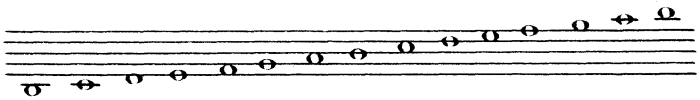
НАЧАЛЬНЫЕ СВЕДЕНИЯ О НОТНОЙ ЗАПИСИ

Для того, чтобы записать музыкальное произведение, пользуются знаками, которые называются нотами. Основных названий звуков - семь (по порядку от низких к более высоким): *до, ре, ми, фа, соль, ля, си.*

НОТНЫЙ СТАН ИЛИ НОТОНОСЕЦ

Для обозначения высоты звука пользуются нотоносцем, состоящим из пяти линеек. Ноты пишутся на линейках и между линейками, под линейками и над линейками.

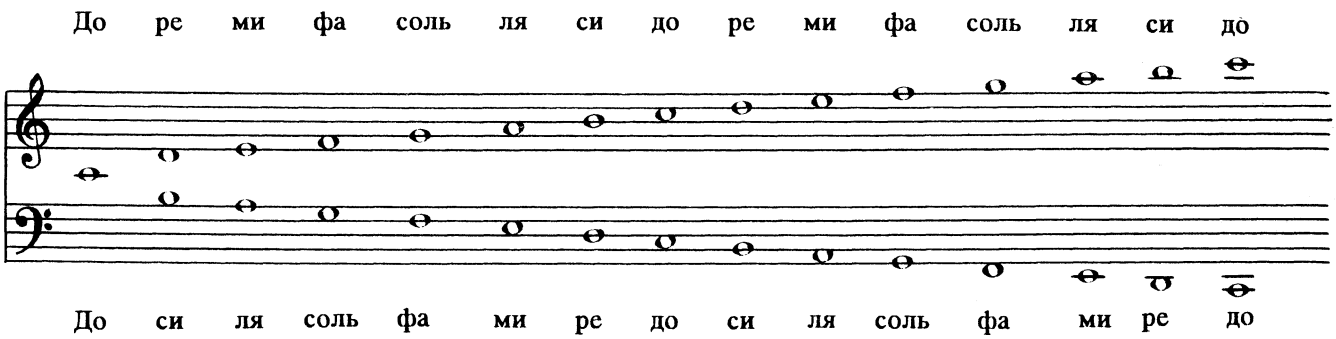
Нижняя линейка считается первой, а верхняя - пятой. Чем выше звук, т.е. чем он тоньше, тем он выше записывается на нотном стане. Ноты, для которых не хватает места на нотоносцах, пишутся на маленьких добавочных линейках - снизу и сверху. Чтобы записать большее количество разных по высоте звуков, пользуются двумя нотоносцами,



КЛЮЧ

В начале нотной строки ставится знак 𝄞 , который называется *скрипичным ключом*, или *ключом соль*. Ключ соль означает, что на второй линейке нотоносца пишется нота *соль*, а остальные пишутся соответственно выше или ниже, соблюдая установленный порядок названий основных звуков. 𝄢 *Басовый ключ* - это знак, который указывает, что звук *фа* малой октавы записывается на четвертой линейке нотоносца. Все ноты *до* в разных ключах имеют симметричное обозначение:

РАСПОЛОЖЕНИЕ НОТ НА НОТОНОСЦАХ



ДЛИТЕЛЬНОСТЬ ЗВУКОВ

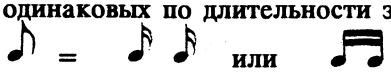
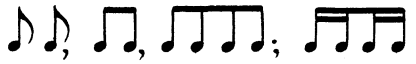
Ноты, как и звуки, бывают разной длительности. Если, например, ровно просчитать РАЗ, ДВА, ТРИ, ЧЕТЫРЕ и на каждый счет представить себе по одному звуку, то мы получим четыре одинаковых по длительности звука.

Каждый такой звук обозначается знаком 𝅘𝅥 *четвертная нота*

Звук, длящийся два счета, пишется так: 𝅗𝅥 - *половинная нота*

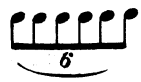
Звук, длящийся четыре счета, - так: 𝅝 - *целая нота*

В музыке существуют более мелкие, чем четверть, длительности. Одна *четверть* равна двум *восьмым* нотам: 𝅘𝅥 = 𝅘𝅥𝅮 𝅘𝅥𝅮 или 𝅘𝅥𝅯𝅘𝅥𝅯

Если равномерно просчитать до четырех и на каждый счет представить себе по два равномерных звука, то мы получим восемь одинаковых по длительности звука - восемь восьмых нот. Восьмая нота равна двум шестнадцатым:  Несколько восьмых или шестнадцатых нот, записанных подряд, чаще всего объединяются вязками: 

Точка, поставленная с правой стороны около ноты, означает, что звук удлиняется на половину его основной длительности: , т.е. нота равна *трем восьмым*.

Триоли. Бывают случаи, когда на одну счетную единицу времени приходится не две ноты, а три, например: на приходится три восьмых или на три четверти Тогда эти тройки отмечаются лигой или квадратной скобкой с цифрой 3 и называются триолями.

Иногда встречаются шесть нот с лигой и цифрой 6; они называются секстолями, например: 

ПАУЗА. ДЛИТЕЛЬНОСТЬ ПАУЗ

В музыке применяются также знаки, указывающие на временный перерыв звучания; эти знаки называются *паузами* и имеют, как и знаки звучания (ноты), определенную длительность.

 - Целая пауза

 - Половинная пауза

- Четвертная пауза

- Восьмая пауза

- Шестнадцатая пауза

Около пауз также ставятся точки справа, которые увеличивают длительность паузы на половину.

ТАКТ. РАЗМЕР ТАКТА

В нотной записи музыкальное произведение делится на маленькие равные части, которые называются *тактами*. Один такт от другого отделяется *тактовой чертой*. Первая счетная единица (доля) в каждом такте исполняется несколько громче остальных и называется сильным временем, а остальные доли слабым.

В каждом такте определенное число долей (четвертей)

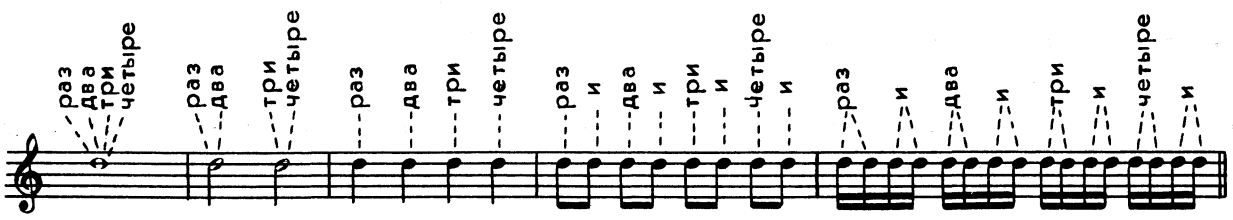
Двухдольный размер означается счетом , счет на "два"

Трехдольный размер - счетом , счет на "три"

Четырехдольный размер , а также иногда знаком C, счет на "четыре".

Такты по длительности равны между собой, независимо от того, в каком порядке в них располагаются по длительности различные ноты, например:

СООТНОШЕНИЕ ДЛИТЕЛЬНОСТИ НОТ



ОБОЗНАЧЕНИЕ ГРОМКОСТИ ЗВУКА

Громкость звучания в процессе исполнения музыкального произведения обозначается латинскими буквами:

громко - *f* (форте), очень громко - *ff* (фортиссимо), тихо - *p* (пиано), очень тихо - *pp* (пианисимо), не слишком громко - *mf* (меццо-форте), не слишком тихо - *mp* (меццо-пиано)

Знак $<$ (крещендо) показывает, что играть надо постепенно усиливая звук, а знак $>$ (диминуендо) означает постепенное ослабление силы звука.

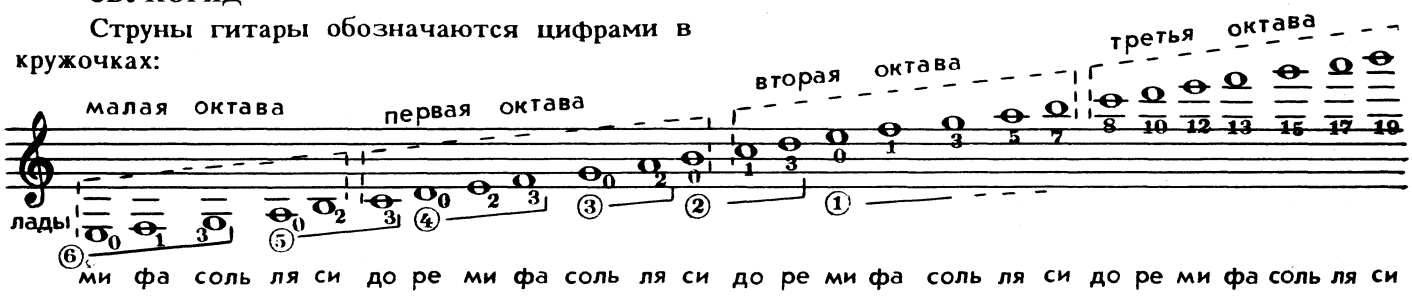
ОКТАВА

Группа звуков от *до* до каждого следующего *до* называется октавой. В пределах каждой октавы помещается 7 звуков.

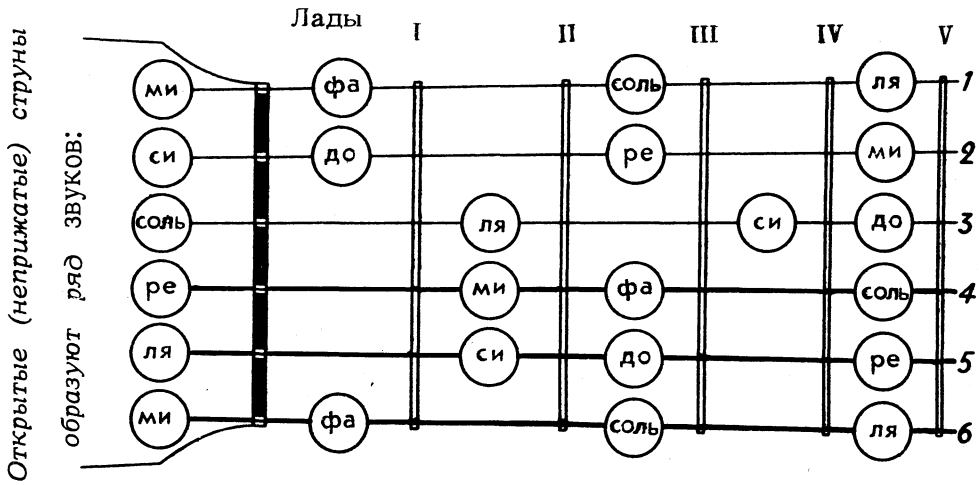
Если ряд звуков, извлекаемых на гитаре, разбить на части, соответственно октавам, то получим ряд октав, которые носят следующие названия:

ЗВУКОРЯД

Струны гитары обозначаются цифрами в кружочках:



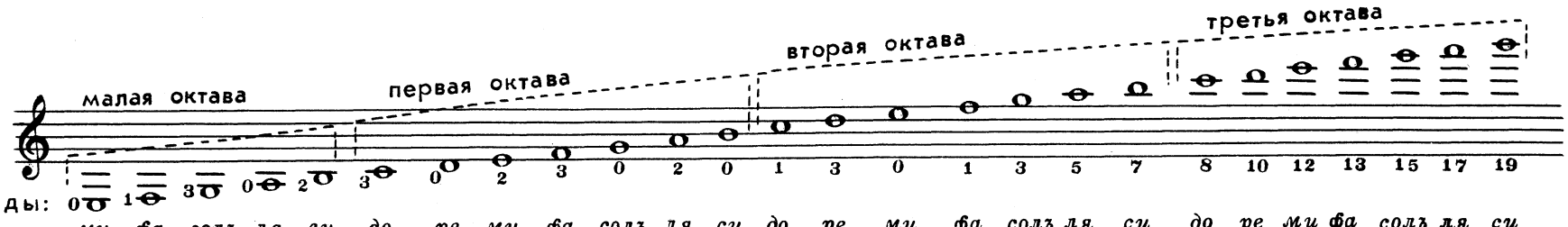
РАСПОЛОЖЕНИЕ ЗВУКОВ НА ГРИФЕ ГИТАРЫ



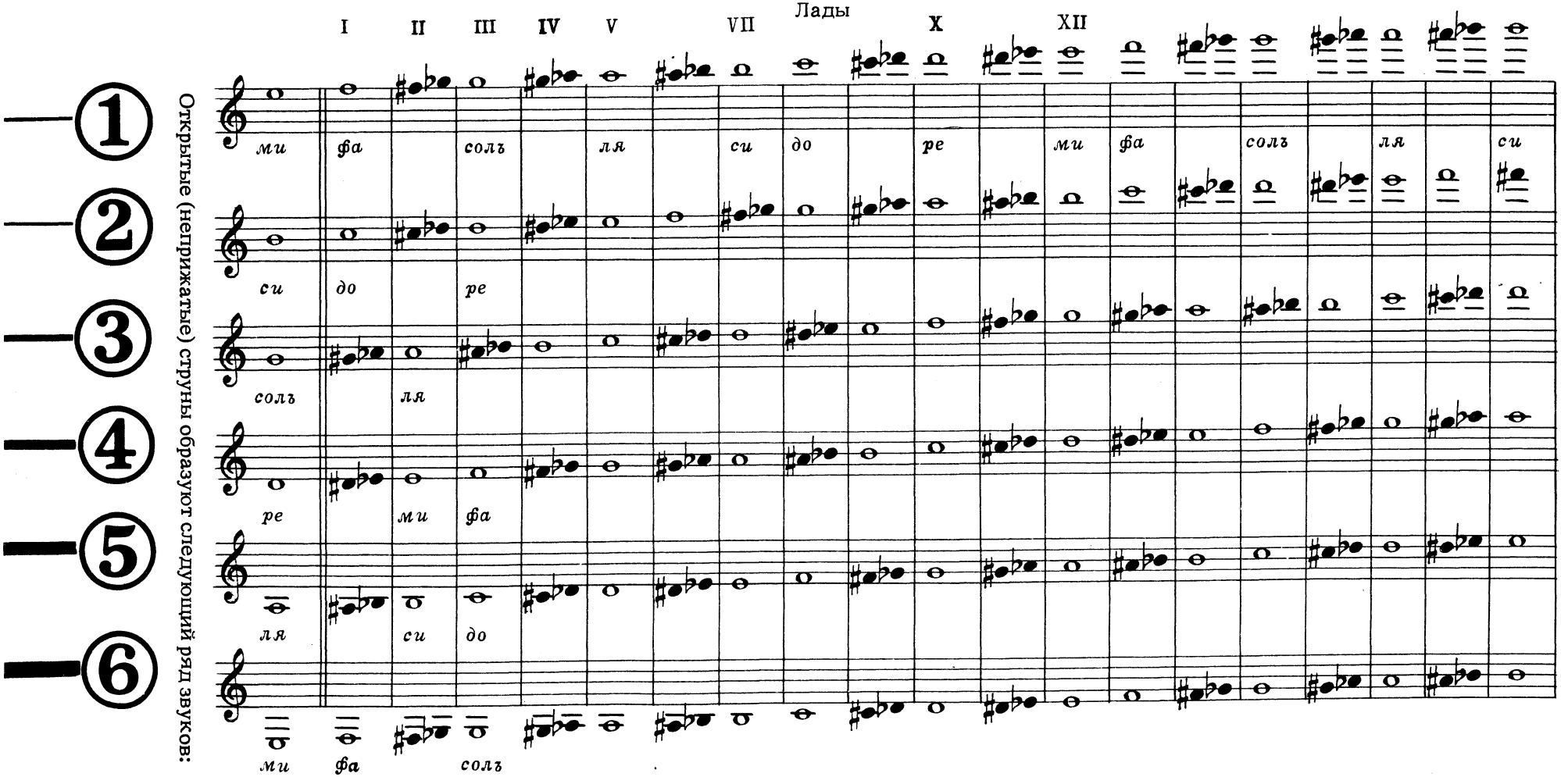
НАСТРОЙКА ГИТАРЫ

Настройка гитары производится таким образом:
Первую струну следует прижать на пятом ладу и настраивать до тех пор, пока она не даст звука *ля* первой октавы одинаковой высоты со звуком камертона.

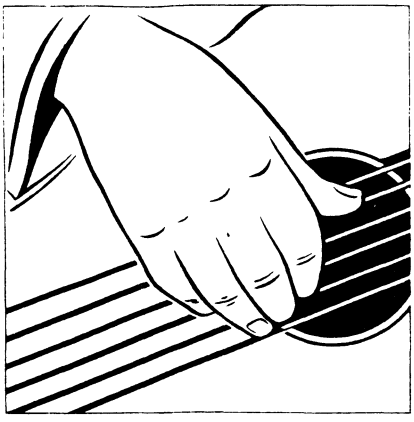
Открытая первая струна дает звук *ми*.
Вторая струна, прижатая на пятом ладу, должна звучать одинаково с первой открытой струной.
Третья струна, прижатая на четвертом ладу, должна звучать одинаково со второй открытой струной.
Четвертая струна, прижатая на пятом ладу, должна звучать одинаково с третьей открытой струной.
Пятая струна, прижатая на пятом ладу, должна звучать одинаково с четвертой открытой струной.
Шестая струна, прижатая на пятом ладу, должна звучать одинаково с пятой открытой струной.

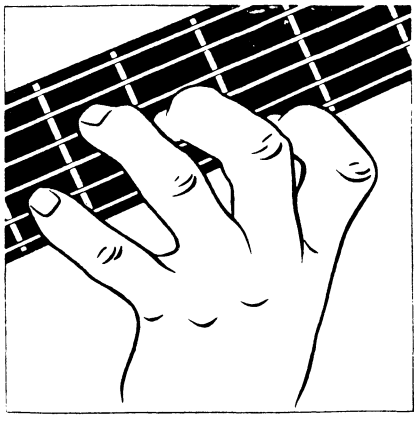


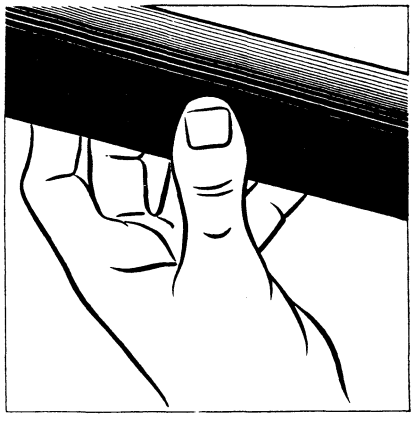
РАСПОЛОЖЕНИЕ ЗВУКОВ НА ГРИФЕ ГИТАРЫ

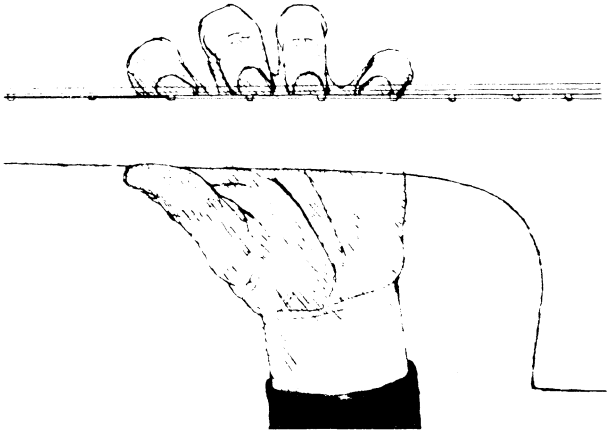


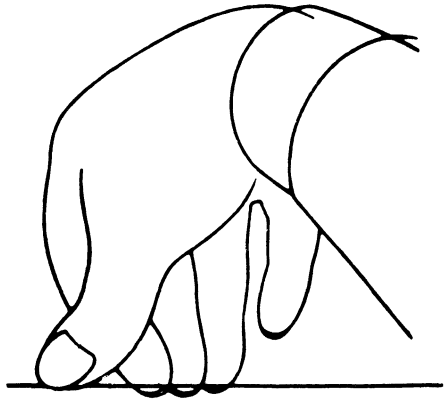
ПОЛОЖЕНИЕ ИНСТРУМЕНТА, ПОСАДКА ИСПОЛНИТЕЛЯ И ПОСТАНОВКА РУК ВО ВРЕМЯ ИГРЫ











Пальцы левой руки обозначаются арабскими цифрами:

указательный палец	— 1
средний	— 2
безымянный	— 3
мизинец	— 4

Пальцы правой руки обозначаются буквами:

большой палец — p (по-испански pulgar)
указательный — i (" indice)
средний — m (" medio)
безымянный — a (" anular)

Мизинец правой руки, обозначаемый буквой e (extremo).

Библиотека гитариста

1

САГРЕРАС

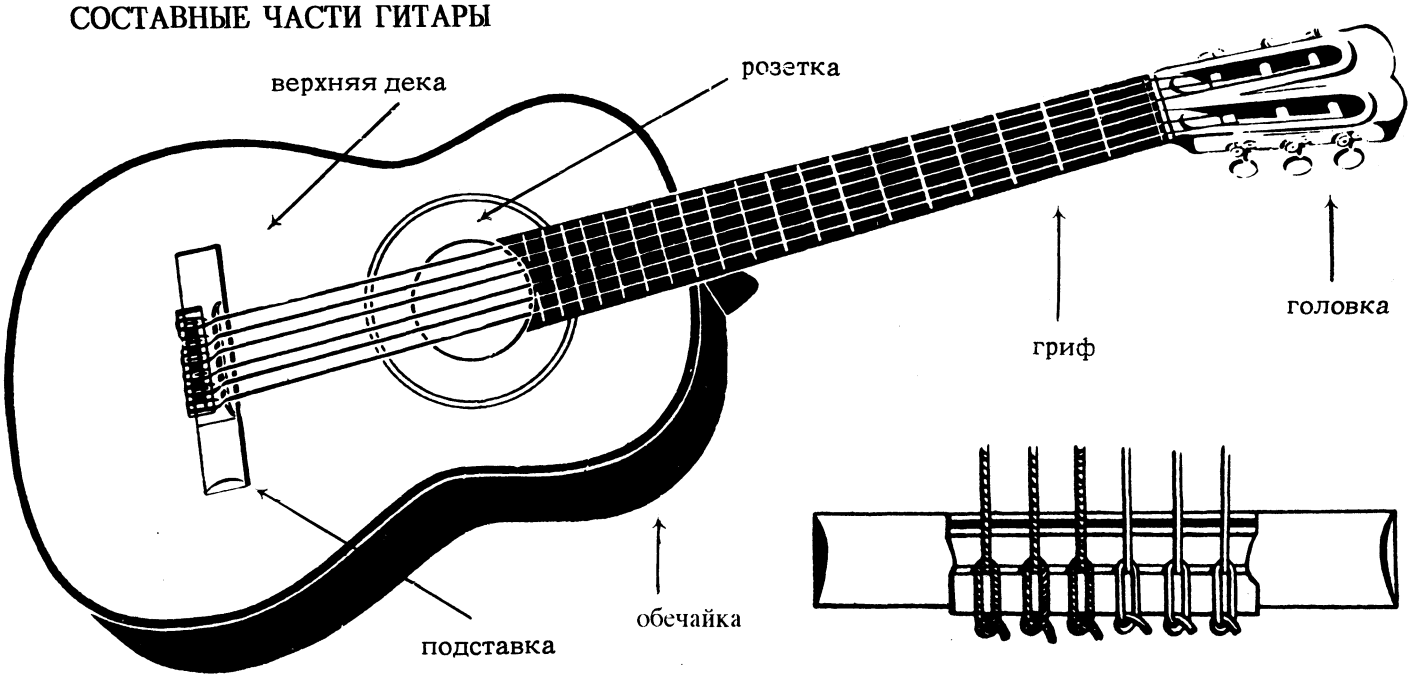
JULIO S. SAGRERAS

Школа игры на ГИТАРЕ

ТОРОПОВ

Москва 1996

СОСТАВНЫЕ ЧАСТИ ГИТАРЫ



ИЗВЛЕЧЕНИЕ ЗВУКА

Существует два основных приема звукоизвлечения правой рукой — *«апояндо»* (удар с опорой на соседнюю струну, или по направлению к ней) и *«тирандо»* (удар без опоры на соседнюю струну)

Извлечение звука приемом *«апояндо»* можно разделить на четыре фазы:

1. Палец прикасается к струне.
2. В результате сгибания последней фаланги и нажатия на струну кончиком пальца (подушечкой, или ребром ногтя) струна отклоняется от своего обычного положения.
3. Струна соскальзывает с пальца, остается свободной и начинает колебаться.
4. Соседняя струна останавливает движение пальца, предоставляя таким образом точку опоры.

Не допускайте, чтобы последние фаланги пальцев разгибались под действием сопротивления струн, а рука производила какие-либо лишние движения.

Запястье остается округлым и не приближается к деке.

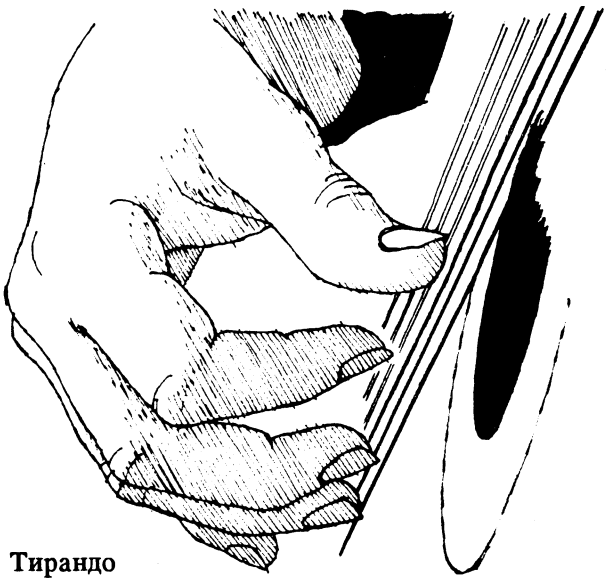
Прием «апояндо» применяется в случаях:

1. при исполнении гаммообразных пассажей;
2. при выделении мелодического голоса в арпеджио.

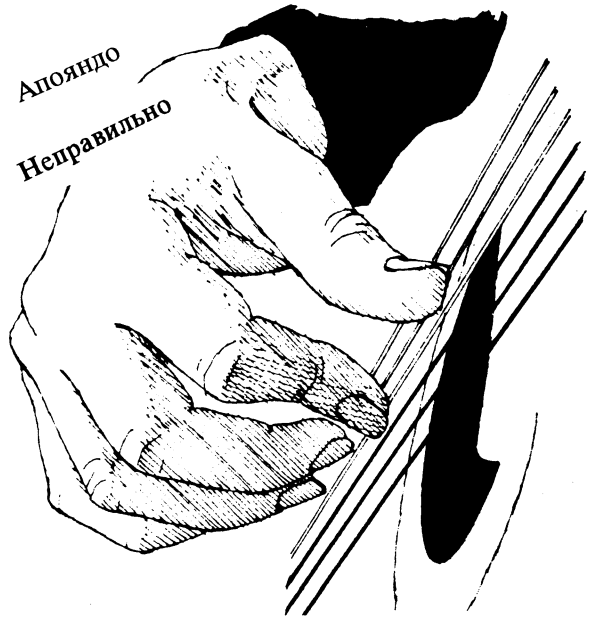
При извлечении звука приемом тирандо приготовленный палец (или пальцы) после удара уходит вверх в сторону лодони не касаясь соседней струны.

Этот прием применяется при исполнении арпеджио и созвучий на разных струнах воизбежание глушения звучащих струн.

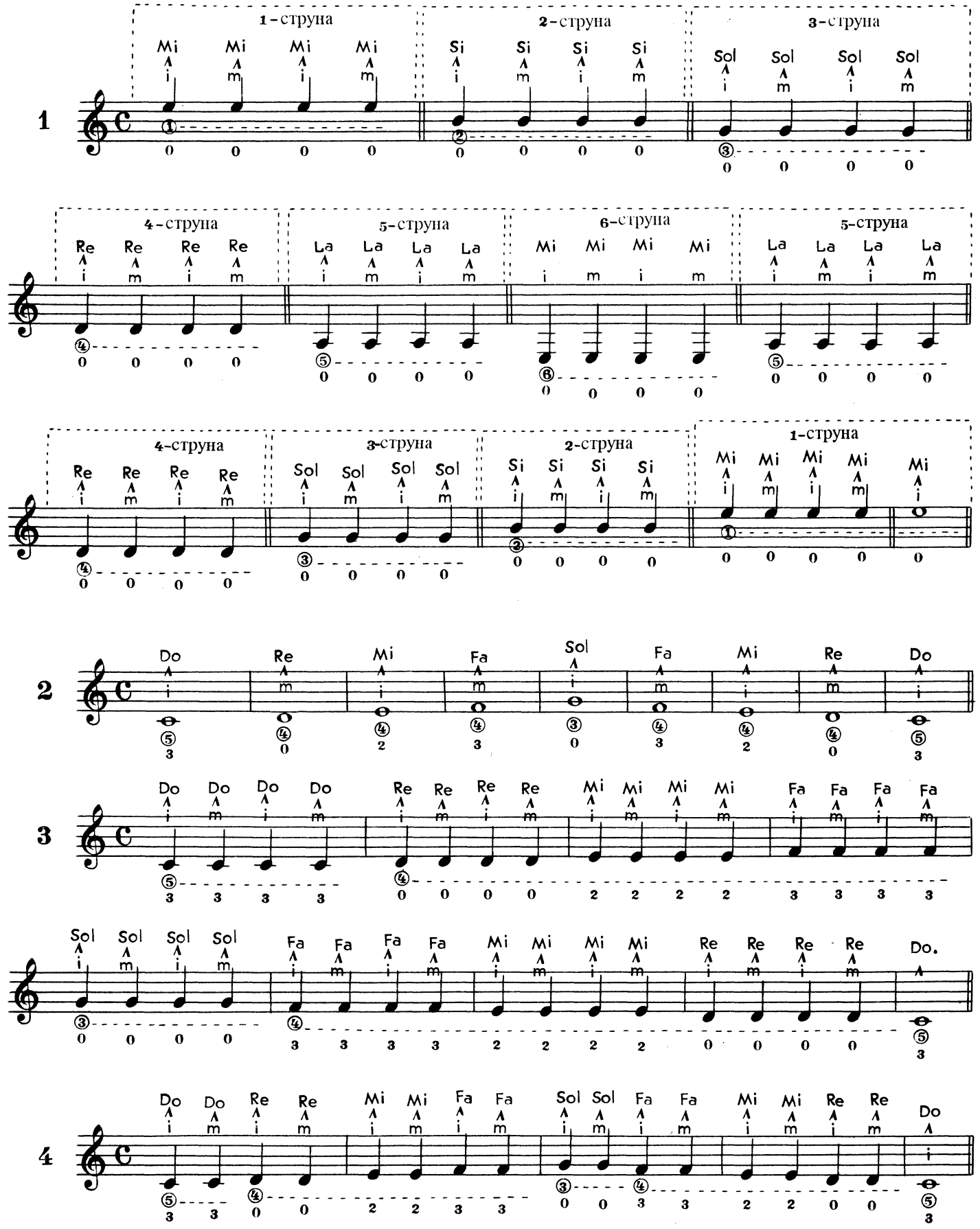
Постановка правой руки при обоих способах звукоизвлечения одинакова.



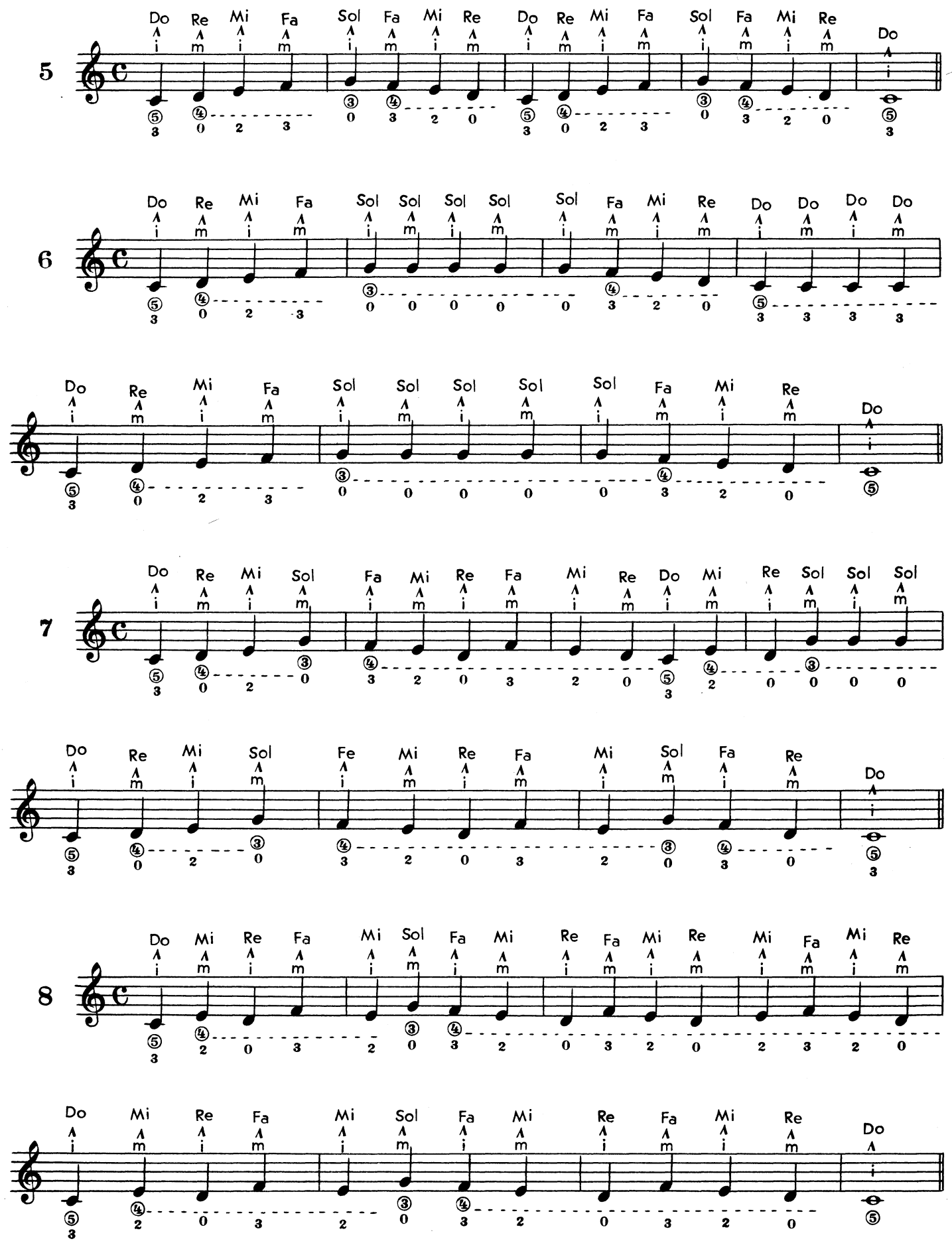
Тирандо



ЧАСТЬ 1.



* Ноты, обозначенные (∧), играть apoyando, остальные – tirando.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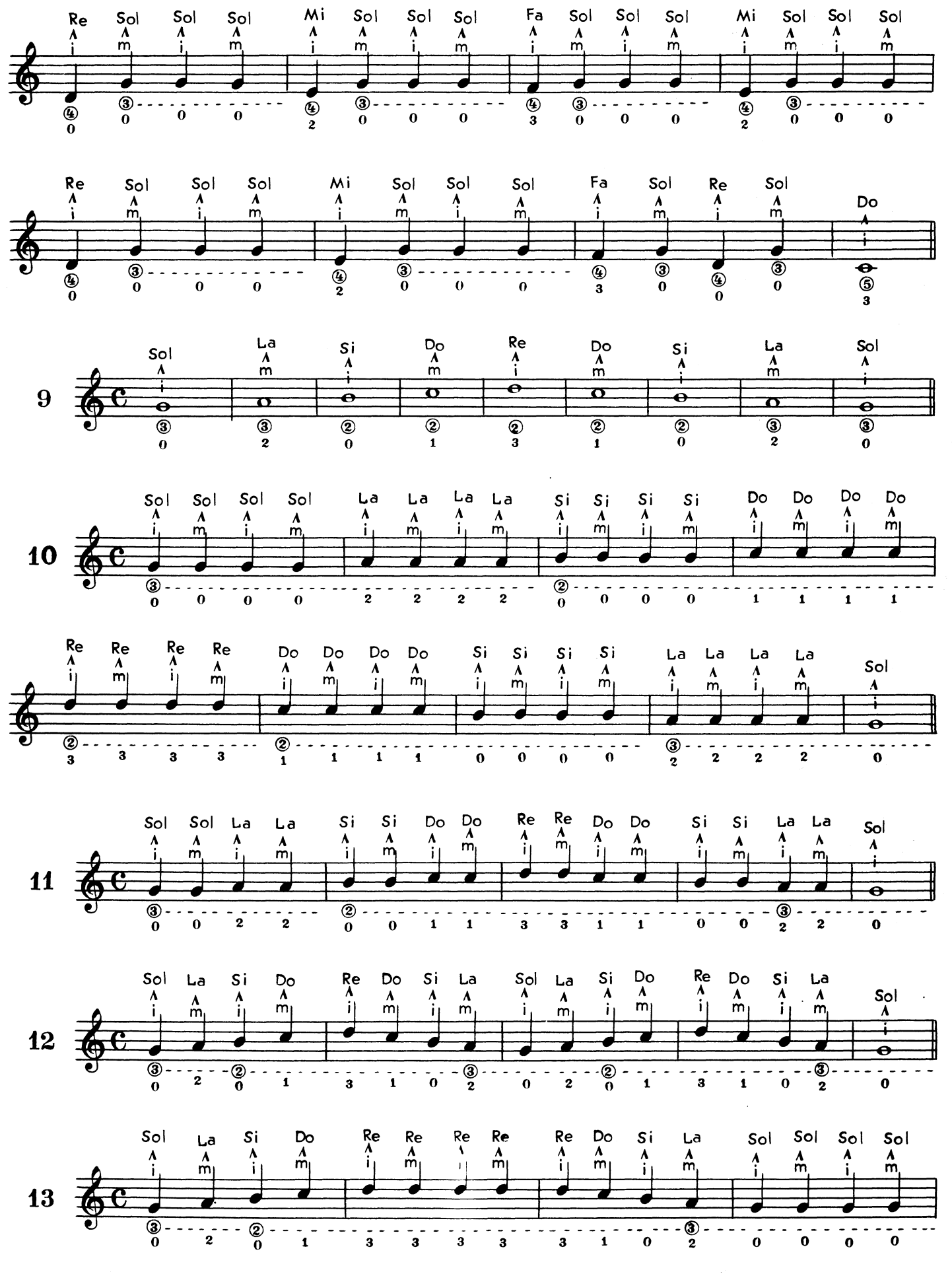
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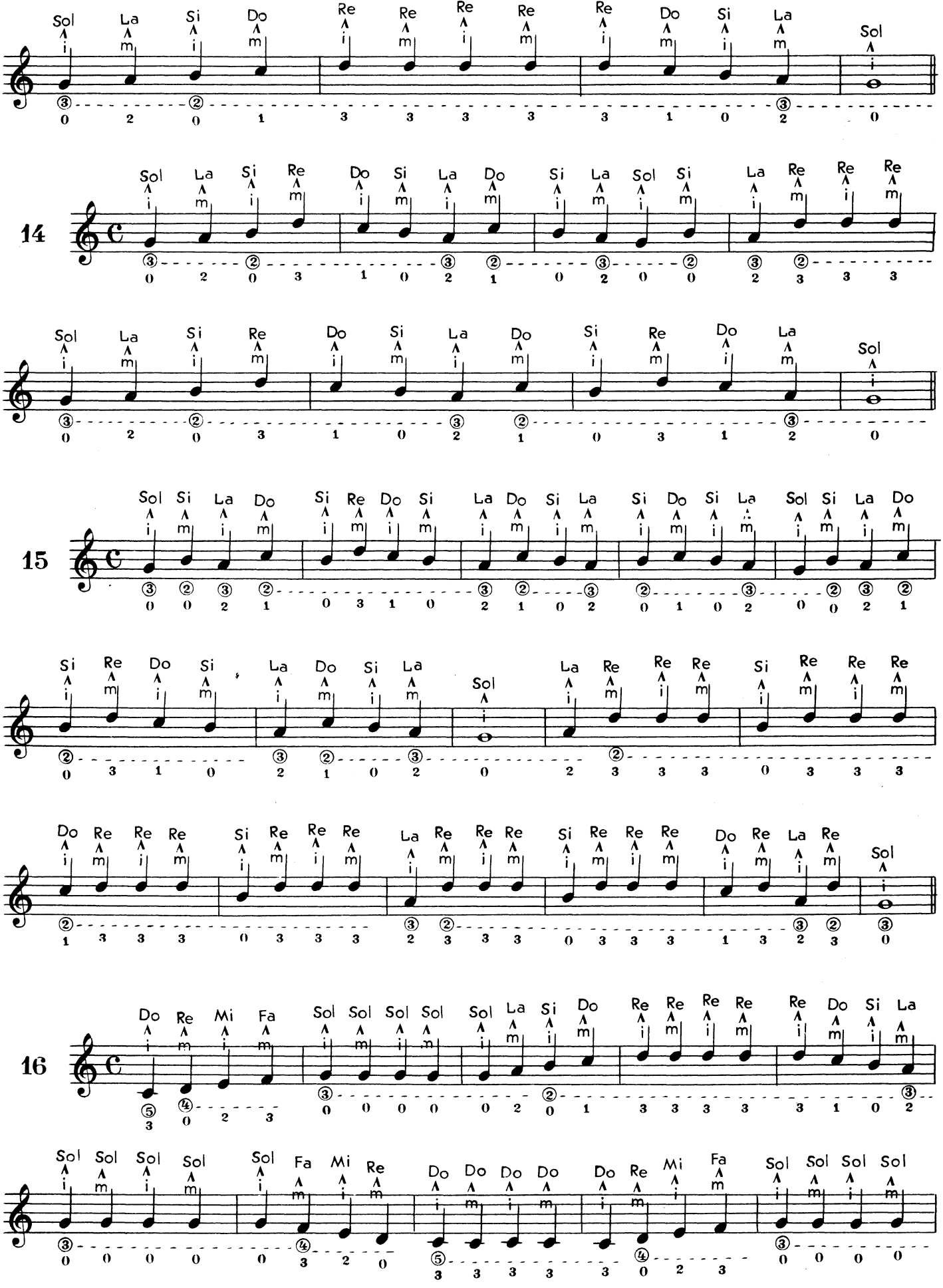
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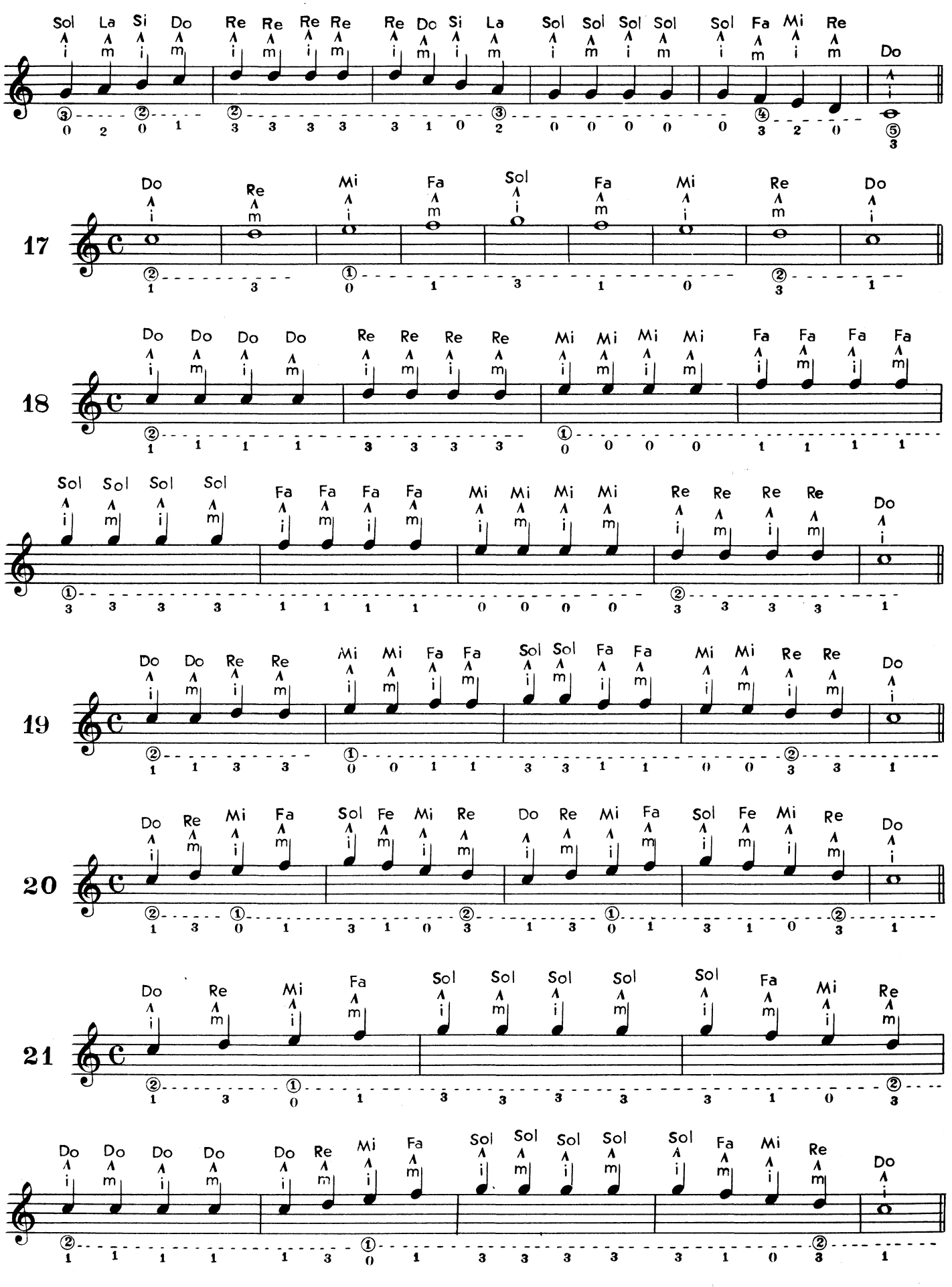
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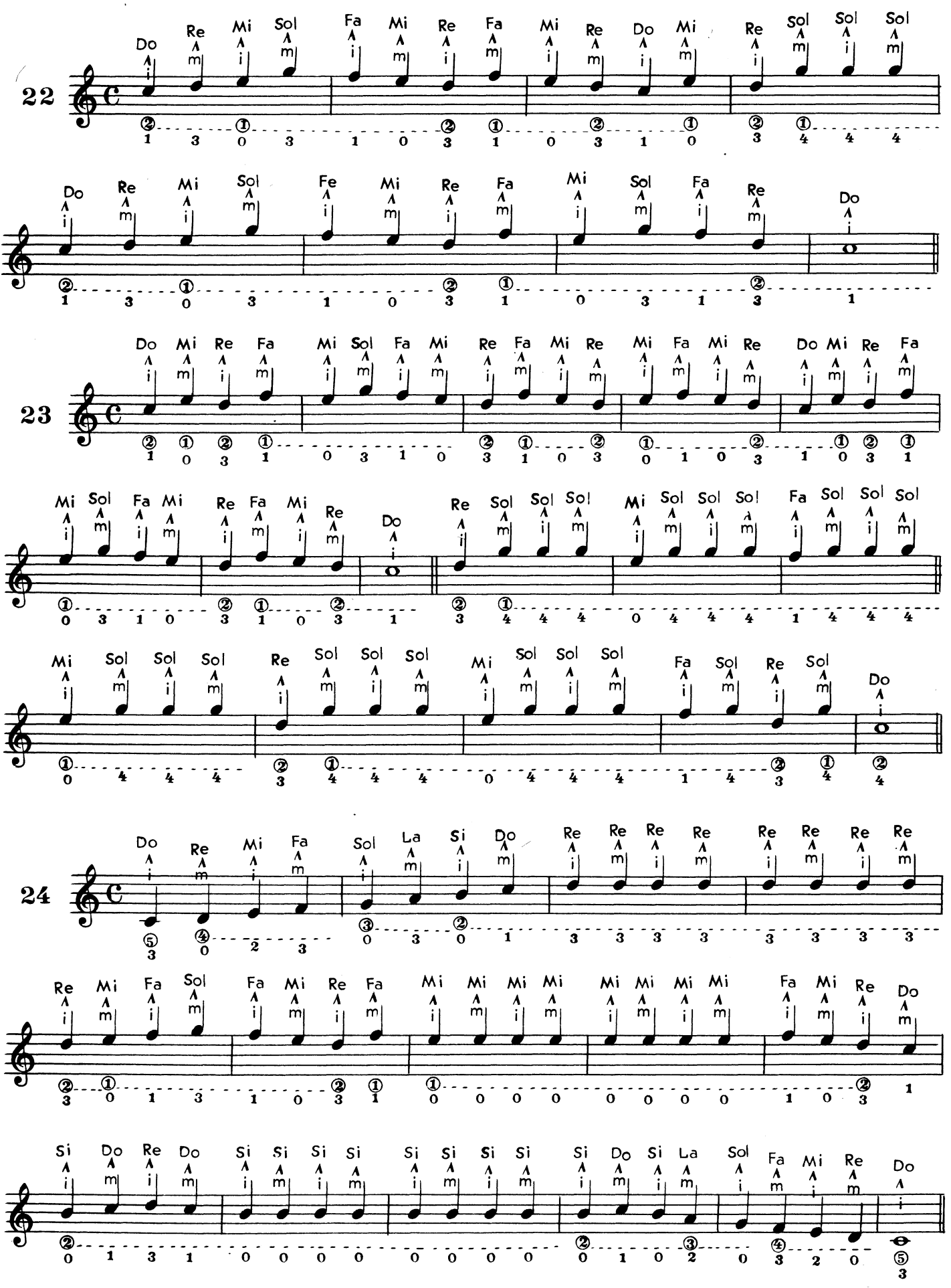
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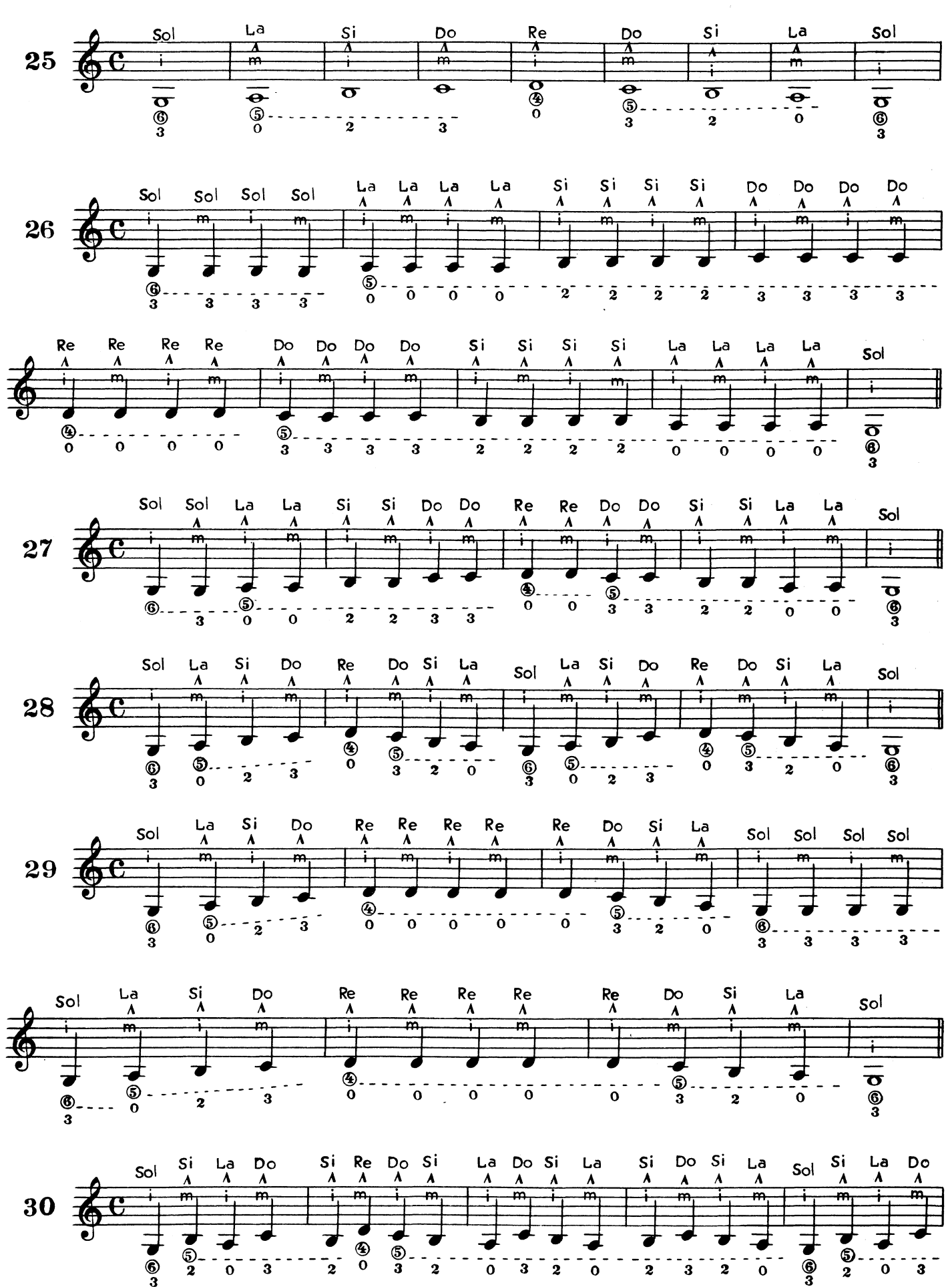
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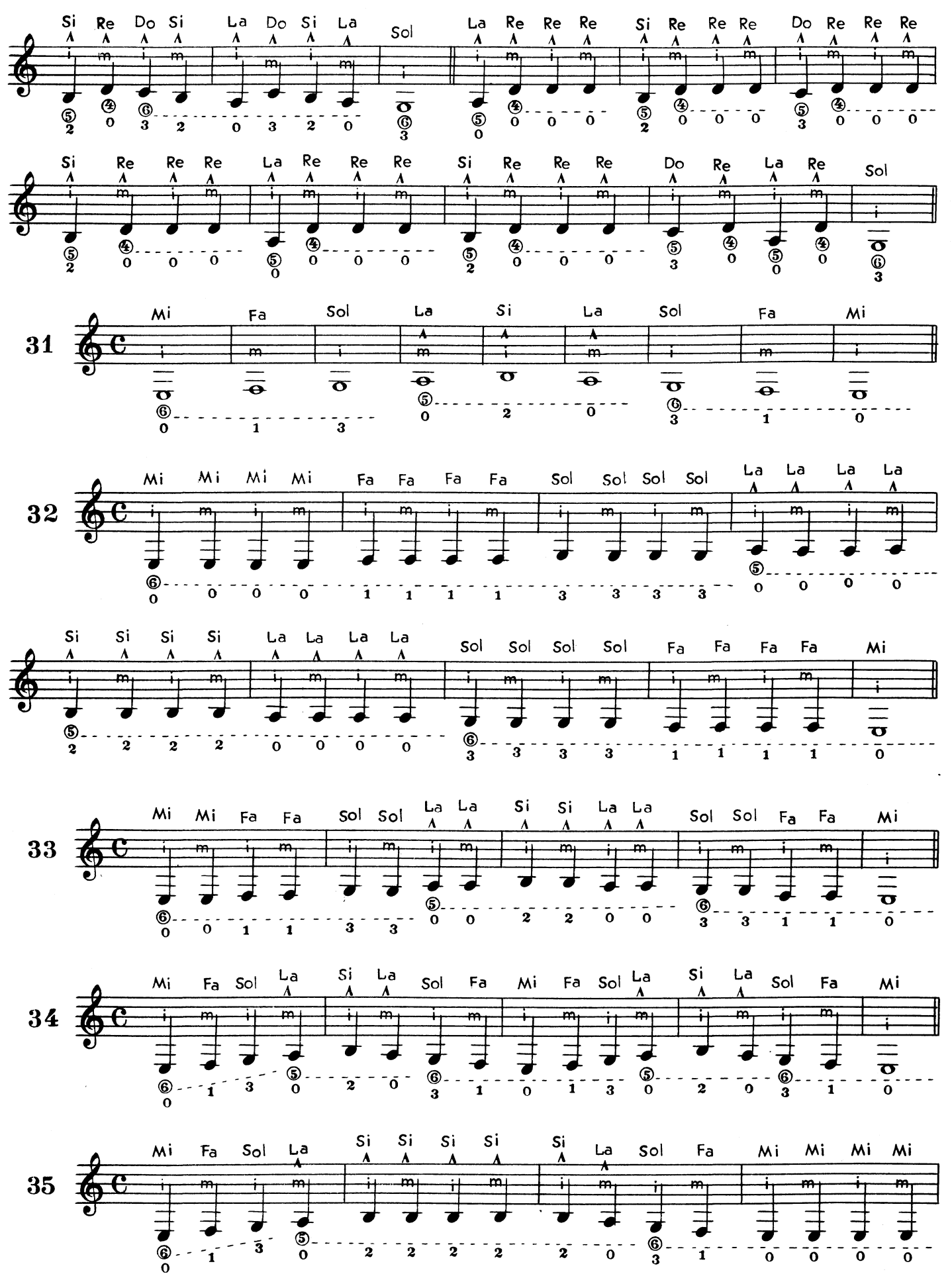
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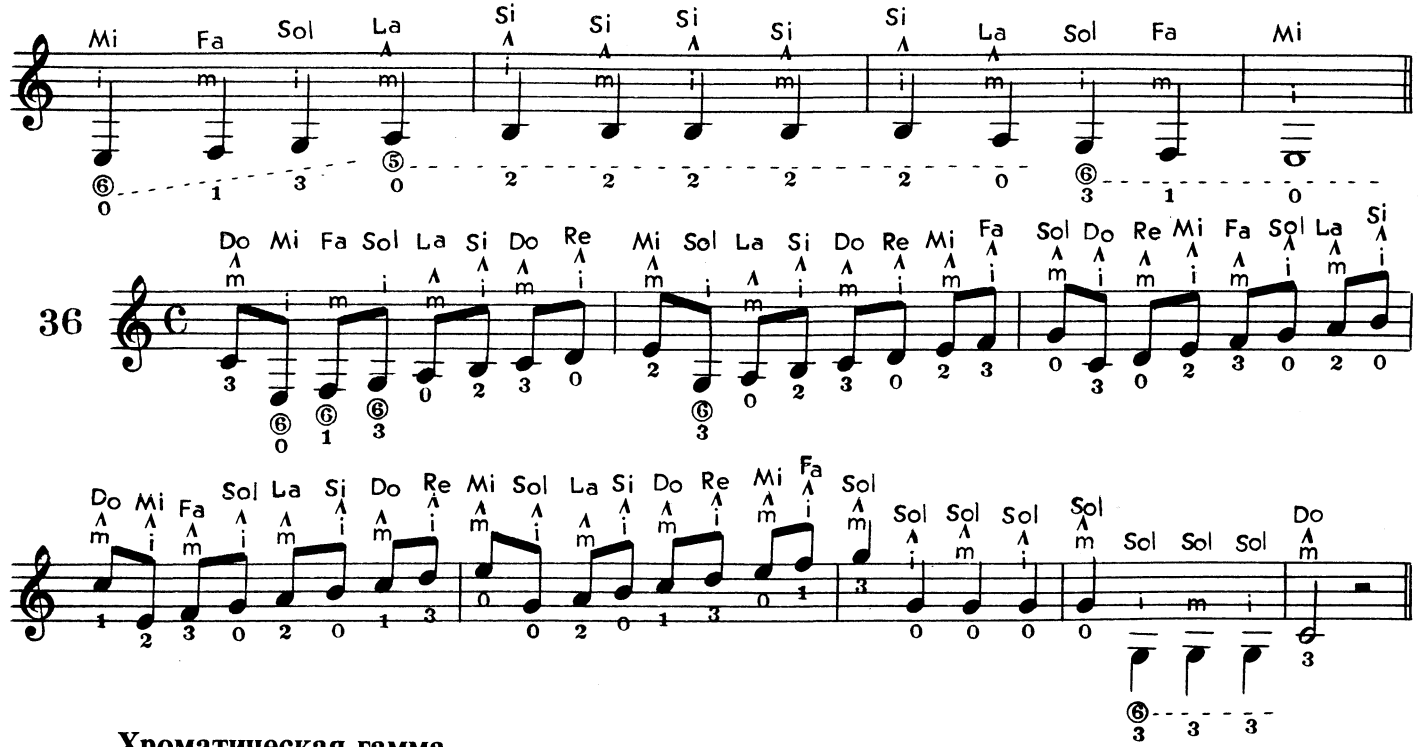

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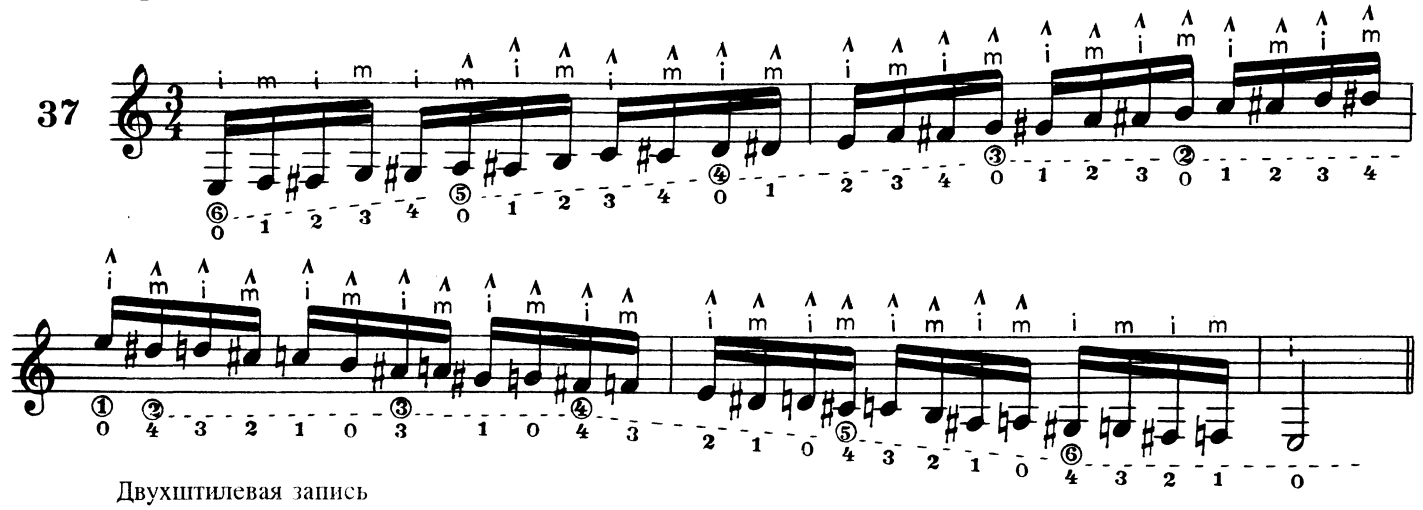

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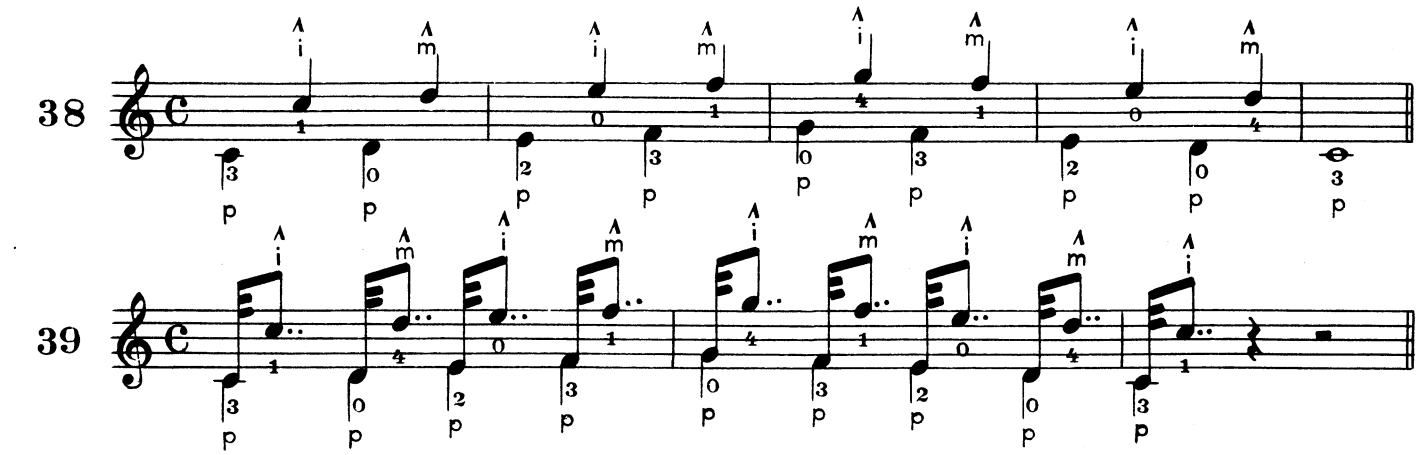

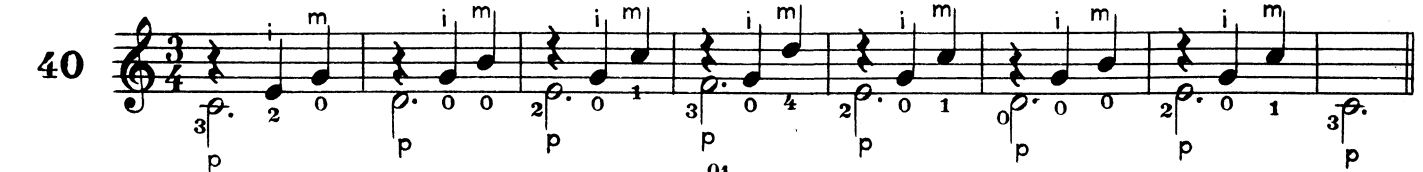

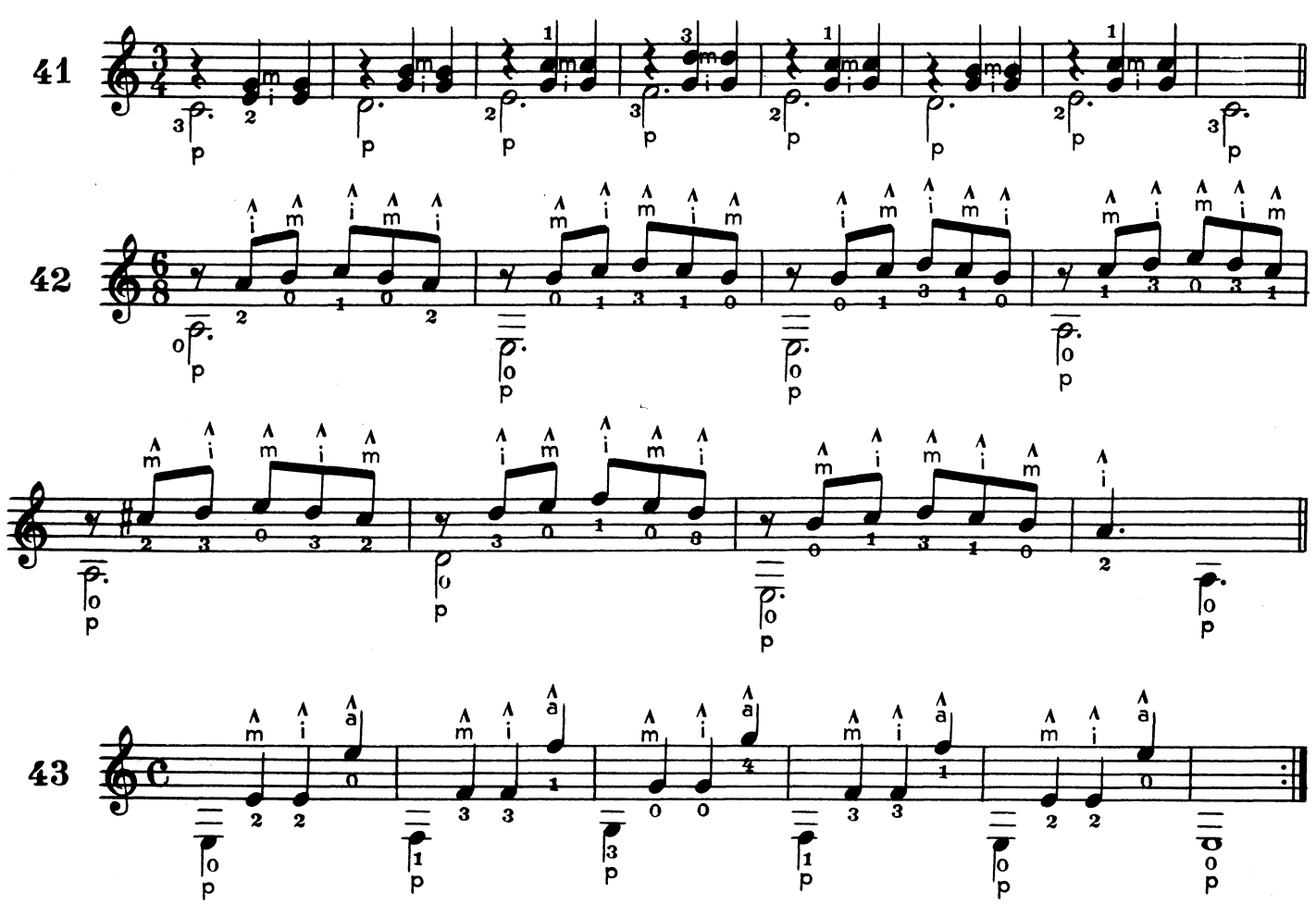

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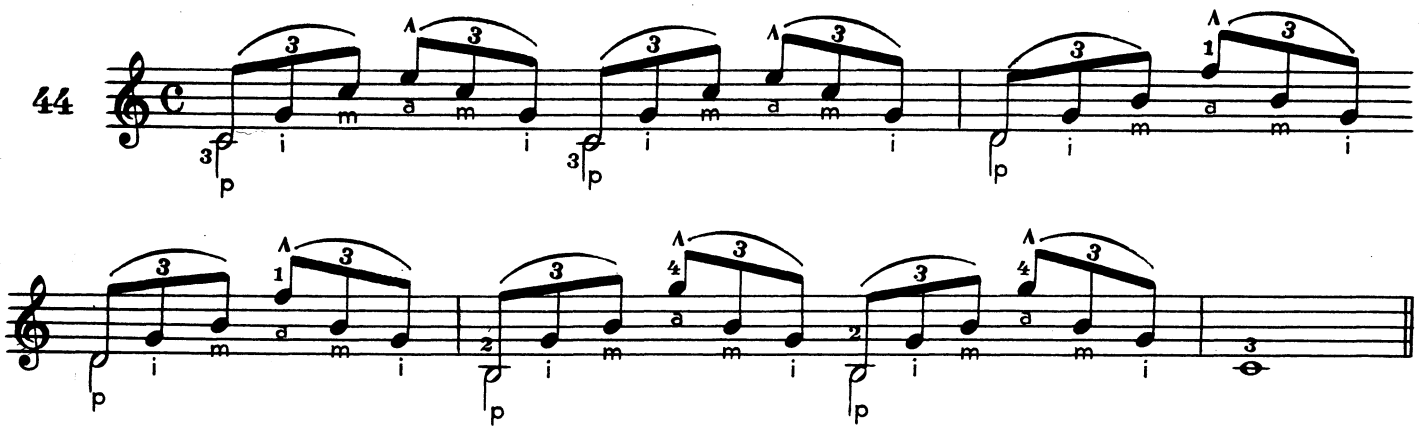

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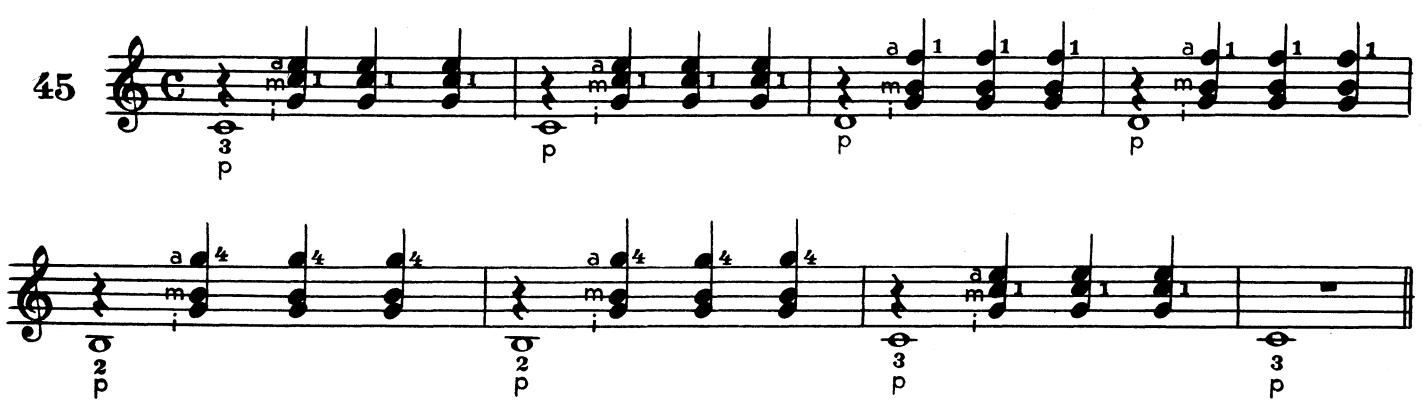

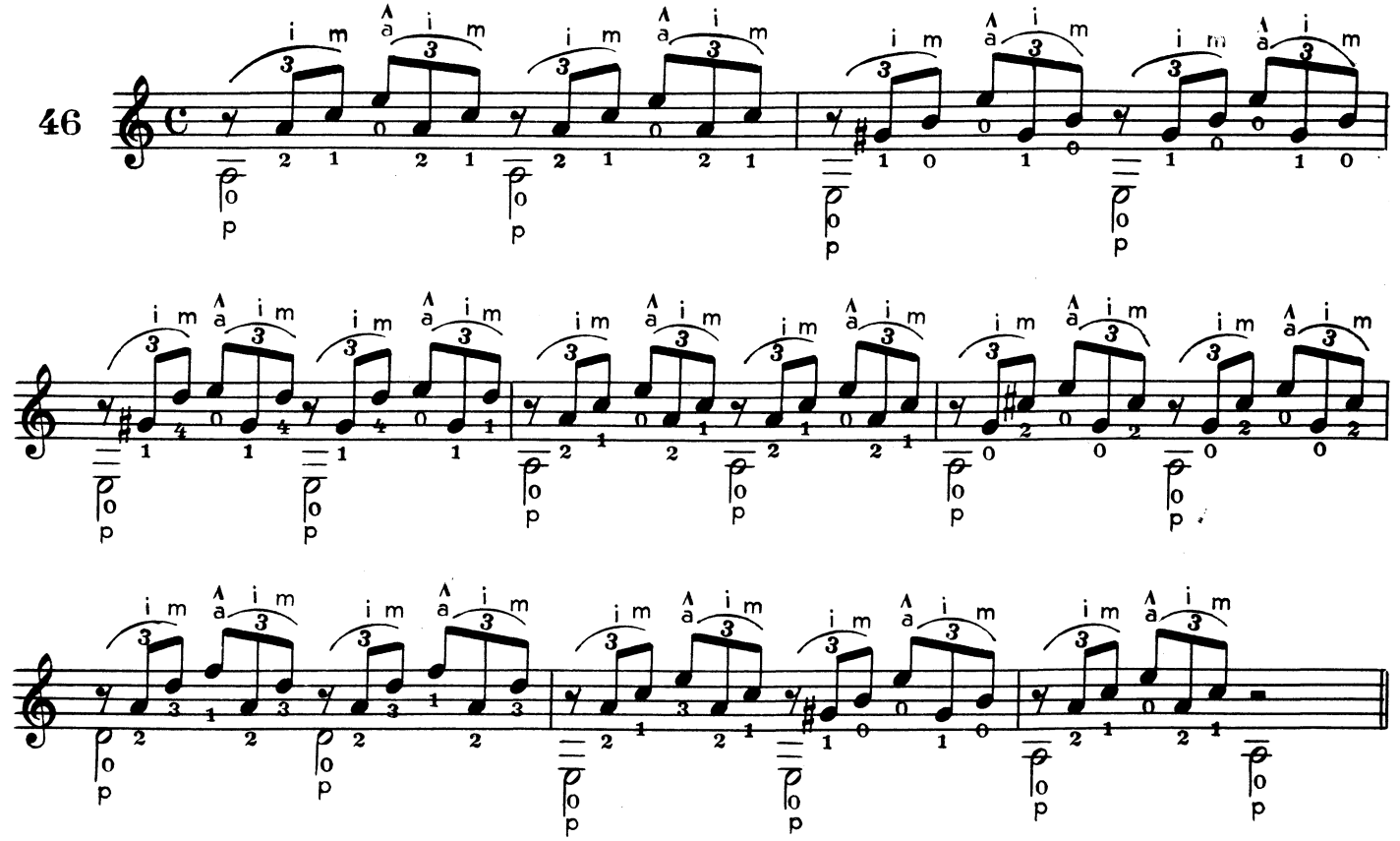

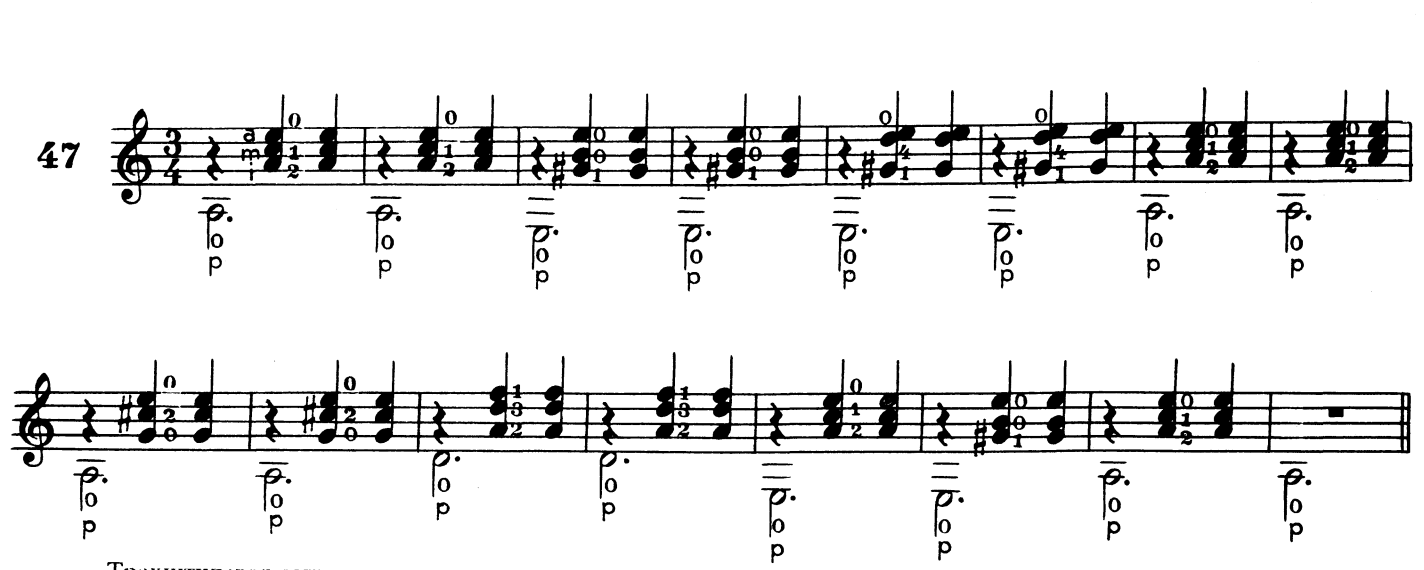

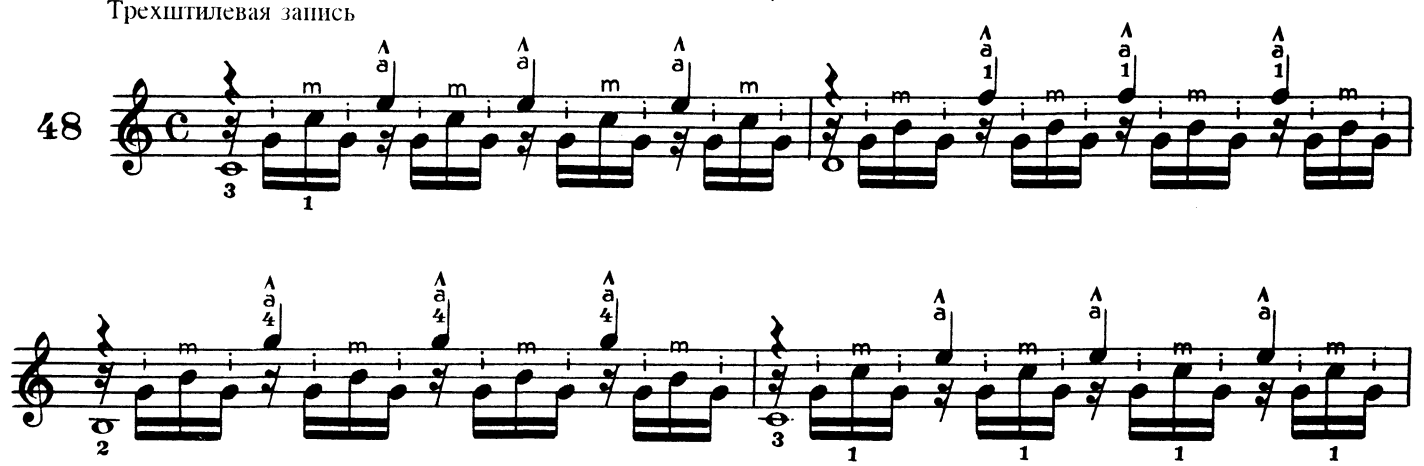

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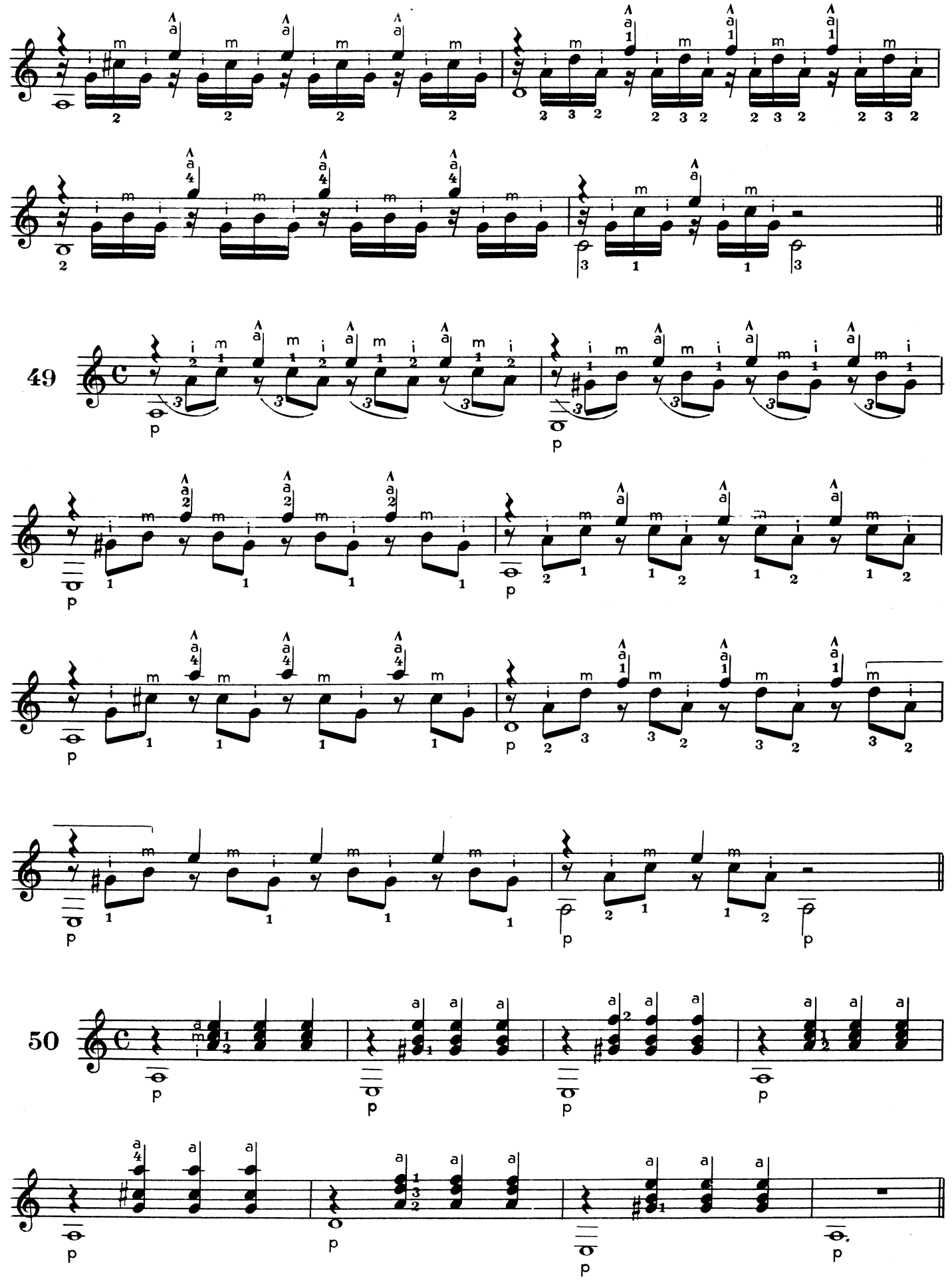
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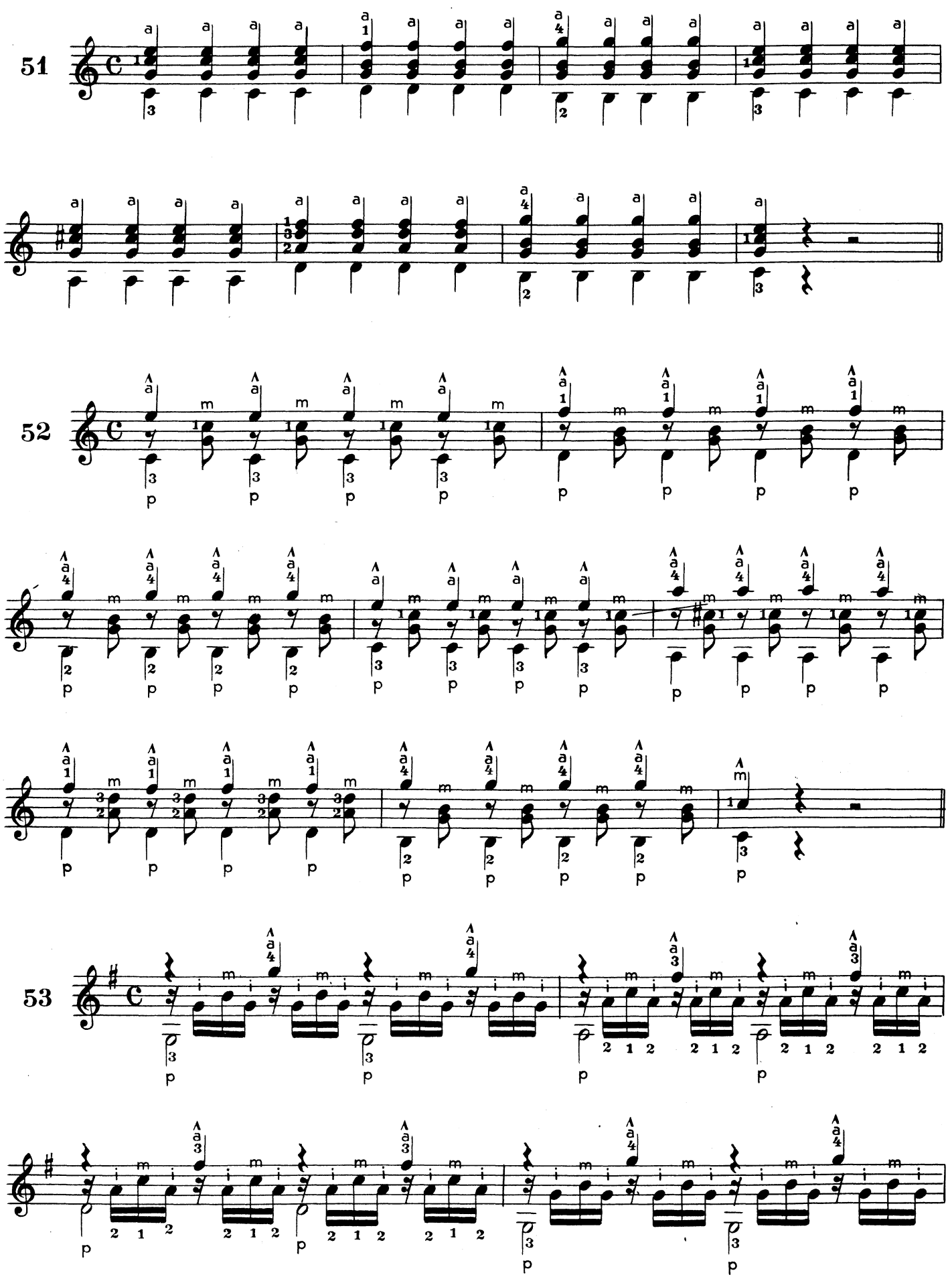
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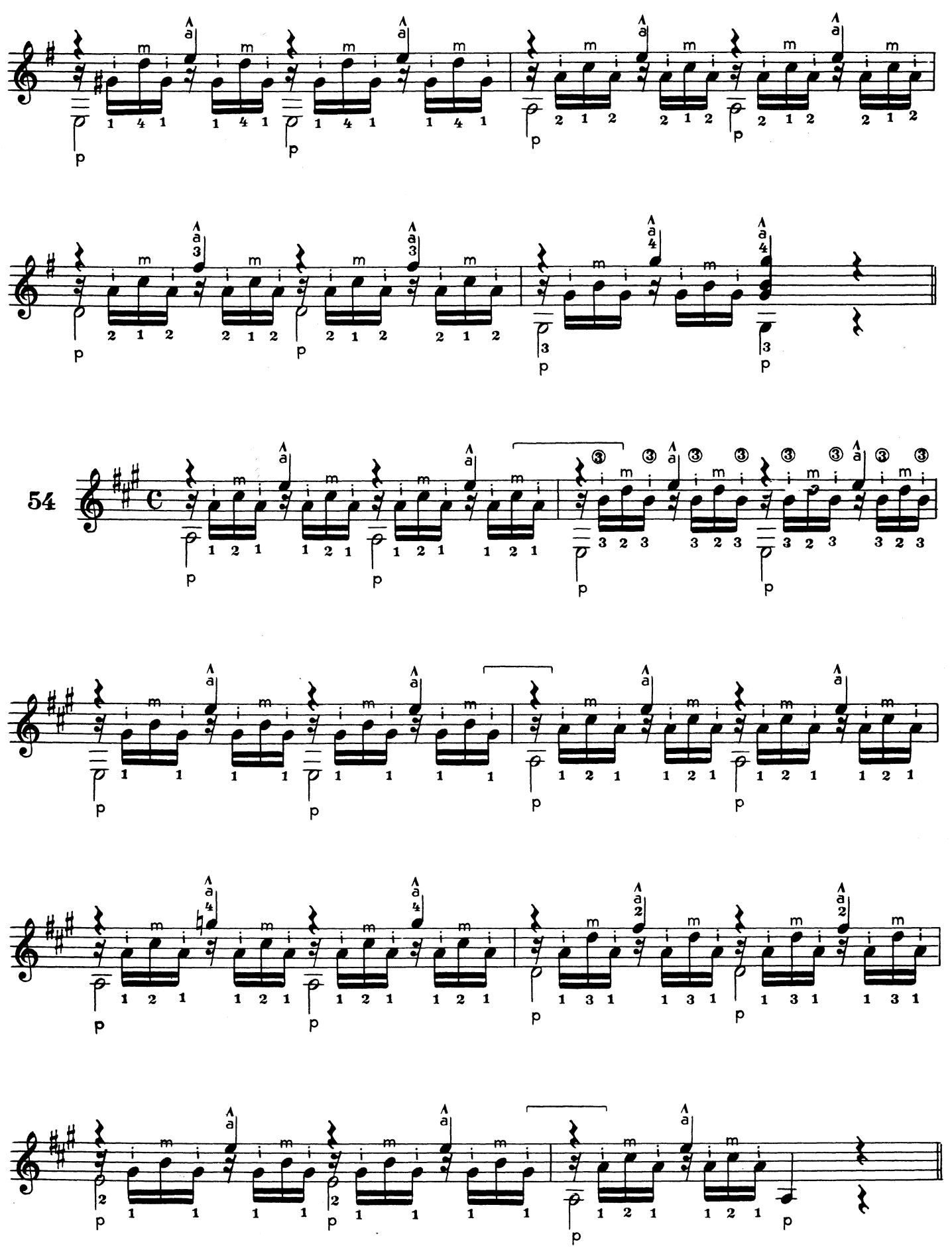
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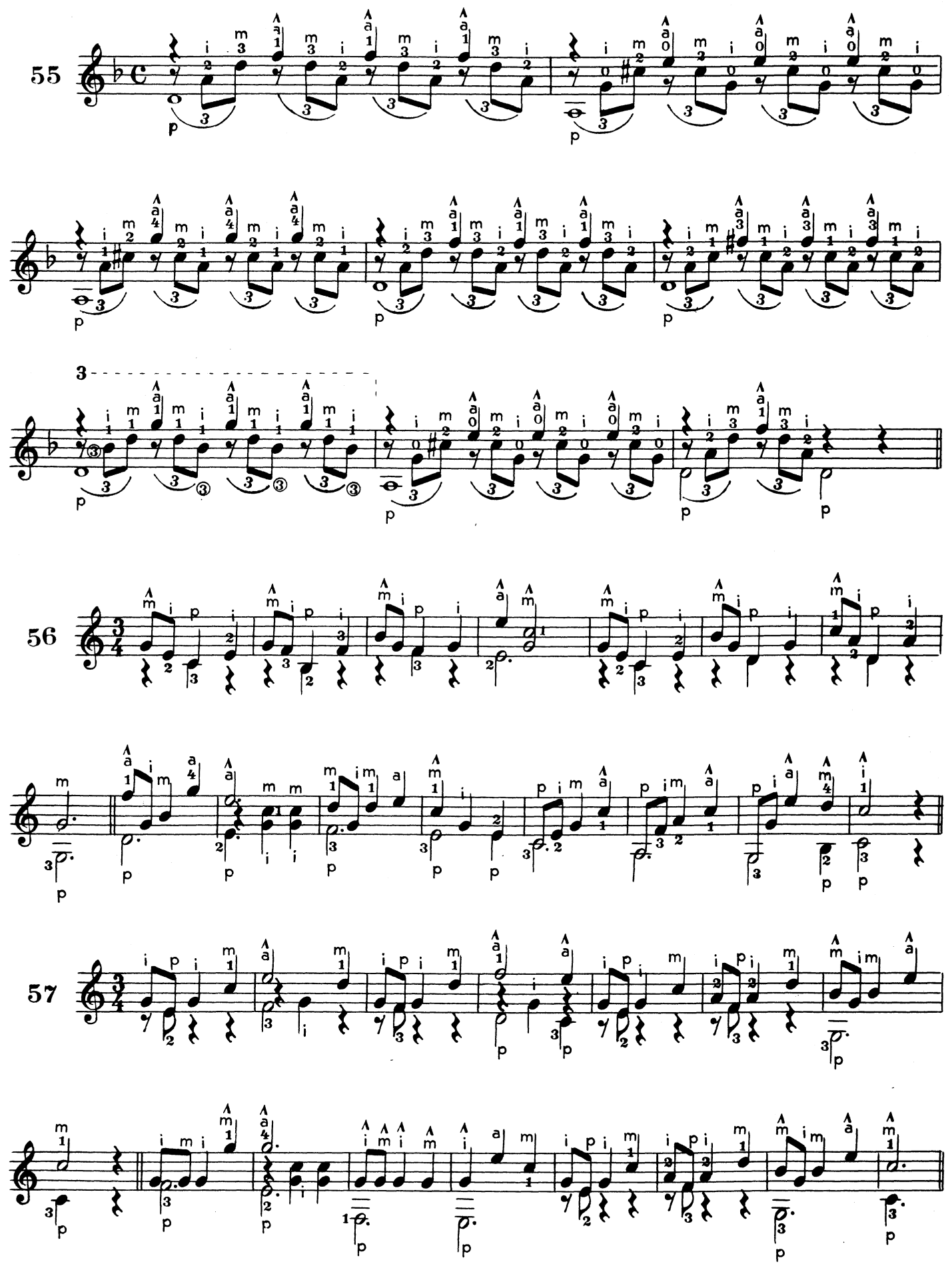
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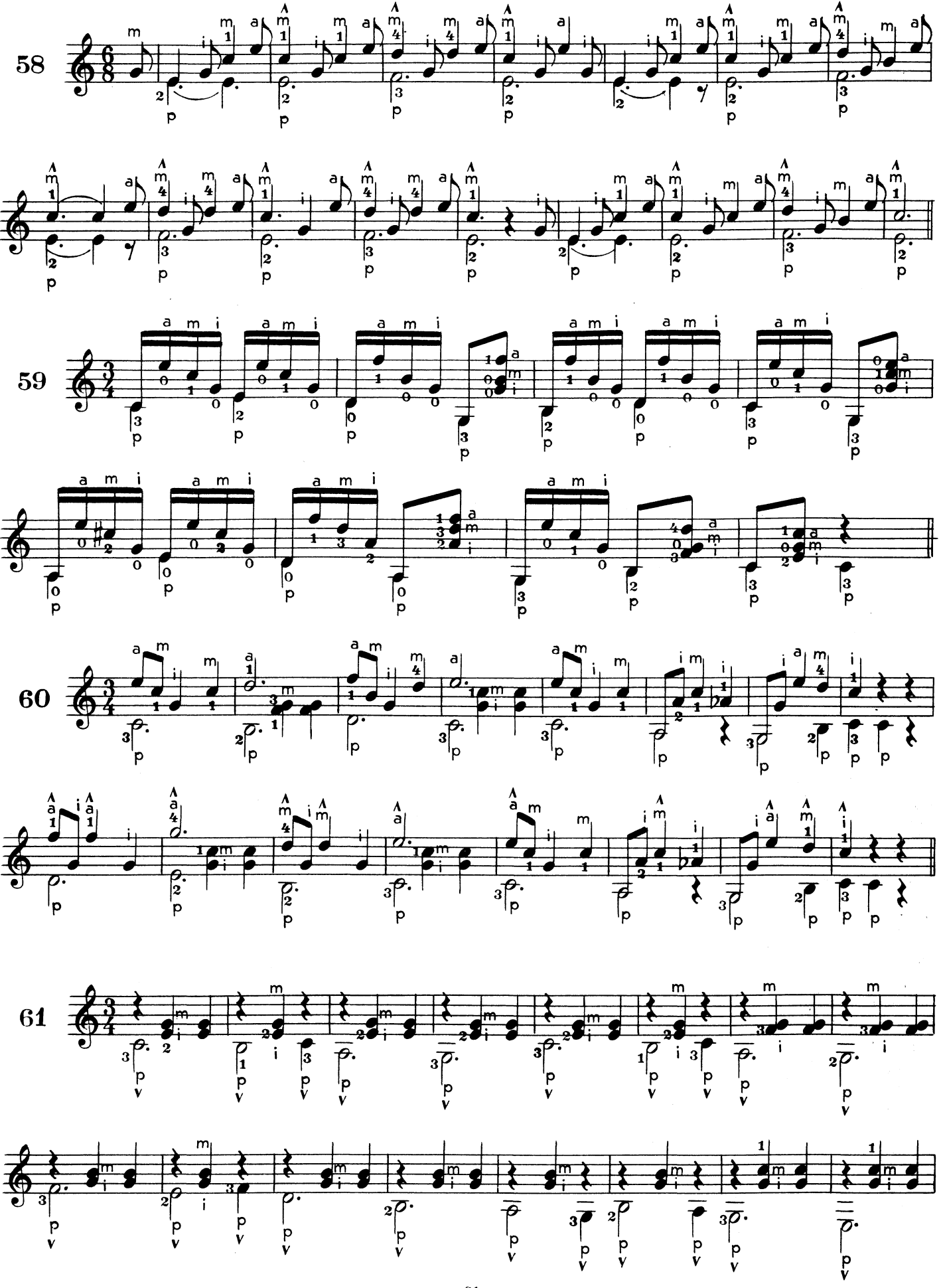
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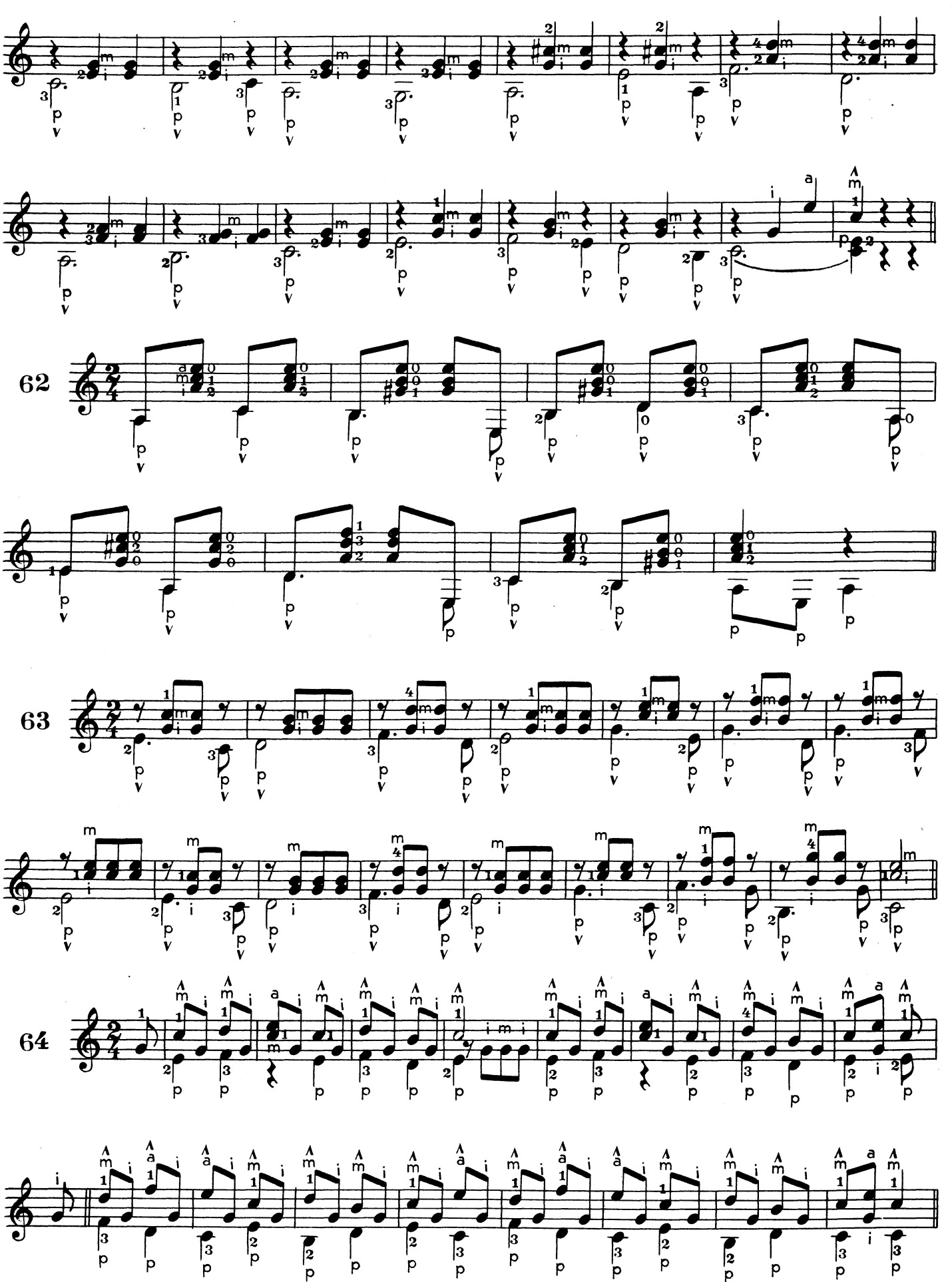
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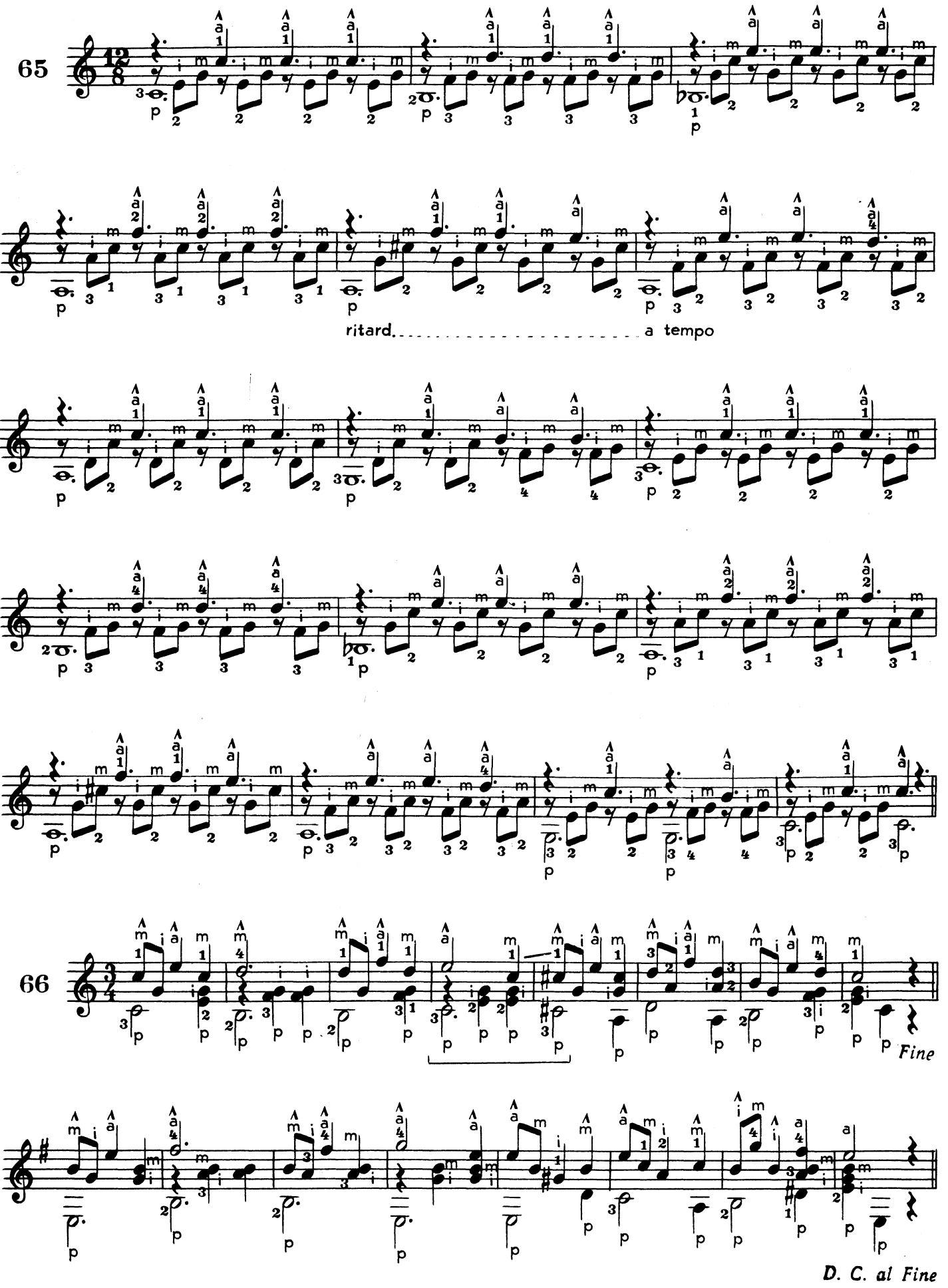
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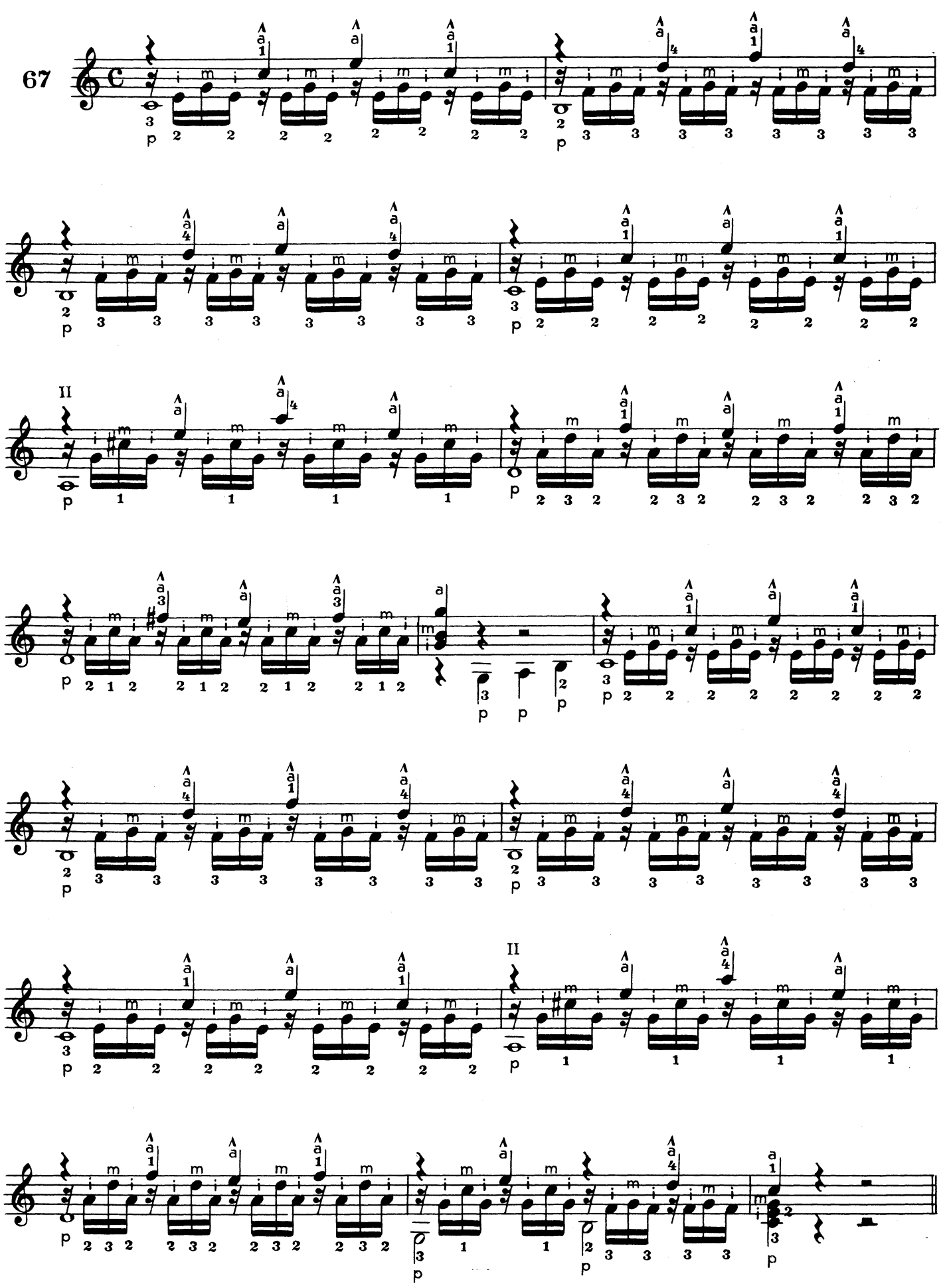
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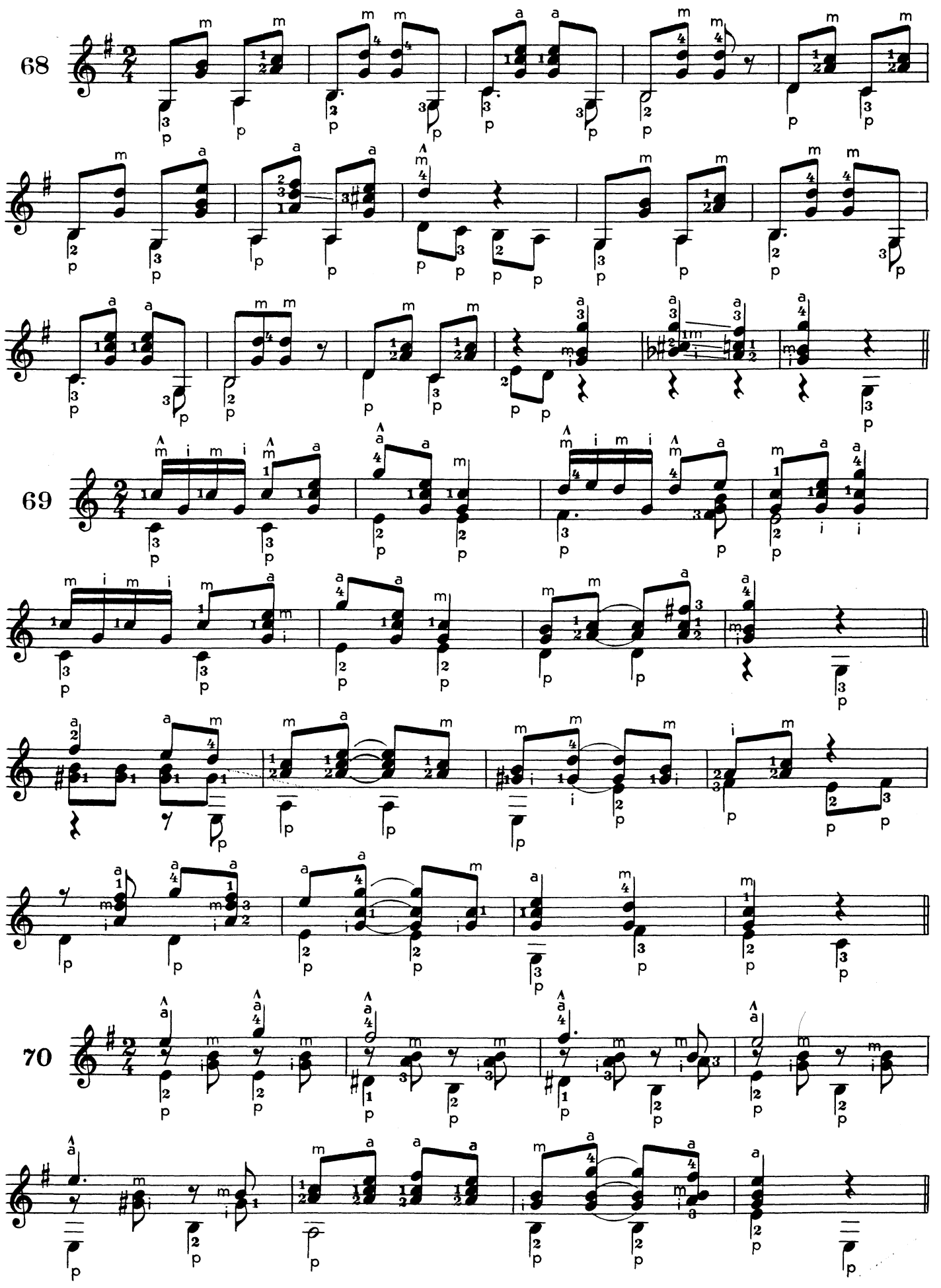
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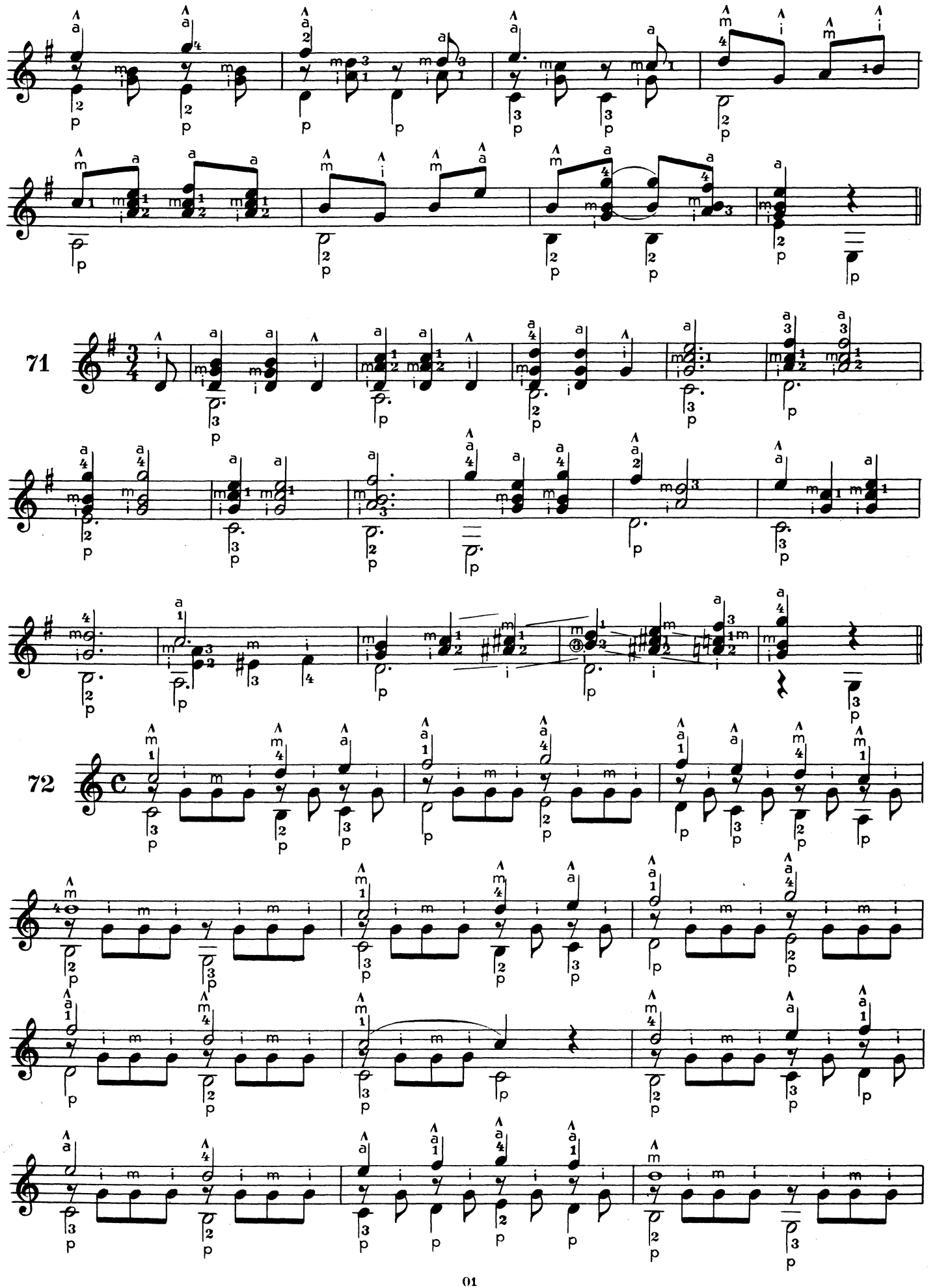
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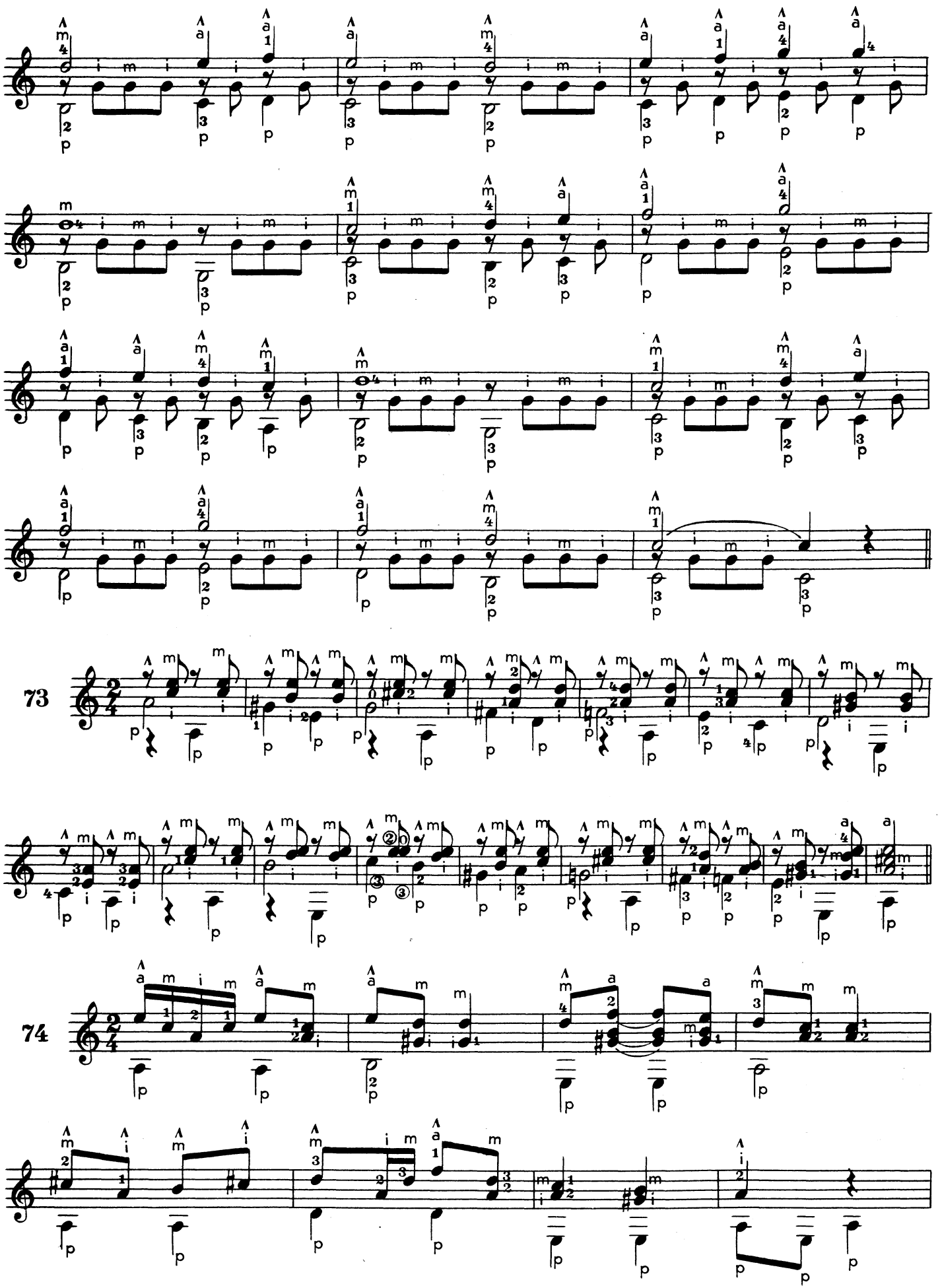
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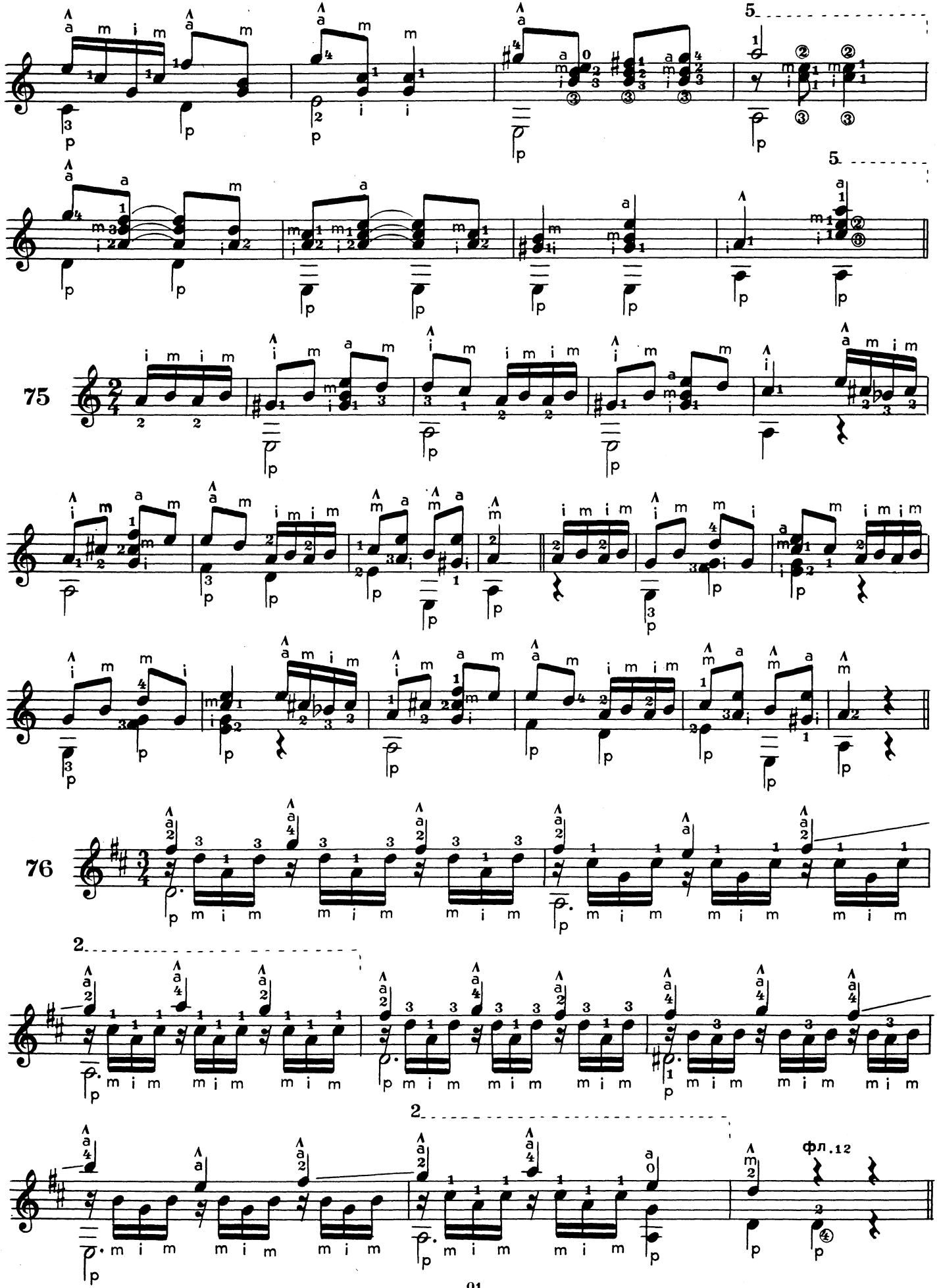
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ПРИЕМ ЛЕГАТО

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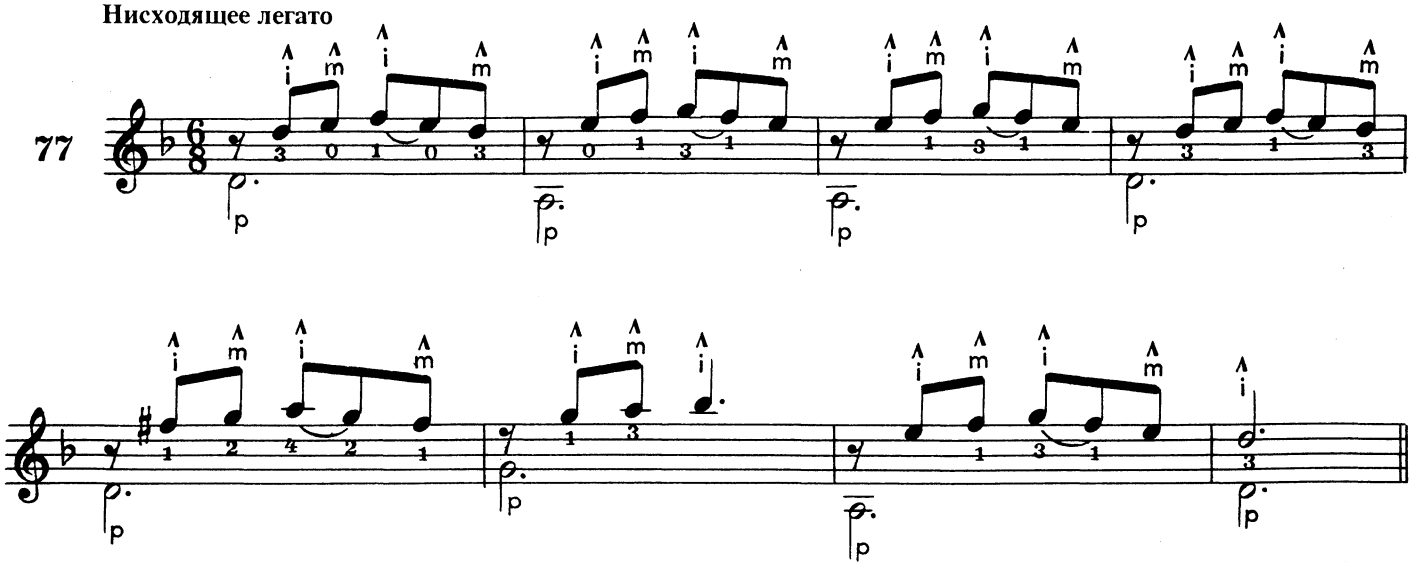

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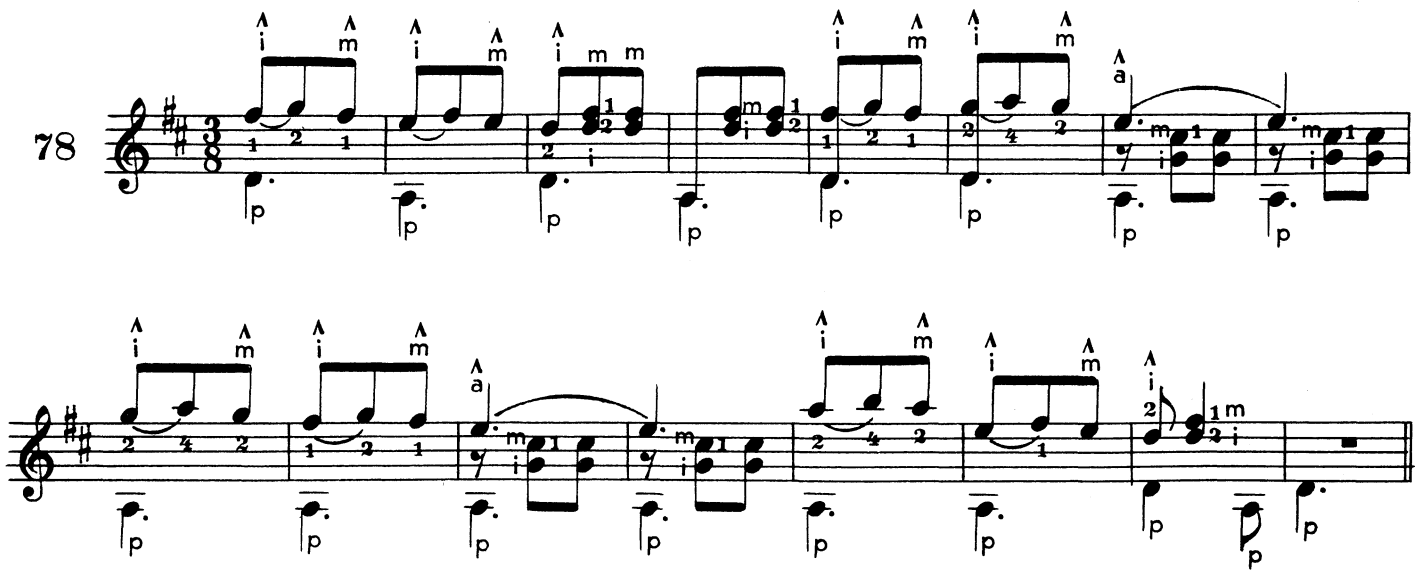

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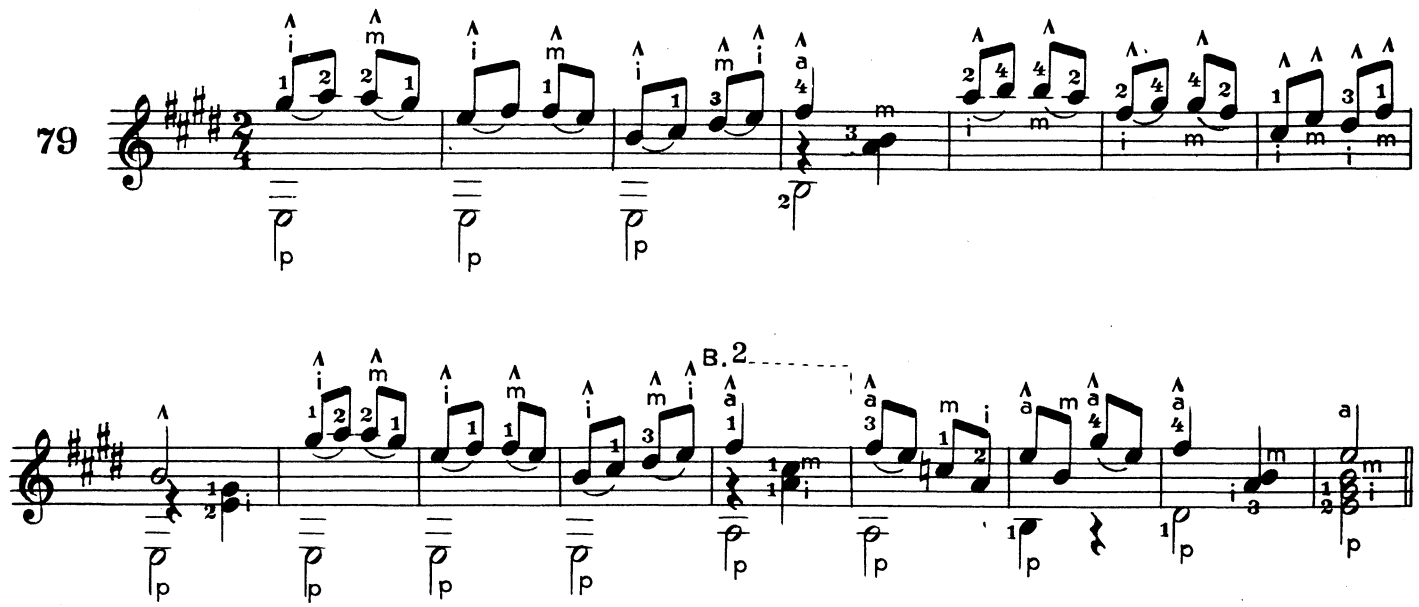

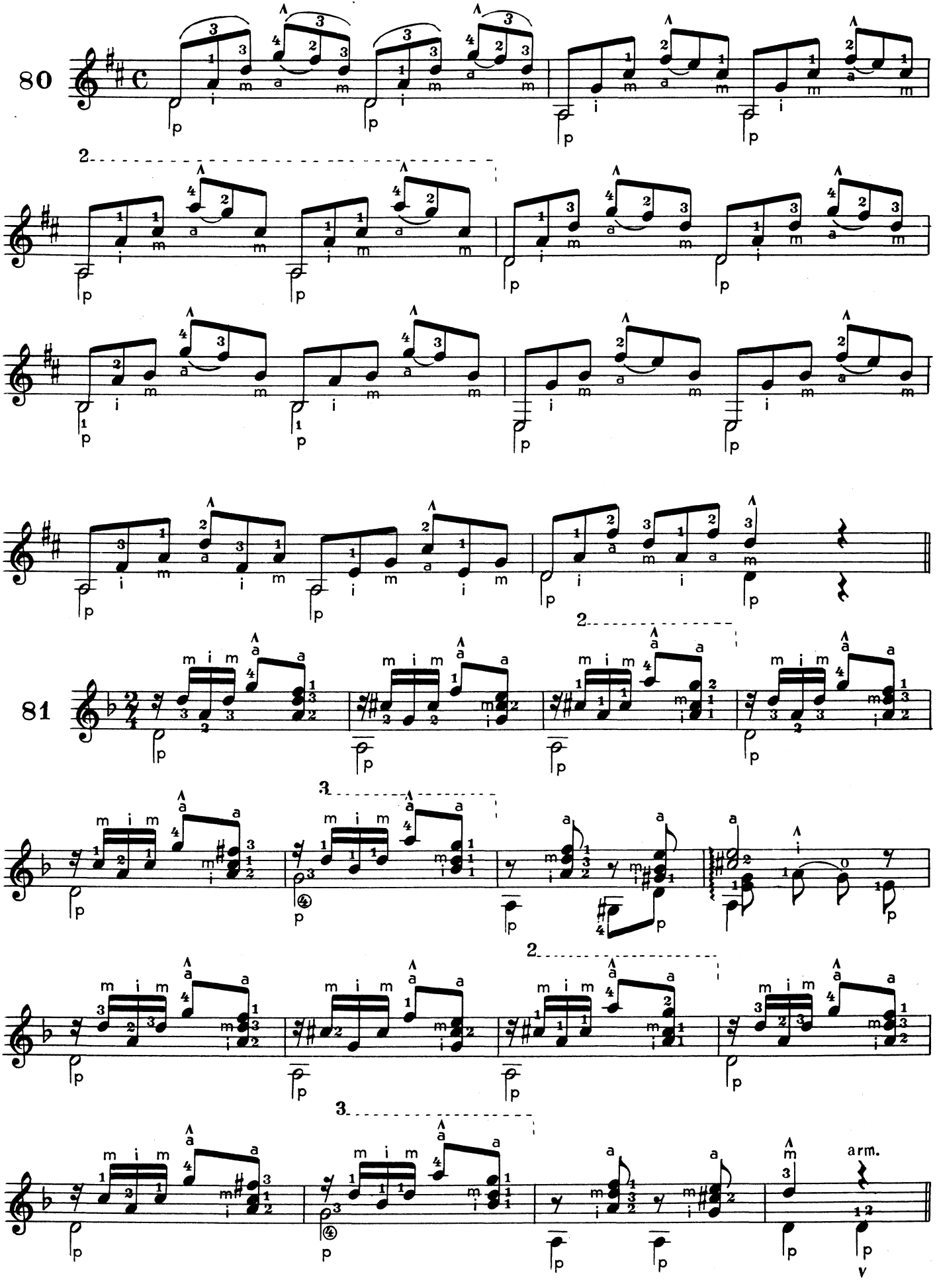
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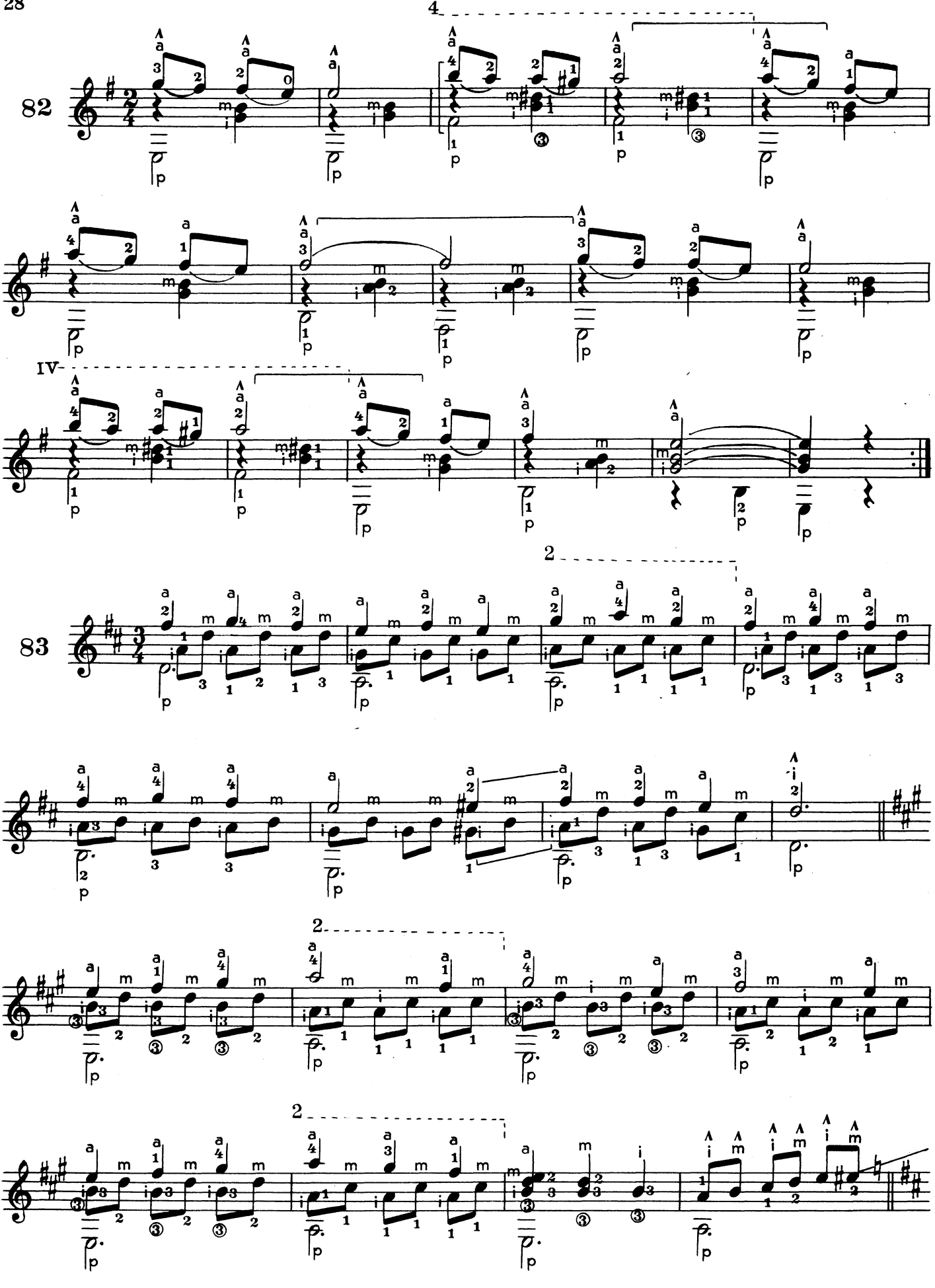
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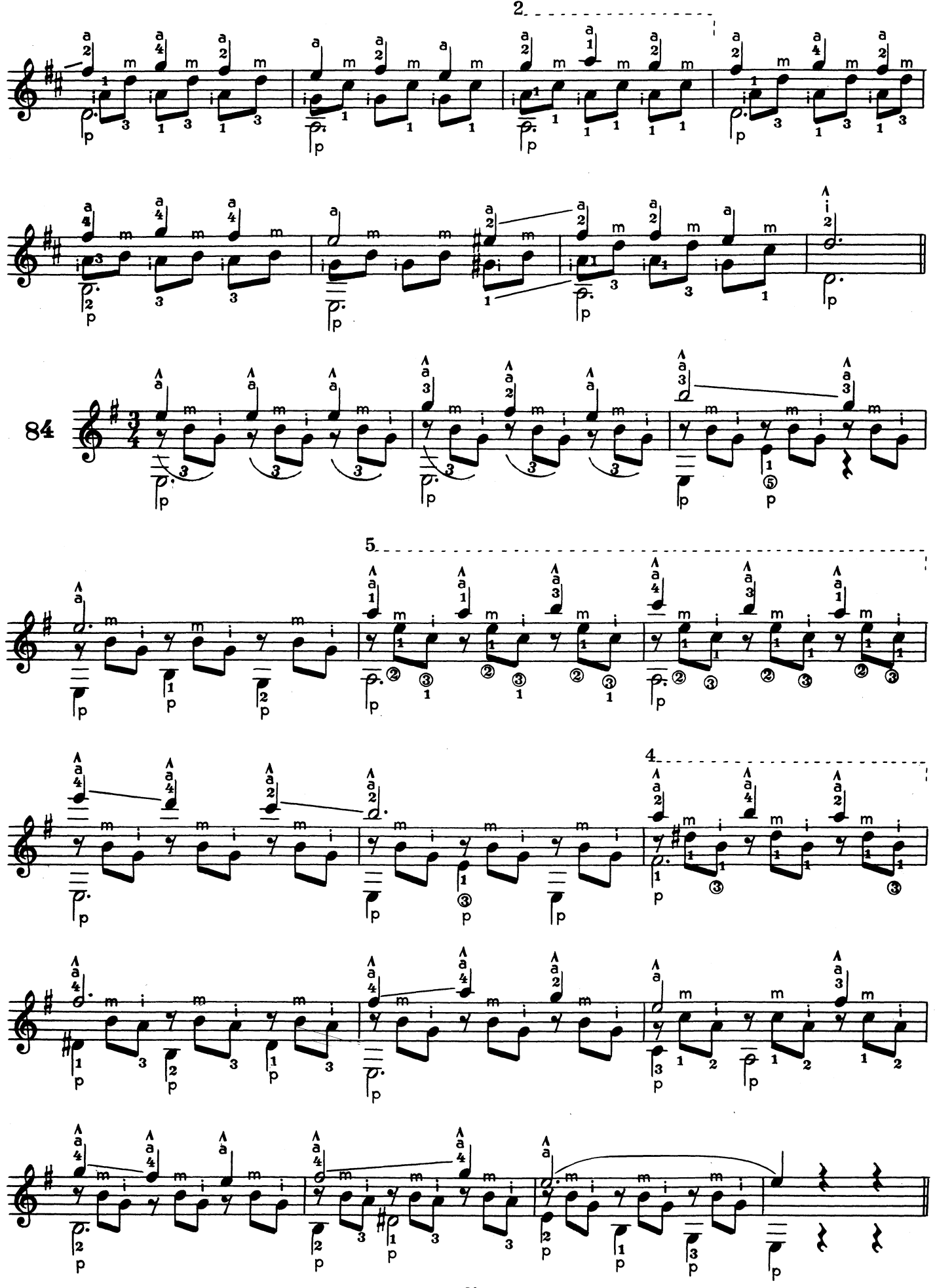
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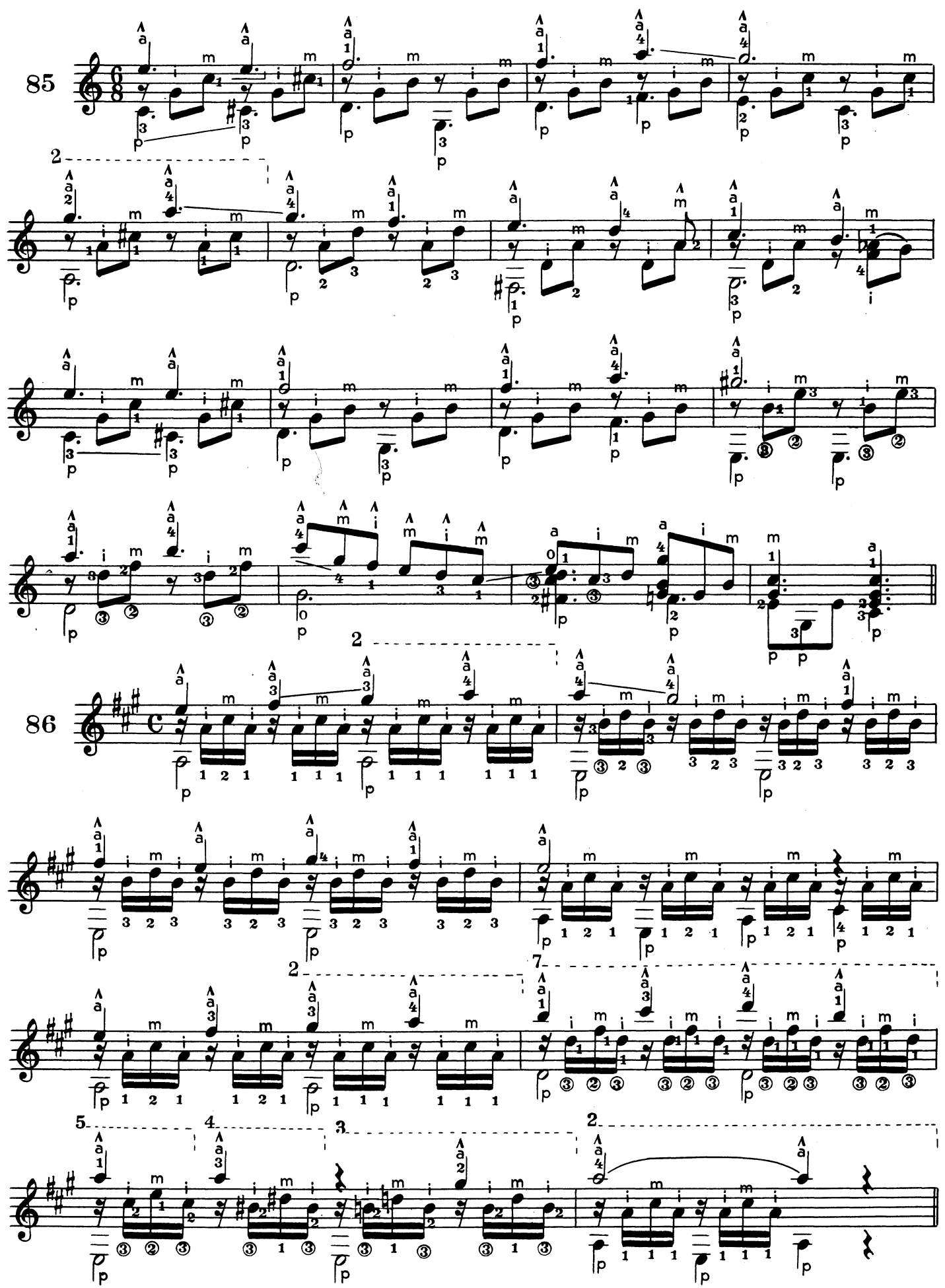
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Мажорные гаммы

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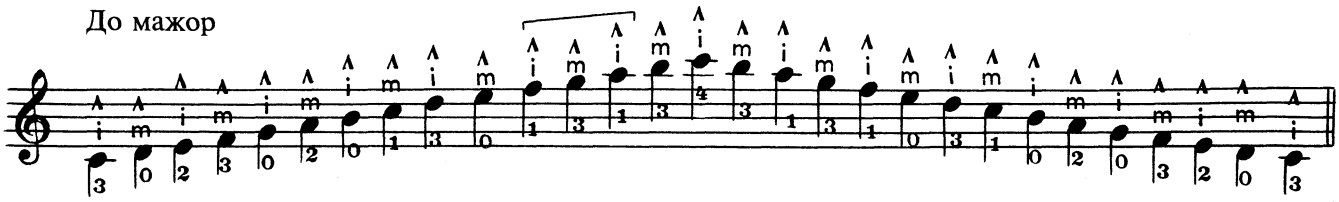

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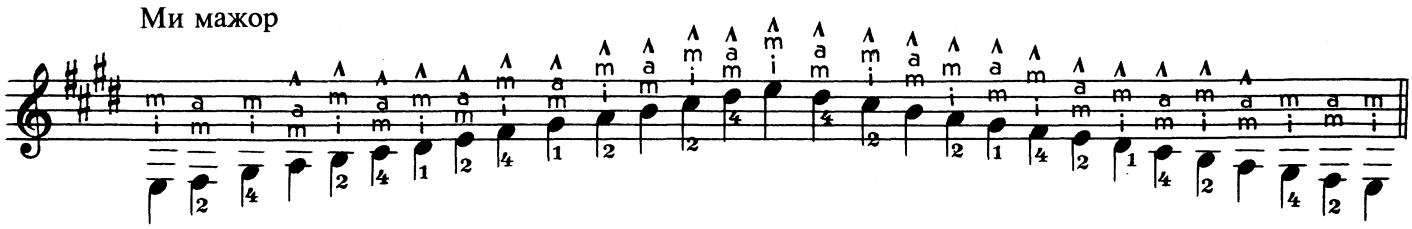

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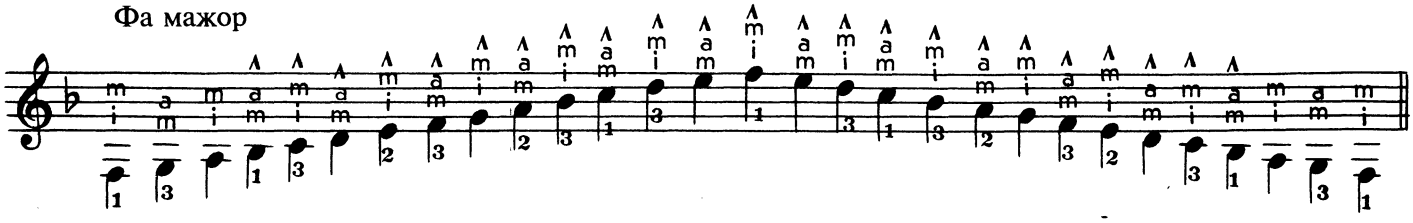

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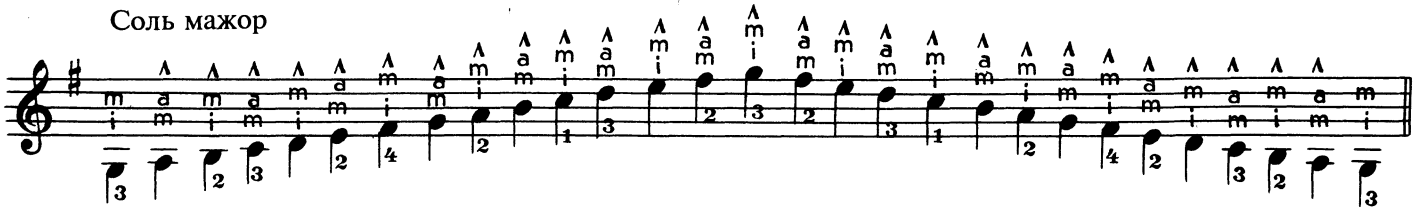

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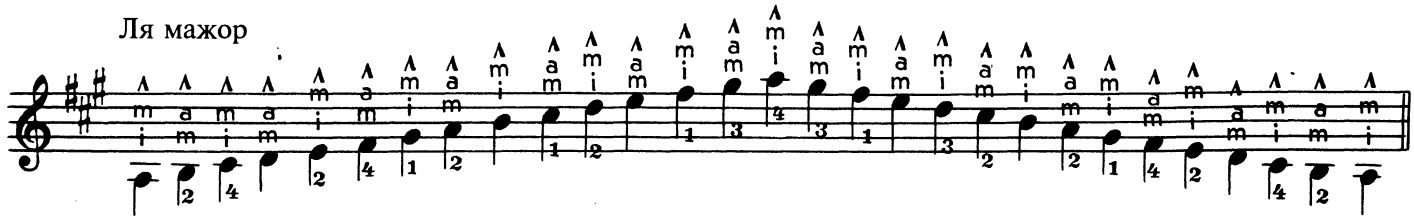

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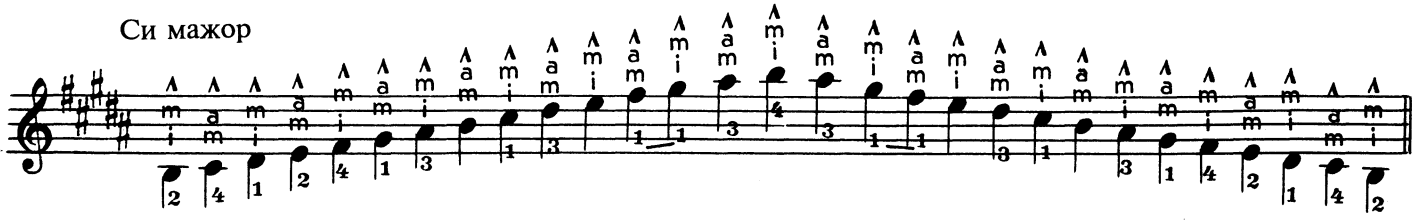

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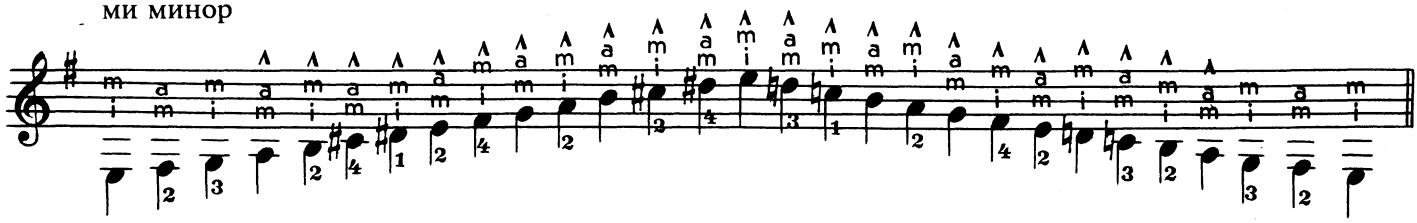

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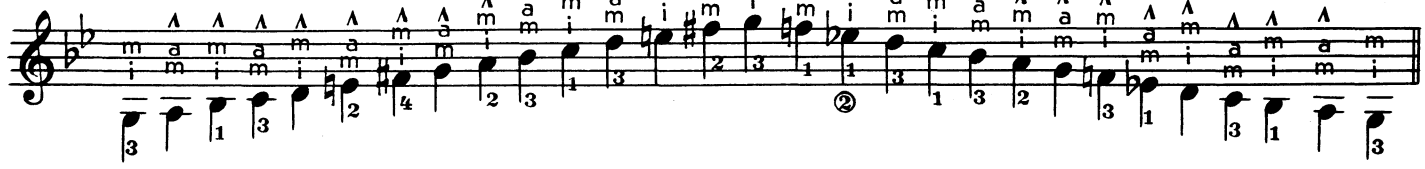

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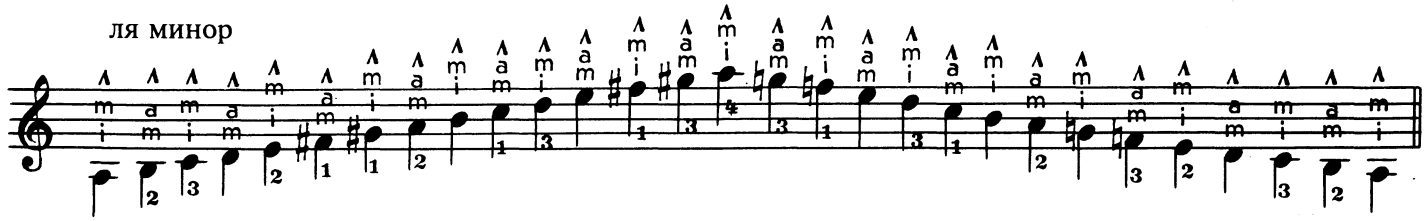

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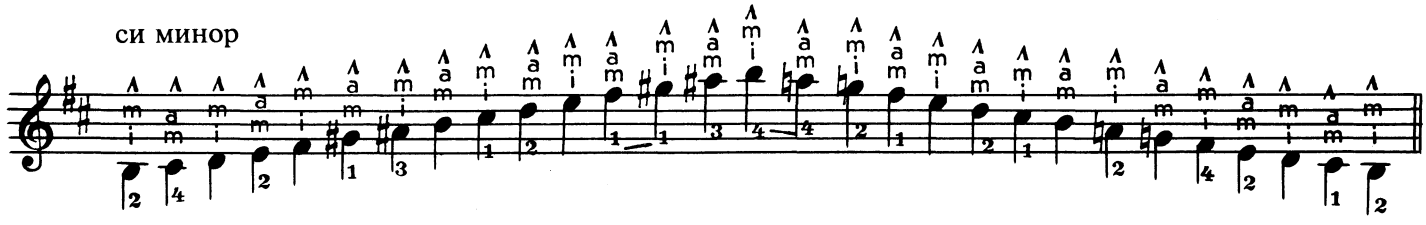

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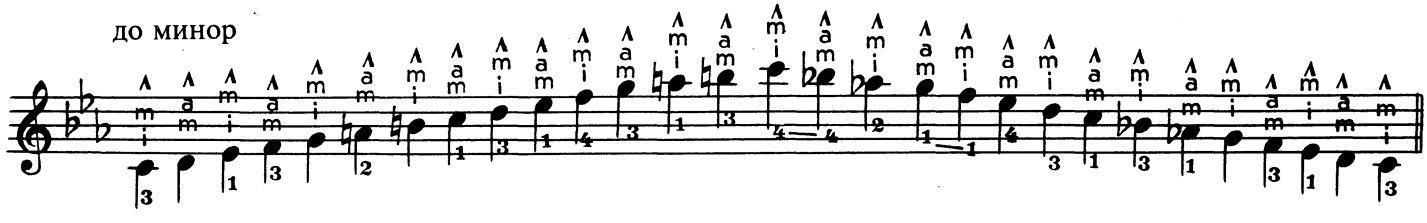
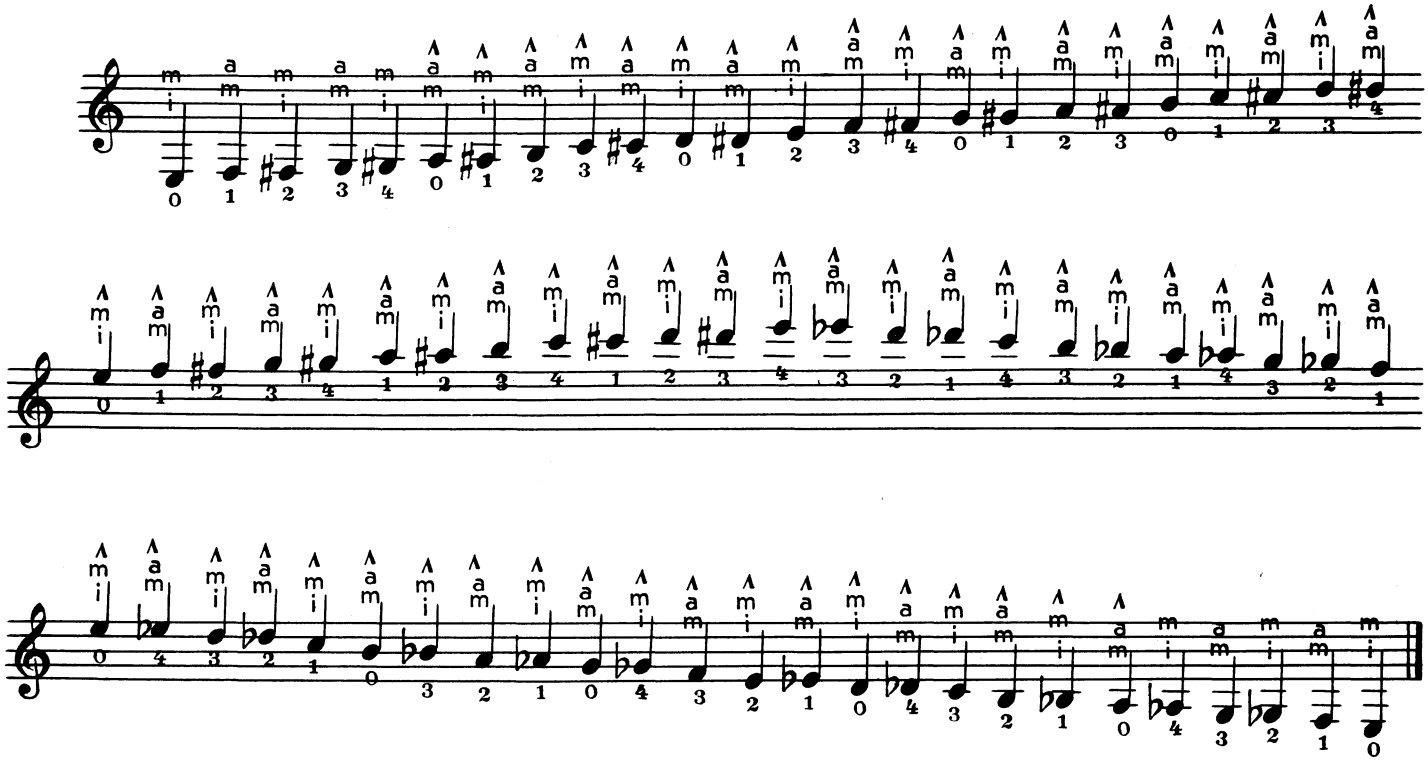
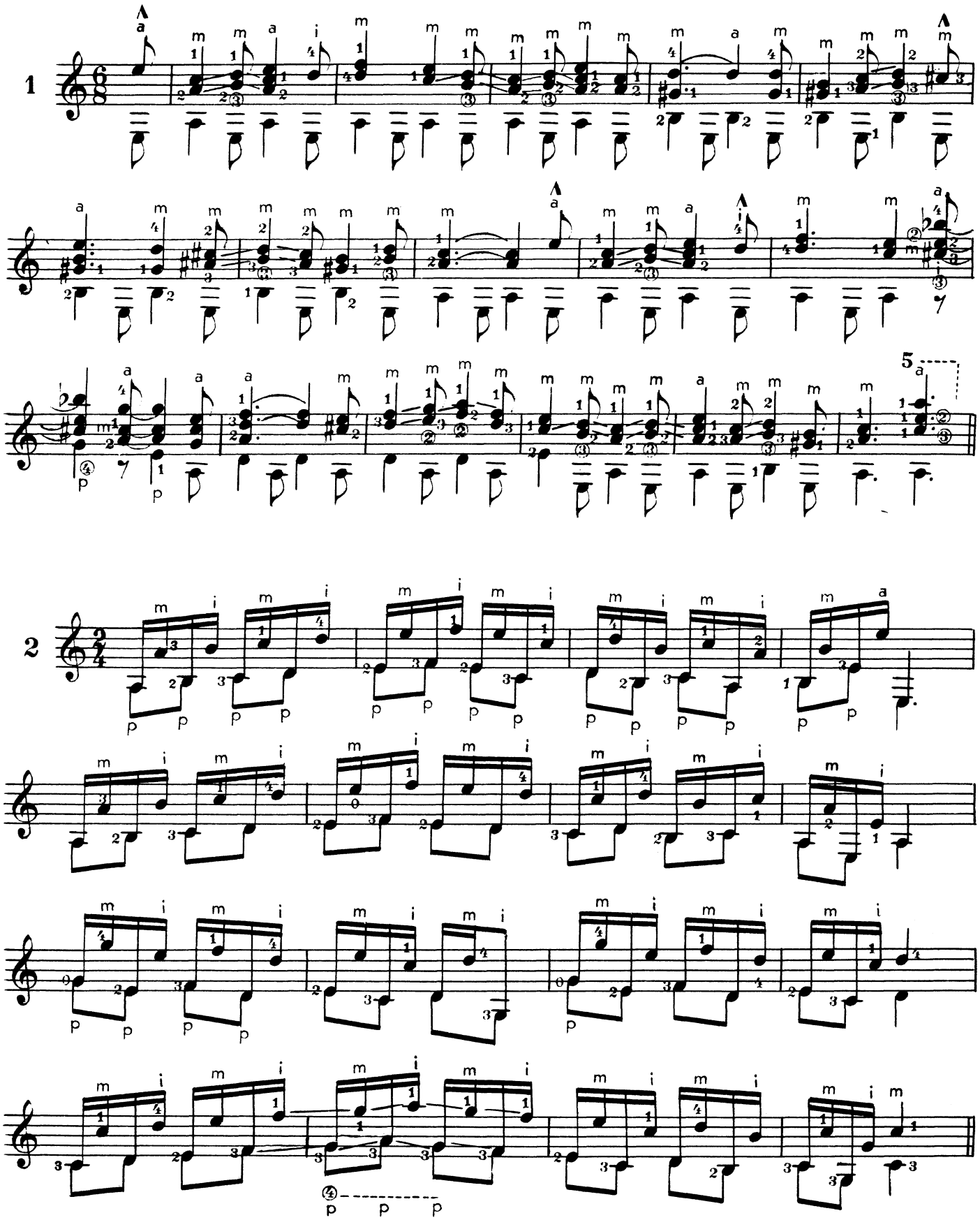


Хроматическая гамма

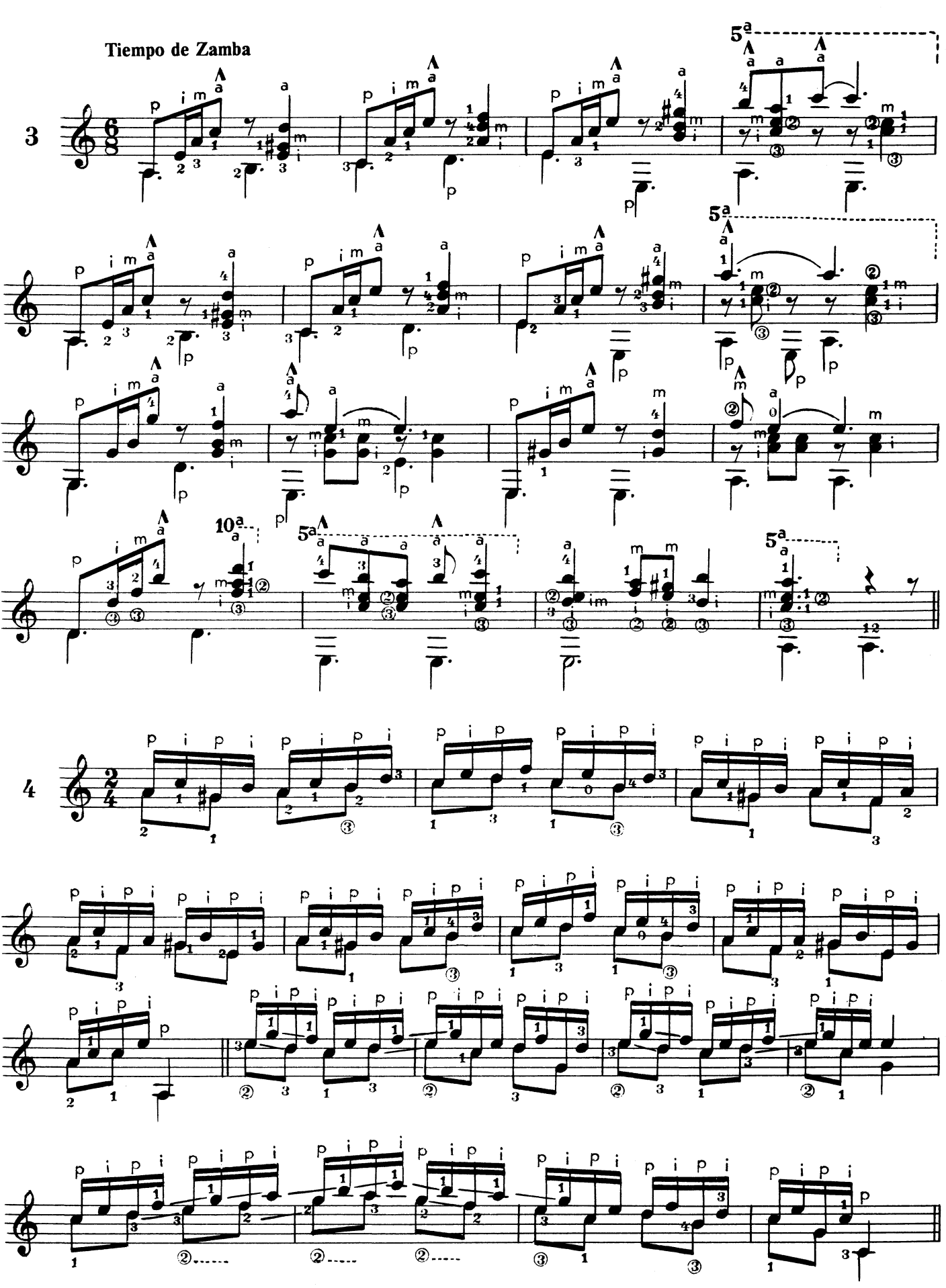


ЧАСТЬ 2

Arie de Barcarola



* Ноты, обозначенные (Λ), играть apoyando, остальные – tirando.


Tiempo de Zamba
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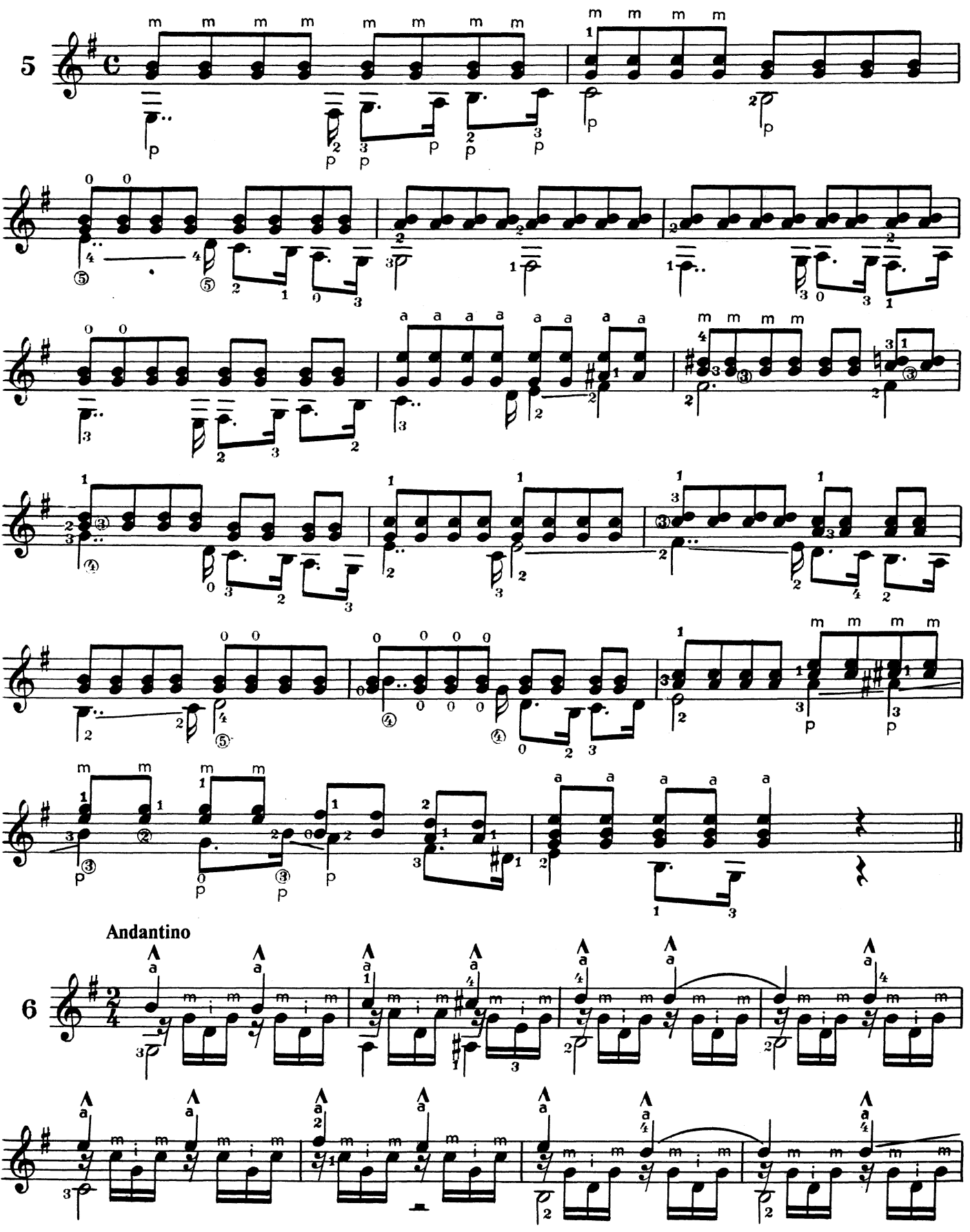
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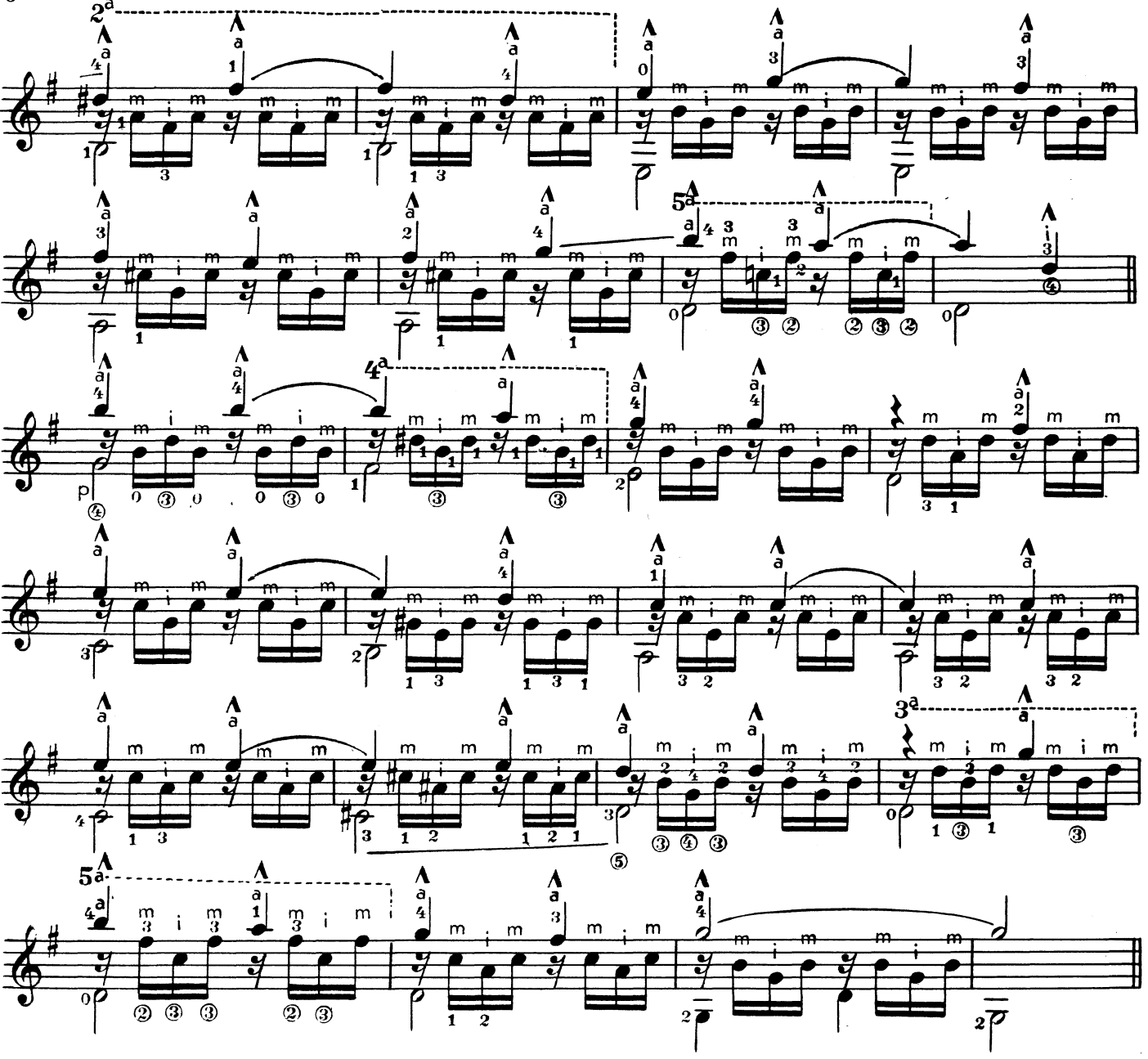
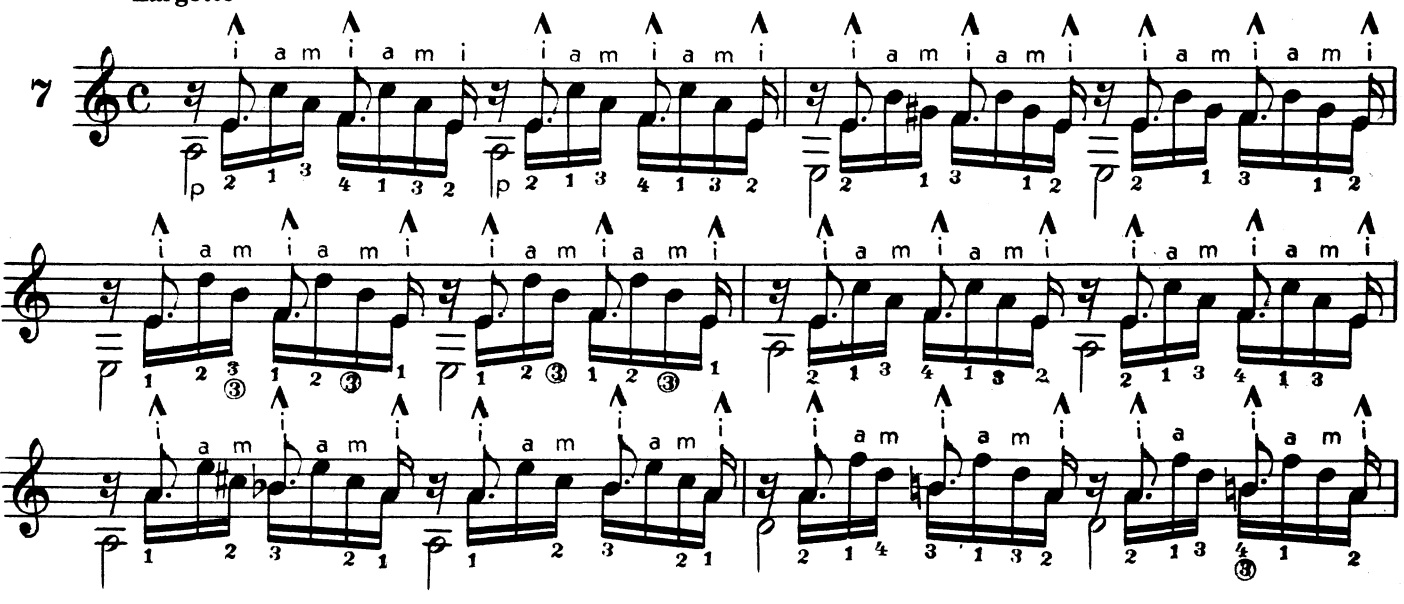
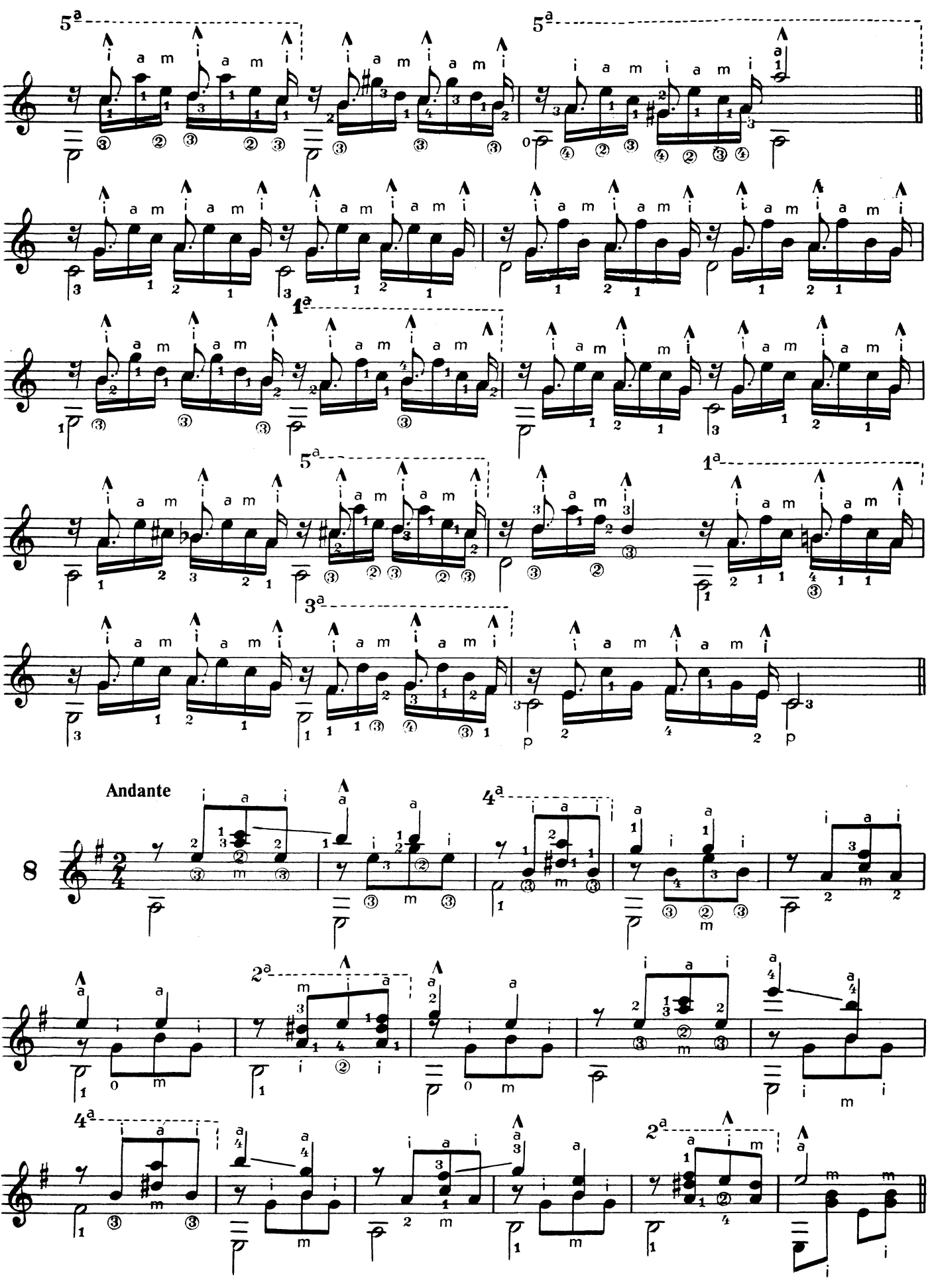
Andantino



Largetto

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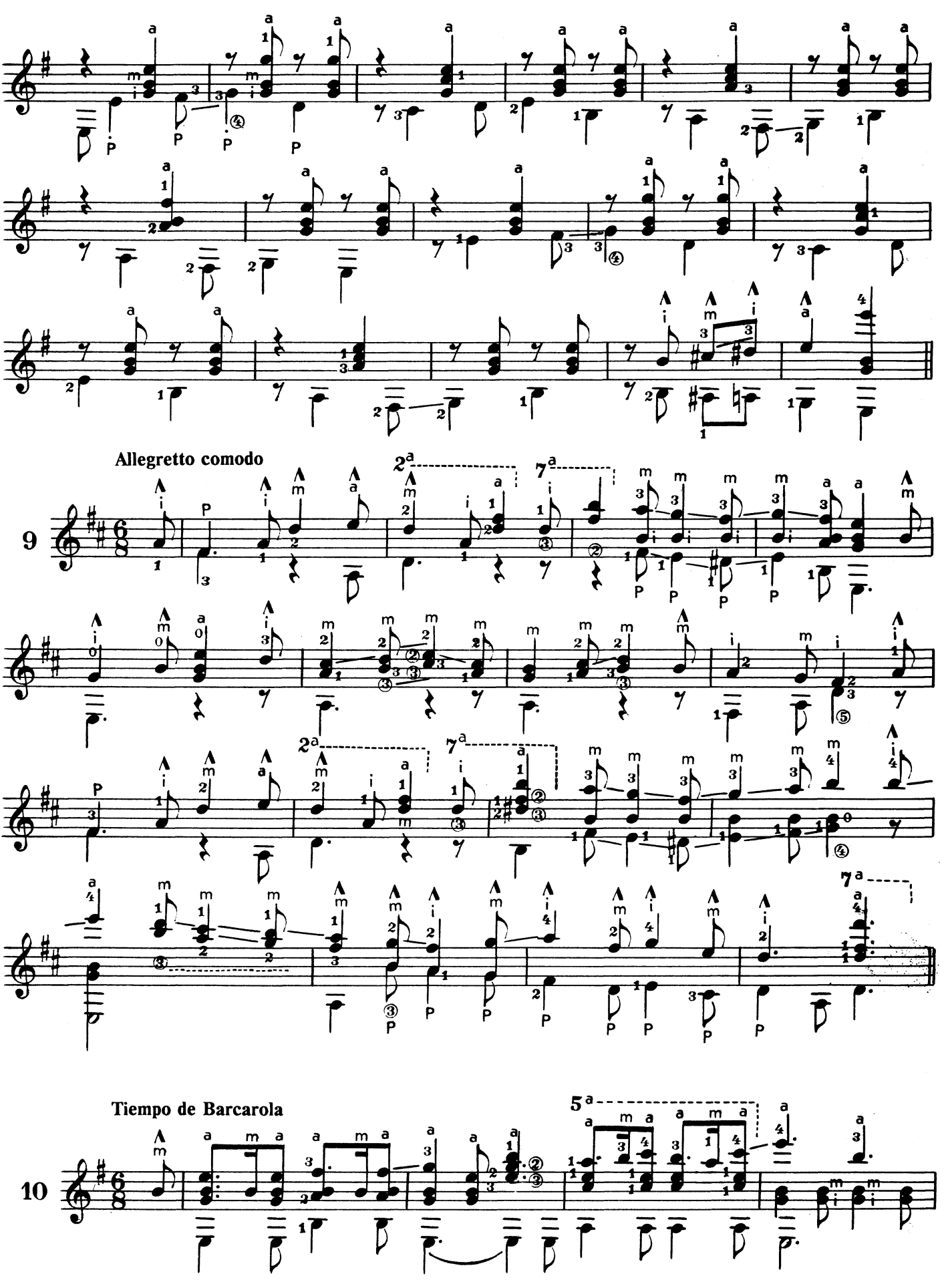
Allegretto comodo
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Tiempo de Barcarola
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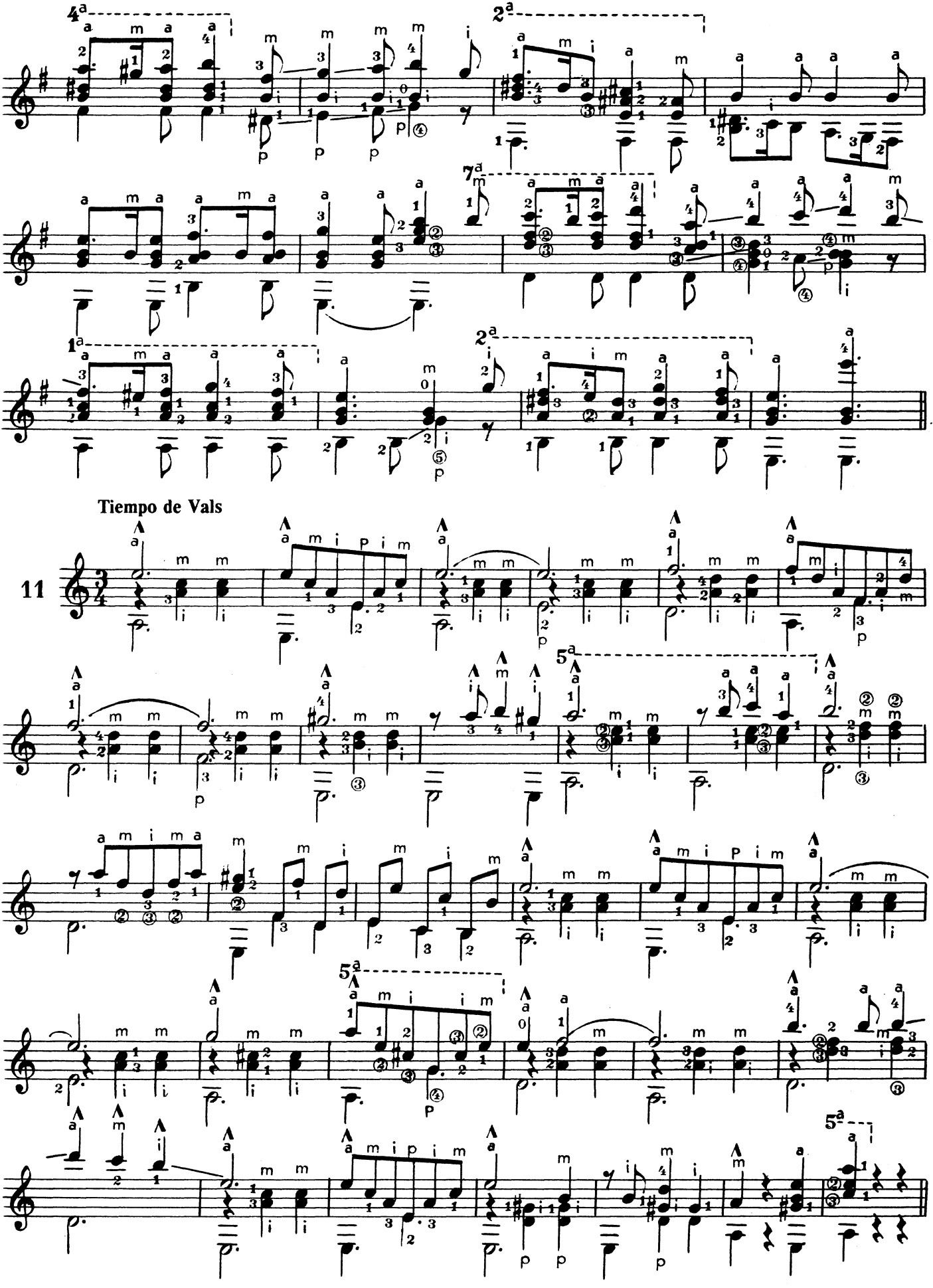
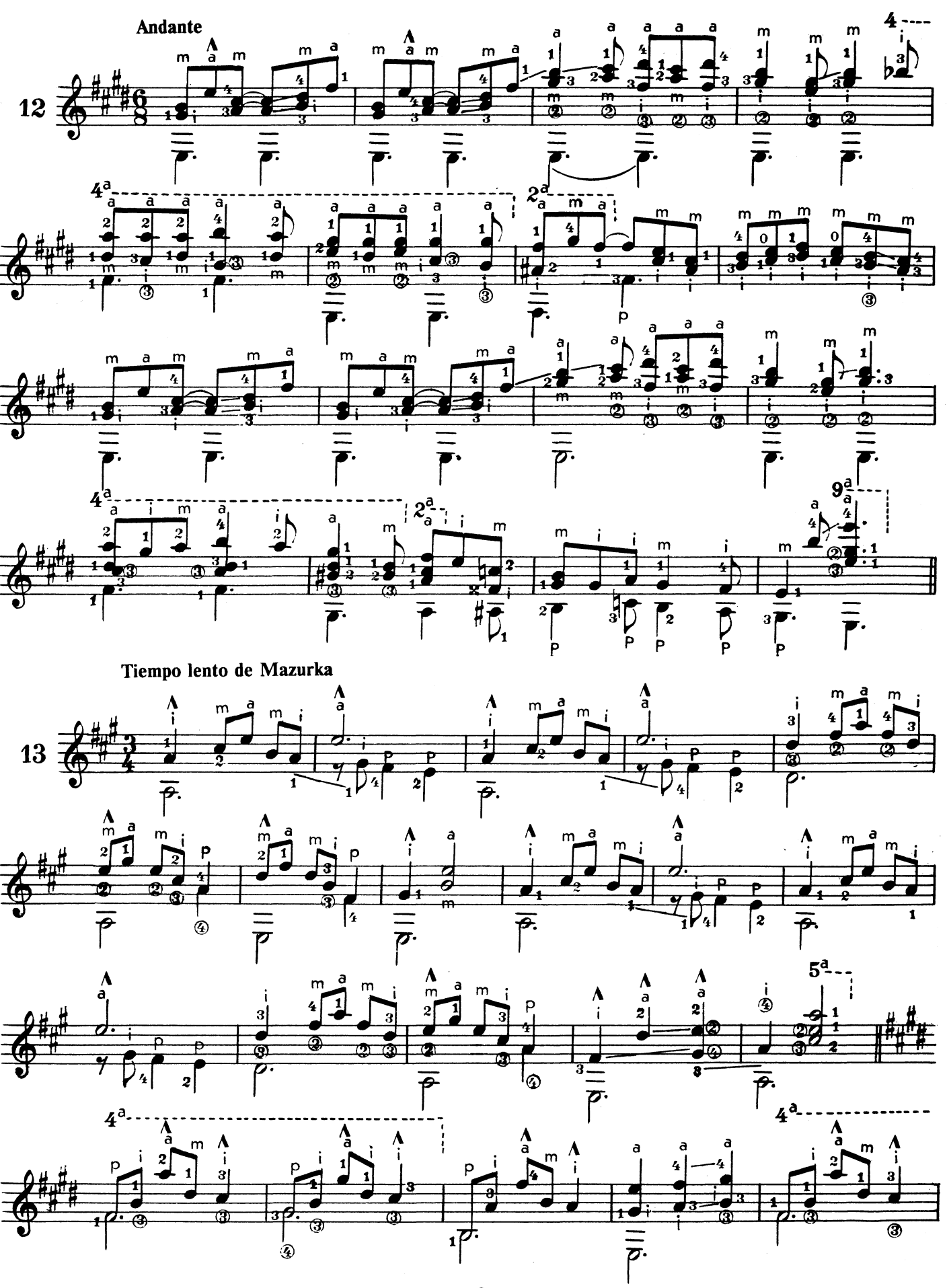
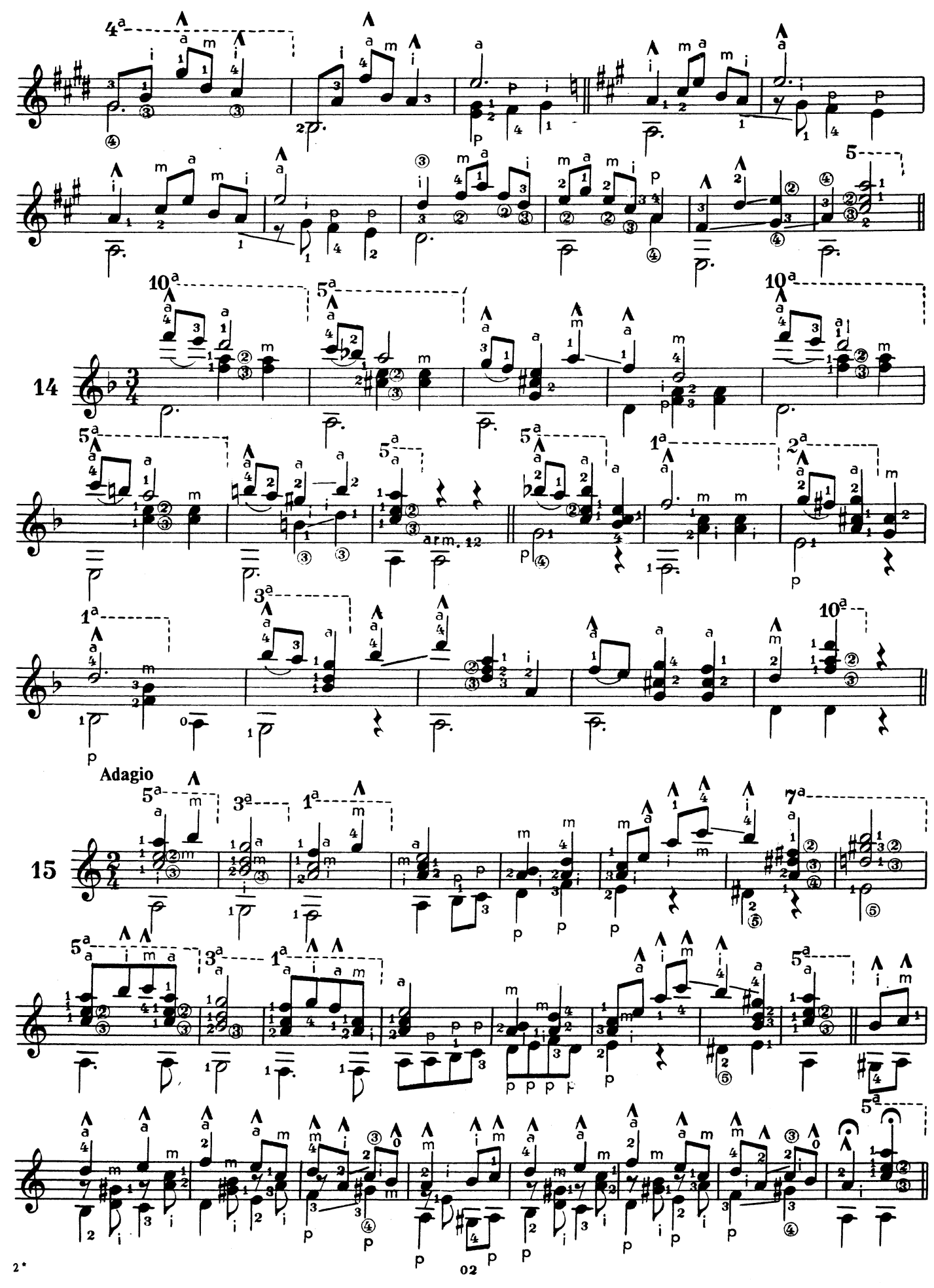

Tiempo de Vals
11


Andante
12
Tiempo lento de Mazurka
13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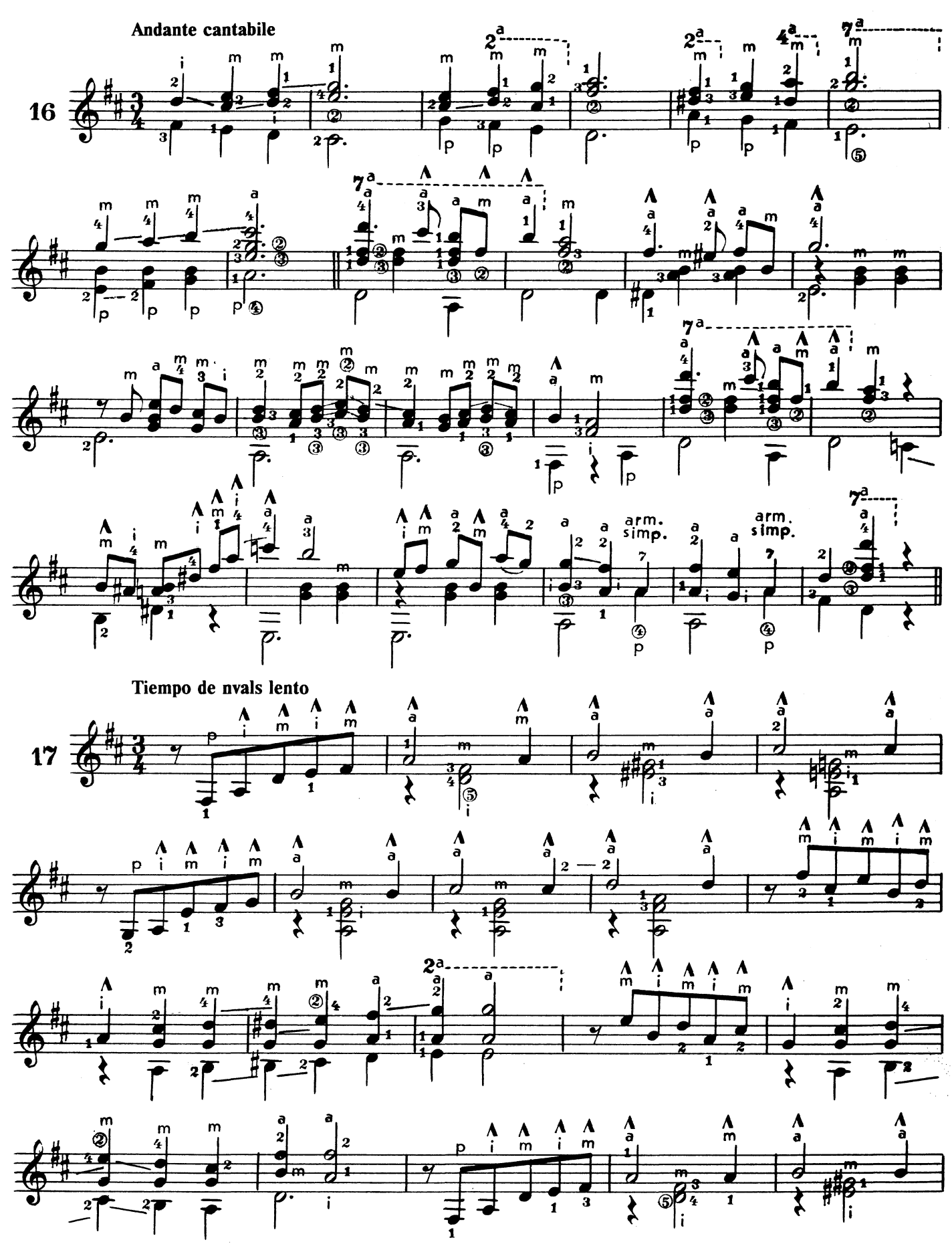
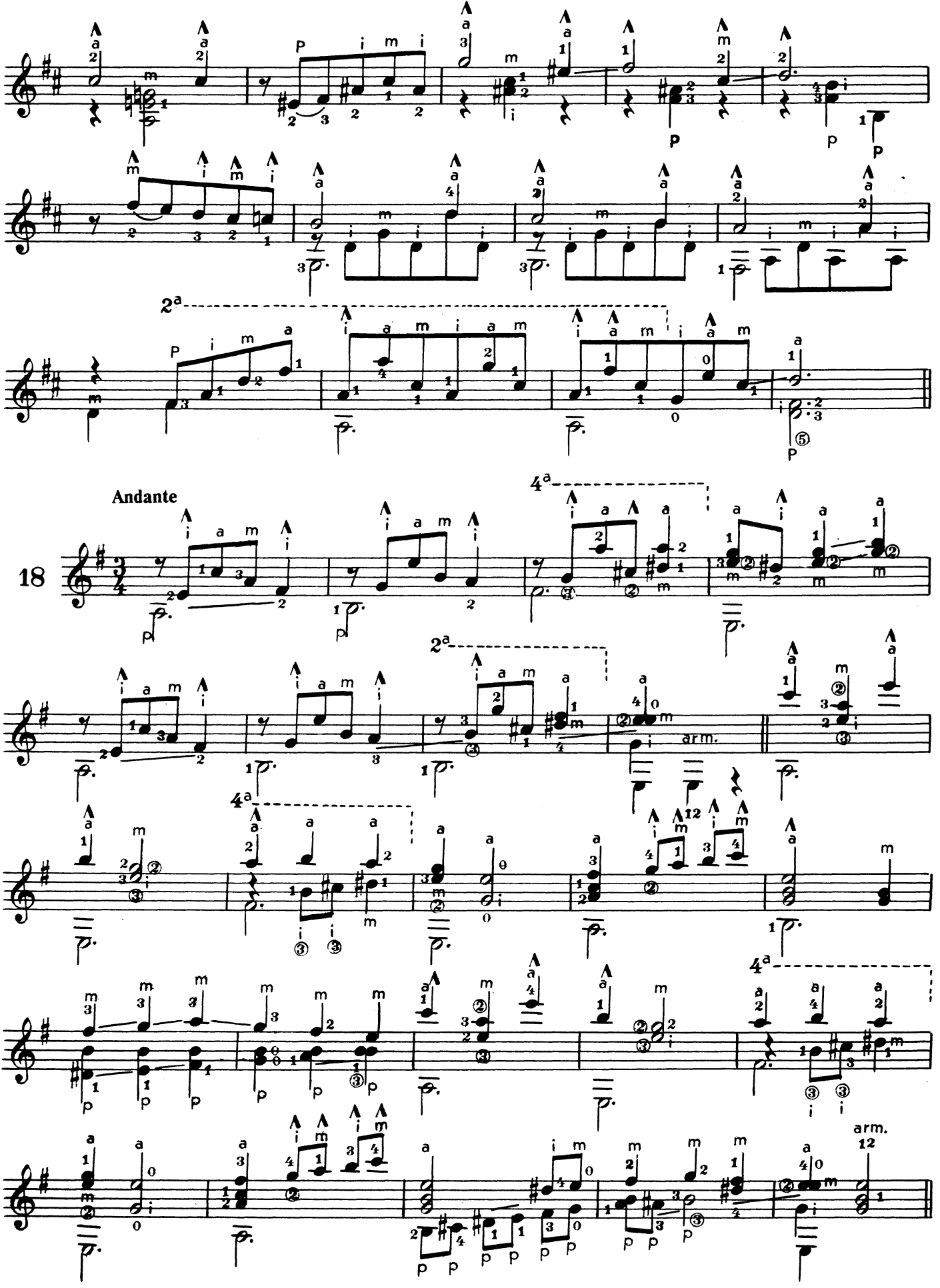
arm. 12
Adagio
15


Andante cantabile
16
arm.
simp.
arm.
simp.
Tiempo de nvals lento
17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Andante
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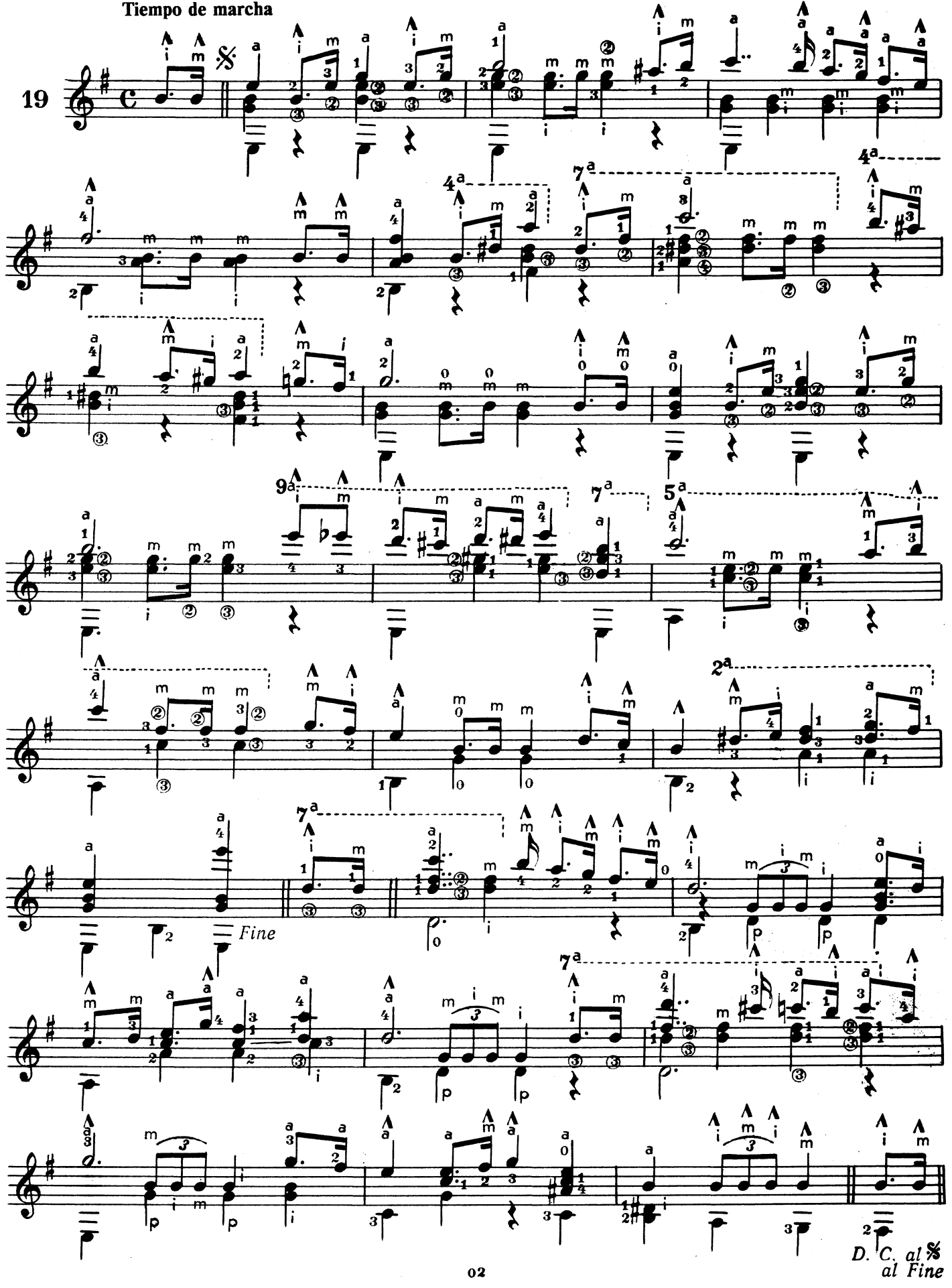
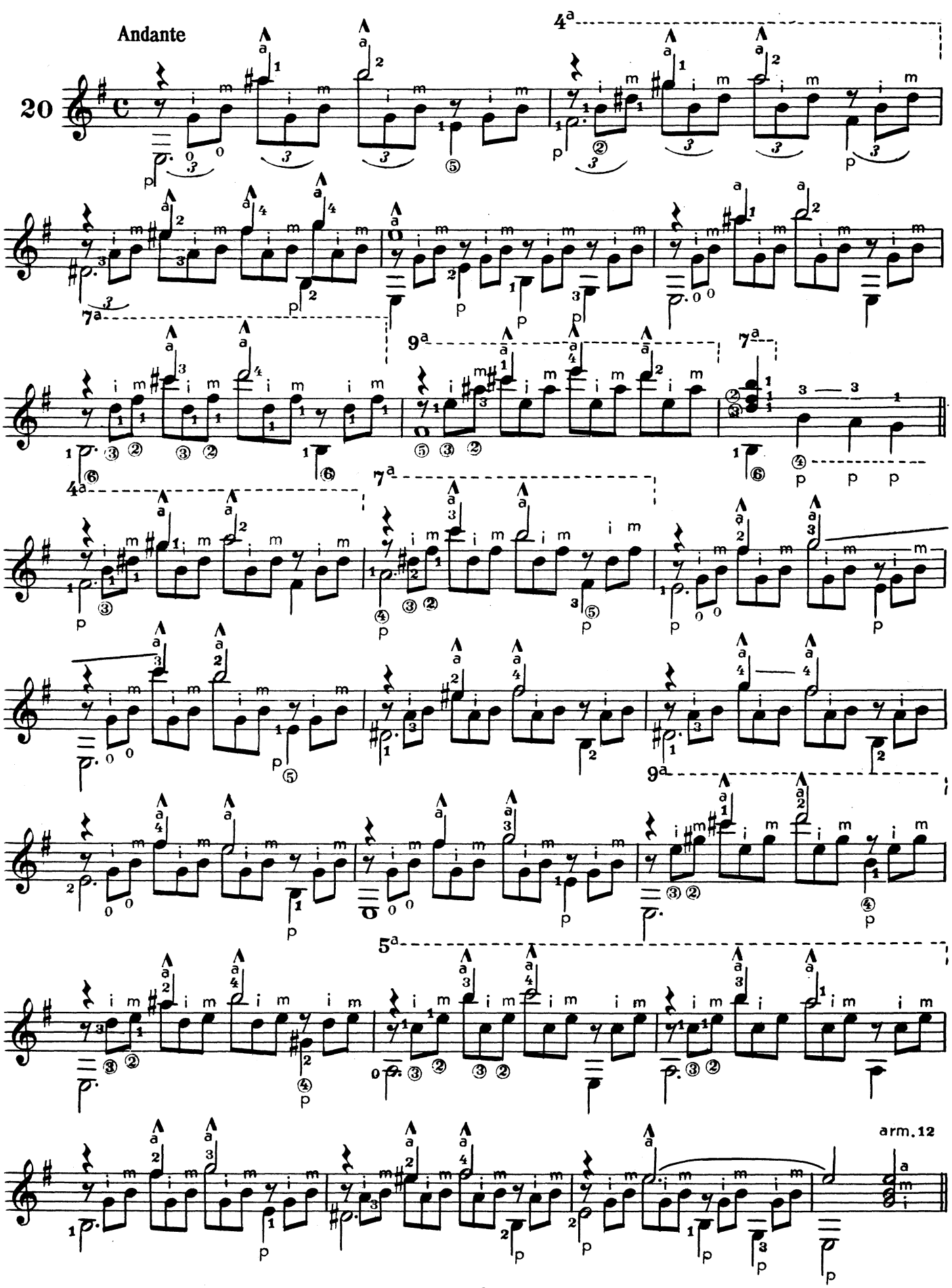
4ª
2ª
arm.
4ª
arm.

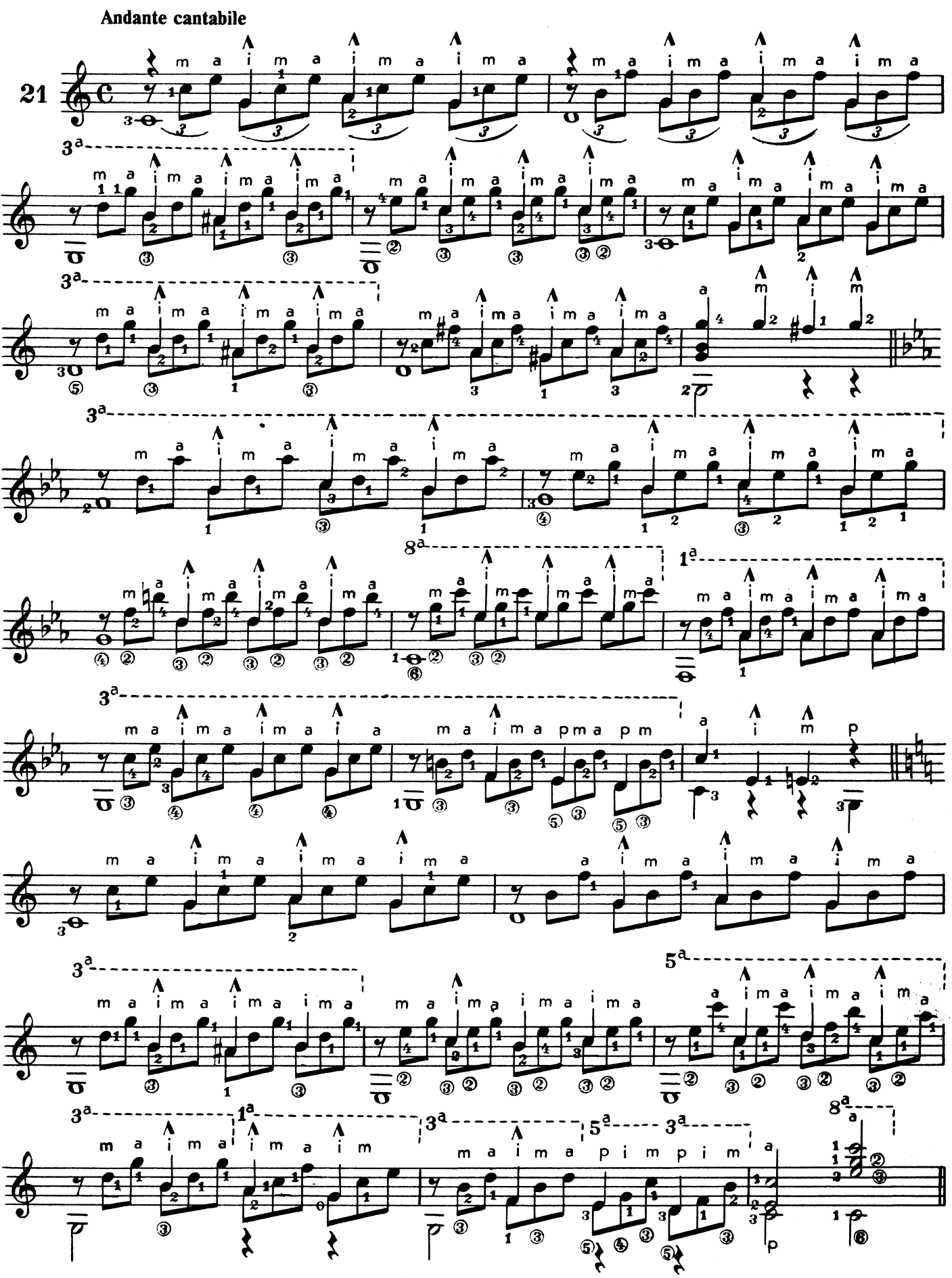
Tiempo de marcha

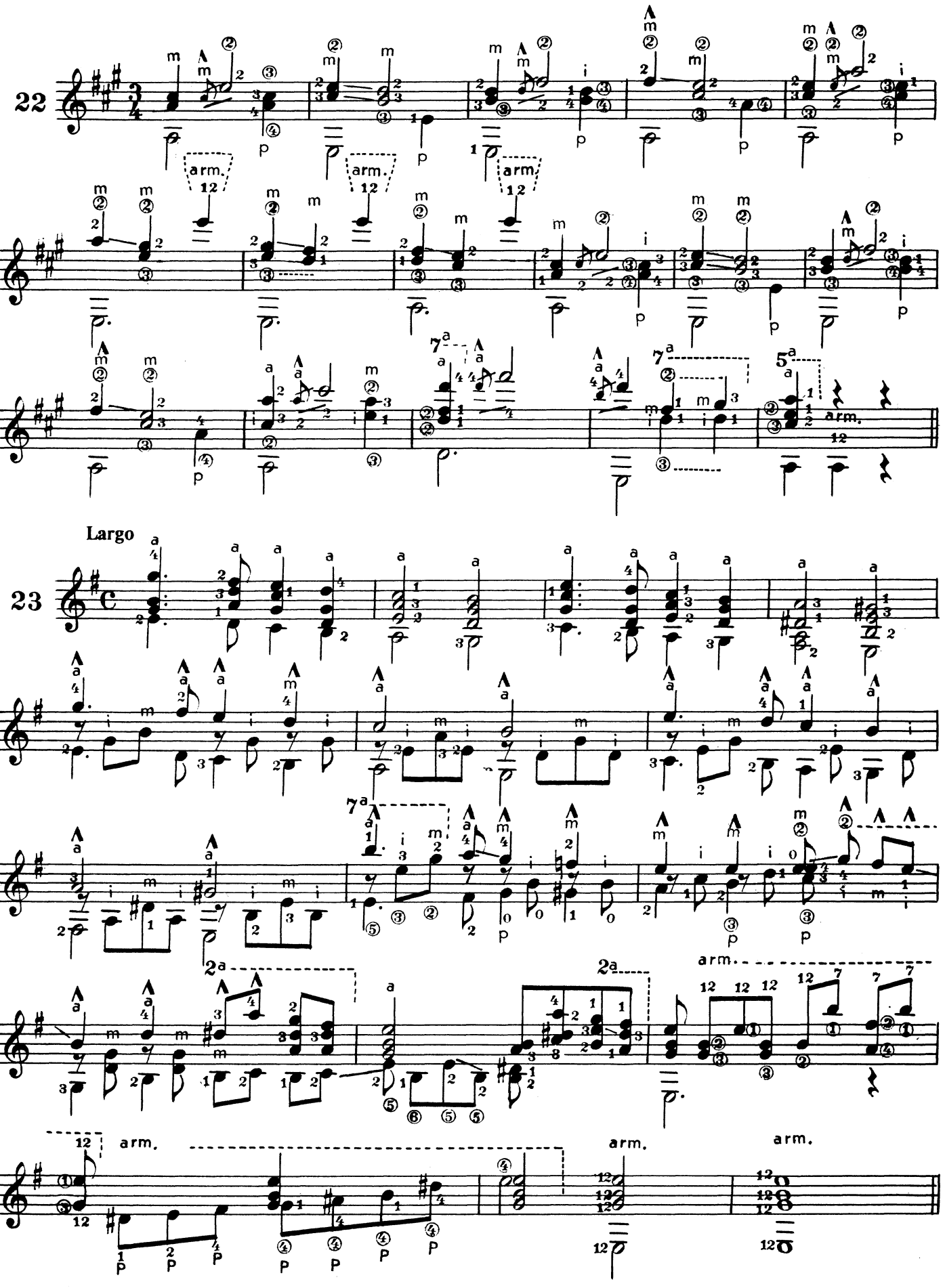
19




Andante
20
arm. 12

Andante cantabile

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arm.
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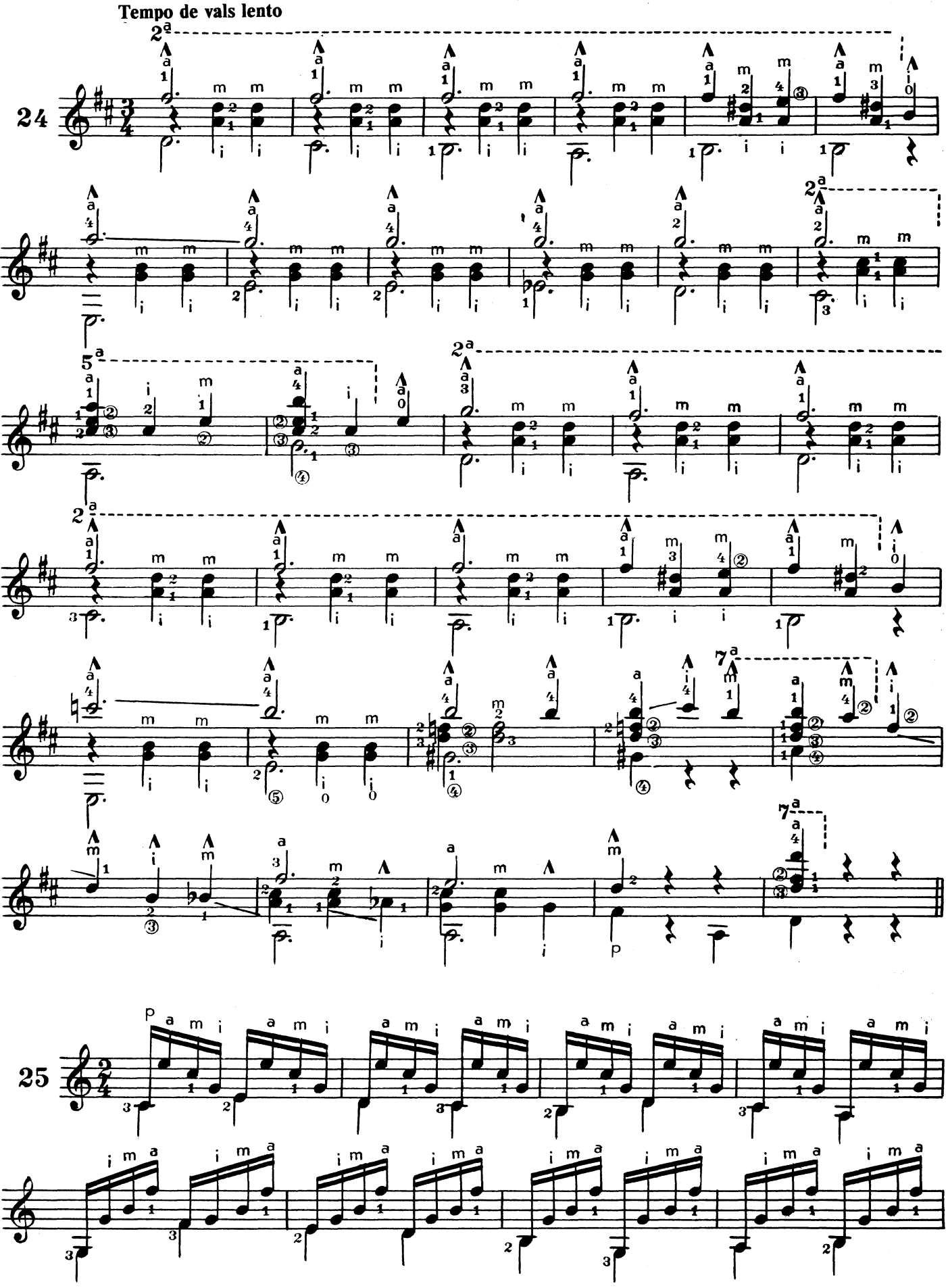
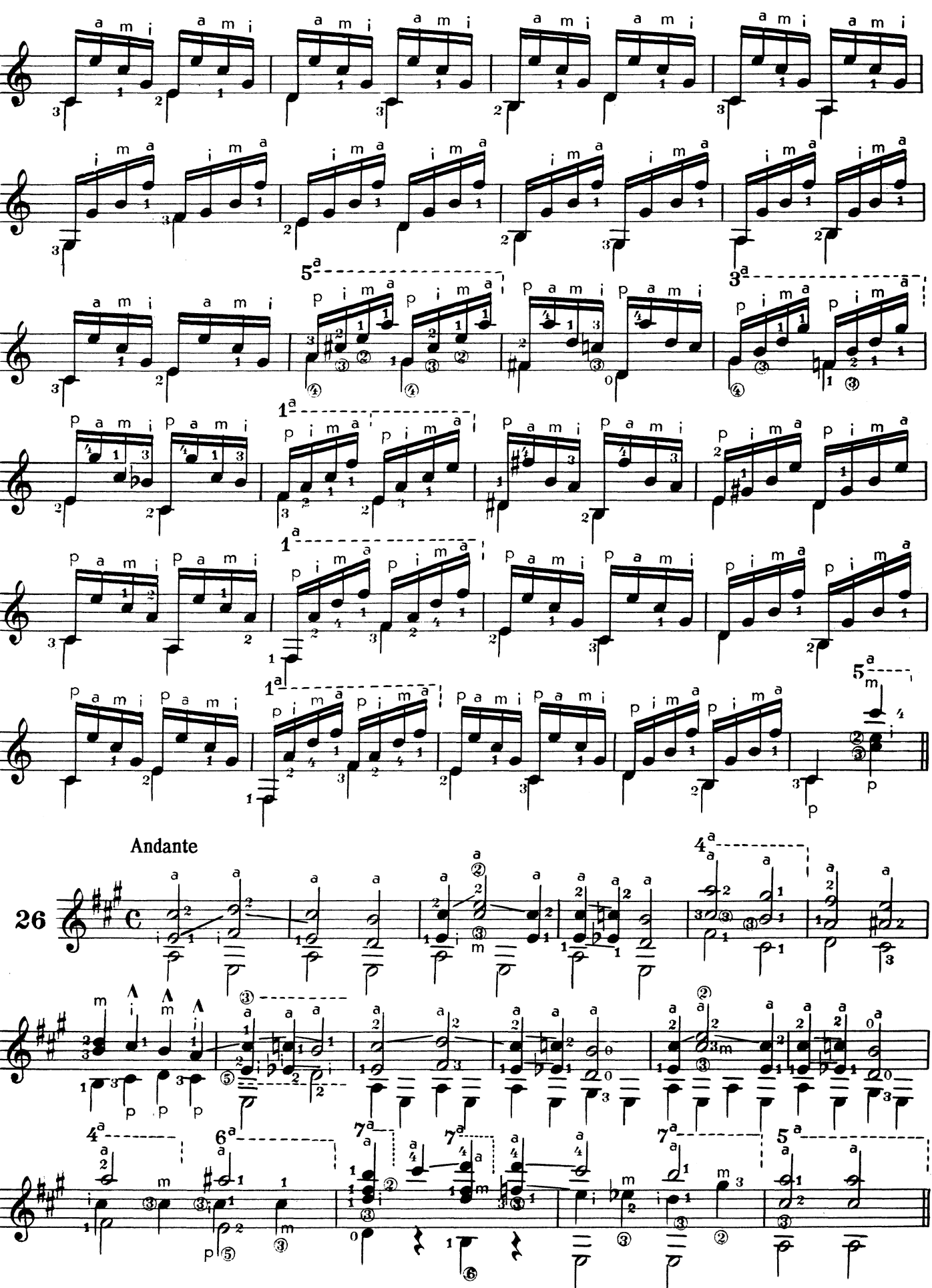
23
Largo


Tempo de vals lento
24
25


Andante
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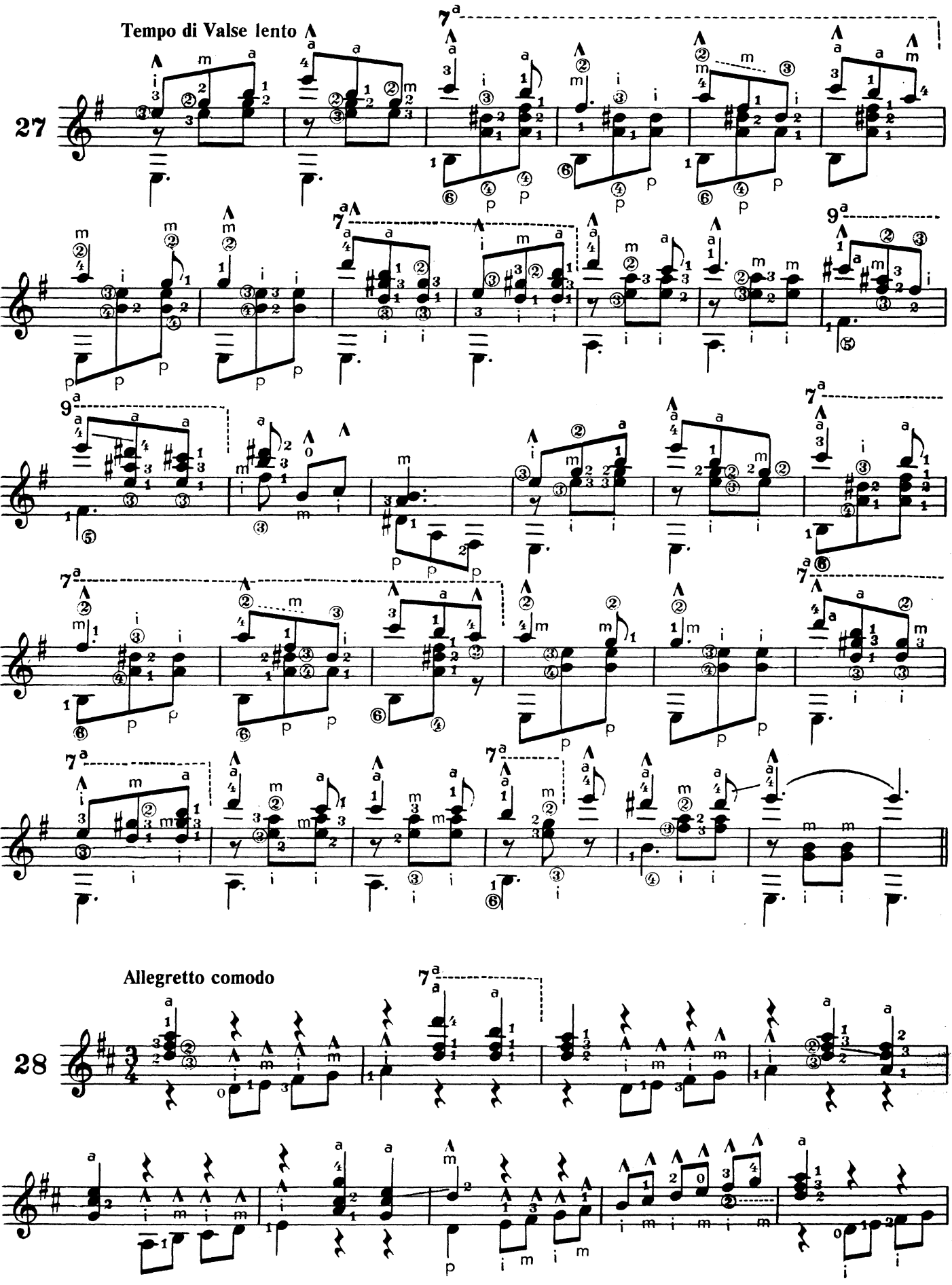
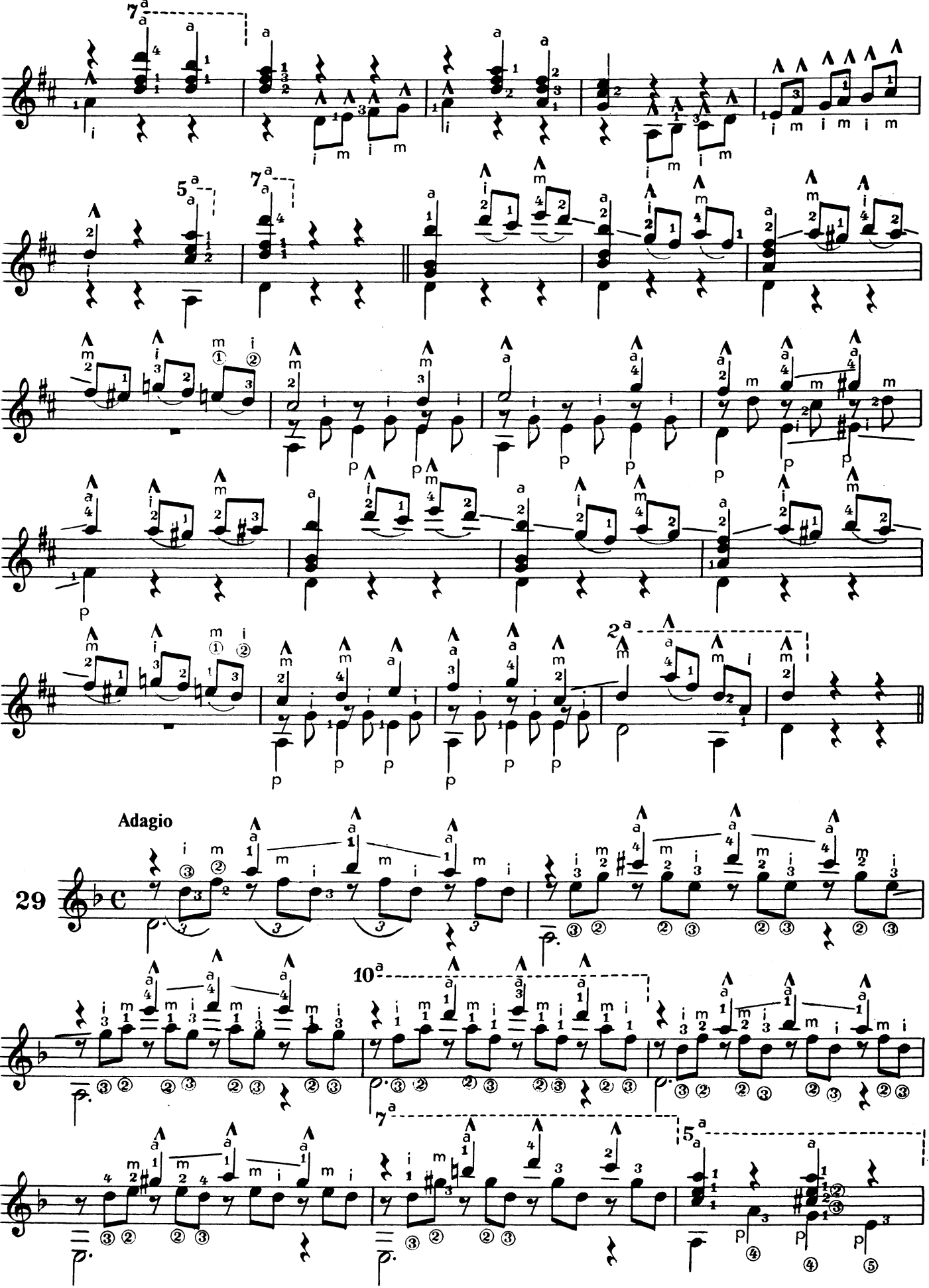

Tempo di Valse lento
27
Allegretto comodo
28


Adagio
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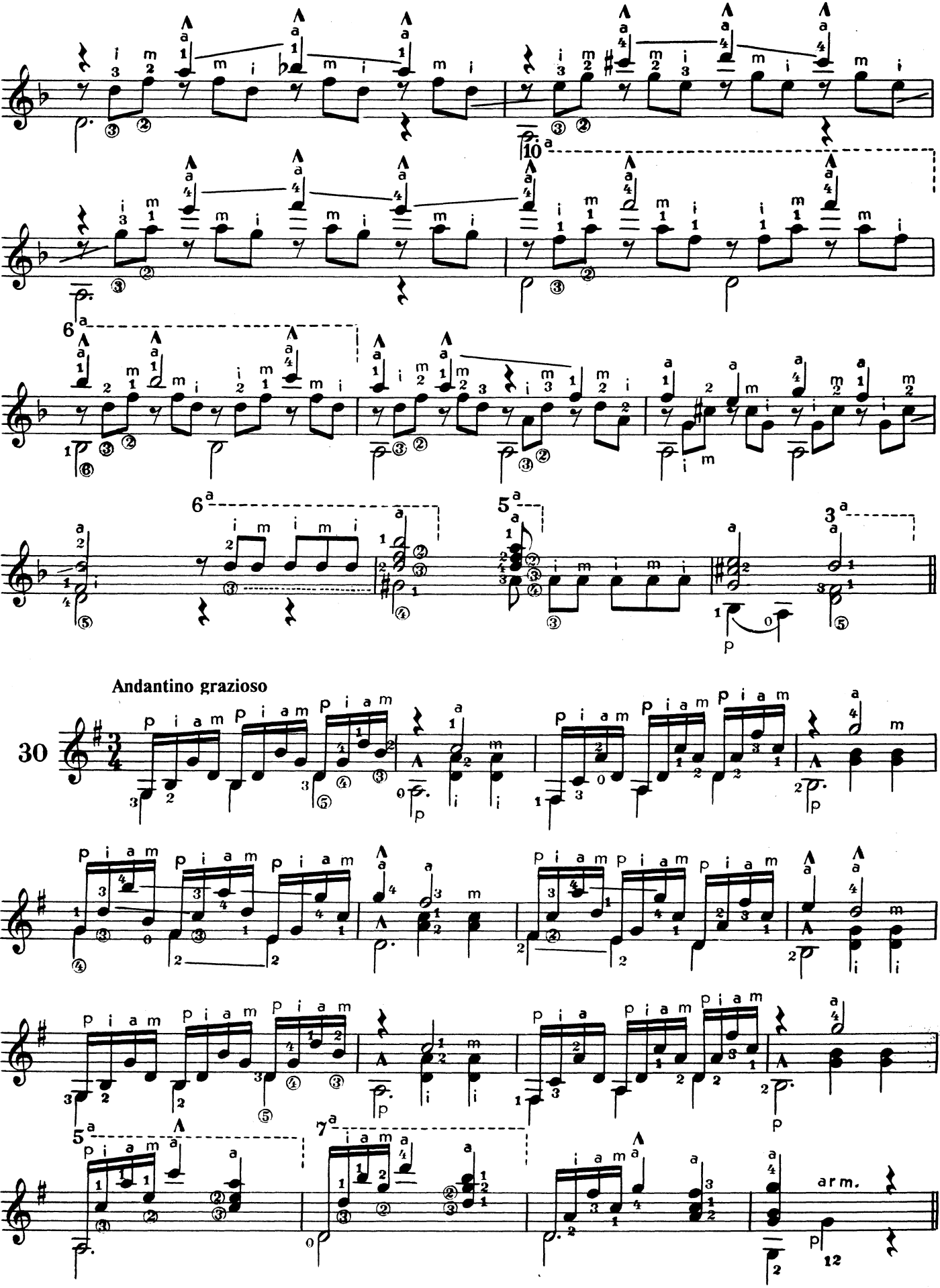
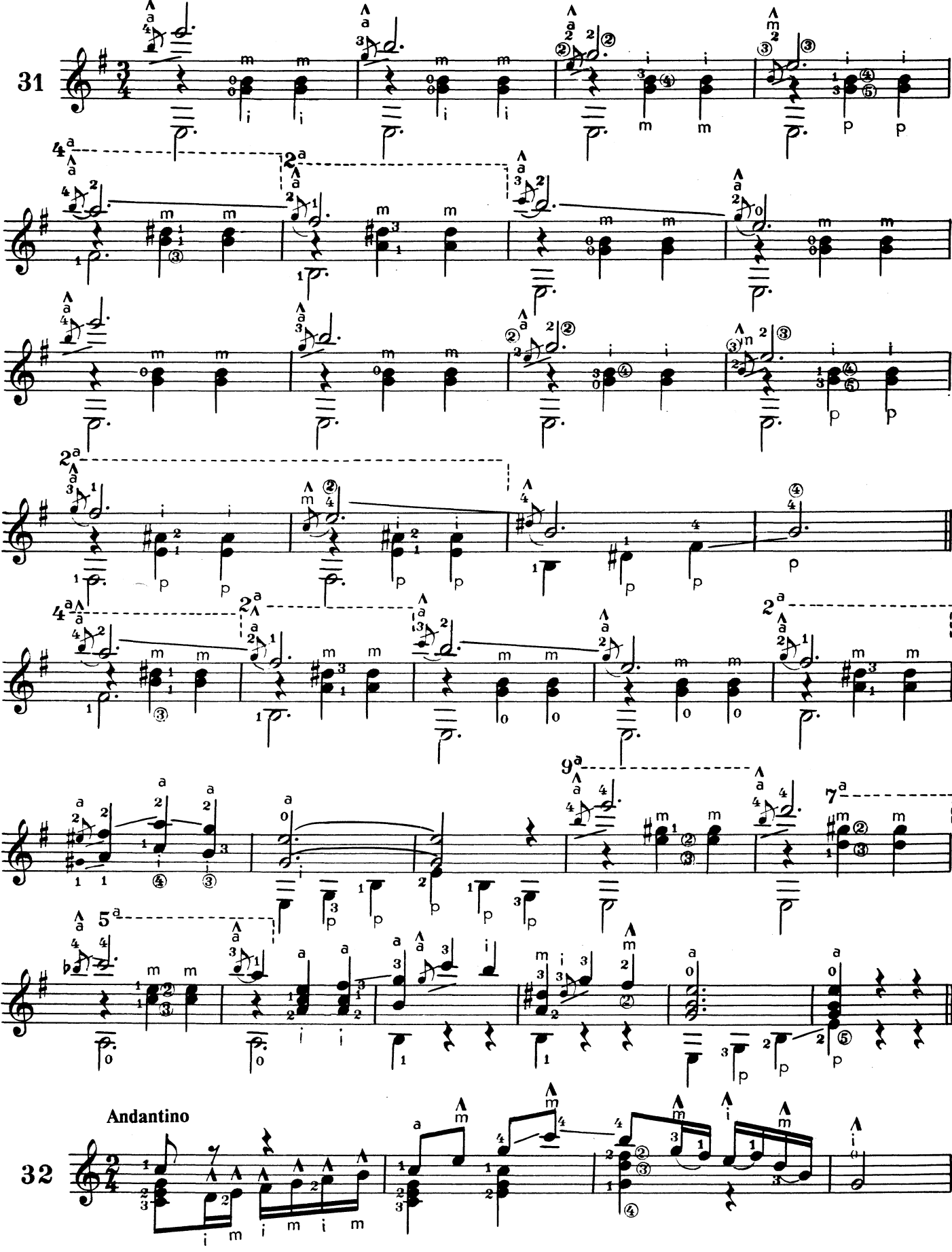

10
6
6
5
3
Andantino grazioso
30
5
7
arm.
12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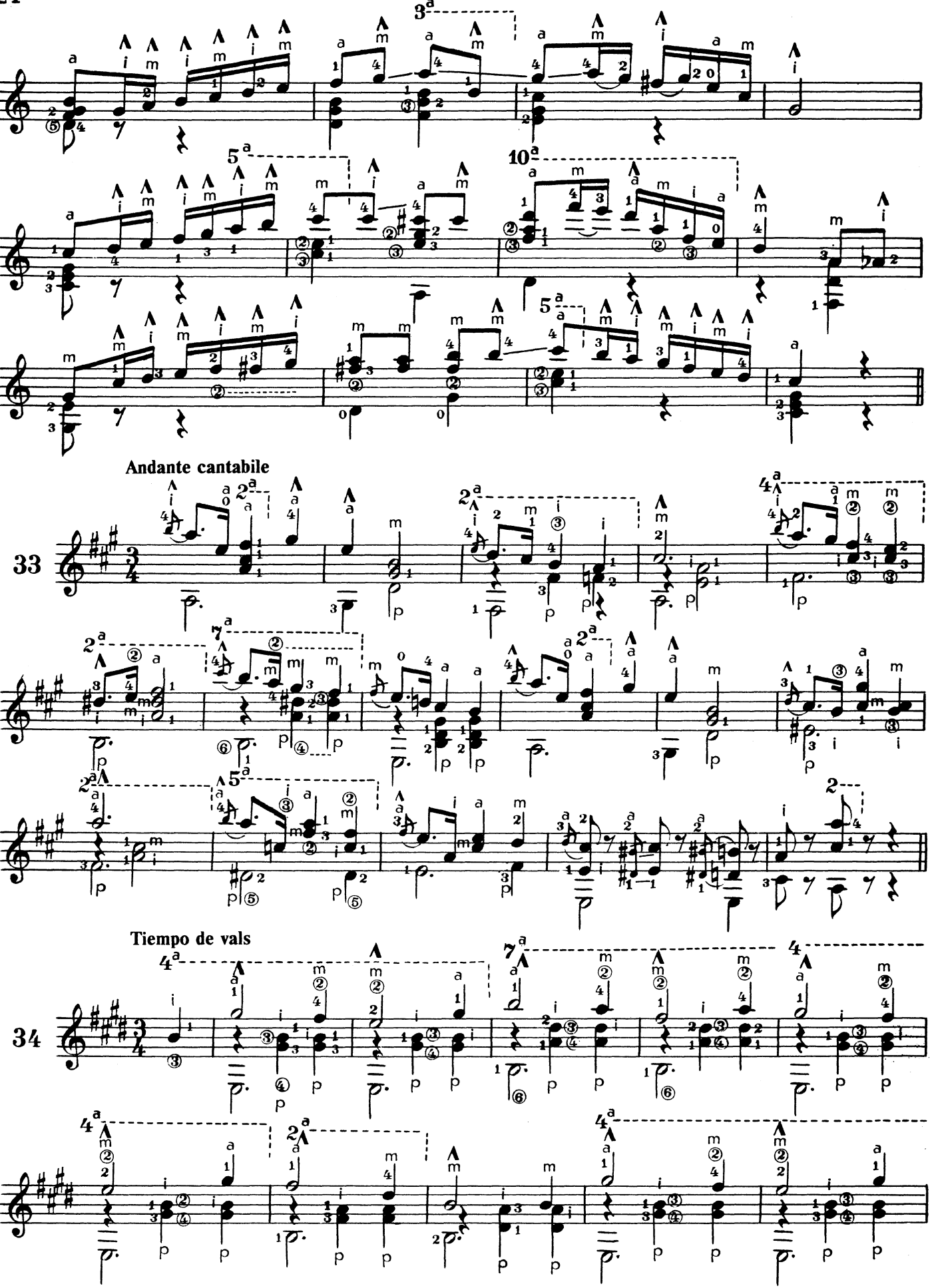
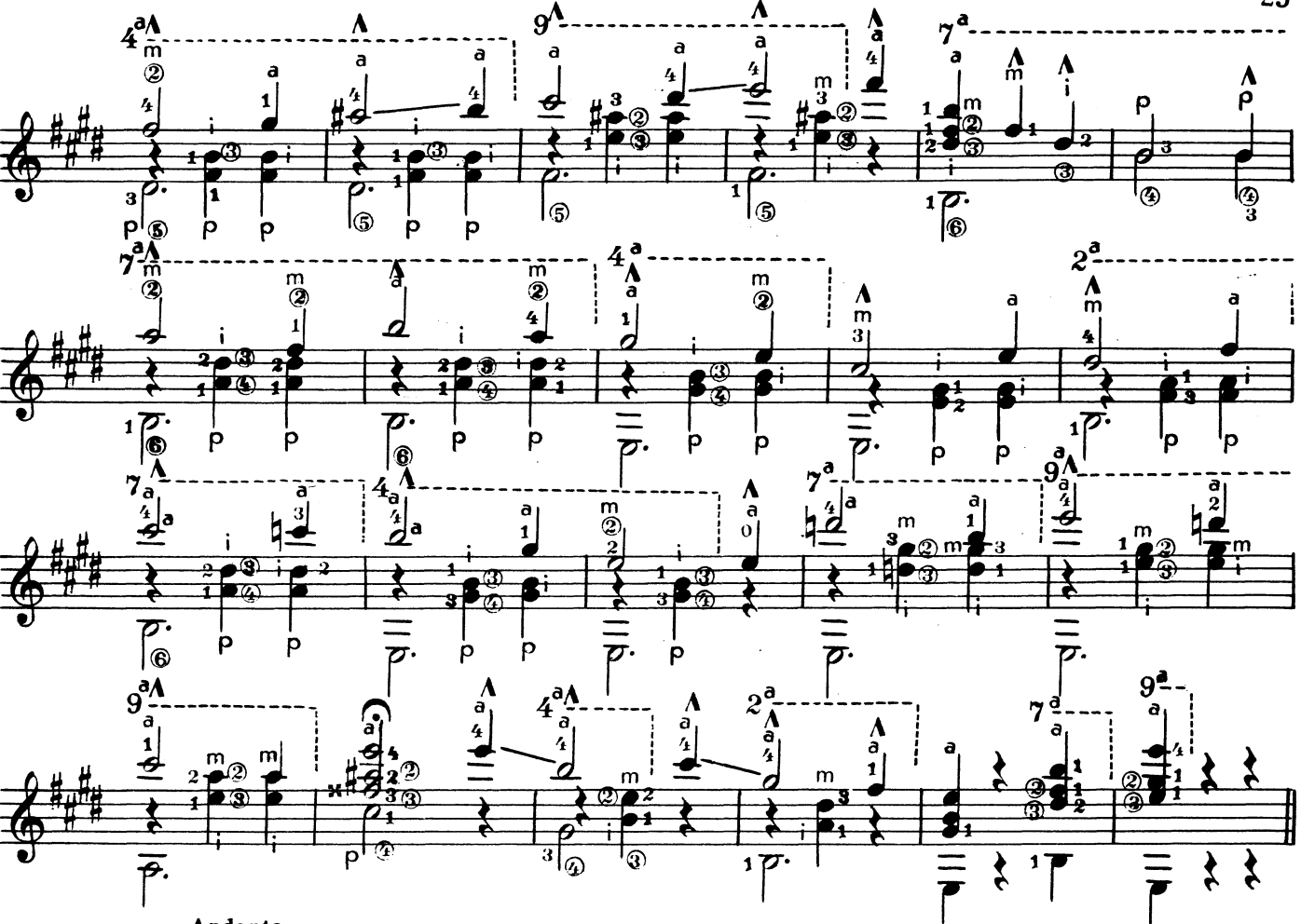
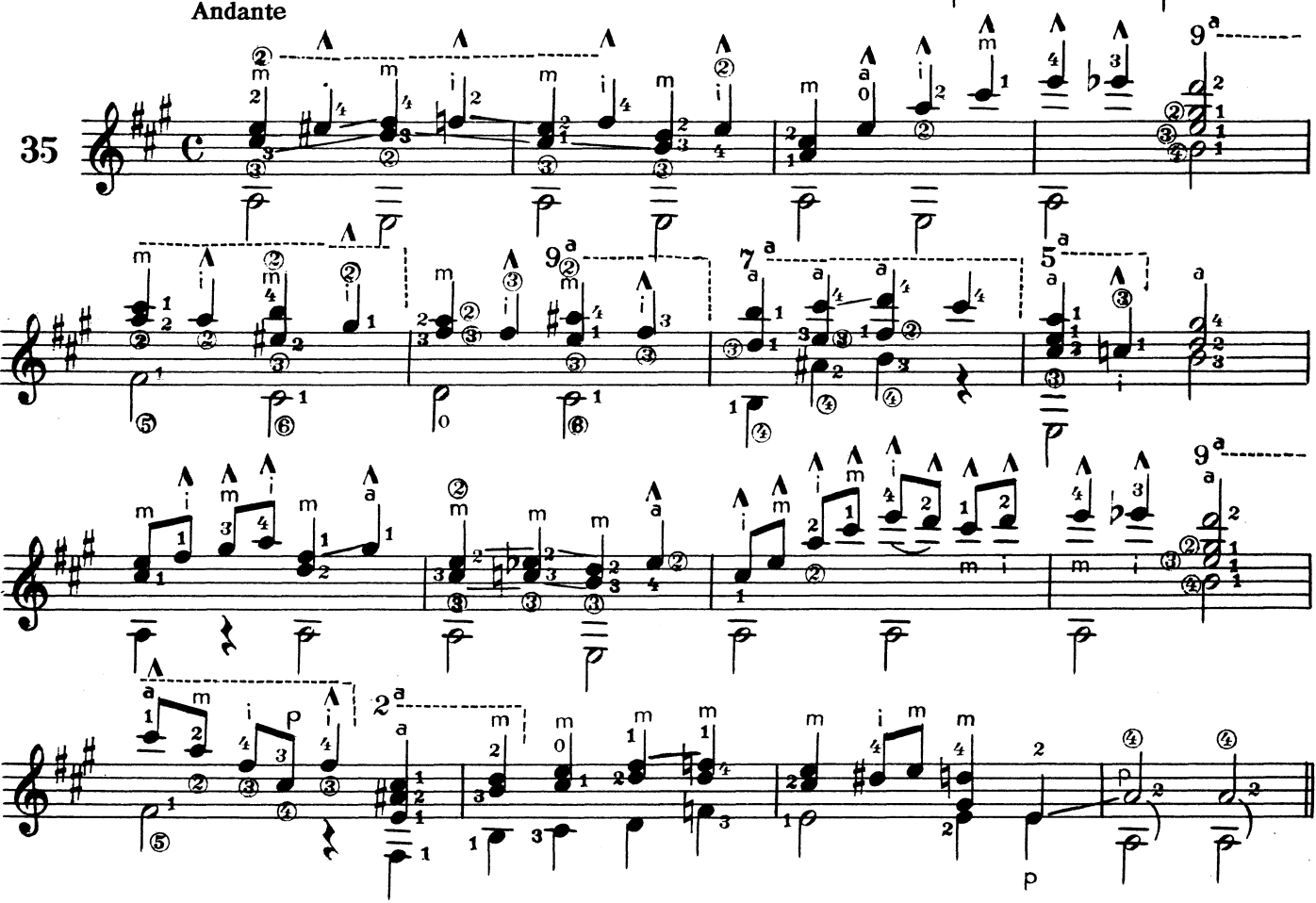
32
Andantino

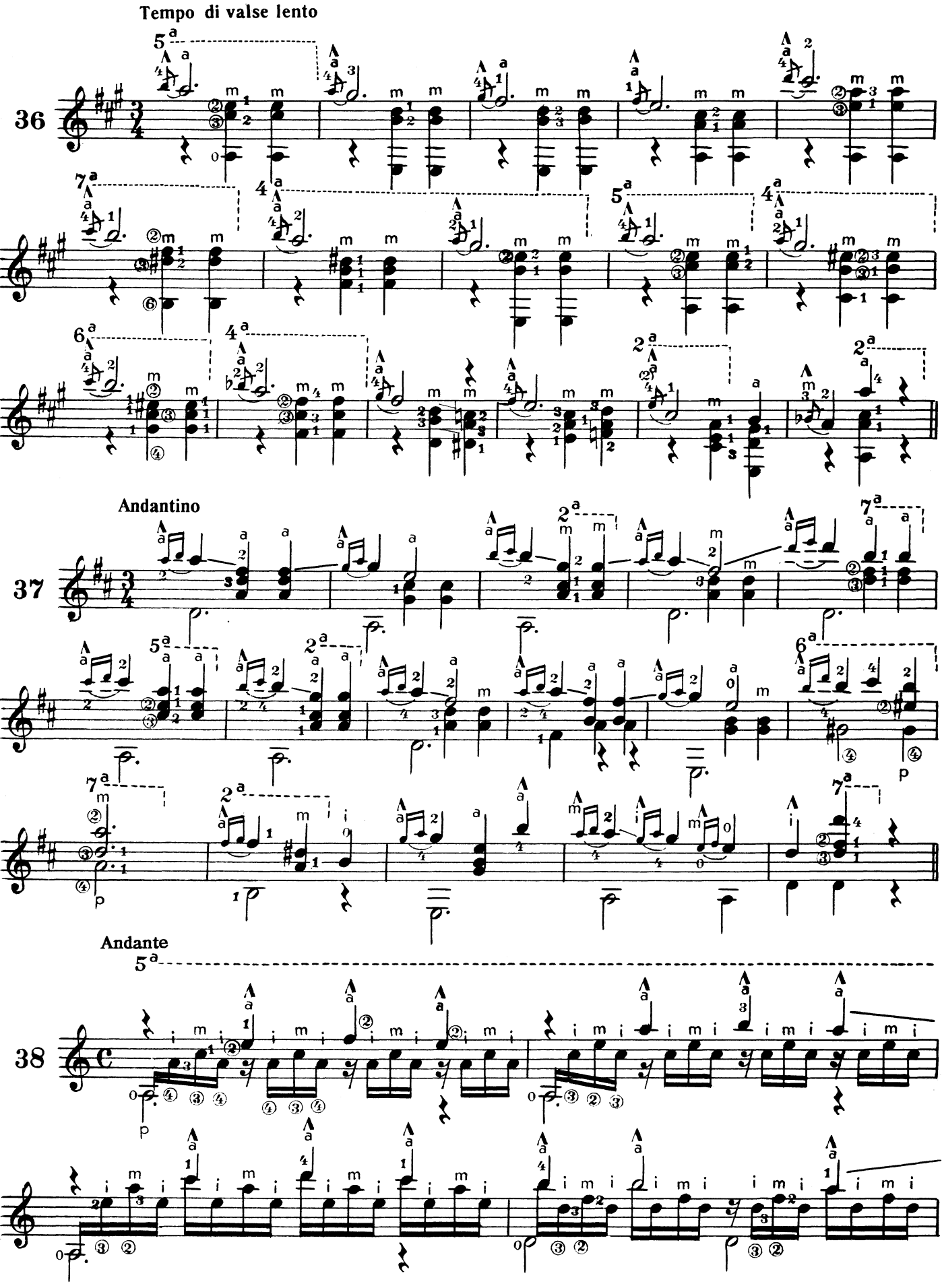

Andante cantabile
33
Tiempo de vals
34

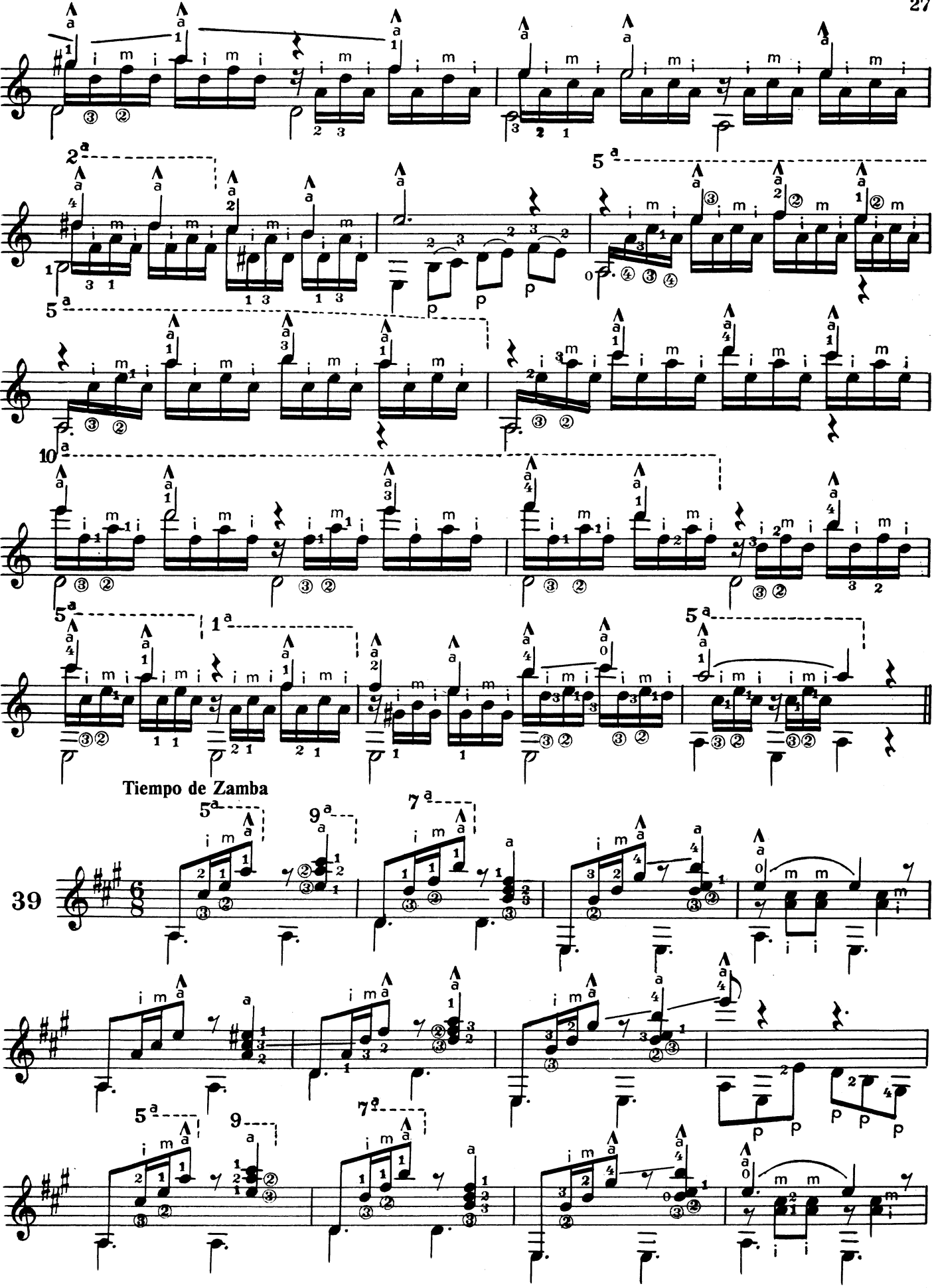


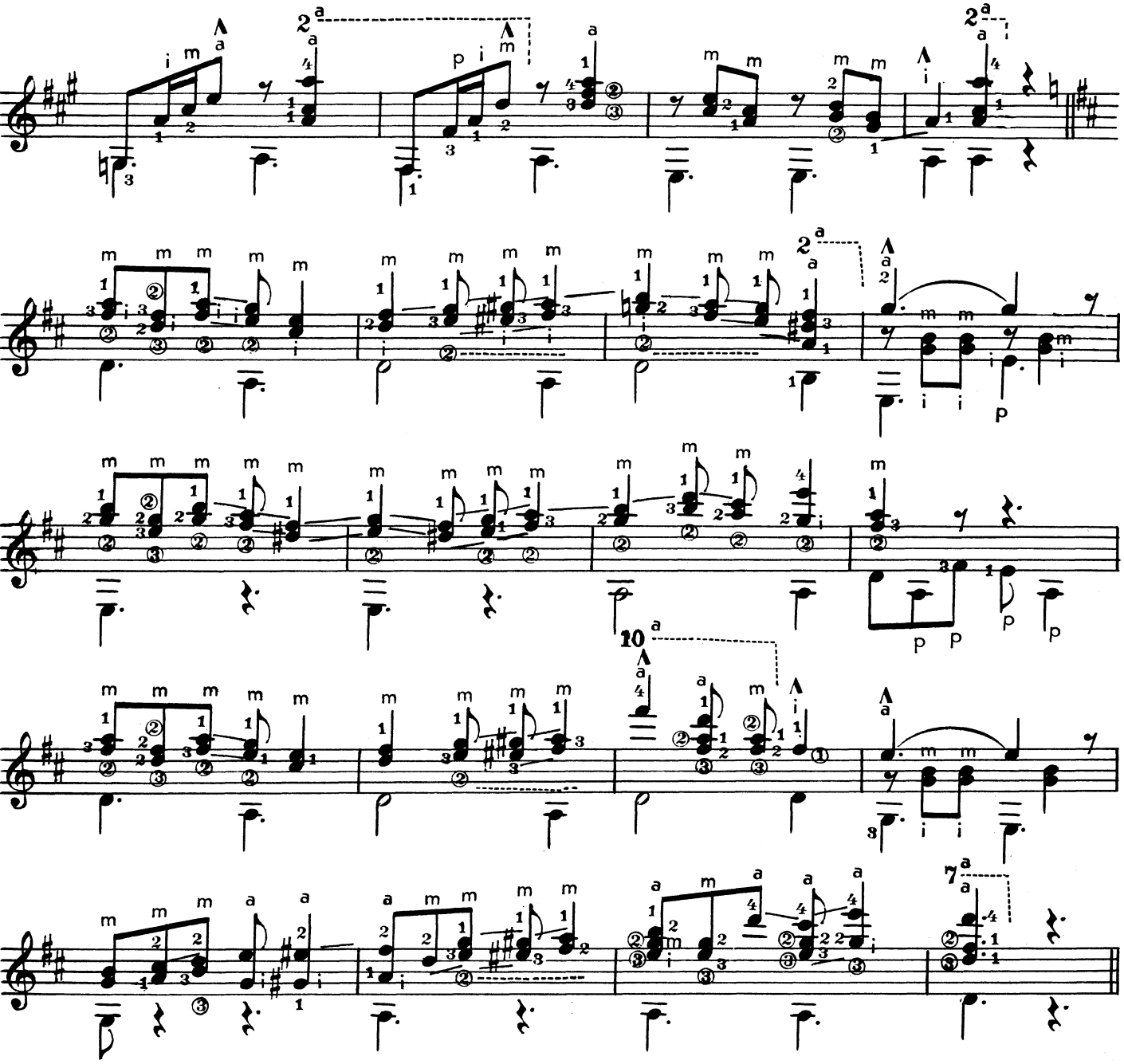
Andante

35

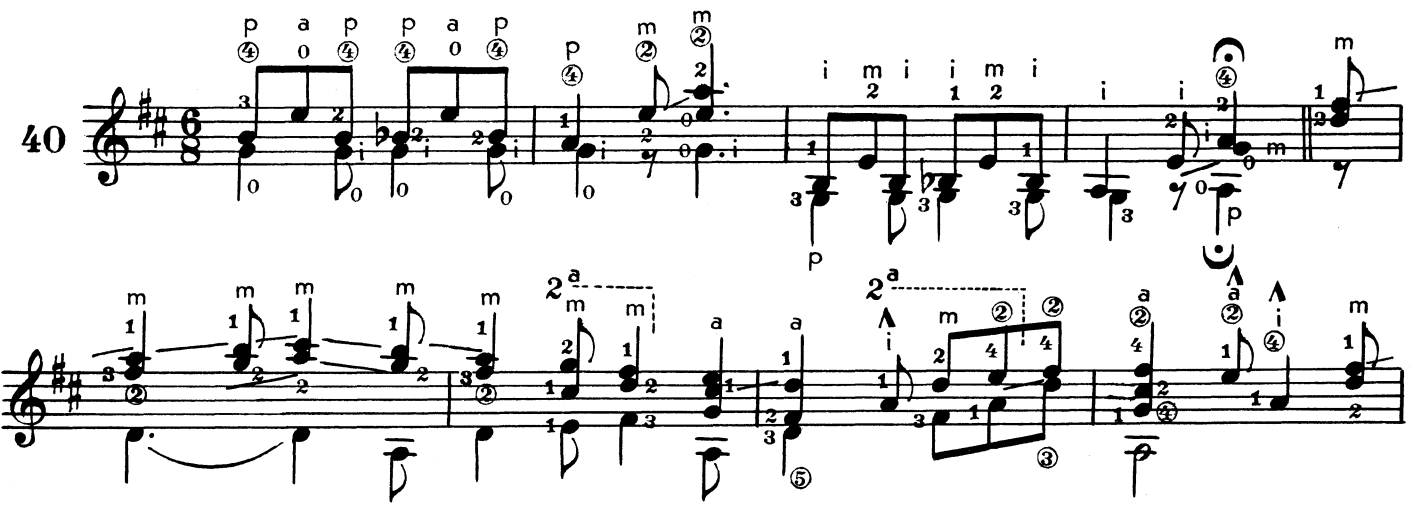


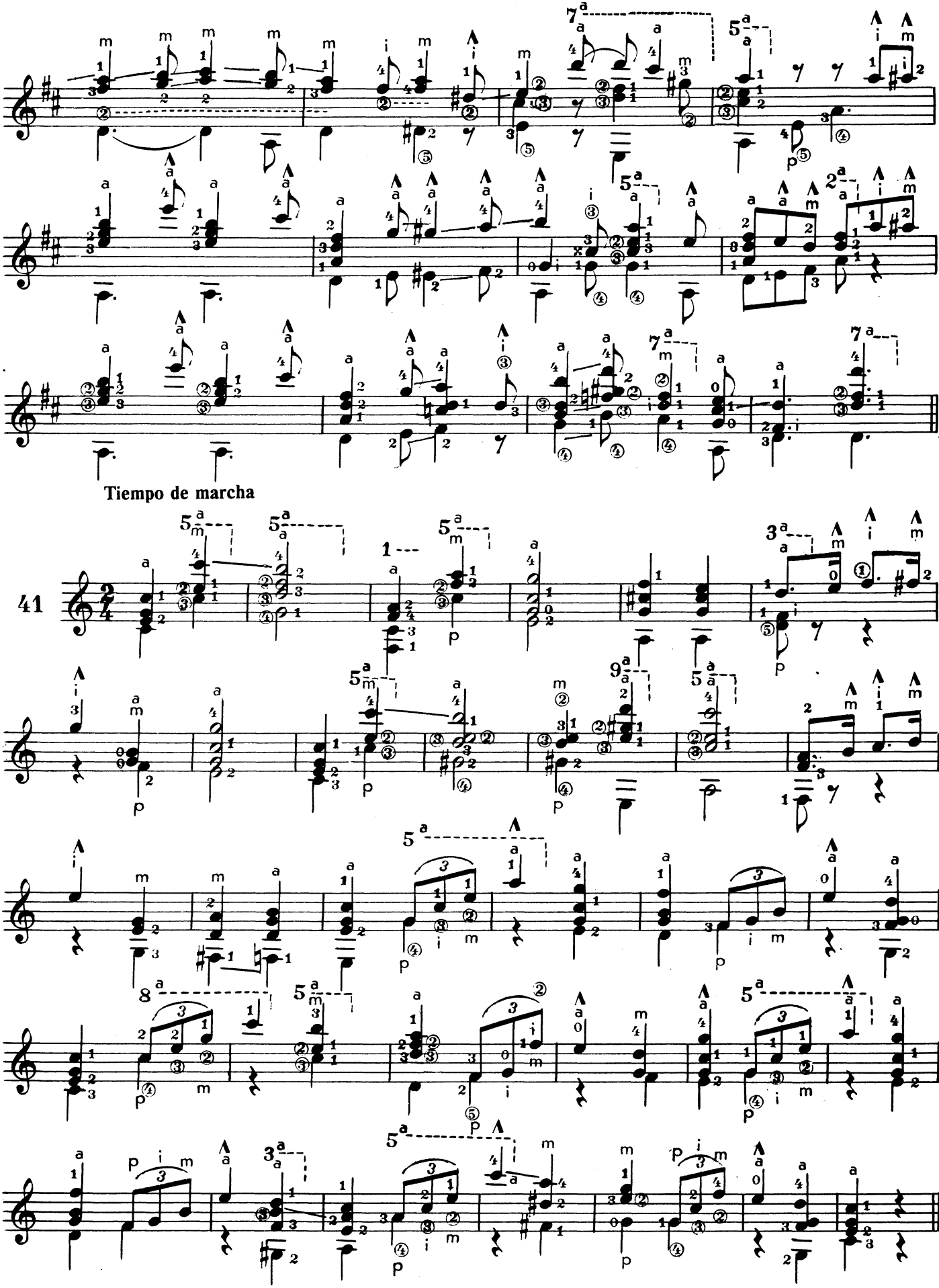

Tempo di valse lento
36
Andantino
37
Andante
38

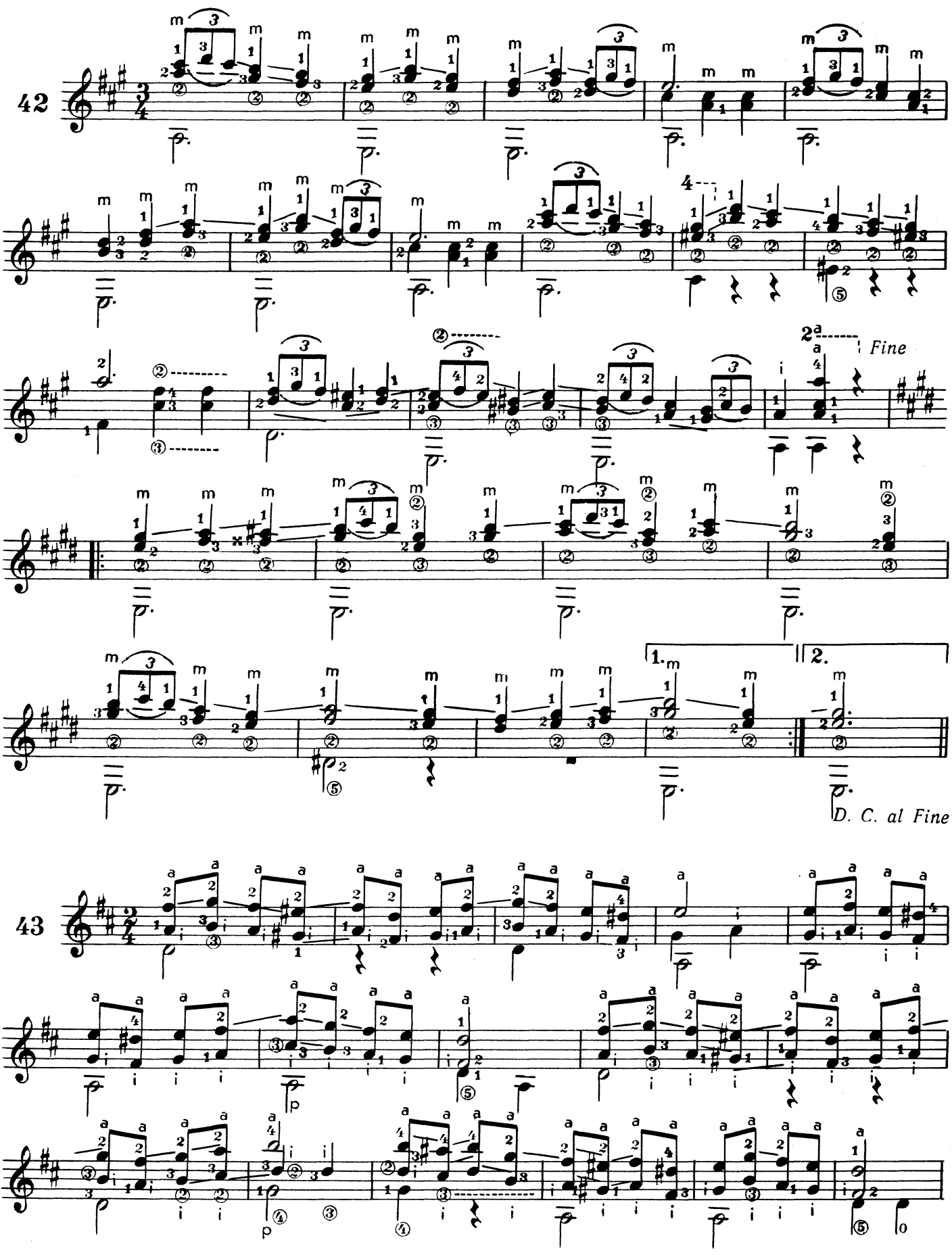

Tiempo de Zamba
39

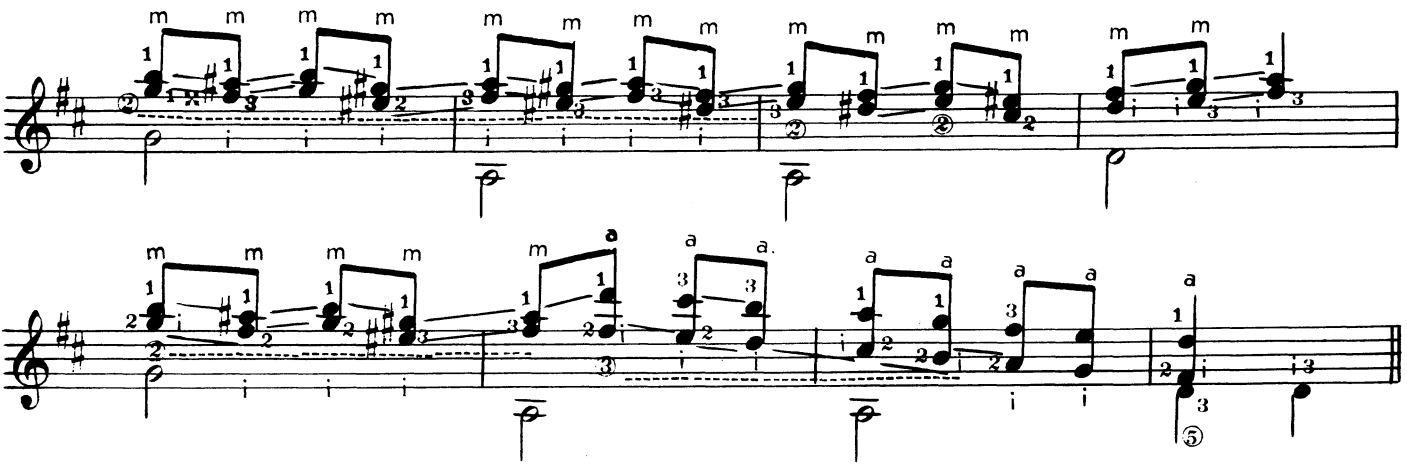


Allegretto Tranquillo

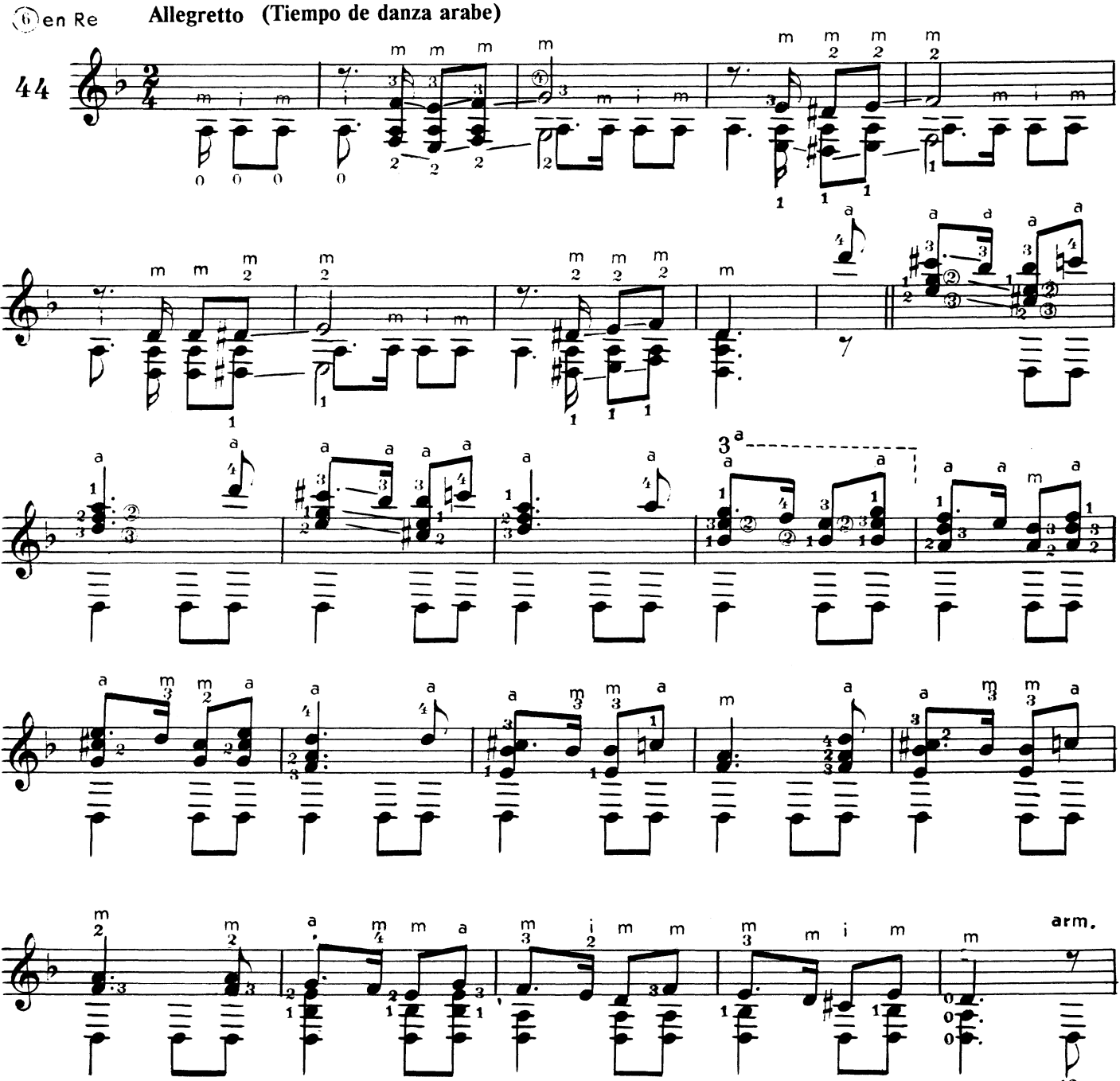


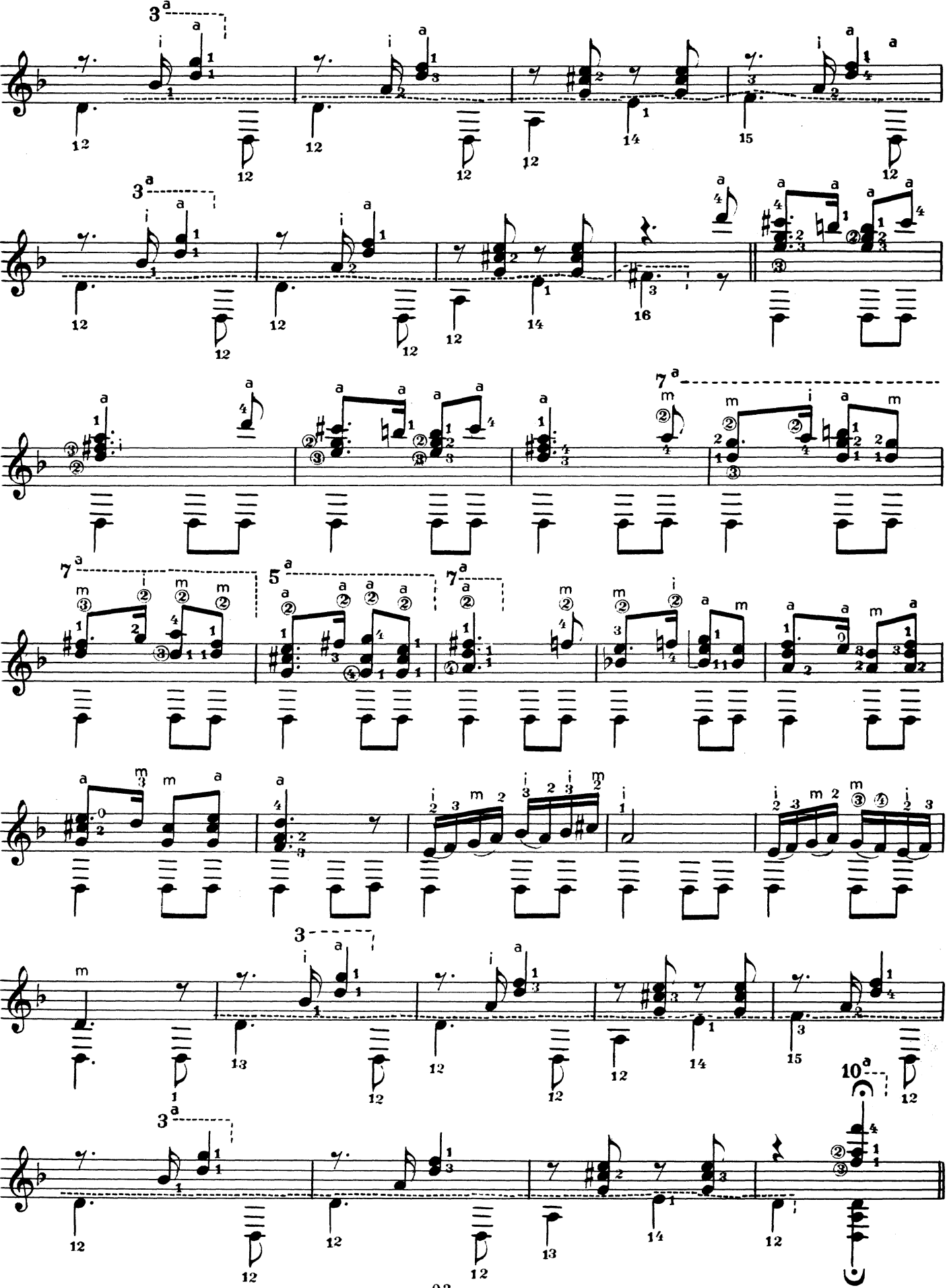

Tiempo de marcha
41


42
Fine
1.
2.
D. C. al Fine
43

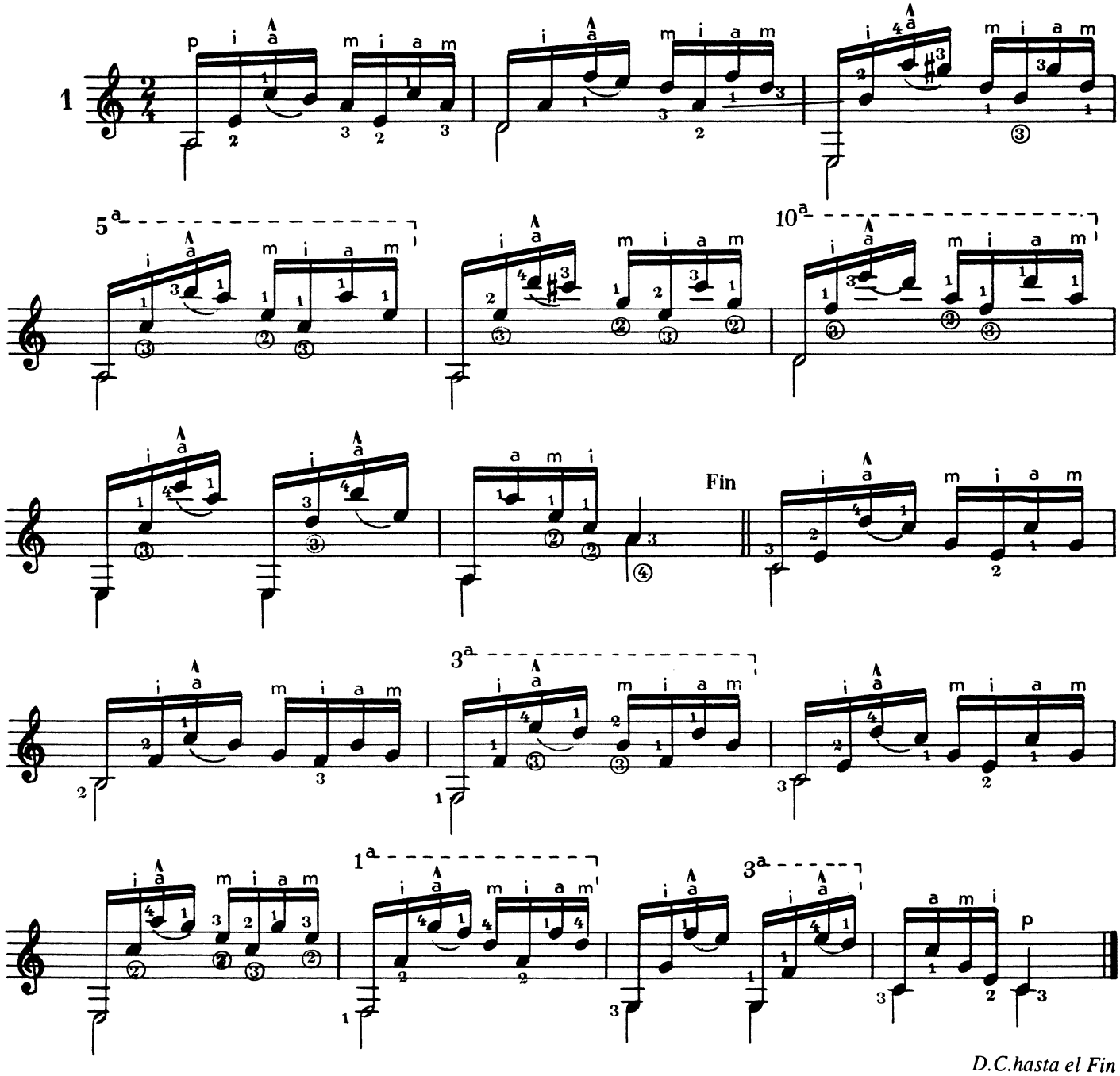


⑥ en Re **Allegretto (Tiempo de danza arabe)**

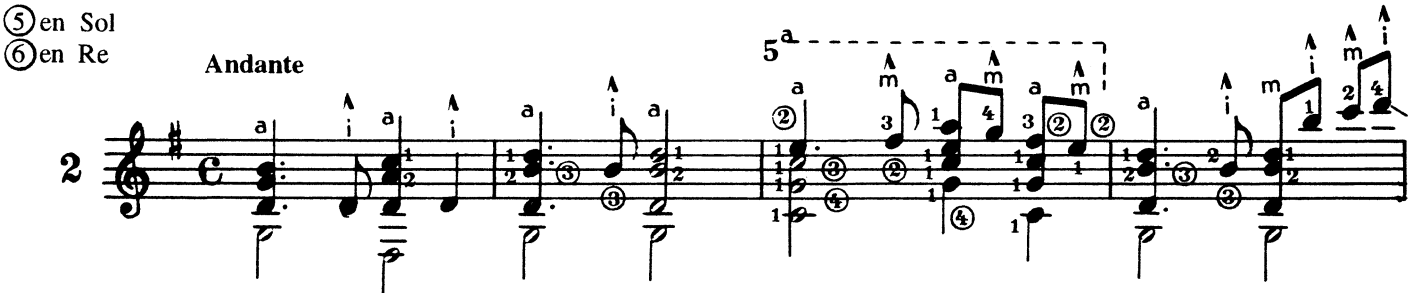




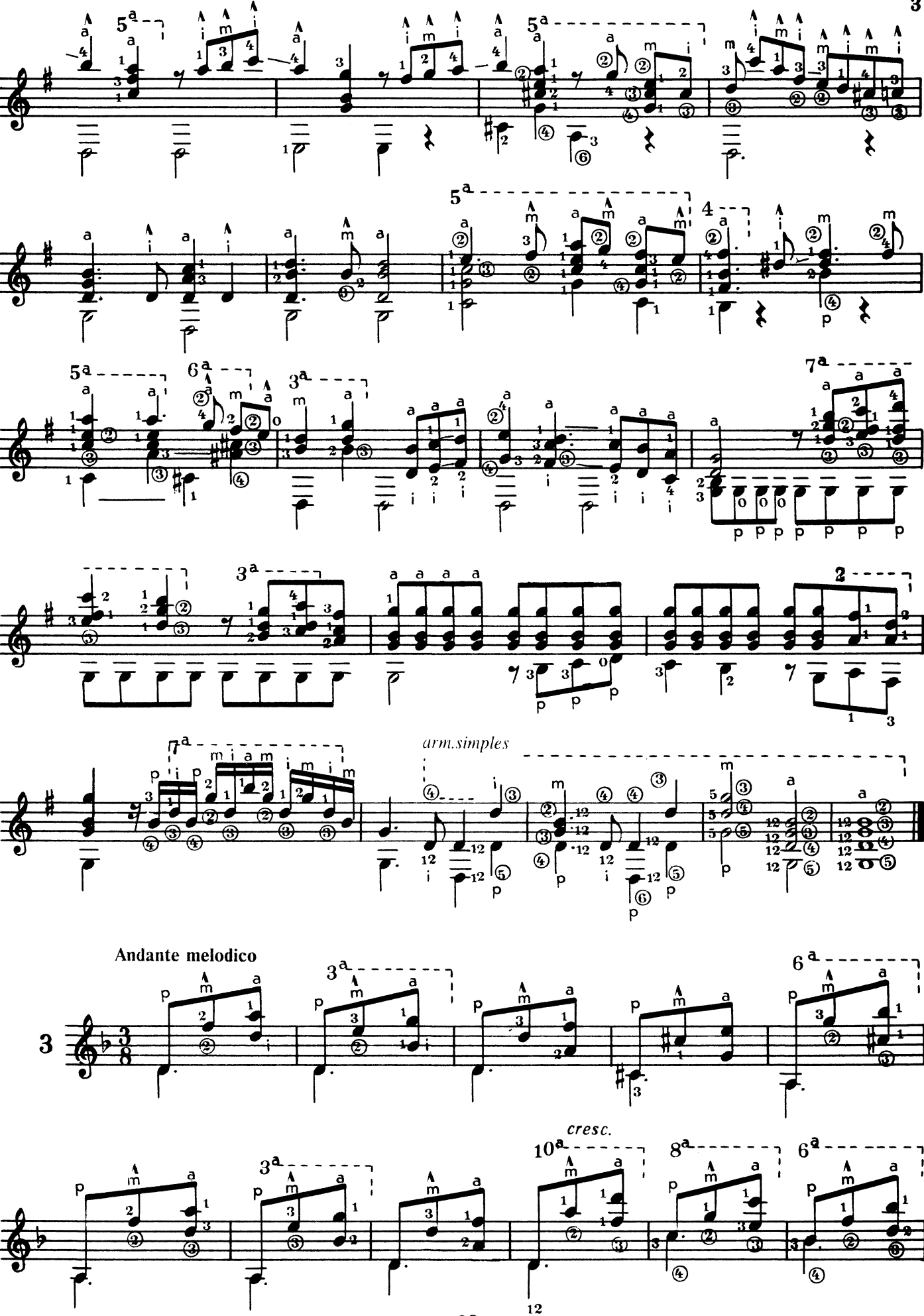
Часть 3

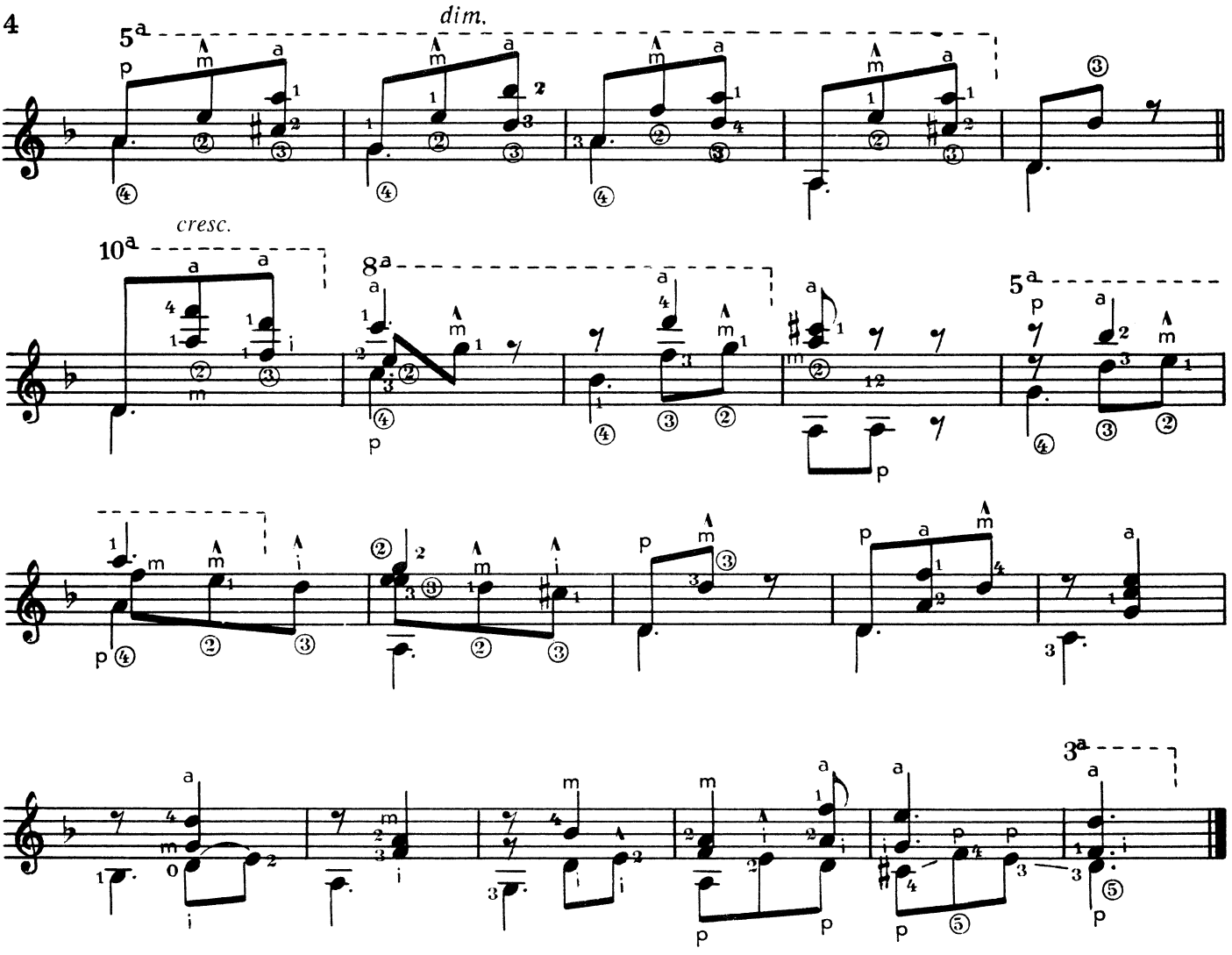


⑤ en Sol
⑥ en Re



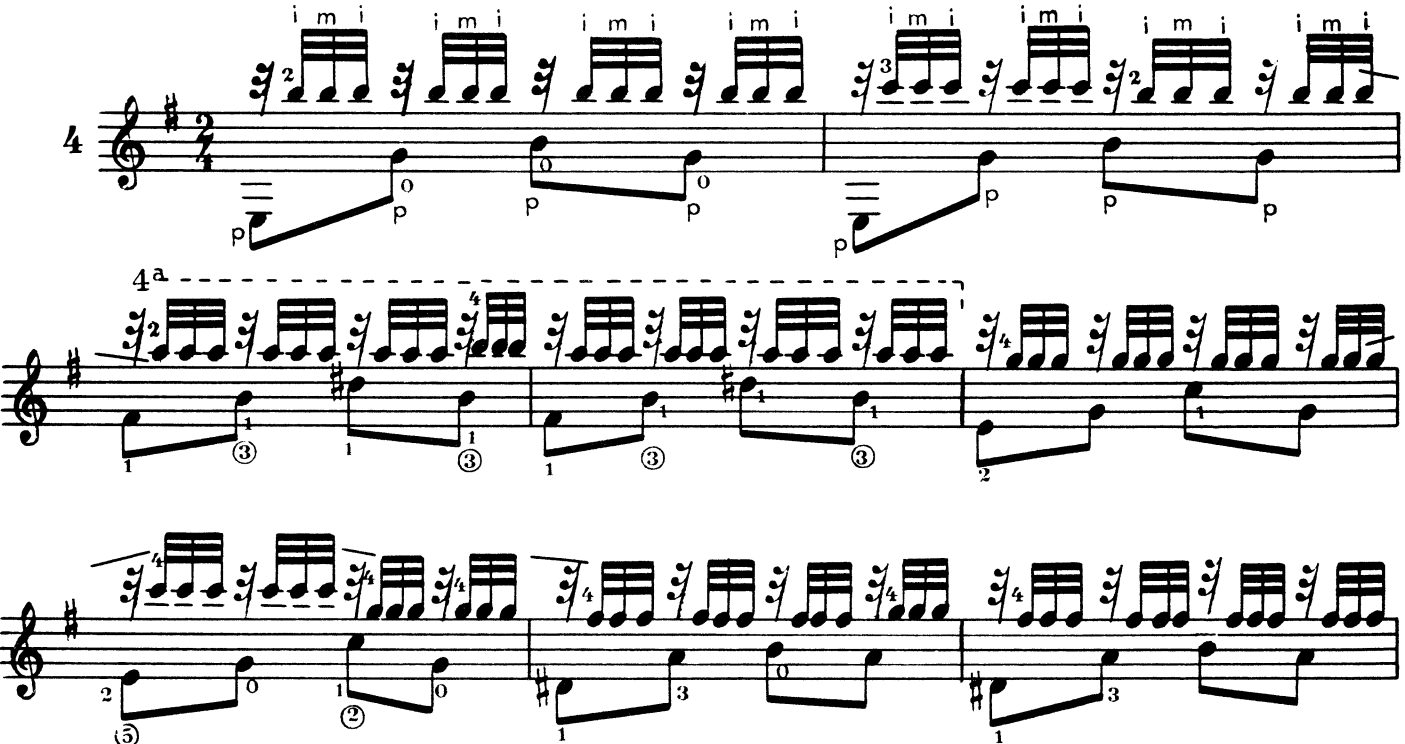
* Ноты, обозначенные (∧), играть apoyando, остальные – tirando.

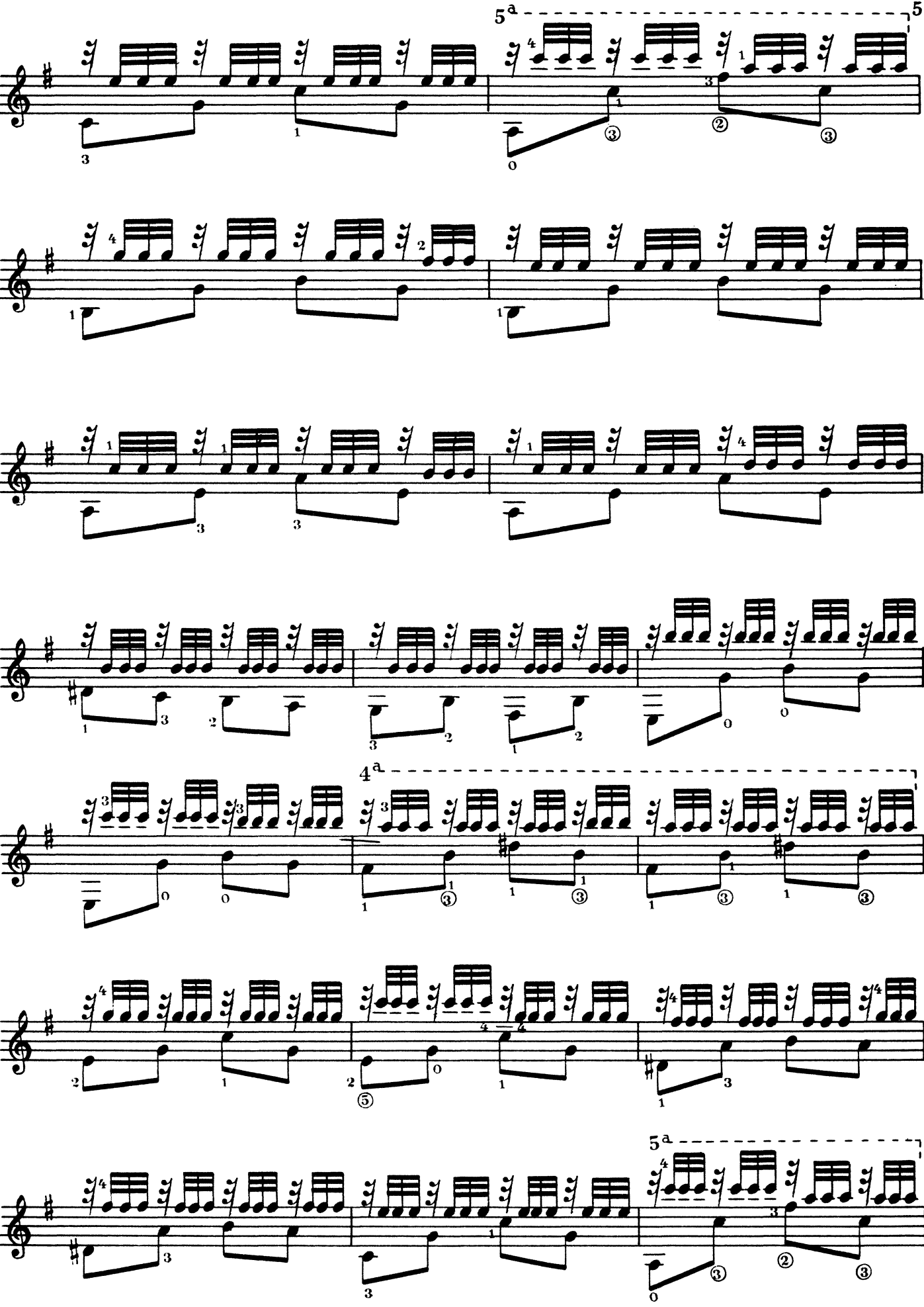

arm.simples
Andante melodico
cresc.

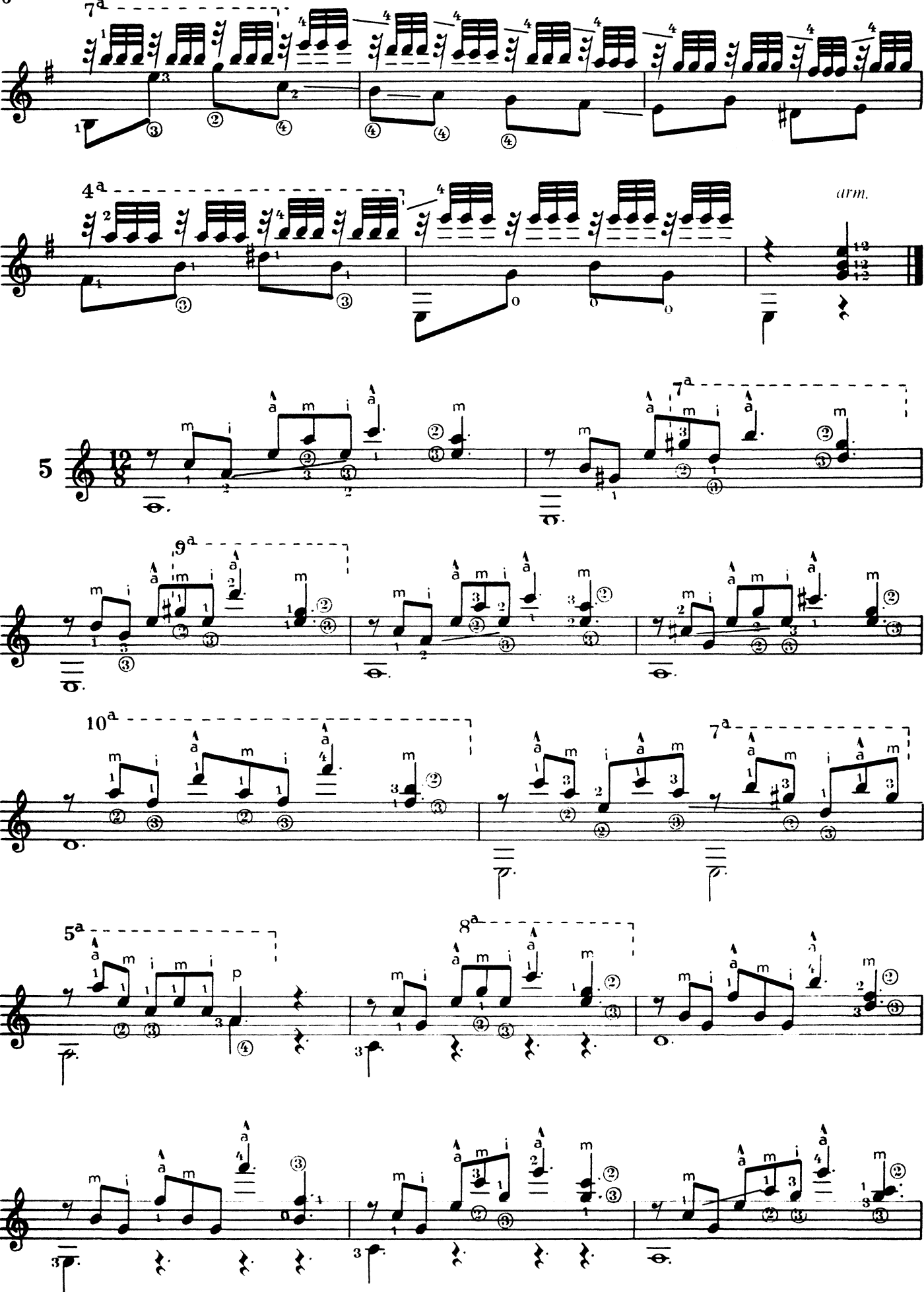


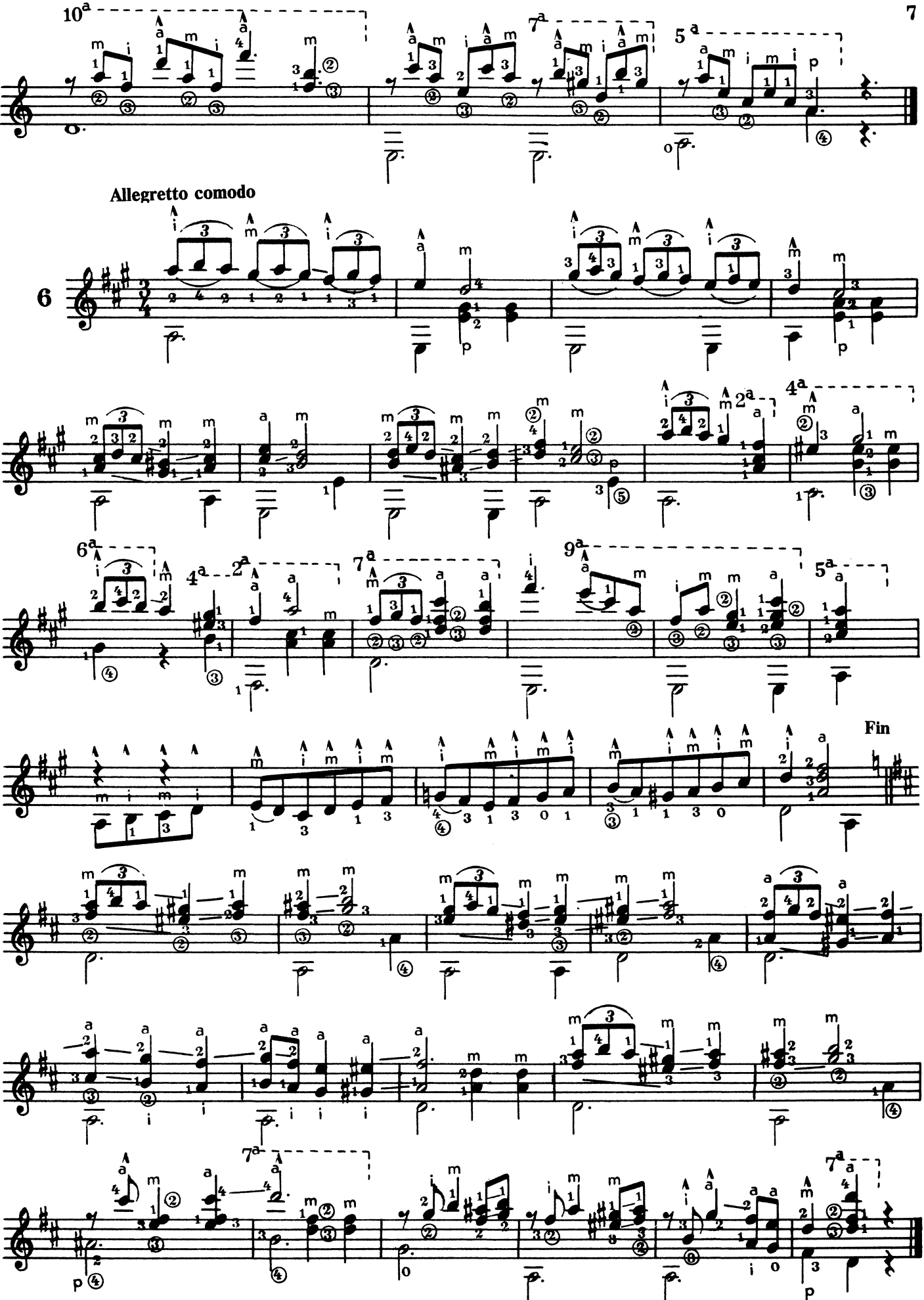
la praktika de: *i, a, i,* y la de: *a, m, i.*

Largetto

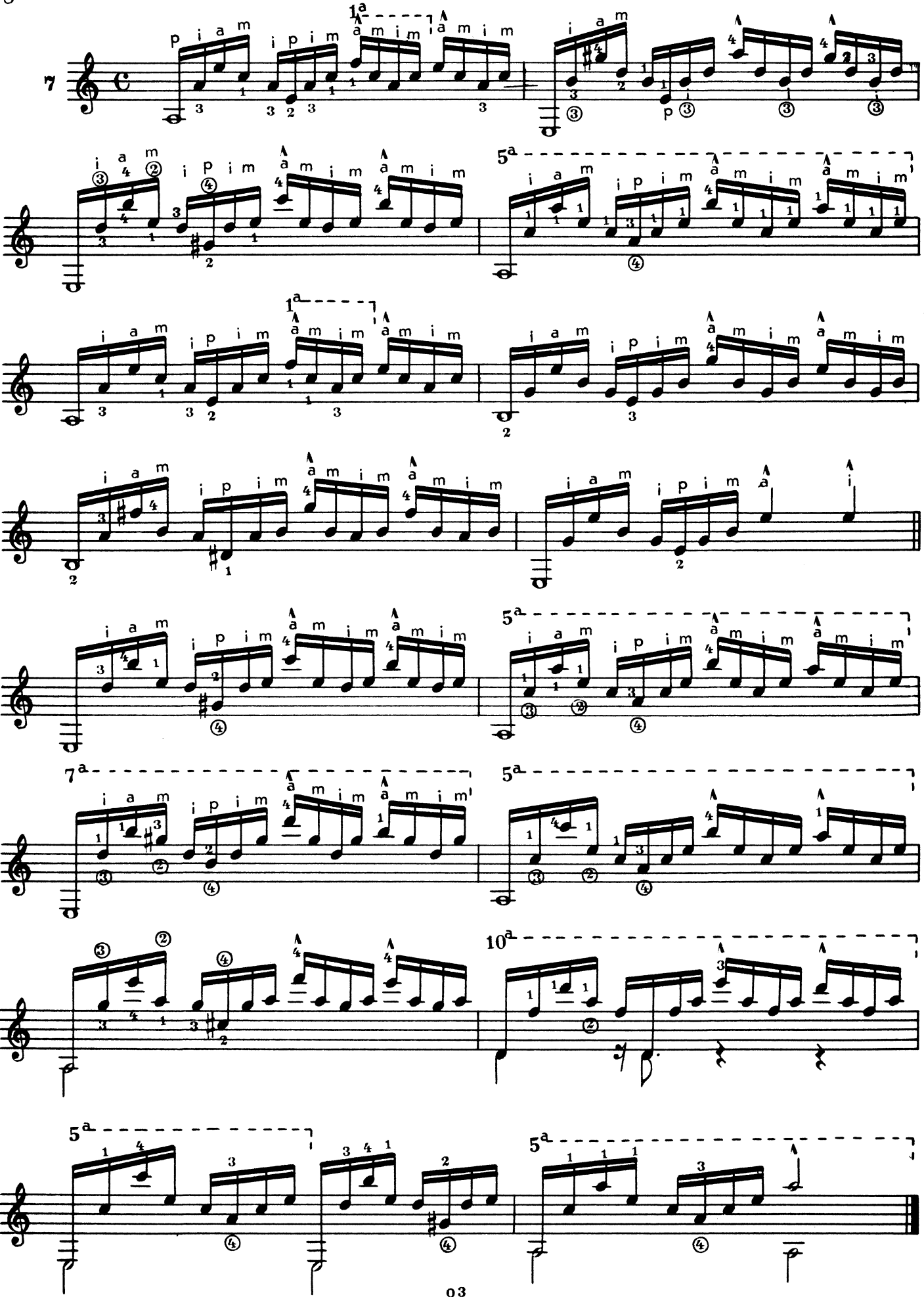


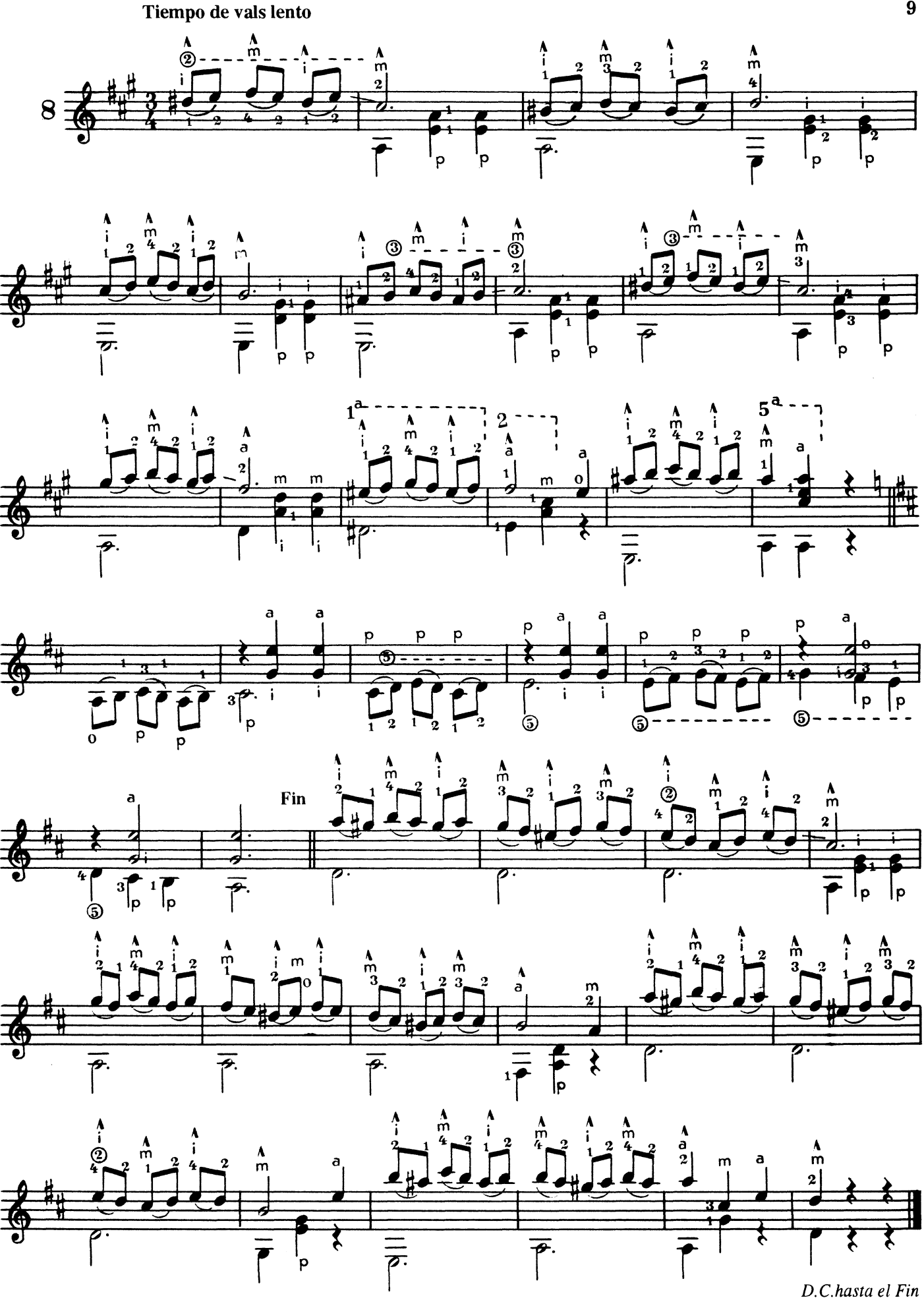


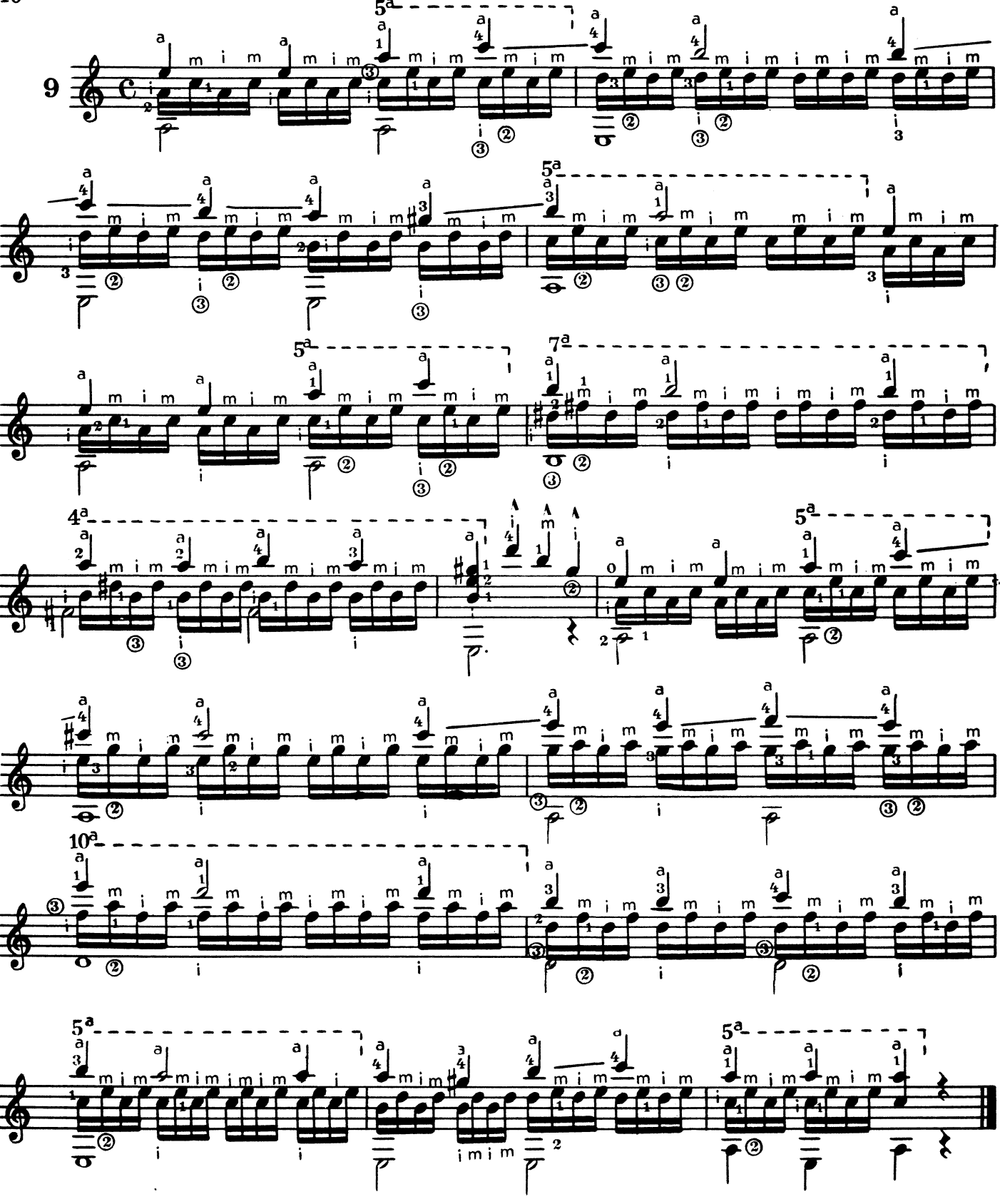

7ª
4ª
arm.
5
7ª
9ª
10ª
7ª
5ª
8ª



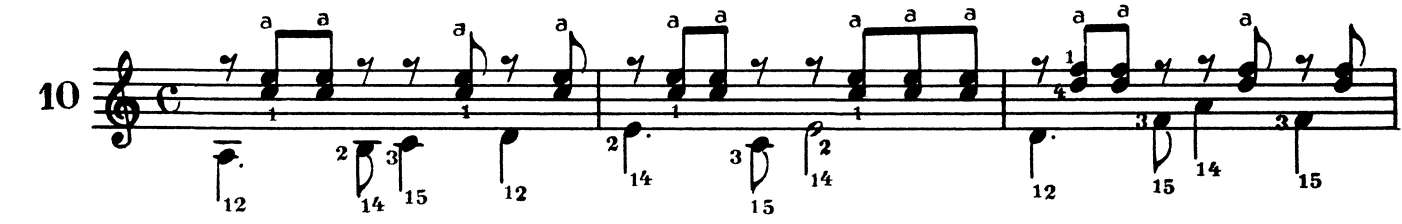
D.C.hasta el Fin

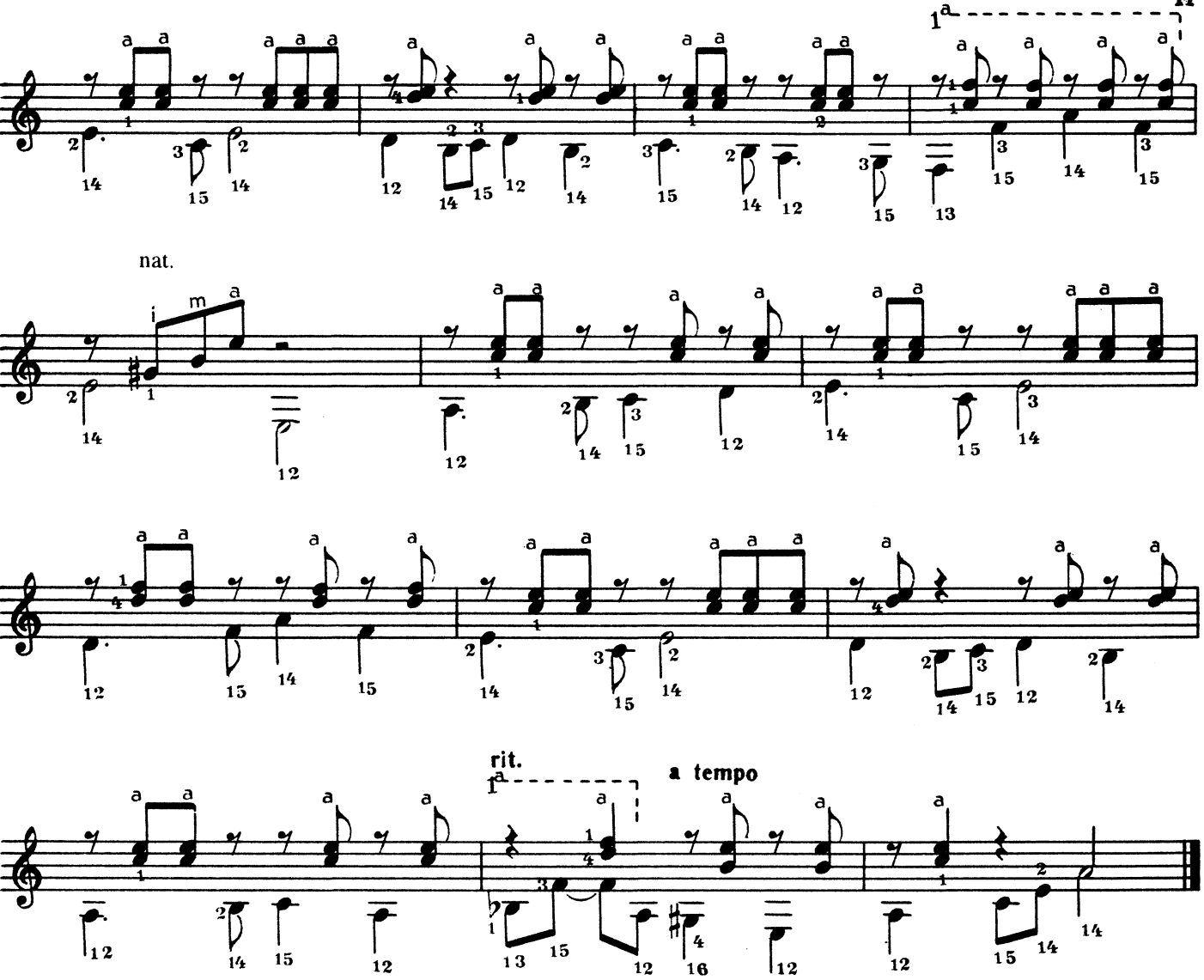



Fin
D.C.hasta el Fin



Todos los bajos en armonicos oktavados





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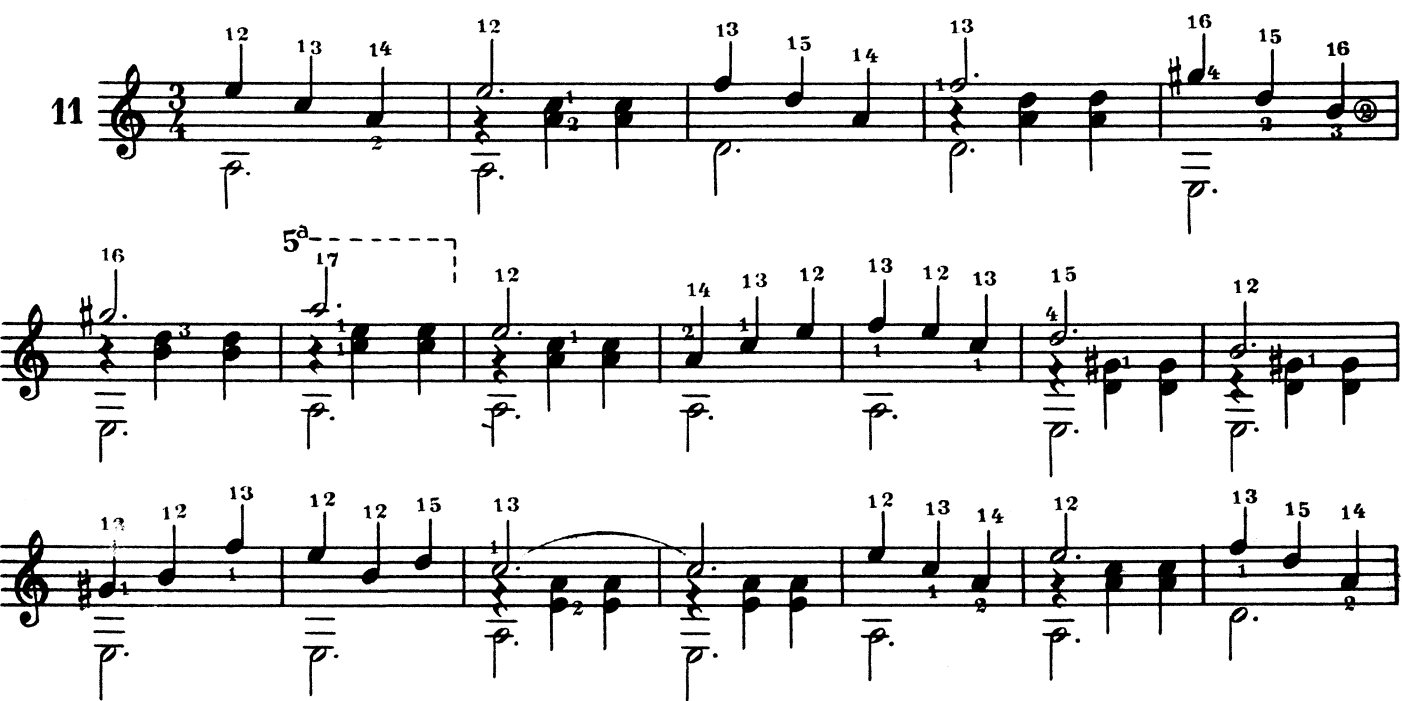
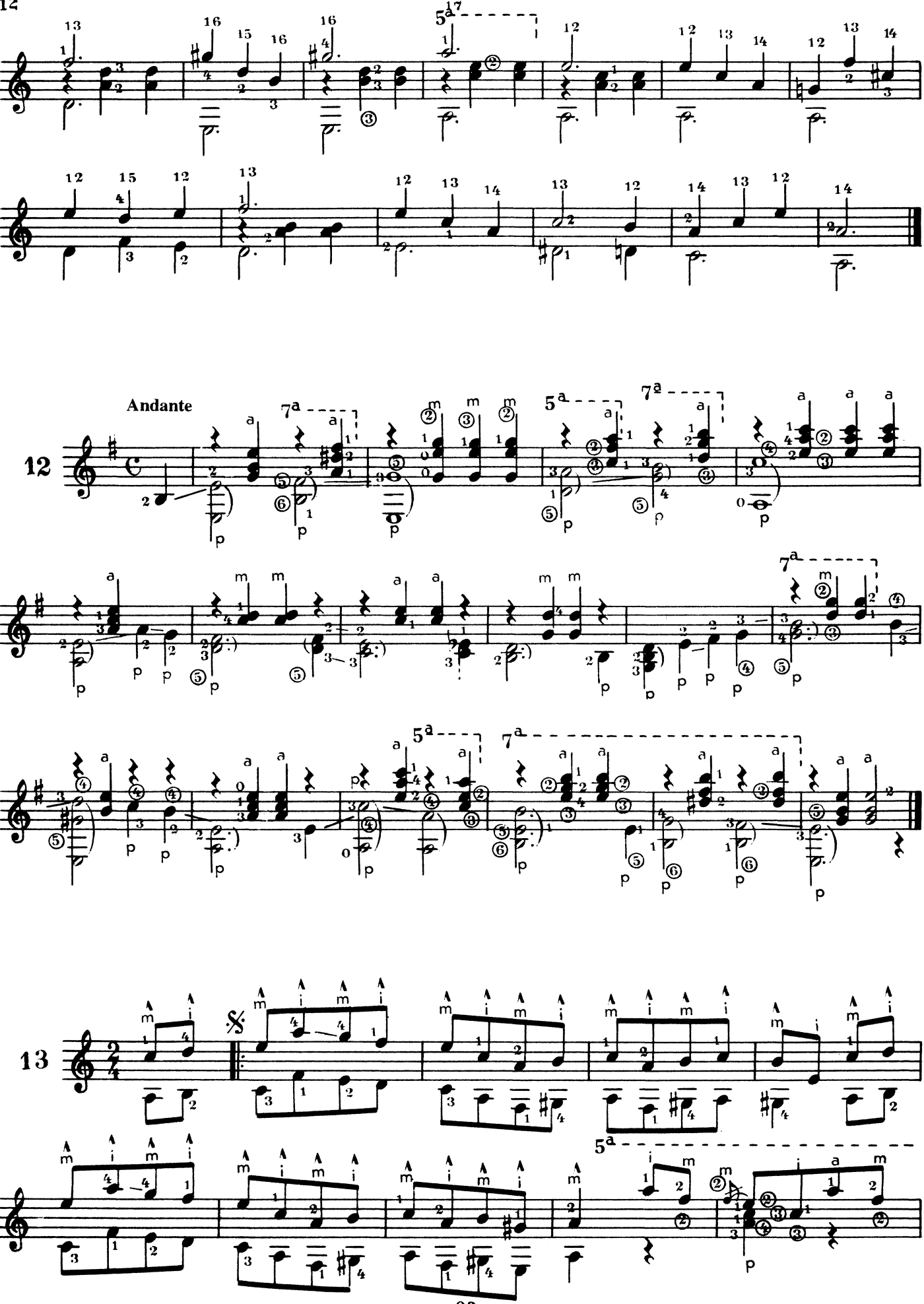
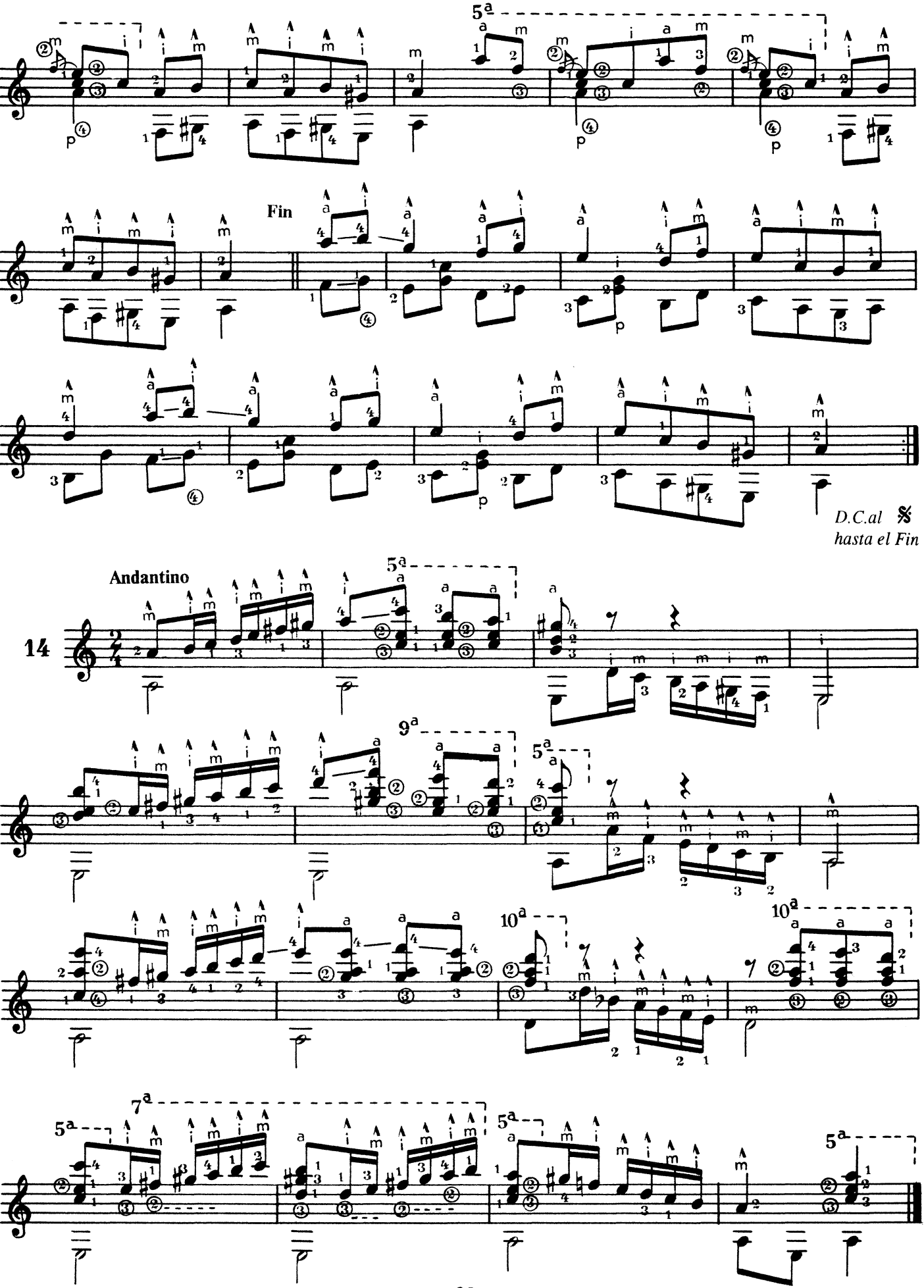
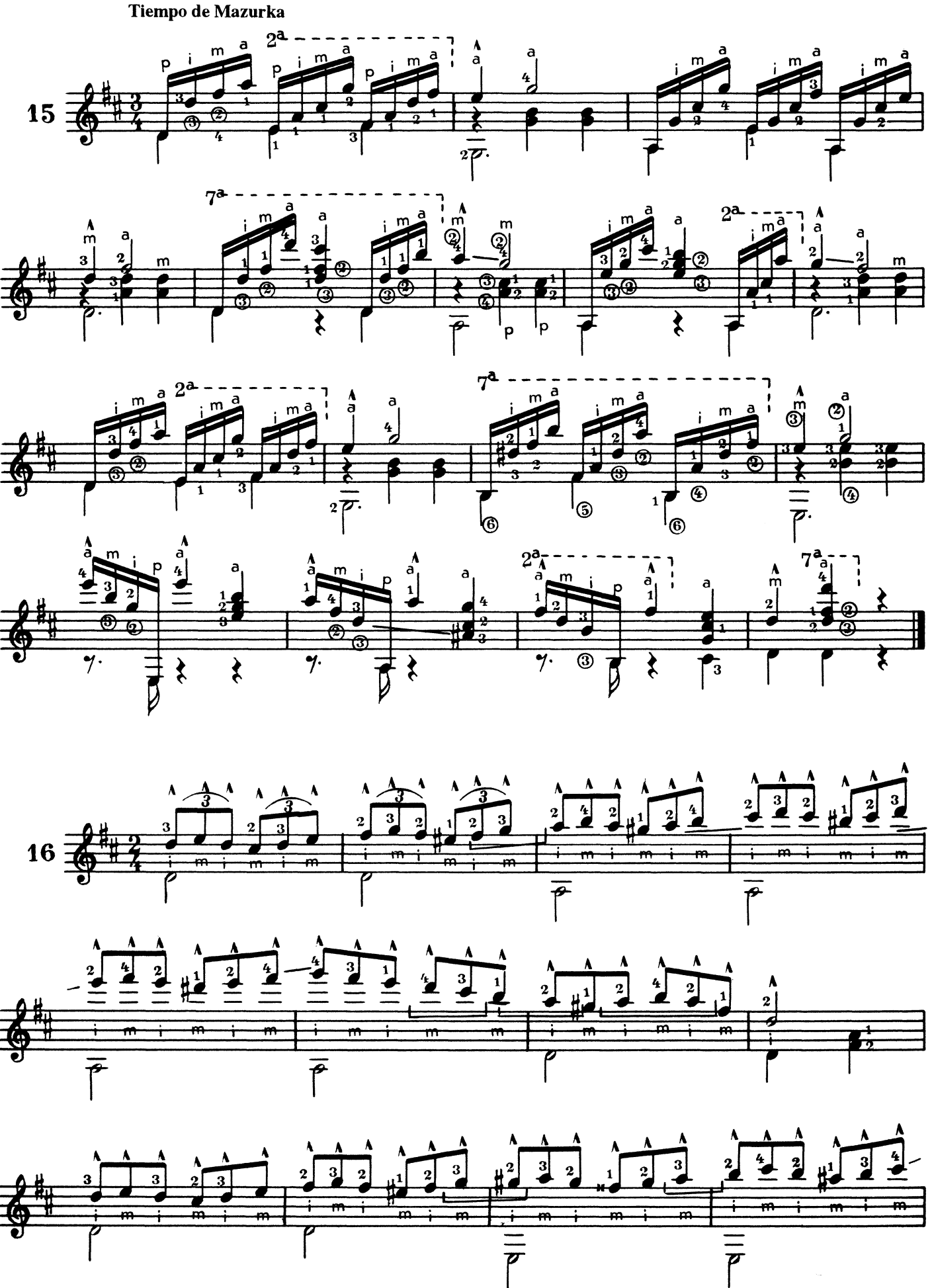
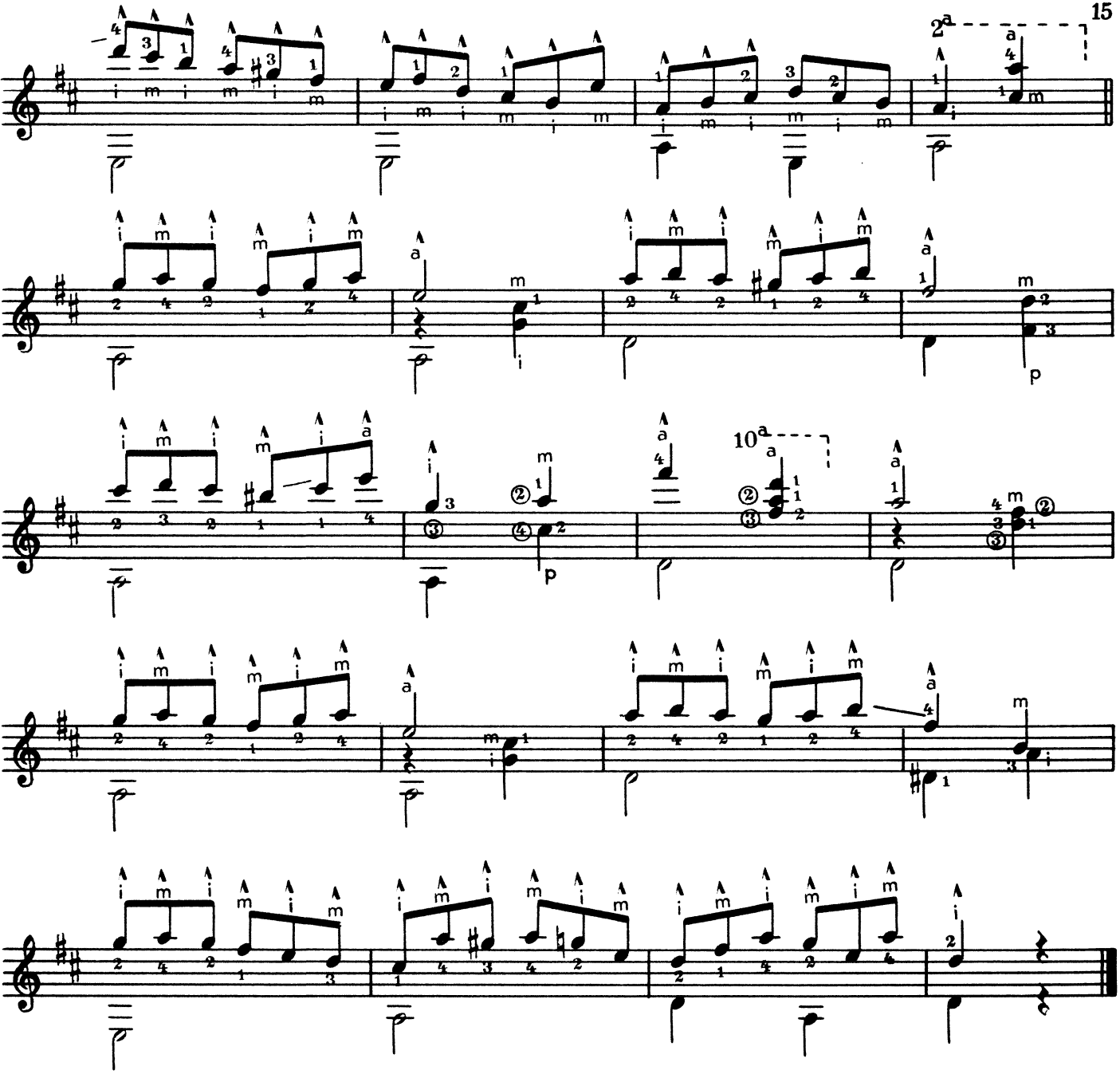



12
Andante
12
13

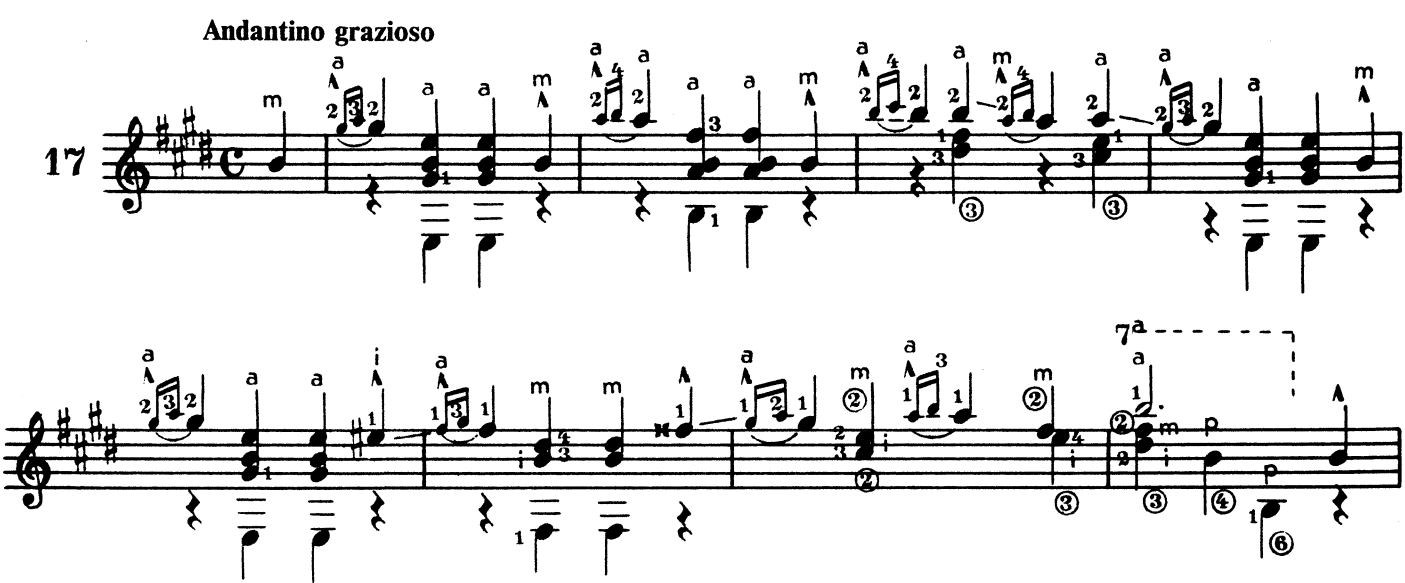

Fin
D.C.al
hasta el Fin
Andantino
14

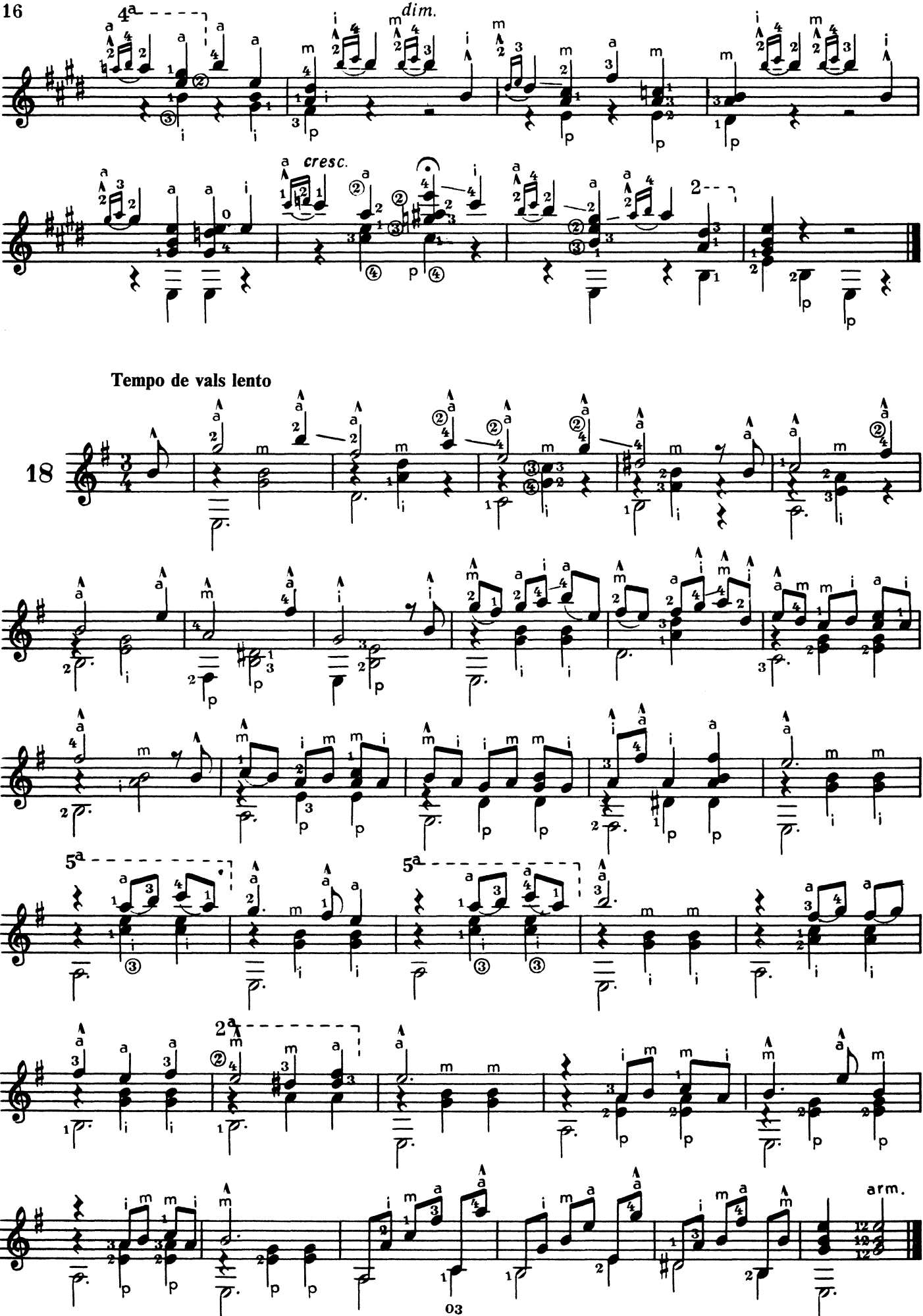
Tiempo de Mazurka



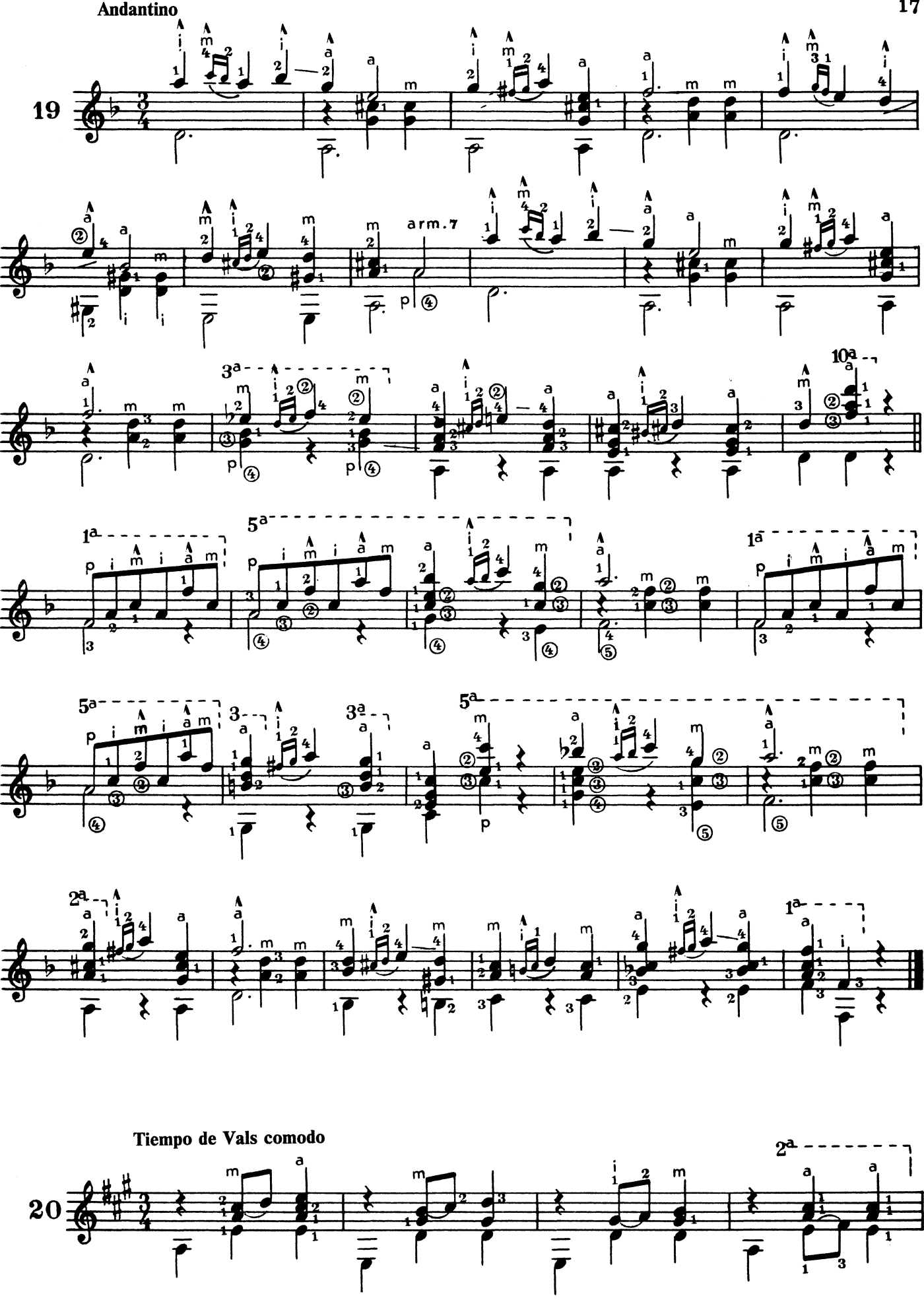


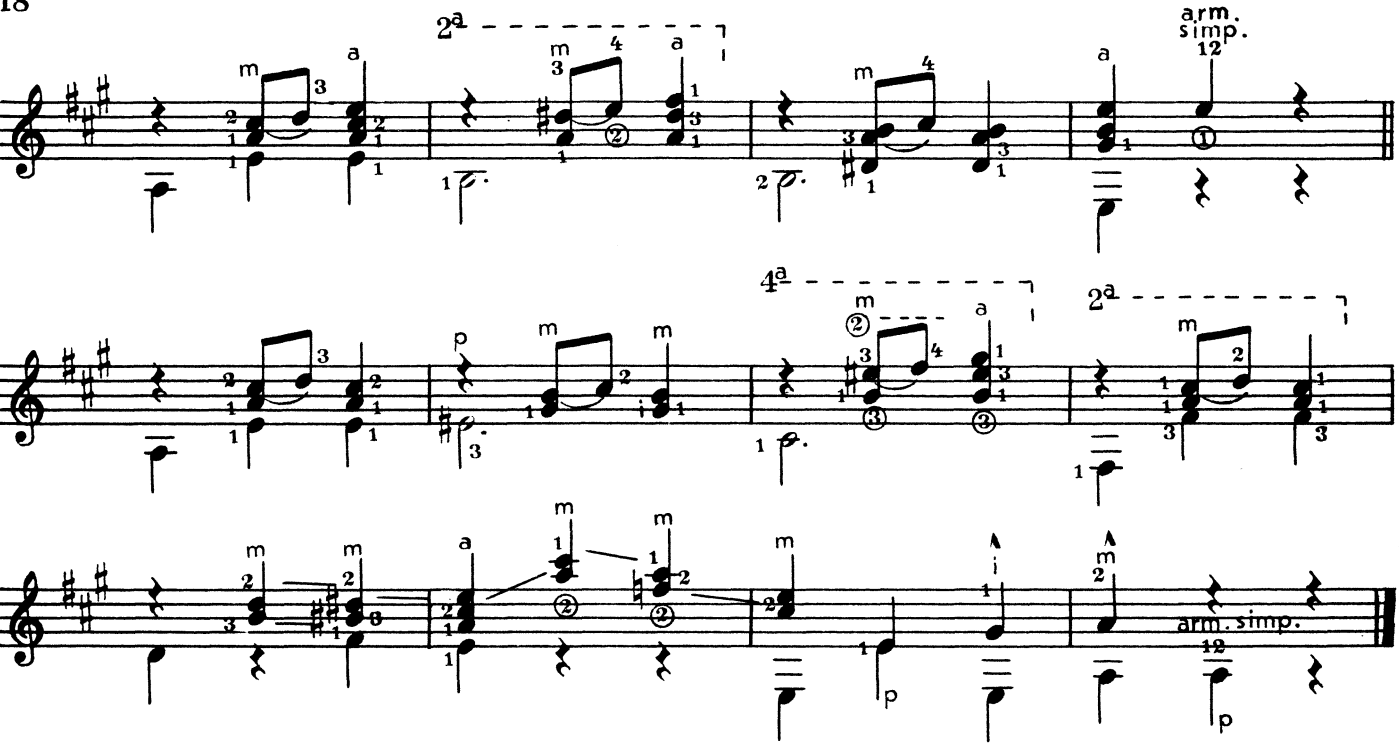
Andantino grazioso




16
4a
dim.
cresc.
2
Tempo de vals lento
18
5a
5a
2a
arm.

Andantino

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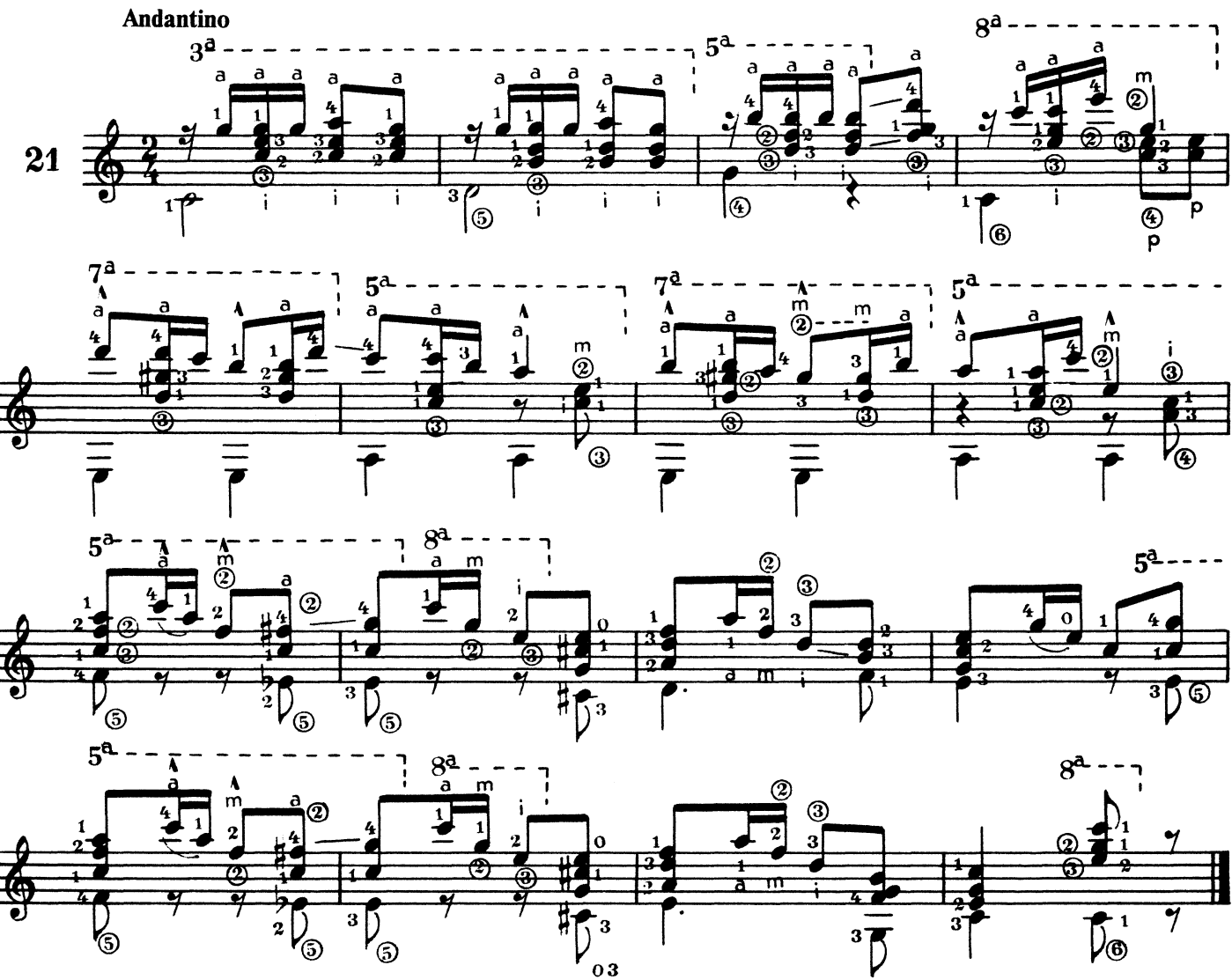
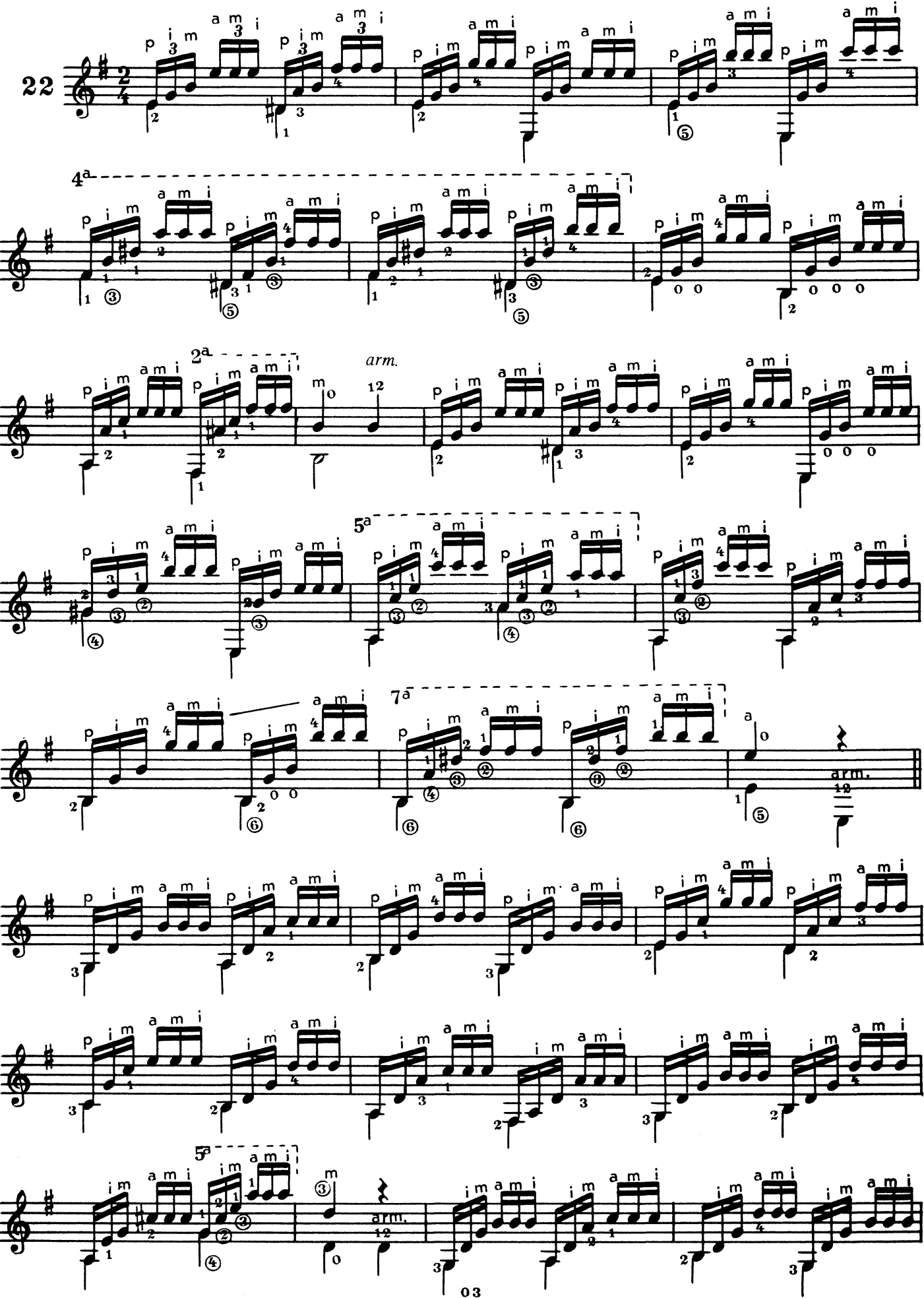
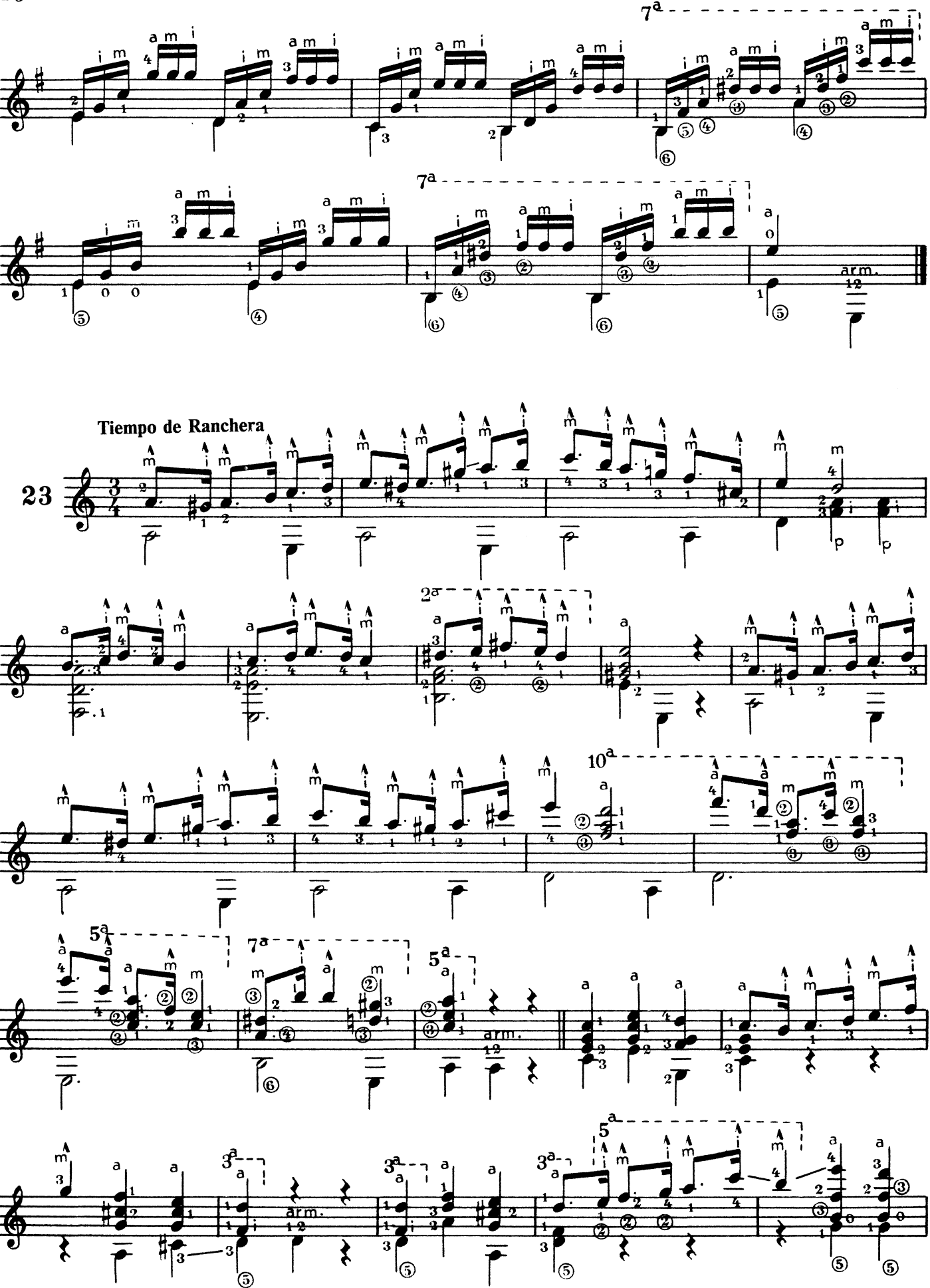
simp.
arm. simp.


Andantino
21


22
4a
2a
arm.
5a
7a
arm.
5a
arm.


7a
7a
arm.
Tiempo de Ranchera
23
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10a
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7a
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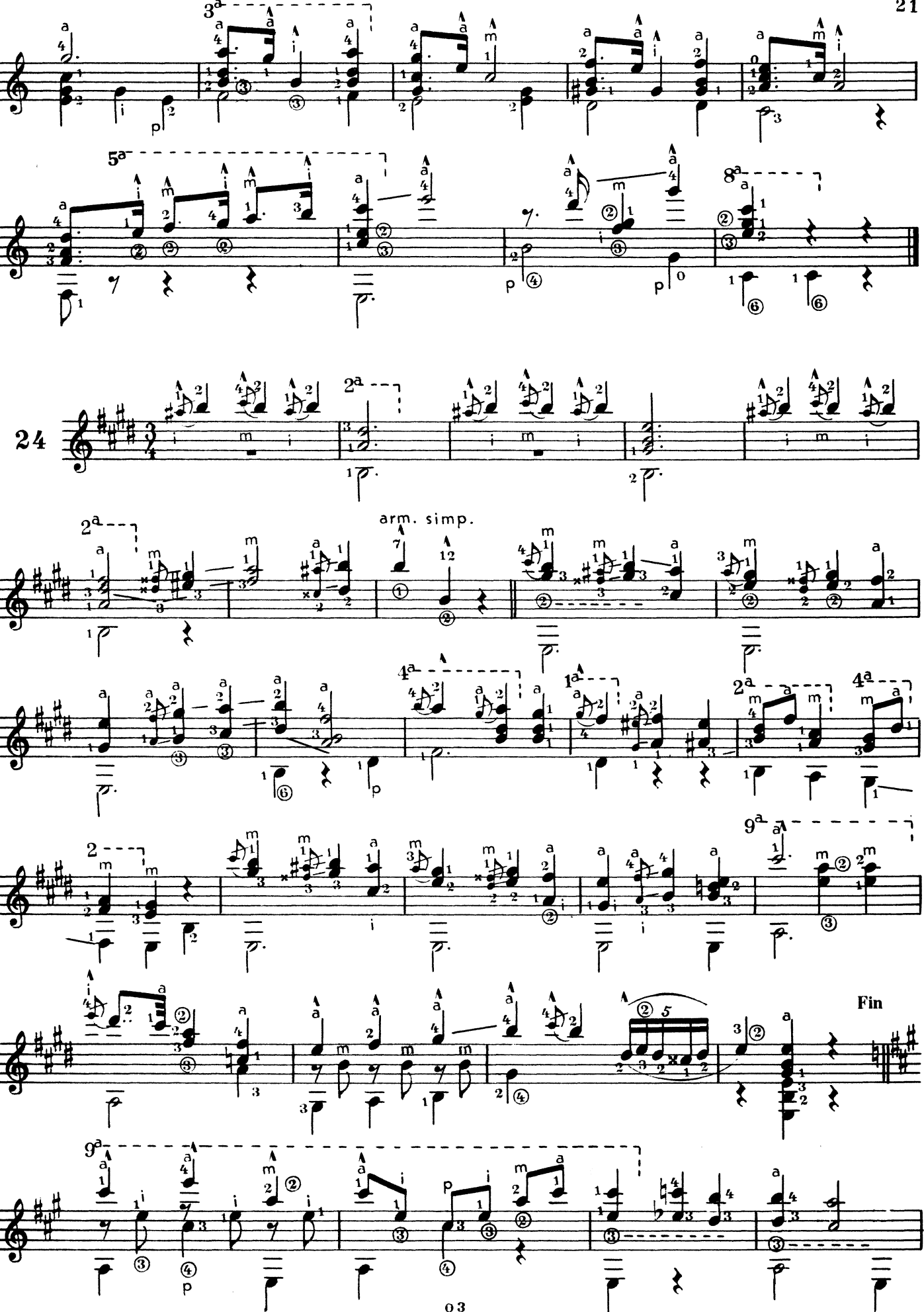
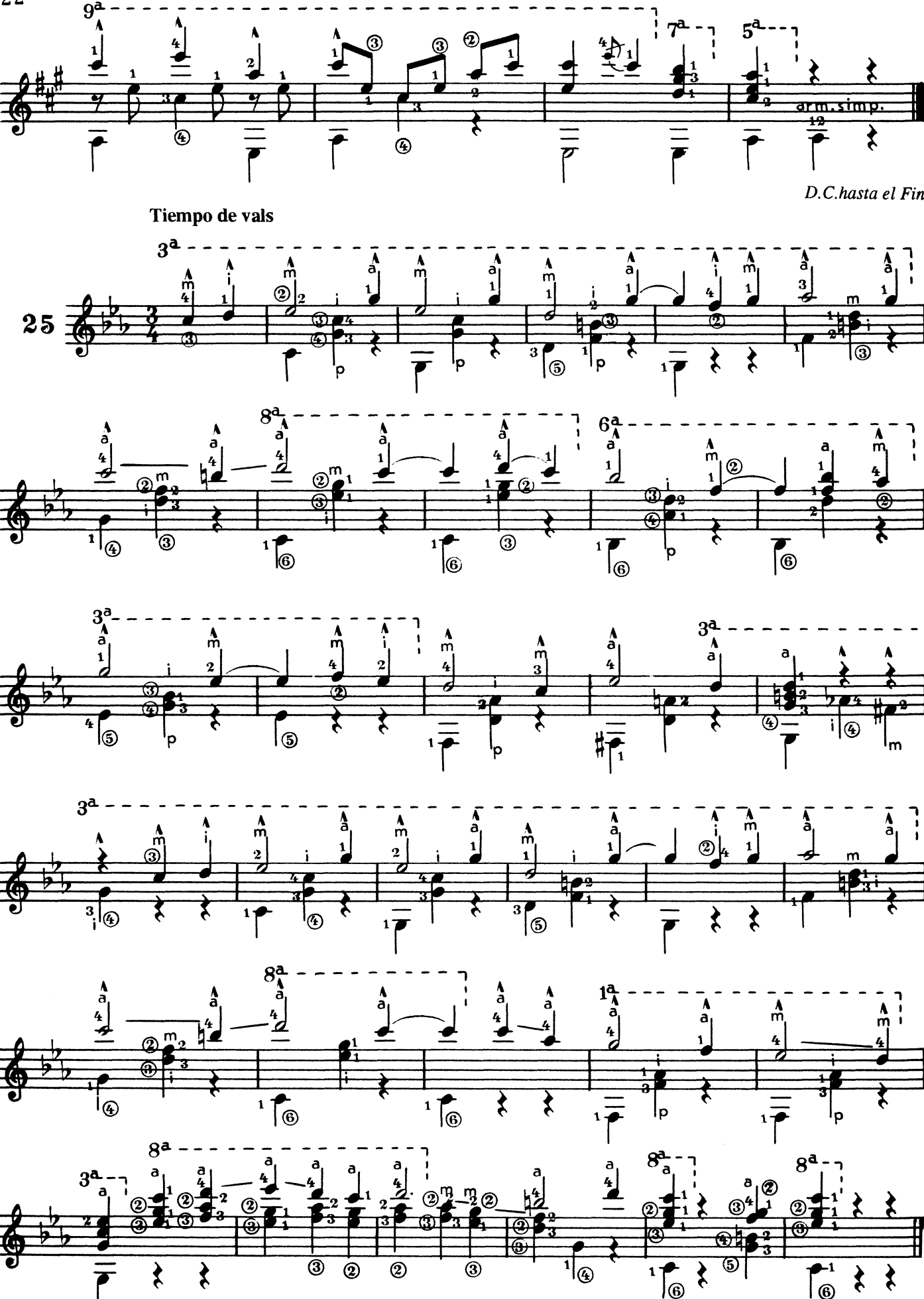
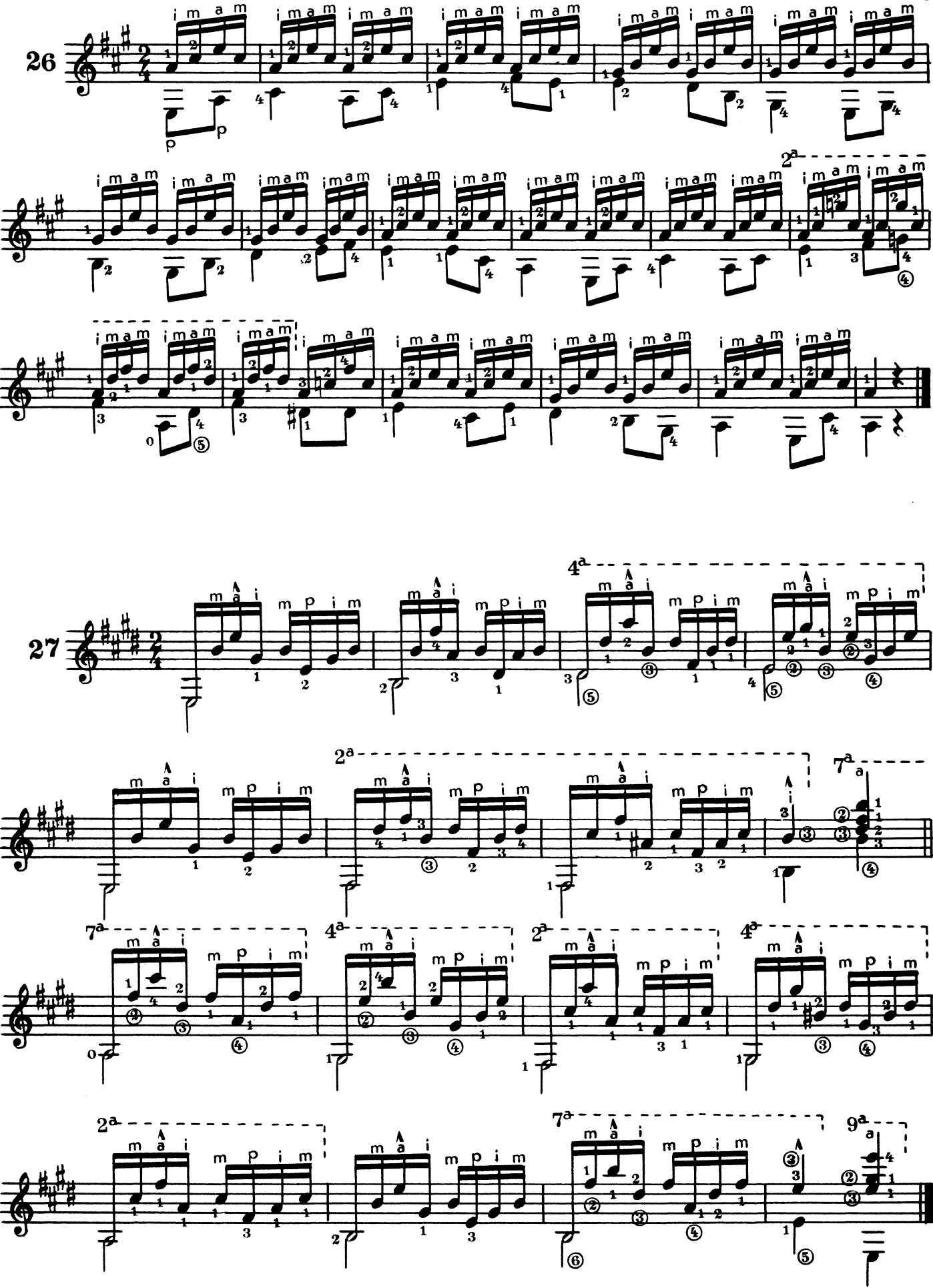
arm.
3a
arm.
3a
3a
5a


24
arm. simp.
Fin


arm. simp.
D.C.hasta el Fin
Tiempo de vals
25


26
27

Andantino

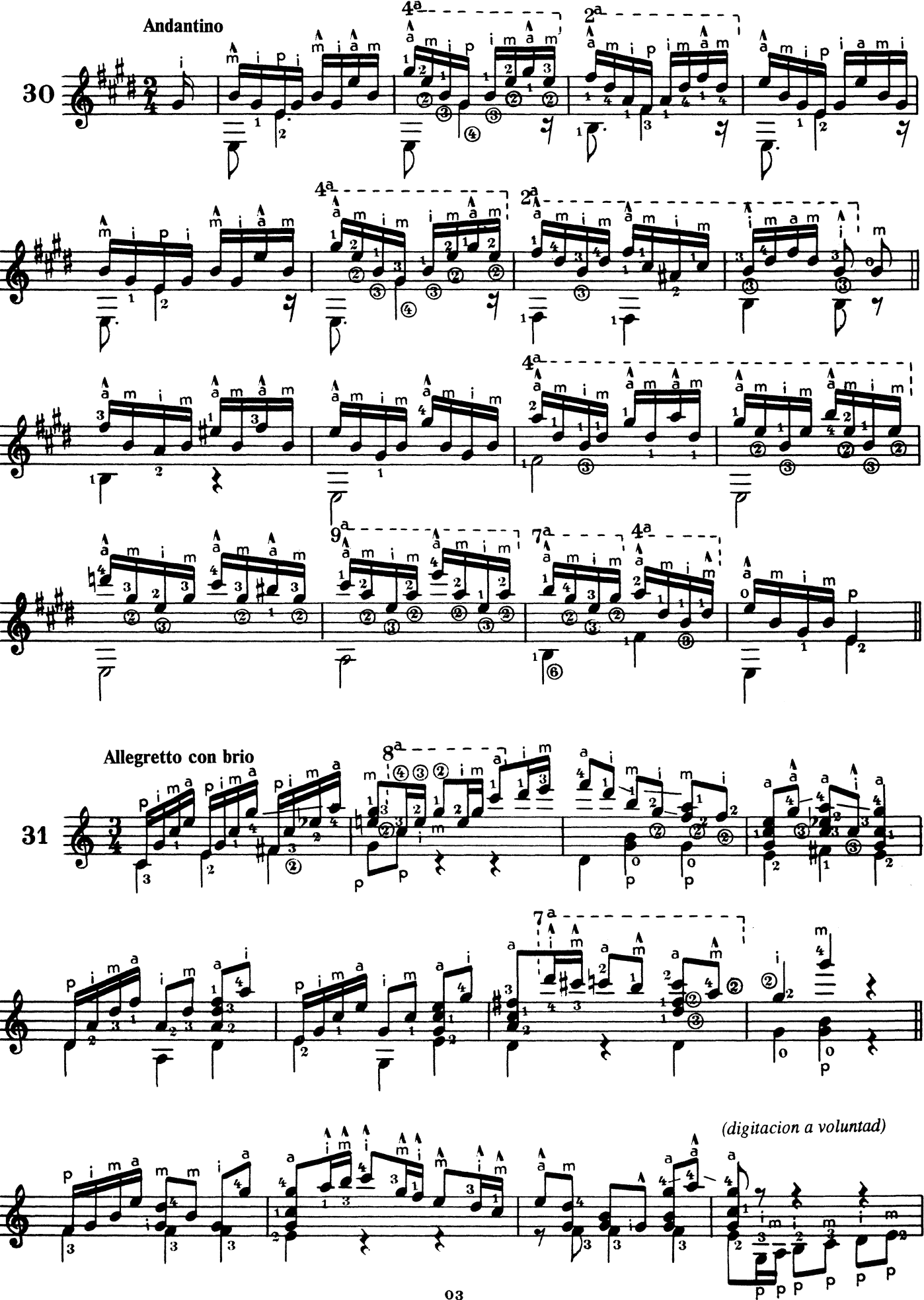
28

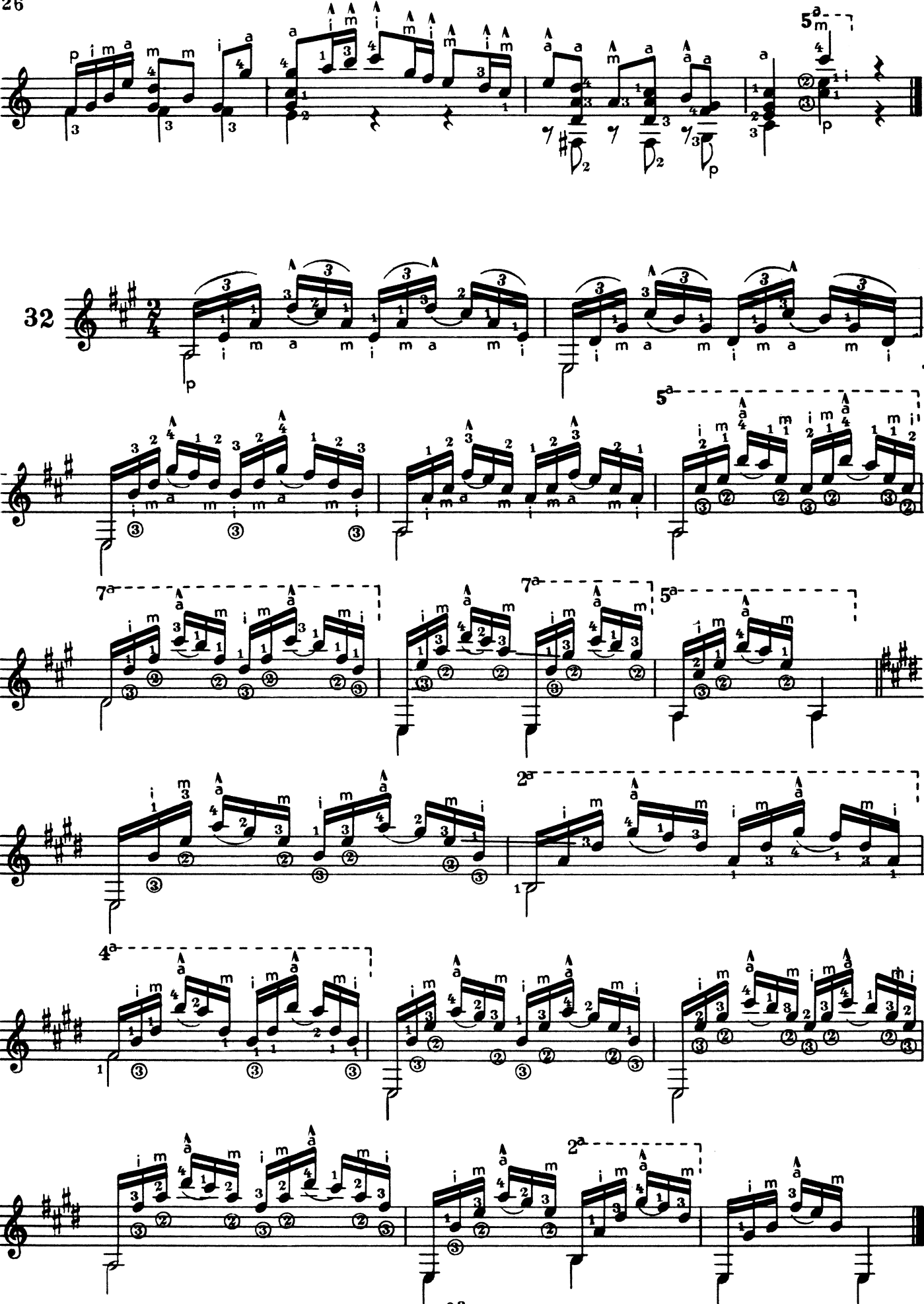
con grazia

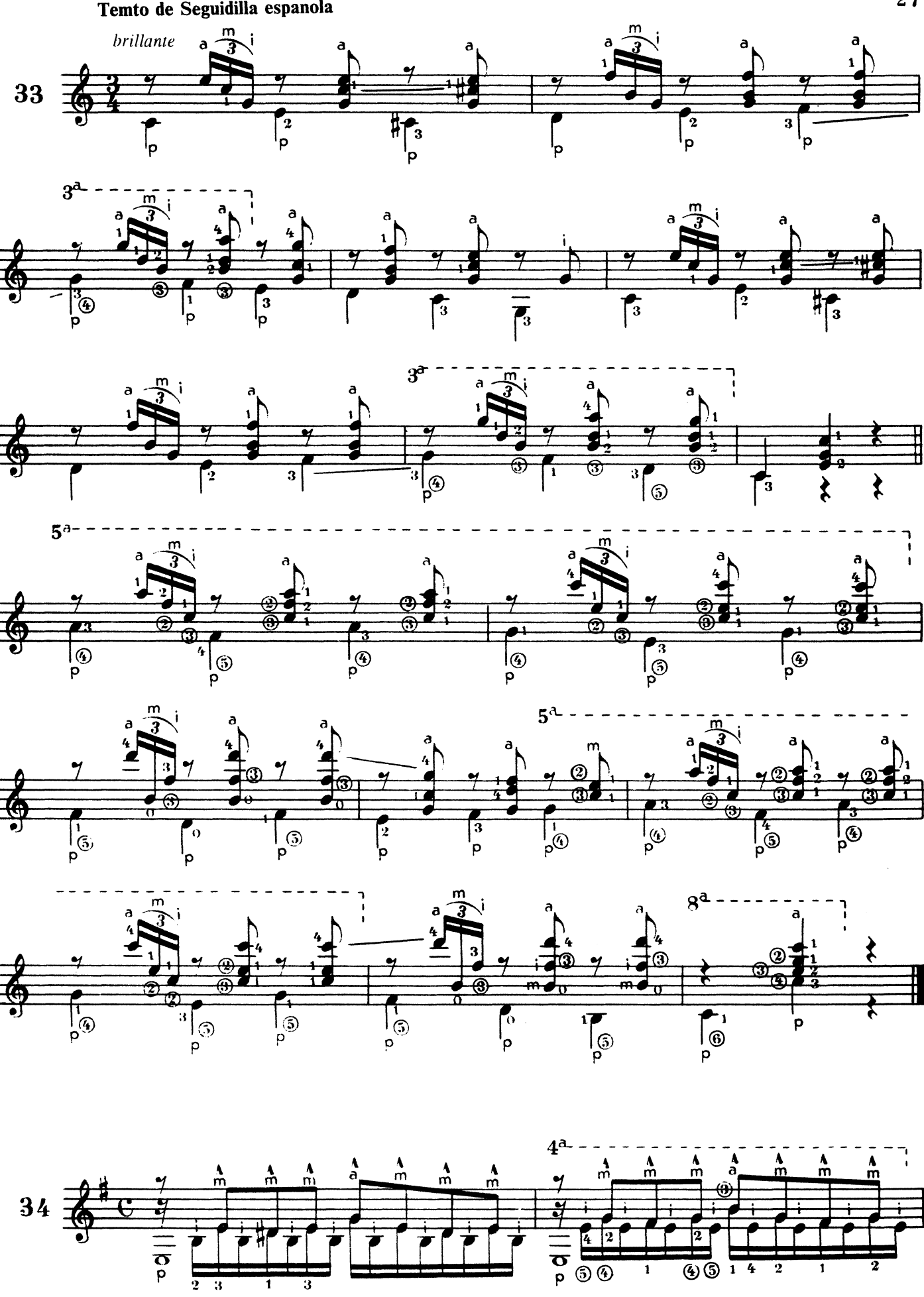
cantando

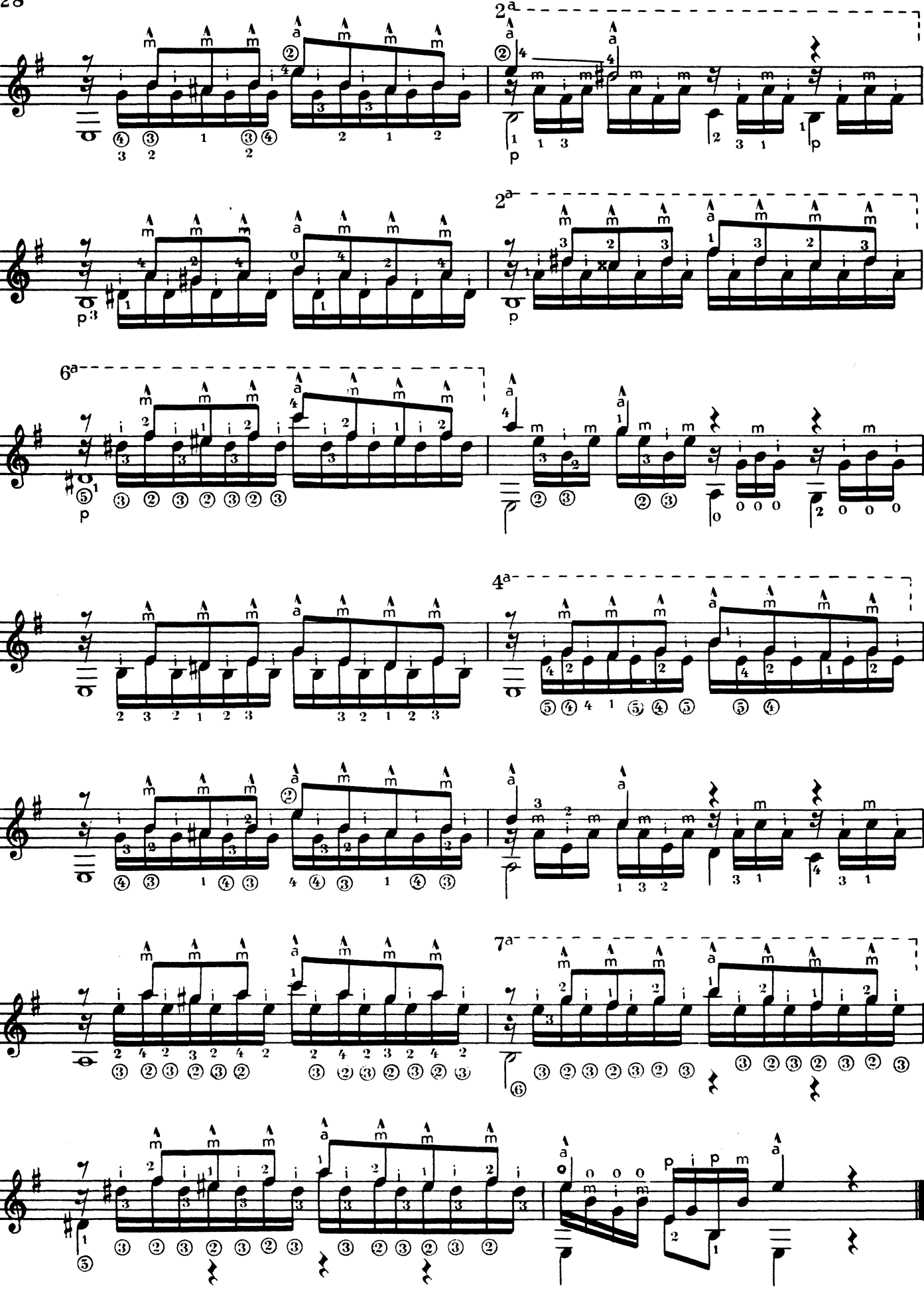
Tiempo de Mazurka

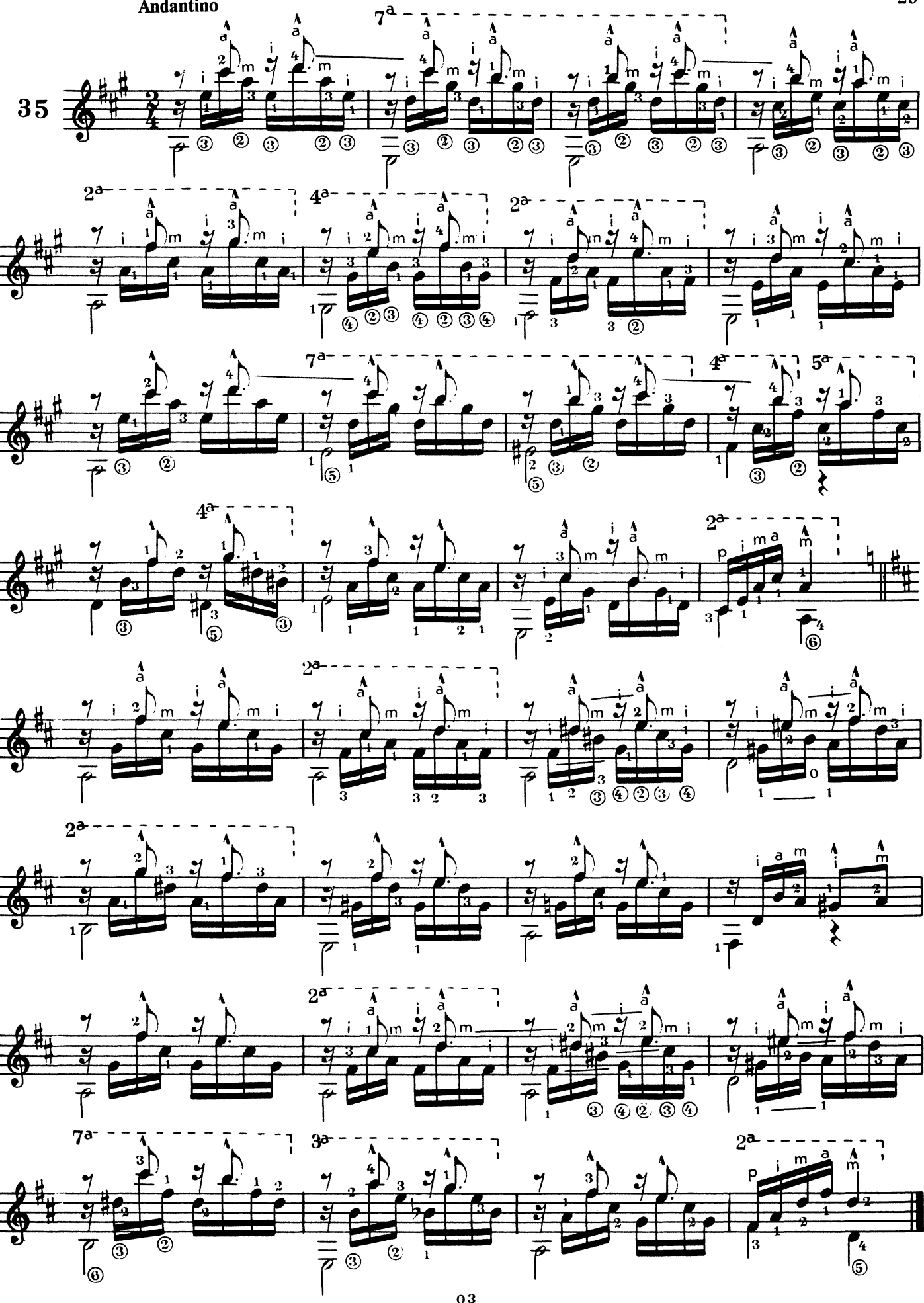
29

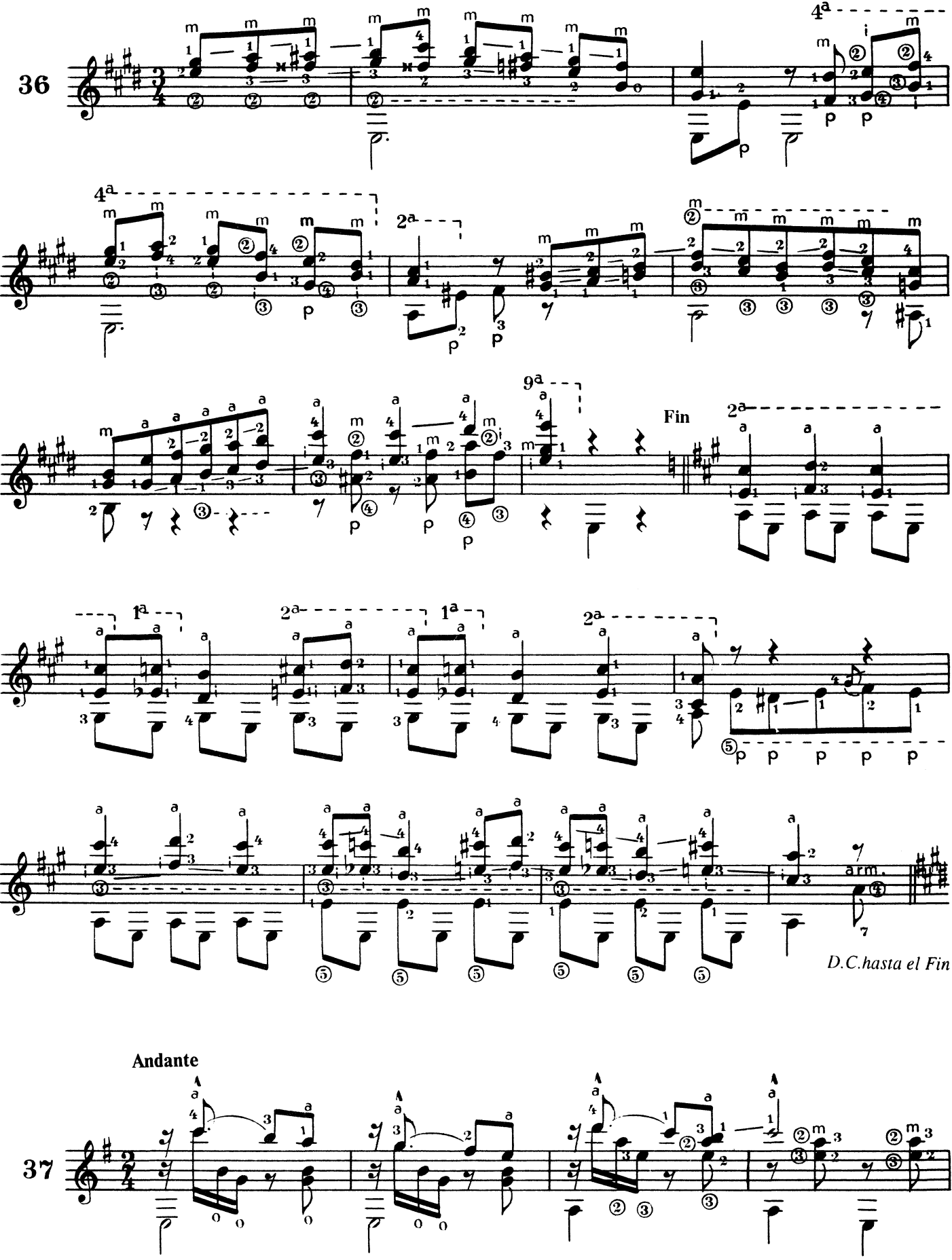

Andantino
30
Allegretto con brio
31
(digitacion a voluntad)

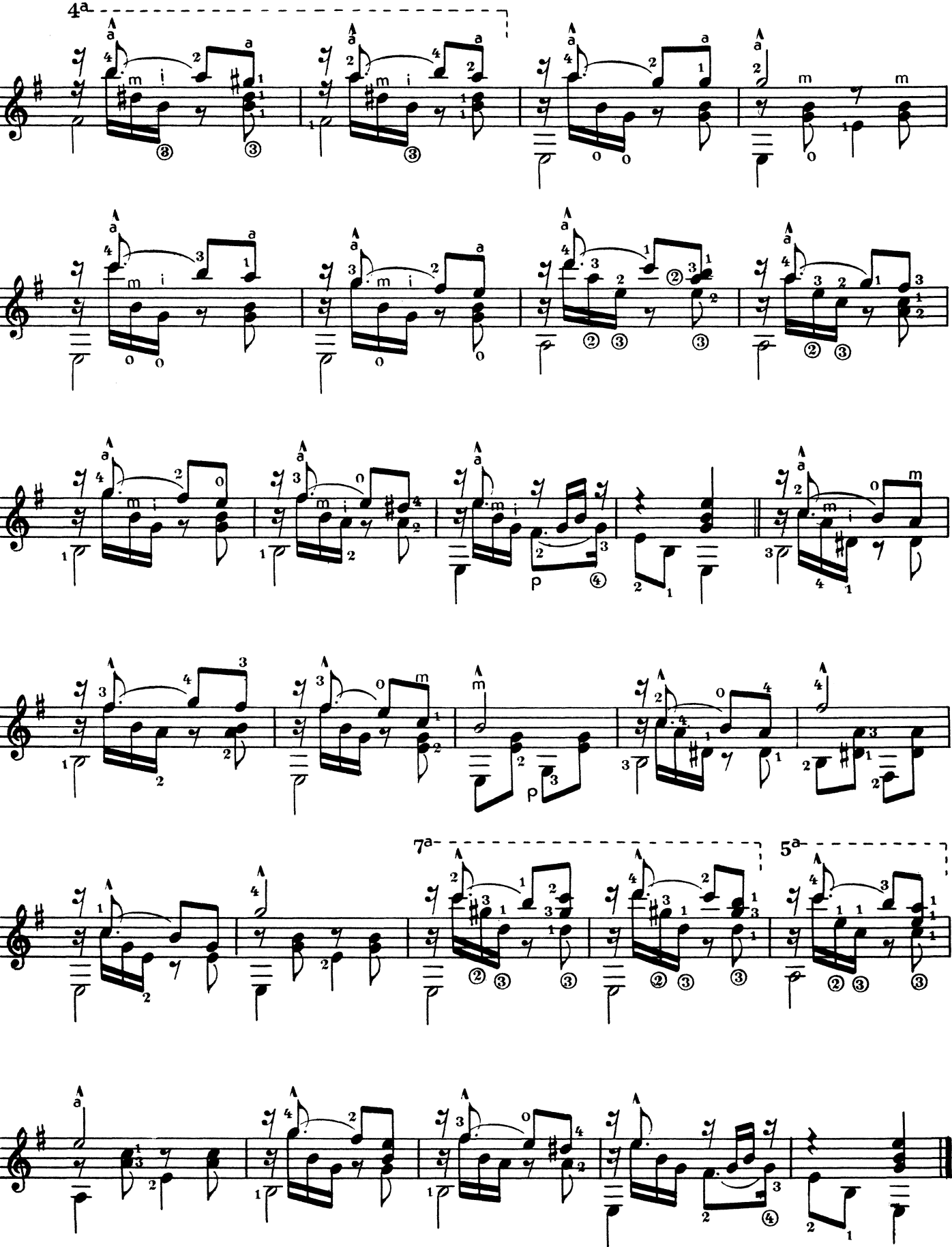


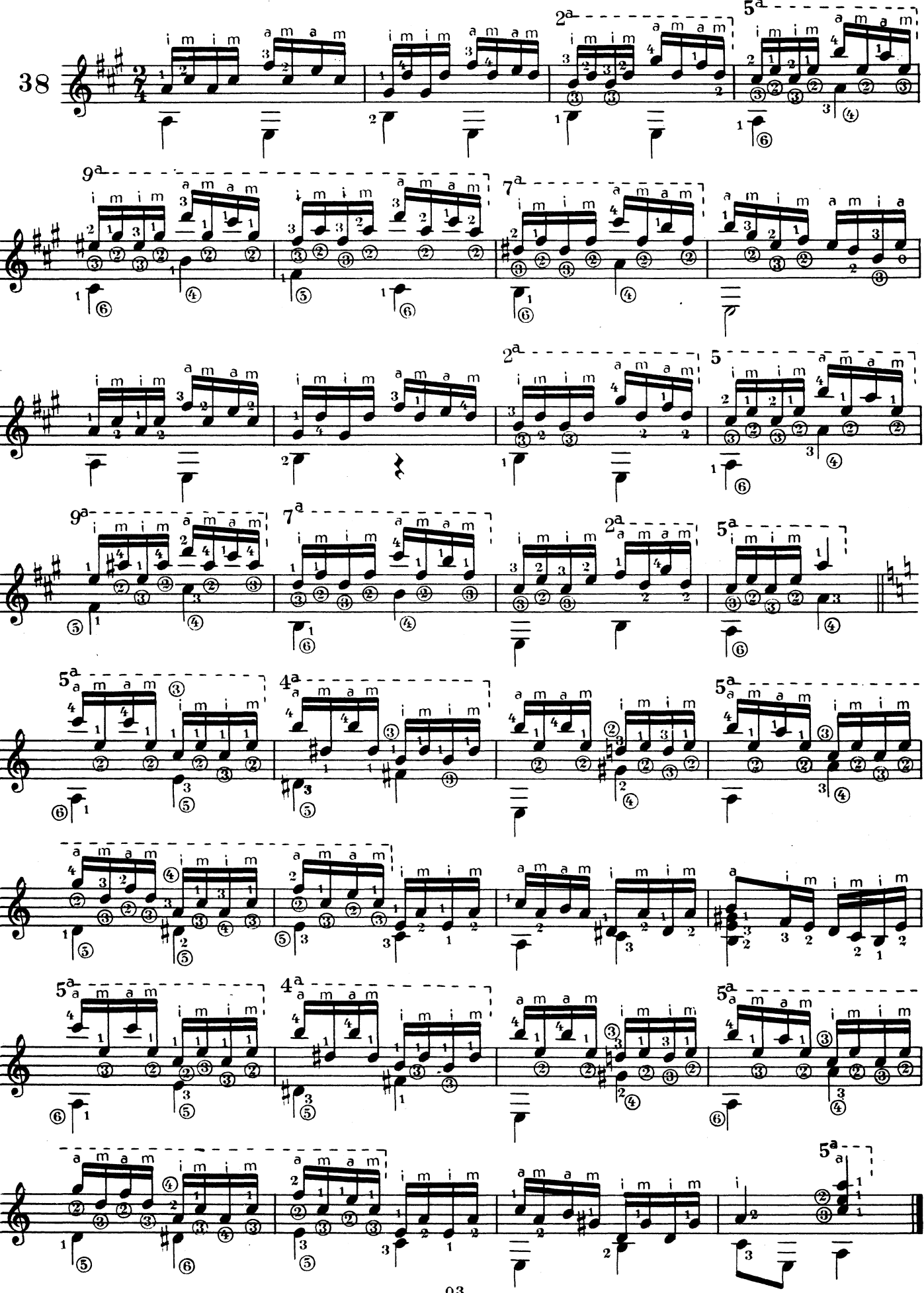

brillante
33
3a
3a
5a
5a
8a
34
4a



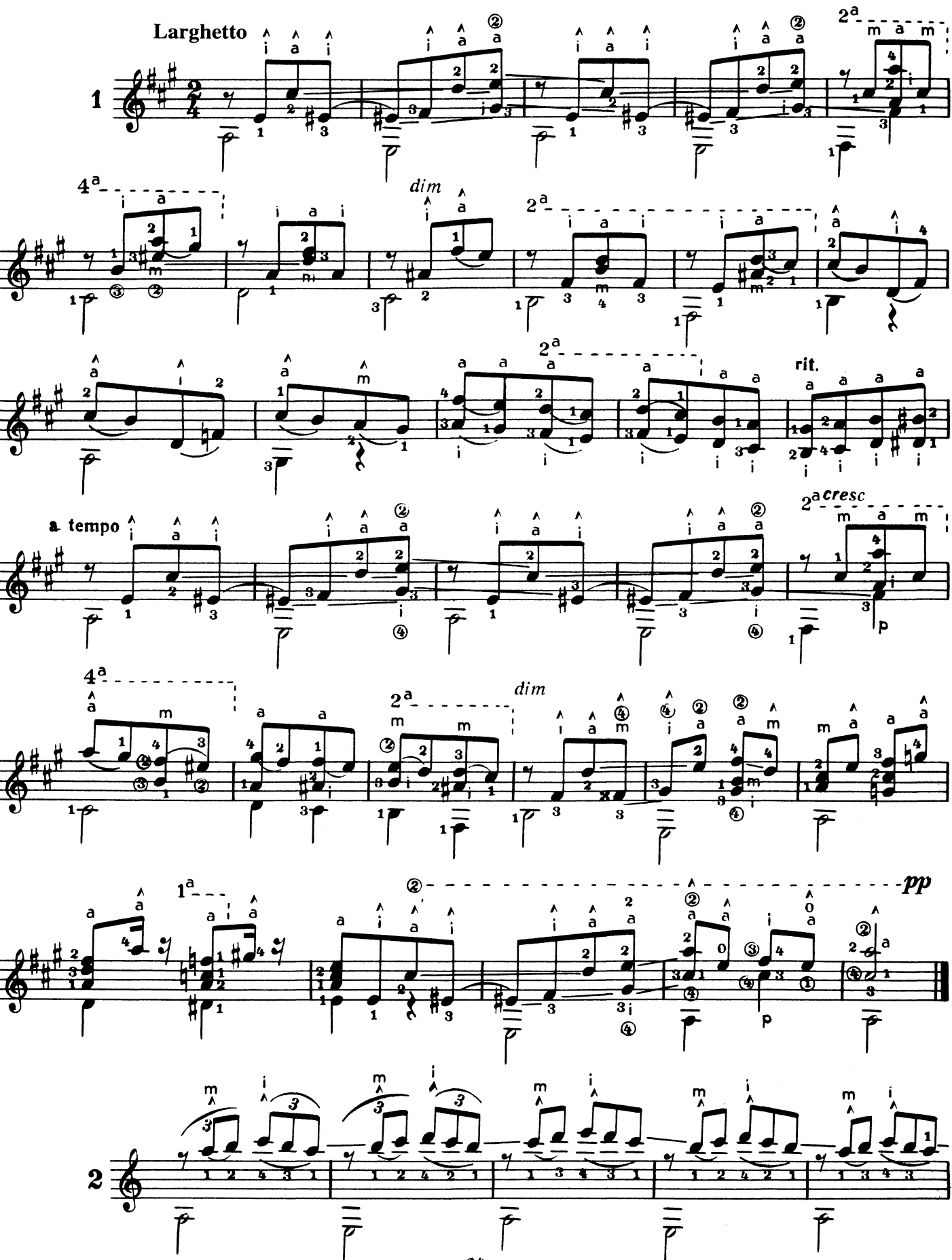

Andantino
35

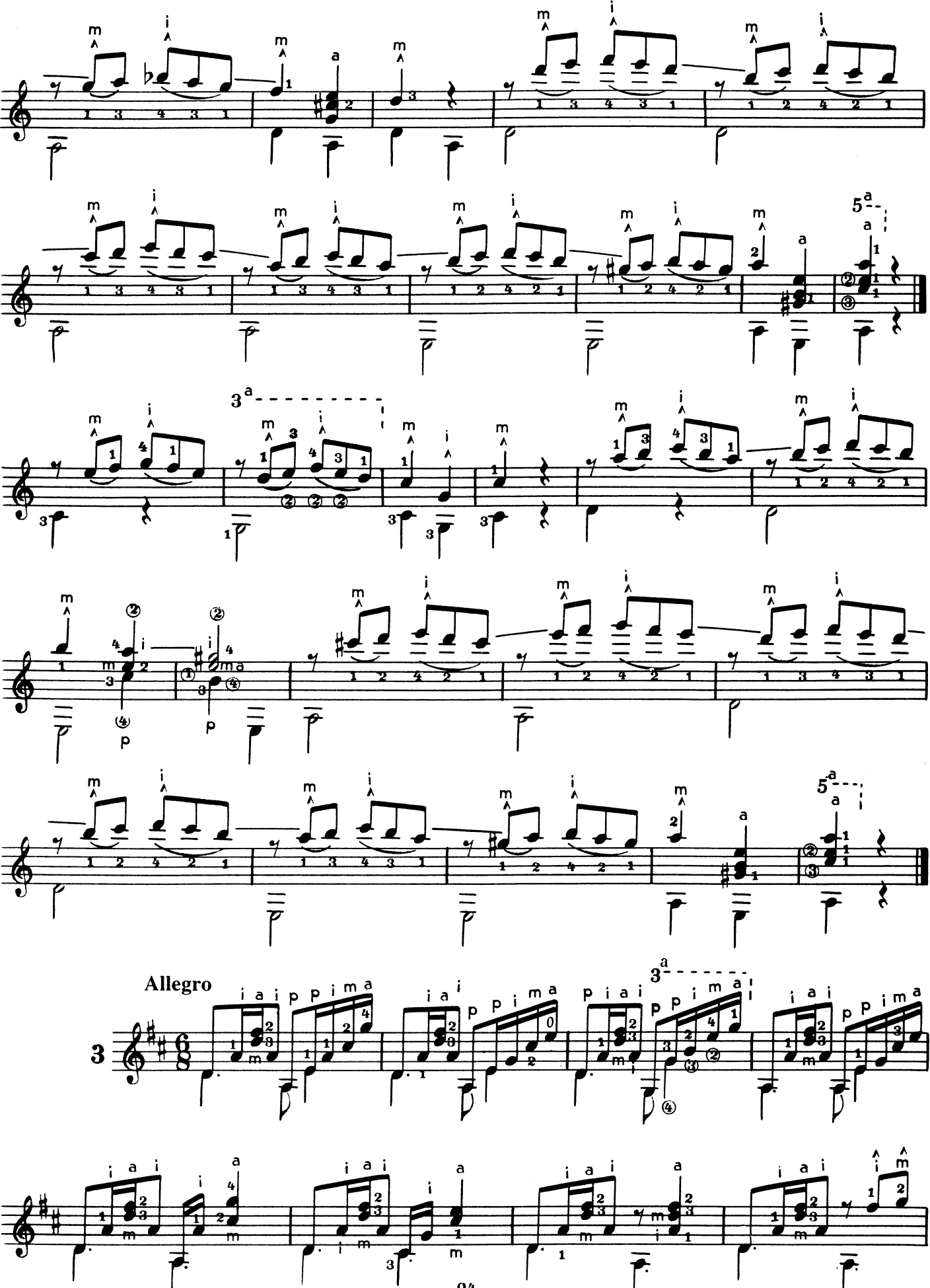

36
4ª
2ª
9ª
Fin
1ª
D.C.hasta el Fin
Andante
37

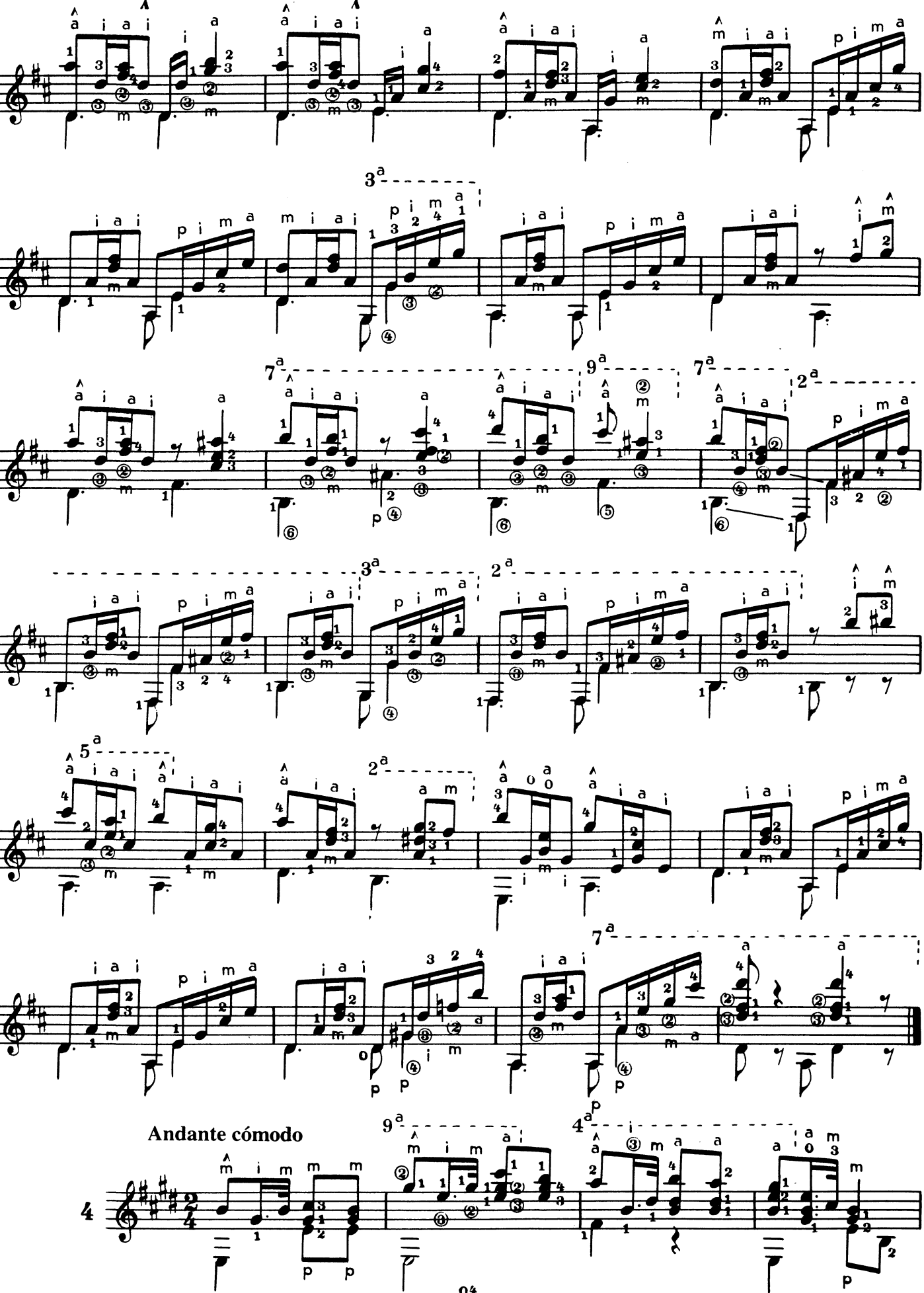

4a
7a
5a
p
p

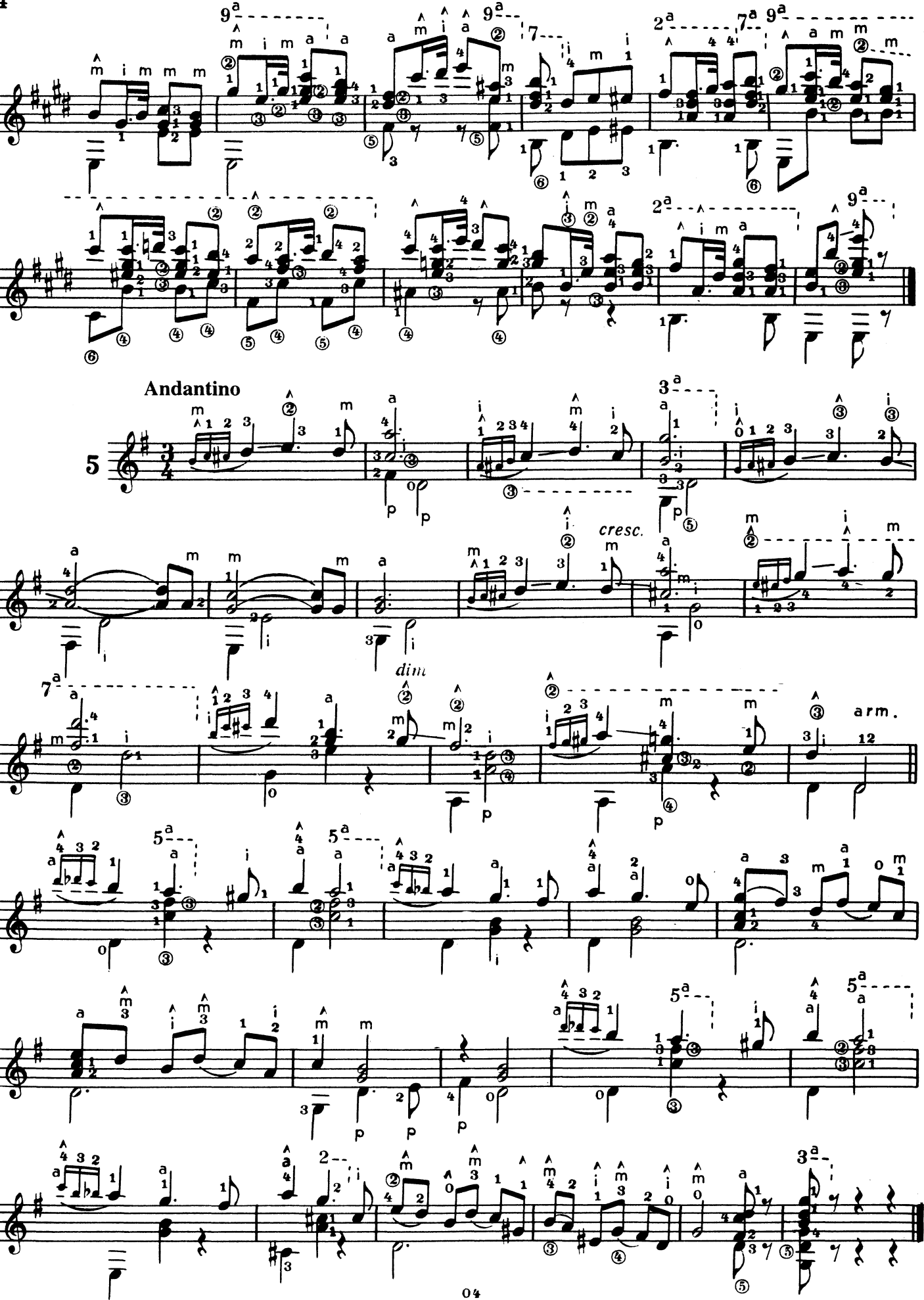

38

ЧАСТЬ 4

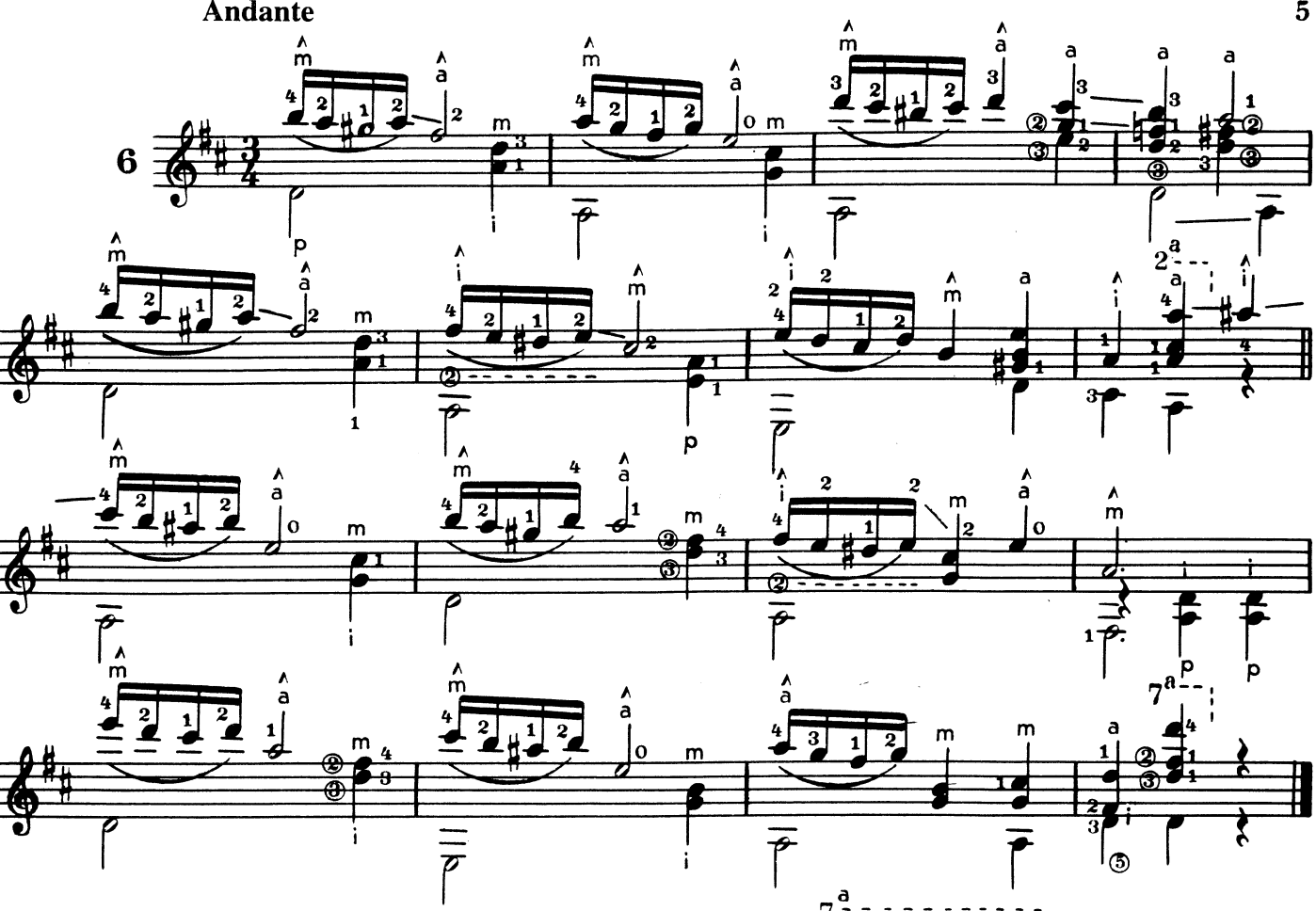



Allegro

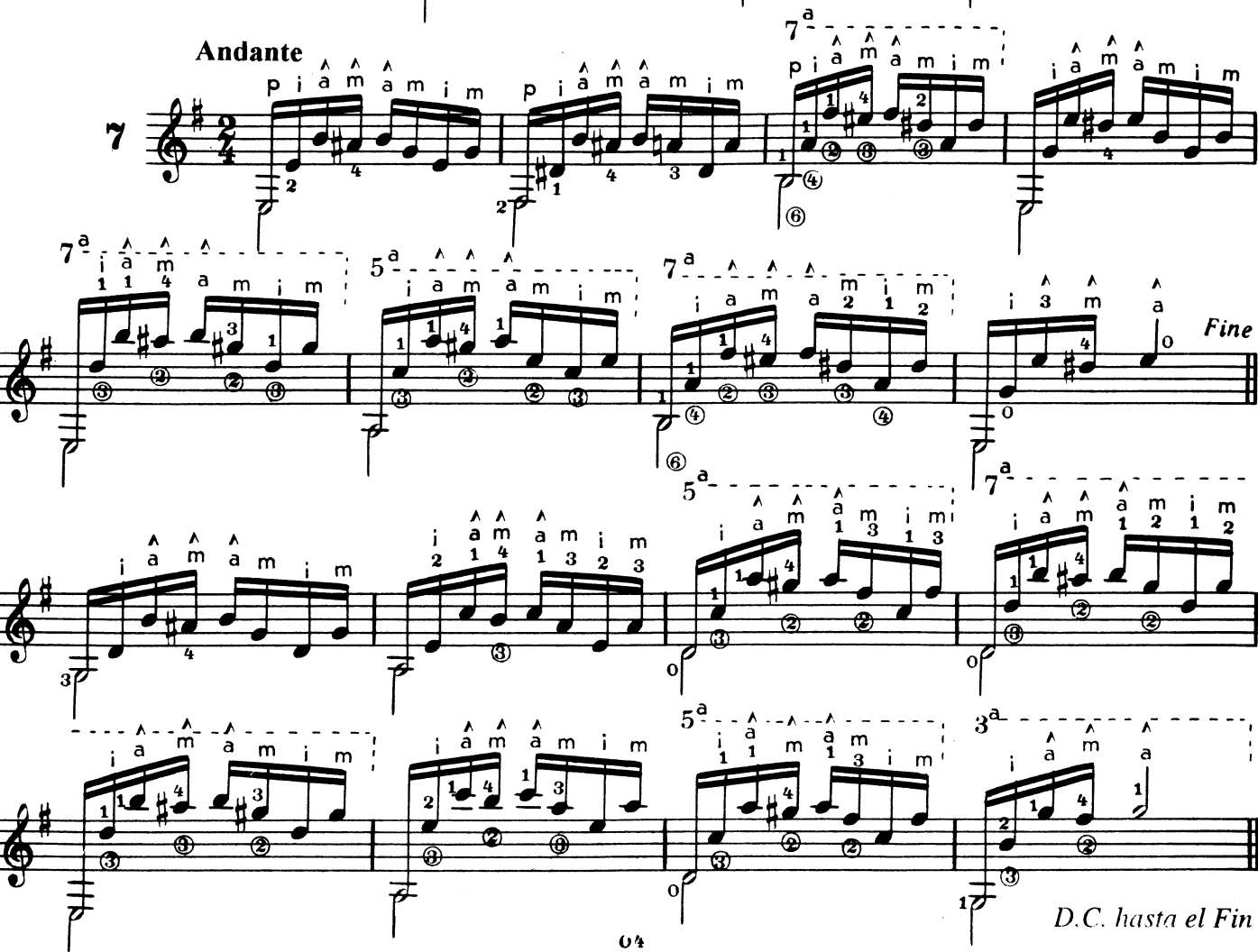

Andante cómodo

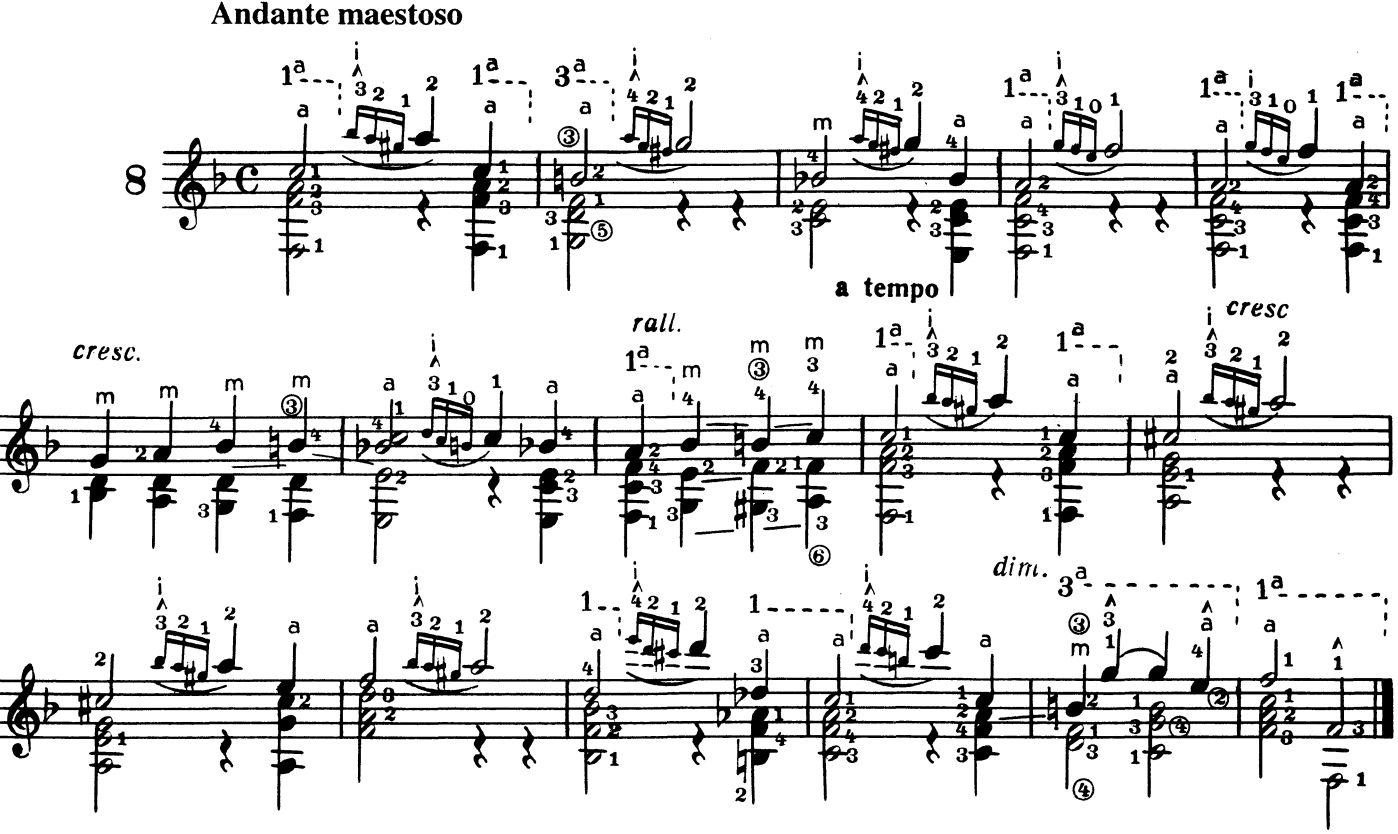

Andantino
cresc.
dim
arm.

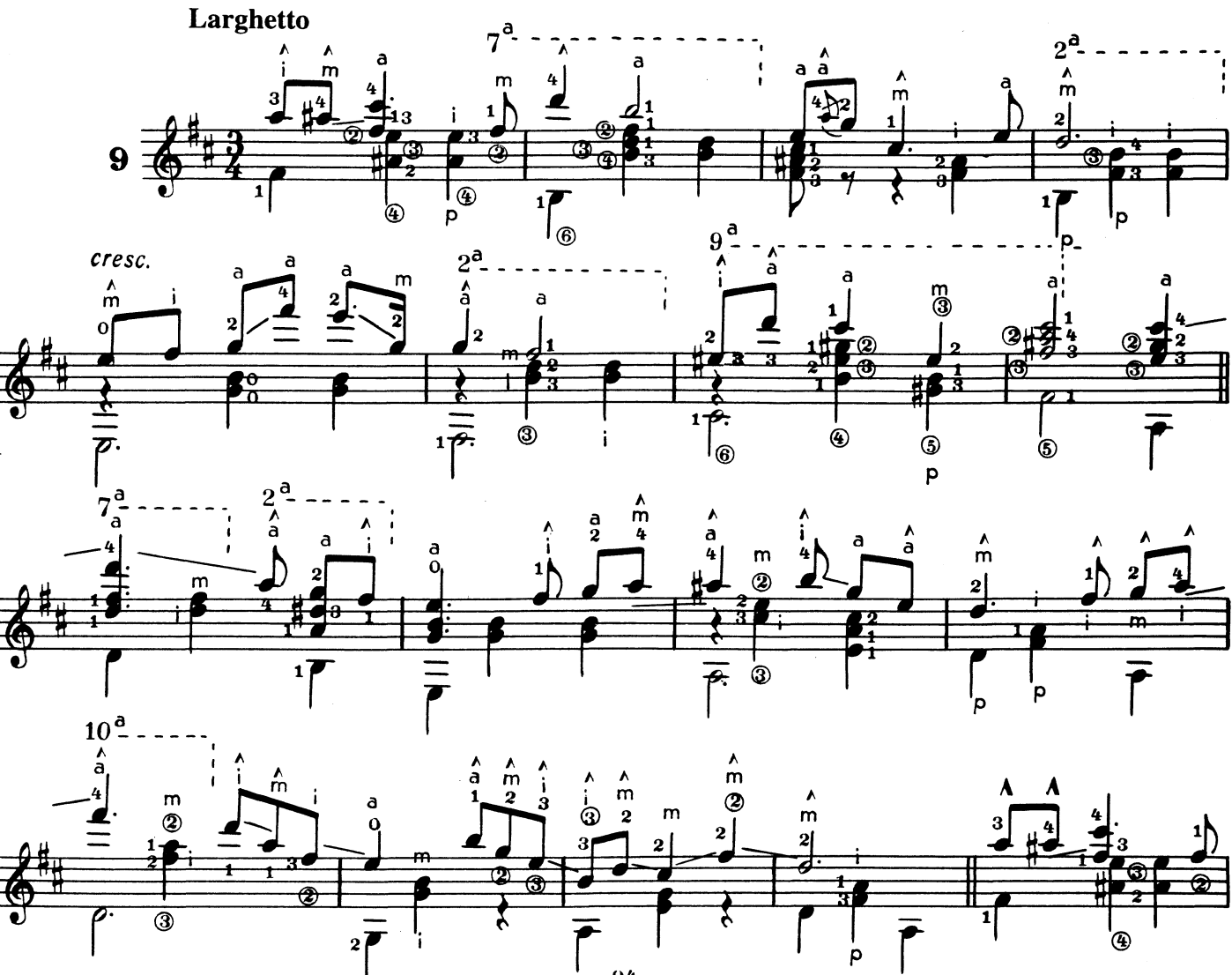
Andante

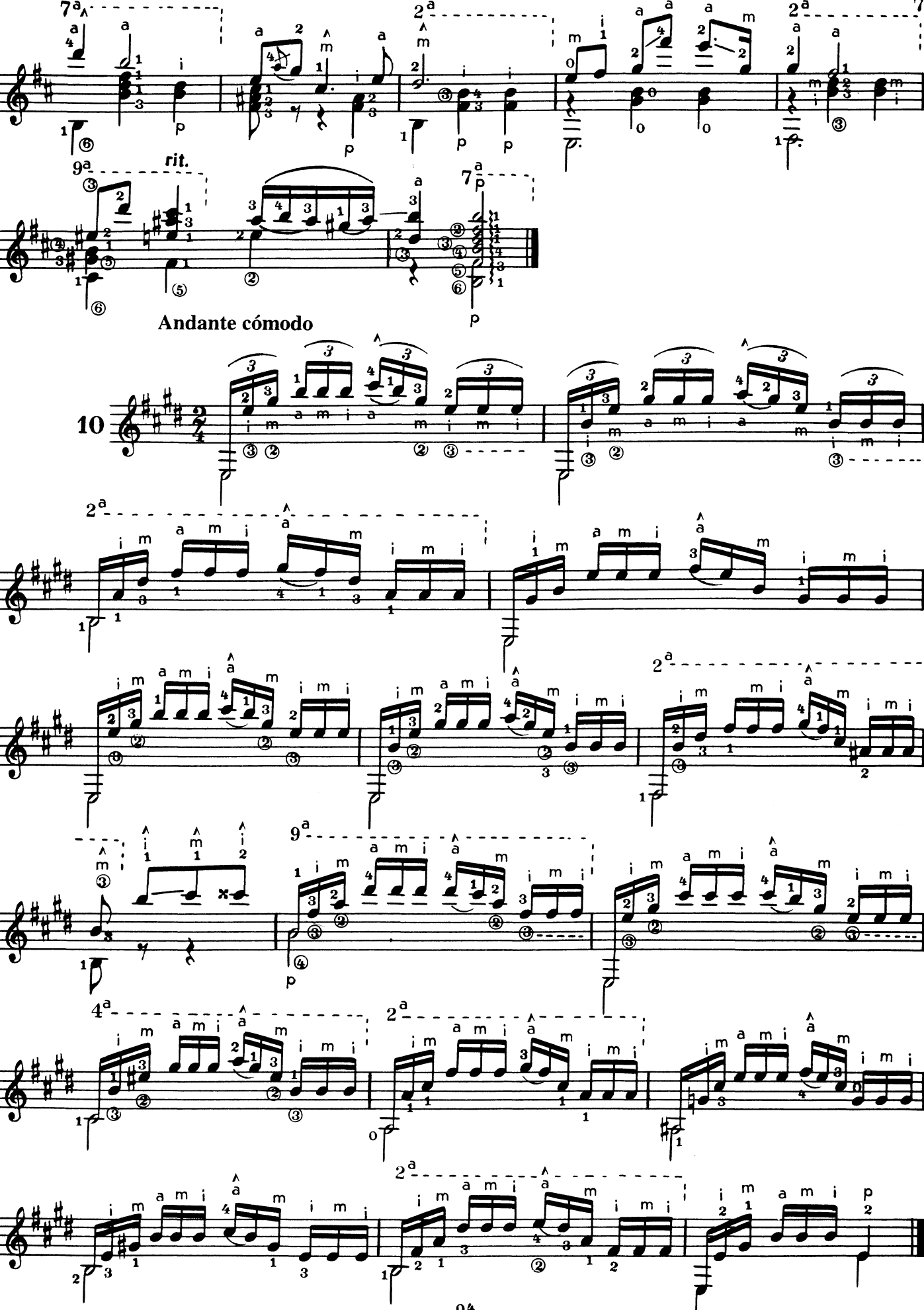


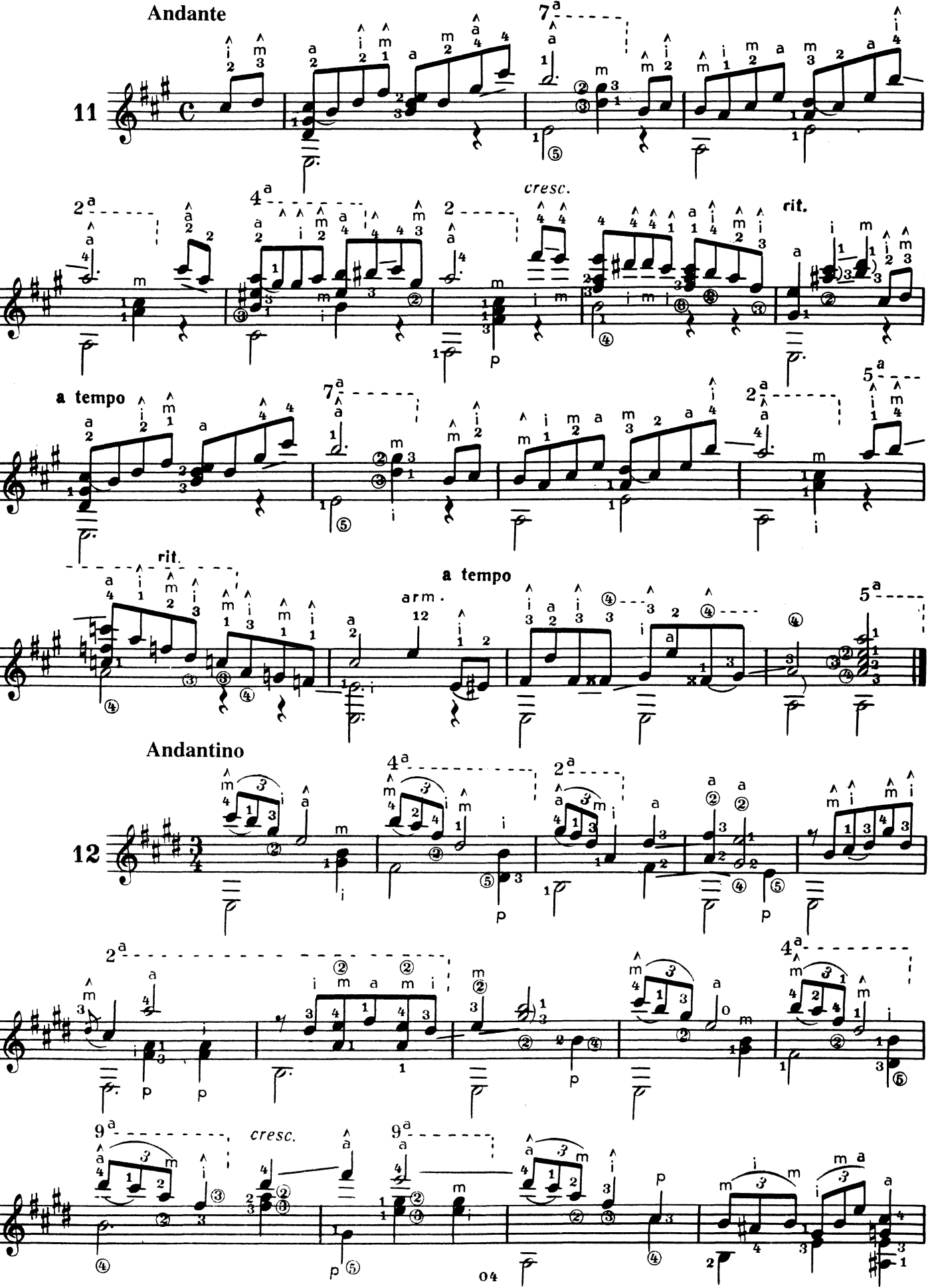
Andante

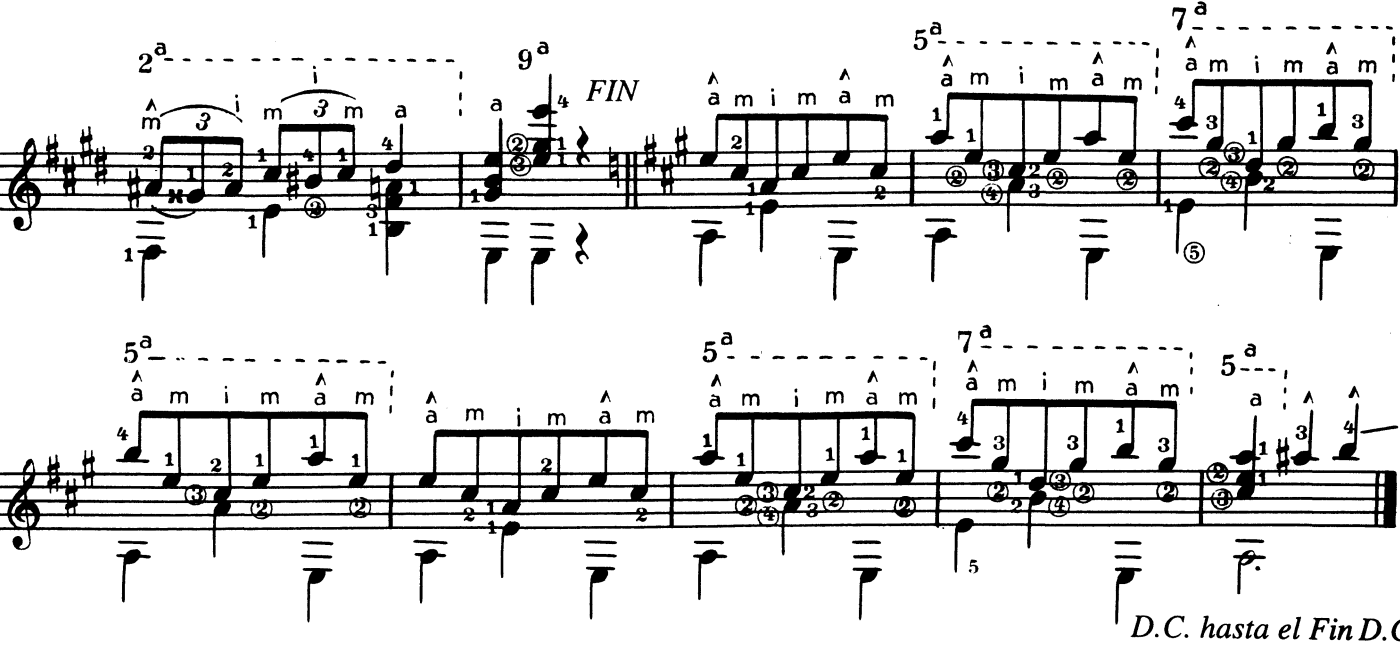



Andante maestoso
8
a tempo
cresc.
rall.
cresc
dim.

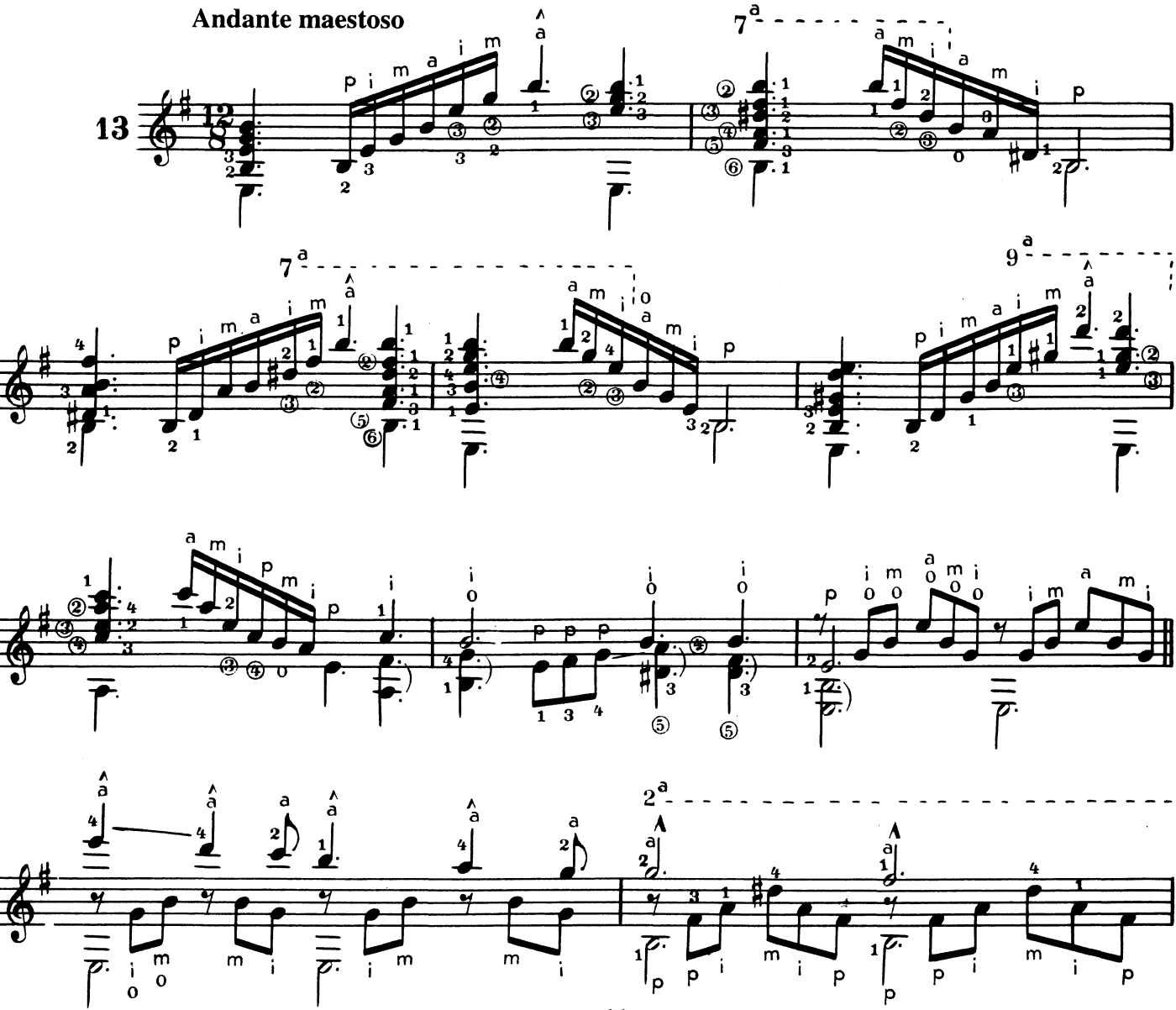

Larghetto
9
cresc.
10

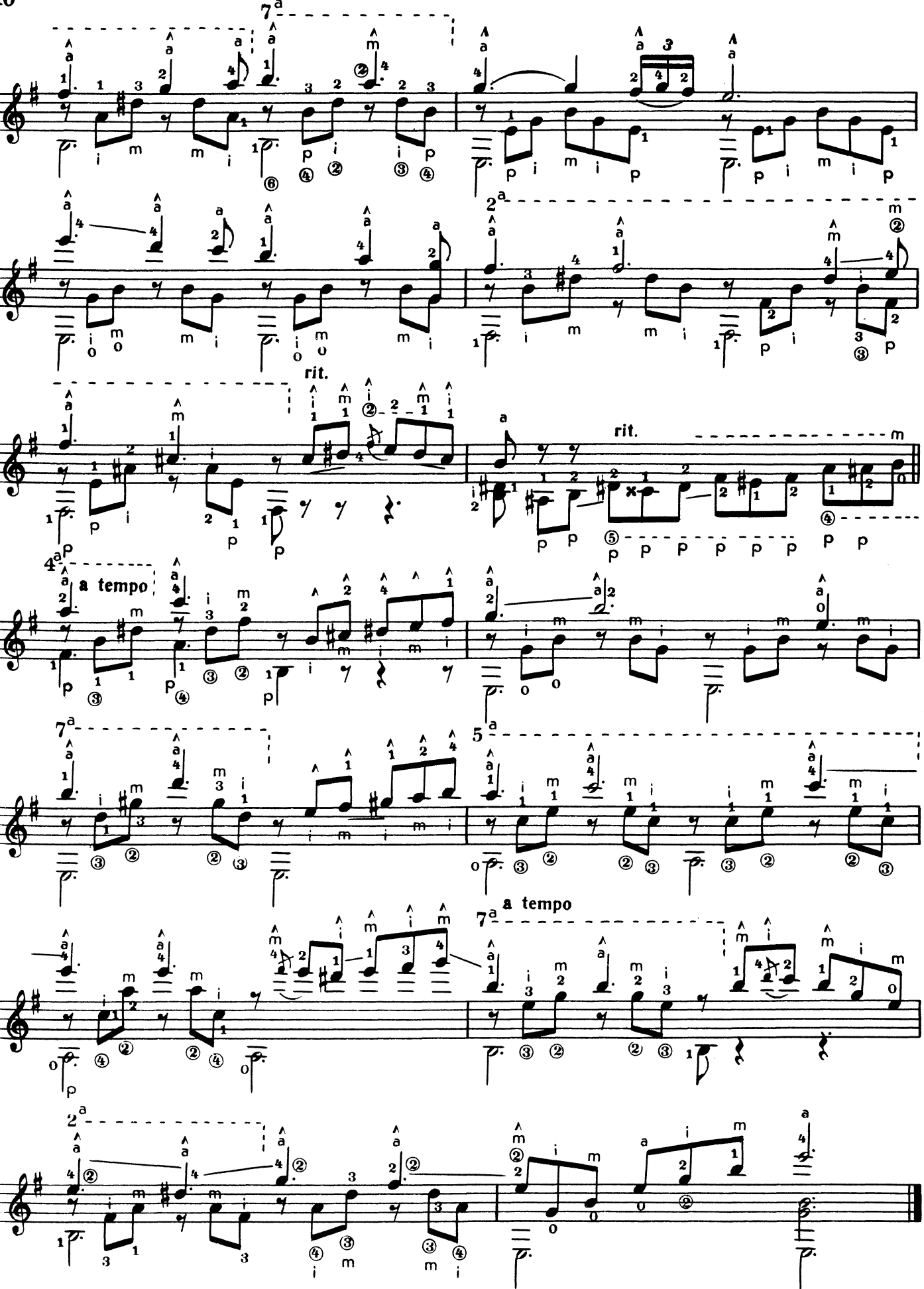

rit.
Andante cómodo
10

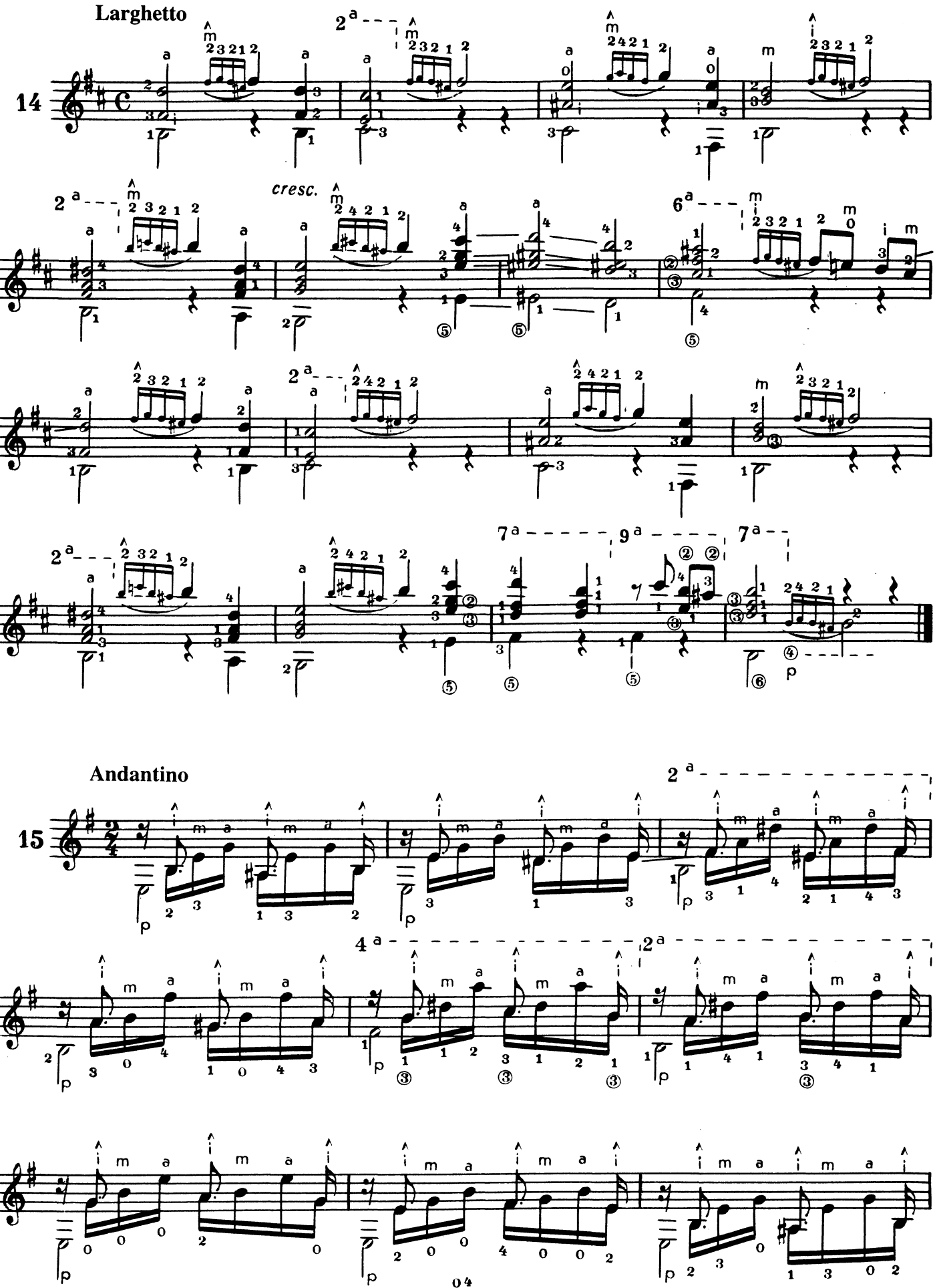

Andante
11
cresc.
rit.
a tempo
rit.
a tempo
arm.
Andantino
12
cresc.
p
04

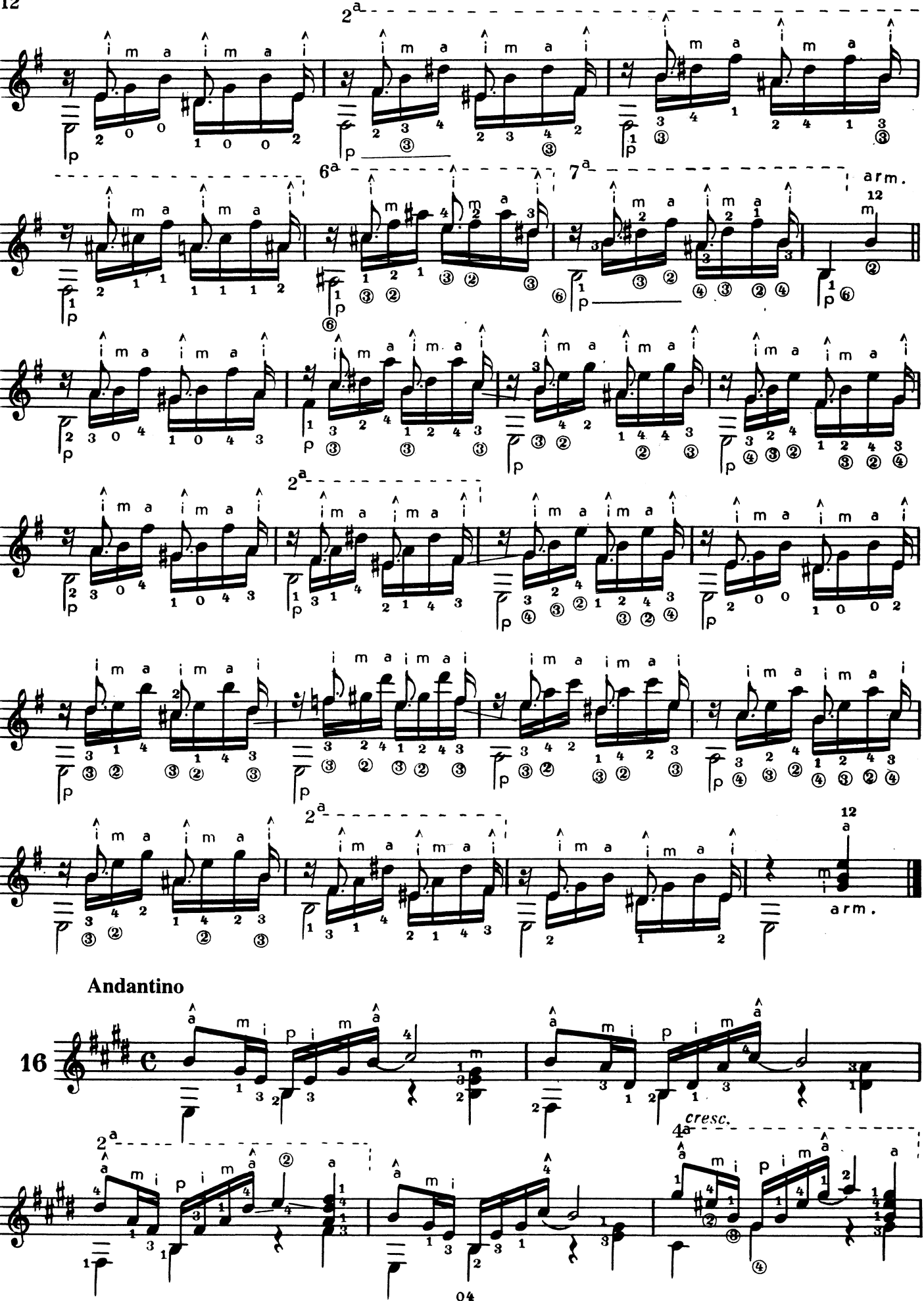


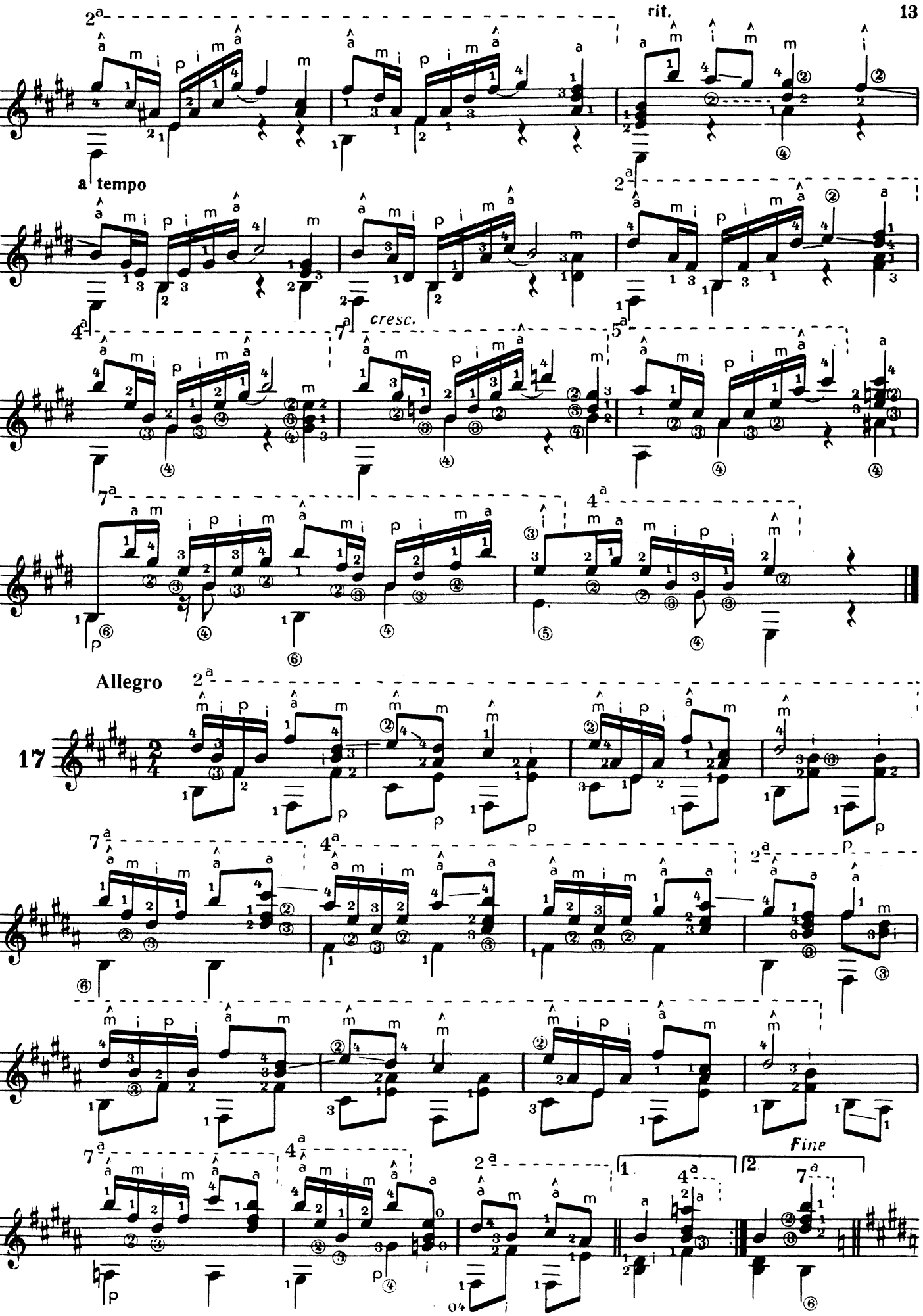
D.C. hasta el Fin D.C

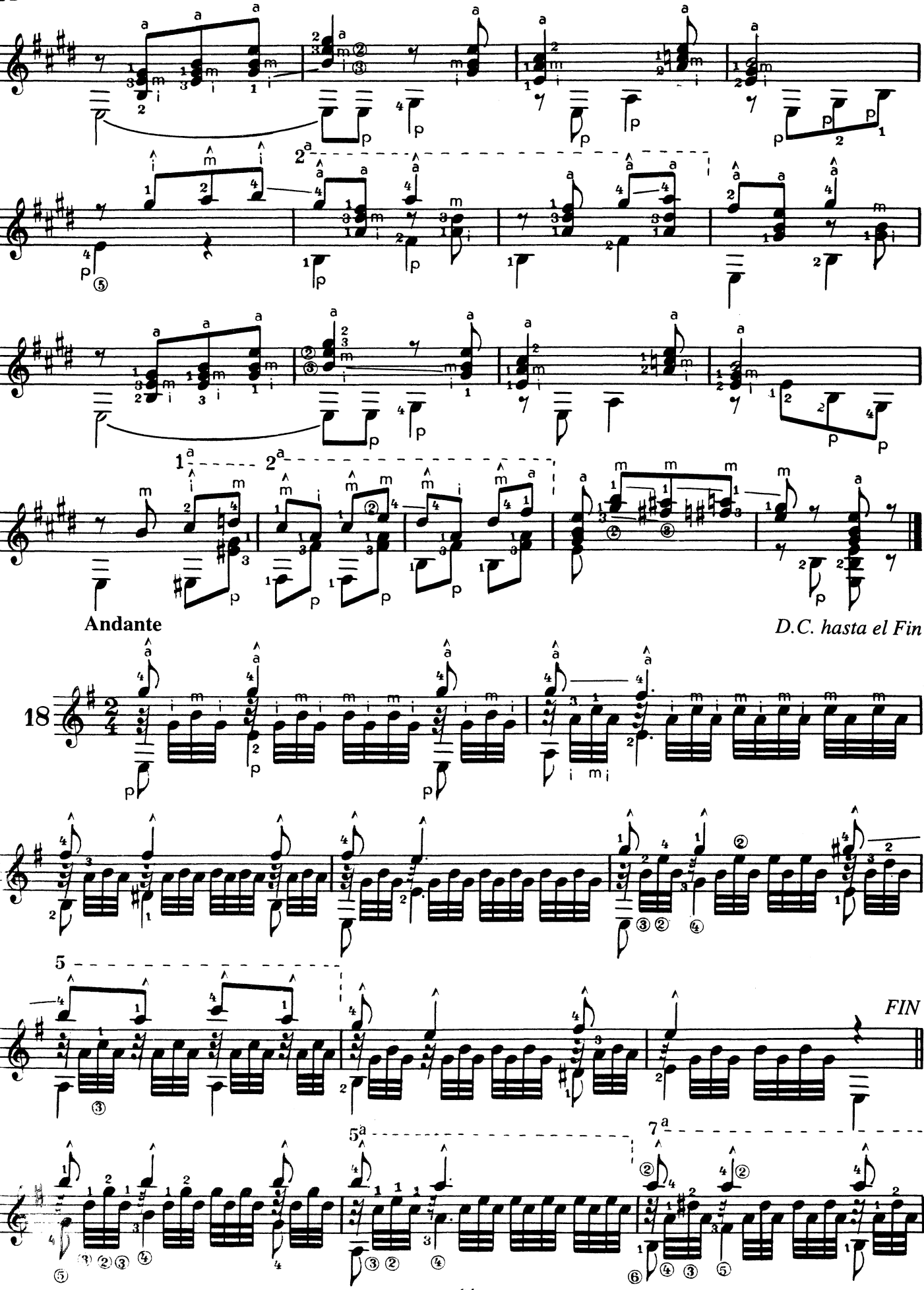


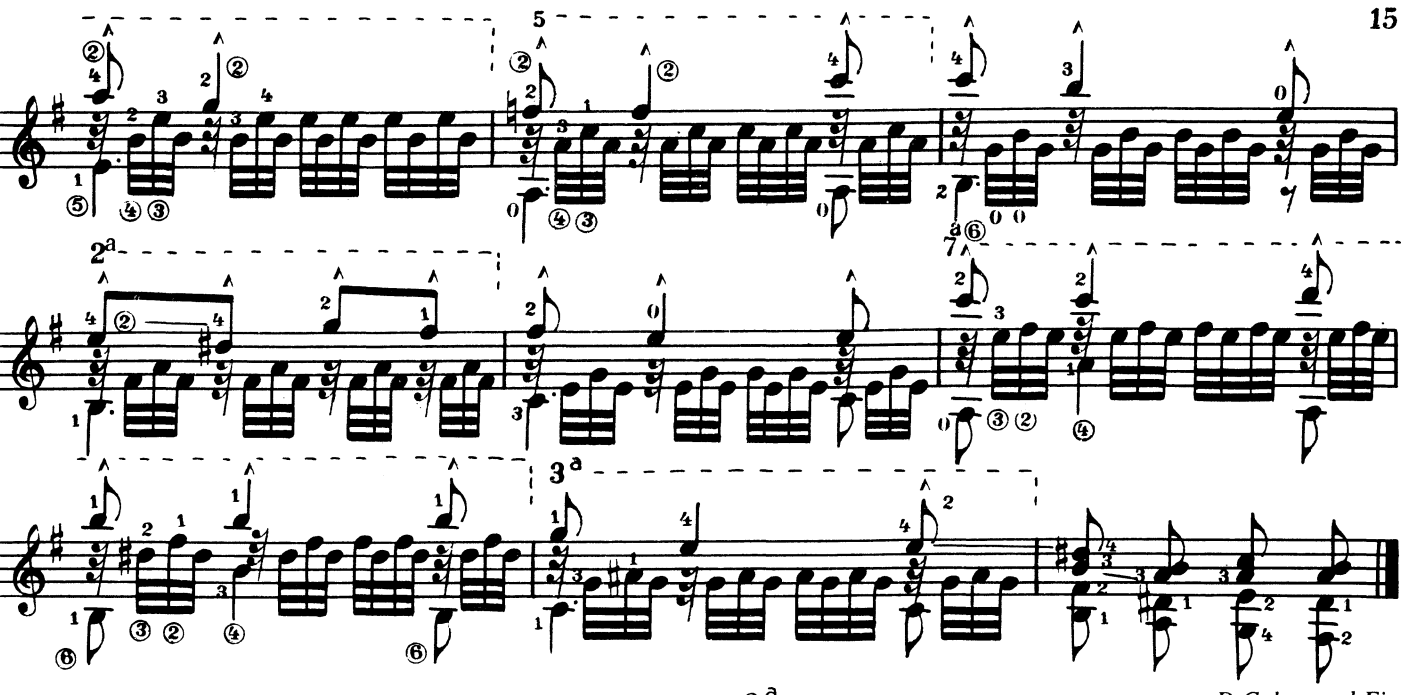

rit.
rit.
a tempo
a tempo


Larghetto
14
cresc.
Andantino
15
p


12
2a
6a
7a
arm.
Andantino
16
cresc.
4a


rit.
a tempo
cresc.
Allegro
17
Fine

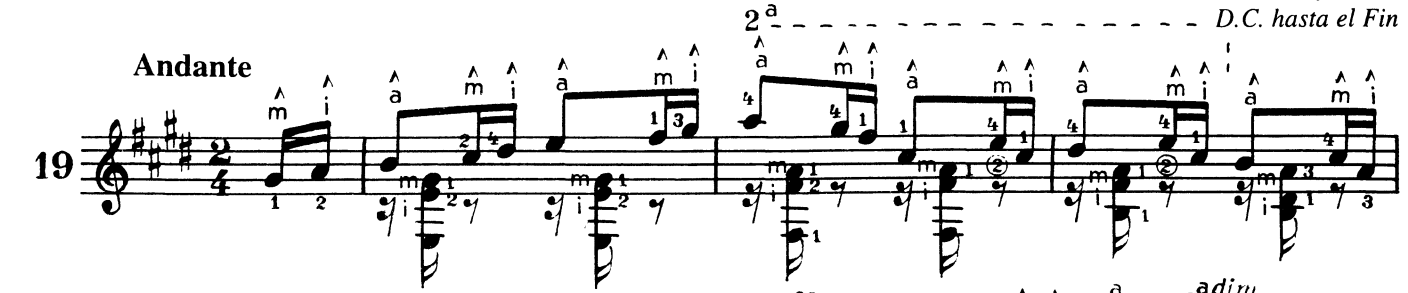

Andante
D.C. hasta el Fin
18
FIN

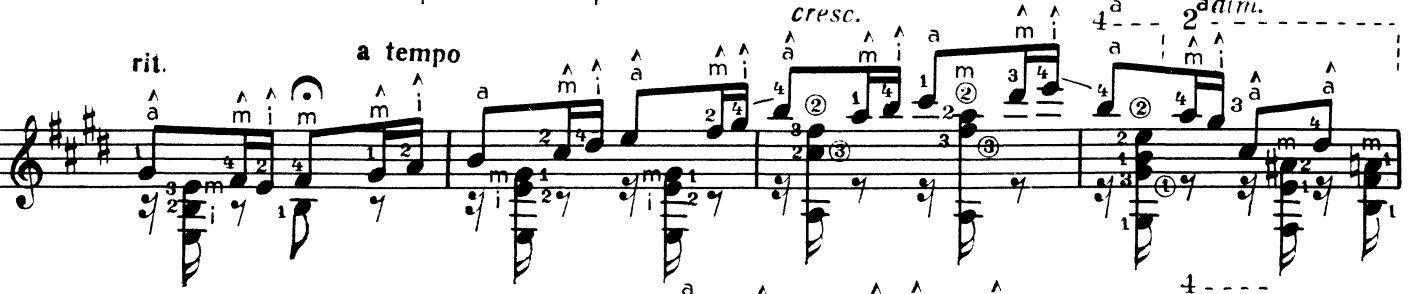


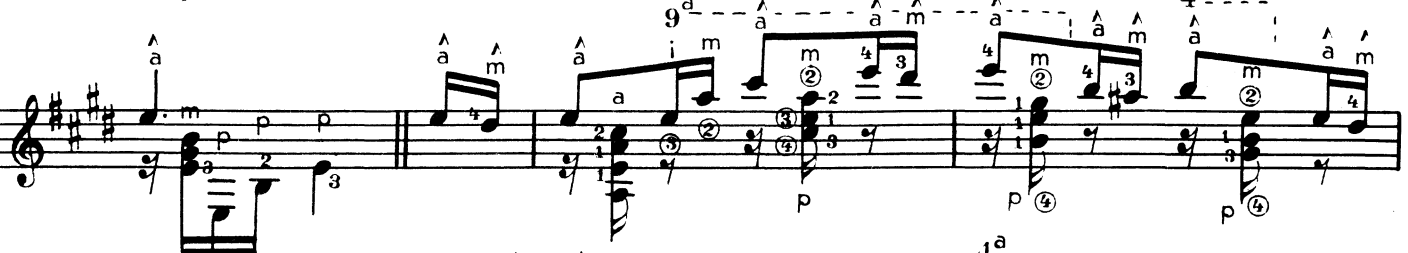
D.C. hasta el Fin

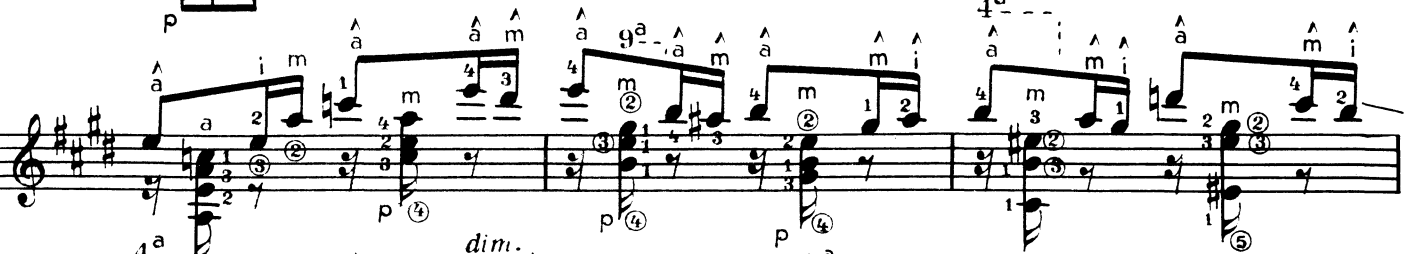
Andante

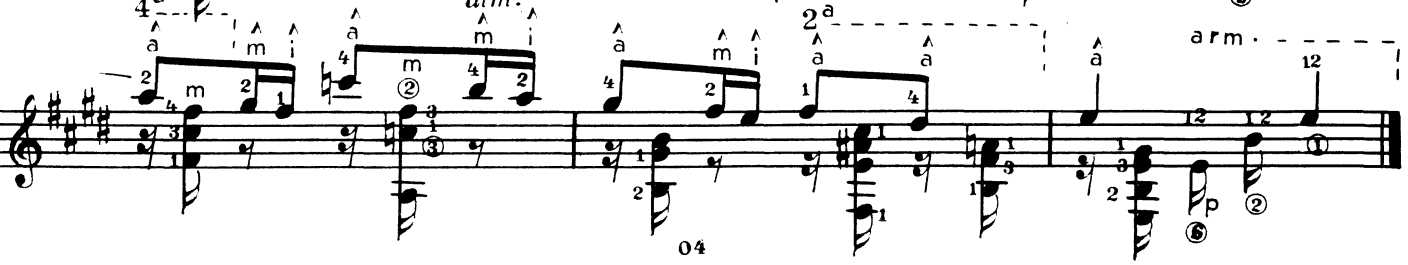
19



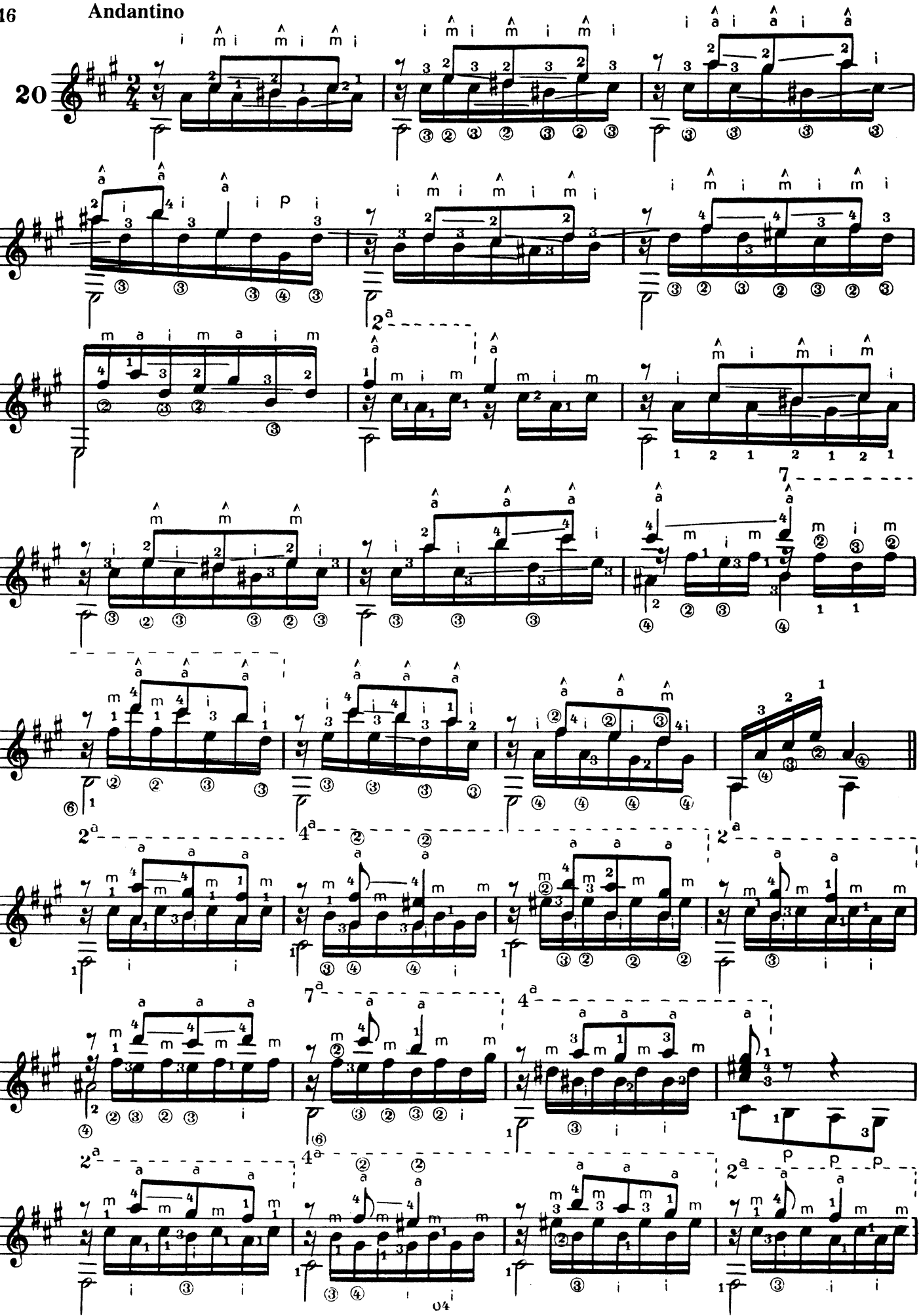


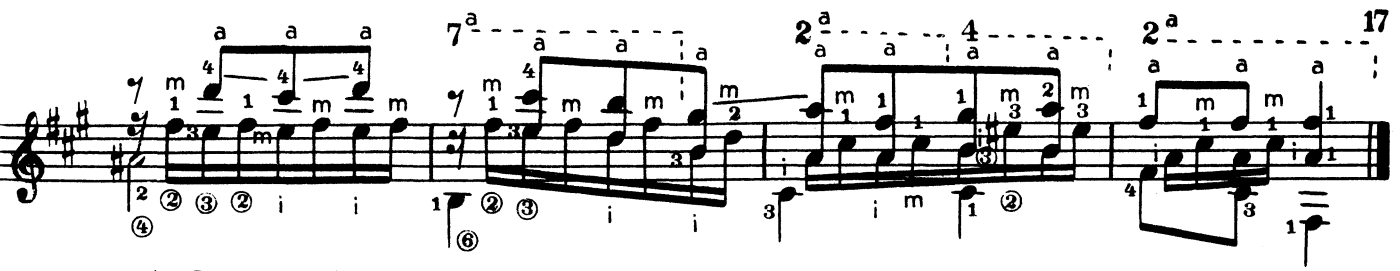




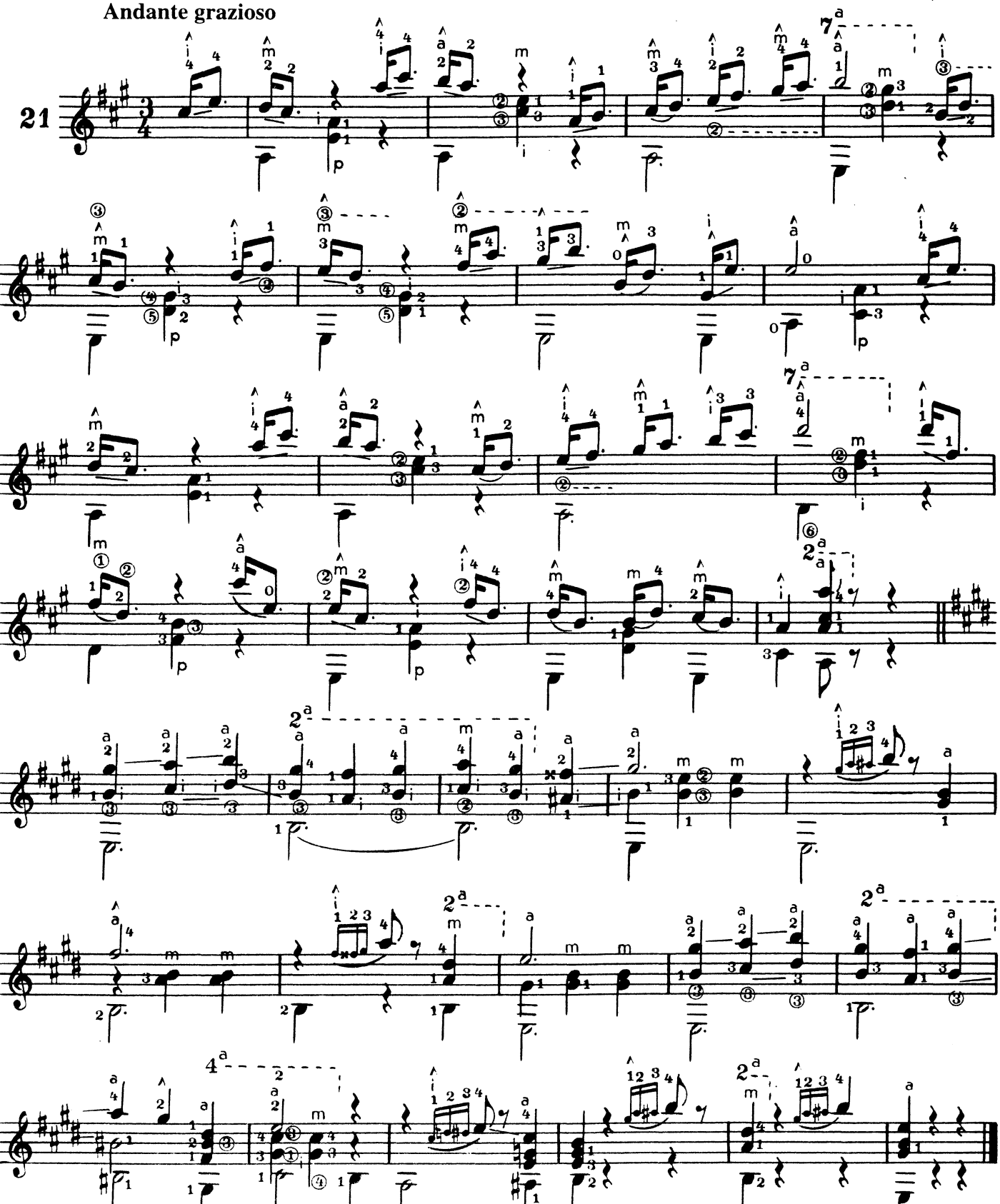


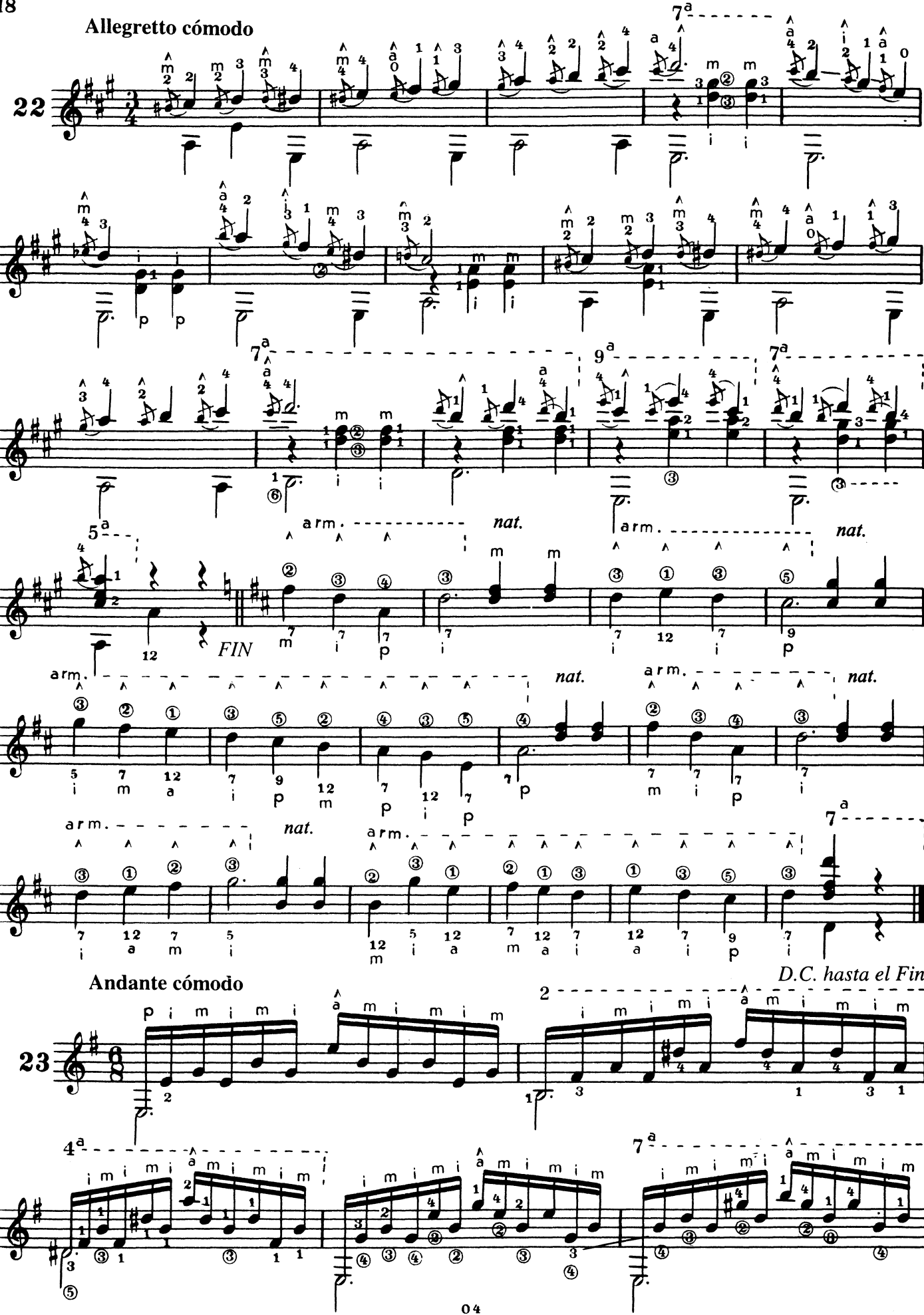
Andantino

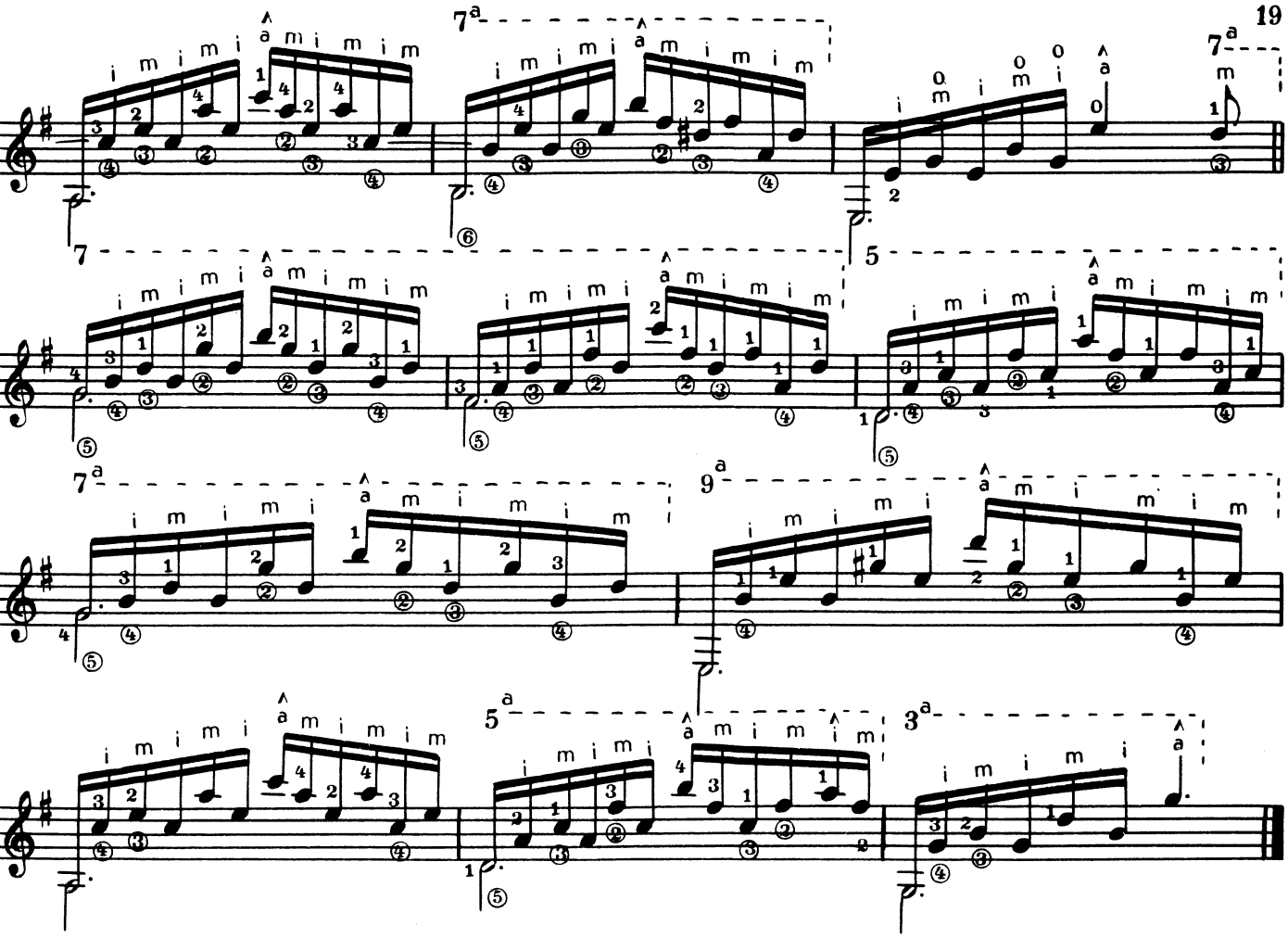




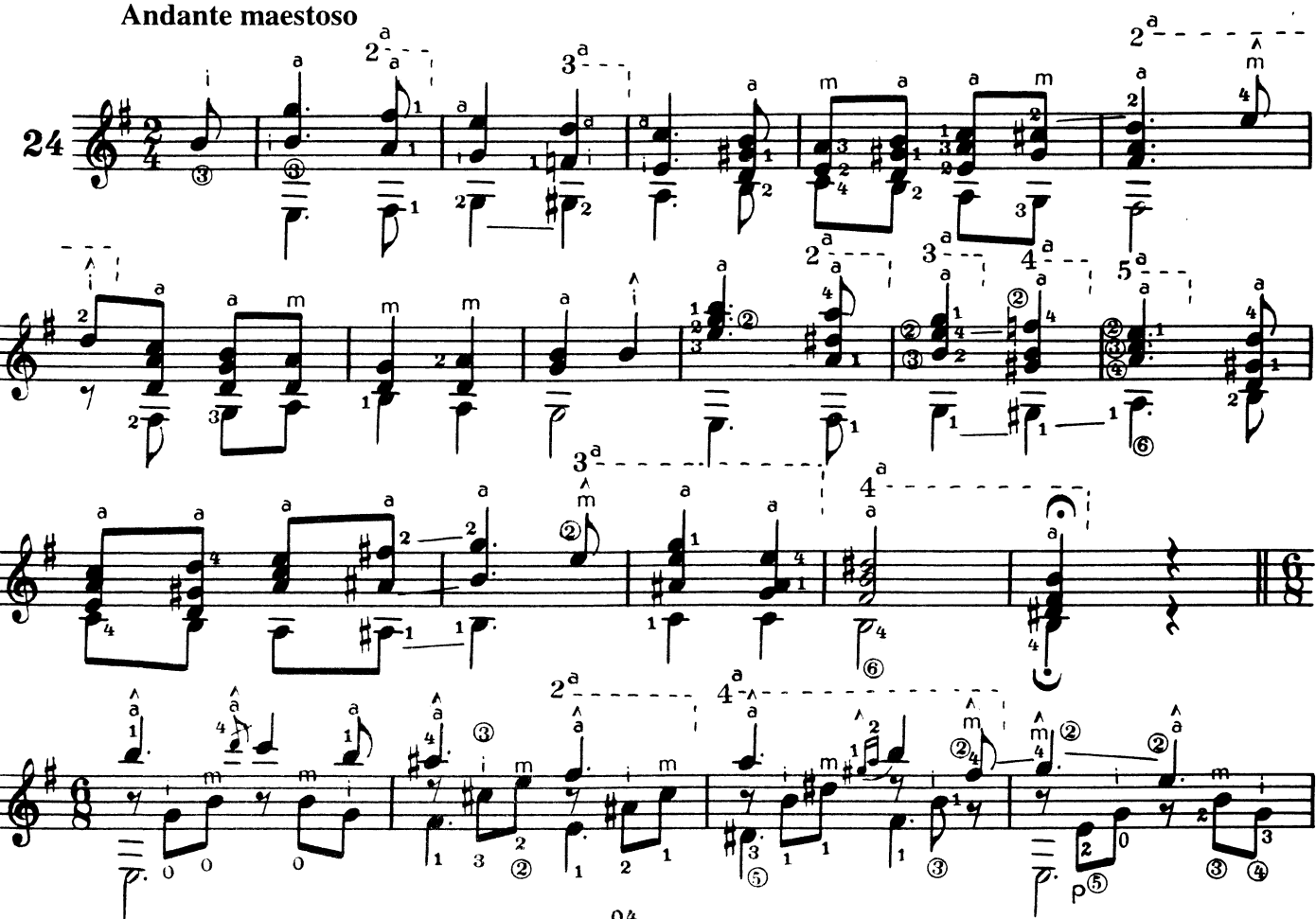
Andante grazioso

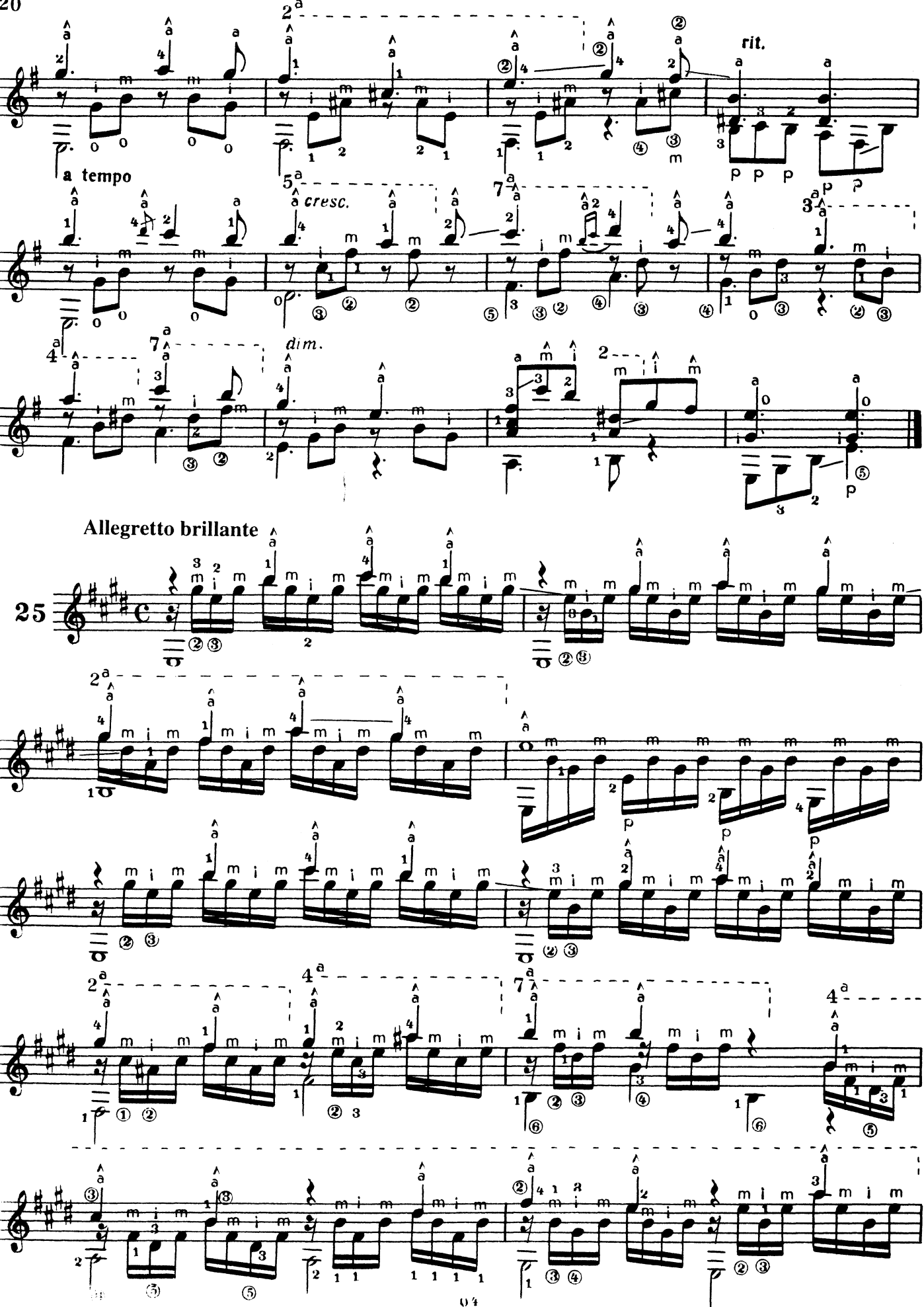


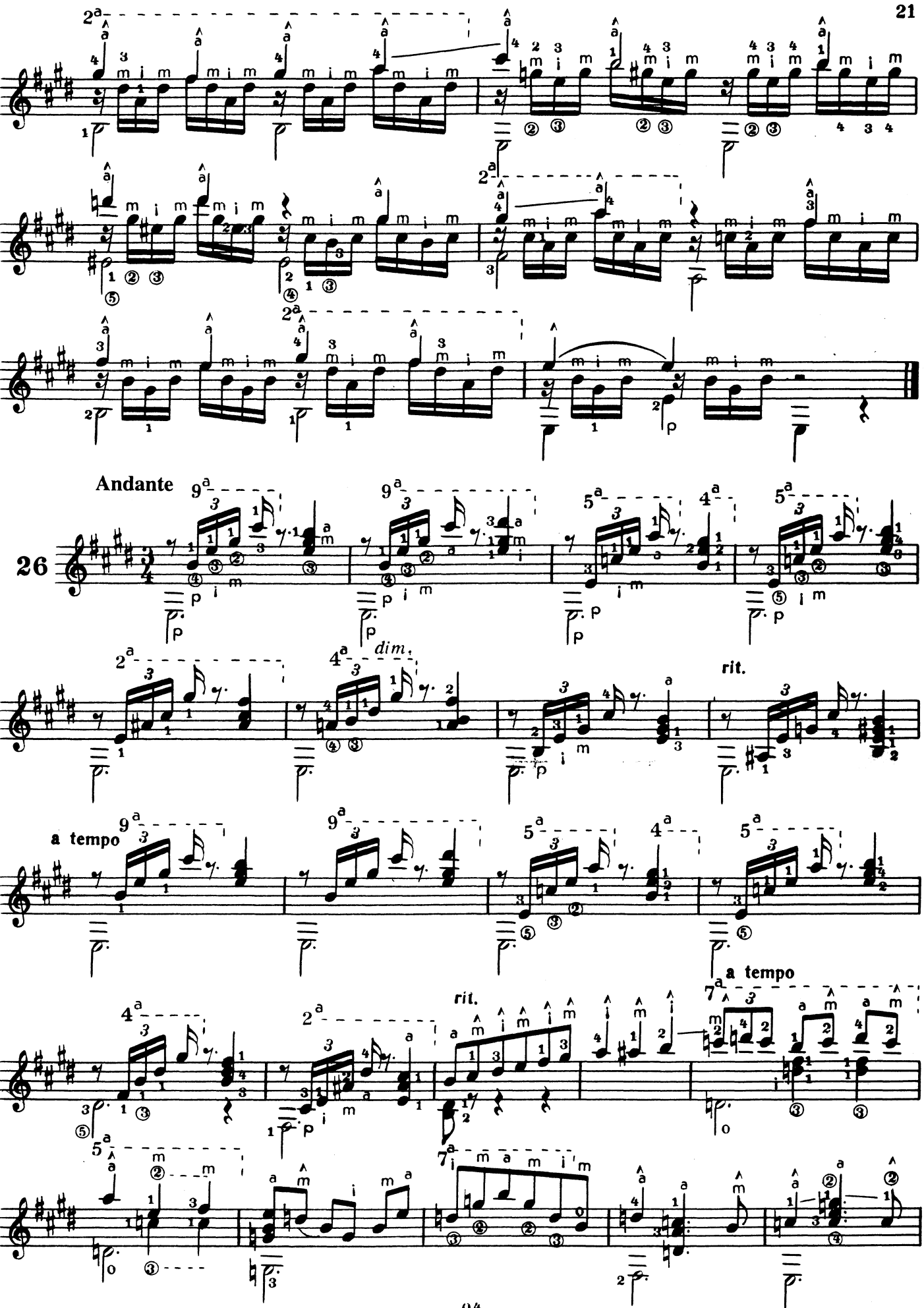

Allegretto cómodo
22
7a
9a
5a
arm.
nat.
FIN
Andante cómodo
23
2
4a
7a
D.C. hasta el Fin

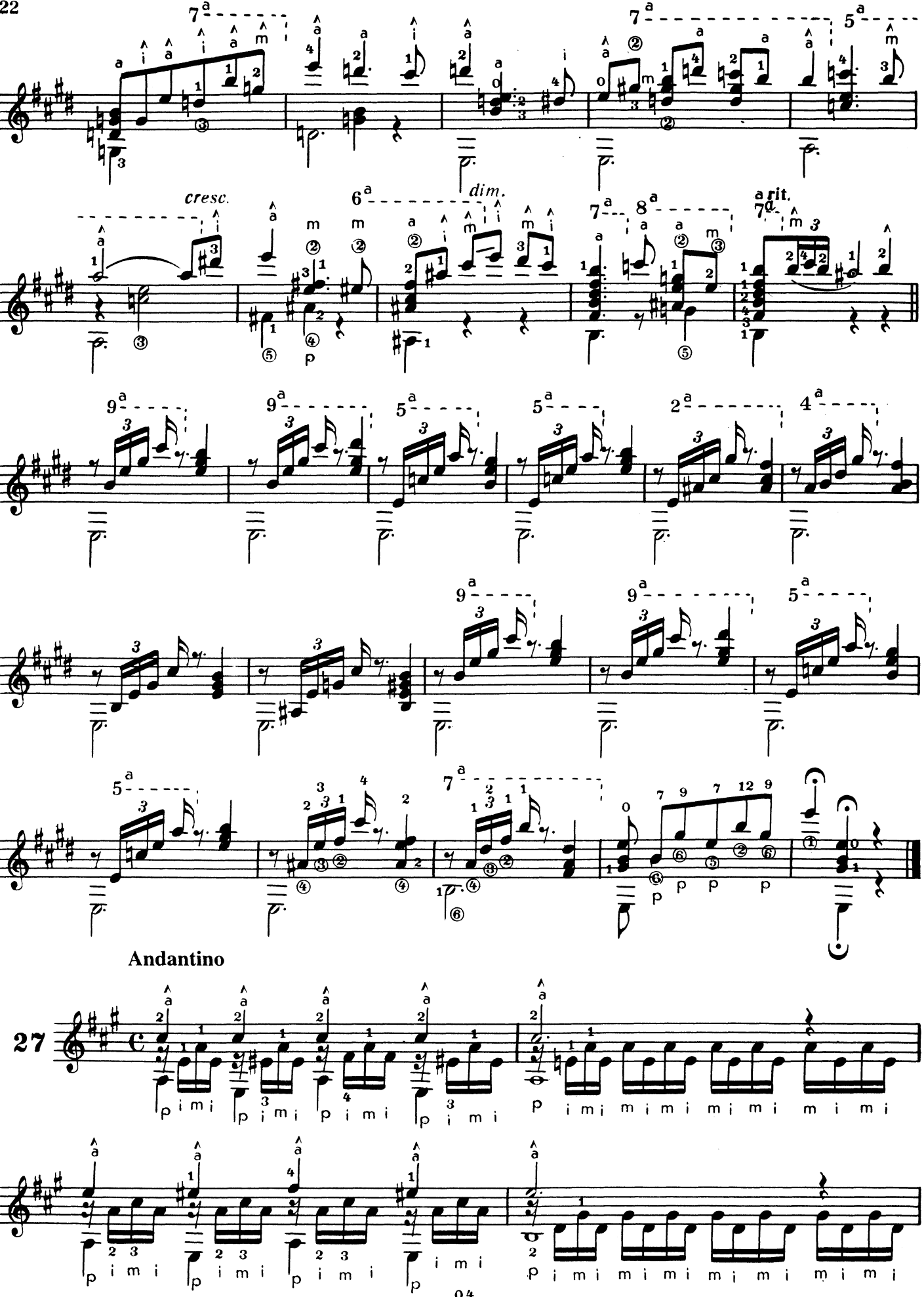


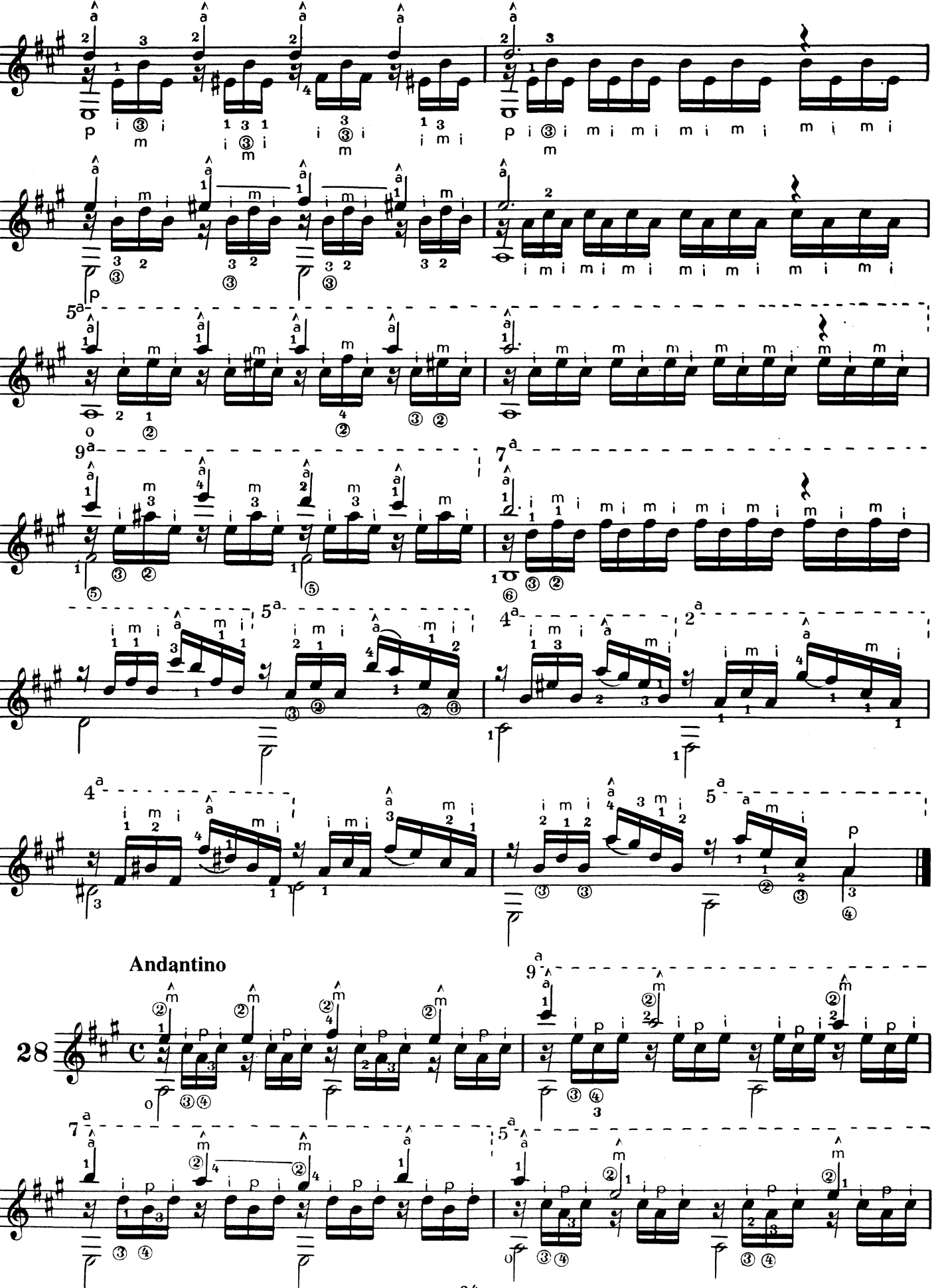
Andante maestoso

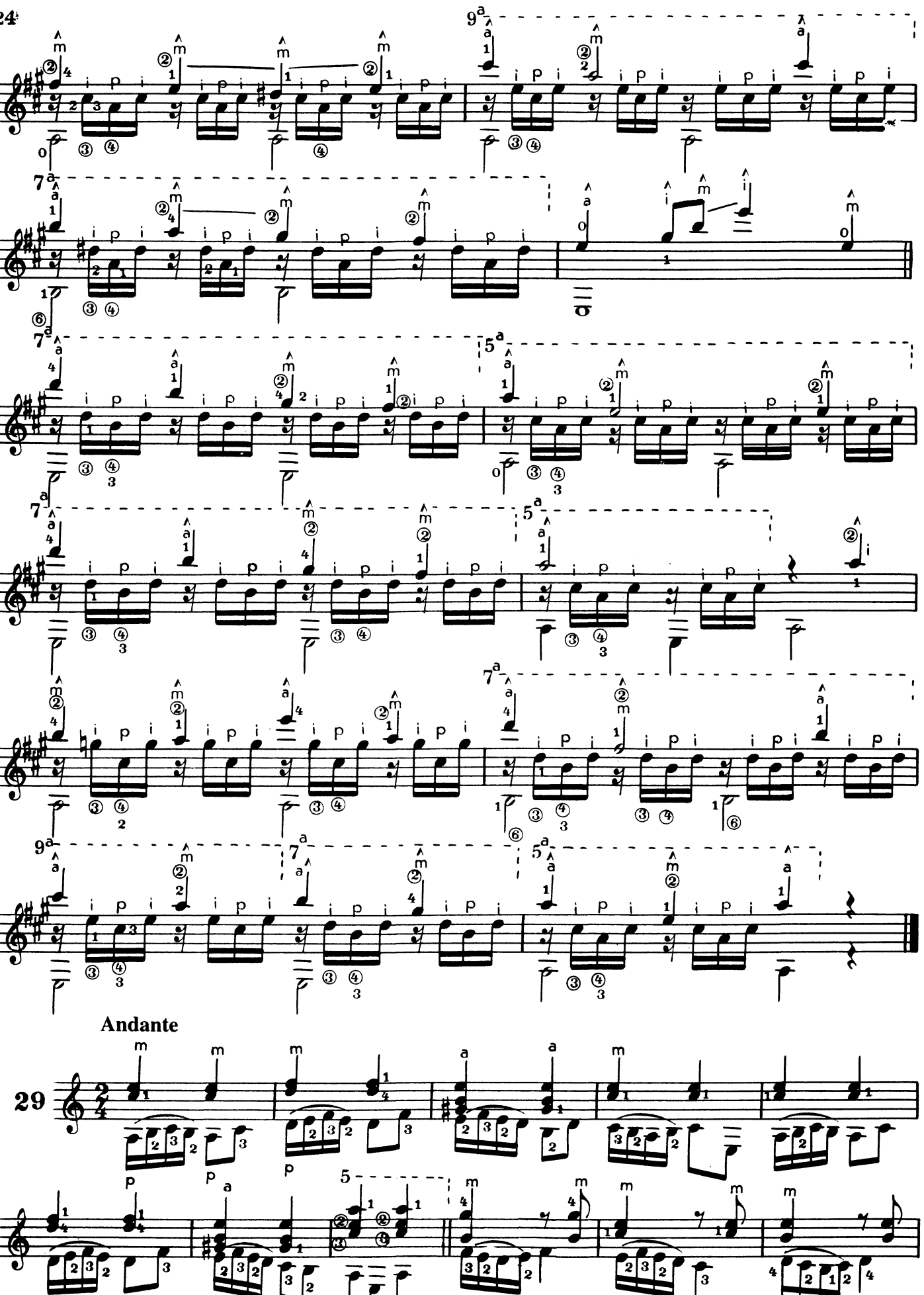


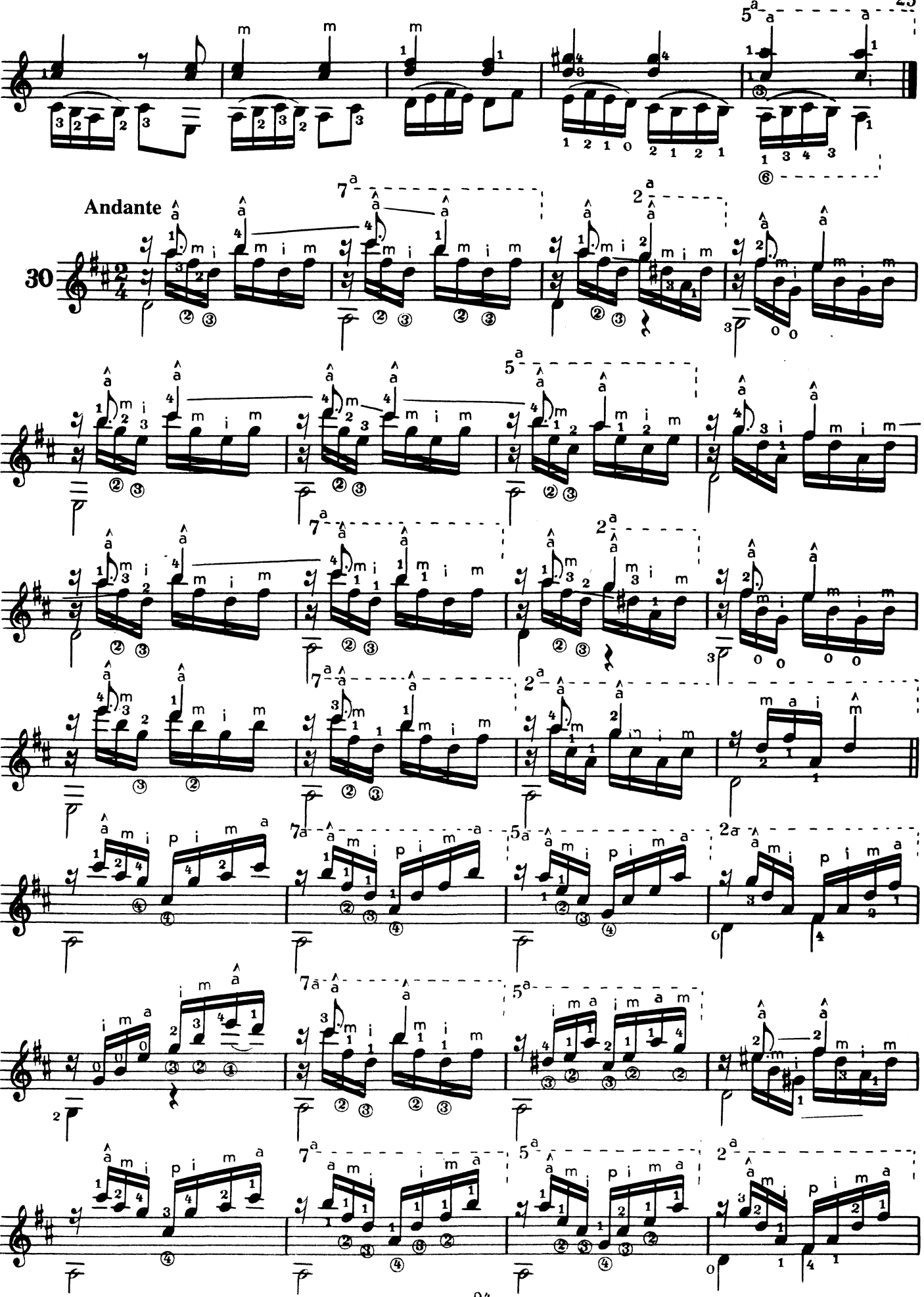

20
rit.
a tempo
cresc.
dim.
Allegretto brillante
25

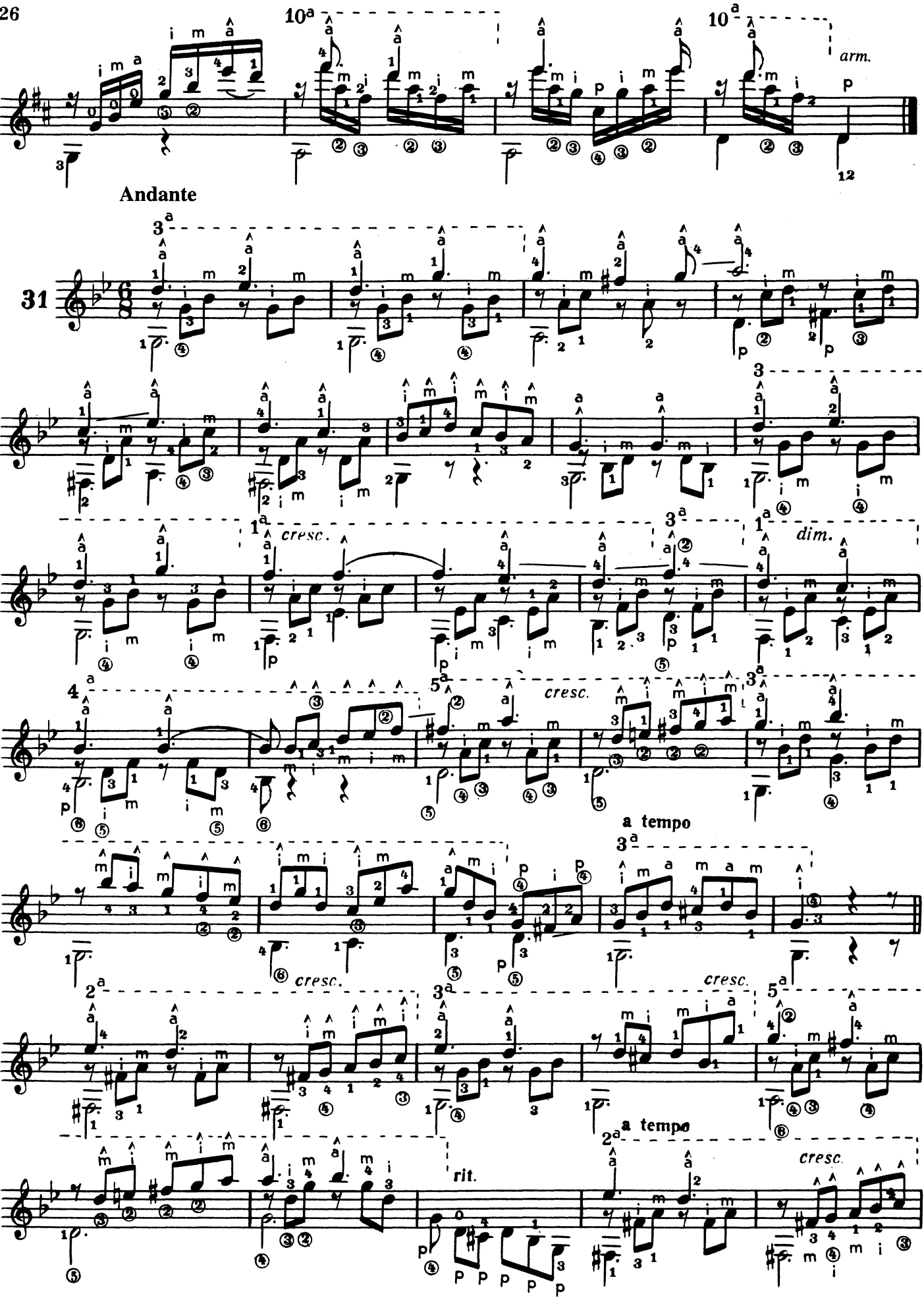

Andante
26
dim.
rit.
a tempo
rit.
a tempo

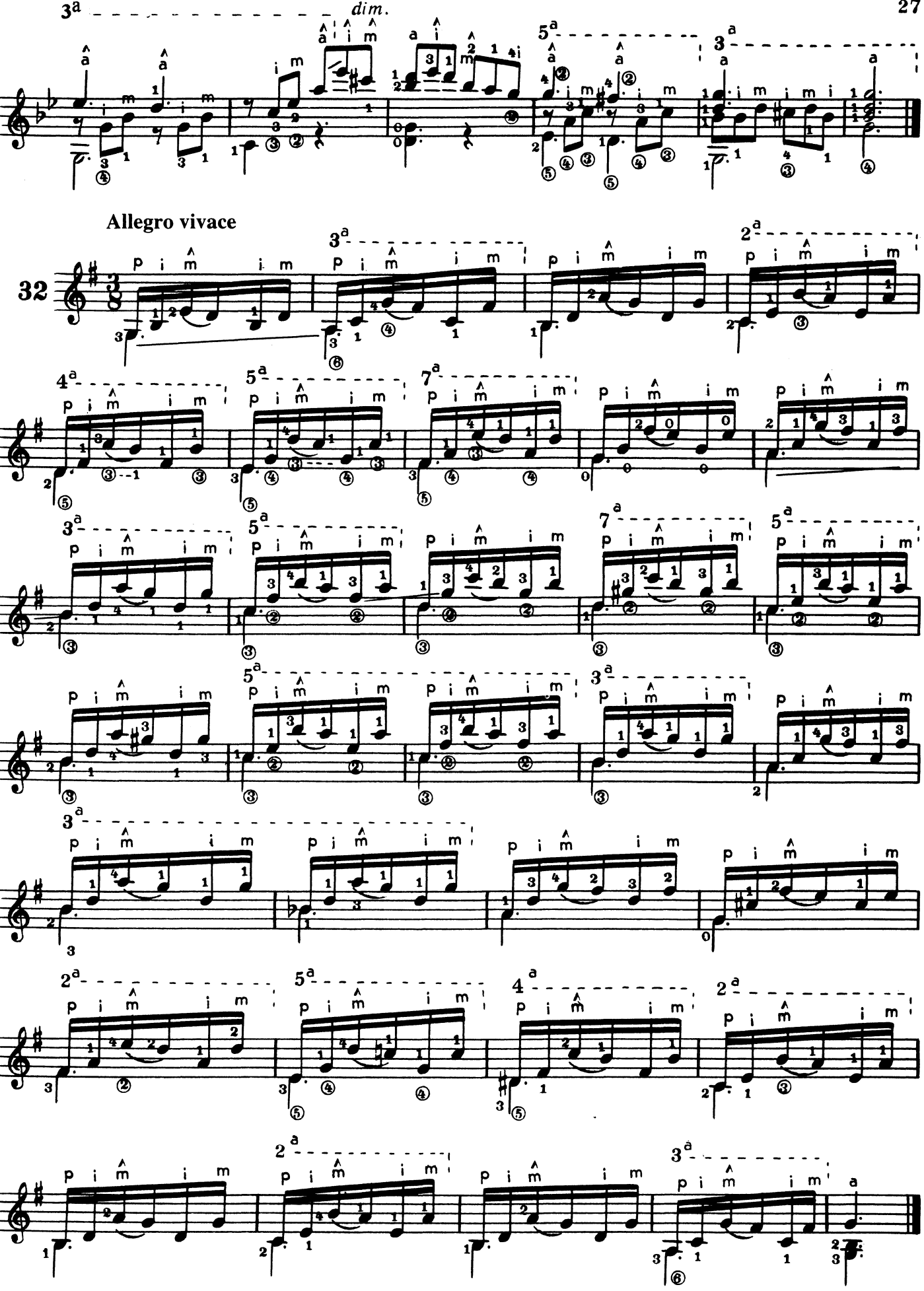

22
cresc.
dim.
a rit.
Andantino
27
p i m i

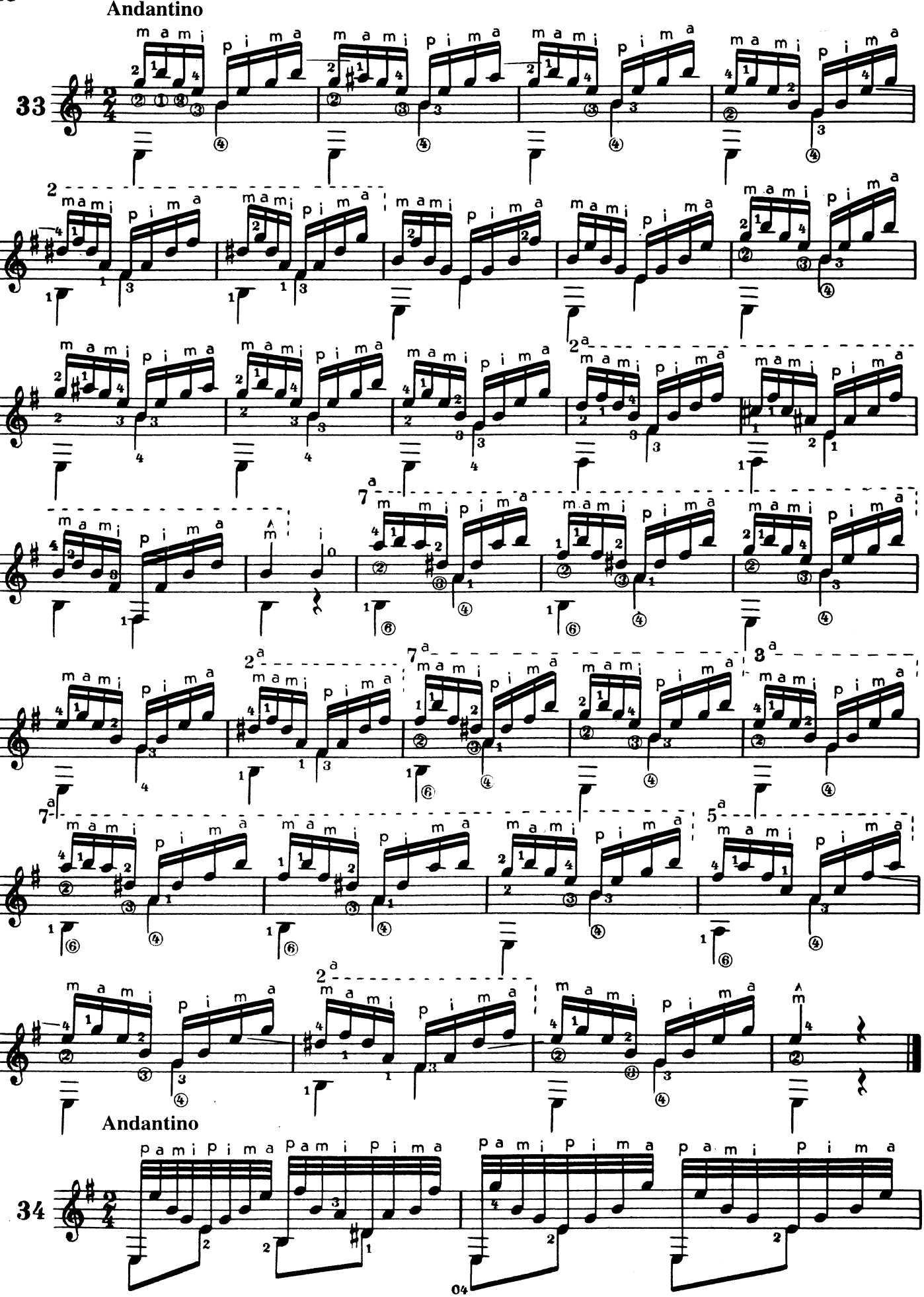

Andantino
28

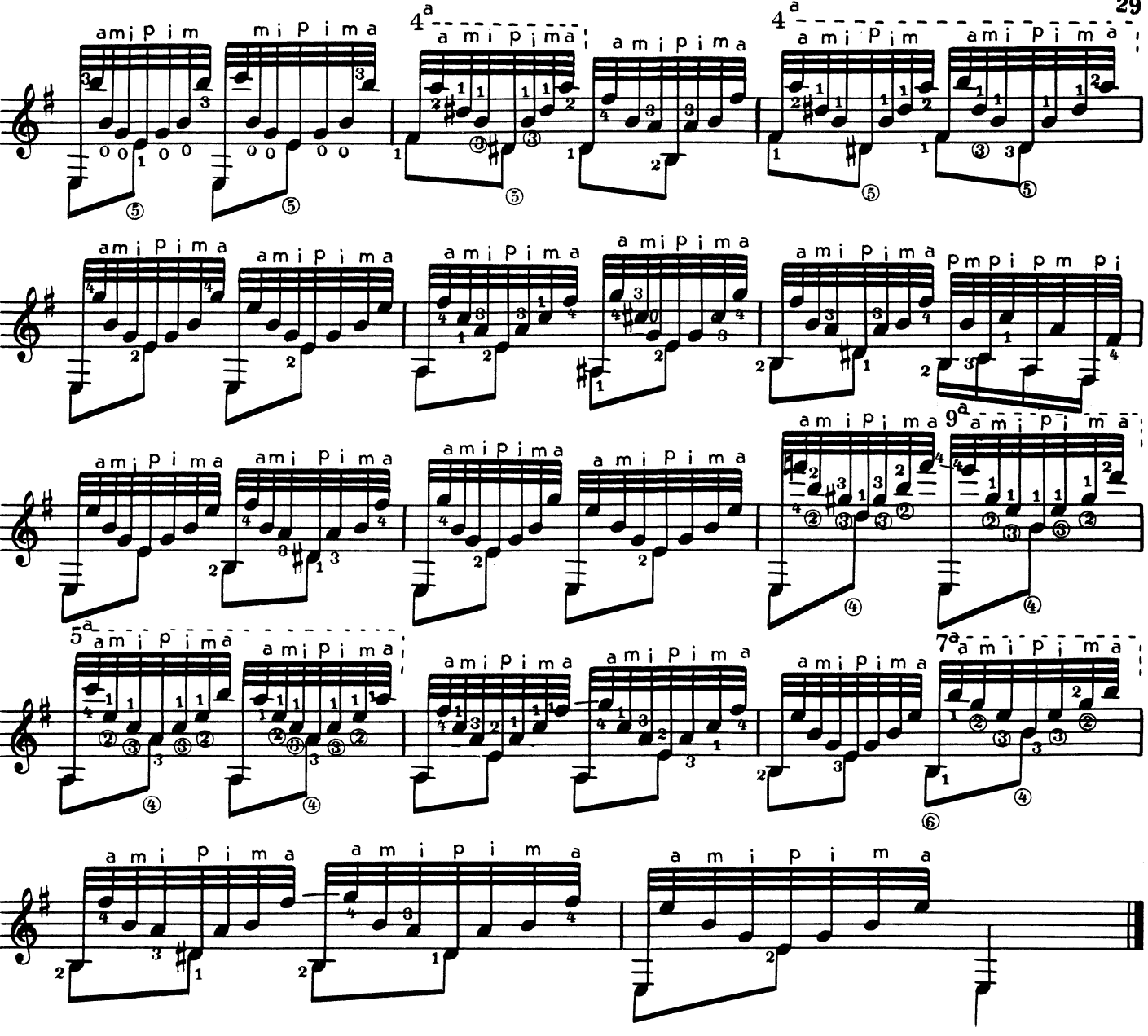

24
Andante
29


Andante
30

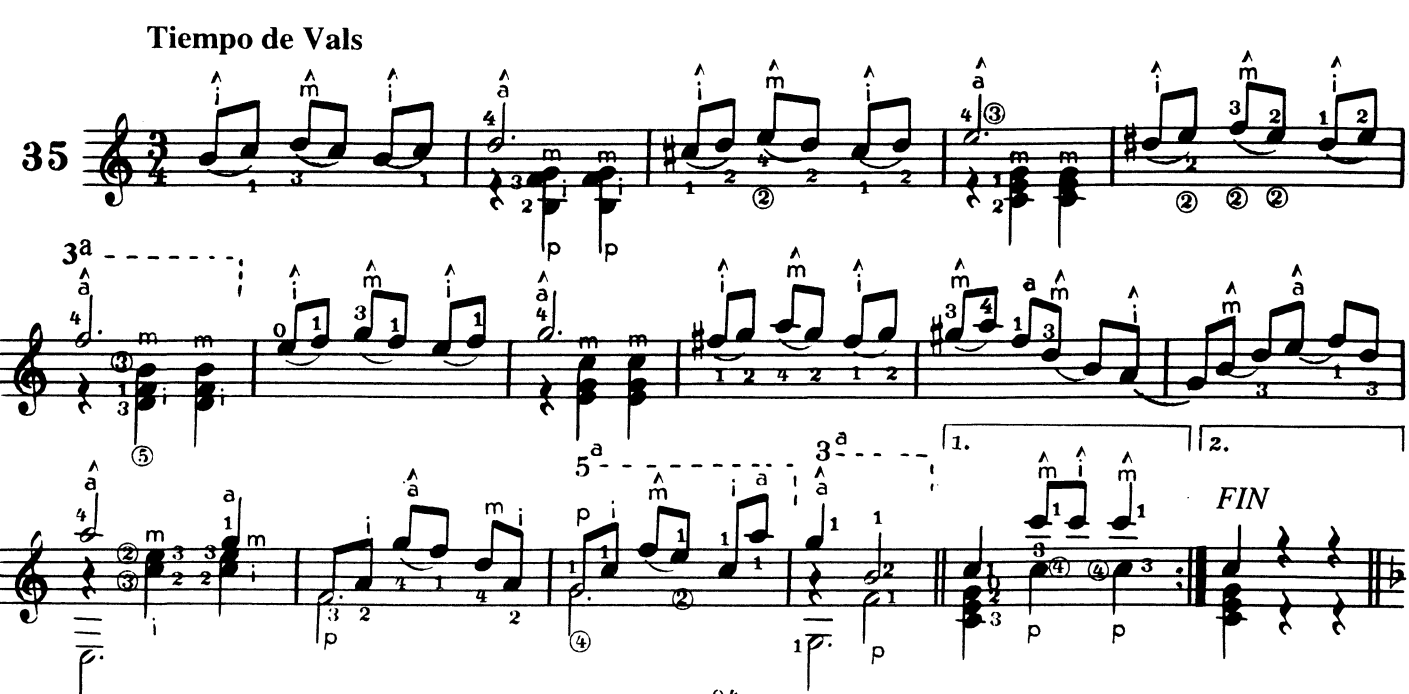

arm.
Andante
31
cresc.
dim.
cresc.
a tempo
cresc.
cresc.
a tempo
rit.
cresc.

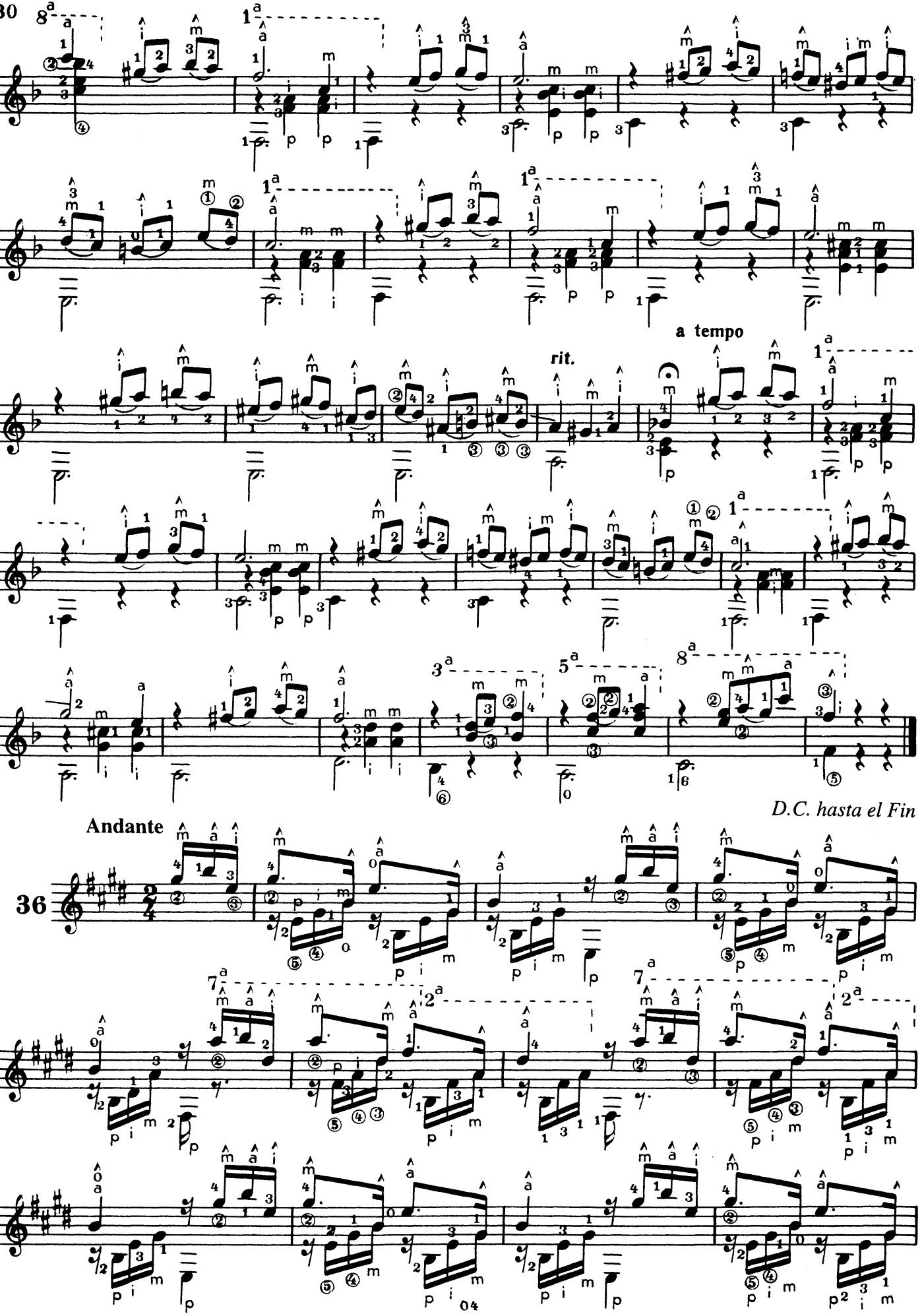

dim.
Allegro vivace
32

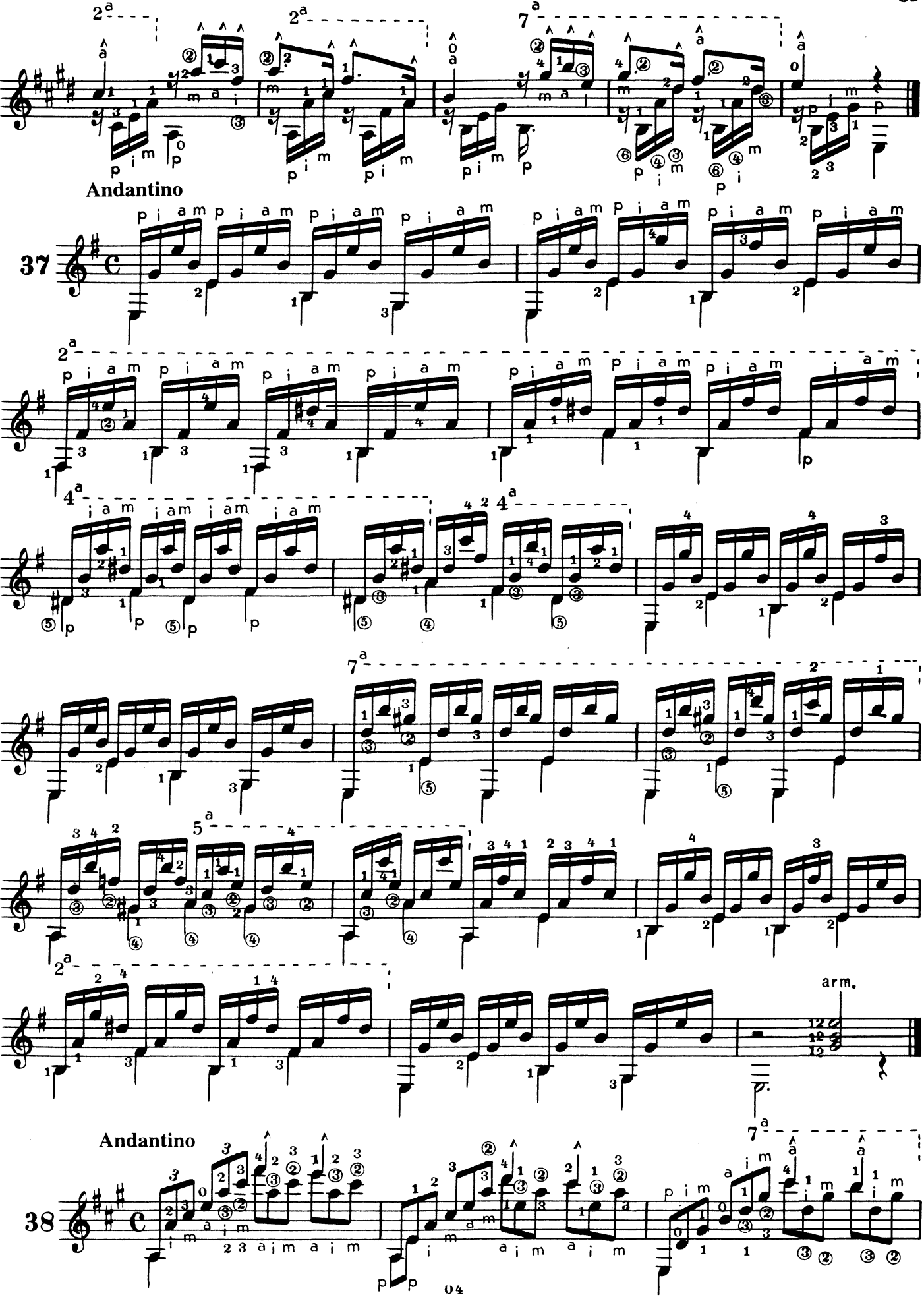

Andantino
33
Andantino
34

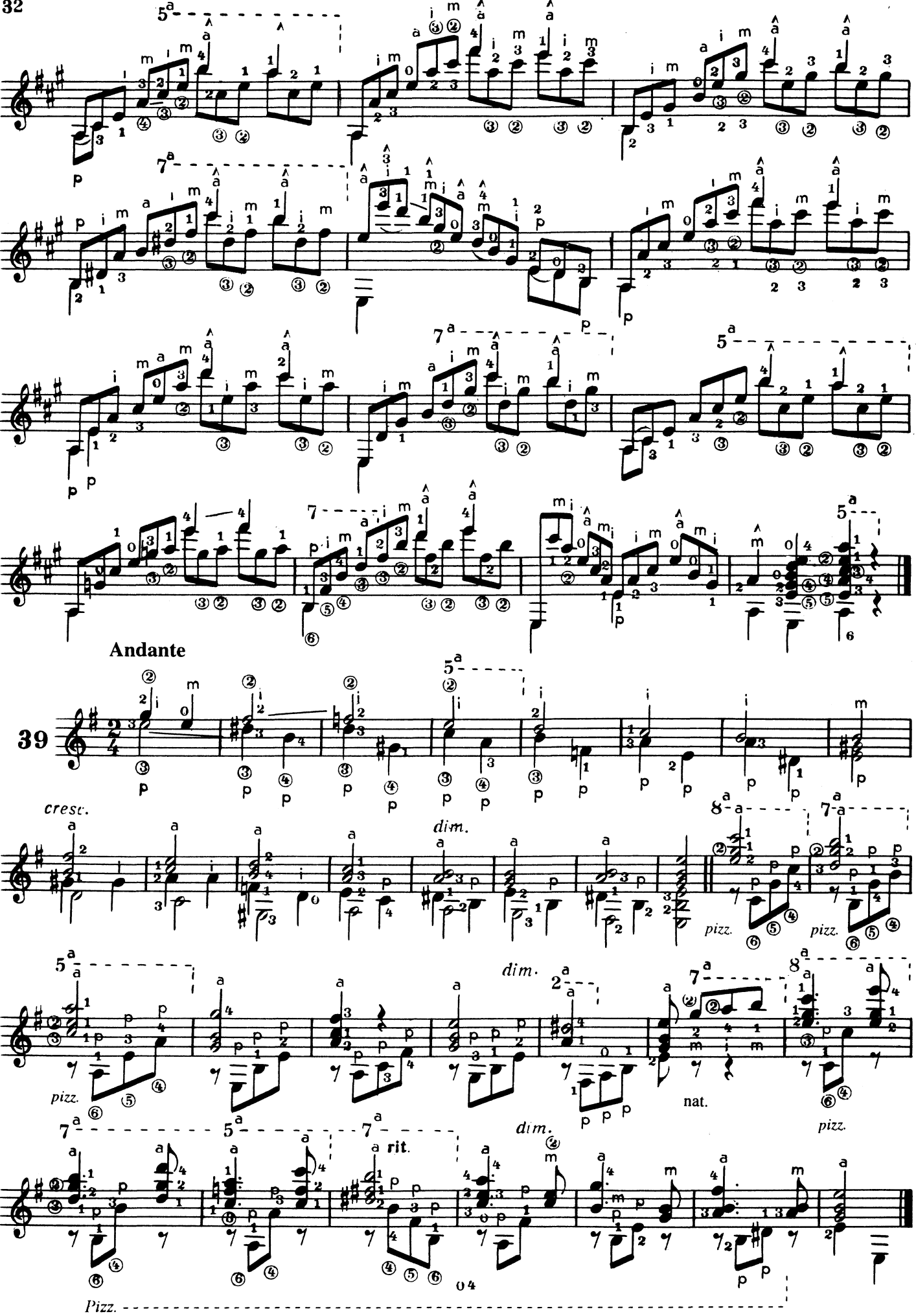


Tiempo de Vals



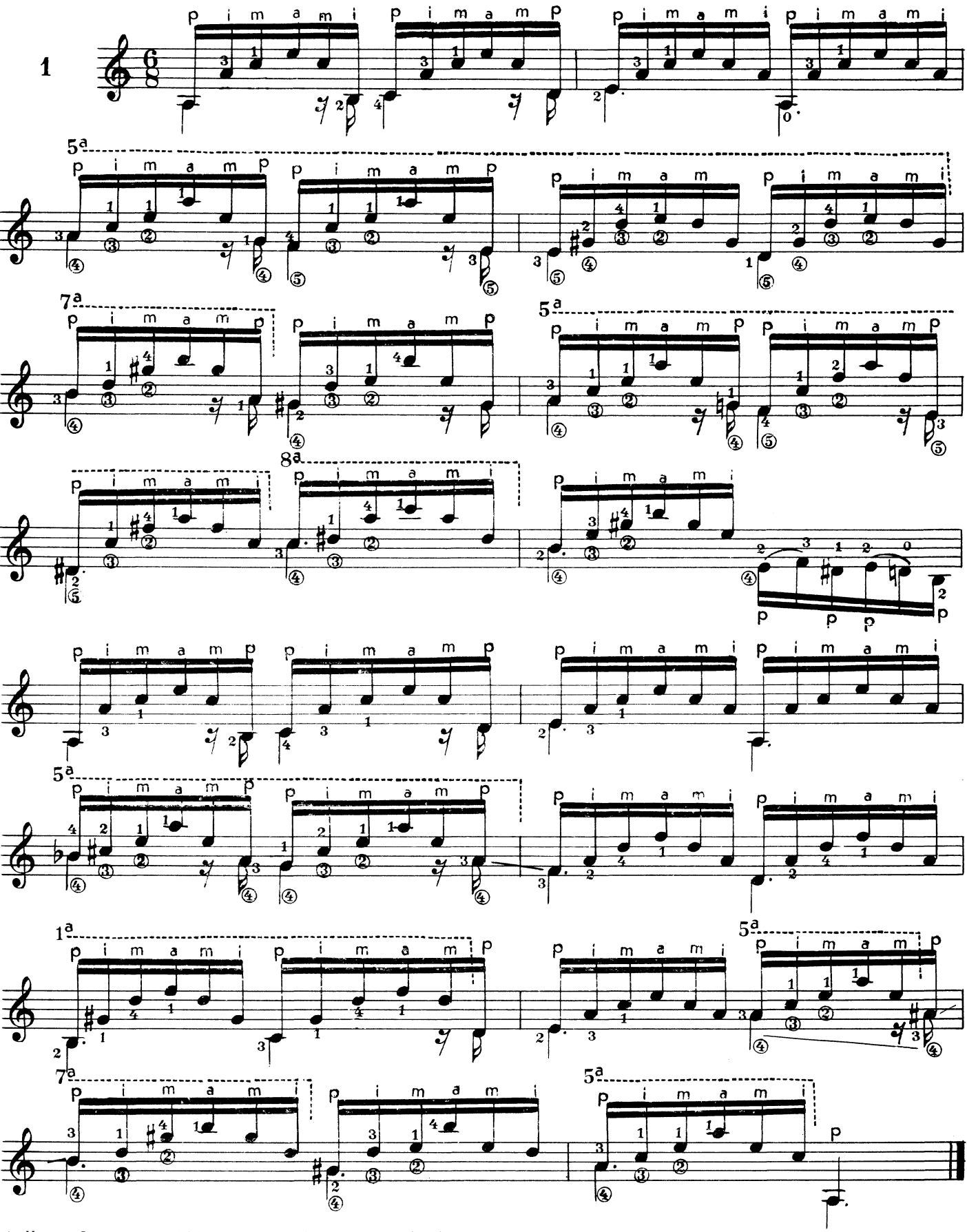

30
a tempo
rit.
D.C. hasta el Fin
Andante
36


Andantino
37
Andantino
38
arm.

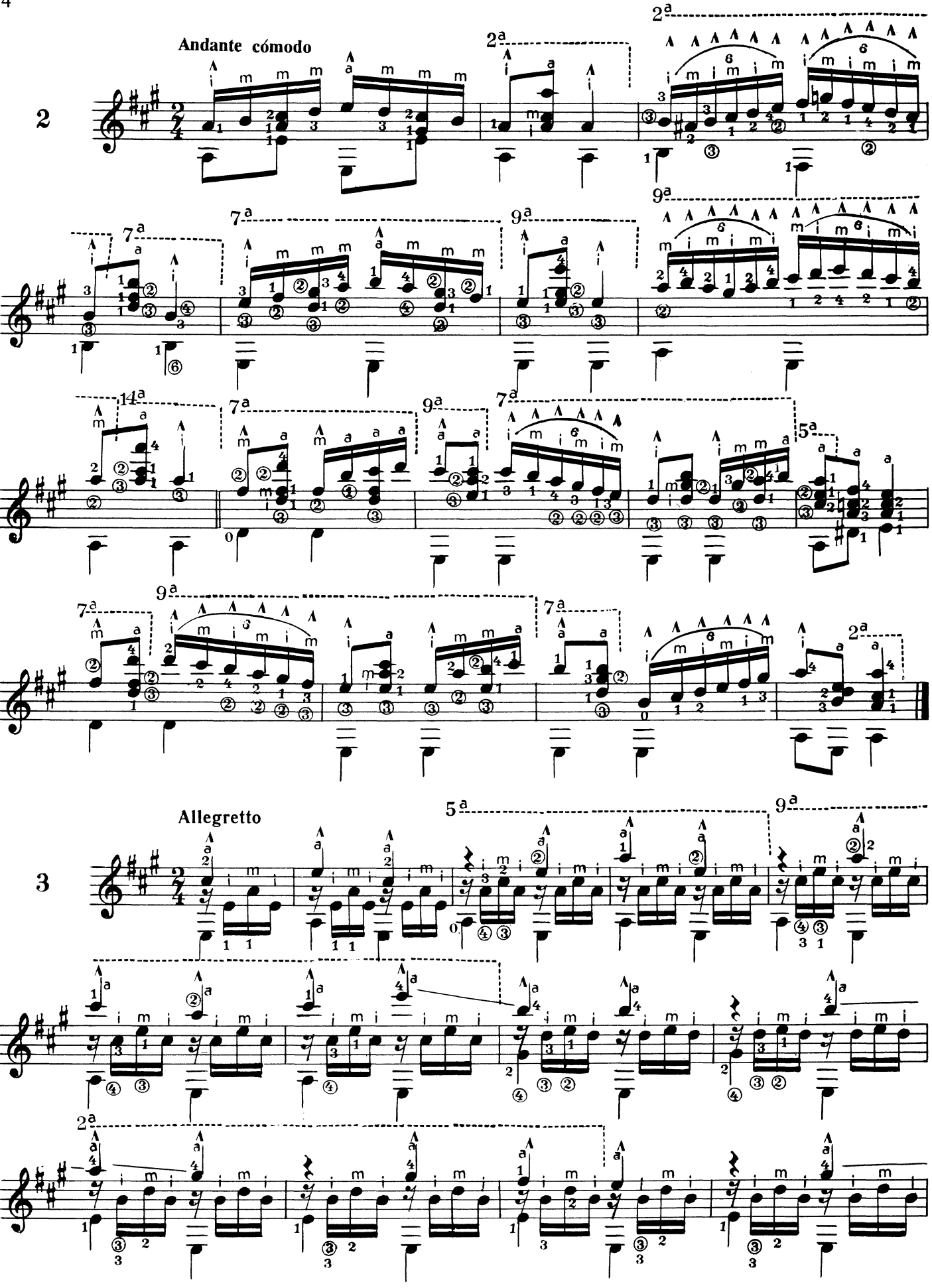

32
Andante
39
cresc.
dim.
pizz.
nat.
rit.
Pizz.

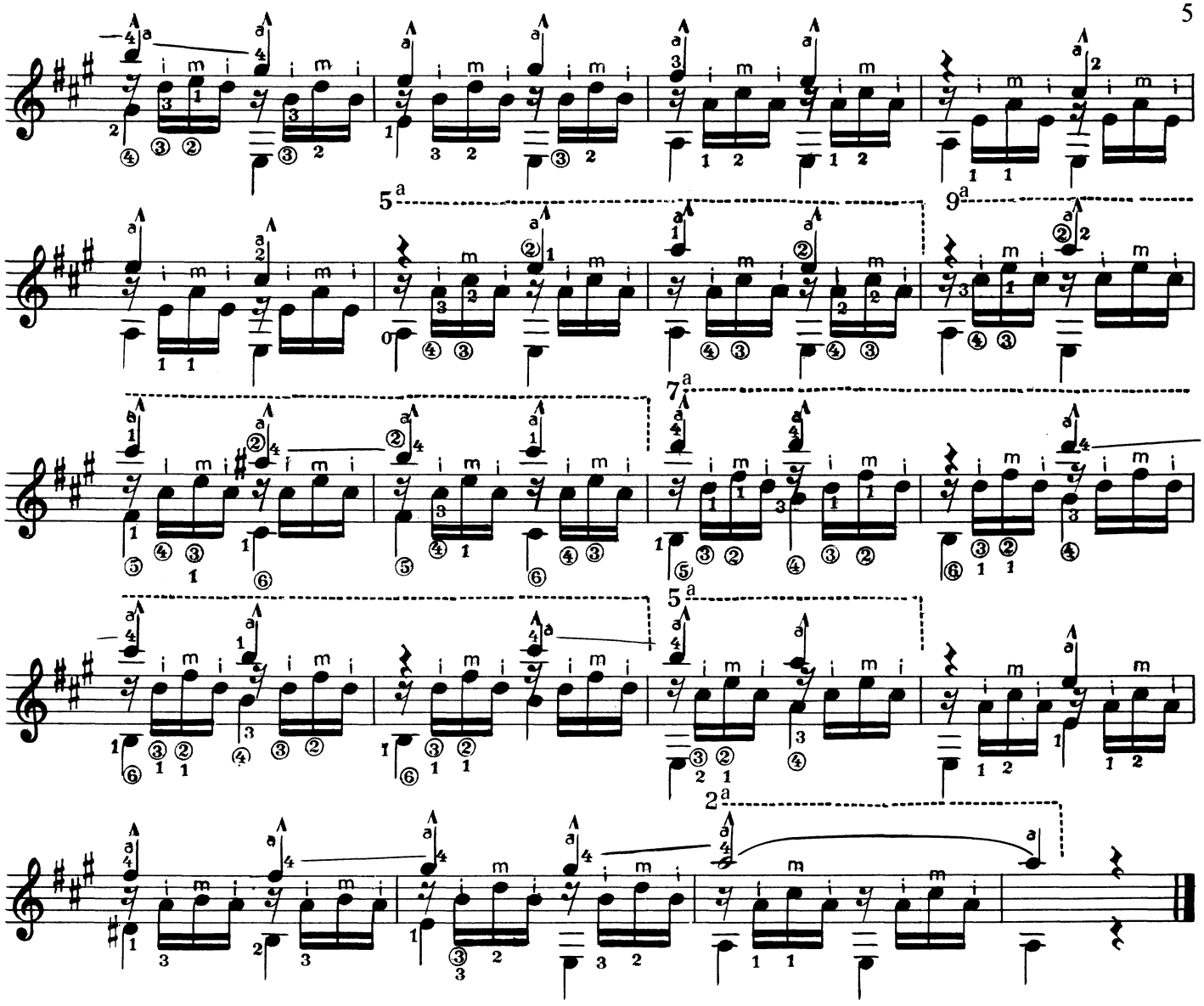
ЧАСТЬ 5

Andante cómodo

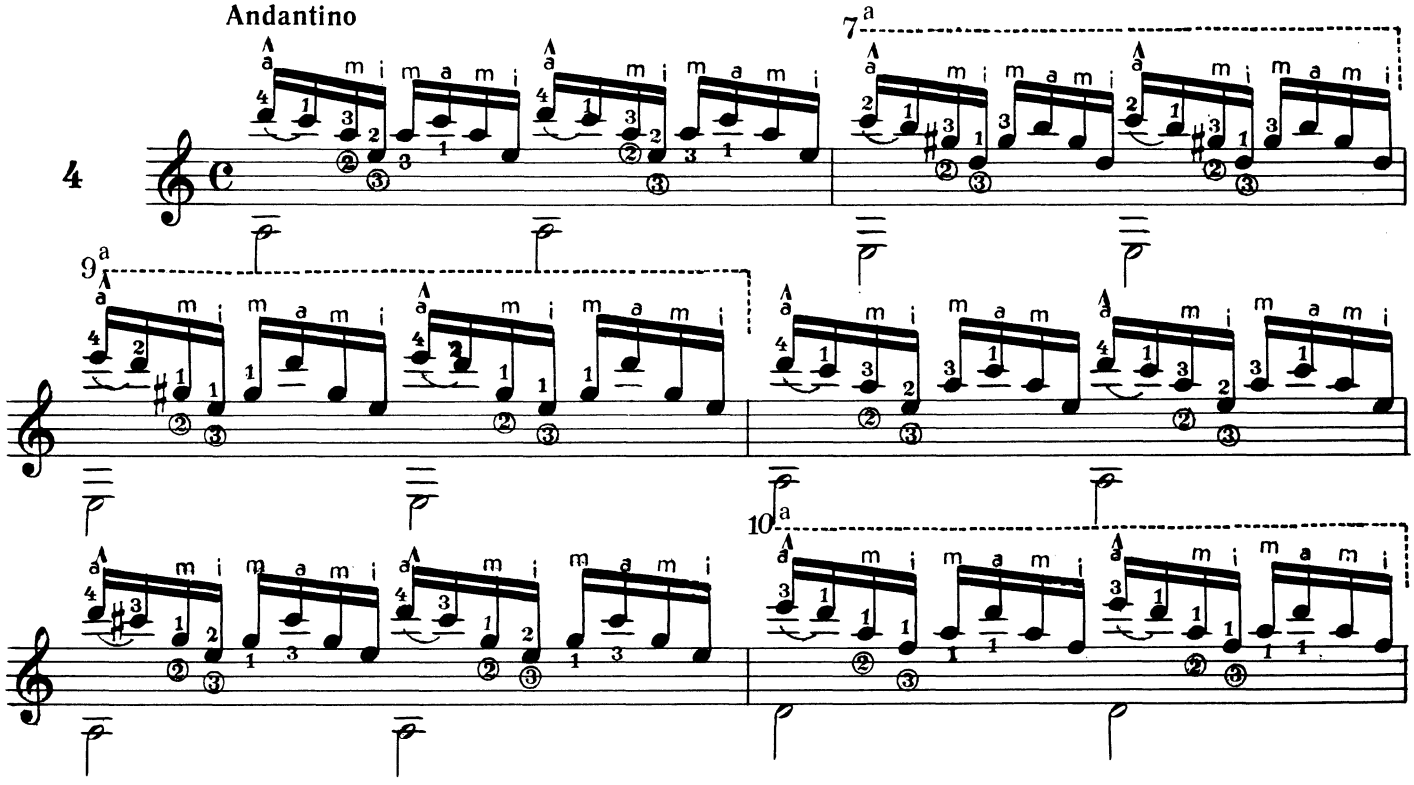


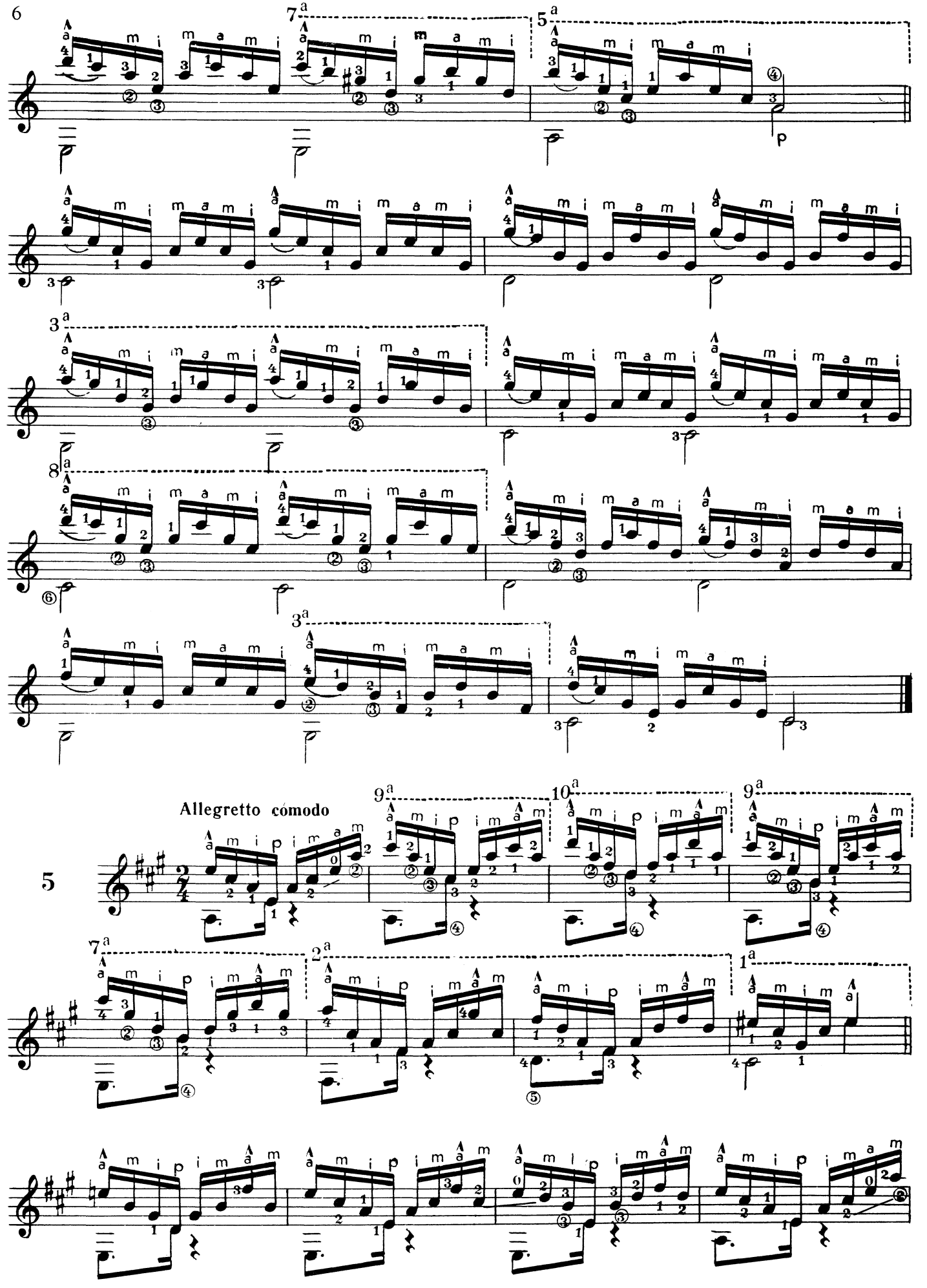
* Ноты, обозначенные (∧), играть apoyando, остальные – tirando.

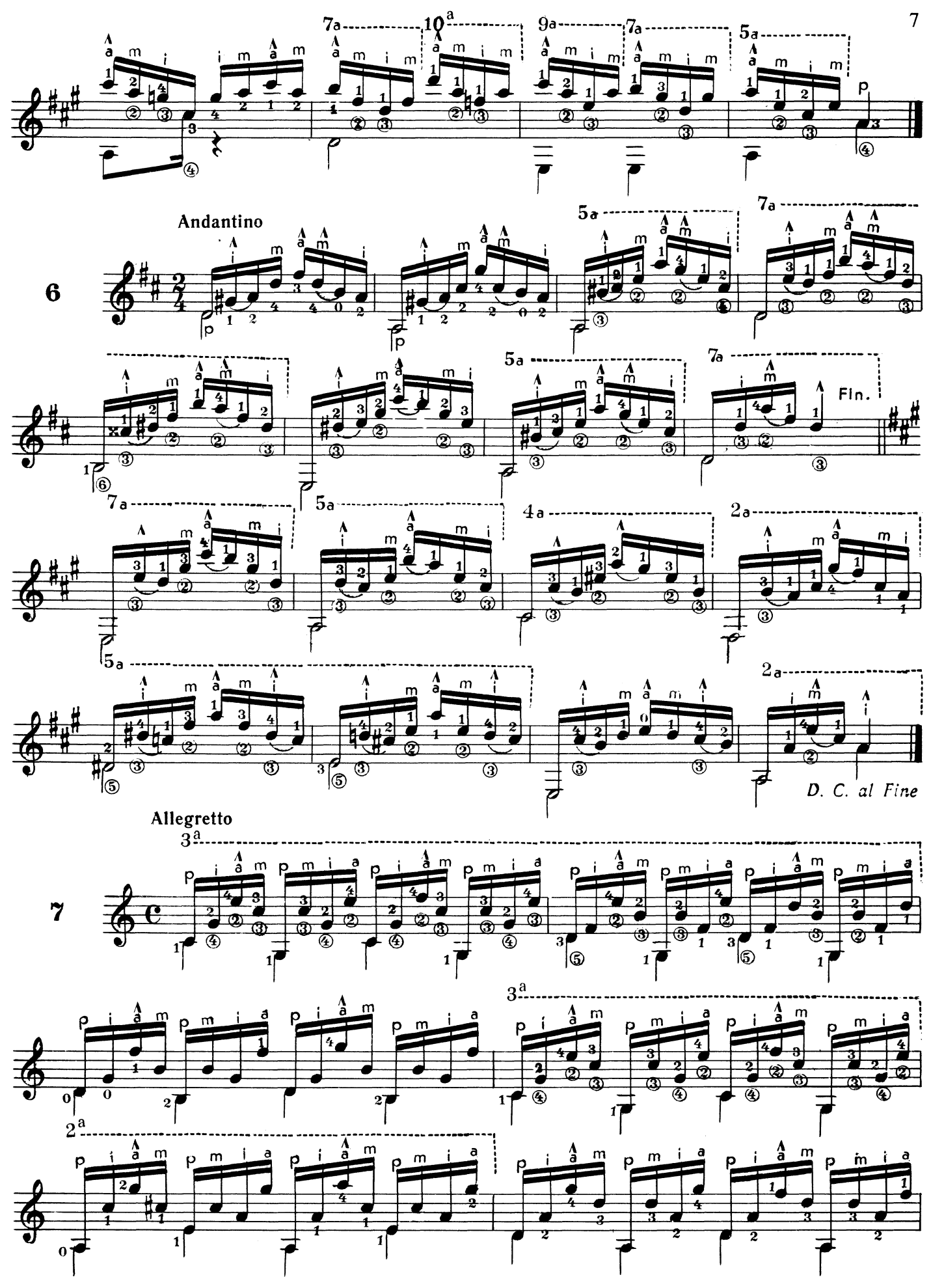

2
Andante cómodo
3
Allegretto

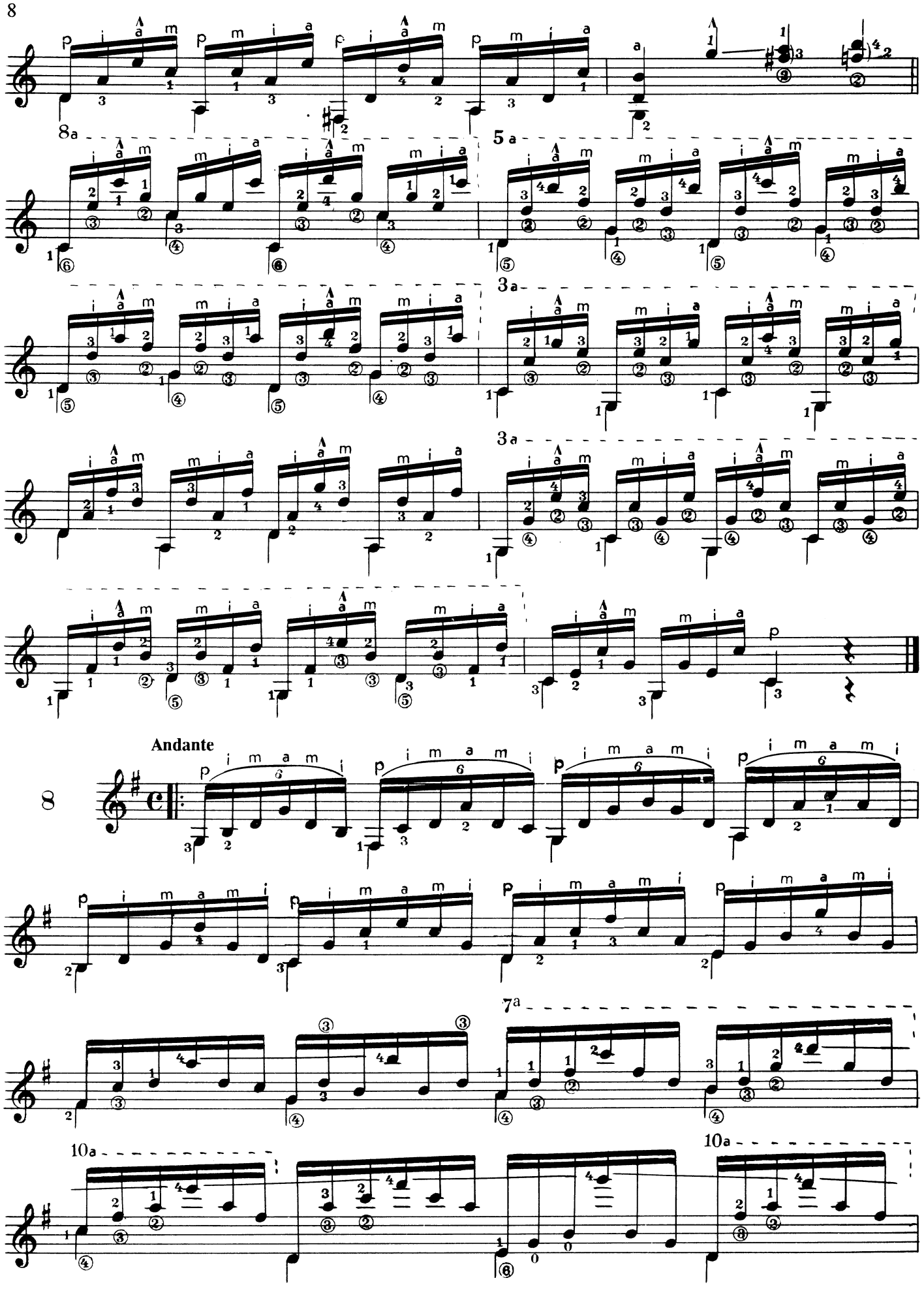


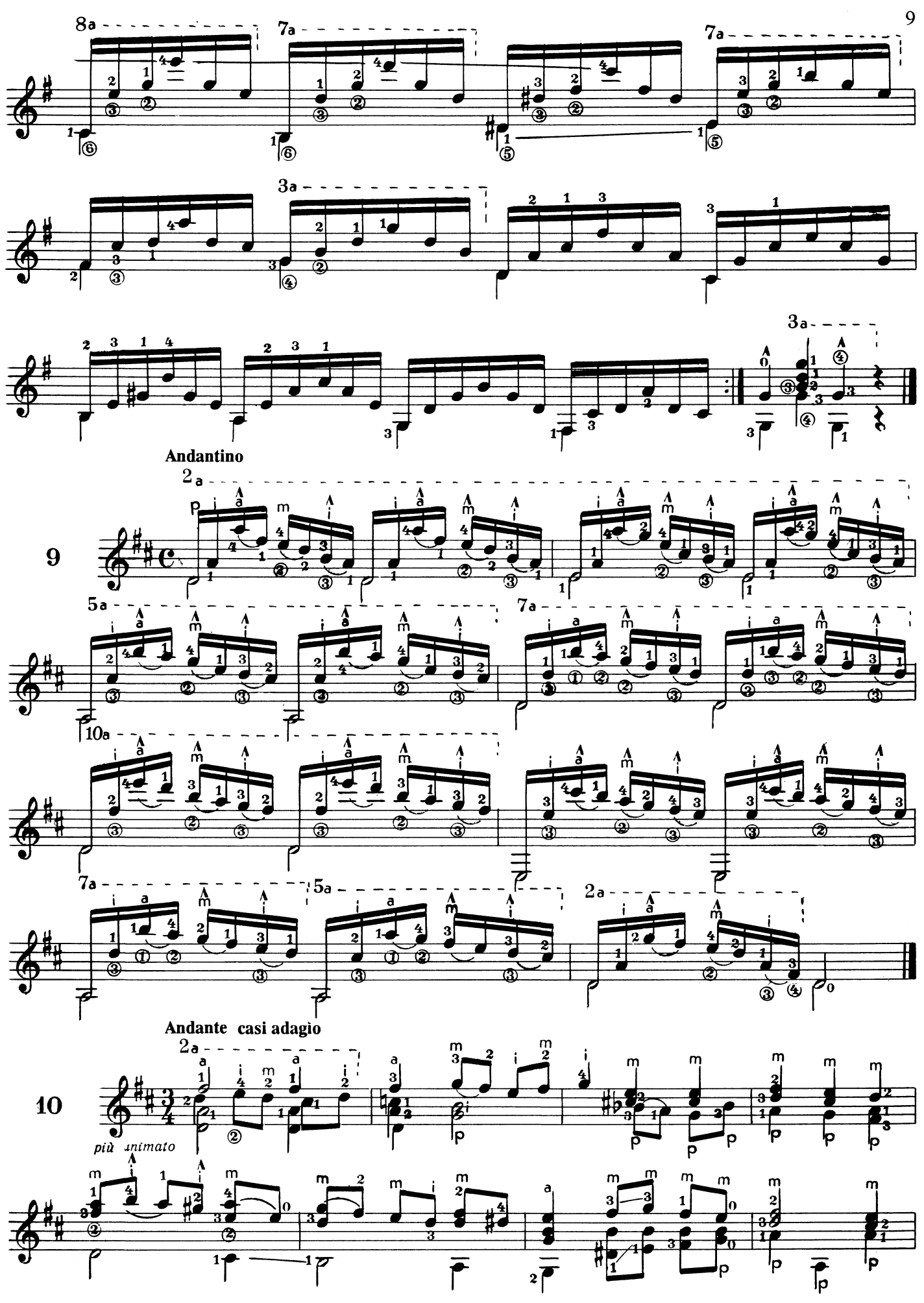
Andantino

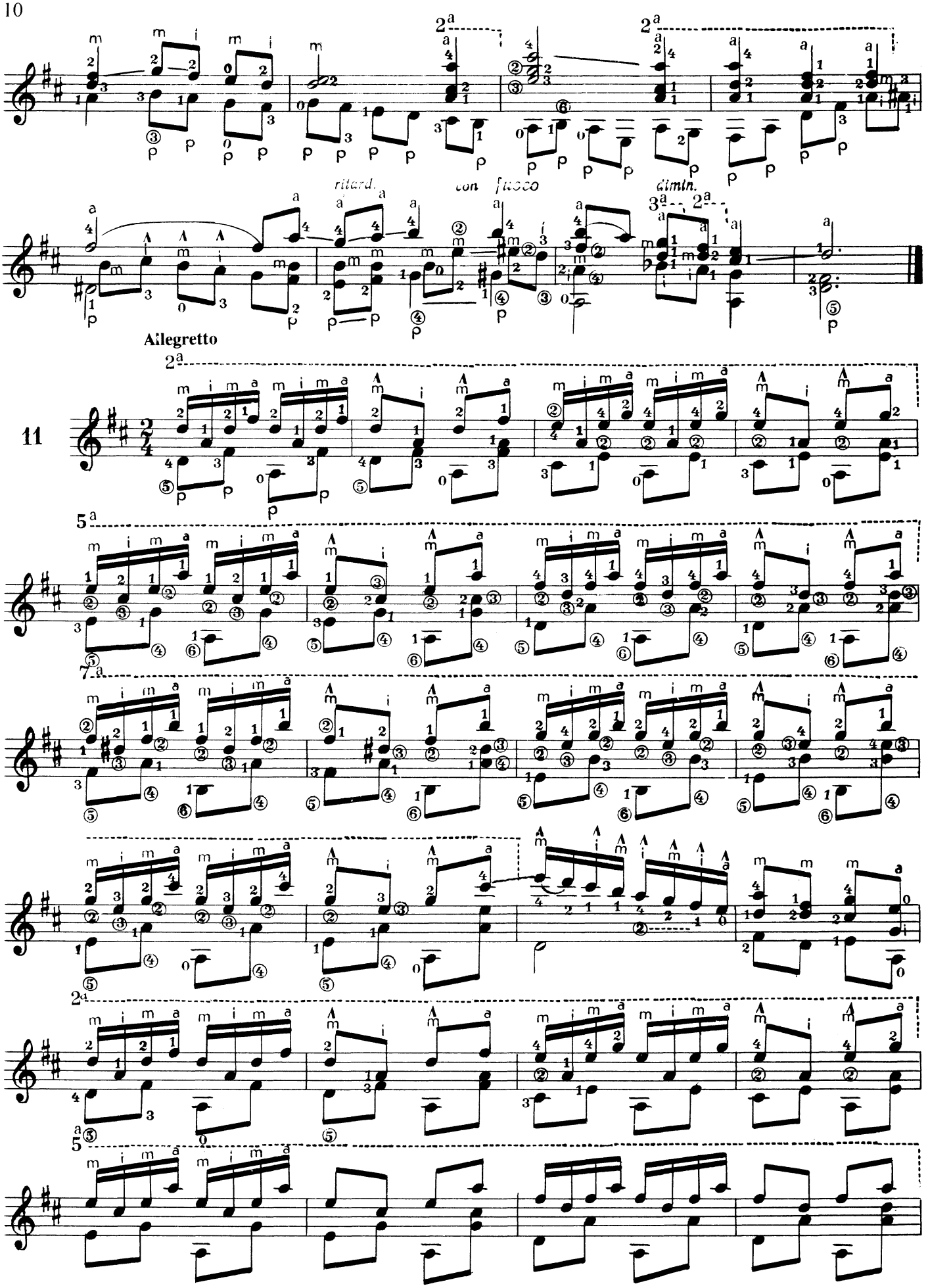


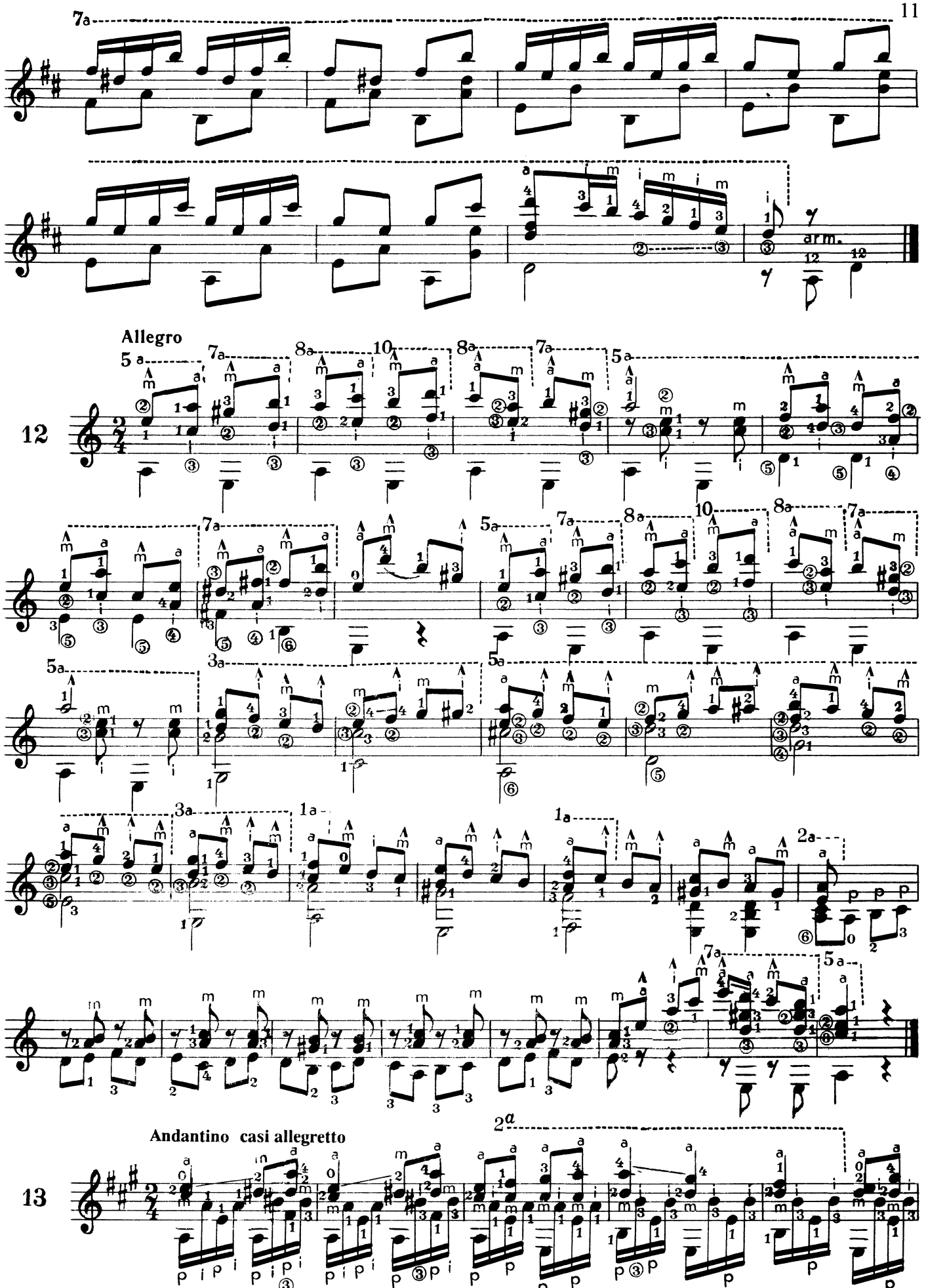

Allegretto cómodo

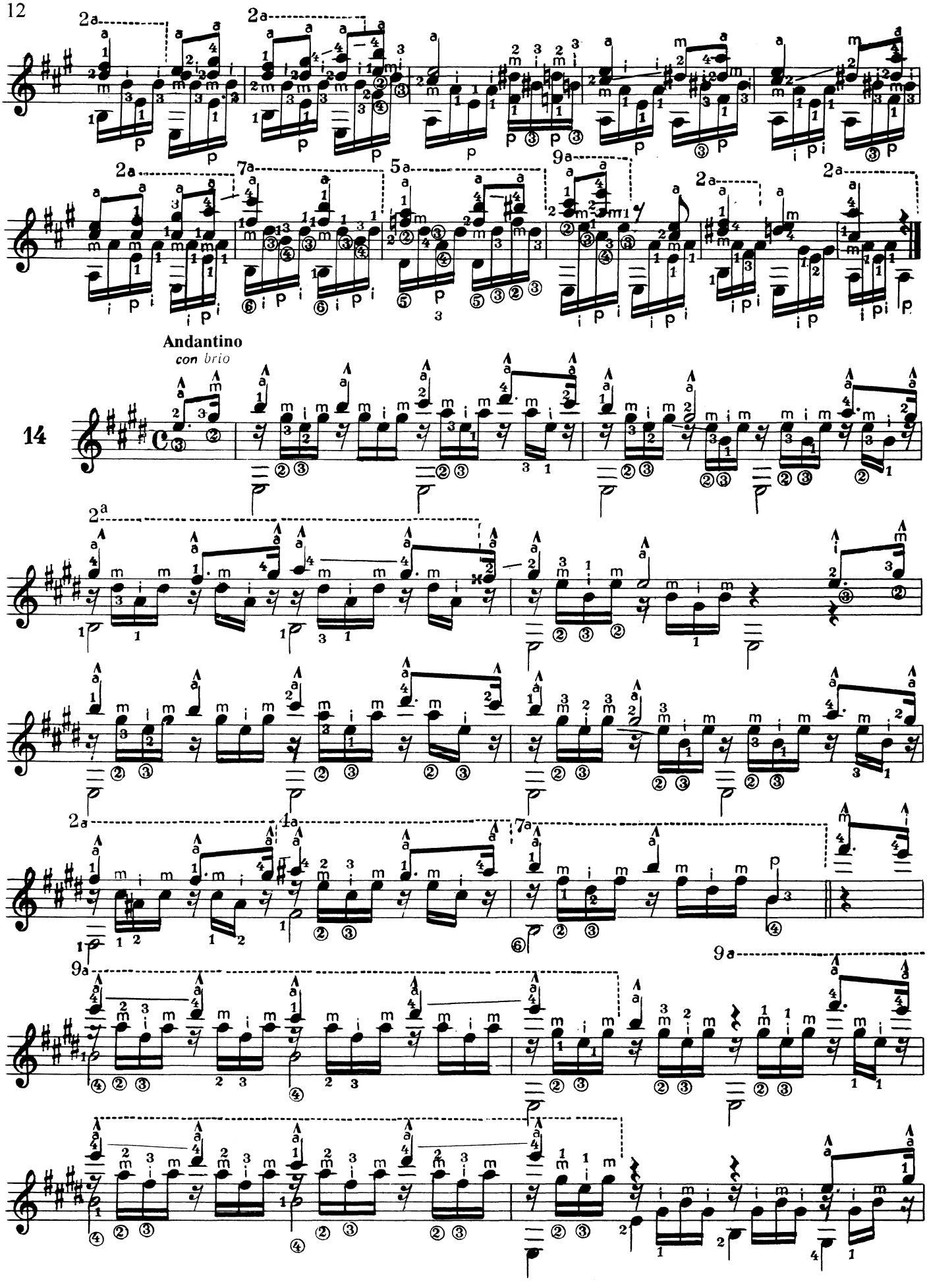

Andantino
6
Fin.
D. C. al Fine
Allegretto
7

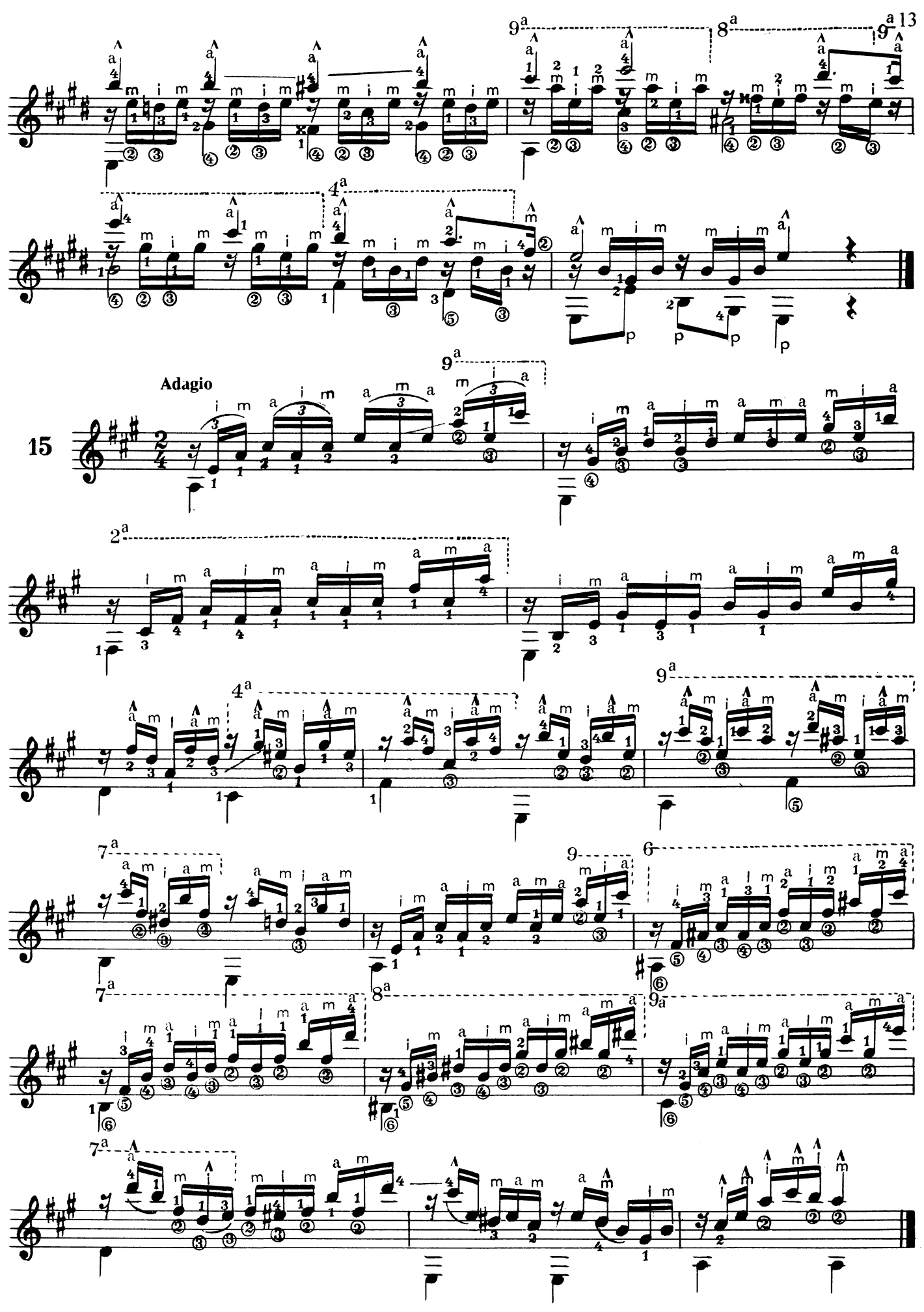

8
8a
5a
3a
3a
Andante
8
7a
10a
10a

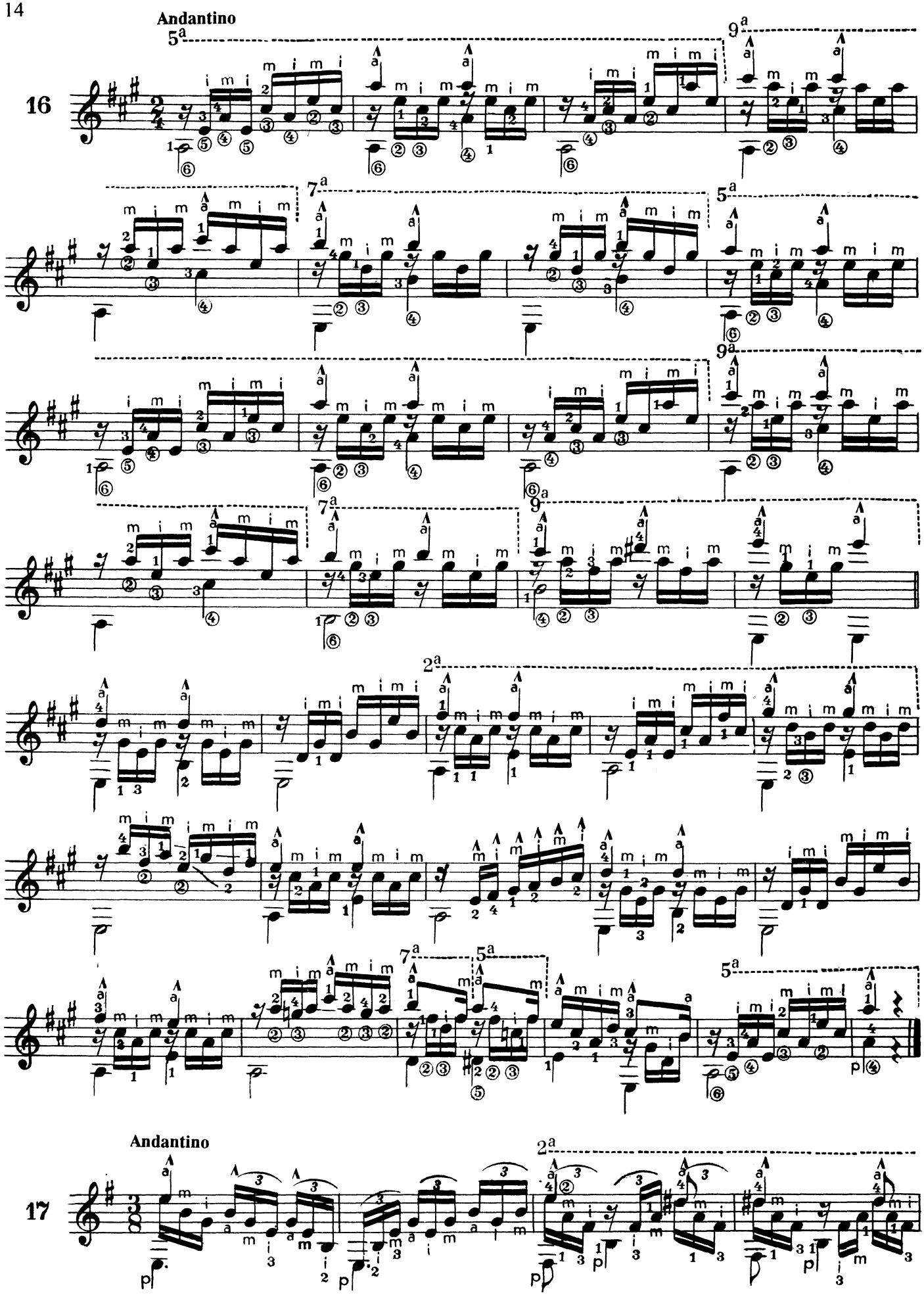

8a
7a
7a
3a
3a
Andantino
9
2a
5a
7a
10a
7a
5a
2a
Andante casi adagio
10
2a
più animato

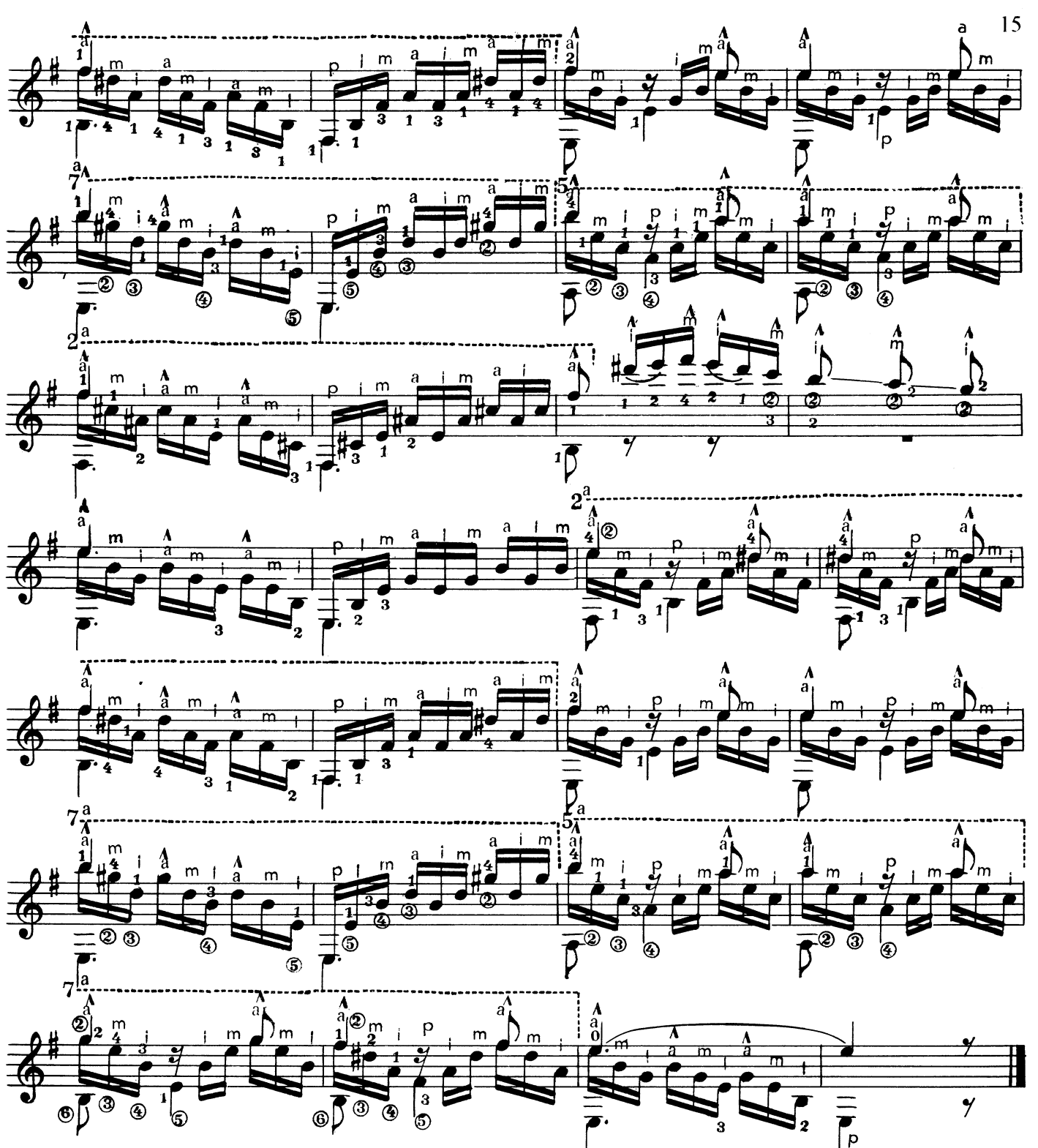

ritard.
con fuoco
dimin.
Allegretto
11


7a
arm.
Allegro
12
13
Andantino casi allegretto

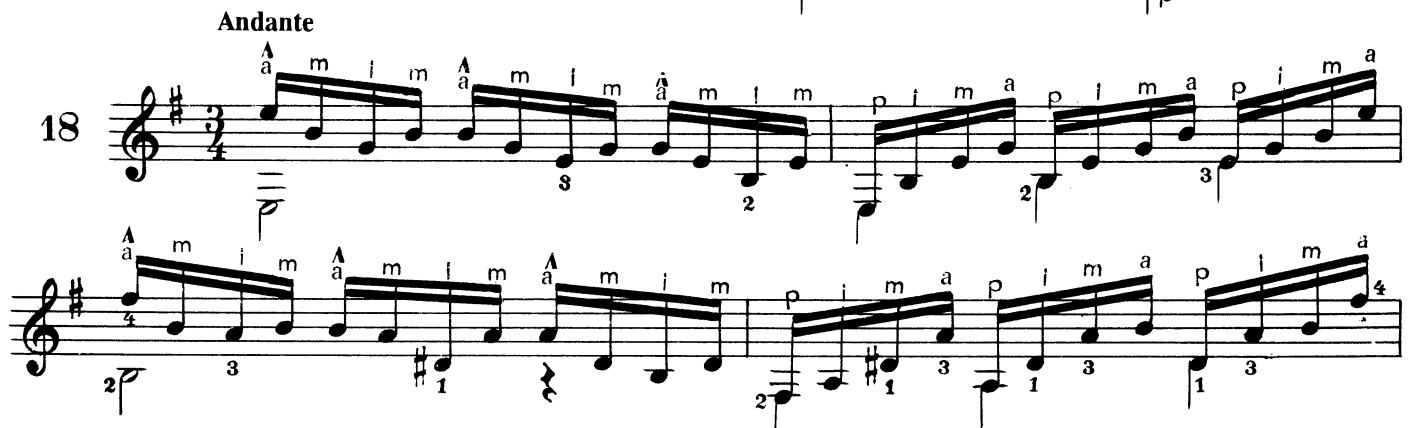

Andantino
con brio
14

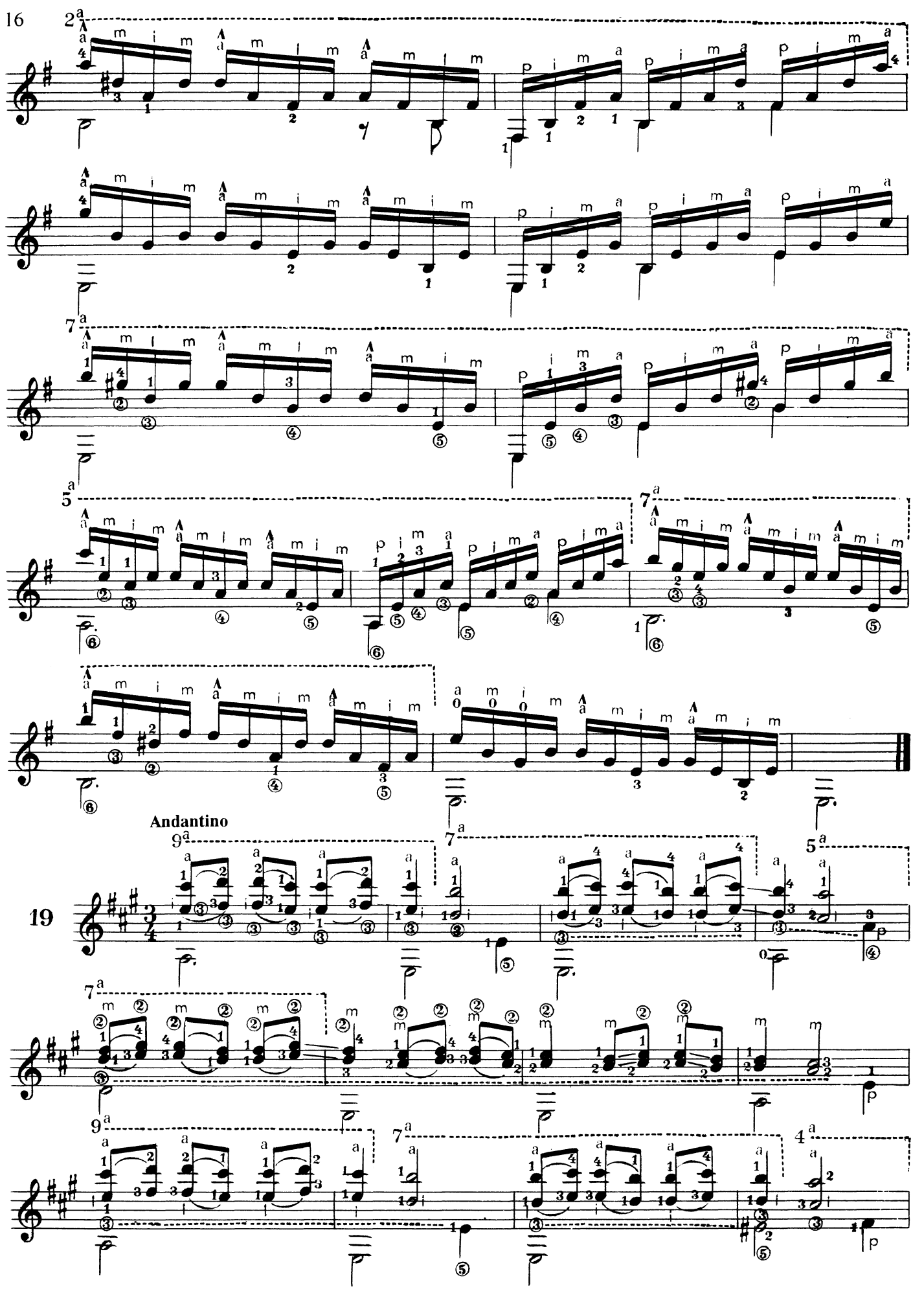

Adagio
15
p

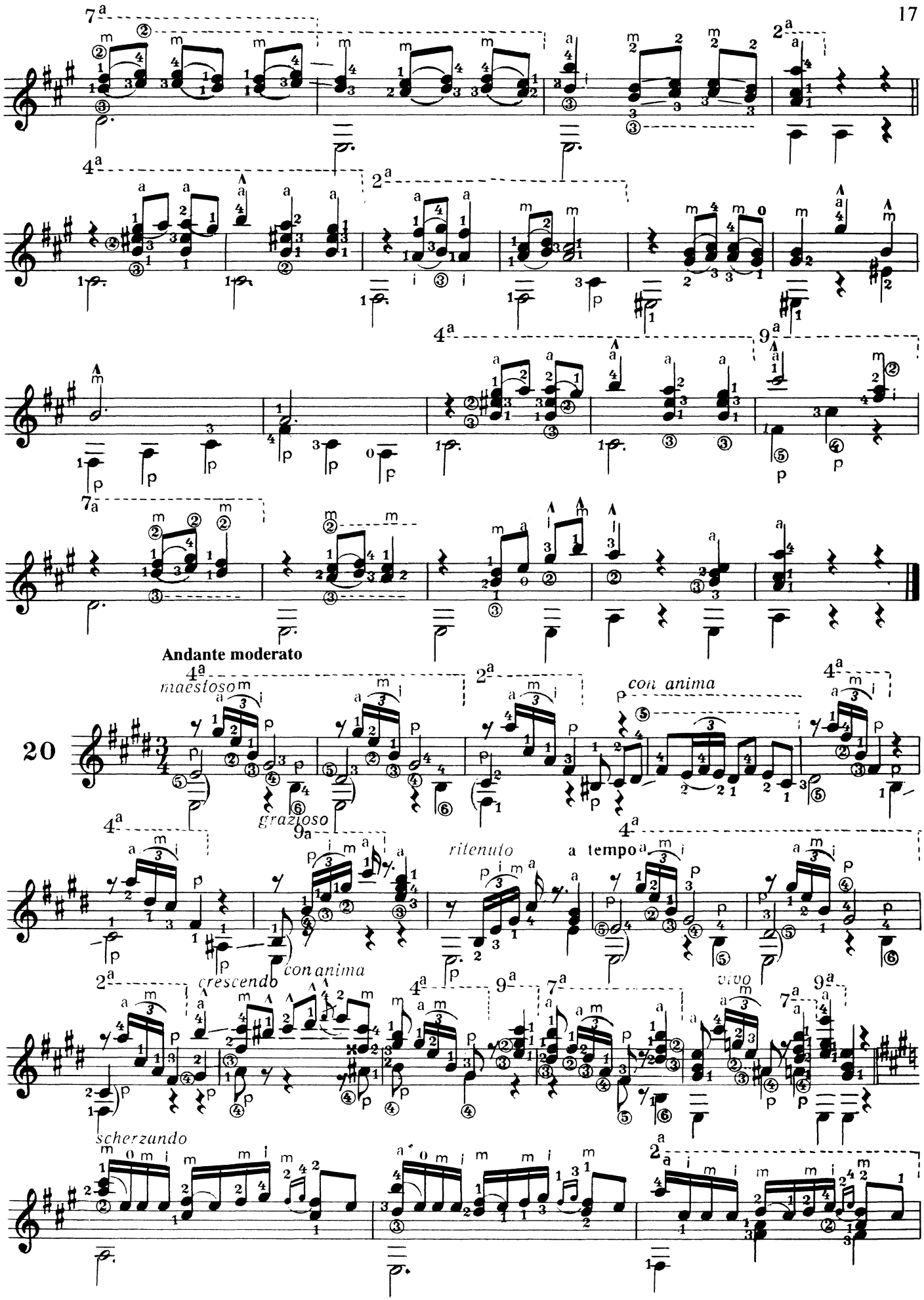

Andantino
16
Andantino
17

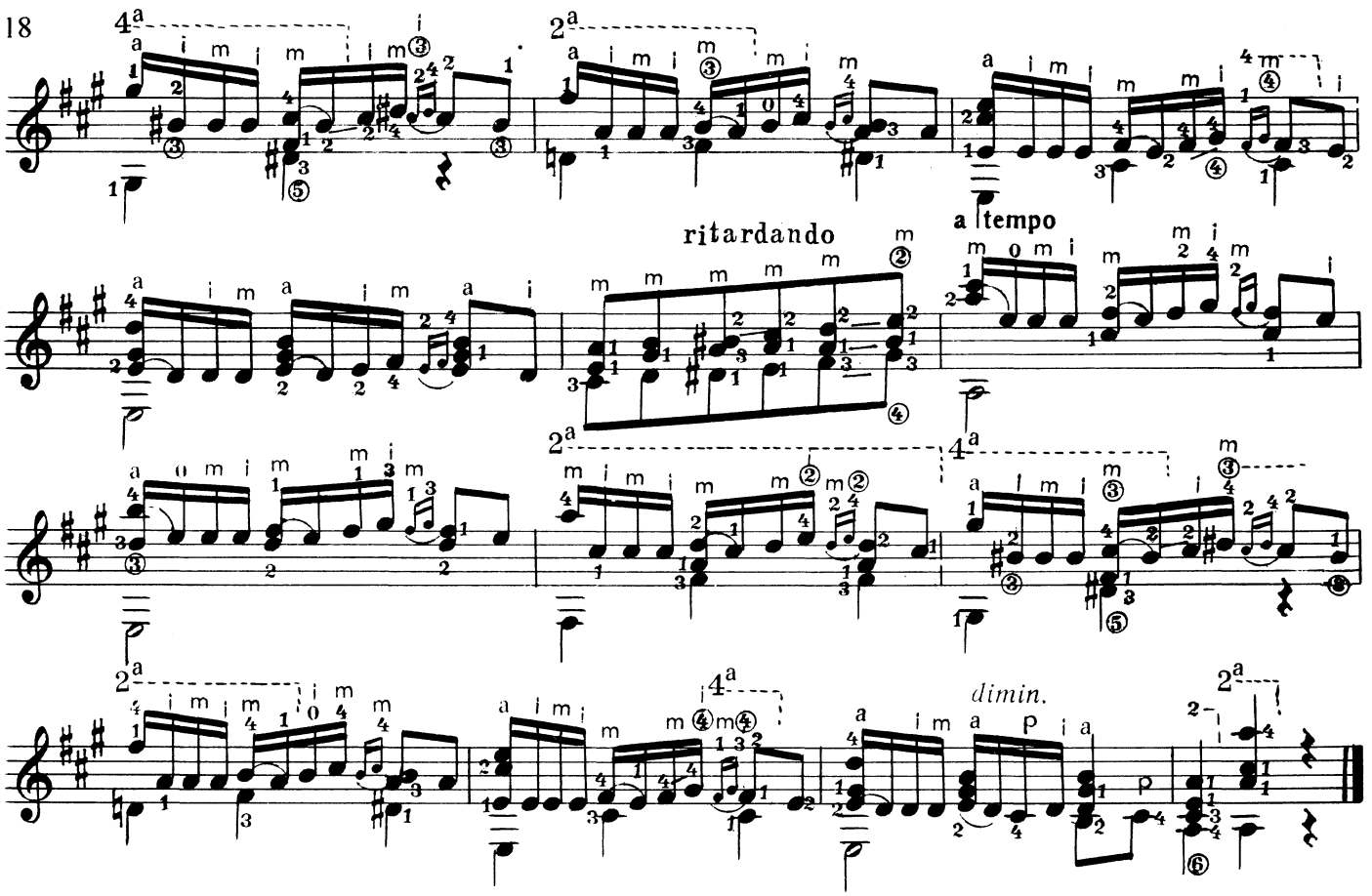


Andante

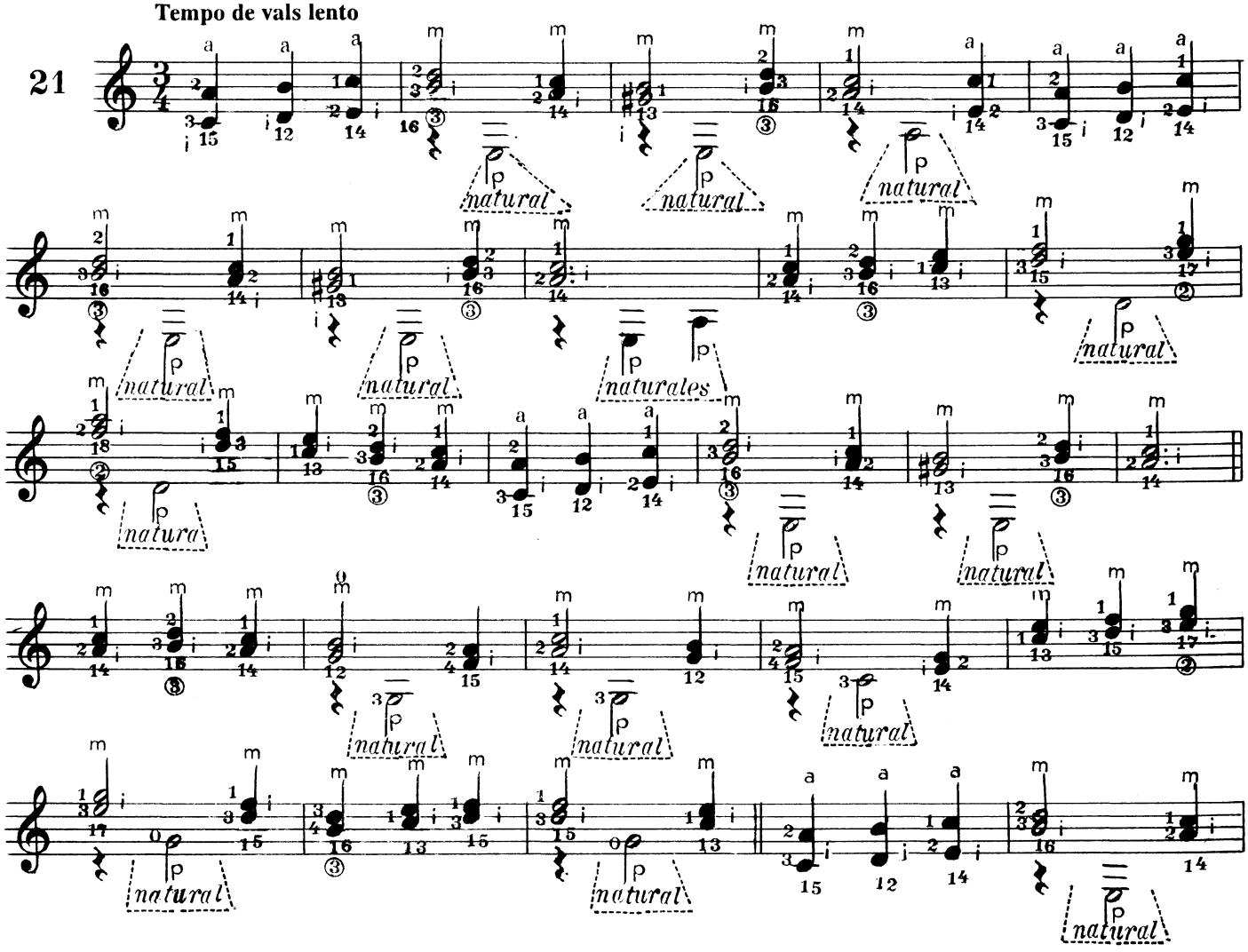


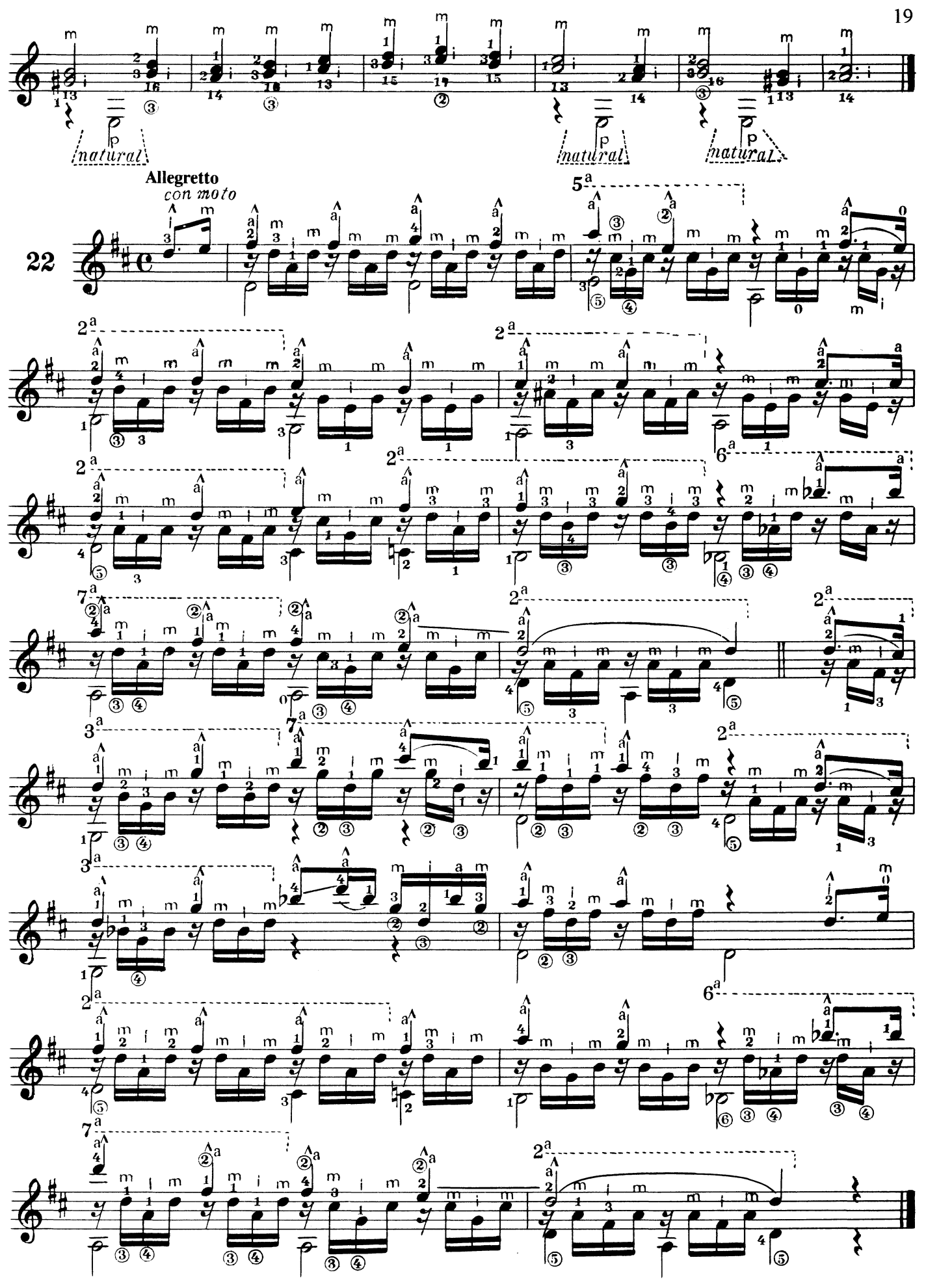

Andantino

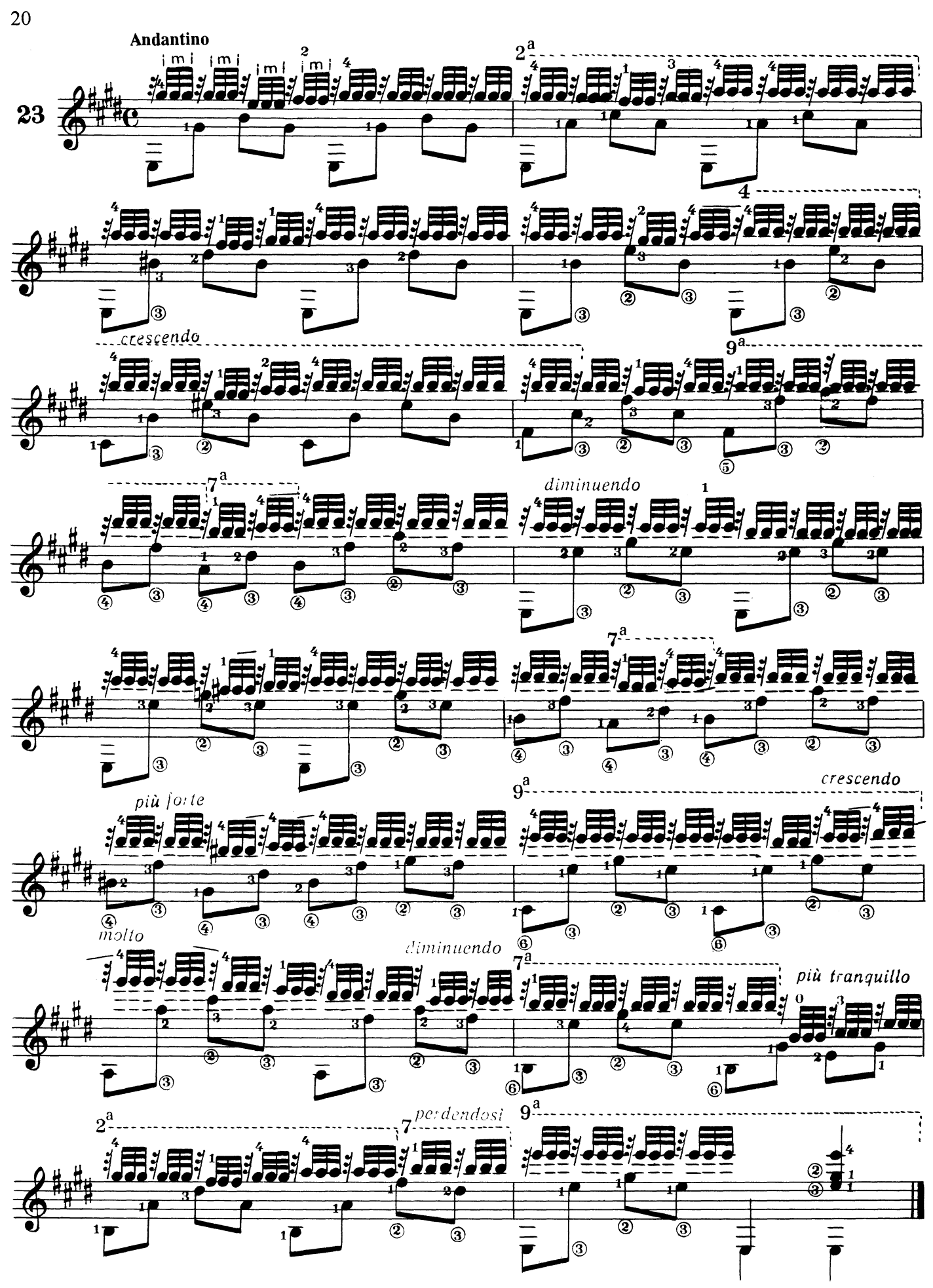

Andante moderato
maestoso
grazioso
con anima
ritenuto
a tempo
crescendo
con anima
vivo
scherzando
20



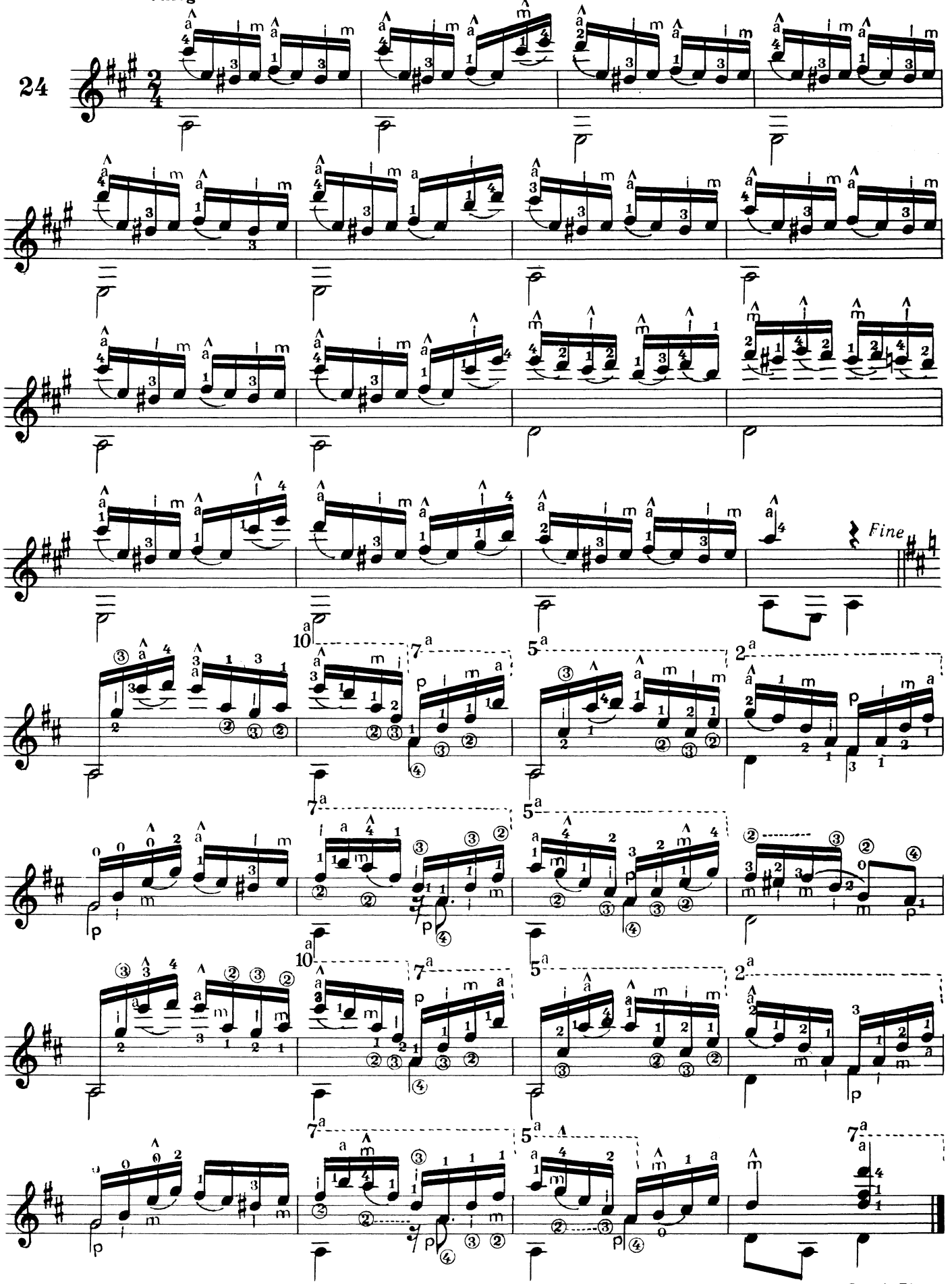
Tempo de vals lento

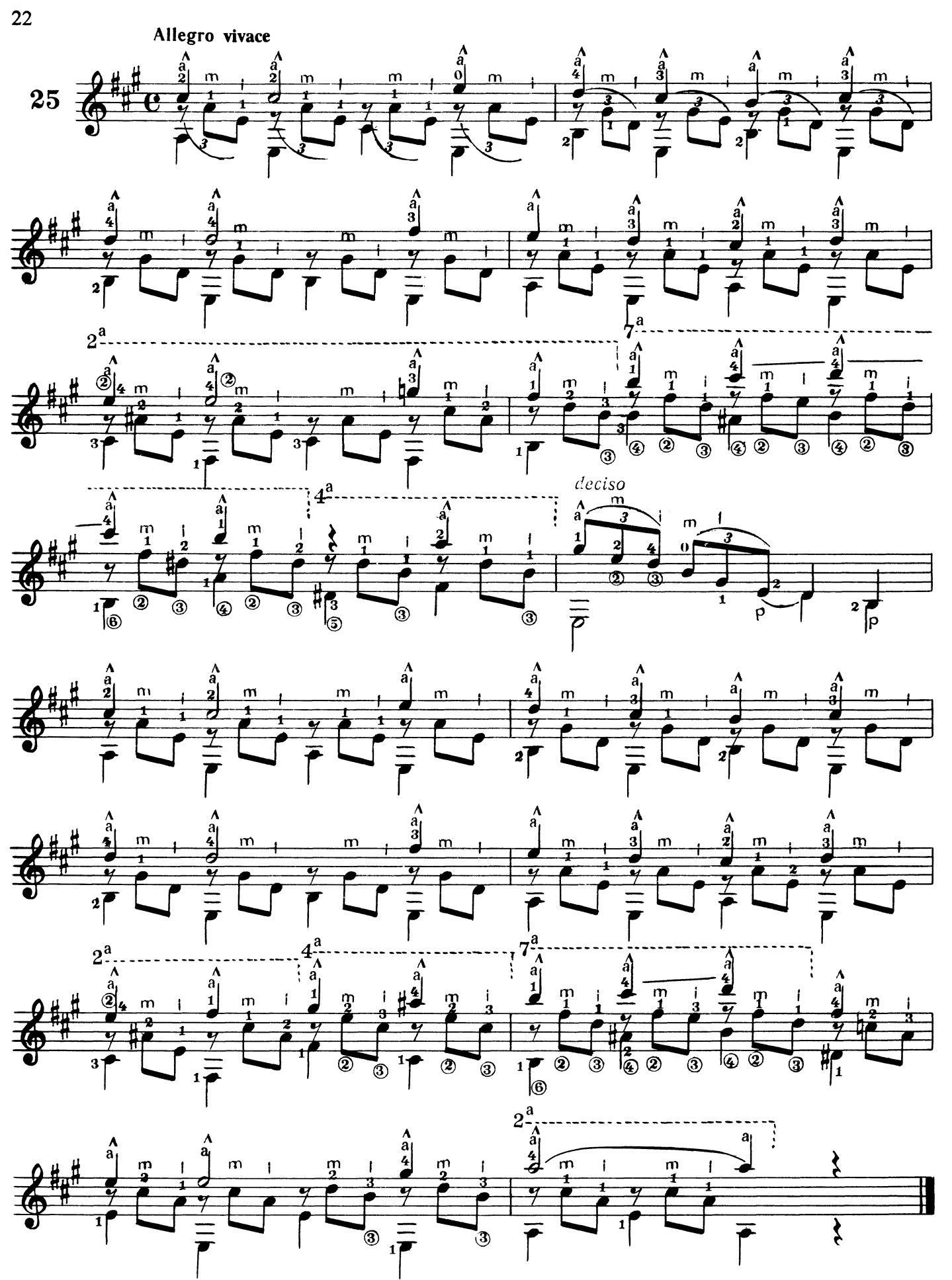


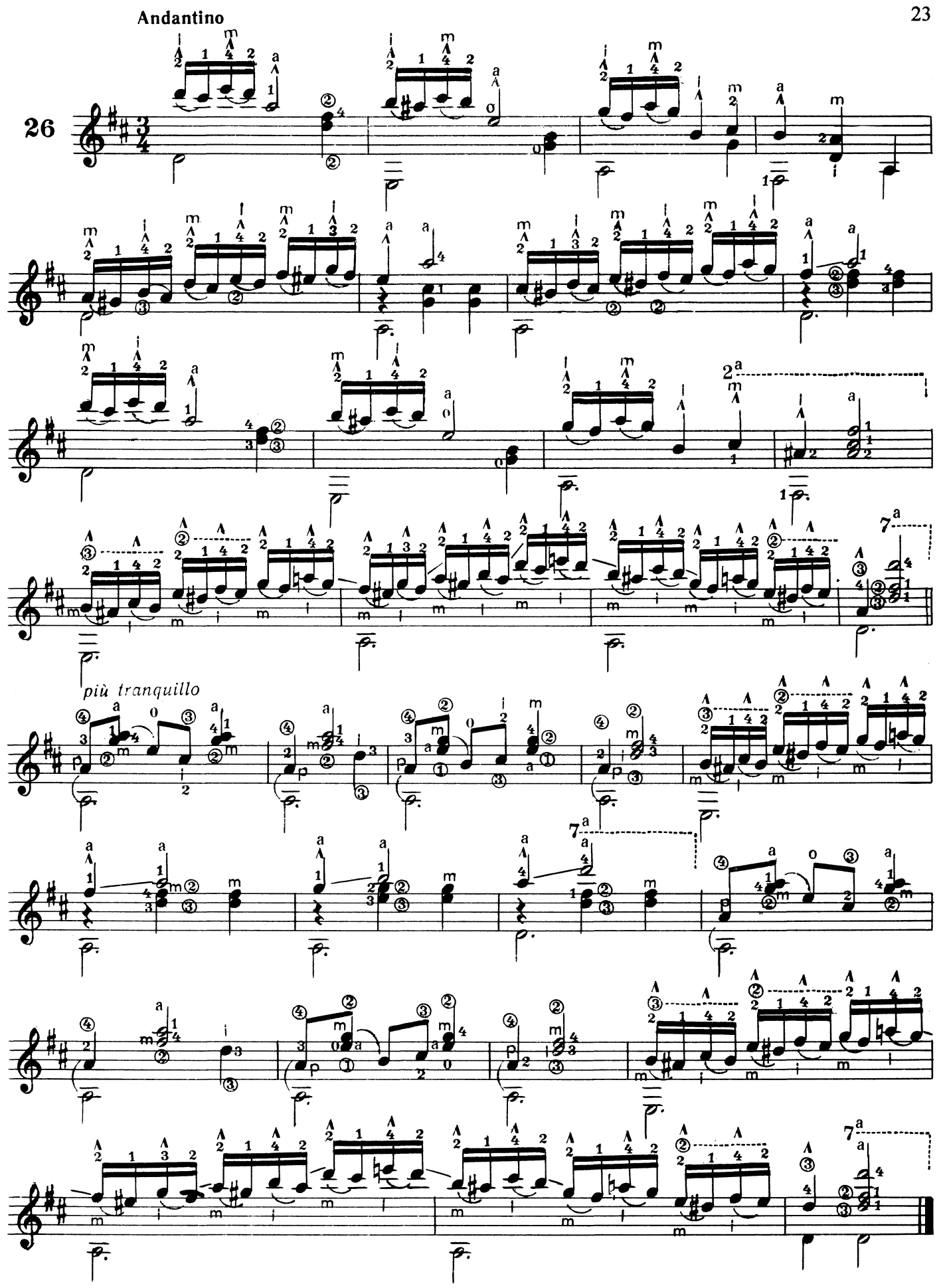

natural
natural
natural
Allegretto
con moto
22


Andantino
23
crescendo
diminuendo
più forte
crescendo
molto
diminuendo
più tranquillo
perdendosi

Allegro




Allegro vivace
25
deciso
p
p


26
più tranquillo

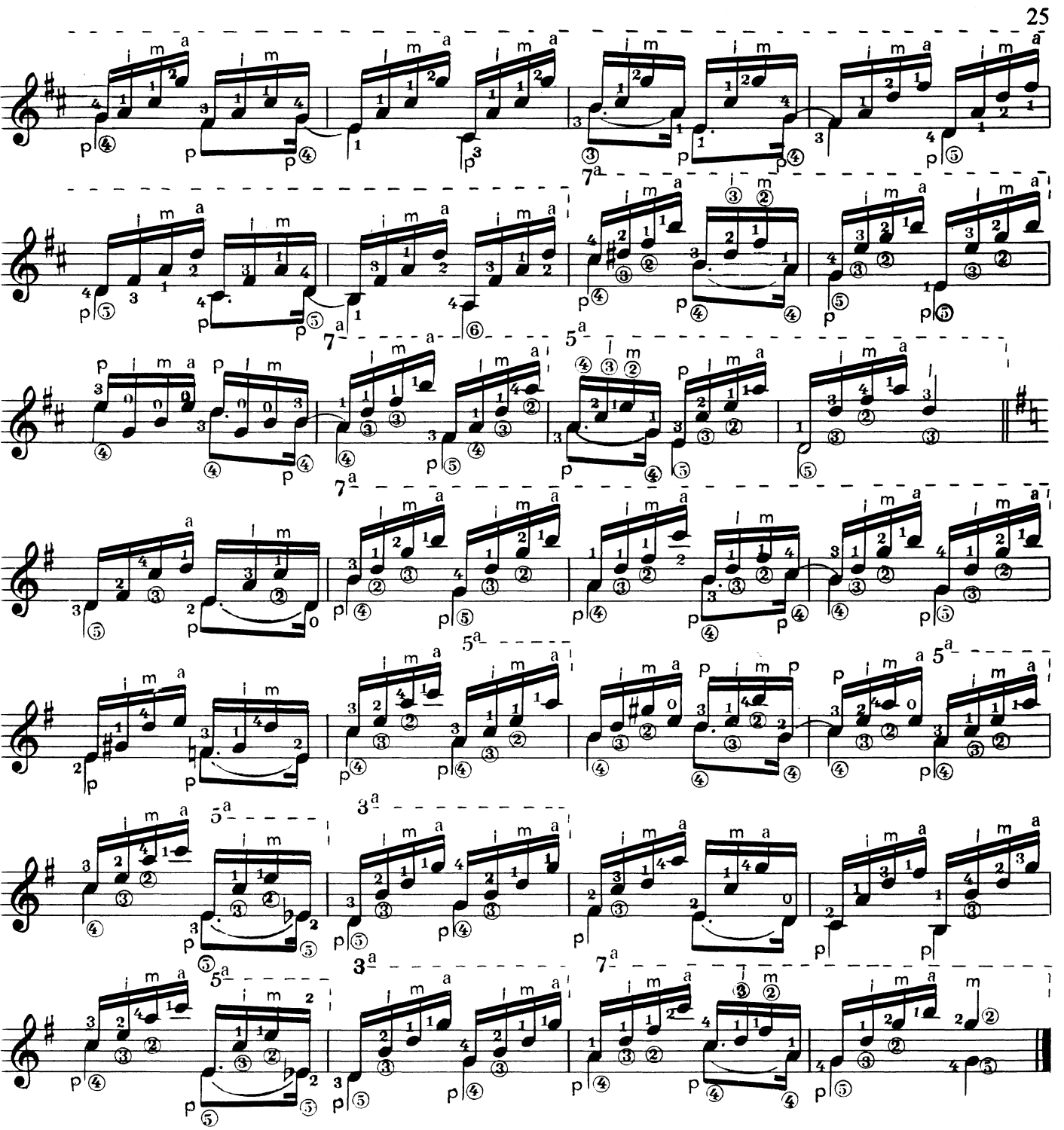
Andante

27

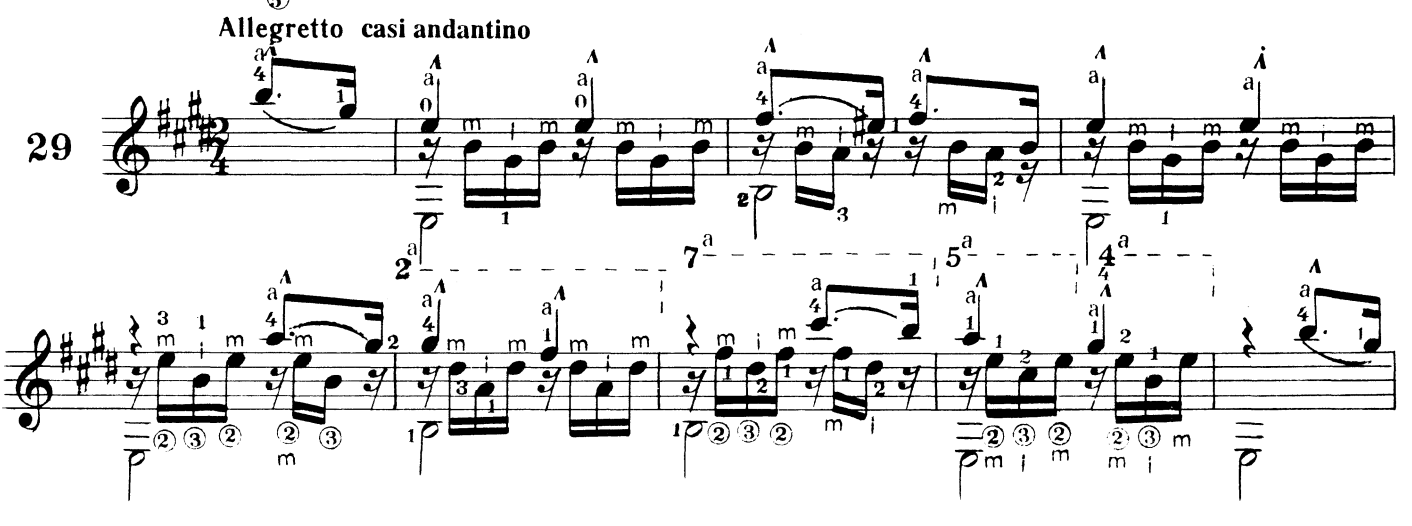
Andantino

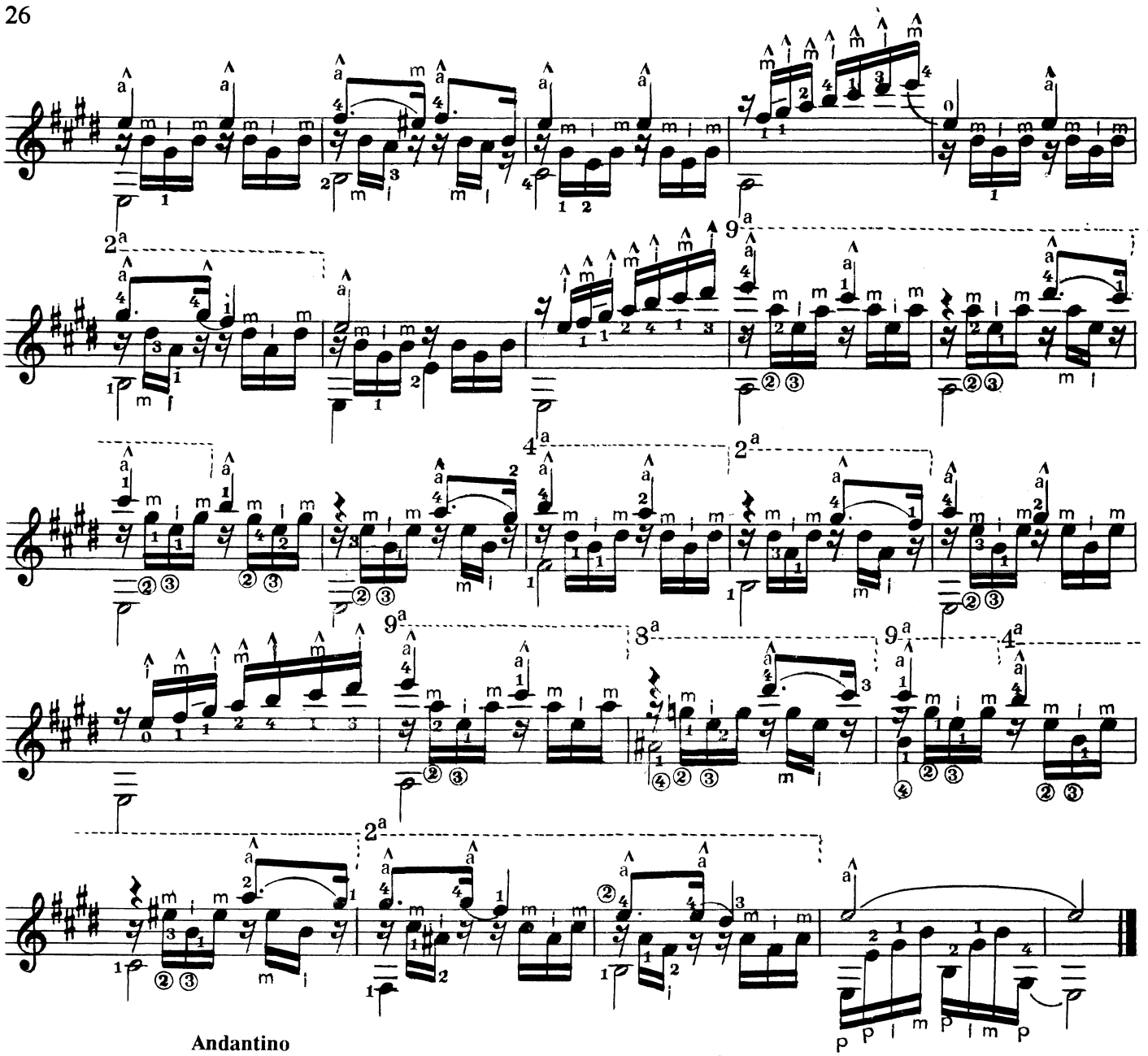
2a

28



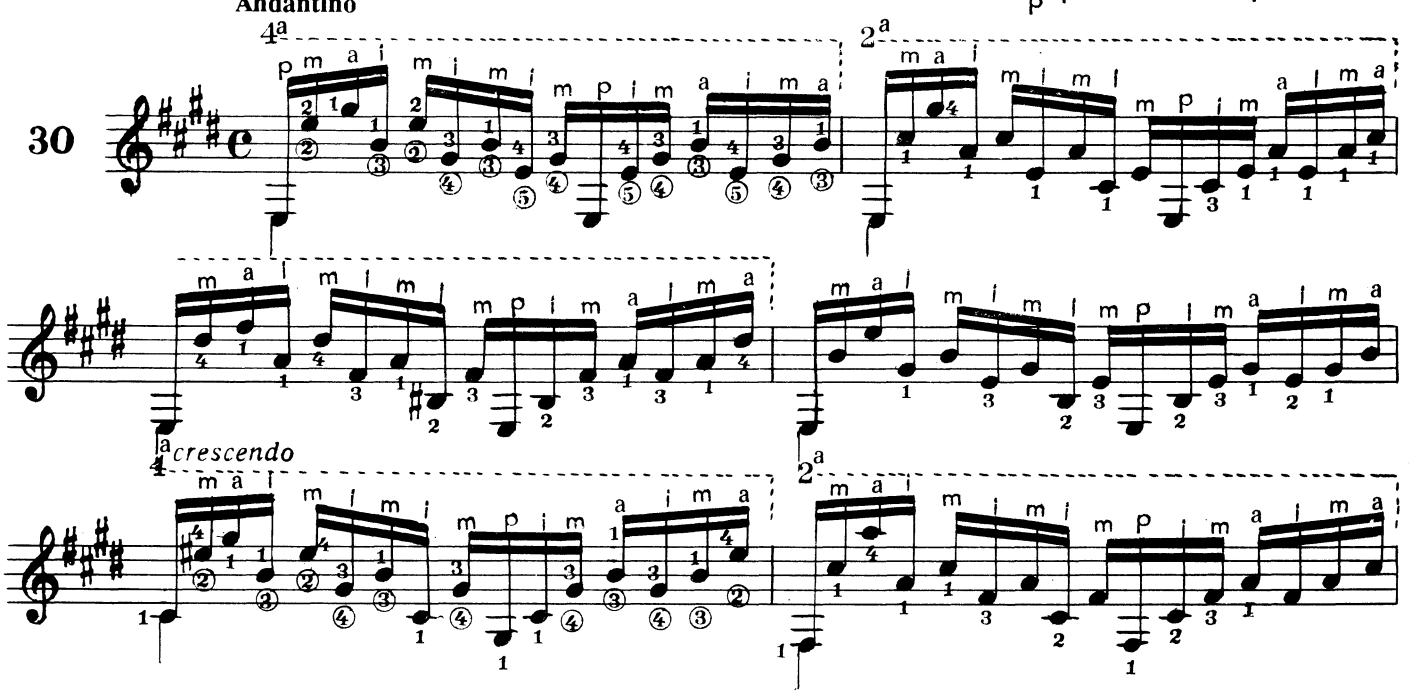
Allegretto casi andantino

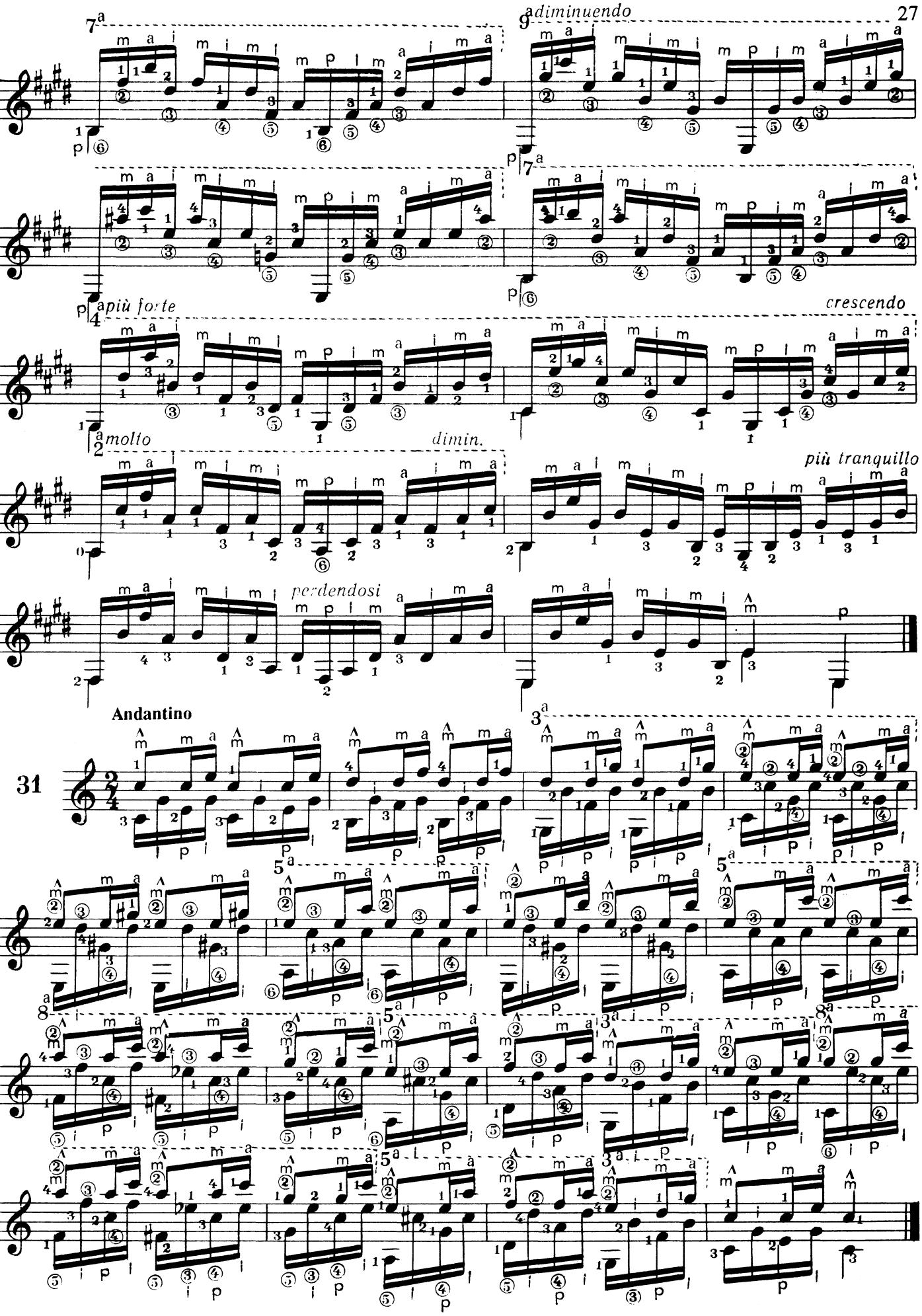


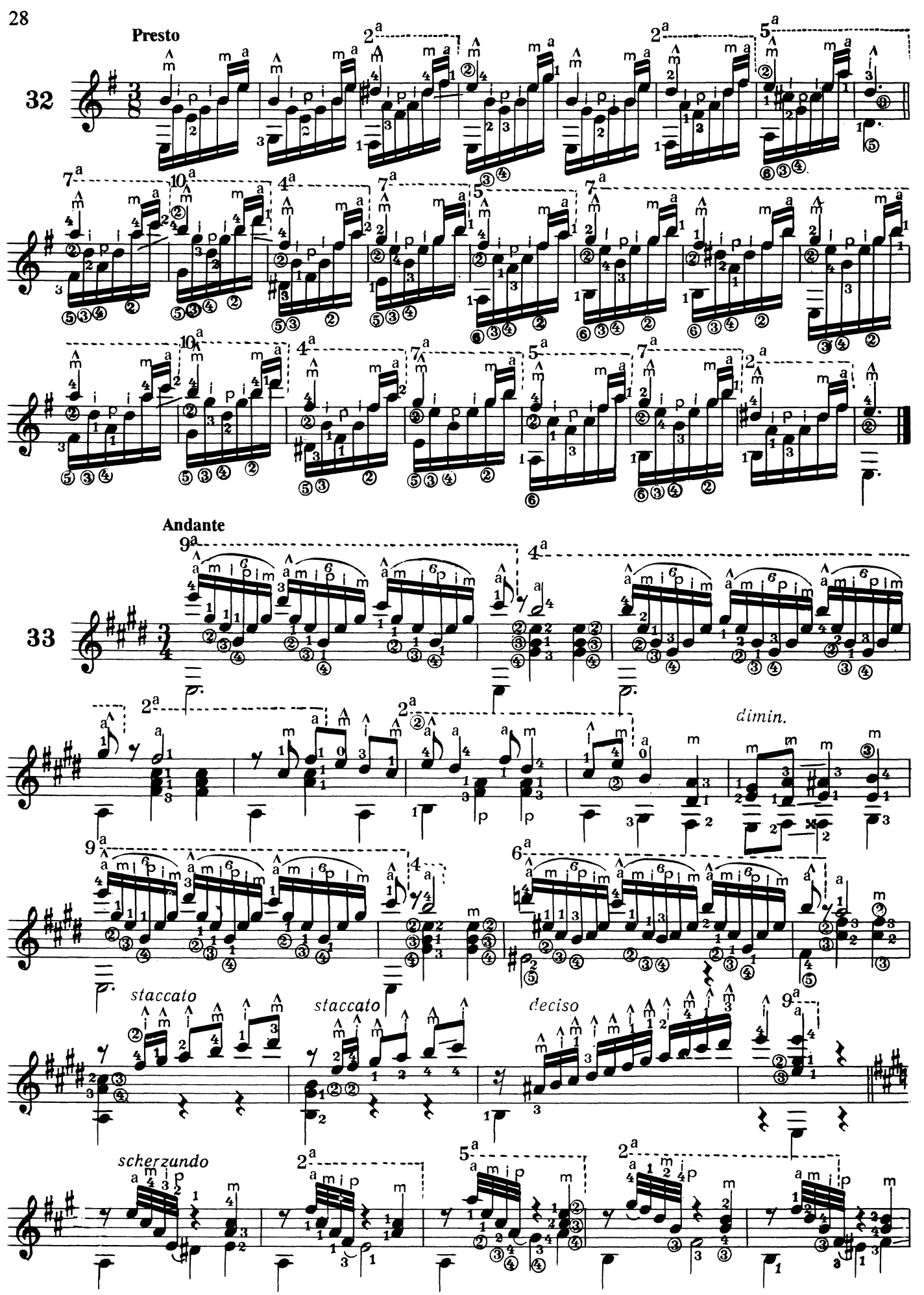


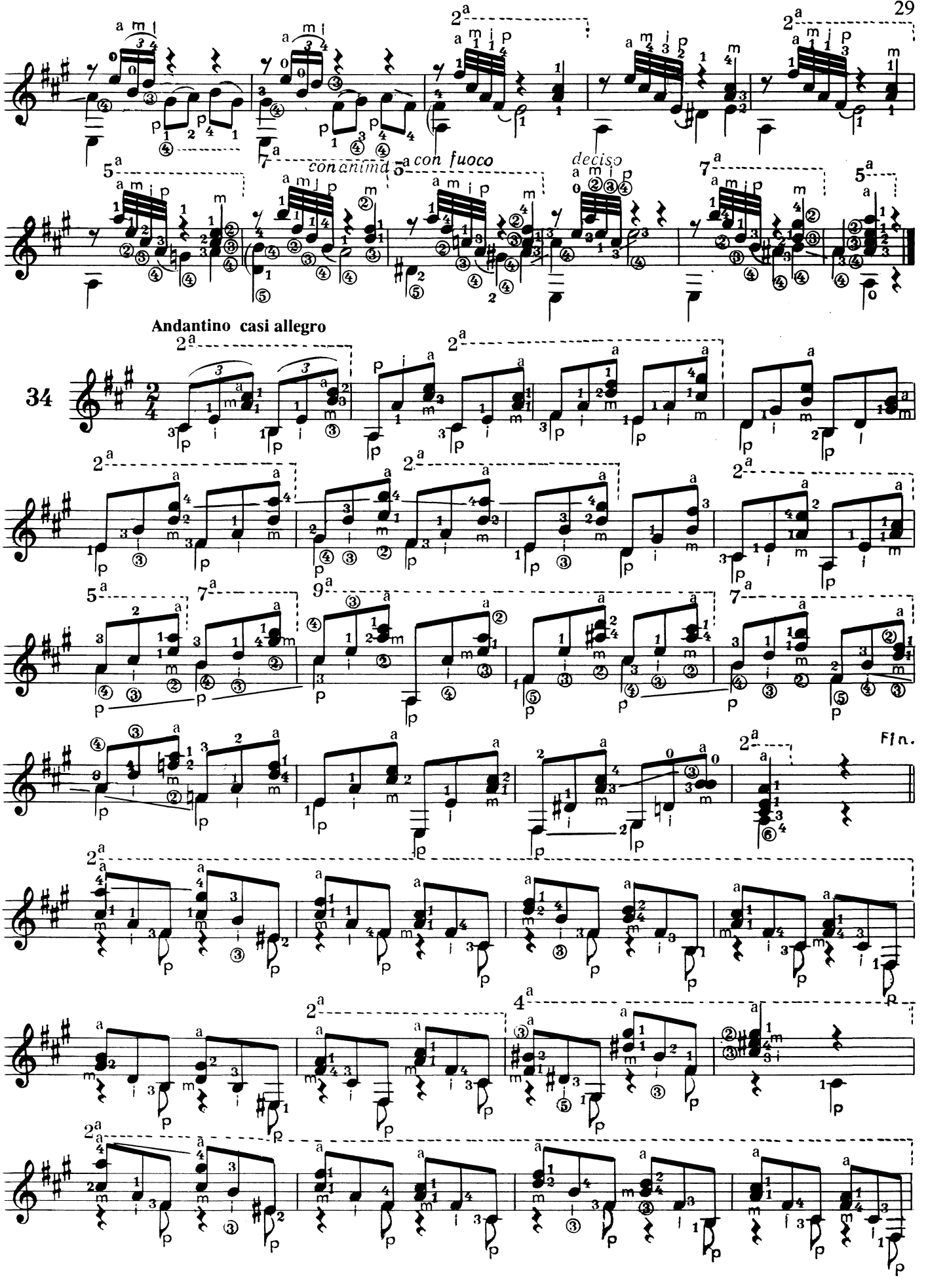
Andantino

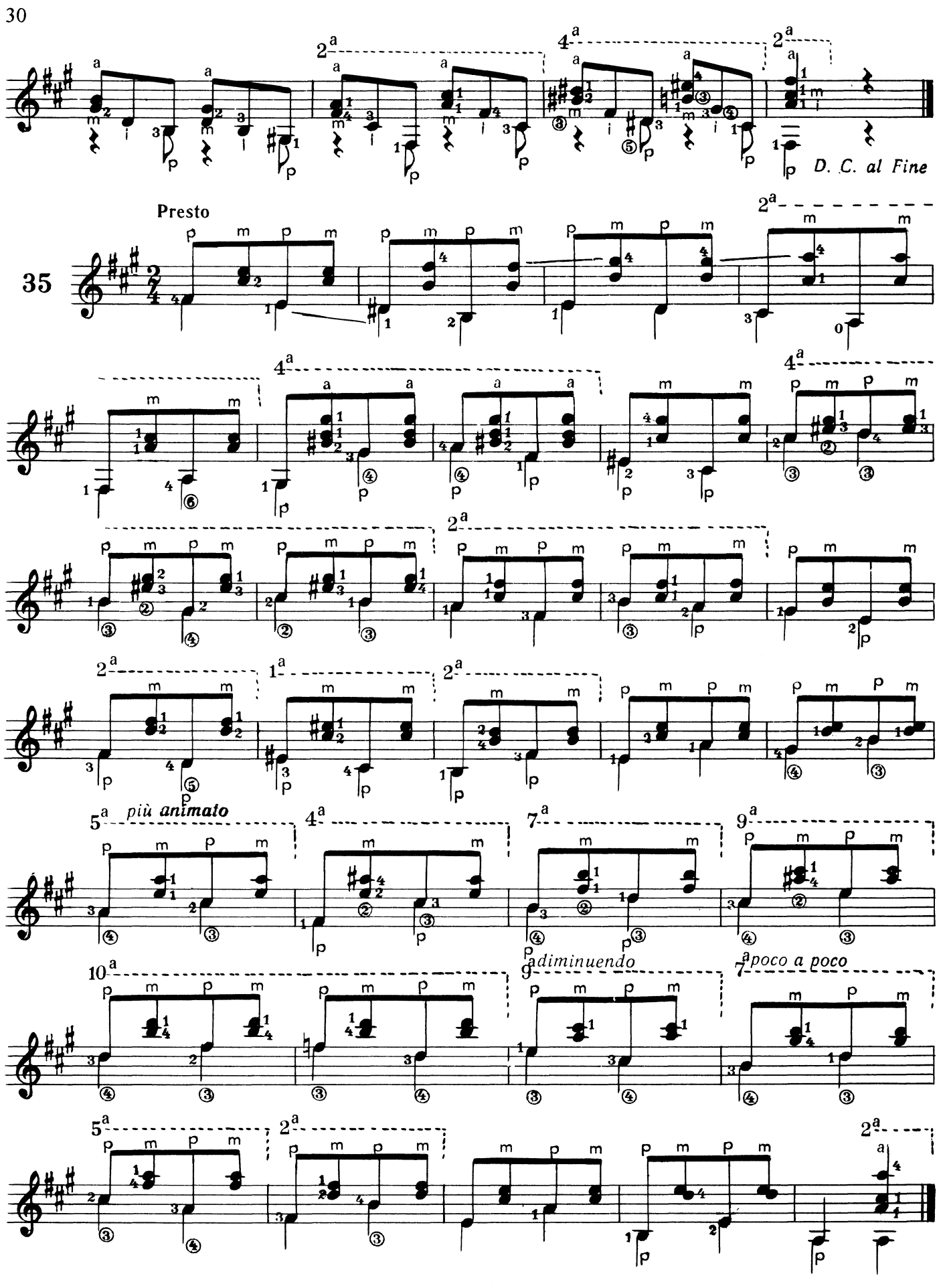
30

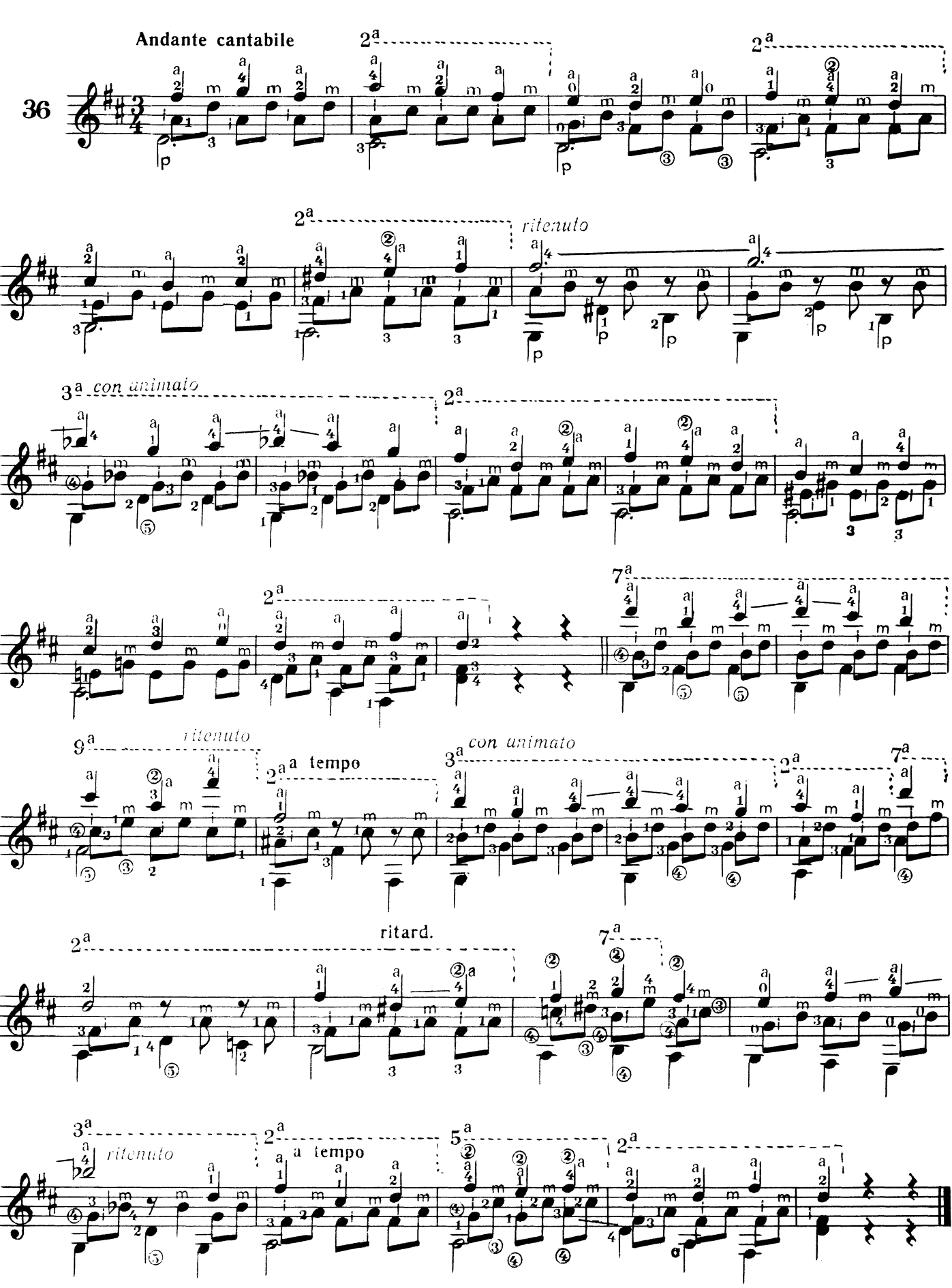


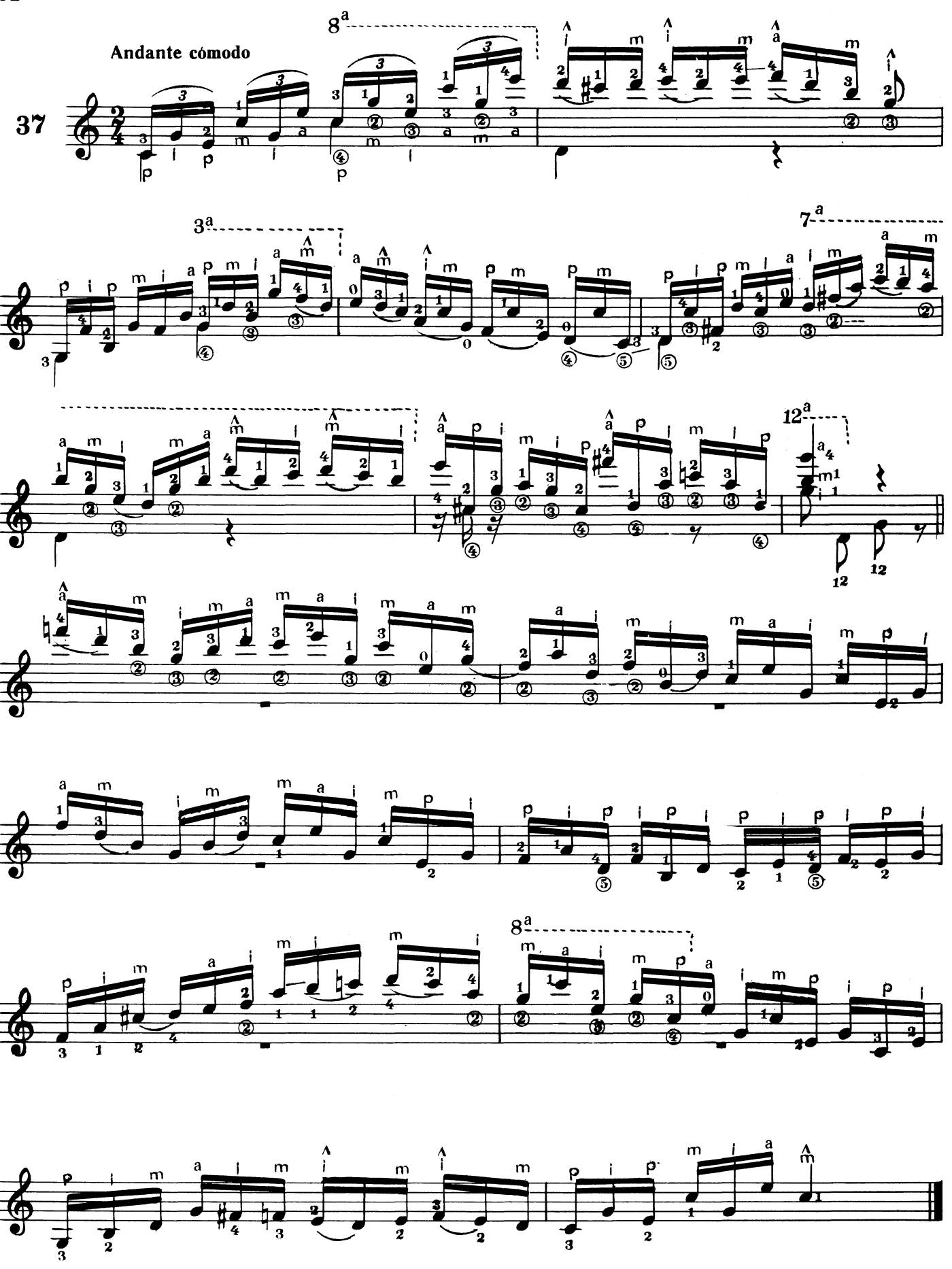

diminuendo
più forte
crescendo
molto
dimin.
più tranquillo
perdendosi
Andantino
31


Presto
32
Andante
33
dimin.
staccato
staccato
deciso
scherzando


con anima
a con fuoco
deciso
Andantino casi allegro
34
Fin.

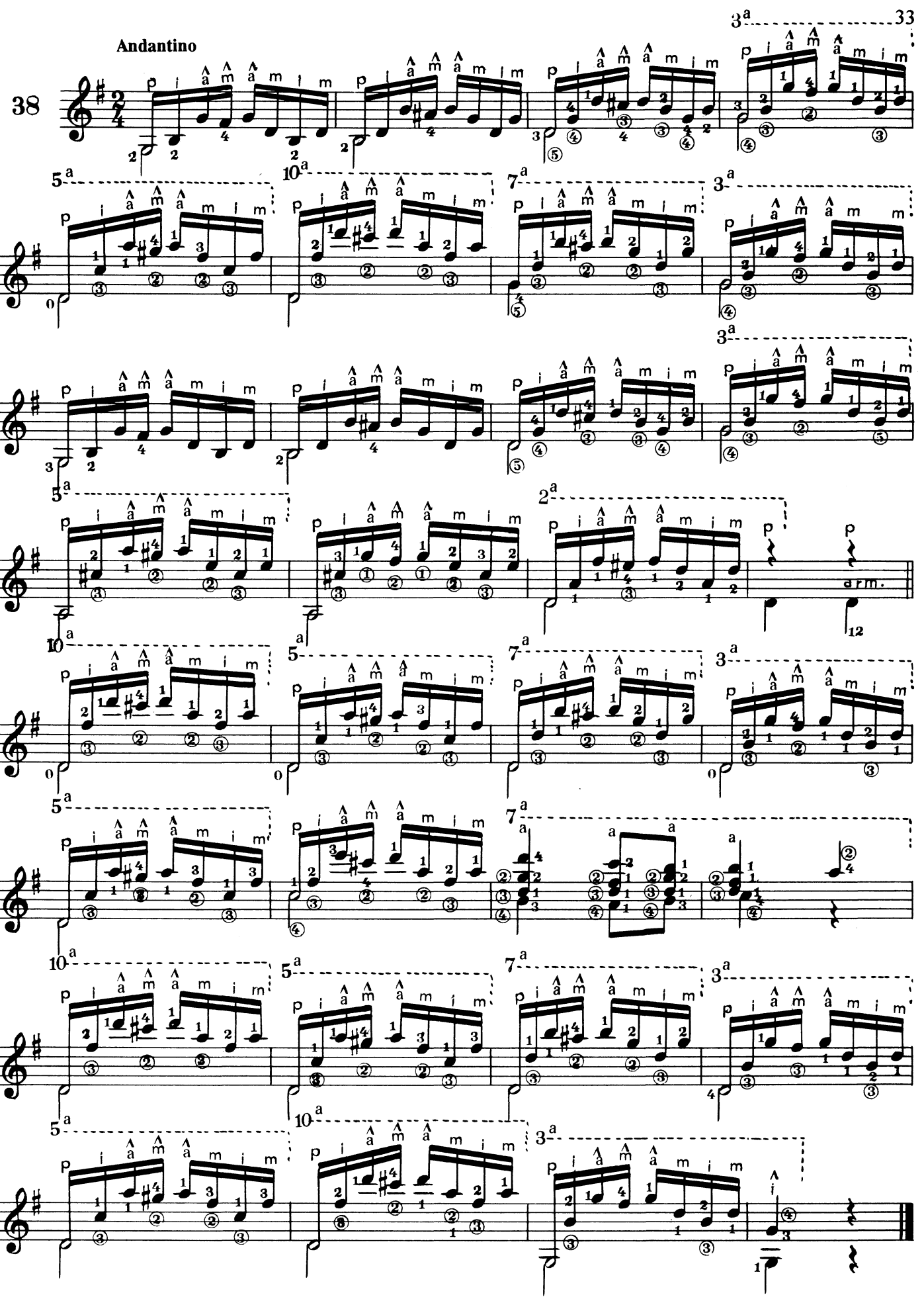

D. C. al Fine
Presto
35
più animato
diminuendo
poco a poco

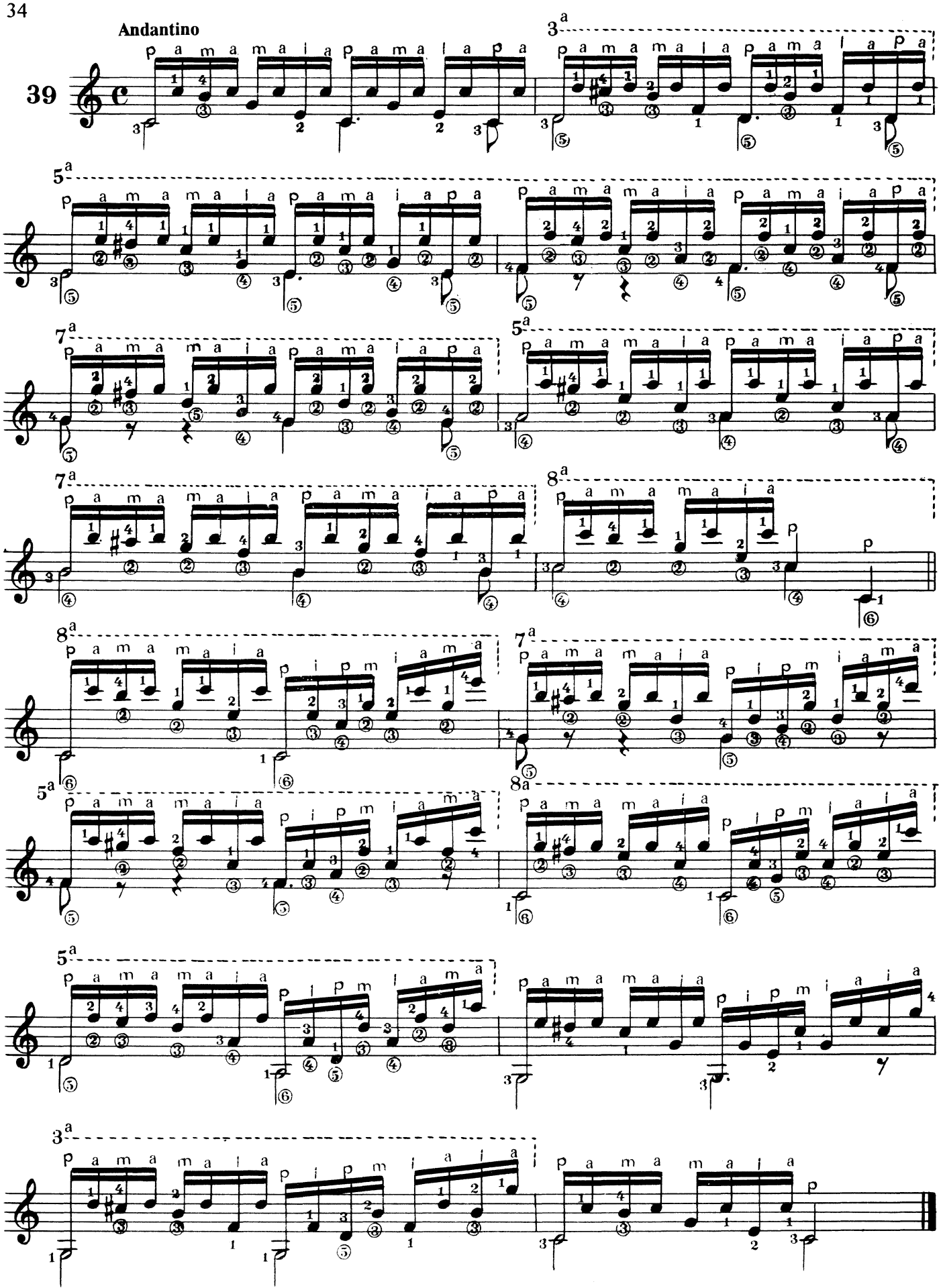

Andante cantabile
36
2a
ritenuto
3a con animato
7a
9a
a tempo
ritard.
5a


Andante cómodo
37
8a
3a
7a
12a
8a

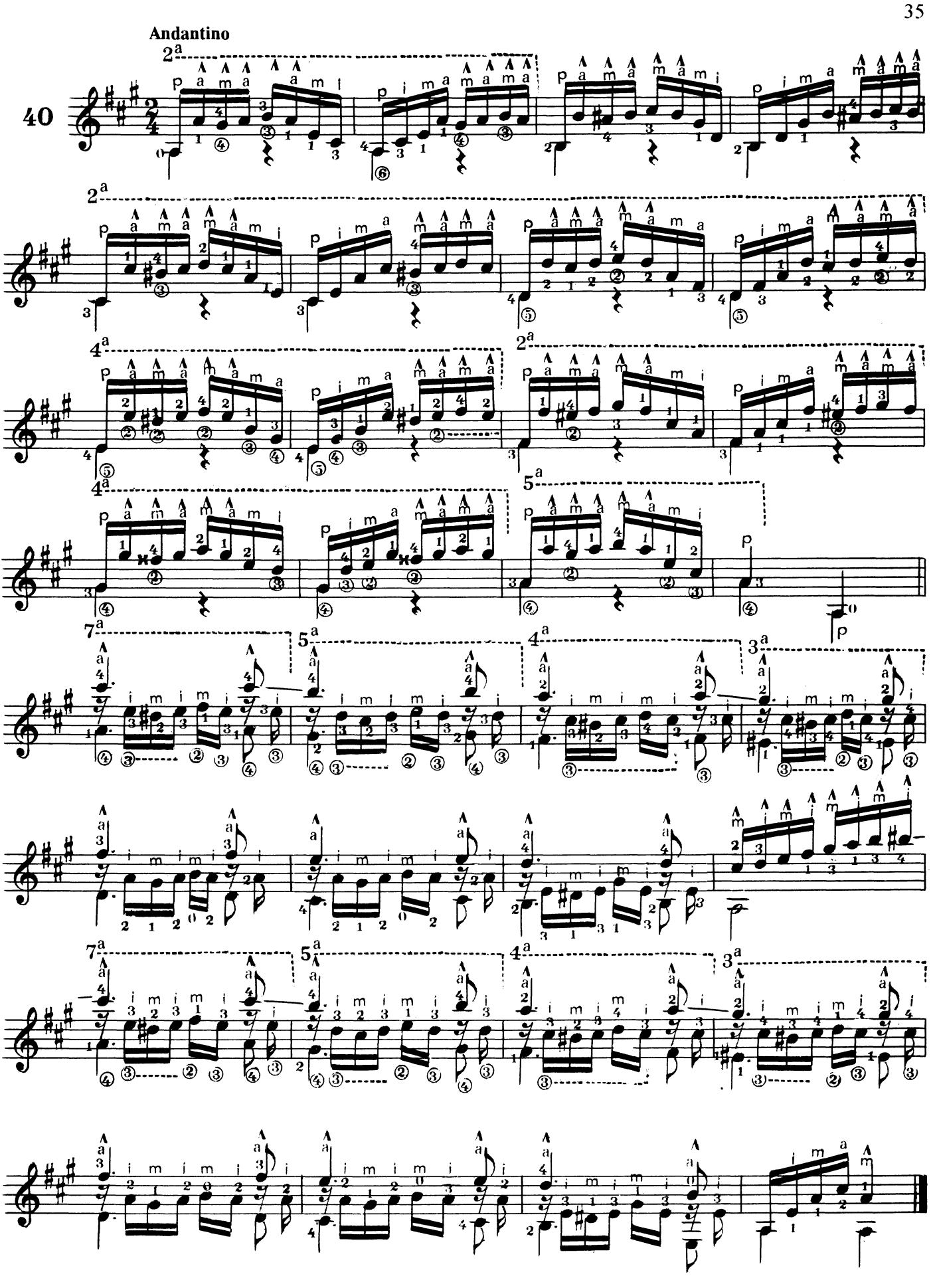
Andantino

38



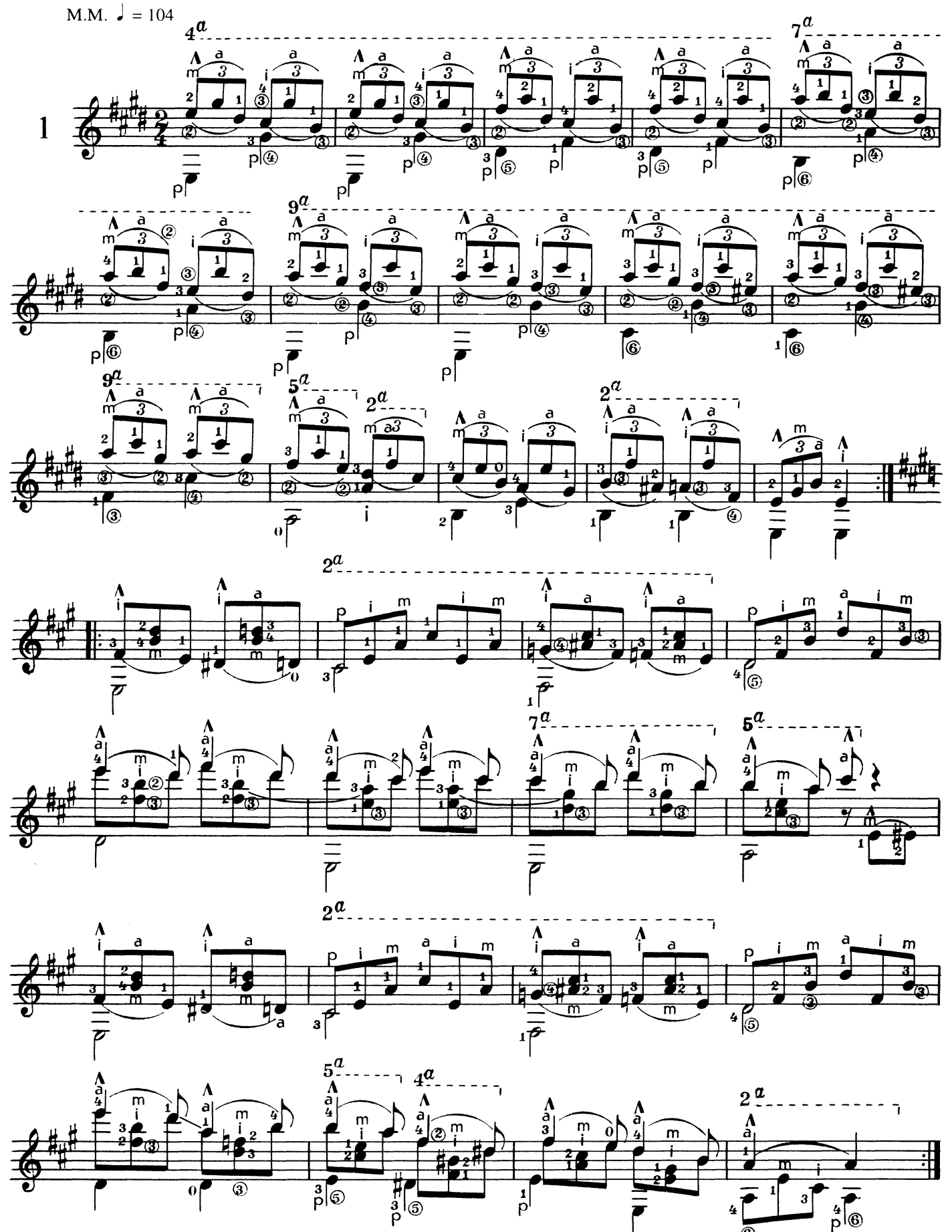

Andantino
39

Andantino

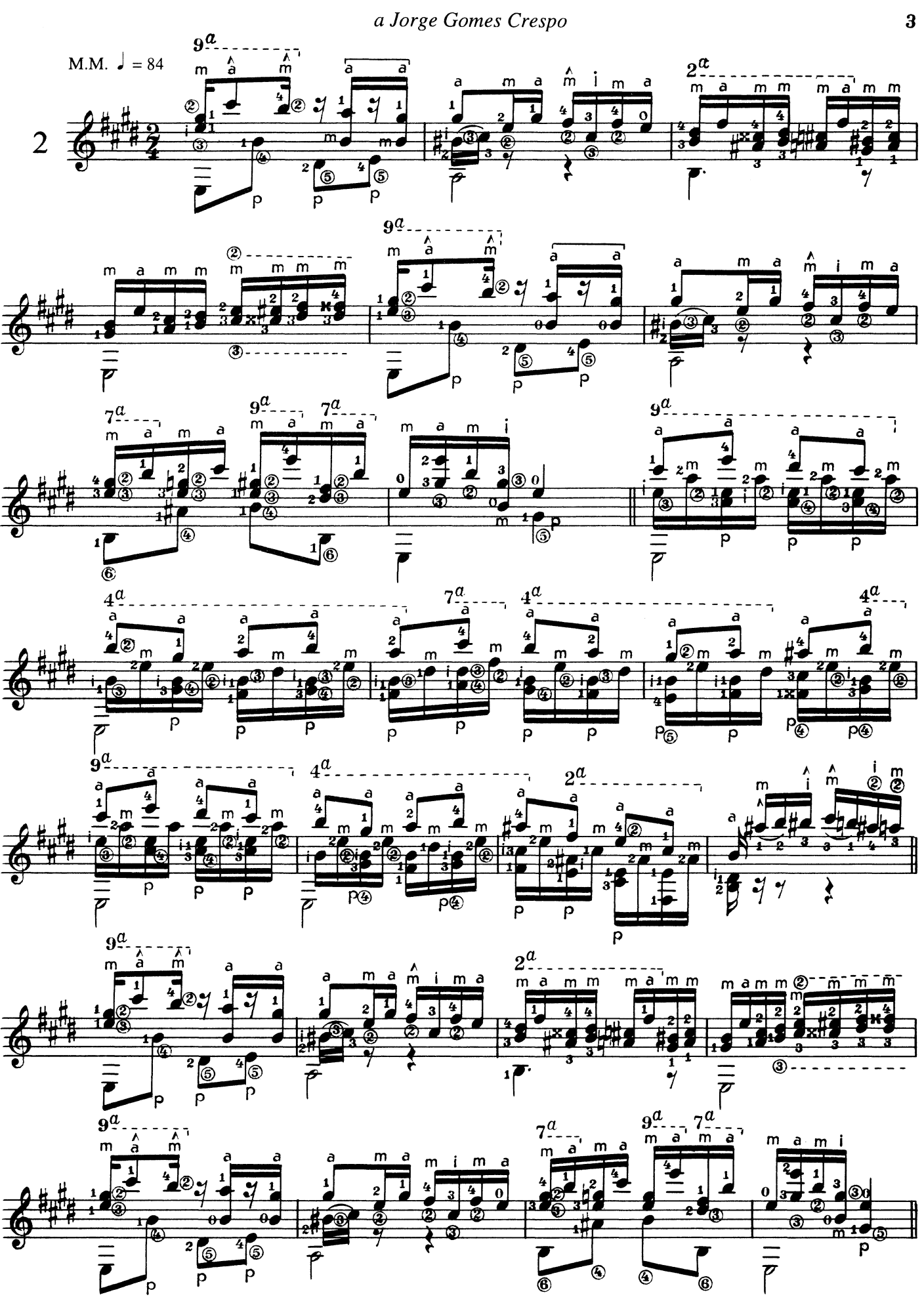


ЧАСТЬ 6

a Manuel Gonzalez Nieto

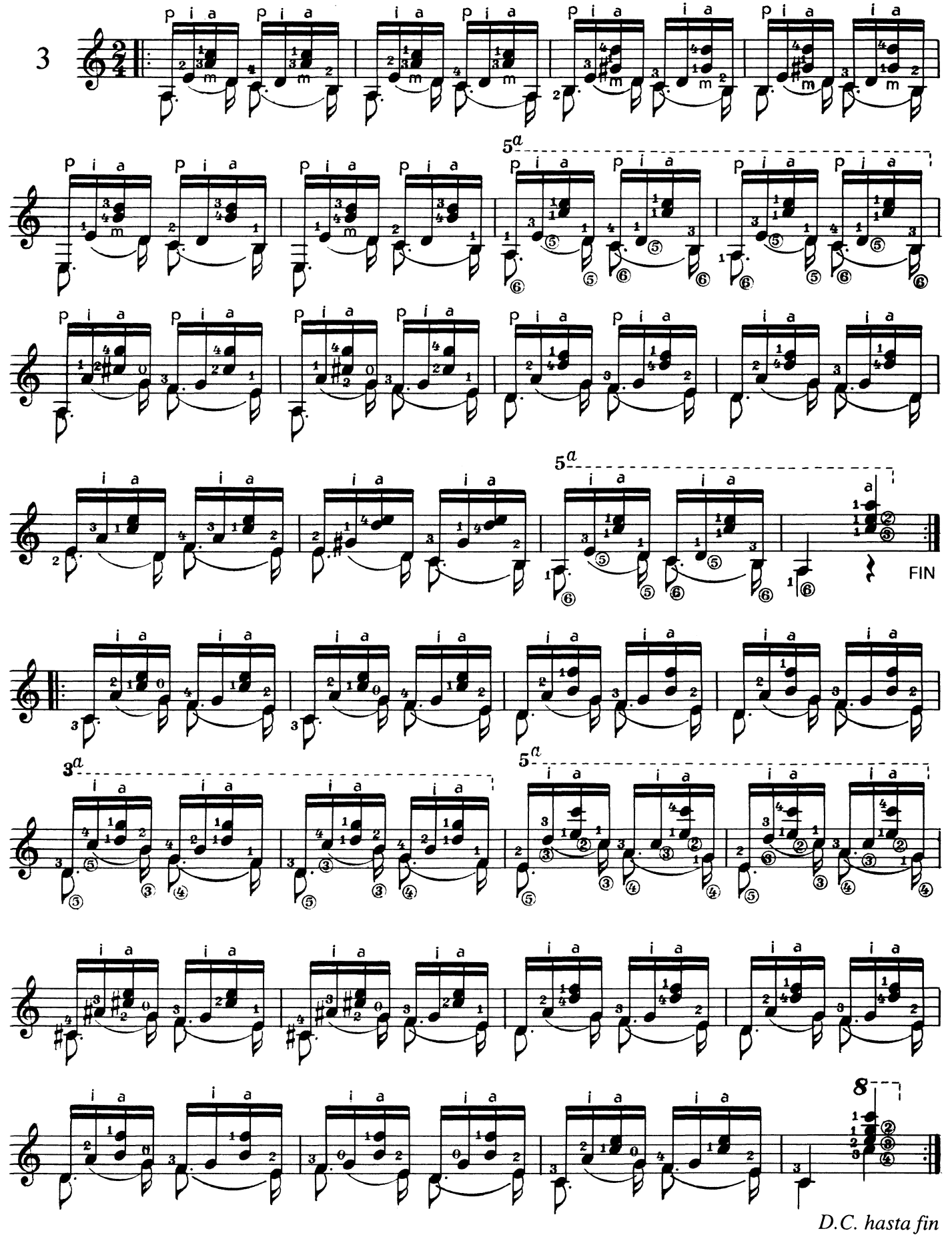


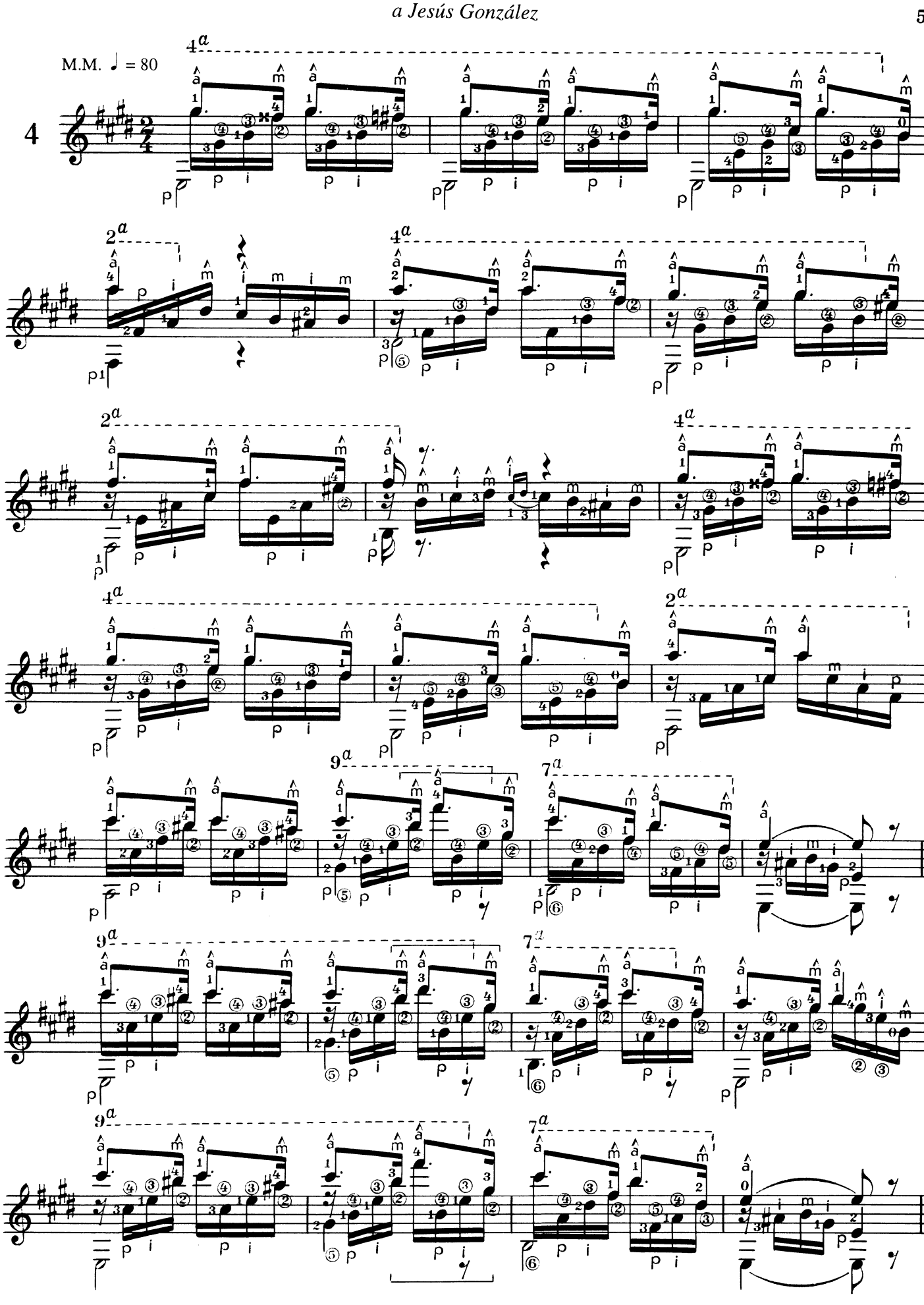
* Ноты, обозначенные (Λ), играть apoyando, остальные – tirando.


M.M. ♩ = 84
2

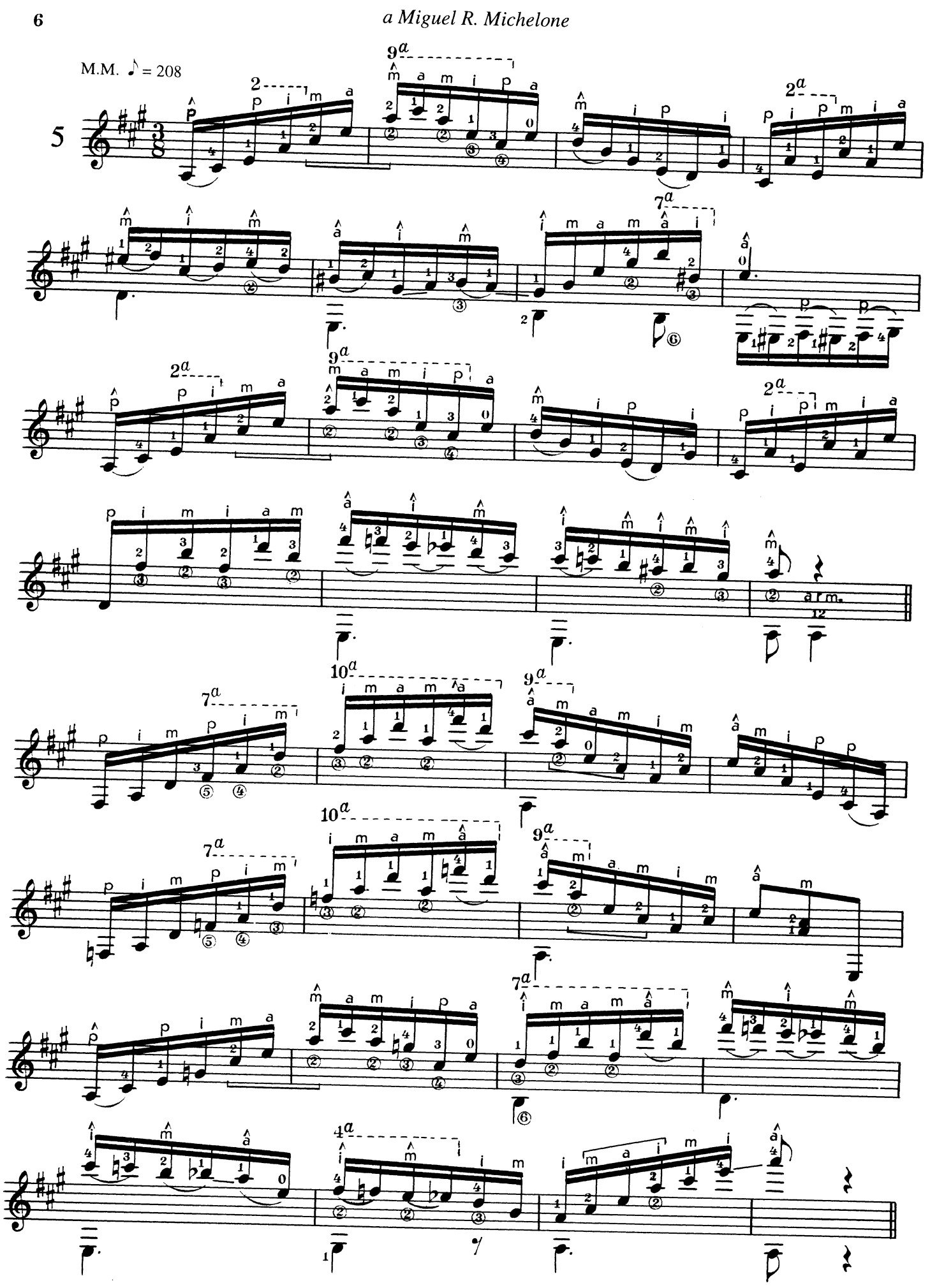
a Adolfo V. Luna

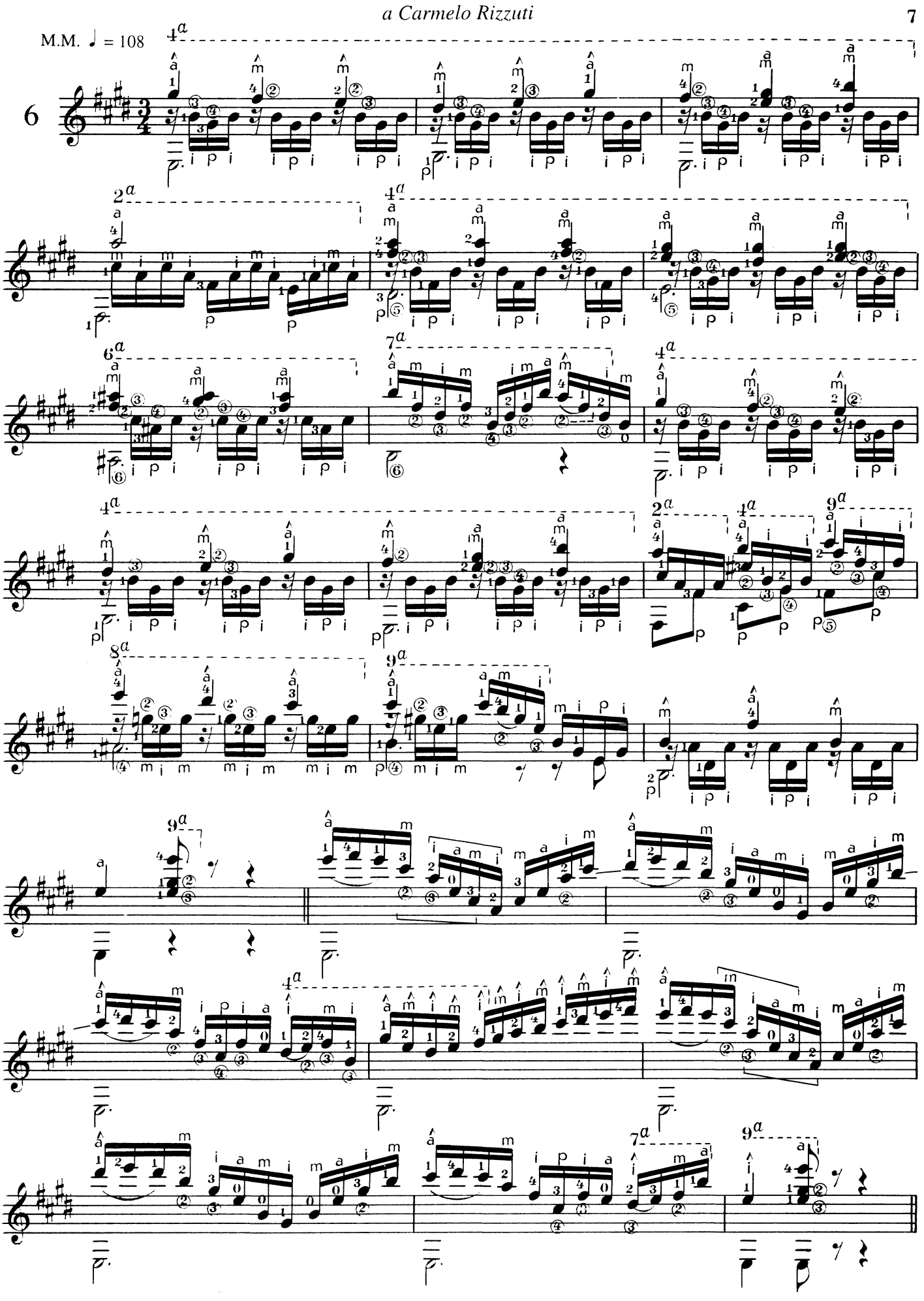
M.M. ♩ = 120




M.M. ♩ = 80
4
4a
2a
9a
7a

a Miguel R. Michelone

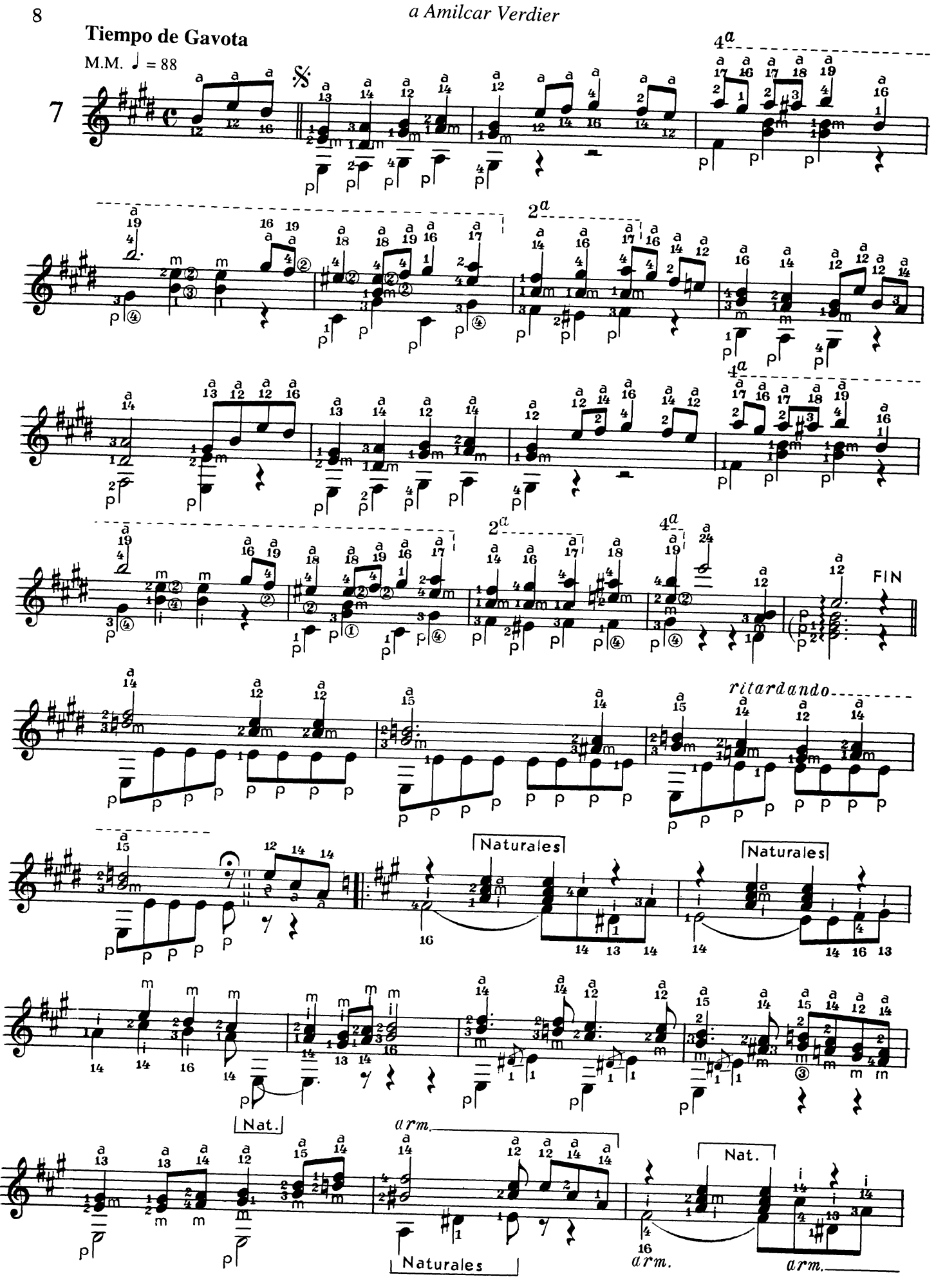


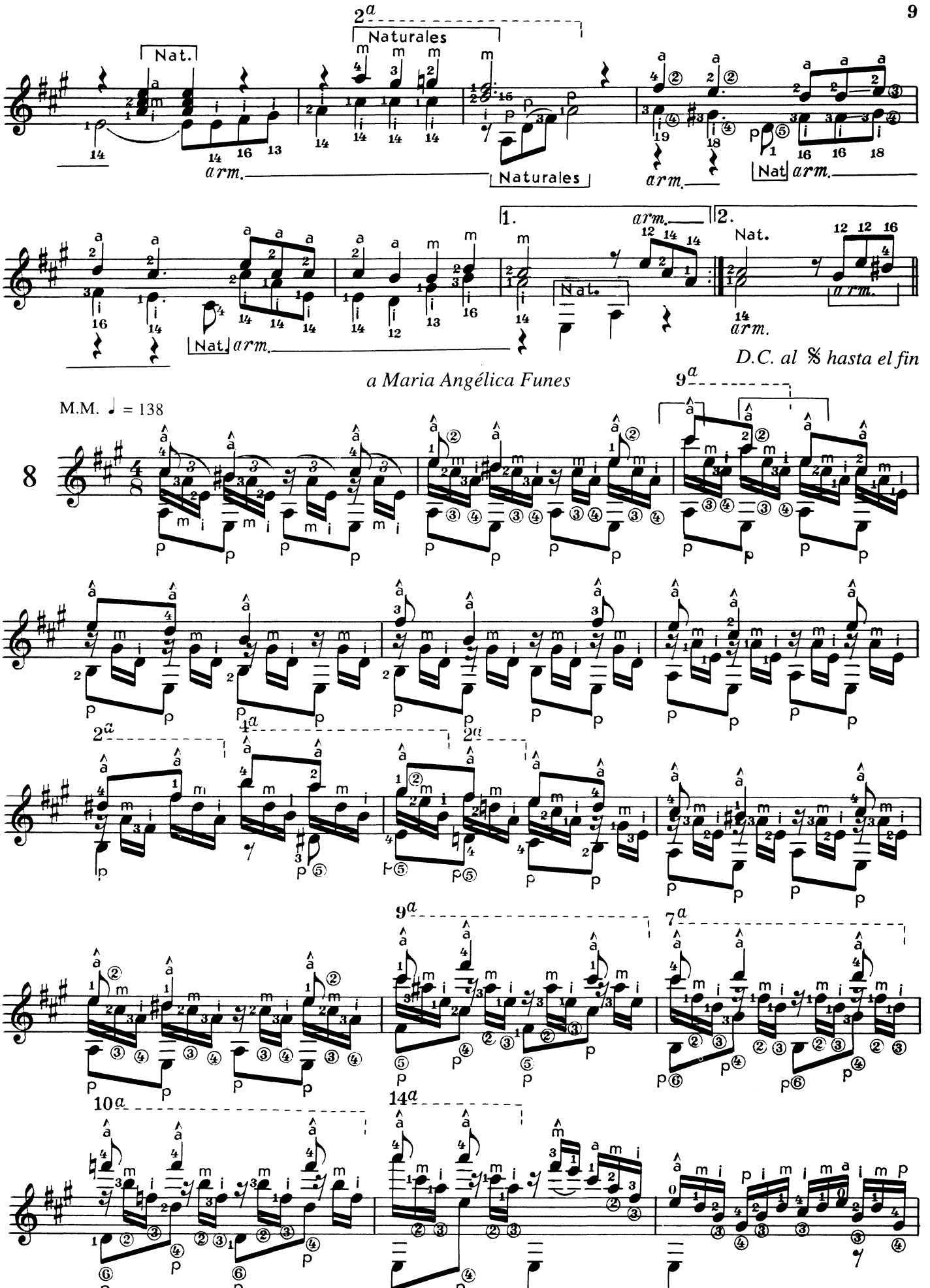

M.M. ♩ = 108
6

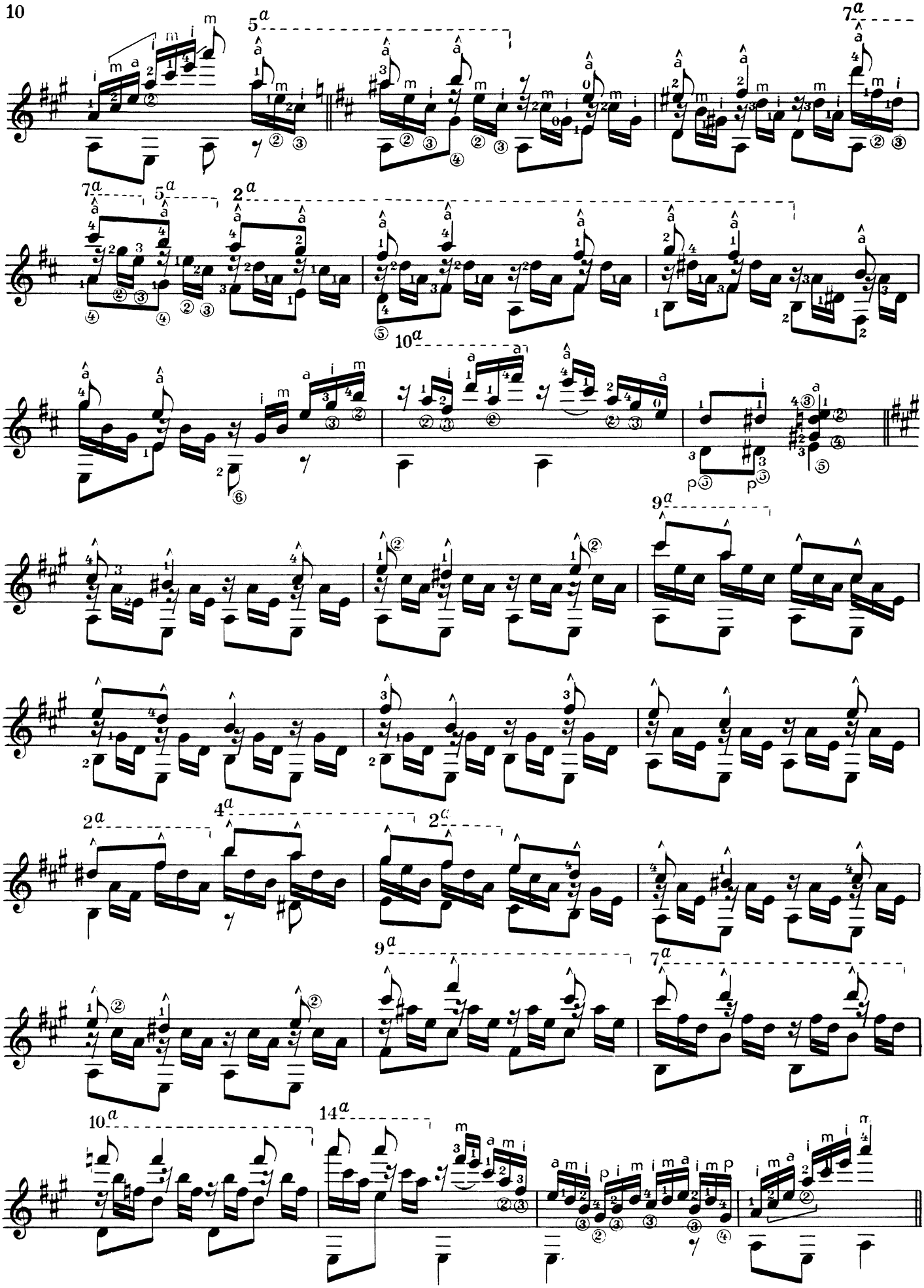
a Amilcar Verdier

Tiempo de Gavota

M.M. ♩ = 88




Nat.
Naturales
arm.
Nat
1.
2.
D.C. al 𝄋 hasta el fin
a Maria Angélica Funes
M.M. ♩ = 138
8

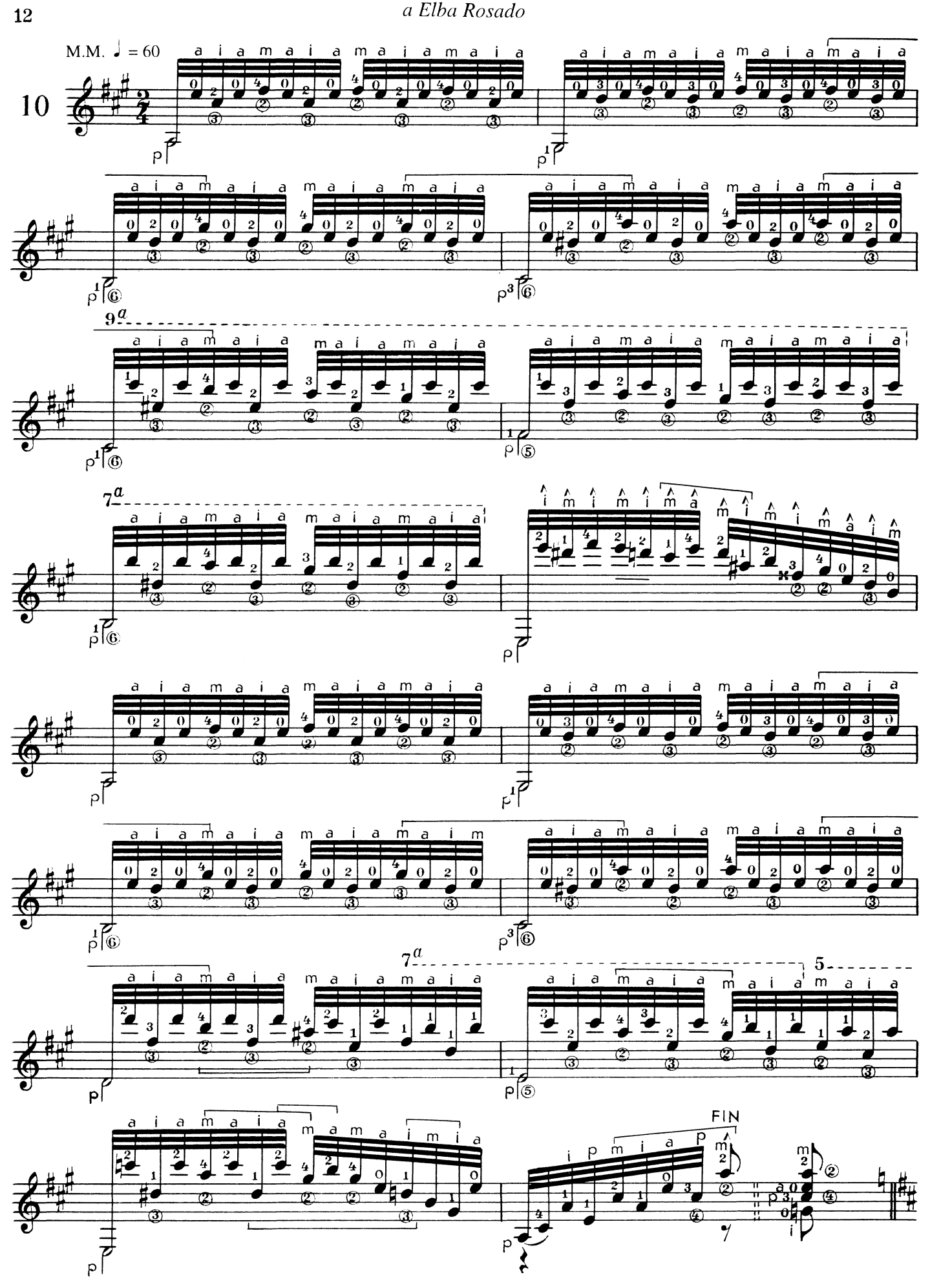


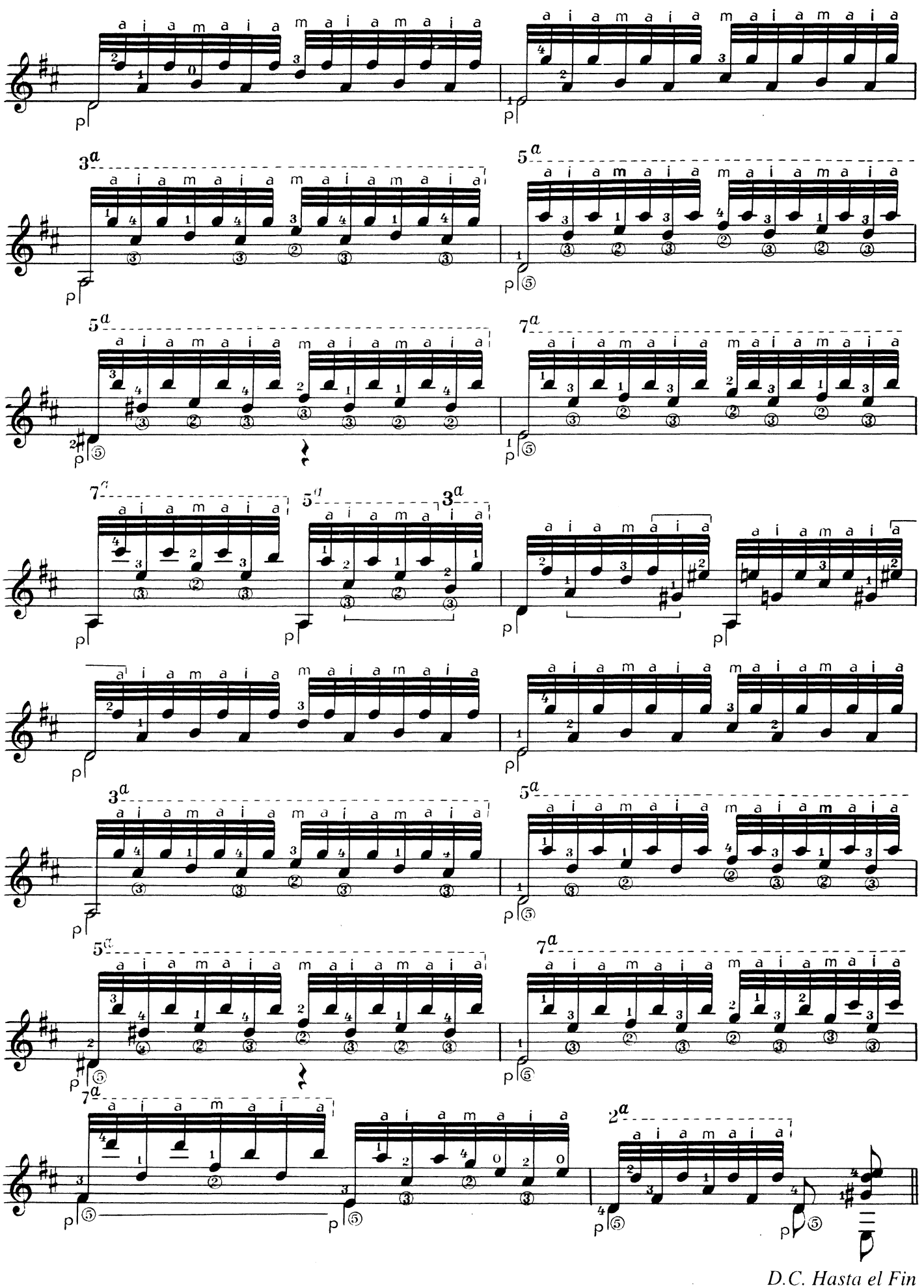
M.M. ♩ = 76

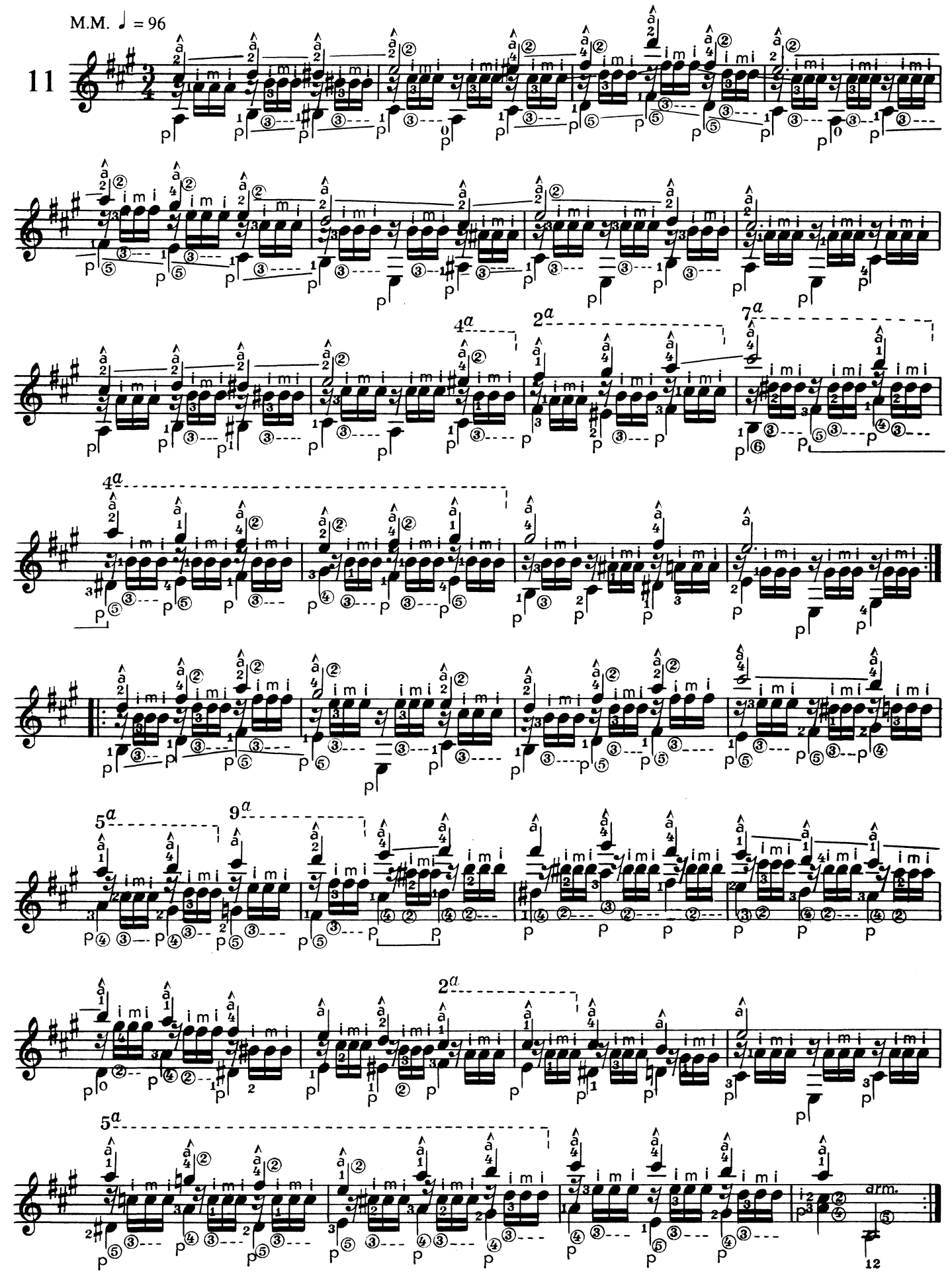
9

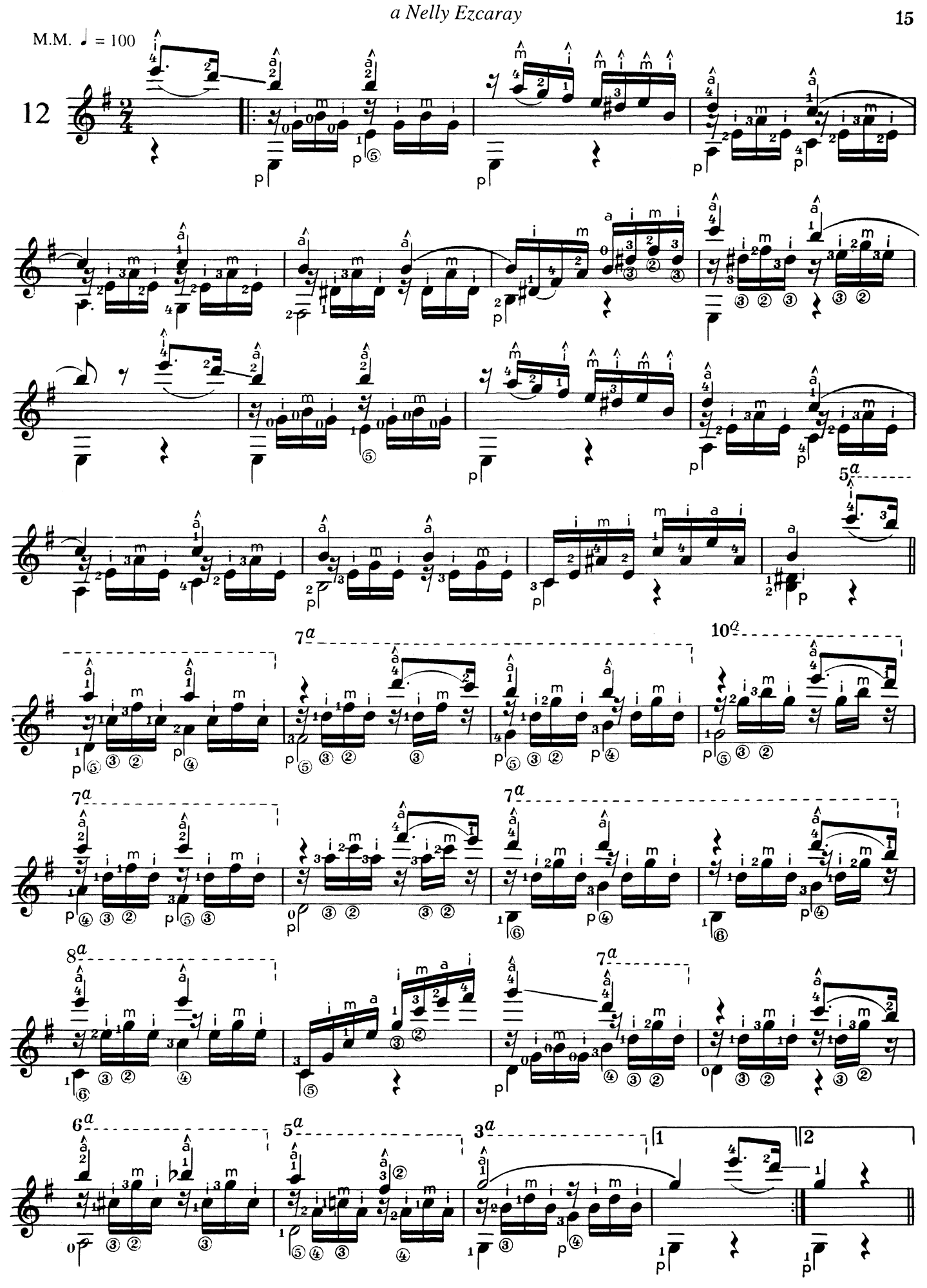
FIN

D.C. Hasta el Fin


M.M. ♩ = 60
10
9a
7a
7a
5
FIN


D.C. Hasta el Fin

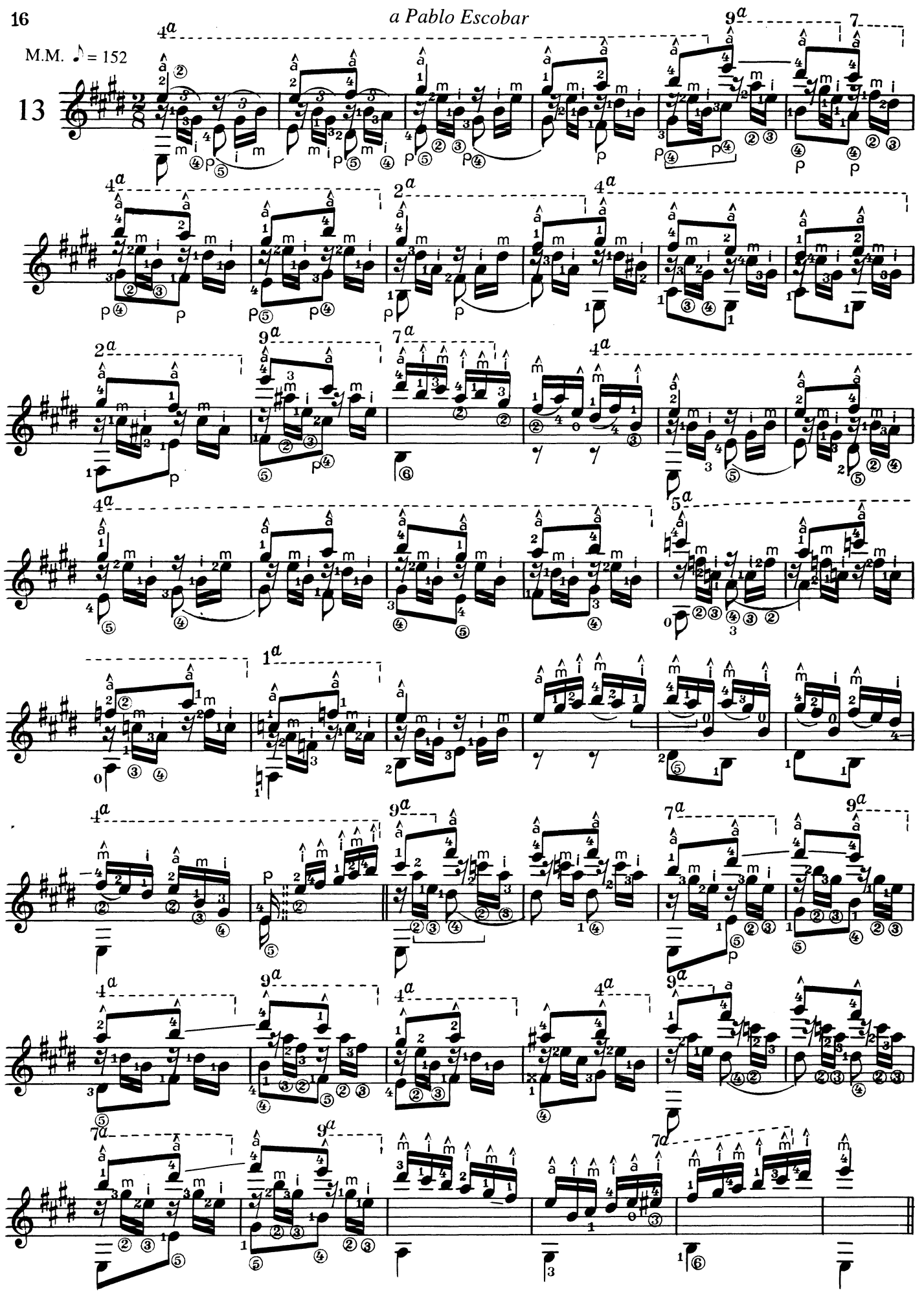

M.M. ♩ = 96
11
drm.
12

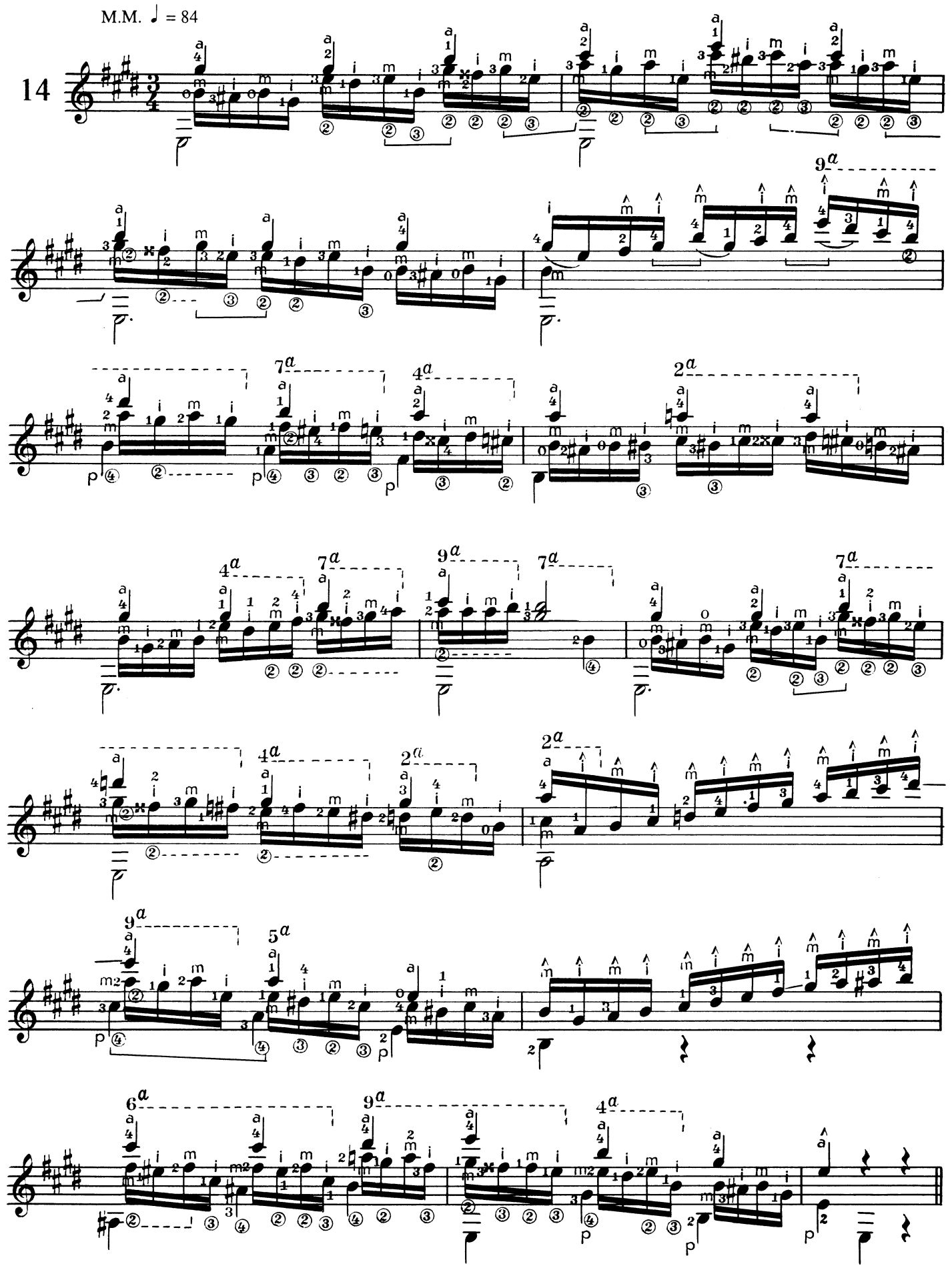

M.M. ♩ = 100
12
5a
7a
10a
7a
7a
8a
7a
6a
5a
3a
1
2

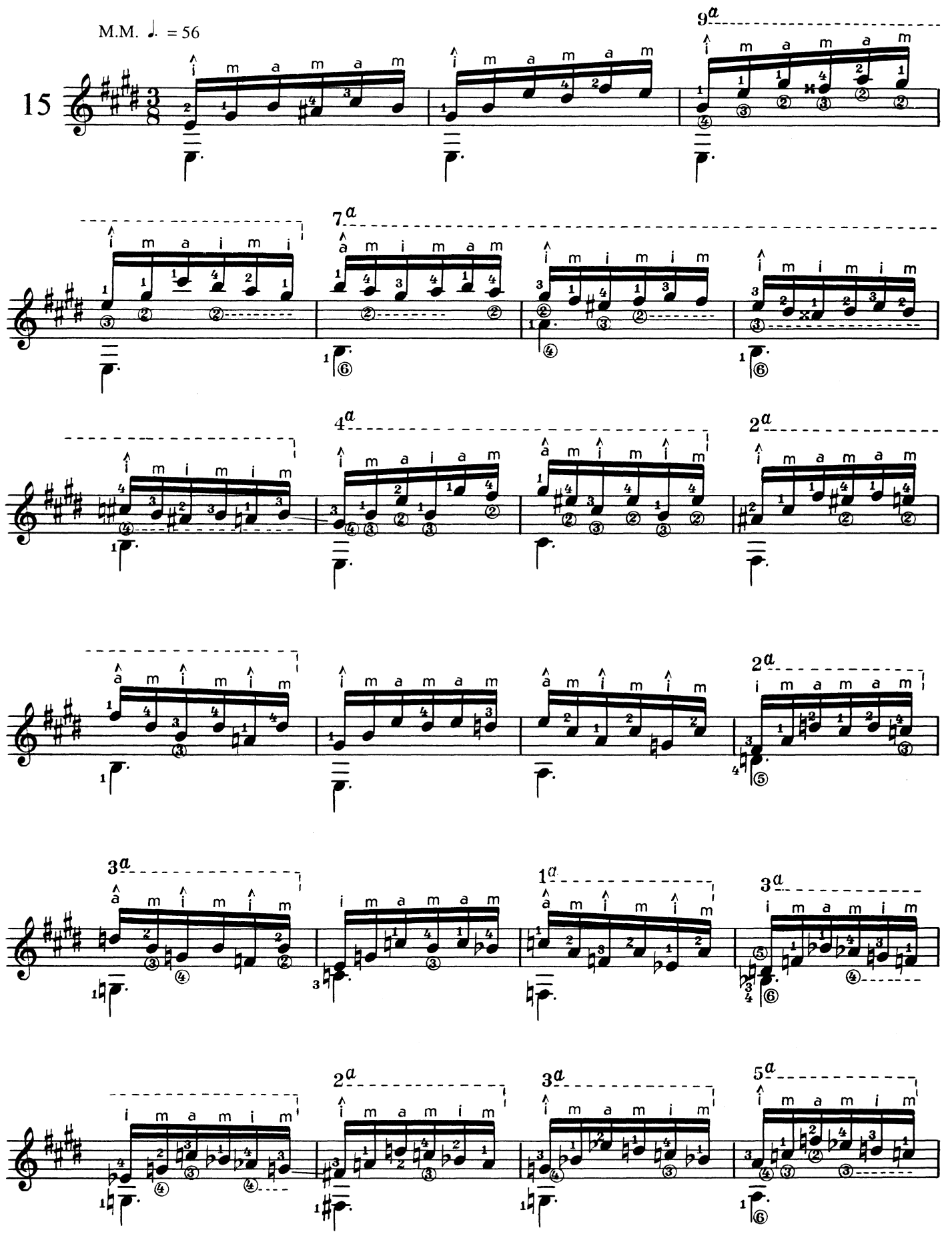
a Pablo Escobar

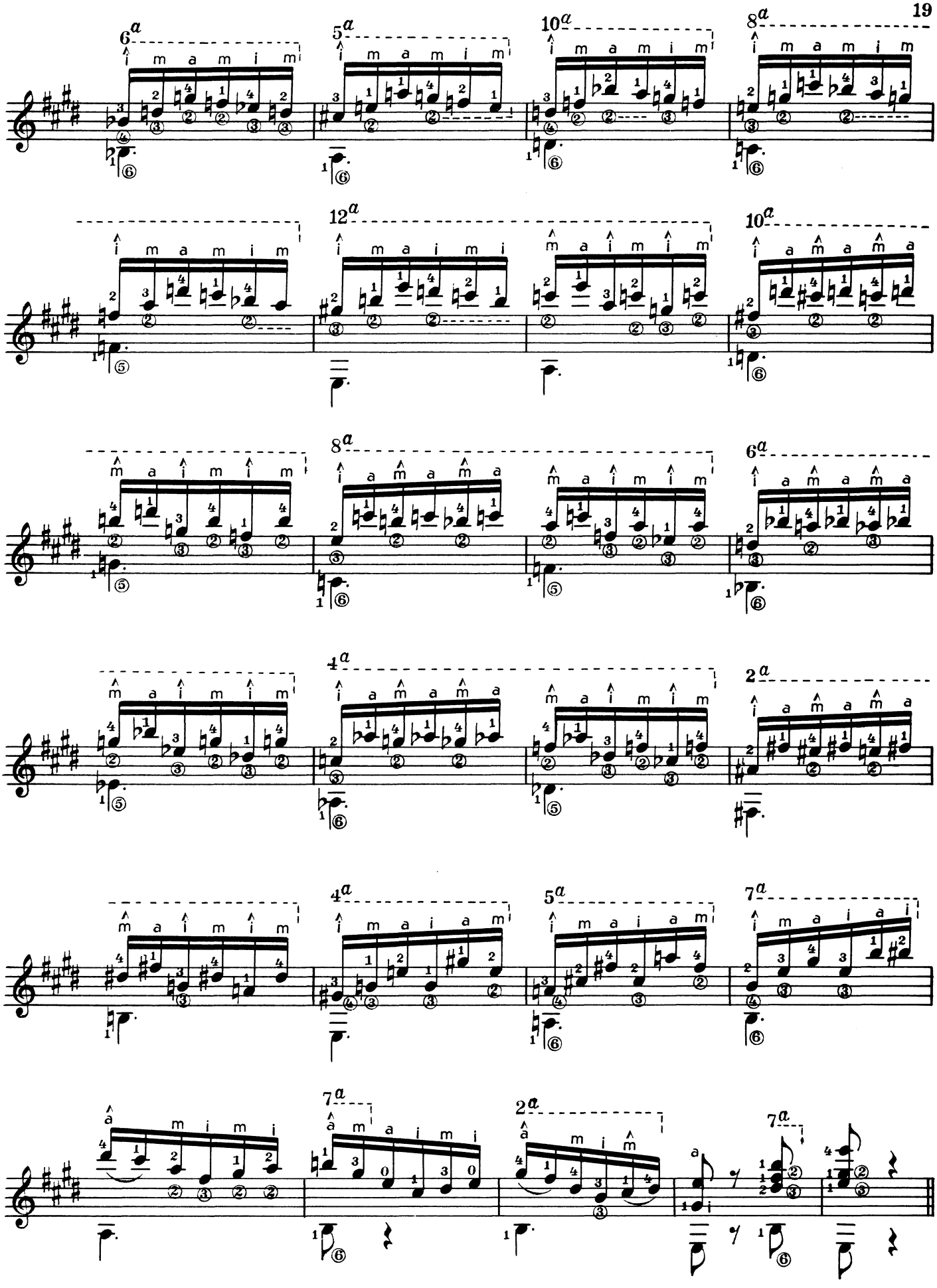
M.M. ♪ = 152

13

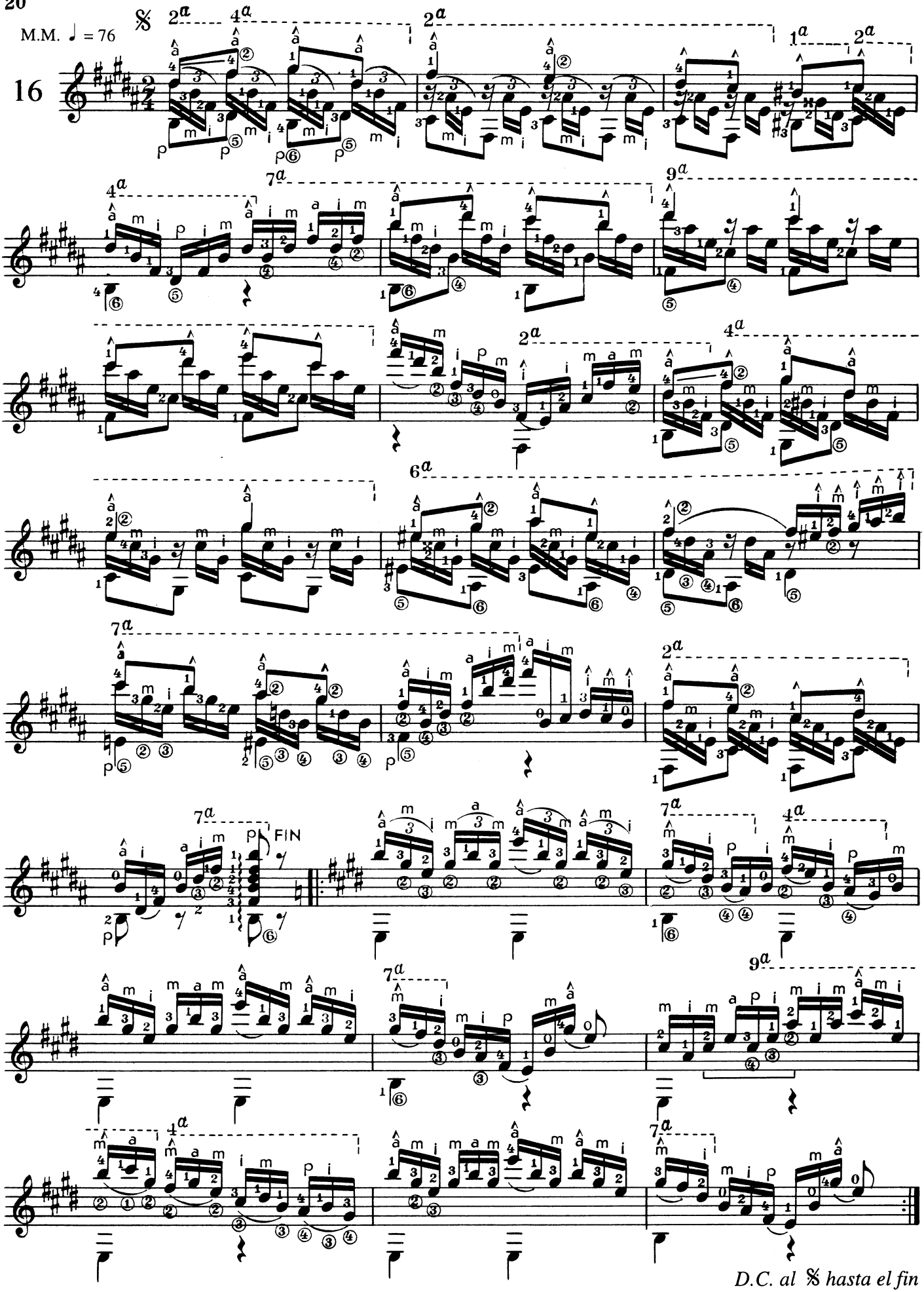



M.M. ♩ = 84
14

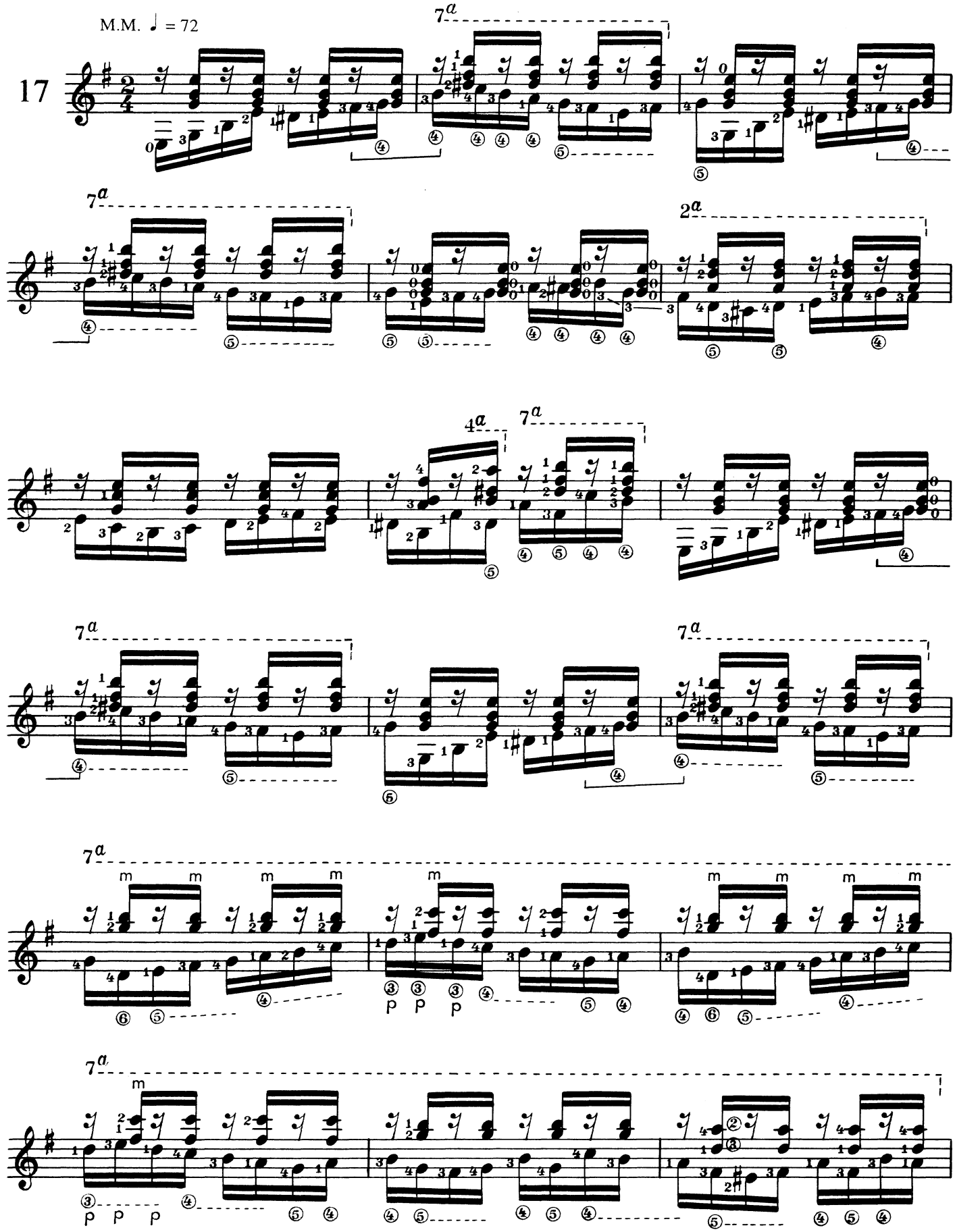

M.M. ♩. = 56
15
9a
7a
4a
2a
2a
3a
1a
3a
2a
3a
5a

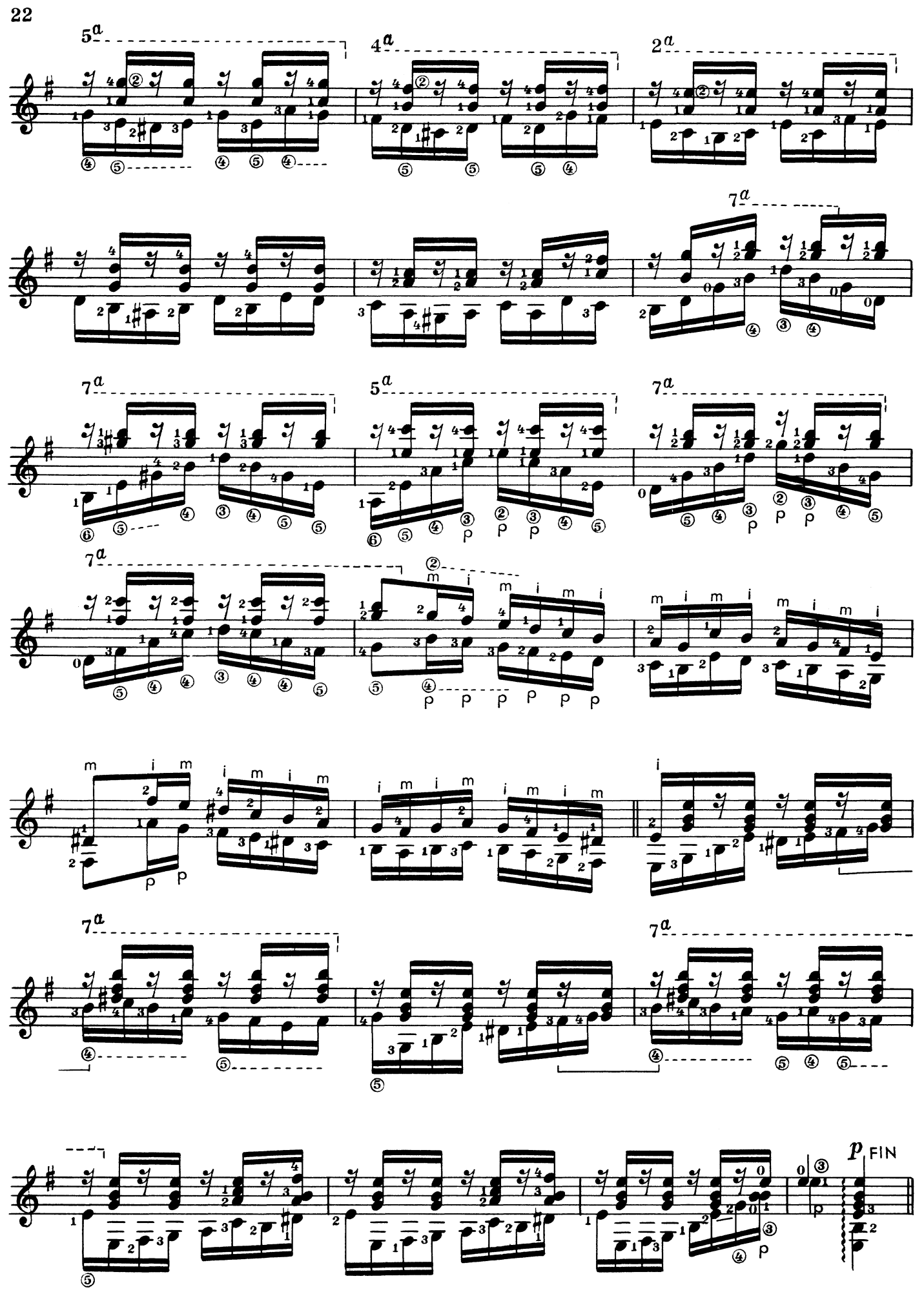

6a
5a
10a
8a
12a
10a
8a
6a
4a
2a
4a
5a
7a
7a
2a
7a

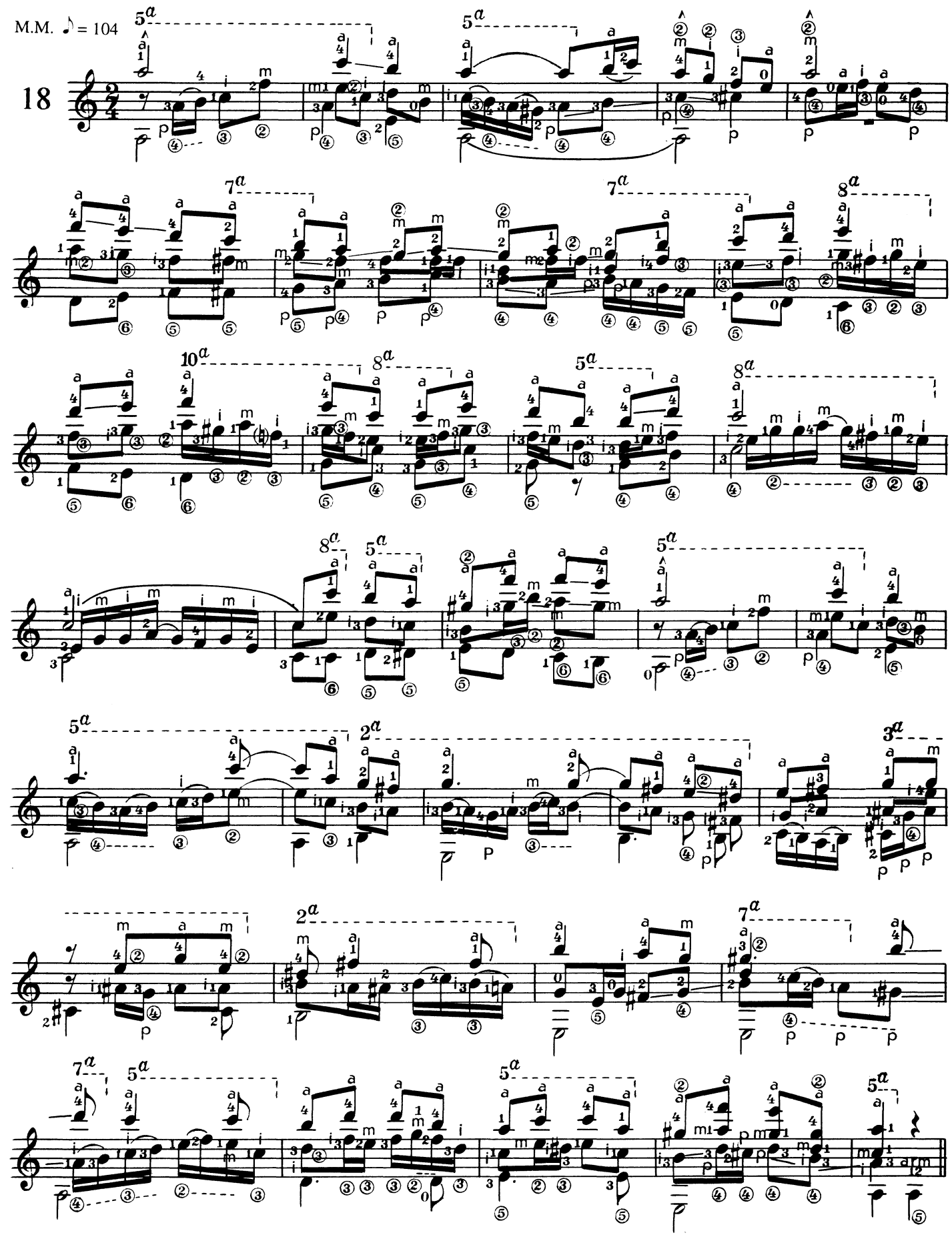
a León V. Gazcón



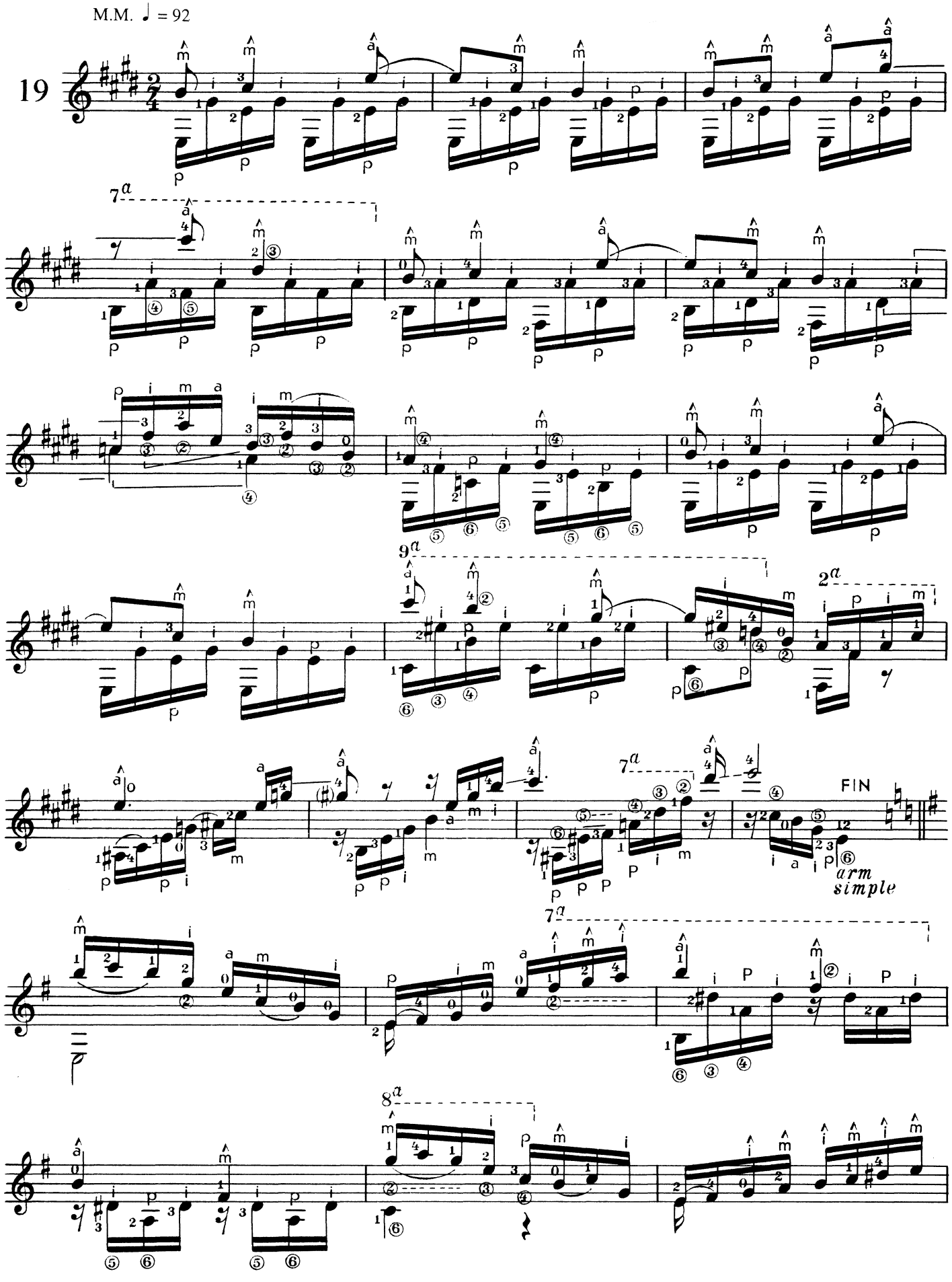
Estudio de bajos

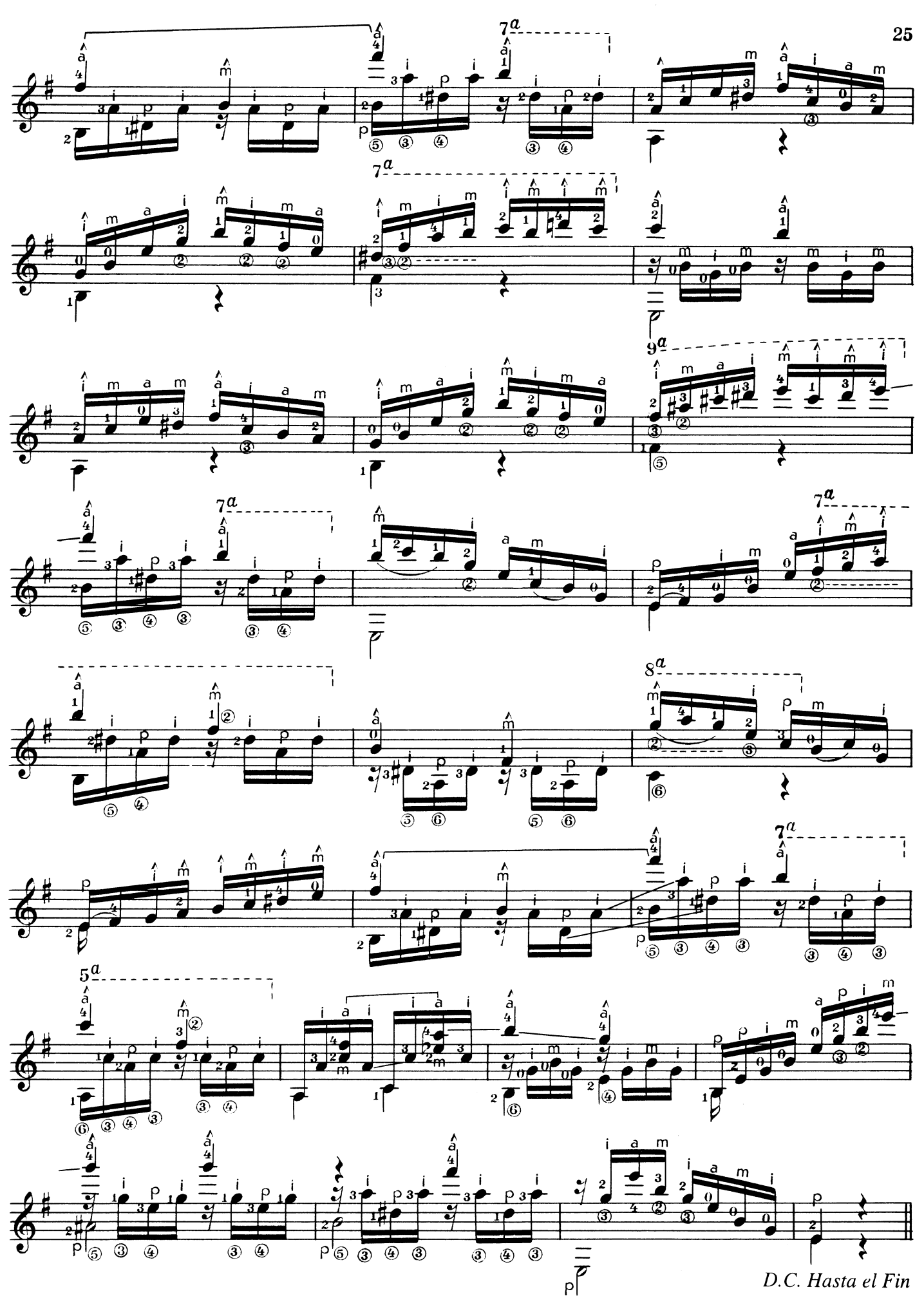



5a
4a
2a
7a
7a
5a
7a
7a
m i m i m i
m i m i m i m i
m i m i m i m
i m i m i m i m
i
7a
7a
p FIN


M.M. ♪ = 104
18

a Maria Herminia Antola

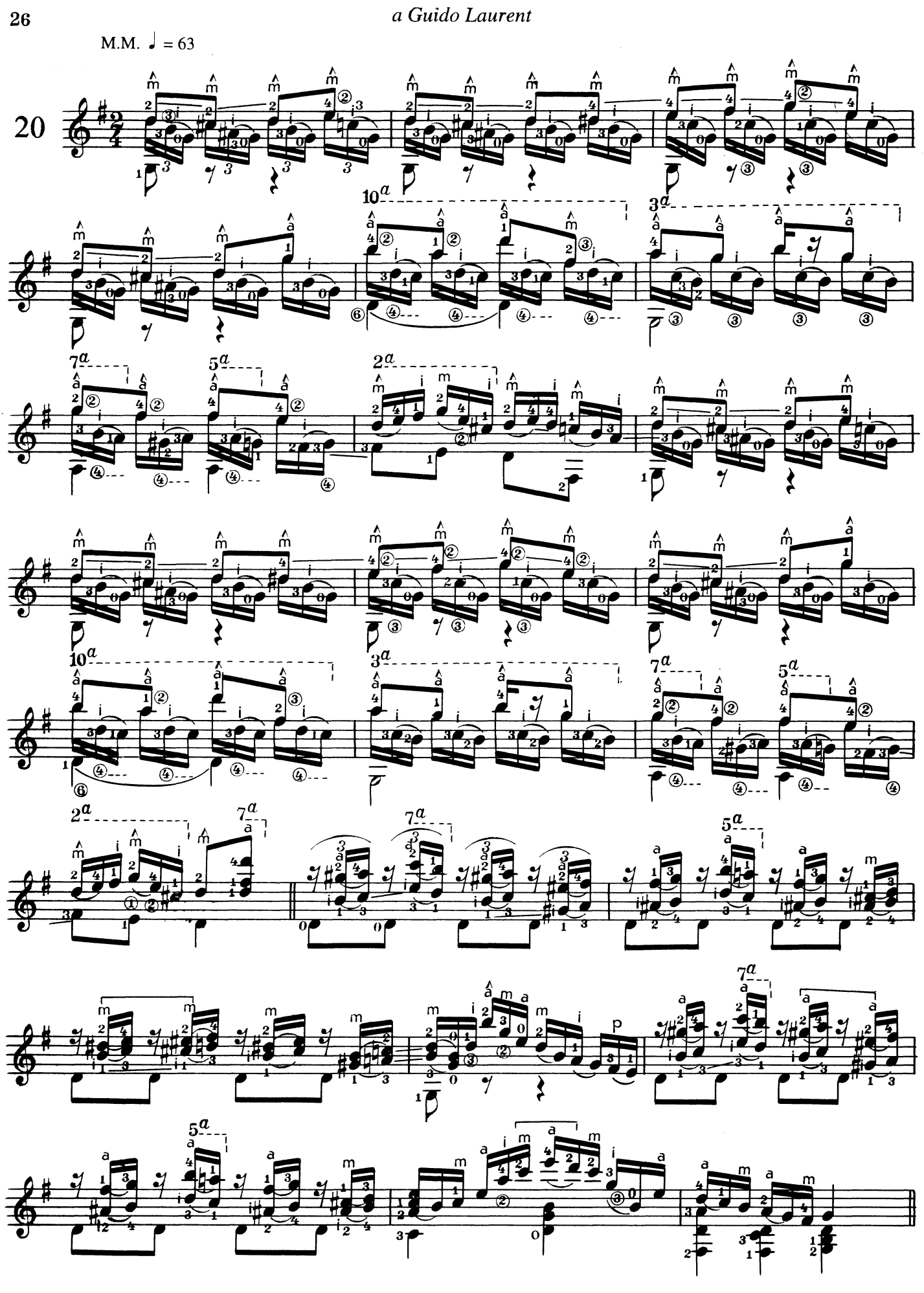


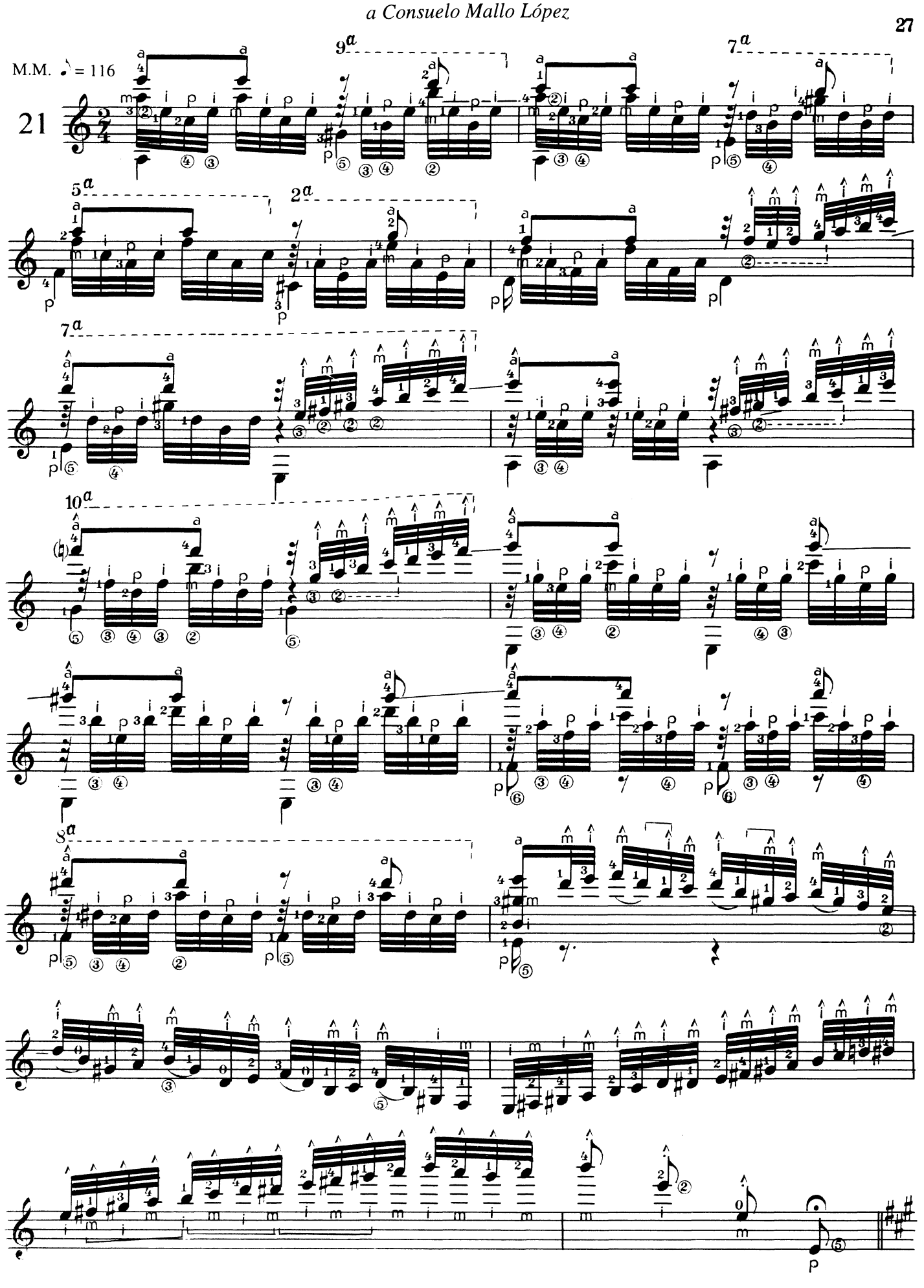


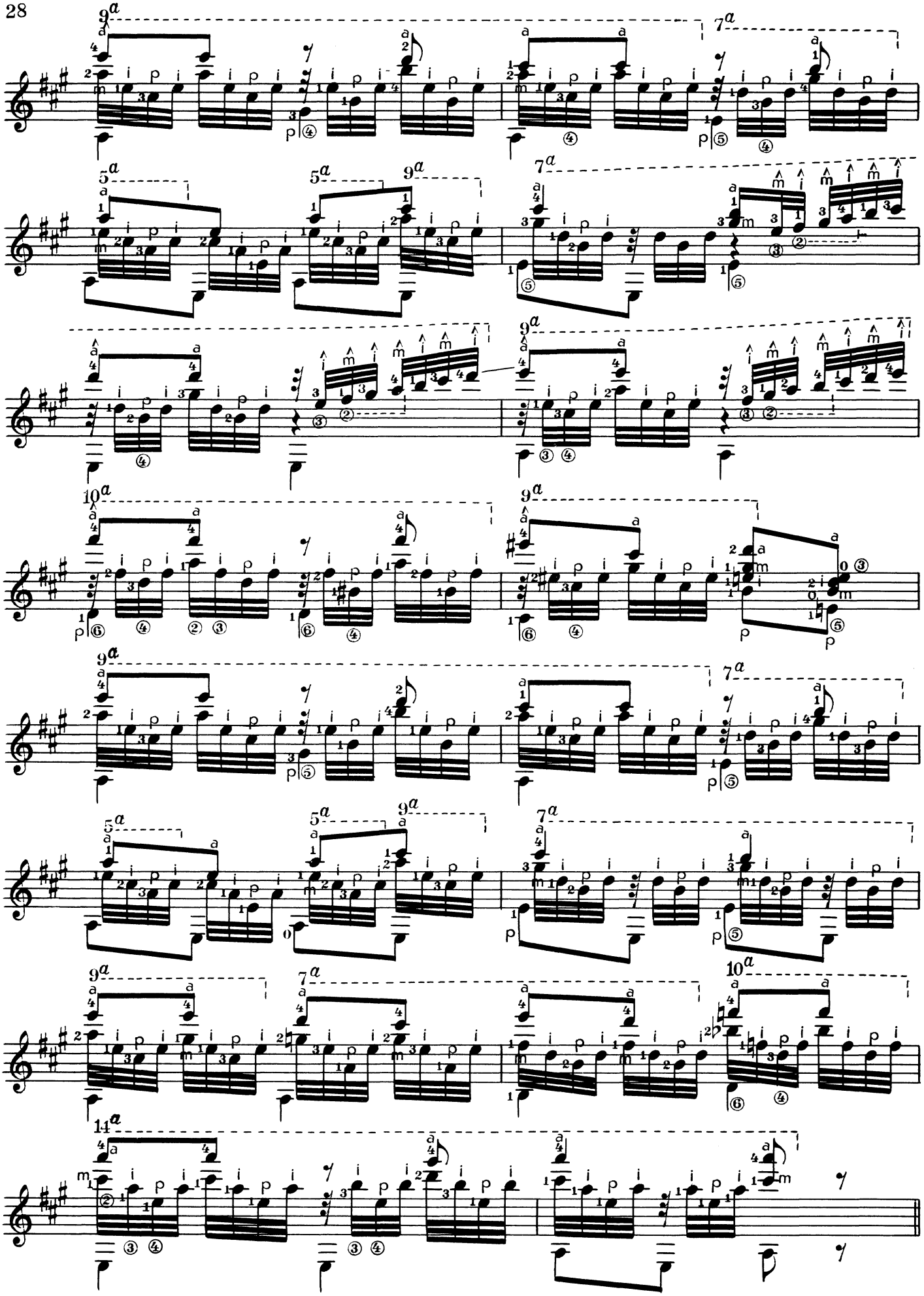
D.C. Hasta el Fin

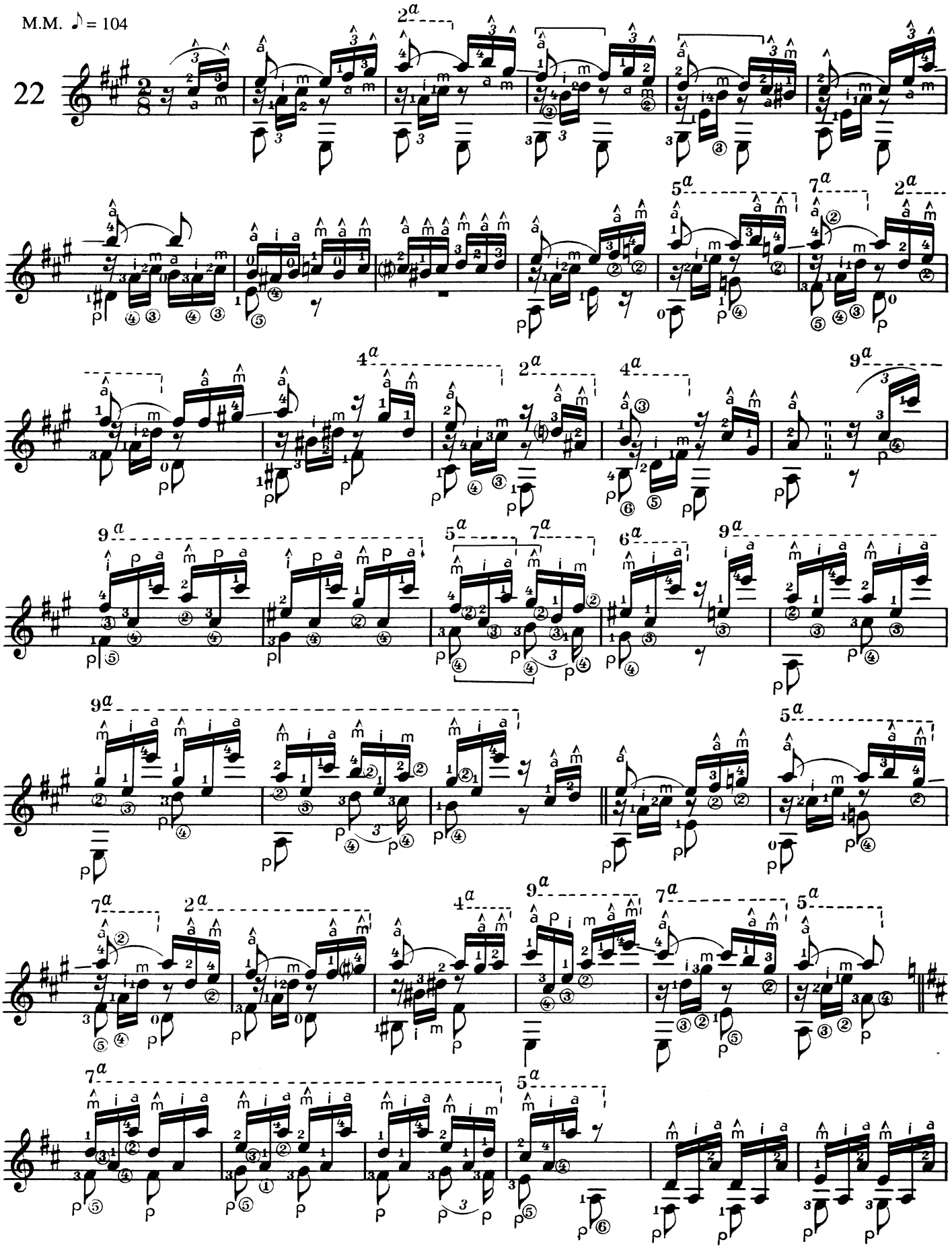
a Guido Laurent

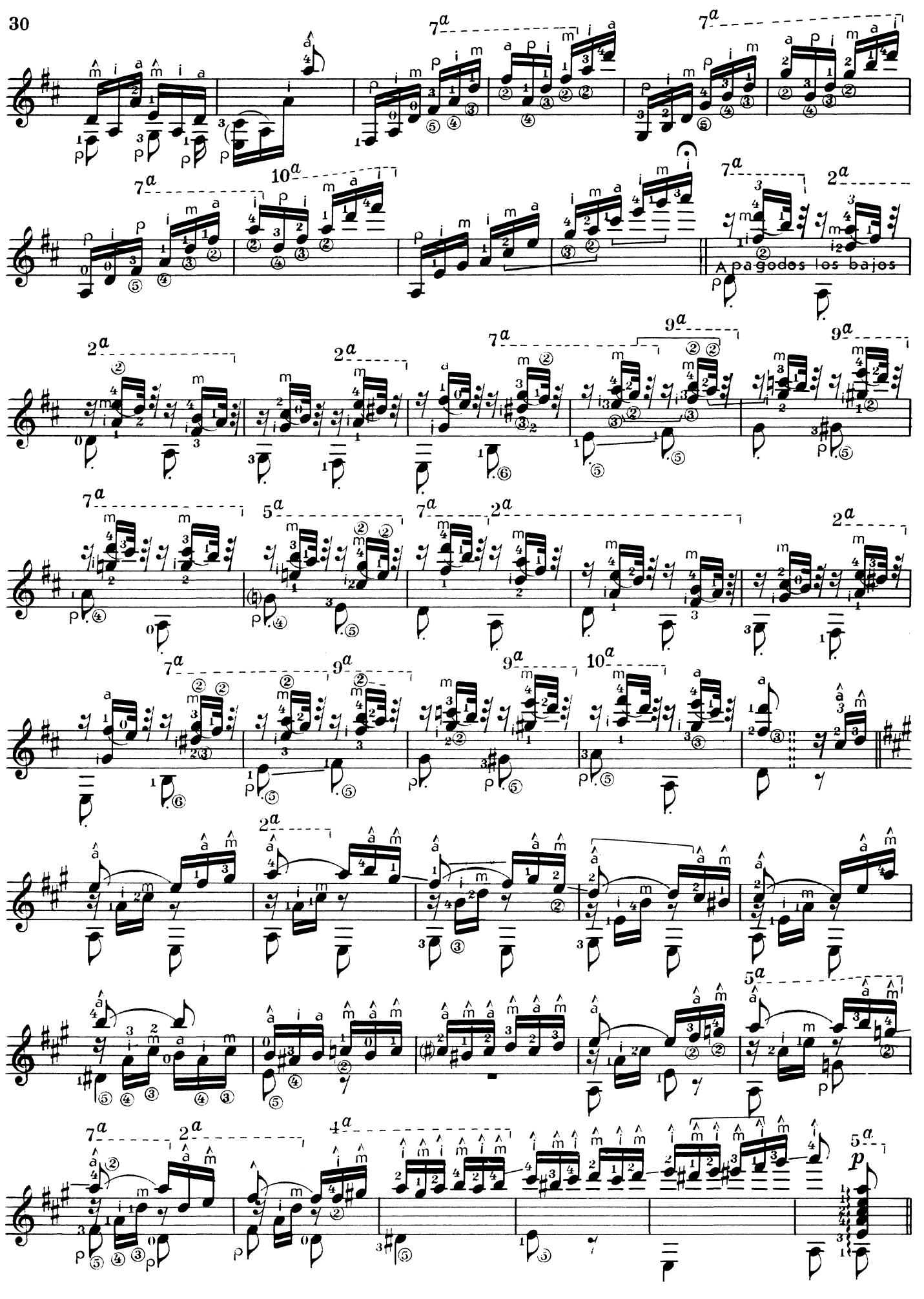
M.M. ♩ = 63

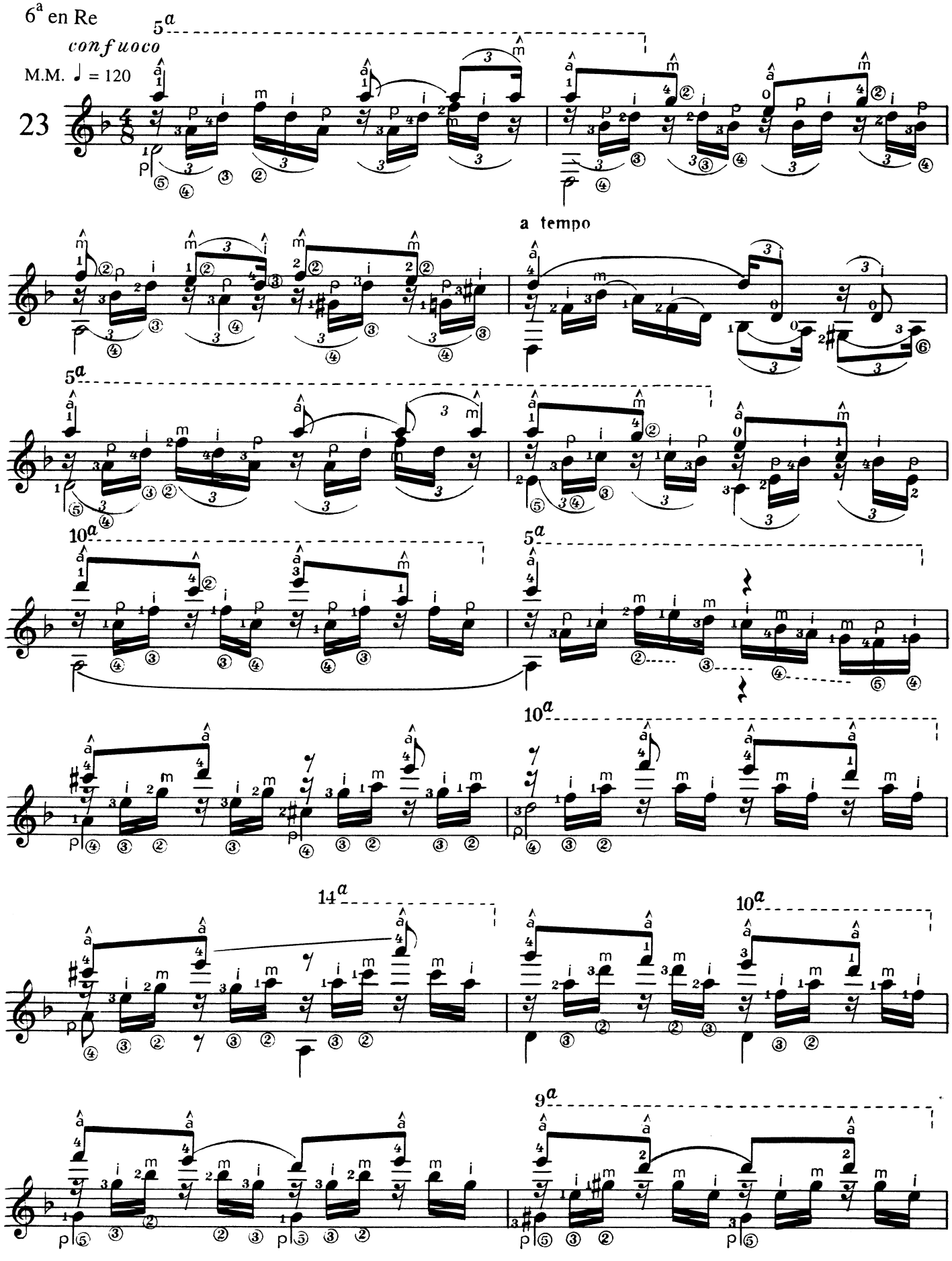


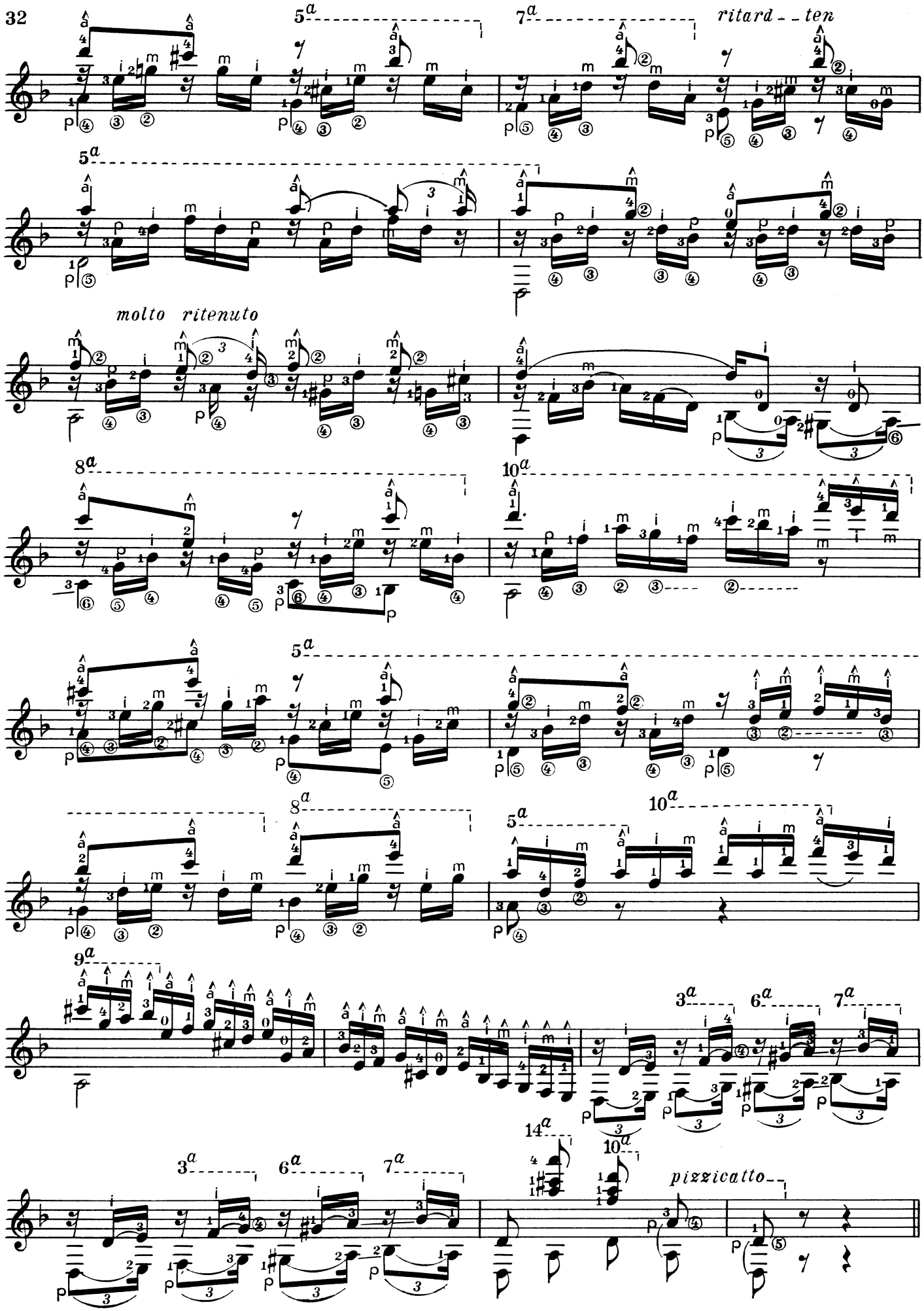

M.M. ♪ = 116
21
9a
7a
5a
2a
7a
10a
8a




M.M. ♪ = 104
22


A pagodes los bajos


6ª en Re
confuoco
M.M. ♩ = 120
23
5ª
a tempo
10ª
14ª
9ª


32
ritard - - ten
molto ritenuto
pizzicatto

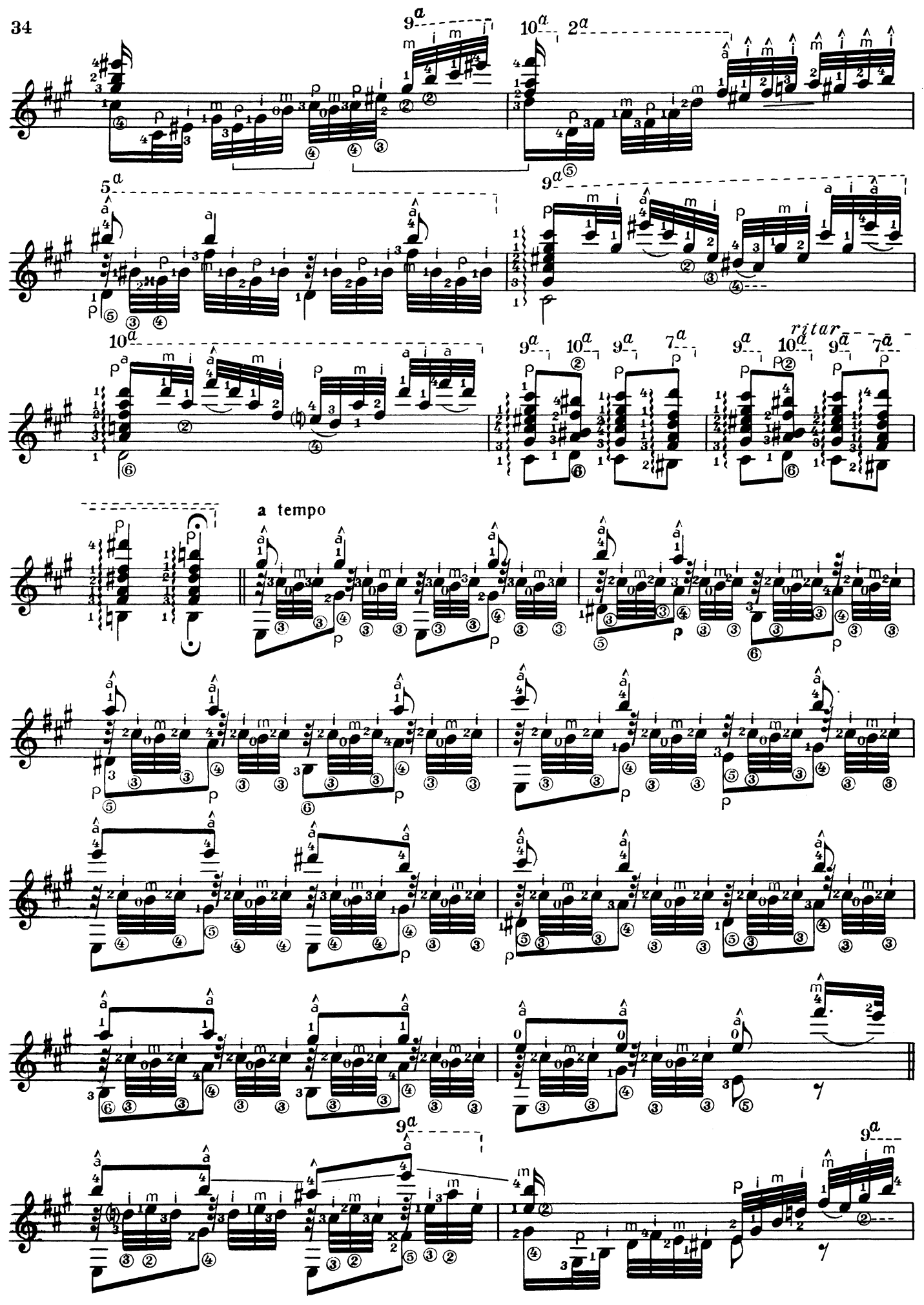
M.M. ♪ = 108

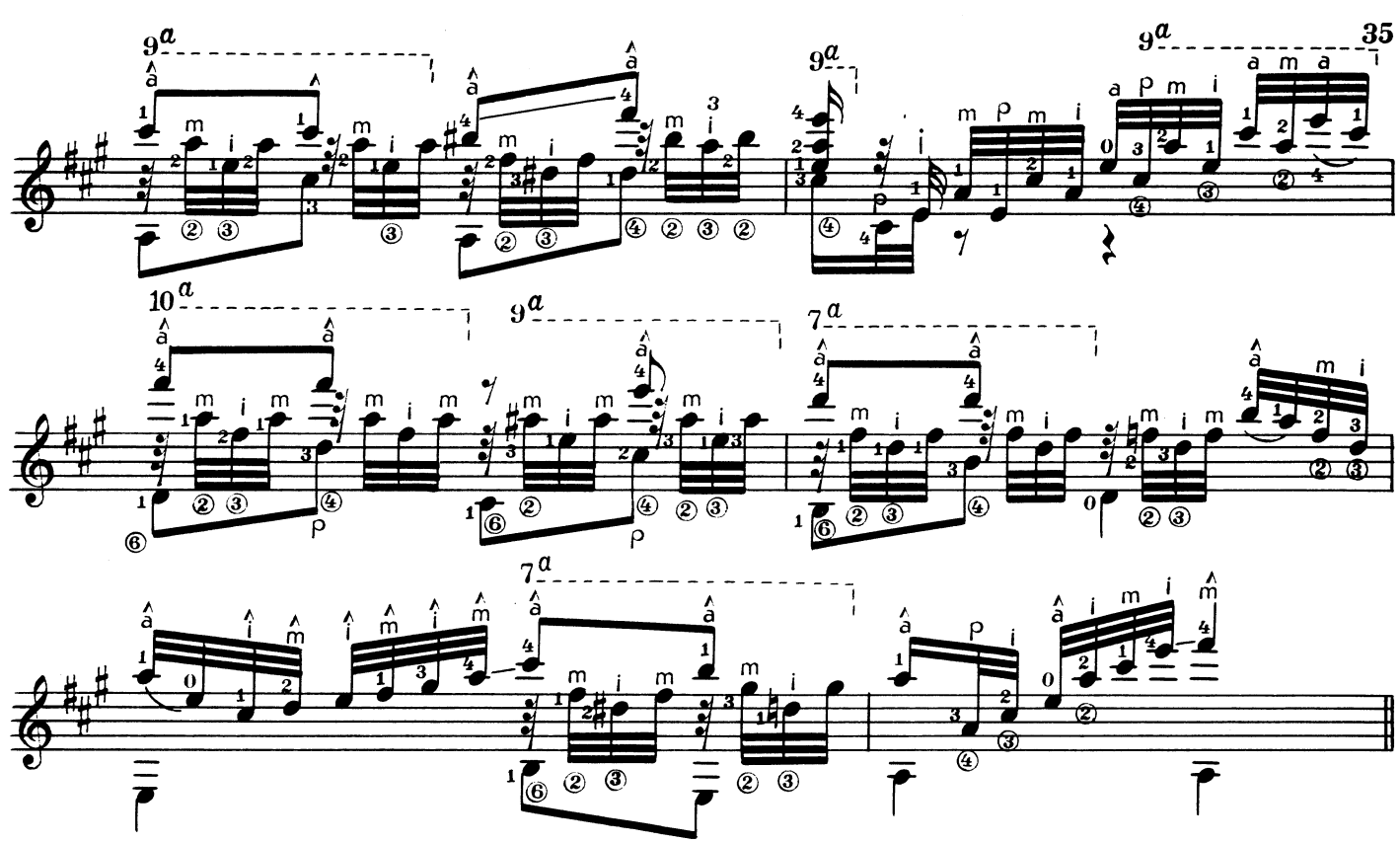
24

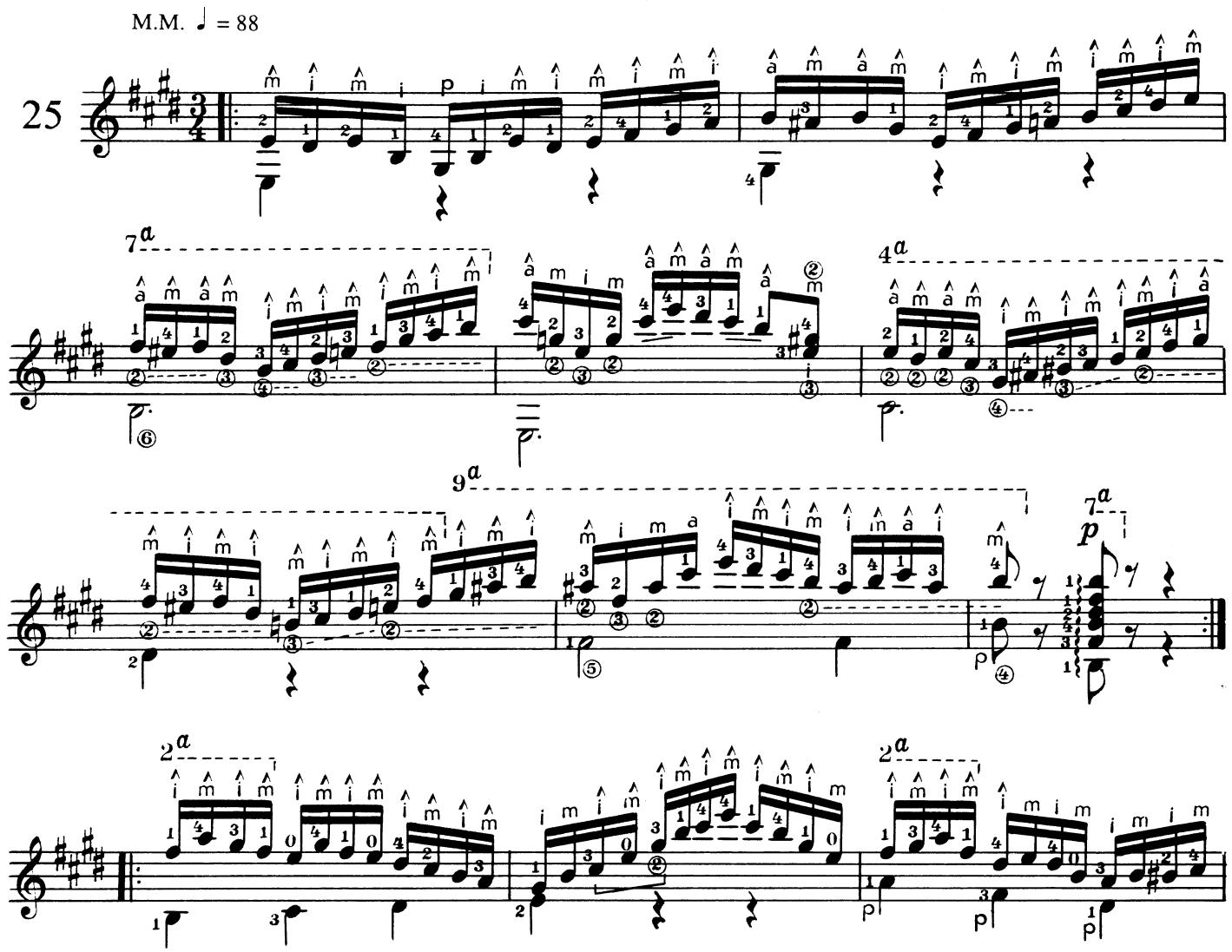
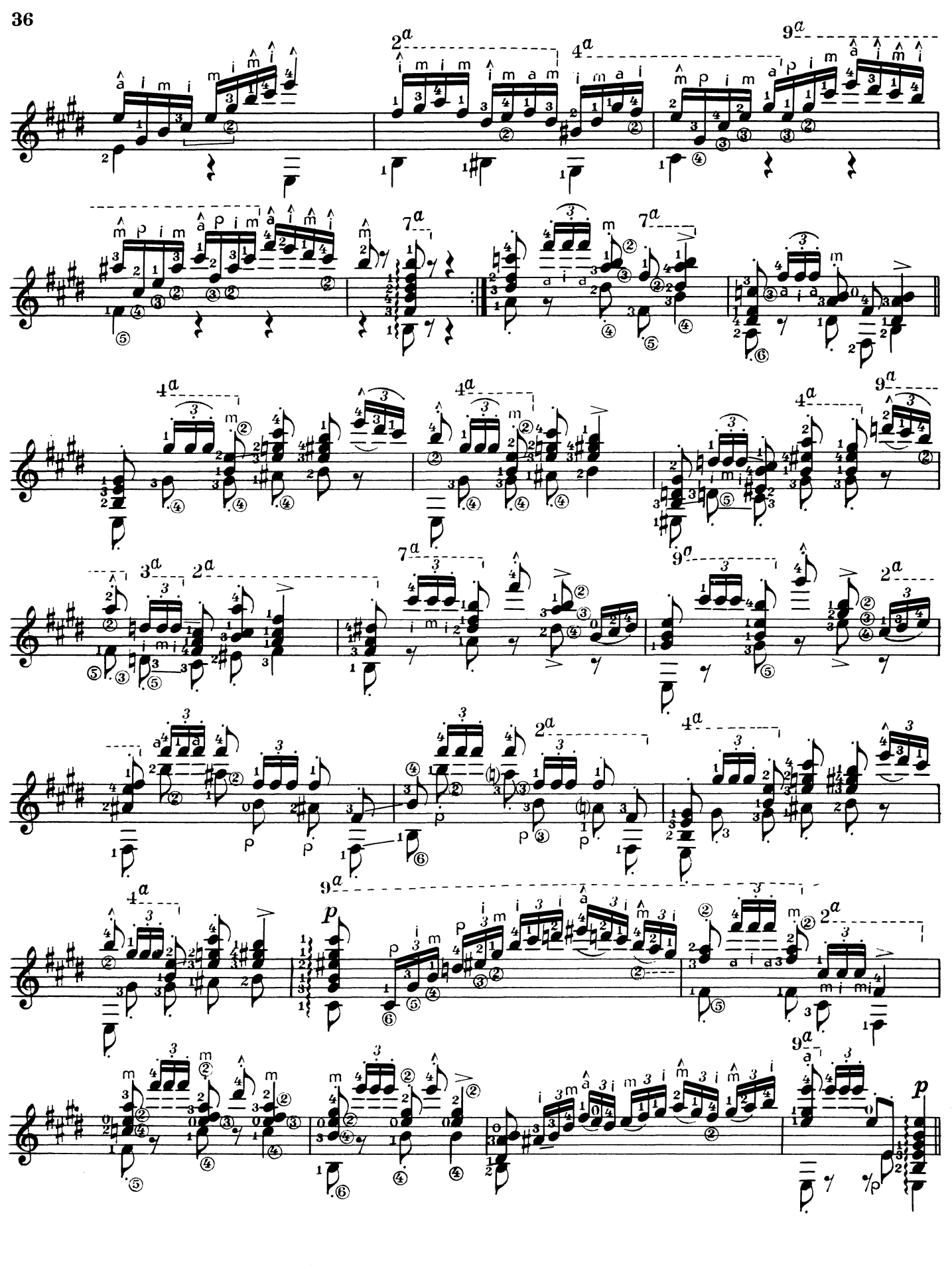
decidido, casi marcial

ritenuto

a tempo


a tempo
ritar



a Domingo Prat

M.M. ♩ = 88