# TÁRREGA

# OPERE PER CHITARRA

## VOL. 2° - STUDI

*(GANGI - CARFAGNA)*

*BÈRBEN*

# GLI STUDI

| NUMERO | TONALITÀ | TEMPO | PAGINA | TITOLO |
|---|---|---|---|---|
| 1 | MI + | 2/4 | 8 | — |
| 2 | FA♯ - | C | 8 | — |
| 3 | LA + | 3/4 | 9 | — |
| 4 | LA + | ¢ | 9 | — |
| 5 | LA + | 2/4 | 10 | — |
| 6 | RE + | 2/4 | 11 | — |
| 7 | MI + | 2/4 | 11 | — |
| 8 | MI + | 2/4 | 12 | — |
| 9 | MI + | C | 12 | — |
| 10 | LA + | C | 12 | — |
| 11 | MI + | C | 13 | — |
| 12 | LA + | 2/4 | 13 | — |
| 13 | LA — | 3/4 | 14 | — |
| 14 | — | C | 15 | — |
| 15 | — | 3/4 | 15 | — |
| 16 | LA — | C | 16 | — |
| 17 | SOL + | 2/4 | 17 | — |
| 18 | SOL + | 3/4 | 18 | — |
| 19 | DO + | 3/4 | 18 | — |
| 20 | RE — | 3/4 | 19 | *Studio su un tema di J. S. Bach* |
| 21 | RE + | 3/4 | 20 | *Studio in re maggiore (da J. B. Cramer)* |
| 22 | LA + | C | 22 | *Studio da concerto (da H. Vieuxtemps)* |
| 23 | LA — | 3/4 | 26 | *Studio su un tema di R. Schumann* |
| 24 | MI + | 2/4 | 28 | *Studio di velocità* |
| 25 | MI + | C | 30 | *Studio su un tema dal « Tannhäuser » di R. Wagner* |
| 26 | LA + | 3/4 | 31 | *Studio in forma di minuetto* |
| 27 | MI + | C | 32 | *Studio su una gig di J. S. Bach* |
| 28 | LA + | 2/4 | 36 | *Studio-sonatina (da J. D. Alard)* |
| 29 | MI + | C | 40 | *Studio su un tema di A. v. Henselt* |
| 30 | RE + | 3/8 | 42 | *La mariposa* |
| 31 | RE — | 3/4 | 44 | *Studio* de campanelas *su un tema della « Folia » di M. de Fossa* |
| 32 | LA —/+ | 3/4 | 45 | *Recuerdos de la Alhambra* (studio-tremolo) |
| 33 | MI + | 3/4 | 49 | *Sueño!* (studio-tremolo) |
| 34 | LA + | 2/4 | 54 | *Studio-scherzo (da T. Damas)* |

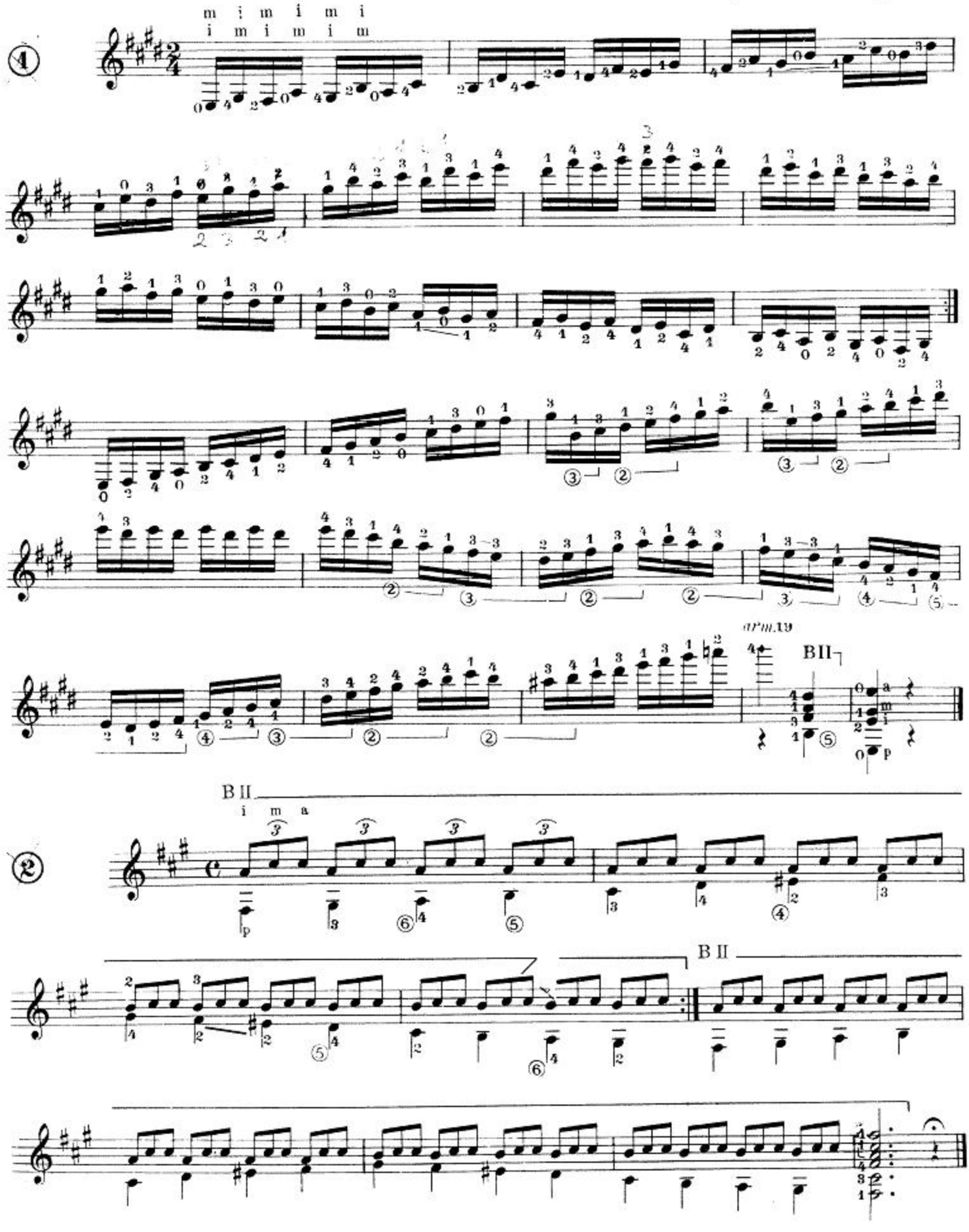
GRANDI STUDI

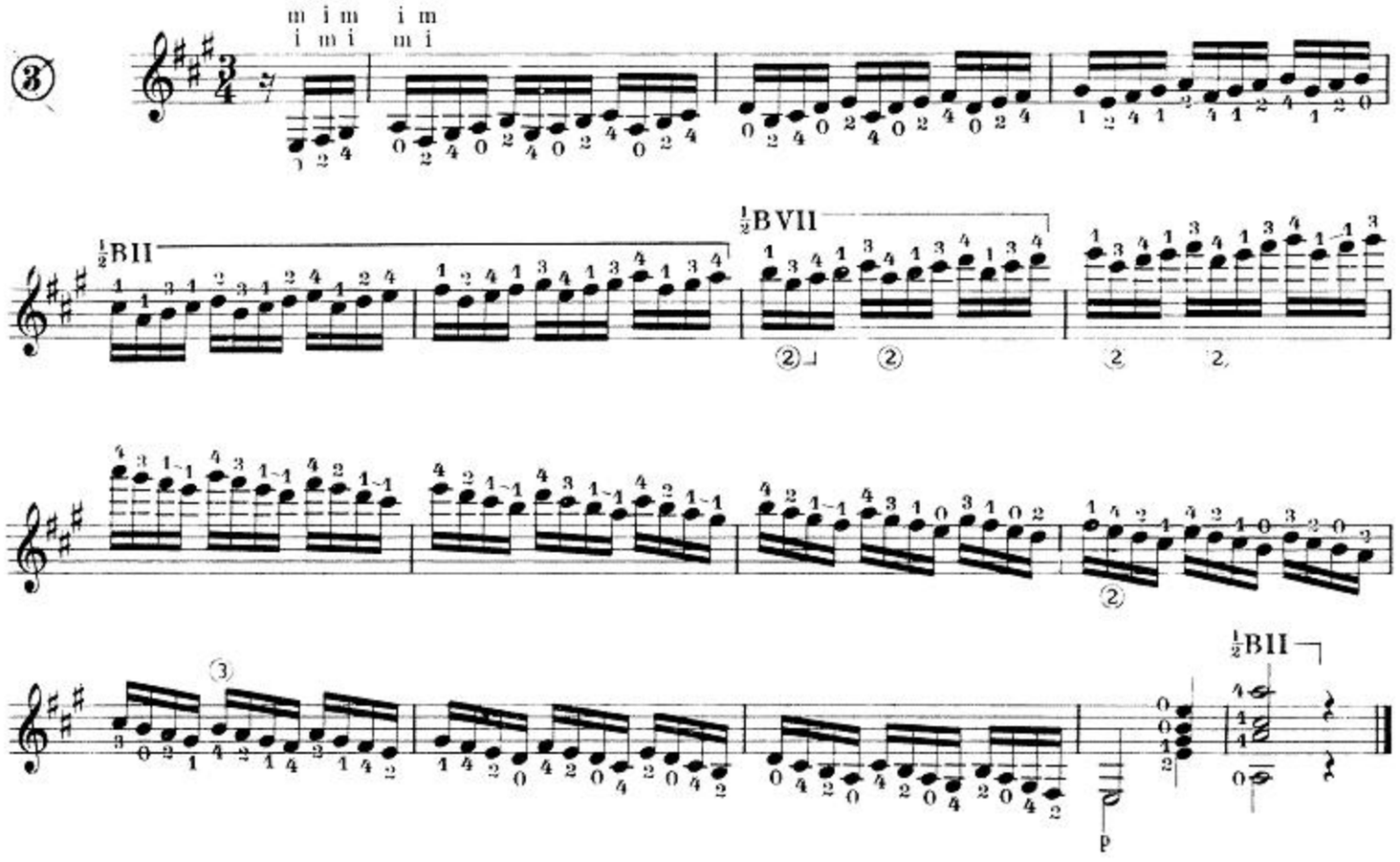
Con criterio analogo a quello adottato per i *preludi*, i revisori hanno diviso gli *studi* di F. Tárrega in due parti, di cui la prima comprende una gamma di esercizi ed esercizi-studi che (pur partendo da una tecnica meno avanzata anche se non iniziale) appaiono un'utile propedeutica all'opera didattica di maggior impegno tecnico e rilievo strumentale rappresentata dalle composizioni inserite nella seconda parte del volume e qui raccolte sotto il nuovo titolo di *grandi studi*.

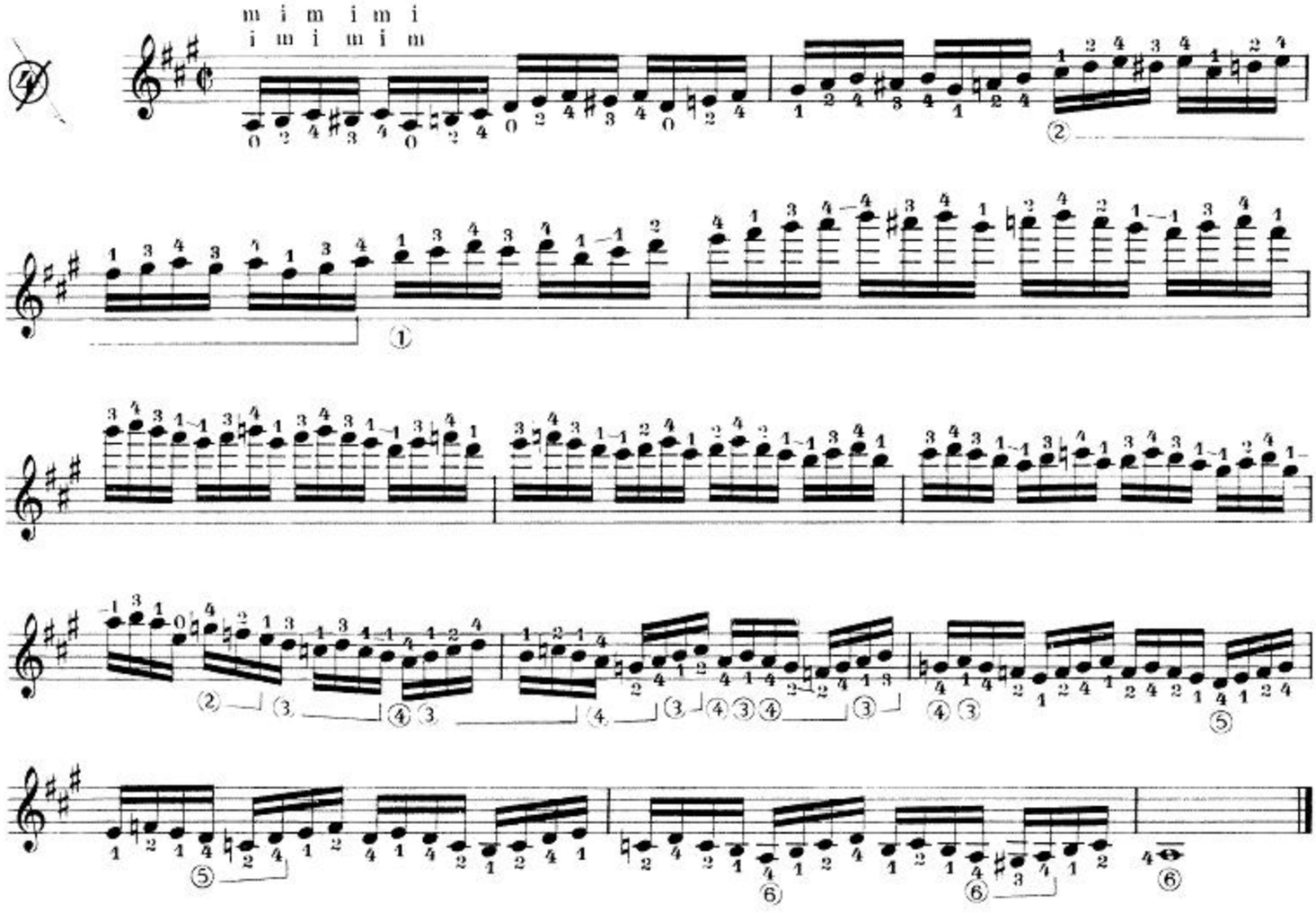
*With a similar conception (see* preludes*), the editors parted the* studies *by F. Tárrega in two sections, the first containing a series of exercises and exercises-studies that (though starting from a lesser advanced technique, that isn't at all for beginners) seem a useful propedeutical effort to the teaching work more technically engaged with instrumental conspicuous importance represented by the compositions inserted in the second section of the book and here aggregated under the new title* great studies.

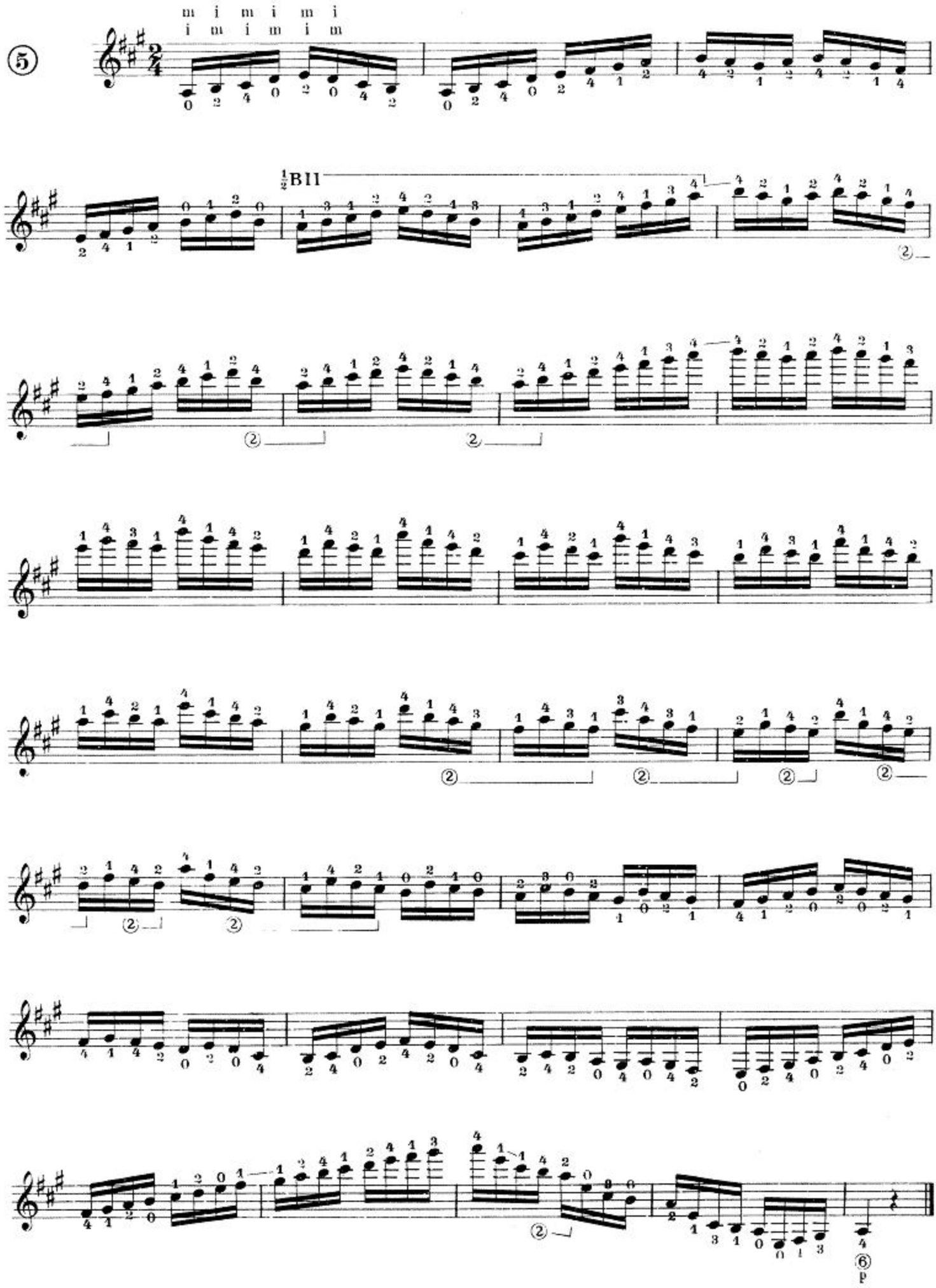
# STUDI

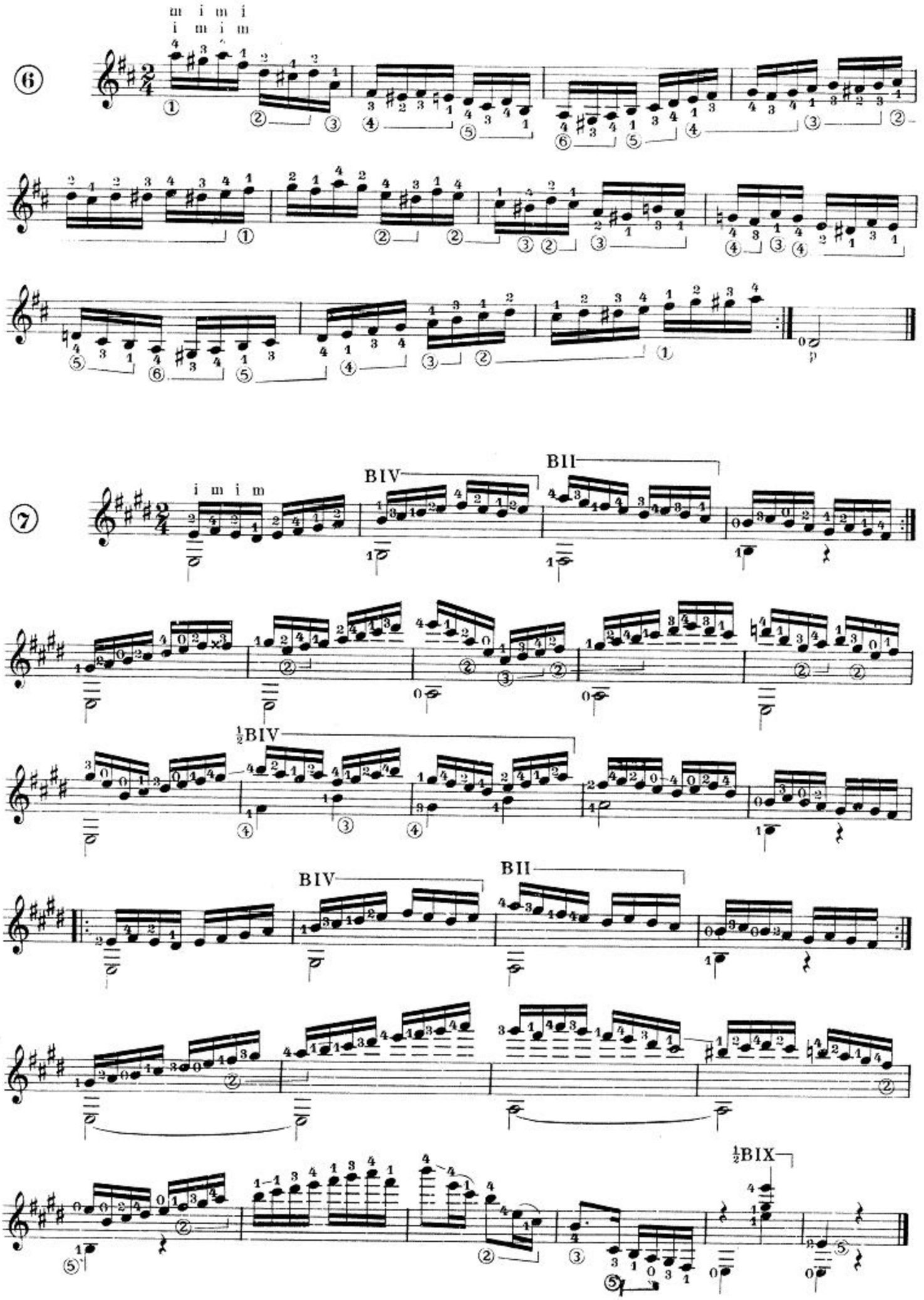
FRANCISCO TÀRREGA
( 1852 - 1909 )

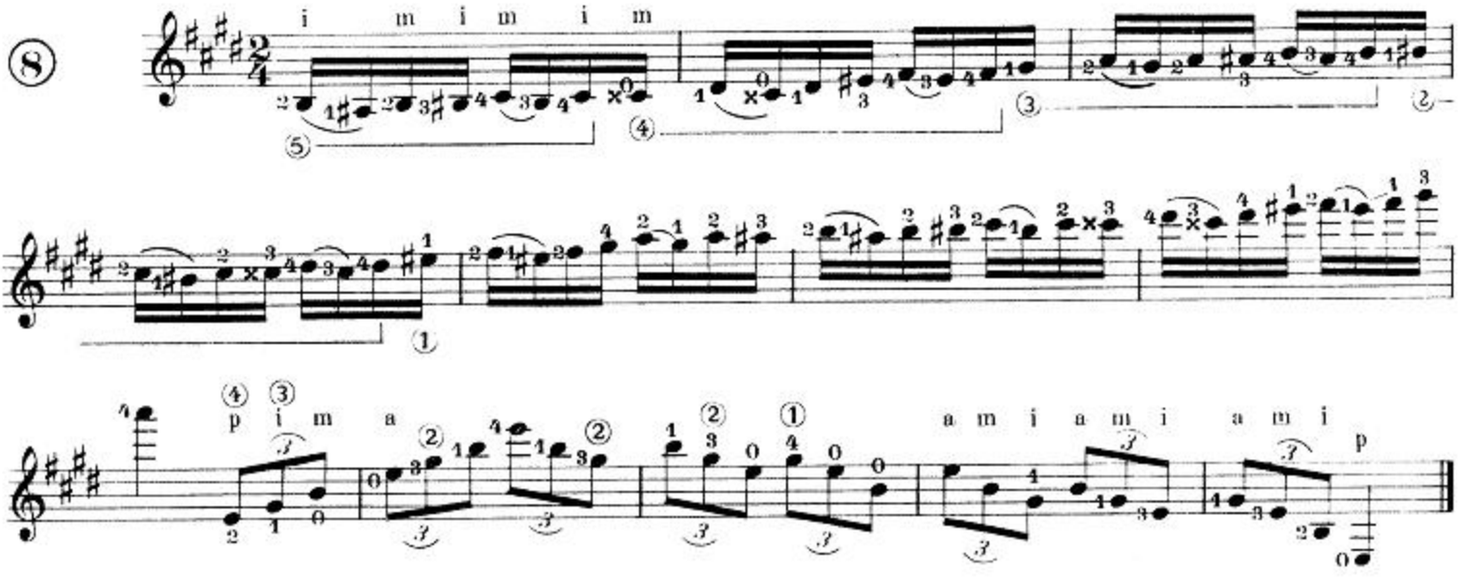


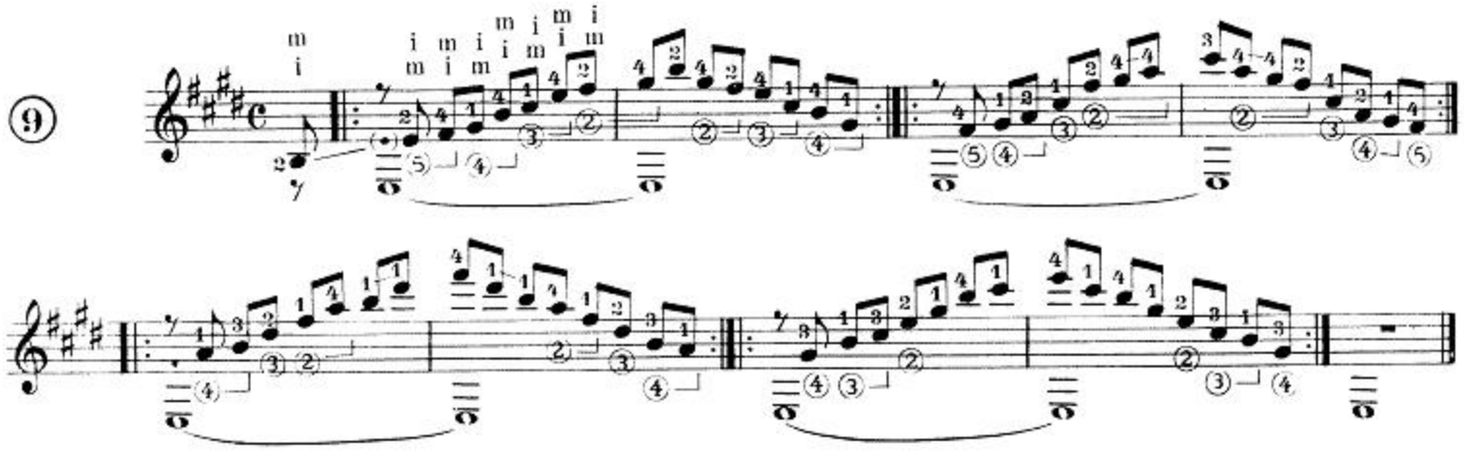

③
m i m i m i
i m i m i
½BII
½BVII
½BII
p

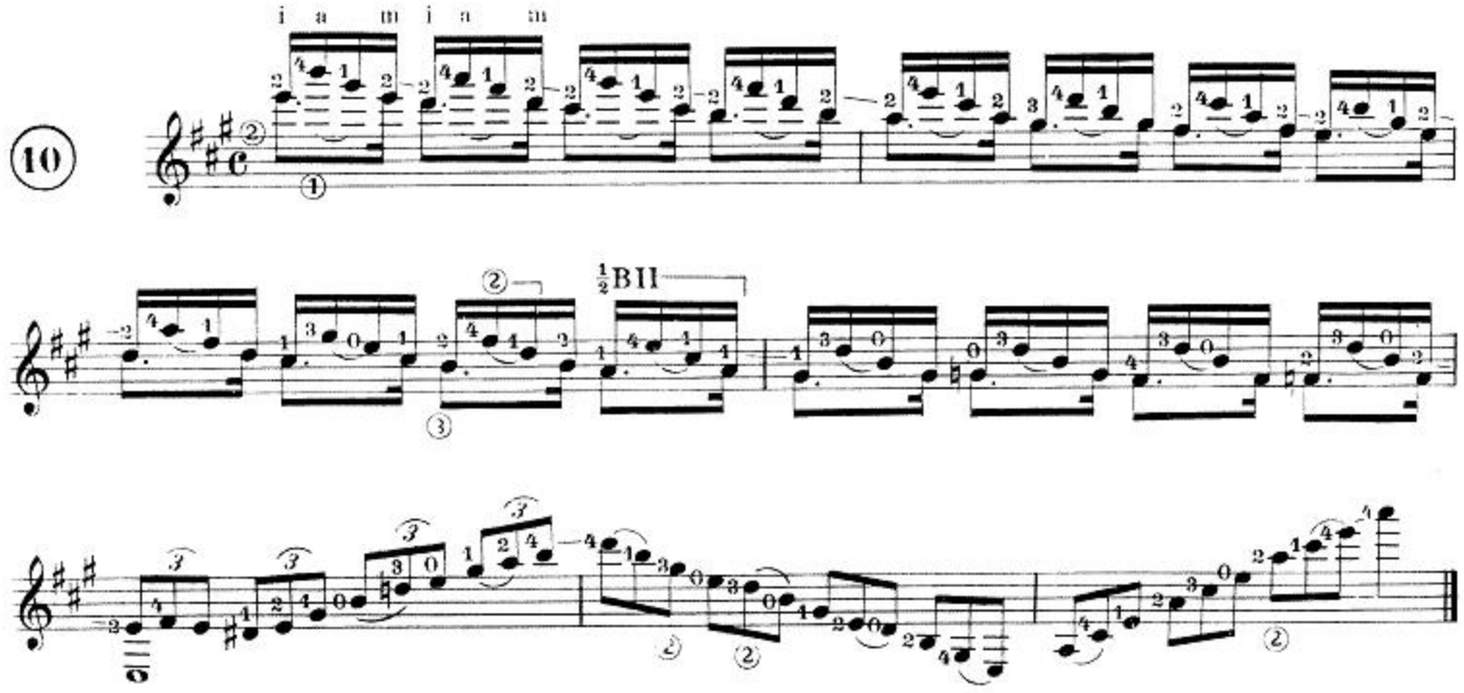

④
m i m i m i
i m i m i m

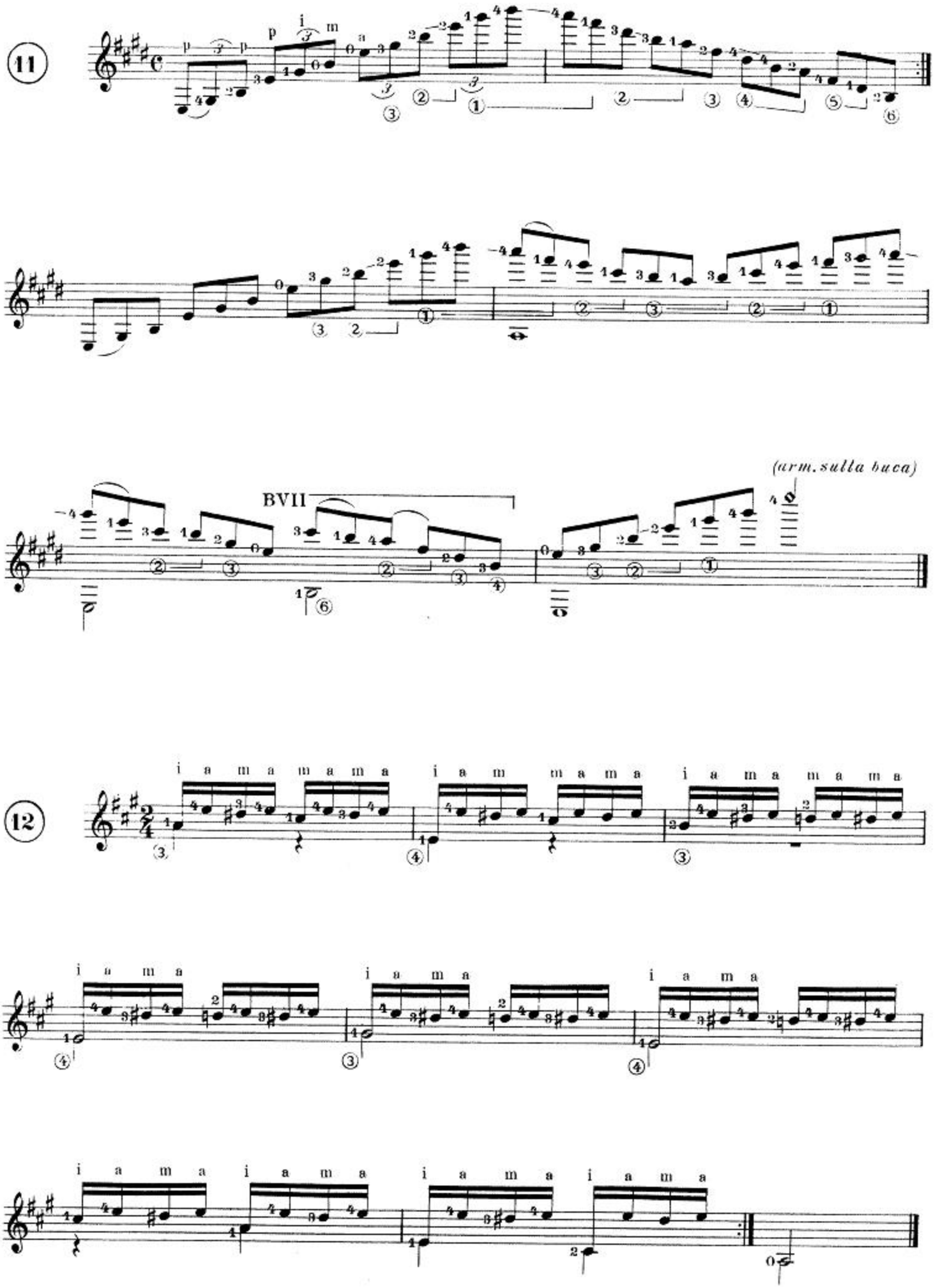

⑤
m i m i m i
i m i m i m
½BII
②
⑥
p

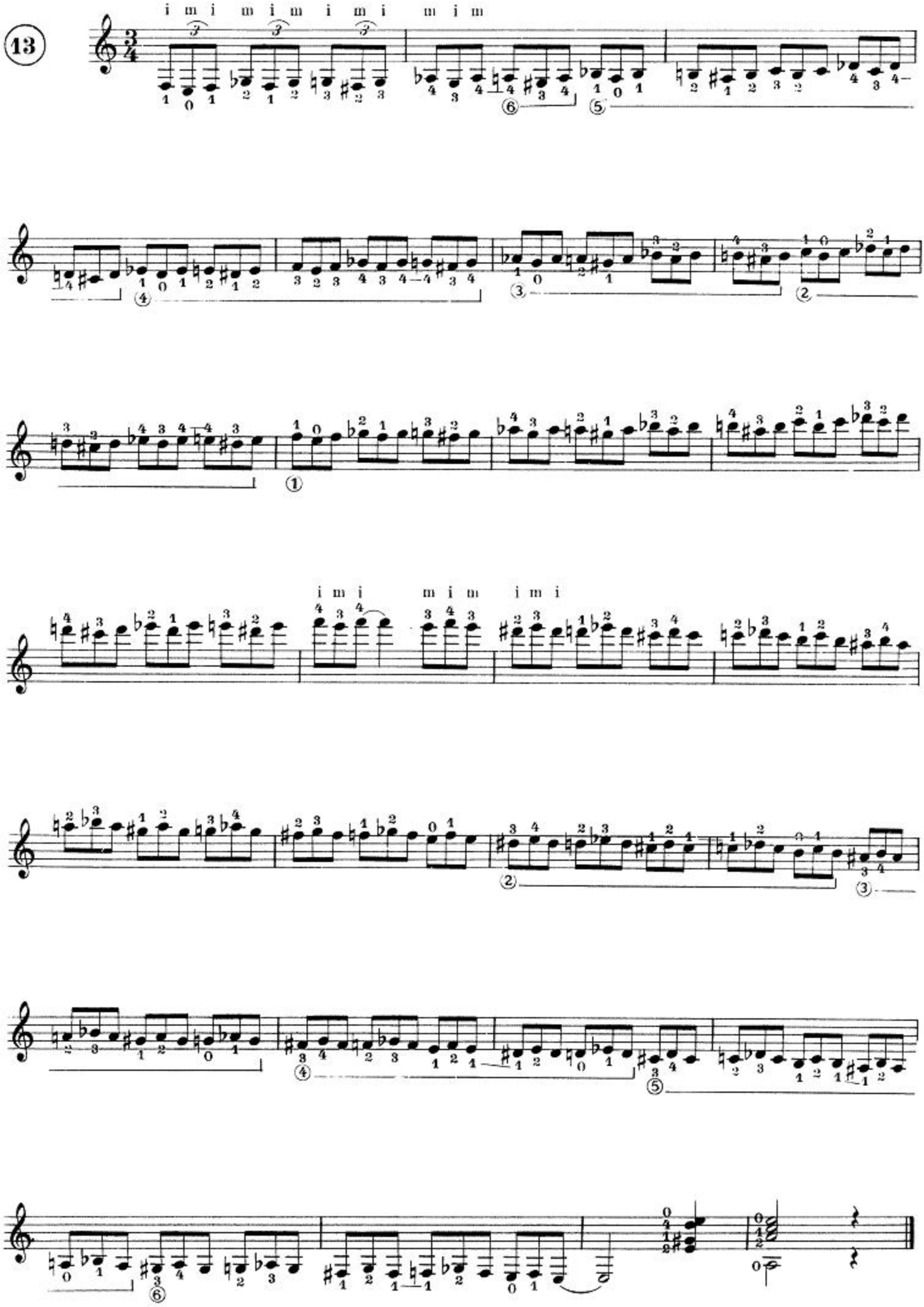

⑥
m i m i
i m i m
⑦
i m i m
BIV
BII
½BIV
BIV
BII
½BIX

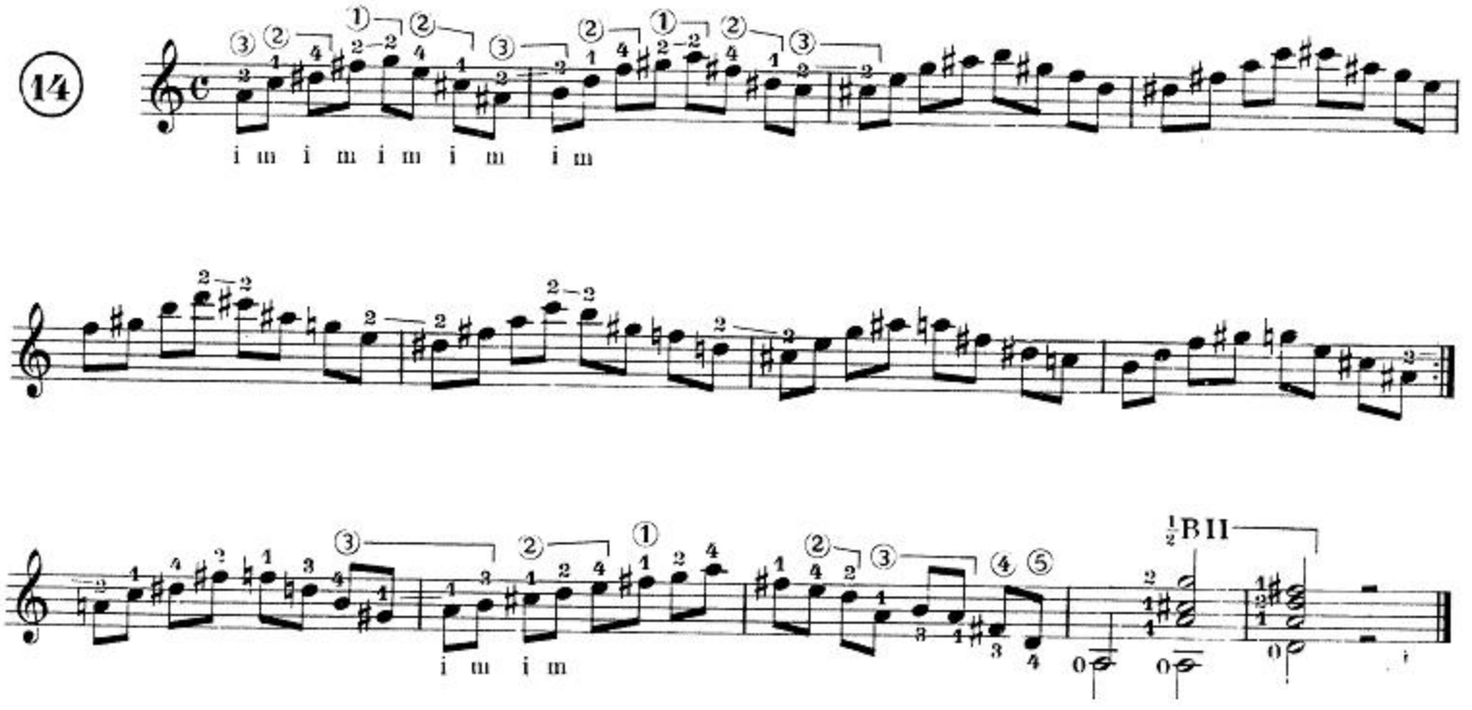







11
12
BVII
(arm. sulla buca)


13
i m i m i m i m i
m i m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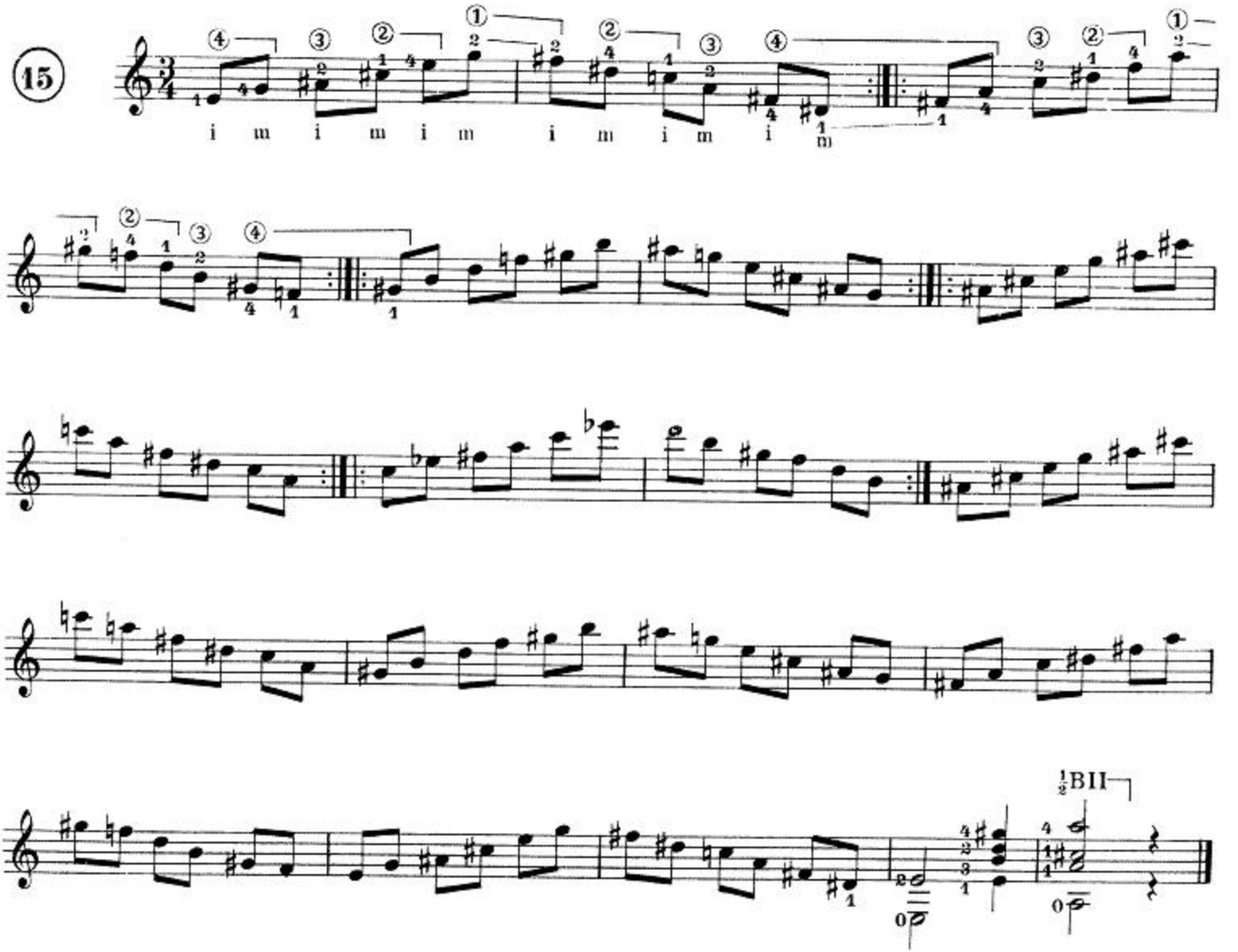
i m i m i m i m i m
i m i m
½BII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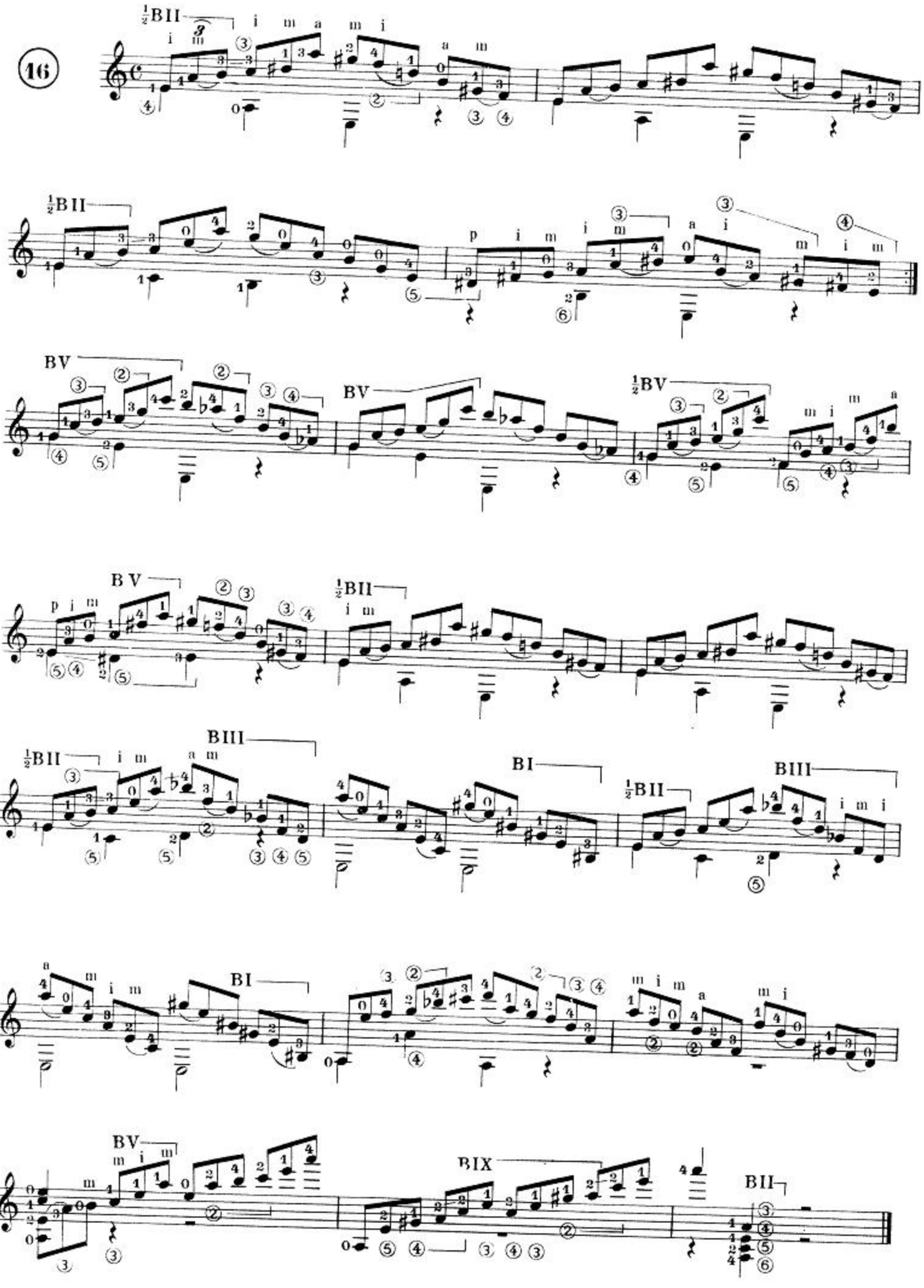
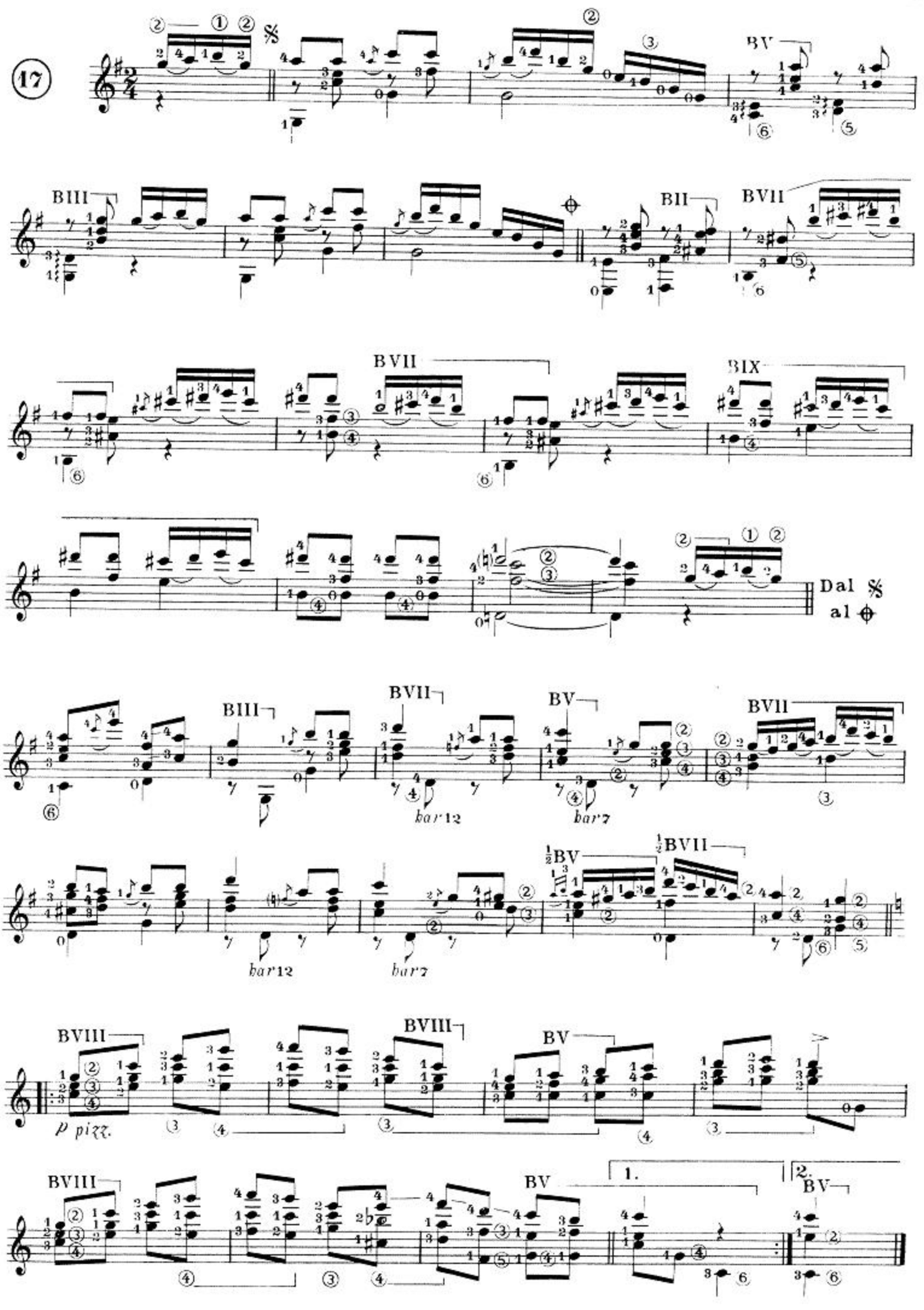
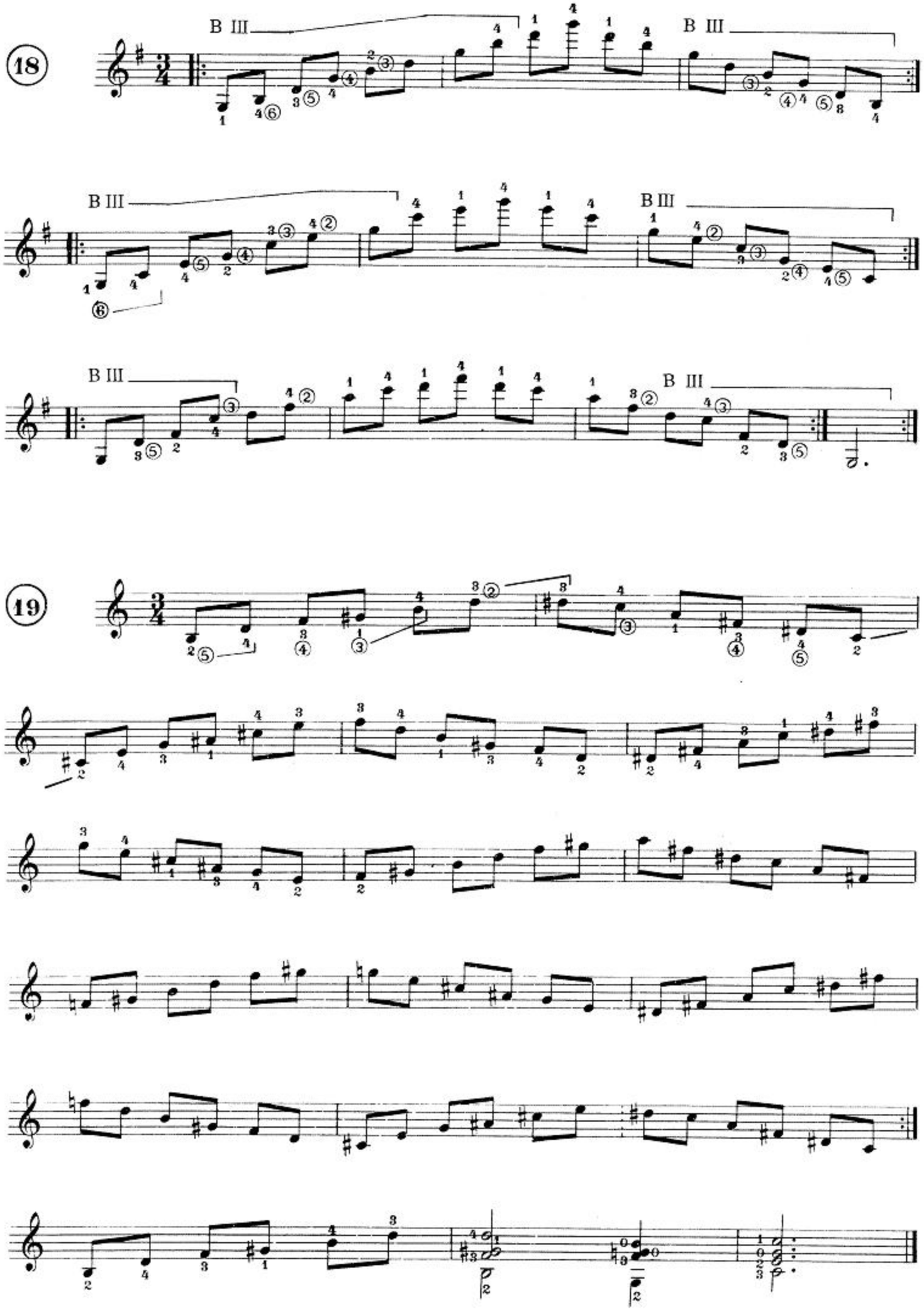
i m i m i m i m i m i m
½BII


16
½BII
BV
BIII
BI
BIX
BII

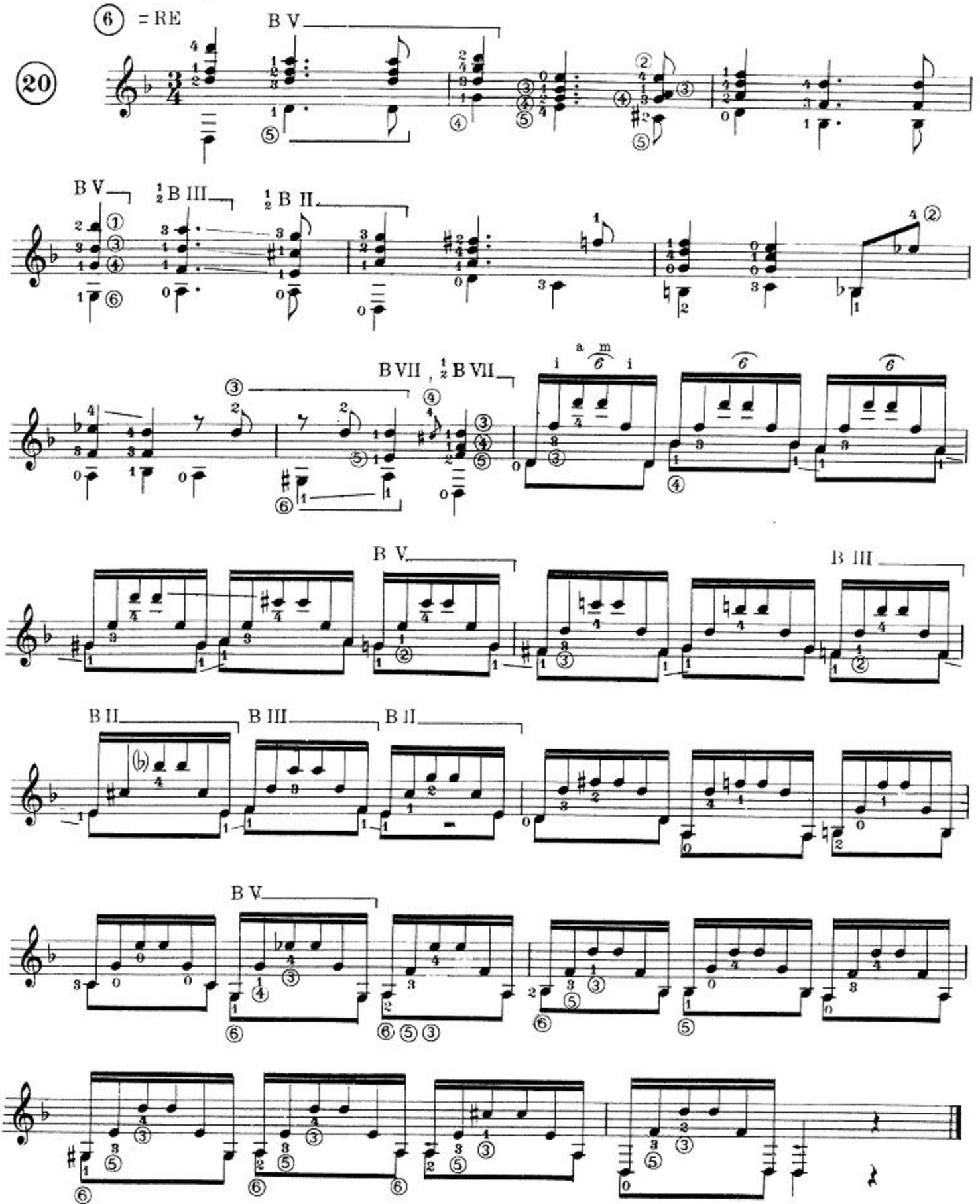

17
BV
BIII
BII
BVII
BVII
BIX
Dal 𝄋
al ⊕
BVII
BIII
BVII
BV
BVII
bar 12
bar 7
½BV
½BVII
bar 12
bar 7
BVIII
BVIII
BV
p pizz.
BVIII
BV
1.
2.
BV


18
B III
B III
B III
B III
B III
B III
19

# GRANDI STUDI

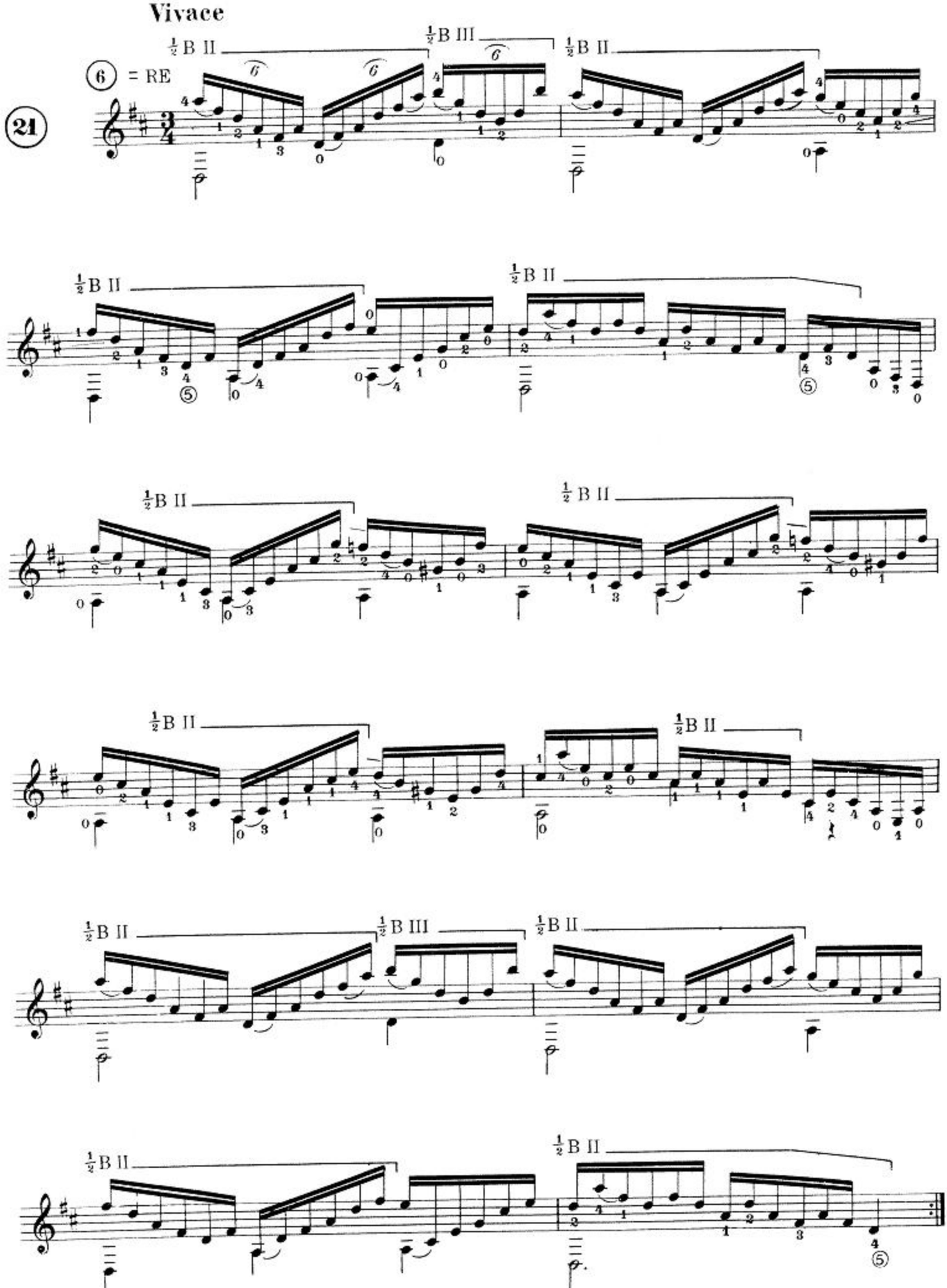
## STUDIO SU UN TEMA DI J. S. BACH

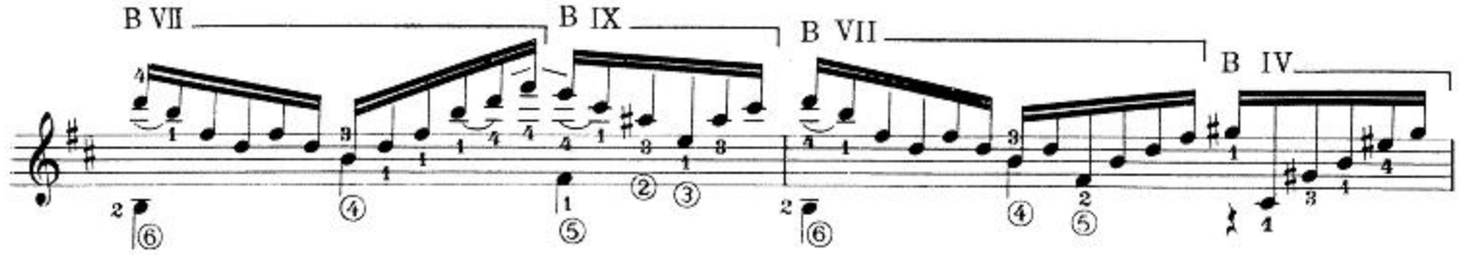
**Tempo di Ciaccona**

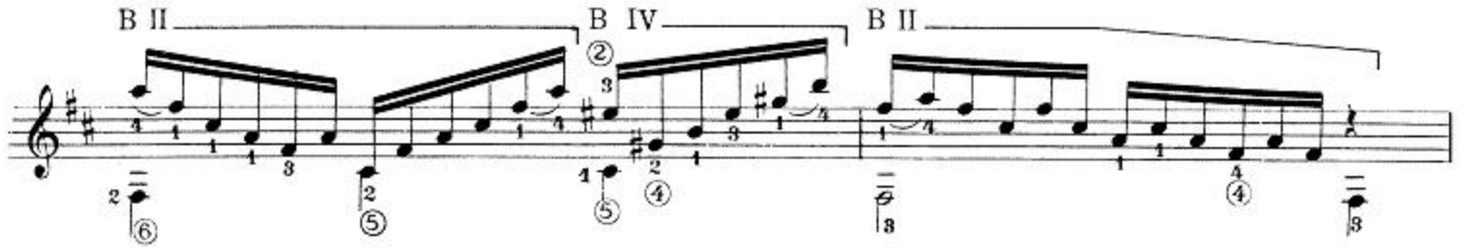


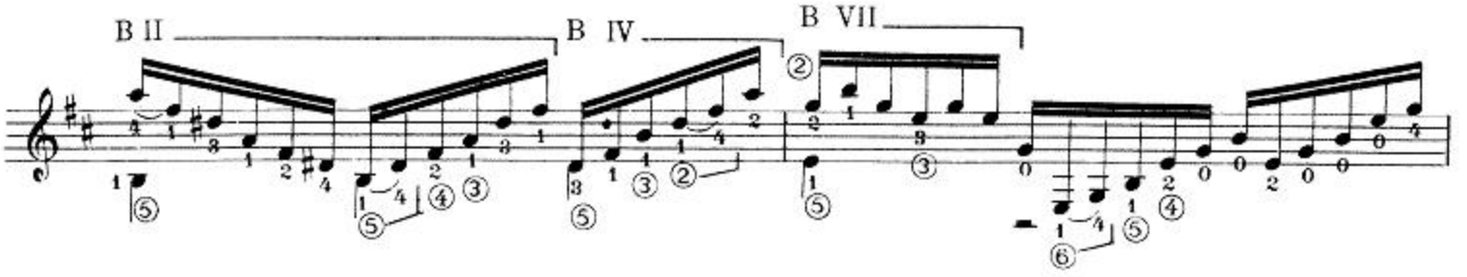
# STUDIO IN RE MAGGIORE ( DA J. B. CRAMER )

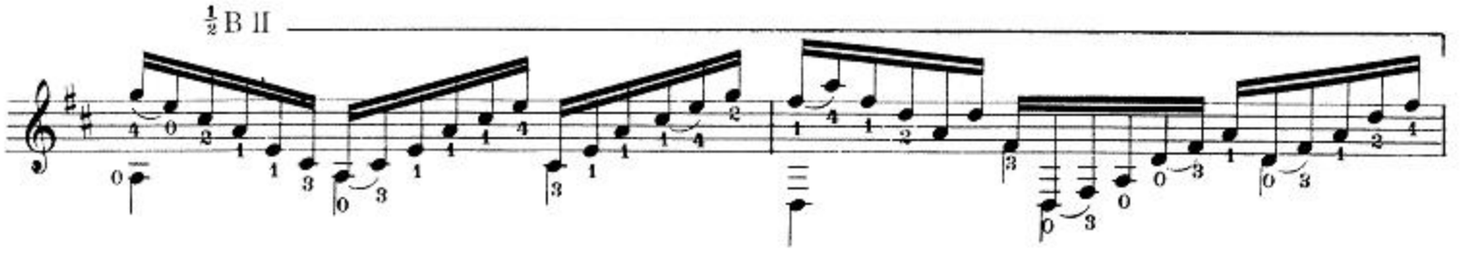
**Vivace**

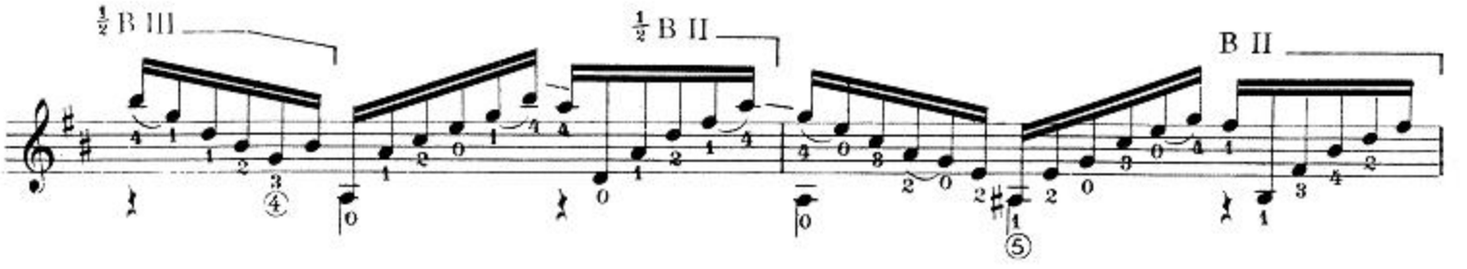


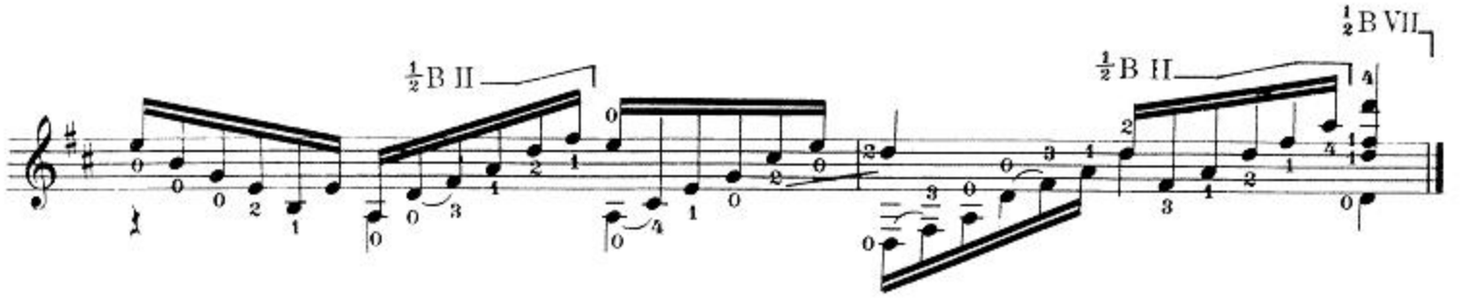

B VII
B IX
B VII
B IV


B II
B IV
B II


B II
B IV
B VII

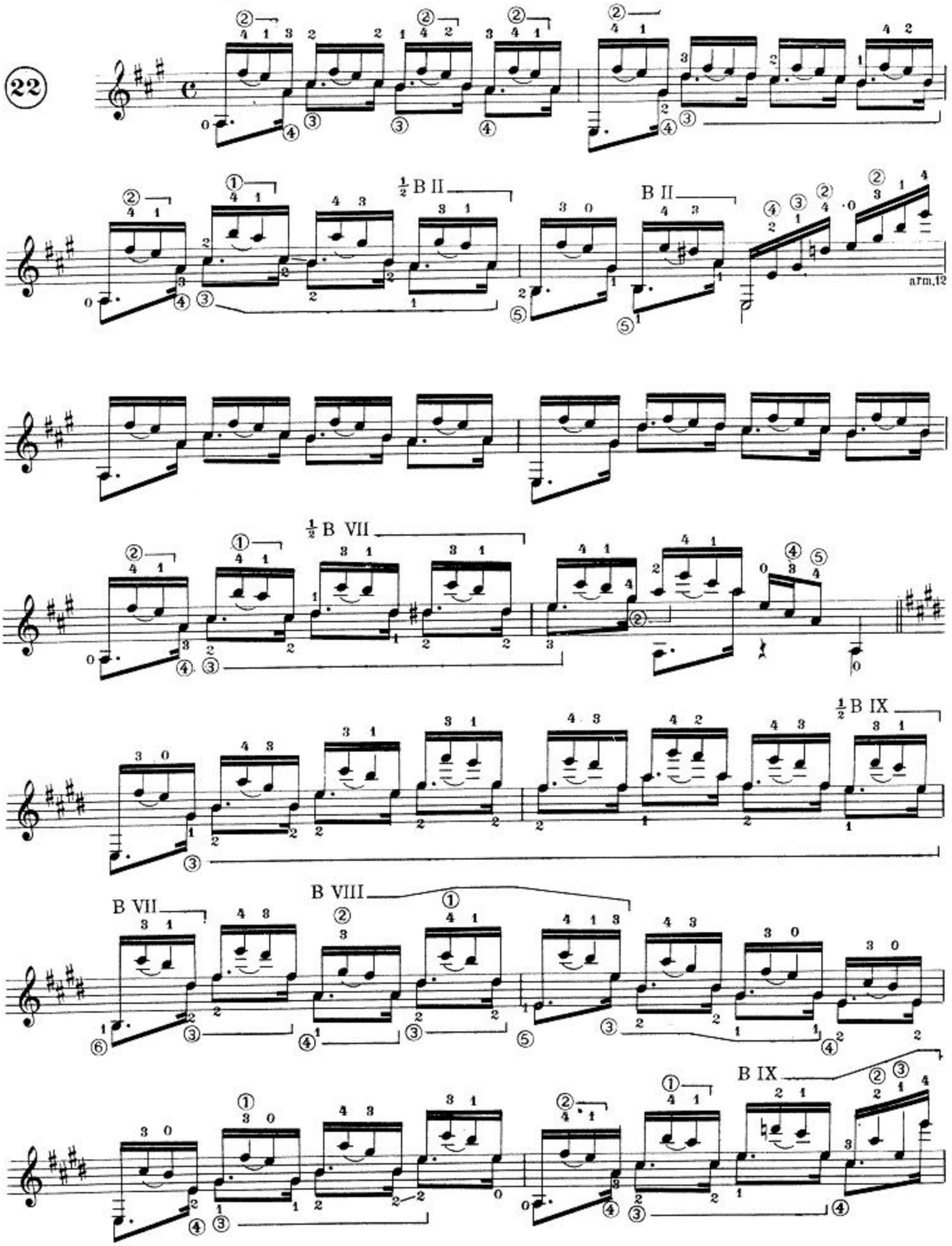

½ B II

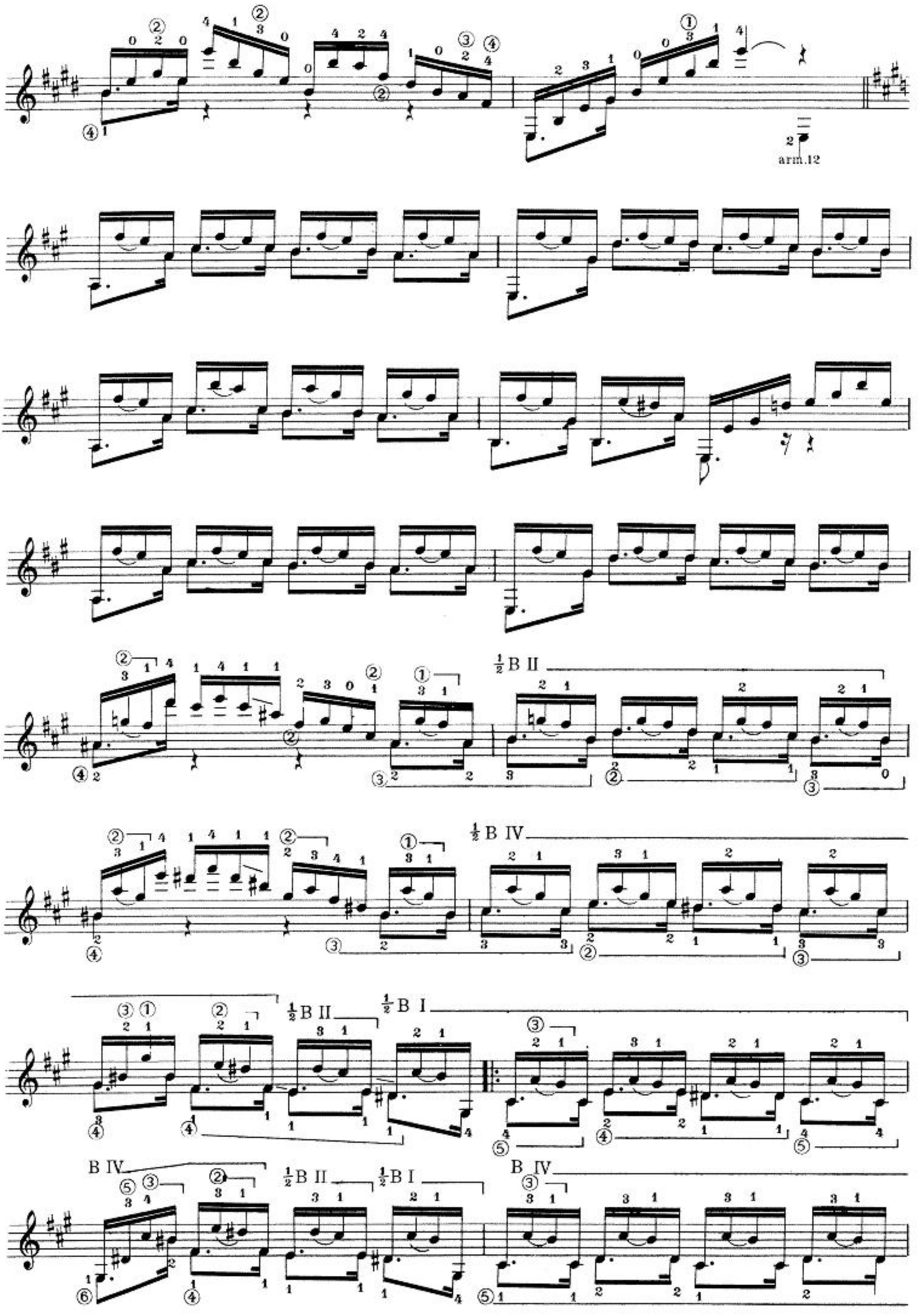

½ B III
½ B II
B II

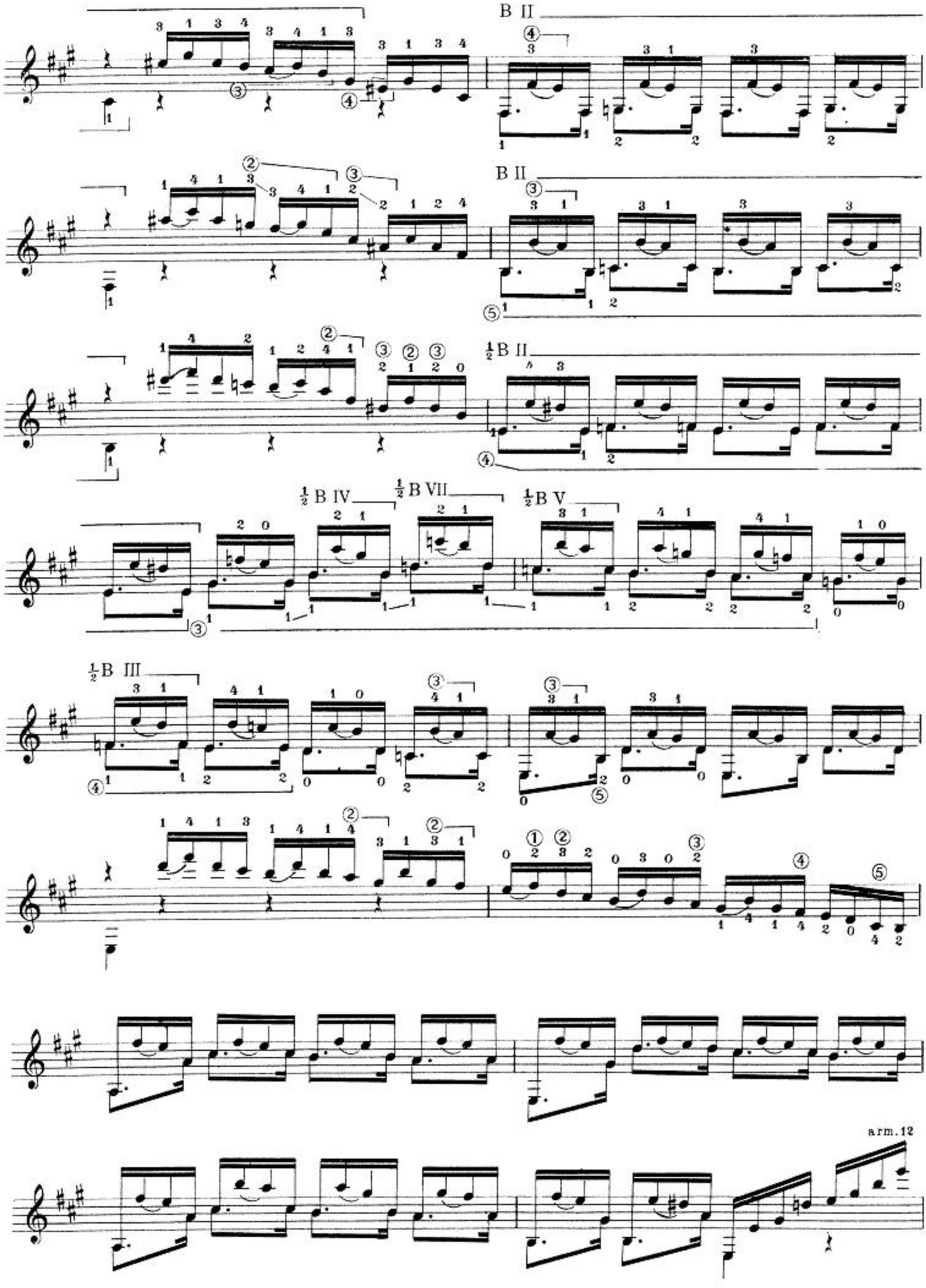

½ B II
½ B II
½ B VII

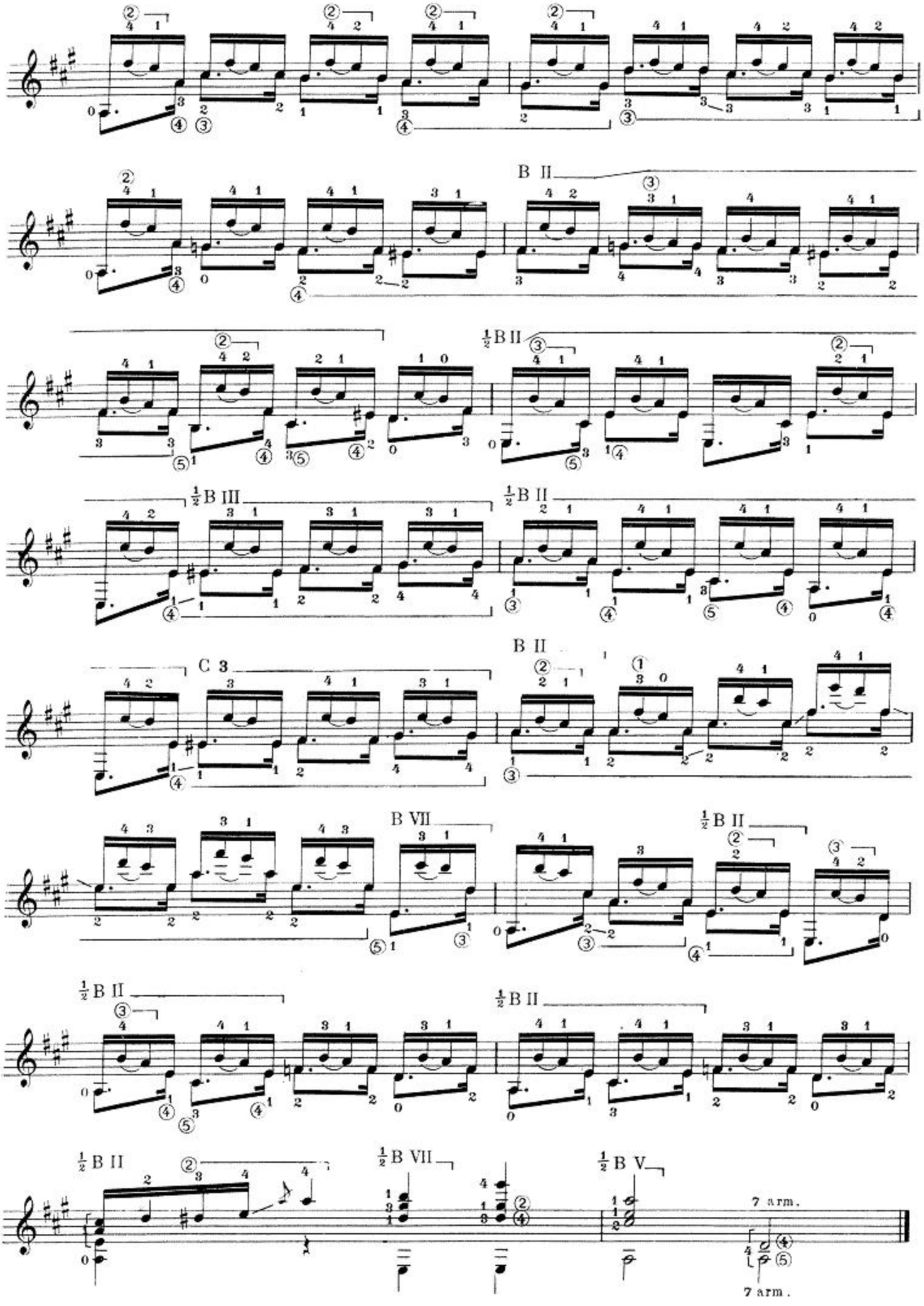
# STUDIO DA CONCERTO ( DA H. VIEUXTEMPS )

## Allegretto

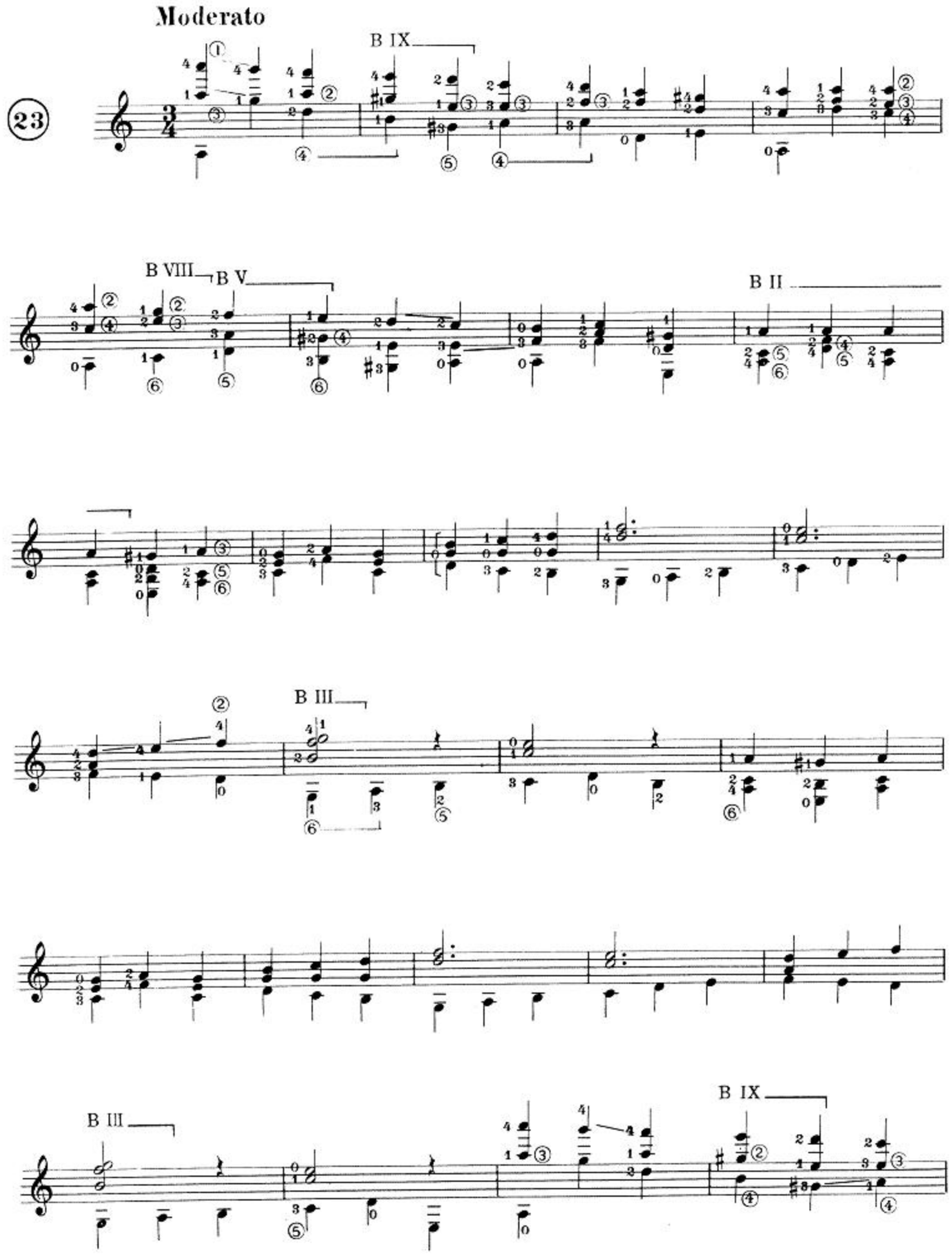


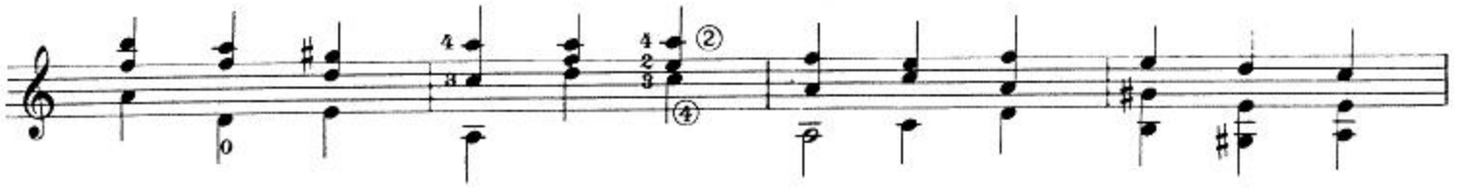

arm.12
½ B II
½ B IV
½ B II
½ B I
B IV
½ B II
½ B I
B IV

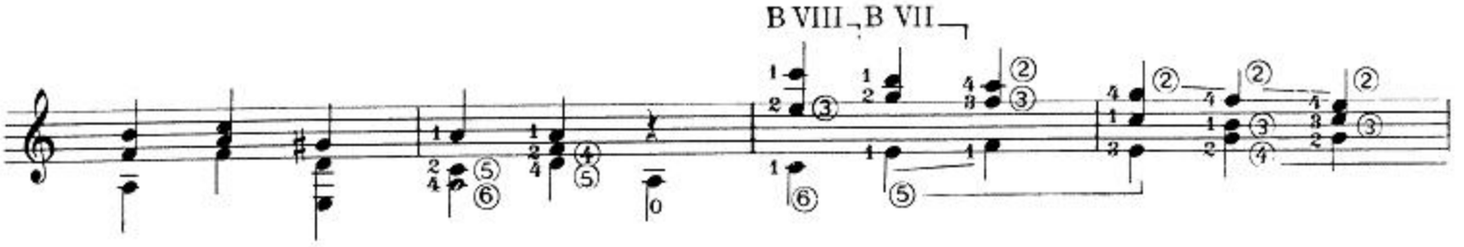

B II
B II
½B II
½B IV
½B VII
½B V
½B III
arm.12

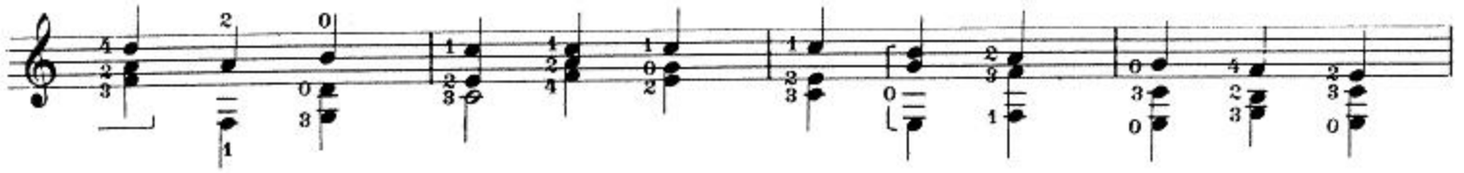

B II
½B II
½B III
½B II
C 3
B II
B VII
½B II
½B II
½B II
½B VII
½B V
7 arm.
7 arm.

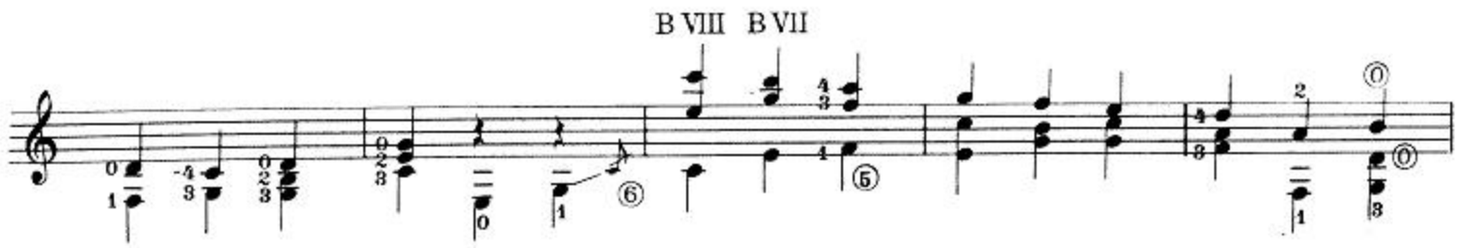
# STUDIO SU UN TEMA DI R. SCHUMANN



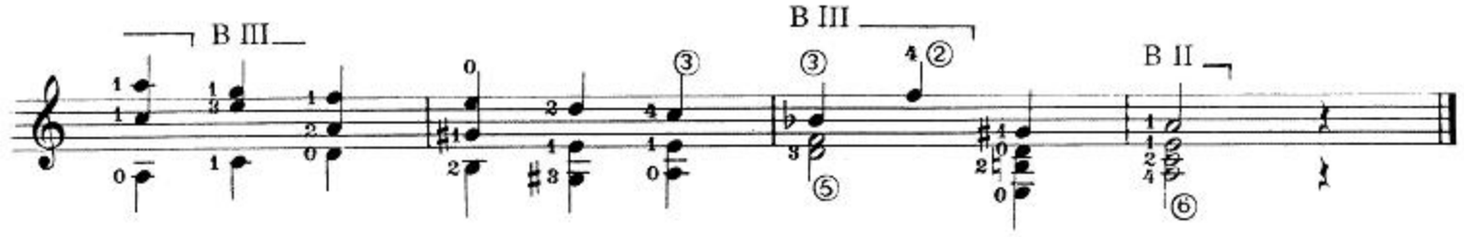



B VIII
B VII

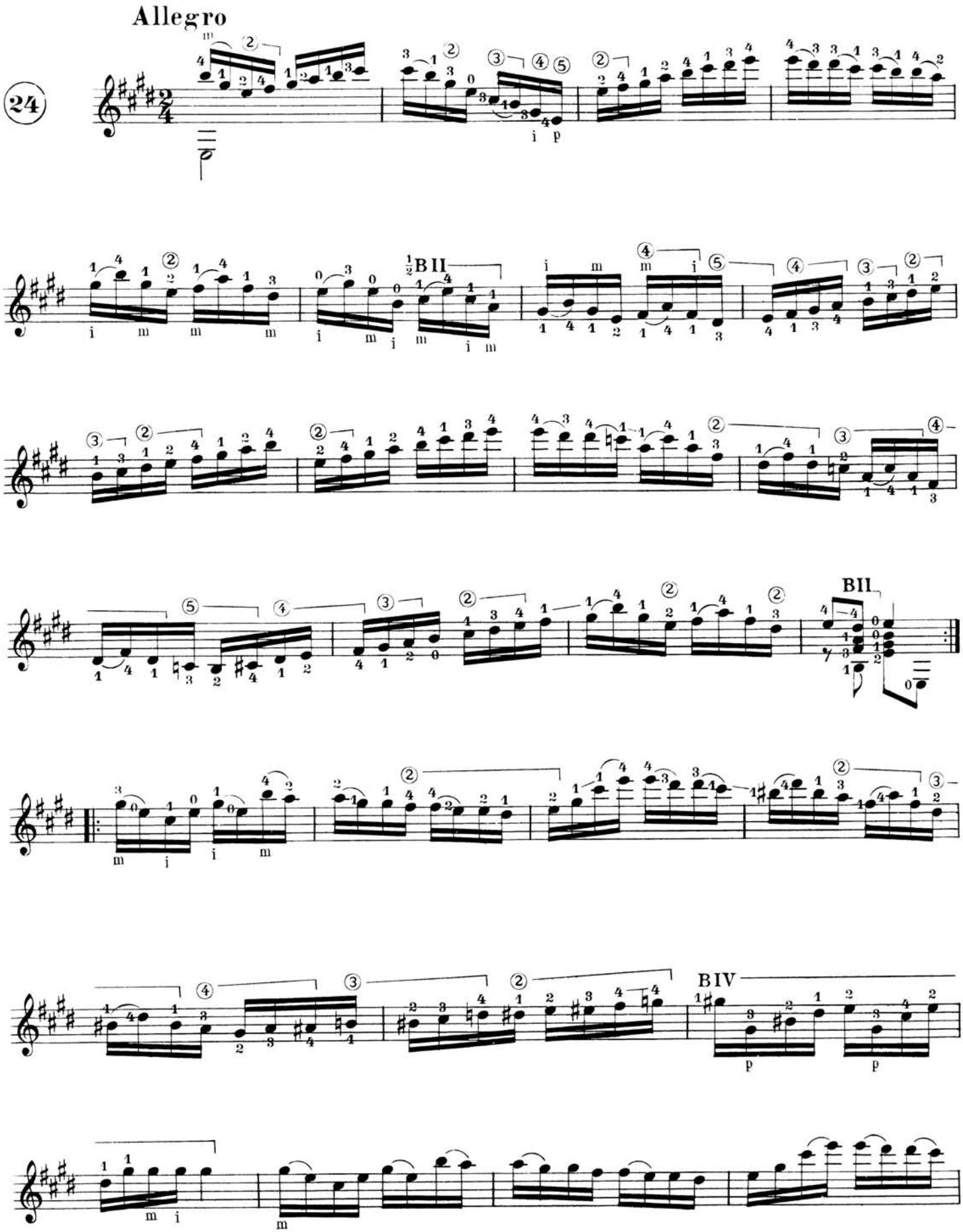


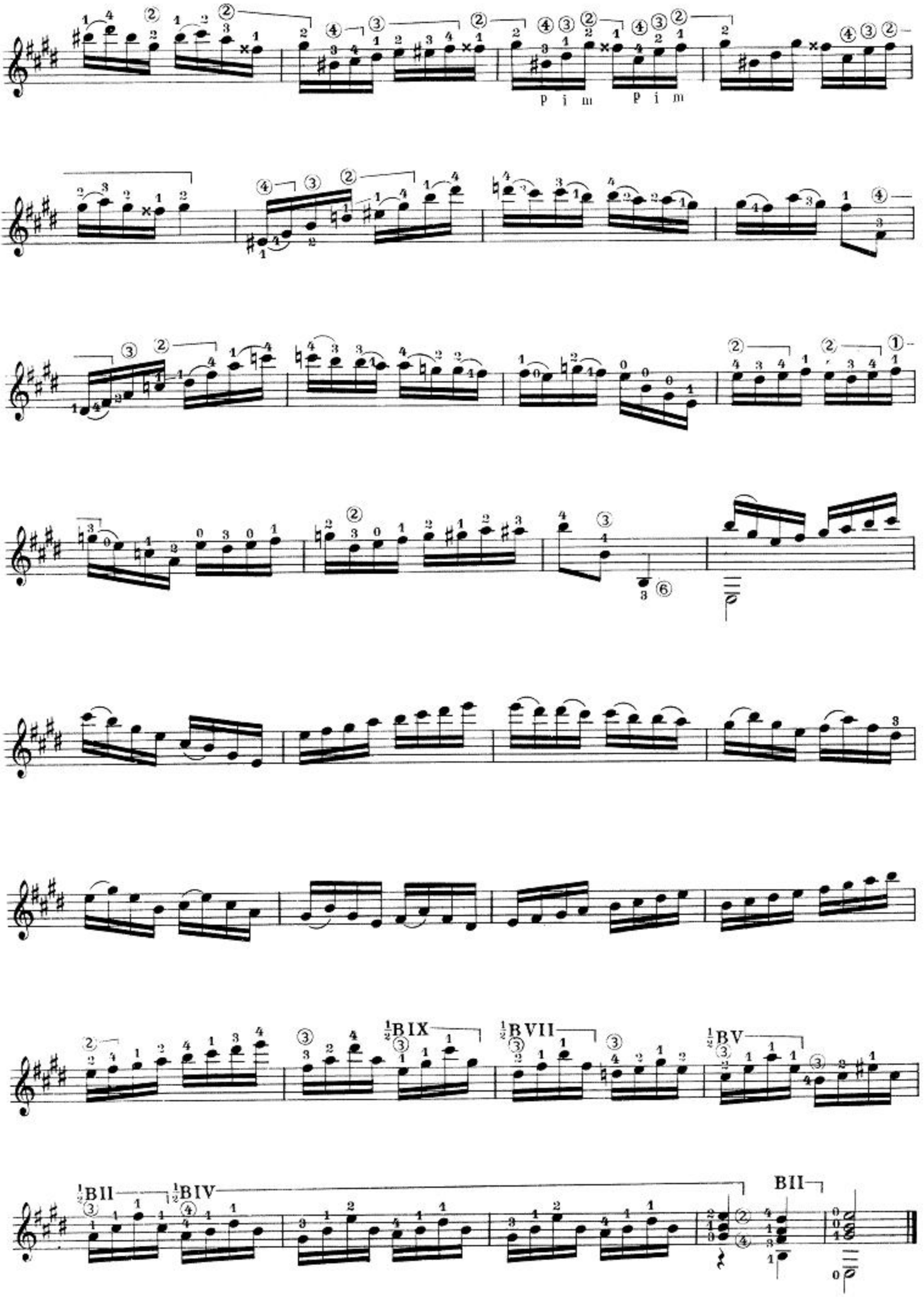

B VIII
B VII

B V
B VII
½ B V


B III
B III
B II

# STUDIO DI VELOCITA'

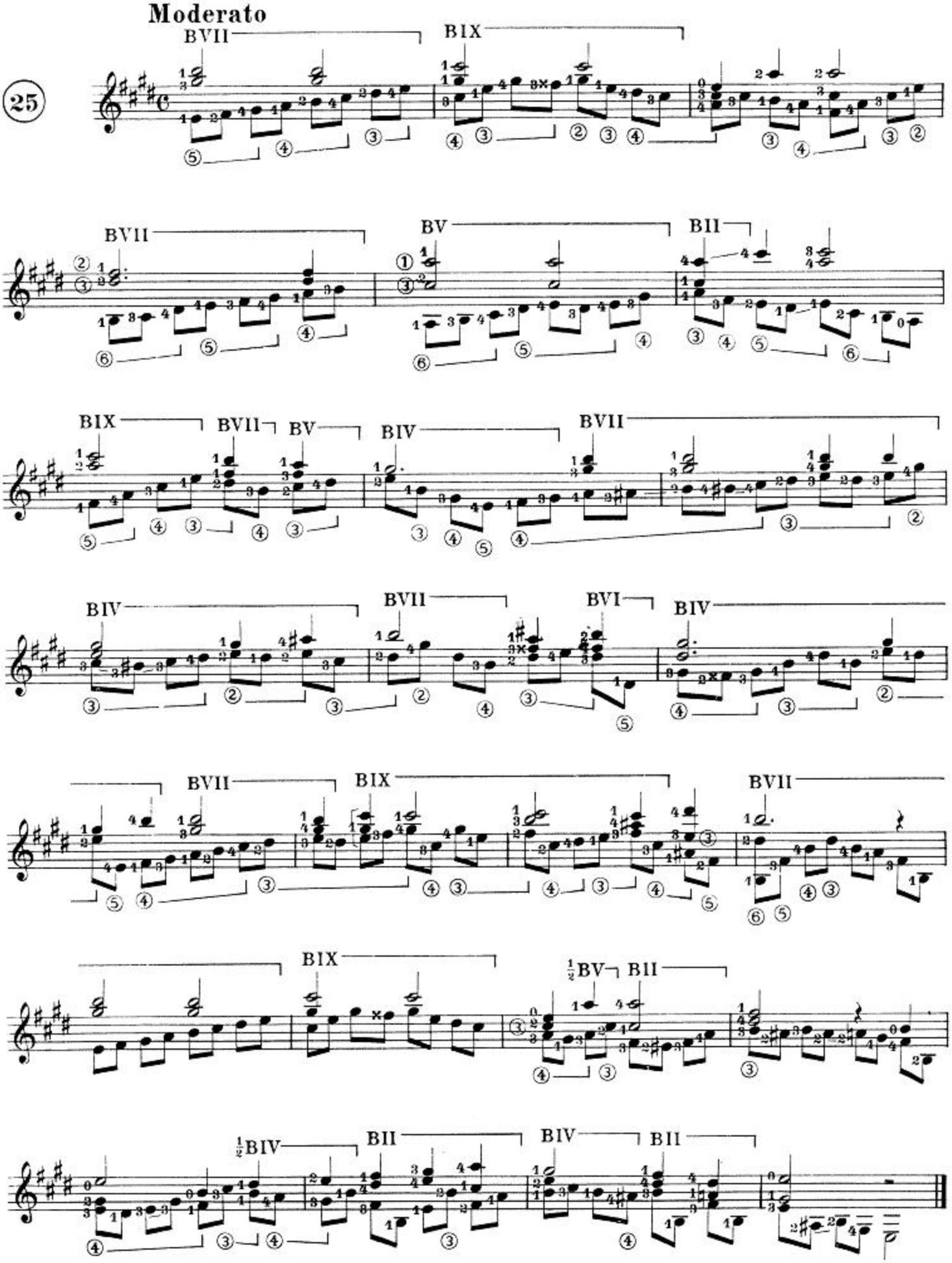



p i m
p i m
½BII
½BIV
½BIX
½BVII
½BV
BII

# STUDIO SU UN TEMA DAL "TANNHAUSER,, DI R. WAGNER

**Moderato**

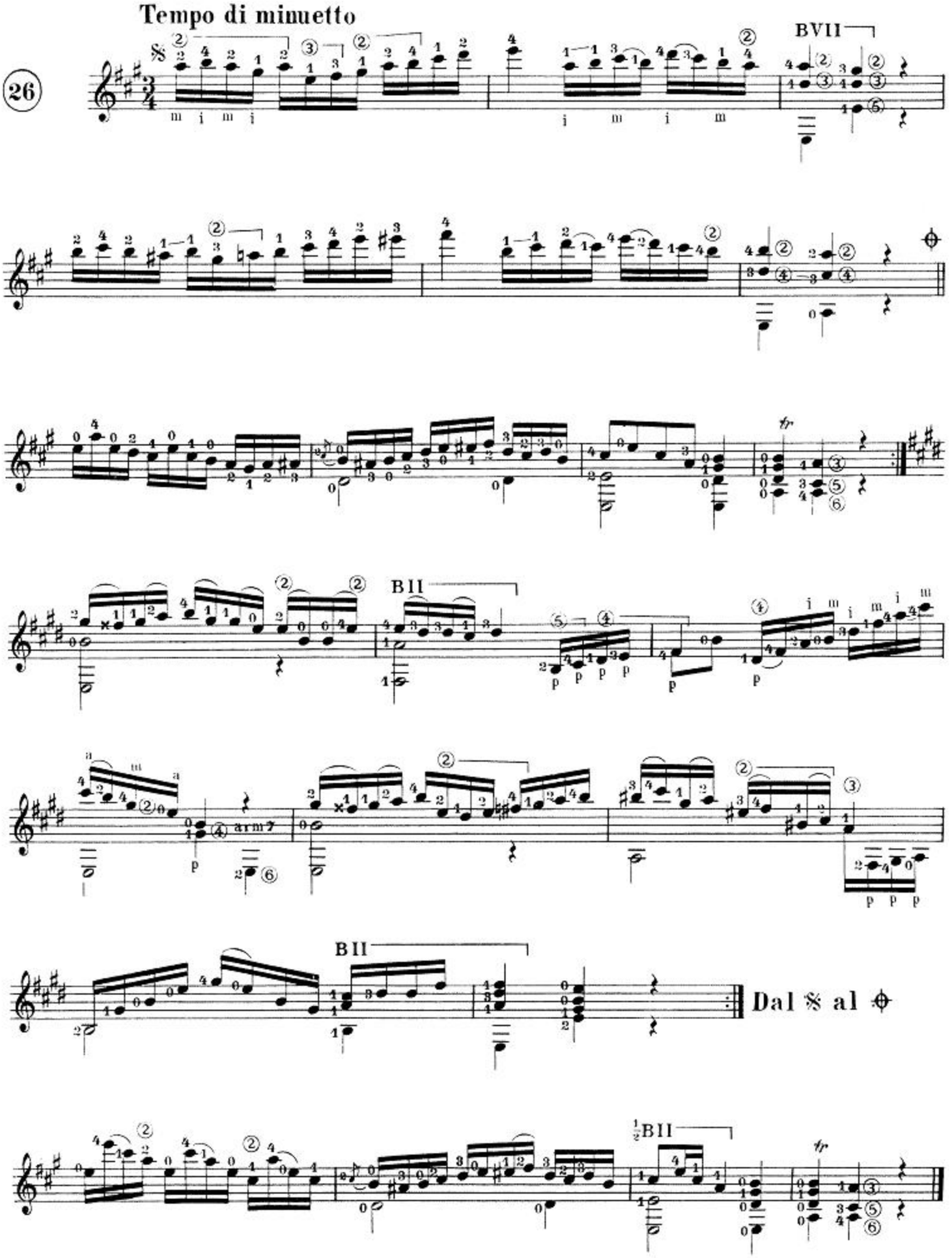
25



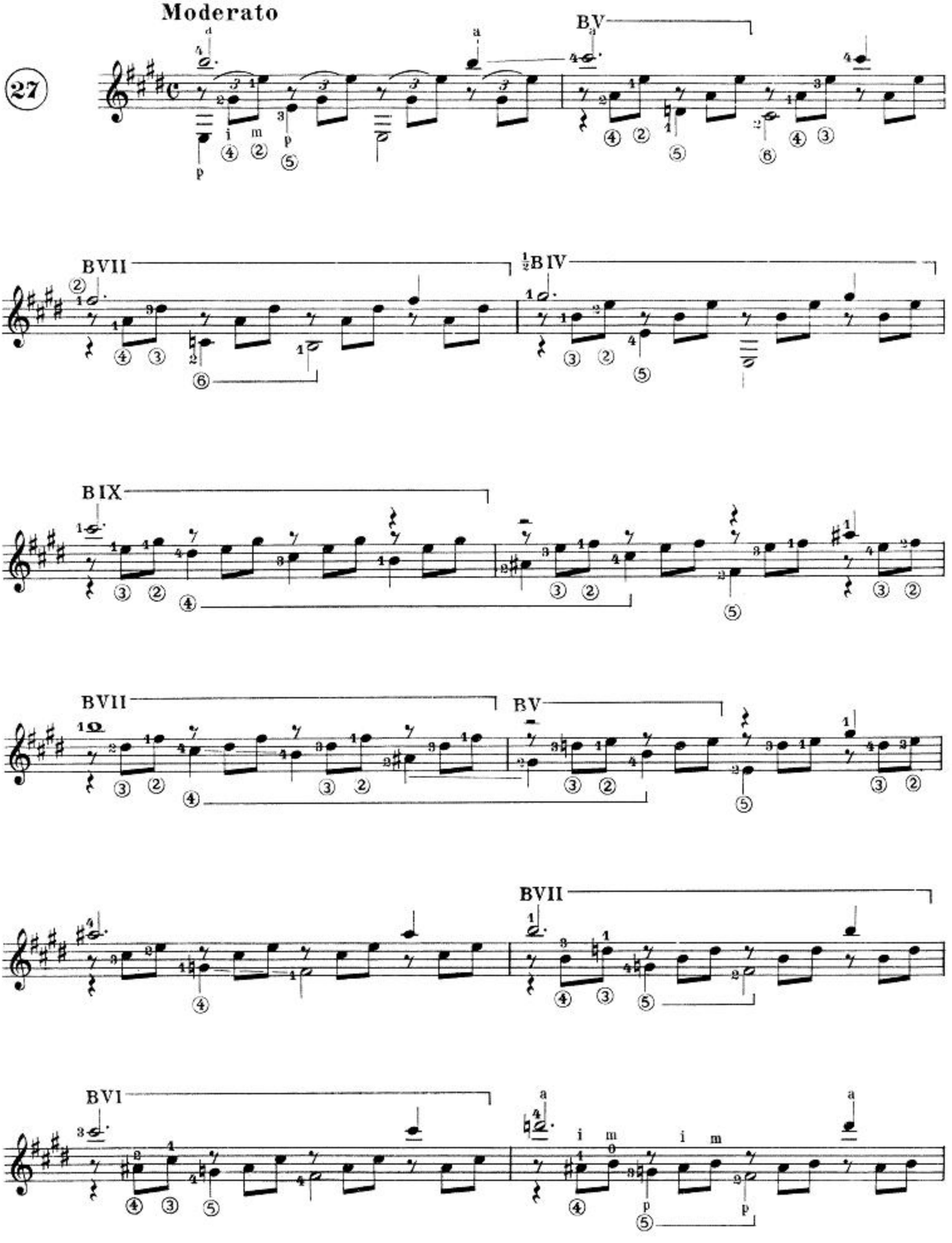
# STUDIO IN FORMA DI MINUETTO

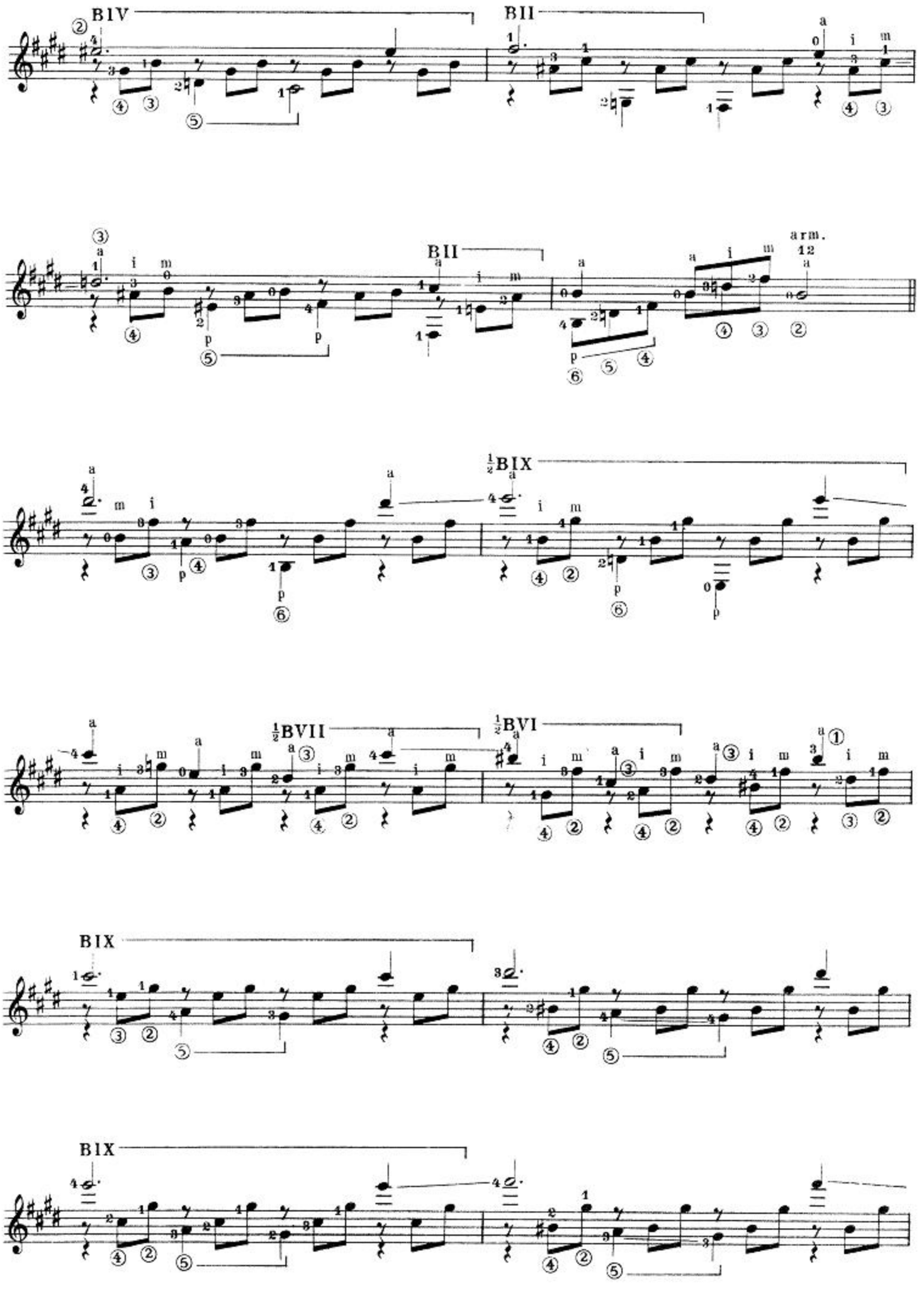
**Tempo di minuetto**

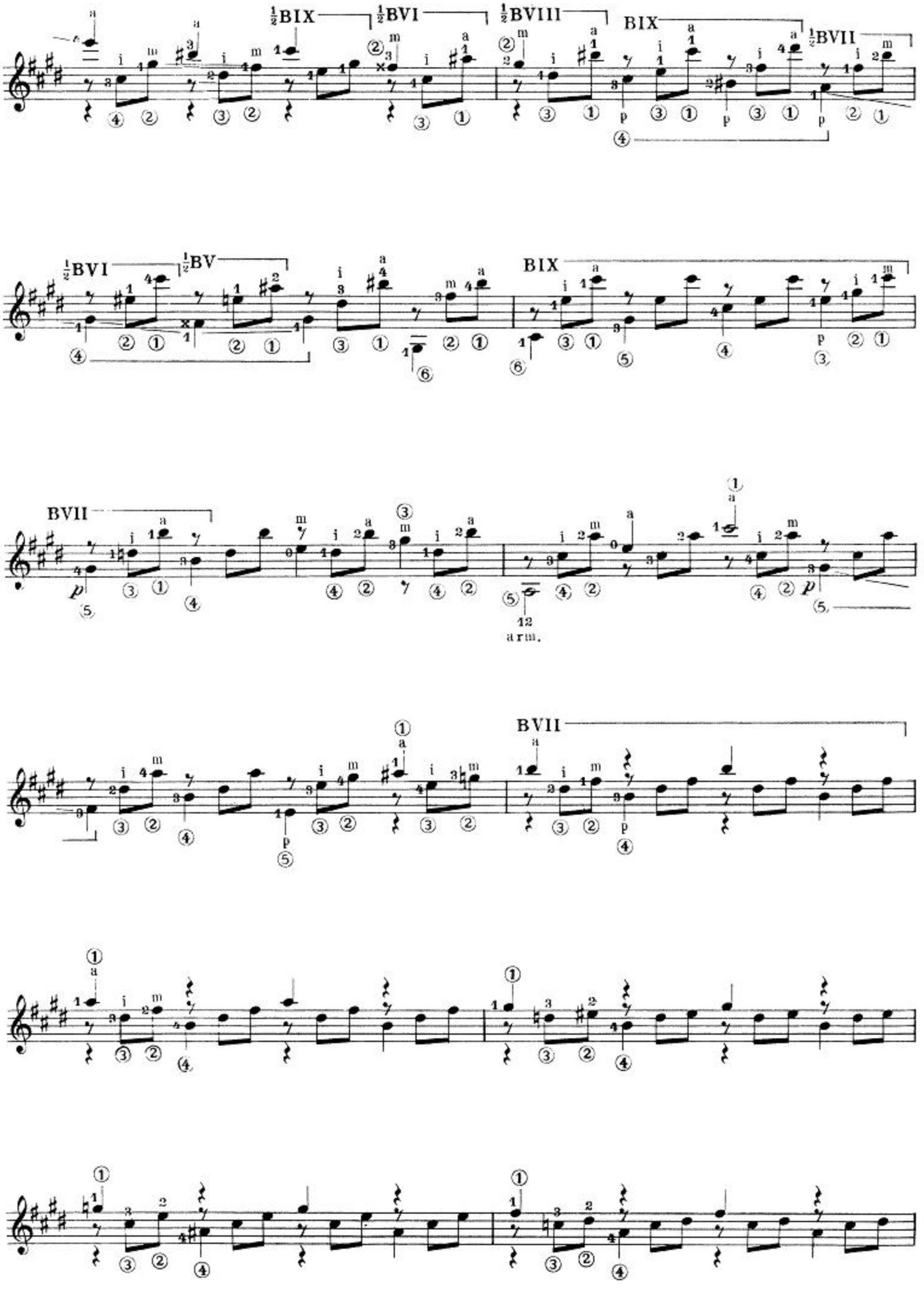
26

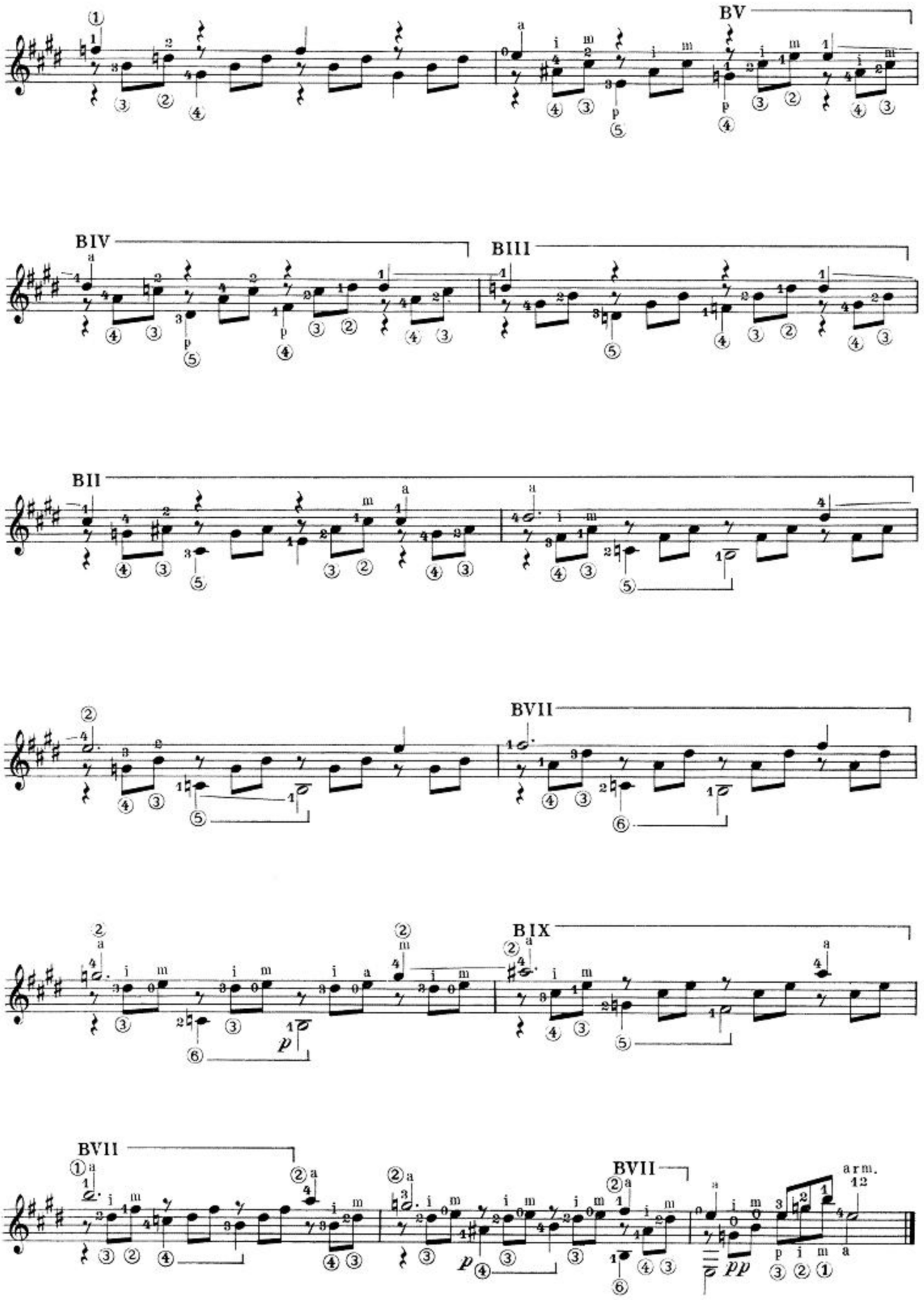


# STUDIO SU UNA GIGA DI J. S. BACH



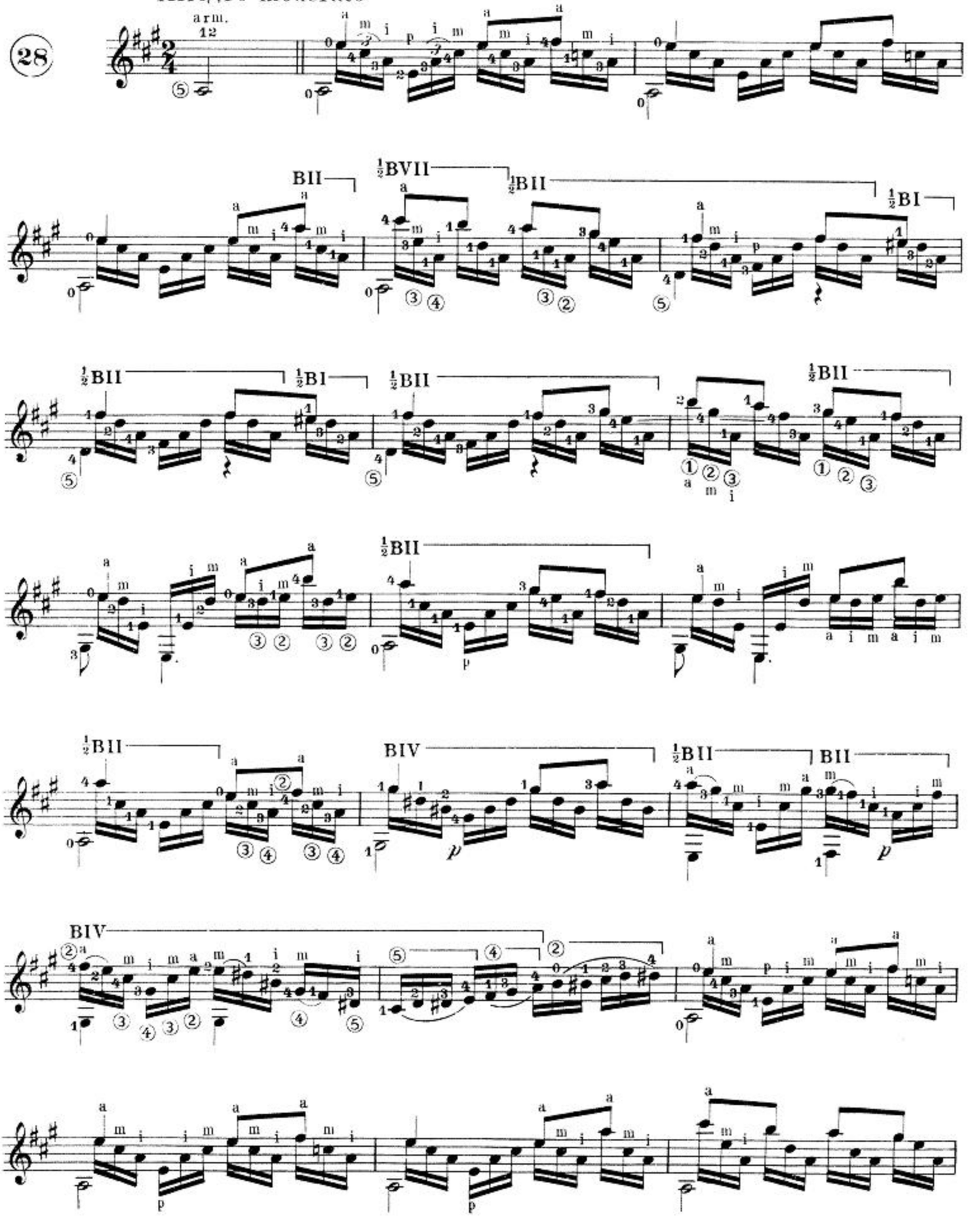

BIV
BII
BII
arm.
12
½BIX
½BVII
½BVI
BIX
BIX

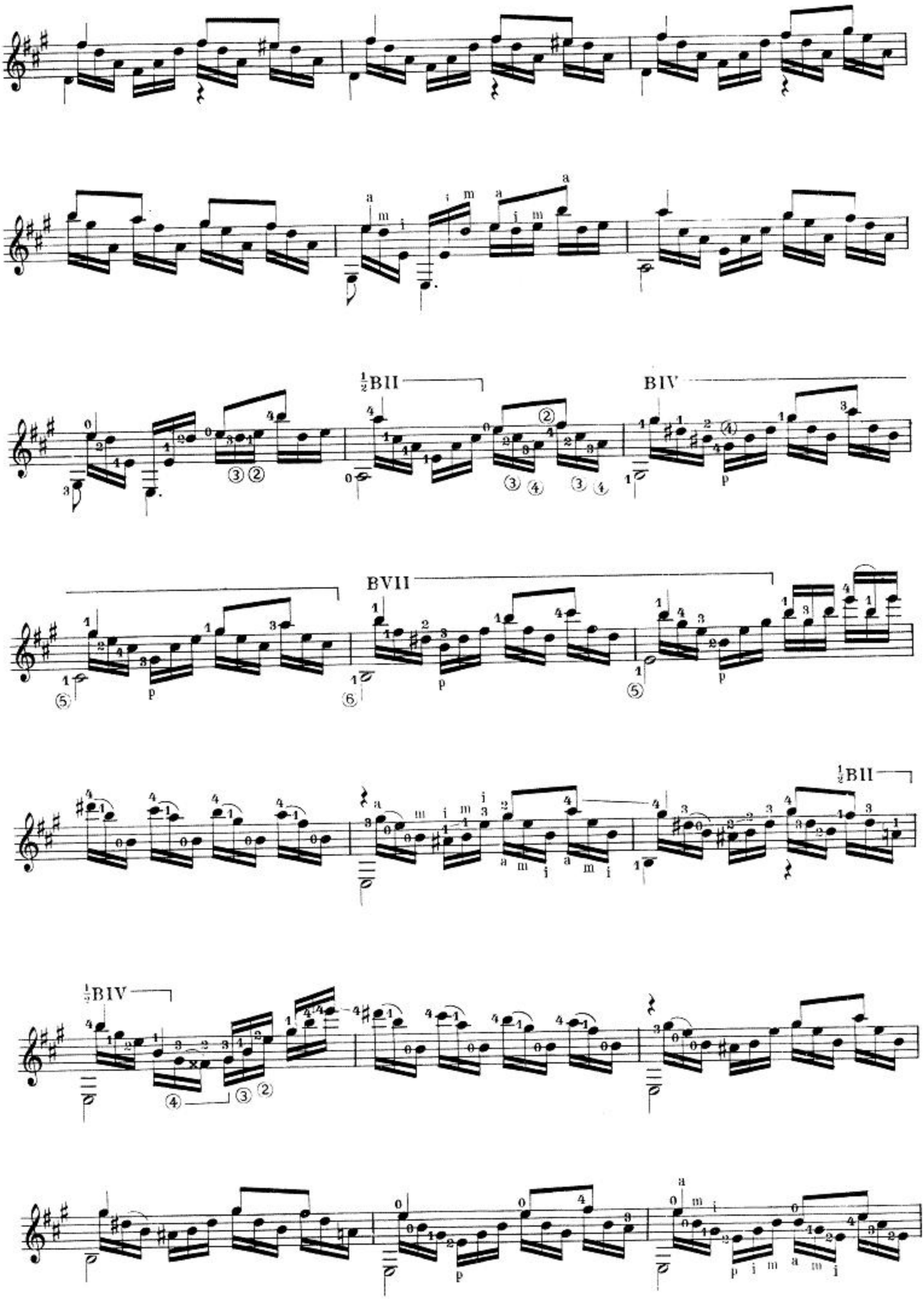

½BIX
½BVI
½BVIII
BIX
½BVII
½BVI
½BV
BIX
BVII
12
a r m.
BVII

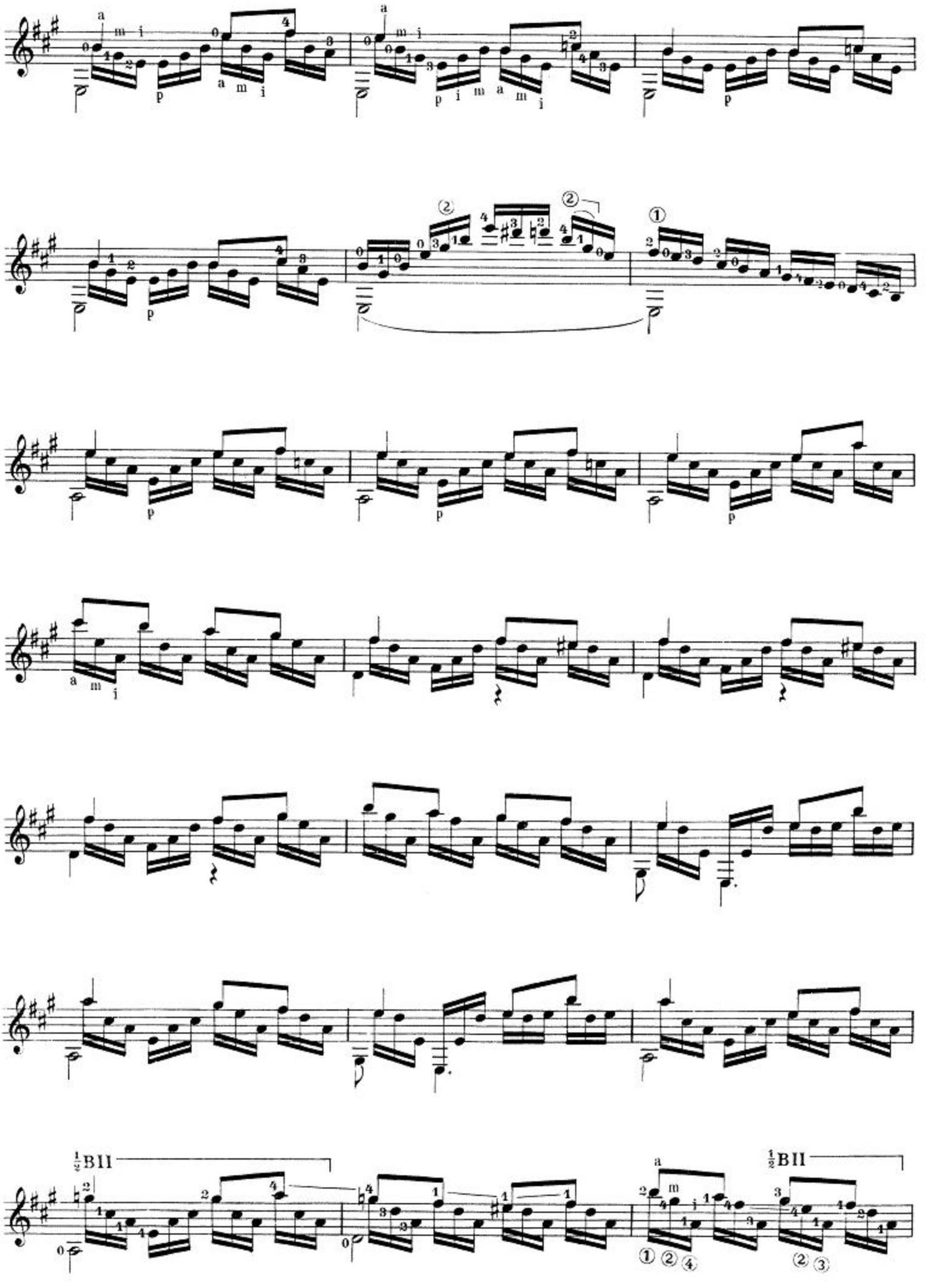

BV
BIV
BIII
BII
BVII
BIX
BVII
BVII
arm. 12

# STUDIO - SONATINA ( DA J. D. ALARD )

## Allegro moderato




½BII
BIV
BVII
½BII
½BIV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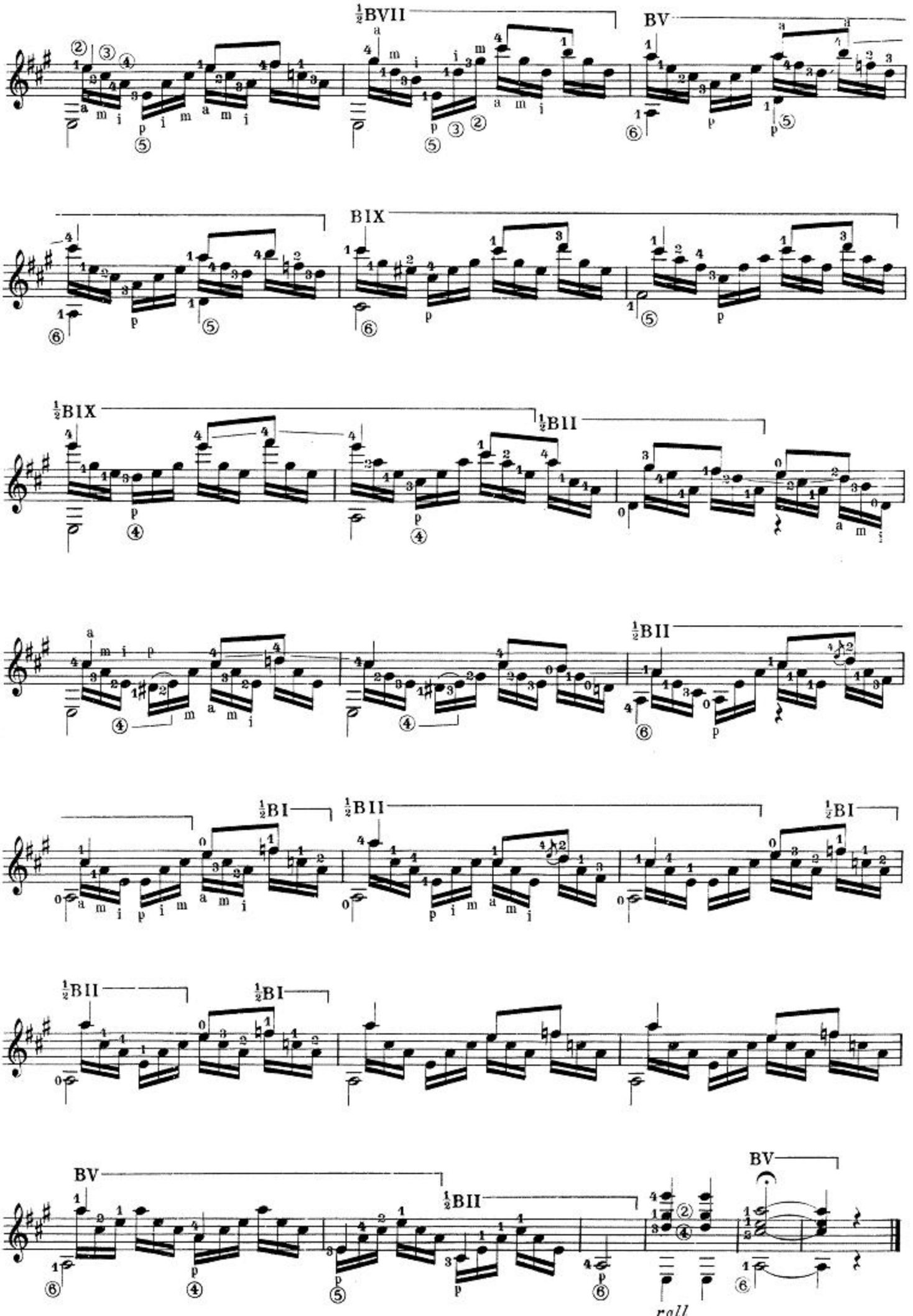
½BII


½BVII
BV
BIX
½BIX
½BII
½BI
roll

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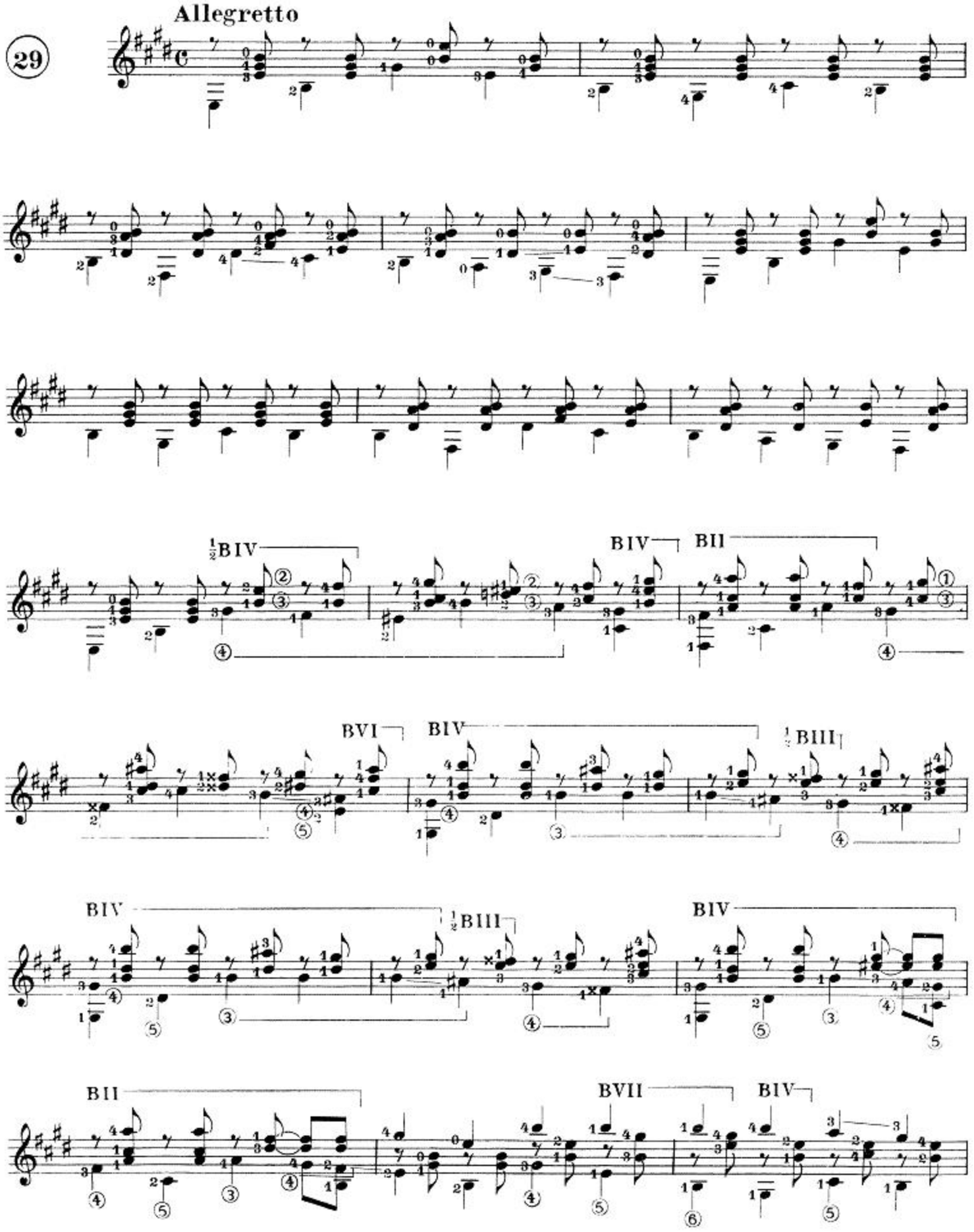
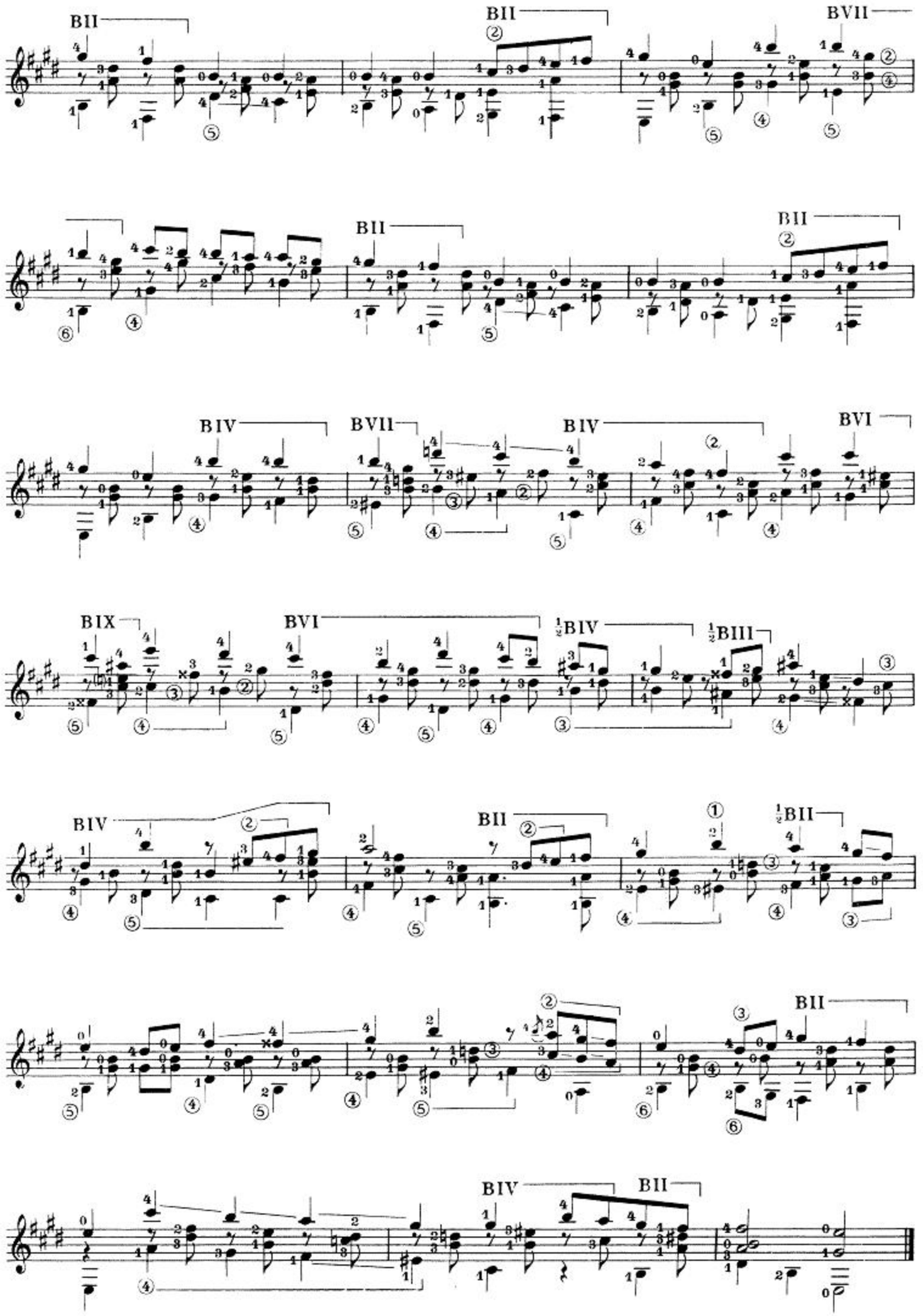
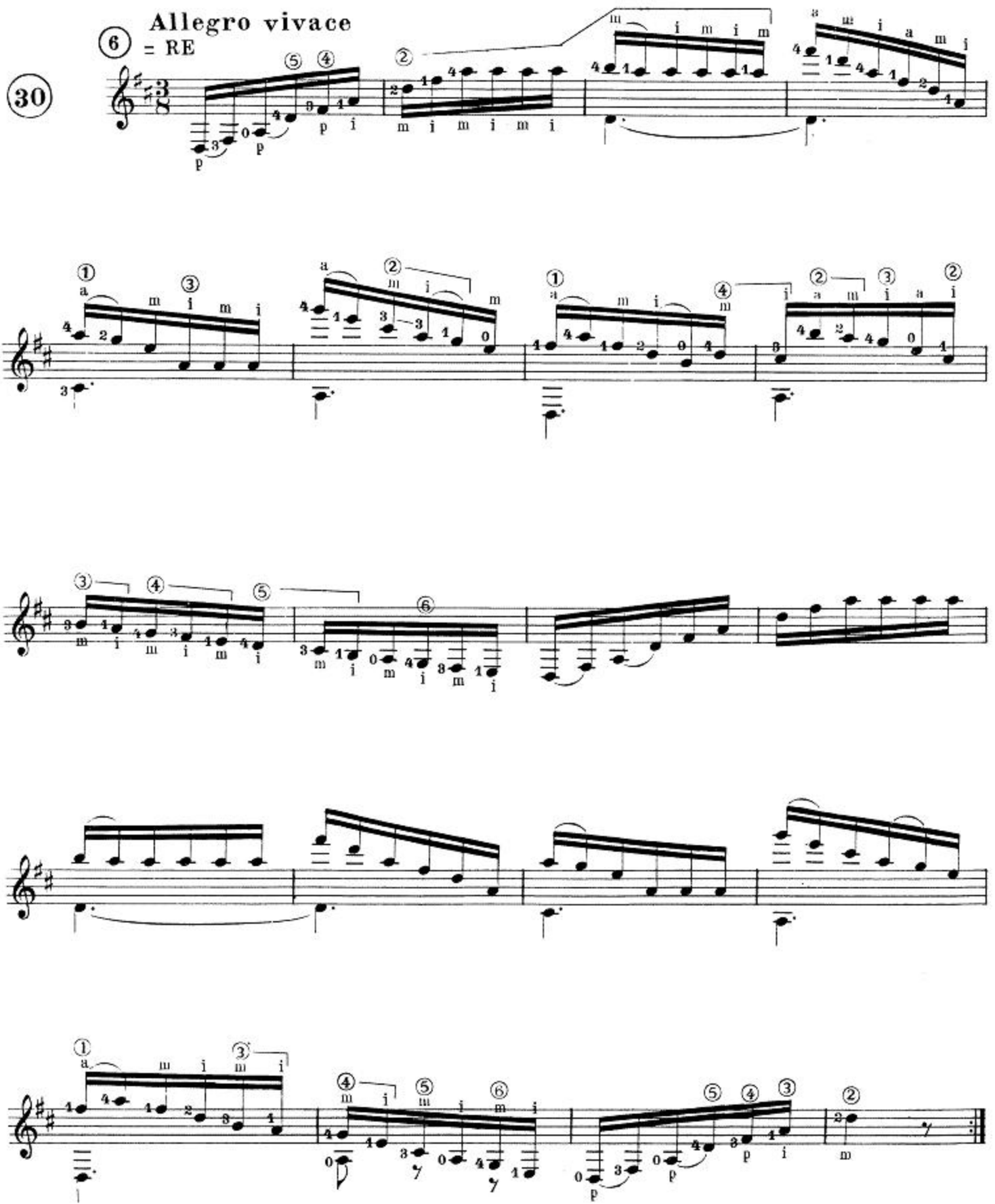
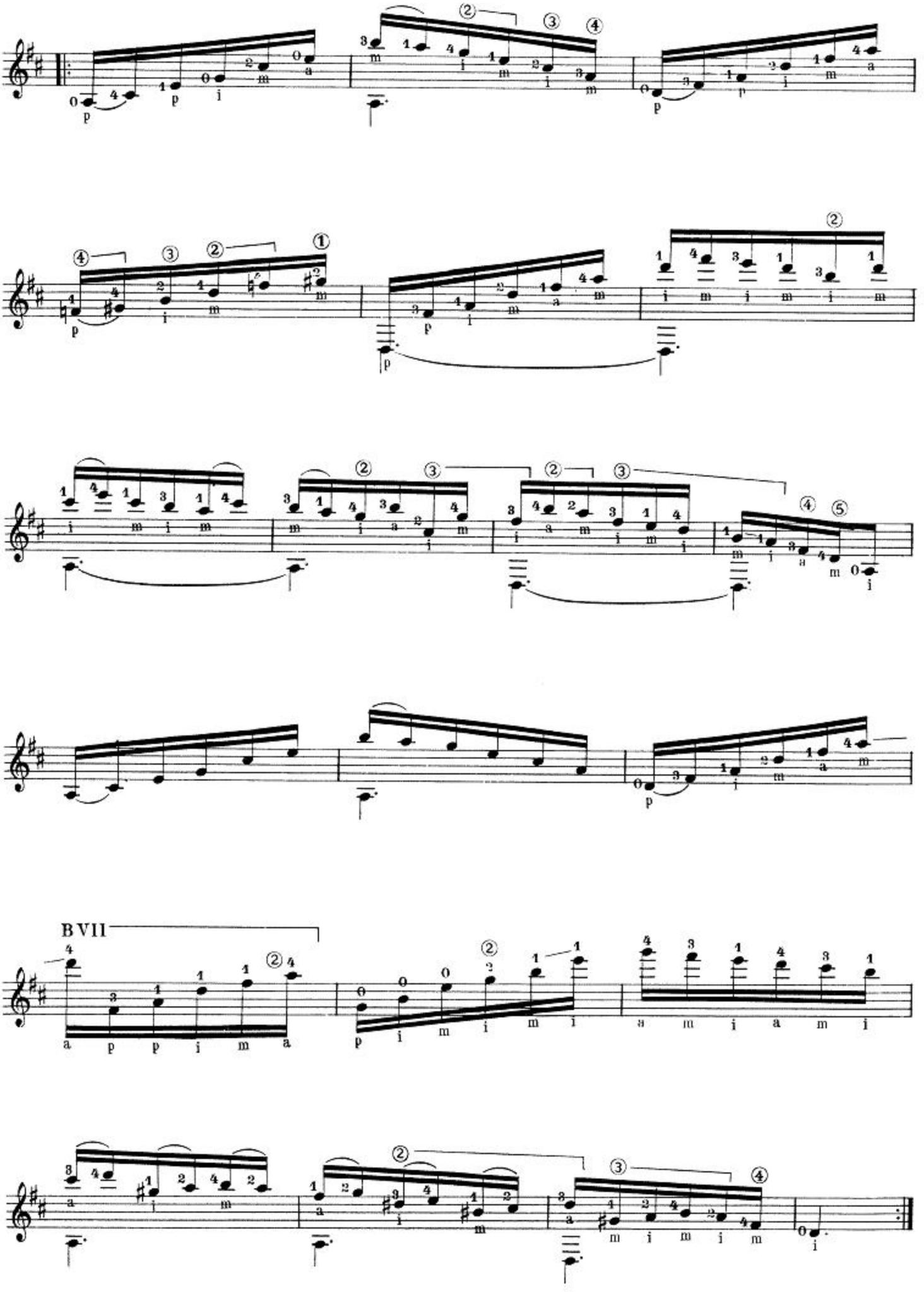


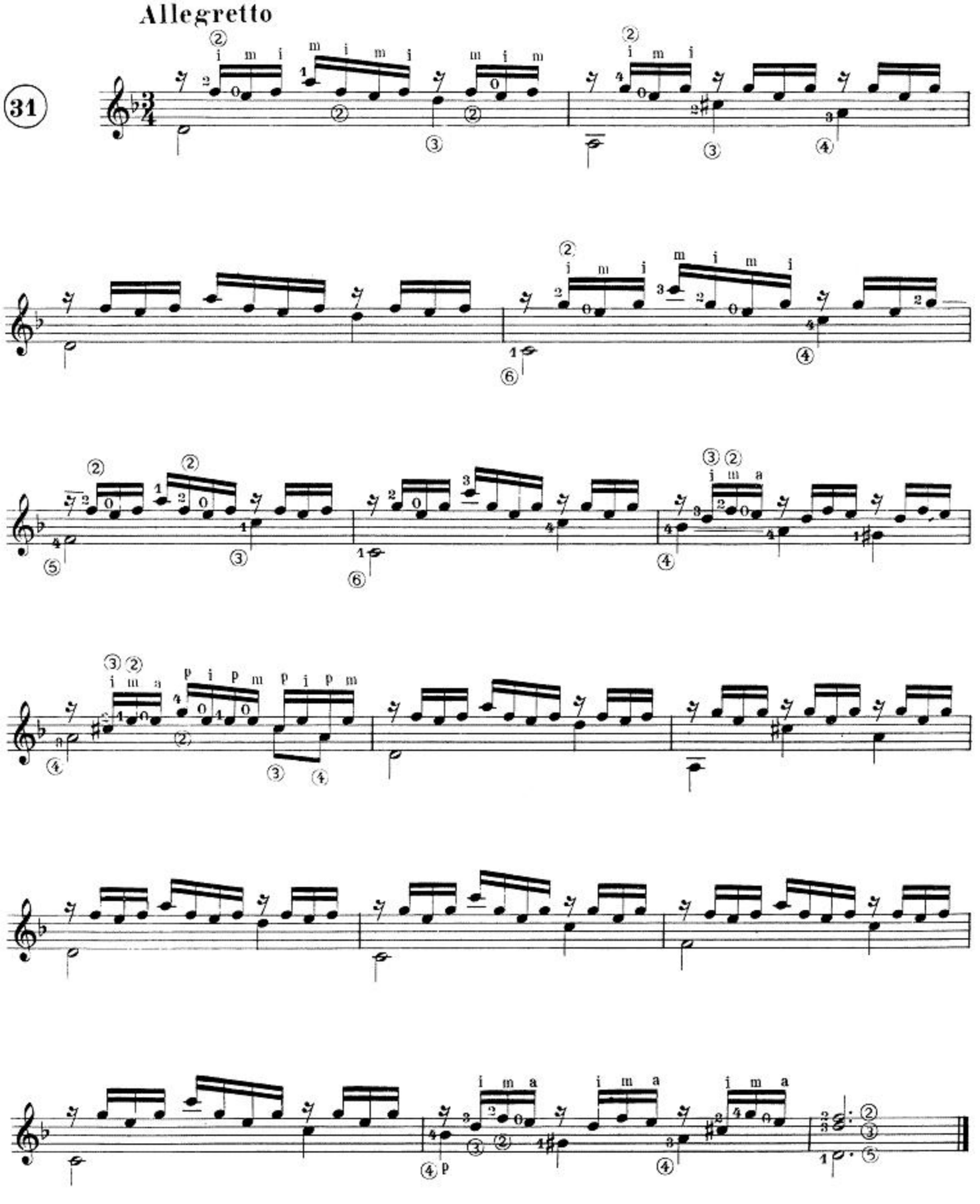

BII
BII
BVII
BII
BII
BIV
BVII
BIV
BVI
BIX
BVI
½BIV
½BIII
BIV
BII
½BII
BII
BIV
BII

# LA MARIPOSA




B VII

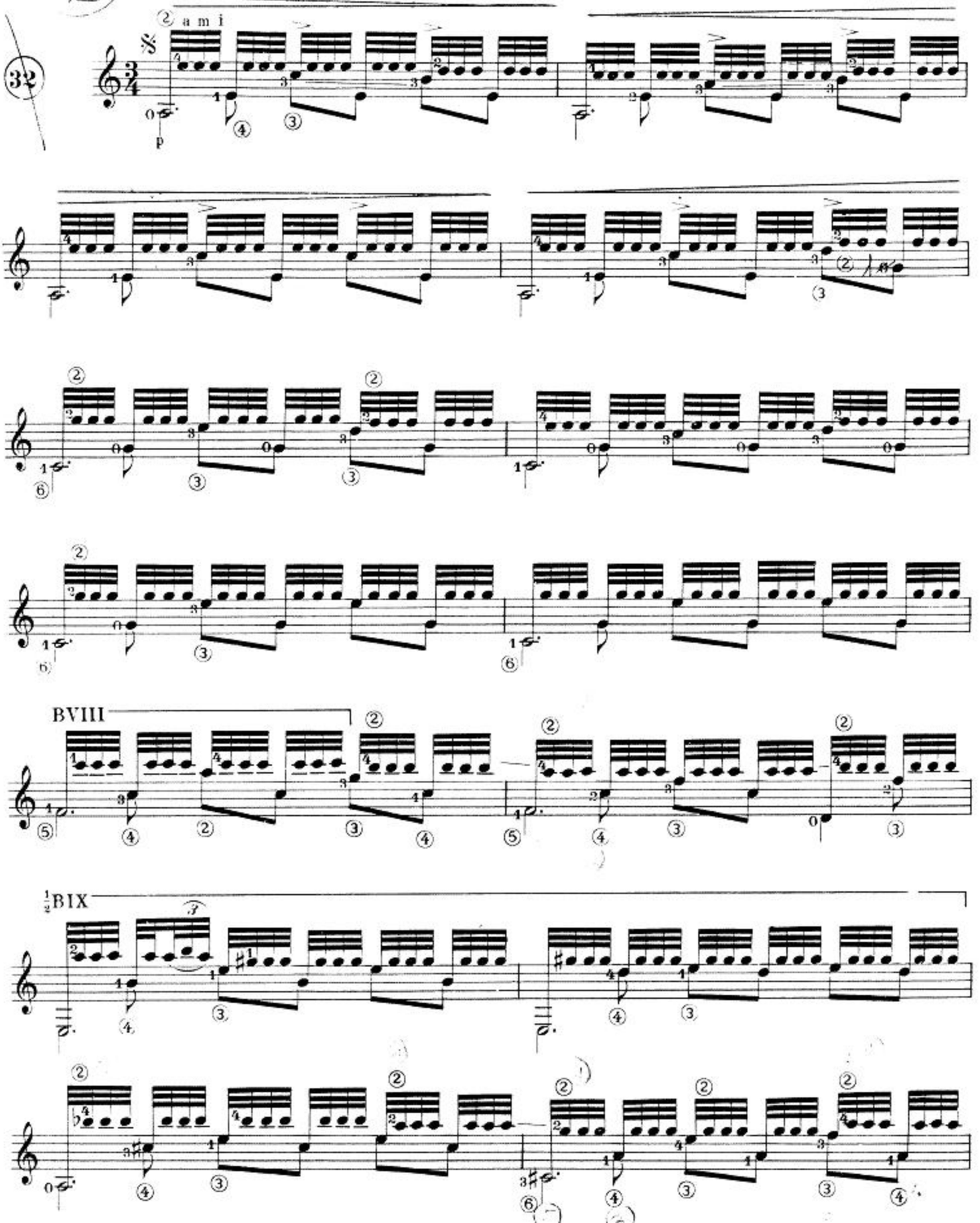
# STUDIO DE CAMPANELAS
## SU UN TEMA DELLA "FOLÍA„ DI M. DE FOSSA

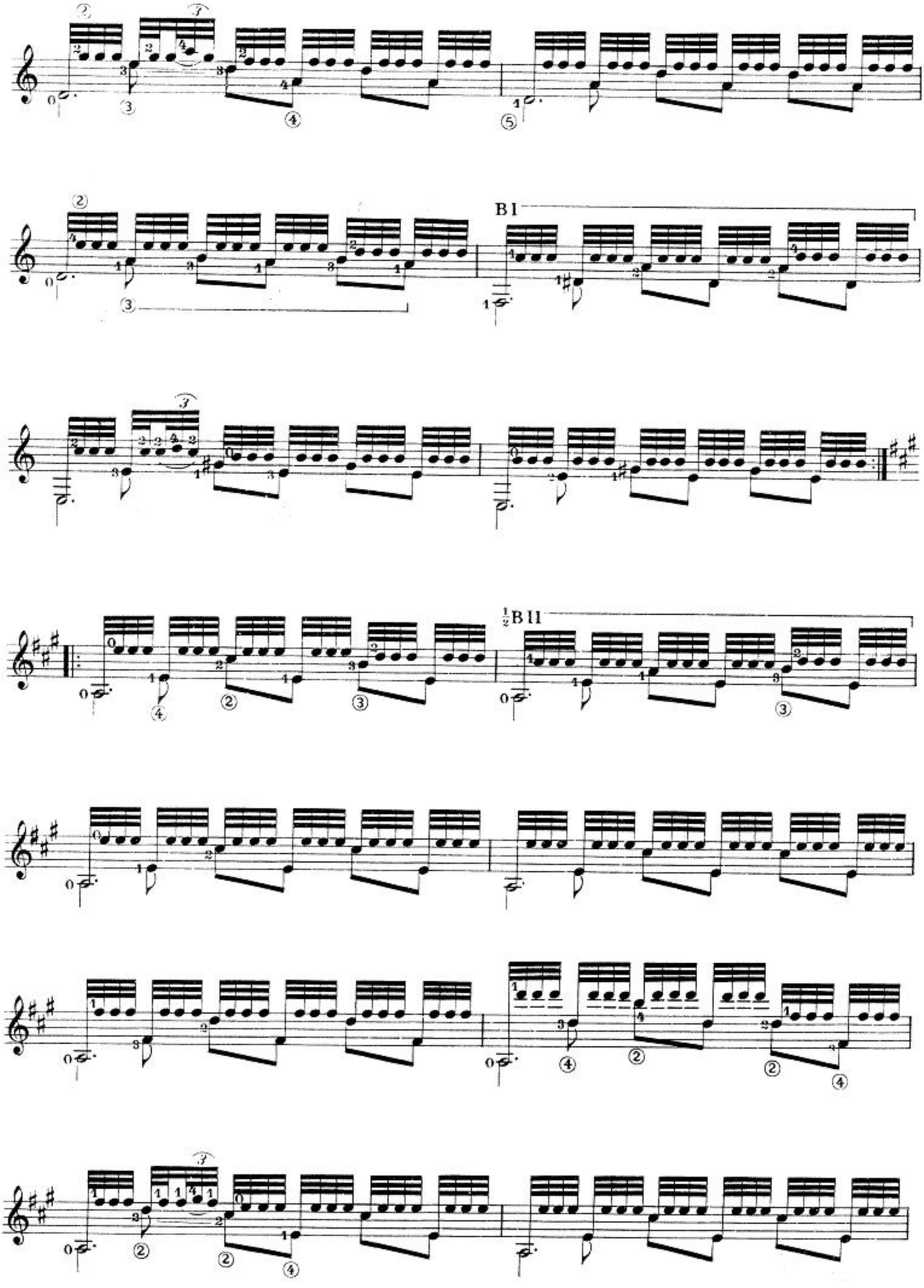


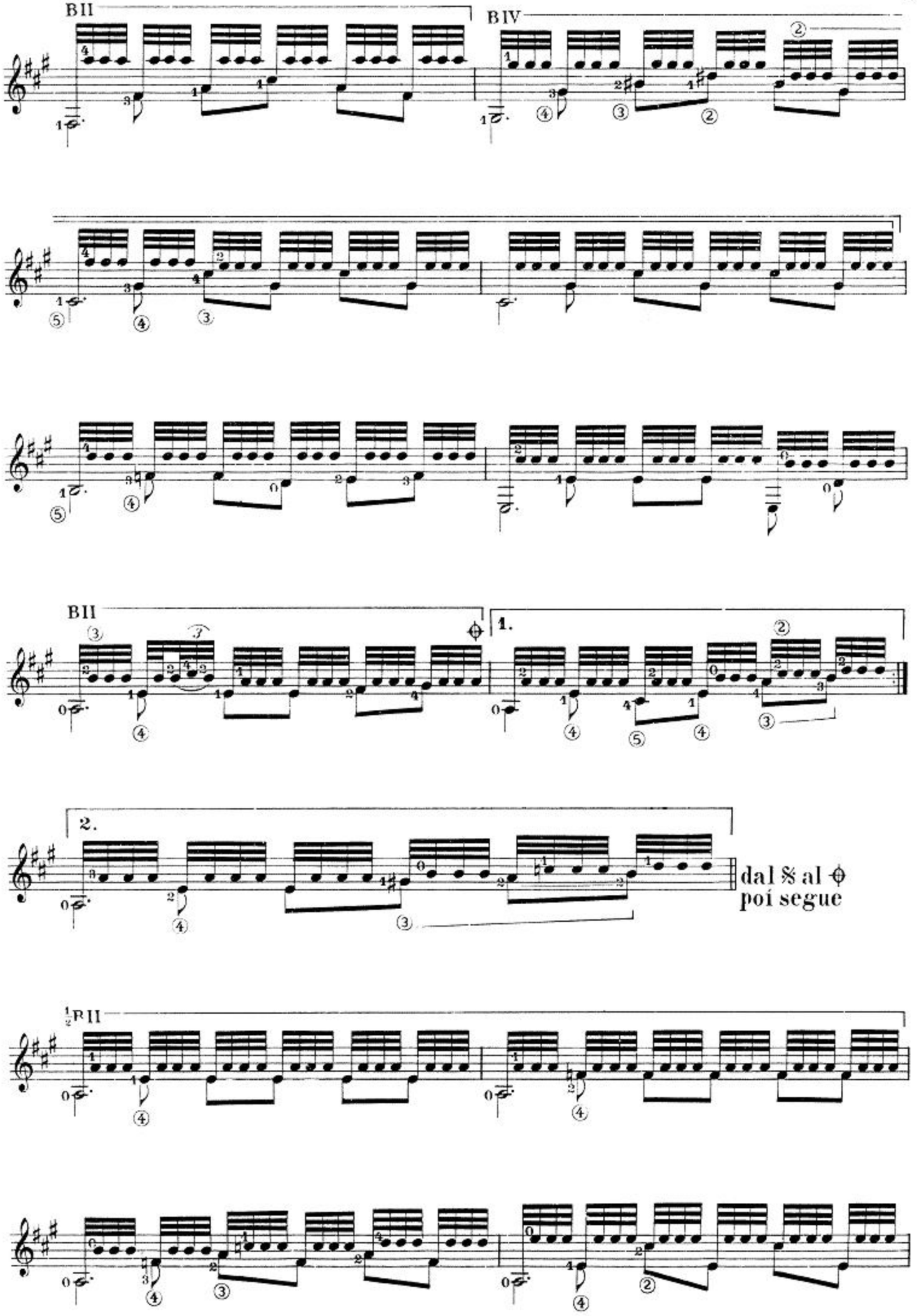
# RECUERDOS DE LA ALHAMBRA

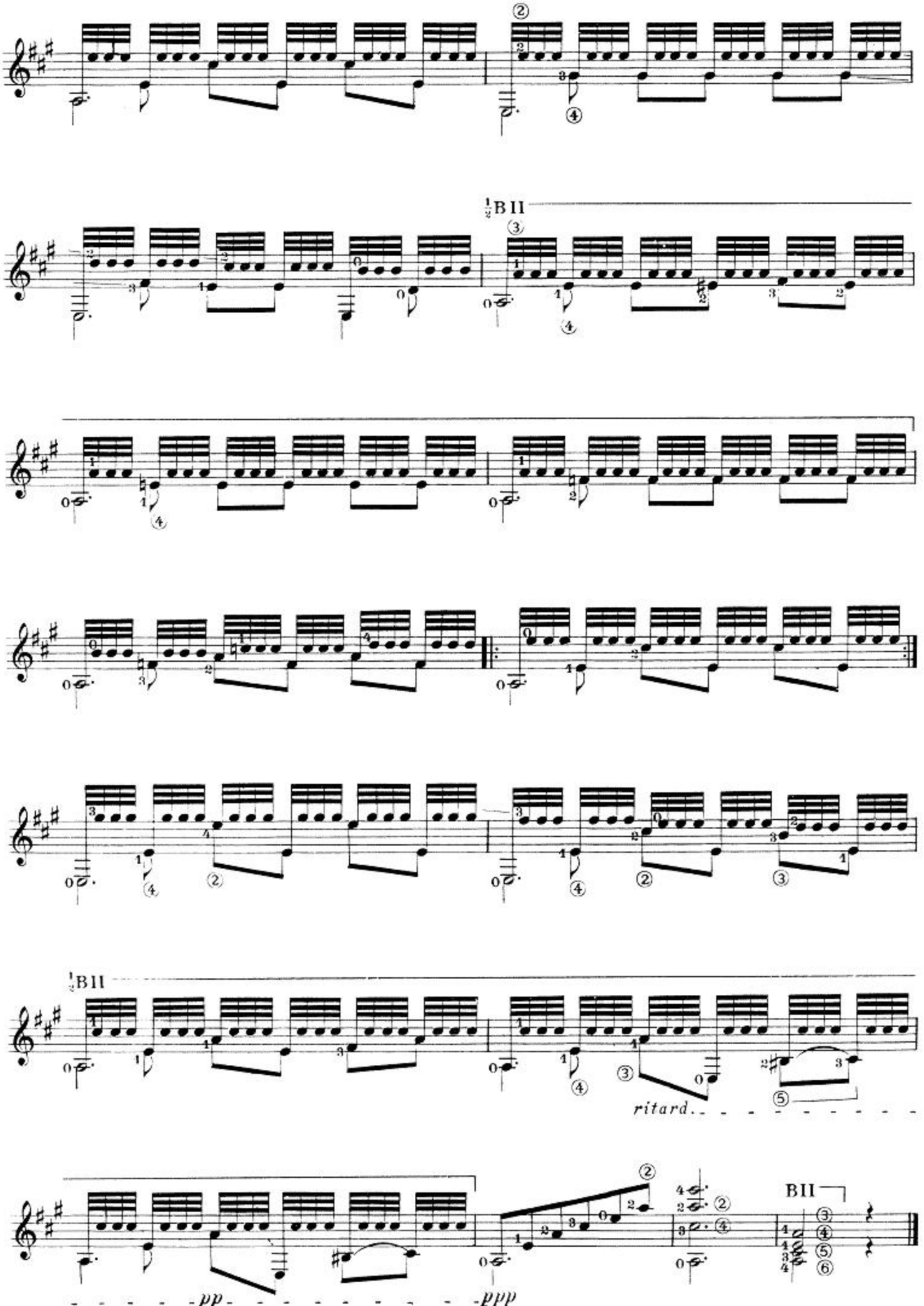
( STUDIO - TREMOLO )

**Andante**



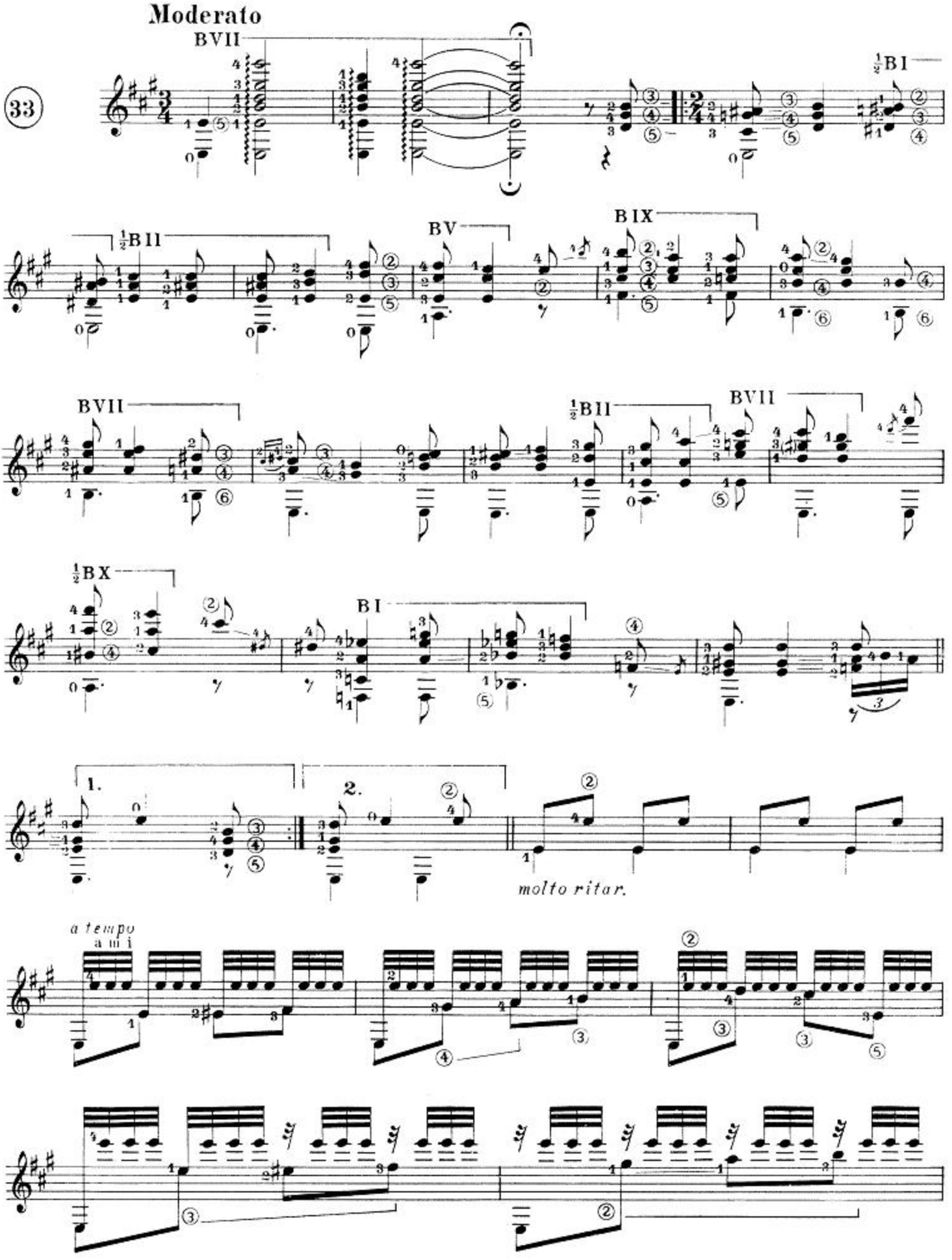

B I
½B II

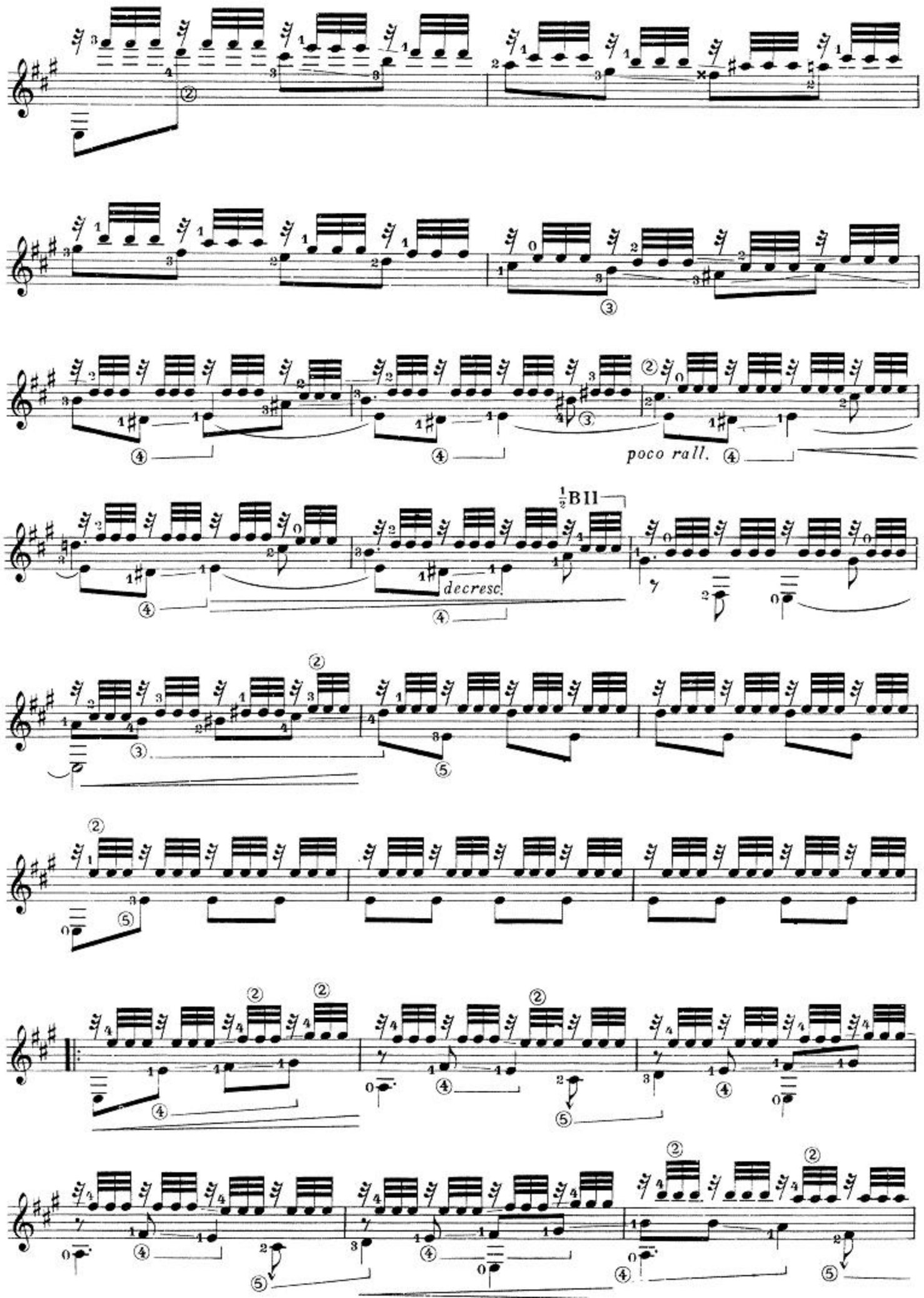

BII
BIV
BII
1.
2.
dal 𝄋 al ⊕
poi segue
½BII

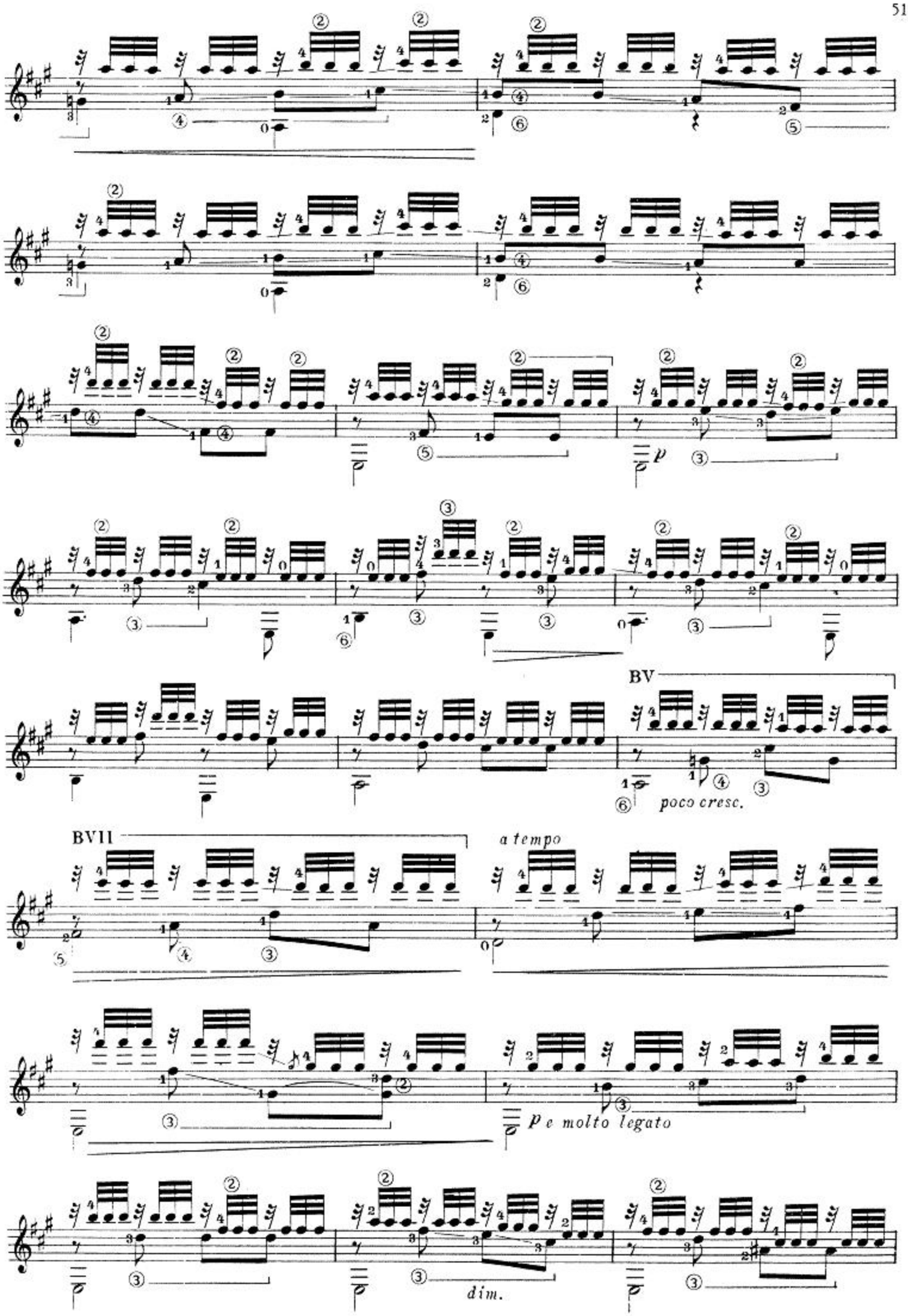

½B II
½B II
ritard.
pp
ppp
B II

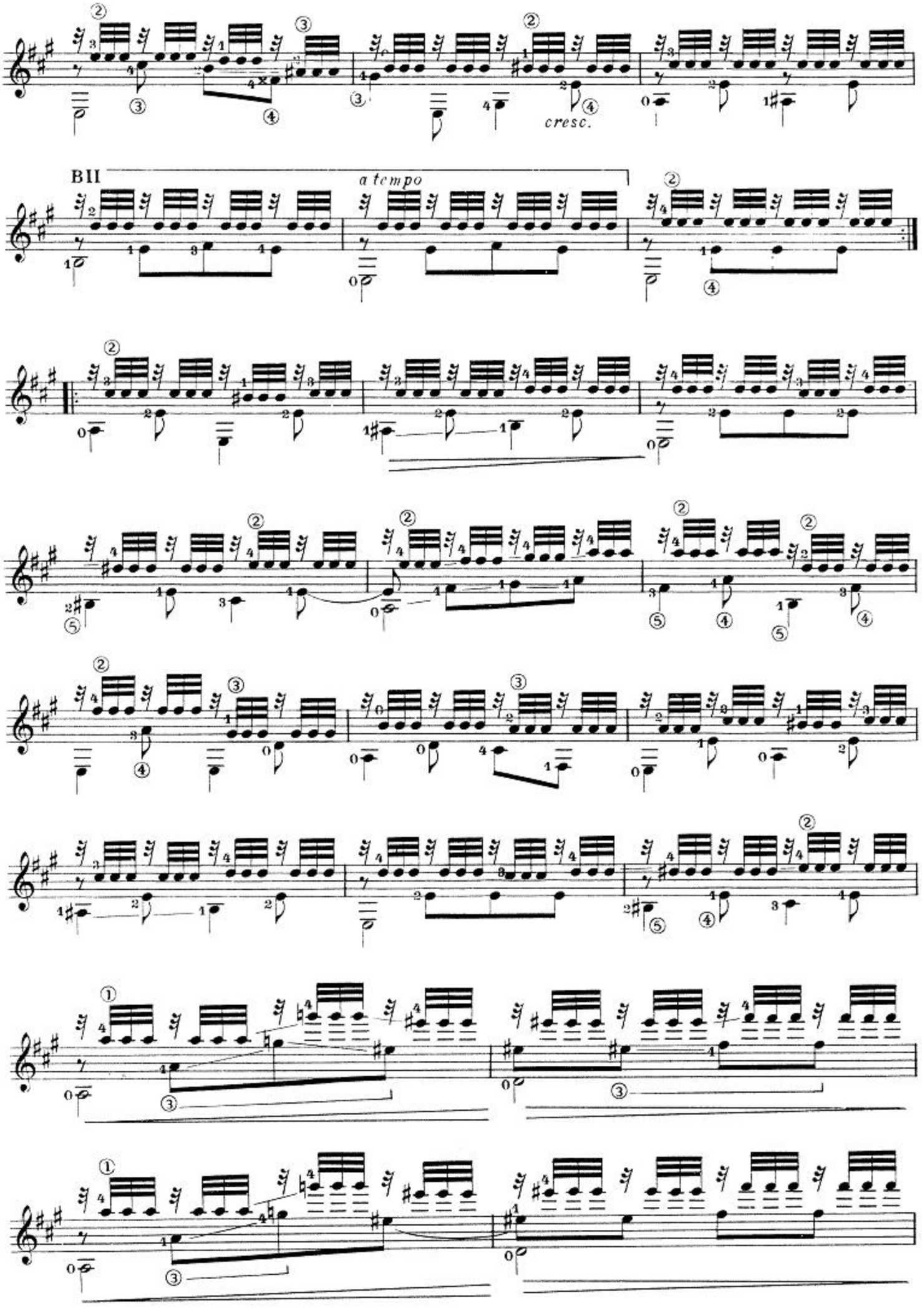
# ¡ S U E Ñ O !

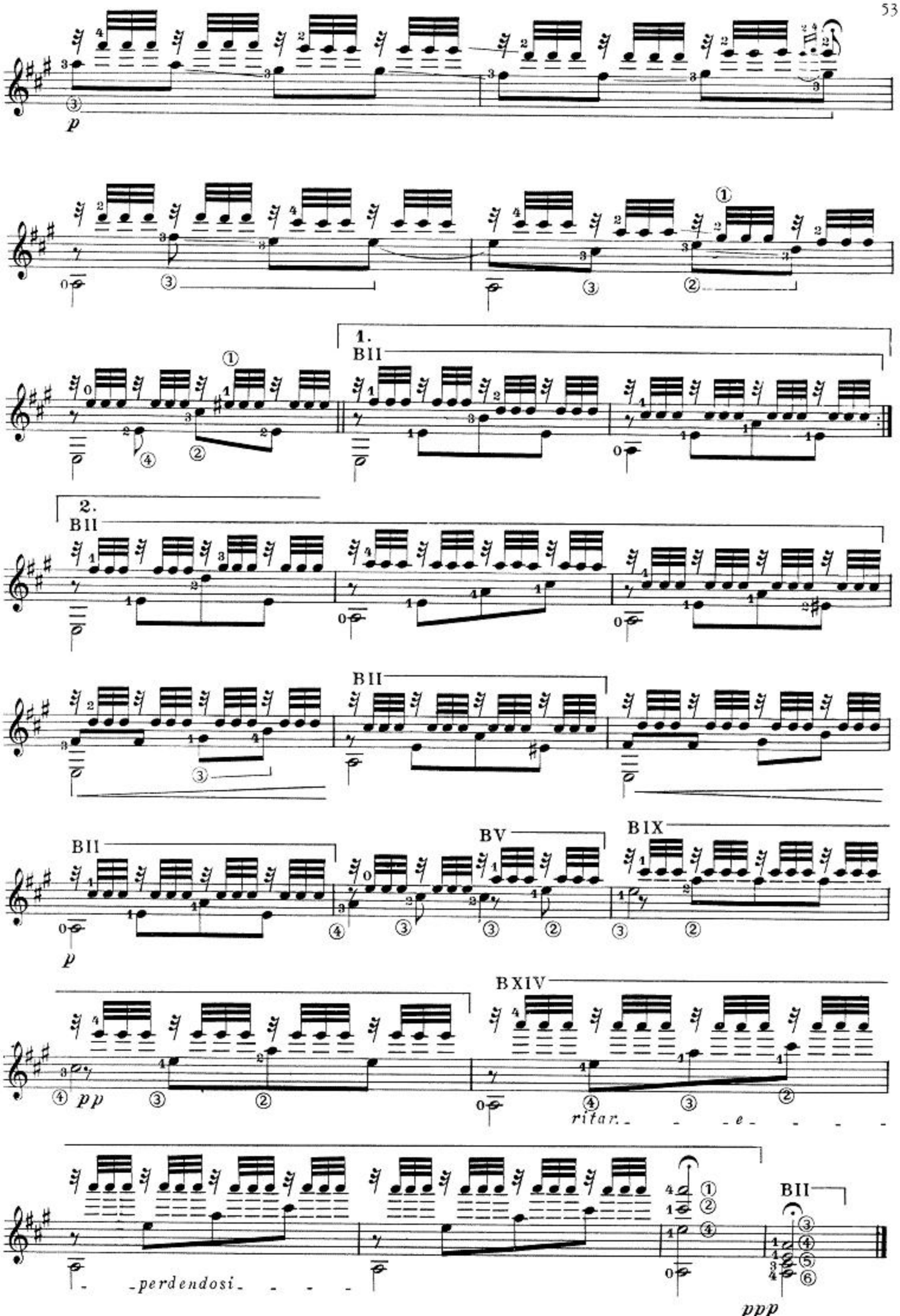
( STUDIO - TREMOLO )



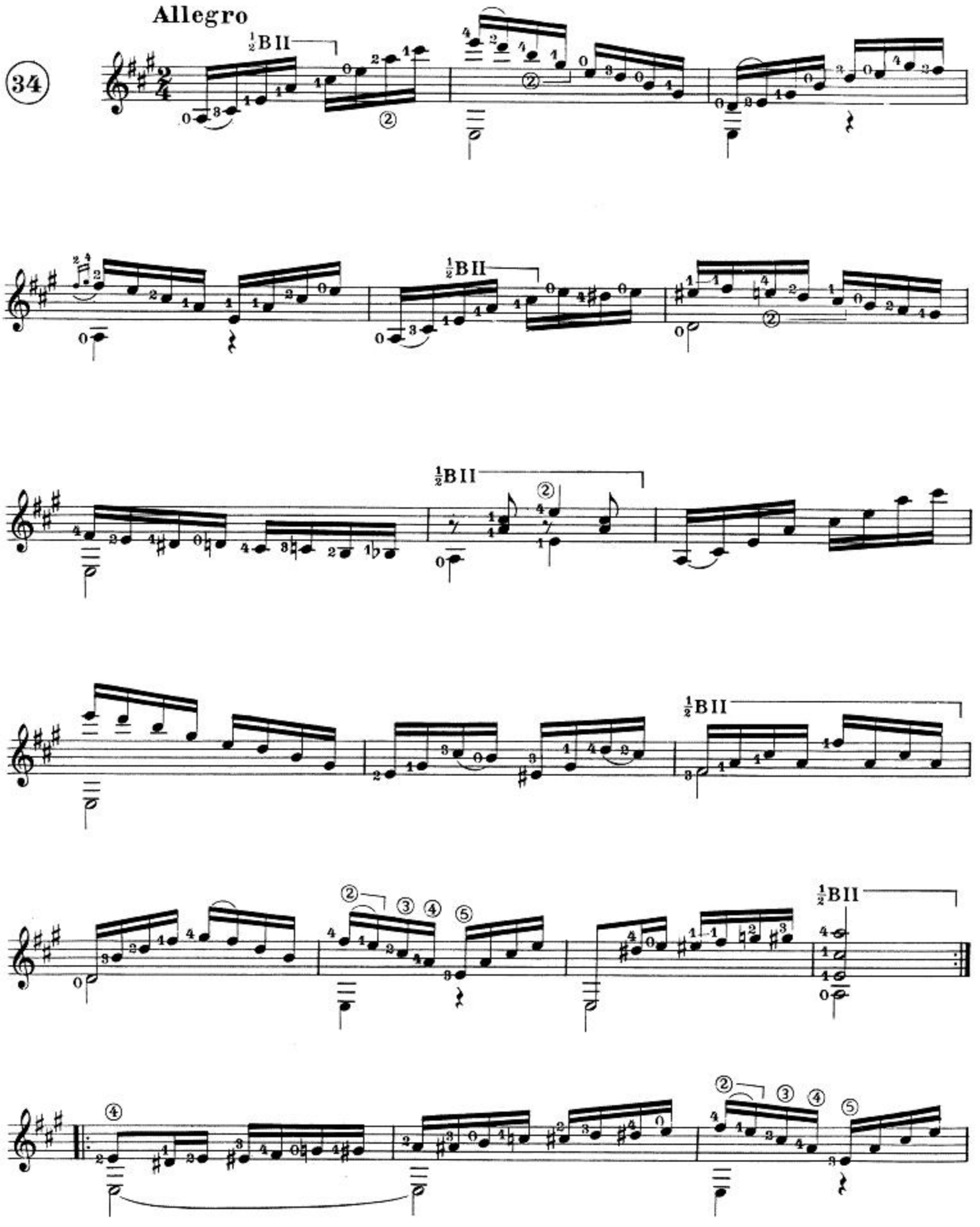

poco rall.
½BII
decresc.

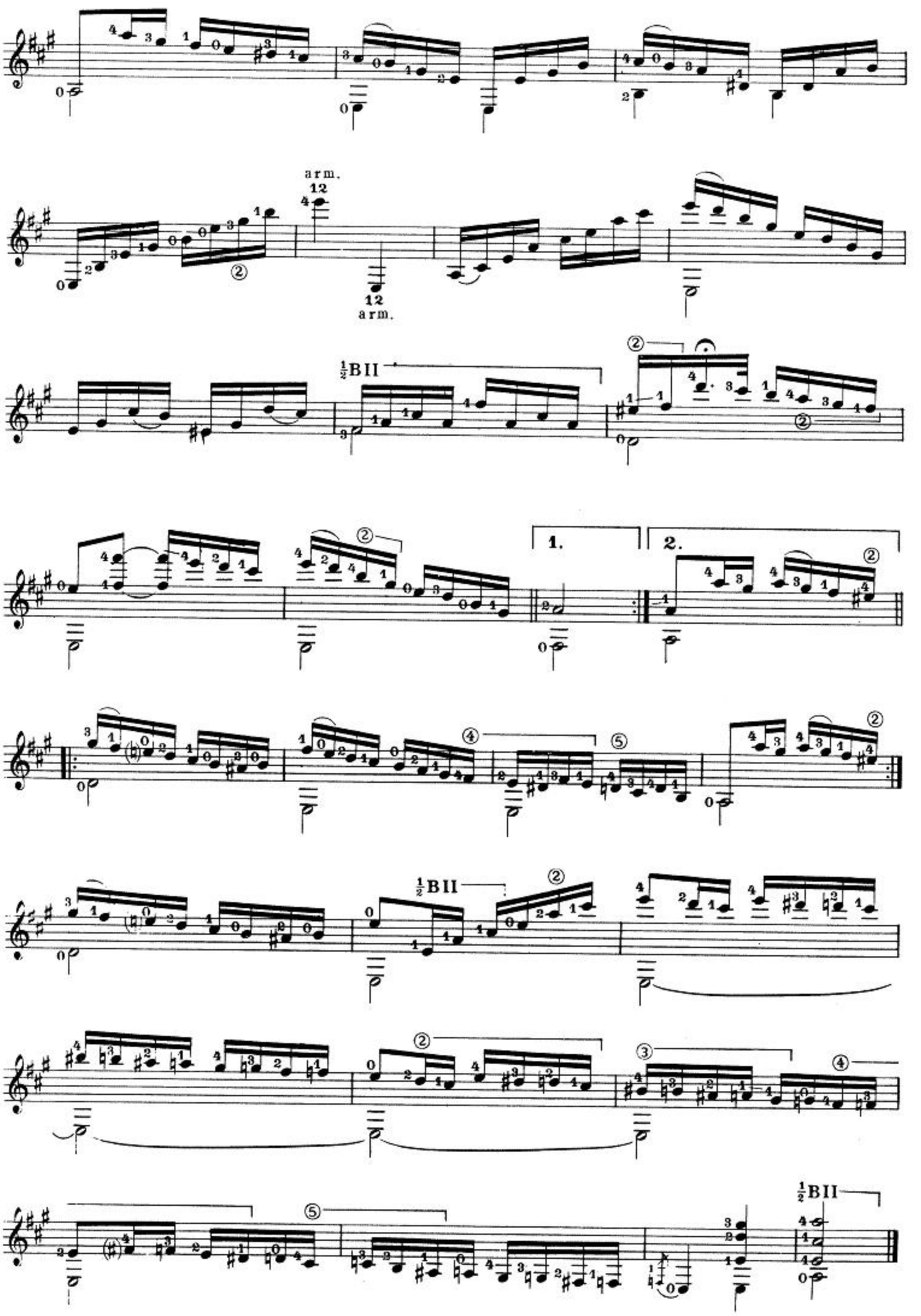

BV
poco cresc.
BVII
a tempo
p e molto legato
dim.


cresc.
BII
a tempo


p
1.
BII
2.
BII
BII
BII
BV
BIX
p
BXIV
pp
ritar. - - - e - - - -
- perdendosi - - - -
BII
ppp

# STUDIO - SCHERZO ( DA T. DAMAS )



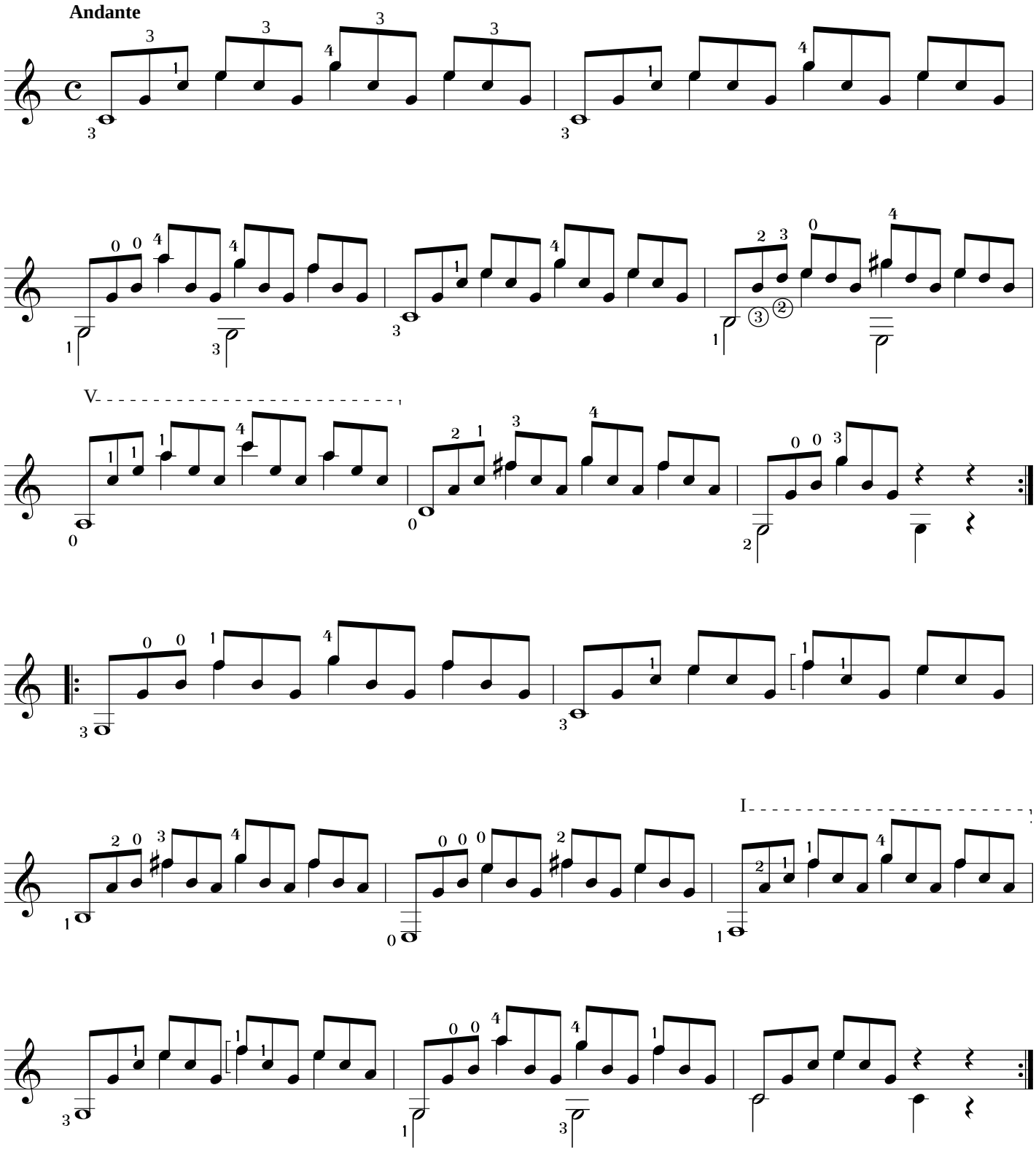

arm.
12
12
arm.
½BII
1.
2.
½BII
½BII

# FRANCISCO TARREGA

# 12 STUDIES FOR GUITAR

Selected and Fingered by Eythor Thorlaksson

## STUDY 1.

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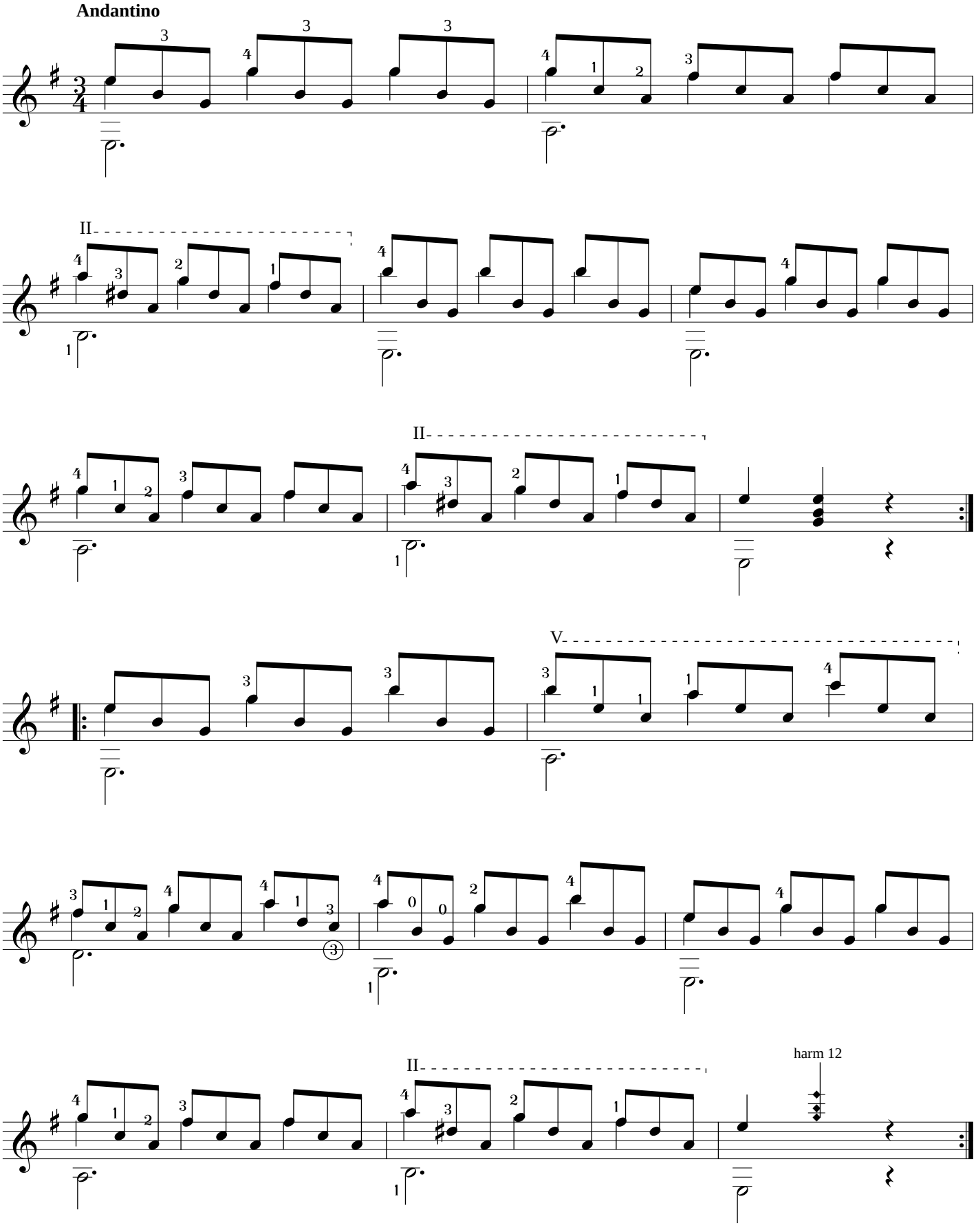
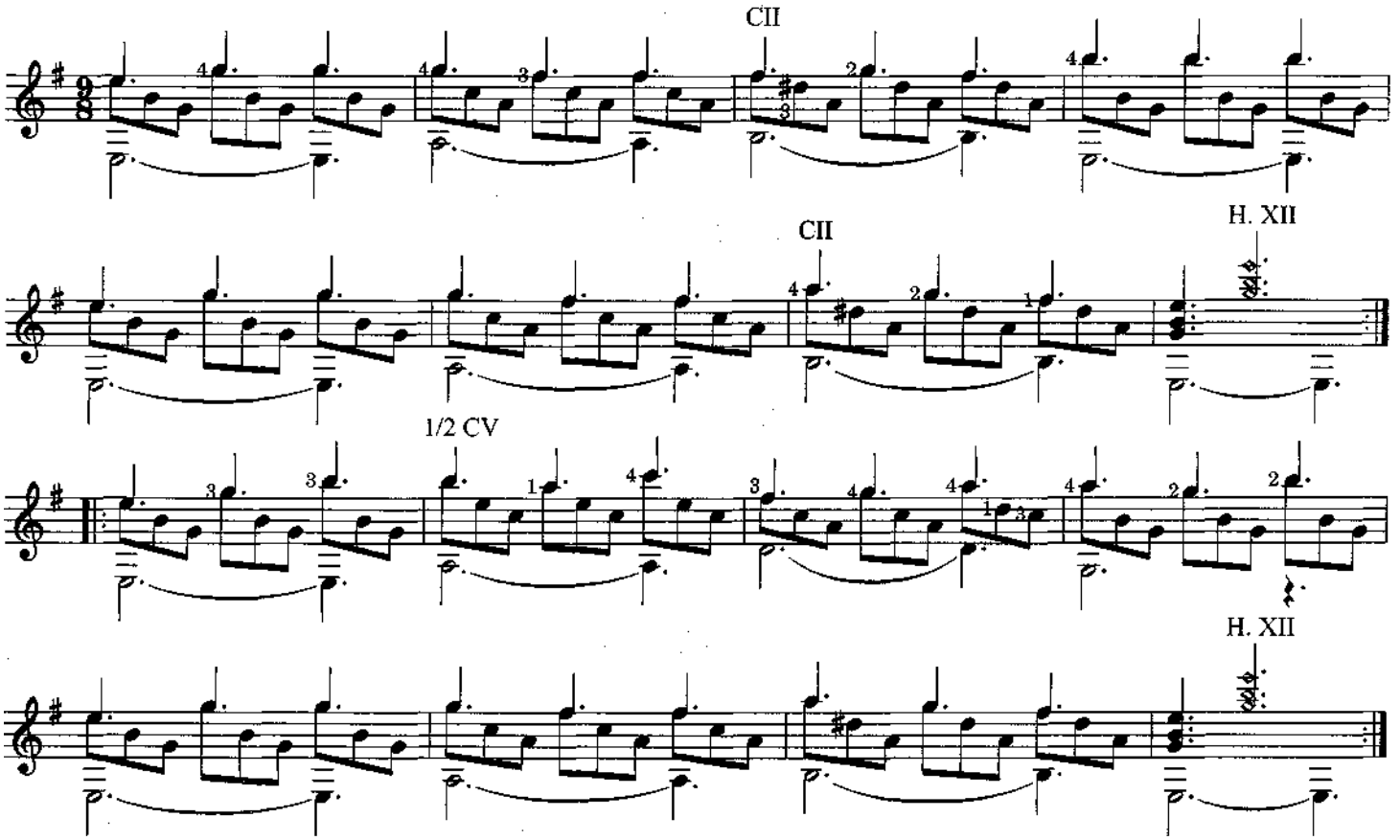


# Estudio

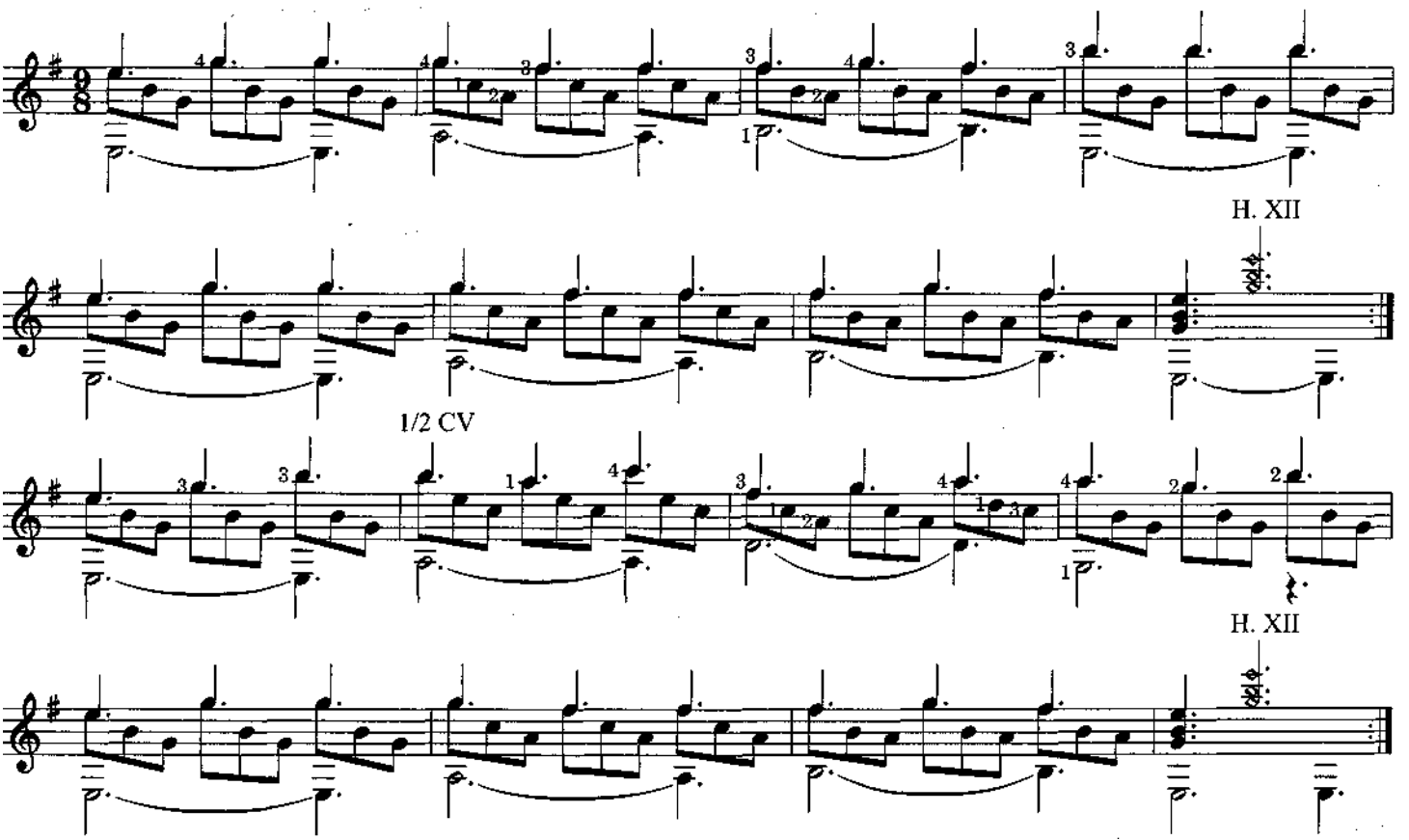
Francisco Tárrega
1852-1909




# Estudio

(Version 2)

Francisco Tárrega



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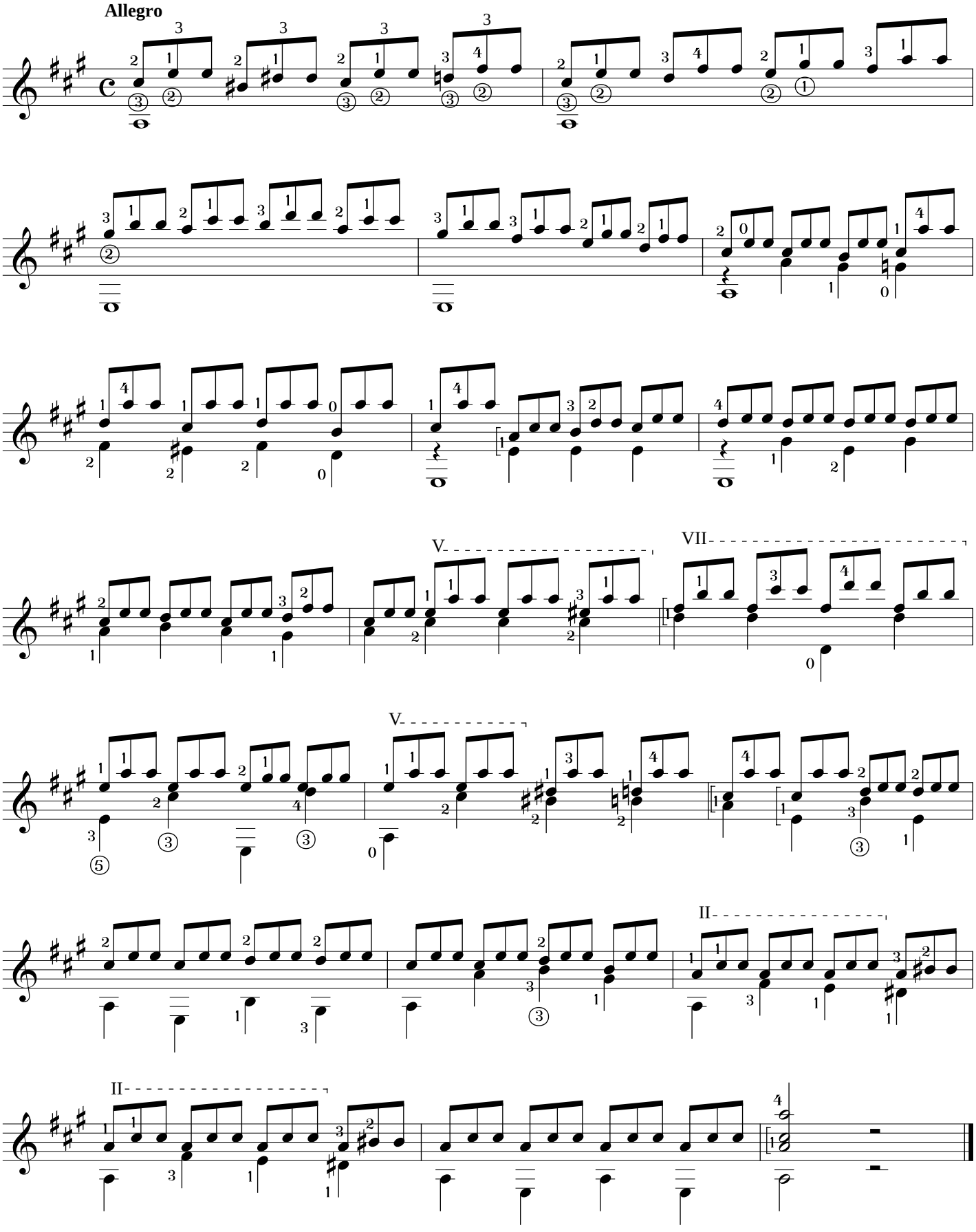
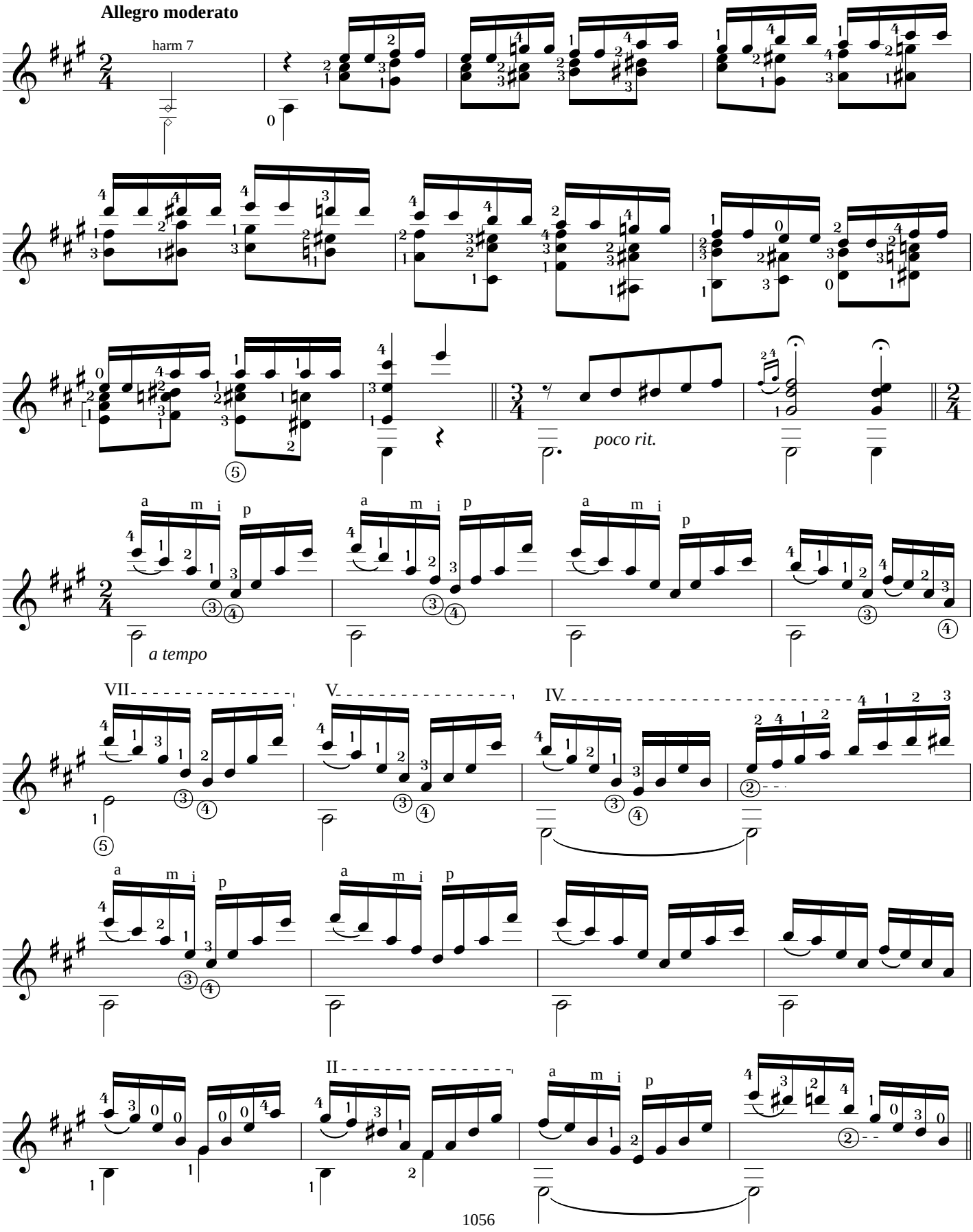
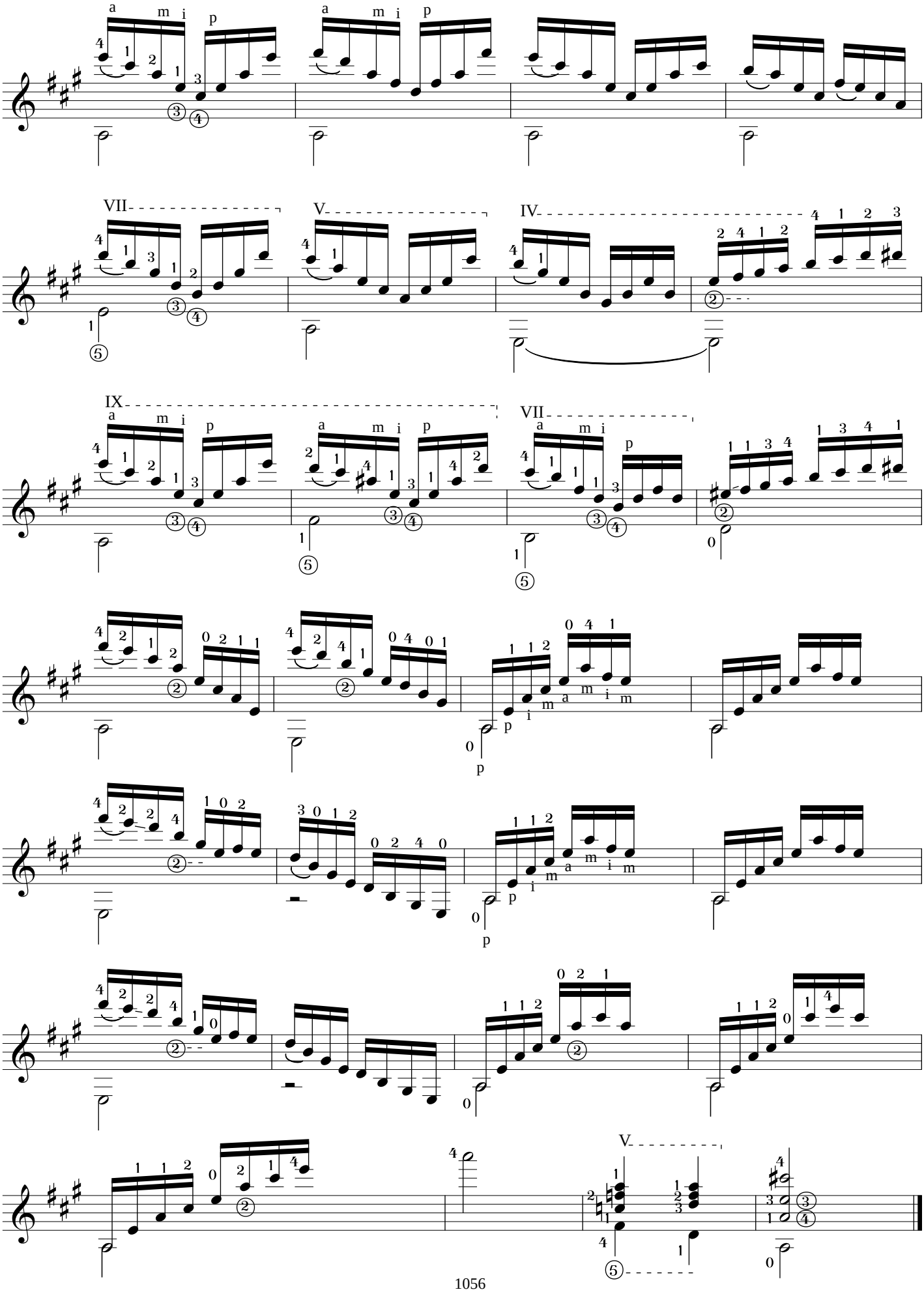


# STUDY 4.

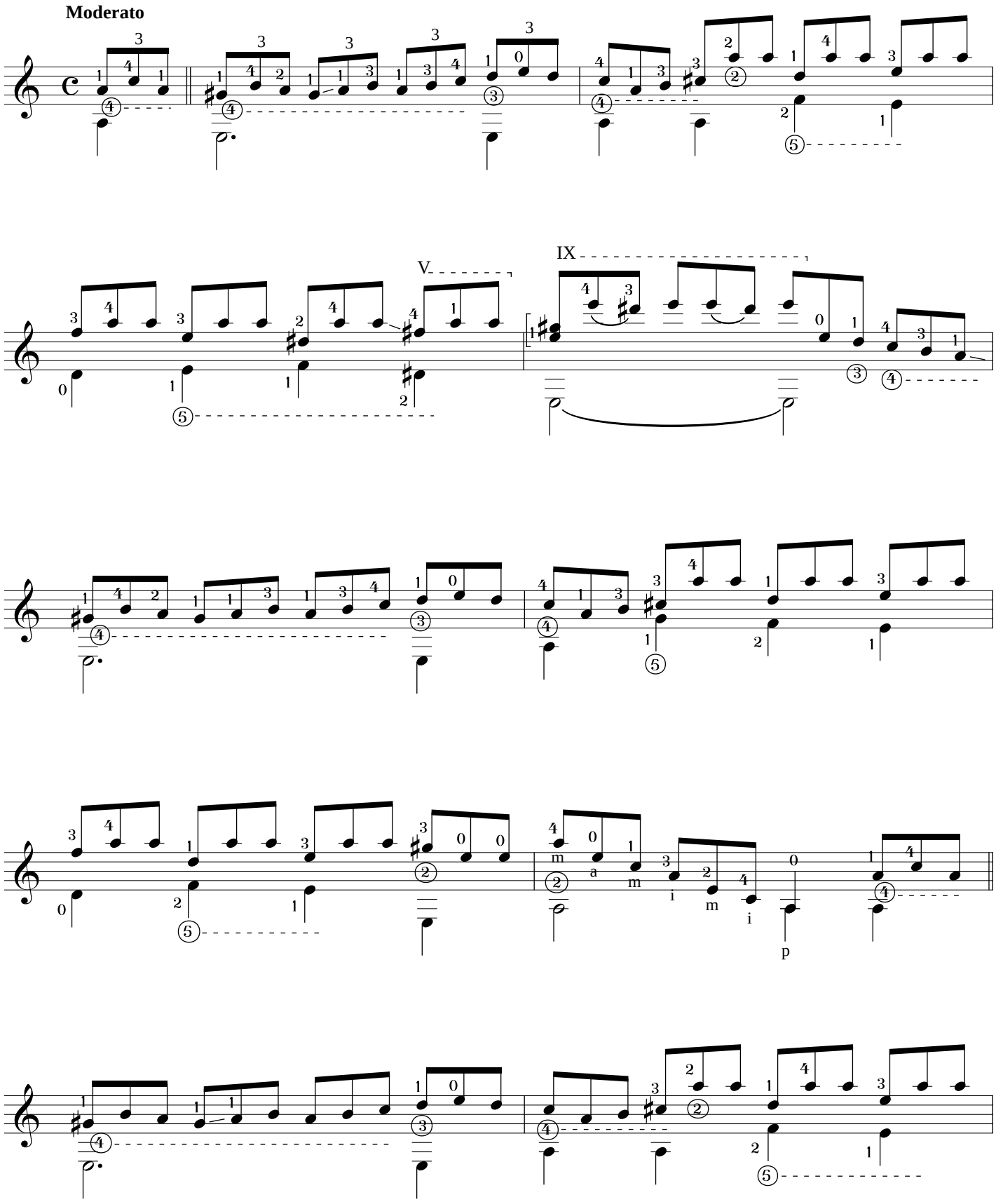
## (Estudio en arpegios)

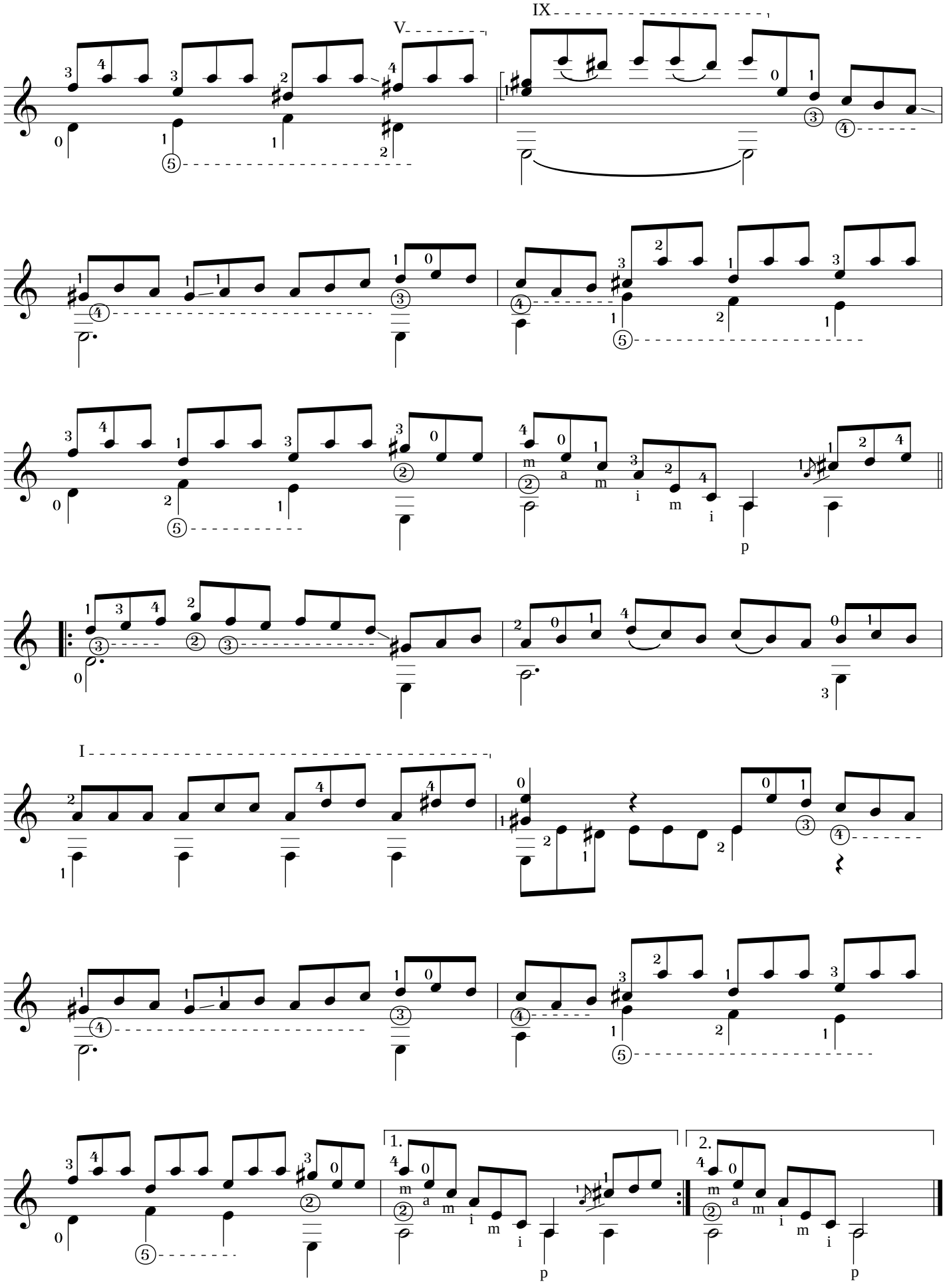



VII
V
IV
IX
VII
V

# STUDY 7.

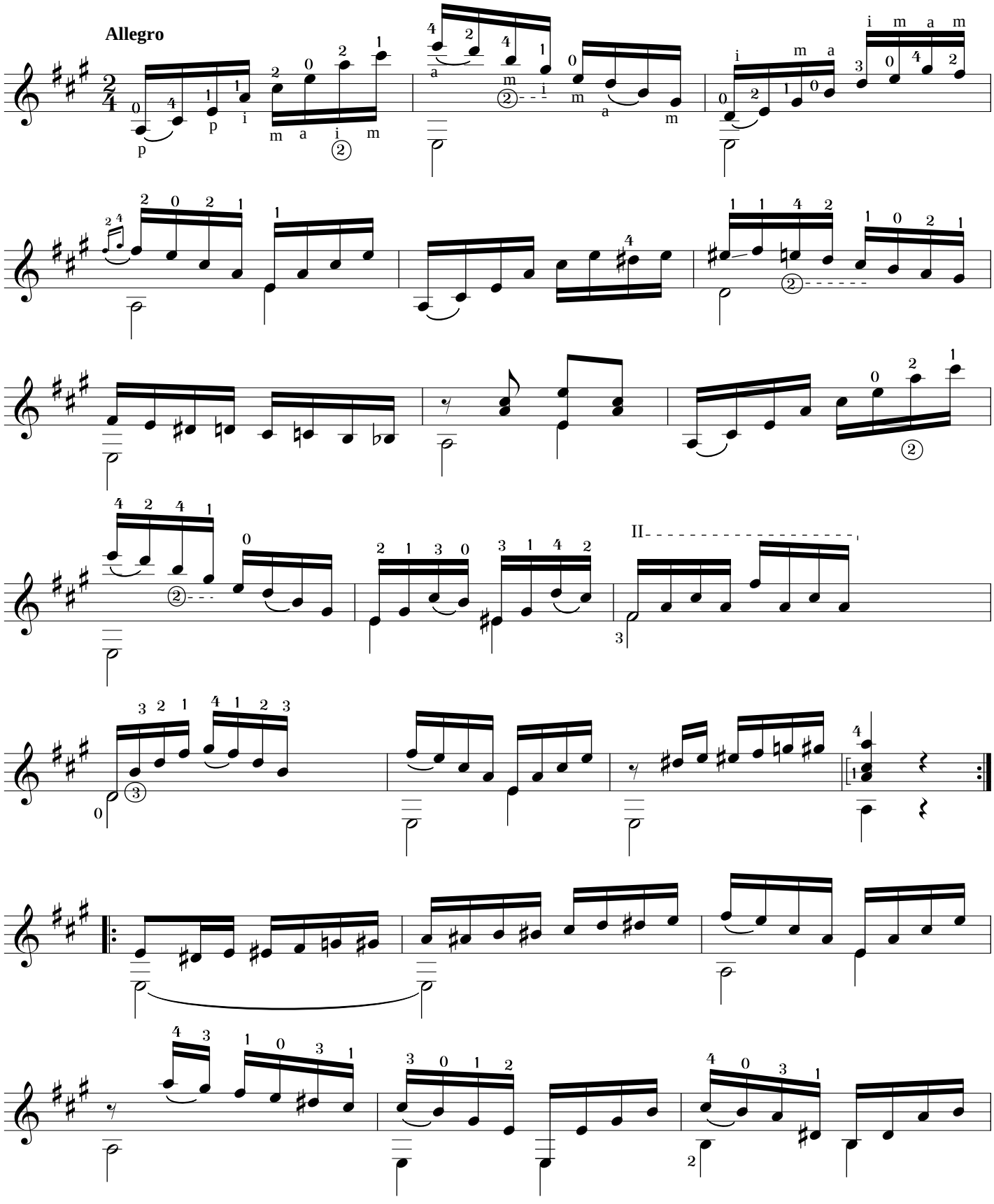
(Estudio sobre un fragmento de Beethoven)

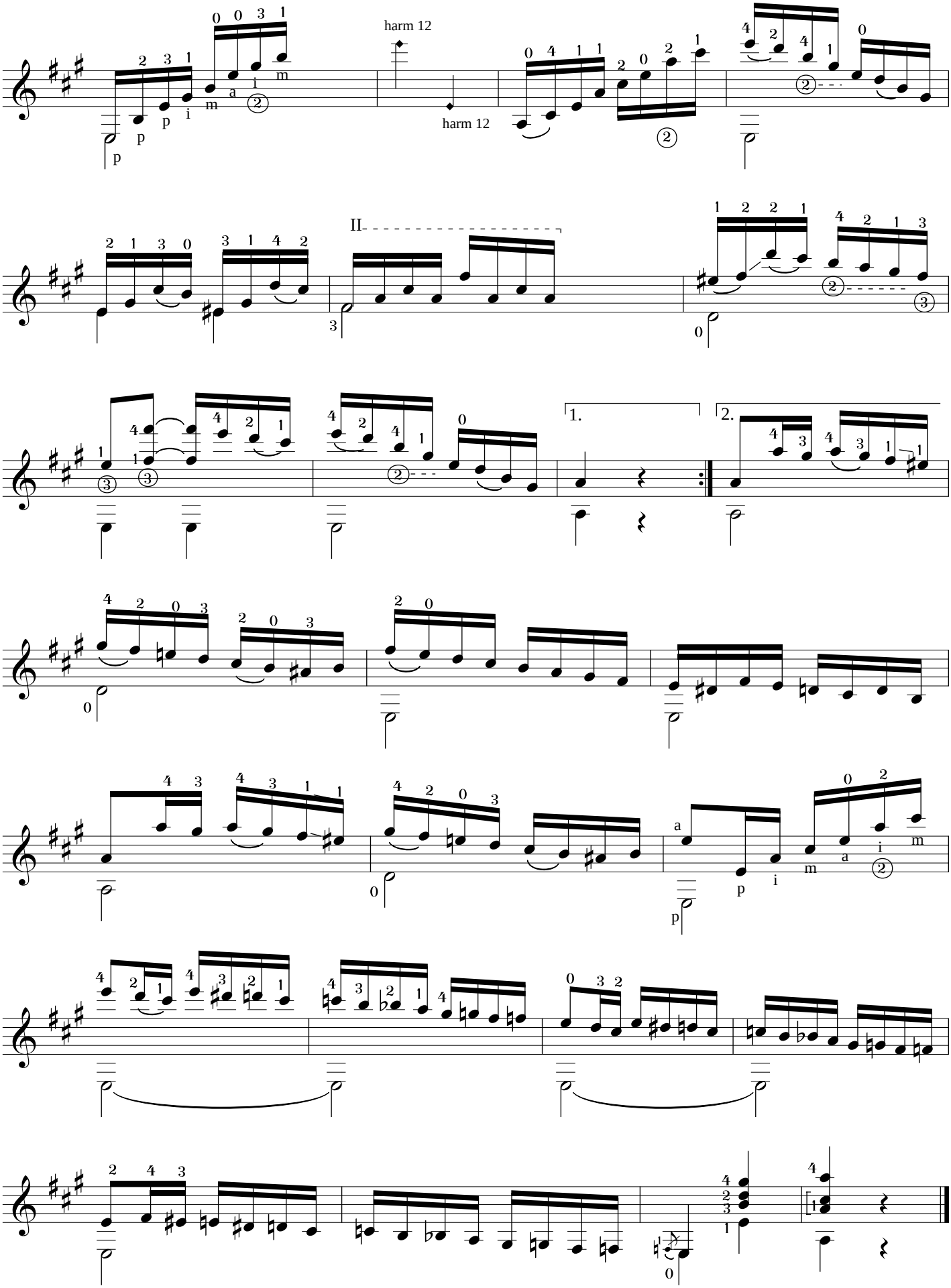



V
IX
I
1.
2.
p

# STUDY 9.

(Estudio en la mayor)

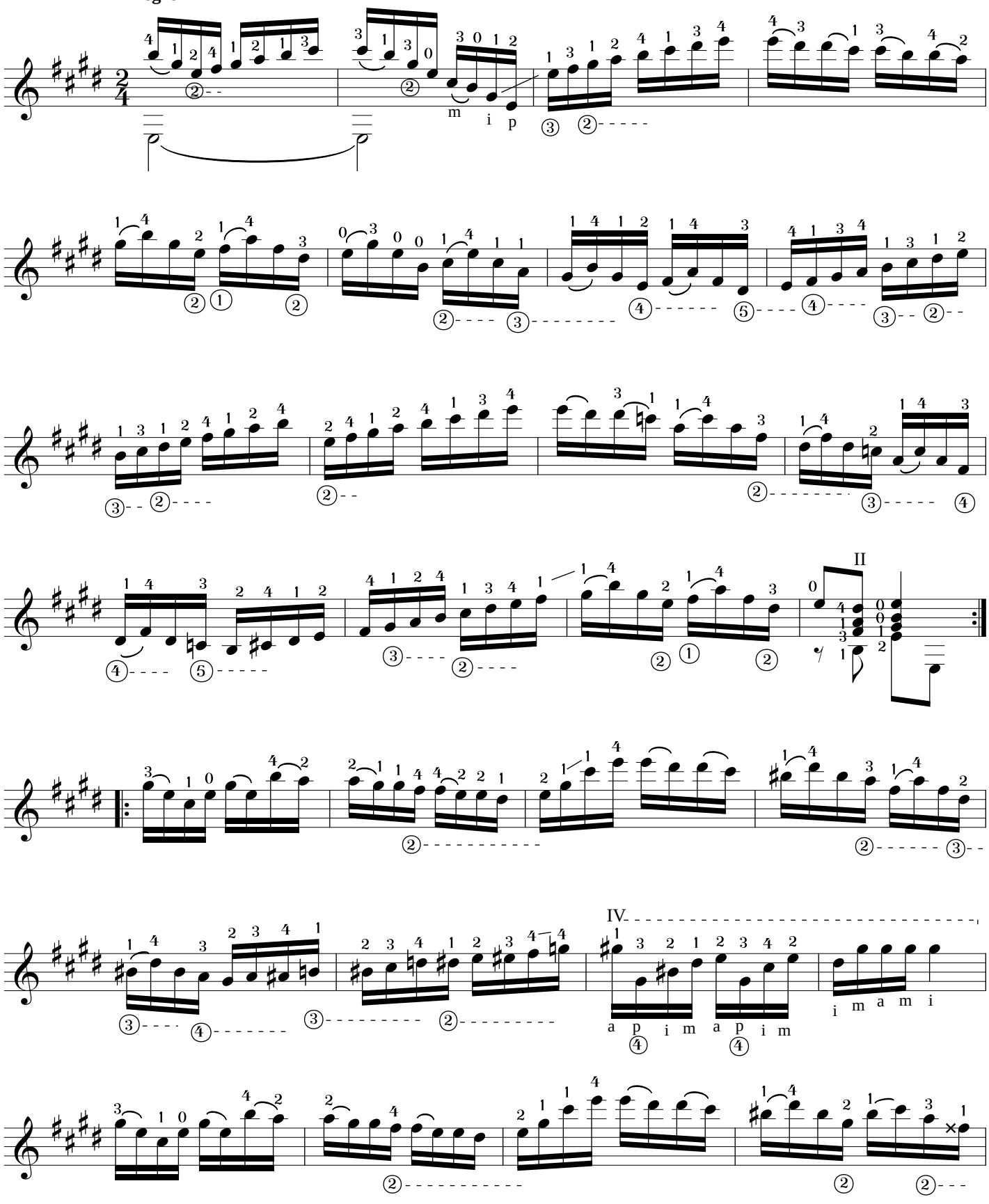


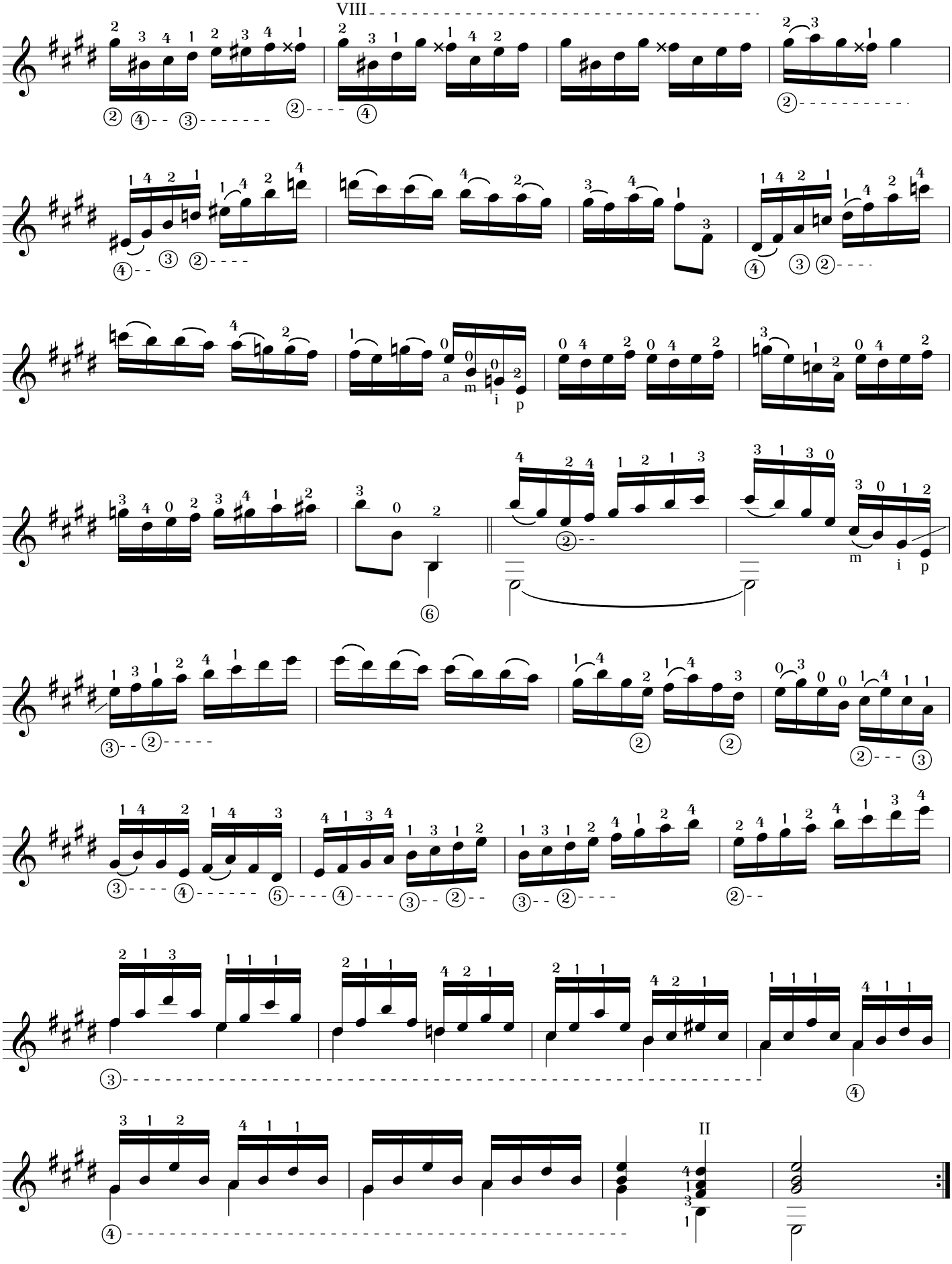

harm 12
harm 12
II
1.
2.

# STUDY 10.

## (Estudio de velocidad)

**Allegro**

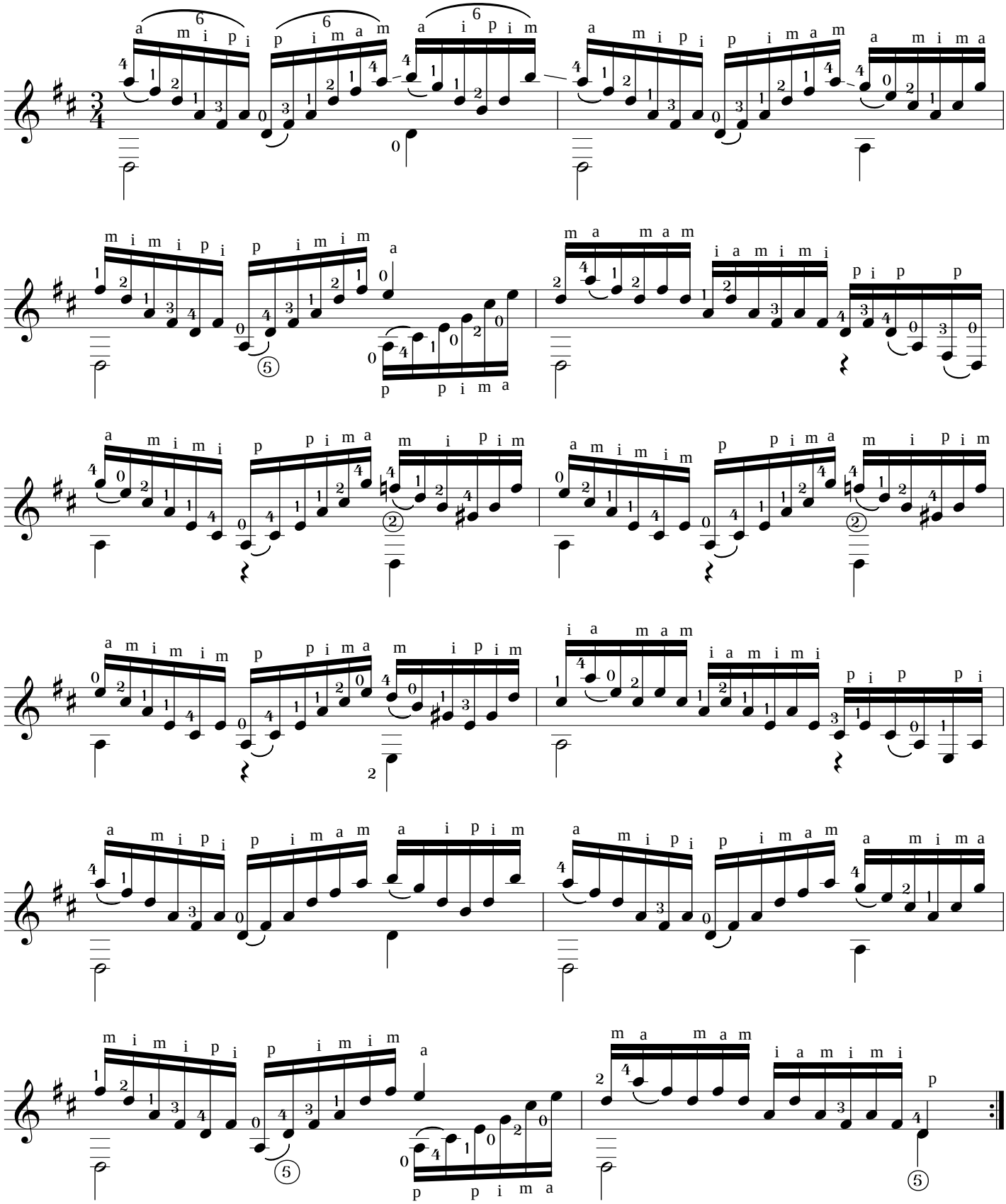


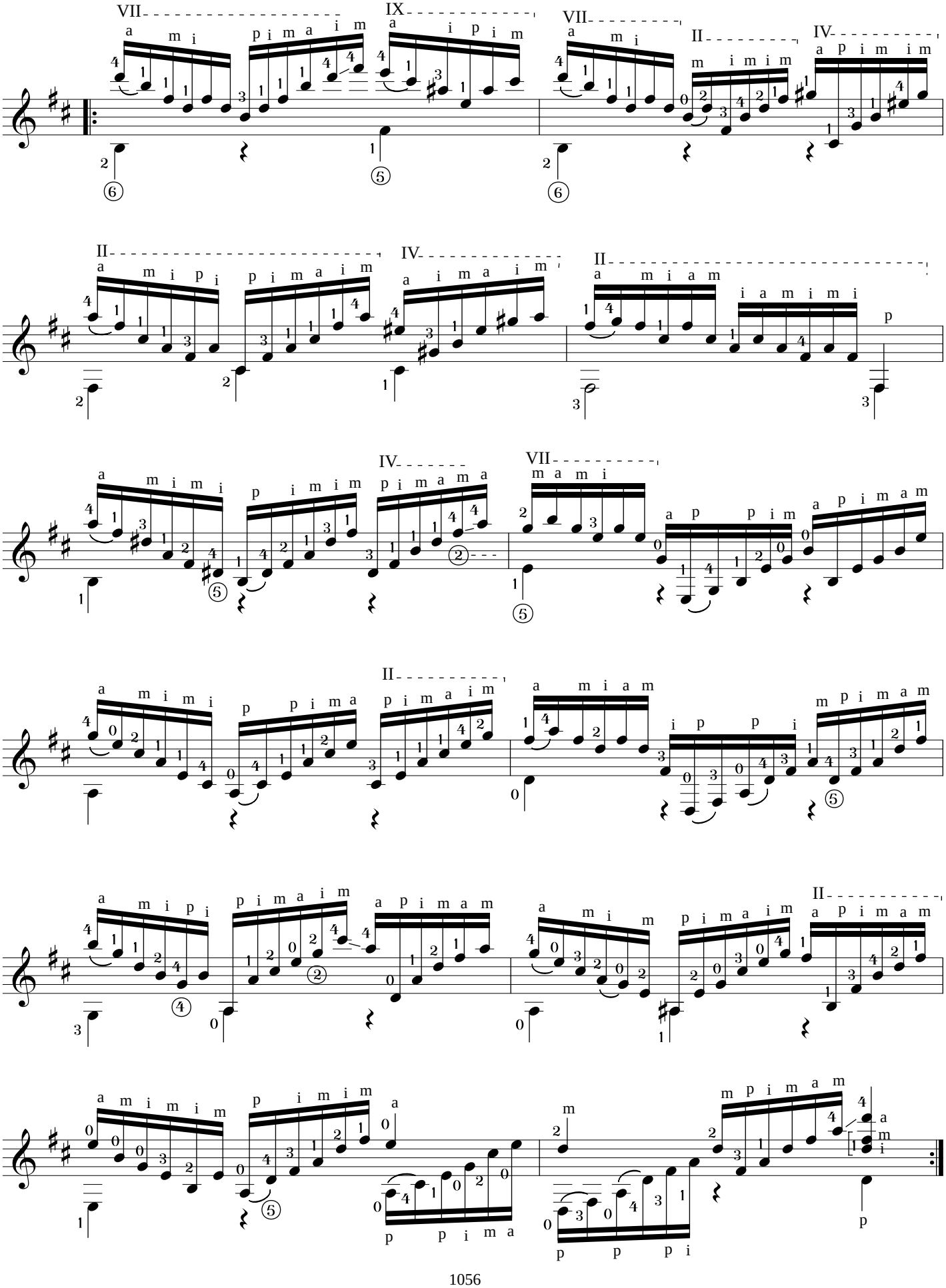

VIII
II

# STUDY 11.

(Estudio inspirado en J. B. Cramer)

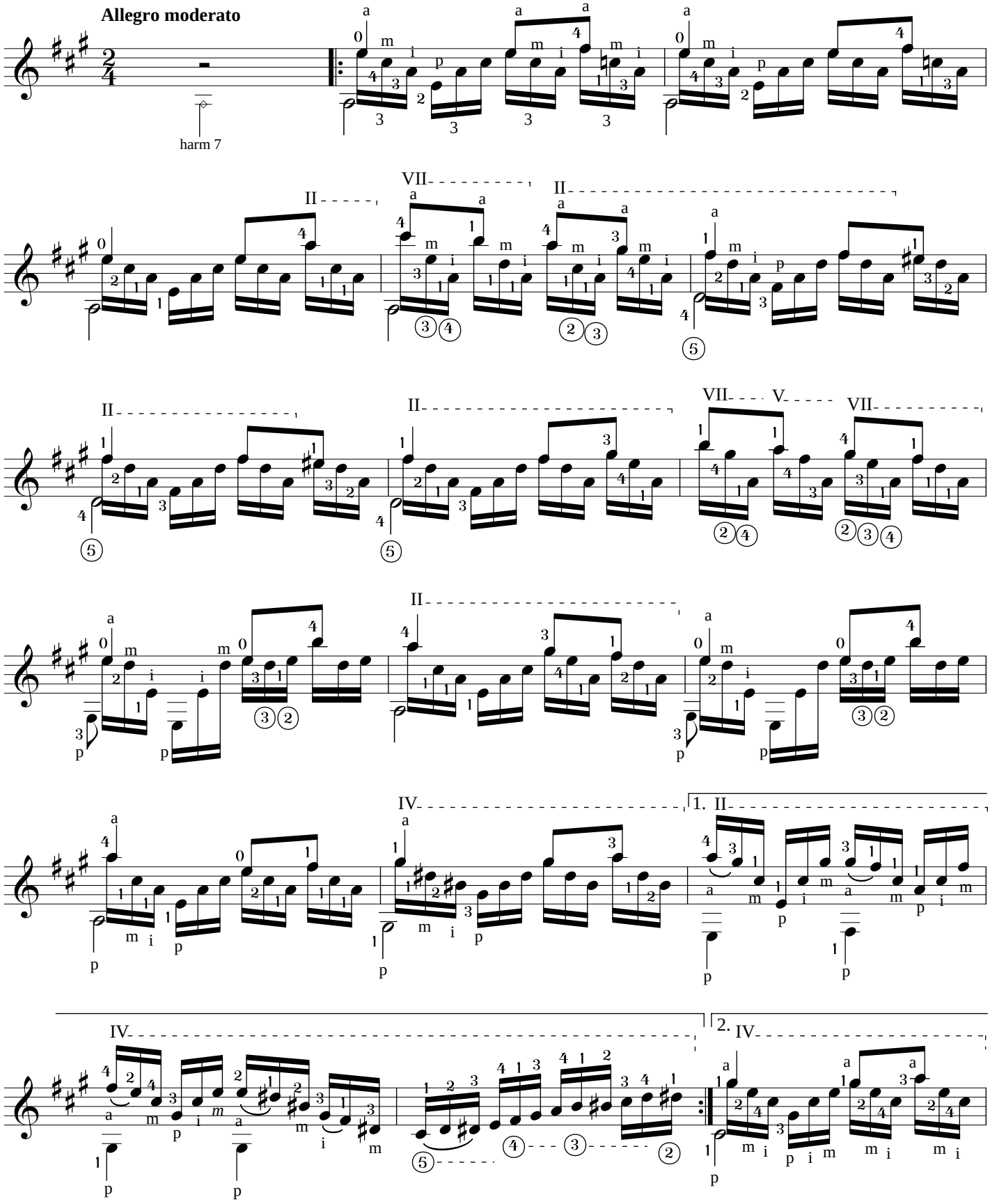
**Andante**

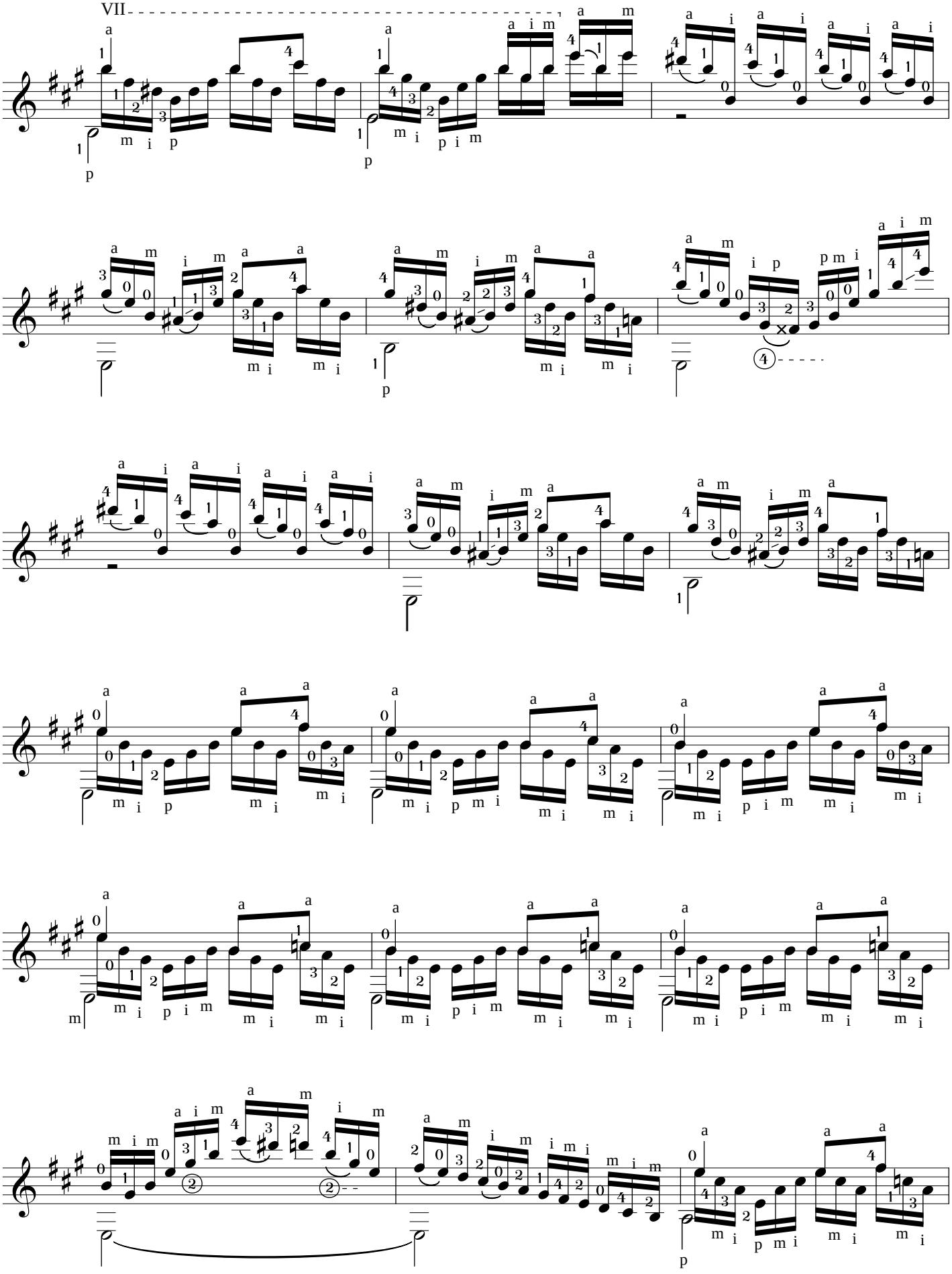


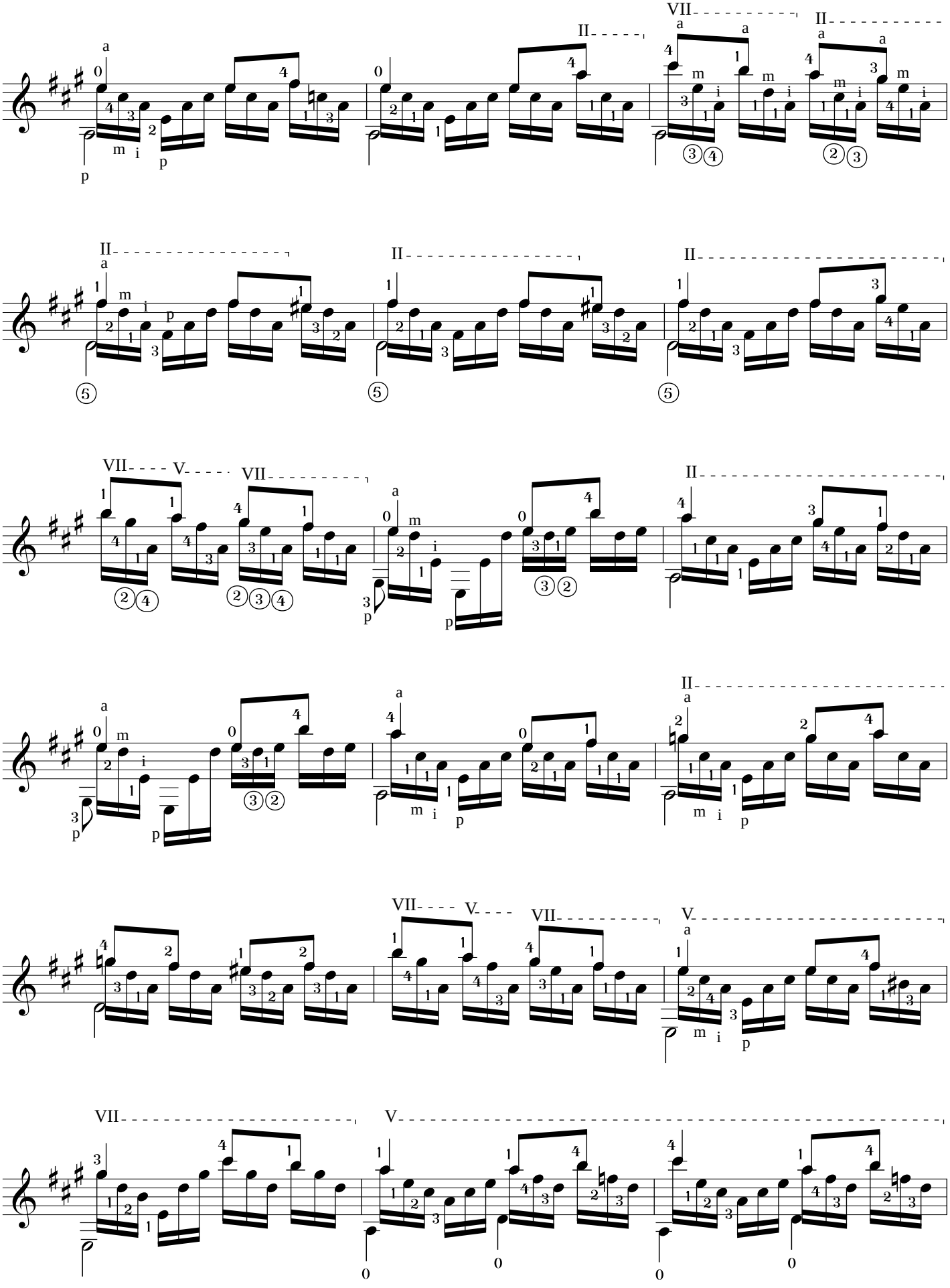


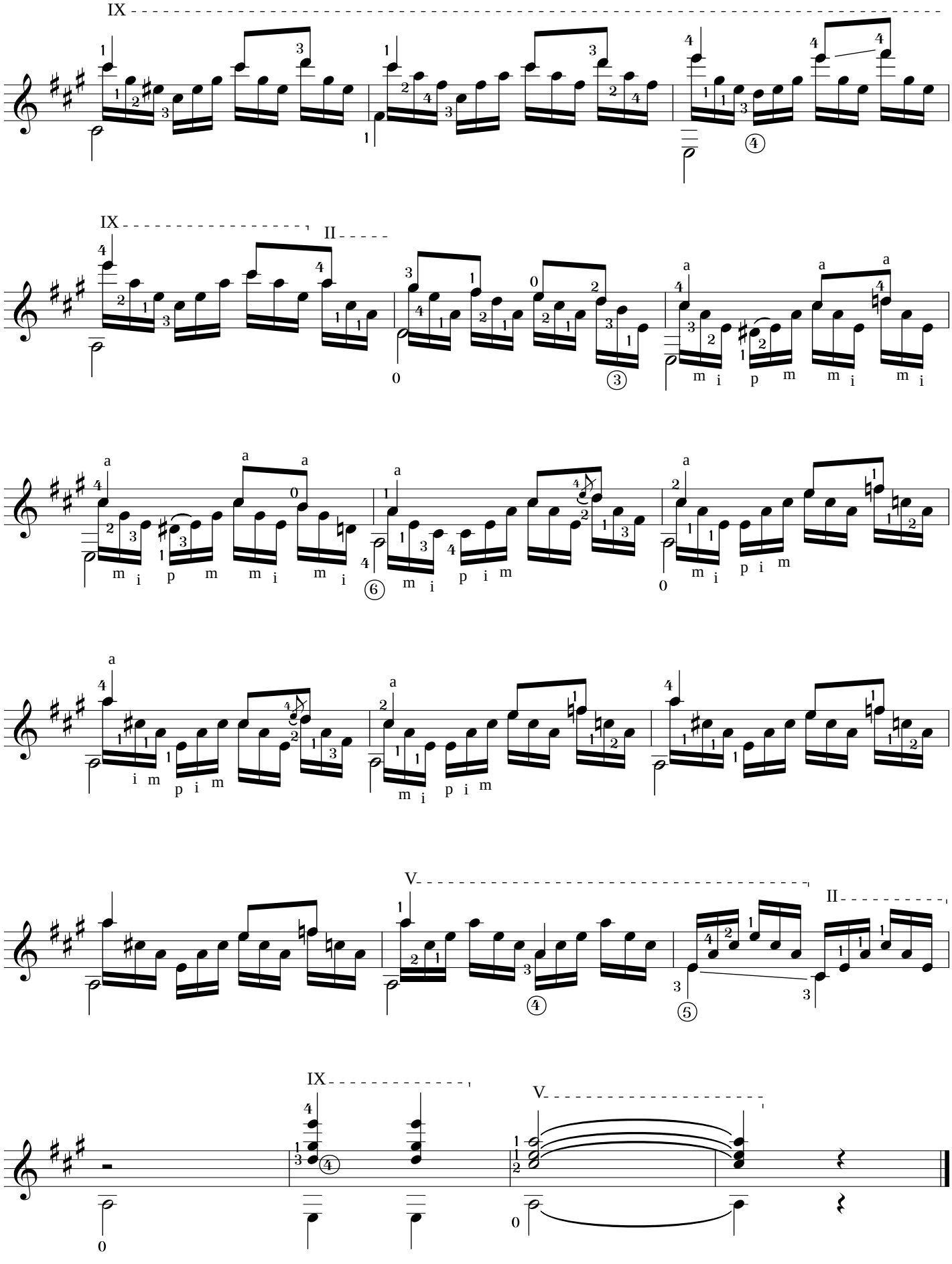
# STUDY 12.

(Estudio sobre un tema de Alard)




VII

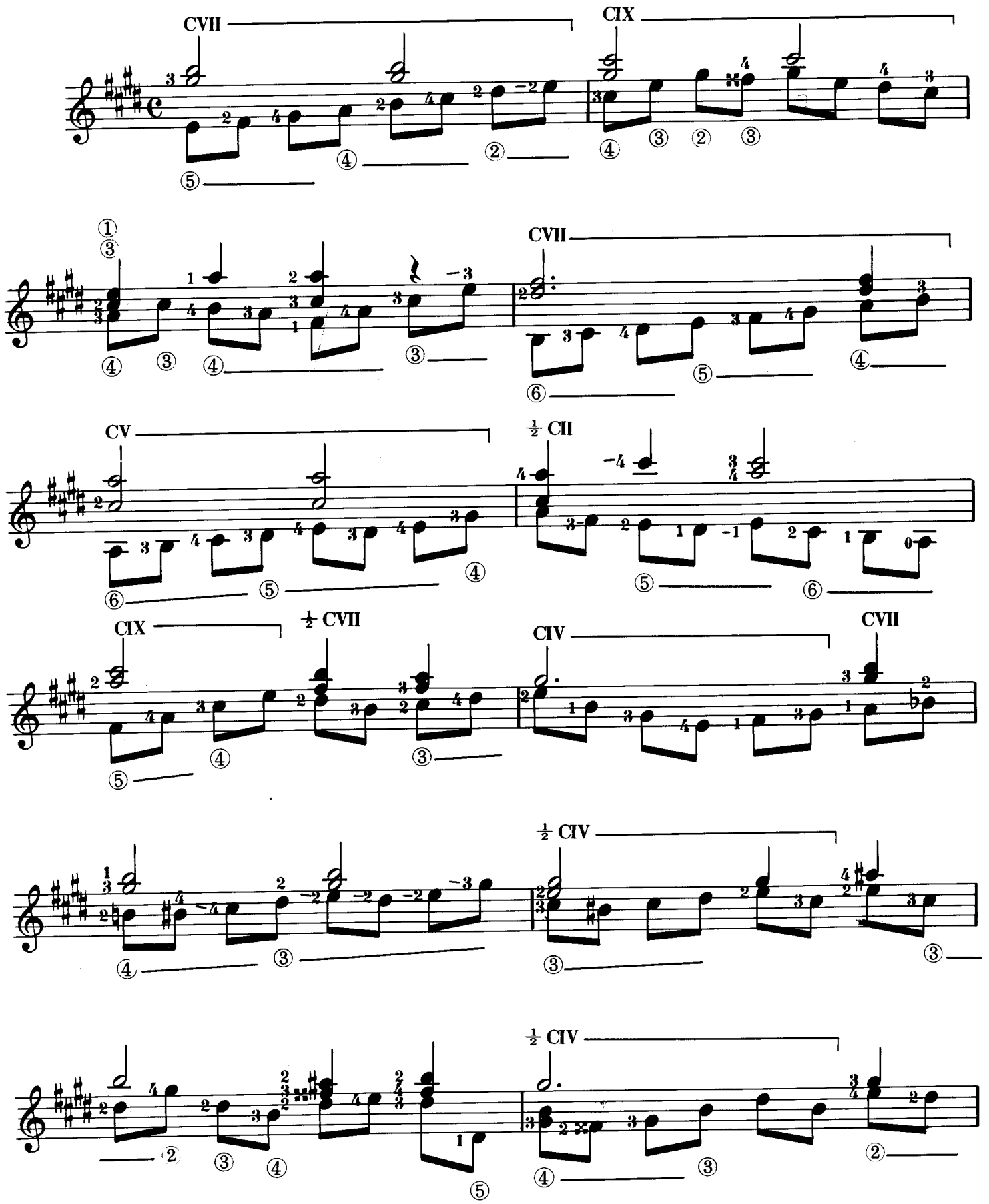



IX
IX
II
V
II
IX
V

# STUDY

*(On a Theme by Richard Wagner)*

*Arranged by*
*Francisco Tàrrega*

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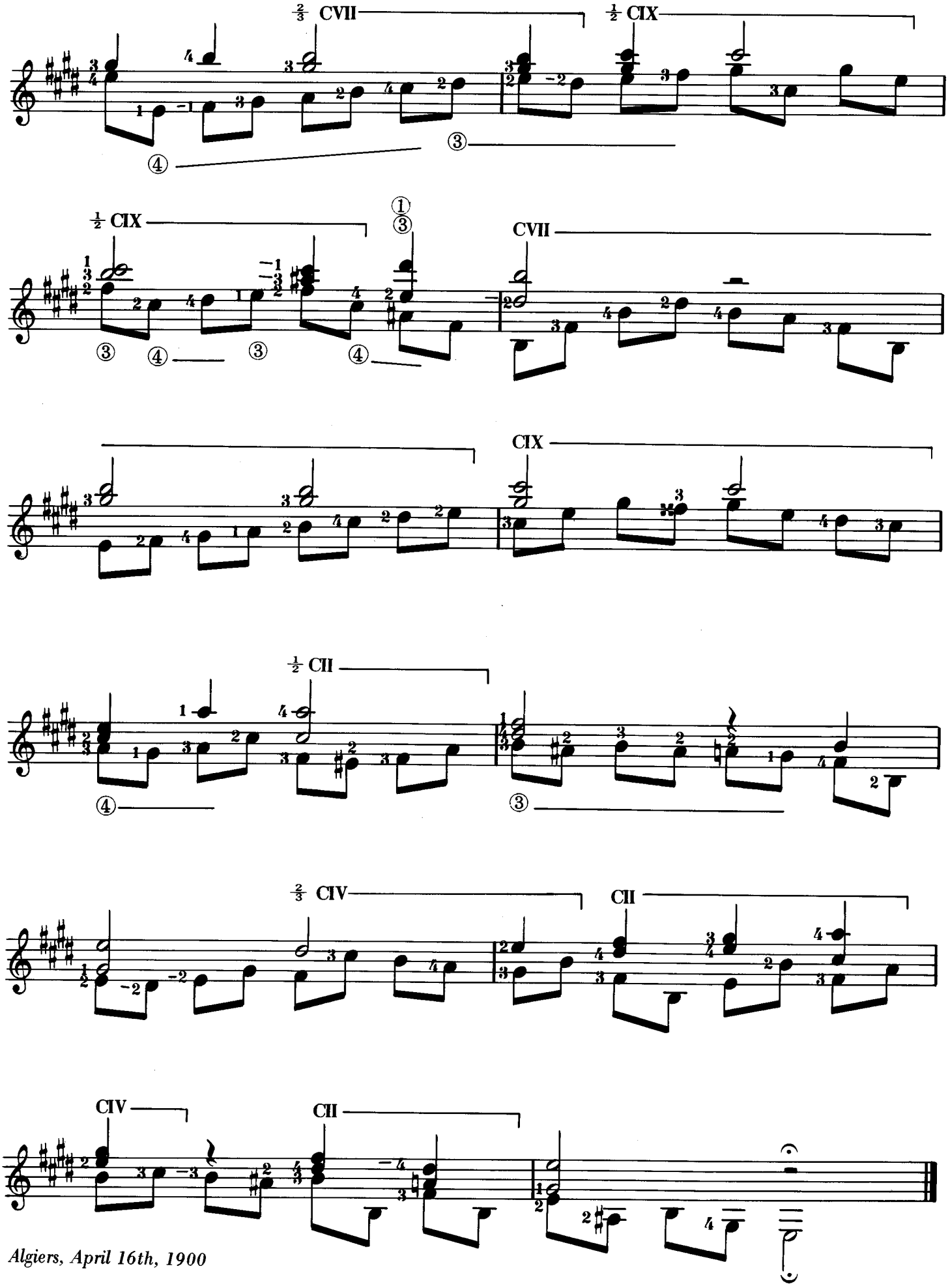


*Algiers, April 16th, 1900*

# FRANCISCO TÁRREGA

# Música para Guitarra

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**ORFEO TRACIO, S. A.**

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Rischel's & Bisbet-Smith's samling

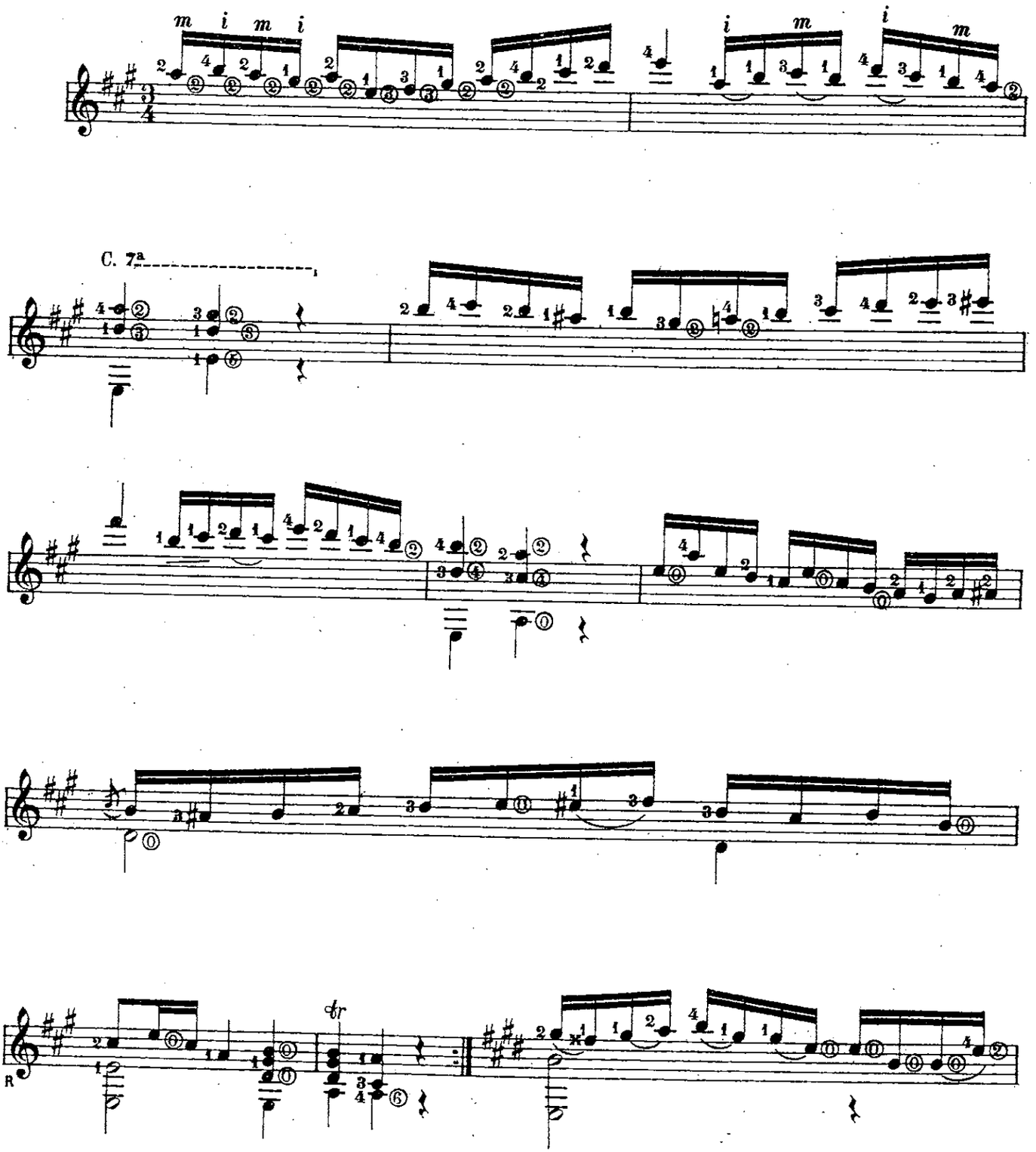


A la Srta. Consuelo Pascual de Boldum.

# ESTUDIO EN FORMA DE MINUETTO

PRECIO FIJO. PTAS 1.

Francisco Tárrega.

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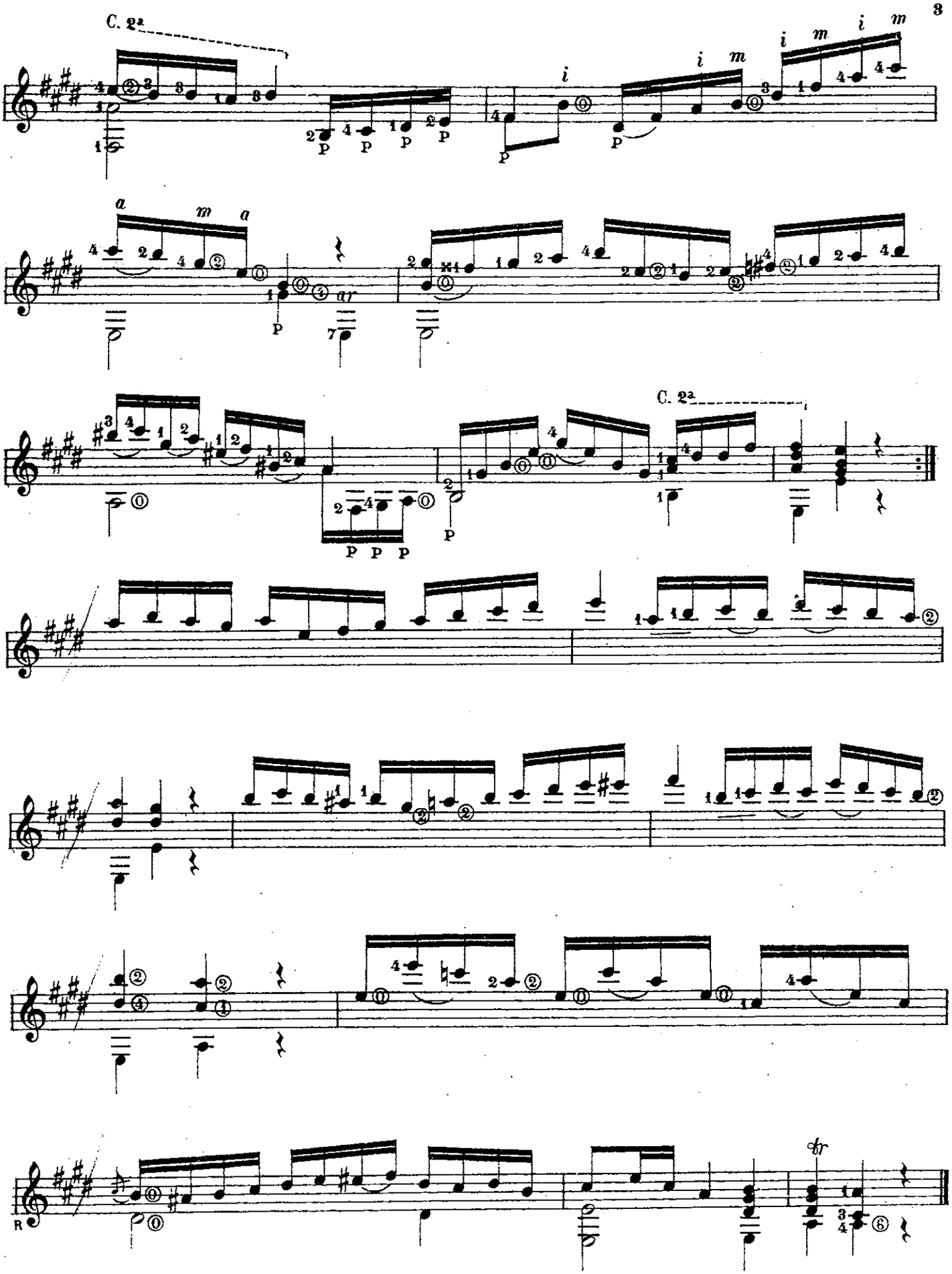

C. 2ª
C. 2ª

A mi querido discipulo D. Manuel Loscos

# LA MARIPOSA

ESTUDIO PARA GUITARRA

POR

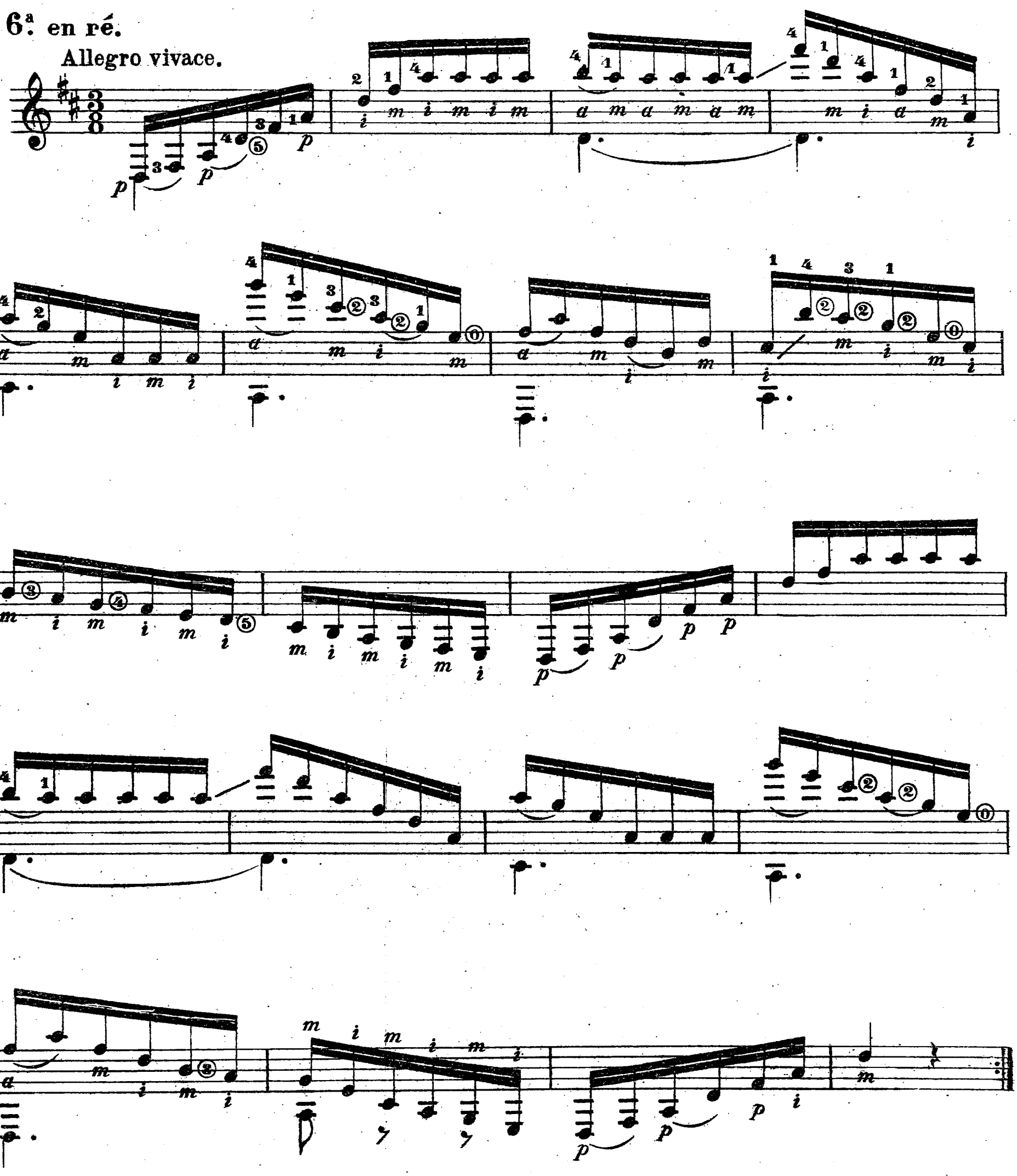
## FRANCISCO TÁRREGA

Propiedad.

Precio fijo 1'50 Ptas.

6ª. en ré.

Allegro vivace.



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