COLECCION

DE

ANDANTES, VALSES Y MINUETOS

PARA

Guitarra

POR

AGUADO.

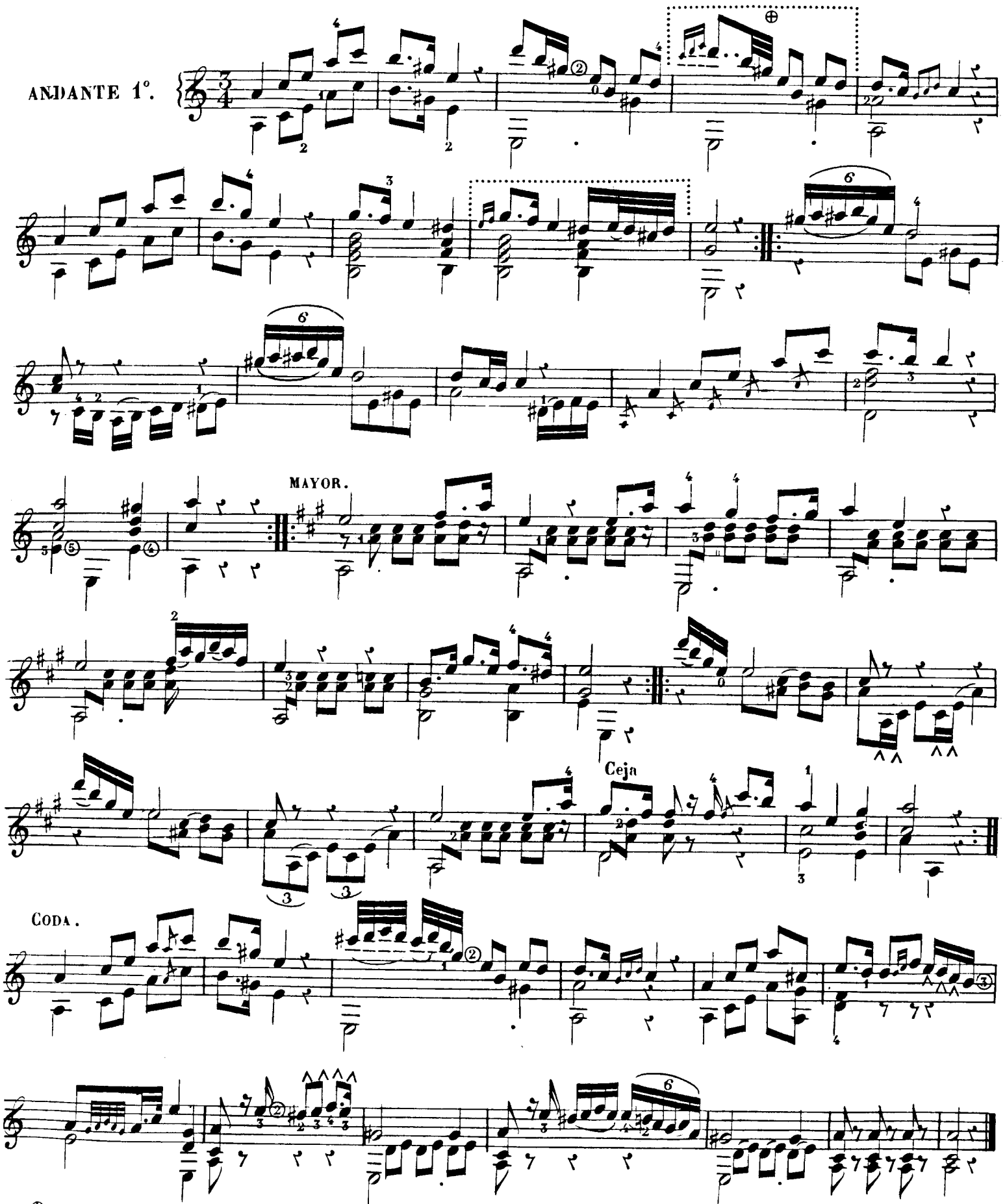
Propiedad.

Precio 30 Rs

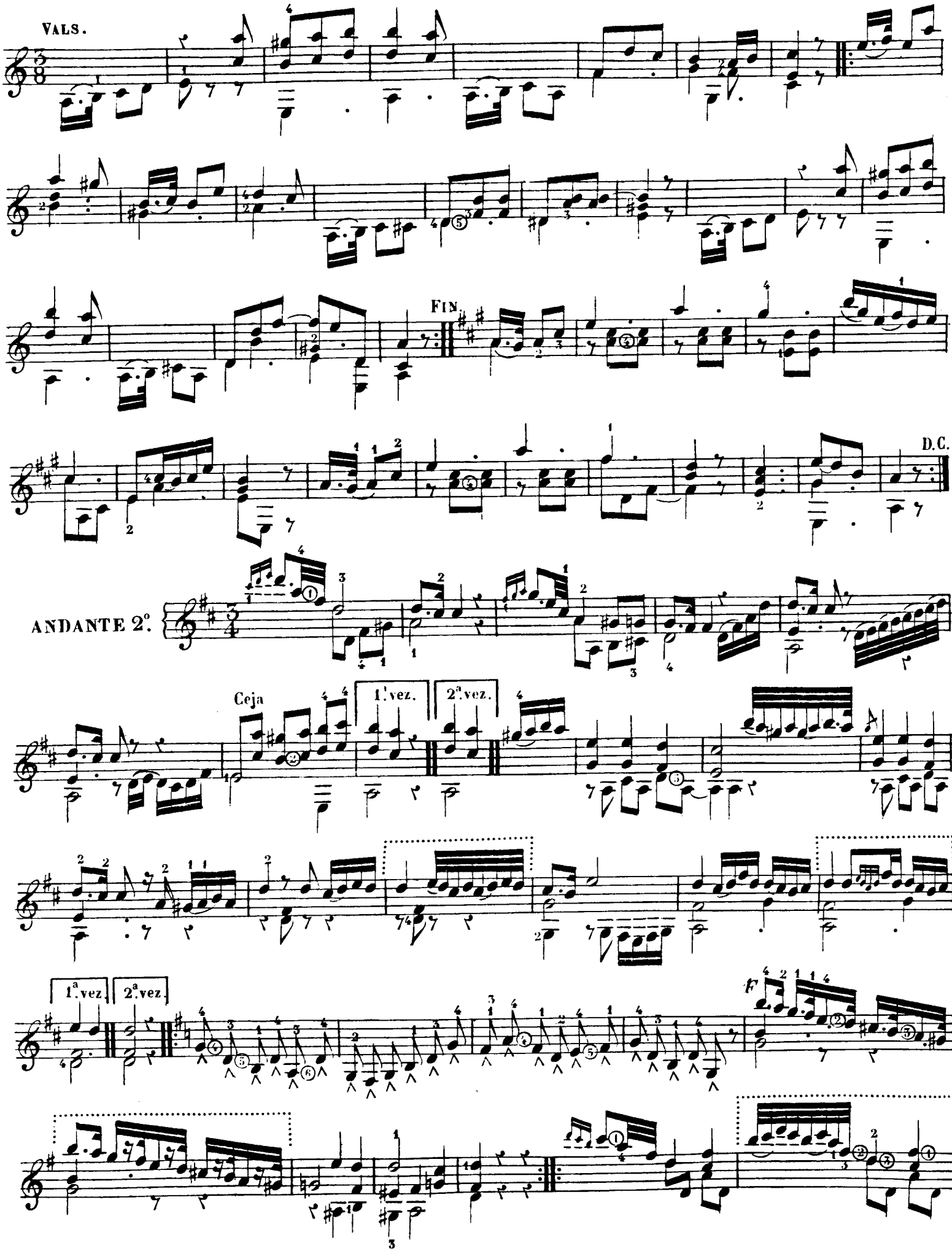
MADRID.

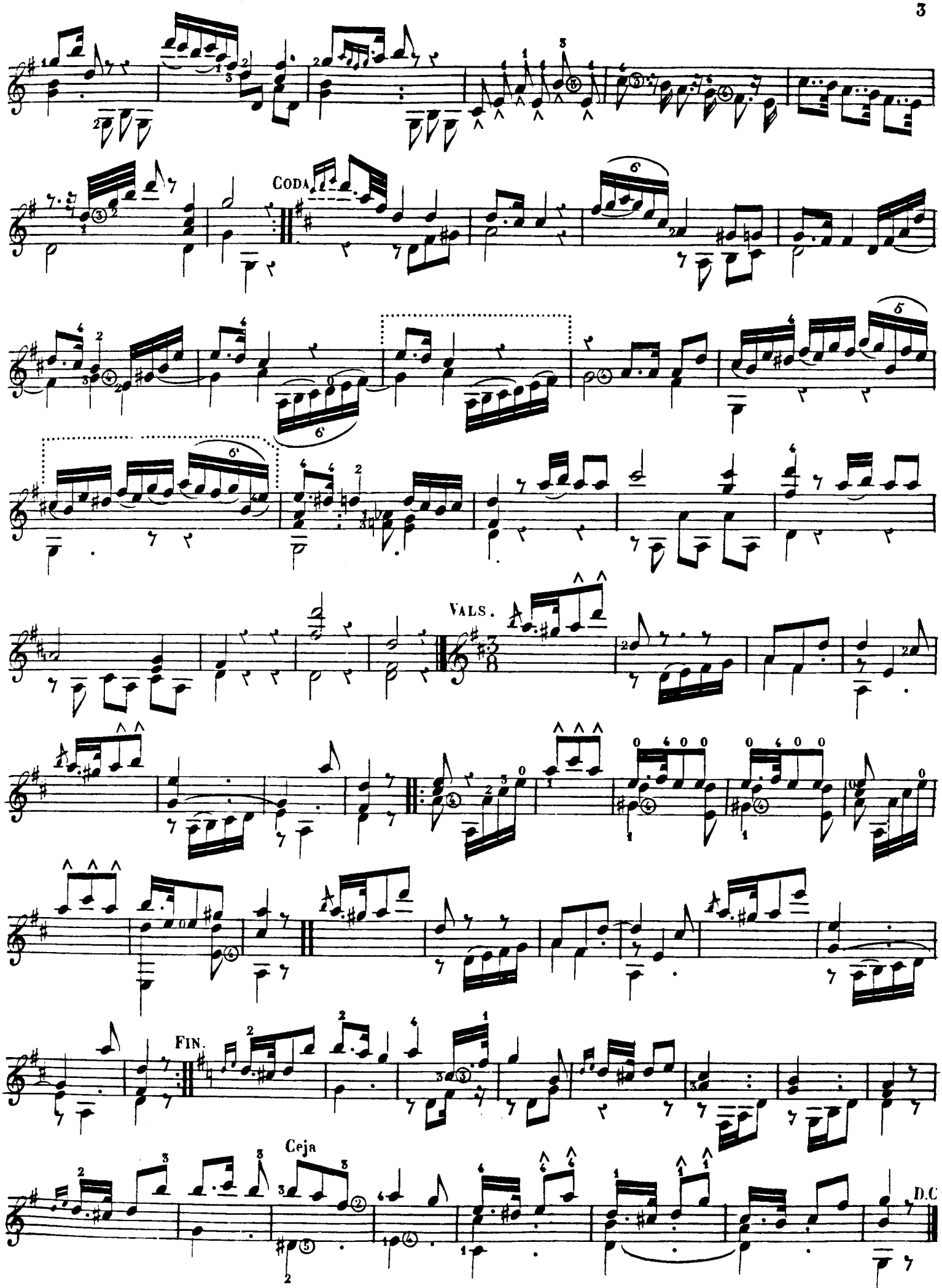
Guitarreria de Benito Campo calle de Cadiz.
(antes angosta de majaderitos) Nº 16.

DIEZ ANDANTES.

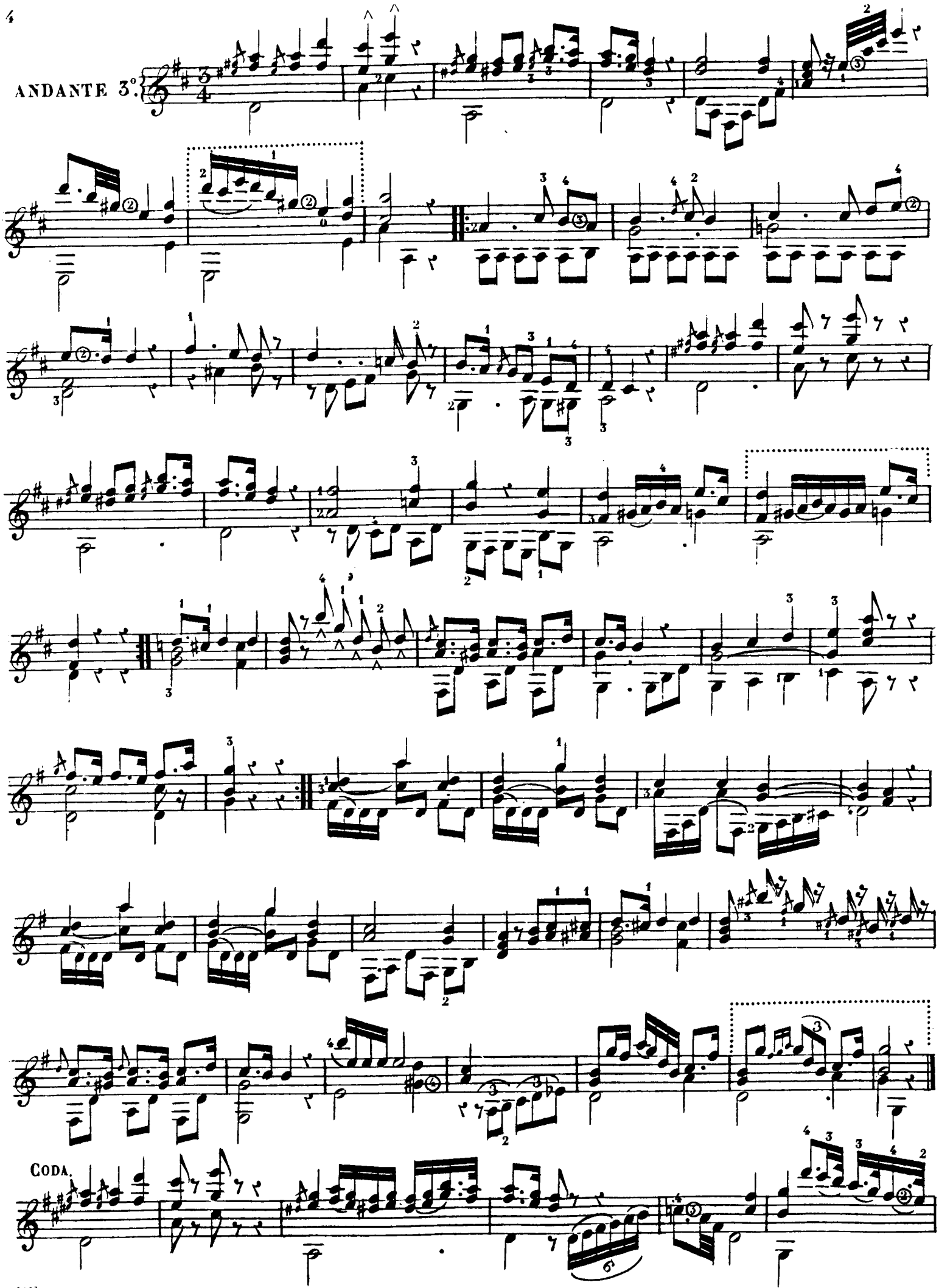


⊕ Cuando se repite la parte, se toca el compas que tiene puntitos en lugar del que le antecede.

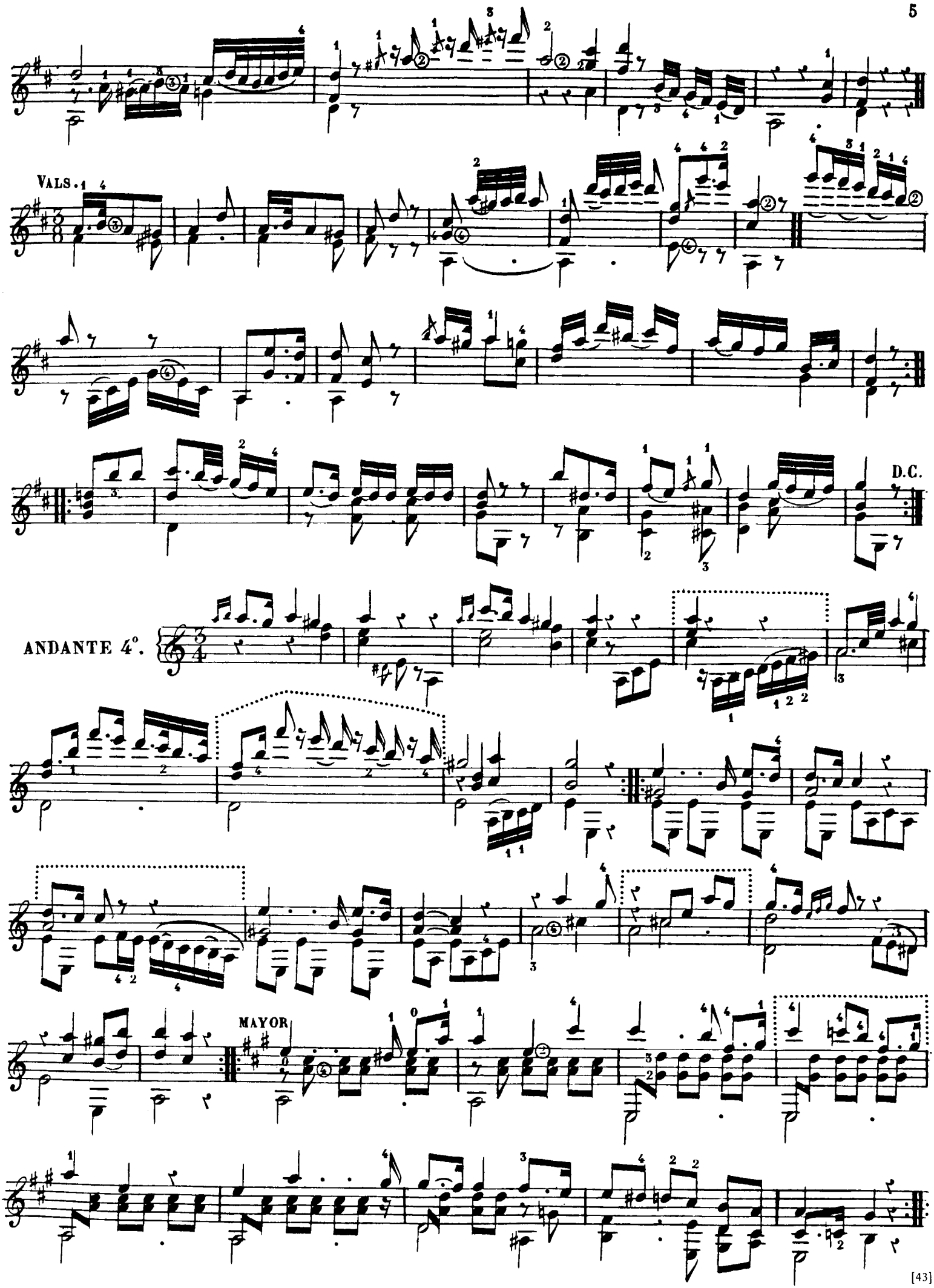

VALS.
FIN
D.C.
ANDANTE 2°.
Ceja
1.ª vez.
2.ª vez.
1.ª vez.
2.ª vez.
F

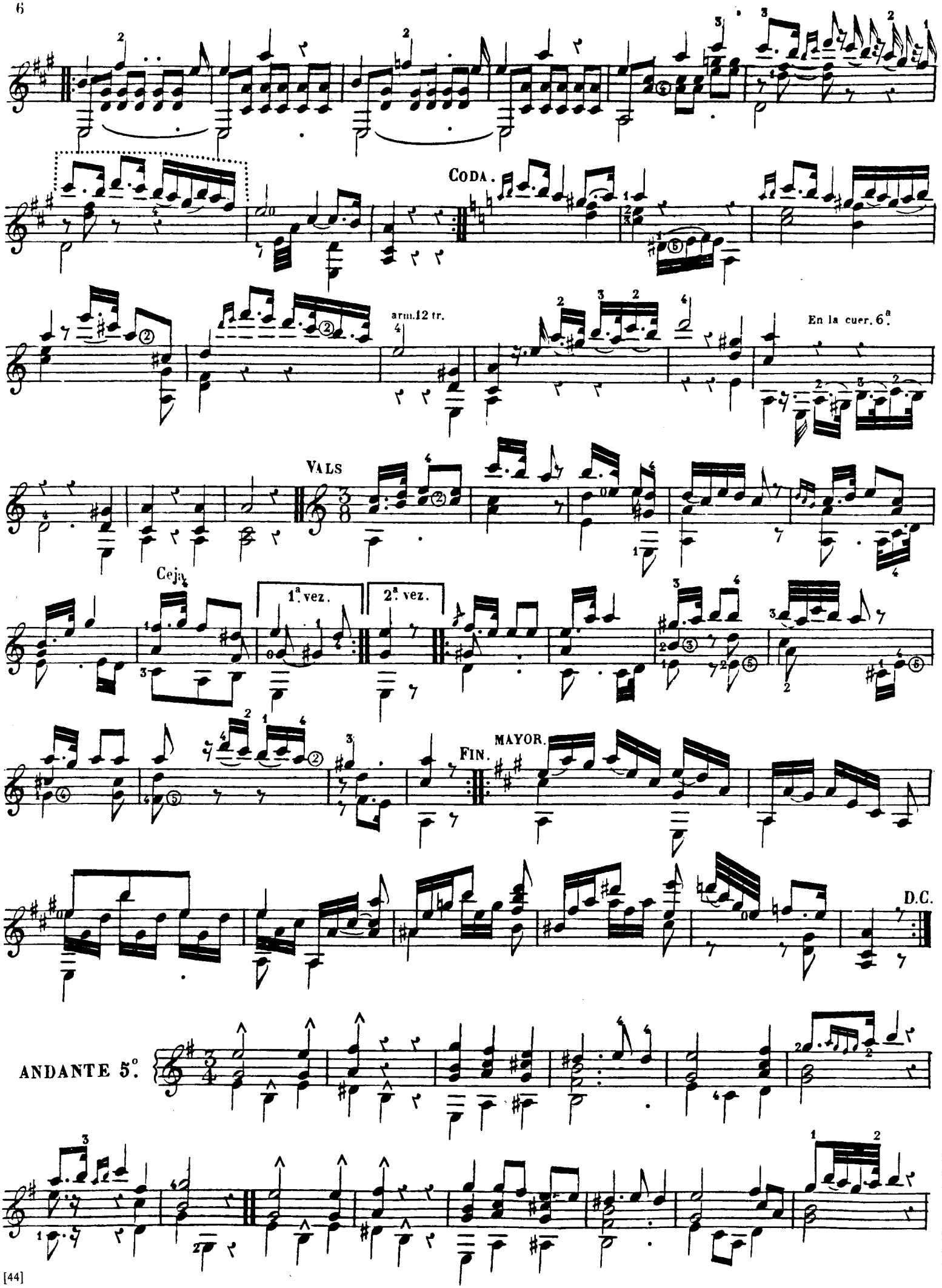

Coda
Vals.
Fin.
Ceja
D.C

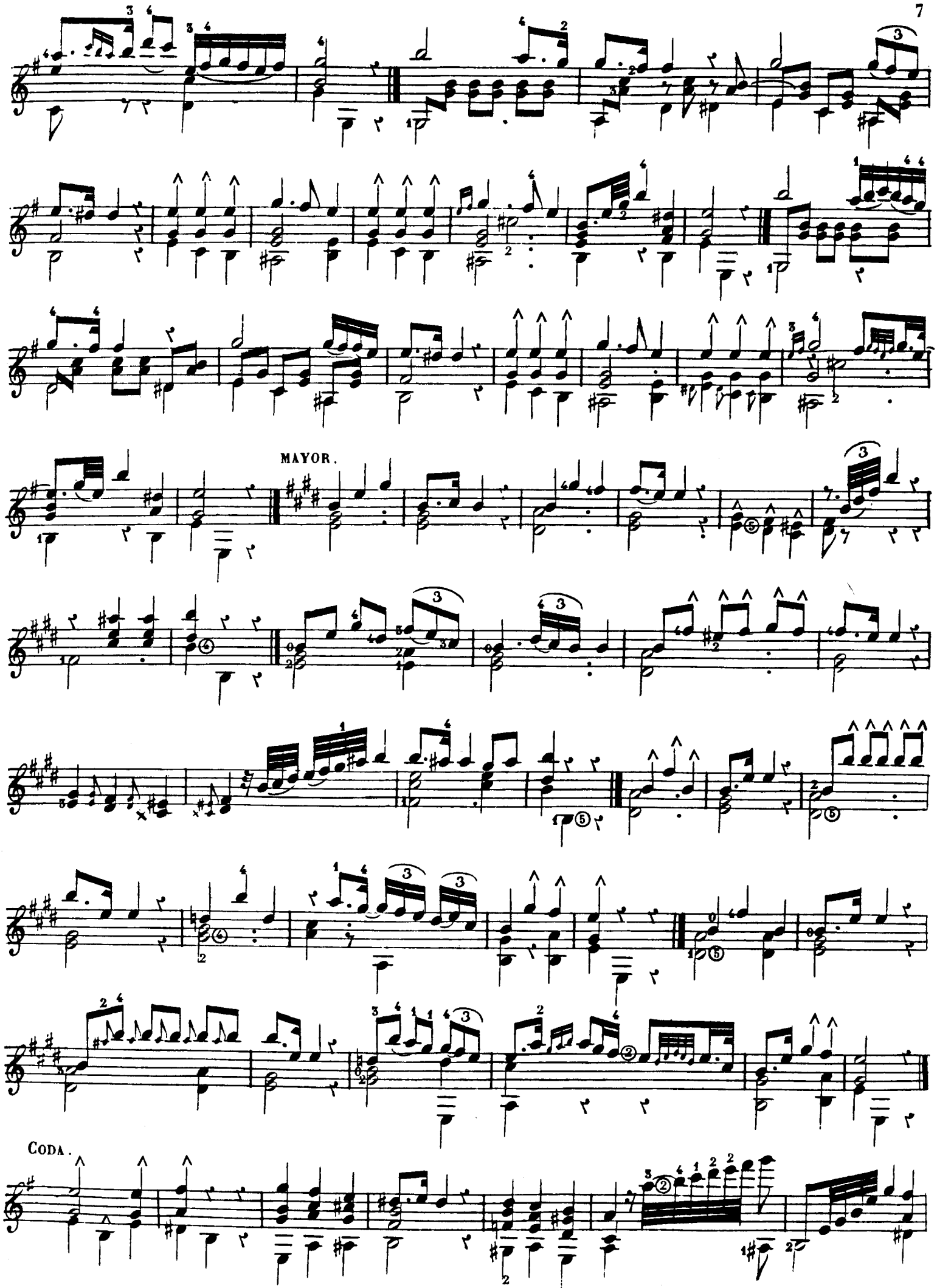
ANDANTE 3.°

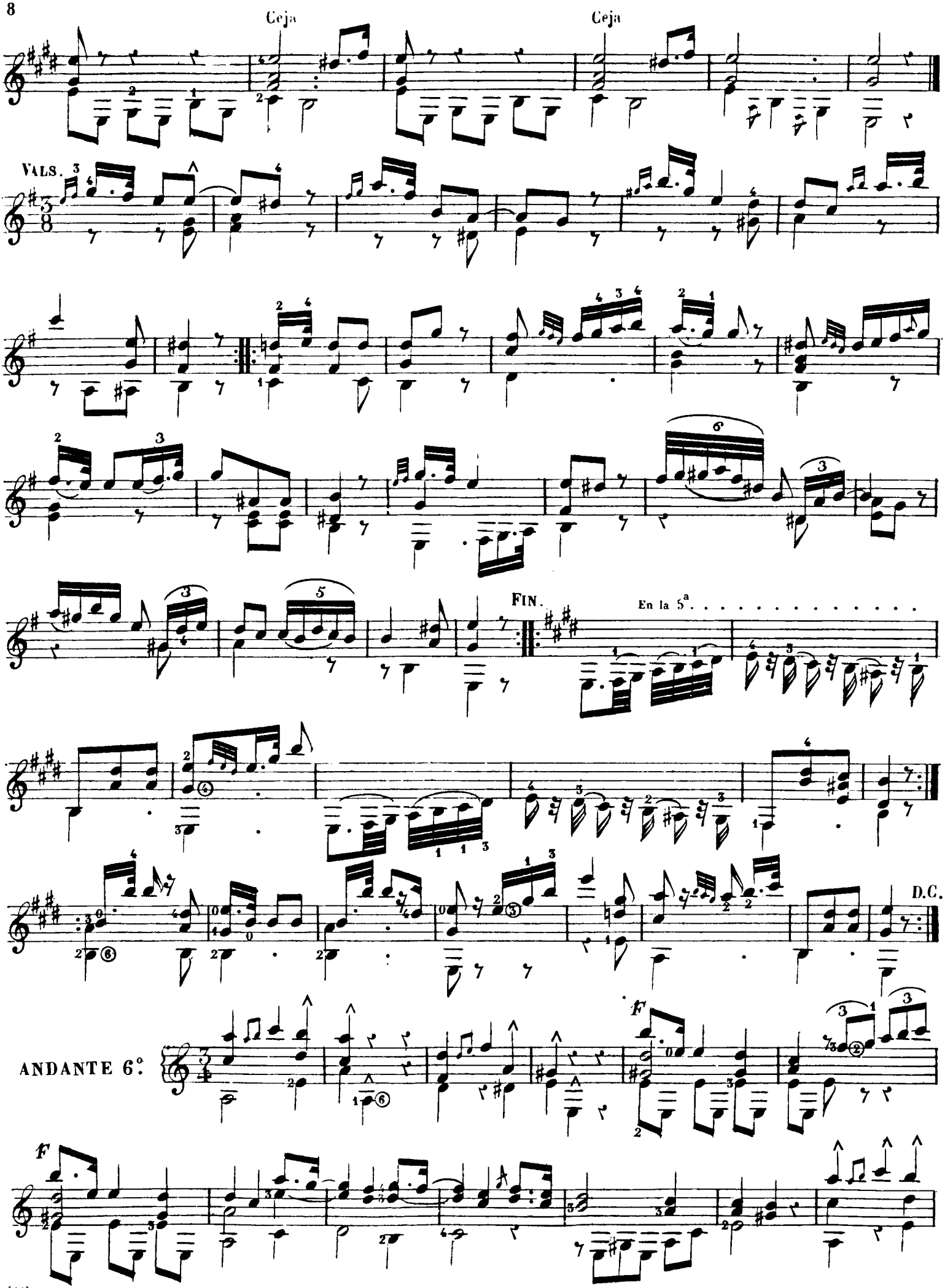


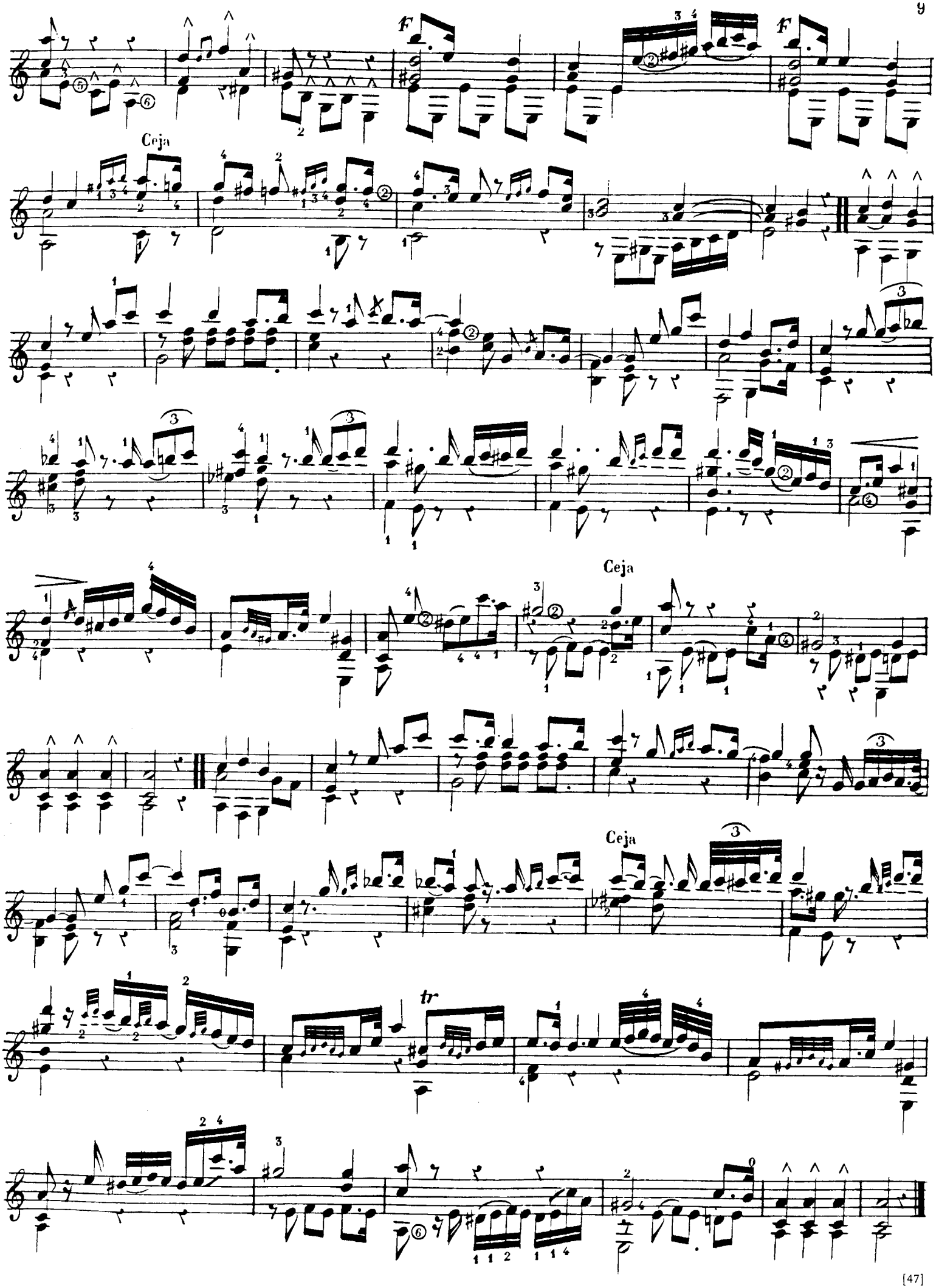
CODA.

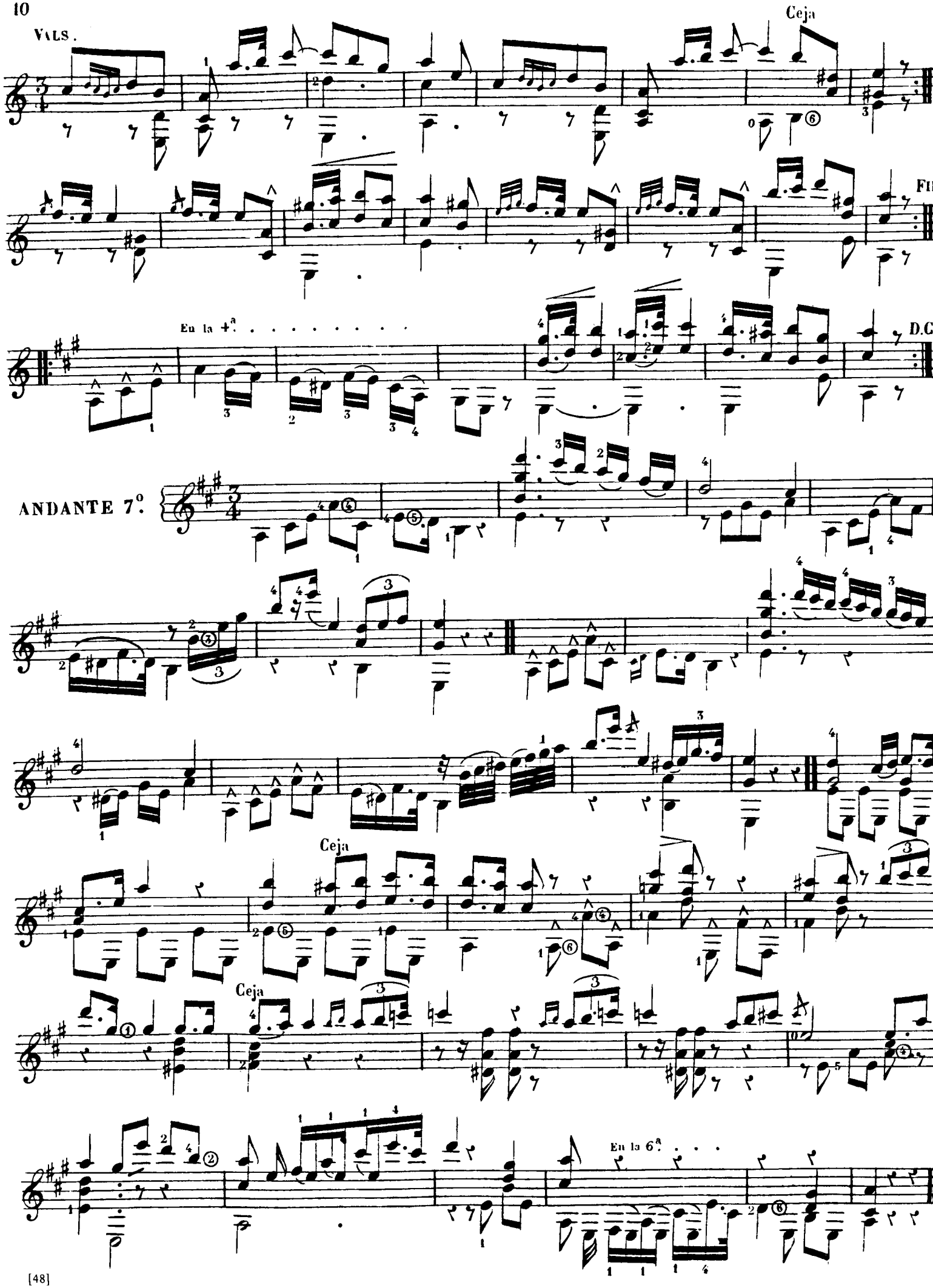

VALS.
D.C.
ANDANTE 4°.
MAYOR

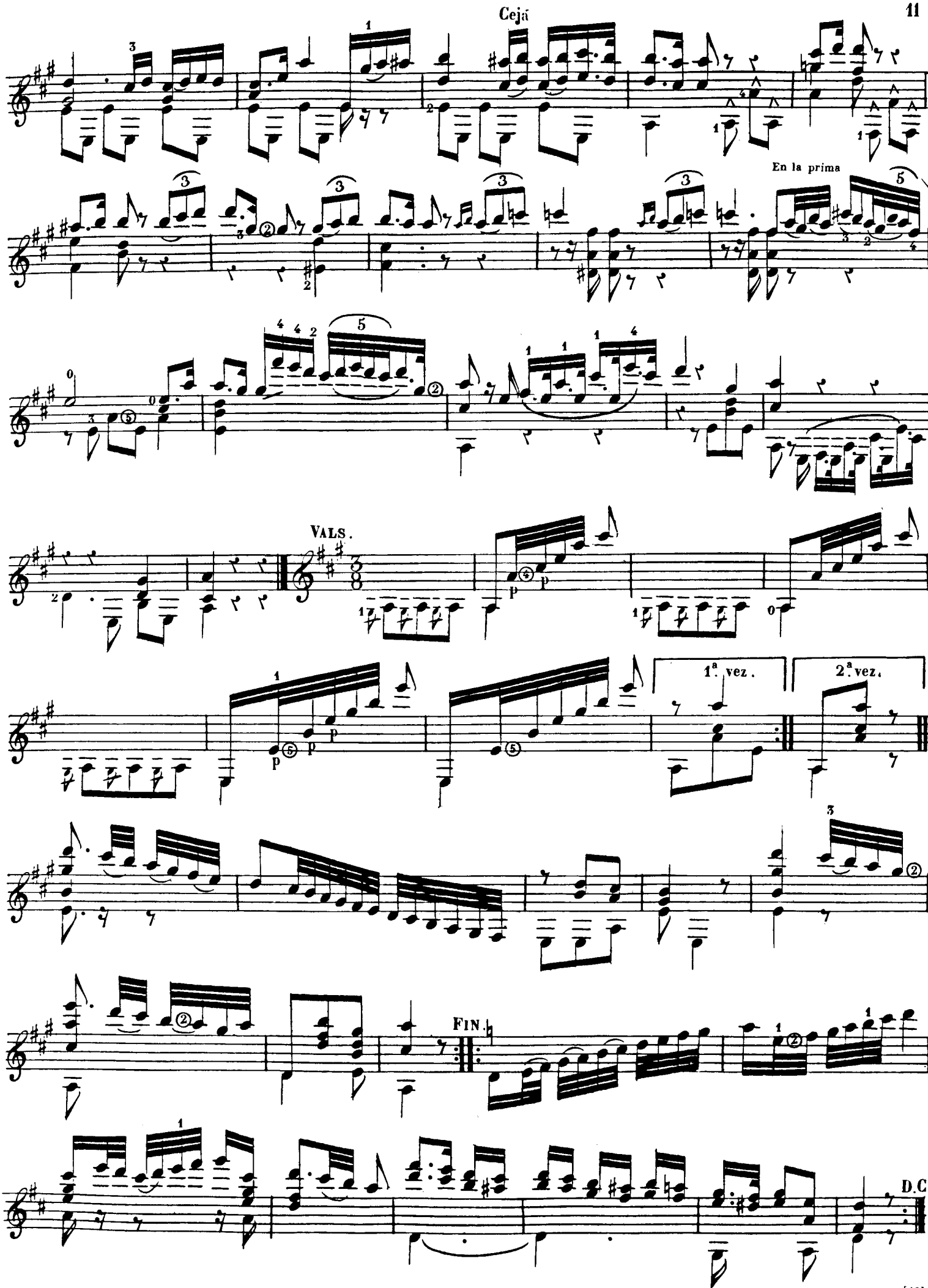

CODA.
arm.12 tr.
En la cuer. 6ª
VALS
Ceja
1ª vez.
2ª vez.
FIN.
MAYOR.
D.C.
ANDANTE 5º.

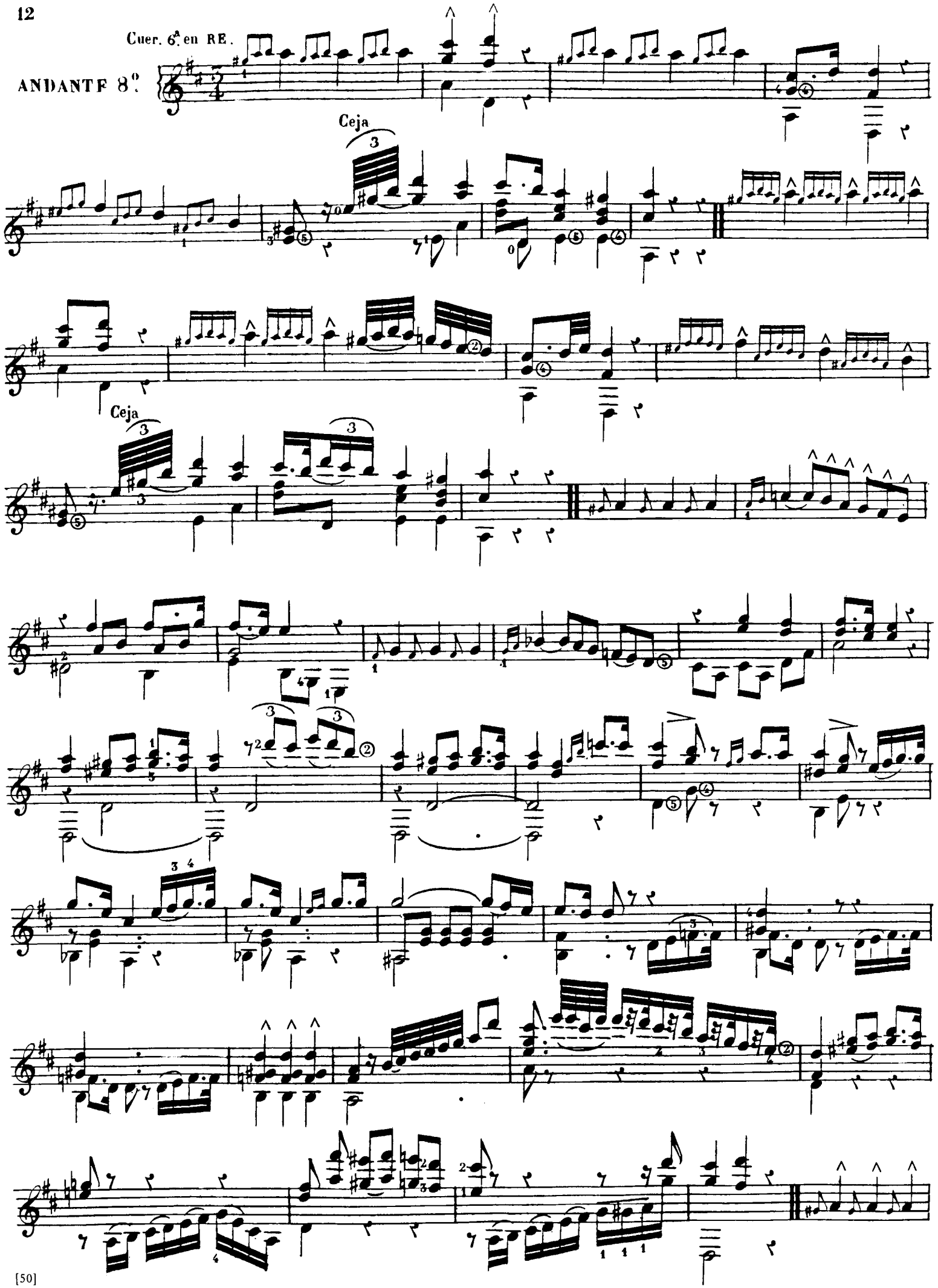

MAYOR.
CODA.

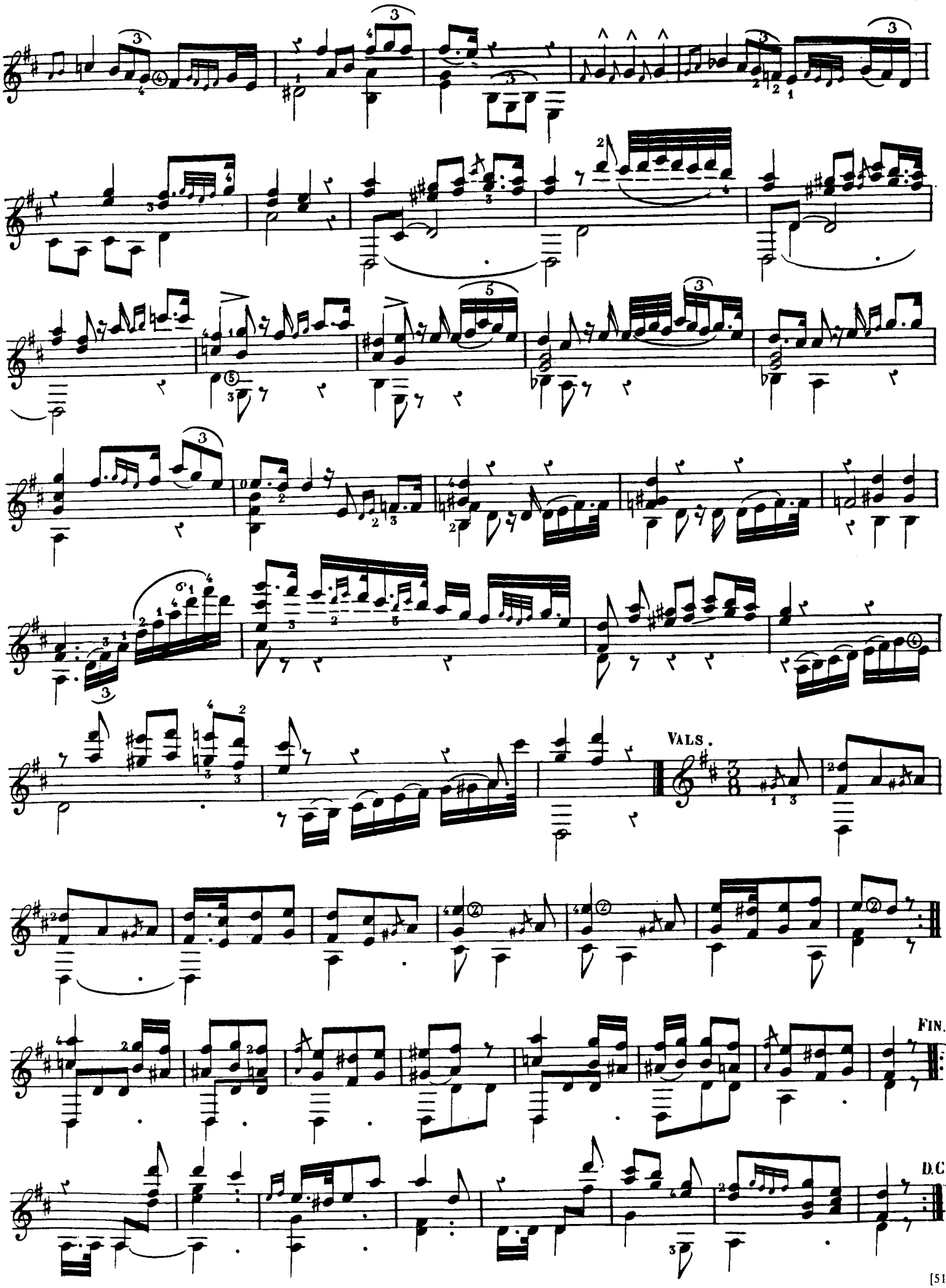

Ceja
Ceja
VALS.
FIN.
En la 5ª
D.C.
ANDANTE 6°.
F
F


Ceja
Ceja
Ceja
tr

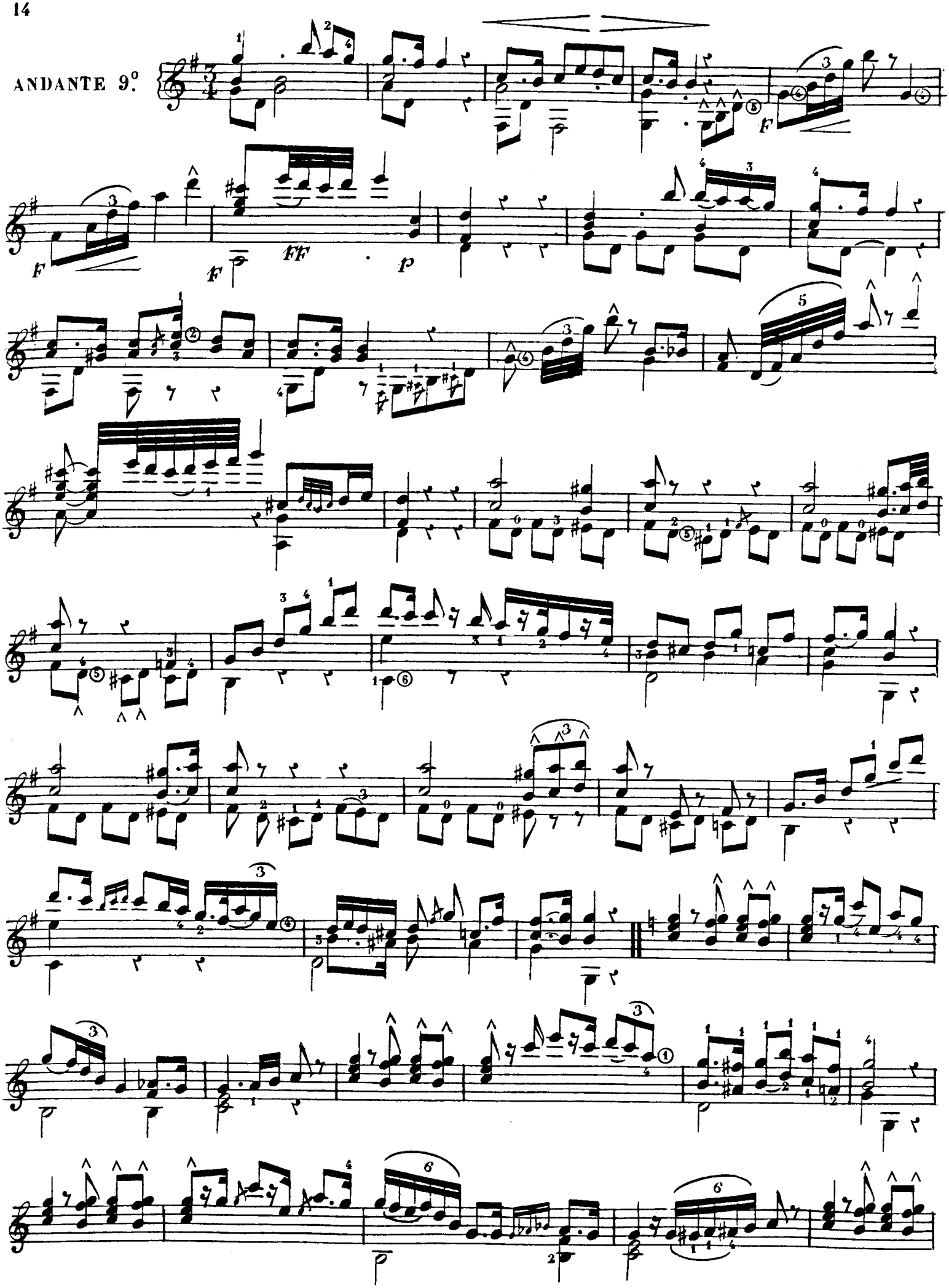

Ceja
VALS.
FIN.
En la 4ª.
D.C.
ANDANTE 7º.
Ceja
Ceja
En la 6ª.

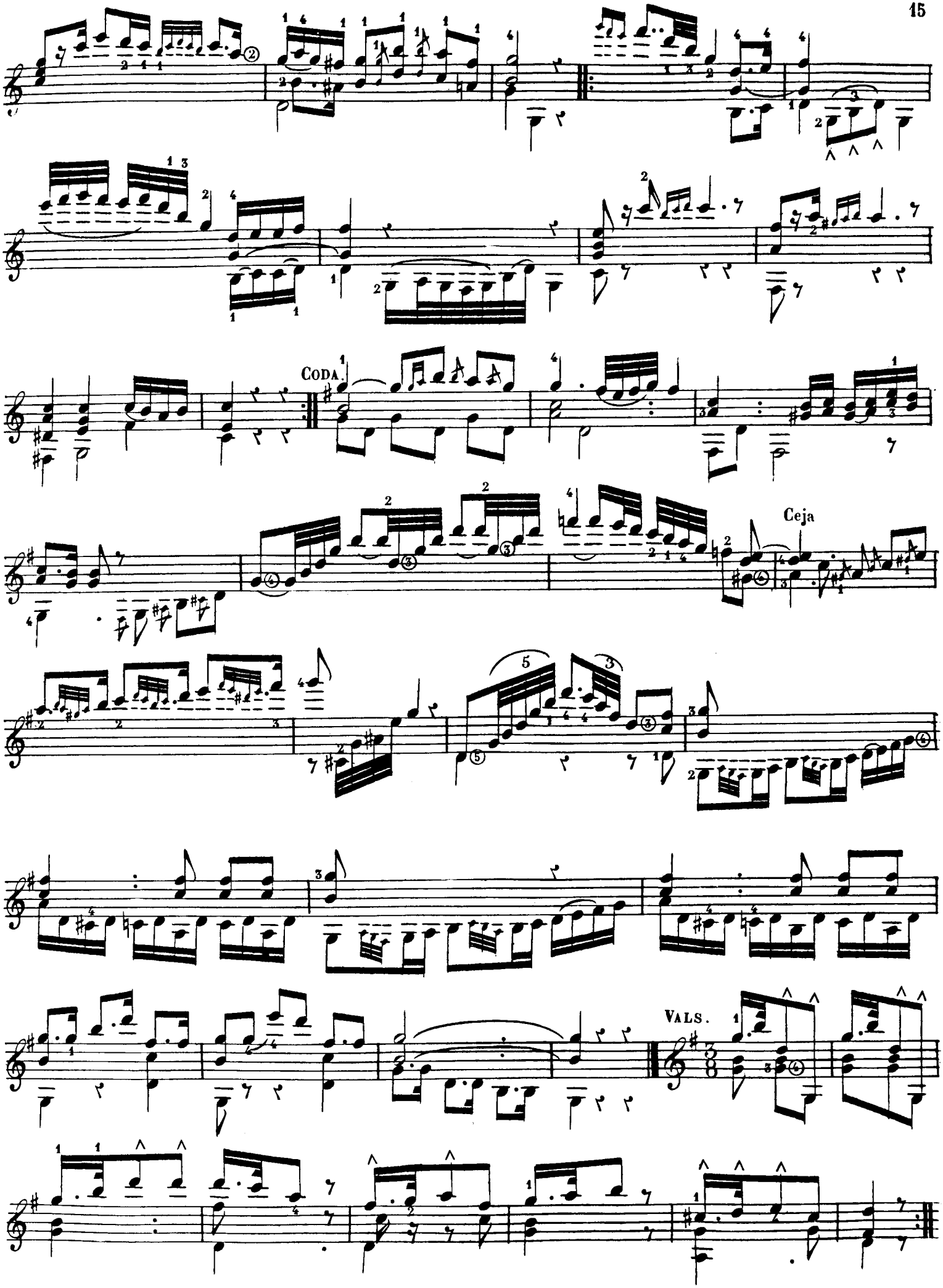

En la prima
VALS.
1ª vez.
2ª vez.
FIN.
D.C.

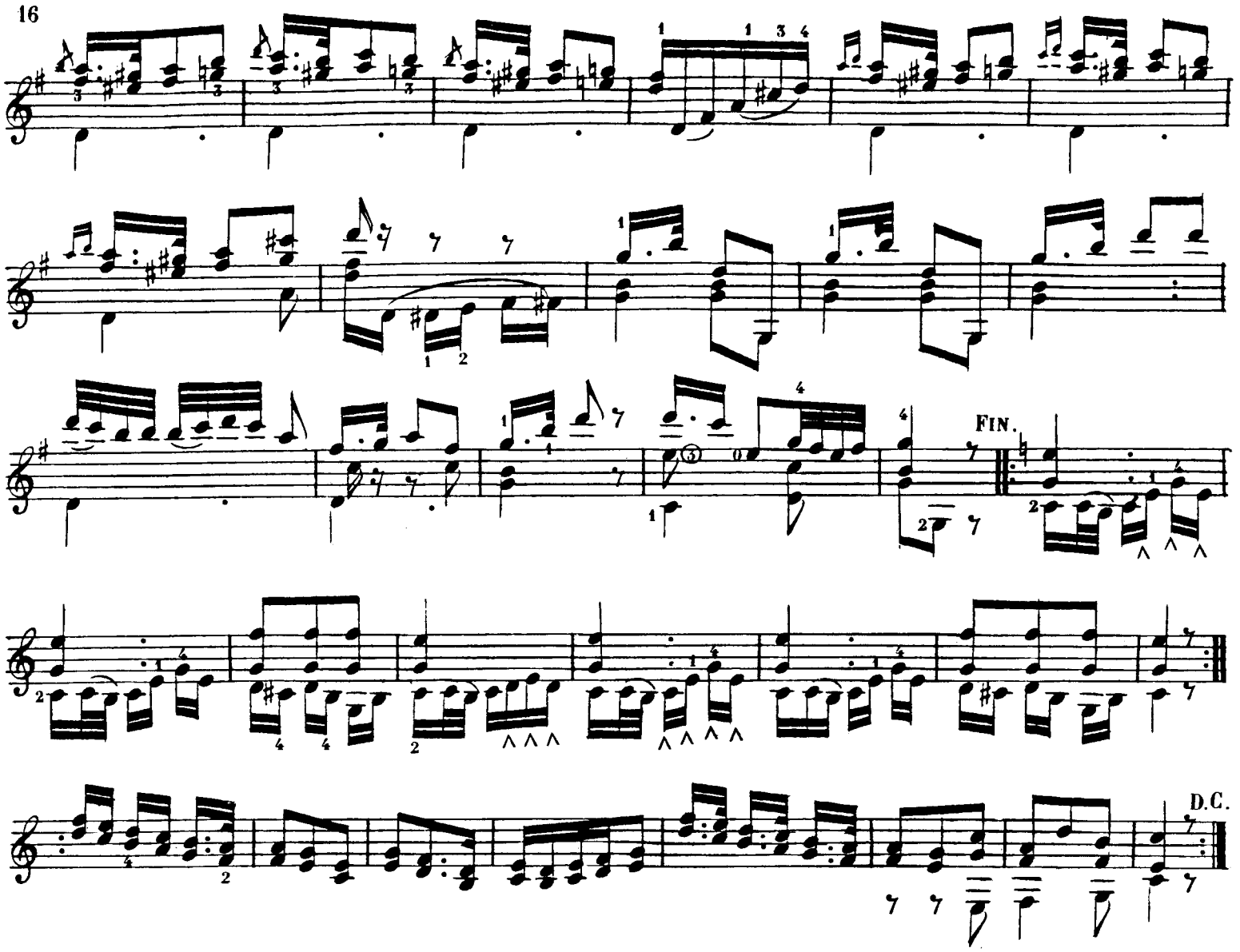

Cuer. 6ª en RE.
ANDANTE 8.º
Ceja
Ceja


VALS.
FIN.
D.C

ANDANTE 9.°

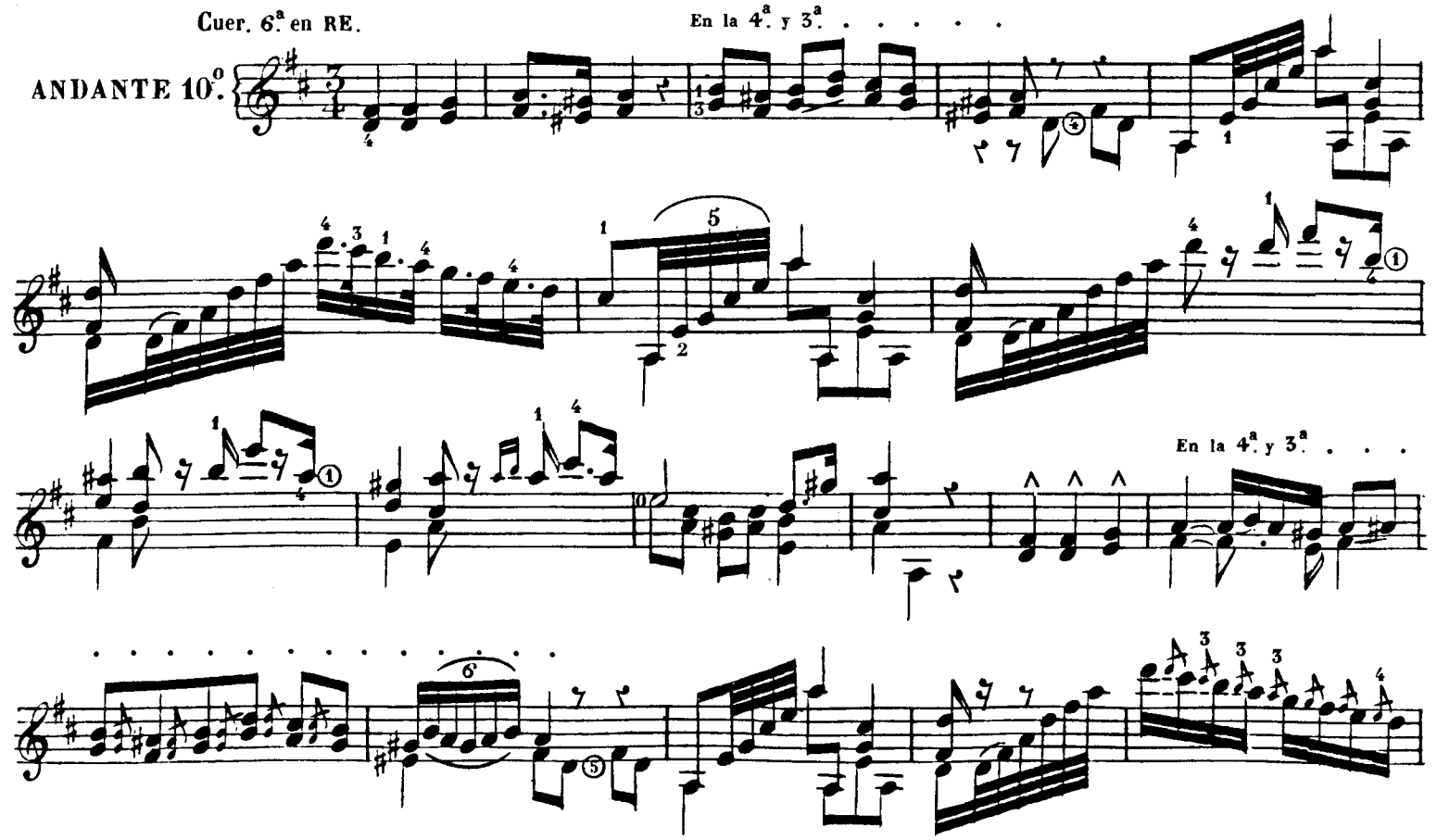


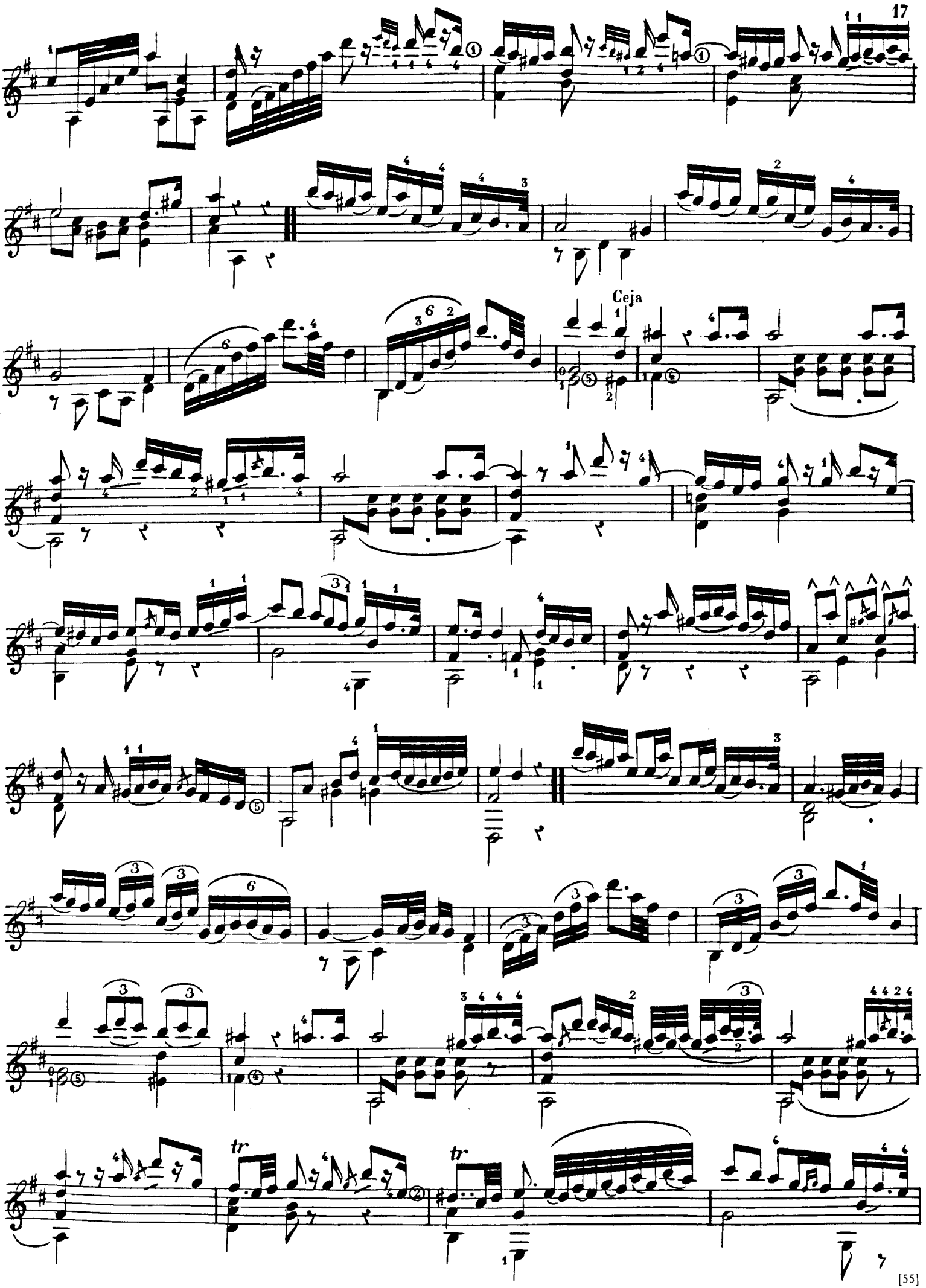

CODA.
Ceja
VALS.

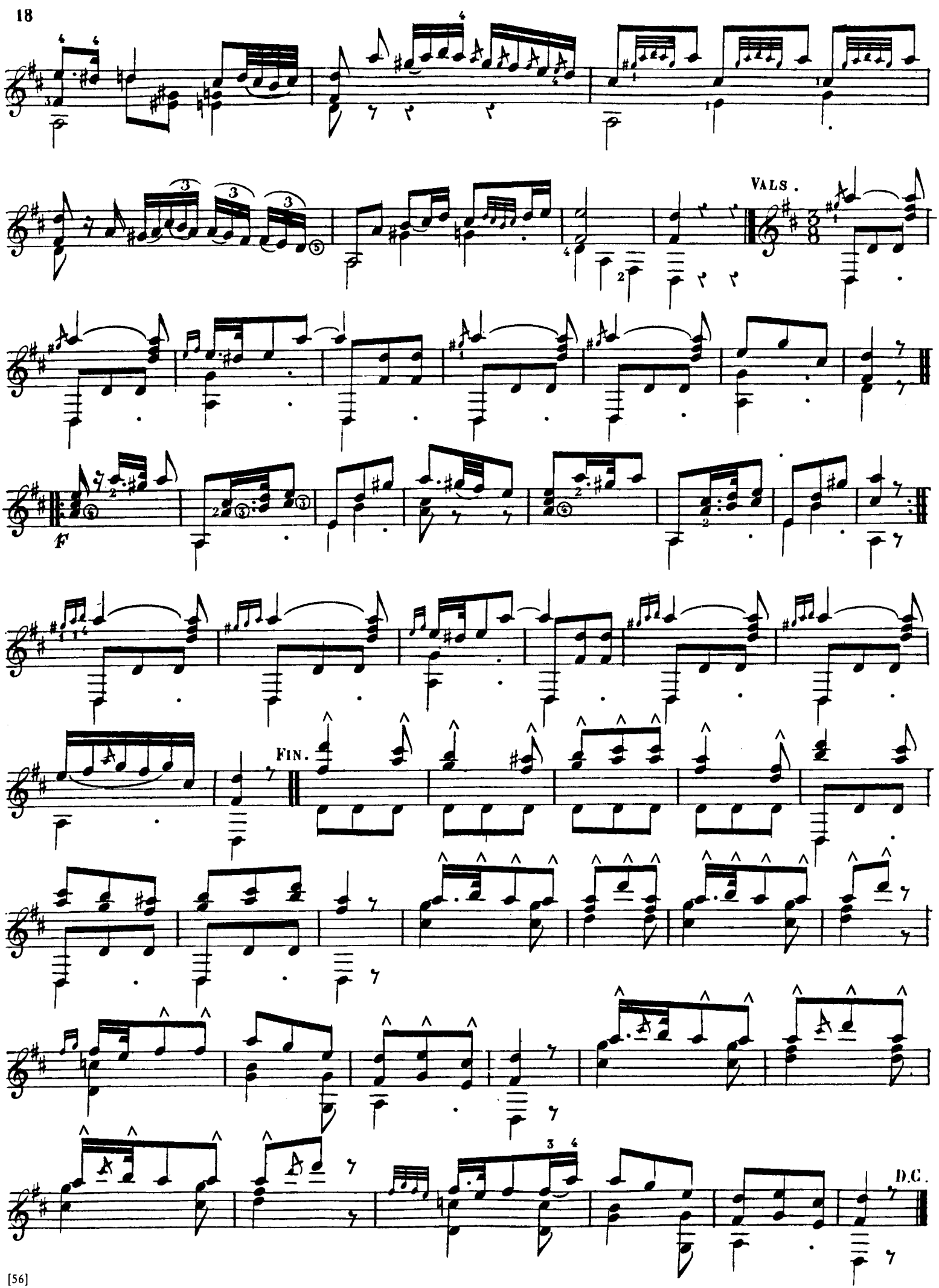


Cuer. 6.ª en RE.

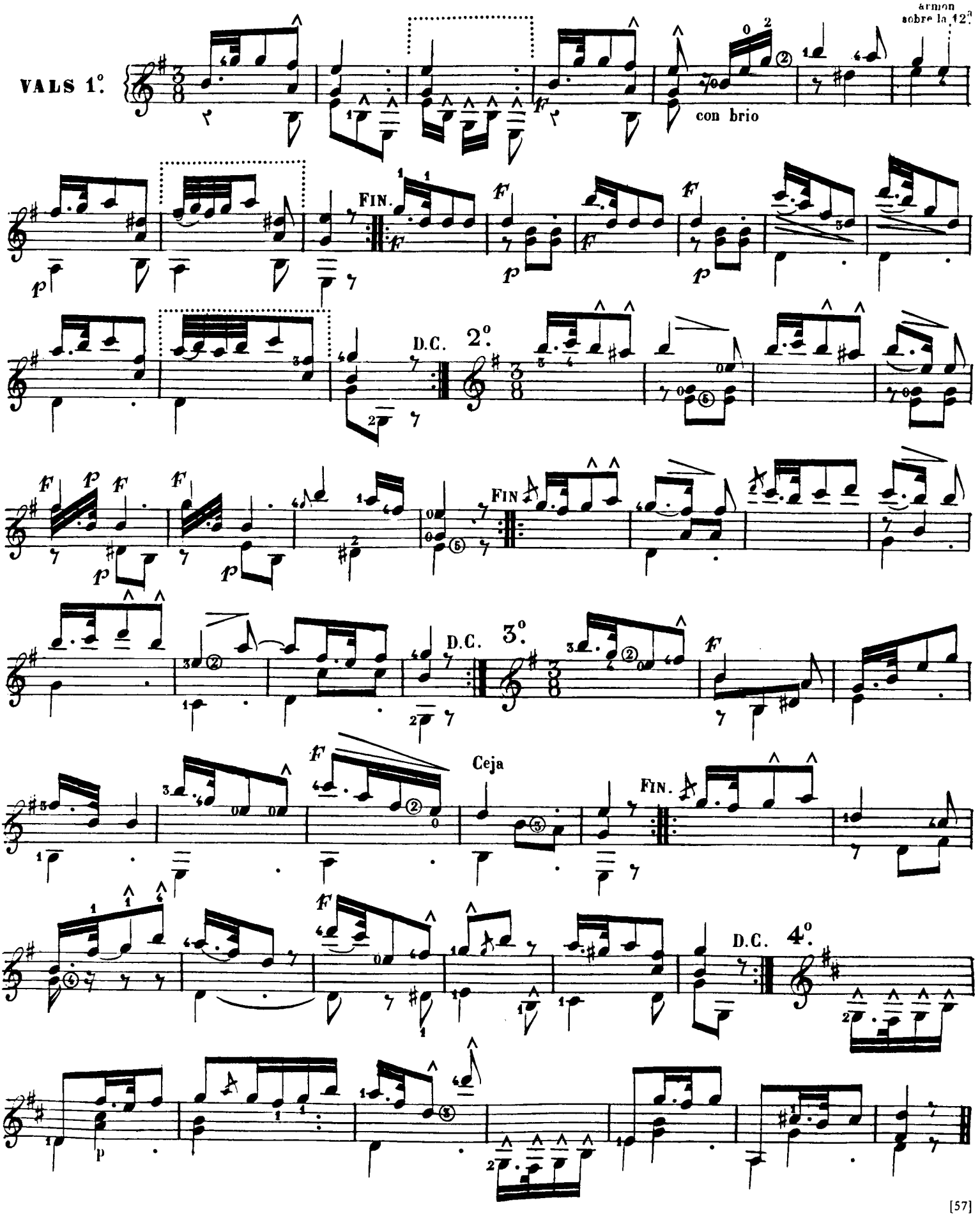
ANDANTE 10.º

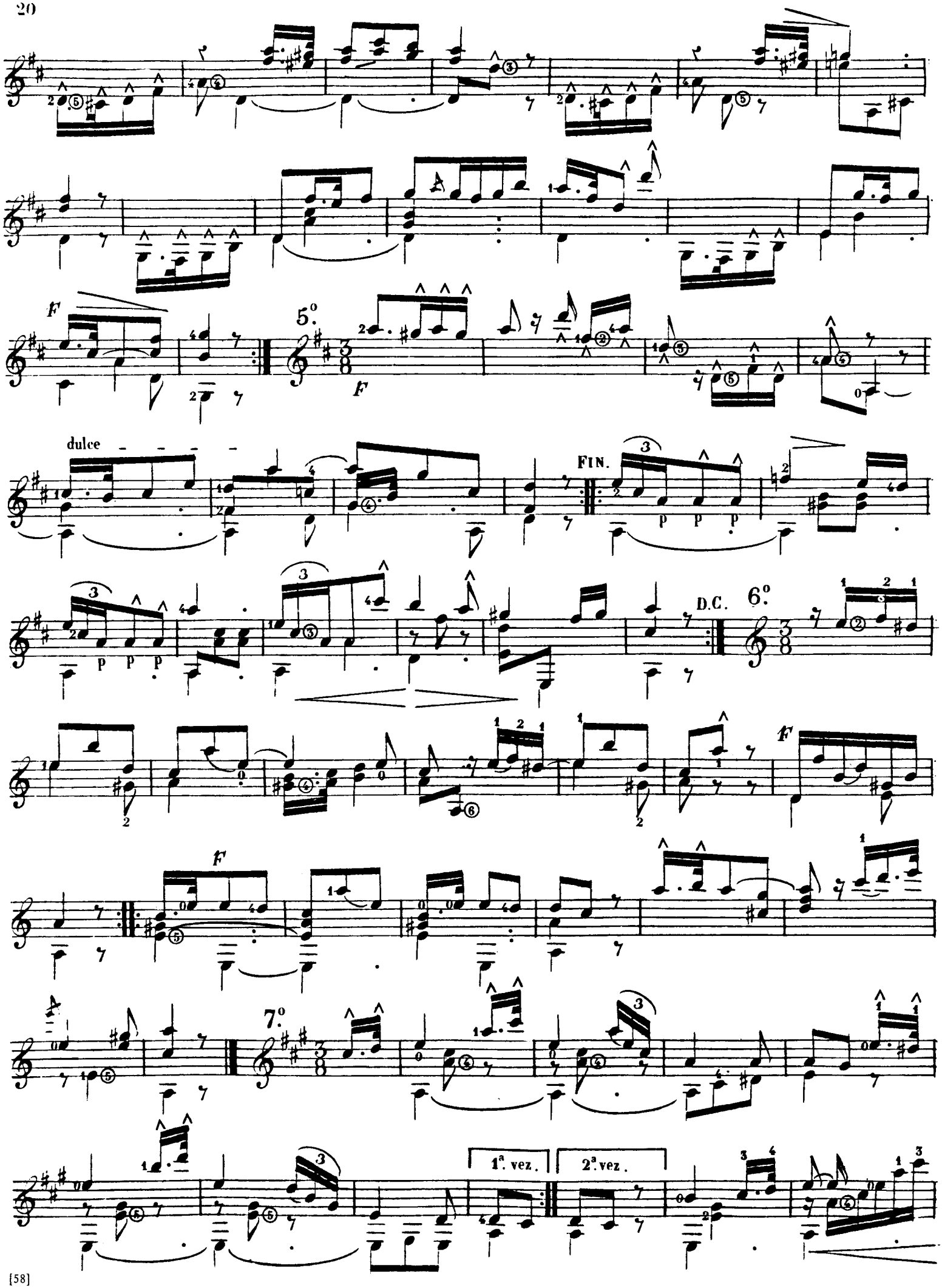


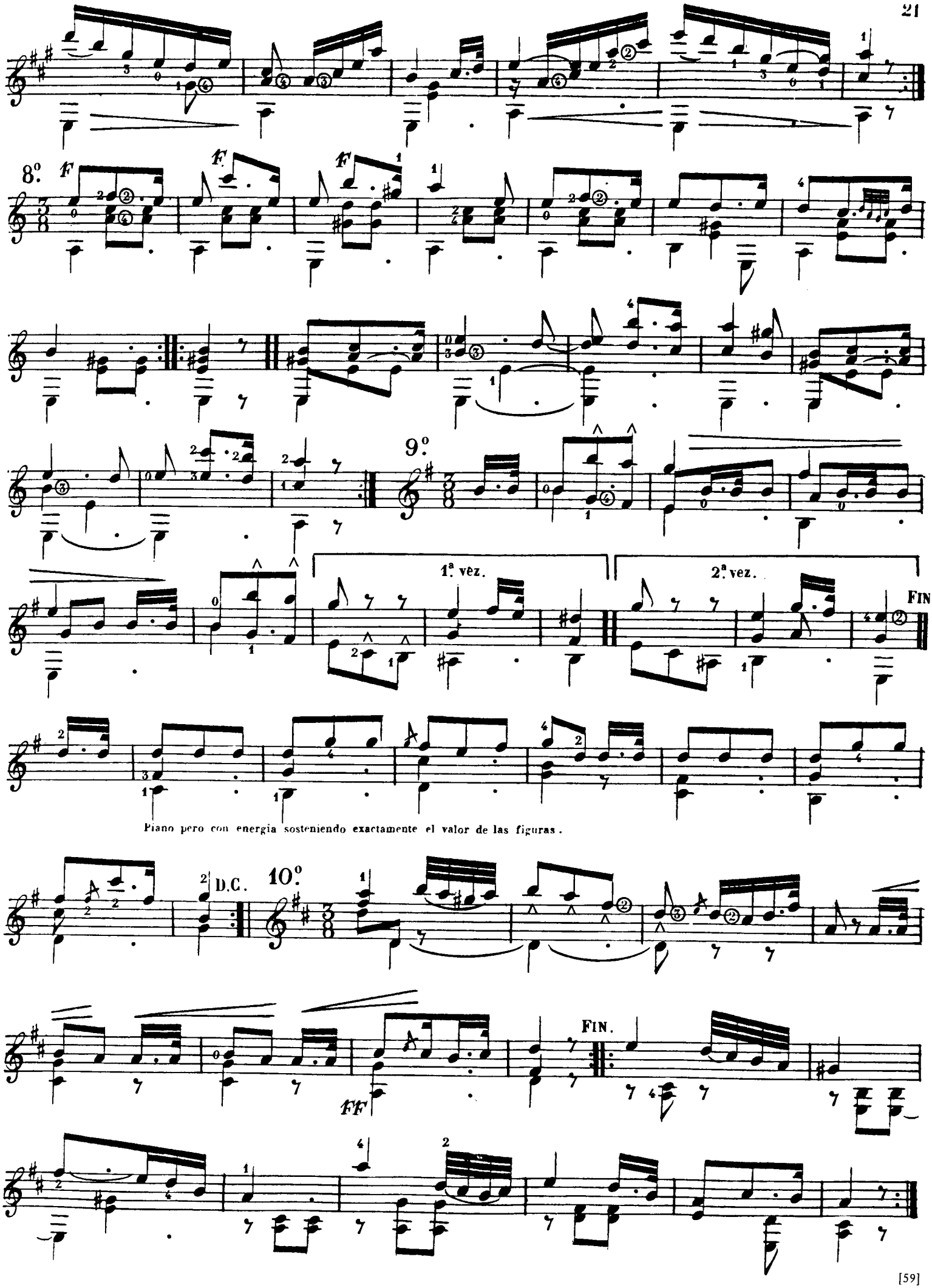

Ceja
tr
tr

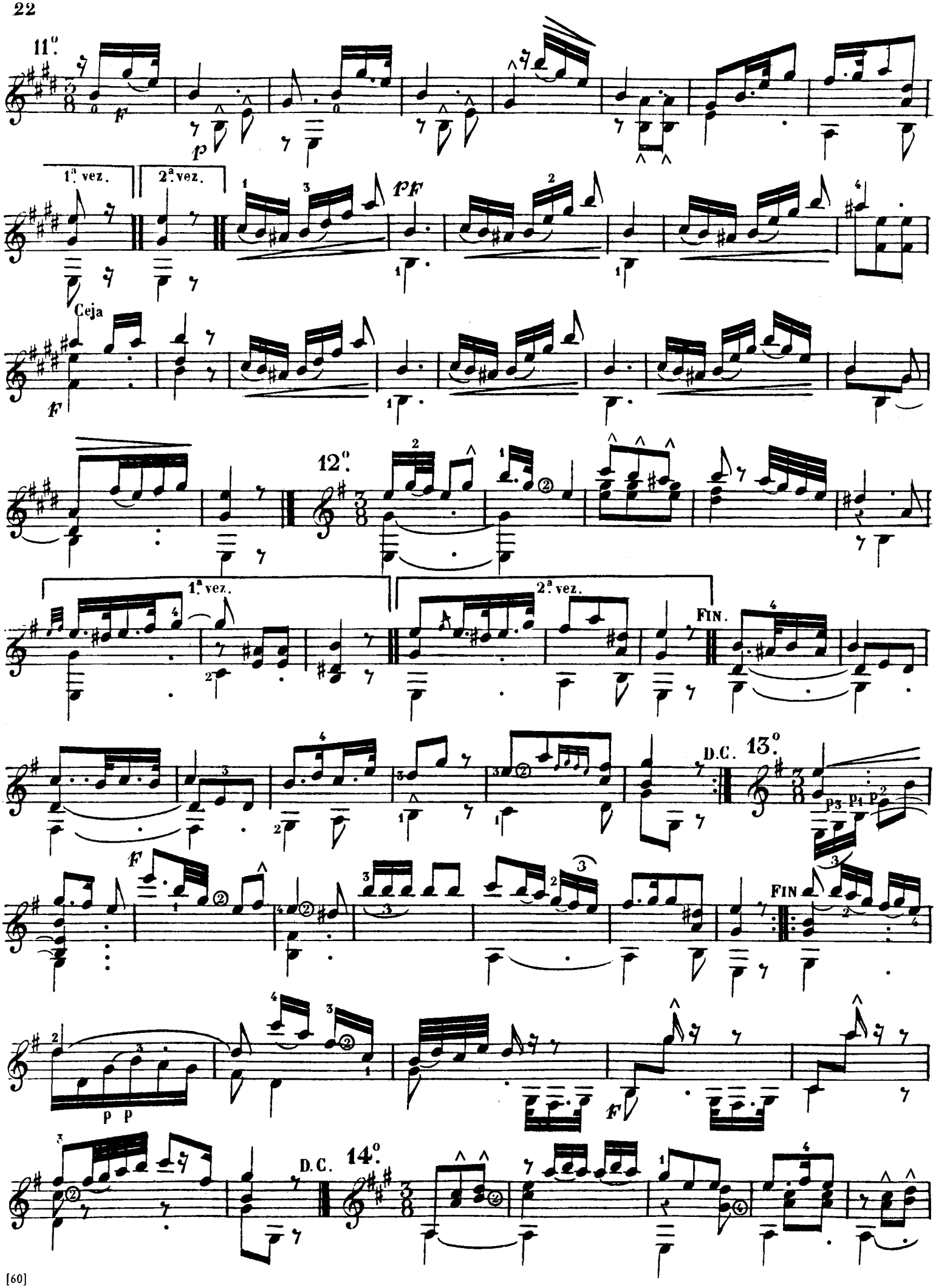

VALS.
F
FIN.
D.C.

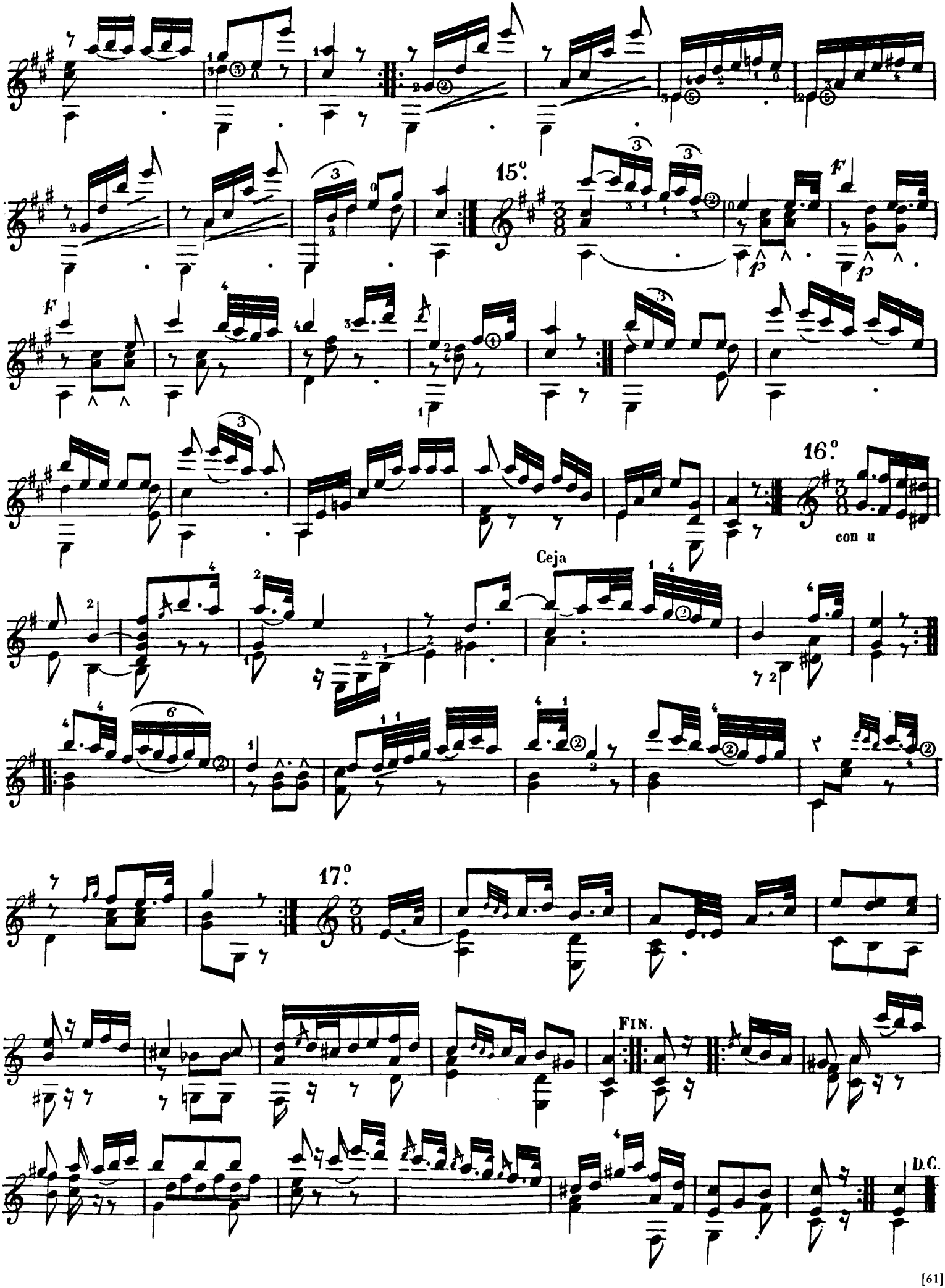
DIEZ Y SIETE VALSES DE DOS PARTES.



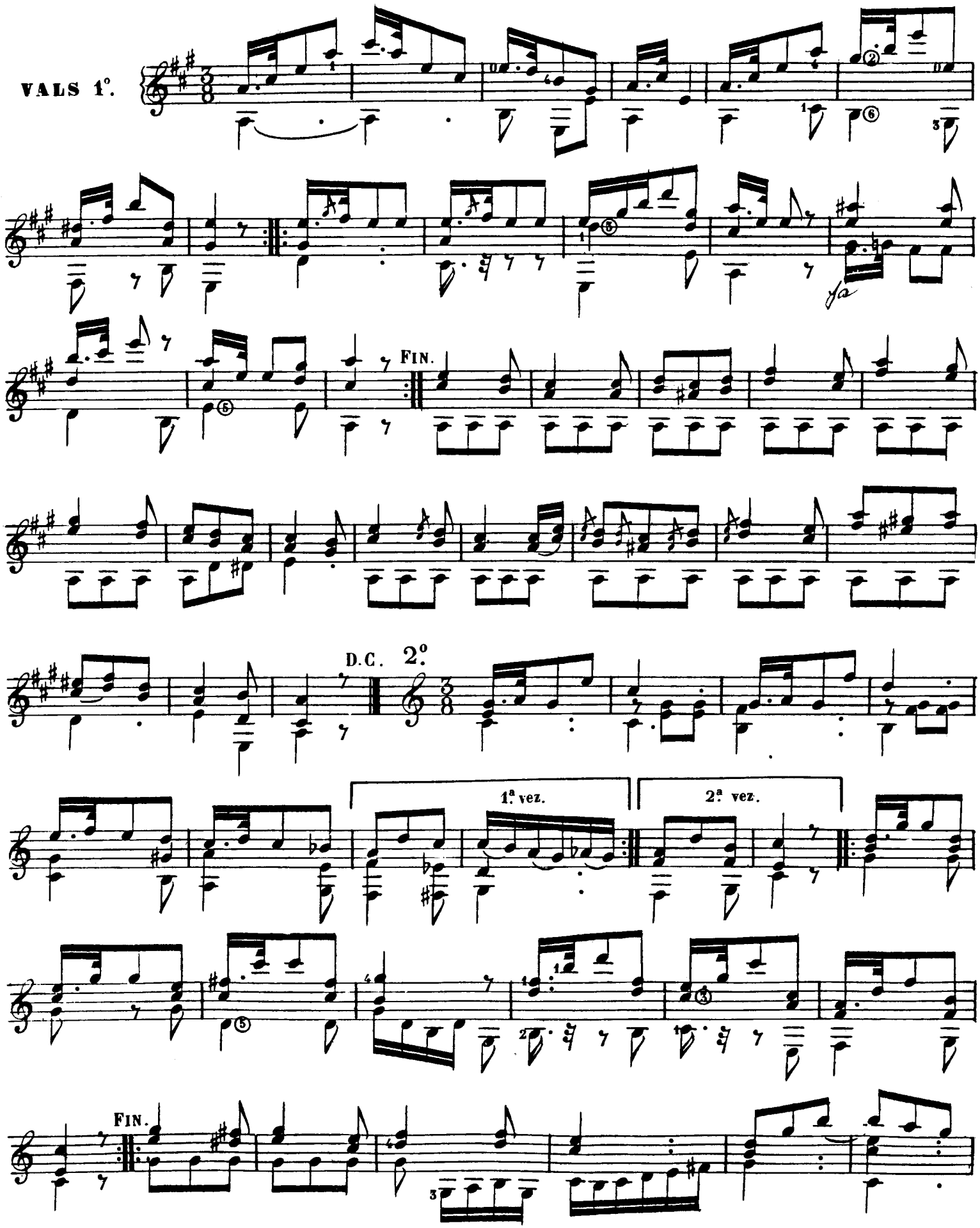

F
5.º
F
dulce
FIN.
p p p
p p p
D.C.
6.º
F
F
7.º
1.ª vez.
2.ª vez.

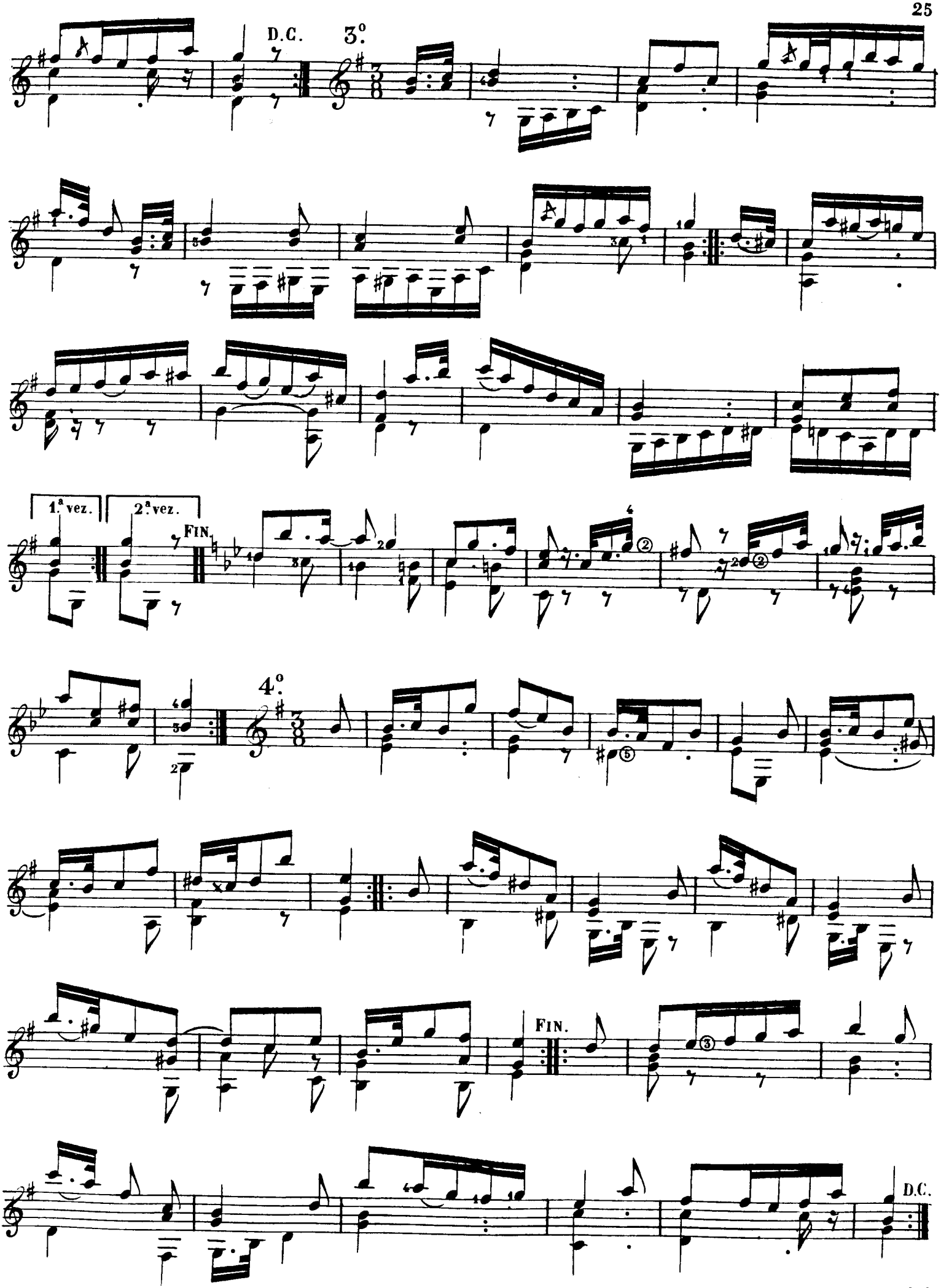

8.º
F
9.º
1ª vez.
2ª vez.
FIN
Piano pero con energia sosteniendo exactamente el valor de las figuras.
D.C.
10.º
FIN.
FF

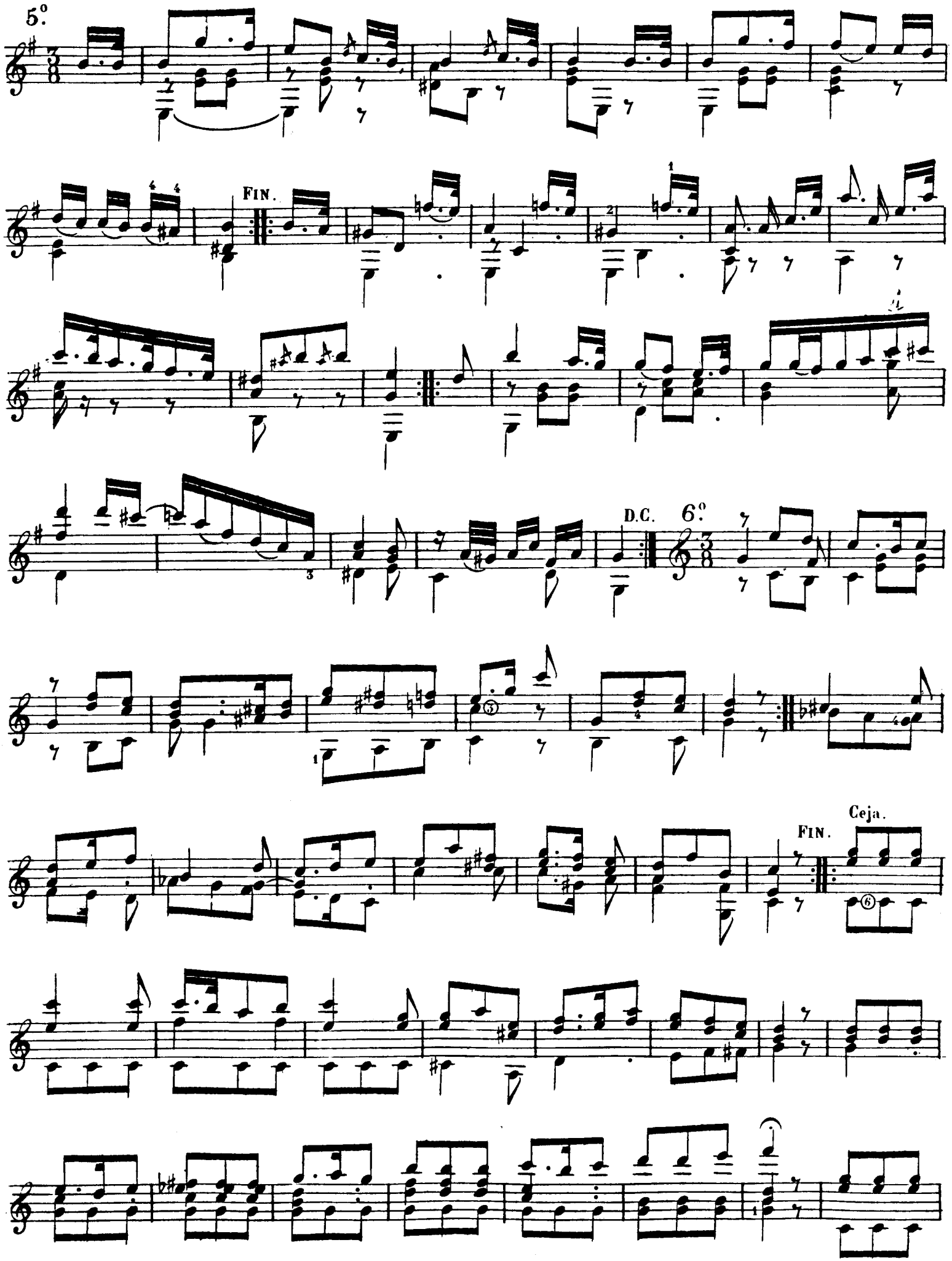

11.º
1.ª vez.
2.ª vez.
Ceja
12.º
1.ª vez.
2.ª vez.
FIN.
D.C. 13.º
FIN
D.C. 14.º

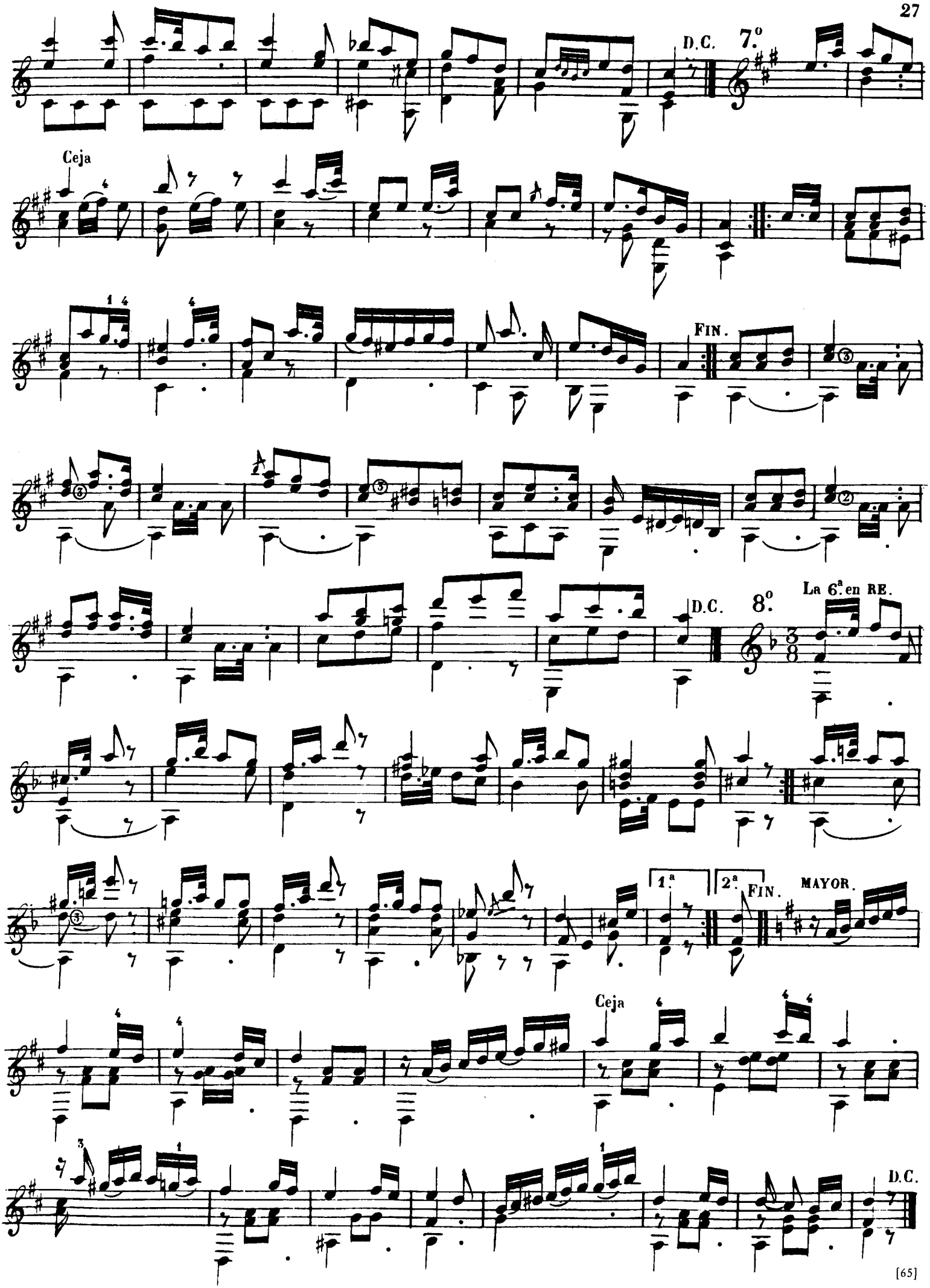

15.º
16.º
con u
Ceja
17.º
FIN.
D.C.

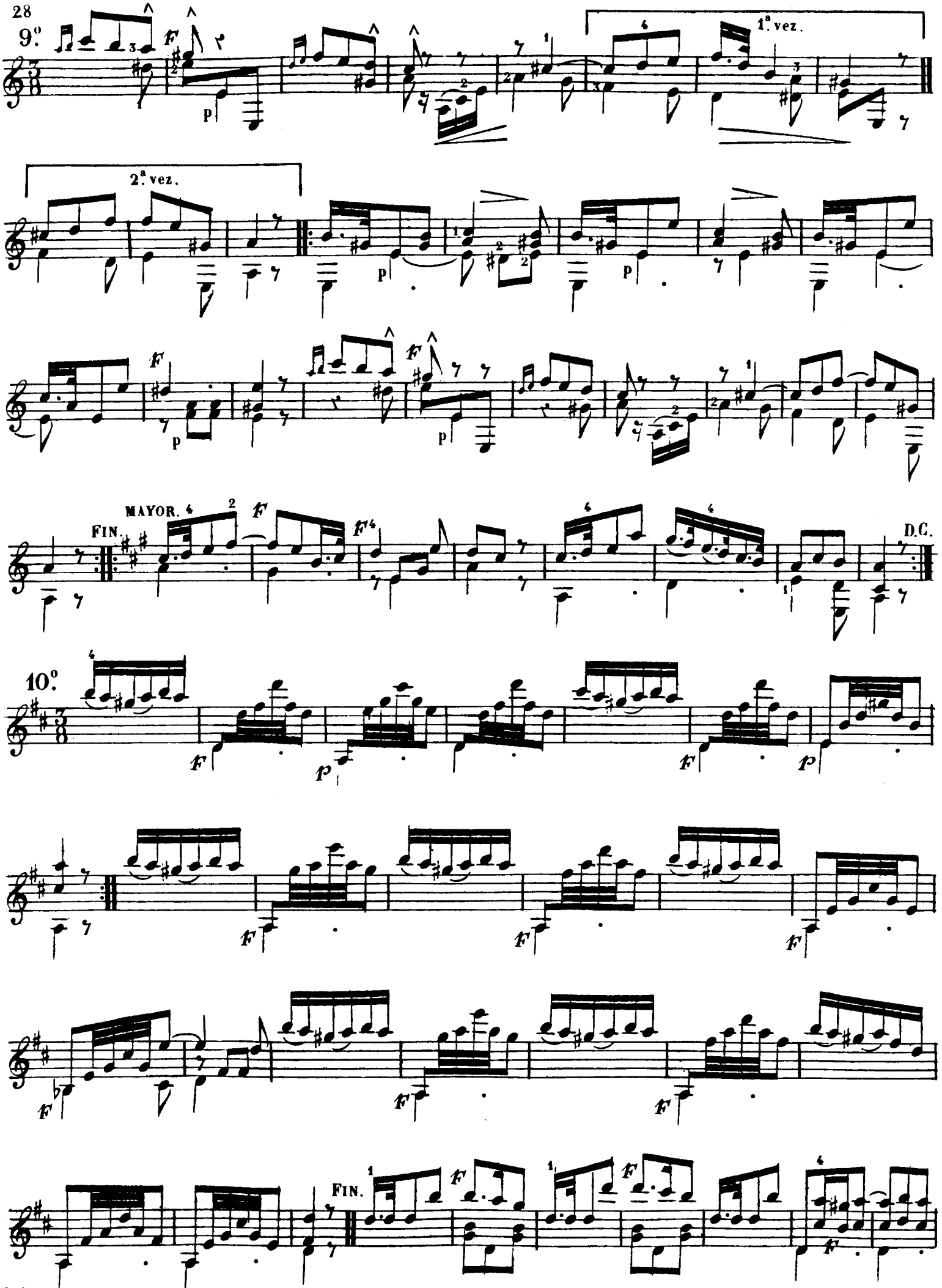
CATORCE VALSES DE TRES PARTES.

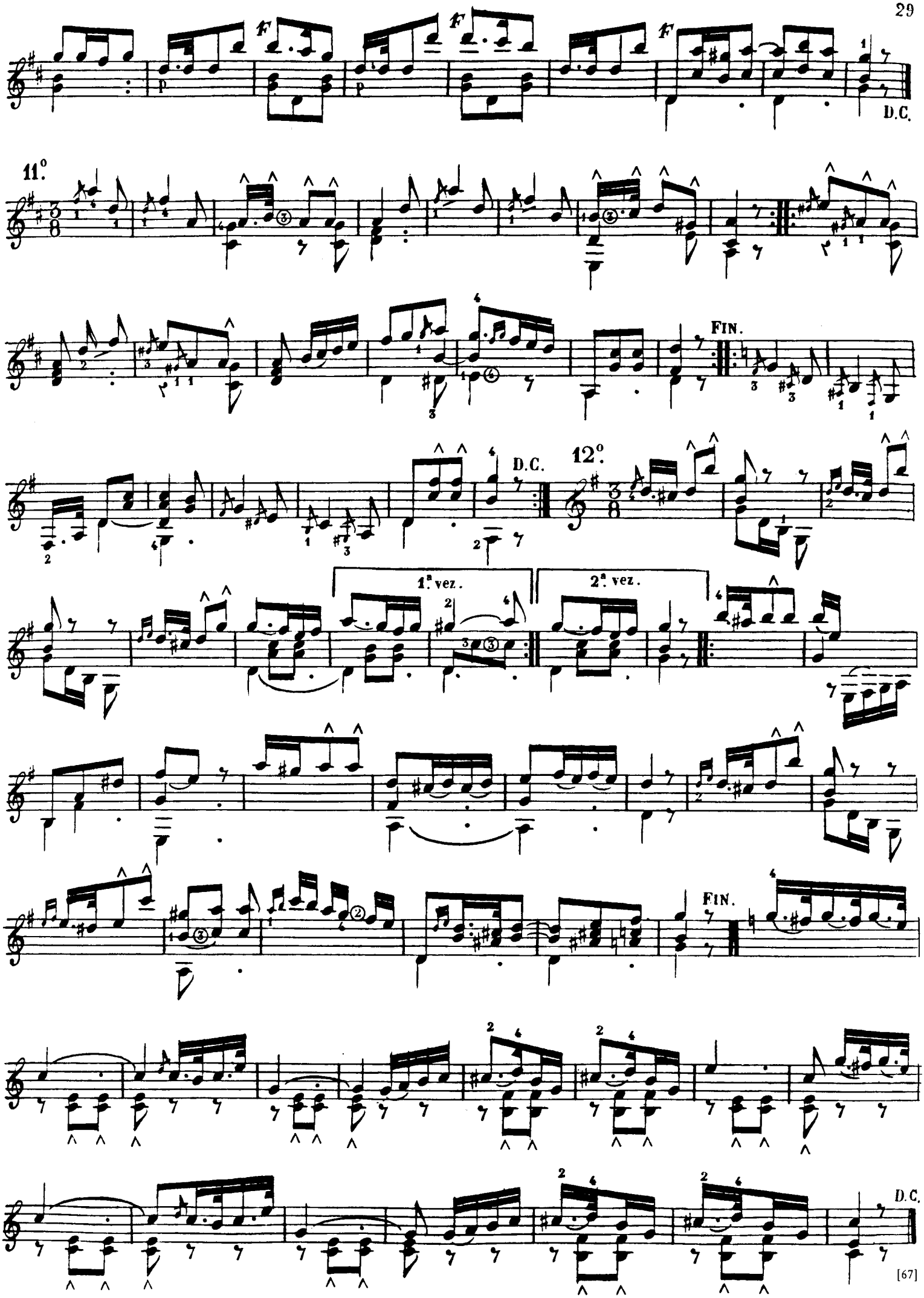


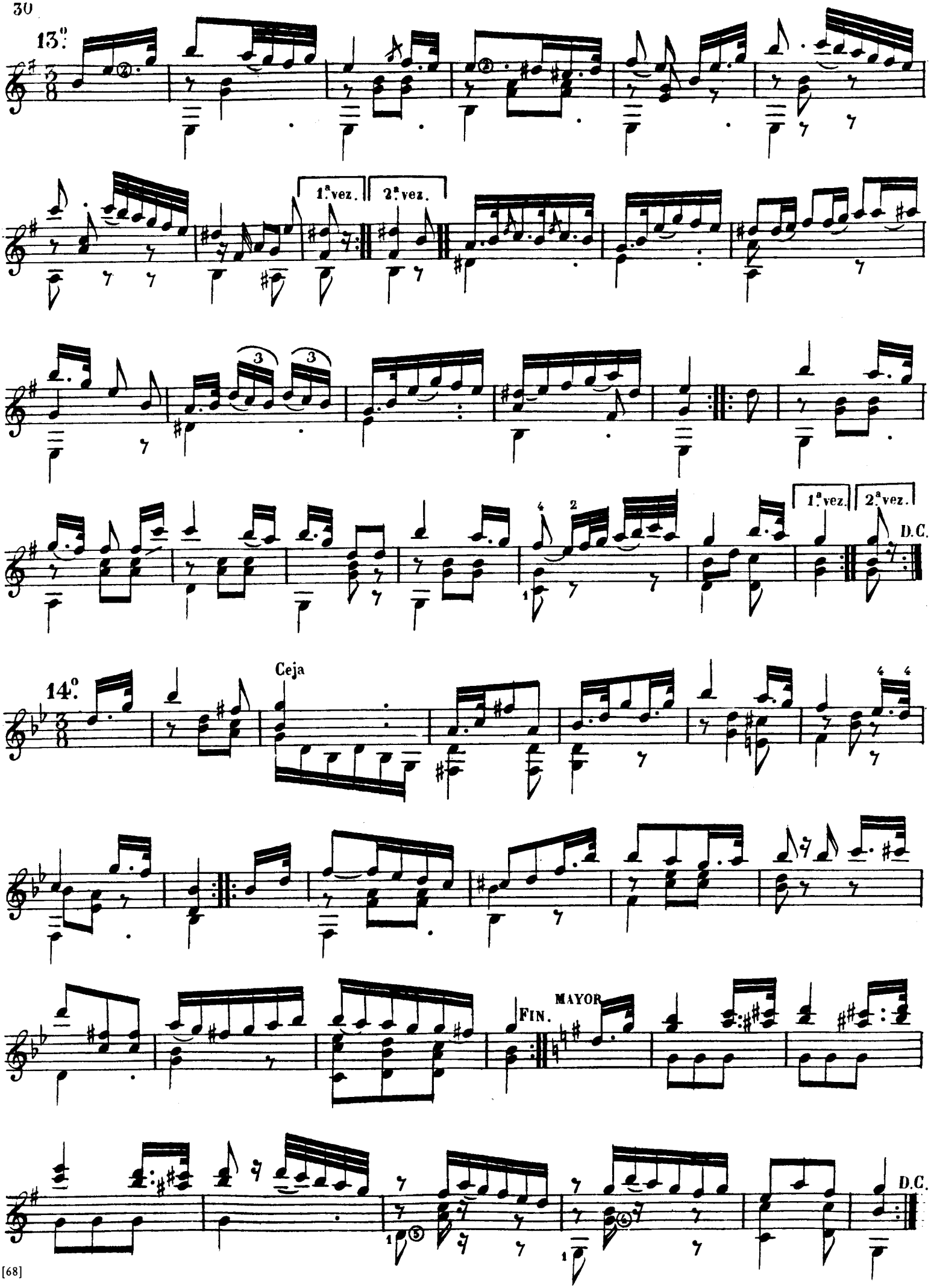

D.C.
3.º
1.ª vez.
2.ª vez.
FIN.
4.º
FIN.
D.C.


5.º
FIN.
D.C.
6.º
Ceja.
FIN.

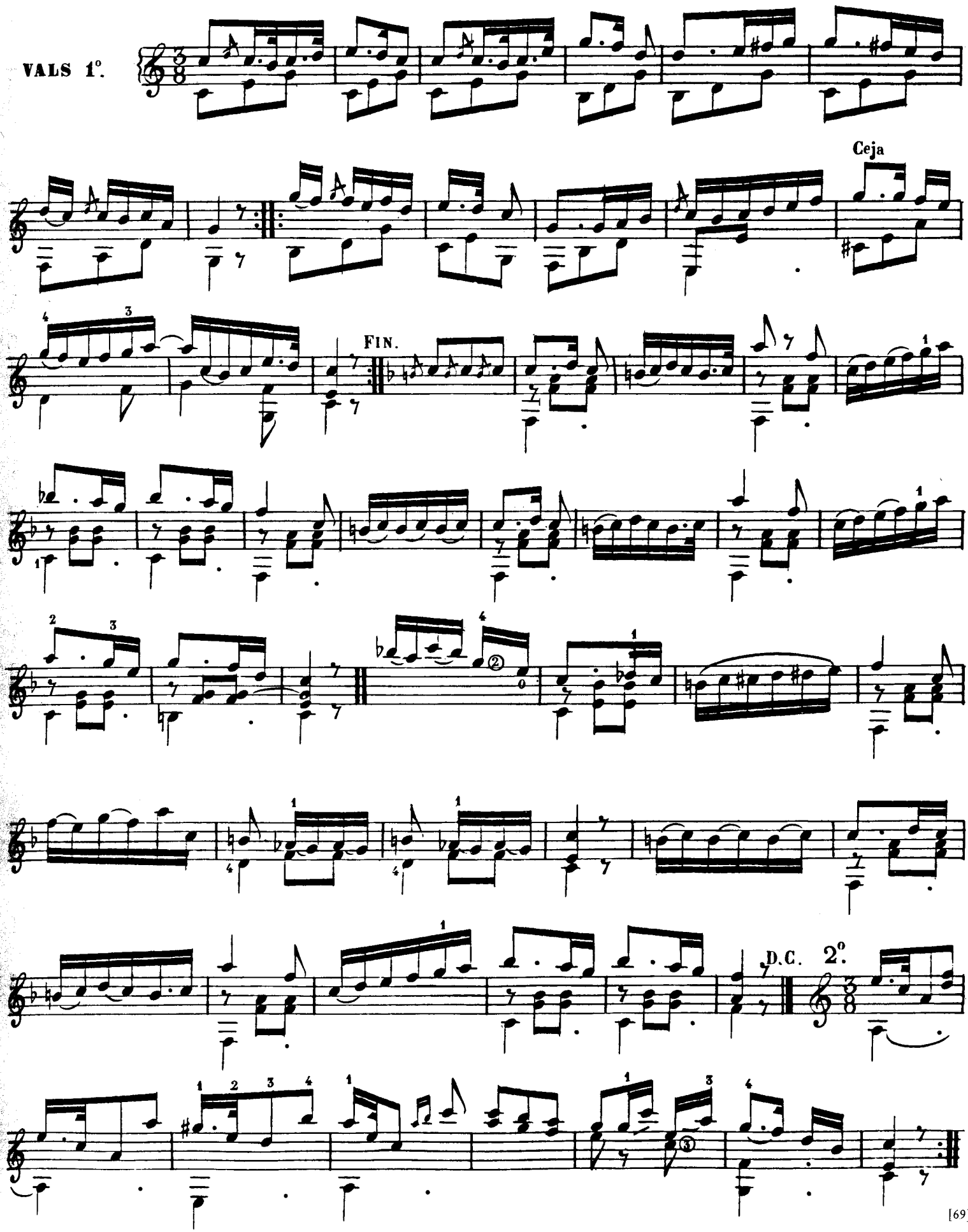

D.C. 7.º
Ceja
FIN.
D.C. 8.º
La 6.ª en RE.
1.ª
2.ª
FIN.
MAYOR.
Ceja
D.C.

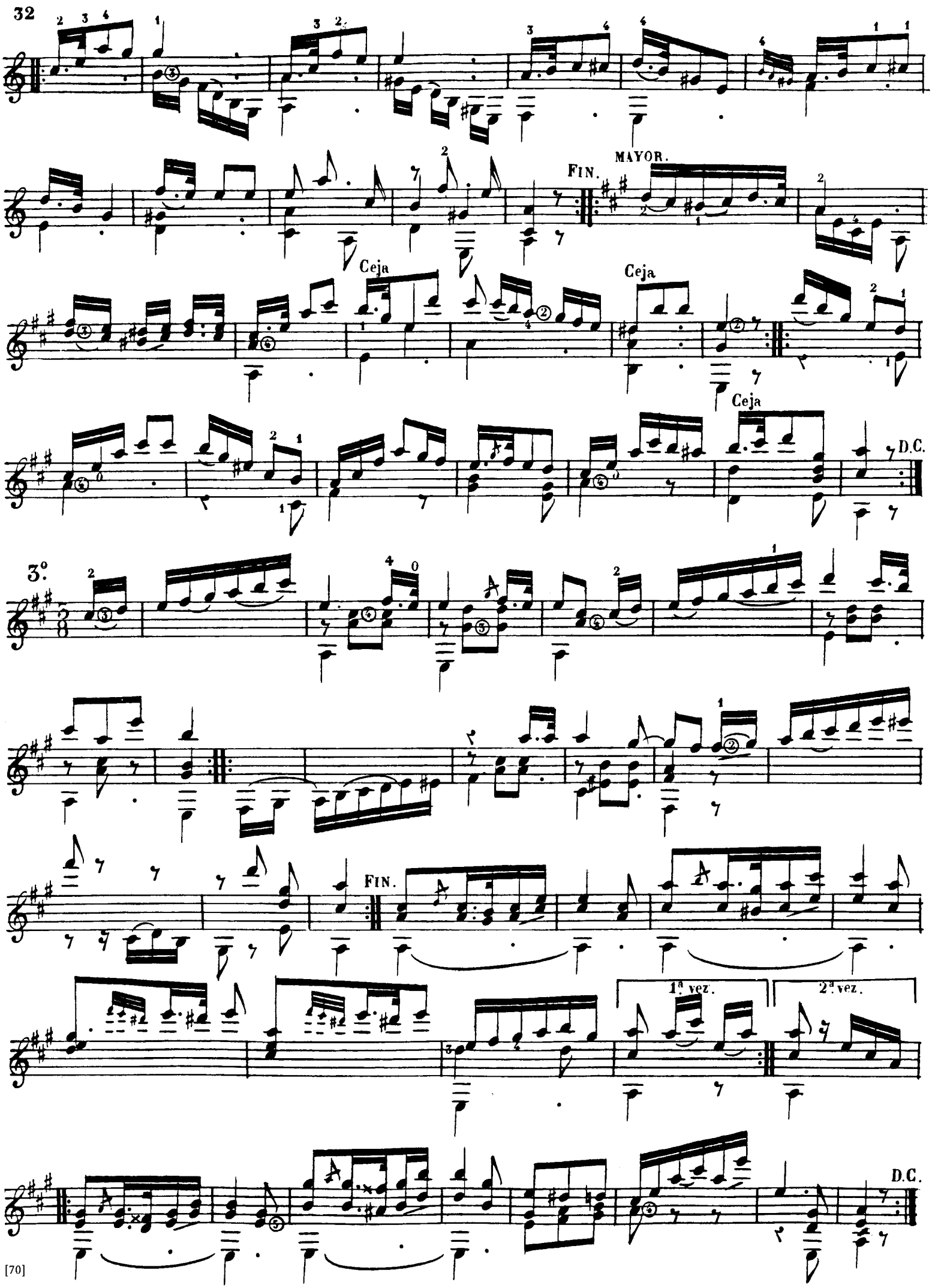

9º.
1ª vez.
2ª vez.
MAYOR.
FIN.
D.C.
10º.
FIN.

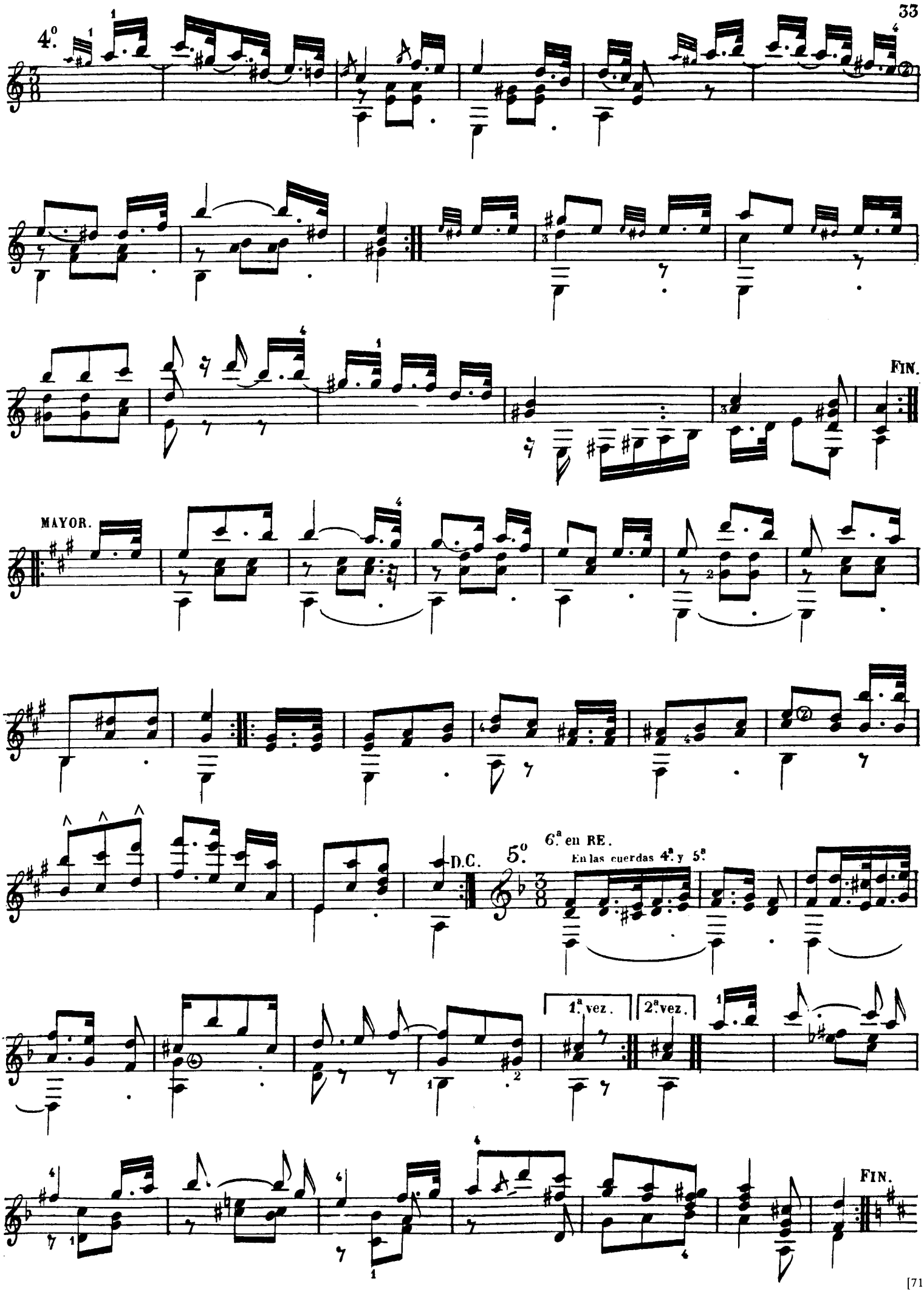

D.C.
11.º
FIN.
D.C.
12.º
1.ª vez.
2.ª vez.
FIN.
D.C.

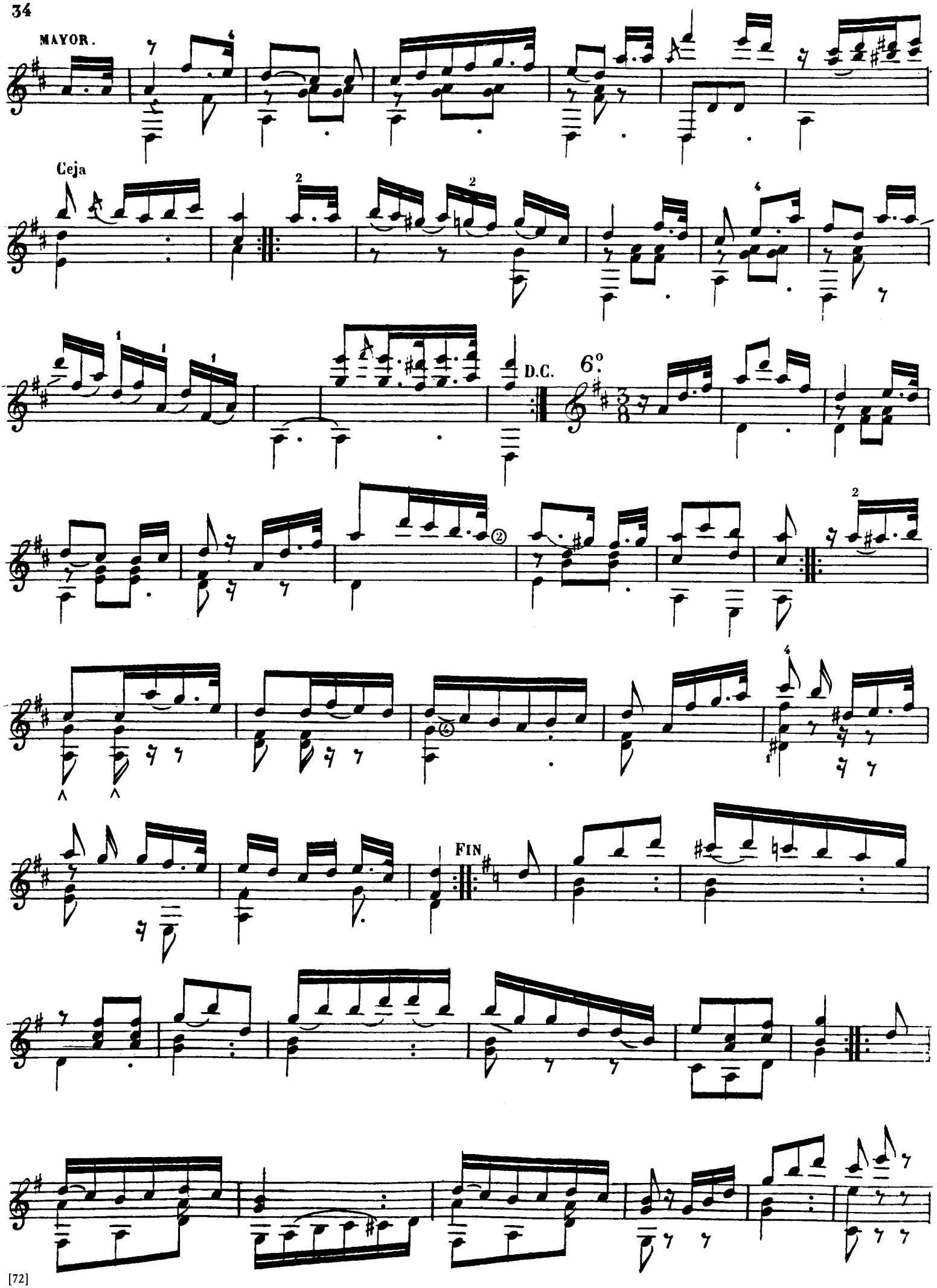

13.º
1.ª vez.
2.ª vez.
1.ª vez.
2.ª vez.
D.C.
14.º
Ceja
FIN.
MAYOR
D.C.

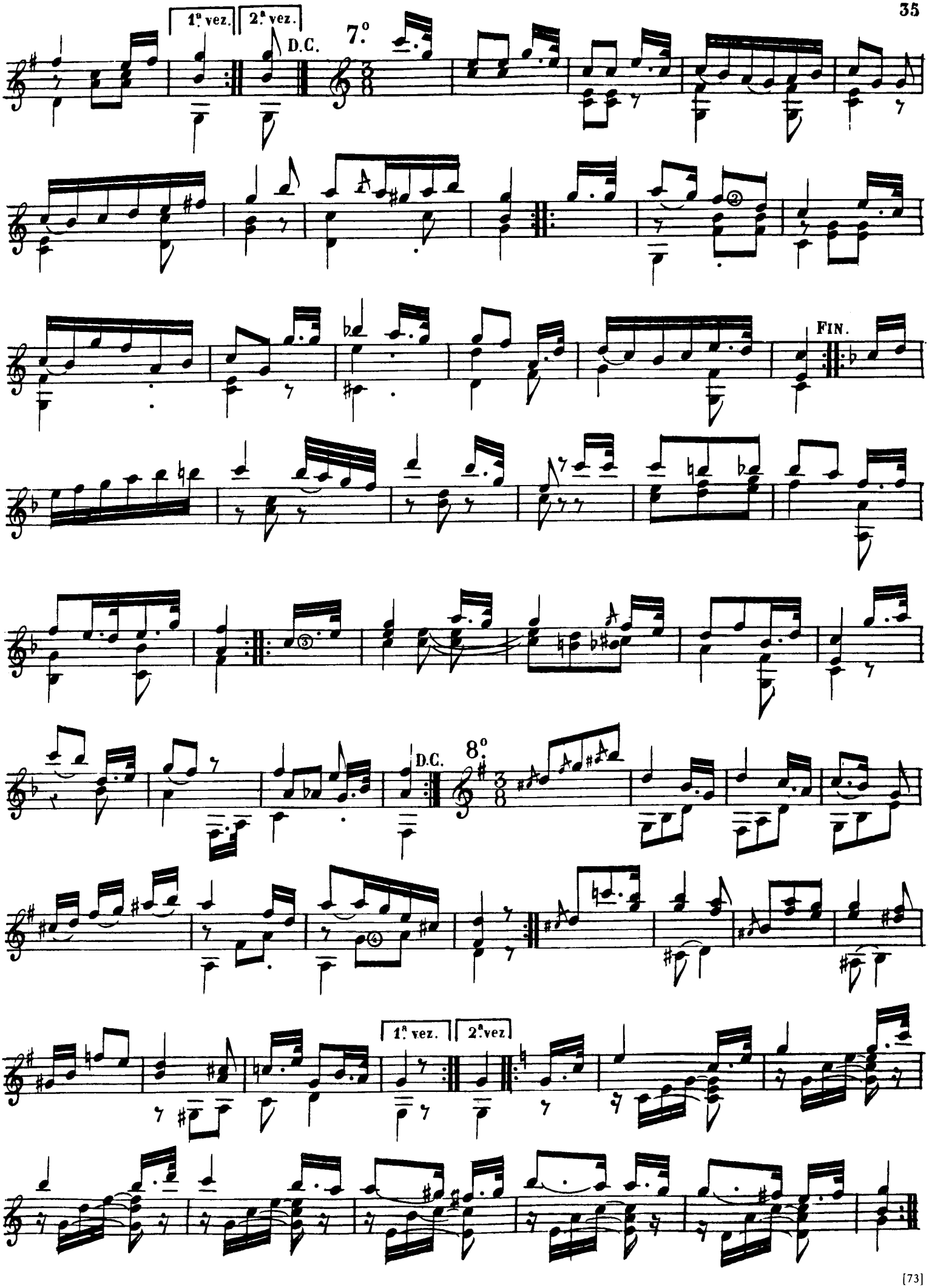
CATORCE VALSES DE CUATRO PARTES.

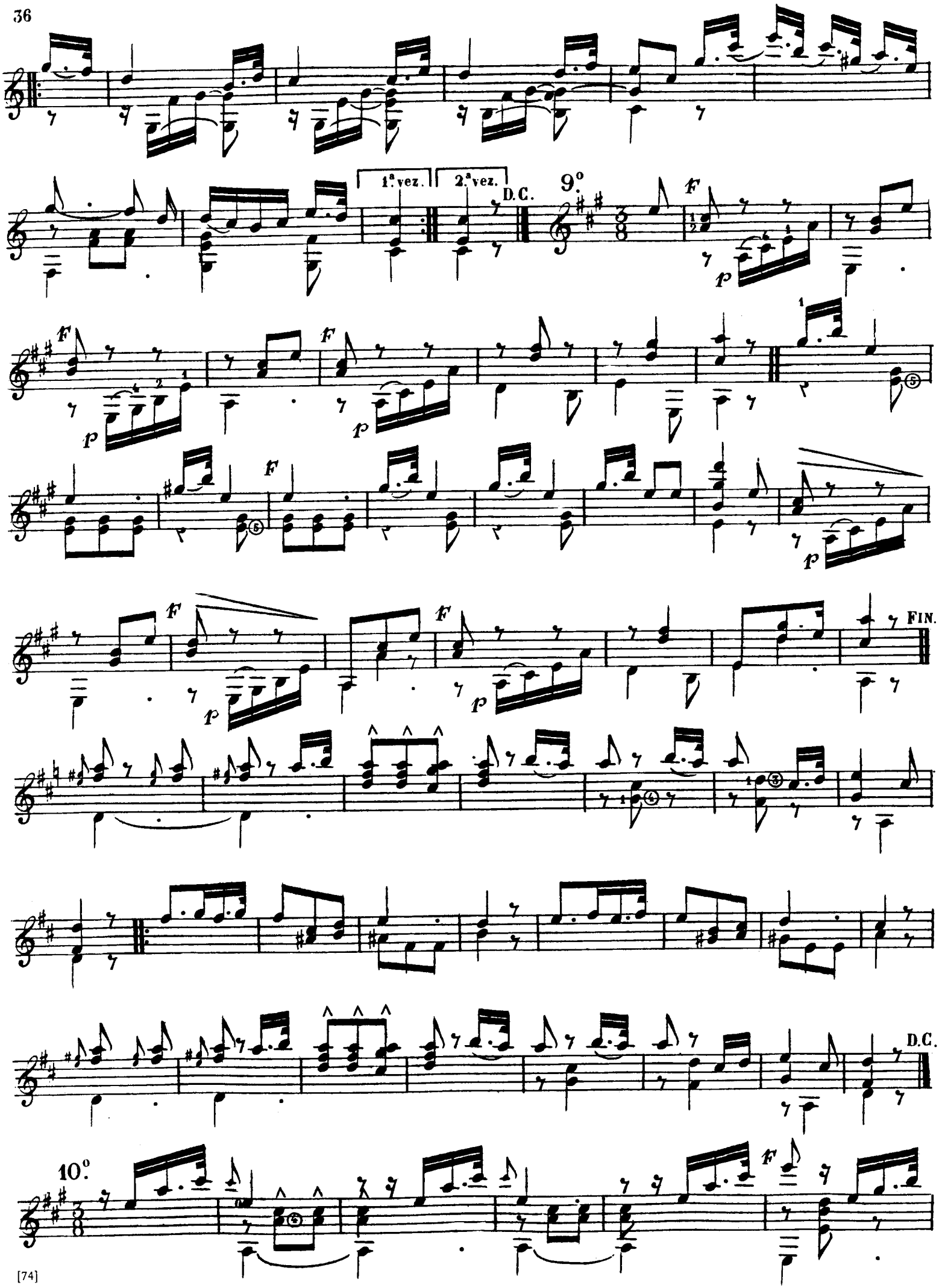


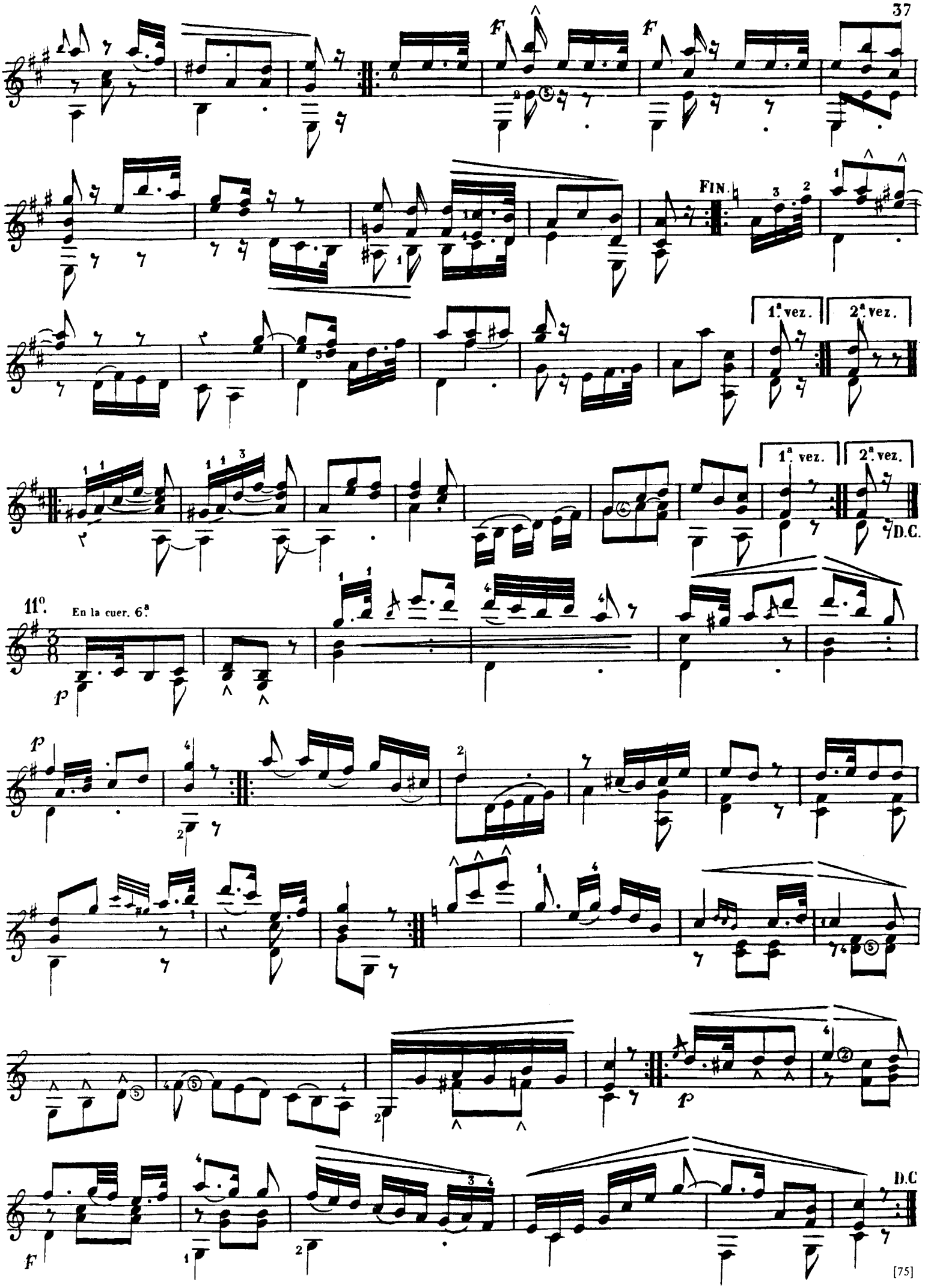

32
FIN.
MAYOR.
Ceja
Ceja
Ceja
D.C.
3.º
FIN.
1.ª vez.
2.ª vez.
D.C.

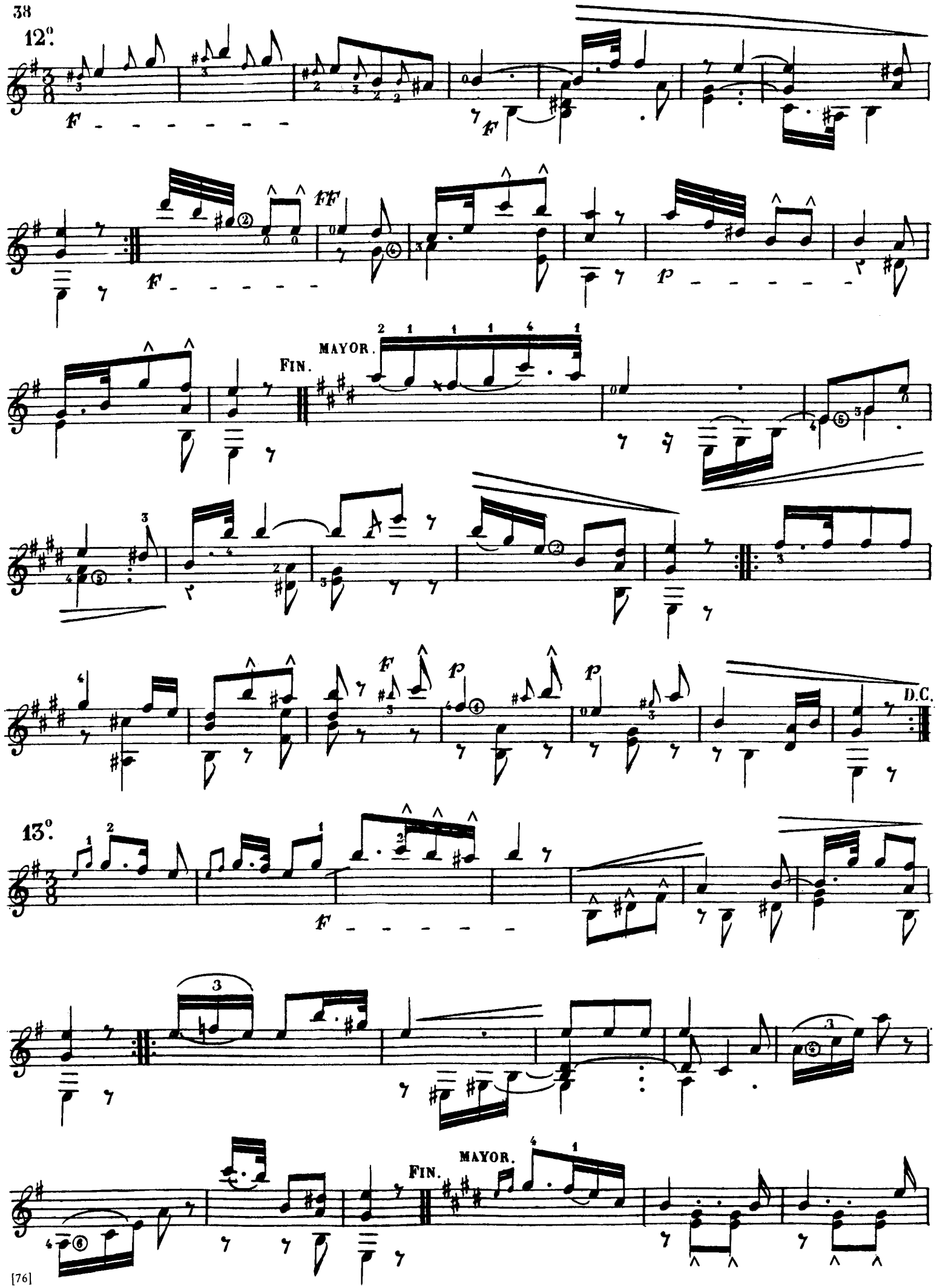

4º
FIN.
MAYOR.
D.C.
5º
6ª en RE.
En las cuerdas 4ª y 5ª
1ª vez.
2ª vez.
FIN.

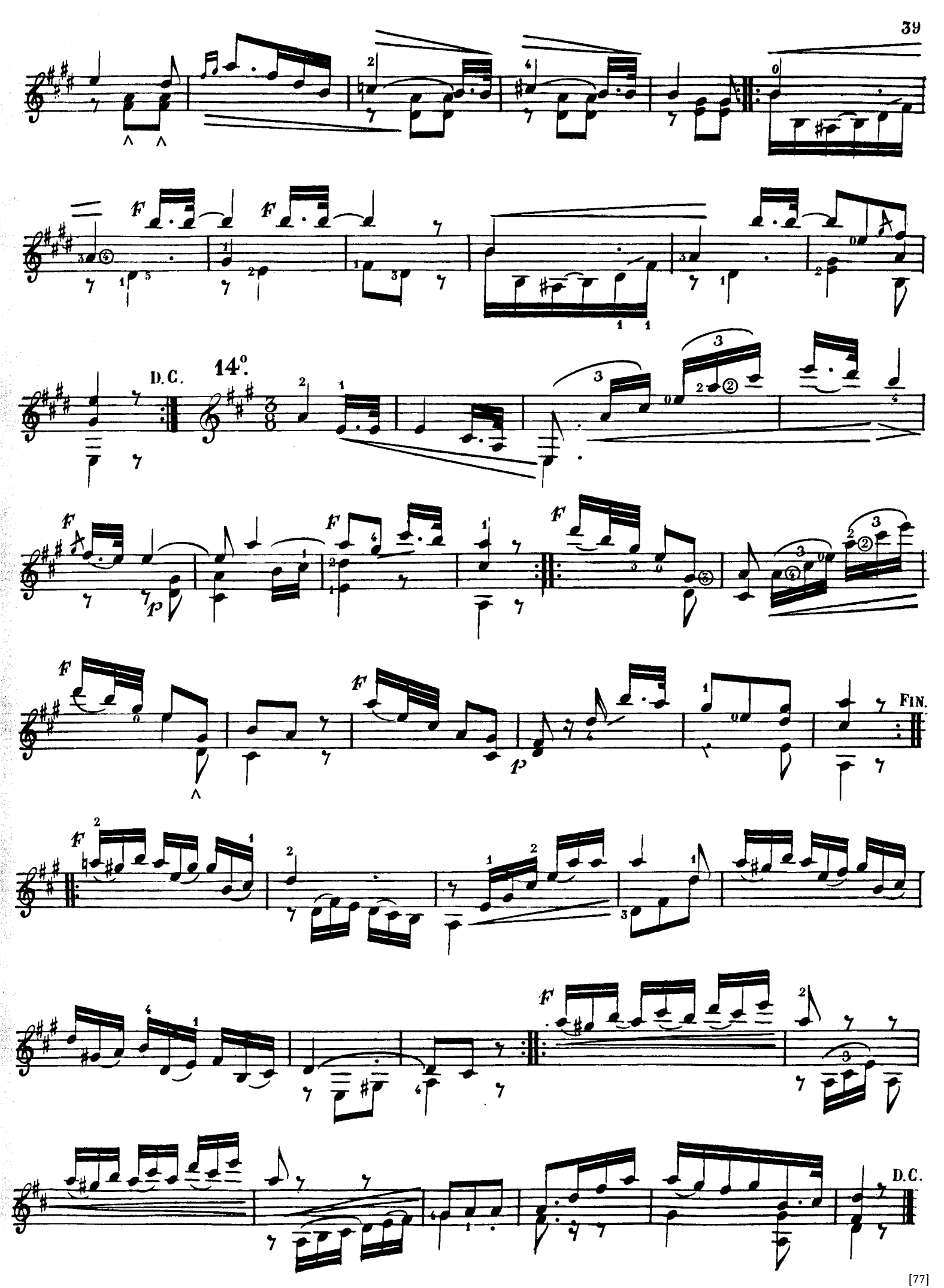

MAYOR.
Ceja
D.C.
6º
FIN


1ª vez.
2ª vez.
D.C.
7º
FIN.
D.C.
8º
1ª vez.
2ª vez

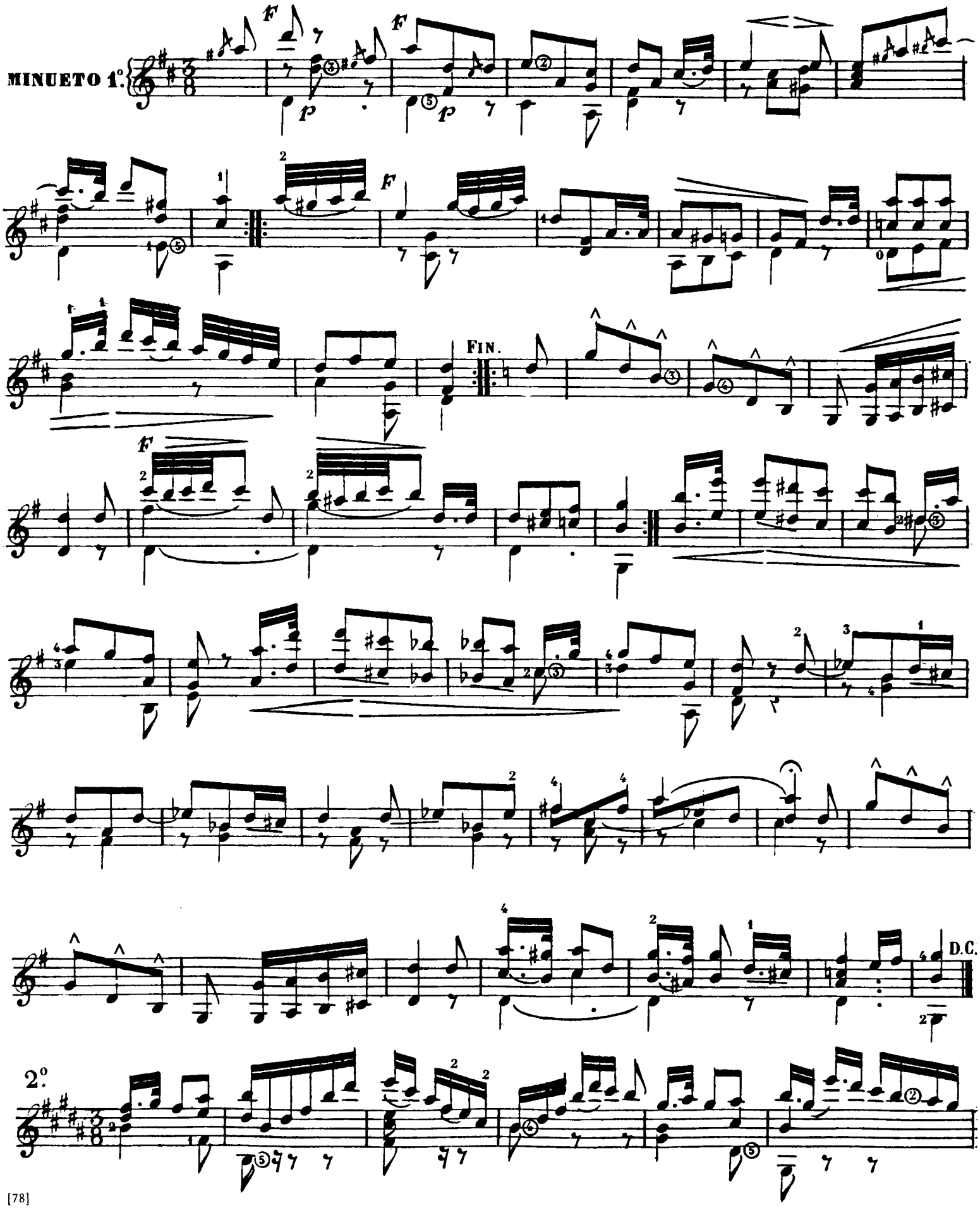

1ª vez.
2ª vez.
D.C.
9º
FIN.
D.C.
10º

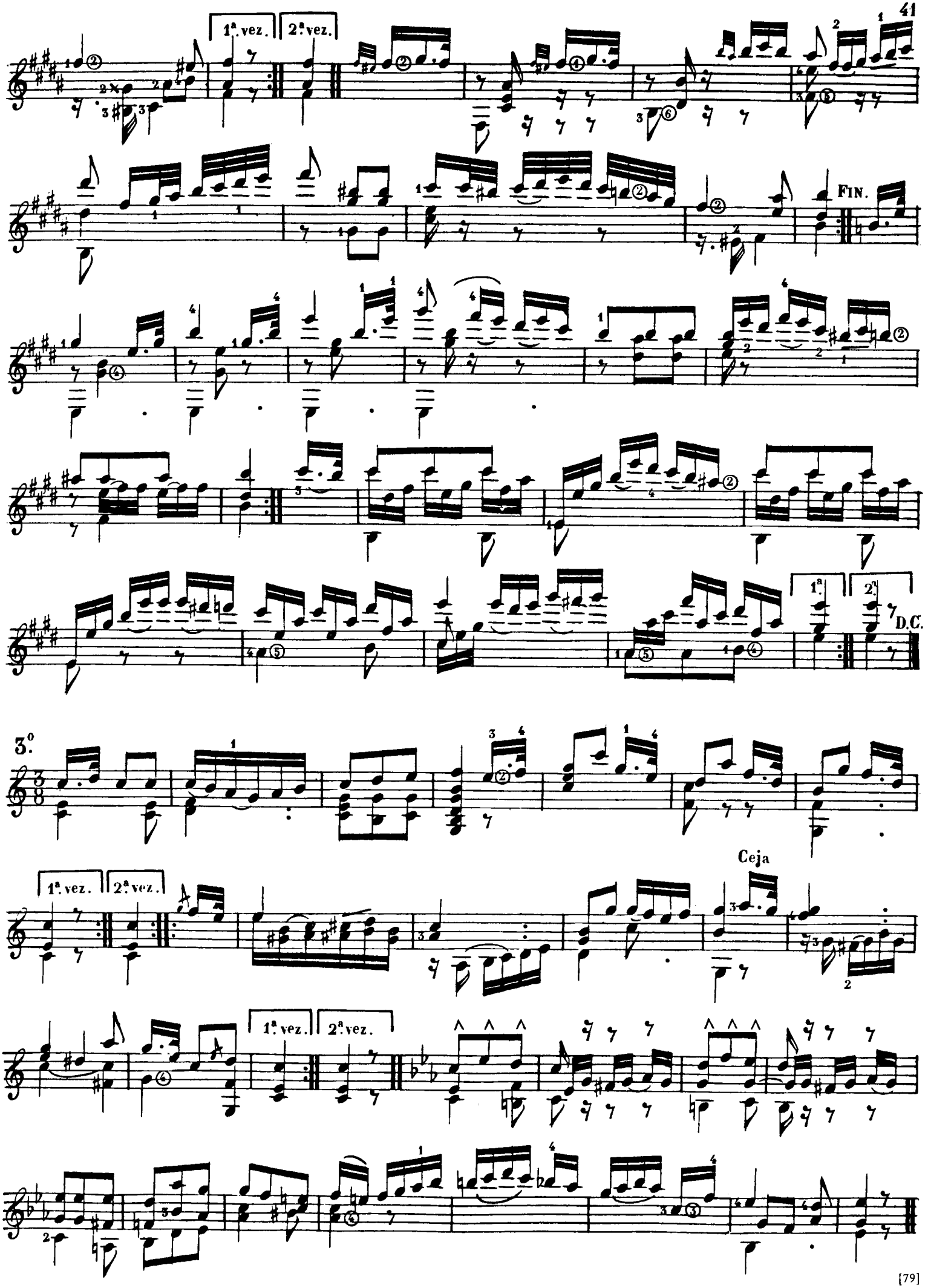

f
f
FIN.
1ª vez.
2ª vez.
1ª vez.
2ª vez.
D.C.
11º.
En la cuer. 6ª.
p
p
p
D.C
f

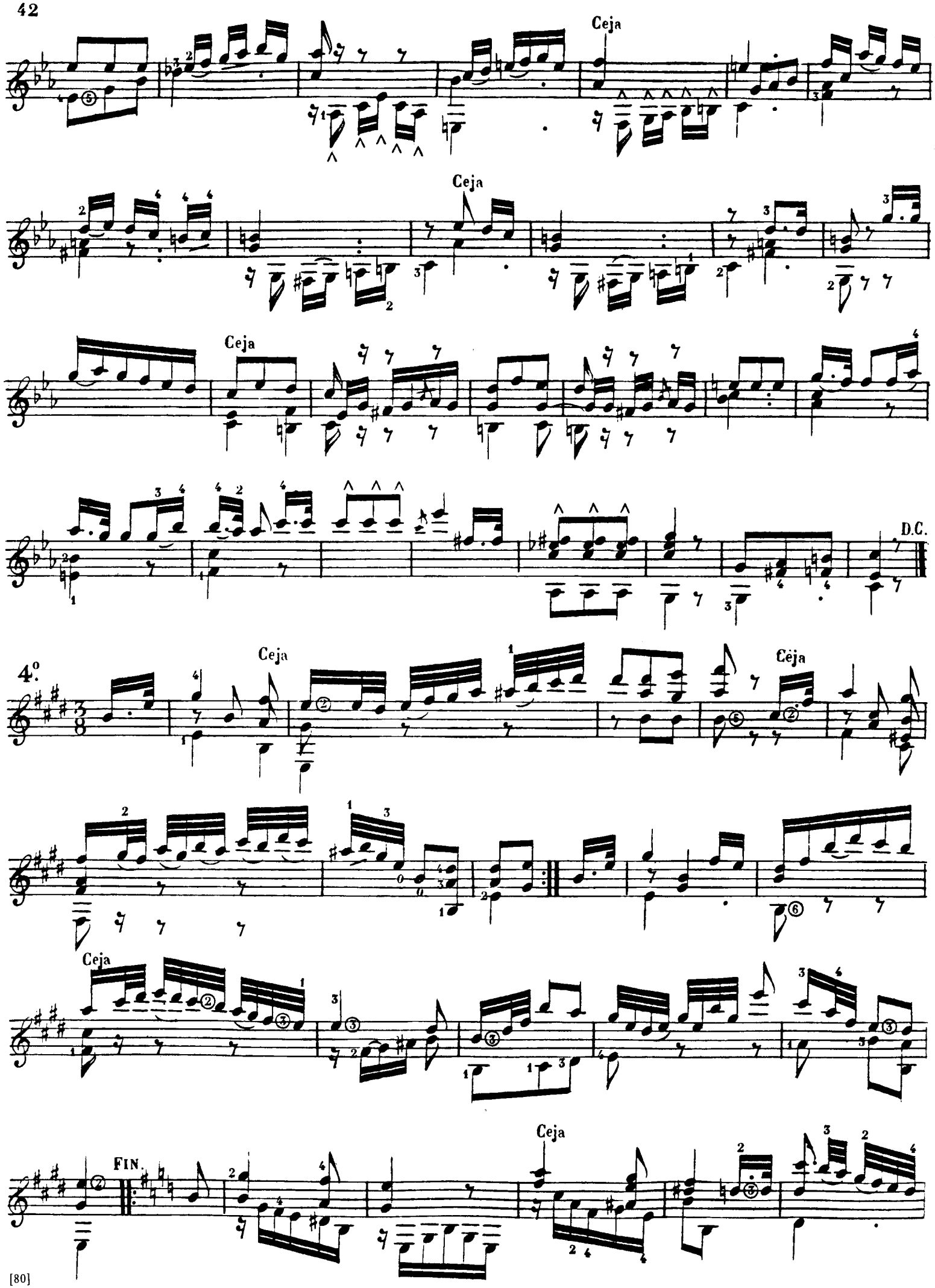

12º.
FF
MAYOR.
FIN.
D.C.
13º.
MAYOR.
FIN.

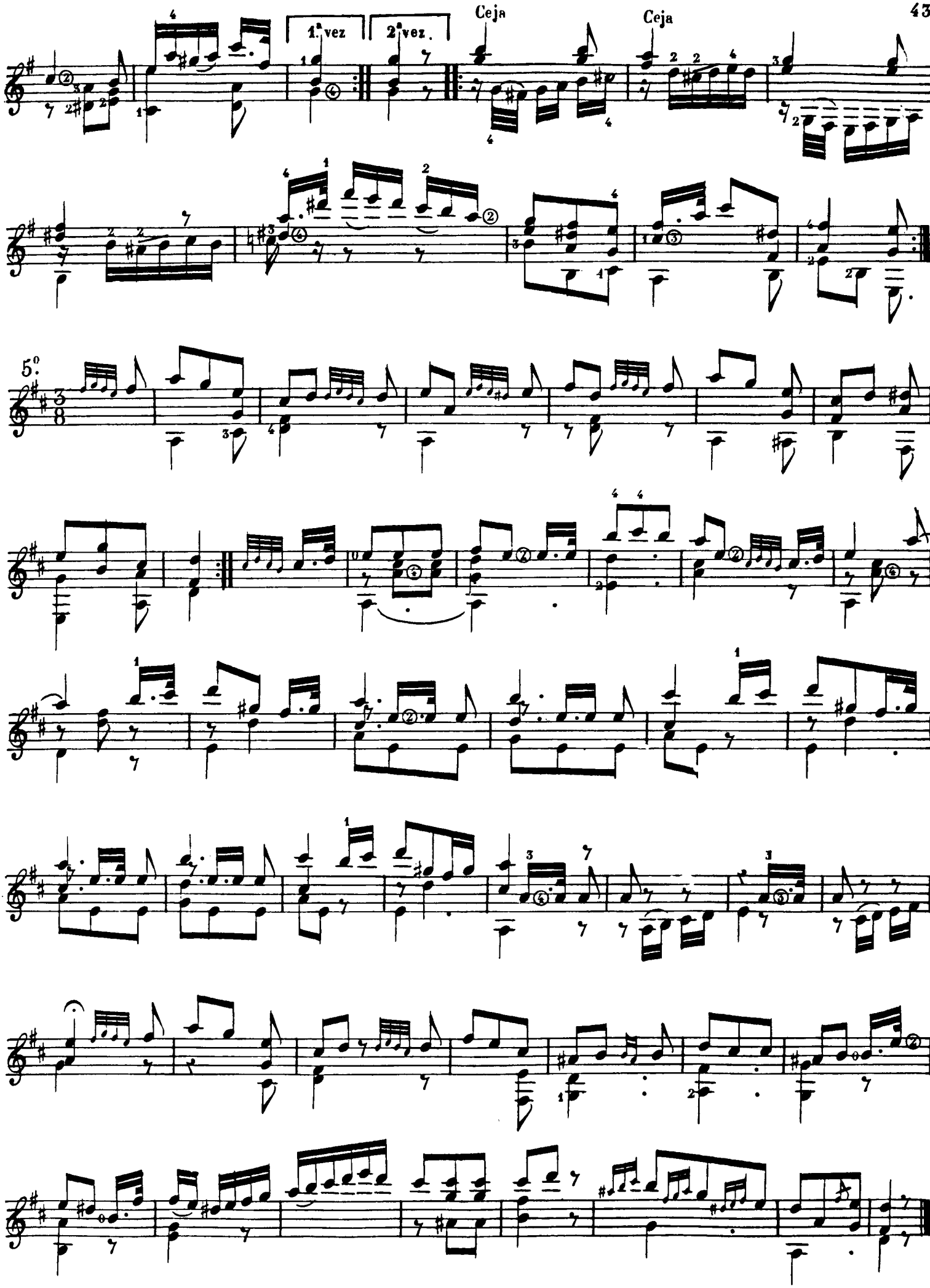

D.C.
14°
FIN.
D.C.

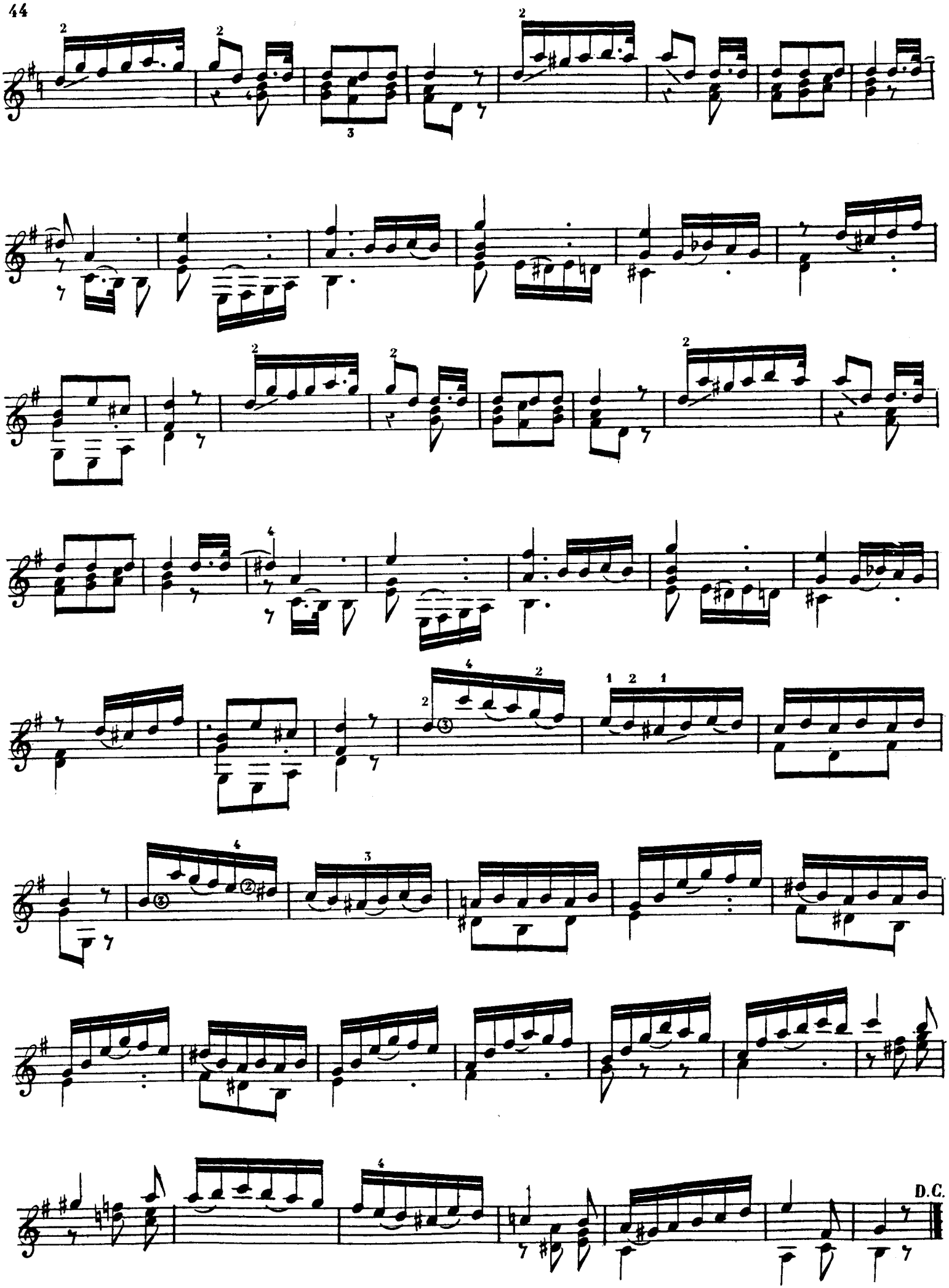
SEIS MINUETOS.

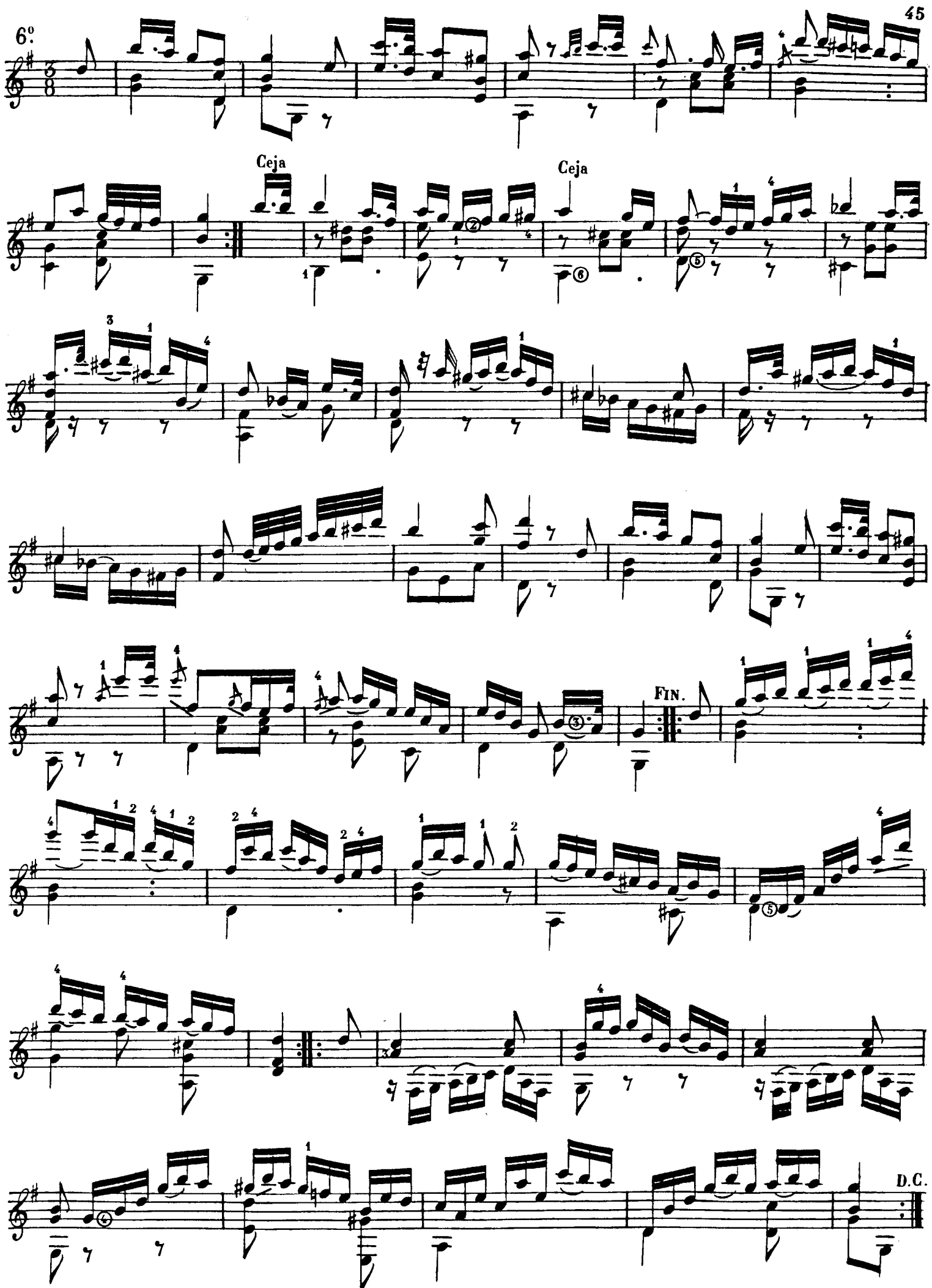



1ª vez.
2ª vez.
FIN.
1ª
2ª
D.C.
3º
1ª vez.
2ª vez.
Ceja
1ª vez.
2ª vez.


Ceja
Ceja
Ceja
D.C.
4.º
Ceja
Ceja
Ceja
Ceja
FIN.


1.ª vez
2.ª vez.
Ceja
Ceja
5.º


D.C.


6º
Ceja
Ceja
FIN.
D.C.

VALSES CARACTERISTIQUES

POUR

La Guitare

Servant de complément

à la

NOUVELLE MÉTHODE

par

D. AGUADO

Op. Prix.

A PARIS. Chez L'AUTEUR Place des Italiens N.° 5 et chez BERNARD LATTE, Editeur Boulevard des Italiens.
A LONDRES, chez ROCKS et Comp.ie 20 Princes, Street Hannover Square.

J'appelle *Caractéristiques* les Valses de cette Collection, parceque si on les joue *exactement* comme je l'indiquerai par de certains signes, elles produiront un effet particulier qu'on ne pourrait pas obtenir sur aucun autre Instrument. Cette exactitude n'est pas difficile à obtenir si dès qu'on commence à les étudier, on les lit avec attention. A cet effet on tachera de connaître:

1°. la localité des notes dans leurs 1.ers 2.mes ou 3.mes équisonnans. (1)

2°. la durée de chacune.

3°. la durée respective des notes de chaque partie.

En les étudiant, il sera convenable de diviser chaque partie par des idées, et en étudier chacune séparément. Chaque idée comprend deux mesures. Chaque partie comprend quatre idées. Il est facile de les retenir par cœur si on les étudie de cette manière.

Il y a deux formes principales d'exécution qui caractérisent la Guitare, ce sont: les sons *soutenus* ou *prolongés*, et les sons *étouffés*.

Quand on soutient les doigts de la main gauche sur les cordes pendant la durée des notes, on produit les sons *soutenus*; mais il y a encore un moyen de prolonger un son, si l'on ne quitte pas le doigt de la corde et qu'on fasse un *mouvement d'oscillation* en remuant le doigt, toujours appuyé sur la corde, de telle sorte que le poids de la main appuie sur le bout, en le faisant servir de pivot. J'appelle cette manière d'agir de la main gauche *tremblé*.

Il y a trois manières de faire les sons *étouffés*: 1°. en levant de suite le doigt de la main gauche qui a pressé la corde; 2°. en plaçant sur la corde le doigt de la main droite qui l'a pincée; 3°. en réunissant ces deux mouvemens. Dans ce cas, les sons restent tout-à-fait étouffés, et je leur donne le nom de sons *coupés*.

(1) La plupart des sons de l'échelle chromatique de la Guitare s'exécutent sur différentes cordes à divers endroits du diapason: voyez, par exemple; *Mi* aigu (4.me espace sur la portée en Clef de sol) se trouve sur la chanterelle à vide; sur la 2.me corde à la 5.e touche; sur la 3.me corde à la 9.e touche; sur la 4.me corde à la 14.e touche. J'appelle *équisonnans* de ce *Mi* aigu ces différentes localités (Voyez ma dernière Méthode.)

Si l'on veut étouffer les trois ou quatre sons d'un accord, on pose immédiatement sur les cordes les mêmes doigts qui les ont pincées; mais il y a encore un autre moyen, c'est de placer le pouce de la main droite sur toutes les cordes à la manière du Barré que fait l'index de la main gauche. Dans ce cas, on le pose par la partie intérieure.

SIGNES ET MOTS INDIQUANT LA MANIÈRE D'EXÉCUTER LES NOTES QUI EN SONT AFFECTÈS.

V Ce signe indique les sons *étouffés* par la main gauche seule. ∧ Le son *étouffé* par la main gauche. ∧ Le son *coupé*. ∾ Le son *prolongé*.

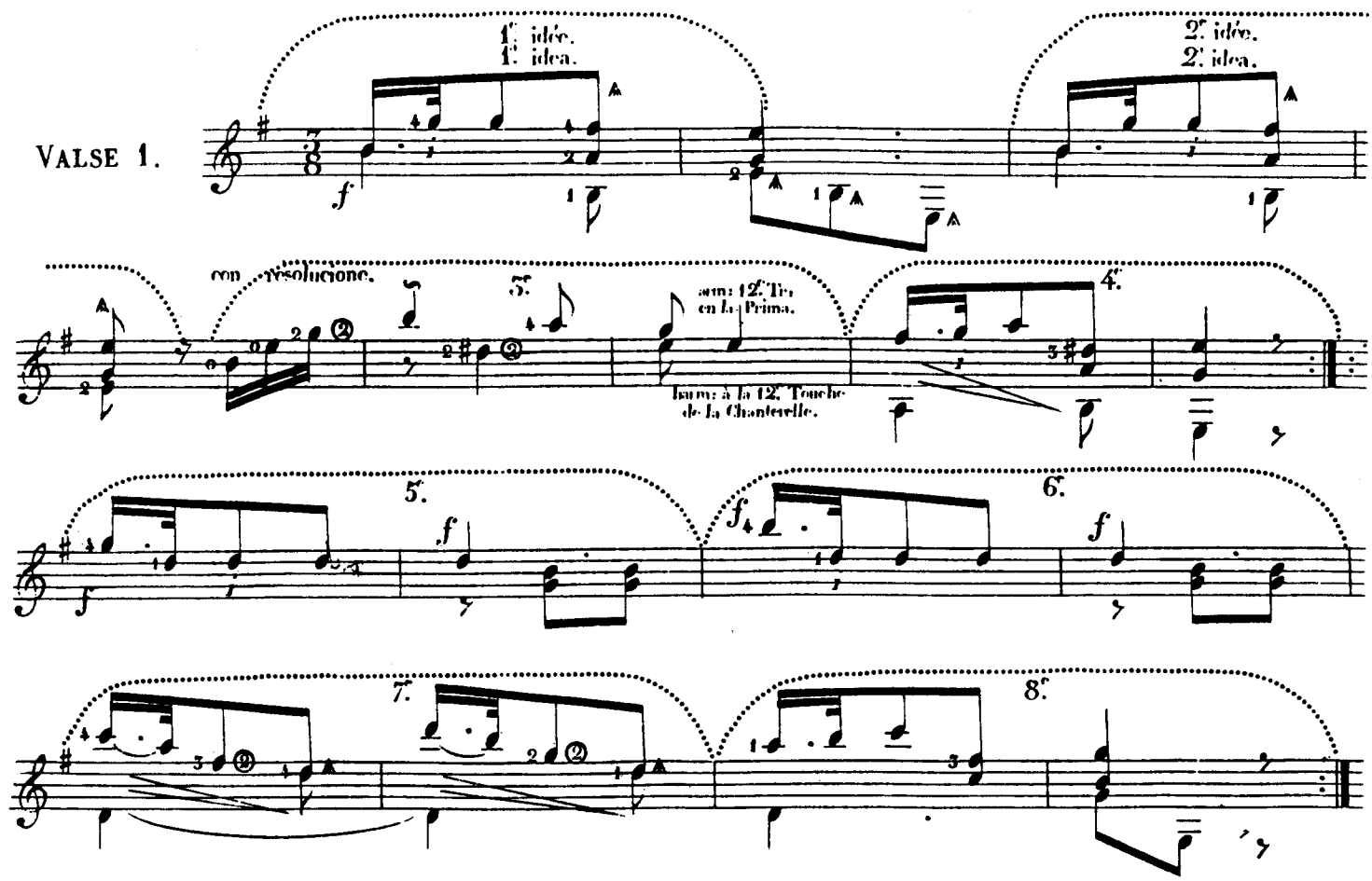
Risoluto. Les doigts de la main droite attaqueront les cordes avec force, et en même temps la main gauche contribue de sa part pressant les cordes aussi fortement. *Energiquement* ou *avec énergie*. Les muscles de la main droite doivent toujours être tendus: le signe certain de cette tension se reconnait à l'annulaire et au petit doigt qui sont fortement alongés. Dans cette position l'index et le médium n'attaquent pas trop fort; mais avec énergie, c'est-à-dire, sans faiblesse.

J'ai taché de classer ces Valses dans un ordre progressif de difficultés, afin de former une espèce d'étude. Il y a des mesures qui se trouvent répétées dans diverses Valses; je le fais avec l'intention de faciliter l'étude parceque ces mesures déjà connues pourront servir de moyen de repos pour entreprendre le reste.

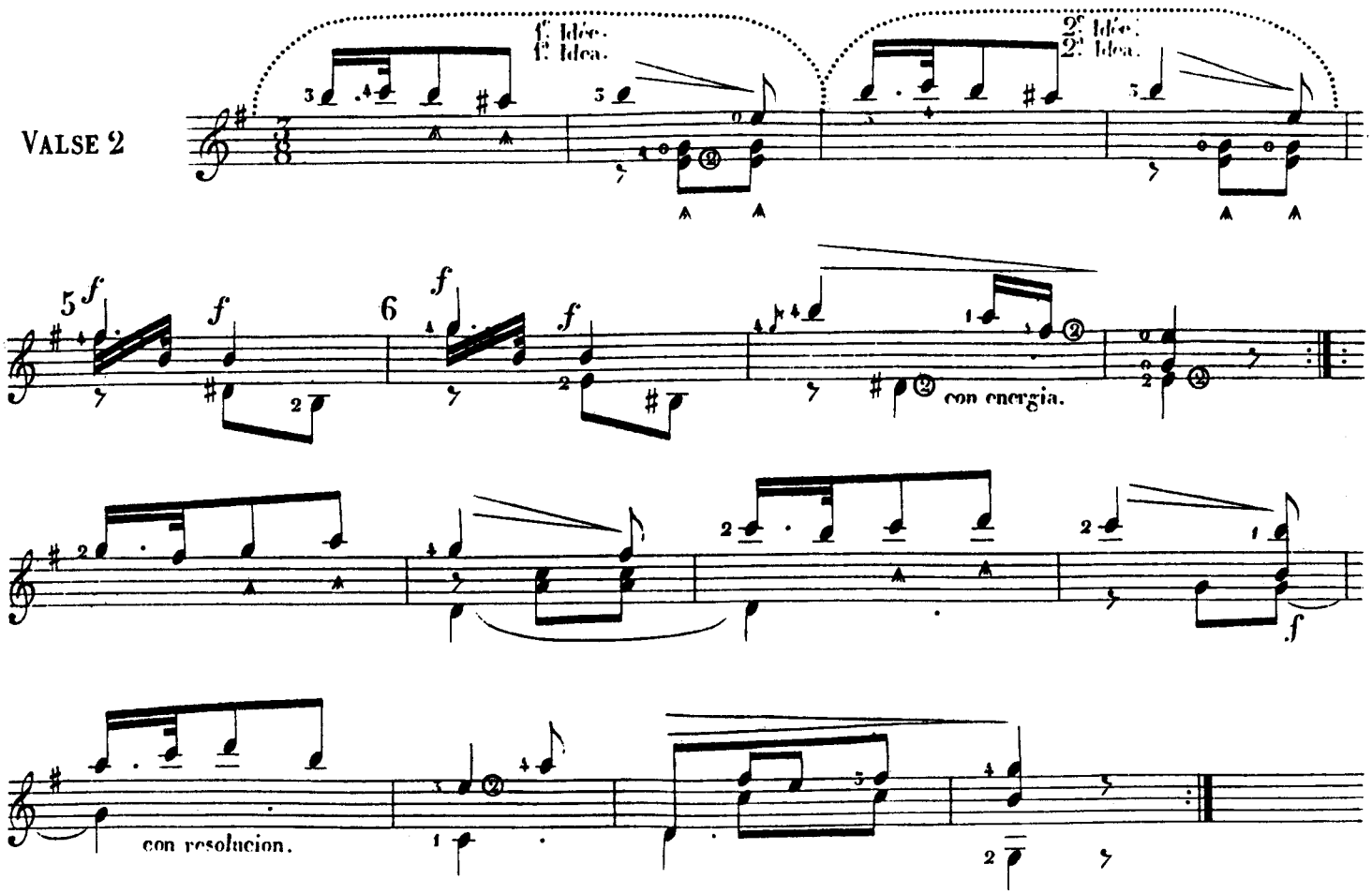
AVERTISSEMENT.

1°. L'index de la main droite pince toutes les triples croches qui se trouvent ensemble avec une double croche comme on le voit dans la 1re. mesure de la 1re. Valse.

2°. Les signes qui représentent deux valeurs, par exemple: *Fa* aigu (5me. mes: de la 2me. Valse) et le *Sol* aigu (mes: 6me. suivante) doivent être exécutées sous le rapport de la plus grande valeur des deux, et par conséquent les doigts qui les pressent resteront fermes sur la corde.



VALSE 2



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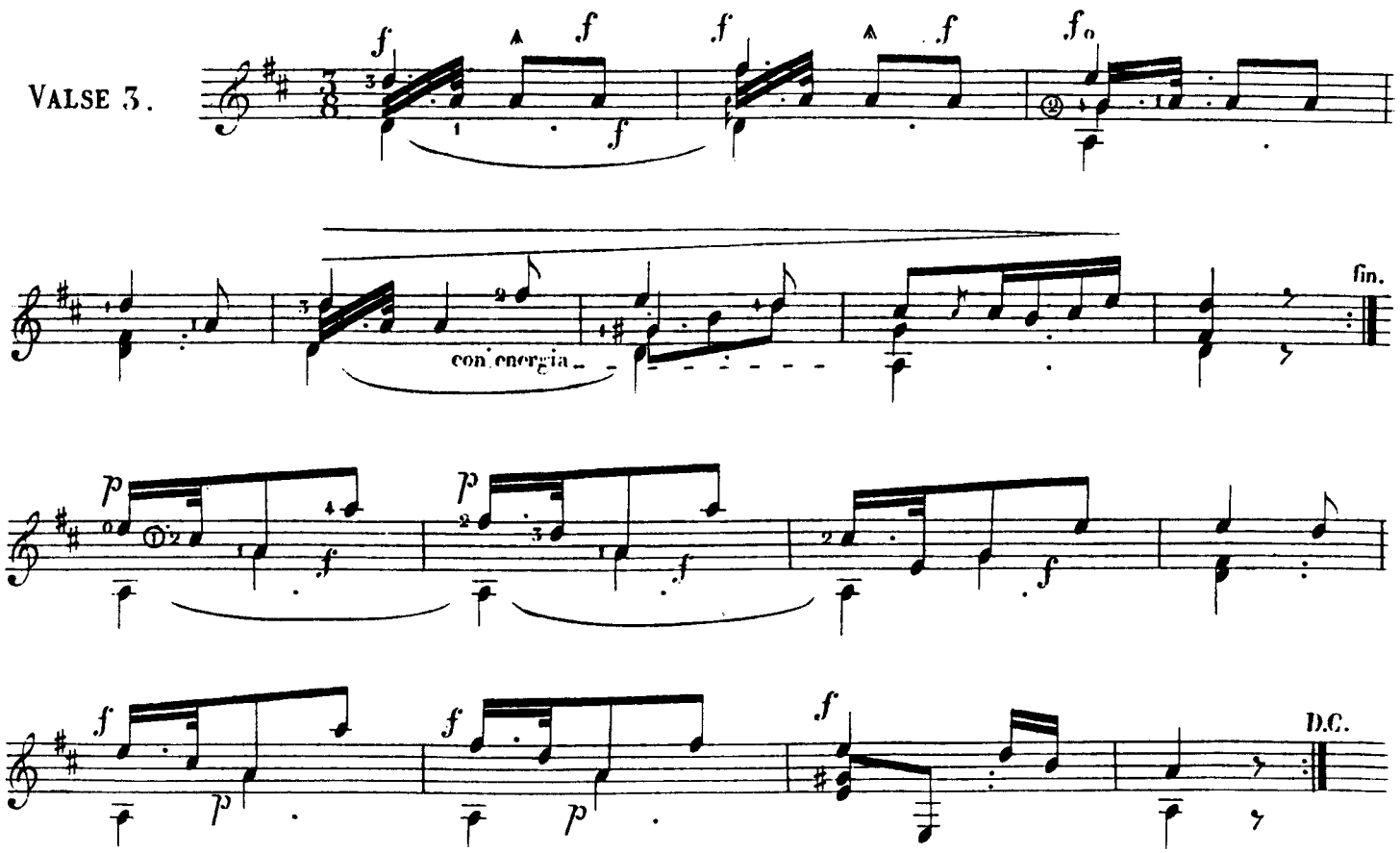

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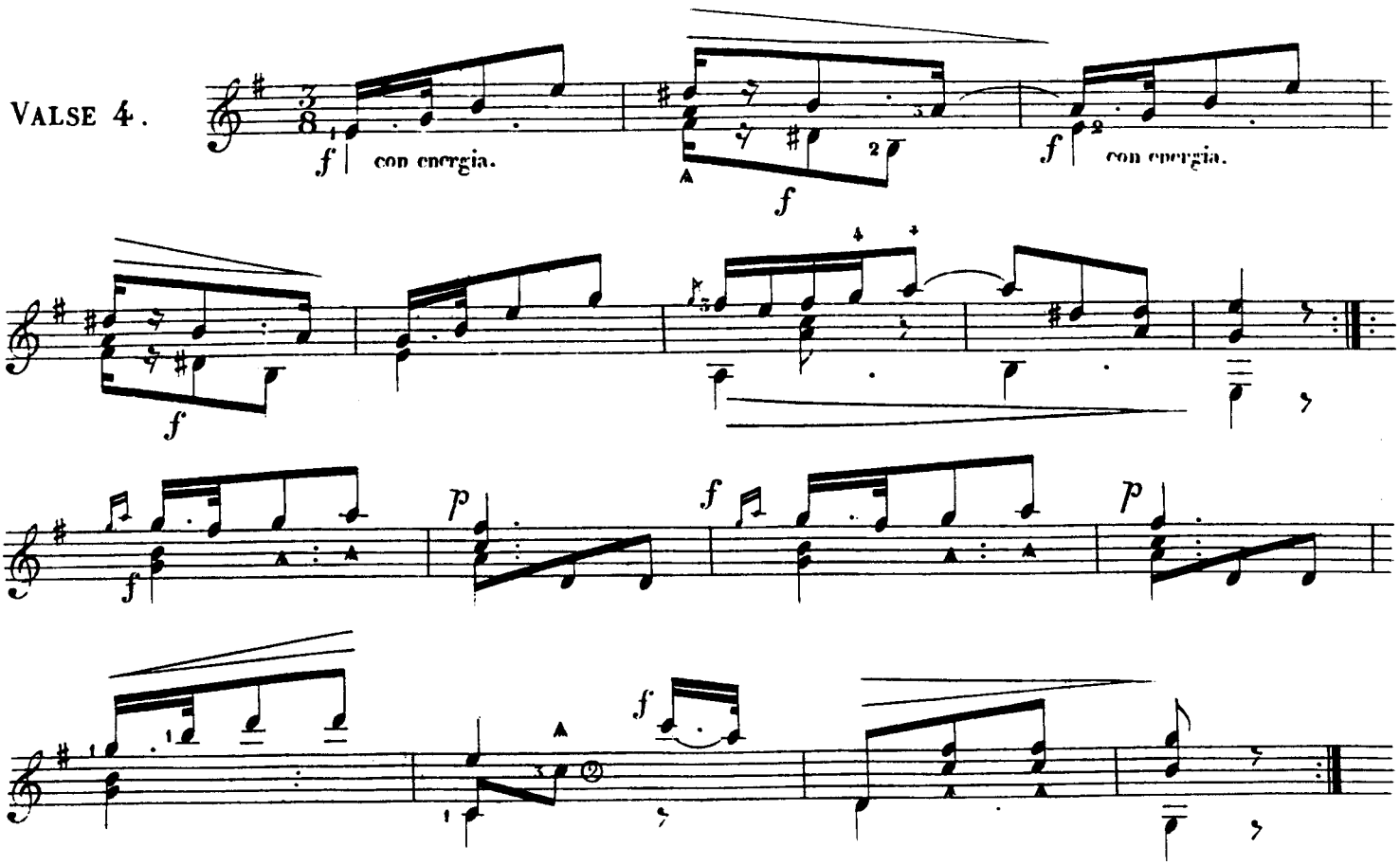

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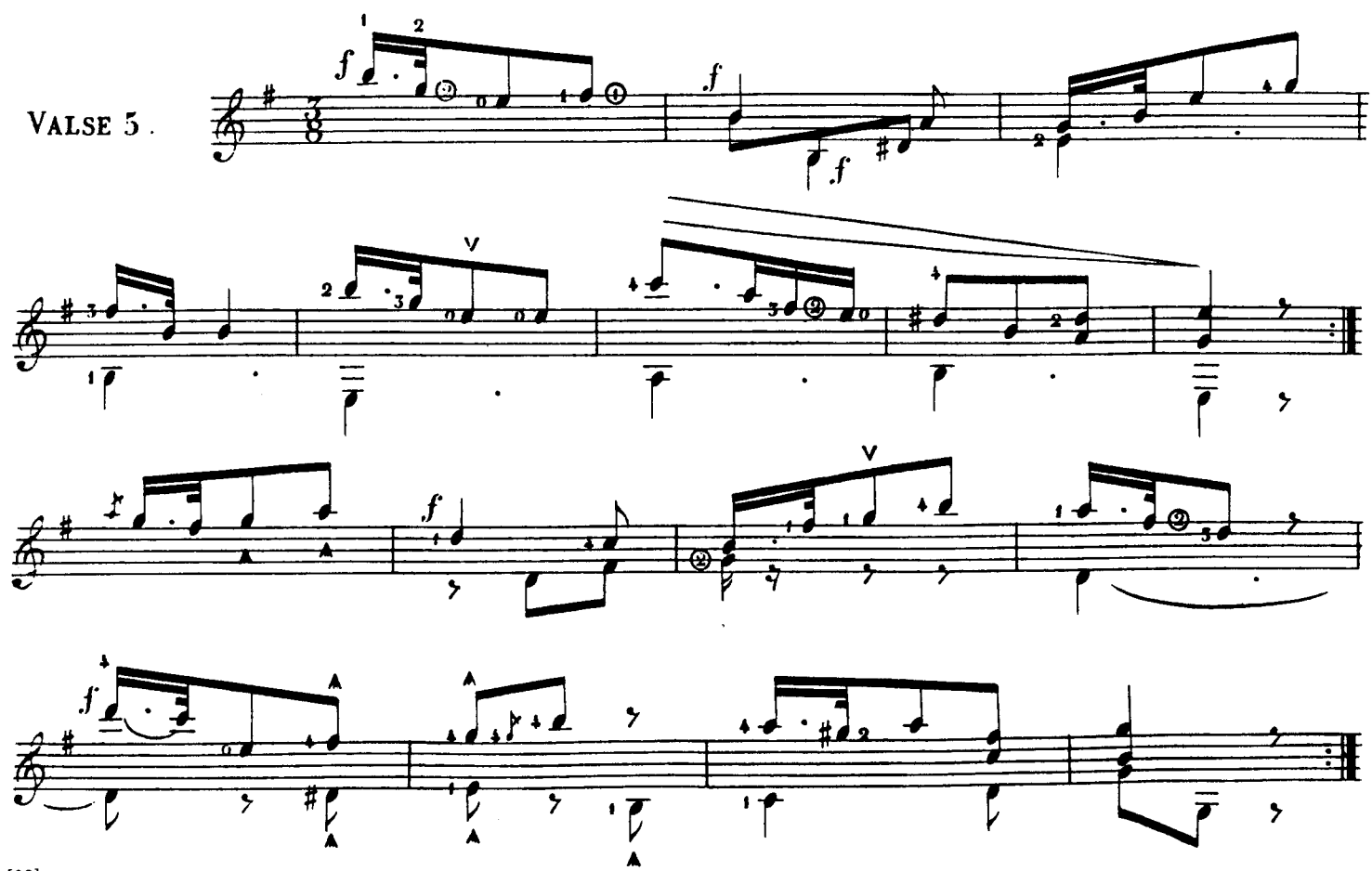

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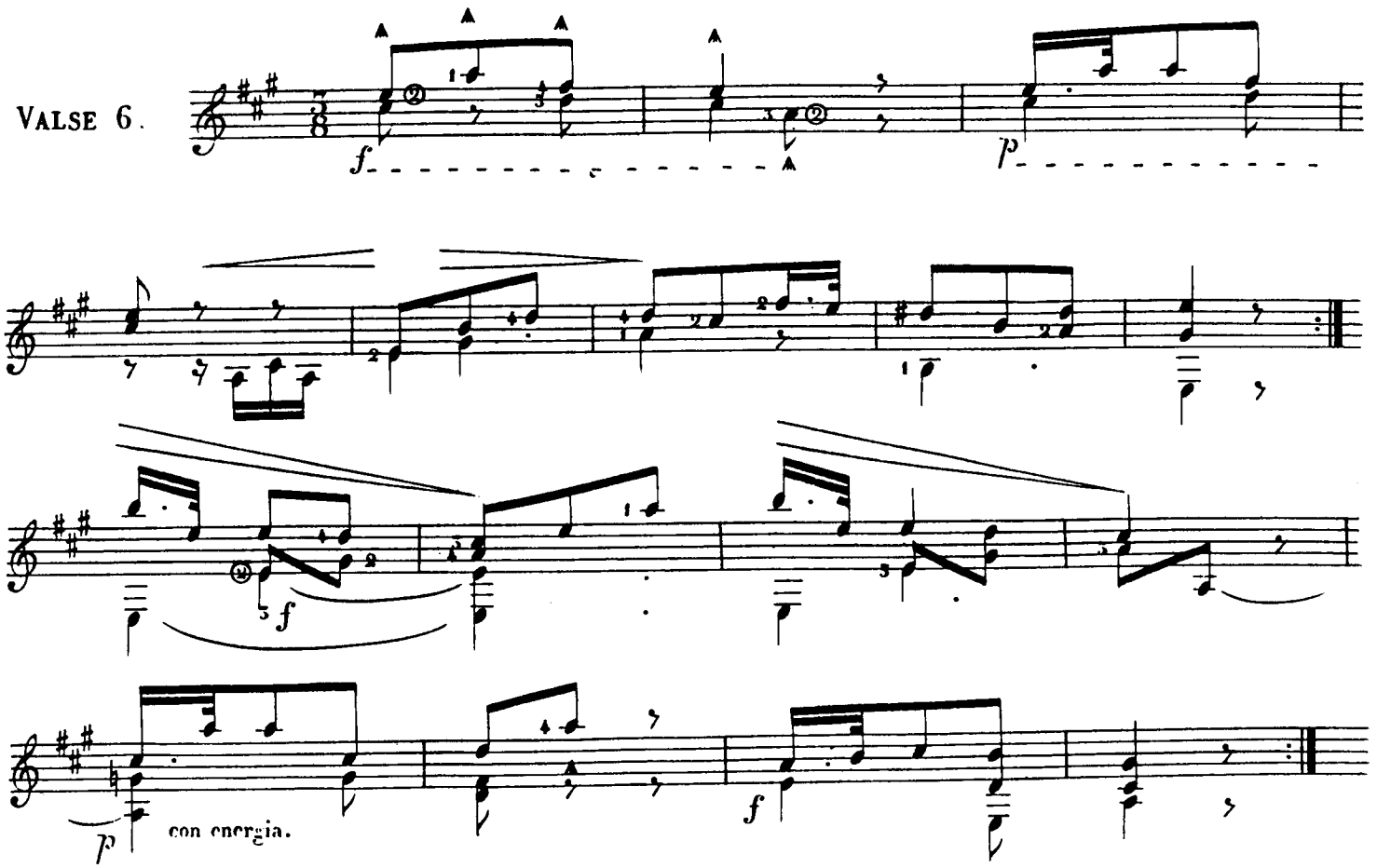

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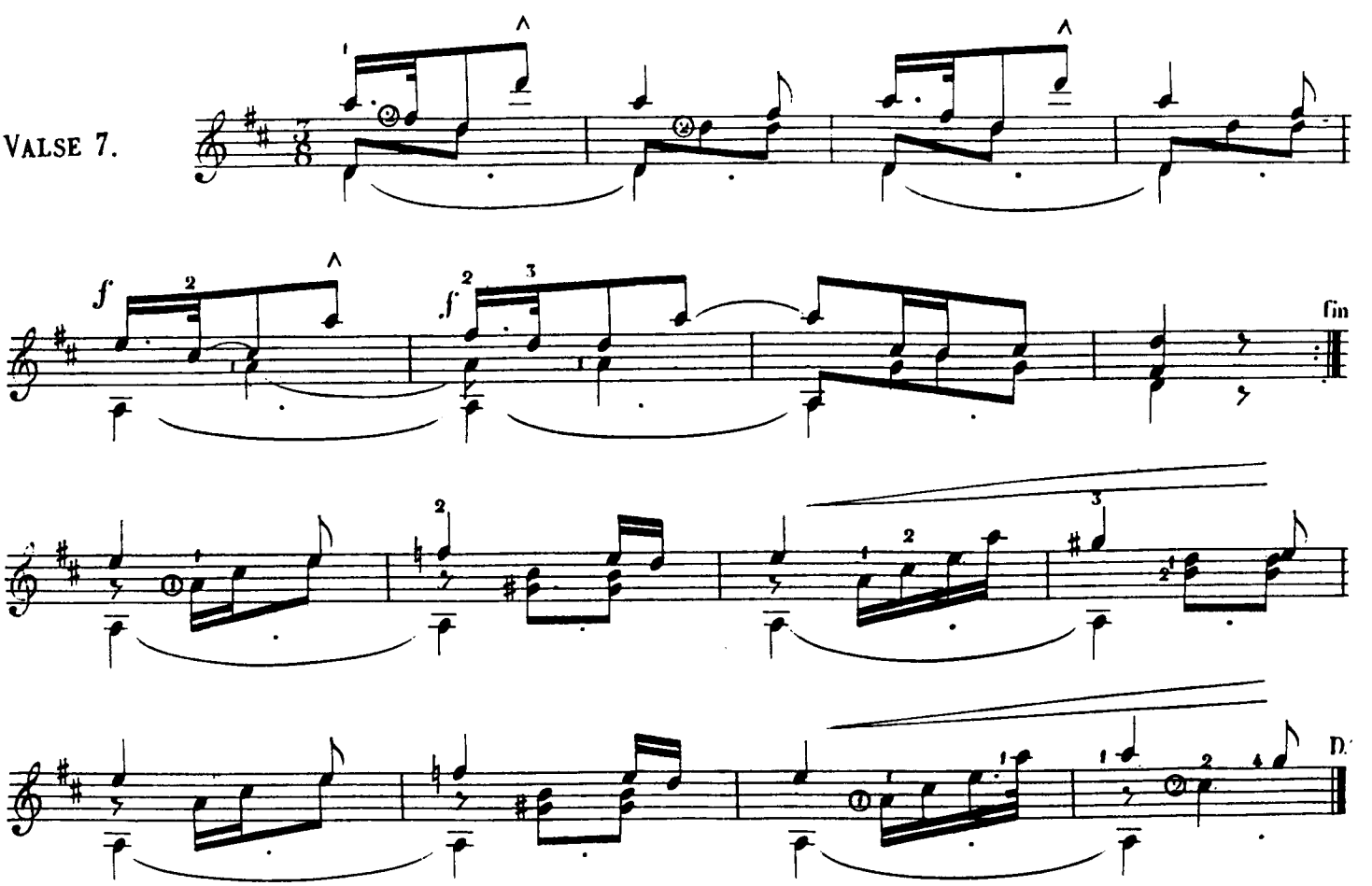

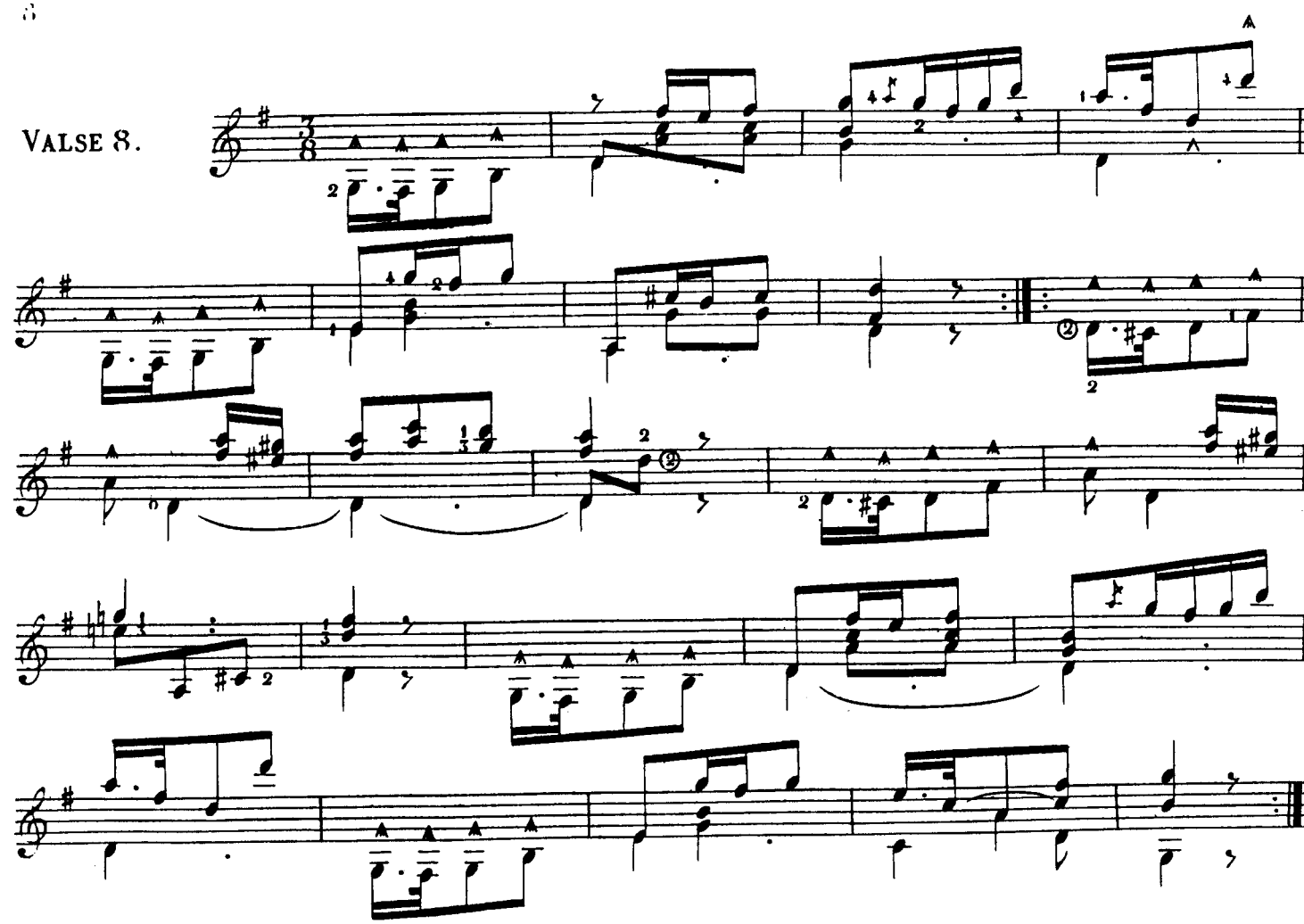
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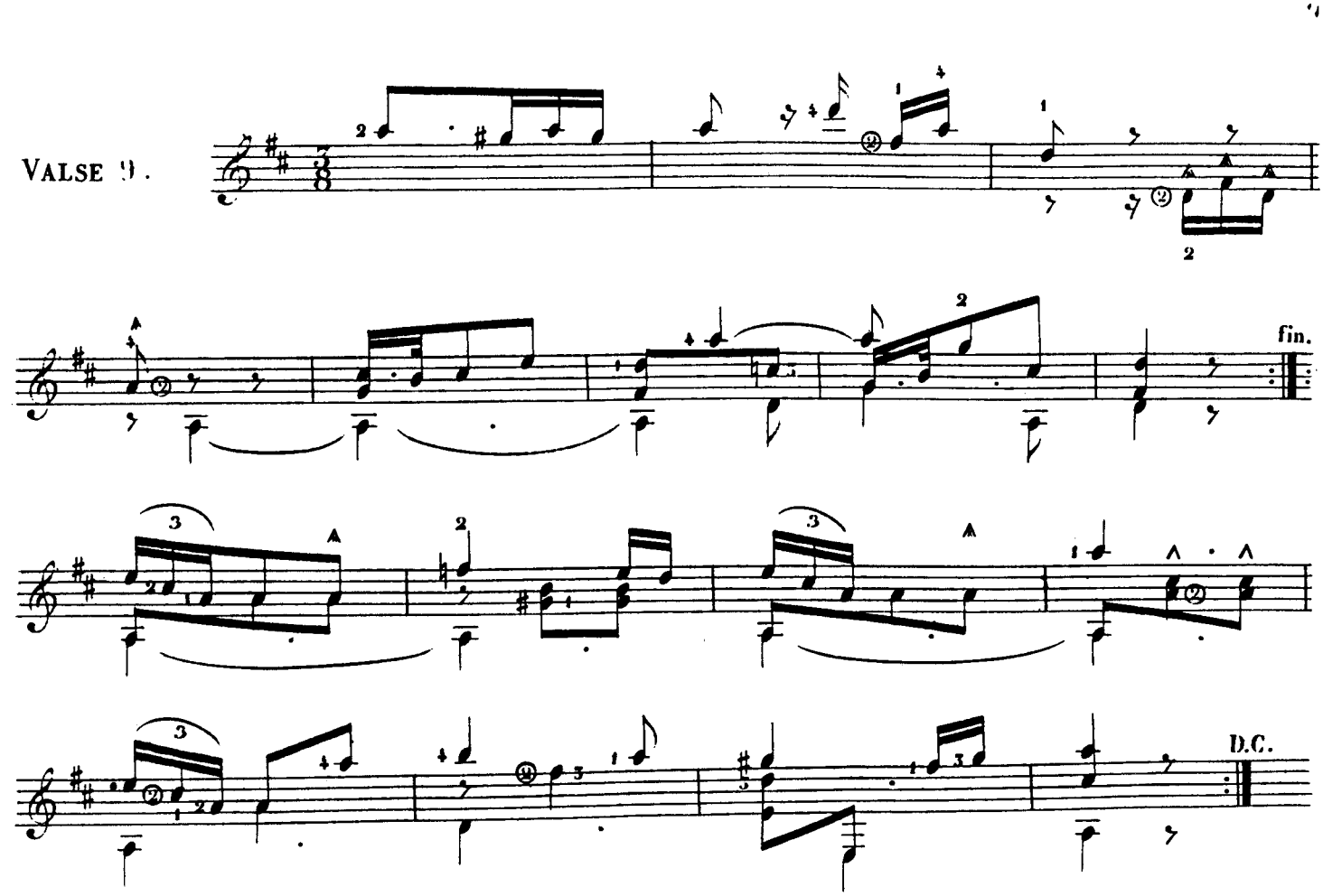
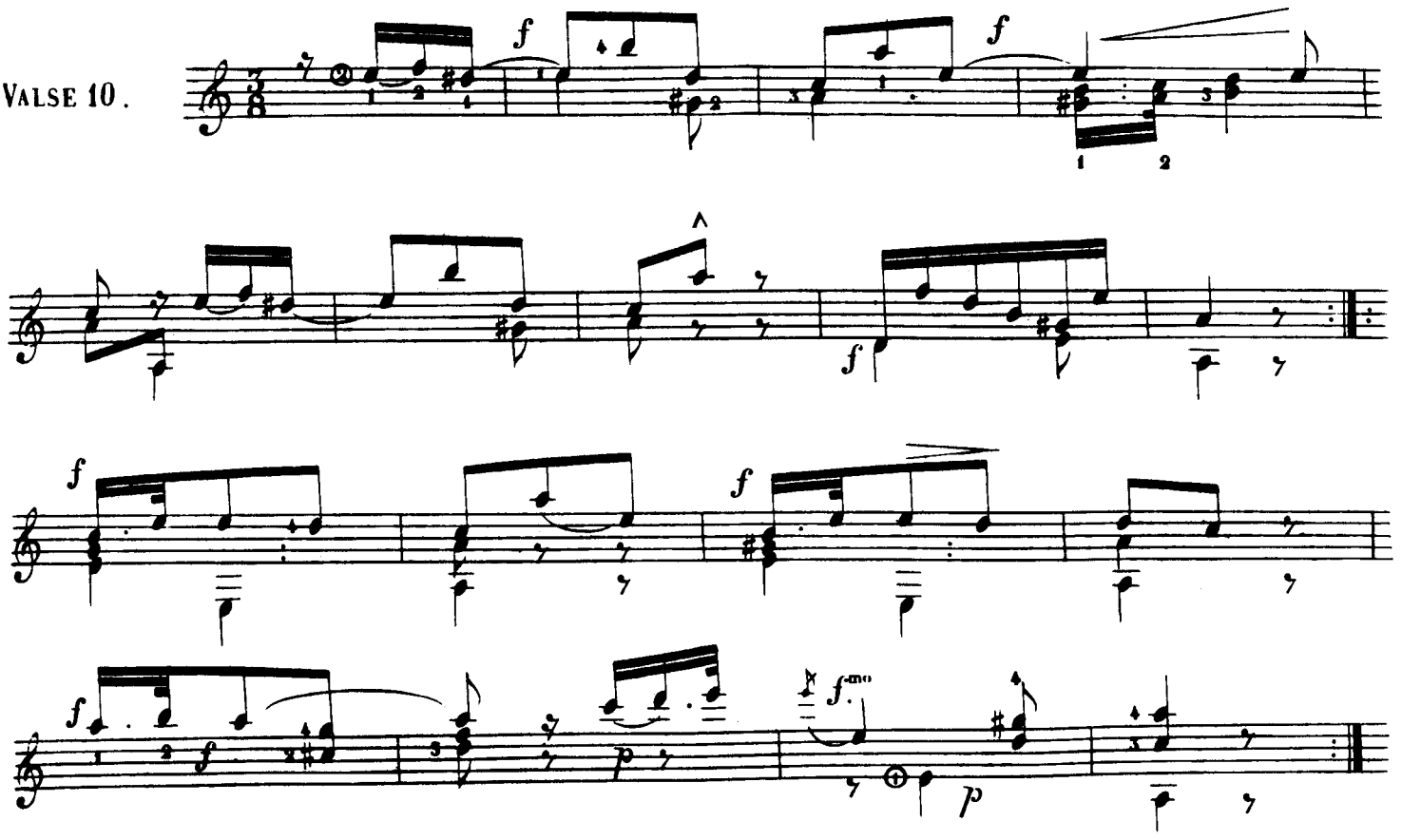

VALSE 9.

Valse 10.



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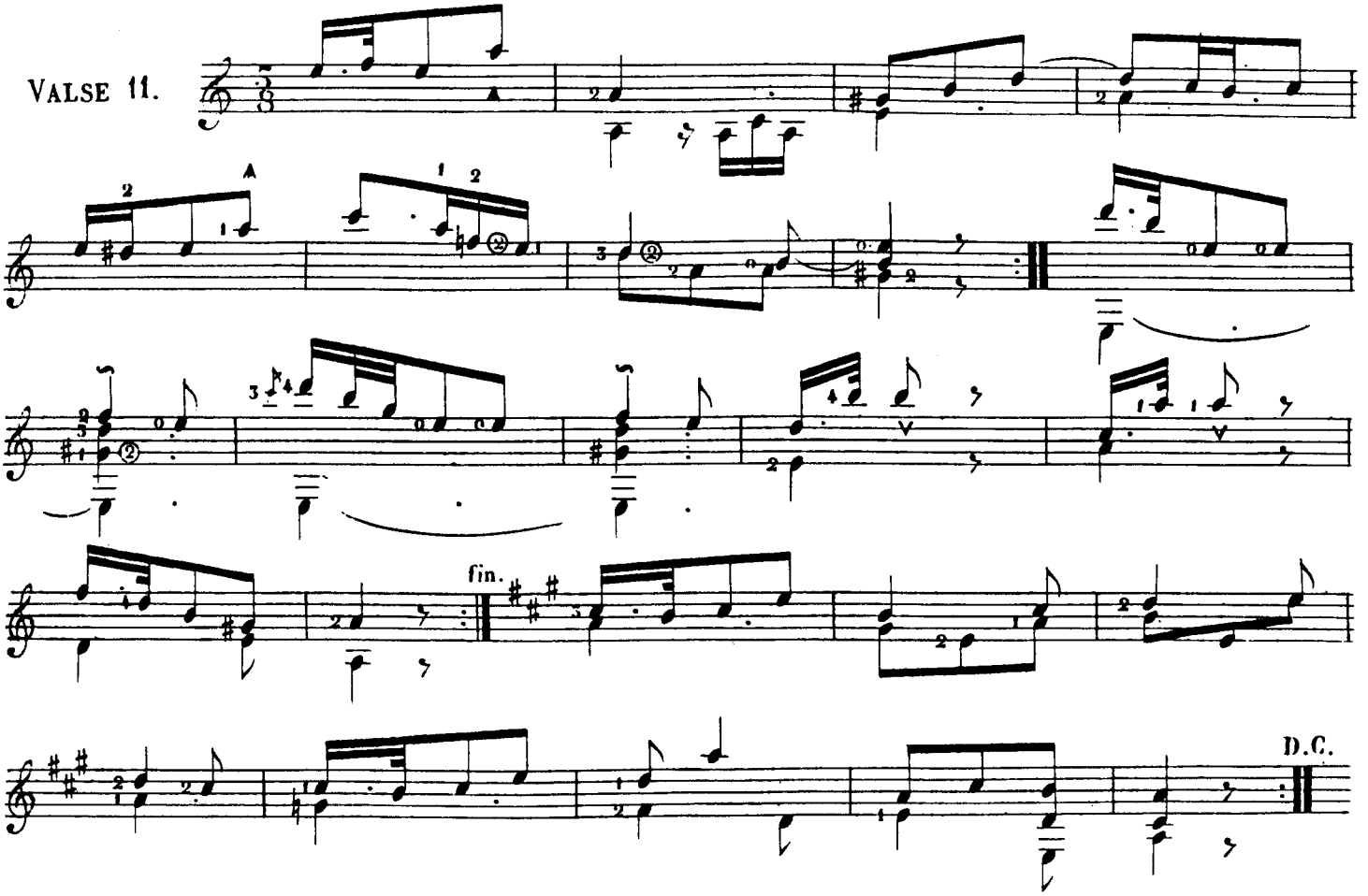

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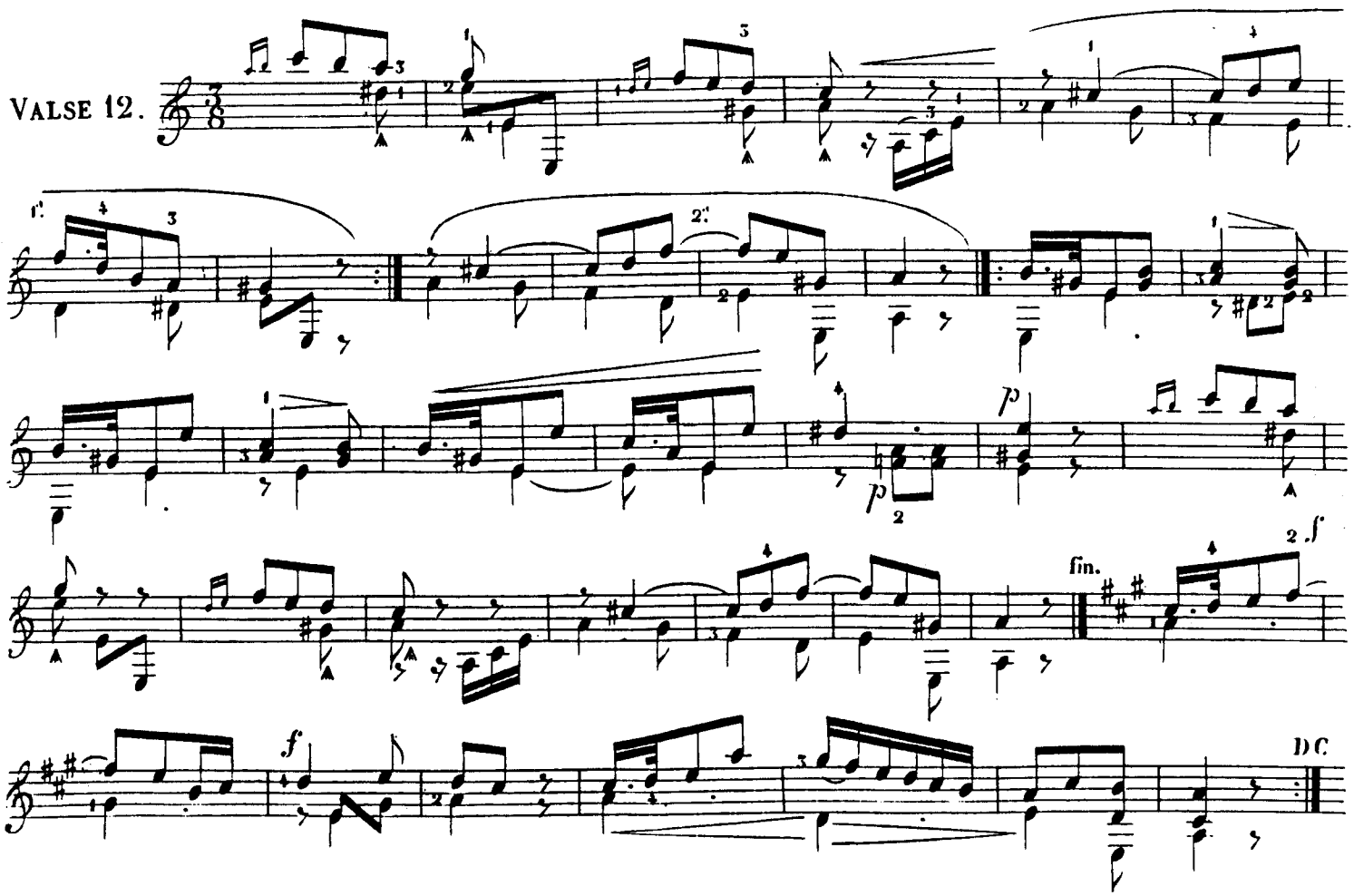

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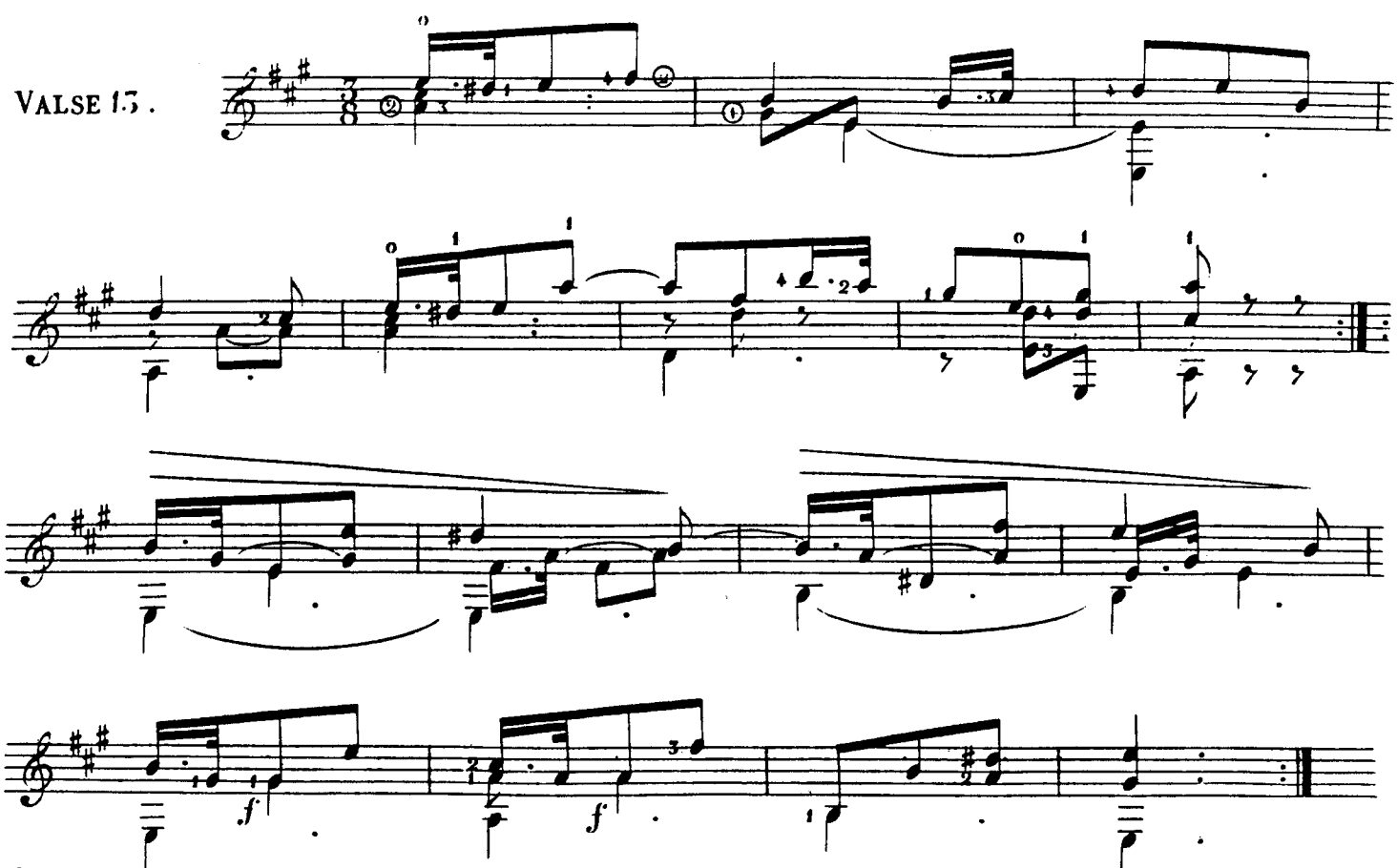

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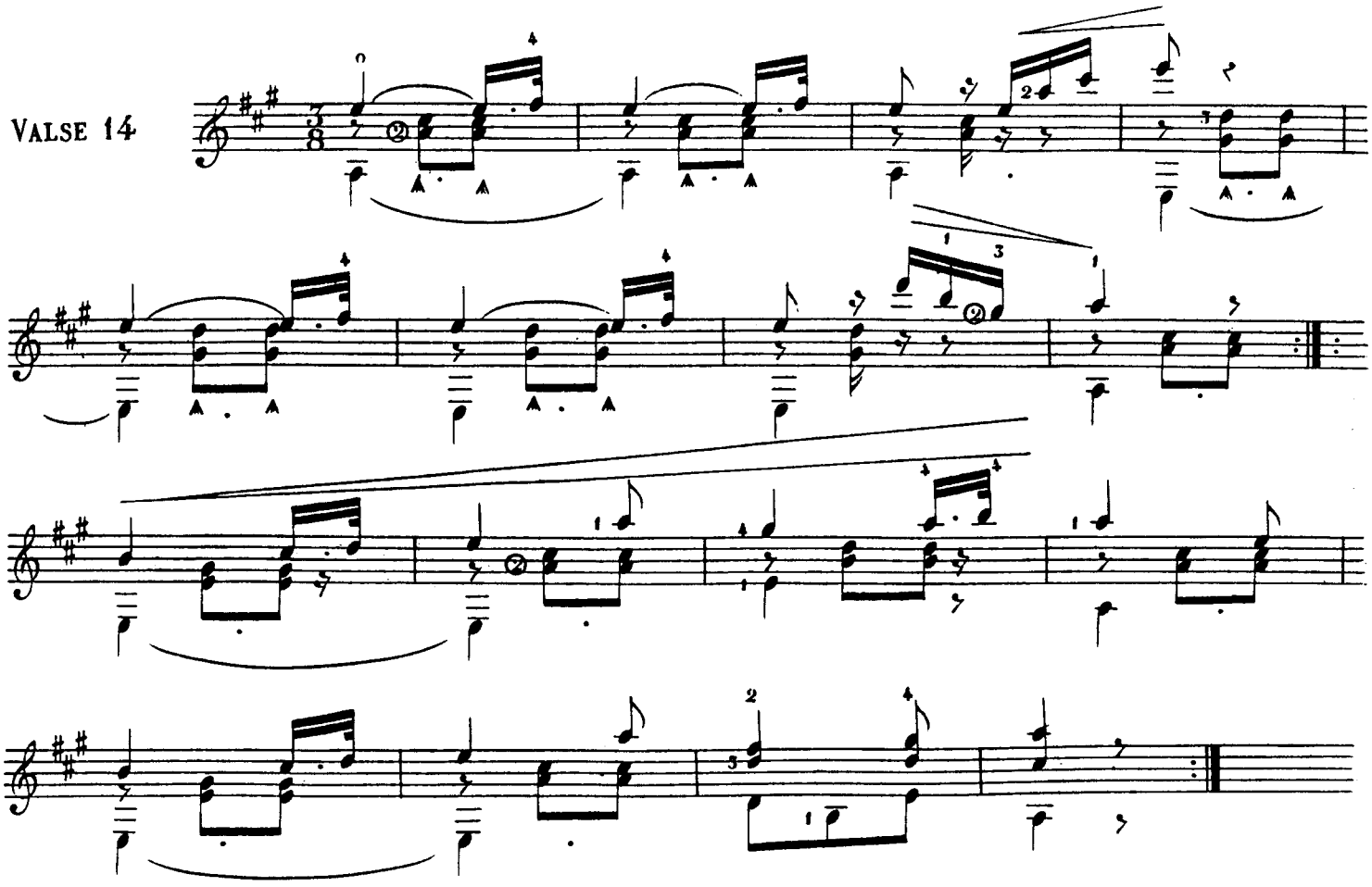

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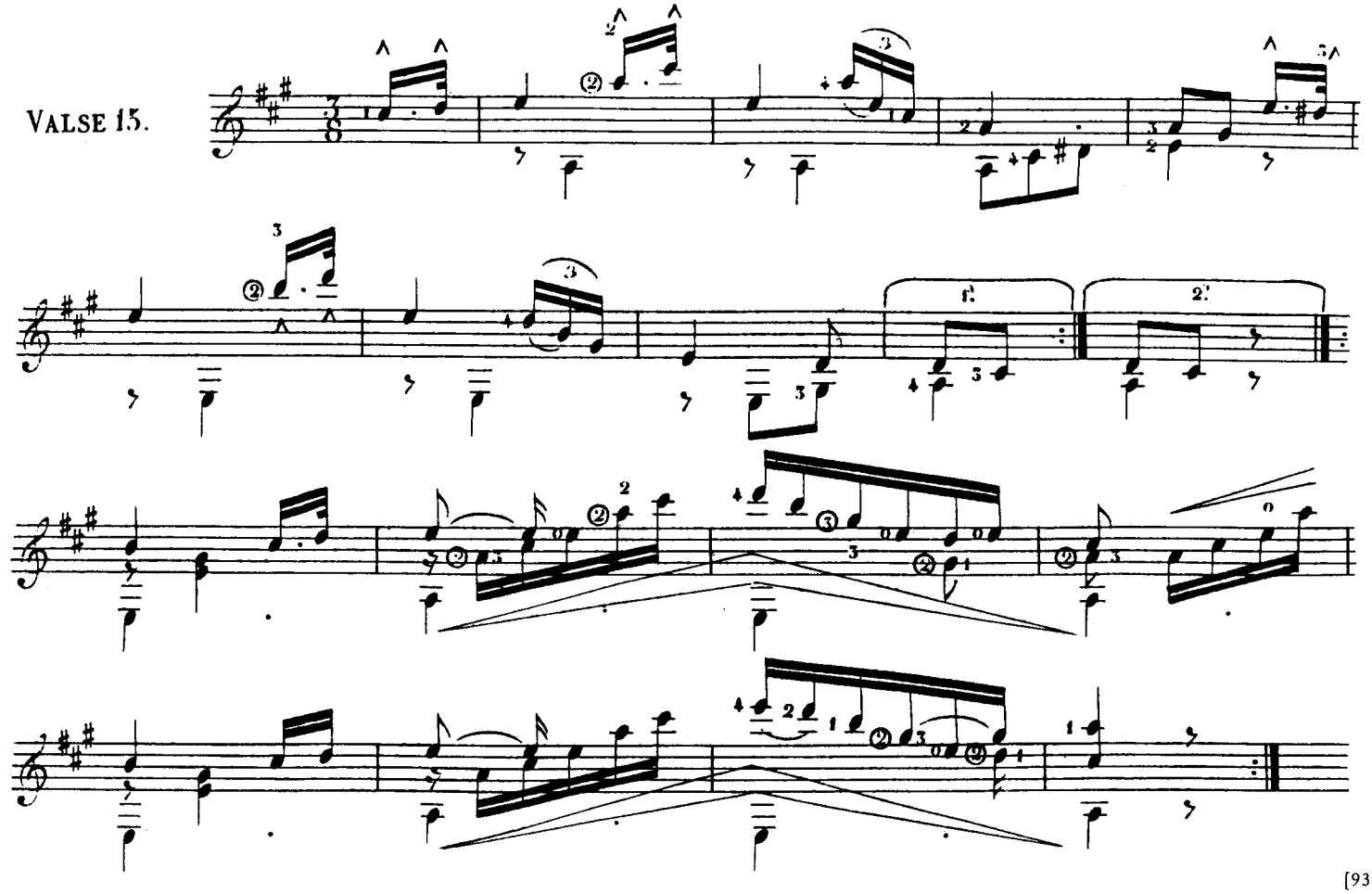

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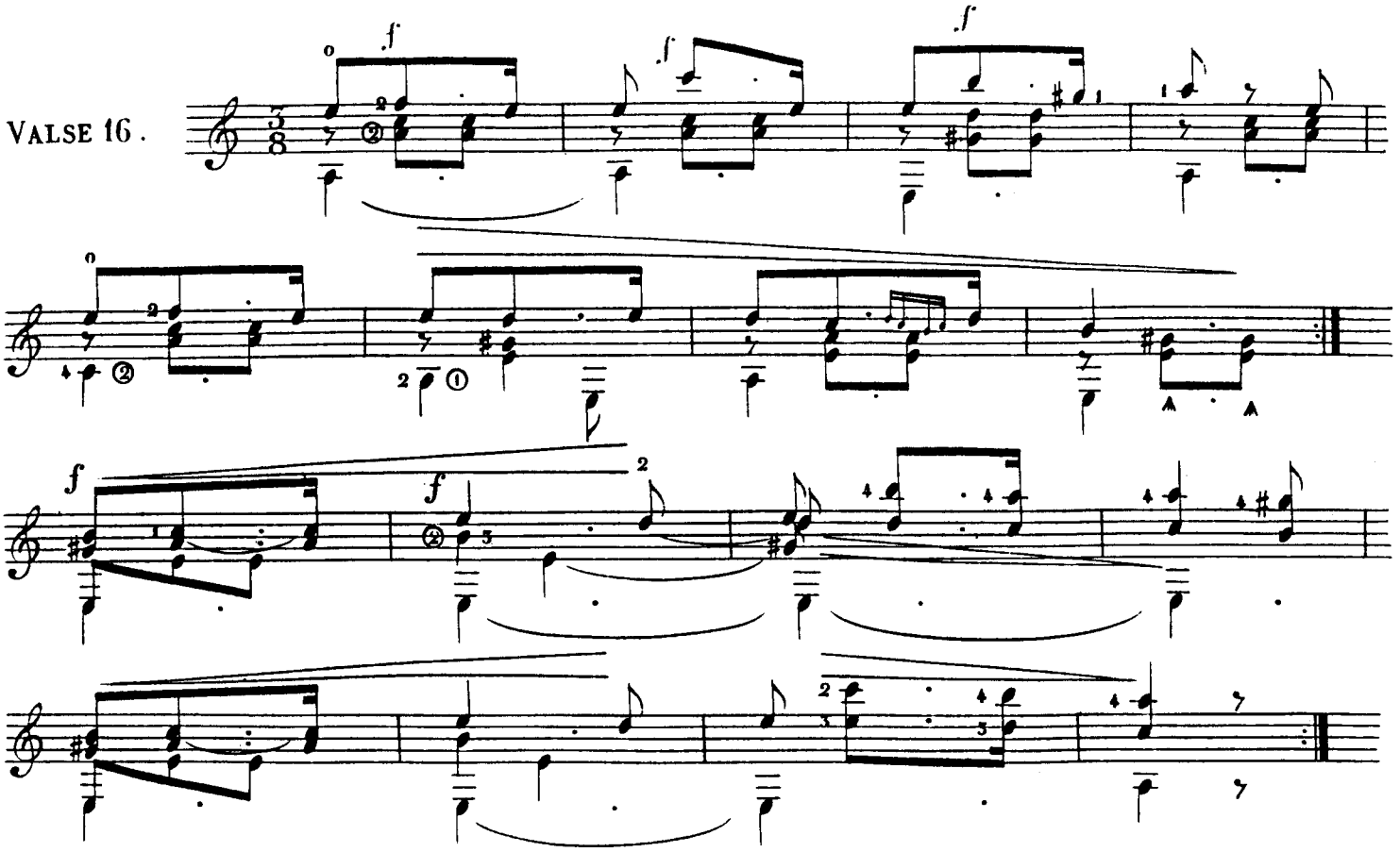
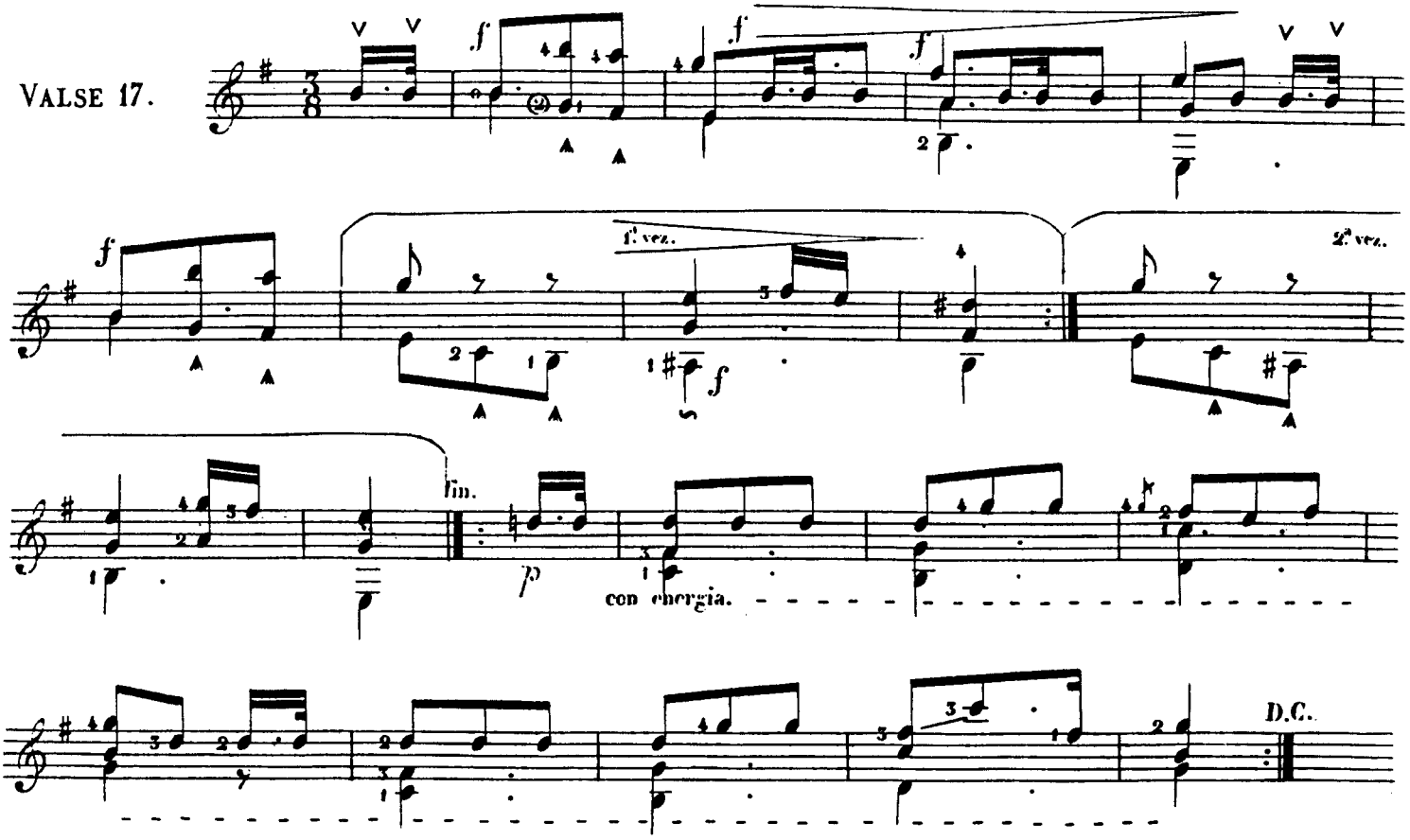


Este Vals se ha de tocar *con energia* esforzando el canto y haciendo *piano* el accompañamento

VALSE 17.



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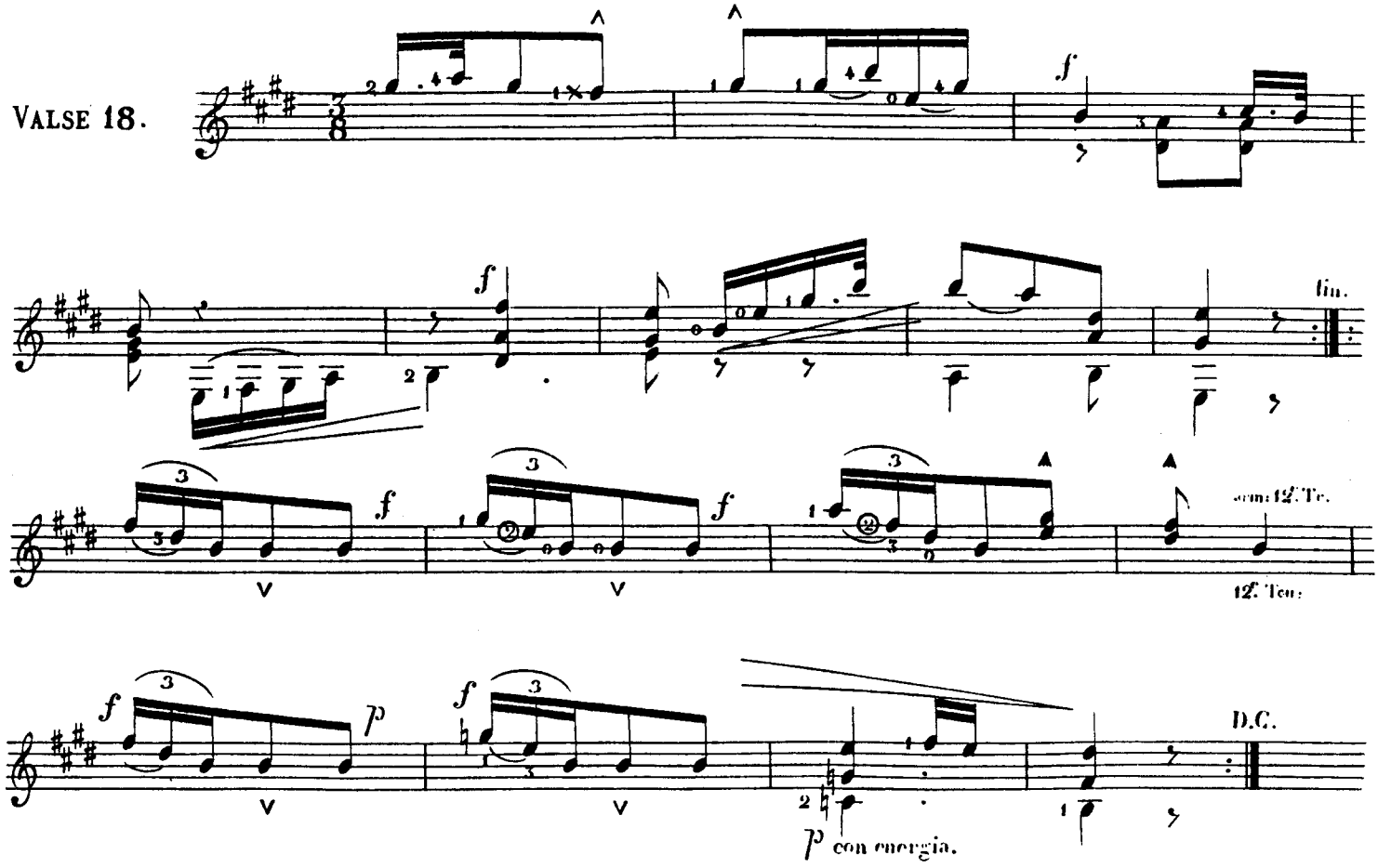

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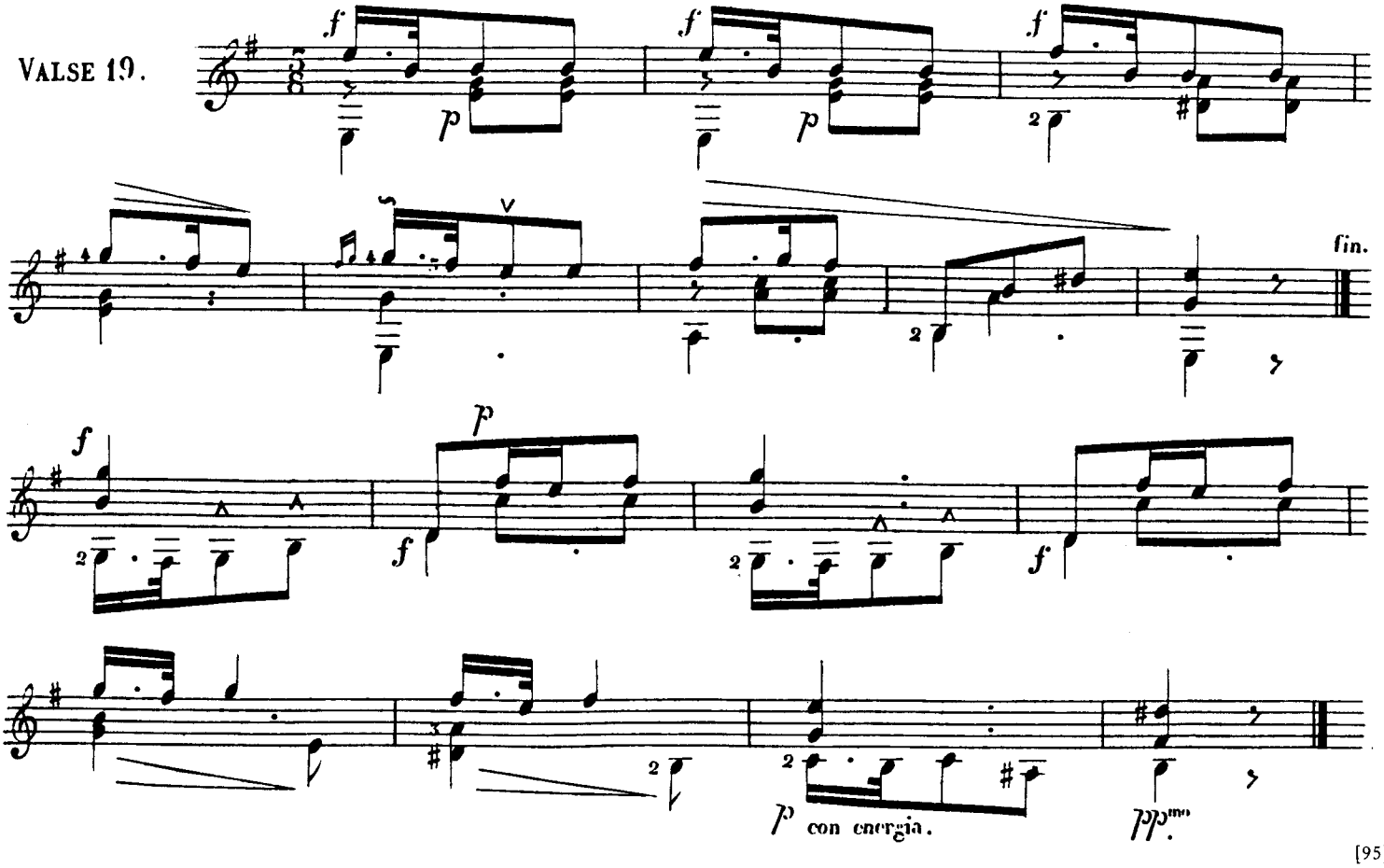

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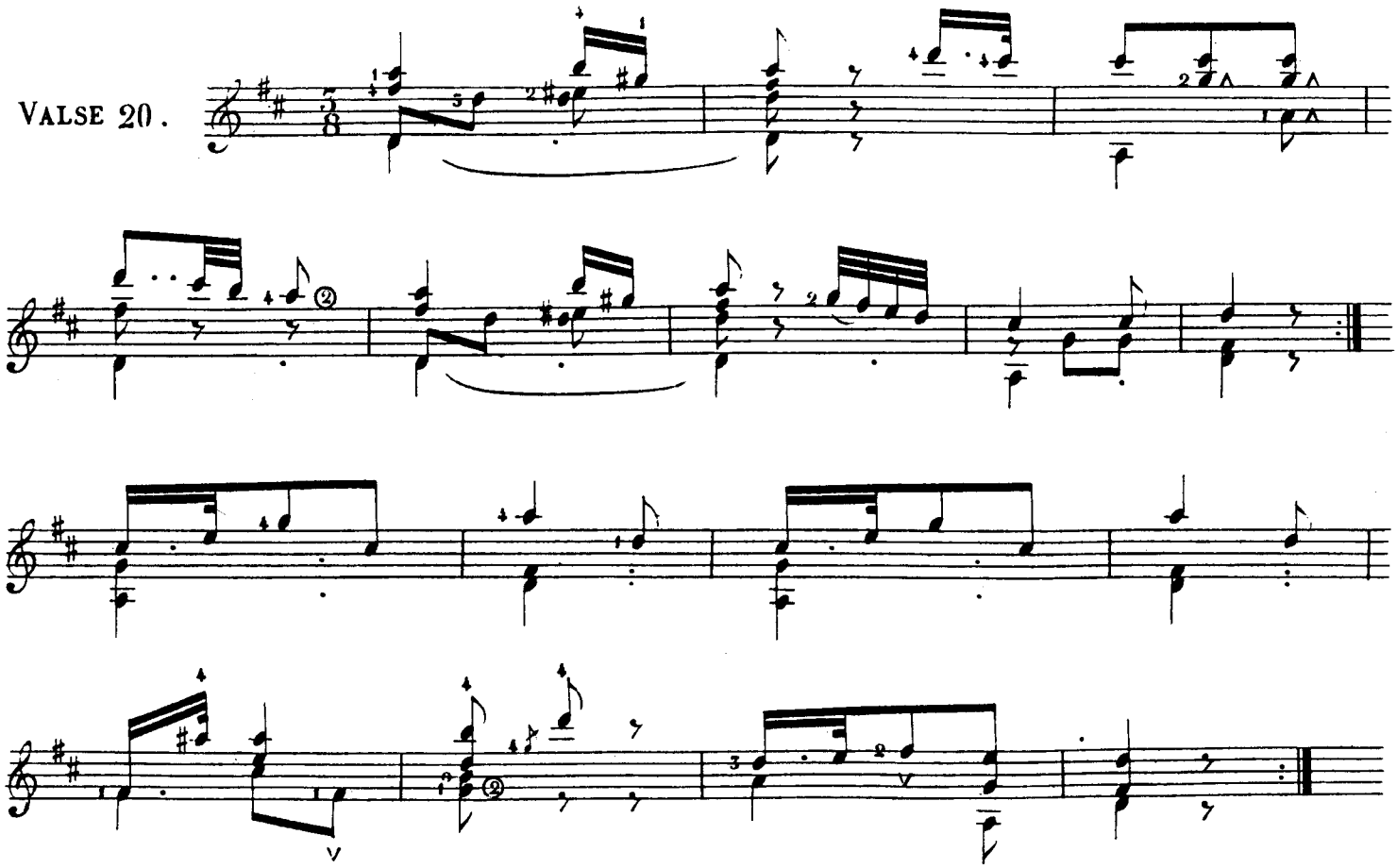

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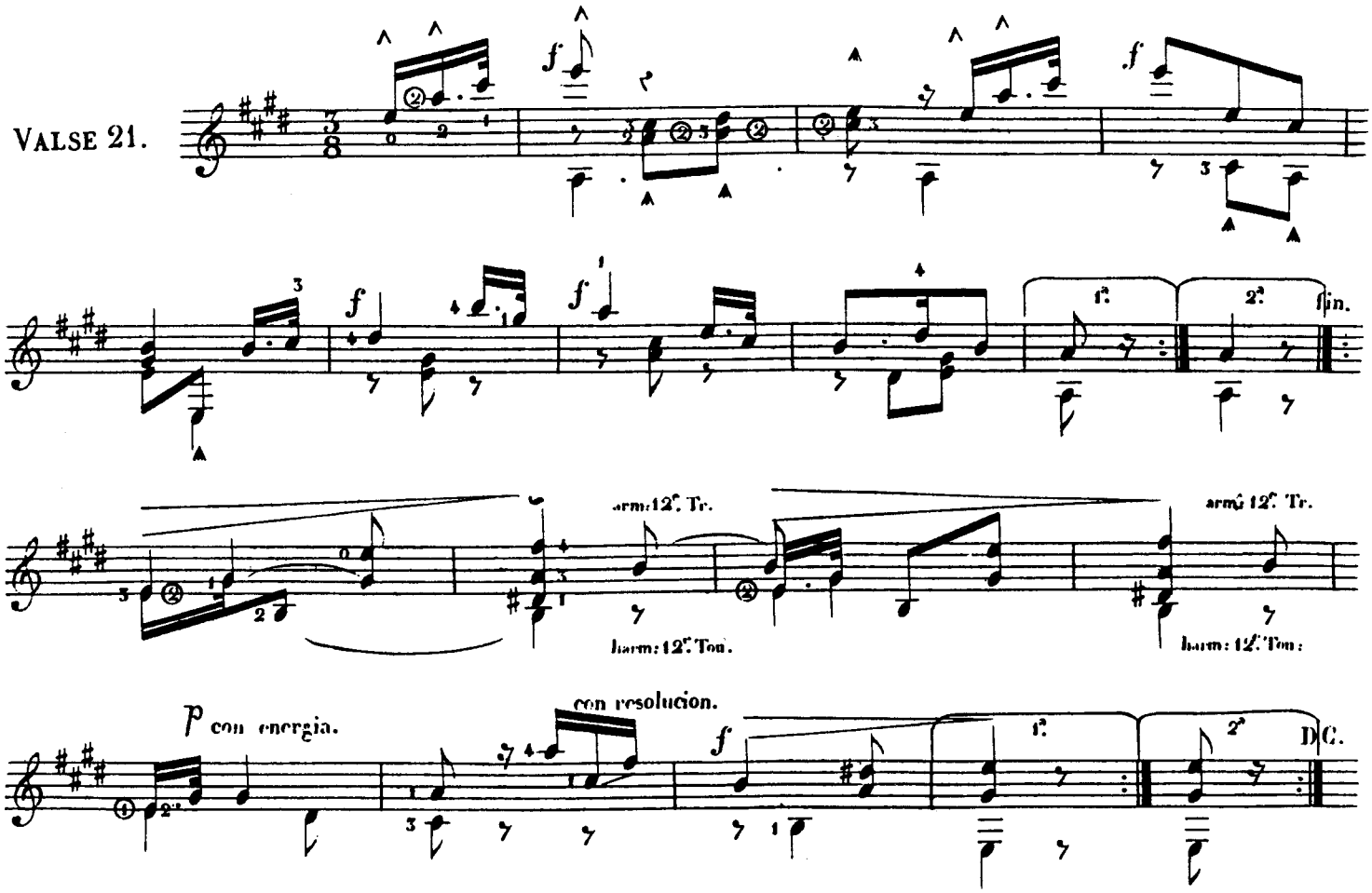

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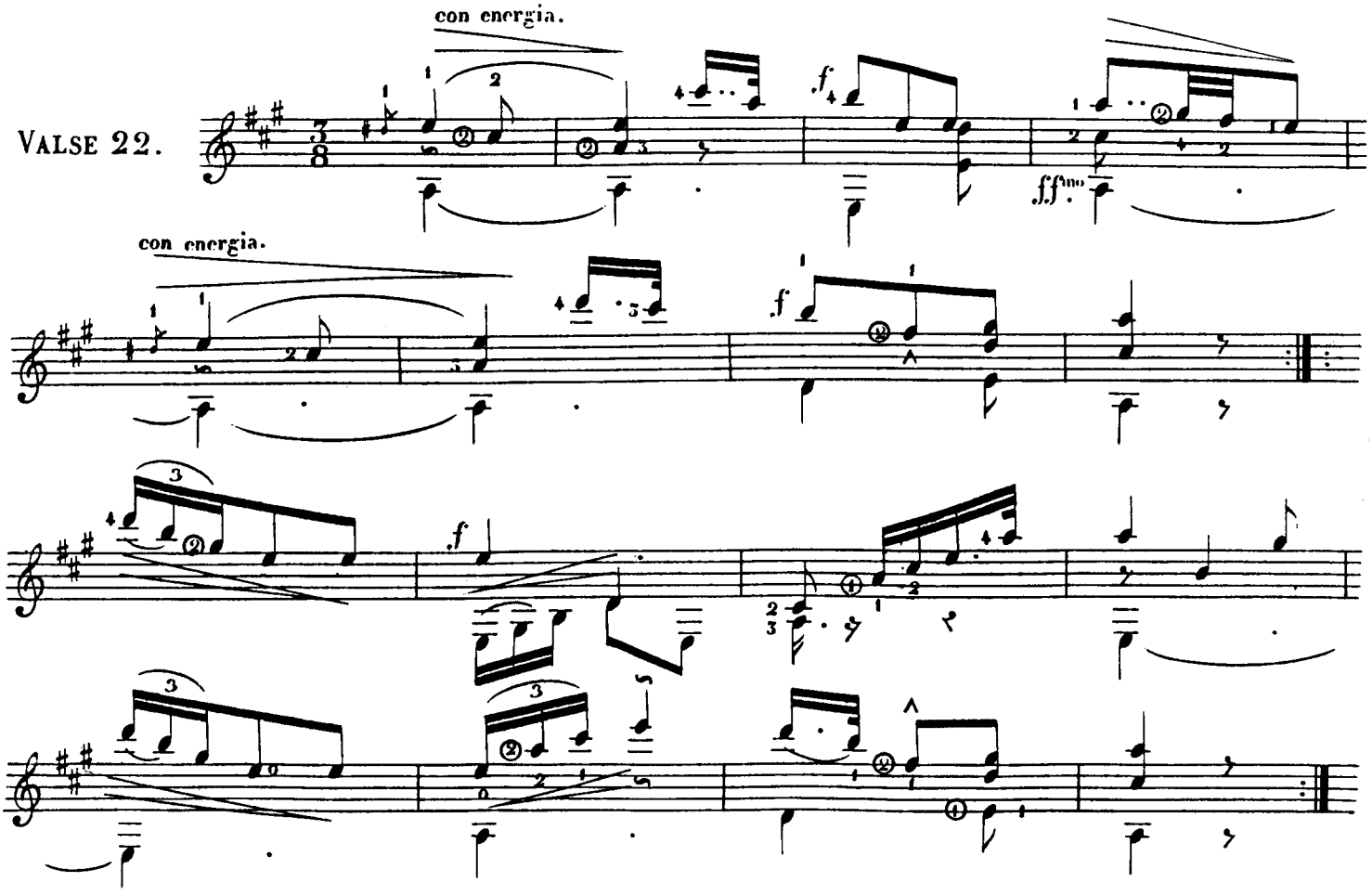

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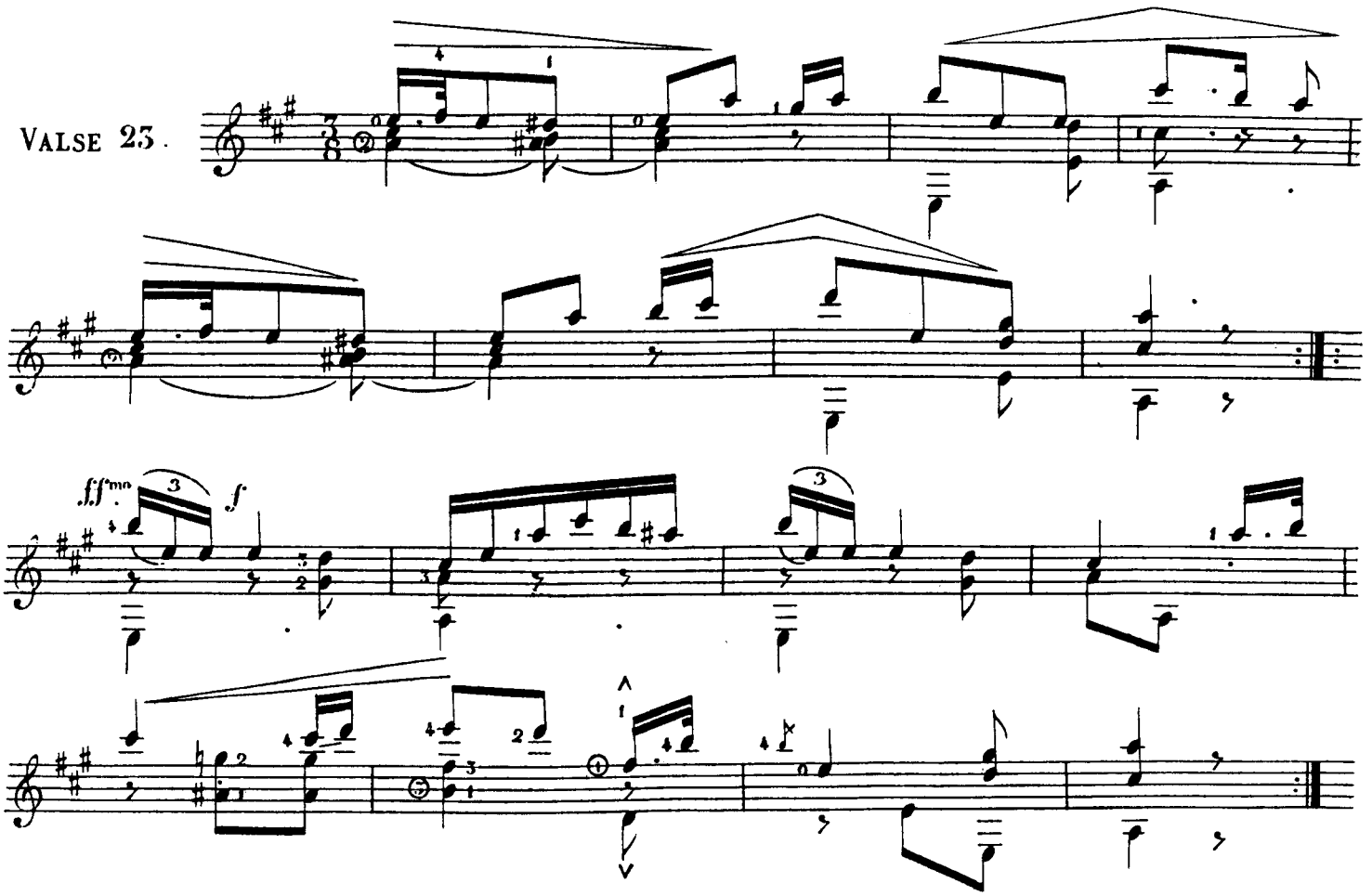

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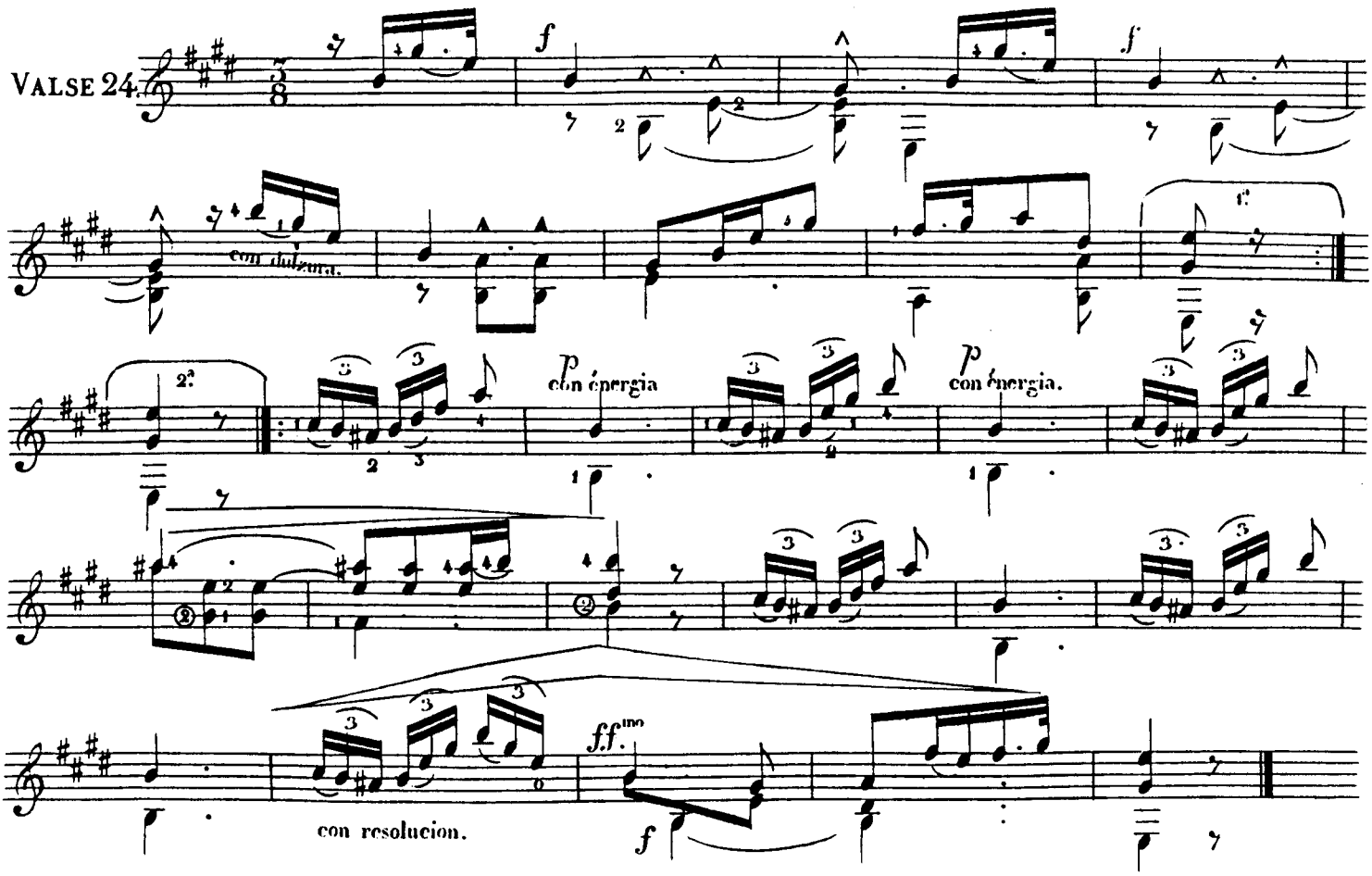

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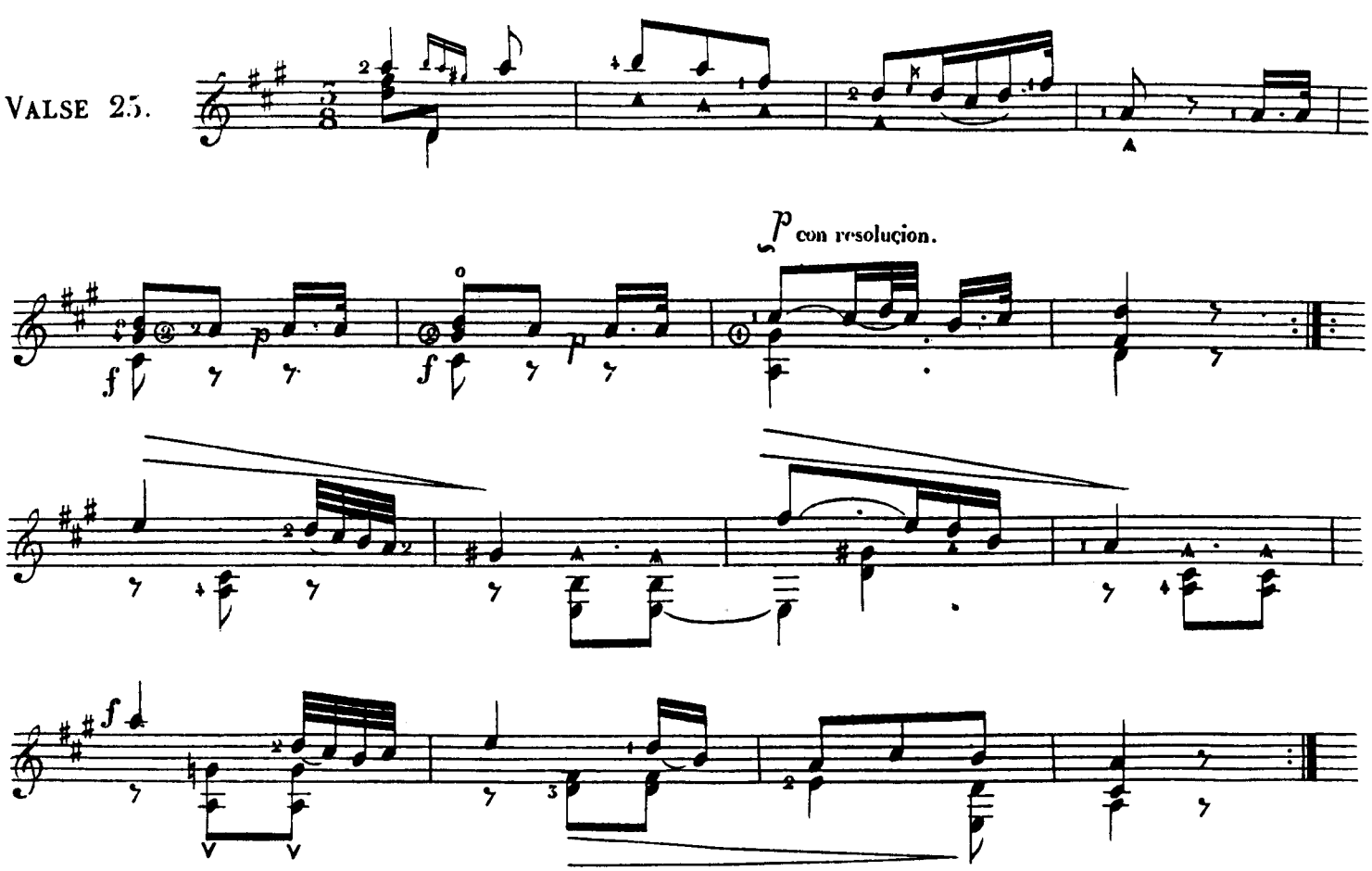
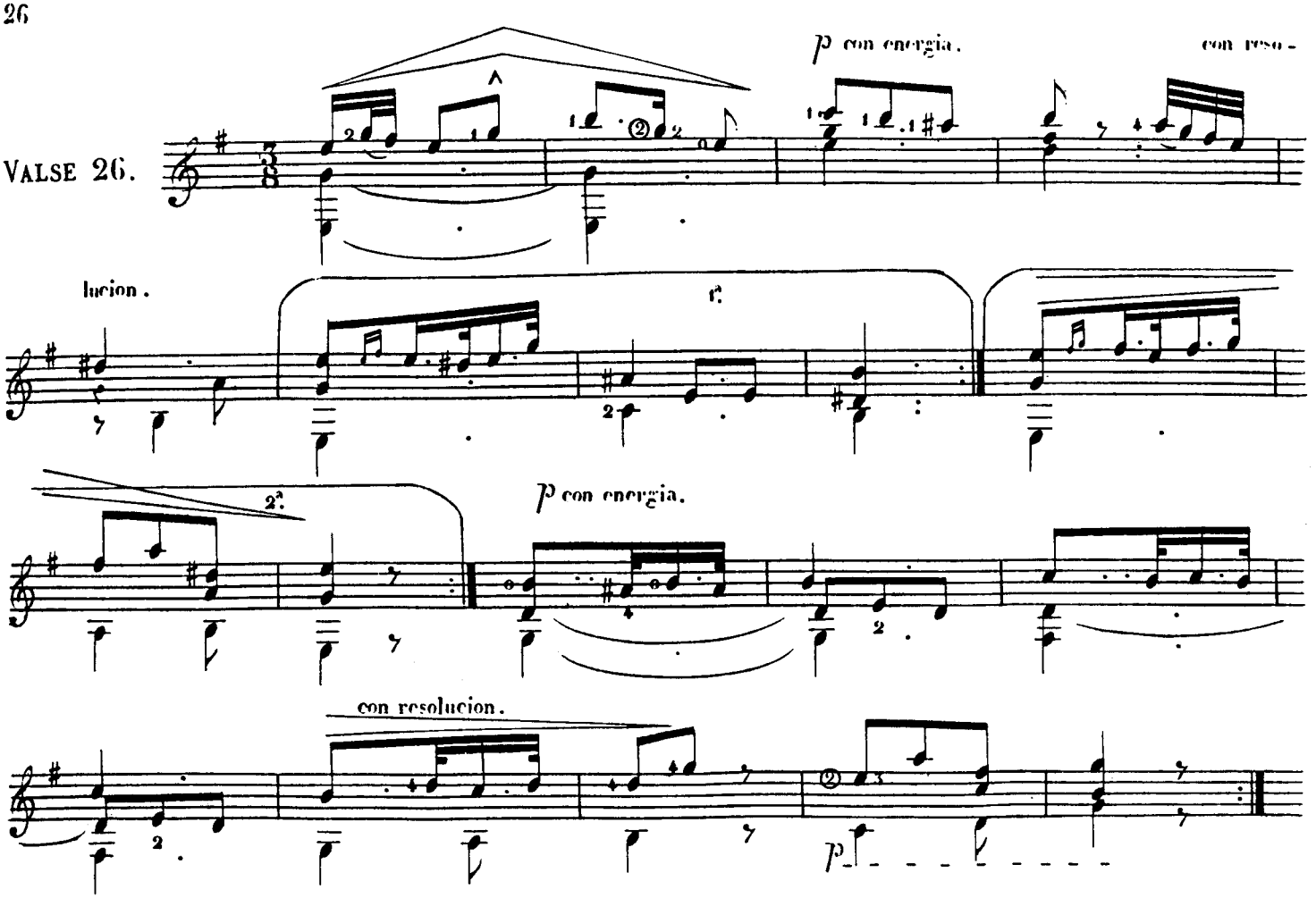
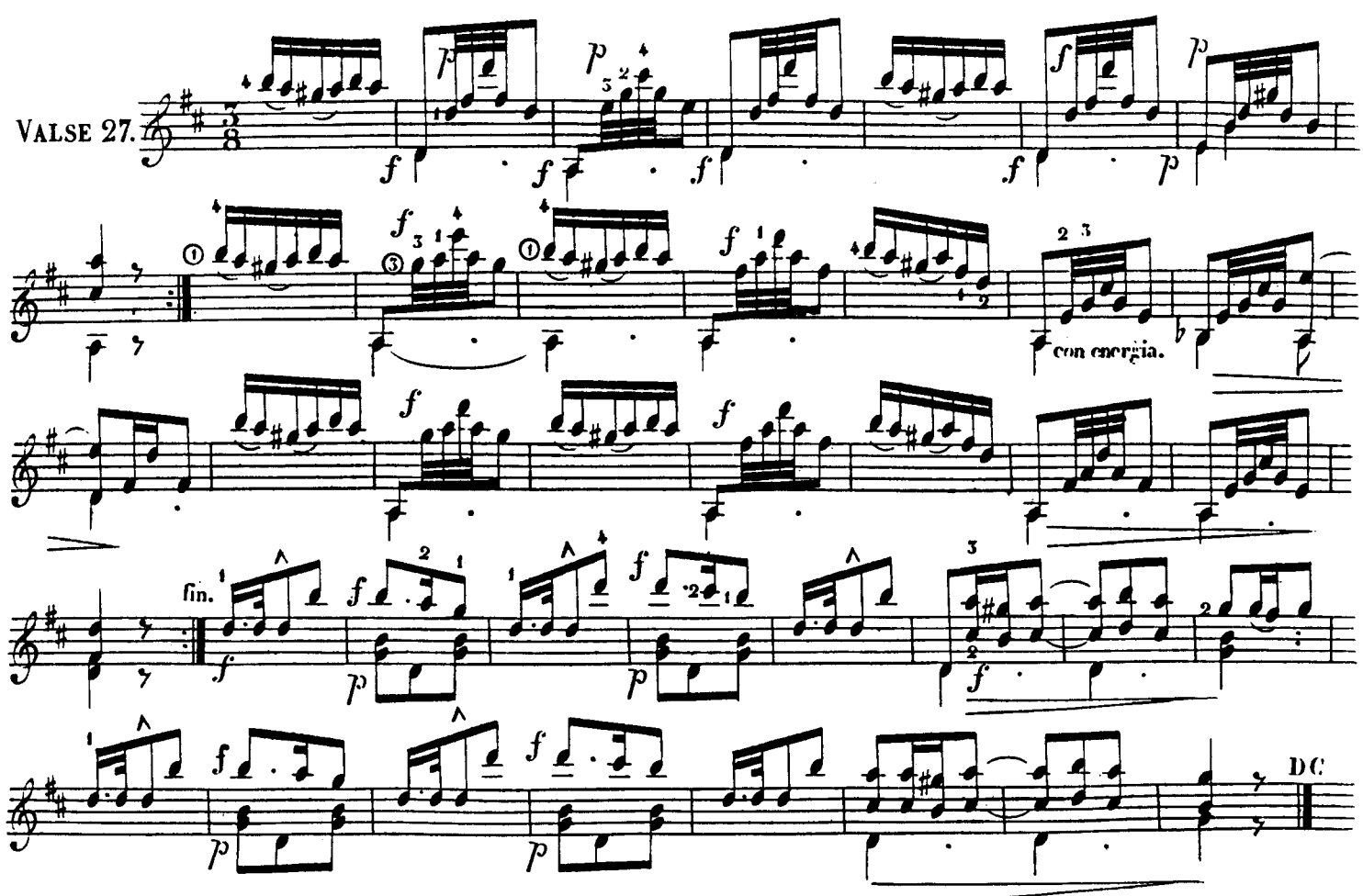
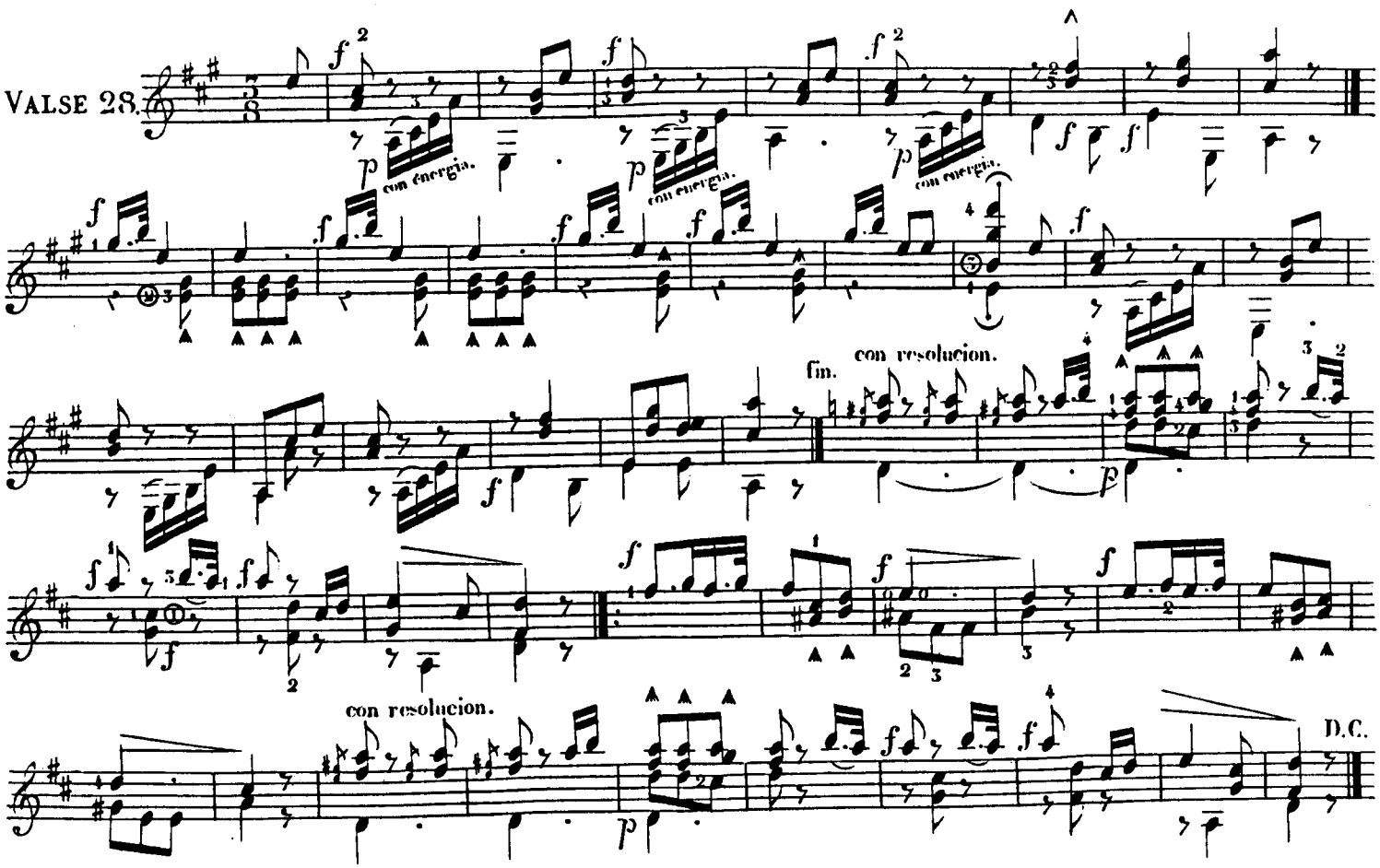
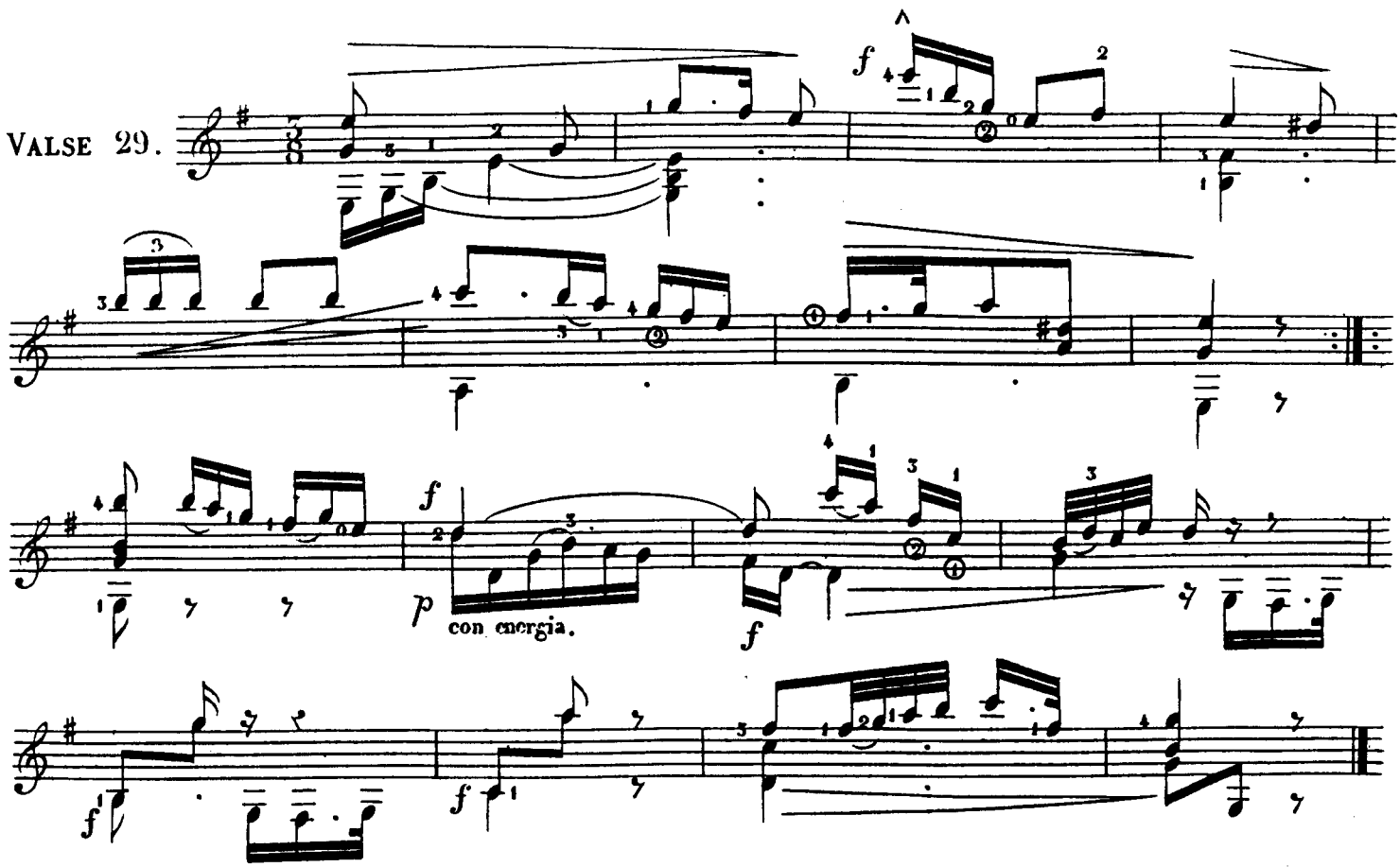


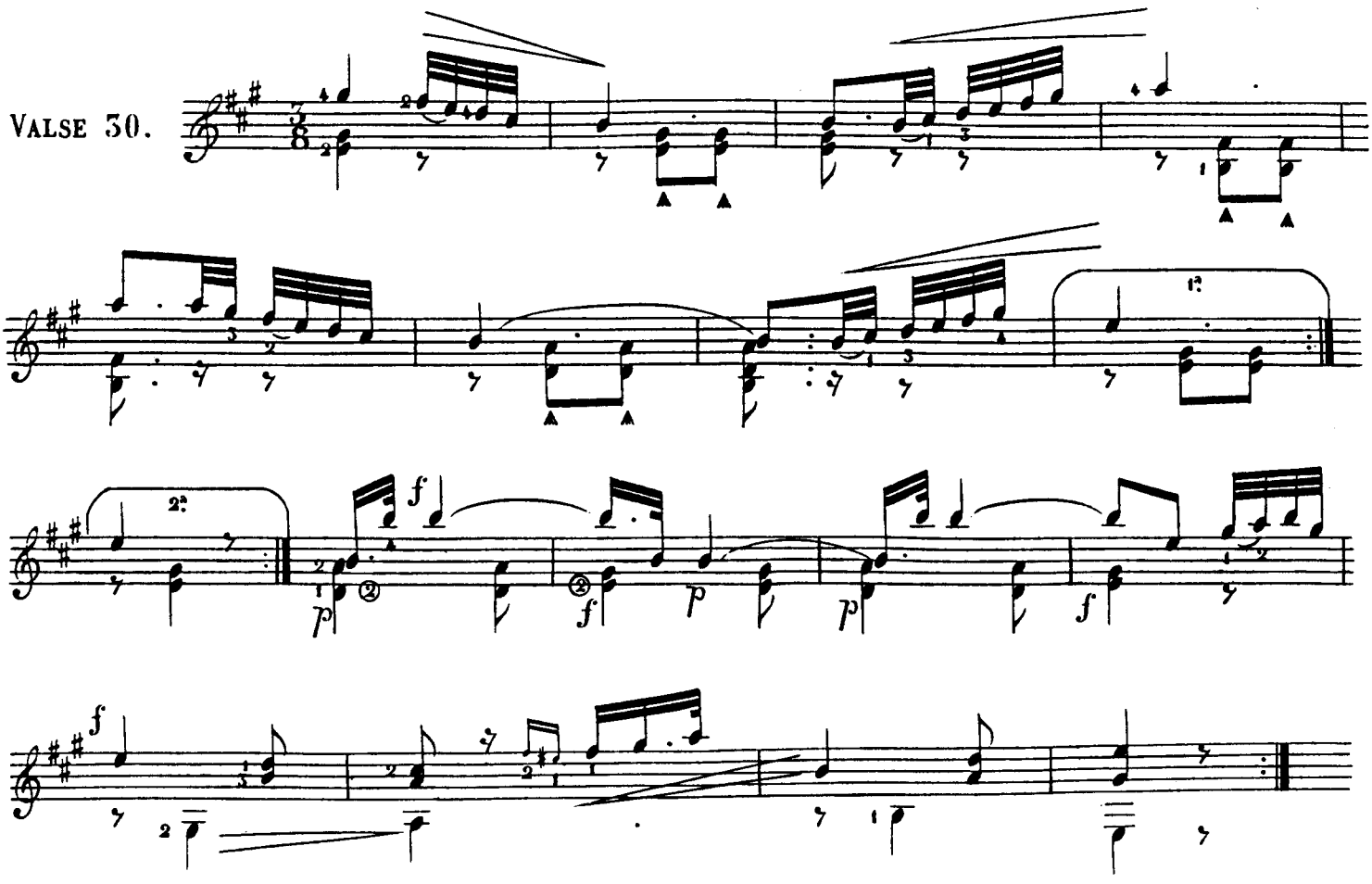

VALSE 26.
p con energia.
con reso-
lucion.
2.
p con energia.
con resolucion.

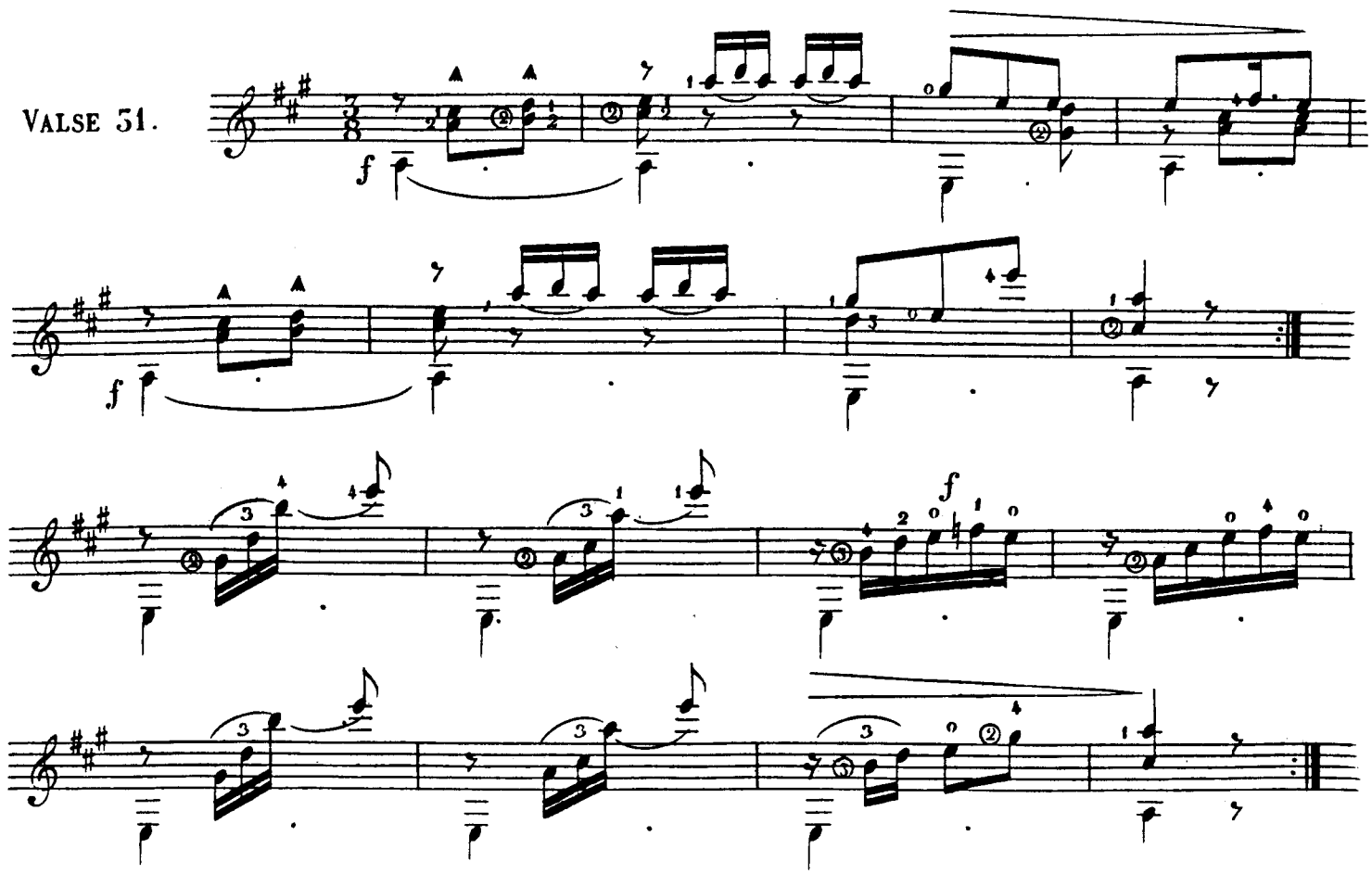

VALSE 27.
con energia.
fin.
DC



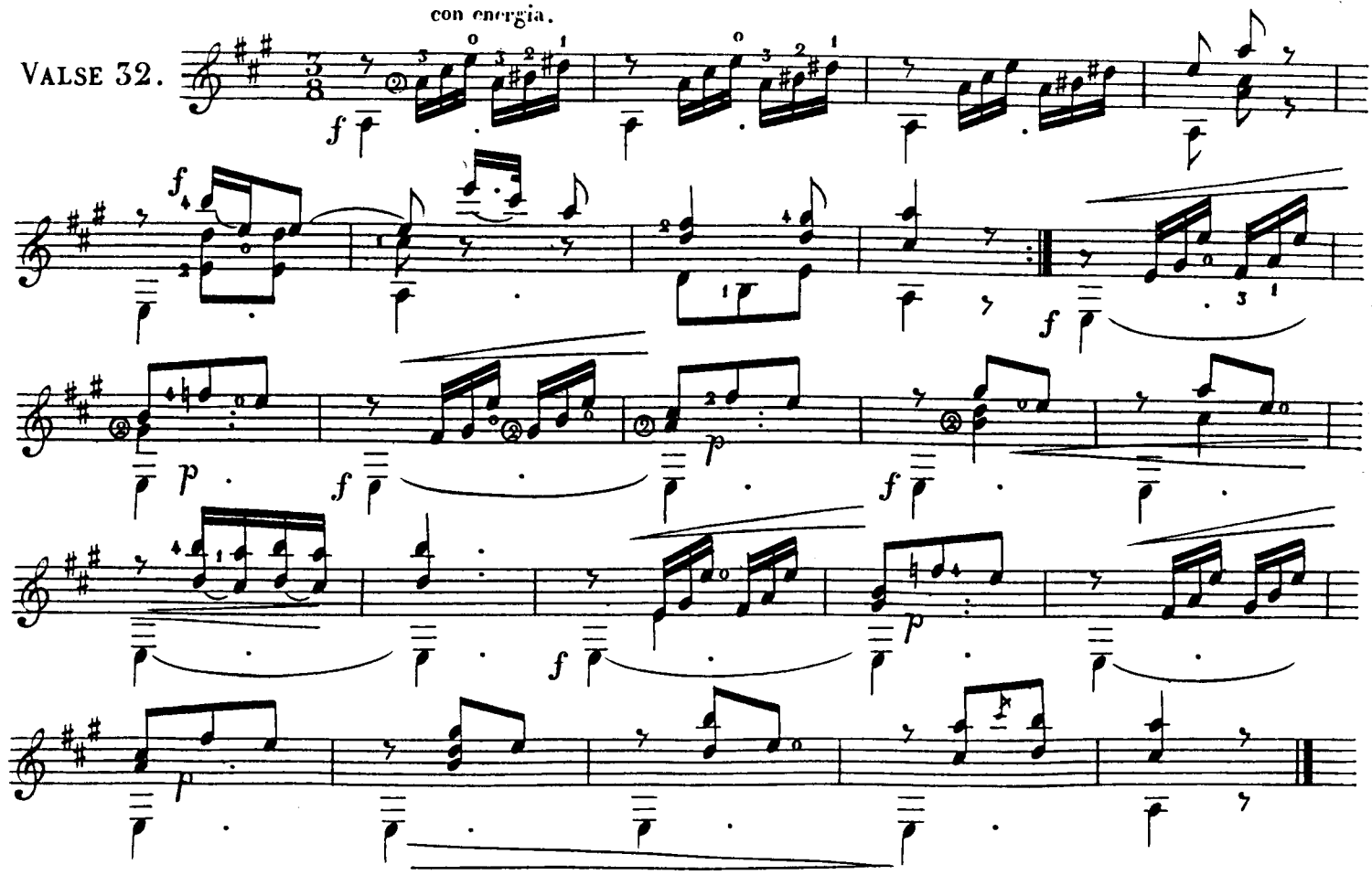


Las 4 notas del primer comp MI. Sol. Si. mi se pulsan con el deda pulgar de la mano derecha.
On pincera du pouce de la main droite les 4 notes MI. Sol. Si. mi de la 1.e mesure.


Valse 30.


Valse 31.

VALSE 32.



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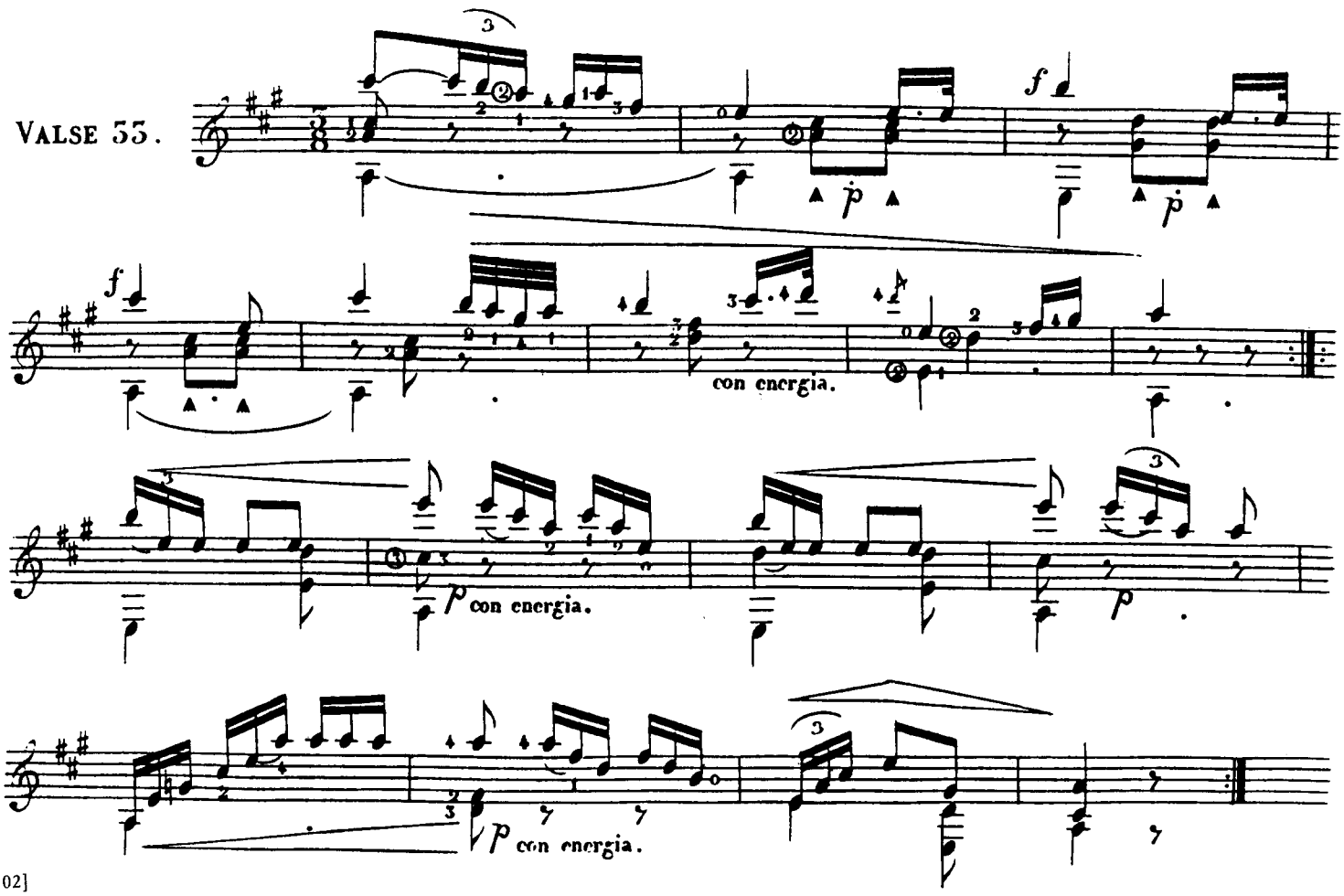
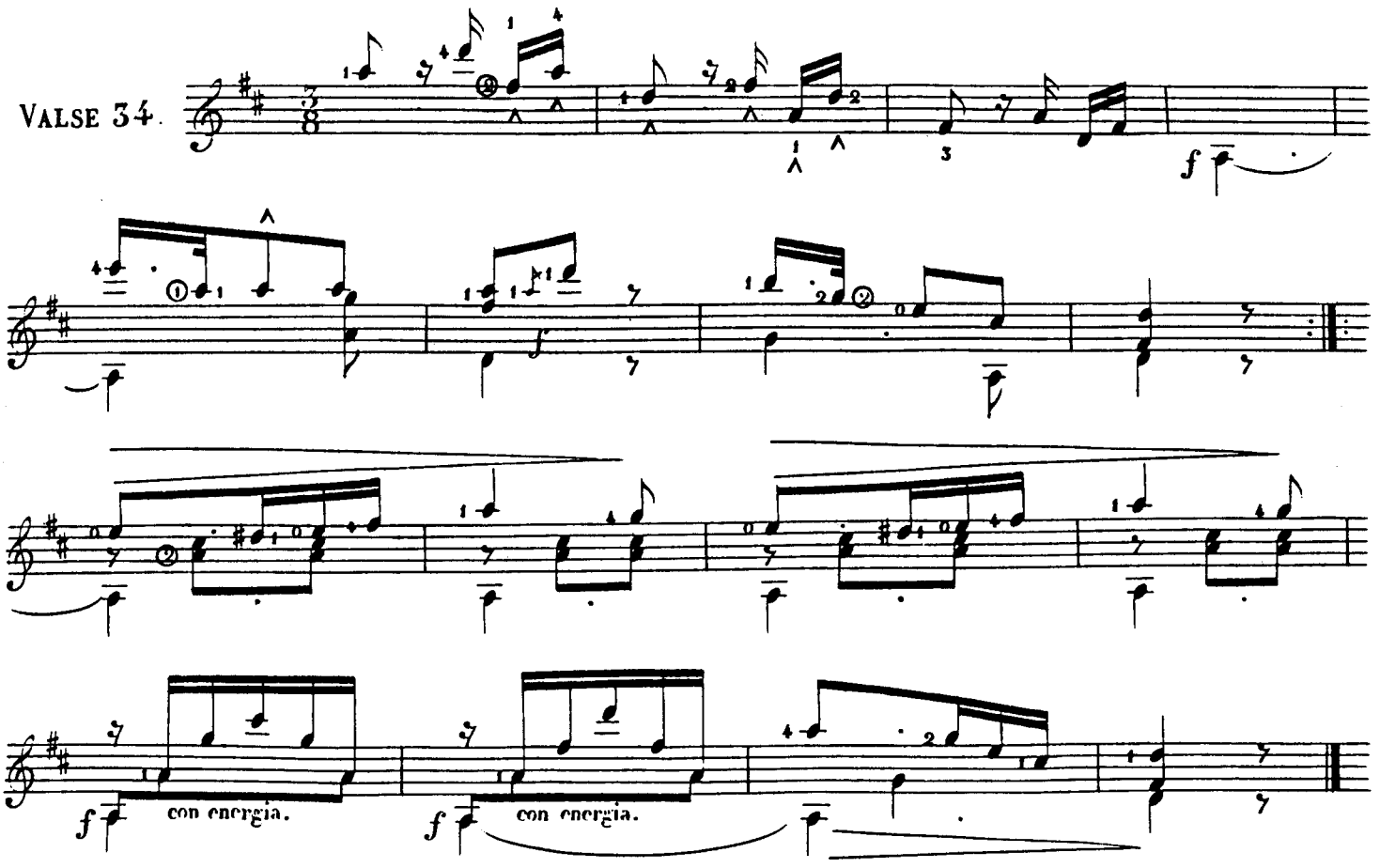
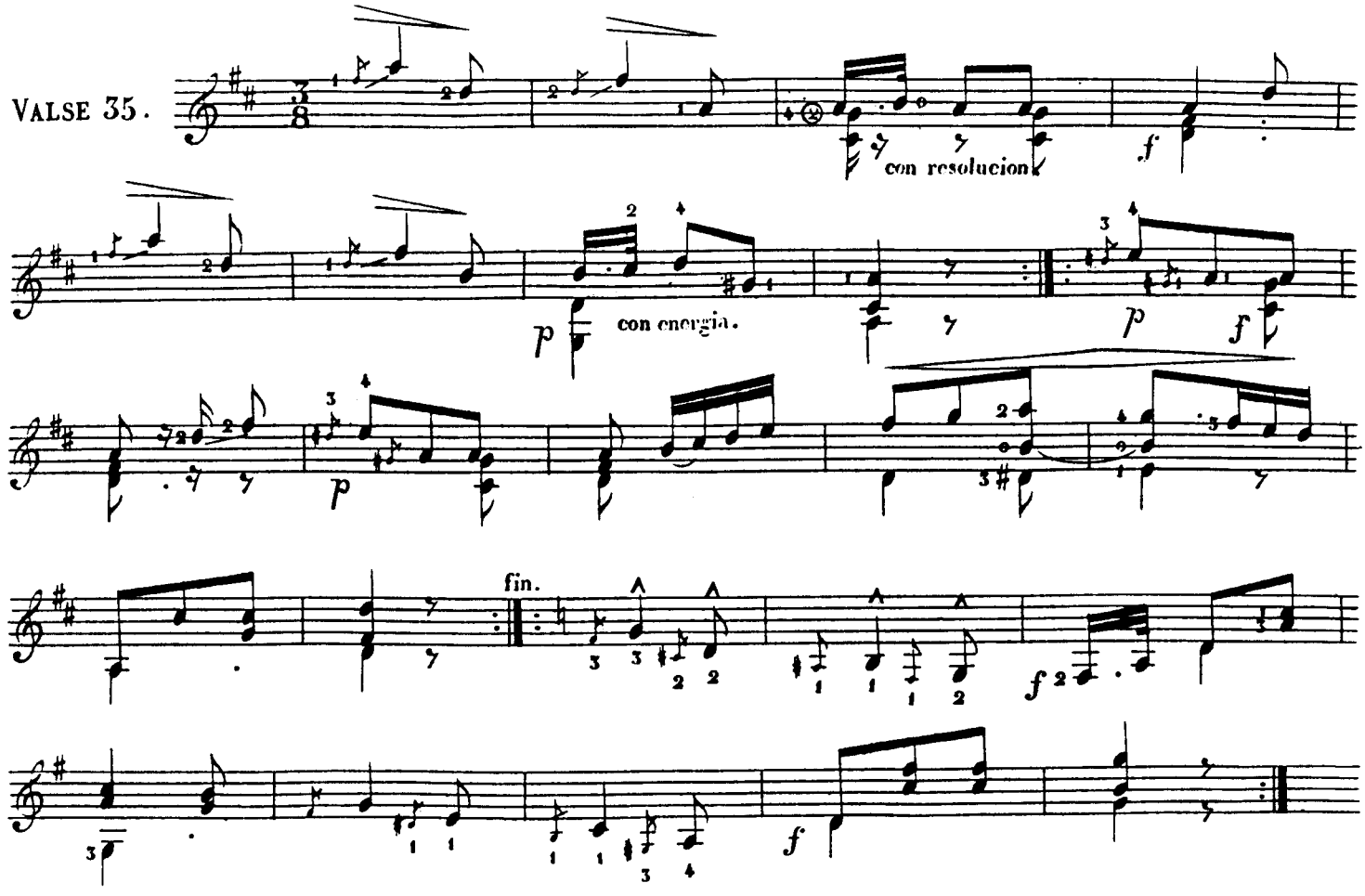
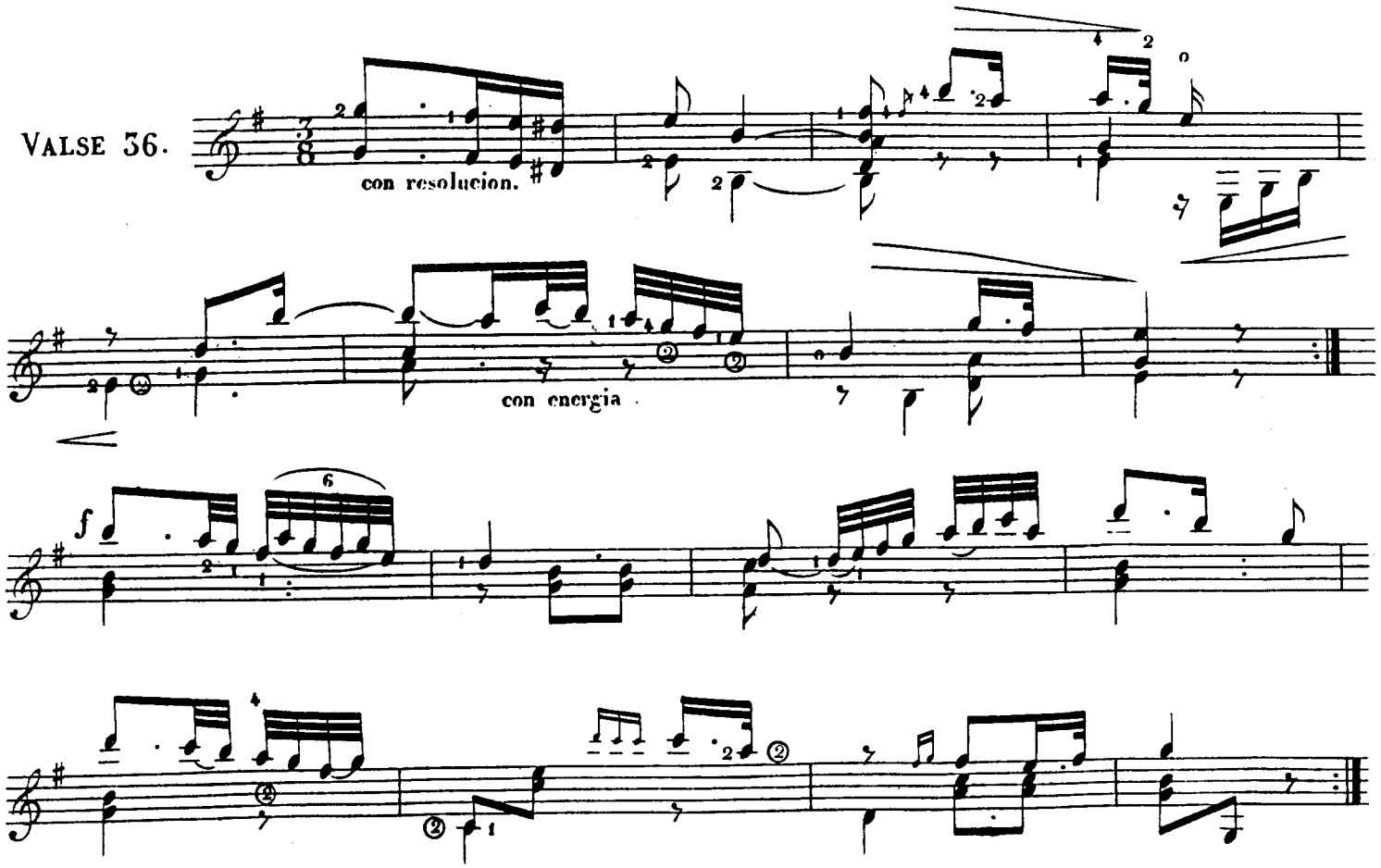



VALSE 34.
con energia.
con energia.


VALSE 35.
con resolucion
con energia.
fin.

VALSE 36.



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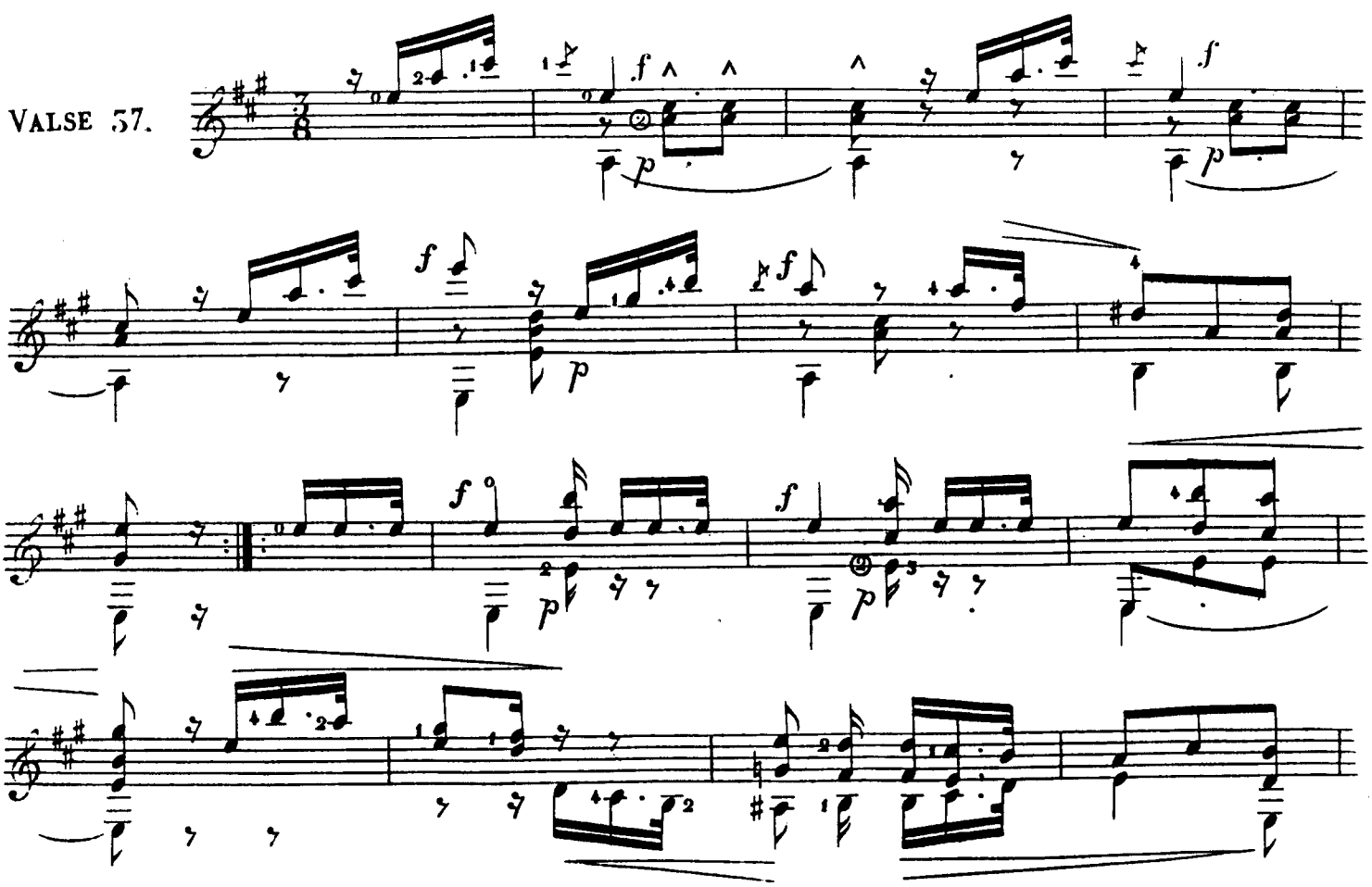

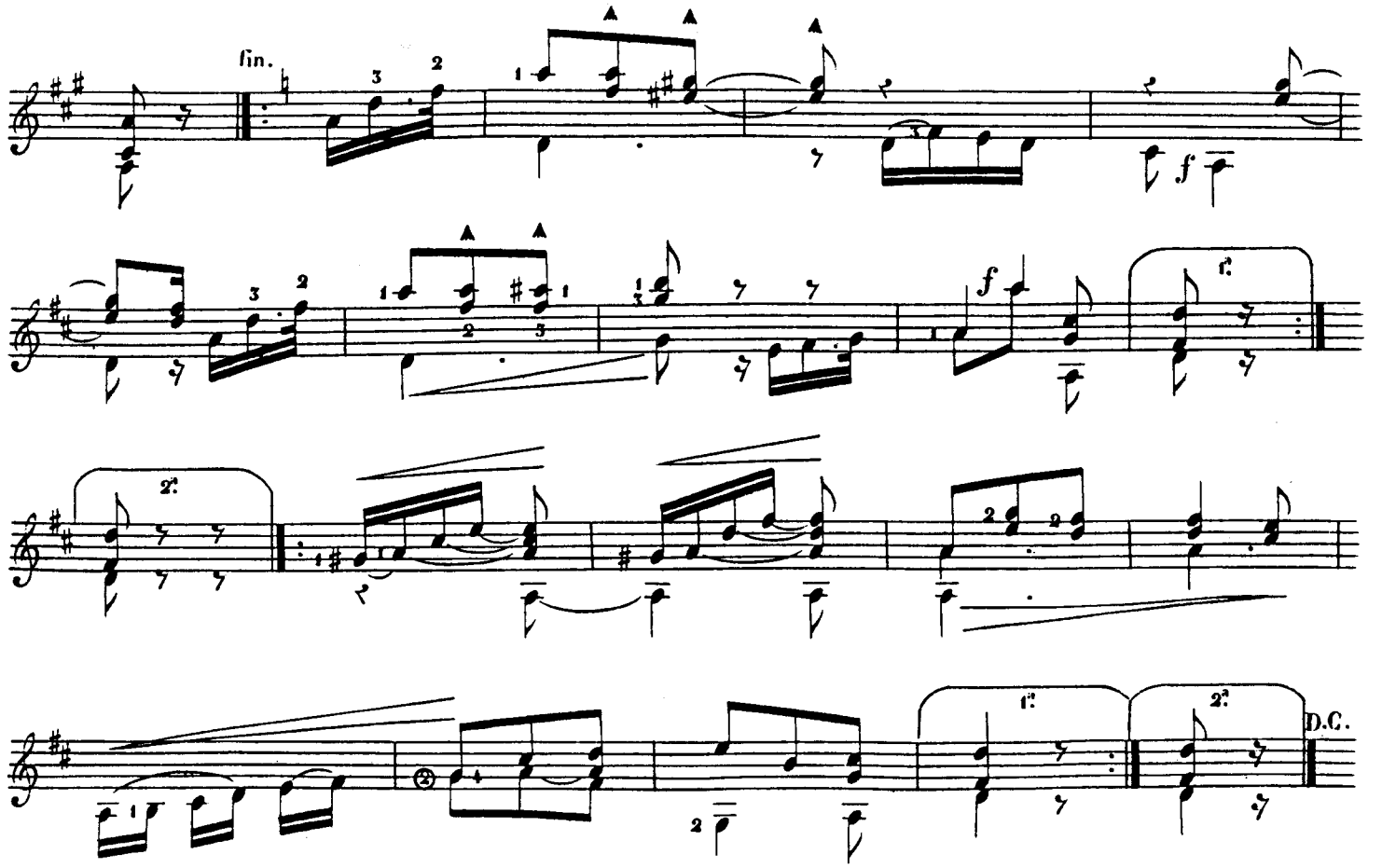

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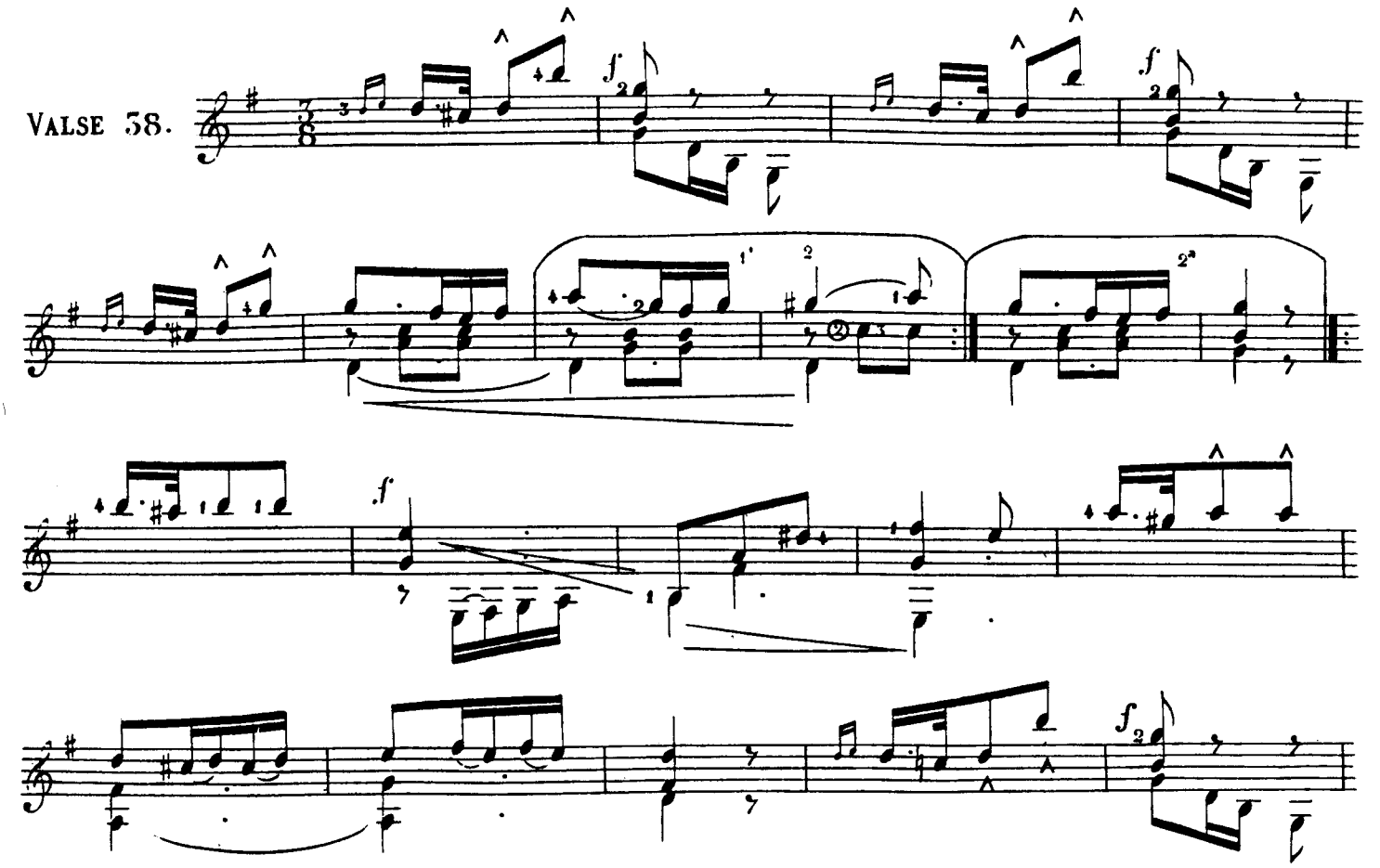

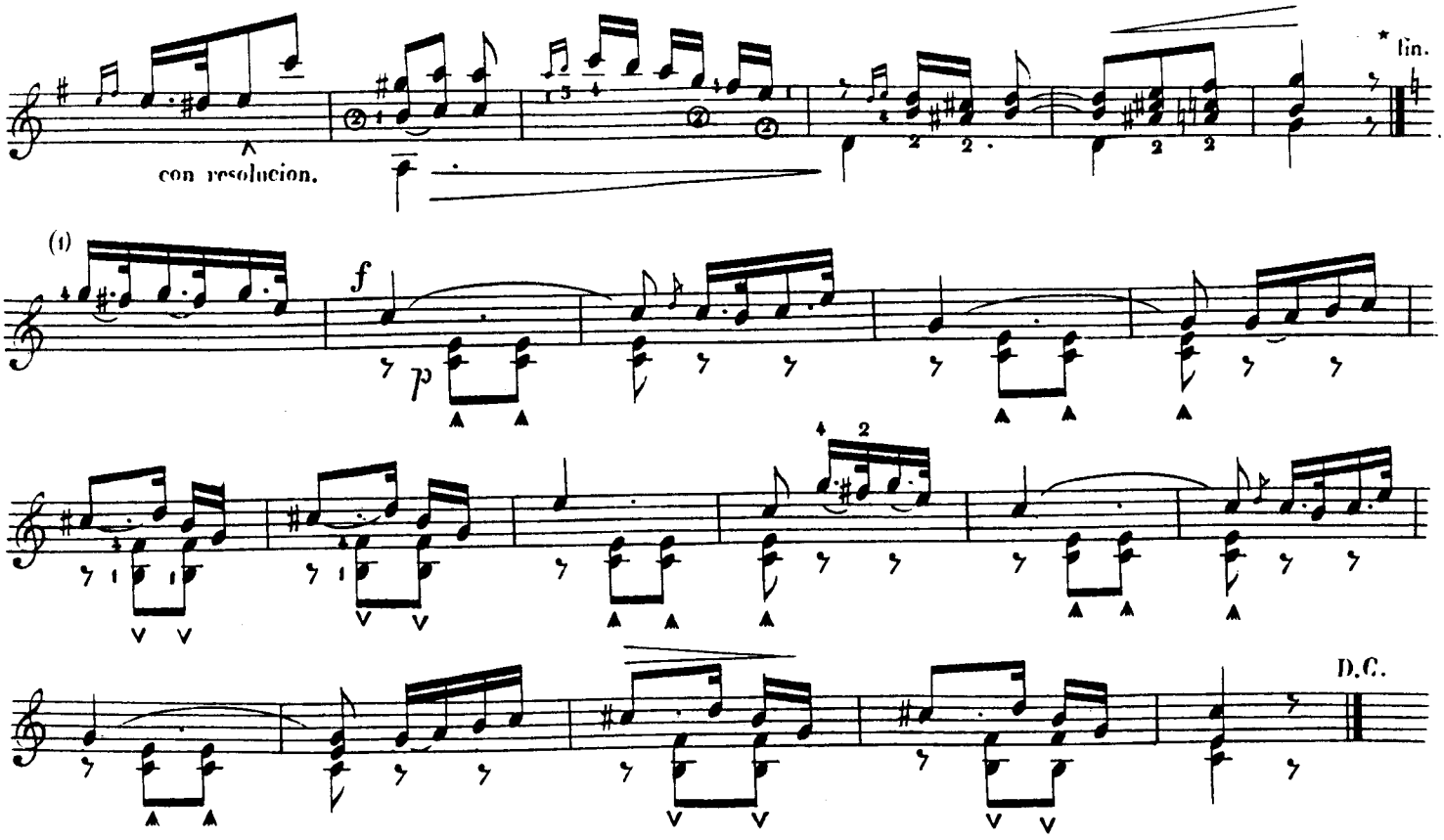

(1) El acompañamiento de esta parte se ha de tocar *piano*.
On fera entendre *piano* la partie d'accompagnement.