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Francisco Tárrega
(1852-1909)

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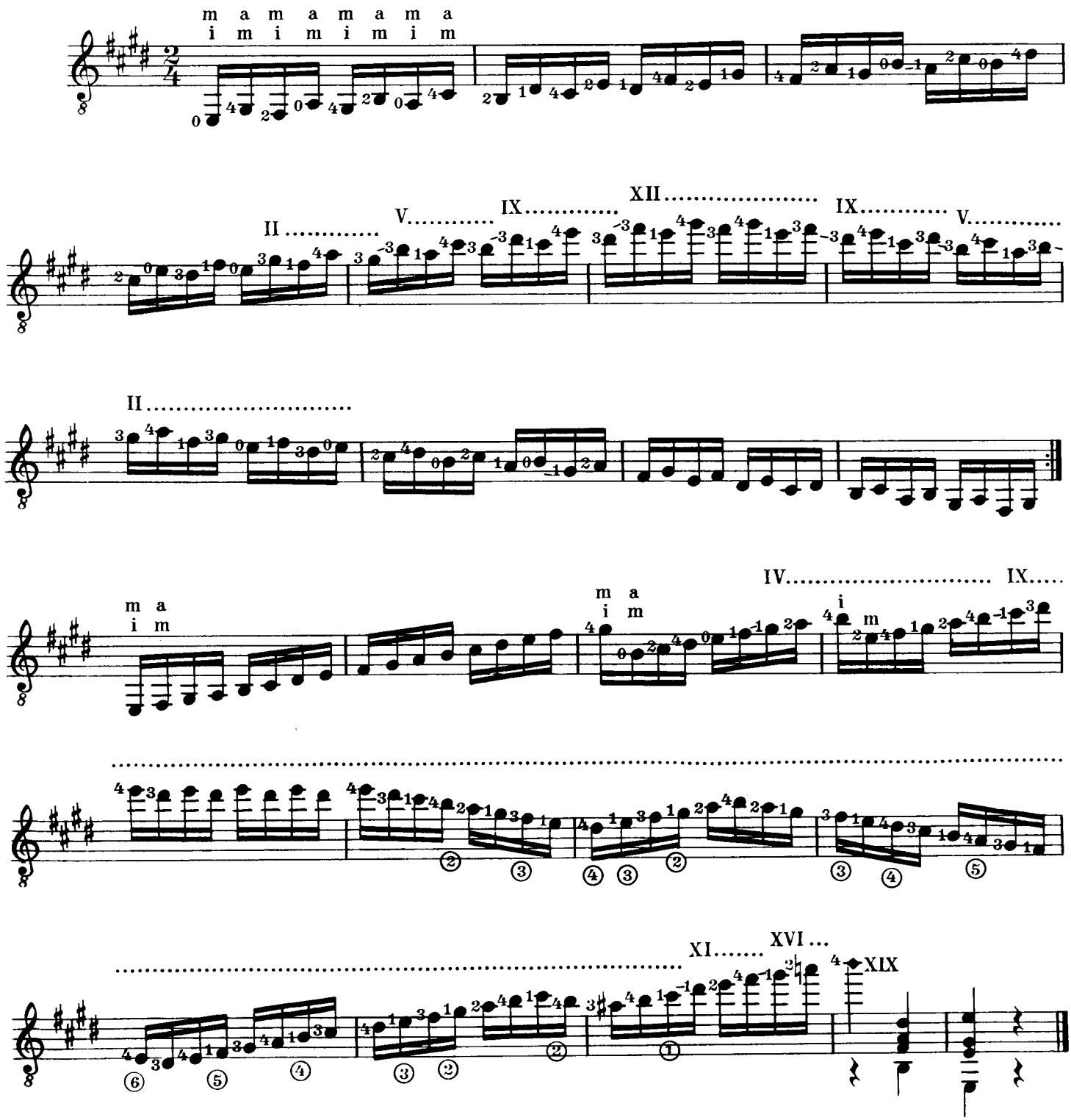

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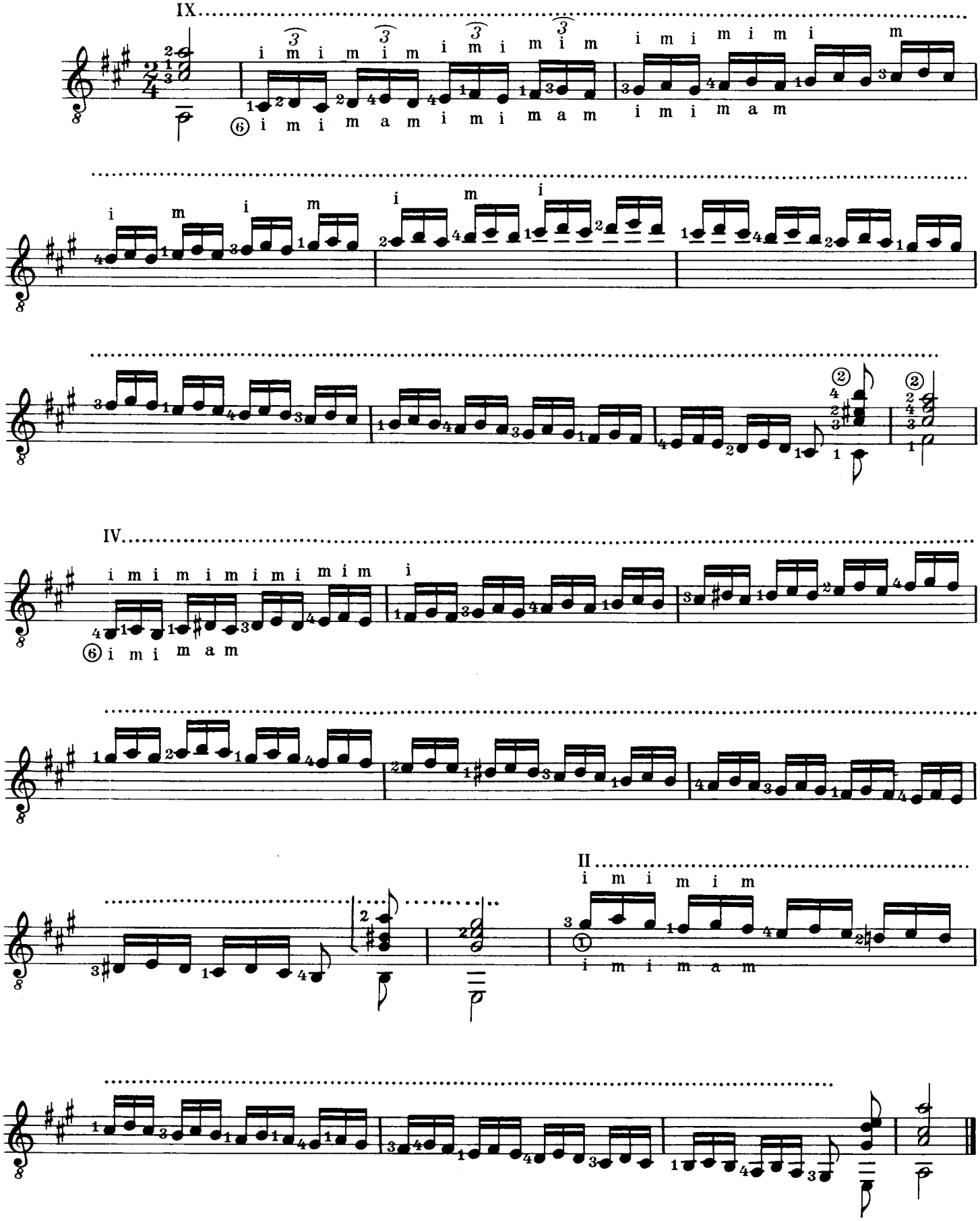
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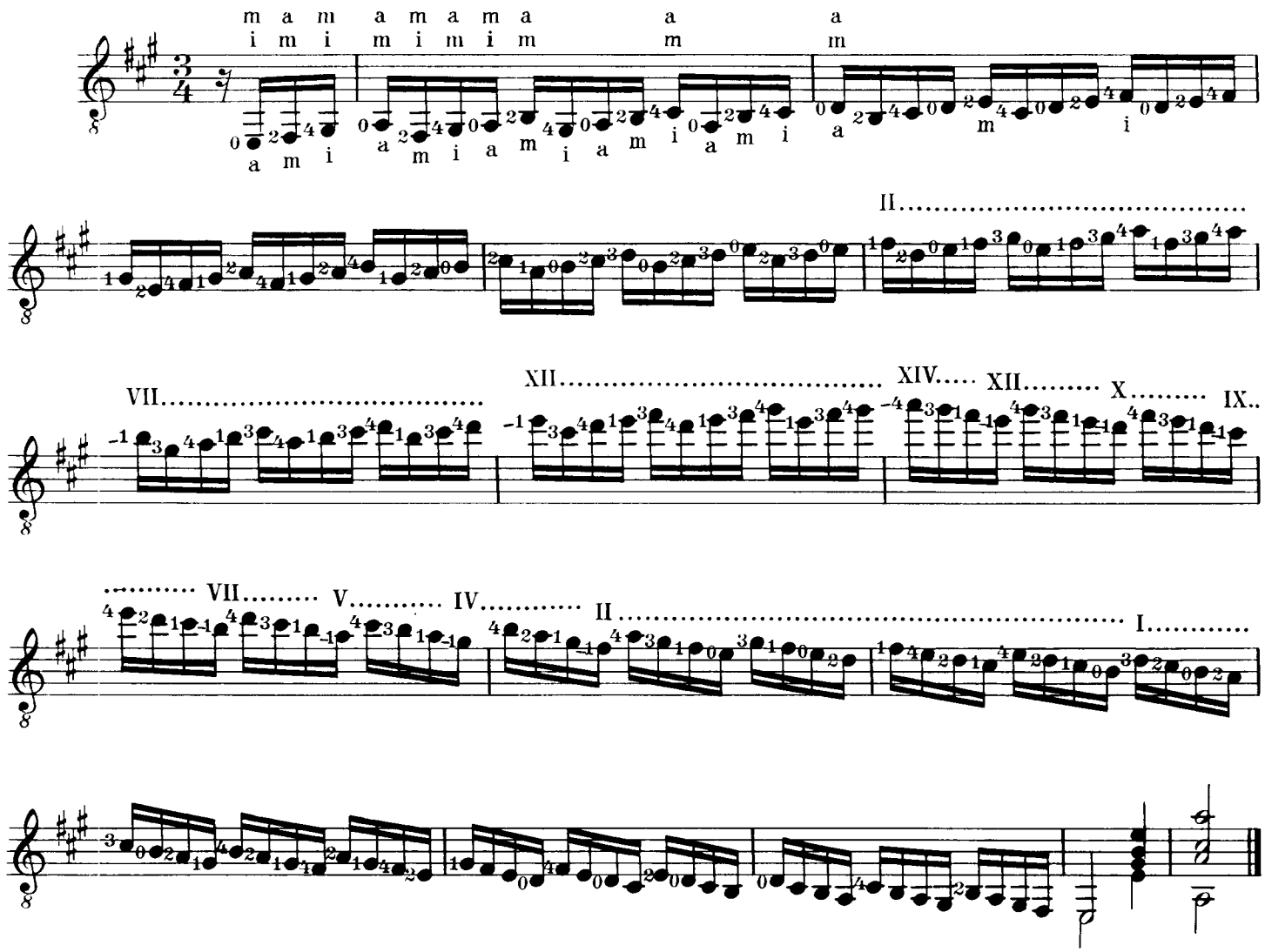
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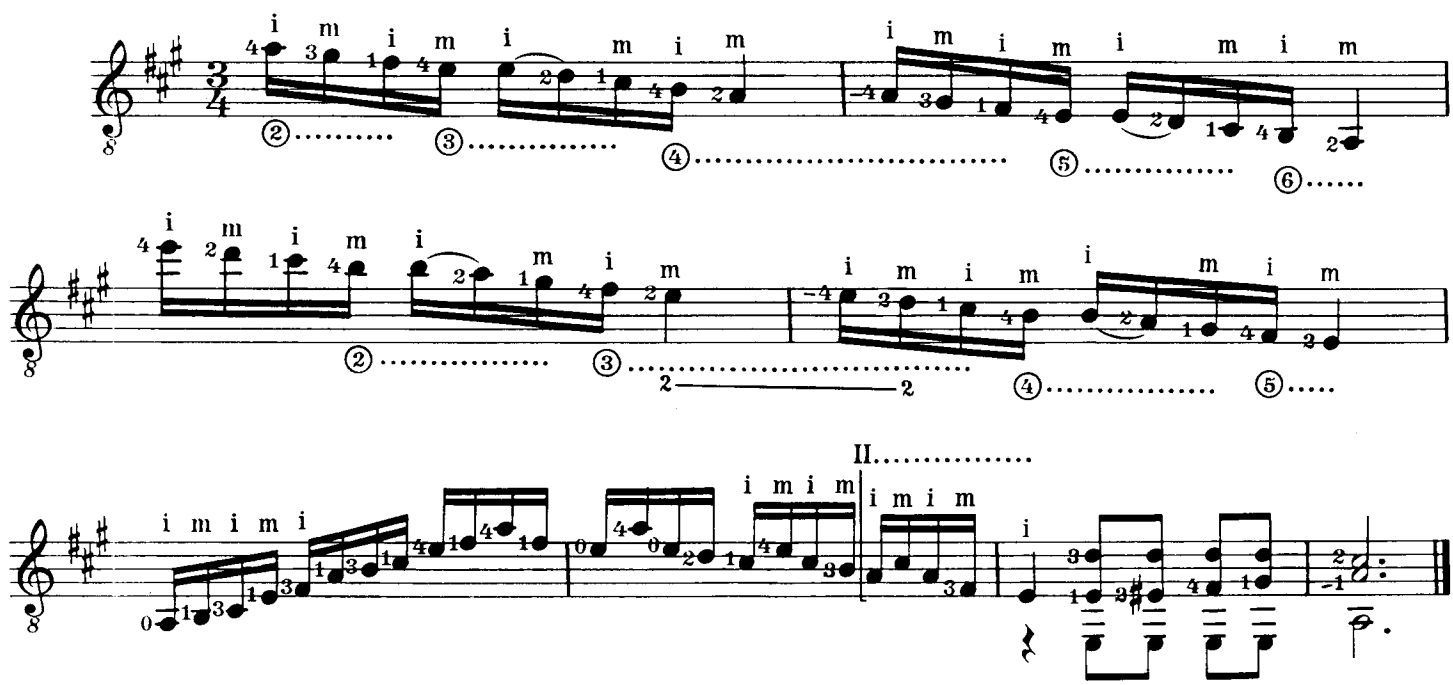
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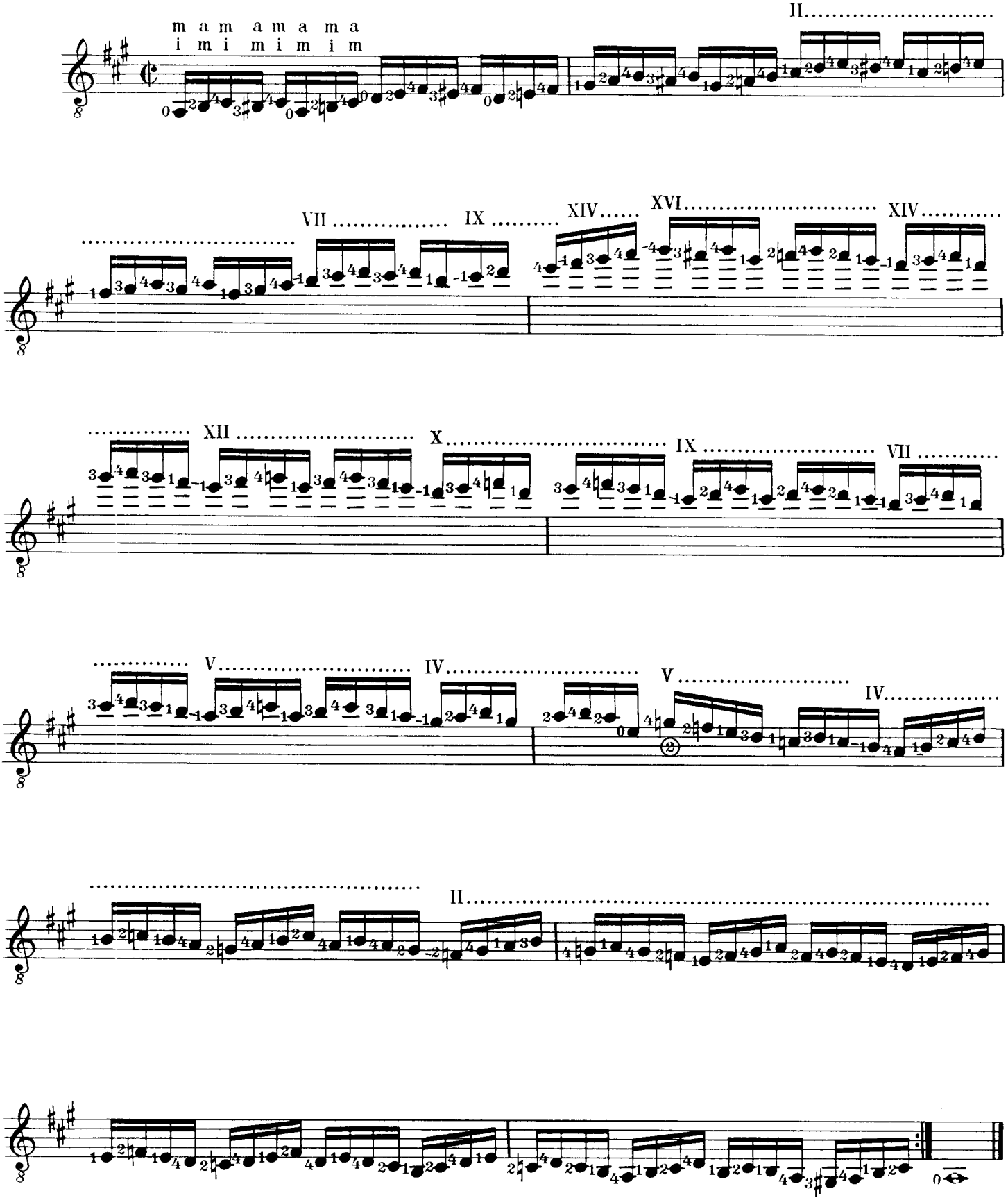

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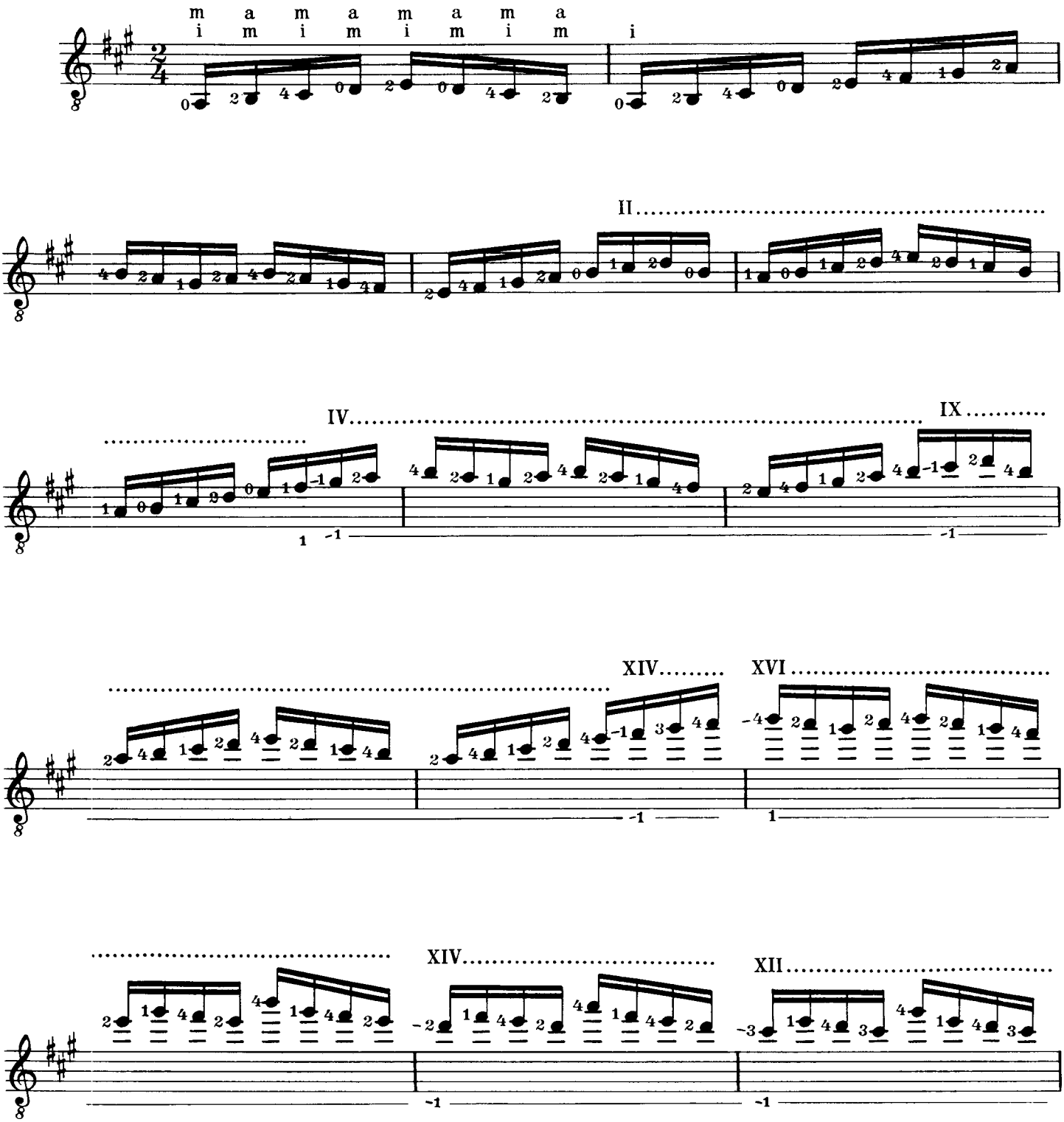

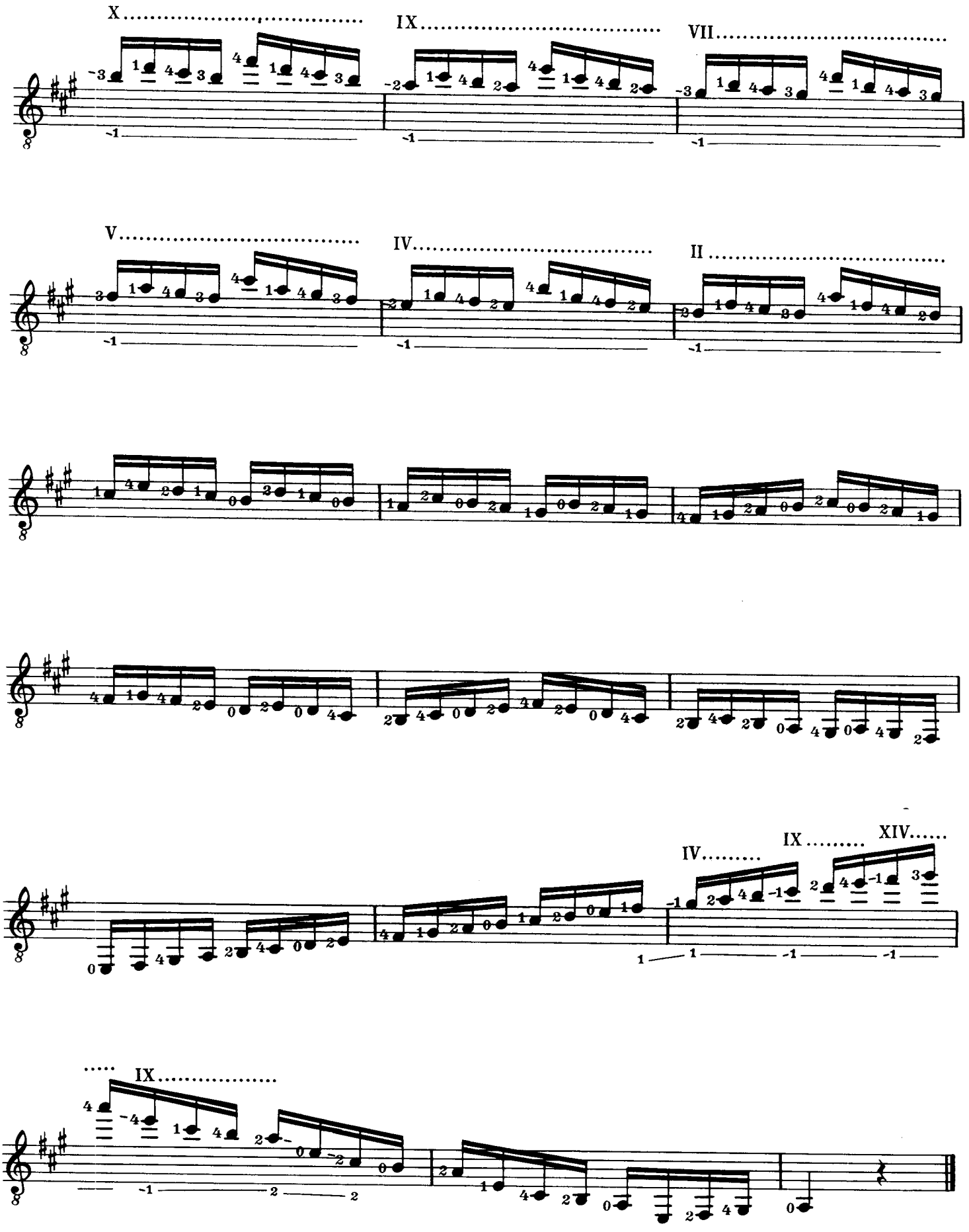
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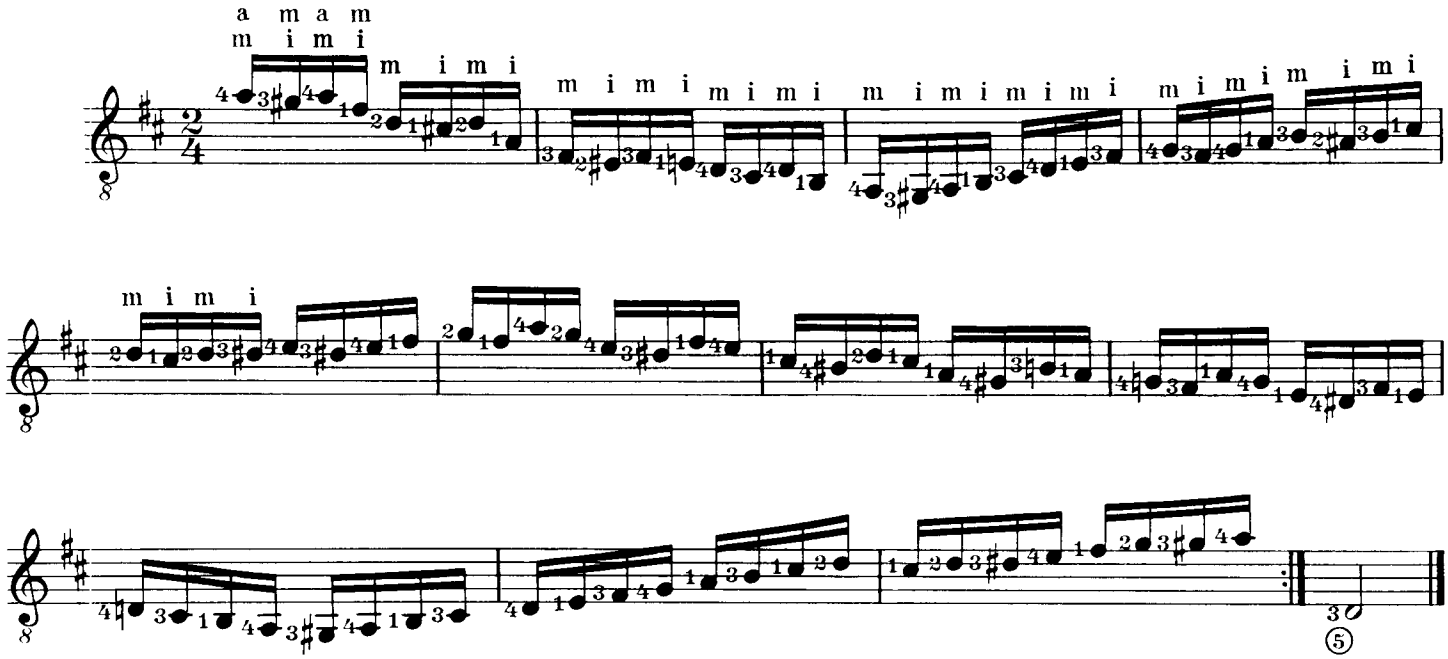

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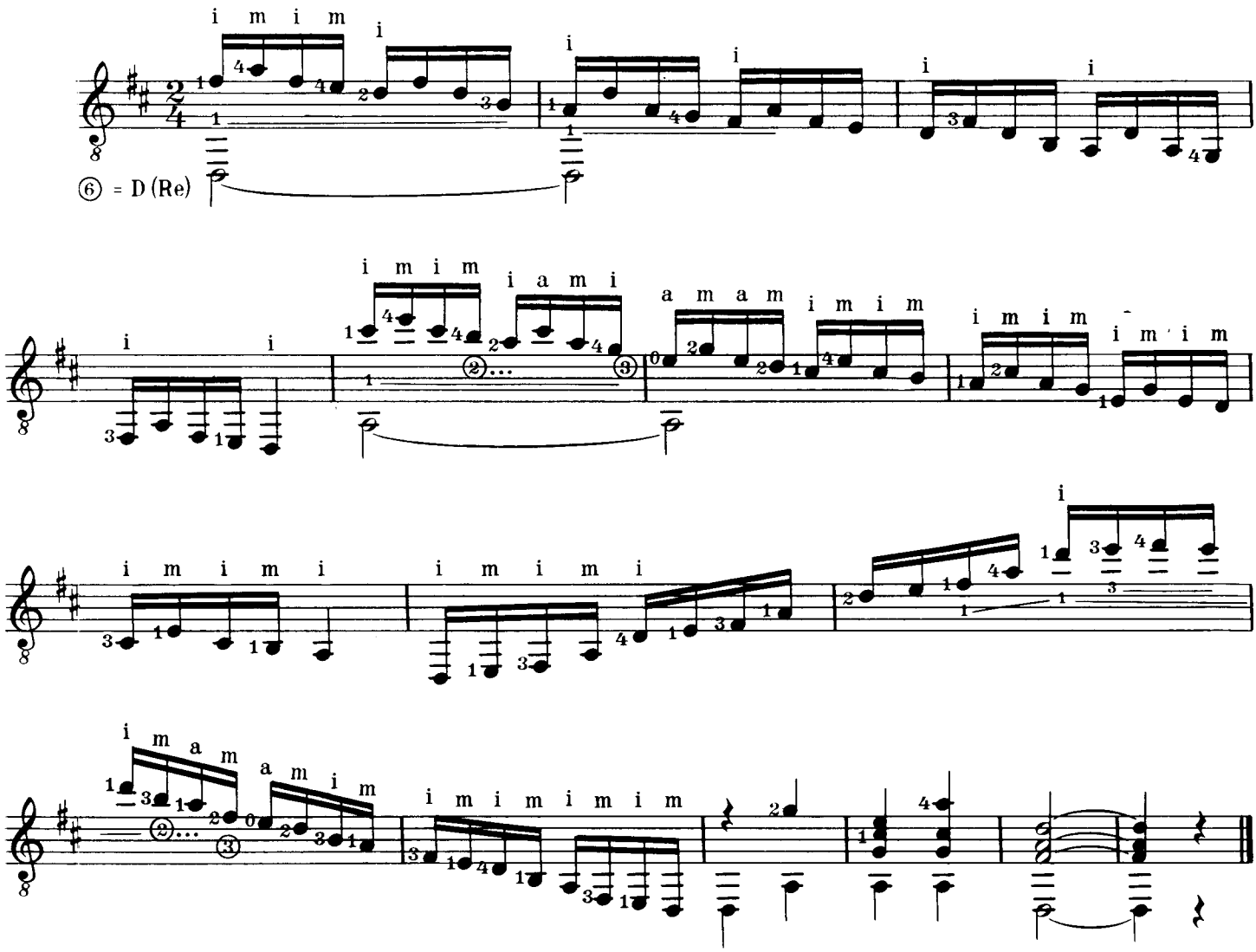

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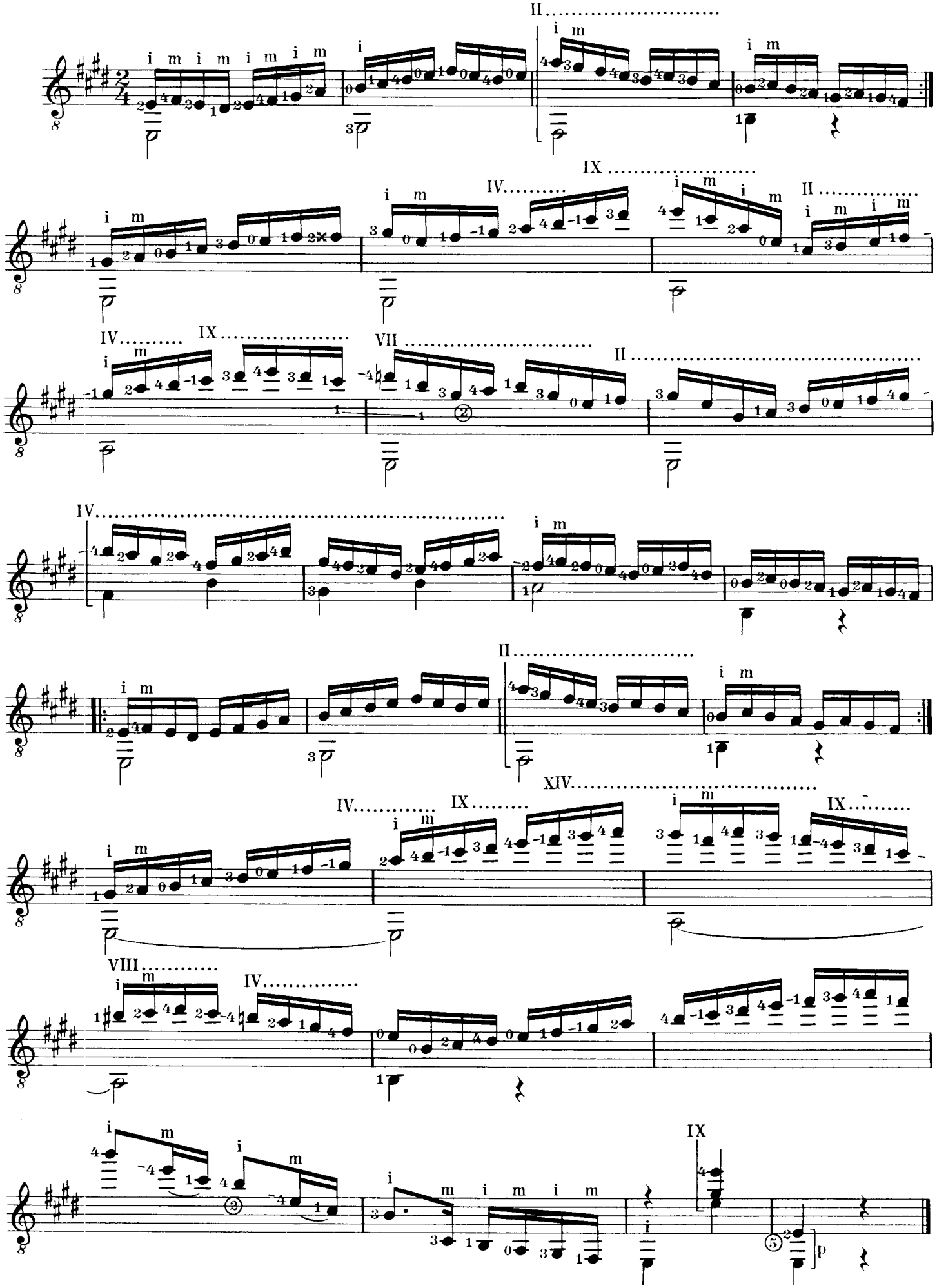

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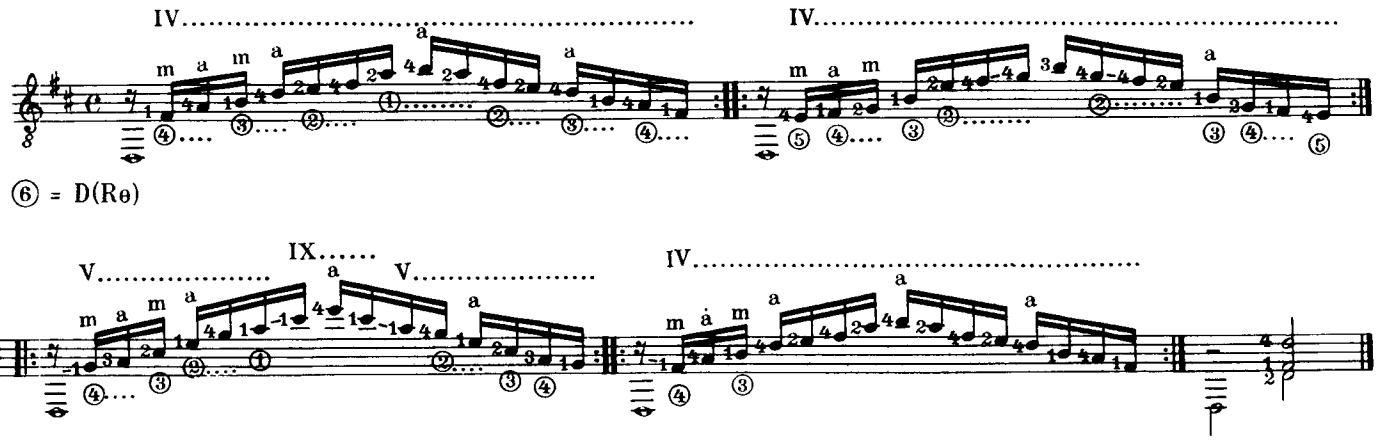

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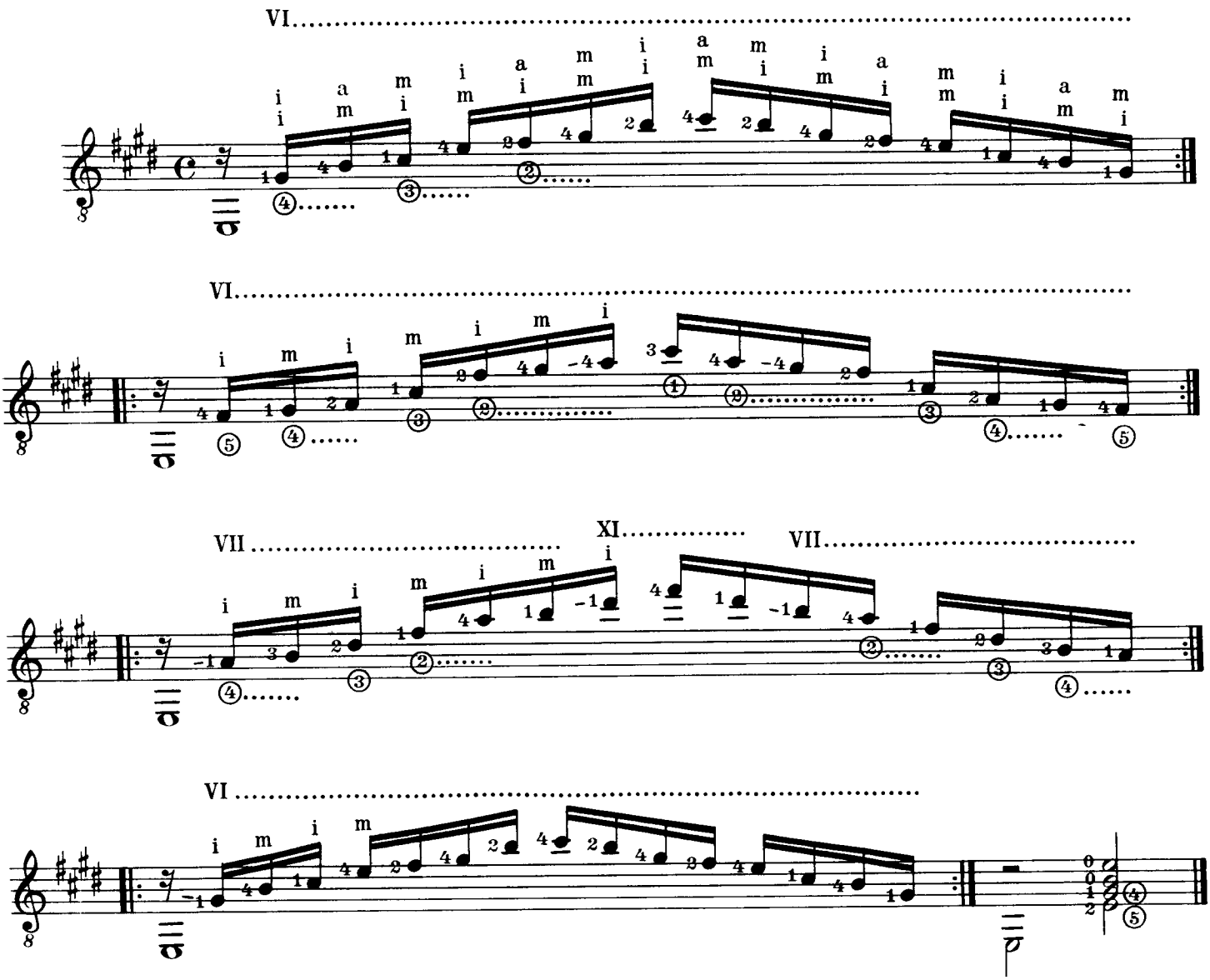

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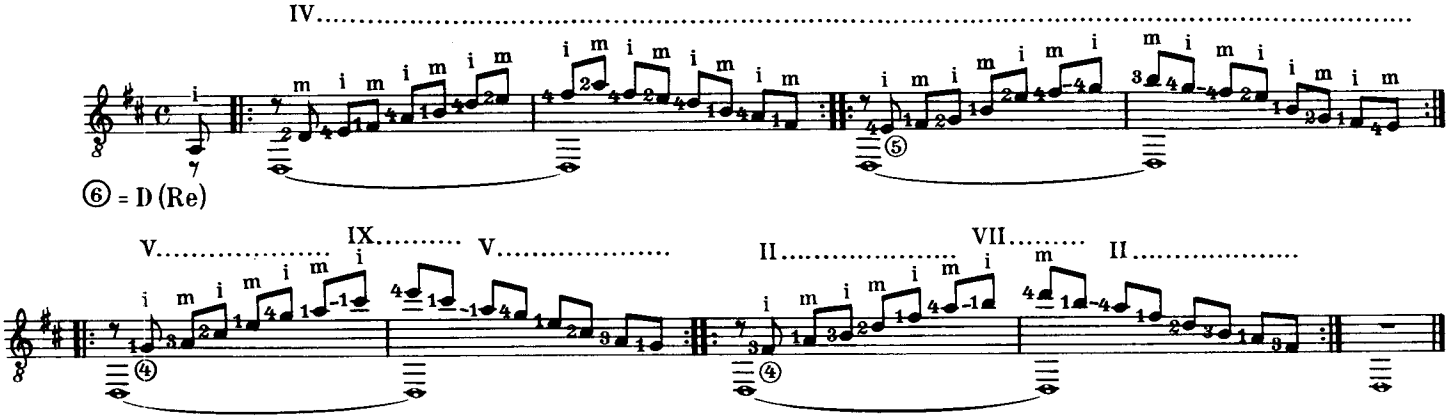

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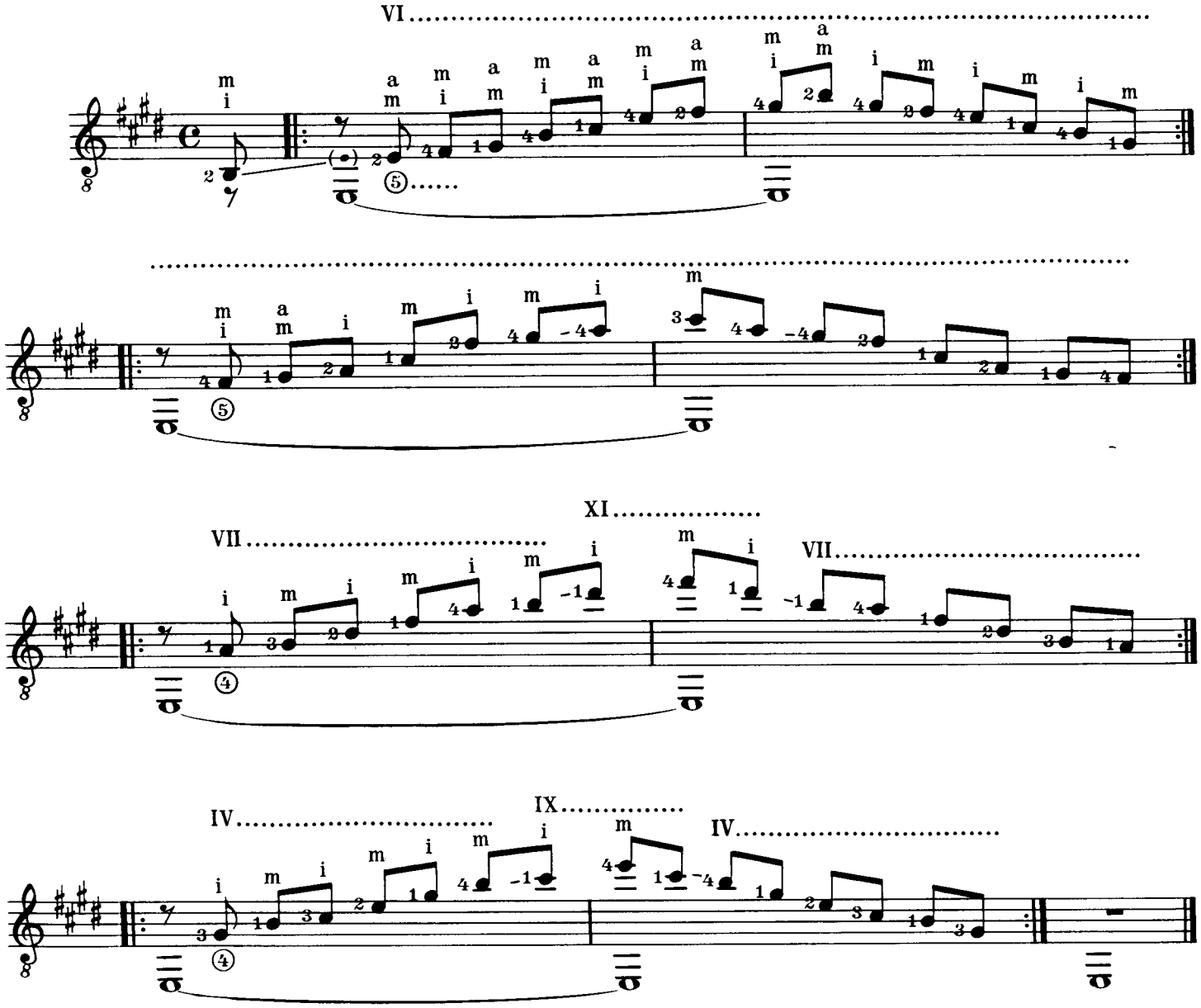

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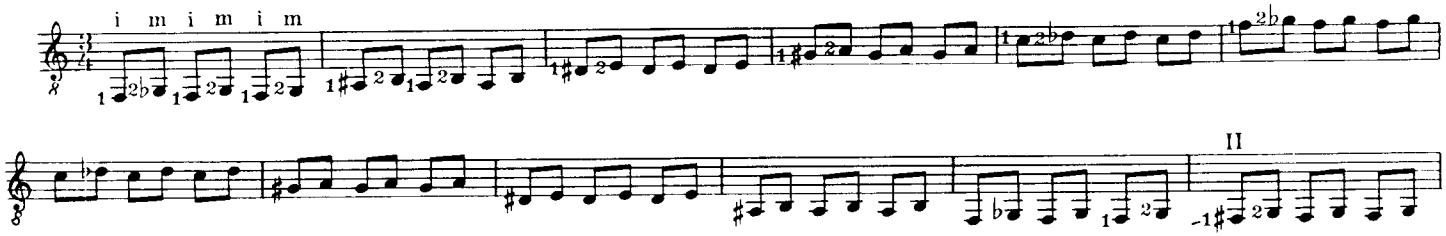

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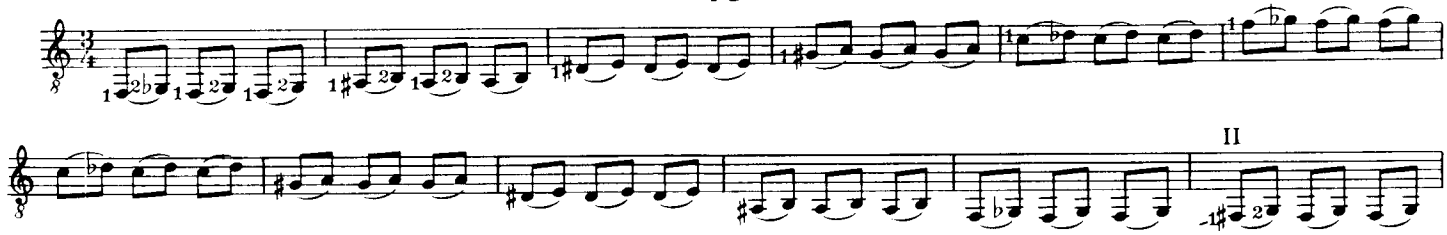

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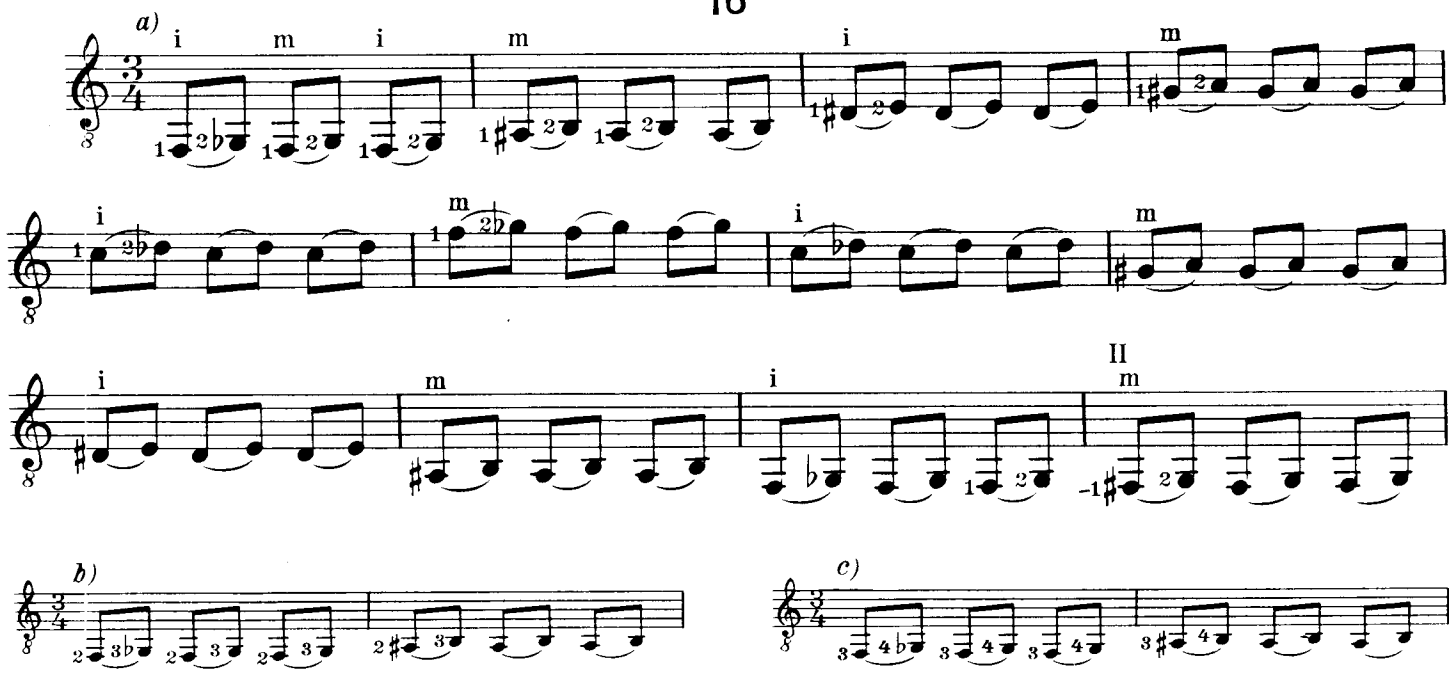

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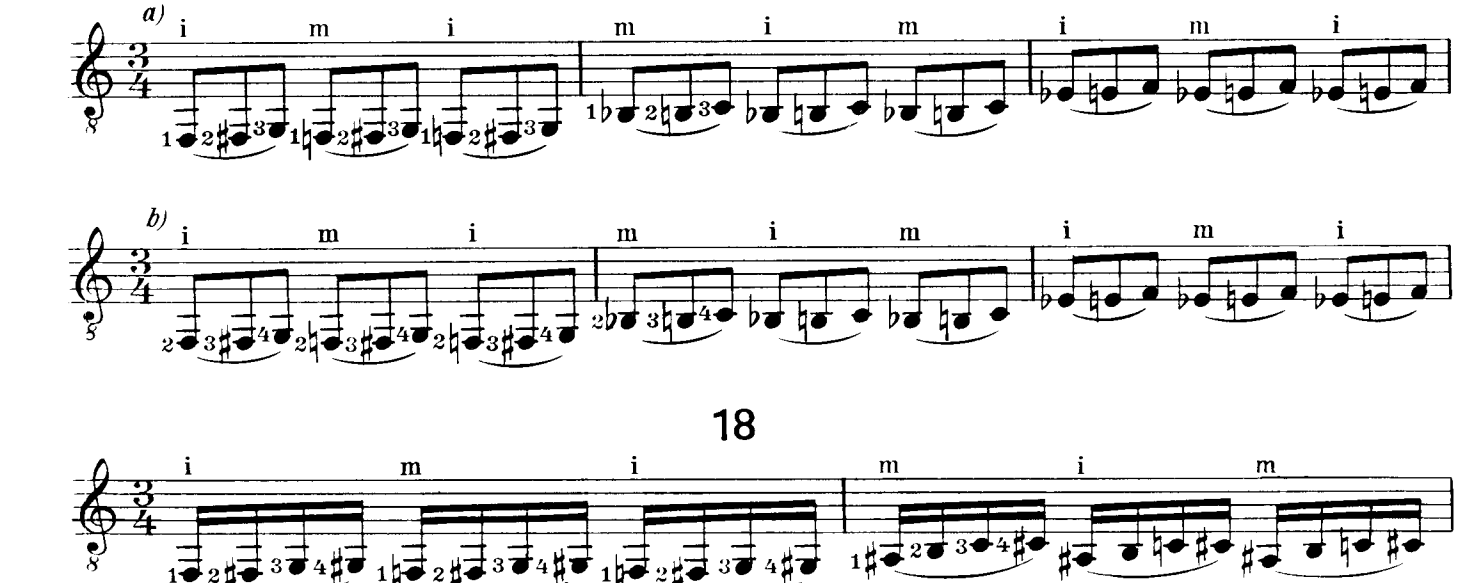

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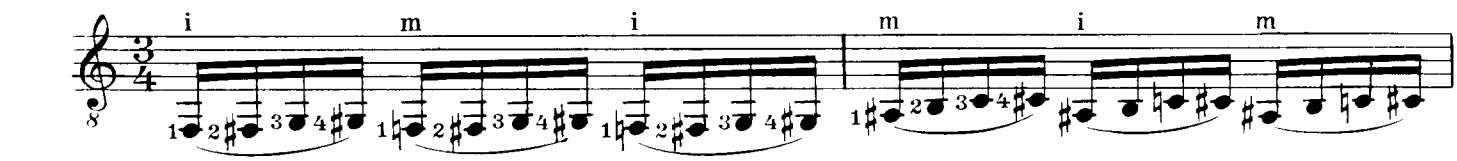

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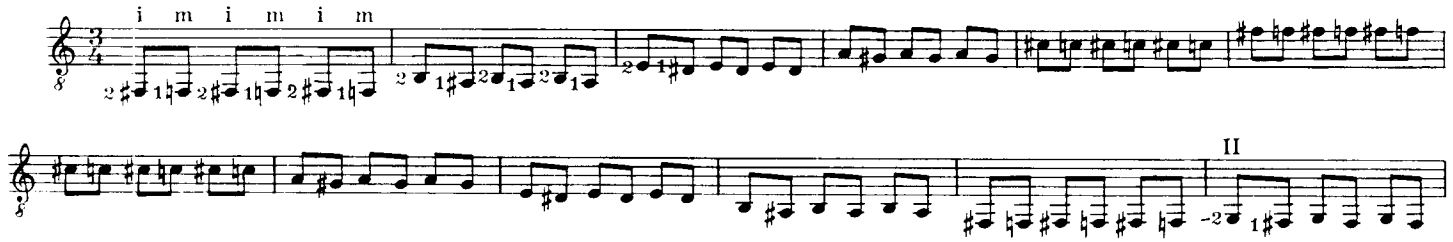

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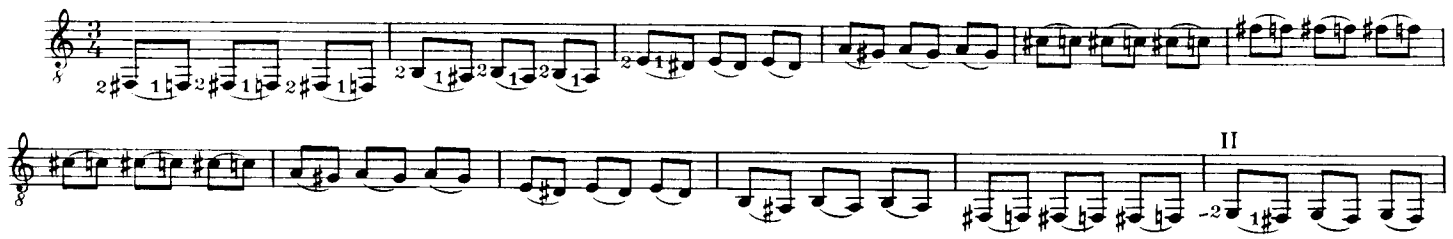

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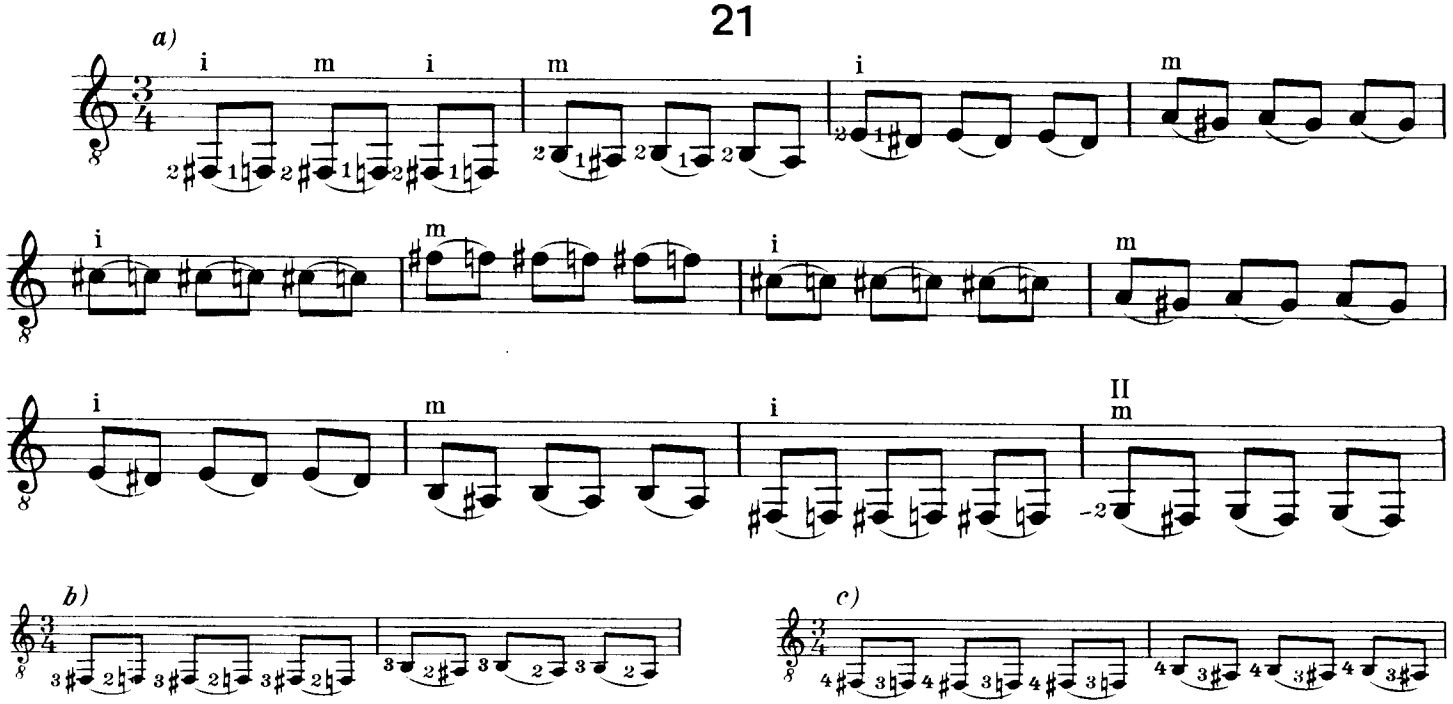

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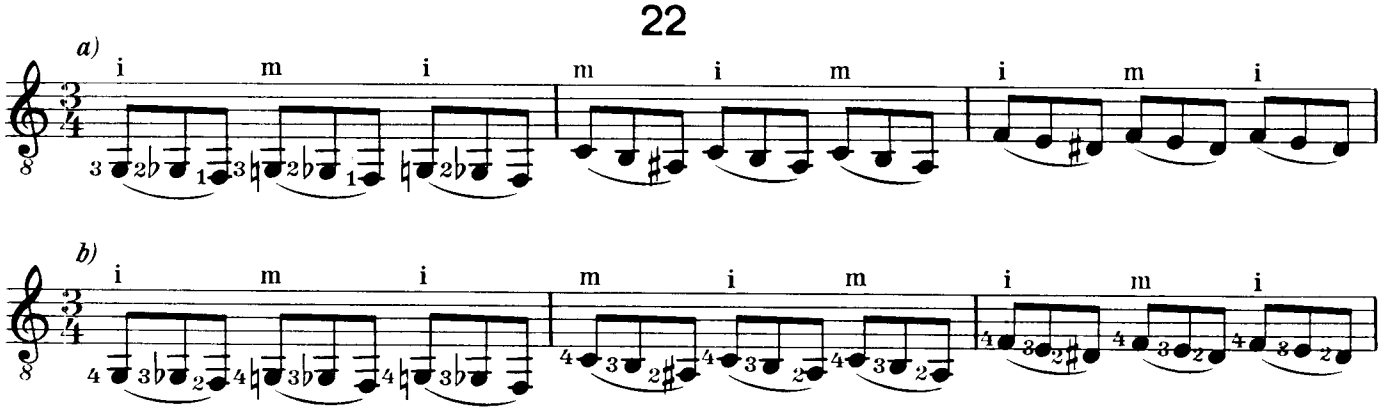

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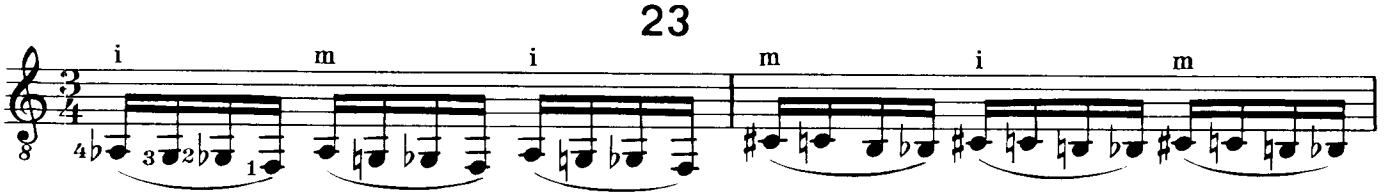

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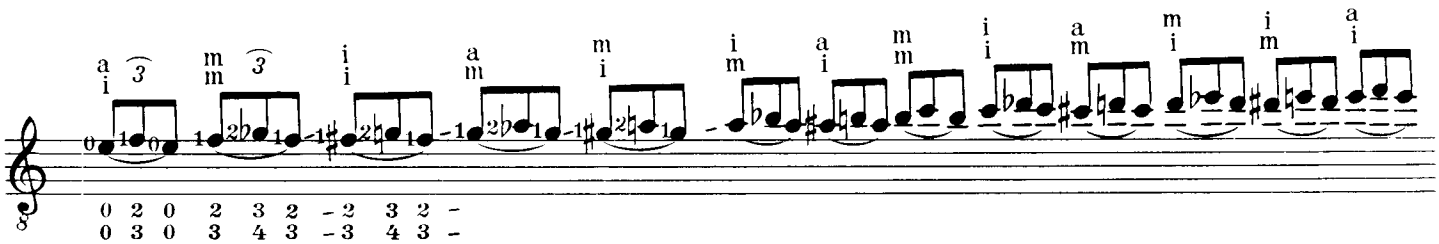

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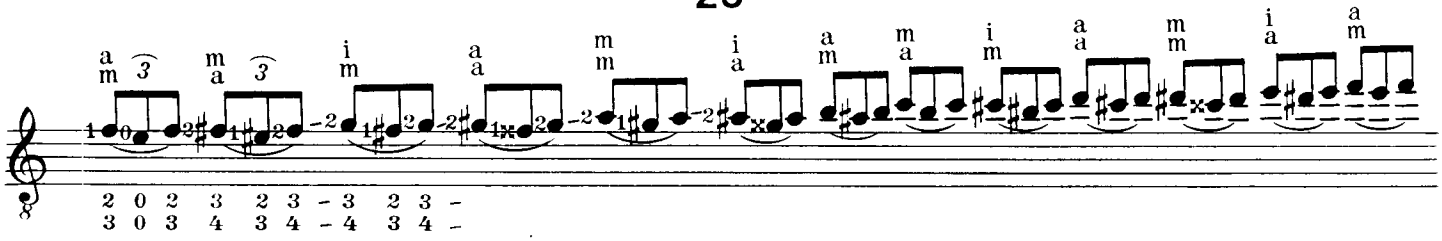

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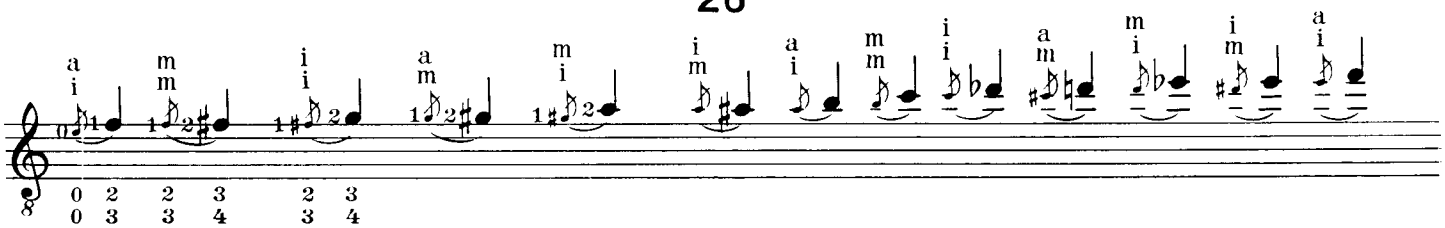

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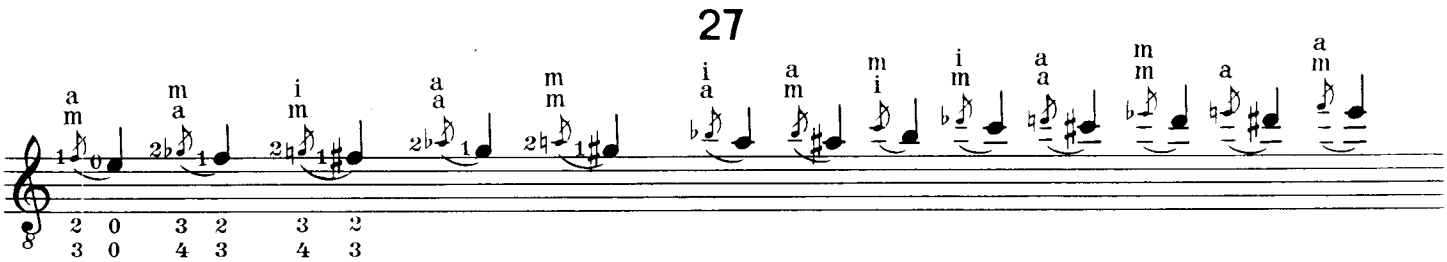

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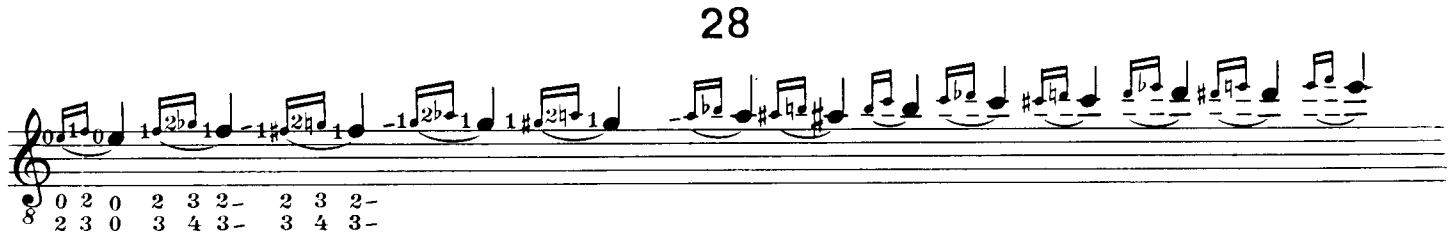

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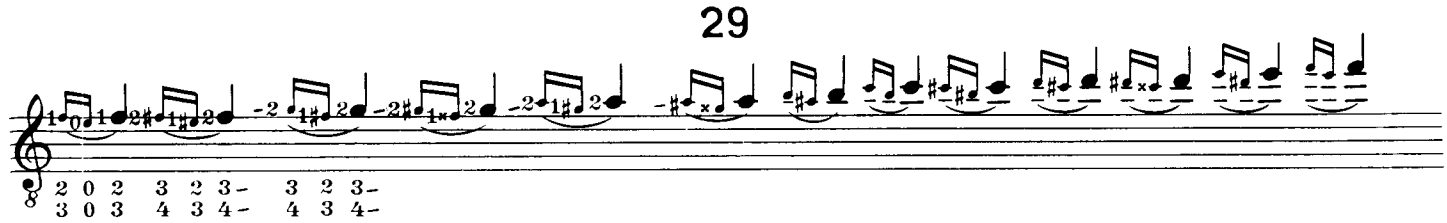

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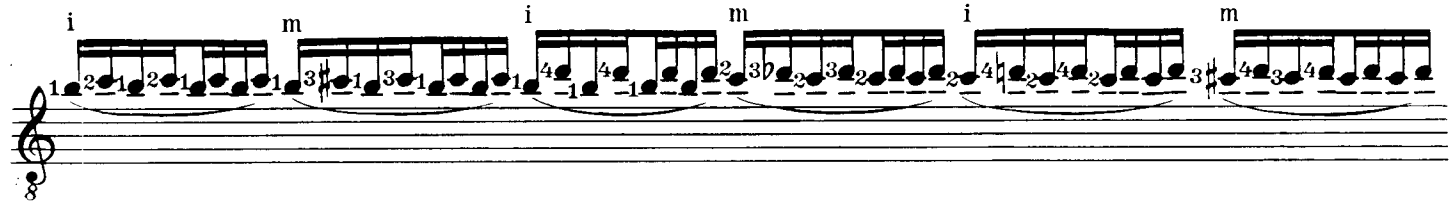

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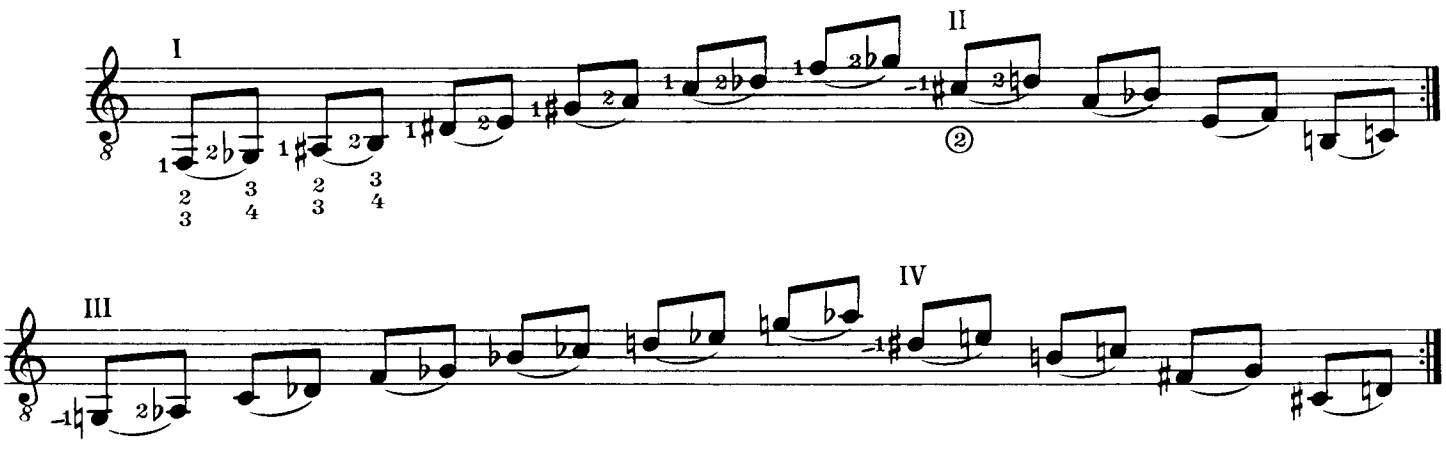

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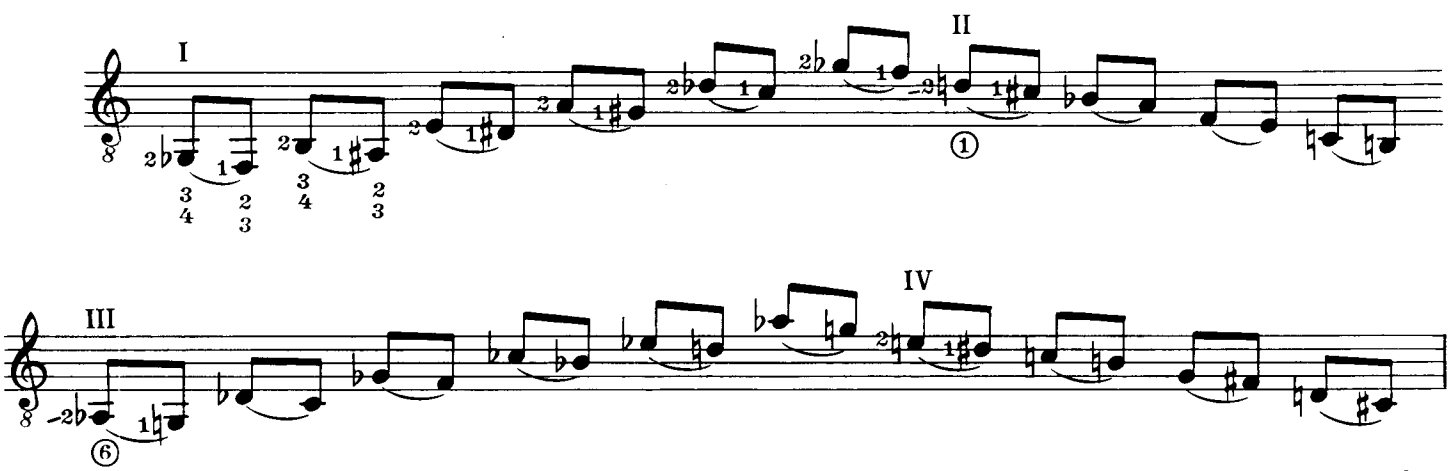

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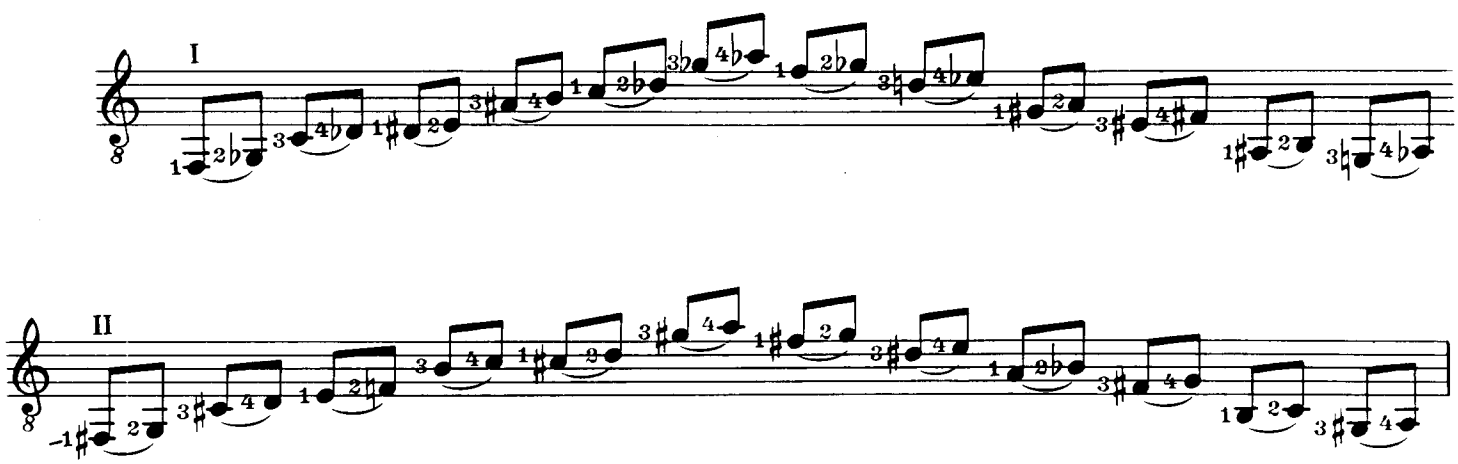

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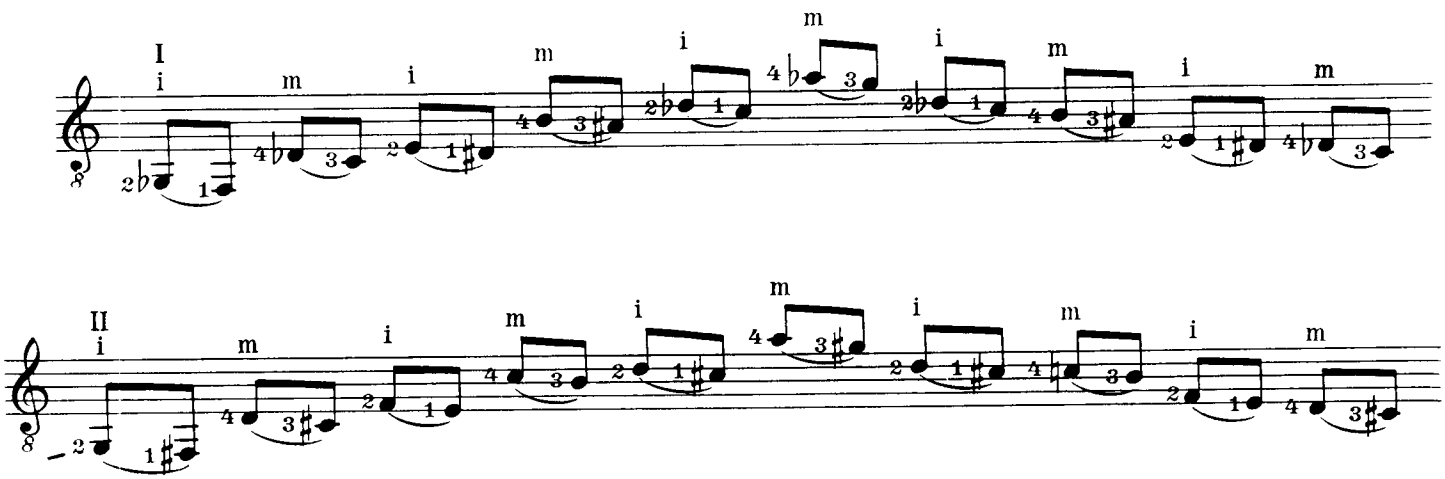

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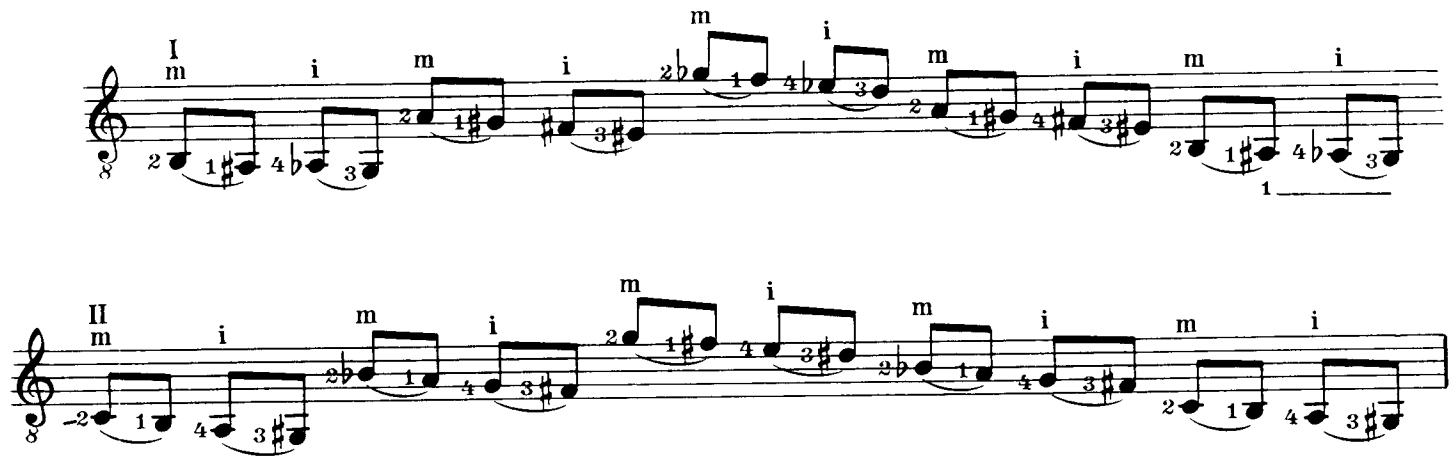

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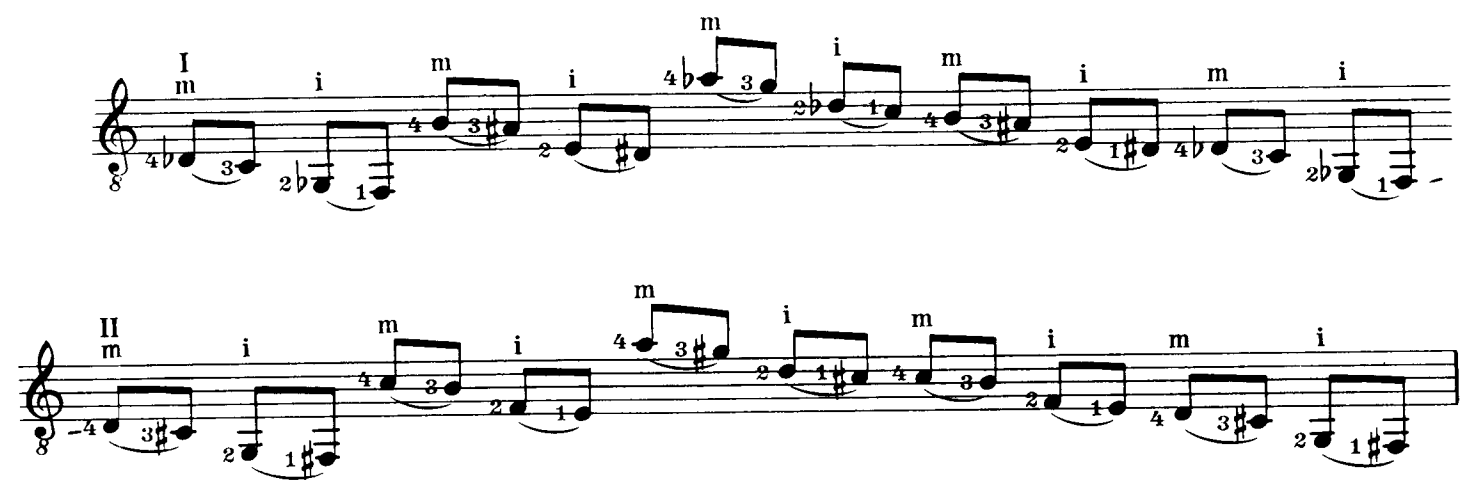

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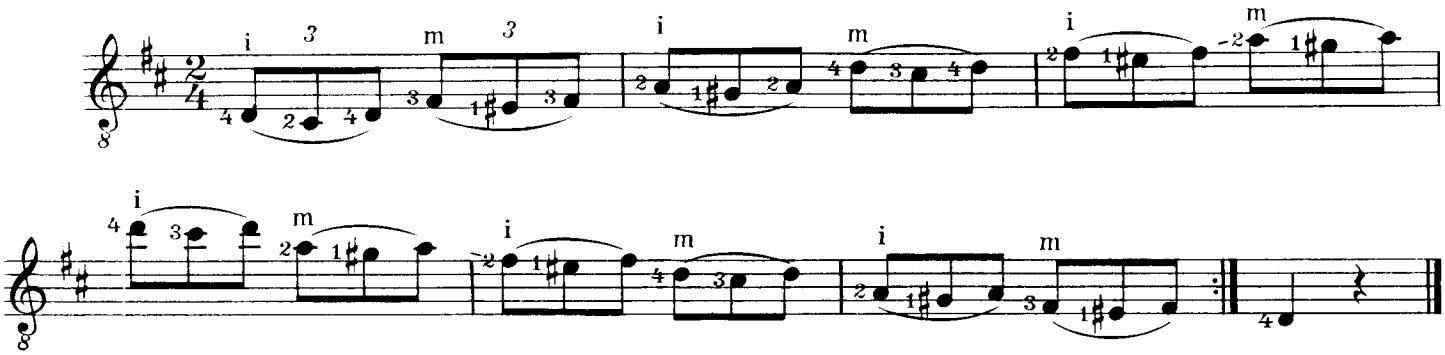

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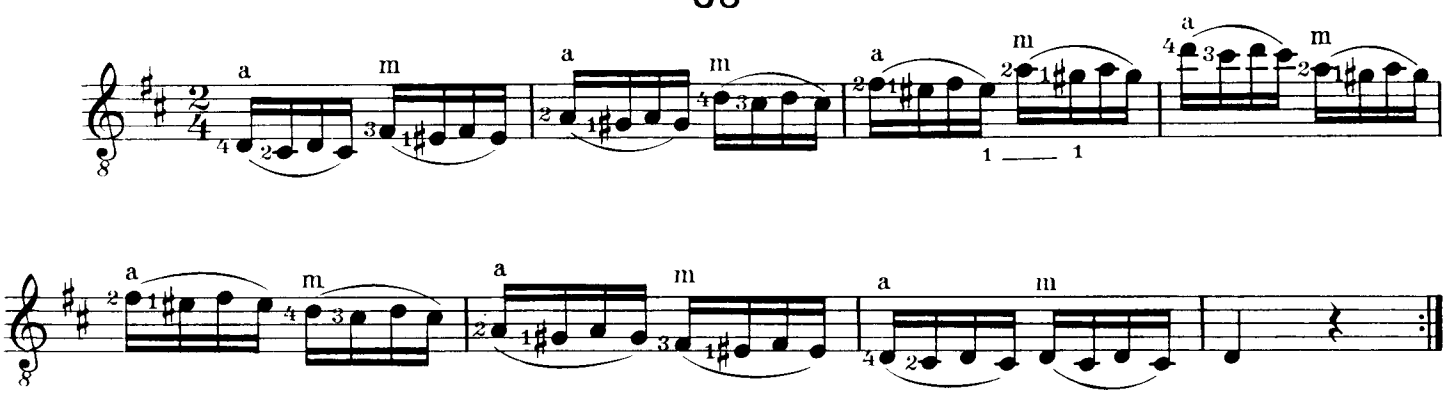

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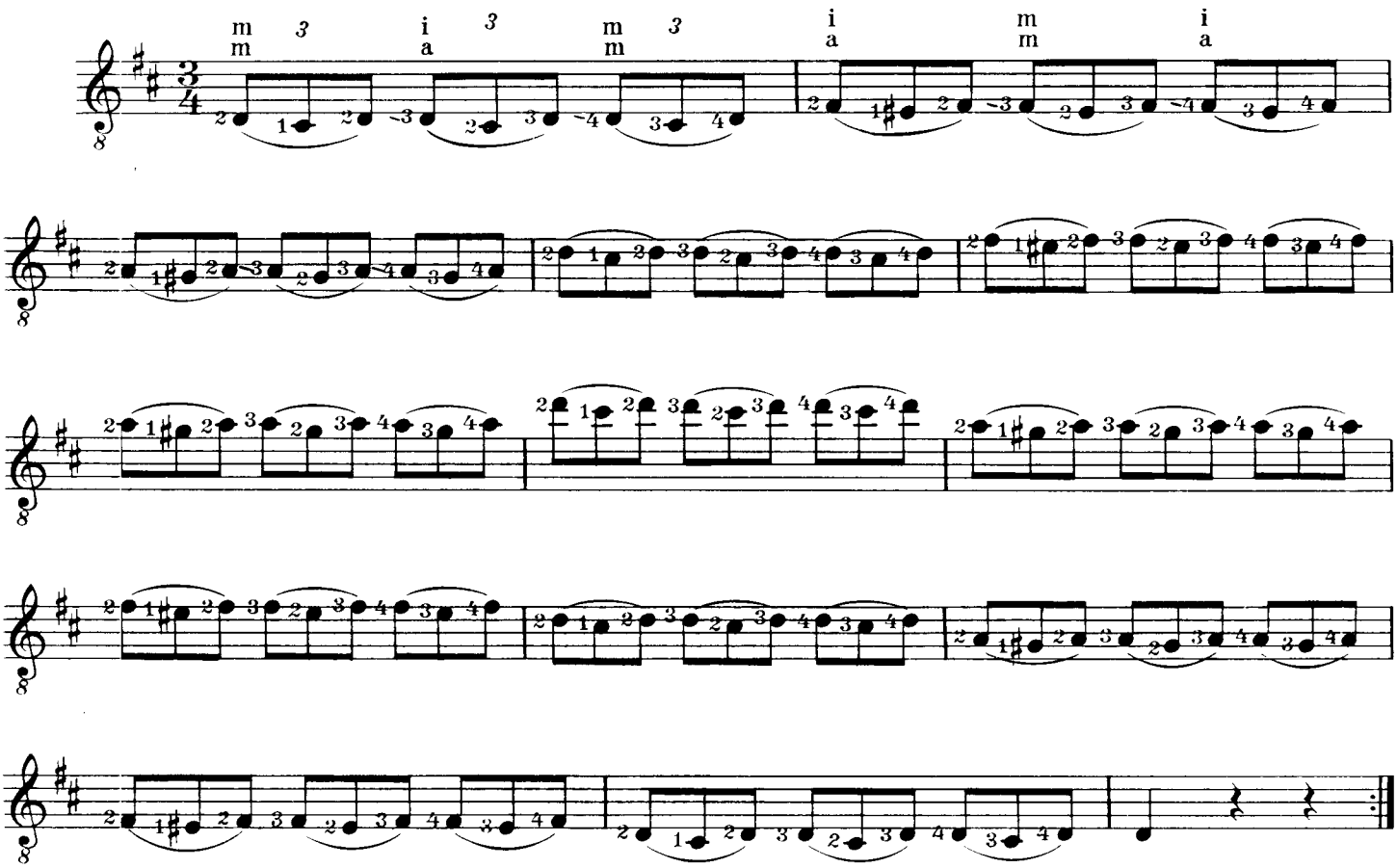

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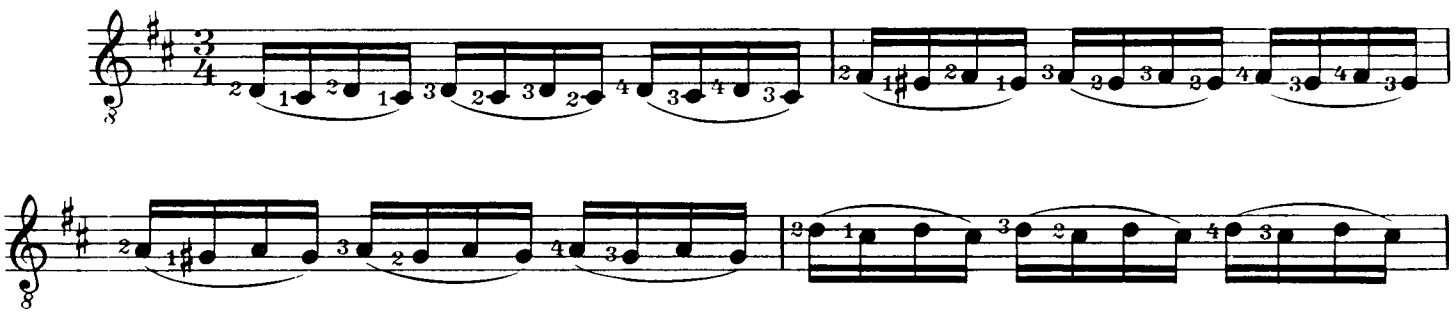

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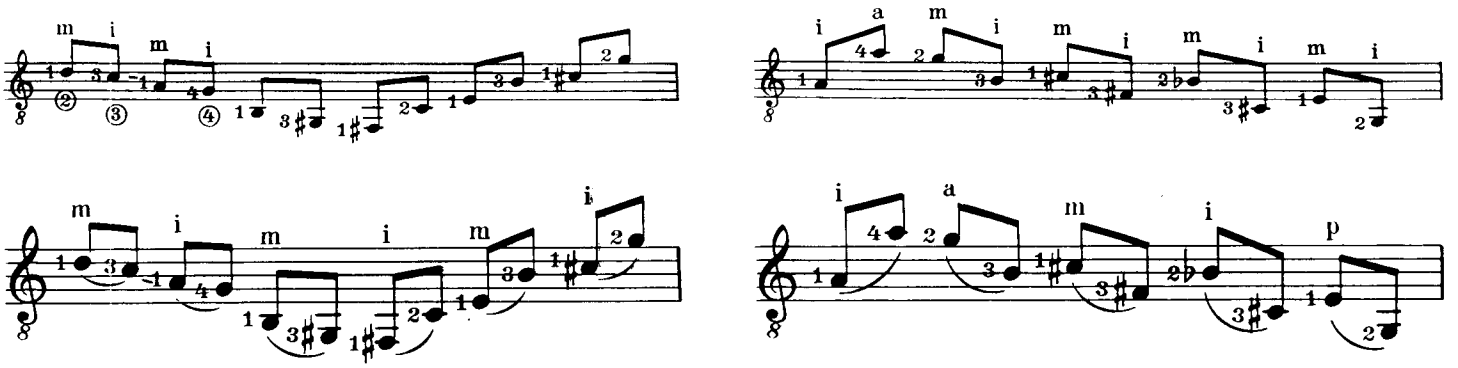

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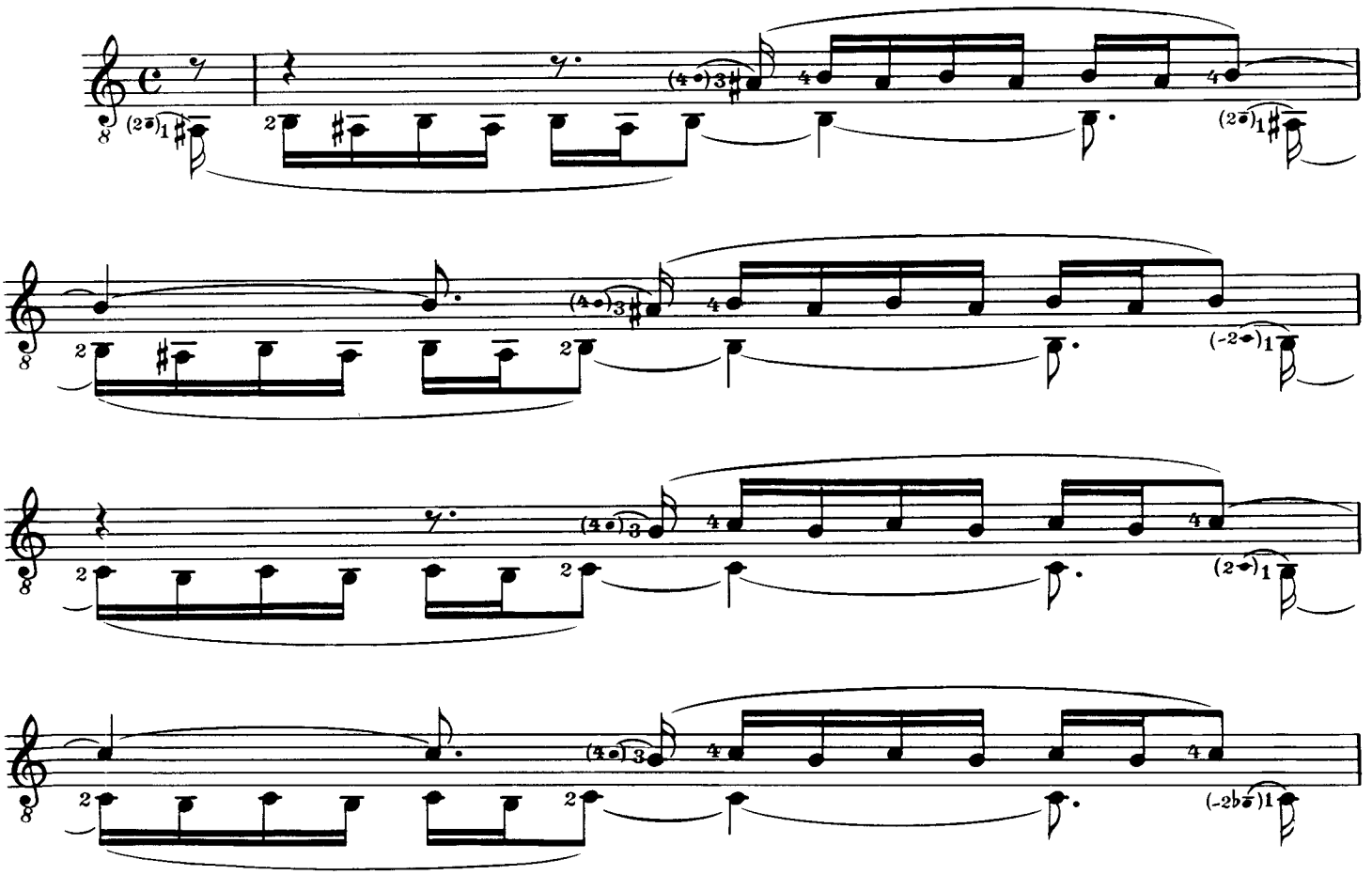

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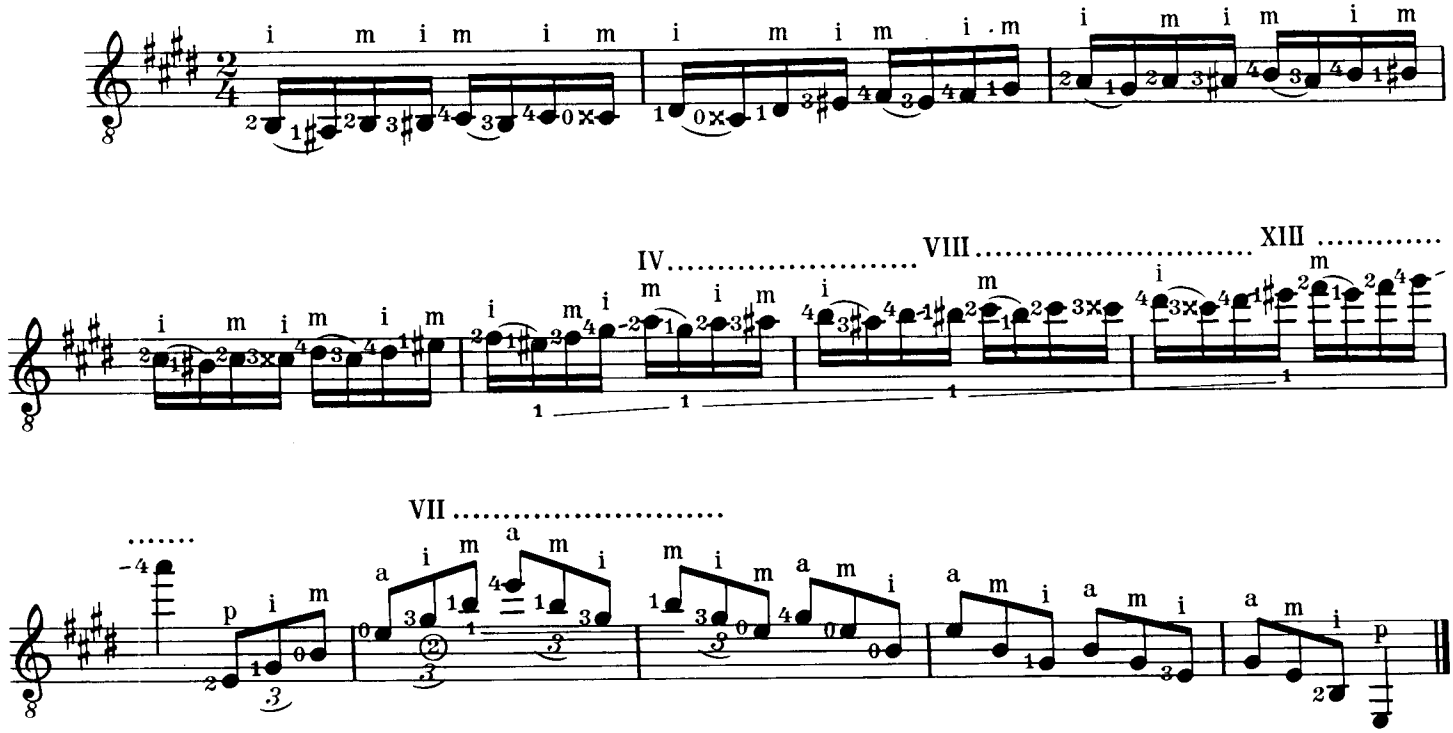

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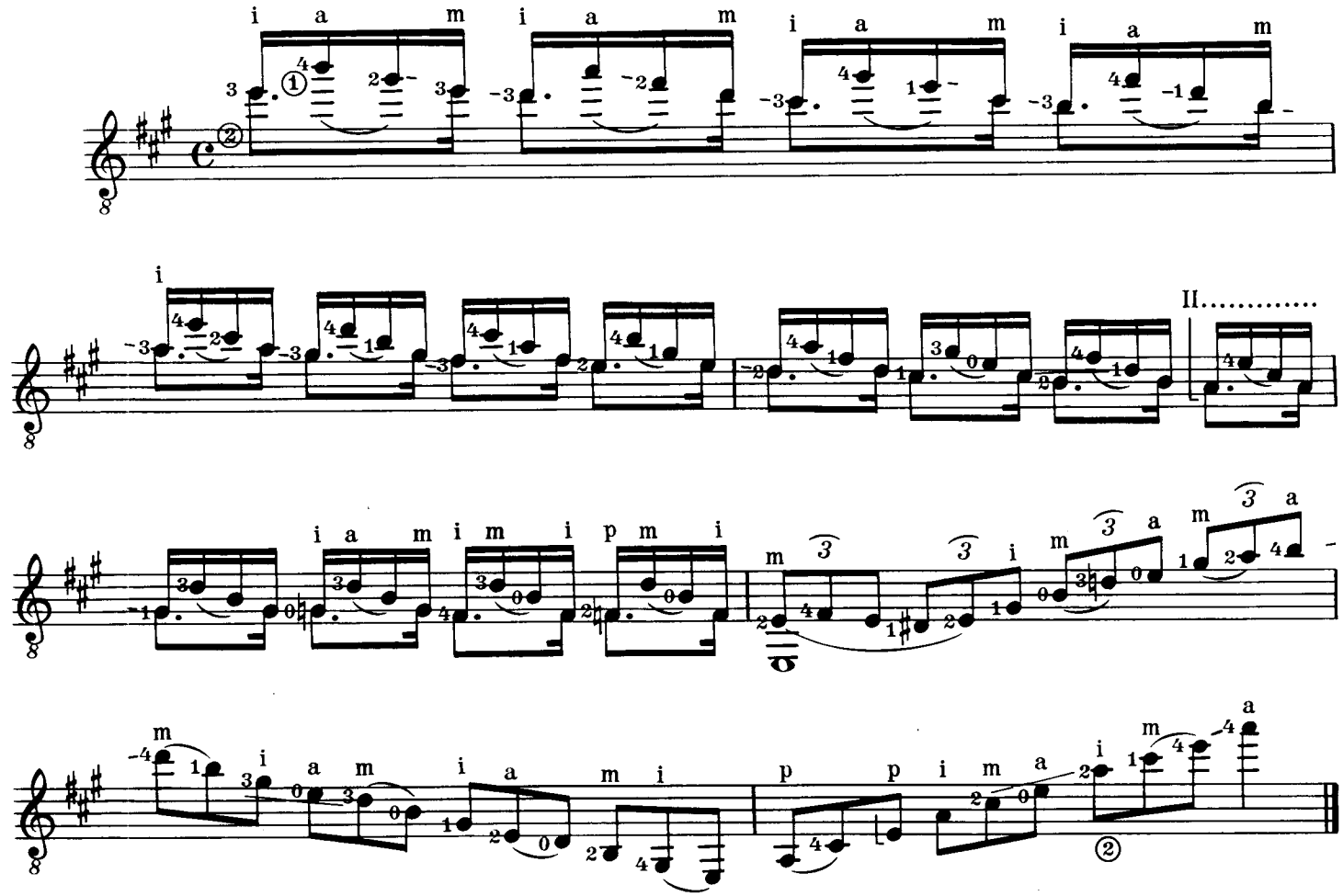

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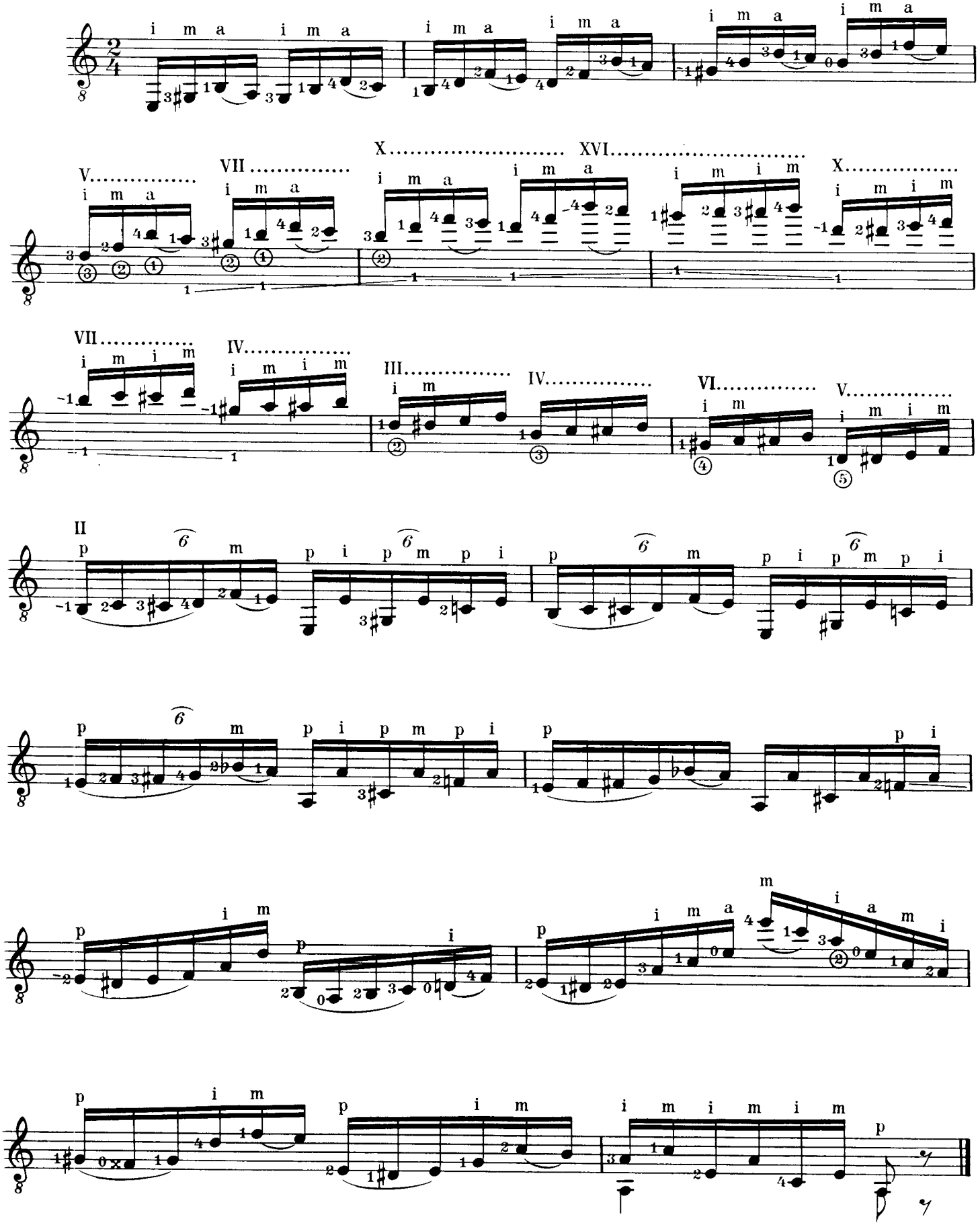

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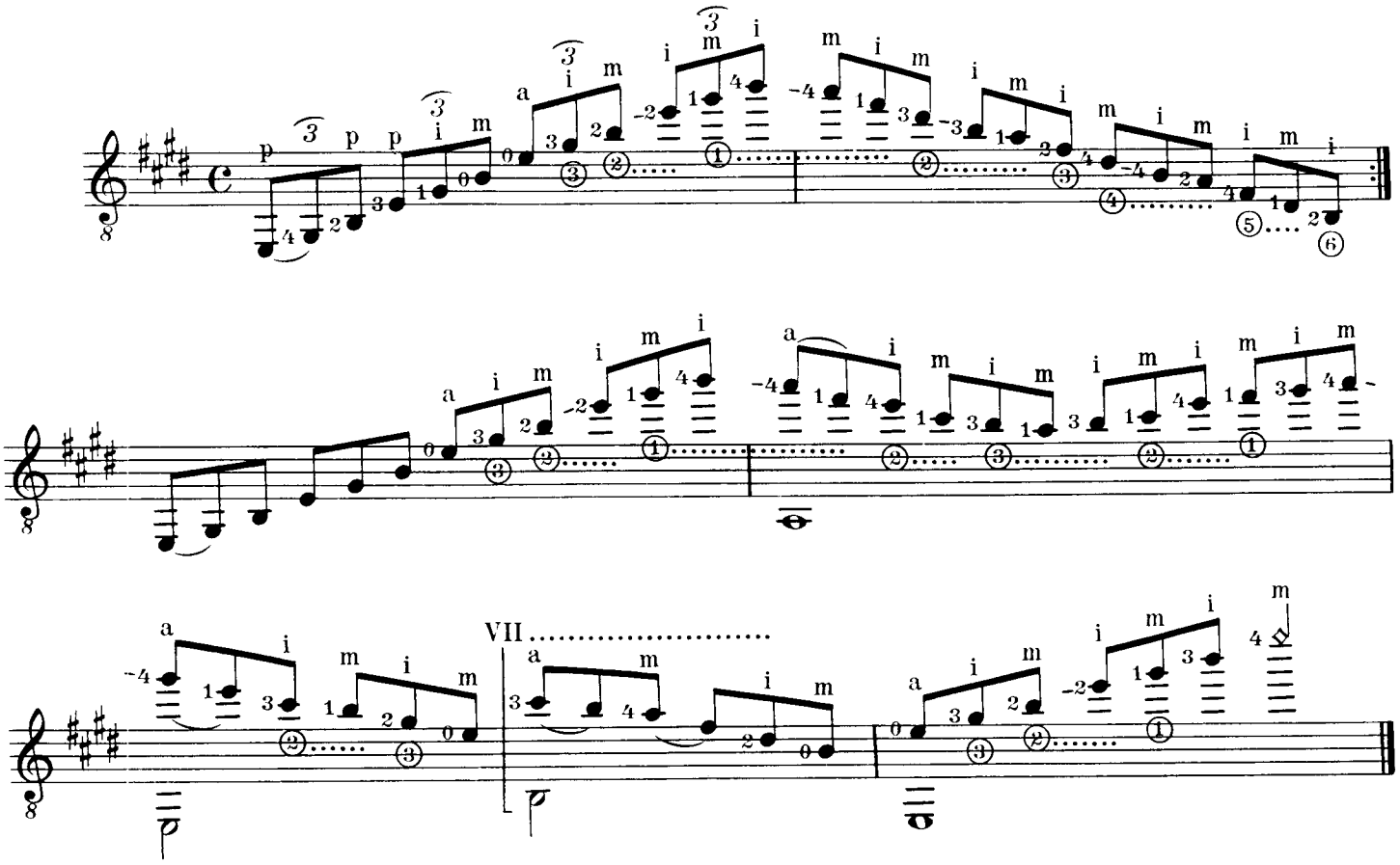

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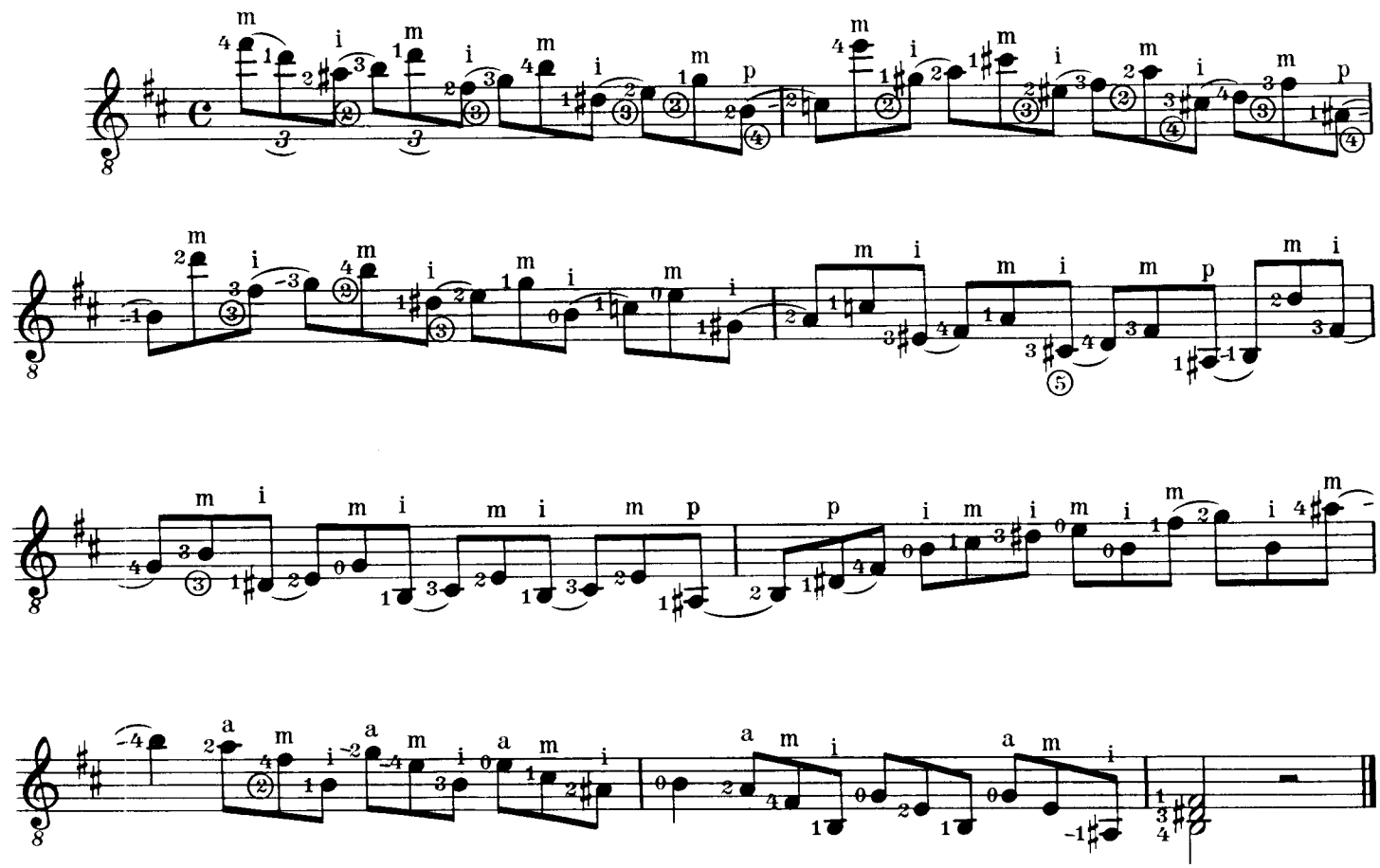

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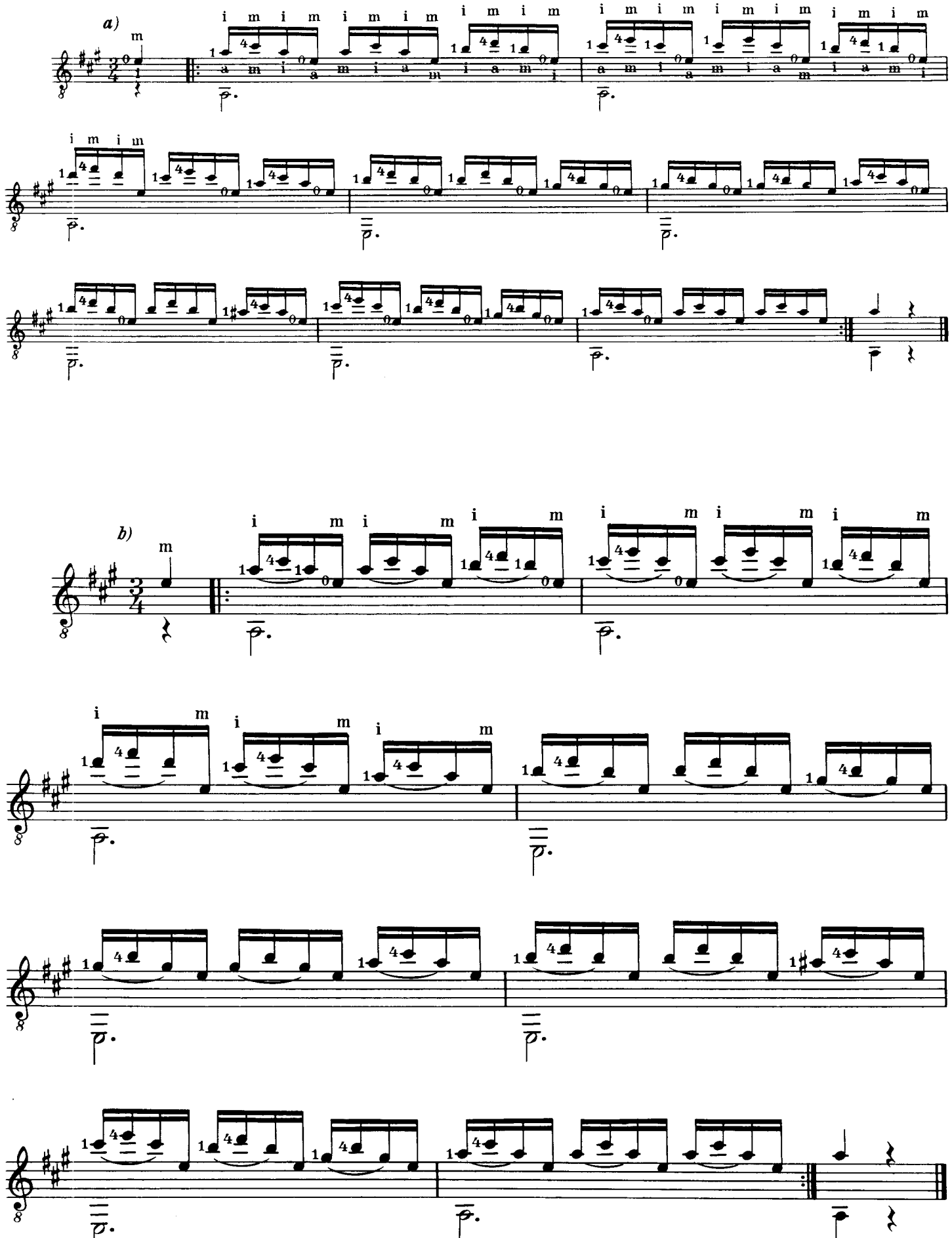

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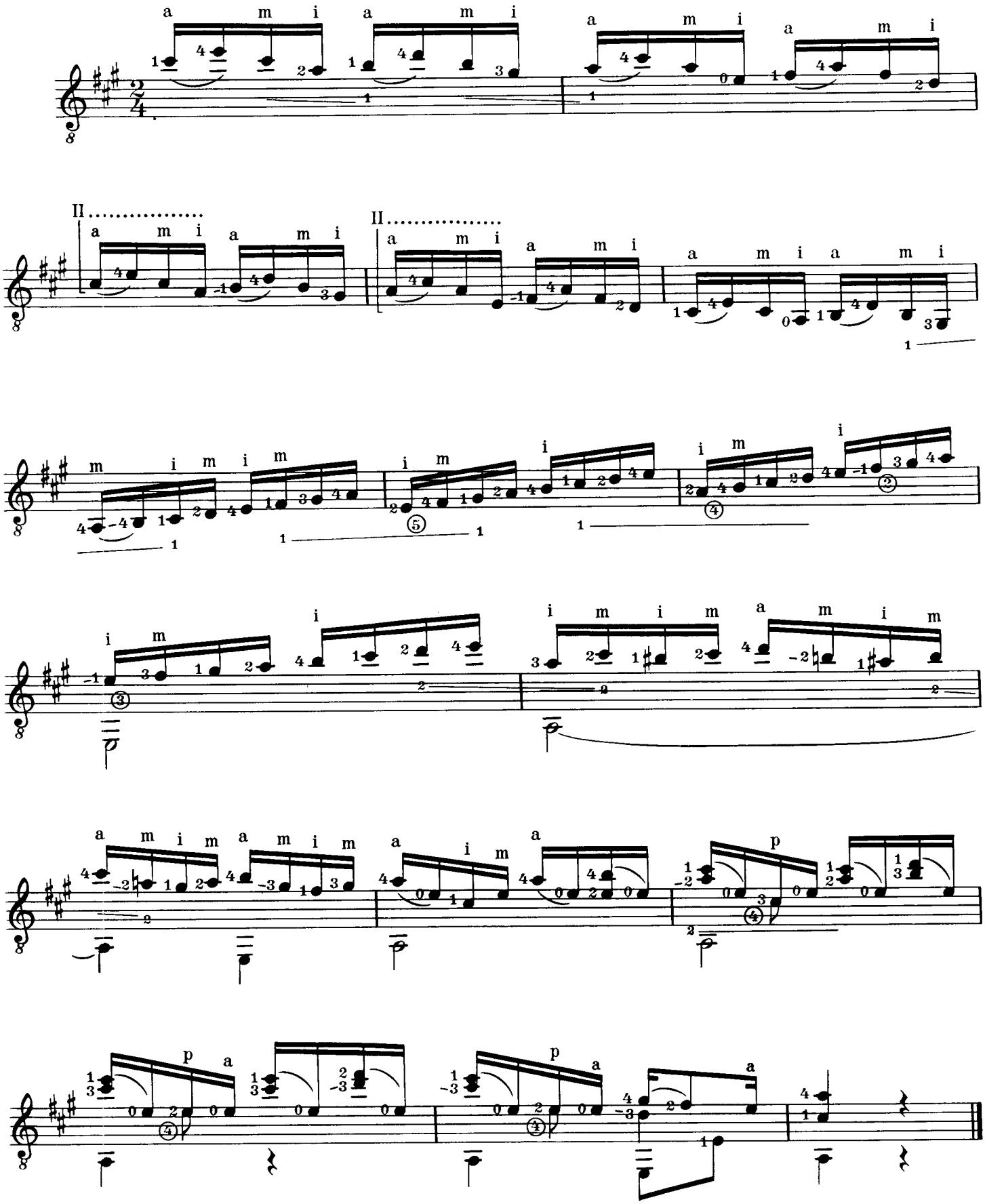

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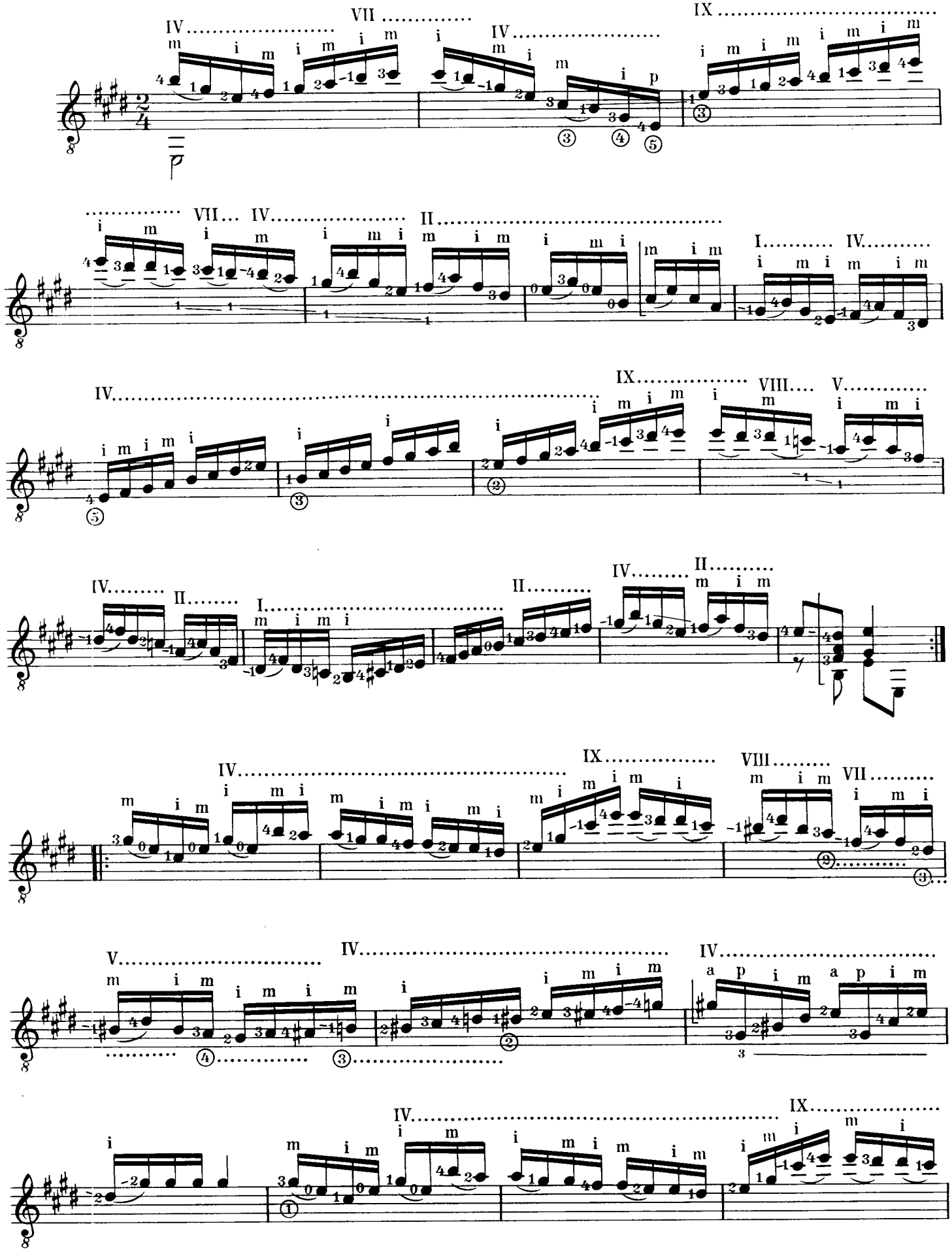

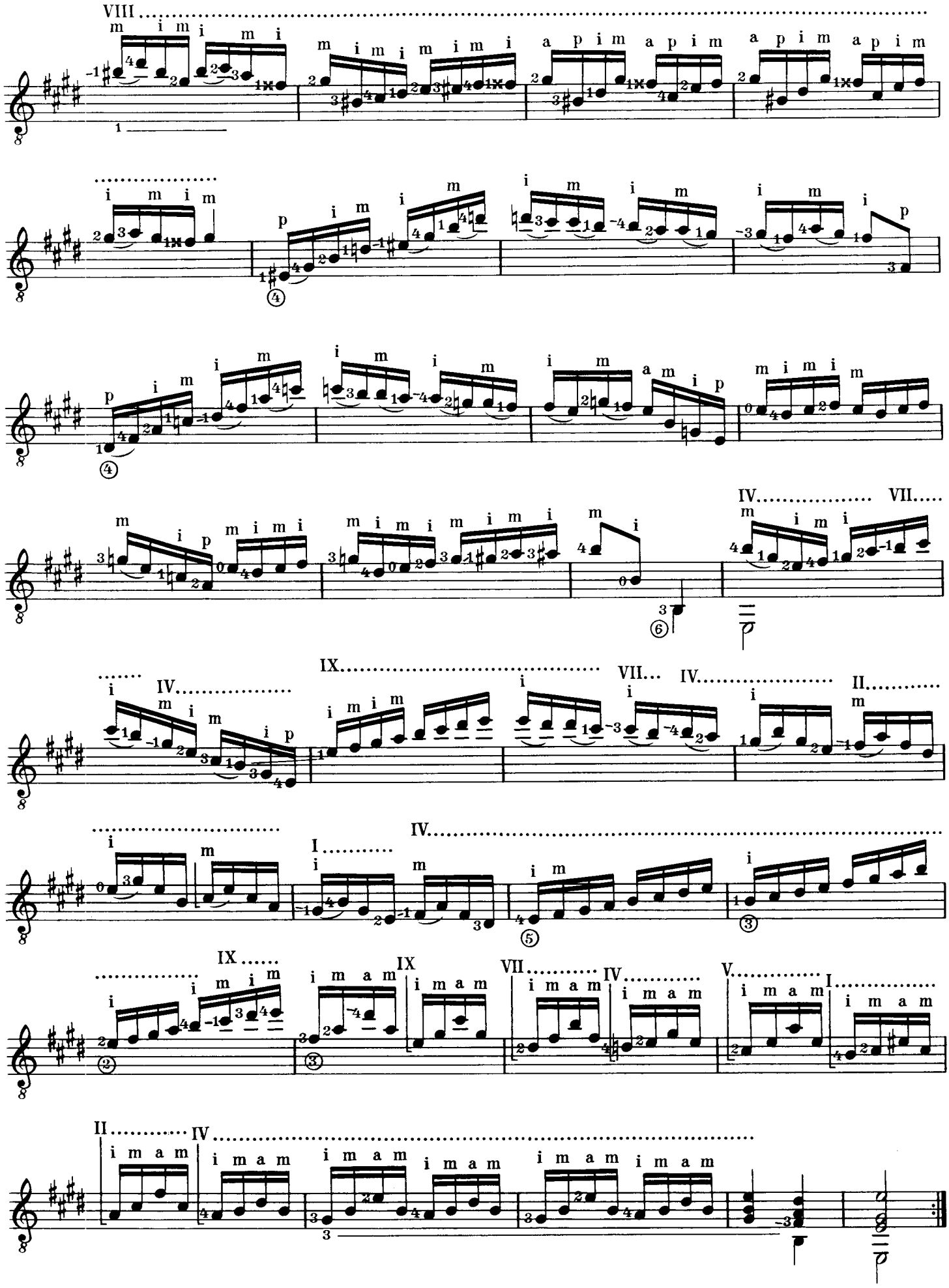
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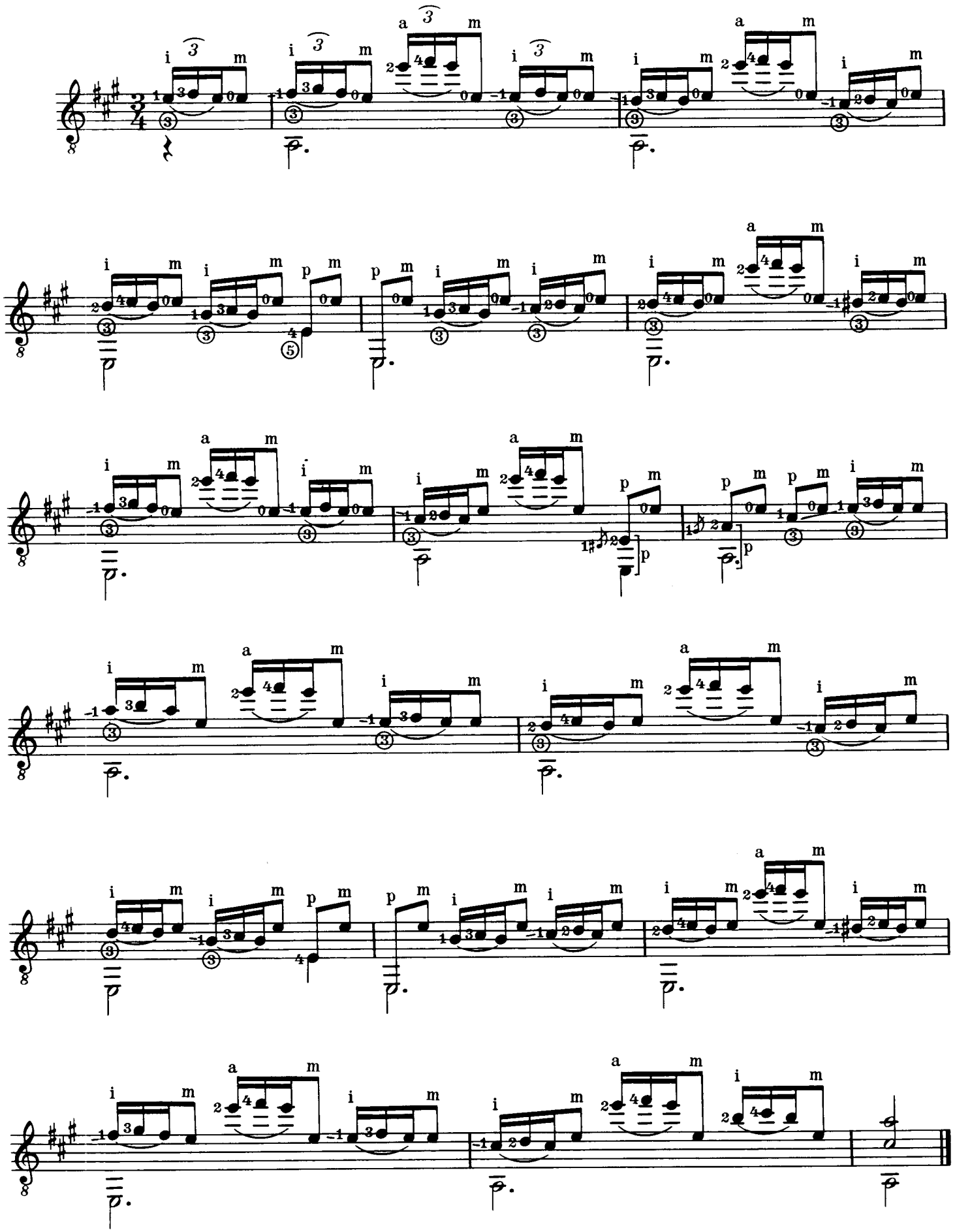

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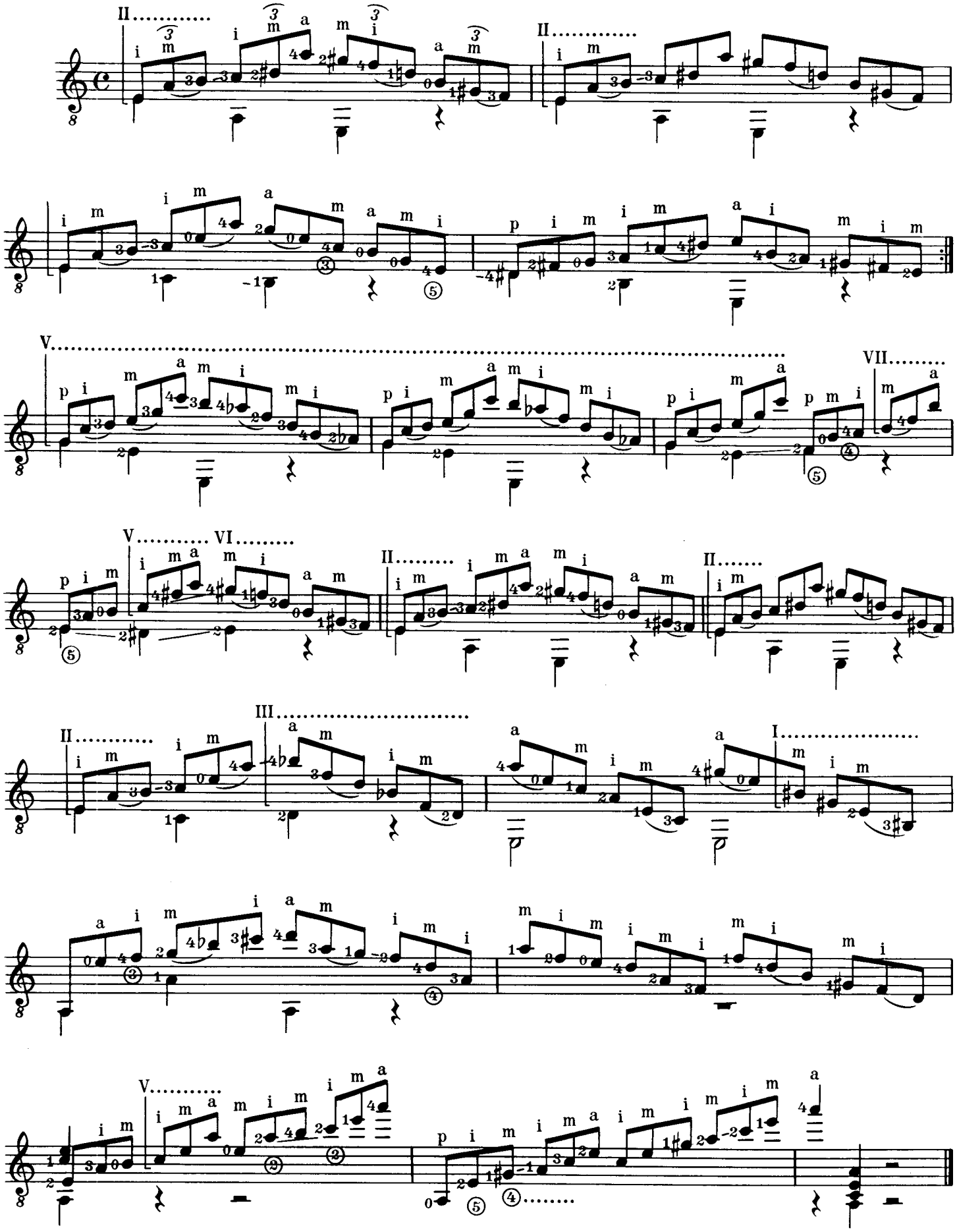

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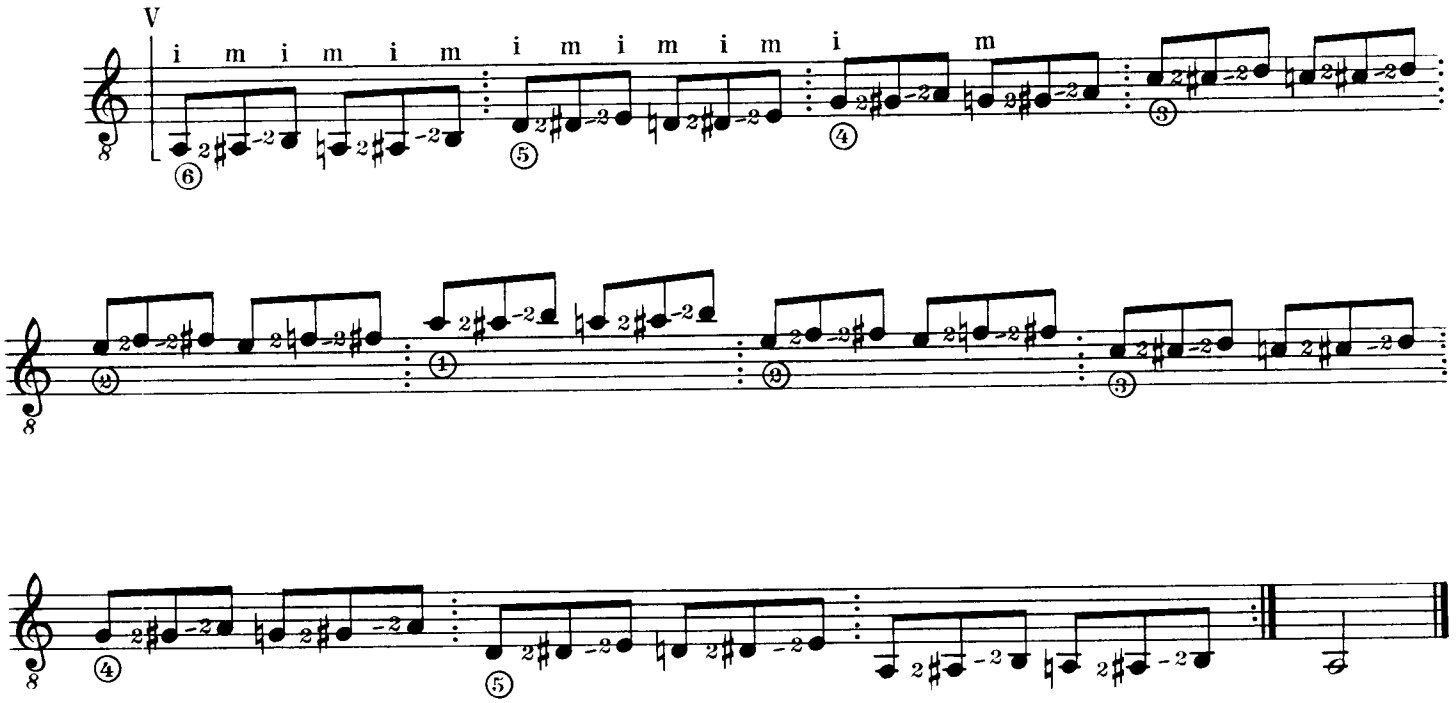

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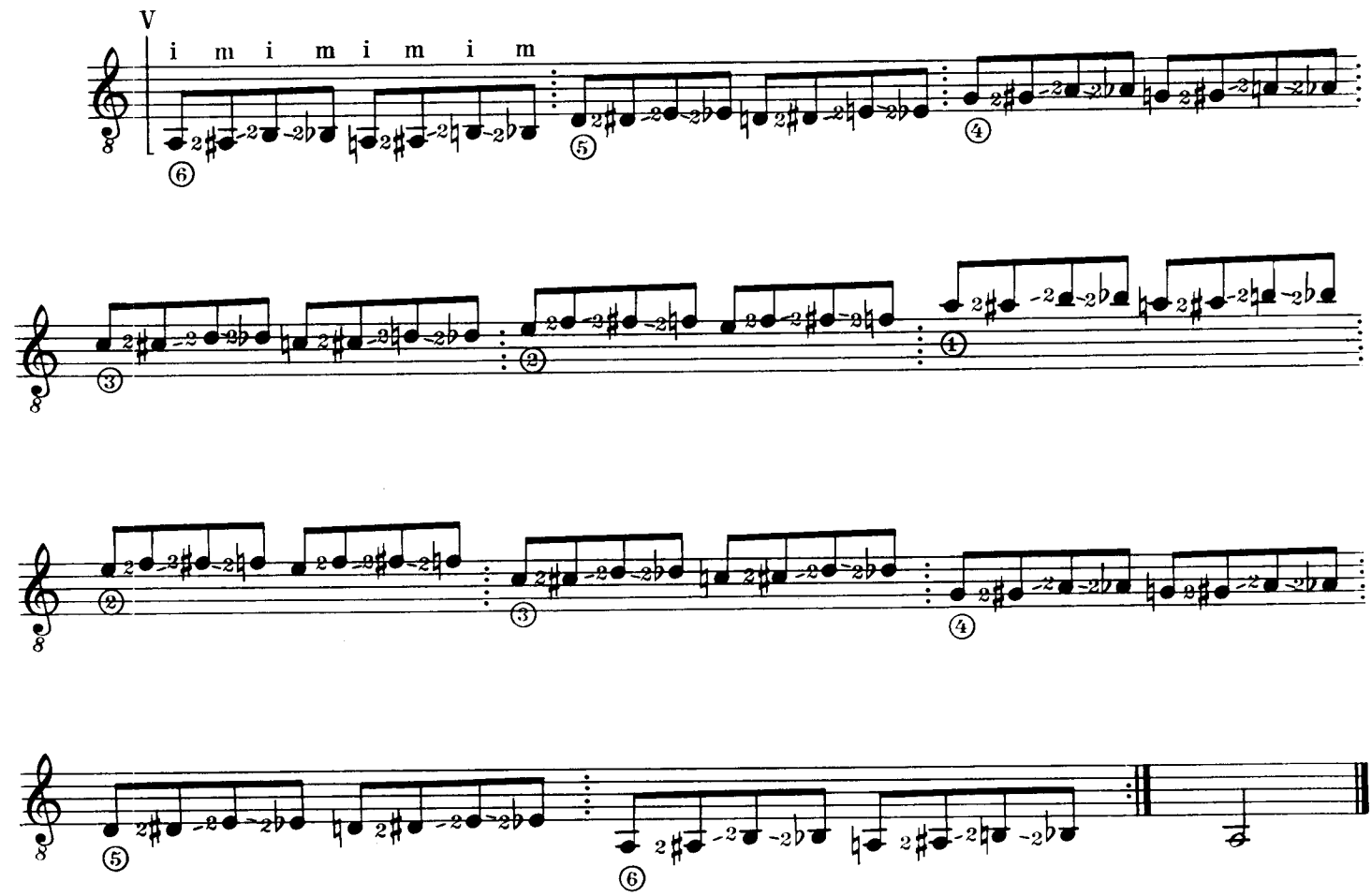

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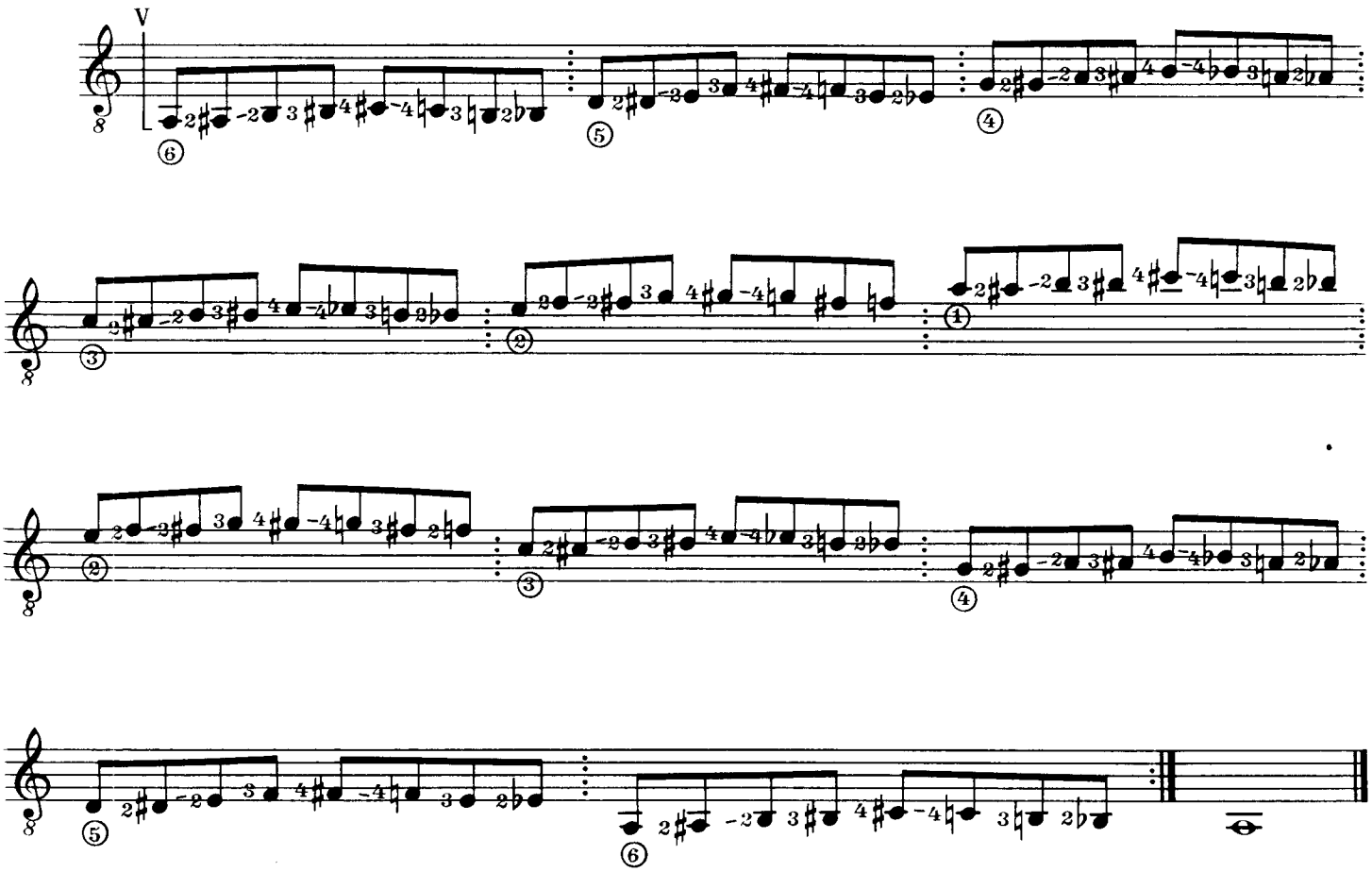

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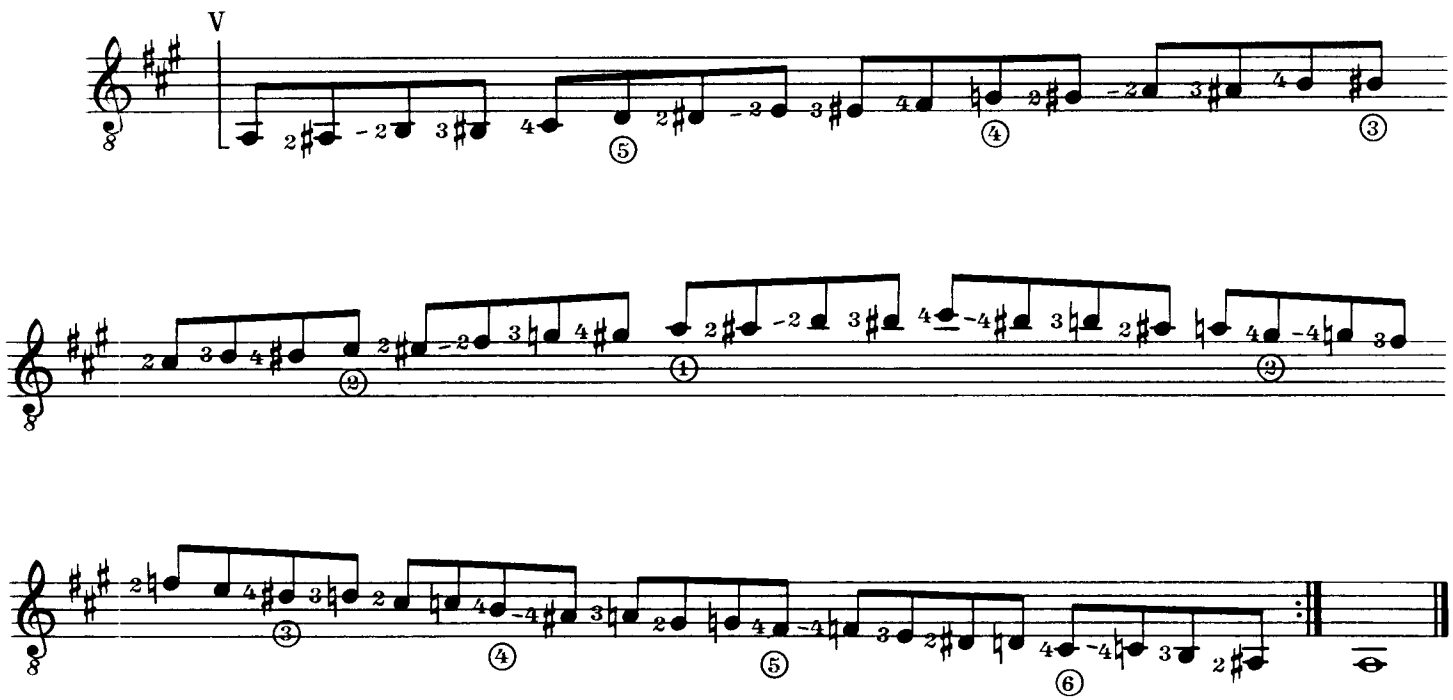

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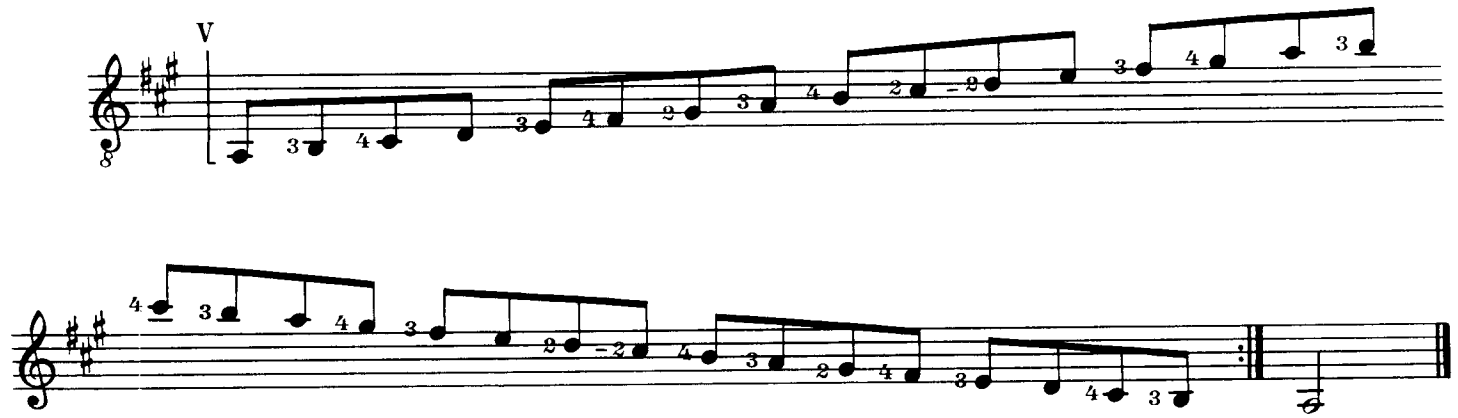

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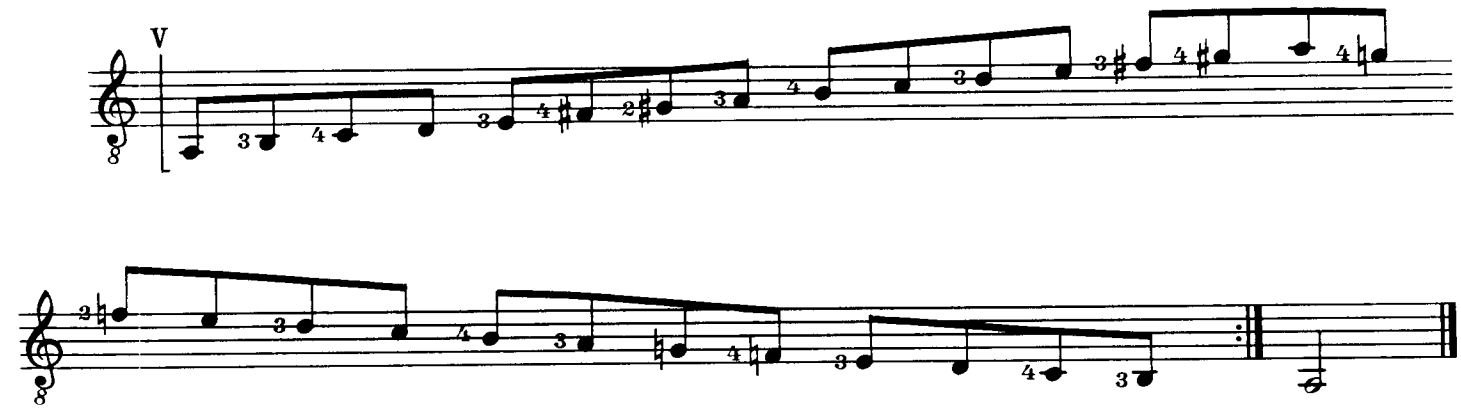

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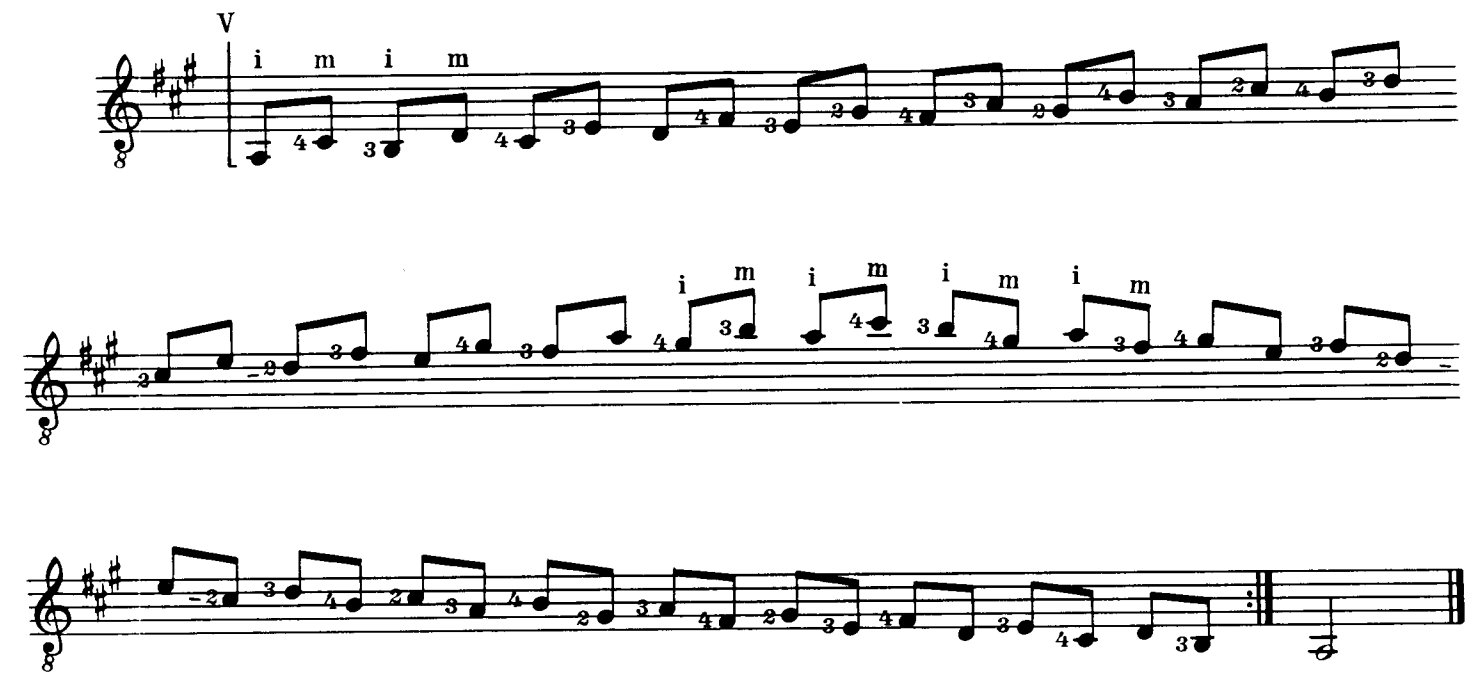

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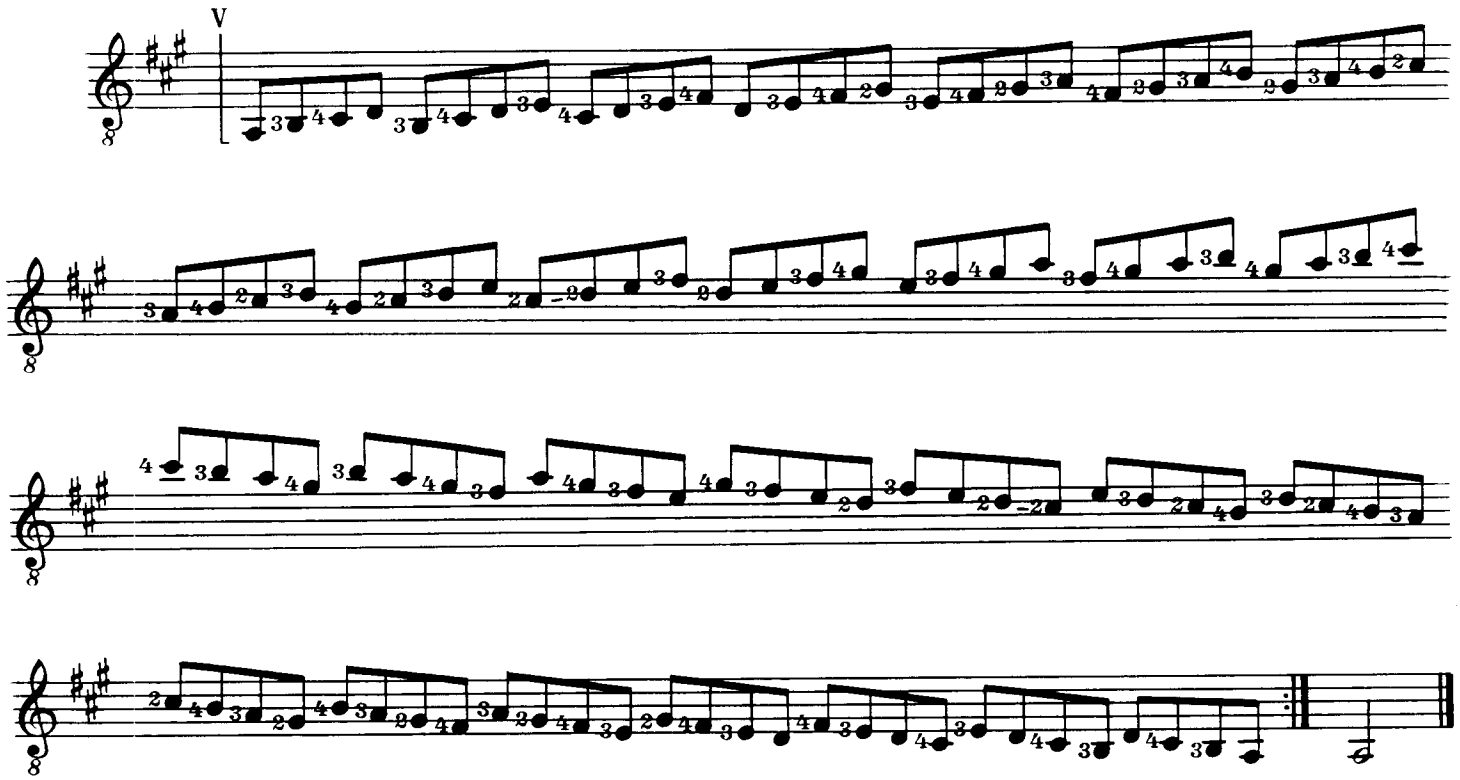

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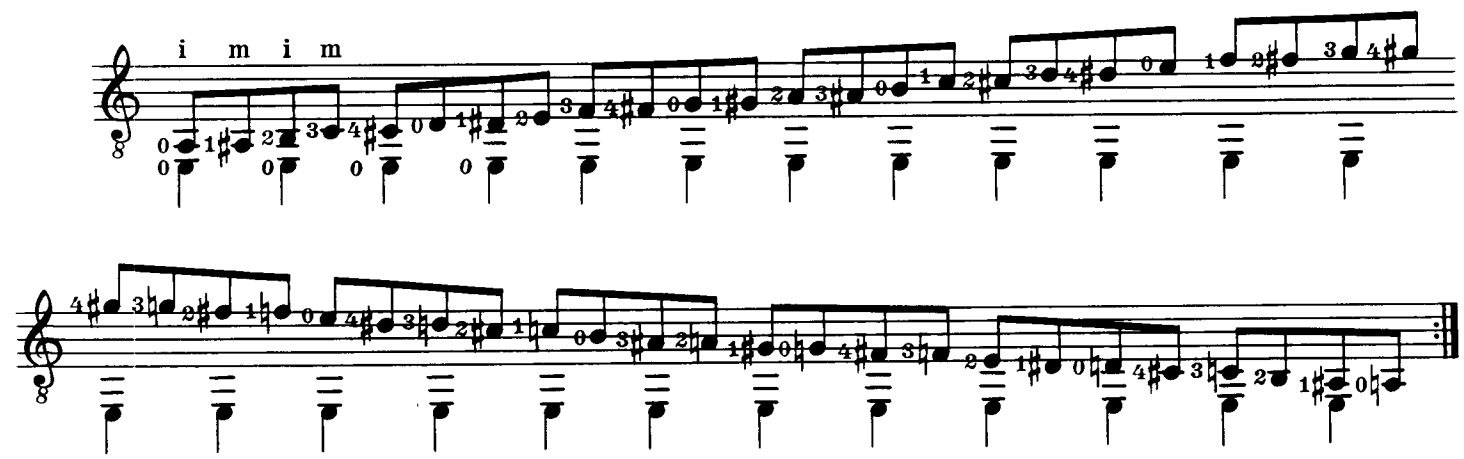

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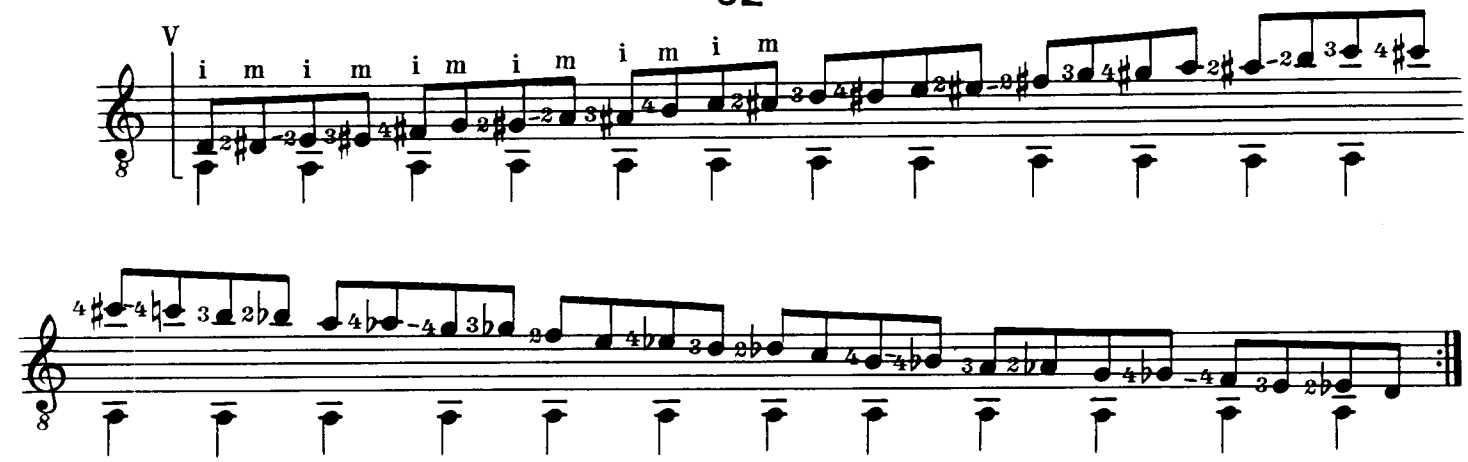

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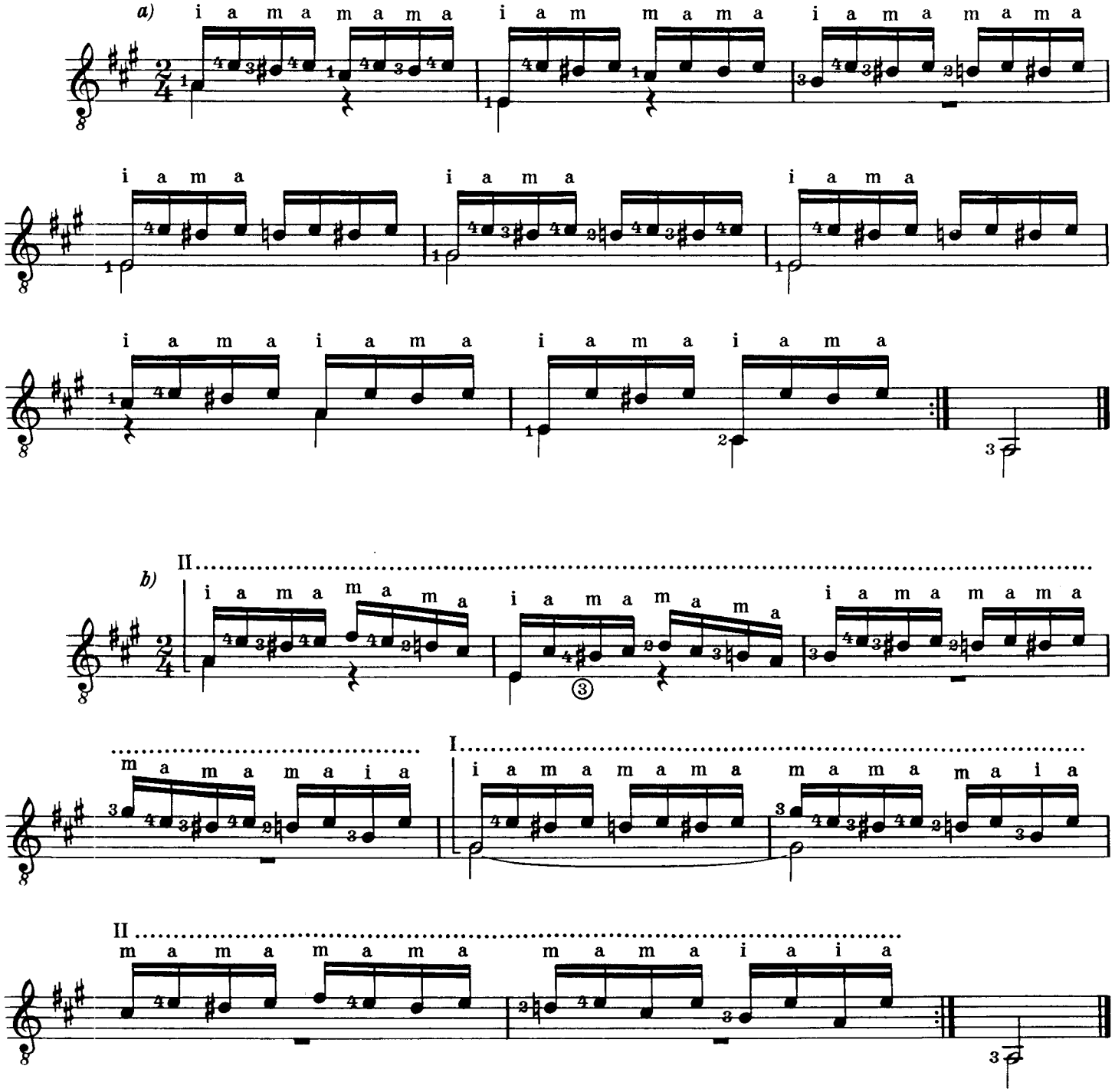
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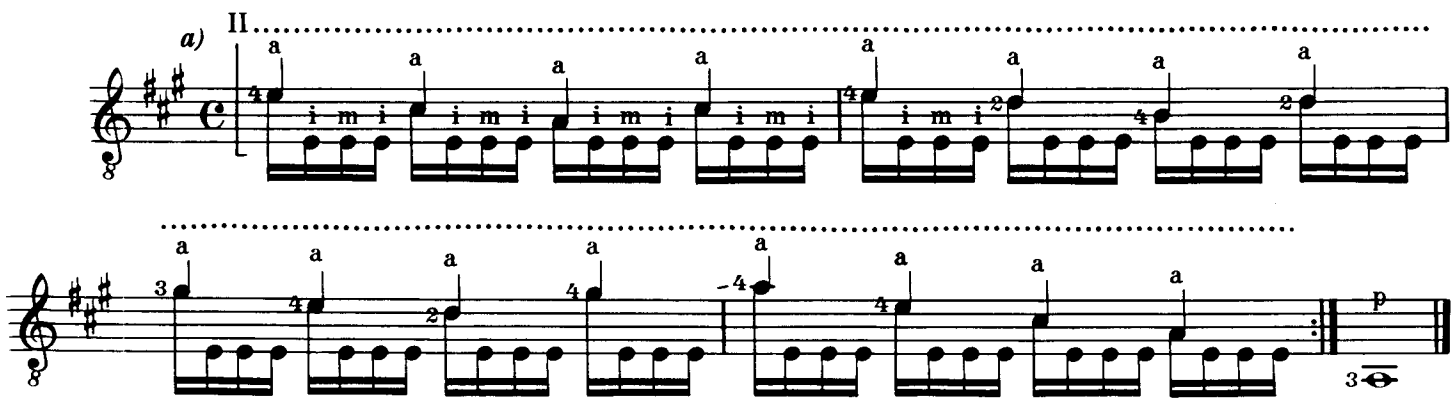
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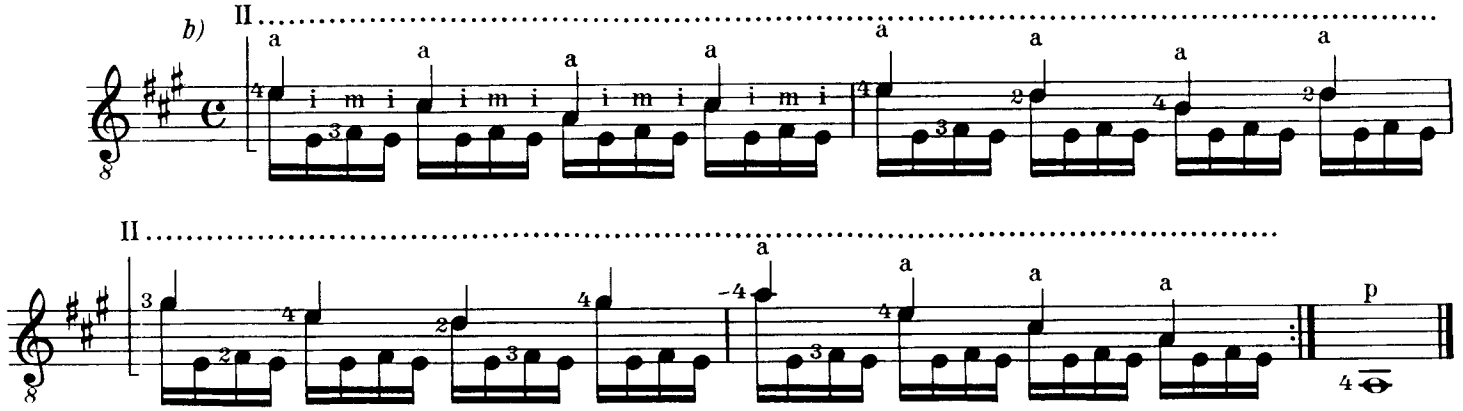

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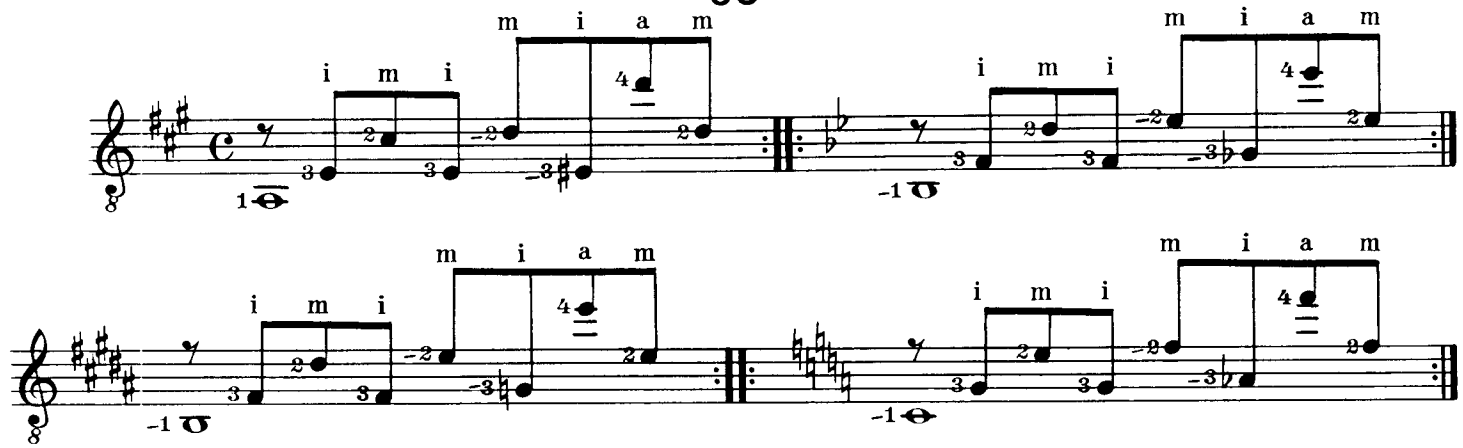

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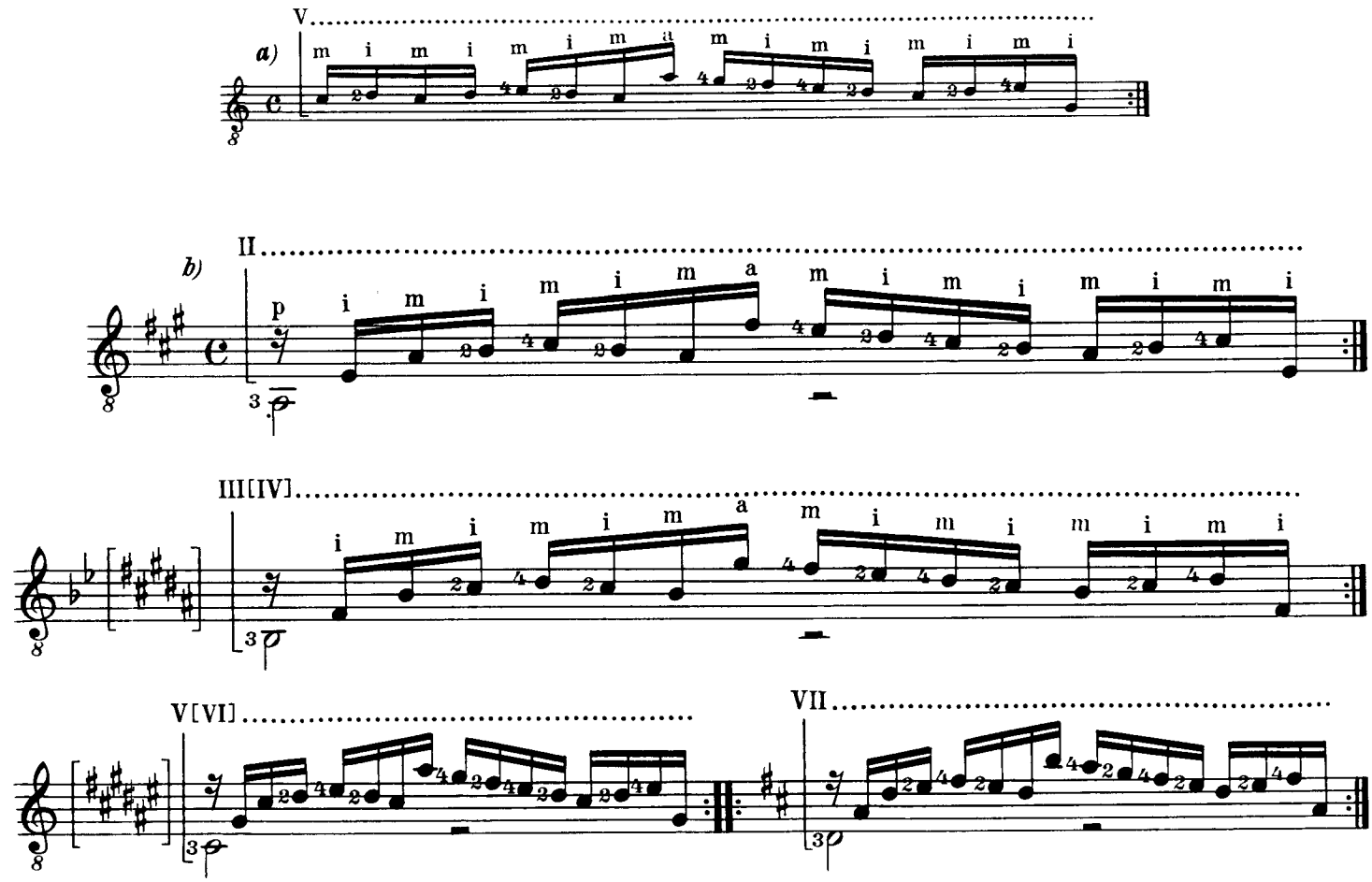

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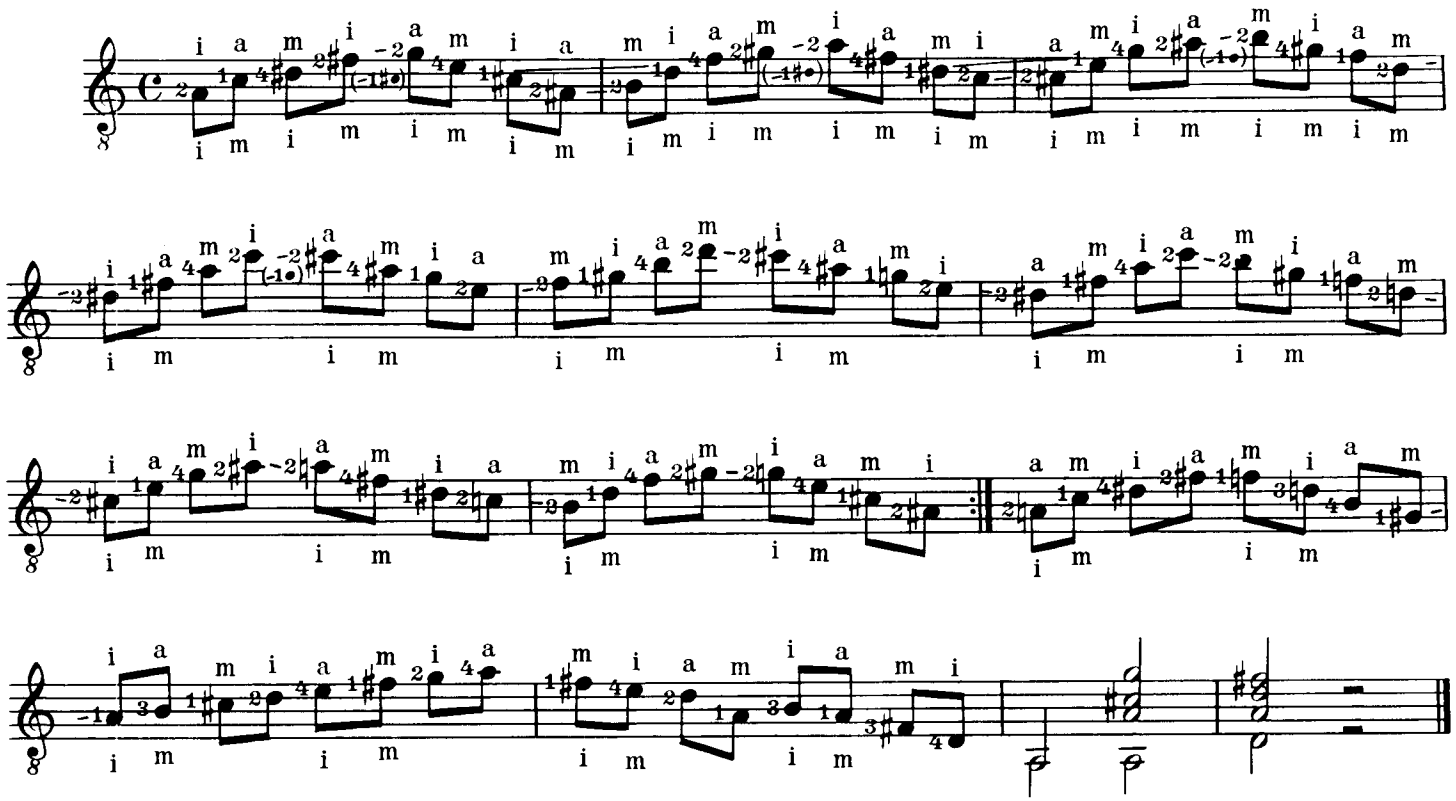

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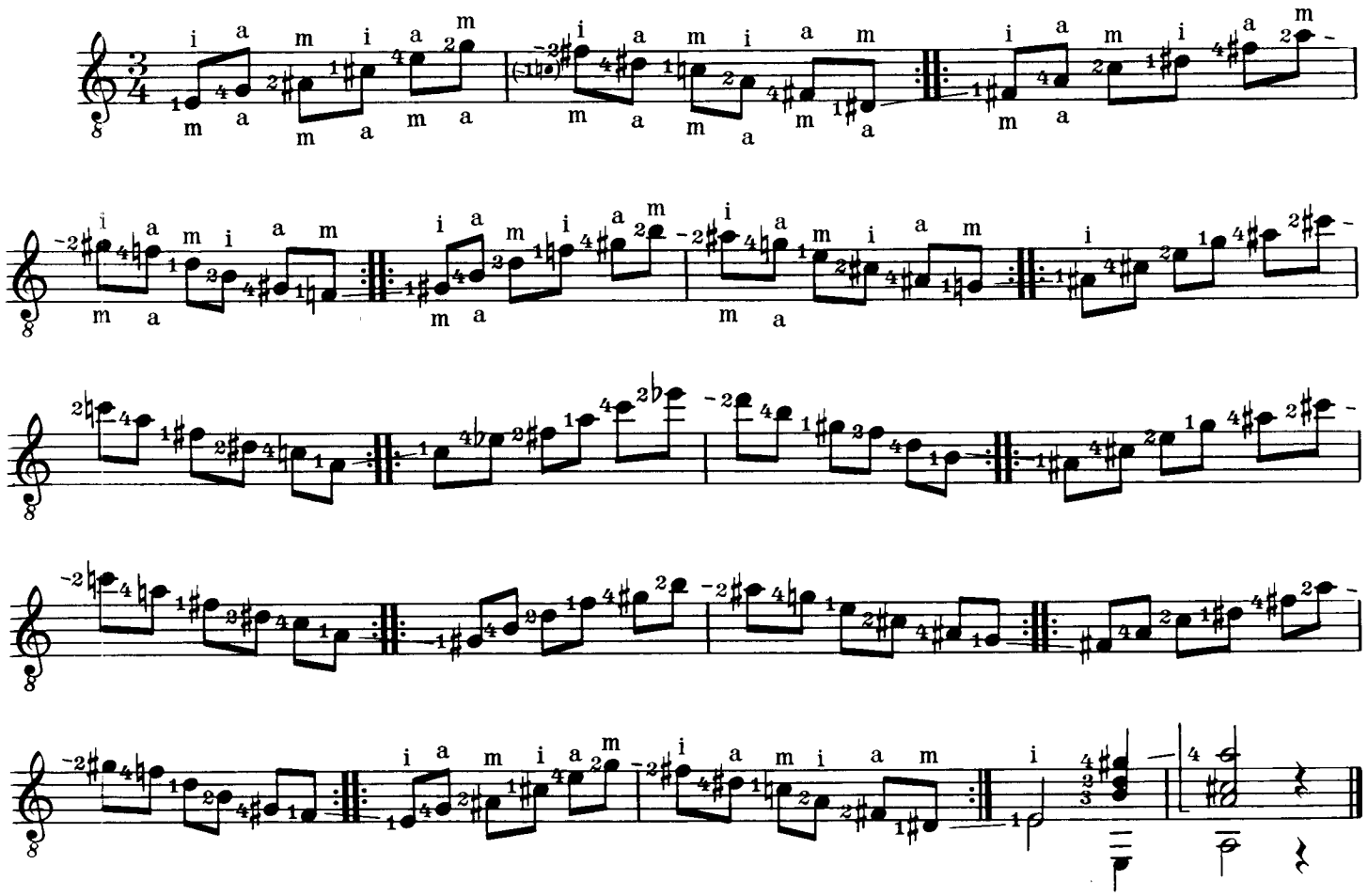

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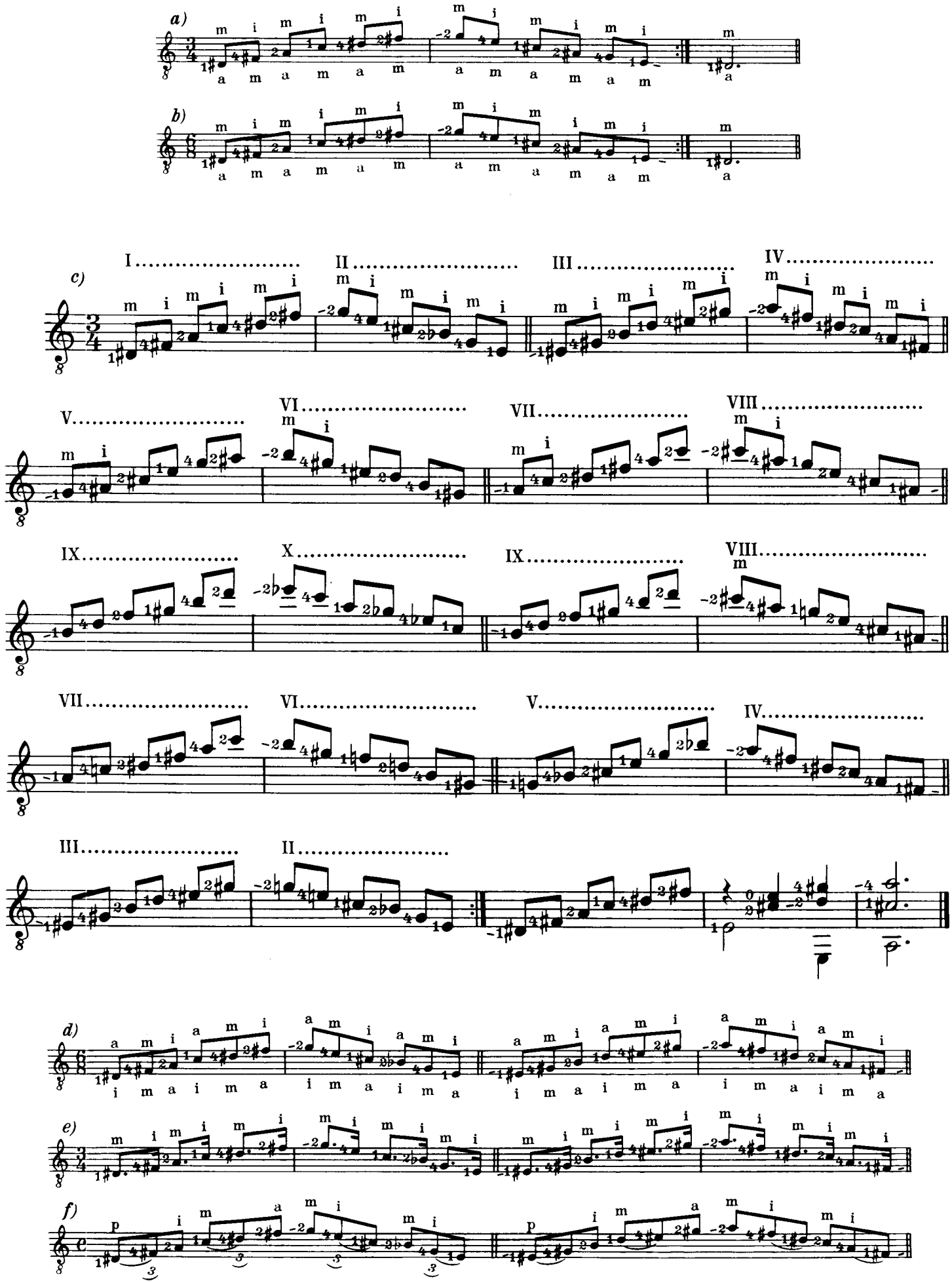

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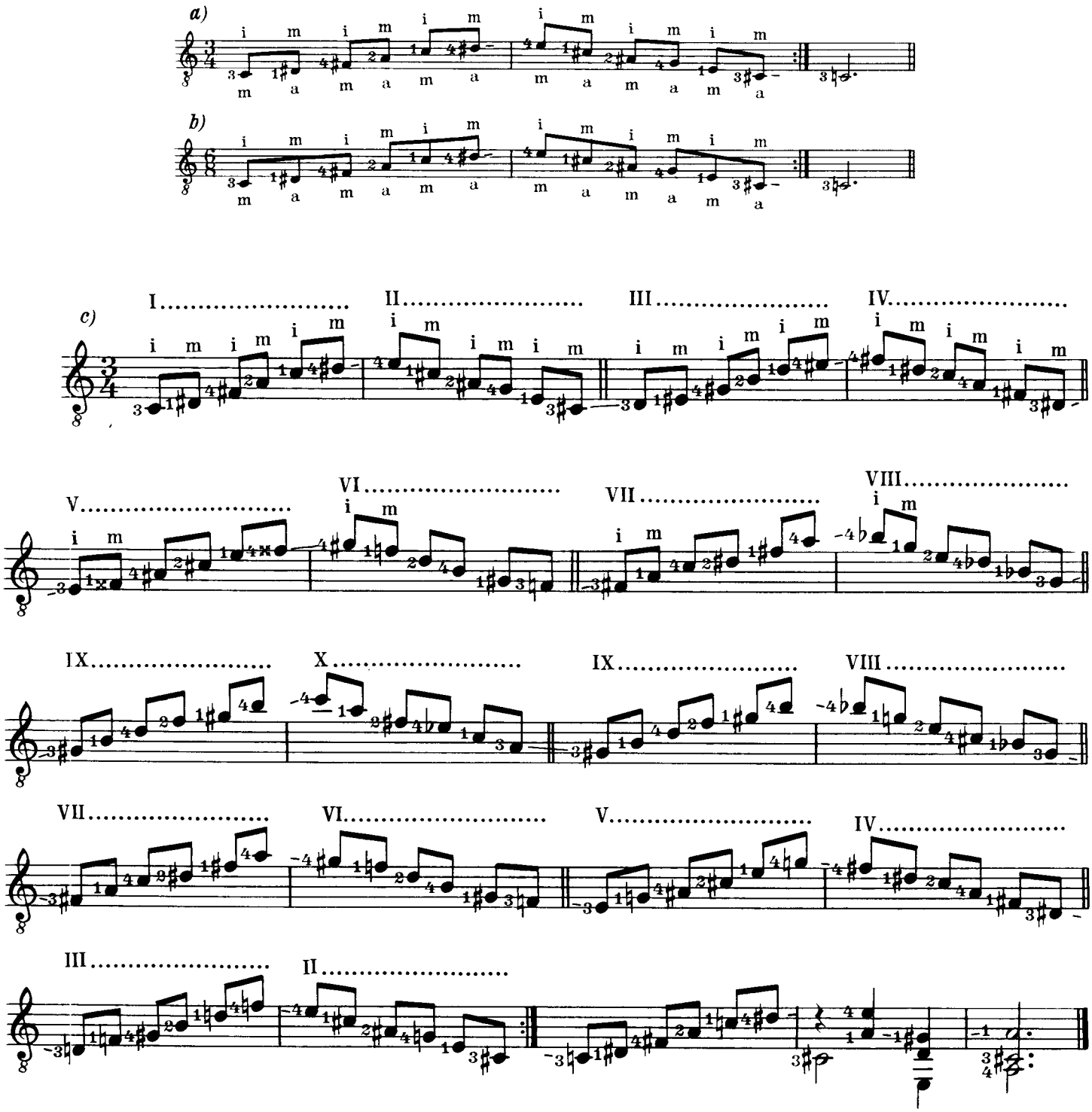

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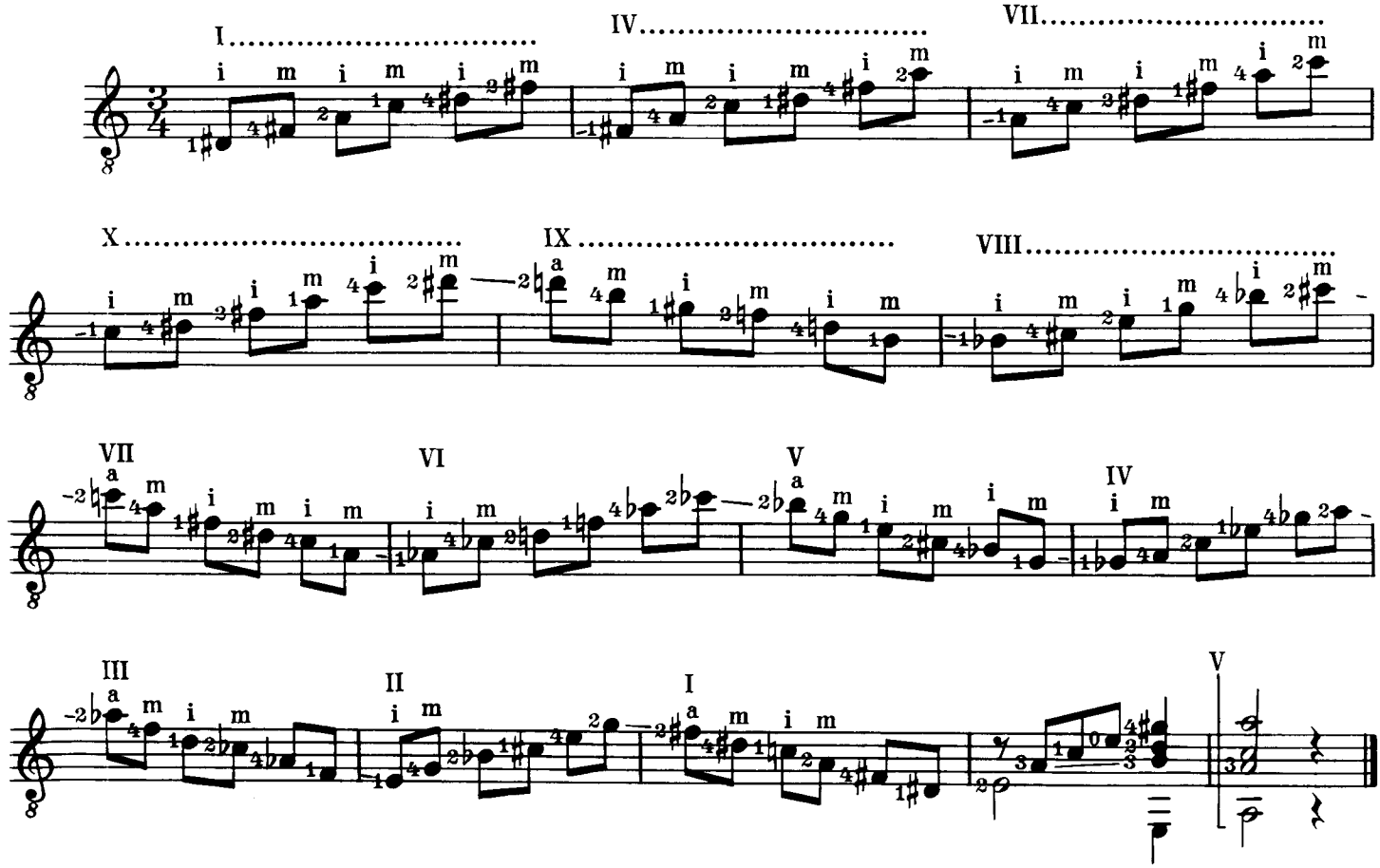
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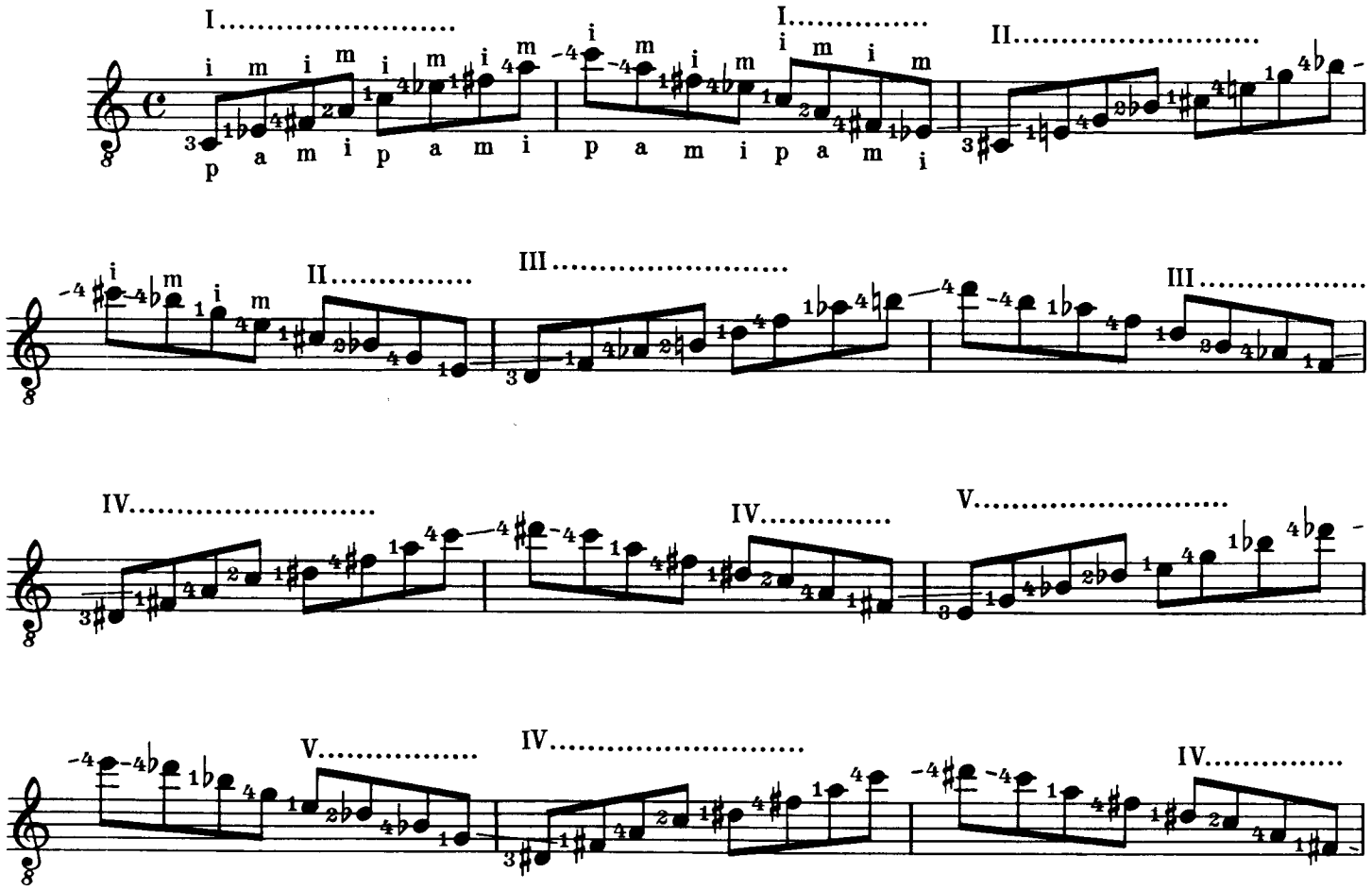
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IV

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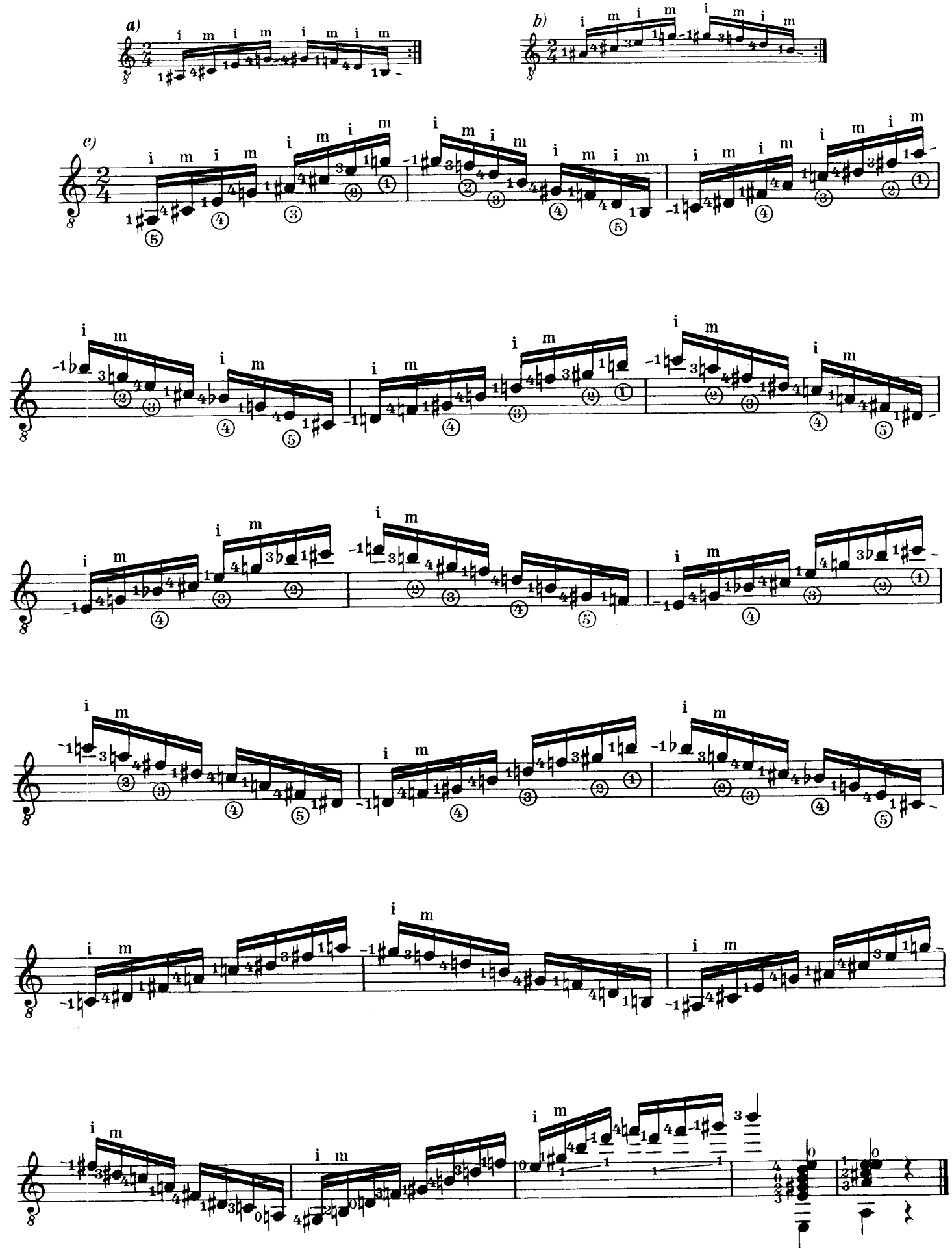

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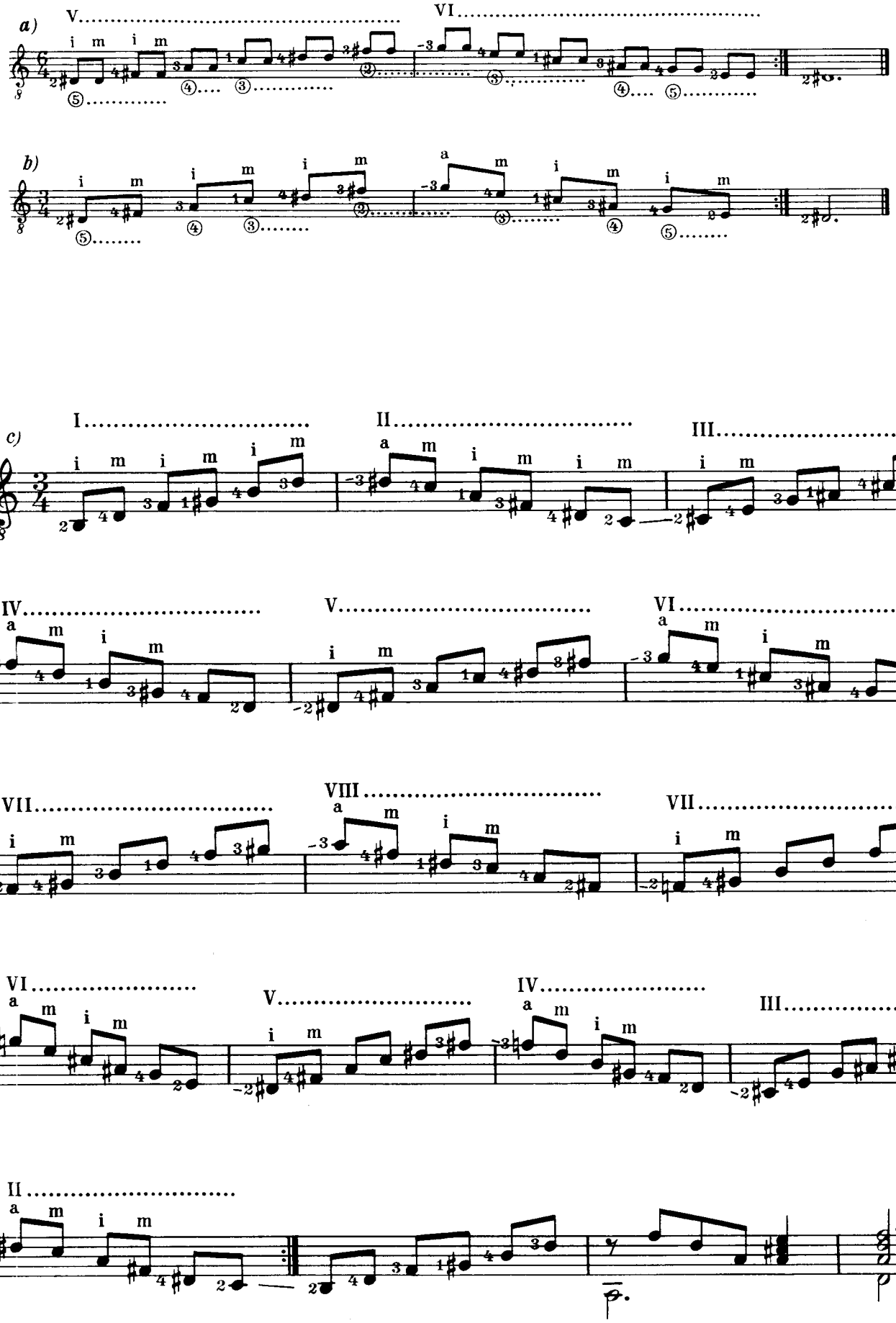

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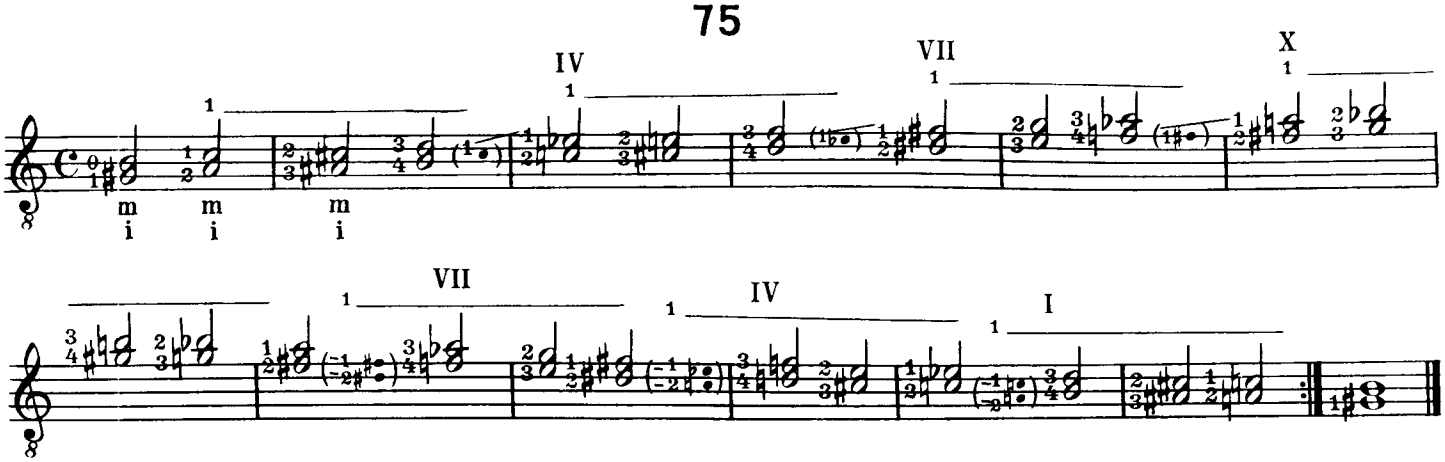
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VII
IV
I

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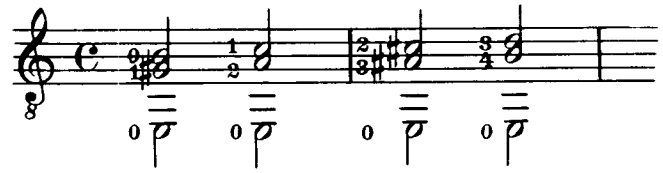

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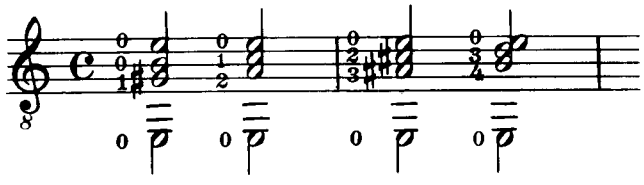

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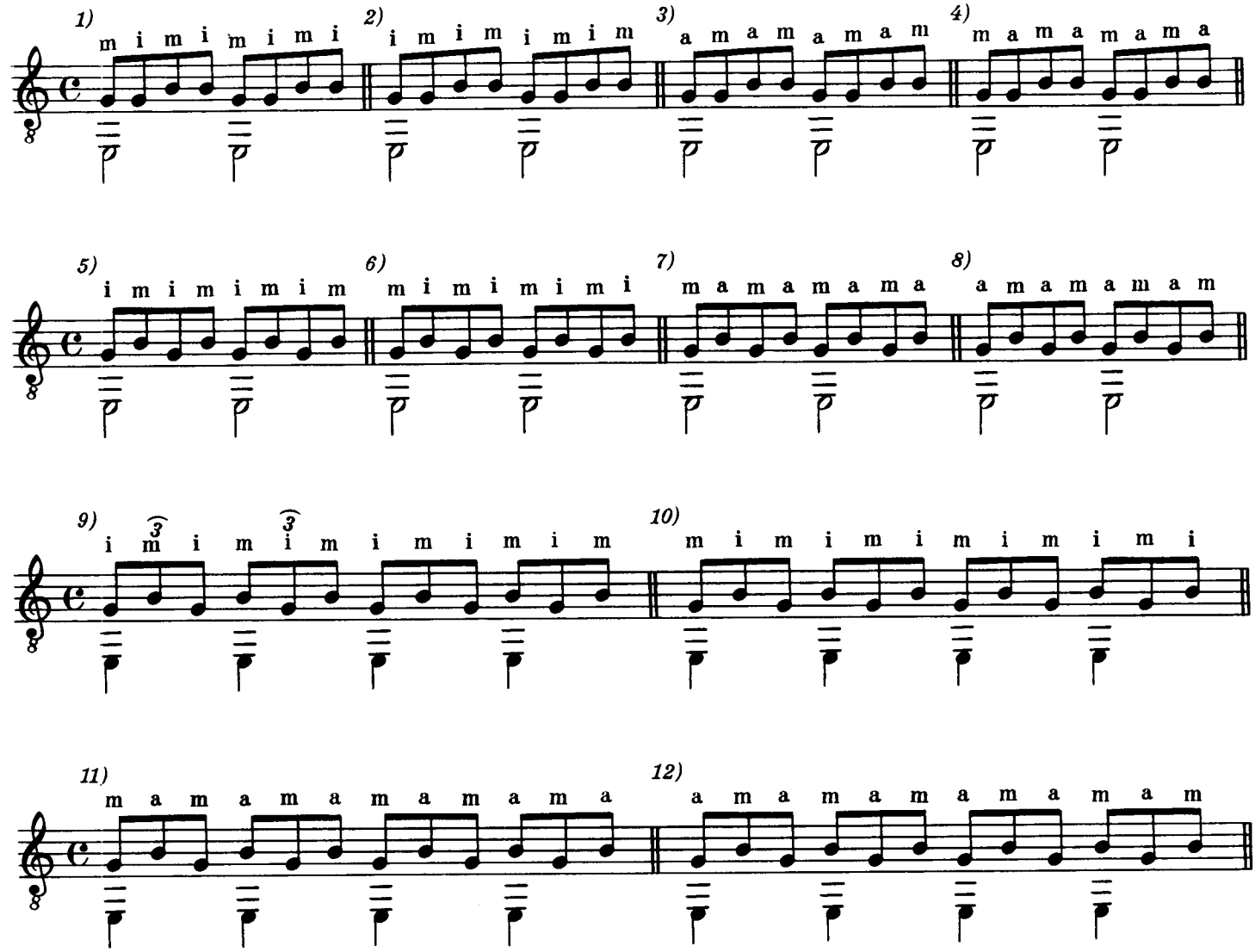
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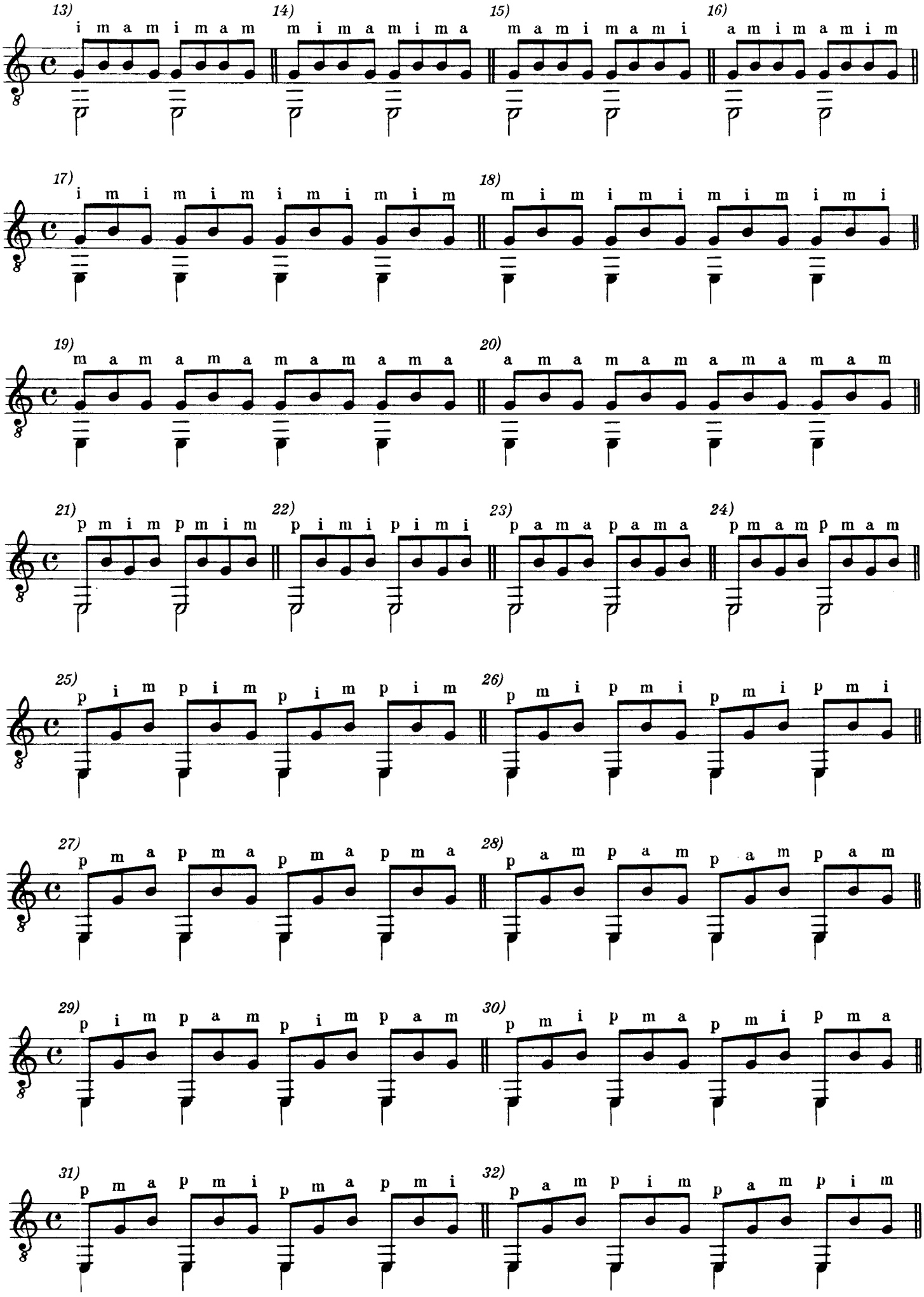
m i m i m i m i
2)
i m i m i m i m
3)
a m a m a m a m
4)
m a m a m a m a
5)
i m i m i m i m
6)
m i m i m i m i
7)
m a m a m a m a
8)
a m a m a m a m
9)
i m i m i m i m i m i m i m
10)
m i m i m i m i m i m i m i
11)
m a m a m a m a m a m a m a
12)
a m a m a m a m a m a m a m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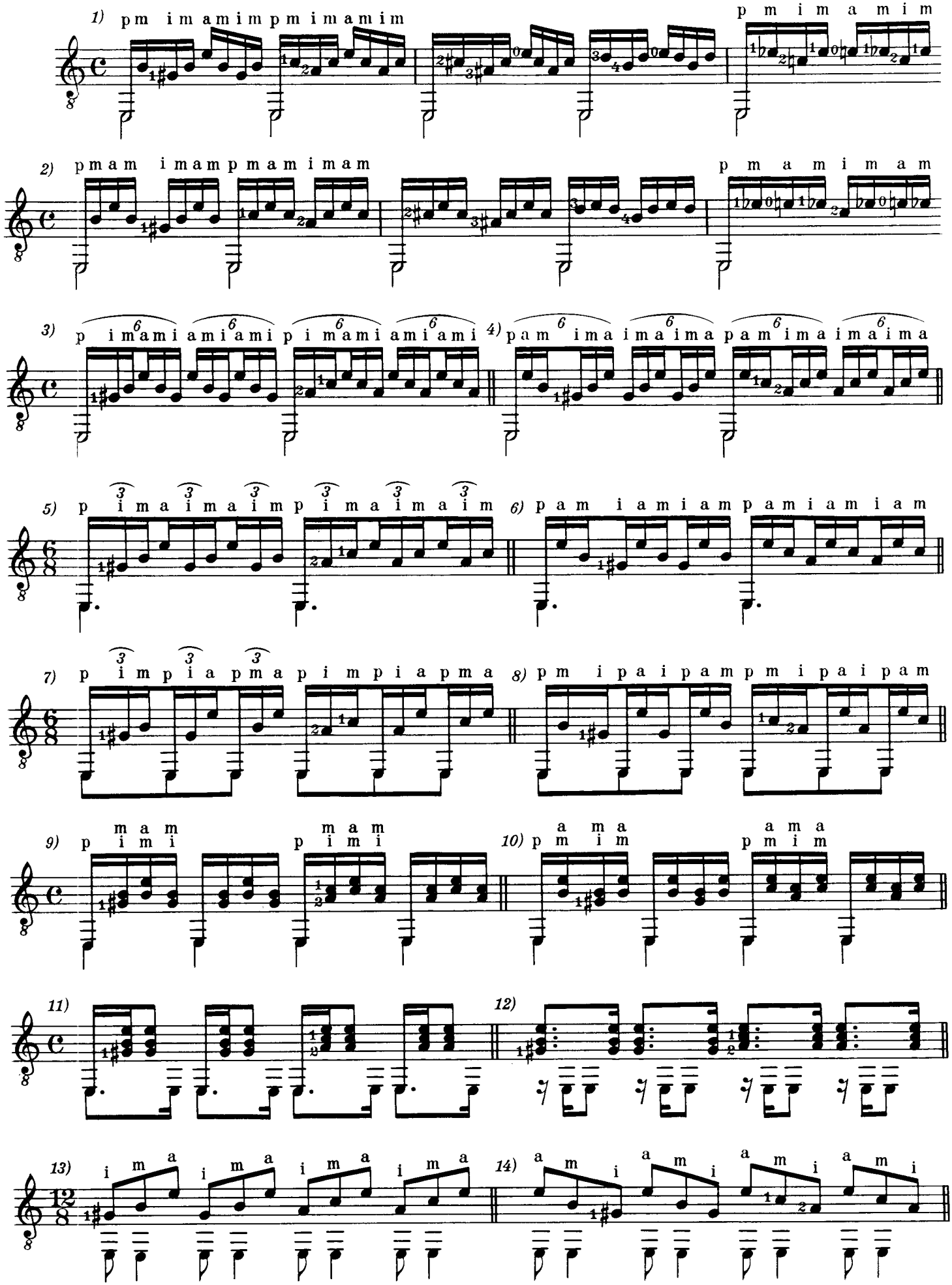
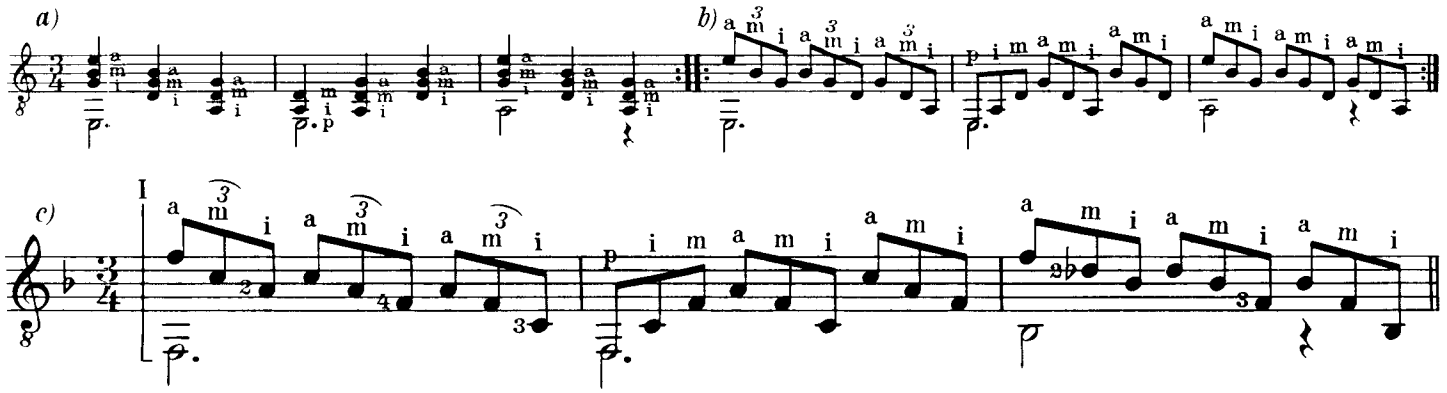
14) m i m a m i m a
15) m a m i m a m i
16) a m i m a m i m
17) i m i m i m i m i m i m i m
18) m i m i m i m i m i m i m i
19) m a m a m a m a m a m a m a
20) a m a m a m a m a m a m a m
21) p m i m p m i m
22) p i m i p i m i
23) p a m a p a m a
24) p m a m p m a m
25) p i m p i m p i m p i m
26) p m i p m i p m i p m i
27) p m a p m a p m a p m a
28) p a m p a m p a m p a m
29) p i m p a m p i m p a m
30) p m i p m a p m i p m a
31) p m a p m i p m a p m i
32) p a m p i m p a m p i m

79


1) pm imamimpmimamim
p m i m a m i m
2) pmam imampmamimam
p m a m i m a m
3) p imamiamiami p imamiamiami
4) pam imaimaima pamimaimaima
5) p imaimaimp imaimaim
6) pam iamiam pamiamiam
7) p impiapma p impiapma
8) pm ipaipam pm ipaipam
9) p mam imi p mam imi
10) p ama mim p ama mim
11)
12)
13) i m a i m a i m a i m a
14) a m i a m i a m i a m i

80



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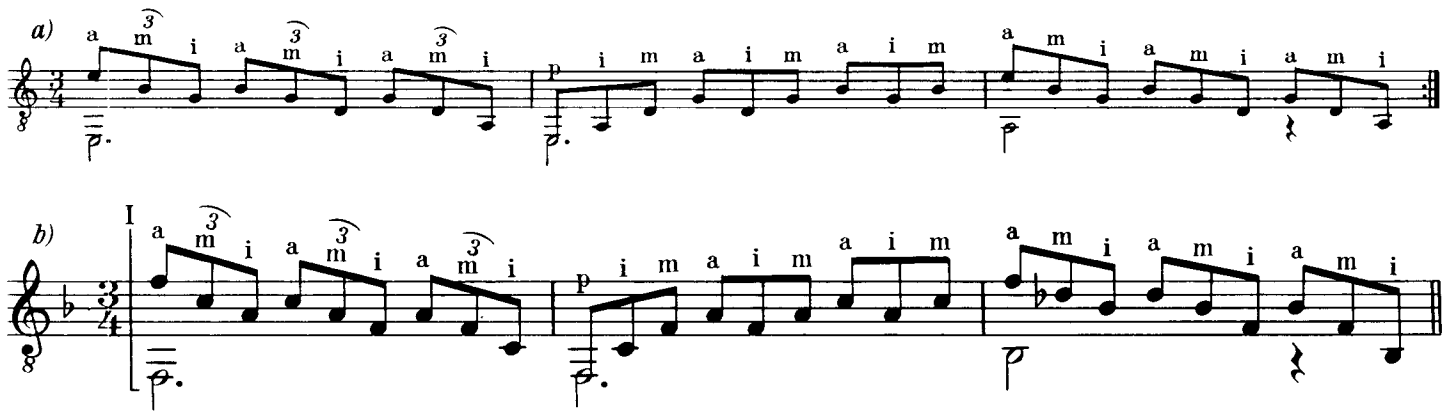

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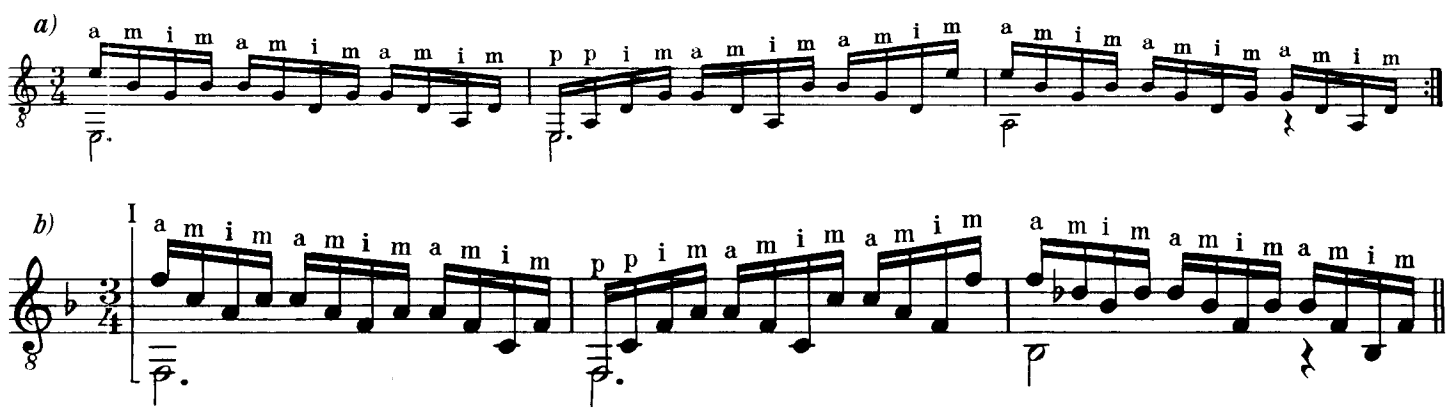

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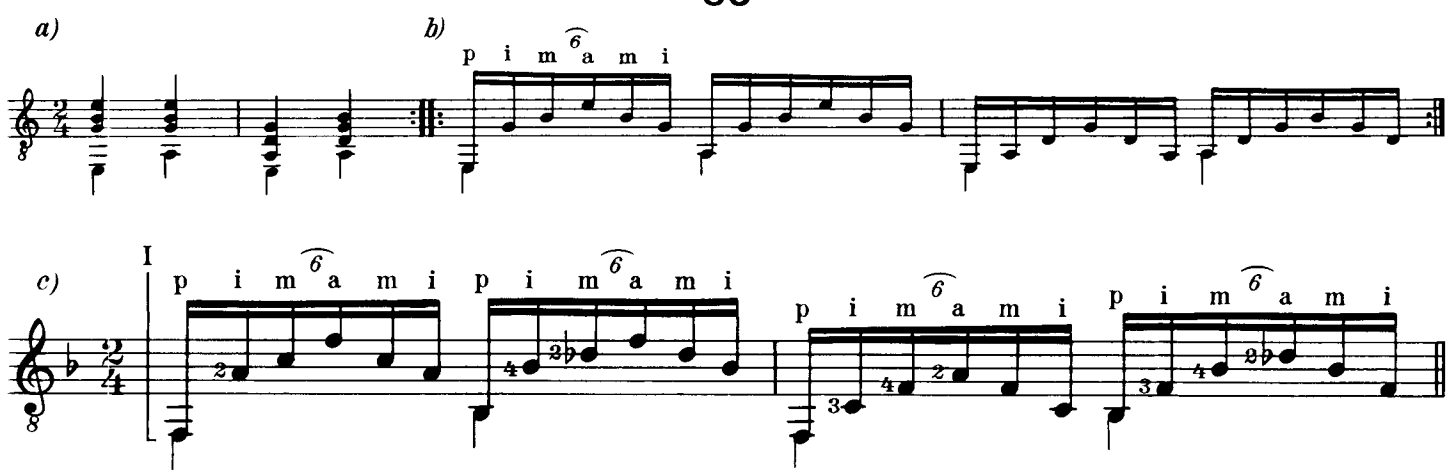

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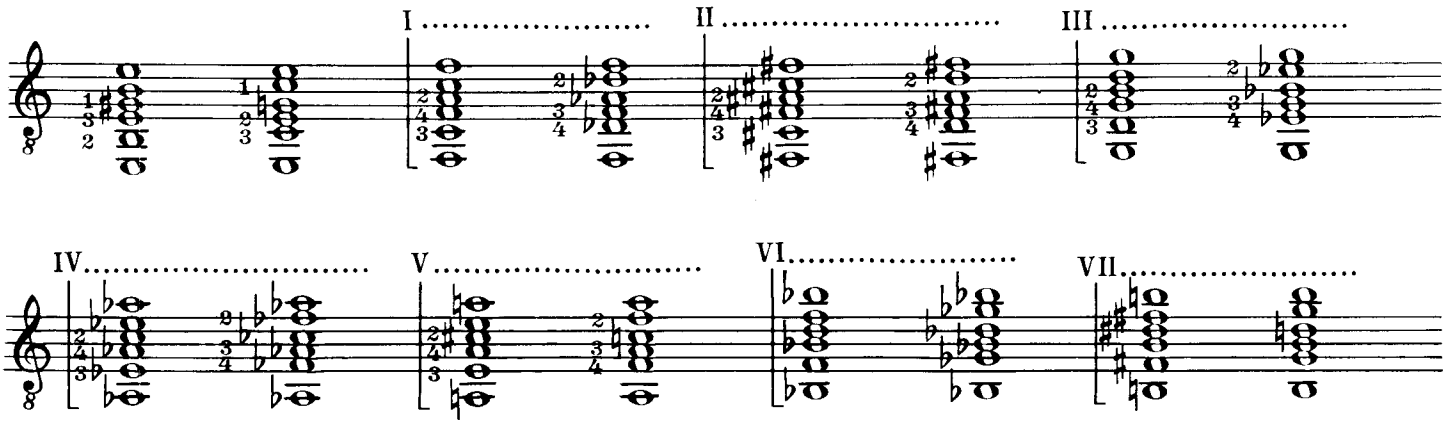
I
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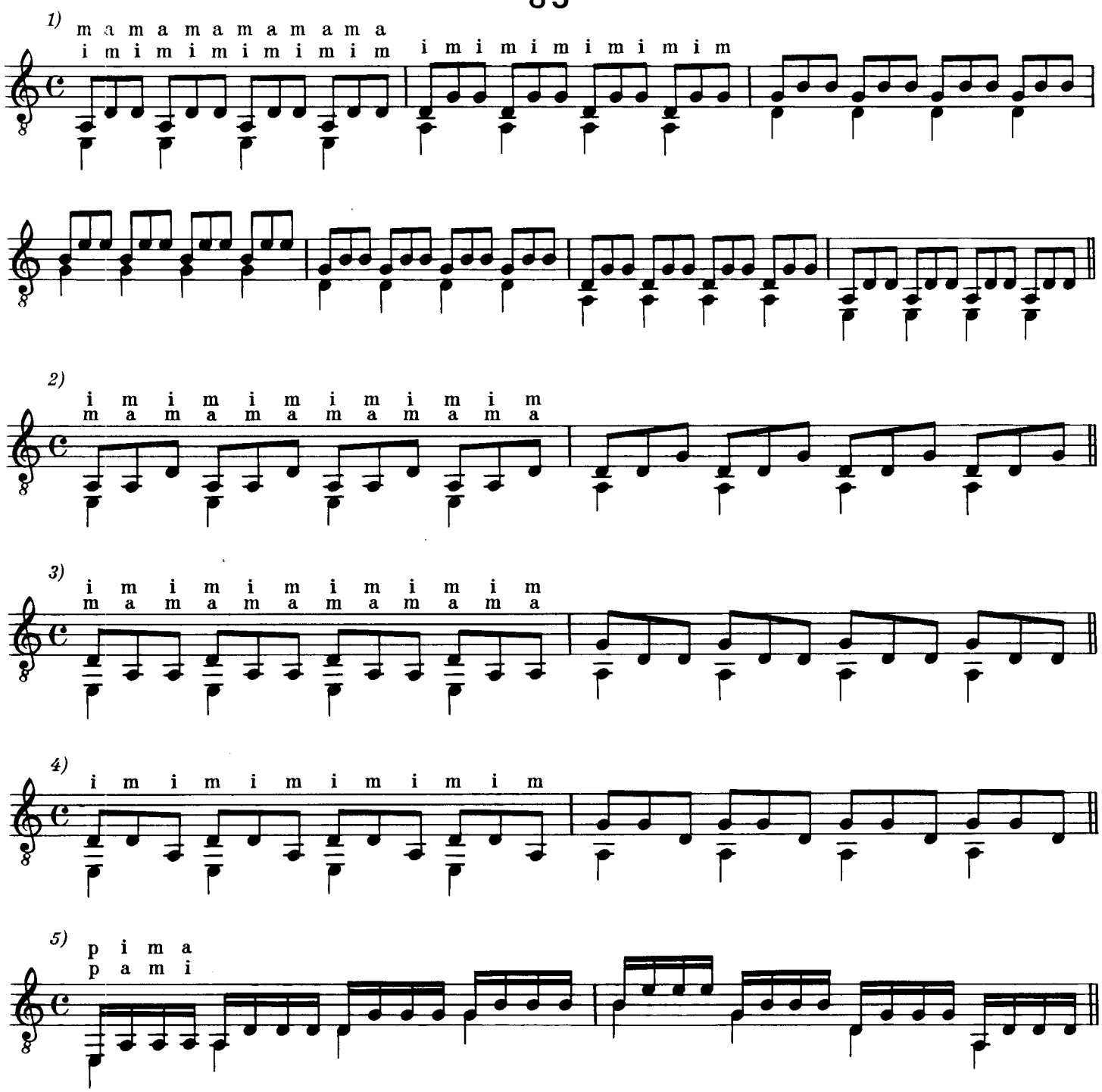
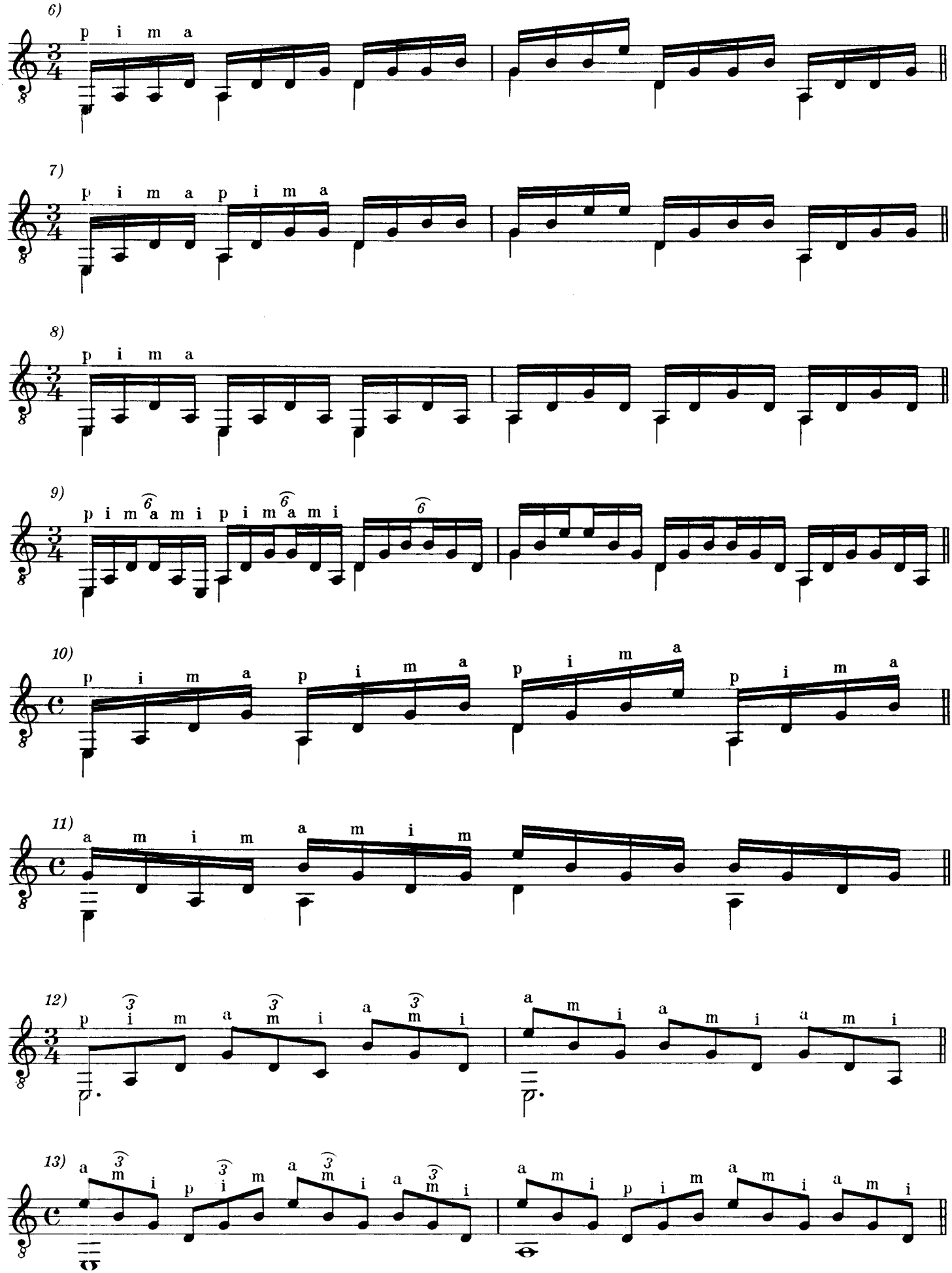
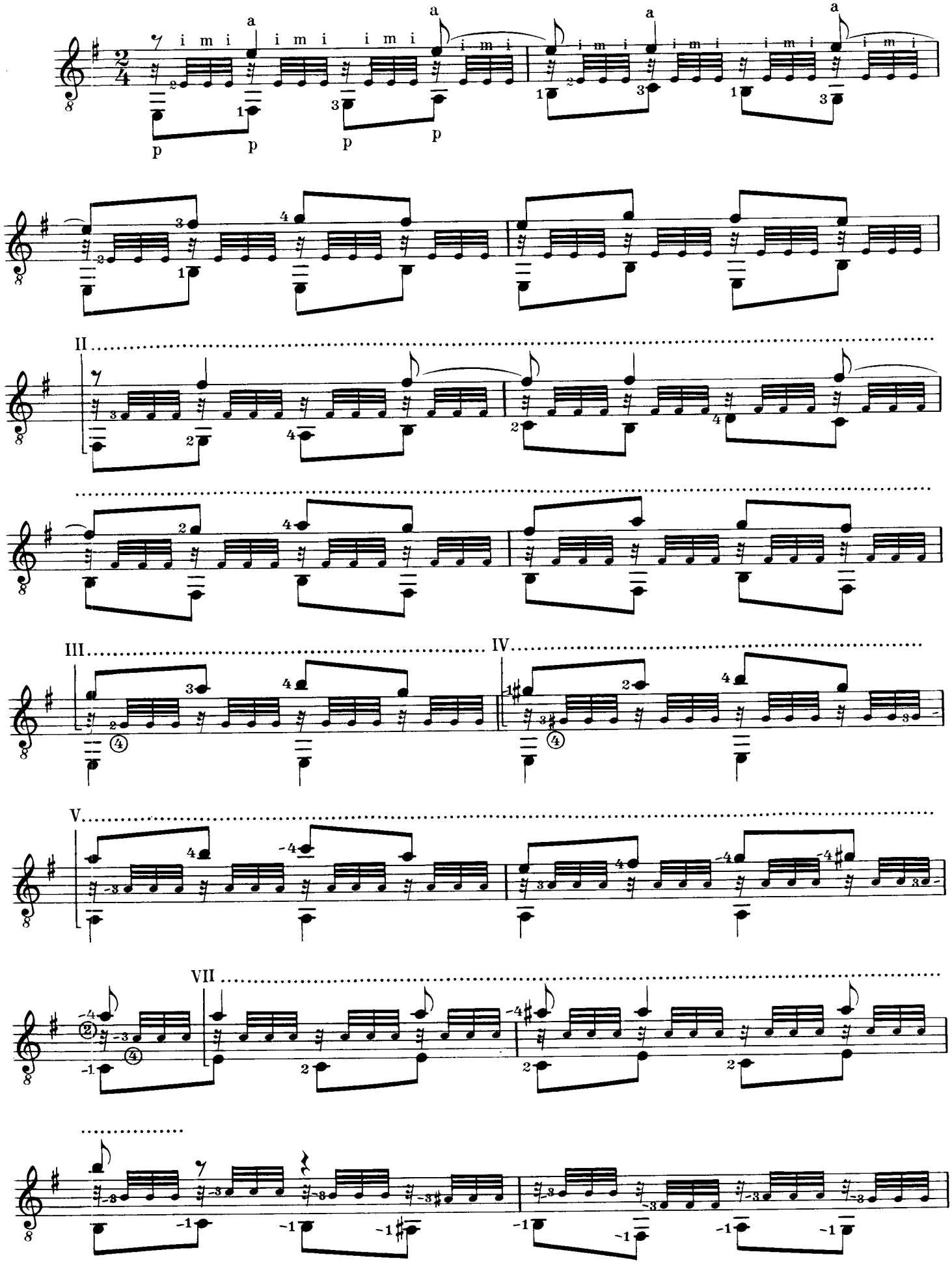
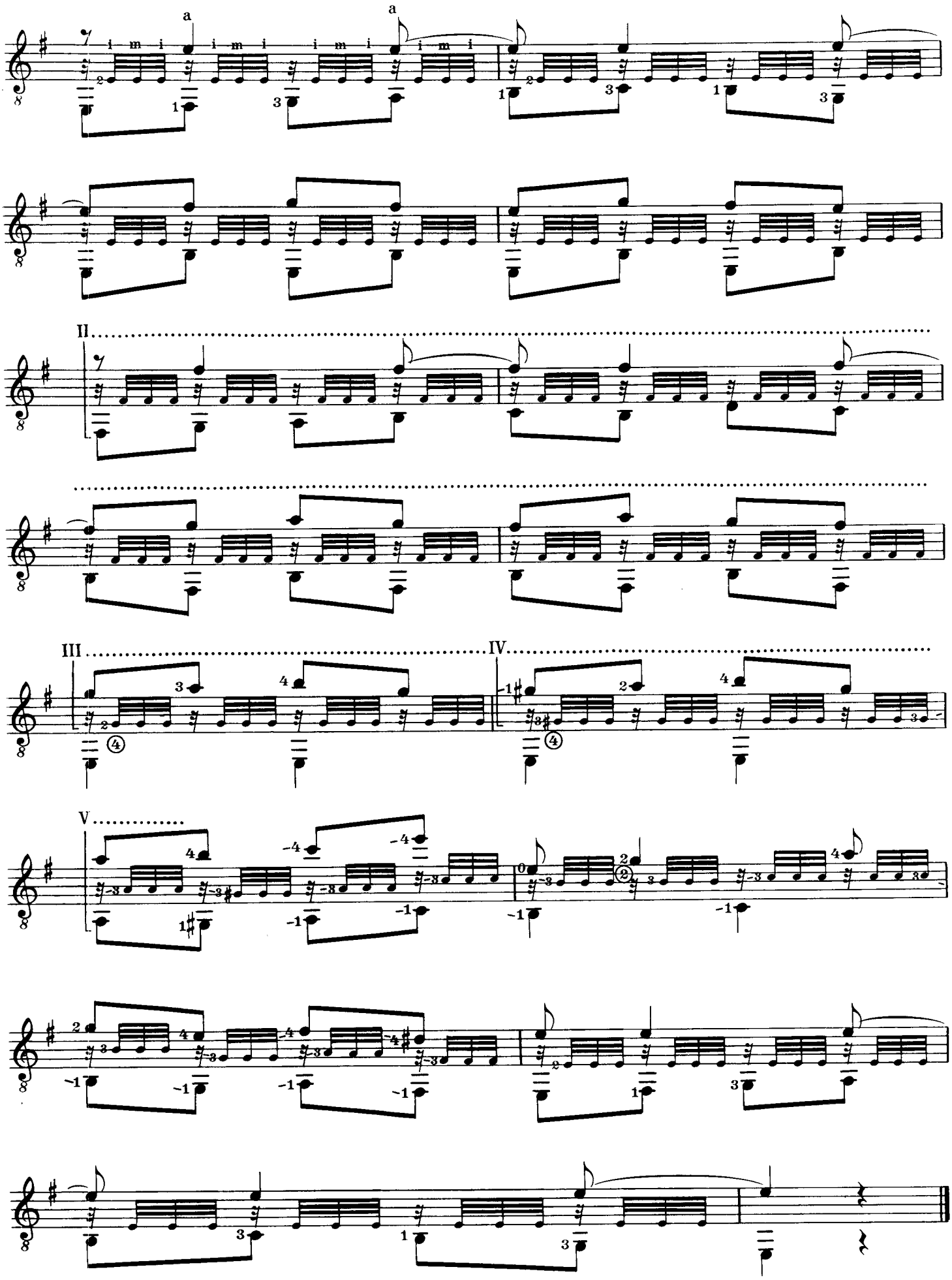
85


1)
m a m a m a m a m a m a
i m i m i m i m i m i m
i m i m i m i m i m i m
2)
i m i m i m i m i m i m i m
m a m a m a m a m a m a m a
3)
i m i m i m i m i m i m i m
m a m a m a m a m a m a m a
4)
i m i m i m i m i m i m i m
5)
p i m a
p a m i


6)
p i m a
7)
p i m a p i m a
8)
p i m a
9)
p i m 6 a m i p i m 6 a m i 6
10)
p i m a p i m a p i m a p i m a
11)
a m i m a m i m
12)
p 3 i m a 3 m i a 3 m i
a m i a m i a m i
13)
a 3 m i p 3 i m a 3 m i a 3 m i
a m i p i m a m i a m i

86

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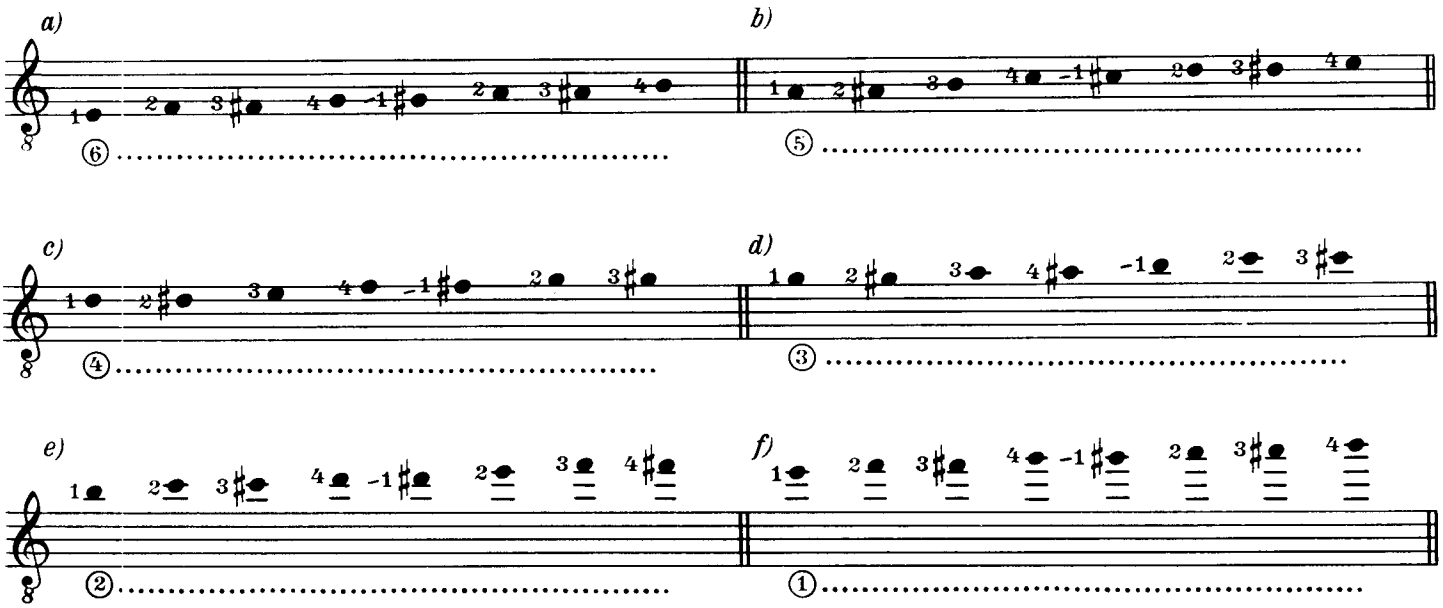

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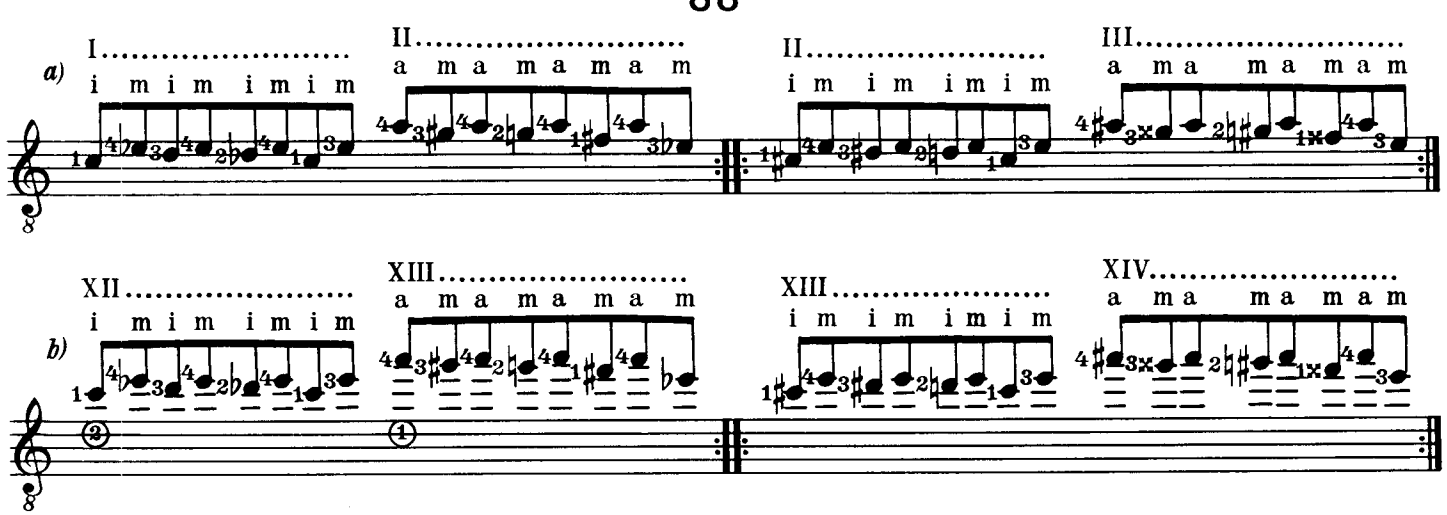

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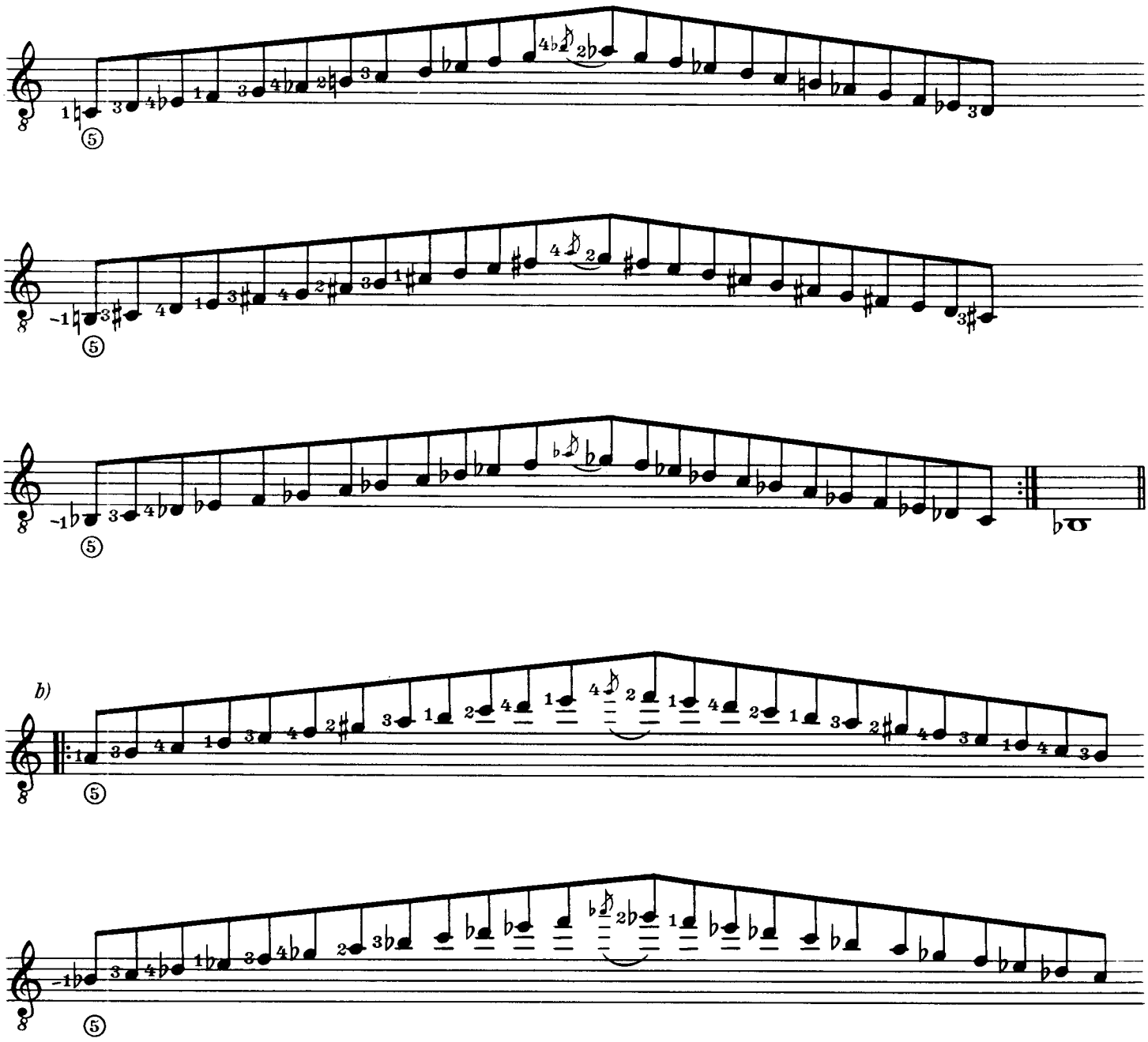


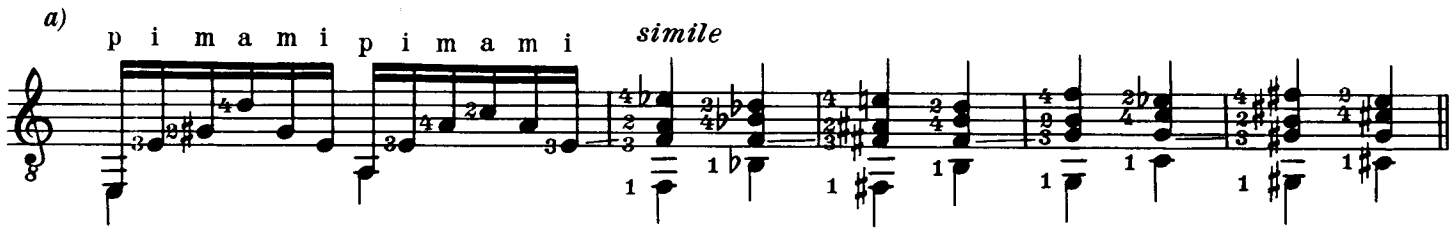
b)

90

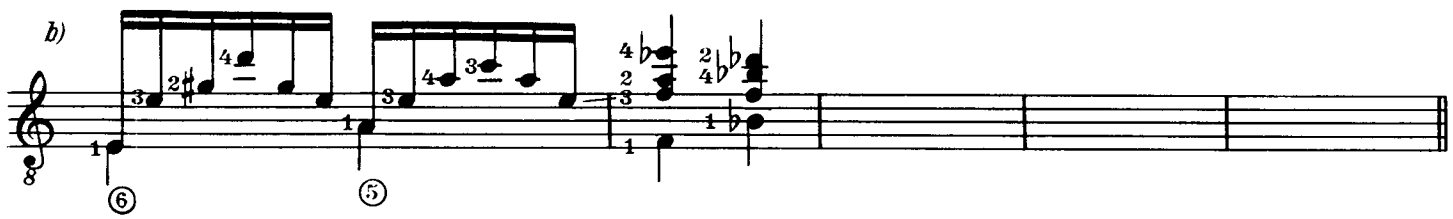
a)

p i m a m i p i m a m i

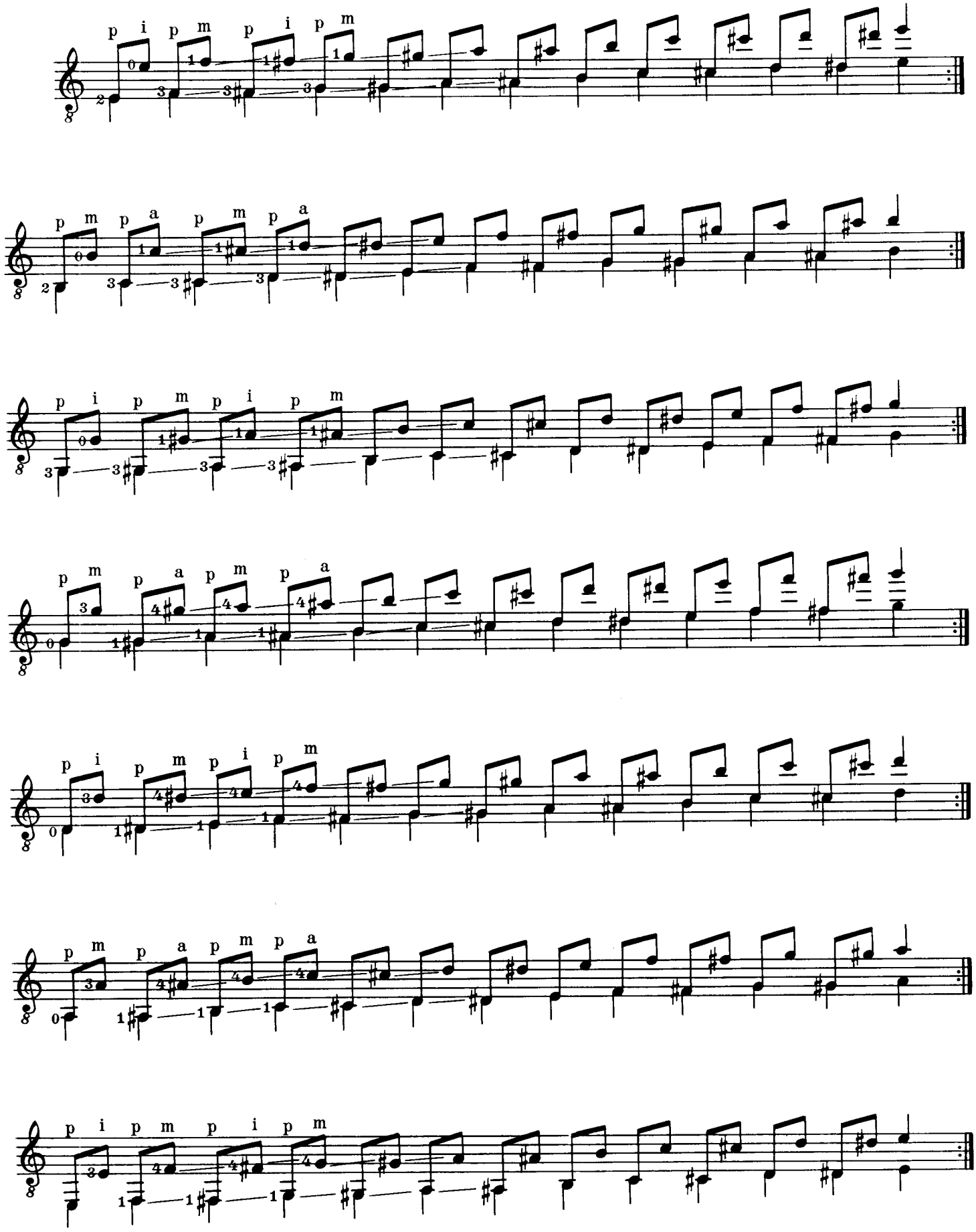
simile



b)



91



ERLÄUTERUNGEN

Nr. 2	Drei Tonleitertypen wurden zu einer Triolenübung zusammengefaßt. Die Fingersätze für die rechte Hand, unter den Noten, stammen vom Herausgeber.
Nr. 7	In allen Lagen zu üben.
Nr. 10 und 12	Zur Übungserleichterung wurden Nr. 11 und 13 in eine tiefere Lage transponiert.
Nr. 14—41	Übungsvorgang: Ohne Bindung — linke Hand allein — mit Bindung. In allen Lagen und auf allen Saiten zu üben.
Nr. 42	Übung für die linke Hand allein. Auch auf dem Saitenpaar ⑥ ④ zu üben.
Nr. 48 b	Variation aus: Tárrega, Jota.
Nr. 51	Variation aus: Tárrega, Carneval in Venedig.
Nr. 53—60	Vorerst ohne Quergriff zu üben. Alle Noten ohne Fingersatzbezeichnung sind mit dem ersten Finger zu greifen. In allen Lagen zu üben.
Nr. 62—66	In allen Lagen zu üben.
Nr. 67—68	Die Fingersätze für die rechte Hand, über den Noten, stammen vom Herausgeber.
Nr. 67	Vierklänge über ③ ② ①
Nr. 68	Vierklänge über ④ ③ ② ①
Nr. 69	Vierklänge über ④ ③ ② ①
Nr. 70	Vierklänge über ⑤ ④ ③ ②
Nr. 71	Vierklänge über ④ ③ ② ①
Nr. 72	Vierklänge über ⑤ ④ ③ ② ① auch in höheren Lagen und zurück.
Nr. 73	Vierklänge über ⑤ ④ ③ ② ①
Nr. 74	Vierklänge über ⑤ ④ ③ ② mit Überstreckung, 2. Finger auf ⑤ und 1. Finger auf ③ bleiben liegen und führen.
Nr. 76 und 77	Es sind nur zwei Takte angegeben. Ausführung wie Nr. 75.
Nr. 78	a) Als Wechselschlagübungen auf den Saiten ② und ③ (ohne Baß) zu verwenden. Vorerst auf leeren Saiten üben. b) als Anschlagformen für Nr. 75 bis 78/20) und c) als Anschlagformen für Nr. 76 zu verwenden.
Nr. 79	Anschlagformen für Nr. 77.
Nr. 80—84	In allen Lagen und auch abwärts zu üben.
Nr. 85	Anschlagformen für Nr. 84, vorerst auf leeren Saiten zu üben.
Nr. 86	Übung zur Ausarbeitung der Randstimmen.
Nr. 87	Auch abwärts zu üben.
Nr. 88 a	Bis in die V. Lage zu üben.
Nr. 88 b	Bis in die XV. Lage zu üben.
Nr. 89 b	Wie Nr. 89 a zu üben, jedoch eine Oktave höher.
Nr. 90 b	Wie Nr. 90 a zu üben, jedoch eine Oktave höher.
Nr. 91	Auch abwärts zu üben.

EXPLANATORY NOTES

No. 2	Three types of scales have been put together as a triolet exercise. The right-hand fingering (beneath the notes) has been added by the editor.
No. 7	To be practised in all positions.
Nos. 10 and 12	Should be practised first of all in a lower position. (Nos. 11 and 13 have already been transposed.)
Nos. 14—41	Should be practised: non-legato — left-hand alone — slurred. Practise in all positions and on all strings.
No. 42	Exercise for the left-hand alone. Also on string-pair ⑥ ④.
No. 48 b	Variation from Tárrega's *Jota.*
No. 51	Variation from Tárrega's *Carnival. in Venice.*
Nos. 53—60	Practise first without barré. All notes without fingering should be stopped with first finger. Practise in all positions.
Nos. 62—66	Practise in all positions.
Nos. 67 and 68	The fingering for the right-hand (above the notes) has been added by the editor.
No. 67	Four-note chords on ③ ② ①
No. 68	Four-note chords on ④ ③ ② ①
No. 69	Four-note chords on ④ ③ ② ①
No. 70	Four-note chords on ⑤ ④ ③ ②
No. 71	Four-note chords on ④ ③ ② ①
No. 72	Four-note chords on ⑤ ④ ③ ② ① also in higher positions and back again.
No. 73	Four-note chords on ⑤ ④ ③ ② ①
No. 74	Four-note chords on ⑤ ④ ③ ② using finger-extension. Leave second finger on ⑤ and first finger on ③ when sliding to new position.
Nos. 76 and 77	Only two bars are explained. Perform just like No. 75.
No. 78	a) Use as alternating-stroke exercises on strings ② and ③ (without bass notes). Practise first on open strings. b) Use these patterns of striking for Nos. 75—78/20). c) Use these patterns of striking for No. 76.
No. 79	Use these patterns of striking for No. 77.
Nos. 80—84	Practise in all higher positions too and back again.
No. 85	Use these patterns of striking for No. 84. Practise first on open strings.
No. 86	Exercise for getting the outer parts right.
No. 87	Practise also in lower positions.
No. 88 a	Practise up to fifth position.
No. 88 b	Practise up to fifteenth position.
No. 89 b	Practise as No. 89 a, but an octave higher.
No. 90 b	Practise as No. 90 a, but an octave higher.
No. 91	Practise also in lower positions.