

JULIO S. SAGRERAS

LEÇONS DE GUITARE

Vol.2

SOLFÈGE



Etude No.1

Las Lecciones de Guitarra - Libro 2

Air de Barcarolle

Mélancolique

Julio Salvador Sagreras (1879 - 1942)

♩. = 44

8

5

con fuoco

9

perdendosi

13

Etude No.2

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

$\text{♩} = 80$

8

5

9

13

(4)

Etude No.3

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Tiempo de Zamba

♩. = 72

5

9

13

C5

C10

C5

harm.12

Etude No.4

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

♩ = 80

8 p i p i

4

7 p i p i p

11 i p

14 p i p p

Etude No.5

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

♩ = 66

The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of six systems of music, each starting with a measure number (4, 7, 10, 13, 16) and a string number (8). The notation includes various guitar-specific techniques: fret numbers (e.g., 1, 2, 3, 4, 5) are placed below notes to indicate fingerings; string numbers (1-5) are placed below notes to indicate which string to play; and specific fretboard positions are indicated by a 'C4' marking above a measure. The piece features a mix of chords and melodic lines, with some measures containing complex rhythmic patterns. The score concludes with a double bar line and a fermata.

Etude No.6

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Andantino
♩ = 63

m i m

5

9

13

C2

C5

(3)

17

8 4 1 0 (3) 0 4 2 4 2 3 1

21

8 3 1 2 1 3 4 3 2 3 2

25

8 4 1 3 3 1 2 1 3 (5) 2 4 0 2

29

8 4 0 3 4 1 2 4 3 2 2

Etude No.7

Las Lecciones de Guitarra - Libro 2

In this study, we need to try to bring out clearly the accented notes, which are those with the sign ^ over them, and in order to make this more effective we should use less force for the other notes which are not accented. The notes with the sign ^ over them must be strongly accented.

Julio Salvador Sagreras (1879 - 1942)

Larghetto

♩ = 63

8

p

2 1 3 4 1 3 2

2 1 3 1 2

2 1 3 4 1 3 2

4 1 3 2

3

8

1 2 3 (3) 1 2 3 (3) 1

2 1 3 4 1 3 2

5

8

1 2 3 2 1

2 1 3 4 1 3 2

4 1 3 2 (3)

7

8

C5

3 2 3 1 4

C5

3 2

9

8

11

8

13

8

15

8

Etude No.8

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Andante Tranquilo

♩ = 72

8

7

13

19

25

30

Più animato

Etude No.9

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Allegretto cómodo

♩. = 72

8

5

9

13

C2

C7

C7

Etude No.10

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Tiempo de Barcarola

♩. = 50

8

4

7

10

13

C5

C4

C2

C7

C1

C2

(4)

(4)

(5)

Etude No.11

Las Lecciones de Guitarra - Libro 2

Tiempo de Vals

Julio Salvador Sagreras (1879 - 1942)

♩ = 126

8

6

8

11

8

16

8

21

8

26

8

Etude No.12

Las Lecciones de Guitarra - Libro 2

This study is a sort of barcarole of a gentle, delicate character, and thus should be treated as such by the student. In the first bar, the A-C chord should be played a little more strongly so that it will continue to sound until the following note, namely the E on the open sixth string, which should be played very gently so as not to cover up the sound of the preceding chord, and the same should be done in similar cases. In the fifth and sixth bars, the double melody should be clearly heard.

Julio Salvador Sagreras (1879 - 1942)

Andante con suavidad
♩ = 80

4

7

10

14

rit. *a tempo* *con fuoco* *dim.*

C4 C2 C9

Etude No.13

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Tiempo lento de Mazurka

♩ = 96

The musical score for Etude No. 13 is presented in six staves, each containing a line of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as 'Tiempo lento de Mazurka' with a metronome marking of ♩ = 96. The score includes various musical notations such as slurs, accents, and fingerings. The first staff starts with a treble clef and a common time signature of 8. The second staff starts with a treble clef and a common time signature of 8. The third staff starts with a treble clef and a common time signature of 8. The fourth staff starts with a treble clef and a common time signature of 8. The fifth staff starts with a treble clef and a common time signature of 8. The sixth staff starts with a treble clef and a common time signature of 8. The score includes various musical notations such as slurs, accents, and fingerings.

Etude No.14

Las Lecciones de Guitarra - Libro 2

In executing the descending ligados, the finger that should be pressing harder is not the one which is playing the ligado, but the one that is fretting the lower note and holding the string firmly to stop it moving when the other finger pulls off the first note to produce the ligado.

In general, there is a tendency amongst all students to do the opposite when they first start to play descending ligados. The teacher should warn the student against that.

Julio Salvador Sagreras (1879 - 1942)

♩ = 92

8

5

9

13

C10

C5

C5

C5

C1

C2

C1

C3

V

I

C10

h.12

Etude No.15

Las Lecciones de Guitarra - Libro 2

This study is also melodic in character and should be played slowly, as indicated by the “Adagio” at the beginning. The second section especially should be played in a very delicate, singing manner, with careful execution of the indicated slides.

Julio Salvador Sagreras (1879 - 1942)

Adagio
♩ = 92

8 C5 C3 C1 C7

8 C5 C3 C1 C7

16 *tranquilo* C5

20 *perdendosi poco a poco* C5

Etude No.16

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Andante cantabile

♩ = 92

C2 C2 C4 C7

con expression

C7

dim.

con fuoco

tranquilo

rall.

Etude No.17

Las Lecciones de Guitarra - Libro 2

Tiempo de Vals lento

Julio Salvador Sagreras (1879 - 1942)

♩ = 108

8

1 p i m i m

5

10 C2

15

20

25 p i m i

29 C2

Etude No.18

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Andante
con expresión

♩ = 88

8

5

9

13

17

21

h.12

h.12

con alma

rall.

suave

dim. - - - - -

cresc. - - - - - dim. - - - - -

Etude No.19

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Tiempo de marcha

$\text{♩} = 88$

con brio

3

6

9

12

C4

C7

C9

C5

15 *Fine* *marcial*

18 *C7*

21

24 *D.S. al Fine*

Etude No.20

Las Lecciones de Guitarra - Libro 2

However much I do so, I can never repeat often enough how important it is in guitar music to try to bring out clearly the notes of the melody, and so I'll repeat it once more, not only must these notes be emphasized more strongly, but also the others should be played with more restraint. For example, in the first bar, the high A# and B should be played with twice as much force as the other notes in the bar.

It is also very important always to let the left-hand fingers slide up or down the strings when it is not absolutely necessary to lift them; to that end, and following Coste's example, I have indicated these cases with slide markings. These slides are not indicated to produce an audible effect, but rather to help with changes of position, since changes made in this way will be more even, with movement parallel to the neck of the guitar, and, moreover, if you lift your finger rather than letting it slide along the string, you will have to concentrate on getting both the right string and the right fret, whereas by sliding you only need to concentrate on the latter.

Julio Salvador Sagreras (1879 - 1942)

Andante

♩ = 72

8

3

6

9

12

8

15

8

18

8

21

8

Etude No.21

Las Lecciones de Guitarra - Libro 2

In this study the melody is in the intermediate notes, those marked with the sign ^. Consequently these notes should be played more strongly and accentuated. In the seventh bar of the second section, there are two notes of the melody which are not marked with the sign ^, namely the E on the fifth string and the D on the same string, marked with a “p”; these notes, even if they do not have an accent mark, should be played a little more strongly, since, as I said earlier, they are melody notes.

Julio Salvador Sagreras (1879 - 1942)

♩ = 76 *Andante cantabile*

11 *cresc.*

13 *dim.*

15 *rall.*

17 *a tempo*

19 C3

21 *più animato* *perdendosi*

23 C3 C5 C3 C8

Etude No.22

Las Lecciones de Guitarra - Libro 2

In this study we find two types of slide, those arising from mordents and those arising from normal notes. In the first case, that of the mordents, the slide is rapid and the note on which it finishes is not played with the right hand but is taken as already played, as for example in the first bar or this study, in which when playing the C of the mordent and sliding the second finger rapidly to the E of the second string, this second note is considered already played. In the second case of the slide between normal notes, as in the second bar, which is a slide on two notes from E on the second string and C# on the third to the D on the second string and the B on the third, these two final notes are played with the right hand. In general this rule should be observed: when the slide is of a rapid nature, the note on which it finishes will not be played, whereas when the slide is slow and when the note on which the slide finishes is accompanied by one or more others, they will be played with the right hand. I must give a musicological caveat on the subject of the word "mordent". According to Danhauser's Theory of Music (the most respectable in my view) the grace notes in this study should be called "short apoggiaturas", since the mordent according to this theory is the double note, but as they are commonly called mordent and double mordent, for one or two notes respectively, I have used this term.

Julio Salvador Sagreras (1879 - 1942)

♩ = 96

8

h.12

h.12

h.12

6

8

12

8

C7

C5

h.12

Etude No.23

Las Lecciones de Guitarra - Libro 2

In the first four bars of this study, the chords should be played cleanly, that is to say without arpeggiation, and afterwards the fingers of the left hand should not be moved and those of the right hand should not touch the strings again until the notes have lasted for their full duration. In the following four bars, from the 5th to the 8th inclusive, be sure to play the accented notes with more force and use less force for the others. The above should be applied to the whole of the rest of the study. This page is of a melodic and calm nature with musical elements of a distinctly Creole Argentinian character

Julio Salvador Sagreras (1879 - 1942)

Largo

♩ = 66

8

5

8

8

11

8

13

C7

C2

C2

h.12

h.7

h.12 *perdendosi*

h.12

Etude No.24

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Tempo de vals lento

♩ = 132

8

7

13

18

23

28

C2

C5

C7

(5)

(3)

(2)

Etude No.25

Las Lecciones de Guitarra - Libro 2

In this exercise absolute regularity of movement should be observed in the arpeggios. In the cases occurring at the beginning, that is to say when the arpeggio goes from the first string towards the lower strings, regularity is easier to observe, though the arpeggio is more difficult, but when the arpeggio goes from the third to the first string, as in the fifth and subsequent bars, regularity is more difficult to maintain because the movement of the right hand is easier, and there will be a tendency to rush, and thus to break the evenness that should exist between the two movements.

Julio Salvador Sagreras (1879 - 1942)

$\text{♩} = 80$

8 3 2 3 2 3

5 3 2 3 2 3 2

9 3 2 3 2 3 3 2

13 3 2 2 3 3 2

17

C5 C3

21

C1

25

C1

29

C5

Etude No.26

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Andante

♩ = 96

C4

7

(3)

(5)

12

C4 C6 C7 C7 C5

Etude No.27

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Tempo di Valse lento

Musical score for Etude No. 27, featuring a tempo marking of *Tempo di Valse lento* and a tempo of 88. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece includes various guitar techniques such as triplets, slurs, and accents. Chord markings C7 and C9 are present above the staff. The piece concludes with a double bar line.

Etude No.28

Las Lecciones de Guitarra - Libro 2

Allegretto cómodo

C7

Julio Salvador Sagreras (1879 - 1942)

♩ = 116

8

5

10

15

20

24

29

Etude No.29

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Adagio dolce
♩ = 72

3

6

9

11

13

16

dim. - - - - -

cresc. - - - - -

dim. e rit. - - -

dim. e rit. - - -

Etude No.30

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Andantino grazioso

♩ = 88

8

3 2 3 (5) 4 1 2 1 2 3 2 1 2 3

4

4 3 0 3 4 1 2 4 3 2 4 1 2 3 1 2 3 1 2

8

4 a 2 i

12

C5 C7

h.12

Etude No.31

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

♩ = 120

8

5

9

13

17

Detailed description of the musical score: The score is written for guitar in treble clef, one sharp (F#), and 3/4 time. It consists of five systems of music. System 1 (measures 1-4) starts with a tempo marking of ♩ = 120. Measure 1 has a guitar-specific notation with a circled '4' and a double bar line. Measures 2-4 contain chords with various fingering numbers (3, 2, 4, 3, 2, 4, 5). System 2 (measures 5-8) includes a circled '4' in measure 5 and a circled '2' in measure 6. System 3 (measures 9-12) repeats the pattern of System 1. System 4 (measures 13-16) features a circled '2' in measure 13 and includes a sequence of notes with fingering numbers 2, 4, 1, 1, 4, and a circled '4' in measure 16. System 5 (measures 17-20) repeats the pattern of System 2.

21

C2

8

25

C9

C7

C5

8

29

C2

8

Etude No.32

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Andantino
♩ = 80

5

9

13

Etude No.33

Las Lecciones de Guitarra - Libro 2

In this study, as I indicated in the relevant part of study No.31, the mordents or short appoggiaturas played with ligados should be executed by preparing the position of the left hand in advance and should be played at the same time as the bass notes.

Julio Salvador Sagreras (1879 - 1942)

Andante cantabile

♩ = 96

8

6

12

p.

cresc.

dim.

con fuoco

risoluto

C2

C2

C4

C2

C7

C2

C5

C2

Etude No.34

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Tiempo di Vals

♩ = 126

Chord diagrams: C4, C7, C4, C2, C4, C4, C9, C7, C4, C2, C7, C9, C4, C2, C7, C9

Measure numbers: 6, 12, 17, 22, 27

Etude No.35

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Andante
♩ = 108

8

5

9

13

C9

C7

C5

C9

C2

(2)

(4)

Etude No.36

Las Lecciones de Guitarra - Libro 2

I strongly recommend in this study that each position should be prepared before executing the ligado. The mordent or short apoggiatura should be played strongly but without excessive force and the other two chords of the accompaniment in each bar should be played very softly so that the melody stands out clearly.

Julio Salvador Sagreras (1879 - 1942)

Tiempo di Valse lento
♩ = 92

8

5

9

13

Etude No.37

Las Lecciones de Guitarra - Libro 2

In this study on the mordents commonly known as double mordents, the first note of the mordent should be played simultaneously with the bass note accompanying the main note, after which it only remains for the left hand to produce the ligado. Care should also be taken, as I said earlier, not to lift the fingers of the left hand from the strings when moving them, in all those cases indicated by slide markings.

Julio Salvador Sagreras (1879 - 1942)

Andantino
♩ = 108

8

5

9

13

Etude No.38

Las Lecciones de Guitarra - Libro 2

In this study take care to make the melody stand out, using more force with the third finger of the right hand, which is the finger used to play it.

Julio Salvador Sagreras (1879 - 1942)

Andante

♩ = 69

C5

9 C5

11 C10

13 C5 C1

15 C5

Etude No.39

Las Lecciones de Guitarra - Libro 2

Tiempo de Zamba

Julio Salvador Sagreras (1879 - 1942)

♩. = 69

8

4

7

10

8

13

8

C2

16

8

19

8

22

8

25

8

28

8

31

8

C2

C10

C7

Etude No.40

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

Allegro Tranquilo

♩. = 52

5

9

14

17

C2

C7

C5

harm.7

C5

C2

C7

C7

Etude No.41

Las Lecciones de Guitarra - Libro 2

Tiempo de marcha

Julio Salvador Sagreras (1879 - 1942)

♩ = 80

8

7

14

20

26

C5

C5

C3

C5

C9

C5

C5

C8

C5

C5

C3

C5

Etude No.42

Las Lecciones de Guitarra - Libro 2

In this study in thirds with ligados, more than in any other, you should observe the sliding of the fingers of the left hand when it is not absolutely necessary to lift them from the strings.

Julio Salvador Sagreras (1879 - 1942)

♩ = 108

8

6

11

16

21

Fine

D.C. al Fine

Etude No.43

Las Lecciones de Guitarra - Libro 2

Julio Salvador Sagreras (1879 - 1942)

$\text{♩} = 80$

8

6

11

16

21

harm.12

(4)

Etude No.44

Las Lecciones de Guitarra - Libro 2

This study, as indicated at the beginning, is in the style of an oriental dance, very easy, and perhaps entertaining for the student. In it we find octave harmonics on the bass notes from bar 24 to bar 32 and in the last eight bars. Although I think it is unnecessary to explain how they are produced, since this is the task of the teacher, nevertheless I'll describe it below. To play octave harmonics on the bass notes the tip of the right-hand thumb is placed on the string very lightly, and slightly on its side, above the fret indicated, so that the fleshy part of the thumb covers about a millimetre on each side of the fret. Once that is done, the right-hand index finger plucks the string strongly but without excessive force, and the thumb is lifted immediately so that the harmonic can sound. You should bear in mind in the case of those notes that are not played on an open string, that after having carried out the preceding steps you should not move the left-hand finger which is holding the note, otherwise the sound will be cut off.

Julio Salvador Sagreras (1879 - 1942)

♩ = 80 Allegretto (Tiempo de danza arabe)

The musical score for Etude No. 44 is presented in three systems of guitar notation. The first system (bars 1-4) begins with a treble clef, a 2/4 time signature, and a tempo marking of ♩ = 80 Allegretto (Tiempo de danza arabe). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. Fingering numbers (1-4) are indicated for the left hand. A circled '4' above the first measure of the second system indicates a fourth fret. The second system (bars 5-8) continues the melodic and harmonic development. The third system (bars 9-12) features a circled '3' above the first measure, indicating a third fret. The score concludes with a final chord in the third system.

17

23

h.12 h.12 h.12 h.12 h.12 h.12 h.14 h.15 h.12

29

h.12 h.12 h.12 h.12 h.14 h.16

35

C7 C5 C7 C3

41

46

h.12 h.12 h.12 h.12 h.12

51

h.12 h.14 h.15 h.12 h.12 h.12 h.12 h.14 h.12

8