

Andrés Segovia
Classic Album

FOR
GUITAR

12

アンドレス セゴビア
クラシック・アルバム

12

Vol. 12 CONTENTS

Preludio	Manuel M. Ponce	4
Preludio	F. Moreno-Torroba	6
Estudios (3 Daily Studies)	A. Segovia	8
Estudio sin luz	A. Segovia	14
Danza pomposa	Alexandre Tansman	16
Fantasia-Sonata	Joan Manen	18

12. 目 次

プレリュード	マヌエル・M.ポンセ	4
フューリュード	F.モレノ・トルロバ	6
3つの毎日の練習	A.セゴビア	8
光のない練習曲	A.サンマヌ	14
はなやかな踊り	アレクサンドル・タンスマン	16
幻想ソナタ	ホアン・マネン	18

A Andrés Segovia

Preludio

Adapted to the guitar
by Andrés Segovia

Manuel M. Ponce
(1882~1948)

Très moderé mais sans lenteur

Cejilla andaluza en F#
Capodaster auf dem 2.
Bund

The music is in 4/4 time, F# major. The first staff starts with 'C. II' and 'p'. The second staff starts with 'un poco rubato'. The third staff starts with 'p a tempo es tranquillo'. The fourth staff starts with '(f)'. The fifth staff starts with '(p)'. The sixth staff ends with 'cresc.'

A partir de la cejilla

© B. Schott's Sohne, Mainz 1928

By Permission of B. Schott's Sohne, Mainz / Western Germany

poco rall.
a tempo
dim.
p p p
1/2 C. III
2 1 2 4 3 2 1
cresc. ed animando
5 4 3 2 1 1 2 4 3 2 1
C. III
O. V
rit.
ten.
8 2 1 3 2 1 3 2 1
a tempo
rit.
p 5
2 1 2 4 3 2 1
2 1 2 4 3 2 1
2 1 2 4 3 2 1
2 1 2 4 3 2 1
rall.
molto rall.

A Andrés Segovia

Preludio

F. Moreno Torroba

(1891—)

Fingered by Andrés Segovia

Allegro moderato

The musical score for "Preludio" by F. Moreno Torroba is composed of eight staves of guitar notation. The key signature varies between G major and A major. The time signature is mostly common time. Fingerings are indicated above the notes, and various performance instructions are placed throughout the score, such as dynamic markings (f, p, ff, cresc., ppp), tempo changes (Allegro moderato, dolce, C VII, Arm. 7), and harmonic changes (C V, C VII). The score is fingered for Andrés Segovia, showing specific fingering patterns for each staff.

dim.

②

espressivo

C III

C V

C VII

ton.

⑤

10

espressivo dolce

0

pp

f

③

C II

p

C VII

0

ppp

fff

Estudios

Etudes journaliers~ Daily Studies

Andrés Segovia

Por el alma de Manuel Ponce

I

(Oracion)

Andante $\text{♩} = 66$



cediendo

a tempo

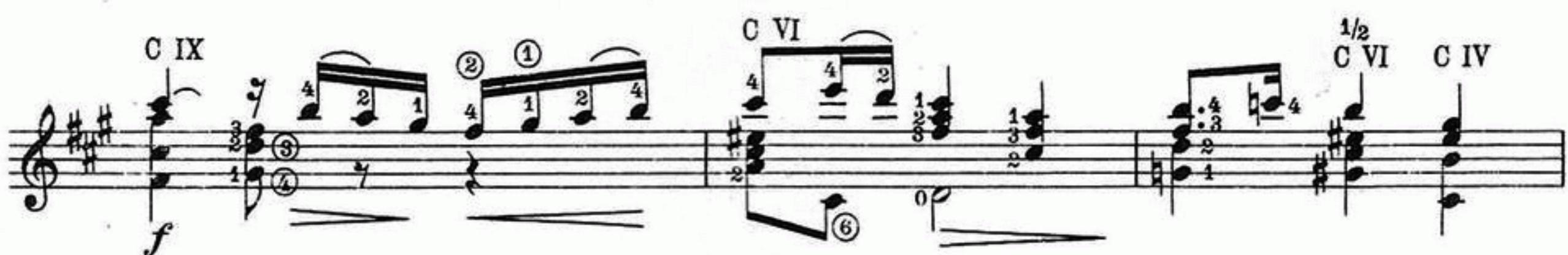
cediendo



C IX

C VI

$\frac{1}{2}$ C VI C IV



C II

C VII

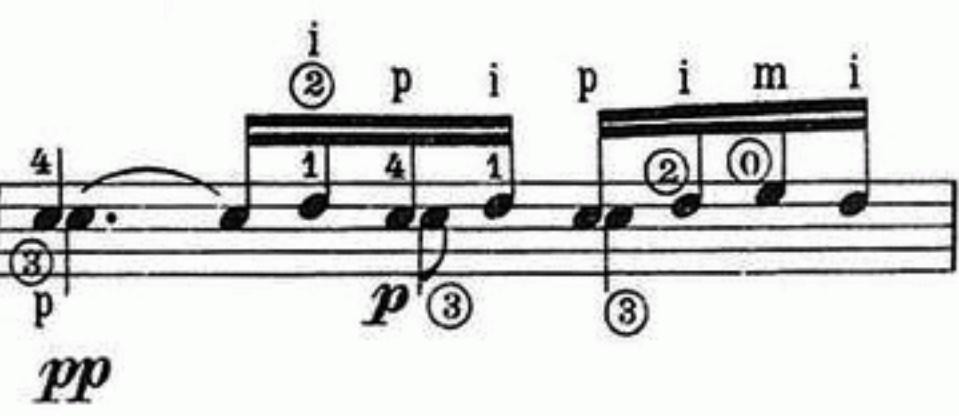
$\frac{1}{2}$ C VII

C IV.....



C III

C II.....



cediando

con calma

C V..... C VI C V C II..... C IV

mf

C IV

acelerando *cediando* *con calma*

C V - IV C II

f

C V C III

poco

a media voce

cediando *poco*

Più lento

a tempo

cadiando

pp misterioso

II

(Remembranza)

(♩ = 120)

A Osga

p i m a m 4. 2 4. 0 0 4 0 0 1
 ④ ③ ④ ⑤ ④ ⑤ ⑤

mf allegro

4. 1 0 4 3 8 0 2 4 a i C II
 2 0 2 0 2 0 2 1 2 1 2 1 2 1 2 1 2 1 2 1

C II

C II..... C II..... i p C V..... C V..... C II..... C V.....
 2 0 3 0 2 0 3 0 2 1 3 4 2 3 0 4 2 1 2 0 4 2 1 4

C II..... C II.....
 2 0 3 0 4 2 0 4 2 1 3 2 1 4 2 0 4

p p p p p p p p p p p p

① ② ⑤ ④ ⑥ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④

p subito

a m i m 2 2 4 4 0 3 4 4 C II
 3 1 3 0 0 0 3 4 4 1 0 3 4 3 0 3 2 1 3 5 3 5 3 5 3 5

mf allegro

4. 3 2 4 1 4 0 4 1 4 0 4 1 4 0 4 1 4 0
 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

C II

C II..... C II..... i p C II..... C II.....
 2 0 3 0 2 0 3 0 2 1 3 0 2 1 3 0

C II..... C II.....
 2 0 3 0 4 2 0 4 2 1 3 2 1 4 2 0 4

p p p p p p p p p p p p

① ② ⑤ ④ ⑥ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④

a tempo

C II..... C II..... ritard. p C II..... C II.....
 2 0 3 0 4 2 0 4 2 1 3 2 1 4 2 0 4 2 1 3 0 4 2 0 4 2 1 3 0 4 2 0 4

ritard.

① ② ⑤ ④ ⑥ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④ ⑤ ④

A Vladimir Bobri

III
(Divertimento)

Guitarra I *en Re* *Guitarra II*

C III *C II* *C V*

D = 130

1.

Coda

D.S. al poi Coda

A José Rubio

Estudio sin luz

Andrés Segovia

Moderato

sul ponticello

Un poco più lento

legato

C IV..... C II

pp

C II rit.

Fine

C II.....

p **1 2 3** **1 2** **1 2** **1**

C II.....

mf **⑤ p i** **⑥ p i** **⑤ p**

C IV.....

⑥ **a p m p**

p legero e con grazia

C VI.....

1 3 4 **p i m a** **1**

C VI.....

mf **③ p 3** **p p p**

C IV.....

poco

pp

C VI.....

① **②** **③** **④** **⑤** **⑥**

mf **③ p** **p i a**

un poco ritenuto

2 3 0 **4 3 2** **5 4 3** **6 5 4**

p **1 3 4** **i m a**

poco

1 2 3 **4 3 2** **5 4 3** **6 5 4**

p

1 2 3 **4 3 2** **5 4 3** **6 5 4**

f

1 2 3 **4 3 2** **5 4 3** **6 5 4**

f

C II.....

improvisando

riten.

poco

1 2 3 **4 3 2** **5 4 3** **6 5 4**

p

D. C. al Fine

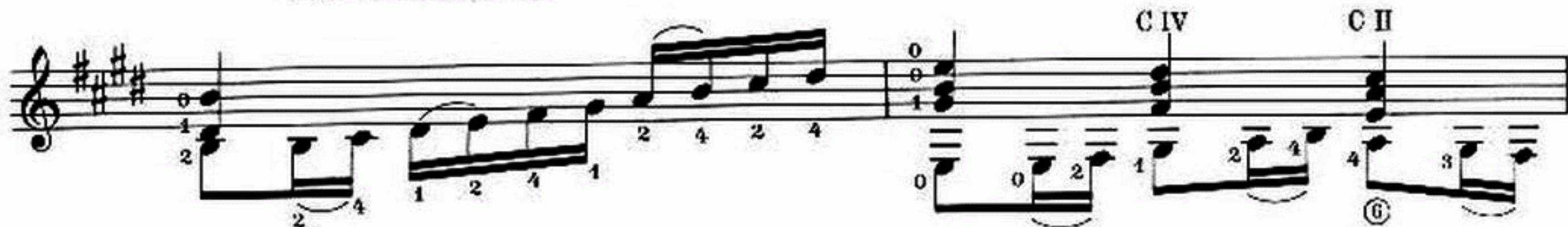
à Andrès Segovia

Danza Pomposa

Alexandre Tansman

Andante pomposo

C IV C V



Sheet music for a solo instrument, likely harp or mandolin, featuring ten staves of musical notation. The music includes various rhythmic patterns, fingerings (e.g., 1, 2, 3, 4, 5, 6), dynamic markings (e.g., CIV, CII, CIII, CIV, CII, CII, CII, CIV, CII, CII), and performance instructions (e.g., 'rall. pour finir', 'Fine', 'mp', 'mf', 'piu f', 'sub. p', 'D.C. al Fine'). The piece concludes with a final dynamic 'D.C. al Fine'.

Fingered by Andrés Segovia

Fantasia - SonataJoan Manén, op. A = 22
(1883.)**Largo (d=40)**

Largo (d=40)

cresc.

dim. p

C.V

C.V

C.V

cresc.

dim.

C.VII

Arm

pesante

mf cresc.

fff

Allegro (d=120)

p

C.VII

p

C.VI

C.II (sec.)

C.II (sec.)

p

cresc.

C. IV **C. II** **C. IV** **C. V**

C. IV

C. V

C. IX

f

②

④

②

mf

②

③

②

C. VII

f

C. V

f

C. VIII

f

C. III

dim.

②

③

②

C. III

②

C. V

p

C. VI

p

C. I

cresc.

C. I C. III

C. VIII

ff

⑥ ⑧

C. VII

ff

C. VIII

ff

C. VII

ff

C. III

ff

⑥

mf

p

C. I

cresc.

C. I

f

C. II

mf

C. II

mf

dim.

dim.

cantando molto, ma sempre in tempo

6
C. VII
cresc.

C. II
C. II
C. II
C. IV
cresc.

dim.
p ⑥
C. II
cresc.

C. IV ten. ten. ton. ten. ①
poco dim.

⑥
C. V
C. V
C. III
p cresc.
f p f p

C. IV
f dim.
p

② ③ C. IV
C. III
f p

C. III..... C. VI $\frac{4}{4}$ C. III $\frac{4}{4}$ C. V $\frac{4}{4}$ C. VII C. VIII

C. VI..... C. III..... C. III.....

rasgueado

pizz..... C. III..... pizz.....

C. I

C. IV..... C. I..... dim.

C. VI.....

C. VII.....

cresc.

C. V..... C. II..... C. III.....

rasgueado

mf > > > > > >

p

cantando

C. II..... C. III..... C. I..... C. III.....

C. II..... C. V..... C. VII.....

cresc. *dim.*

p (6) ⑤ ⑥

1/2 C. V

cresc. ④ ⑤ ⑥

C. II.....

poco rit. *a tempo*

C. III.....

cresc. *rasgueado*

C. III.....

sf *mf* *sf* *sf* (8)

C. II..... C. III..... C. III.....

f *mf* *f*

C. IV.....

sf

C. III..... C. IV..... C. V..... C. I.....

(2) (4) (3) (5)

cresc.

a tempo

allarg.

cresc.

ff

ff

rasgueado

pp

Tambora

p

Tambora

pp

Tambora Tambora

perdendosi

Adagio cantabile, quasi in modo di un recitativo, ma in tempo

($\text{♩} = 54$)

molto espressivo

cresc.

f

cresc.

Arm 12

calando

a tempo

pp

cresc.

f

dim.

C. IV

C VIII

cresc.

oreo.

dim.

C. V

C. II

C. III

cresc.

più cresc.

dim.

C. II (tre intense)

dim.

più cresc.

dim.

f

C. IV

cresc.

rall. *molto tranquillo*
tremolo

Arm 12 *Arm 12*

animando all allegro
cresc. poco a poco

A tempo (Allegro Assai) (♩ = 108)

O. I

rasgueado

O. III rasgueado *C. I* *O. III rasgueado* *¾ C. IV*

C. IV rasgueado

C. II rasgueado

cresc.

C. II

O. II

Sheet music for a multi-instrumental piece, page 25. The score consists of ten staves, each with a unique rhythmic pattern and dynamic markings. Various sections are labeled with Roman numerals and other identifiers.

Staff 1: Treble clef. Dynamics: **f**, **dim.**, **p**, **f**, **mf**, **f**. Measures show complex rhythms with sixteenth-note patterns.

Staff 2: Treble clef. Dynamics: **f**, **mf**, **p**. Measures show eighth-note patterns with grace notes.

Staff 3: Treble clef. Dynamics: **p**. Measures show eighth-note patterns with grace notes. Section labels: **C.VII**, **1/2 C.VII**, **C.VII**.

Staff 4: Treble clef. Dynamics: **m1 p m1 p**. Measures show eighth-note patterns with grace notes. Section labels: **C.I**, **C.III**, **C.VII**.

Staff 5: Treble clef. Dynamics: **dim.**, **f**. Measures show eighth-note patterns with grace notes.

Staff 6: Treble clef. Dynamics: **p**. Measures show eighth-note patterns with grace notes.

Staff 7: Treble clef. Dynamics: **p**. Measures show eighth-note patterns with grace notes.

Staff 8: Bass clef. Dynamics: **p**. Measures show eighth-note patterns with grace notes. Section labels: **C.II**, **C.III**, **C.VIII**.

Staff 9: Bass clef. Dynamics: **p**. Measures show eighth-note patterns with grace notes. Section labels: **C.II**, **C.VI**, **1/2 C.X**.

Staff 10: Bass clef. Dynamics: **dim.**, **p**. Measures show eighth-note patterns with grace notes. Section labels: **Arm 12**.

Staff 11: Bass clef. Dynamics: **f**, **mf**, **f**, **mf**, **f**. Measures show eighth-note patterns with grace notes. Section labels: **C.I**.

rasgueado

ff

p

f *mf*

f *mf*

5

cresc.

C. II

sempre fed animato



rasgueado.

ff

alla grando un poco

Doppio più lento (Andante)

rasgueado



Più lento (come prima)

(6)
3



poco rit. ... Tempo primo (Largo),



C. II



