

Etude N° 8

H. VILLA-LOBOS

(Paris, 1929)

Modéré (80 = ♩)

gliss.

1.

2.

rall.

rit.

rall.

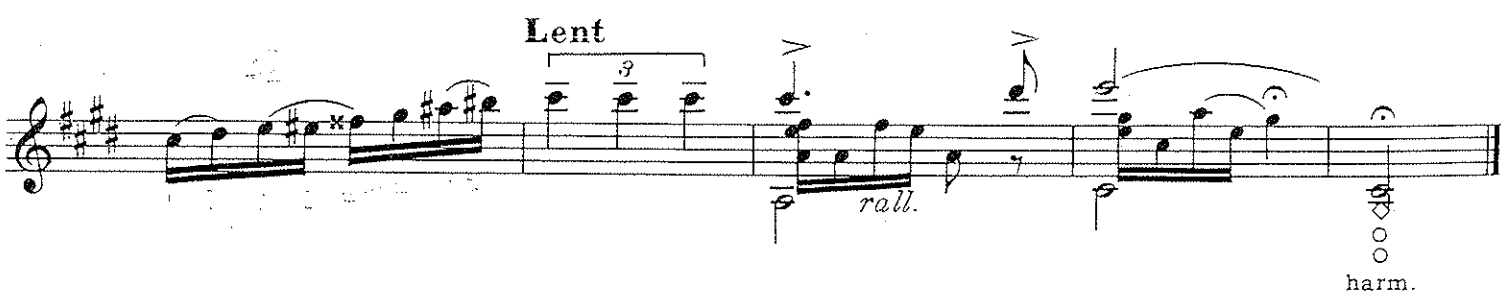
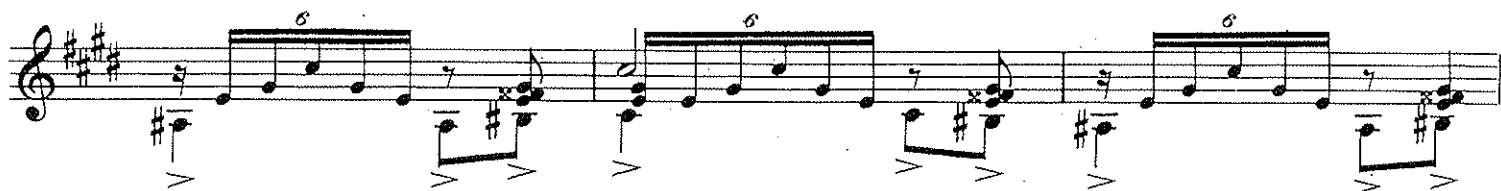
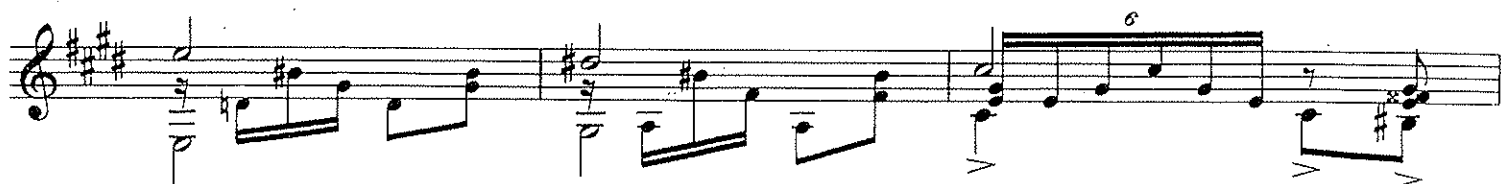
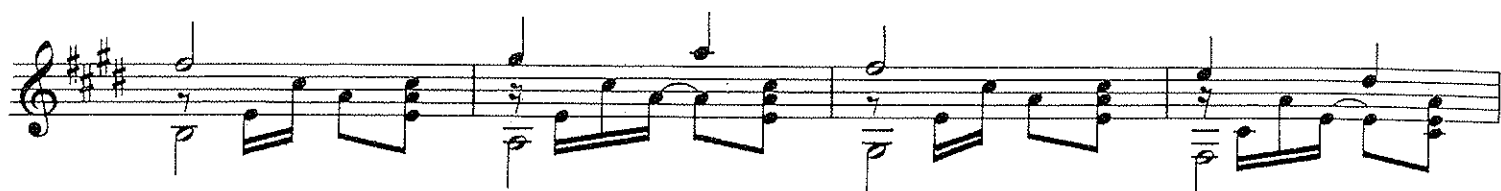
a tempo

cresc.

animando

The musical score consists of seven staves of music, all in G major (indicated by two sharps). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- Staff 1:** Features sixteenth-note runs with slurs and a *string.* marking.
- Staff 2:** Includes a *molto rall.* marking, a *pp* (pianissimo) dynamic, and a *mf* (mezzo-forte) dynamic.
- Staff 3:** Starts with an *a tempo* marking and includes a *rit.* (ritardando) marking.
- Staff 4:** Continues the melodic line with various articulations.
- Staff 5:** Includes a *sf* (sforzando) dynamic marking.
- Staff 6:** Features a *sfz* (sforzando) dynamic marking and a *f* (forte) dynamic.
- Staff 7:** Ends with a *rall.* (ritardando) marking.

a Tempo I^o

TWO VENEZUELAN WALTZES

1. EL NEGRITO

ANTONIO LAURO
(b. 1917)

[♩ = 120-132]









The musical score for 'El Negrito' is written for guitar and piano. It consists of five systems of music. The guitar part is in treble clef, 3/4 time, and the piano part is in bass clef. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as fingerings (1-4) and breath marks. The tempo is indicated as 120-132 beats per minute. The score ends with a double bar line and repeat signs.

This page contains seven staves of musical notation for guitar. The notation includes various fret numbers (0, 1, 2, 3, 4) and techniques such as triplets, slurs, and bends. The key signature is one sharp (F#). The notation is as follows:

- Staff 1: Treble clef, key of D major. Notes include D4 (fret 1), E4 (fret 2), F#4 (fret 3), G4 (fret 4), A4 (fret 5), B4 (fret 6), C5 (fret 7), D5 (fret 8), E5 (fret 9), F#5 (fret 10), G5 (fret 11), A5 (fret 12), B5 (fret 13), C6 (fret 14), D6 (fret 15), E6 (fret 16), F#6 (fret 17), G6 (fret 18), A6 (fret 19), B6 (fret 20), C7 (fret 21), D7 (fret 22), E7 (fret 23), F#7 (fret 24), G7 (fret 25), A7 (fret 26), B7 (fret 27), C8 (fret 28), D8 (fret 29), E8 (fret 30), F#8 (fret 31), G8 (fret 32), A8 (fret 33), B8 (fret 34), C9 (fret 35), D9 (fret 36), E9 (fret 37), F#9 (fret 38), G9 (fret 39), A9 (fret 40), B9 (fret 41), C10 (fret 42), D10 (fret 43), E10 (fret 44), F#10 (fret 45), G10 (fret 46), A10 (fret 47), B10 (fret 48), C11 (fret 49), D11 (fret 50), E11 (fret 51), F#11 (fret 52), G11 (fret 53), A11 (fret 54), B11 (fret 55), C12 (fret 56), D12 (fret 57), E12 (fret 58), F#12 (fret 59), G12 (fret 60), A12 (fret 61), B12 (fret 62), C13 (fret 63), D13 (fret 64), E13 (fret 65), F#13 (fret 66), G13 (fret 67), A13 (fret 68), B13 (fret 69), C14 (fret 70), D14 (fret 71), E14 (fret 72), F#14 (fret 73), G14 (fret 74), A14 (fret 75), B14 (fret 76), C15 (fret 77), D15 (fret 78), E15 (fret 79), F#15 (fret 80), G15 (fret 81), A15 (fret 82), B15 (fret 83), C16 (fret 84), D16 (fret 85), E16 (fret 86), F#16 (fret 87), G16 (fret 88), A16 (fret 89), B16 (fret 90), C17 (fret 91), D17 (fret 92), E17 (fret 93), F#17 (fret 94), G17 (fret 95), A17 (fret 96), B17 (fret 97), C18 (fret 98), D18 (fret 99), E18 (fret 100), F#18 (fret 101), G18 (fret 102), A18 (fret 103), B18 (fret 104), C19 (fret 105), D19 (fret 106), E19 (fret 107), F#19 (fret 108), G19 (fret 109), A19 (fret 110), B19 (fret 111), C20 (fret 112), D20 (fret 113), E20 (fret 114), F#20 (fret 115), G20 (fret 116), A20 (fret 117), B20 (fret 118), C21 (fret 119), D21 (fret 120), E21 (fret 121), F#21 (fret 122), G21 (fret 123), A21 (fret 124), B21 (fret 125), C22 (fret 126), D22 (fret 127), E22 (fret 128), F#22 (fret 129), G22 (fret 130), A22 (fret 131), B22 (fret 132), C23 (fret 133), D23 (fret 134), E23 (fret 135), F#23 (fret 136), G23 (fret 137), A23 (fret 138), B23 (fret 139), C24 (fret 140), D24 (fret 141), E24 (fret 142), F#24 (fret 143), G24 (fret 144), A24 (fret 145), B24 (fret 146), C25 (fret 147), D25 (fret 148), E25 (fret 149), F#25 (fret 150), G25 (fret 151), A25 (fret 152), B25 (fret 153), C26 (fret 154), D26 (fret 155), E26 (fret 156), F#26 (fret 157), G26 (fret 158), A26 (fret 159), B26 (fret 160), C27 (fret 161), D27 (fret 162), E27 (fret 163), F#27 (fret 164), G27 (fret 165), A27 (fret 166), B27 (fret 167), C28 (fret 168), D28 (fret 169), E28 (fret 170), F#28 (fret 171), G28 (fret 172), A28 (fret 173), B28 (fret 174), C29 (fret 175), D29 (fret 176), E29 (fret 177), F#29 (fret 178), G29 (fret 179), A29 (fret 180), B29 (fret 181), C30 (fret 182), D30 (fret 183), E30 (fret 184), F#30 (fret 185), G30 (fret 186), A30 (fret 187), B30 (fret 188), C31 (fret 189), D31 (fret 190), E31 (fret 191), F#31 (fret 192), G31 (fret 193), A31 (fret 194), 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B110 (fret 748), C111 (fret 749), D111 (fret 750), E111 (fret 751), F#111 (fret 752), G111 (fret 753), A111 (fret 754), B111 (fret 755), C112 (fret 756), D112 (fret 757), E112 (fret 758), F#112 (fret 759), G112 (fret 760), A112 (fret 761), B112 (fret 762), C113 (fret 763), D113 (fret 764), E113 (fret 765), F#113 (fret 766), G113 (fret 767), A113 (fret 768), B113 (fret 769), C114 (fret 770), D114 (fret 771), E114 (fret 772), F#114 (fret 773), G114 (fret 774), A114 (fret 775), B114 (fret 776), C115 (fret 777), D115 (fret 778), E115 (fret 779), F#115 (fret 780), G115 (fret 781), A115 (fret 782), B115 (fret 783), C116 (fret 784), D116 (fret 785), E116 (fret 786), F#116 (fret 787), G116 (fret 788), A116 (fret 789), B116 (fret 790), C117 (fret 791), D117 (fret 792), E117 (fret 793), F#117 (fret 794), G117 (fret 795), A117 (fret 796), B117 (fret 797), C118 (fret 798), D118 (fret 799), E118 (fret 800), F#118 (fret 801), G118 (fret 802), A118 (fret 803), B118 (fret 804), C119 (fret 805), D119 (fret 806), E119 (fret 807), F#119 (fret 808), G119 (fret 809), A119 (fret 810), B119 (fret 811), C120 (fret 812), D120 (fret 813), E120 (fret 814), F#120 (fret 815), G120 (fret 816), A120 (fret 817), B120 (fret 818), C121 (fret 819), D121 (fret 820), E121 (fret 821), F#121 (fret 822), G121 (fret 823), A121 (fret 824), B121 (fret 825), C122 (fret 826), D122 (fret 827), E122 (fret 828), F#122 (fret 829), G122 (fret 830), A122 (fret 831), B122 (fret 832), C123 (fret 833), D123 (fret 834), E123 (fret 835), F#123 (fret 836), G123 (fret 837), A123 (fret 838), B123 (fret 839), C124 (fret 840), D124 (fret 841), E124 (fret 842), F#124 (fret 843), G124 (fret 844), A124 (fret 845), B124 (fret 846), C125 (fret 847), D125 (fret 848), E125 (fret 849), F#125 (fret 850), G125 (fret 851), A125 (fret 852), B125 (fret 853), C126 (fret 854), D126 (fret 855), E126 (fret 856), F#126 (fret 857), G126 (fret 858), A126 (fret 859), B126 (fret 860), C127 (fret 861), D127 (fret 862), E127 (fret 863), F#127 (fret 864), G127 (fret 865), A127 (fret 866), B127 (fret 867), C128 (fret 868), D128 (fret 869), E128 (fret 870), F#128 (fret 871), G128 (fret 872), A128 (fret 873), B128 (fret 874), C129 (fret 875), D129 (fret 876), E129 (fret 877), F#129 (fret 878), G129 (fret 879), A129 (fret 880), B129 (fret 881), C130 (fret 882), D130 (fret 883), E130 (fret 884), F#130 (fret 885), G130 (fret 886), A130 (fret 887), B130 (fret 888), C131 (fret 889), D131 (fret 890), E131 (fret 891), F#131 (fret 892), G131 (fret 893), A131 (fret 894), B131 (fret 895), C132 (fret 896), D132 (fret 897), E132 (fret 898), F#132 (fret 899), G132 (fret 900), A132 (fret 901), B132 (fret 902), C133 (fret 903), D133 (fret 904), E133 (fret 905), F#133 (fret 906), G133 (fret 907), A133 (fret 908), B133 (fret 909), C134 (fret 910), D134 (fret 911), E134 (fret 912), F#134 (fret 913), G134 (fret 914), A134 (fret 915), B134 (fret 916), C135 (fret 917), D135 (fret 918), E135 (fret 919), F#135 (fret 920), G135 (fret 921), A135 (fret 922), B135 (fret 923), C136 (fret 924), D136 (fret 925), E136 (fret 926), F#136 (fret 927), G136 (fret 928), A136 (fret 929), B136 (fret 930), C137 (fret 931), D137 (fret 932), E137 (fret 933), F#137 (fret 934), G137 (fret 935), A137 (fret 936), B137 (fret 937), C138 (fret 938), D138 (fret 939), E138 (fret 940), F#138 (fret 941), G138 (fret 942), A138 (fret 943), B138 (fret 944), C139 (fret 945), D139 (fret 946), E139 (fret 947), F#139 (fret 948), G139 (fret 949), A139 (fret 950), B139 (fret 951), C140 (fret 952), D140 (fret 953), E140 (fret 954), F#140 (fret 955), G140 (fret 956), A140 (fret 957), B140 (fret 958), C141 (fret 959), D141 (fret 960), E141 (fret 961), F#141 (fret 962), G141 (fret 963), A141 (fret 964), B141 (fret 965), C142 (fret 966), D142 (fret 967), E142 (fret 968), F#142 (fret 969), G142 (fret 970), A142 (fret 971), B142 (fret 972), C143 (fret 973), D143 (fret 974), E143 (fret 975), F#143 (fret 976), G143 (fret 977), A143 (fret 978), B143 (fret 979), C144 (fret 980), D144 (fret 981), E144 (fret 982), F#144 (fret 983), G144 (fret 984), A144 (fret 985), B144 (fret 986), C145 (fret 987), D145 (fret 988), E145 (fret 989), F#145 (fret 990), G145 (fret 991), A145 (fret 992), B145 (fret 993), C146 (fret 994), D146 (fret 995), E146 (fret 996), F#146 (fret 997), G146 (fret 998), A146 (fret 999), B146 (fret 1000), C147 (fret 1001), D147 (fret 1002), E147 (fret 1003), F#147 (fret 1004), G147 (fret 1005), A147 (fret 1006), B147 (fret 1007), C148 (fret 1008), D148 (fret 1009), E148 (fret 1010), F#148 (fret 1011), G148 (fret 1012), A148 (fret 1013), B148 (fret 1014), C149 (fret 1015), D149 (fret 1016), E149 (fret 1017), F#149 (fret 1018), G149 (fret 1019), A149 (fret 1020), B149 (fret 1021), C150 (fret 1022), D150 (fret 1023), E150 (fret 1024), F#150 (fret 1025), G150 (fret 1026), A150 (fret 1027), B150 (fret 1028), C151 (fret 1029), D151 (fret 1030), E151 (fret 1031), F#151 (fret 1032), G151 (fret 1033), A151 (fret 1034), B151 (fret 1035), C152 (fret 1036), D152 (fret 1037), E152 (fret 1038), F#152 (fret 1039), G152 (fret 1040), A152 (fret 1041), B152 (fret 1042), C153 (fret 1043), D153 (fret 1044), E153 (fret 1045), F#153 (fret 1046), G153 (fret 1047), A153 (fret 1048), B153 (fret 1049), C154 (fret 1050), D154 (fret 1051), E154 (fret 1052), F#154 (fret 1053), G154 (fret 1054), A154 (fret 1055), B154 (fret 1056), C155 (fret 1057), D155 (fret 1058), E155 (fret 1059), F#155 (fret 1060), G155 (fret 1061), A155 (fret 1062), B155 (fret 1063), C156 (fret 1064), D156 (fret 1065), E156 (fret 1066), F#156 (fret 1067), G156 (fret 1068), A1









NOTATION

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

-  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. Artificial (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 indicaciones de digitación de la música serán 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 izquierda se desplaza sobre la misma cuerda haciendo un mínimo de presión.
-  Todas las notas serán tocadas en la posición indicada pero sin barra.
-  Barra para ser sostenida por la duración de tiempo que la línea 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. También designa a los armónicos artificiales cuyos sonidos corresponden una octava por encima de la nota escrita. Ambos tipos de armónicos son mostrados por este símbolo musical con cabeza de diamante y acompañado por la letra H ó Har.
-  Digitación para los ornamentos en la mano izquierda. La primera nota a tocar es la señalada por el primer dedo.
-  Todo aquello, como notas, silencios o tiempos, que se encuentre encerrado dentro de corchetes representan sugerencias o cambios hechos por la editorial.

2. LA GATICA

Musical notation for guitar, featuring six staves of music. The notation includes various guitar-specific symbols such as fret numbers (0-4), accidentals (sharps, naturals, flats), and dynamic markings. The first staff has a tempo marking [♩ = 120-132]. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes many slurs, ties, and fingerings, indicating a complex piece. The bottom staff has a repeat sign and two endings marked 1 and 2.

J. AGUIRRE
TRISTE N° 4

6^a en Re

LENTO

Transcripción para guitarra de
ANDRES SEGOVIA

The image displays a page of musical notation for guitar, featuring ten staves of music. The key signature is G major (one sharp). The notation includes various guitar-specific symbols such as "arm." (arm), "5" (fifth fret), and "v" (bow or breath mark). The music is divided into sections labeled C.2., C.5., C.4., and C.7. The notation is complex, with many accidentals and fingerings indicated by numbers in circles.

19

m i

m i

m

(1770-1841)

Fine

Y

D. C. al Fine

RONDO

Poco allegretto

FERNANDO CARULLI



CH

CH

CH

CH

WALTZ

Moderato

FERNANDO CARULLI

Fine

mf *mp*

D. C. al Fine

TRACK 4 SIDE

STUDY IN C

FERNANDO SC
(1778-1839)

Moderato

The musical score for "STUDY IN C" by Fernando Sor is written in C major, 3/4 time, at a Moderato tempo. It consists of seven staves of music. The notation includes various fingering numbers (0-4), slurs, and dynamic markings such as *p* (piano) and *rit.* (ritardando). The score is labeled with "CIII", "CI 1/2 CII", "CV", and "CIII" above specific measures. The piece concludes with a *rit.* marking.

STUDY IN A

FERNANDO SOR

Allegretto

The musical score for "STUDY IN A" by Fernando Sor is written in A major, 2/4 time, at an Allegretto tempo. It consists of a single staff of music. The notation includes various fingering numbers (0-4), slurs, and dynamic markings such as *p* (piano). The score is labeled with "a i m i m" below the first few measures.

BOUREE IN E MINOR

Allegretto

JOHANN SEBASTIAN BACH

The musical score for the Bouree in E minor by Johann Sebastian Bach is presented across six staves. The tempo is marked 'Allegretto'. The key signature is one sharp (F#), indicating E minor. The score includes various fingering numbers (0-4) and articulation marks (accents, slurs, and breath marks). Specific measures are labeled with Roman numerals: C.VII, C.V, C.IV, C.V, C.II, and C.IV. The notation includes treble clefs, a key signature of one sharp, and a variety of note values and rests. The piece concludes with a double bar line and repeat dots.

andalucia

trad

Andante
a m i ②

The musical score for 'The Little Boat' is written for a single melodic line in treble clef, 3/4 time. The key signature has one flat (B-flat). The melody consists of several measures, each featuring a triplet of eighth notes. The first measure starts with a piano (p) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano (p) dynamic. The fourth measure has a piano (p) dynamic. The fifth measure has a piano (p) dynamic. The sixth measure has a piano (p) dynamic. The seventh measure has a piano (p) dynamic. The eighth measure has a piano (p) dynamic. The ninth measure has a piano (p) dynamic. The tenth measure has a piano (p) dynamic. The eleventh measure has a piano (p) dynamic. The twelfth measure has a piano (p) dynamic. The thirteenth measure has a piano (p) dynamic. The fourteenth measure has a piano (p) dynamic. The fifteenth measure has a piano (p) dynamic. The sixteenth measure has a piano (p) dynamic. The seventeenth measure has a piano (p) dynamic. The eighteenth measure has a piano (p) dynamic. The nineteenth measure has a piano (p) dynamic. The twentieth measure has a piano (p) dynamic. The twenty-first measure has a piano (p) dynamic. The twenty-second measure has a piano (p) dynamic. The twenty-third measure has a piano (p) dynamic. The twenty-fourth measure has a piano (p) dynamic. The twenty-fifth measure has a piano (p) dynamic. The twenty-sixth measure has a piano (p) dynamic. The twenty-seventh measure has a piano (p) dynamic. The twenty-eighth measure has a piano (p) dynamic. The twenty-ninth measure has a piano (p) dynamic. The thirtieth measure has a piano (p) dynamic. The thirty-first measure has a piano (p) dynamic. The thirty-second measure has a piano (p) dynamic. The thirty-third measure has a piano (p) dynamic. The thirty-fourth measure has a piano (p) dynamic. The thirty-fifth measure has a piano (p) dynamic. The thirty-sixth measure has a piano (p) dynamic. The thirty-seventh measure has a piano (p) dynamic. The thirty-eighth measure has a piano (p) dynamic. The thirty-ninth measure has a piano (p) dynamic. The fortieth measure has a piano (p) dynamic. The forty-first measure has a piano (p) dynamic. The forty-second measure has a piano (p) dynamic. The forty-third measure has a piano (p) dynamic. The forty-fourth measure has a piano (p) dynamic. The forty-fifth measure has a piano (p) dynamic. The forty-sixth measure has a piano (p) dynamic. The forty-seventh measure has a piano (p) dynamic. The forty-eighth measure has a piano (p) dynamic. The forty-ninth measure has a piano (p) dynamic. The fiftieth measure has a piano (p) dynamic. The fifty-first measure has a piano (p) dynamic. The fifty-second measure has a piano (p) dynamic. The fifty-third measure has a piano (p) dynamic. The fifty-fourth measure has a piano (p) dynamic. The fifty-fifth measure has a piano (p) dynamic. The fifty-sixth measure has a piano (p) dynamic. The fifty-seventh measure has a piano (p) dynamic. The fifty-eighth measure has a piano (p) dynamic. The fifty-ninth measure has a piano (p) dynamic. The sixtieth measure has a piano (p) dynamic. The sixty-first measure has a piano (p) dynamic. The sixty-second measure has a piano (p) dynamic. The sixty-third measure has a piano (p) dynamic. The sixty-fourth measure has a piano (p) dynamic. The sixty-fifth measure has a piano (p) dynamic. The sixty-sixth measure has a piano (p) dynamic. The sixty-seventh measure has a piano (p) dynamic. The sixty-eighth measure has a piano (p) dynamic. The sixty-ninth measure has a piano (p) dynamic. The seventieth measure has a piano (p) dynamic. The seventy-first measure has a piano (p) dynamic. The seventy-second measure has a piano (p) dynamic. The seventy-third measure has a piano (p) dynamic. The seventy-fourth measure has a piano (p) dynamic. The seventy-fifth measure has a piano (p) dynamic. The seventy-sixth measure has a piano (p) dynamic. The seventy-seventh measure has a piano (p) dynamic. The seventy-eighth measure has a piano (p) dynamic. The seventy-ninth measure has a piano (p) dynamic. The eightieth measure has a piano (p) dynamic. The eighty-first measure has a piano (p) dynamic. The eighty-second measure has a piano (p) dynamic. The eighty-third measure has a piano (p) dynamic. The eighty-fourth measure has a piano (p) dynamic. The eighty-fifth measure has a piano (p) dynamic. The eighty-sixth measure has a piano (p) dynamic. The eighty-seventh measure has a piano (p) dynamic. The eighty-eighth measure has a piano (p) dynamic. The eighty-ninth measure has a piano (p) dynamic. The ninetieth measure has a piano (p) dynamic. The ninety-first measure has a piano (p) dynamic. The ninety-second measure has a piano (p) dynamic. The ninety-third measure has a piano (p) dynamic. The ninety-fourth measure has a piano (p) dynamic. The ninety-fifth measure has a piano (p) dynamic. The ninety-sixth measure has a piano (p) dynamic. The ninety-seventh measure has a piano (p) dynamic. The ninety-eighth measure has a piano (p) dynamic. The ninety-ninth measure has a piano (p) dynamic. The hundredth measure has a piano (p) dynamic.

②

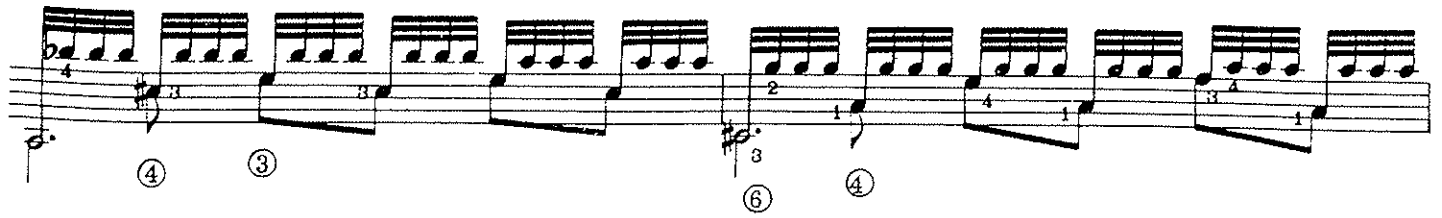
③

③

C LX.

A musical score for a piece titled "p am3". The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a time signature of 3/4. The melody consists of eighth and sixteenth notes, with some measures containing triplets. There are four circled numbers (1, 2, 3, 4) placed below the staff, likely indicating specific measures or techniques. The notation includes various musical symbols such as beams, slurs, and accidentals.

②



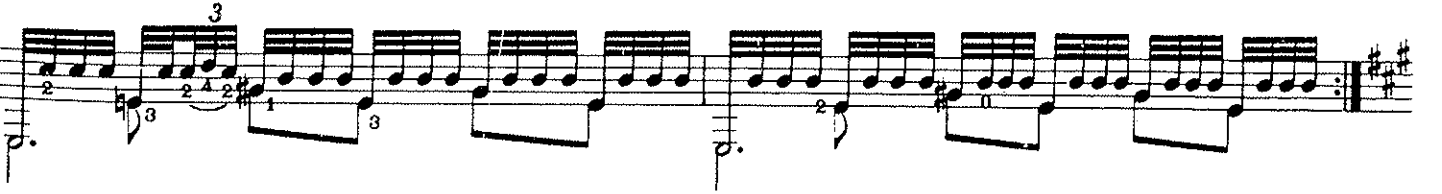
p a m 3



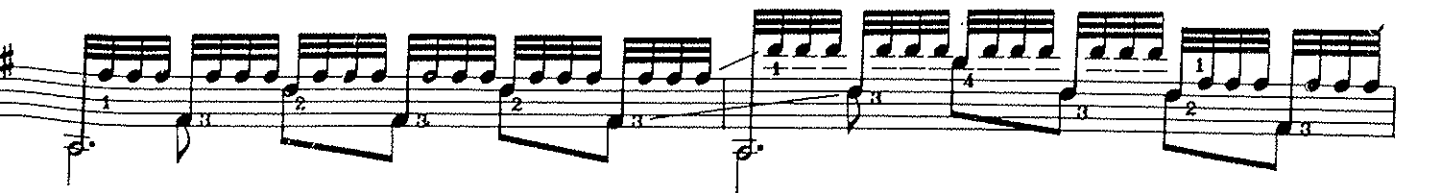
C I



3



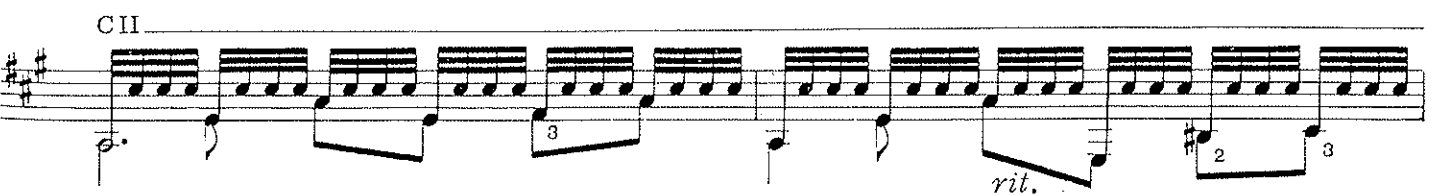
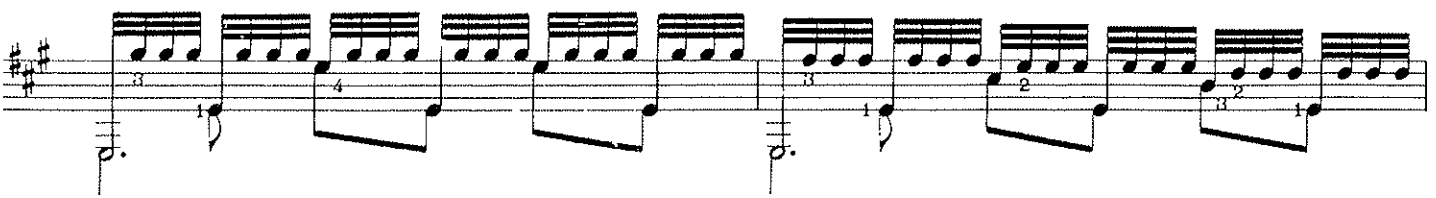
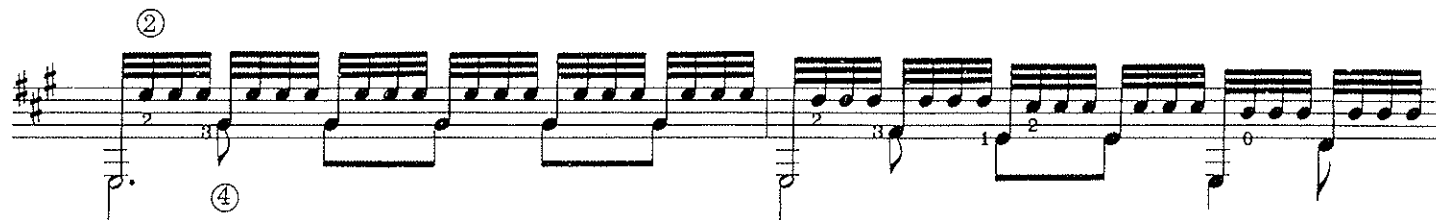
C II



[illegible]

The first staff of music is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest, followed by a quarter note G4 (labeled '0'), an eighth note A4 (labeled '1'), and a beamed eighth-note triplet of B4, C5, and B4 (labeled '3'). This is followed by a quarter note A4, an eighth note G4, a quarter note F#4, and a quarter note E4. The staff continues with a series of eighth and sixteenth notes, including a triplet of eighth notes (labeled '3') and a quarter note (labeled '4'). The staff concludes with a double bar line.

A musical score for a piece in D major, marked 'D. C. al Fine'. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The music consists of a series of eighth and sixteenth notes, with some measures containing rests. The piece ends with a double bar line and the word 'Fine'.



LAGRIMA

Largo α

FRANCISCO TARREGA

The musical score for "Lagrima" by Francisco Tarrega is written for guitar in 3/4 time, key of D major (indicated by two sharps). The tempo is marked "Largo" with a dynamic marking of α (piano). The score consists of six staves of music, each containing various musical notations and performance instructions.

- Staff 1:** Begins with a treble clef and a key signature of two sharps. It features a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4) and a dynamic marking of α . The name "FRANCISCO TARREGA" is written above the staff.
- Staff 2:** Continues the melodic line with fingerings and a dynamic marking of α . It includes a section marked "CIX — C VII" with a circled 3.
- Staff 3:** Features a section marked "C VII" with a circled 2, followed by "CIX — CII" with a circled 3 and a circled 4. The staff ends with a double bar line and the word "Fine".
- Staff 4:** Starts with a section marked "CII" and a circled 2, followed by a section marked "CIX" with a circled 3 and a circled 4. It includes a dynamic marking of α and a section marked "C VII" with a circled 2.
- Staff 5:** Continues the melodic line with fingerings and a dynamic marking of α . It includes a section marked "C VII" with a circled 2 and a circled 6.
- Staff 6:** Ends with a section marked "C VII" with a circled 2 and a circled 6, followed by a section marked "CIX" with a circled 3 and a circled 4. The staff ends with a double bar line and the instruction "D. C. al Fine".

FRANCISCO TARREGA

С ПИ _____

5) = D

Andantino

Harm.

FRANCISCO TARREGA

C III

C II

CX

C VII

C V

CIII —

accel.

CII

a tempo

CX

C VII

CIII

accel.

CII

a tempo

CIII

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

CX

C VII

CV

C III

accel.

C II

C II

Harm.

rit.

a tempo

Aufführungsrecht vorbehalten *)
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Pavanas - Fuge - Canarios

aus „Instruccion de musica sobre la guitarra española“ 1674

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

Gaspar Sanz
(1640-1710)

1 Pavanas

*) Bei Aufführungen ist der Bearbeiter auf Programmen, Schallplatten u.s.w. anzugeben.
In public performances the name of the arranger is to be mentioned on the programmes etc.
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2

Fuge (dorisch)

über eine spanische Weise

This page contains six staves of musical notation for guitar. The notation is written in a key with one sharp (F#) and a common time signature (C). The staves are numbered 1 through 6, and the music is organized into measures separated by bar lines. The notation is complex, with many accidentals and fingerings indicated by numbers 1-4. Dynamic markings such as 'p' (piano) and 'm' (mezzo-forte) are present. The music is written in a style that suggests it is a technical exercise or a piece of music designed to showcase guitar technique.

3 Canarios*)

(Allegro)

The musical score for 'Canarios' is written in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with lyrics 'i m a i a i i m i a i i m i m' written above it. The second staff continues the melody with lyrics 'a i'. The third staff continues with lyrics 'a i a i a i'. The fourth staff continues with lyrics 'a i a i'. The fifth staff continues with lyrics 'a i a i'. The sixth staff concludes the piece with a double bar line and a repeat sign. The score includes various musical notations such as slurs, ties, and fingerings.

*) Alter spanischer Volkstanz

II.....

VII.....

VII.....

A

B

a

m

p

p

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