grace note (2) followed by a eighth note (0), then a sixteenth note (3). Measures 2 and 3 show a similar pattern of grace notes (2, 0) and eighth notes (1, 4). Measure 4 begins with a grace note (2) followed by a sixteenth note (3), then a eighth note (4). Measures 5 and 6 continue this pattern. A dynamic marking 'f' (fortissimo) is placed over the first half of measure 4. Measure 6 ends with a grace note (2) followed by a sixteenth note (3), then a eighth note (4), and a final eighth note (7) on the last beat.

15

2-3 // 10

Lento marziale $\text{♩} = 50$

Ejercicio 7

jercicio 7

Sheet music for Exercise 7, featuring four staves of musical notation for a string instrument. The music consists of measures 1 through 7, with弓法 (bowing) markings such as 'm' (middle), 'i' (inner), 'a' (outer), and 'm' (middle). Dynamics include 'mf' (mezzo-forte) and 'p' (pianissimo). Fingerings are indicated above the notes.

16

2.0

Moderato con espressione ♩=76

Ejercicio 2

The image shows three staves of musical notation for a guitar. The first staff begins with a dynamic of **p**. The second staff starts with a dynamic of **(3)**. The third staff begins with a dynamic of **p**. Each staff consists of eight measures, each containing sixteenth-note patterns. Measure 1 of the first staff includes fingering numbers above the notes: 1, 1, 1, 1, 1, 1. Measure 2 includes 2, 0, 0, 0, 0, 0. Measure 3 includes 3, 0, 1, 0, 2, 4. Measures 4-8 follow a similar pattern. Measure 1 of the second staff includes 2, 4, 0, 1, 0, 1. Measure 2 includes 3, 0, 1, 0, 2, 4. Measures 3-8 follow a similar pattern. Measure 1 of the third staff includes 2, 0, 0, 1, 0, 1. Measure 2 includes 3, 0, 1, 0, 2, 3. Measures 3-8 follow a similar pattern.

p cresc. *f*

p

17 2^o

12 M M Andante $\text{J} = 58$

Lección 38

mf *p*

p *mf* *marcato*

mf *p* *metallico* *naturale* *rit.*

mf *p* *a tempo*

Allegretto moderato $\text{♩} = 88$

Lección 39

36

Andantino $\text{♩} = 66$

Ejercicio 90

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

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

C.I

C.I

20 20/10

Andantino $\text{♩} = 66$

Lección 18

dim.

p

cresc.

p p p

cresc.

C.III

mf

p

p cresc.

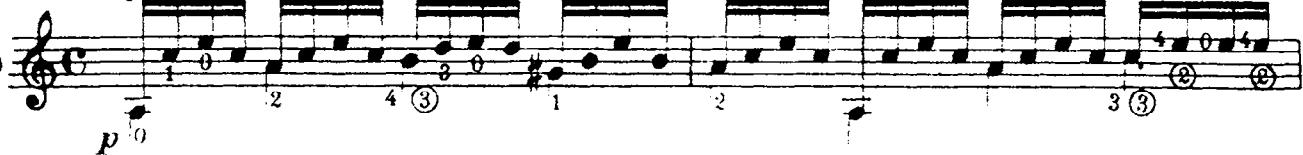
f dim.

p

(21) 2^o/4^oModerato $\text{J}=88$

P 1 m 1

Ejercicio 10



22 *

2^oAndante mosso $\text{J}=60$

Ejercicio 8

Sheet music for Exercise 8, Andante mosso, J=60. The music is written in common time with a key signature of one sharp. The notation includes various弓 (bowing) and stroke markings (e.g., 1, 2, 3, 4, 5, a, m). The dynamic 'dim.' appears in the fourth staff.

23 *

2^oGiocoso $\text{J}=72$

Ejercicio 3

Sheet music for Exercise 3, Giocoso, J=72. The music is written in common time with a key signature of two sharps. The notation includes various弓 (bowing) and stroke markings (e.g., 1, 2, 3, 4, a, m). The dynamic 'rit.' appears in the fifth staff.

MM 1/4

24

Andantino $\text{♩} = 66$

Ejercicio 11

m *i* *a* *m* *i* *m* 1. 2. *m* *i* *m*

mf *dim.*

25

Andantino $\text{♩} = 69$

Ejercicio 20

i m a m

mf *p*

cresc. *f* *rall.*

C.I.

26

Allegretto $\text{♩} = 92$

Ejercicio 16

i m a m

p

f

dim.

C.II

p

mf

p

cresc.

dim.

27

2. 44 NA

Grazioso $\text{♩} = 66$

Ejercicio 12

m i

p

p

a i

C.II

a i

C.II

a i

f

C.II

a i

m i

C.II

a i

m i

C.II

28

32/20

Lento maestoso L.=46

Ejercicio

The image shows four staves of musical notation for a guitar or similar instrument. The music is in common time (indicated by 'C') and consists of four measures per staff. Fingerings are indicated above the notes, such as '1 2 3' over a note, and dynamic markings like 'p' (piano) and 'sf' (sforzando) are present. The notation uses standard musical symbols like quarter and eighth notes.

29

Allegretto $\text{♩} = 104$

Lección 26

Allegretto = 104

Lección 26

dolce

C.II

p cresc.

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

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

C.V

36

Allegretto $\text{♩} = 108$

Lección 25

+ 30

Allegretto = 108

Lección 25

31

30

Moderato ♫ = 80

Ejercicio

Musical score for piano, page 10, measures 11-12. The score consists of three staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic marking *p* at the beginning. Fingerings are indicated above the notes: (6) over the first note of the first measure, (4) over the second note, (3) over the third note, (4) over the fourth note, (0) over the fifth note, (2) over the eighth note, (0) over the ninth note, (3) over the tenth note, (3) over the eleventh note, (1) over the twelfth note, (3) over the thirteenth note, (1) over the fourteenth note, (3) over the fifteenth note, (7) over the sixteenth note, and (5) over the eighteenth note. The middle staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic marking *m* at the beginning. Fingerings are indicated above the notes: (3) over the first note, (4) over the second note, (4) over the third note, (2) over the fourth note, (0) over the fifth note, (4) over the sixth note, (0) over the seventh note, (4) over the eighth note, (2) over the ninth note, (0) over the tenth note, (2) over the eleventh note, (0) over the twelfth note, (4) over the thirteenth note, (2) over the fourteenth note, (0) over the fifteenth note, (2) over the sixteenth note, (0) over the seventeenth note, and (7) over the eighteenth note. The bottom staff shows a treble clef, a key signature of one sharp, and a common time signature. Fingerings are indicated above the notes: (4) over the first note, (2) over the second note, (0) over the third note, (2) over the fourth note, (3) over the fifth note, (1) over the sixth note, (2) over the seventh note, (5) over the eighth note, (1) over the ninth note, (3) over the tenth note, (3) over the eleventh note, (4) over the twelfth note, (3) over the thirteenth note, (4) over the fourteenth note, (3) over the fifteenth note, (0) over the sixteenth note, (1) over the seventeenth note, (3) over the eighteenth note, and (7) over the nineteenth note.

22

36

32

Allegretto ♩=100

Lección 28

3º 33

36

Allegretto ♩=100

Lección 35

1 $\frac{1}{2}$ C.IV - $\frac{1}{2}$ C.IV - $\frac{1}{2}$ C.II - C.III -
rit. a tempo

$\frac{1}{2}$ C.V - $\frac{1}{2}$ C.IV -
f p

poco rit. *pesante* *cantando*

C.II - *leggero* *D.C. al Fine*

34

Andantino con moto $\text{d} = 76$

Lección 40 $\frac{1}{2}$ C.II -
mfp

dim.

f *dim.* *p*

36

Moderato con espressione $\text{J}=80$

Ejercicio 18

C. I
p 1 m a

C. I

C. I

C. I

mf ⑤ dim.

C. III

C. I

p cresc. C. III C. I dim.

C. I

C. I leggero rit.

36

2-0

Allegro $\text{J}=80$
p i m a m i

Ejercicio 19

C

p

p

cresc.

f

dim.

37

29

Allegretto $\text{♩} = 66$

Estudio 5

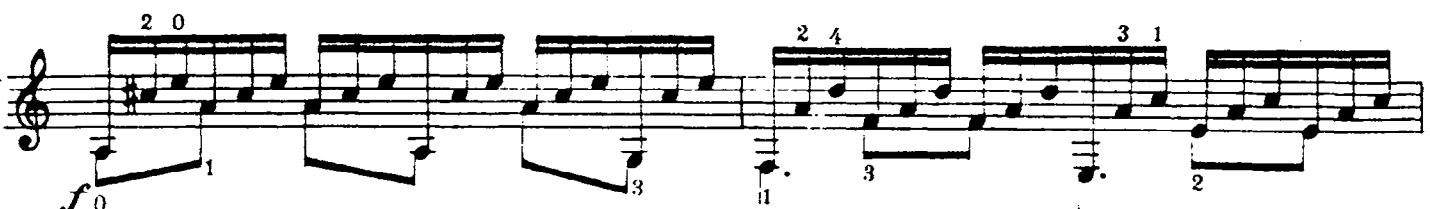
p *i m p l m*

p

fp

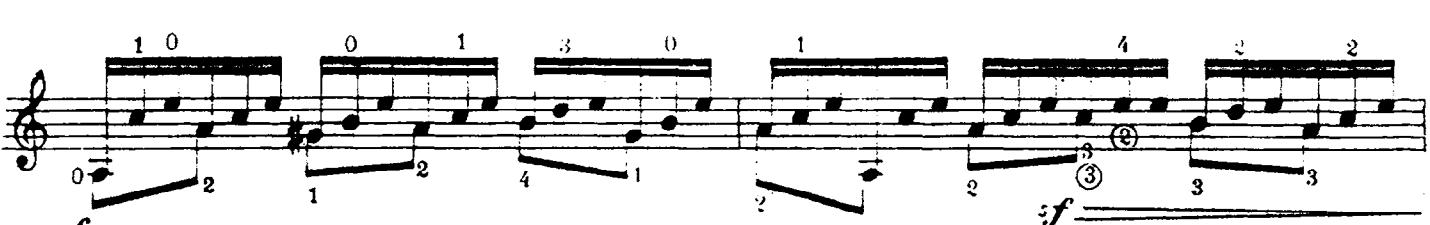
mf

cresc.

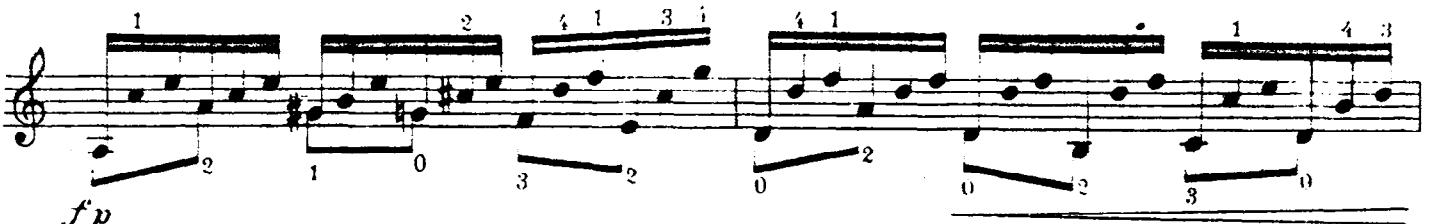
2 0 2 4 3 1

ff

1 0 1 0 0 3 0

p cresc.

1 0 0 1 3 0 1 4 2 2

f p

3 4 1 1 1 4


1 2 3 1 4 1 1 4 3

f p

3 1 1 0 1 3

dim.

Andante $\text{♩} = 58$

Estudio 6

p impim  poco cresc.



0 0 1 3 0 4 1 0 3 4 2
 3. 2 0 2 2 0 3 2
a tempo

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

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

4 1 4 4
 2 3 2
p

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

2 4 3 4 1 4 3 4 1 4
 3 1 1 2 4 3 4 2 5 3 4 1 0 3
mf p cresc. *f* *dim.*

0 0 4 4 0 4 a
 2 0 3 3 1 2 3 1 1
p

Agitato $\text{♩} = 84$

Estudio 1

p i P m 3 0 2 0 1 2 0 0 0 0 2 0 0 0 0
 p_4 3 1 4 0 3 1 2 4 0 0 3 2 2 0 0 0 2

cresc. deciso

f dim. 1 2 0 0 1 3 0 1 2 1 3 0 1 0 1 1
 f_4 4 0 1 3 (5) 4 3 3 1 4 3 4 1 3 0 2 2 1 2

poco rit. *cresc.*

p a tempo 3 1 3 0 2 0 2 2 0 0 0 0 0 0 0 0
 p_4 2 4 0 3 3 1 2 1 4 4 0 0 3 2 2 0 0 0

cresc. deciso

f 4 dim. 2 1 1 3 0 1 (4) (1) 0 1 3 2 0 3 2
 f_4 3 3 (5) 4 1 3 (5) 4 0 1 0 4 0 1 1

f 2 dim. 1 0 2 0 3 1 0 1 1 2 0 1 3 0 1 0 1 0
 f_2 0 4 1 4 2 2 2 4 6 1 4 2 1 2 4 4 1 3 3 0 0

cresc.

f' 2 dim. 1 0 2 0 3 1 0 2 2 0 1 2 0 1 2 0 1 2 0 1
 f'_2 0 4 1 4 2 2 2 4 6 1 4 2 1 2 4 4 1 3 3 0 0

inquieto 1 1 1 0 3 1 3 1 0 2 0 2 2 0 1 2 0 1 2 1 2 0
 f_2 3 2 1 4 2 2 4 3 3 1 4 5 1 0 0 4 3 2 4 2 2

p cresc.

f dim. 0 3 1 0 3 0 1 2 0 0 0 0 0 0
 f 0 4 0 2 4 0 4 4 0 2 4 4 0 0 0 2 0 0 3 0 0

p

36

39 40

31

Ejercicio 17

Lento $\text{d} = 72$

C. I

C. I

S. 6404 Z.

41

3-3

4

36

Andante maestoso $\text{♩} = 63$

Estudio 15

m i a t a

rall.

36

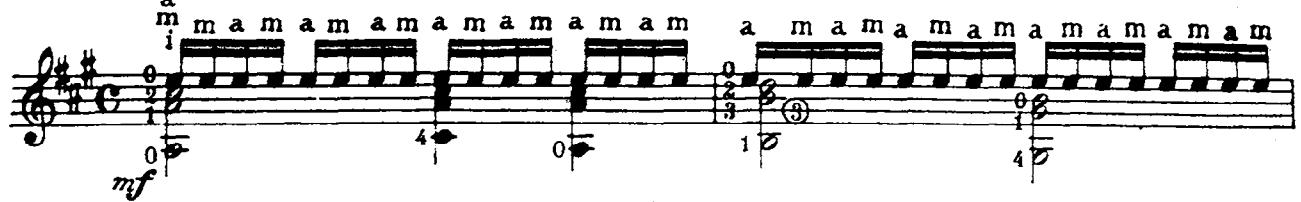
42

3-9 (4)

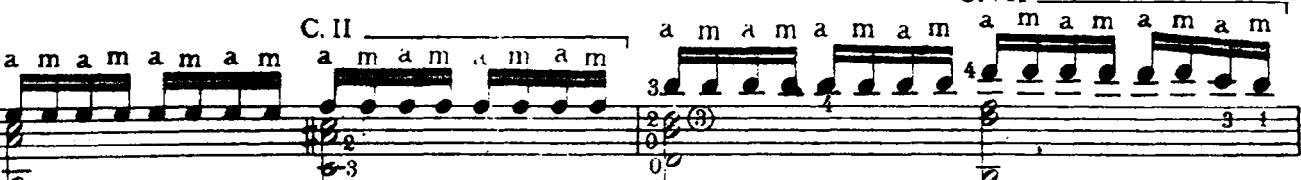
33

Andantino L=72

Estudio 23

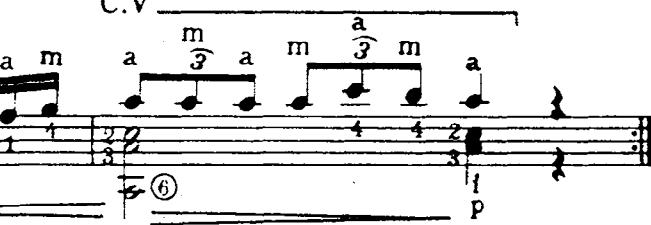
mmamamamamamamamam amamamamamamamam
 Estudio 23 

 amamamamamamamam amamamamamamamam 

 C.II 

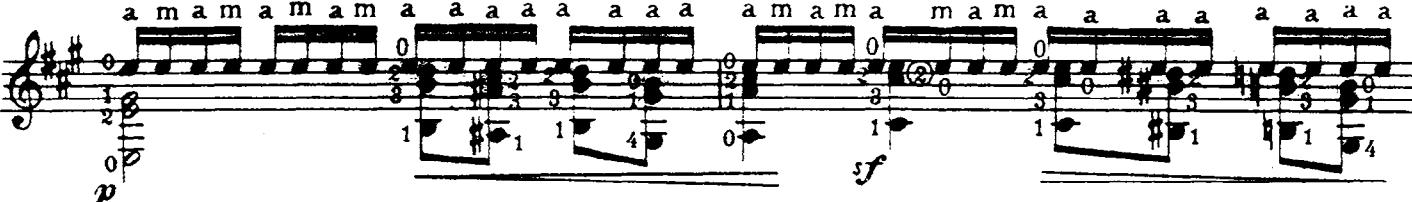
p cresc. f 

 C.V 

 C.V 

 amamamamama aaaa aaaa amama mama aaaa aaaa 

p 

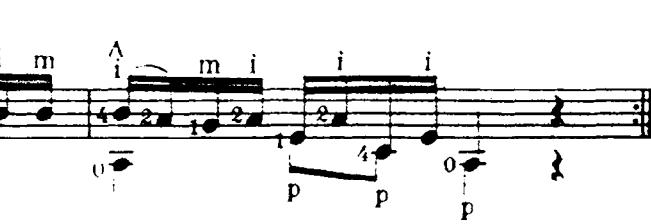
 amamamamama aaaa aaaa amama mama aaaa aaaa 

p 

 amamamamam amamam amamamamam amamam 

p f rit. 

 amimimim amimimim amimim 

a tempo dim. 

41°6

Allegro' J.=76

43

4-3

A musical score for piano featuring a single melodic line on a treble clef staff. The key signature is one sharp. The melody consists of eighth-note patterns. Fingerings are indicated above the notes: 'p i m a m a' at the beginning, followed by '4 2' over a note, '2' over a note, '3' over a note, '2' over a note, '0' over a note, '2' over a note, '3' over a note, '3' over a note, '1' over a note, '6' over a note, '2' over a note, '3' over a note, '4' over a note, '3' over a note, and '2' over a note. Dynamic markings include 'C.III' above the first six notes and 'C.II' above the last five notes. The score is on a single page with a light gray background.

A musical score for a single melodic line, likely for a wind instrument. The score consists of two staves of music. The first staff begins with a dynamic of **p** and a tempo marking of $4\cdot 2$. The melody consists of eighth-note patterns. The second staff begins with a tempo marking of $\text{1}\cdot 2$ and continues the eighth-note patterns. The lyrics "pimama" are written above the notes in a cursive font.

The image shows three measures of musical notation for piano. The first measure (C.III) starts with a dotted half note followed by eighth-note pairs. The second measure (C.II) starts with a dotted quarter note followed by eighth-note pairs. The third measure (C.III) starts with a dotted half note followed by eighth-note pairs. The music is in common time, with a key signature of one sharp.

The image shows two staves of musical notation. The first staff, labeled 'C. V', starts with a treble clef and a key signature of one sharp. It features a continuous eighth-note pattern with sixteenth-note grace notes. The second staff, labeled 'C. III', begins with a bass clef and a key signature of one sharp. It also contains a similar eighth-note pattern with grace notes. Both staves include dynamic markings like 'p.3' and 'mf'.

C. V

C. III

p

The image shows two staves of musical notation. The left staff, labeled 'C. VII', begins with a dynamic 'cresc.' followed by a melodic pattern of eighth and sixteenth notes. The right staff, labeled 'C. V', begins with a dynamic 'f' followed by a melodic pattern of eighth and sixteenth notes. Both staves feature a mix of solid black notes and white notes with black stems.

36

44

3

Allegro $\text{J}=80$
 pimamiamiamiamia

Estudio

7

Allegro $\text{J}=80$
 pimamiamiamiamia

C. II

C. II

C. II

C. II

C. II

C. II

C. V

C. IV

C. VII

C. V

C. II

dim.

44

3

p

f

mf

cresc.

dim.

45

4/3

46

Andante $\text{J}=66$

Lección 29

Andante $\text{J}=66$

C. II —

mf

f

dim.

p

f *espress.*

46

4

46

Moderato $\text{J}=80$

Lección 32

Moderato $\text{J}=80$

C. II —

mf

f

p

cresc.

p

47

47

Allegretto $\text{d} = 108$

Lección 33

mf

C.II

dolce *p*

mf

C.II

S. 6404 Z.

Lección 31

Andante ♩ = 60

48

4-

A musical score for piano, page 10, system 1. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. The bottom staff uses a bass clef and a common time signature. The music features various note heads with stems, some with vertical dashes and some with horizontal dashes, along with rests. The page number '10' is located at the bottom left of the page.

C. H. C. IV

C.II

mf

marcato

f

marcato

p

p *marcato f*

p

49

4.0

Vivace ♩ = 66

Estudio 17

A musical score for two voices. The left voice has a treble clef and a key signature of one sharp. The right voice has a bass clef and a key signature of one sharp. The music consists of six measures. Measure 1: Left voice has grace notes above the main notes. Right voice has grace notes above the main notes. Measure 2: Left voice has grace notes above the main notes. Right voice has grace notes above the main notes. Measure 3: Left voice has grace notes above the main notes. Right voice has grace notes above the main notes. Measure 4: Left voice has grace notes above the main notes. Right voice has grace notes above the main notes. Measure 5: Left voice has grace notes above the main notes. Right voice has grace notes above the main notes. Measure 6: Left voice has grace notes above the main notes. Right voice has grace notes above the main notes.

Musical score for piano, page 10, system 1. The score shows two staves. The left staff has a treble clef, a key signature of one sharp, and a tempo marking of 'C. II'. The right staff has a bass clef and a key signature of one sharp. Various fingerings are indicated above the notes, such as 'm' (middle finger), 'i' (index finger), and '1' (thumb). The music consists of a series of chords and melodic lines.

A musical score for piano, page 10, showing measures 11 and 12. The score consists of two staves. The left staff begins with a dynamic 'p' and ends with a fermata. The right staff begins with 'C. II'. Both staves feature sixteenth-note patterns with various slurs and grace notes.

Sheet music for a solo instrument, likely guitar, featuring ten staves of musical notation. The music is in common time and consists of six measures per staff. Various fingerings and performance instructions are indicated above the notes, such as 'm' (middle), 'i' (index), 'a' (thumb), and 'p' (pizzicato). Dynamics like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte) are also present. Measure numbers 1 through 6 are marked at the beginning of each staff.

50 50

46

Allegretto $\text{d} = 66$

Estudio 18

Sheet music for a solo instrument, likely a woodwind, featuring six staves of musical notation. The music includes various dynamics like *f*, *p*, *cresc.*, *ff*, and *dim.*, and performance instructions like 'a', '^', 'm', 'i', 'dim.', and circled numbers (1, 2, 3, 4, 5). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

Allegro $\text{J} = 63$

C.V

51

 $\text{G}_\#^{\circ}$

4 G

Estudio 20

C. III

C. VII

C. V

C. X

C. VIII

C. VII

C. V

C. III

C. I

C. III