

PREVIEW

Low Resolution

Tárrega for Guitar

40 leichte Originalwerke und Arrangements

40 Easy Original Works and Arrangements

Herausgegeben von

Edited by
Martin Hegel

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Vorwort

Francisco Tárrega (1852–1909) ist als Gitarrist und vor allem als Komponist eine der wichtigsten Persönlichkeiten in der Geschichte der Gitarre. Seine immense Bedeutung in Bezug auf die Entwicklung der Gitarre innerhalb der letzten 200 Jahre kann gar nicht hoch genug eingeschätzt werden. Schon zu seiner Zeit war er nicht nur einer der führenden Gitarristen, sondern auch ein begnadeter Didaktiker und vor allem Komponist. Bis heute zählen seine Stücke zu den meistgespielten des Gitarrenrepertoires.

Nach den enormen Fortschritten im frühen 19. Jahrhundert, der Blütezeit der Gitarre, hat Tárrega die Gitarrentechnik nochmals auf seine Weise revolutioniert, indem er die Satztechnik von Fernando Sor und Mauro Giuliani genauestens analysiert und auf seine Art weitergeführt hat. Tárrega schaffte es als kein Zweiter, einen spätromantischen Satz mit wenigen präzise ausgewählten Noten auf die Gitarre zu übertragen, um somit in diesen kleinen salonartigen Meisterwerken die künstlerischen und kreativen Ausdrucksmöglichkeiten der Gitarre zu erweitern. Nicht nur die verschiedenen Sektoren der Gitarrentechnik, sondern auch viele andere Standards wie Körperhaltung, Fingerpositionen, Größe und -form gehen auf ihn zurück und haben bis heute Geltung.

Die vorliegende Sammlung bietet einen Einstieg in Tárregas Werk und reicht von die leichtesten seiner Kompositionen, von kleinen Etüden und Präludien bis hin zu kleinen Salon- und Konzertstücken. Ergänzend wurden vereinfachte Arrangements und Auszüge seiner bestens Werke sowie eine Auswahl aus seinen unzähligen didaktischen Übungsstücken hinzugefügt.

Auch wenn der Musik Tárregas üblicherweise ein charakteristischer Fingersatz zugrunde liegt, der die Stücke gewissermaßen veredelt, wurde der Fingersatz bei diesen Stücken leichter bis mittelschweren Stücken insgesamt vereinfacht, um überbordende Slurs-, Barré- und Glissandi eher zu vermeiden. Aus diesem Grund sind auch die verschiedenen Verzierungen und Bindungen optional angegeben. Dem fortgeschrittenen Spieler sind in dieser Hinsicht mit etwas konzenteren Fingersatz selbstverständlich keine Grenzen gesetzt.

Martin Hegel

Preface

Francisco Tárrega (1852–1909) was one of the most important figures in the history of the guitar – as a guitarist and above all as a composer. His immense significance in relation to the development of the guitar in the last 200 years cannot be valued highly enough. In his time he was not only one of the leading guitarists, but also a teacher and composer, too: his pieces number among the most often played in the guitar repertoire to this day.

After great advances in the early 19th Century, the heyday of the guitar, Tárrega brought about another revolution in guitar technique through his analysis and further development of the work of Fernando Sor and Mauro Giuliani. Tárrega was uniquely successful in adapting late Romantic music for the guitar with few carefully chosen notes, extending the artistic and expressive range of guitar sounds in these little masterpieces of the salon. Not only various aspects of guitar technique can be traced back to him, but essential matters such as physical stance, finger positions, size and shape of guitar, too, that are still in use today.

The present collection offers an introduction to Tárrega's work that includes the easiest of his compositions, starting with little studies and preludes and moving on to modest pieces for concert performance. Simplified arrangements and extracts from his best-known works have also been included, along with a selection of his innumerable didactic exercises.

While Tárrega's music generally uses a characteristic fingering pattern that enhances the pieces in some respects, here fingering has been simplified throughout for pieces of easy to intermediate difficulty, so as to avoid excessive reliance on higher positions, barrée and glissandi. For the same reason, the various ornaments and slurs are shown as optional. For advanced players of course there are no limits on using more elaborate fingerings.

Martin Hegel

Translation Julia Rushworth

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7 kleine Etüden / 7 Little Studies

I. Estudio en do

Francisco Tárrega
1852–1909

Andante

The sheet music consists of six staves of musical notation for guitar. The first staff begins with a treble clef, common time, and a dynamic marking of *p*. Fingerings are indicated above the notes: 1, m, 0, 1, m, i, 4, m, i. The second staff starts with a treble clef, common time, and a dynamic marking of *p*. Fingerings: 3, m, 0, 1, m, i, 4, m, i. The third staff starts with a treble clef, common time, and a dynamic marking of *p*. Fingerings: 1, p, 2, p. The fourth staff starts with a treble clef, common time, and a dynamic marking of *p*. Fingerings: 0, m, 1, m, i, 4, m, i. The fifth staff starts with a treble clef, common time, and a dynamic marking of *p*. Fingerings: 0, m, 1, m, i, 4, m, i. The sixth staff starts with a treble clef, common time, and a dynamic marking of *p*. Fingerings: 1, m, 0, 1, m, i, 4, m, i.

II. Estudio en mi menor

Andantino

The sheet music consists of five staves of musical notation for a guitar. The first four staves are in common time (indicated by '4') and the fifth staff is in 3/4 time (indicated by '3'). The key signature is one sharp (F#). The music features various note patterns, including sixteenth-note exercises and rhythmic patterns like eighth-note pairs followed by eighth-note pairs. Measure numbers 1 through 13 are visible above the staves. The title 'II. Estudio en mi menor' is at the top, and 'Andantino' is written below it. The word 'PREVIEW' is printed diagonally across the page.

The sheet music consists of three staves of musical notation for a guitar. The first two staves are in common time (indicated by '4') and the third staff is in 3/4 time (indicated by '3'). The key signature is one sharp (F#). The music includes sixteenth-note patterns and rhythmic exercises. Measure numbers 1 through 8 are visible above the staves. The title 'II. Estudio en mi menor' is at the top, and 'Allegro' is written below it. The word 'Low Resolution' is printed diagonally across the page.

IV. Estudio en la

The image shows a page of sheet music for piano, specifically study IV. The music is in G major (two sharps) and common time (indicated by 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns. The music is divided into measures by vertical bar lines. Measure 1 starts with a dynamic 'p' (piano). Measures 2 through 6 show a repeating pattern of eighth-note pairs. Measures 7 and 8 continue this pattern. Measures 9 through 12 show a more complex rhythmic pattern. Measures 13 through 16 show a continuation of the pattern. Measures 17 through 20 show a final section. Measures 21 through 24 show a concluding section. Measures 25 through 28 show a final section. Measures 29 through 32 show a concluding section. Measures 33 through 36 show a final section. Measures 37 through 40 show a concluding section. Measures 41 through 44 show a final section. Measures 45 through 48 show a concluding section. Measures 49 through 52 show a final section. Measures 53 through 56 show a concluding section. Measures 57 through 60 show a final section. Measures 61 through 64 show a concluding section. Measures 65 through 68 show a final section. Measures 69 through 72 show a concluding section. Measures 73 through 76 show a final section. Measures 77 through 80 show a concluding section. Measures 81 through 84 show a final section. Measures 85 through 88 show a concluding section. Measures 89 through 92 show a final section. Measures 93 through 96 show a concluding section.

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VI. Estudio en re

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V

VII

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