DEFINITIVE EDITION

THE GUITAR ETUDES

SAMBINDNINGEN
890 13 92 3823 2C
Bibliotekstjänst

ISBN4-

定価［本体2,200円+税］

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PREFACE

This volume contains 96 studies by 7 major classic guitar composers representing the period from the Classical to the Romantic. Numbers of compositions by individual composers are as follows:

Ferdinando Carulli	1770 - 1841	Italy	8 pcs.
Fernando Sor	1778 - 1839	Spain	31 pcs.
Mauro Giuliani	1781 - 1829	Italy	11 pcs.
Dionicio Aguado	1784 - 1849	Spain	11 pcs.
Matteo Carcassi	1792 - 1853	Italy	18 pcs.
Napoléon Coste	1806 - 1883	France	10 pcs.
Francisco Tárrega	1852 - 1909	Spain	7 pcs.

All of them are guitarists who contributed greatly as composers, performers, and pedagogues. The period spans from the time guitar had been developed into a 6-string instrument, to Tárrega, known as "the Father of Modern Guitar Music", who established the basis for guitar technique we use today.

This edition was primarily created to help improve technique for guitarists but the eventual result was an anthology of classic guitar repertoire as well. This is due to the study pieces, for learning to play the musical instrument, being filled with the essence of the composers' era and the music.

We cannot help approaching "etudes"(studies) with training or even ascetic attitude. Of course these compositions are called "etudes" in the sense that they are full of technical elements which we need to master. But let us not forget that technique is a "tool" we use to appreciate music. I hope you will gain an awareness for improving technique in order to enjoy music. I have edited this volume so that you can improve your technique while enjoying the music instead of just practicing.

Most of the etudes selected are untitled. However, consider each as "a piece", rather than a study to learn "scale" or "slur", and try to express the image you perceive in it. You may give it your own title when playing at concert, etc.

I have renewed my appreciation for the beauty and depth of these small guitar compositions through editing and CD recording these etudes. It is my sincerest wish to share this joy with everyone who uses this edition.

August, 2001
Kazutaka Ogawa

For the Enjoyment of Etudes

Think for yourself

Many of the compositions in this volume are also found in current instruction books and collections of etudes by individual composers. While I put much thought to editing, phrasing and fingering, etc., in this edition, it should not be considered absolute. Many other ways are possible, depending on how you interpret the music, what kind of fingering you are used to, etc. Whether self-learning or studying with your teacher, I suggest you use this edition along with other editions for comparison study. By analyzing, for example, uncommon fingering (why it has to be so, what other ways are possible), you will learn to apply this knowledge to other compositions. This in turn leads to better enjoyment of guitar playing.

Love for the music

We tend to consider etudes as merely a process to learn the position of notes or finger action as beginners. And then to improve a playing technique as more advanced students. Also we tend to go through them without fully enjoying, due to difficulty beyond our level of technical ability. But it is not always practical to keep learning the same piece until a desirable level of performance is achieved. Rather than finishing with the piece after being able to play it through once, try to find a way to enjoy the music at your current ability then go back to it at a later date. You may discover qualities which were not apparent when you tackled it for the first time. To play a piece musically at a technical level higher than required by the music, poses another difficulty, and you may gain a great deal from it.

Compositions are arranged in order from beginner to more advanced levels. However, you may begin from any suitable piece and move up in order of difficulty, or choose them according to your technical need. Degree of difficulty is subjective and depends largely on not only where your strengths and weaknesses lie, but also on what and how you are trying to express for the piece. I suggest you follow the advice of your teacher or senior student on selecting the piece which suits your needs. Above all, nurture the love for the music.

About Composers and Their Music

Ferdinando Carulli

1770 - 1841 Italy

Born in the same year as Beethoven, Carulli made his career in Paris. His instruction books and many compositions helped popularize guitar music. Among his compositions are included large concert pieces and chamber music with other instruments. Many small compositions written for beginners and guitar duets are considered masterpieces. Carulli's etudes, with their simplicity and ease of playing, are well loved and are an important part of the beginner's guitar repertoire today.

Fernando Sor

1778 - 1839 Spain

Sor is the greatest guitarist/composer to represent the Classical period, as well as one of the most important musicians in the field of guitar music; past, present and future. He left many masterpieces; variations including the famous "Magic Flute", fantasies, and sonatas. All of them are part of essential concert repertoire today. Also, his many etudes are invaluable in understanding the basics of guitar playing and classical music. His etudes' values lie not only in helping us attain technical proficiency, but also in teaching us to appreciate musical grace and enjoyment of playing (and listening !).

Mauro Giuliani

1781 - 1829 Italy

Giuliani's music is filled with bright Italian sunshine. He wrote many solo pieces as well as concertos with orchestra and chamber music. He performed with great musicians of the time, violinist Joseph Mayseder, and pianists Johann Nepomuk Hummel and Ignaz Moscheles, and was acclaimed a guitar virtuoso in and around Vienna. His numerous etudes are ideal for developing specific technique.

Dionicio Aguado

1784 - 1849 Spain

Born in Madrid, Aguado spent his prime years in Paris and developed a deep friendship with Sor. His music has a Spanish feel in addition to the classical symmetry sought by Sor. Aguado's etudes and instruction books, with mostly systematic fingering, are still part of the curriculum at Madrid's Royal Conservatory. Selections in this edition are from *Nuovo Metodo* Part 2, Section 1, *Lección* and Section 3, *Estudio* published in 1840.

Matteo Carcassi

1792 - 1853 Italy

Carcassi's instruction books were first introduced in Japan around 1920 and became a guideline during the dawn of Japanese guitar music. His compositions show a pleasant balance of Italian sunniness and Romantic harmony. "25 Etudes Op. 60" is still considered an important curriculum today. 18 pieces from it were chosen for this edition.

Napoléon Coste

1806 - 1883 France

Guitarist Coste, along with his peer, Czech born Johann Kaspar Mertz, are main representatives of late 19th century Romantic style. Compositions by Coste, who was a student of Sor, are full of classical grace and lyrical romanticism. These qualities are even apparent in small compositions for the beginners. Pieces in this edition were selected from *Exercises et divertissements* (E.D.) and "25 Etudes Op. 38". The latter includes some pieces which are quite challenging but are valuable in improving technique for more advanced players.

Francisco Tárrega

1852 - 1909 Spain

Tárrega's music changed the concept from "played on the guitar" to " played through the guitar". It brought to surface the unique sound quality of the guitar. Yet his compositions are full of grace without being overwhelmed by the sound. Many of Tárrega's etudes require advanced technique and are difficult to master but are full of fascinating qualities which makes them well worth the effort.

Practice Tips

Phrasing and articulation

Phrasing shows the musical grouping of notes (phrase), and articulation shows how the notes are joined or separated from one to the other. They are rarely written in guitar music. Any phrasing and articulation shown in this volume had been edited.

Phrase is indicated by slur and is usually 2 bars or 4 bars long, however, it is possible to have any other length depending on melodic or harmonic structure. It is also possible to join several phrases or break a phrase down to smaller units. You may consider other possibilities using the given phrasing as a guide.

Articulation is very important in expressing the mood of music. There are many or infinite kinds of articulation, from smooth legato to sharp staccato. They are indicated by slur or staccato dot. You must decide, from the context of the music, degree of smoothness or sharpness which cannot be notated. Pay special attention to non-legato (detached) indicated by both slur (or tenuto) and staccato on top of each other.

Fingering

Fingering is extremely important in guitar playing. It is hard to define which fingering is most suitable. Best fingering is the one which "realizes desired expression in music with most ease", after considering balance between melody and accompaniment, phrasing and articulation, guitaristic sound, etc. "Ease" is the key, but how to make it easier depends on individuals.

Left hand (LH) fingering is influenced by physical qualities (size of hand, finger length, flexibility, etc.). It is important to find the fingering suited to your need, as well as mastering difficult fingering through practice. Try to keep your mind flexible as well as your fingers. The guide finger (1-1, etc.) shows LH finger movement up the same string. It will aide in changing positions but it is different from glissando in that you must move your finger without applying too much pressure so as not to make sound. (Glissando is indicated by joining

note heads with —).

Standard right hand (RH) position is to place fingers from high to low, *a, m, i, p*. Consider the range played by *p* finger and arrange fingering accordingly. In scale playing, it is important to decide the order of fingering based on which finger is being used when moving from one string to the next. For example, it should be easier to use *m→i* from the 1st to 2nd strings, and *i→m* from the 2nd to 1st, but sometimes this fingering becomes reversed. You may need the technique to compensate for this though it is not wrong to use the same finger as long as it results in good sound. Try playing a melody with a moderate tempo using only one finger. You will notice it is easier and clearer than playing using changing fingers. A melody accompanied by arpeggio may be played with a single finger, rather than using the standard position, to achieve consistent tone.(e.g. No.26) This technique is not recommended in instruction books but I suggest you try it.

Slur

Slur generally describes LH technique of hammering or pulling actions but its original meaning comes from musical articulation. A group of notes within a slur are played legato then detached from the next group.

Avoid hammering and pulling mechanically with much force but try to create slur effect suited to the suggested articulation. Sometimes LH slur produces undesirable noise while RH can express the same articulation easier and clearer. I have added a RH finger symbol beside a slurred note in such case.

Also remember LH slur produces the effect more suitable for guitar articulation.

(e.g. No. 6, No.22)

The Bar

It is not easy to produce satisfactory tone of the barred notes. You need to practice patiently until you get a feel for it. Rather than applying pressure all over, concentrate on the barred strings actually to be played, and on the finger in contact with the strings to be played. When the bar lasts for some length, try to spare strength by relaxing the pressure between phrases. It is also important to think of the fingering without using the bar. In this edition the bar is indicated by [with the first finger across a string, pressure applied on the bass of the finger by ⌈ on tip of the finger by ⌊ .

Damping

Just as important as tone production is damping, especially on open low strings. It may be difficult to achieve at beginner's level, but at least take notice of the vibration even if you cannot damp effectively.

Low open strings tend to have sympathetic vibration with higher notes. Listen carefully to E and B notes which cause sympathetic vibration on unplucked open 6th string, A and E on open 5th string, D and A on open 4th string.

(e.g. No. 27)

Damping low open string notes is normally done by RH p. finger but sometimes the bar is used. (e.g. No. 15) There is other damping by pressing the vibrating string with left hand., as well.

(e.g. bar 26 of No.53)

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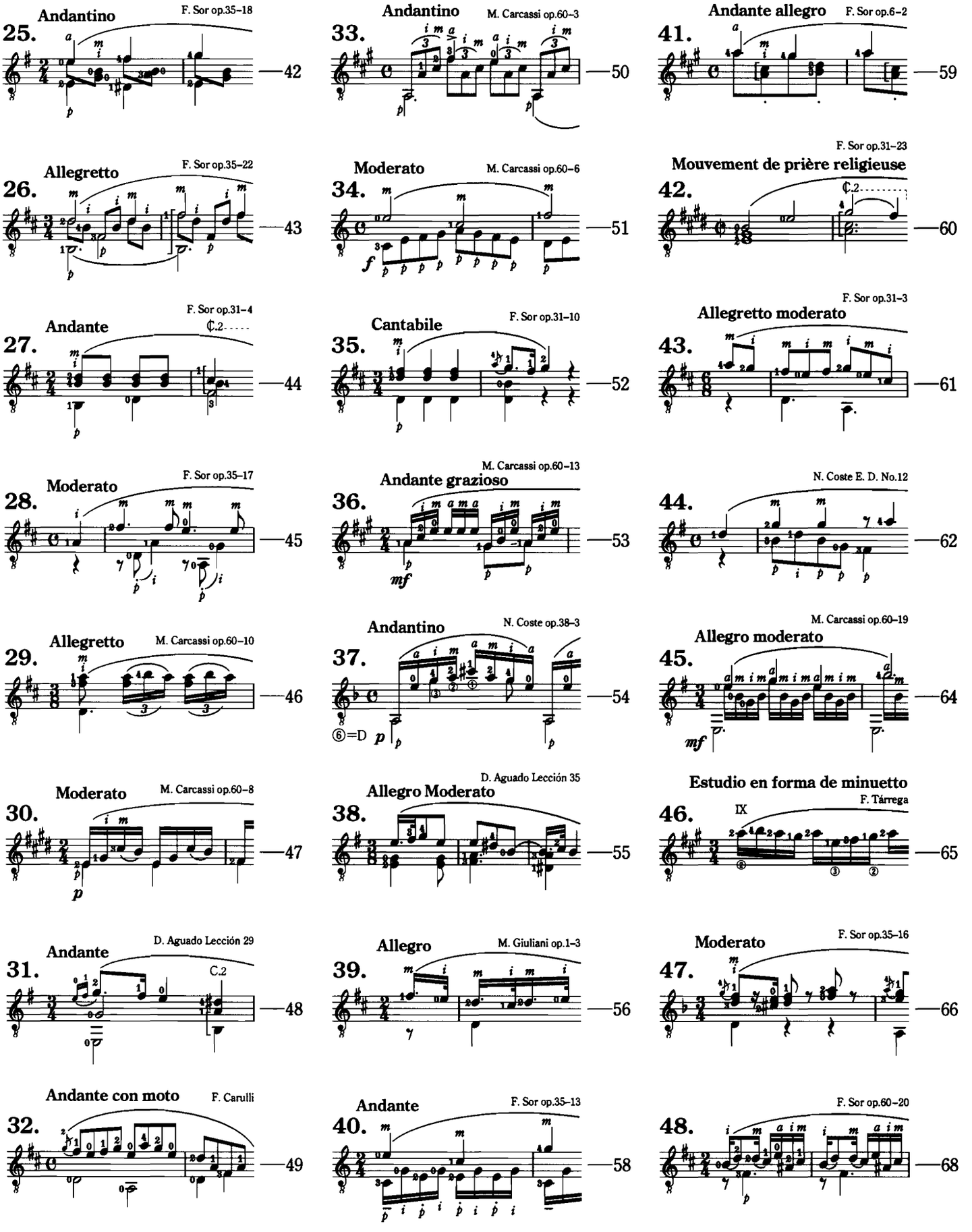
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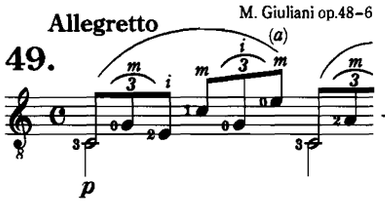
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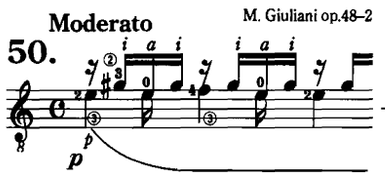
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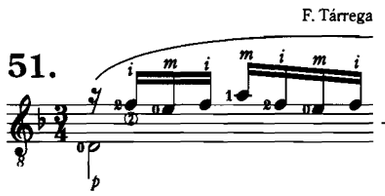
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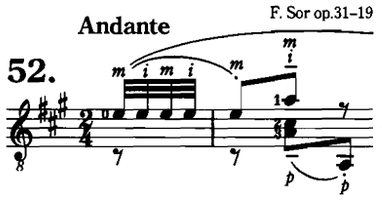
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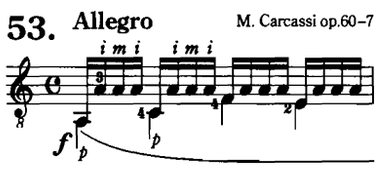
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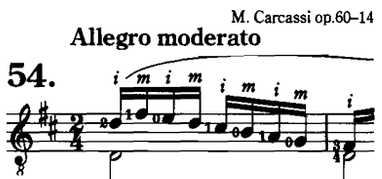
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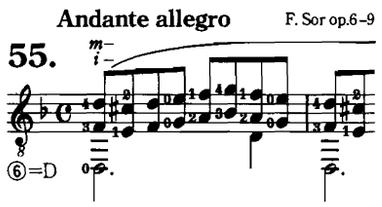
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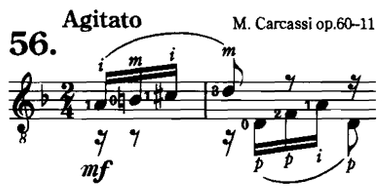
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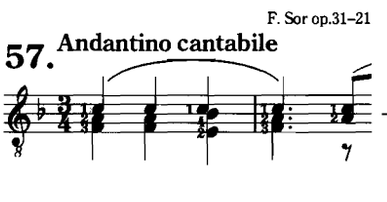
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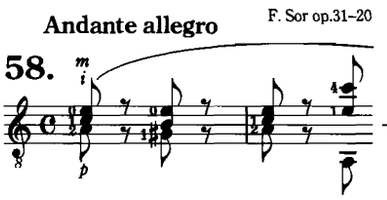
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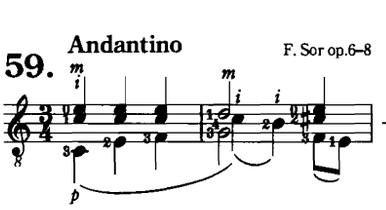
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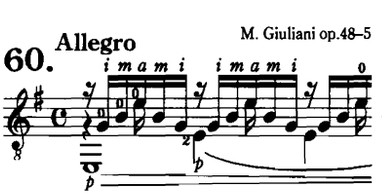
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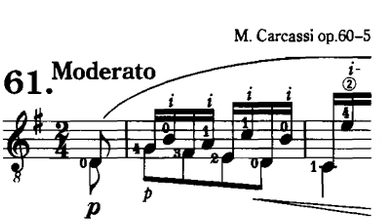
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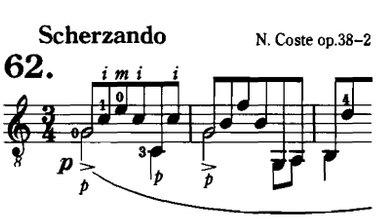
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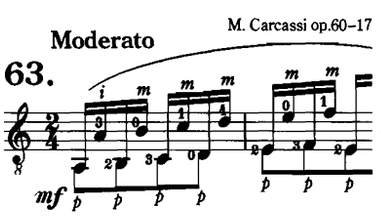
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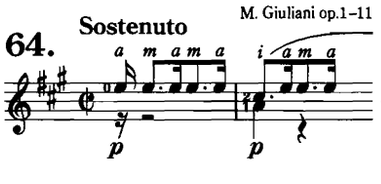
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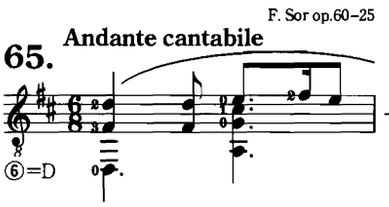
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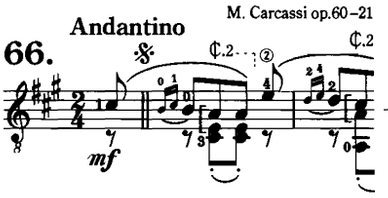
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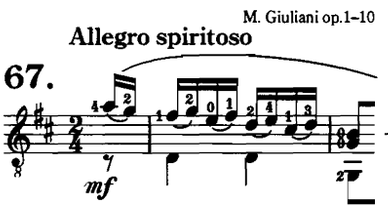
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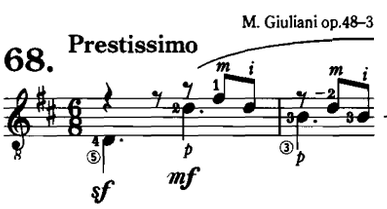
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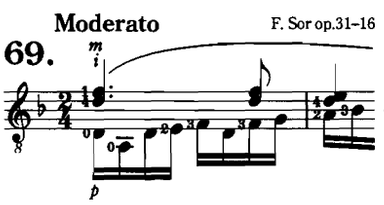
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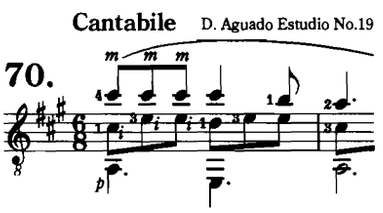
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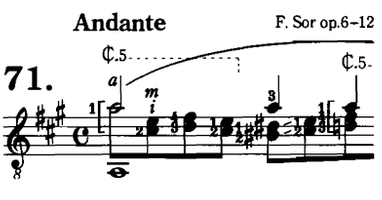
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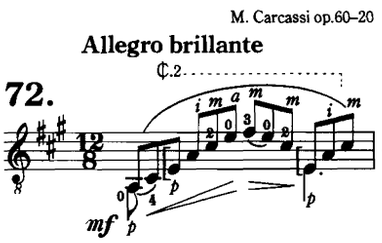
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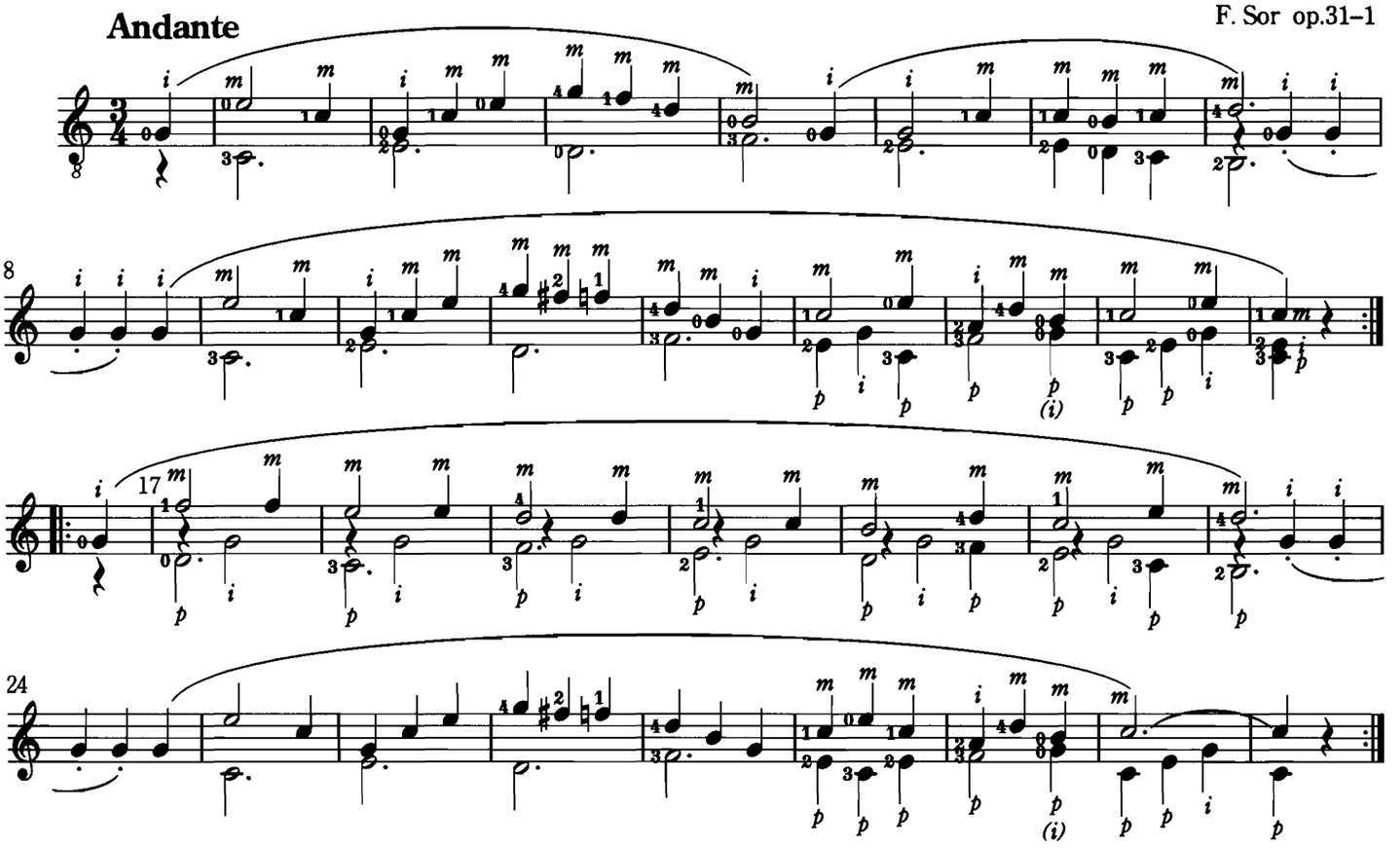
Etude No.1

Andante

F. Sor op.31–1



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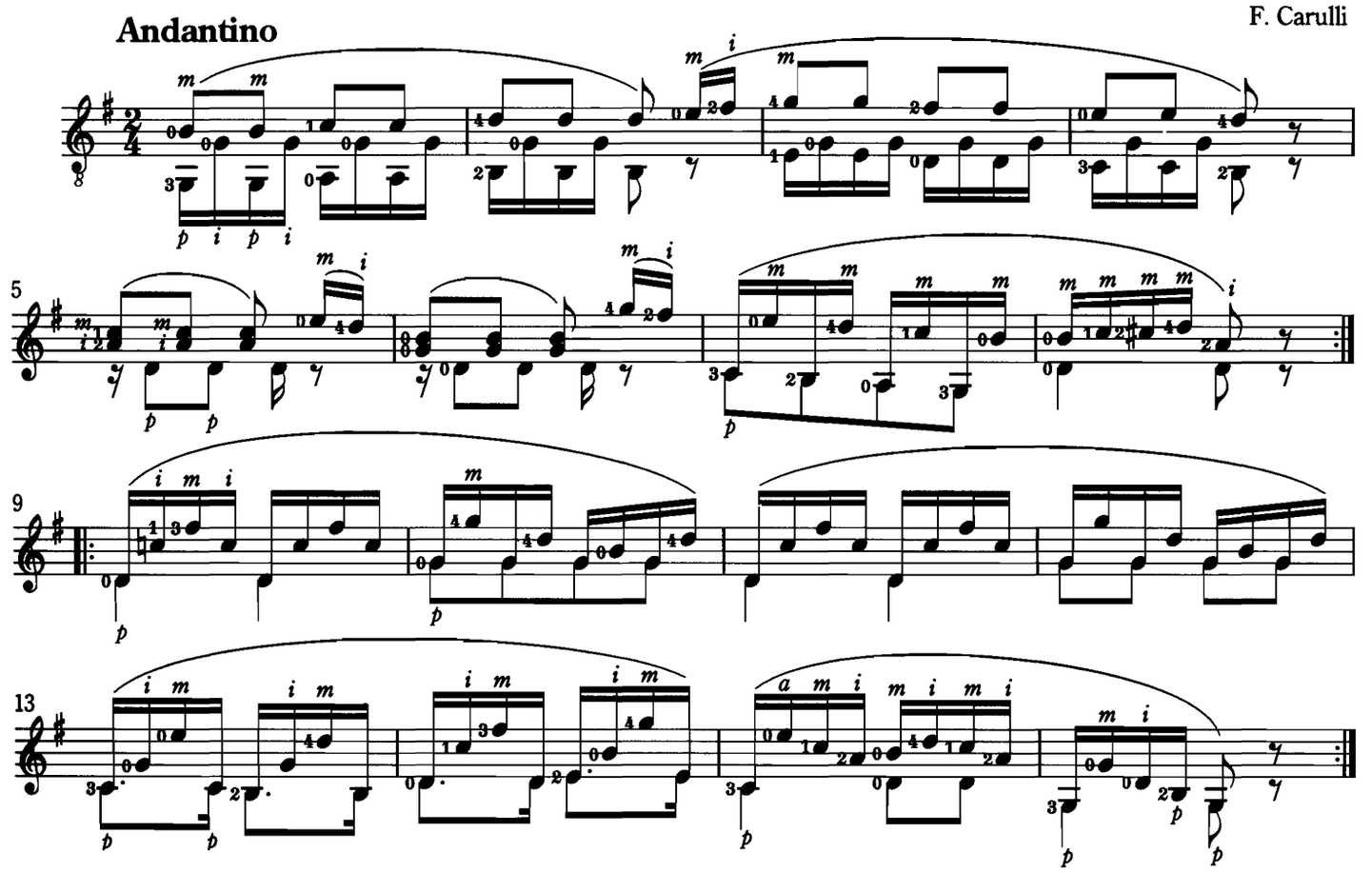
Andantino

F. Carulli

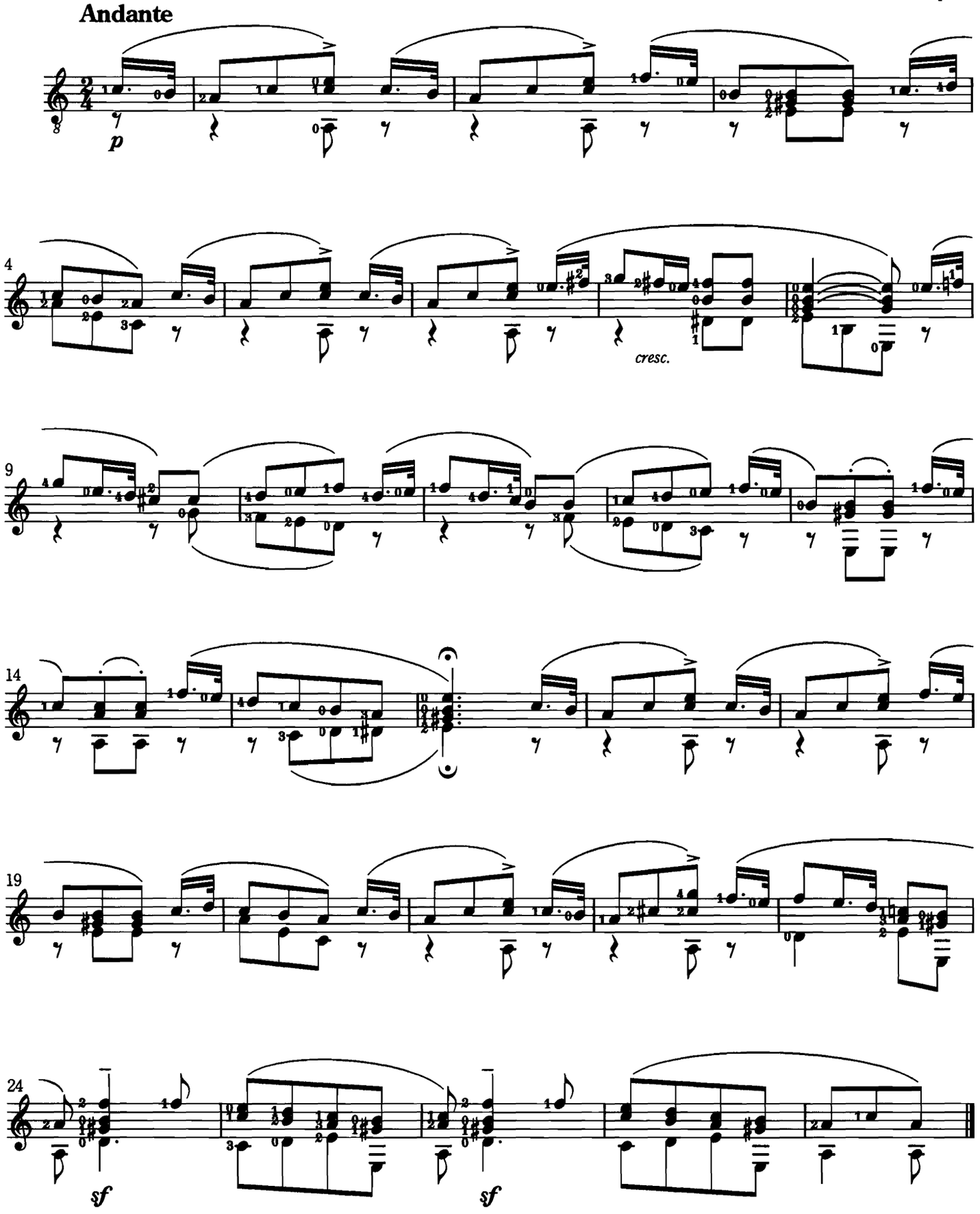


Etude No.3

Doloroso

F. Carulli op.31

Andante



Etude No.4

Allegretto

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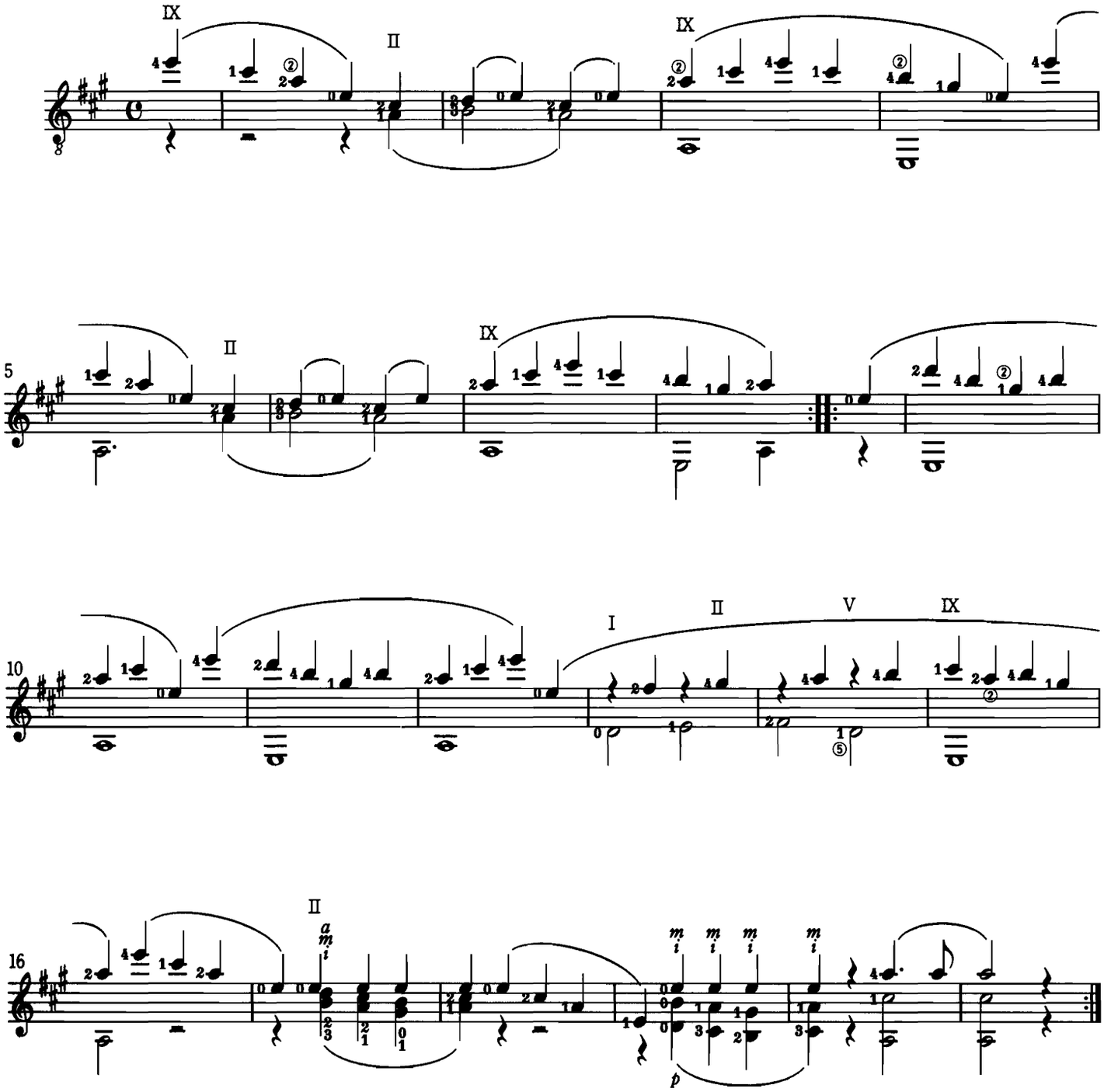

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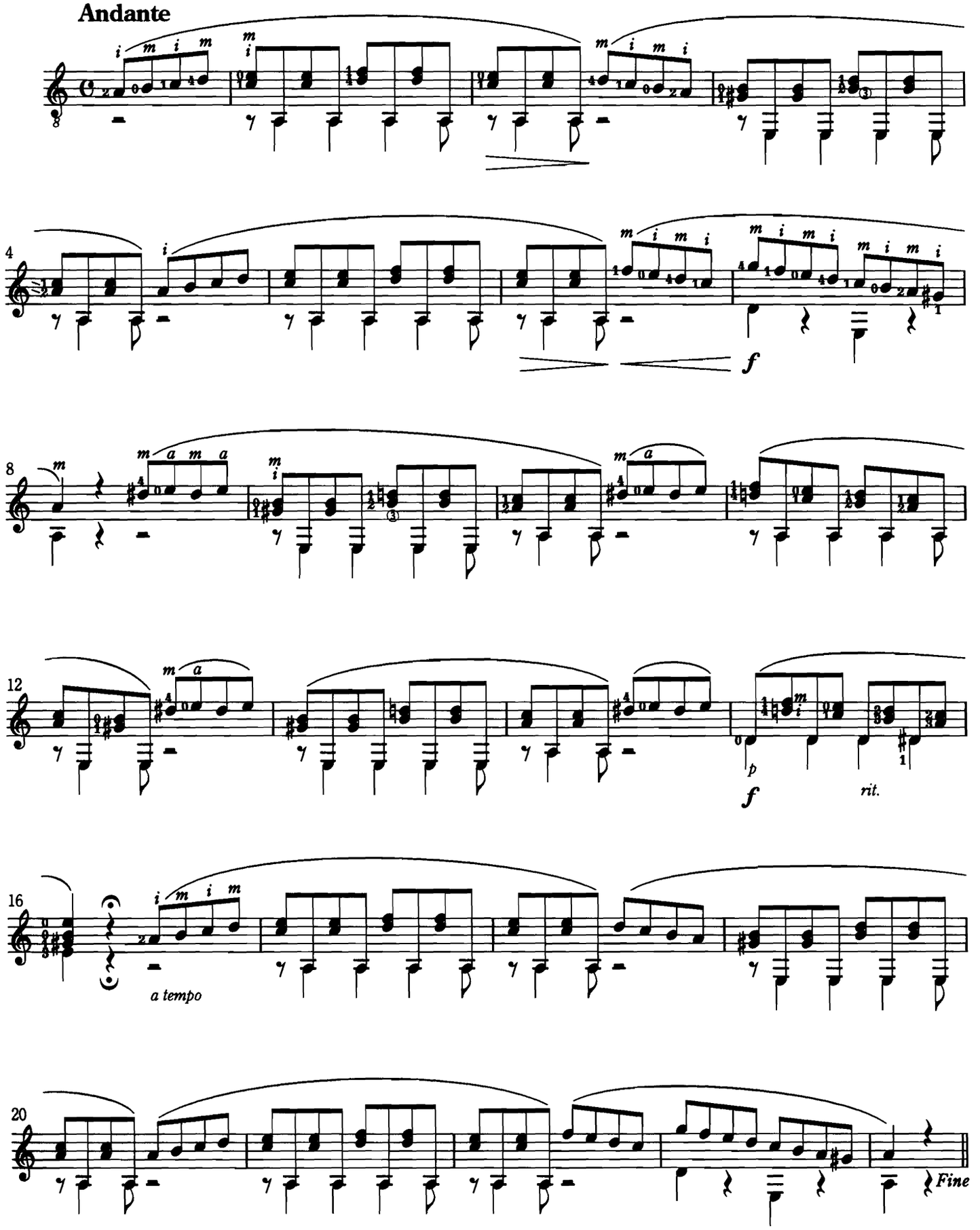

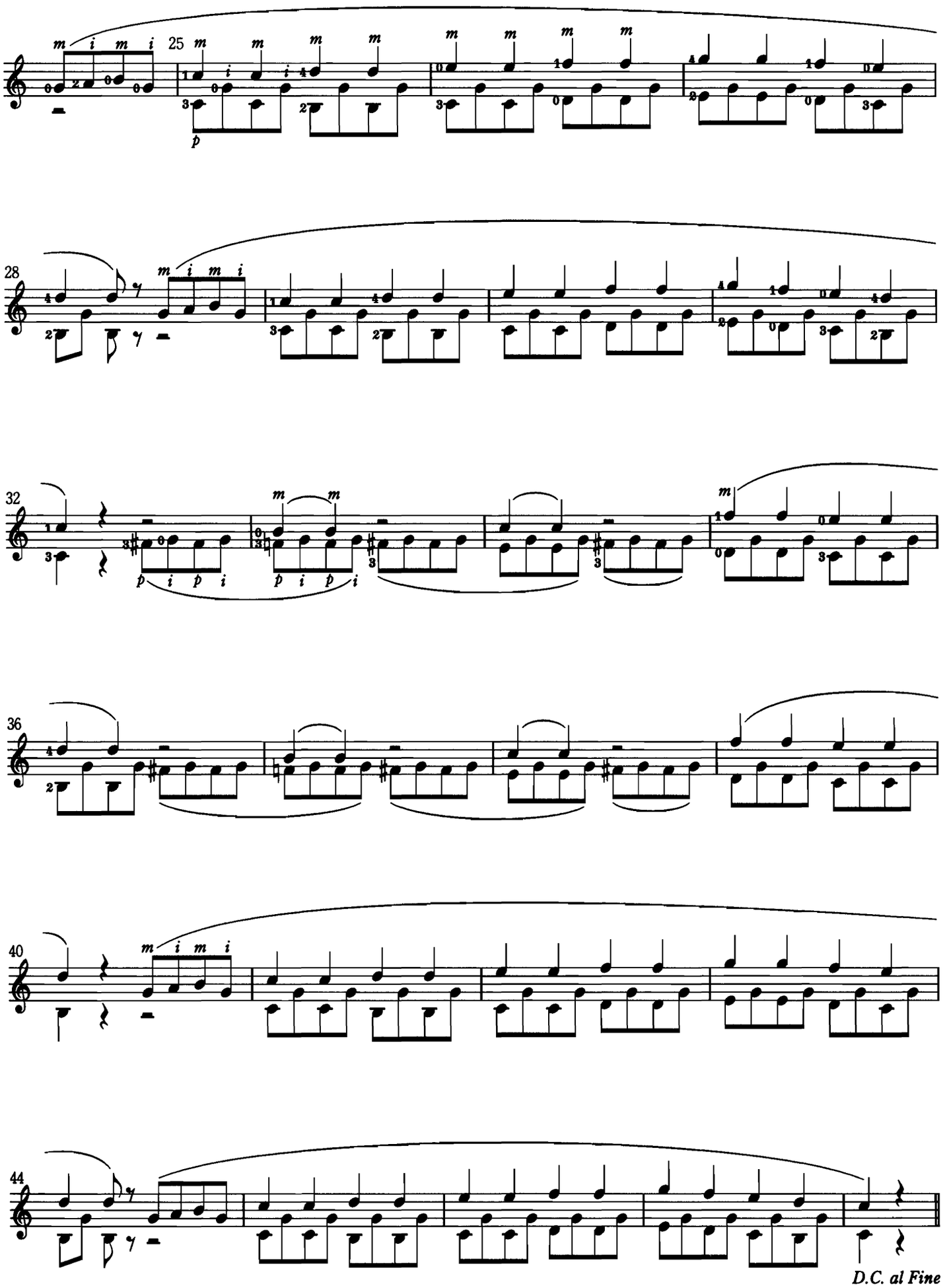
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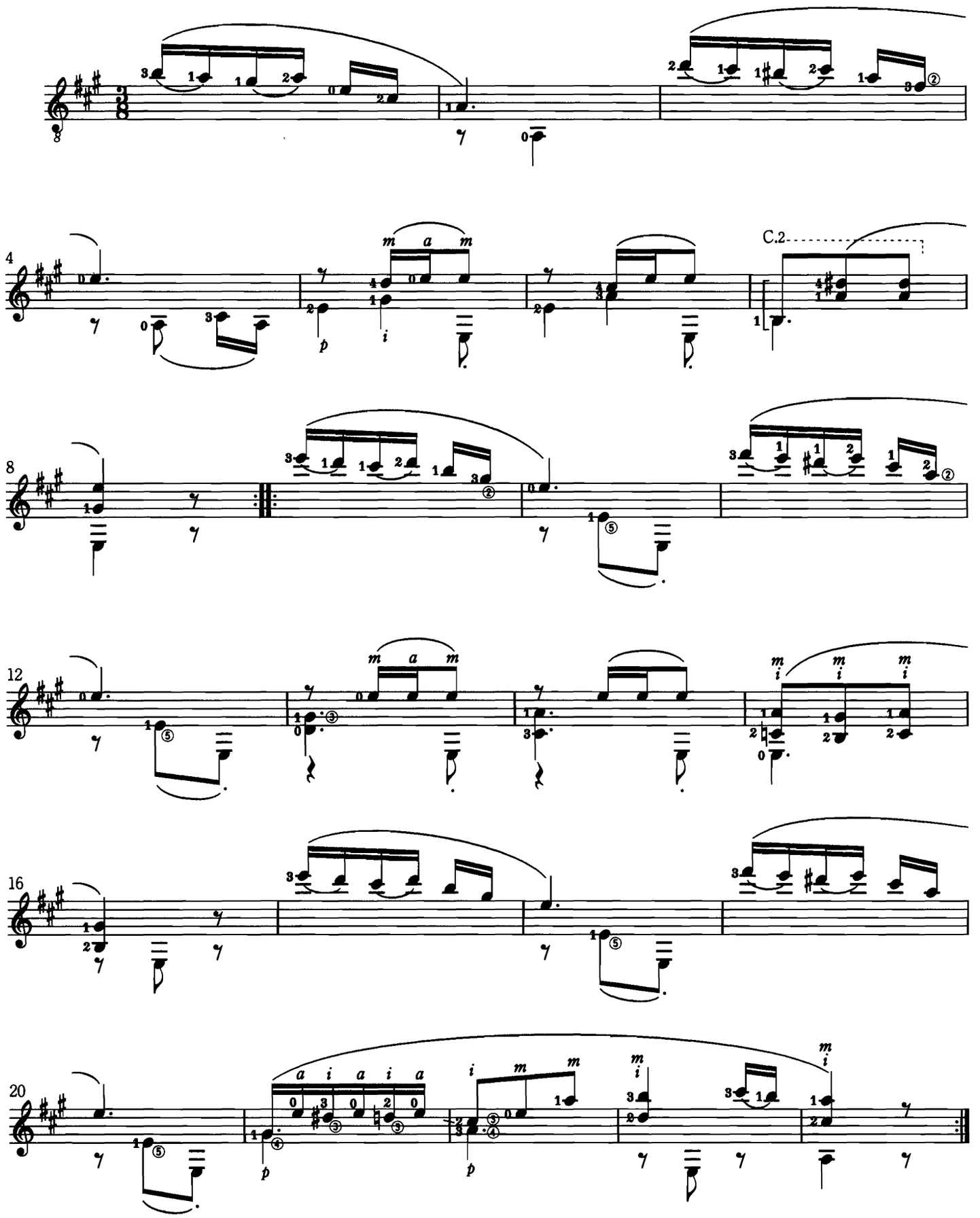
44
D.C. al Fine

Etude No.6

Vals

D. Aguado Lección 26



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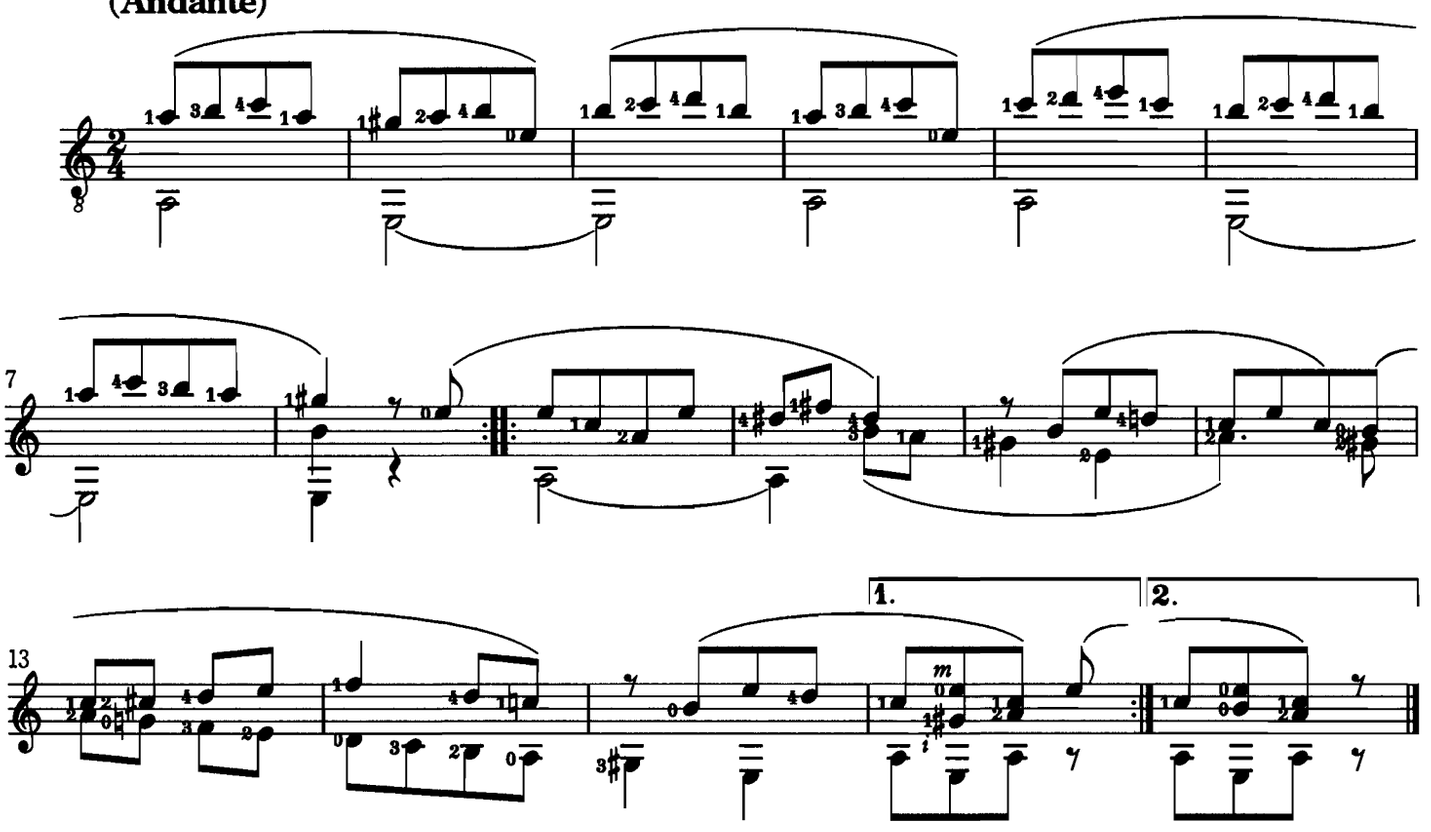

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(Allegretto)

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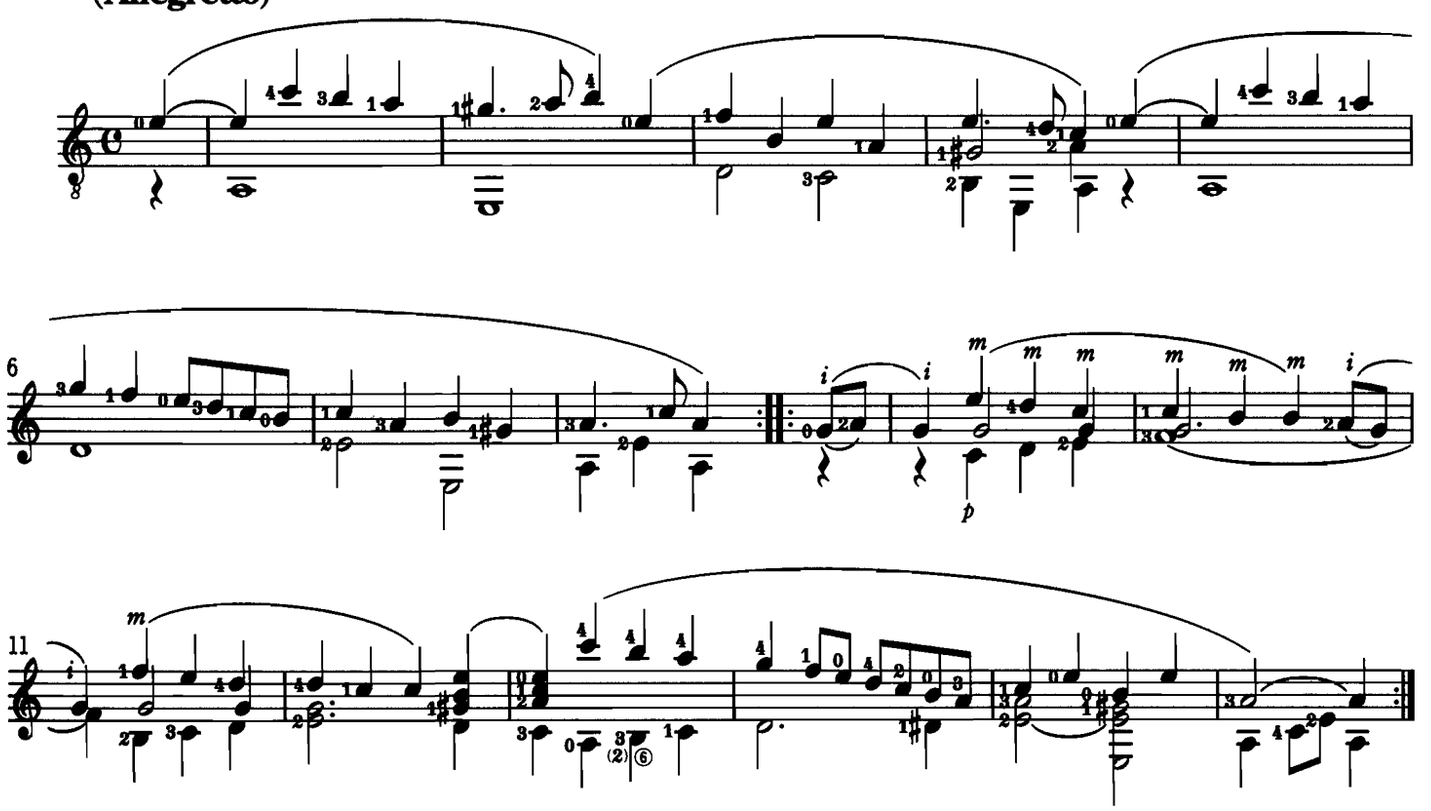

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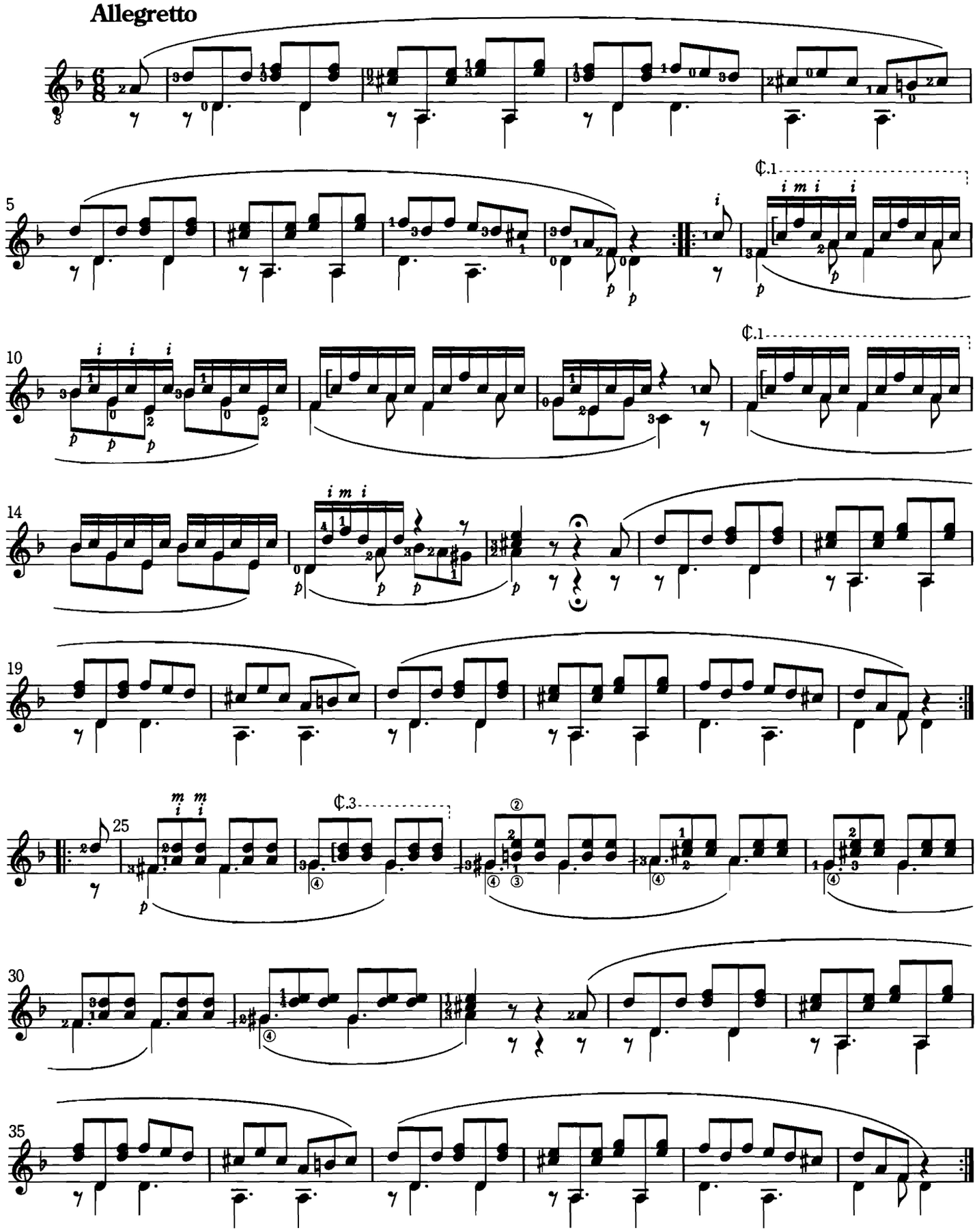
F. Carulli op.27

Allegretto



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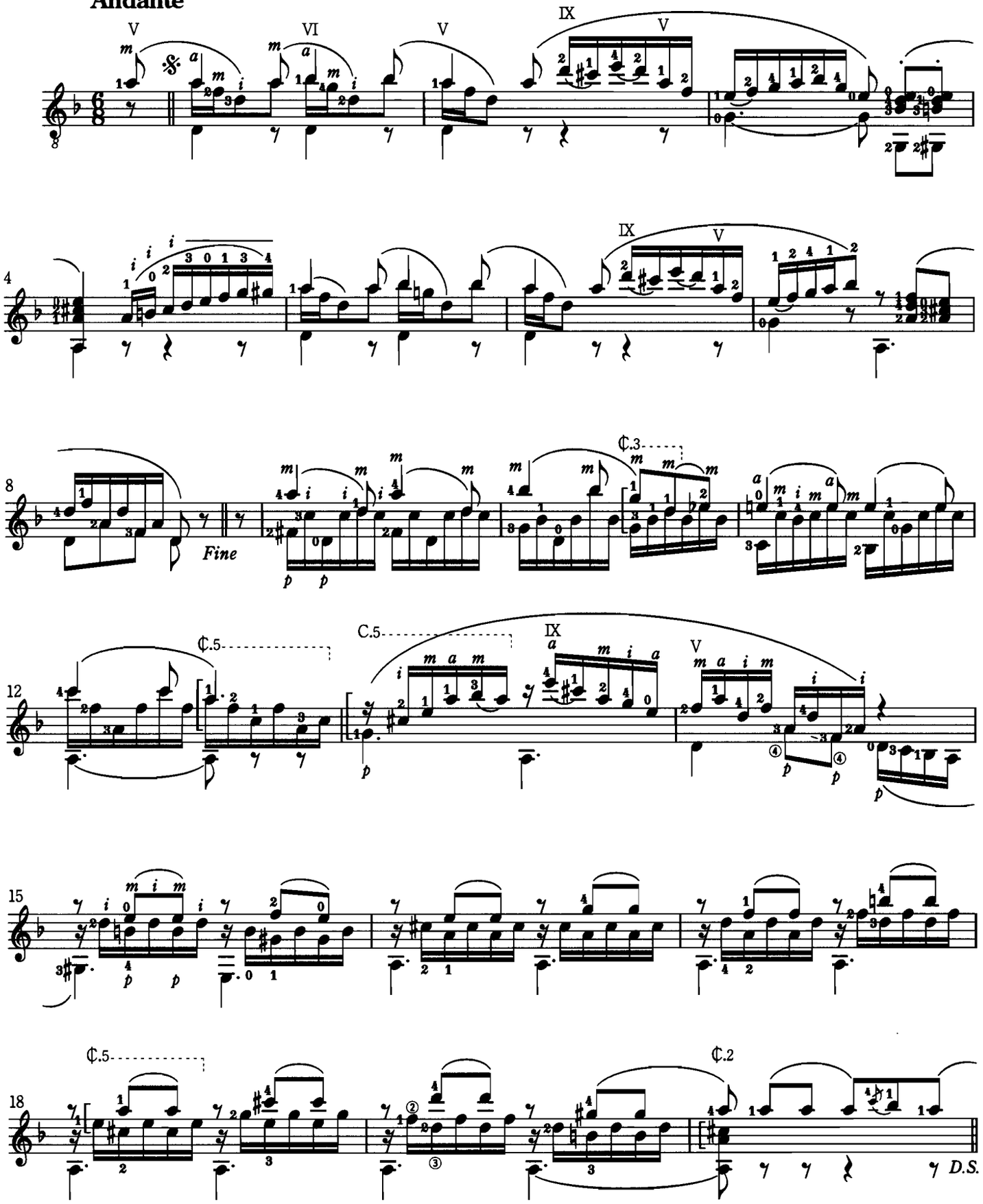

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Divertissment

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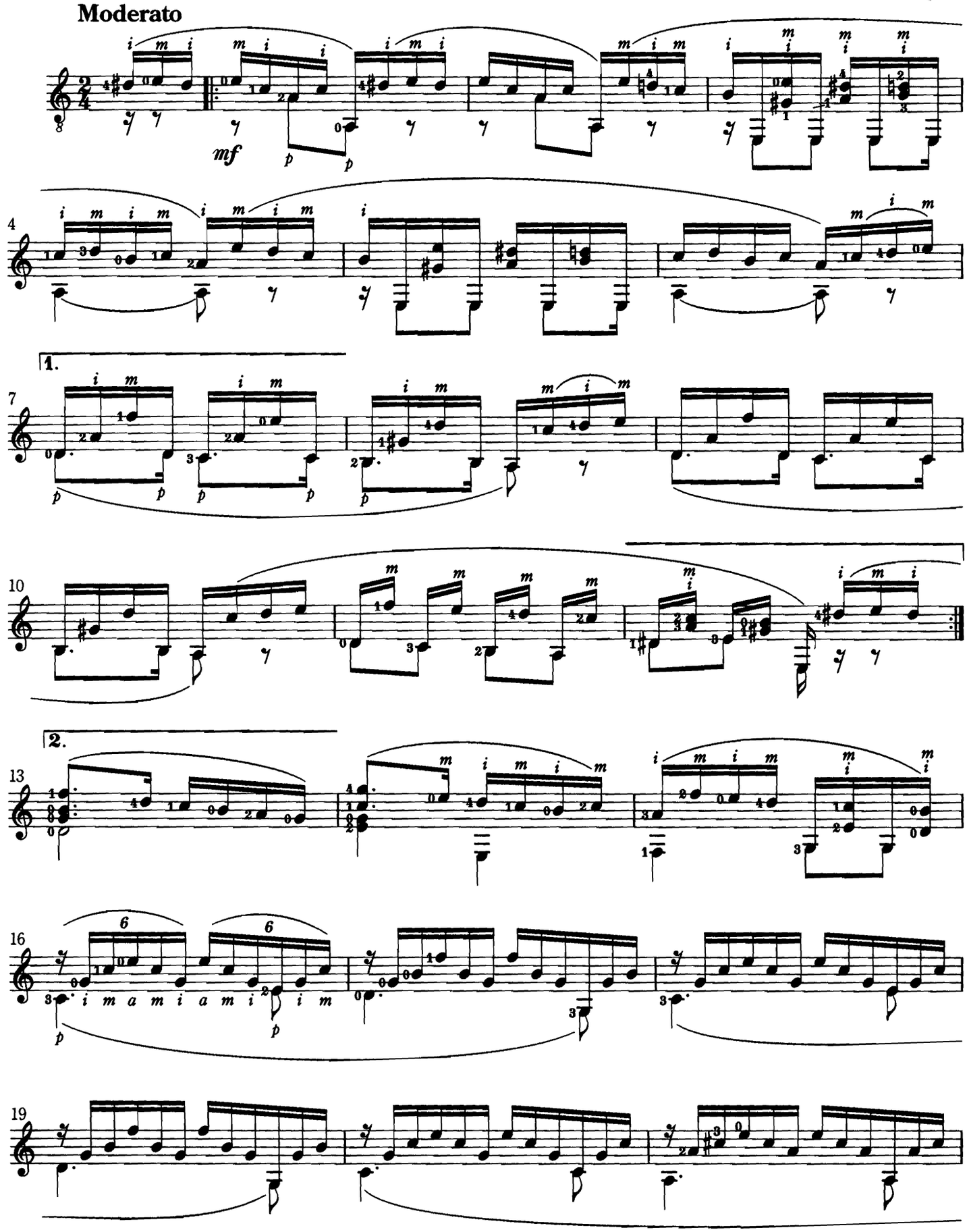
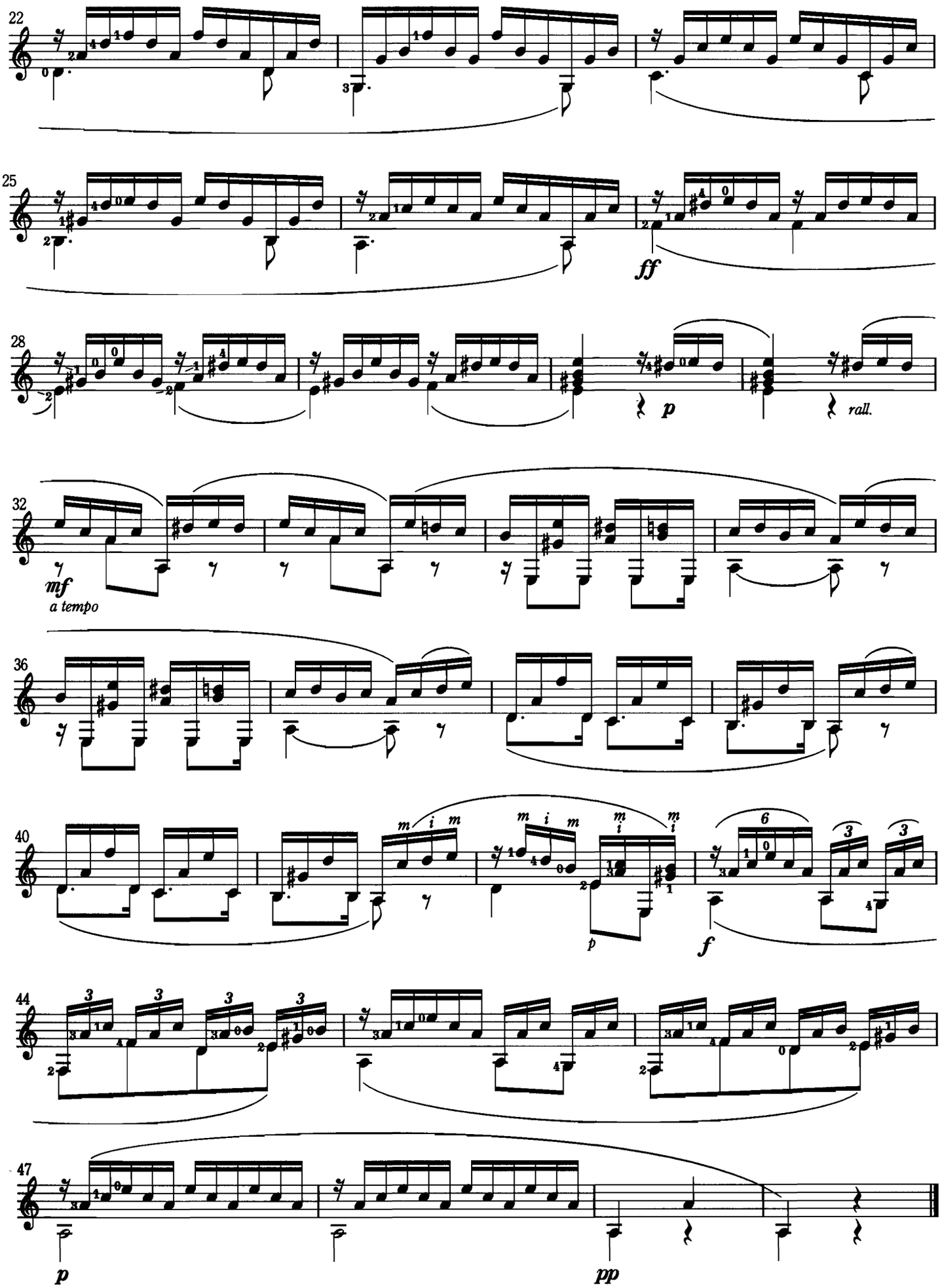
Moderato




22
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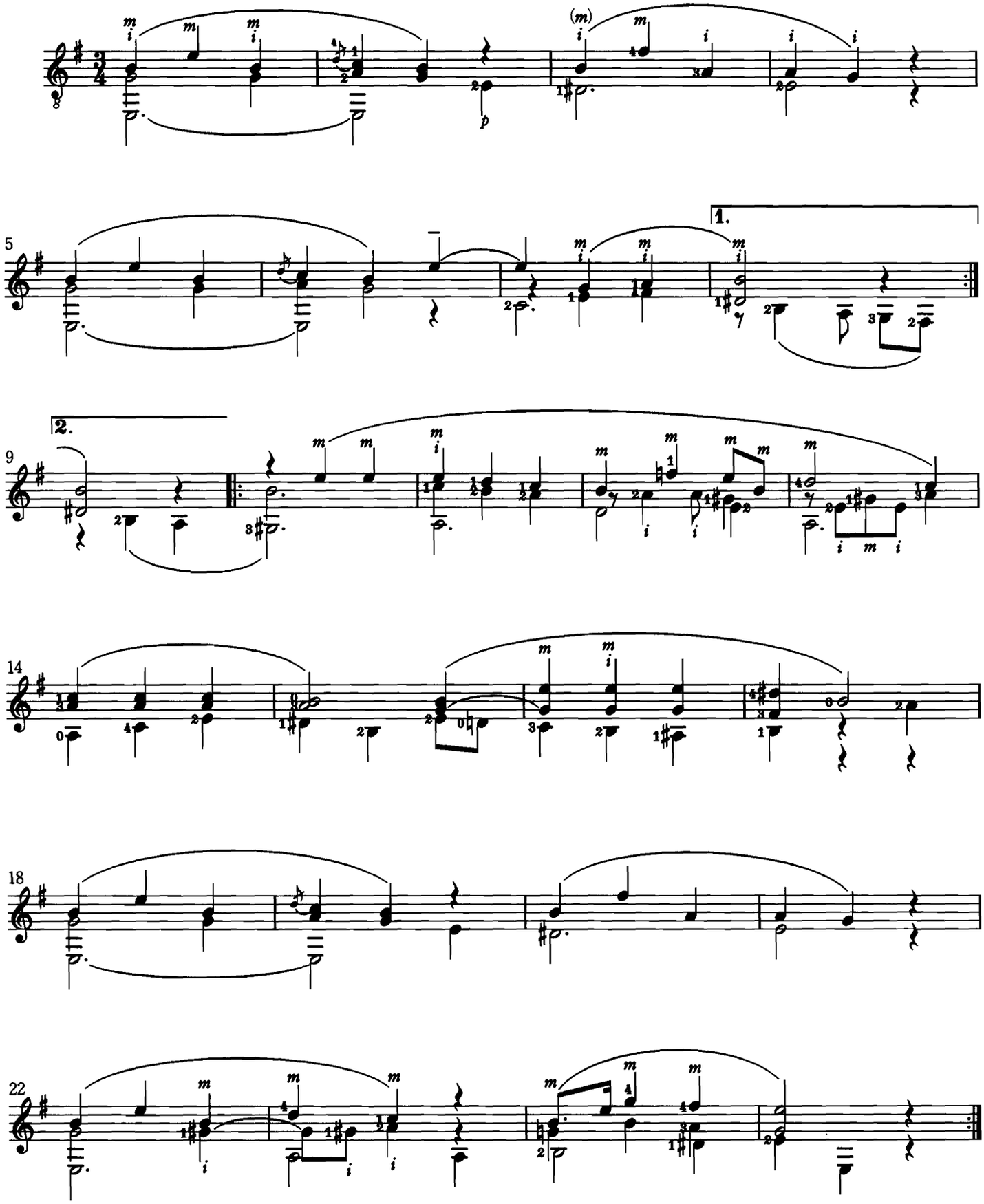
pp

Etude No.12

Andante

F. Sor op.60-14



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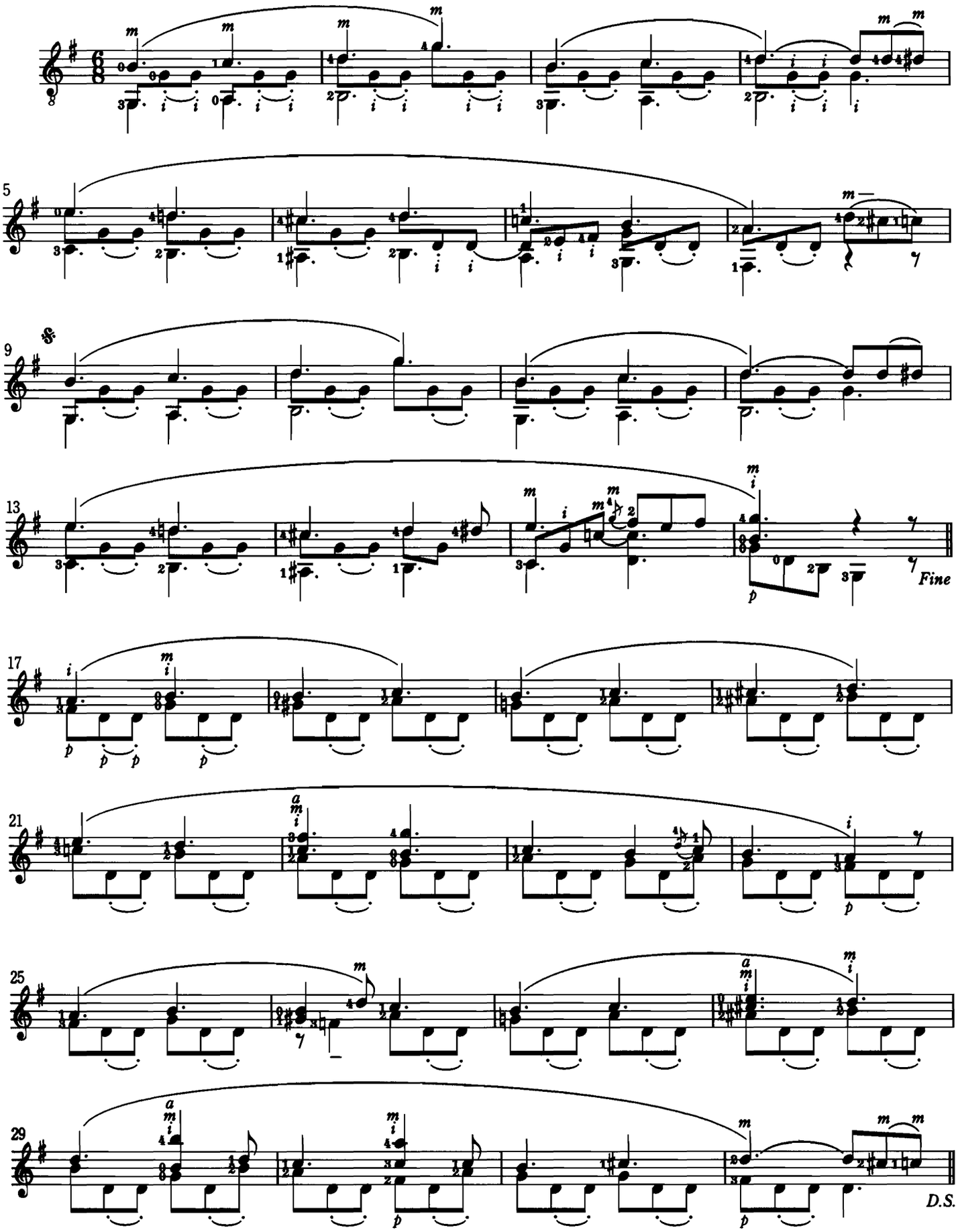
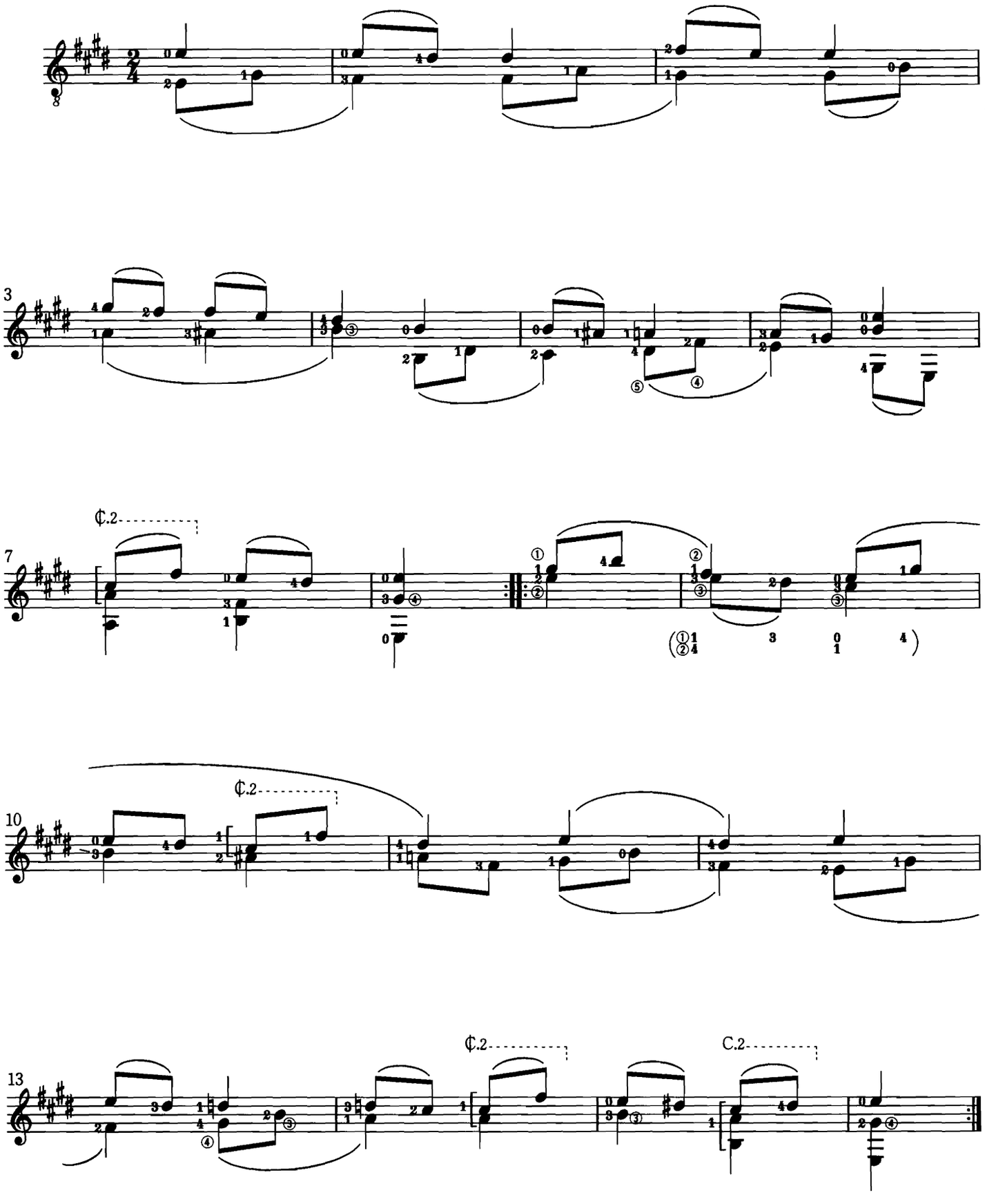
F. Sor op.60－19



Etude No.14

D. Aguado Lección 38

Andantino



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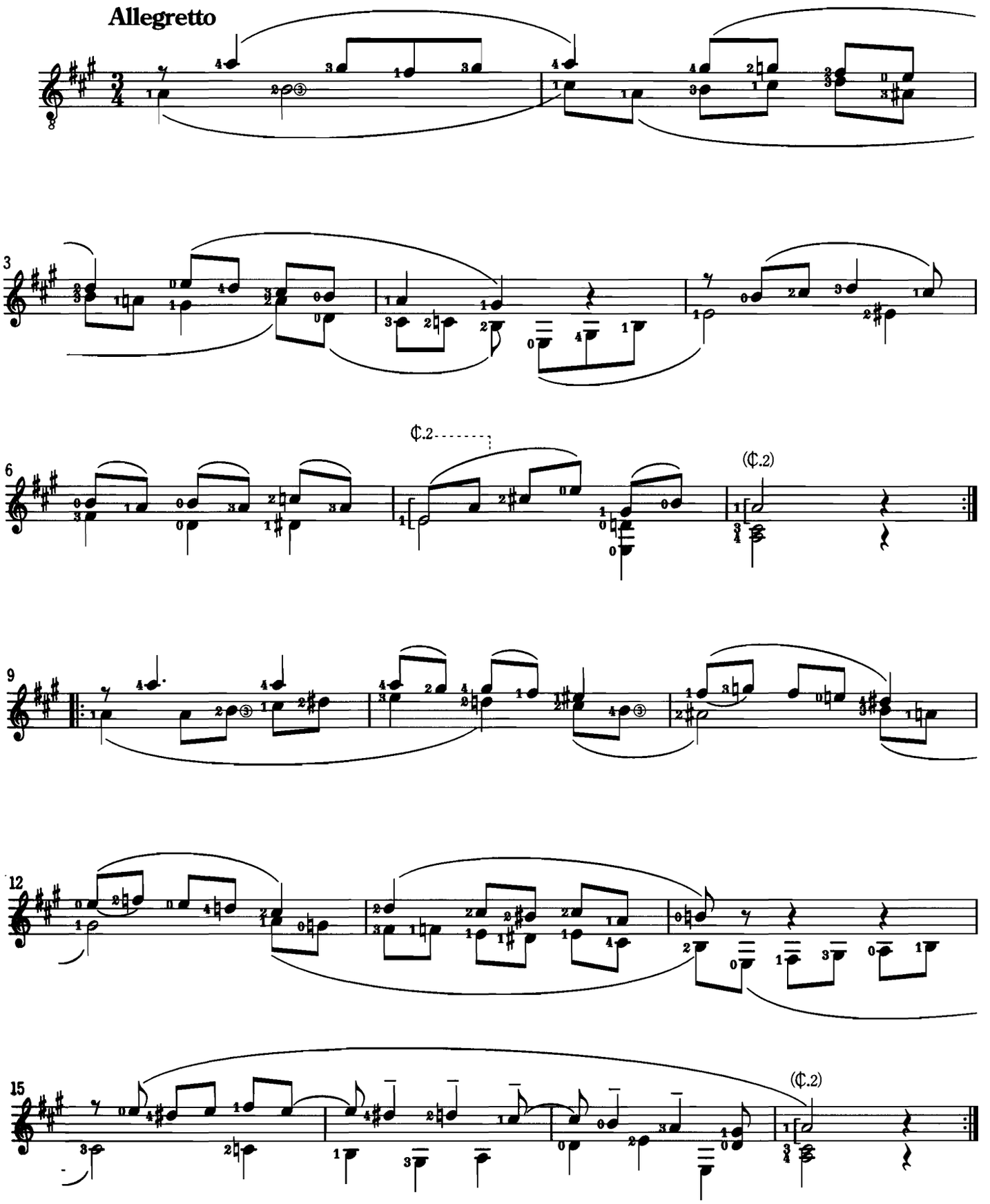
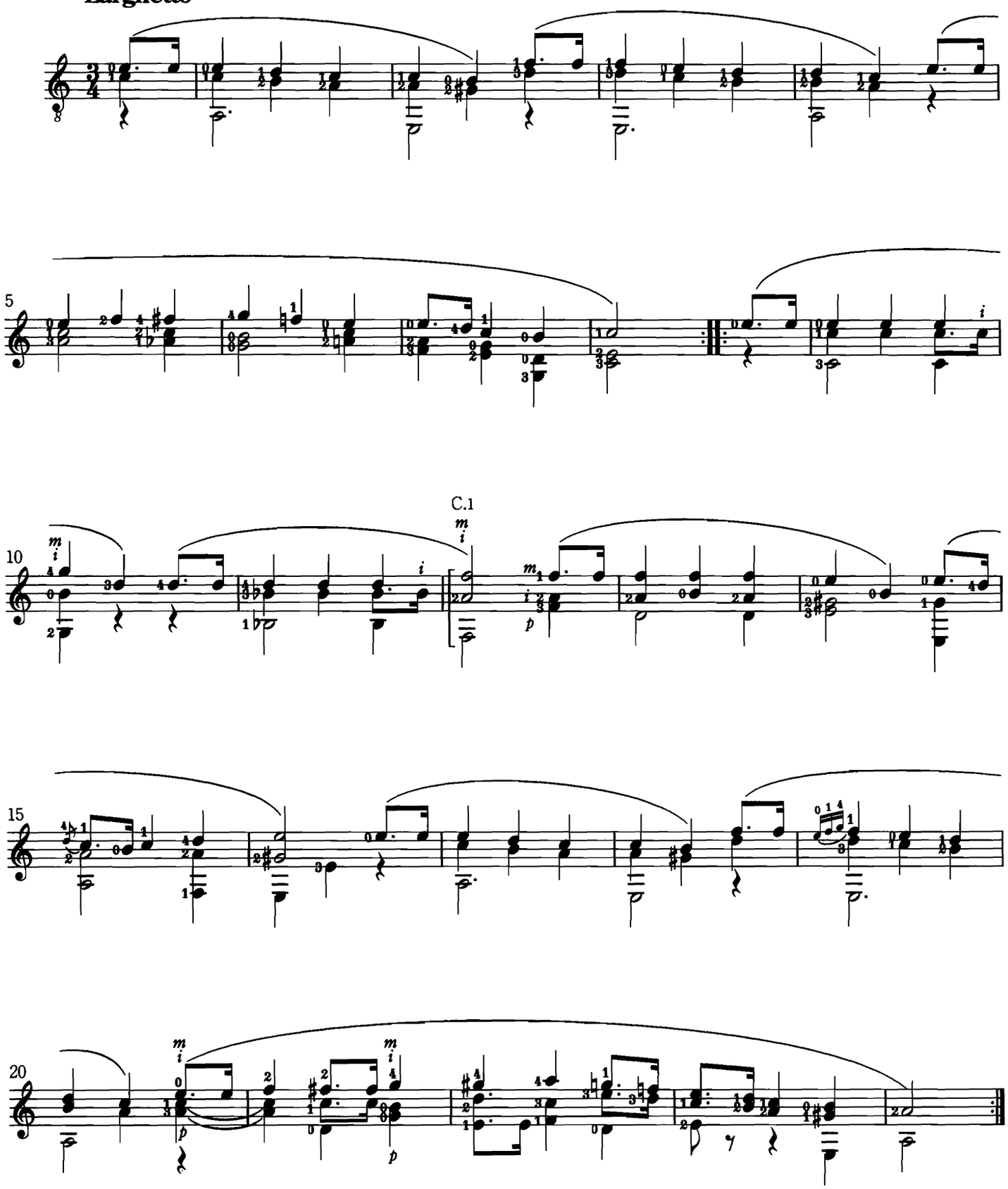
D. Aguado Lección 40



Etude No.16

Larghetto

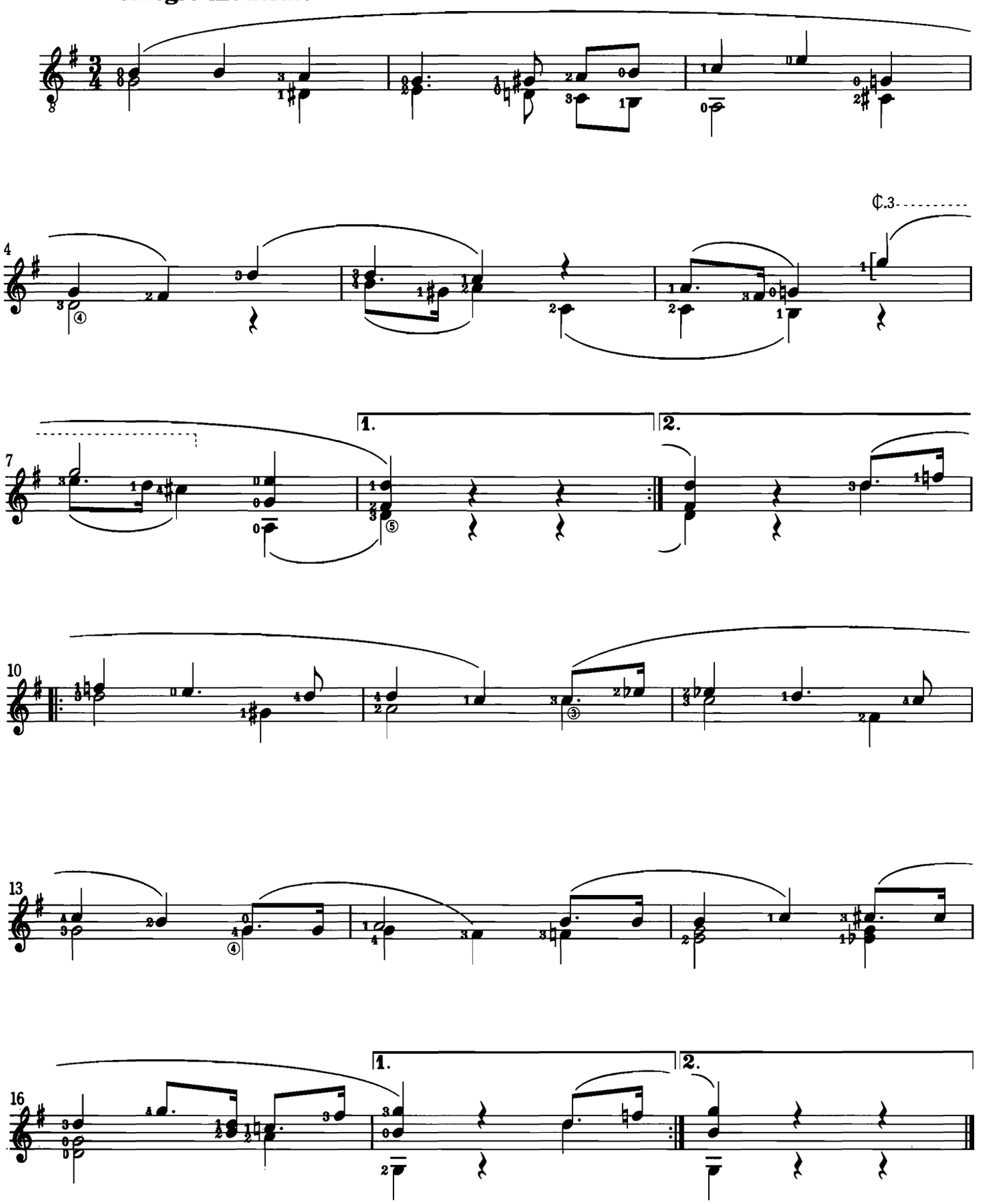
F. Sor op.35-3



Etude No.17

Allegro moderato

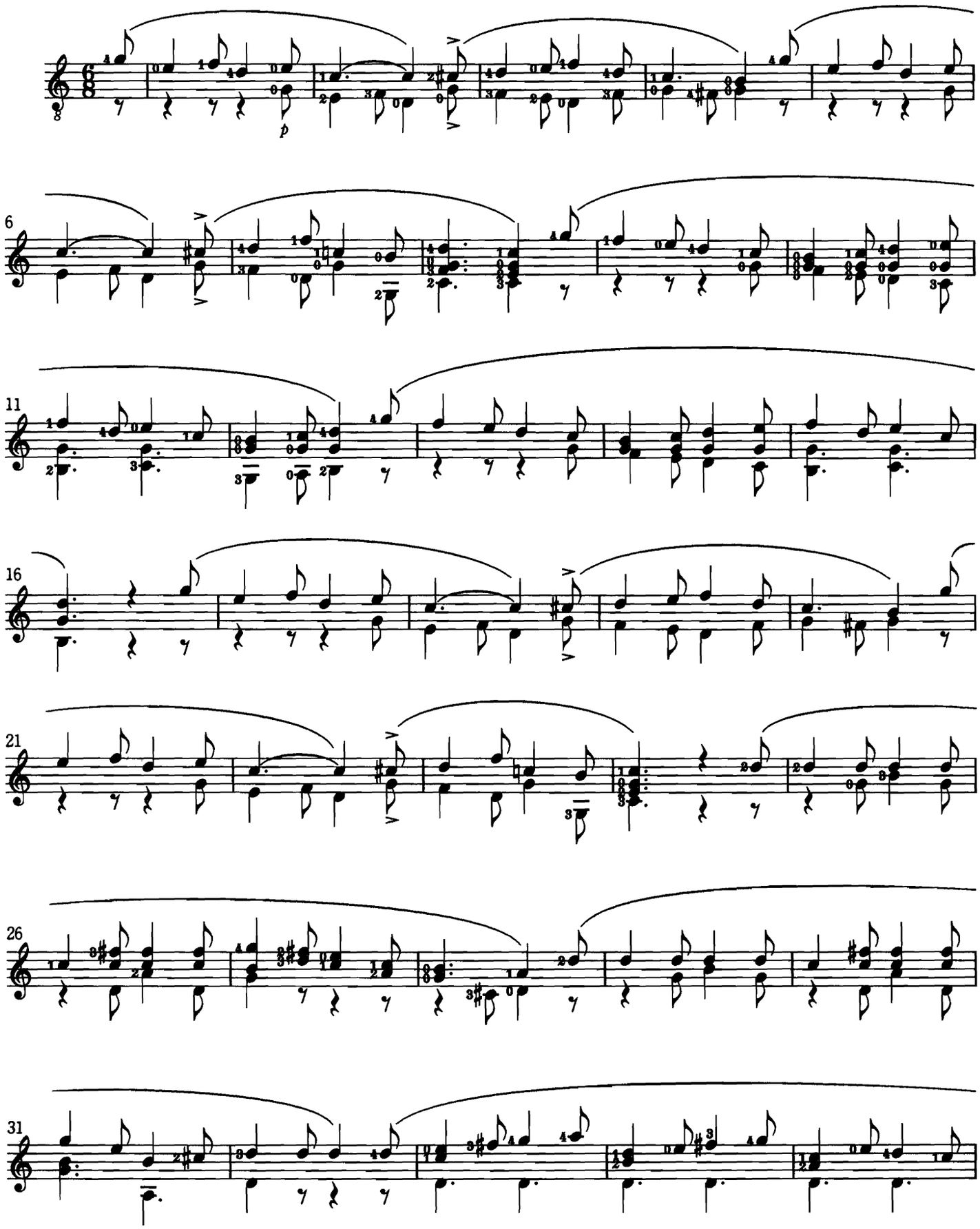
D. Aguado Lección 39

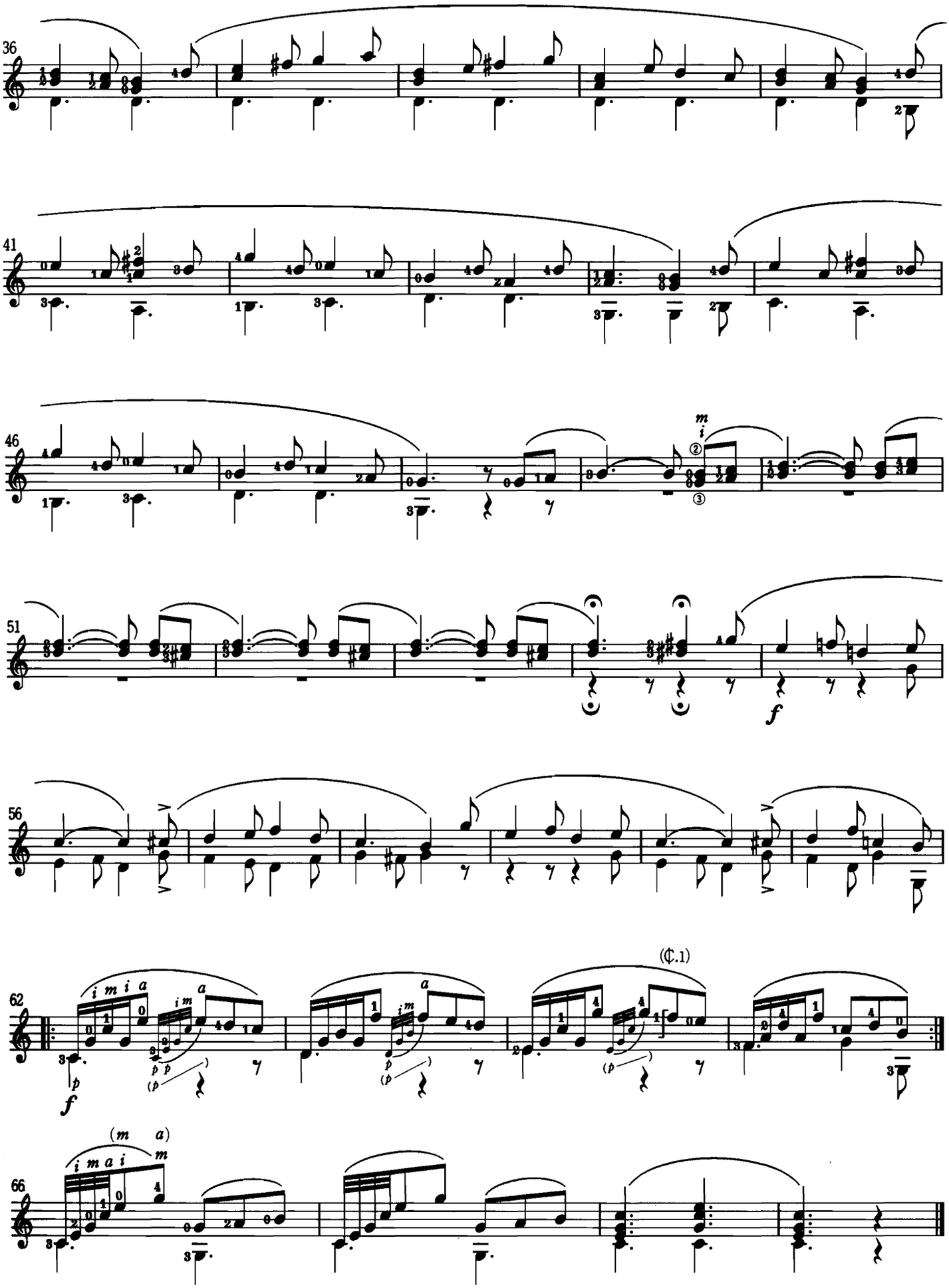


Etude No.18

F. Carulli

Andante mosso




36
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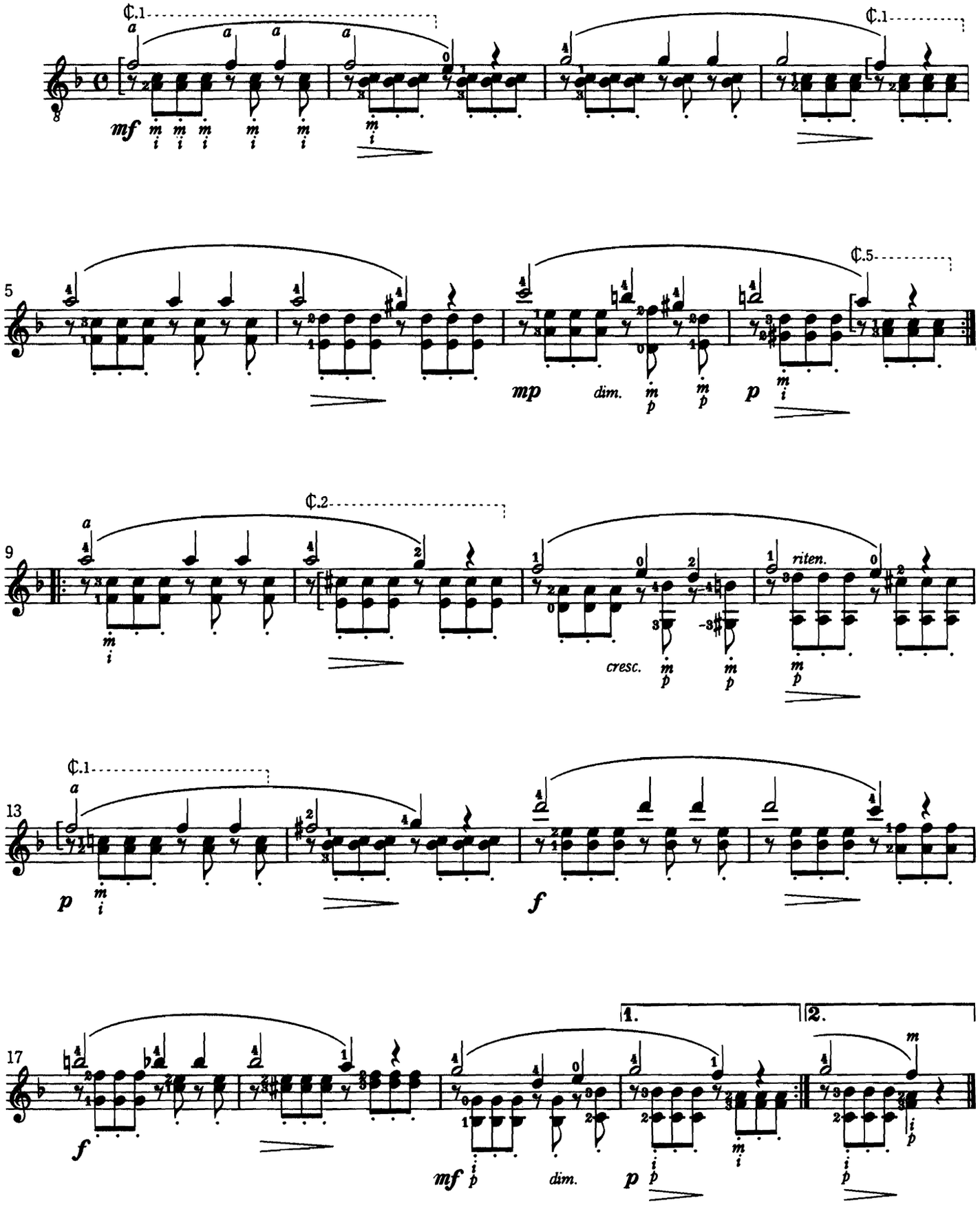
62
66
(¢.1)

Etude No.19

M. Carcassi op.60-16

Andante



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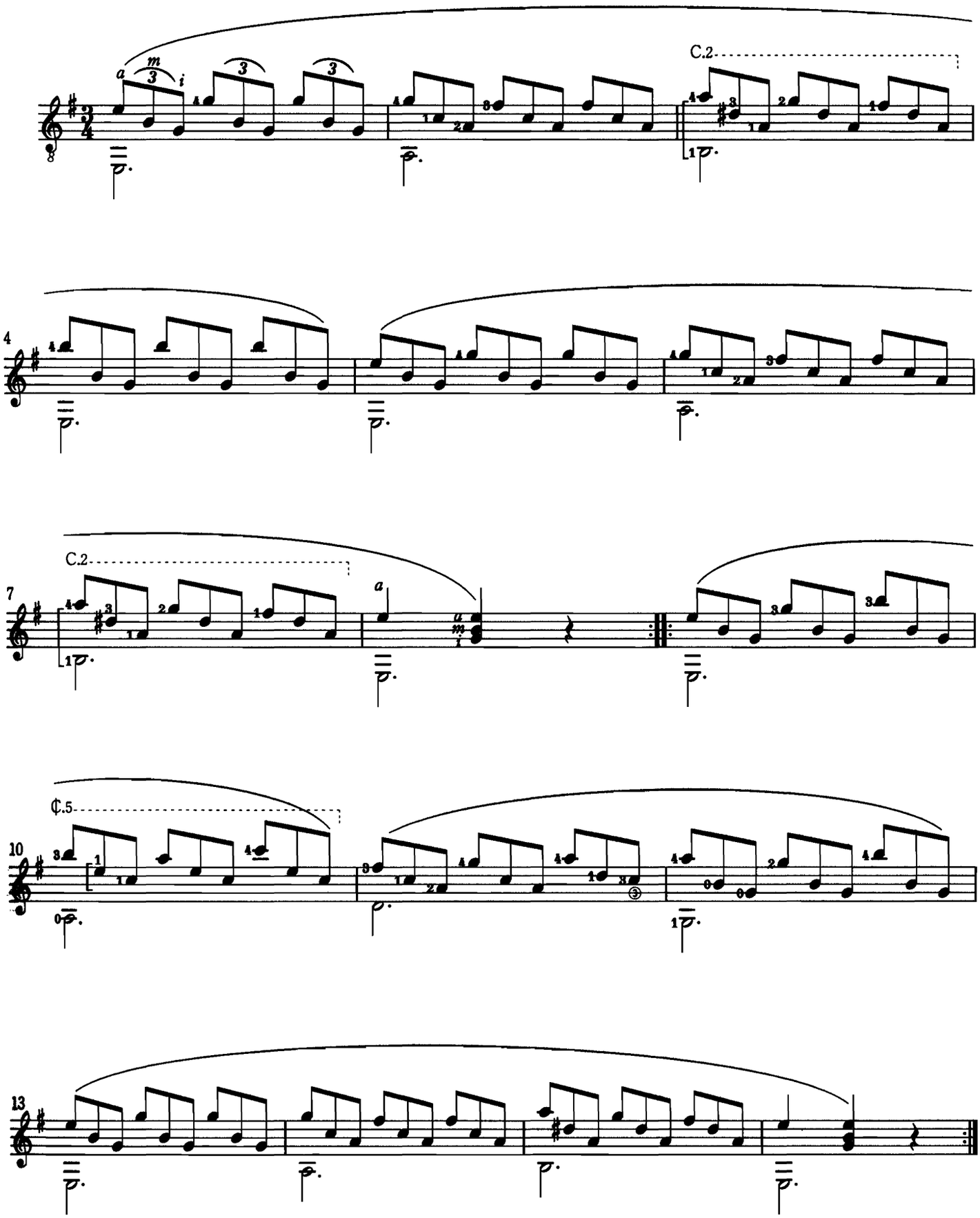
F. Tárrega



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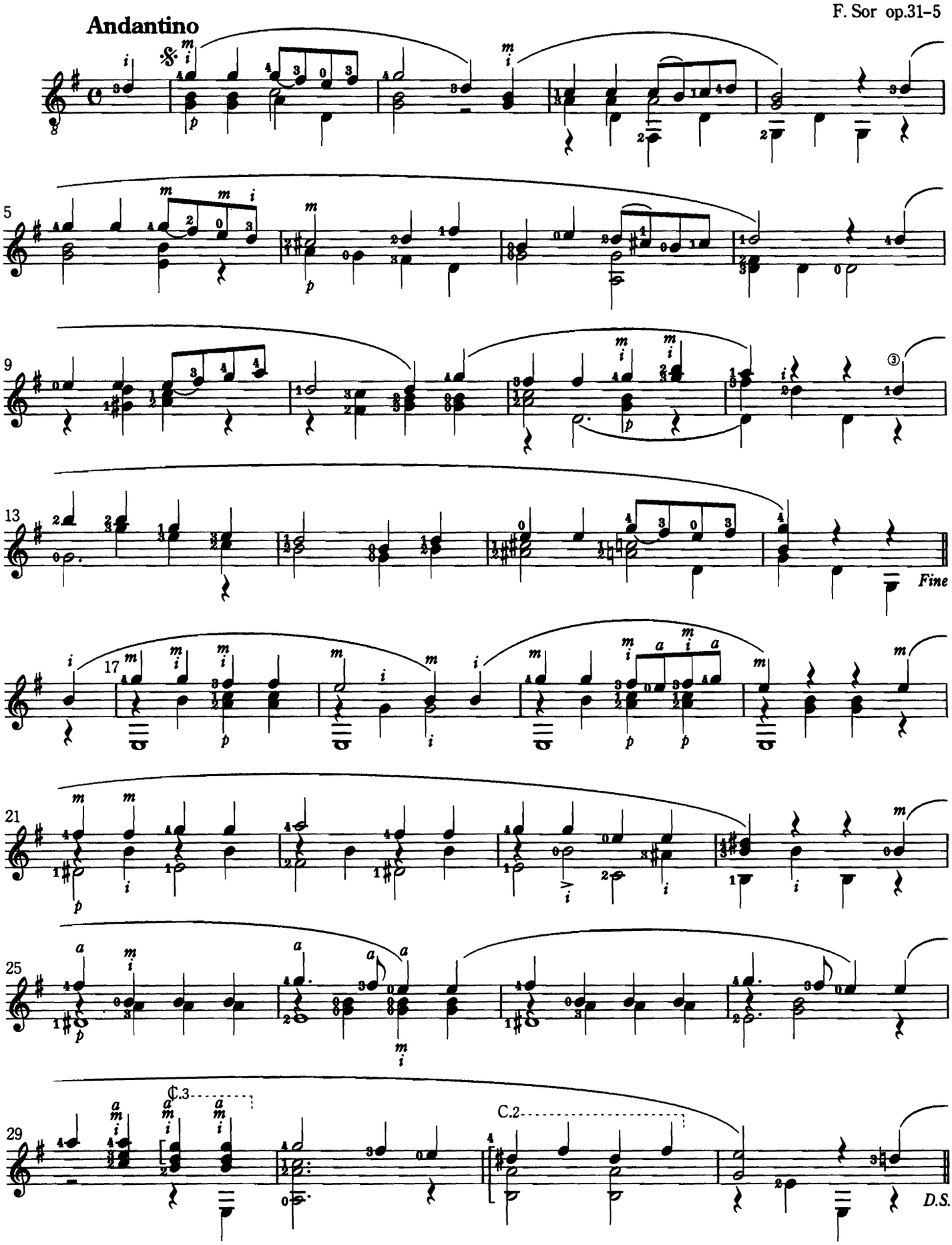
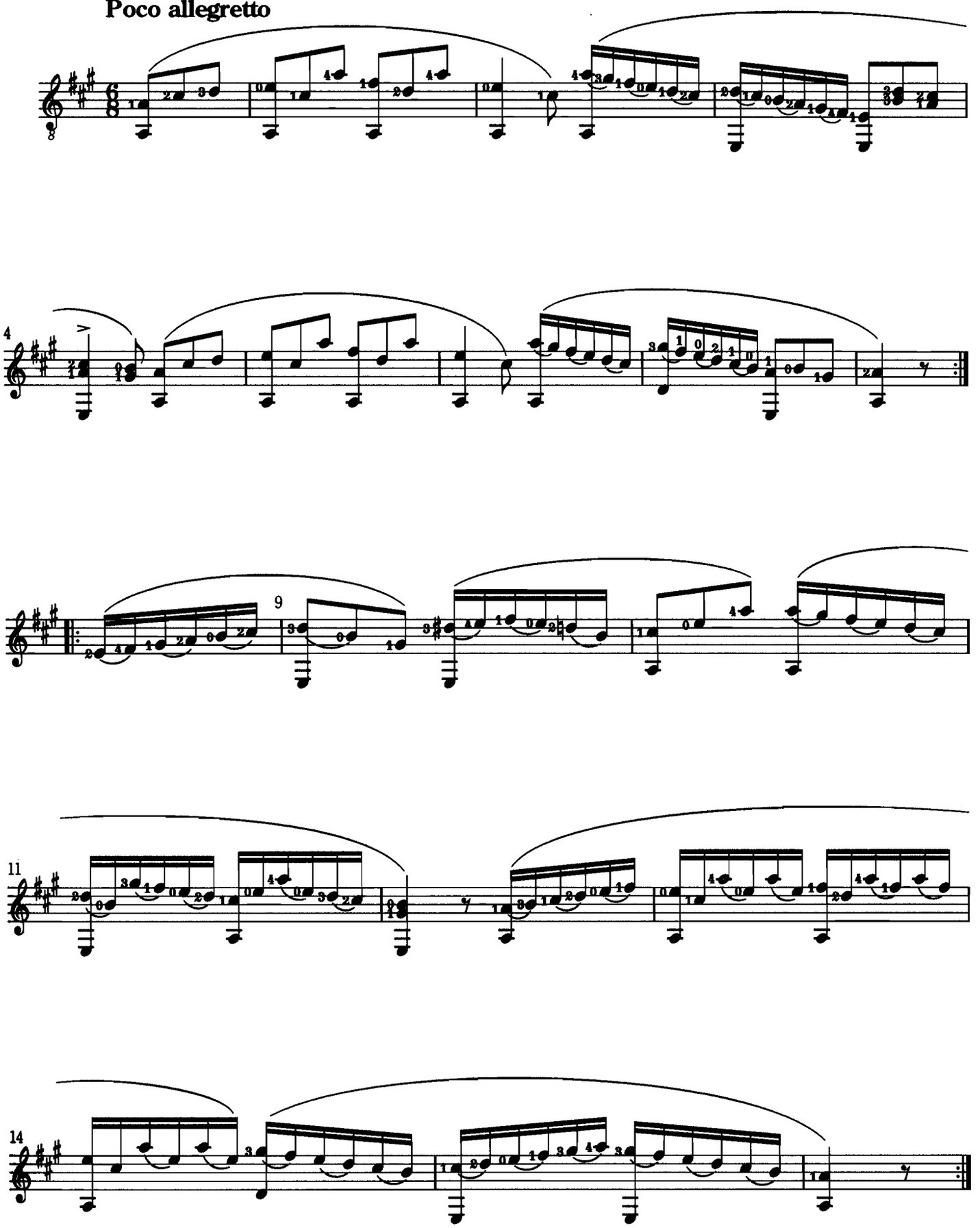
F. Sor op.31-5



Etude No.22

F. Carulli

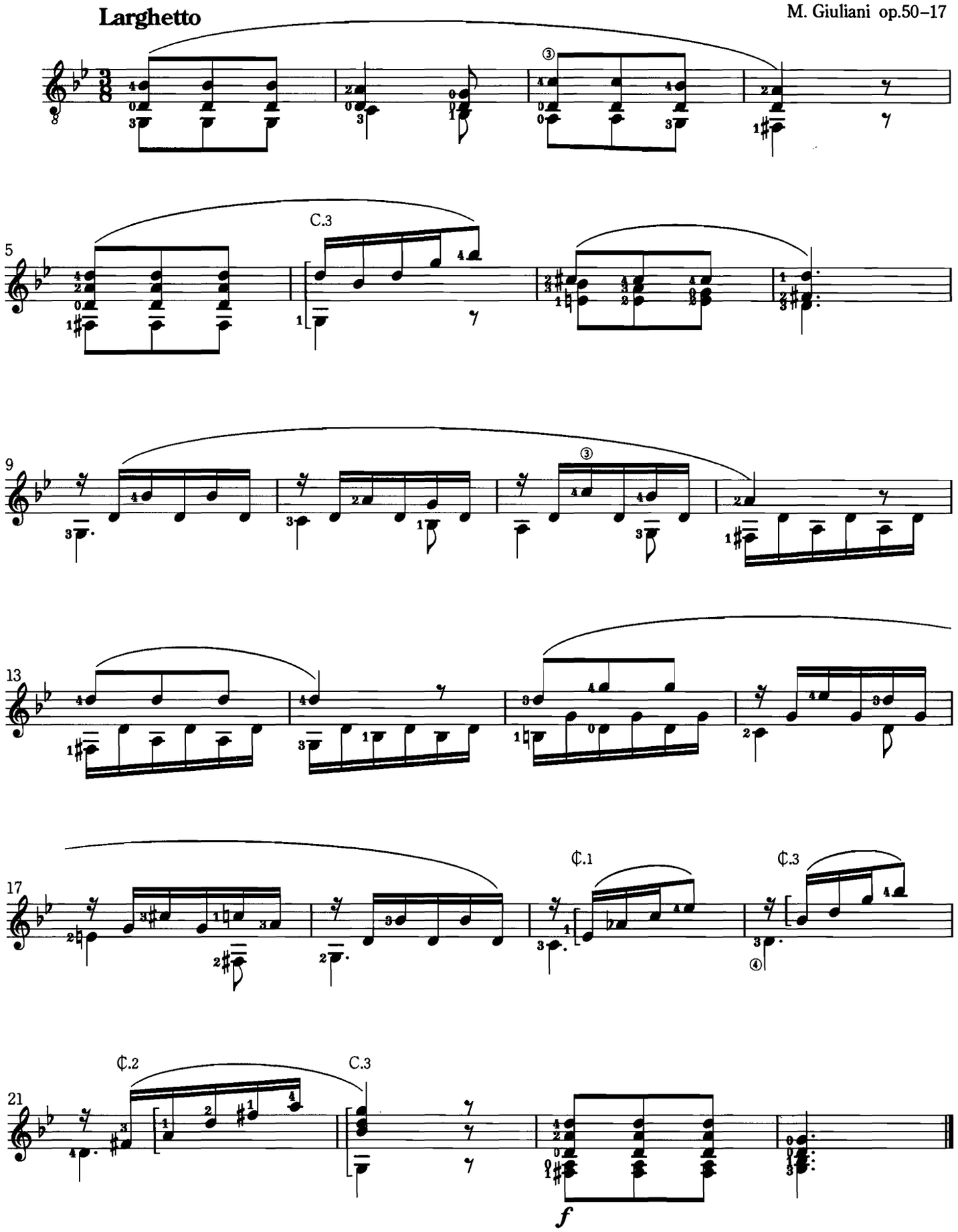
Poco allegretto



Etude No.23

Larghetto

M. Giuliani op.50–17



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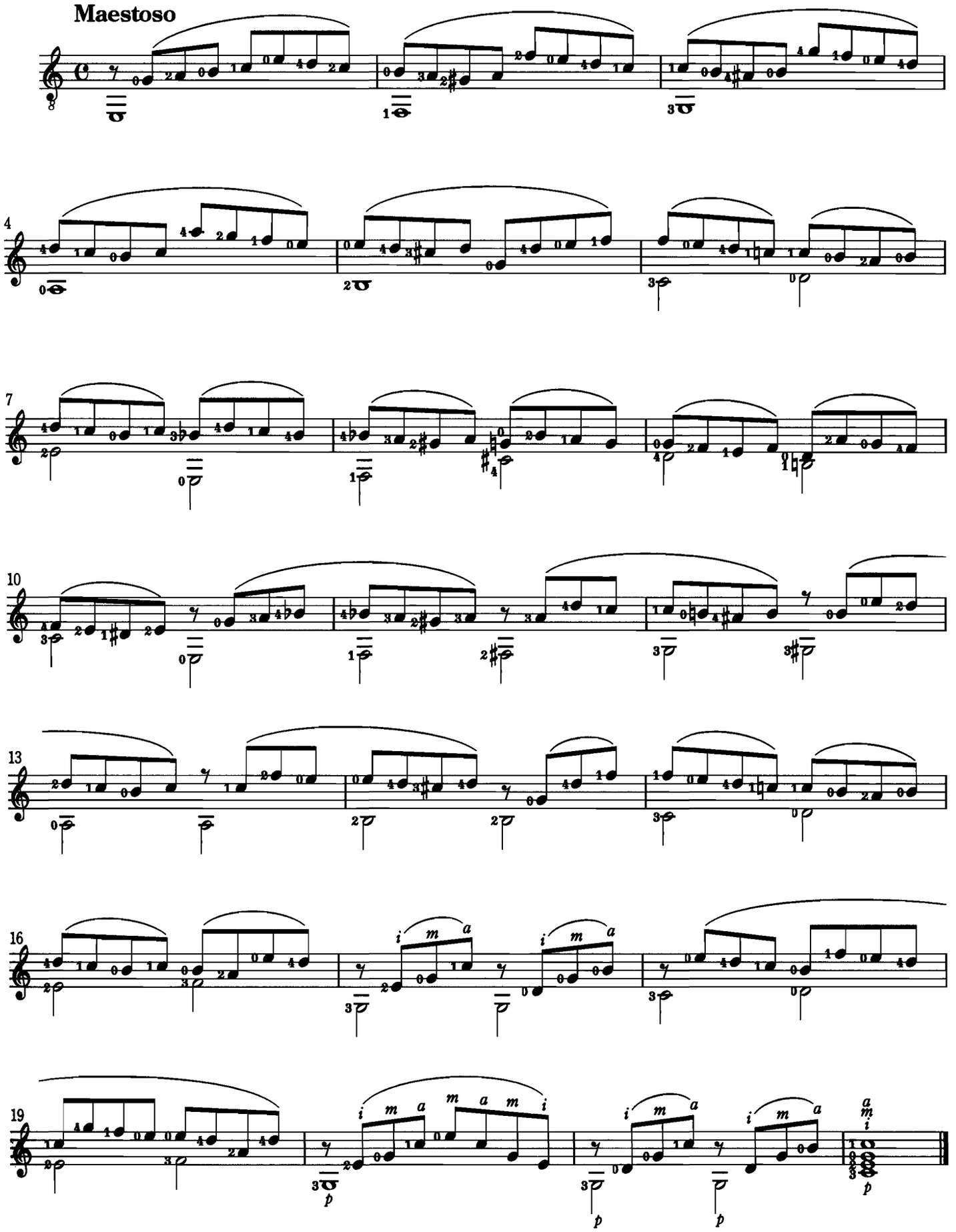
M. Giuliani op.1-1



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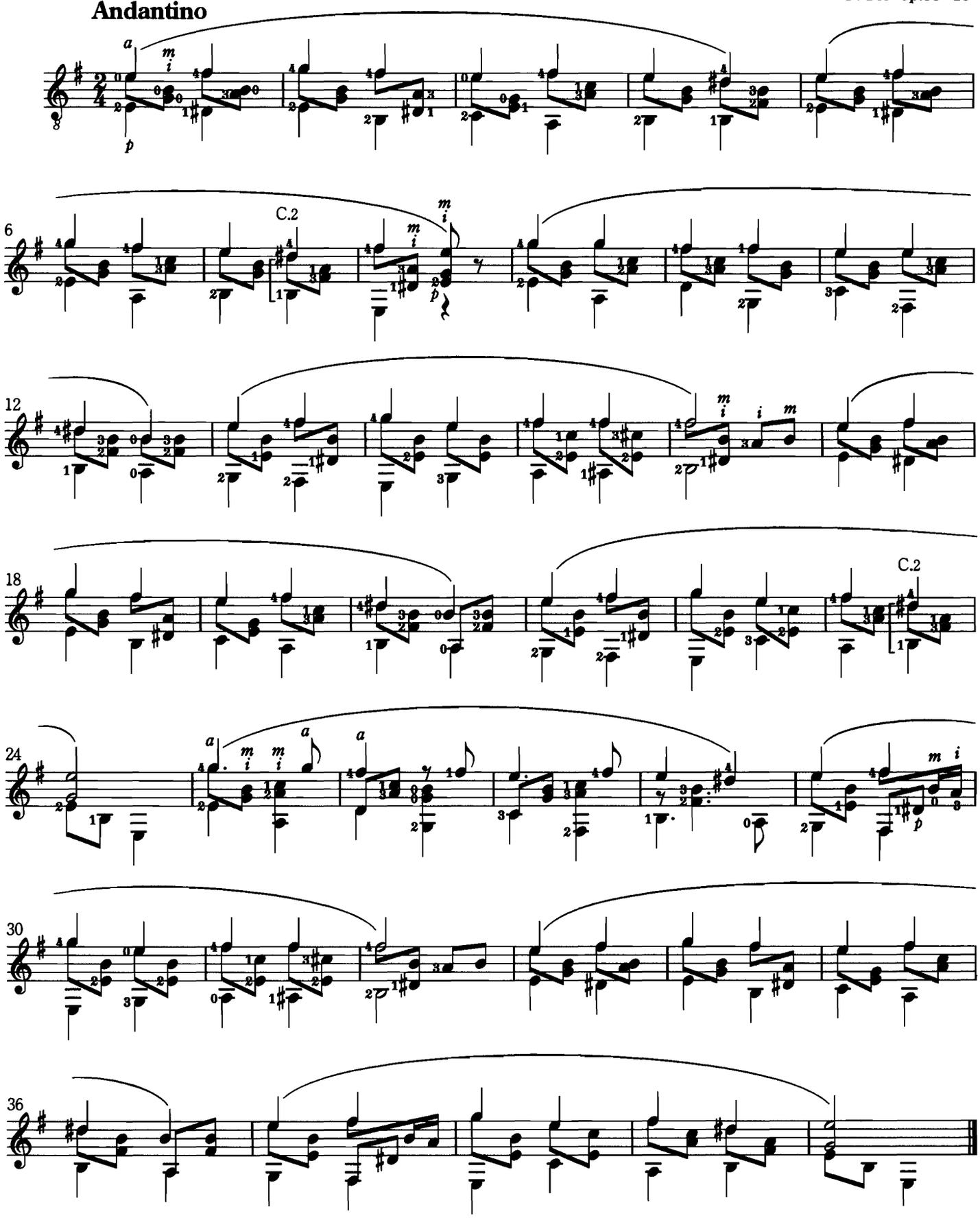
F. Sor op.35-18

Andantino



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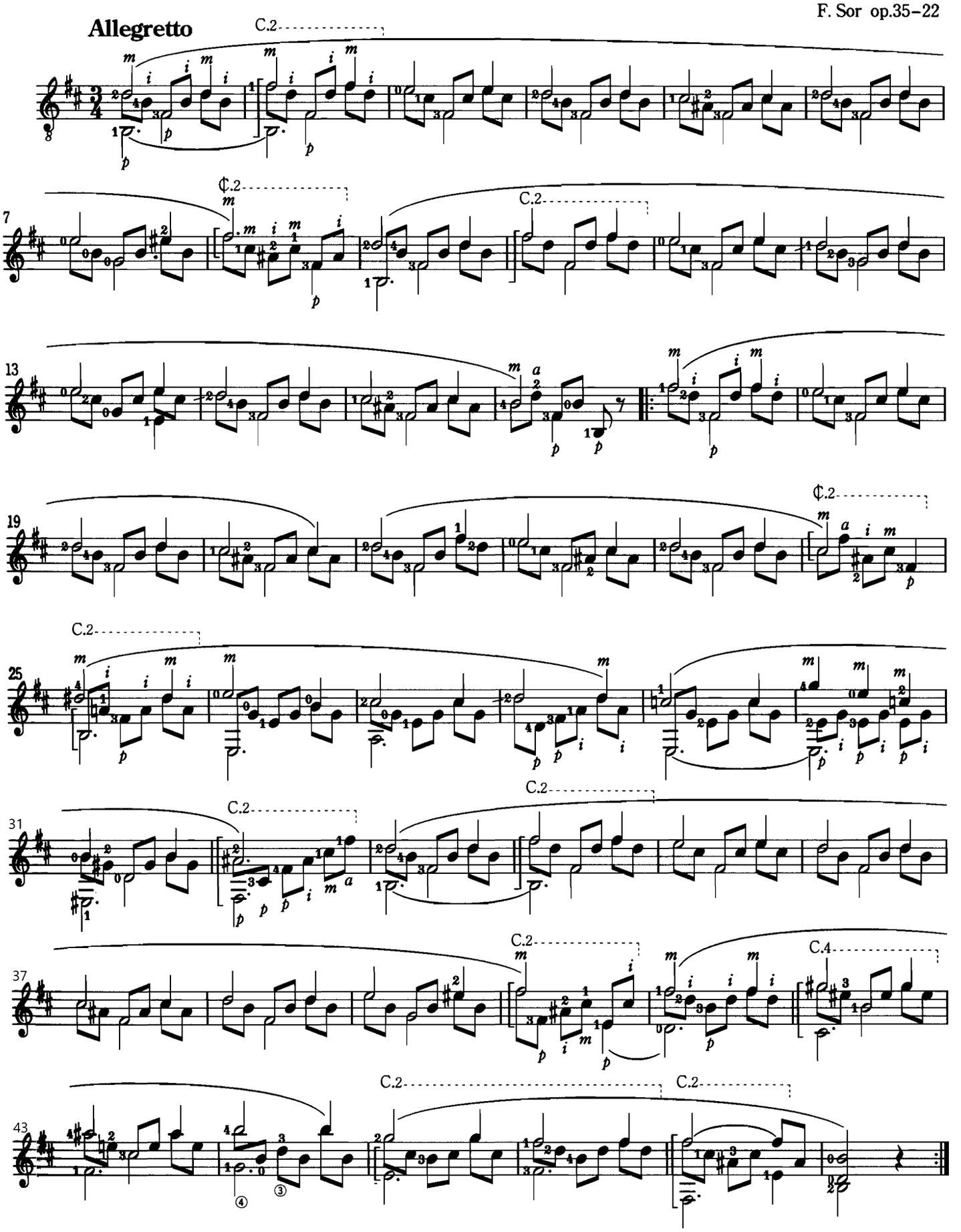

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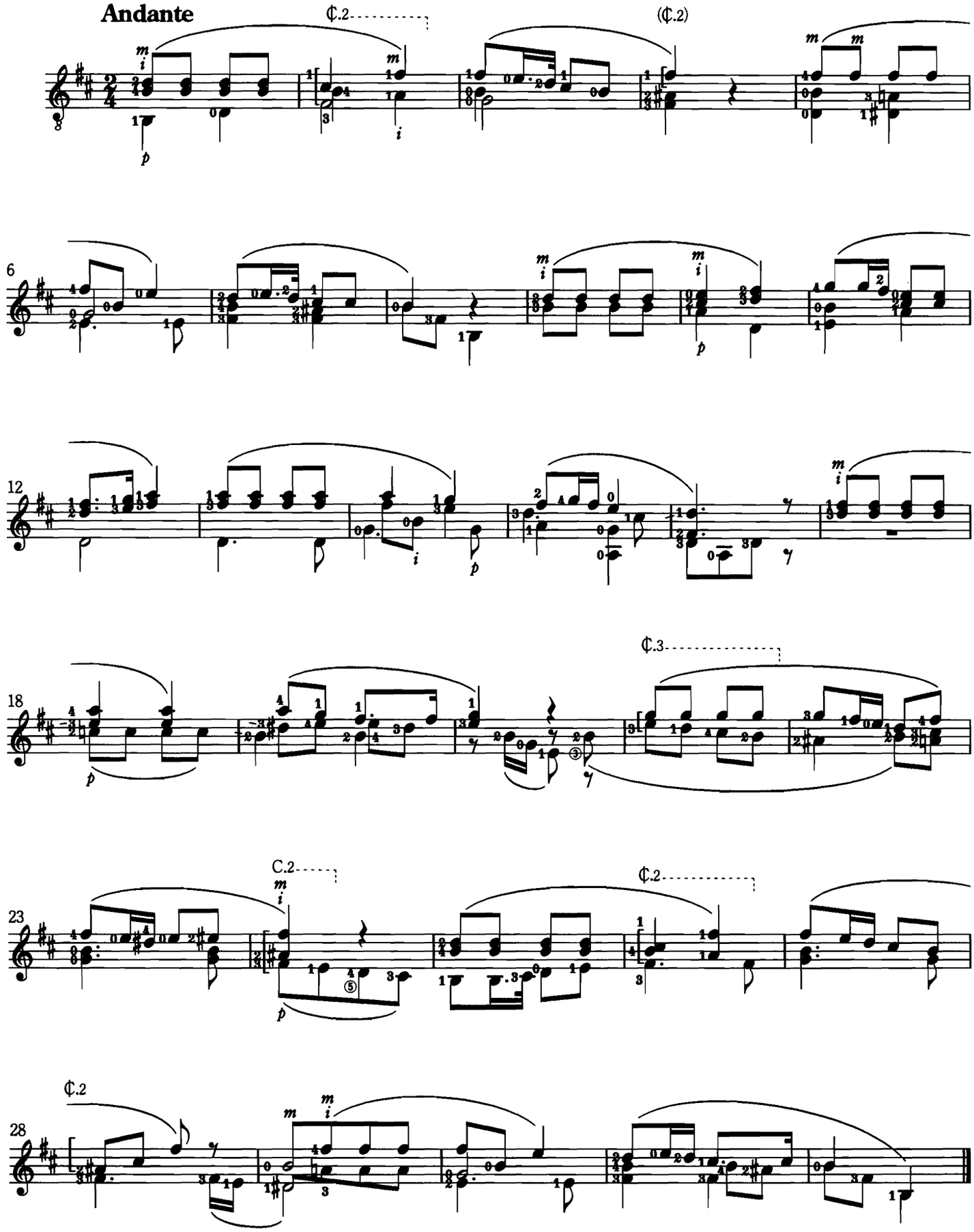

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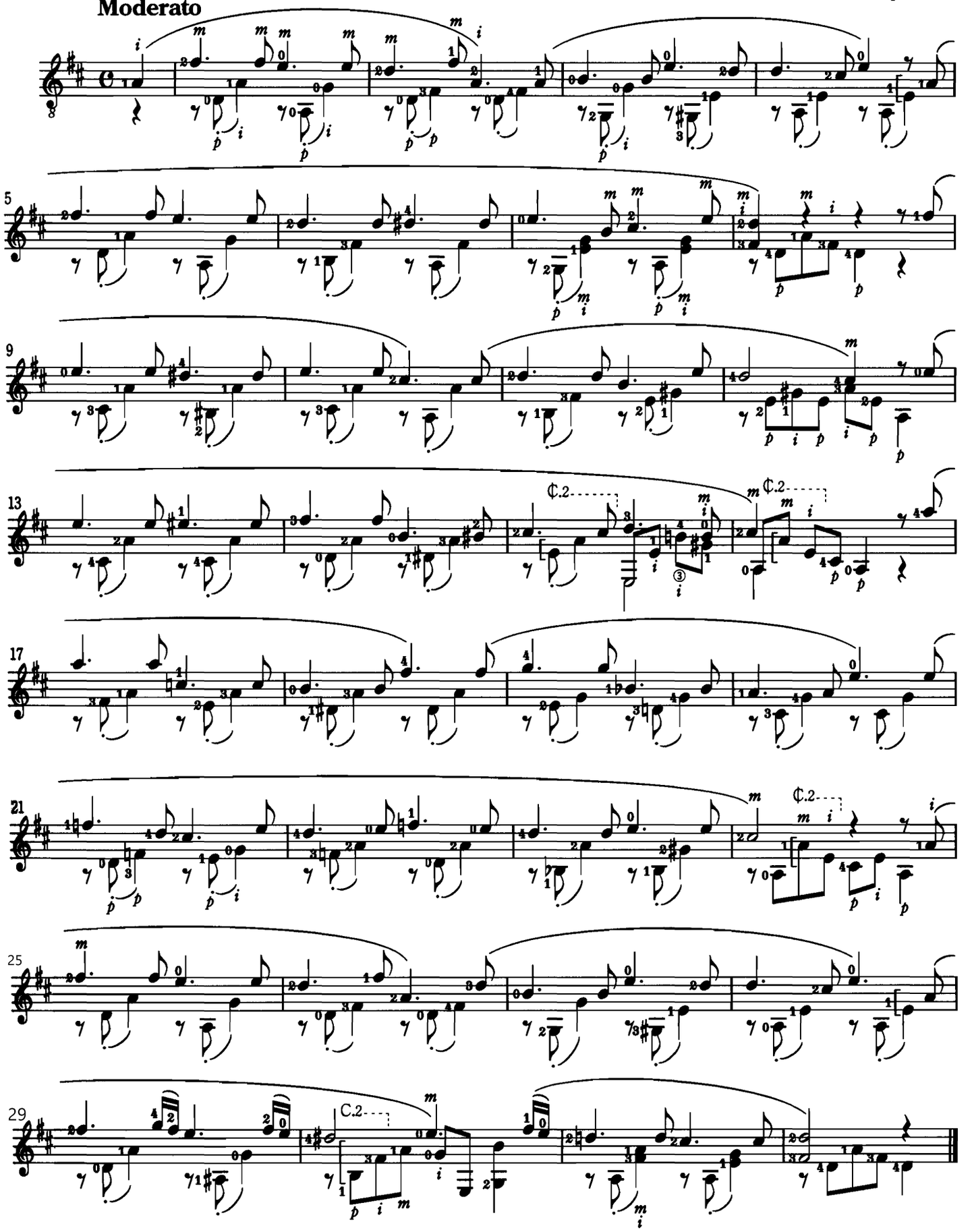

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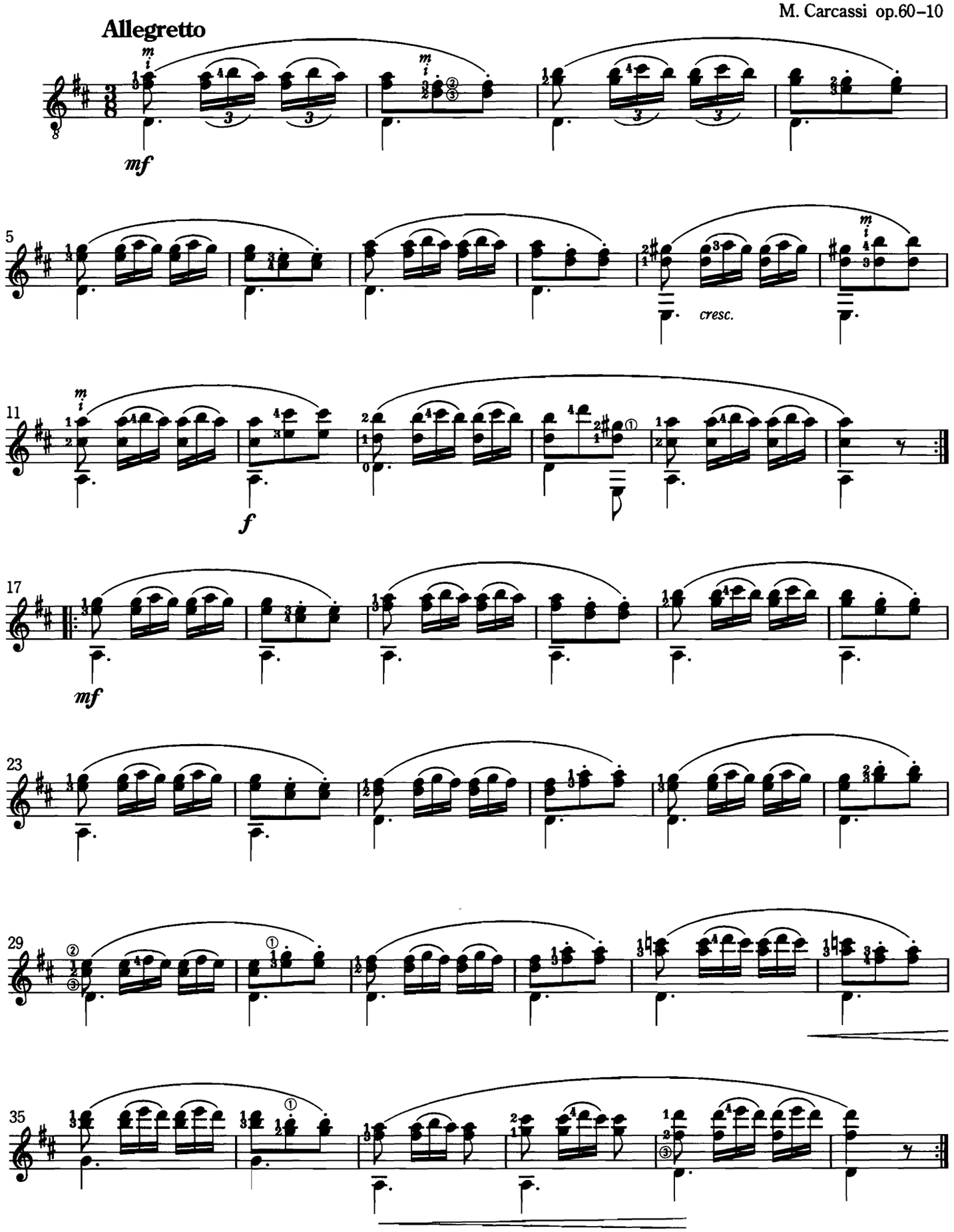

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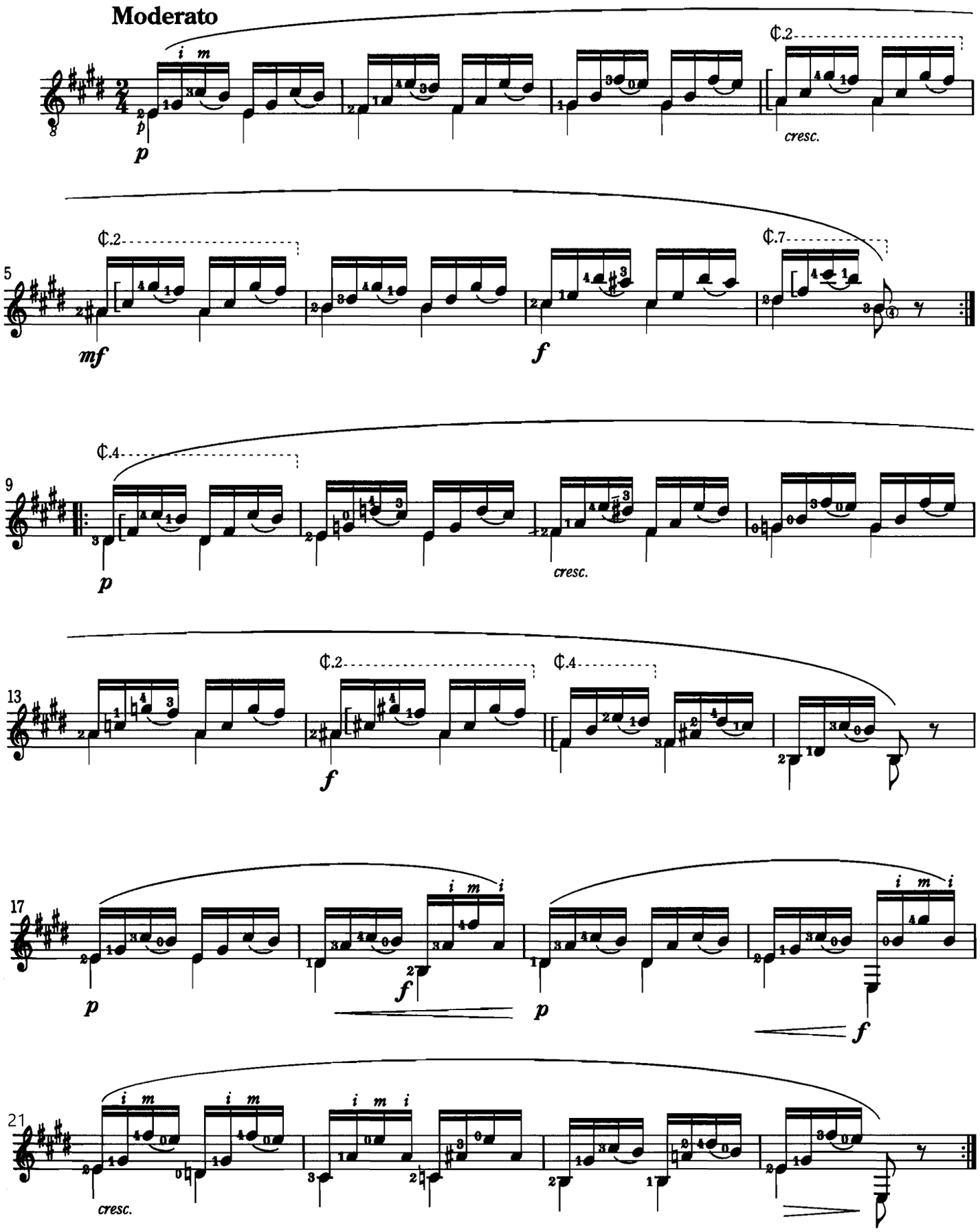

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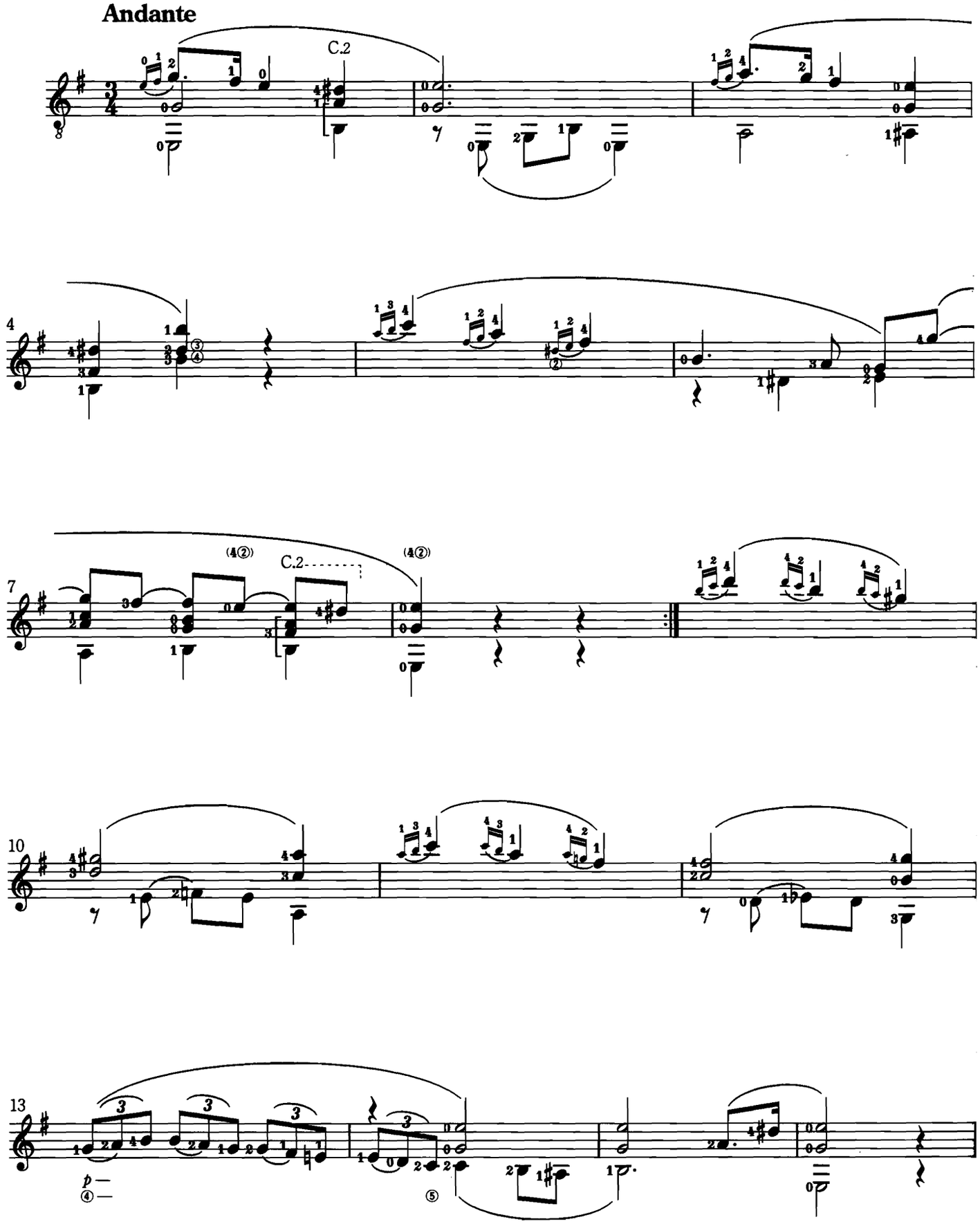
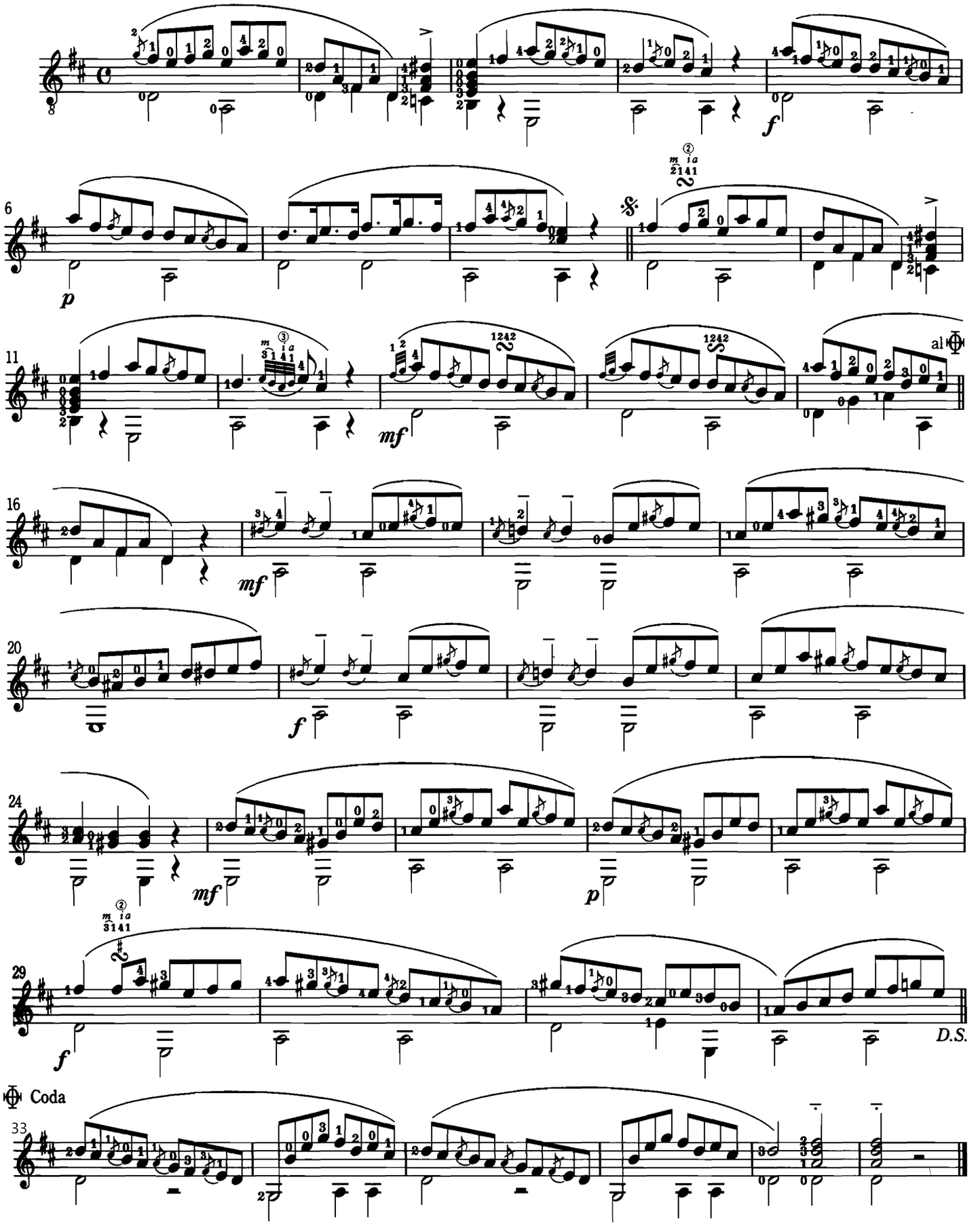
D. Aguado Lección 2



Etude No.32

Andante con moto

F. Carulli



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Andantino

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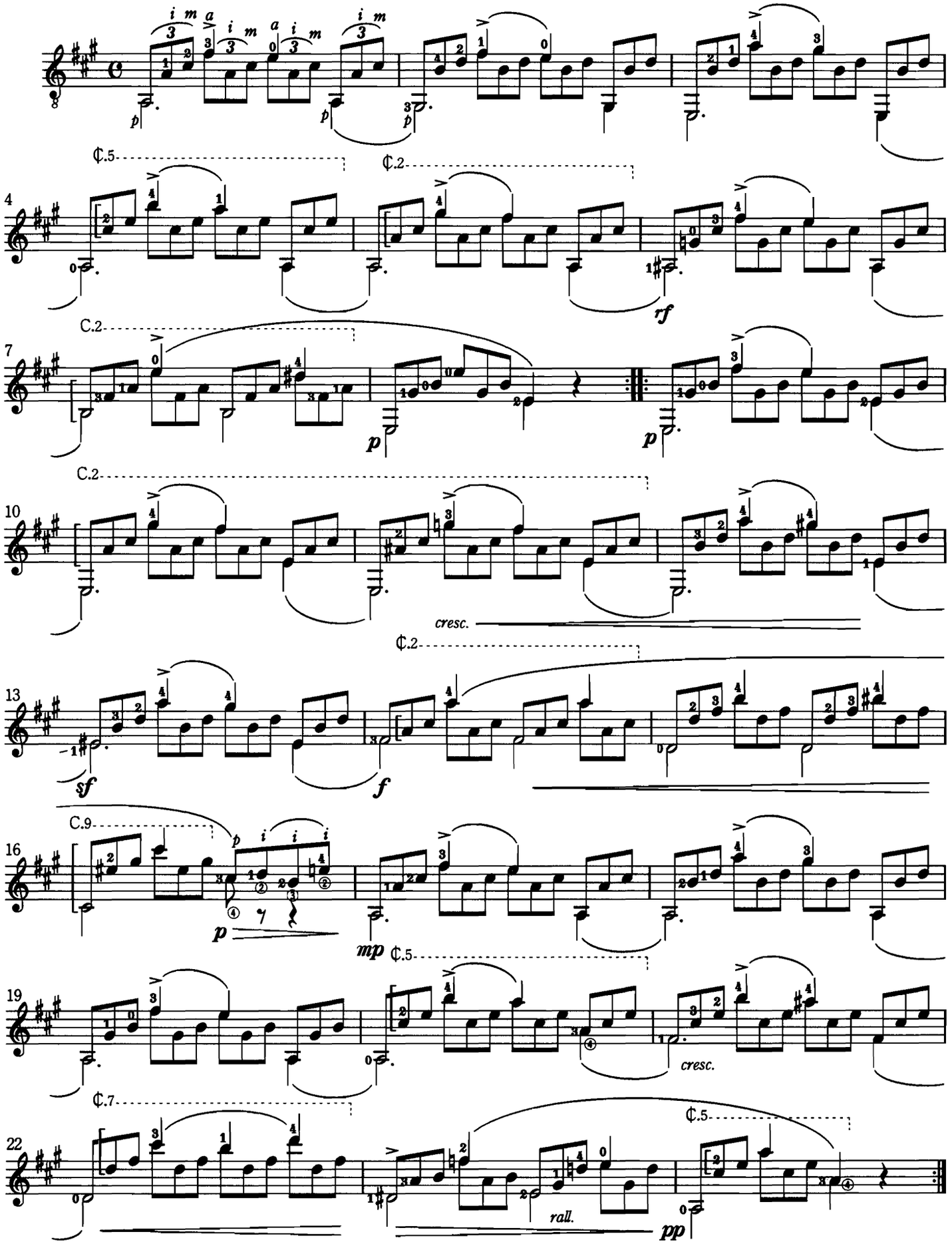

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Moderato

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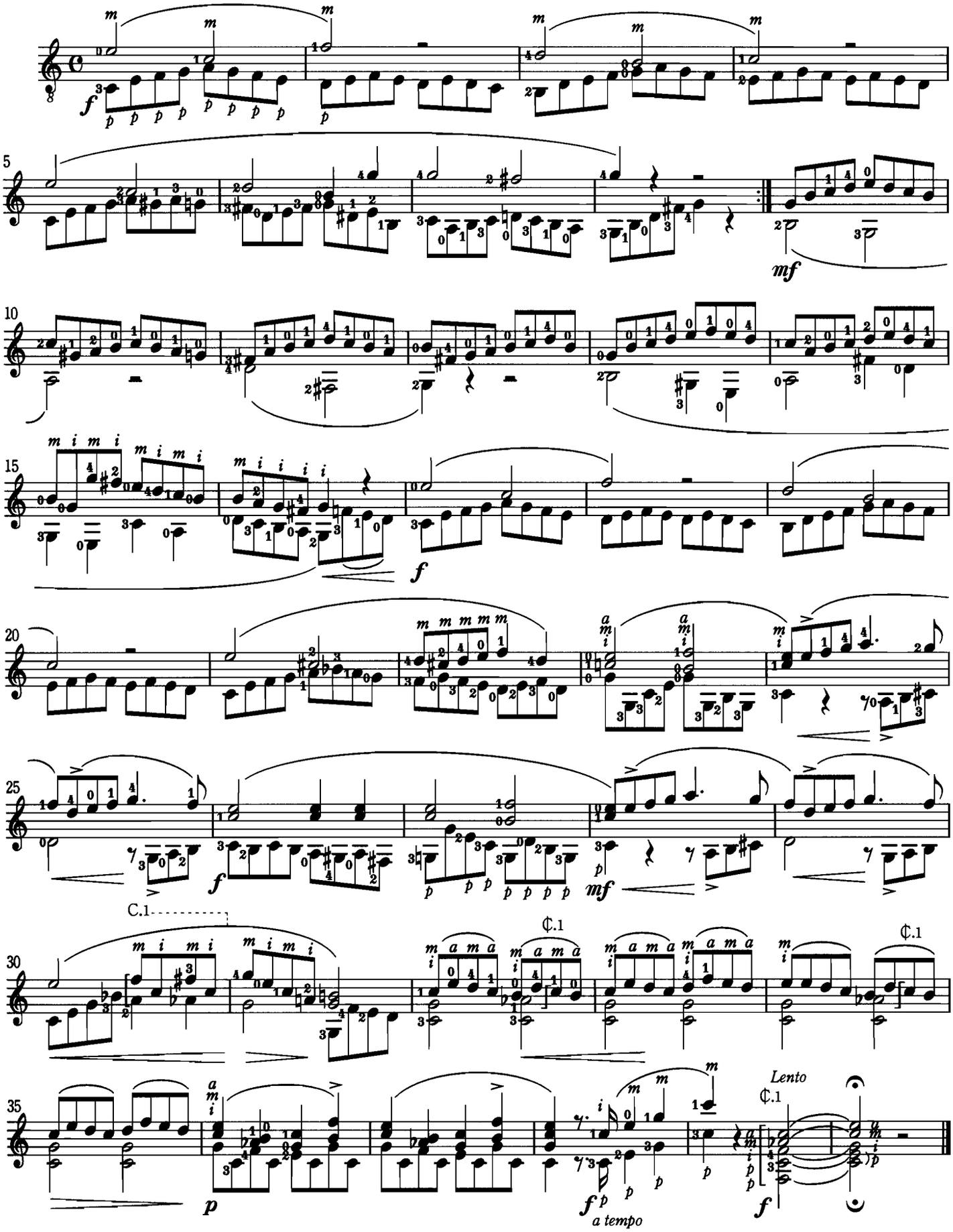

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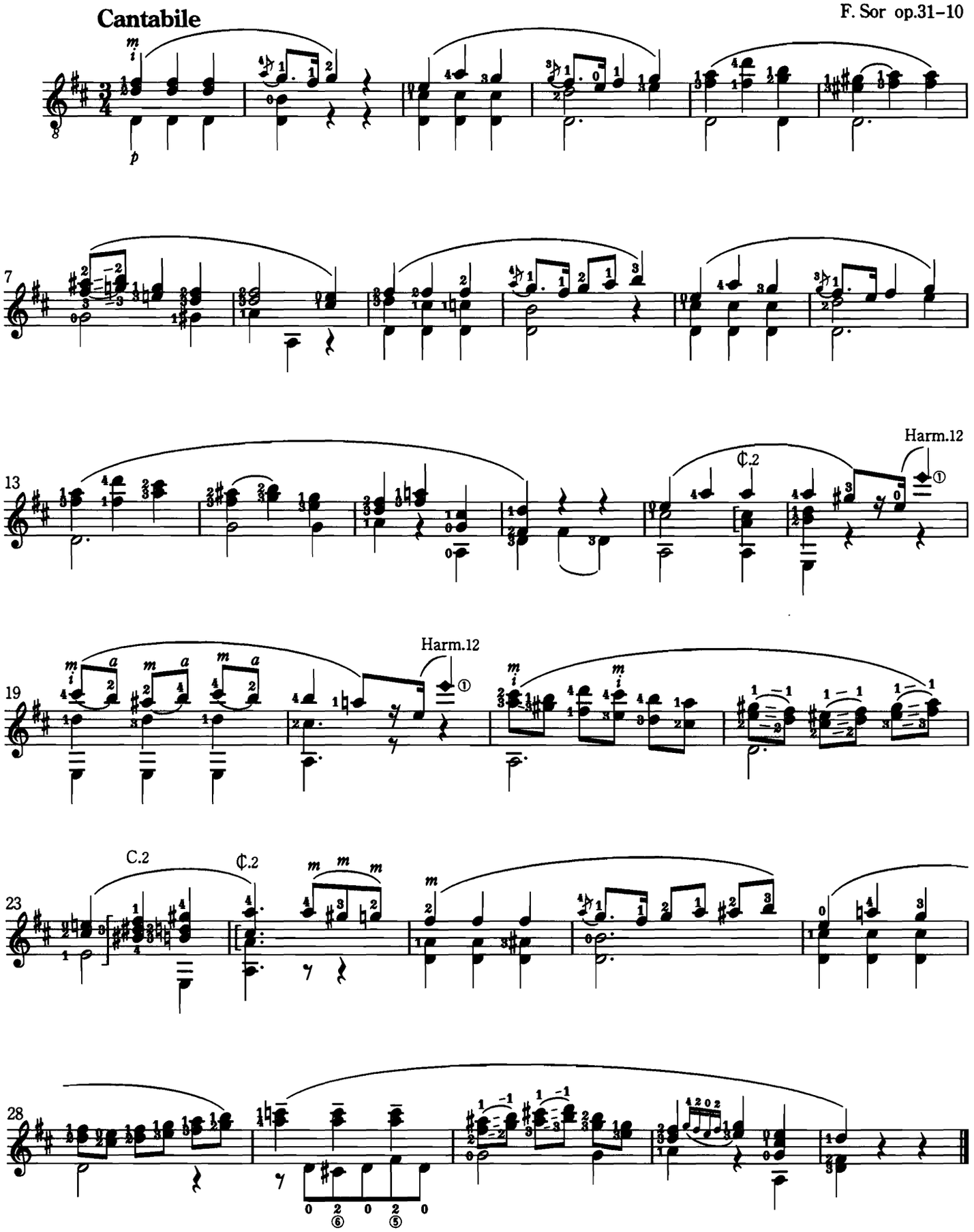

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Andante grazioso

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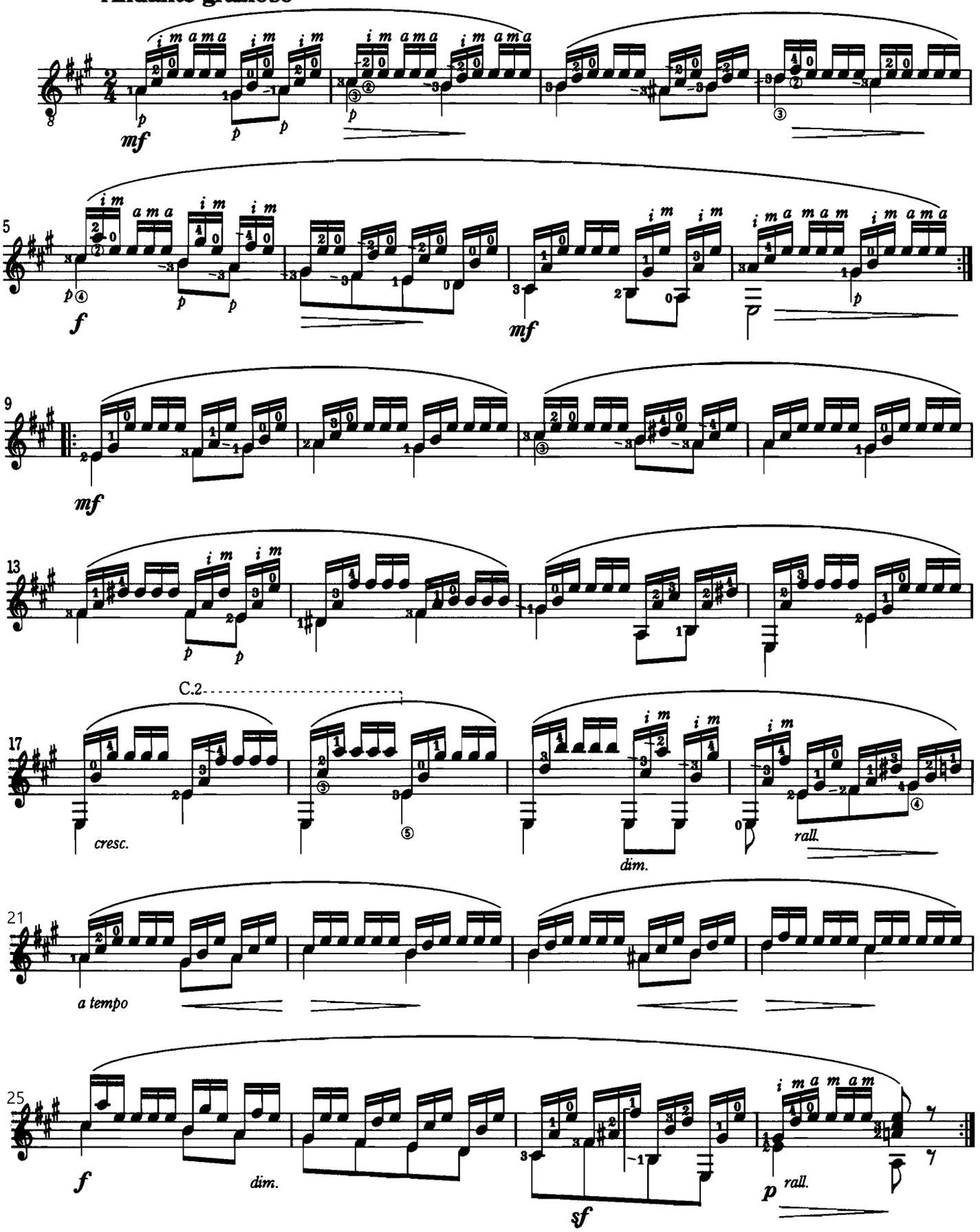
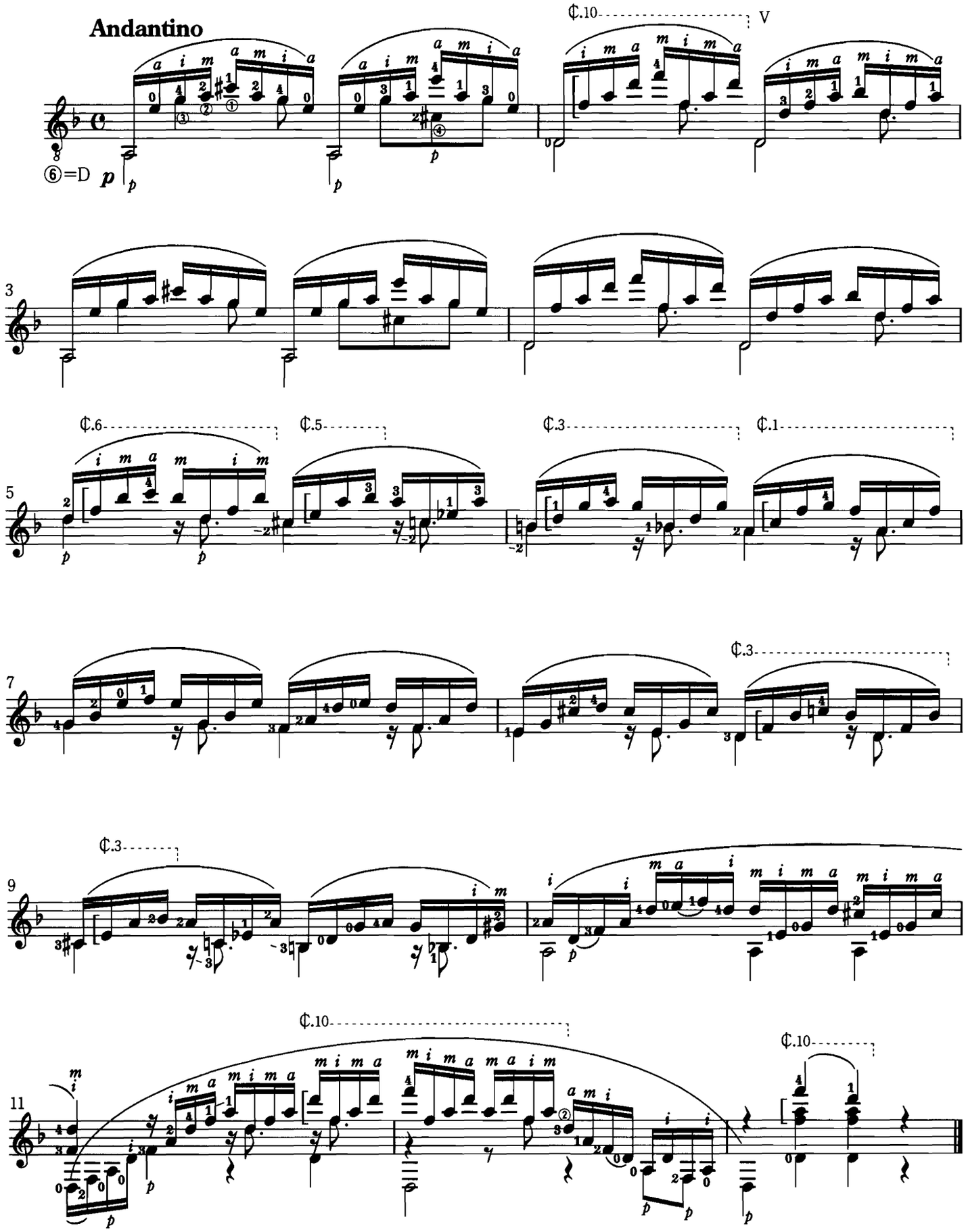


Etude No.37

Prélude

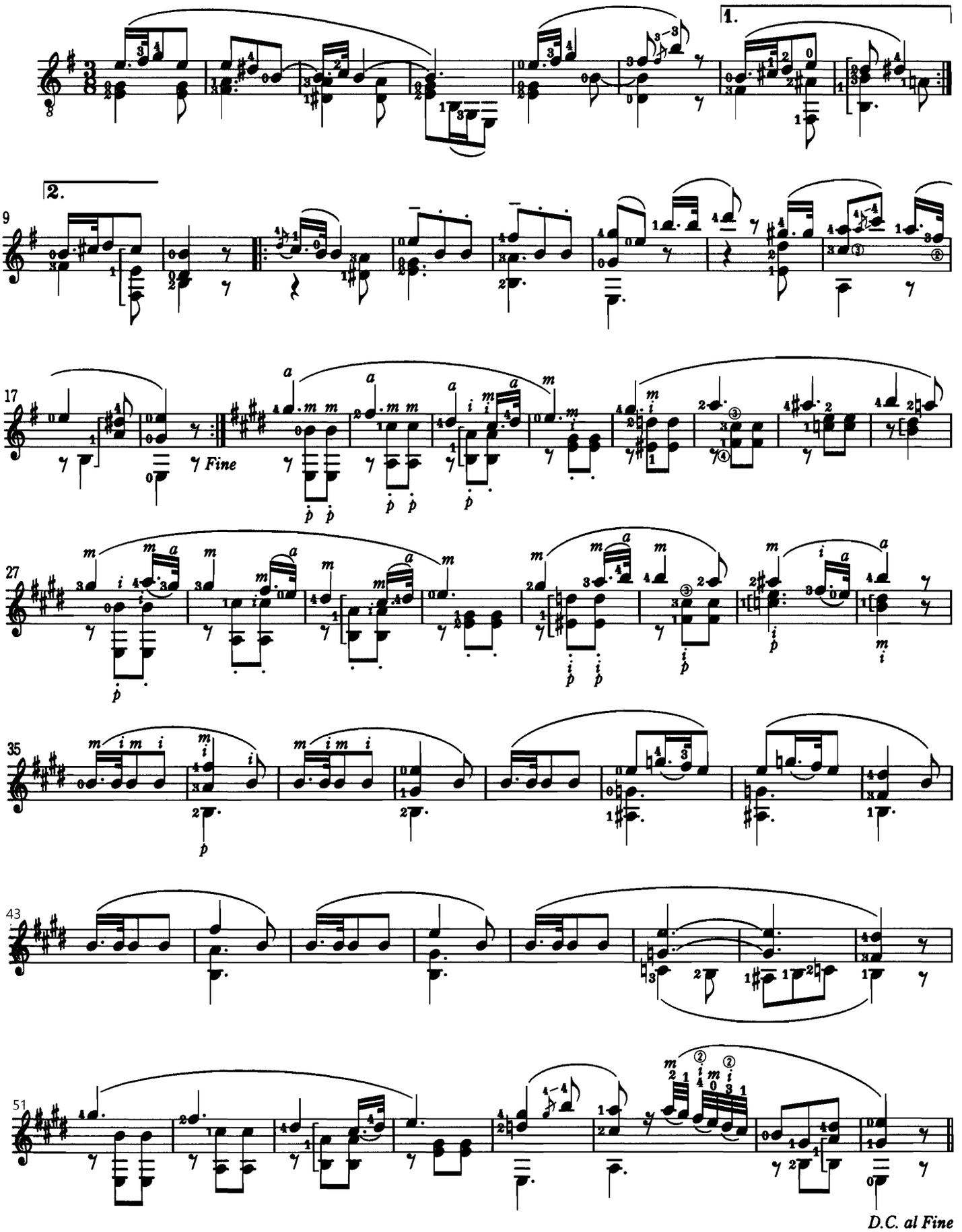
N. Coste op.38-3



Etude No.38

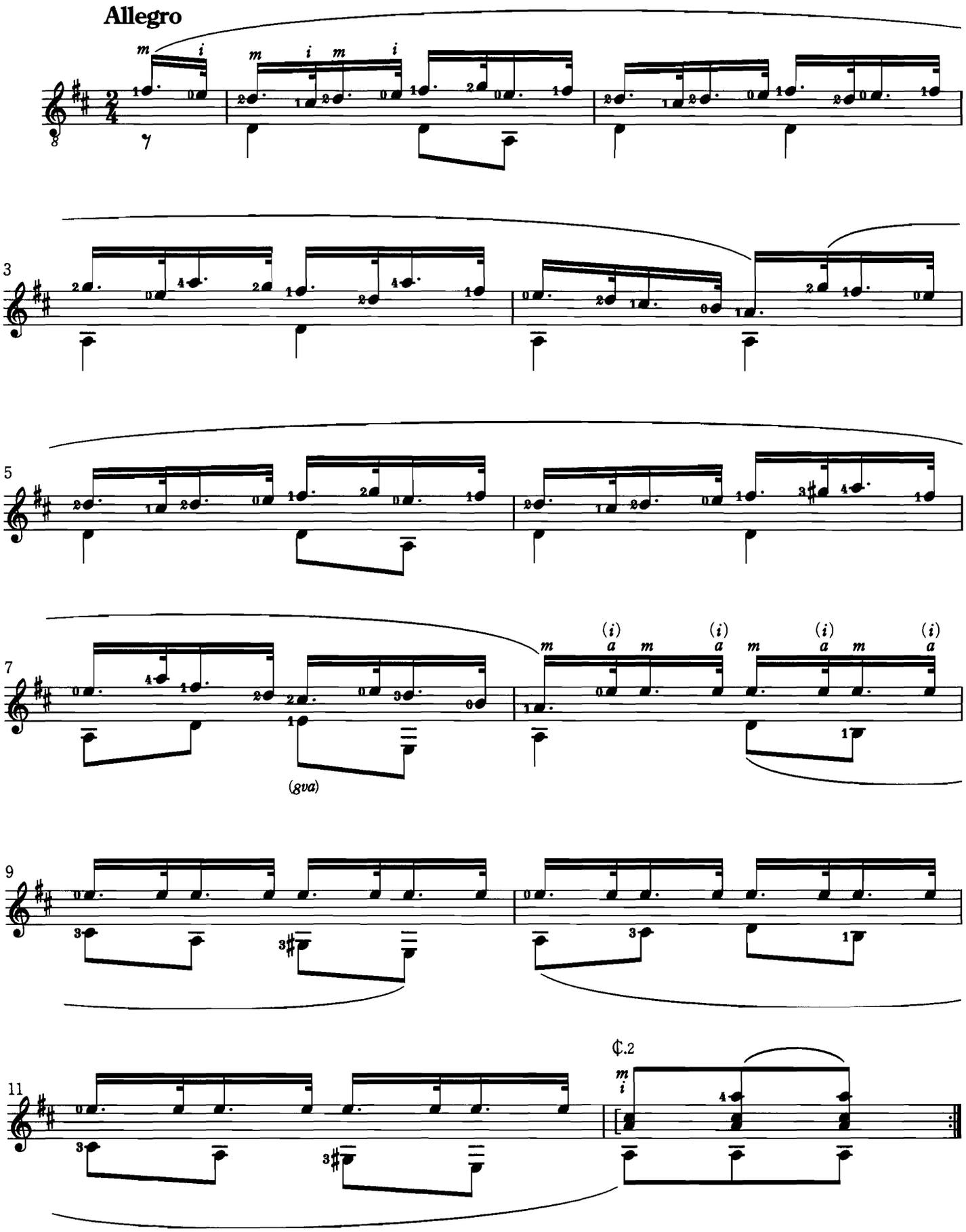
Allegro moderato

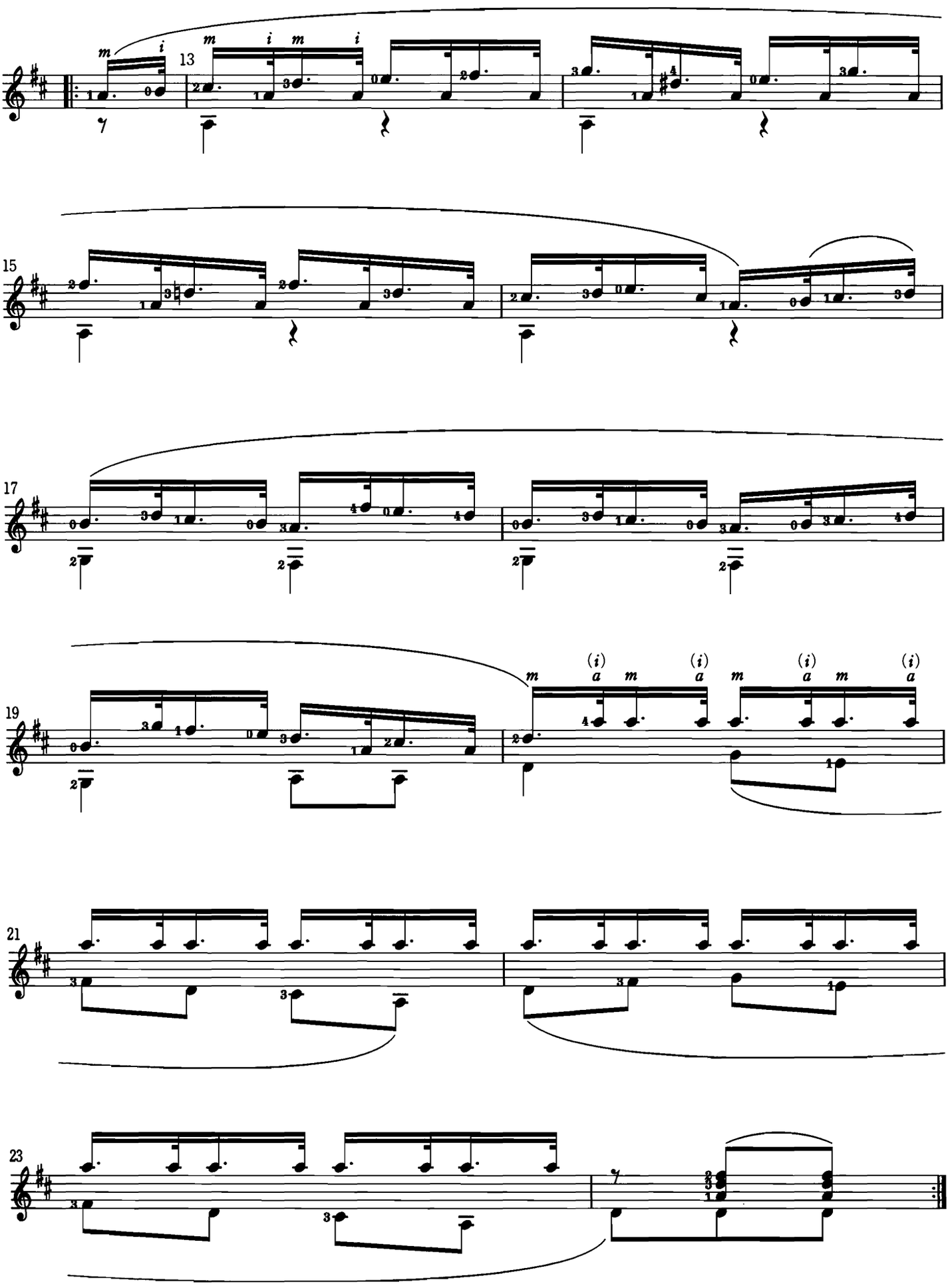
D. Aguado Lección 35



Etude No.39

M. Giuliani op.1-3




13
15
17
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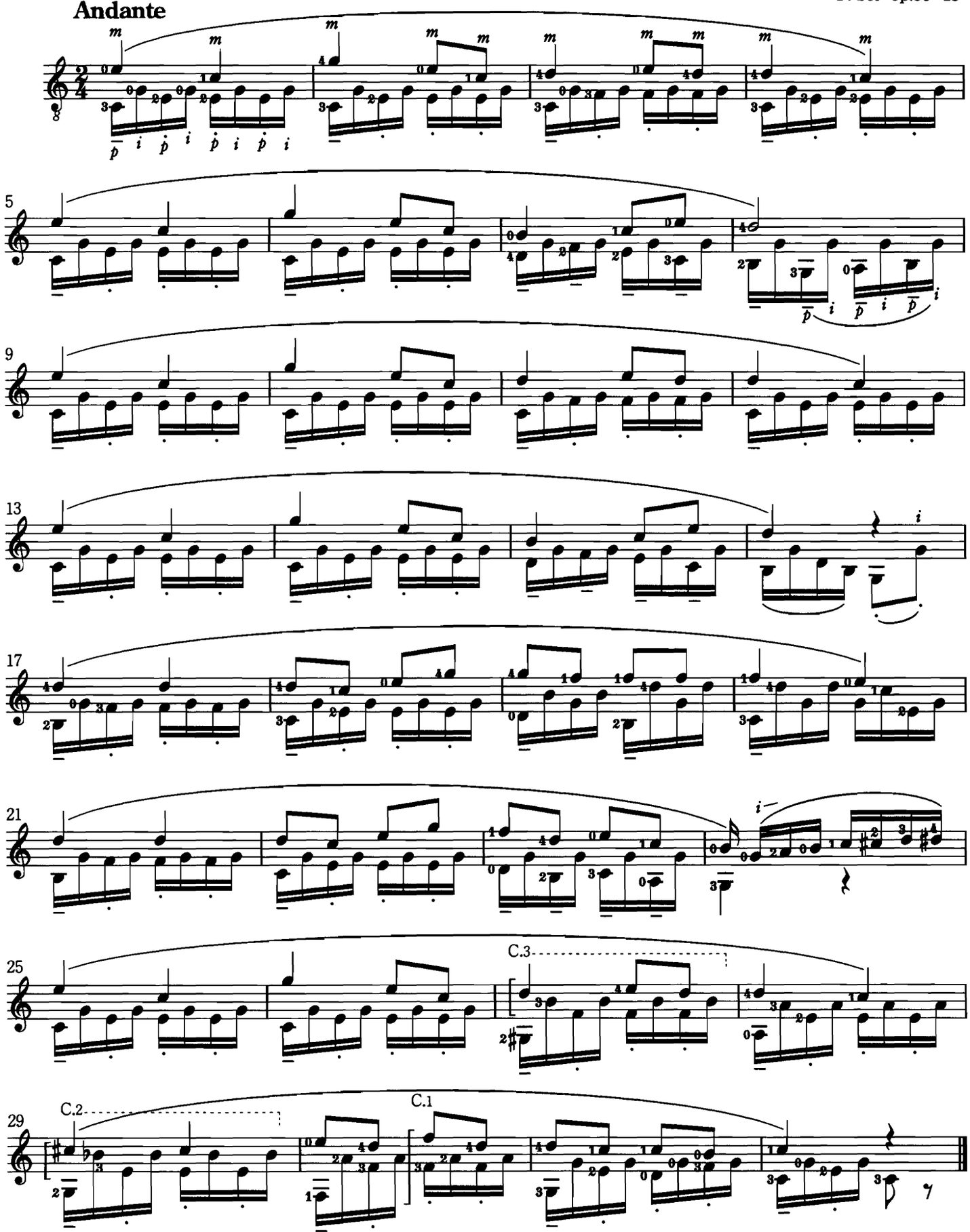
23

Etude No.40

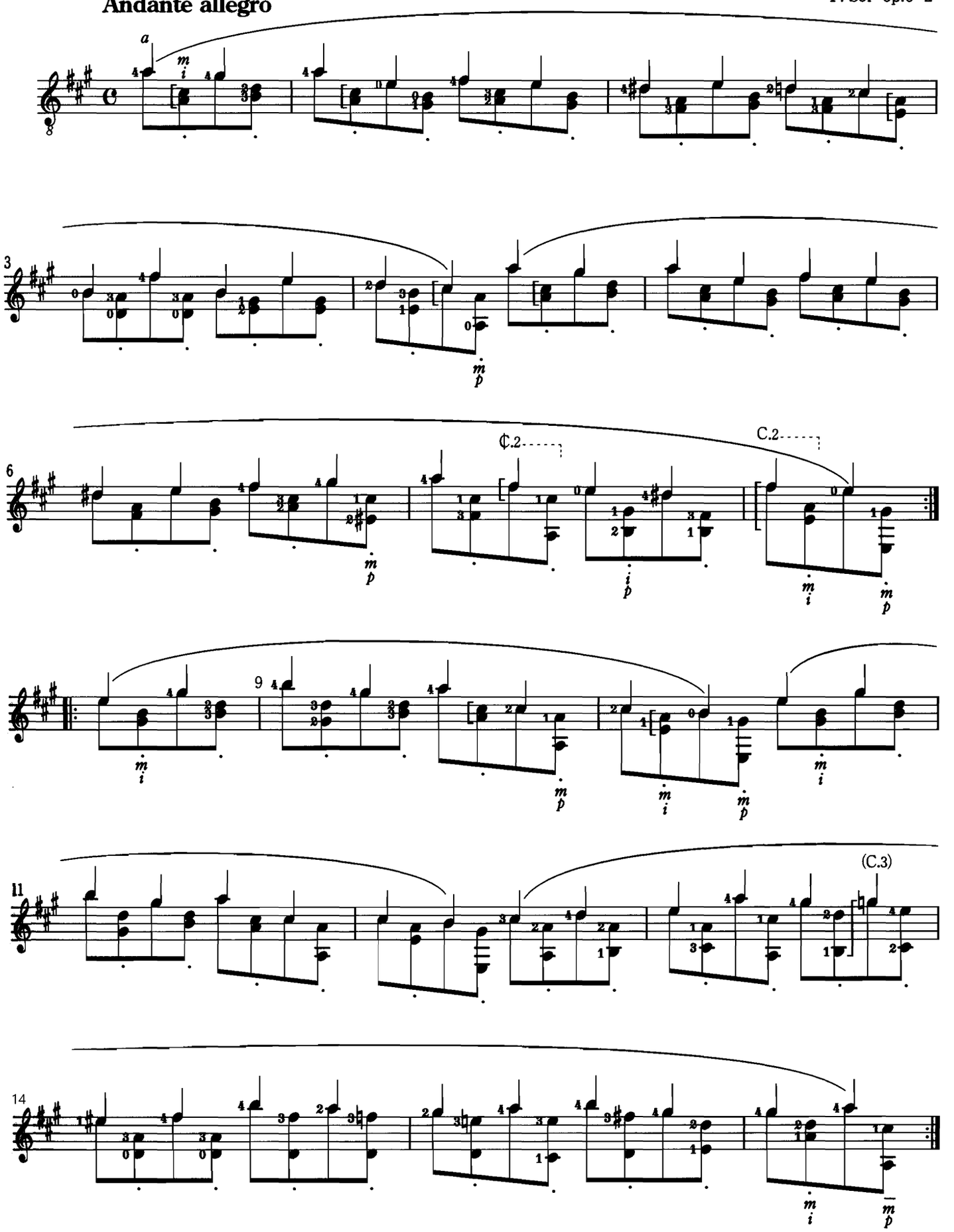
F. Sor op.35-13



Etude No.41

Andante allegro

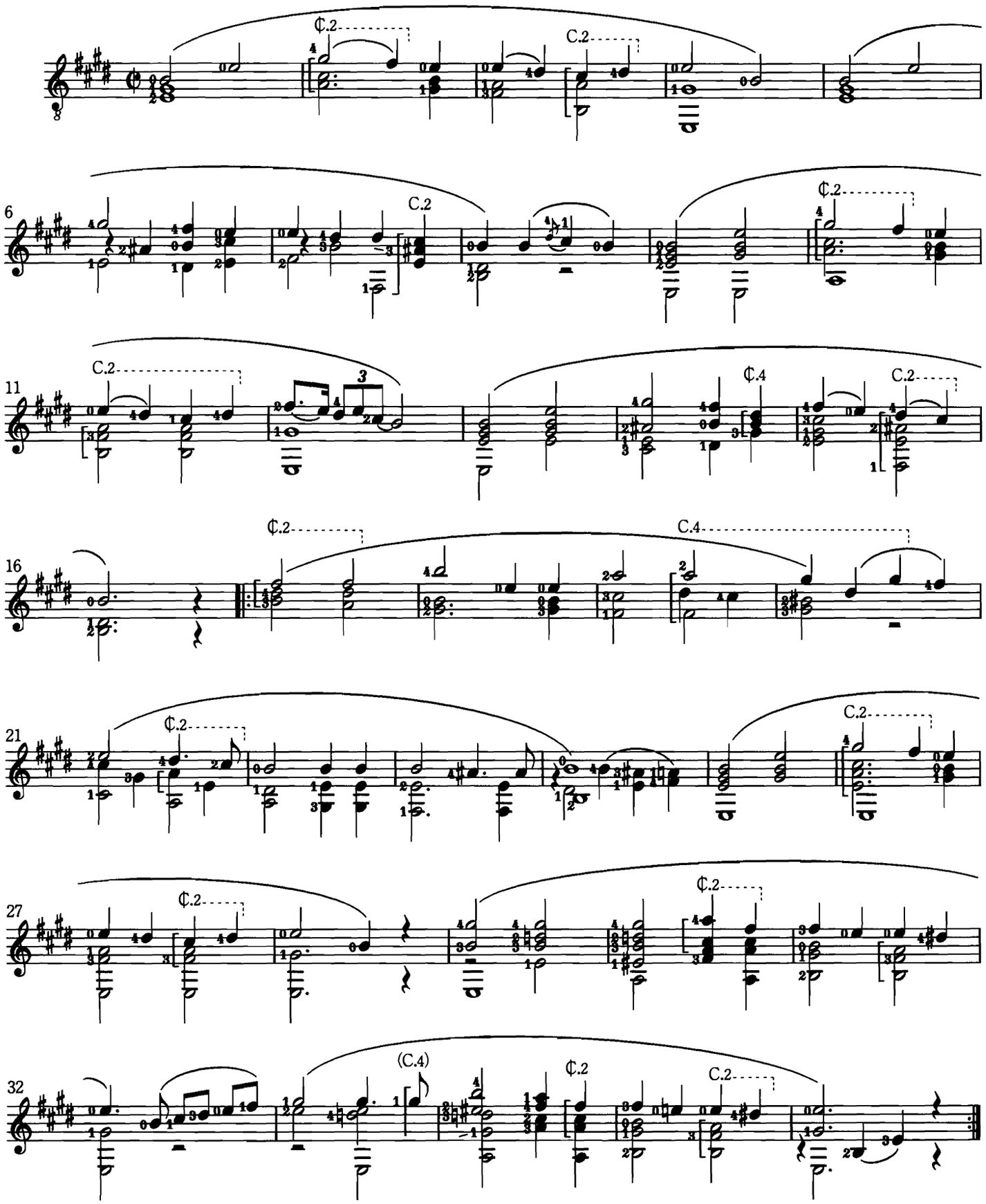
F. Sor op.6–2



Etude No.42

Mouvement de prière religieuse

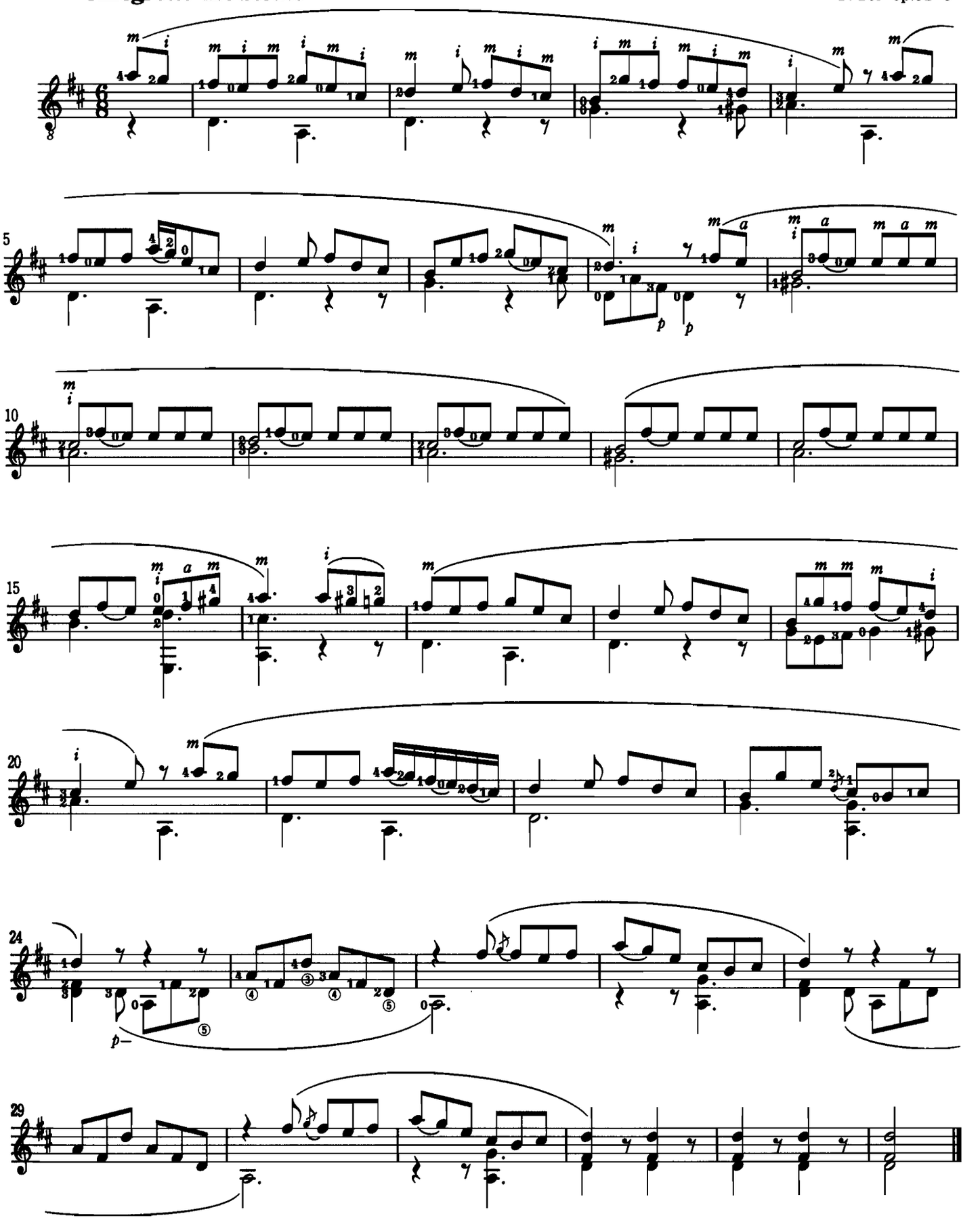
F. Sor op.31-23



Etude No.43

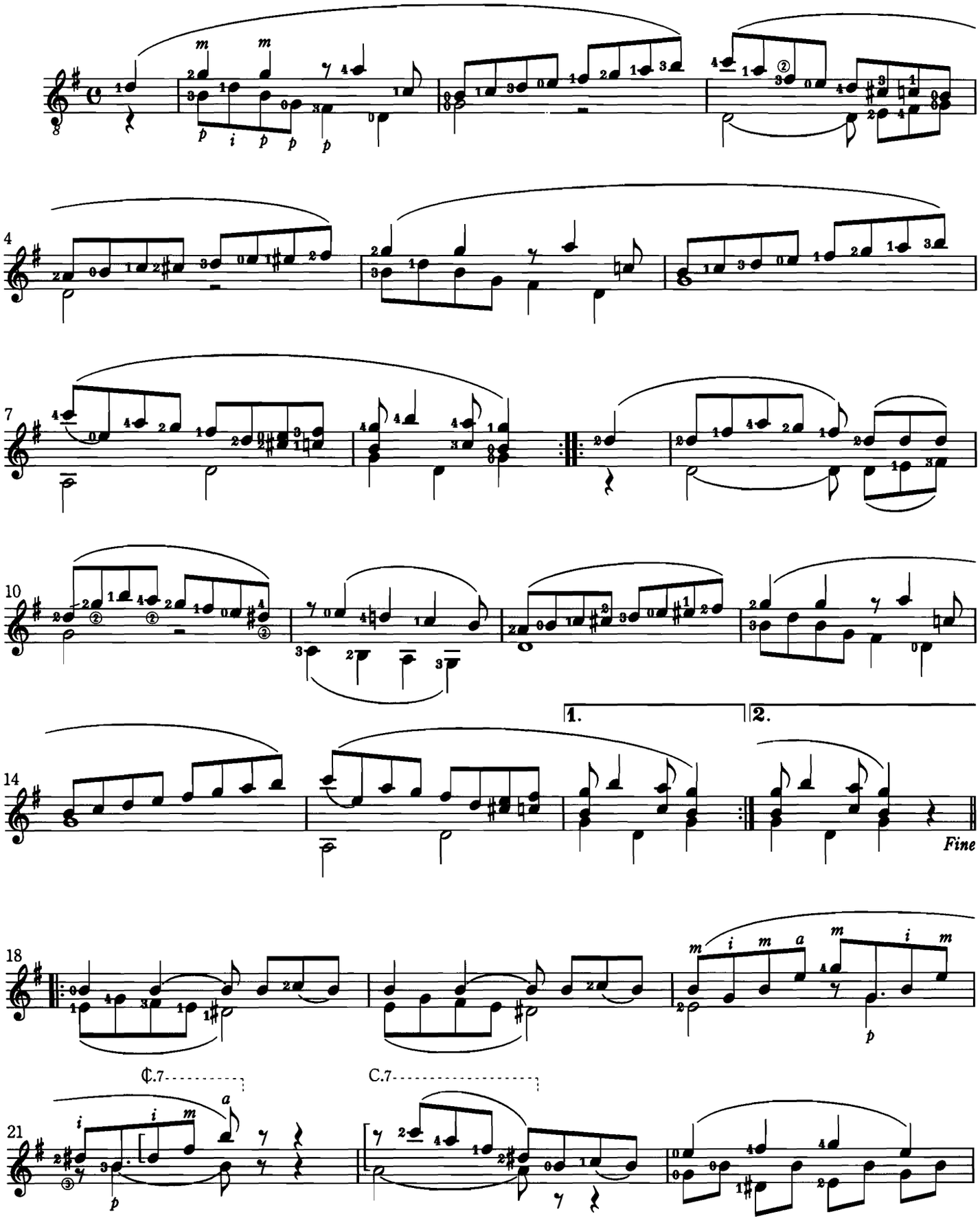
Allegretto moderato

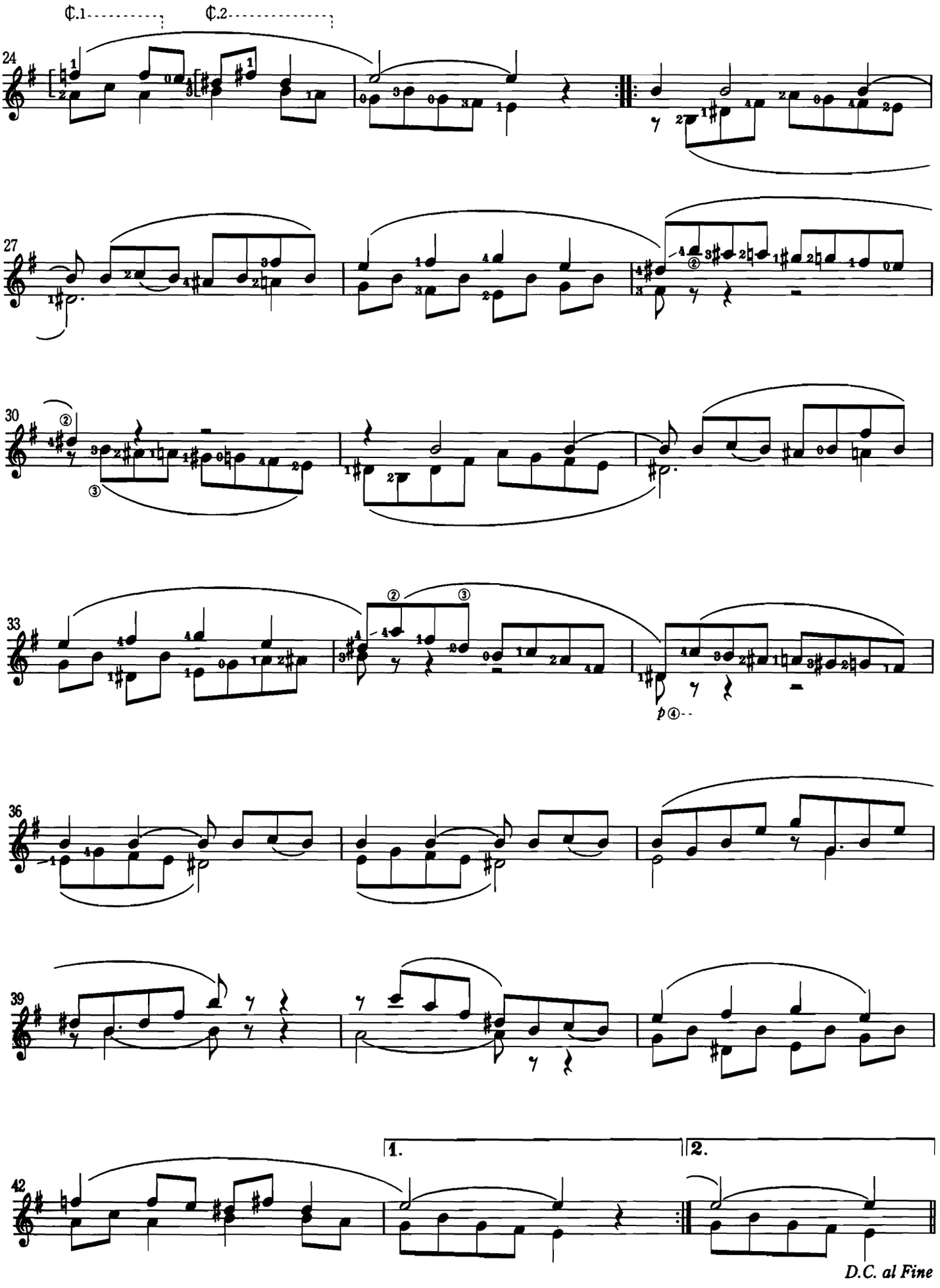
F. Sor op.31–3



Etude No.44

N. Coste E. D. No.12




¢.1
¢.2
24
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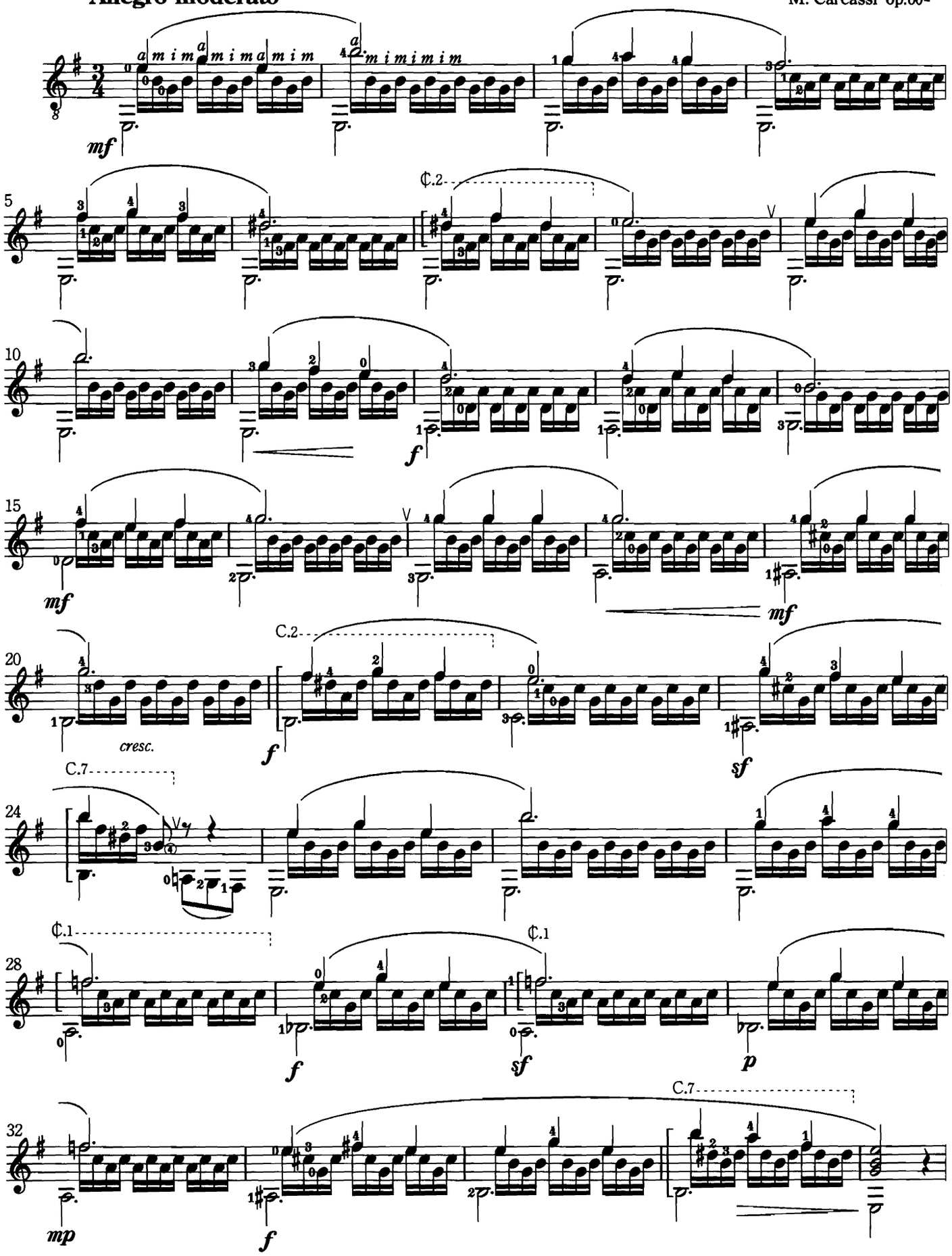
33
36
39
42
1.
2.
D.C. al Fine

Etude No.45

Allegro moderato

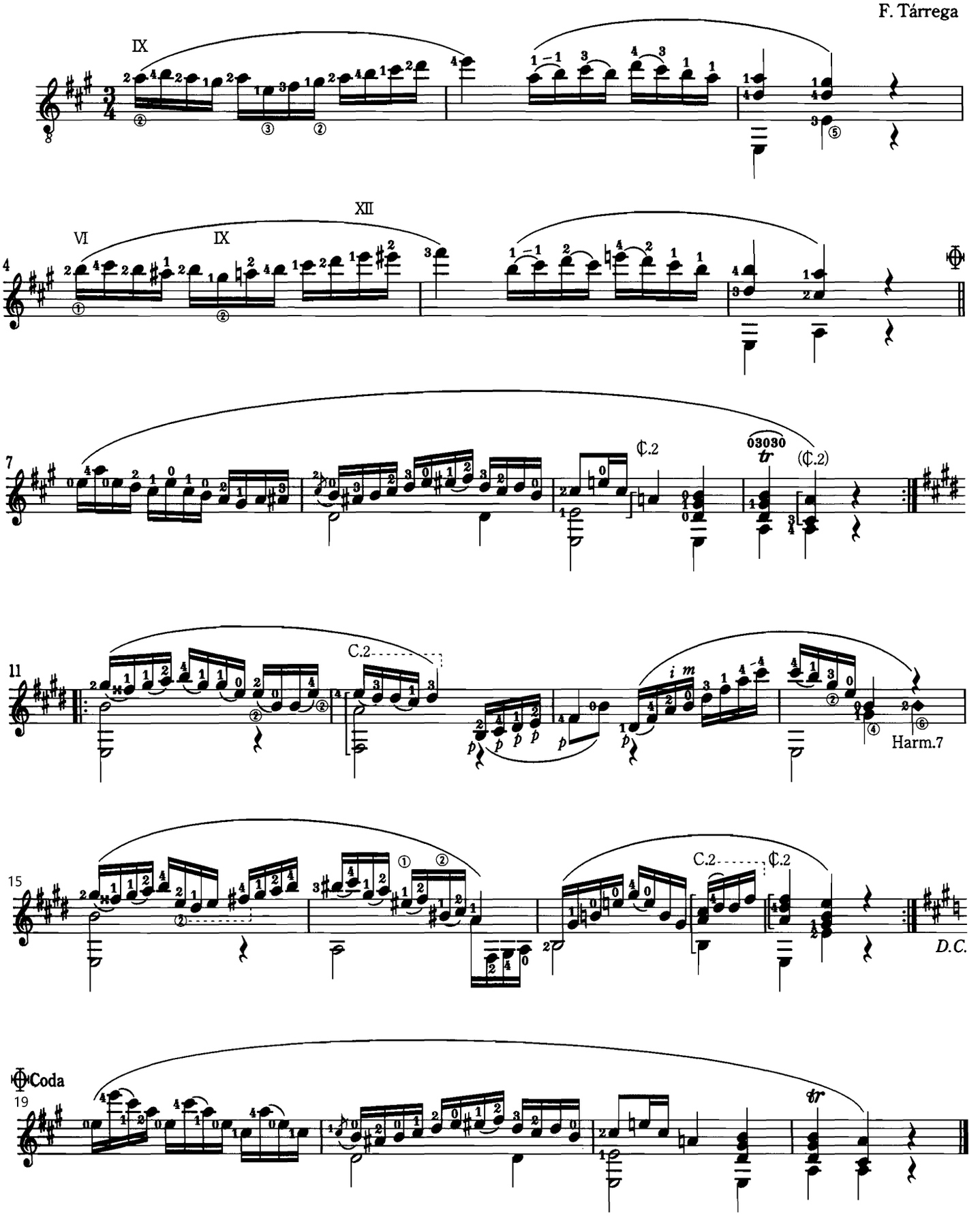
M. Carcassi op.60-



Etude No.46

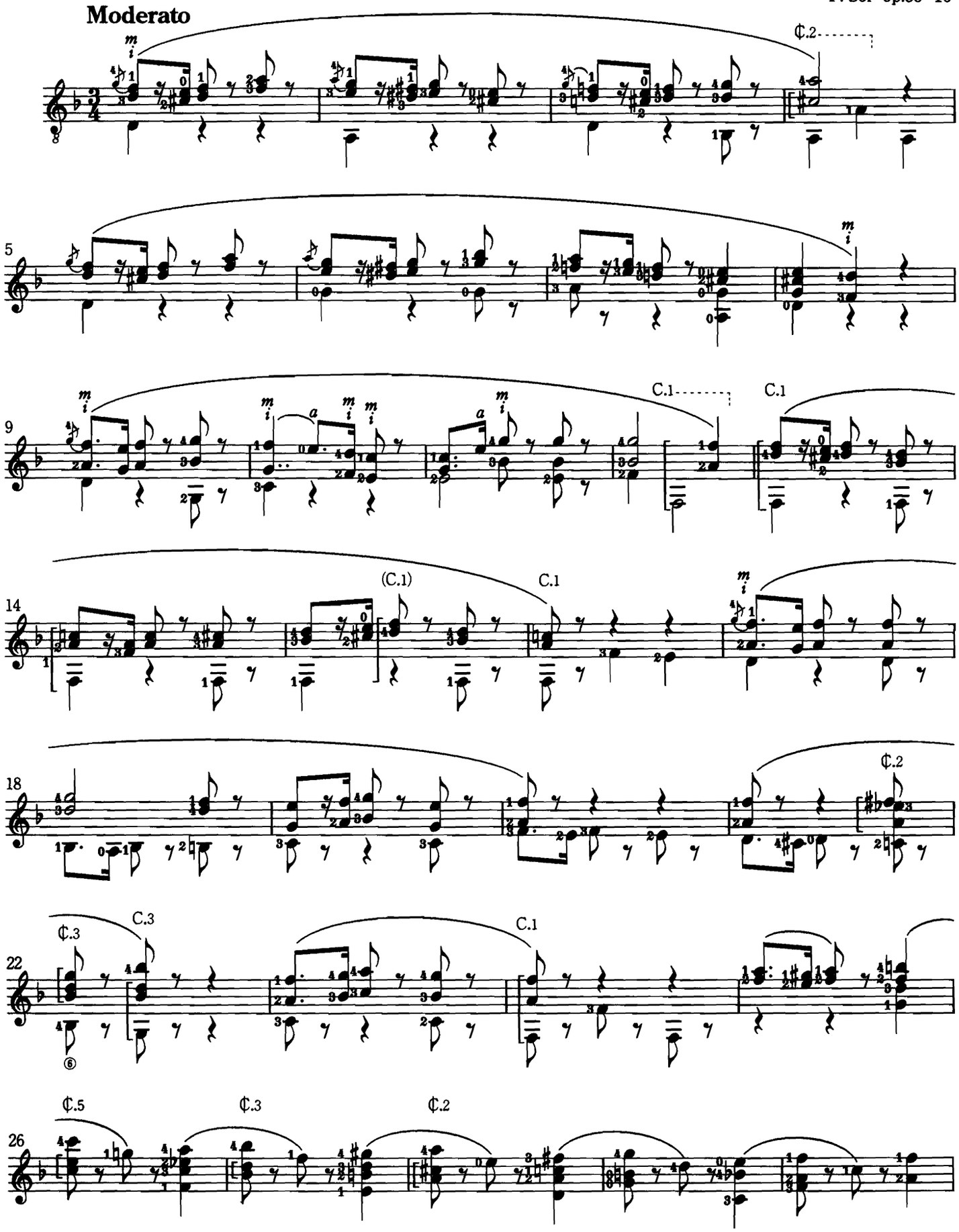
Estudio en forma de minuetto

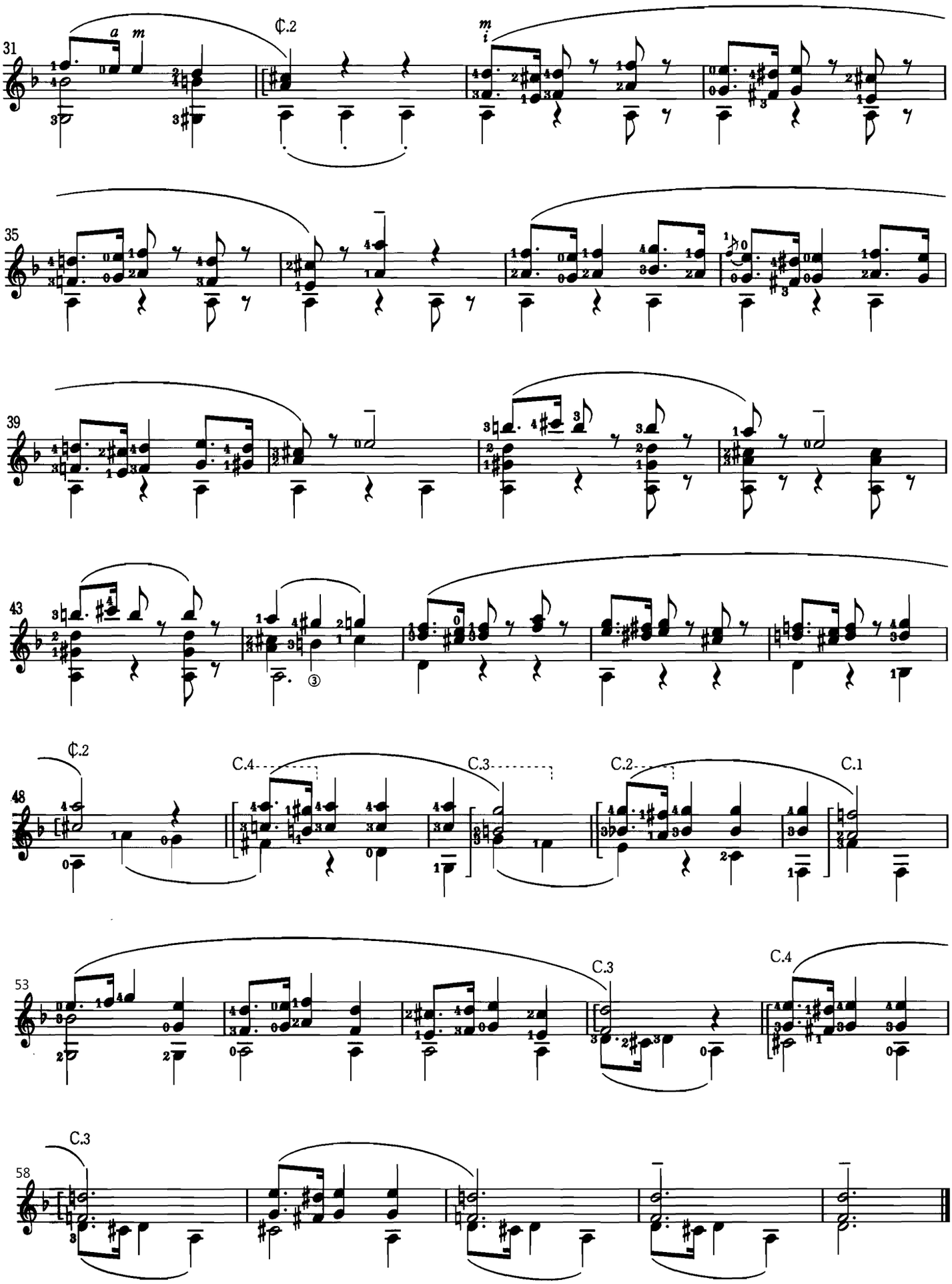
F. Tárrega



Etude No.47

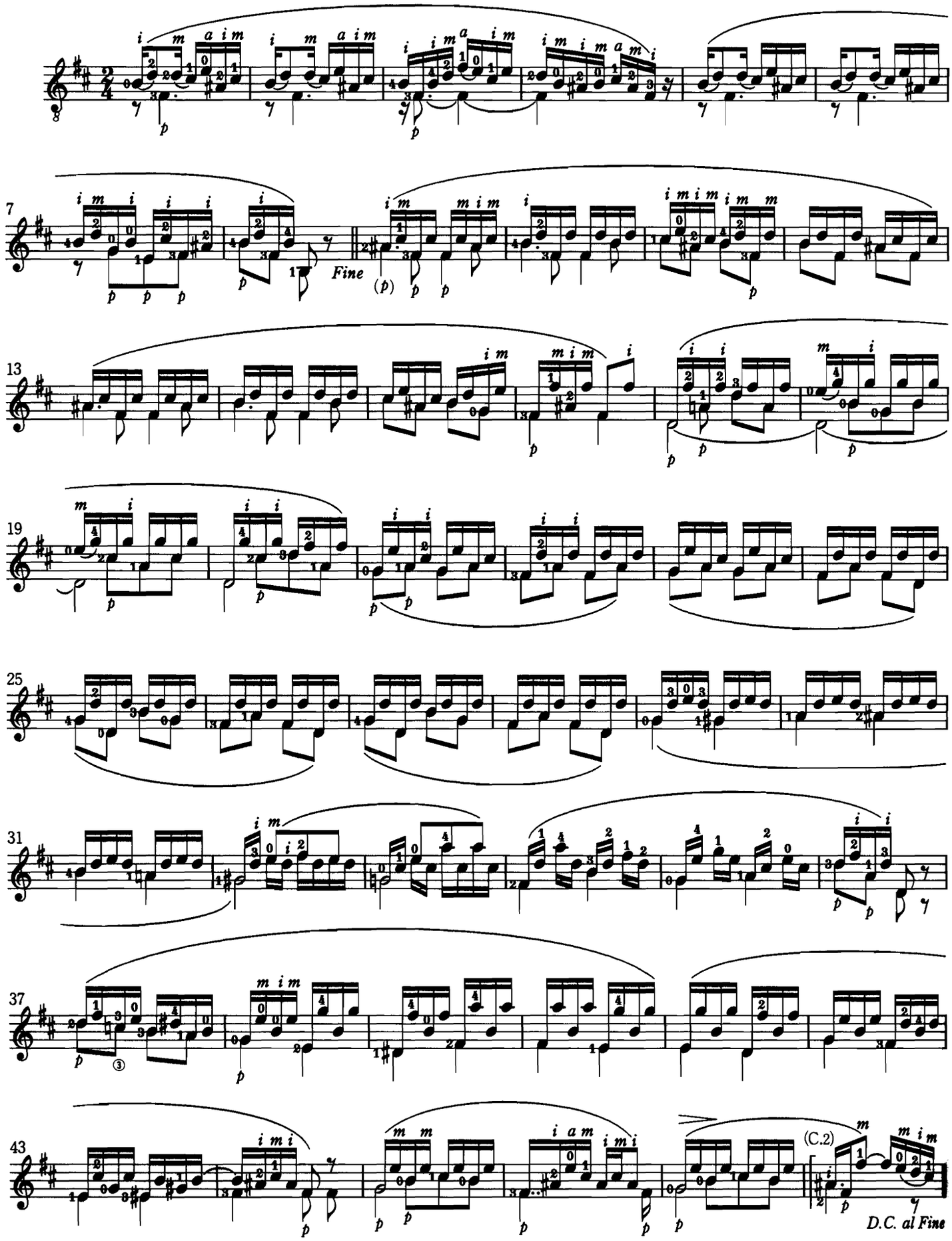
F. Sor op.35-16




31
a
m
C.2
m
i
35
39
43
48
C.2
C.4
C.3
C.2
C.1
53
C.3
C.4
58
C.3

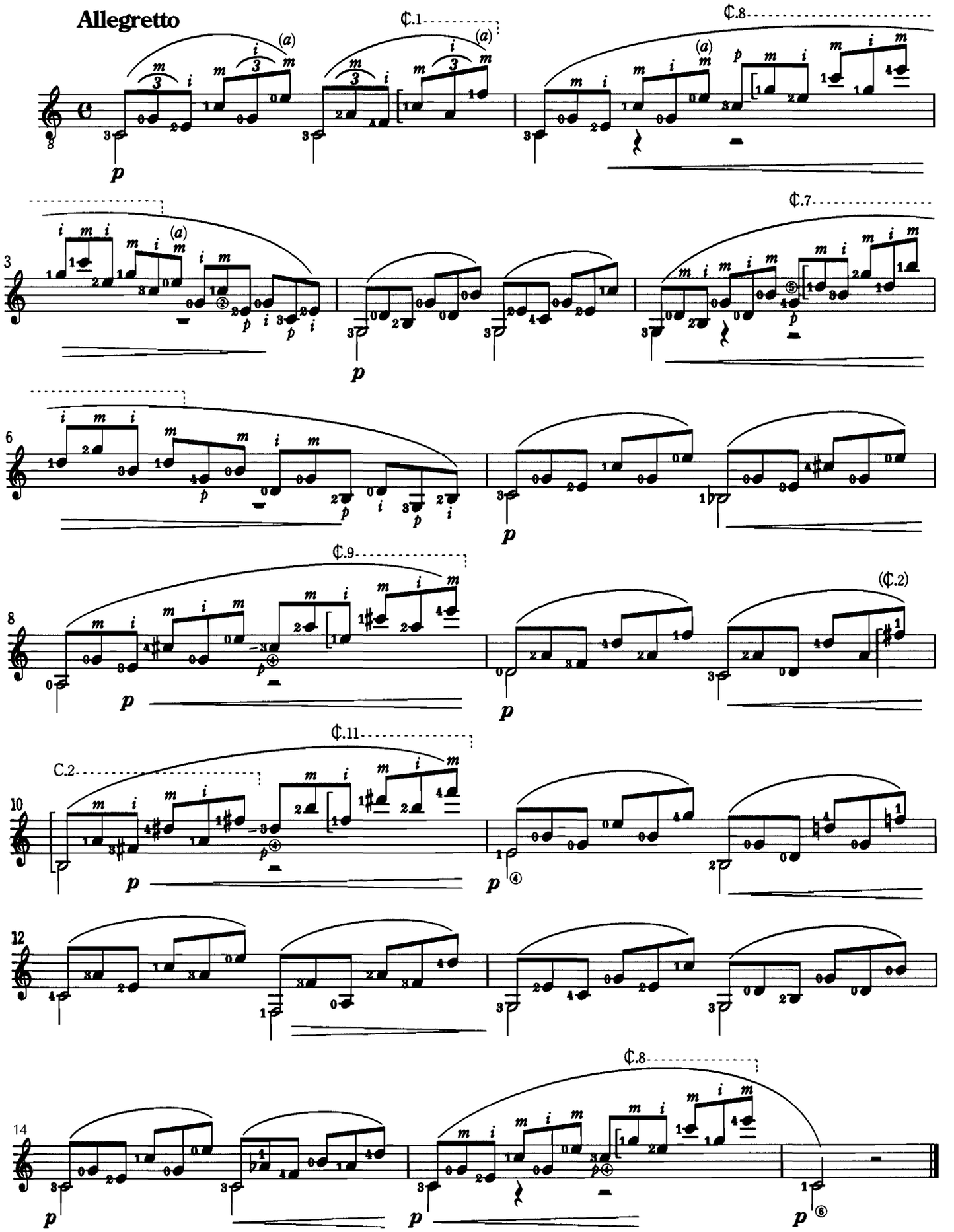
Etude No.48

F. Sor op.60-20



Etude No.49

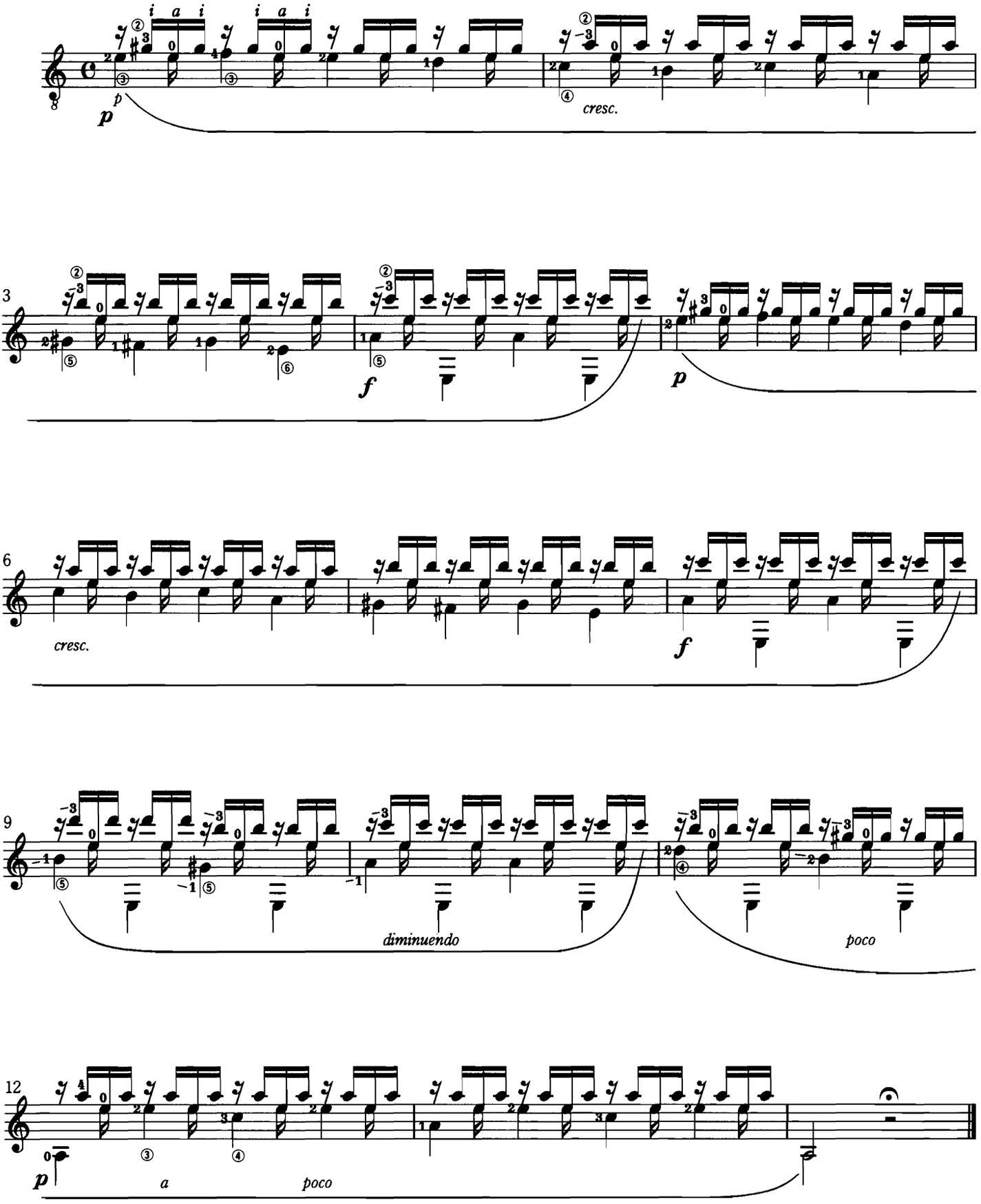
M. Giuliani op.48-6



Etude No.50

Moderato

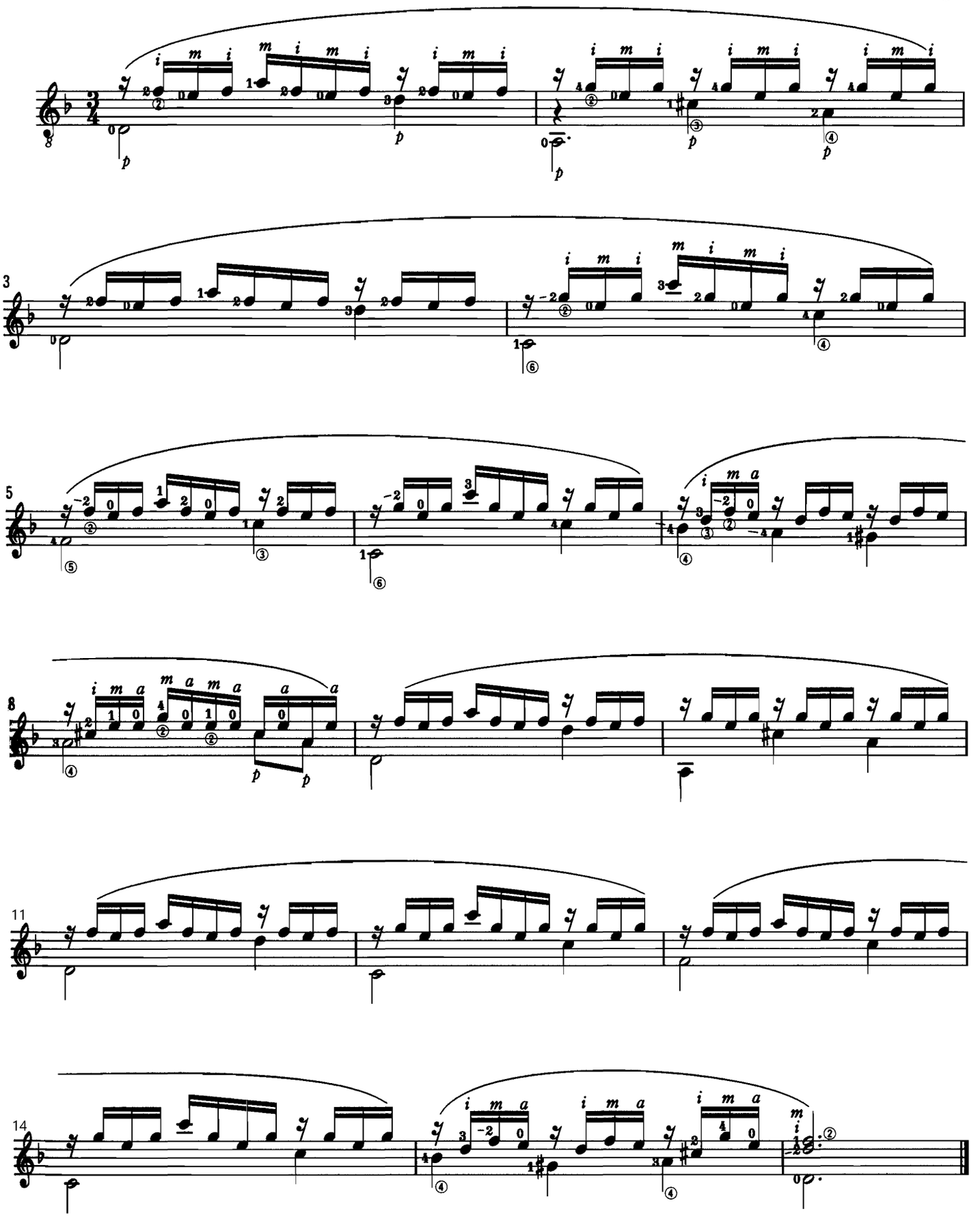
M. Giuliani op.48-2



Etude No.51

(La Folía Española)

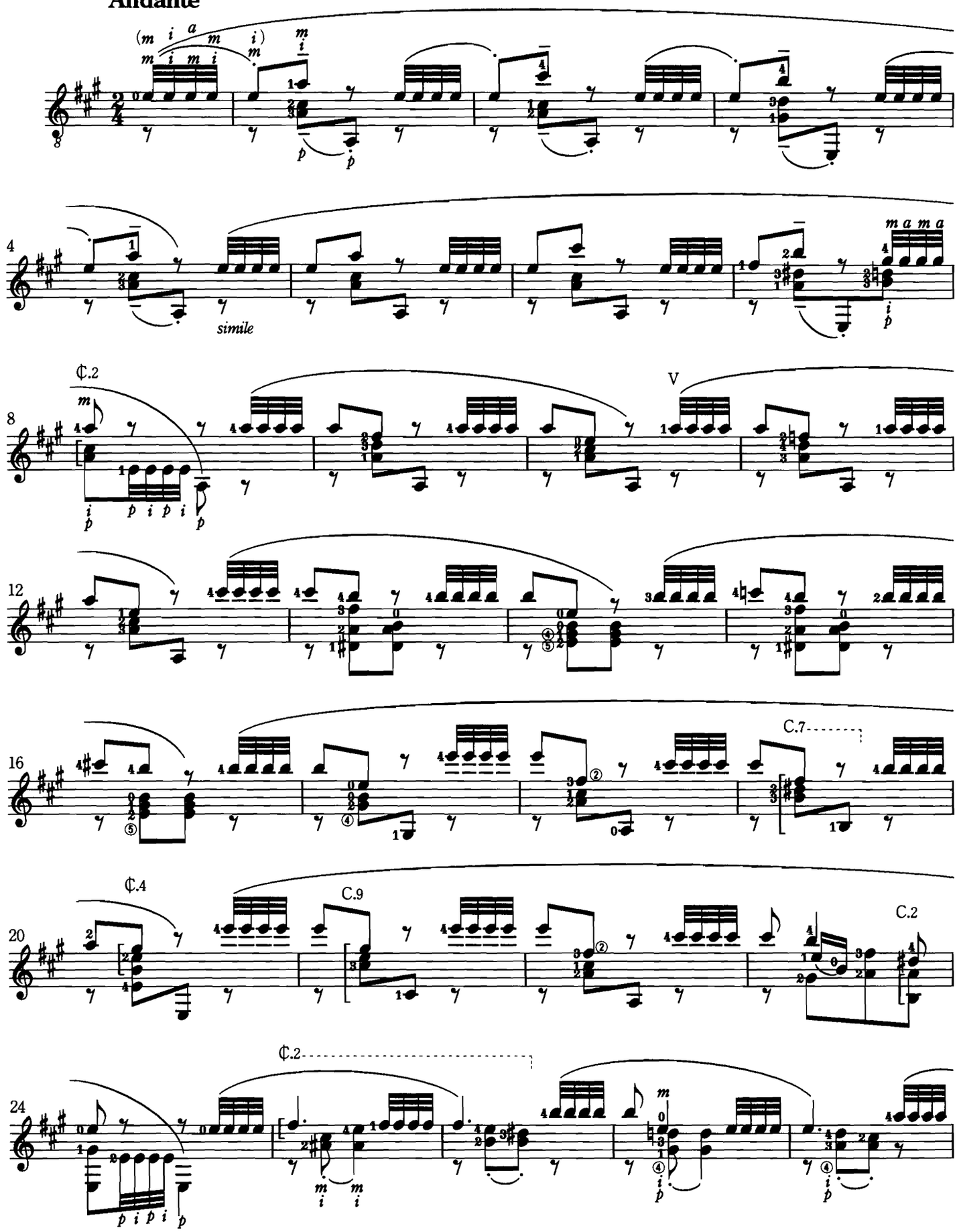
F. Tárrega

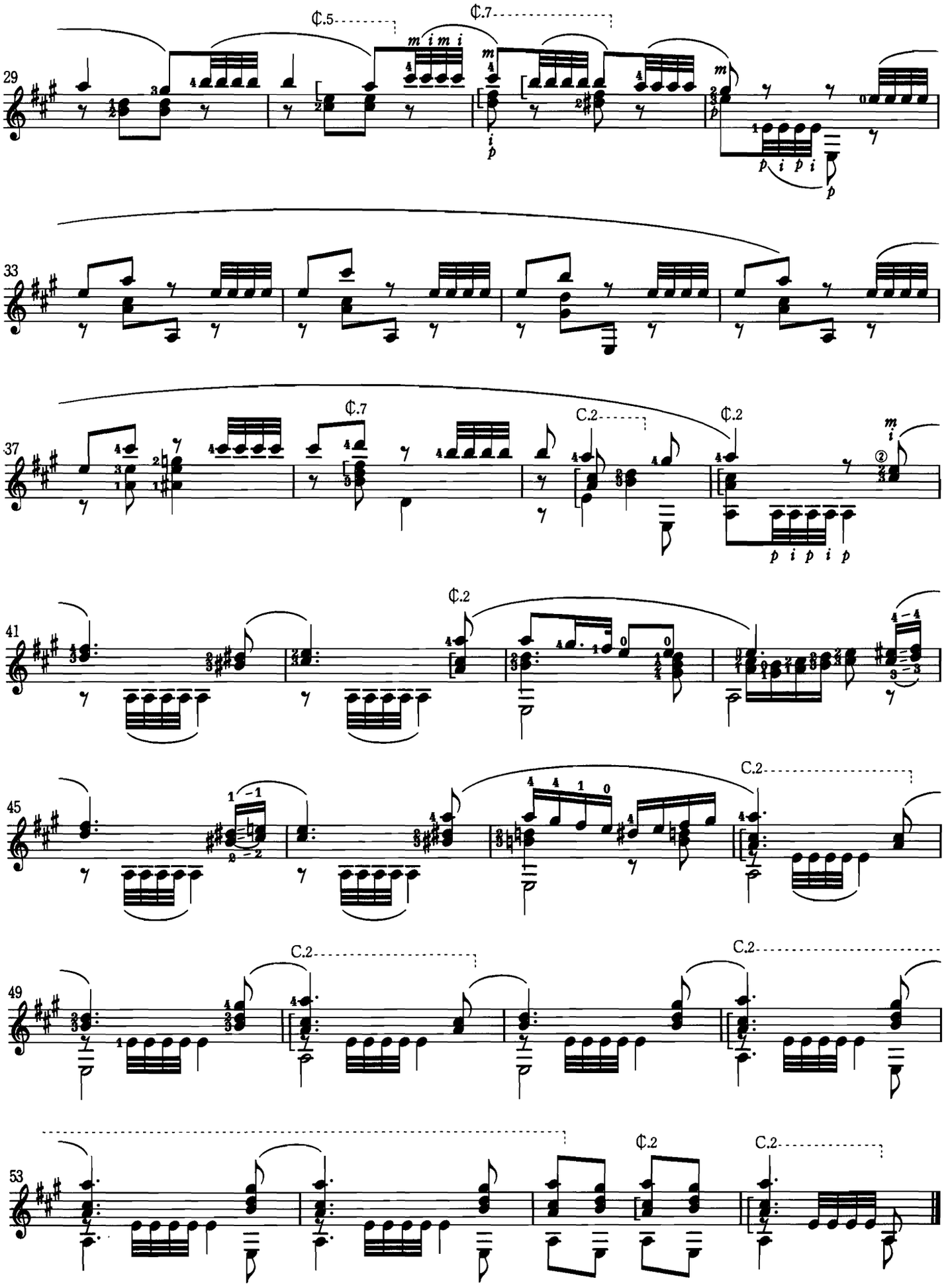


Etude No.52

Andante

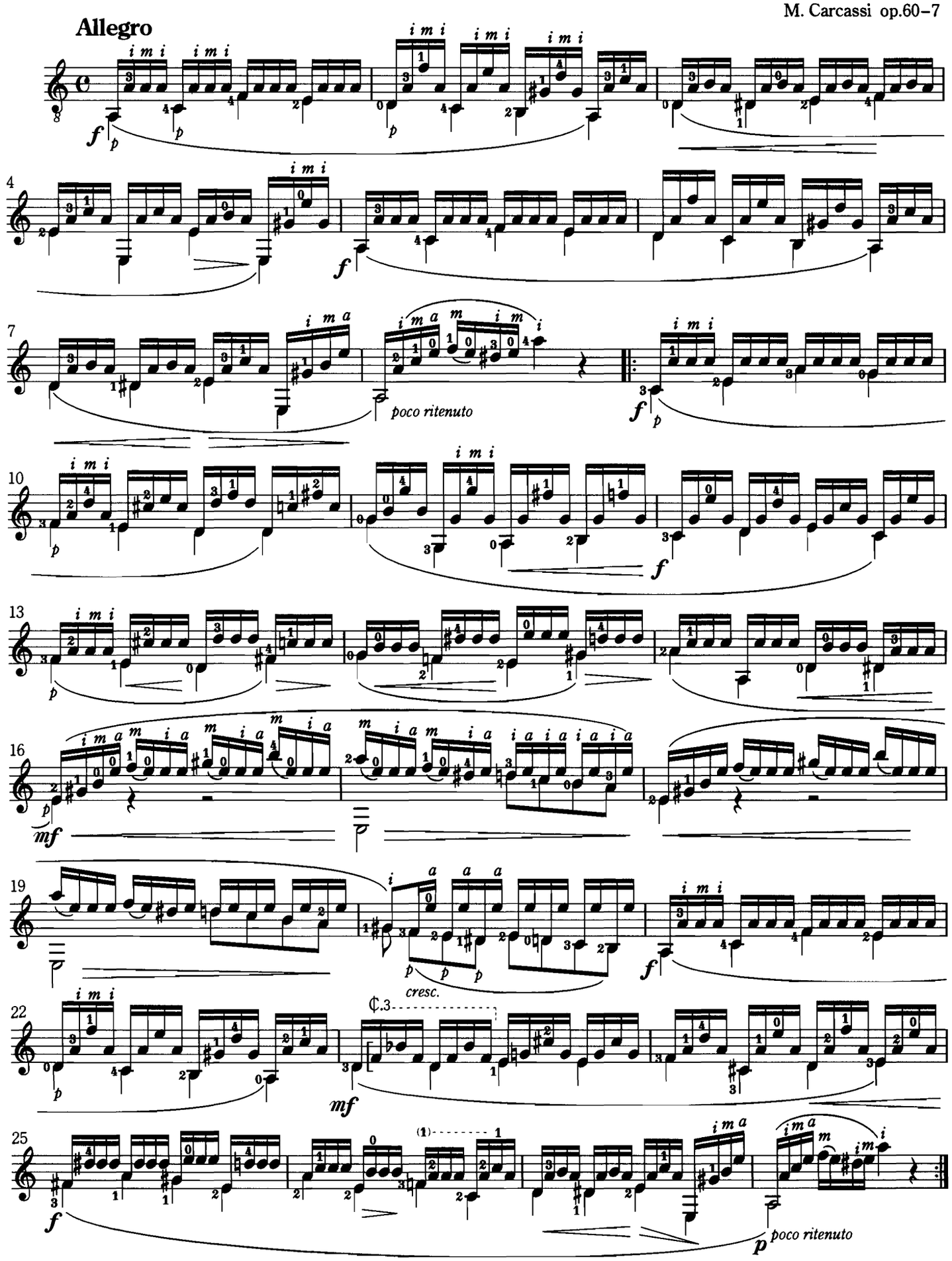
F. Sor op.31-19




29
33
37
41
45
49
53
C.5
C.7
C.2

Etude No.53

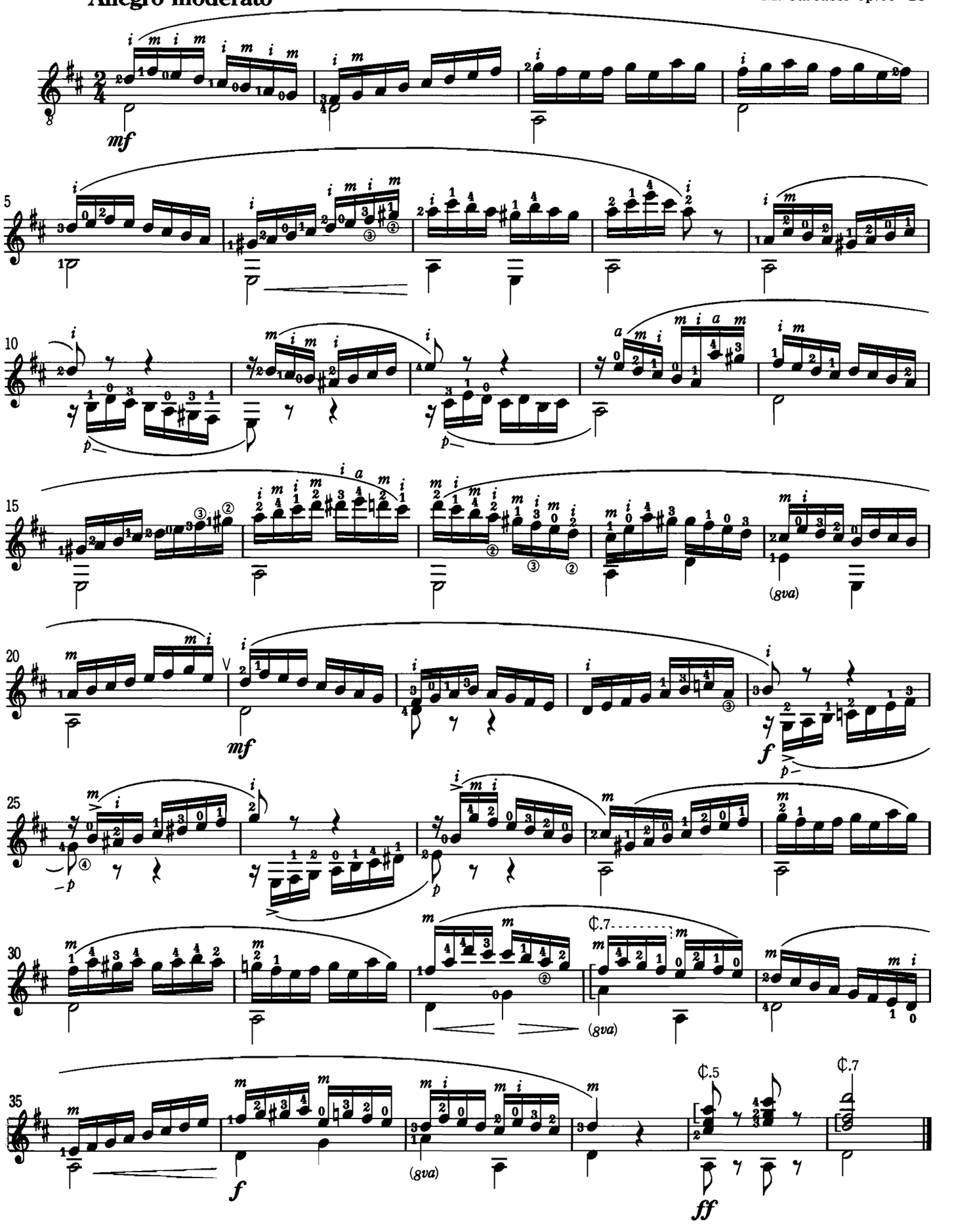
M. Carcassi op.60–7



Etude No.54

Allegro moderato

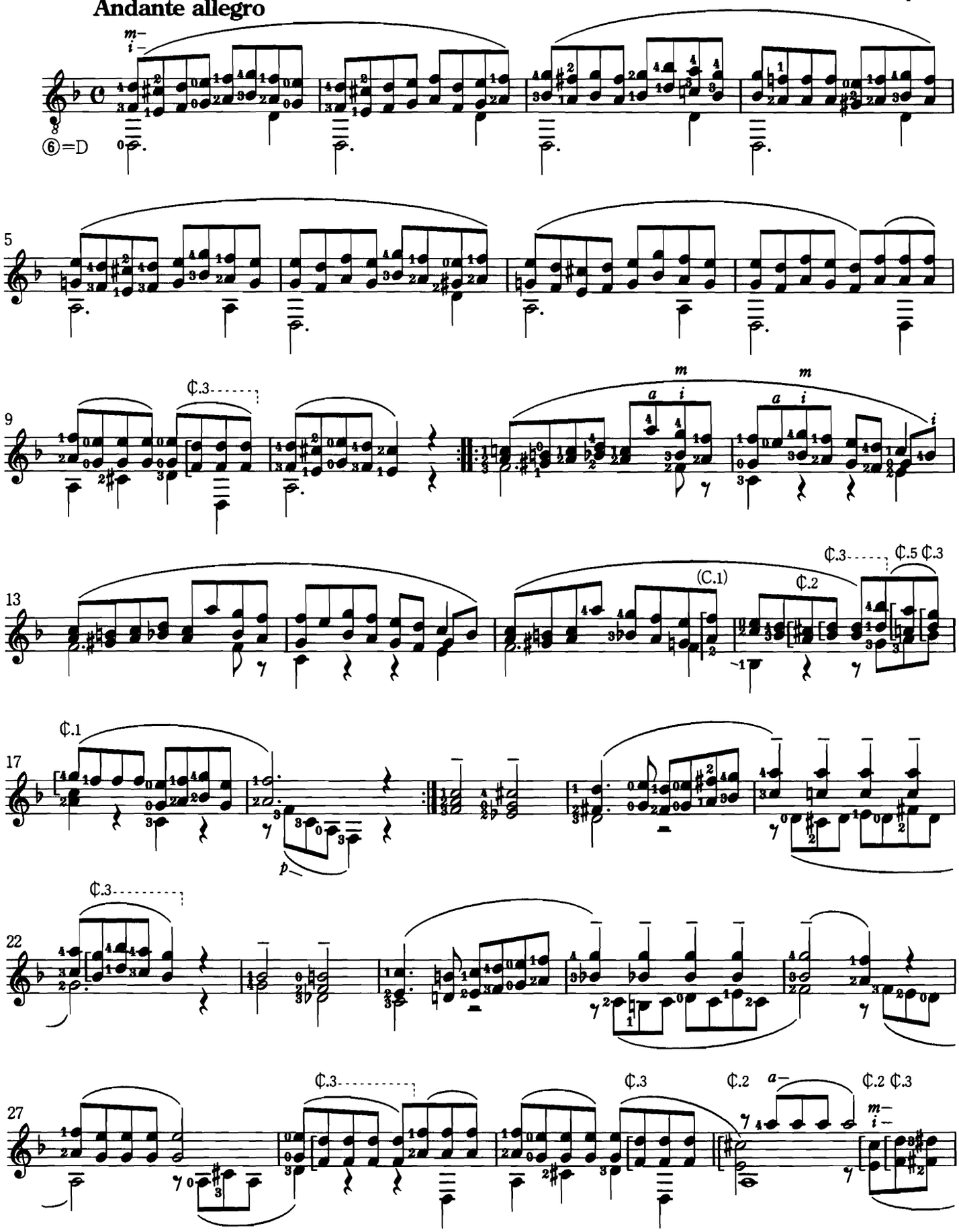
M. Carcassi op.60-14

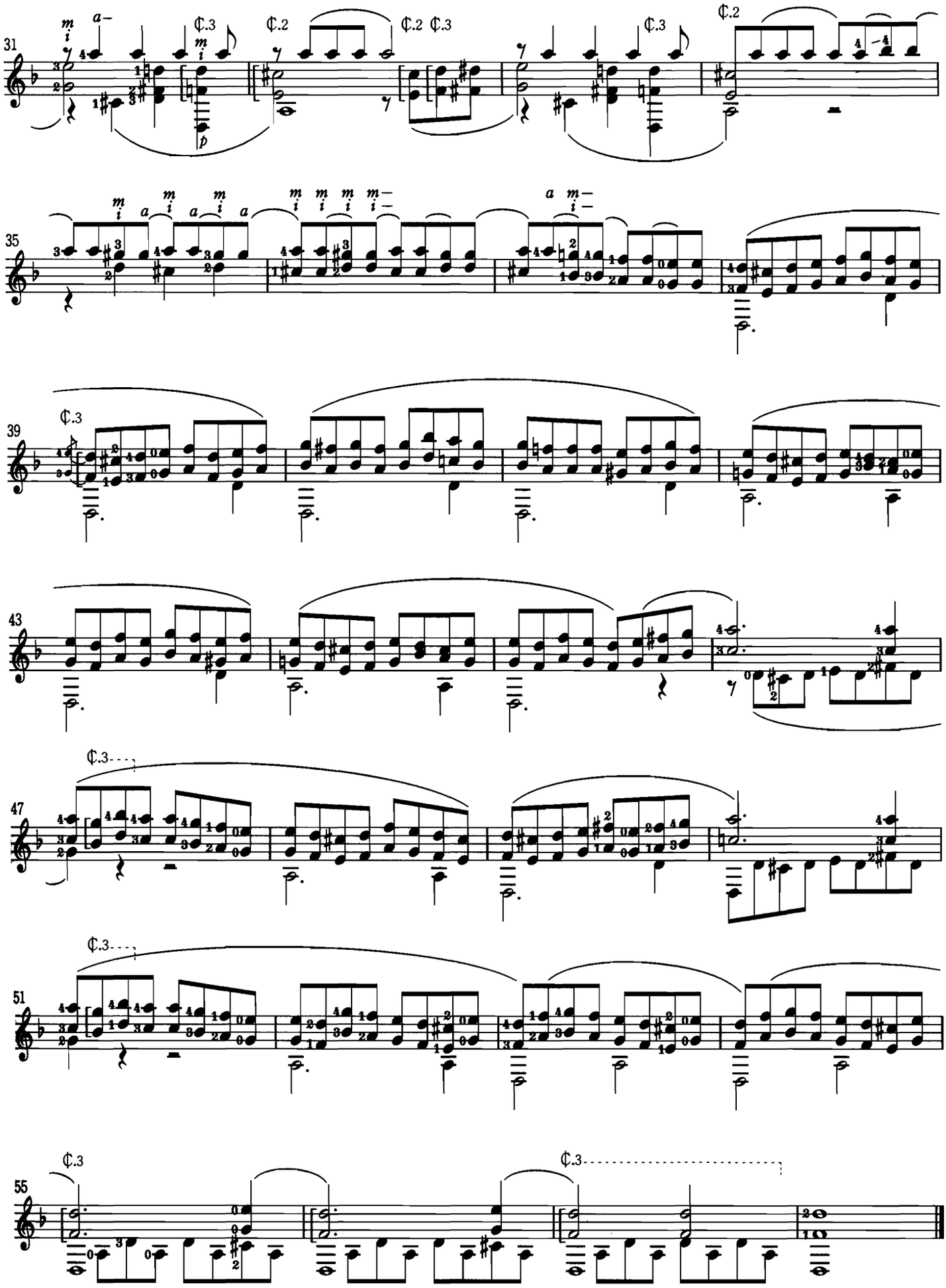


Etude No.55

F. Sor op.6-9

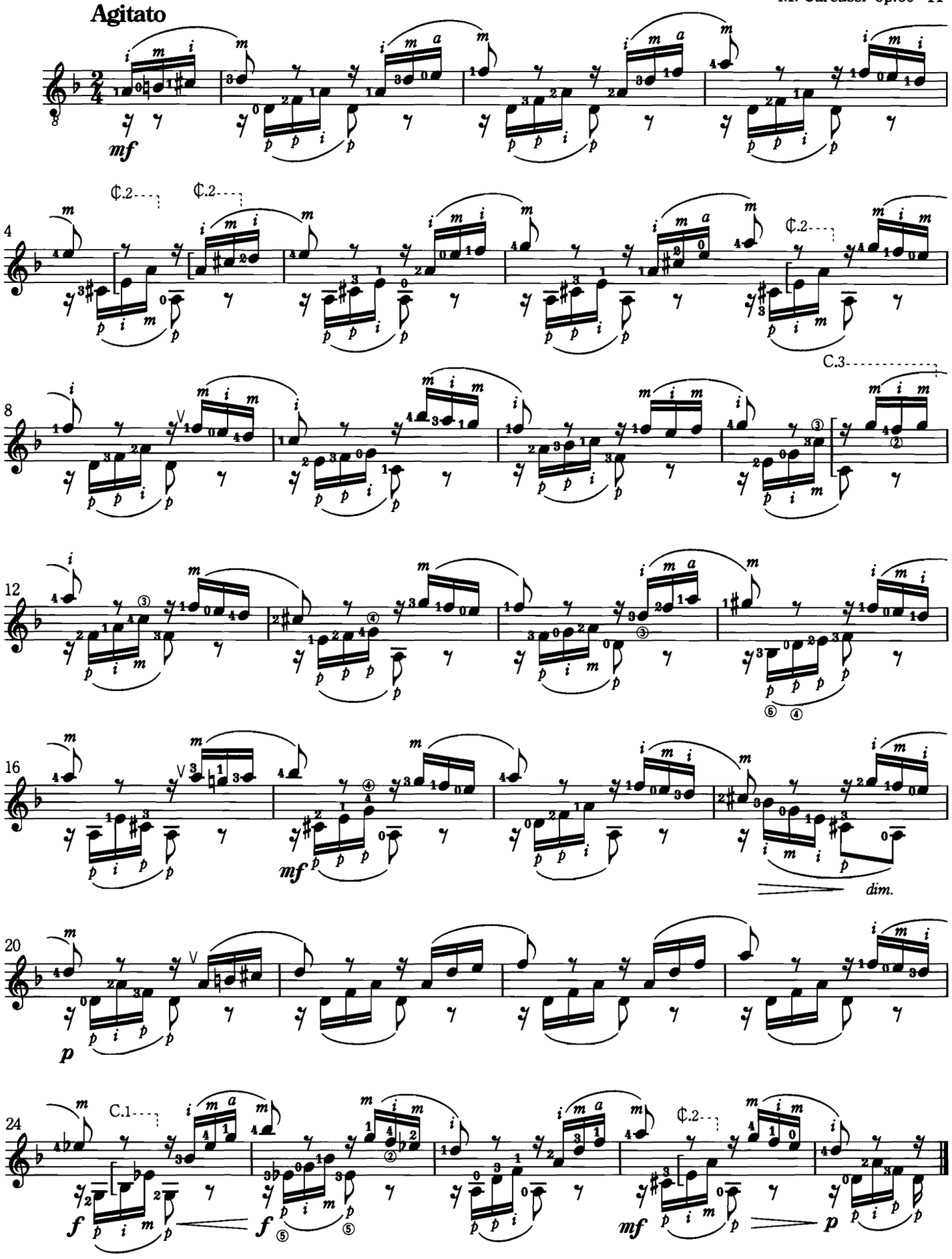
Andante allegro





Etude No.56

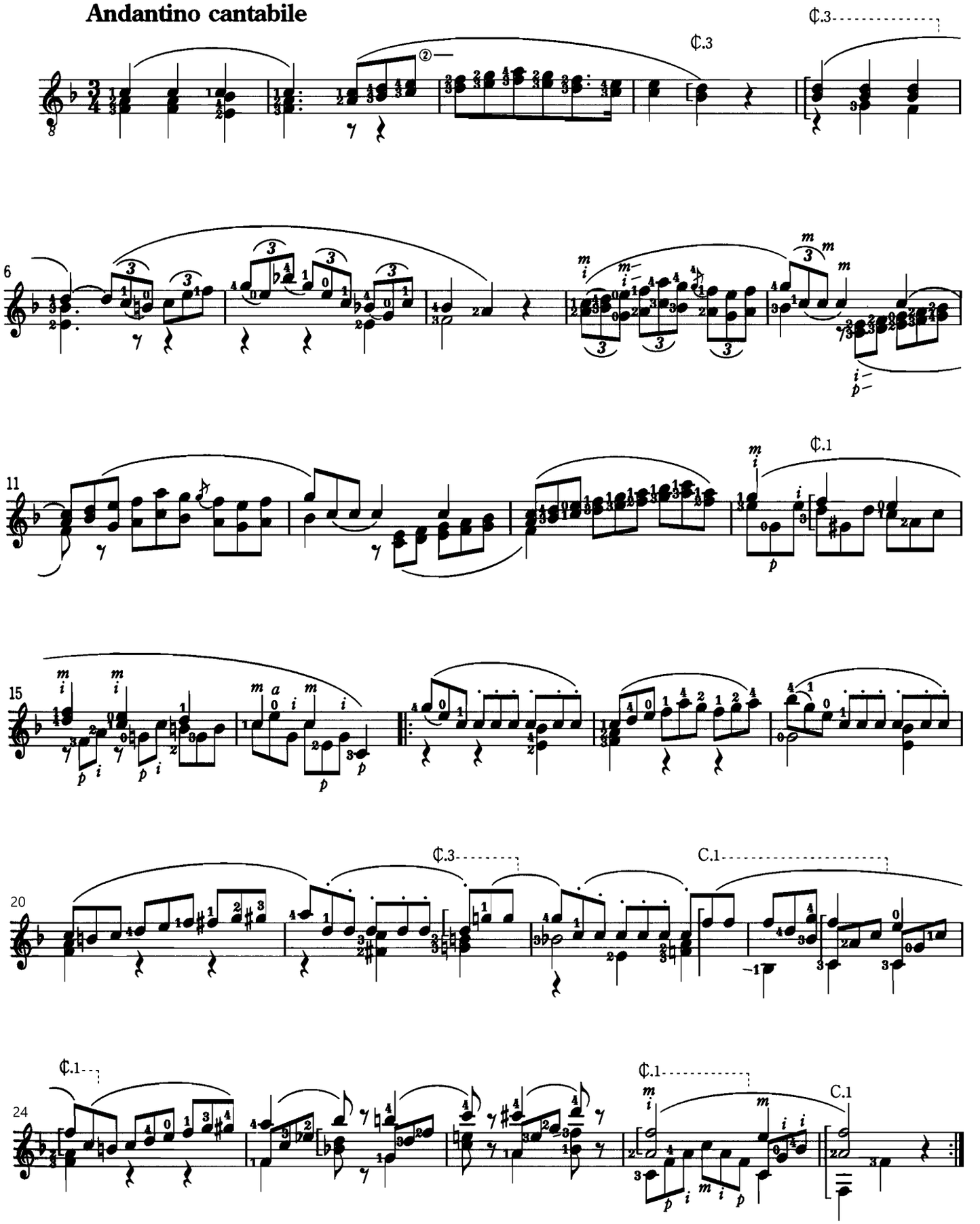
M. Carcassi op.60-11



Etude No.57

F. Sor op.31–21

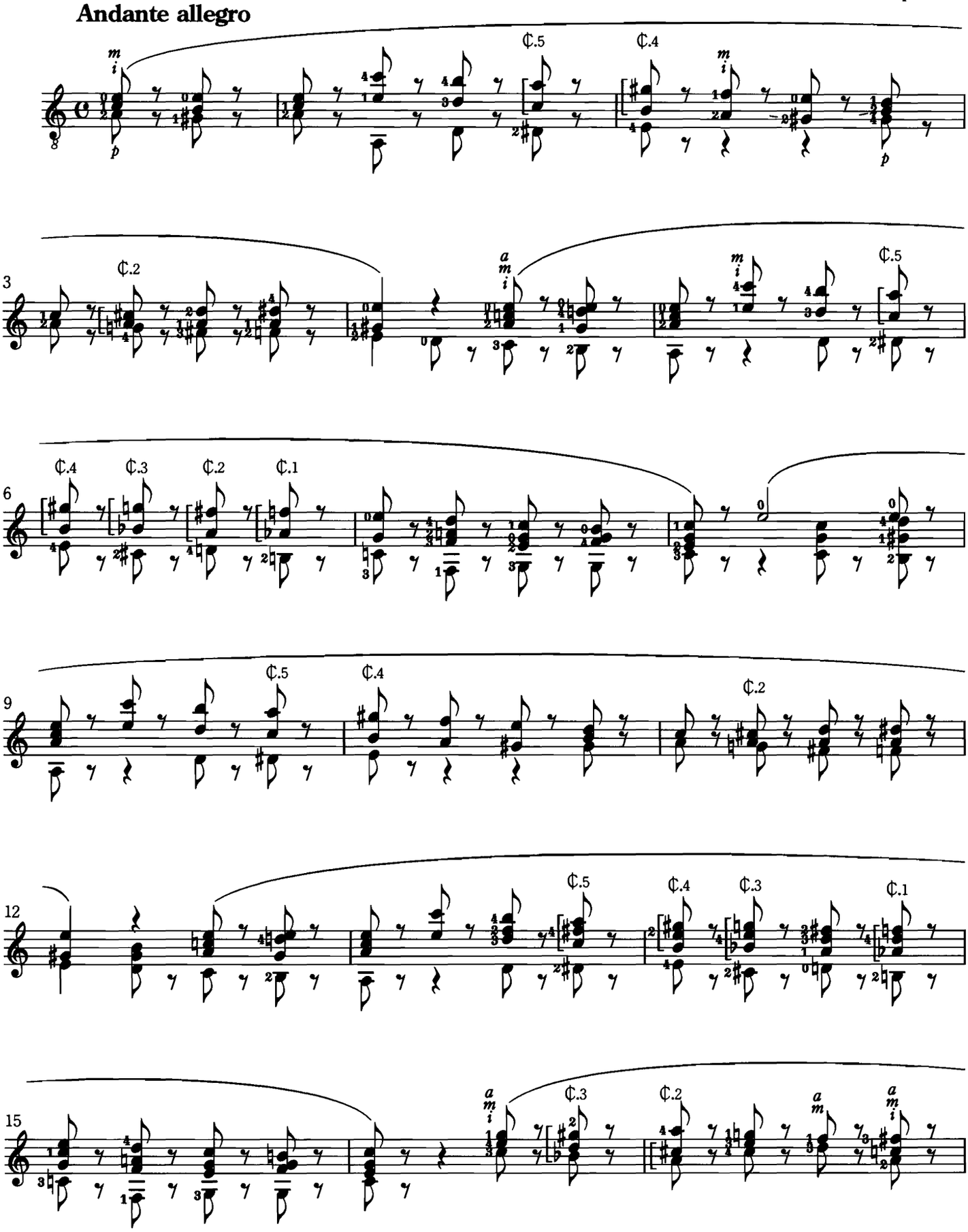
Andantino cantabile

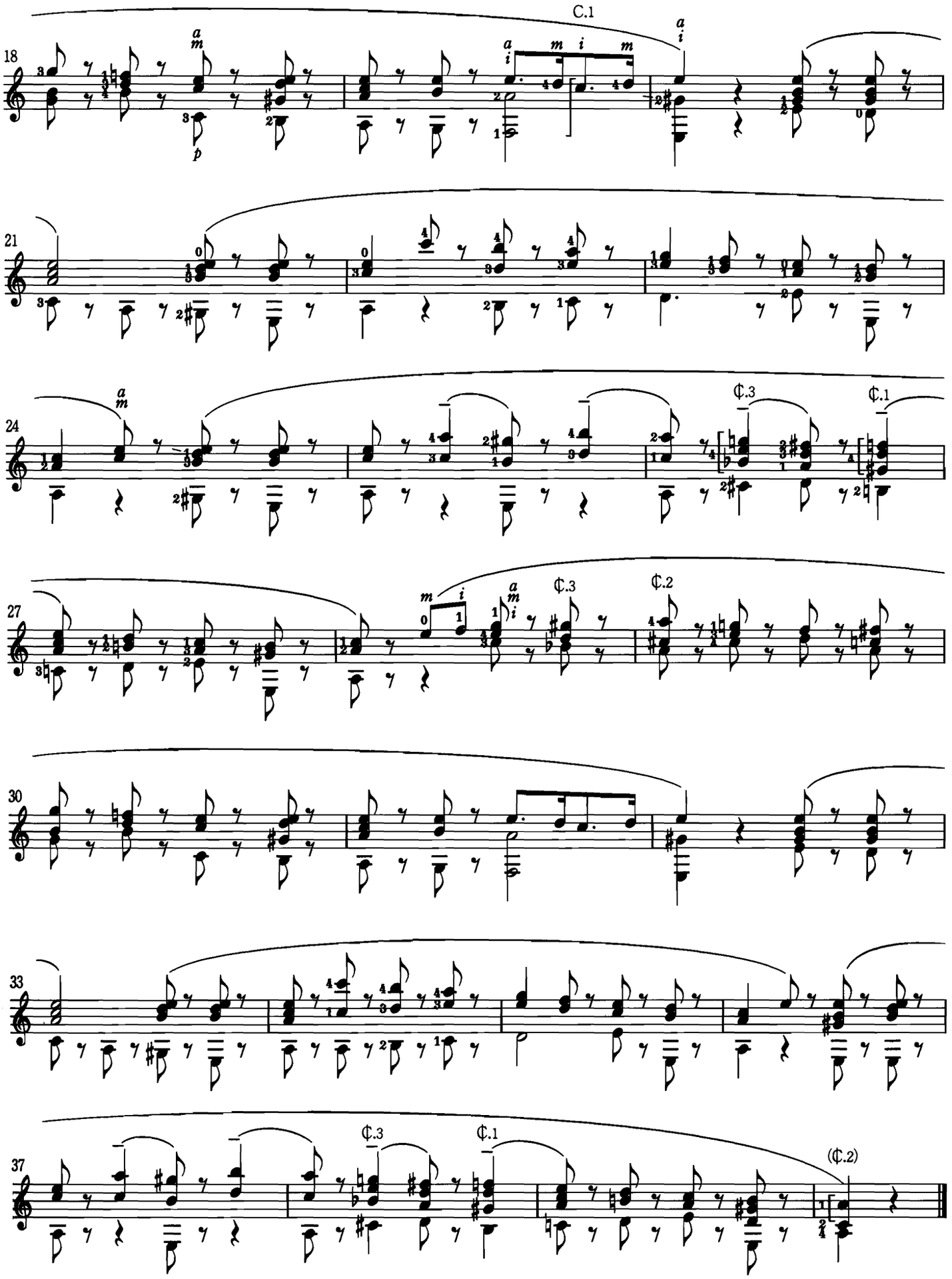


Etude No.58

F. Sor op.31-20

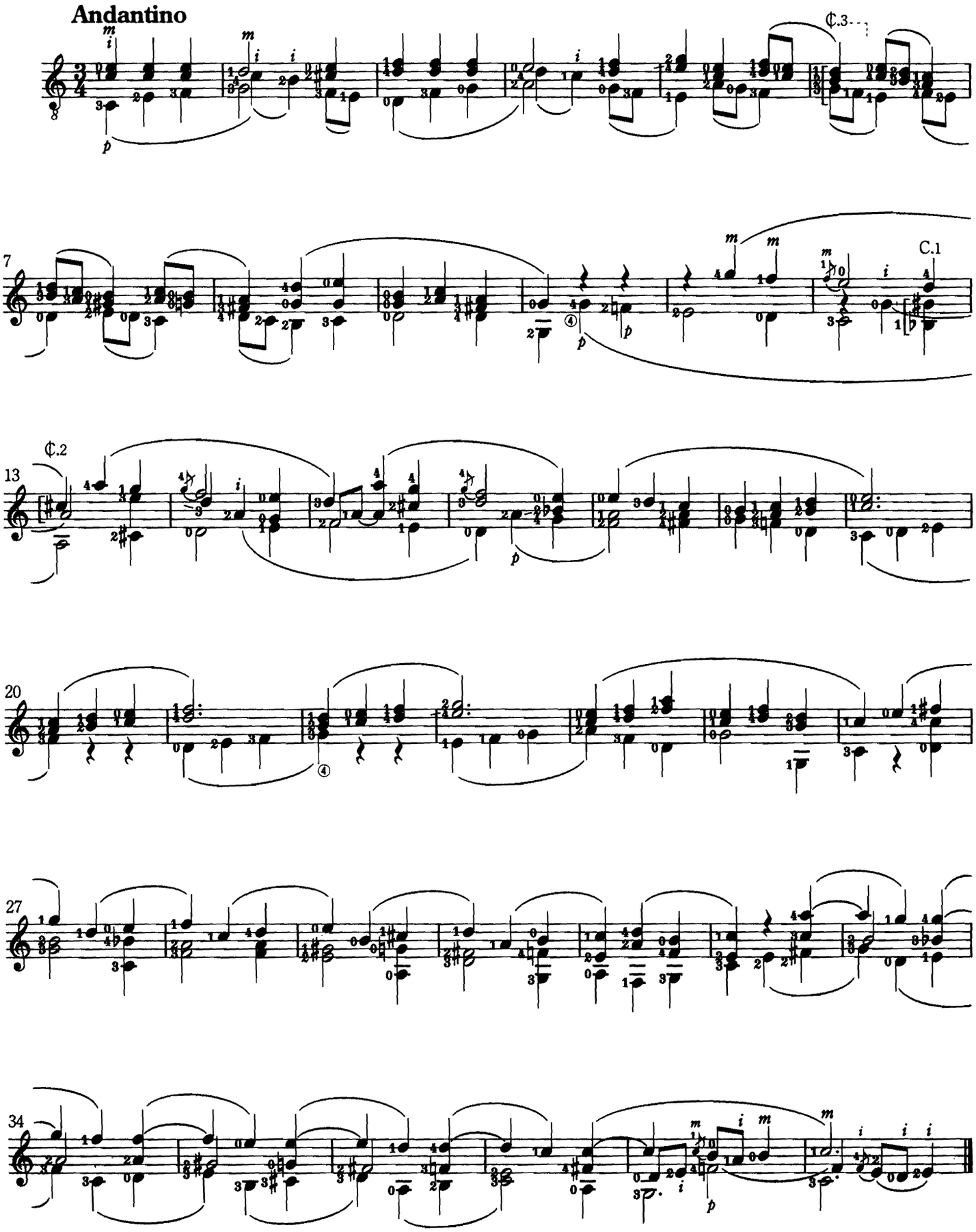
Andante allegro




18
C.1
21
24
¢.3
¢.1
27
¢.3
¢.2
30
33
37
¢.3
¢.1
(¢.2)

Etude No.59

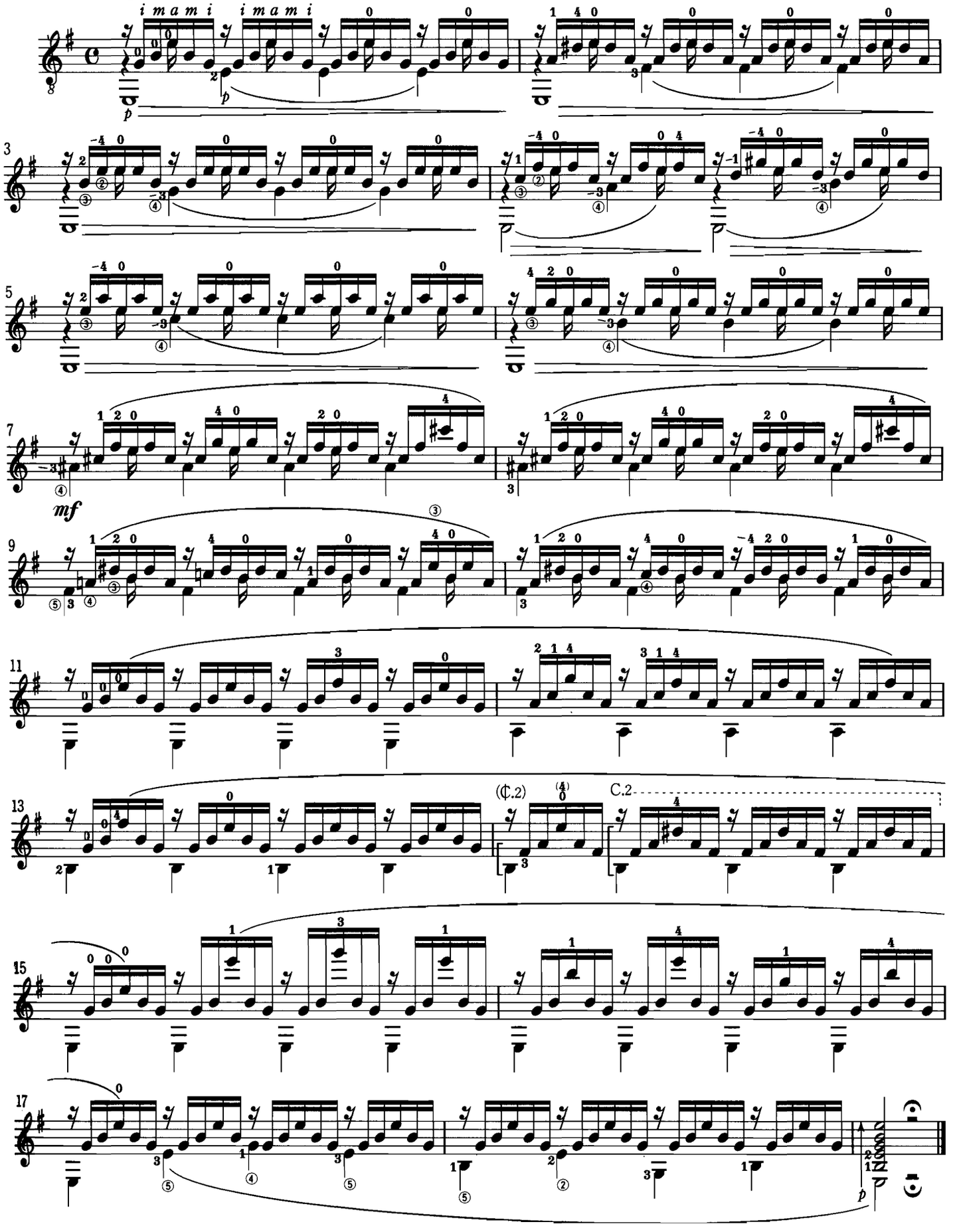
F. Sor op.6-8



Etude No.60

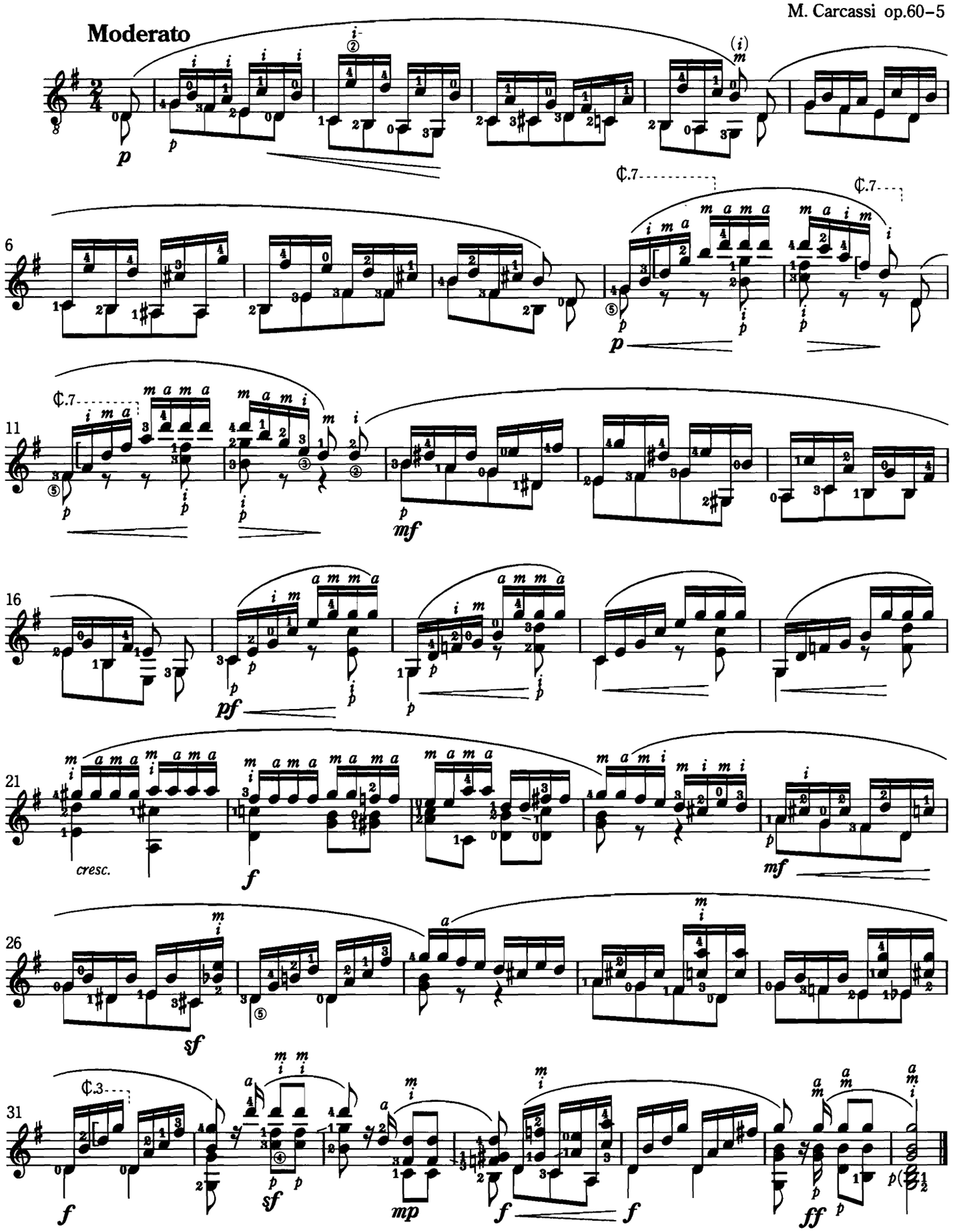
Allegro

M. Giuliani op.48–5



Etude No.61

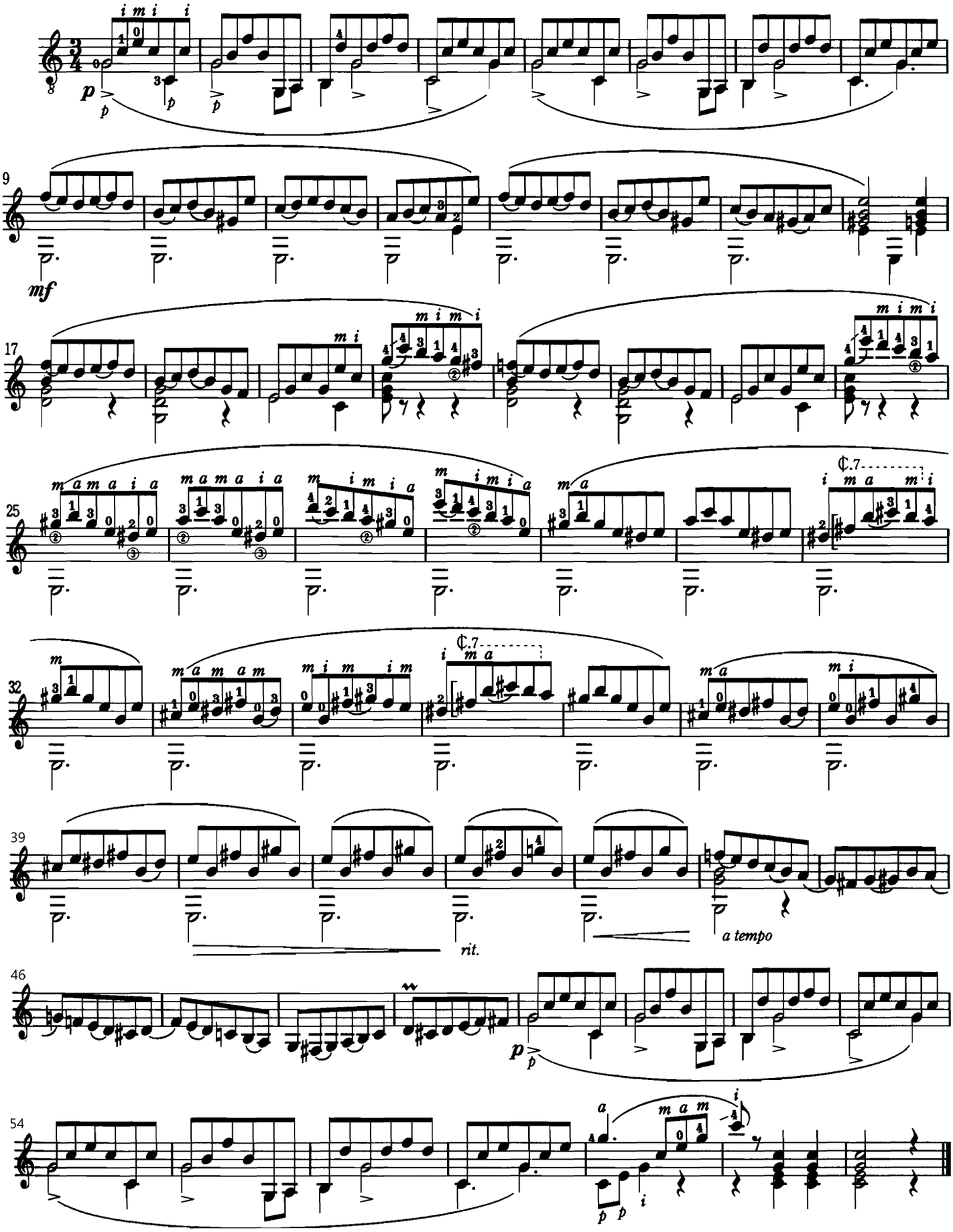
M. Carcassi op.60-5



Etude No.62

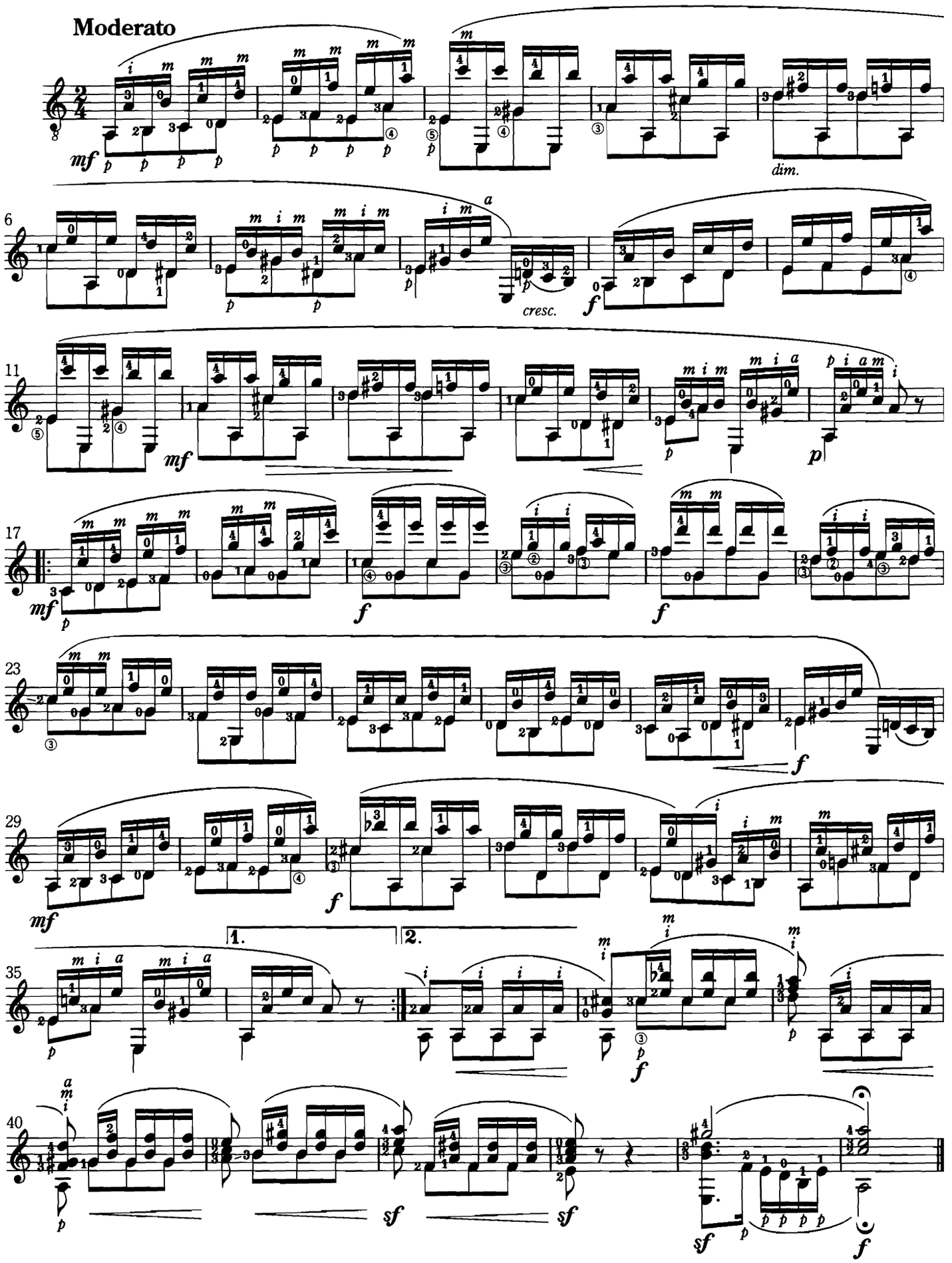
N. Coste op.38–2

Scherzando



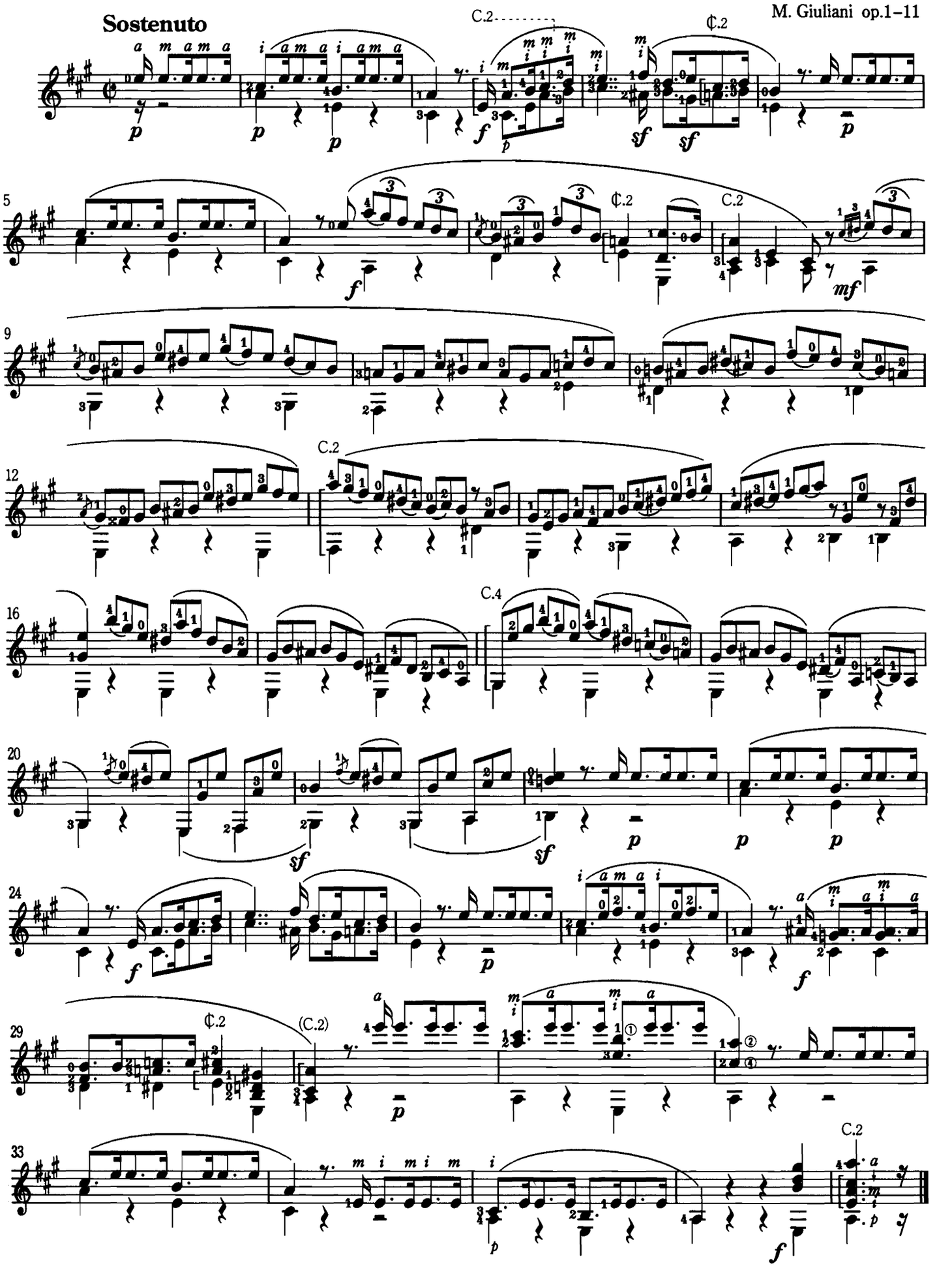
Etude No.63

M. Carcassi op.60-17



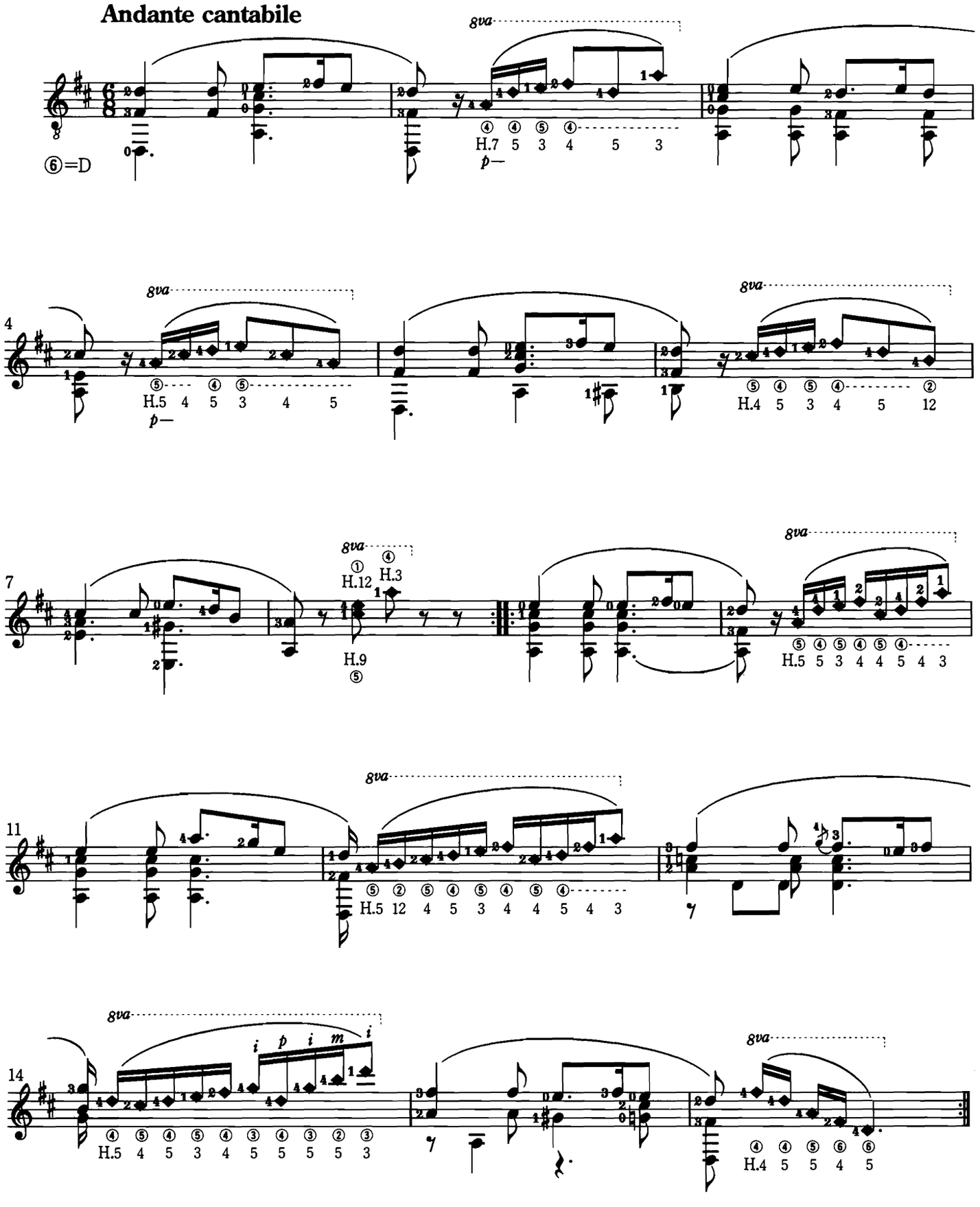
Etude No.64

M. Giuliani op.1-11



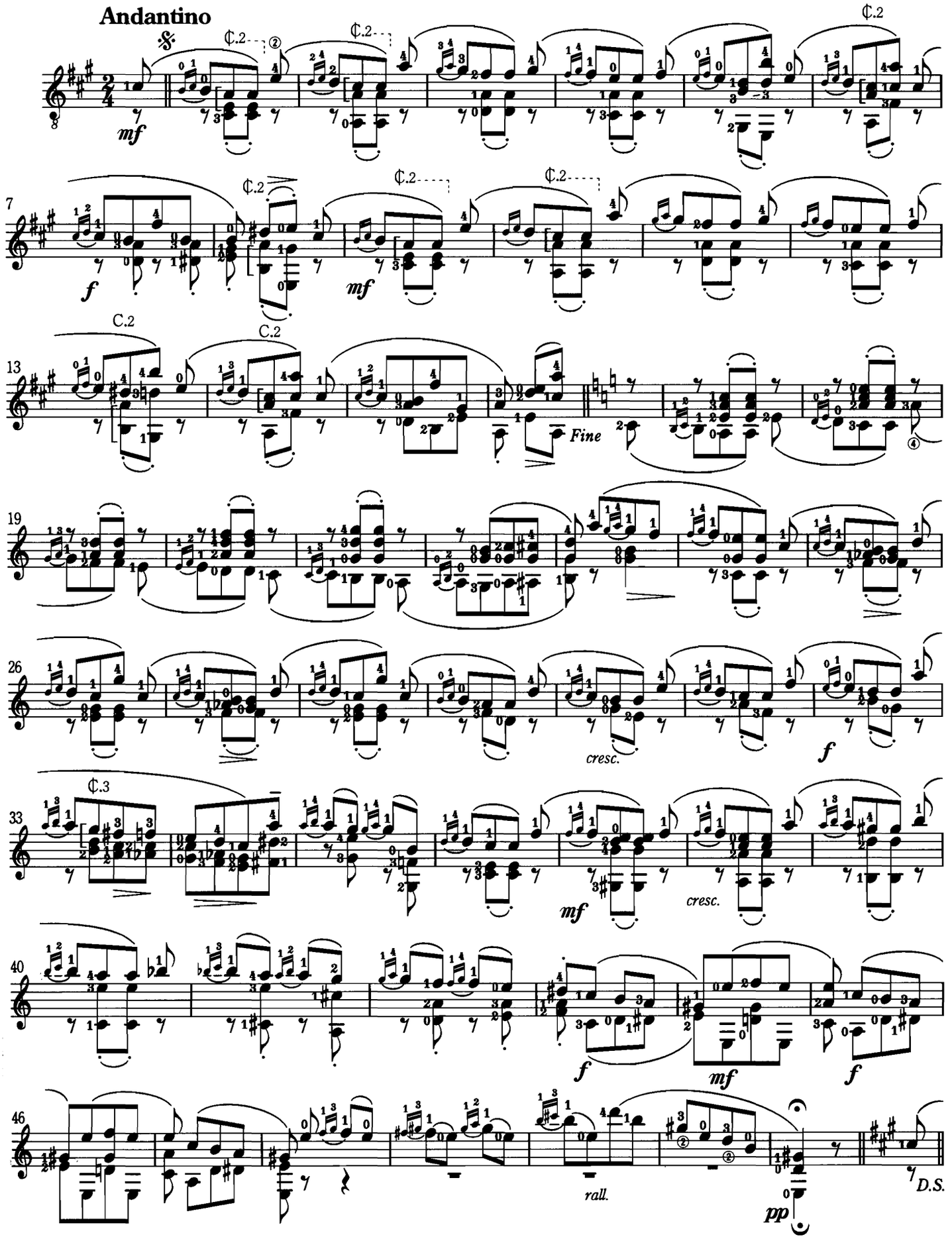
Etude No.65

F. Sor op.60-25



Etude No.66

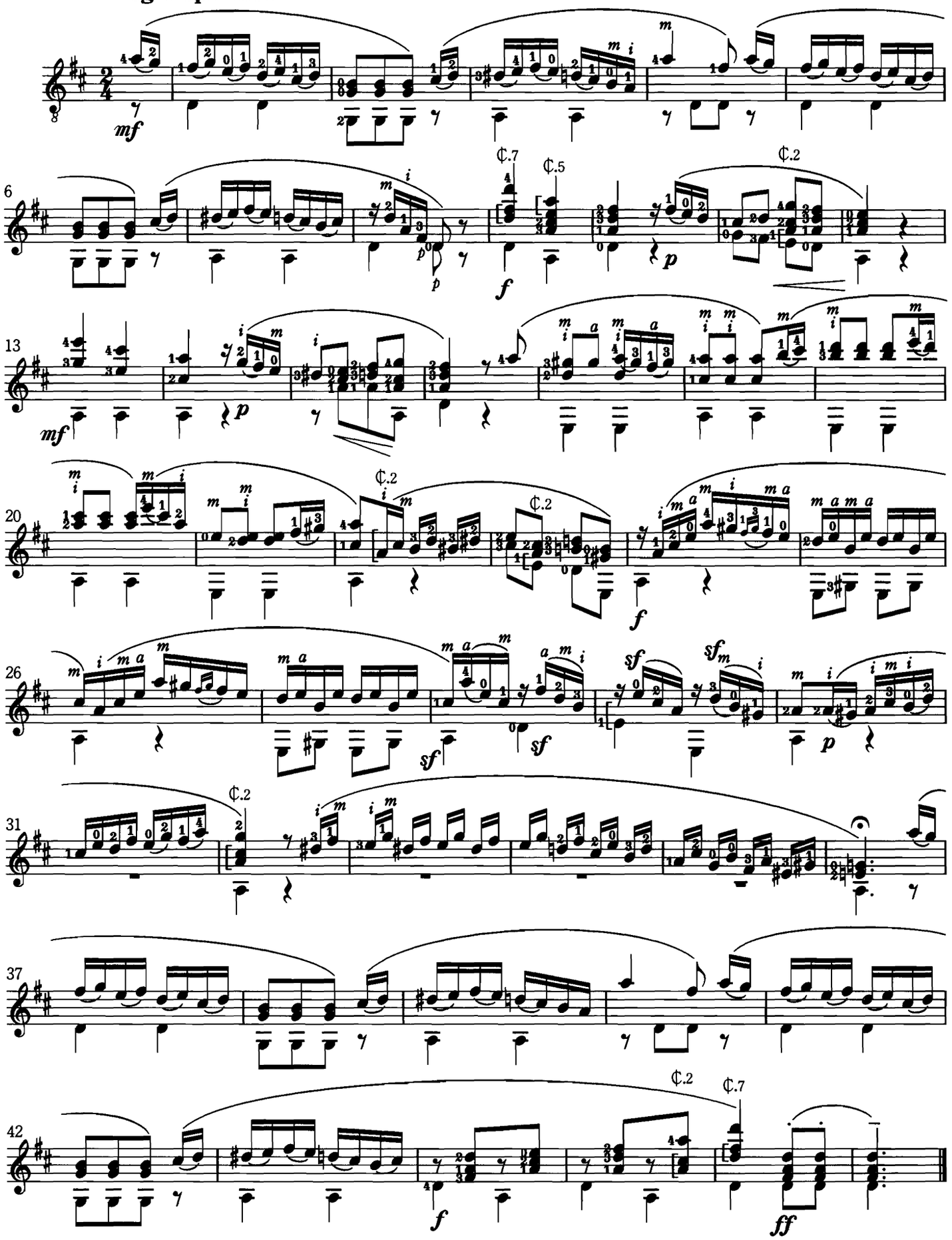
M. Carcassi op.60-21



Etude No.67

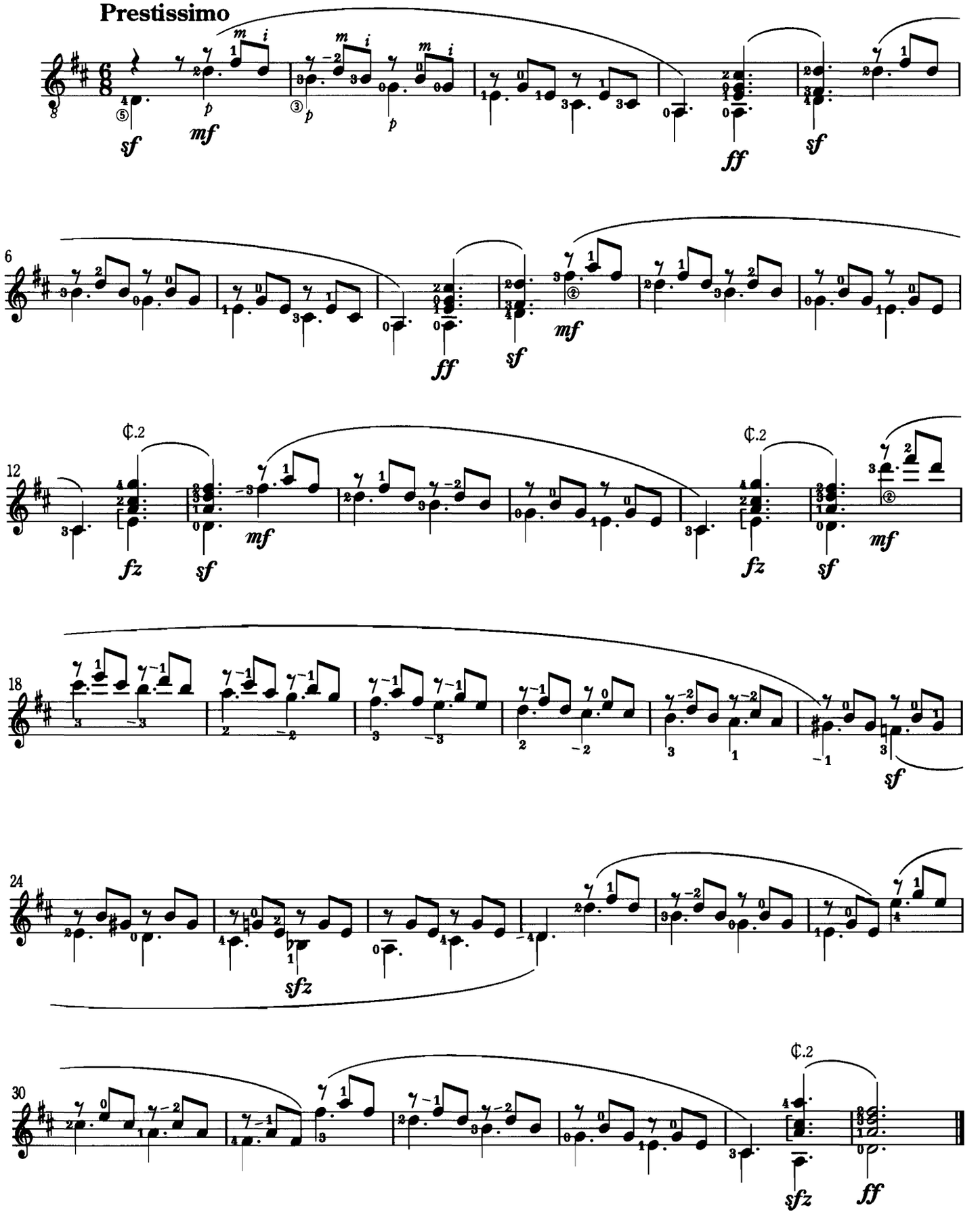
Allegro spiritoso

M. Giuliani op.1-10



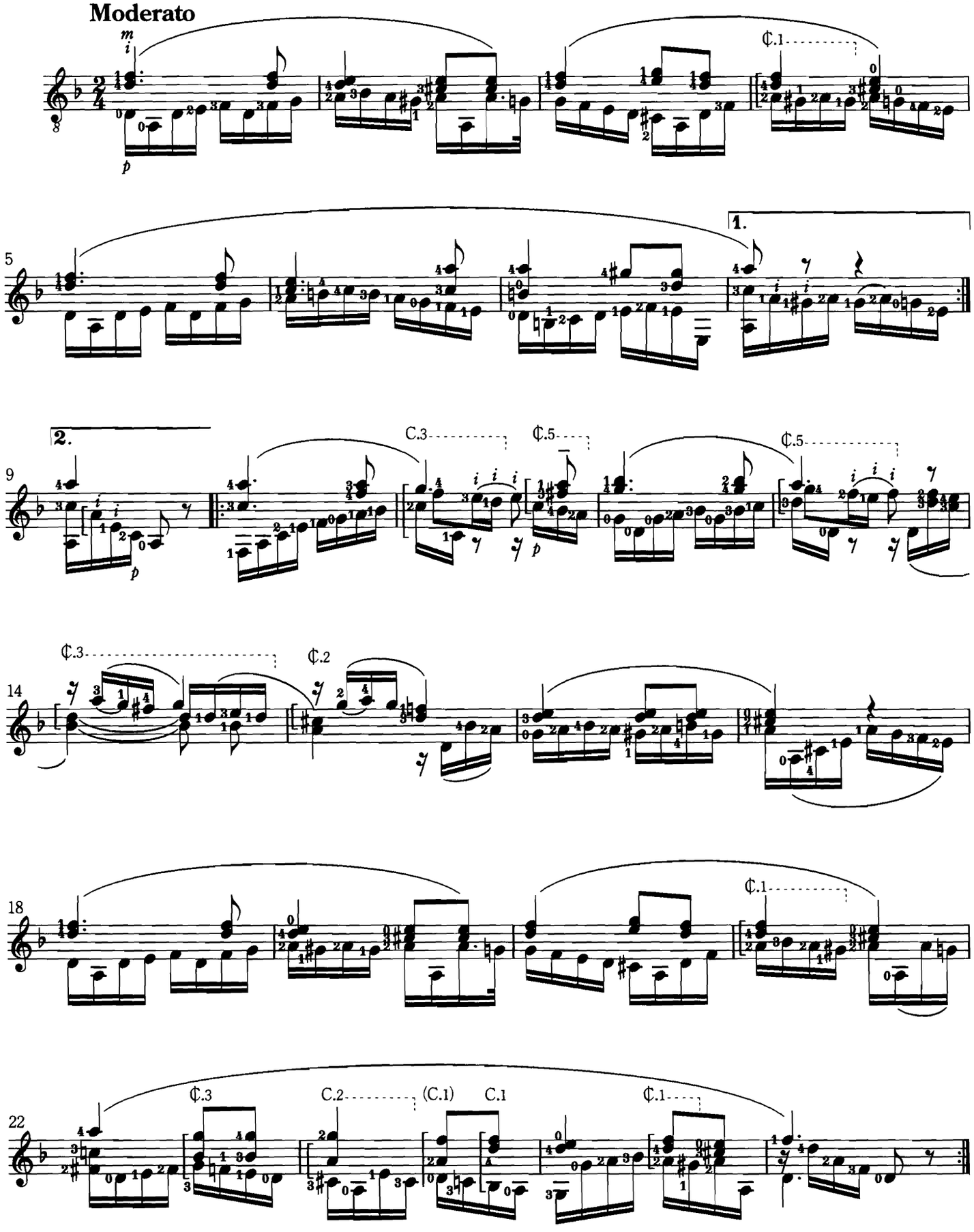
Etude No.68

M. Giuliani op.48-3



Etude No.69

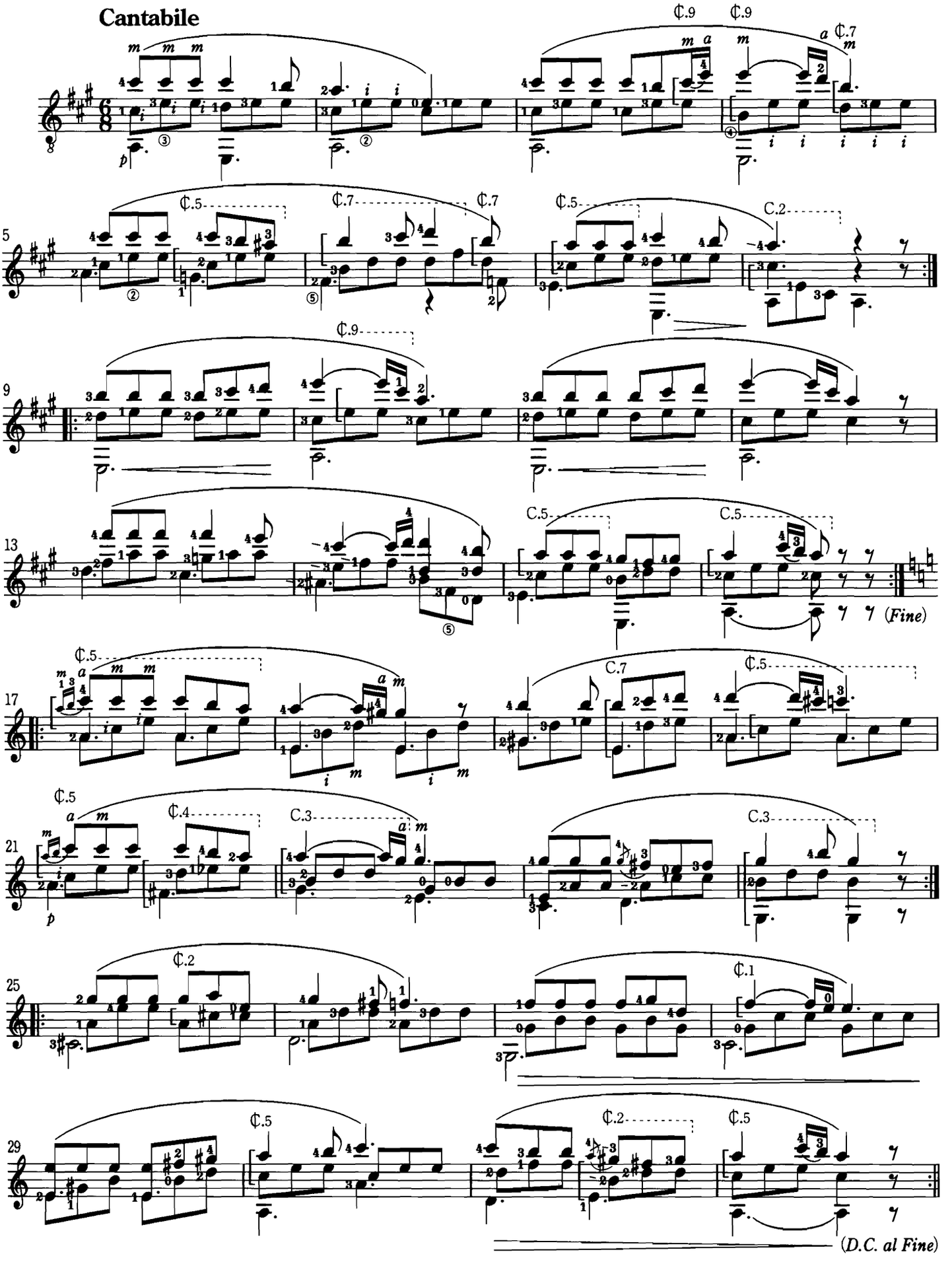
F. Sor op.31-16



Etude No.70

D. Aguado Estudio No.19

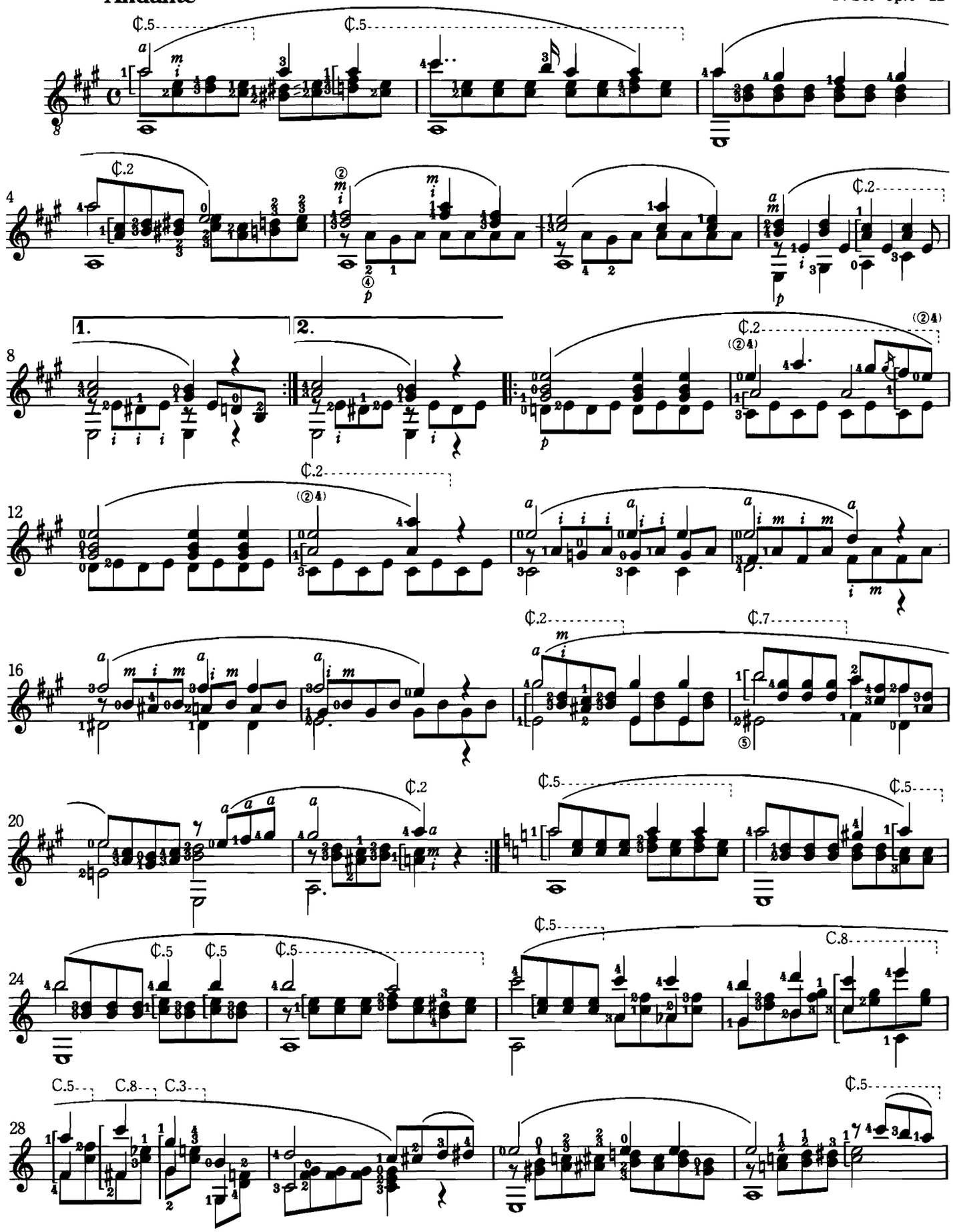
Cantabile

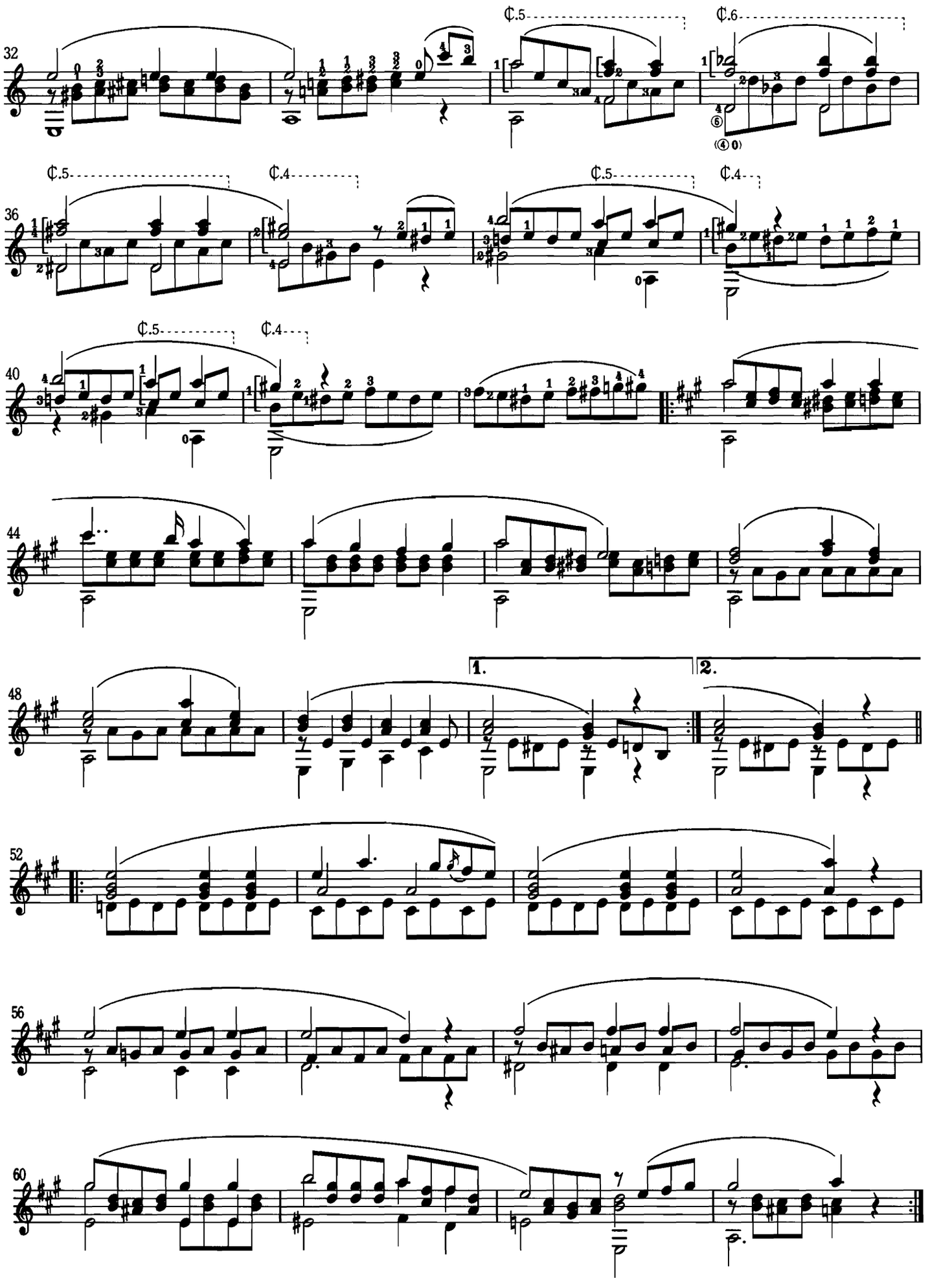


Etude No.71

Andante

F. Sor op.6-12

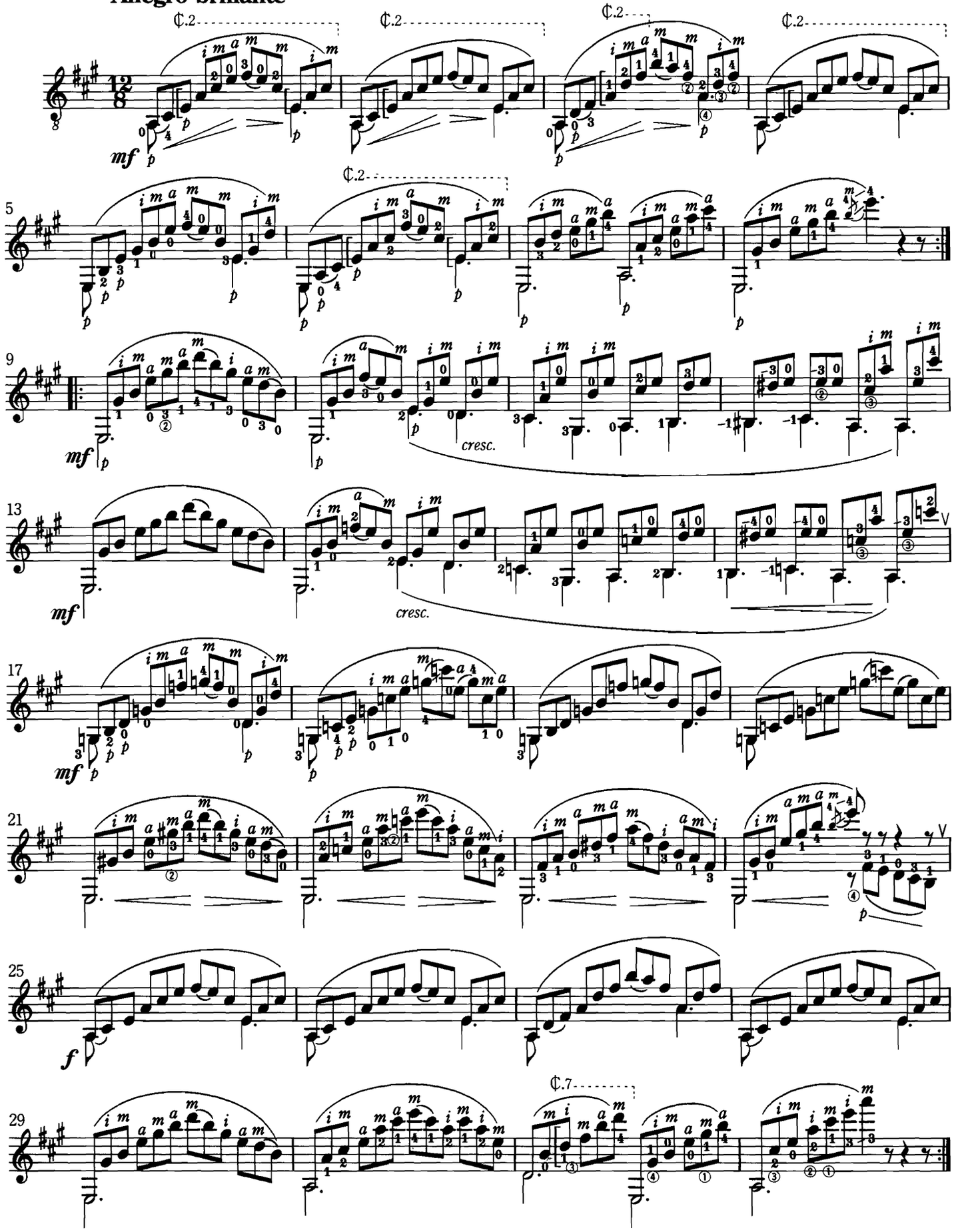



32
36
40
44
48
52
56
60
1.
2.

Etude No.72

Allegro brillante

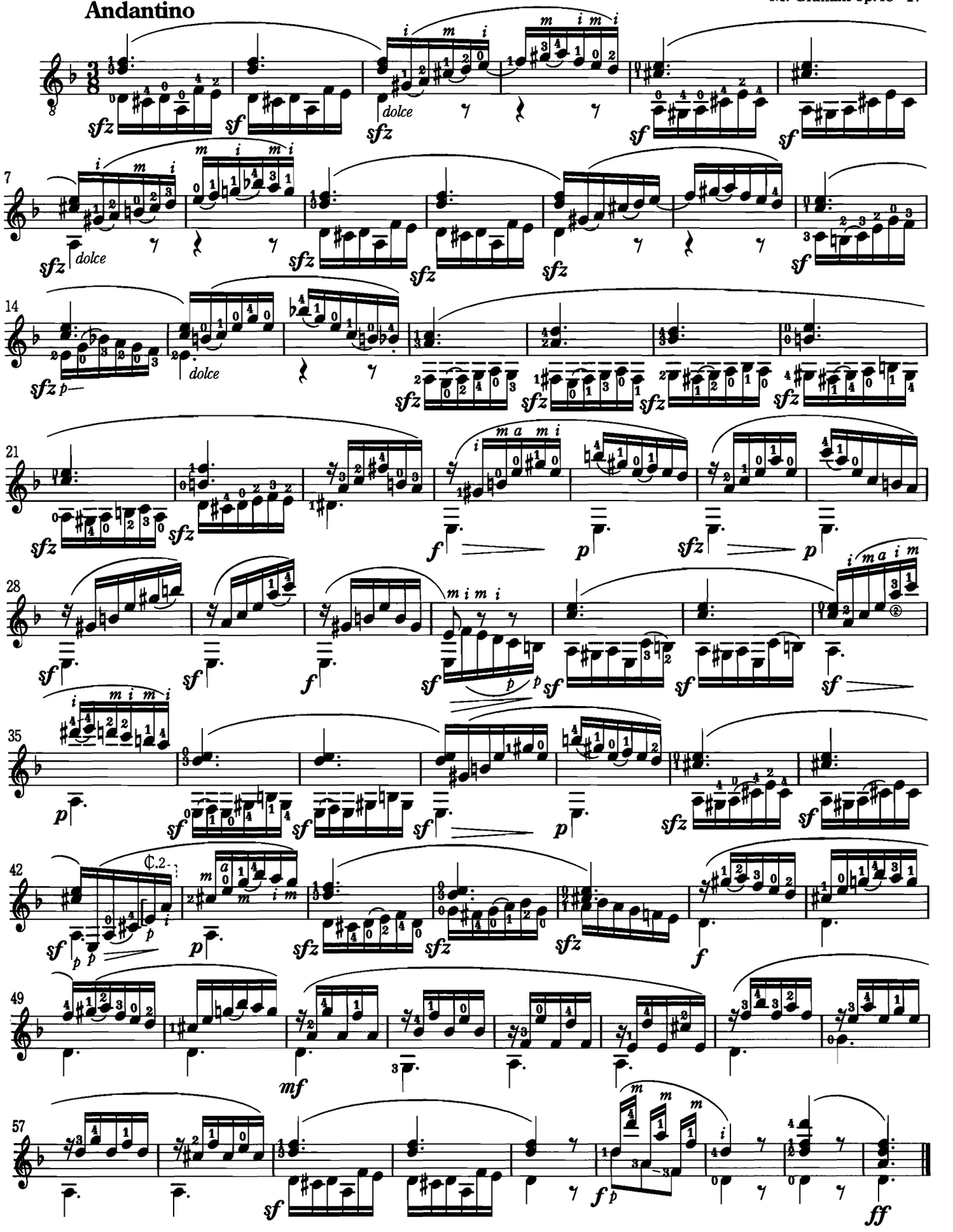
M. Carcassi op.60–20



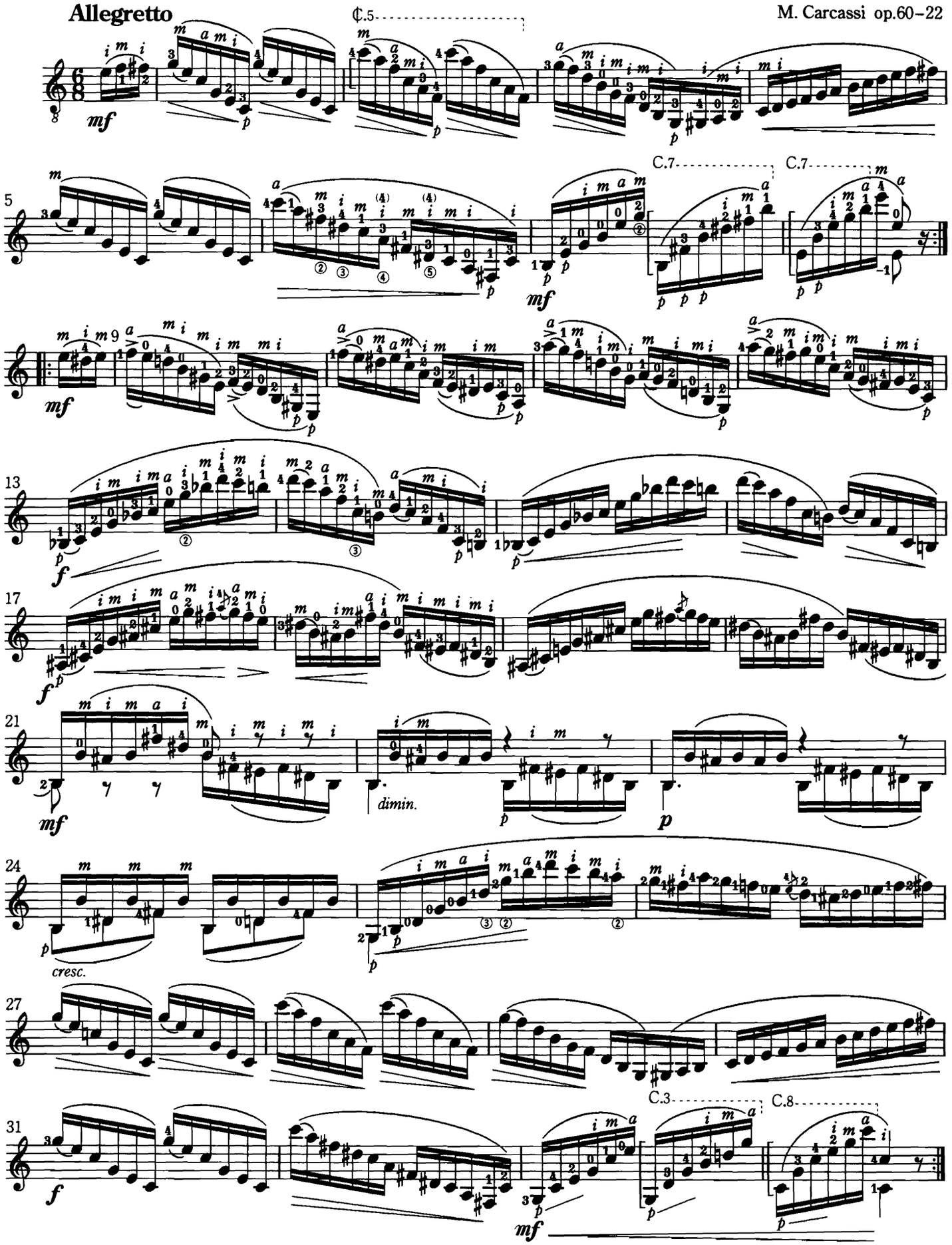
Etude No.73

M. Giuliani op.48–17

Andantino

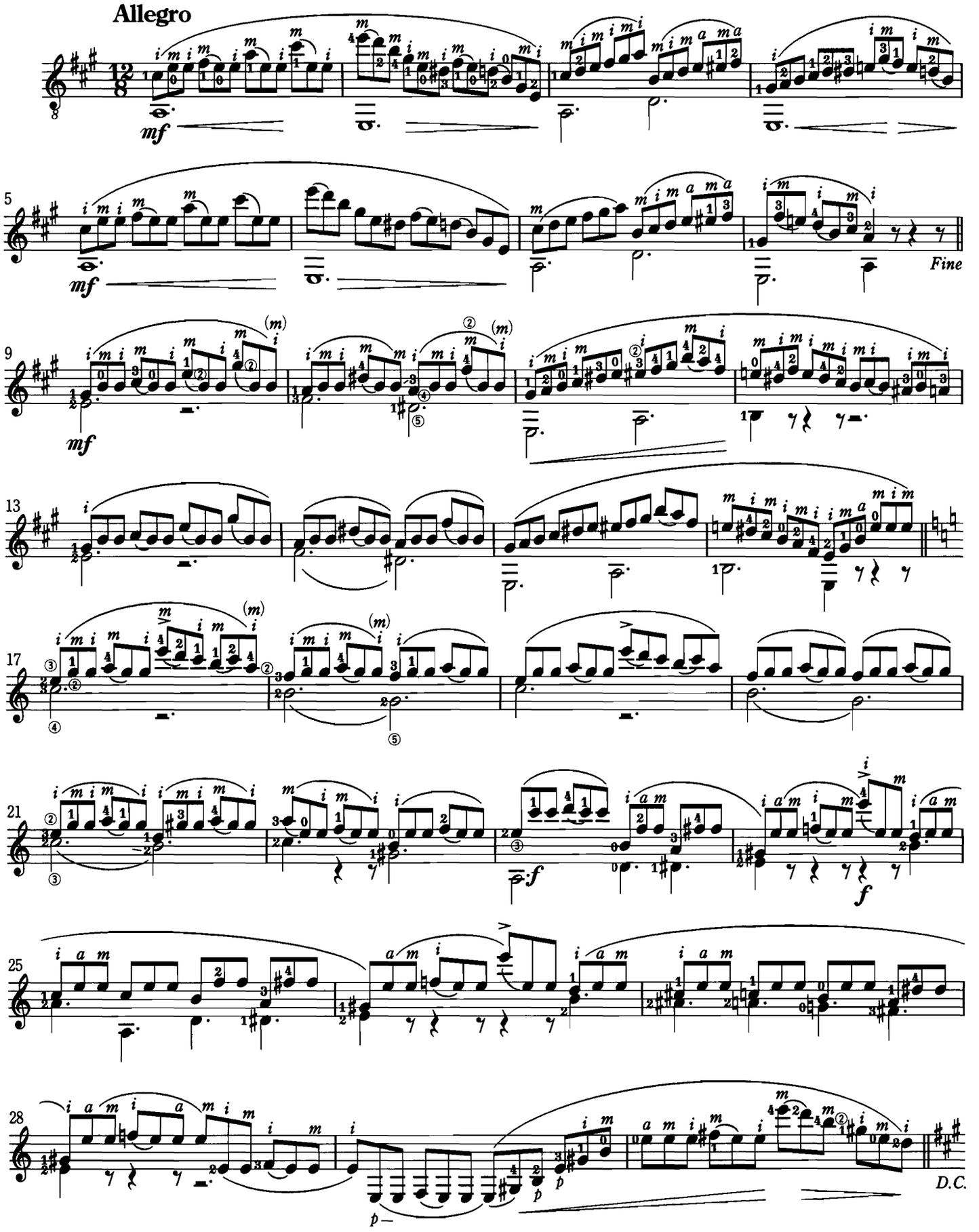


Etude No.74



Etude No.75

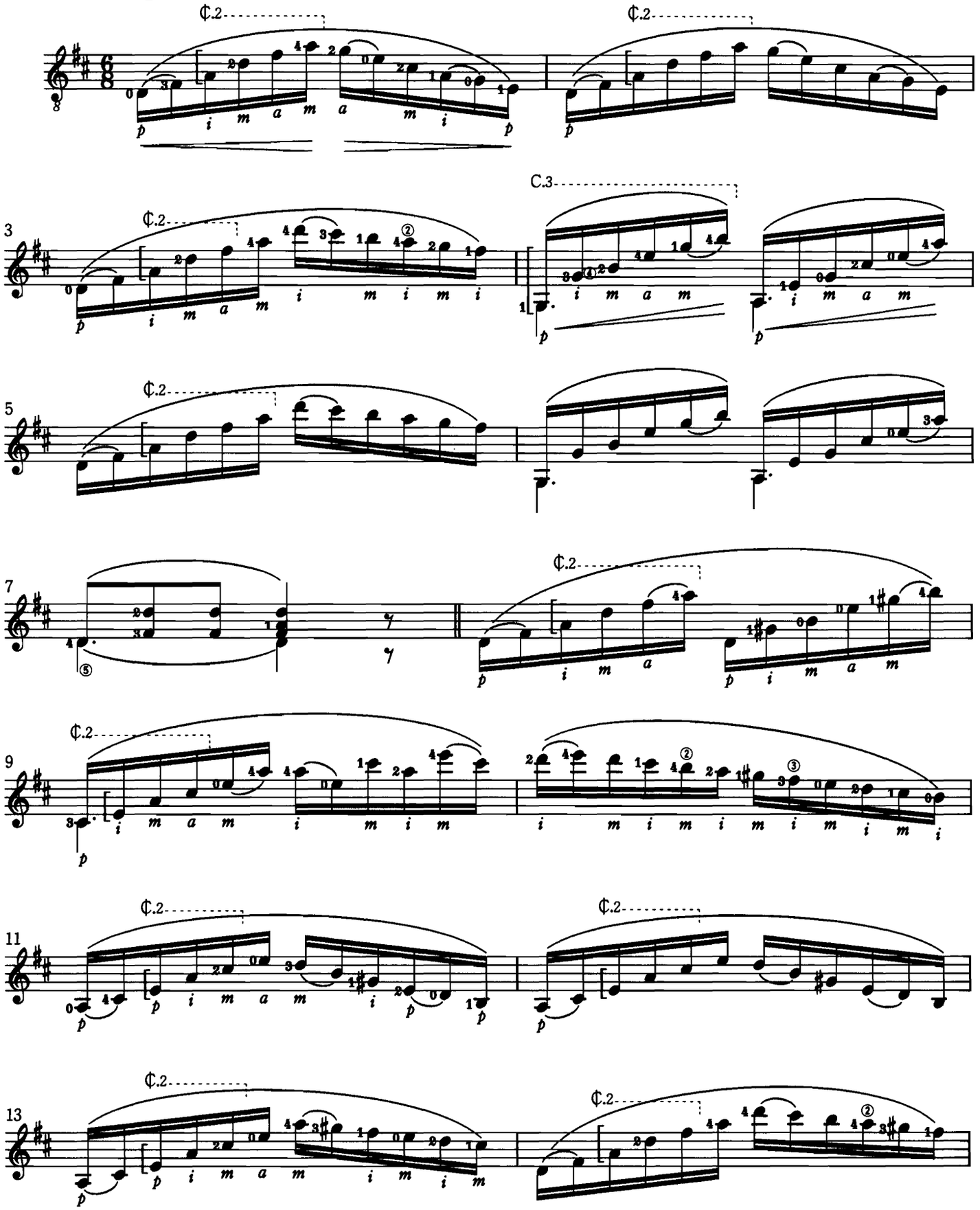
M. Carcassi op.60–23

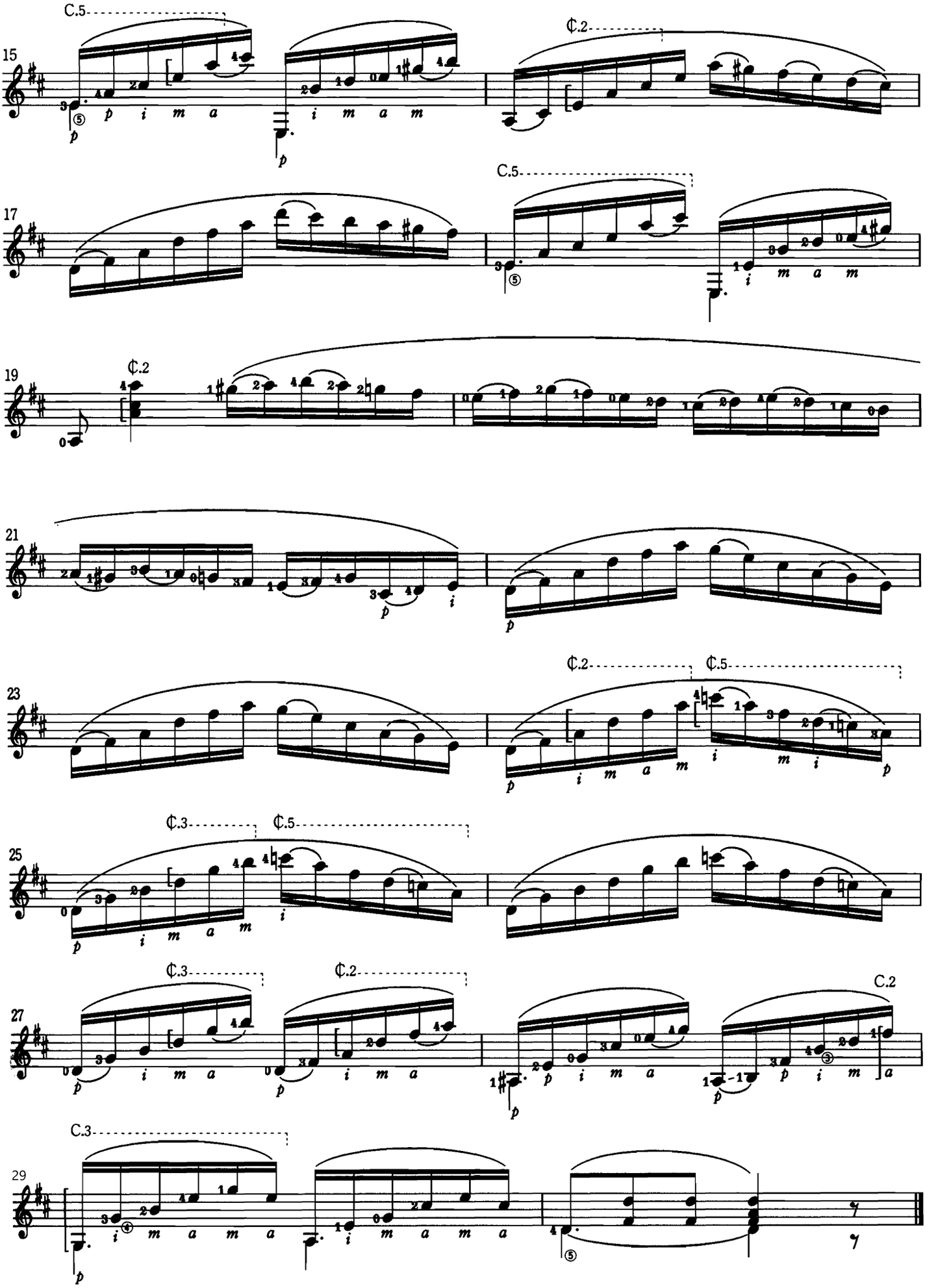


Etude No.76

Allegro vivo

D. Aguado Estudio No.25

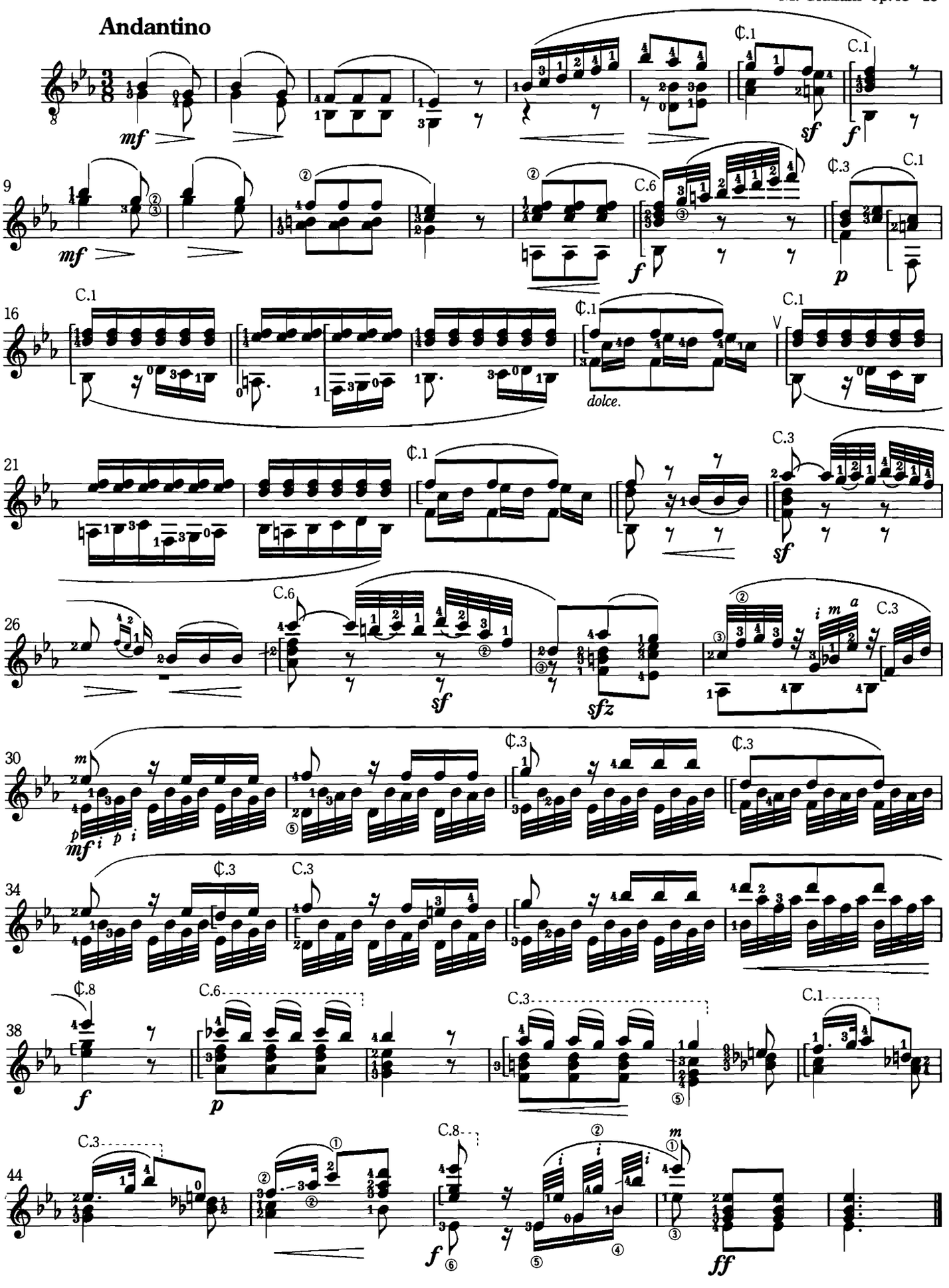



15
C.5
C.2
17
C.5
19
C.2
21
23
C.2
C.5
25
C.3
C.5
27
C.3
C.2
C.2
29
C.3

Etude No.77

M. Giuliani op.48-15

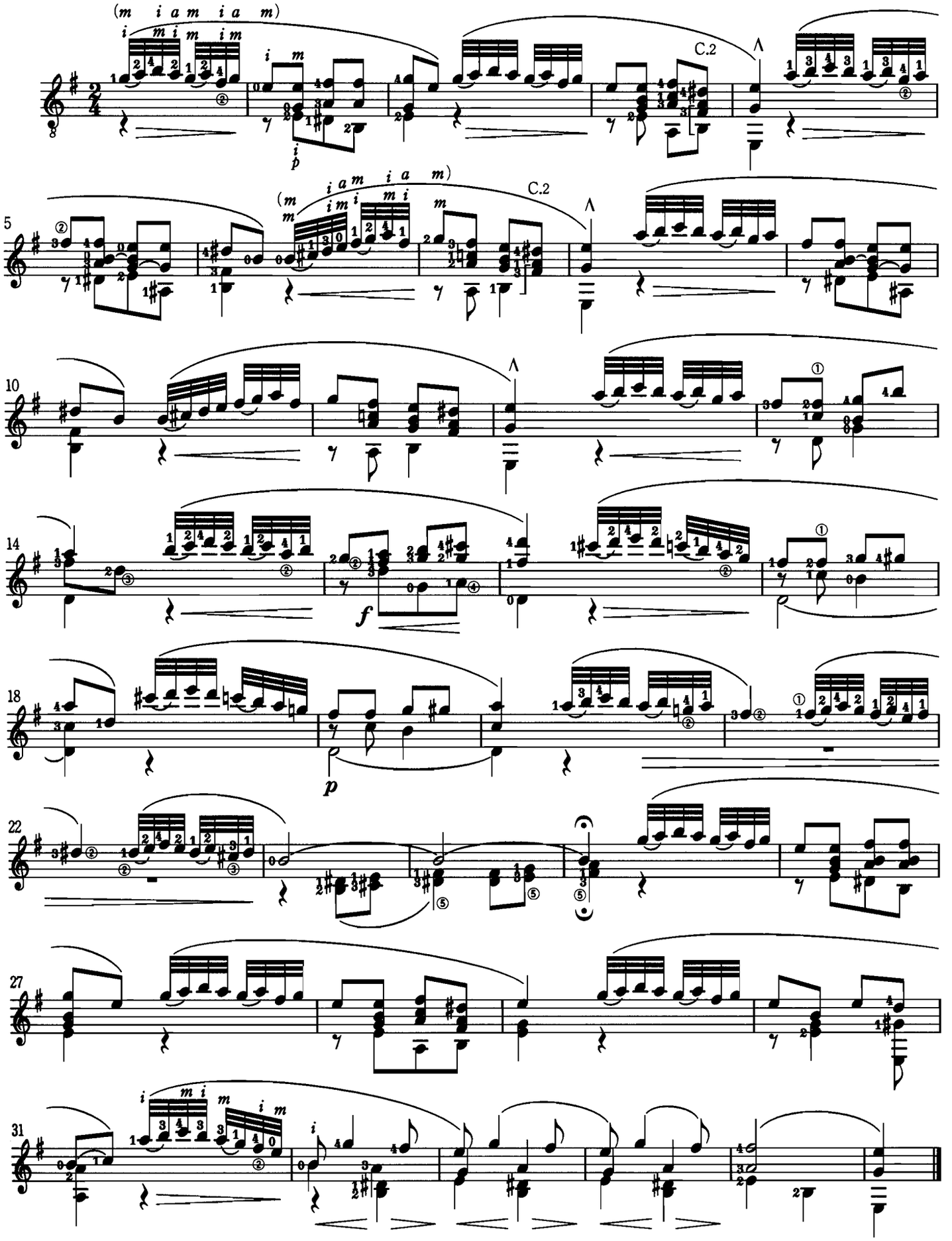
Andantino



Etude No.78

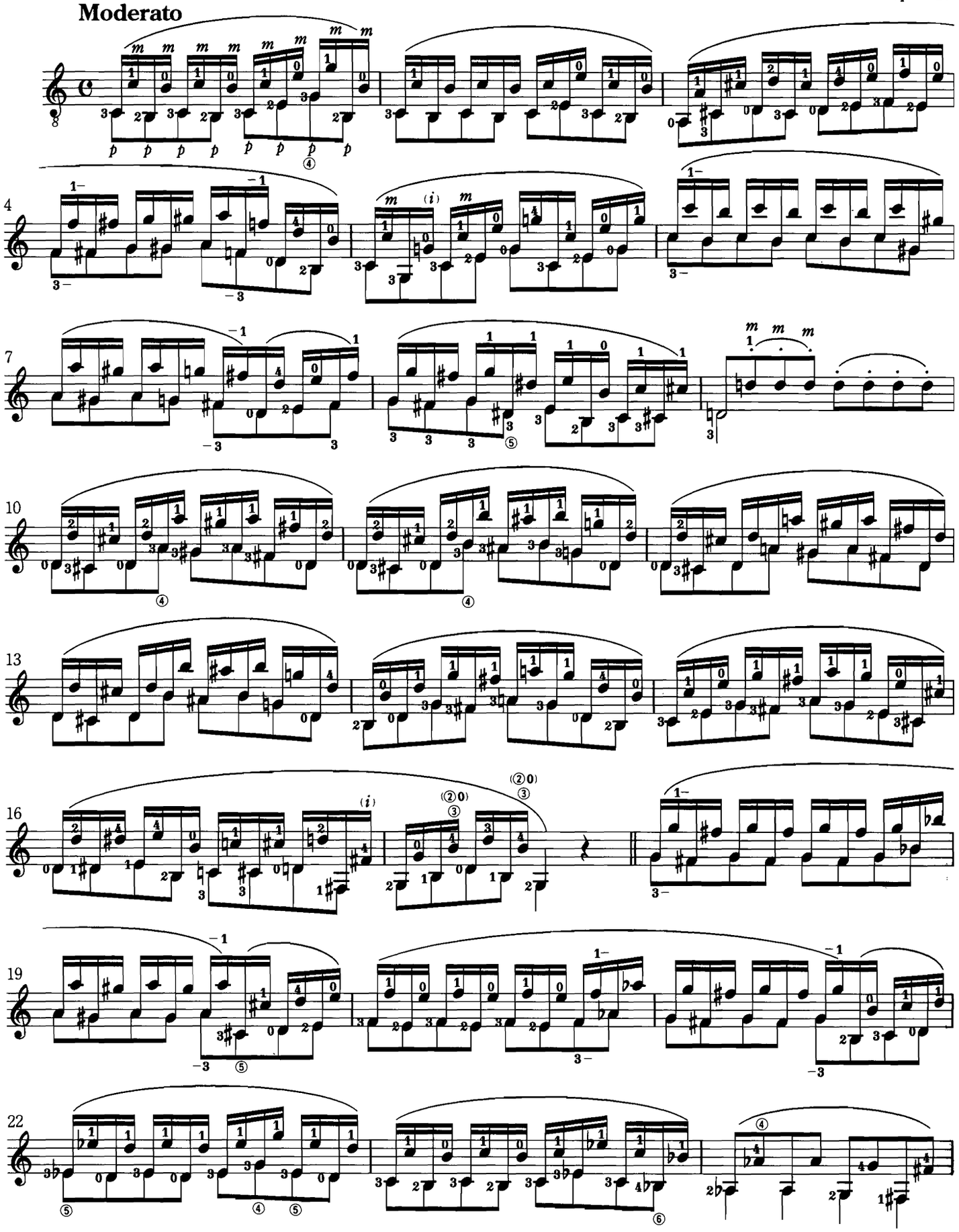
Allegro vivo

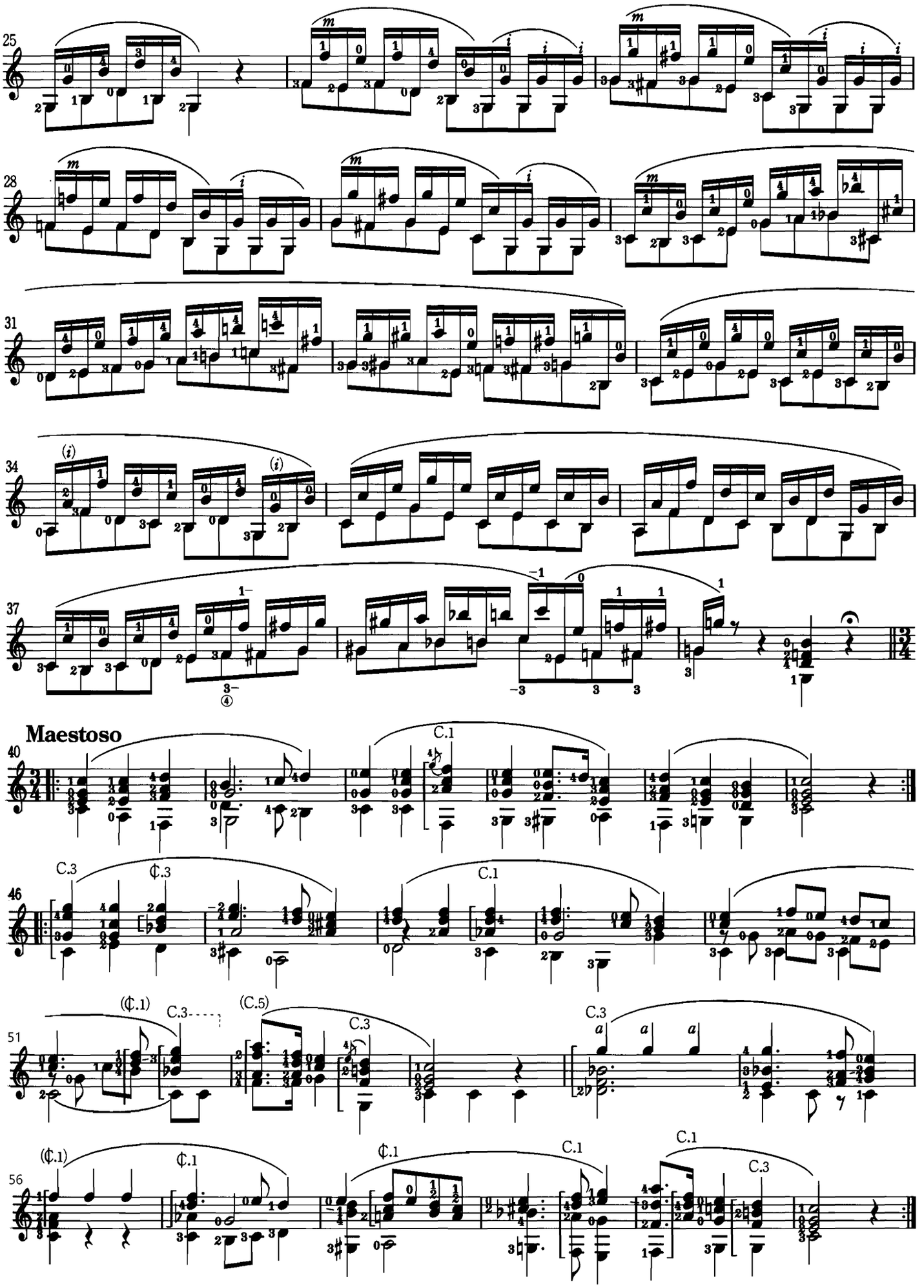
D. Aguado Estudio No.17



Etude No.79

F. Sor op.6-10

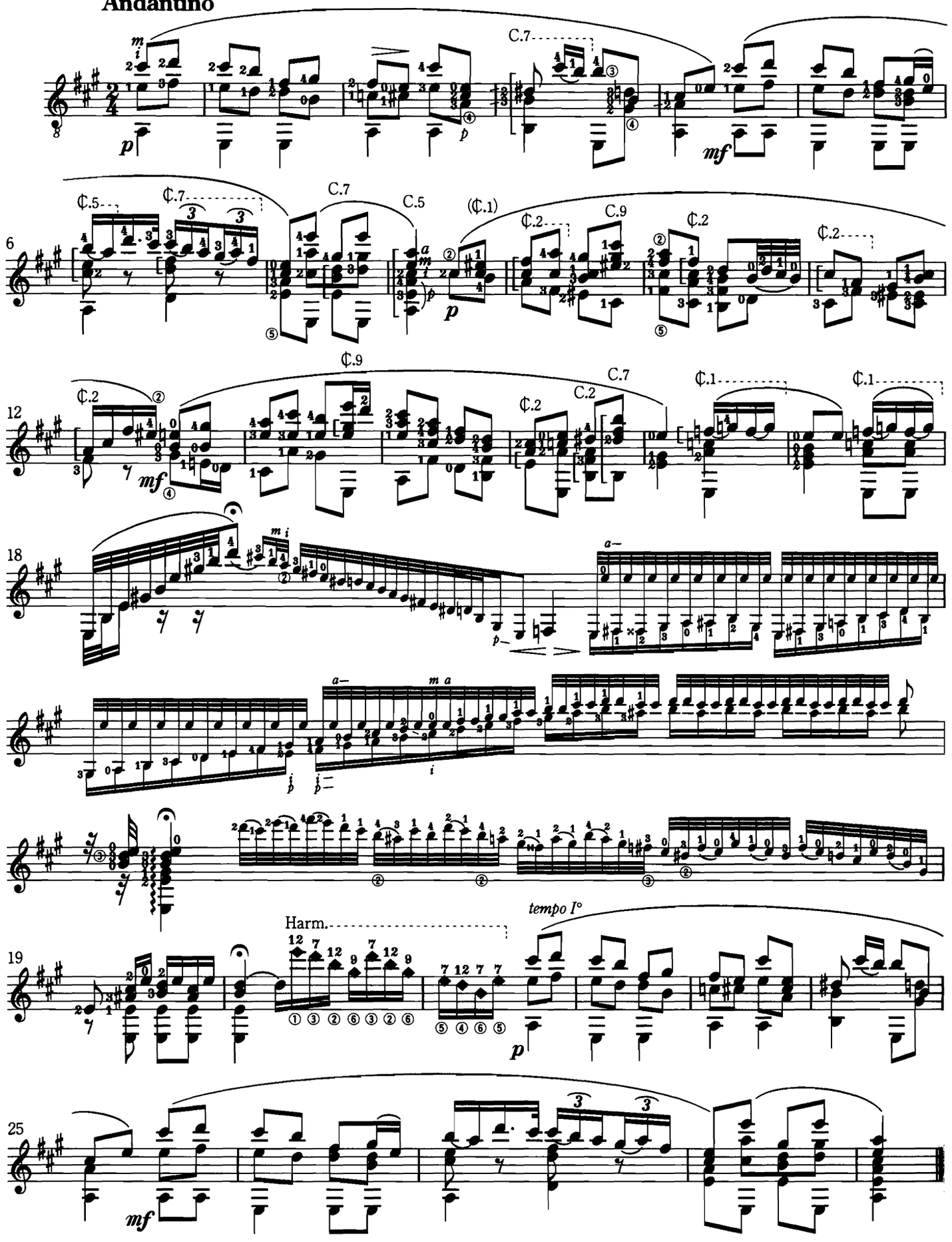



25
28
31
34
37
Maestoso
40
C.1
46
C.3
C.1
51
C.3
C.5
C.3
56
C.1
C.1
C.1
C.3

Etude No.80

N. Coste op.38-6

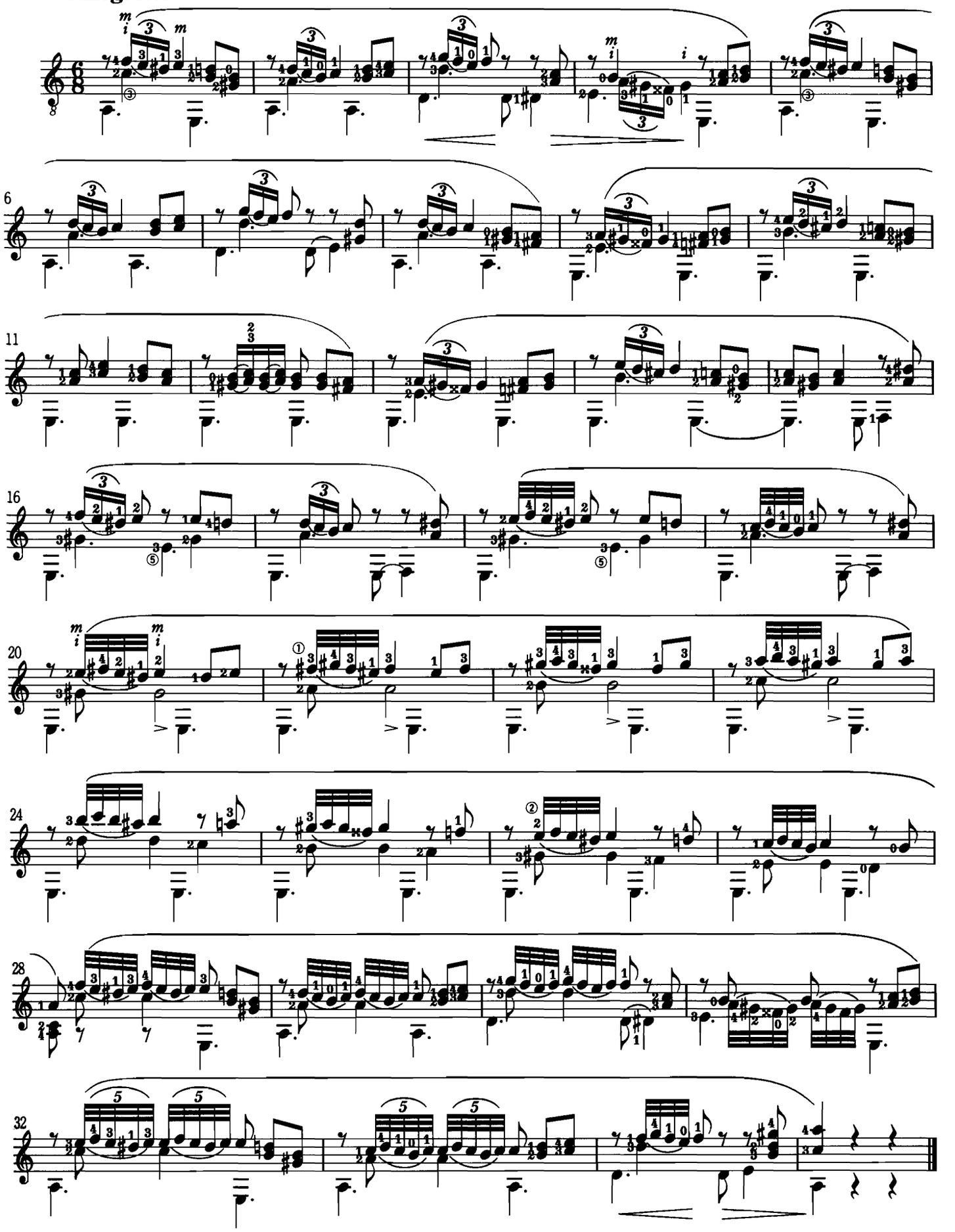
Andantino



Etude No.81

Allegretto

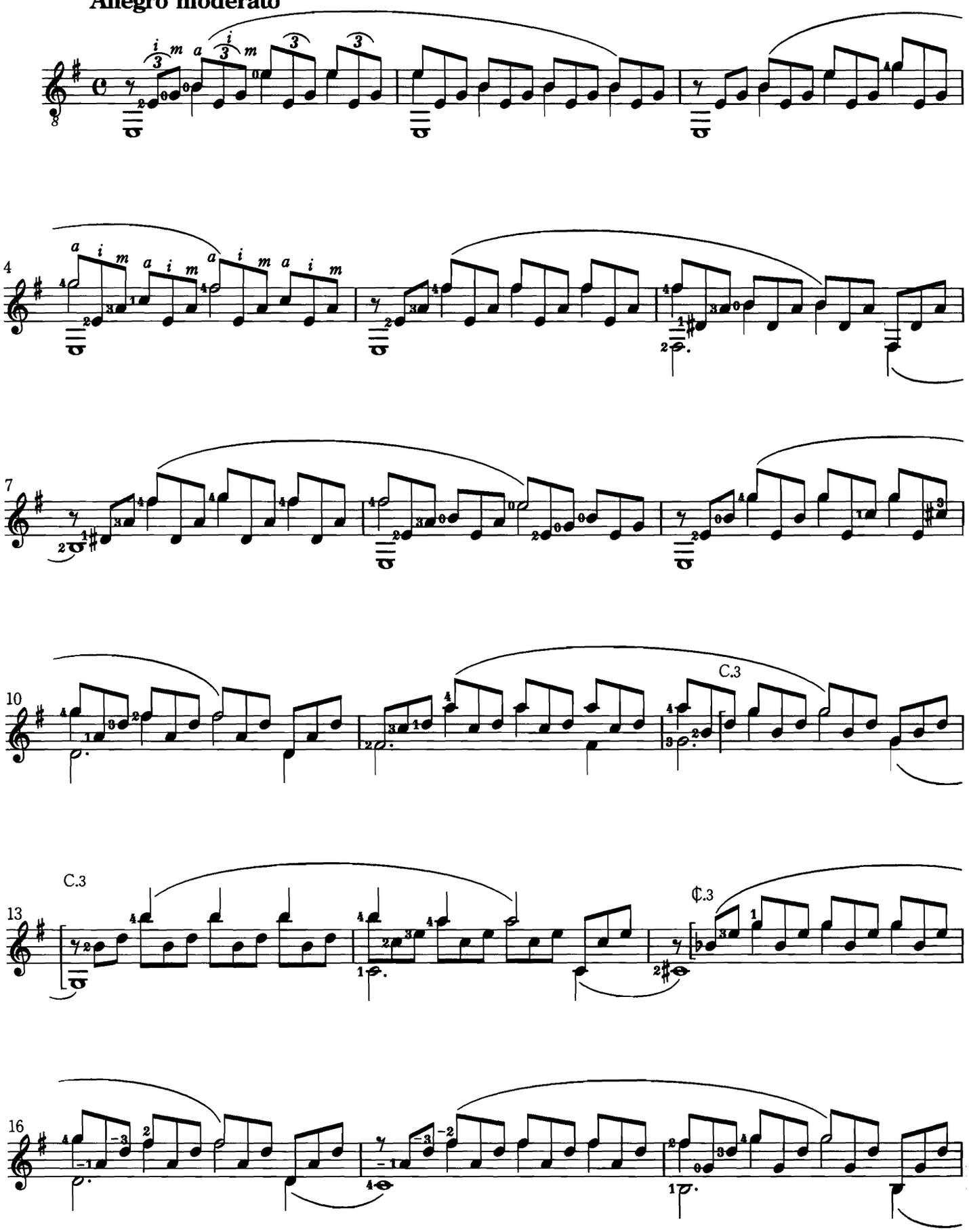
D. Aguado Estudio No.27

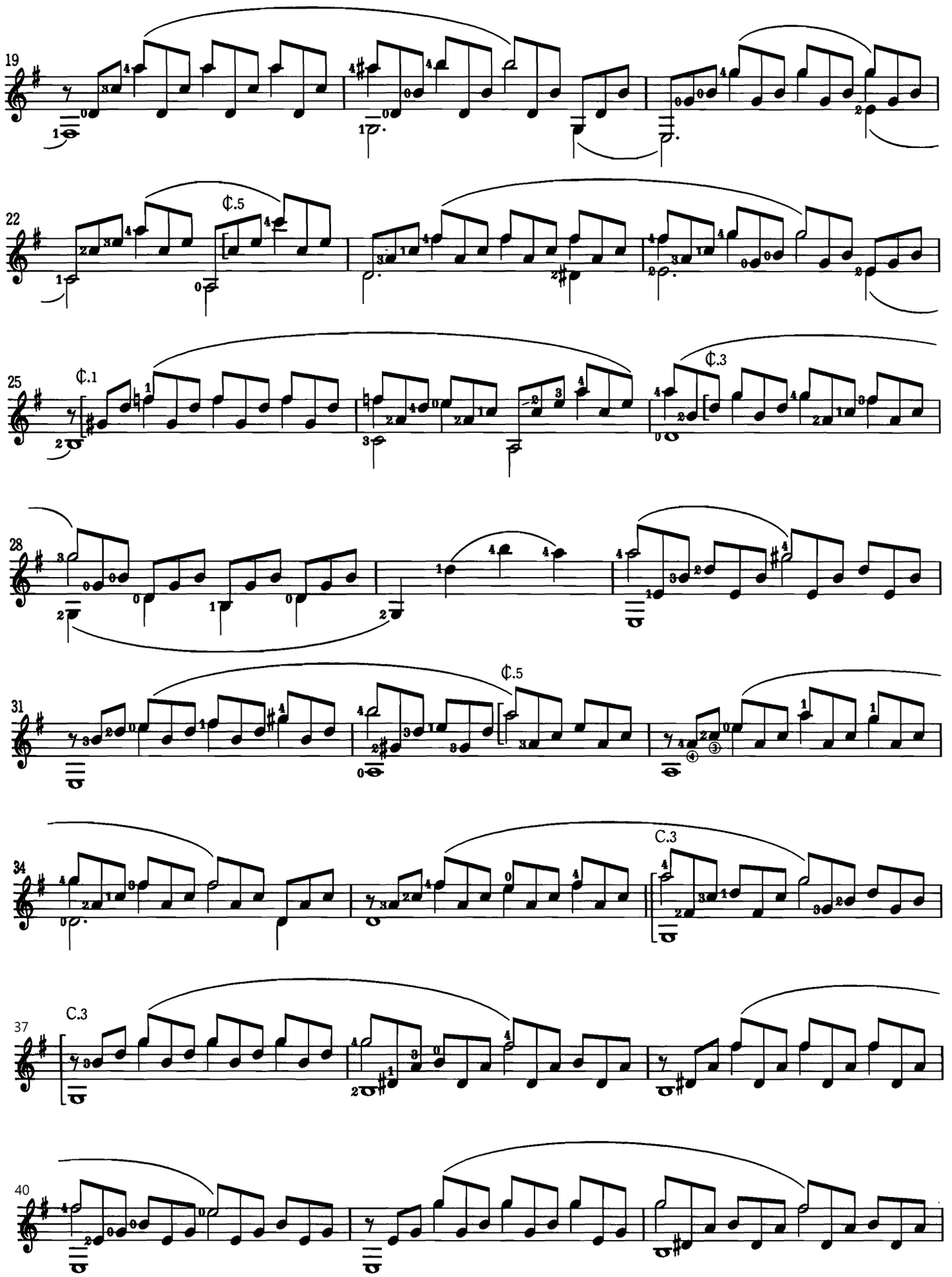


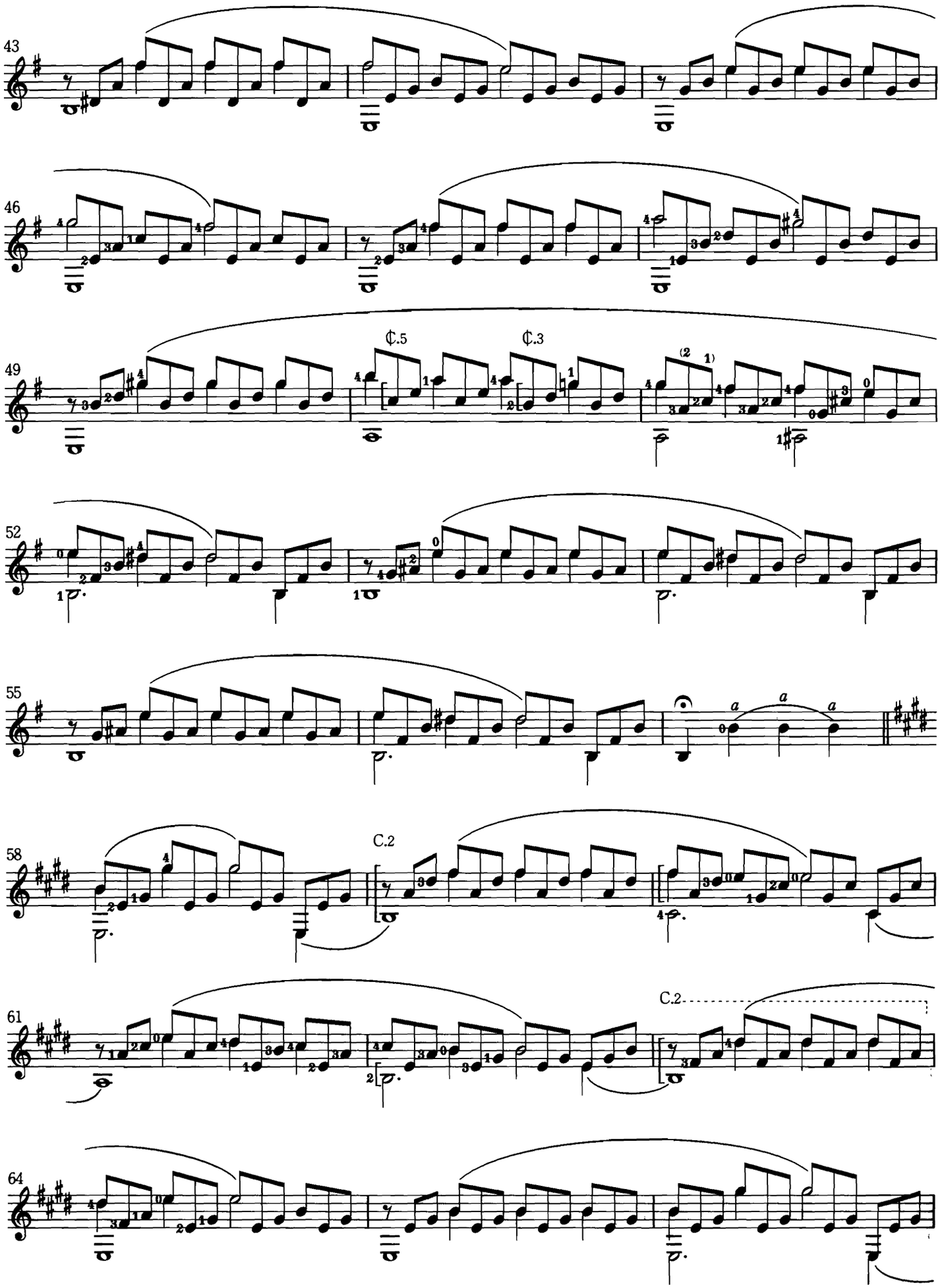
Etude No.82

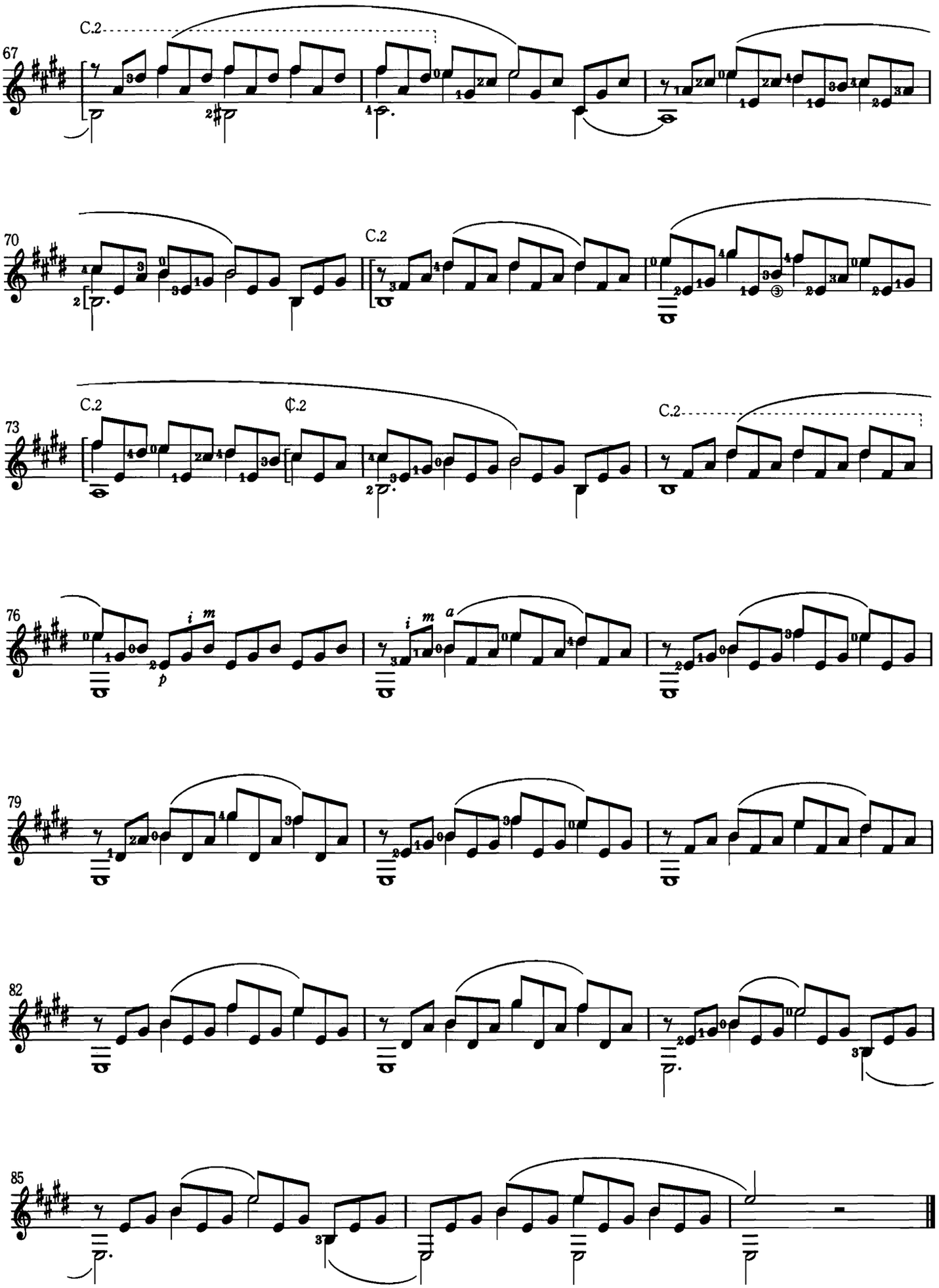
F. Sor op.6-11

Allegro moderato



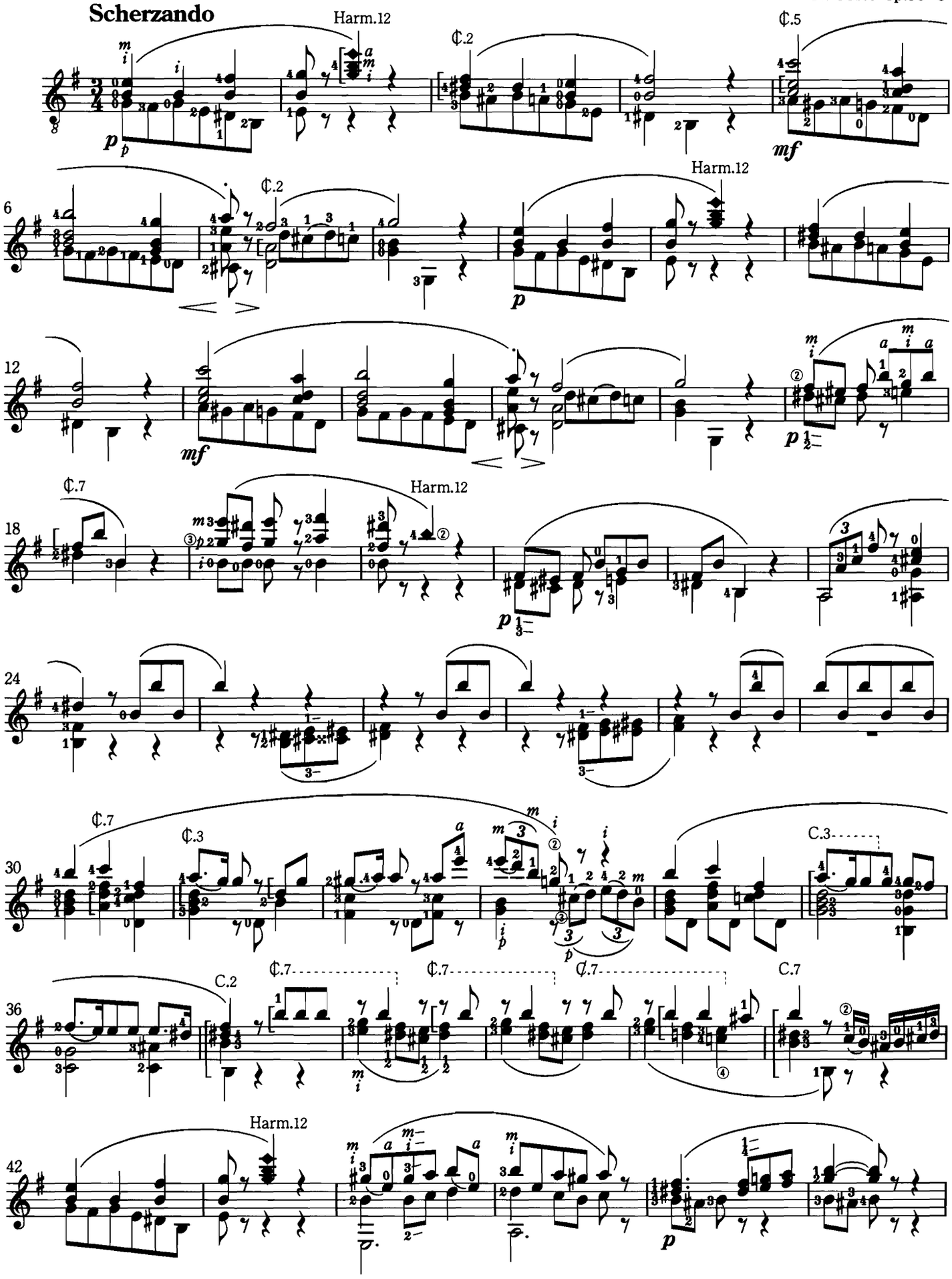

19
22
¢.5
25
¢.1
¢.3
28
31
¢.5
34
C.3
37
C.3
40

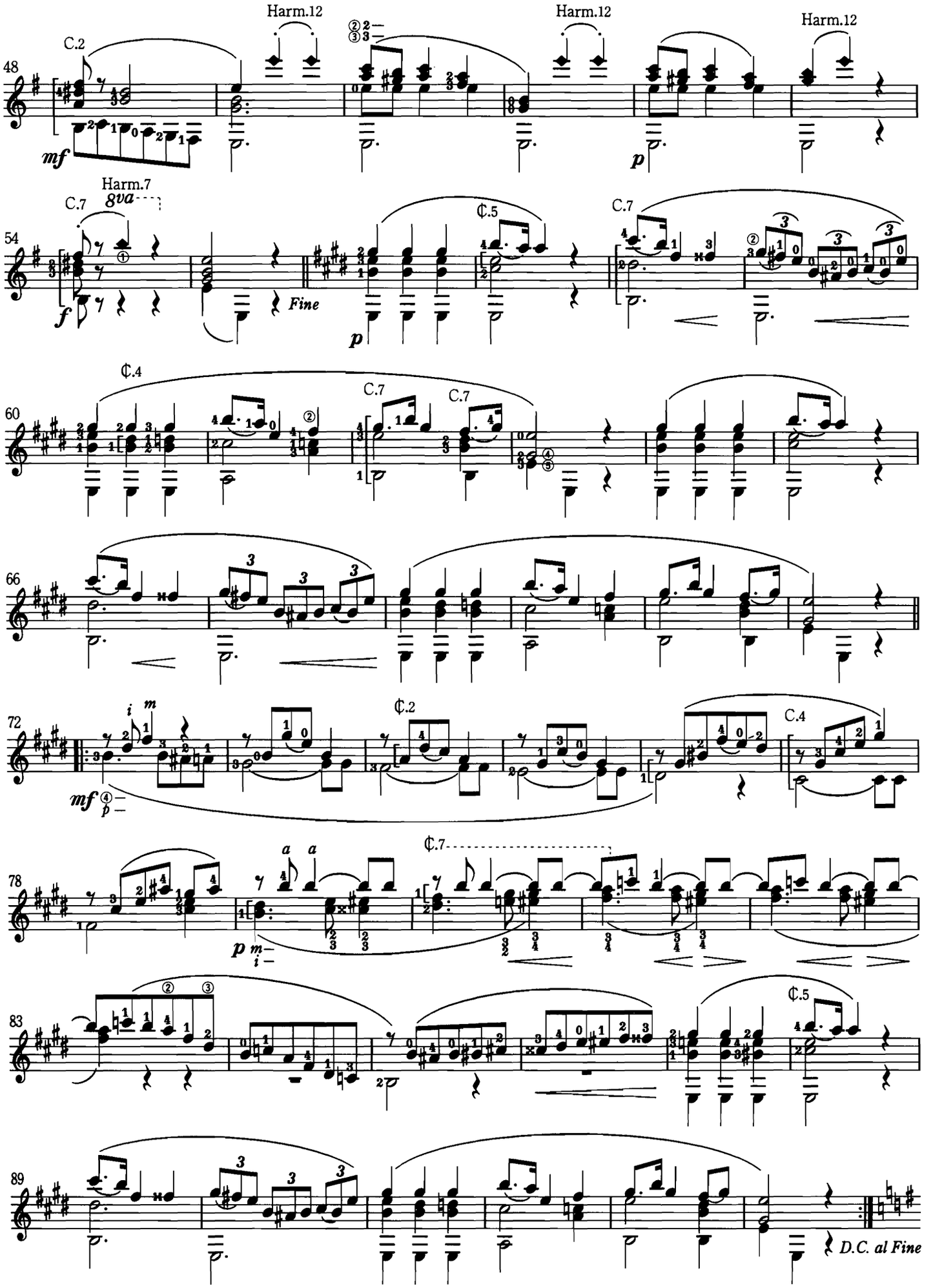

43
46
49
C.5
C.3
52
55
58
C.2
61
C.2
64


67
C.2
70
C.2
73
C.2
¢.2
C.2
76
79
82
85

Etude No.83

N. Coste op.38-8

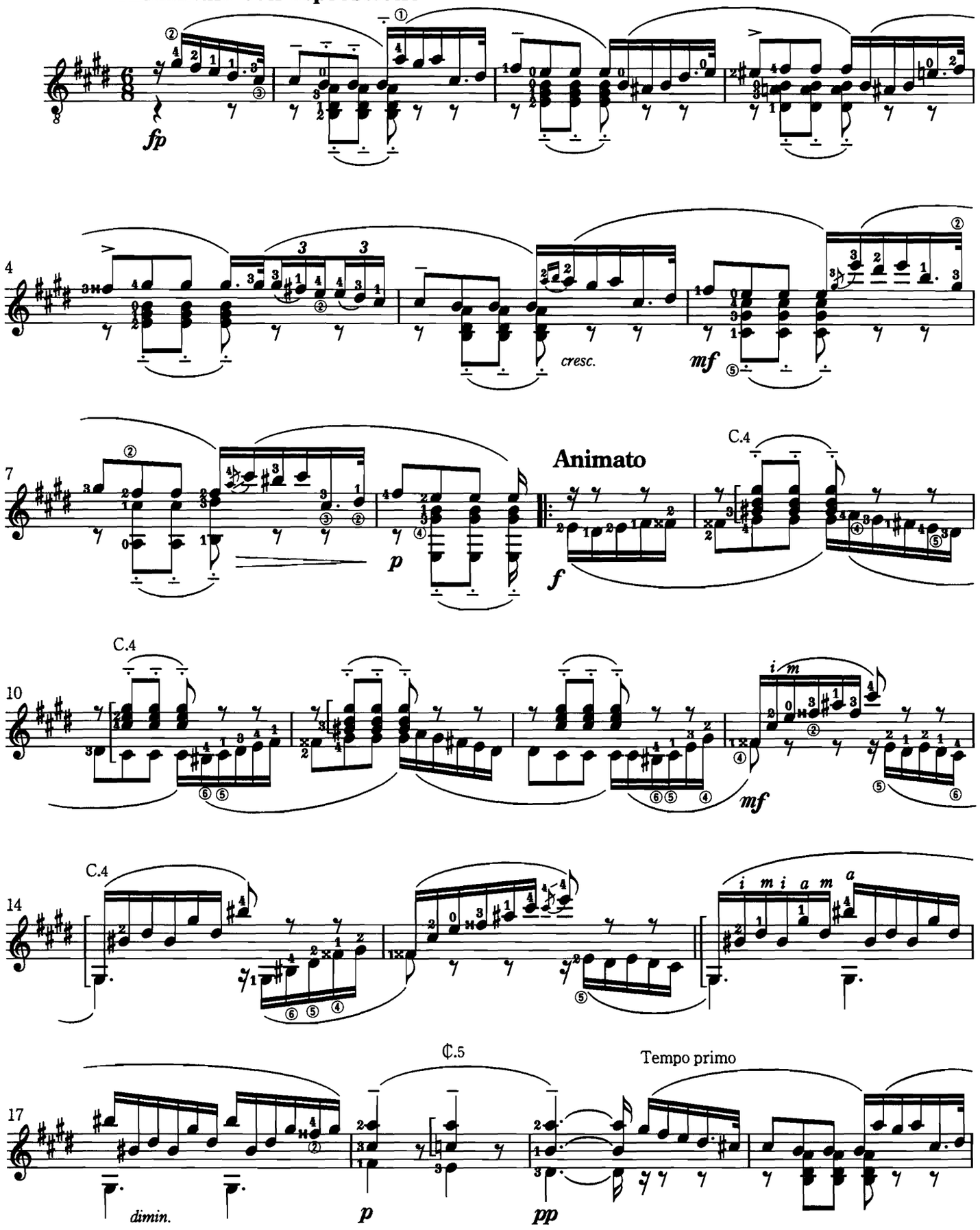


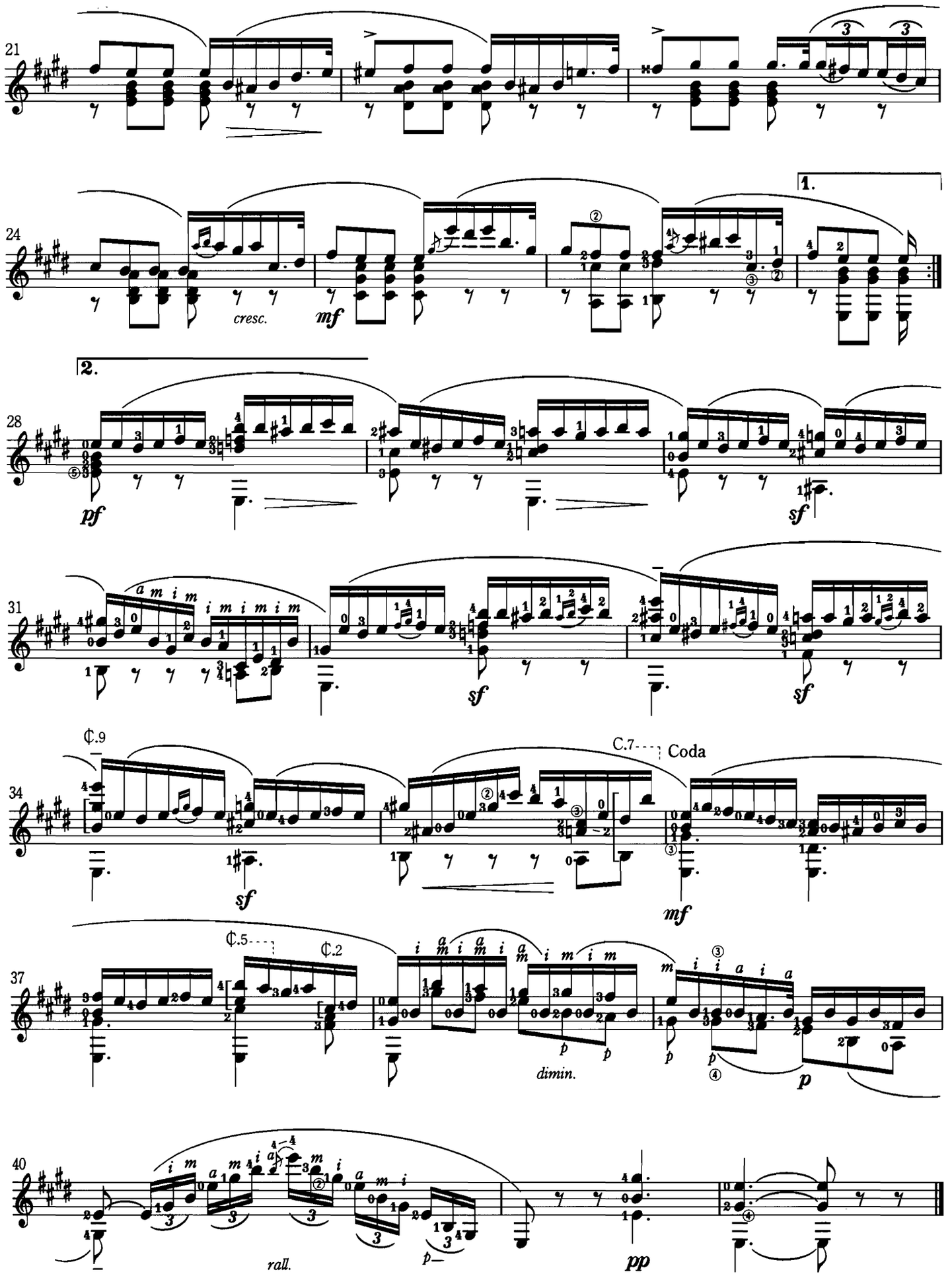

48
C.2
Harm.12
Harm.12
Harm.12
mf
p
54
Harm.7
8va
C.7
Fine
C.5
C.7
f
p
60
C.4
C.7
C.7
66
72
C.2
C.4
mf
78
C.7
p
83
C.5
89
D.C. al Fine

Etude No.84

M. Carcassi op.60-24

Andantino con espressione

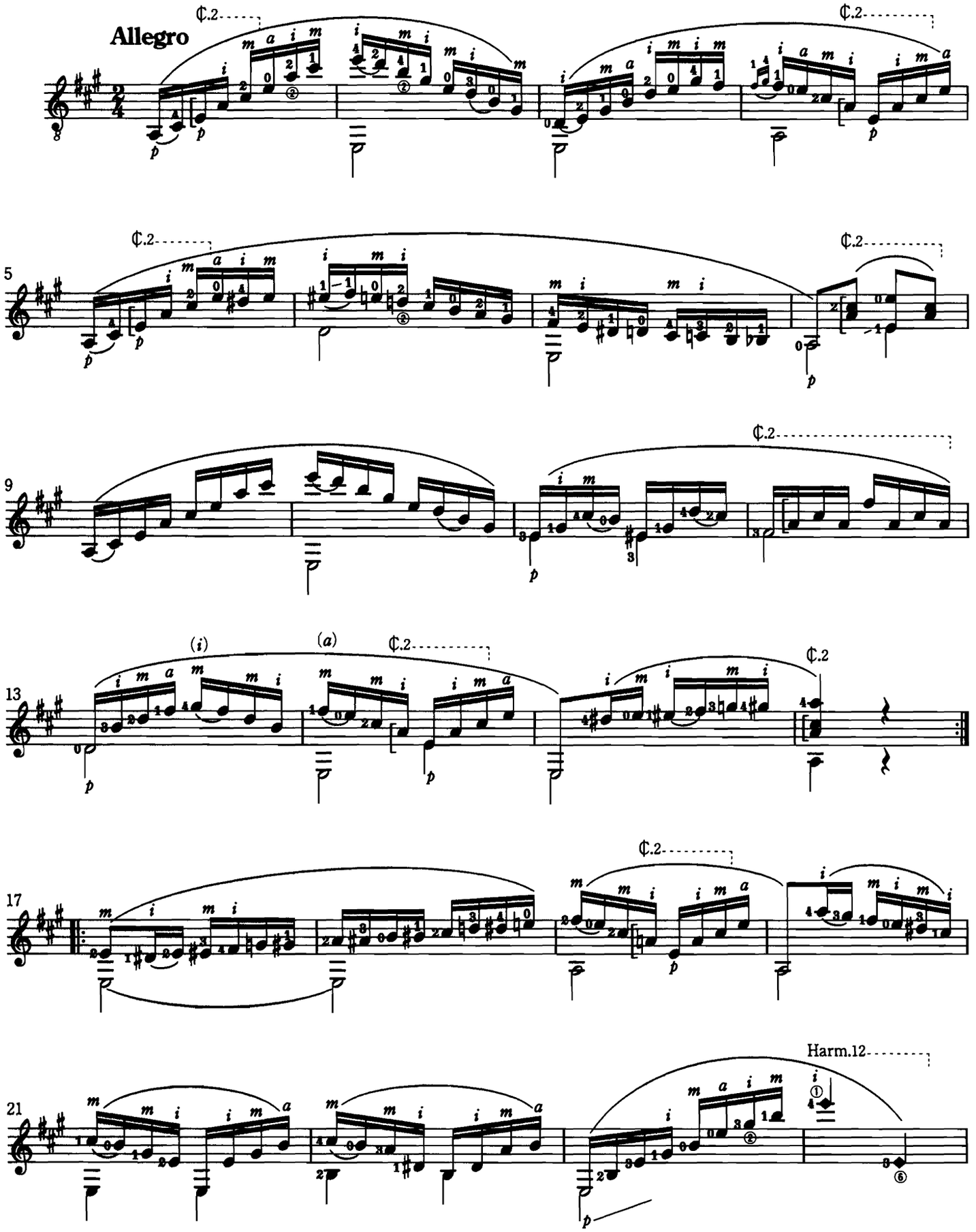


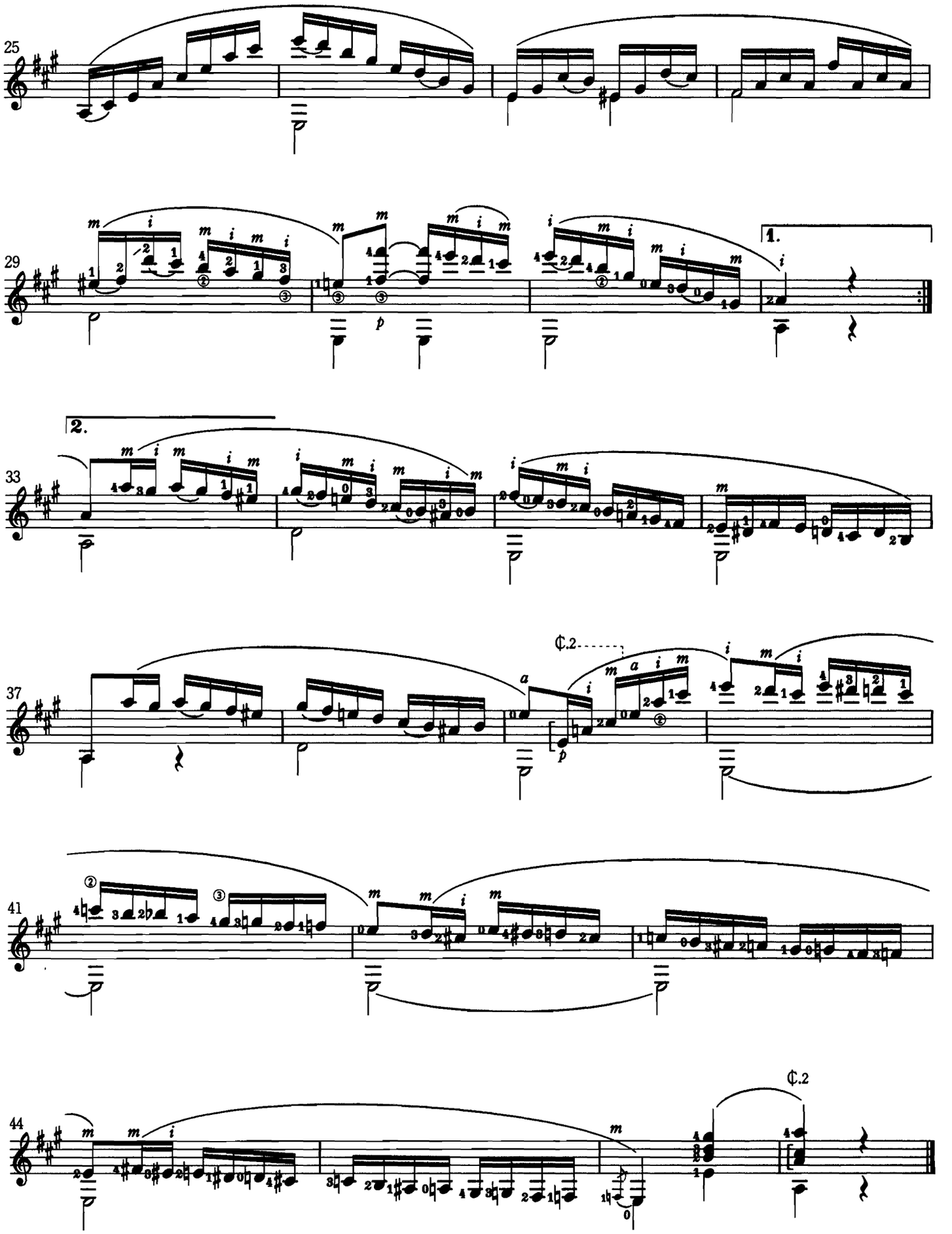

21
24
cresc.
mf
1.
2.
28
pf
sf
31
sf
sf
34
C.9
C.7
Coda
sf
mf
37
C.5
C.2
dimin.
p
40
rall.
p
pp

Etude No.85

Estudio en La

F. Tárrega

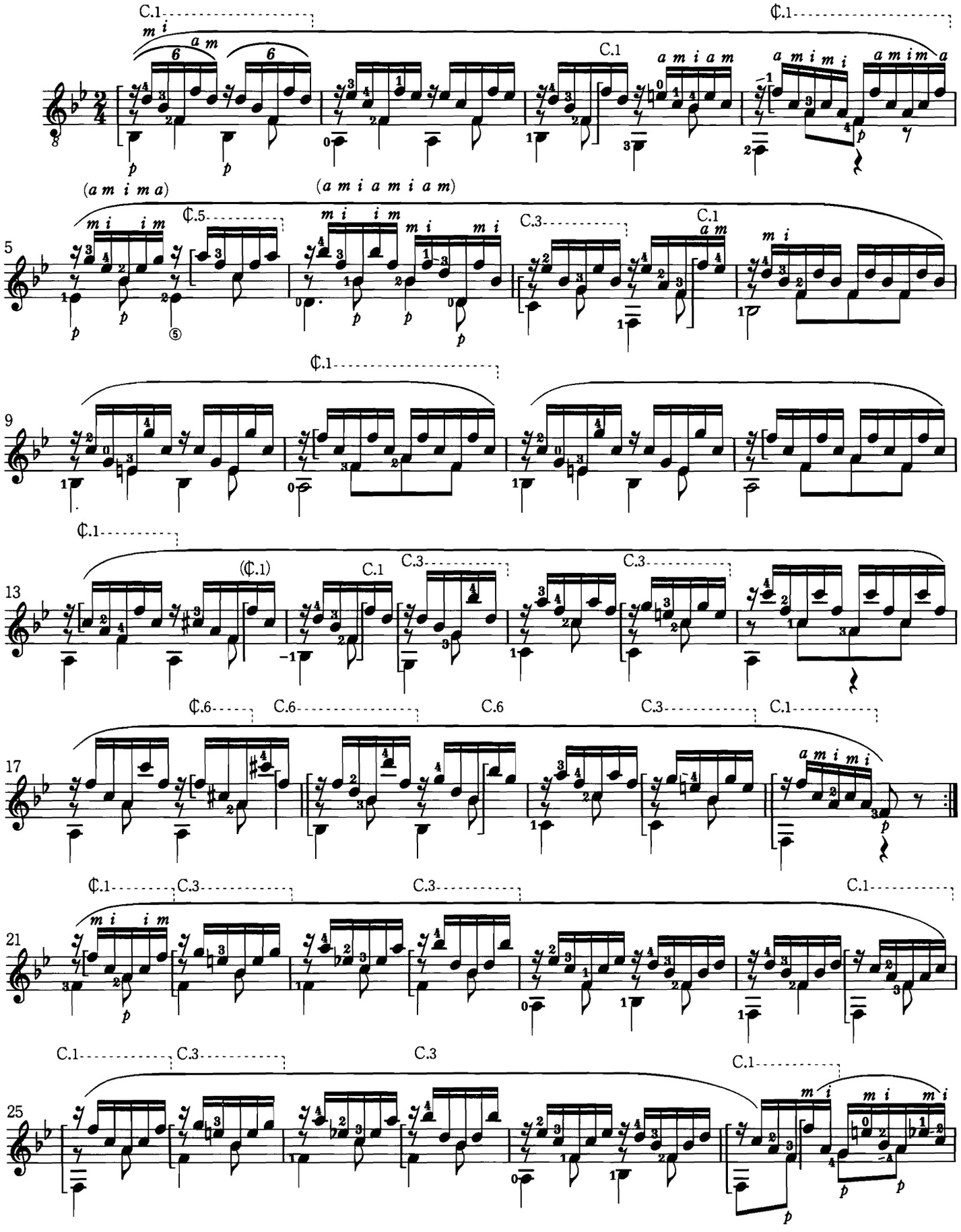


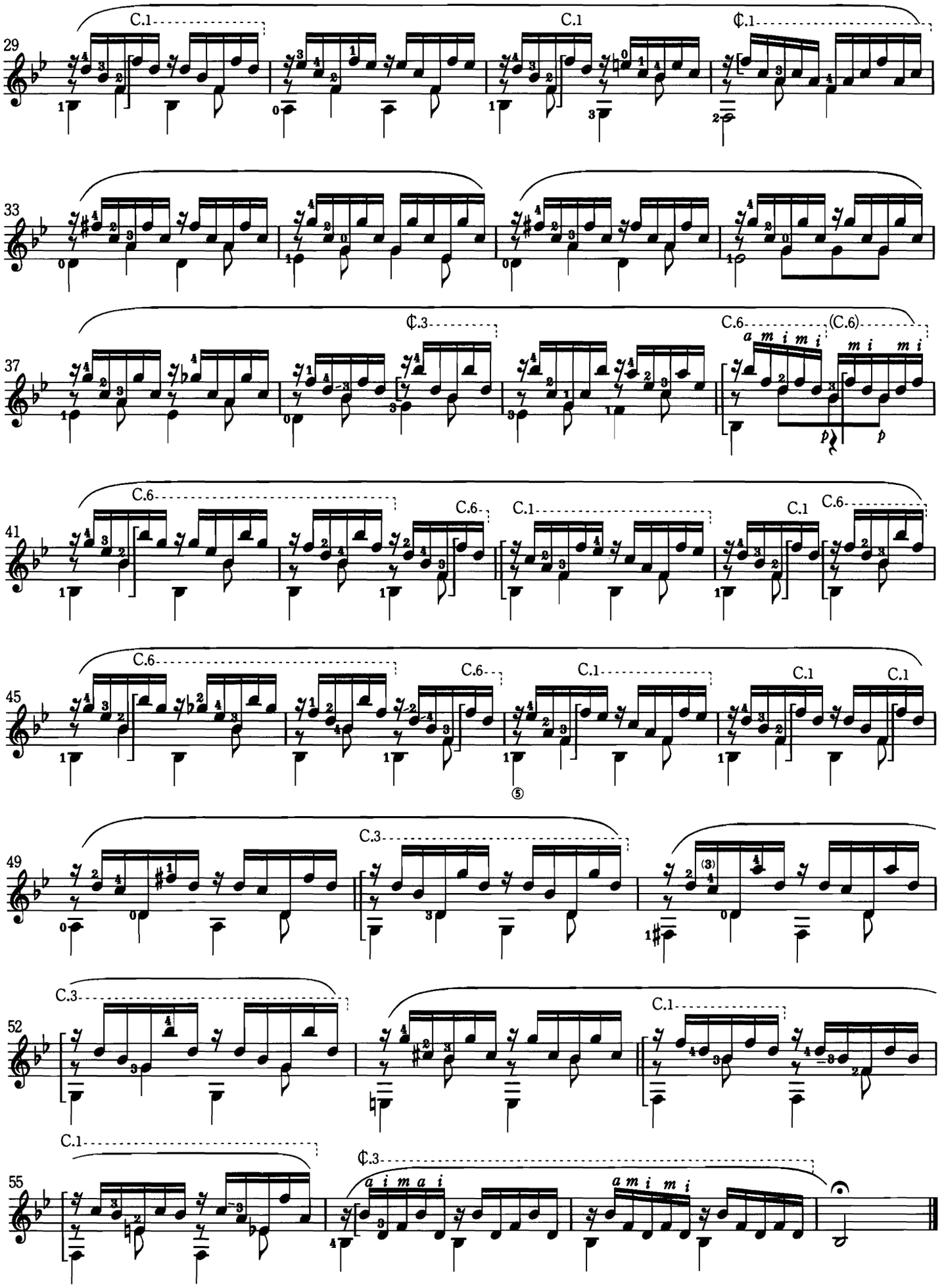

25
29
1.
2.
33
37
¢.2
41
44
¢.2

Etude No.86

Andante Lento

F. Sor op.29–13

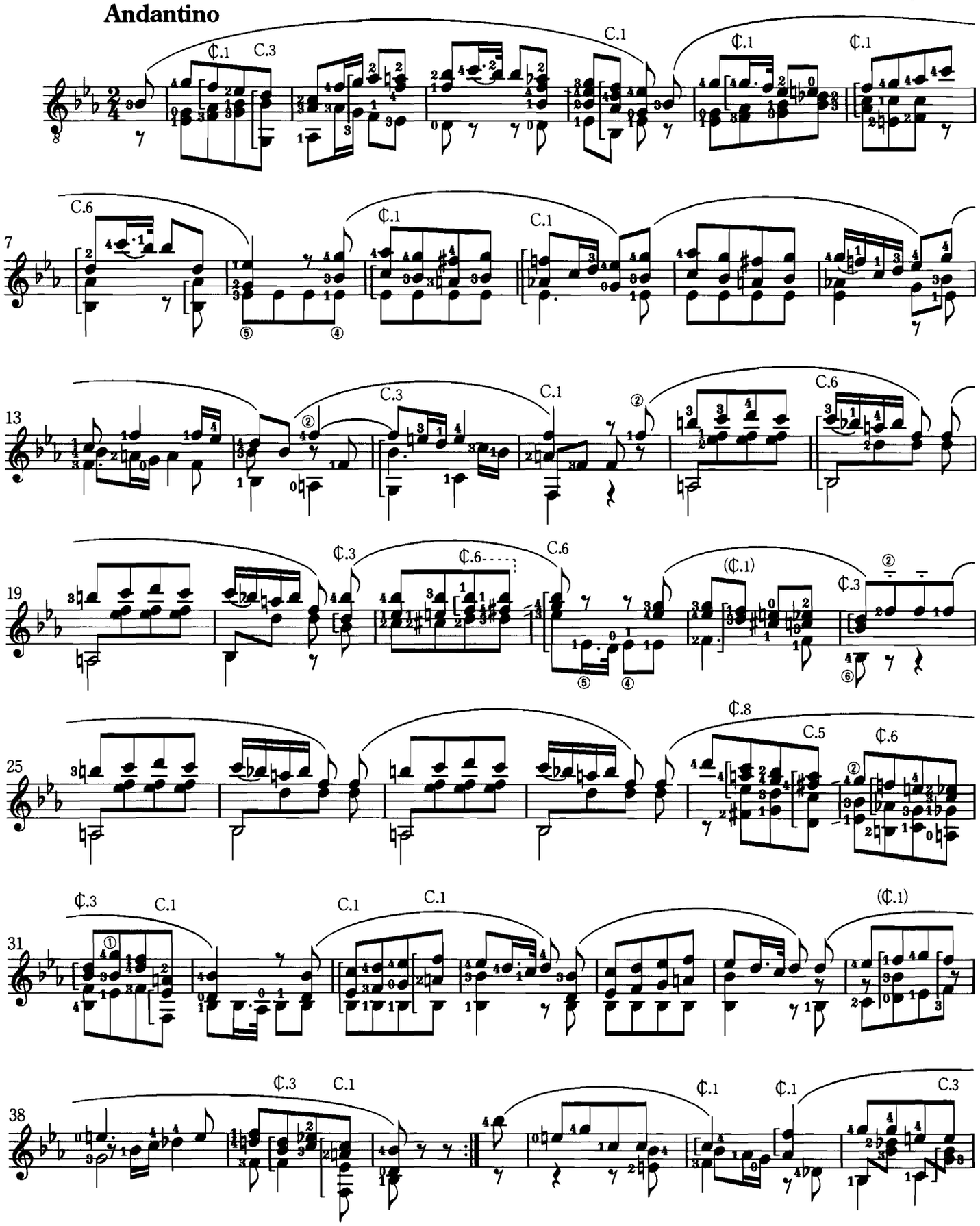


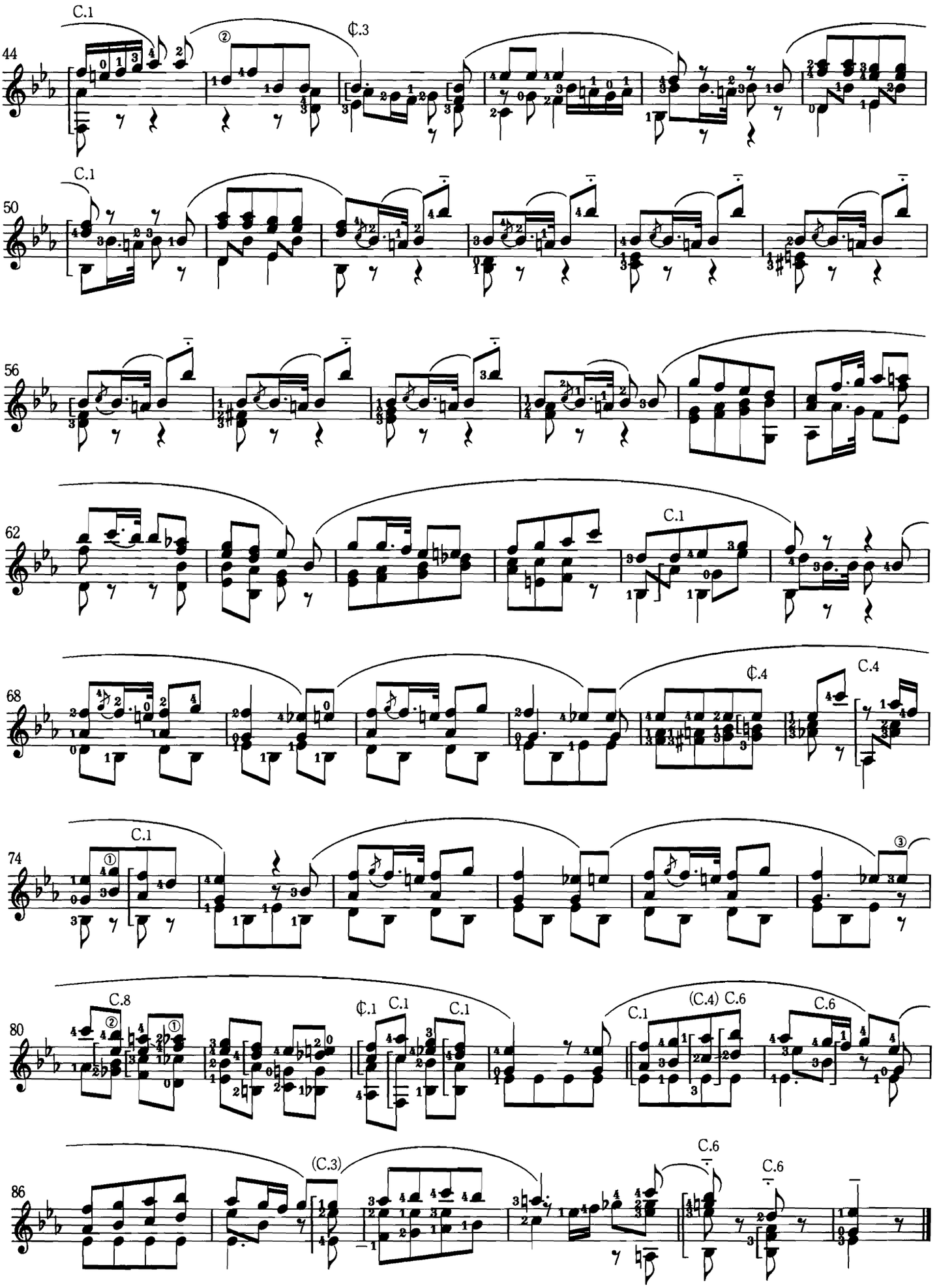

29
C.1
C.1
C.1
33
37
C.3
C.6
(C.6)
41
C.6
C.6
C.1
C.1
C.6
45
C.6
C.6
C.1
C.1
C.1
49
C.3
52
C.3
C.1
55
C.1
C.3

Etude No.87

F. Sor op.29-22

Andantino

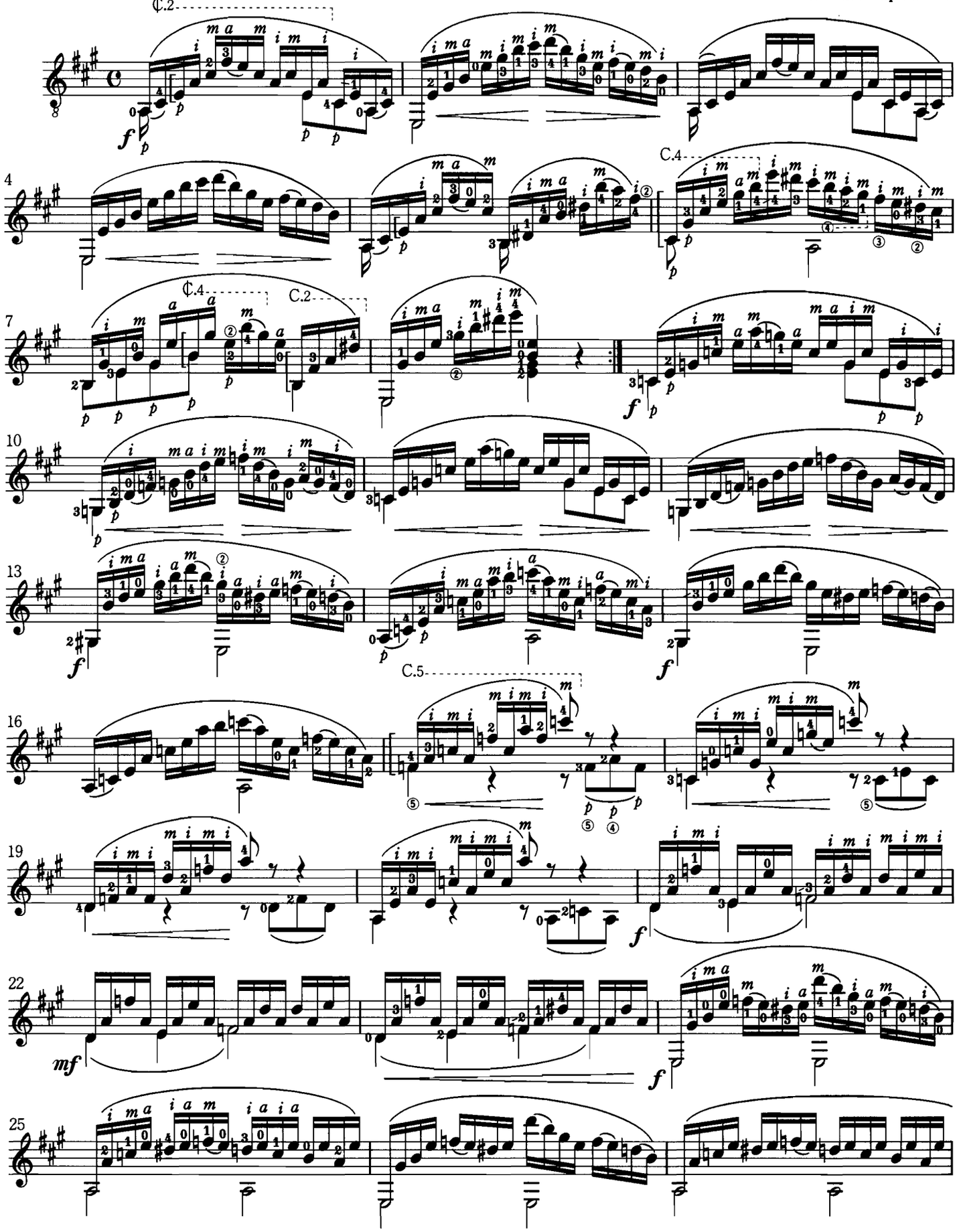


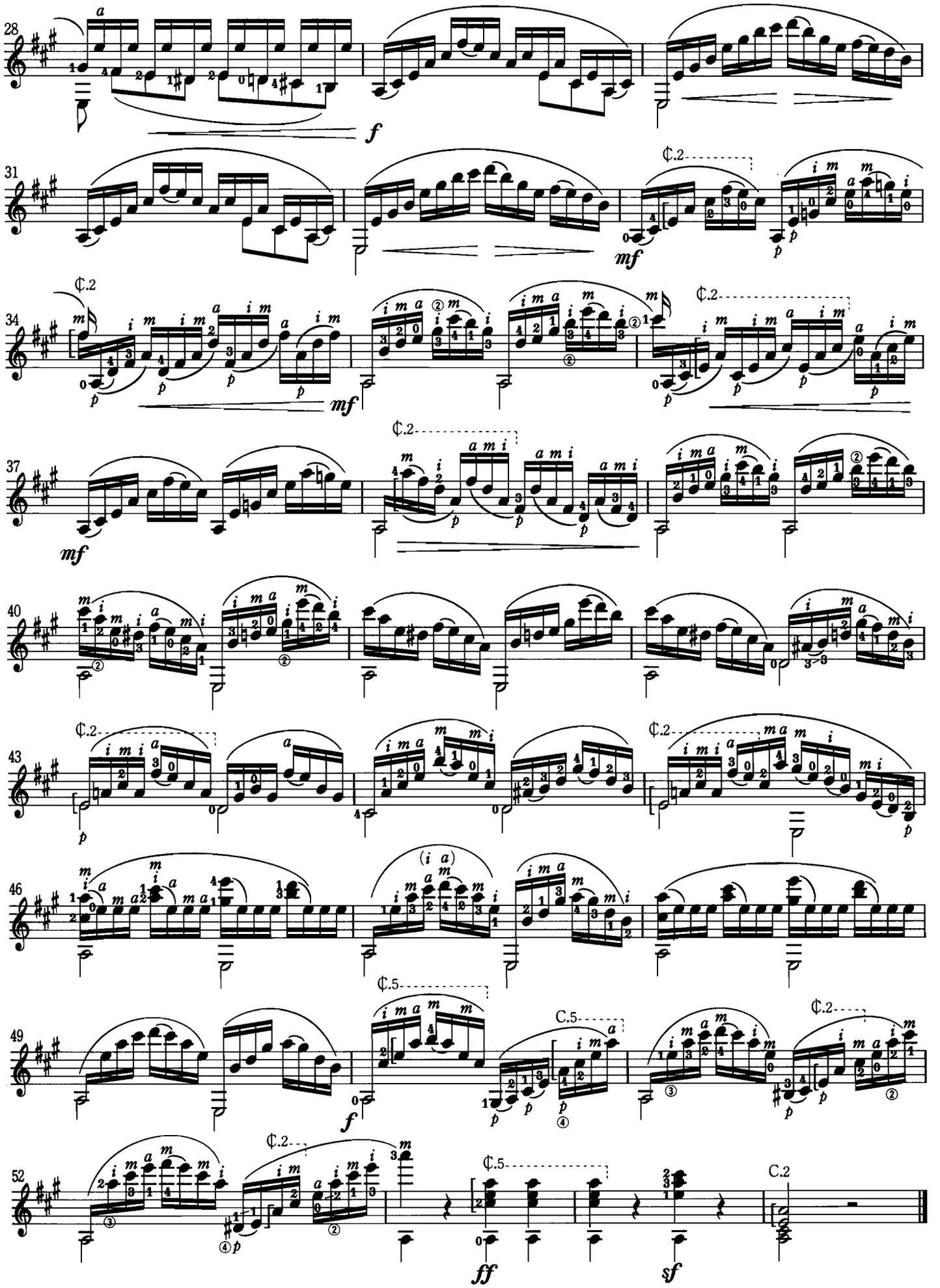

C.1
44
C.3
C.1
50
56
62
C.1
68
C.4
C.4
C.1
74
C.8
80
C.1
C.1
C.1
(C.4) C.6
C.6
(C.3)
86
C.6
C.6

Etude No.88

Allegro brillante

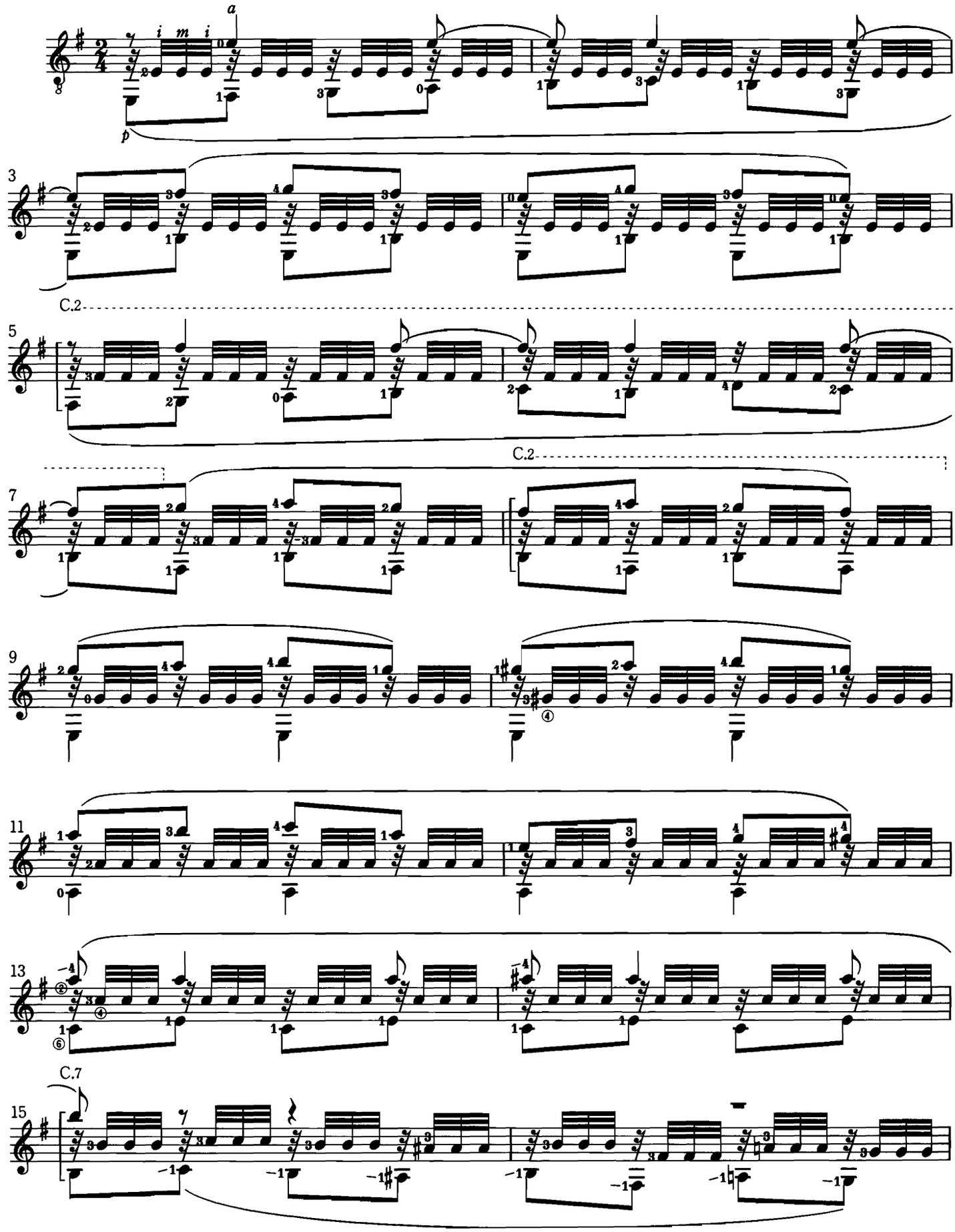
M. Carcassi op.60-25

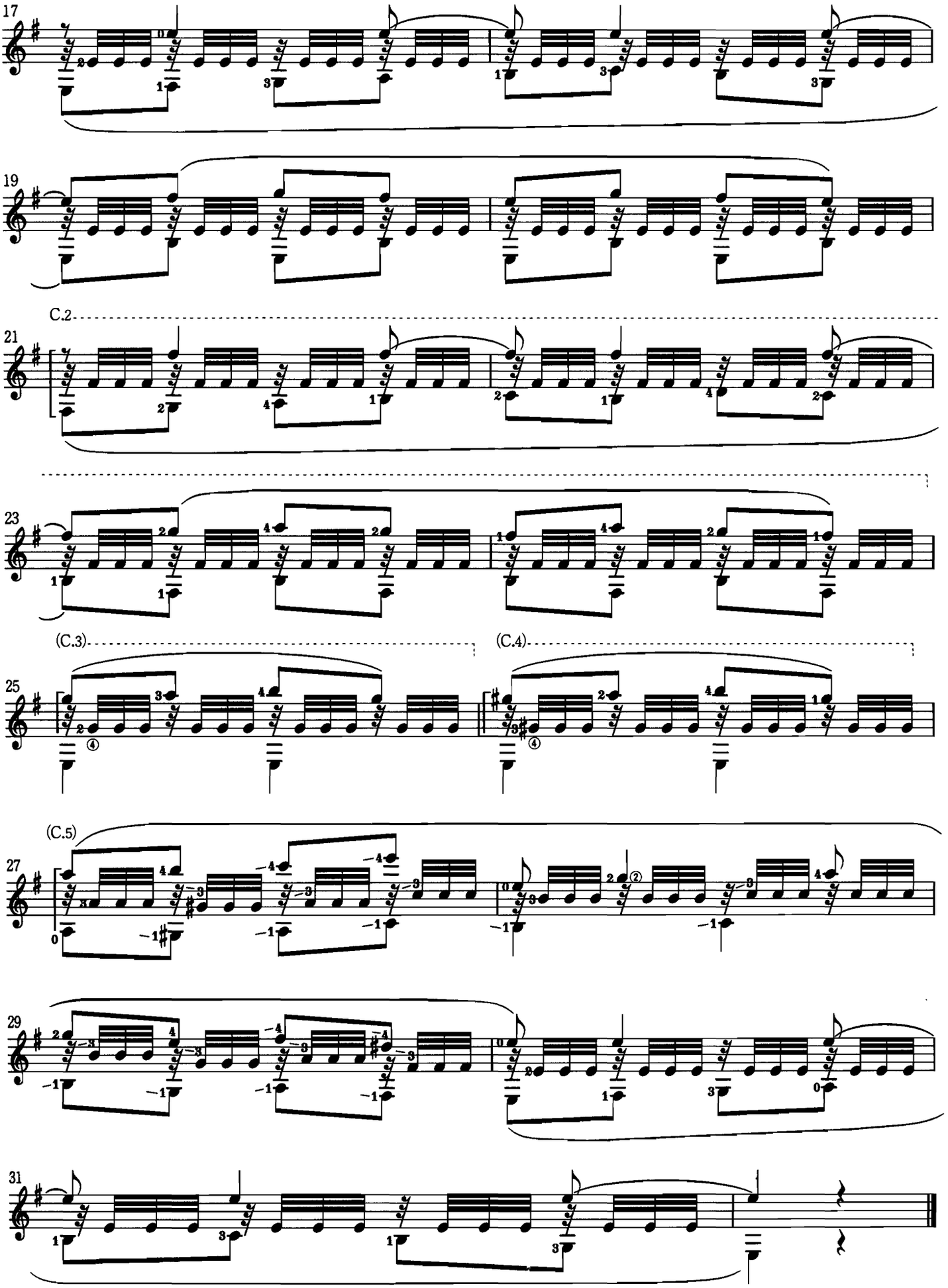



28
f
31
mf
34
mf
37
mf
40
43
46
49
f
52
ff
sf

Etude No.89

F. Tárrega

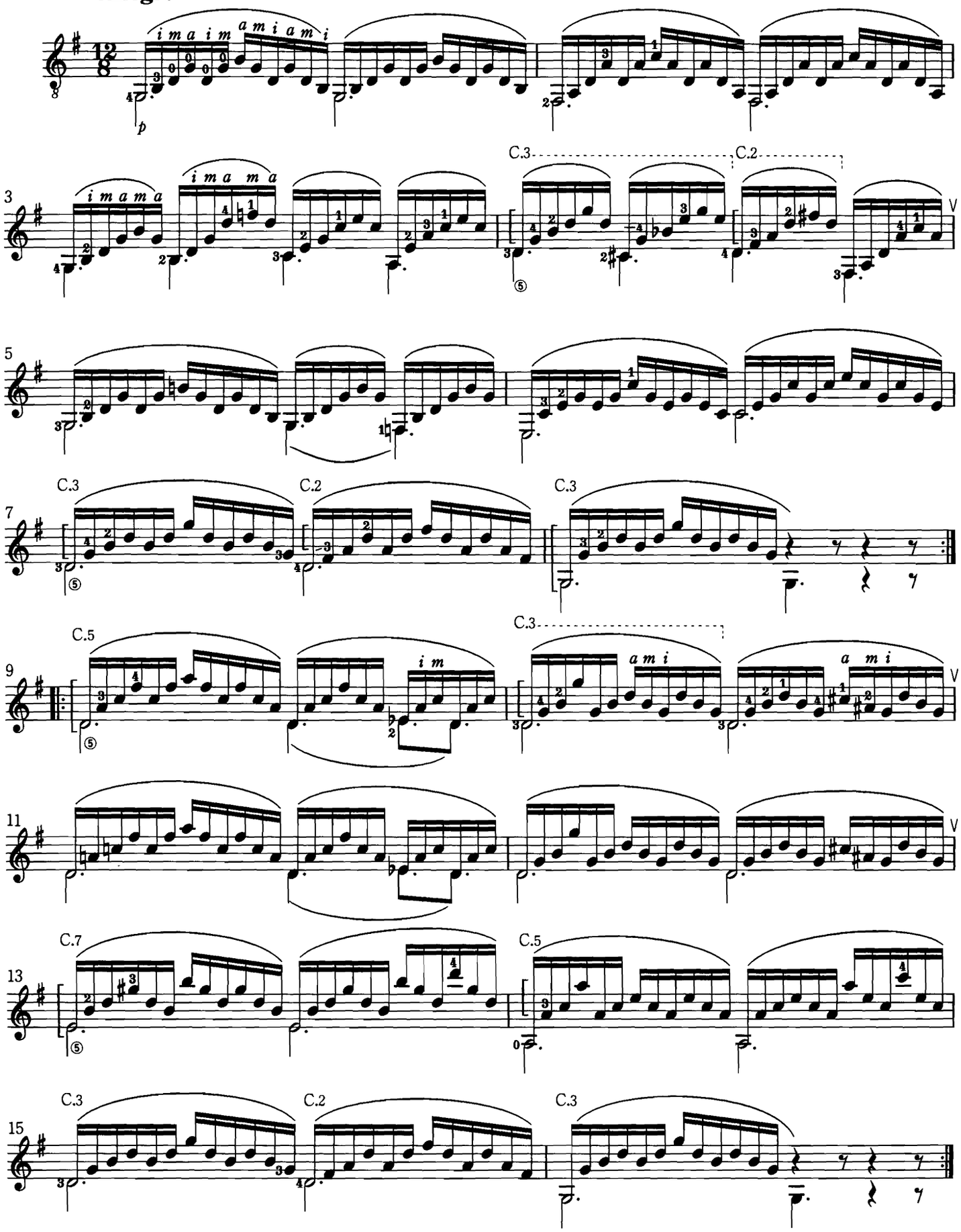



17
19
C.2
21
23
(C.3)
(C.4)
25
(C.5)
27
29
31

Etude No.90

Allegro

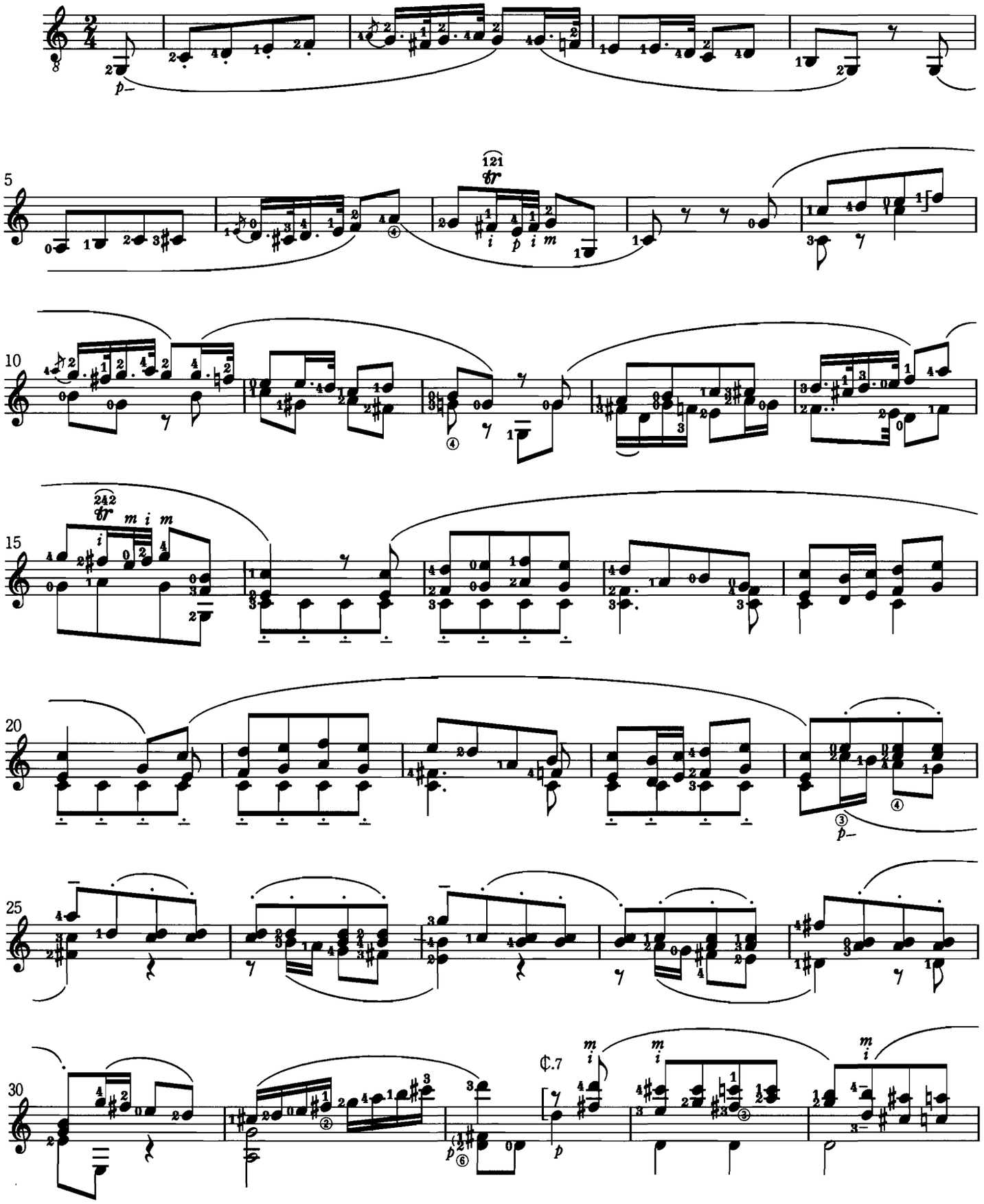
D. Aguado Estudio No.20

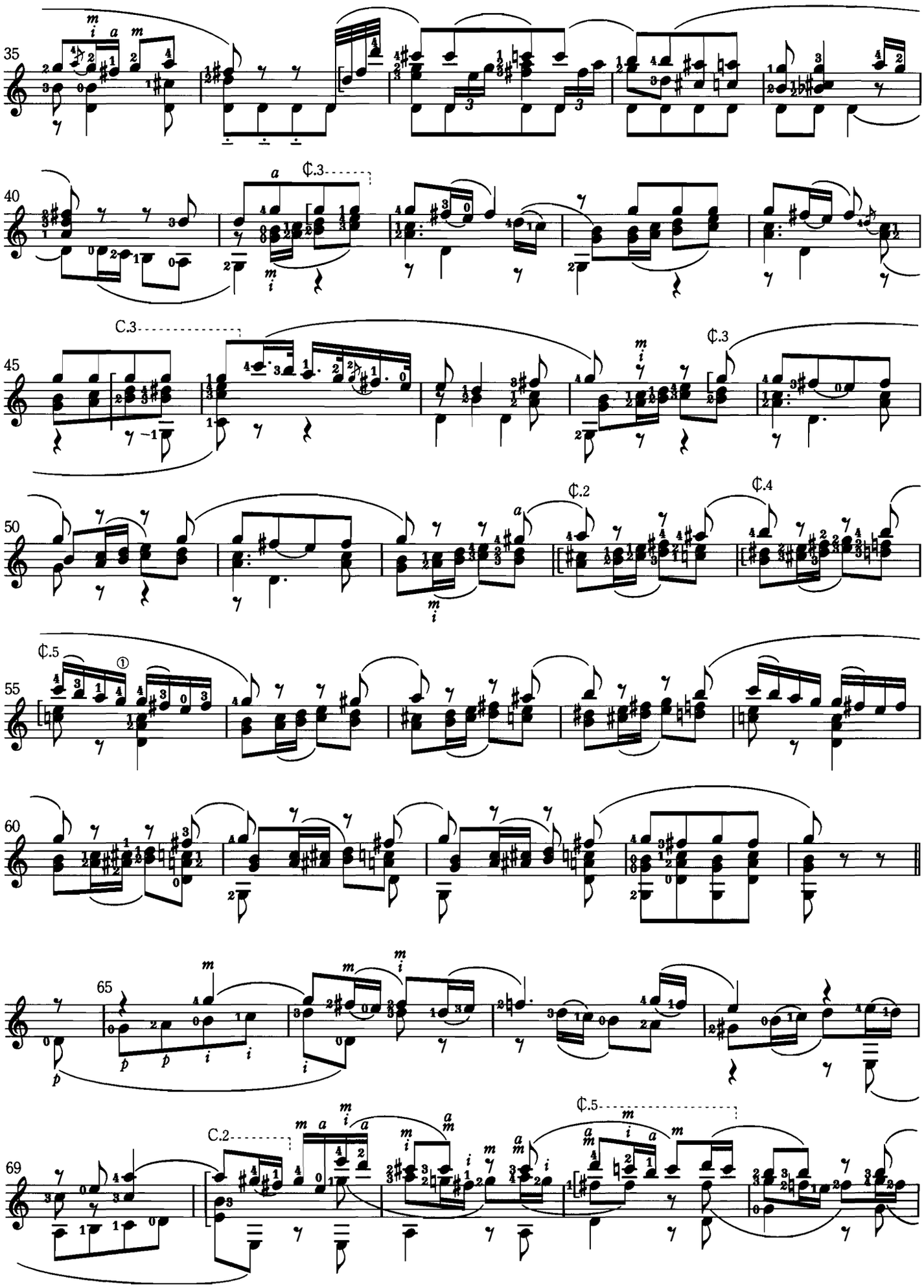


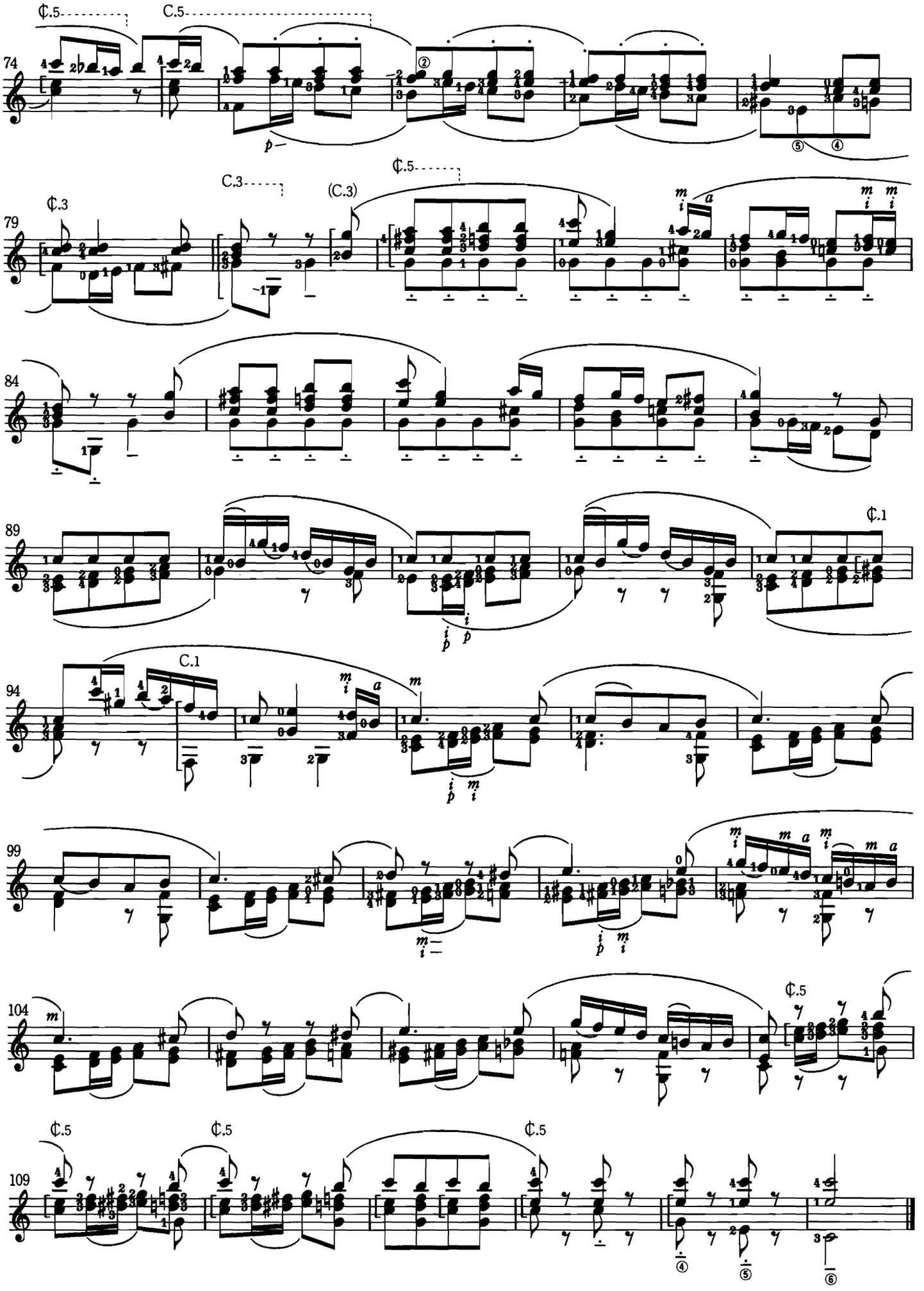
Etude No.91

Allegro moderato

F. Sor op.29–17

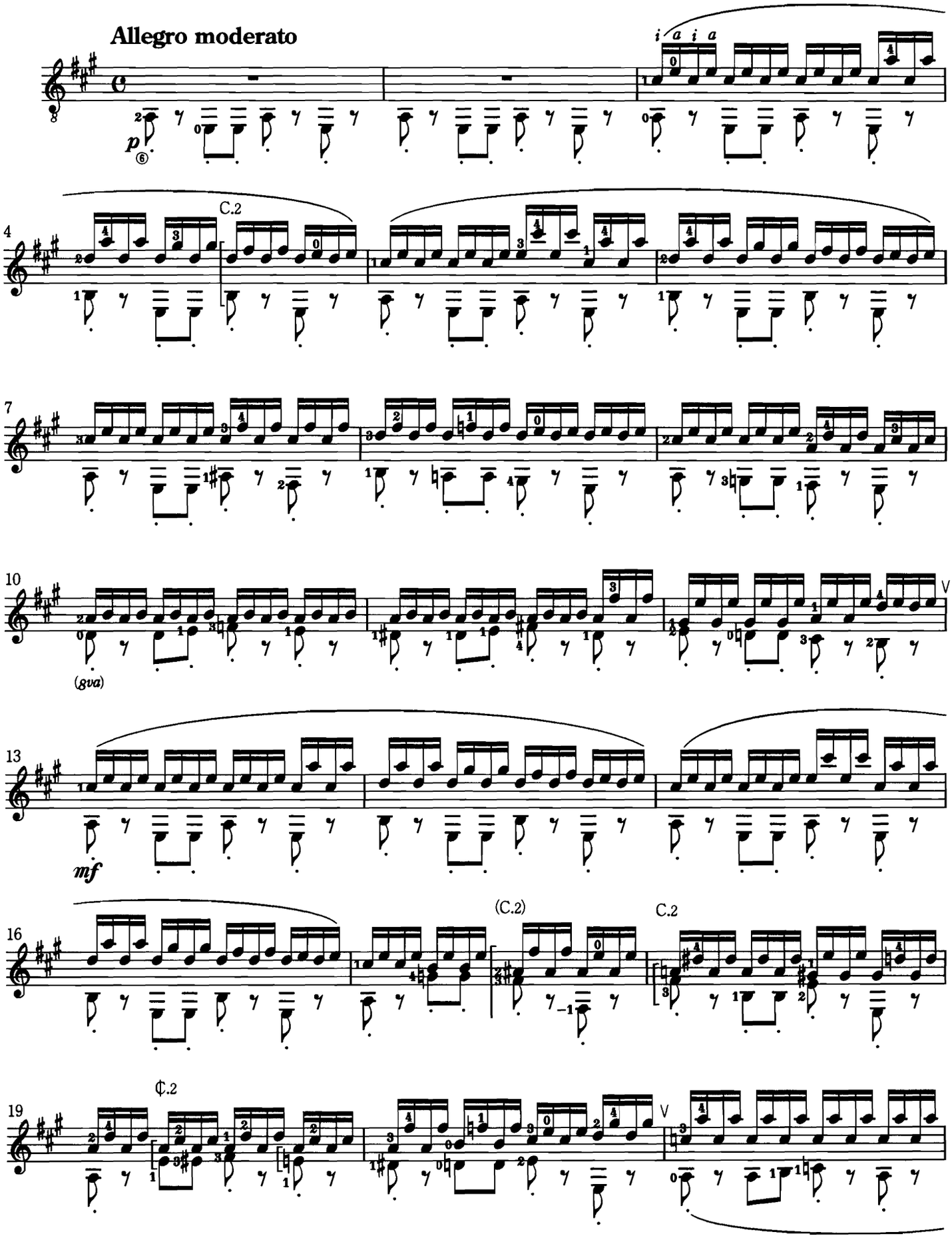


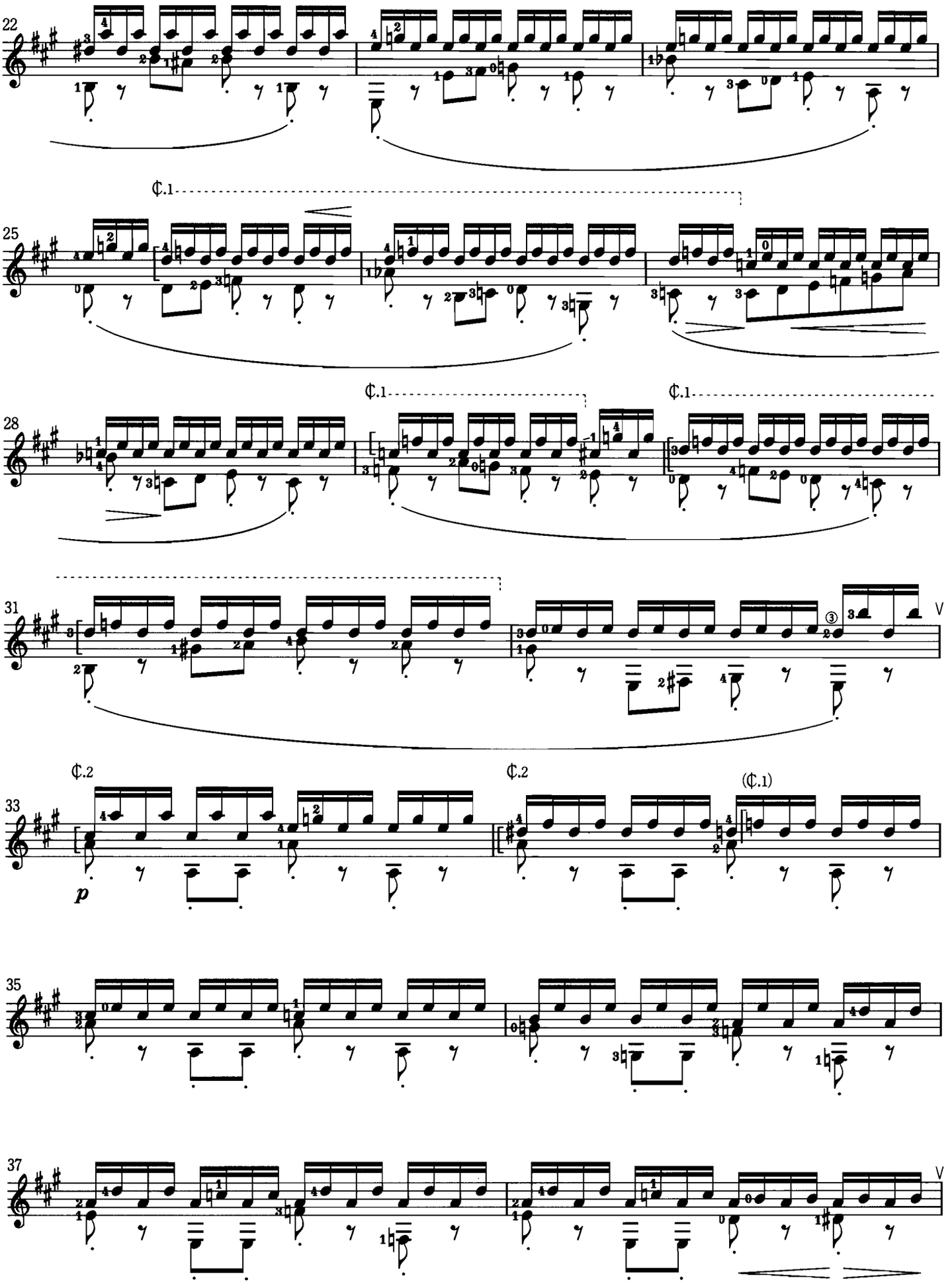

35
40
C.3
45
C.3
C.3
50
C.2
C.4
C.5
55
60
65
C.2
C.5
69

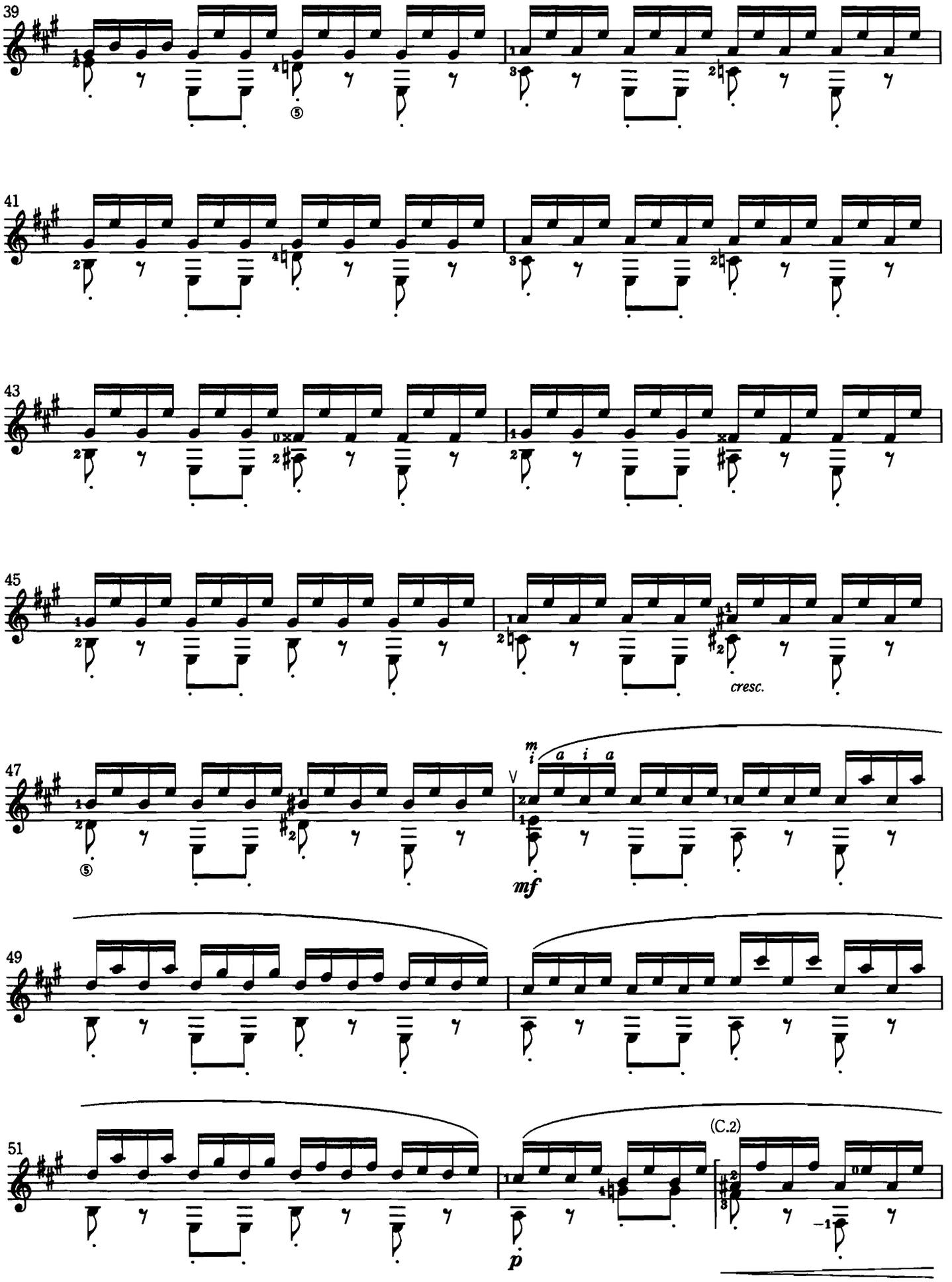

74
79
84
89
94
99
104
109
C.5
C.3
(C.3)
C.1

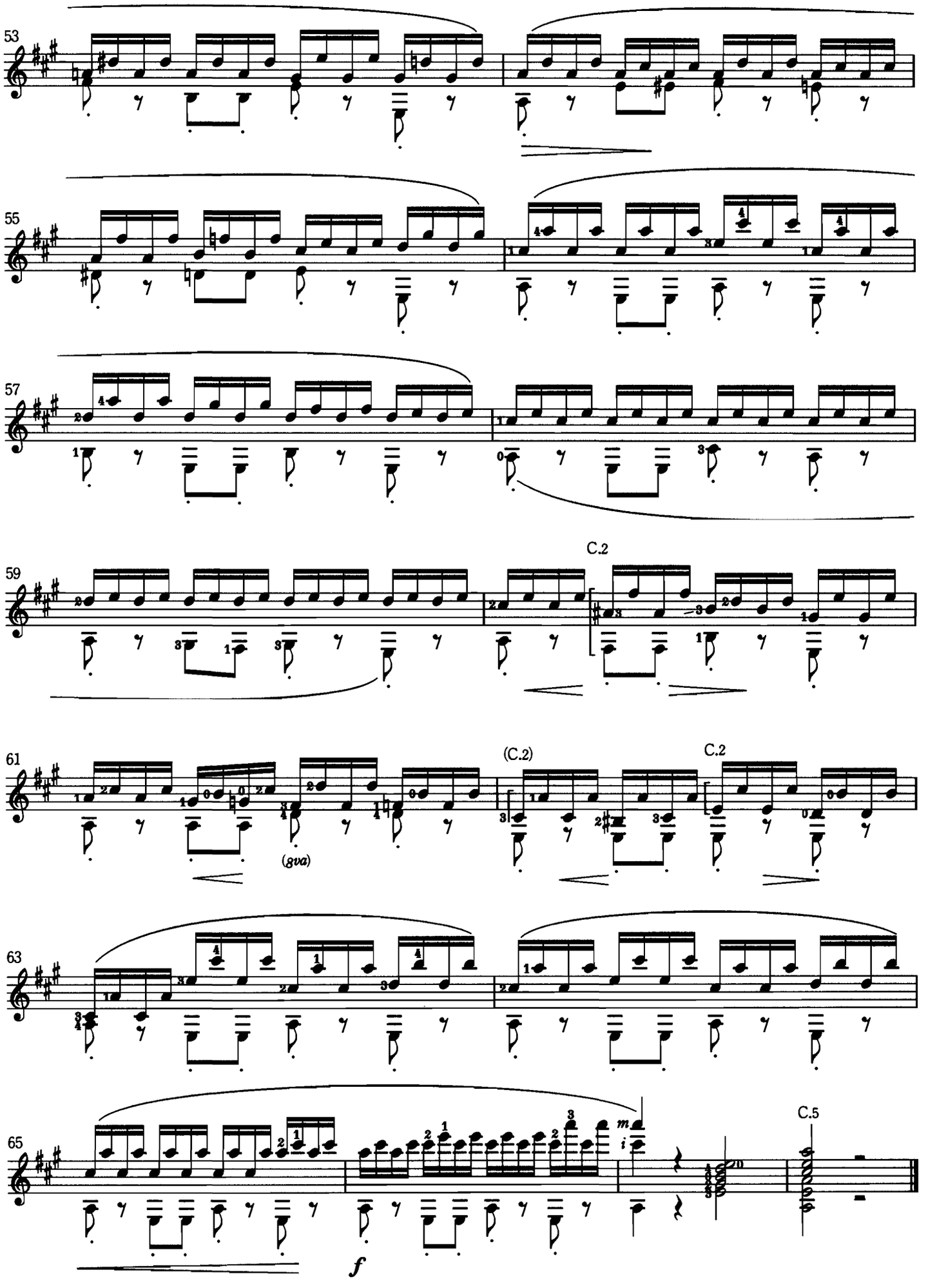
Etude No.92

N. Coste op.38-22



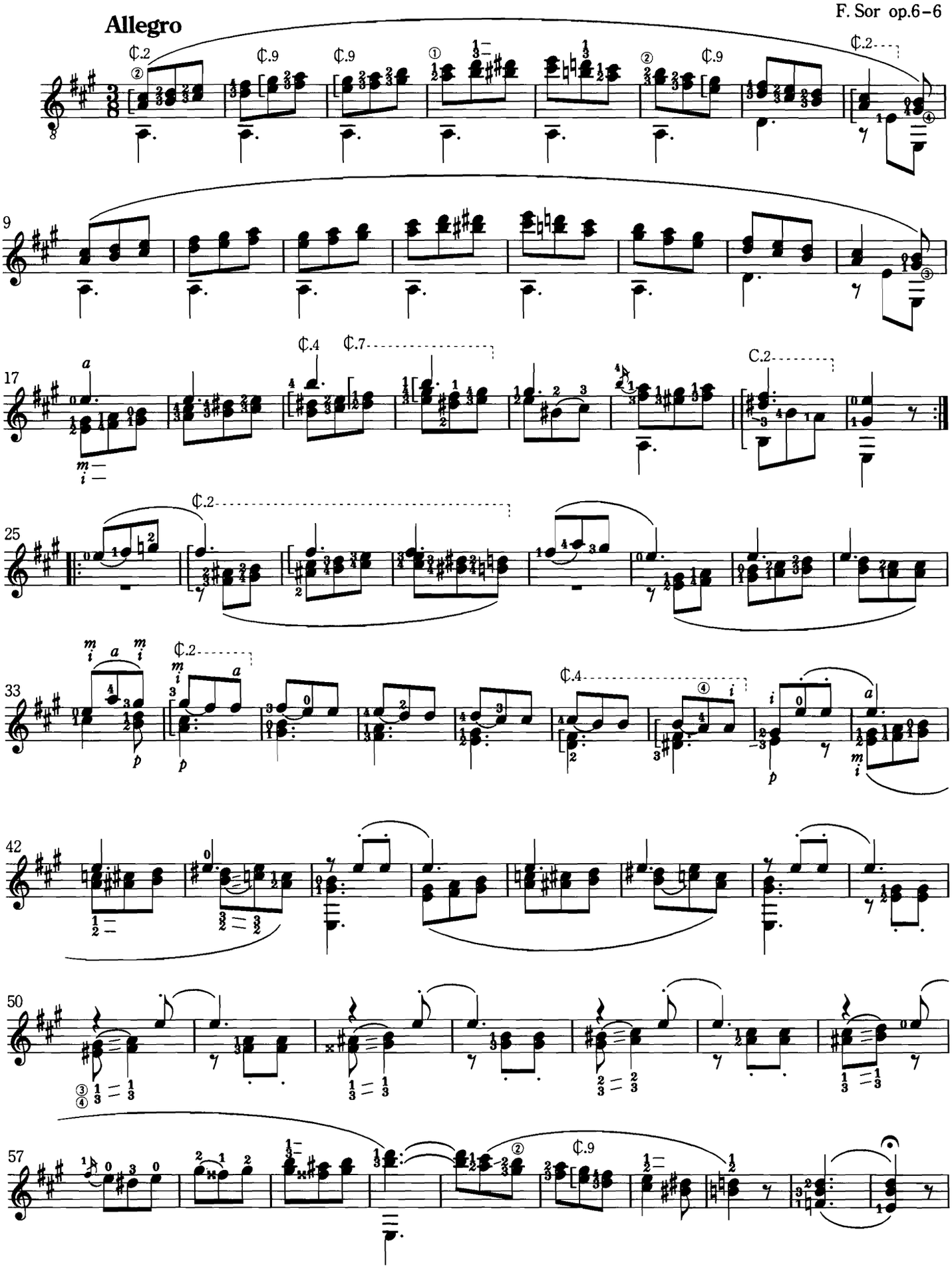

22
25
¢.1
28
¢.1
¢.1
31
V
33
¢.2
p
¢.2
(¢.1)
35
37
V

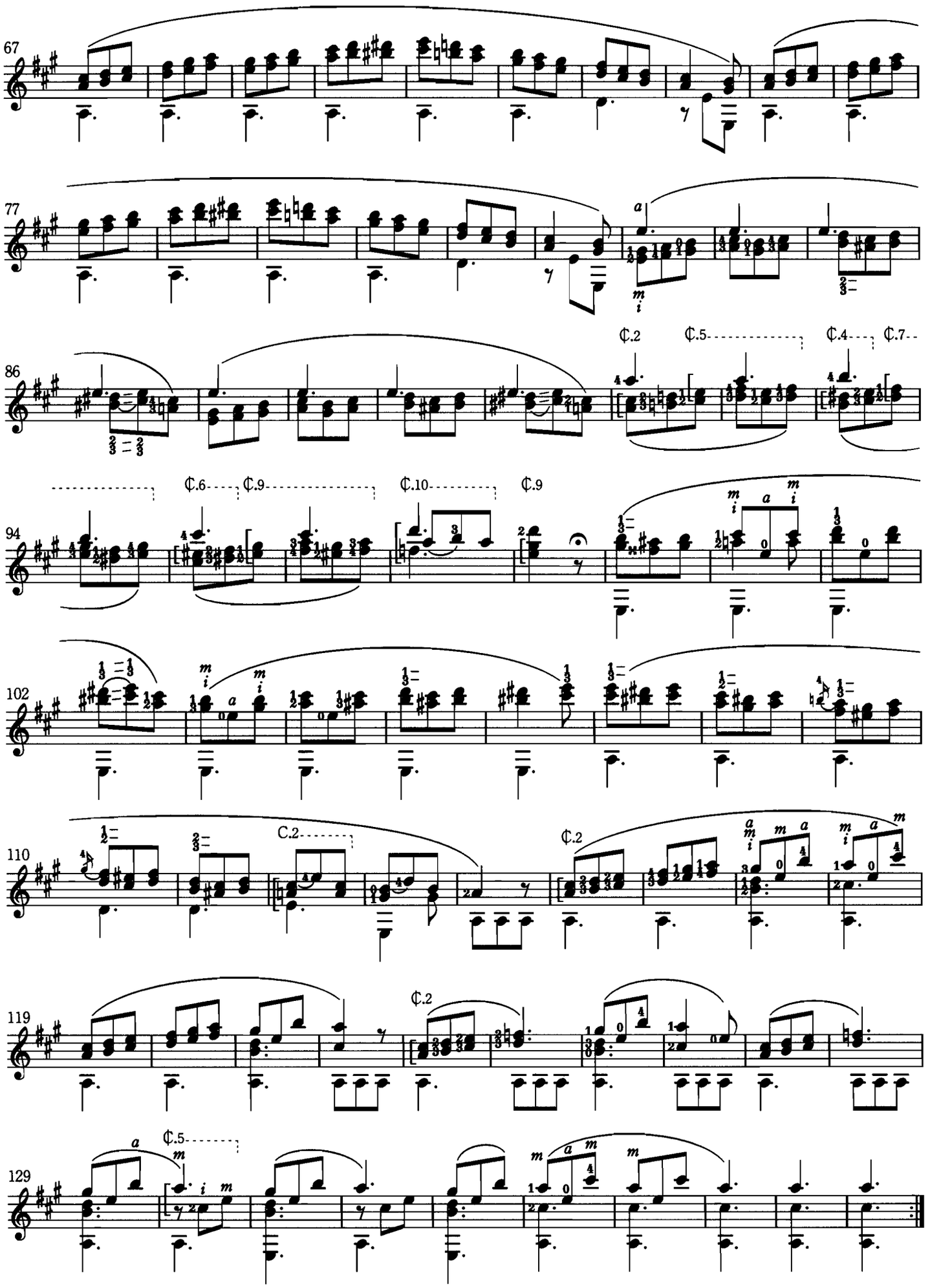

39
41
43
45
cresc.
47
mf
49
51
(C.2)
p


53
55
57
59
C.2
61
(C.2)
C.2
(8va)
63
65
C.5
f

Etude No.93

F. Sor op.6-6



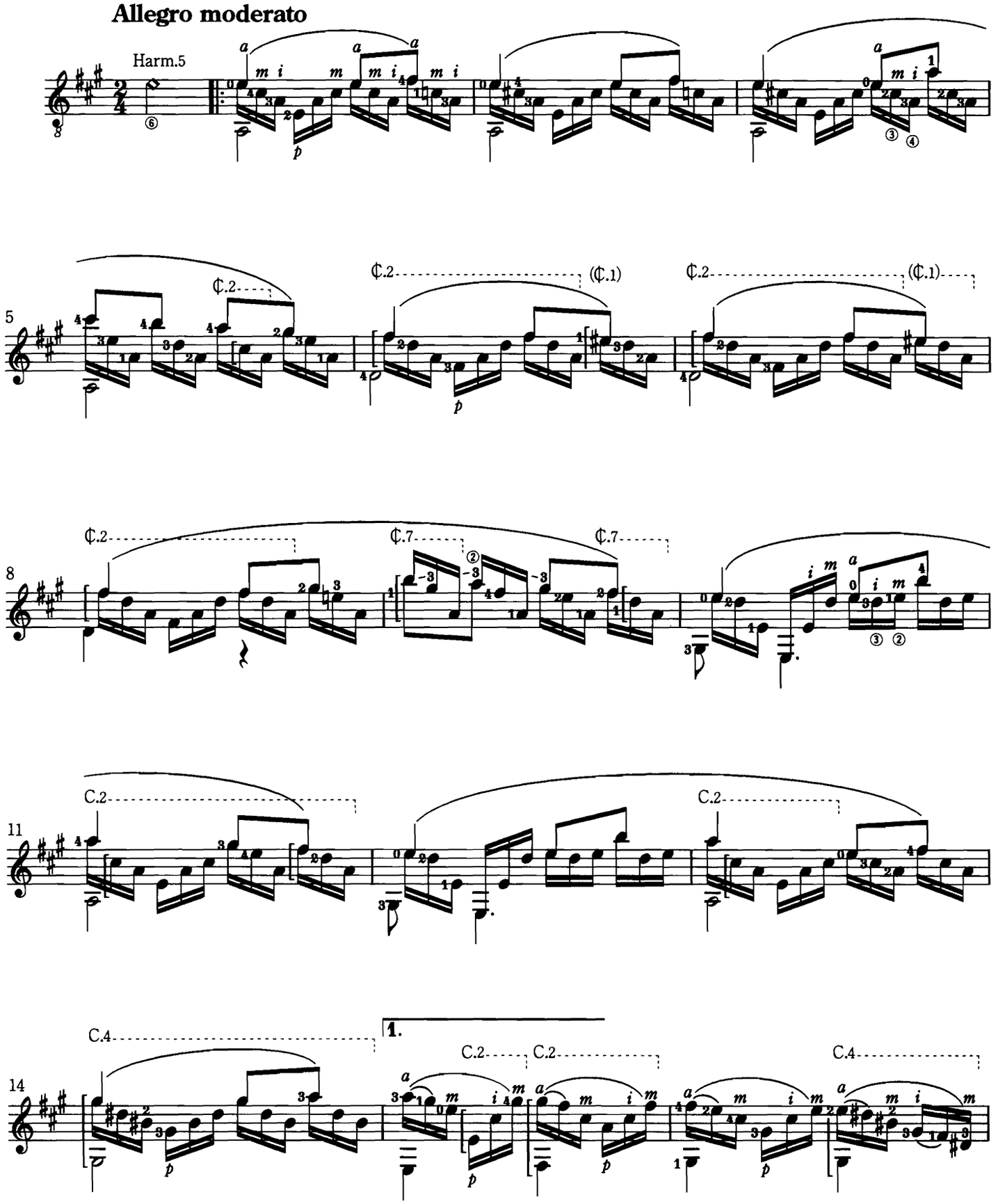

67
77
86
94
102
110
119
129
C.2
C.5
C.4
C.7
C.6
C.9
C.10
C.9
C.2
C.2
C.2
C.5

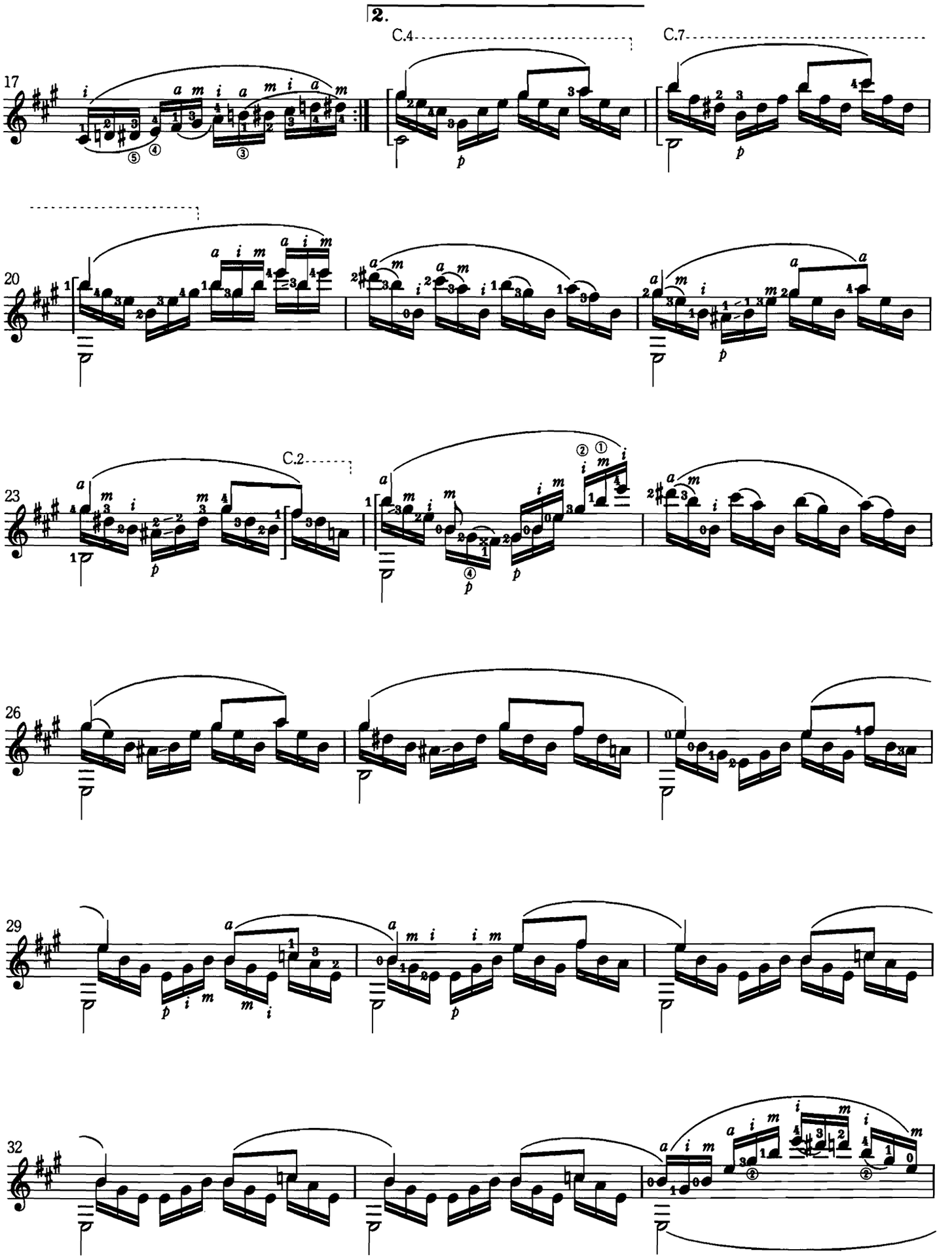
Etude No.94

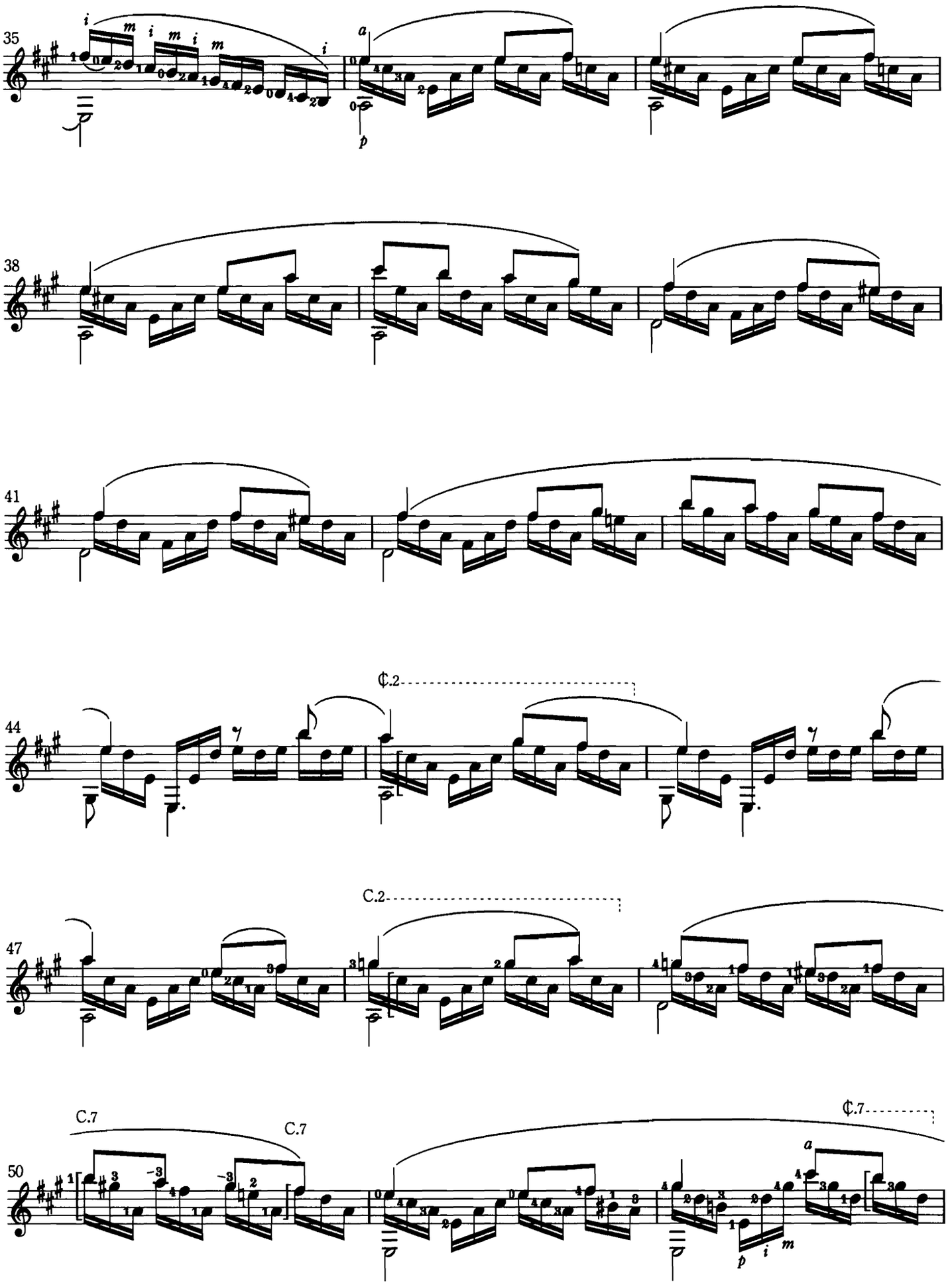
Estudio inspirado por Alard

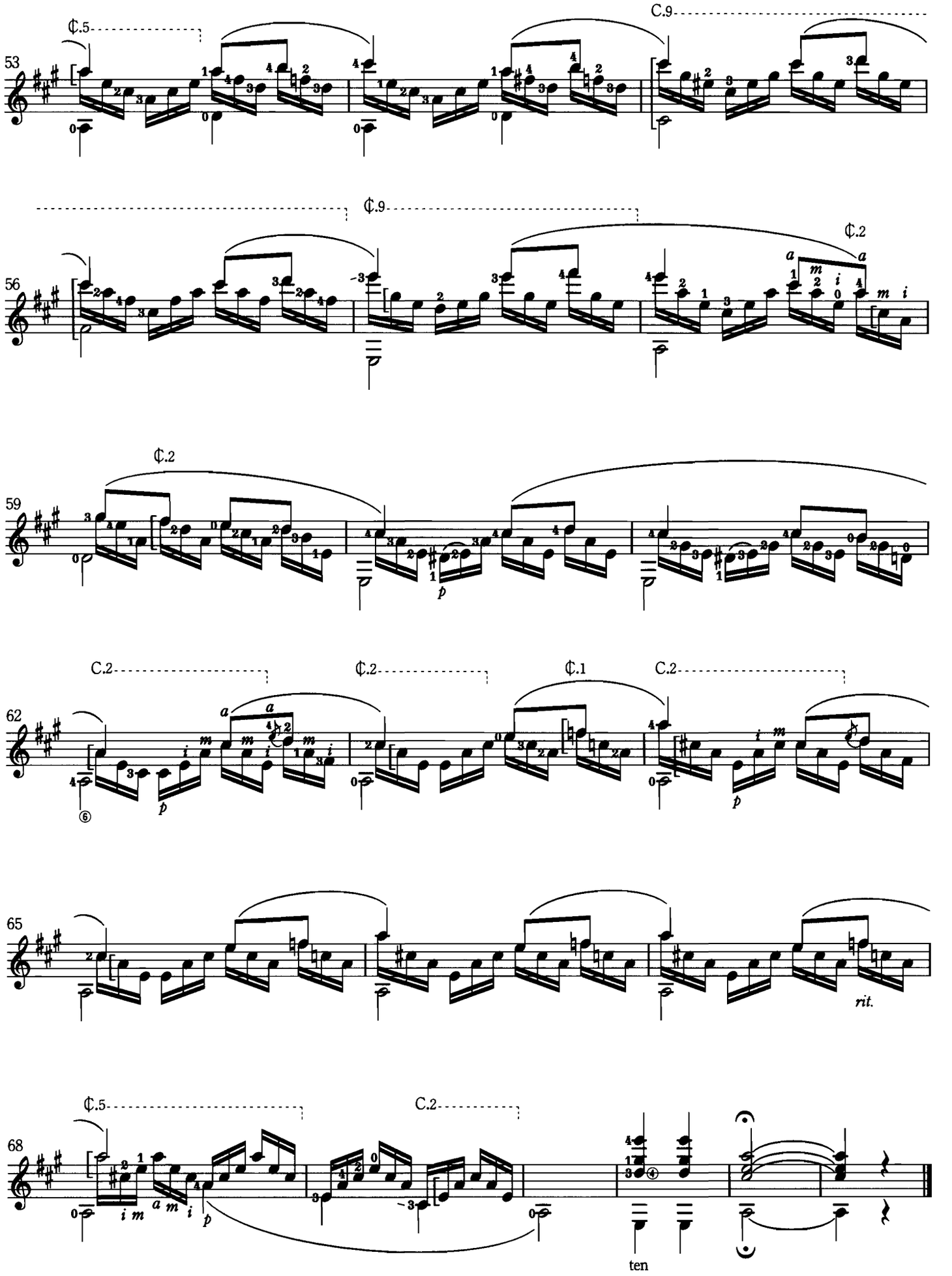
F. Tárrega

Allegro moderato



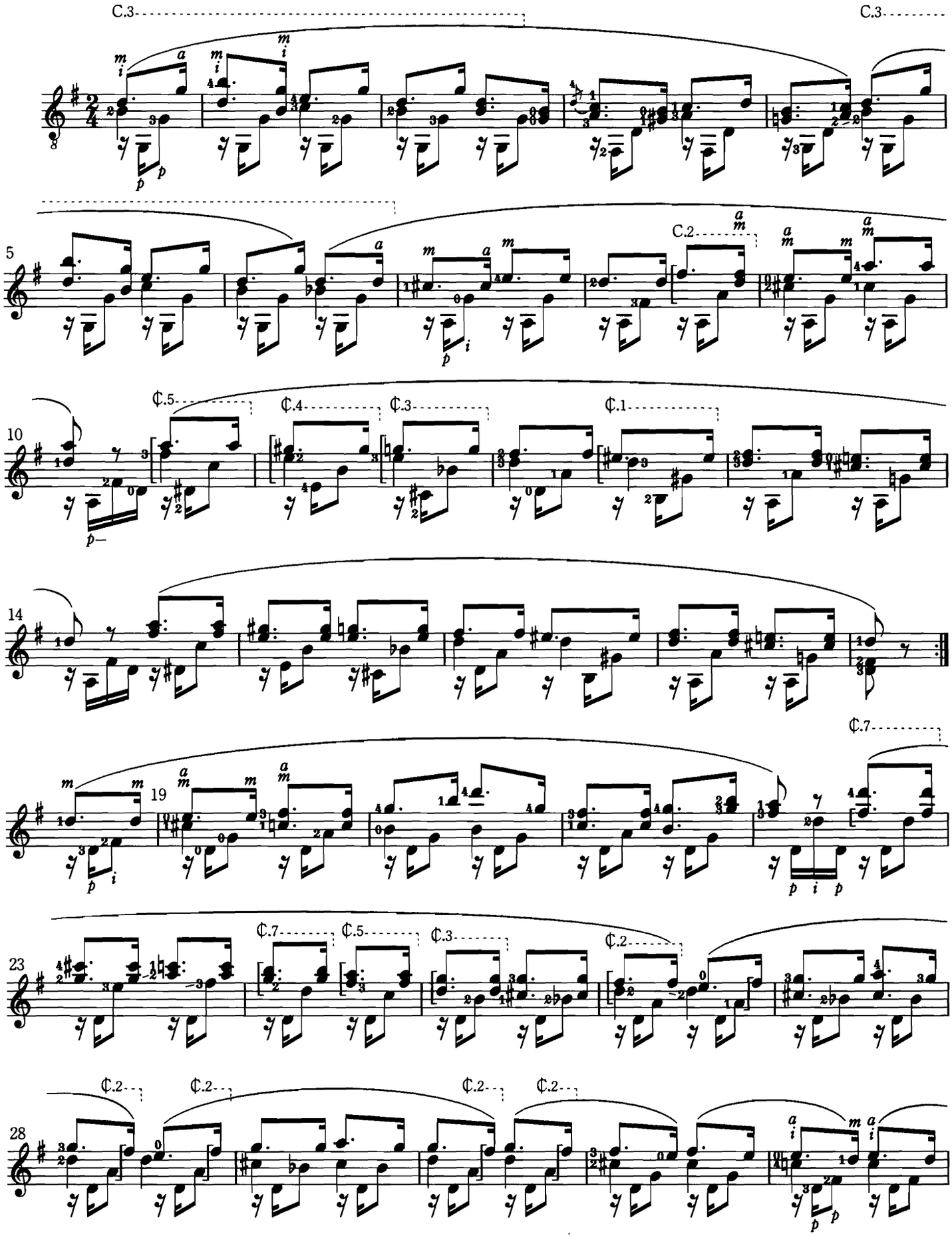

2.
C.4
C.7
17
20
C.2
23
26
29
32

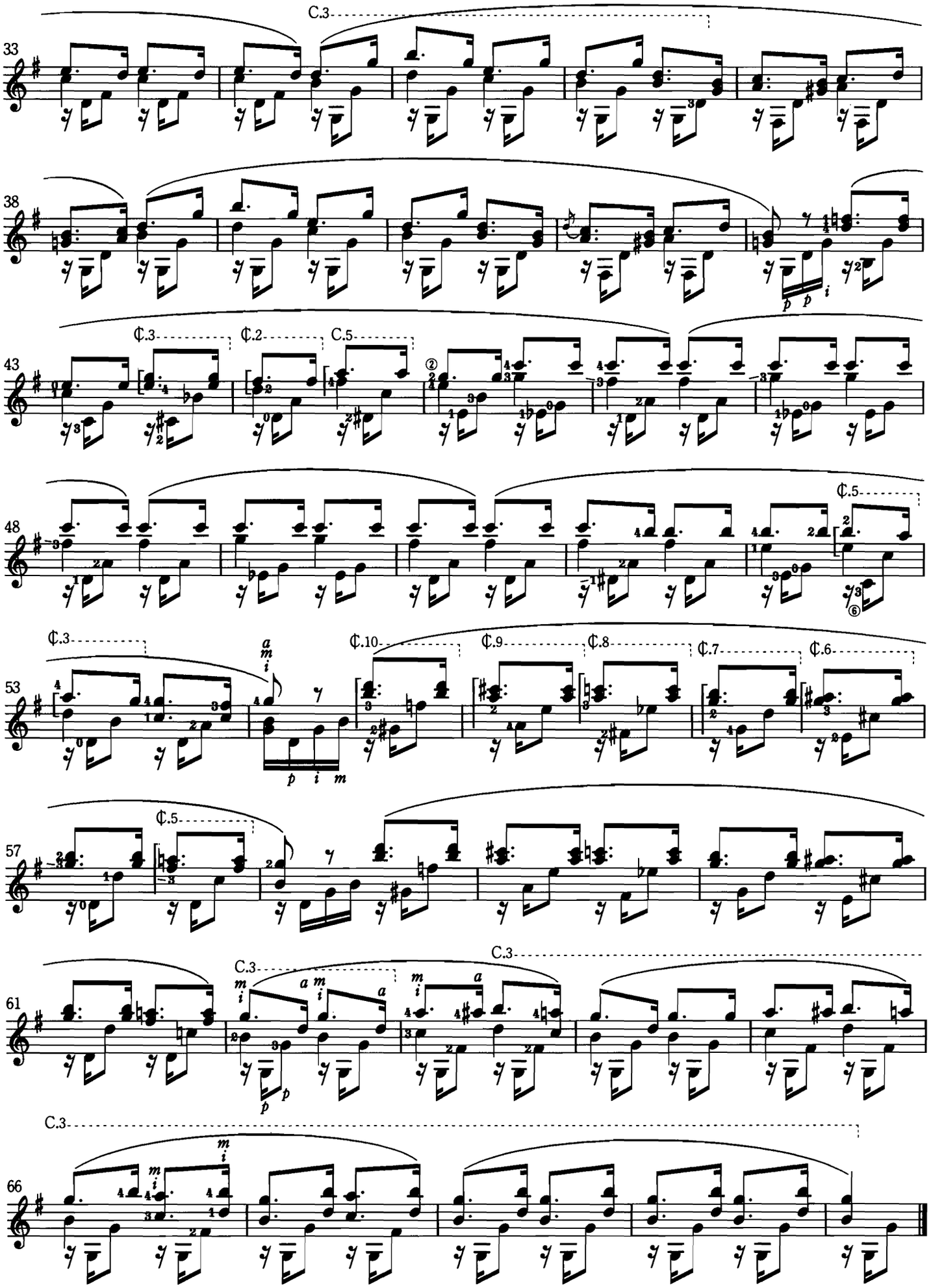

35
38
41
44
C.2
47
C.2
50
C.7
C.7
C.7


53
C.5
C.9
56
C.9
C.2
59
C.2
62
C.2
C.2
C.1
C.2
65
rit.
68
C.5
C.2
ten

Etude No.95

F. Sor op.29-23

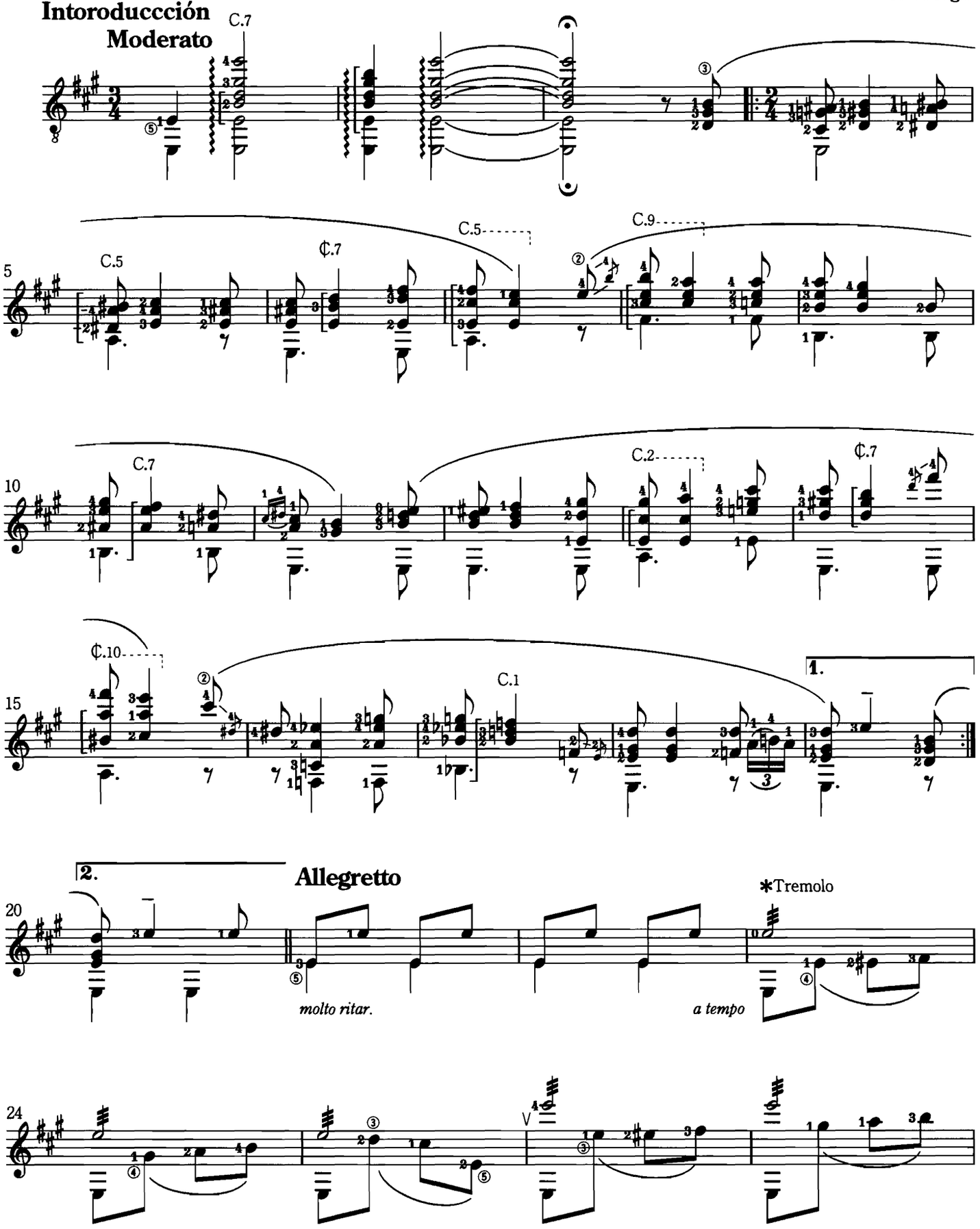


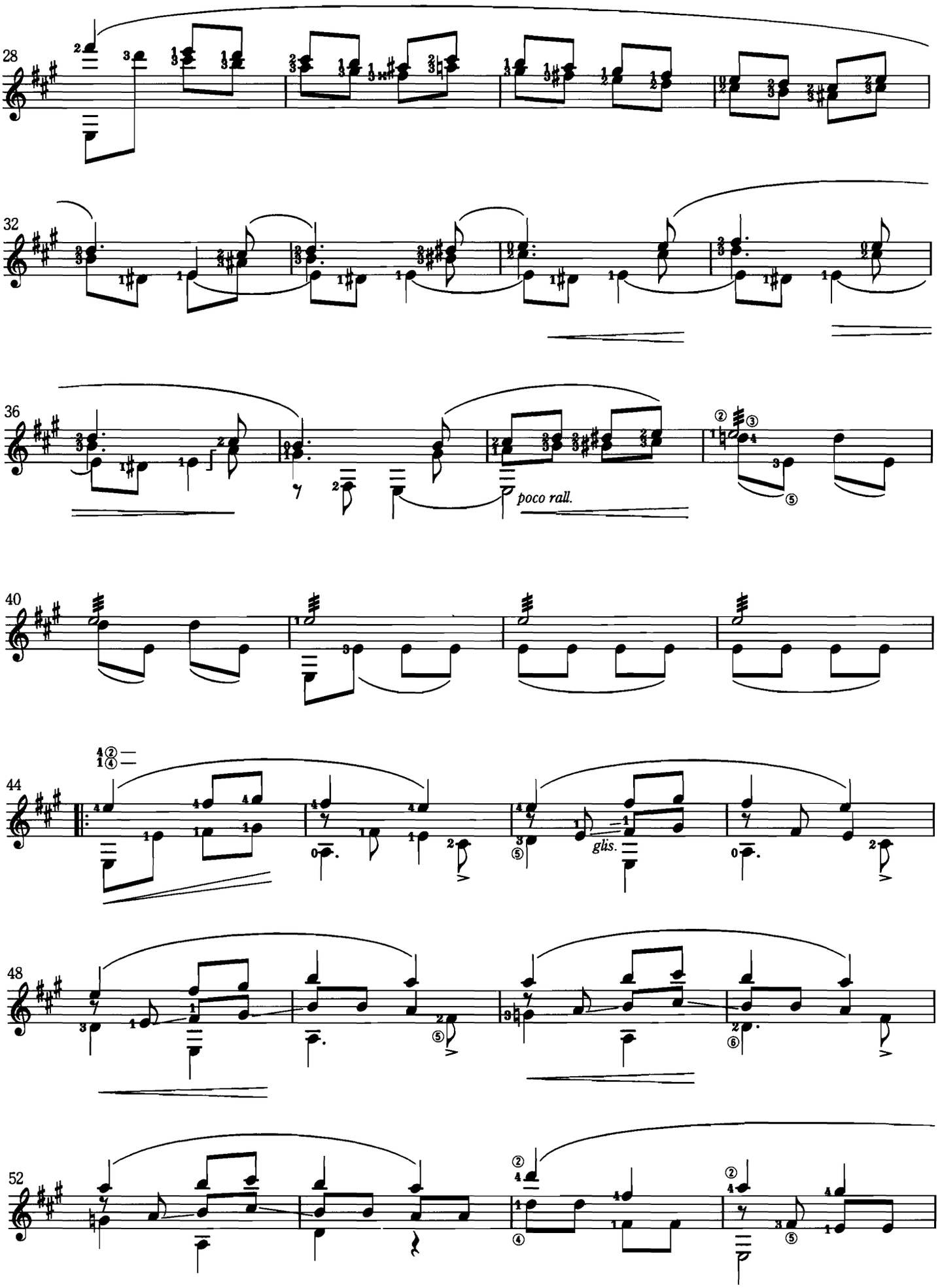

33
C.3
38
43
C.3
C.2
C.5
48
C.5
53
C.3
C.10
C.9
C.8
C.7
C.6
57
C.5
61
C.3
C.3
66
C.3

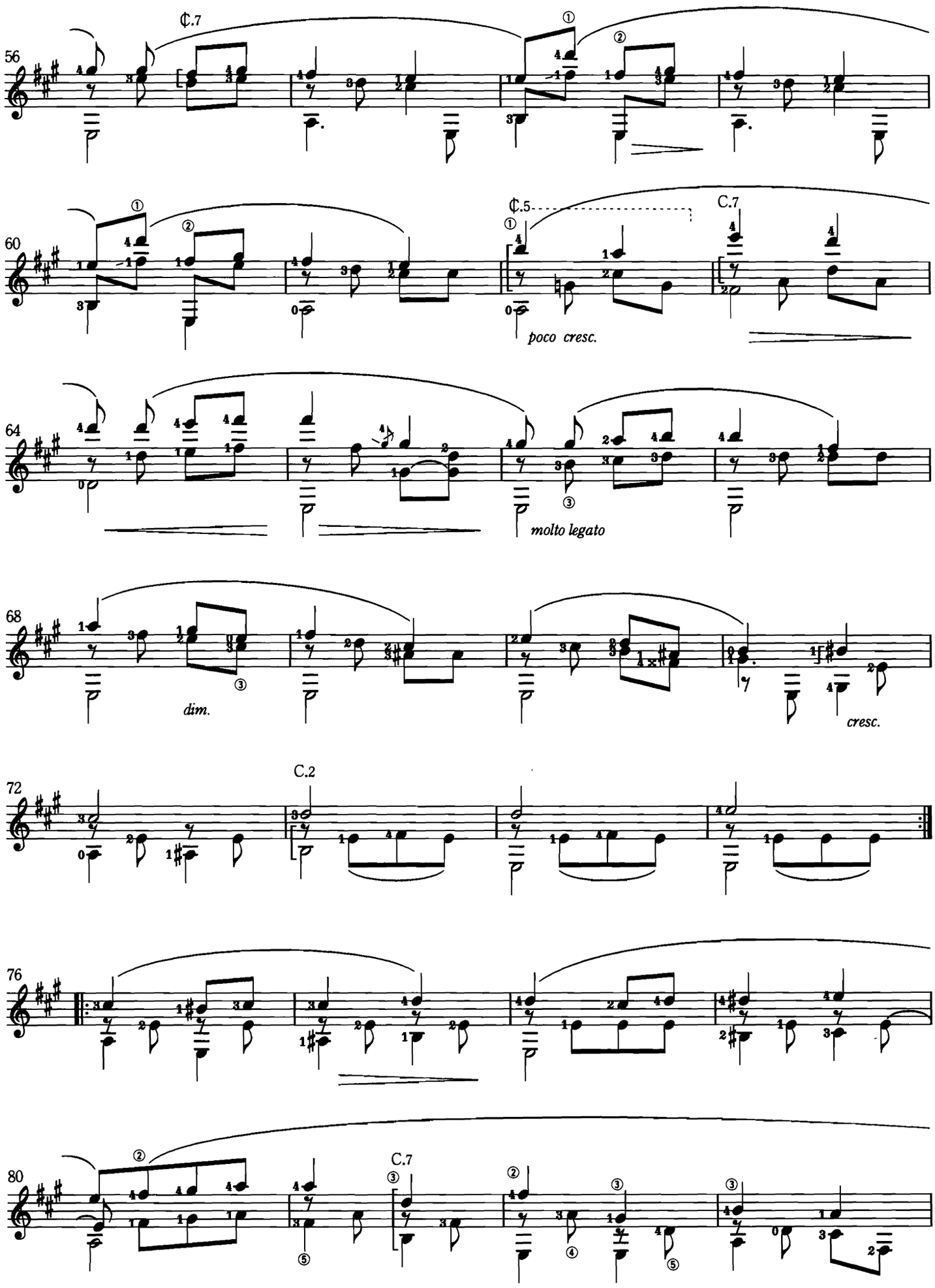
Etude No.96

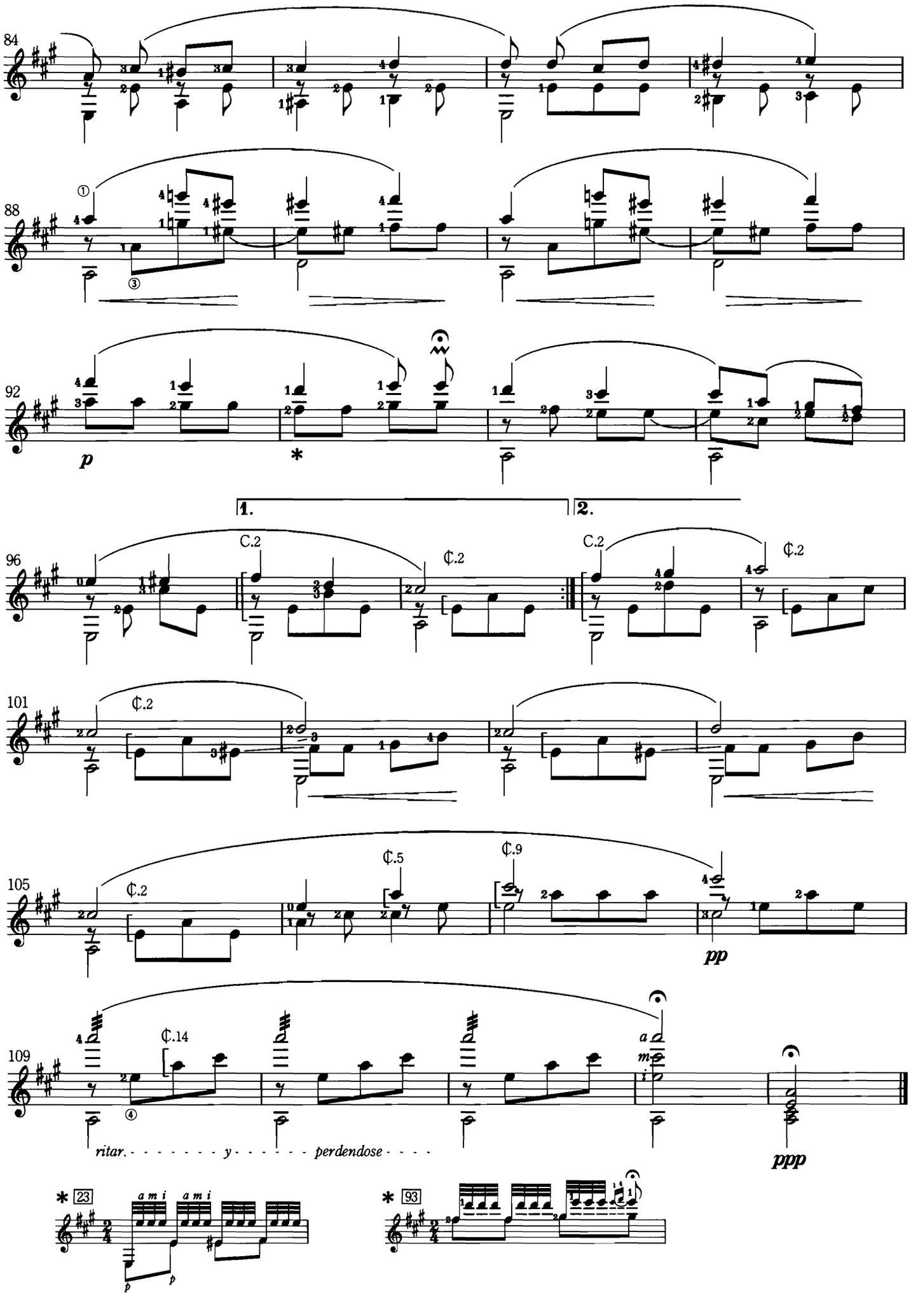
¡Sueño!

F. Tárrega




28
32
36
poco rall.
40
44
glis.
48
52


56
C.7
60
C.5
C.7
poco cresc.
64
molto legato
68
dim.
cresc.
72
C.2
76
80
C.7


84
88
92
p
*
1.
2.
96
C.2
¢.2
101
105
¢.5
¢.9
pp
109
¢.14
ritar. - - - - - - - y - - - - - - perdendose - - - -
ppp
* 23
a m i
a m i
p
p
* 93

Playing Notes

No. 1	Full of simple charm. Play with care.
No. 2, 3	Easy pieces played on the first position. Aim for good voice balance and dynamics.
No. 4	Position changes using open 1st string. Care with damping bass open string notes.
No. 5	Care with damping bass open string notes. Feel change of color from a minor to C major.
No. 6	Care with slur. In waltz time.
No. 7, 8	Care with damping bass open string notes. Play the melody (using dynamic changes) with the same finger.
No. 9	A small Rondo. Feel the character of each section.
No. 10	A masterpiece. Use big dynamic changes.
No. 11	In bar 44, rotate LH and place the 2nd finger on 6th string F, while holding the 1st and 3rd fingers (in the preceding bar).
No. 12	Ornaments must not be played too loudly.
No. 13	Note RH finger functions (soprano: *m*, accompaniment: *i*, bass: *p*).
No. 14, 15, 17	Practice 2 voices separately to hear each melodic line.
No. 16	Feel broadness of Larghetto.
No. 18	Last arpeggio should not be too loud. Make clear difference between the grace notes from bar 62 and the arpeggio from bar 66.
No. 19, 20	Typical guitar pattern. Play the RH melody on a. finger freely. The accompaniment in No.19 is played non-legato. In No. 20, match arpeggio with melody dynamics.
No. 21	Feel the difference between the bouncing rhythm in G major and smooth and expressive flow in e minor.
No. 22	Avoid "hammer-pull" slur with much force. Single finger playing on RH is effective. Bring out the effect of slur.
No. 23, 24	Not typical Giuliani pieces. Listen to the bass line in No. 24. RH freely, without using the strict finger changes.
No. 25, 26, 27, 28	Hear the individual voice played by different fingers on RH. Play No.26 with *m*, *i*, *p* fingers. In the bar 2 in No. 27, damp the open 6th string which vibrates sympathetically with the B note. Care with bass line articulation in No. 28.
No. 29, 30	Play slur without force. Lightly in No. 29, richly in No. 30.
No. 31, 32	Sing the ornaments beautifully. Watch for "turn" fingering on 2 strings in No. 32. It is tricky at first but better than playing on the same string with LH only.
No. 33	Dialogue between the bass and the soprano. It is easier to balance without using apoyando with *a* finger.
No. 34, 35	Care with balance in 2 and 3 voices. Listen to the half note melodic line in No. 34.
No. 36	Aim for beautiful tremolo-like *campanella* on the 1st string.
No. 37	A lovely piece with arpeggiated melody. Use big dynamic changes.
No. 38	A light waltz. Play E major melody freely.
No. 39	Play dotted rhythm lightly. Be sure to damp bass open string notes.
No. 40	1st beat in the bass is written in half note in the original. Play the accompaniment non-legato for a classic touch. To achieve this, place LH 2nd and 3rd fingers flat (instead of on end) on low notes and move softly. Practice melody and accompaniment separately.
No. 41	Contrast between legato melody and staccato accompaniment.
No. 42	Avoid arpeggiating the chord too much. Gracefully.
No. 43	Care with balance between 2 voices, and damping bass open string notes. The fingerings in bars 24 and 25 are to avoid overlap of tone.
No. 44	With rich dynamics.
No. 45	In the accompaniment, move *i*, *m* fingers with minimum motion. Match with melody dynamics.
No. 46	Interesting piece titled *Menuet* but does not sound in triple meter. Make effective use of slur in second half.

No. 47	Rhythmically, making use of rests.
No. 48	Unique articulation with slur. Be free with RH fingering.
No. 49	Feel expansive arpeggio.
No. 50, 51	Note tone and balance of *campanella*. Use guide finger. Make LH wrist flexible in No.51.
No. 52	Play continuous 32nd notes beautifully. Lively with a faster tempo.
No. 53 , 54	More importance on dynamics than speed. Bass notes on the first beat in bars 19, 33, 37 in No.54 are written 1 octave lower in the original. They were changed for better bass line and easier damping.
No. 55	Use *m*, *i* fingers for ease of balancing the 6th.
No. 56	Dialogue between 2 voices, 4 bar phrases, and modulations.
No. 57	Listen to the balance between 3 voices. Rich cantabile.
No. 58	Notice horizontal line of voices together with the harmony. In Gavotte rhythm.
No. 59	String trio played by a guitar. Practice each voice separately to hear horizontal line.
No. 60	Notice the changes of strings and fingers to play the melody.
No. 61	Enjoy the dialogue between upper and lower voices.
No. 62	Make use of slur to express scherzando.
No. 63	Make dialogue between upper and lower voices interesting using rich dynamics.
No. 64	Play dotted rhythm gently. Sing triplets freely.
No. 65	Contrast between chorale and harmonics. Octave harmonics is also beautiful.
No. 66	Play ornaments (mordent) to suit the feeling of the music.
No. 67	Slur lightly. Care with damping of bass open string notes.
No. 68	Care with LH hold and RH position changes.
No. 69	LH expansion is difficult, but gentle expression is required.
No. 70	Play the soprano legato cantabile, the middle voices non-legato.
No. 71	Care with middle voice movement so as not to disturb smoothness in the soprano.
No. 72	Brilliantly, using slur and glissando.
No. 73	Contrast between calm sound of the 3rds and awkward jumping of the 16th notes.
No. 74	Care with quick LH chord changes and RH string changes.
No. 75	Pull slur to open string clearly. Can be played by RH. More liveliness than speed.
No. 76	Express vivo with brightness of tone, not just with fast tempo.
No. 77	With orchestral feel.
No. 78	Play 32nd note phrase lightly. With lively spirit.
No. 79	Play the continuous octaves with phrasing and dynamic contrasts, not mechanically. Chorale must be played legato using gentle changes on LH chords.
No. 80	Notice interesting modulations.
No. 81	Play ornaments rhythmically not forcefully.
No. 82	Be aware of RH finger functions. Play with *a* finger using the arm, and *i*, *m* using finger tips.
No. 83	Make use of rests to express scherzando.
No. 84	Play opening melody with a RH finger which produces best tone quality.
No. 85	Express interesting wide range motion of notes.
No. 86	Play arpeggio with warm expansion. Save strength for the bar.
No. 87	Full of classical grace. Listen for individual line in 3 voices.
No. 88	Aim for brilliant expression rather than speed.
No. 89	Effective for separation of *a* and *i*, *m* fingers but avoid straining. The continuous use of bar in measures 21 to 26 is the original Tárrega's fingering.
No. 90	Care with RH string changes. Express wave-like arpeggio.
No. 91	The finest work written in 3-part classic counterpoint. Beautifully, joyfully.
No. 92	Damp bass open string notes securely. With rich dynamics.
No. 93	Play continuous 3rds smoothly. Feel long phrases.
No. 94	A masterpiece with guitaristic arpeggio.
No. 95	Difficult LH extension and the bar. Avoid straining.
No. 96	Another masterpiece with tremolo. With much romanticism.

小川和隆

東京芸術大学音楽学部楽理科卒。1979年第22回東京国際ギターコンクール第1位。小原聖子、宮本徳二に師事。スペインにてナルシソ・イエペスに十弦ギターを学ぶ。1985年デビュー・リサイタル。その後「ソルとキューバのギター音楽」「カタルーニャ讃歌」「500年の幻想」「ケルトから来たギター」「内なる想い、ナルシソ・イエペス メモリアル・コンサート」など、個性的なテーマでリサイタルを開催。これまでにマドリード、北京、長春、ニューヨーク、リオ・デ・ジャネイロ、ローマなどにて演奏。コンサート・ホールでのリサイタルのほか、ホーム・コンサートやイベントへの出演など、活発な演奏活動を展開している。

ホームページ：http://www.suerton.com

Kazutaka Ogawa

Graduated from the department of musicology of the faculty of music of The Tokyo University of Fine Arts and Music. Won the 1st prize of the 22nd Tokyo International Guitar Contest in 1979. Studied guitar under Seiko Obara and Tokuji Miyamoto. Also studied the 10-string guitar under Narciso Yepes in Spain. Since the debut in 1985, he has given attractive recitals with the titles of "*Fernando Sor and Cuban guitar music*", "*Homenage a Cataluña*", "*Quinientos Años de Fantasía*", "*Guitar from Celt*", "*Collectici íntim en memoria del Maestro Narciso Yepes*". He has given so many concerts in Madrid, Peking, Changchun, New York, Rio de Janeiro, and Rome. He has continued playing a broad range of performance such as hall recitals, home concerts, and participation in many events.

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