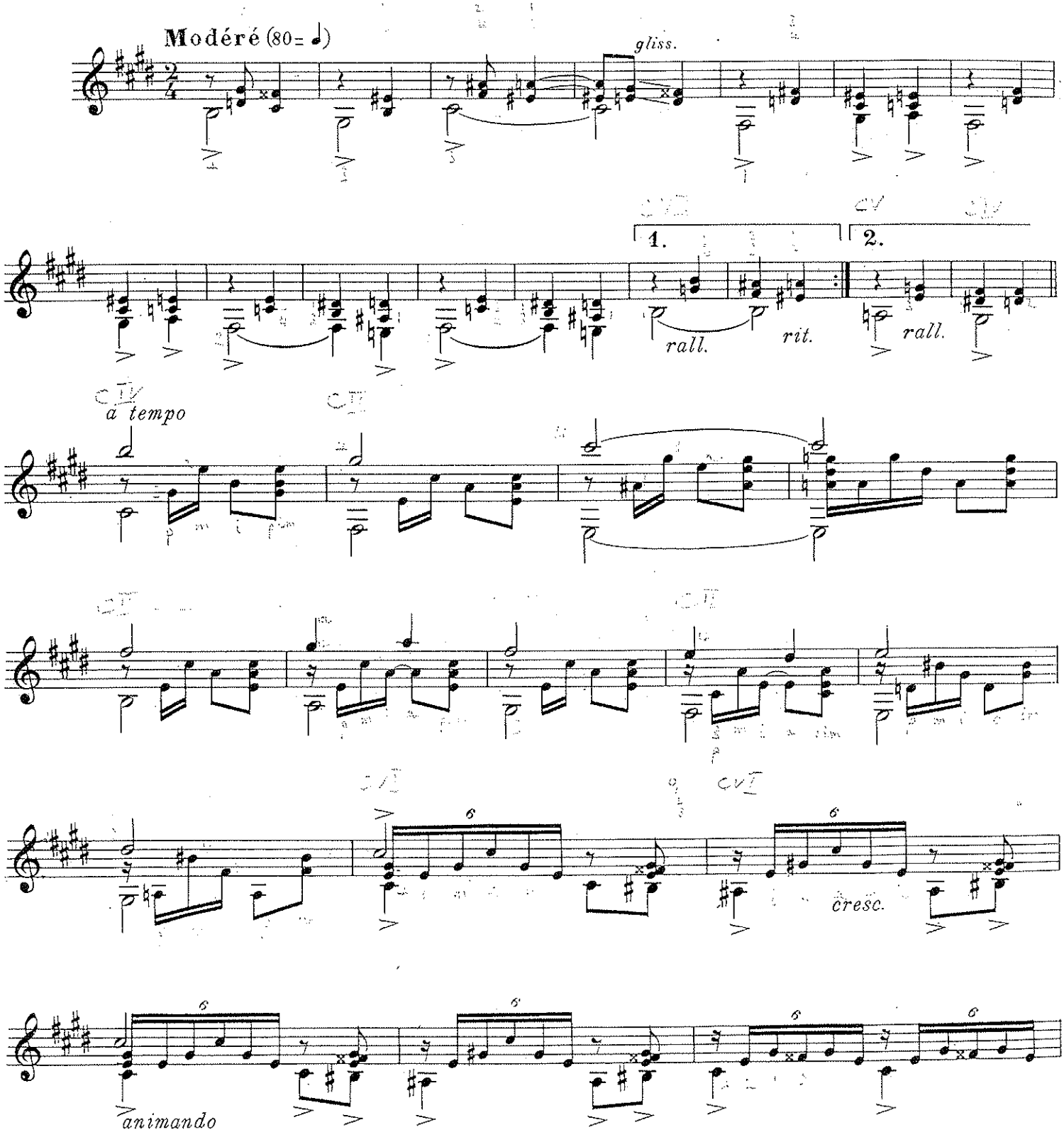
Etude N° 8

H. VILLA-LOBOS
(Paris, 1929)



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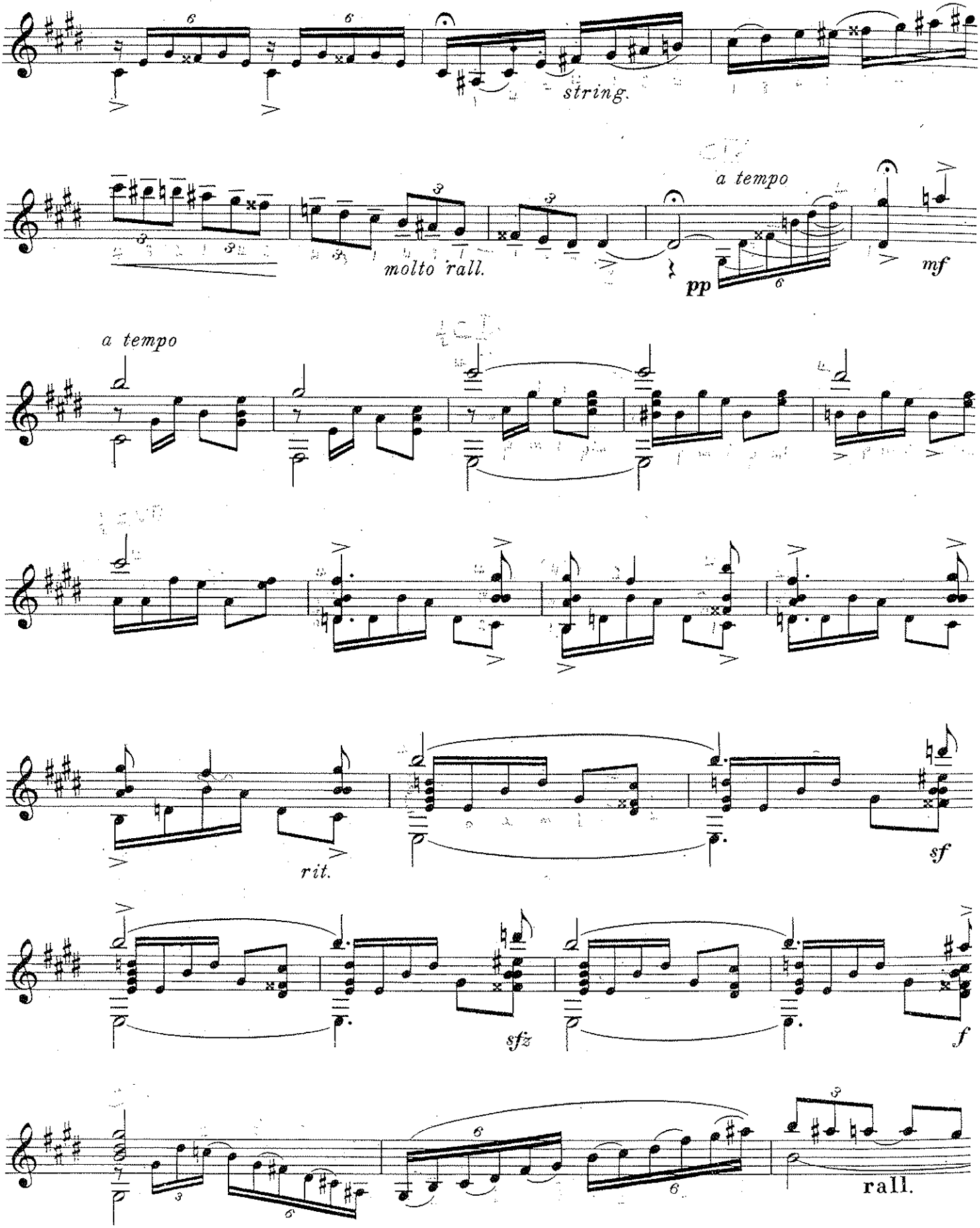
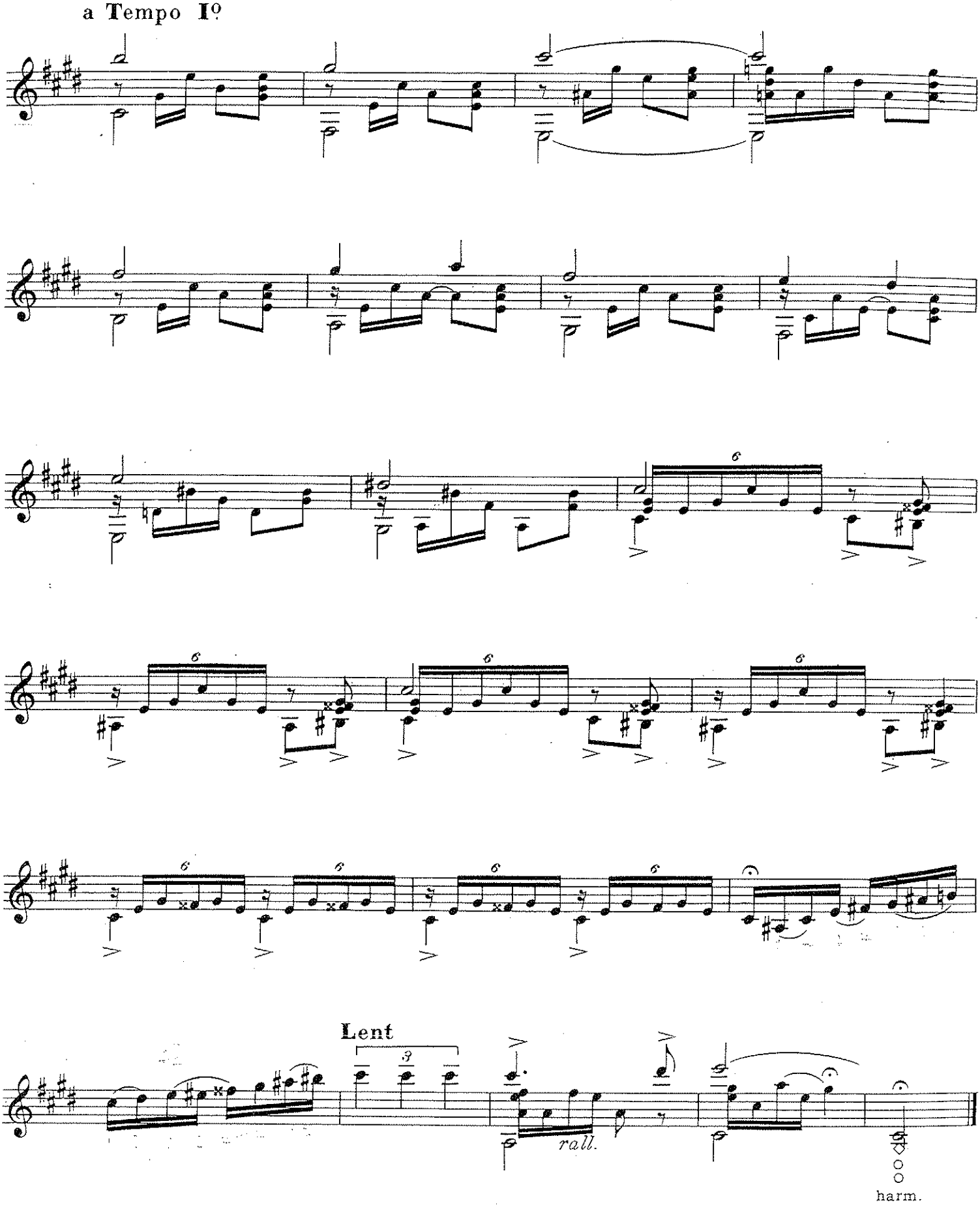
TOUS DROITS D'EXÉCUTION
RÉSERVÉS POUR TOUS PAYS

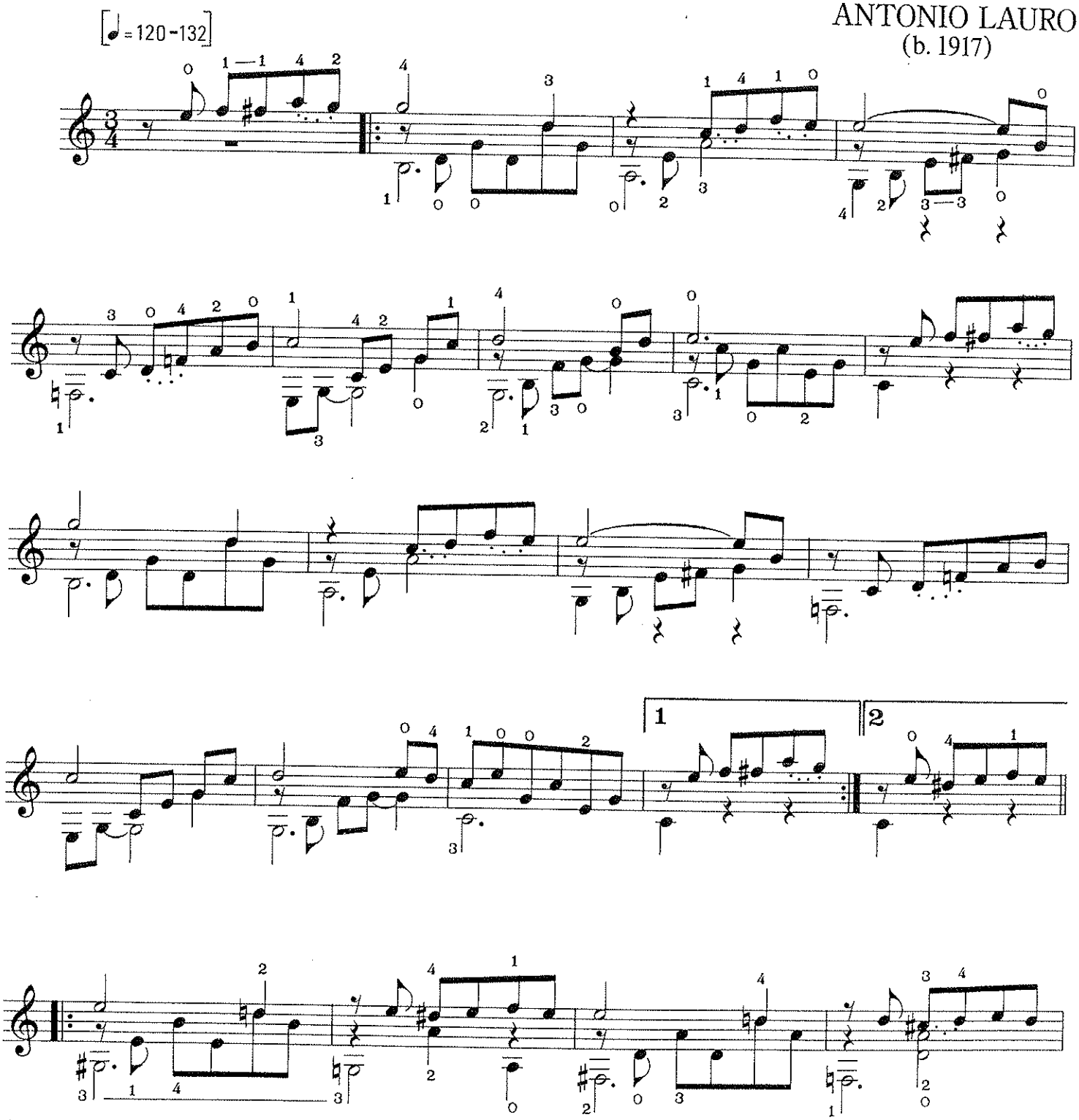

string.
molto rall.
a tempo
pp
mf
a tempo
rit.
sf
sfz
f
rall.


a Tempo Iº
Lent
rall.
harm.

TWO VENEZUELAN WALTZES

1. EL NEGRITO

ANTONIO LAURO
(b. 1917)



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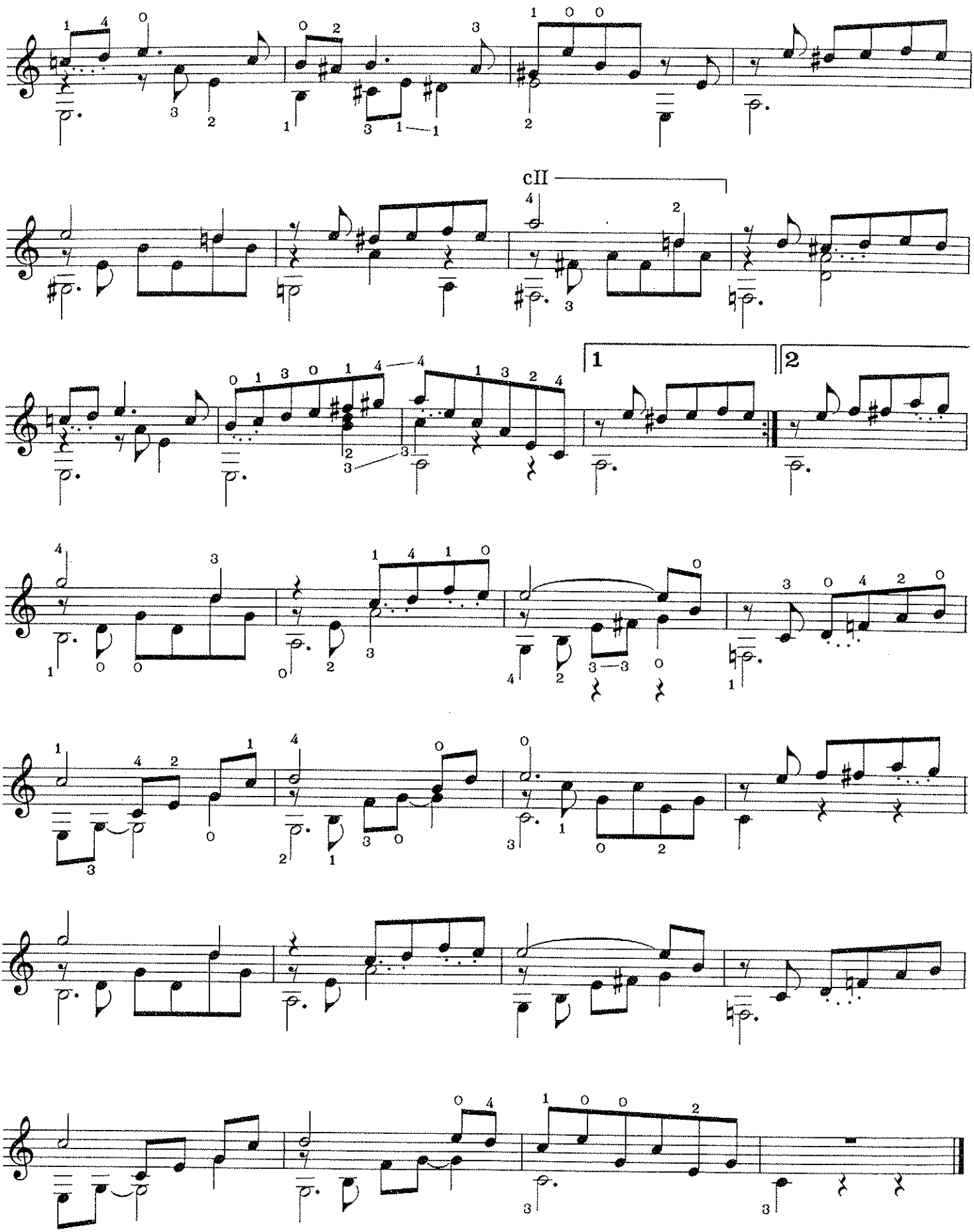
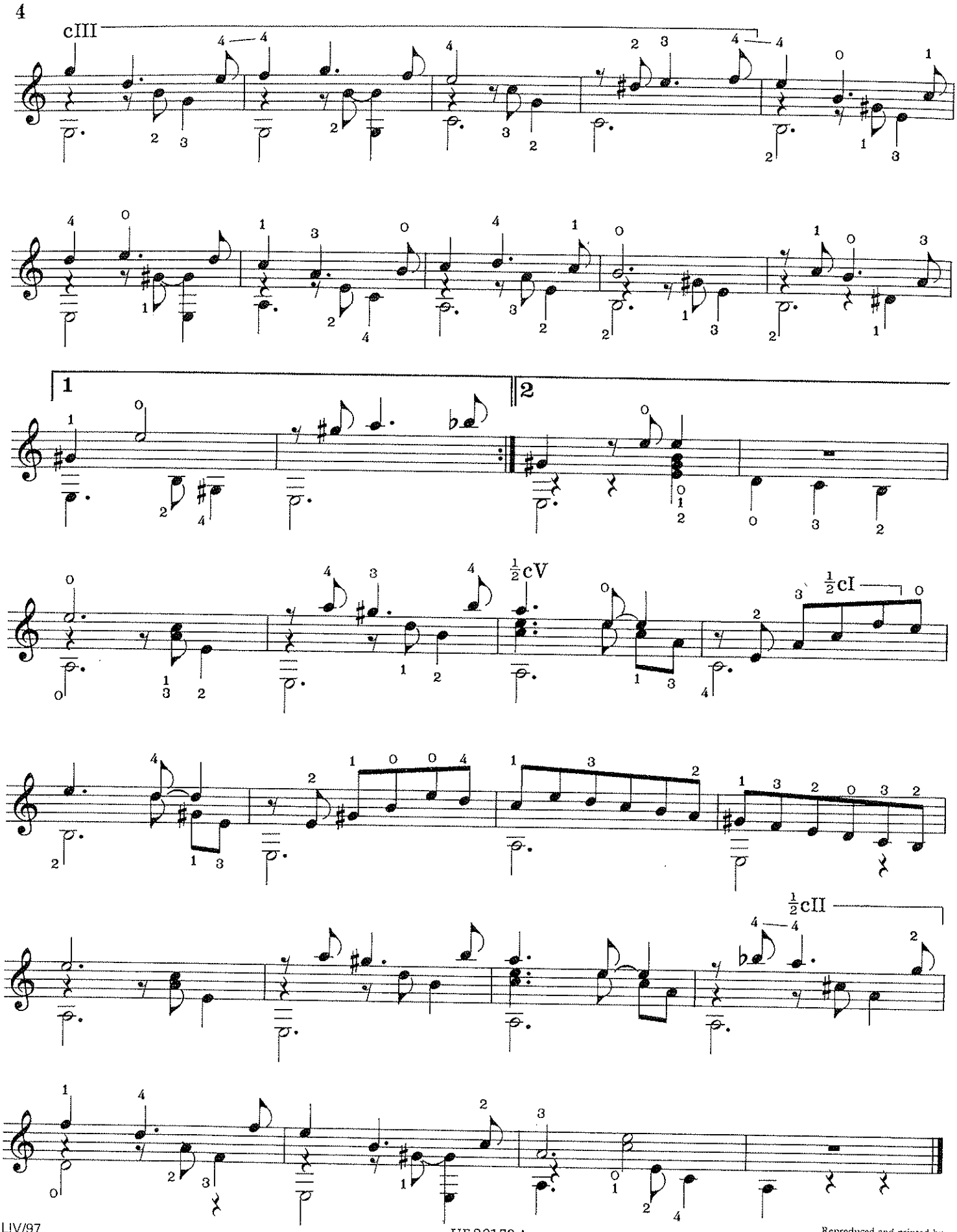
UE 29173 A


cII
1
2



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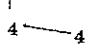
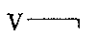
NOTATION

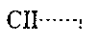
In order to keep the music itself as unencumbered as possible, fingering directives are placed, as far as practicable, **outside** the staff.

Left-hand legato (ligado).

Glissando (or portamento), maintaining pressure on string.

 Left-hand finger guided along string, relaxing pressure.

 All notes to be played in the position indicated, but not with a **barré.**

 **Barré** to be hinged (lifted at one end) for the duration of the dotted line.

Natural (open-string) harmonics shown at actual sounding pitch. Artifical (stopped) harmonics written one octave below sounding pitch. Both shown as diamond-headed notes, accompanied by the letter H or, occasionally, Har.

Left-hand fingering for ornaments. Commence with note played by the finger first shown.

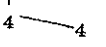
All matter enclosed in square brackets, whether notes, rests or tempi, represents editorial change or suggestion.

NOTATION

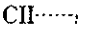
Um das Notenbild so wenig wie möglich zu belasten, wurden Griffanweisungen tunlichst außerhalb des Systems plaziert.

Legato (ligado) der linken Hand.

Glissando (oder Portamento) bei unverändertem Druck auf die Saite.

 Der Finger der linken Hand gleitet bei nachlassendem Druck über die Saite.

Alle Töne sind in der vorgeschriebenen Position wiederzugeben, aber ohne Barré.

 Der Barrégriff ist auf die der punktierten Linie entsprechende Dauer auf einer Seite zu lockern.

Natürlicher Flageoletton (auf der leeren Saite), notiert wie er klingt. Künstlicher (mit festem Fingeraufsatz produzierter) Flageoletton, eine Oktav tiefer notiert als er klingt. Beide sind durch rautenförmige Notenköpfe dargestellt und mit dem Buchstaben H, gelegentlich auch mit dem Sigel Har. gekennzeichnet.

Bei Ornamenten angewandter Griff der linken Hand. Begonnen wird mit dem Ton, den der zuerst angezeigte Finger zu spielen hat.

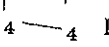
 Alles, was zwischen eckigen Klammern steht, seien es Noten, Pausen oder etwa Tempoangaben, ist als Änderung oder Vorschlag des Herausgebers zu betrachten.

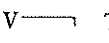
NOTATION

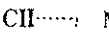
Afin de ne pas surcharger l'écriture, les doigtés ont été placés à l'extérieur de la portée chaque fois que cela était possible.

Légato de la main gauche (ligado).

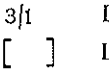
Glissando ou portamento, le doigt maintenant sa pression sur la corde.

 Le doigt de la main gauche glisse sur la corde, sans appuyer.

 Toutes les notes sont jouées à la position indiquée, sans utiliser le barré.

 Maintenir la position pendant toute la durée du pointillé, le doigt étant soulevé à l'une de ses extrémités.

Harmonique naturel (corde à vide) représentant le son réel. Harmonique artificiel écrit à l'octave inférieure du son réel. Dans les deux cas la note carrée est surmontée de l'indication H ou Har.

 Doigté de la main gauche pour les ornements. La première note est indiquée par le premier doigt.

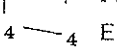
 Les notes, silences et tempi compris entre crochets sont des modifications ou des suggestions de l'éditeur.

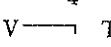
NOTACION

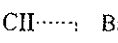
Las indicationes de digitación de la música seran dispuestas tan distantes como sea posible de las líneas del pentagrama con la finalidad de conservarla clara y sin complicaciones de lectura.

Ligado.

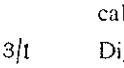
Portamento o glisando.

 El dedo indicado en la mano izqueierda se desplaza sobre la misma cuerda haciendo un minimo de presión.

 Todas las notas seran tocadas en la procisión indicada pero sin barra.

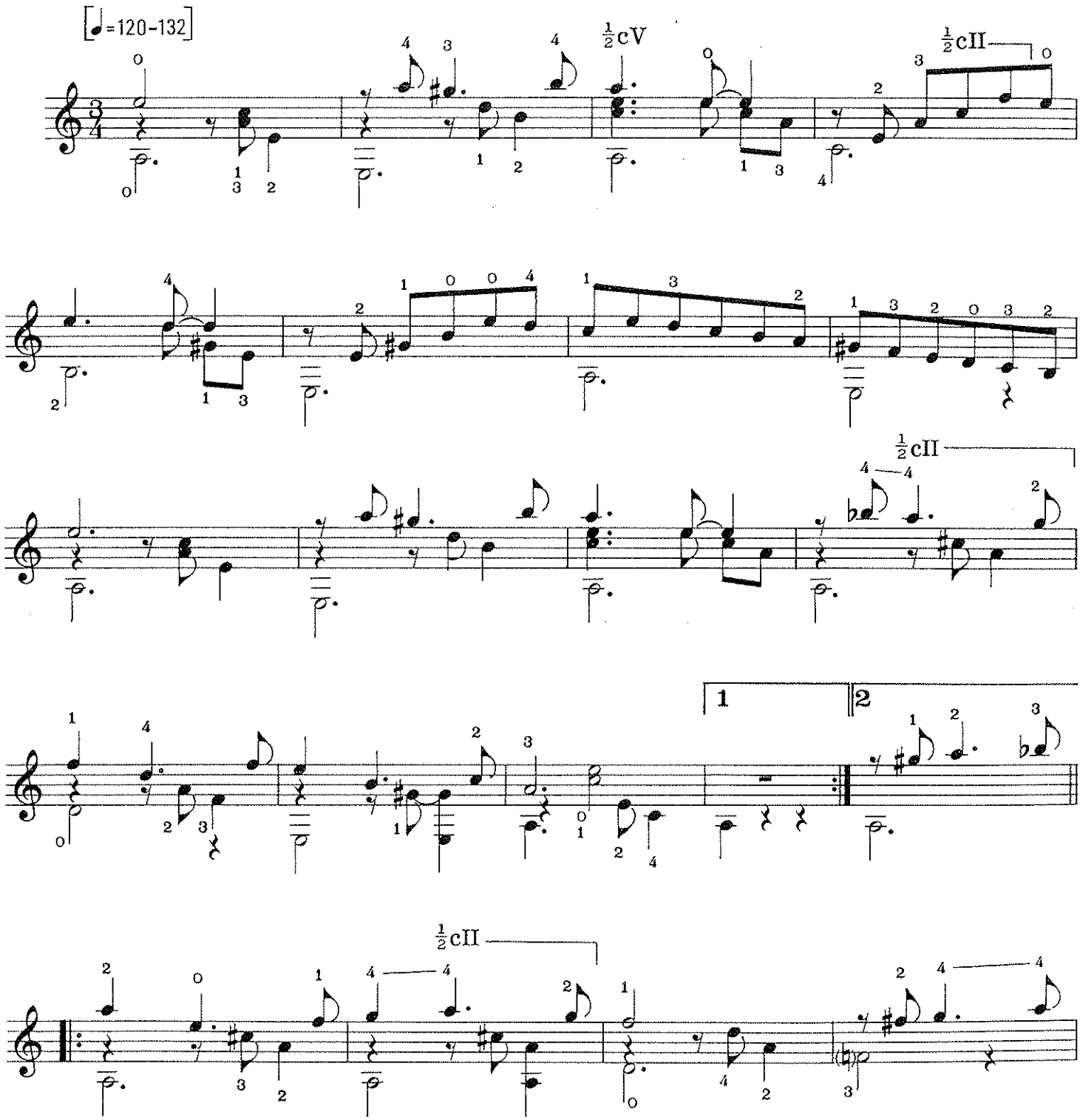
 Barra para ser sostenida por la duración de tiempo que la linea segmentada indica.

Esta notación designa los armónicos naturales que se producen en cuerdas al aire y muestran exactamente a las notas sobre la que ha sido escrito. Tambien designa a los armónicos artificiales cuyos sonidos corresponden una octava por encima de la nota escrita. Ambos tipos dé armónicos son mostrados por este simbolo musical con cabeza de diamante y acompanado por la letra H ó Har.

 Digitación para los ornamentos en la mano izquierda. La primera nota a tocar es la senalada por el primer dedo.

 Todo aquello, como notas, silencios o tiempos, que se encuentre encerrado dentro de corchetes representan sugestiones o cambios hechos por la editorial.

2. LA GATICA



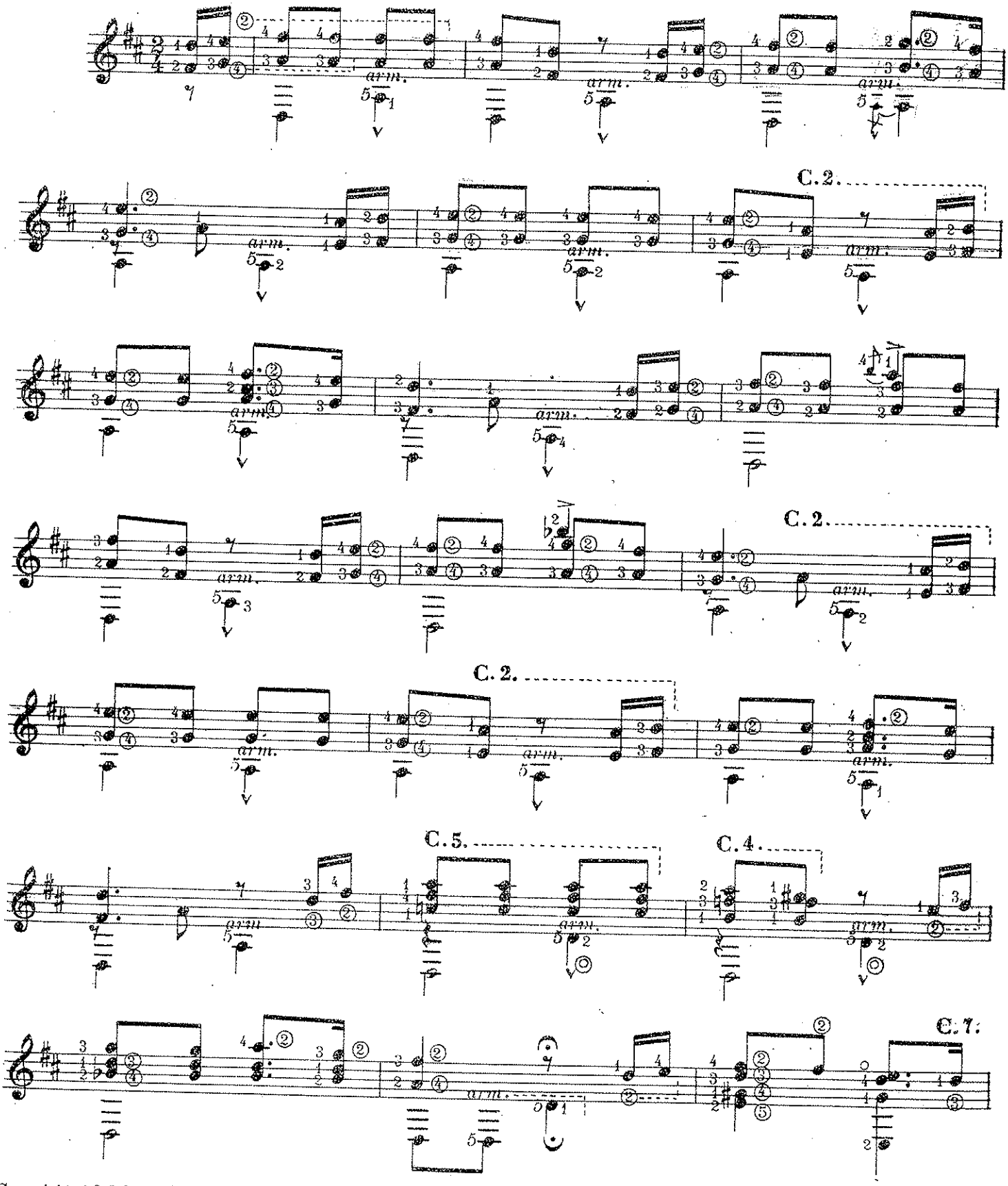
J. AGUIRRE

TRISTE N° 4

6ª en Re

Transcripción para guitarra de
ANDRES SEGOVIA

LENTO



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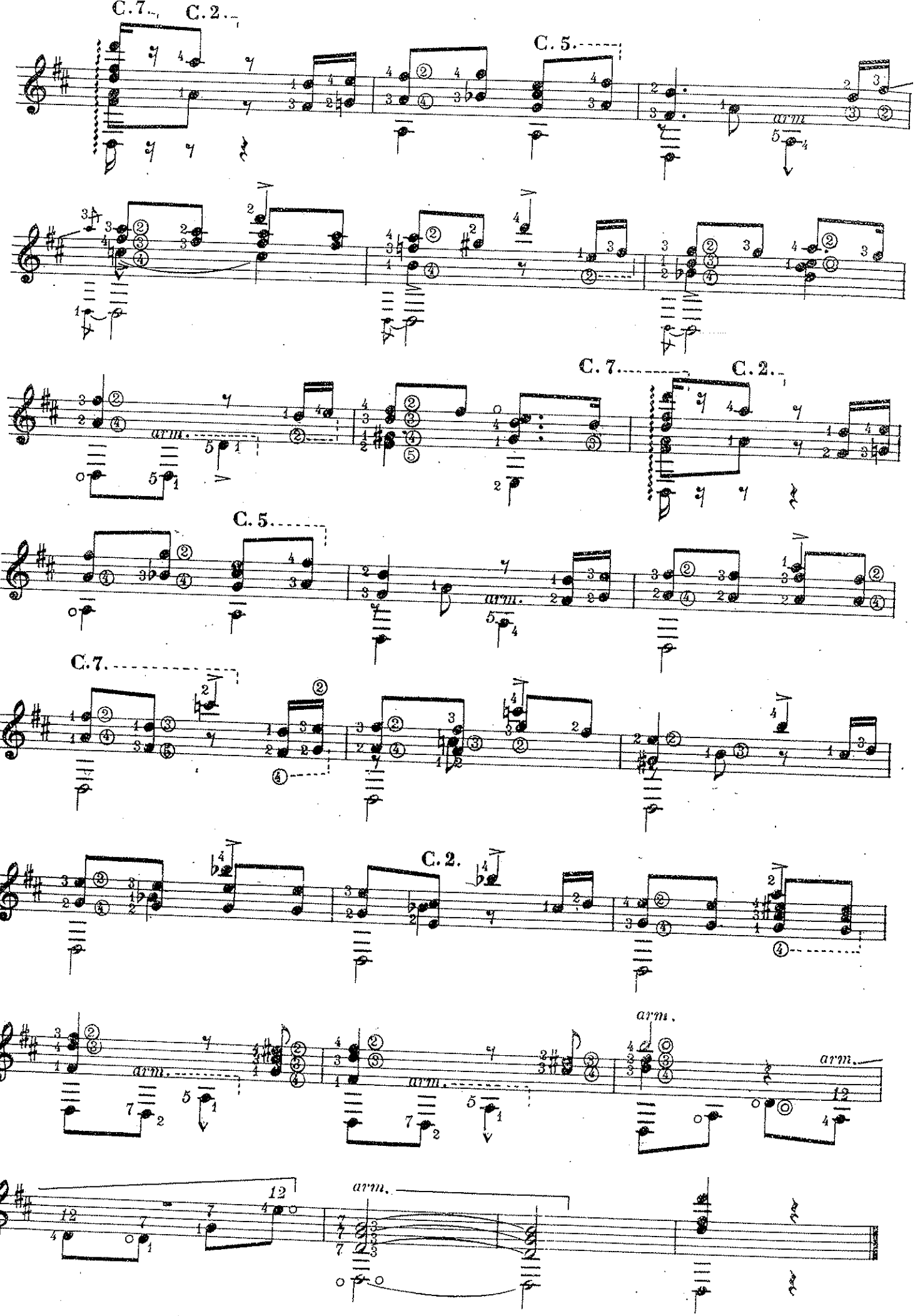
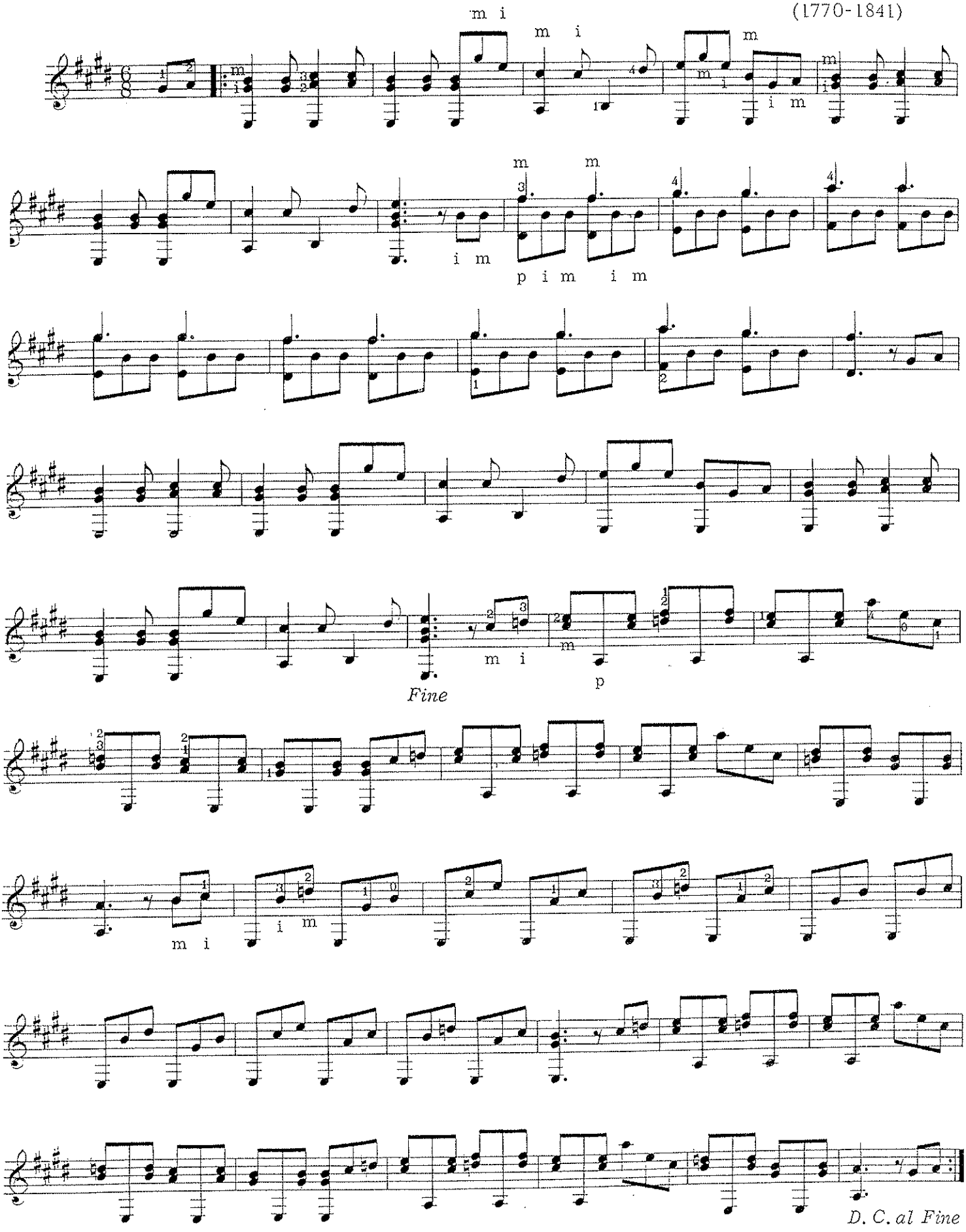

C. 7.
C. 2.
C. 5.
arm.
C. 7.
C. 2.
C. 5.
arm.
C. 7.
C. 2.
arm.
arm.
arm.
arm.
12
12
arm.

ALLEGRETTO

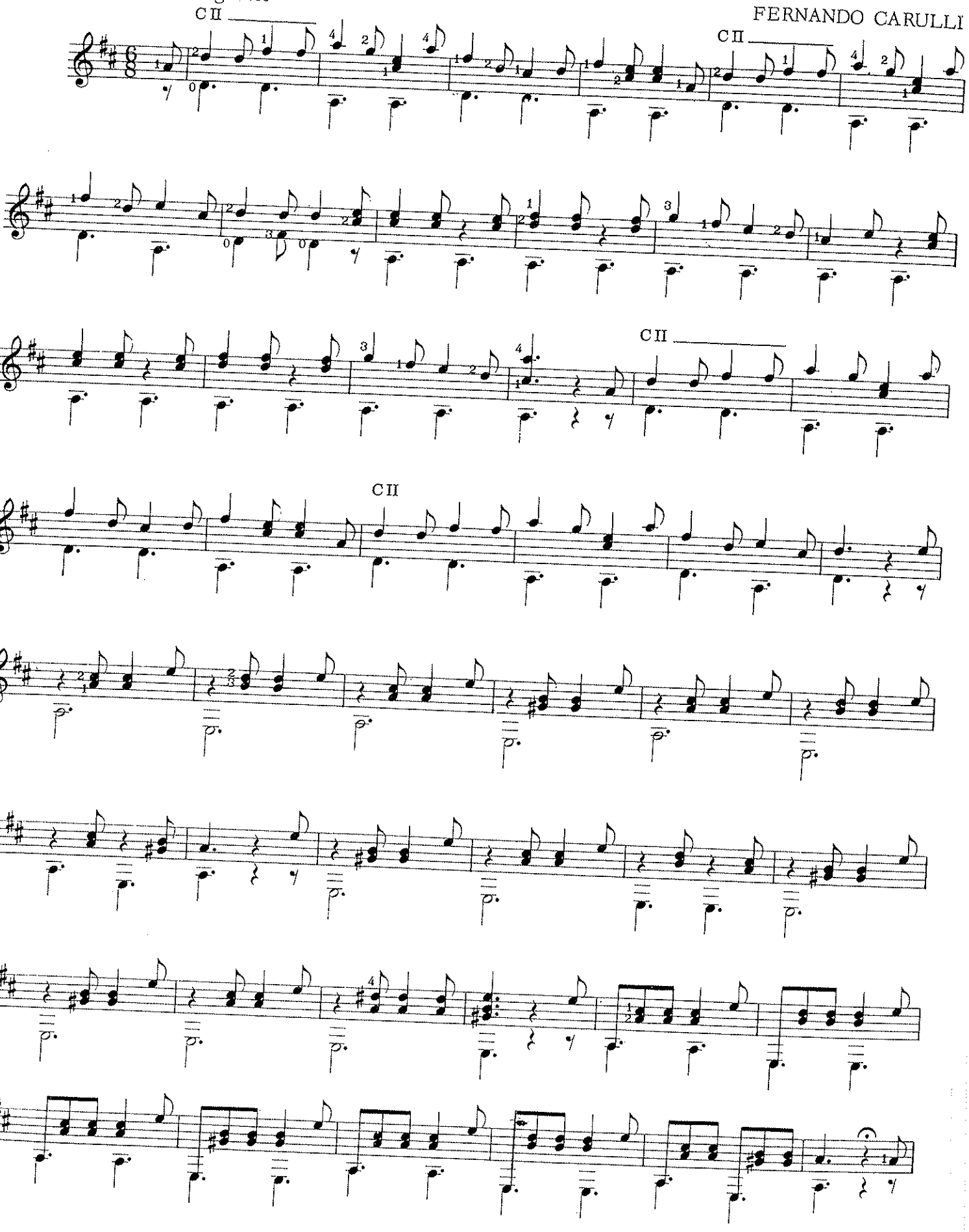
FERNANDO CARULLI
(1770-1841)

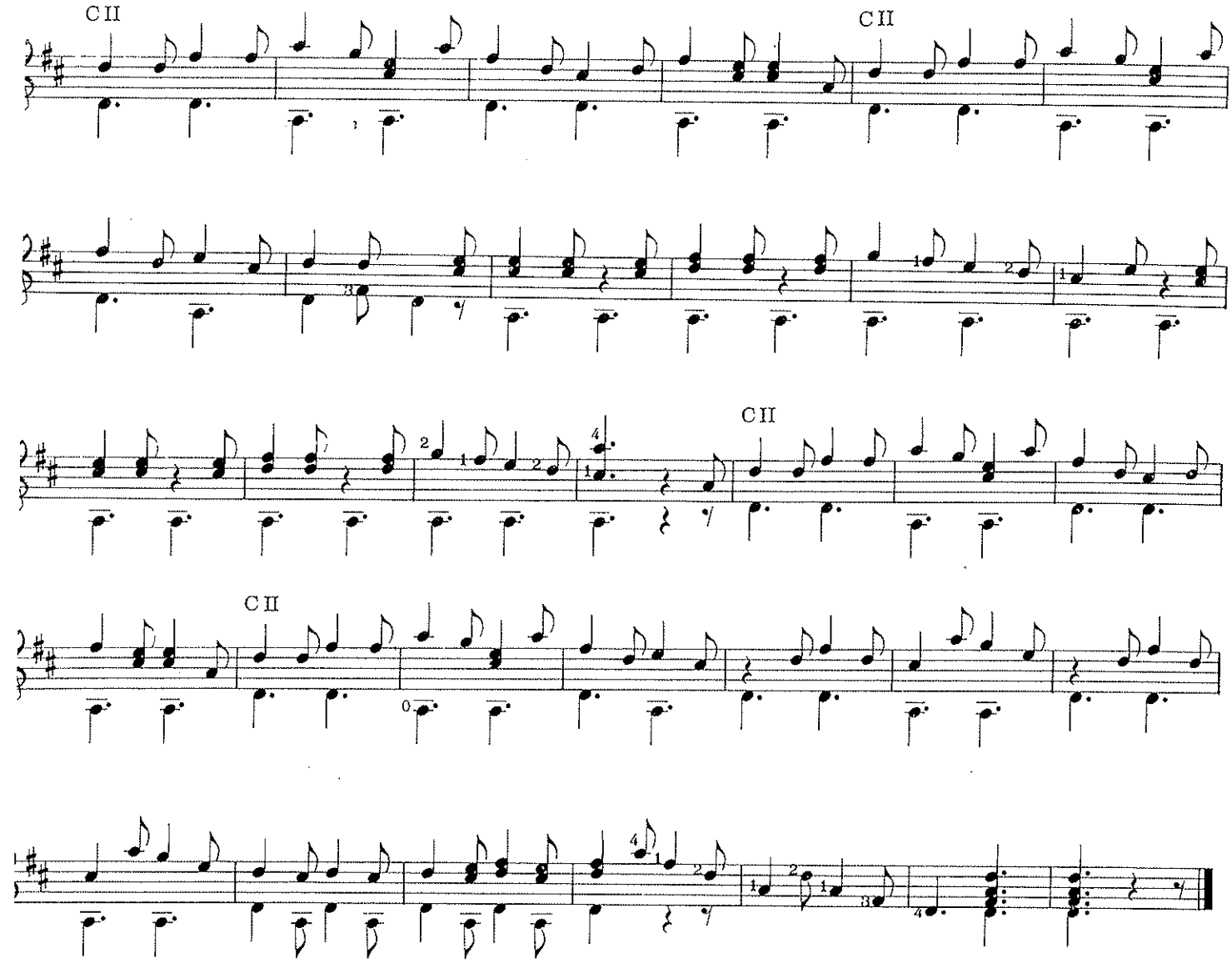


RONDO

Poco allegretto

FERNANDO CARULLI

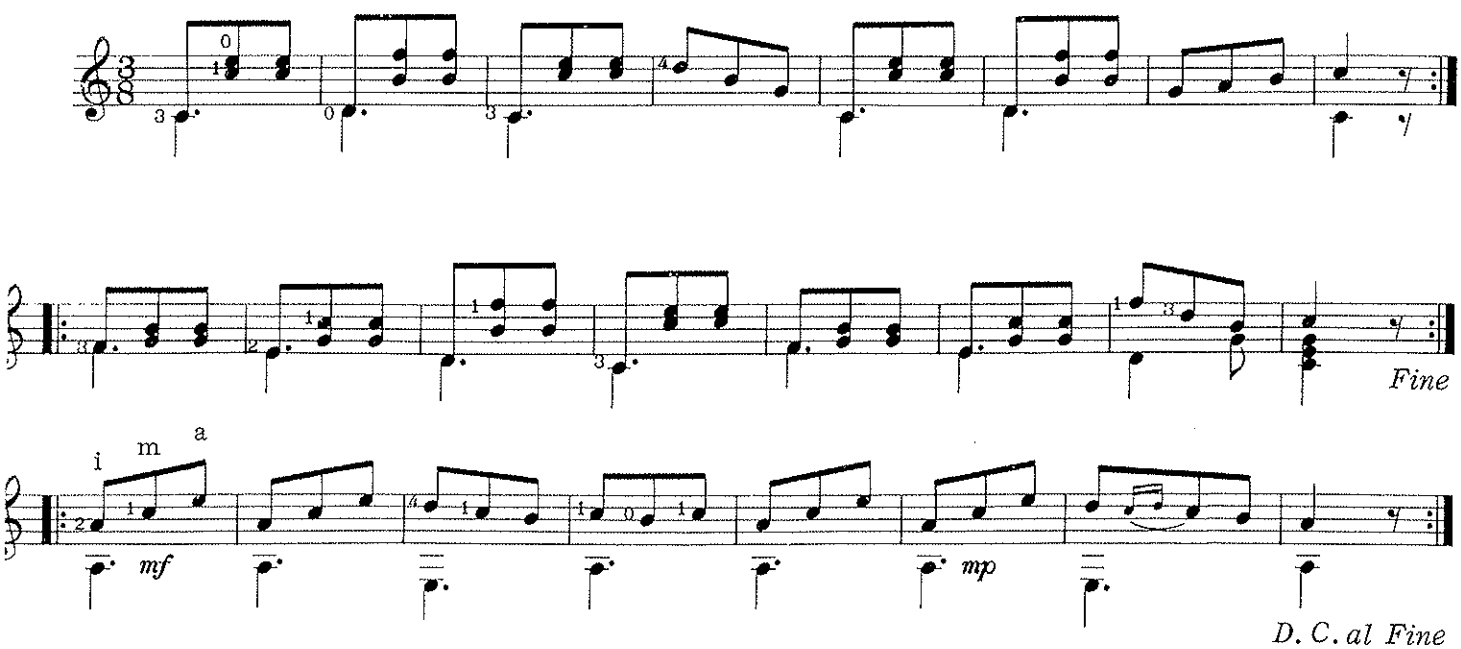




WALTZ

Moderato

FERNANDO CARULLI

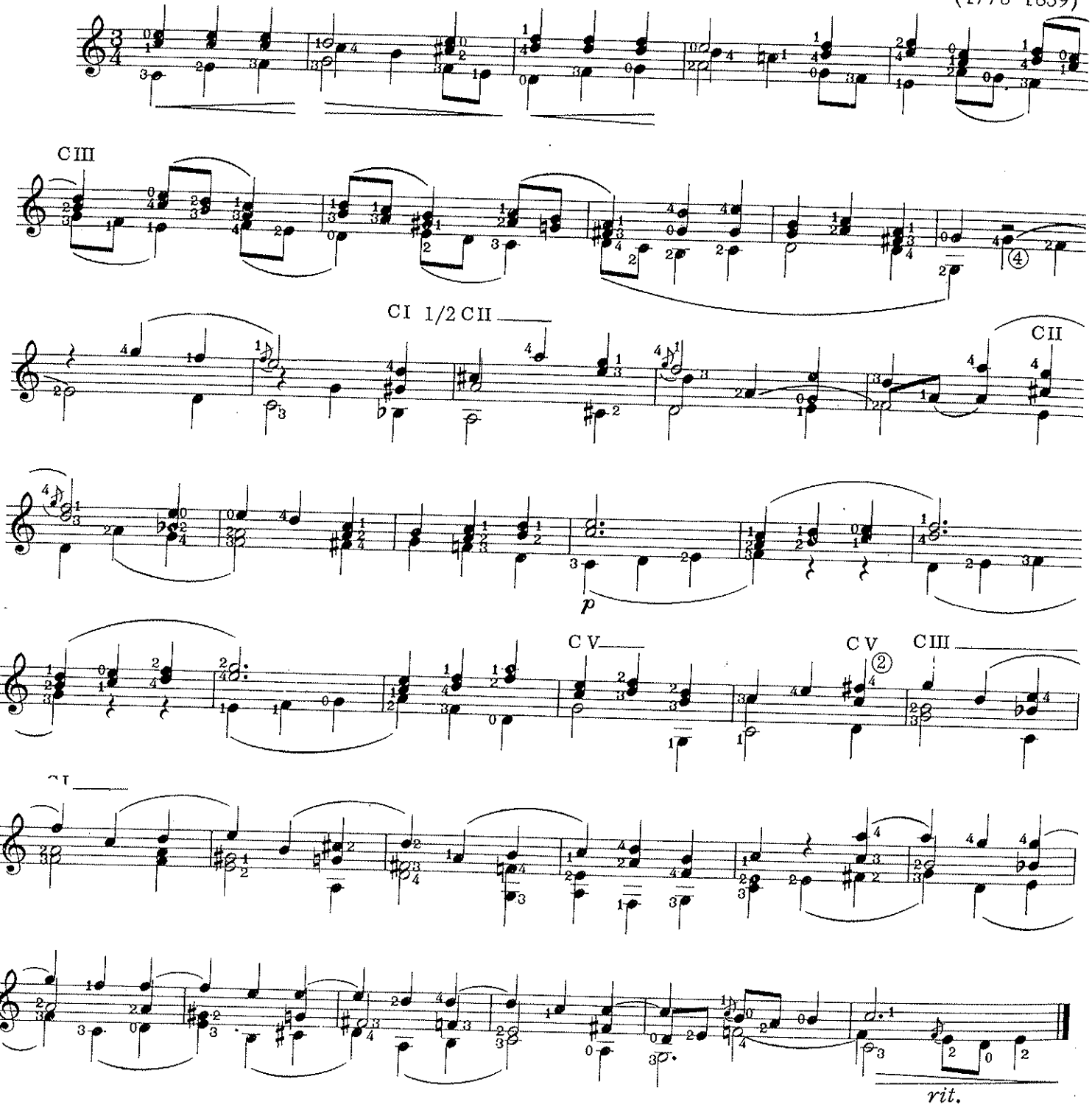


TRACK 4 SOR

STUDY IN C

Moderato

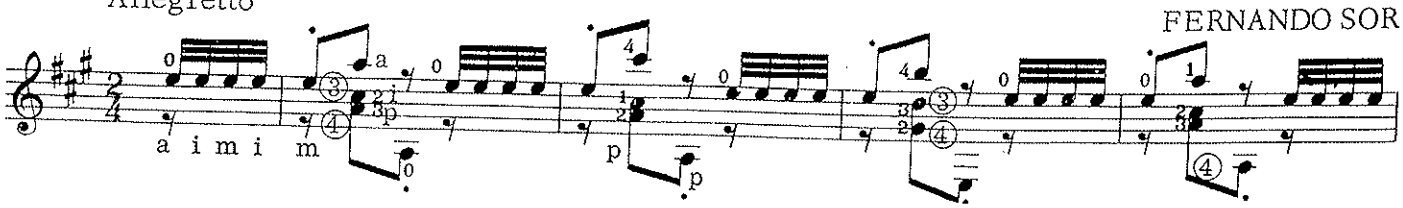
FERNANDO SOR
(1778-1839)



STUDY IN A

Allegretto

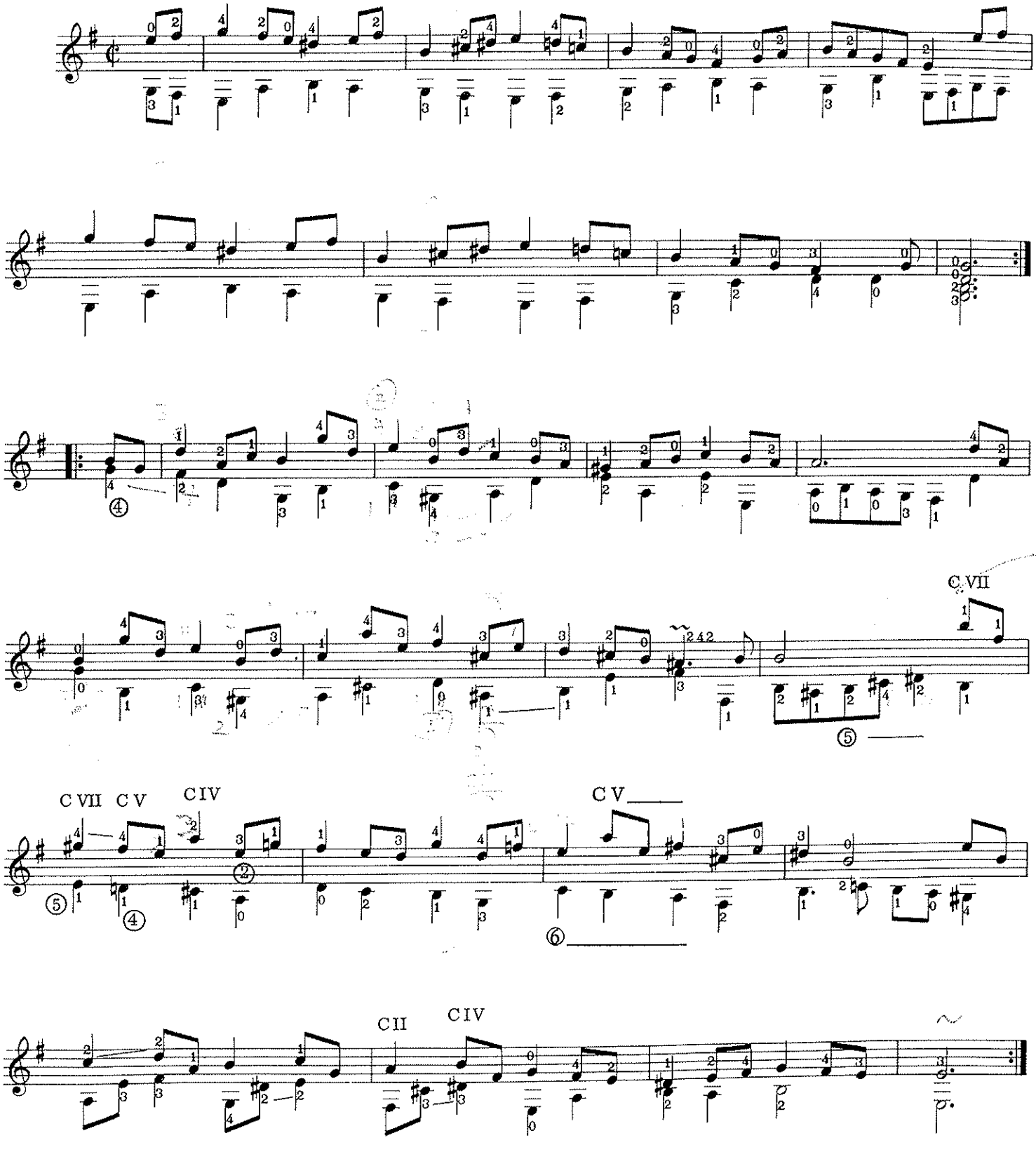
FERNANDO SOR



BOUREE IN E MINOR

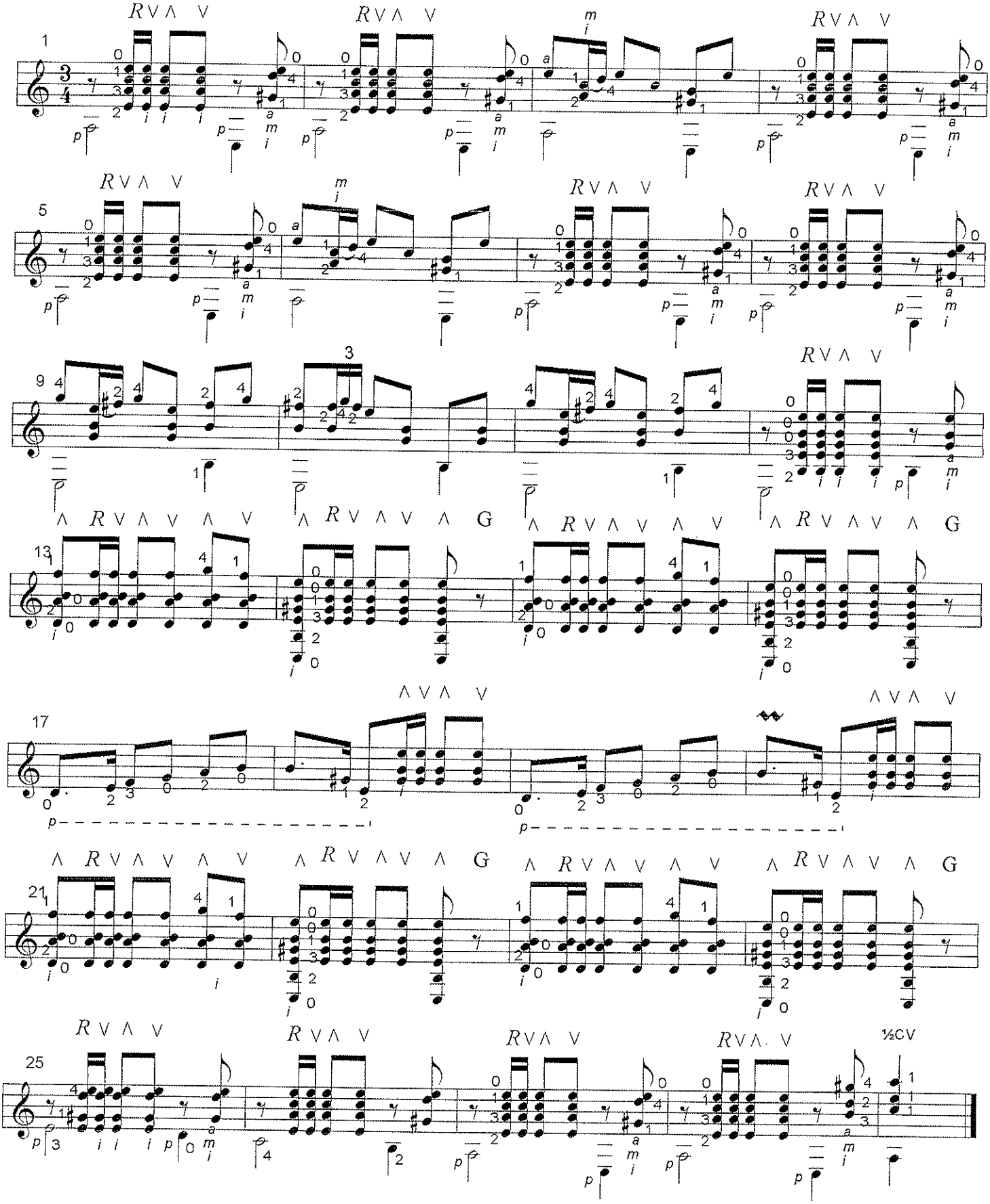
Allegretto

JOHANN SEBASTIAN BACH



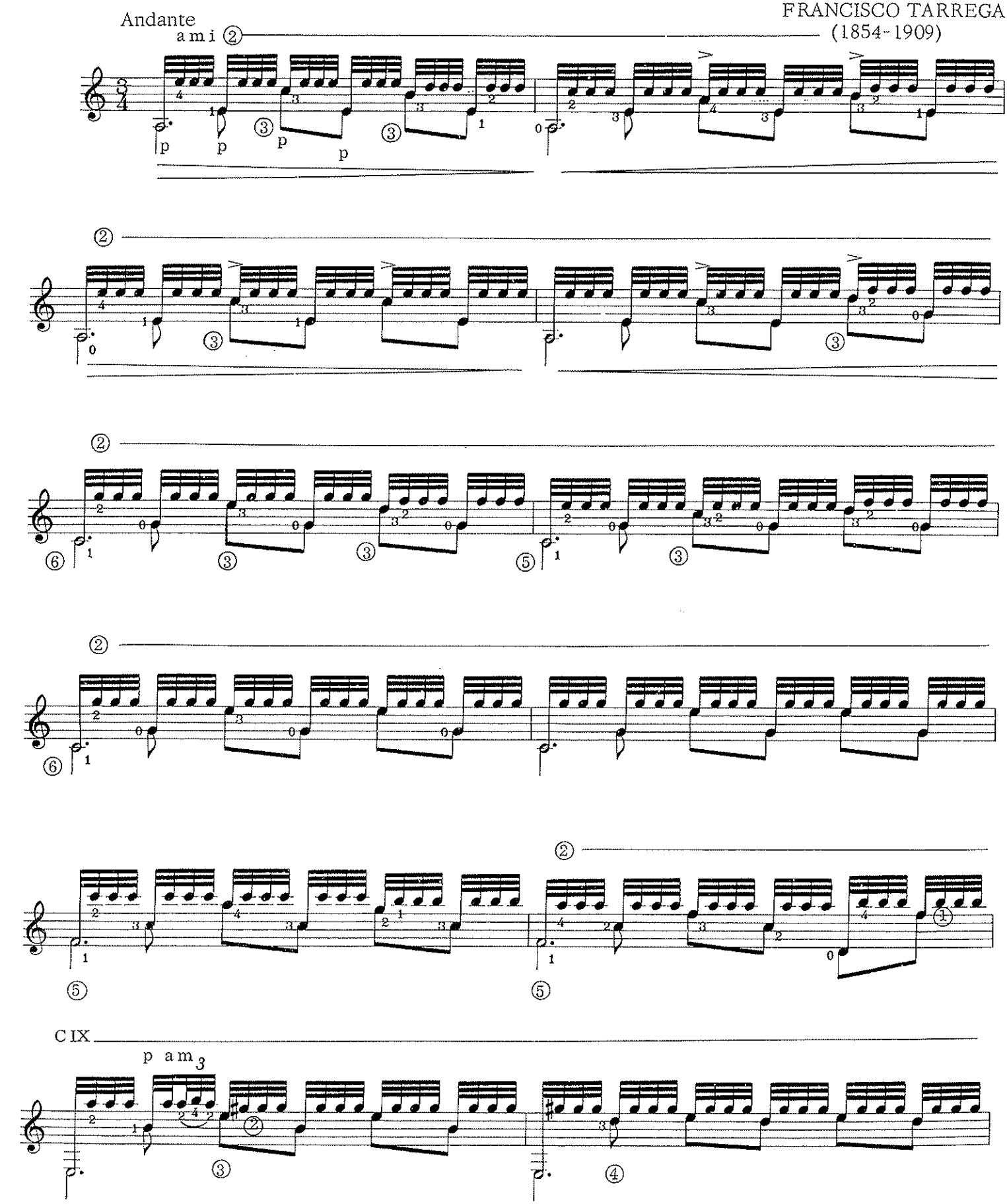
andalucia

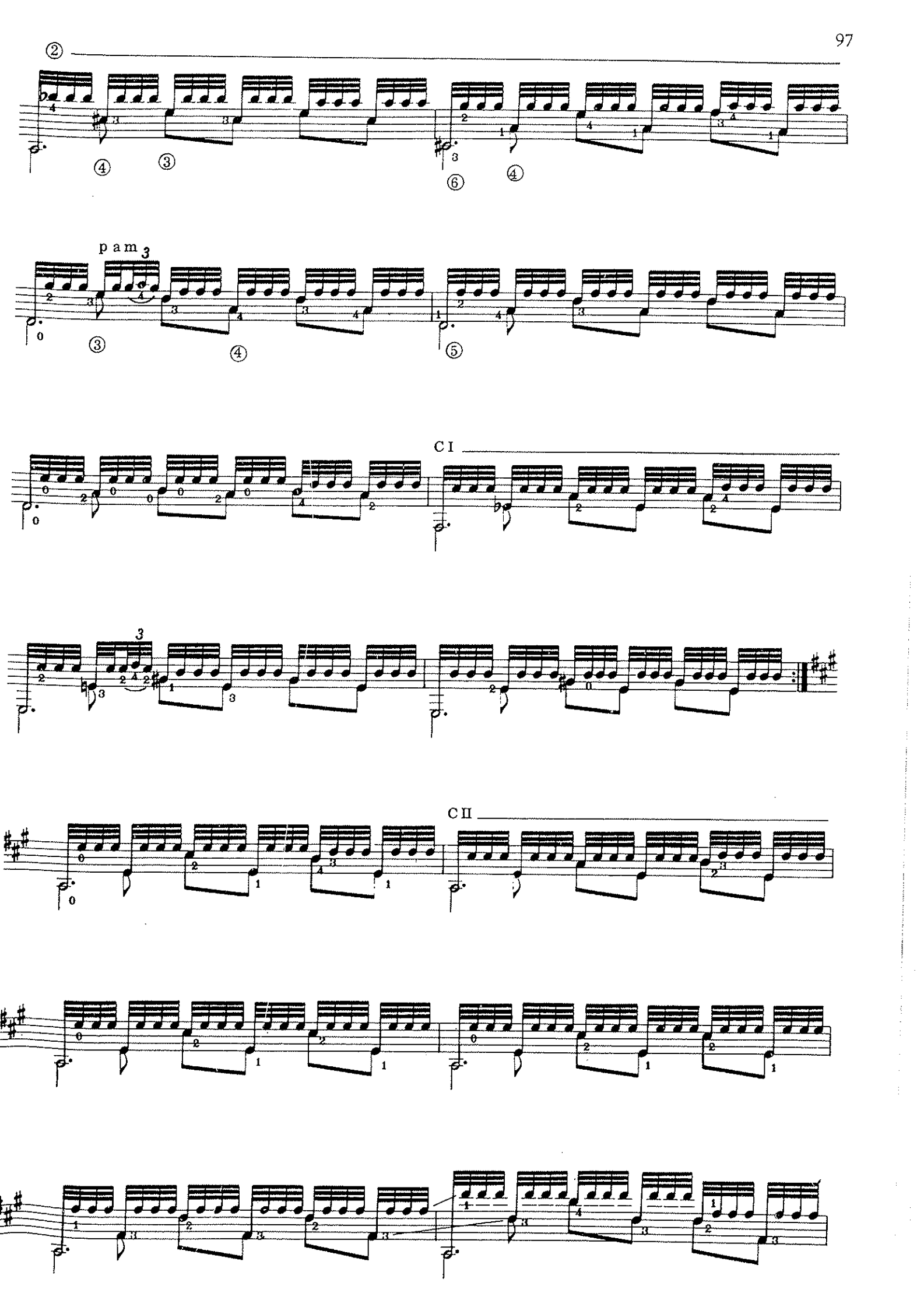
trad

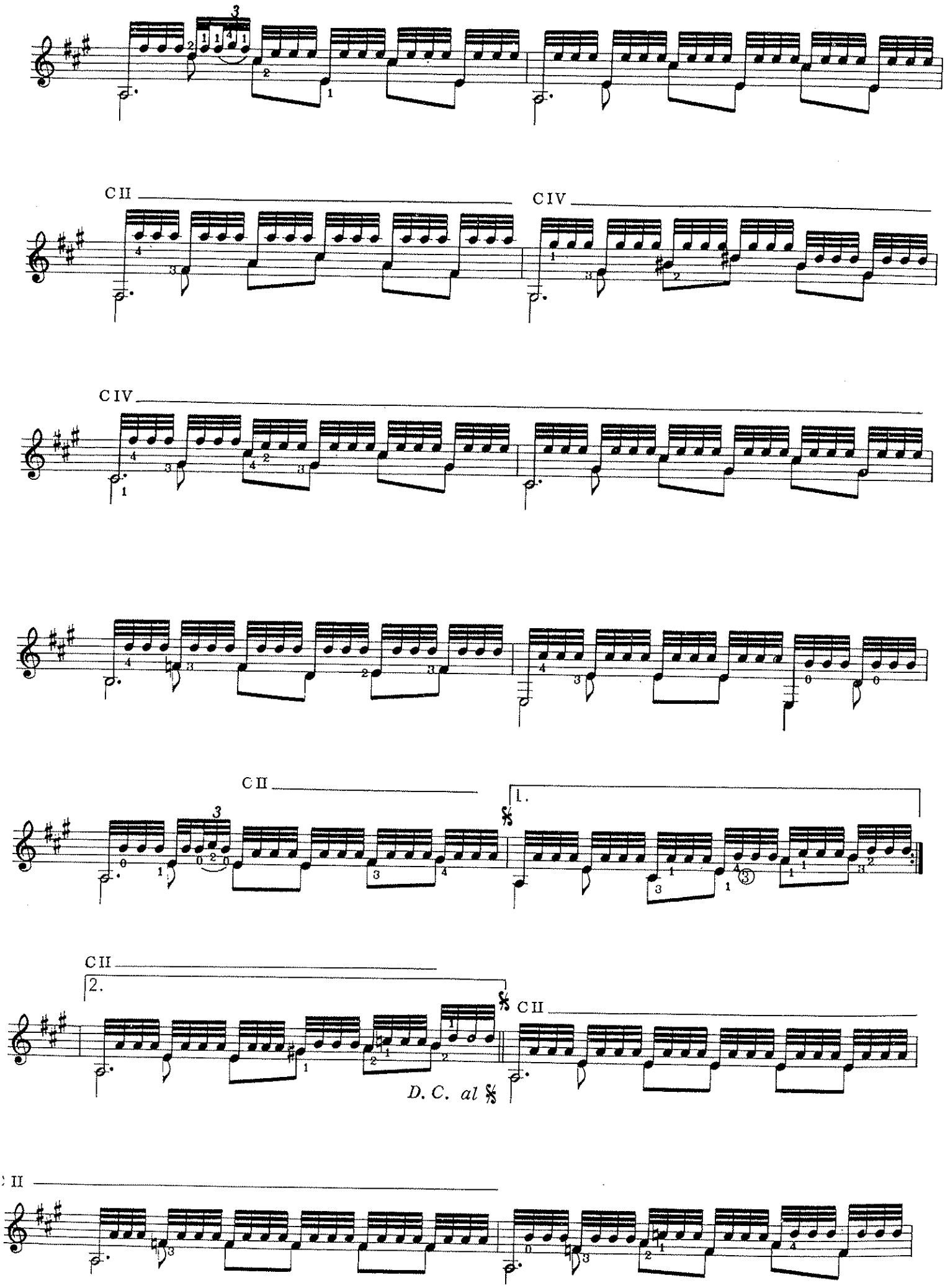


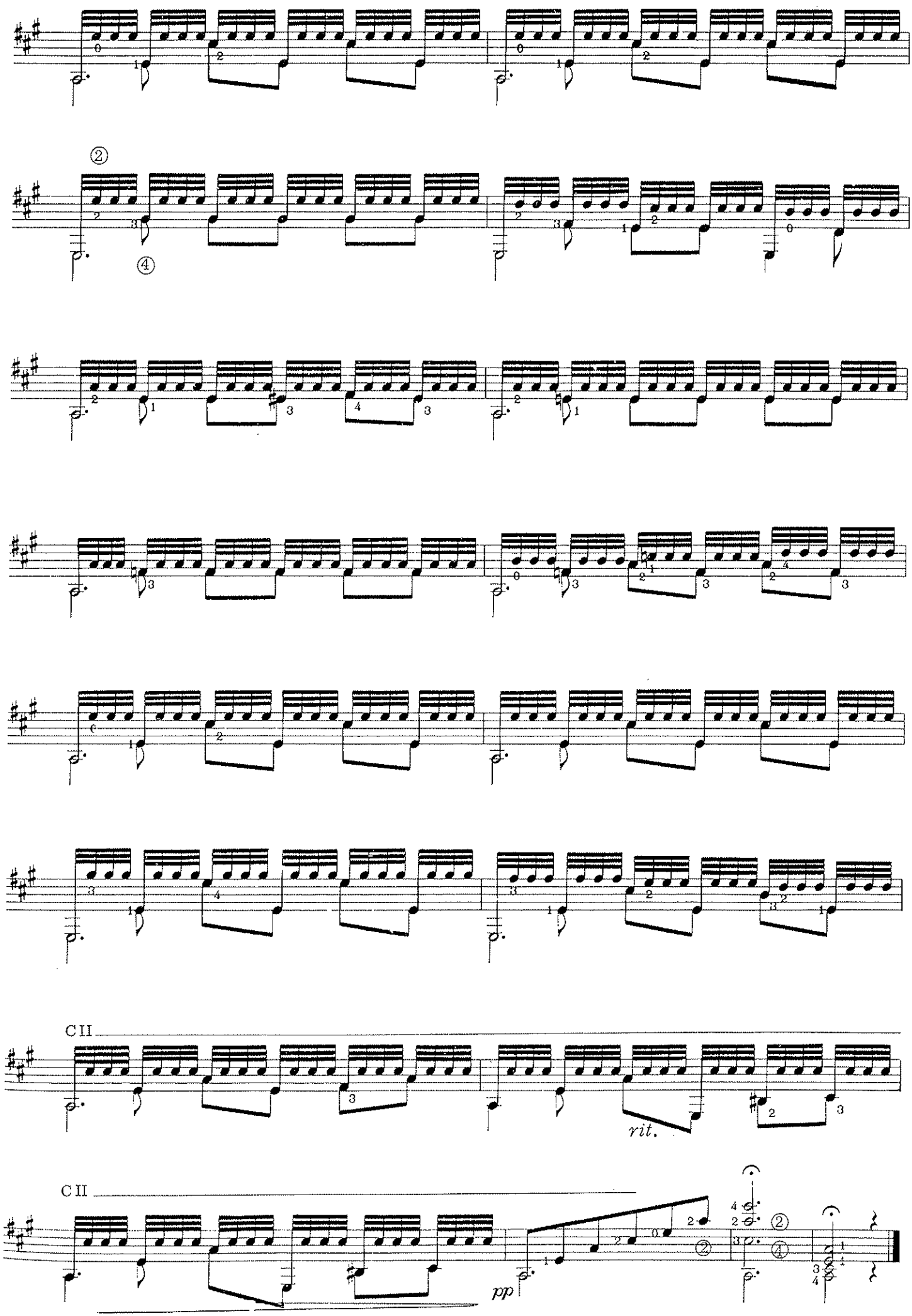
RECUERDOS DE LA ALHAMBRA

FRANCISCO TARREGA
(1854-1909)

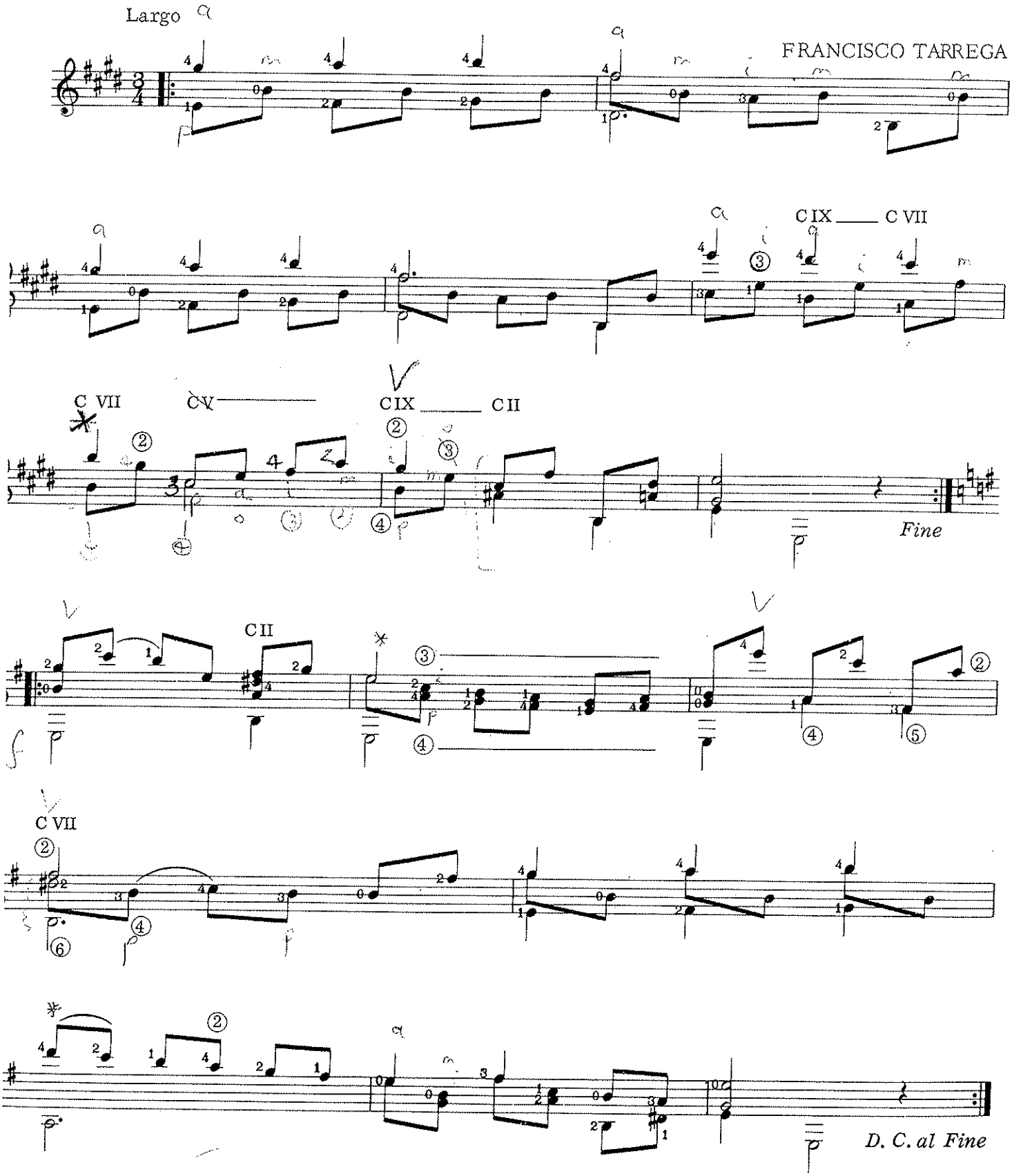



②
④
③
⑥
④
p a m
3
③
④
⑤
C I
3
C II

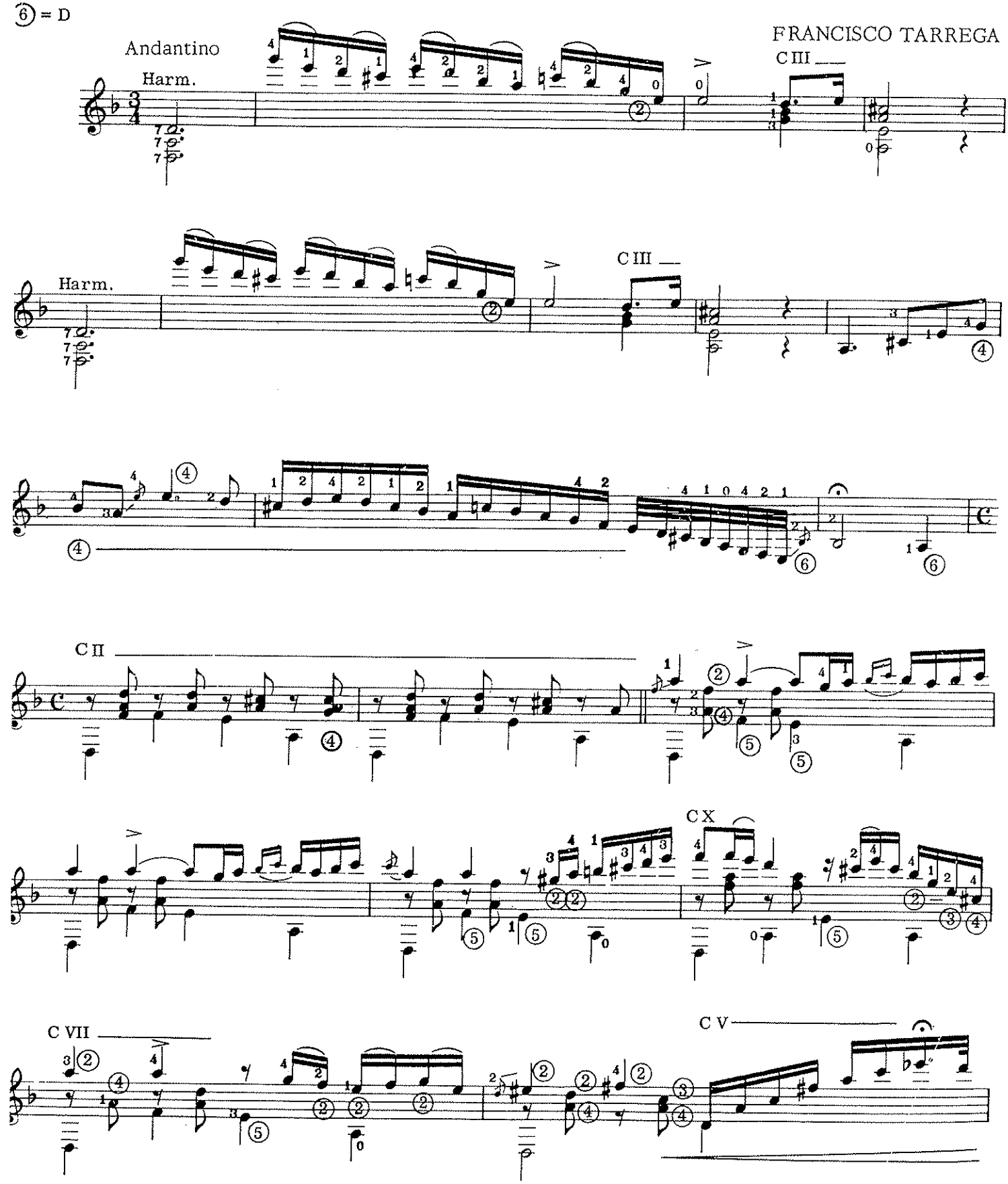

CII
CIV
CIV
CII
1.
CII
2.
D. C. al 𝄋
CII

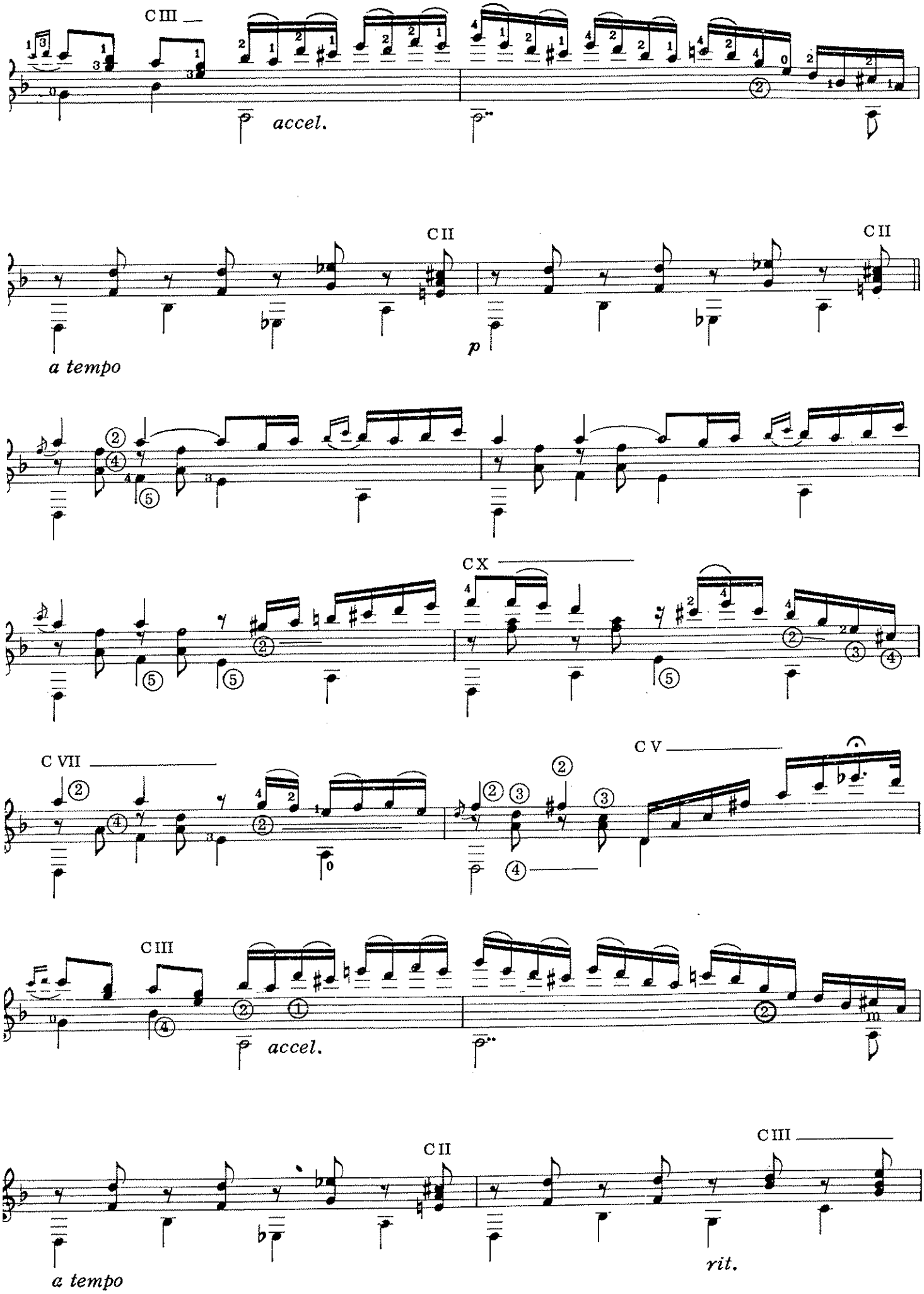

CII
rit.
CII
pp

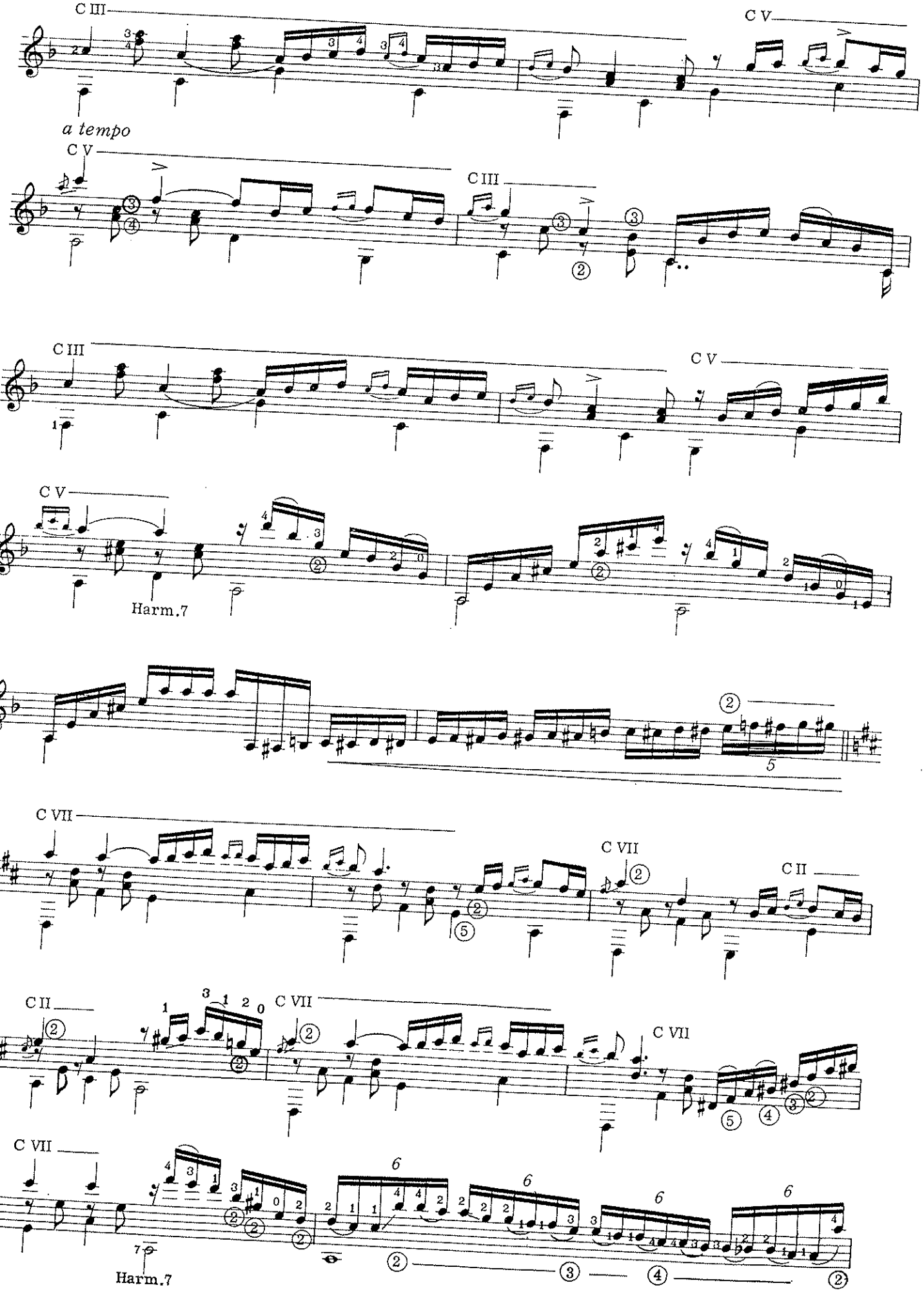
LAGRIMA

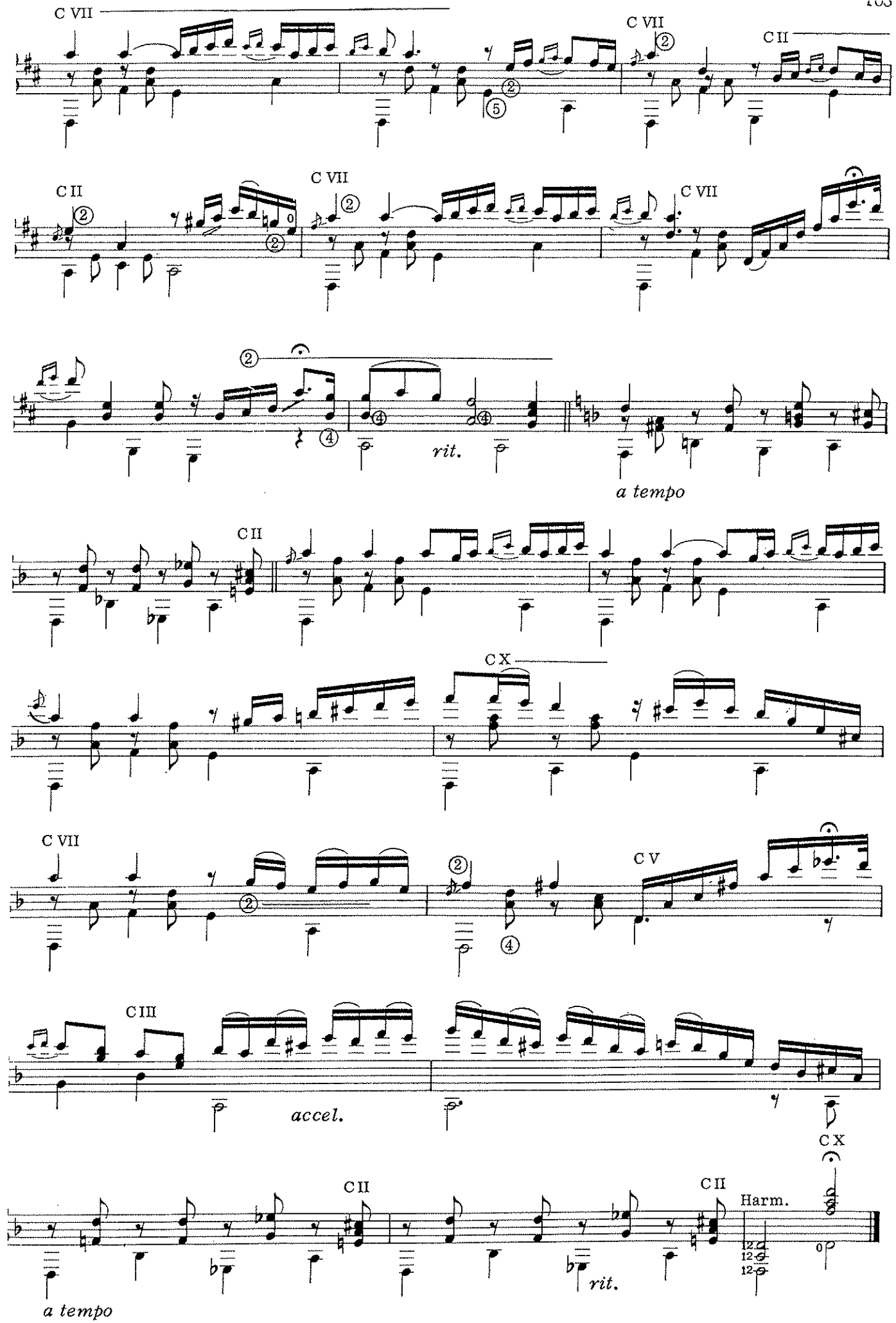

Largo
FRANCISCO TARREGA
C IX ___ C VII
C VII
C V
C IX ___ C II
Fine
C II
C VII
D. C. al Fine

CAPRICHO ARABE




C III
accel.
C II
C II
a tempo
p
C X
C VII
C V
C III
accel.
C II
C III
a tempo
rit.


C III
C V
a tempo
C V
C III
C III
C V
C V
Harm.7
C VII
C VII
C II
C II
C VII
C VII
C VII
Harm.7


C VII
C VII
C II
C II
C VII
C VII
rit.
a tempo
C II
C X
C VII
C V
C III
accel.
C X
C II
C II
Harm.
rit.
a tempo

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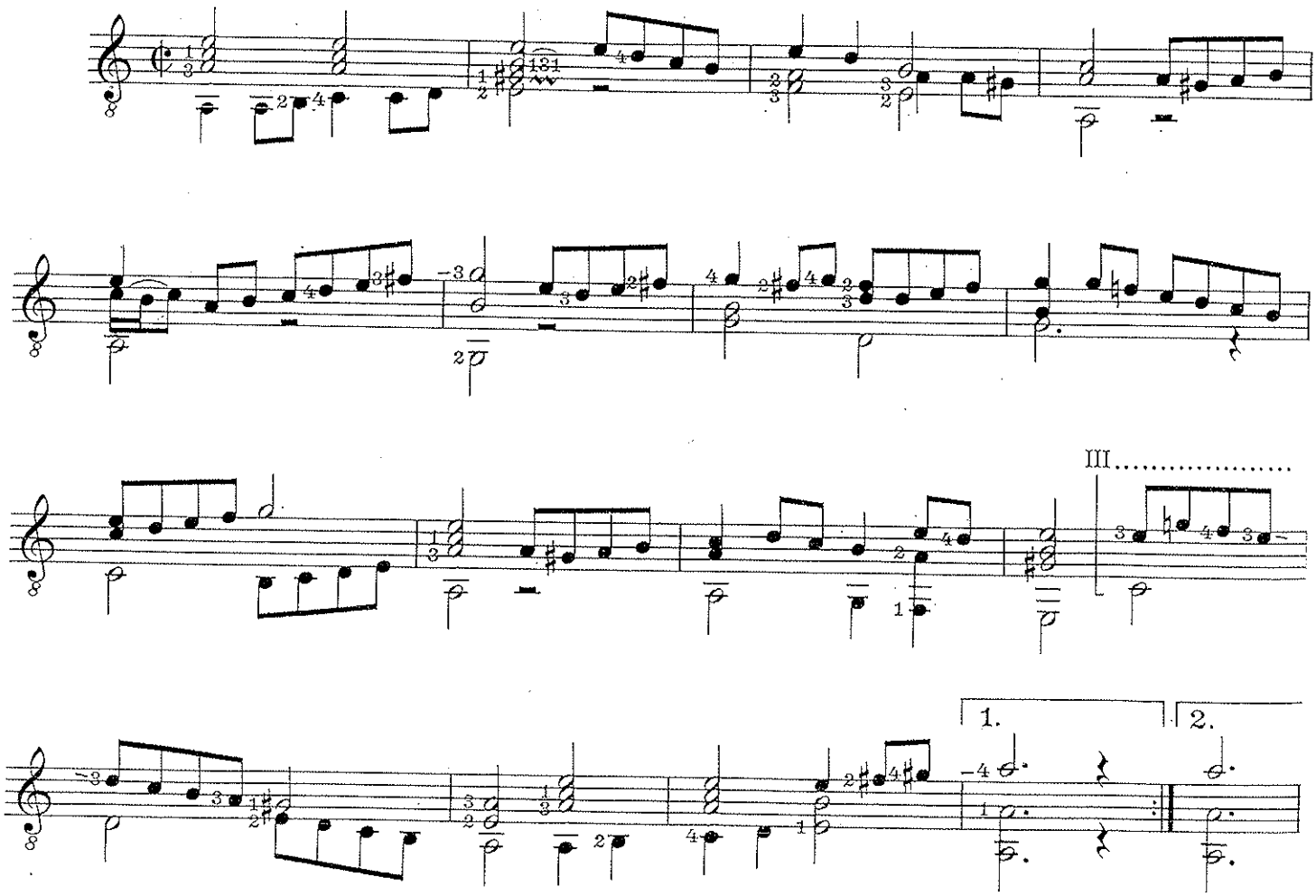
Pavanas - Fuge - Canarios

aus „Instruccion de musica sobre la guitarra española" 1674

Aus der Tabulatur
für die fünfchörige Gitarre
übertragen und bearbeitet von
Karl Scheit

Gaspar Sanz
(1640-1710)

1
Pavanas



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In ogni pubblica esecuzione il nome dell' arrangiatore dev'essere menzionato sul programma etc.

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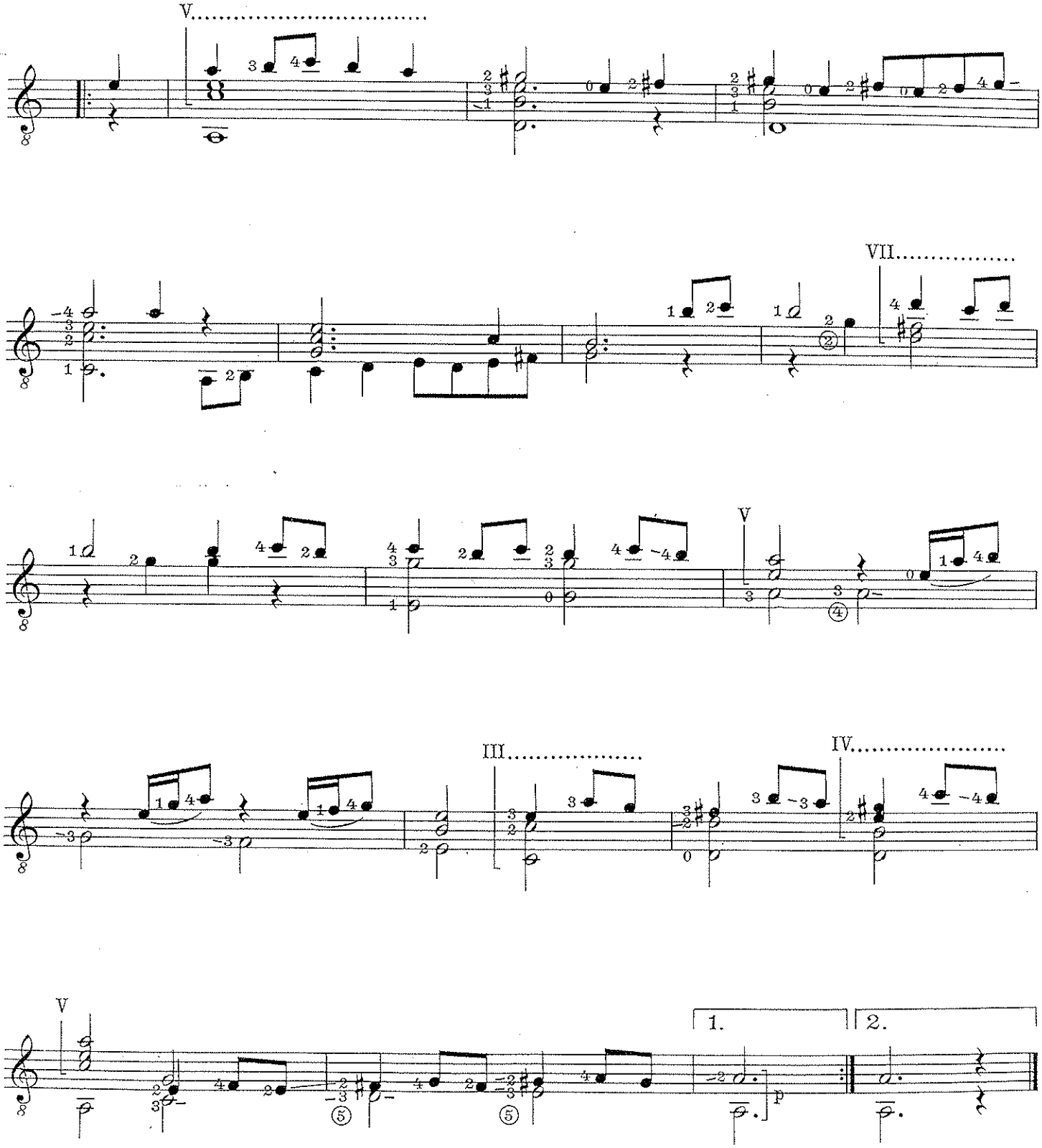
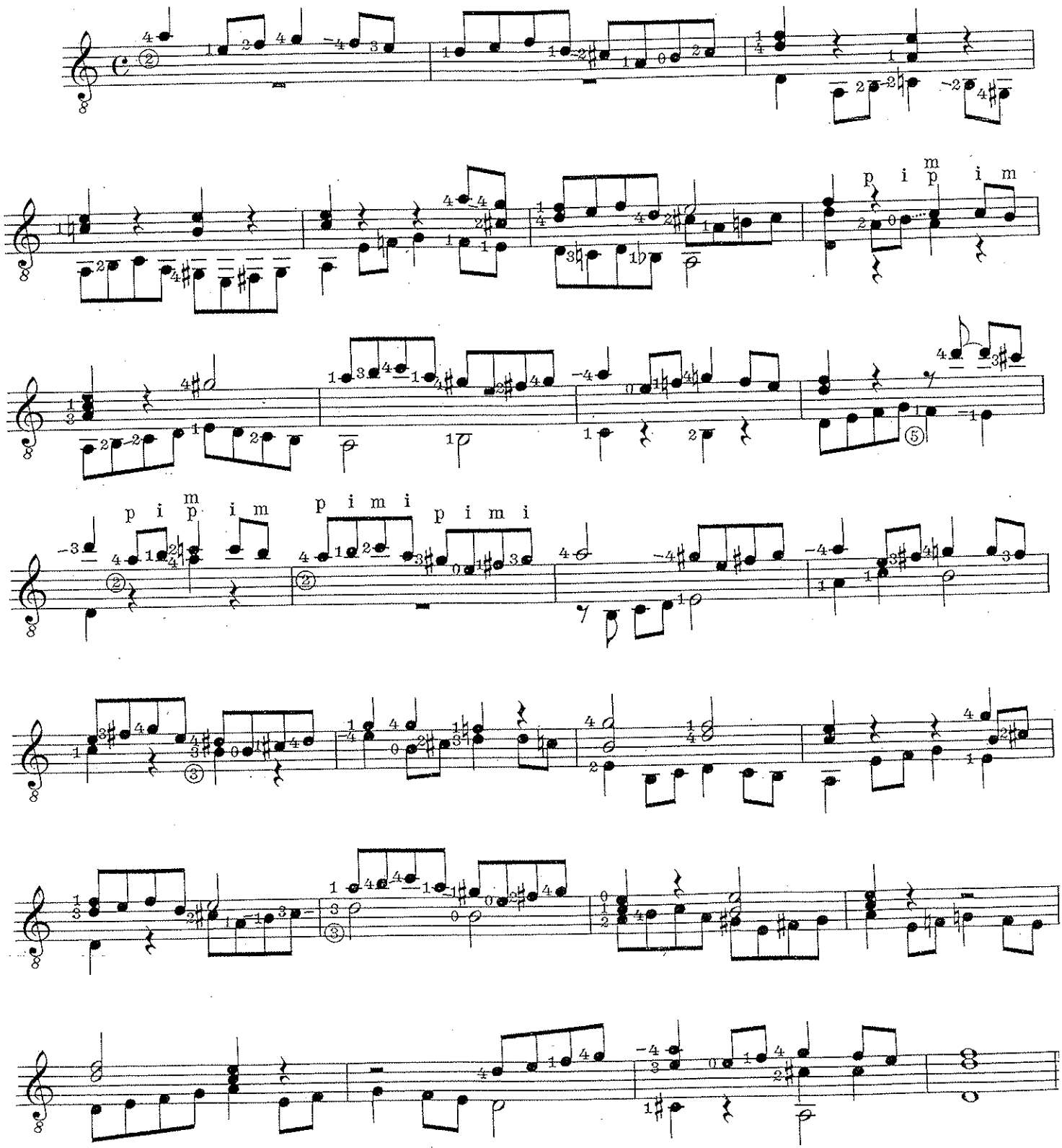

V
VII
V
III
IV
V
1.
2.
p

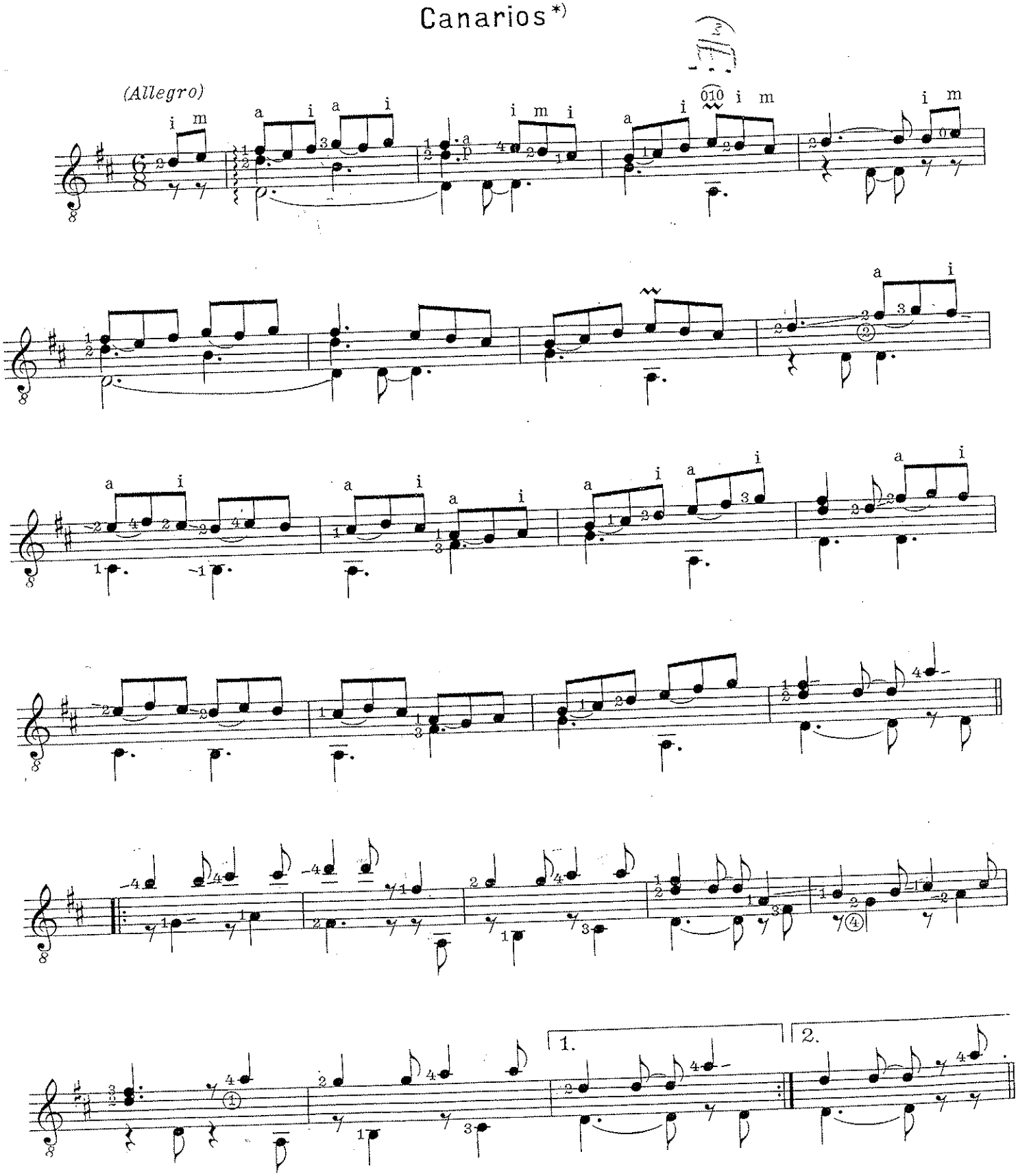
2

Fuge (dorisch)

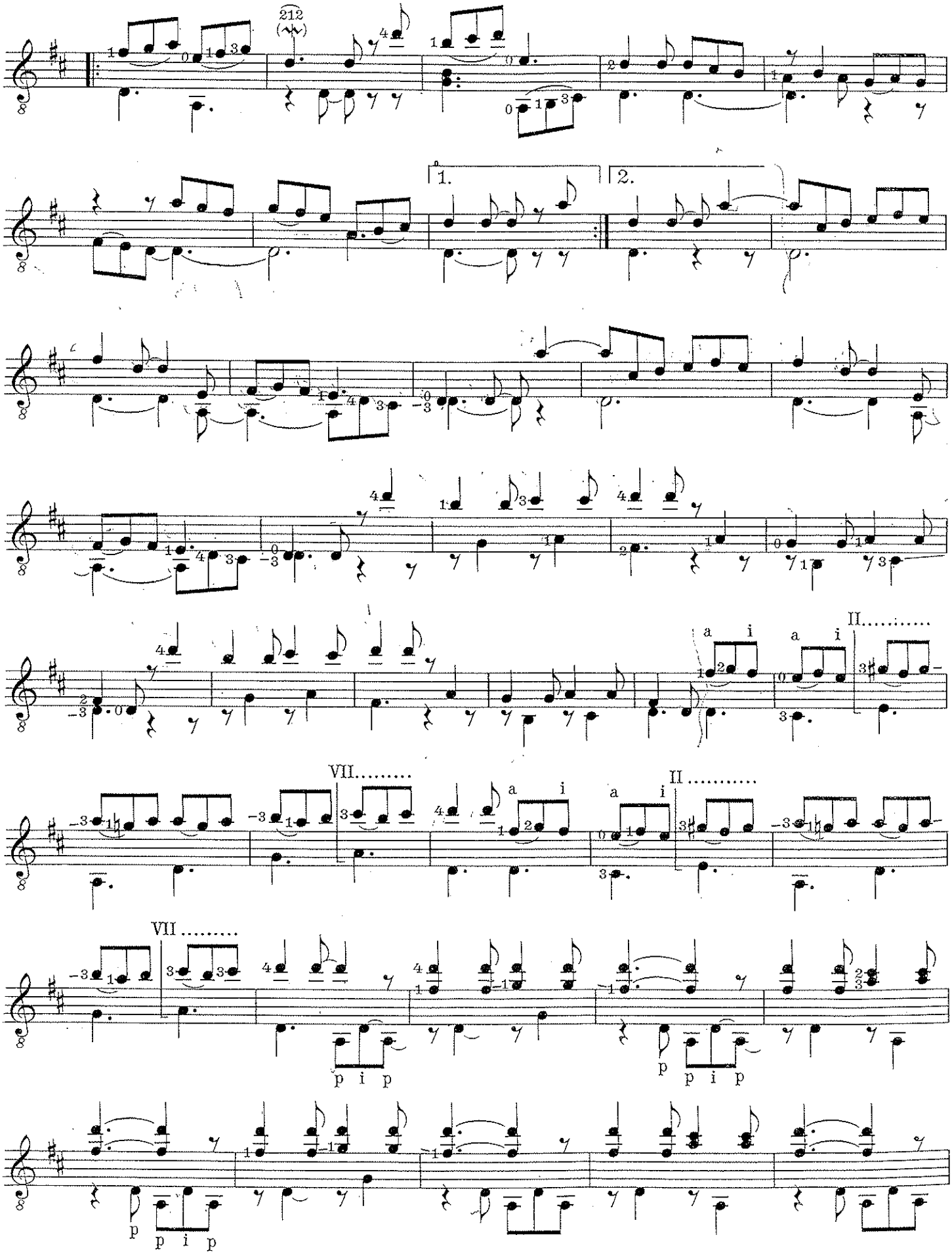
über eine spanische Weise

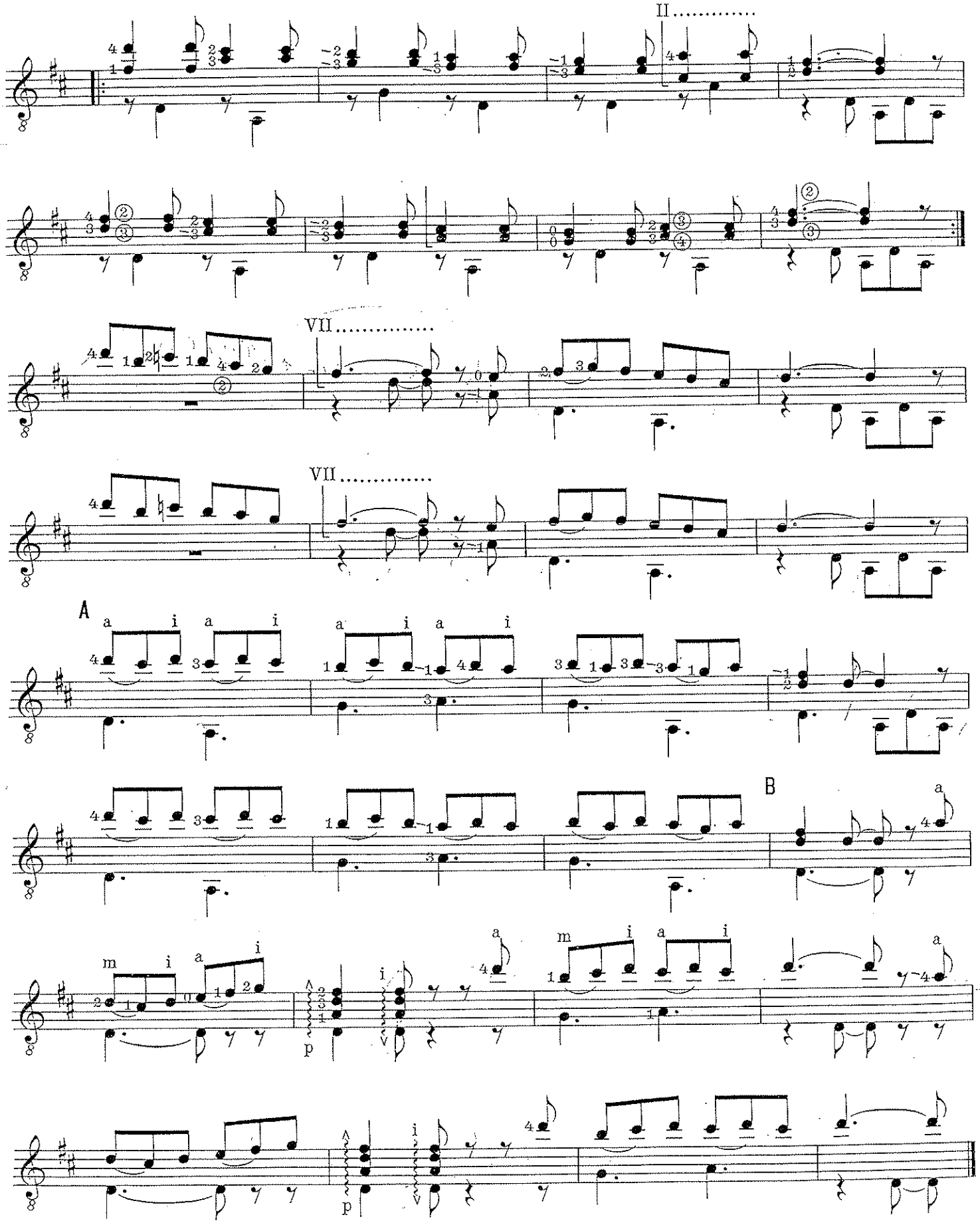


3
Canarios*)



*) Alter spanischer Volkstanz


212
1.
2.
II.....
VII.....
II .....
VII .....
p i p
p i p
p i p



Die Takte A bis B stehen bei Sanz offenbar irrtümlich am Ende des Stückes. Sie wurden vom Herausgeber hier eingefügt.