

del's & Blah's Bunch's sampling

Collection

des Œuvres

10176 LA

GUITARRE

PAR

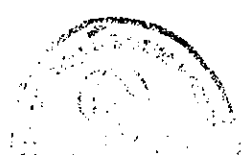
D. AGUADO

Œuvre 15

AV

Chaque 7 50

PARIS, S. RICHALT, Editeur
Boulevard Poissonnière N° 20 au 1^{er}
15705 E.



ADVERTENCIA.

Este signo *Z* (Acrastra) indica que las dos notas que comprende se ejecutan corriendo un mismo dedo por la cuerda de una nota a otra.

Las notas aspiradas ó con aspiración se ejecutan levantando pronto el dedo de la mano izquierda que ha pisado, y tambien volviendo a poner sobre la cuerda el dedo que ha pulsado.

El sonido producido por una cuerda de la Guitarra se reproduce (en general) en la inmediata mas baja seis trastes hacia el puente, y tambien en su inmediata mas alta seis trastes hacia la cejuela. A estos sonidos semejantes llamo equisonos. Los números 1.2.3. colocados dentro de un circulito indican, que las notas a quienes estan aplicados se ejecuta en su 1º 2º ó 3º equisono, principiando el orden de estos desde la cejuela.

CATALOGO DE LAS OBRAS DE D. AGUADA.

Obras	Precio
1º 12 Valses para la Guitarra	5
2 Rondos	5
3 Ocho picecitas	5
4 Seis picecitas	5
5 Método	76
6 Nuevo metodo de Guitarra	20
7 Valses dedicados a los principiantes	5
8 Contradanzas y valsos dedicados a los principiantes	5
9 Contradanzas no difíciles	5
10 Ejercicios fáciles y muy útiles	5
11 Las favoritas: ocho contradan	5
12 Seis minuets y seis valsos	5
13 Picecitas agradables y no difíciles	5
14 Diez picecitas no difíciles	5
15 El Minuet alandango con variaciones	5
16 El landango Español	5

AVERTISSEMENT.

Le signe *Z* (Acrastra) indique que les deux notes que il comprend doit être exécutées par un seul doigt de la main gauche en glissant le long du manche.

Pour étouffer les sons, en exécutant les notes suivies d'un quart de soupir, on lève le doigt de la main gauche aussitôt qu'il a pressé la corde, ou bien on reporte sur cette corde le doigt de la main droite qui vient de la pincer.

Le son produit par une corde de la Guitare se reproduit (en général) sur la corde immédiate plus basse a la 6^{me} touche vers le chevalet, ainsi que sur la corde immédiate plus aiguë a la 6^{me} touche vers le sillet. Je les nomme equisonnants. Les chiffres 1.2.3. placés dans un petit cercle indiquent qu'une note doit être faite a son 1^{er} 2^{me} ou 3^{me} equisonnant. L'ordre numérique s'étend du sillet au chevalet.

CATALOGUE DES OUVRAGES DE D. AGUADA.

Ouvrages	Prix
1º Douze valse pour la Guitare	5
2 Rondeau	5
3 Huit petites pièces	5
4 Six petites pièces	5
5 Grande méthode	76
6 Nouvelle méthode de Guitare	20
7 Valses dédiées aux commençants	5
8 Contredanses et valsos dédiés aux commençants	5
9 Contredanses non difficiles	5
10 Exercices faciles et très utiles	5
11 Les favorites, huit contredanse	5
12 Six minuets et six valsos	5
13 Minuets agréables et non difficiles	5
14 Dix petites pièces	5
15 Le Minuet alandango avec variations	5
16 Le landango dans le genre	5

LE MENUET AFFANDANGADO.

AIR ESPAGNOL.

Varié pour GUITARE

Par D. AGUADO. ŒUVRE 15.

à M. DEFOSSA.

Adagio.

4^e Corde

R.6108.



Allegro vivace.

This musical score consists of ten staves of music. The first staff features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The second staff includes circled numbers 1 and 2 above certain notes. The third staff has a circled number 4 above a group of notes. The fourth staff begins with a circled number 2. The fifth staff contains a circled number 3 above a triplet. The sixth staff features a circled number 3 above a triplet. The seventh staff has a circled number 3 above a triplet. The eighth staff has a circled number 3 above a triplet. The ninth staff has a circled number 3 above a triplet. The tenth staff has a circled number 3 above a triplet. The music is written in a single clef (treble clef) and includes various accidentals and articulations.

This musical score consists of ten staves of music. The first two staves feature a melodic line in the upper voice and a more rhythmic accompaniment in the lower voice. The third through sixth staves continue this texture, with the upper voice playing a series of eighth-note patterns and the lower voice providing harmonic support. The seventh and eighth staves show a change in texture, with the lower voice playing a steady eighth-note accompaniment and the upper voice playing a more melodic line. The ninth and tenth staves conclude the piece with a final melodic flourish in the upper voice and a sustained accompaniment in the lower voice.

The image displays a musical score for R. 6108, consisting of ten staves of music. The notation is primarily in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several instances of triplets and slurs. The final staff includes the instruction *ritardando.* in italics.

Allegro.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Allegro.'. The music is written in a single system. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several rests throughout the piece. A circled '1' is located on the fourth staff, and a circled '2' is on the seventh staff. The score concludes with a double bar line.

This musical score consists of ten staves of music, all in G major (one sharp). The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. There are frequent slurs and accents throughout the piece. The first nine staves feature a complex, rhythmic melody with many slurs and accents, while the tenth staff appears to be a simpler accompaniment or a concluding line. The music is written in a standard staff format with a treble clef and a key signature of one sharp.