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MUSIK FÜR GITARRE

Herausgegeben von

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FRANCISCO TÁRREGA

SÄMTLICHE TECHNISCHE STUDIEN COMPLETE TECHNICAL STUDIES ETUDES TECHNIQUES COMPLETES STUDI COMPLETI TECNICI

Herausgegeben von / Edited by / Edités par / A cura di

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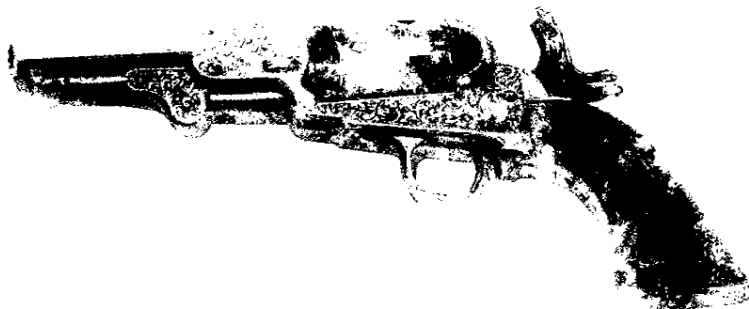
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VORWORT

Seit dem Tode Francisco Tárrega's --- geboren am 21. November 1852 in Villareal, gestorben am 15. Dezember 1909 in Barcelona --- sind viele Ausgaben erschienen, die sich auf seinen Namen berufen. Es ist dabei leider nicht immer erkenntlich, welche Studien von den betreffenden Herausgebern, beziehungsweise von Tárrega selbst, entworfen worden sind. Hier wurde nun der Versuch unternommen, die vielen einzelnen Übungen als Ganzes zusammenzufassen und der Übersicht wegen in Kapitel zu ordnen.

Wie in meinen bereits vorliegenden Ausgaben der Werke Tárrega's („Sämtliche Präludien“ --- UE 13108, „Etüden“ --- UE 14430 und „Recuerdos de la Alhambra“ --- UE 14427) wurden auch hier die von Tárrega stammenden Fingersatzzeichen nur der besseren Lesbarkeit wegen verringert. Um die Übungsarbeit zu erleichtern, sind Fingersatzhilfen angegeben (Striche, die das Führen, beziehungsweise Liegenlassen der Finger bezeichnen) sowie durch Kleindruck kenntlich gemachte Vorübungen beigelegt.

Erläuterungen zu einzelnen Übungen stehen am Schluß dieses Heftes.

Karl Scheit

PREFACE

Ever since the death of Francisco Tárrega -- b. 21 November 1852 in Villareal, d. 15 December 1909 in Barcelona -- many publications have appeared bearing his name. Unfortunately it not always clear which of the studies were from Tárrega's own pen and which from that of the relevant editor. The aim here has been to bring together all the many individual studies and to arrange them in some sort of logical order, group by group.

Just as in my earlier publications of Tárrega's works (*Complete Preludes* -- UE 13108, *Etüden* -- UE 14430, and *Recuerdos de la Alhambra* -- UE 14427) the fingering indications suggested by Tárrega have been reduced in number so as to improve legibility. In order to facilitate practice some additional signs (lines that show how fingers should be moved up and down, or left lying, on the strings) have been included, as well as some preliminary exercises in small print.

Notes on the individual exercises can be found at the end of this publication.

Karl Scheit



FRANCISCO TÁRREGA, 1852—1909



Konzert in seinem Freundeskreis in Valencia / A concert amongst his friends in Valencia
Concert parmi ses amis à Valence / Concerto nell' ambiente di suoi amici a Valencia

Sämtliche technische Studien

Complete Technical Studies / Etudes techniques completes
Studii completi tehnici

Herausgegeben von / Edited by
Edités par / A cura di
Karl Scheit

Francisco Tártr
(1852-1909)

1

m a m a m a m a
i m i m i m i m

II V IX XII IX V

II IV

m a i m m a i m

XI XVI ... XIX

IX.....

i m i m i m i m i m i m i m i m i m
 ⑥ *i m i m a m i m i m a m i m i m a m*

IV.....

i m i m i m i m i m i
 ③ *i m i m a m*

II.....

i m i m i m
 ① *i m i m a m*

m a m a m a m a a a
 i m i m i m i m m m

VII..... XII..... XIV..... XII..... X..... IX.

4

i m i m i m i m i m i m i m

II..... III..... IV..... V.....

5

m a m a m a m a
i m i m i m i m

II.....

VII..... IX..... XIV..... XVI..... XIV.....

XII..... X..... IX..... VII.....

V..... IV..... V..... IV.....

II.....

m a m a m a m a
i m i m i m i m i

II.....

IV..... IX.....

XIV..... XVI.....

XIV..... XII.....

X..... IX..... VII.....

V..... IV..... II.....

IV..... IX..... XIV.....

..... IX.....

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7.

a m a m
m i m i

m i m i

8

i m i m i

⑥ = D (Re)

i m i m i a m i a m a m i m i m i m i m i m i m

i m i m i i m i m i

i m a m a m i m i m i m i m i m i m

This page contains ten staves of musical notation for guitar, likely for a piece in D major or a related key. The notation includes various fretting techniques and fingering instructions:

- Staff 1:** Features a sequence of notes with fingering 'i m i m i m i m' and a triplet of eighth notes. A dynamic marking of *p* is present.
- Staff 2:** Continues the sequence with fingering 'i m' and includes a measure with a circled '3'.
- Staff 3:** Shows a measure with a circled '2' and a dynamic marking of *p*.
- Staff 4:** Includes a measure with a circled '1' and a dynamic marking of *p*.
- Staff 5:** Features a measure with a circled '2' and a dynamic marking of *p*.
- Staff 6:** Includes a measure with a circled '3' and a dynamic marking of *p*.
- Staff 7:** Shows a measure with a circled '3' and a dynamic marking of *p*.
- Staff 8:** Includes a measure with a circled '3' and a dynamic marking of *p*.
- Staff 9:** Features a measure with a circled '5' and a dynamic marking of *p*.
- Staff 10:** Ends with a measure containing a circled '5' and a dynamic marking of *p*.

Throughout the piece, various Roman numerals (II, IV, VII, VIII, IX, XIV) are placed above the staves, indicating chord positions. The notation uses a mix of eighth and sixteenth notes, often beamed together, and includes slurs and accents.

10'

IV..... IV.....

⑥ = D(Ro)

11

VI.....

VI.....

VII..... XI..... VII.....

VI.....

12

IV.....

⑥ = D (Re)

V..... IX..... V.....

II..... VII..... II.....

13

VI.....

m i a m a m a m a m a m i m i m i m

⑤.....

.....

m' i a m i m i m i m i m i m i m

⑤.....

.....

VII..... XI..... VII.....

i m i m i m i m i m i m i m i m

④.....

.....

IV..... IX..... IV.....

i m i m i m i m i m i m i m i m

④.....

14

Handwritten musical notation for exercise 14. It consists of two staves in treble clef with a 3/4 time signature. The first staff includes fingering numbers (1, 2, 3) and fingering letters (i, m, i, m, i, m) above the notes. The second staff ends with a double bar line and the Roman numeral II.

15

Handwritten musical notation for exercise 15. It consists of two staves in treble clef with a 3/4 time signature. The first staff includes fingering numbers (1, 2, 3) and fingering letters (i, m, i, m, i, m). The second staff ends with a double bar line and the Roman numeral II.

16

Handwritten musical notation for exercise 16. It consists of four staves in treble clef with a 3/4 time signature. The first staff is labeled 'a)' and includes fingering numbers (1, 2, 3) and fingering letters (i, m, i, m, i, m). The second and third staves continue the exercise with various fingering and articulation marks. The fourth staff ends with a double bar line and the Roman numeral II.

17

Handwritten musical notation for exercise 17. It consists of two staves in treble clef with a 3/4 time signature. The first staff is labeled 'a)' and includes fingering numbers (1, 2, 3) and fingering letters (i, m, i, m, i, m, i, m, i). The second staff is labeled 'b)' and includes fingering numbers (2, 3, 4) and fingering letters (i, m, i, m, i, m, i, m, i).

18

Handwritten musical notation for exercise 18. It consists of one staff in treble clef with a 3/4 time signature. It includes fingering numbers (1, 2, 3, 4) and fingering letters (i, m, i, m, i, m).

19

Handwritten musical notation for exercise 19, consisting of two staves. The first staff includes fingering numbers (1, 2, 1, 2, 1, 2) and dynamic markings (i, m, i, m, i, m). The second staff includes a second ending bracket labeled "II".

20

Handwritten musical notation for exercise 20, consisting of two staves. The second staff includes a second ending bracket labeled "II".

21

Handwritten musical notation for exercise 21, consisting of four staves. The first staff is labeled "a)" and includes dynamic markings (i, m, i, m, i, m). The second and third staves include dynamic markings (i, m, i, m). The fourth staff includes a second ending bracket labeled "II" and dynamic markings (i, m). Below the main notation are two smaller staves labeled "b)" and "c)" showing specific fingering patterns.

22

Handwritten musical notation for exercise 22, consisting of two staves. The first staff is labeled "a)" and includes dynamic markings (i, m, i, m, i, m, i, m, i). The second staff is labeled "b)" and includes dynamic markings (i, m, i, m, i, m, i, m, i).

23

Handwritten musical notation for exercise 23, consisting of one staff with dynamic markings (i, m, i, m, i, m).

24

a m i a m i a m i a m i a m i a m i
 0 2 0 2 3 2 - 2 3 2 -
 0 3 0 3 4 3 - 3 4 3 -

25

a m i a m i a m i a m i a m i a m i a m i a m i
 2 0 2 3 2 3 - 3 2 3 -
 3 0 3 4 3 4 - 4 3 4 -

26

a m i a m i a m i a m i a m i a m i a m i a m i
 0 2 2 3 3 3
 0 3 3 4 3 4

27

a m i a m i a m i a m i a m i a m i a m i a m i
 2 0 3 2 3 2
 3 0 4 3 4 3

28

0 2 0 2 3 2 - 2 3 2 -
 2 3 0 3 4 3 - 3 4 3 -

29

2 0 2 3 2 3 - 3 2 3 -
 3 0 3 4 3 4 - 4 3 4 -

30

i m i m i m i m
 1 2 1 2 1 3 1 3 1 4 1 4 2 3 2 3 2 4 3 4 3 4

31

Exercise 31 consists of two staves of music. The first staff, labeled 'I', contains a sequence of eighth notes with various accidentals (sharps, flats, naturals) and fingering numbers (1, 2, 3, 4). A circled '2' is located below the staff. The second staff, labeled 'III', continues the sequence with similar eighth-note patterns and accidentals.

32

Exercise 32 consists of two staves of music. The first staff, labeled 'I', contains a sequence of eighth notes with various accidentals and fingering numbers. A circled '1' is located below the staff. The second staff, labeled 'III', continues the sequence with similar eighth-note patterns and accidentals. A circled '6' is located below the first few notes of the second staff.

33

Exercise 33 consists of two staves of music. The first staff, labeled 'I', contains a sequence of eighth notes with various accidentals and fingering numbers. The second staff, labeled 'II', continues the sequence with similar eighth-note patterns and accidentals.

34

First system of musical notation for exercise 34. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music features a sequence of eighth notes with various fingerings indicated by numbers 1-4 and letters 'i' and 'm'. There are several slurs and accents. The notes are: G4 (i), A4 (m), Bb4 (i), C5 (m), D5 (i), Eb5 (m), F5 (i), G5 (m), Ab5 (i), Bb5 (m), C6 (i), D6 (m), Eb6 (i), F6 (m), G6 (i), Ab6 (m), Bb6 (i), C7 (m).

35

First system of musical notation for exercise 35. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music features a sequence of eighth notes with various fingerings indicated by numbers 1-4 and letters 'i' and 'm'. There are several slurs and accents. The notes are: G4 (i), A4 (m), Bb4 (i), C5 (m), D5 (i), Eb5 (m), F5 (i), G5 (m), Ab5 (i), Bb5 (m), C6 (i), D6 (m), Eb6 (i), F6 (m), G6 (i), Ab6 (m), Bb6 (i), C7 (m).

36

First system of musical notation for exercise 36. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music features a sequence of eighth notes with various fingerings indicated by numbers 1-4 and letters 'i' and 'm'. There are several slurs and accents. The notes are: G4 (i), A4 (m), Bb4 (i), C5 (m), D5 (i), Eb5 (m), F5 (i), G5 (m), Ab5 (i), Bb5 (m), C6 (i), D6 (m), Eb6 (i), F6 (m), G6 (i), Ab6 (m), Bb6 (i), C7 (m).

37

38

39

UE 14431



40

Musical score for exercise 40, consisting of two staves of music in 2/4 time with a key signature of one sharp (F#). The notation includes various rhythmic patterns and fingerings.

41

Musical score for exercise 41, consisting of four staves of music in 2/4 time with a key signature of one sharp (F#). The notation includes various rhythmic patterns and fingerings, with some notes marked with 'm' and 'i'.

42

Musical score for exercise 42, consisting of four staves of music in 2/4 time with a key signature of one sharp (F#). The notation includes various rhythmic patterns and fingerings, with some notes marked with 'a' and 'p'.

43

i m i m i m i m i m i m i m i m

IV..... VIII..... XIII.....

i m i m i m i m i m i m i m i m i m

VII.....

p i m a i m a m i m i m a m i a m i a m i

44

i a m i a m i a m i a m

II.....

i a m i m i p m i m i m i m i m a m a

m i a m i a m i p p i m a i m a

i m a i m a i m a i m a i m a i m a

V. i m a VII. i m a X. i m a XVI. i m i m X. i m i m

VII. i m i m IV. i m i m III. i m IV. VI. i m V. i m i m

II p m p i p m p i p i p m p i

p m p i p m p i p i

p i m p i m a i a m i

p i m p i m i m i m p

46 ✓

Musical score for exercise 46, consisting of four staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering is indicated by numbers 1-4 in circles, and articulation is marked with 'p' (piano) and 'a' (accents). Slurs and slurs with '3' (triplets) are used to group notes. A section marked 'VII' is indicated by a dotted line. The piece concludes with a final chord.

47 ✓

Musical score for exercise 47, consisting of four staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering is indicated by numbers 1-4 in circles, and articulation is marked with 'p' (piano) and 'a' (accents). Slurs and slurs with '3' (triplets) are used to group notes. The piece concludes with a final chord.

49

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and 2/4 time signature. The staff contains four measures of music. Each measure is marked with 'a', 'm', and 'i' above the notes. Fingerings are indicated with numbers 1, 2, 3, and 4. A slur covers the notes in each measure.

Second system of musical notation. Treble clef, key signature of two sharps, and 2/4 time signature. The staff contains five measures of music. The first two measures are marked with 'a', 'm', and 'i'. The last two measures are marked with 'a', 'm', 'i', 'a', 'm', 'i'. A 'II' marking is present above the first and third measures. Fingerings and slurs are used throughout.

Third system of musical notation. Treble clef, key signature of two sharps, and 2/4 time signature. The staff contains five measures of music. The notes are marked with 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm'. Circled numbers 5 and 7 are placed below the staff. Slurs and fingerings are present.

Fourth system of musical notation. Treble clef, key signature of two sharps, and 2/4 time signature. The staff contains five measures of music. The notes are marked with 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm'. Circled numbers 3 and 2 are placed below the staff. Slurs and fingerings are present.

Fifth system of musical notation. Treble clef, key signature of two sharps, and 2/4 time signature. The staff contains five measures of music. The notes are marked with 'a', 'm', 'i', 'm', 'a', 'm', 'i', 'm', 'a', 'i', 'm', 'a'. A 'p' (piano) dynamic marking is present in the fifth measure. Circled numbers 4 and 3 are placed below the staff. Slurs and fingerings are present.

Sixth system of musical notation. Treble clef, key signature of two sharps, and 2/4 time signature. The staff contains five measures of music. The notes are marked with 'p', 'a', 'p', 'a', 'a'. Circled numbers 2, 3, and 4 are placed below the staff. Slurs and fingerings are present.

This page contains seven staves of musical notation for guitar, likely for a piece in G major (one sharp) and 2/4 time. The notation includes various chord diagrams and fingering instructions:

- Staff 1:** Starts with a treble clef and a 2/4 time signature. It features a dynamic marking of *p* (piano). Chord diagrams for IV, VII, IV, and IX are shown above the staff. Fingering numbers 1, 2, 3, 4, and 5 are indicated below the notes.
- Staff 2:** Continues the sequence with chord diagrams for VII, IV, II, I, and IV. Fingering numbers 1, 2, 3, 4, and 5 are used.
- Staff 3:** Shows chord diagrams for IV, IX, VIII, and V. Fingering numbers 1, 2, 3, 4, and 5 are used.
- Staff 4:** Features chord diagrams for IV, II, I, II, IV, and II. Fingering numbers 1, 2, 3, 4, and 5 are used.
- Staff 5:** Includes chord diagrams for IV, IX, VIII, and VII. Fingering numbers 1, 2, 3, 4, and 5 are used.
- Staff 6:** Shows chord diagrams for V, IV, and IV. Fingering numbers 1, 2, 3, 4, and 5 are used. The notes 'a p i m a p i m' are written above the staff.
- Staff 7:** Features chord diagrams for IV and IX. Fingering numbers 1, 2, 3, 4, and 5 are used.

VIII.....

m i m i m i m i a p i m a p i m a p i m a p i m

i m i m p i m i m i m i m i p

p i m i m i m i m i m a m i p m i m i m

m i p m i m i m i m i m i m i m i

IV..... VII.....

i IV..... VII... IV..... II.....

m i m i m i m i m i m i m

i m i m i m i m i m i m i m i m i m

IV.....

IX..... IX IX VII..... IV V.....

i m i m i m a m i m a m i m a m i m a m i m a m

II..... IV.....

i m a m i m a m i m a m i m a m i m a m i m a m

The musical score is written for guitar and consists of six staves. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is primarily composed of eighth-note patterns, many of which are grouped in triplets. Fingerings are indicated by letters: 'i' for index, 'm' for middle, 'a' for ring, and 'p' for pinky. Dynamics include piano (p) and mezzo-forte (mf). The notation is arranged in six horizontal staves, each containing several measures of music. Some measures have circled numbers (3, 4, 5) below them, possibly indicating fret positions or measure numbers. The music ends with a final chord on the sixth staff.

This page of musical notation consists of eight staves, each containing a single melodic line. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often grouped in pairs or fours. Fingerings are indicated by numbers 1-4. Dynamic markings include 'p' (piano) and 'a' (accents). The staves are marked with Roman numerals (I-VII) and dotted lines, suggesting different sections or exercises. Circled numbers (5) are placed below some notes, possibly indicating specific fingering or articulation points. The overall style is that of a technical exercise or a short piece for a single melodic instrument.

53

V
i m i m i m i m i m i m i m

6 5 4 3

4 1 4 3

4 5 6

54

V
i m i m i m i m

6 5 4 3

3 5 4

2 7 4

5 6 4

55

V

⑥ ⑤ ④

③ ② ①

② ③ ④

⑤ ⑥

56

V

⑥ ④ ③

② ①

③ ④ ⑤ ⑥

57

58

59

60

V

61

i m i m

62

V i m i m i m i m i m i m

63

a) i a m a m a m a i a m m a m a i a m a m a m a

i a m a i a m a i a m a

i a m a i a m a i a m a i a m a

b) II. i a m a m a m a i a m a m a m a i a m a m a m a

m a m a m a i a i a m a m a m a m a m a m a m a i a

II. m a m a m a m a m a m a i a i a

64

a) II. a a a a a a a a a a

a a a a a a a a a a

b) II.....

II.....

65

66

V.....

a) *m i m i m i m i m i m i m i m i*

b) II.....

III(IV).....

V(VI).....

VII.....

a) Musical notation for exercise a), 3/8 time, treble clef. The melody consists of eighth and sixteenth notes with slurs. Fingerings are indicated by 'm' and 'i'. The lyrics are 'a m a m a m a m a m'. A '2' indicates a second finger slide.

b) Musical notation for exercise b), 3/8 time, treble clef. The melody is similar to exercise a). Fingerings are indicated by 'm' and 'i'. The lyrics are 'u m a m a m u m a m a m'. A '2' indicates a second finger slide.

c) Musical notation for exercise c), 3/4 time, treble clef. The exercise is divided into ten numbered sections (I-X) by dotted lines. Each section contains a sequence of eighth notes with various slurs and fingerings ('m', 'i'). The lyrics are 'm i m i m i m i m i m i m i'. The exercise concludes with a double bar line and a fermata.

d) Musical notation for exercise d), 3/8 time, treble clef. The melody features eighth and sixteenth notes with slurs. Fingerings are indicated by 'a', 'm', and 'i'. The lyrics are 'a m i a m i a m i a m i a m i a m i'. A '3' indicates a triplet.

e) Musical notation for exercise e), 3/8 time, treble clef. The melody consists of eighth notes with slurs. Fingerings are indicated by 'm' and 'i'. The lyrics are 'm i m i m i m i m i m i m i m i m i m i'. A '2' indicates a second finger slide.

f) Musical notation for exercise f), 3/8 time, treble clef. The melody consists of eighth notes with slurs. Fingerings are indicated by 'i', 'm', and 'a'. The lyrics are 'i m a i m a i m a i m a i m a i m a i'. A '3' indicates a triplet.

71

I..... IV..... VII.....

X..... IX..... VIII.....

VII VI V IV

III II I V

Detailed description: This exercise consists of six staves of music. The first staff is marked with 'I', 'IV', and 'VII'. The second staff is marked with 'X', 'IX', and 'VIII'. The third staff is marked with 'VII', 'VI', 'V', and 'IV'. The fourth staff is marked with 'III', 'II', 'I', and 'V'. The music is written in a single melodic line with various fingering numbers (1-4) and articulation marks (accents, slurs). The key signature has two flats, and the time signature is 4/4.

72

I..... I..... II.....

III..... III.....

IV..... IV..... V.....

V..... IV..... IV.....

Detailed description: This exercise consists of four staves of music. The first staff is marked with 'I', 'I', and 'II'. The second staff is marked with 'III' and 'III'. The third staff is marked with 'IV', 'IV', and 'V'. The fourth staff is marked with 'V', 'IV', and 'IV'. The music is written in a single melodic line with various fingering numbers (1-4) and articulation marks (accents, slurs). The key signature has two flats, and the time signature is 4/4. The first staff includes the lyrics 'p a m i p a m i p a m i p a m i' written below the notes.

a)

b)

c)

75

IV VII X

1 1 1

m i m i m i

VII IV I

76

o p o p o p o p

77

o p o p o p o p

78

1) m i m i m i m i 2) i m i m i m i m i 3) a m a m a m a m 4) m a m a m a m a

p p p p p p p p

5) i m i m i m i m 6) m i m i m i m i 7) m a m a m a m a 8) a m a m a m a m

p p p p p p p p

9) i m i m i m i m i m 10) m i m i m i m i m i m i

p p p p p p p p

11) m a m a m a m a m a m a 12) a m a m a m a m a m a m

p p p p p p p p

13) i m a m i m a m 14) m i m a m i m a 15) m a m i m a m i 16) a m i m a m i m

17) i m i m i m i m i m 18) m i m i m i m i m i m i

19) m a m a m a m a m a 20) a m a m a m a m a m

21) p m i m p m i m 22) p i m i p i m i 23) p a m a p a m a 24) p m a m p m a m

25) p i m p i m p i m p i m 26) p m i p m i p m i p m i

27) p m a p m a p m a p m a 28) p a m p a m p a m p a m

29) p i m p a m p i m p a m 30) p m i p m a p m i p m a

31) p m a p m i p m a p m i 32) p a m p i m p a m p i m

14 Arpeggi Di Quattro Note

1) p m i a m i p m i a m i m

p m i a m i m

2) p m a m i a m p m a m i a m

p m a m i a m

3) p i m a m i a m i p i m a m i a m i 4) p a m i a m a i m a p a m i a m a i m a

5) p i m a i m a i m p i m a i m a i m 6) p a m i a m i a m p a m i a m i a m


7) p i m p i a p m a p i m p i a p m a 8) p m i p a i p a m p m i p a i p a m


9) p m a m i m i p m a m i m i 10) p a m a m i m p m i m p m i m

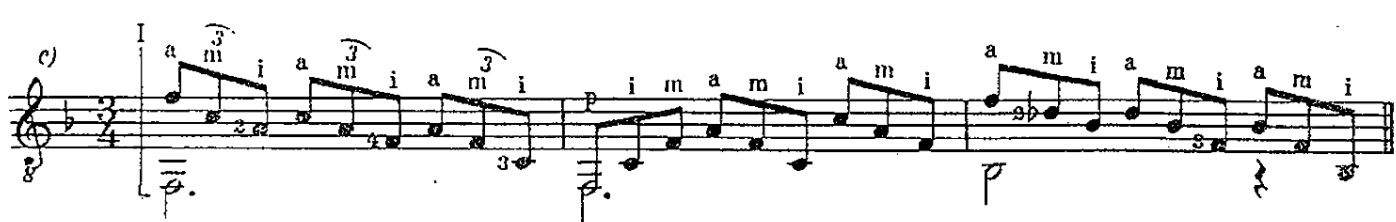
11) 12)

13) i m a i m a i m a i m a 14) a m i a m i a m i a m i

80

a)  *p.*

b) *a m i a m i a m i p i m a m i a m i a m i a m i a m i*  *p.*


c) *a m i a m i a m i p i m a m i a m i a m i a m i a m i*  *p.*


81

a) *a m i a m i a m i p i m a i m a i m a m i a m i a m i*  *p.*

b) *a m i a m i a m i p i m a i m a i m a m i a m i a m i*  *p.*

82

a) *a m i m a m i m a m i m p p i m a m i m a m i m a m i m*  *p.*

b) *a m i m a m i m a m i m p p i m a m i m a m i m a m i m a m i m*  *p.*

83

a) *p i m a m i*  *p.*

b) *p i m a m i*  *p.*

c) *p i m a m i p i m a m i p i m a m i p i m a m i*  *p.*

Musical notation for guitar chords, numbered I through VII. Each chord is shown on a six-line staff with fingerings and a capo position indicated by a vertical line with a number (1-4) to its left. Chords I-VII are: I (capo 1, x02333), II (capo 2, x12323), III (capo 3, x23212), IV (capo 4, x32143), V (capo 5, x43232), VI (capo 6, x54321), VII (capo 7, x65432).

1) m a m a m a m a m a
i m i m i m i m i m i m i m i m i m i m

2) i m a m a m a m a m a m a m a
m a m a m a m a m a m a m a

3) i m i m i m i m i m i m
m a m a m a m a m a m a

4) i m i m i m i m i m i m

5) p i m a
p a m i

Vocal melody lines for five different rhythmic patterns. Each line consists of a treble clef staff with a C-clef and a 2/4 time signature. The notes are placed on the staff to correspond to the syllables above them.

6) p i m a




7) p i m a p i m a



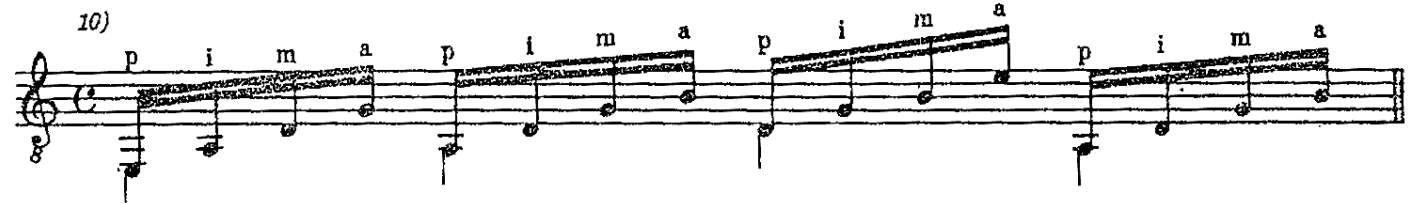
8) p i m a



9) p i m a m i p i m a m i



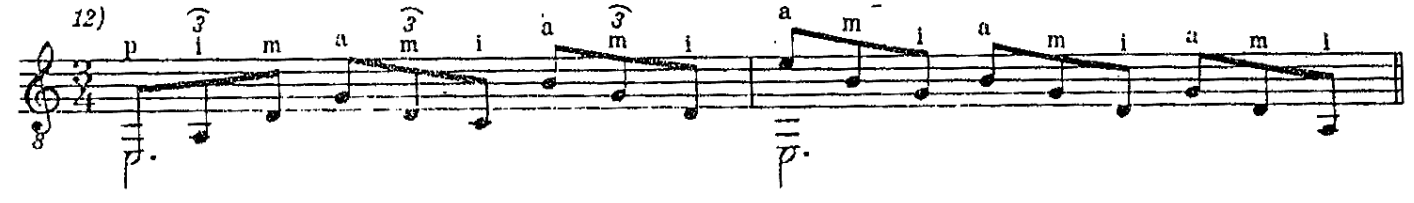
10) p i m a p i m a p i m a p i m a



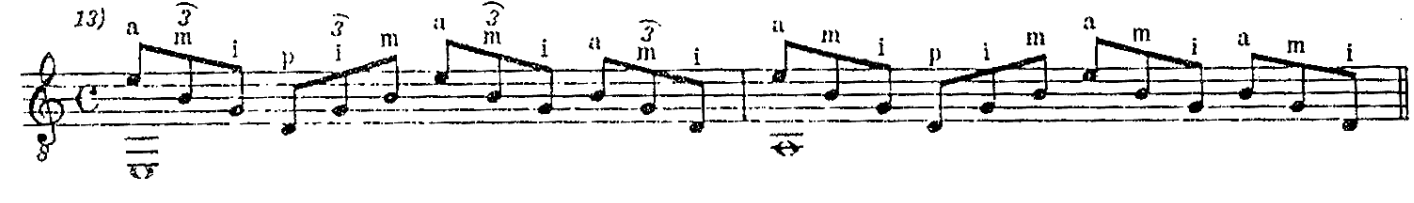
11) a m i m a m i m



12) p i m a m i a m i a m i a m i



13) a m i p i m a m i a m i p i m a m i a m i



Elaborazione Delle Voci Esterne - 86.

The musical score is organized into seven systems, each consisting of a vocal line and a guitar accompaniment line. The systems are labeled with Roman numerals: I, II, III, IV, V, VII, and VIII. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The guitar accompaniment features complex rhythmic patterns, often with triplets and sixteenth notes, and includes fretting instructions such as '1', '2', '3', '4', and '-1'. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The overall style is characteristic of 20th-century classical guitar music.

The image displays a musical score for guitar, organized into five systems. Each system consists of a treble clef staff and a bass clef staff. The notation includes various musical elements:

- System I:** Features a treble staff with a melodic line starting with a '7' and an 'a' above it. The bass staff shows chords with fingerings '1' and '3'. A circled '2' is present in the bass staff.
- System II:** Continues the melodic and harmonic development with similar chordal structures in the bass staff.
- System III:** Marked with 'III' and 'IV' above the staff. The bass staff includes fingerings '3', '4', '1', and '2', and a circled '4'.
- System V:** Marked with 'V' above the staff. The bass staff features fingerings '-4', '-1', and '1', along with a circled '2'.

The score concludes with a final treble staff line and a bass staff line ending with a double bar line and a fermata-like symbol.

⑤

⑤

⑤

b)

⑤

⑤

90

a) p l m a m i p l m a m i simile

⑤

b)

⑥

