

JUAN ANTONIO MURO

BASIC PIECES

VOLUME 1

Easy entertaining guitar pieces for beginners
Leichte Gitarrenstücke für Anfänger
Pièces de guitare faciles et agréables pour débutants
Piezas de guitarra fáciles y agradables para principiantes



Chanterelle

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THE MUSICAL SELECTIONS AND THEIR USE

The aspiring guitarist's greatest problems generally concern the **use of the right hand**, whose wide choice of combinations has in this book been limited to the most **elementary basic mechanisms**. Each of **these mechanisms is treated separately in its own chapter**, in a manner designed to make it easy to understand from both the musical and the technical points of view.

Each chapter begins with pieces which are easy for the left hand, using plenty of open strings, thus facilitating the special attention which ought to be given to controlling the basic mechanisms of the right hand.

The teacher should decide the use of the material in accordance with the pupil's individual needs. **It is not the pedagogical intention of this book that successive chapters are worked on only after all the material in previous chapters has been thoroughly exhausted**; on the contrary, the chapters should be worked through in **alternating fashion**, for example:

The melodic exercises in Chapter 1 are designed to teach the notes on each of the first three strings. Once the pupil has practised a sufficient number of exercises to be sure of these notes, he can pass directly to the first piece in Chapter 2 (*An Old Tale*, page 29), then on to the first piece in Chapter 3 (*The Rag Doll*, page 35) etc. Working in parallel, the pupil should continue to practise the melodies in Chapter 1, returning from time to time to the chapters already begun.

Practising finger exercises can be a boring, frustrating task for a young beginner and this book does not contain this kind of material. The first section begins with simple touch exercises on one string, which contain small musical ideas the successful rendition of which requires the teacher's accompaniment. The pupil can begin the first piece (*A Bed-time Story*, page 7) without preparation, so that the **very first notes that he plays on the instrument already carry musical intent**.

The pieces in successive Chapters are designed to be played as **solos**; the teacher's accompaniments, written for the simpler ones, **may be considered optional and not essential**.

This collection consists of **two parts**. The second part is a continuation of the first, and follows the same principles.

DAS MUSIKALISCHE MATERIAL UND SEIN GEBRAUCH

Eine der größten Schwierigkeiten für den Gitarrenanfänger ist das **Spiel der rechten Hand**, für welches es eine Fülle von Variationsmöglichkeiten gibt, die in diesem Buch auf **konkrete Grundsatztechniken** beschränkt wurden. **Jede grundlegende Technik wird in einem getrennten Kapitel behandelt**.

In den ersten Stücken jedes Kapitels werden viele leere Saiten benutzt, wodurch die Arbeit mit der linken Hand erleichtert wird; auf diese Weise wird es dem Schüler ermöglicht sich auf die rechte Hand zu konzentrieren.

Das zu spielende Material kann vom Lehrer unter Berücksichtigung der Kenntnisse und Bedürfnisse des Schülers bestimmt werden. **Es liegt nicht in der pädagogischen Absicht dieses Buches alle Lektionen eines Kapitels ausschöpfen zu müssen bevor man sich dem nächsten Kapitel zuwendet**; im Gegenteil, die Kapitel müssen abwechselnd behandelt werden, ein Beispiel:

Sobald der Schüler genügend Stücke gespielt hat, um die Noten auf den drei ersten Saiten zu beherrschen, wird er sich sofort der ersten Melodie des zweiten Kapitels widmen können (*Ein altes Märchen*, Seite 29). Danach kann er zur ersten Melodie des dritten Kapitels übergehen (*Die Stoffpuppe*, Seite 35) usw... Während der Schüler im ersten Kapitel fortschreiten wird, sollte er in den schon behandelten Kapiteln gleichzeitig weiterarbeiten.

Im allgemeinen können die technischen Übungen für den jungen Anfänger äußerst langwierig und frustrierend sein. In diesem Buch werden diese Art von Übungen nicht behandelt. Das erste Kapitel beginnt mit leichten Pulsationsübungen auf einer Saite. Diese Übungen beinhalten eine kleine musikalische Idee, für deren Verwirklichung man unbedingt die Lehrerbegleitung benötigt. Auf diese Weise kann der Schüler ohne Vorbereitung mit dem ersten Stück (*Eine Gutenachtgeschichte* Seite 7) beginnen, **so daß er schon den ersten gespielten Noten einen musikalischen Sinn verleihen kann**.

Alle Stücke der anderen Kapitel wurden so konzipiert, daß sie **Solo gespielt werden können**; insofern muß man die für die leichteren Stücke **beschriebenen Lehrerbegleitungen nicht verbindlich sehen**.

Diese Ausgabe besteht aus **zwei Bänden**. Der zweite Band unterliegt den gleichen Prinzipien wie Band eins.

LE MATERIEL MUSICAL ET SON UTILISATION

Le problème majeur pour le débutant est **l'utilisation de la main droite**, pour laquelle il existe une multitude de combinaisons, réduites dans ce livre à **de concrets mécanismes de base**. **Chaque mécanisme de base représente un chapitre séparé**.

Les premières pièces de chaque chapitre utilisent principalement des cordes à vide, ce qui facilite le travail de la main gauche et permet de diriger une attention plus particulière sur le travail de la main droite.

L'utilisation du matériel peut être déterminée par le professeur selon les nécessités de chaque élève. **L'intention pédagogique de ce livre n'est pas d'épuiser toutes les leçons d'un chapitre avant de passer au suivant**; bien au contraire, il faut alterner entre les chapitres, par exemple:

Dès que l'élève aura joué suffisamment de pièces afin de connaître les notes sur les trois premières cordes, il pourra passer directement à la première mélodie de la deuxième leçon (*Un vieux conte*, page 29). Ensuite il pourra passer à la première mélodie de la troisième leçon (*La poupée de tissus*, page 35) etc. Pendant que l'élève progresse au premier chapitre, il devra parallèlement progresser dans les chapitres déjà étudiés.

Parfois la pratique des exercices techniques peut être ennuyeuse et frustrante pour un jeune débutant. Ce livre ne contient ce genre d'exercices. La première leçon commence avec de simples exercices de pulsation sur une corde. Ces exercices contiennent une petite idée musicale, pour la réalisation de laquelle l'accompagnement du professeur est indispensable. De cette façon l'élève peut commencer avec la première pièce (*Un conte*, page 7) sans préparation préalable, **donnant déjà à la première note qu'il joue une intention musicale**.

Toutes les pièces des autres chapitres ont été conçues pour être jouées en solo, ce qui rend les accompagnements du professeur (écrits pour les plus simples d'entre elles) facultatifs.

Cette édition comporte **deux volumes**. La seconde partie, formant suite à la première, suit les mêmes principes.

EL MATERIAL MUSICAL Y SU UTILIZACION

La problemática principal del principiante la constituye el **uso de la mano derecha** cuya amplia gama de combinaciones técnicas ha sido reducida en este libro a la serie de mecanismos básicos más concretos. **A cada uno de estos mecanismos le ha sido dedicada una sección**.

En las primeras obras de cada sección se han utilizado el máximo de cuerdas al aire con objeto de que su facilidad para la mano izquierda permita dedicar especial atención a la mano derecha.

La utilización pedagógica de este material puede determinarla el profesor de acuerdo con las necesidades de cada alumno. **La intención de este libro no es agotar el material de una sección antes de pasar a la siguiente** sino que, al contrario, este debe alternarse. Hé aquí un ejemplo:

Una vez el alumno ha practicado el número de ejercicios suficiente para conocer las notas de las tres primeras cuerdas, puede estudiar la primera obra de la sección 2 (*Cuento Antiguo*, página 29) y después pasar a la primera obra de la sección 3 (*La Muñeca de Trapo*, página 35) y así sucesivamente, continuando al mismo tiempo con las melodías de la sección 1 y volviendo de vez en cuando a las secciones ya tratadas.

En general la práctica de ejercicios técnicos es para el joven principiante una tarea molesta y aburrida. En este libro no se ha incluido este tipo de material. La primera sección empieza con ejercicios elementales de pulsación en una cuerda. Estos ejercicios contienen una pequeña idea musical para cuya realización es imprescindible el acompañamiento del profesor. De esta forma el alumno puede empezar con la primera "obra" (*Cuento*, página 7) sin previa preparación, **dando ya a la primera nota que pulsa una intención musical**.

Todas las obras en las demás secciones han sido concebidas para ser tocadas solo, por lo tanto el acompañamiento del profesor es **complementario y no necesario**.

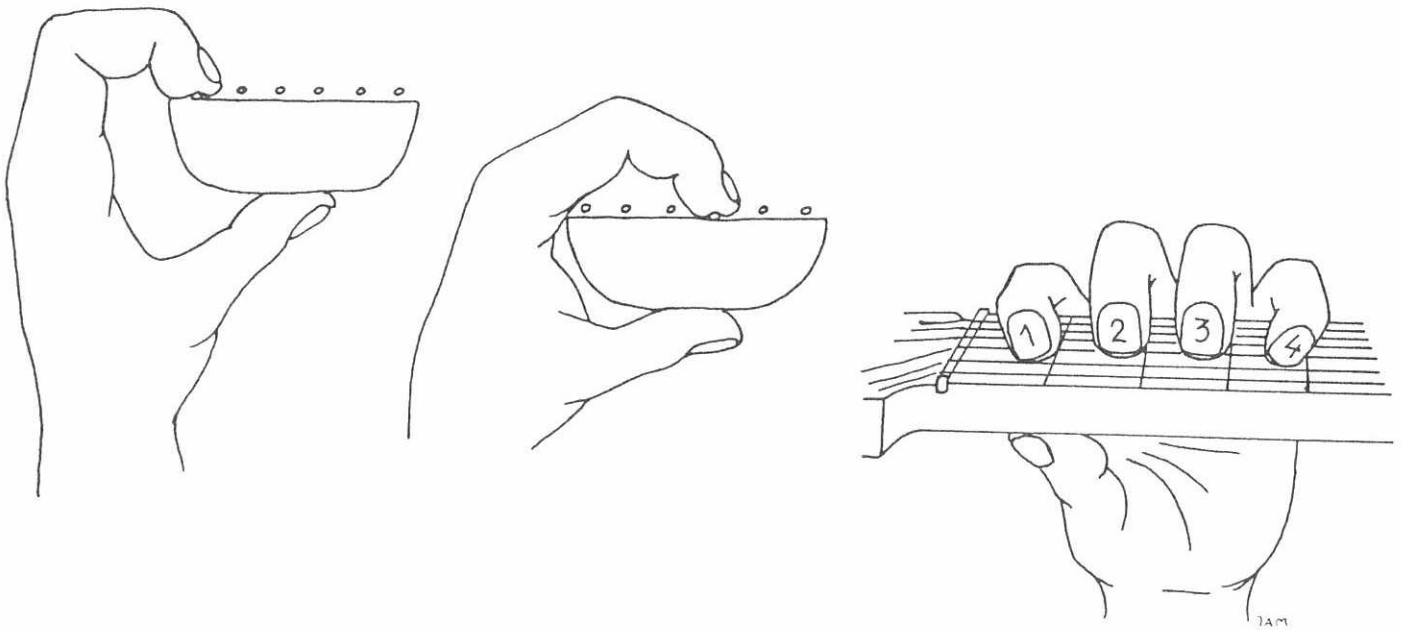
Esta colección está formada por **dos volúmenes**. El segundo es continuación del primero y se rige por los mismos principios.

Juan Antonio Muro, 1993

Position of the Left Hand

Die Haltung der linken Hand · Position de la main gauche

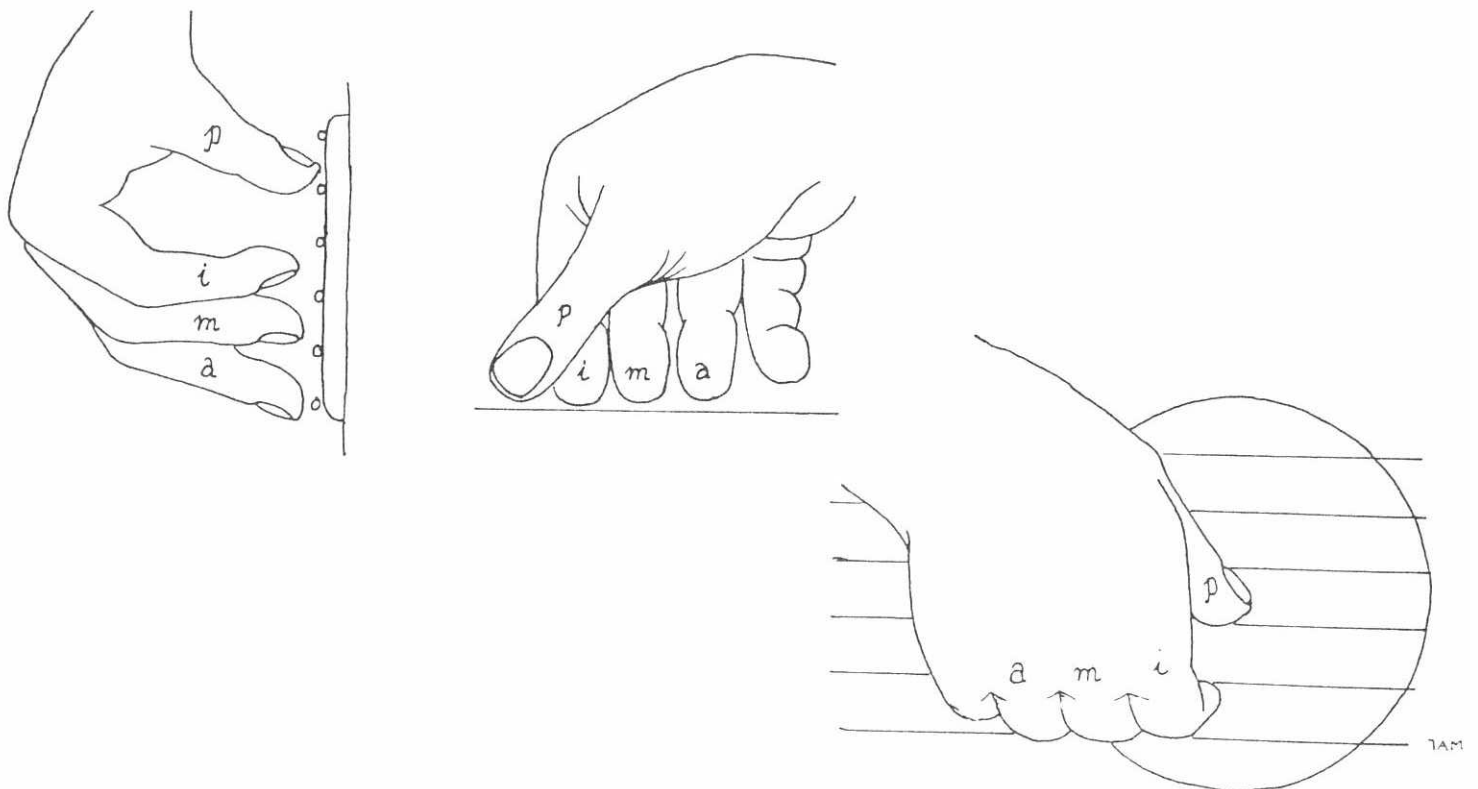
Posición de la mano izquierda



Position of the Right Hand

Die Haltung der rechten Hand · Position de la main droite

Posición de la mano derecha



Where to find the notes on the fingerboard
 Die Noten auf dem Griffbrett · Position des notes sur le diapason
 Posición de las notas sobre el diapasón

①

E F G A
Mi Fa Sol La

②

B C D
Si Do Re

③

G A
Sol La

④

D E F
Re Mi Fa

⑤

A B C
La Si Do

⑥

E F G
Mi Fa Sol

Note values

Der Notenwert · Valeurs des notes · Los valores de las notas



1

Melodies with Teacher's Accompaniment

Melodien mit Lehrerbegleitung

Mélodies avec accompagnement du professeur

Melodias con acompañamiento del profesor

1.

A Bed-time Story

Eine Gutenachtgeschichte · Un conte · Cuento



Musical notation for the first system of the piece. It consists of two staves. The top staff is in treble clef with a 2/4 time signature and contains a melody of quarter notes. The bottom staff is in treble clef with a key signature of two sharps (F# and C#) and contains a bass line with chords and some triplets. The system is divided into four measures.

Musical notation for the second system of the piece. It consists of two staves. The top staff continues the melody from the first system. The bottom staff continues the bass line with chords and triplets. The system is divided into four measures and ends with a double bar line and repeat dots.

2.

Wake up!

Wach auf! · Réveille-toi! · ¡Despierta!



Musical score for 'Wake up!' in 2/4 time. The score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef with a key signature of one flat. The melody in the upper staff consists of quarter notes and eighth notes. The bass line features a simple accompaniment with some triplets and sixteenth notes. The piece ends with a double bar line and repeat dots.

3.

A



Mountain Brook

Ein Bergbach

Un ruisseau en montagne

Riachuelo de montaña

Musical score for 'Mountain Brook' in 2/4 time. The score consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef with a key signature of one flat. The melody in the upper staff consists of quarter notes and eighth notes. The bass line features a simple accompaniment with eighth notes. The piece ends with a double bar line and repeat dots.



First ending of the musical score for 'Mountain Brook'. It consists of two staves. The upper staff is a treble clef with a key signature of one flat. The lower staff is a bass clef with a key signature of one flat. The melody in the upper staff consists of quarter notes and eighth notes. The bass line features a simple accompaniment with eighth notes. The first ending is marked with a '1.' and a repeat sign.

Second ending of the musical score for 'Mountain Brook'. It consists of two staves. The upper staff is a treble clef with a key signature of one flat. The lower staff is a bass clef with a key signature of one flat. The melody in the upper staff consists of quarter notes and eighth notes. The bass line features a simple accompaniment with eighth notes. The second ending is marked with a '2.' and a repeat sign.

4.

The Hedgehog's Dance

Tanz der Igel · La danse des hérissons · La danza del erizo



5.

A Chorale

Ein Choral

Un choral · Coral



6.

The Fisherman's Tale

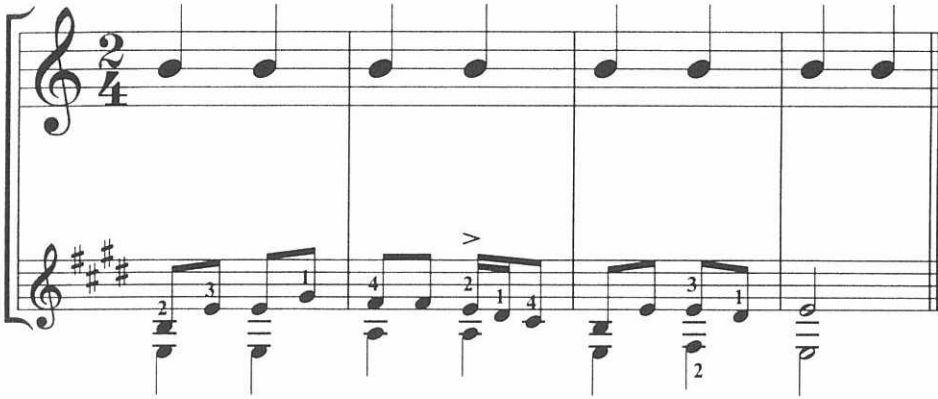
Fischers Märchen · Le conte du pêcheur
El cuento del pescador



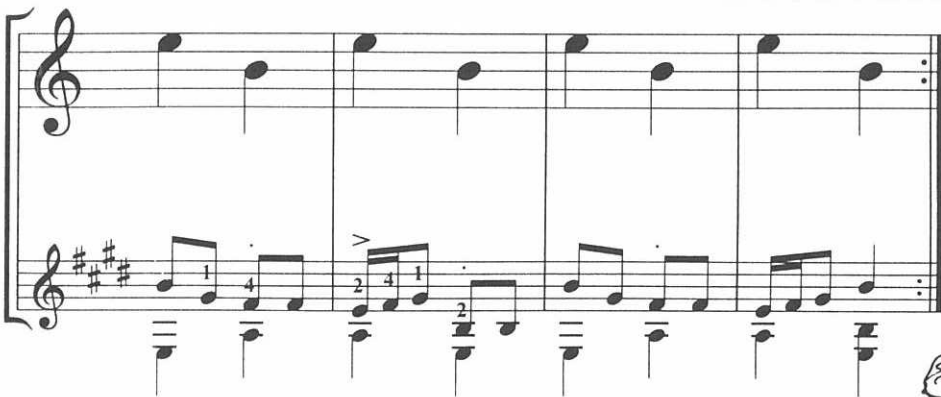
The 2nd String

Die 2. Saite
La 2ème Corde
La 2ª cuerda

FINE



D.C. al FINE



A Rhythm Exercise

Rhythmische Übung · Exercice rythmique · Ejercicio rítmico

First tap then play · Erst klopfen, dann spielen
Frappier, puis jouer · primero golpear, después tocar



7.

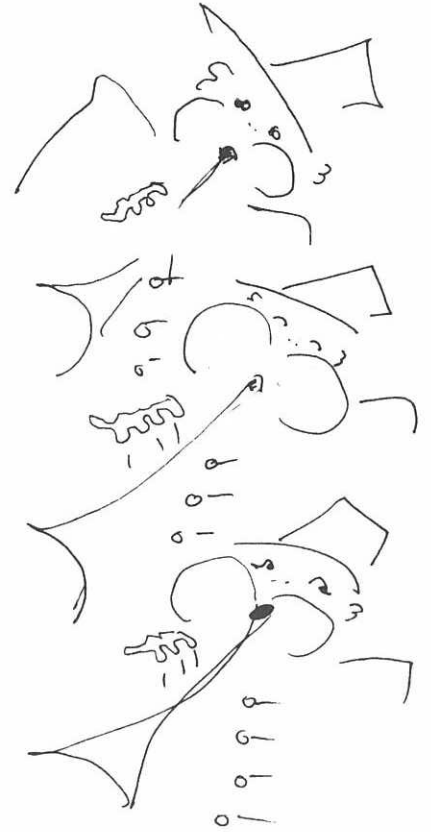
The Parade Trumpets

Trompetenparade · Une parade de trompettes · Desfile de trompetas



Musical notation for the first system of 'The Parade Trumpets'. It consists of two staves in 2/4 time. The top staff has a treble clef and contains a melody of quarter notes. The bottom staff has a bass clef and contains a bass line of quarter notes. The key signature has one sharp (F#).

Musical notation for the second system of 'The Parade Trumpets'. It consists of two staves in 2/4 time. The top staff has a treble clef and contains a melody of quarter notes. The bottom staff has a bass clef and contains a bass line of quarter notes. The key signature has one sharp (F#).



8.

The Chicken

Das Huhn · La poule · La gallina



Musical notation for 'The Chicken'. It consists of two staves in 2/4 time. The top staff has a treble clef and contains a melody of quarter notes. The bottom staff has a bass clef and contains a bass line of quarter notes. The key signature has one sharp (F#). Above the first two measures, there are two boxes labeled "1." and "2." indicating first and second endings. The first ending is a quarter note, and the second ending is a half note.

9.

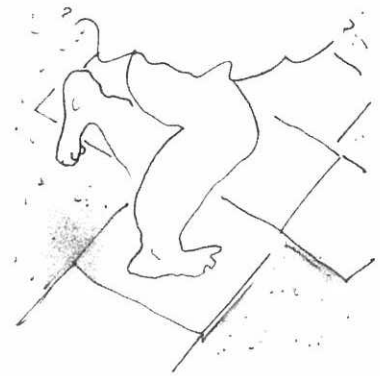
A Rhyme

Der Reim · Une rime · Rima



First system of musical notation for 'A Rhyme'. It consists of two staves in 2/4 time. The upper staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a bass line with chords and some triplets. Fingerings are indicated with numbers 1, 2, 3, 4.

Second system of musical notation for 'A Rhyme'. It continues the melody and bass line from the first system. The upper staff ends with a repeat sign. The lower staff includes a key signature change to one sharp (F#) and a '2' marking below the staff.



10.

A Ring Game

Ein Kreisspiel · Une ronde · Ronda



First system of musical notation for 'A Ring Game'. It consists of two staves in 2/4 time. The upper staff has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff has a rhythmic accompaniment of eighth notes. A repeat sign is present at the end of the system.

Second system of musical notation for 'A Ring Game'. It features two first endings, labeled '1.' and '2.'. The upper staff continues the melody. The lower staff includes a key signature change to one sharp (F#) and fingerings 3, 2, 4. The system concludes with a repeat sign.

11.

Picking Flowers

Blumen pflücken · En cueillant des fleurs · Cogiendo flores



The first system of musical notation for 'Picking Flowers' consists of two staves in 2/4 time. The upper staff features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff provides a rhythmic accompaniment with eighth notes and includes fingering numbers: 4, 2, 2, 1.

The second system of musical notation for 'Picking Flowers' consists of two staves in 2/4 time. The upper staff continues the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff continues the accompaniment with eighth notes and includes fingering numbers: 1, 3, 2, 1.



12.

The Little Music Box

Die kleine Musikbox
La petite boîte à musique
La cajita de música

The first system of musical notation for 'The Little Music Box' consists of two staves in 2/4 time. The upper staff features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff provides a rhythmic accompaniment with quarter notes: G3, A3, B3, C4, B3, A3, G3.

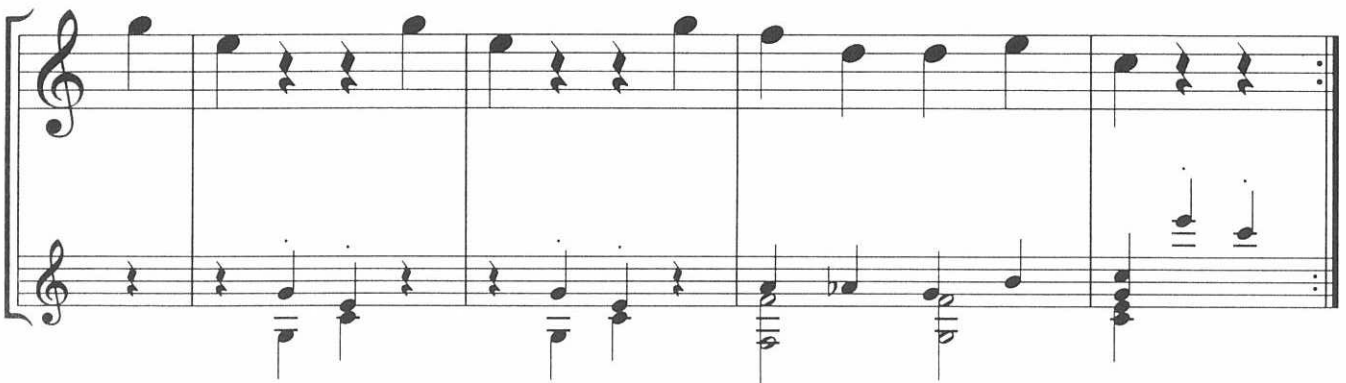
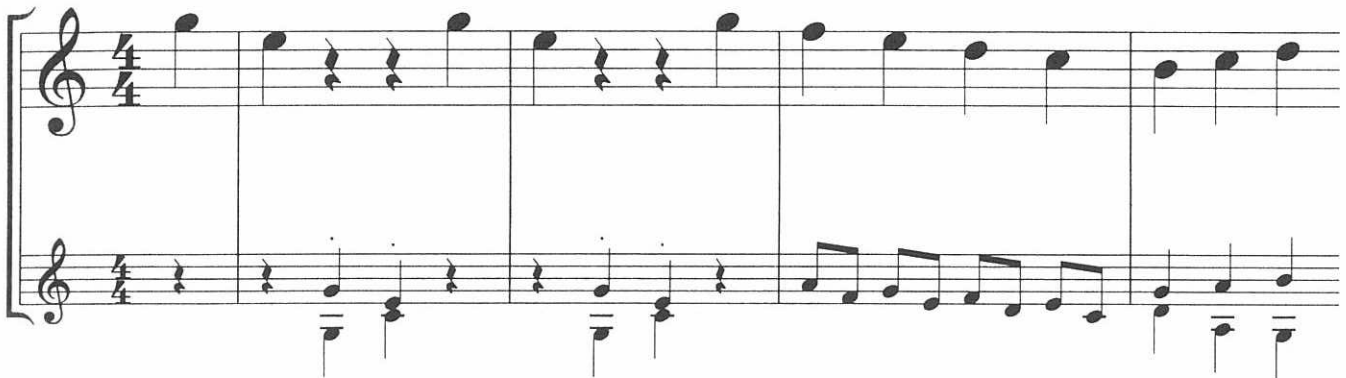
The second system of musical notation for 'The Little Music Box' consists of two staves in 2/4 time. The upper staff continues the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff continues the accompaniment with quarter notes: G3, A3, B3, C4, B3, A3, G3.



13.

The Cuckoo

Der Kuckuck · Le coucou · El cucú



The 3rd String

*Die 3. Saite
La 3ème corde
la 3ª cuerda*



A Rhythm Exercise

Rhythmische Übung

Exercice rythmique

Ejercicio rítmico

First tap then play

Erst klopfen, dann spielen

Frapper, puis jouer

primero golpear, después tocar

14.

The Hunter's Call

Des Jägers Ruf · L'appel du chasseur · La llamada del cazador



15.

Clouds

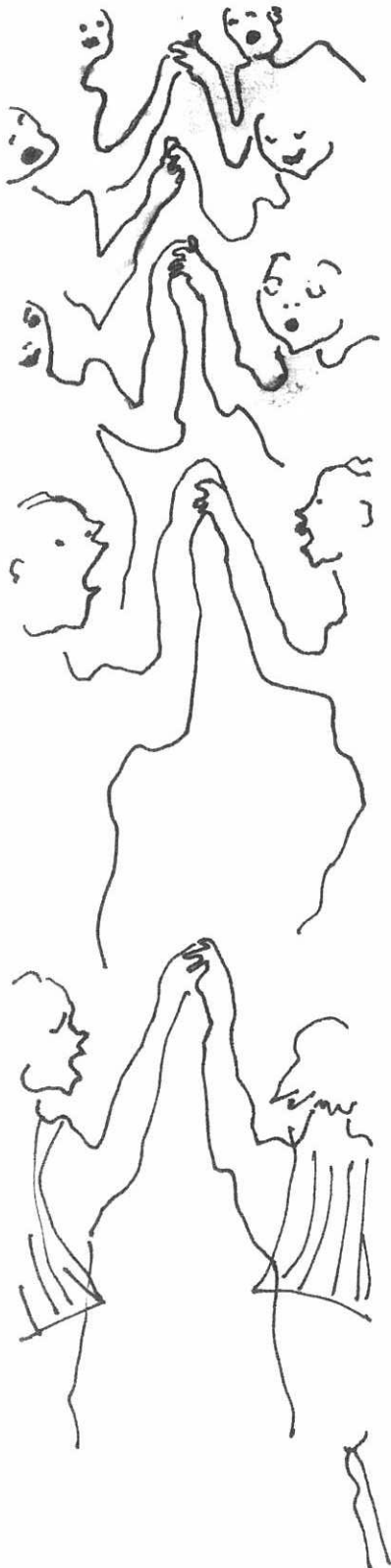
Wolken
Nuages
Nubes



16.

A Folk Song

Volkslied · Une chanson populaire · Canción popular



The first system of musical notation, consisting of a vocal line and a piano accompaniment line. The vocal line is in treble clef with a 2/4 time signature. The piano accompaniment is in treble clef. The system contains four measures of music.

The second system of musical notation, consisting of a vocal line and a piano accompaniment line. The vocal line is in treble clef. The piano accompaniment is in treble clef. The system contains four measures of music.

The third system of musical notation, consisting of a vocal line and a piano accompaniment line. The vocal line is in treble clef. The piano accompaniment is in treble clef. The system contains four measures of music.

The fourth system of musical notation, consisting of a vocal line and a piano accompaniment line. The vocal line is in treble clef. The piano accompaniment is in treble clef. The system contains four measures of music.

17.

Going on a Picnic

Gehen wir zum Picknick
Allons au pique-nique
Merienda en el campo



Musical notation for the first system of "Going on a Picnic". It consists of two staves in 2/4 time. The upper staff is the melody, and the lower staff is the accompaniment. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The accompaniment consists of quarter notes G3, B2, and D3.

Musical notation for the second system of "Going on a Picnic". It consists of two staves in 2/4 time. The upper staff continues the melody with quarter notes E5, D5, C5, B4, and A4. The lower staff continues the accompaniment with quarter notes G3, B2, and D3.

18.

A Children's Song

Ein Kinderlied
Une chanson d'enfant
Canción infantil



Musical notation for the first system of "A Children's Song". It consists of two staves in 2/4 time. The upper staff is the melody, and the lower staff is the accompaniment. The melody starts with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The accompaniment consists of quarter notes G3, B2, and D3.

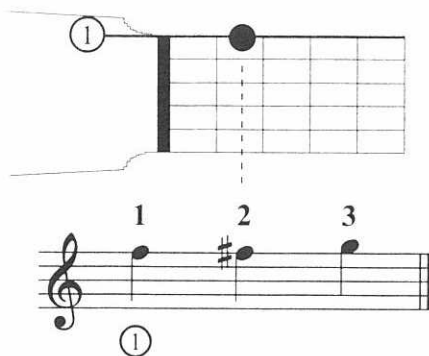
Musical notation for the second system of "A Children's Song". It consists of two staves in 2/4 time. The upper staff continues the melody with quarter notes E5, D5, C5, B4, and A4. The lower staff continues the accompaniment with quarter notes G3, B2, and D3. The system ends with a first ending (1.) and a second ending (2.).

Sharp

Das Kreuz

Le dièse

Sostenido



A Rhythm Exercise

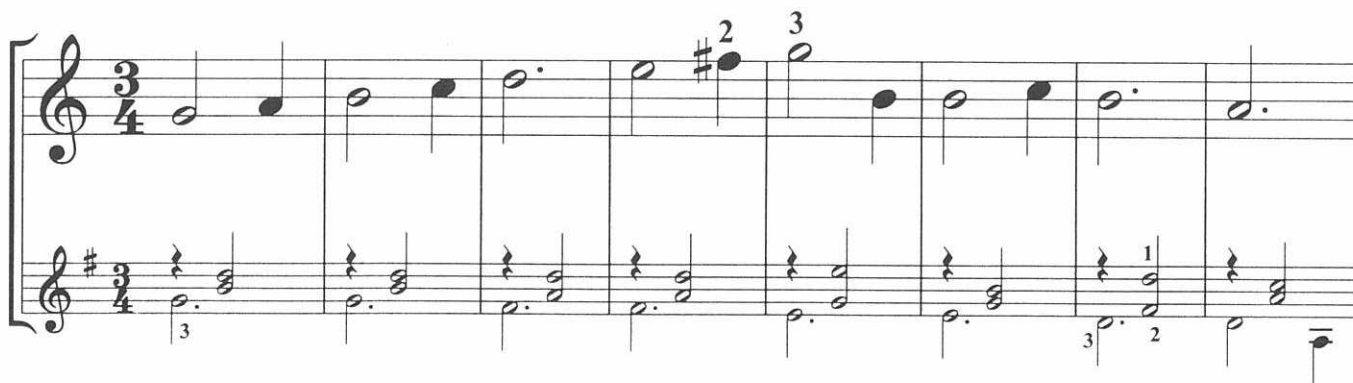
Rhythmische Übung · Exercice rythmique · Ejercicio rítmico



19.

A Spring Waltz

Frühlingswalzer · La valse du printemps · Vals de primavera



20.

A Lullaby

Wiegenlied · Une berceuse · Nana



First system of musical notation for 'A Lullaby'. It consists of two staves in 3/4 time. The upper staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1. Fingering numbers 1-4 are written below the notes.

Second system of musical notation for 'A Lullaby'. It consists of two staves in 3/4 time. The upper staff continues the melody: G4, A4, B4, C5, B4, A4, G4. The lower staff continues the bass line: G2, F2, E2, D2, C2, B1, A1. Fingering numbers 1-4 are written below the notes.

The 4th String

Die 4. Saite
La 4ème corde
La 4ª cuerda



21.

A Lament

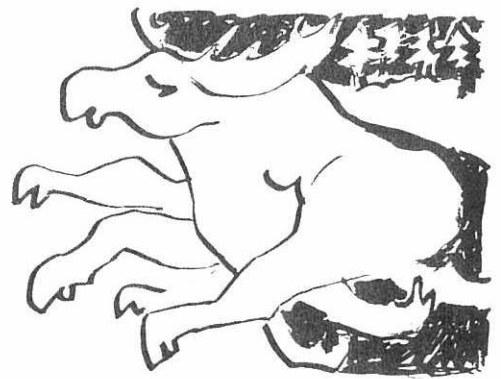
Klagelied
Lamentation
Lamento



First system of musical notation for 'A Lament'. It consists of two staves in 2/4 time. The upper staff contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a bass line of eighth notes: G2, F2, E2, D2, C2, B1, A1. Fingering numbers 1-4 are written below the notes.

Second system of musical notation for 'A Lament'. It consists of two staves in 2/4 time. The upper staff continues the melody: G4, A4, B4, C5, B4, A4, G4. The lower staff continues the bass line: G2, F2, E2, D2, C2, B1, A1. Fingering numbers 1-4 are written below the notes.





Review of Rhythms
Rhythmischer Überblick
Une revue de rythme
Repaso de ritmos

22.

Variations on the theme "The Elk Escapes"



Variationen über das Thema "Der Elch entkommt"

Variations sur le thème "le renne se sauve" · Variaciones sobre el tema "El alce huye"

Theme

1. 2.

Musical notation for the Theme in 2/4 time. The piece is marked *mf*. It consists of two staves: a treble clef staff and a bass clef staff. The melody is in the treble clef, starting on a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes D4, E4, F4, and G4. The piece ends with a repeat sign and two endings: the first ending leads back to the beginning, and the second ending leads to a final cadence.

Variations

1. 2.

Musical notation for the first Variation in 2/4 time, marked *p*. It consists of two staves. The treble clef staff features a melody of eighth notes: G4-A4, B4-C5, D5-E5, F5-G5. The bass clef staff has a simple accompaniment of quarter notes: D4, E4, F4, G4. The piece ends with a repeat sign and two endings: the first ending leads back to the beginning, and the second ending leads to a final cadence.

1. 2.

Musical notation for the second Variation in 2/4 time, marked *mp*. It consists of two staves. The treble clef staff features a melody of eighth notes: G4-A4, B4-C5, D5-E5, F5-G5. The bass clef staff has a simple accompaniment of quarter notes: D4, E4, F4, G4. The piece ends with a repeat sign and two endings: the first ending leads back to the beginning, and the second ending leads to a final cadence.

1. 2.

mf

This musical system consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter notes and eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The system is divided into two measures by a repeat sign. The first measure is labeled '1.' and the second measure is labeled '2.'.

1. 2.

f

This musical system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The system is divided into two measures by a repeat sign. The first measure is labeled '1.' and the second measure is labeled '2.'.

1. 2.

ff

This musical system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes. The system is divided into two measures by a repeat sign. The first measure is labeled '1.' and the second measure is labeled '2.'.

1. 2.

p subito

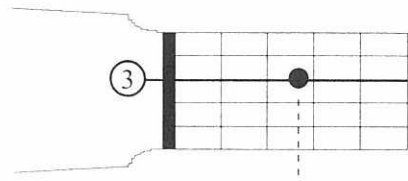
This musical system consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter notes. The lower staff is in bass clef and contains a rhythmic accompaniment of quarter notes. The system is divided into two measures by a repeat sign. The first measure is labeled '1.' and the second measure is labeled '2.'.

Flat

Das B

Le bémol

Bemol



23.

A Sad Song

Ein trauriges Lied · Une chanson triste · Canción triste



③ to D

③ en Re

24.

The Hunter's Return

Des Jägers Rückkehr · Le retour du chasseur
El retorno del cazador

CD
Track
24

Review of Rhythms

Rhythmischer Überblick

Une revue de rythme

Repaso de ritmos



⑥ to D
⑥ en Re

25.

The Thumb

Der Daumen · Le pouce · El pulgar



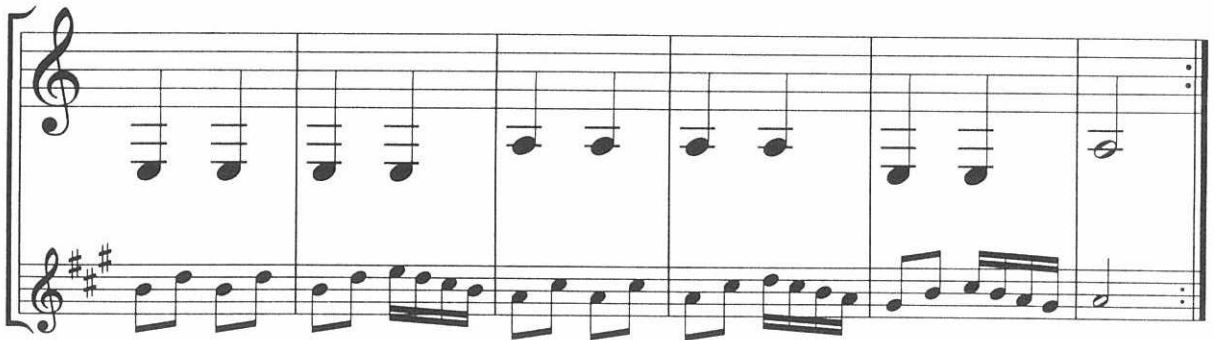
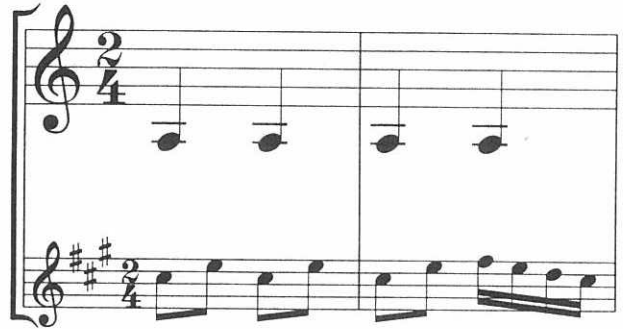
5 The 5th & 6th Strings

Die 5. und 6. Saite

Les 5ème et 6ème cordes

La 5ª y la 6ª cuerdas

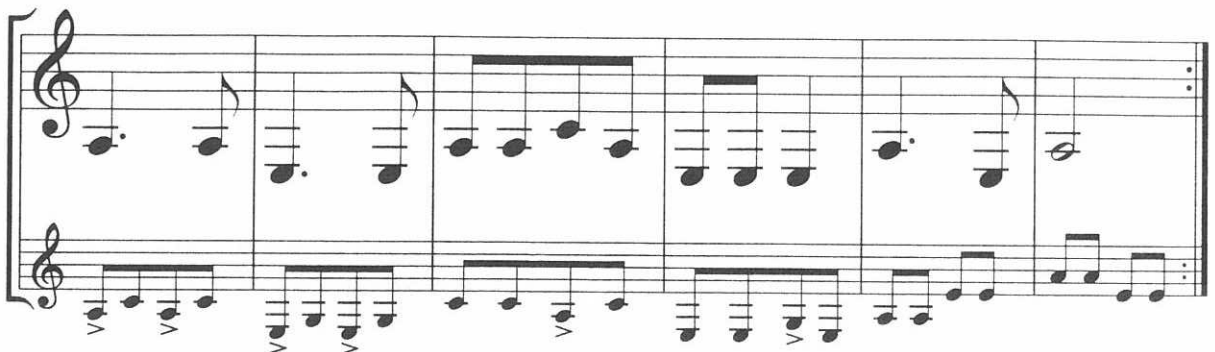
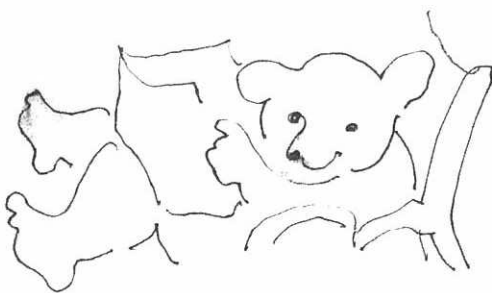
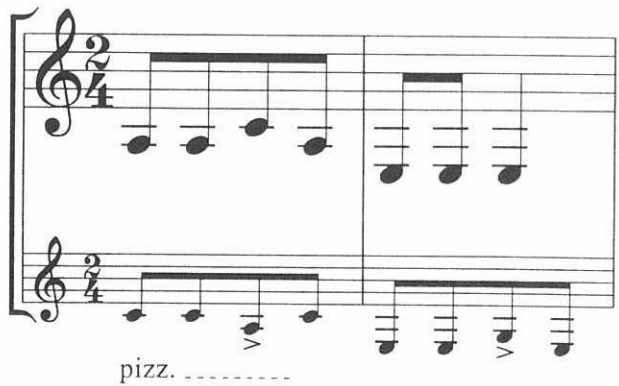
6



26.

Papa Bear

Vater Bär · Papa ours · Papá oso



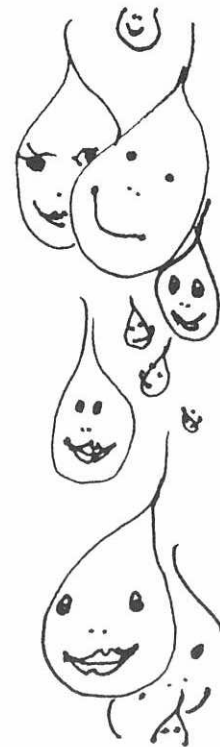
27.

The Rain Drops

Die Regentropfen · Les gouttes d'eau · Las gotas de la lluvia



First system of musical notation for 'The Rain Drops'. It consists of two staves in 2/4 time. The upper staff contains a melody of eighth notes. The lower staff contains a bass line with notes corresponding to the upper staff. Below the lower staff are fingerings: 4, 5, 6, 5. Above the lower staff are fingering numbers: arm. XII, XII, VII, XII. The system ends with a double bar line.



Second system of musical notation for 'The Rain Drops'. It consists of two staves in 2/4 time. The upper staff continues the melody. The lower staff continues the bass line. The system ends with a double bar line.

28.

The Morning

Der Morgen
Le matin
La mañana



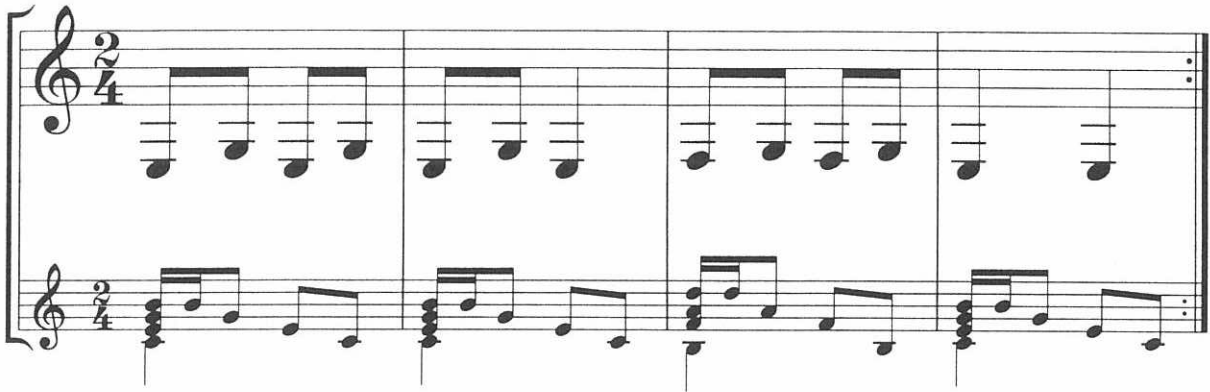
First system of musical notation for 'The Morning'. It consists of two staves in 2/4 time. The upper staff contains a melody of eighth notes. The lower staff contains a bass line with notes corresponding to the upper staff. The system ends with a double bar line.

Second system of musical notation for 'The Morning'. It consists of two staves in 2/4 time. The upper staff contains a melody with first and second endings. The lower staff contains a bass line. The system ends with a double bar line.

29.

The Hedgehog's Dance

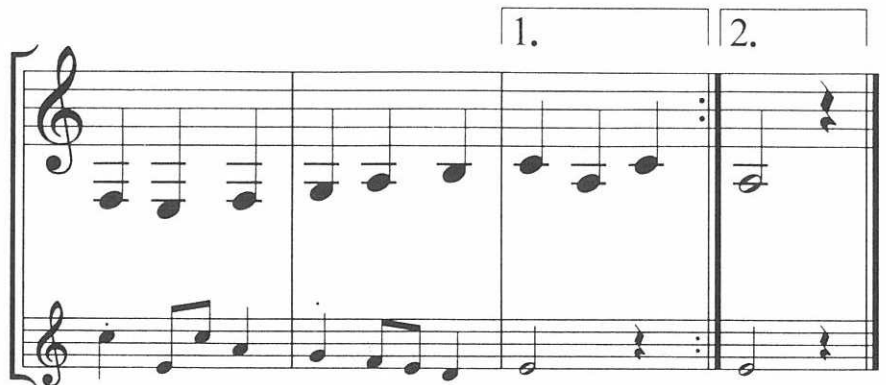
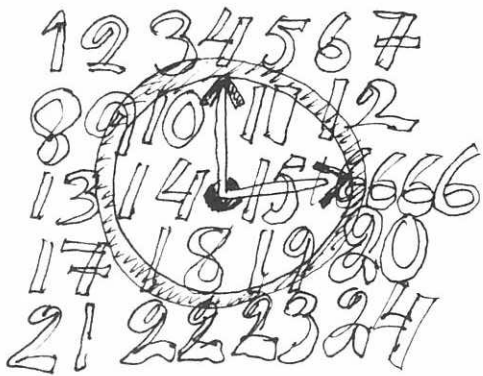
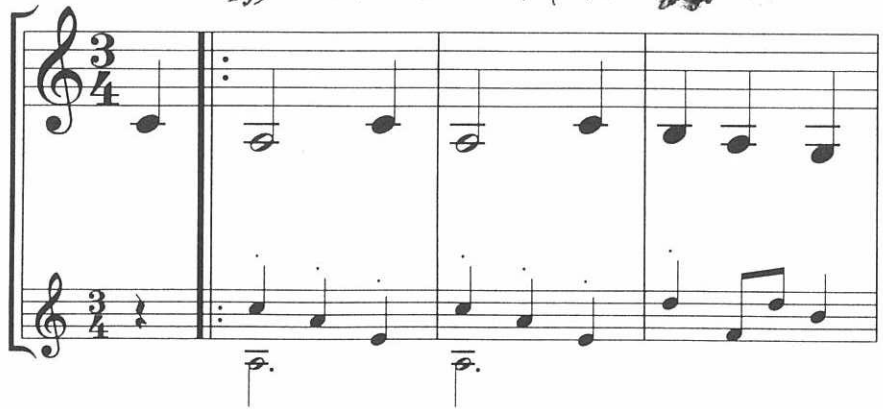
Tanz der Igel · La danse des hérissons · La danza del erizo



30.

The Clocks

Die Uhren
Les horloges
Los relojes



31.

Dance of the Forest Elves

Tanz der Waldelfen · La danse des elfes forestiers

Danza de los enanos del bosque



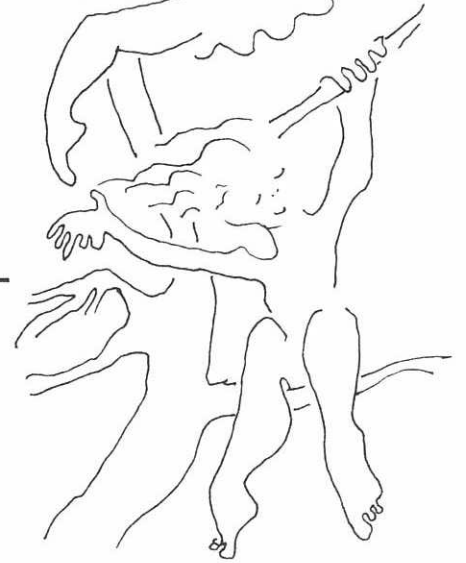
The first system of musical notation, consisting of two staves. The top staff is in treble clef with a 4/4 time signature. It begins with a repeat sign. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A fermata is placed over the final measure of the system.



The second system of musical notation, consisting of two staves. The top staff continues the melody from the first system. The bottom staff continues the accompaniment. A fermata is placed over the final measure of the system.



The third system of musical notation, consisting of two staves. The top staff continues the melody. The bottom staff continues the accompaniment. The word "FINE" is written above the staff with an arrow pointing to the end of the piece. A fermata is placed over the final measure.



32.

A Folk Dance

Volkstanz · Danse populaire · Danza popular



Review of Notes
Notenüberblick
Une revue de notes
Repaso de notas

2

Melody and Single-note Accompaniments

Melodie mit Einzelnotenbegleitung

Mélodie avec accompagnement d'une seule note

Melodía con acompañamiento de una sola nota



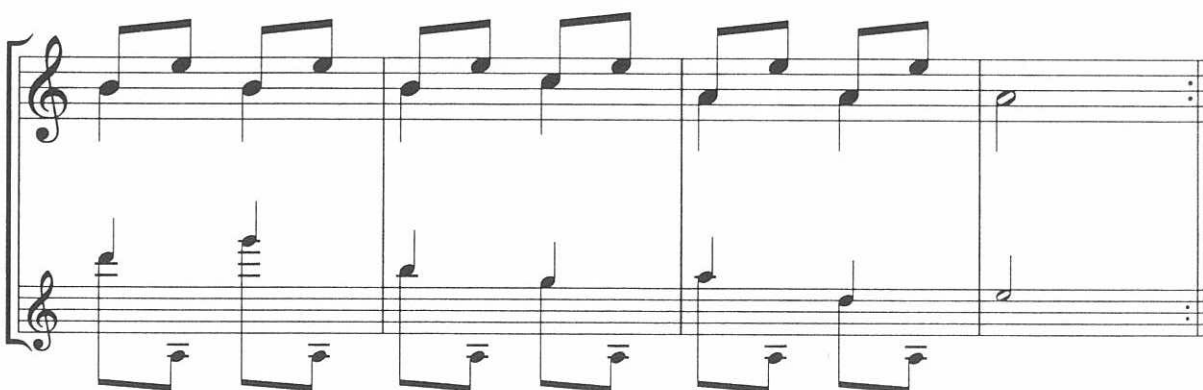
33.

An old Tale

Ein altes Märchen · Un vieux conte · Cuento antiguo



andante



34.

A Little March

Ein kleiner Marsch · Une petite marche · Pequeña marcha



andantino

The first system of musical notation for 'A Little March'. It consists of two staves in 2/4 time. The upper staff is in treble clef and contains a melody with notes marked with 'i' (fingerings) and 'p' (piano). The lower staff is in bass clef and contains a simple accompaniment. The system spans four measures.

The second system of musical notation. It continues the melody and accompaniment from the first system. The upper staff has notes with 'p' markings in the final two measures. The lower staff includes dynamic markings (trapezoids) indicating a crescendo and decrescendo.

The third system of musical notation, continuing the piece. It features the same melodic and accompanimental patterns as the previous systems.

The fourth and final system of musical notation. It concludes the piece with a final measure in the upper staff and a double bar line. The lower staff also ends with a double bar line.

35.

Twilight

Dämmerung · Crépuscule · Crepúsculo



andante

② 3 0 p i p i p i

p lontano *f cantabile*

Detailed description: The first staff of music is in 2/4 time. It begins with a circled '2' above a triplet of eighth notes (G4, A4, B4) on a treble clef staff. The notes are marked with 'p' and 'i'. This is followed by two more eighth notes marked 'p i'. The staff then continues with a series of eighth notes. A second circled '2' is above a triplet of eighth notes (G4, A4, B4) marked 'p i'. The staff concludes with two more eighth notes marked 'p i'. A bracket under the second triplet and the following notes is labeled 'cantabile'. The dynamic 'p' is written below the first triplet, and 'f' is written below the second triplet.

p i

p

Detailed description: The second staff continues the melody with eighth notes. It starts with a circled '2' above a triplet of eighth notes (G4, A4, B4) marked 'p i'. This is followed by two more eighth notes marked 'p i'. The staff concludes with two more eighth notes marked 'p i'. A bracket under the first triplet and the following notes is labeled 'cantabile'. The dynamic 'p' is written below the first triplet.

p i

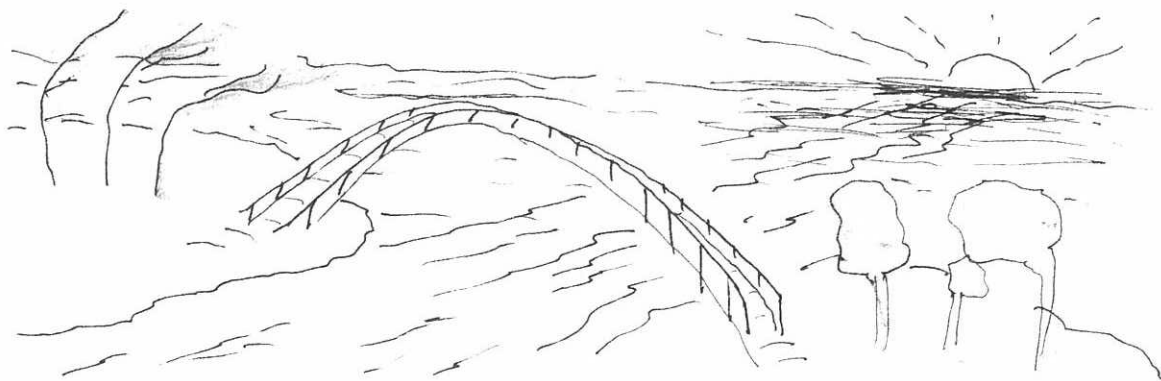
f

Detailed description: The third staff continues the melody with eighth notes. It starts with a circled '2' above a triplet of eighth notes (G4, A4, B4) marked 'p i'. This is followed by two more eighth notes marked 'p i'. The staff concludes with two more eighth notes marked 'p i'. A bracket under the first triplet and the following notes is labeled 'cantabile'. The dynamic 'f' is written below the first triplet.

XII ①

p *rit.*

Detailed description: The fourth staff continues the melody with eighth notes. It starts with a circled '1' above a triplet of eighth notes (G4, A4, B4) marked 'p'. This is followed by two more eighth notes marked 'p'. The staff concludes with two more eighth notes marked 'p'. A bracket under the first triplet and the following notes is labeled 'cantabile'. The dynamic 'p' is written below the first triplet, and 'rit.' is written below the staff.



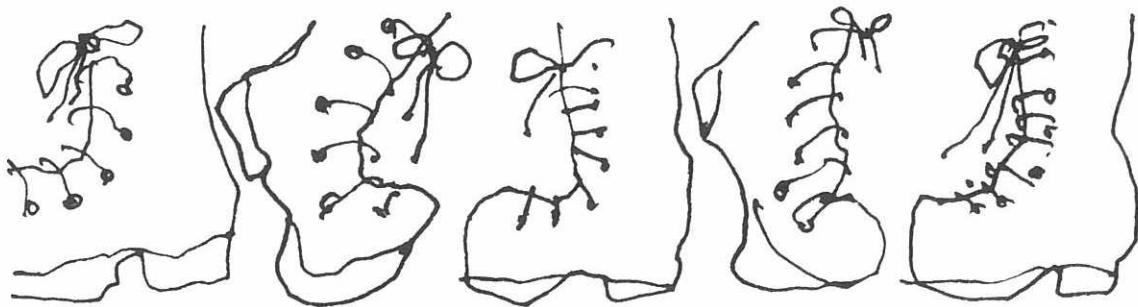
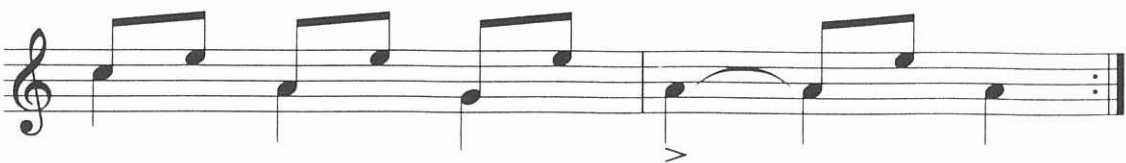
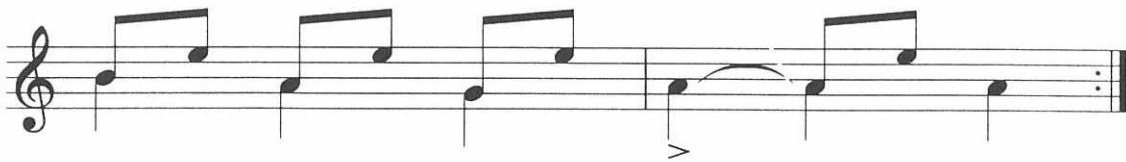
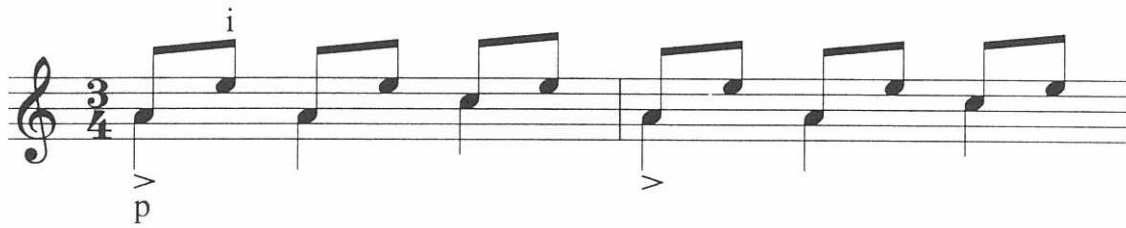
36.

An Old Folk Dance

Ein alter Volkstanz · Une vieille danse populaire · Danza popular antigua



vivo



37.

The Forest Nymph

Die Waldnymphe · La nymphe forestière · La ninfa del bosque



allegretto

A musical score for a piece titled "The Forest Nymph". The score is written in 4/4 time and consists of four staves of music. The first staff begins with a treble clef, a 4/4 time signature, a dynamic marking of *p* (piano), and an *i* (accrescendo) marking above the first note. The music is a single melodic line with a series of eighth notes and quarter notes, some of which are beamed together. The score concludes with a double bar line at the end of the fourth staff.

Preparatory Exercise

Vorstudie

Exercice préliminaire

Ejercicio preparatorio



38.

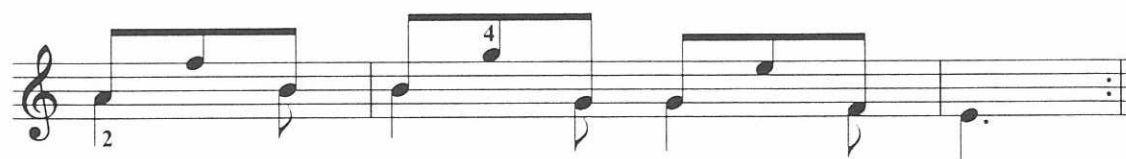
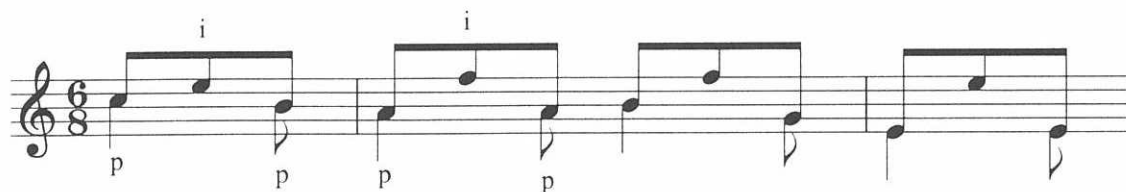
Alalá - Galician Folk-song

Ein Volkslied aus Galizien · Chanson populaire de Galicie

Alalá - canción popular gallega



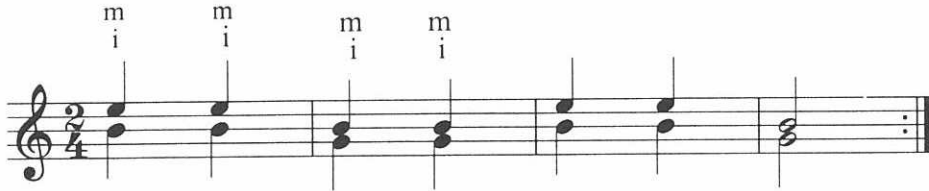
moderato



3

Two Simultaneous notes on adjacent strings

Zwei gleichzeitig gespielte Noten auf benachbarten Saiten
Deux notes jouées simultanément sur deux cordes adjacentes
Dos notas tocadas simultáneamente en dos cuerdas adyacentes



39.

The Rag Doll

Die Stoffpuppe · La poupée de tissus · La muñeca de trapo



andante



40.

The Flautist

Der Flötenspieler · Le joueur de flûte · El flautista



mi mi

The first system of musical notation for 'The Flautist'. It consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with two notes labeled 'mi' and 'mi' above them. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system of musical notation, continuing the piece. It features two staves with the same instrumental parts as the first system.

The third system of musical notation, continuing the piece. It features two staves with the same instrumental parts as the first system.

The fourth system of musical notation, concluding the piece. It features two staves with the same instrumental parts as the first system, ending with a double bar line.

41.

A Dance

Ein Tanz · Une danse · Danza



allegro

First musical staff in treble clef, 3/4 time signature. It begins with a dynamic marking of *f*. The first note is marked with an accent (>) and a fingering of 'm i'. The second note has a fingering of '3'. The third note has an accent (>). The fourth note has a fingering of '1'. The staff contains a series of eighth notes and quarter notes, mostly in pairs, with a slur underneath.

Second musical staff in treble clef, continuing the melody from the first staff. It features eighth notes and quarter notes with various accidentals (sharps) and accents (>). A slur is present underneath.

Third musical staff in treble clef, 4/4 time signature. It starts with a dynamic marking of *mf*. The first note has a fingering of '4'. The staff contains quarter notes and eighth notes with various accidentals and accents (>). A slur is present underneath.

Fourth musical staff in treble clef, 4/4 time signature. It continues the melody with quarter notes and eighth notes, including various accidentals and accents (>). A slur is present underneath.

Fifth musical staff in treble clef, 4/4 time signature. It begins with a dynamic marking of *f*. The staff contains quarter notes and eighth notes with various accidentals and accents (>). A slur is present underneath.

Sixth musical staff in treble clef, 4/4 time signature. It continues the melody with quarter notes and eighth notes, including various accidentals and accents (>). A slur is present underneath. The staff concludes with a double bar line and a final chord marked "arm. XII".

42.

Lullaby

Wiegenlied · Une berceuse · Nana



tranquillo e molto legato

The musical score consists of six staves of music in 6/4 time. The first staff begins with a treble clef, a 6/4 time signature, and a key signature of one flat (B-flat). The first measure contains a triplet of eighth notes (G4, A4, B4) with a fermata over the first note, and a finger number '1' below the first note. The second measure has a finger number '3' above the first note. The third measure has a finger number '4' above the first note. The fourth measure has a finger number '1' below the first note. The fifth measure has a finger number '3' above the first note. The sixth measure has a finger number '1' below the first note. The second staff continues the melody with a finger number '1' below the first note. The third staff begins with a repeat sign and a 2/3 time signature. The first measure has a finger number '3' above the first note. The second measure has a finger number '1' below the first note. The third measure has a finger number '1' below the first note. The fourth measure has a finger number '1' below the first note. The fifth measure has a finger number '3' above the first note. The sixth measure has a finger number '1' below the first note. The fourth staff continues the melody with a finger number '1' below the first note. The fifth staff begins with a repeat sign and a 3/4 time signature. The first measure has a finger number '3' above the first note. The second measure has a finger number '4' above the first note. The third measure has a finger number '4' above the first note. The fourth measure has a finger number '1' below the first note. The fifth measure has a finger number '4' above the first note. The sixth measure has a finger number '1' below the first note. The sixth staff continues the melody with a finger number '2' below the first note and a finger number '1' below the second note.

4

Melody and two-note Accompaniment

Melodie mit Zweistimmiger Begleitung
Mélodie avec accompagnement de deux notes
Melodía con acompañamiento de dos notas



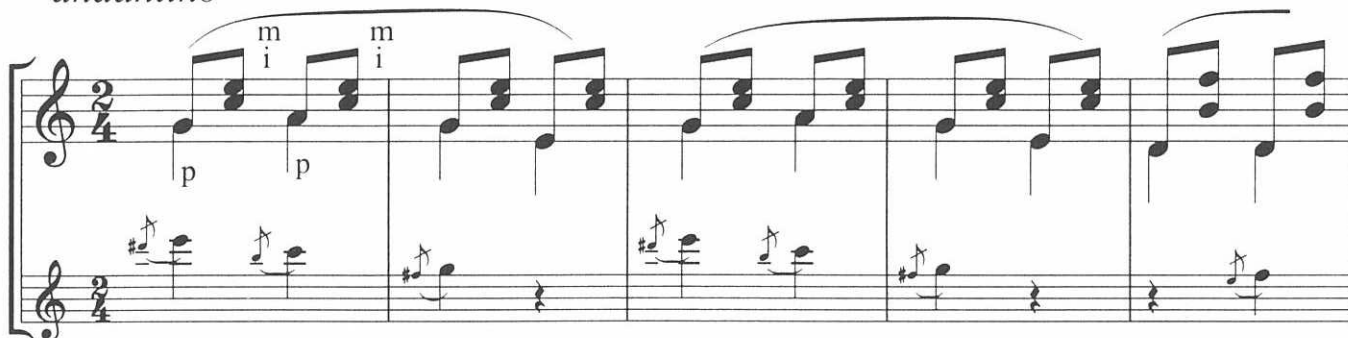
43.

A Song Game

Ein Spiellied · Une chanson de jeu · Canción de juego



andantino



44.

A Little Melody

Eine kleine Melodie · Une petite mélodie · Pequeña melodía



andantino

Musical score for "A Little Melody" in 2/4 time. It consists of three staves. The first staff is marked *cantabile*. The second staff starts with a piano (*p*) dynamic. The third staff features a four-measure rest in the second measure and a four-measure fingering (*4*) in the third measure. The piece concludes with a double bar line and repeat dots.

45.

In the Meadow

Auf der Wiese · Sur le pré · En la pradera



allegretto

Musical score for "In the Meadow" in 2/4 time. It consists of four staves. The first staff is marked *p*. The second staff has a piano (*p*) dynamic at the end. The third staff has a piano (*p*) dynamic at the end. The fourth staff features a triplet of eighth notes in the second measure and another triplet in the third measure. The piece concludes with a double bar line and repeat dots.

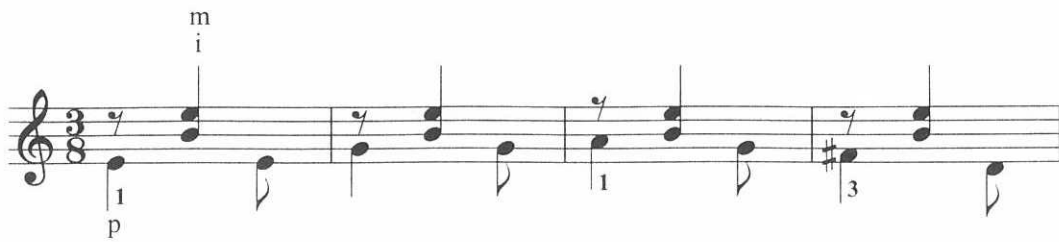
46.

A Troubadour's Song

Troubadourslied · Une chanson de troubadour · Canción de trovador



moderato



D.C.



5

Two simultaneous Notes on non-adjacent Strings

Zwei gleichzeitig gespielte Noten auf nicht benachbarten Saiten

Deux notes jouées simultanément sur cordes non adjacentes

Dos notas tocadas simultáneamente en cuerdas no adyacentes

Musical notation for exercise 5, showing two simultaneous notes on non-adjacent strings in 2/4 time. The notation includes fingerings (m, i) and dynamics (p).

47.

Ring Around

Tanz im Kreis · Danse de ronde · Danza de corro



Musical notation for exercise 47, 'Ring Around', in 2/4 time with a key signature of one sharp. It features a melody in the treble clef and a bass line in the bass clef, with fingerings (m, i, m) and dynamics (p).

48.

Little Dance

Kleiner Tanz · Petite danse · Pequeña danza



Musical notation for exercise 48, 'Little Dance', in 2/4 time with a key signature of one sharp. It features a melody in the treble clef and a bass line in the bass clef, with fingerings (m, i, m, i) and dynamics (p).

Musical notation for exercise 48, 'Little Dance', showing a final section with dynamics (p) and glissando markings (gliss.).

D.C.
al
Fine

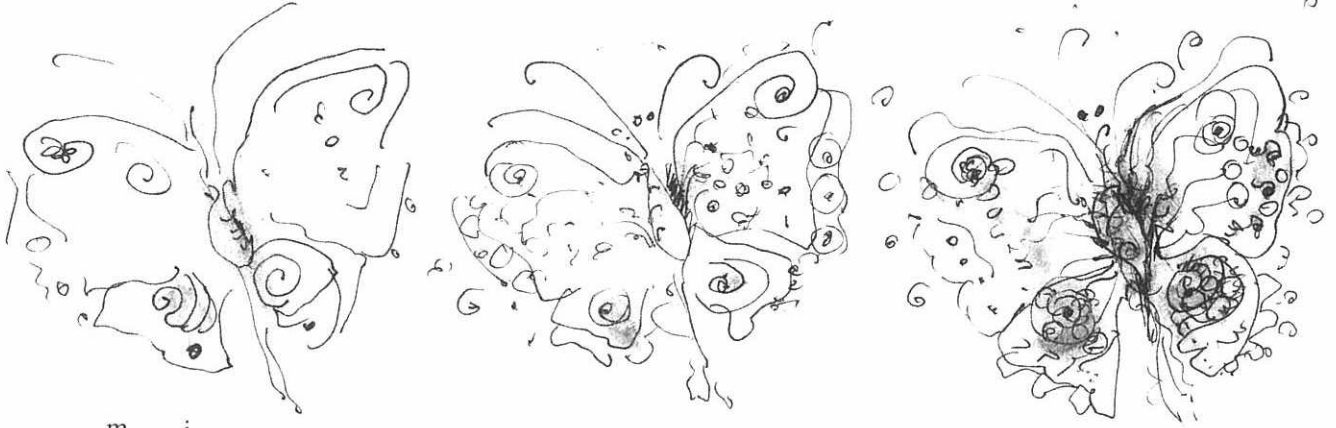
49.

The Butterfly

Der Schmetterling

Le papillon

La mariposa



Musical score for 'The Butterfly' in 2/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of one flat. The melody starts with a quarter note 'm' (middle finger) and a quarter note 'i' (index finger), followed by a half note. The accompaniment consists of a steady eighth-note bass line. The second staff continues the melody and accompaniment, ending with a double bar line and repeat dots.

50.

A Court Dance

Hoftanz · Une chanson de Cour · Danza cortesana



Musical score for 'A Court Dance' in 2/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of one flat. The melody starts with a quarter note 'm' (middle finger) and a quarter note 'i' (index finger), followed by a half note. The accompaniment consists of a steady eighth-note bass line. The second staff continues the melody and accompaniment, ending with a double bar line and repeat dots. There are first and second endings indicated by brackets above the final notes of both staves.

51.
The Bell Ringer

Der Glöckner
Le sonneur de cloches
El campanero



Musical score for 'The Bell Ringer' in G major (one sharp) and 2/4 time. The score consists of two staves. The first staff begins with a circled '2' above the first measure, which contains a triplet of eighth notes (F#, G, A) with fingerings 1, 3, and 3. The second staff starts with a piano (*p*) dynamic and a repeat sign, followed by a crescendo leading to a forte (*f*) dynamic. The piece concludes with a decrescendo.


52.

Spring

Frühling · Printemps · La primavera



First system of the musical score for 'Spring' in G major (one sharp) and 2/4 time. It features a treble clef and a bass clef. The treble staff has a circled '2' above the third measure, which contains a triplet of eighth notes (F#, G, A) with fingerings 1, 3, and 0. The bass staff provides harmonic support with chords. The system ends with a Coda symbol.

D.C. al 
e poi Coda

Second system of the musical score for 'Spring', continuing the melody and bass line from the first system. It concludes with a Coda symbol.

Coda section of the musical score for 'Spring'. It begins with the word 'Coda' and the tempo marking 'a tempo'. The treble staff contains a circled '3' above the third measure, which contains a triplet of eighth notes (F#, G, A) with fingerings 1, 2, and 3. The bass staff continues with chords. The section ends with the instruction 'poco rit.' (poco ritardando).

6

Arpeggio for the thumb and two fingers

Arpeggio für Daumen und zwei Finger

Arpège pour le pouce et deux doigts

Arpeggio para el pulgar y dos dedos



53.

Arpeggio

Arpeggio · Arpège · Arpegio

CD
Track
53

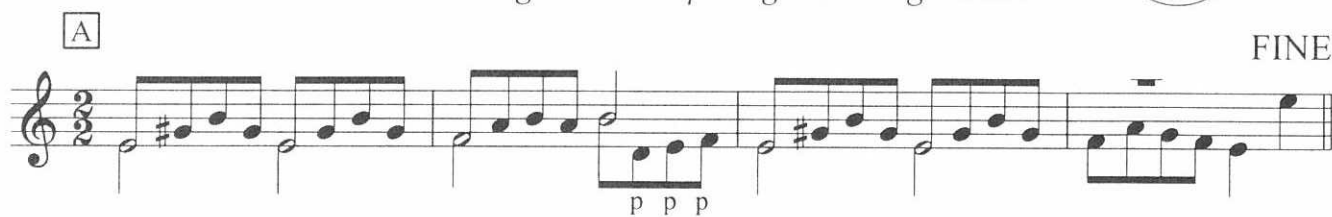


54.

The Little Gypsy

Der kleine Zigeuner · Le petit gitan · El gitanillo

CD
Track
54



Other variations based on the same chord progression (a, G (or e) F, E,) can be made for section B.

Andere Variationen auf die selbe Akkordfolge dürfen für Teil B gespielt werden

D'autres variations avec la même suite d'accords peuvent être jouées dans la partie B

Otras variaciones basadas en la misma progresión de acordes pueden tocarse en la parte B (la, sol (o mi), Fa, Mi)

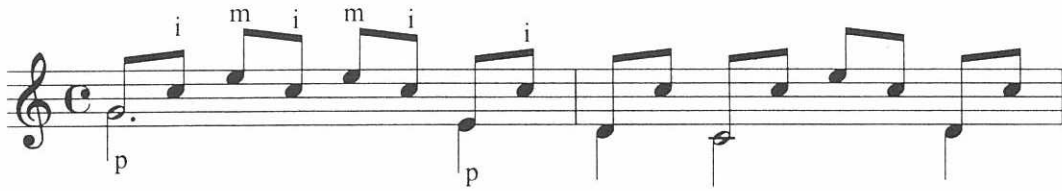
55.

The Old Pony

Das alte Pony · Le vieux poney · El viejo poni



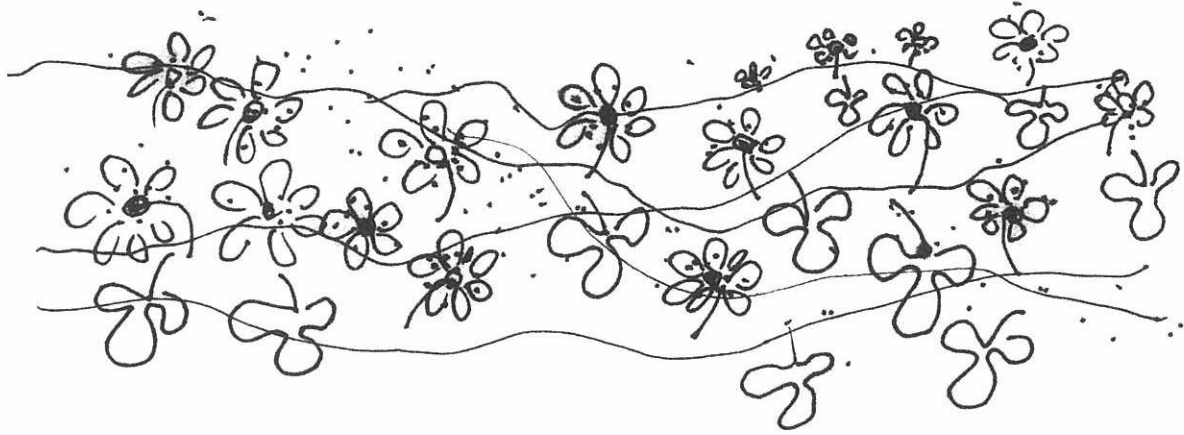
andante



56.

The Blue Anemone

Die blaue Anemone · L'anémone bleue · La anénoma azul



andantino

A musical score for guitar in G major and 2/4 time. It consists of four staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first two notes are marked with 'i' and 'm' above them, and 'p' below them. The first measure has a '4' above the second note. The second staff has a circled '3' below the first measure. The third staff continues the melody. The fourth staff has a circled '3' below the first measure, a circled '4' below the second measure, and a circled '4' below the third measure. The piece ends with a double bar line and repeat dots.

57.
Study
Etüde · Étude · Estudio



allegretto

The musical score consists of five staves of music in 4/4 time. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, 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7

Melody in upper voice with thumb accompaniment

Melodie in der oberen Stimme mit Daumenbegleitung
Mélodie dans la voix supérieure, avec accompagnement du pouce
Melodía en la voz superior, con acompañamiento de pulgar

58.

The Cuckoo

Der Kuckuck · Le coucou · El cucú



59.

The White Sail

Das weisse Segel · Le voilier blanc · El velero blanco



leggiero e legato

First musical staff in treble clef, 2/4 time signature. It features a melody with fingerings 'm', 'i', and 'm' above the notes. The bass line consists of quarter notes with stems pointing down. A repeat sign is present at the beginning of the melody.

Second musical staff in treble clef, 2/4 time signature. It continues the melody from the first staff. The bass line continues with quarter notes and stems pointing down.

Third musical staff in treble clef, 2/4 time signature. It features a melody with a slur over two notes and a dynamic marking 'f'. The bass line continues with quarter notes and stems pointing down.

Fourth musical staff in treble clef, 2/4 time signature. It features a melody with a slur over two notes and a dynamic marking 'mf'. The bass line continues with quarter notes and stems pointing down. A first ending bracket is shown at the end of the staff.

Fifth musical staff in treble clef, 2/4 time signature. It features a melody with a slur over two notes and a dynamic marking 'mf'. The bass line continues with quarter notes and stems pointing down. A second ending bracket is shown at the end of the staff.

8

Three-note Chords

Dreistimmige Akkorde · Accords de trois notes · Acordes de tres notas
On adjacent strings · auf benachbarten Saiten · sur cordes adjacentes · en cuerdas adyacentes

60.

Dreaming

Träumerei · Rêverie · Ensueño

slow and quiet



61.

The Chords

Die Akkorde · Les accords · Los acordes

allegretto



62.

Whistling

Pfeifen · En sifflant · Silbando

D.C. ad libitum

Musical score for 'Whistling' in 2/4 time. The score consists of three staves. The first staff is a grand staff with a treble and bass clef, containing chords and triplets. The second staff is a single treble clef staff with a melodic line and triplets. The third staff is a single treble clef staff with a melodic line and triplets. The piece concludes with the instruction 'D.C. ad libitum improvvisare'.

63.

Aquarium

Aquarium · Aquarium · Acuario



Introduzione e Coda

FINE

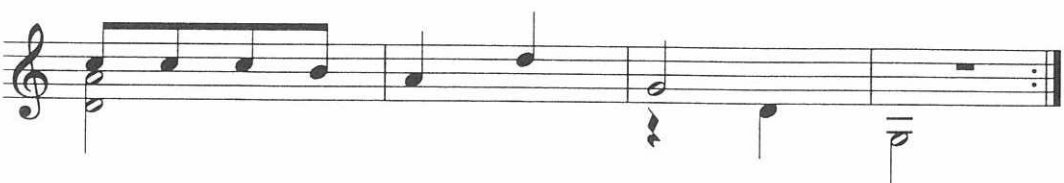
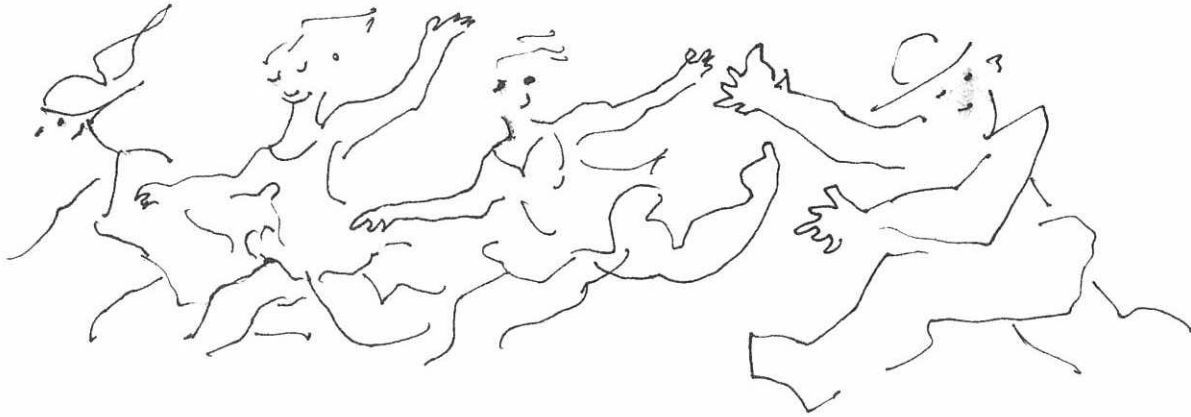
Musical score for 'Aquarium' in 2/4 time. The score consists of three staves. The first staff is a grand staff with a treble and bass clef, containing a melodic line with slurs and accents, and chords marked 'p'. The second staff is a single treble clef staff with a melodic line and fingerings (1, 4). The third staff is a single treble clef staff with a melodic line and chords. The piece concludes with the instruction 'D.C. al Fine'.

D.C. al Fine

64.

The Tag-game

Fangen · Attrape - moi · Juego del tócame tú



9

Three-note Chords on non-adjacent Strings

Dreistimmige Akkorde auf nicht benachbarten Saiten

Accords avec trois notes sur cordes non adjacentes

Acordes de tres notas en cuerdas no adyacentes

Musical notation for three-note chords on non-adjacent strings. The notation is in treble clef, 2/4 time signature. It shows four measures of music. The first measure has a bass note 'p' and a treble note 'm' with a finger number '1'. The second measure has a treble note 'i' with a finger number '2' and a bass note 'm' with a finger number '4'. The third measure has a treble note 'i' with a finger number '2' and a bass note 'm' with a finger number '4'. The fourth measure has a treble note 'i' with a finger number '2' and a bass note 'm' with a finger number '4'. Above the first measure, there are labels 'm (a)' and 'i m'.

65.

The Hedgehog's Dance

Tanz der Igel · La danse des hérissons · La danza del erizo



andantino

Musical notation for 'The Hedgehog's Dance'. The notation is in treble clef, 2/4 time signature, with a key signature of two sharps (D major). It shows four measures of music. The first measure has a bass note 'p' and a treble note 'm' with a finger number '1'. The second measure has a treble note 'i' with a finger number '2' and a bass note 'm' with a finger number '4'. The third measure has a treble note 'i' with a finger number '2' and a bass note 'm' with a finger number '4'. The fourth measure has a treble note 'i' with a finger number '2' and a bass note 'm' with a finger number '4'. Above the first measure, there are labels 'm (a)' and 'i m'. The notation is labeled '(D major)' and '(B minor)'. There are also labels '1 2 4' and '1 2' above the notes.

66.

The Elephant's March

Der Elefantensmarsch · La marche des éléphants · La marcha de los elefantes



The young Elephants · Die jungen Elephanten
Les jeunes éléphants · Los elefantes jóvenes

FINE

leggiero

The old Elephants · Die alten Elephanten
Les vieux éléphants · Los elefantes viejos

D.C. al Fine

pesante



"Golpe" with one nail · Klopf mit einem Fingernagel · Frapper avec un ongle · Golpe de uña



Fast arpeggio between the pegs and the nut · Schnelle Arpeggio zwischen Sattel u. Mechanik · Arpège rapide entre le sillet et les mécaniques · Arpegio rápido entre las clavijas y el hueso



"Tambora" on the bridge · Trommeln auf der Brücke · "Tambora" sur le chevalet · Tambora en el puente

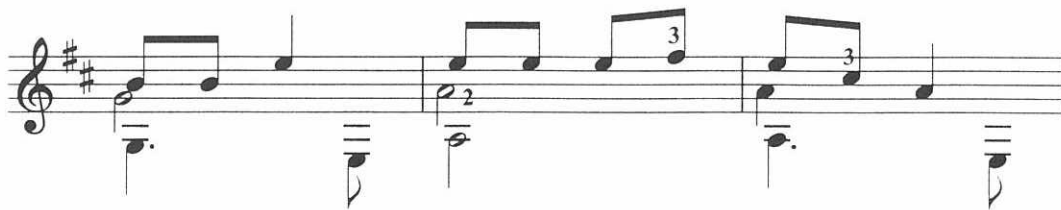
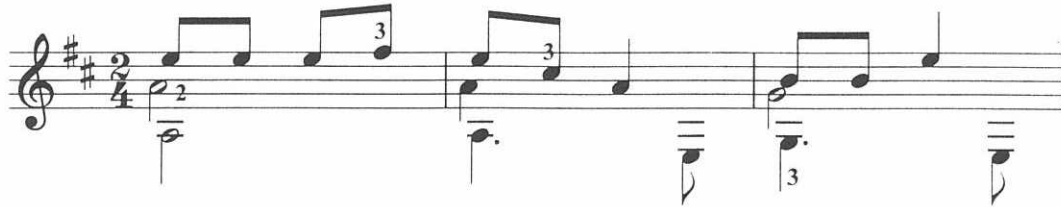


"Golpe" with the thumb · Klopf mit dem Daumen · Frapper avec le pouce · Golpe de pulgar

67.

The Happy Vagabond

Der glückliche Vagabund · L'heureux vagabond · El vagabundo feliz



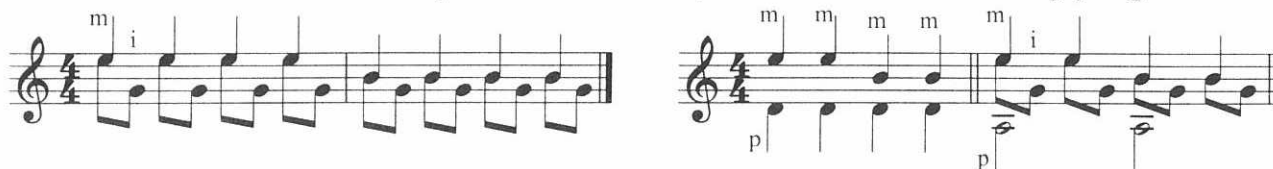
10

Melody in the upper voice with thumb and index accompaniment

Melodie in der Oberstimme, mit Begleitung des Daumens und Zeigefingers

Mélodie dans la voix supérieure, avec accompagnement de pouce et index

Melodía en la voz superior con acompañamiento de índice y pulgar



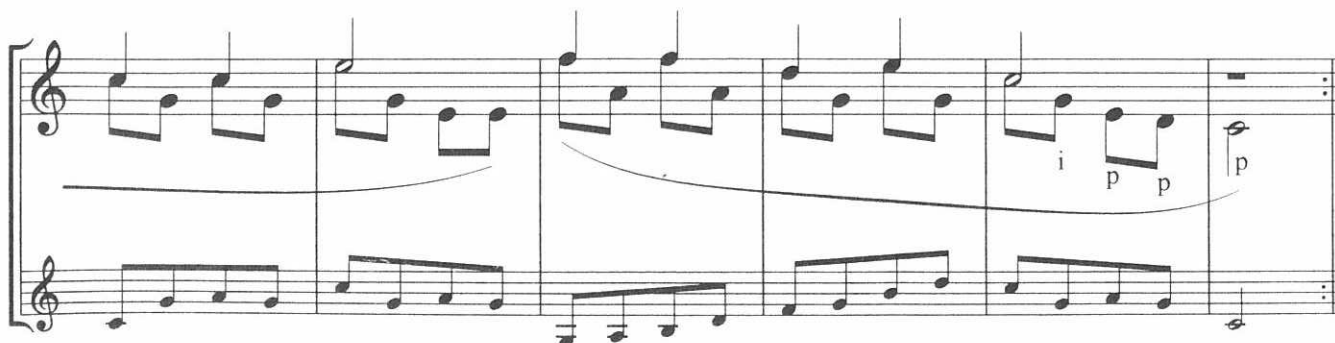
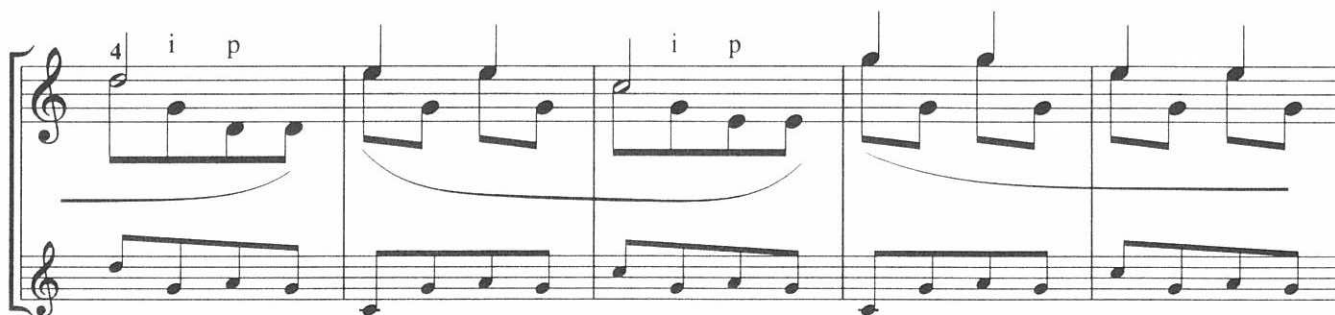
68.

The Toy

Das Spielzeug · Le jouet · El juguete



andantino



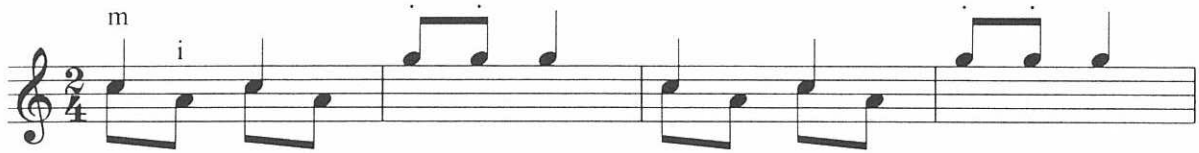
69.

A March

Ein Marsch · Une marche · Marcha



tempo di marcia



FINE



D.C. al Fine

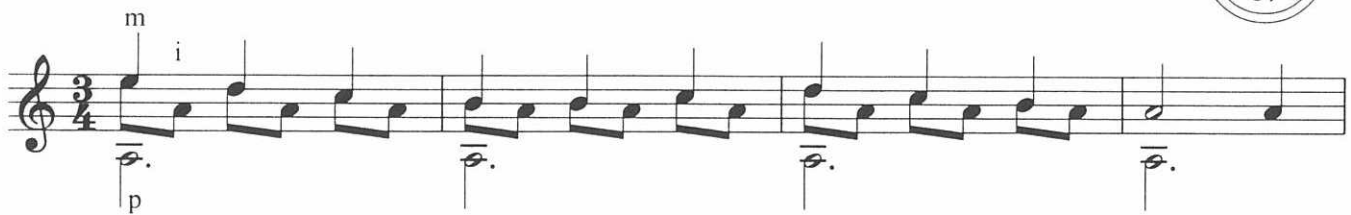
70.

A Spanish Renaissance Folk-song

Ein spanisches Renaissance-Volkslied · Chanson populaire espagnole de la Renaissance
Canción popular española del renacimiento



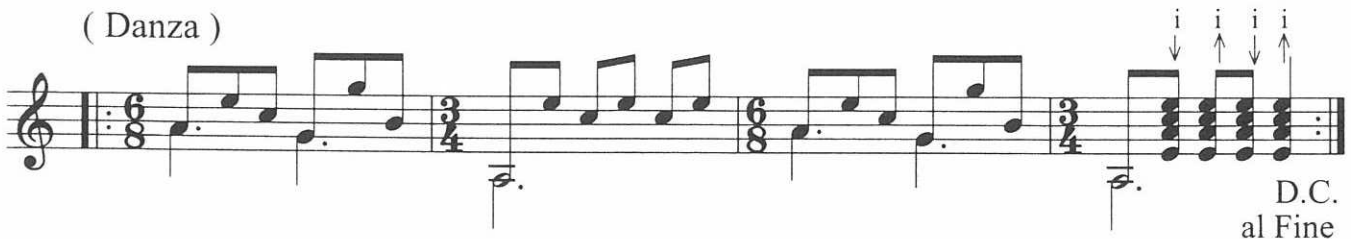
allegretto (Canción)



FINE



(Danza)



D.C. al Fine

71.

The Shepherd's Flute

Des Schäfers Flöte · La flûte du berger · La flauta del pastor



cantabile

First musical staff in treble clef, 2/4 time signature. It begins with a dynamic marking of *mp*. The melody consists of quarter notes with fingerings 4, 3, 0, 3, 1, 2. The bass line consists of half notes with fingerings 2, 2, 2, 2.

Second musical staff in treble clef, 2/4 time signature. It begins with a dynamic marking of *mf*. The melody consists of quarter notes with fingerings 4, 4, 2, 2, 2, 2. The bass line consists of half notes with fingerings 2, 2, 2, 2.

Third musical staff in treble clef, 2/4 time signature. It begins with a dynamic marking of *mp*. The melody consists of quarter notes with fingerings 4, 4, 4, 4, 4, 4. The bass line consists of half notes with fingerings 2, 2, 2, 2.

Fourth musical staff in treble clef, 2/4 time signature. It begins with a dynamic marking of *p*. The melody consists of quarter notes with fingerings 4, 4, 4, 4, 4, 4. The bass line consists of half notes with fingerings 2, 2, 2, 2. The instruction *ritardando poco a poco* is written below the staff.

Fifth musical staff in treble clef, 2/4 time signature. It begins with a dynamic marking of *pp*. The melody consists of quarter notes with fingerings 4, 3, 0, 3, 1, 2. The bass line consists of half notes with fingerings 2, 2, 2, 2.

11

Arpeggios for the thumb and three fingers

Arpeggios für Daumen und drei Finger · Arpège pour le pouce et trois doigts
arpeggios para el pulgar y tres dedos

The first staff is in 4/4 time, showing an ascending arpeggio: a (1), m (2), a (3), m (4), a (5), m (6), i (7), m (8). The second staff is in 2/2 time, showing an ascending arpeggio: a (1), m (2), i (3), m (4). This is followed by a double bar line and a 12/8 time signature, then a descending arpeggio: a (1), m (2), i (3), m (4), i (5), m (6), a (7). The piece ends with a double bar line and a fermata. Dynamics 'p' are indicated at the end of the second staff.

72.

The Bells

Die Glocken · Les cloches · Las campanas



andantino

The first system is in 3/4 time. The upper staff shows an ascending arpeggio: a (1), m (2), i (3), m (4). The lower staff shows a bass line with fingerings: 4, 2, 3, 1. The second system is in 3/4 time. The upper staff shows an ascending arpeggio: a (1), m (2), i (3), m (4). The lower staff shows a bass line with fingerings: 2, 2, 3, 1, 0. Dynamics 'p' are indicated at the end of the first system.

73.

A Sunny Day

Ein sonniger Tag · Une journée ensoleillée · Día soleado

andantino

The first system of music features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a 6/8 time signature. The lyrics "a m i a m a m i" are placed above the notes. The first measure is marked with a dynamic of *mf*. A repeat sign follows, with the second measure marked *p*. The bass line consists of eighth-note patterns, with a dynamic of *mp* indicated below the first measure.

The second system continues the melody with the lyrics "i m a i a m i m". The melody includes a triplet of eighth notes in the final measure. The bass line features a triplet of eighth notes in the final measure. Fingerings are indicated with numbers 1, 2, and 3.

The third system concludes the piece with the lyrics "a m a m i m a". The word "FINE" is written above the final measure. The melody includes a triplet of eighth notes in the final measure. The bass line features a triplet of eighth notes in the final measure. Fingerings are indicated with numbers 1 and 2. The system ends with a repeat sign and the instruction "repeat in E minor".

74.

Back to School

Zurück zur Schule · De retour à l'école · De vuelta al colegio



allegretto

The musical score is written for guitar in 2/2 time. It consists of four staves. The first staff contains the melody with lyrics 'a m i' and 'a m i a m i'. The second staff continues the melody with lyrics 'a m i m' and includes fret numbers (0, 1, 0, 0, 3, 0, 3, 0, 3) and circled numbers (3) below the notes. The third staff includes a double bar line and continues the melody with lyrics 'p p p p' and fret numbers (2, 3, 2, 2, 2, 2). The fourth staff concludes the piece with a double bar line and the instruction 'rit.' below it.



12

Scale Technique Exercises

Tonleiterübungen · Exercices de gammes · ejercicios de escalas

75.

Left Hand

Linke Hand · Main Gauche · Mano izquierda

vivace

The first system of musical notation for exercise 75, left hand, consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It contains a melodic line starting with a whole note chord (F#4, C#3) marked with 'm i m i' above it. The line continues with eighth notes: F#4, C#3, B3, A3, G3, F#3, E3, D3, C#2, B1, A1, G1, F#1. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line starting with a whole note chord (F#2, C#1) marked with 'pizz.' above it. The line continues with eighth notes: F#2, C#1, B1, A1, G1, F#1, E1, D1, C#0, B0, A0, G0. Fingering numbers 2, 1, 2, 3 are placed below the notes in the lower staff.

The second system of musical notation for exercise 75, left hand, consists of two staves. The upper staff continues the melodic line with eighth notes: F#4, C#3, B3, A3, G3, F#3, E3, D3, C#2, B1, A1, G1, F#1. The lower staff continues the bass line with eighth notes: F#2, C#1, B1, A1, G1, F#1, E1, D1, C#0, B0, A0, G0. Fingering numbers 0, 4, 4, 0, 4, 3 are placed below the notes in the lower staff.

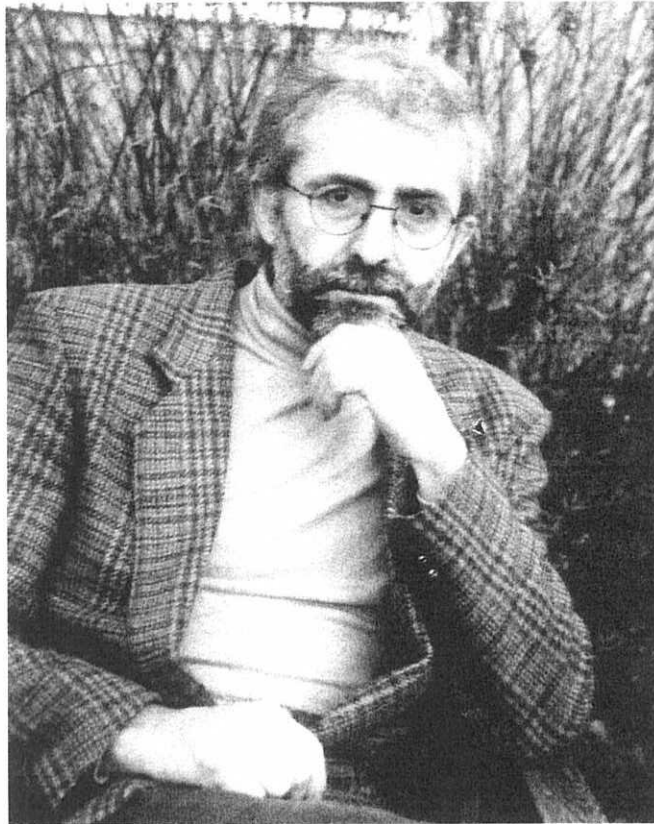
The third system of musical notation for exercise 75, left hand, consists of two staves. The upper staff continues the melodic line with eighth notes: F#4, C#3, B3, A3, G3, F#3, E3, D3, C#2, B1, A1, G1, F#1. The lower staff continues the bass line with eighth notes: F#2, C#1, B1, A1, G1, F#1, E1, D1, C#0, B0, A0, G0. Fingering numbers 4, 4, 0, 0 are placed below the notes in the lower staff. The system concludes with a double bar line and repeat dots.

76.

Upstairs, downstairs

Trepp' auf, Trepp' ab · On monte, on descend · Subimos y bajamos





About the Author

JUAN ANTONIO MURO completed his studies at the Barcelona *Conservatorio Superior de Música* in 1973. His teacher there was the present professor of guitar at the Conservatory, José Luis Lopátegui. At the end of his studies he won the Conservatory's *Prix d'Honneur*. Afterwards he continued his studies with other teachers, among them Narciso Yepes, for musical interpretation, and in 1973-74, composition with the Finnish composer Enojuhani Rautavaara.

Juan Antonio Muro composes for chamber groups, the guitar being an important element in his compositions. He has made many recordings for Television and Radio and participated in numerous international music courses and festivals. He regularly performs in chamber music ensembles all over Europe. He is a member of the *Finnish Guitar Trio* who have recorded his arrangement of the complete score of De Falla's *El Amor Brujo* for *Chorus Productions* in Finland, together with a selection of contemporary Finnish guitar music. He is a lecturer of guitar, pedagogy and modern chamber music at the Helsinki Conservatory since 1973.

Juan Antonio Muro is also a professional painter and holds regular exhibitions. In 1992 he received his Diploma from the *Free Art School of Helsinki* for concrete and abstract painting.