

新版 演奏会用

アルベニス
グラナドス名曲選集

阿部保夫・阿部恭士——編

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全音楽譜出版社

はじめに

アルベニス、グラナドスは共に国民楽派の作曲家で、スペイン近代音楽家の先頭に位置し、スペイン的な素材と独自の深いロマンチズムを持った、素朴で感傷的で、スペインを最もよく表現した作曲家と言えるでしょう。両者共すぐれたピアニストですが、その作品はギターで歌い踊るスペイン的響きをピアノで再現しようと努めたものであるだけに非常にギター的であり、その編曲は多くのギタリストに愛奏され、演奏会でのレパートリーとして、しばしばプログラムに加えられています。

本書はアルベニス、グラナドスの多くの作品の中から、ギターで演奏効果のある作品を集めたものです。これらの作品を勉強することは、ギターを知る上で大変重要であるばかりでなく、演奏会を盛り上げてくれる良きレパートリーを拡げることにもなるでしょう。

2000年4月

阿部保夫
阿部恭士

PREFACE

Isaac Albéniz and Enrique Granados are both folk composers of high standing. Their works resound with the drama and romanticism characteristic of Spain. They are said to be perfectly representative of the qualities of simplicity and rich emotionality so expressive of the essence of the Spanish spirit. Because both composers happened to be accomplished pianists as well, and strived to produce on that instrument the same qualities as can be expressed by the guitar, it is not surprising, therefore, that the resulting guitaristic musicality of their compositions make them favorites of guitarists. Their works are more often than not included in guitar recitals.

The present volume is made up of works judged especially suitable for public performance. They are not only judged essential works for basic knowledge of guitar repertory, but also preferred as performance materials.

April, 2000

Yasuo Abe
Yasushi Abe

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Tango

Suite "España" (6 Hojas de Álbum) Op.165, No.2

タンゴ

組曲 〈スペイン〉(6つのアルバム・リーフ) 作品165 第2番

I.Albéniz

⑥=D
Andantino

C.4..... C.4..... C.4..... C.2.....

<img alt="Sheet music for a solo instrument, likely cello or double bass, featuring six staves of music. The music includes various bowing techniques, fingerings (e.g., 1, 2, 3, 4), and dynamic markings like p, pp, and a tempo. The staves are numbered C.4 through C.7. Measure 1 starts with a forte dynamic (f) and includes a 'poco rit.' instruction. Measure 2 starts with a piano dynamic (p) and includes a 'leggiero' instruction. Measure 3 starts with a piano dynamic (p) and includes an 'a tempo' instruction. Measure 4 starts with a piano dynamic (p) and includes an 'a tempo' instruction. Measure 5 starts with a piano dynamic (p) and includes an 'a tempo' instruction. Measure 6 starts with a piano dynamic (p) and includes an 'a tempo' instruction. Measure 7 starts with a piano dynamic (p) and includes an 'a tempo' instruction. Measure 8 starts with a piano dynamic (p) and includes an 'a tempo' instruction. Measure 9 starts with a piano dynamic (p) and includes an 'a tempo' instruction. 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Malagueña

Suite "España" (6 Hojas de Album) Op. 165, No.3

マラゲーニャ

組曲〈スペイン〉(6つのアルバム・リーフ) 作品165 第3番

I. Albéniz

Allegretto

C.2 *m* *a*

C.2 *i a m i*

C.2

C.2 *p* *ten.*

C.2 *ben tenuto*

C.2 *(5)*

C.2 *f* *semper stacc.*

C.2 *legatissimo*

C.2 *rubato*

C.2 *poco cresc.*

C.9

C.2

C.2 1/2 C.3 1/2 C.1 1/2 C.1

C.5

p *ma sonoro*

leggiero

sempr. stacc. *dim.*

pp

Adagio

mf *sempre rubato*

Lento

C.1 *poco più mosso*

mf *cantando*

Lento

C.6 *poco più mosso*

pp *mf*

Lento C.1..... *poco più mosso*

Lento C.8..... *poco più mosso* ³⁴³ ¹³¹

Lento C.1..... *Cadenza*

C.2. *a tempo*

rall.

sffz

i am ³ ^a C.2..... ³ ^a C.2..... ³ ^a C.2..... ³ ^a C.2.....

i am p ³ ^a C.2..... ³ ^a C.2..... ³ ^a C.2..... ³ ^a C.2.....

ben tenuto

C.9

f *sempre stacc.*

legatissimo

The sheet music consists of six staves of music for a single instrument. The music is written in common time and includes the following dynamics and performance instructions:

- Staff 1: C.2., rubato
- Staff 2: C.2., poco cresc.
- Staff 3: f
- Staff 4: C.2 1/2, C.3 1/2
- Staff 5: C.1 1/2, C.1, p ma sonoro
- Staff 6: leggiero, dim., pp

Below the sixth staff, there is a section titled "Adagio molto" with the following markings:

- arm.12
- rit.
- p
- nat.
- arm.7
- Fine

Articulation marks (e.g., 1, 2, 3, 4, 5, 6) are placed above and below the notes throughout the music.

Granada (Serenata)

Suite Española Op.47, No.1

グラナダ

〈スペイン組曲〉作品47第1番

I. Albéniz

Allegretto

C.7..... C.6..... C.7.....

cantando espressivo e dolce

C.7..... C.6..... C.7.....

C.7..... C.6..... C.7.....

C.7..... C.7 1/2.....

C.7..... C.7 1/2.....

C.7..... C.6..... C.7.....

1) C.7 1/2.....

1) option

or

C.7.

poco cresc.

mf

p

al ♩

poco rubato

p dolce e legato

poco rit.

marcato a tempo

pp

C.6 1/2., C.7 1/2., C.9.

2) arm. 8 dos

pp *poco rit.*

cantando sempre

C.8 *C.6* *C.8* *C.6*

poco rubato

C.3 *C.8* *C.6*

pp *mf*

mf

pp

rit.

C.2

p *sempre dolce e legato a tempo*

poco rubato

This block contains six staves of musical notation for guitar. The first staff starts with a dynamic of *pp* followed by *poco rit.*. The second staff begins with *poco rubato*. The third staff has dynamics of *pp* and *mf*. The fourth staff starts with *mf*. The fifth staff features grace notes and a dynamic of *pp*. The sixth staff ends with *rit.*. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6), grace notes, and slurs. The key signature changes between staves, with some staves in G major and others in A major.



通常のように、*m*, *a*で和音を弾きながら、1オクターブ高いハーモニックス音は、右手入差し指*i*で記譜された音の12フレット上にあたる位置で、同時に弦に触れて出します。

Play the both notes with *m* and *a* like standard double notes and touch the string at the nodal point of 12 frets higher than the written note with the right hand index finger *i* to produce octave harmonics.

The sheet music consists of ten staves of musical notation for a solo instrument, likely trumpet or flute. The music is in common time and uses a treble clef. The key signature changes throughout the piece, indicated by sharp and double sharp symbols.

Staff 1: Dynamics include *poco rit.*, *marcato*, and *a tempo*. Articulations include slurs and grace notes.

Staff 2: Dynamics include *pp*. Articulations include slurs and grace notes.

Staff 3: Dynamics include *C.2*, *arm. 8dos*, *rit.*, *nat.*, *C.1 1/2*, *sffz*, and *a tempo*.

Staff 4: Dynamics include *C.1 1/2*, *mf*, *arm. 8dos*, *p*, and *arm. 8dos*.

Staff 5: Dynamics include *mf*, *rit.*, *p*, *a tempo*, *C.7*, and *poco rubato*.

Staff 6: Dynamics include *C.2*, *p*, and *(w)*.

Staff 7: Dynamics include *C.2*, *p*, and *(w)*.

Staff 8: Dynamics include *C.5 1/2*, *D.C.*, and *f*.

Staff 9: Dynamics include *C.2*, *Coda*, *pp*, and *a tempo*.

Staff 10: Dynamics include *C.4 1/2*.

Sevilla (Sevillanas)

Suite Española Op.47, No.3

セヴィーリヤ

〈スペイン組曲〉作品47第3番

I. Albéniz

⑥=D
⑤=G**Allegretto**

C.7.

f

poco rit.

espres.

a tempo

pp

mf

p

C.3 1/2

C.1 1/2

a

p

legato

C.6 C.5 1/2 C.8
 riten. p pp cresc.
 C.2 1/2 C.7 1/2 C.8 1/2 C.3 1/2
 f
 C.2 1/2 C.7 1/2 C.8 1/2 C.3 1/2 C.2
 f meno
 > C.7
 ff p f cresc. f meno
 dim. p dolce p C.10 (3) C.7
 C.10 (3) C.7
 p

C.3....., C.1....., C.3....., C.1....., C.3.....
f

 a
mp *p* *subito*
 C.5 1/2....., C.7.....
mf *mp*
 C.4....., C.3 1/2....., C.2 1/2....., C.7 1/2....., C.10 1/2.....
cresc. *dim.*
 1) Tambora
 2)
 3)
p *molto legato sonoro*
 2)
 3)
 3)
 or 1)

2)

C.5

ten.

f

3)

C.6.

C.3.

rall.

p

arm.12

arm.5

C.6.

C.1.

C.10.

C.7.

2)

C.5.

3)

or

C.7 1/2.

Cádiz (Saeta)

Suite Española Op.47, No.4

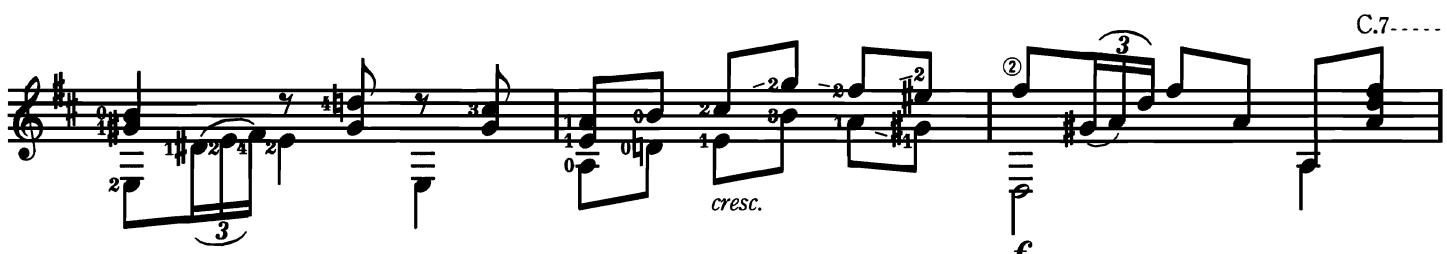
カデイス

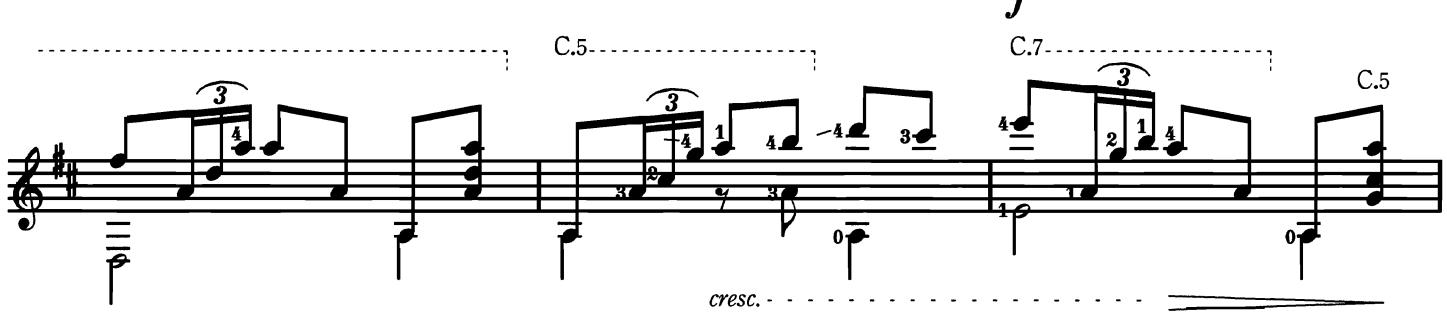
<スペイン組曲>作品47 第4番

I. Albéniz

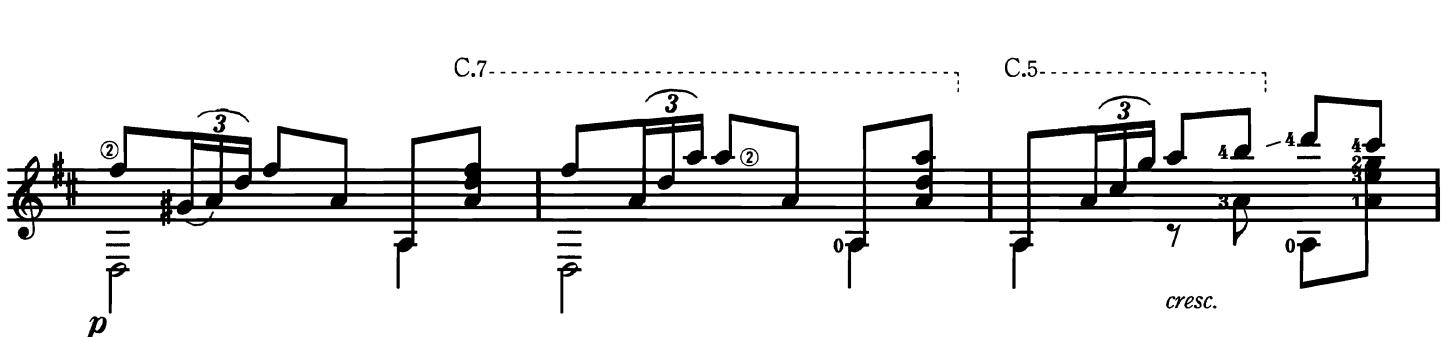
⑥=D Allegretto, ma non troppo

Sheet music for Cádiz (Saeta) by Isaac Albéniz, Op. 47, No. 4. The music is for solo guitar and consists of 12 staves of tablature with standard musical notation above them. The key signature is D major (one sharp). The time signature varies between common time (C.5), 7/8 time (C.7), and 5/4 time (C.5 1/2). The tempo is Allegretto, ma non troppo. The music includes dynamic markings like *p*, *f*, *dolce*, and *pp*, and performance instructions like "a tempo", "poco rit.", and "d.C.". Fingerings are indicated by numbers 1 through 5 above or below the notes.

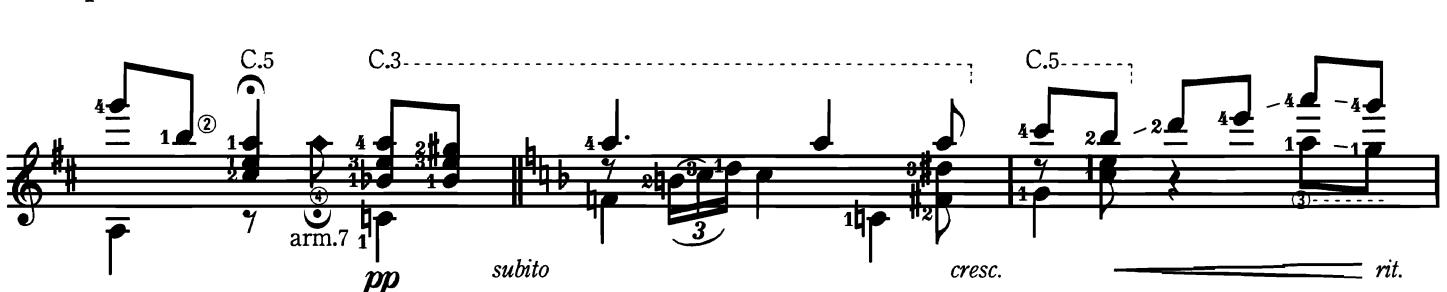
C.7


 cresc.
 f
 C.5
 C.7
 C.5


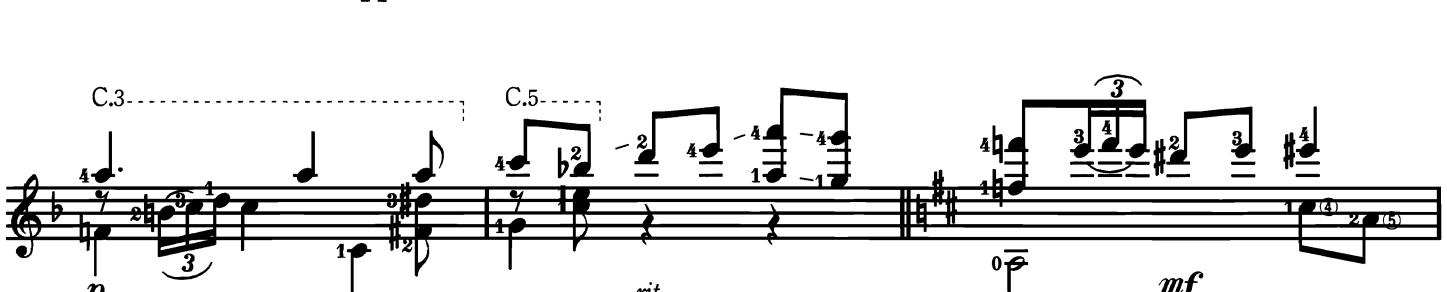
 cresc.

 C.7
 C.5


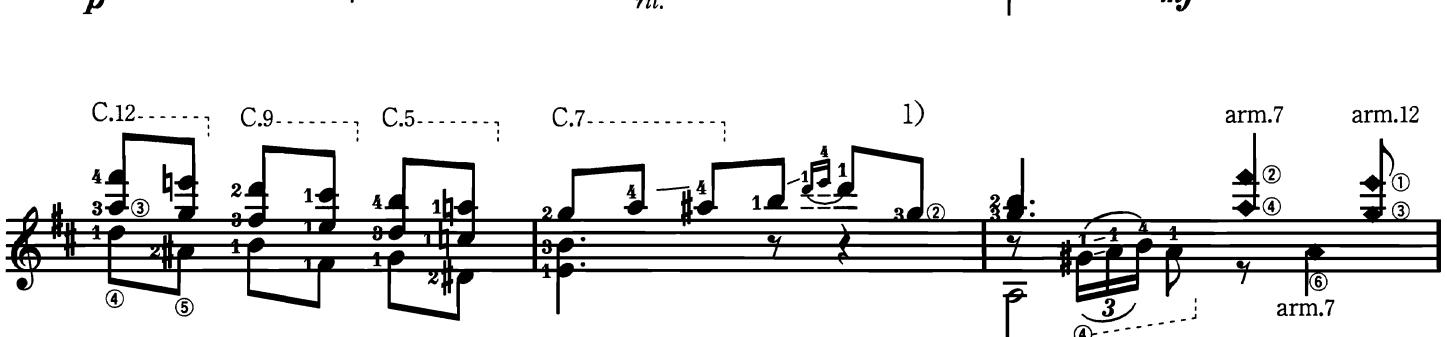
 p

 C.5
 C.3
 arm.7
 pp
 subito


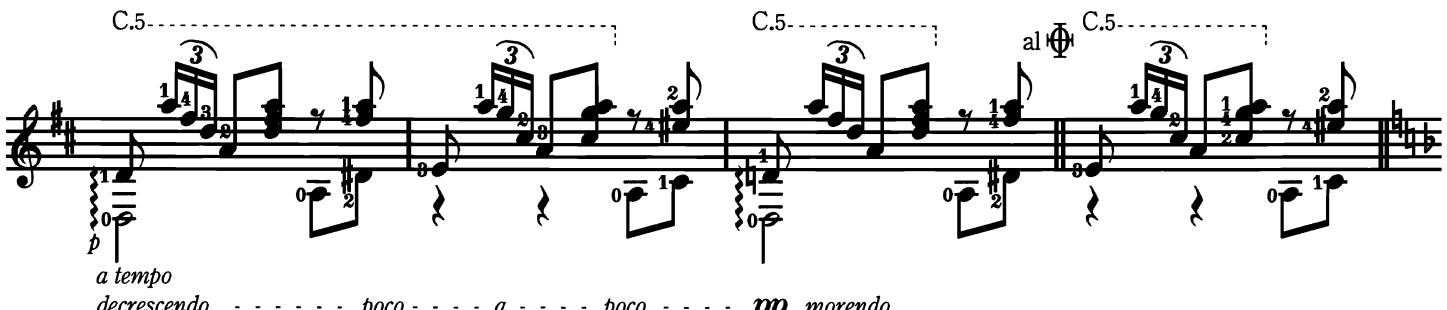
 cresc.
 rit.

 C.3
 C.5


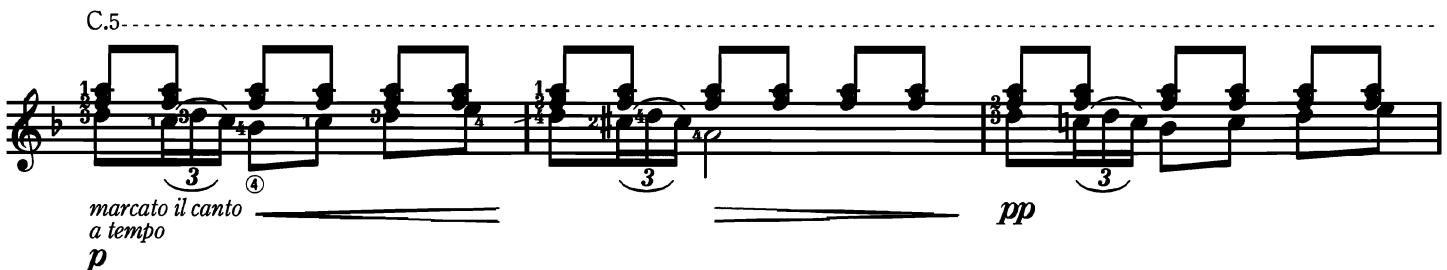
 p
 rit.
 mf

 C.12
 C.9
 C.5
 C.7
 1)
 arm.7
 arm.12


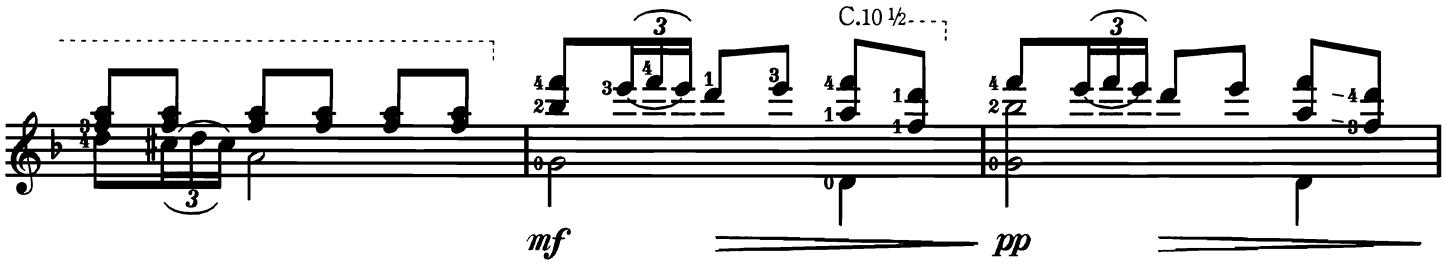
 1)
 or
 arm.12


C.5. 

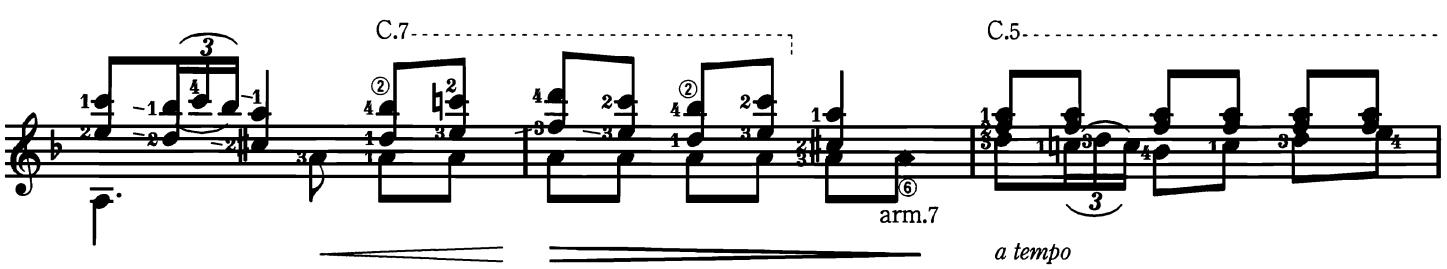
a tempo decrescendo *poco a poco pp morendo*

C.5. 

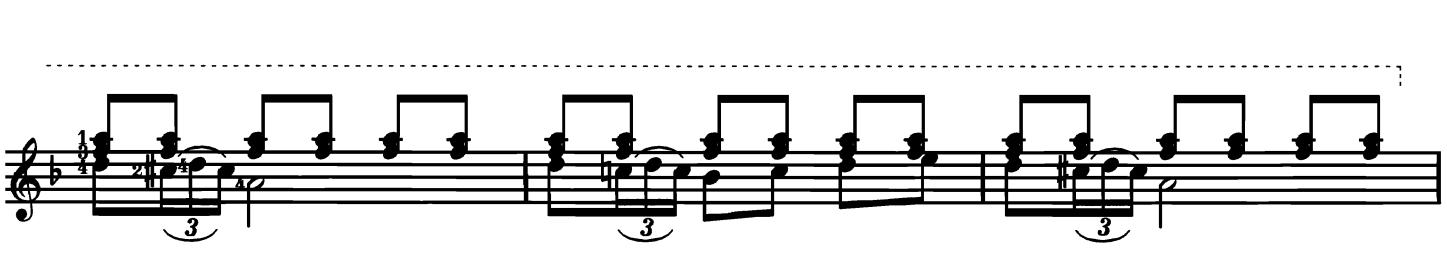
marcato il canto *a tempo p*



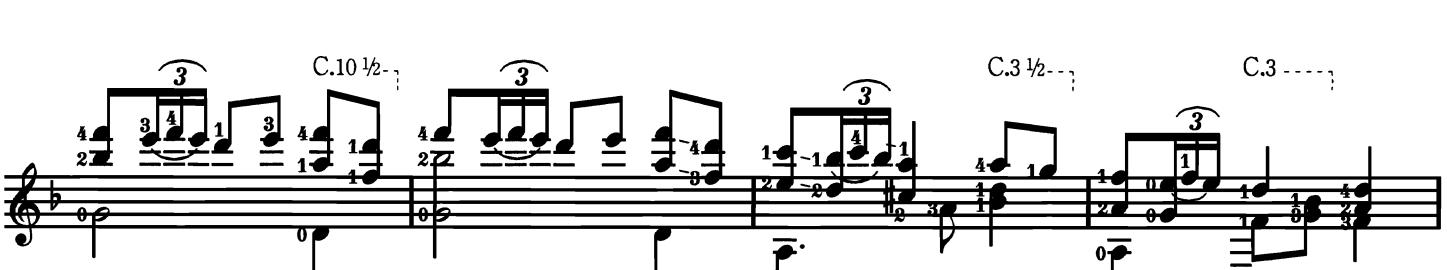
mf *pp*

C.7. 

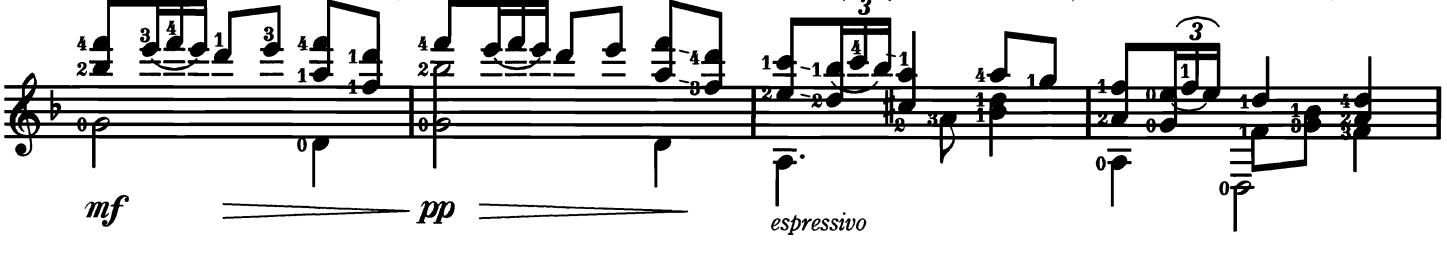
arm.7

C.5. 

a tempo

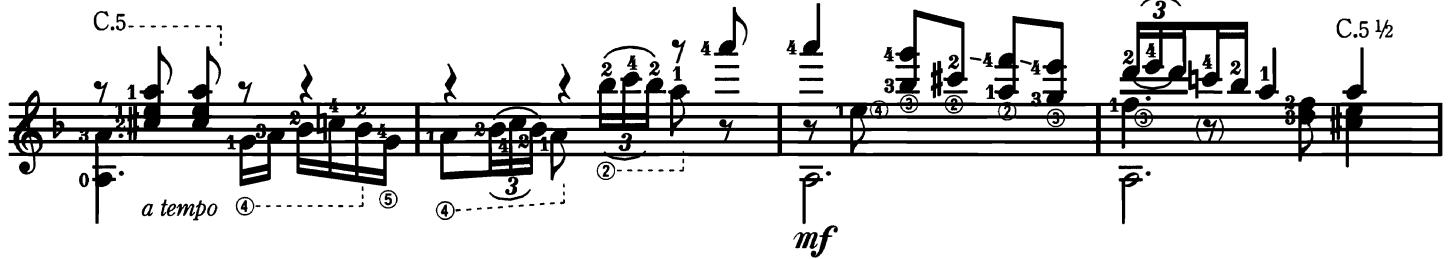


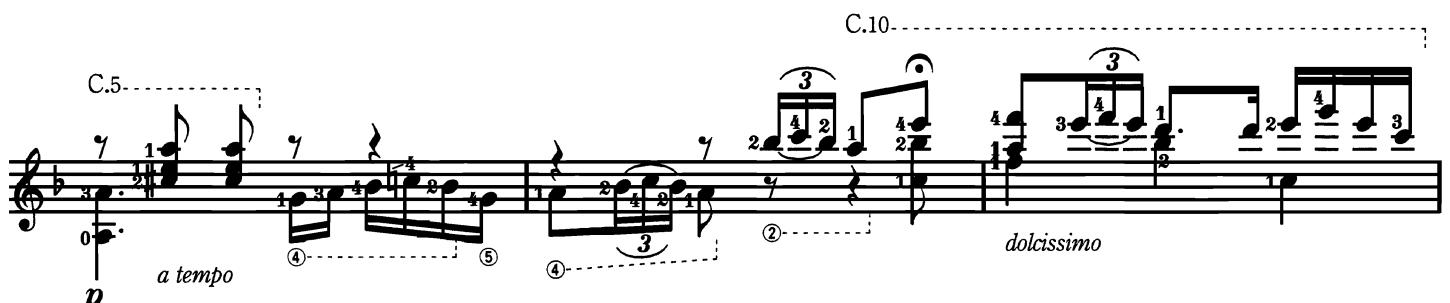
pp

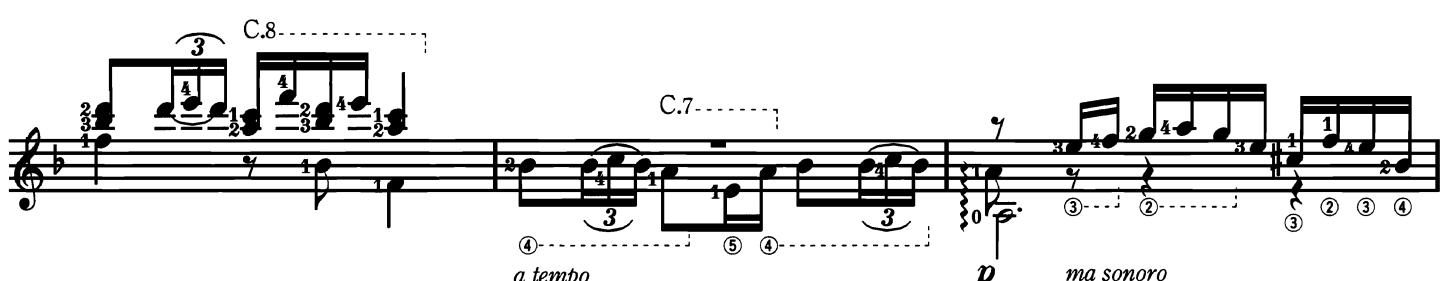
C.3 1/2. 

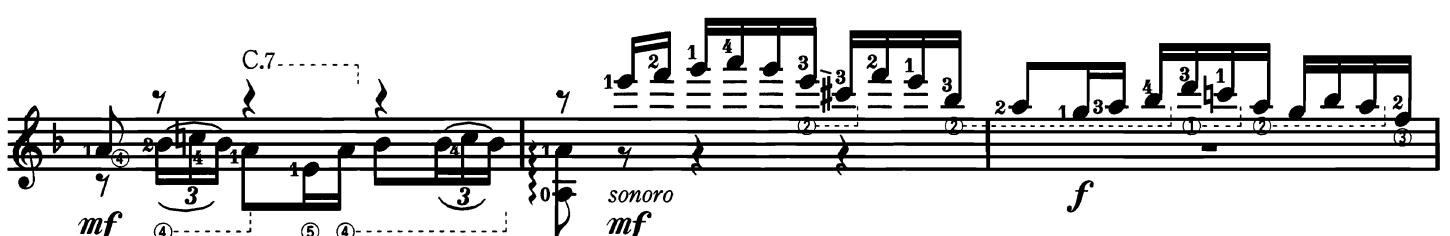
espressivo

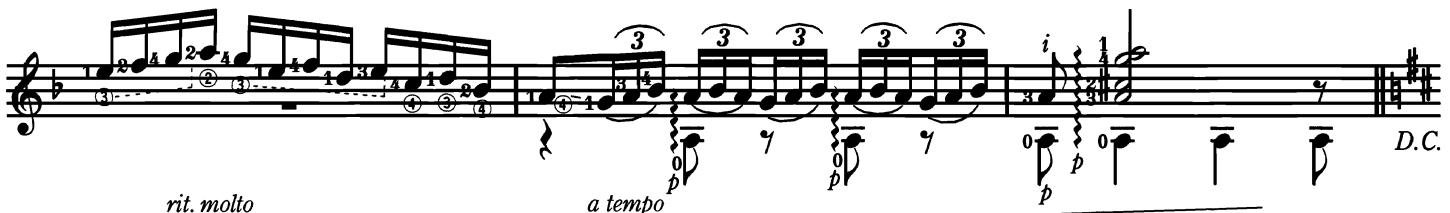
C.3. 

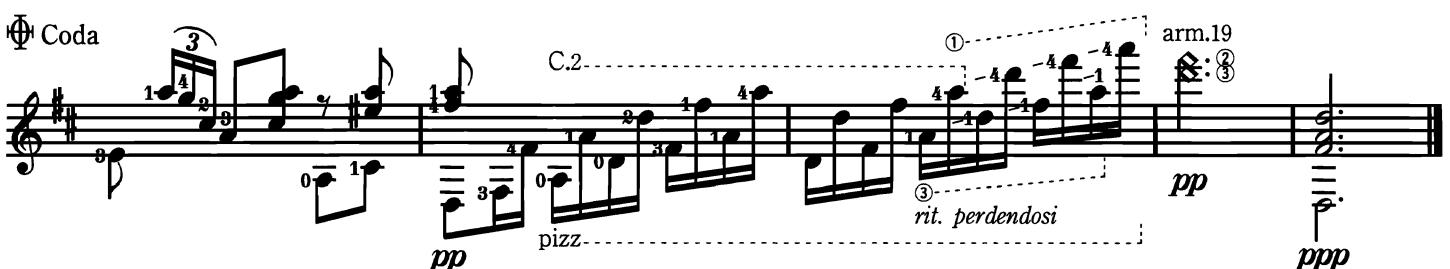
C.5


C.5


C.8


C.7


rit. molto


Coda


Asturias

(Leyenda)

Suite Española Op.47, No.5

アストゥリアス

〈スペイン組曲〉作品47 第5番

I. Albéniz

Allegro ma non troppo

Allegro ma non troppo

I. Albéniz

Suite Española Op.47, No.5

アストゥリアス

〈スペイン組曲〉作品47 第5番

Allegro ma non troppo

pp

p

mf

3 3 3 3 3 3
 ③ ④ ③ ④ ③ ④
p *p*
cresc. poco a poco

3 3 3 3 3 3
 ④ ④ ④ ④ ④ ④
p *p*

3 3 3 3 3 3
 ④ ④ ④ ④ ④ ④
p *p*

3 3 3 3 3 3
 ④ ④ ④ ④ ④ ④
p *p*

C.7 *m i* 3 3 3 3
 ④ ⑤ ⑥ ① ② ③ ④ ⑤
p p p sf

C.7
p sf

C.7
p sf

C.7
p sf

C.7
p sf

cresc. molto

p

ff

p

sff

1) C.8.

5) C.8.

p

sff

C.7.

p

sff

C.7.

sempre ff

C.8.

C.7.

C.8.

C.7.

1)

C.10

(2)

(2)

(2)

(2)

or

(3)

(4)

(3)

(4)

dim.

Sheet music for guitar, six staves:

- Staff 1:** Treble clef, key signature of one sharp, dynamic *f*. Fingerings: (4), (5), (4), (5), (5).
- Staff 2:** Treble clef, dynamic *dim.*, dynamic *fp*.
- Staff 3:** Treble clef, dynamic *pp*, dynamic *sempre pp*.
- Staff 4:** Treble clef, dynamic *p*.
- Staff 5:** Treble clef, dynamic *p*.
- Staff 6:** Treble clef, dynamic *pulgar*, dynamic *pizz.*

arm. 8 dos C.3... C.7...

arm. 8 dos

C.4...

f animando dim. *p* rit. *pp*

cantando sempre rubato *p* *poco rit.* *a tempo* *poco rit.* *a tempo*

accel. *rit. molto* *a tempo* *poco rit.*

C.5...

a tempo poco rit. *poco rit.* *sf* *accel.* *cresc.* *animando*

f *cresc.* *e* *accel.* *rit.* *p* *a tempo*

Córdoba

Suite "Cantos de España" Op.232, No.4

コルドバ

組曲〈スペインの歌〉作品232第4番

I. Albéniz

⑥=D

Andantino

pp (sul ponticello)

1 2 m i

C.3.

pp

C.5 1/2 -

C.5 1/2 -

C.3 -

C.3 -

2 2

pp

sfp

rit.

C.5 -

C.4 -

5

pp

p

C.3

C.3

C.1 -

C.1 -

C.8 -

C.5 -

C.5 -

rit.

C.10 -

a tempo

p

dim.

rit.

C.10 -

pp a tempo

arm. 8 dos

C.3 -

C.3 -

dim. e rall. molto

or

C.5 -

C.5..... C.1..... C.5..... C.1.....

dolce

C.5..... C.2..... C.2.....

p

C.8..... C.3.....

C.5..... C.9.....

④

C.7..... C.5 1/2.....

④

C.5 1/2.....

p

C.8 1/2..... C.5 1/2.....

②

marcato

C.3..... C.3..... rit.

marcato

rash. rash. rash. sfz rit. molto

p legato a tempo cresc.

C.2 C.7 C.7

C.5 1/2- sfz

1. *p i m*
 $\gamma(3)$ $\gamma(3)$ $\gamma(3)$ $\gamma(3)$

2. *pp*
 $\gamma(3) m \gamma$ $\gamma(3)$ $\gamma(3)$ $\gamma(3)$

C.5½
sempre grandioso

3. *ff*
 $\gamma(6)$ $\gamma(6)$ $\gamma(6)$ $\gamma(6)$

C.6
ff rasg.

or *p* $i m a$ $i m a$

or b b b b

C.3.
 (rasg.) *p*
 or *i m a* *p i m a*
 or *i m a* *p i m a*
pp
 C.2. *cresc.*
 C.5.
 C.10. *p tranquillo* *arm. & dos.* *rit.* *C.3.* *rit.* *pp*
 or *poco dolce* *meno mosso*
C.5. *C.2.* *C.2.*

Sheet music for a musical instrument, likely a woodwind or brass, featuring six staves of music. The music includes various dynamics, articulations, and performance instructions.

Staff 1: Measures 1-2. Dynamics: p , p . Articulations: slurs, grace notes. Performance instruction: *rit.*

Staff 2: Measures 3-4. Dynamics: $C.8$, $C.3$. Articulations: slurs, grace notes. Performance instruction: *rit. molto*, *pp*, *a tempo*.

Staff 3: Measures 5-6. Dynamics: $C.5 \frac{1}{2}$, $C.5$. Articulations: slurs, grace notes.

Staff 4: Measures 7-8. Dynamics: $C.3$, $C.2$. Articulations: slurs, grace notes.

Staff 5: Measures 9-10. Dynamics: p , p . Articulations: slurs, grace notes. Performance instruction: *rit.*

Staff 6: Measures 11-12. Dynamics: $C.5$, $C.1$. Articulations: slurs, grace notes.

Staff 7: Measures 13-14. Dynamics: $C.5$. Articulations: slurs, grace notes. Performance instruction: *rit.*, *a tempo*.

Staff 8: Measures 15-16. Dynamics: p , p . Articulations: slurs, grace notes.

Staff 9: Measures 17-18. Dynamics: p , p . Articulations: slurs, grace notes.

Staff 10: Measures 19-20. Dynamics: pp , pp . Articulations: slurs, grace notes.

Performance Instructions:

- Measure 1: *arm. 8dos*
- Measure 10: *pp*

Rumores de la Caleta (Malagueña)

Recuerdos de Viaje Op.71, No.6

入江のざわめき
〈旅の思い出〉作品71から第6番

I. Albéniz

Allegro

f

p

pp

dim.

PIZZ.

C.9.....

mp

cantando

C.5.....

C.5.....

C.5.....

dim.

C.5.....

C.5.....

C.5.

poco rit. a tempo

mf

C.3.

poco rit. a tempo

rit.

C.5.

C.3.

C.1.

molto rit.

rit.

Adagio

Cadenza lento

ad lib

mf rit.

Tempo I

dim.

pp

pizz.

C.9

mp cantando

C.5

dim.

C.9.

C.5.

C.5 ½.

mp

mf

poco rit.

a tempo

Lento

Torre Bermeja

(Serenata)

12 Piezas Características Op.92, No.12

朱色の塔

〈12の特性的小品集〉作品92第12番

I. Albéniz

⑥=D

Allegro molto

Allegro molto

mf poco rubato sfz rapido p pp

ben marcato il canto

C.3.

C.5. C.6. C.5.

C.7. C.5.

C.10 1/2. C.5. C.3.

p più f

C.9. C.10 1/2. C.8 1/2. C.6 1/2.

dim.

i m (3) (2) (3) (2) (3) (2) (3)

a m (2) (3) (2) (3) (2) (3)

a m (2) (3) (2) (3) (2) (3)

C.5

(5) (4)

(4)

ben marcato

f

cresc.

arm. 8dos

mf cantando

dolce

rit.

a tempo

pp

1)

C.10 1/2

arm.12

pizz.

C.3 1/2

mf

1)

or

The image shows a page of sheet music for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. The key signature is A major (no sharps or flats). Measure 121 begins with a forte dynamic. The left hand plays eighth-note chords (A-C-A-C) while the right hand plays eighth-note chords (E-G-E-G). Measure 122 continues with eighth-note chords, with the left hand playing (A-C-A-C) and the right hand playing (E-G-E-G). Measure 123 starts with a forte dynamic, followed by eighth-note chords (A-C-A-C) from both hands. Measure 124 concludes with eighth-note chords (A-C-A-C) from both hands.

Musical score for measures 21-22. The score consists of two staves. The top staff shows a melodic line with various note heads and stems. Measure 21 starts with a dotted half note followed by a sixteenth-note pattern (two groups of three). Measure 22 begins with a sixteenth note, followed by eighth notes, then sixteenth notes, and ends with a sixteenth-note pattern. Measure 22 concludes with a dynamic instruction *cresc.* The bottom staff shows rhythmic patterns primarily consisting of eighth and sixteenth notes. Measure 21 has a dynamic of *mf*. Measures 22-23 have a dynamic of *f*.

A musical score for piano featuring a single melodic line on a treble clef staff. The key signature is one sharp. The score includes several dynamic markings: a crescendo line followed by **f** (fortissimo), **ben marcato**, and a decrescendo line. There are also slurs and grace notes. Measure numbers 2, 4, and 5 are indicated above the staff. Measures 1 through 4 show a descending melodic line. Measures 5 through 8 show an ascending melodic line. Measures 9 through 12 show a descending melodic line. Measures 13 through 16 show an ascending melodic line.

Musical score for piano, page 10, measures 4-5. The section is labeled "arm.8 dos". The piano part consists of two staves. The left hand plays eighth-note chords in the bass staff. The right hand plays eighth-note chords in the treble staff, with some sixteenth-note patterns and grace notes. Measure 4 ends with a fermata over the right-hand notes. Measure 5 begins with a dynamic instruction "cantando dolce". Measure 6 starts with a measure repeat sign.

Musical score for piano showing measures 2 and 4. The score consists of two staves. Measure 2 starts with a forte dynamic (indicated by a large 'F') followed by a crescendo (cresc.), then a decrescendo (dim.). Measure 4 starts with a piano dynamic (p) followed by a ritardando (rit.) and a pianissimo dynamic (pp). Various slurs, grace notes, and dynamic markings are present throughout the measures.

Musical score for string quartet (Violin 1, Violin 2, Cello, Double Bass) in G major. The score consists of five staves. Measure 2 starts with a melodic line in Violin 1. Measures 3-4 show complex rhythmic patterns with eighth and sixteenth notes, including grace notes and slurs. Measure 5 begins with a dynamic *mf* and a crescendo, indicated by the word "cresc." at the end of the measure. The cello and double bass provide harmonic support throughout. Measure 5 concludes with a dynamic *pizz.*

C.5.

③ ② ①

rit.

C.2.

② ③ ④

rapido

p

sfz

C.7 1/2

C.5 1/2

p *i m a m i*

pp

C.7 1/2

i m a m i

C.5 1/2

C.5 1/2

ben marcato il canto

① ② ③

C.7

② ③ ④

C.7

② ③ ④

C.7

② ③ ④

C.5

C.3.

5 ③ ④ ② ① ④ ⑤ ⑥ ⑤ i m ⑤ i m ⑥

C.5. C.6. C.5.

C.7. C.5. C.10.

cresc.

C.5. C.3. C.5.

p m i ④ ③ ④ ② ① ③ ④ ② ① ④ ③ ⑤ ⑥ ⑤ i m ⑥

p m i *pp* *poco a poco cresc.*

C.2 1/2. C.5 1/2. C.10 1/2.

f *ff dim.* *dim.* *p* *pp* *ff*

Zambra Granadina

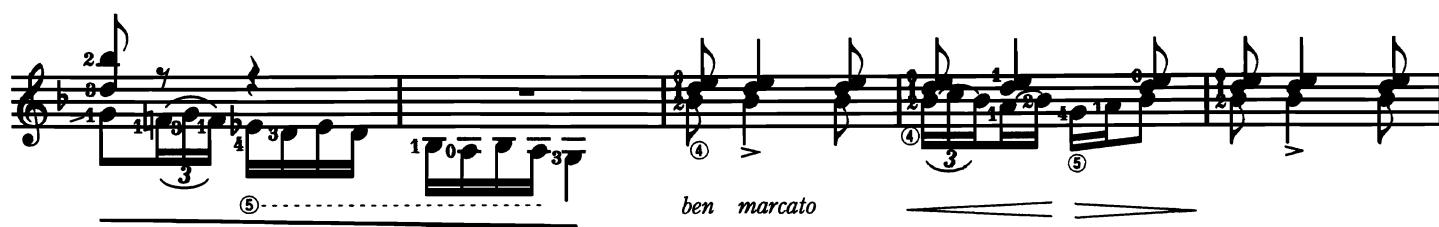
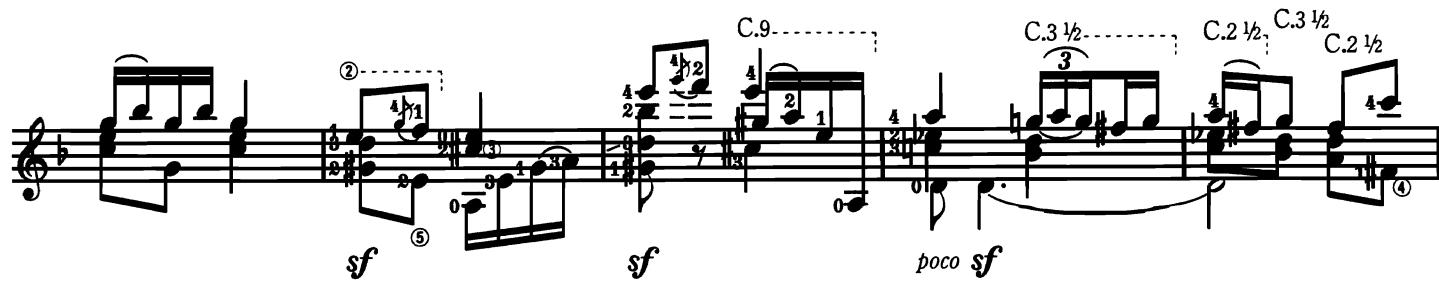
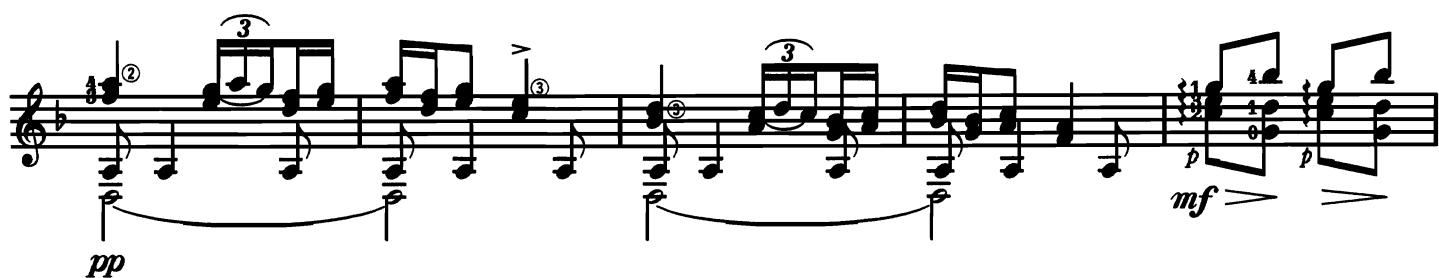
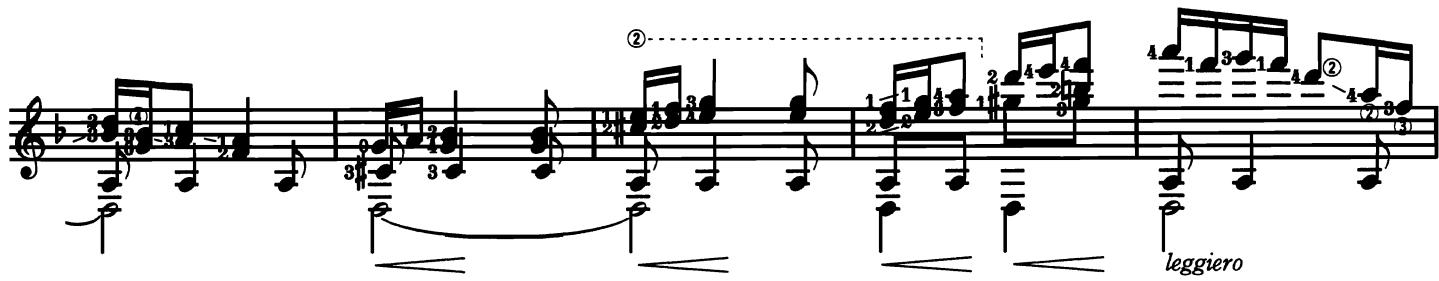
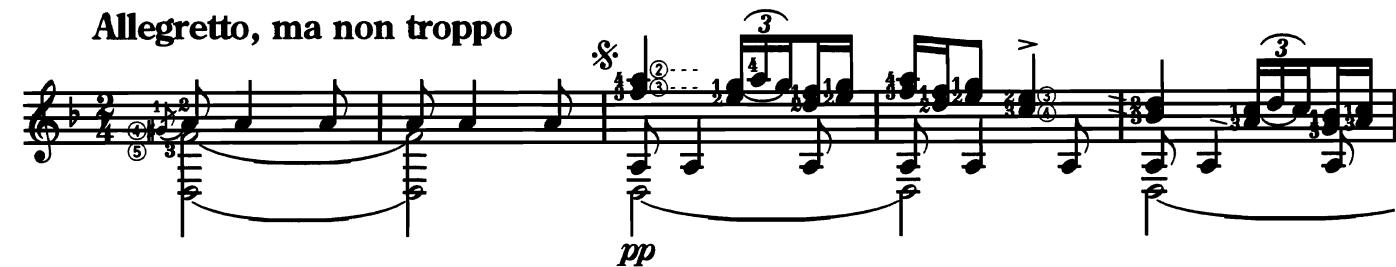
(Danza Oriental)

12 Piezas Características Op.92, No.7

サンブラ・グラナディーナ
〈12の特性的小品集〉作品92第7番

I. Albéniz

⑥=D

Allegretto, ma non troppo

The sheet music consists of five staves of musical notation for a solo instrument, likely a woodwind. The notation includes various dynamics such as *p*, *poco cresc.*, *sf*, *ff*, *sforzando*, *sf*, *ff*, *pp*, *dim.*, *sotto voce*, and *perdendosi*. Fingerings are indicated by numbers above or below the notes, and performance techniques like grace notes and slurs are shown. The music is marked with measures and rests, and some measures have circled numbers (e.g., 1, 2, 3, 4, 5) and arrows pointing to specific notes or groups of notes. The key signature changes throughout the piece, with labels like C.5 1/2, C.3 1/2, C.5, C.3, C.5 1/2, C.3 1/2, C.5, C.3, C.5, C.6, and C.3.

C.2 $\frac{1}{2}$ C.3 $\frac{1}{2}$

C.2 C.3 $\frac{1}{2}$ C.2 C.2

C.2 C.3 C.2

C.7 C.5 $\frac{1}{2}$ C.2 $\frac{1}{2}$ C.2 $\frac{1}{2}$

C.2 $\frac{1}{2}$, C.3 $\frac{1}{2}$ C.4 C.7 C.4

ben marcato

C.5 $\frac{1}{2}$ C.3 $\frac{1}{2}$ C.5 $\frac{1}{2}$ C.3 $\frac{1}{2}$ C.5 C.3 C.5

Φ Coda

ff sf pp

C.4 C.2 $\frac{1}{2}$

pp pp sotto voce (y)

C.2 $\frac{1}{2}$ C.3 $\frac{1}{2}$

pp p

C.7

rash. ff pizz. ff

nat. arm.12 C.7

ff

Mallorca (Barcarola)

Op. 202

マジョルカ

作品 202

I. Albéniz

⑥=D

Andantino

Andantino

⑥=D

C.2. *i p*

pp

②. C.7.

cantando

pp

121 C.4. 242 C.2. C.7.

cresc. *dim.* pp

C.3. 131 C.1. arm. 8 dos *cresc.*
a tempo

C.8. C.5 ½. C.6. C.1. *poco riten.* *a tempo* *mf*

C.5. C.3. *pp* *rit.*

A page of sheet music for a string instrument, likely cello or double bass, featuring six staves of musical notation. The music is written in common time with a key signature of one flat. Various dynamics and performance instructions are included:

- Staff 1:** Includes markings like "rit.", "a tempo", and "ppp".
- Staff 2:** Includes markings like "cresc.", "C.4.", "242", "C.2.", and "(g)".
- Staff 3:** Includes "marcato".
- Staff 4:** Includes "C.1.", "dim.", and "pp".
- Staff 5:** Includes "C.5.", "al ♫", and "arm. 12".
- Staff 6:** Includes "poco più mosso", "C.2 1/2", "C.5 1/2", "C.7 1/2", "a m", "C.5 1/2, C.7 1/2", "C.2 1/2", "C.5 1/2", "C.7 1/2", "f", "cantando dolce", "C.5 1/2", "C.5", "m a a", and "C.5 1/2".

dim. rit. a tempo

C.2 C.7
C.3 ½ C.7 ½ C.3 ½

p molto rubato C.6 C.8 C.5 C.7 C.2
molto riten. cresc.

arm.12 pesante 131 cantando dolce a tempo

f ritard. C.10 C.2 C.3
rit. f rit. molto rit.

poco più mosso C.2 ½ C.5 ½ C.7 ½ C.5 ½ C.7 ½ C.2 ½ C.5 ½ C.7 ½
cantando dolce a tempo f

C.7 ½..... C.5..... cresc.

dim. rit. marcato

C.7..... C.3 ½.....

C.6..... C.8..... C.5..... C.5.....

molto rubato marcato

rit. e dim. rit. molto arm.7 arm.7 D.C. al Coda

Φ Coda

p perdendosi

rall. C.3 C.10 pp

Oriental

Danza Española Op.37, No.2

オリエンタル

〈スペイン舞曲集〉作品37第2番

E. Granados

Andante

1)

3小節目の和音は難しいと思われるかも知れないが、導入部でカッコ内の音をあらかじめ押さえておくと弾きやすくなる。

Though the chord in the 3rd measure may seem difficult, it will make the playing easier to hold down the high B note in parenthesis since the beginning.

2)

C.2 C.5 C.4 C.7

poco cresc.

pp

C.4 C.7 C.7

p dolce

arm. 8dos

dim. ④ 2 4 2 - 2 nat. rit. arm.5 ② ③ ⑤ arm.7 pp

Lento assai

p

C.7 C.4

C.7 C.2

11

C.6.

C.6.

C.6 ½

rit. un poco

p

a tempo dim.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 2 begins with a single note in the bass, followed by a series of eighth-note chords in the treble. Measure 3 starts with a bass note and continues with eighth-note chords. Measure 4 begins with a bass note and concludes with a final chord. Various performance markings like slurs, grace notes, and dynamic arrows are present. Measure numbers 2, 3, and 4 are indicated above the staff.

C.7. C.2.

f rit. e dim. *p*

(3) (4)

Andante

p

dolce

C.4

C.7

The sheet music consists of six staves of musical notation for a solo instrument, likely a woodwind. The key signature is one sharp. The music begins with a dynamic of *poco sffz*. It features various performance techniques indicated by boxes with numbers (e.g., 1, 2, 3, 4, 5, 6) and letters (e.g., C.4, C.7). Dynamics include *pp*, *dolce*, and *pp* followed by *sffz*. The score ends with a 'Fine' at the bottom right, preceded by *arm. 5*, *arm. 8dos*, *nat.*, and *rit.*

Villanesca

Danza España Op. 37, No.4

ビリヤネスカ
〔スペイン舞曲〕作品37第4番

E. Granados

⑥=D
⑤=G

Allegretto, alla pastorale

arm.7.

f

C.10

C.7

arm.7

mf

C.7

arm.7

poco a poco cresc.

C.5 ½

ff



arm.7
C.7 1/2.....

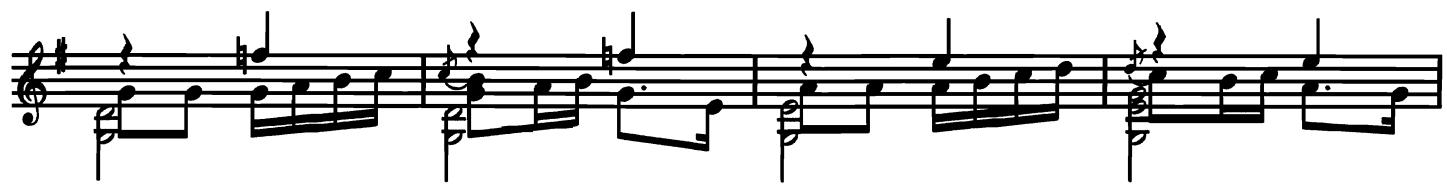
arm.7
C.5 1/2.....
arm.7
C.7 1/2.....
arm.7

Andante espressivo

C.5 1/2.....
arm. 8dos.....
C.3 1/2.....
C.5 1/2
rit.

C.3 1/2 arm. 8dos (22nd fret).....
a tempo

C.10.....
C.7.....
arm.7



C.5 1/2

Musical score for guitar showing a sixteenth-note pattern with grace notes and dynamic markings. The notation is on a single staff with a treble clef and a key signature of one sharp.

arm.7 C.7 1/2 arm.7 C.5 1/2 arm.7

Musical score for guitar showing a series of sixteenth-note patterns with dynamic markings and grace notes. The notation is on a single staff with a treble clef and a key signature of one sharp.

C.7 1/2 arm.7 C.5 1/2 arm. 8dos C.3 1/2

Musical score for guitar showing a series of sixteenth-note patterns with dynamic markings and grace notes. The notation is on a single staff with a treble clef and a key signature of one sharp.

Andante espressivo

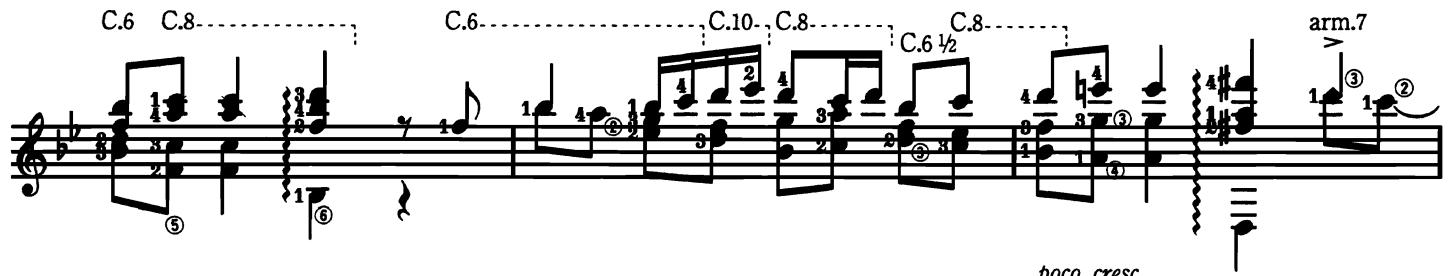
C.5 1/2 al C.3 1/2 arm. 8dos (22nd fret)

Musical score for guitar showing a sixteenth-note pattern with dynamic markings and a tempo instruction. The notation is on a single staff with a treble clef and a key signature of one sharp.

rit. a tempo

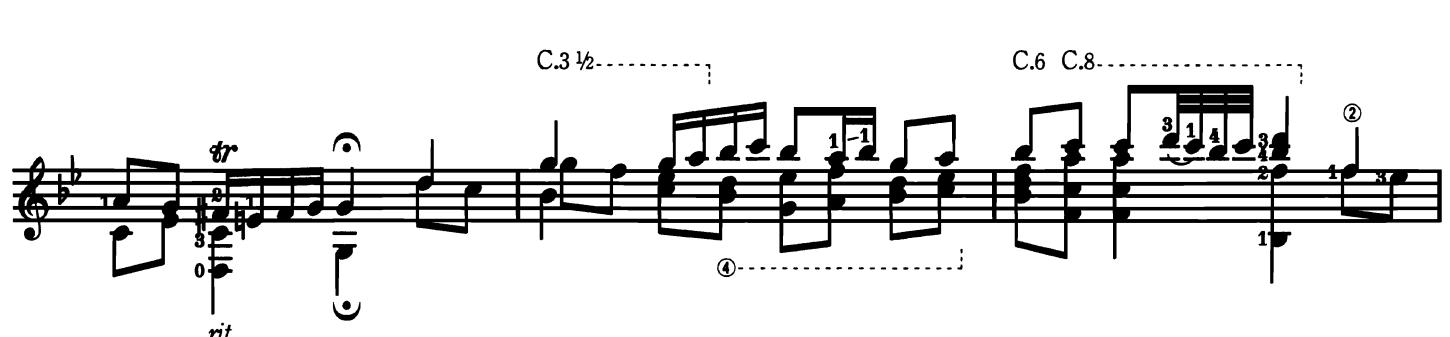
Andante molto

Musical score for guitar showing a sixteenth-note pattern with dynamic markings and a tempo instruction. The notation is on a single staff with a treble clef and a key signature of one sharp.

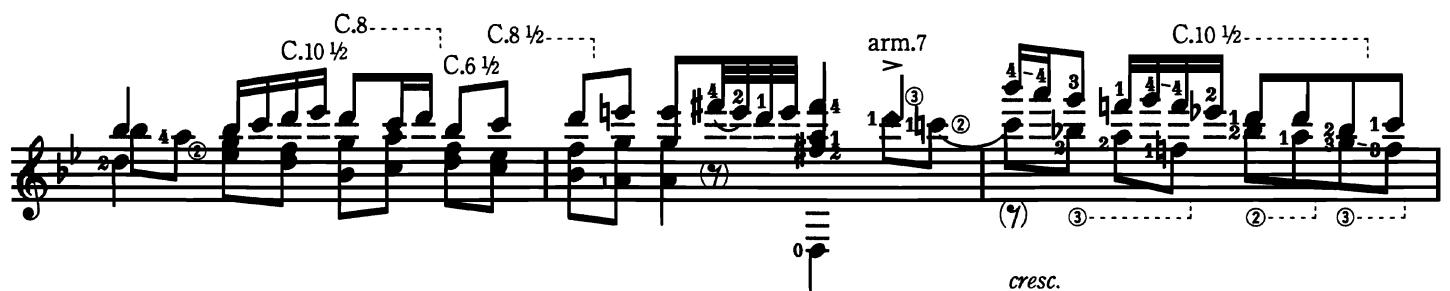
C.6 C.8..... C.6..... C.10 C.8..... C.6 1/2 C.8..... arm.7


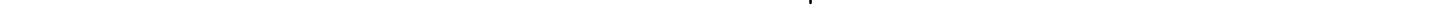
poco cresc.

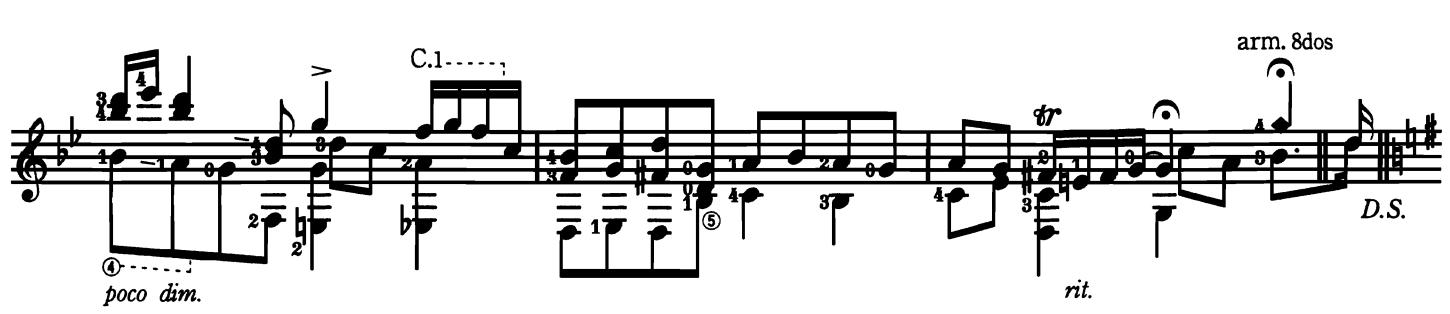
C.10 1/2..... C.1.....

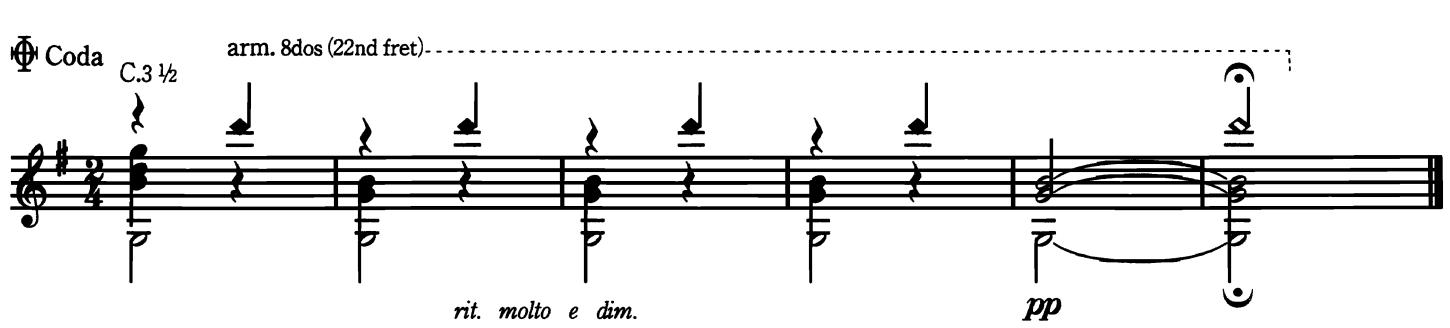

C.3 1/2..... C.6 C.8.....


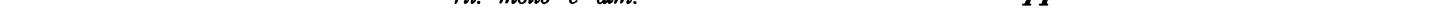
rit.


C.8..... C.10 1/2..... C.6 1/2..... arm.7 C.10 1/2.....


cresc.


poco dim. C.1..... arm. 8dos D.S.


rit. molto e dim. Coda C.3 1/2 arm. 8dos (22nd fret).....


pp


Andaluza (Playera)

Danza Española Op.37, No.5

アンダルーサ

<スペイン舞曲集> 作品37 第5番

E. Granados

Andante quasi Allegretto

Andante quasi Allegretto

Danza Española Op.37, No.5

アンダルーサ
<スペイン舞曲集> 作品37 第5番

E. Granados

Measure 1: *f*, *p*, *mp*

Measure 2: 1) C.9, ②, *p*, *mp*

Measure 3: C.7, ②

Measure 4: 1) C.9, ②, ④, ⑤

Measure 5: C.3, ④, ⑤

Measure 6: *mf*, C.5

Measure 7: ⑥, ⑤

Measure 8: 1) C.9, ②, ⑤

Measure 9: or 1) C.9, ②, ⑤

1) C.9
②

arm.7
poco rit.

② C.5 ½-
C.5 ½-

a tempo ⑤
⑥

② C.5 ½-
poco dim. ⑥
⑤

poco dim. ⑥
⑤

C.3 C.7--
ff
ben accento

ff
p
marcando

C.7--
meno
f

ff
p
marcando

meno
f

C.7--
arm.7
arm.7 mp

arm.7
mp
arm.7
mp

2)

poco rit.

a tempo

dolce

più dolce e rall.

dim. (rubato)

morendo

Andante

leggieramente

C.2.

C.6.

con molta espressione

poco f

meno

sffz

p

rit.

pp

2)

C.5 1/2..

C.5 1/2..

C.5 1/2..

arm. 8dos..... C.2..... C.2.....

2 5
07 arm.19

a tempo

C.2

poco più mosso

C.7

meno

C.2

rit.

= p

molto rit. e dim.

Tempo I

④

mp

1)
C.9.....

p

mp

C.7.....

2.....

C.9
②

C.3
③

C.5

mf

⑥

⑤

1) C.9
②

poco rit.

arm.7

②

C.5 ½ -

a tempo

⑥

②

C.5 ½ -

poco dim.

⑥

⑤

C.7..

ben accento

C.7..

ff *p* *marcando* *meno* *f*

C.7..

arm.7

arm.7 *mp*

2)

arm.7

poco rit. *a tempo*

4..

dolce *più dolce e rall.*

(4)

(rubato) *rit. molto* *morendo* *arm.12*

Danza Triste

Danza Española Op.37, No.10

悲しき舞曲

〈スペイン舞曲集〉作品37第10番

⑥=D

E. Granados

Allegretto

a

i m i

m i m i m

i m i

C.5.

sffz

p

C.5.

sffz

p

Sheet music for a solo instrument, likely a woodwind or brass, featuring six staves of music. The music includes various dynamics, markings like *marc.*, *sffz*, and *energico*, and grace notes. Fingerings are indicated by numbers (1, 2, 3, 4, 5) above or below the notes. Measure numbers 1 through 6 are present at the beginning of each staff.

Staff 1: Measures 1-2. Dynamics: *p*. Fingerings: 1, 2, 3, 4, 5. Articulation: accents.

Staff 2: Measures 3-4. Dynamics: *pp*. Fingerings: 1, 2, 3, 4, 5. Articulation: accents. Marking: *marc.*

Staff 3: Measures 5-6. Dynamics: *sffz*. Fingerings: 1, 2, 3, 4, 5. Articulation: accents. Markings: C.3., C.6.

Staff 4: Measures 1-2. Fingerings: 1, 2, 3, 4, 5. Articulation: accents. Markings: C.3., C.1., C.6.

Staff 5: Measures 3-4. Fingerings: 1, 2, 3, 4, 5. Articulation: accents. Markings: C.3., C.1., C.3.

Staff 6: Measures 5-6. Fingerings: 1, 2, 3, 4, 5. Articulation: accents. Markings: C.3., C.1., C.3.

Staff 7: Measures 1-2. Fingerings: 1, 2, 3, 4, 5. Articulation: accents. Marking: C.3.

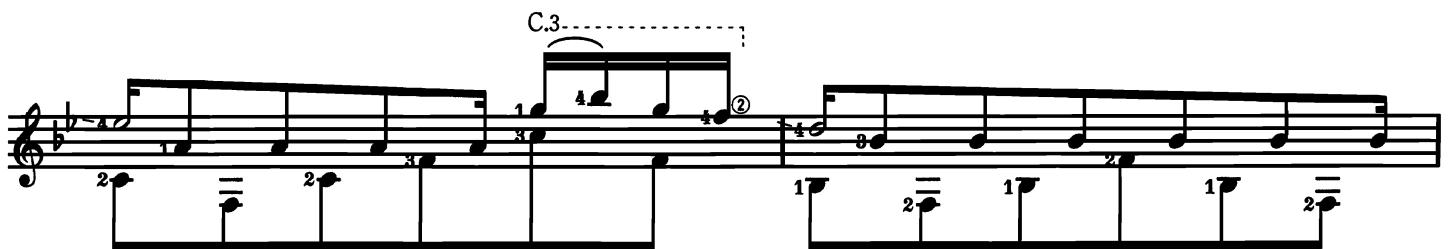
Staff 8: Measures 3-4. Fingerings: 1, 2, 3, 4, 5. Articulation: accents. Marking: C.3.

Staff 9: Measures 5-6. Fingerings: 1, 2, 3, 4, 5. Articulation: accents. Dynamics: *p*. Marking: *energico*.

Staff 10: Measures 1-2. Fingerings: 1, 2, 3, 4, 5. Articulation: accents. Marking: C.6.

Staff 11: Measures 3-4. Fingerings: 1, 2, 3, 4, 5. Articulation: accents. Marking: C.3.

Staff 12: Measures 5-6. Fingerings: 1, 2, 3, 4, 5. Articulation: accents. Marking: C.3.

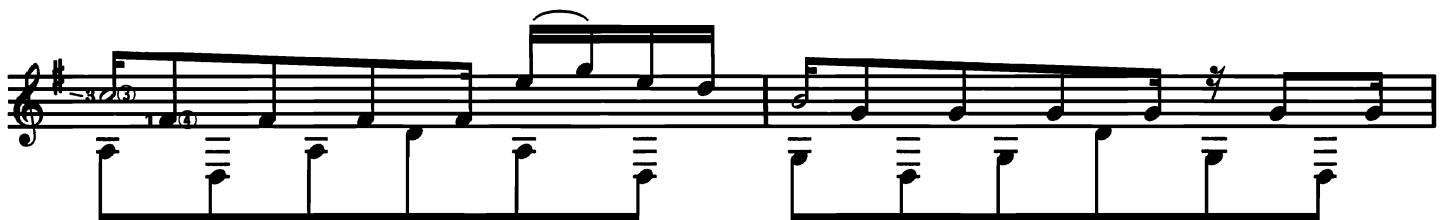
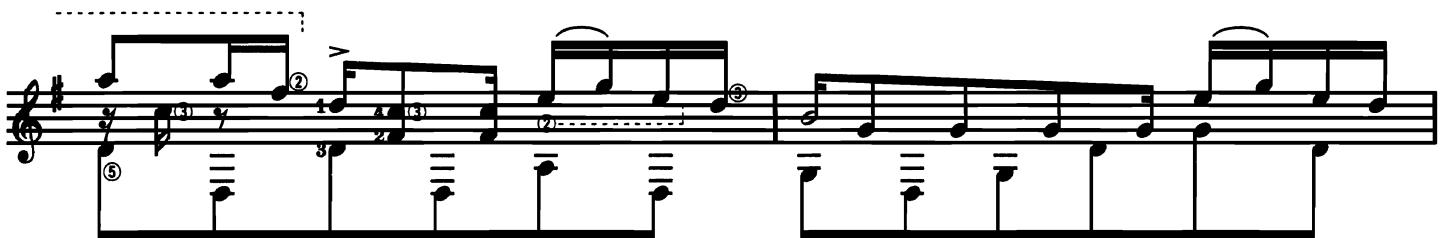


Tempo I

rall.

poco rall.

a tempo



Musical score page 77, measures 5-6. Treble clef, key signature of one sharp. The first measure shows a sixteenth-note pattern with grace notes and dynamic markings (5). The second measure continues with a similar pattern. A "dim." instruction is present at the end of the second measure.

Musical score page 77, measures 7-8. Treble clef, key signature of one sharp. The first measure shows a sixteenth-note pattern with grace notes and dynamic markings (1, 2, 3). The second measure continues with a similar pattern.

Musical score page 77, measures 9-10. Treble clef, key signature of one sharp. The first measure shows a sixteenth-note pattern with grace notes and dynamic markings (1, 2, 3). The second measure continues with a similar pattern.

Musical score page 77, measures 11-12. Treble clef, key signature of one sharp. The first measure shows a sixteenth-note pattern with grace notes and dynamic markings (1, 2, 3). The second measure continues with a similar pattern.

C.7.....

C.10.....

C.7.....

p

C.10.....

C.7.....

p

molto riten.

C.9 1/2.....

C.7.....

cantabile e rubato

riten.

Andante

C.10 1/2

p

ten. il canto

C.10

4 1 3 2 1 2
1 2 3 4 2 1 3 2 1 2
accel. ten. riten.

arm.12 arm.12

C.8
3 2 4 1 3 2 1 2
1 2 3 4 2 1 3 2 1 2
riten.
arm.12
poco animato

slargando molto

C.9 1/2
1 2 3 4 2 1 3 2 1 2
1 2 3 4 2 1 3 2 1 2
pp

C.7
4 1 3 2 1 2
1 2 3 4 2 1 3 2 1 2
sfz
molto riten.
sfz
ff meno
4 1 2 3 4 2 1 3 2 1 2
1 2 3 4 2 1 3 2 1 2
pp

Tempo I

4 1 3 2 1 2 3 4 1 2 1 2 3 4 2 1 3 2 1 2
molto rall.
4 1 2 3 4 2 1 3 2 1 2 3 4 2 1 3 2 1 2
() ()

42.

pp

C.5.

p

C.5.

p

sfz

marc.

C.3.

C.6.

pp

sfz

C.3. C.1. C.6. C.3. C.1. C.3.

C.3.

C.3. C.3. C.3.

C.8. C.6. C.3.

energico

p

C.3. C.3.

rall.

meno

p

arm.7 arm.7

rall. e morendo

cadencioso

ppp

fff

Zambra

Danza Española Op.37, No.11

サンブラ

〈スペイン舞曲集〉作品37第11番

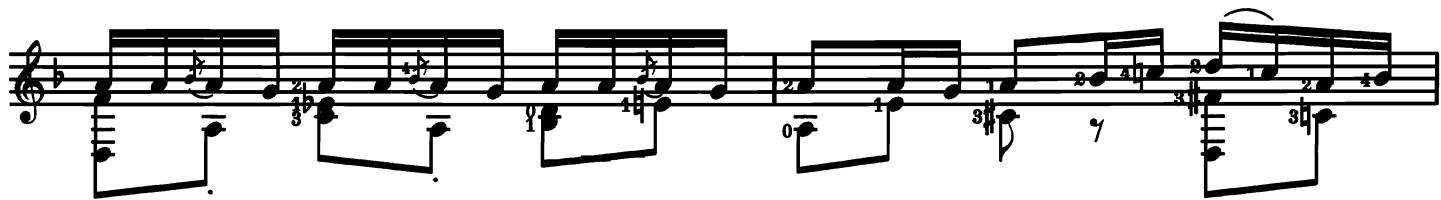
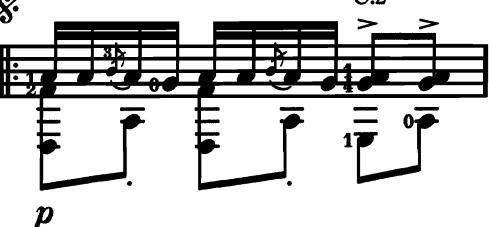
E. Granados

⑥=D

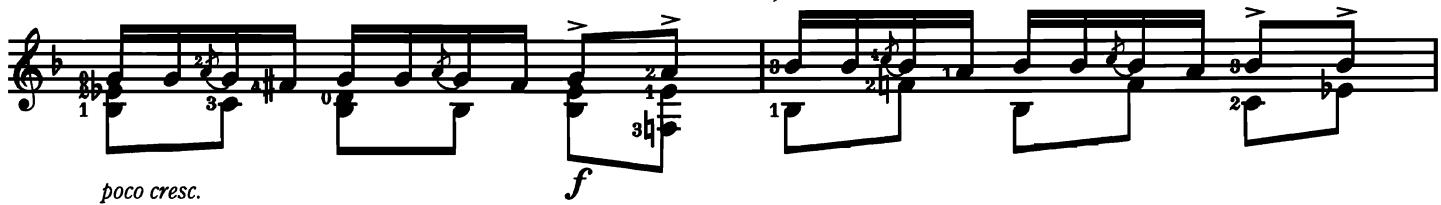
Largo a piacere



Andante con moto



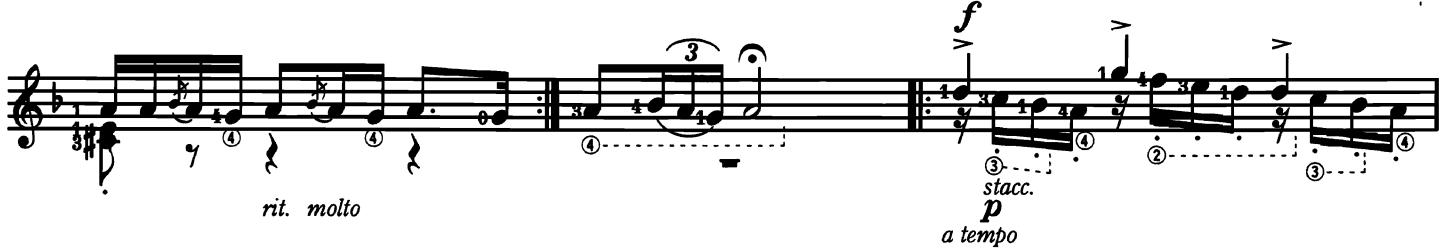
※)



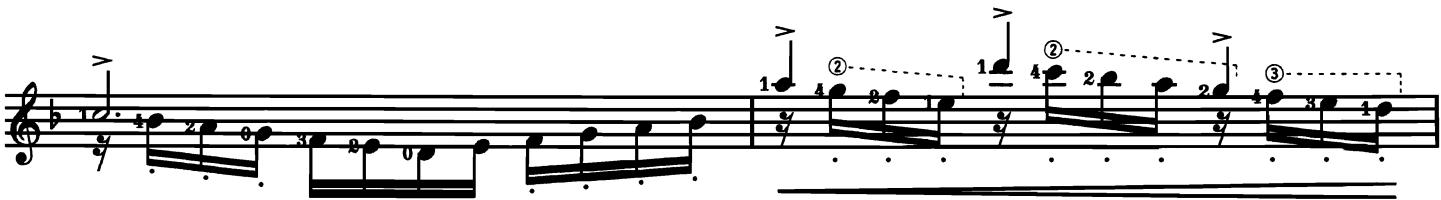
C.2



C.3 1/2



a tempo



※) 不要な音を出さないよう、2弦上に薬指aを乗せておく。

The ring finger *a* should be placed on the 2nd string to avoid unnecessary sound.

The image shows six staves of musical notation, likely for a woodwind or brass instrument. The music is in common time and includes various dynamics and performance instructions:

- Staff 1:** Starts with a dynamic of *p*. Measures include eighth-note patterns and sixteenth-note patterns. A performance instruction "C.3" is at the end.
- Staff 2:** Measures include eighth-note patterns and sixteenth-note patterns. Dynamics *C.5*, *C.10*, *C.8*, and *ff* are indicated.
- Staff 3:** Measures include eighth-note patterns and sixteenth-note patterns. Dynamics *ff* and *dim.* are indicated.
- Staff 4:** Measures include eighth-note patterns and sixteenth-note patterns. Dynamics *p* and *C.2* are indicated.
- Staff 5:** Measures include eighth-note patterns and sixteenth-note patterns. Dynamics *poco cresc.* and *f* are indicated.
- Staff 6:** Measures include eighth-note patterns and sixteenth-note patterns. A performance instruction **)* is at the beginning.

C.2.....

rit. molto

poco cresc.

C.6.....

dim. poco a poco

arm. 7

Largamente (como recitativo)

p

al ♩

C.5.....

rf

dim.

C.6 ½ C.3 ½.....

(♩)

C.6.....

più f

dim. molto rit.

C.3

Largamento

C.5

p a tempo misterioso

con sentimento

C.3

Come primo

pizz.
a tempo misterioso

C.5
C.5
C.5
C.6 1/2 C.3
C.6
C.3
C.3
C.5
dim.
molto rit.
dim.
a tempo misterioso

f
con anima

(meno)
C.3
C.5
C.6
poco p
più a tempo
rit. e dim.

lunga
C.2
a tempo misterioso
a piacere

D.S.
al Coda
p
dim. e rit. molto

\oplus Coda

La Maja de Goya

Tonadilla

ゴヤの美女
(トナディリヤ)

⑥=D
⑤=G

E. Granados

Allegretto comodo

mf pizz.

C.6 1/2.....

C.5.....

C.3.....

C.2.....

C.3.....

C.7.....

C.8.....

C.8..... C.7.....

arm.7

C.8 1/2..... C.6 1/2.....

C.5..... C.3.....

C.8..... C.3 1/2..... C.3 1/2..... C.3.....

C.2 arm.8dos..... C.3 arm.8dos..... C.5 arm.8dos.....

arm.12..... arm.12.....

pizz.....

ff
p

C.8.....
C.2 1/2.....

p espress.
mf

C.3 1/2.....
C.5 1/2.....

rall.

Andantino assai Allegretto

rall.

C.7.....

rall. poco
a tempo

C.7.....

arm.5..... C.2..... C.8..... C.5.....

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The left staff shows a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note heads and stems, some with slurs and grace notes. Measure 11 ends with a fermata over the last note. Measure 12 begins with a dynamic instruction 'p' (piano). The right staff shows a bass clef, a key signature of one sharp, and a common time signature. It contains a harmonic line with sustained notes and rests. Measure 12 ends with a dynamic instruction 'f' (forte).

Musical score for trumpet part 2, page 10, measures 11-12. The score consists of two staves. The first staff starts with a dynamic of $C.6 \frac{1}{2}$, followed by a grace note (4) and a符 (4). The second staff starts with a dynamic of $C.5$. The third staff begins with a dynamic of $C.6 \frac{1}{2}$, followed by a grace note (3), a符 (3), and a grace note (5). The fourth staff begins with a dynamic of $C.8 \frac{1}{2}$, followed by a grace note (3).

Sheet music for the first movement of Beethoven's Violin Concerto in D major, Op. 61, No. 1. The page shows measures 11 through 15. Measure 11 starts with a grace note followed by a sixteenth-note pattern. Measures 12-13 show eighth-note patterns with various slurs and grace notes. Measure 14 begins with a sixteenth-note pattern. Measure 15 concludes with a sixteenth-note pattern and a dynamic instruction 'p'.

Valses Poéticos

詩的ワルツ集

E. Granados

Vivace molto

ff

C.2

C.9 1/2

C.2

ff

C.9 1/2

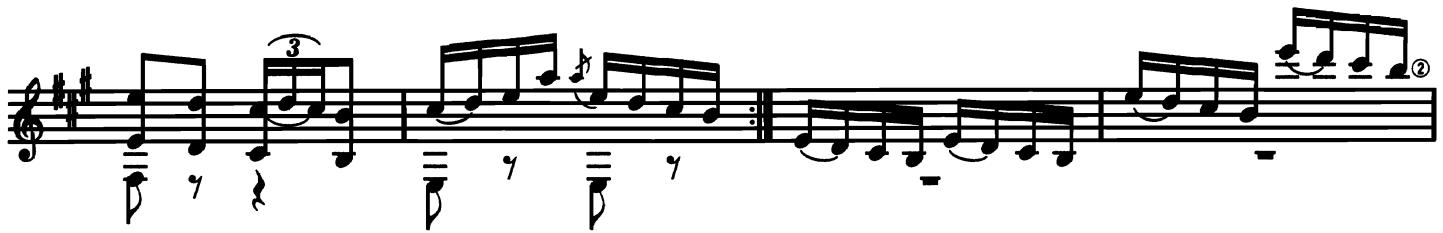
C.2

C.5

C.7

ff

C.2



C.9 1/2.....

C.2.....

C.9 1/2.....

C.2.....

ff

dim.

rall.

meno molto

pp

Melodico

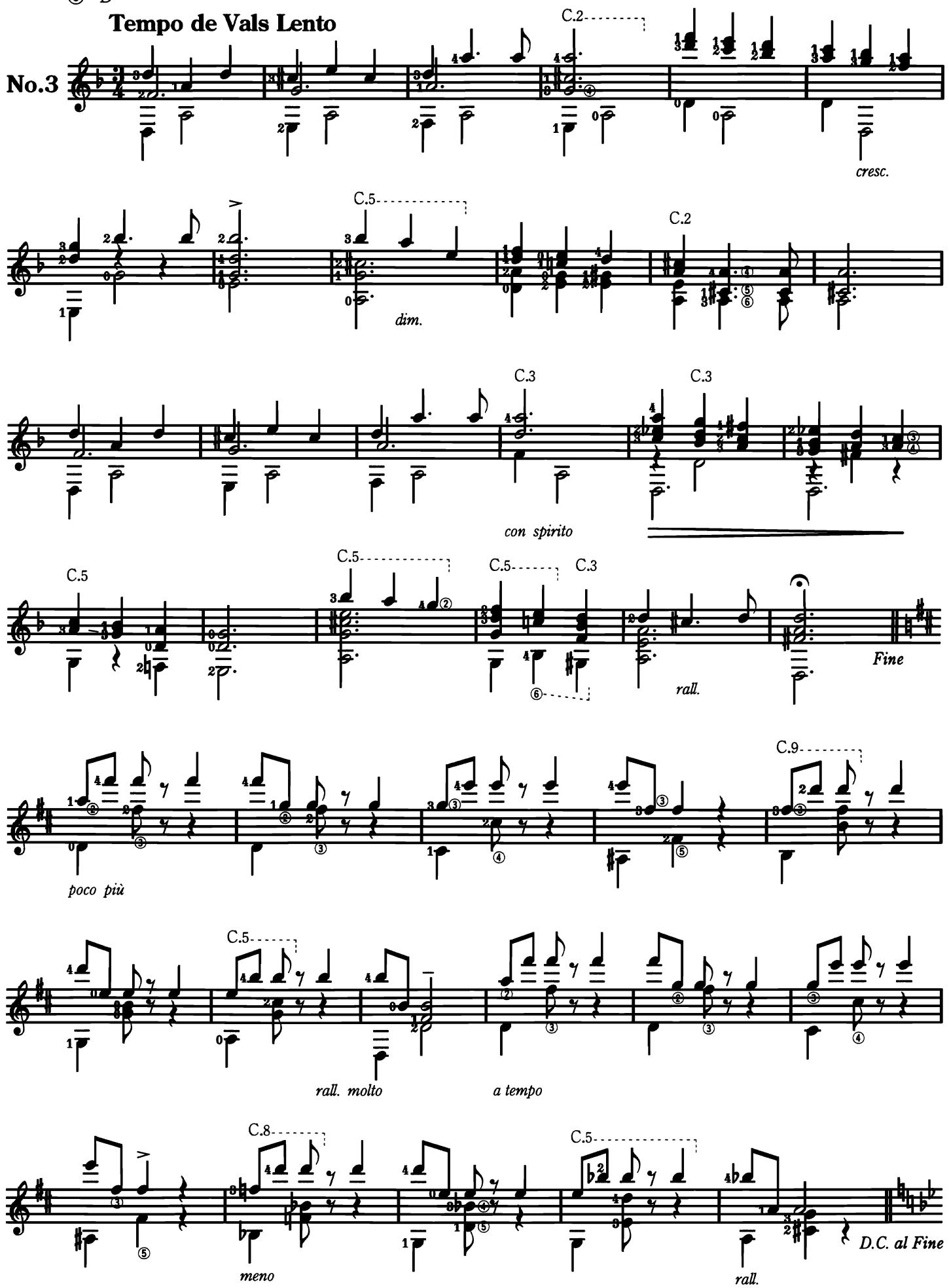
No.1

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is A major (two sharps). The time signature varies between common time and 3/4. The music is divided into measures by vertical bar lines. Several measures are grouped by dashed horizontal lines and labeled with measure numbers: C.4., C.2., C.9., C.4., C.2., C.2., C.2., C.9., C.8., C.5., C.4., C.2., C.2., C.2., and C.2. Performance instructions include dynamic markings like *p*, *f*, *ff*, *cresc.*, *rall.*, *molto*, *a tempo*, *dim.*, and *rall. molto*. There are also grace notes, slurs, and specific hand positions indicated by numbers (e.g., 1, 2, 3, 4, 5, 6) above or below the stems of certain notes. A note in the eighth staff contains Japanese text: "p 95 PrestoからのD.C.に際して、くり返しは行なわれる。" (Repetitions occur at the end of Presto from page 95 when reaching the D.C.).

⑥=D

Tempo de Vals Lento

No.3



The music is in 6= D major, 4/4 time. The tempo is indicated as "Tempo de Vals Lento". The piece is numbered "No.3". The dynamics and performance instructions include:

- Measure 1: Crescendo (cresc.)
- Measure 2: Diminuendo (dim.)
- Measure 3: Con spirito
- Measure 4: Rallentando (rall.)
- Measure 5: Fine
- Measure 6: Poco più
- Measure 7: Rallentando molto (rall. molto)
- Measure 8: A tempo
- Measure 9: Meno
- Measure 10: Rallentando (rall.)
- Measure 11: D.C. al Fine

(⑥=E)
Allegro humoristico

No.4

ff ritmico

C.1..... C.6.....

C.3..... C.1..... ff

C.6..... C.3..... C.3..... Fine

C.5..... (5) 1..... (5) 1.....

dim. arm.5....

C.5.....

dim. e rall. arm.5.... D.C. al Fine

Detailed description: The sheet music contains six staves of musical notation for a single instrument. The key signature is 6 sharps (E major). The time signature is 6/8. The music is titled 'Allegro humoristico' and numbered 'No.4'. The first staff starts with a dynamic 'ff ritmico'. The second staff begins with 'C.3.....'. The third staff starts with 'C.1.....'. The fourth staff begins with 'C.6.....'. The fifth staff starts with 'C.3.....'. The sixth staff ends with 'Fine'. The seventh staff begins with 'C.5.....'. The eighth staff starts with '(5) 1.....'. The ninth staff begins with '(5) 1.....'. The tenth staff starts with 'dim.'. The eleventh staff begins with 'arm.5....'. The twelfth staff begins with 'C.5.....'. The thirteenth staff starts with 'dim. e rall.'. The fourteenth staff begins with 'arm.5....'. The fifteenth staff ends with 'D.C. al Fine'. Various slurs, grace notes, and dynamic markings like 'ff', 'dim.', and 'rall.' are present throughout the piece.

Presto

C.2..... C.2..... C.2.....

C.5..... C.5.....

C.5.....

Vivace

p m a m i p i m a

a tempo

C.5.....

a tempo

C.5.....

(6)

Andante

rall.

D.C.
No 1. Vals

演奏会用 ゼンオン・ギター・ライブラリー 阿部保夫・阿部恭士 編

□ルネッサンス名曲選集 菊倍判／128頁
ムダッラ：ファンタジア／ミラン：バヴァース1番～6番／ダウランド：涙のバヴァース／カッティング：グリーンスリーブス／他全69曲

□バロック名曲選集 菊倍判／112頁【新版】
ヴァイス：ファンタジア／フレスコバルディ：ラ・フレスコバルダ／スカルラッティ：ソナタ10曲／バッハ：フーガ（リュート版）／他全60曲

□バッハ名曲選集 菊倍判／112頁【新版】
無伴奏ヴァイオリン・ソナタよりサラバンド、ブレー、フーガ、シャコンヌ／リュート組曲1番～4番／無伴奏チェロ組曲3番／他全42曲

□ソル名曲選集 菊倍判／128頁
アンダンテ・ラルゴ／幻想曲／魔笛の主題による変奏曲／グランド・ソロ／グランド・ソナタ／マルボローの主題による序奏と変奏／他全33曲

□タルレガ名曲選集 菊倍判／152頁
ムーア風舞曲／アルハンブラの想い出／アラビア風奇想曲／前奏曲1～15番／演奏会用大ホタ／ノクターン（ショパン）／他全64曲

□アルベニス／グラナドス名曲選集 菊倍判／96頁【新版】
アルベニス：タンゴ、セヴィーリャ、アストゥリアス、コルドバ／グラナドス：スペイン舞曲2、4、5、10、11番／詩的ワルツ集より／他全17曲

アグスティン・バリオス・マンゴレ ギター作品集 ヘスス・ベニーテス 編

□バリオス・マンゴレ ギター作品集1 菊倍判／64頁
人形の夢／告白のロマンサ／マドリガル ガポット／バラガイ舞曲第1番／ワルツ第3番／悲しみのショーロ／大聖堂／他全23曲

□バリオス・マンゴレ ギター作品集2 菊倍判／88頁
マベリータの花／古いガポット／クリスマスの歌／子守歌／舟歌／過ぎ去りしトレモロ／ワルツ第4番／森に夢見る／他全25曲

□バリオス・マンゴレ ギター作品集3 菊倍判／64頁
フリア・フロリダ／アコンキーハ／みつばち／情熱のマズルカ／メヌエットホ長調第1番、第2番／君の面影／春のワルツ／他全25曲

□バリオス・マンゴレ ギター作品集4 菊倍判／40頁
ベピータ／さまよい／マヒーヘ／ビダリータ／ソナチネ（我が母へ）／小さなミロンガ（ペートーベン：月光の曲）／他全14曲

ギター ベーシック・レパートリー 100選 I、II 出版部 編

一度は演奏すべき必修曲とも言えるものの中から発表会・パーティ・イベントなど（人前での演奏に適する作品）を選び、2つの巻で難易度に従って（段階的に配列した）基本的な100作品集。

□第1巻 菊倍判／104頁
サグレラス：ラルゲット／スペイン民謡：愛のロマンス／ジョンソン：アルメイン／モツツァーニ：フェステ・ラリアーネ／ダウランド：涙のバヴァース／ターレガ：アランブラの想い出／他全65作品

□第2巻 菊倍判／120頁
サンス：カナリオス／ヴァイス：ファンタジア／サグレラス：はちすずめ／バリオス：ワルツ3番、4番／スカルラッティ：ソナタイ長調／ジュリアーニ：大序曲／グラナドス：スペイン舞曲第5番／他全35作品

決定版 ギター・エチュード集 小川和隆 編

カルッリ、ソル、ジュリアーニ、アグアド、カルカッシ、コスト、タレガの古典派からロマン派を代表する7人の作曲家によるエチュードより、音楽を楽ししながら技術向上が図れるもの96曲を選びぬき、1冊で必要なエチュードが揃うよう編集した決定版。音楽解釈に役立つフレーズ・ライン、練習用解説、演奏アドバイス付。 菊倍判／152頁

■ギターのための バッハ 無伴奏ヴァイオリン ソナタとパルティータ全曲集

佐々木忠 編 菊倍判／120頁
全曲を原調で編曲。バッハのフレーズ・ラインやスラーの他、演奏上のスラーを区別して明示。巻末で装飾音と他の参考奏法譜例も掲載。ソナタ第1番ト短調 BWV1001～パルティータ第3番ホ長調 BWV1006／全6曲

■ギターのための バッハ 無伴奏チェロ組曲全曲集

佐々木忠 編 菊倍判／104頁
原曲チェロの響きと演奏しやすさに留意した編曲。バッハのフレーズ・ラインやスラーの他、演奏上のスラーを区別して明示。各装飾音の豊富な奏法譜例も掲載。チェロ組曲第1番 BWV1007～チェロ組曲第6番 BWV1012／全6曲

■モレーノ＝トローバ ギター作品集

新井伴典 運指・校訂 菊倍判／88+24頁
作曲家自筆譜のオーケストラ版に基づき、従来の版の誤りを直した「ソナティナ」／トリーハ、トゥレガーノを含む組曲「スペインの城」の全14曲収載。作曲者自身のピアノ伴奏版「カスティーリヤ協奏曲」を収載。

■小川和隆 ギター ソロ・コレクション ギターは素敵 CD付

小川和隆 編 菊倍判／64頁
オリジナル曲、編曲をまとめ、著者自身の10弦ギターによる演奏CD付。10弦ギター用の一部譜面、演奏用譜例もあり。エッセイ、解説付。聖母マリア頌歌集／グリーンスリーブス／さくら幻想曲／パリオス：ワルツ第3番／アマ色の髪の乙女／サティ：あなたが欲しい／他全20曲

■ギターのための クラシック名曲アルバム

久保公二 編 菊倍判／88頁
交響曲、弦楽曲、ピアノ曲などの名曲を、楽しく演奏できるようにした編曲集。副教材、発表会用として最適。愛の挨拶／タイスの瞑想曲／威風堂々／歓びの歌／月の光／バッヘルベルのカノン／サティ：あなたが欲しい／他全50曲

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新版 演奏会用

アルベニス／グラナドス名曲選集

編者 阿部保夫・阿部恭士
第1版第1刷発行 2000年4月20日
第1版第8刷発行 2011年2月10日

発行 株式会社全音楽譜出版社

東京都新宿区上落合2丁目13番3号〒161-0034
TEL・営業部03-3227-6270
出版部03-3227-6280
URL <http://www.zen-on.co.jp/>
ISBN978-4-11-239113-3

複写・複製・転載等厳禁 Printed in Japan