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EENVOUD IN COMPLEXE GITAARTHEORIE

BLADMUZIEK

Francisco Tárrega

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Voorwoord

Waarom de module klassieke gitaarmuziek?

We hebben van onze websitebezoekers vaak het verzoek gekregen aandacht te schenken aan klassieke gitaarmuziek, wat tot het project "klassiek" in 2024 heeft geleid. De basis-beginselen voor het klassieke gitaarspel vind je terug op de website van GuitarJan.com, onder de menu-optie "**Muziekgenres**", gevolgd door de module "**Klassiek gitaar** (**basistheorie**)". In de E-boekenreeks "Klassieke Gitaarmuziek" beginnen we met een aantal wetenswaardigheden over klassieke muziek die we niet in de website hebben geïntegreerd, gevolgd door de partituren van componisten, waarbij de partituren zowel in het klassieke notenschrift, alsook tabulatuur, worden gepresenteerd. Uiteraard leveren we ook de Guitar Pro files met de tabulaturen met de E-boeken mee. Je kunt dan naar hartenlust de muziekstukken bewerken, transponeren, combineren, vereenvoudigen, alles wat je voorkeur heeft.

Voor wie is dit boek bedoeld?

We gaan ervan uit dat als je dit boek leest, je gek bent op muziek, je muziek en alles over dit onderwerp ontzettend graag wilt begrijpen, en een intensievere studie naar klassieke gitaarmuziek wilt maken, maar vooral … heel veel wilt leren door heel veel te oefenen en te spelen. Vandaar alle partituren in dit boek.

We wensen je heel veel plezier met deze E-boek versie van de website inhoud, en voor aanbevelingen en/of op- en aanmerkingen kun je ons natuurlijk altijd bereiken onder **info@guitarjan.com**.

Klassieke muziek in de Romantiek

Je weet dat we in onze "bladmuziek" serie altijd een specifiek hoofdstuk wijden aan gitaar- of muziektheorie, en ook deze keer hebben we weer een mooi, zij het algemeen, onderwerp te pakken. We bespreken de Romantiek, zonder twijfel een periode waarin de klassieke muziek in de negentiende eeuw en een stukje later, tot ongekende hoogten steeg. Ook dit had zijn invloed op de composities voor gitaarmuziek. Deze werden steeds complexer, inventiever, de klankkleuren werden uitgebreider en de strenge regeltjes van de klassieke muziek werden grotendeels losgelaten. De Romantiek is daarom de periode waarin gitaarmuziek écht volwaardig werd.

De romantiek wordt onderverdeeld in drie sub periodes: de vroege romantiek (tot 1830), de hoog romantiek (1830-1850) en de late romantiek (1850-1890).

De Romantiek als kunststroming

De romantiek is een kunststroming uit de 19de eeuw. In de romantische periode van de klassieke muziek maken componisten steeds grotere composities met steeds meer noten en moeilijkere ritmes. De orkesten werden groter en ze gebruiken veel en vreemde, niet

Hector Berlioz

eerder toegepaste muziekinstrumenten. Er is veel drama en emotie te horen. Alles draait om wat mensen voelen, fantasie en de natuur. Veelvuldig terugkerende thematiek omvat dan ook onder andere de verheerlijking van de liefde (zowel de ideale als onmogelijke), hang naar het nostalgisch verleden, hernieuwd enthousiasme voor de natuur, de dood en de spontane en subjectieve menselijke emoties als vreugde, verdriet, verwondering, angst, pijn en verlangen. Componisten zijn nu niet meer in dienst van de koning, de keizer of bij een kleinere hofhouding, ze moeten hun muziek dus zelf zien te verkopen aan de luisteraars. De muziekopleiding gebeurt niet meer aan de kerkscholen, maar aan conservatoria die worden betaald door de overheid. Musicus wordt een echt beroep.

De muziek die tijdens de romantiek geschreven wordt, wordt ook steeds complexer. De tendens van deze ontwikkelingen in de 19e eeuw is afkomstig uit de vooruitgangsgedachte uit de Verlichting, en leidde tot steeds grotere werken, grotere orkesten, virtuozere speeltechnieken op verbeterde muziekinstrumenten en complexere harmonische ontwikkelingen.

Franz Schubert

Door amateurmusici is die moeilijkere muziek niet echt goed meer te spelen en het virtuozendom floreert. Daarom schrijven componisten daarnaast salonstukjes, de lichtere muziek. Voor de meeste componisten is dat geen serieus werk, zij willen liever ernstige muziek schrijven. Zo ontstaat er een verschil tussen ernstige en de lichte muziek.

De romantiek, en het bijbehorende victoriaanse tijdperk eindigen in een wereldbrand: de Eerste Wereldoorlog. Na het einde van het romantische tijdperk, ook in onze tijd, keren er nog wel romantische elementen terug in de muziek, bijvoorbeeld in de nieuwe romantiek.

Hoe de Romantiek tot wasdom kwam

Na Ludwig van Beethoven (1770-1827), de muziekrevolutionair en wegbereider van de muzikale romantiek, ontstaan diverse stromingen in Frankrijk en Duitsland/Oostenrijk. Via Franz Schubert (1797-1828), Bruckner (1824-1896) en Gustav Mahler (1860-1911) krijgt de symfonie zijn tot dan toe grootste complexiteit en grootsheid. In Frankrijk is Hector Berlioz (1803-1869) zonder twijfel de belangrijkste vertegenwoordiger van de romantiek.

Felix Mendelssohn Bartholdy (1809-1847), Robert Schumann (1810-1856) en Johannes Brahms (1833-1897) brachten de typische romantische liederen- en kamermuziekcultuur tot grote hoogten, waarbij hier Schubert als grondlegger moet worden genoemd.

Robert Schumann

De grote operacomponisten vinden we in Italië: onder anderen Giuseppe Verdi en Giacomo Puccini. In Duitsland is het Wagner (1813-1883) die via zijn opera's ("Gesamtkunstwerken") een nieuwe muzikale wereld opent. De Russen lieten zich vanaf het midden van de 19de eeuw niet onbetuigd: Glinka, Modest Moessorgski, Nikolaj Rimski-Korsakov en Borodin brachten een Russische romantische stijl, waar Tsjaikovski (1840-1893) veel westerse invloeden aan toevoegde. Sergej Rachmaninoff (1873-1943) was een van de laatste exponenten van de Russische romantiek.

De late werken van de late romantici als Camille Saint-Saëns (Danse Macabre, Carnaval des Animaux), Bruckner (9de symfonie, 1896) en Mahler (9de en 10de symfonie, 1909-1911) geven al nieuwe richtingen aan. De romantiek leeft echter tot ver in de 20ste eeuw voort in componisten als Richard Strauss, Jean Sibelius en Carl Nielsen, terwijl diverse tijdgenoten de tonaliteit dan al verlaten hebben.

Muzikale elementen binnen de Romantiek

- grotere bezettingen van orkesten
- Symfonieën zijn zowel vierdelig (menuet is definitief verdwenen), als een ander aantal delen
- het symfonisch gedicht is een nieuwe vorm van orkestmuziek, geheel vrij in zijn vorm
- de lengte van de symfonieën groeit behoorlijk
- werkverdeling: de 1ste violen hebben niet meer automatisch de melodie, aandacht voor andere instrumenten.

De Romantische Symfonie is typisch voor de romantiek doordat zo'n symfonie veel modulaties bevat, lange melodische lijnen en een sterke climaxwerking heeft, veel dynamische uitersten bevat, en complexe harmonische structuren heeft. Ook het rubatospel (vrij in tempo) en tempowisselingen kenmerken de Romantische Symfonie.

Stijl- en muzikale kenmerken

- De uitbeelding van subjectieve ziels- of gevoelszaken, gepaard met invloed van buitenmuzikale thematiek.
  Voorbeelden: Hector Berlioz schetst in zijn "Symphonie Fantastique" taferelen uit het leven van een kunstenaar en beelden uit een droom; het Faust-thema in muziek van

Robert Schumann, Franz Liszt e.a.; de verheerlijking van nacht als tegenhanger van de dag, zoals in Frédéric Chopins Nocturnes of in de Nachtstücke op. 23 van Schumann.

- De relatie van de mens tot de natuur, die enerzijds bejubeld wordt, anderzijds als bedreigend wordt ervaren
  Voorbeelden: Orage van Liszt; de Hebriden-Ouverture van Mendelssohn; Der Ring des Nibelungen van Richard Wagner
- Het opnemen van archaïsche elementen, zoals verwijzingen naar de polyfonie van weleer
  Voorbeelden: het fugato in de grote Sonate in b klein van Liszt, de Händelvariaties op. 24 van Johannes Brahms
- Elementen uit de eenvoudige volksmuziek, zoals eenvoudige melodietjes
  Voorbeelden: Ballades op. 10 van Johannes Brahms, waarvan een zelfs een tekst bevat van een Schots liedje; Im Volkston in de Lyrische Stücke van Edvard Grieg
- Exotische effecten door gebruik van nationaal coloriet of folkloremuziek
  Voorbeelden: Chopins werken laten veel Poolse invloeden zien in diens mazurka's en polonaises; Aleksandr Glazoenov schrijft typisch Russische folkloremelodieën in zijn werken, zoals in het saxofoonconcert.

Verdere muzikale kenmerken zijn:

Gustav Mahler

- Melodisch:
  - vaak langere thema's dan voorheen;
  - brede bogen naar climax of rust
  - chromatiek
  - accelerando / ritenuto
  - crescendo / diminuendo
- Harmonisch:
  - Toenemende chromatiek
  - Steeds verdergaande modulaties
  - Leidtoonspanning
- Compositietechnieken:
  - Homofoon, soms ook wel polyfoon
  - Virtuositeit
- Klankkleur:
  - Groter orkest
  - Meer aandacht voor andere groepen dan de strijkers
  - Kleurmenging
  - Gebruik maken van de kleurmogelijkheden van de diverse instrumenten
- Toonsoorten:
  - Mineur / majeur (met een lichte voorkeur voor mineur)
  - Meer en wildere modulaties naar ver gelegen toonsoorten in 1 stuk of deel
- Contrasten:
  - Groter dan in het Classicisme (dynamiek)
- Structuur:
  - Hoofdvorm wordt nog gebruikt, maar uitgebreid en soms ook andere, vrije structuren

- Programmamuziek volgt het verhaal
- Fantasievormen worden bedacht, zoals de “Rapsodie”

- Tempo:
  - Er worden meer extreem snelle en extreem langzame tempi voorgeschreven
  - Het rubato doet zijn intrede
  - Bij tempoaanduidingen volgen meer aanduidingen voor de uitvoerende; voorbeeld: "*Allegro*" wordt "*Allegro con espressione*, *molto rubato e pianissimo*".

Ridolfo Luigi Boccherini | Pjotr Ilyich Tchaikovsky | Sergei Rachmaninoff

Gitaarmuziek in de Romantiek

Vanaf het einde van de 18e eeuw werd de gitaar aanzienlijk populair, hoewel veel kunst- en muziekwetenschappers de plaats van de gitaar in de klassieke muziek grotendeels hebben genegeerd. Het was de tijd van gitarist-componisten als Fernando Sor, Ferdinando Carulli, Mauro Giuliani en Matteo Carcassi. Daarnaast speelden of schreven verschillende bekende componisten die over het algemeen niet met de gitaar te maken hadden, ook voor gitaar muziekstukken: Luigi Boccherini en Franz Schubert schreven ervoor in verschillende composities, Hector Berlioz was een bekwame gitarist die geen keyboards speelde en ook geen academische opleiding in de muziek kreeg, de vioolvirtuoos Niccolò Paganini speelde informeel gitaar, en Anton Diabelli produceerde een hoeveelheid gitaarcomposities.

Francisco Tárrega Eixea (1852-1909)

De zevende componist waarvan we klassieke gitaar partituren presenteren is Francisco Tárrega Eixea.

Wetenswaardigheden:	
Geboren:	21 november 1852, Villareal (Spanje)
Gestorven:	15 december 1909, Barcelona (Spanje)
Bekendste stukken:	Recuerdos de la Alhambra ● Capricho árab ● Lágrima ● Gran vals ● Preludes 9 & 10 ● Variation on "Carnevale di Venezia"

Korte biografie

Francisco Tárrega Eixea (Villarreal, 21 november 1852 - Barcelona, 15 december 1909) was een (Spaans) componist en gitarist.

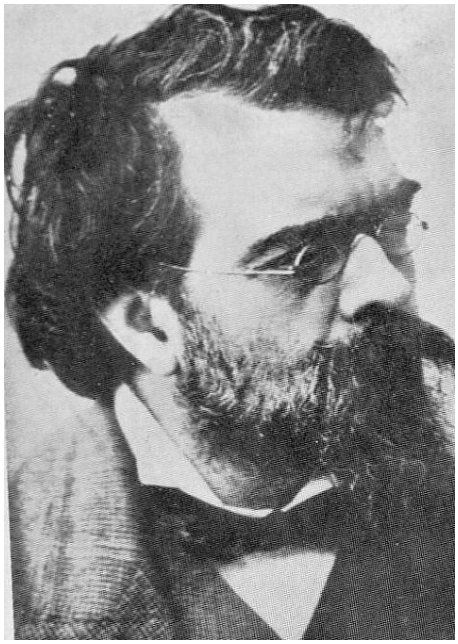
Op jonge leeftijd verloor Tárrega bijna zijn gehele gezichtsvermogen toen hij in een irrigatiekanaal viel. Het verhaal gaat dat de kinderoppas zijn gehuil helemaal beu was, en hem destijds in het kanaal heeft geworpen. Gelukkig zagen de buren het en hebben hem er vervolgens uitgehaald, maar hij werd zwaar ziek en bleef uiteindelijk wel in leven, maar met weinig tot geen zicht meer.

Mede naar aanleiding van dit ongeluk verhuisde de familie naar Castellón zodat hij muziekles kon krijgen. Zijn eerste muziekleraren, Eugeni Ruiz en Manuel González, waren blind. Zijn vader speelde ook gitaar; flamenco, maar ook andere muzieksoorten. Het was de invloed van Julian Arcas, die hem hoorde spelen tijdens een van zijn tours in Castellón, die Francisco in zijn tienerjaren deed vertrekken naar Barcelona (1862); de muzikale hoofdstad van dat moment. Hij nam lessen bij Arcas. Zijn vader haalde hem echter spoedig terug.

Tárrega begon in 1874 een studie compositie bij Pascual Emilio Arrieta y Corera aan het Madrileense conservatorium, financieel gesteund door de rijke koopman Antonio Canesa. Tegen 1880 gaf hij gitaarles (onder anderen aan Emilio Pujol en Miguel Llobet) en gaf hij geregeld concerten, waarbij hij bekendstond als de "Sarasate van de gitaar".

Van zijn lessen en concerten kon hij echter niet leven. Na het overlijden van een van zijn kinderen geboren uit een huwelijk met María José Rizo vertrokken ze weer terug naar

Barcelona. In 1906 raakte hij eenzijdig (rechts) verlamd als gevolg van een beroerte. Hij herstelde wel, maar haalde niet meer zijn oude niveau.



Hij wordt gezien als de grondlegger van de 20e eeuwse klassieke gitaarmuziek. De “tremelo” wordt door sommigen aan hem toegeschreven, dat klopt echter niet. Antonio Cano een, gitarist die leefde in dezelfde tijd, produceerde eerder een tremolo en legde dat ook vast.

Tárrega schreef zelf stukken voor gitaar, zoals Recuerdos de la Alhambra, Capricho Árabe en Danza Mora, maar arrangeerde ook stukken van andere componisten voor gitaar, onder meer van Ludwig van Beethoven, Frédéric Chopin, Robert Schumann, Felix Mendelssohn en Paganini (Variaciones sobre “El Carnaval de Venecia”). Net als verscheidene tijdgenoten, zoals zijn vriend Isaac Albéniz, combineerde hij graag de Romantische trend in de klassieke muziek met elementen uit de Spaanse volksmuziek, en hij transcribeerde enkele van Albéniz' pianostukken (waaronder Leyenda) naar gitaarschrift.

Tárrega wordt beschouwd als de grondlegger van de twintigste-eeuwse klassieke gitaarmuziek en zorgde voor toegenomen belangstelling in de gitaar als concertinstrument. De bekende gitarist Andres Segovia gebruikte veel van Tárrega's werk om de gitaar in de Europese concertzalen te introduceren.

Tárrega is ook de componist van 's werelds meest gehoorde melodie: de Nokia-tune-ringtone, die gebaseerd is op Tárrega's Gran Vals. Zijn muziek inspireerde verder onder andere Mike Oldfield, wiens Etude (*The Killing Fields*) is gebaseerd op Tárrega's solostuk voor klassieke gitaar Recuerdos de la Alhambra (Herinneringen aan het Alhambra).

Werkenlijst

Adelita, mazurka
Mazurka
Alborada
Alborada, Petite Boîte a Musique
Cajita de Musica
Canción del fueto fatuo, polo
Capricho árabe
Coeur Bleu
Danza del Corregidor
Danza del Molinero, farruca
Danza Mora
Danza Odalisca
Di San

El Columpio
El Ratón
Estudio de Campanelas
Etude in A
Etude in A mineur
Etude in B mineur
Etude in C majeur
Etude in E mineur
Etude No. 1, En forma de minuetto
Etude No. 2, De Velocidad
Etude No. 3 in G majeur
Etude No. 4 in B mineur
Etude No. 5 in A majeur
Etude No. 6 in A majeur
Etude No. 7 in majeur
Etude No. 8 in A mineur
Etude No. 9 in E majeur
Etude No. 10, Petit Menuet
Etude No. 11 in D majeur
Etude No. 12 in C majeur
Etude No. 13 in A majeur
Etude No. 14, La Mariposa
Etude No. 15, Sobre un tema de Wagner
Etude No. 16, Inspirado en J. B. Cramer
Etude No. 17, Sobre un tema de Mendelssohn
Etude No. 18 in A majeur
Etude No. 19 in E mineur
Etude No. 20, Estudio brillante de Alard
Etude in A majeur
Etude sobre una Sonatina de Prudend
Fantasia op motieven uit "Lucia" door R. Sidney Praten
Fantasie op thema's uit Arrita's Marina
Gran jota de Aragonesa
Gran jota de concierto
Grand valse
Introductie en fantasie op thema's van Verdi's "La Traviata"
Isabel, vals
La Cartagenera
La Paloma, habañera
Larghetto
Las dos hermanitas, vals
Malagueña,
Maria, gavotte
Maria, tango

Marieta, mazurka
Mazurka ("Andante")
Mazurka in A mineur
Mazurka in C majeur
Mazurka in majeur
Mazurkas (3 stuks)
Minuet
Minueto
Paquito, waltz in C majeur
Pavane
Pepita, polka
Prelude in A majeur ("Allegretto")
Prelude in A majeur ("Andante")
Prelude in A mineur
Prelude in A mineur ("Allegro Moderato") (dedicated to Llobet)
Prelude in D majeur ("Andante Lento")
Prelude in D majeur ("Andantino")
Prelude in D mineur ("Moderato") (dedicated to Corréll)
Prelude in E majeur ("Andante Sostenuto") (dedicated to Dr. W. Leckie)
Prelude in Fis mineur
Prelude in G majeur ("Allegretto")
Prelude No. 1 in E majeur
Prelude No. 2 in A majeur
Prelude No. 3 in A mineur
Prelude No. 4 in B mineur
Prelude No. 5 in G majeur
Prelude No. 6 in D mineur
Prelude No. 7 in G majeur
Prelude No. 8 in E majeur/A mineur "Lágrima"
Prelude No. 9 in D mineur "Endecha"
Prelude No. 10 in D mineur "Oremus"
Prelude No. 11 in D majeur
Prelude No. 12 in D majeur
Prelude No. 13 in E majeur
Prelude No. 14 in A majeur
Prelude No. 15 in A majeur
Prelude No. 16 in E majeur
Prelude No. 17 in A majeur
Prelude No. 18 in D majeur
Prelude No. 19 in D majeur
Prelude No. 21
Prelude No. 22
Prelude No. 28 in A mineur
Preludes (14 stuks)

Recuerdos de la Alhambra
Rosita, polka
Sueño, mazurka
Sueño, trémolo
Het Carnaval van Venetië
Transcriptie van Schubert's Adieu
Vals in D majeur
Waltz
Variation in E mineurr
Variaties op "El Carnaval de Venecia"

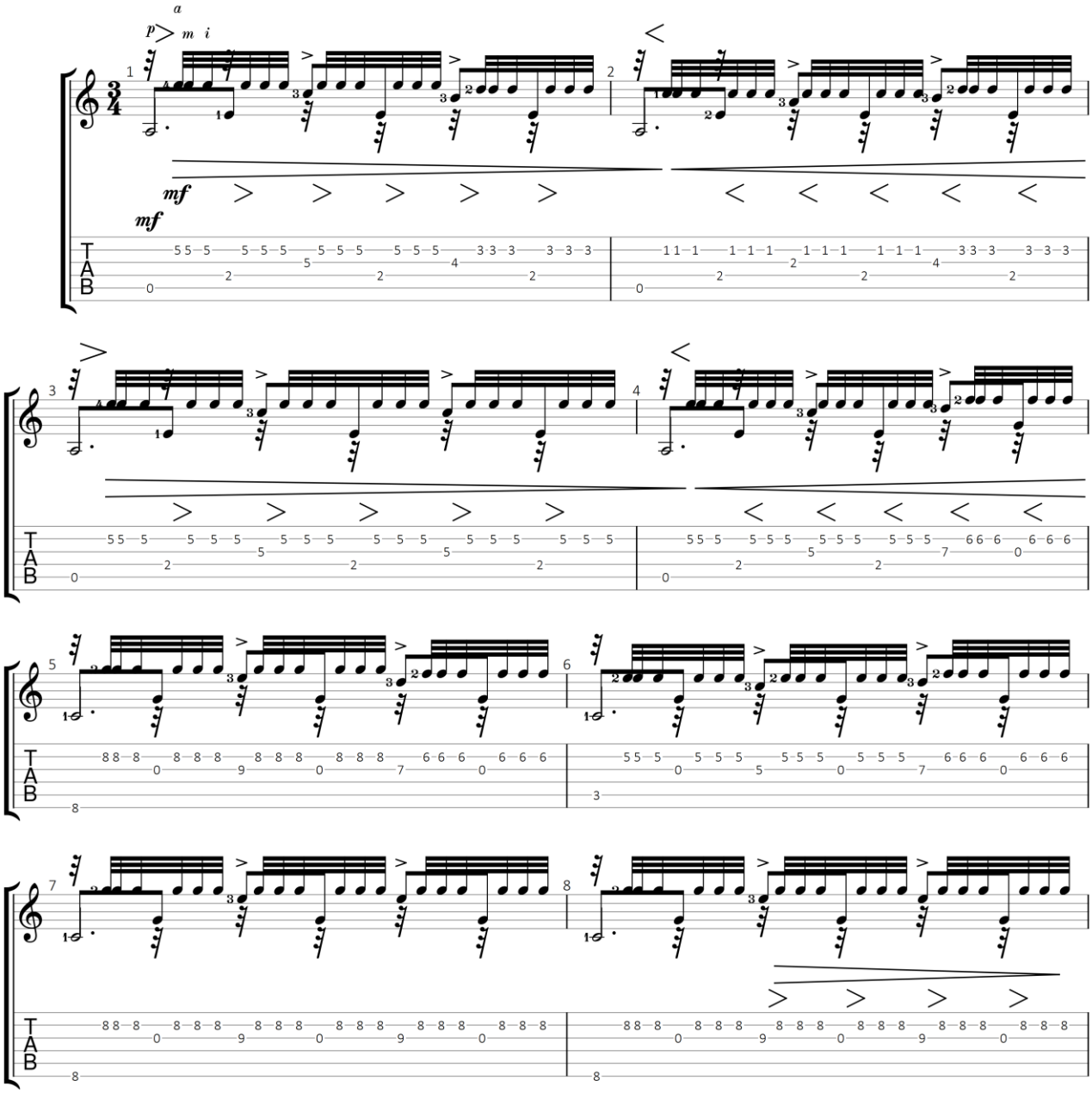
Tárrega in Valencia (Spanje), omstreeks 1892

Recuerdos de la Alhambra

(Herinneringen aan de Alhambra)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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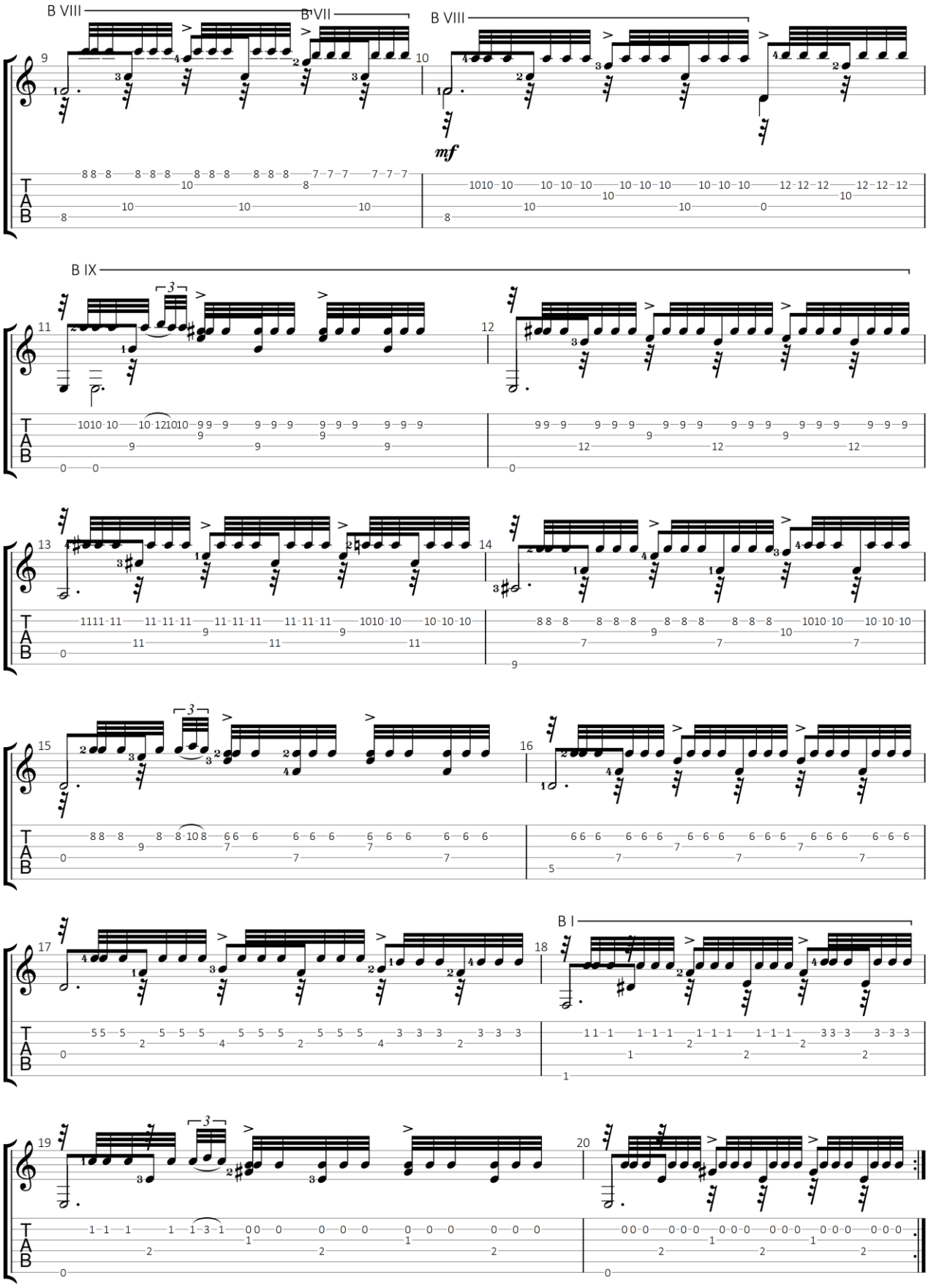

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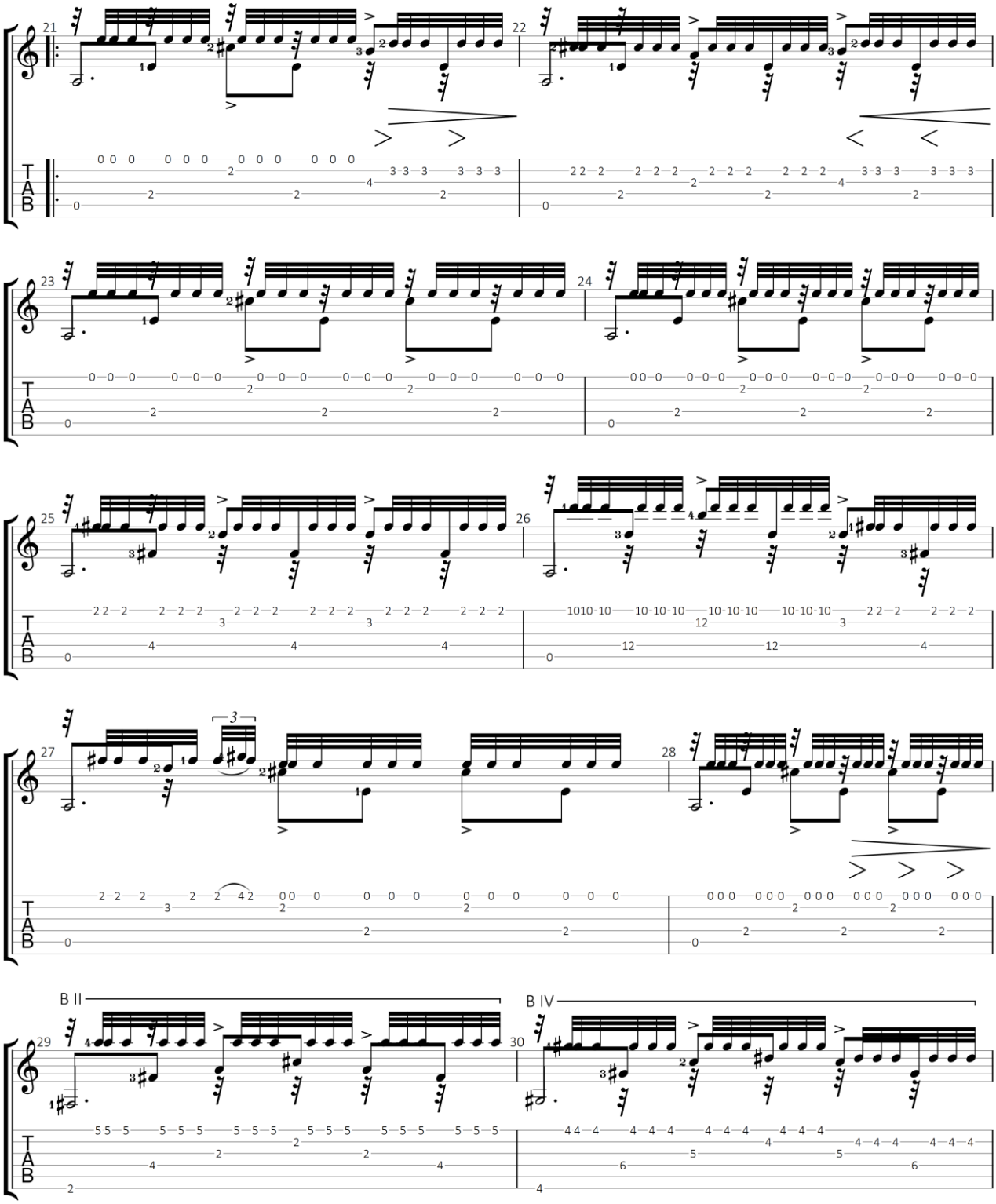

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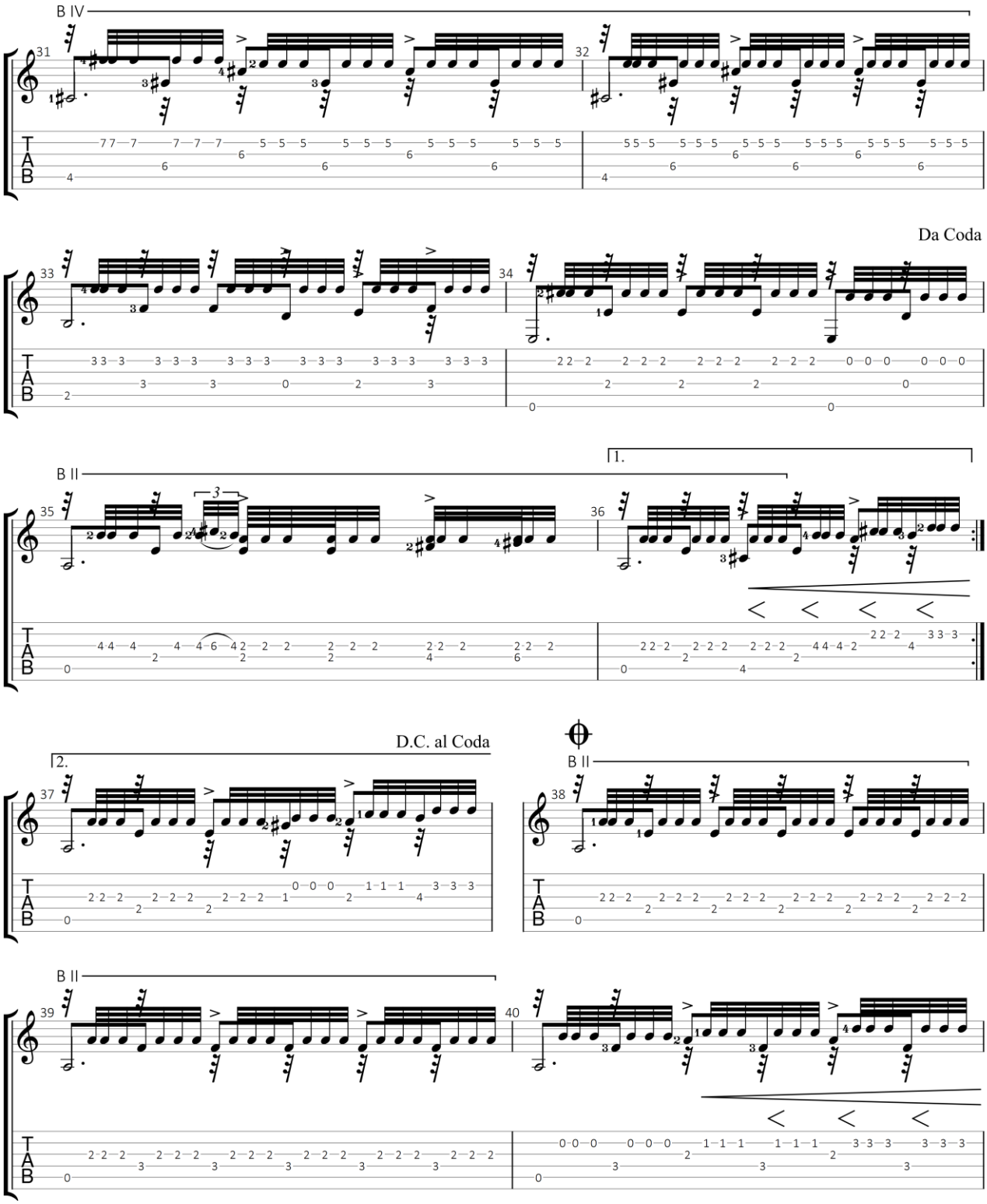

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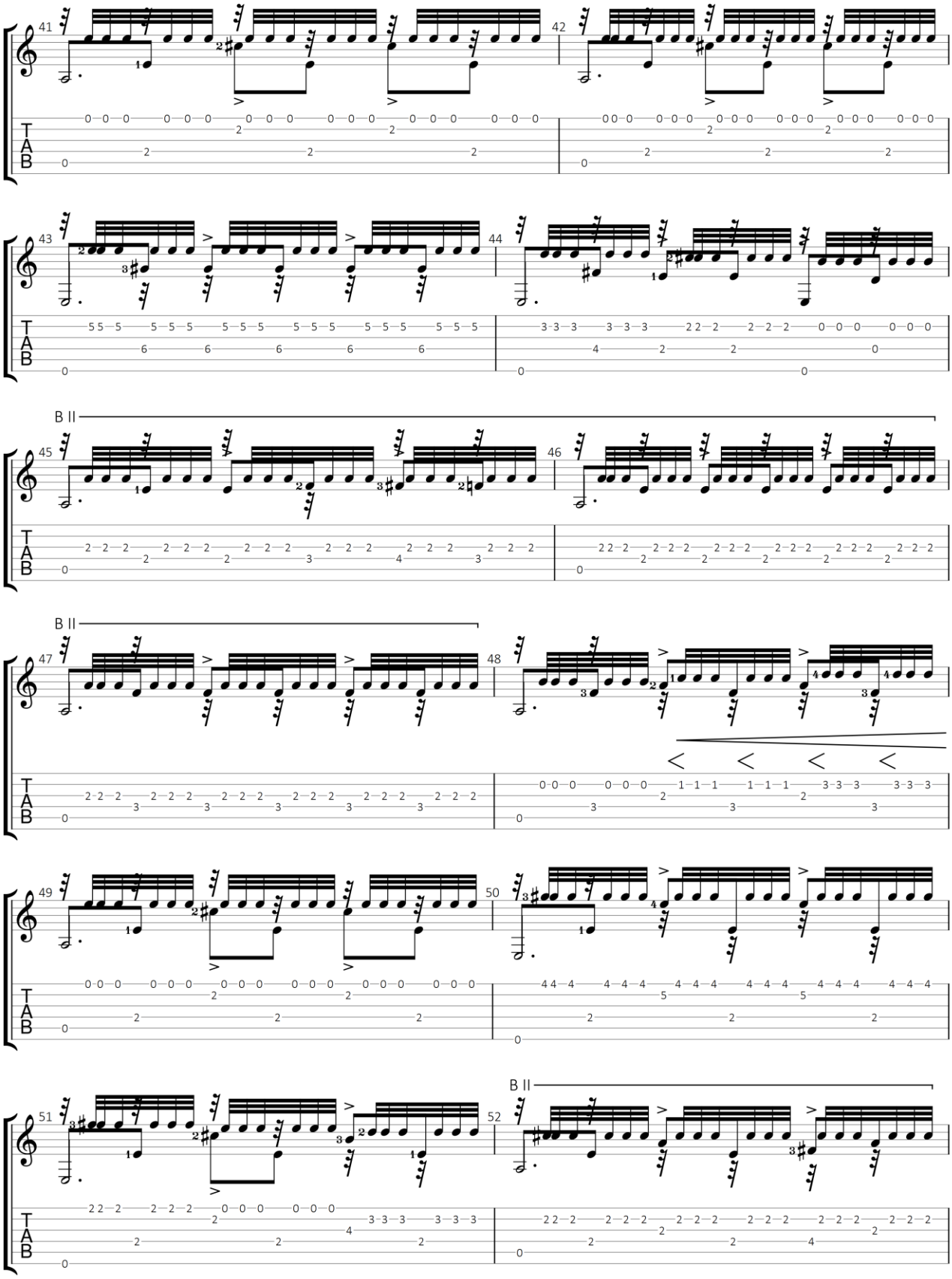

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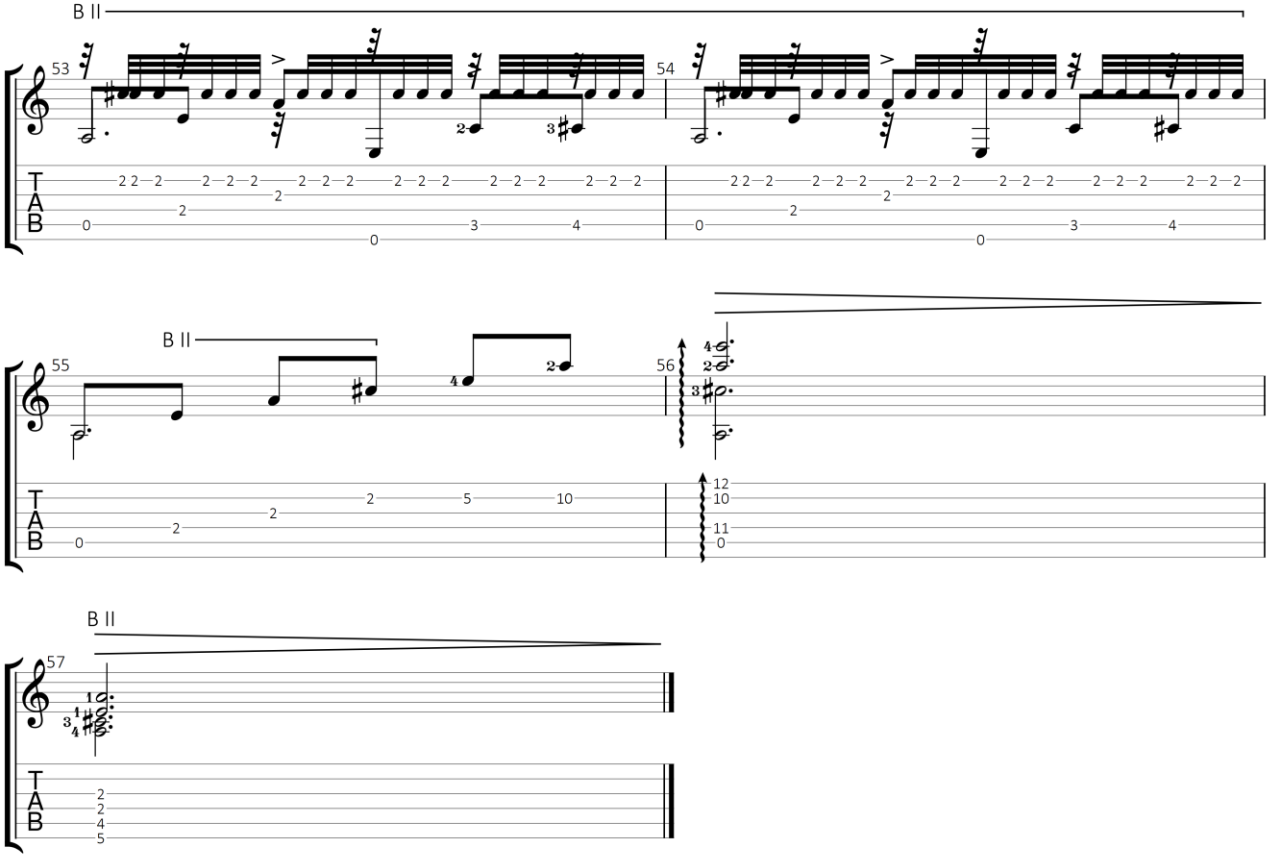

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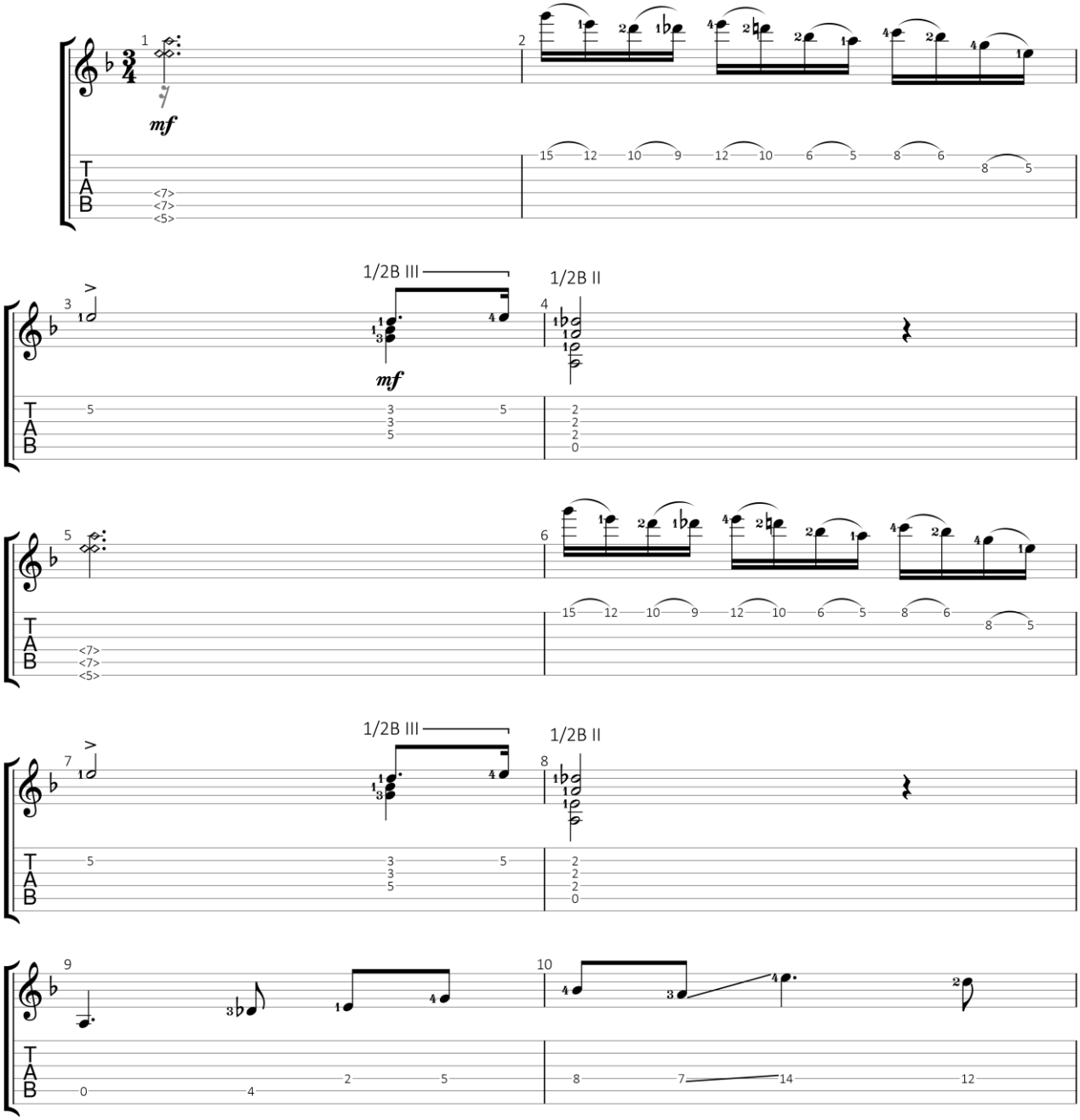
Capricho Árabe

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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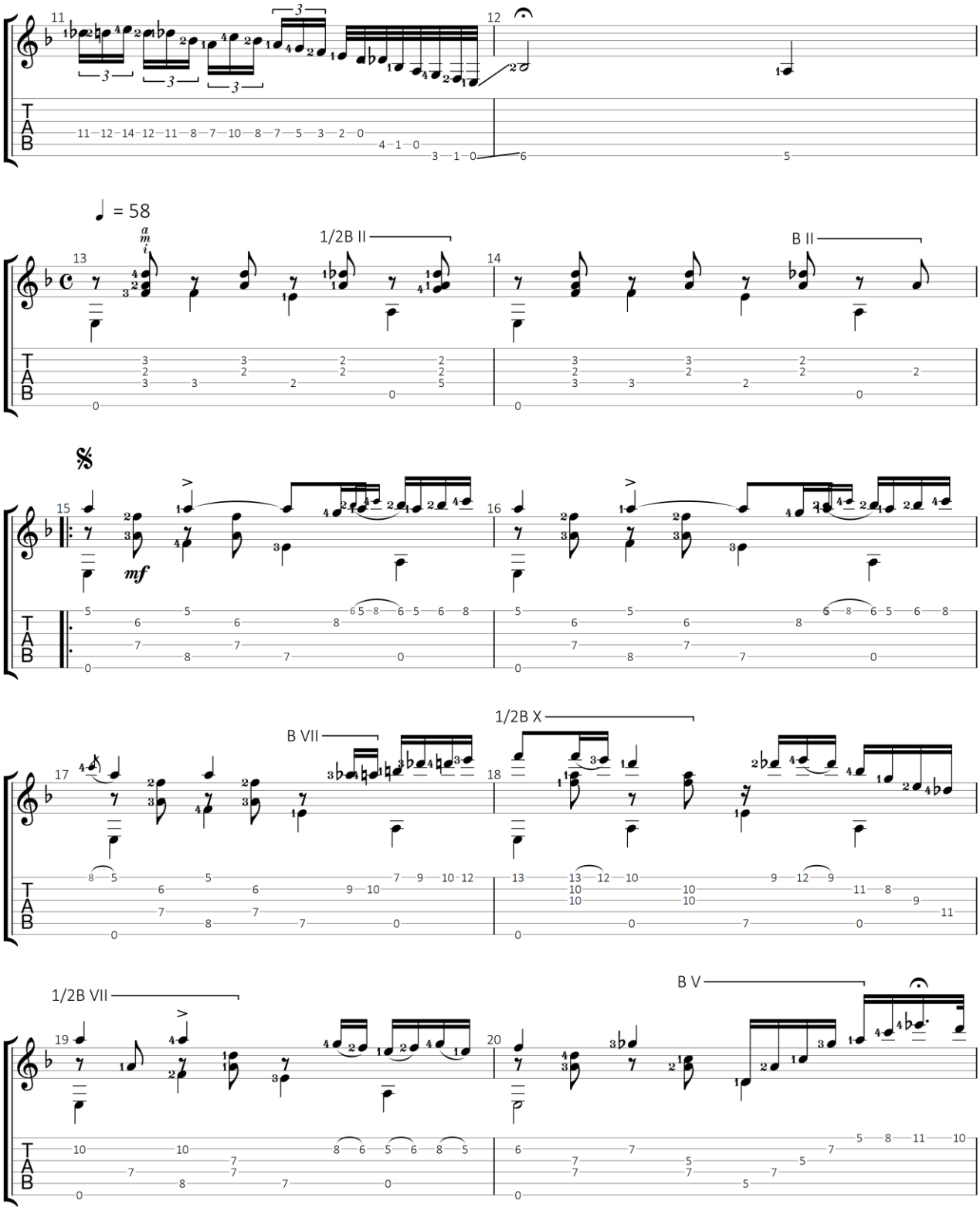

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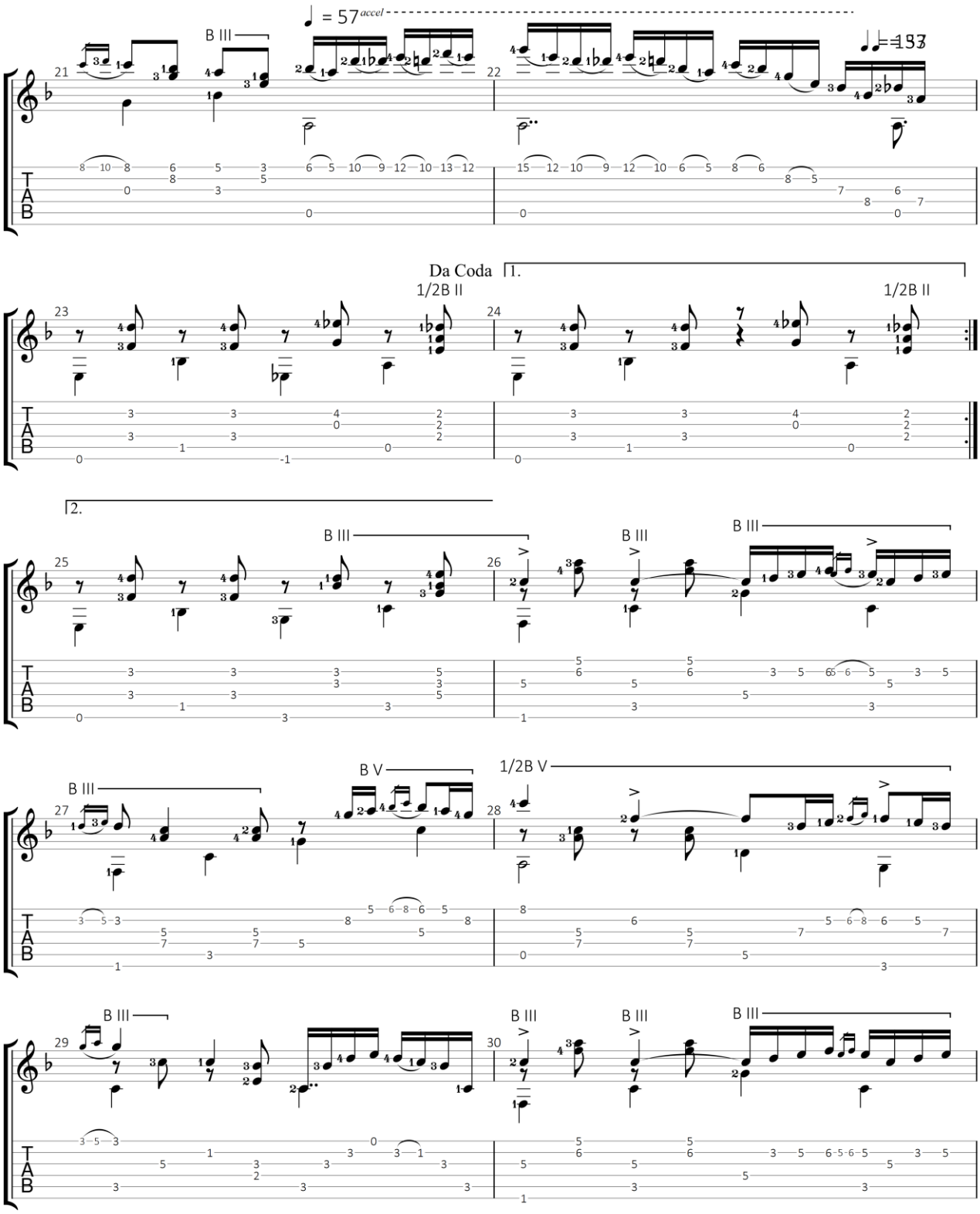

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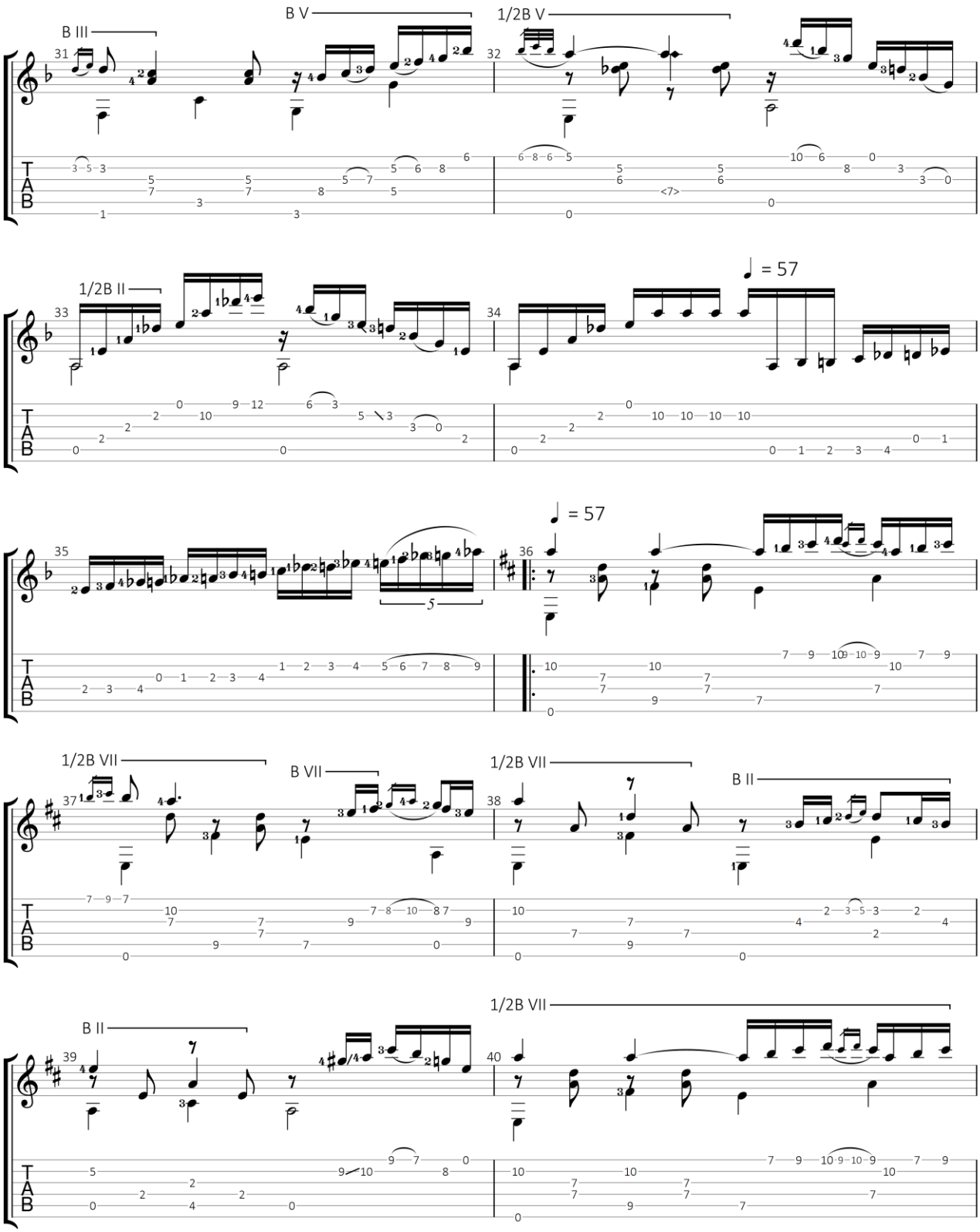

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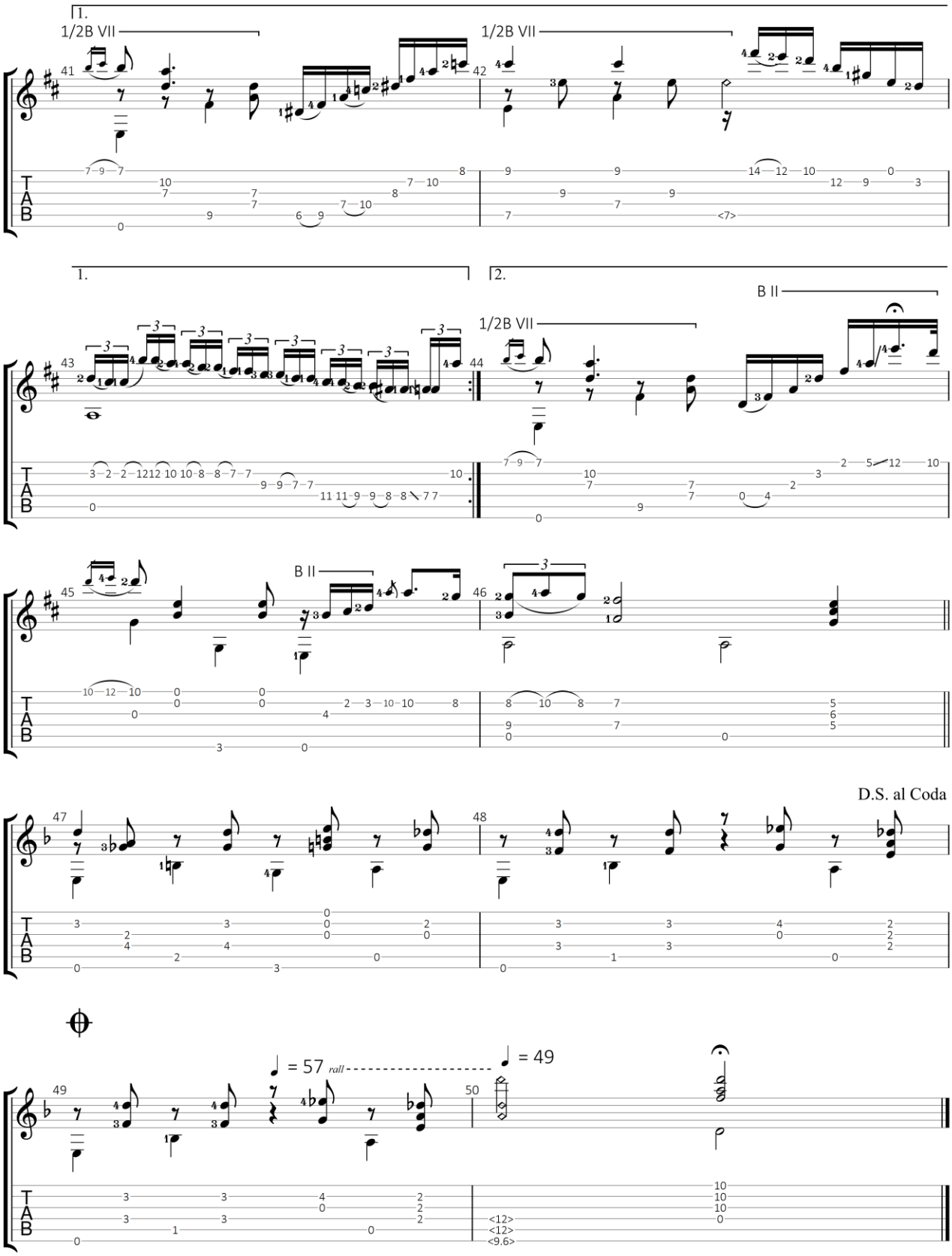

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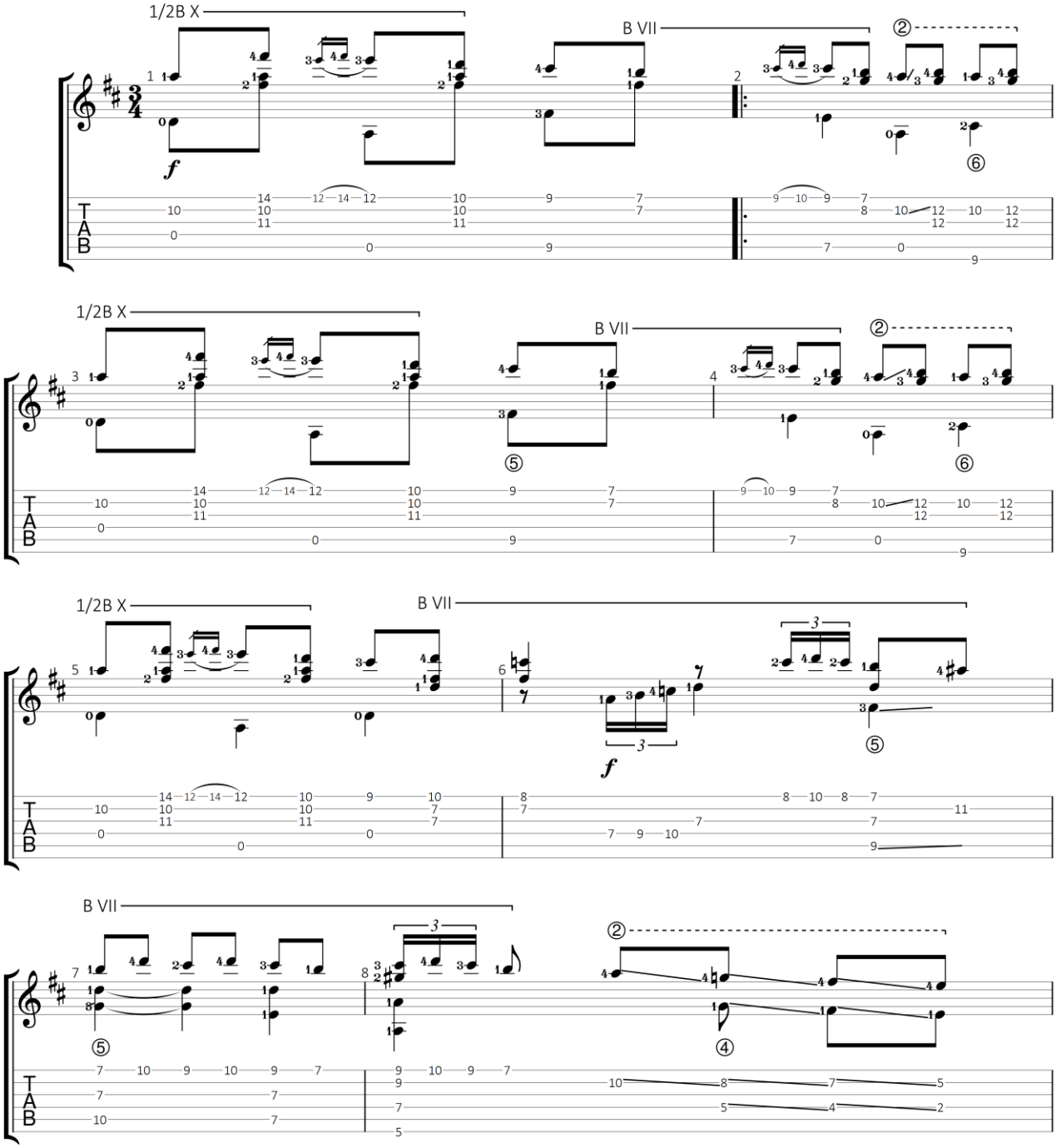
Danza Española

Manchegas

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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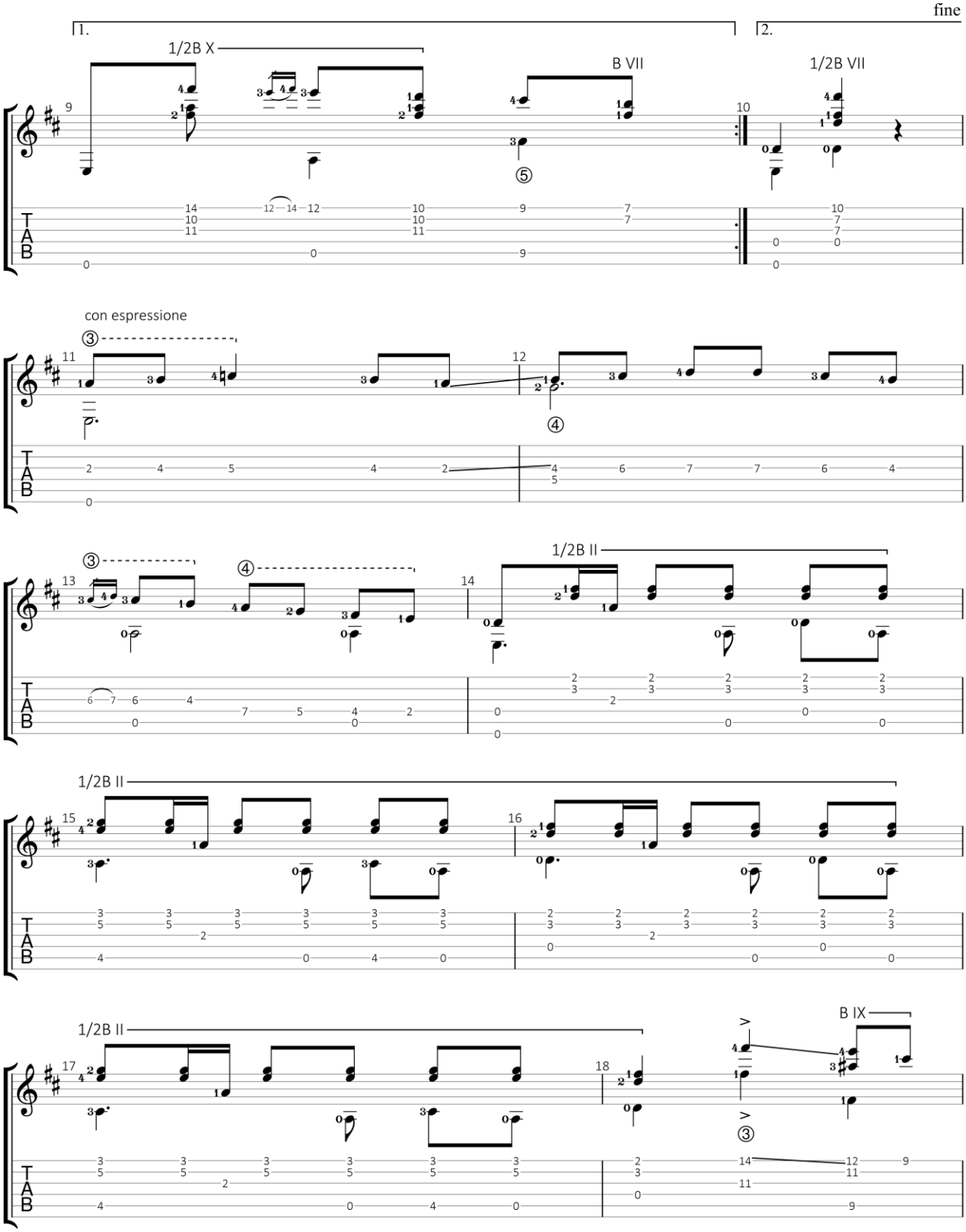

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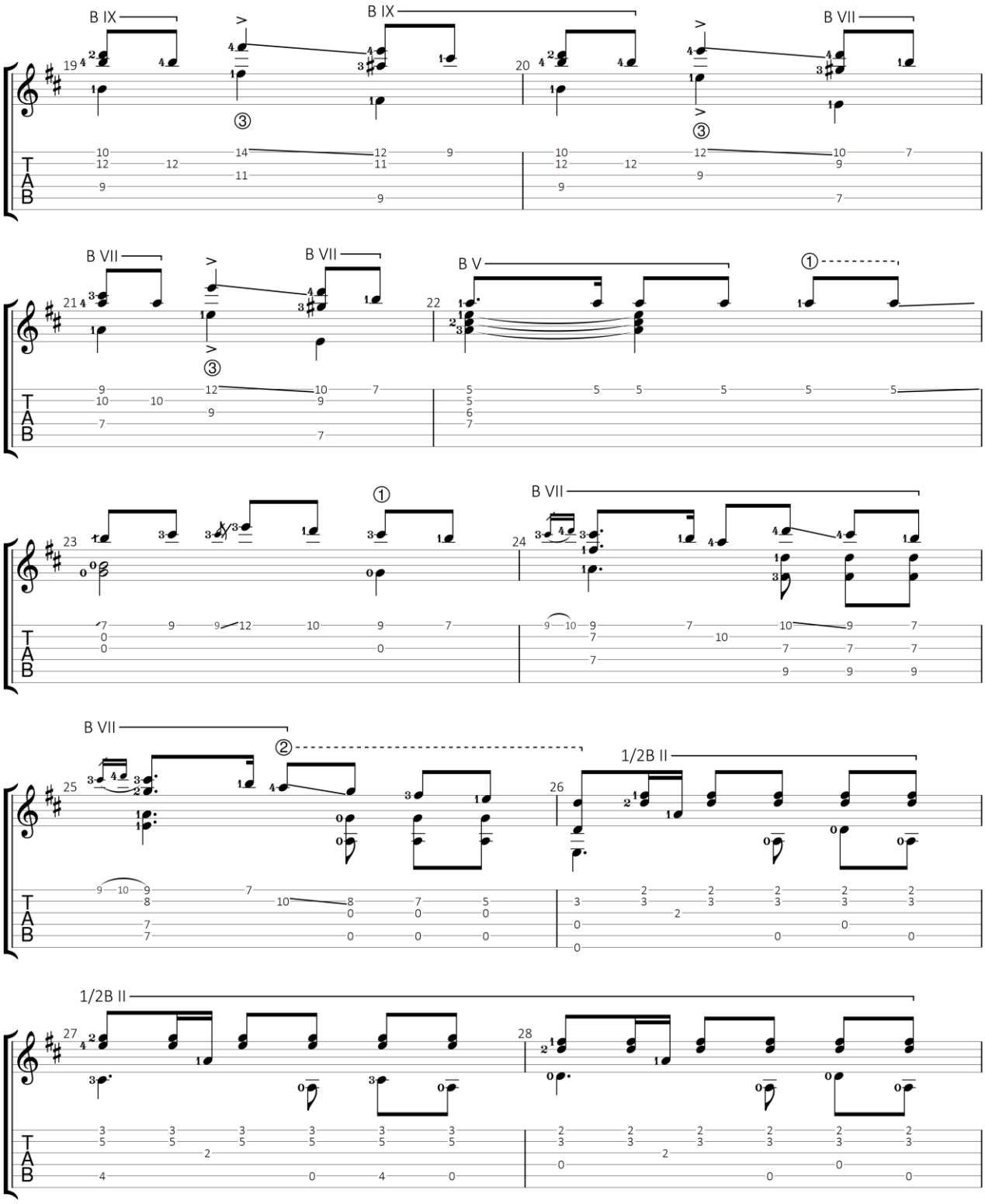

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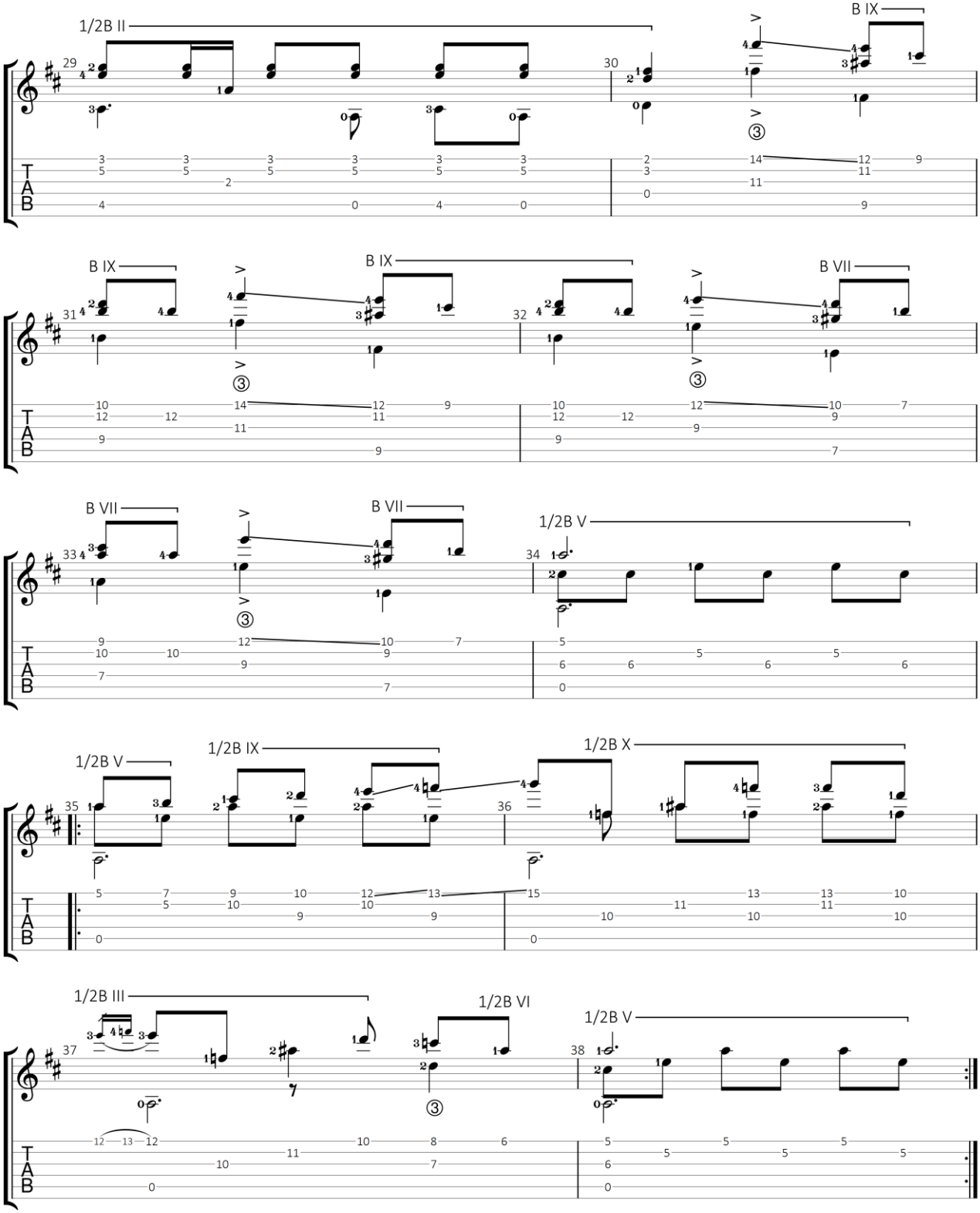

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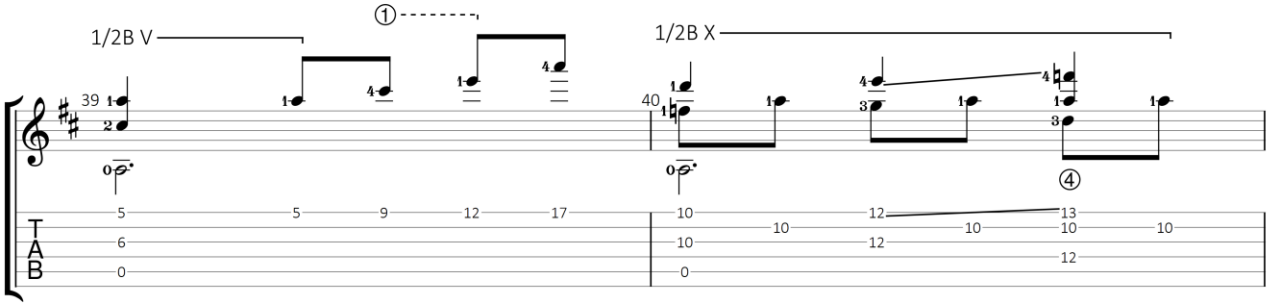

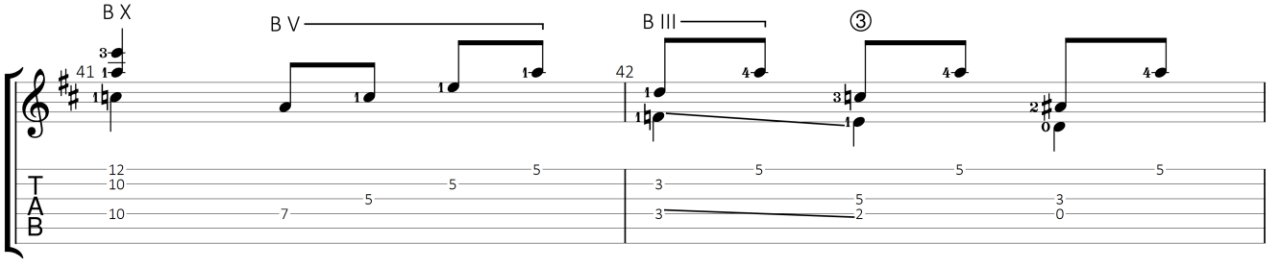

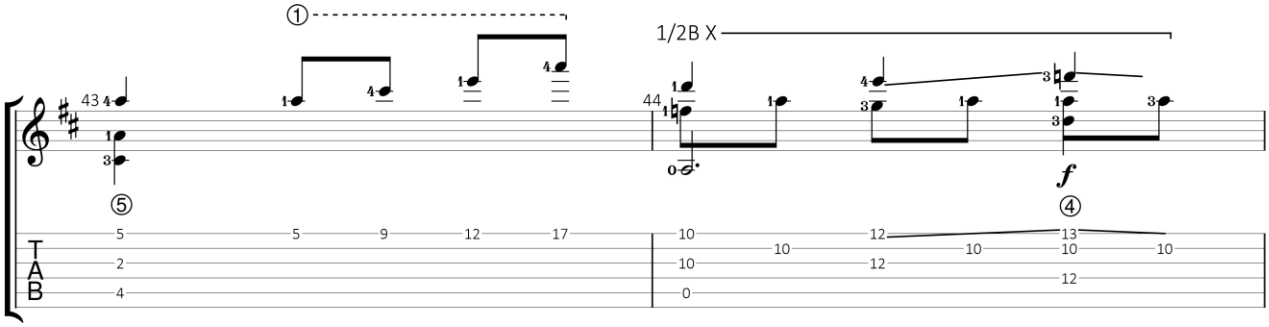

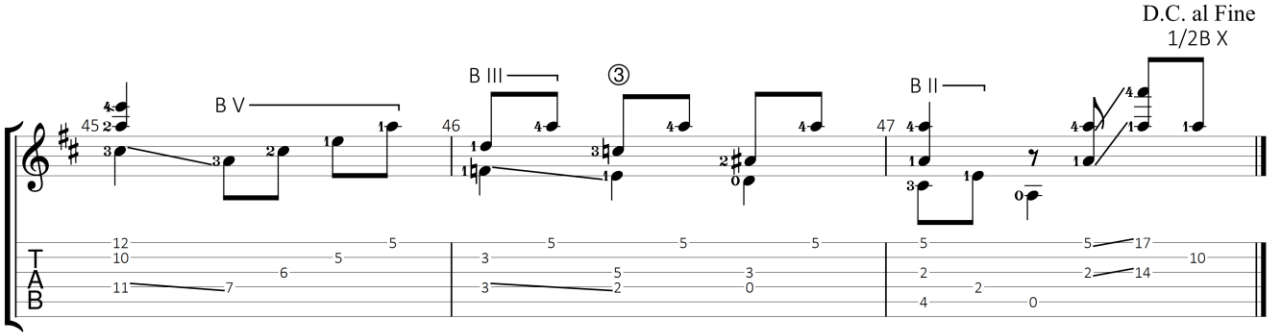

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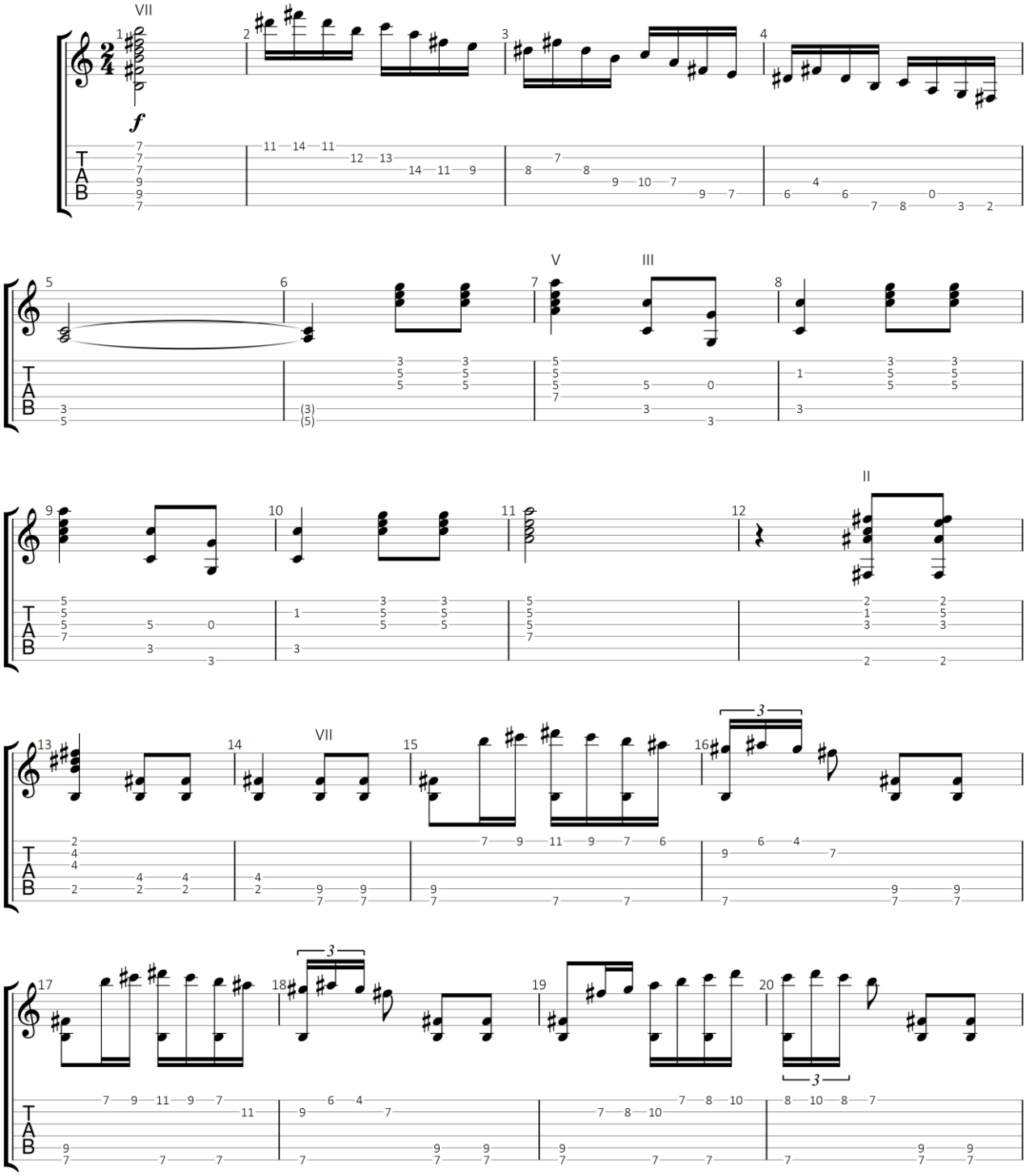
Danza Mora

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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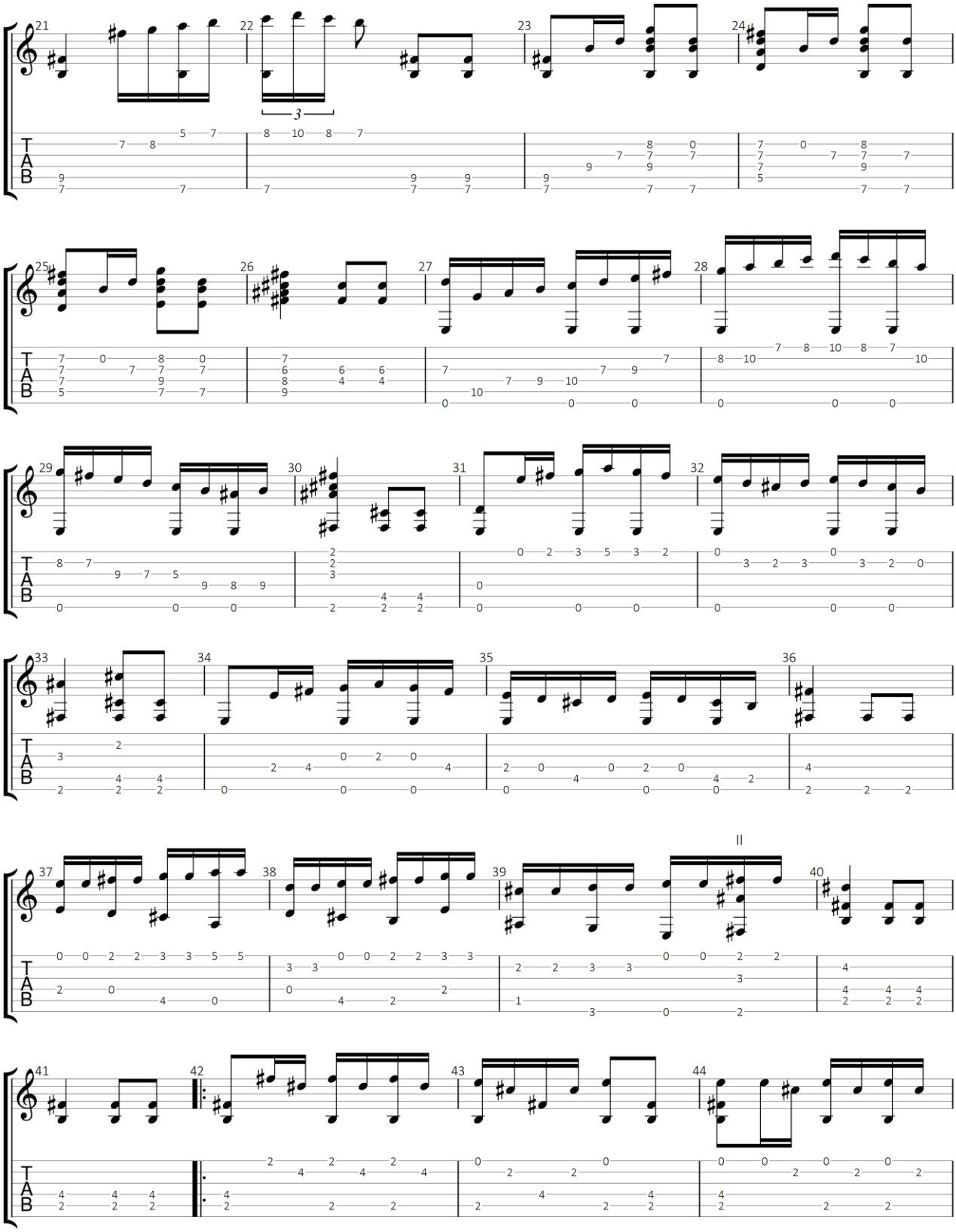

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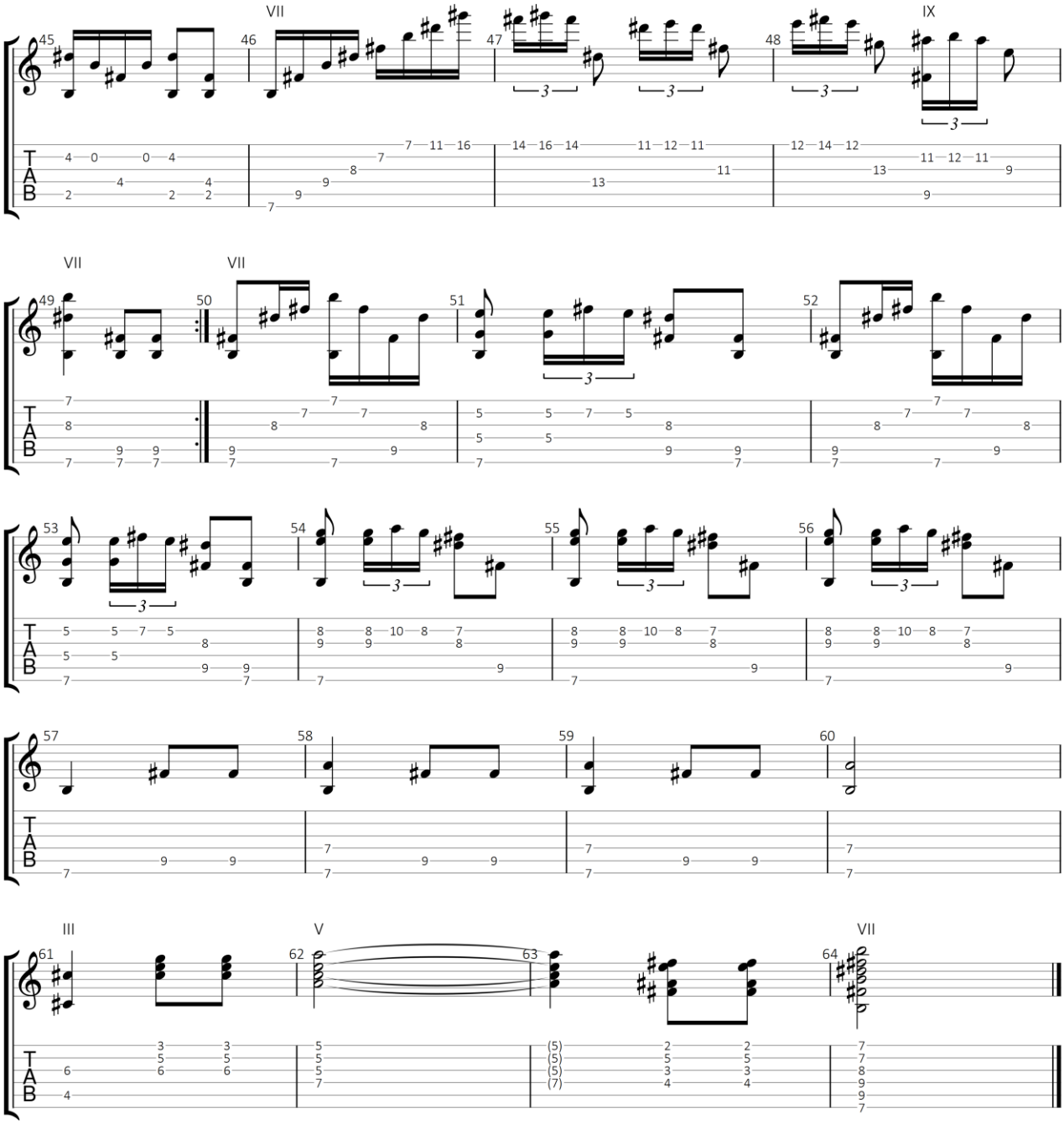

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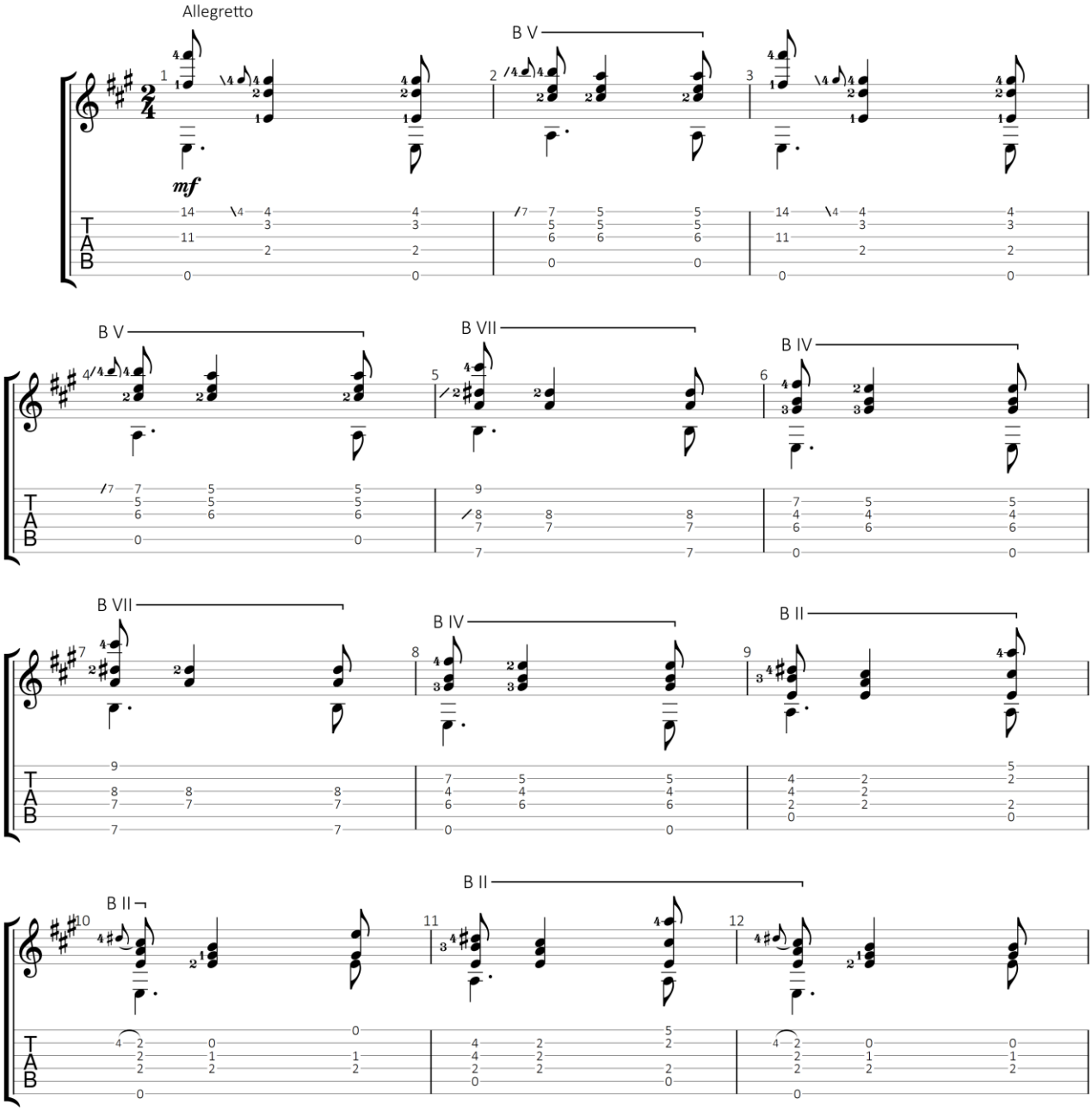
Danza Odalisca

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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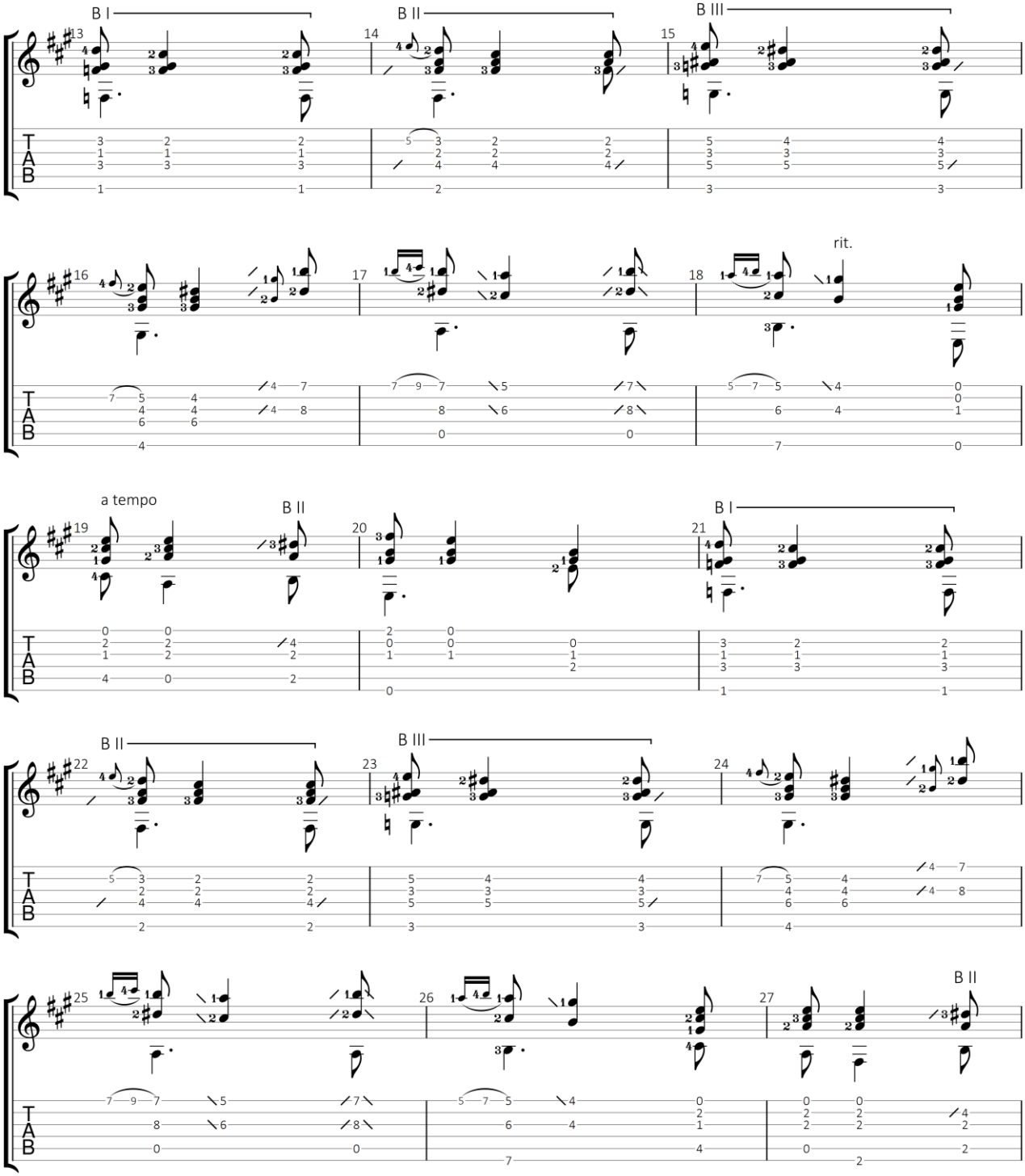

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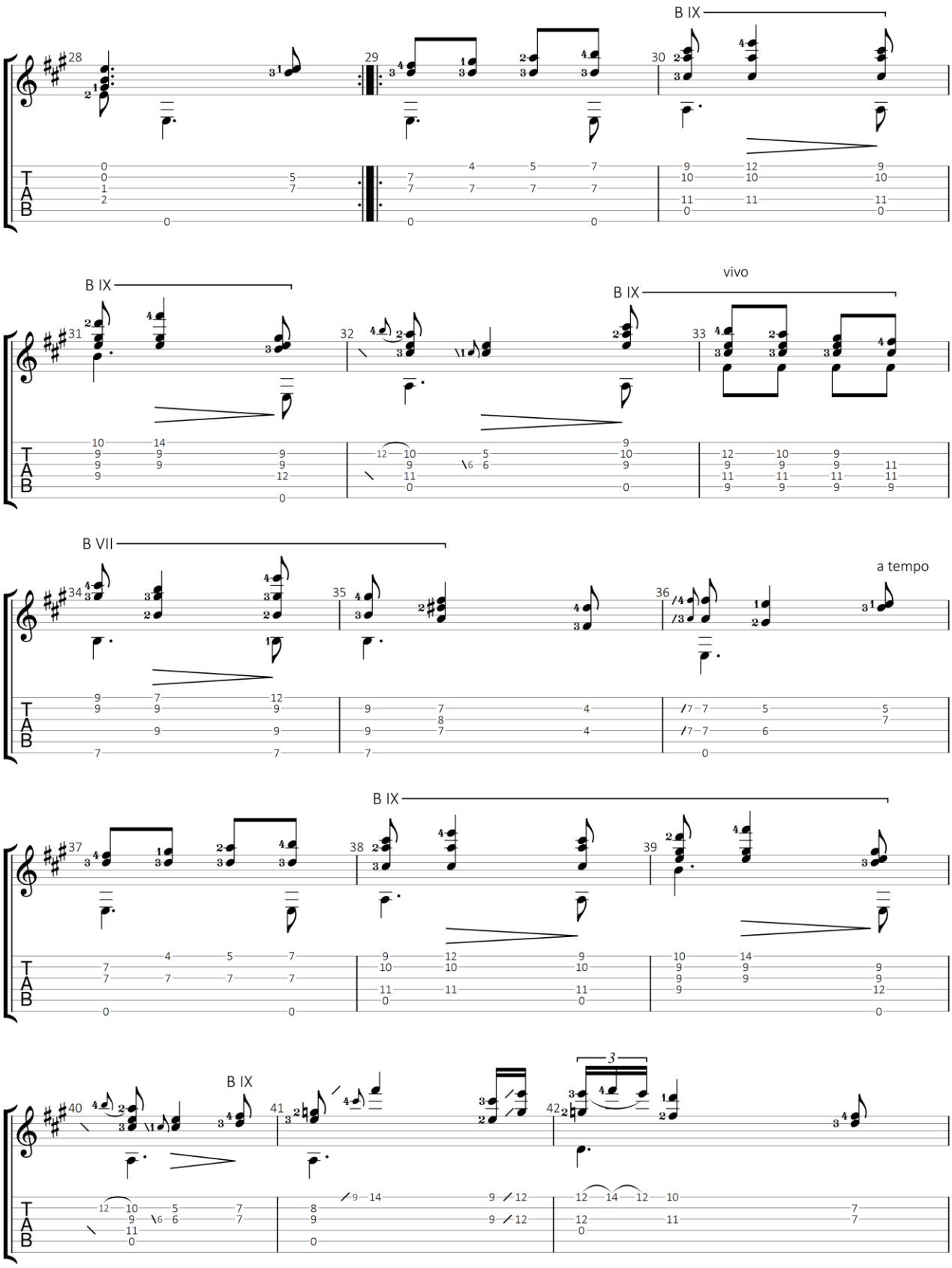

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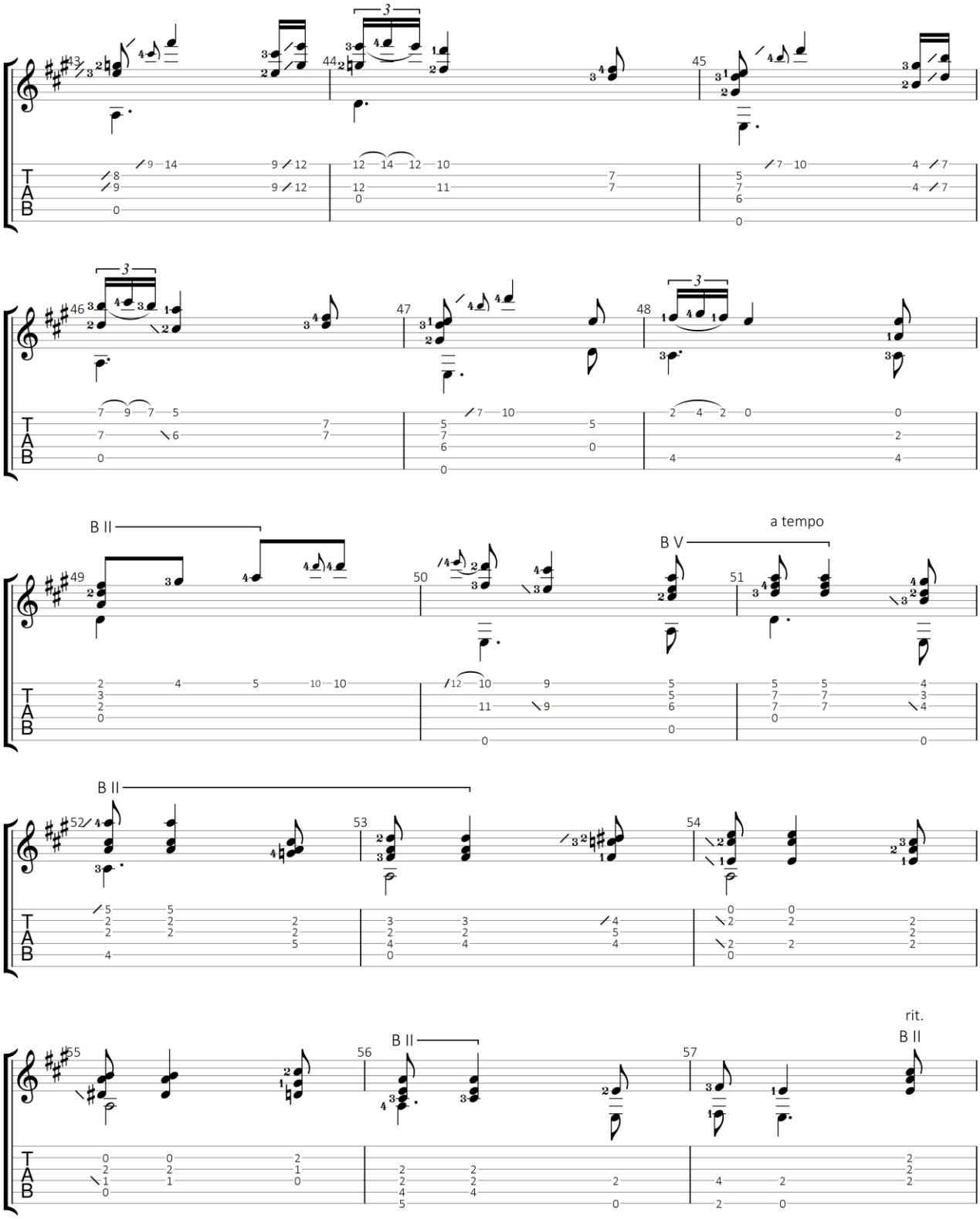

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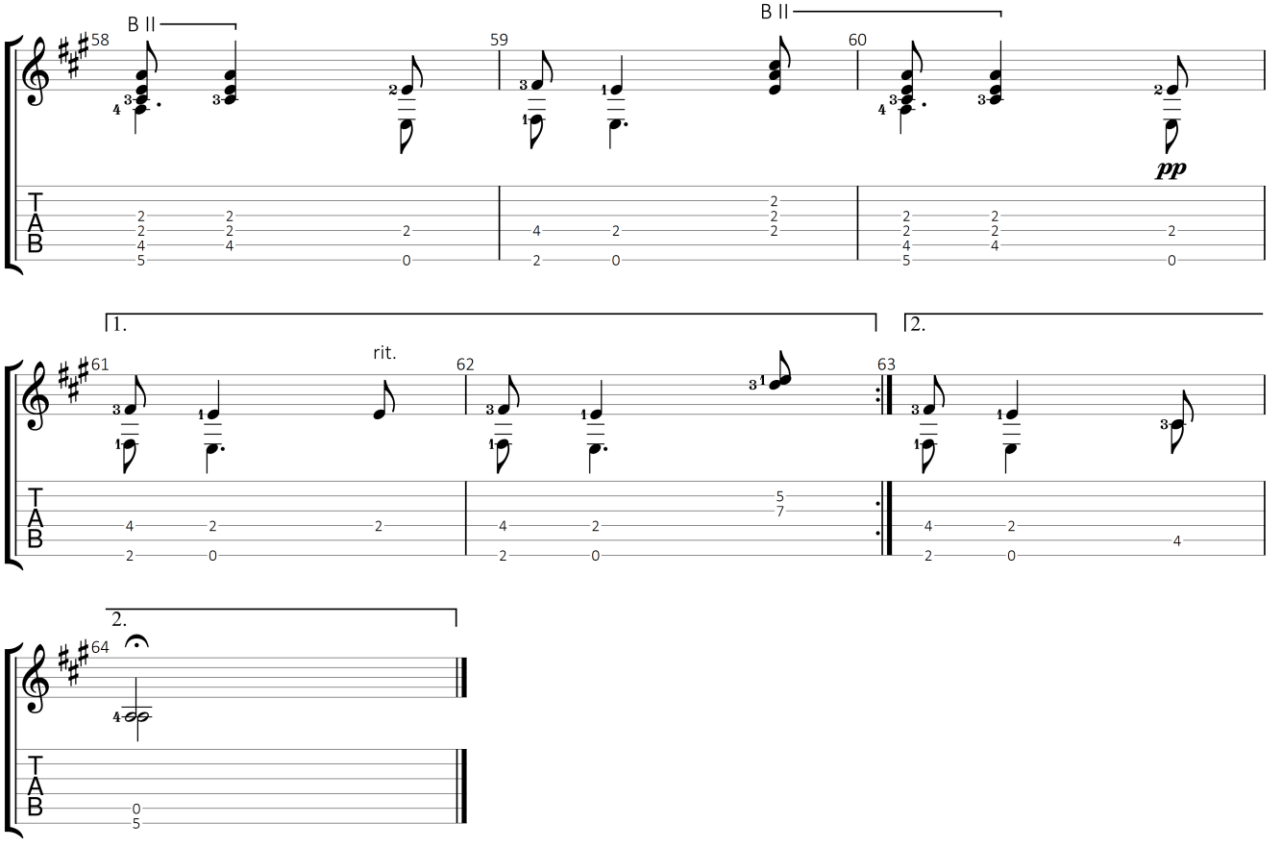

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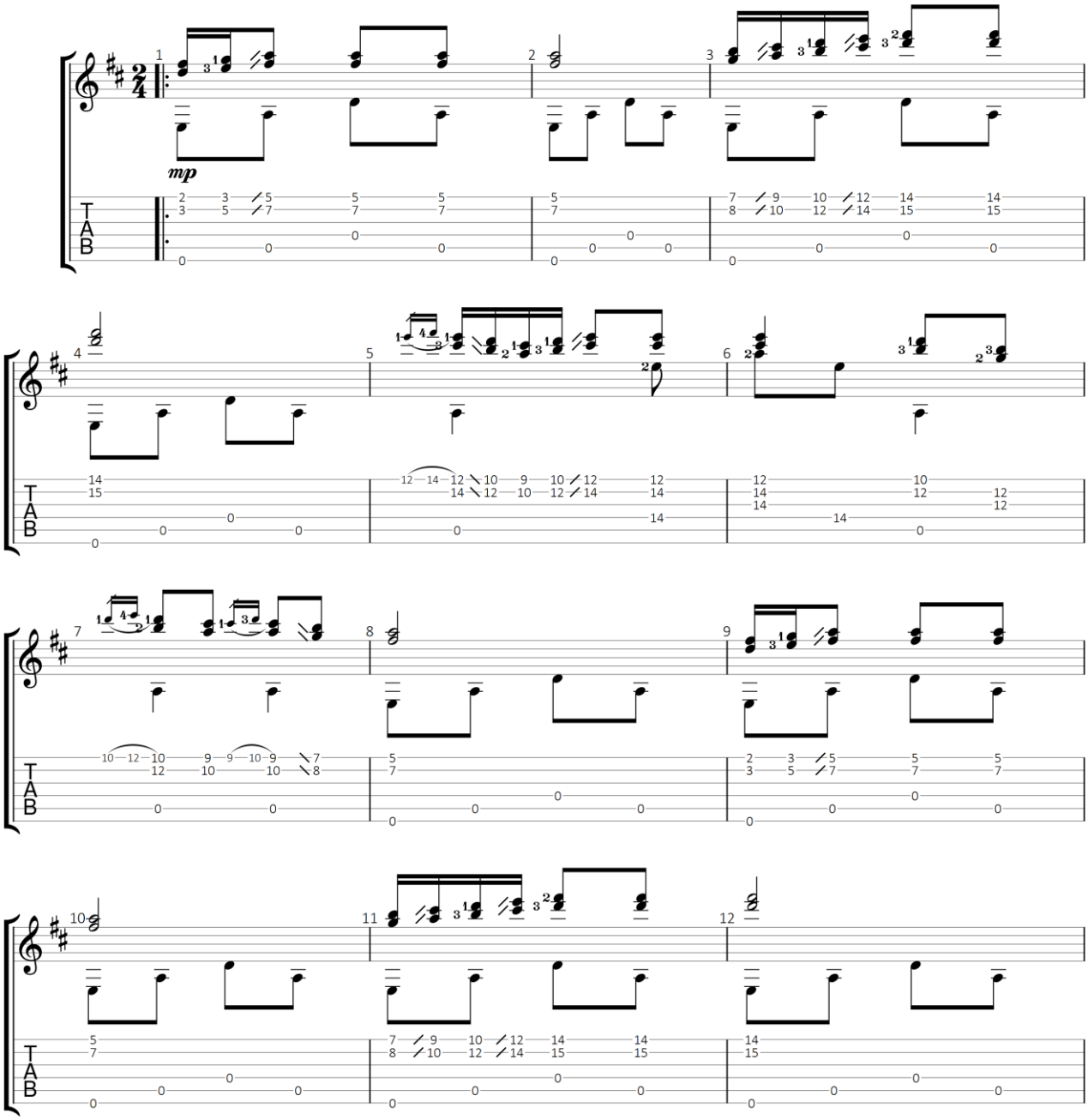
El Columpio

(De Schommel)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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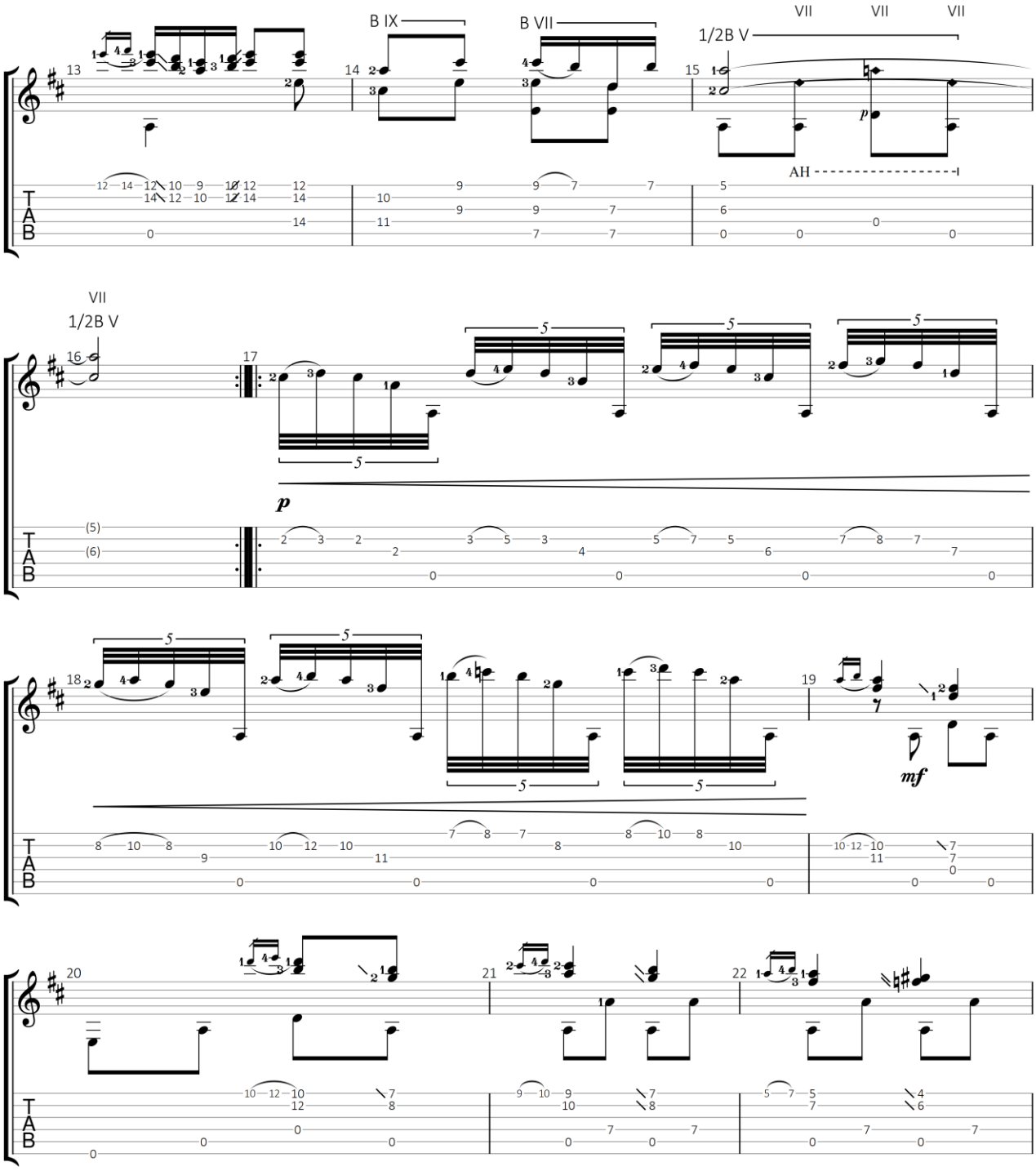

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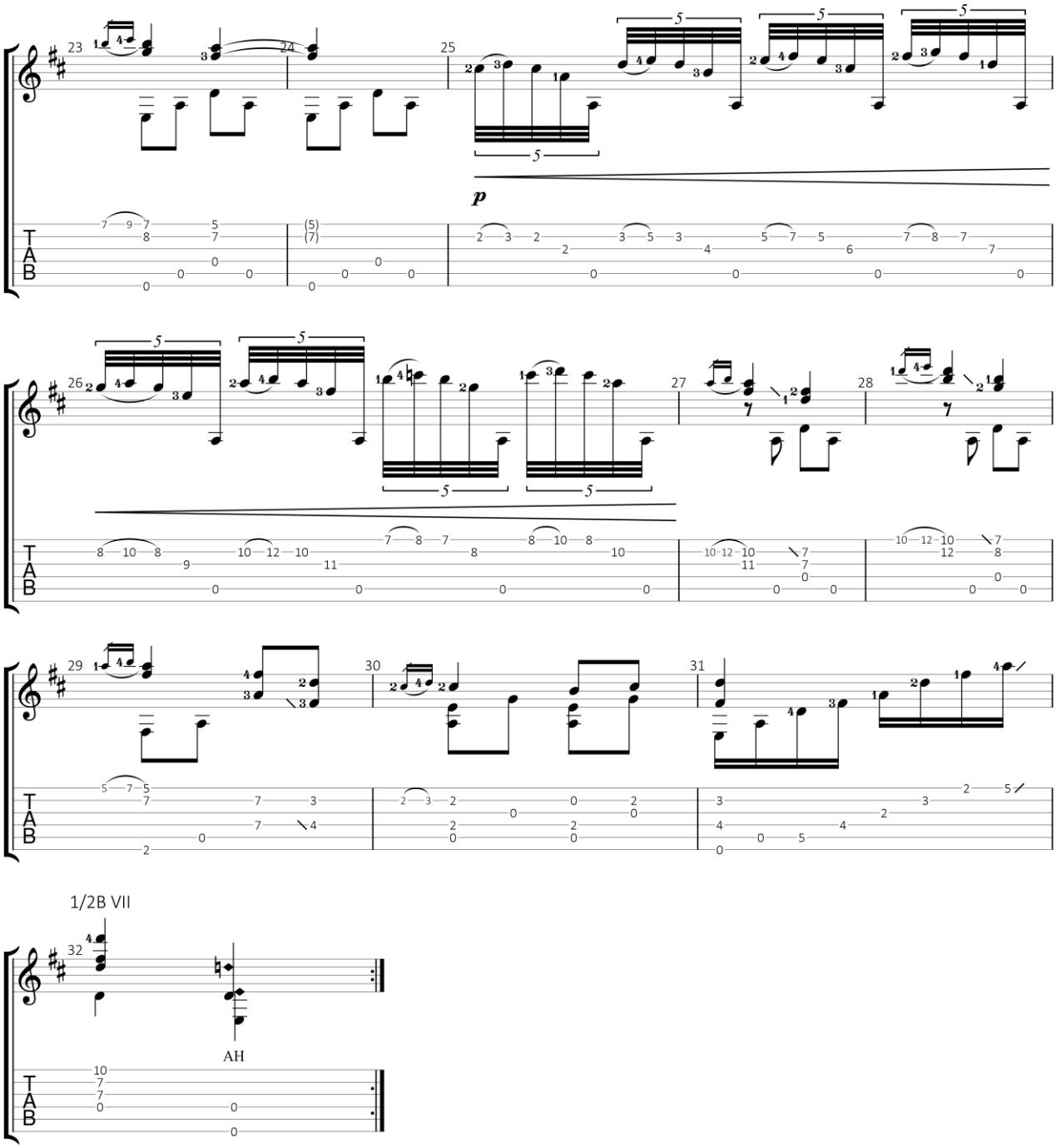

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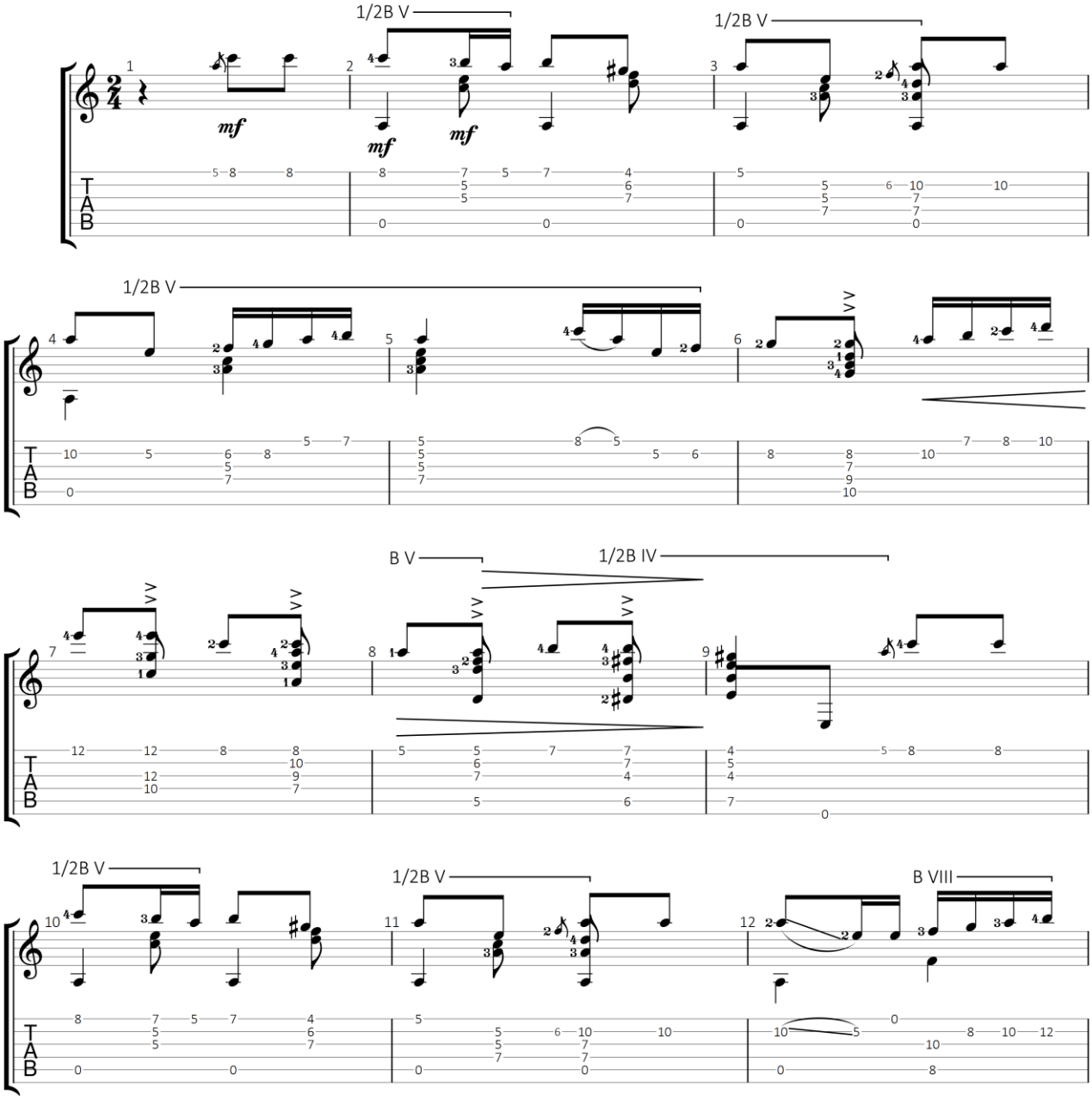
Maria

(Gavota)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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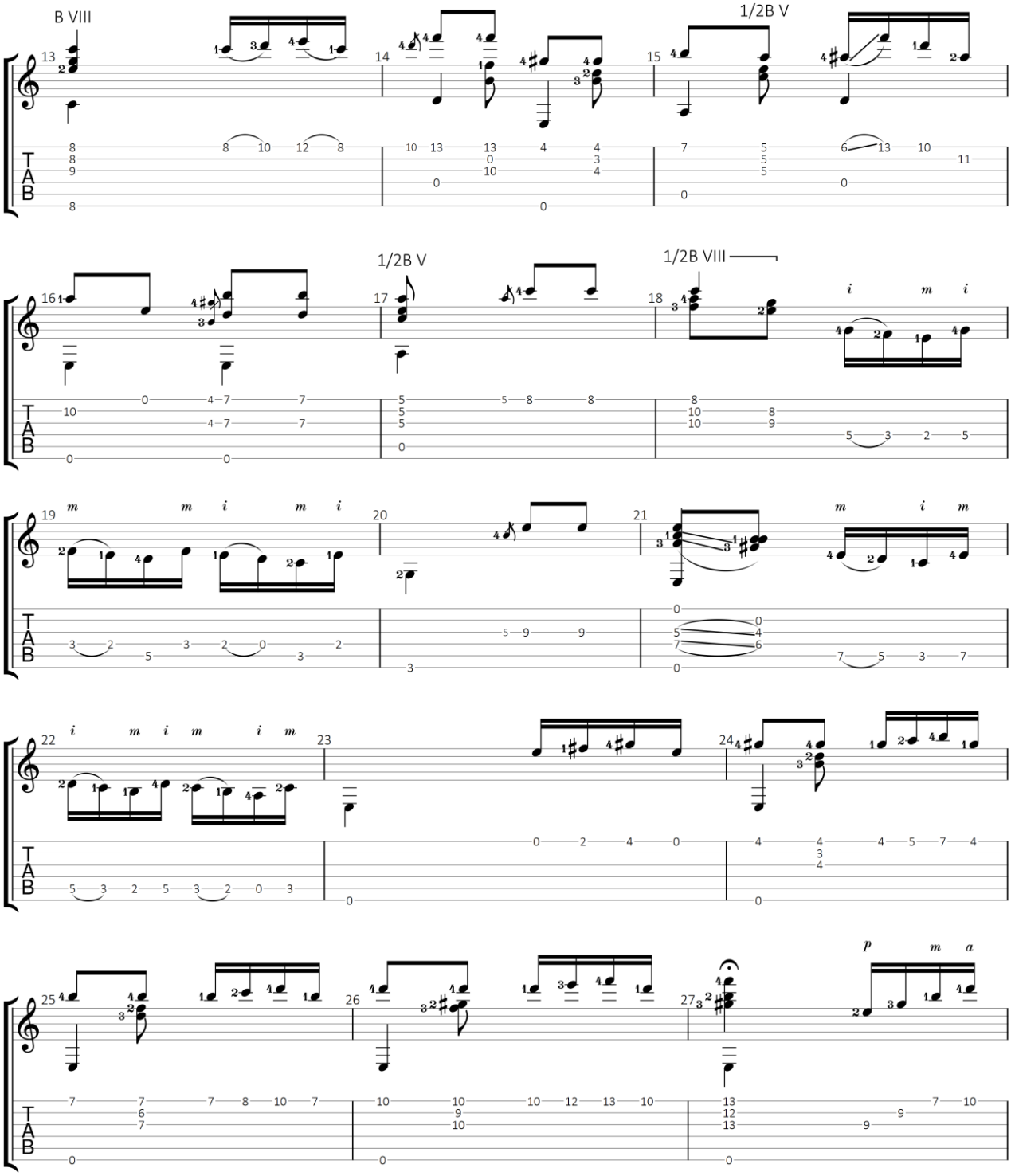

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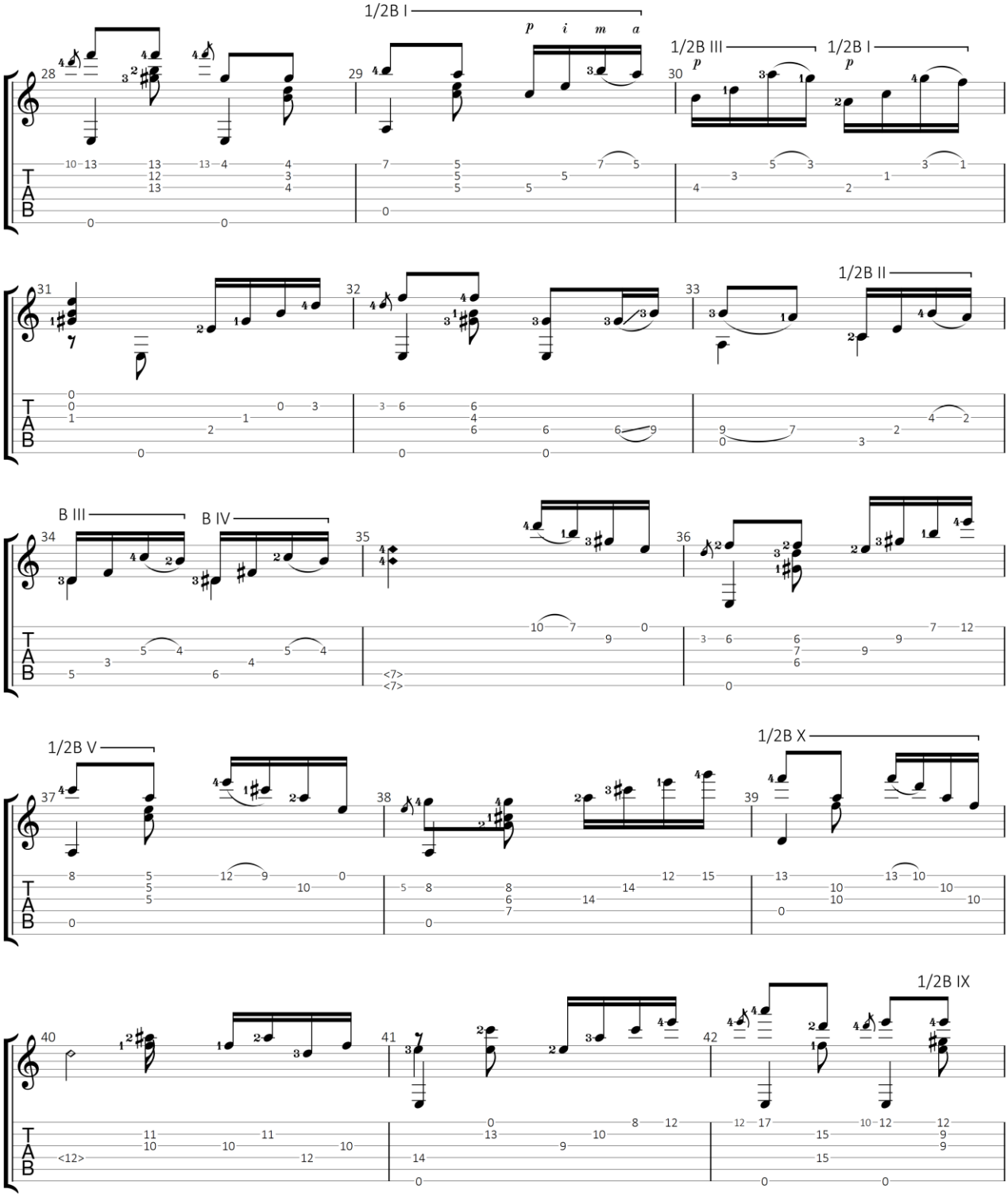

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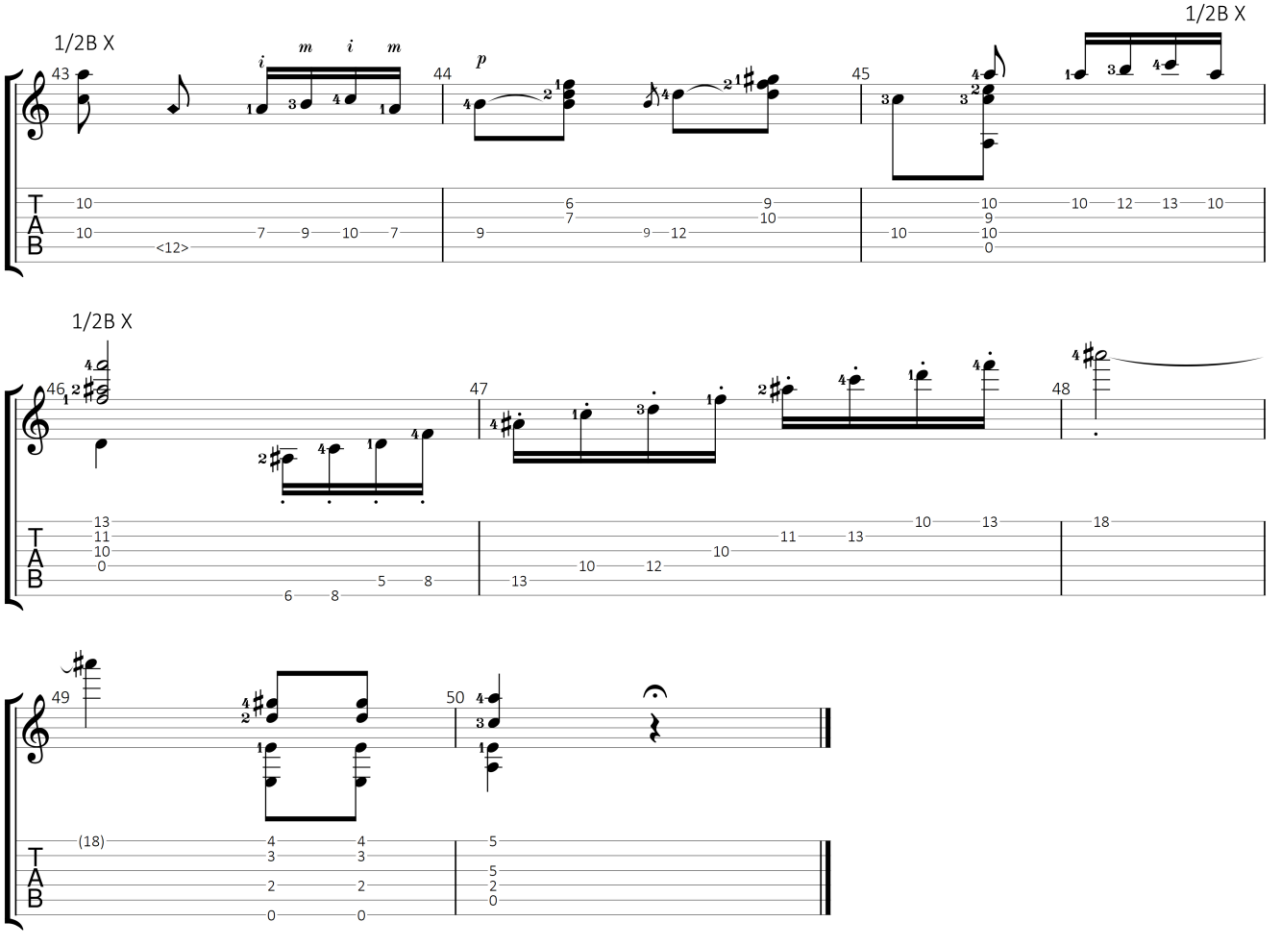

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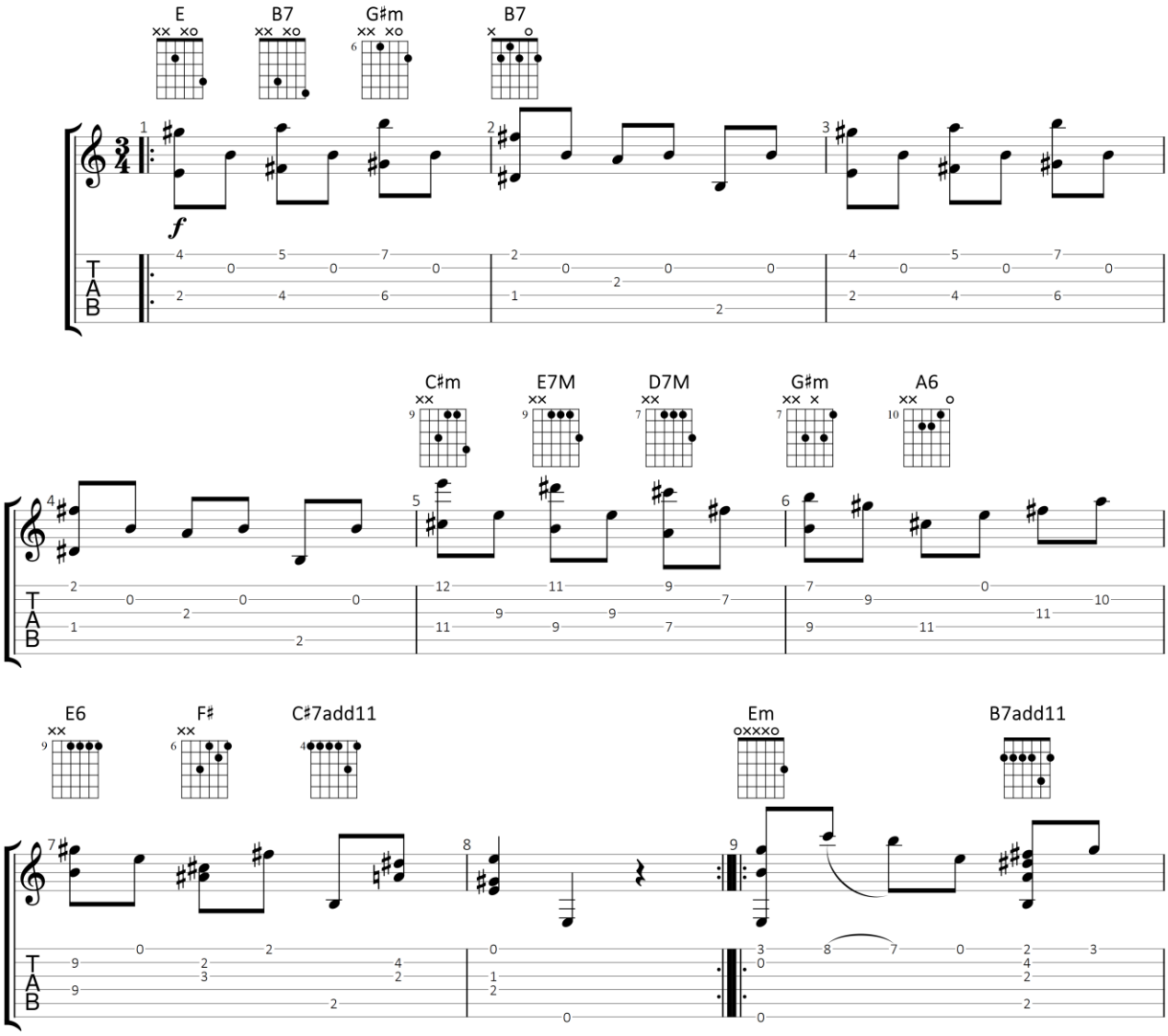
Lágrima

(Tranen)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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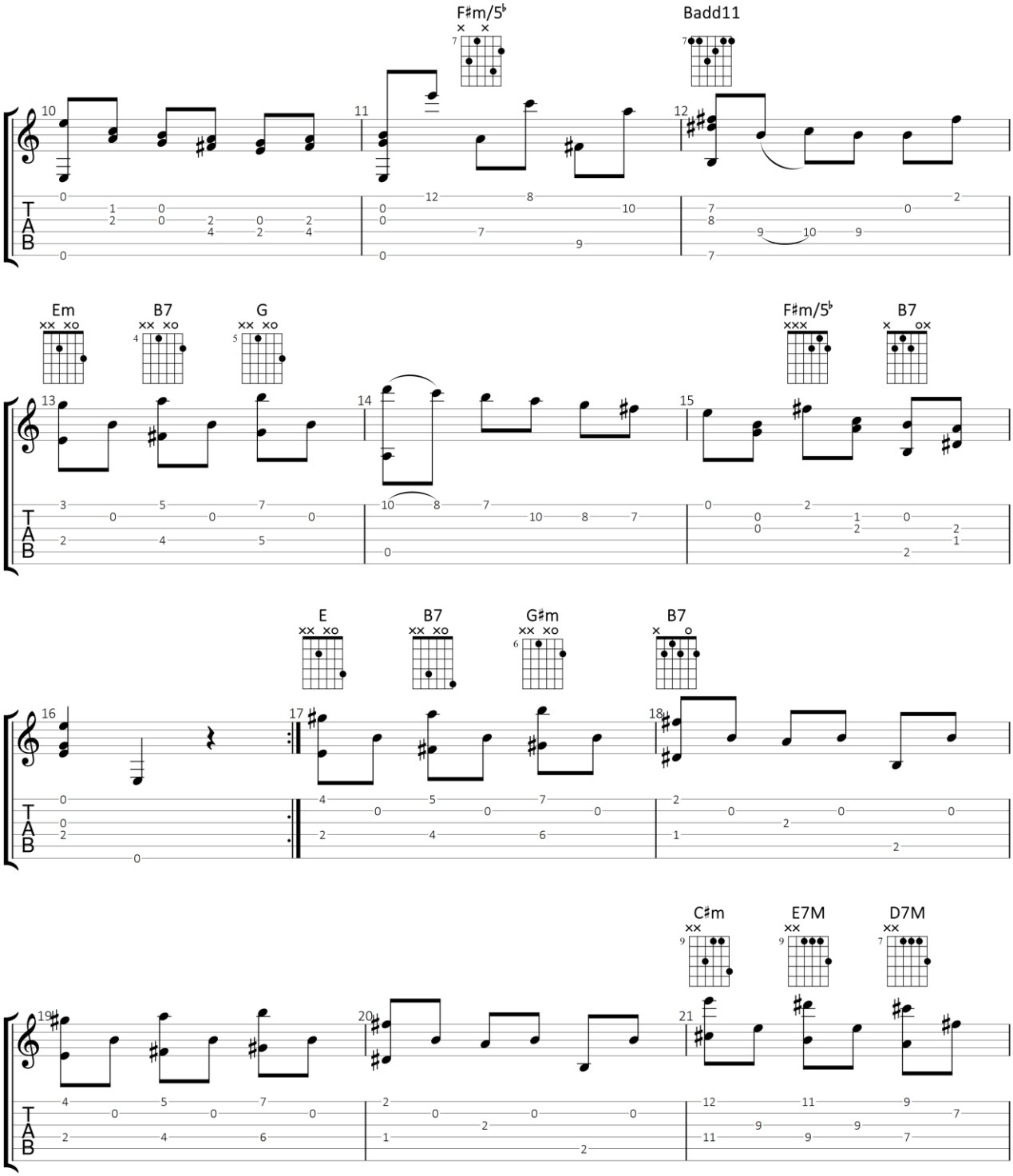

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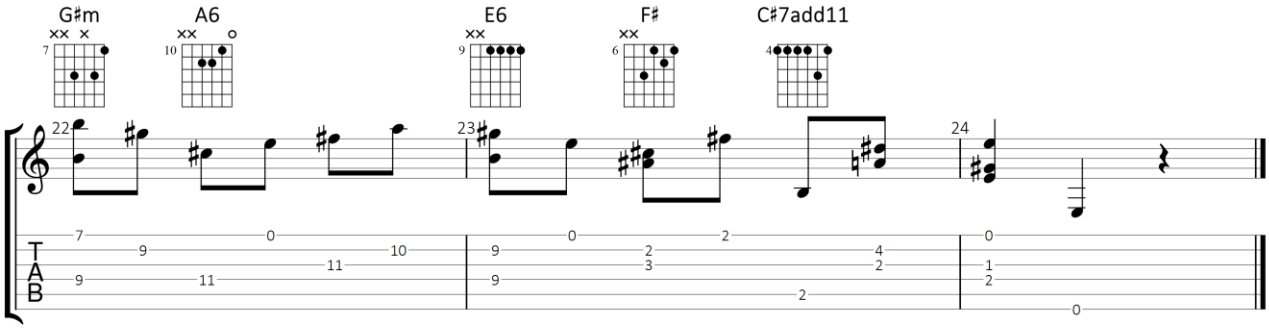

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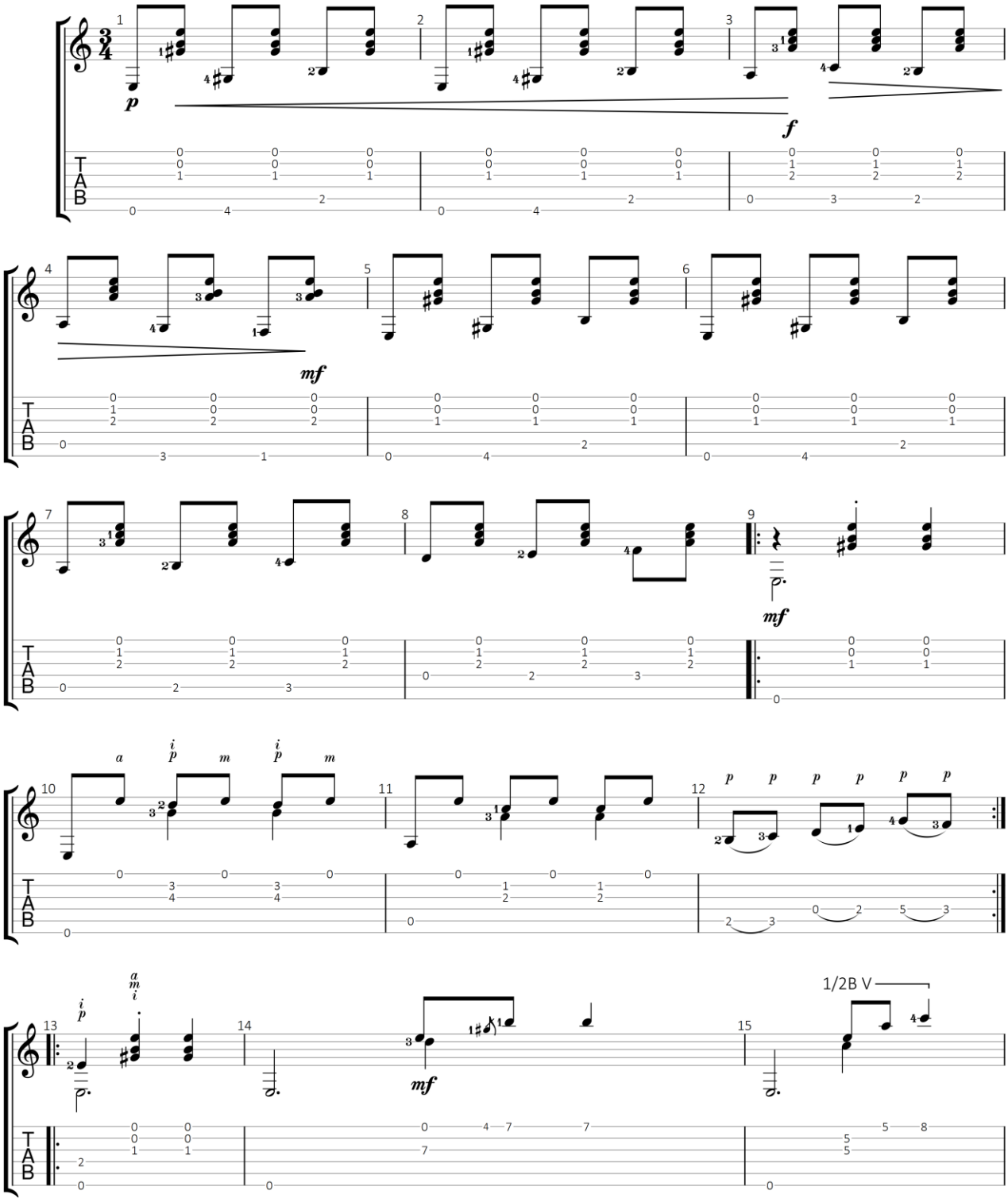
Malagueña (fácil)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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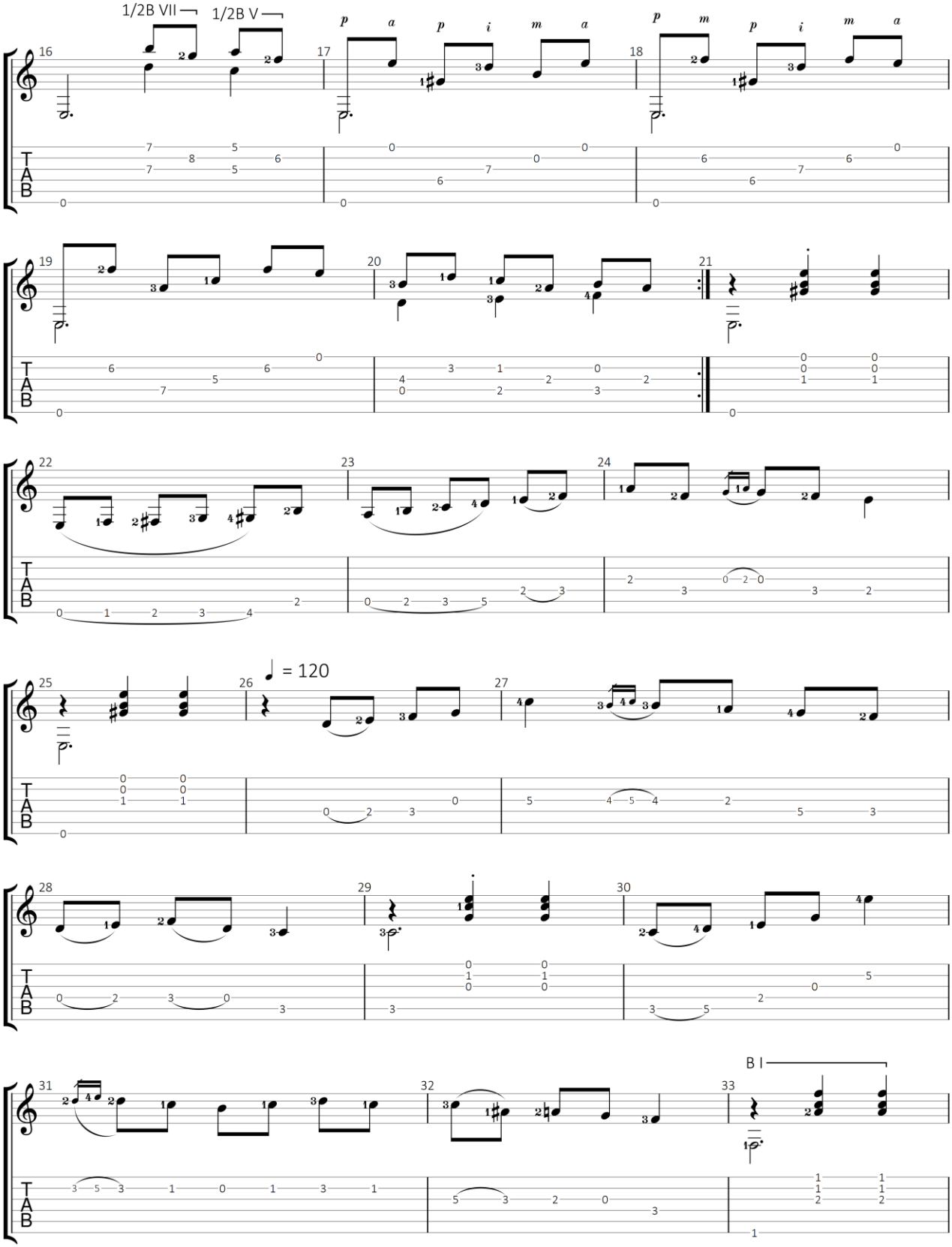

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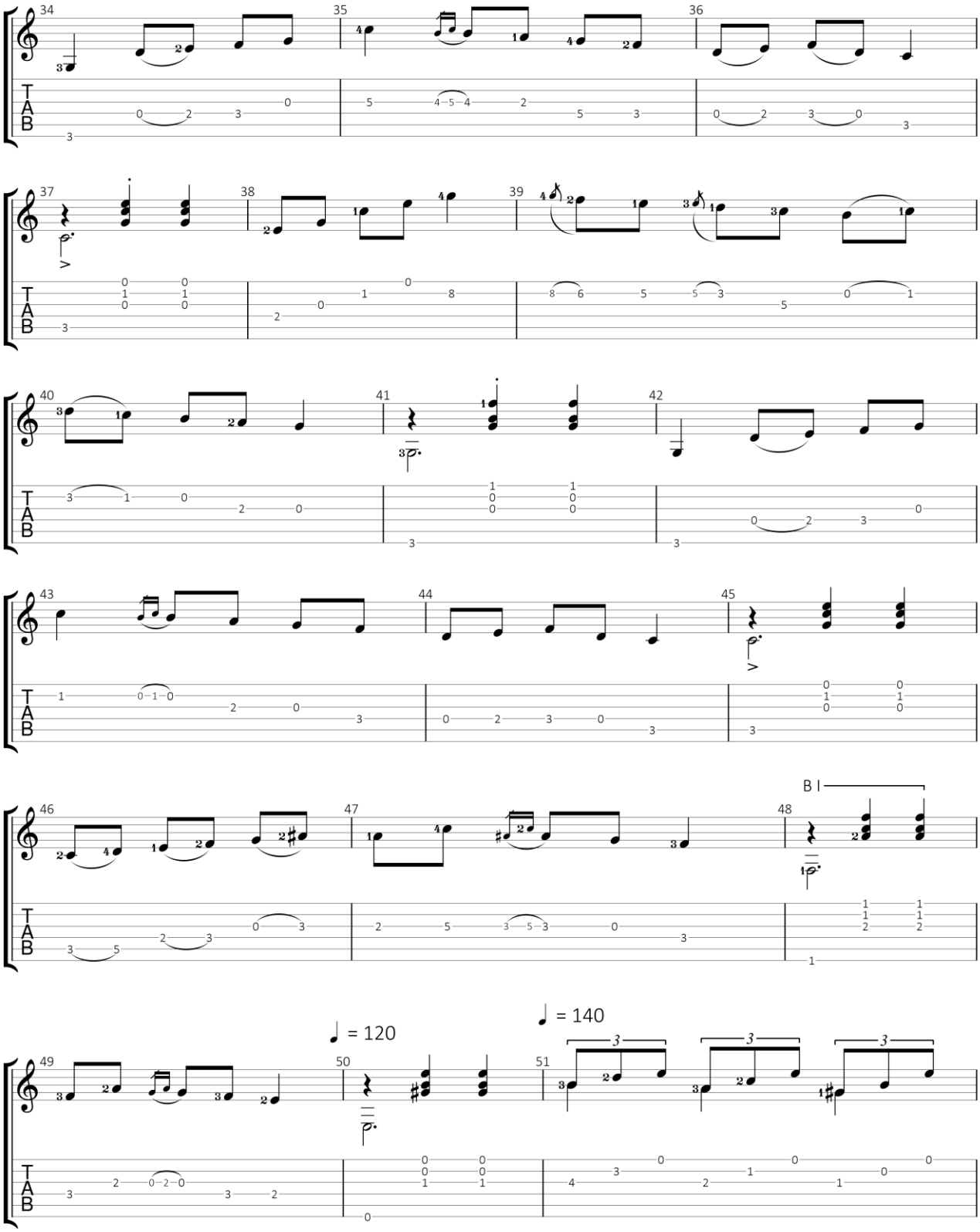

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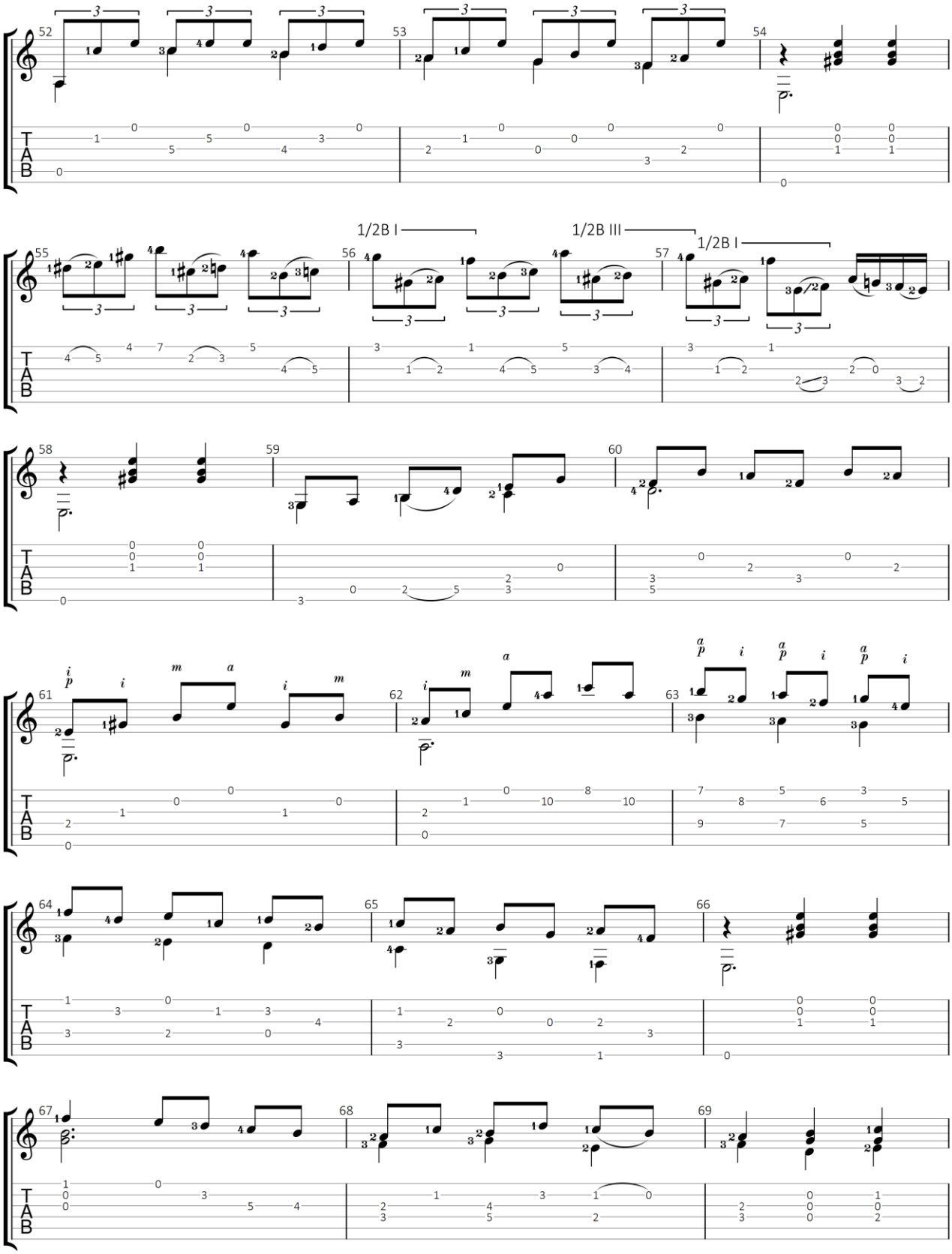

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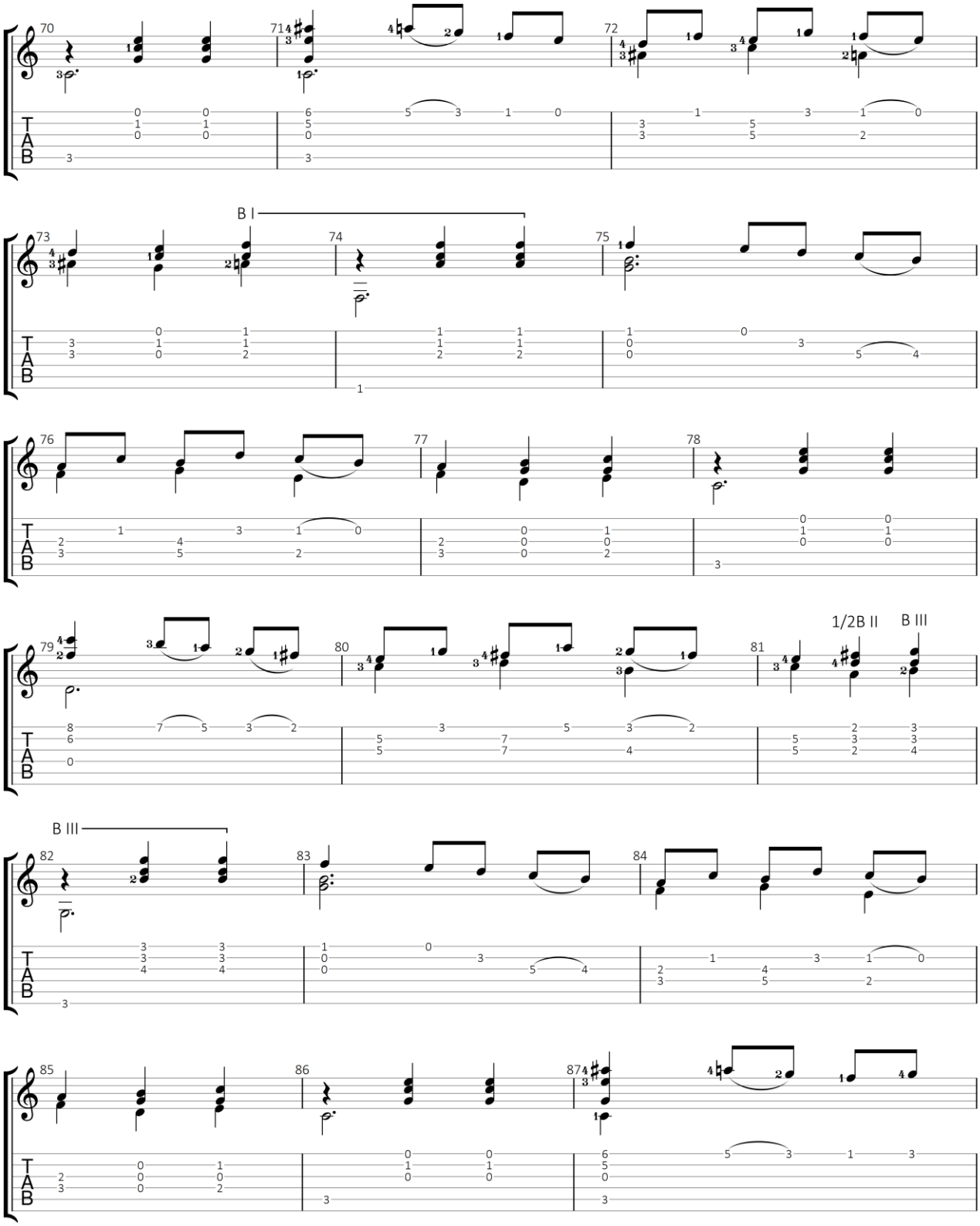

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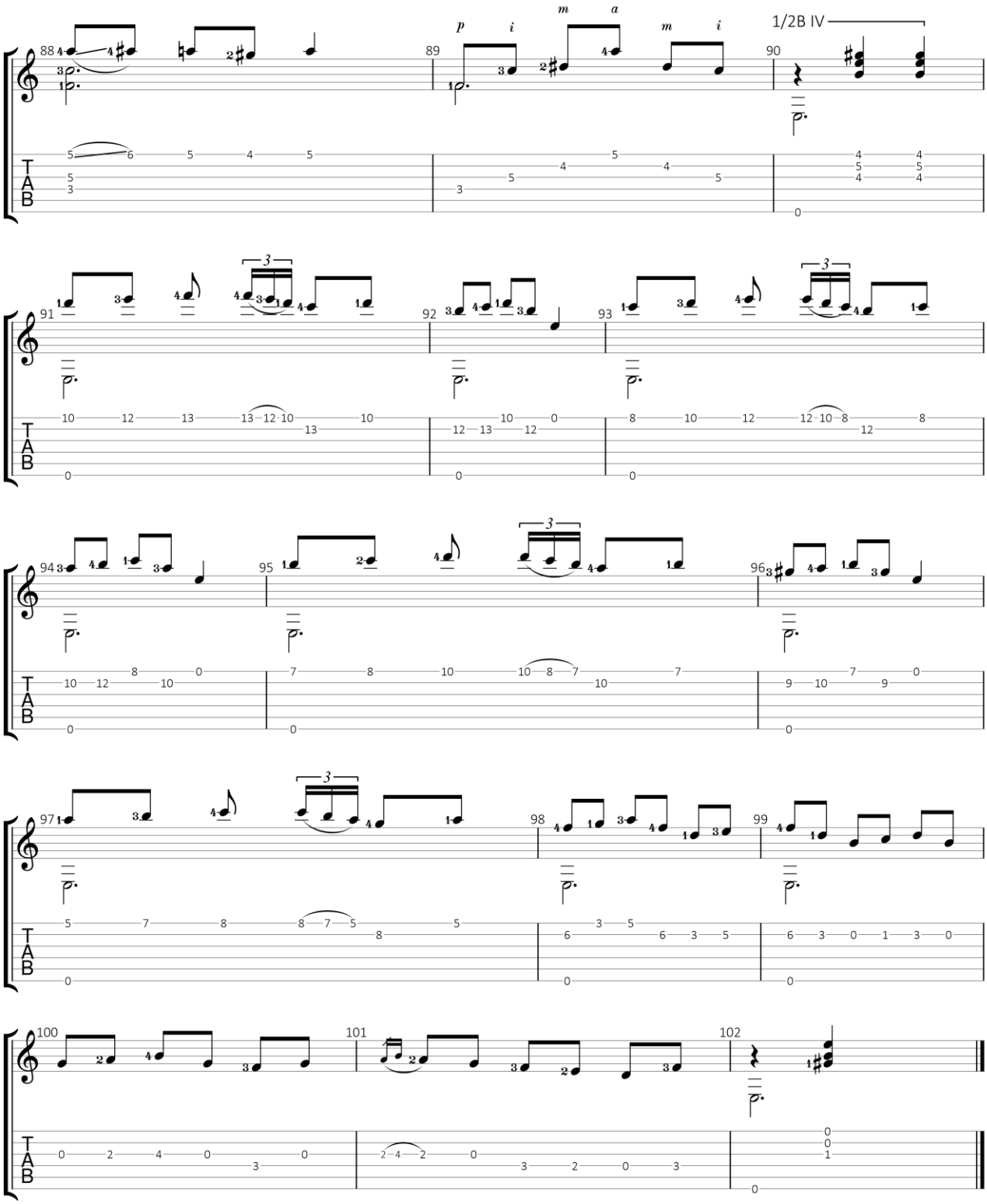

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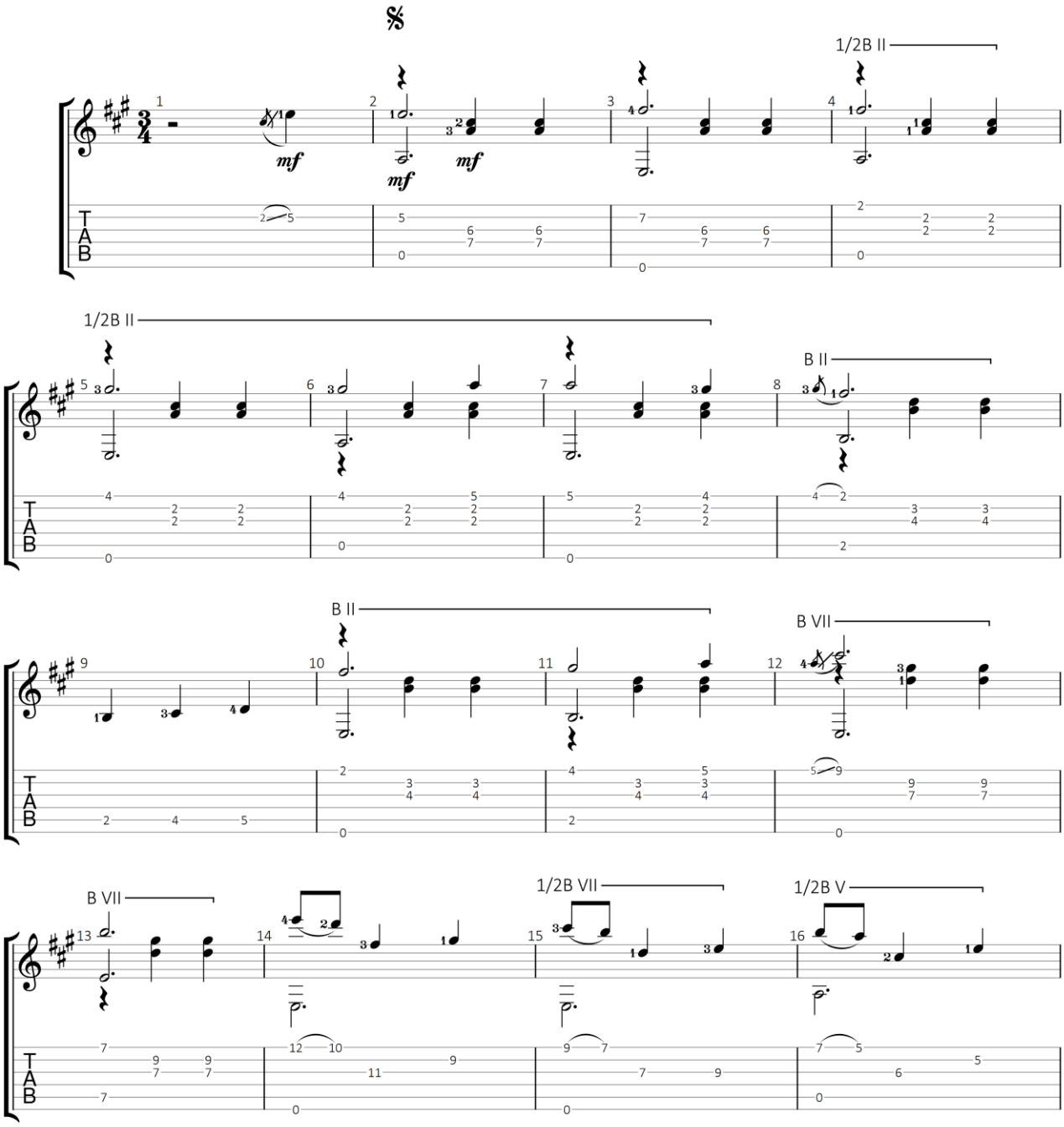
Gran vals

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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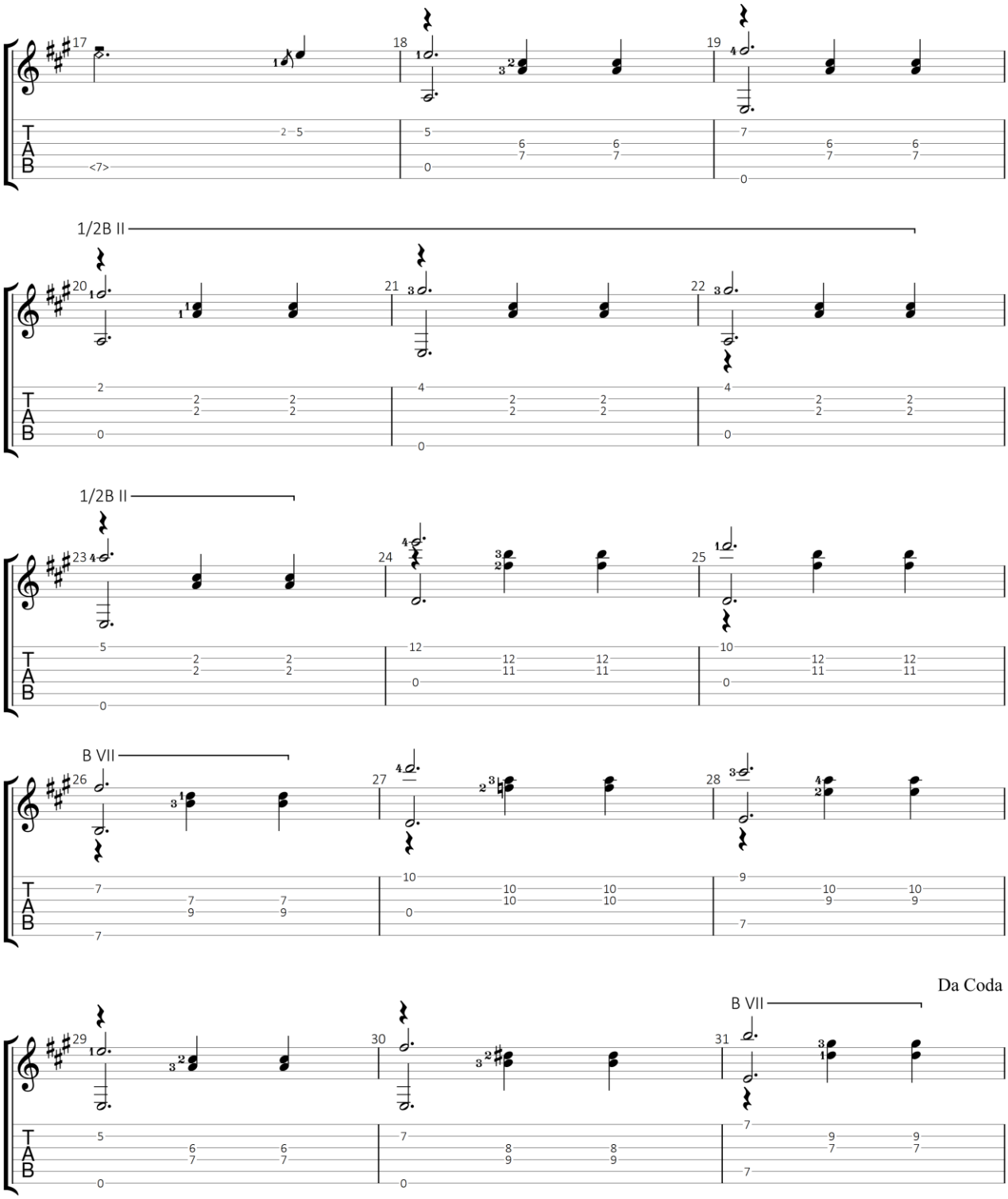

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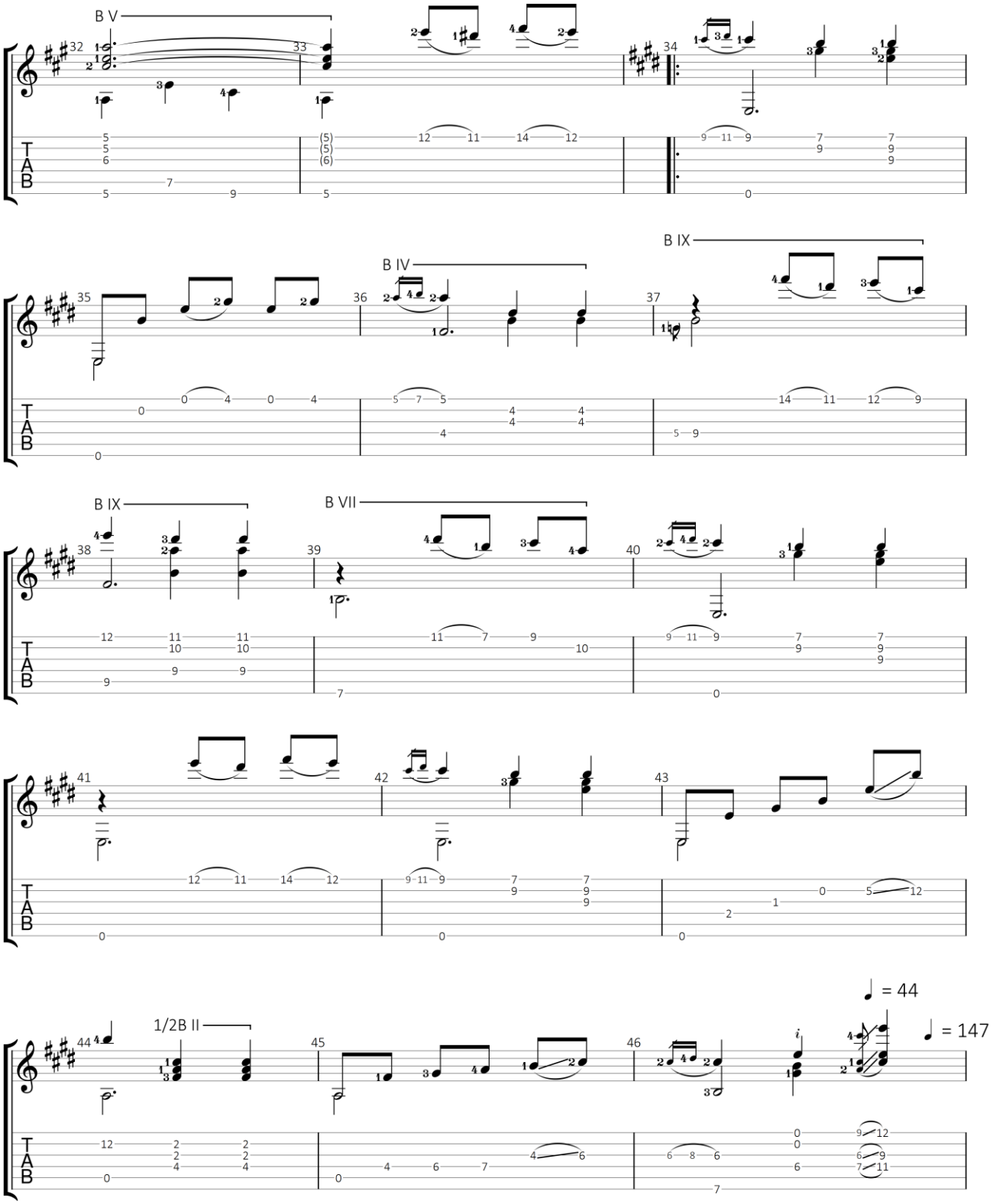

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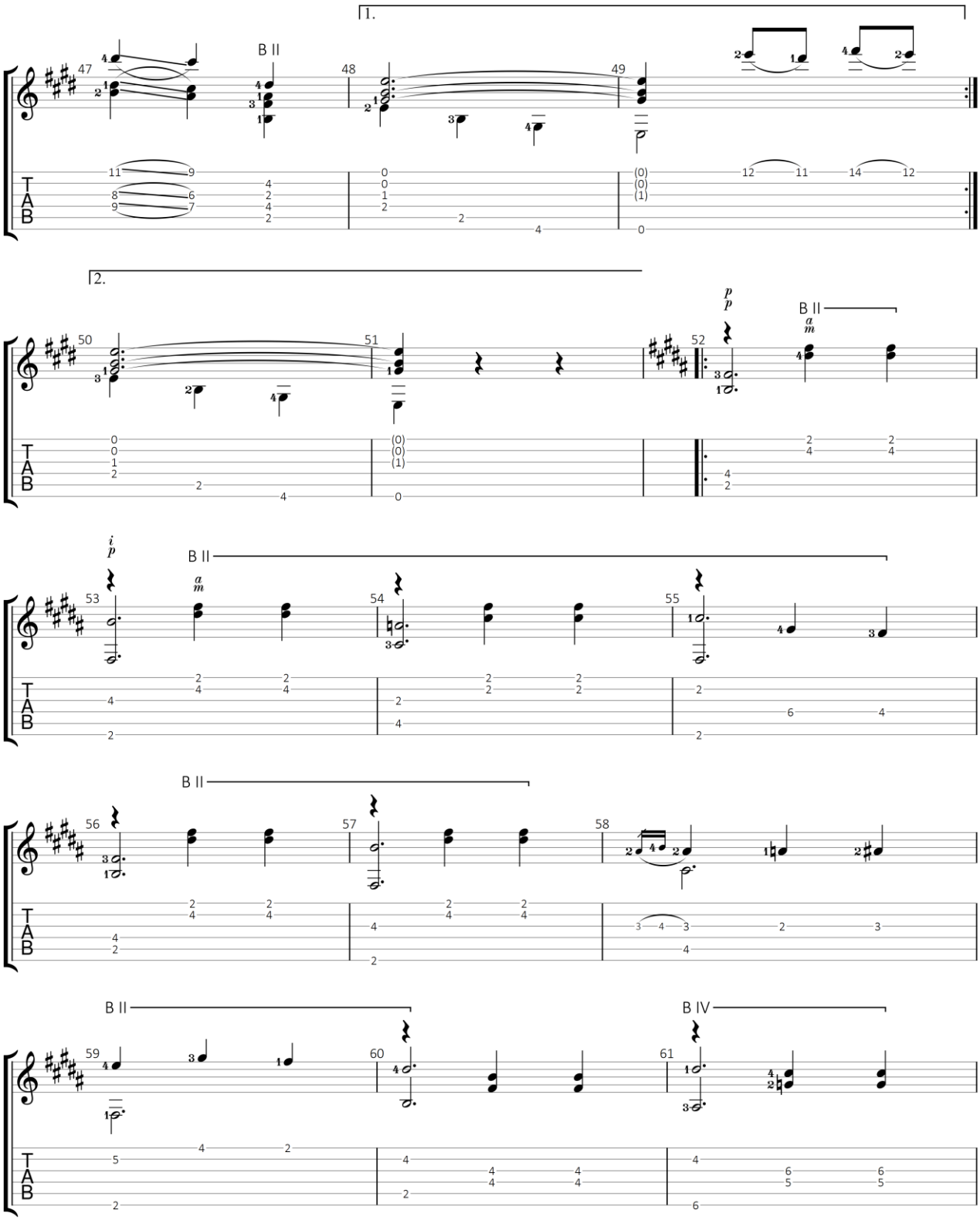

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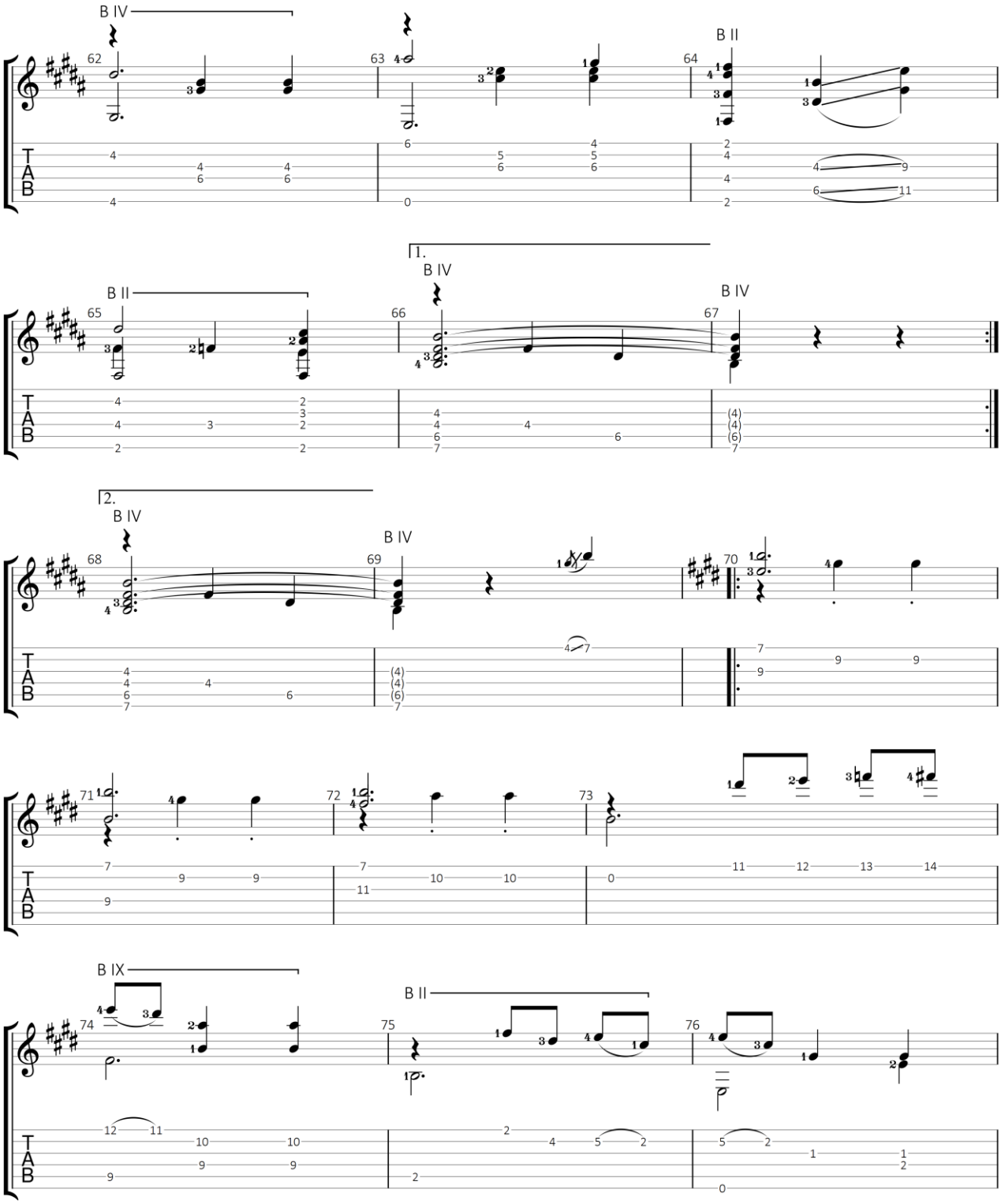

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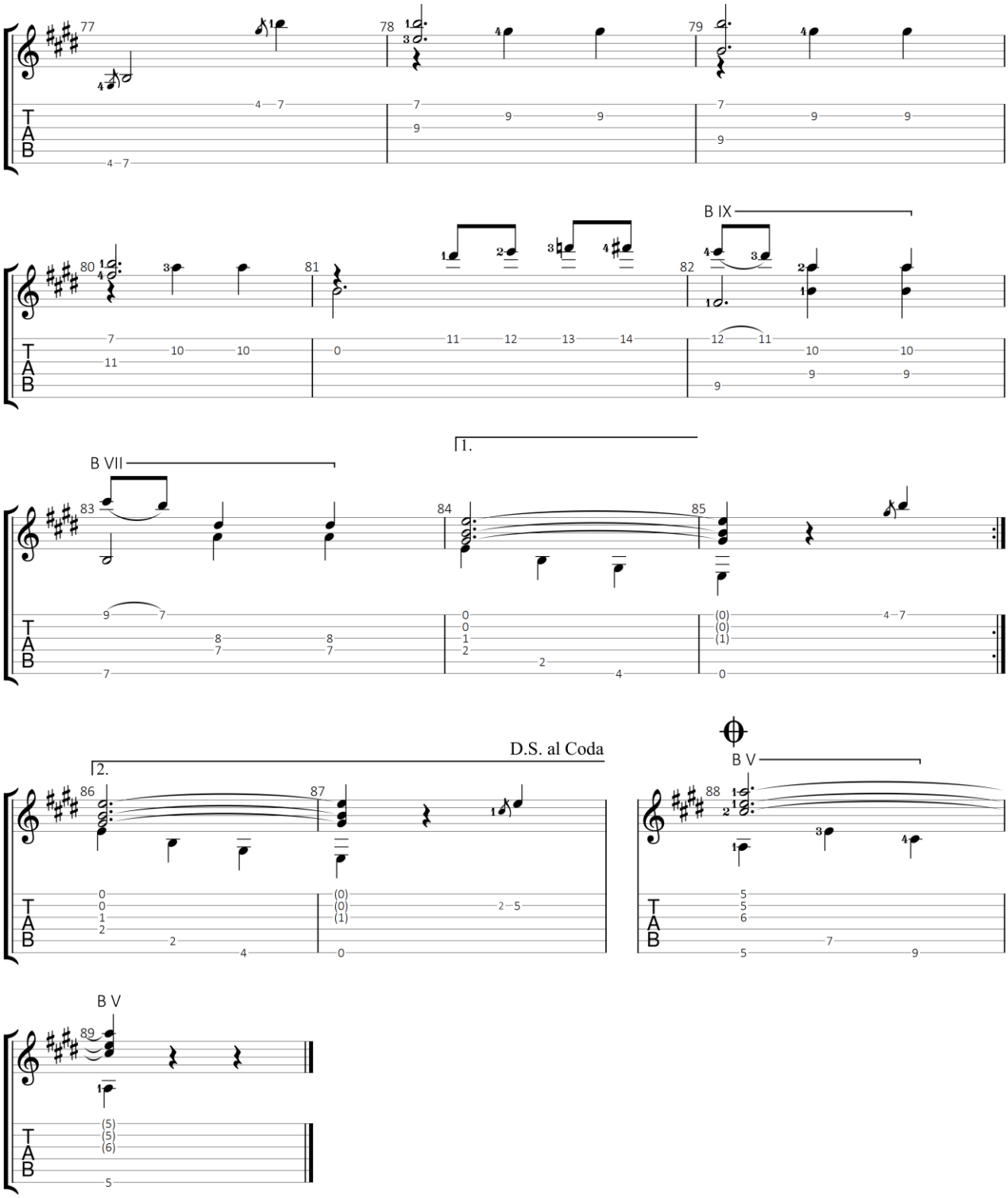

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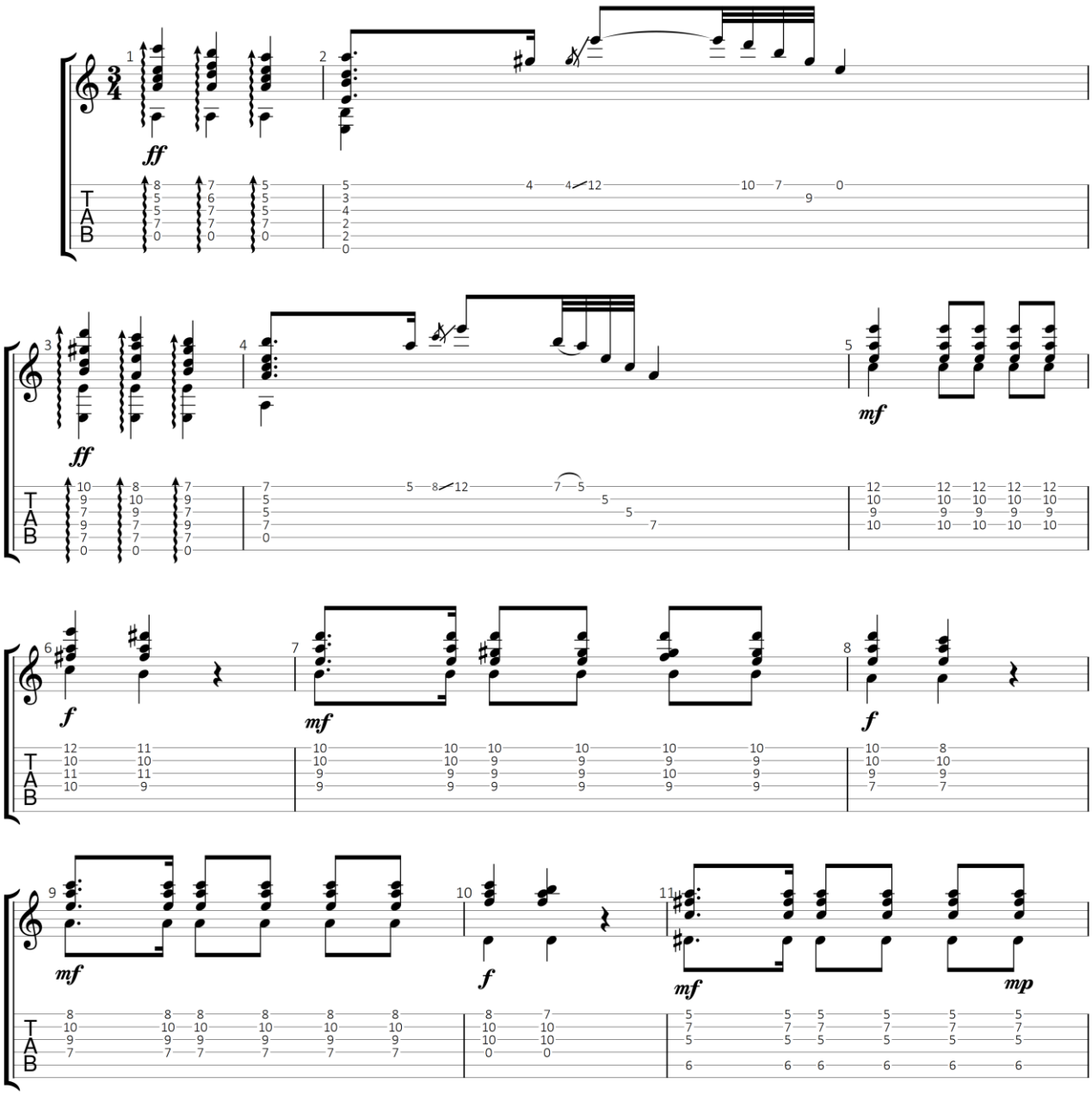
Gran Jota Aragonesa

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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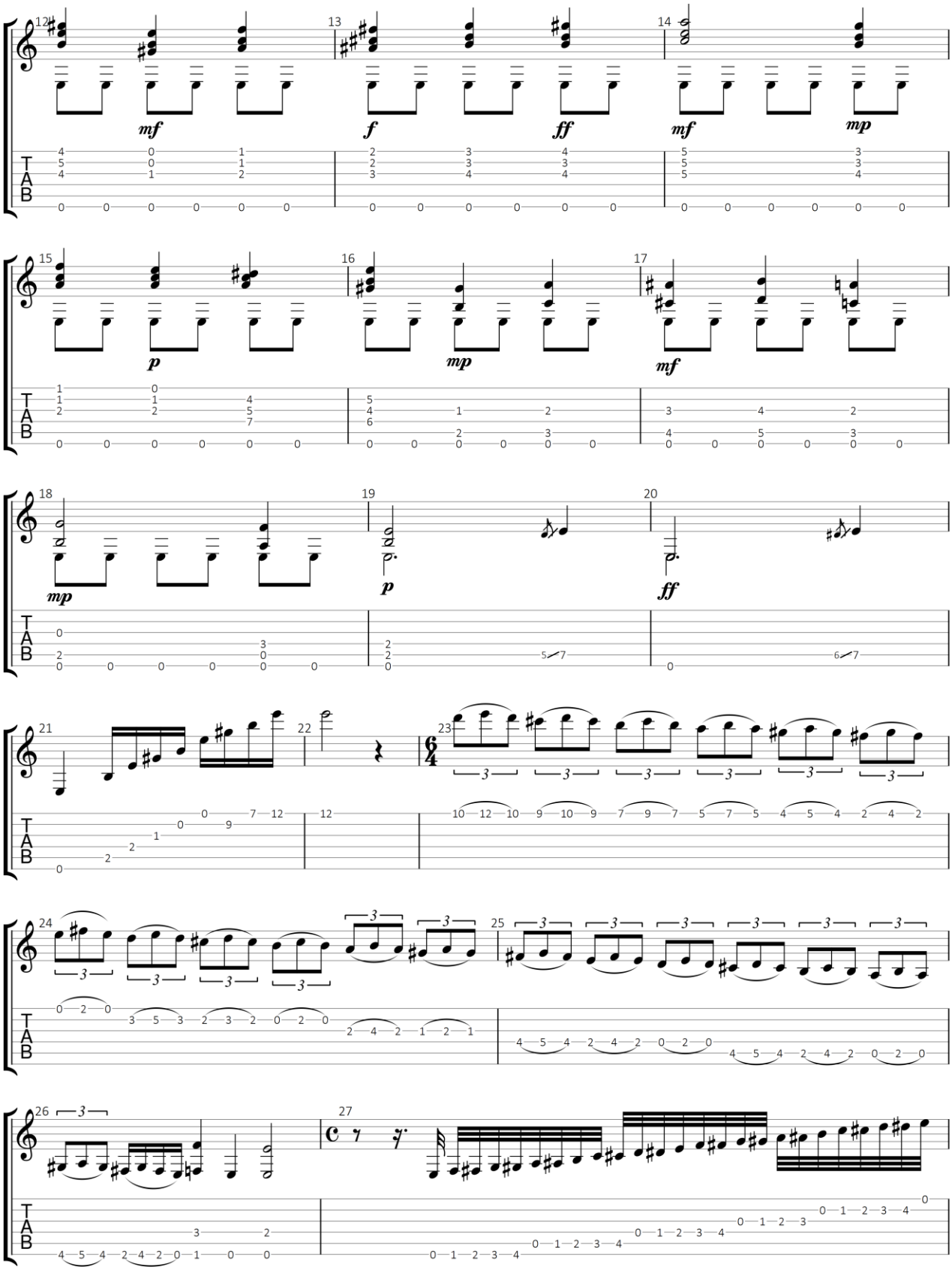

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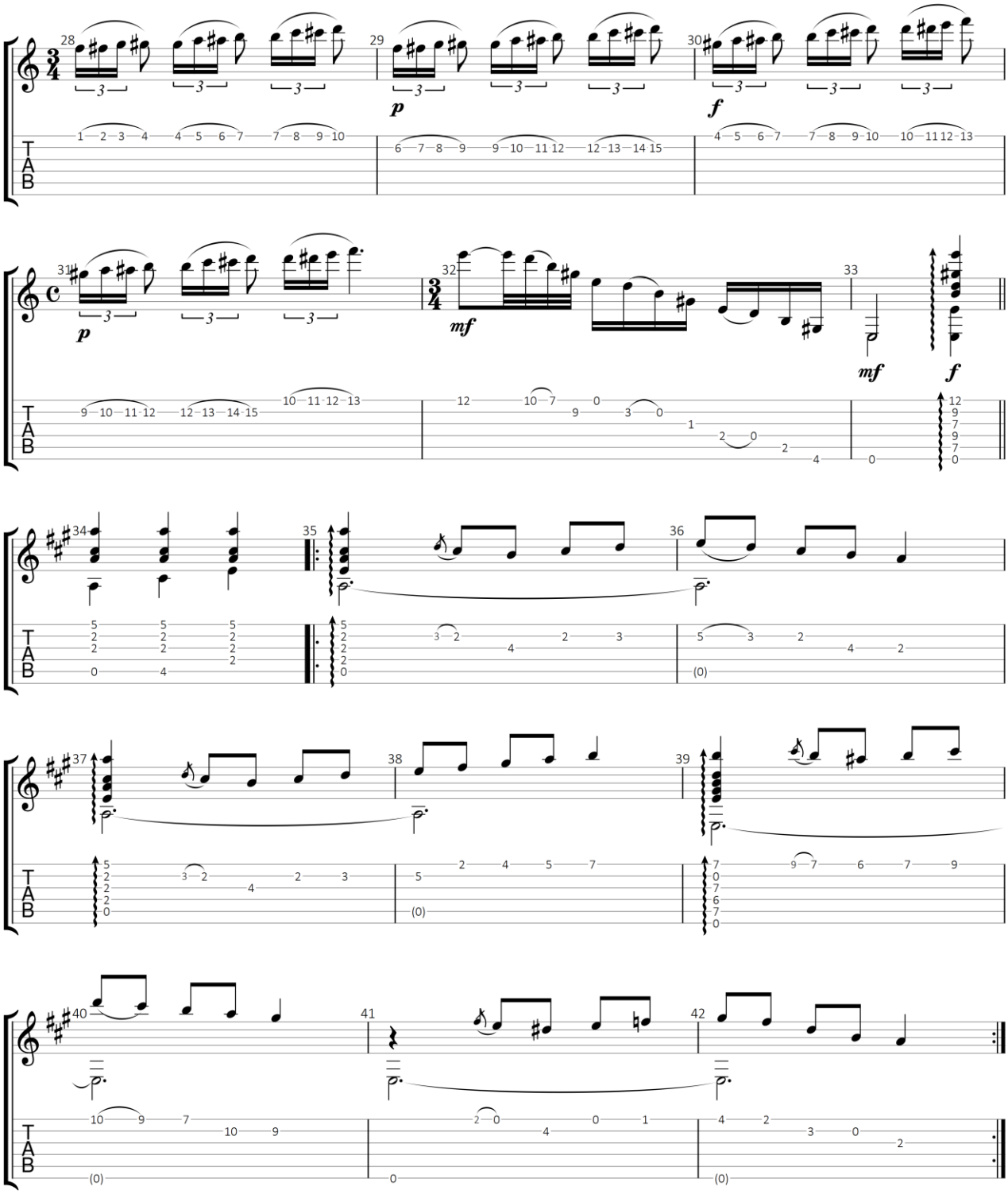

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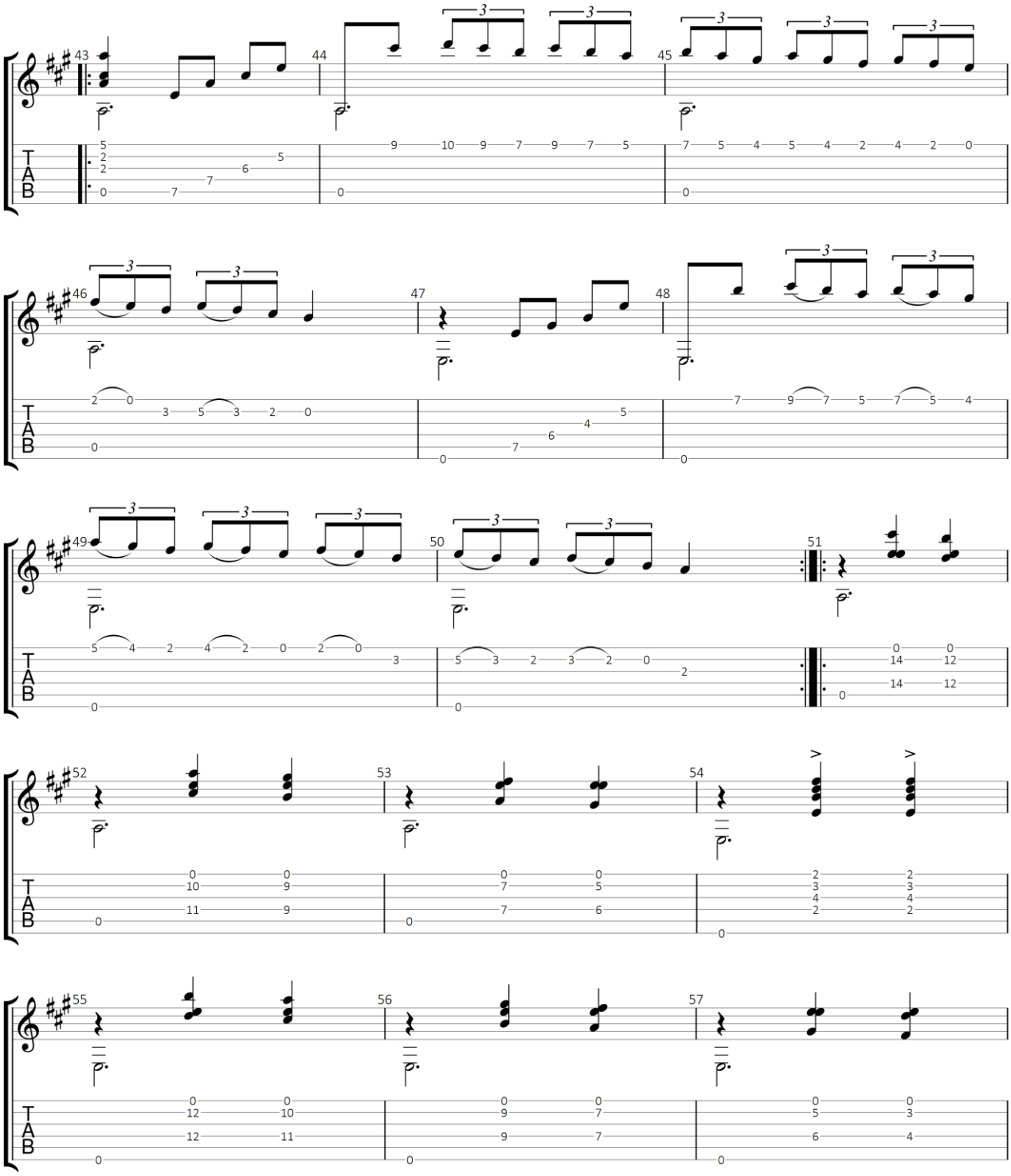

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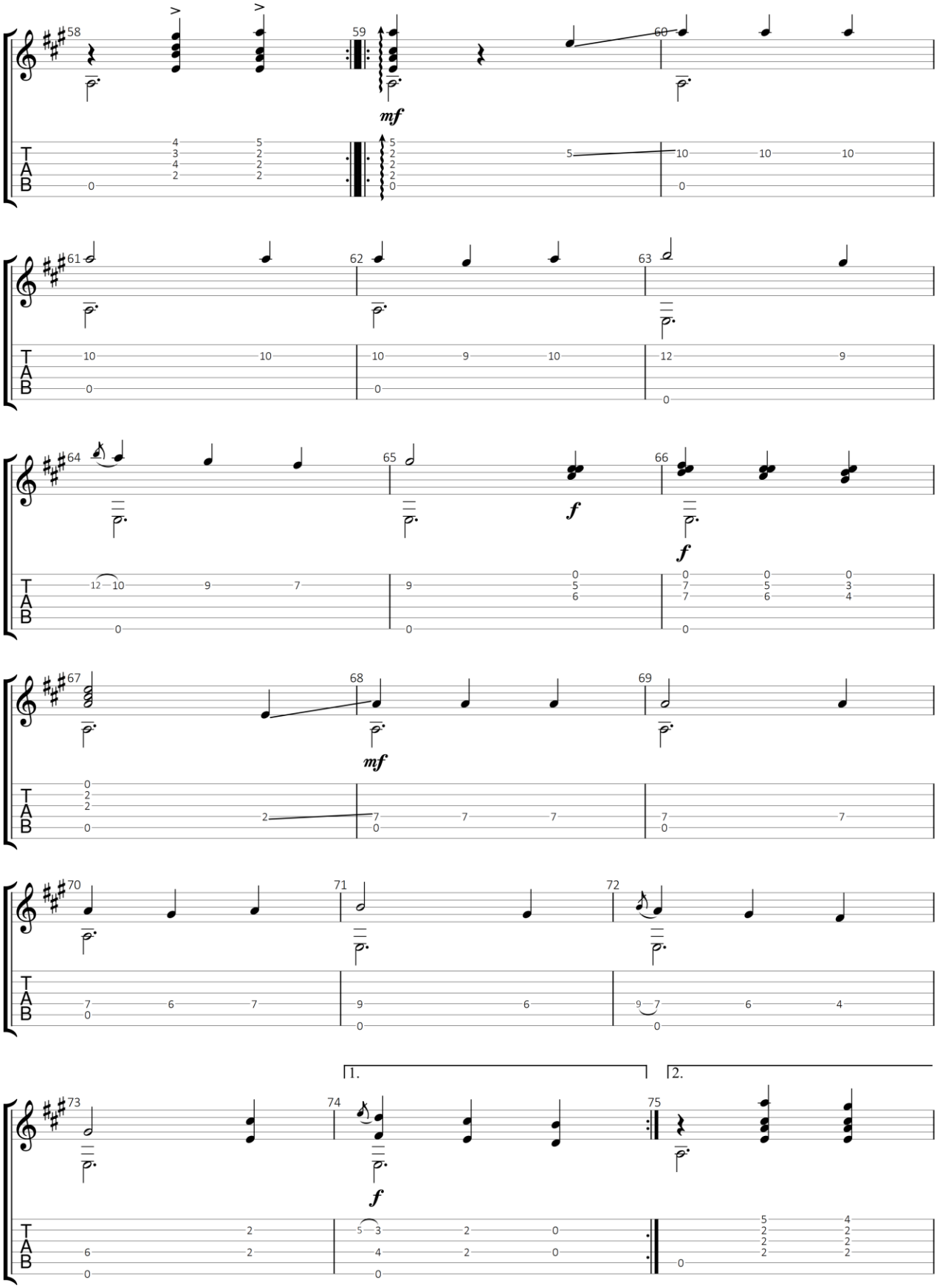

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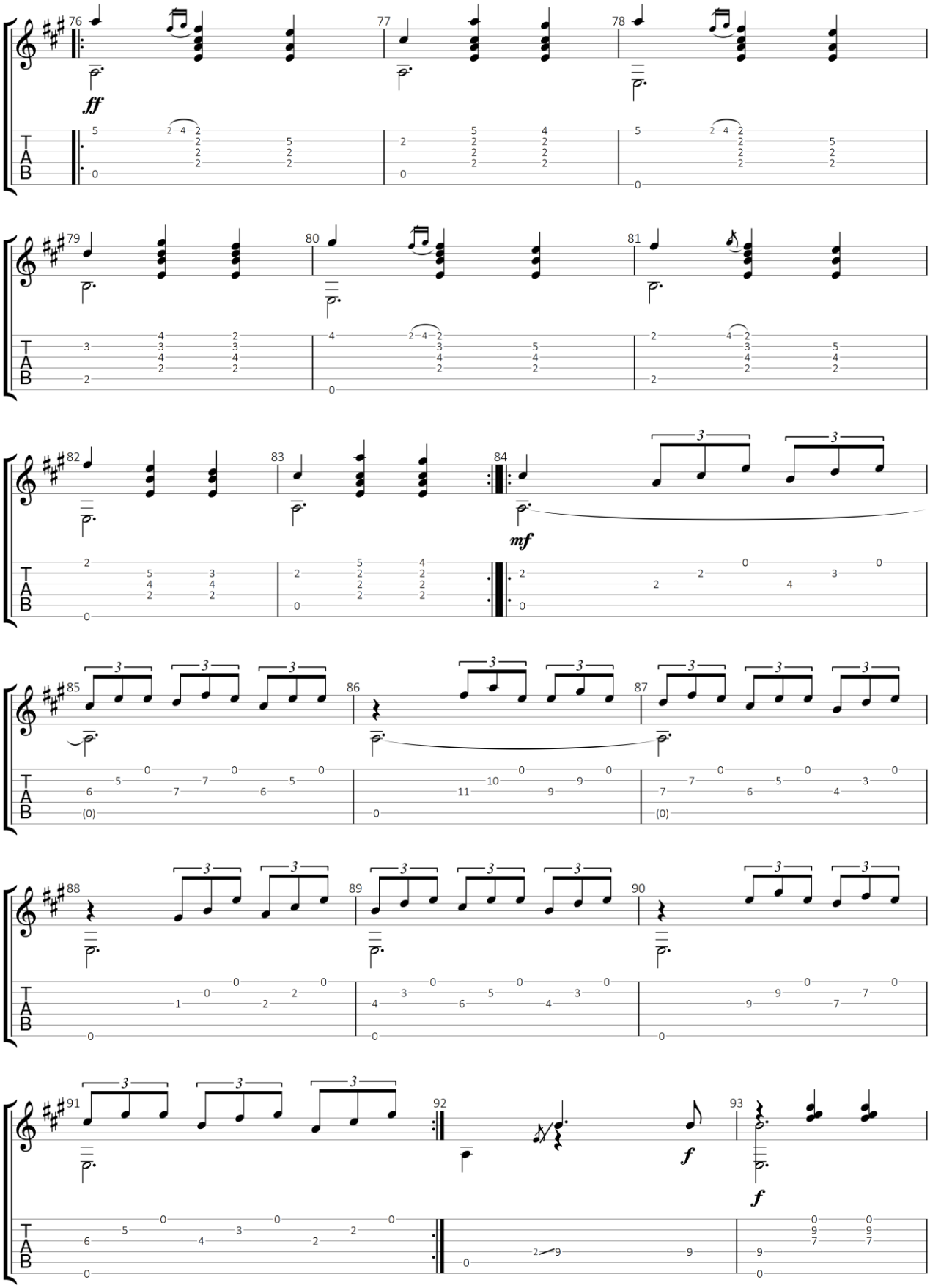

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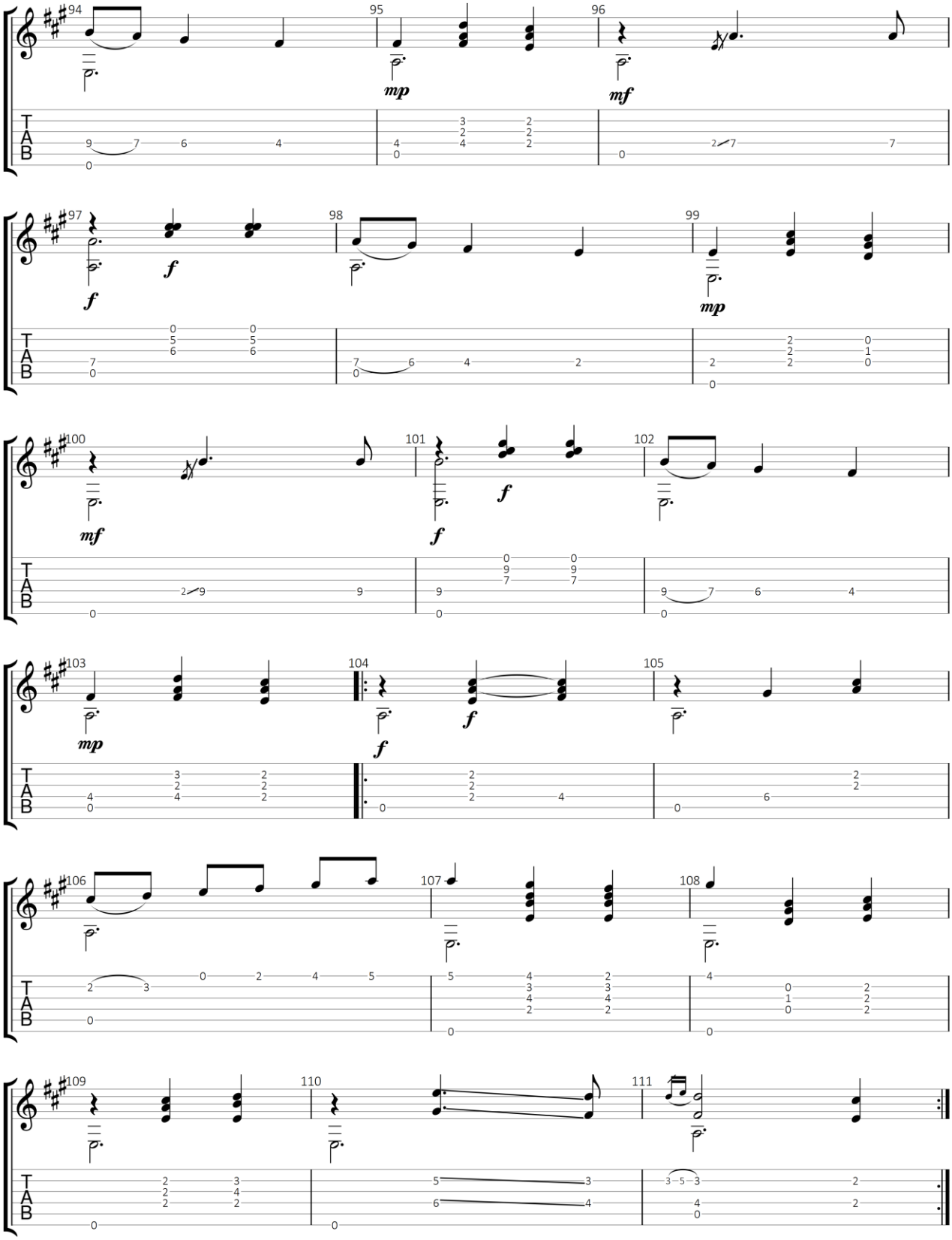

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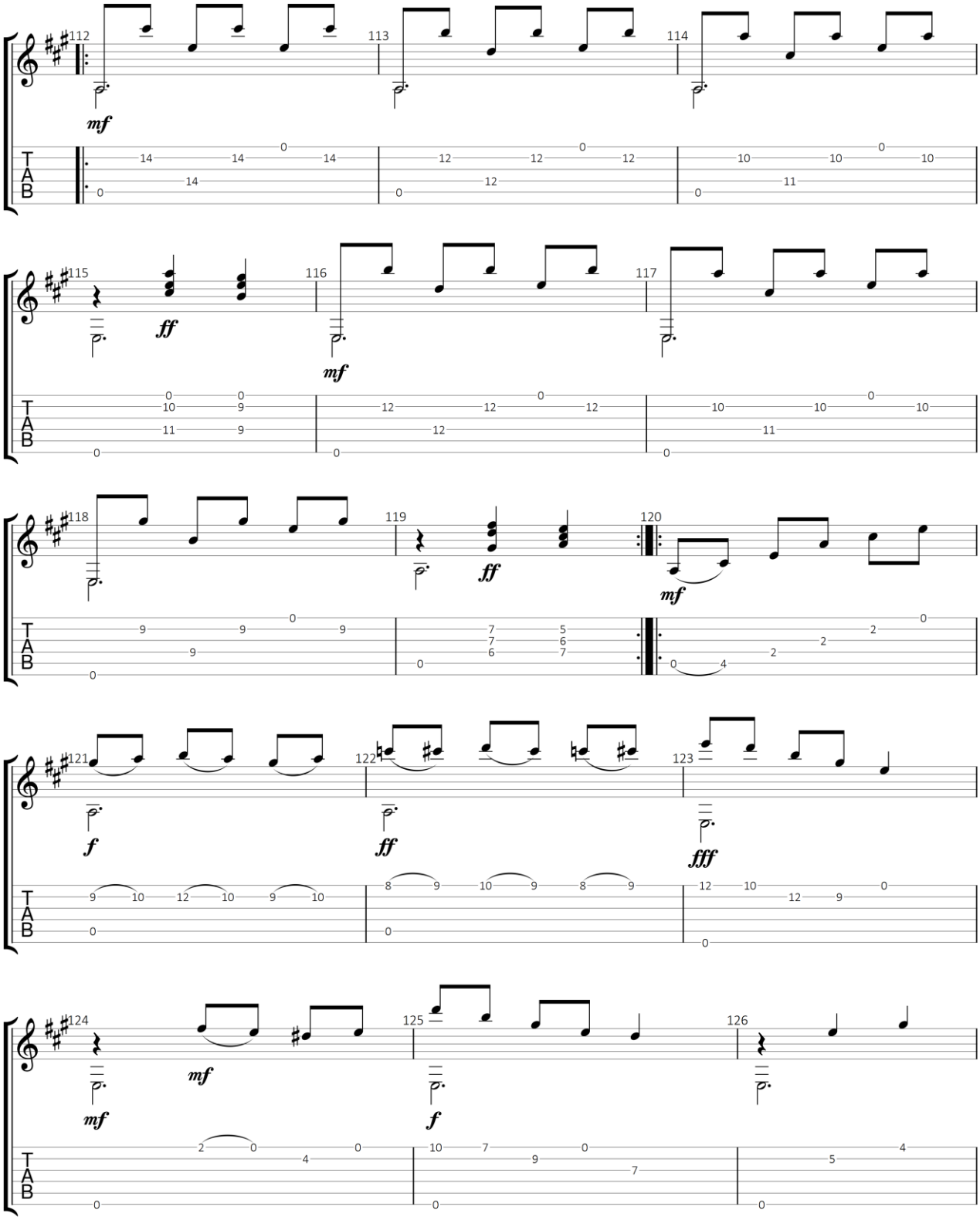

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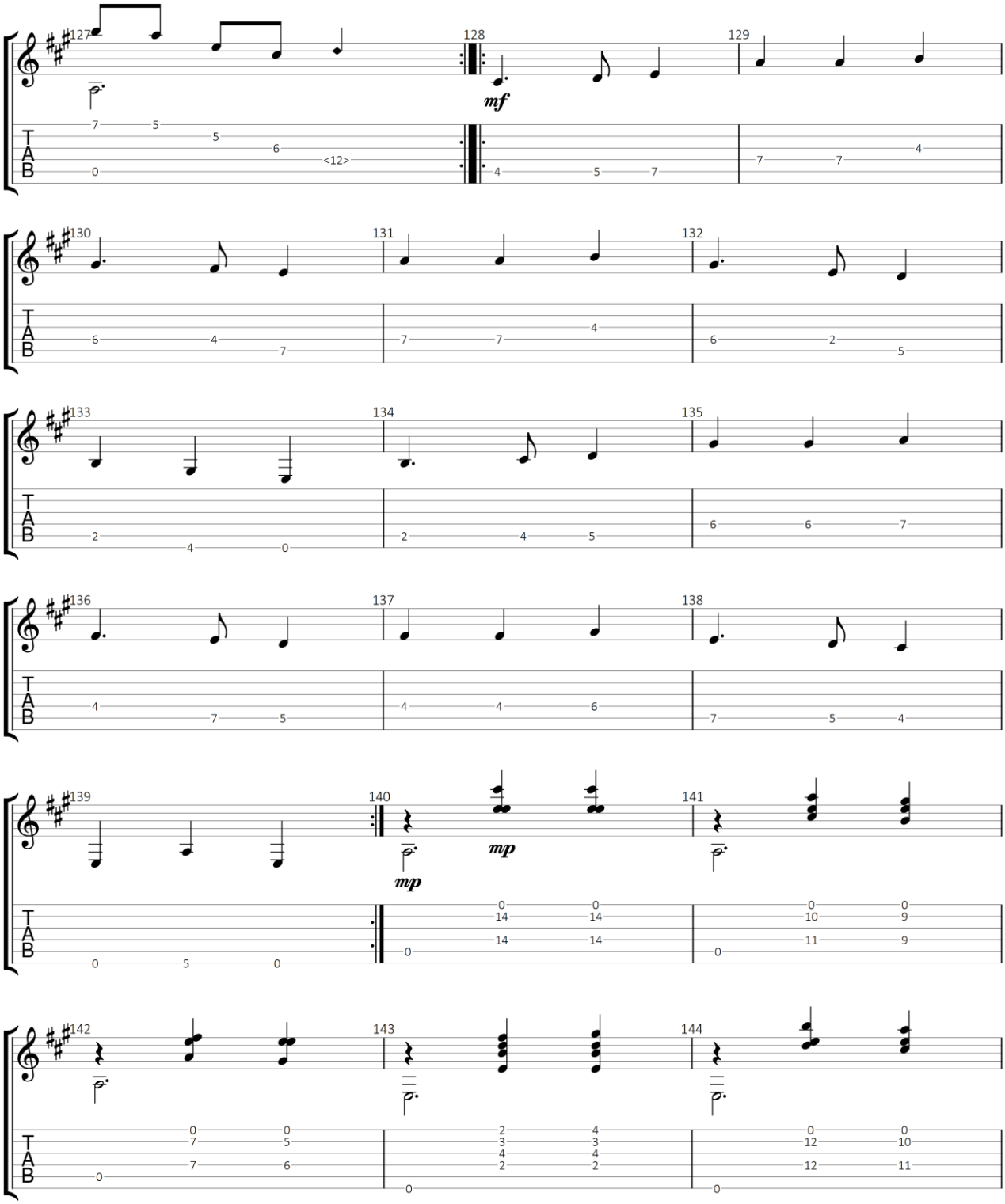

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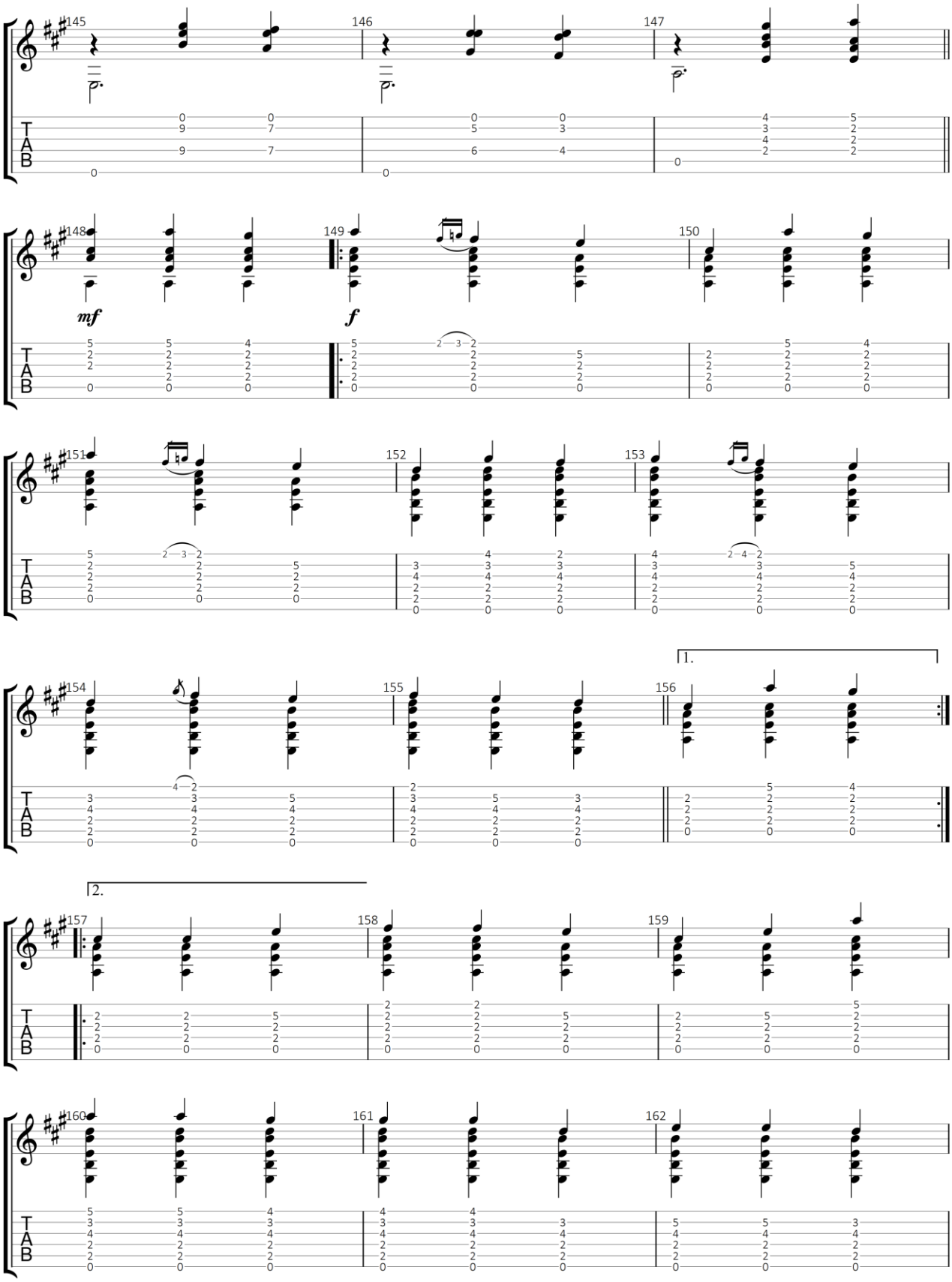
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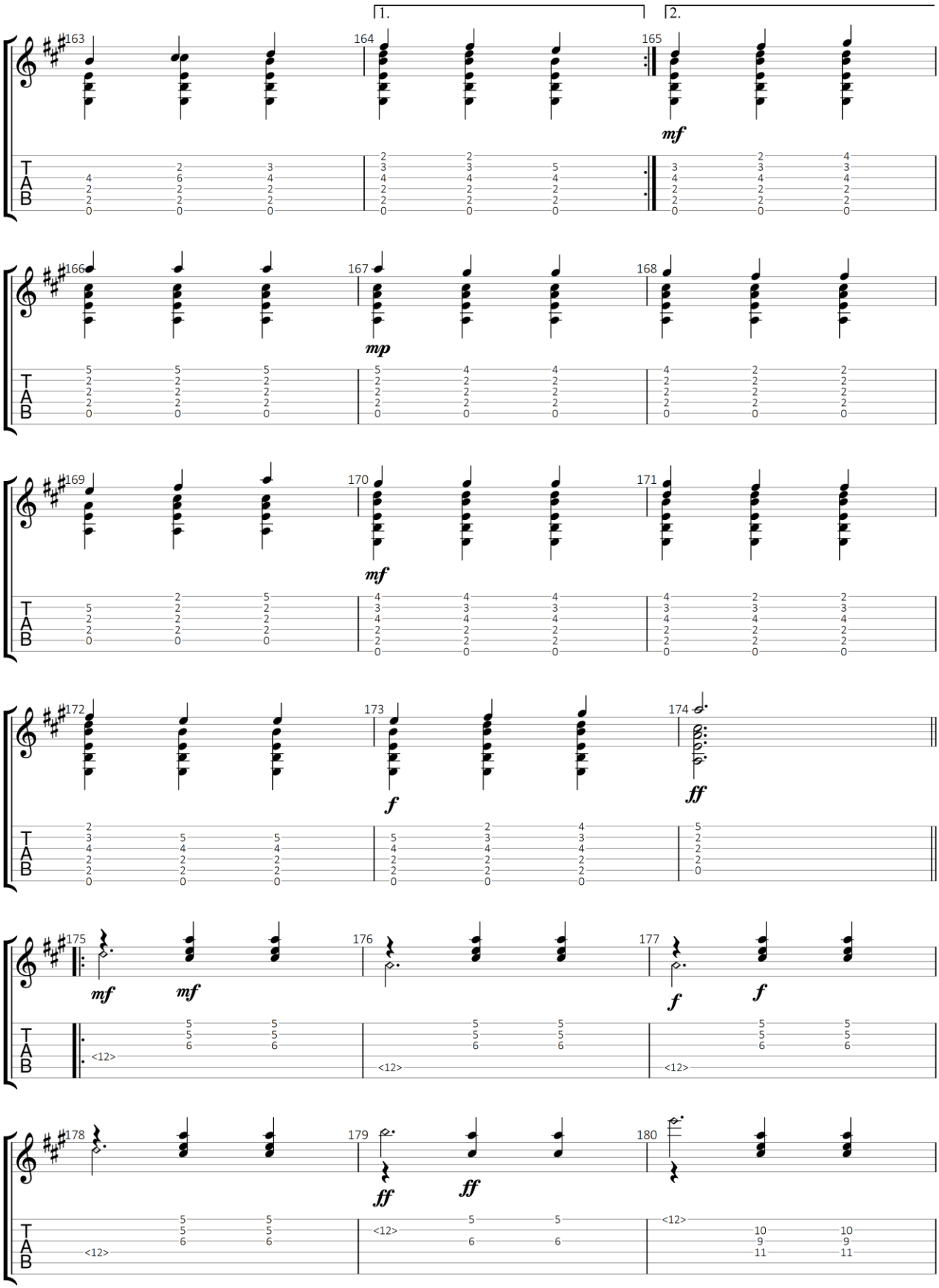

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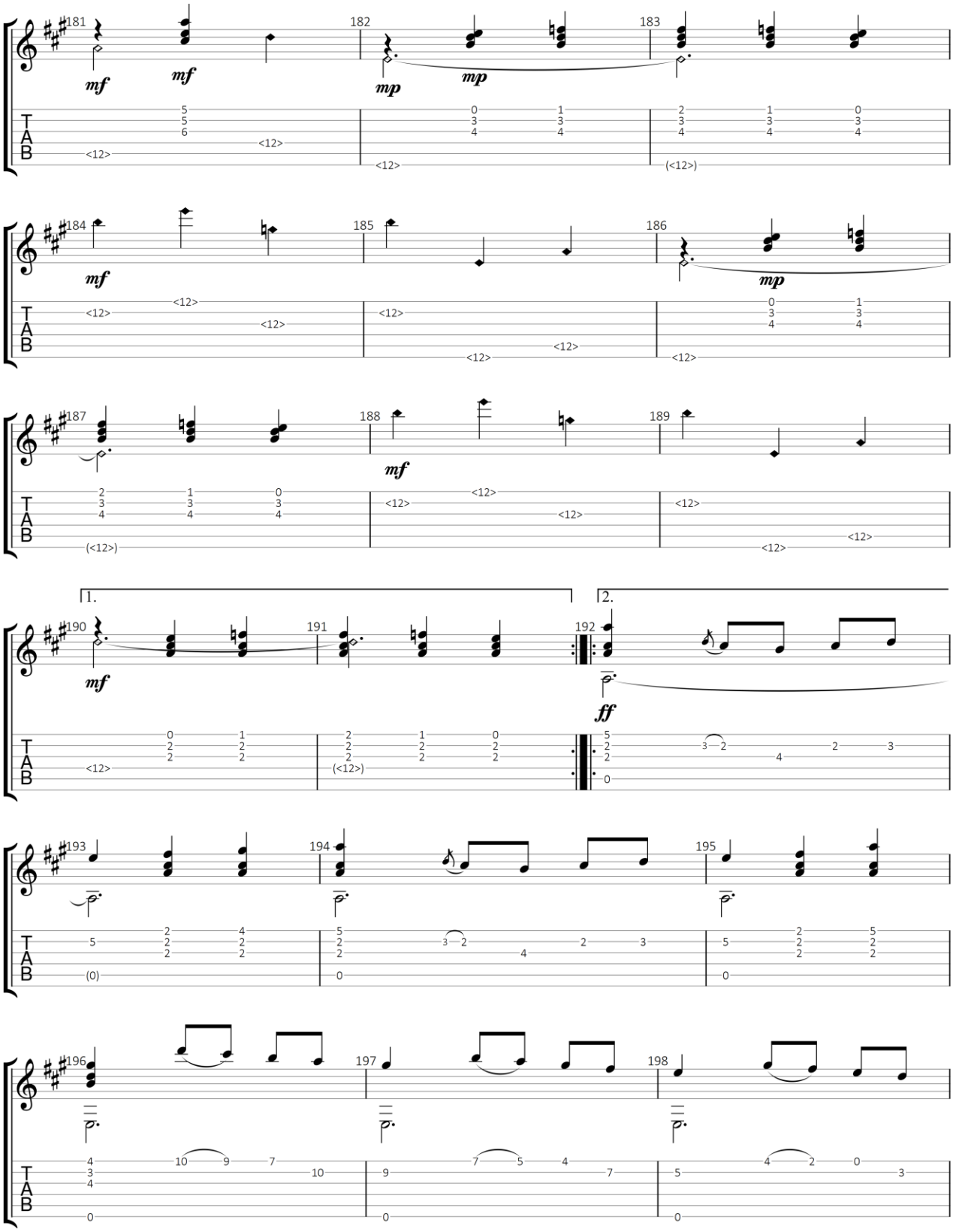

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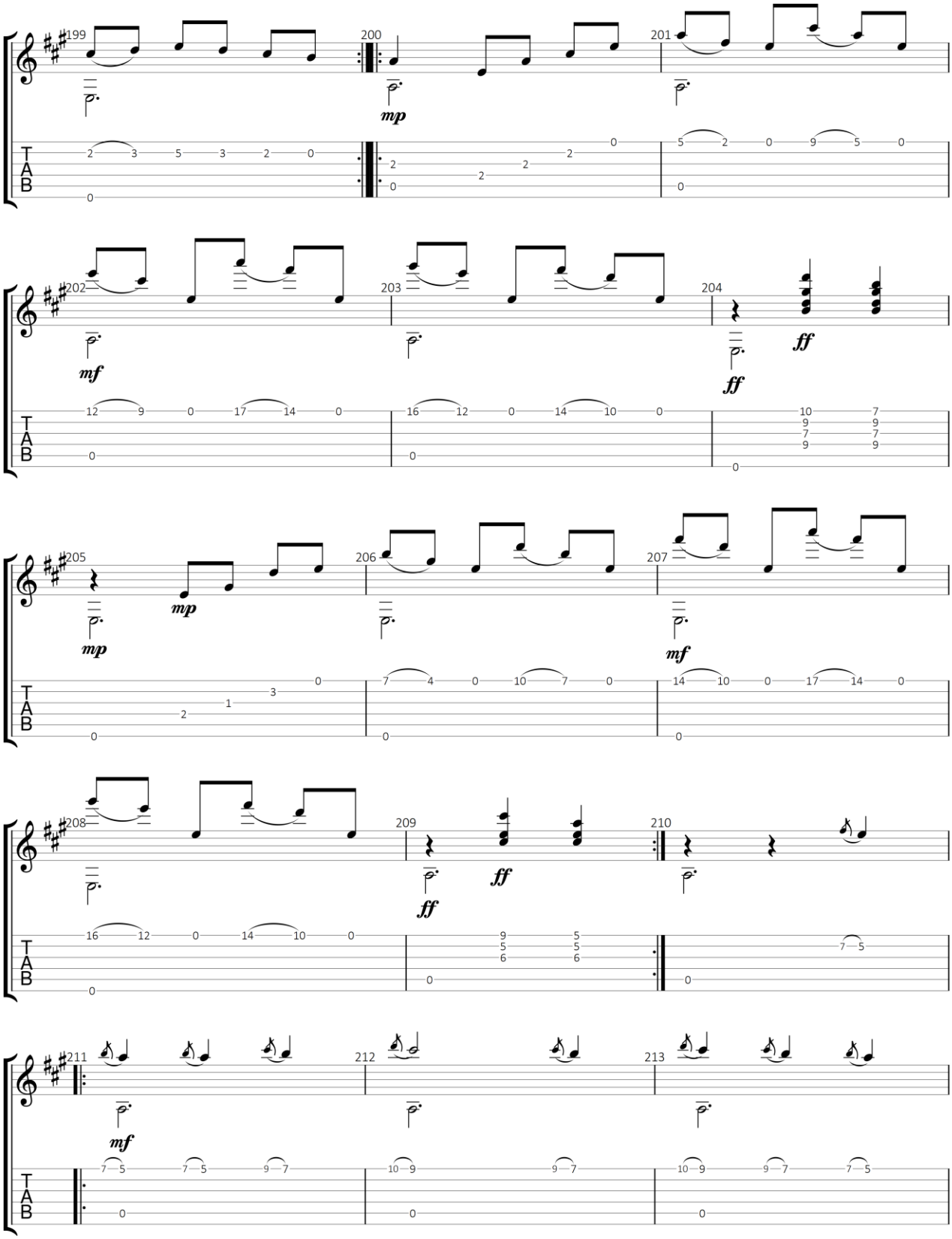

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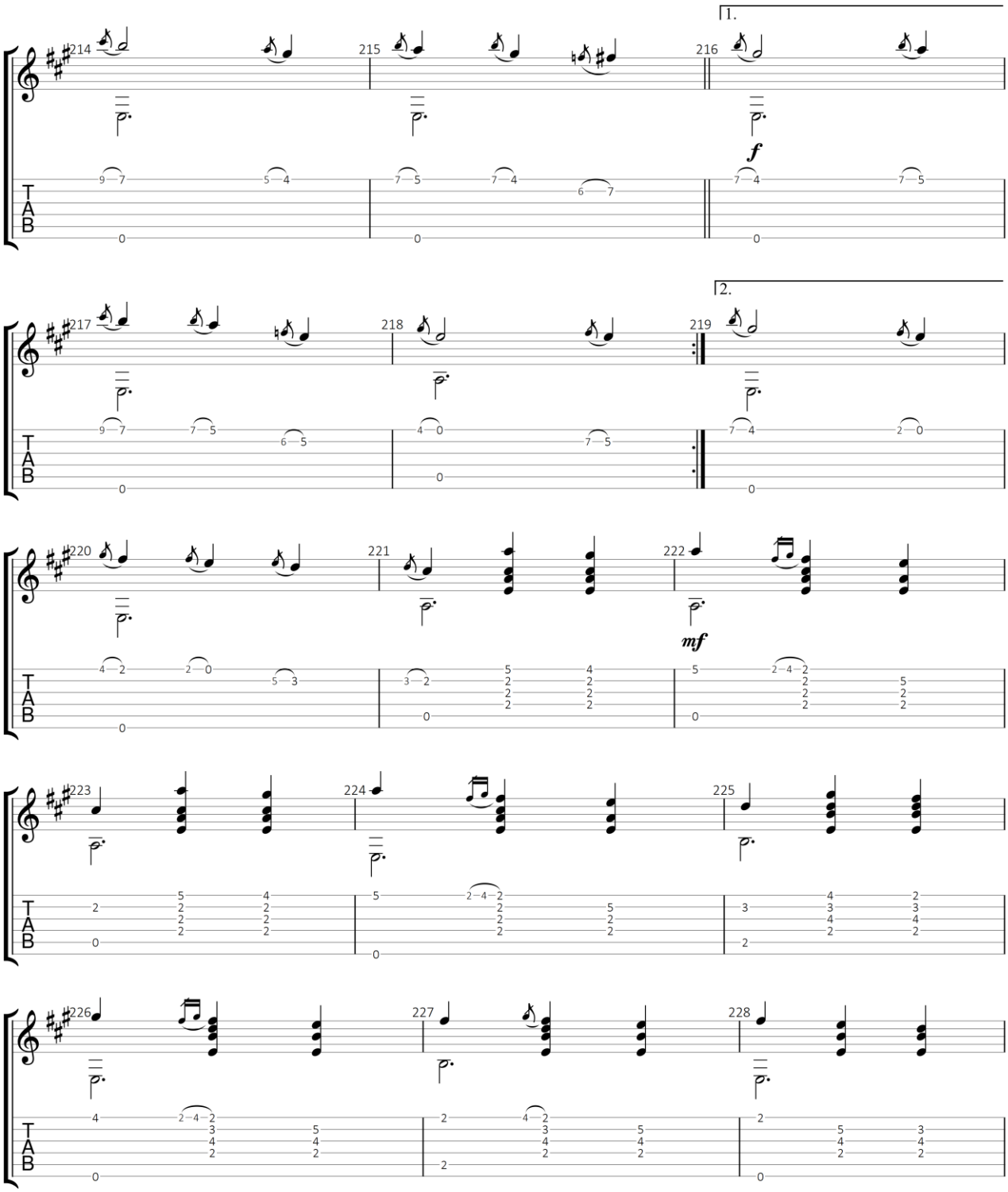

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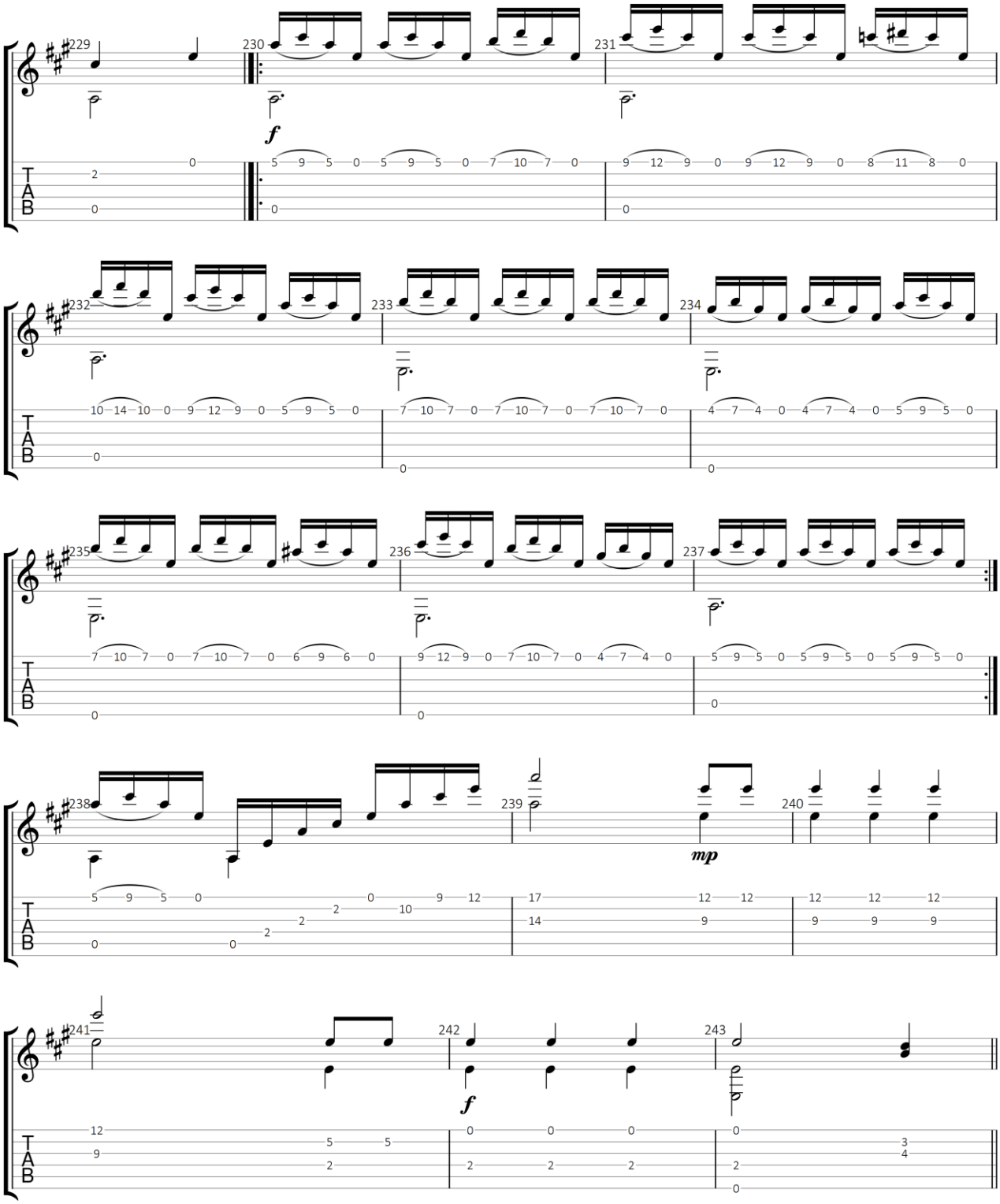

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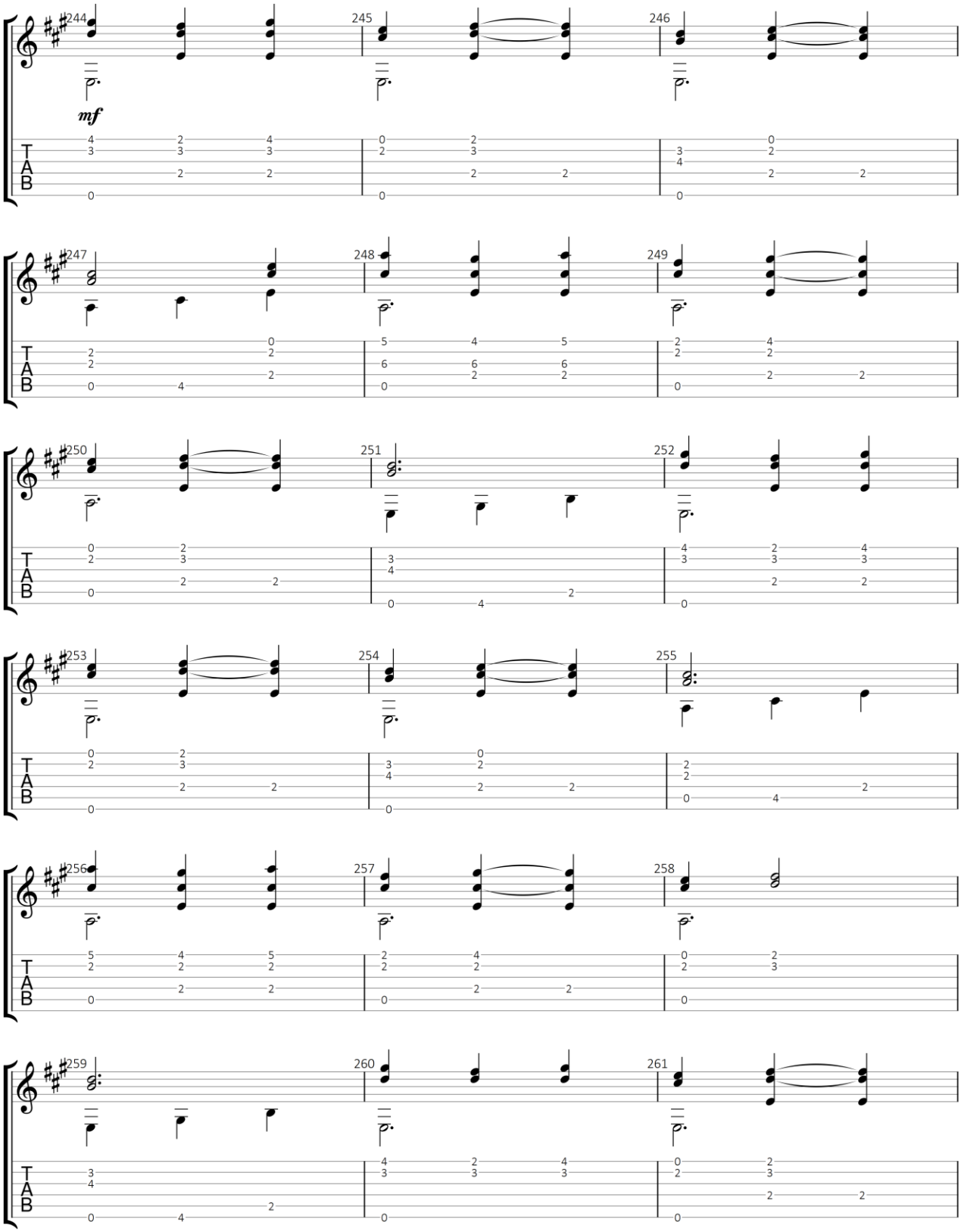

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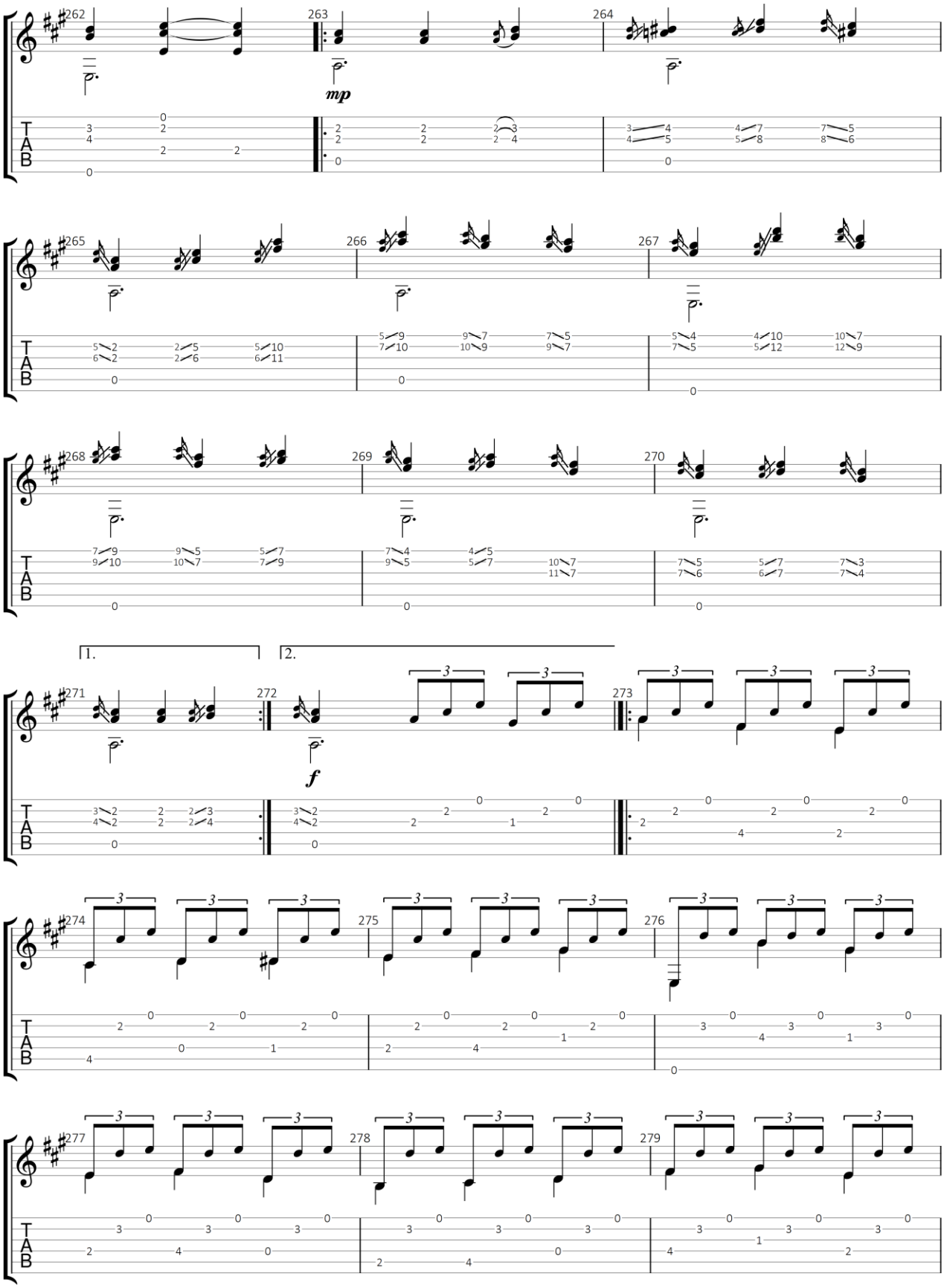

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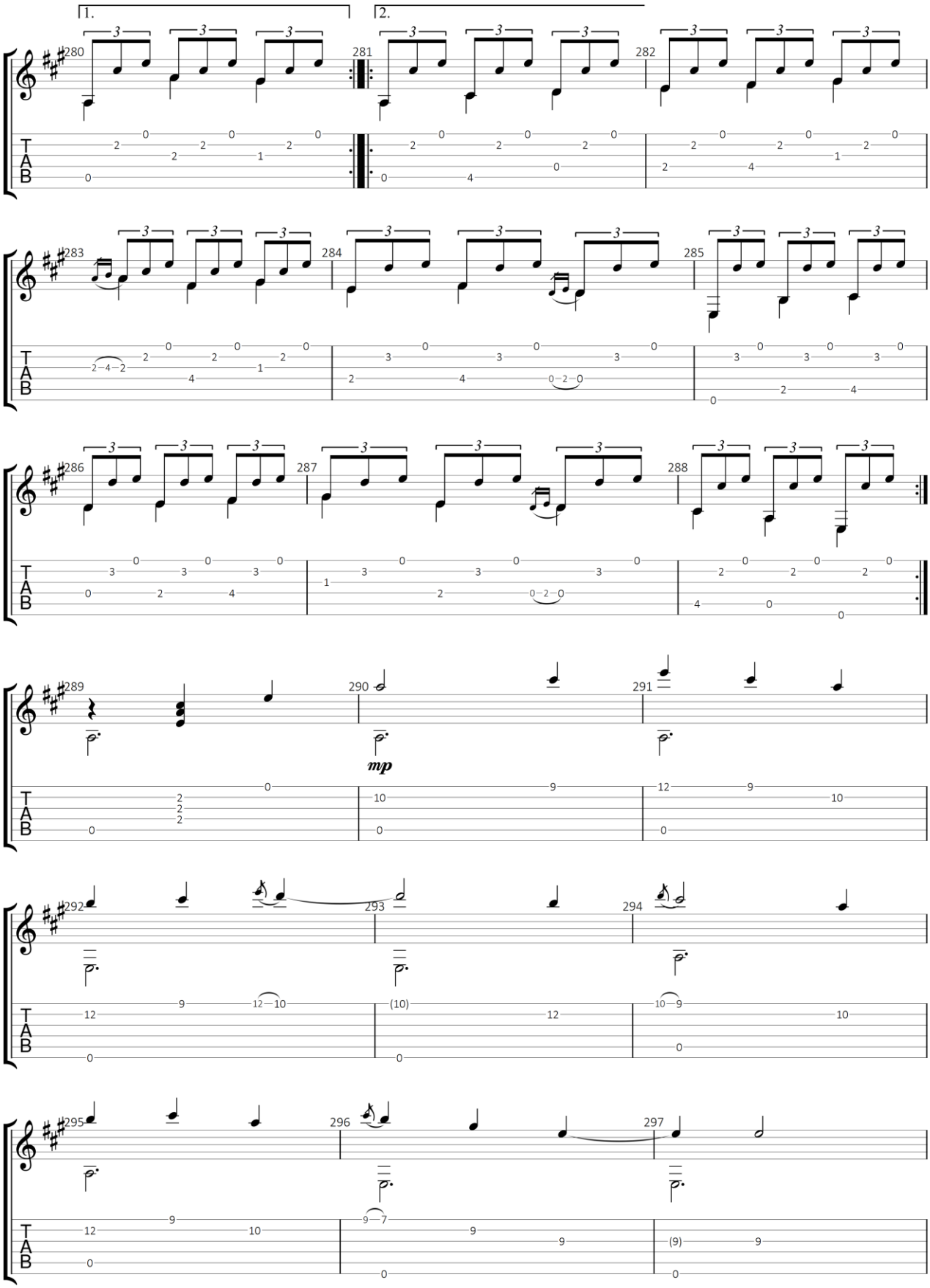

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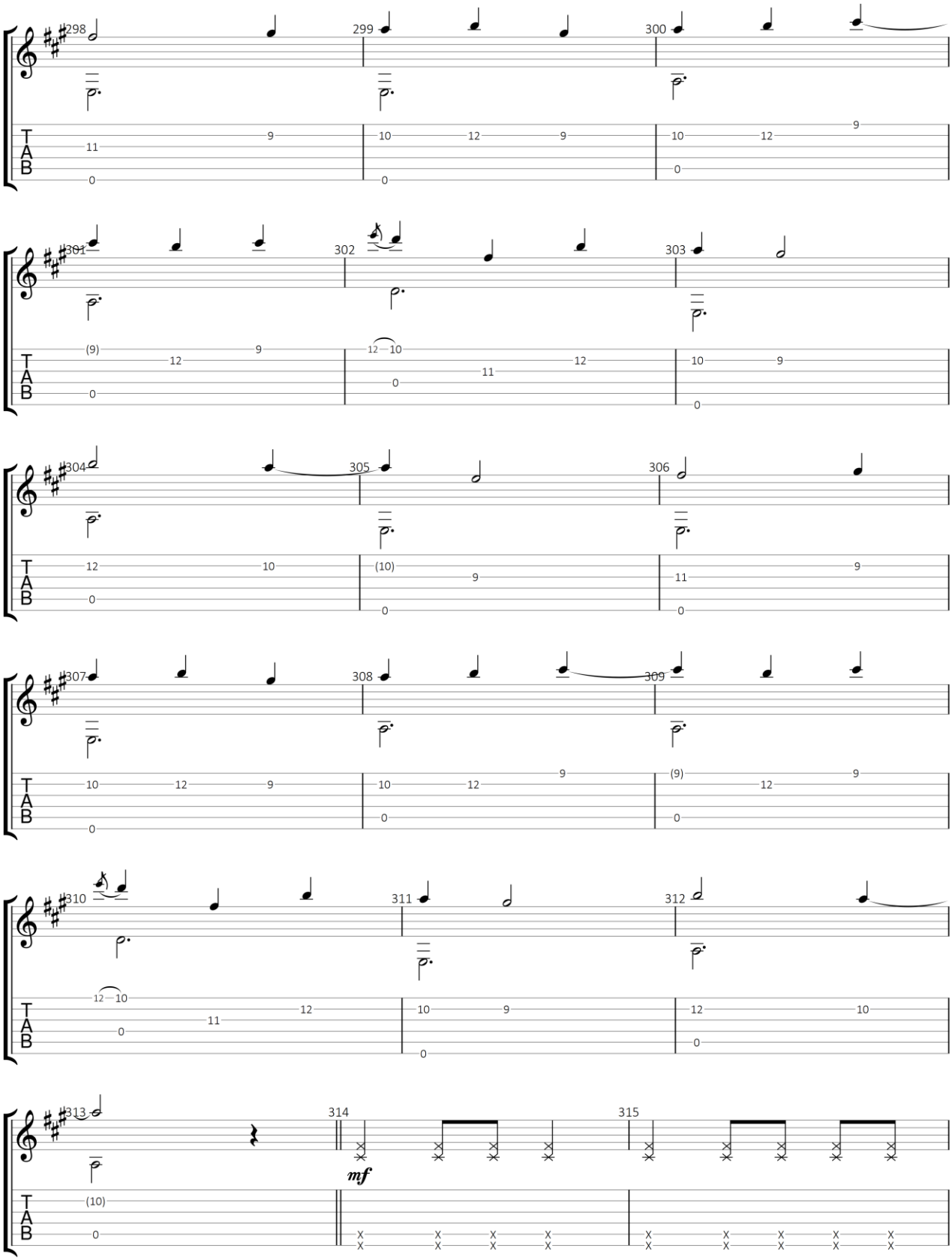

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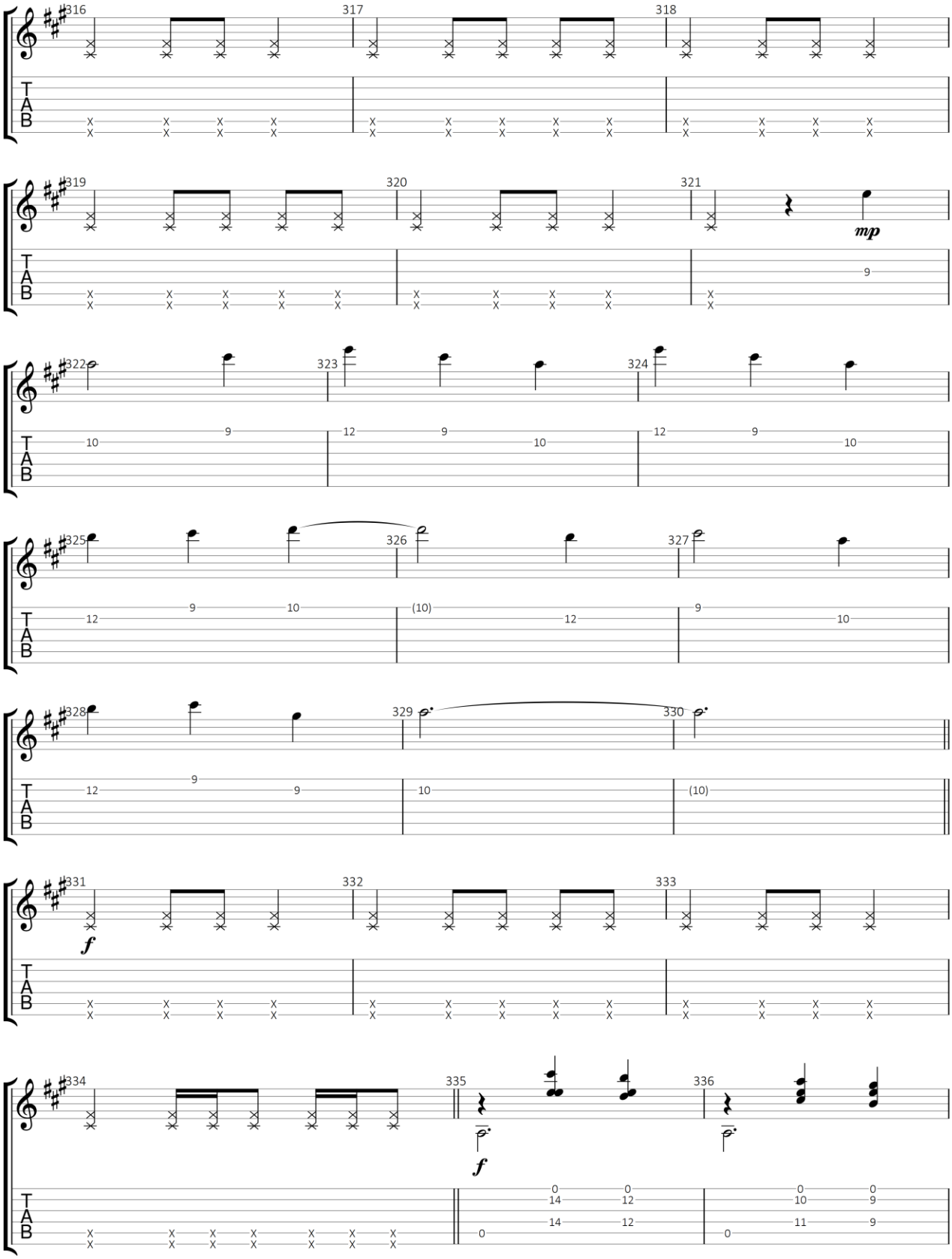

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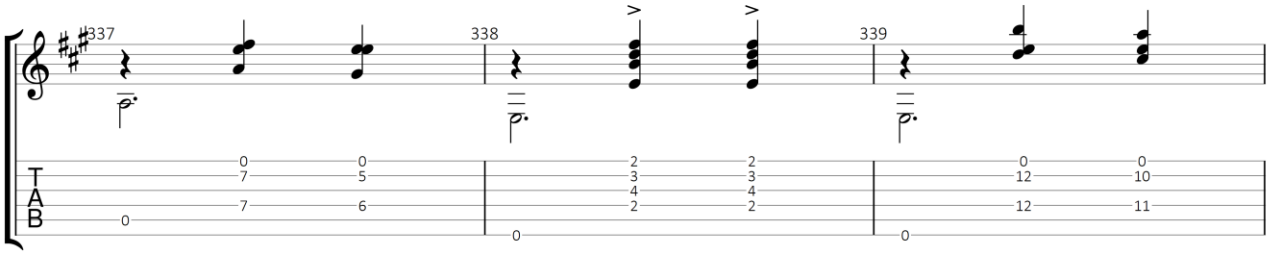
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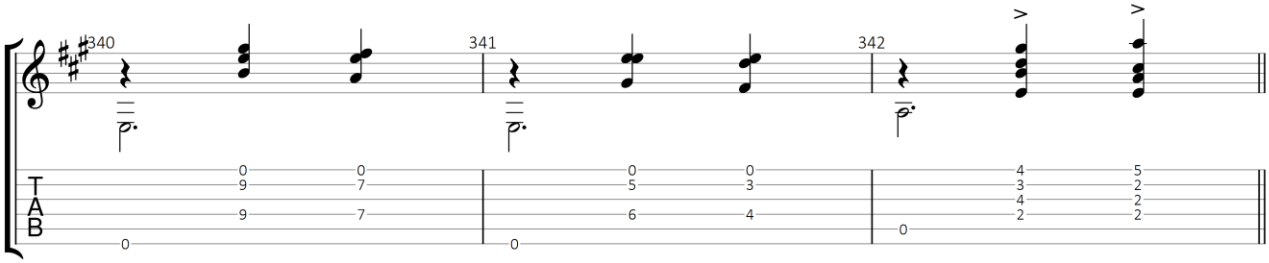
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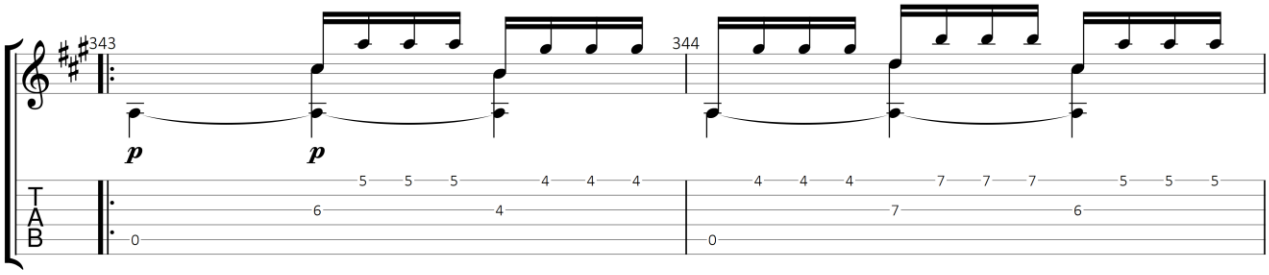
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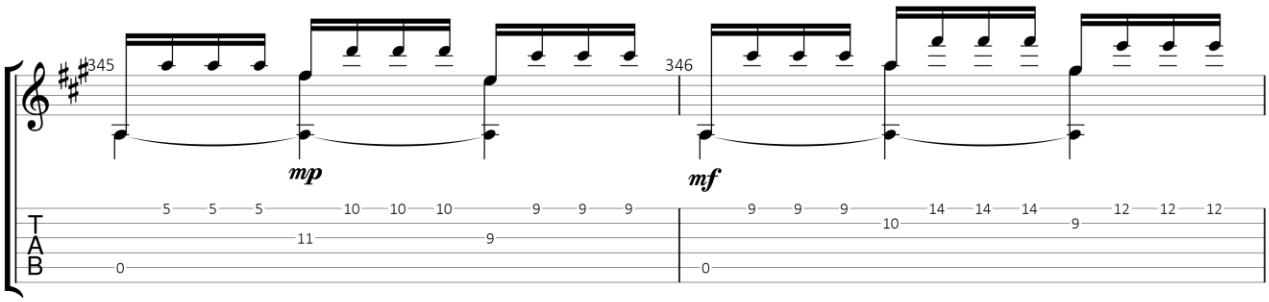
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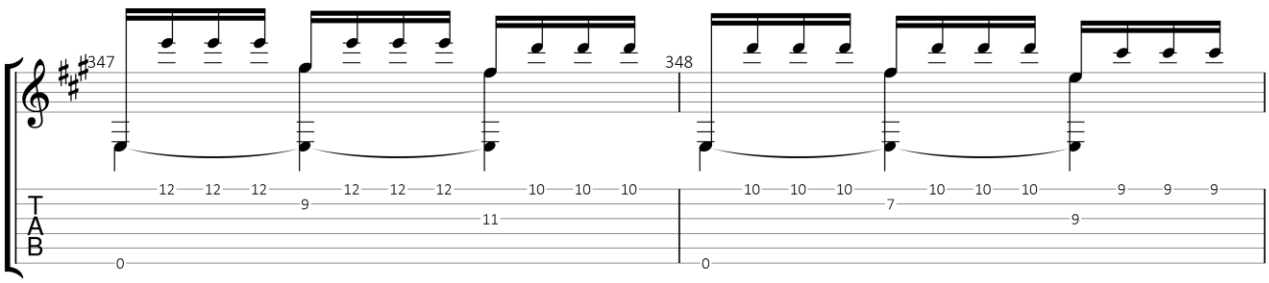
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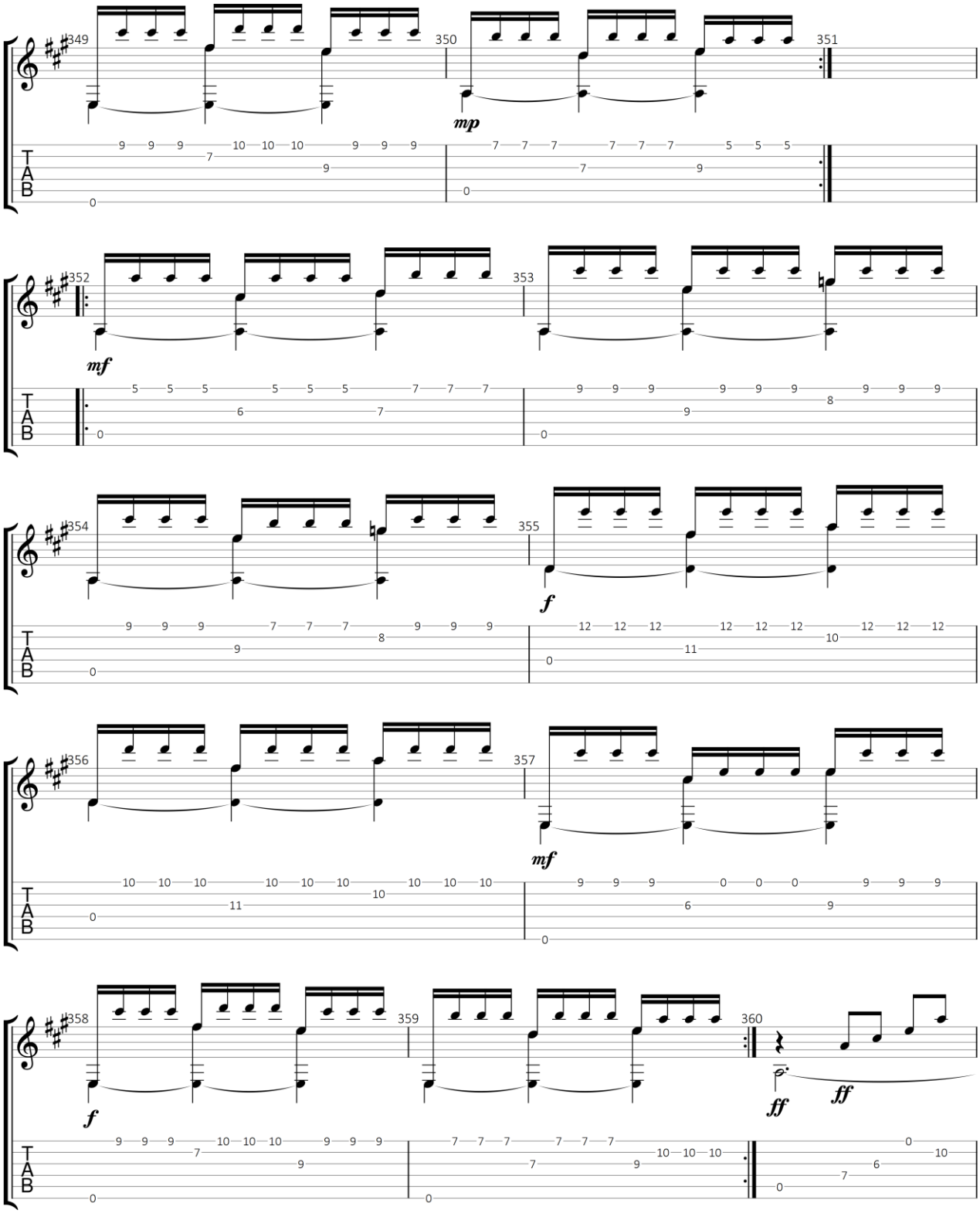

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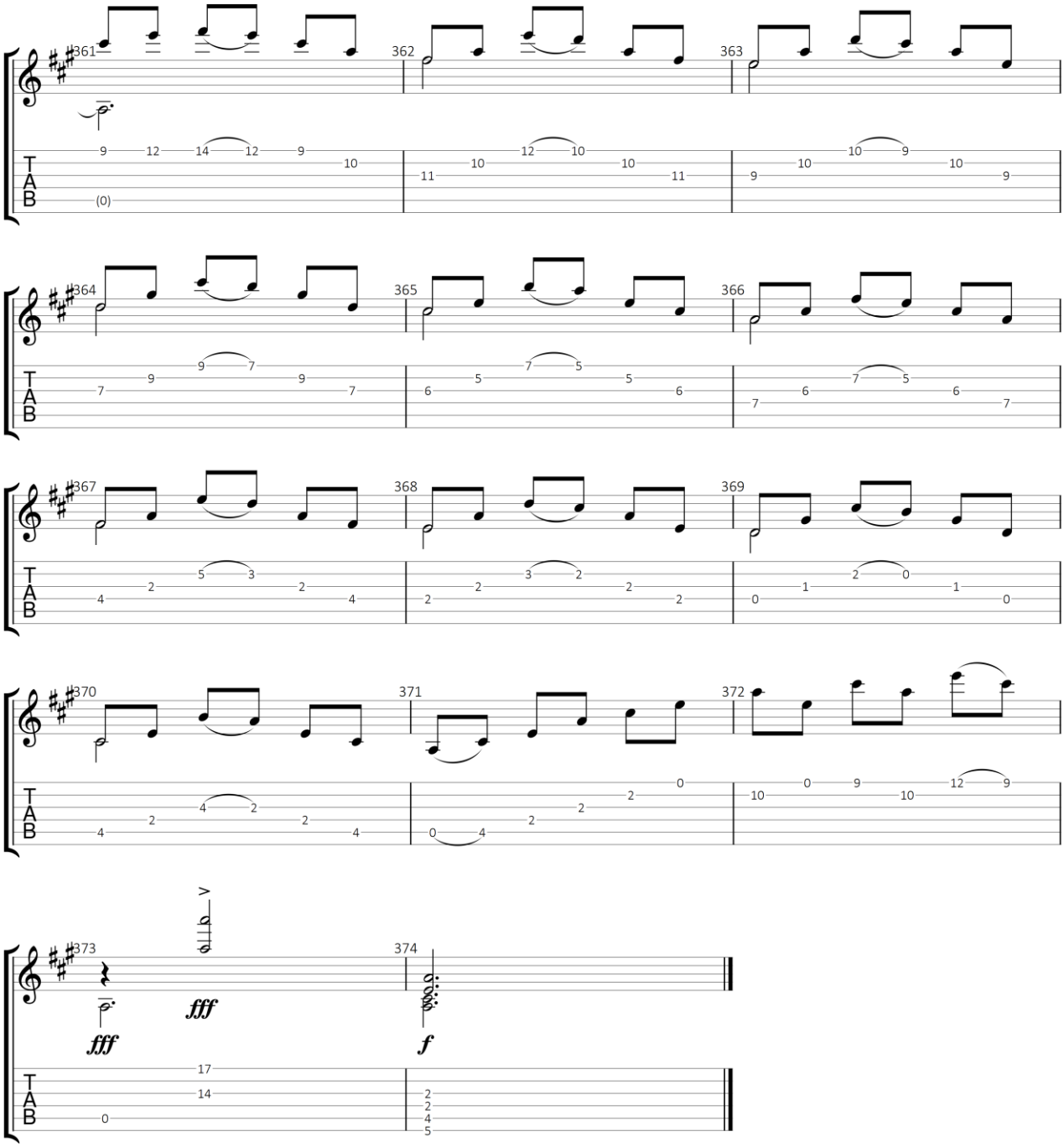

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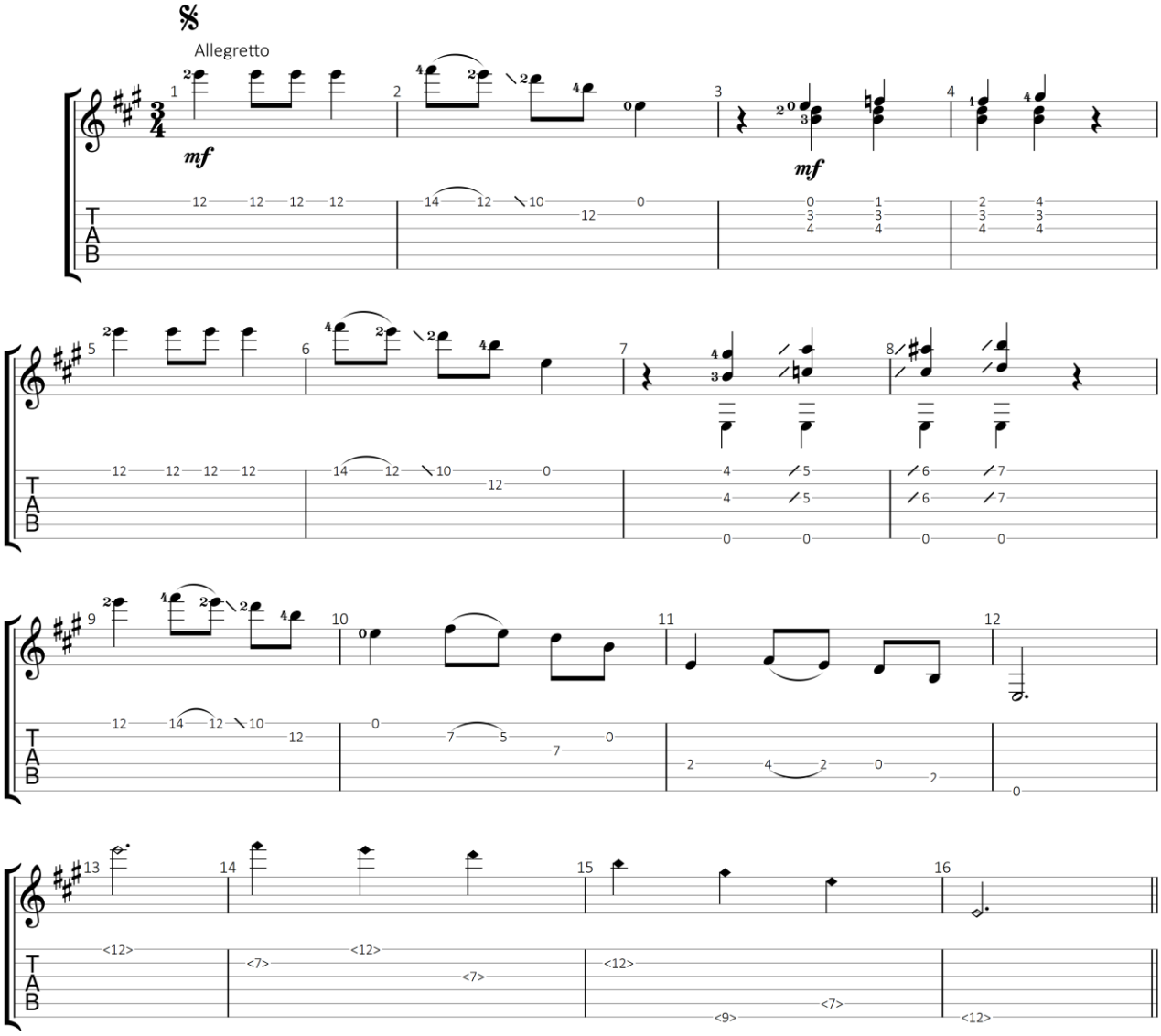
Las dos Hermanitas

(Vals)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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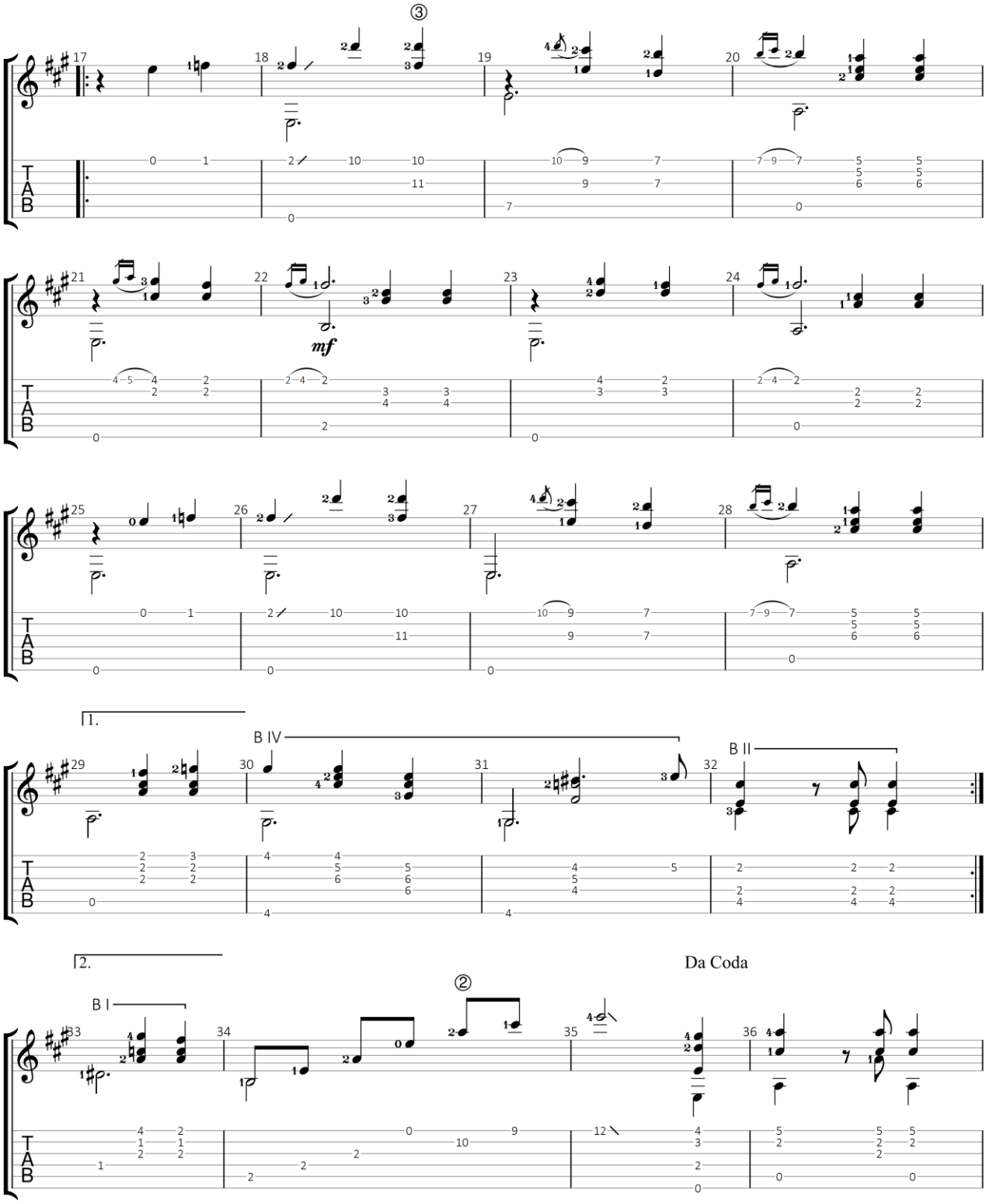
Vals



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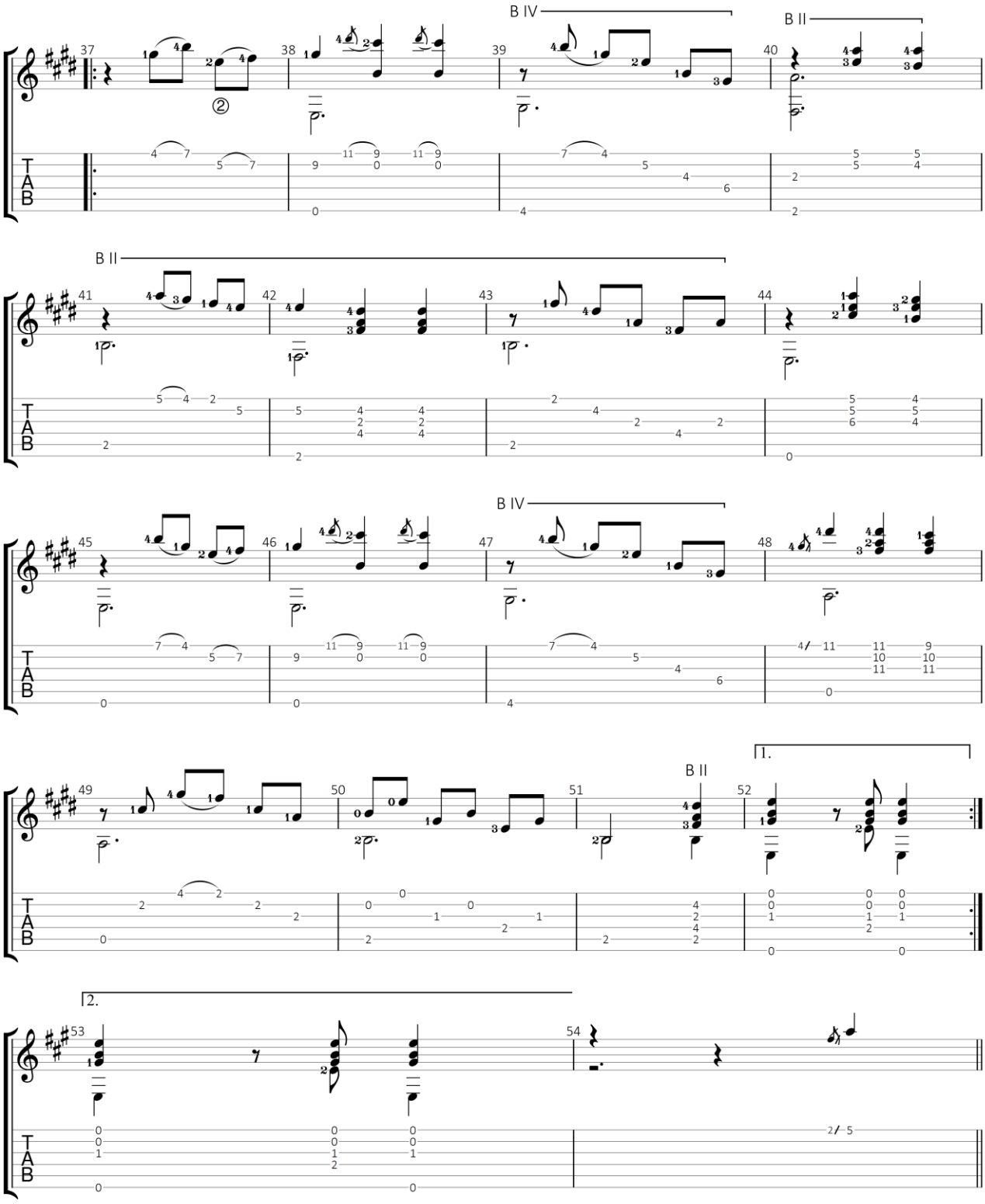

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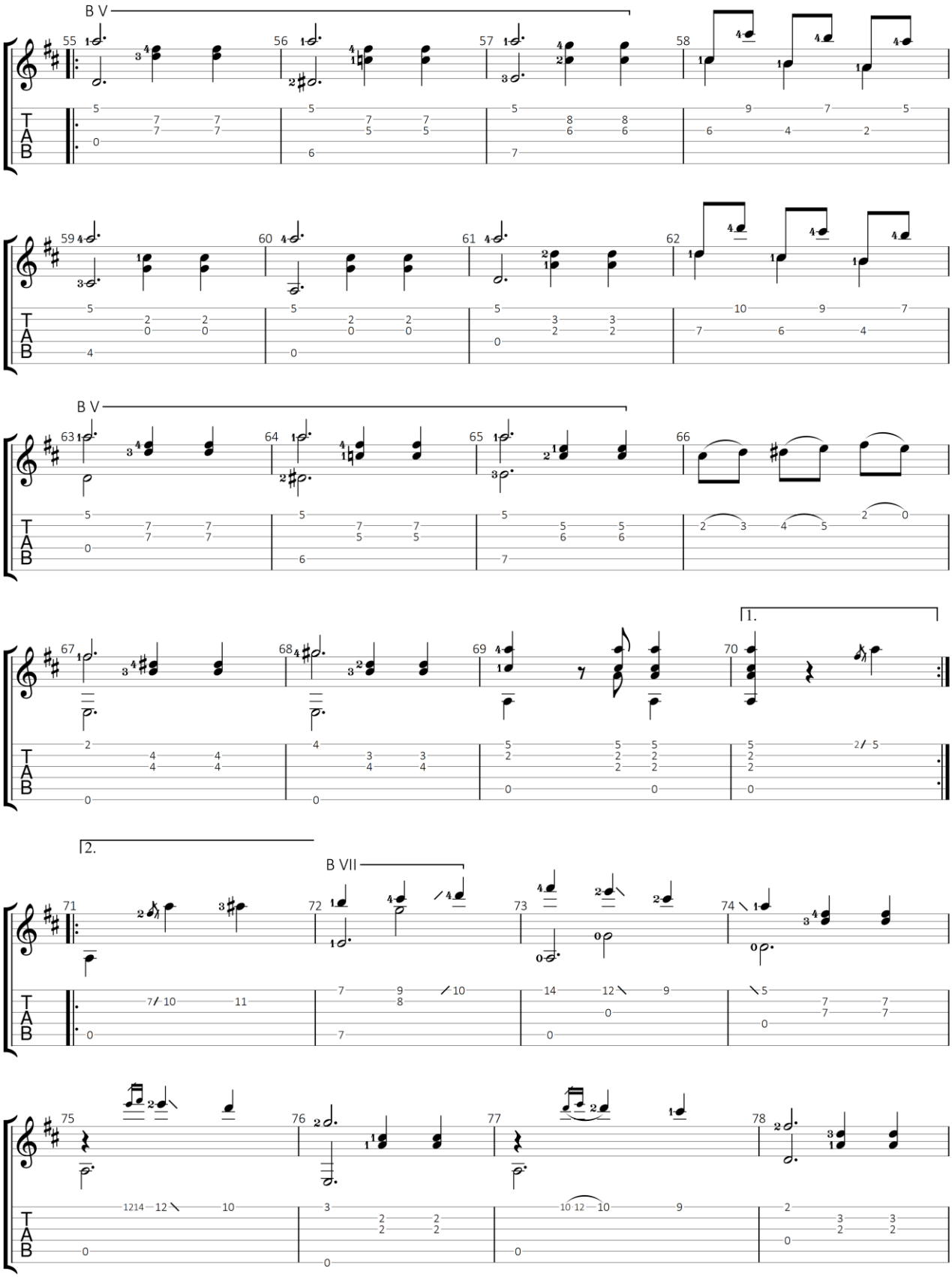

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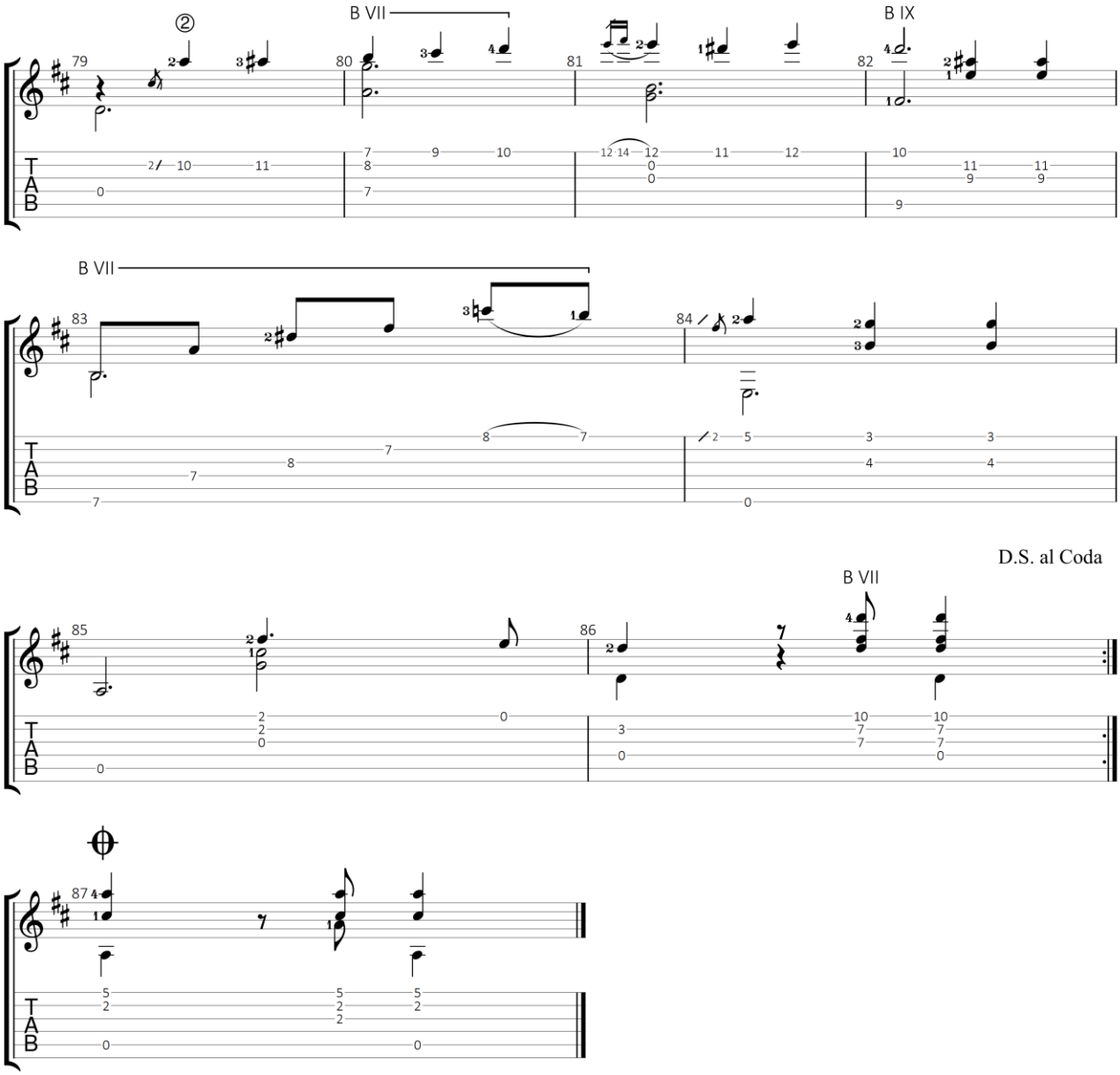

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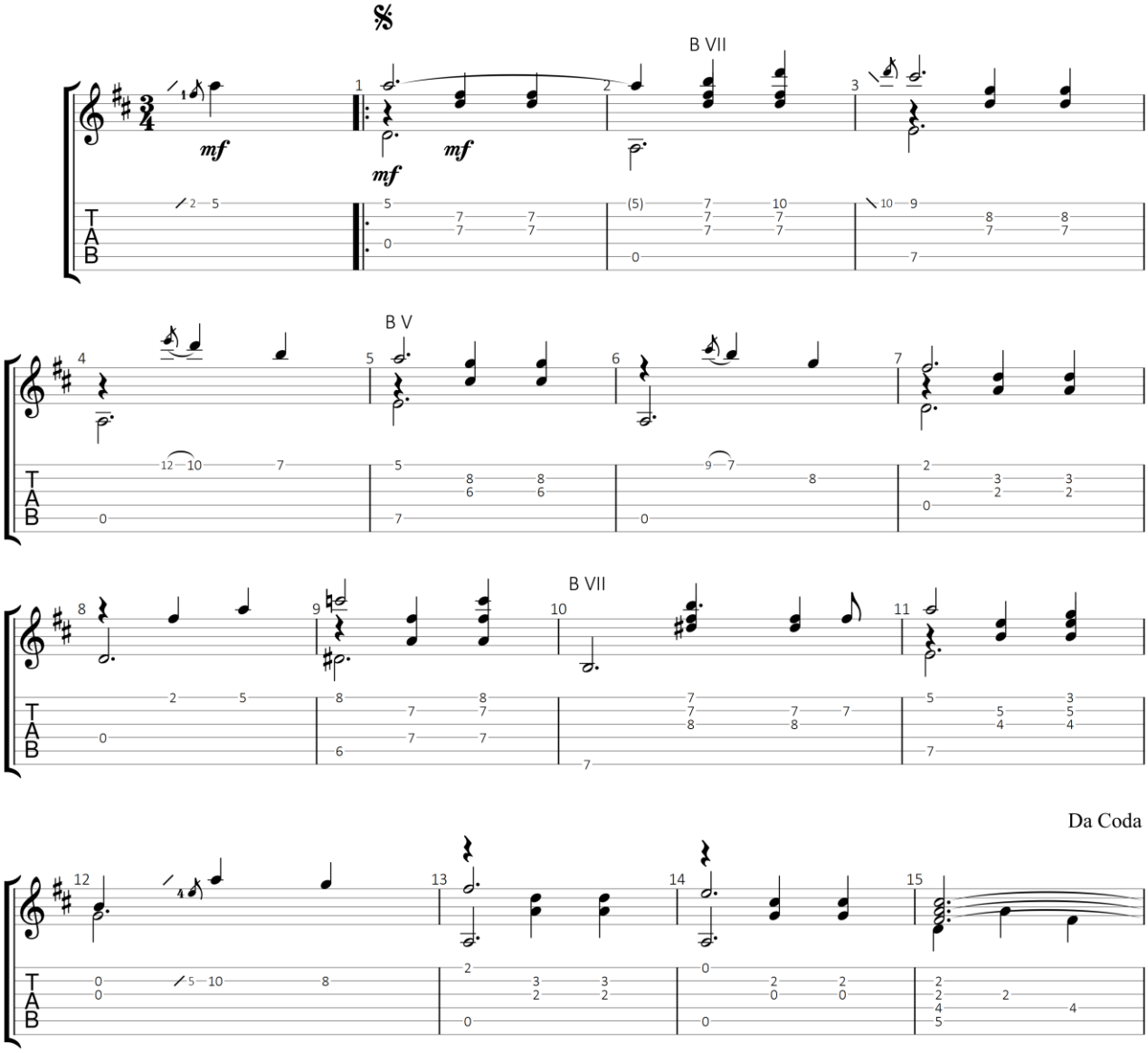
Isabel

(Wals)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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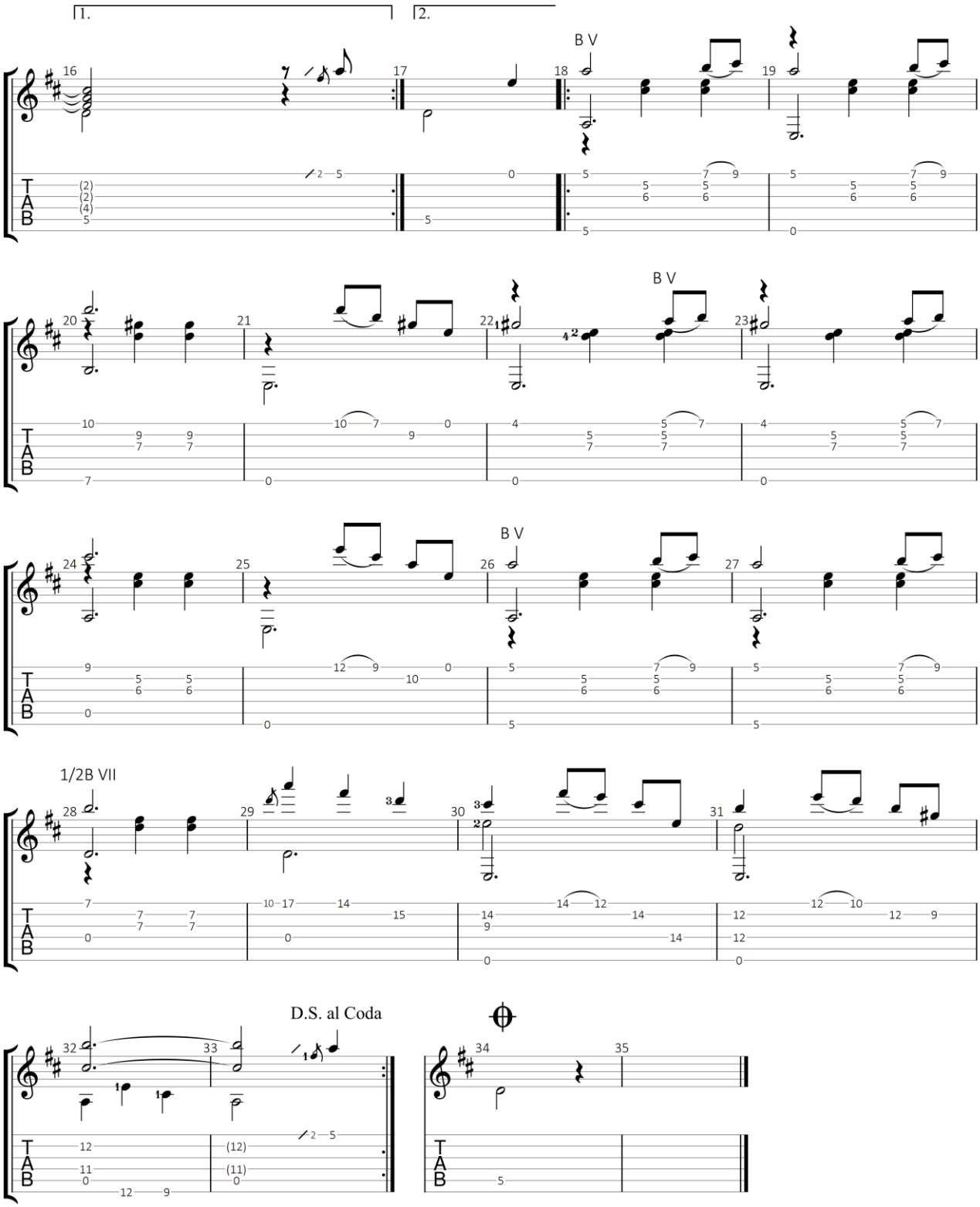

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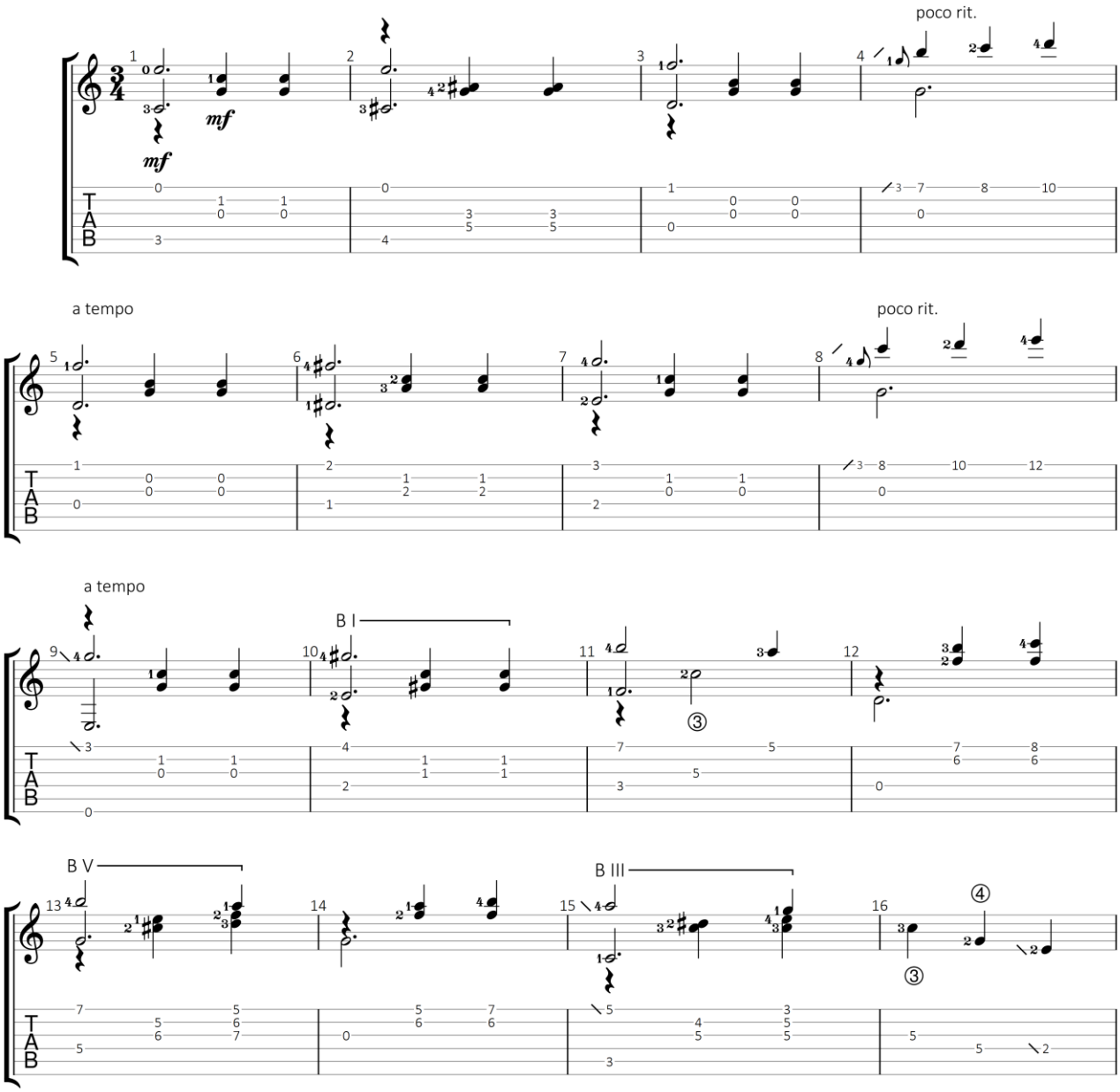
Paquito

(Wals)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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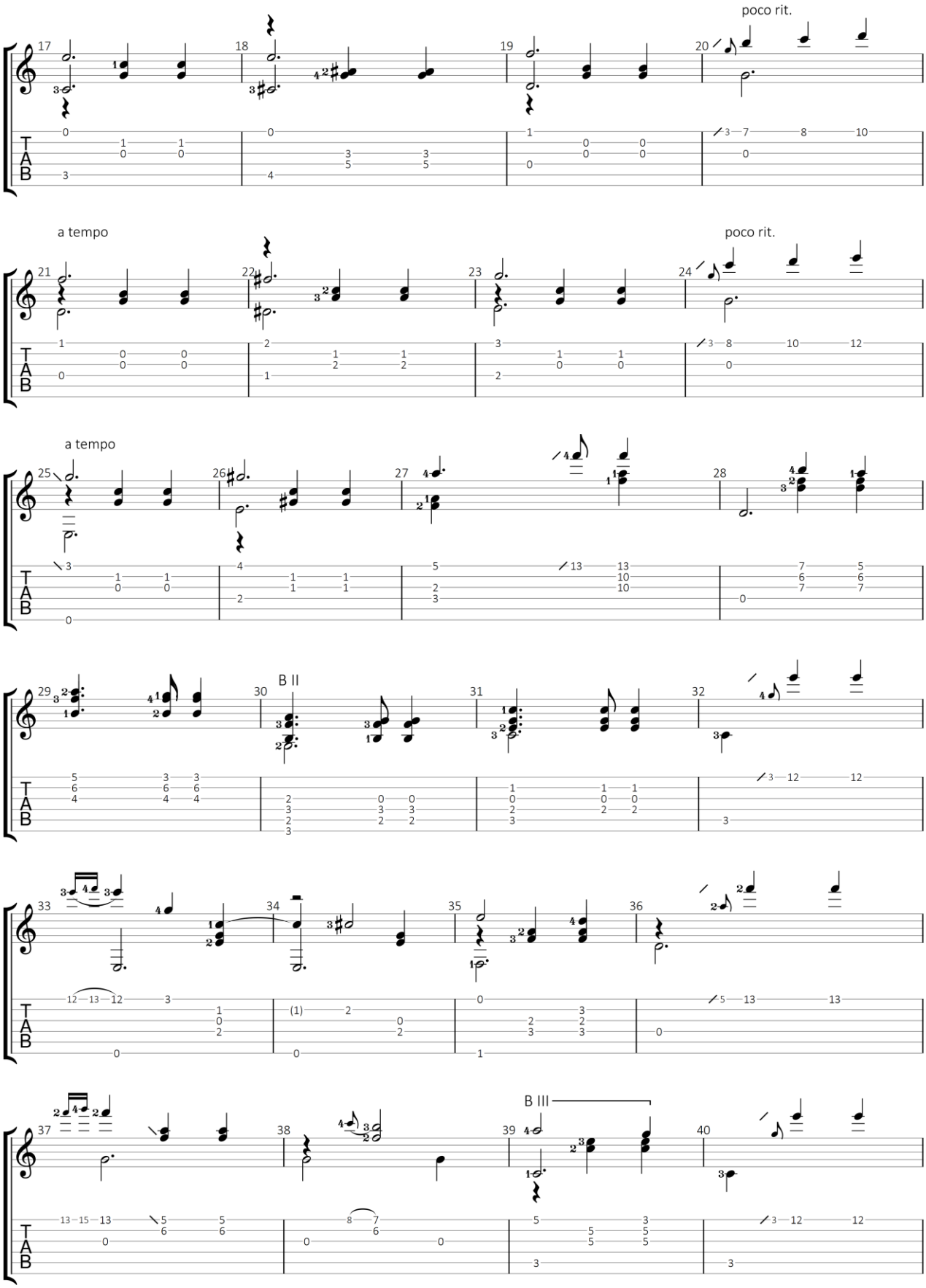

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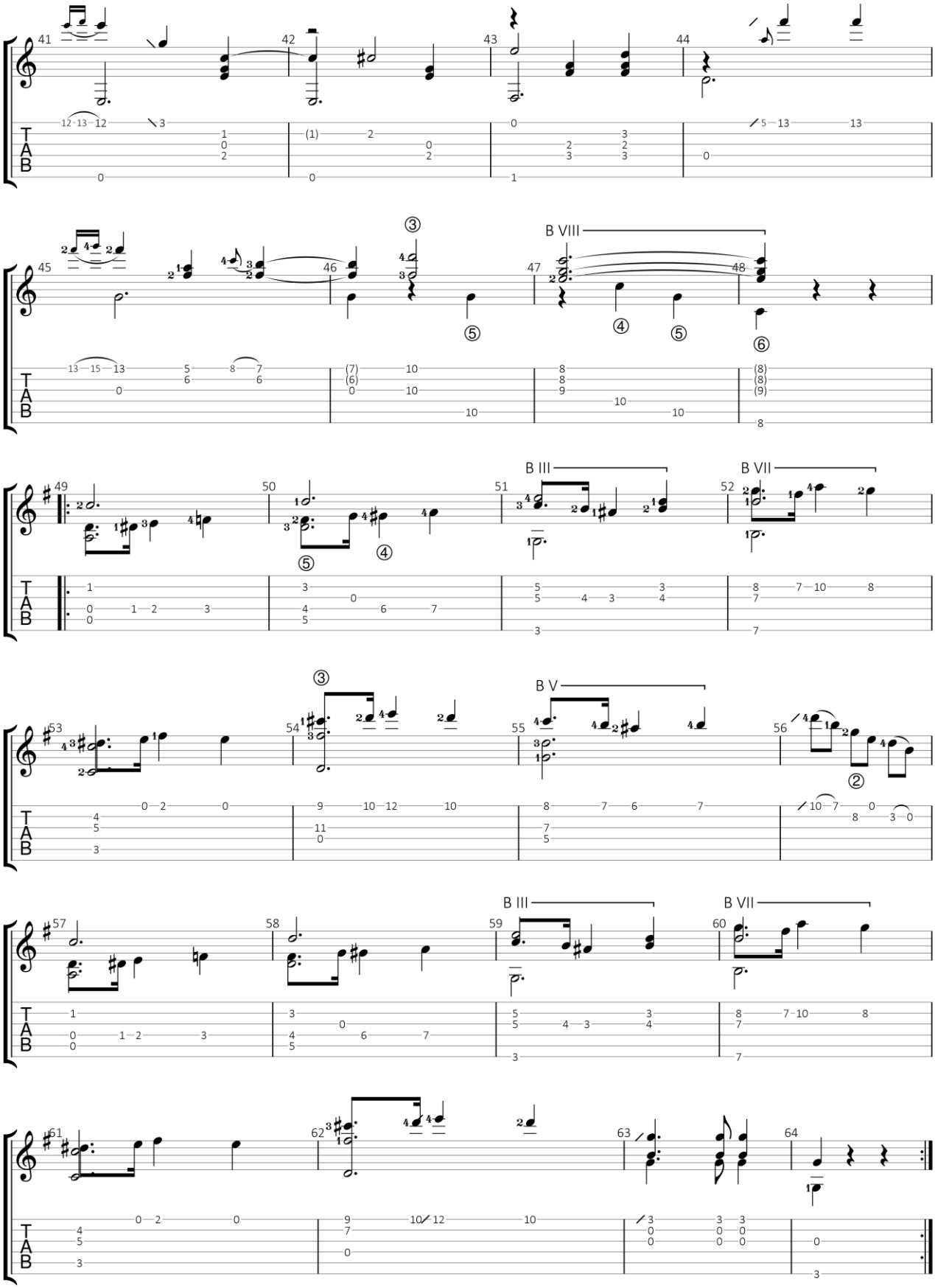

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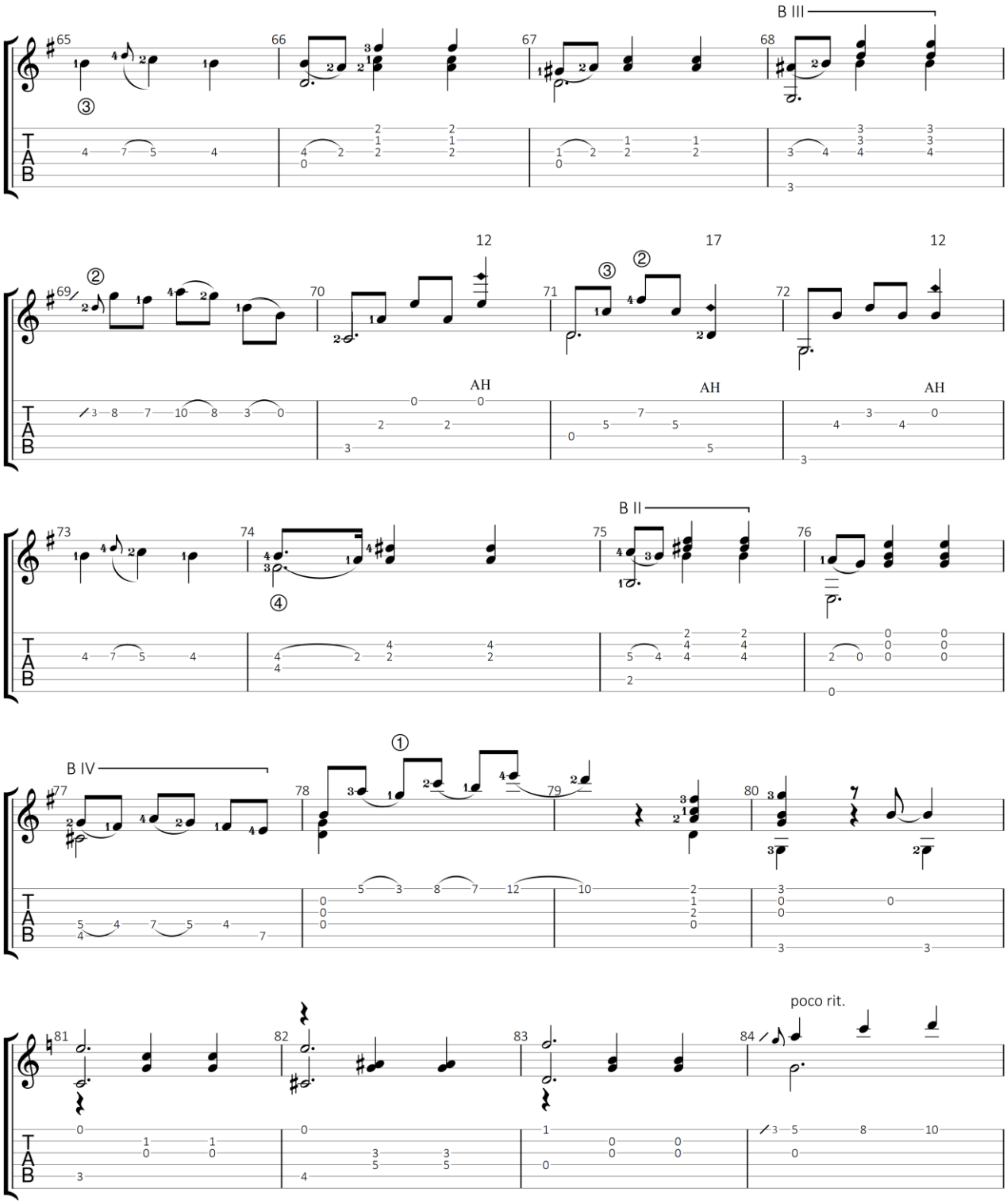

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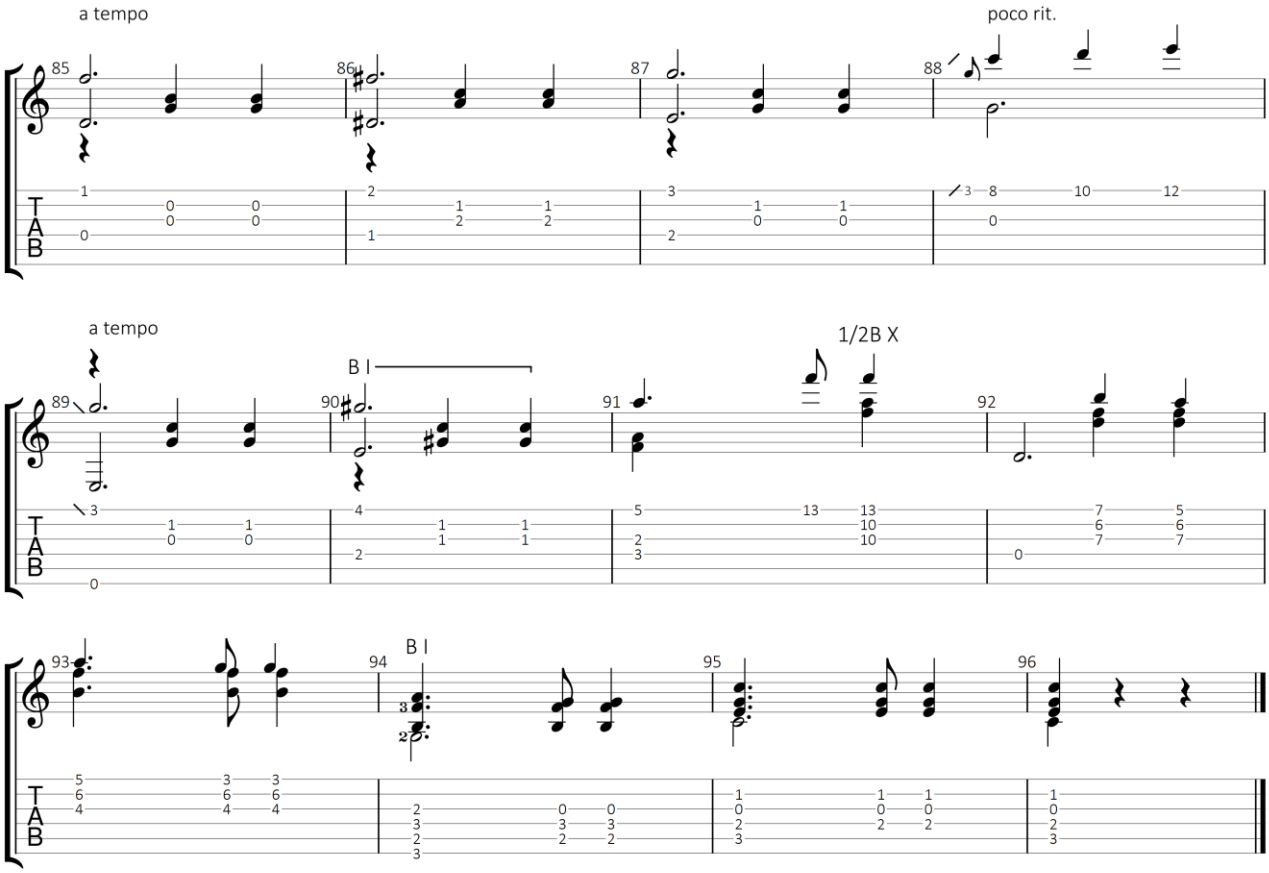

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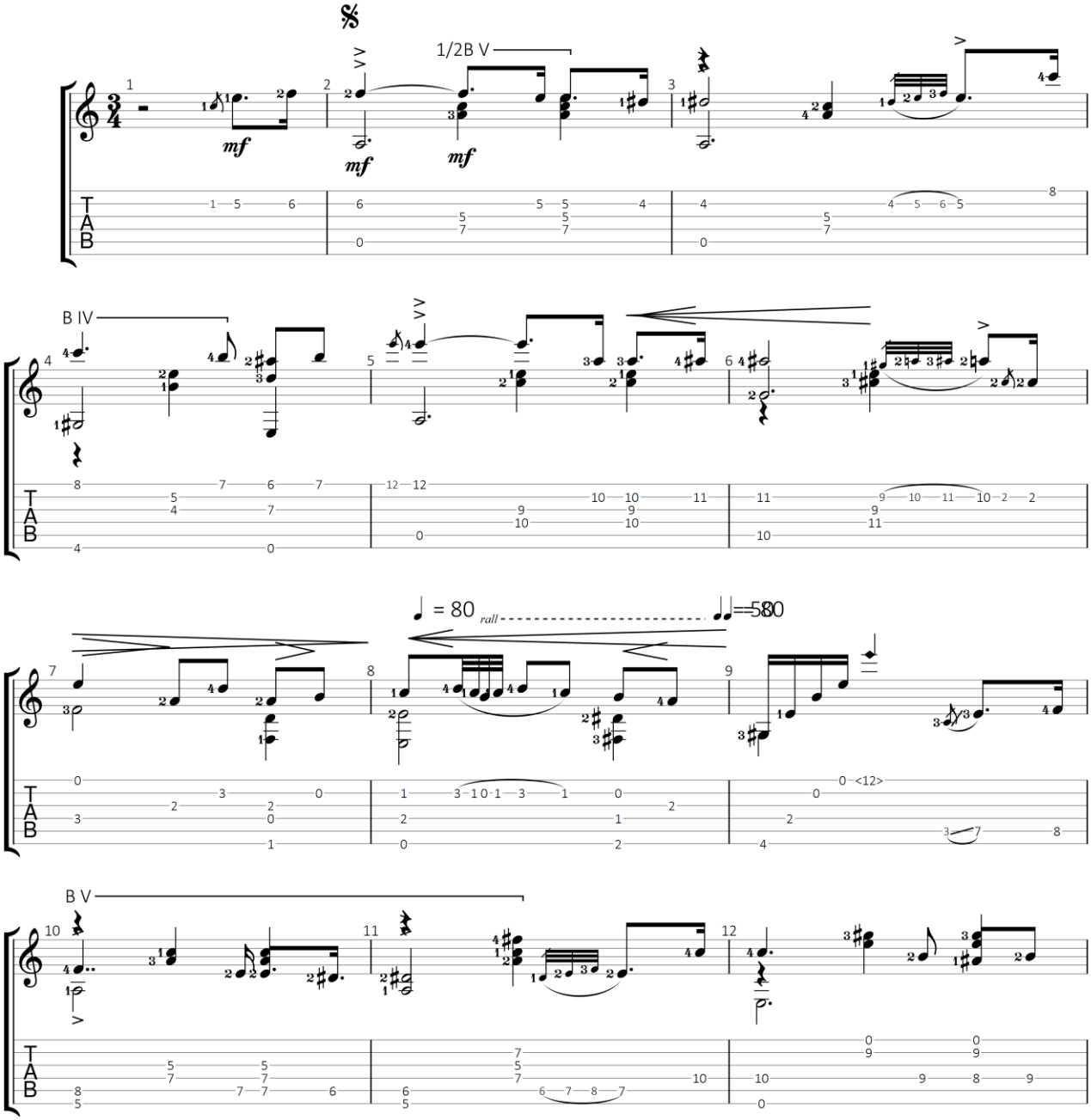
Marieta

(Mazurka)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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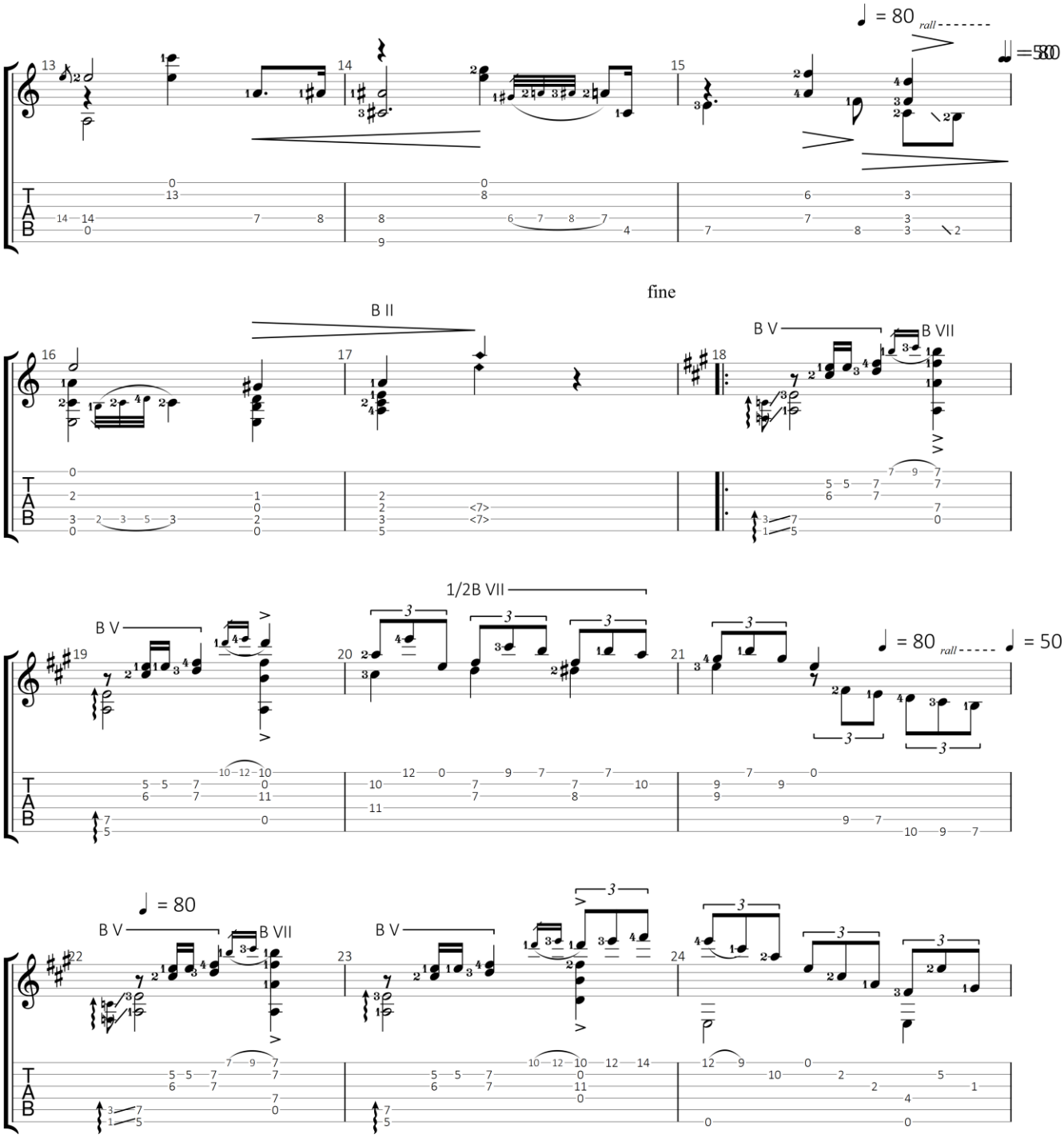

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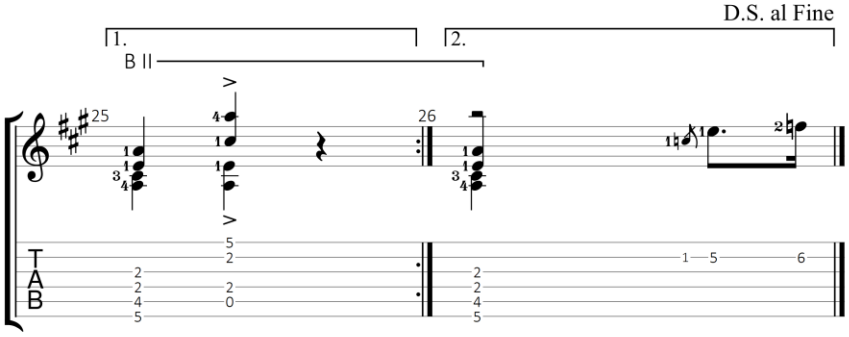


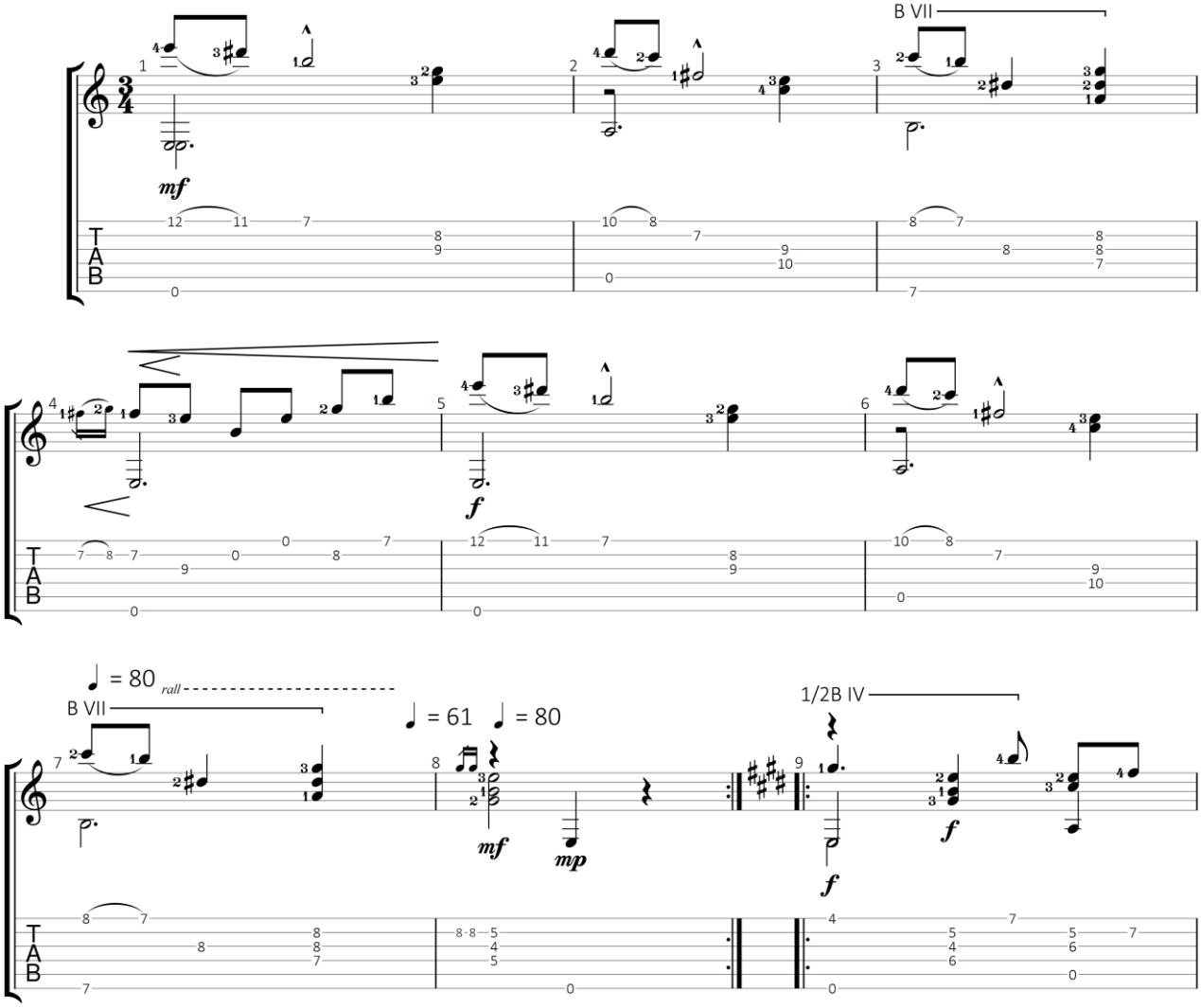
GuitarJan.com 97

Adelita

(Mazurka)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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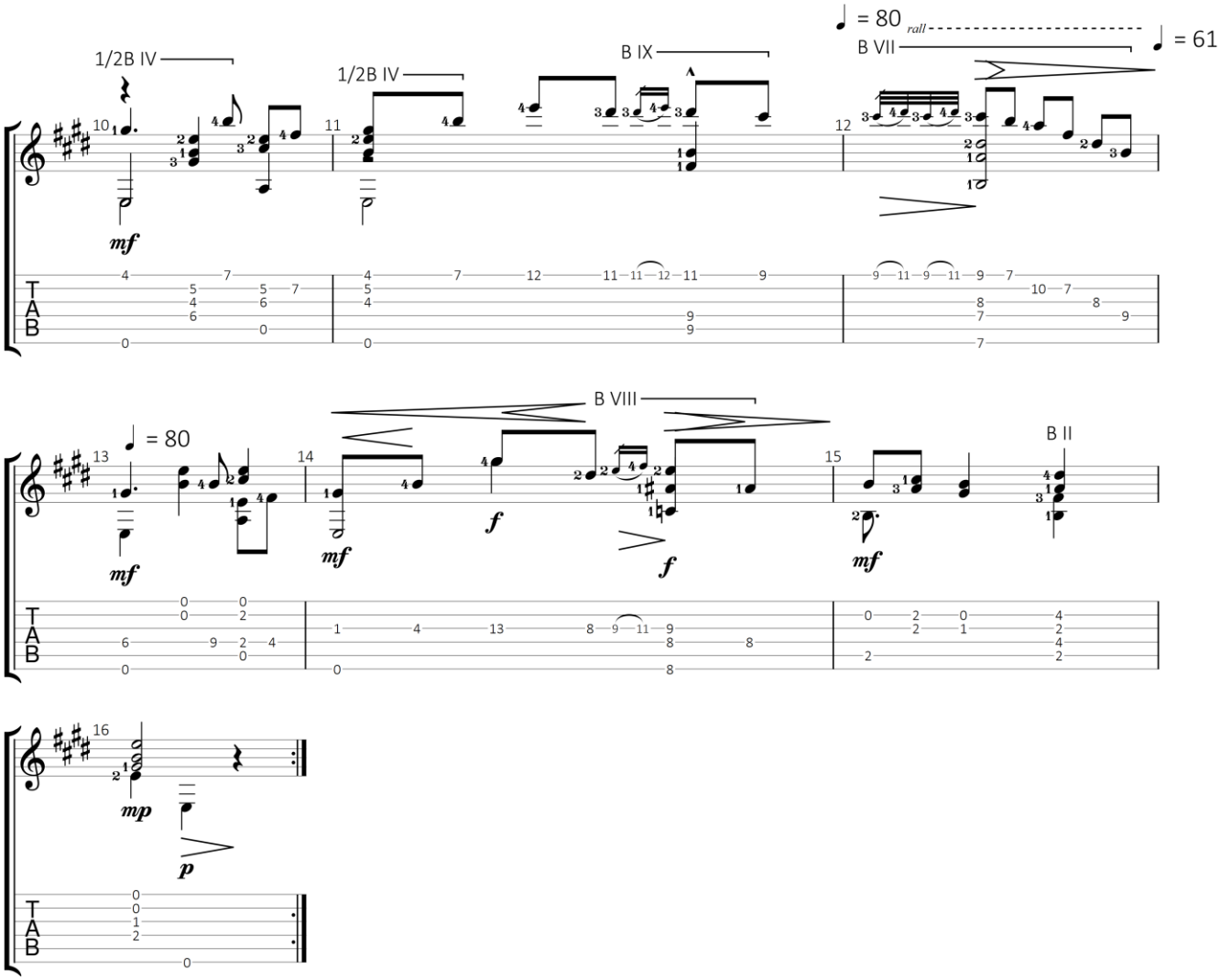

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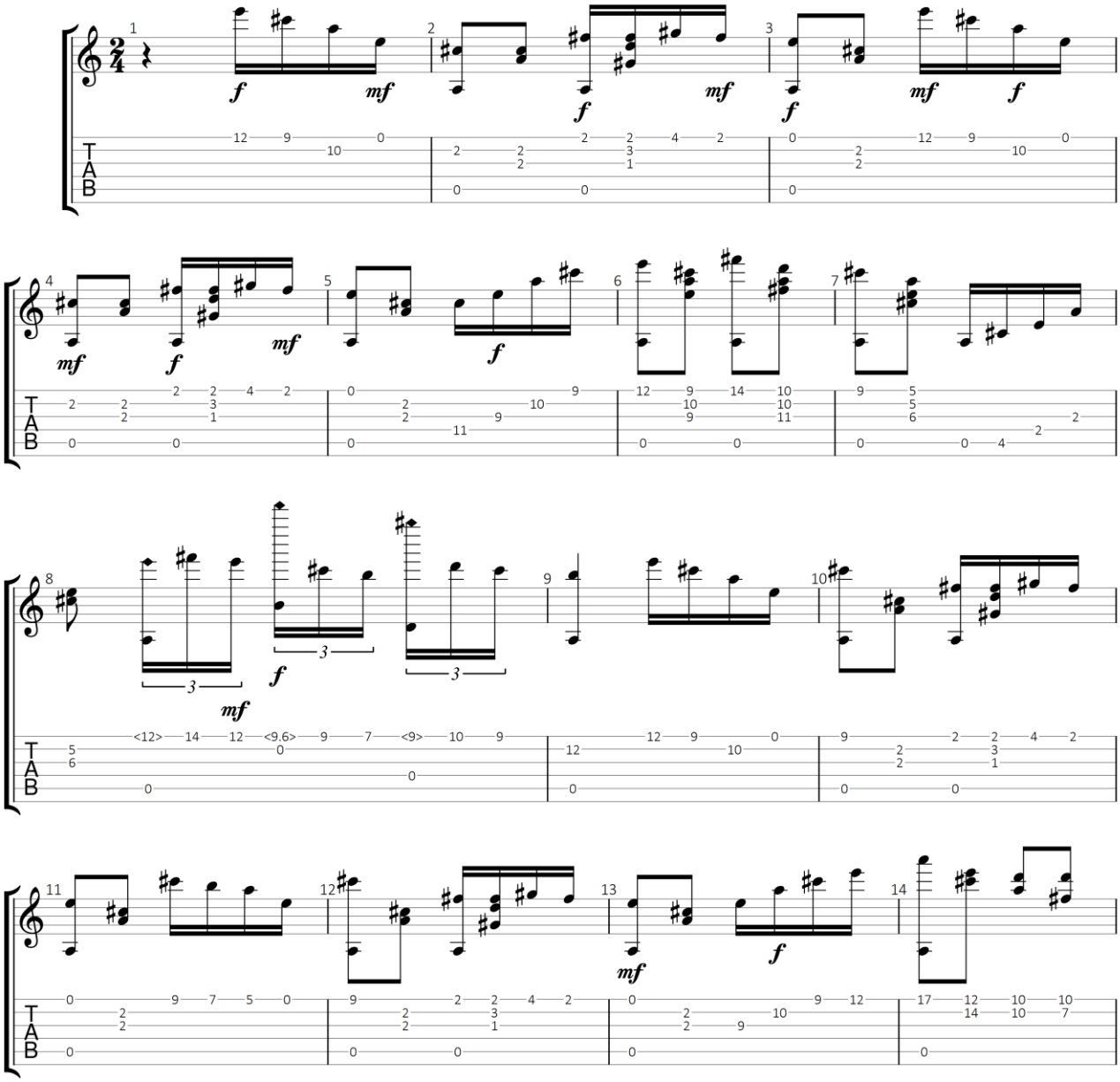
Cajita De Musica

(De muziekdoos)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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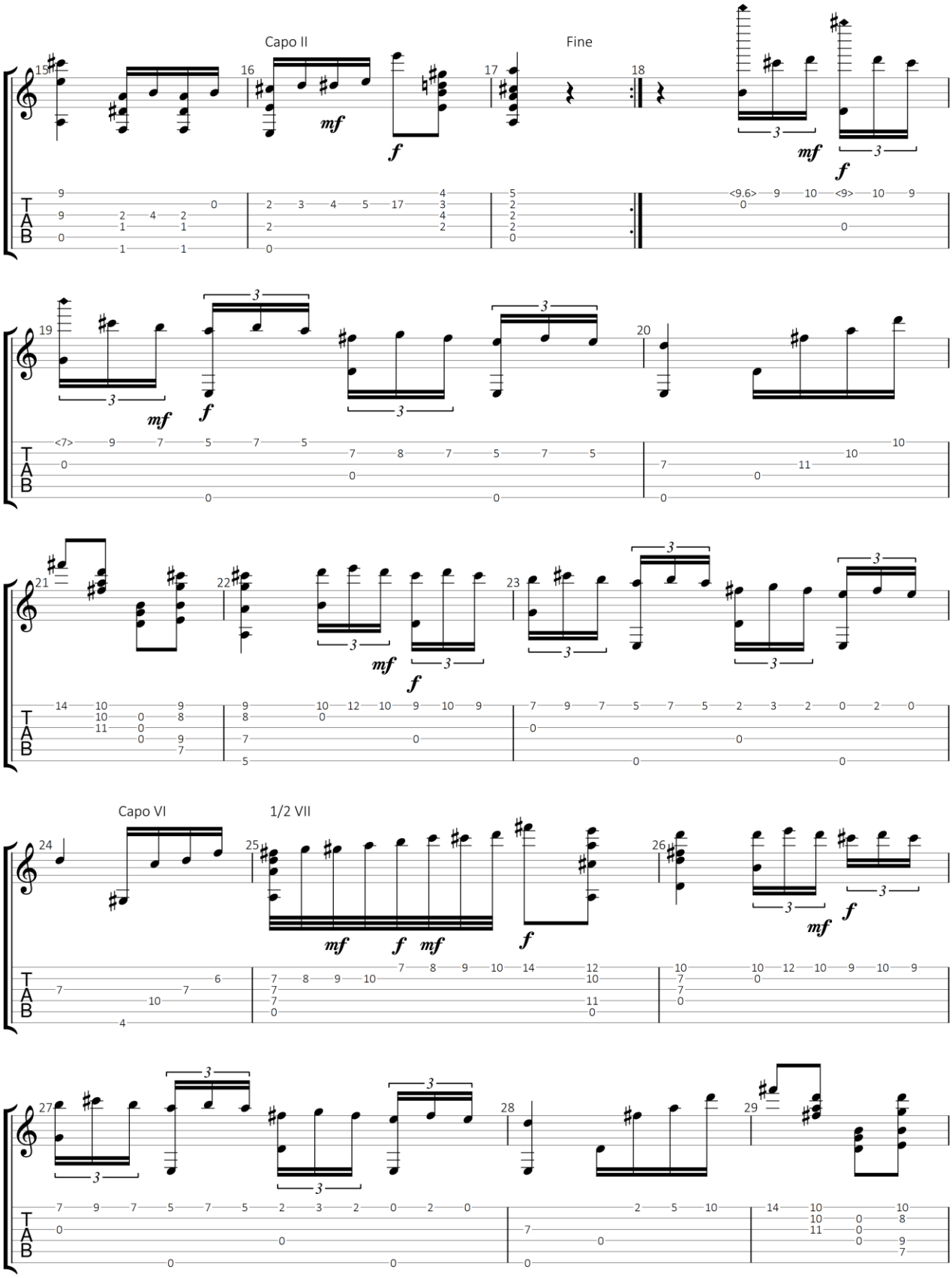

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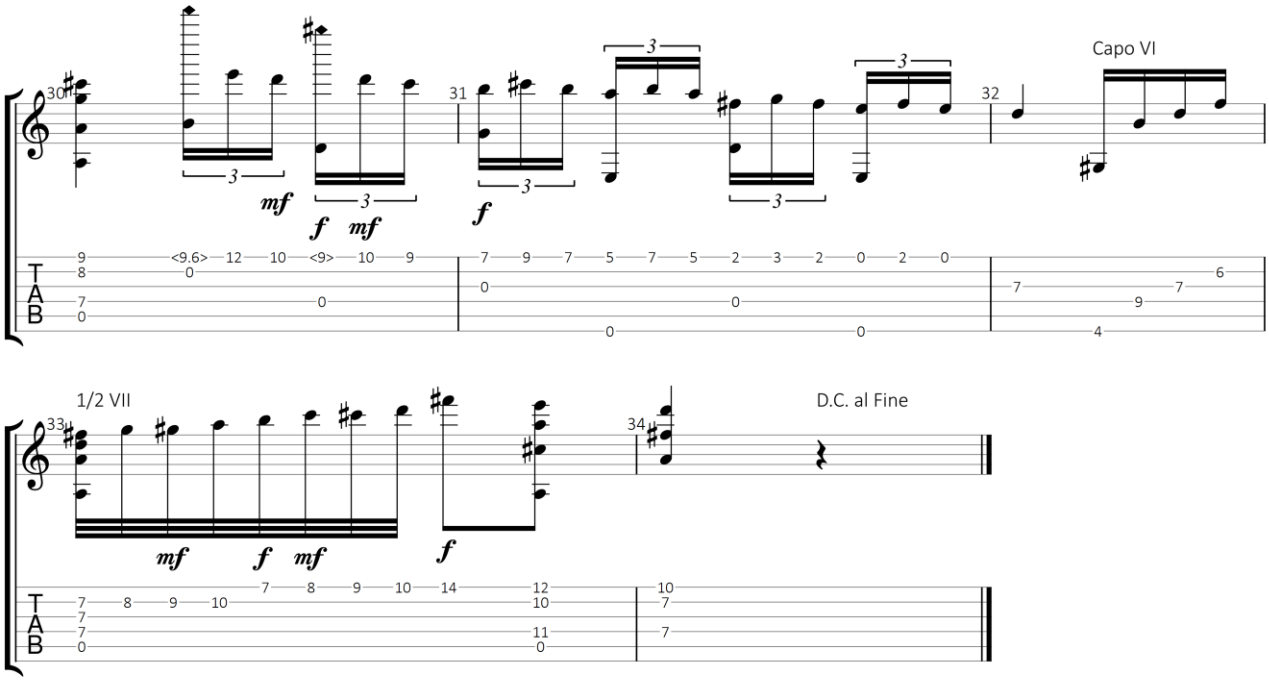
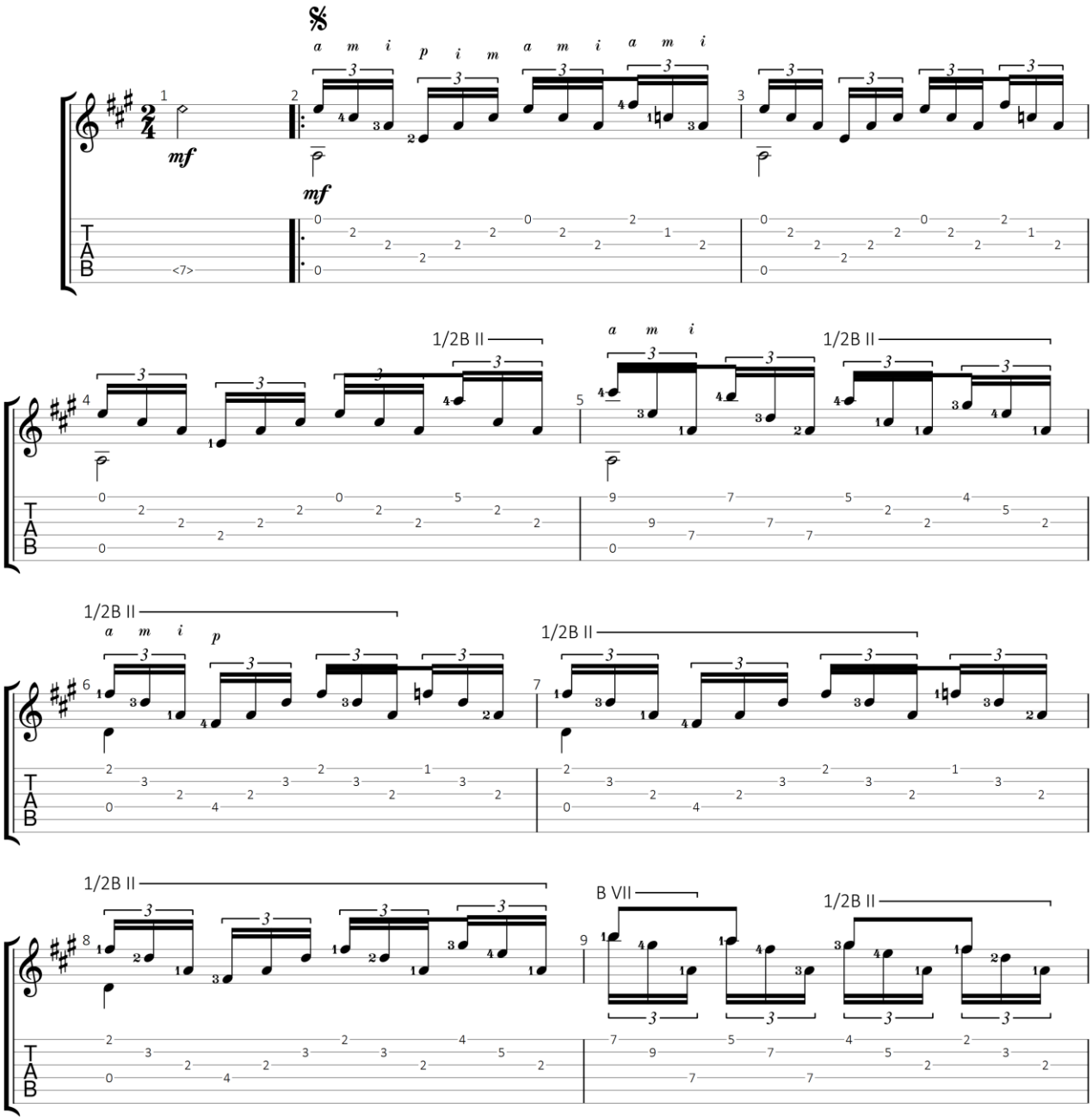


GuitarJan.com 102

Estudio brillante de Alard

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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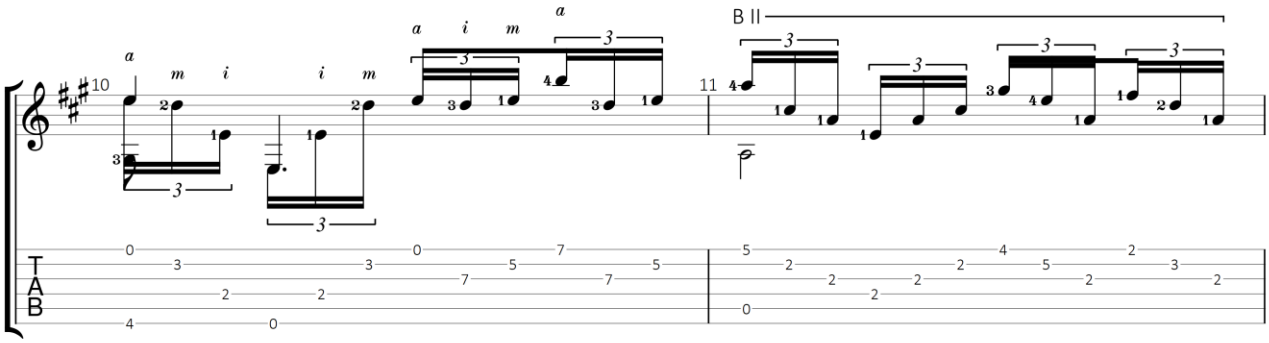

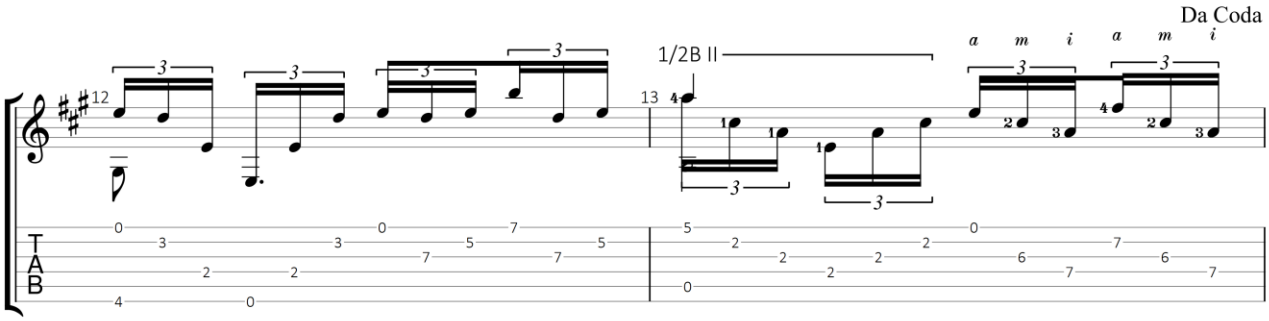

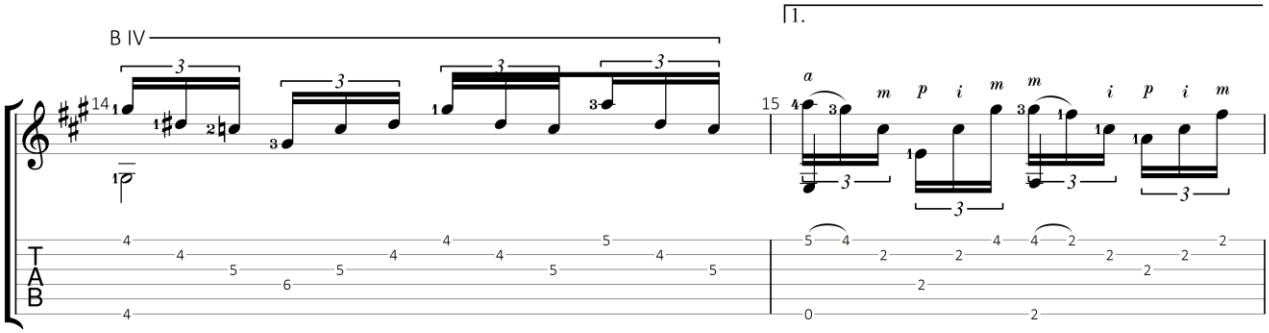

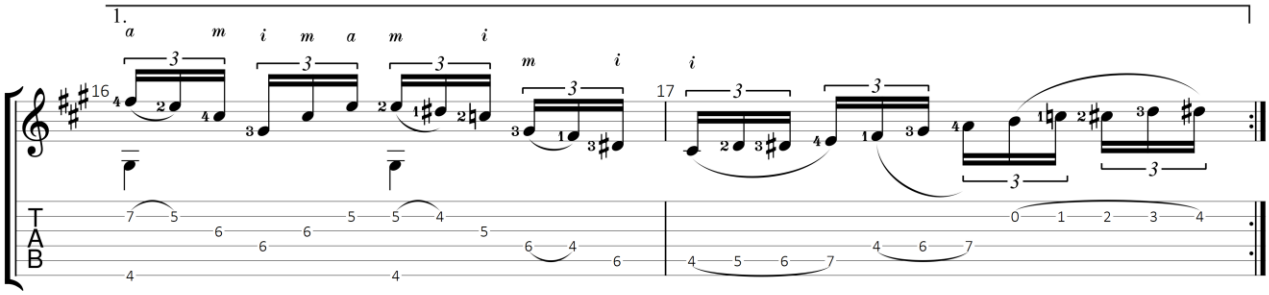

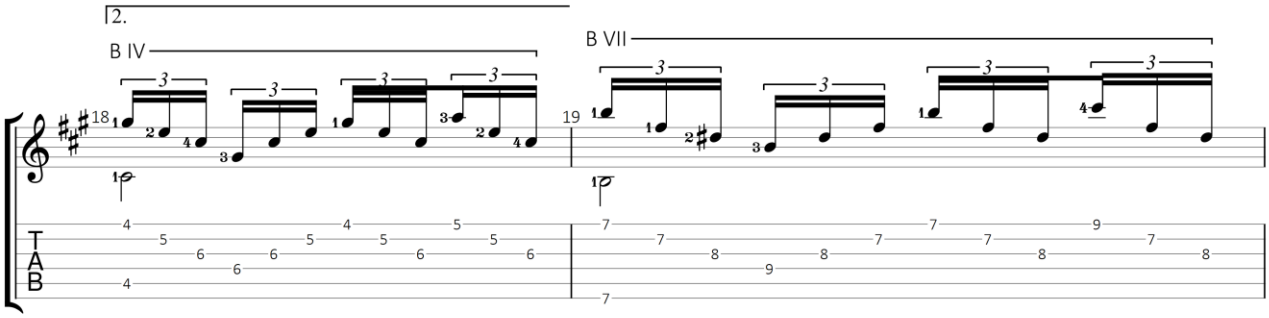

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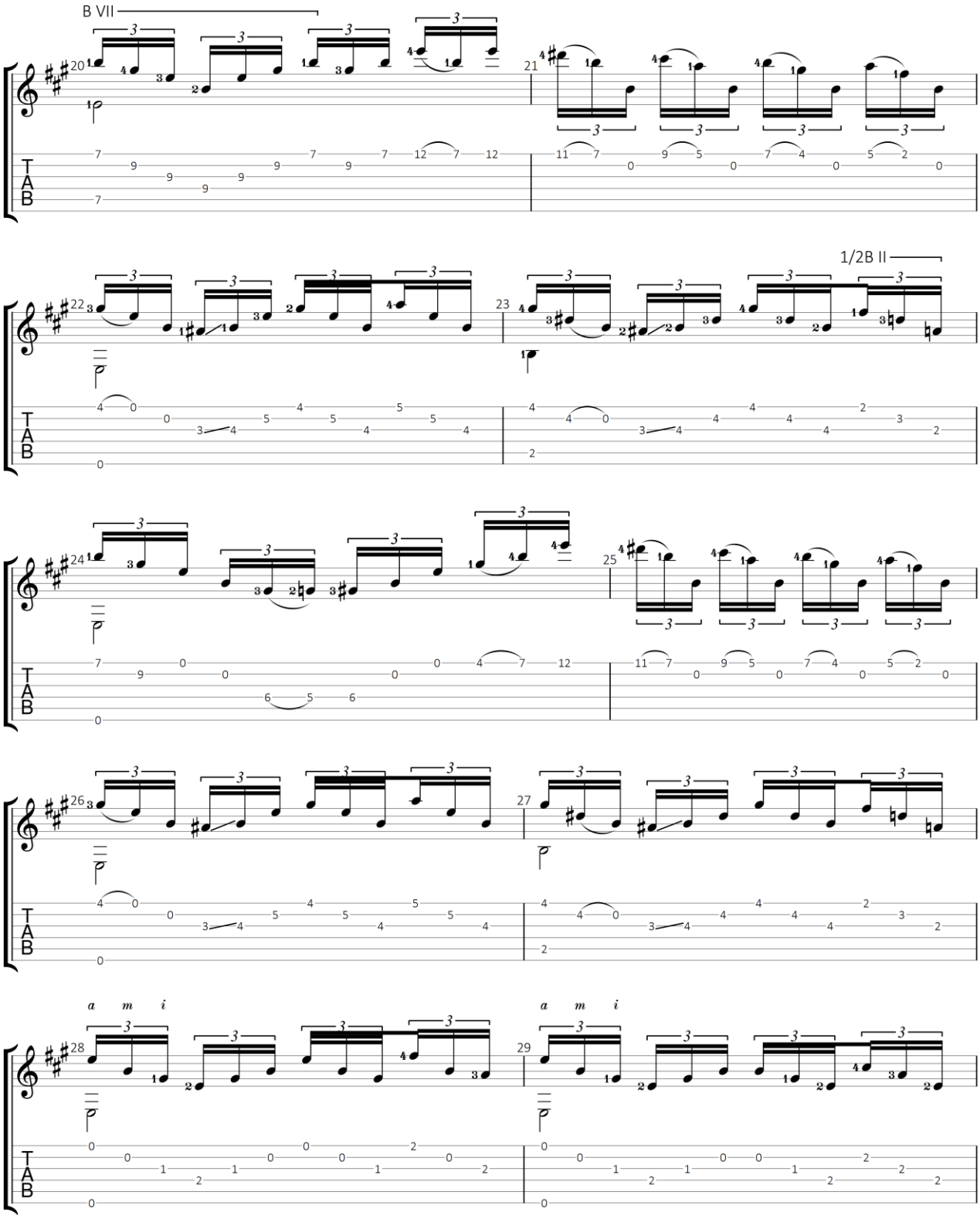

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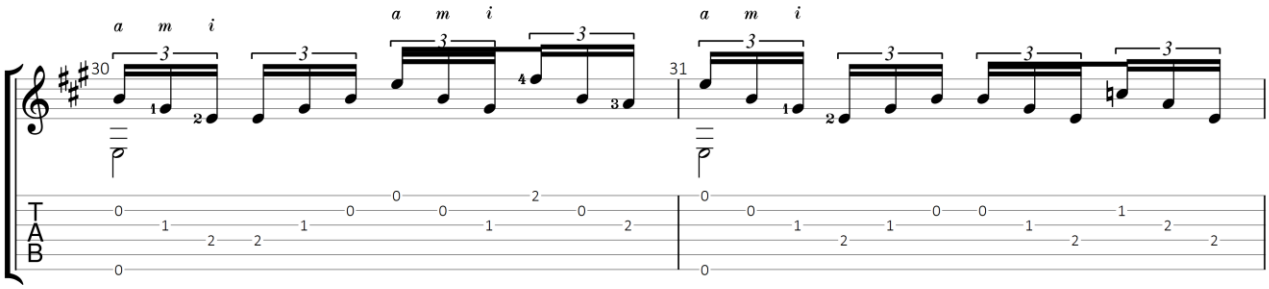

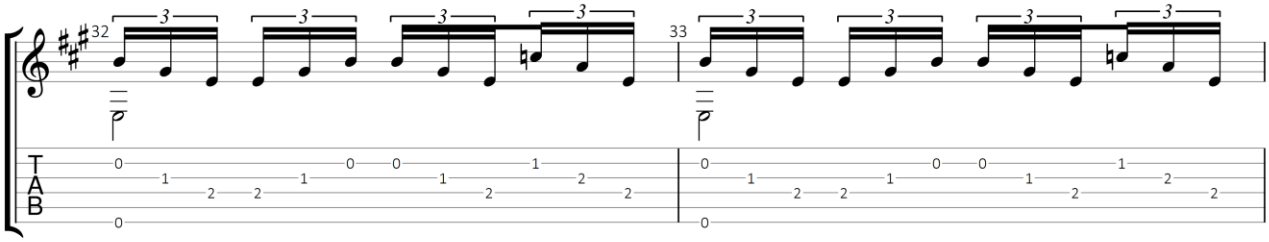

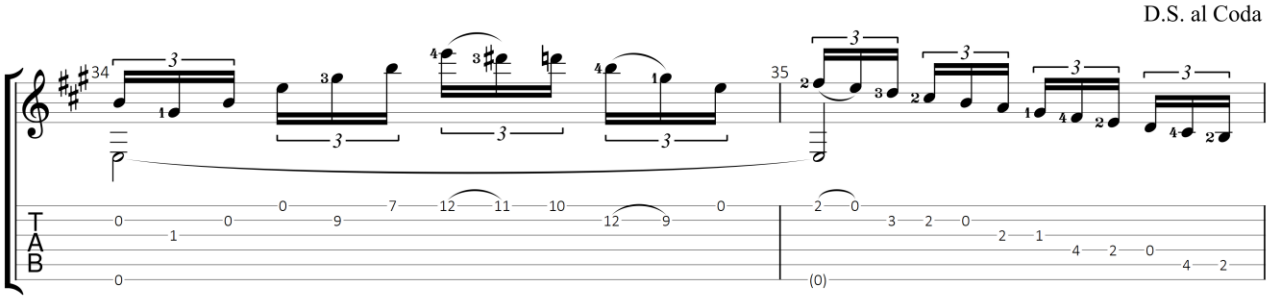

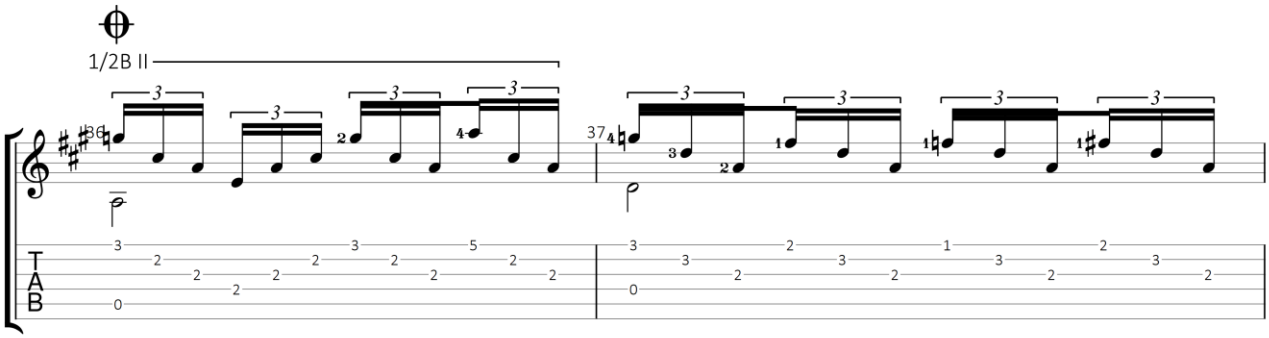

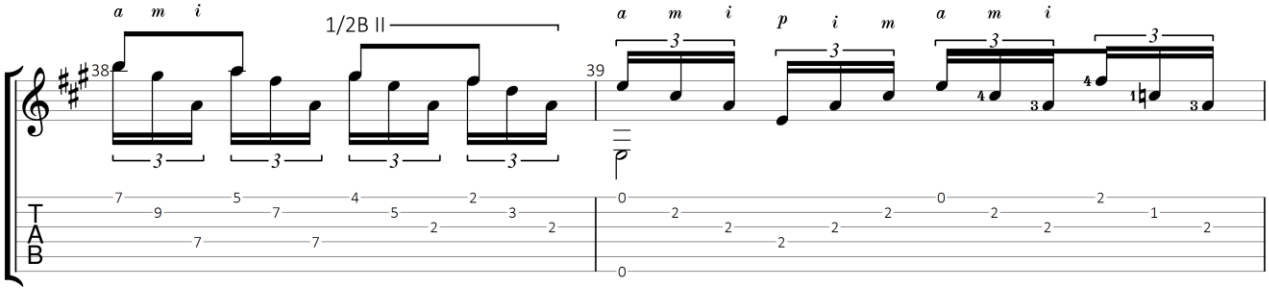

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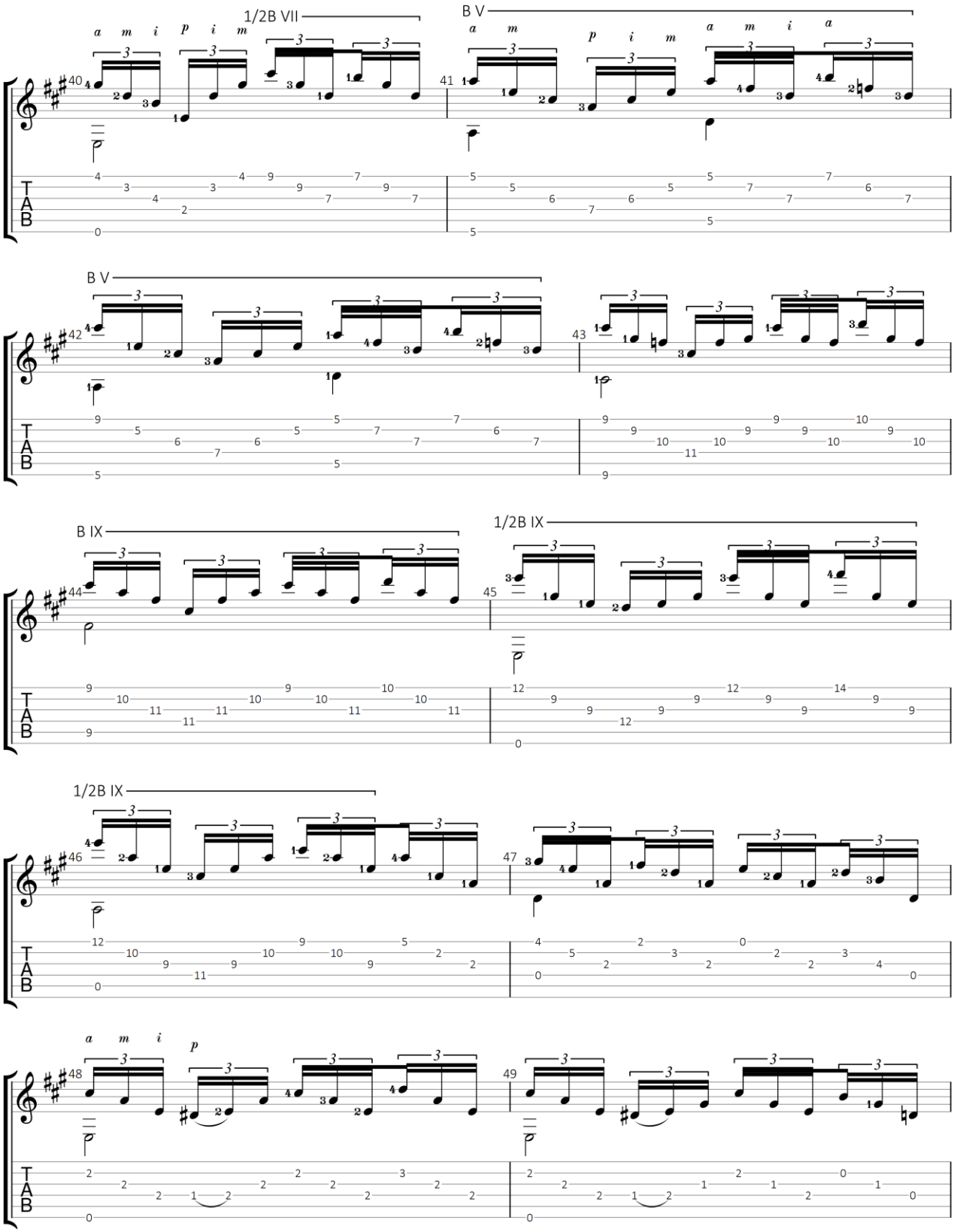

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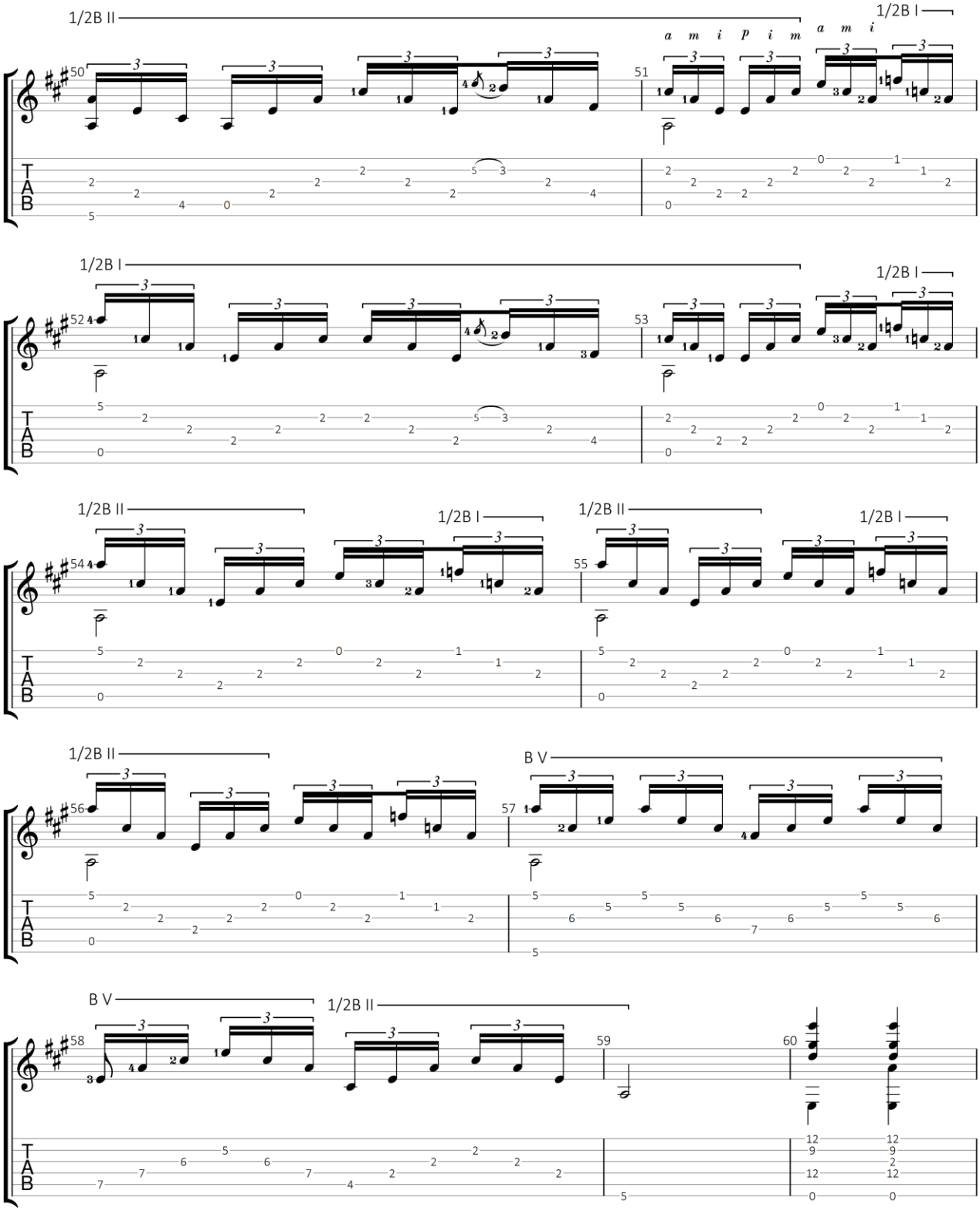

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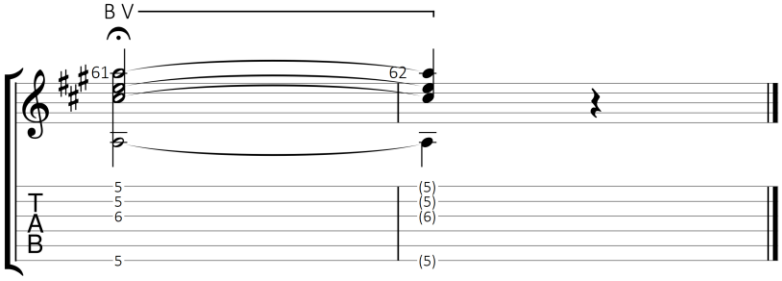
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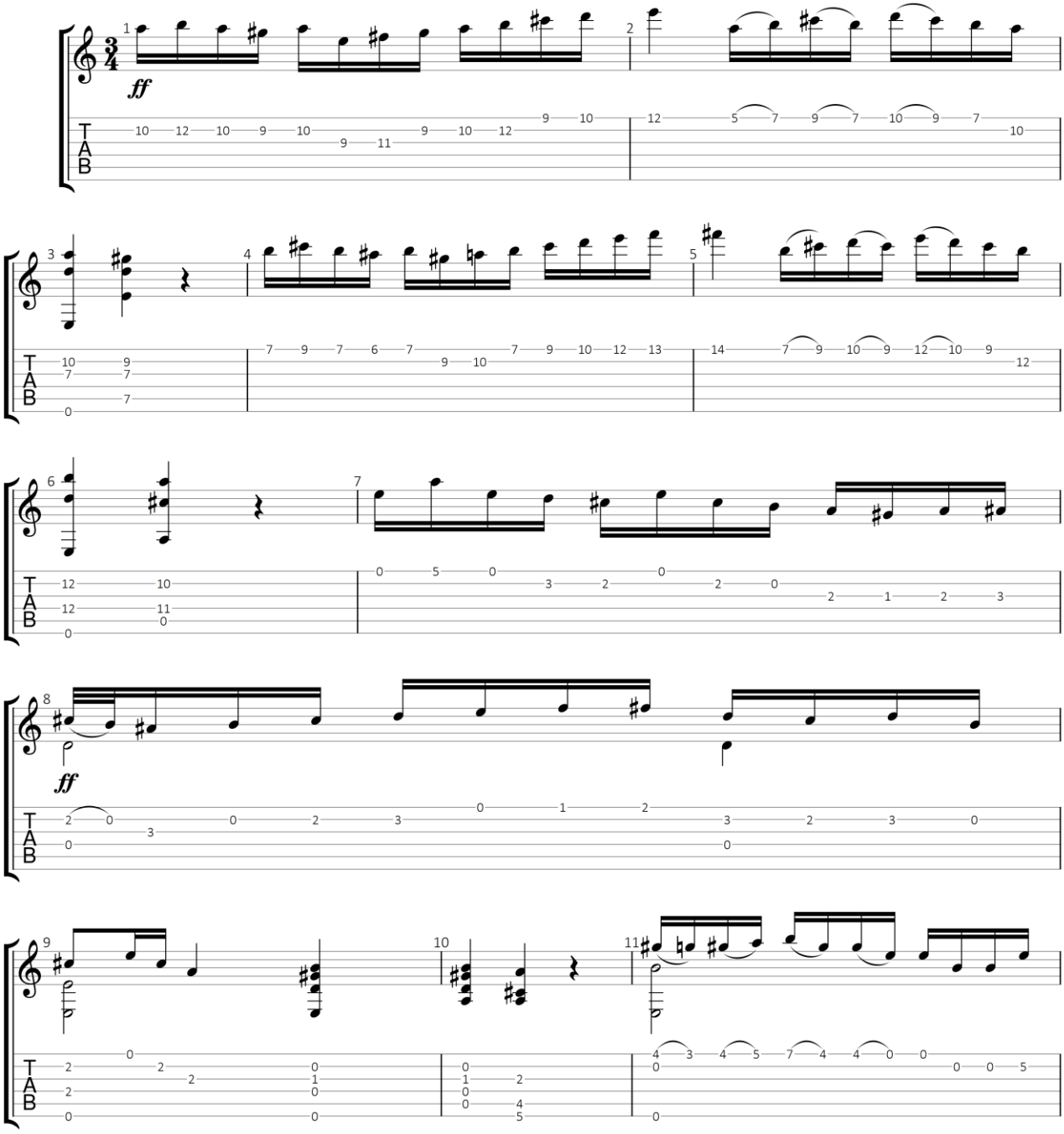
Estudio en Forma de Minueto

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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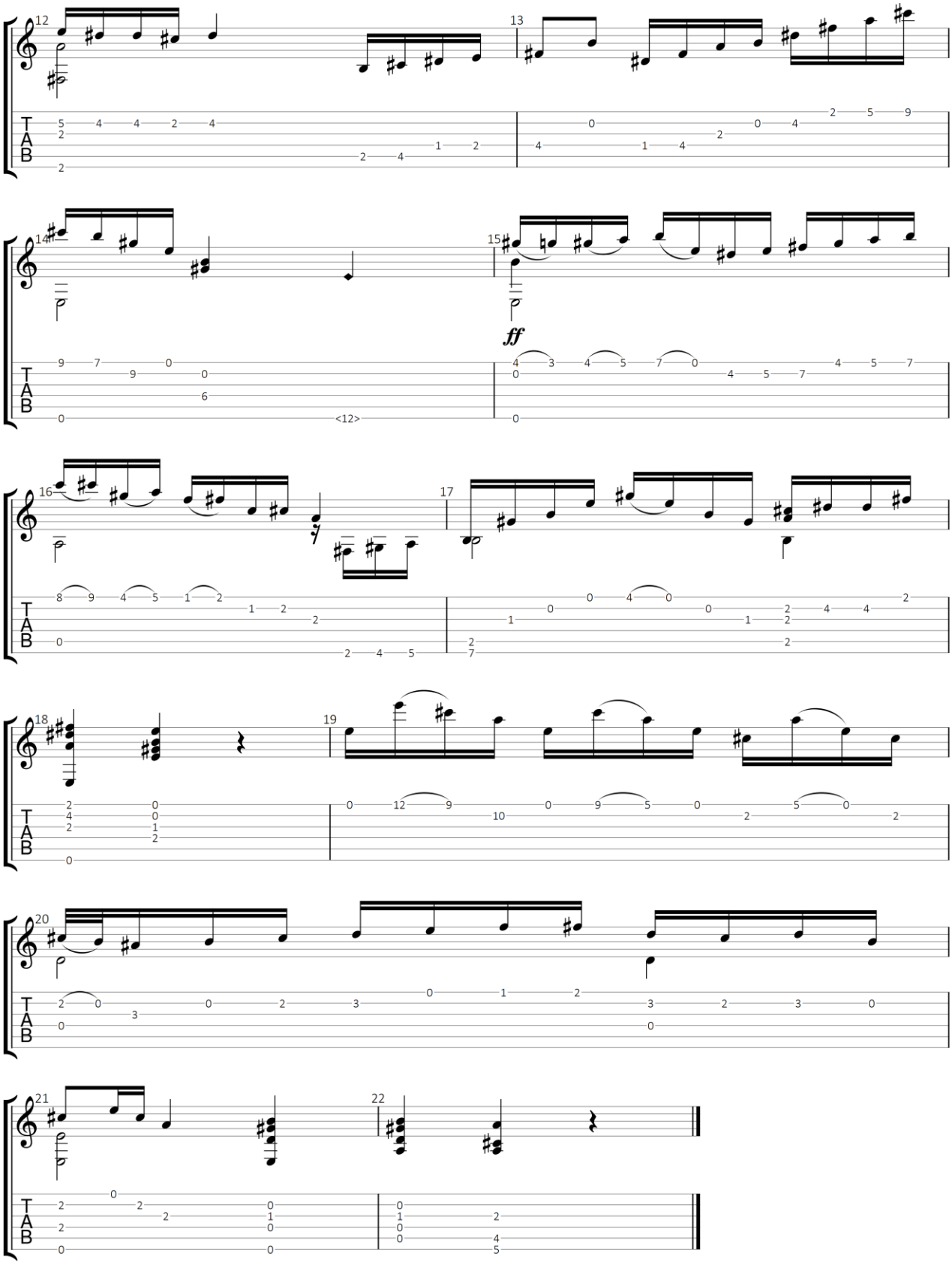

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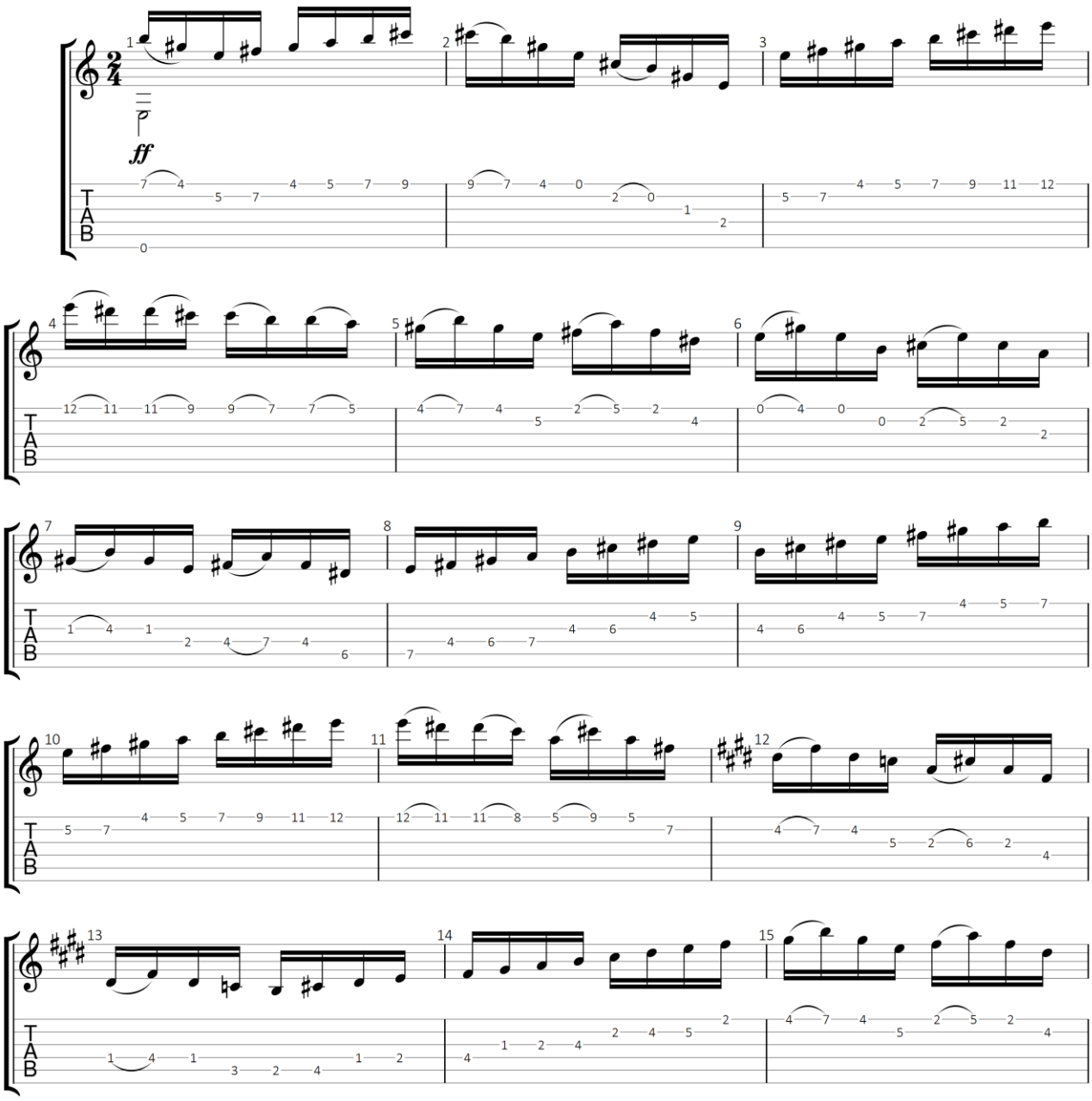
Estudio De Vélocidad

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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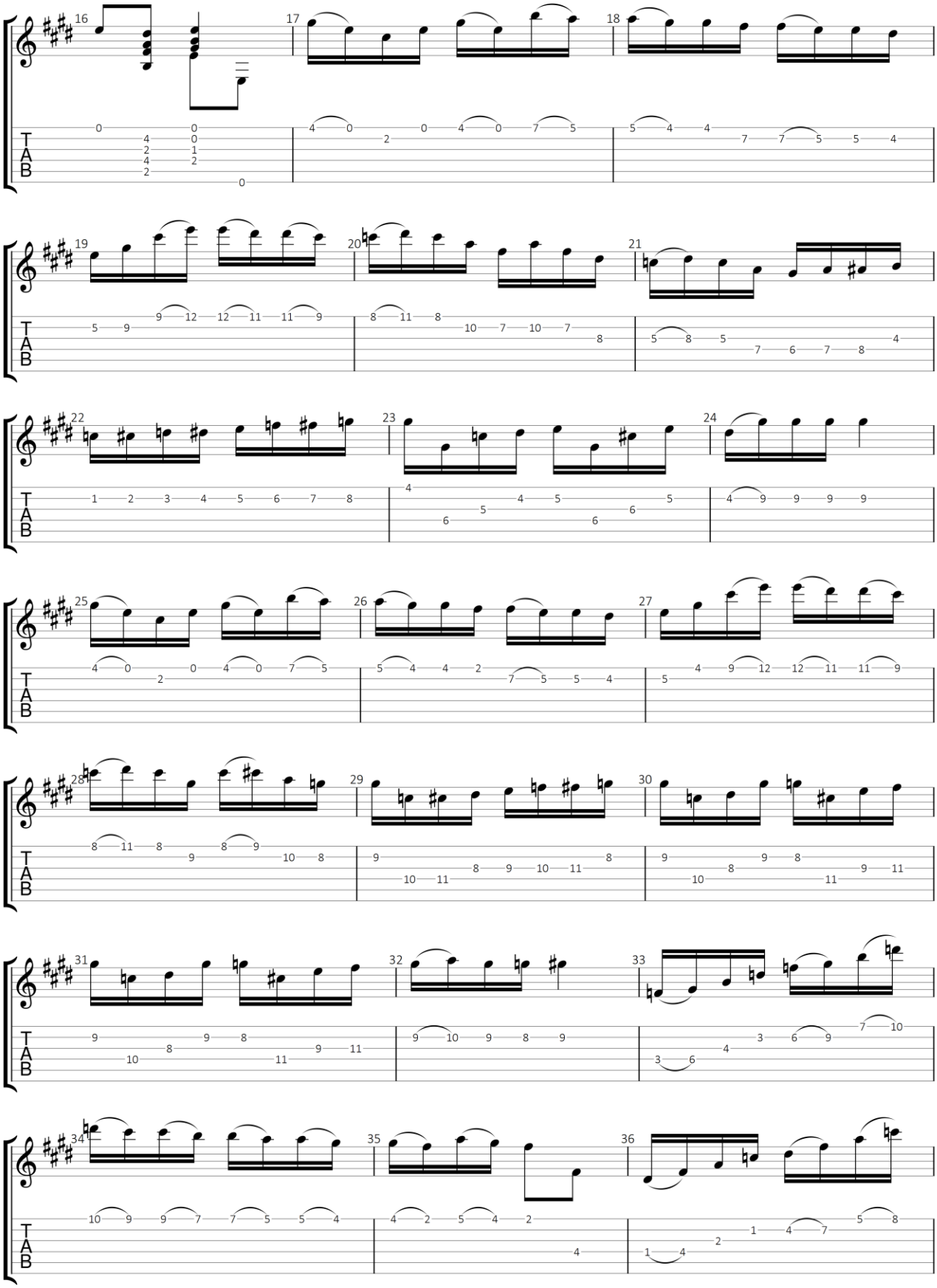

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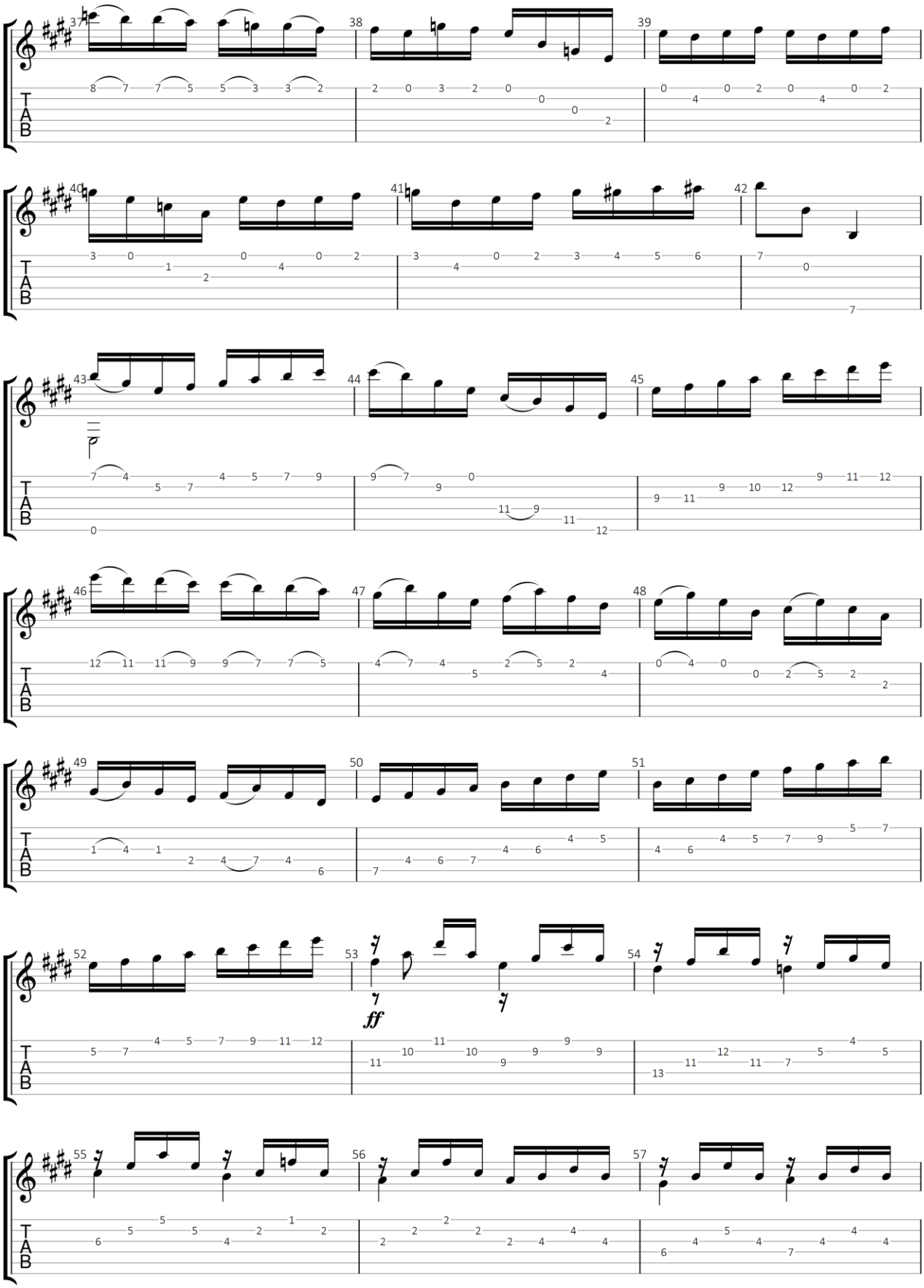

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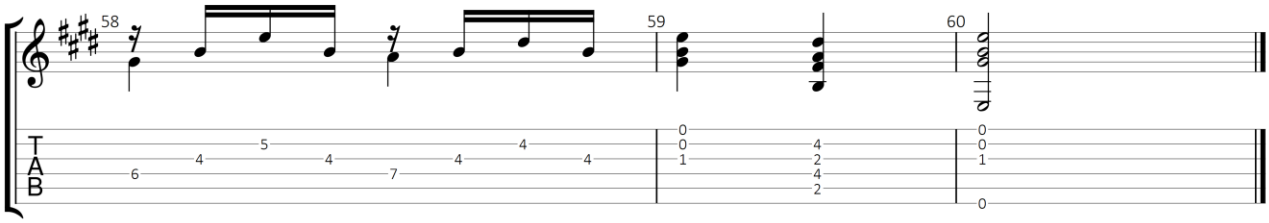

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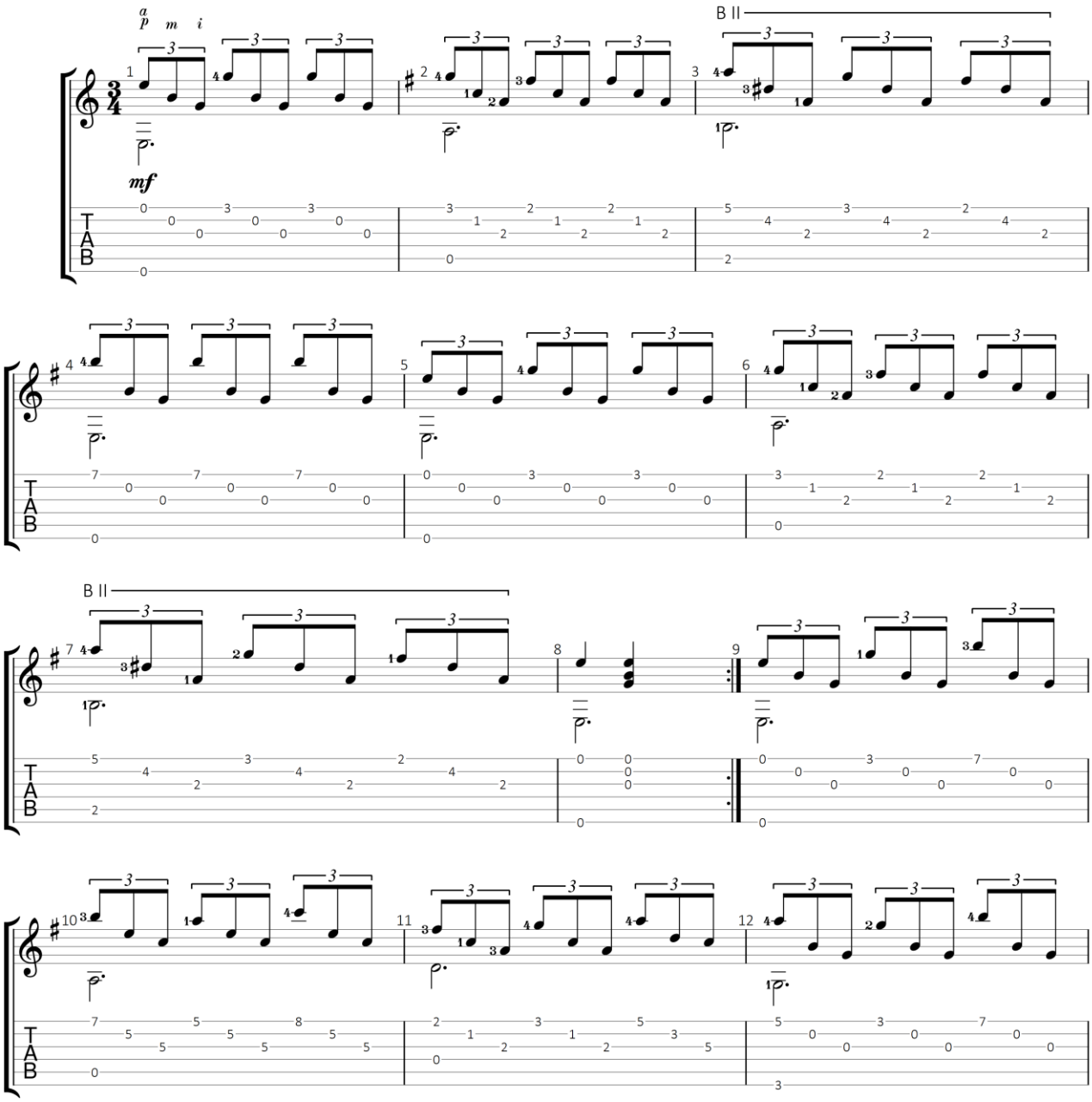
Estudio en Mi menor

(E mineur)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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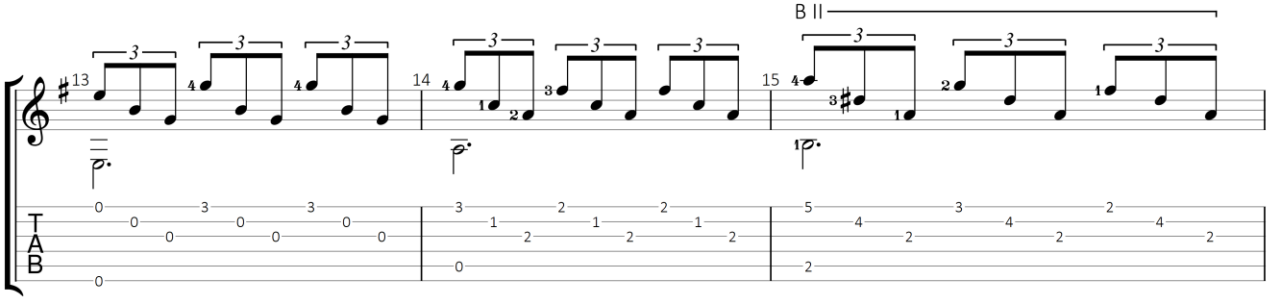

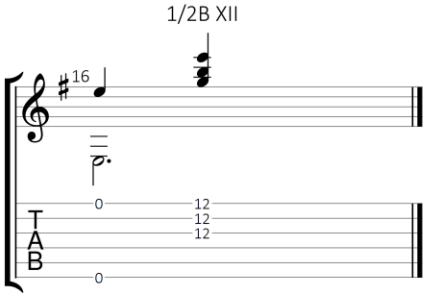

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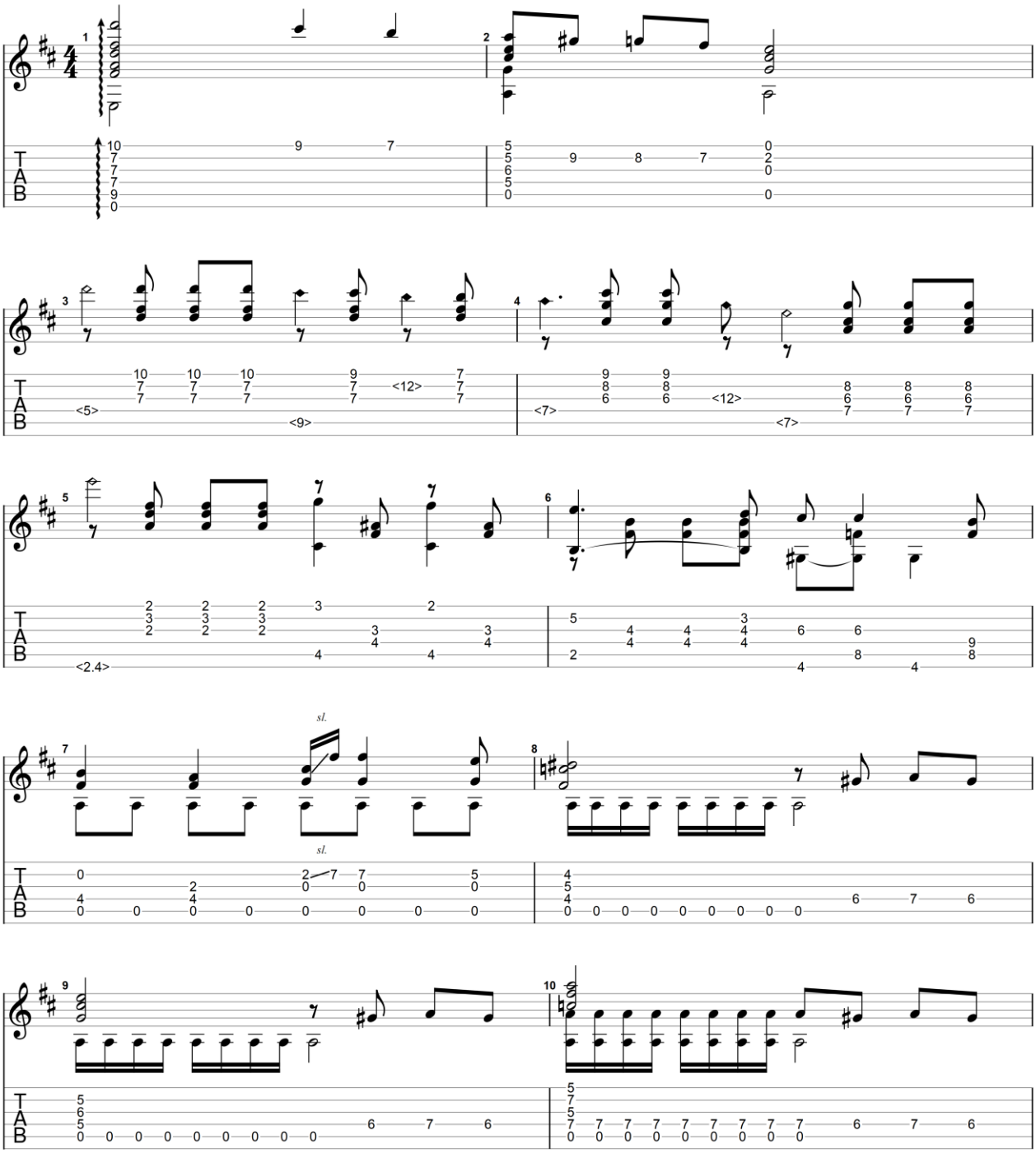
Fantasia sobre motivos de la Traviata de Guiseppe Verdi

Francisco Tárrega Eixea (1852-1909)

Standard tuning



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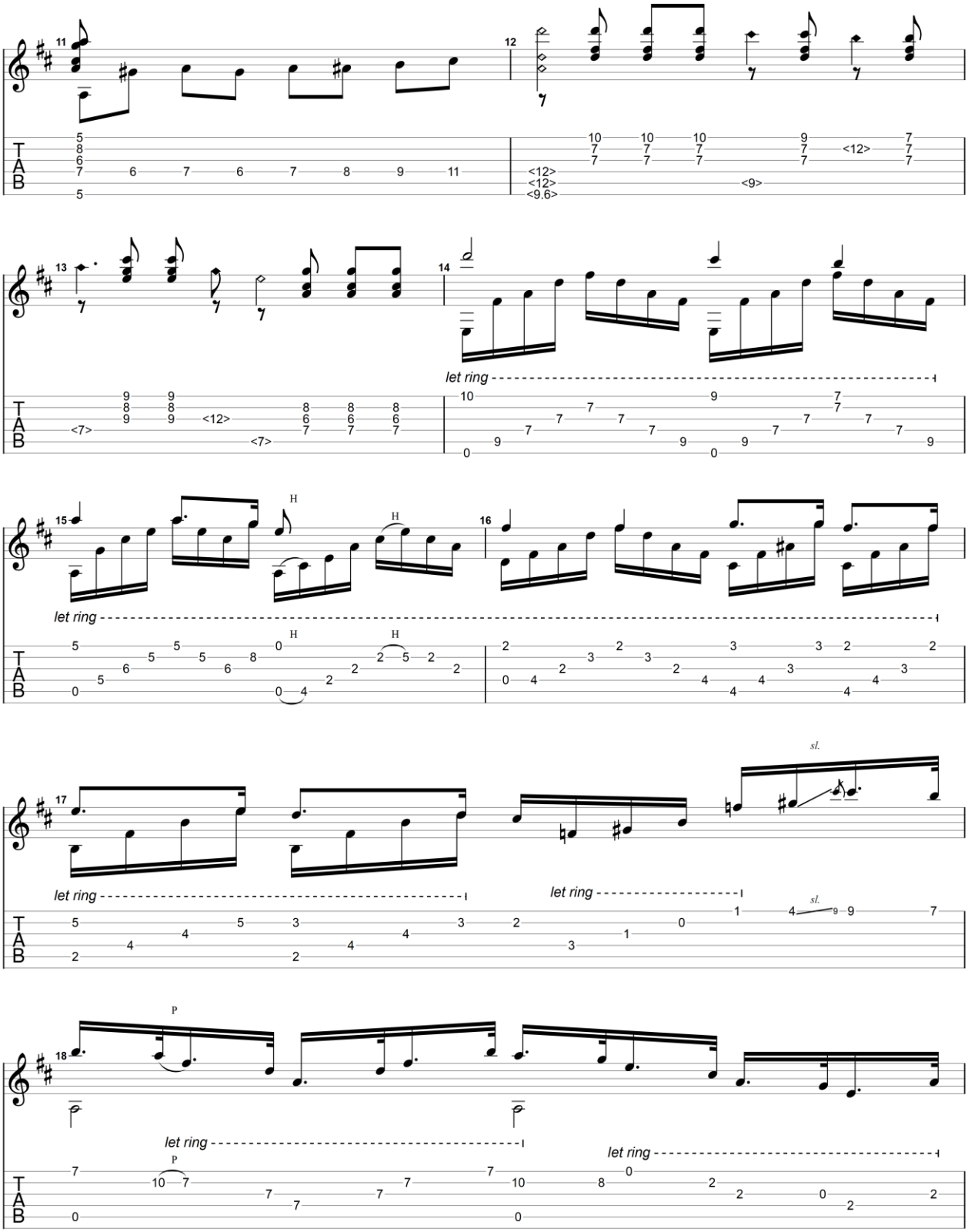
let ring
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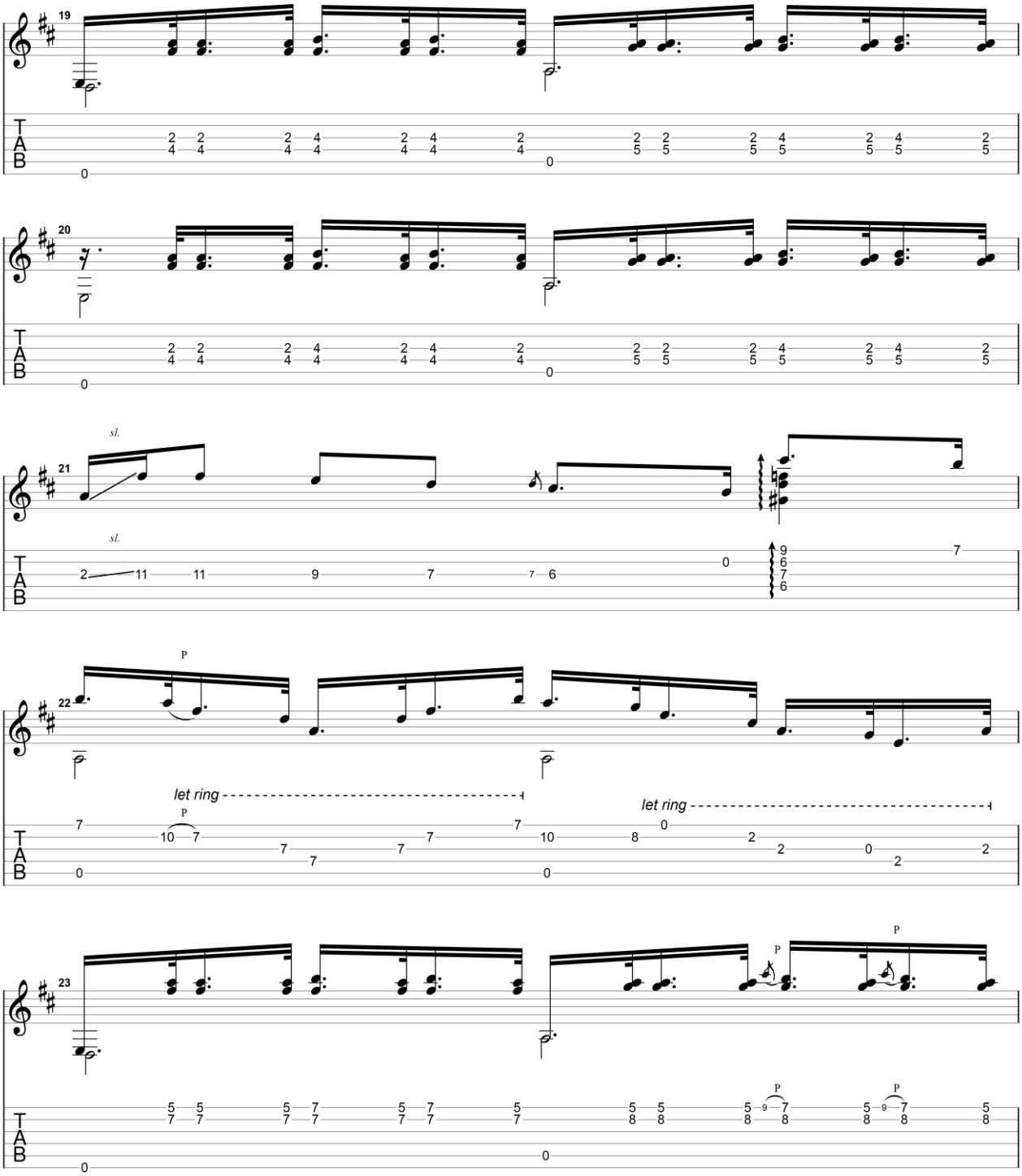

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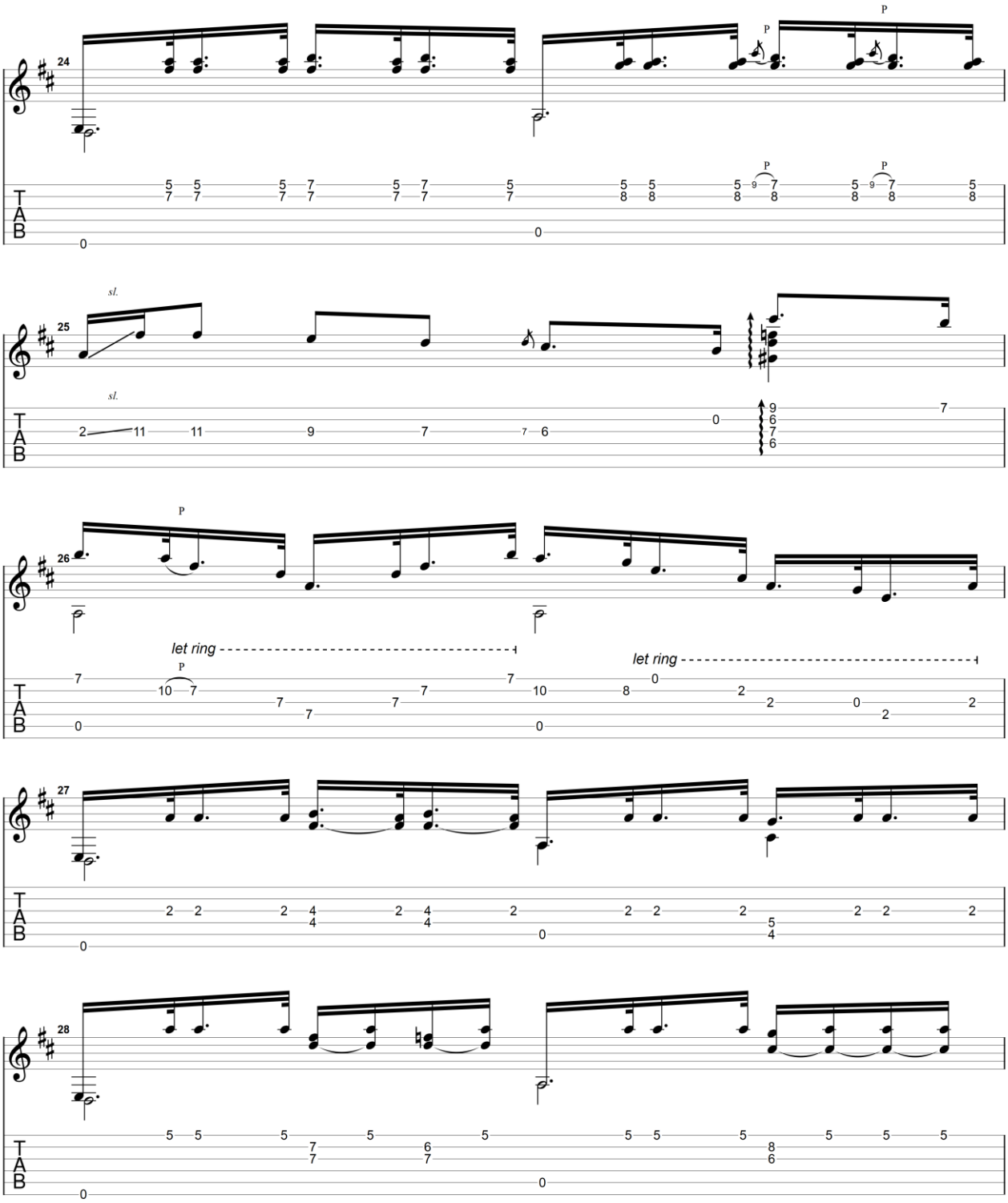

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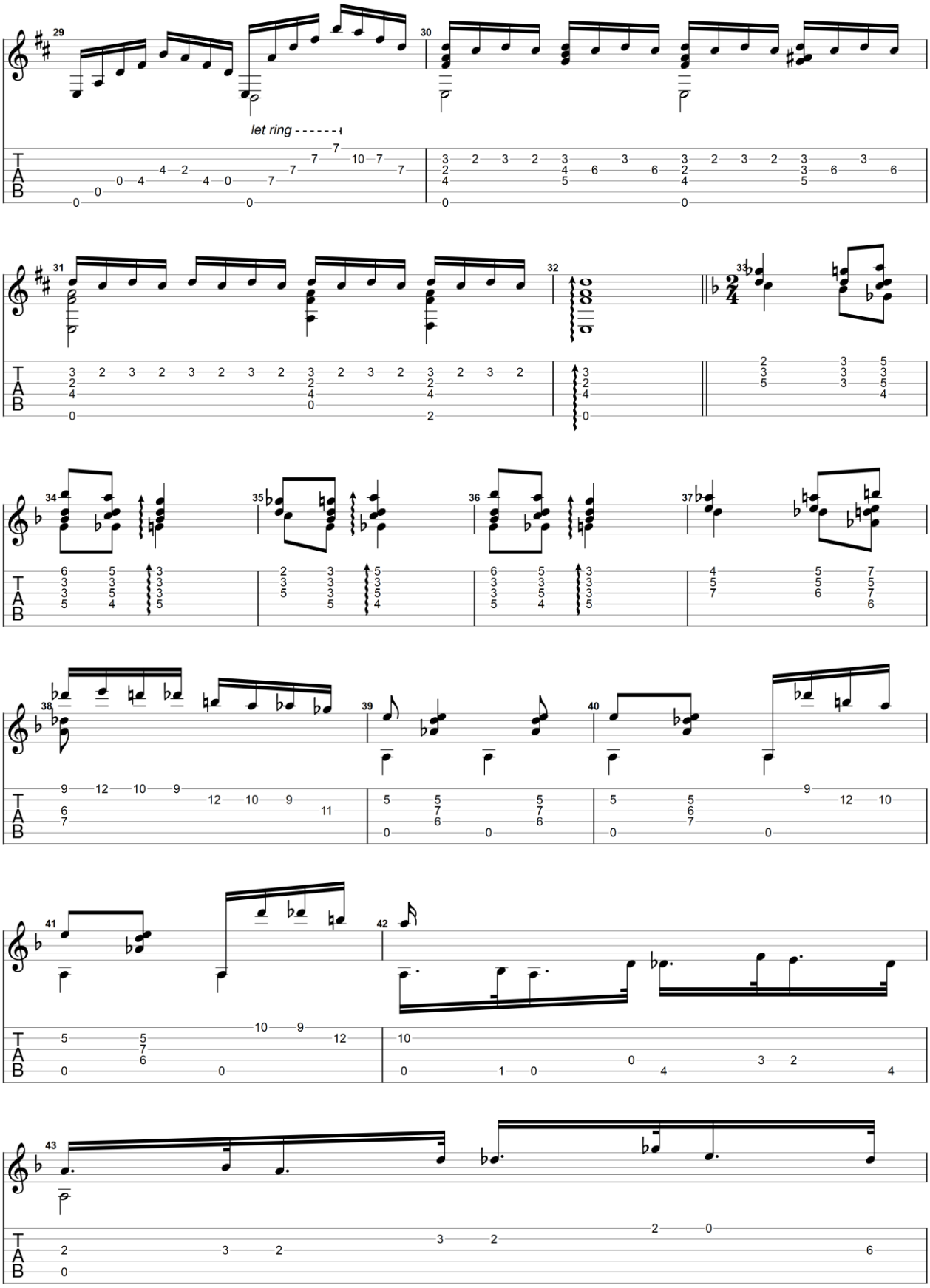

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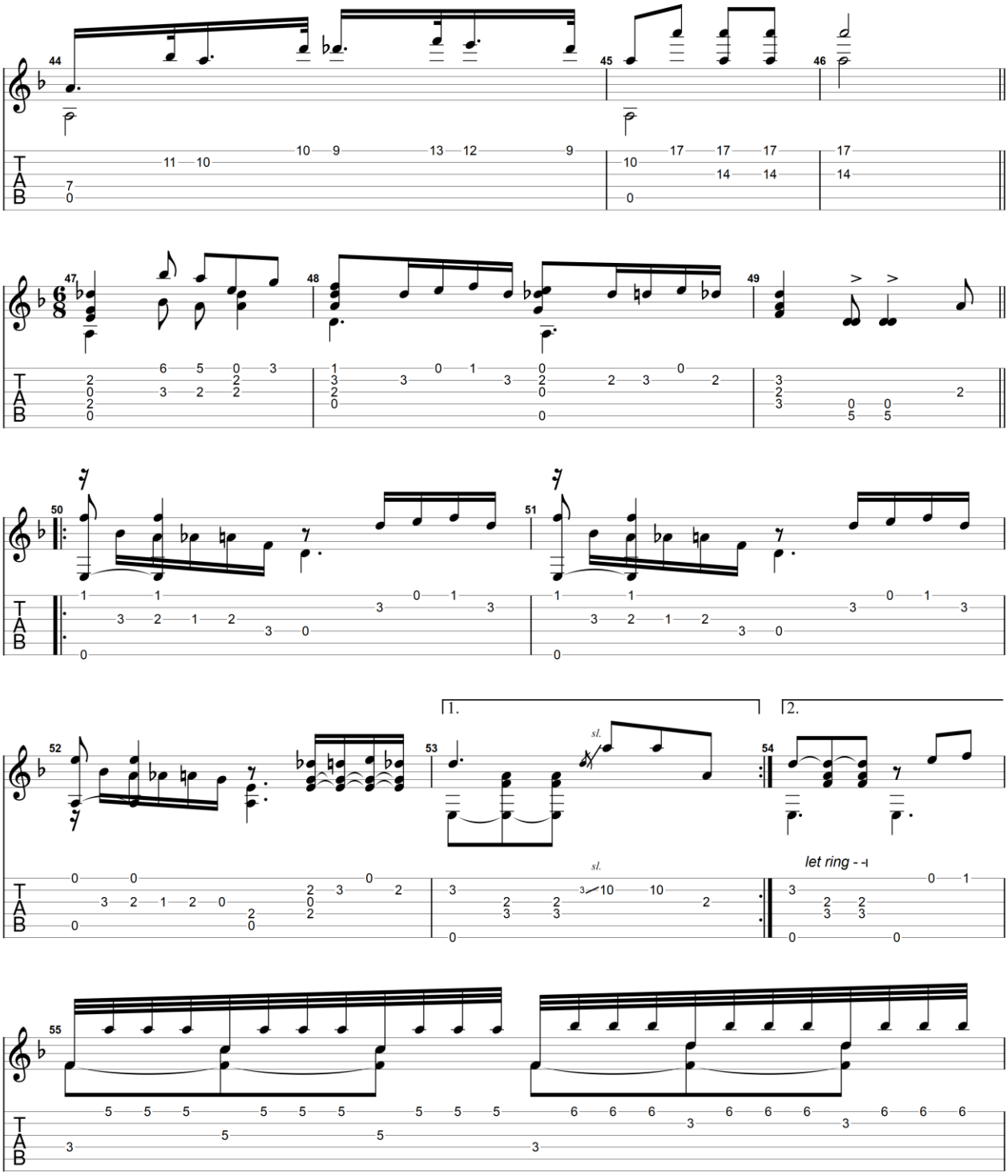

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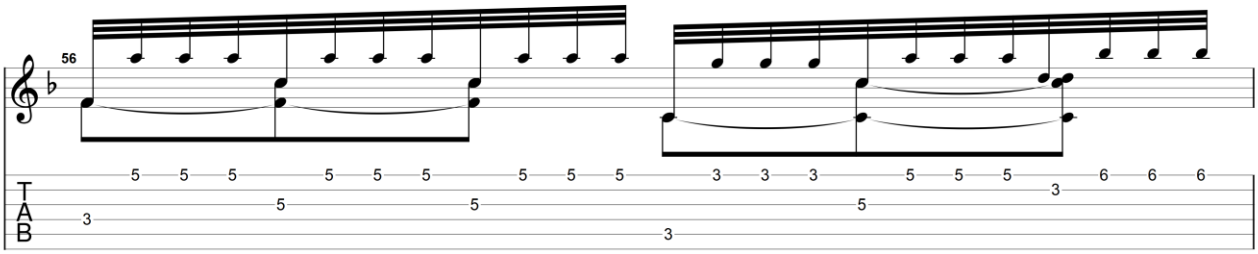

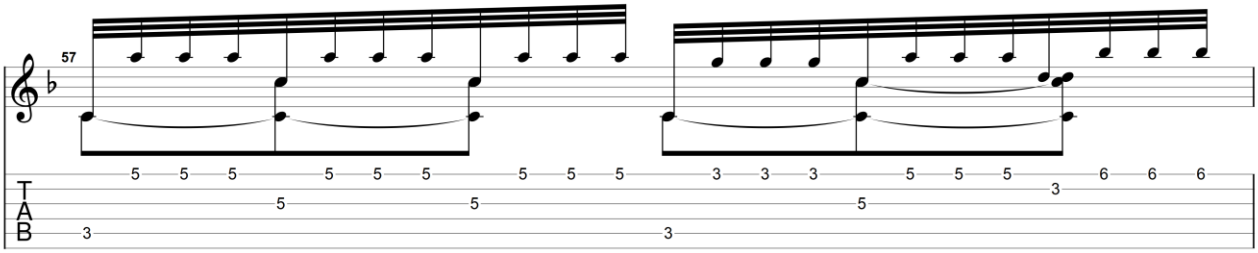

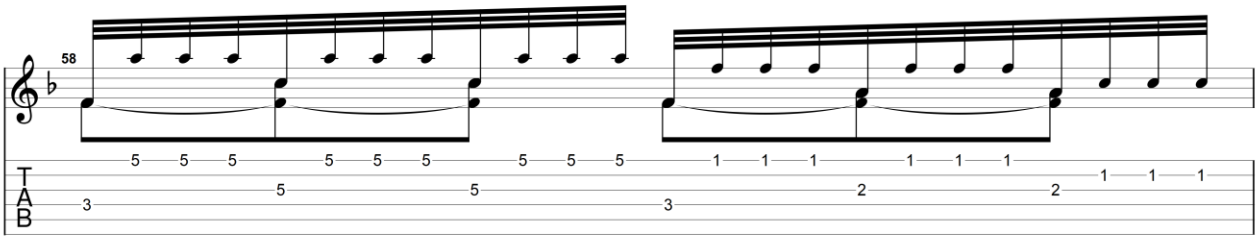

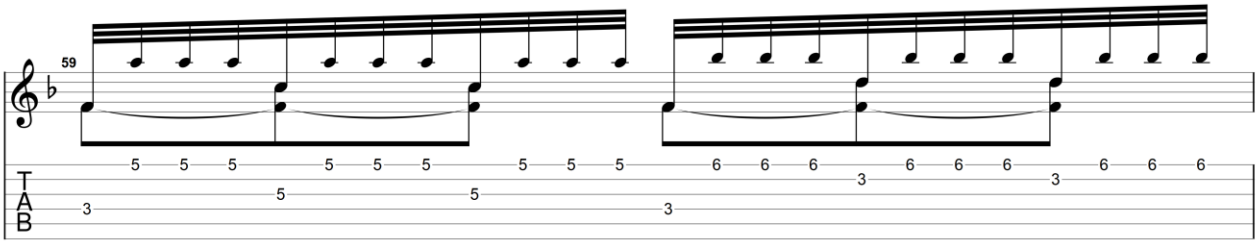

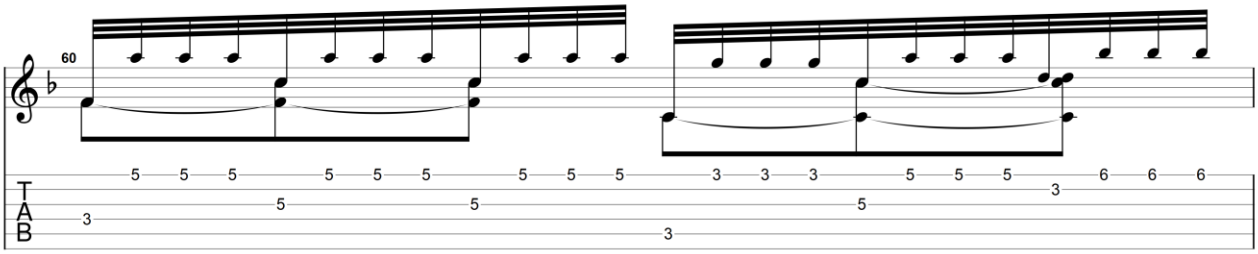

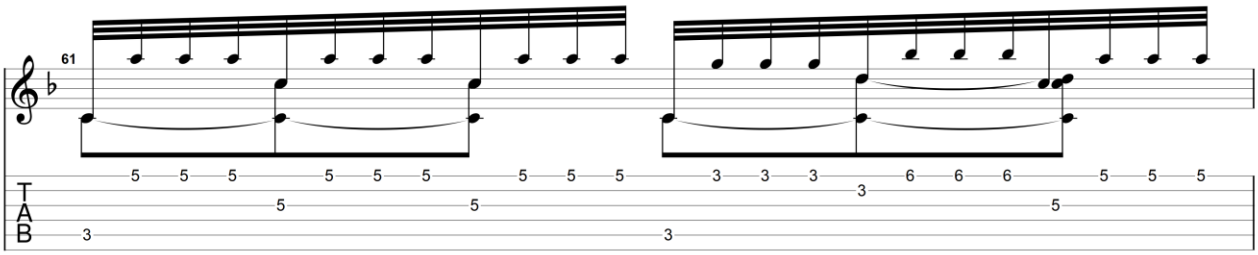

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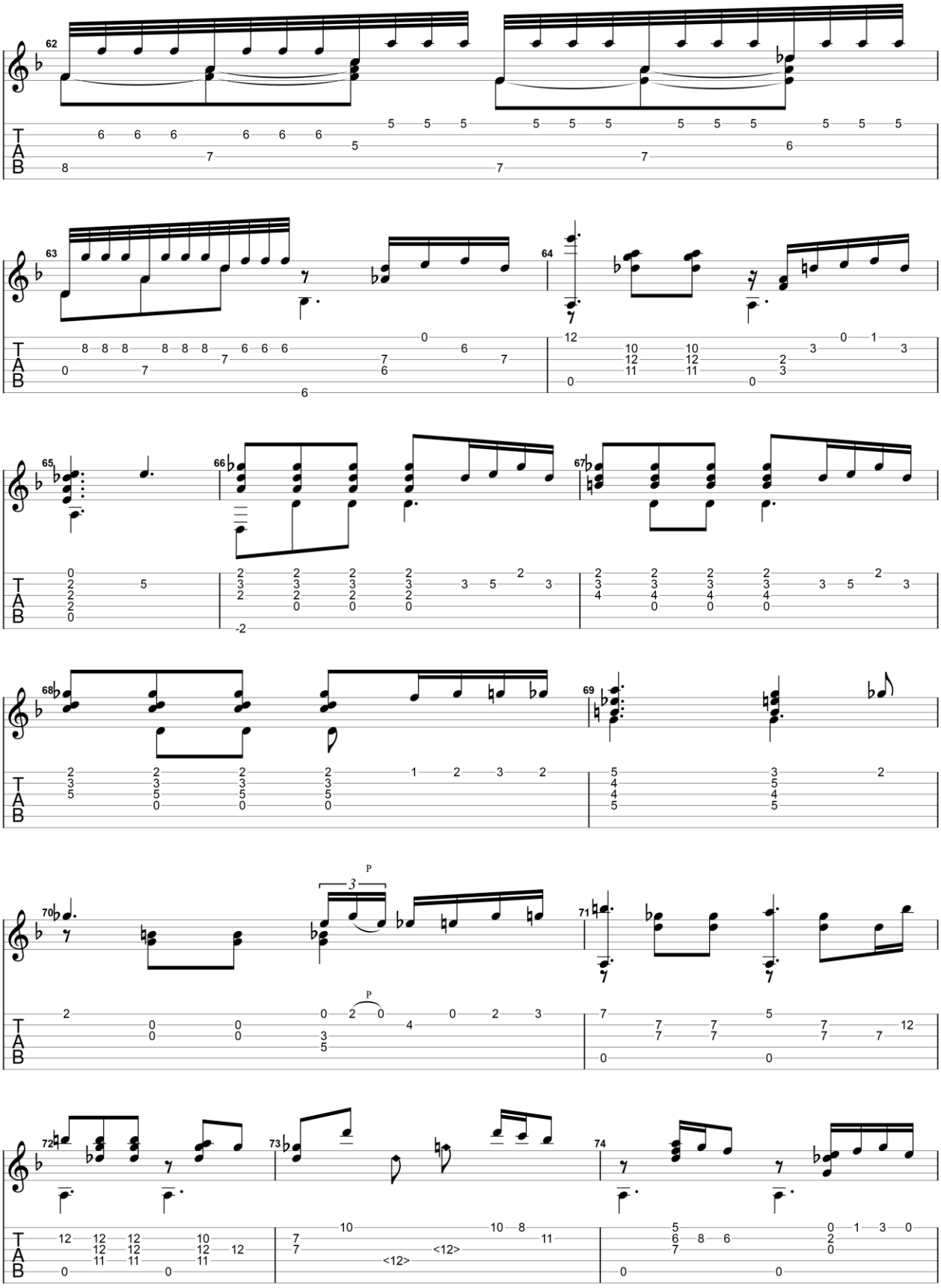

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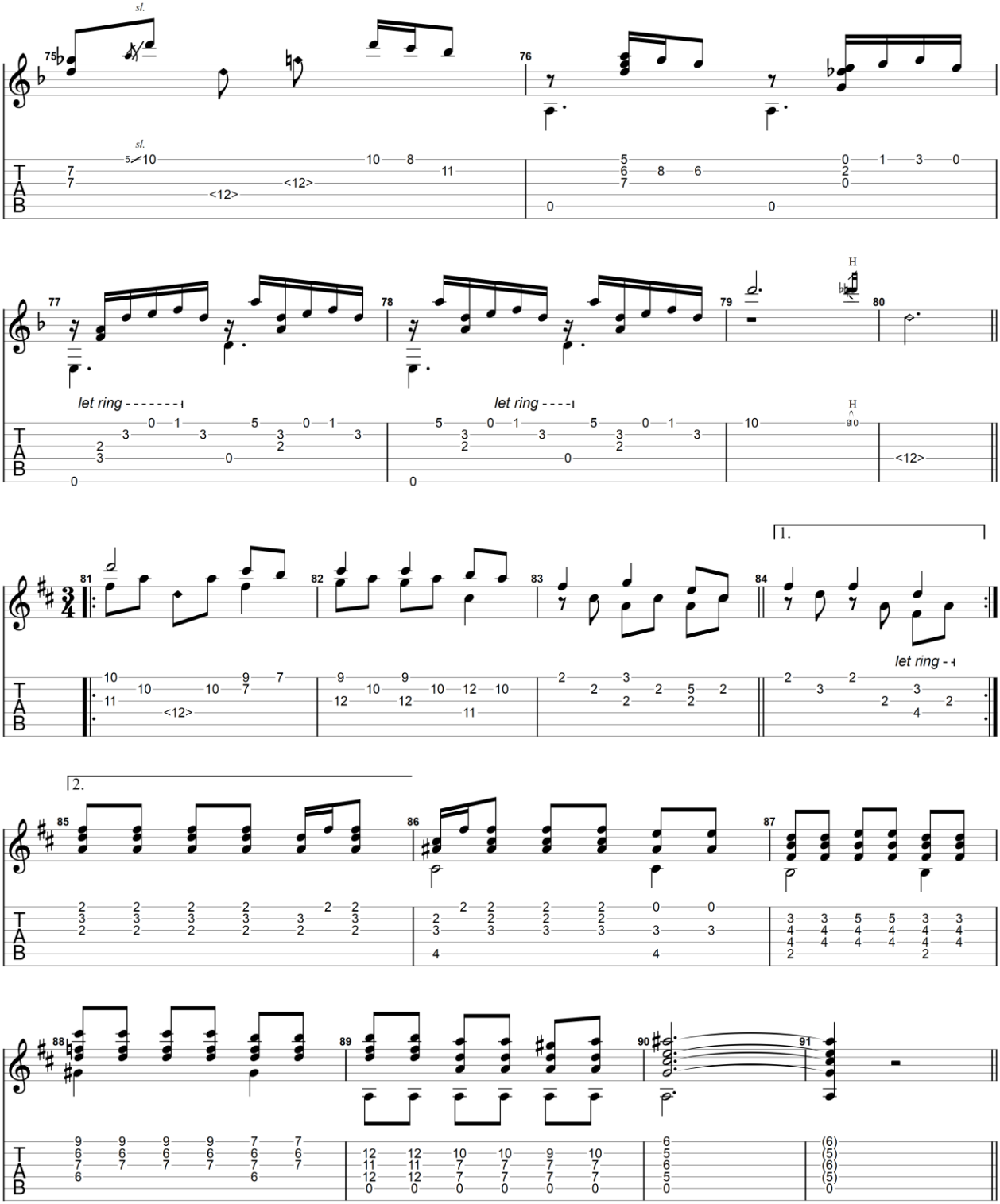

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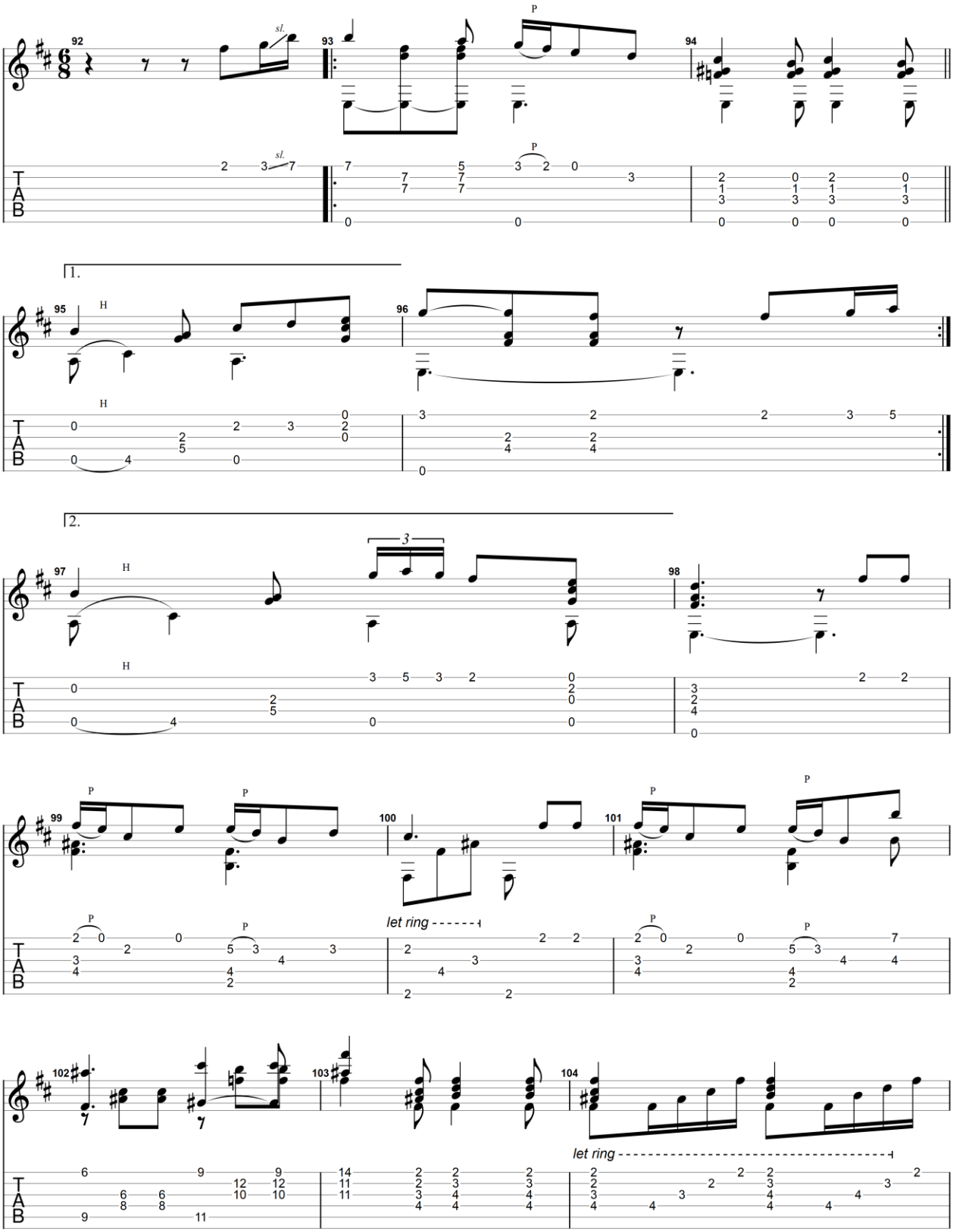

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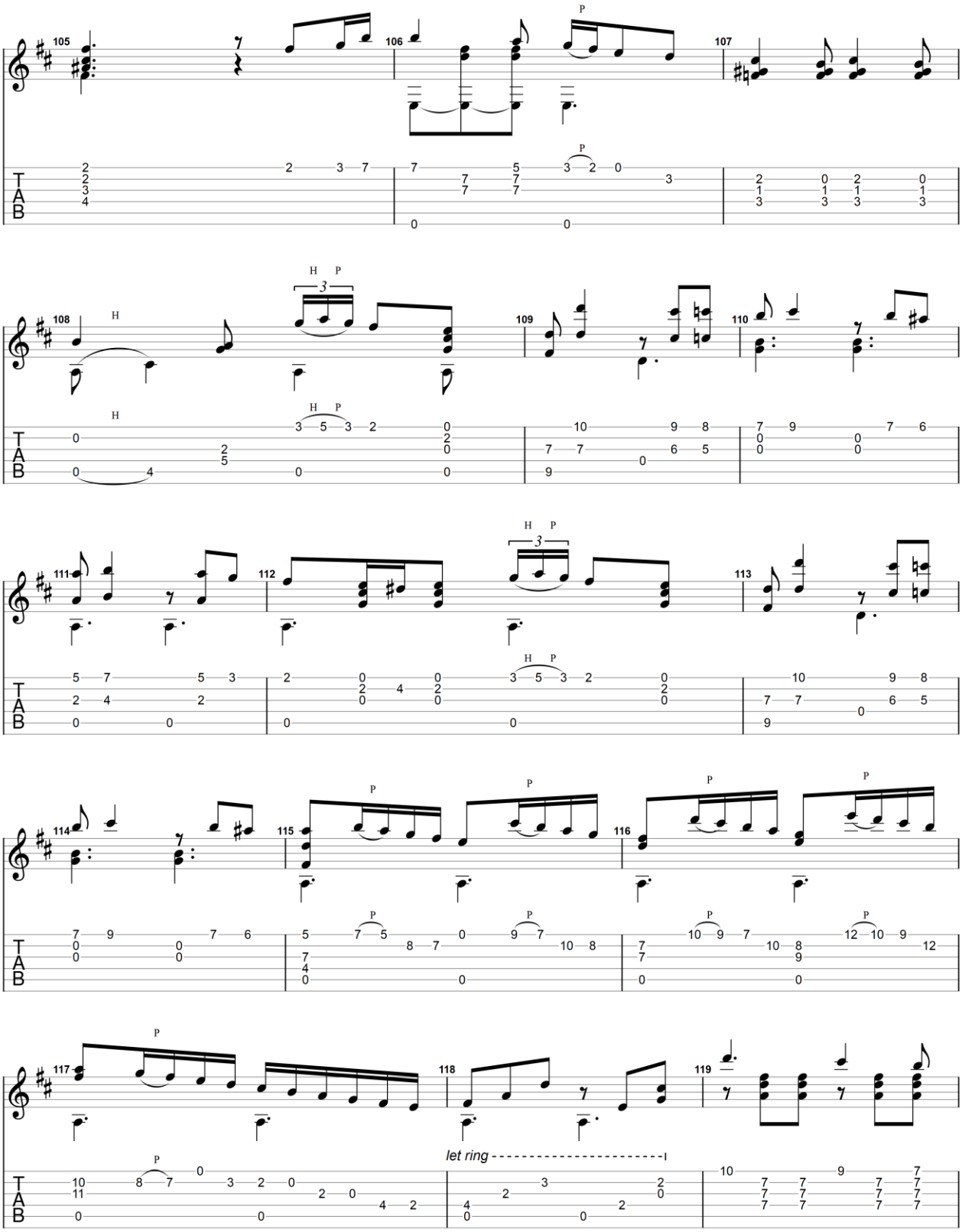

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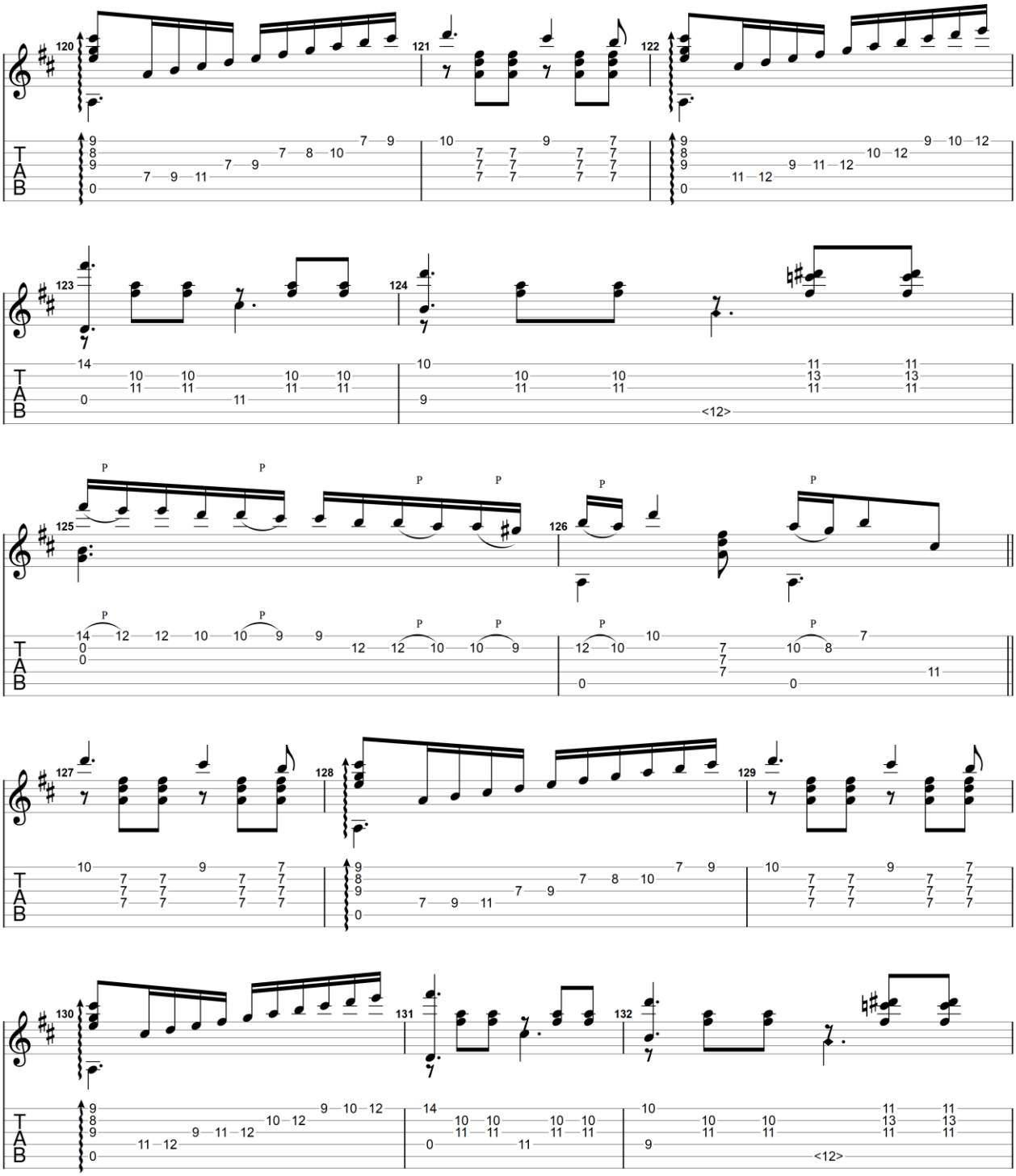

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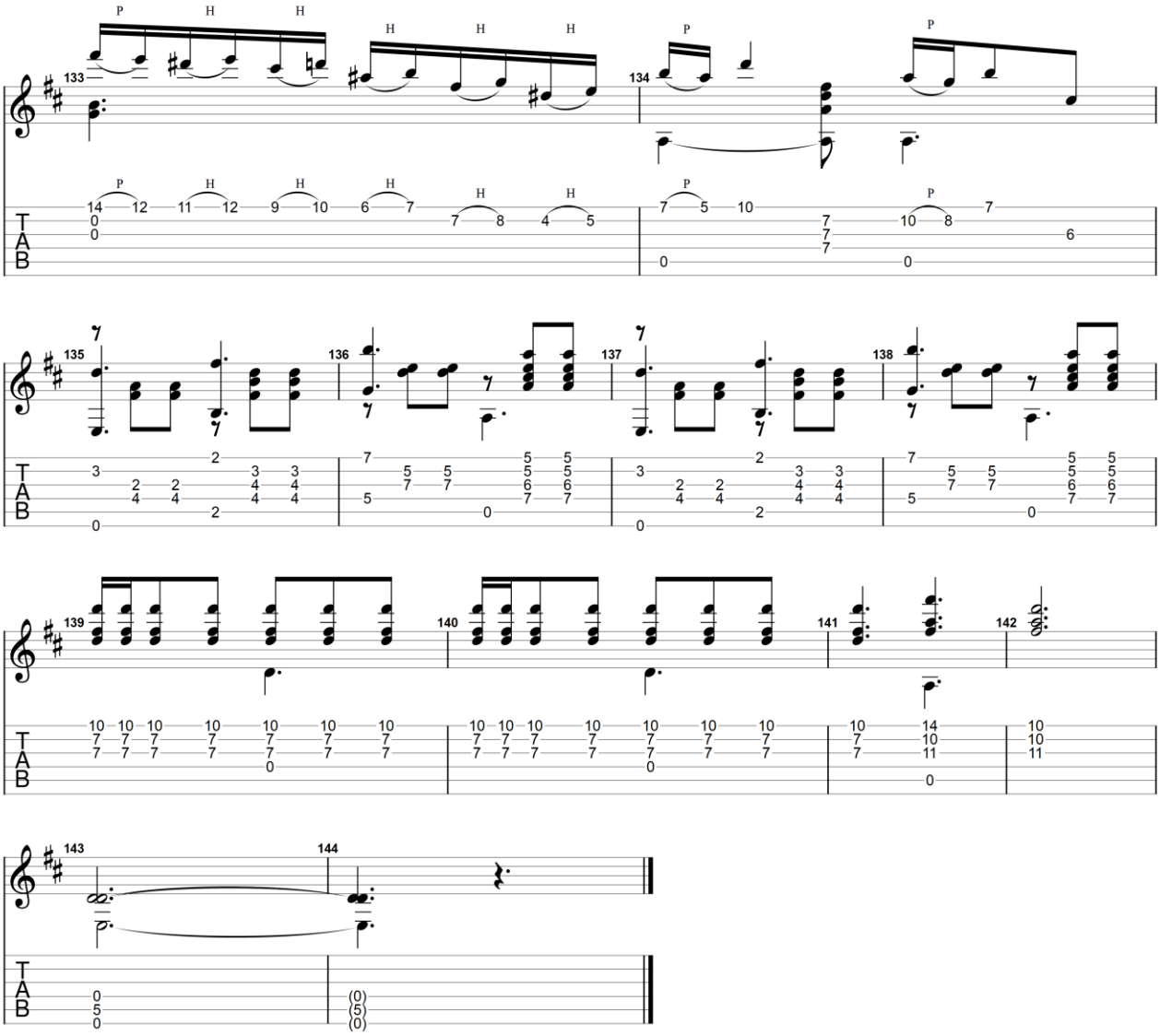

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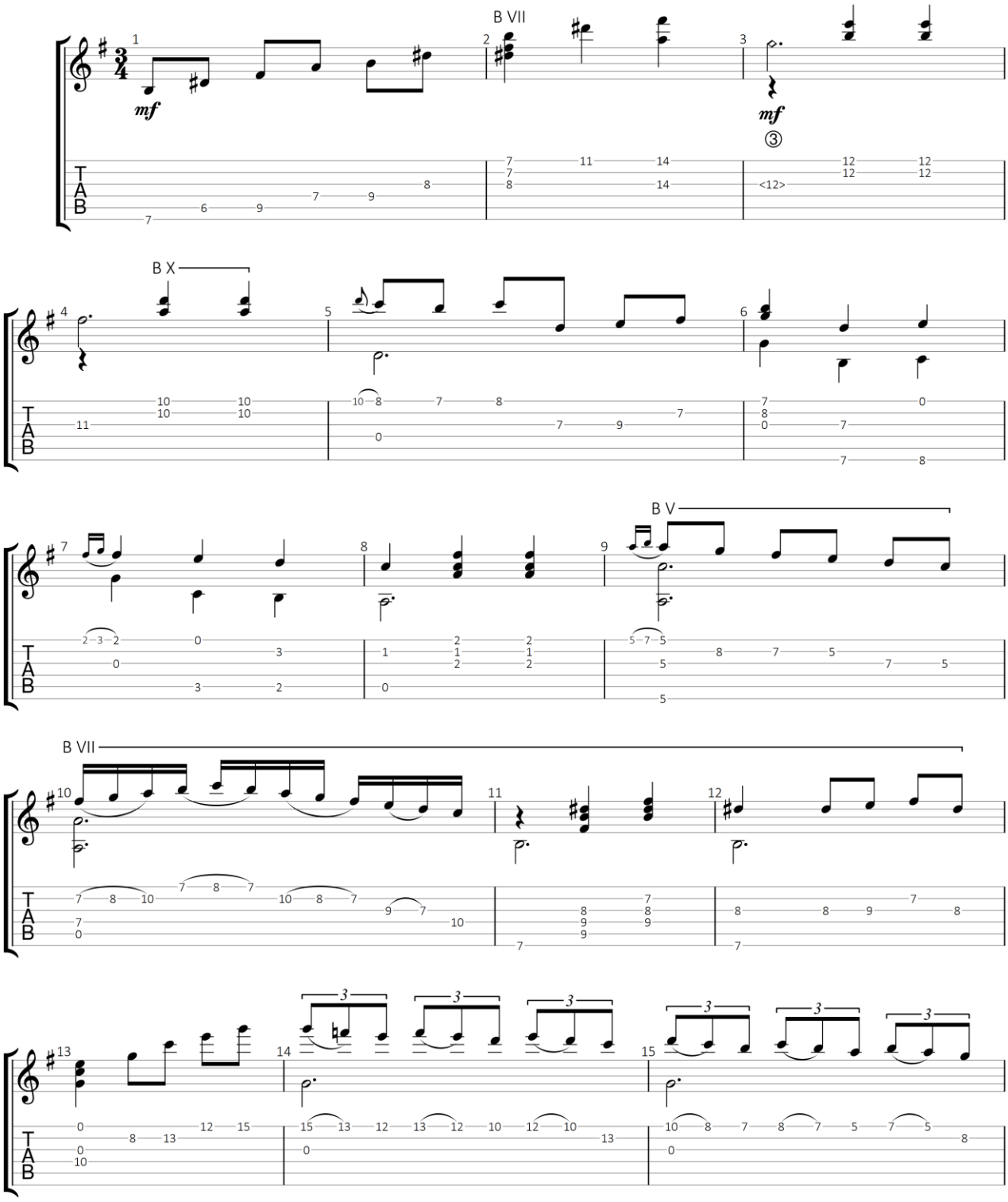
La Cartagenera

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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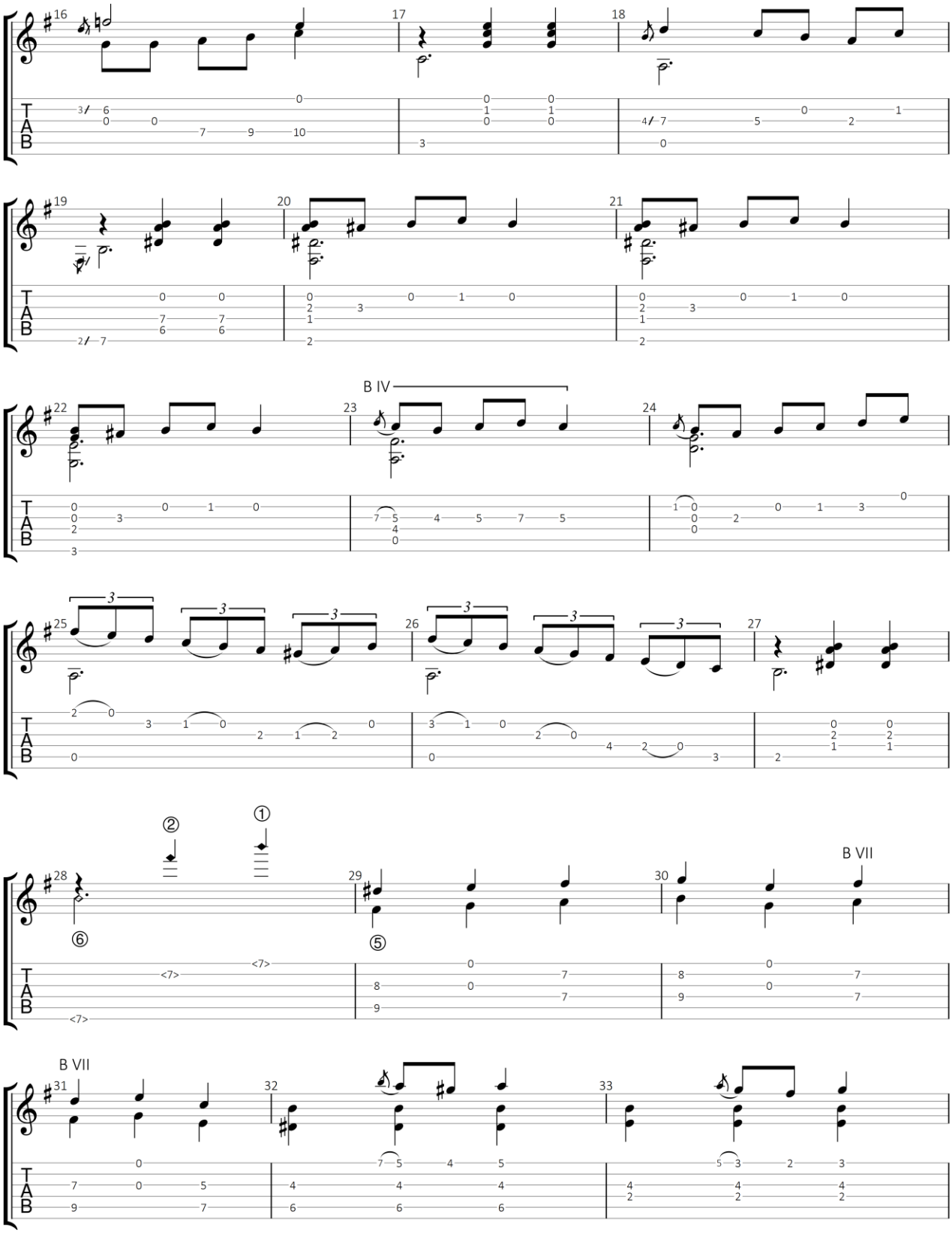

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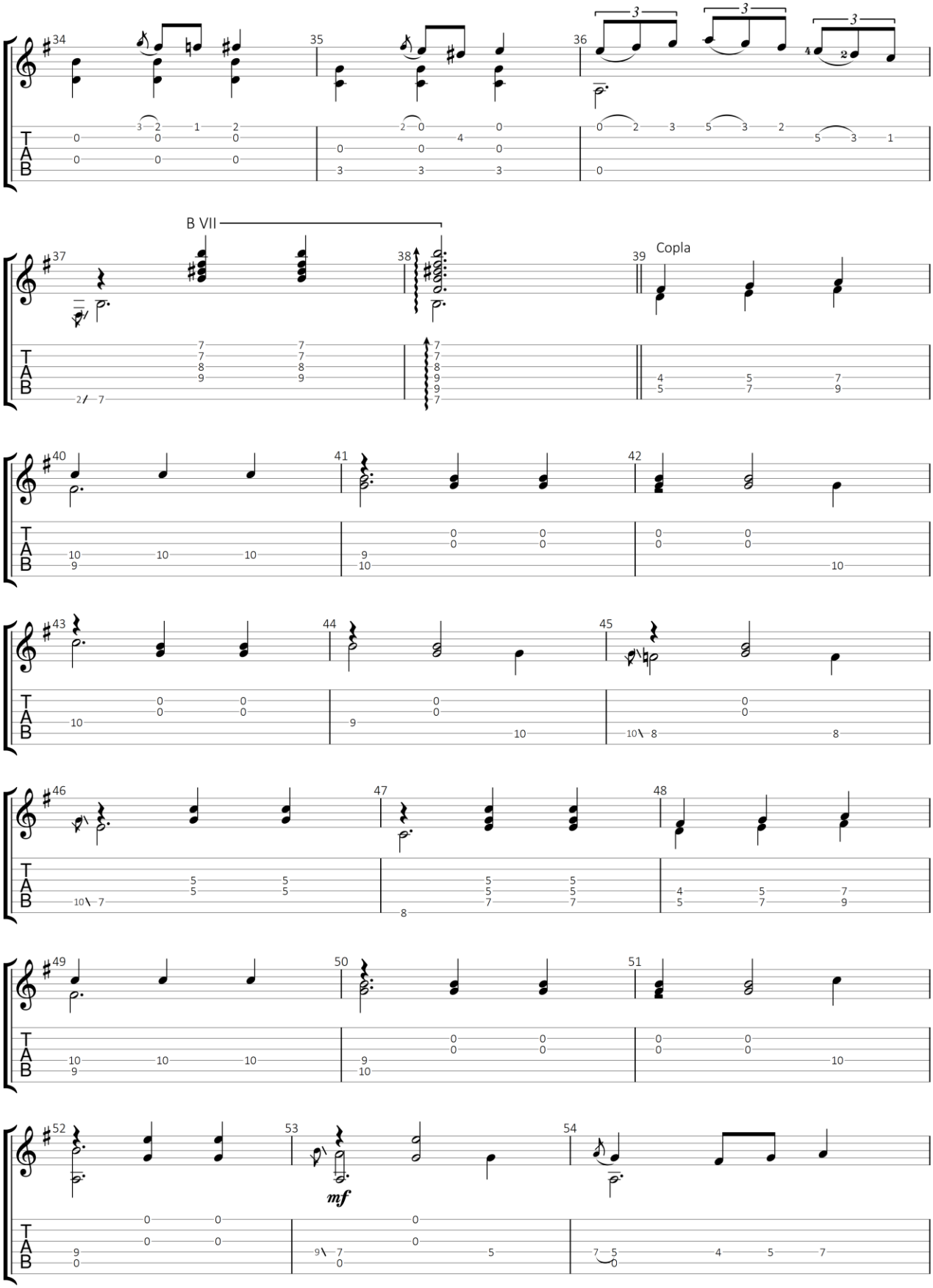

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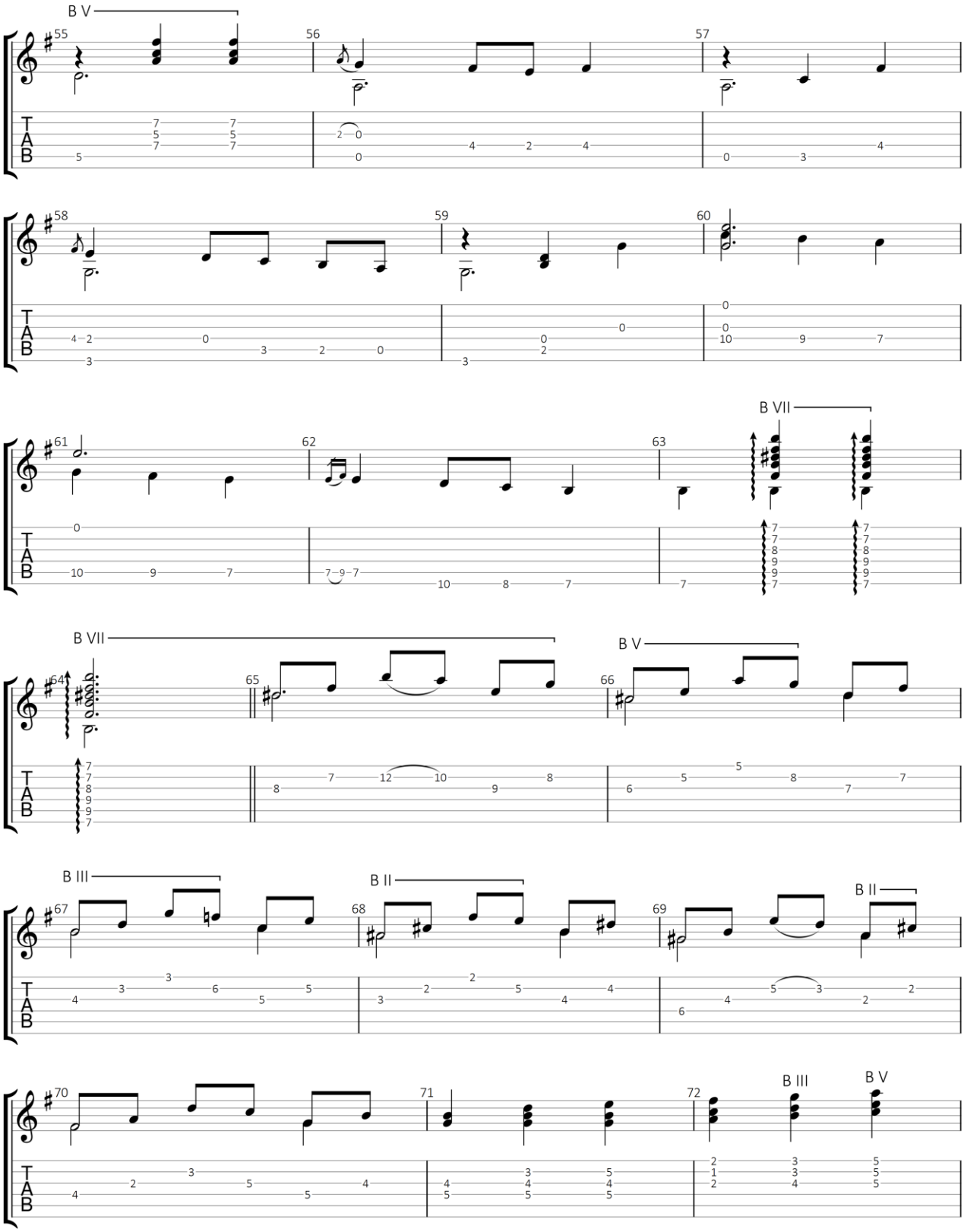

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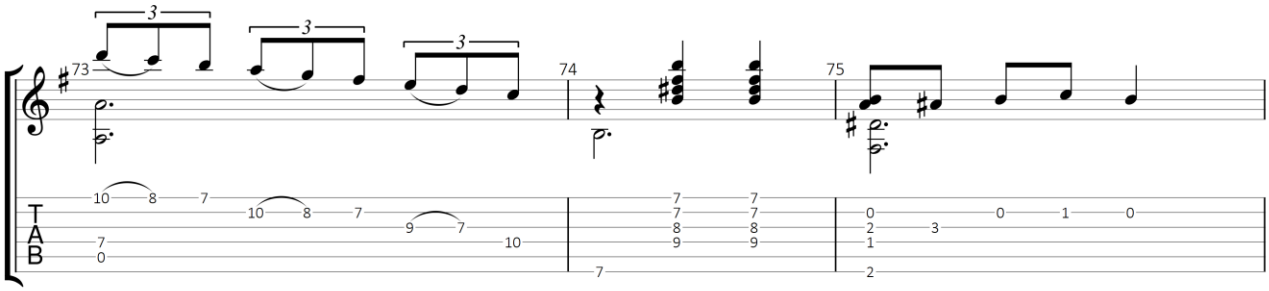

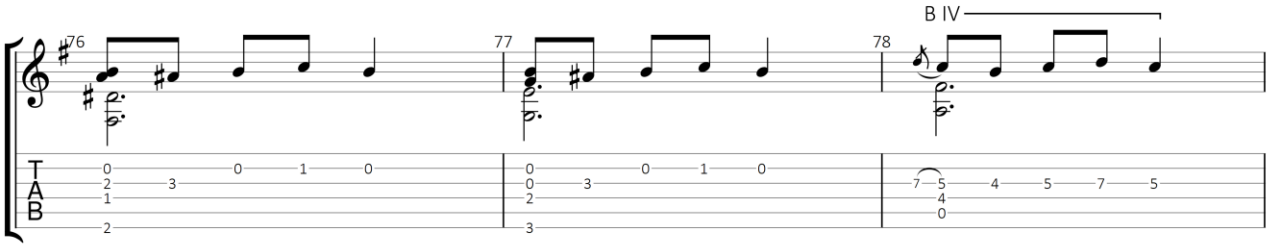
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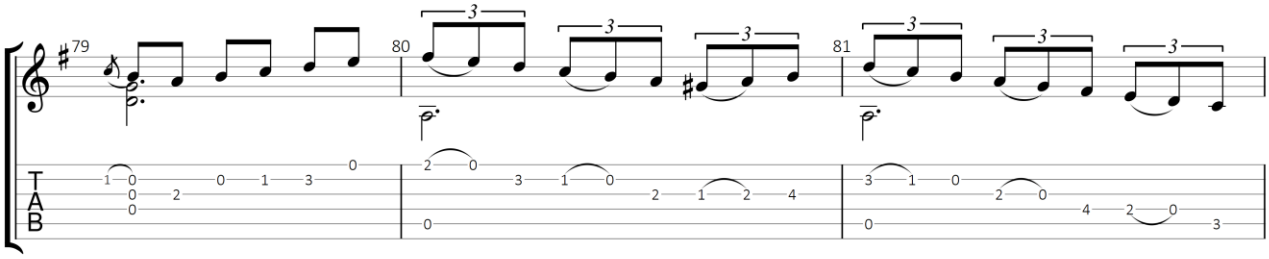
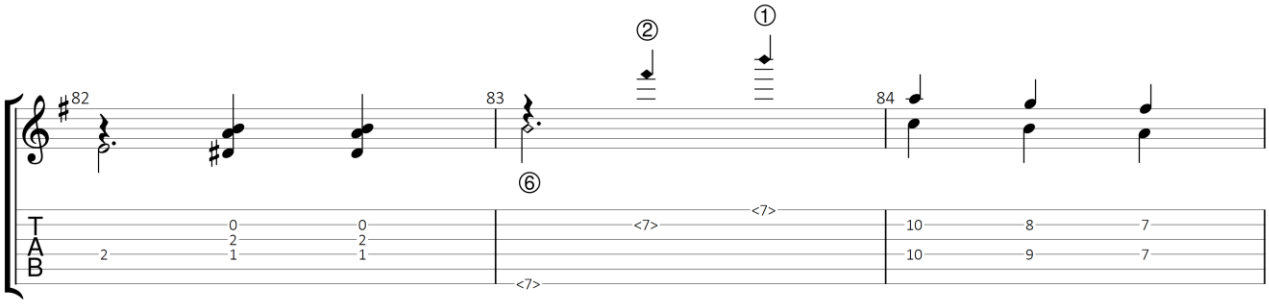
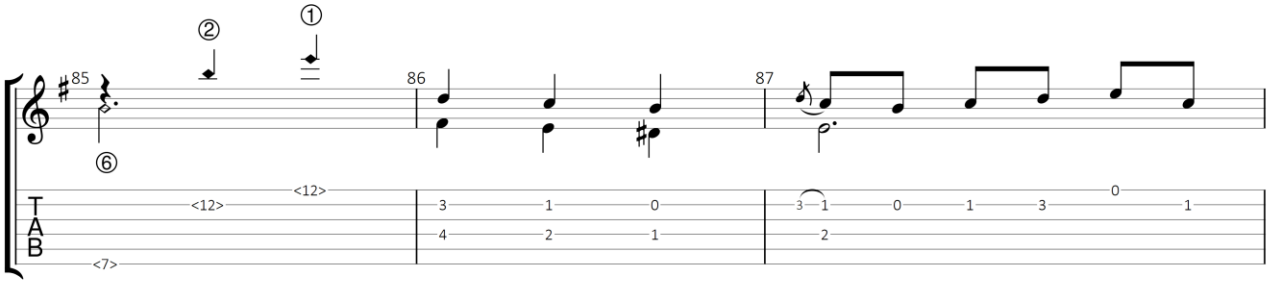
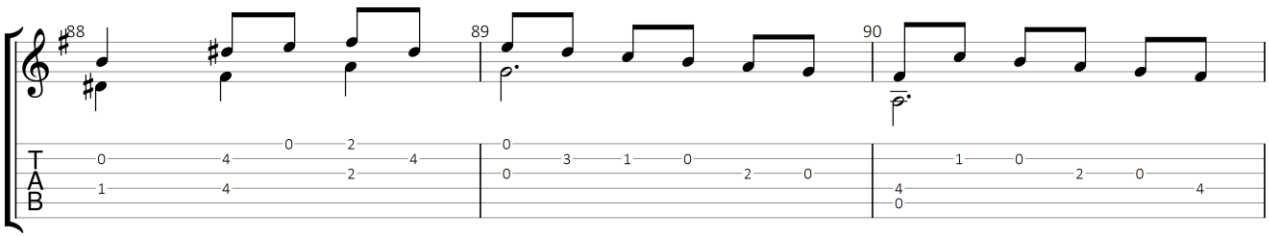
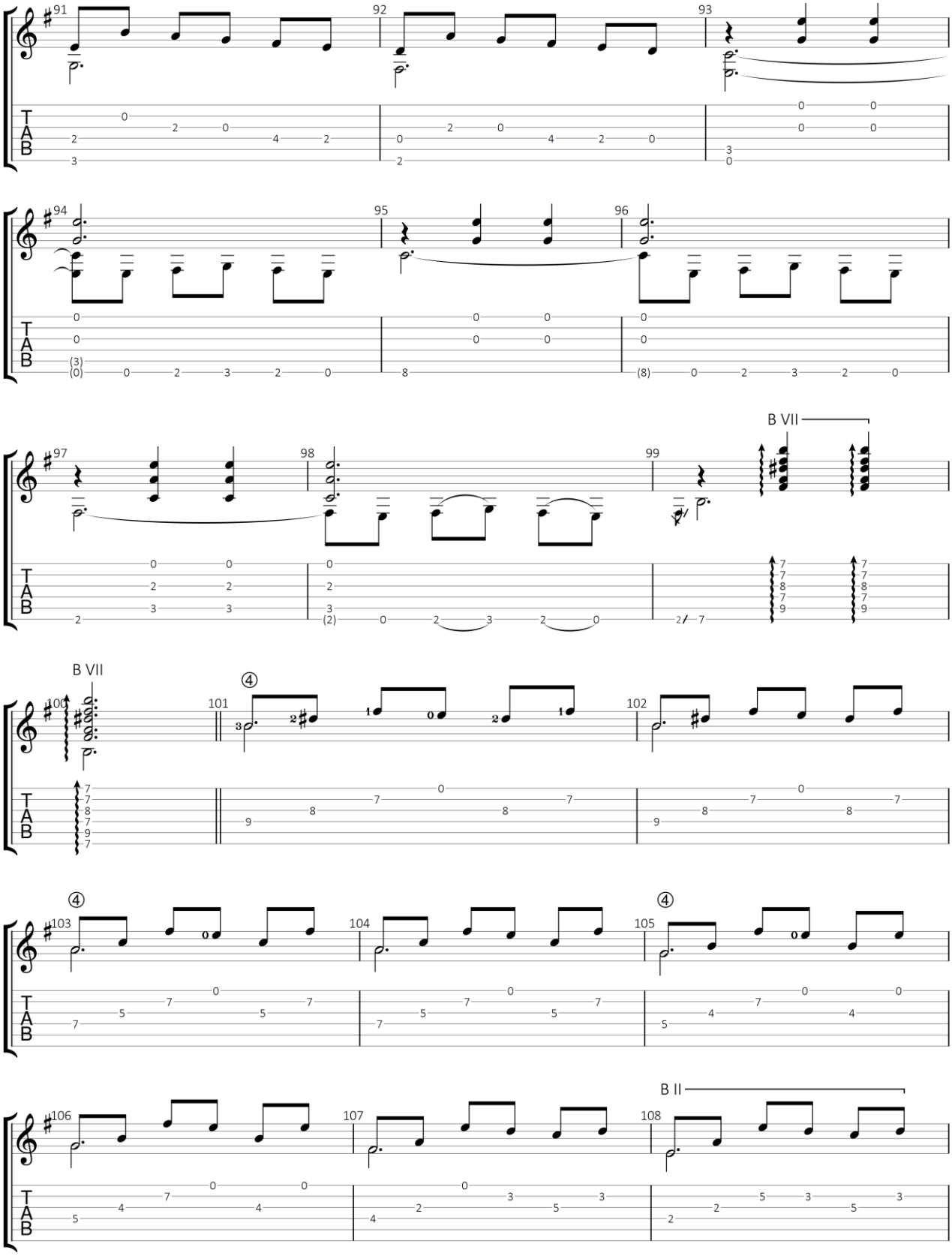


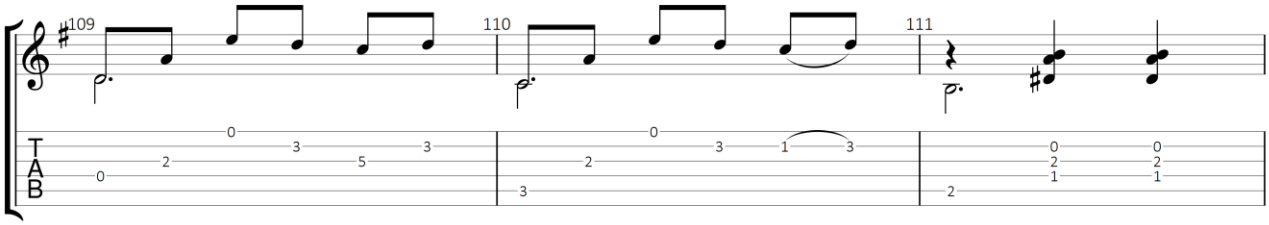


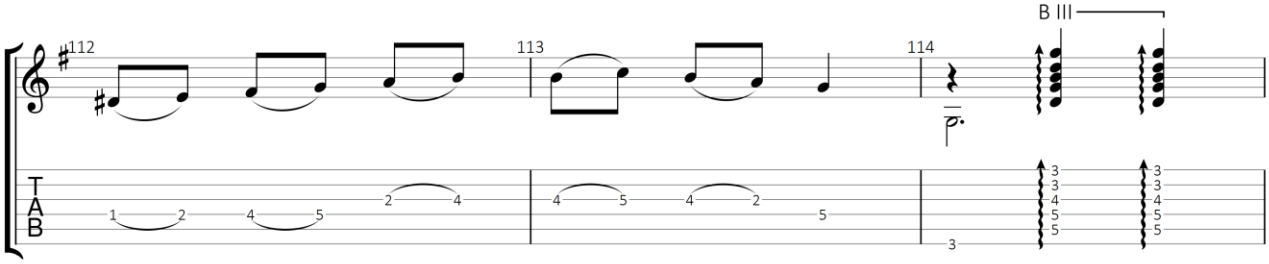


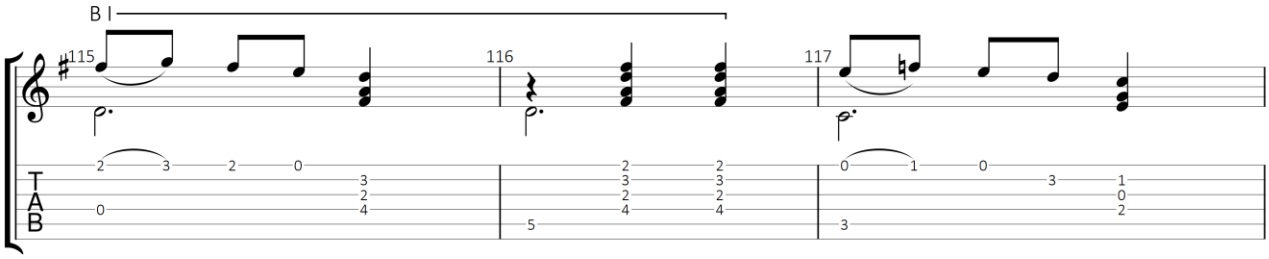


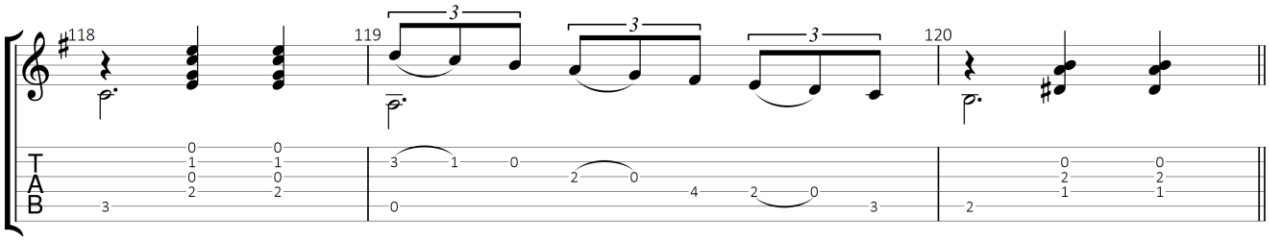


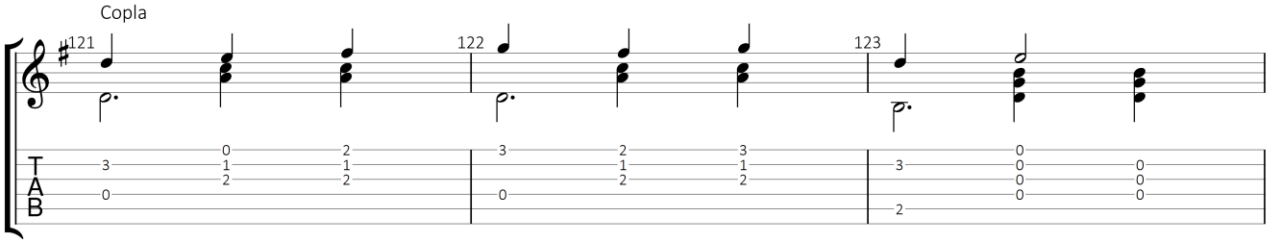
GuitarJan.com 136

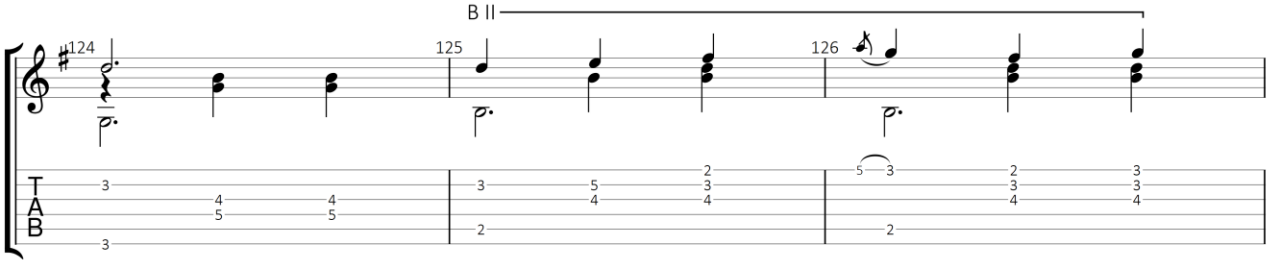




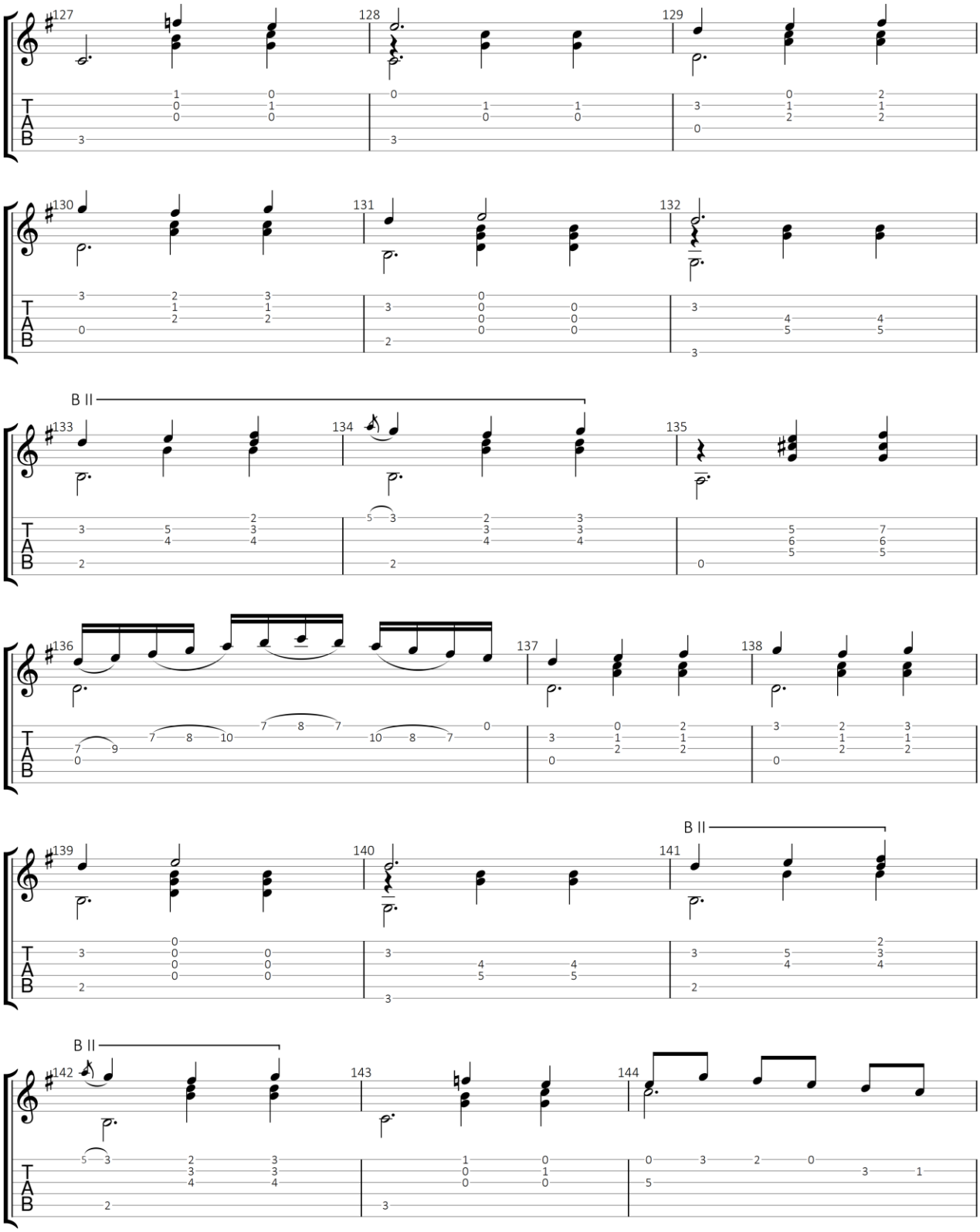




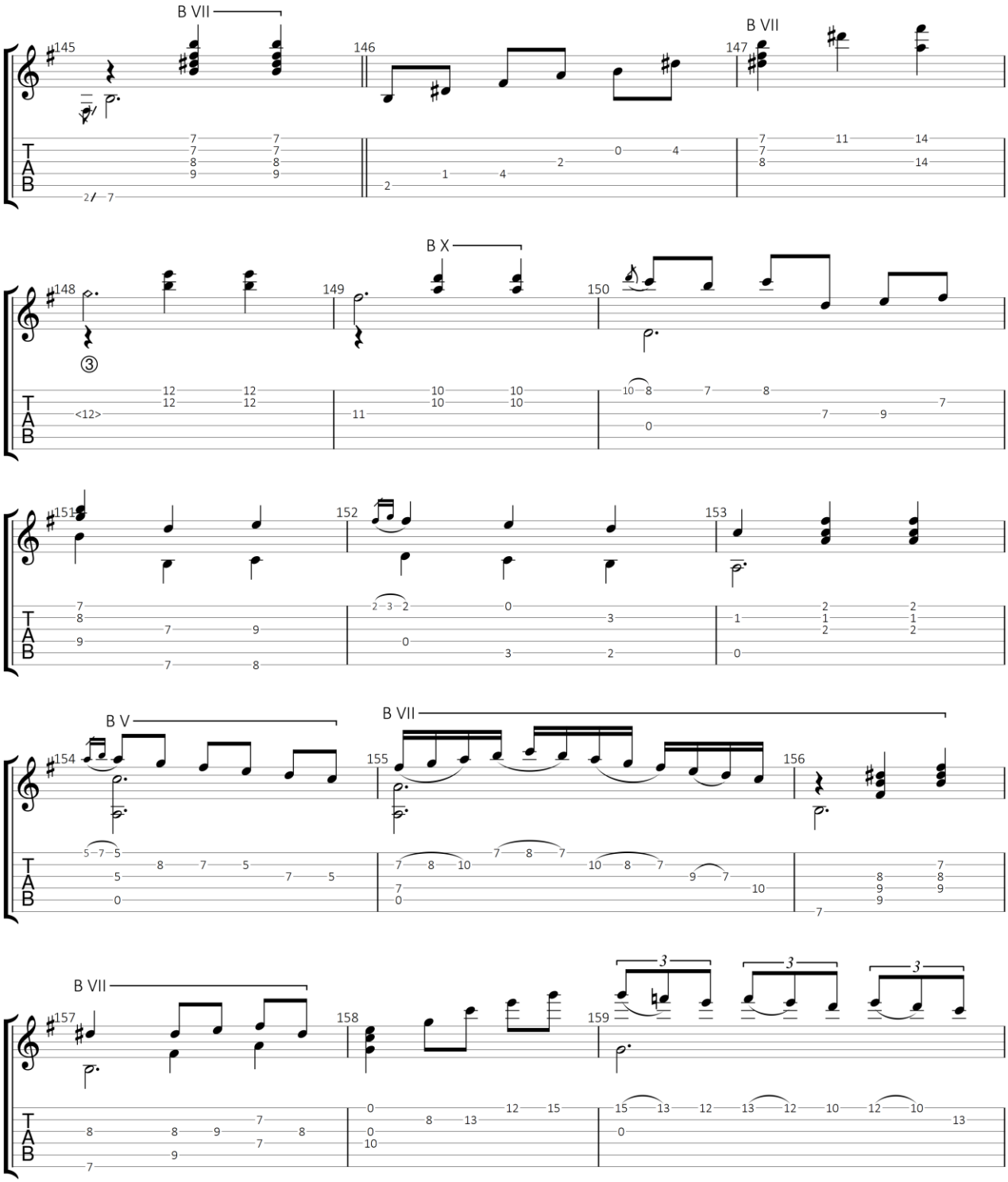




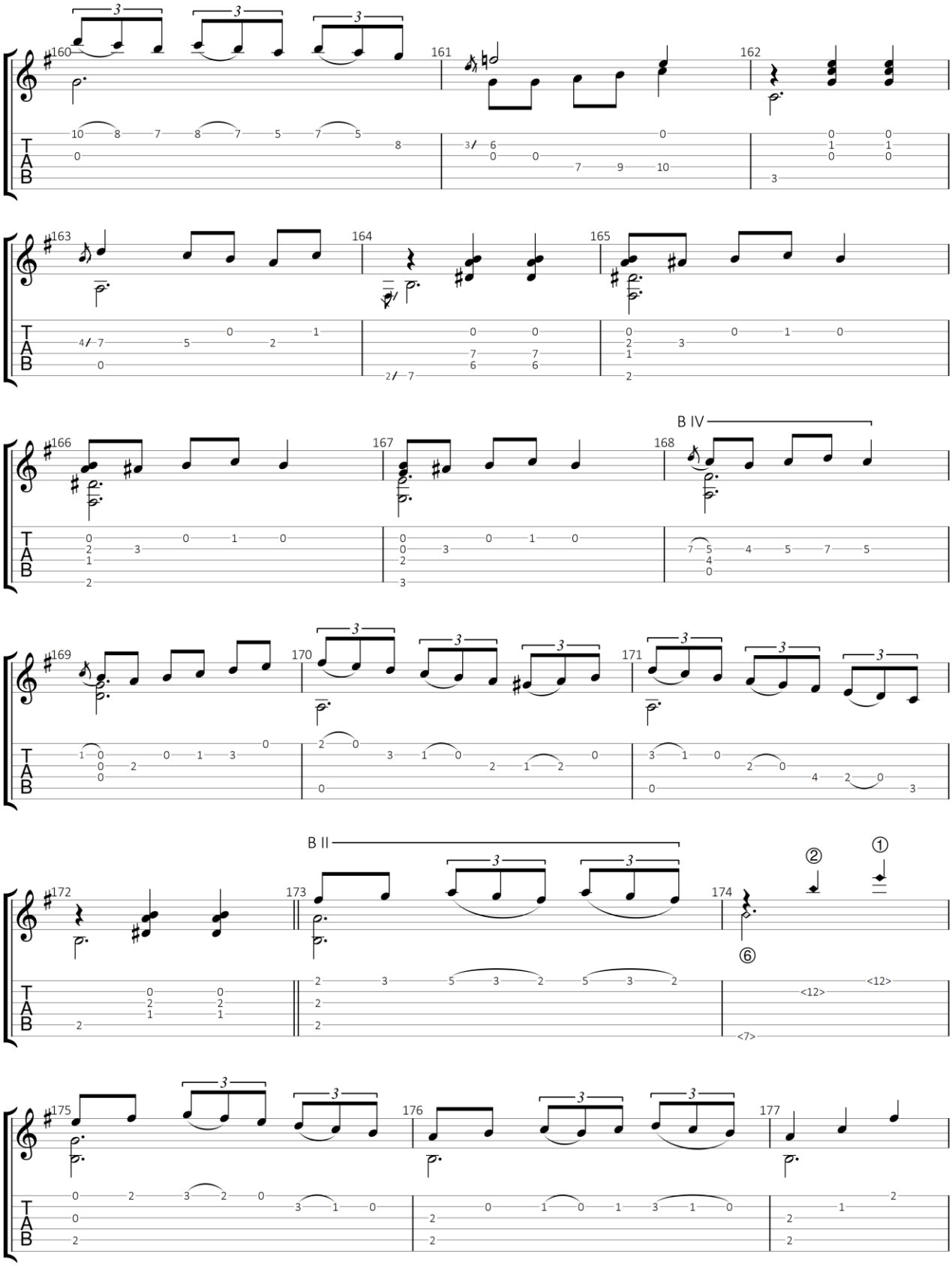
GuitarJan.com 137



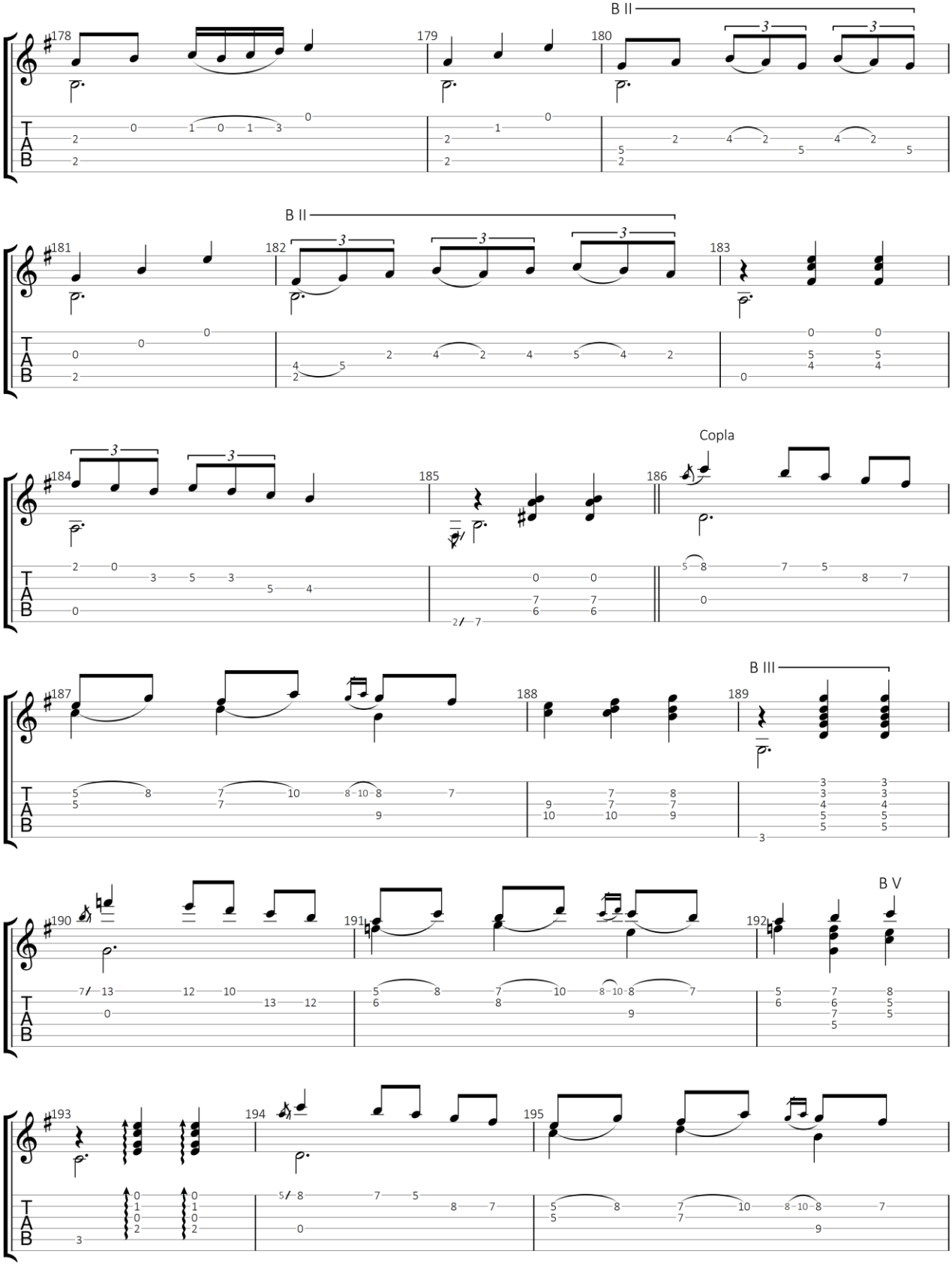
GuitarJan.com 138



GuitarJan.com 139



GuitarJan.com 140



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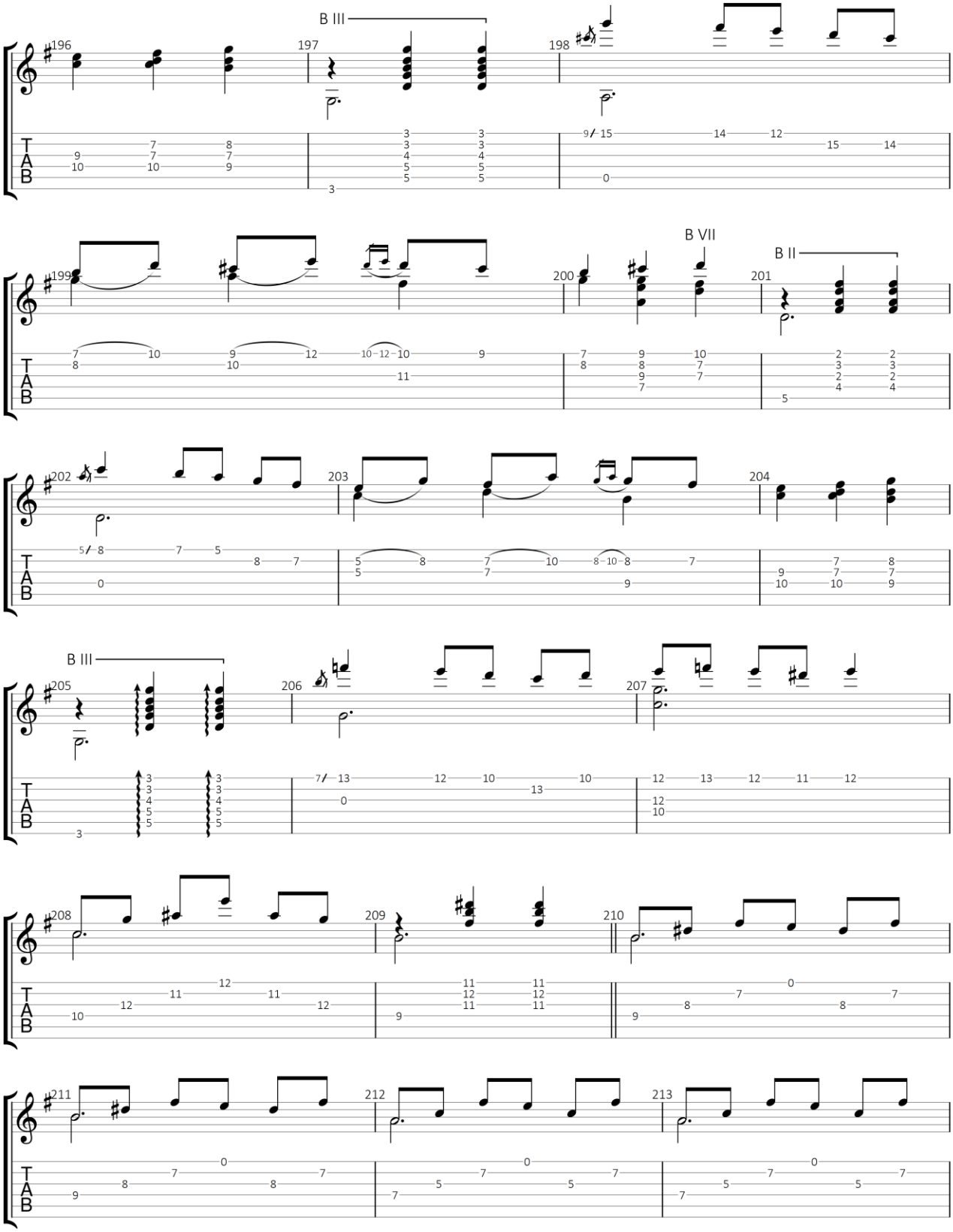
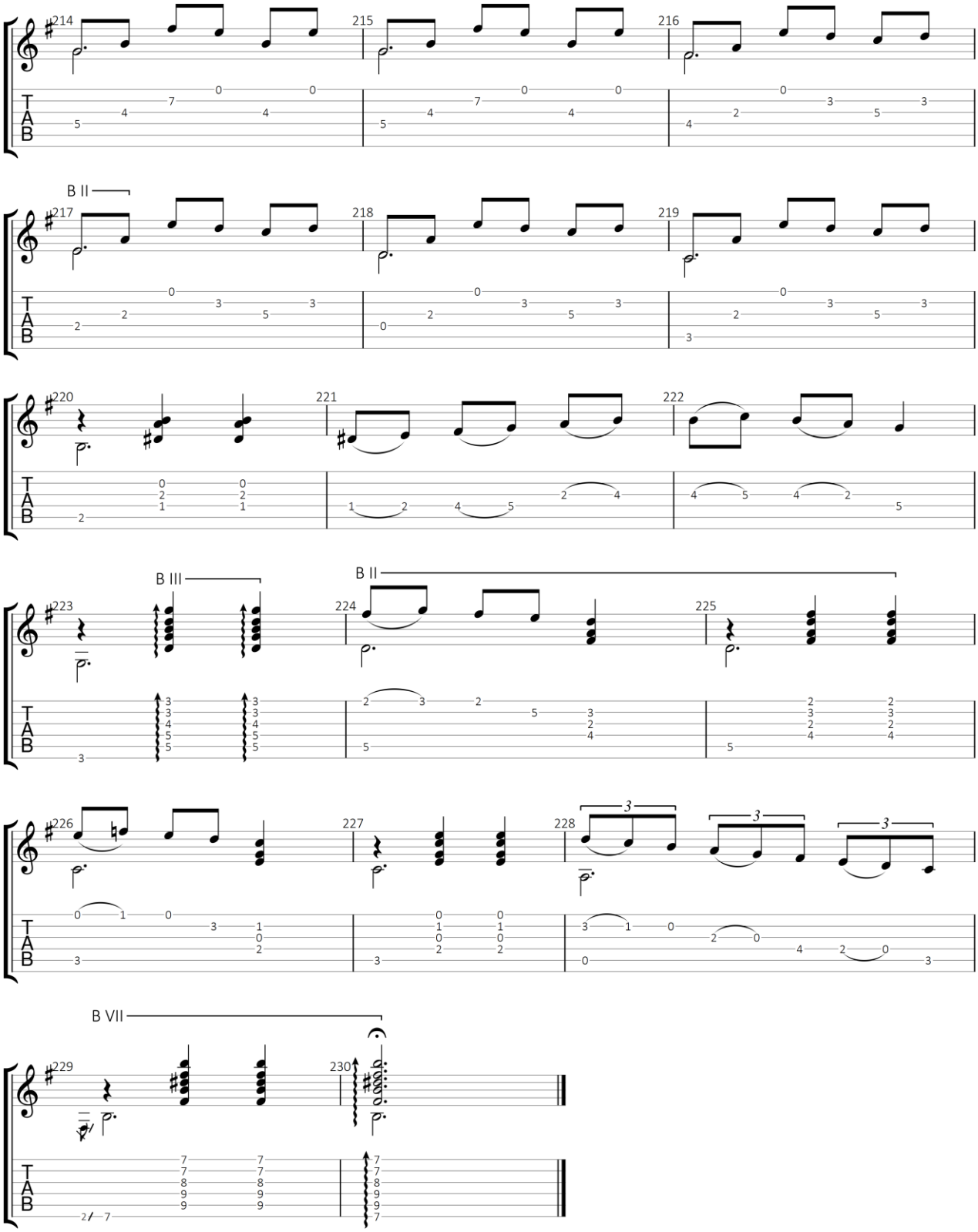


GuitarJan.com 142



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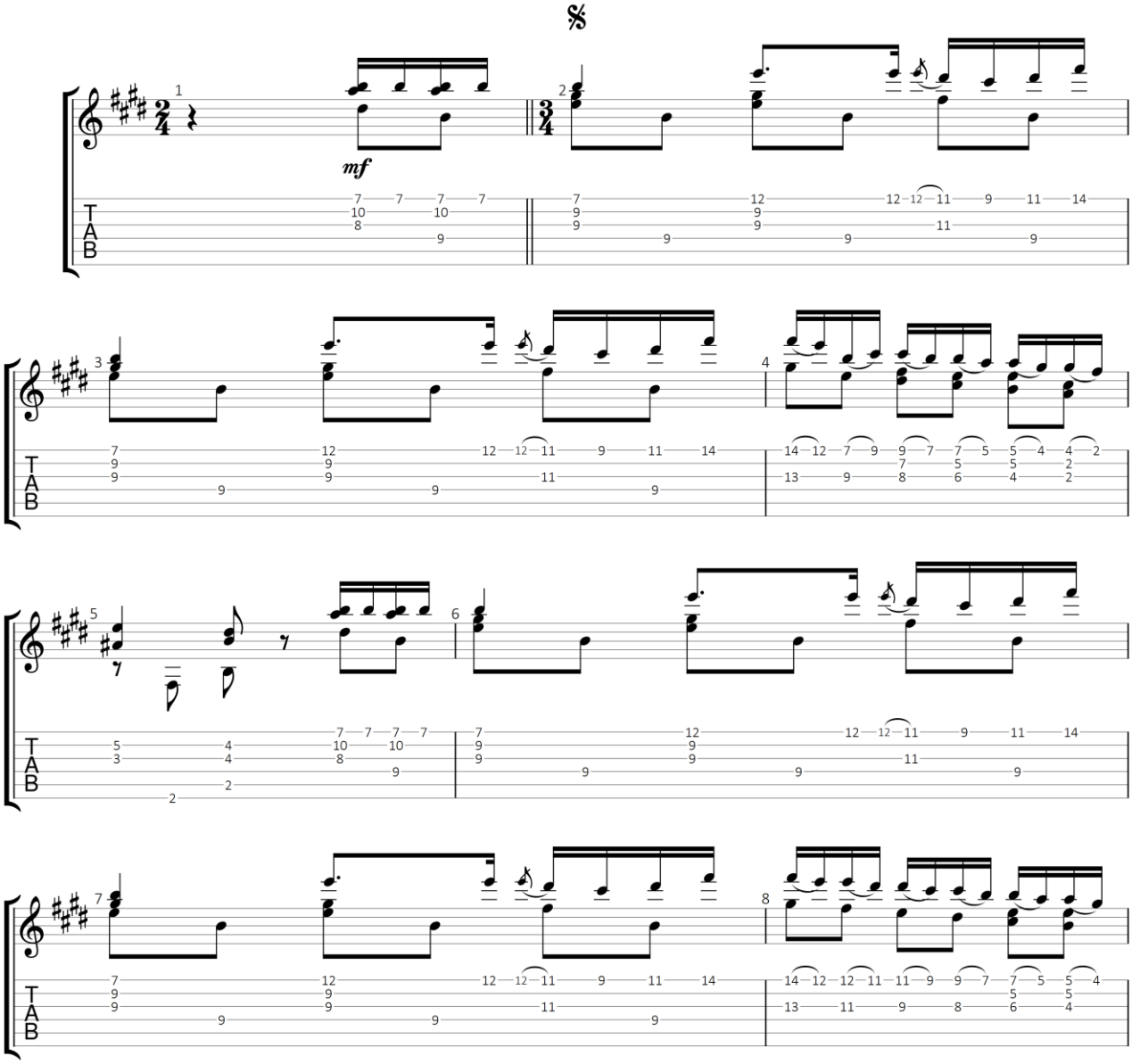
Minuetto

A mi predilecta discipula y noble Srta. Maria Rita Brondi

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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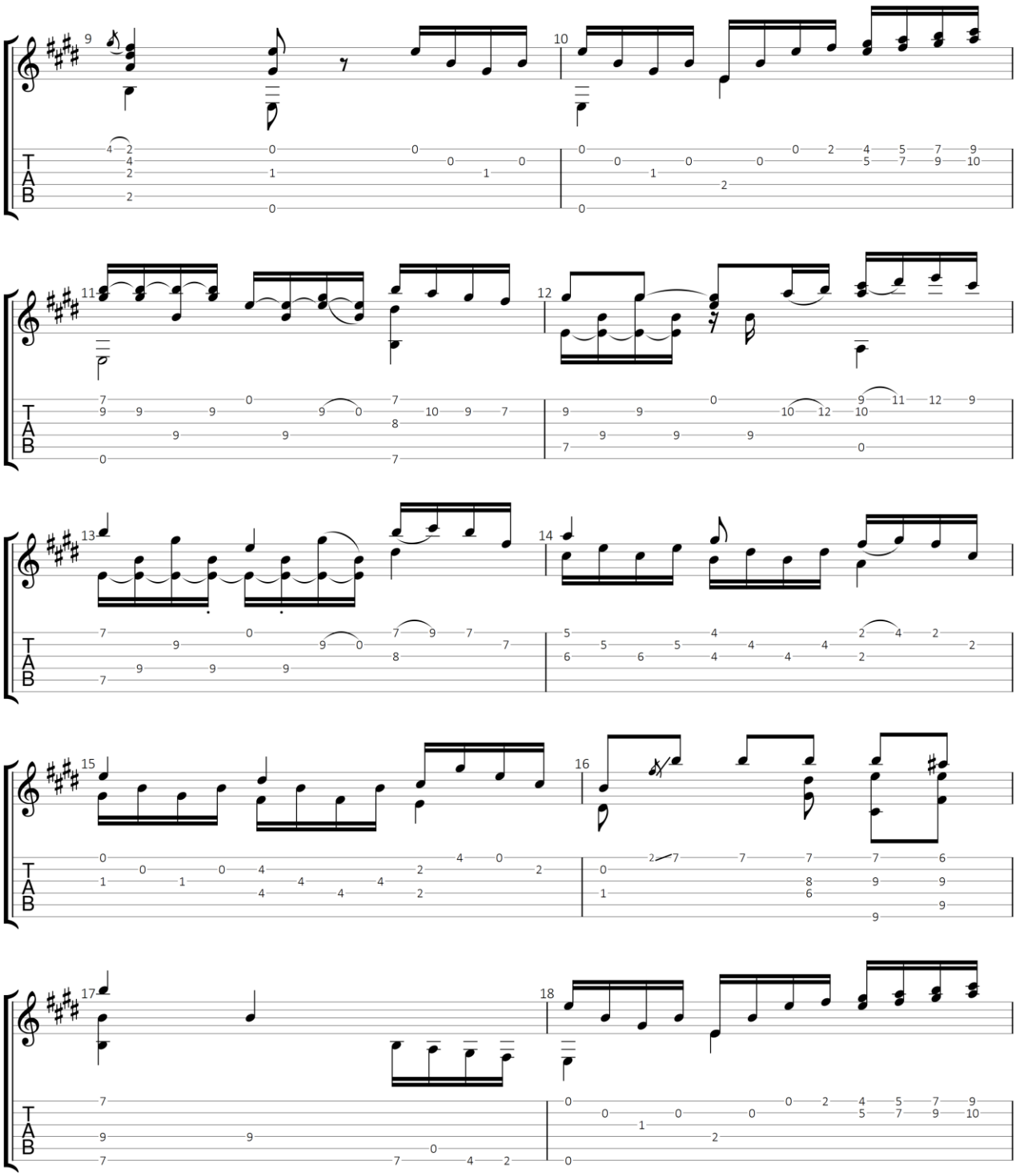
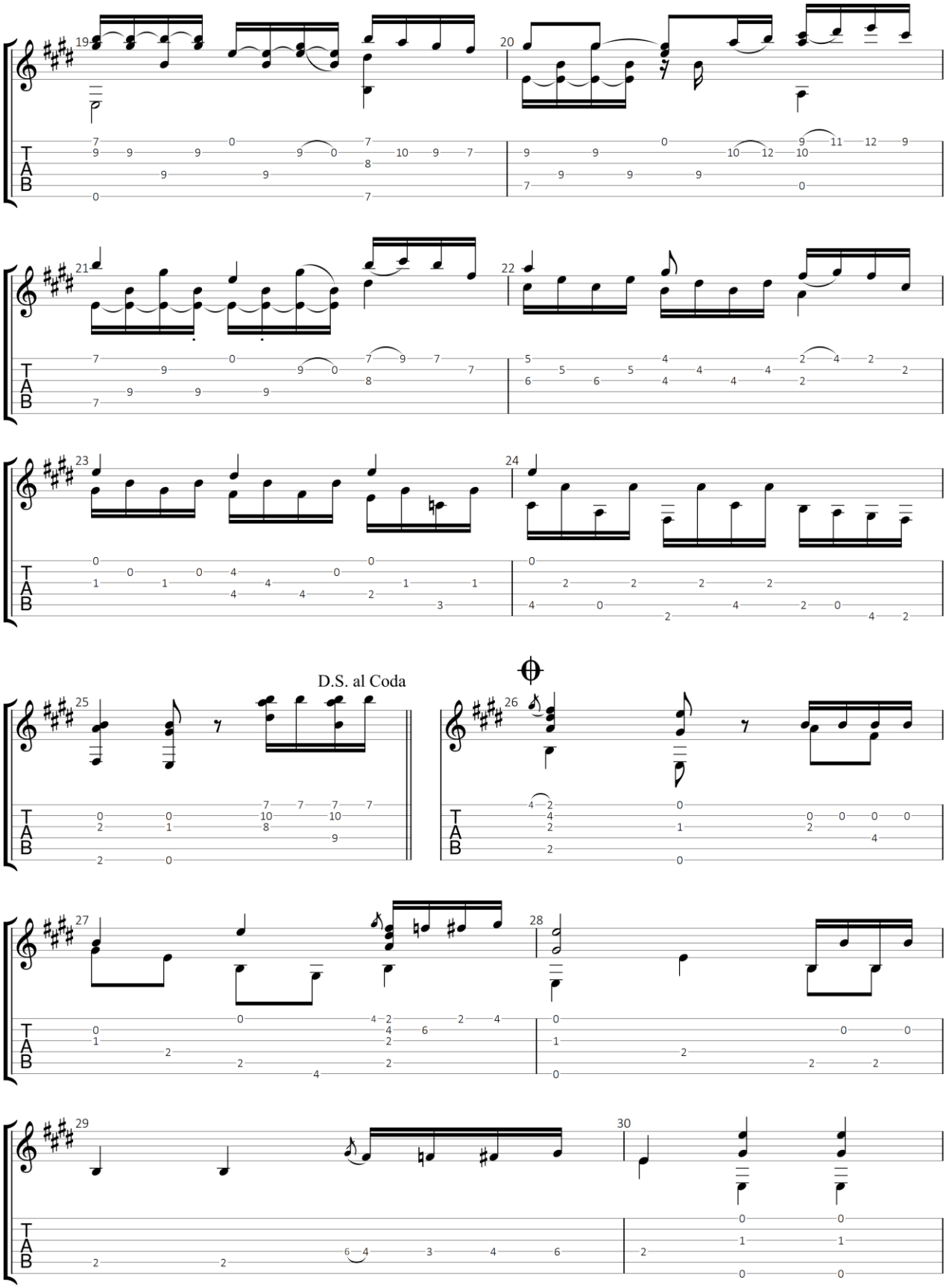
Da Coda



GuitarJan.com 145



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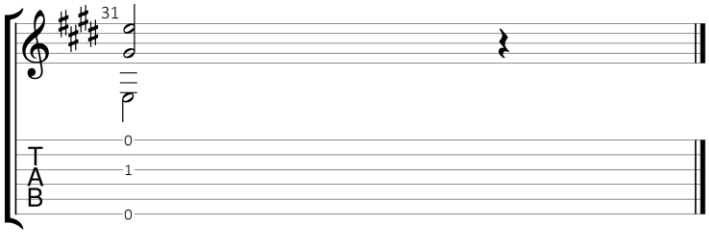

31
0
1
0
T
A
B

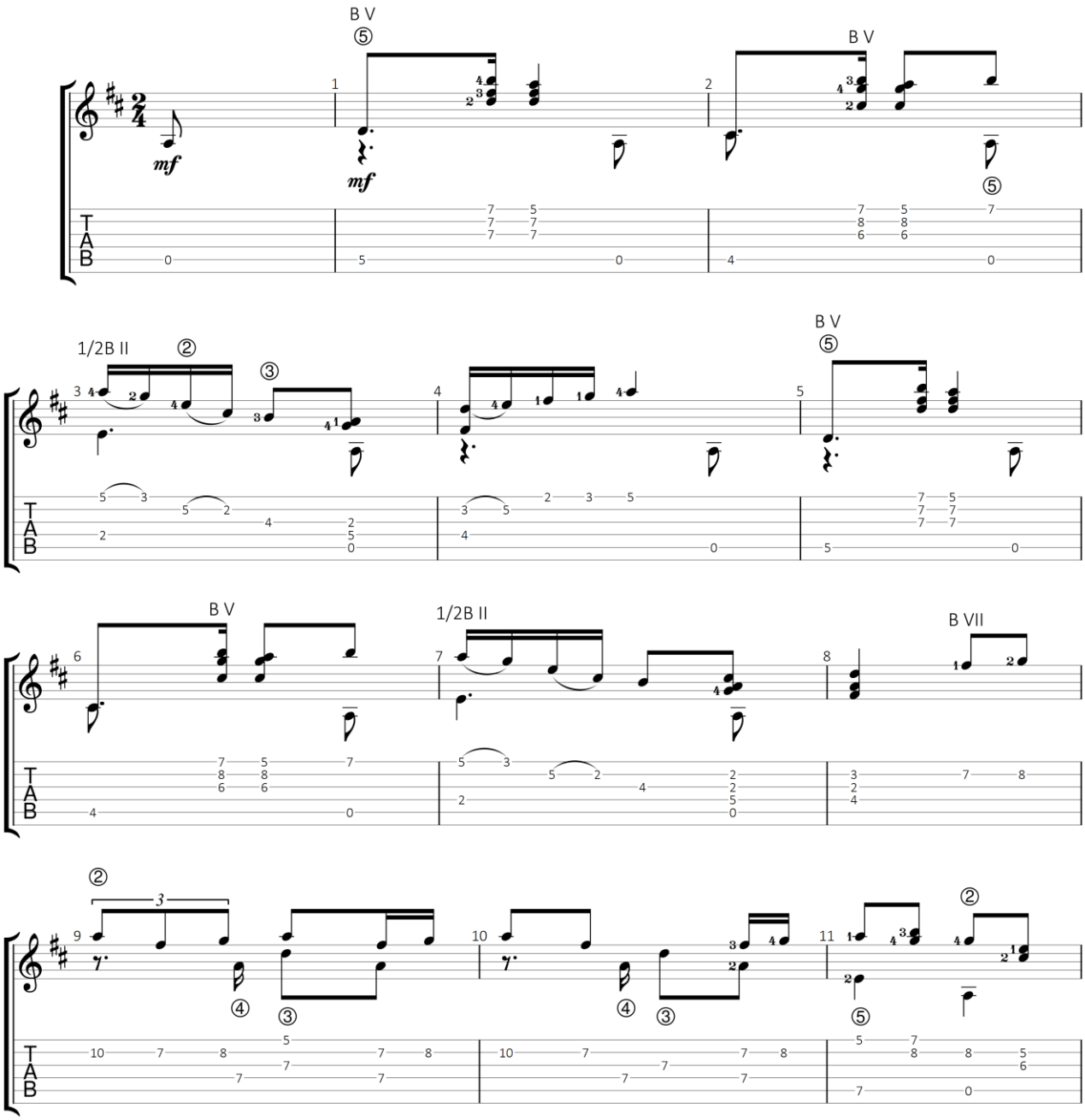
El Ratón

Tango de la Cadera

Francisco Tárrega Eixea (1852-1909)

Francisco Tarrega (1852-1909)

Standaard stemming



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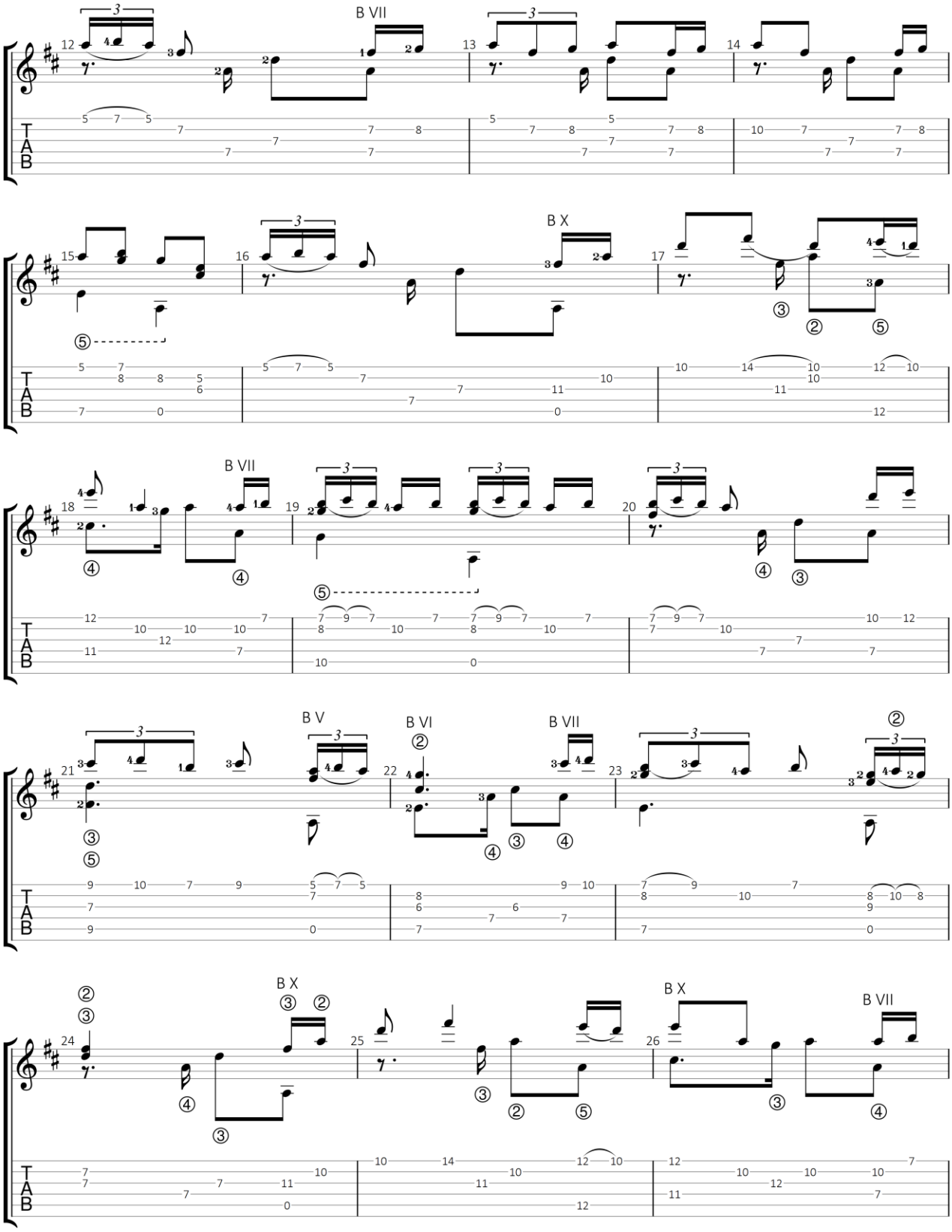
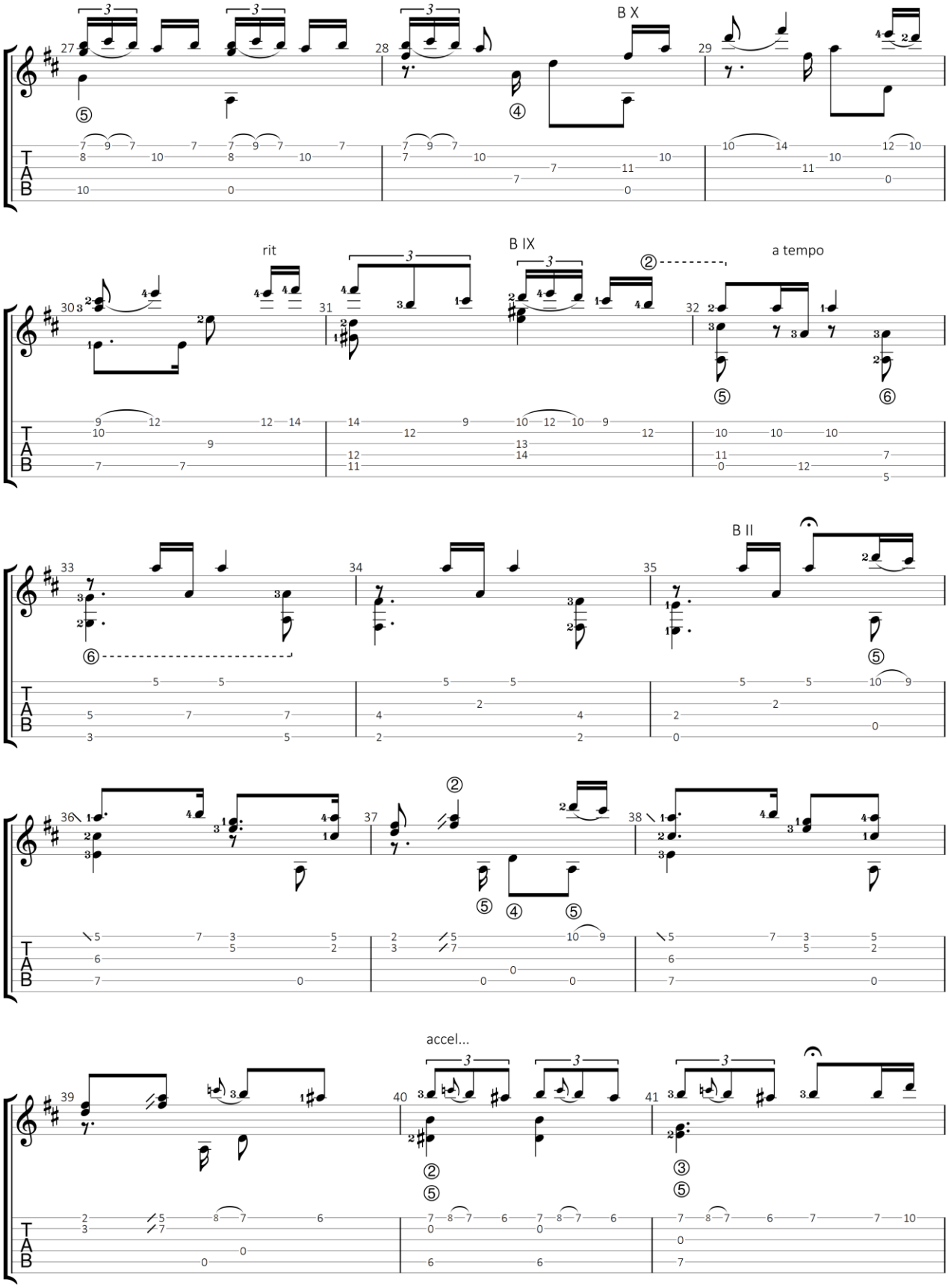


GuitarJan.com 149



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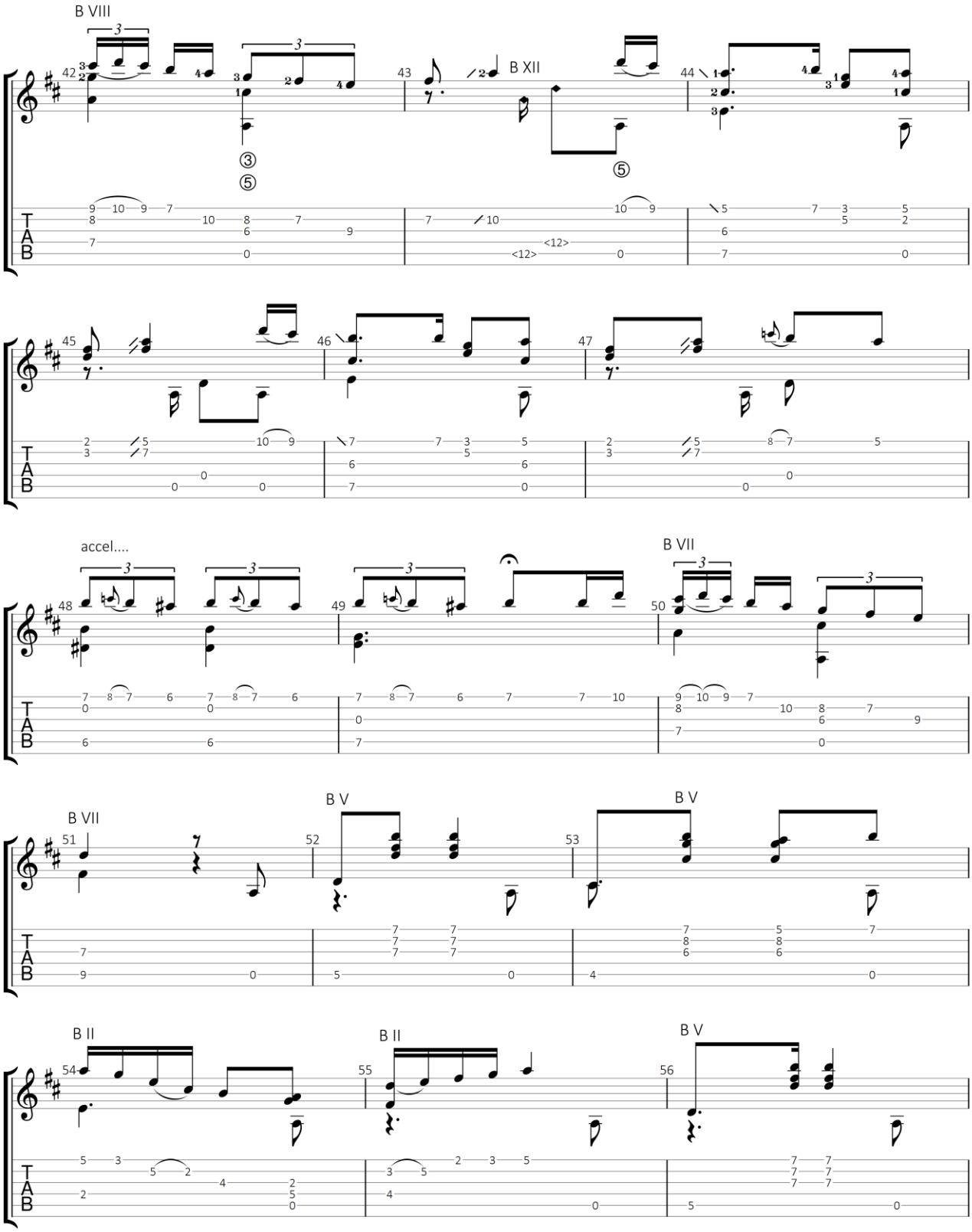
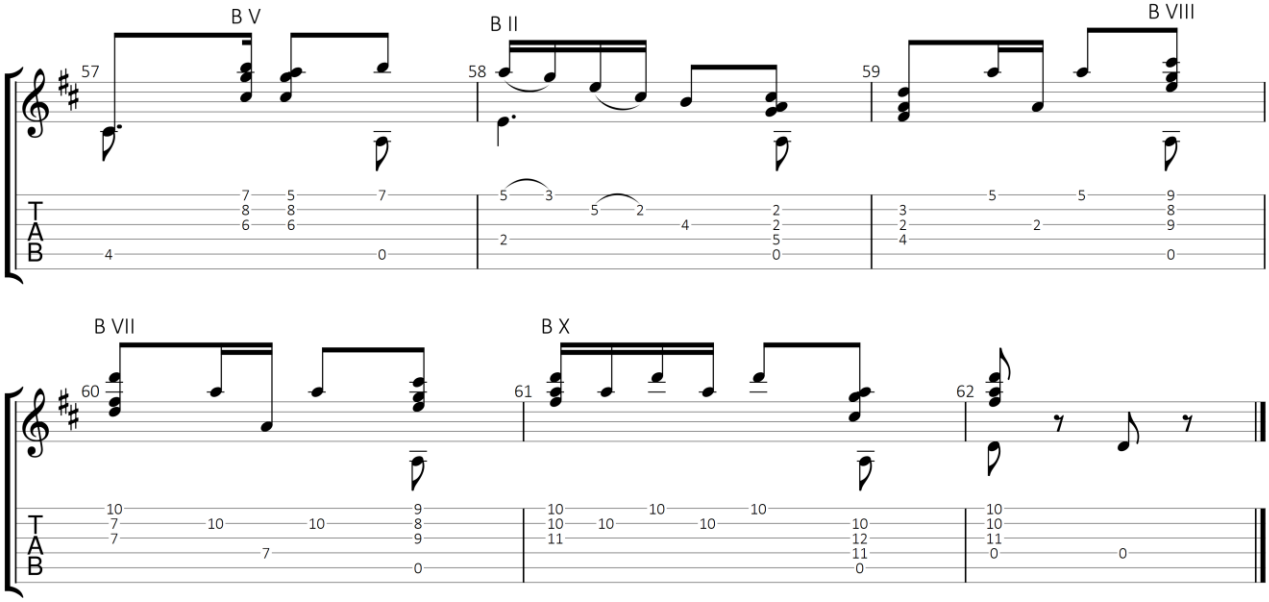


GuitarJan.com 151

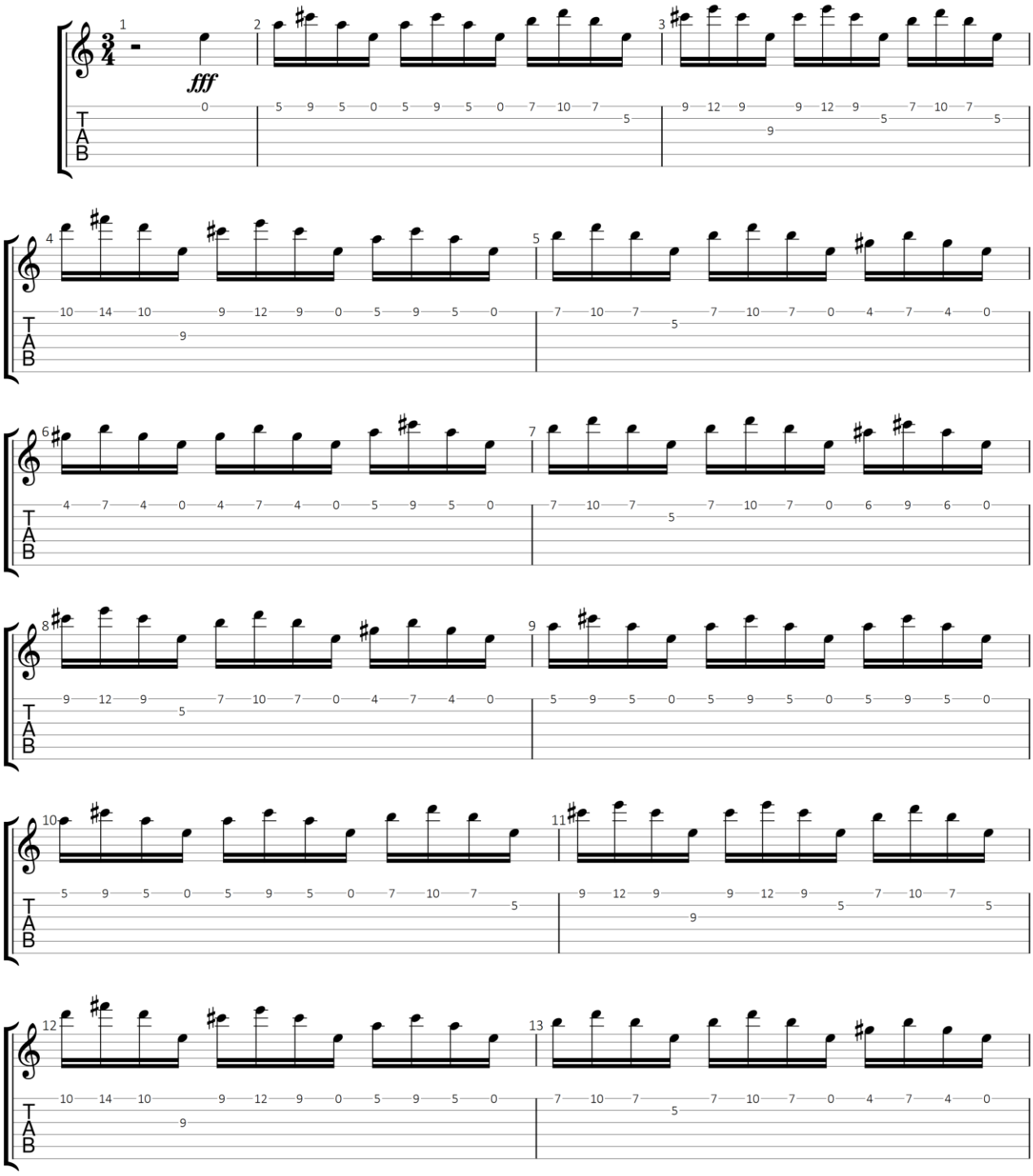


GuitarJan.com 152

Fanfare

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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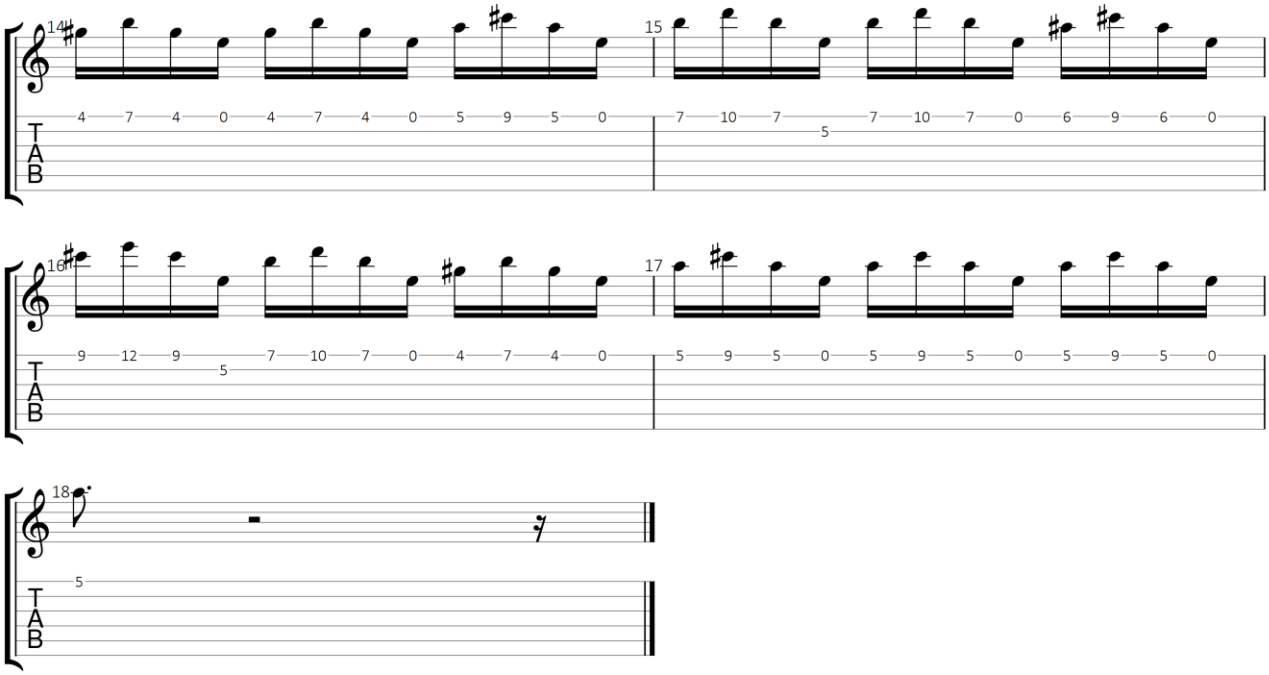
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15
7 10 7 5 7 10 7 0 6 9 6 0
16
9 12 9 5 7 10 7 0 4 7 4 0
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18
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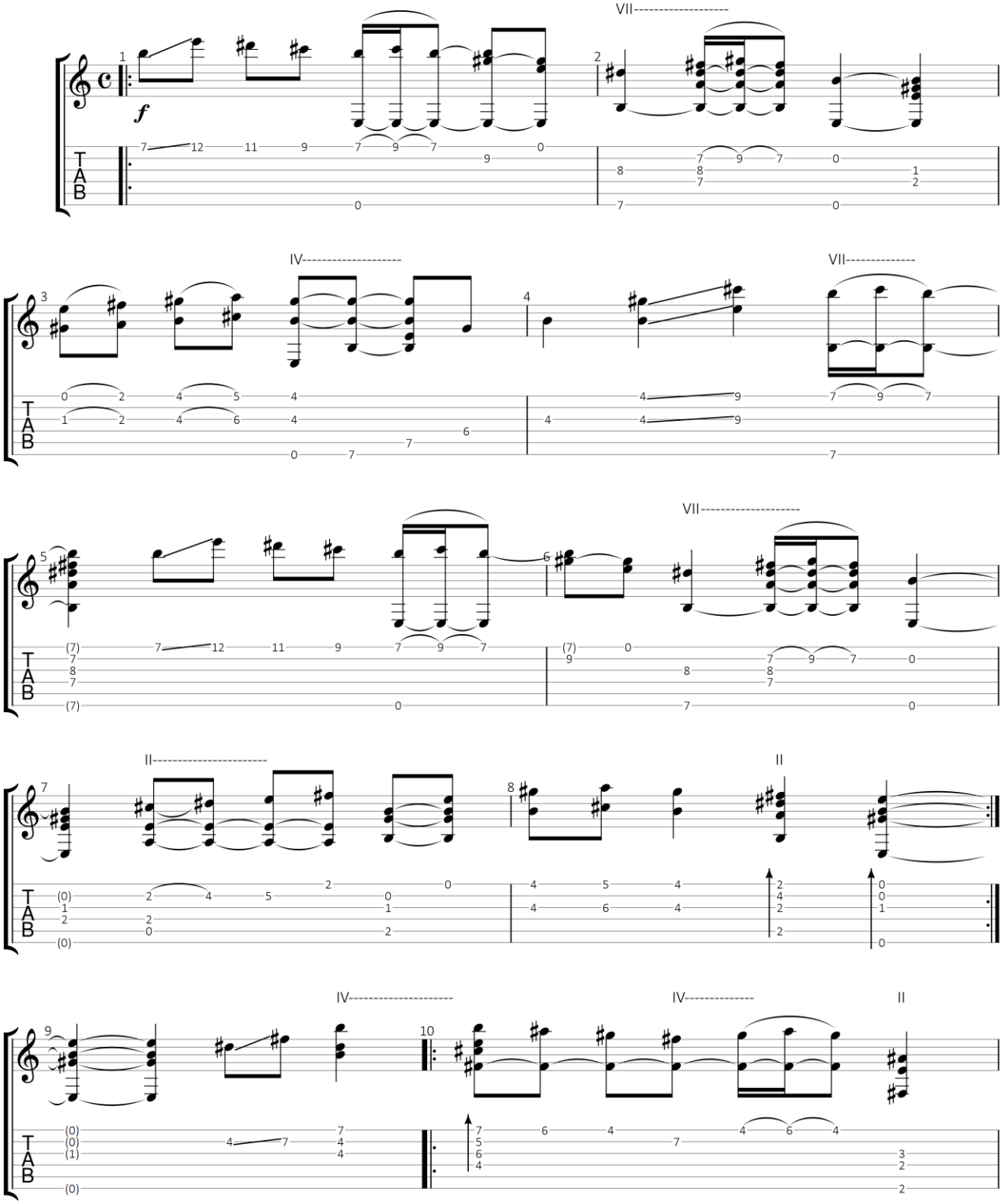
T
A
B

Pavana

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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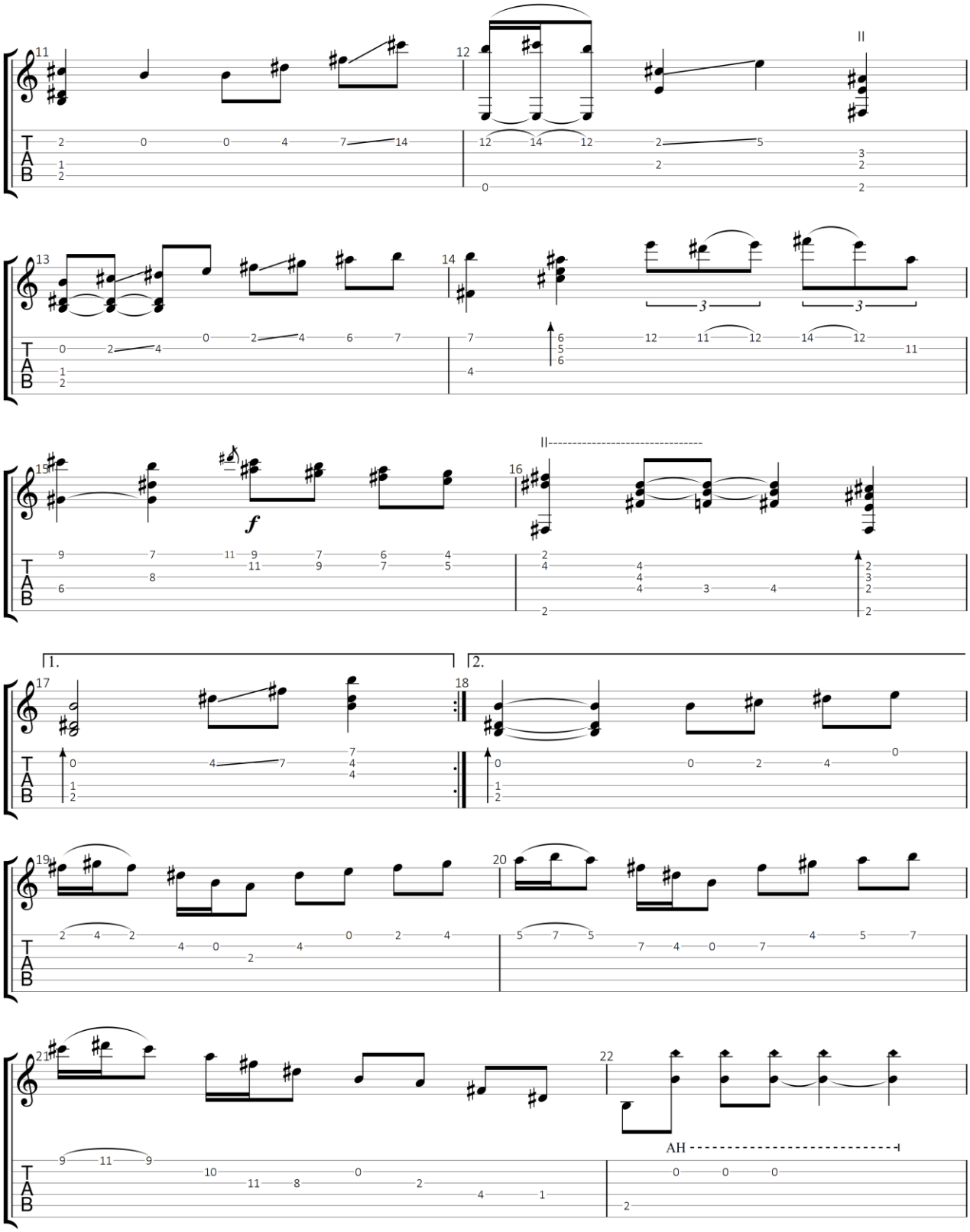
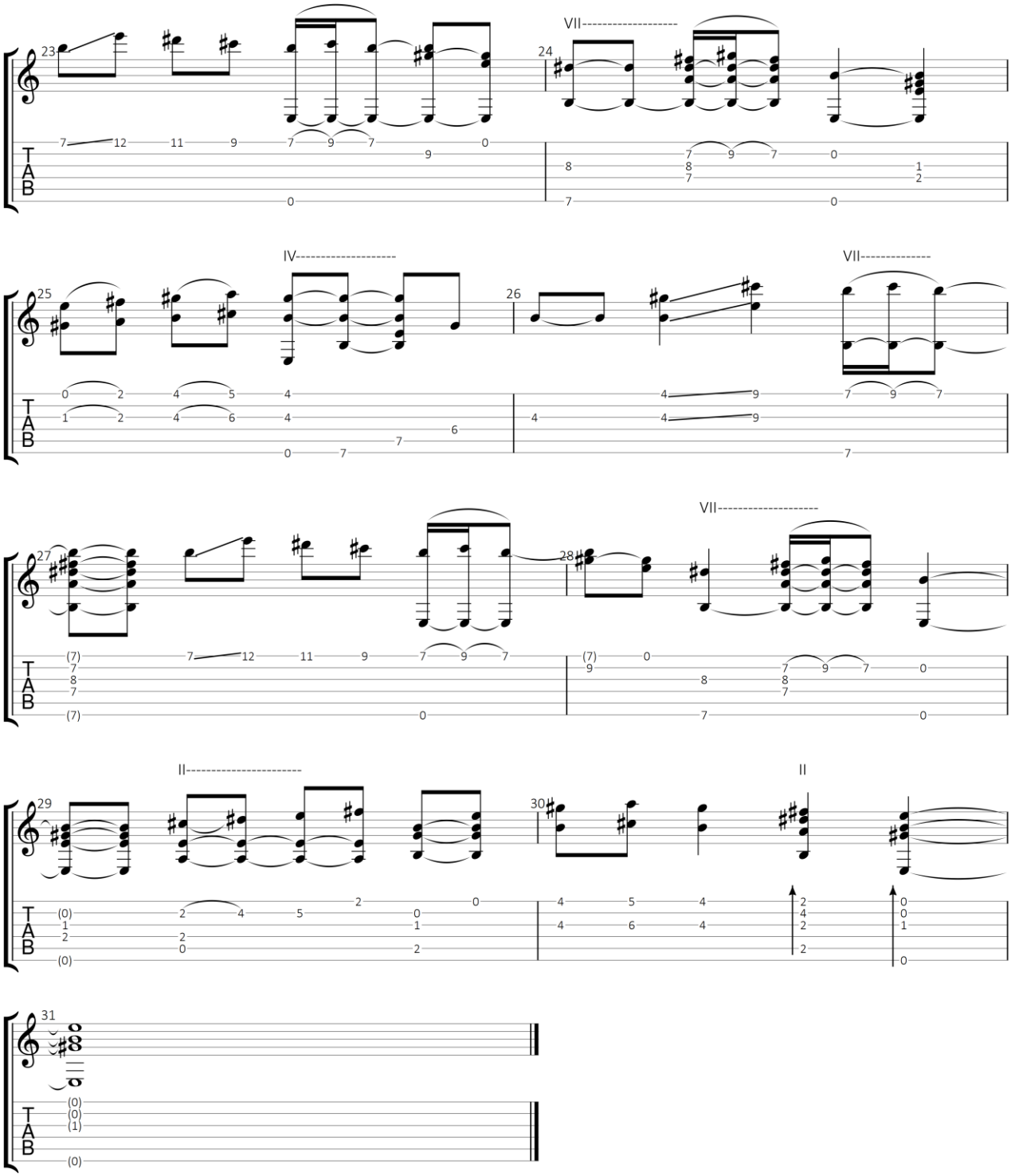


GuitarJan.com 156



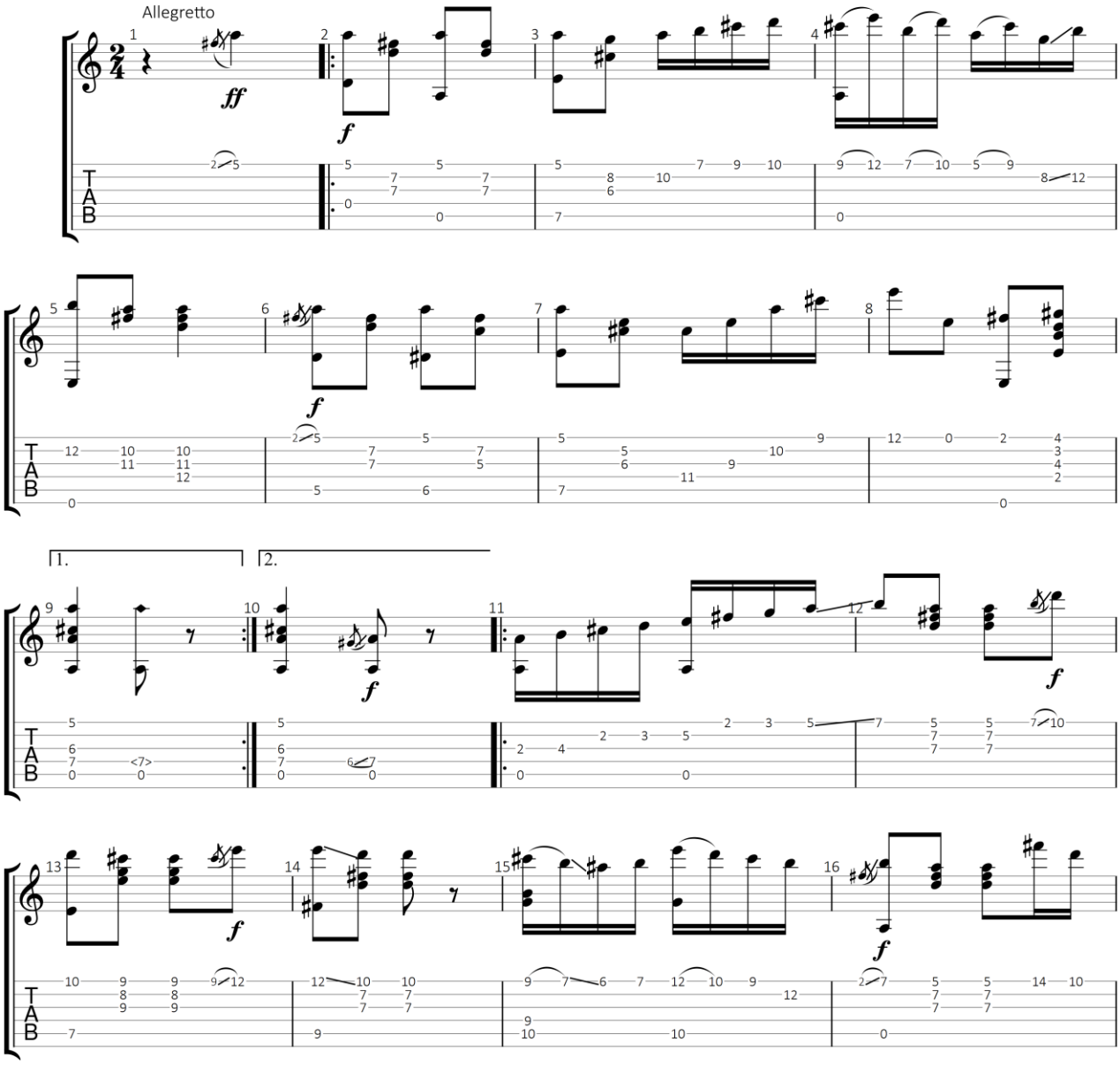
GuitarJan.com 157

Rosita

(Polka)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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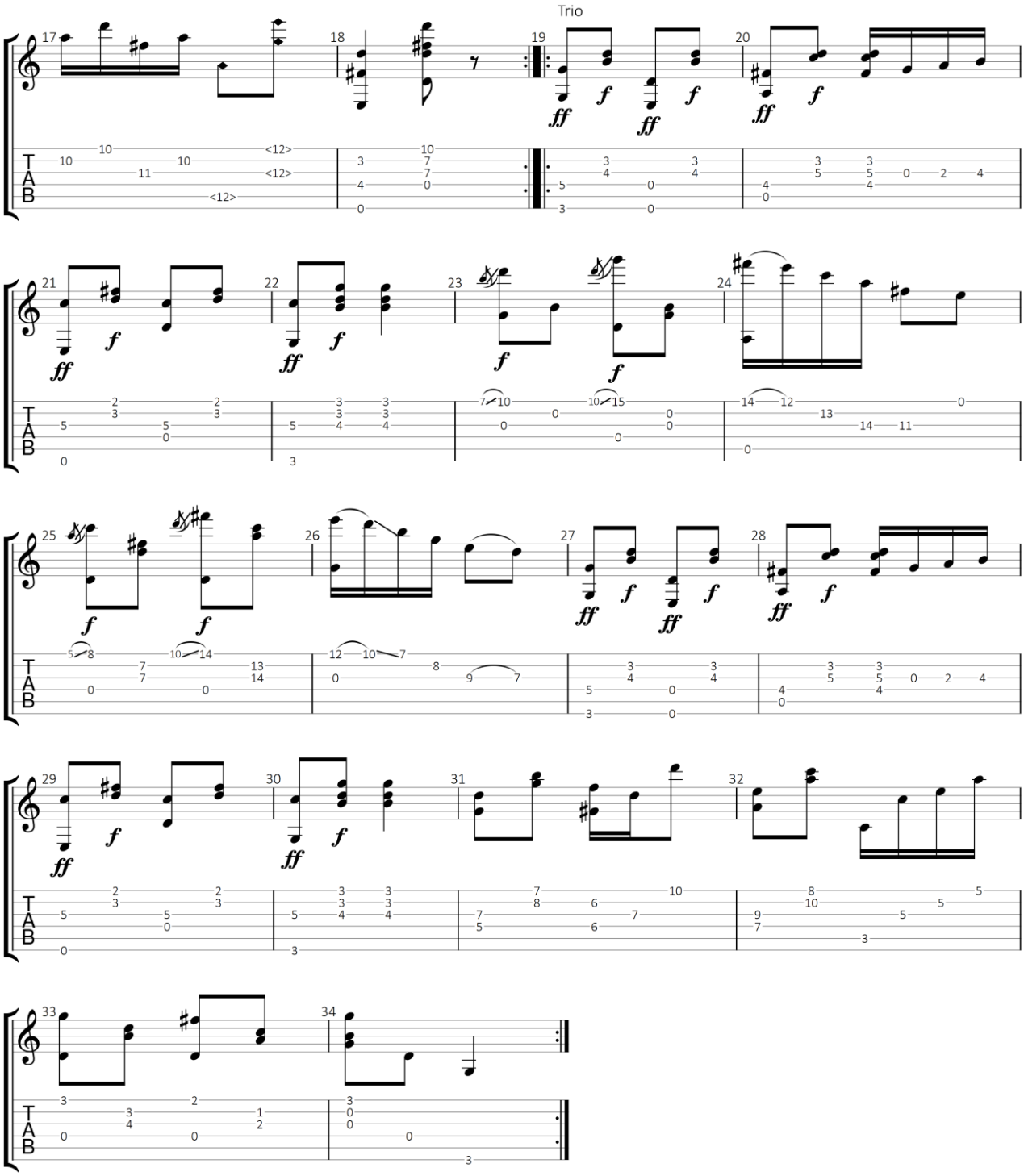


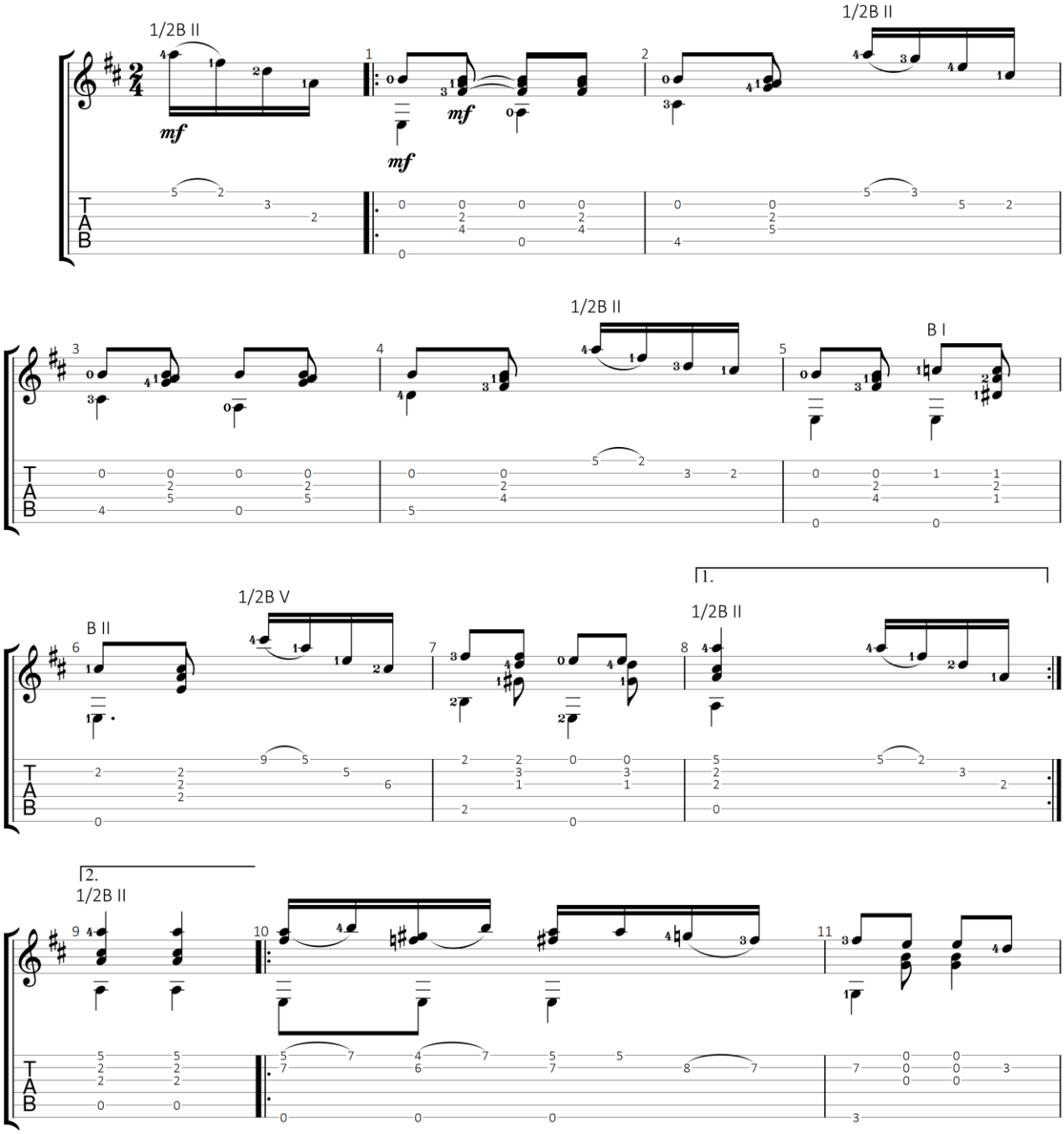
GuitarJan.com 159

Pepita

(Polka)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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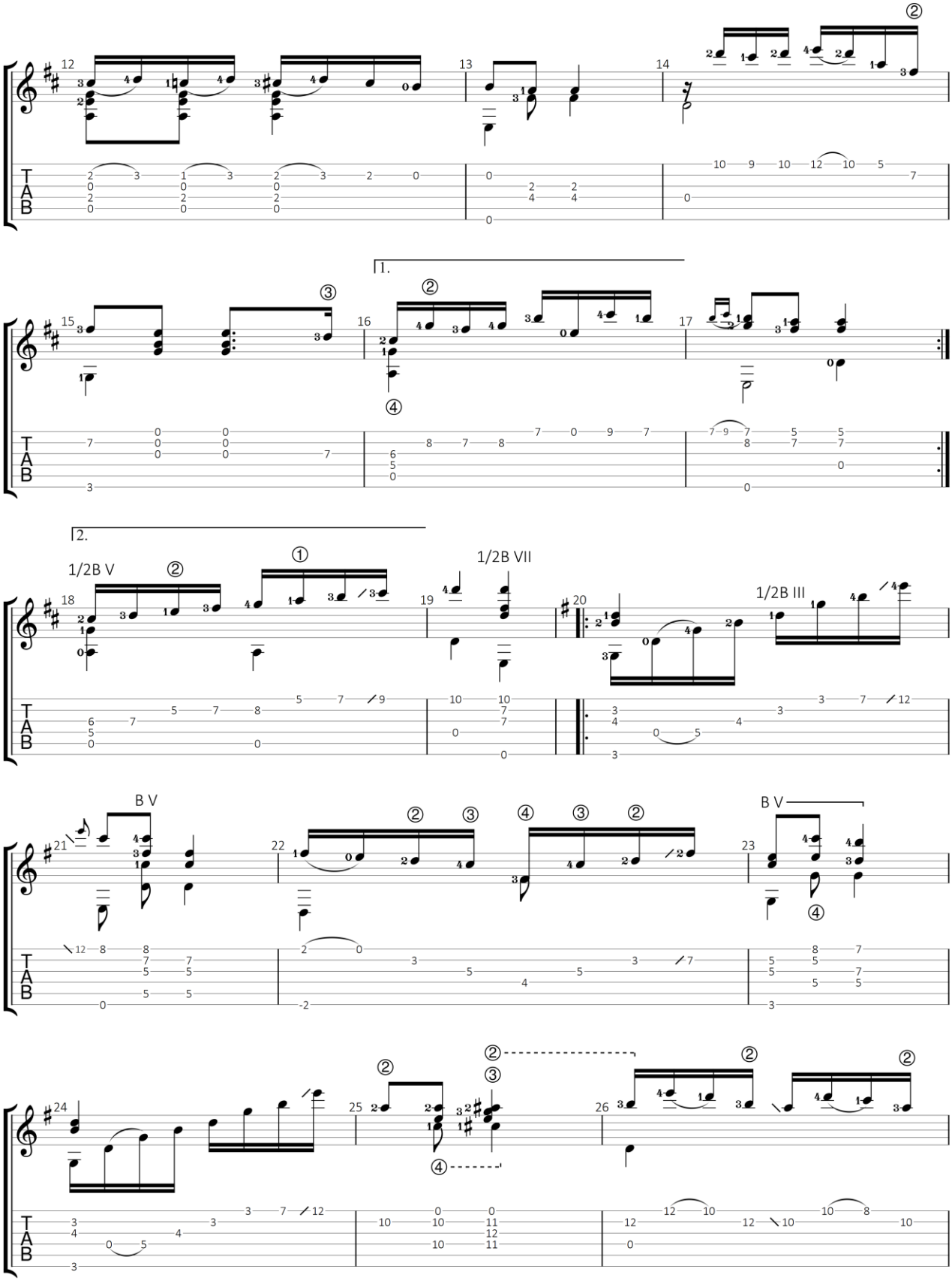
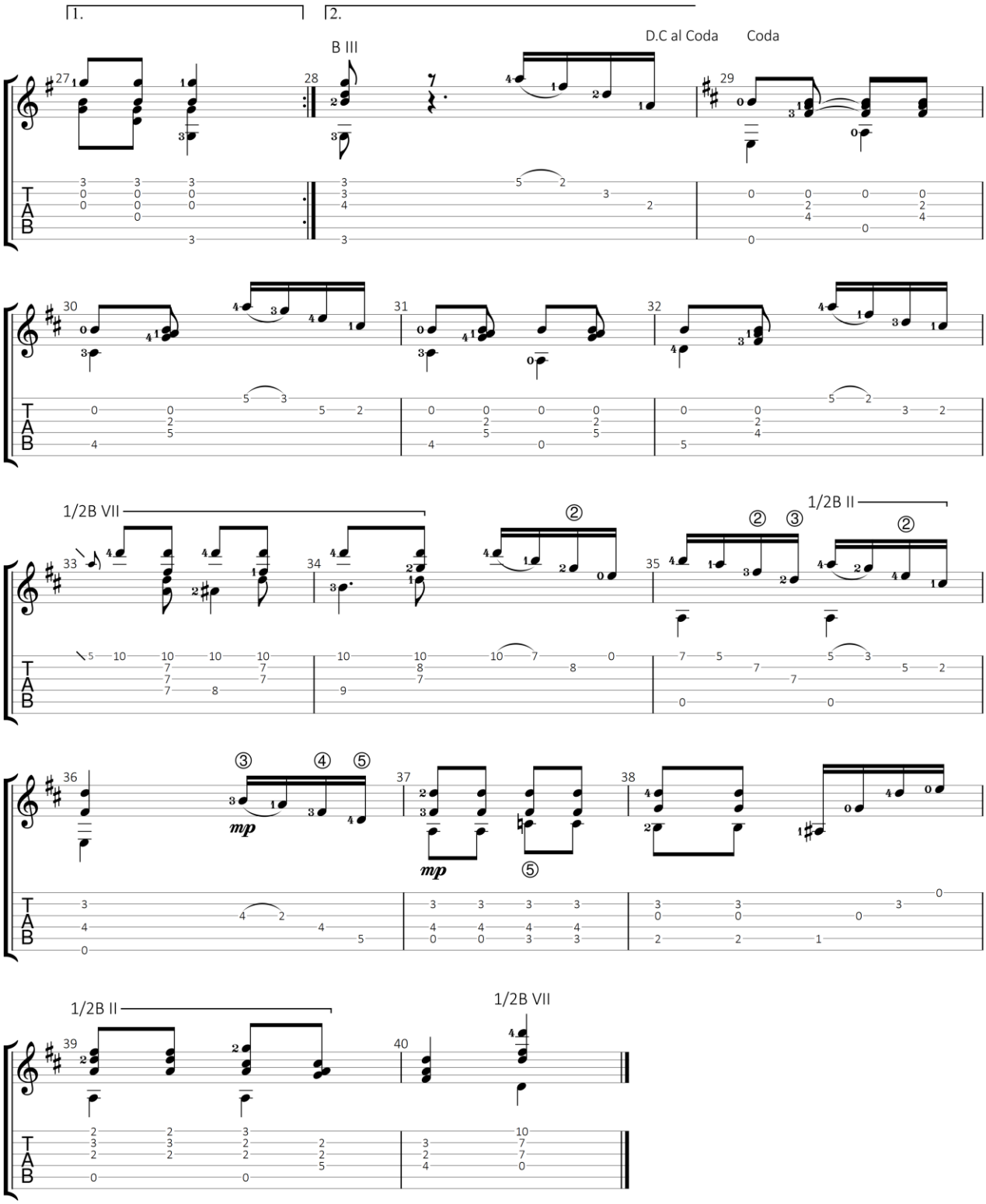


GuitarJan.com 161



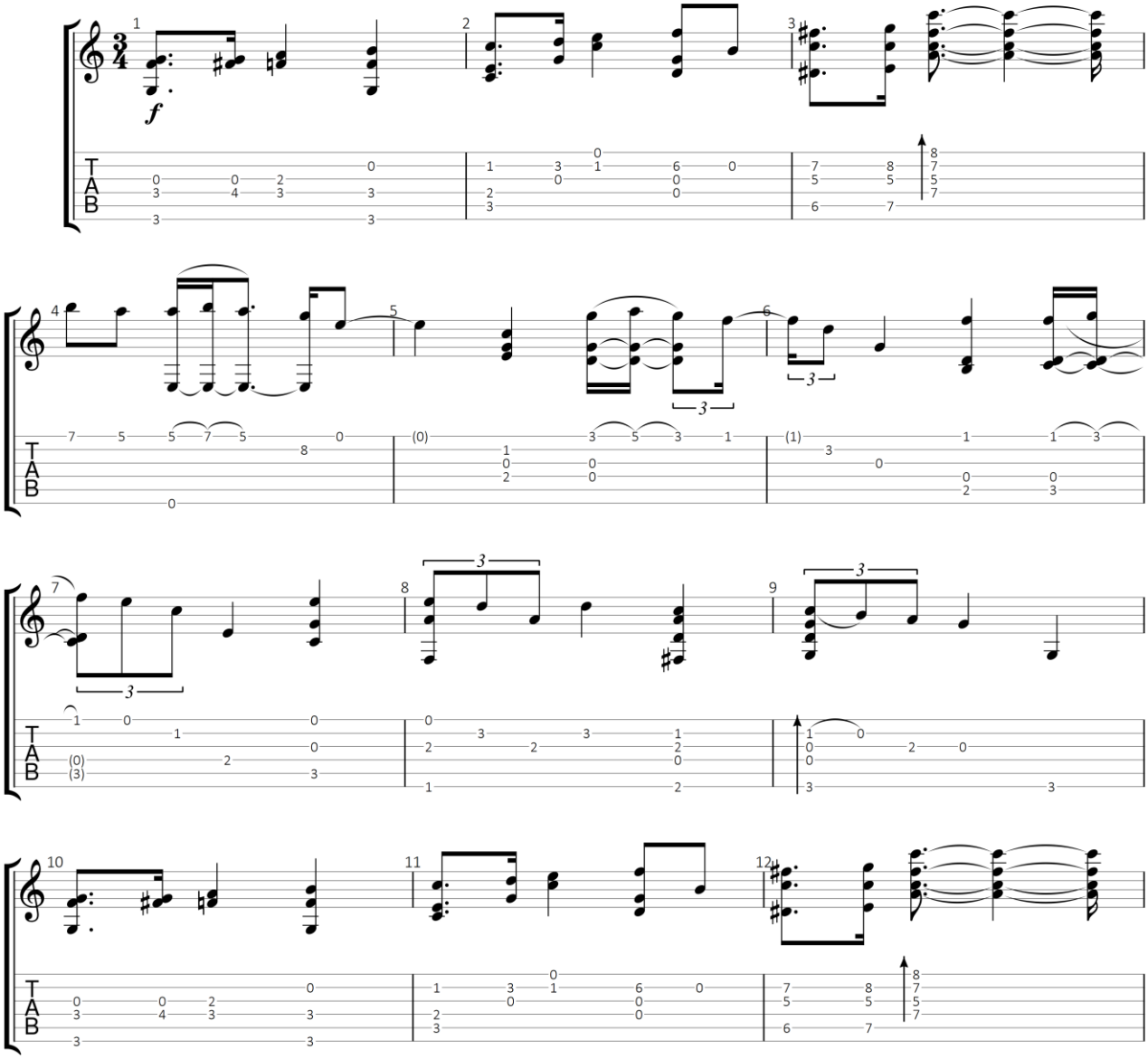
3/3

Sueño

(Mazurka)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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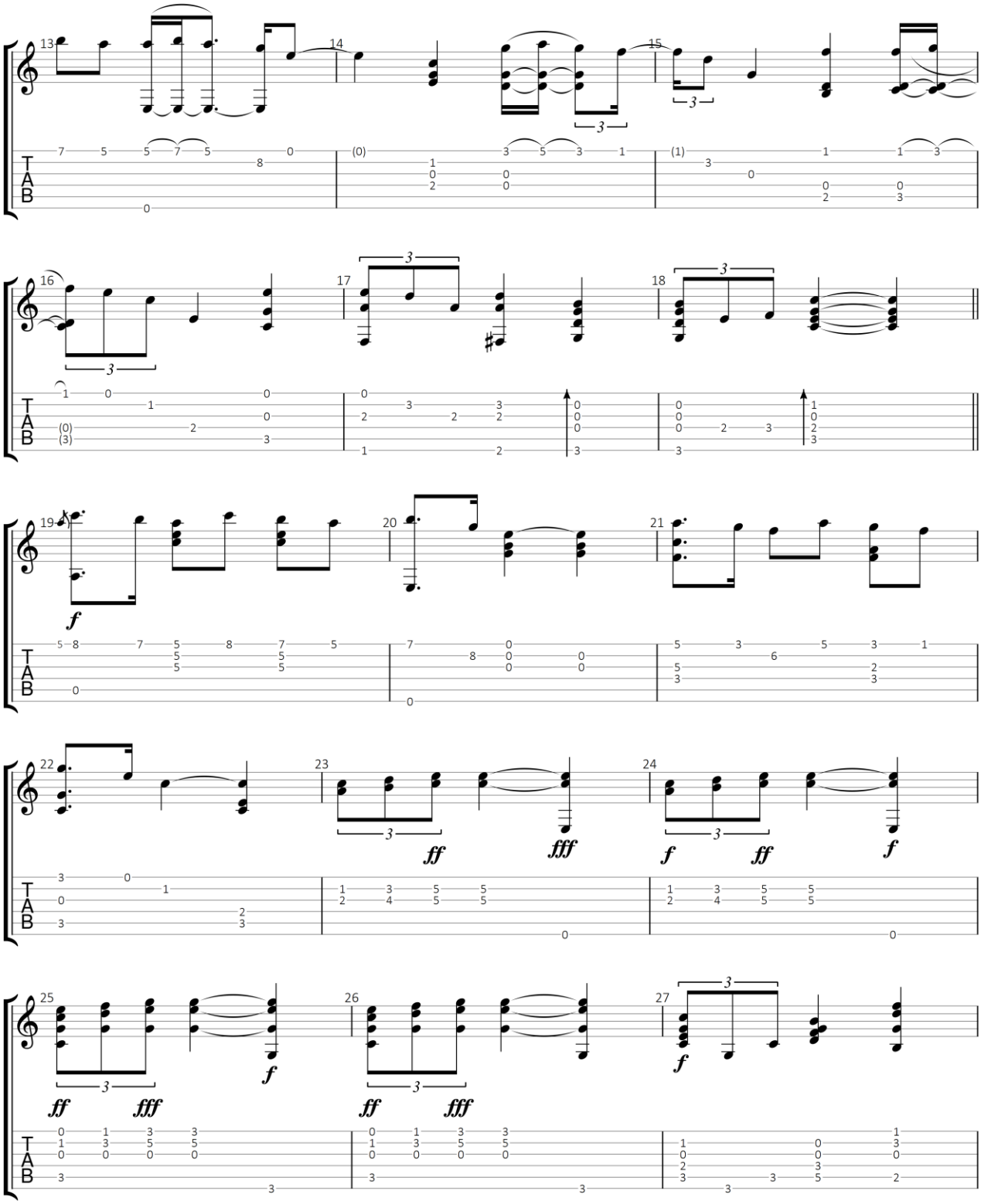

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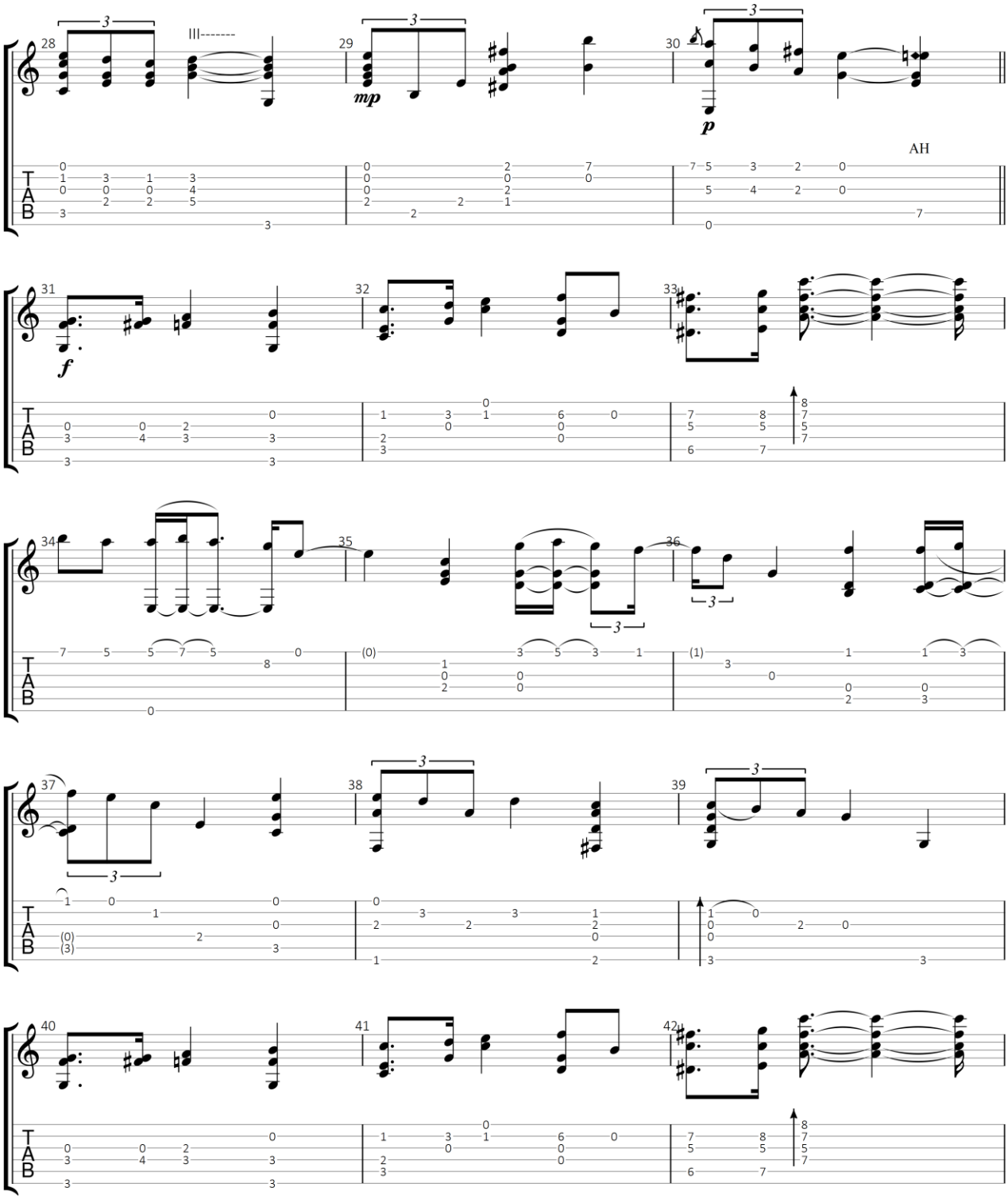

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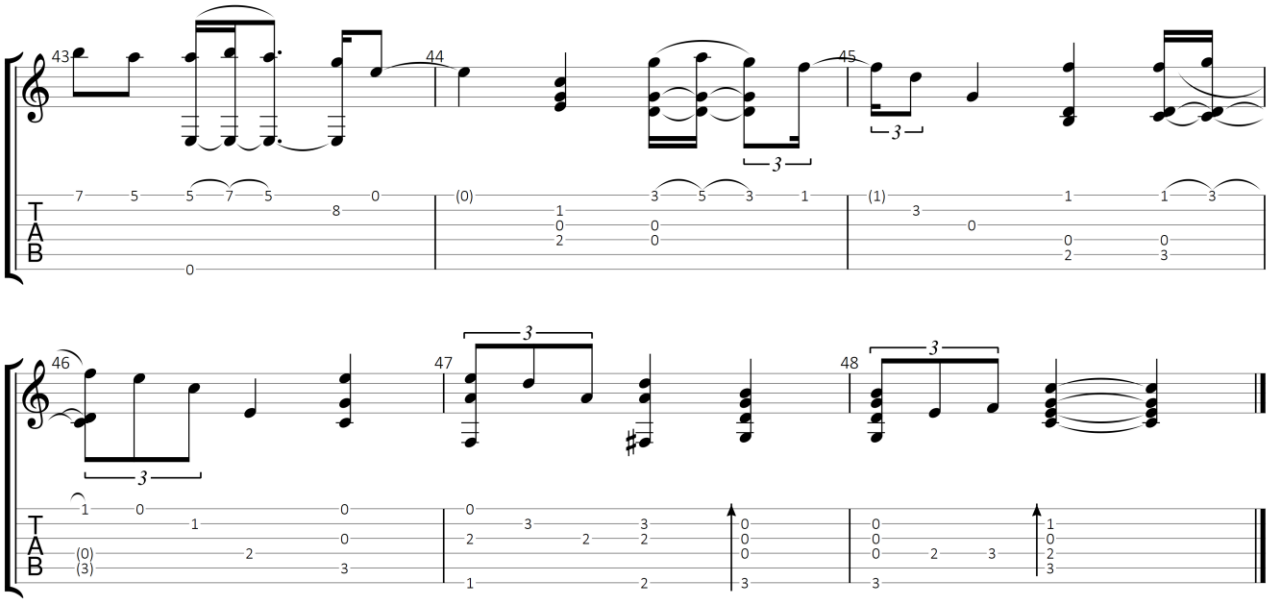

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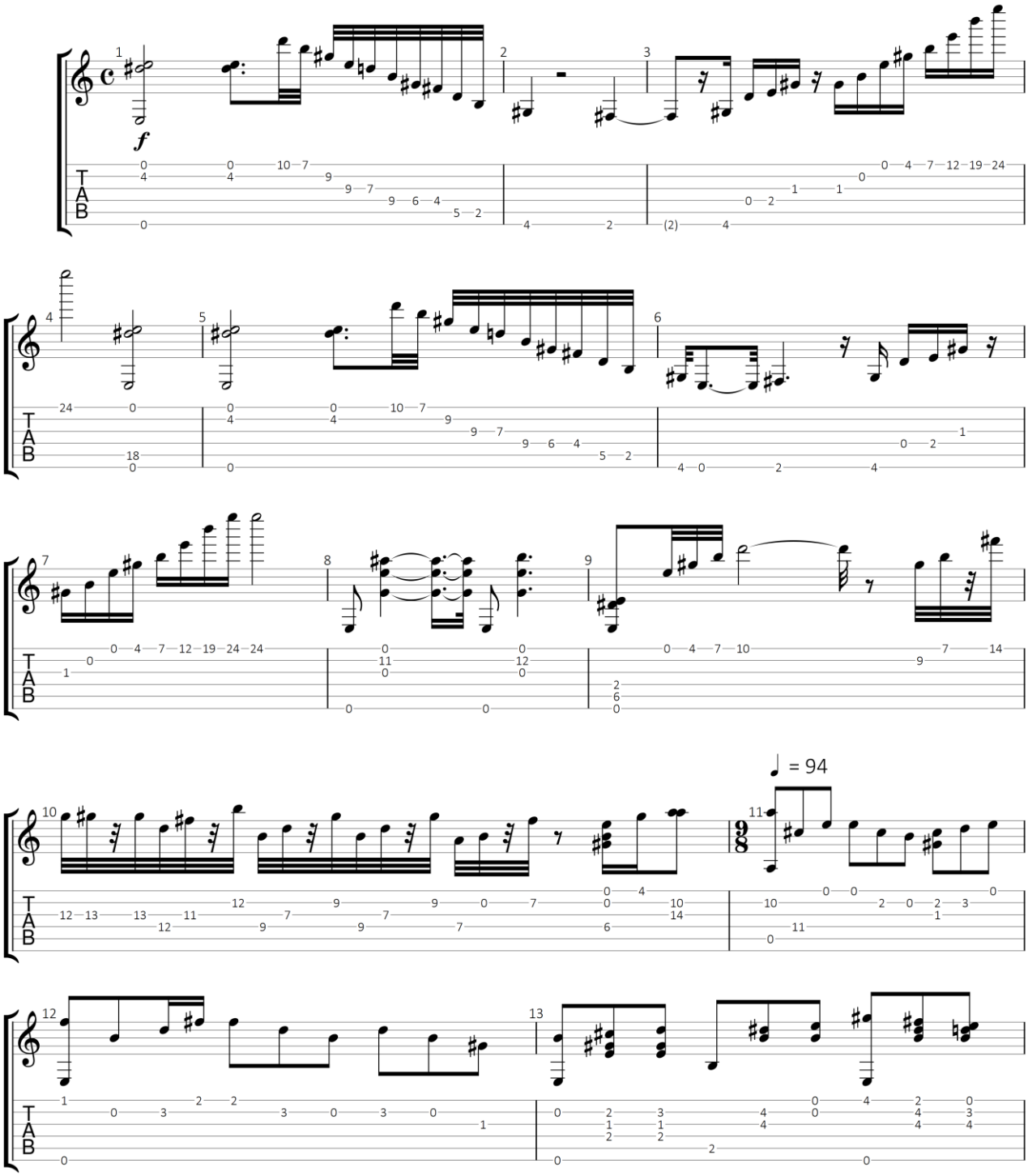
Variaciones sobre el Carnaval de Venecia

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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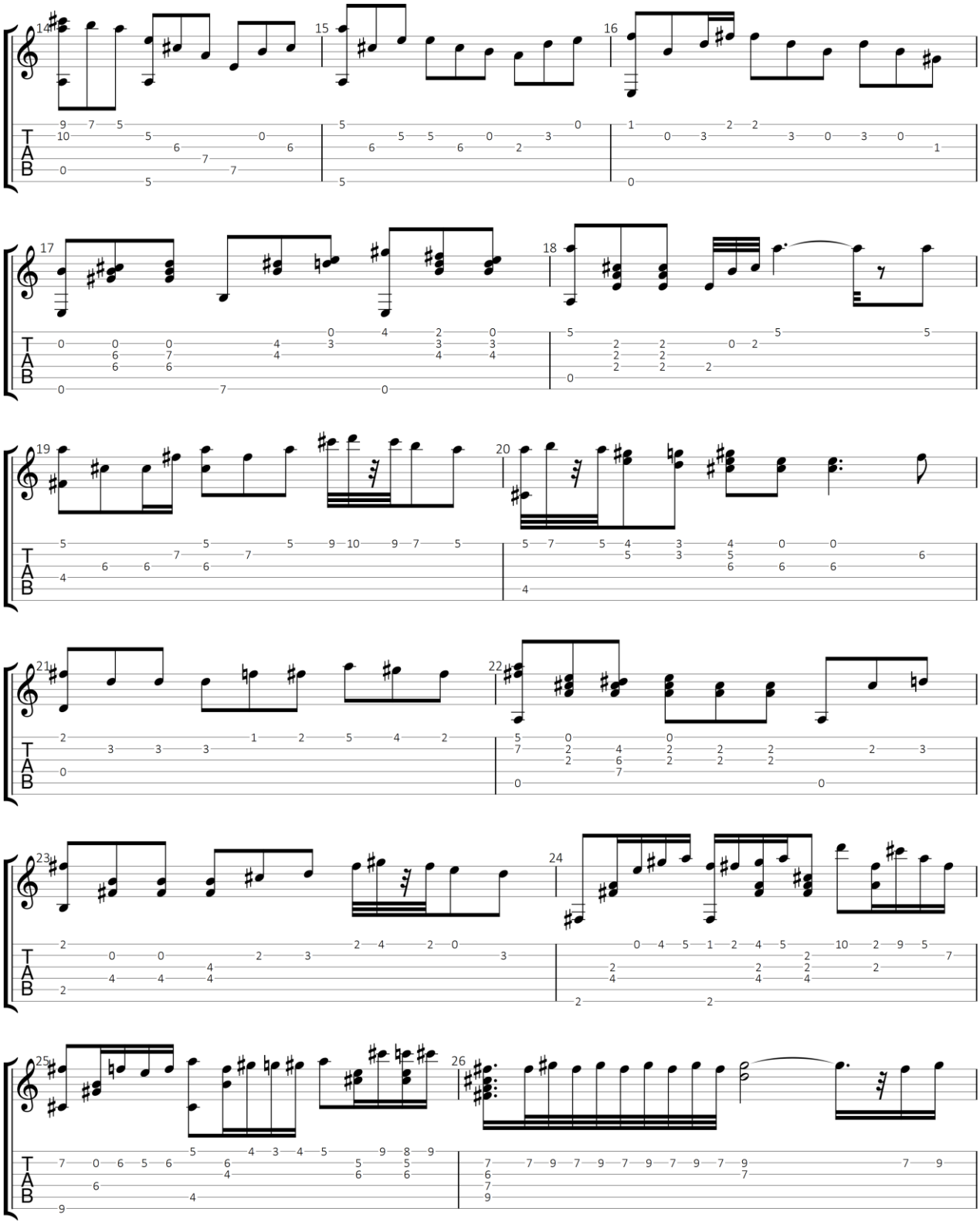

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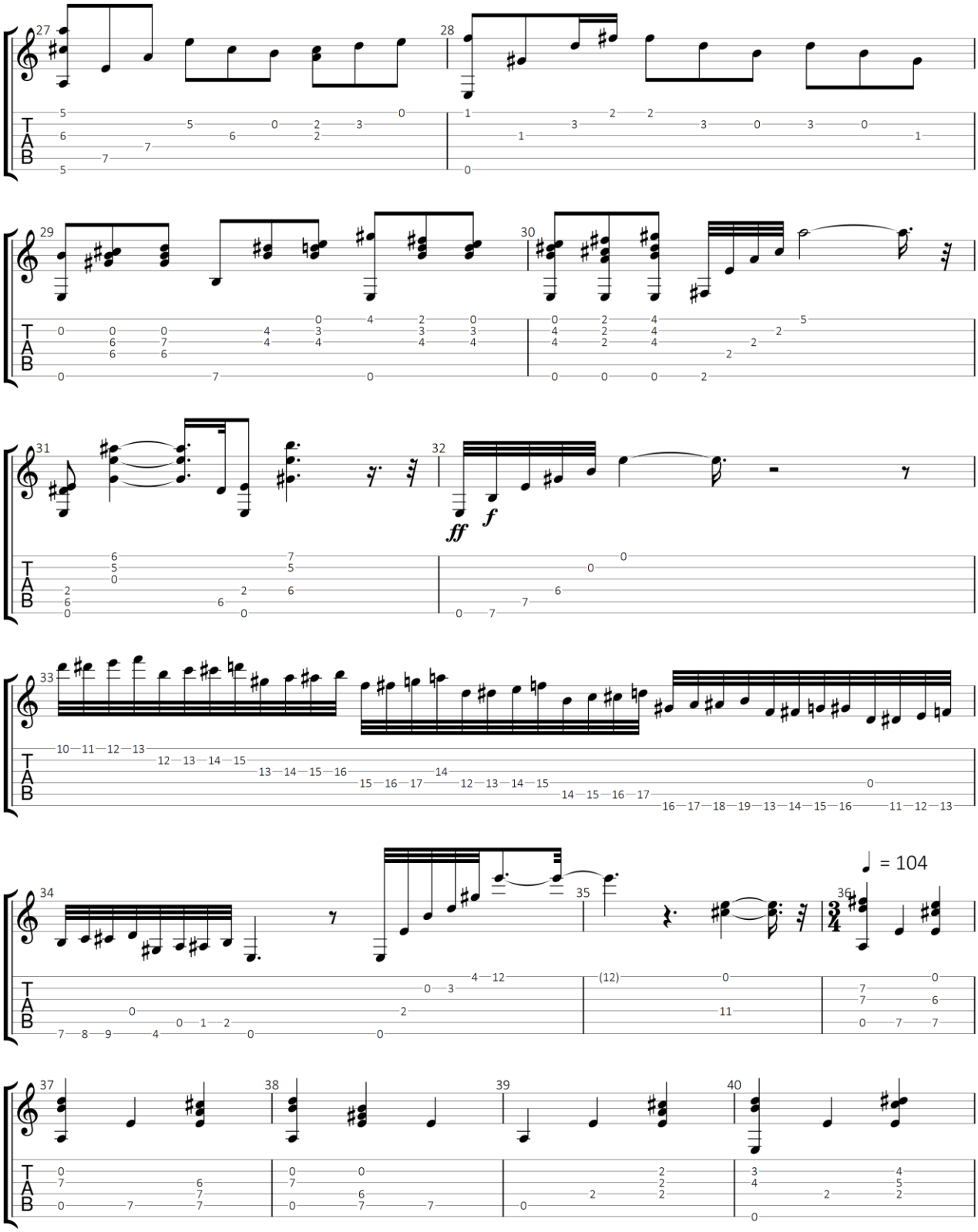

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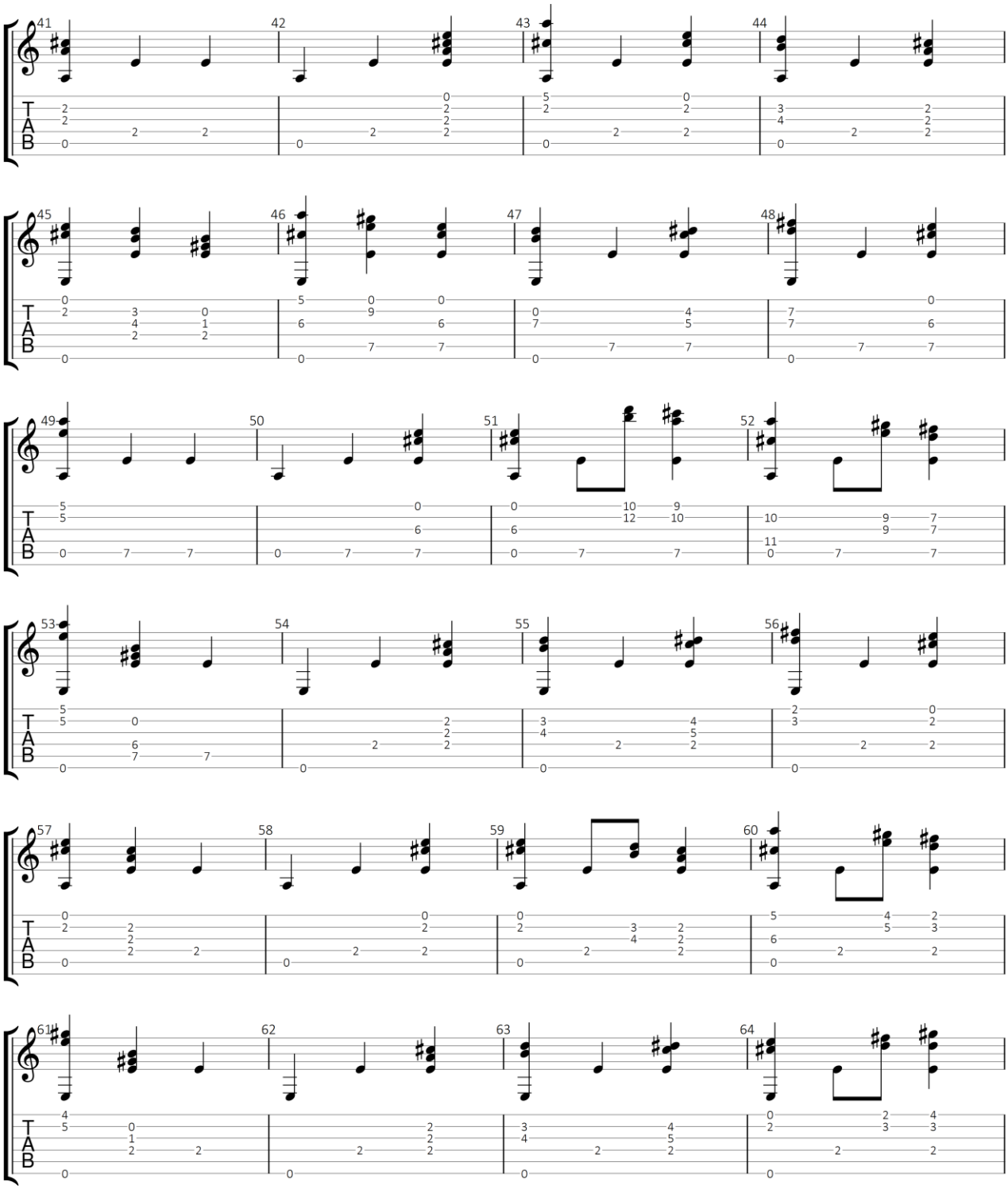

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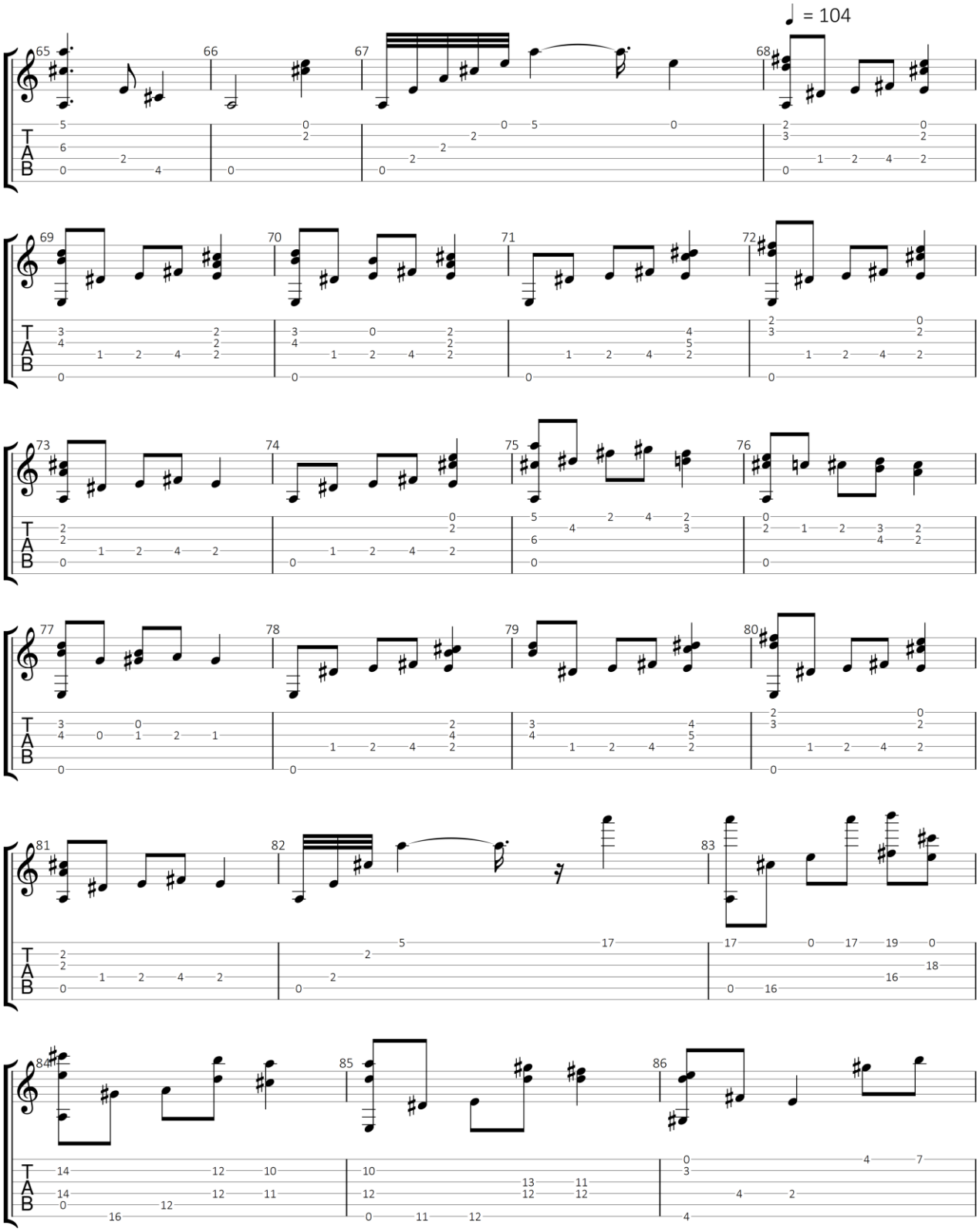

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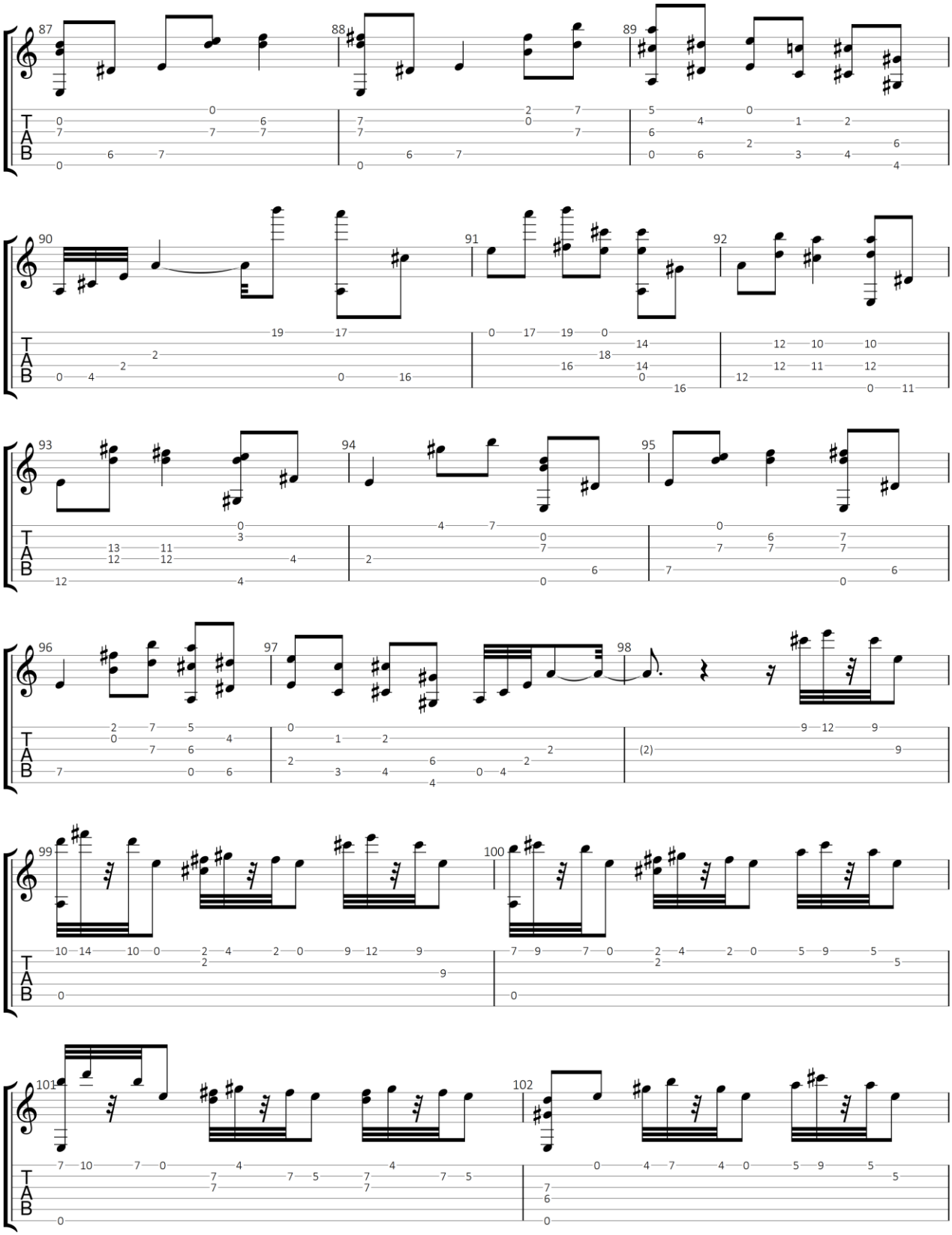

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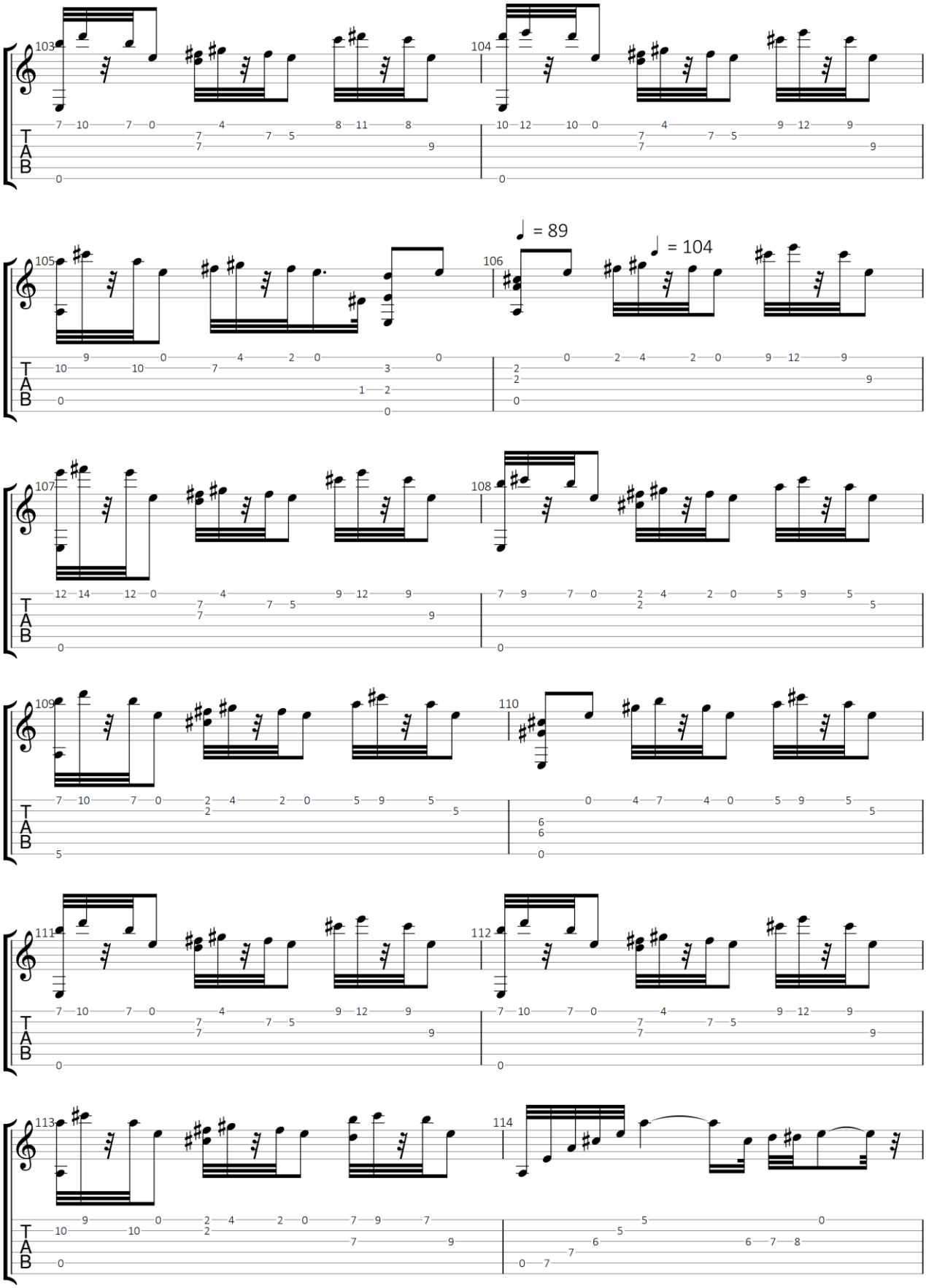

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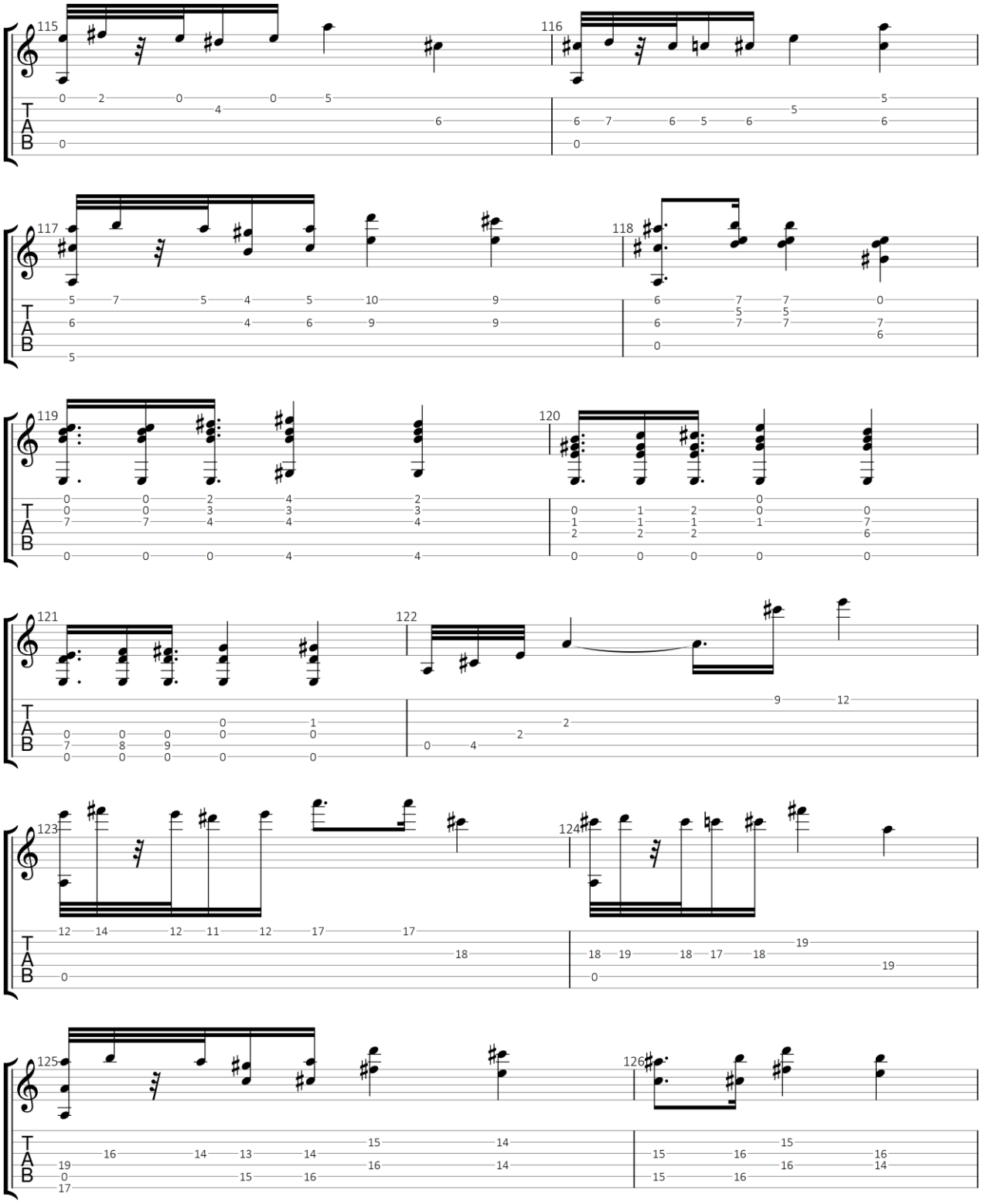

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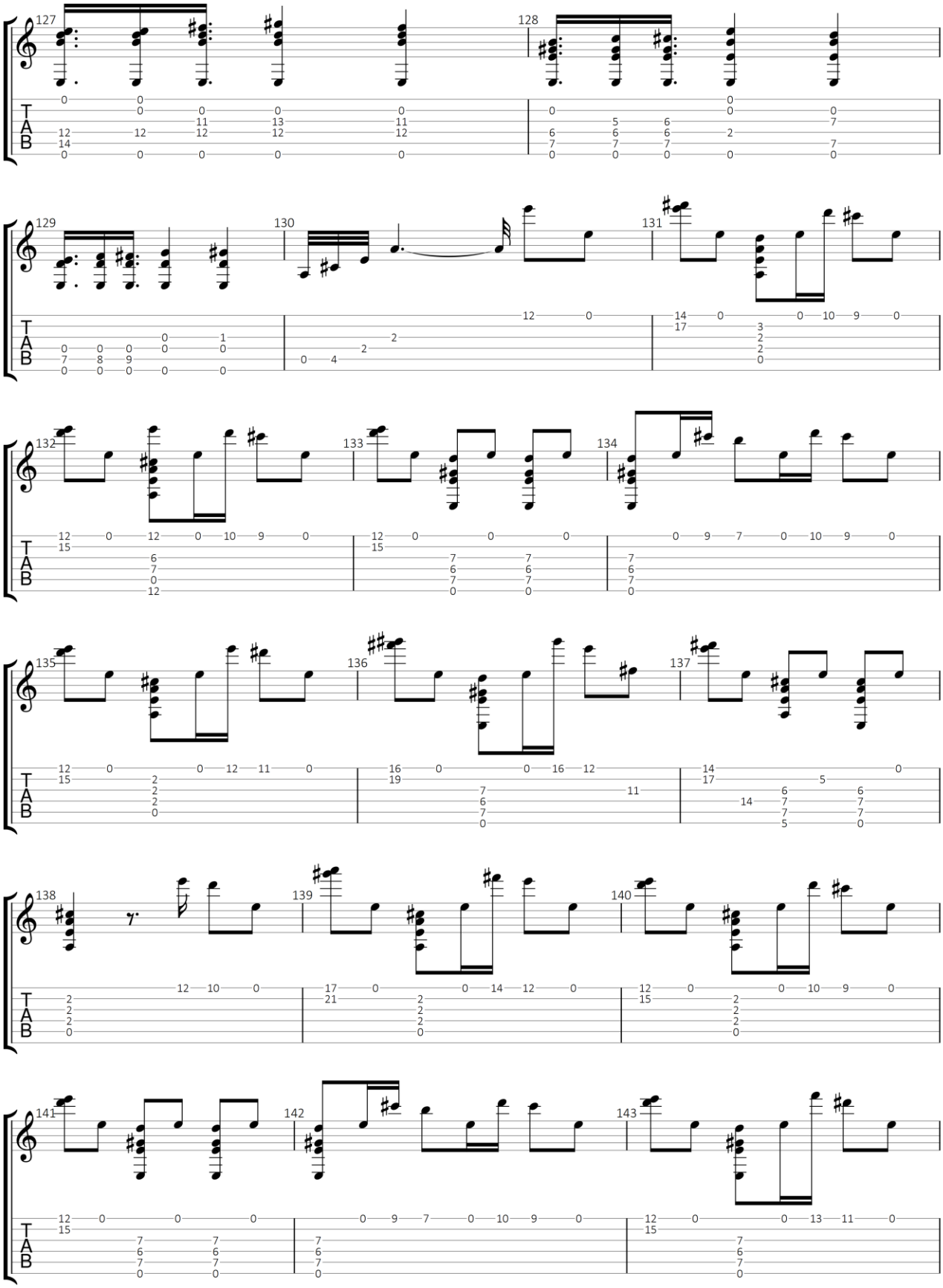

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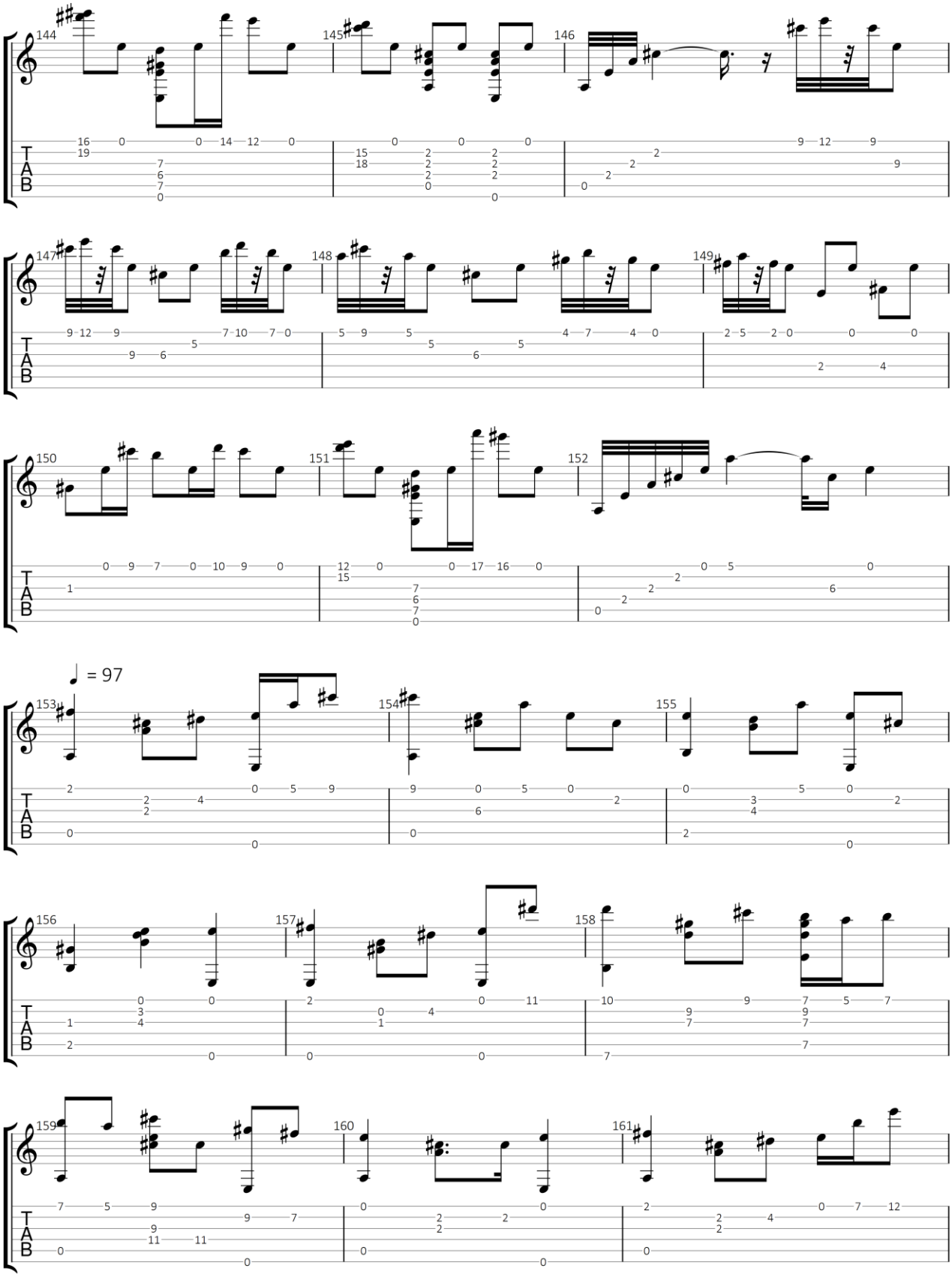

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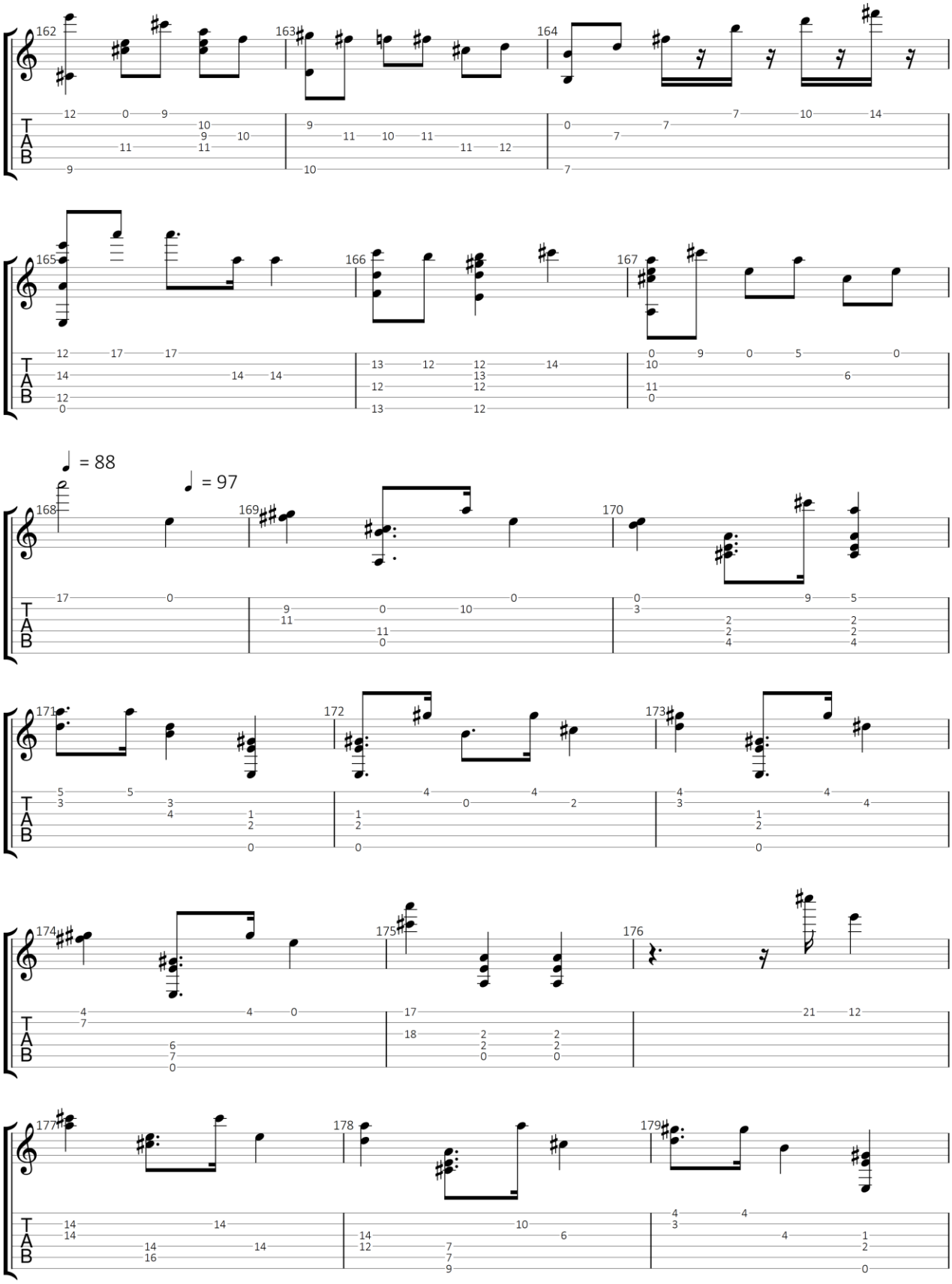

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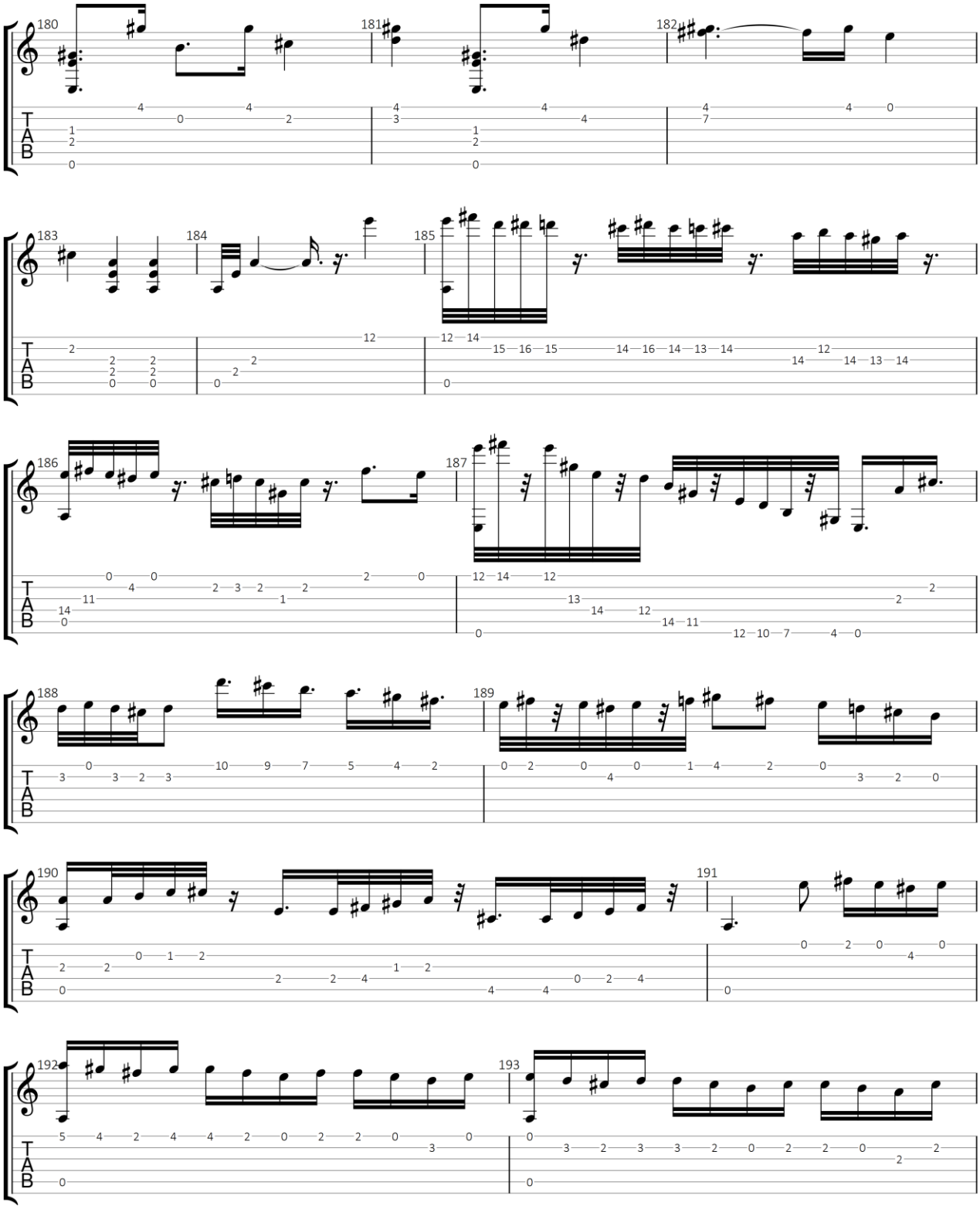

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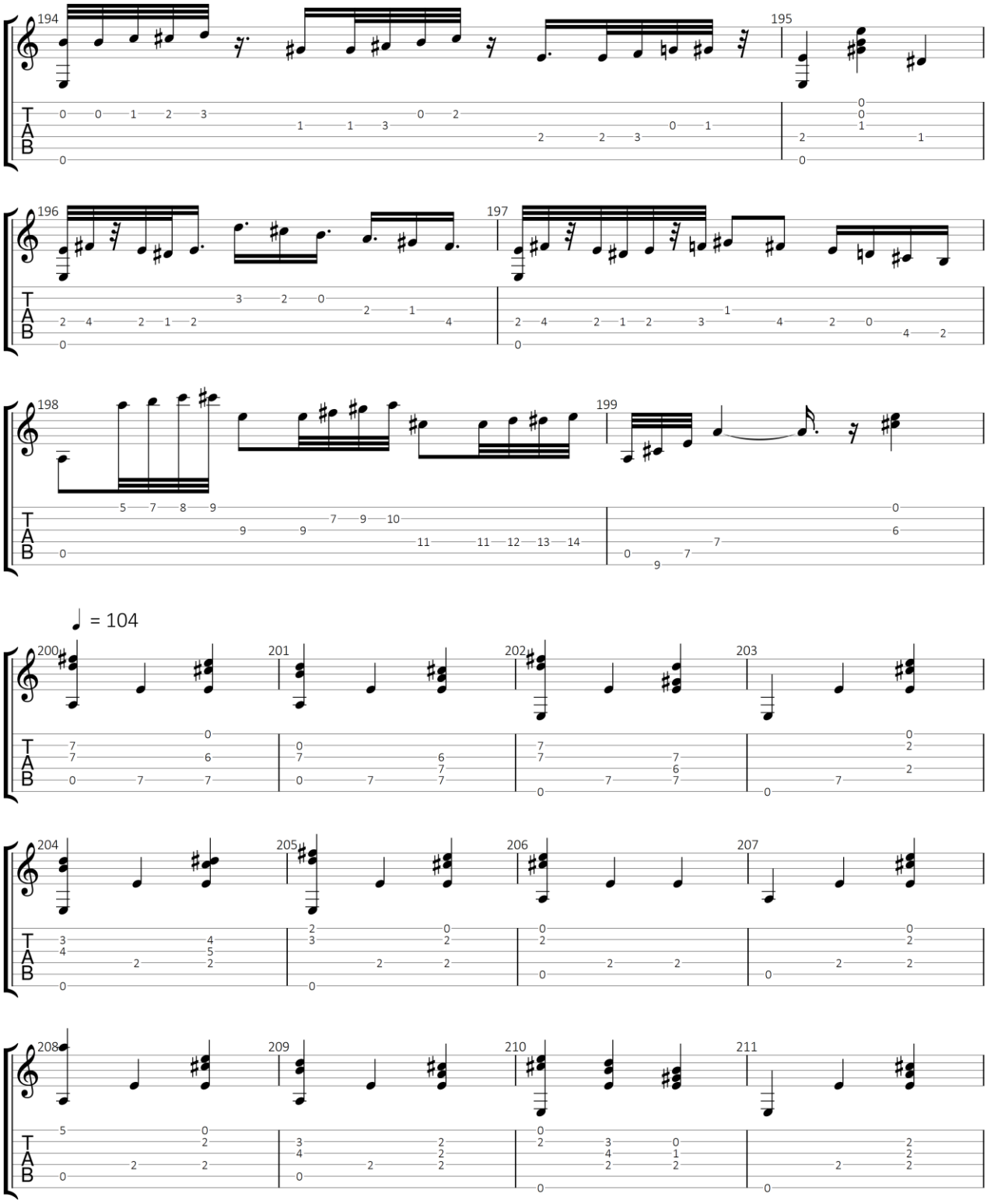

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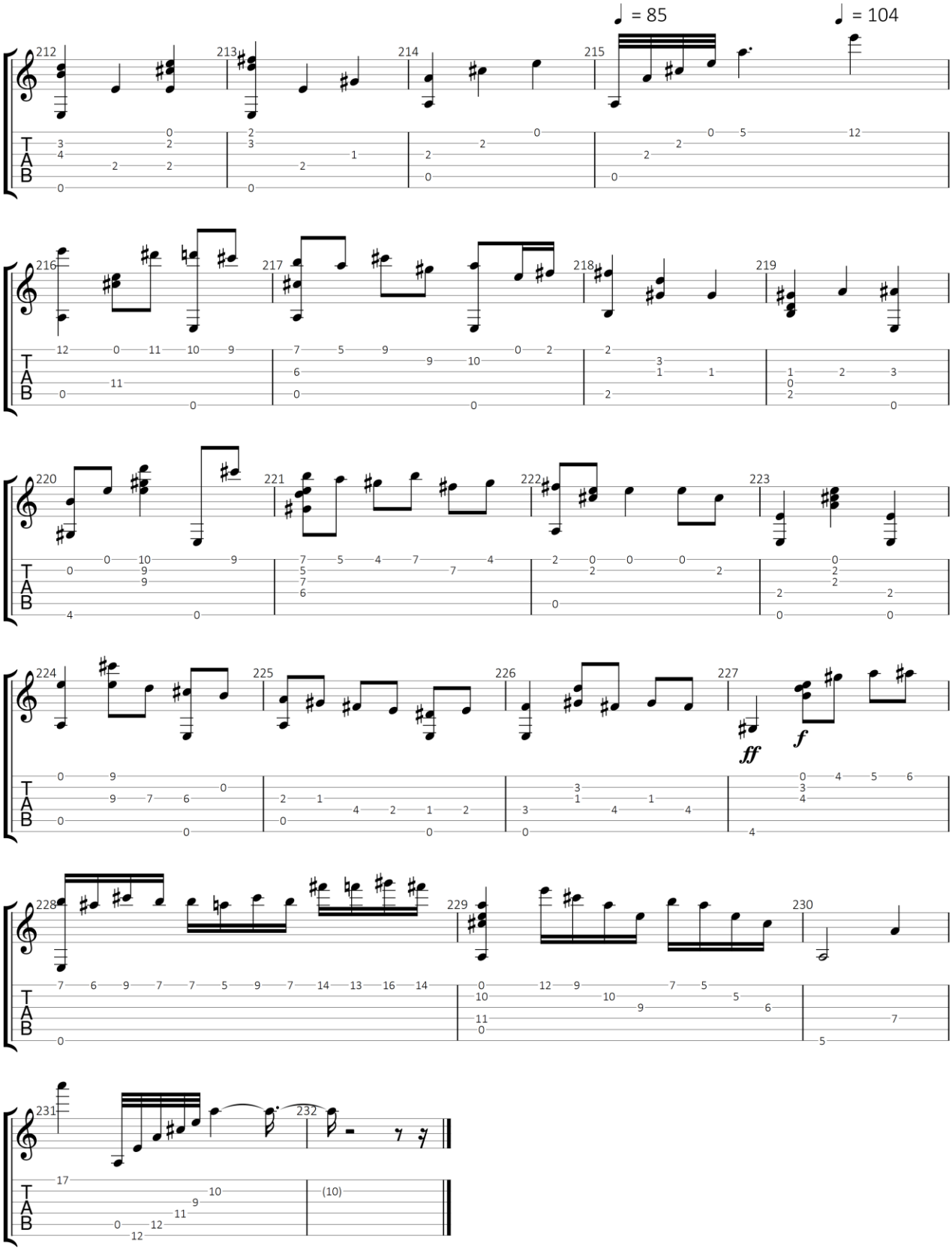

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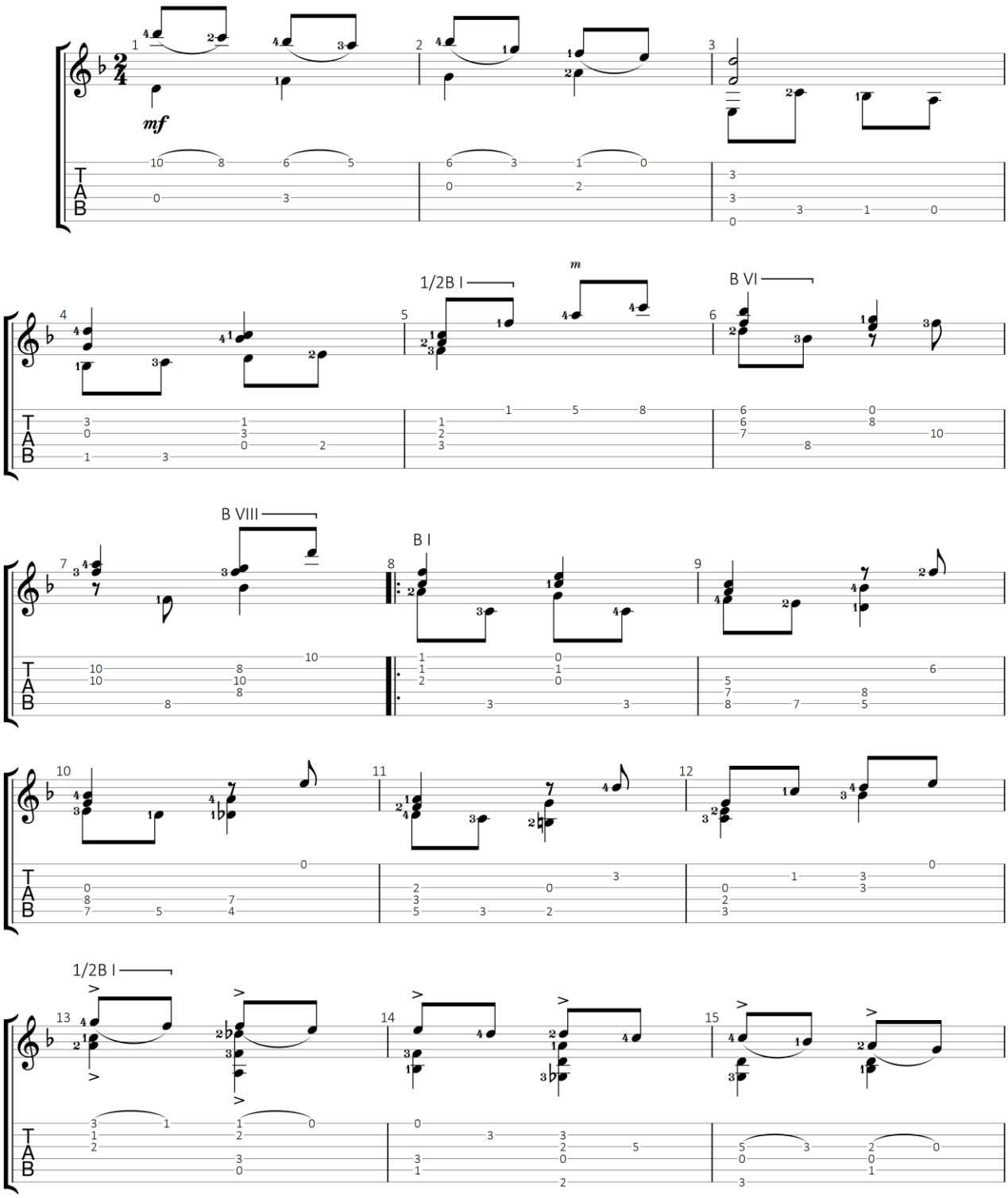
Prelude No. 1 in D mineur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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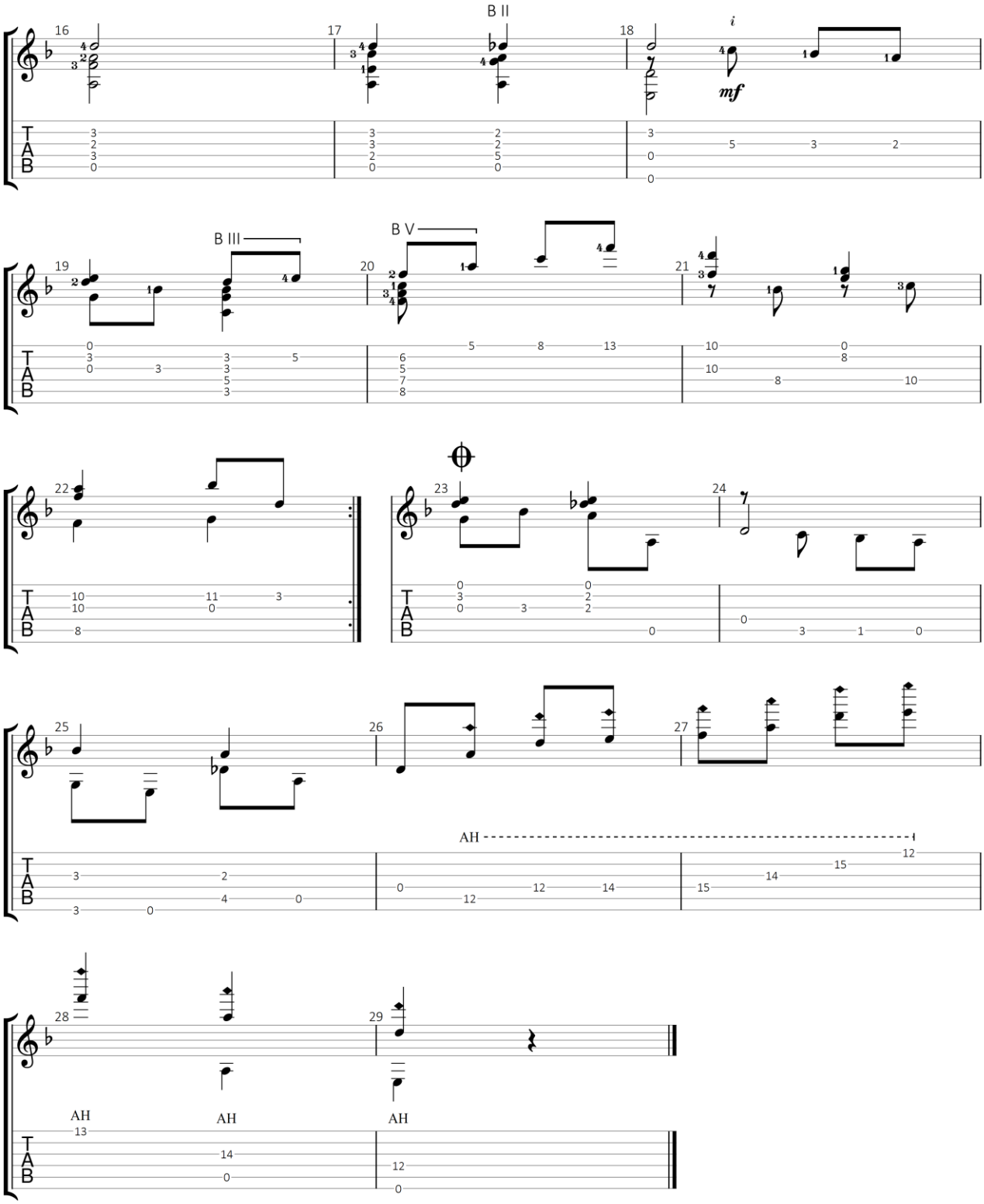
Da Coda



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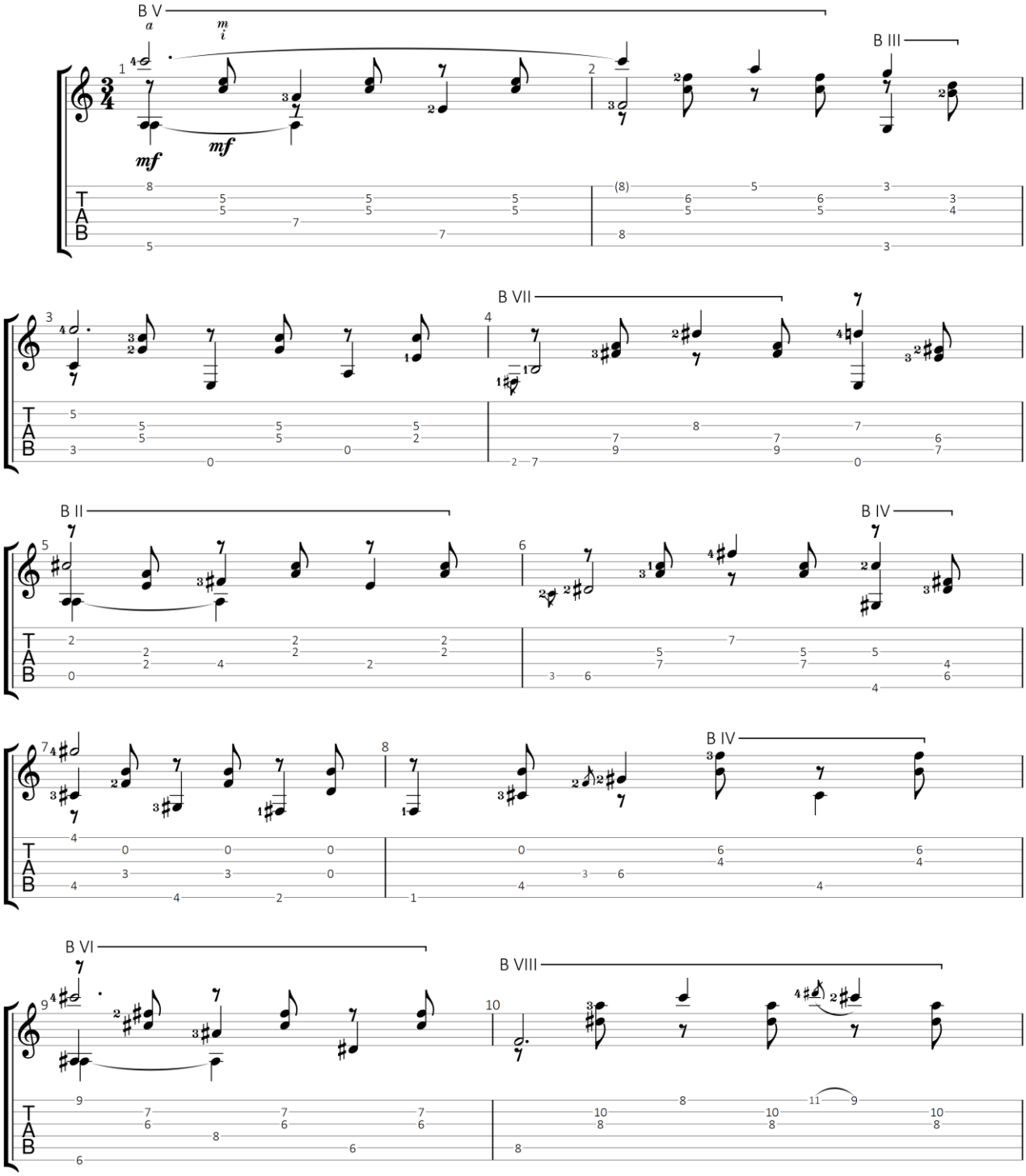
Prelude No. 2 in A mineur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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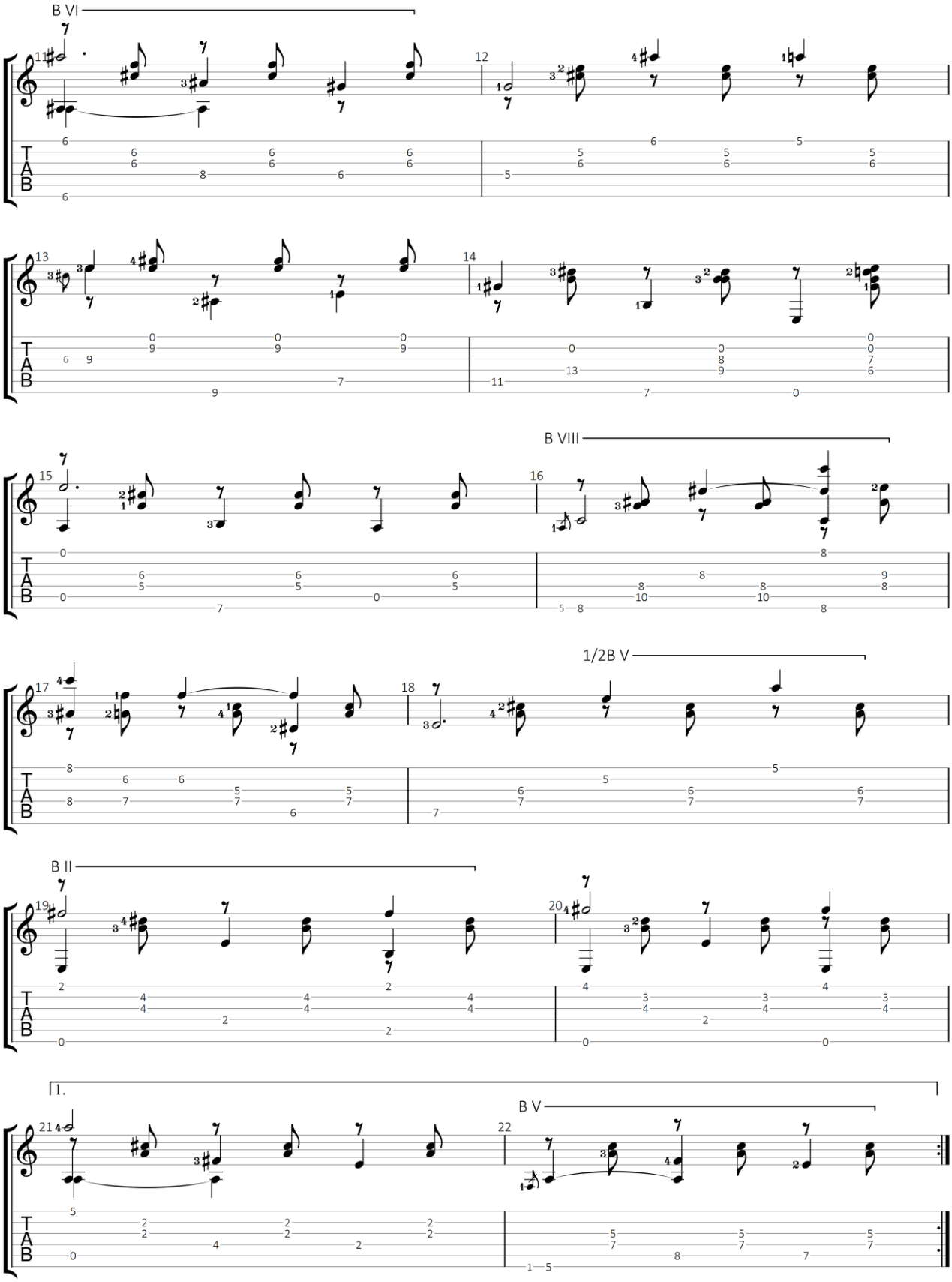

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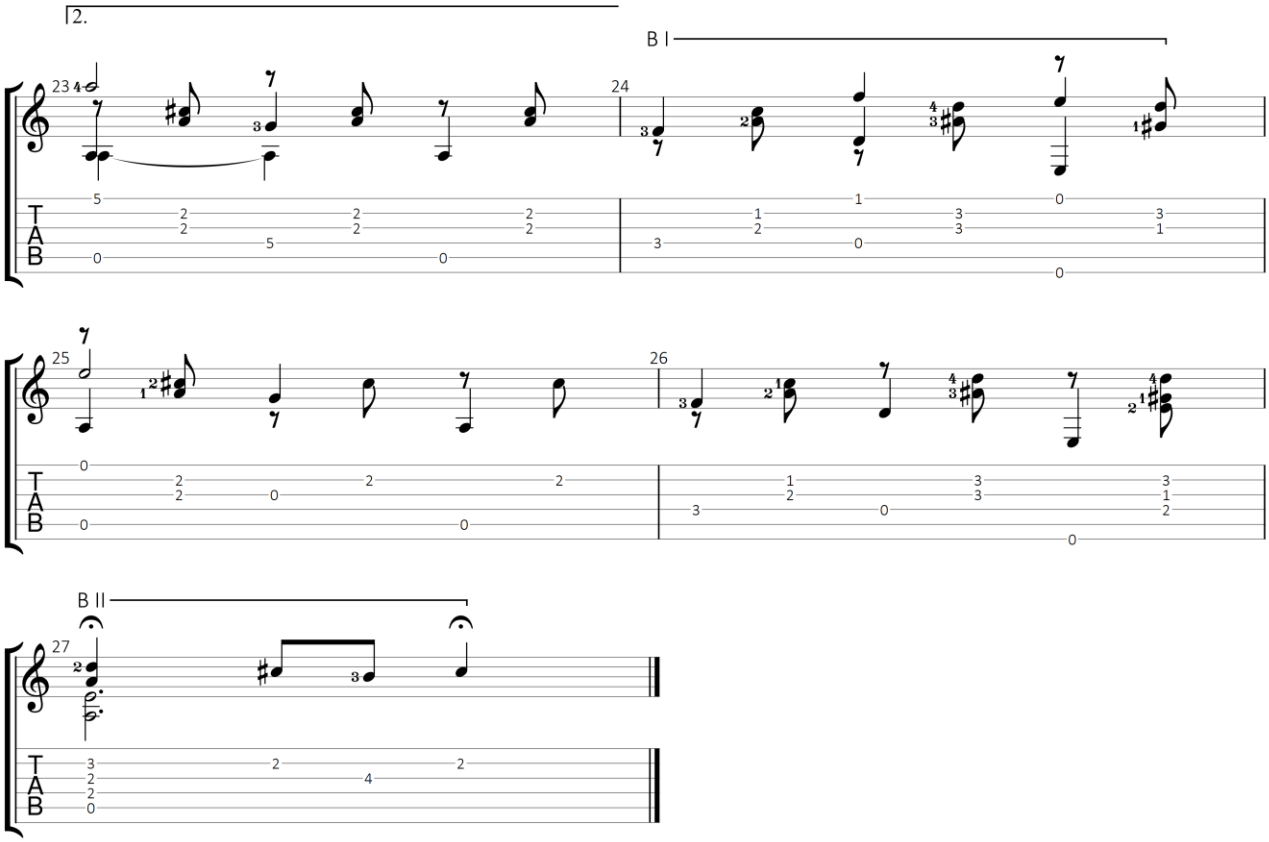

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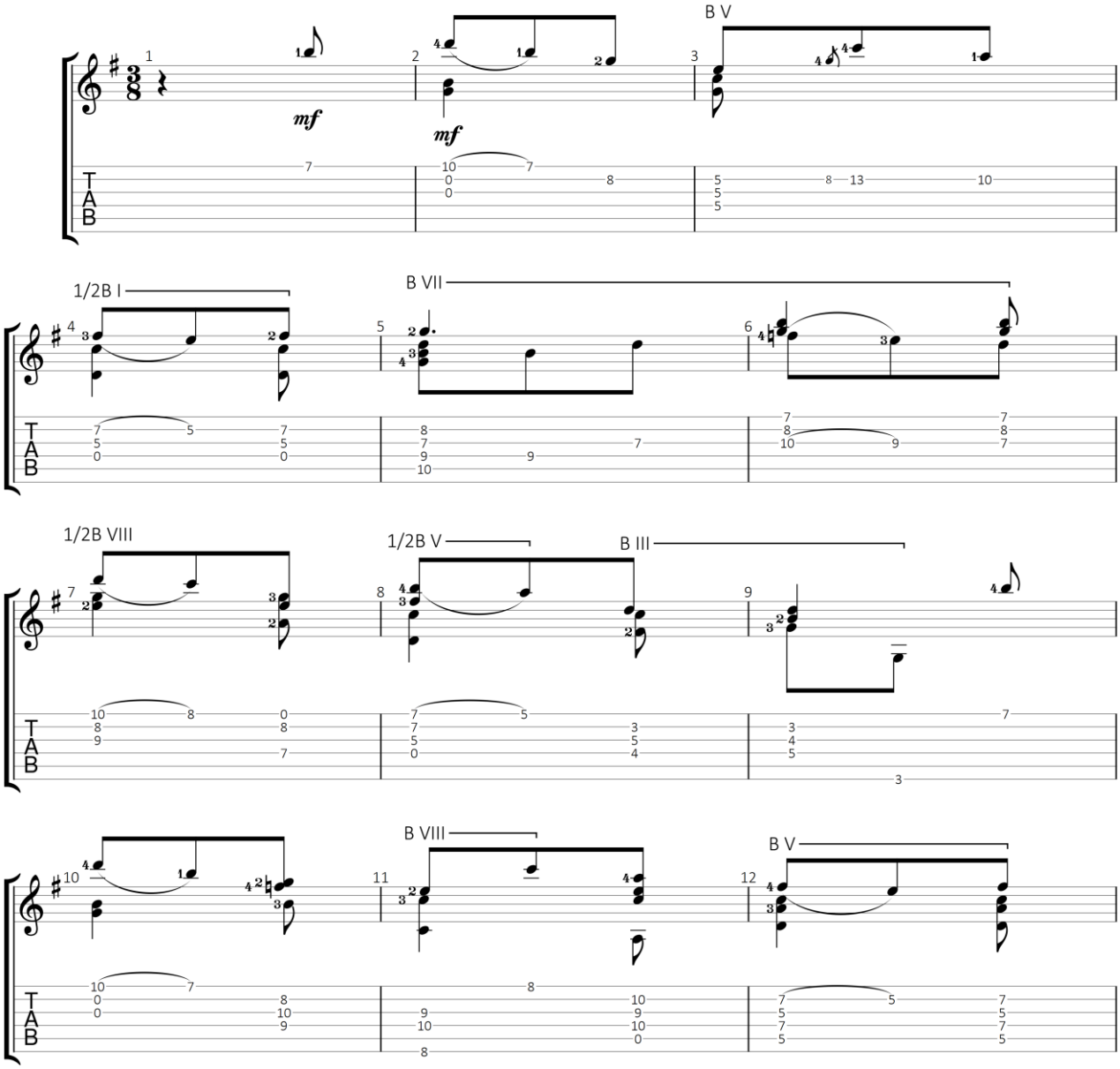
Prelude No. 3 in G majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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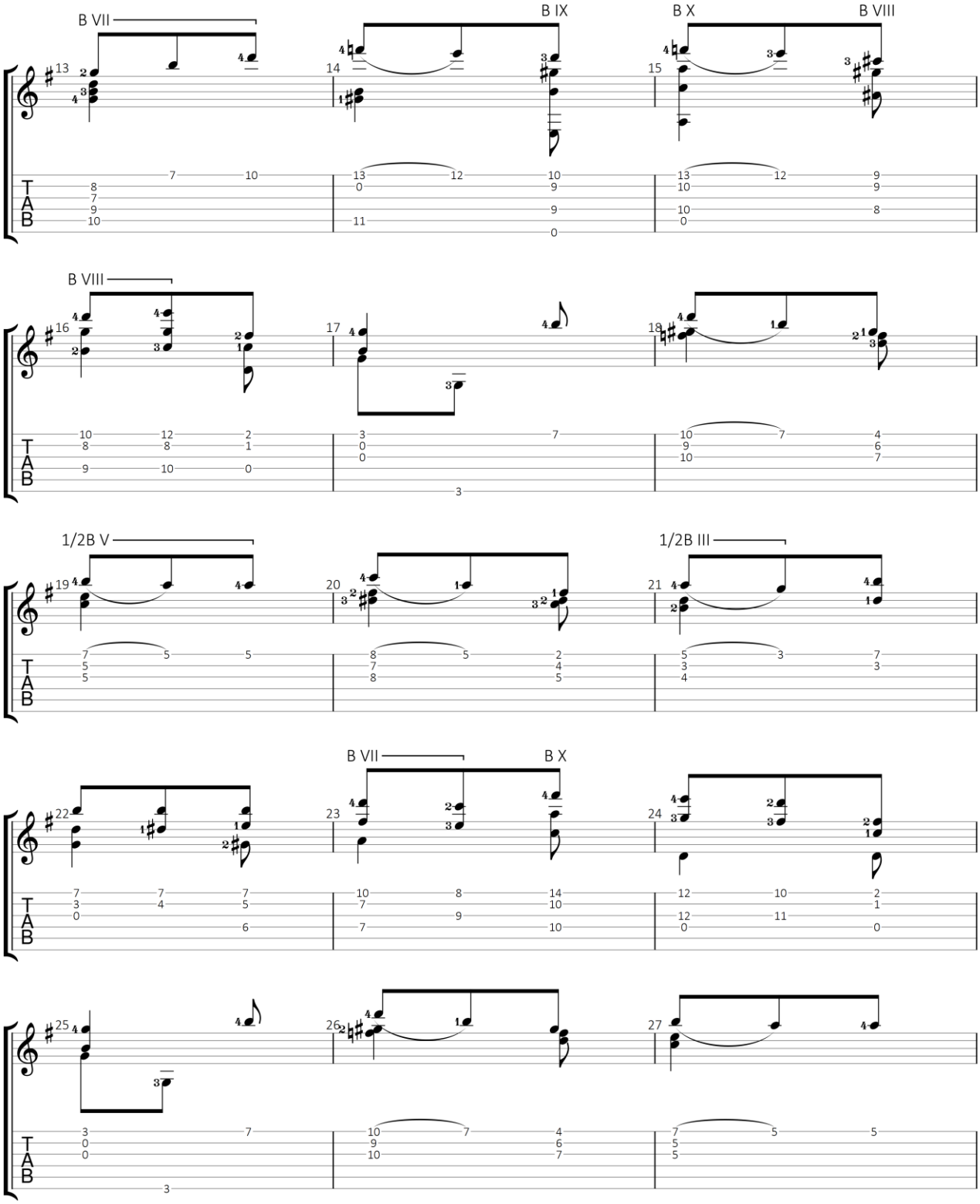

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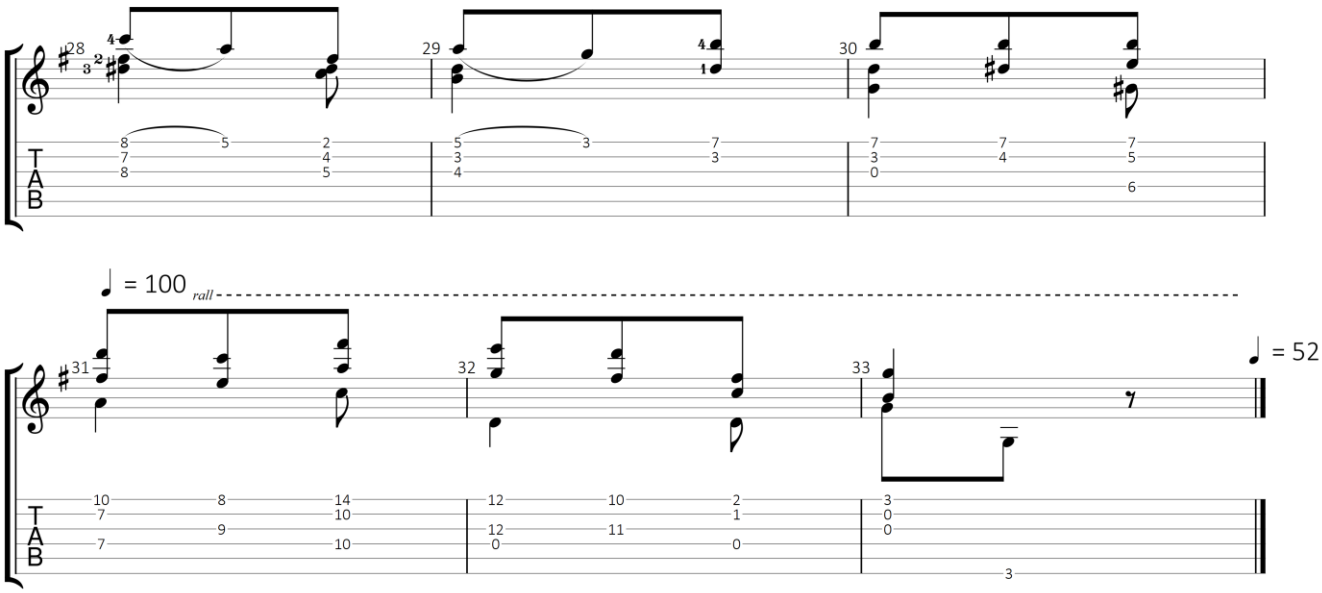

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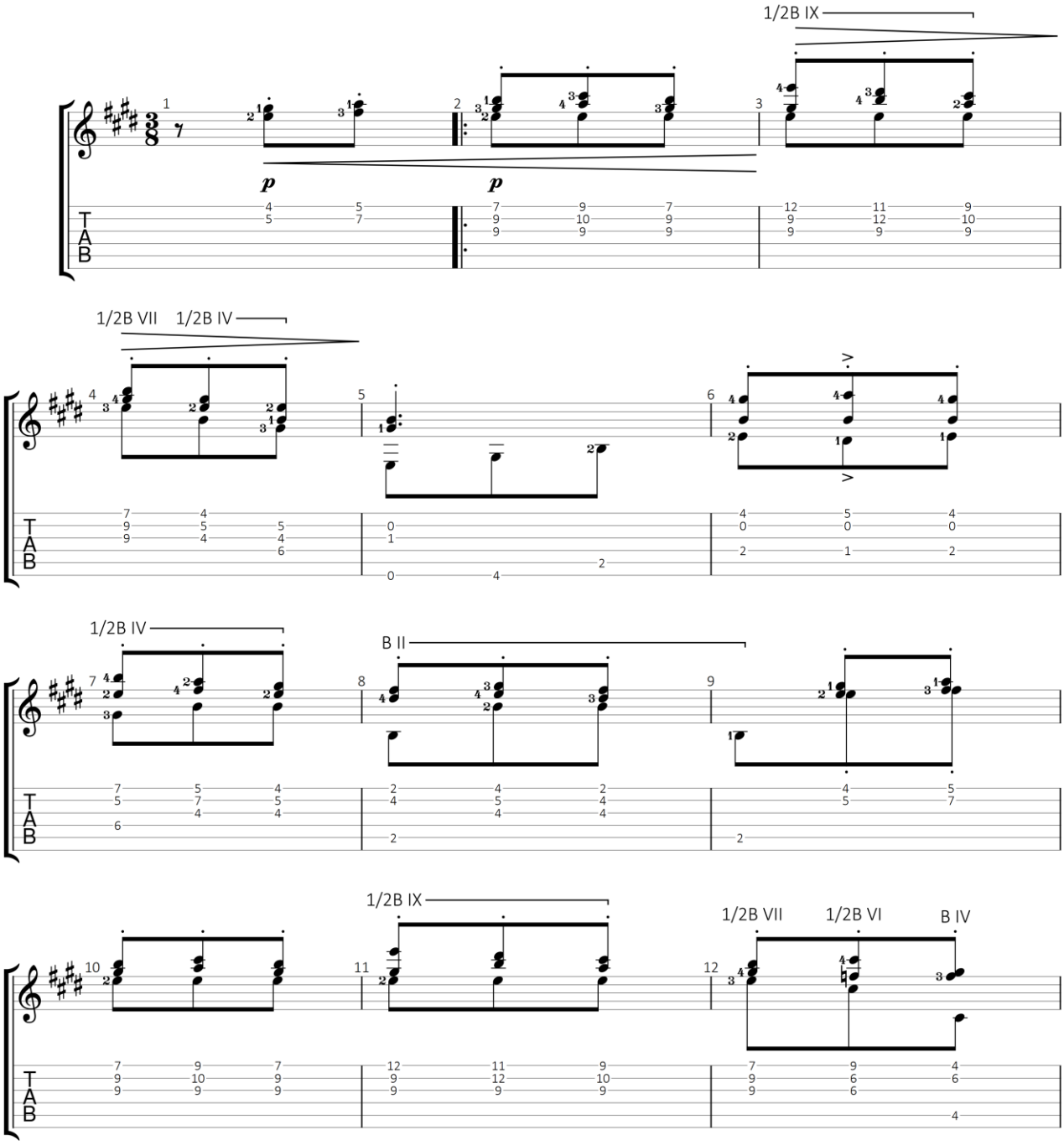
Prelude No. 4 in E majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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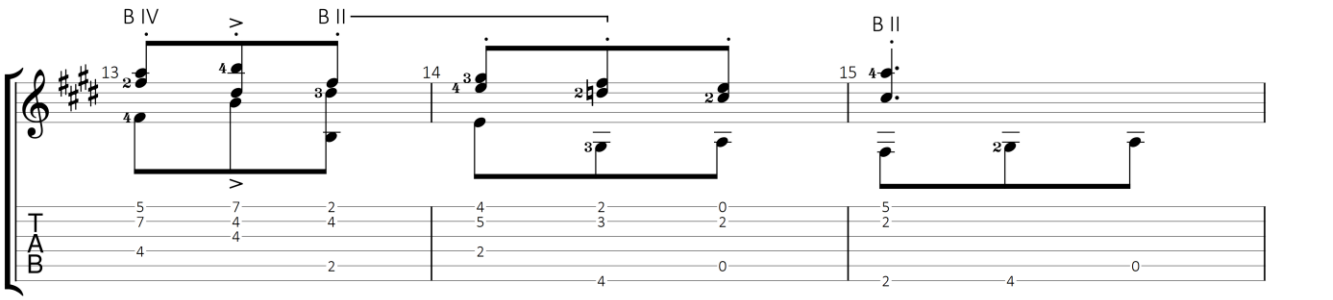
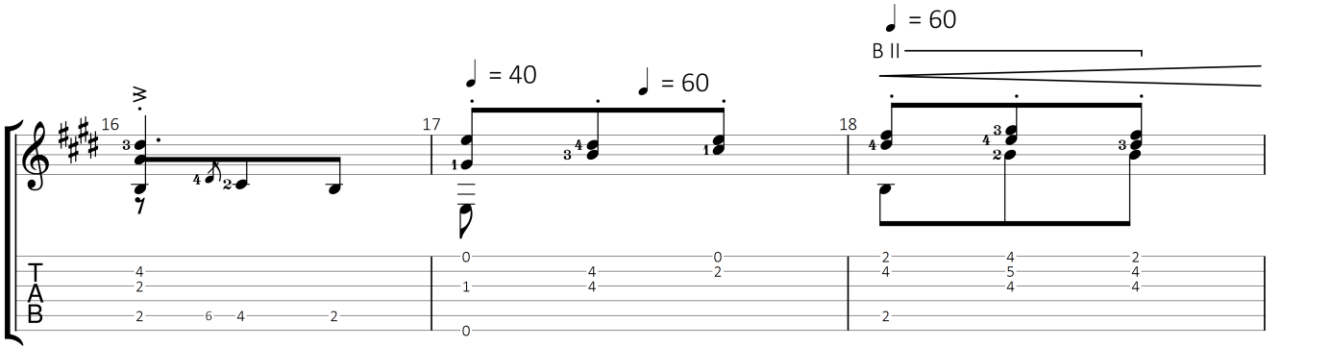
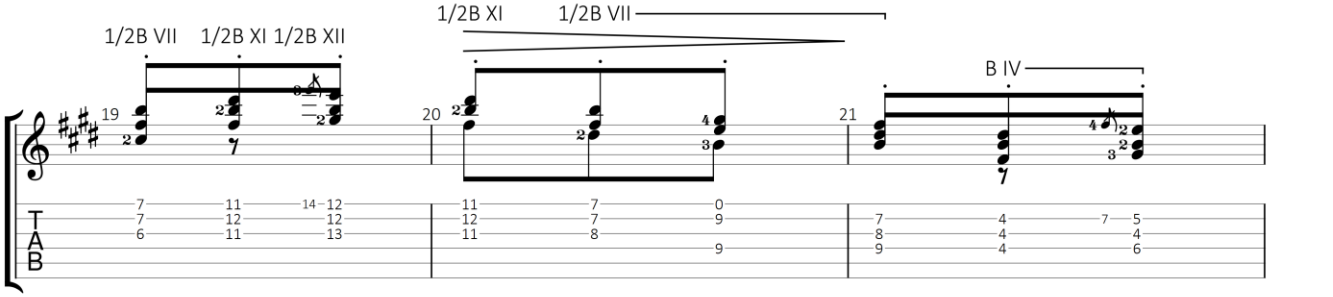
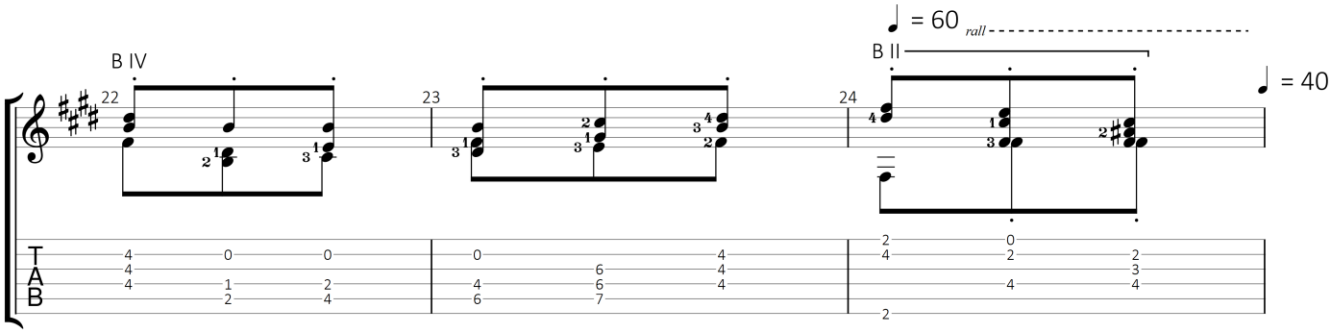
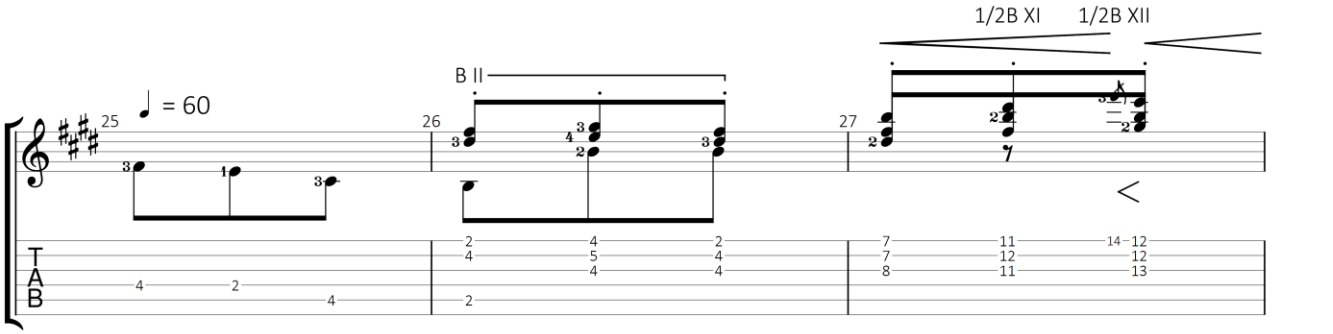


Da Coda









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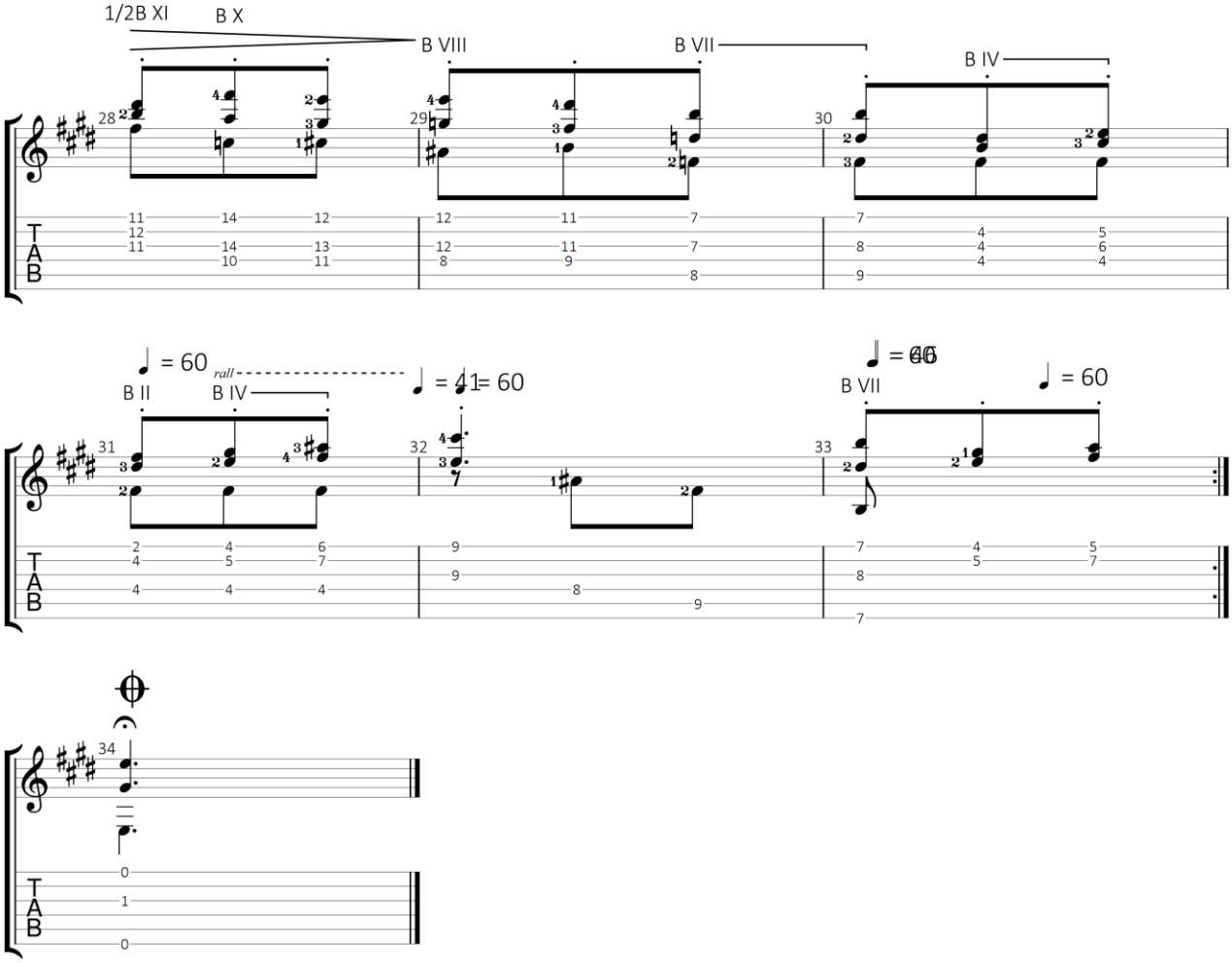

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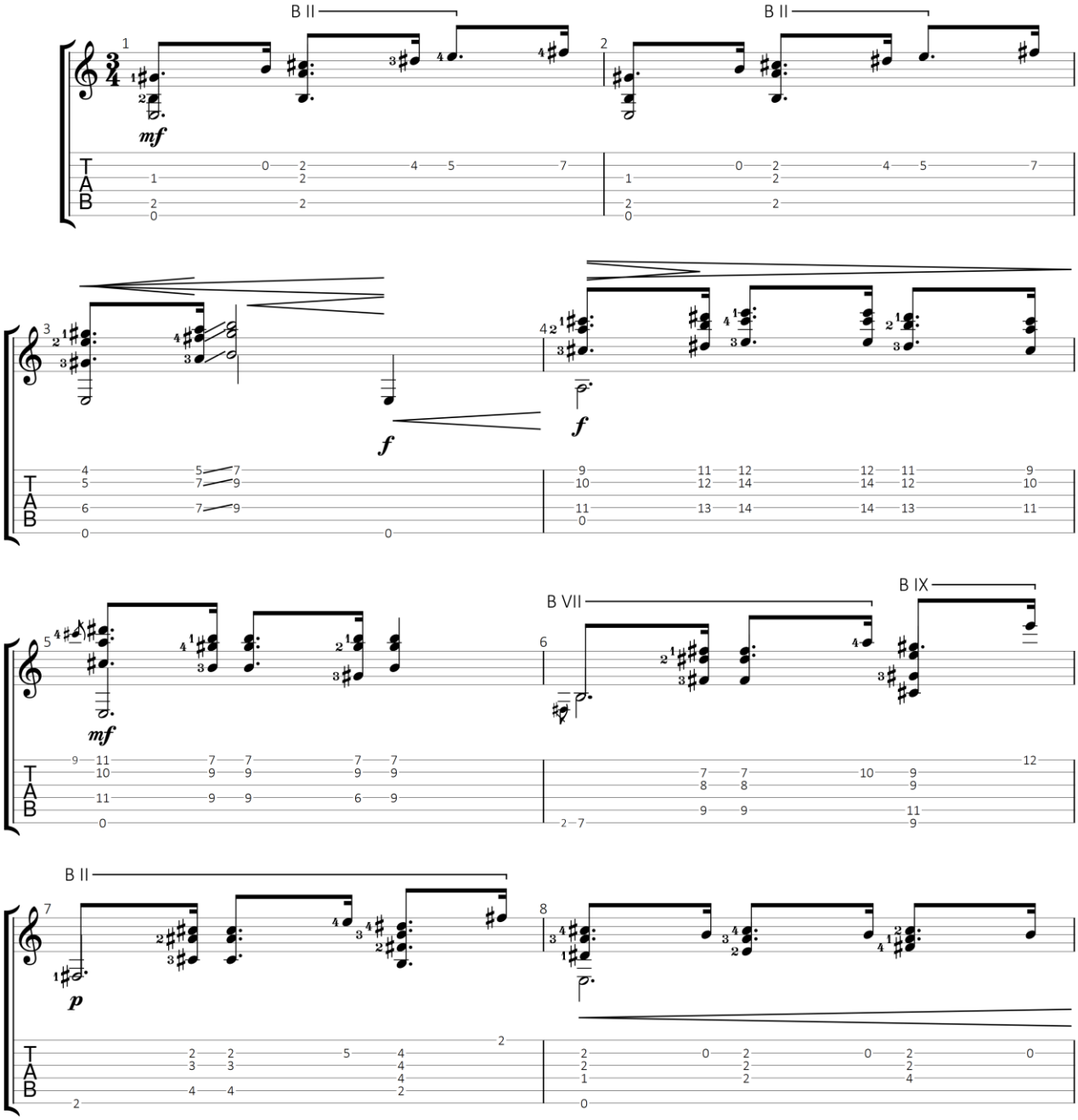
Prelude No. 5 in E mineur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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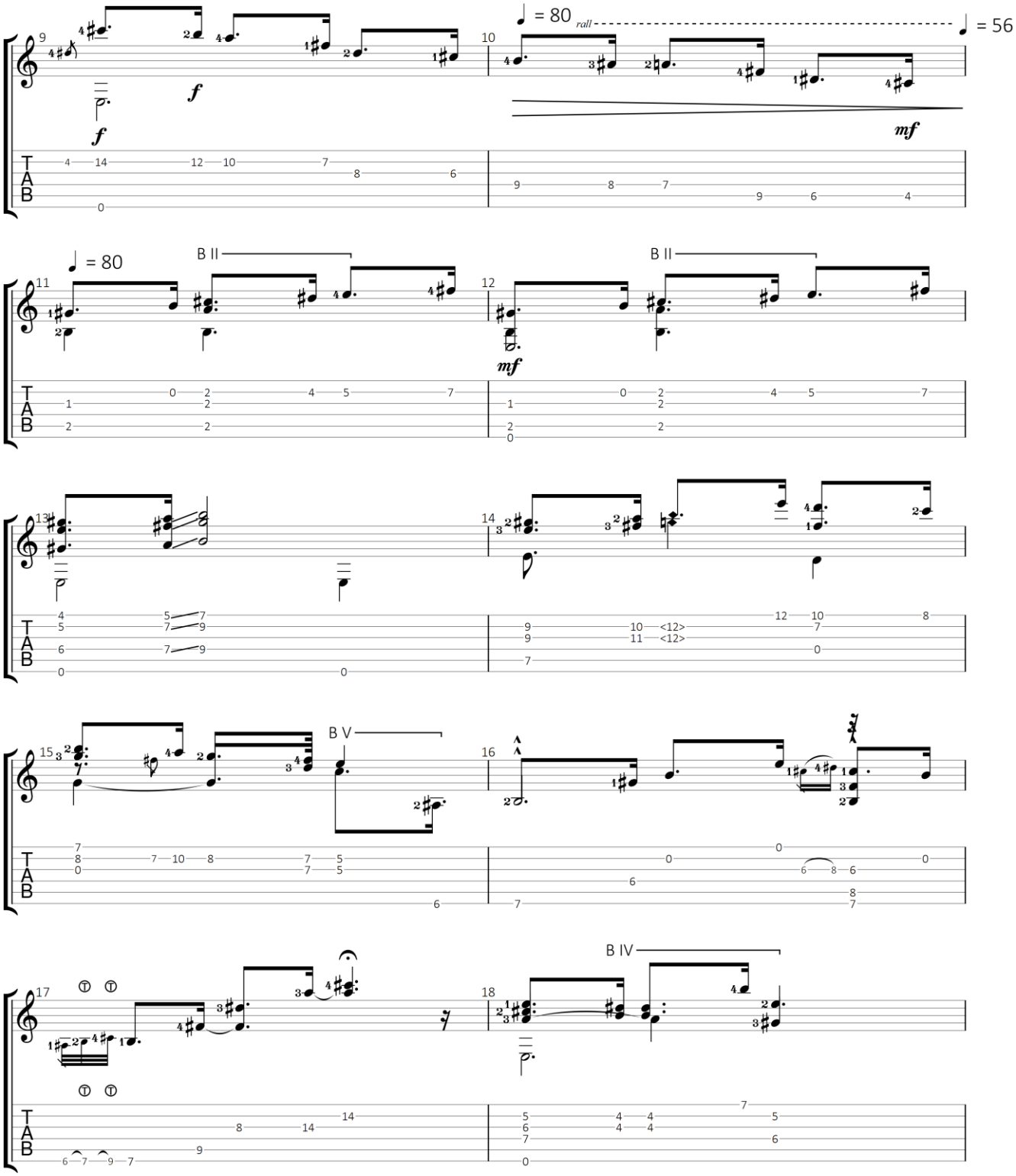

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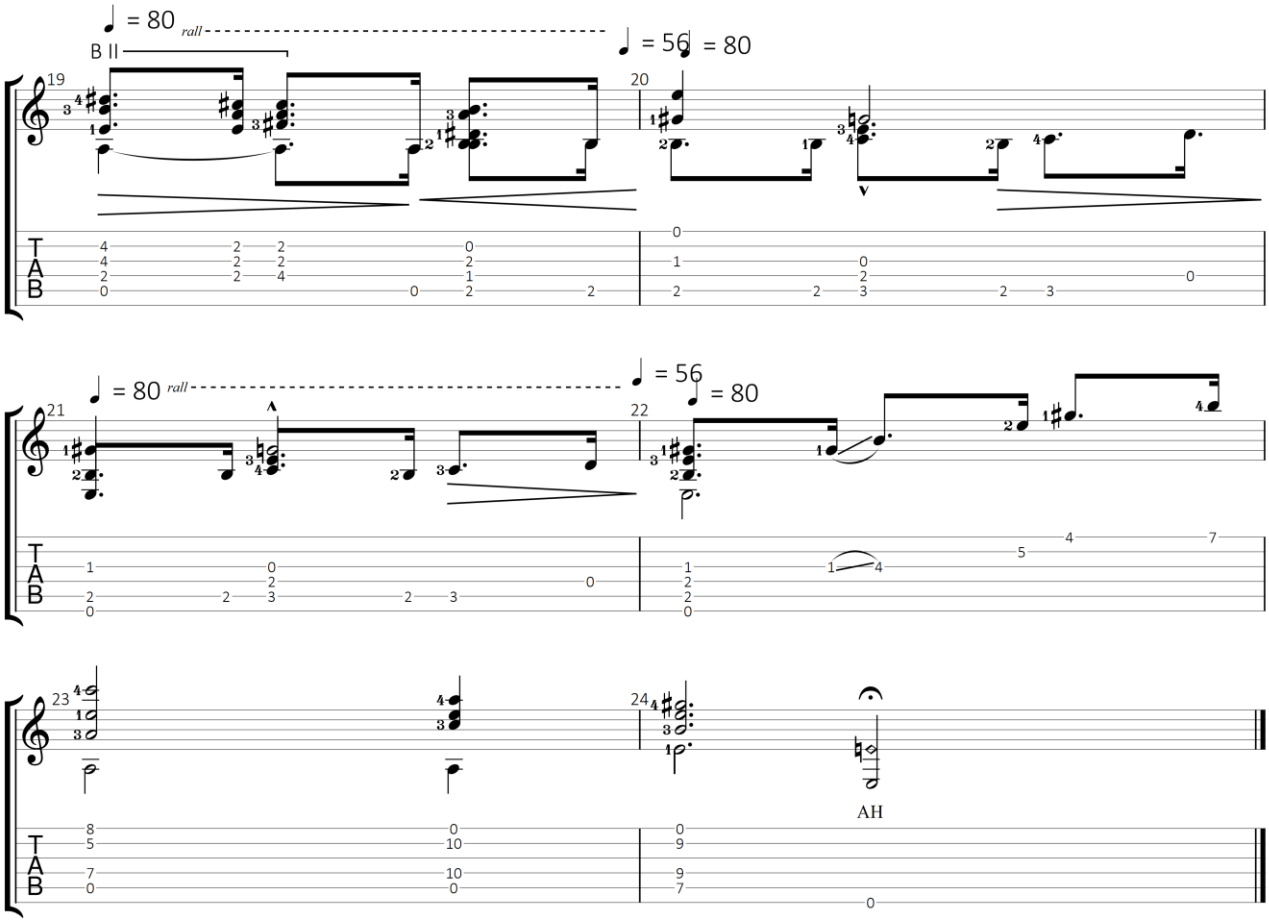

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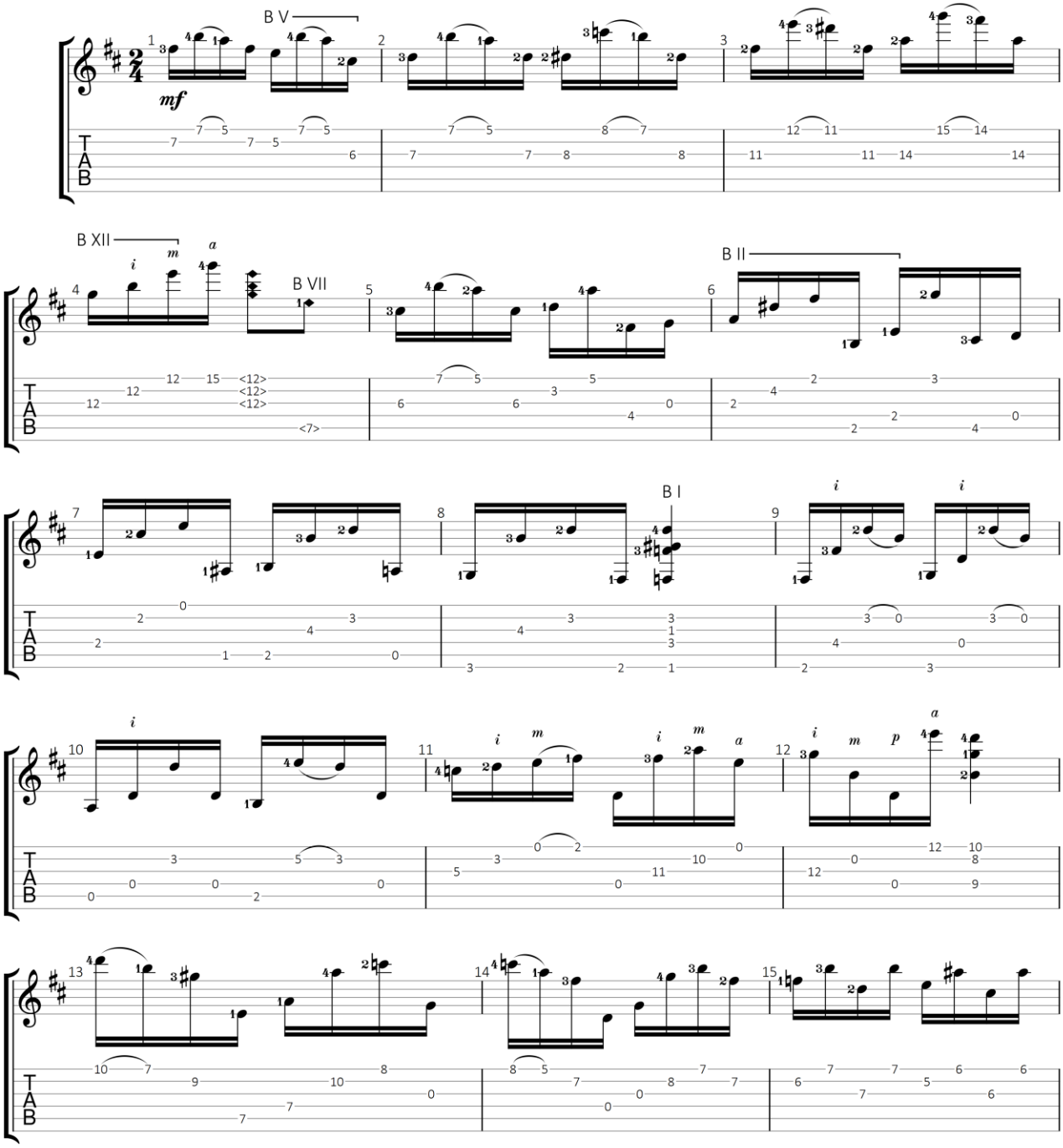
Prelude No. 6 in B mineur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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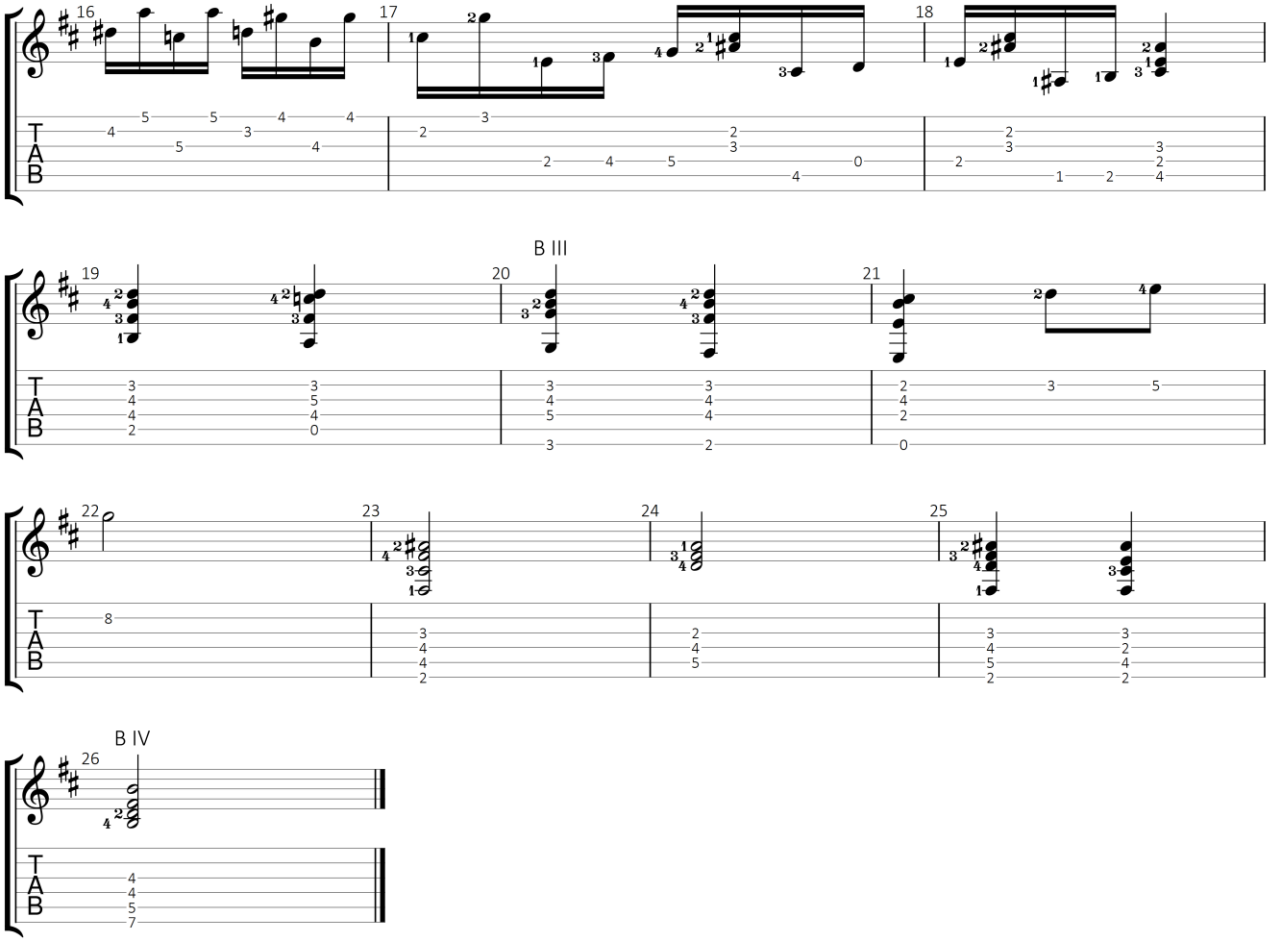

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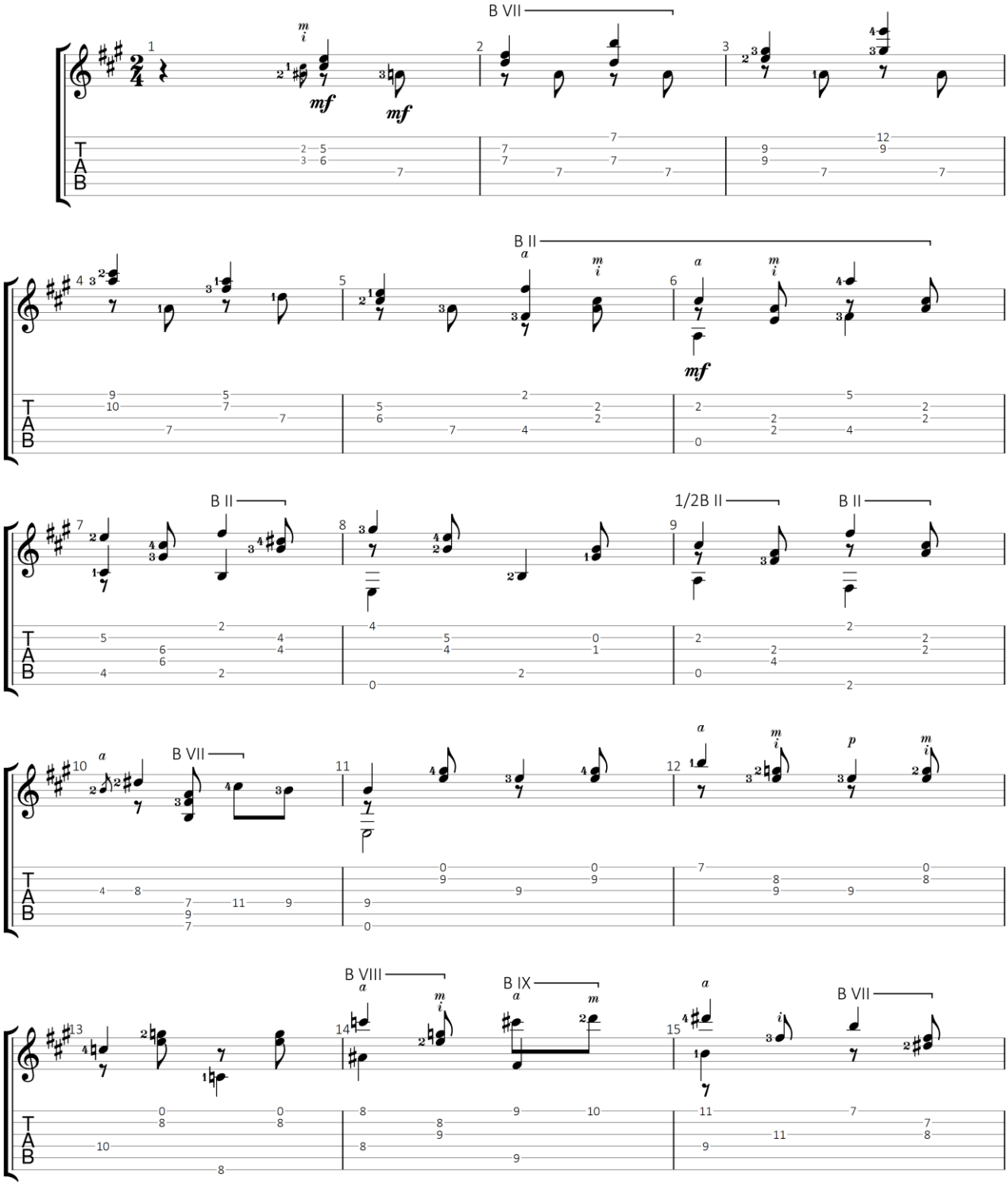
Prelude No. 7 in A majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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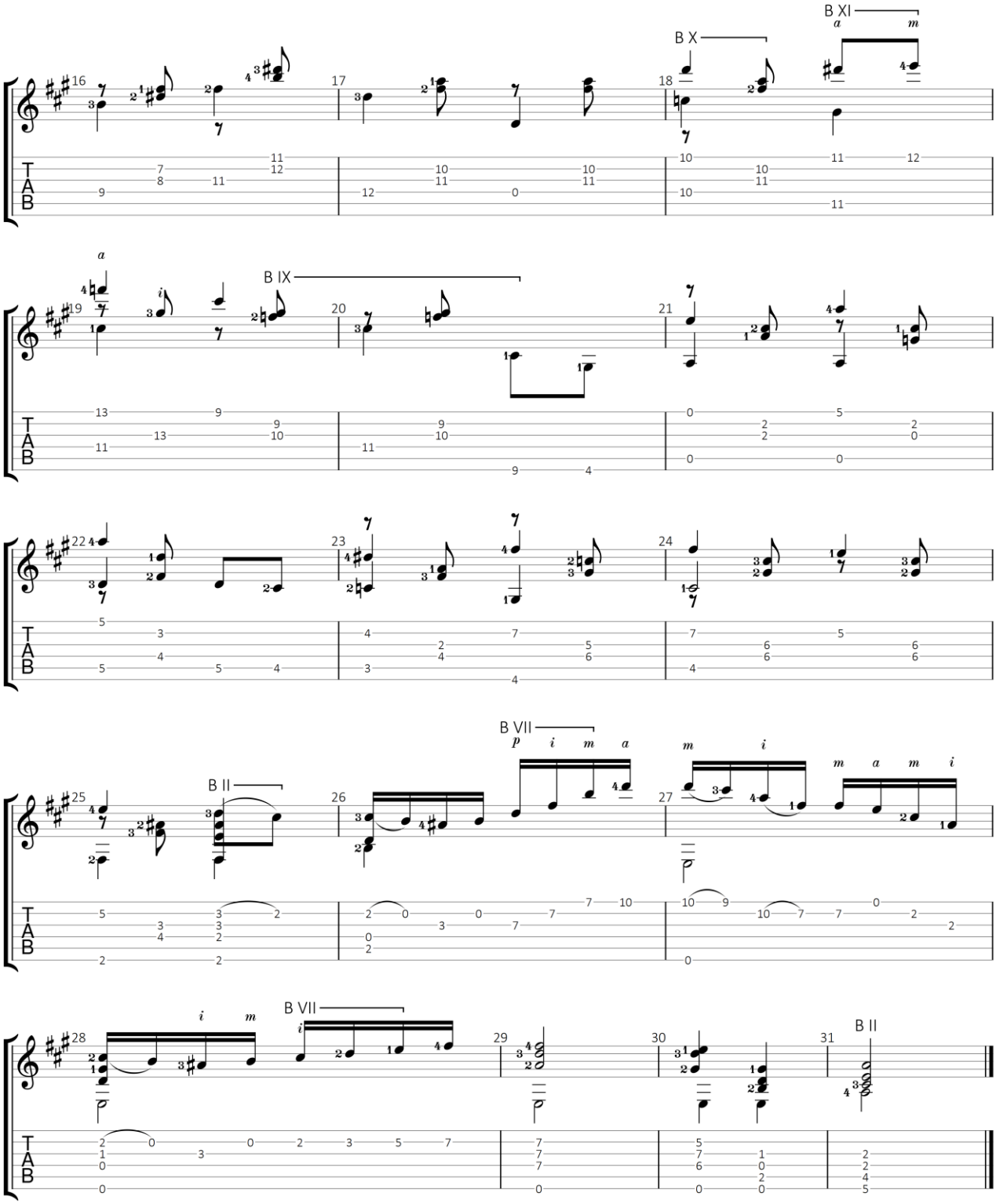

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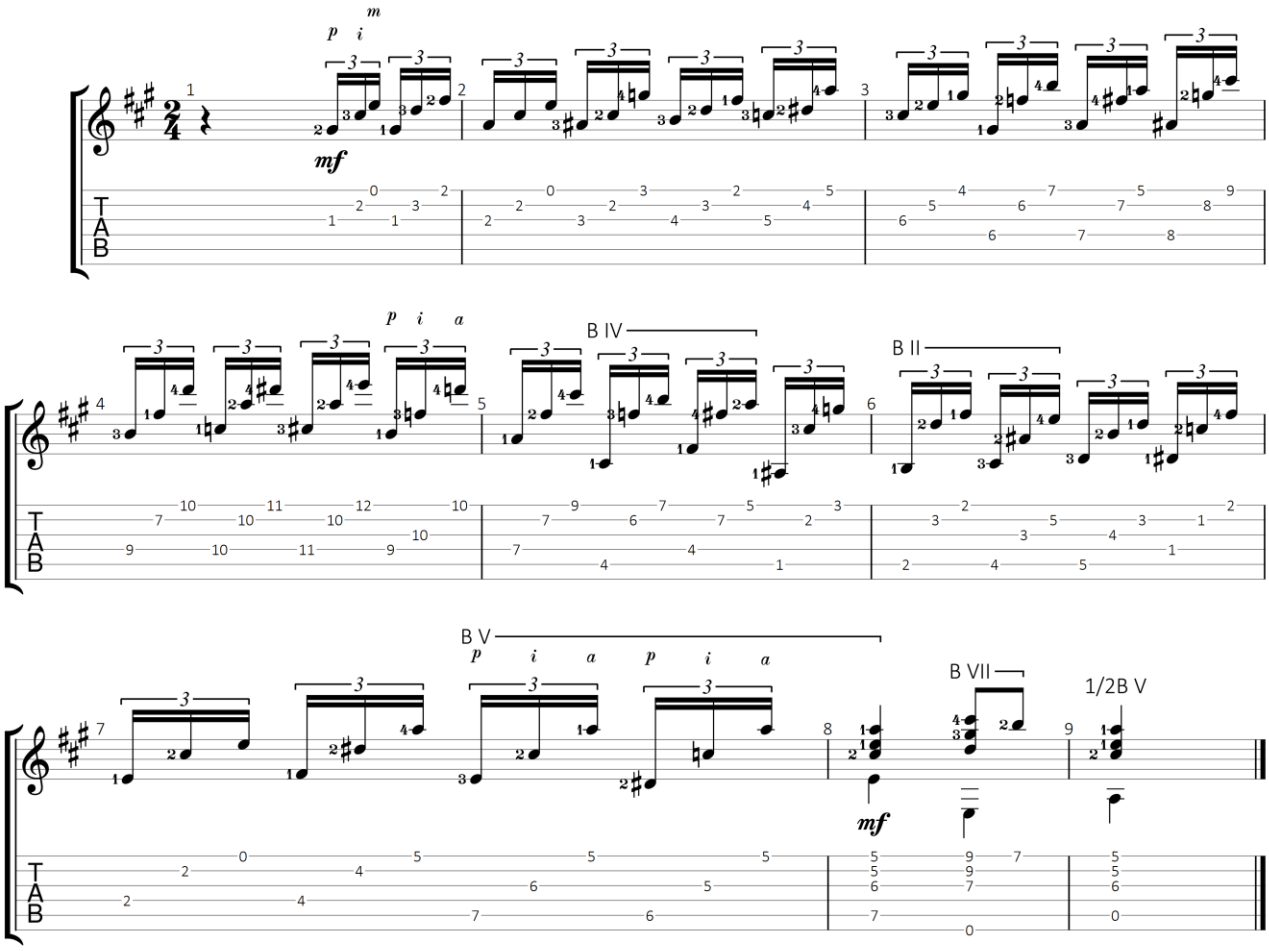
Prelude No. 8 in A majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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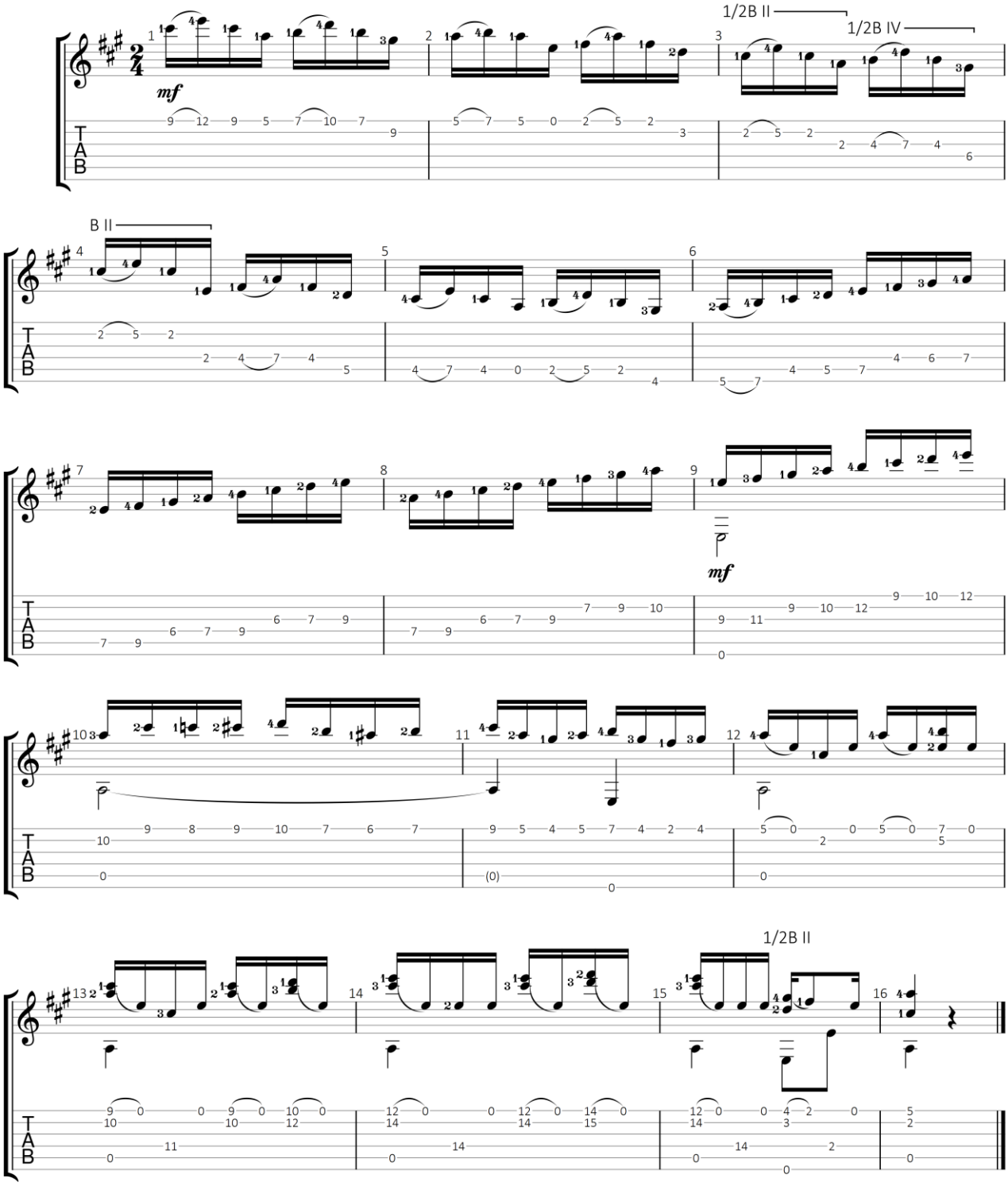
Prelude No. 9 in A majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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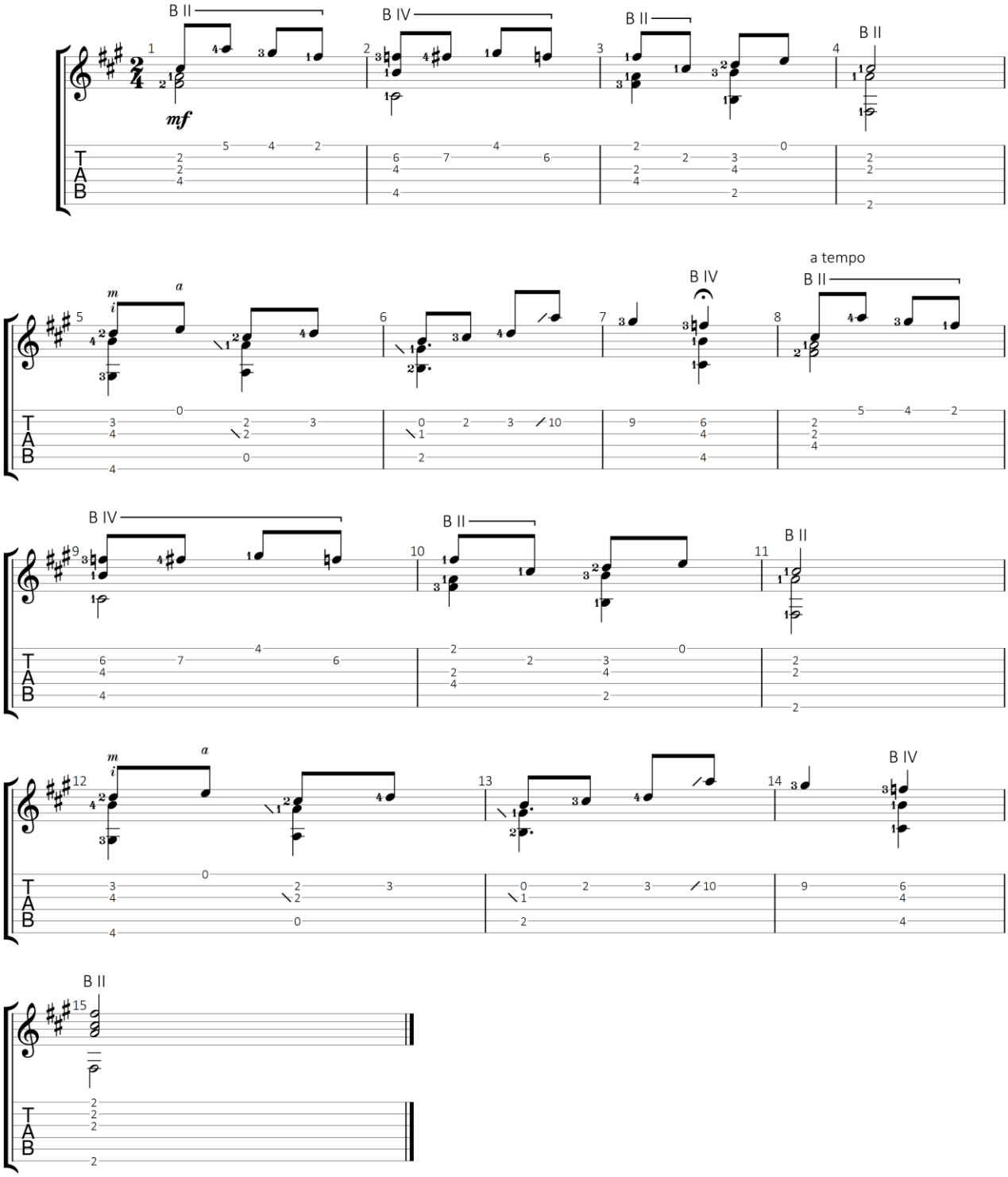
Prelude No. 10 in A majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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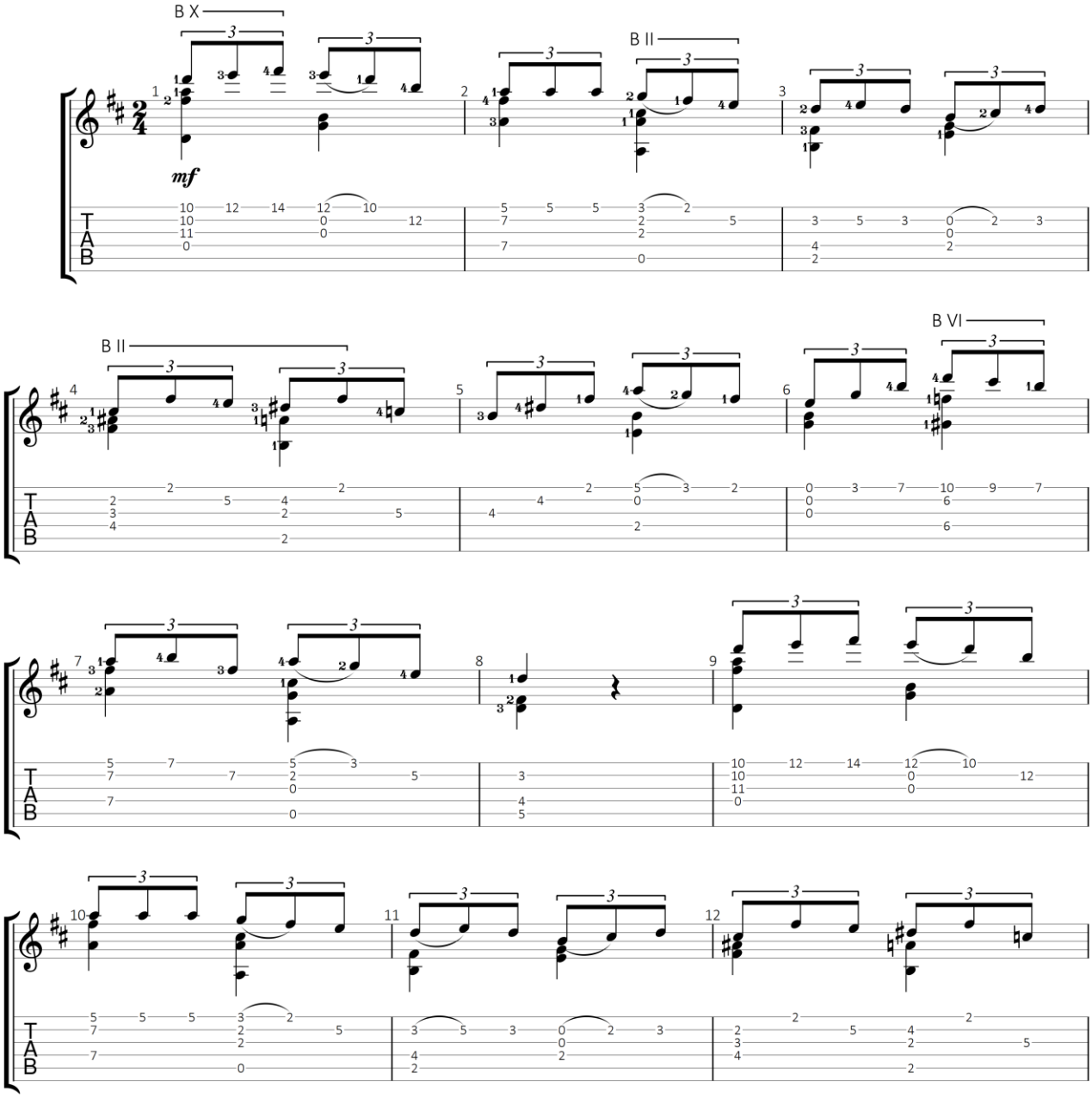
Prelude No. 11 in D majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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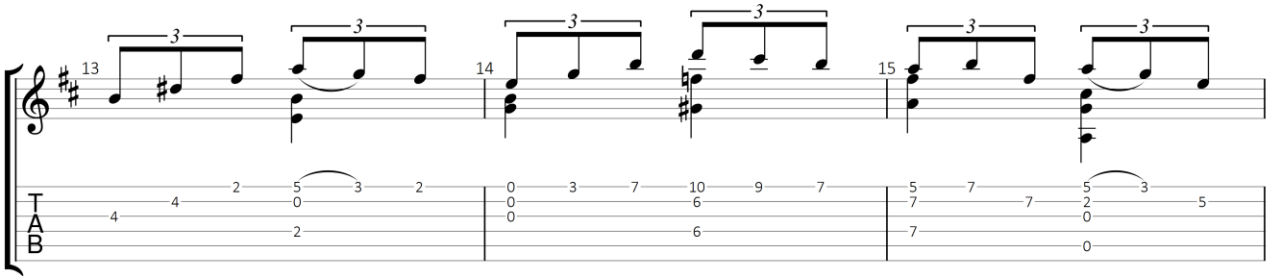

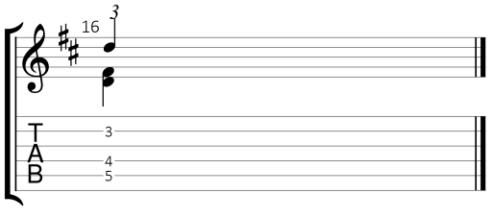

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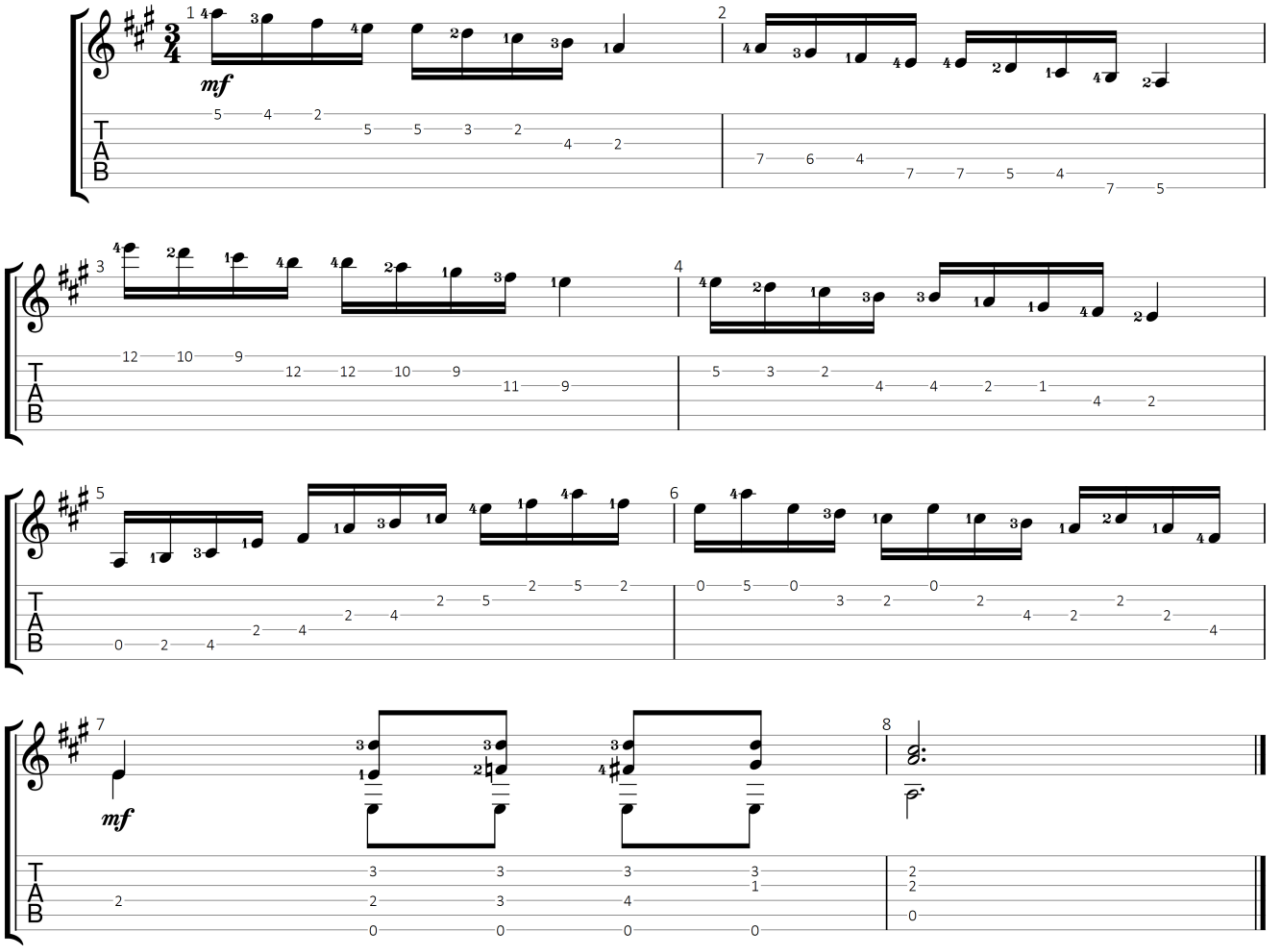
Prelude No. 12 in A majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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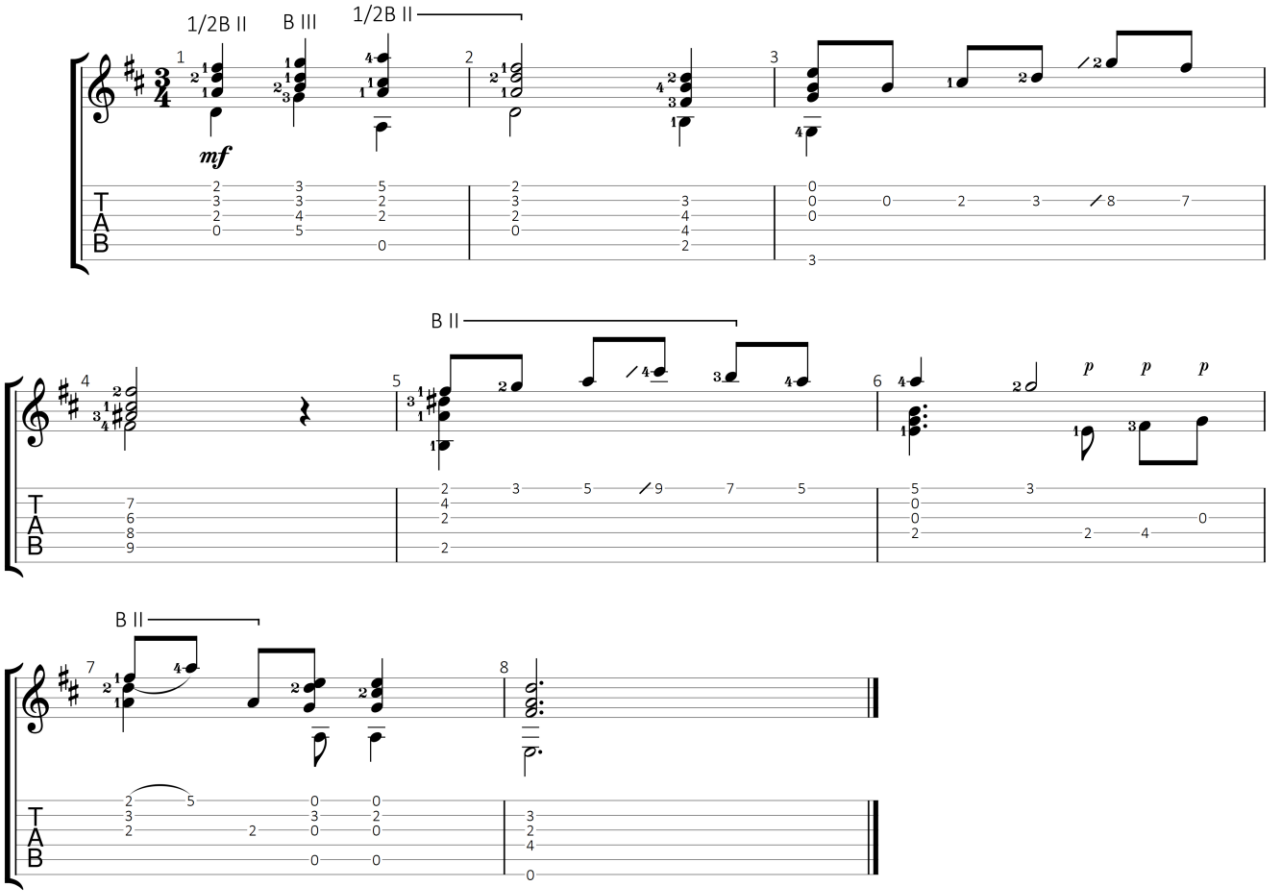
Prelude No. 13 in D majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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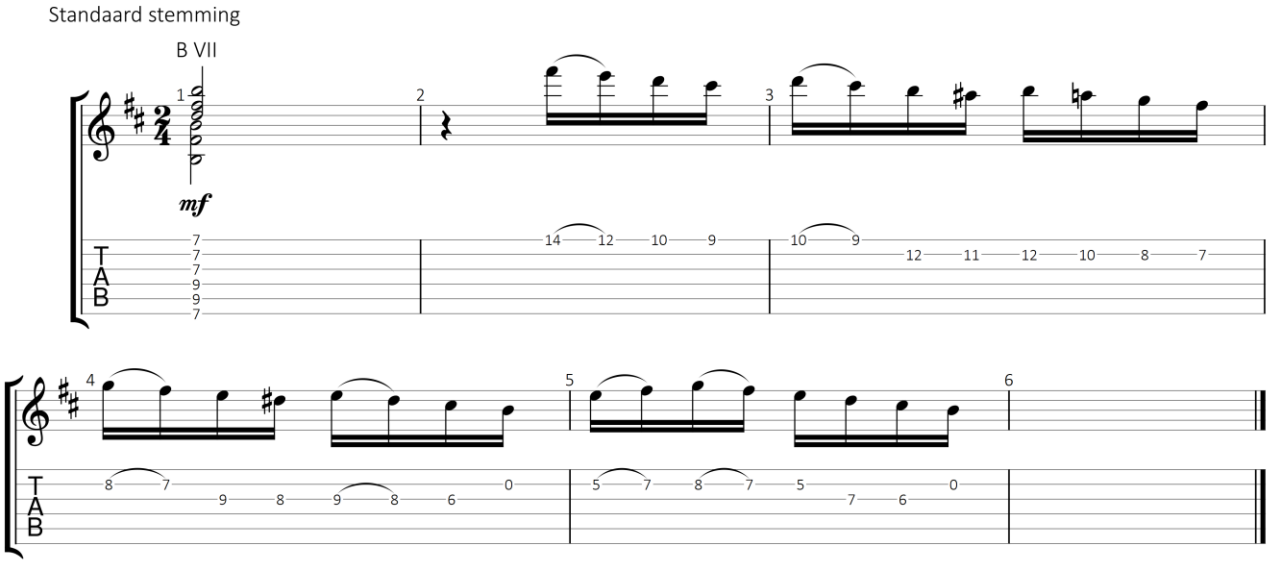
Prelude No. 14 in B mineur

Sobre un fragmento de Mendelssohn

Francisco Tárrega Eixea (1852-1909)



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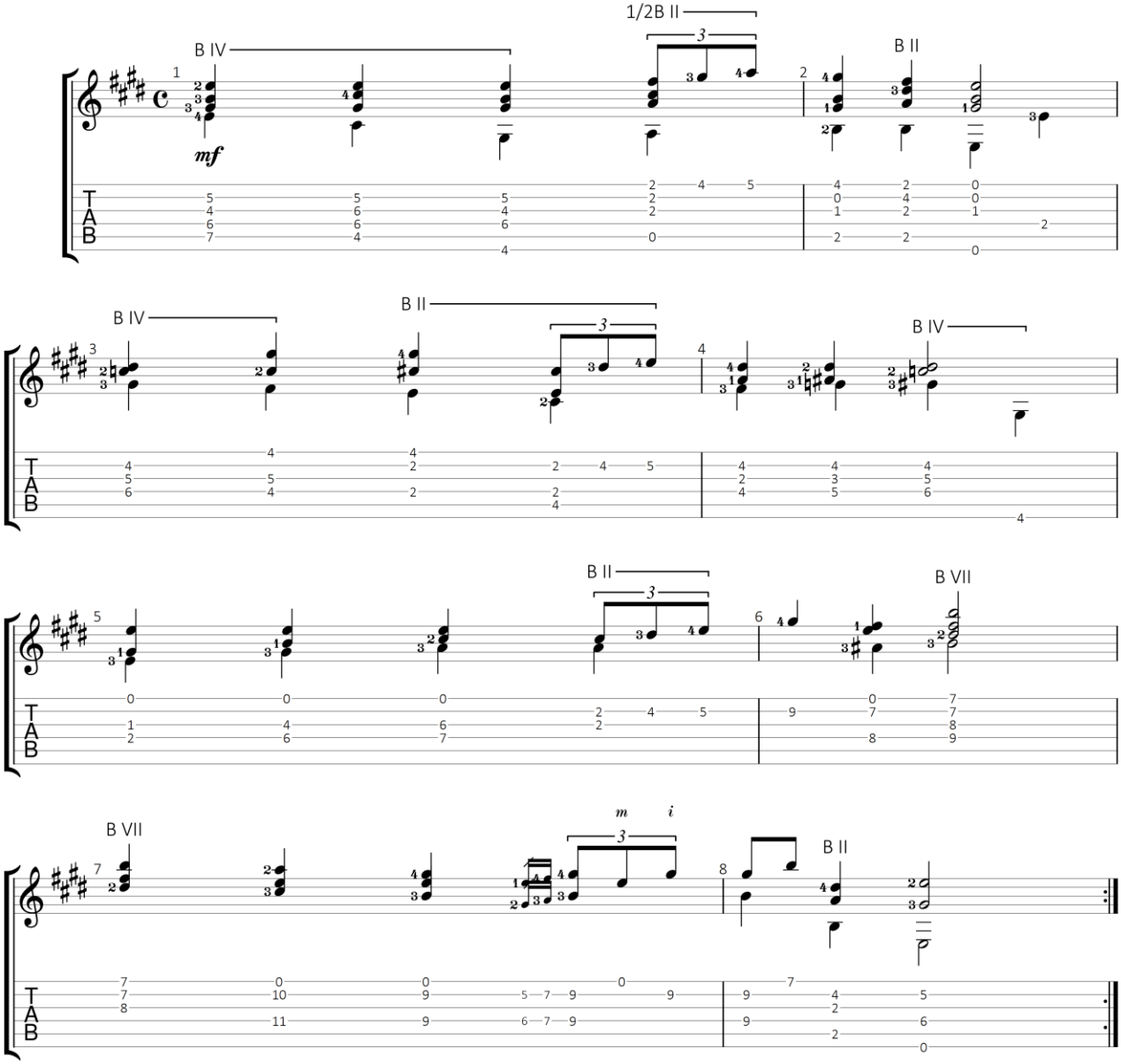
Prelude No. 15 in E majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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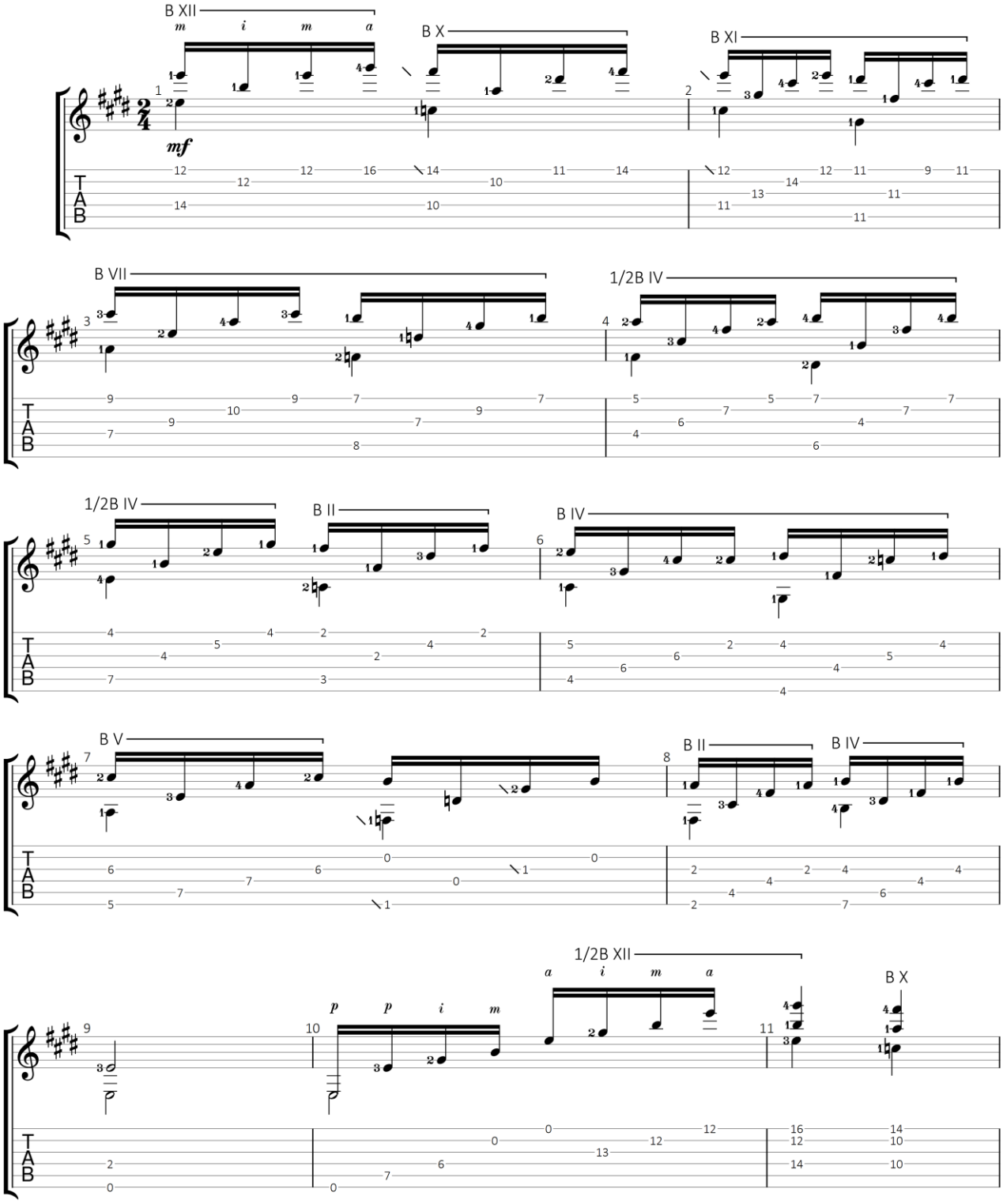
Prelude No. 16 in E majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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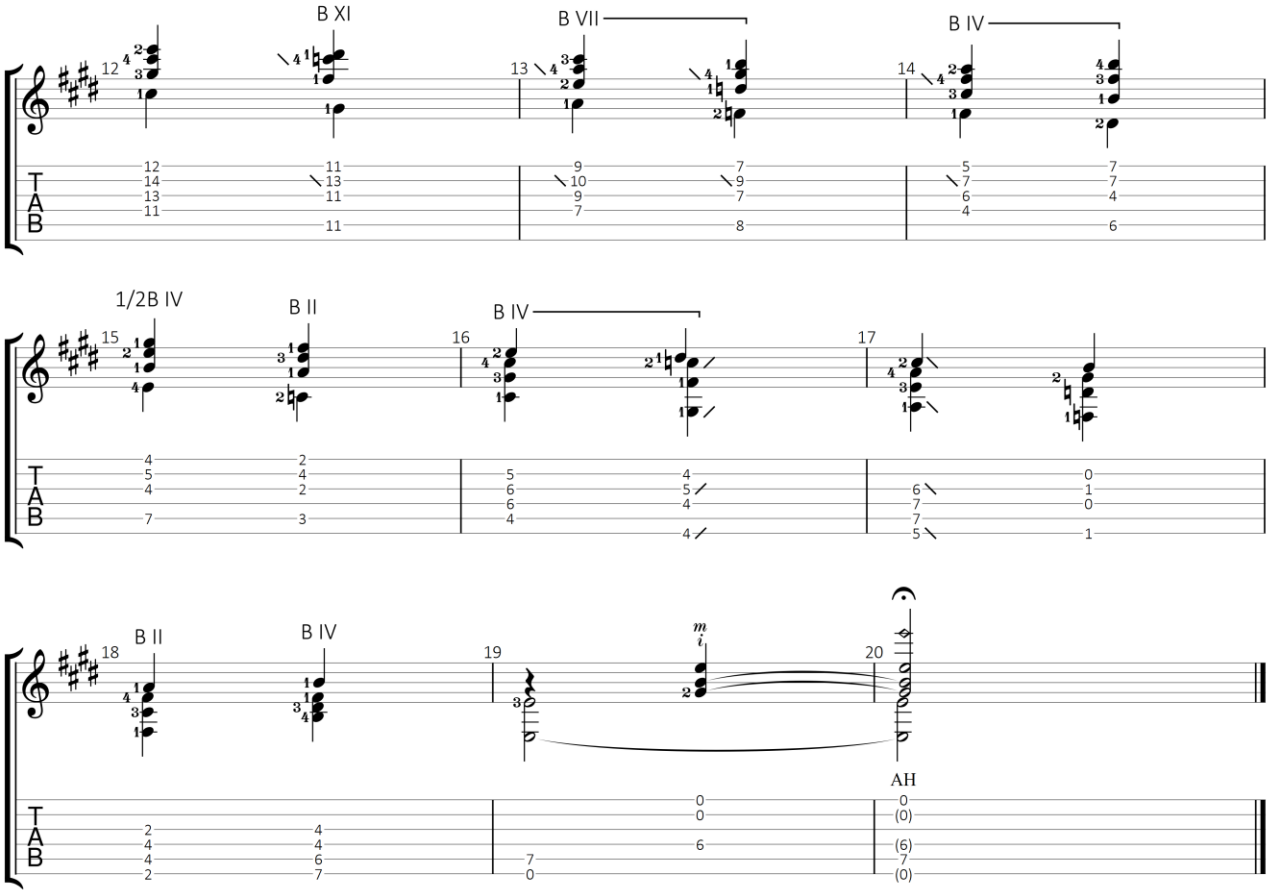

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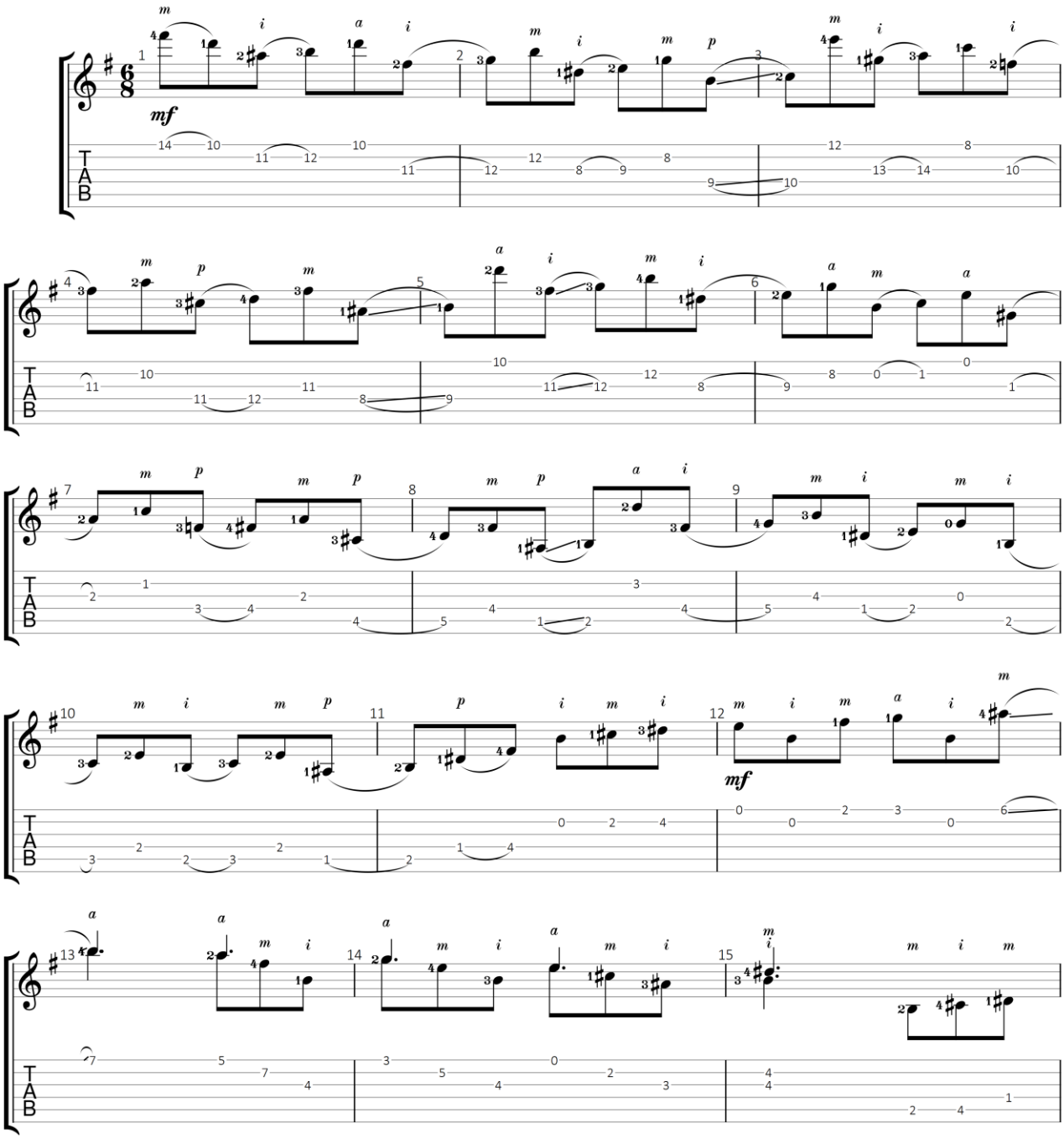
Prelude No. 17 in E mineur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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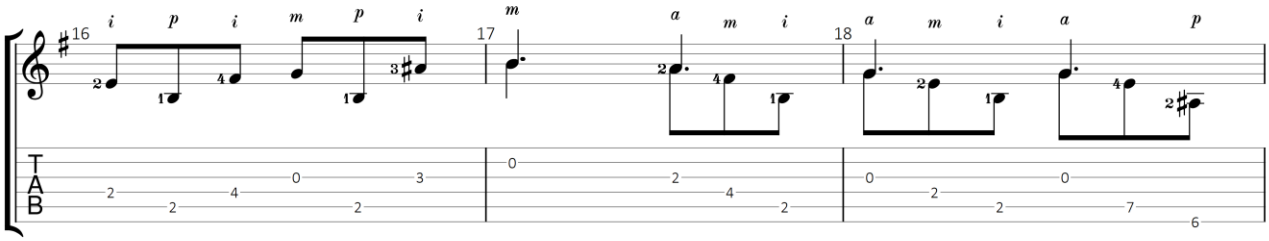

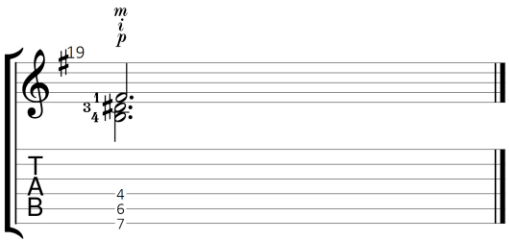

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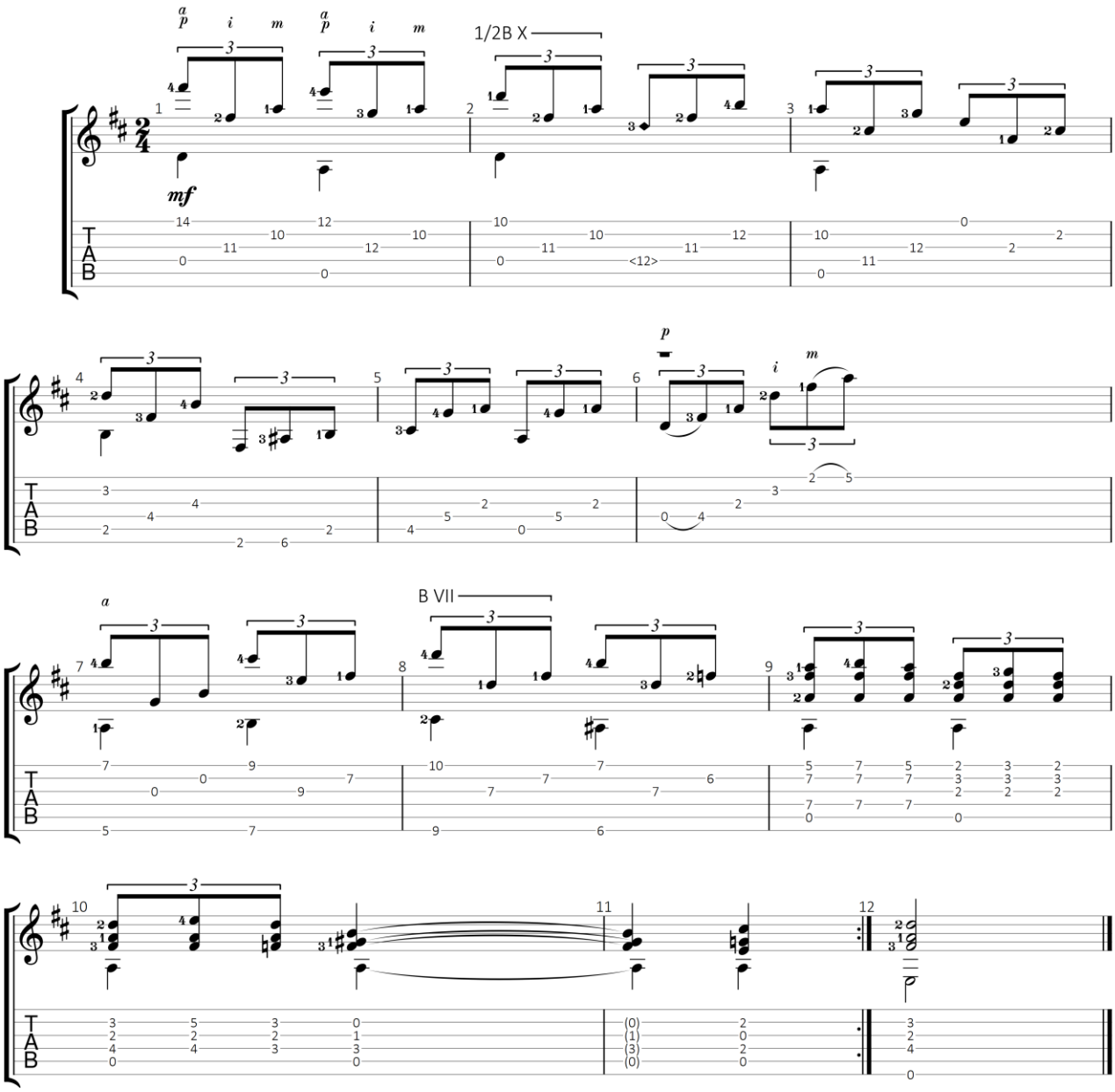
Prelude No. 18 in D majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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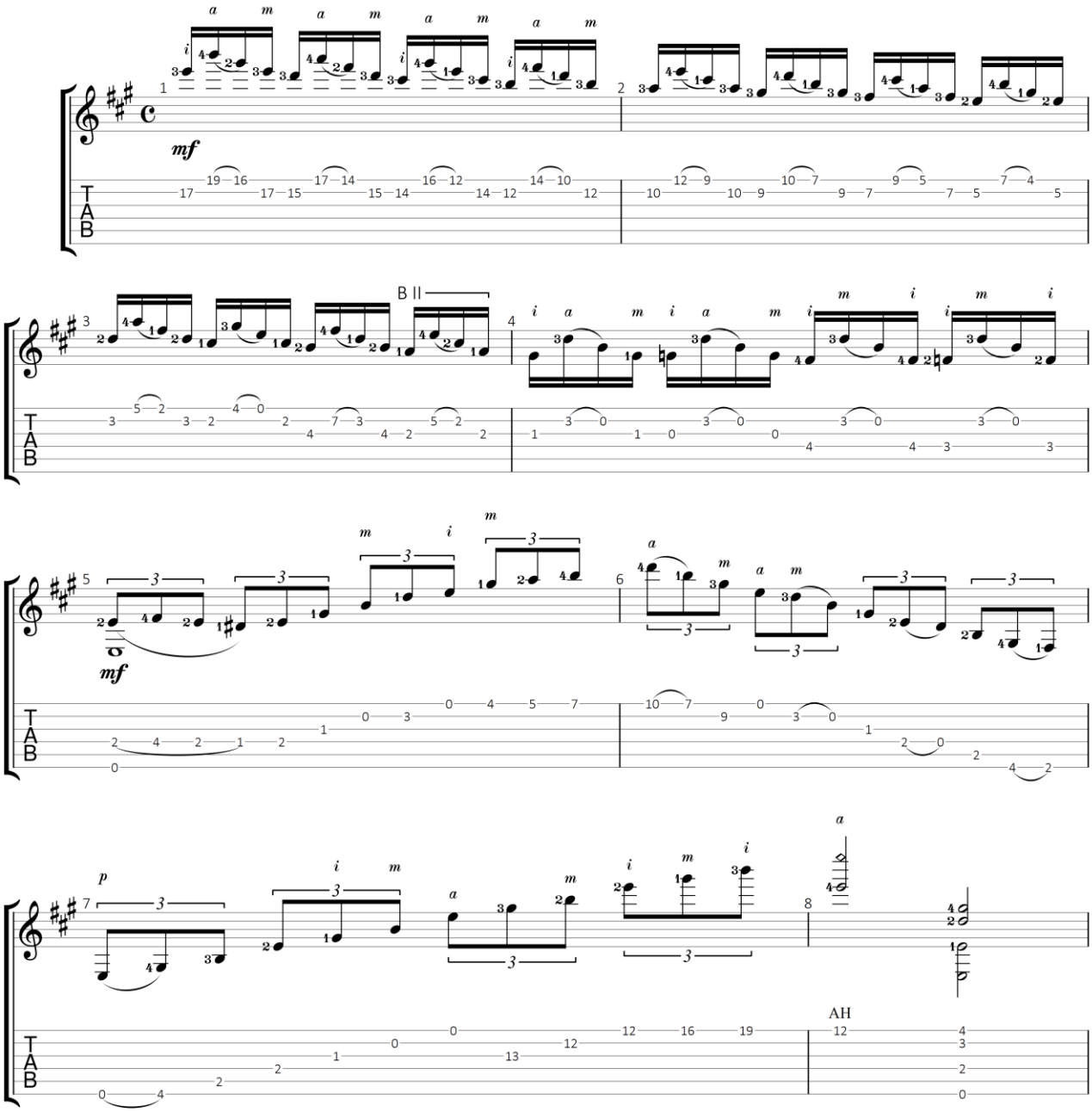
Prelude No. 19 in A majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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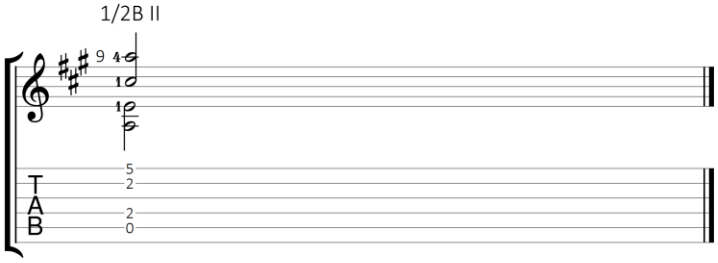
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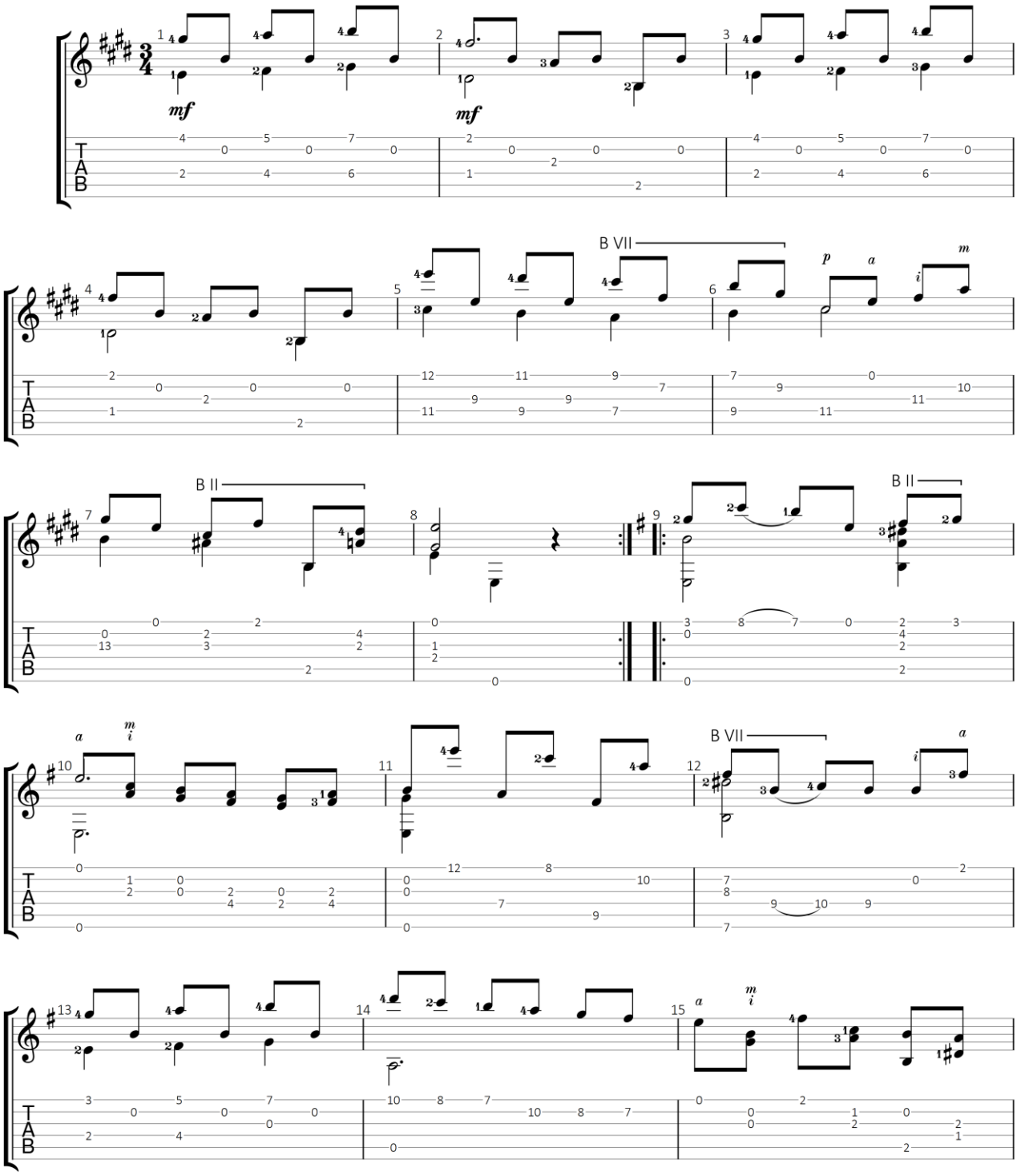
Prelude No. 20 in E majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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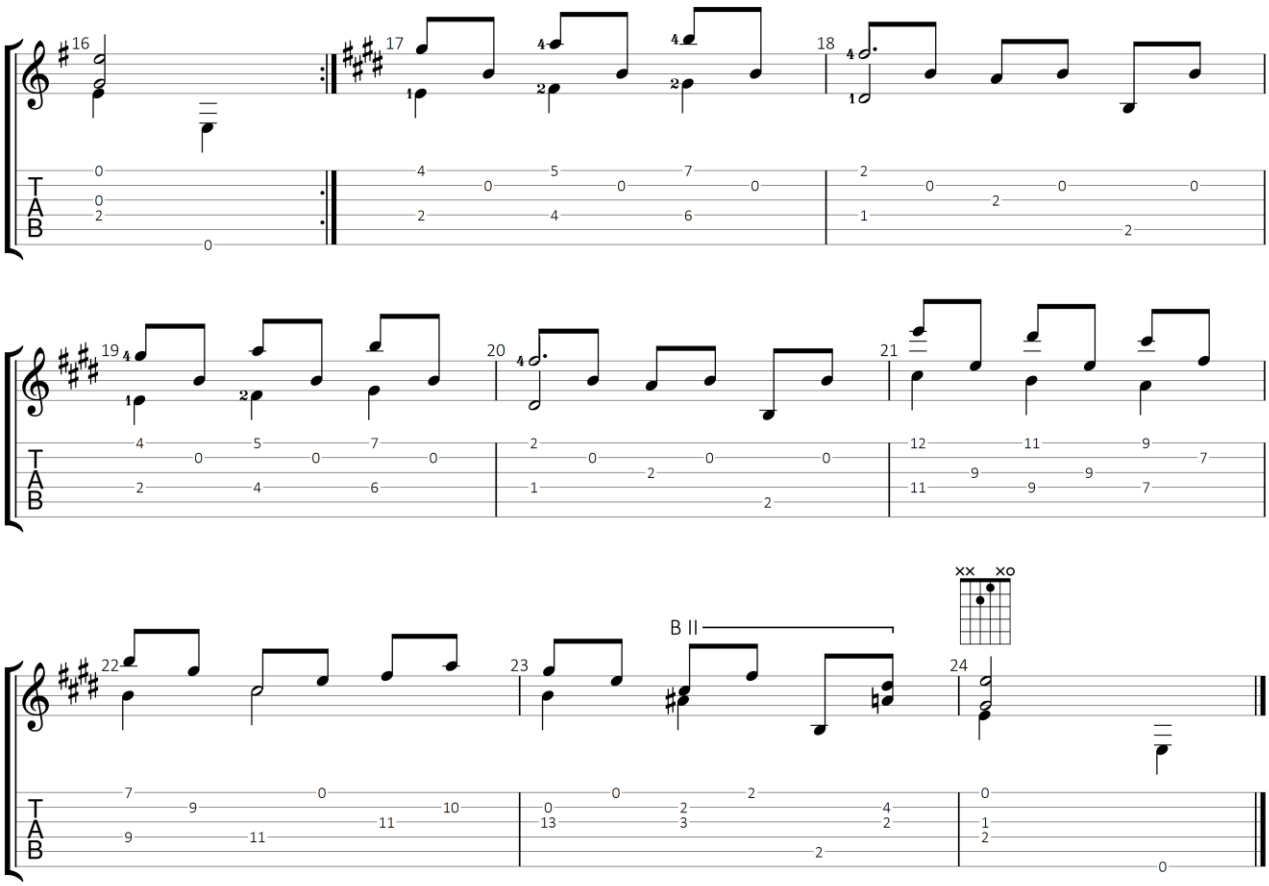

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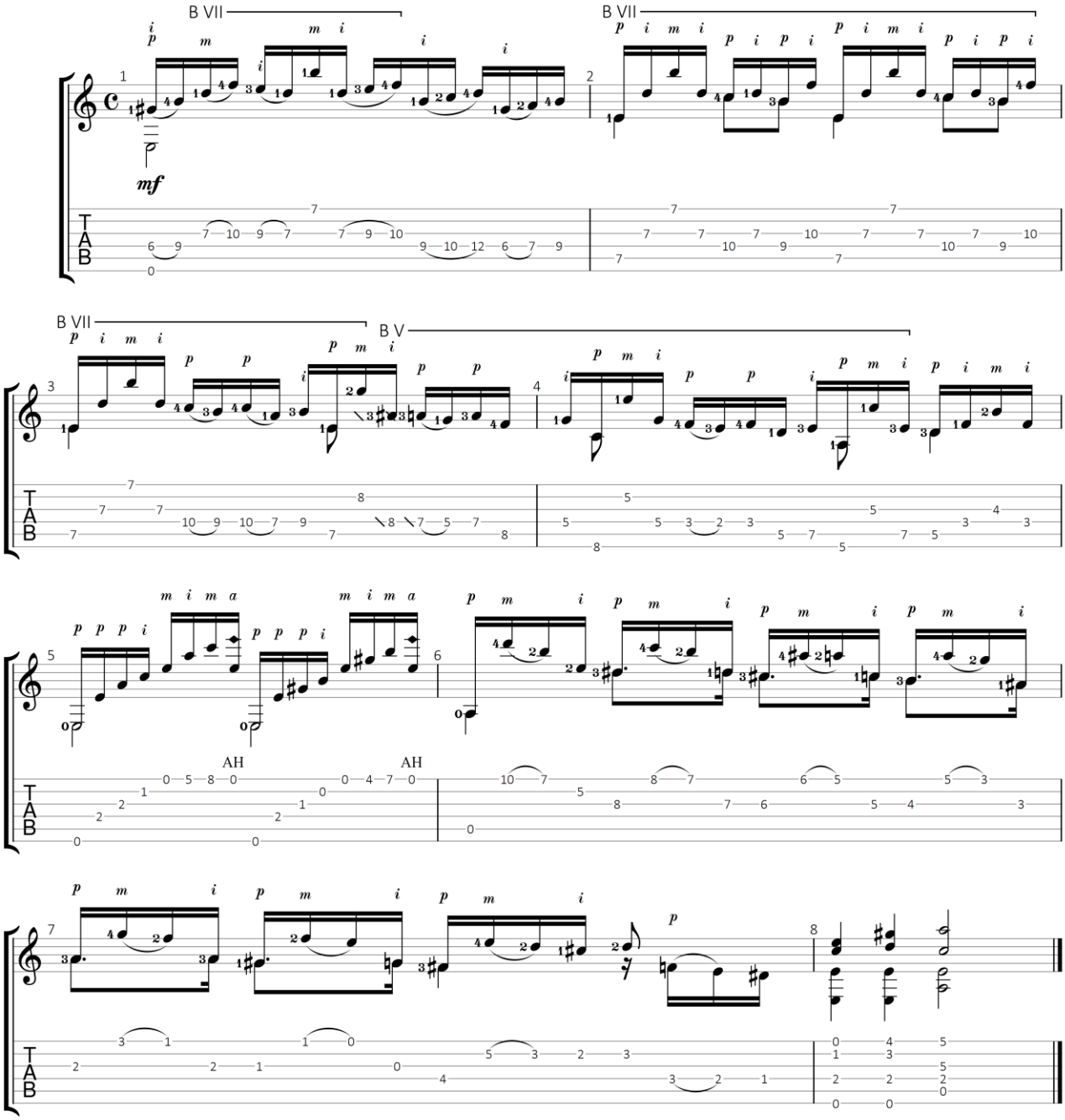
Prelude No. 21 in A mineur

Sobre un fragmento de J.S. Bach

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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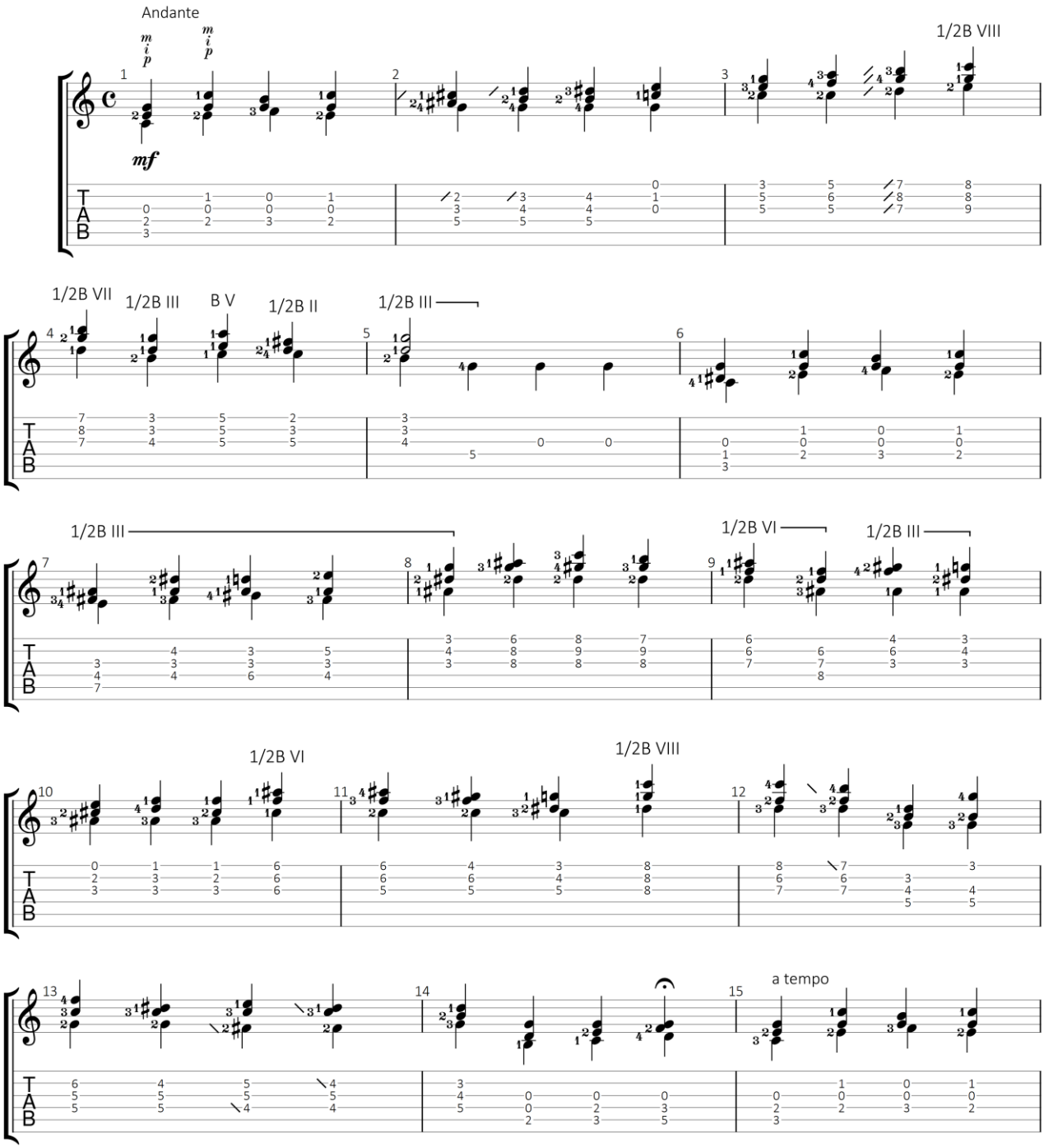
Prelude No. 22 in C majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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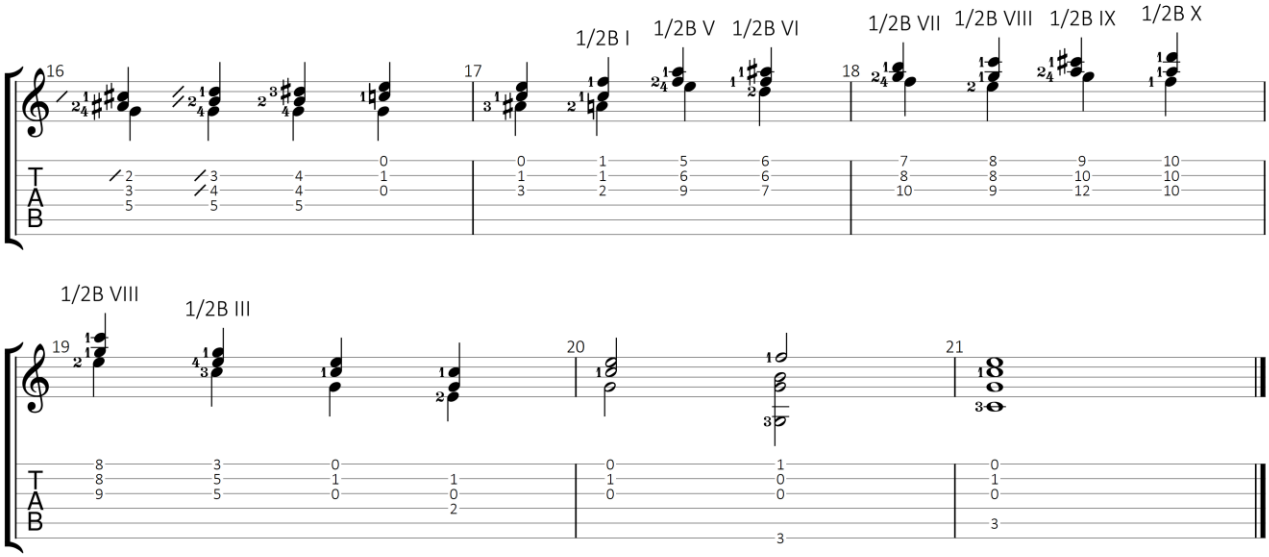
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1/2B VI
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1/2B VIII
1/2B IX
1/2B X
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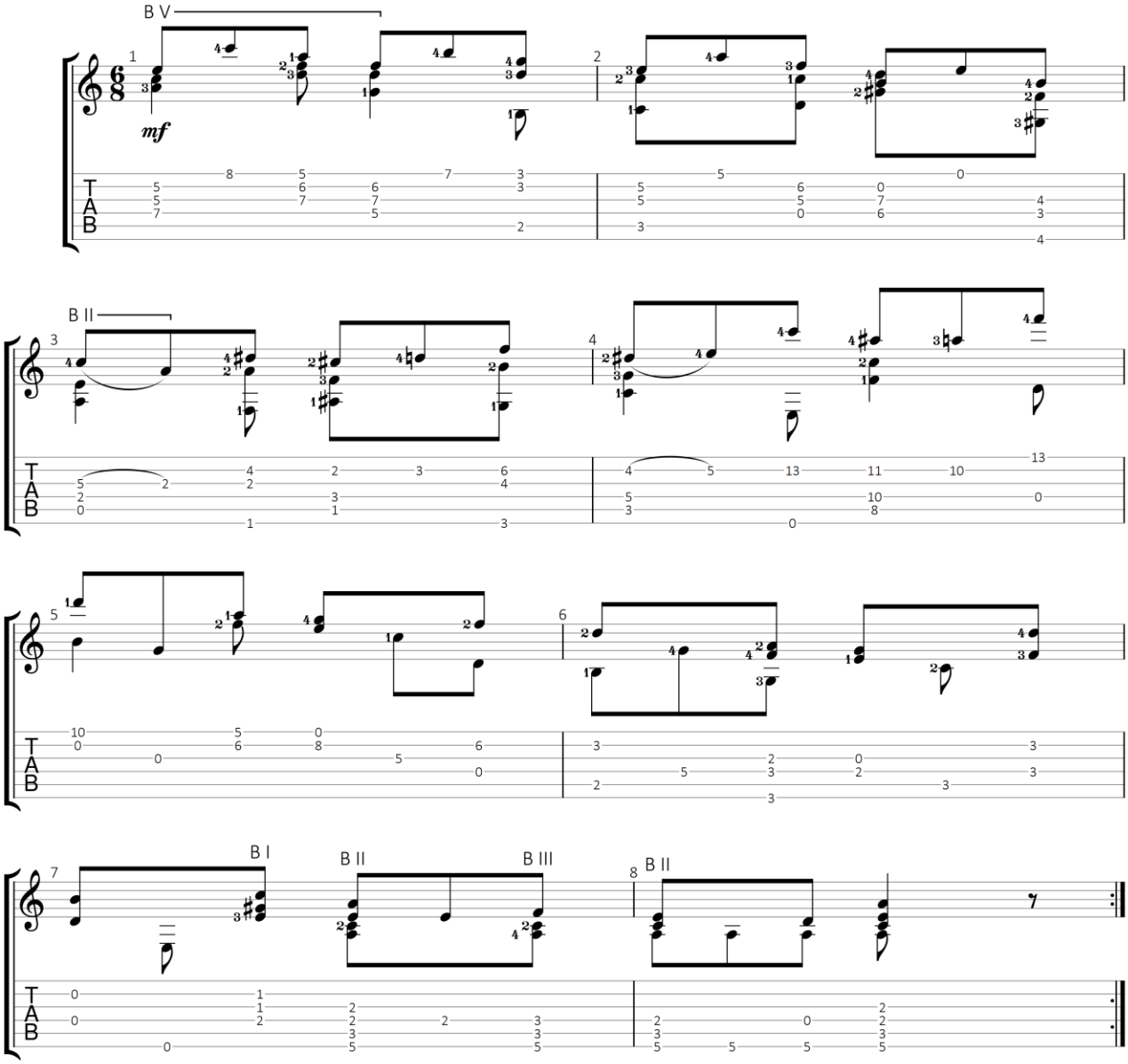
20
21
1/2B VIII
1/2B III

Prelude No. 23 in A mineur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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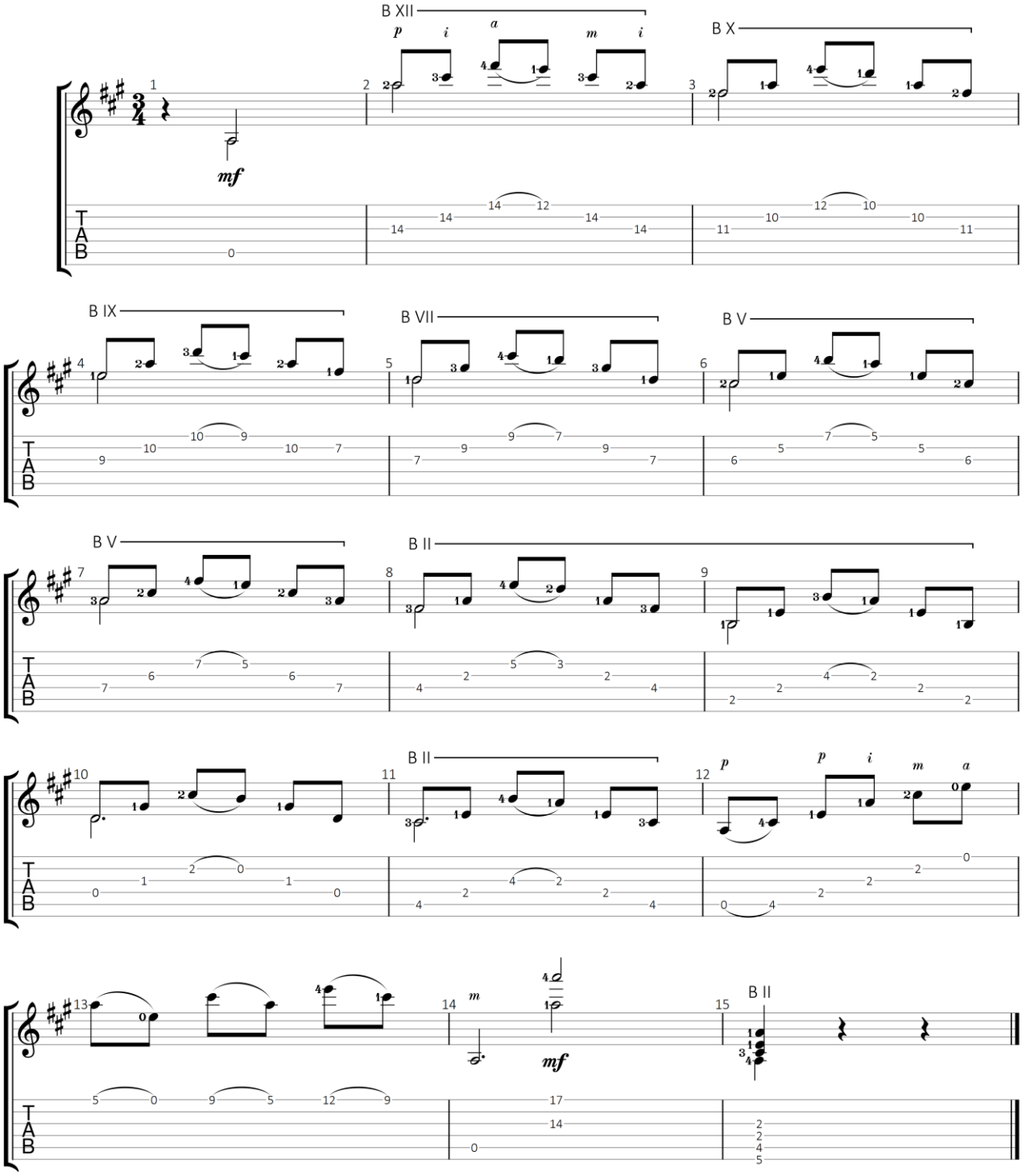
Prelude No. 24 in D majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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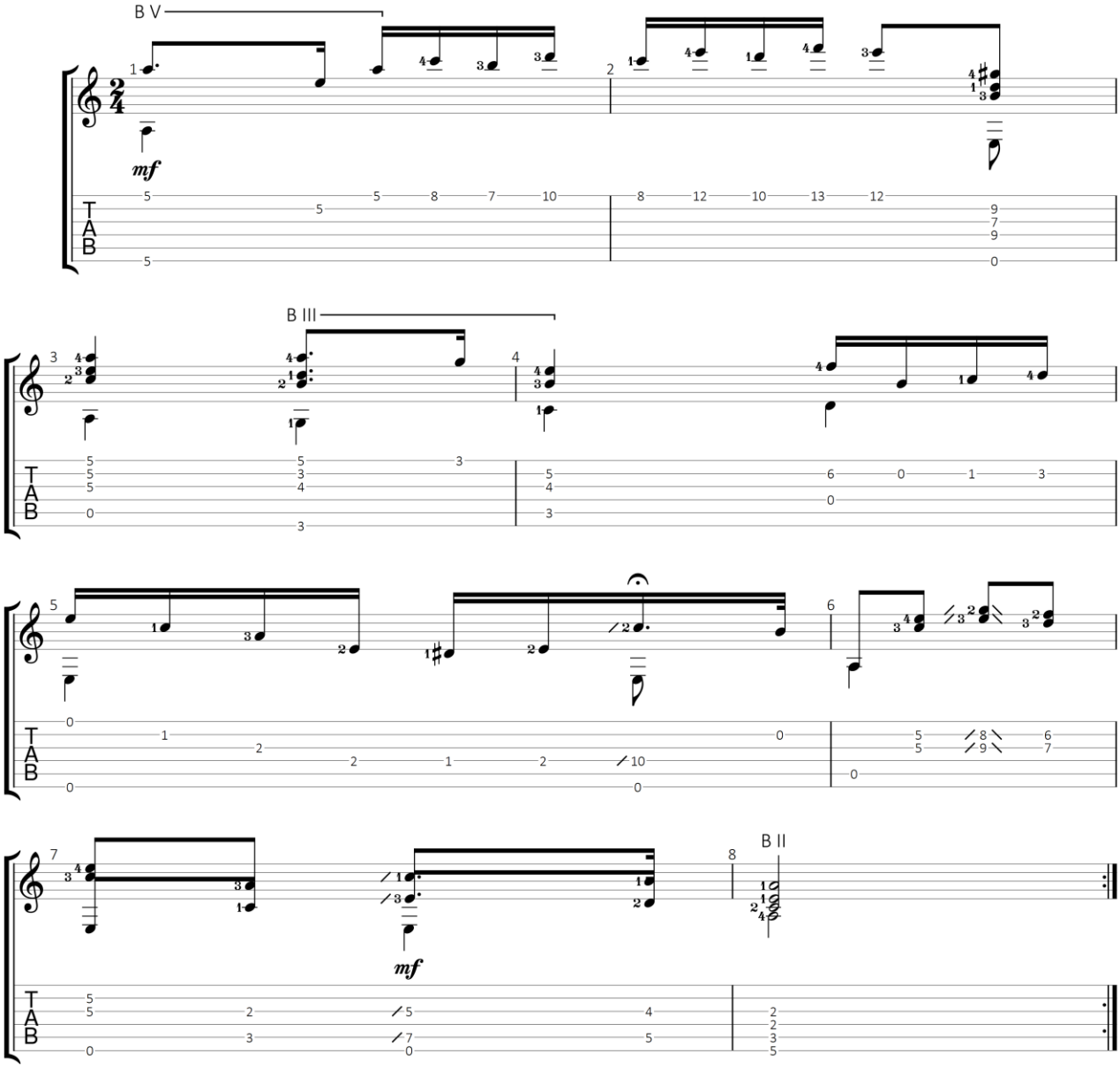
Prelude No. 25 in A mineur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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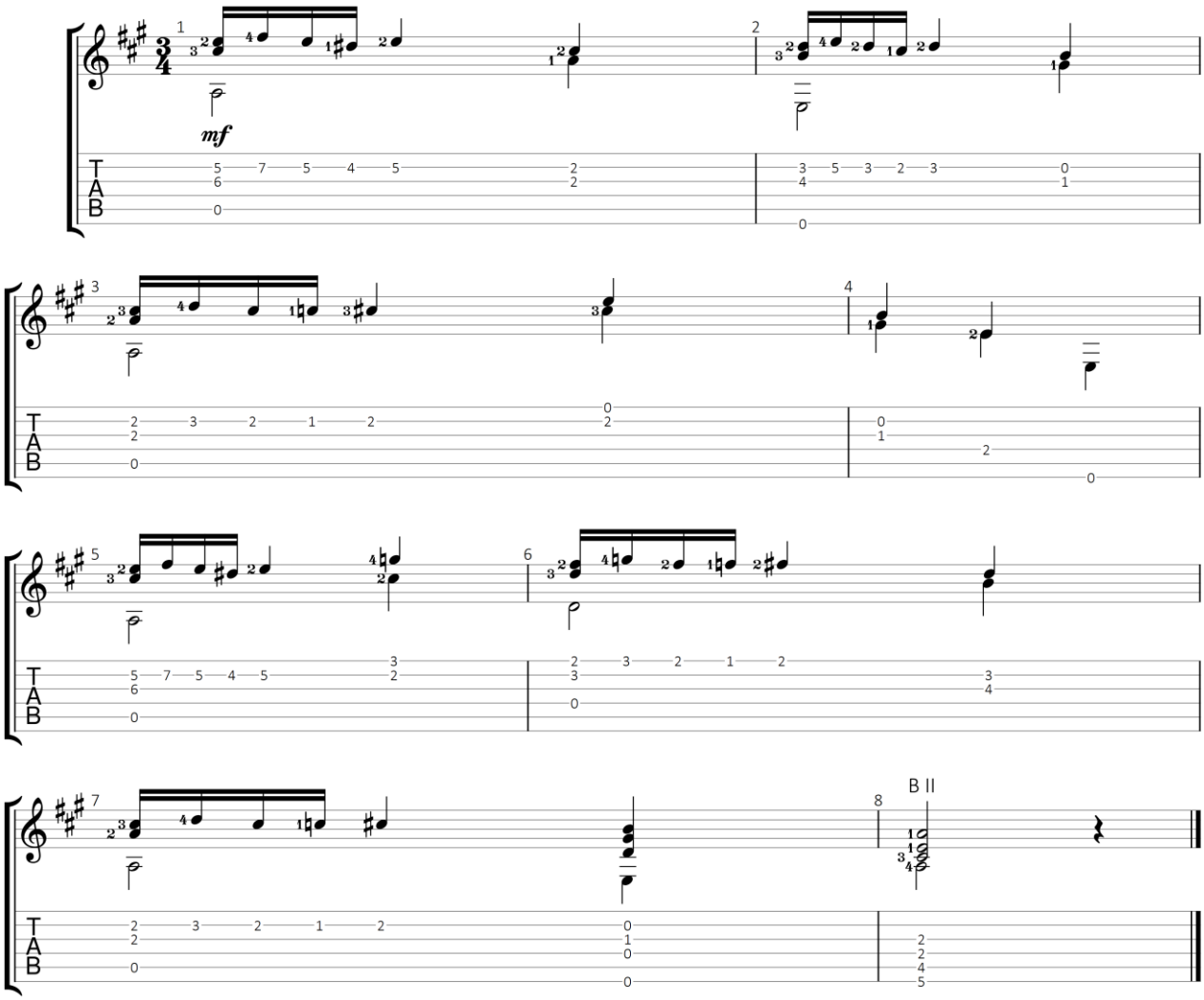
Prelude No. 26 in A majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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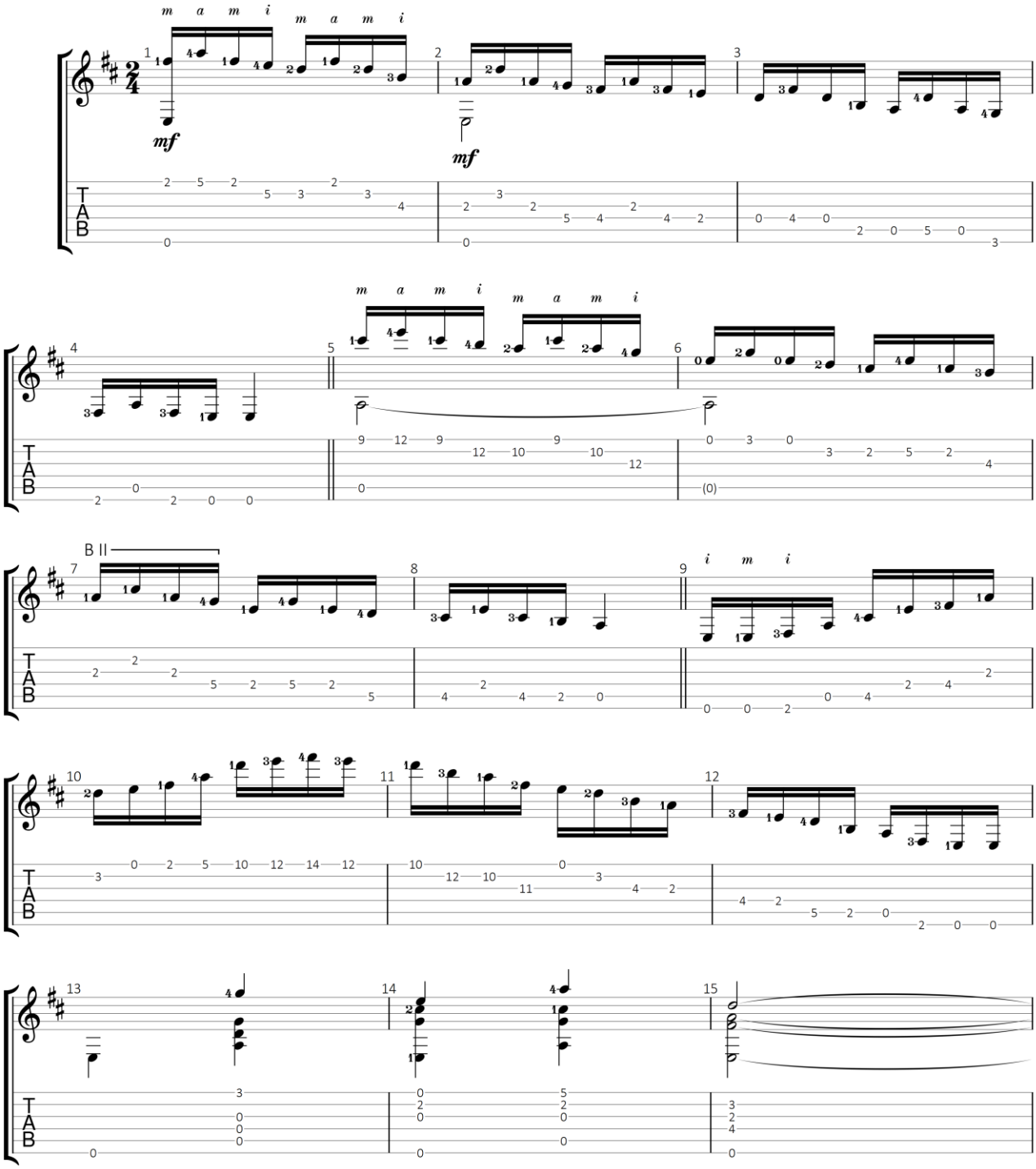
Prelude No. 27 in D majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming

♩ = 120



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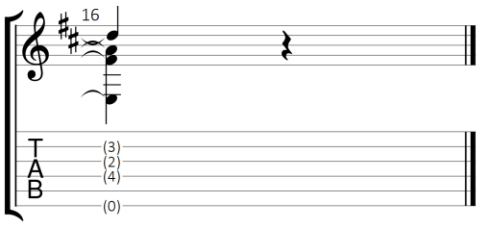
16
T
A
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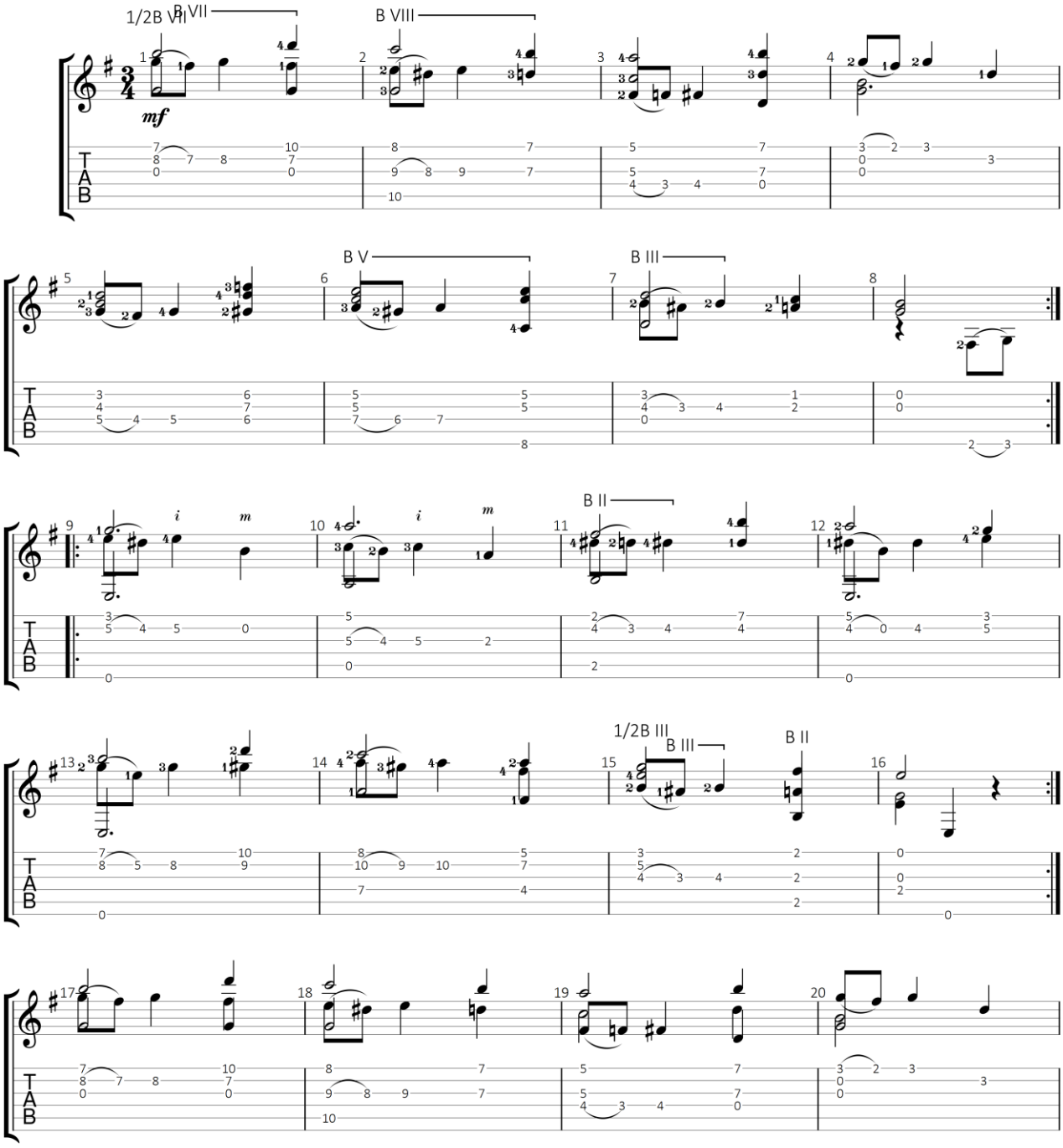
(3)
(2)
(4)
(0)

Prelude No. 28 in G majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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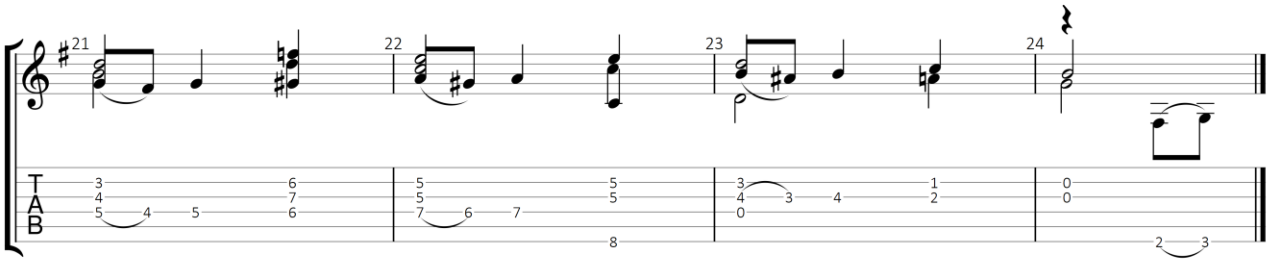

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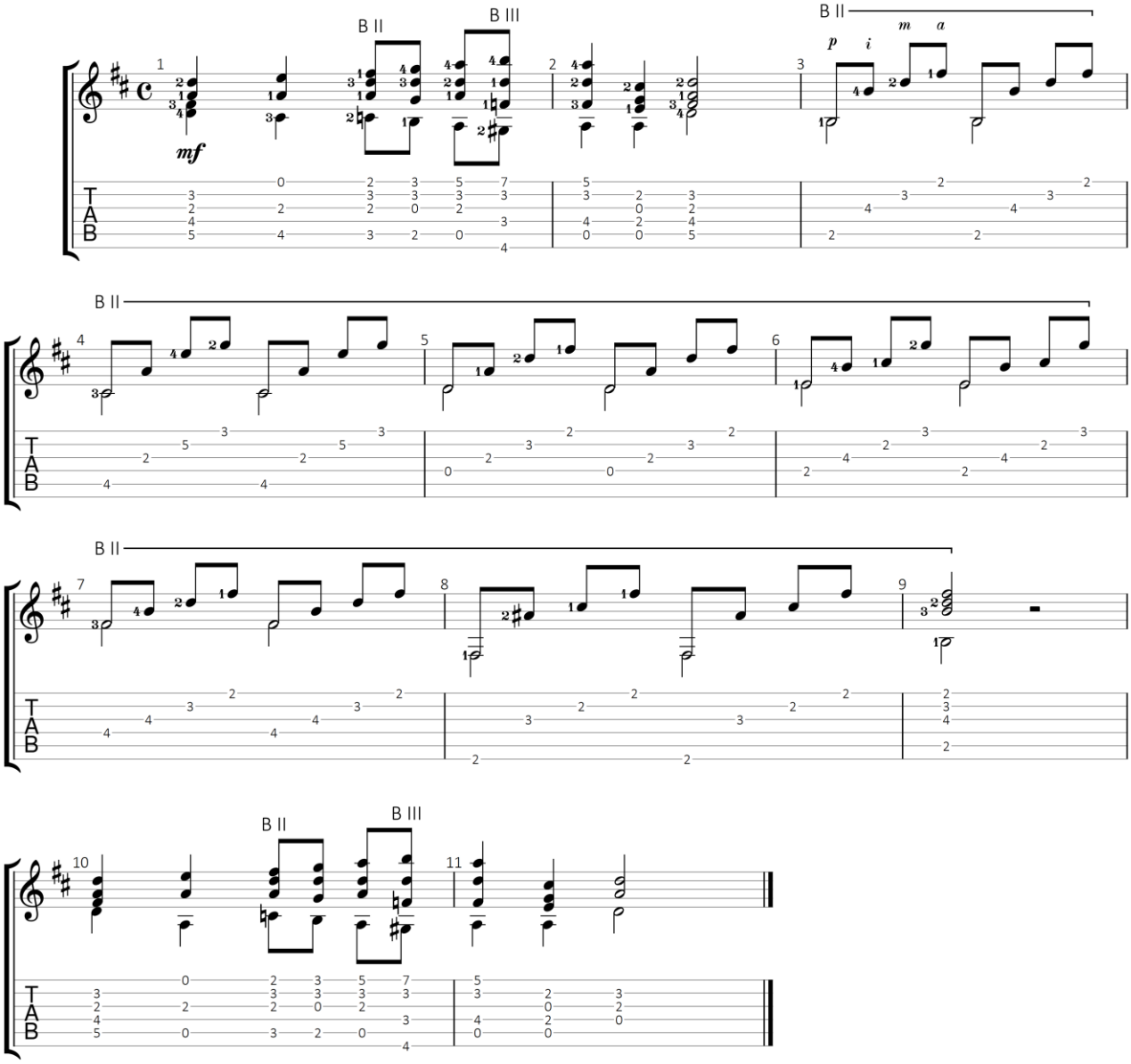
Prelude No. 29 in D majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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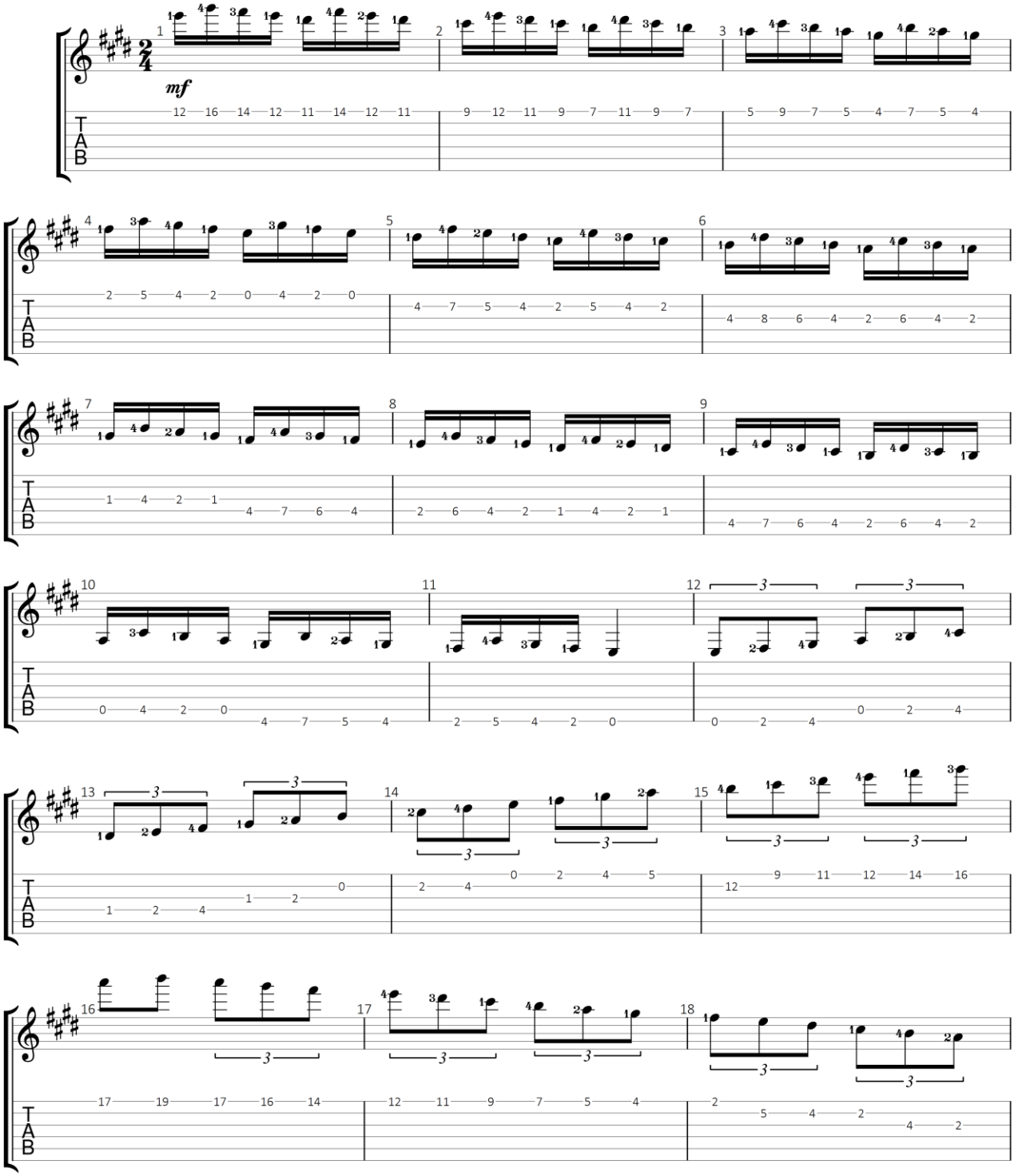
Prelude No. 30 in E majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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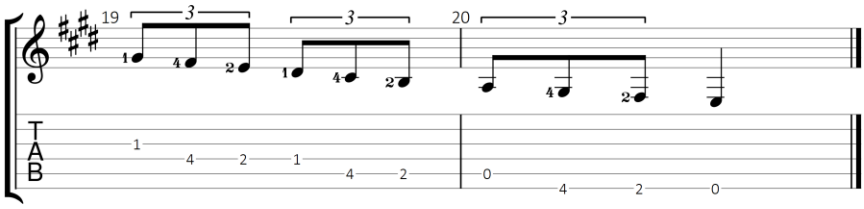
19
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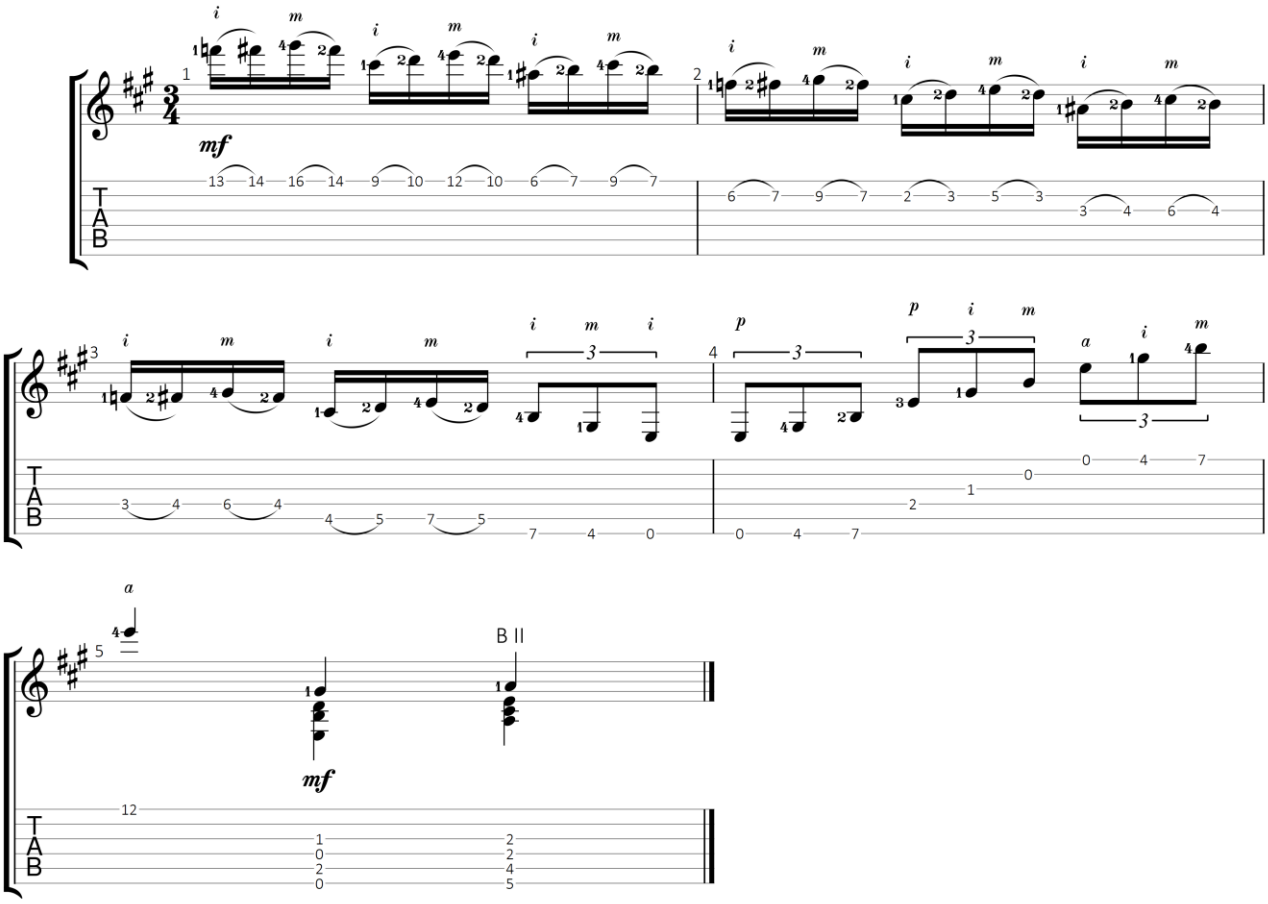
Prelude No. 31 in A majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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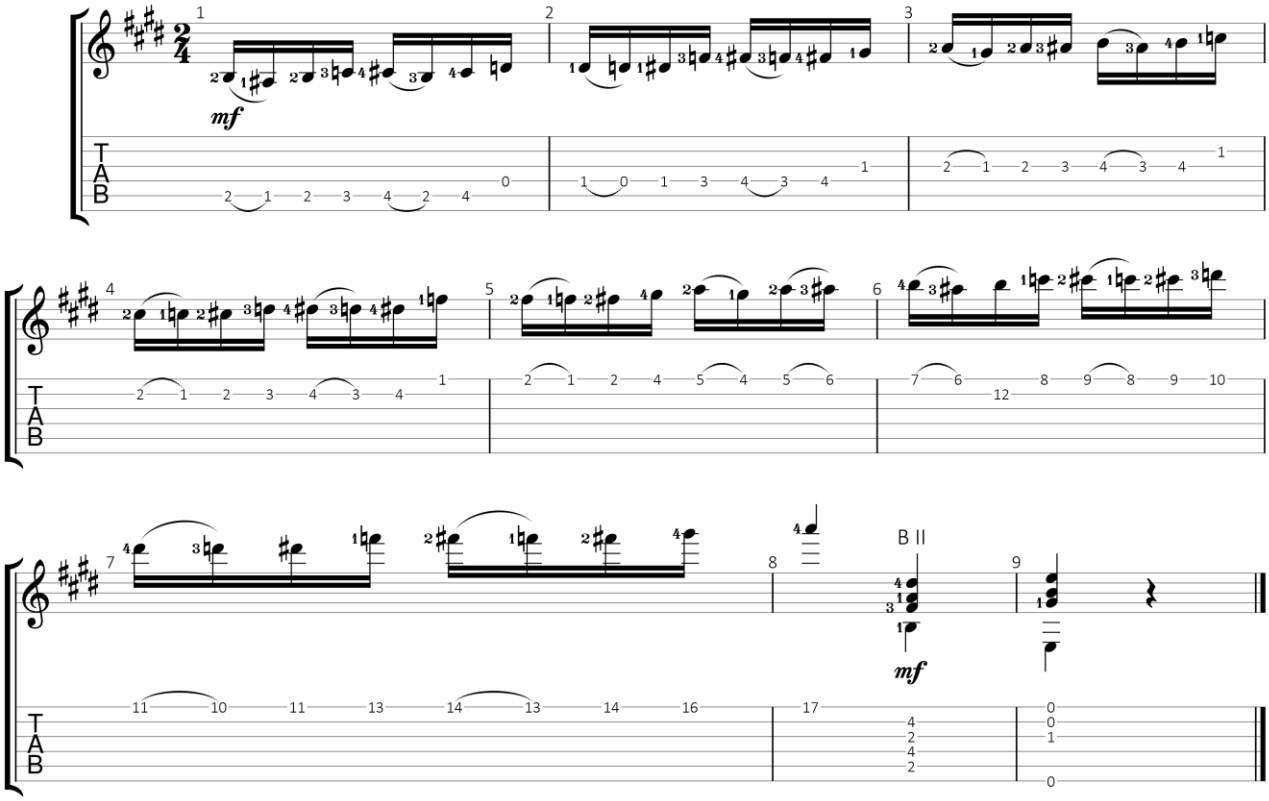
Prelude No. 32 in E majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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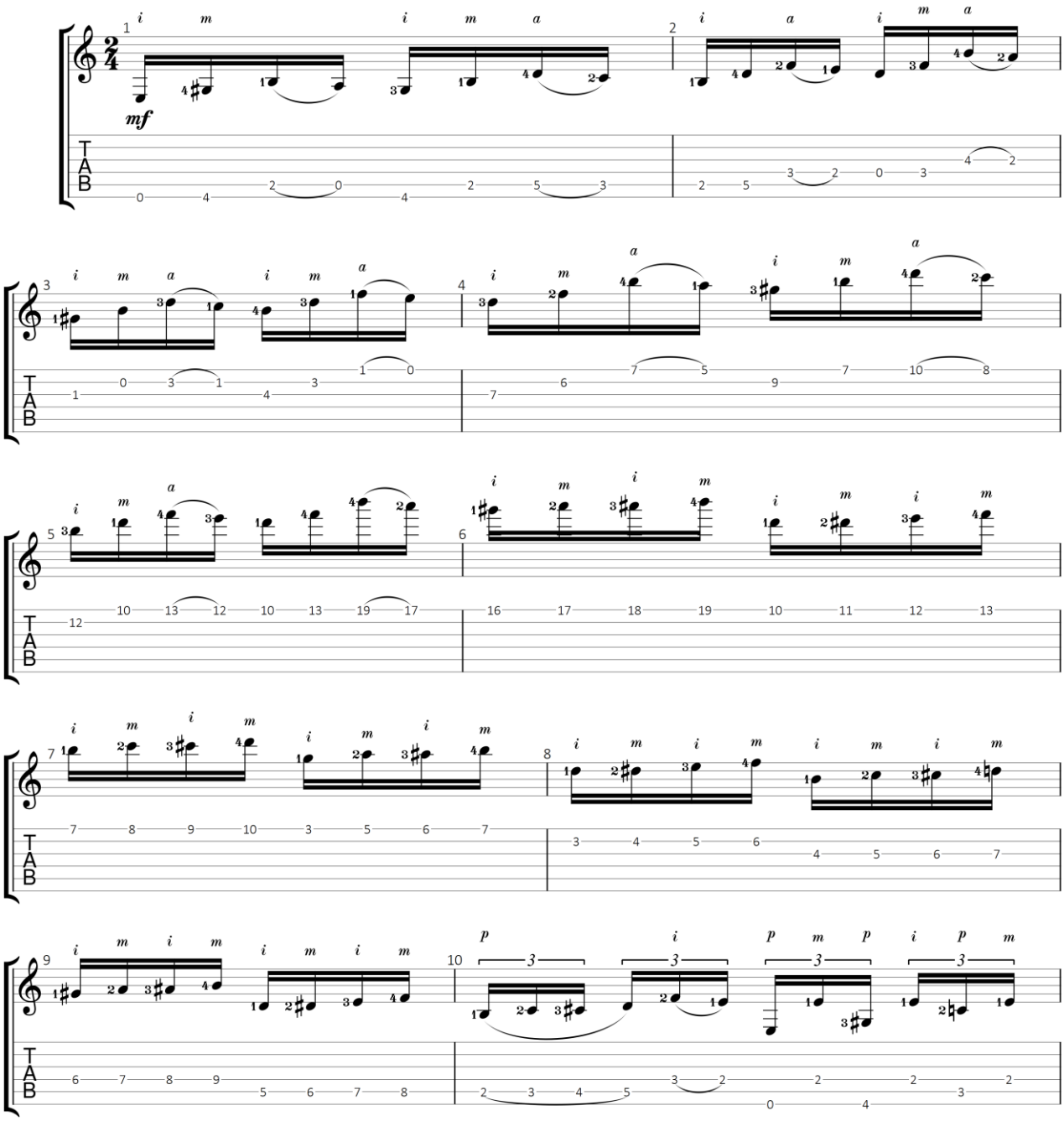
Prelude No. 33 in A mineur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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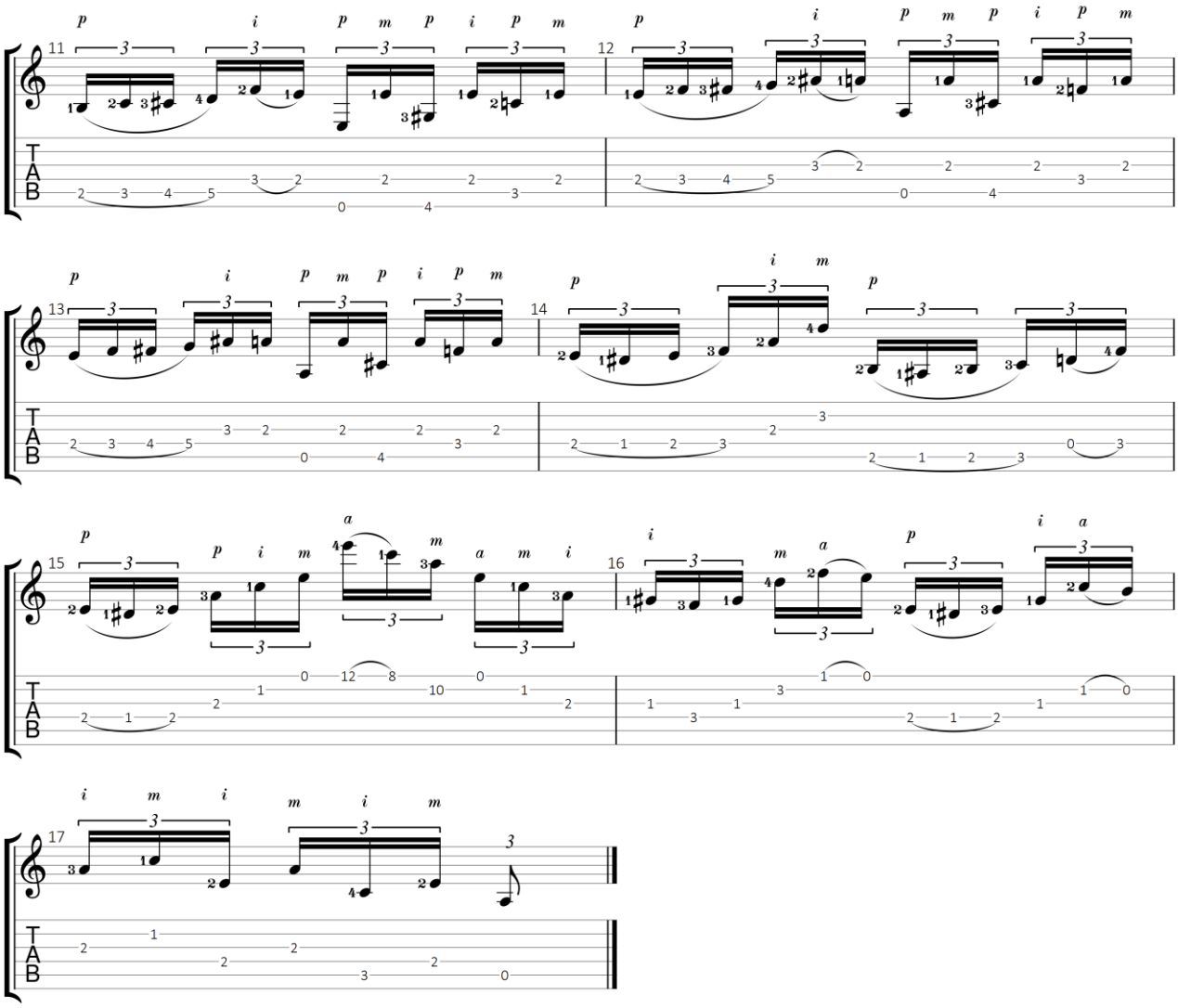

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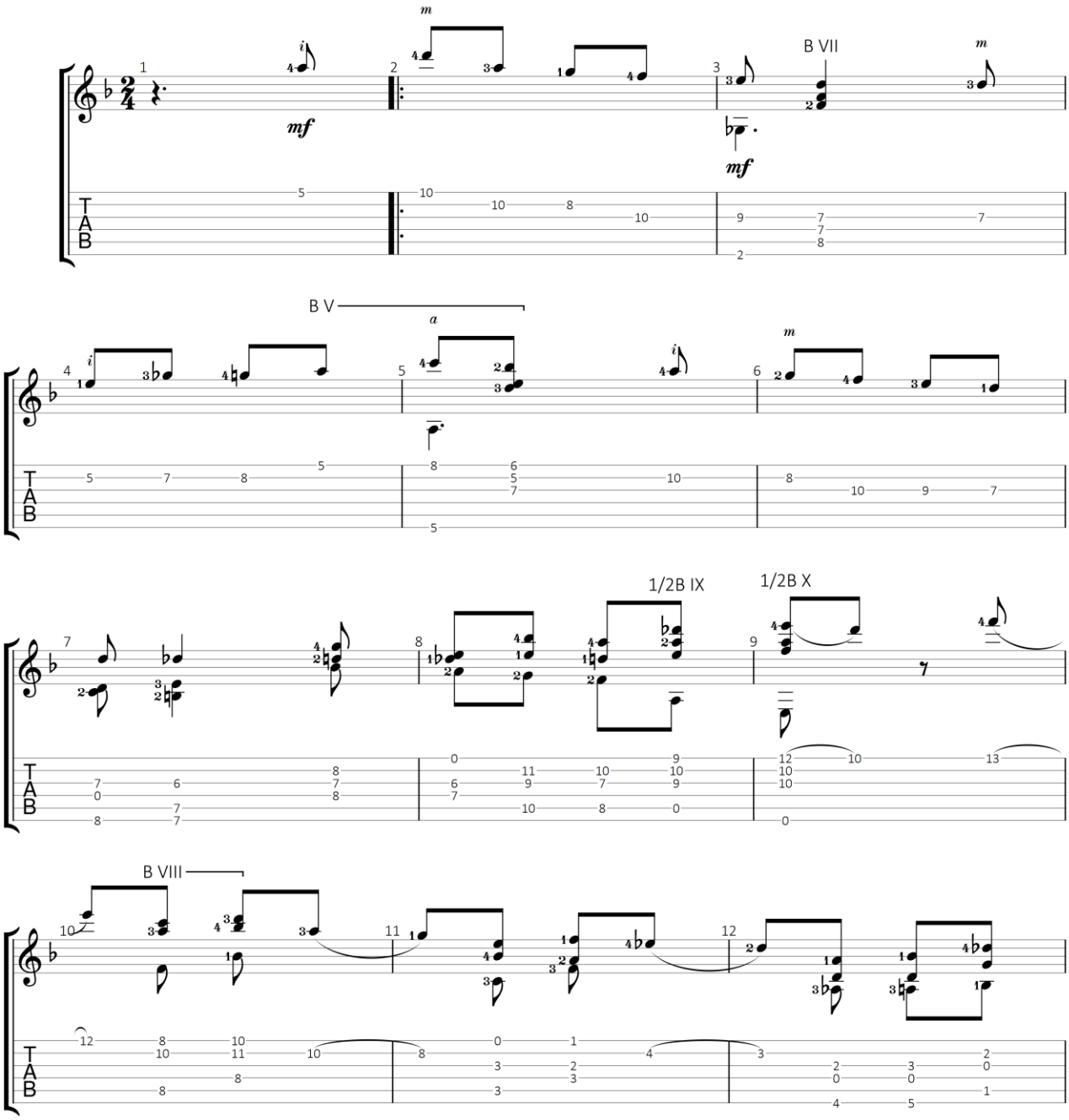
Prelude No. 34 in D mineur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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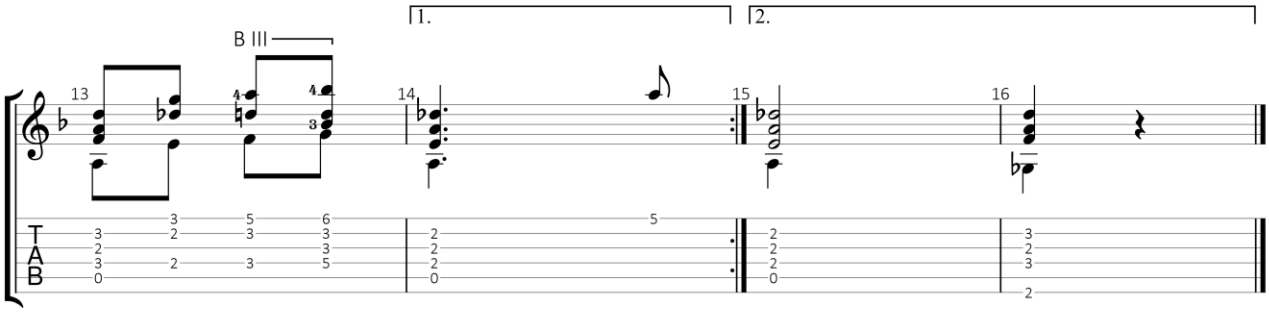
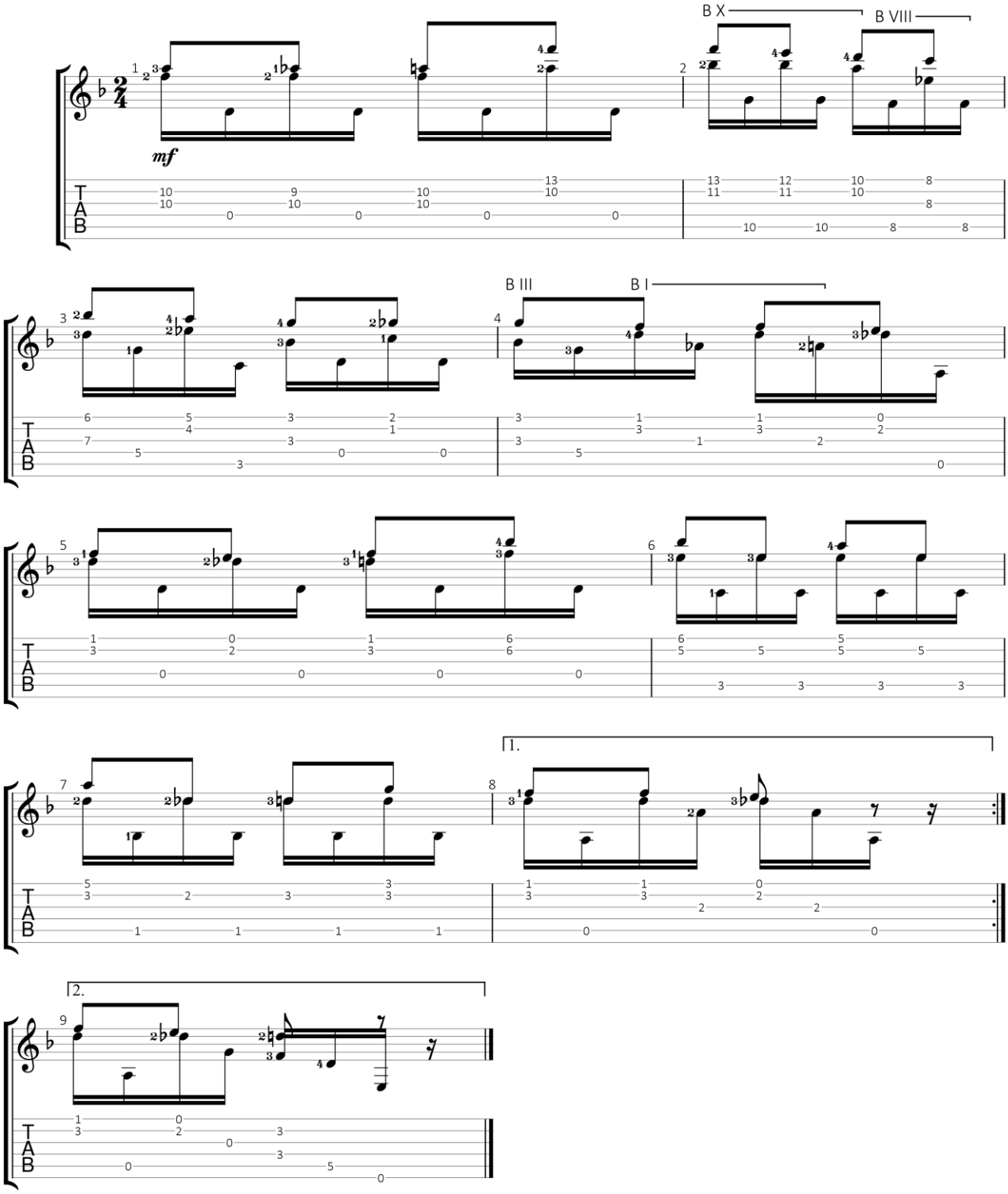


GuitarJan.com 236

Prelude No. 35 in D mineur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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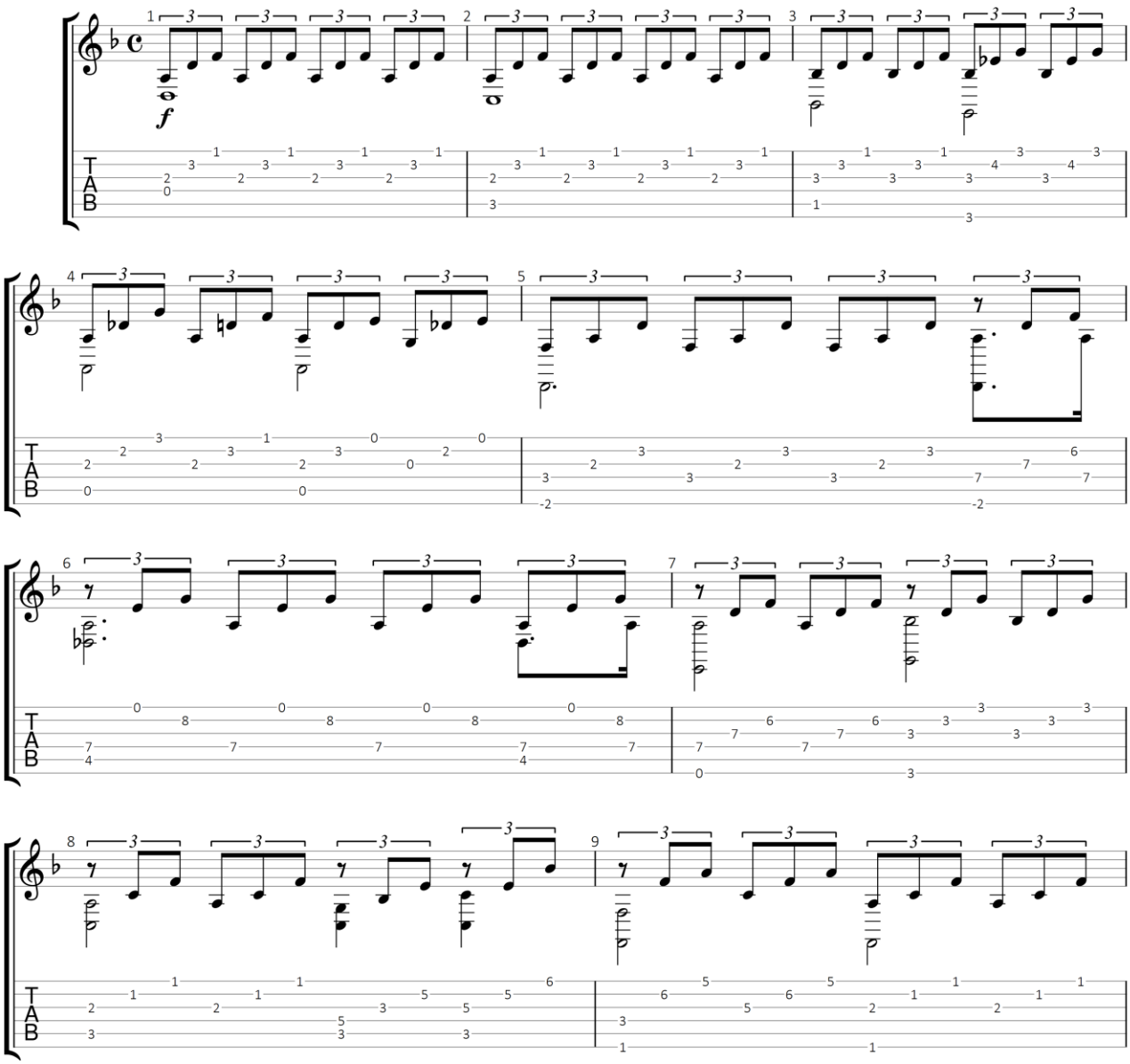
Sonata a la Luz de la Luna

(Bewerking muziekstuk Ludwig van Beethoven)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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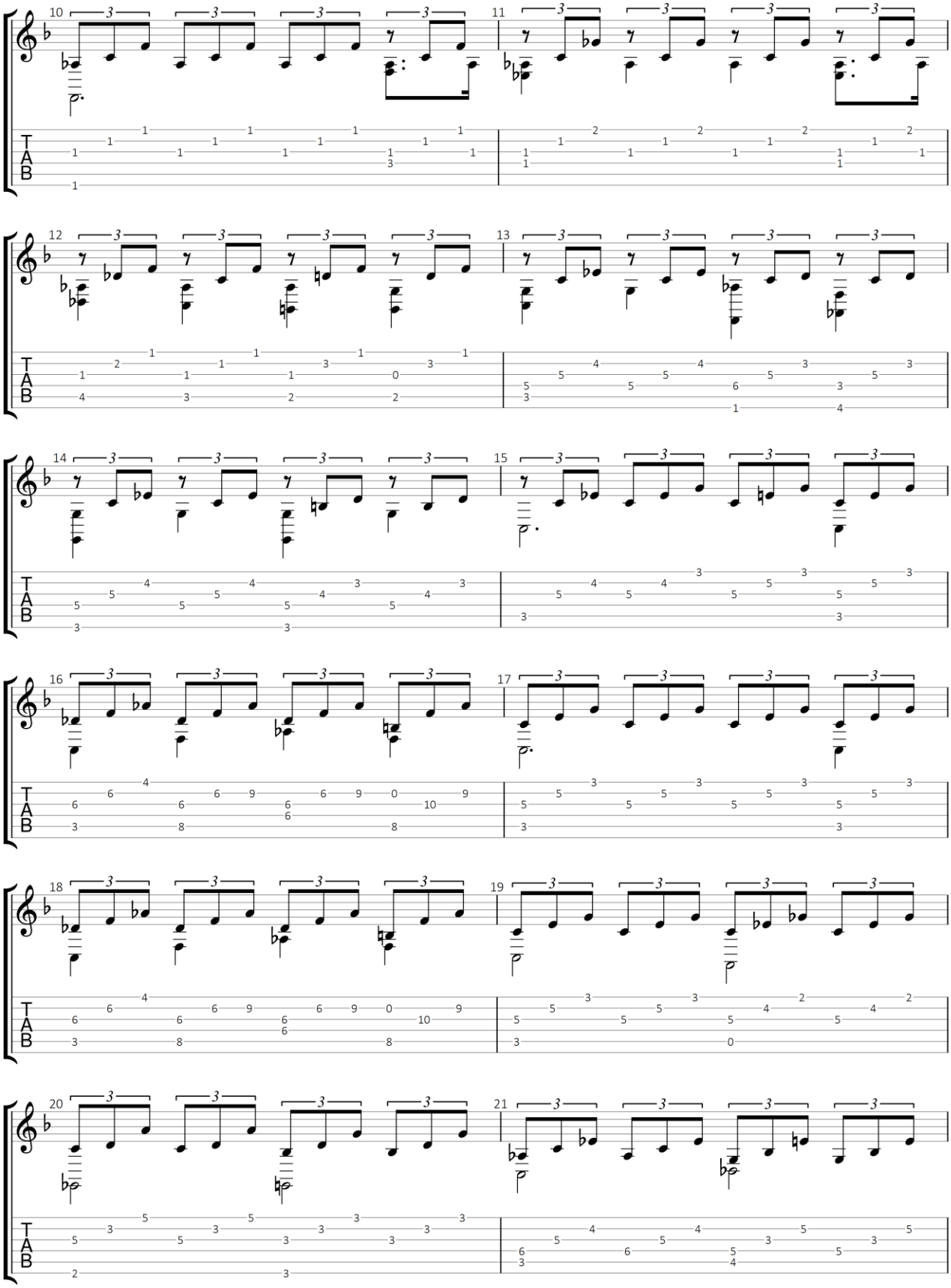
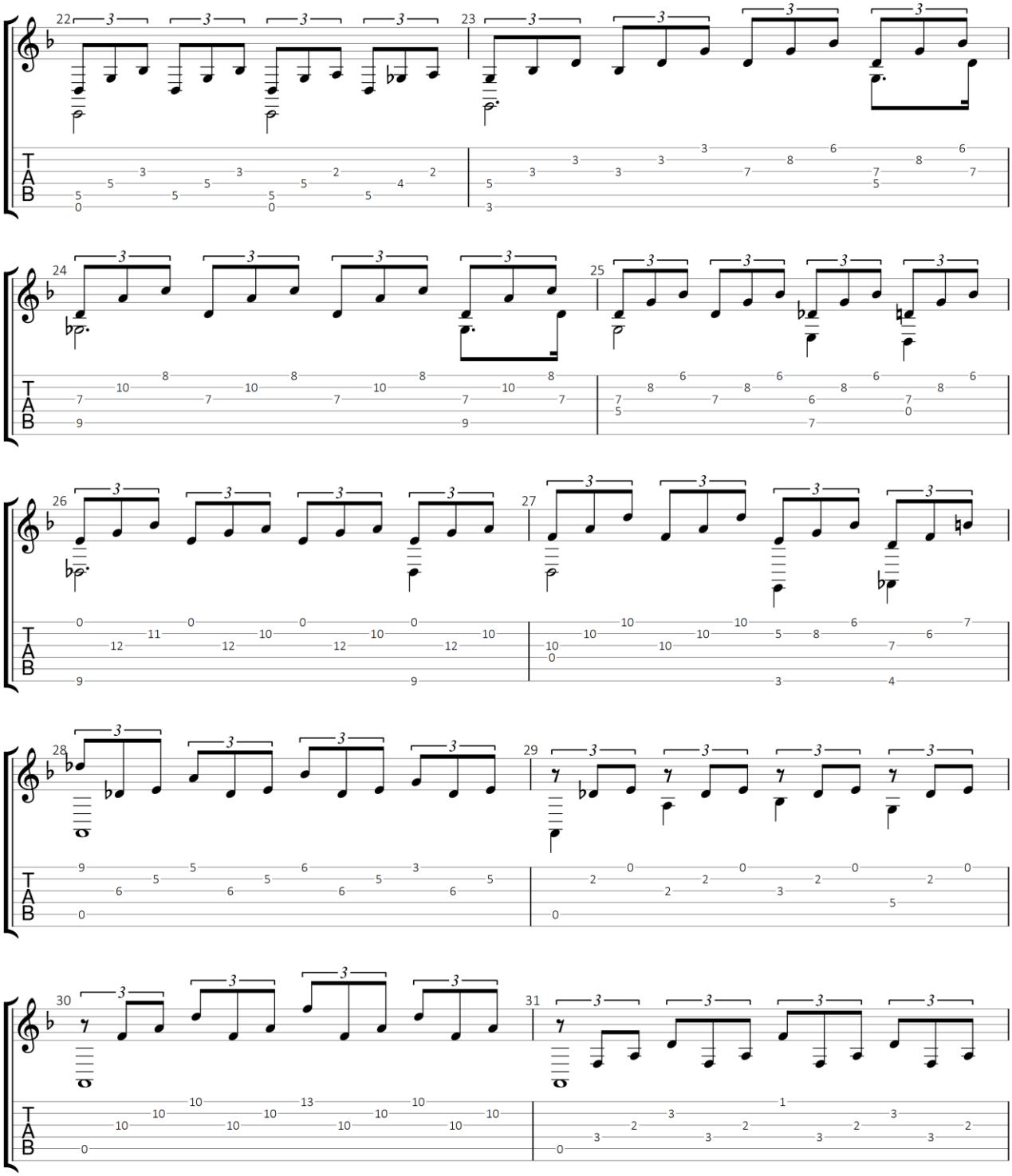
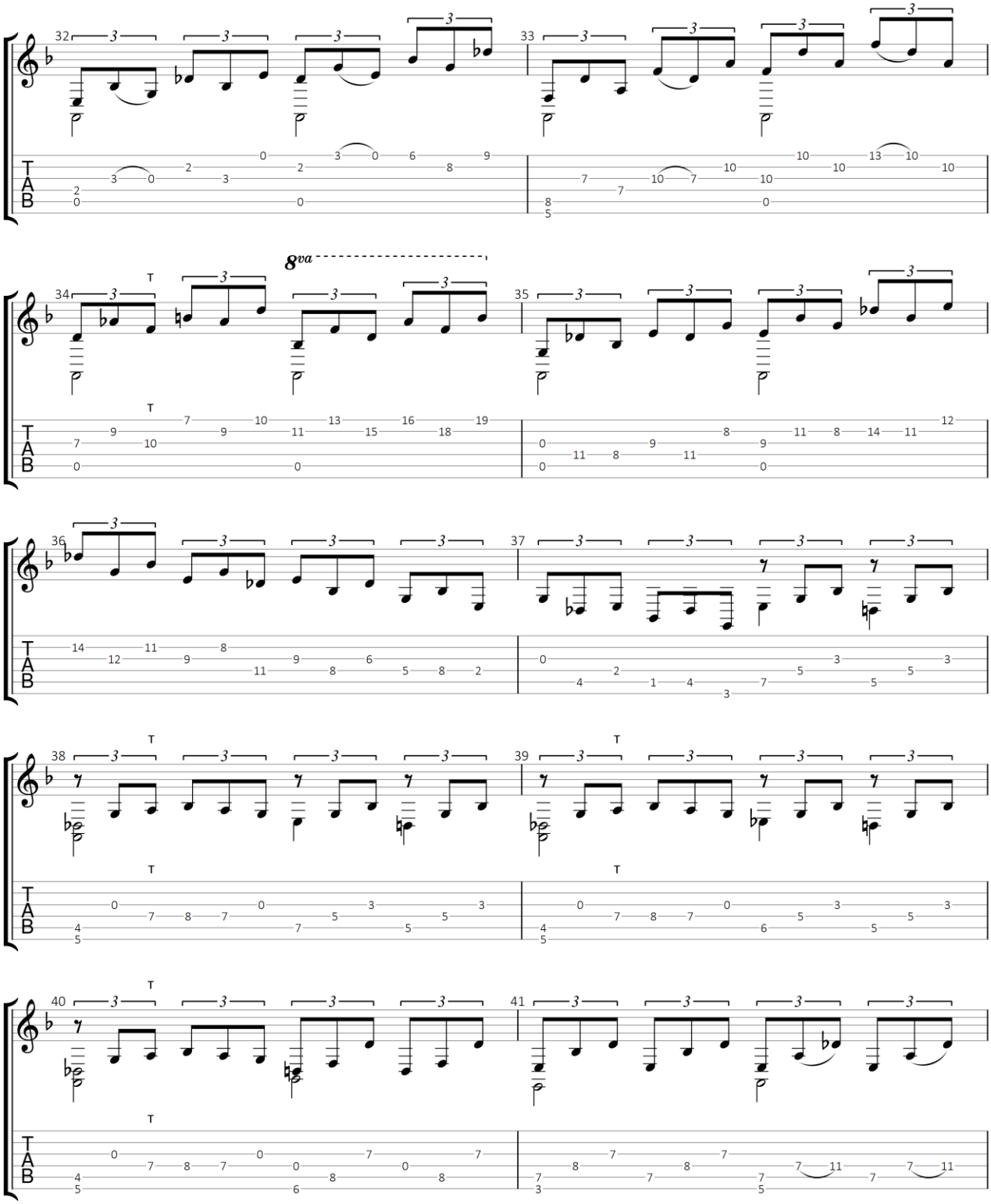


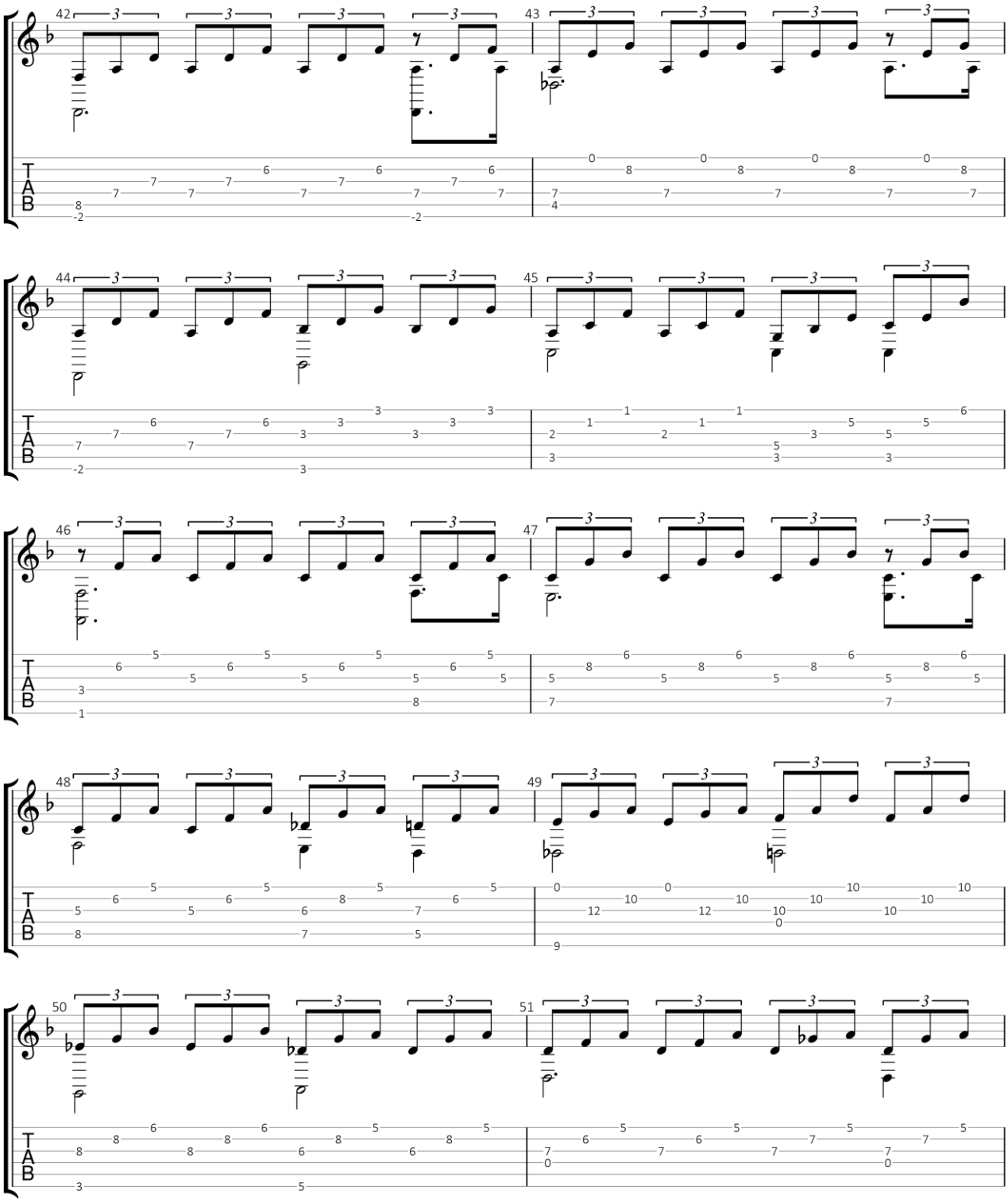
GuitarJan.com 239



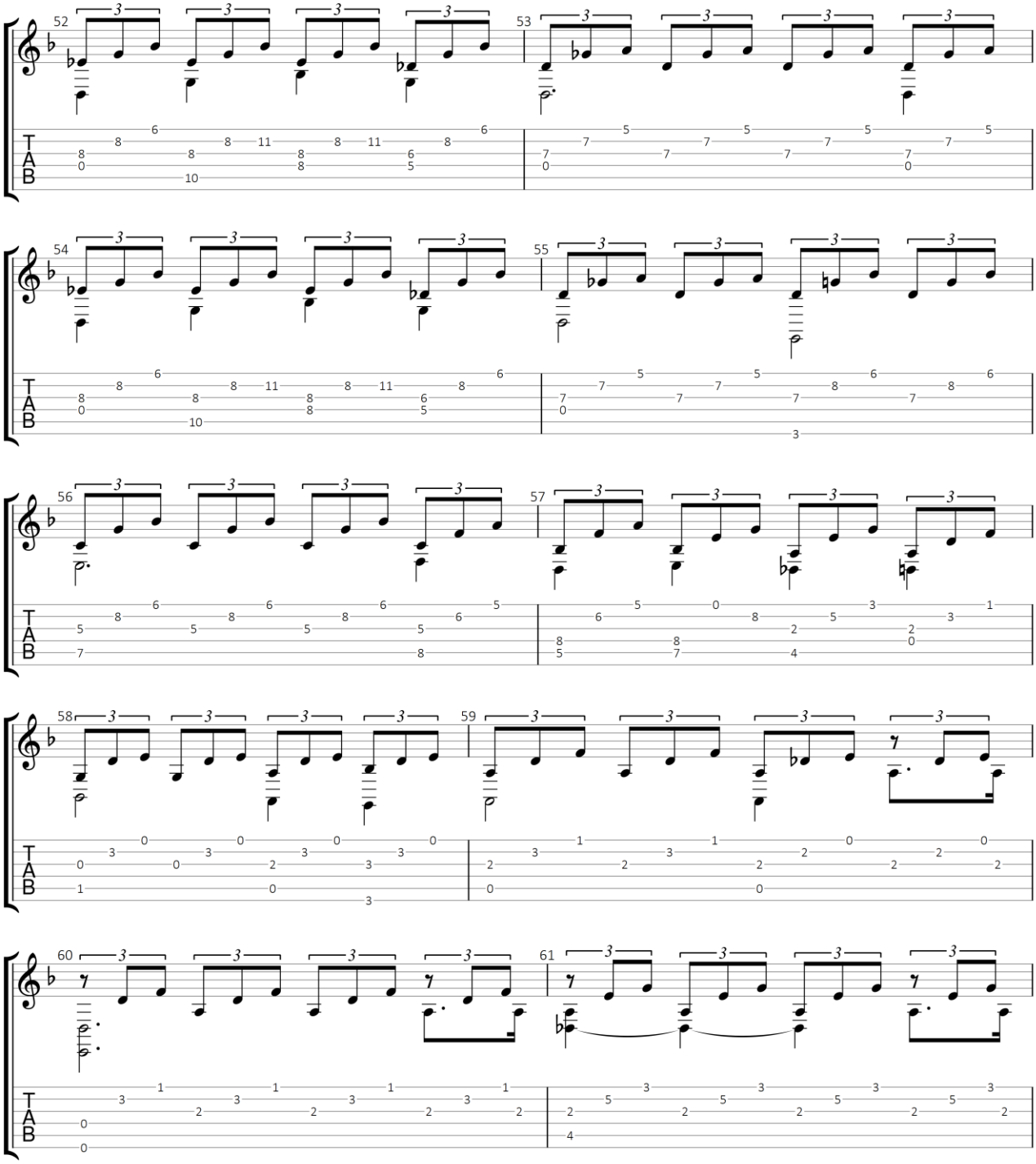
GuitarJan.com 240



GuitarJan.com 241



GuitarJan.com 242



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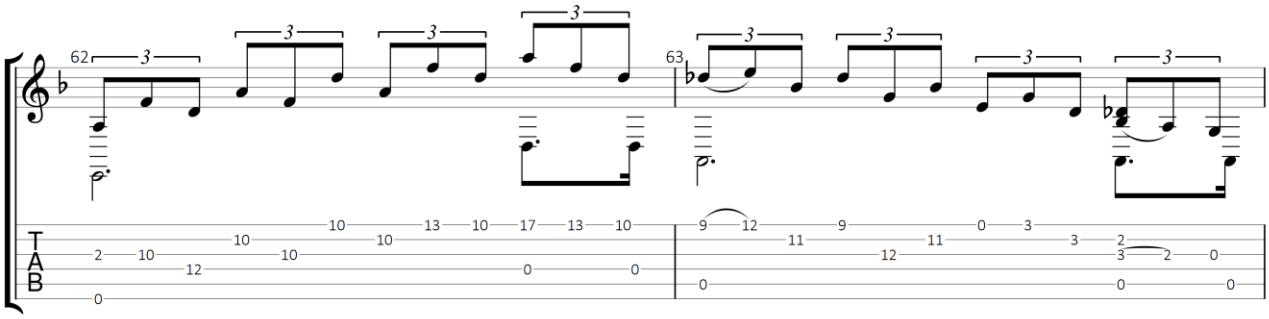

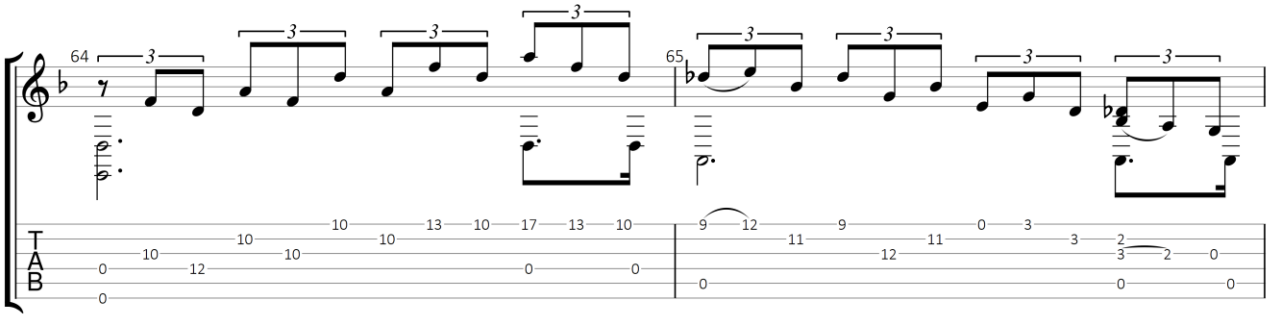

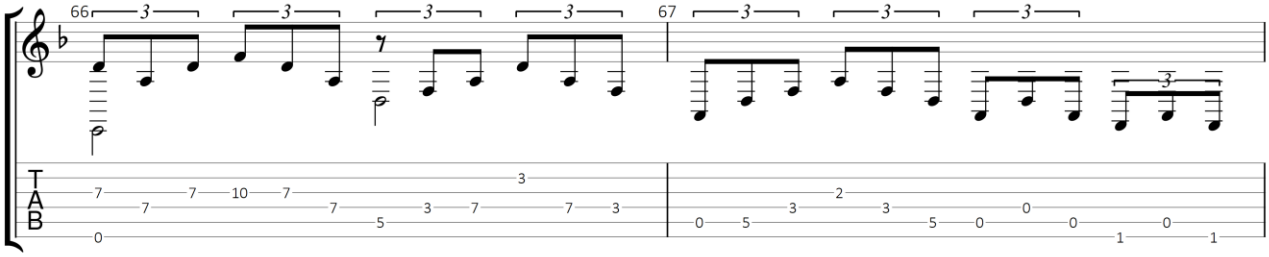

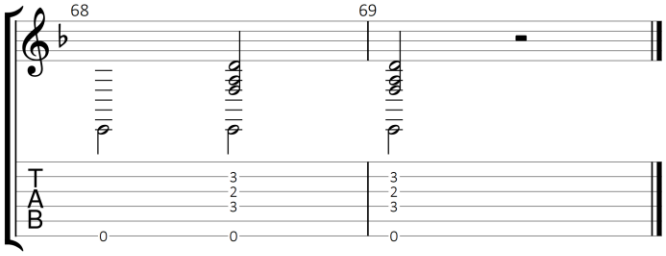

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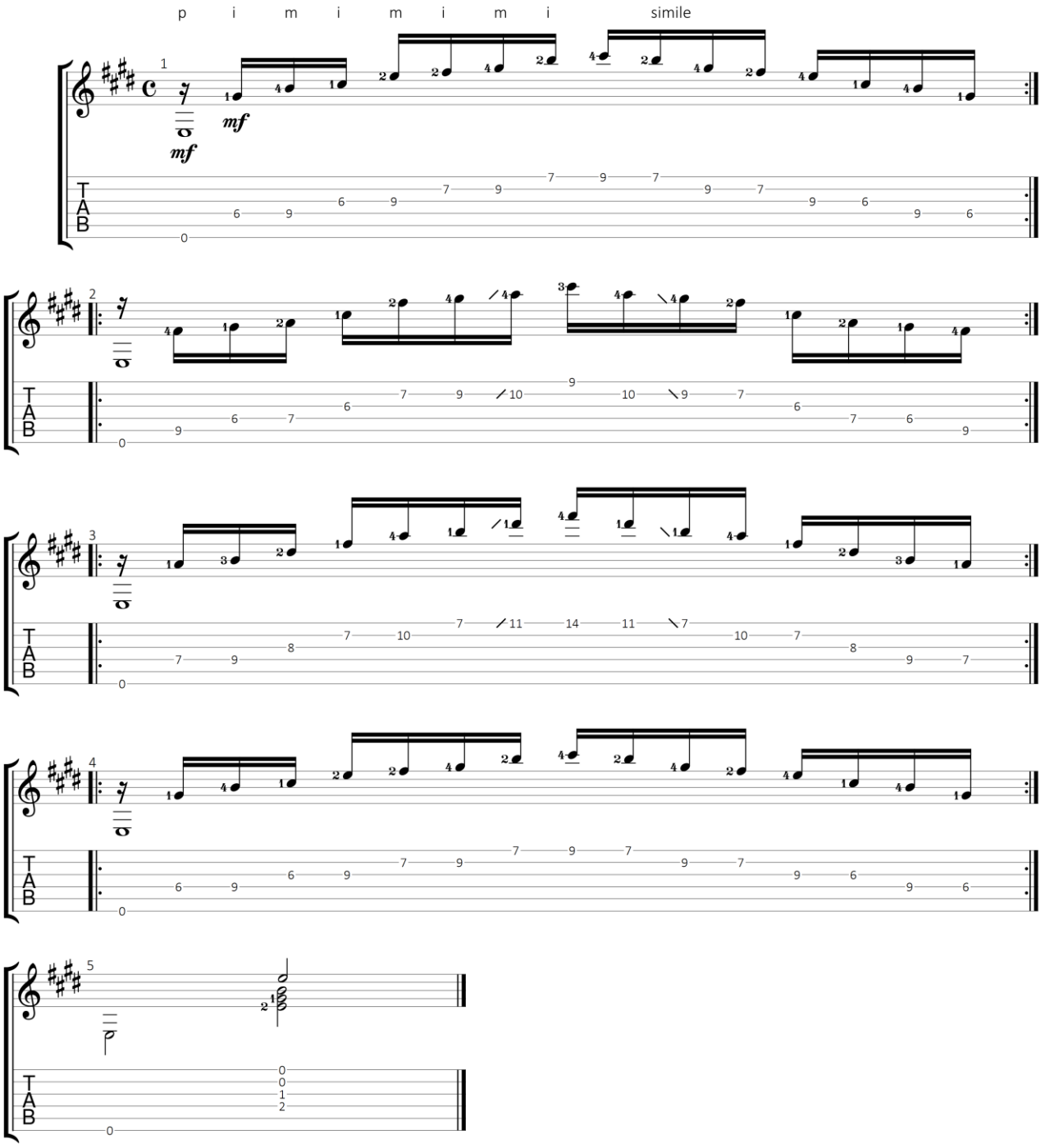
Preludio Pentatonica

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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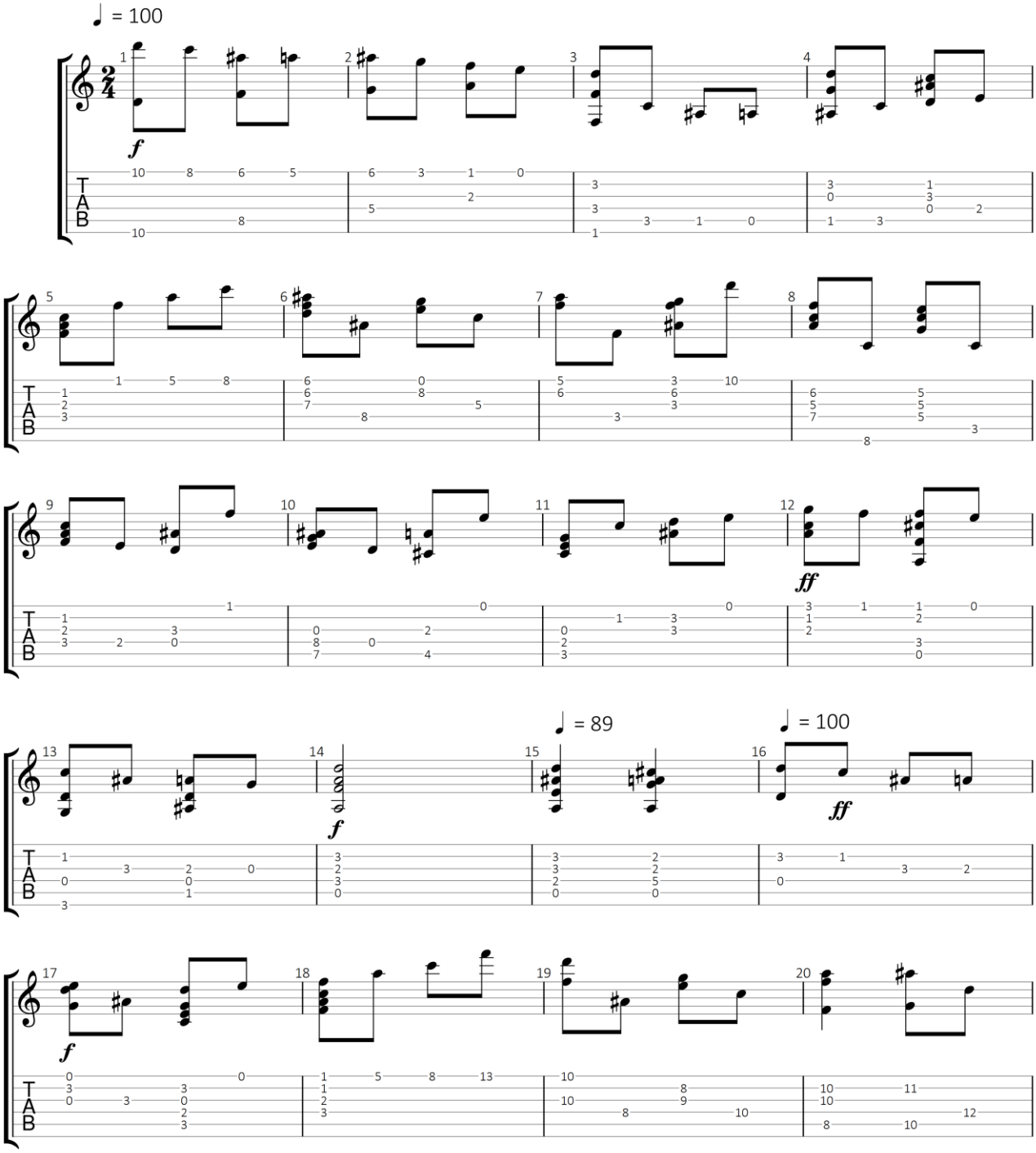
Once Preludios Didácticos

(11 Preludes voor gitaarlessen)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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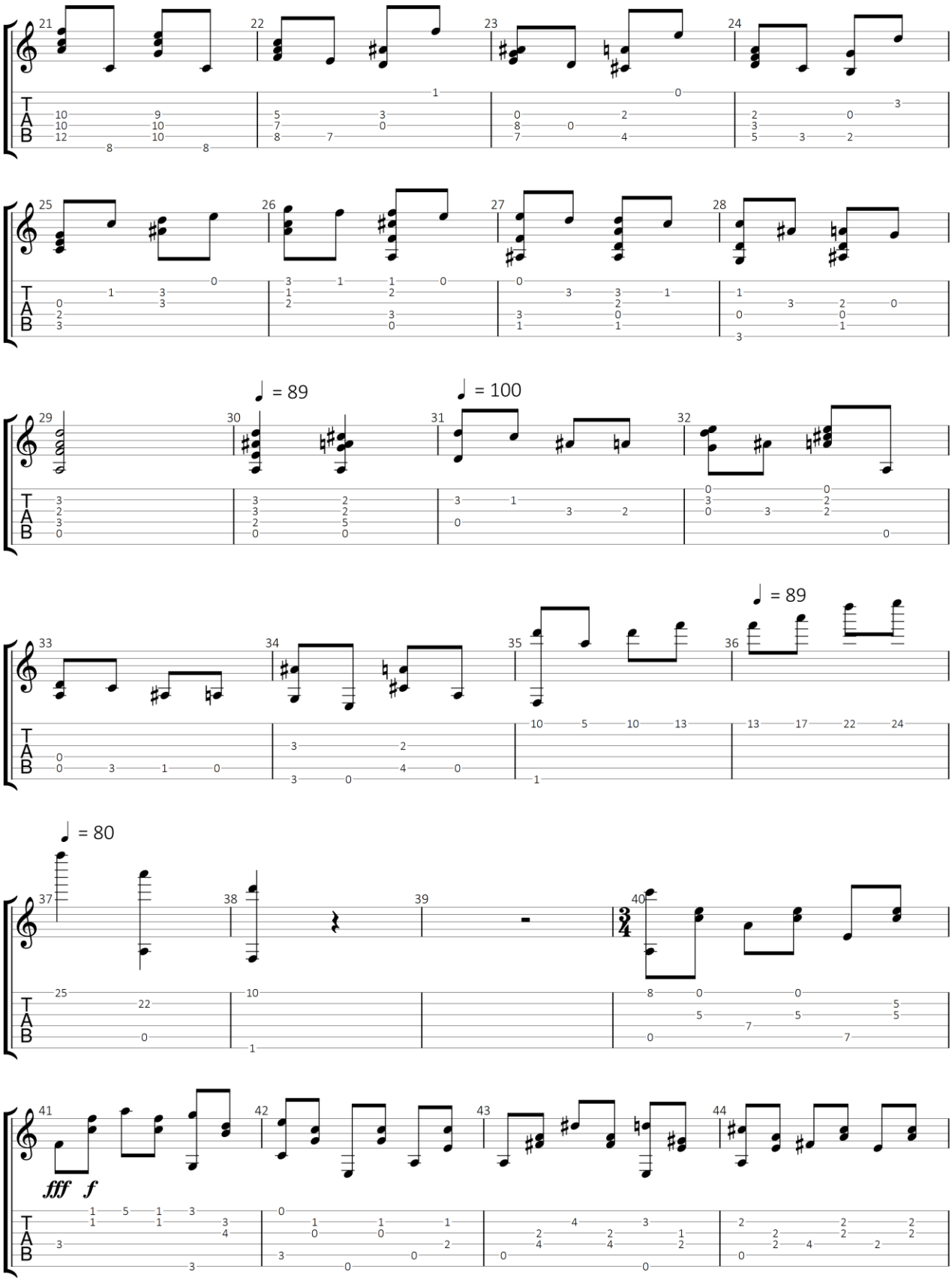
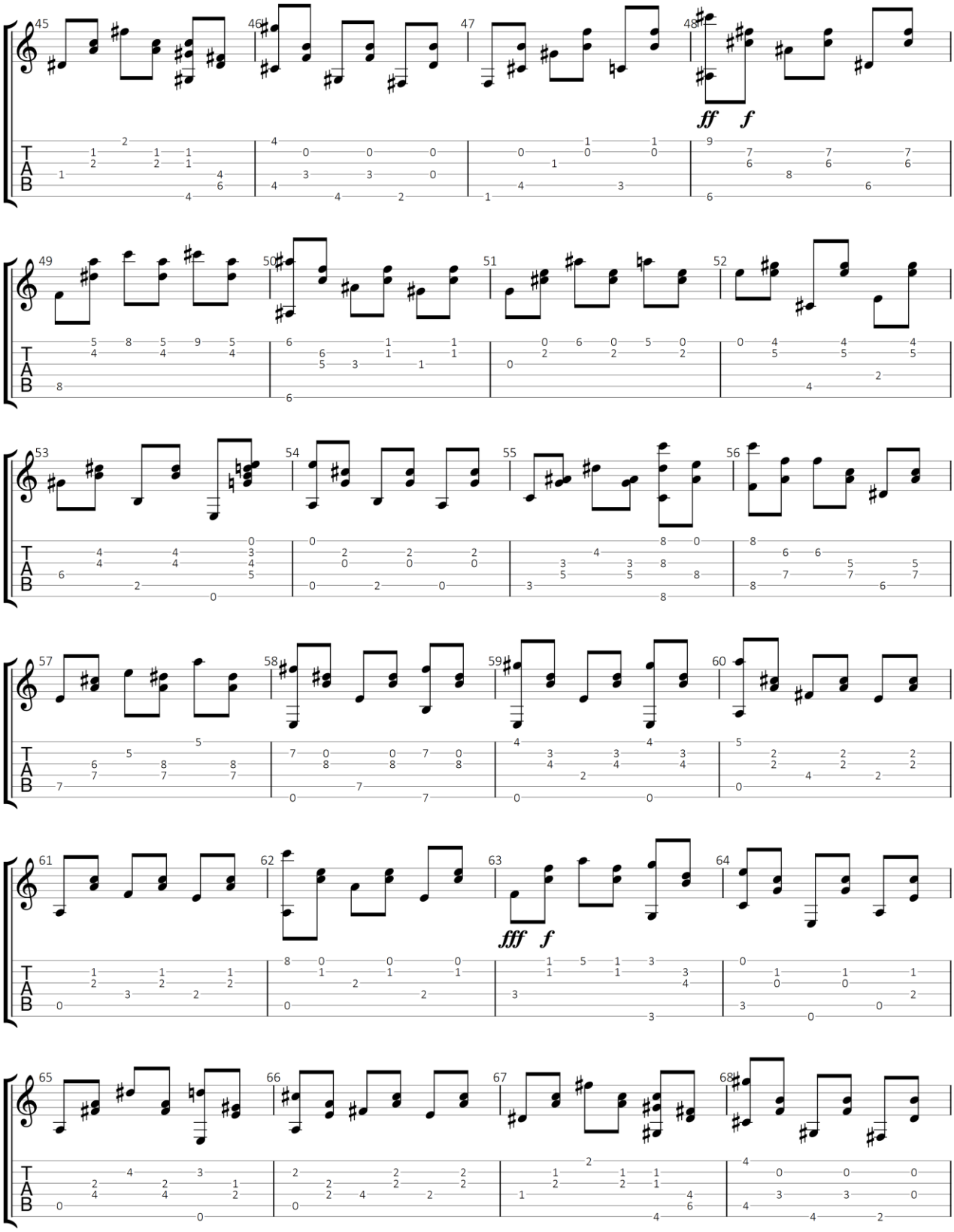
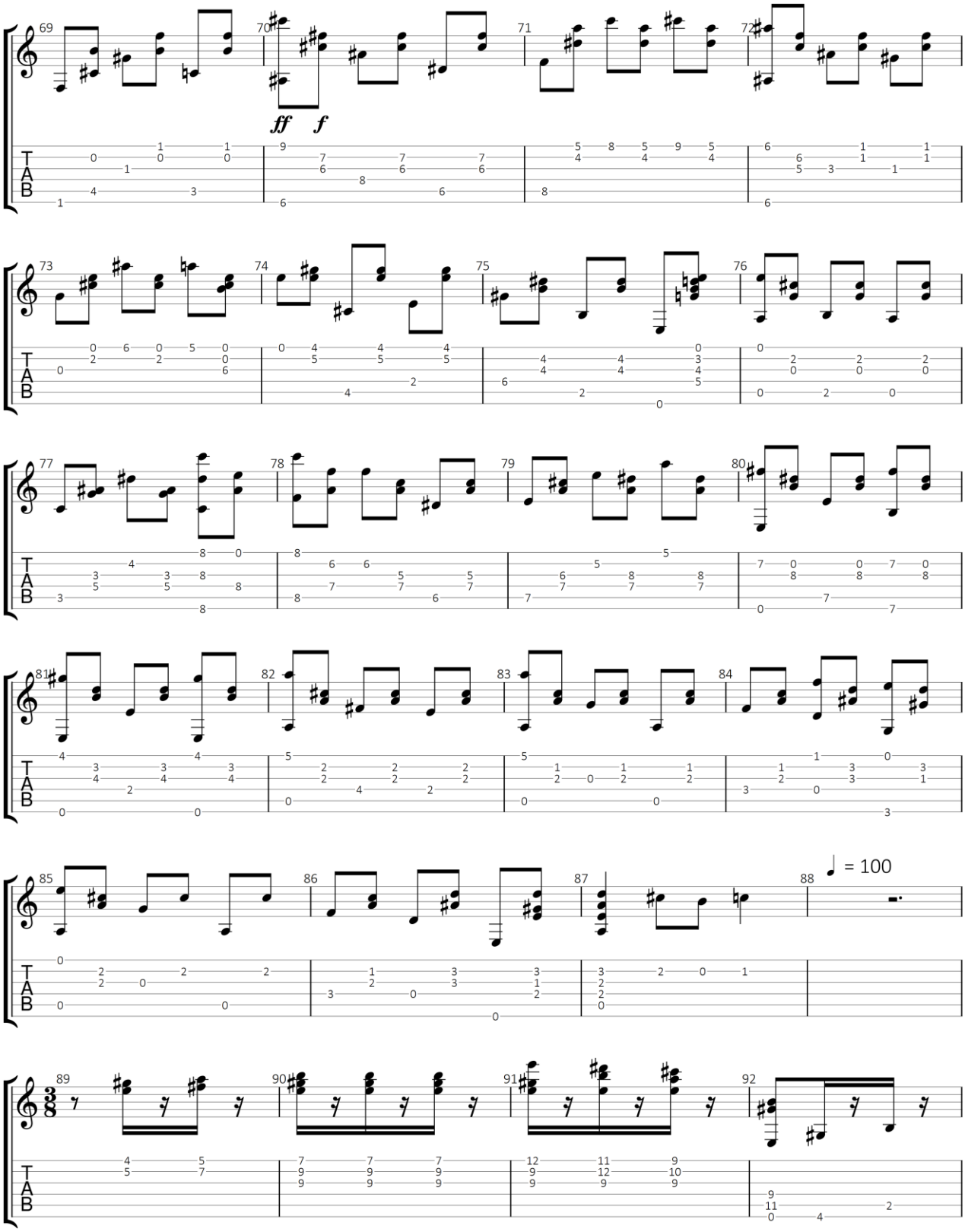


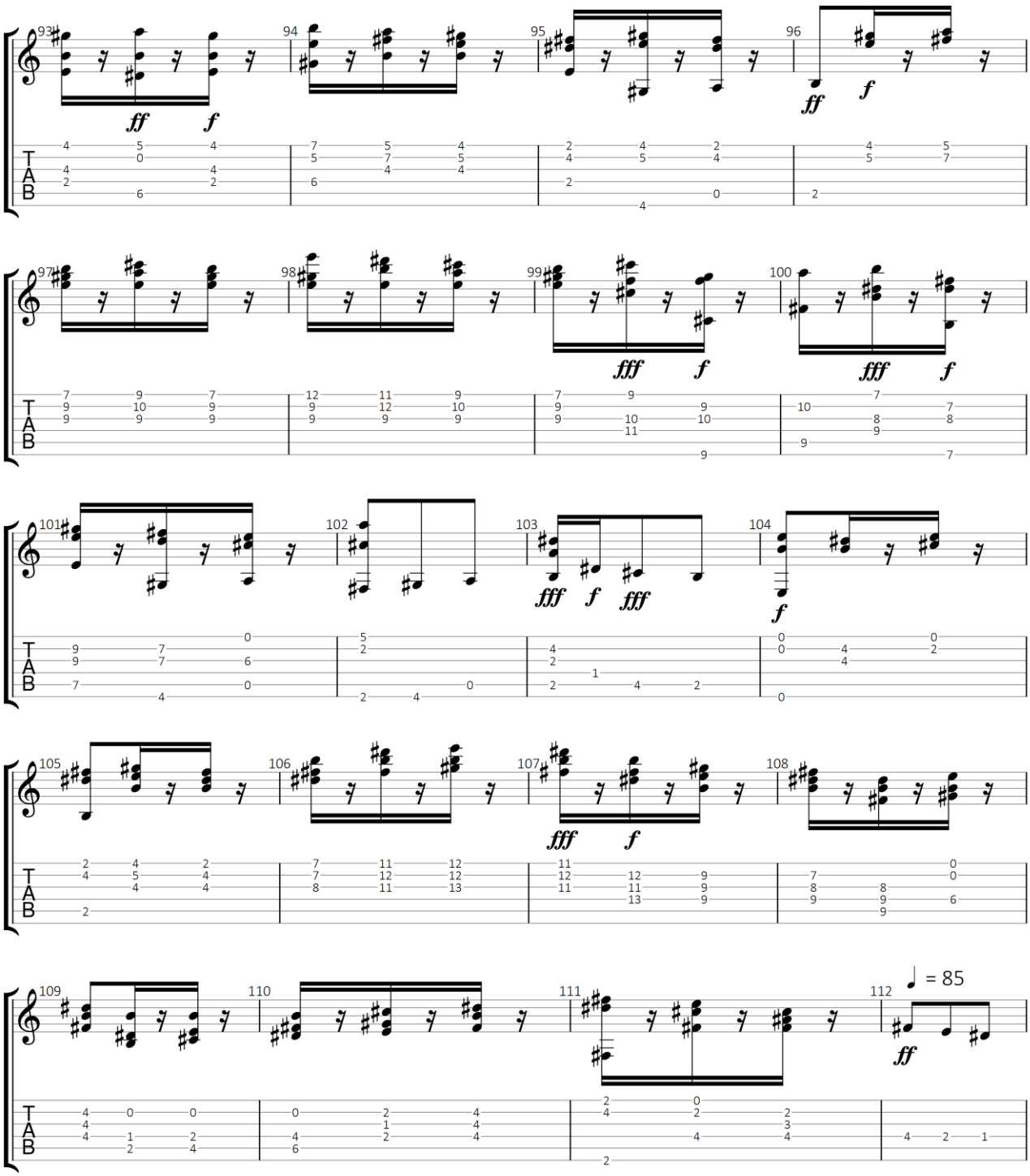
GuitarJan.com 247



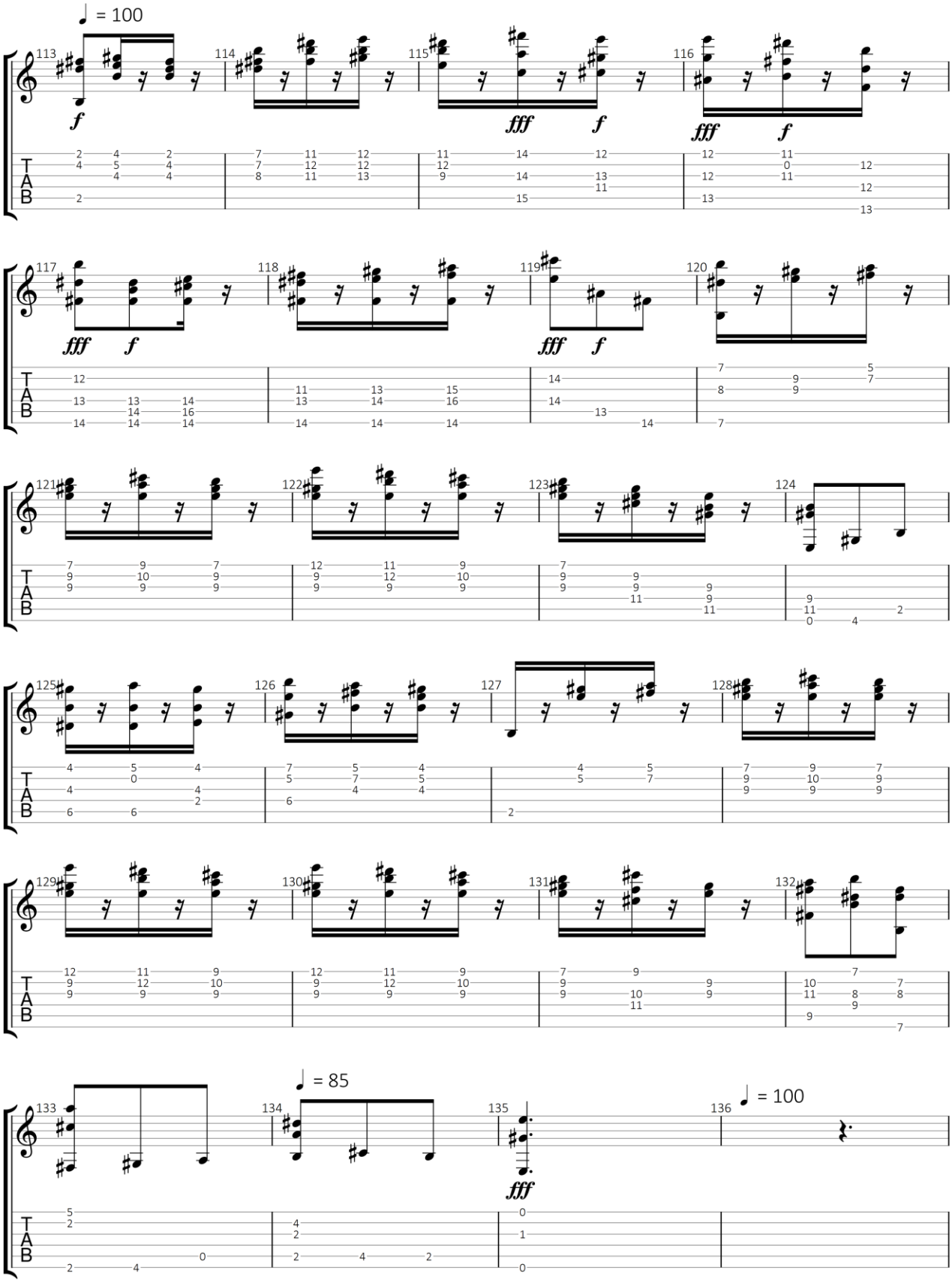
GuitarJan.com 248



GuitarJan.com 249



GuitarJan.com 250



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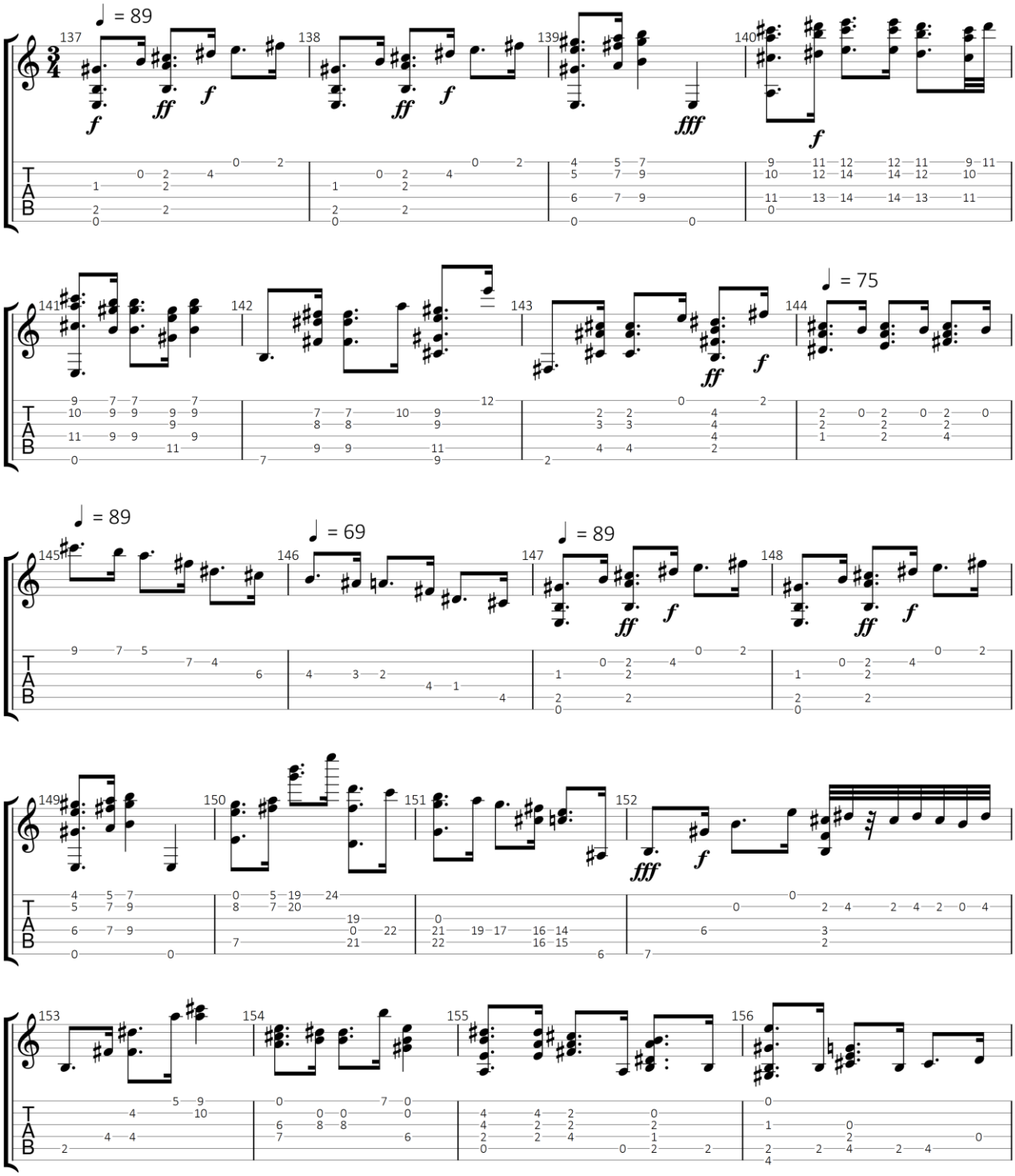
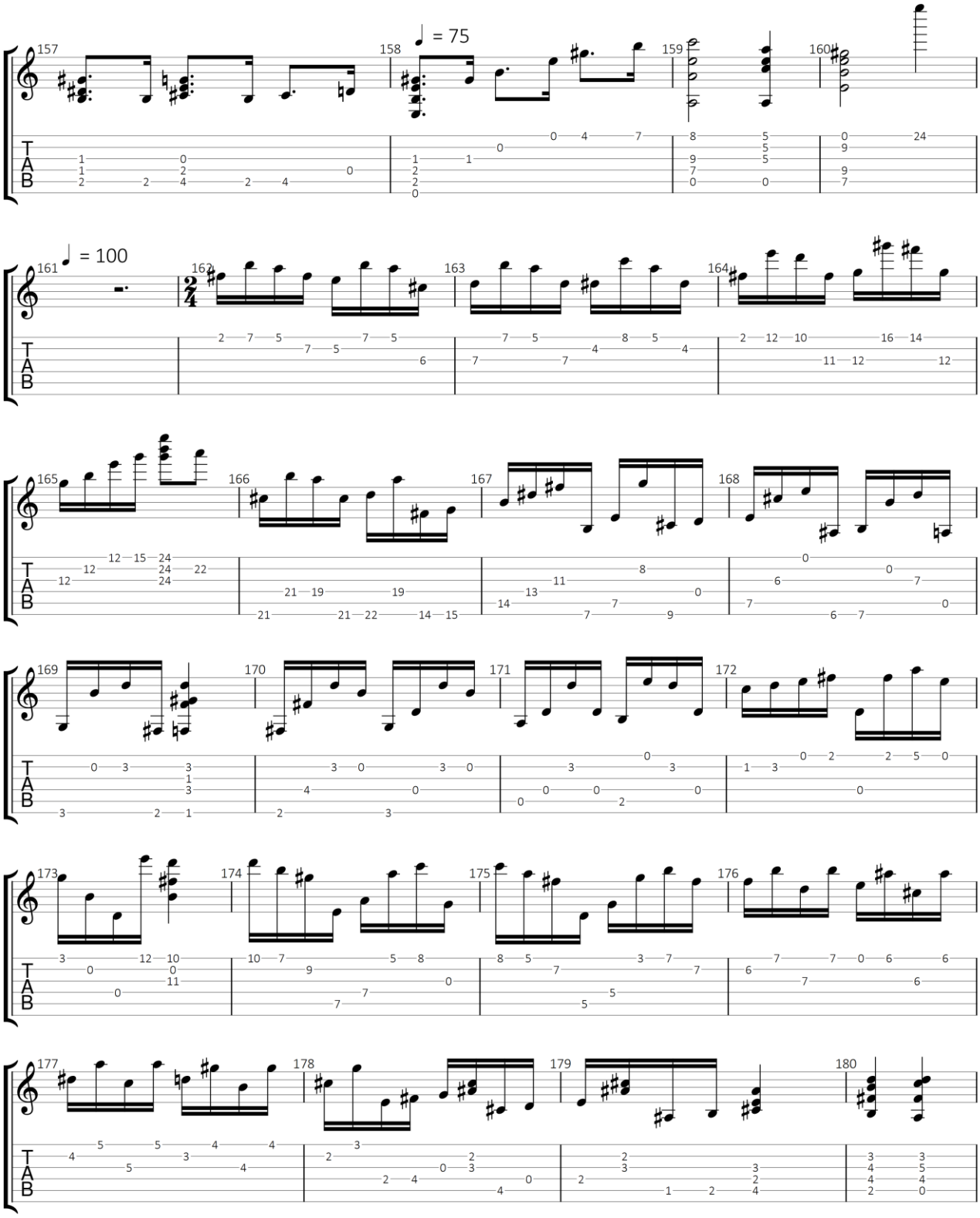
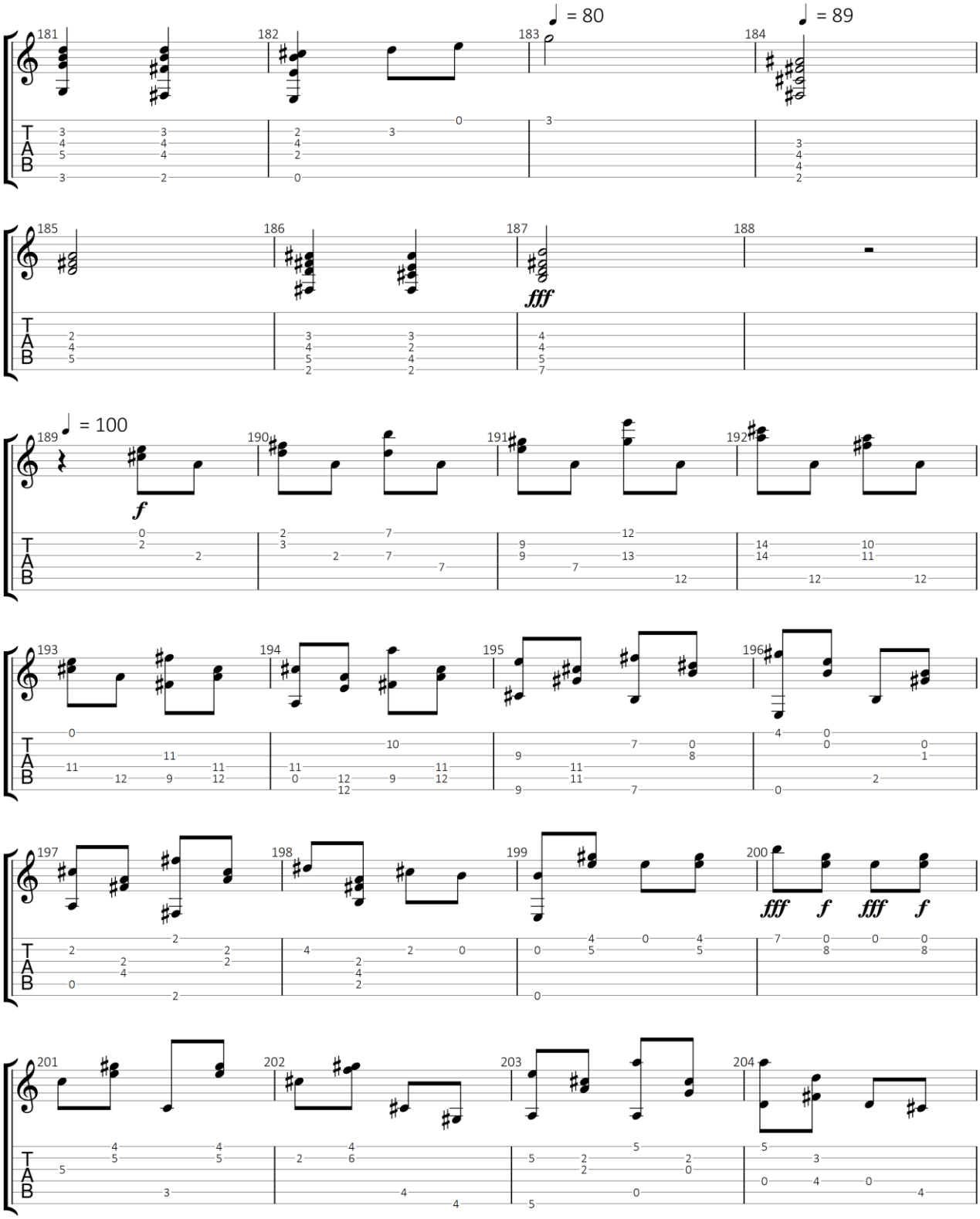


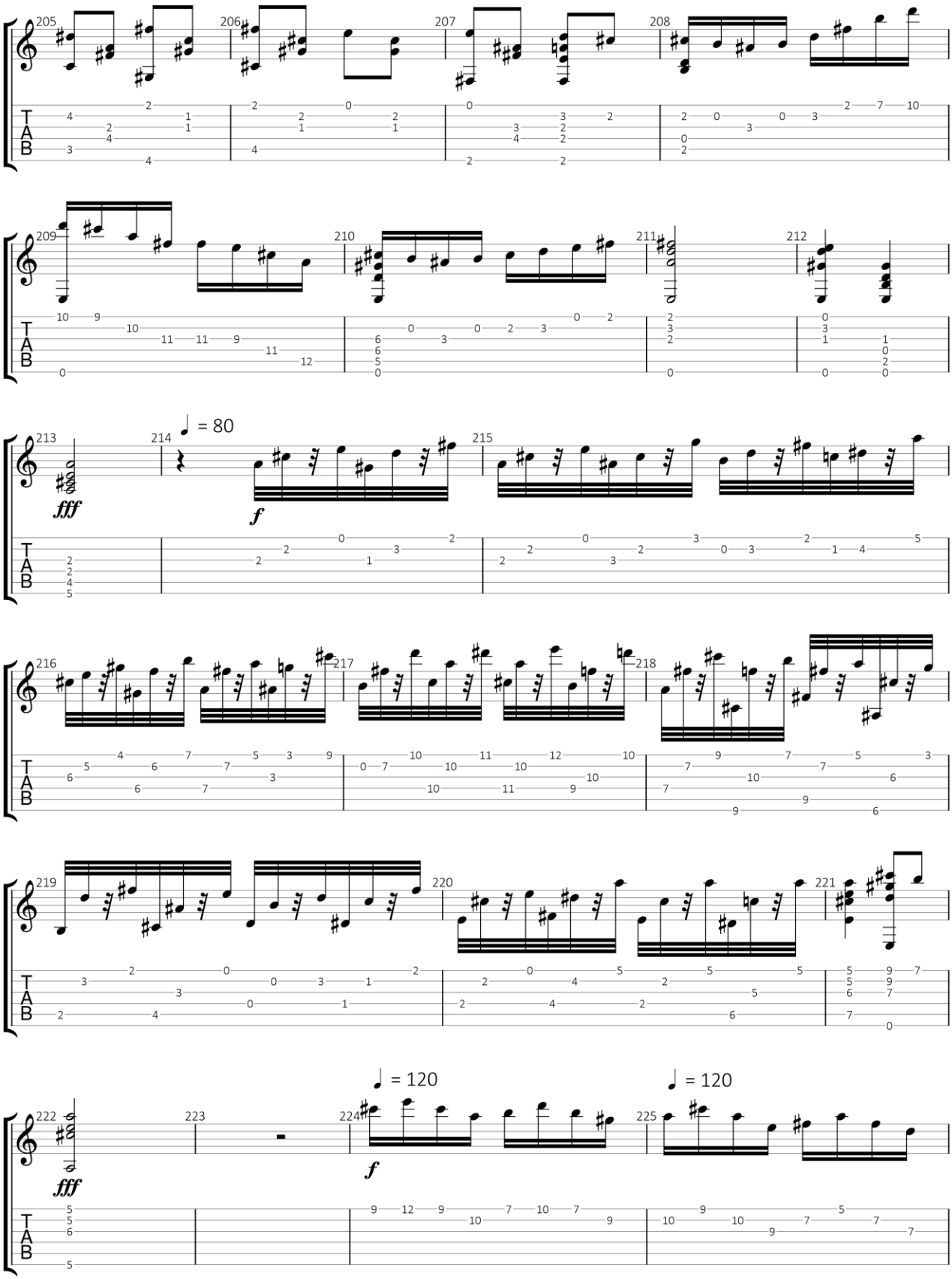
GuitarJan.com 252



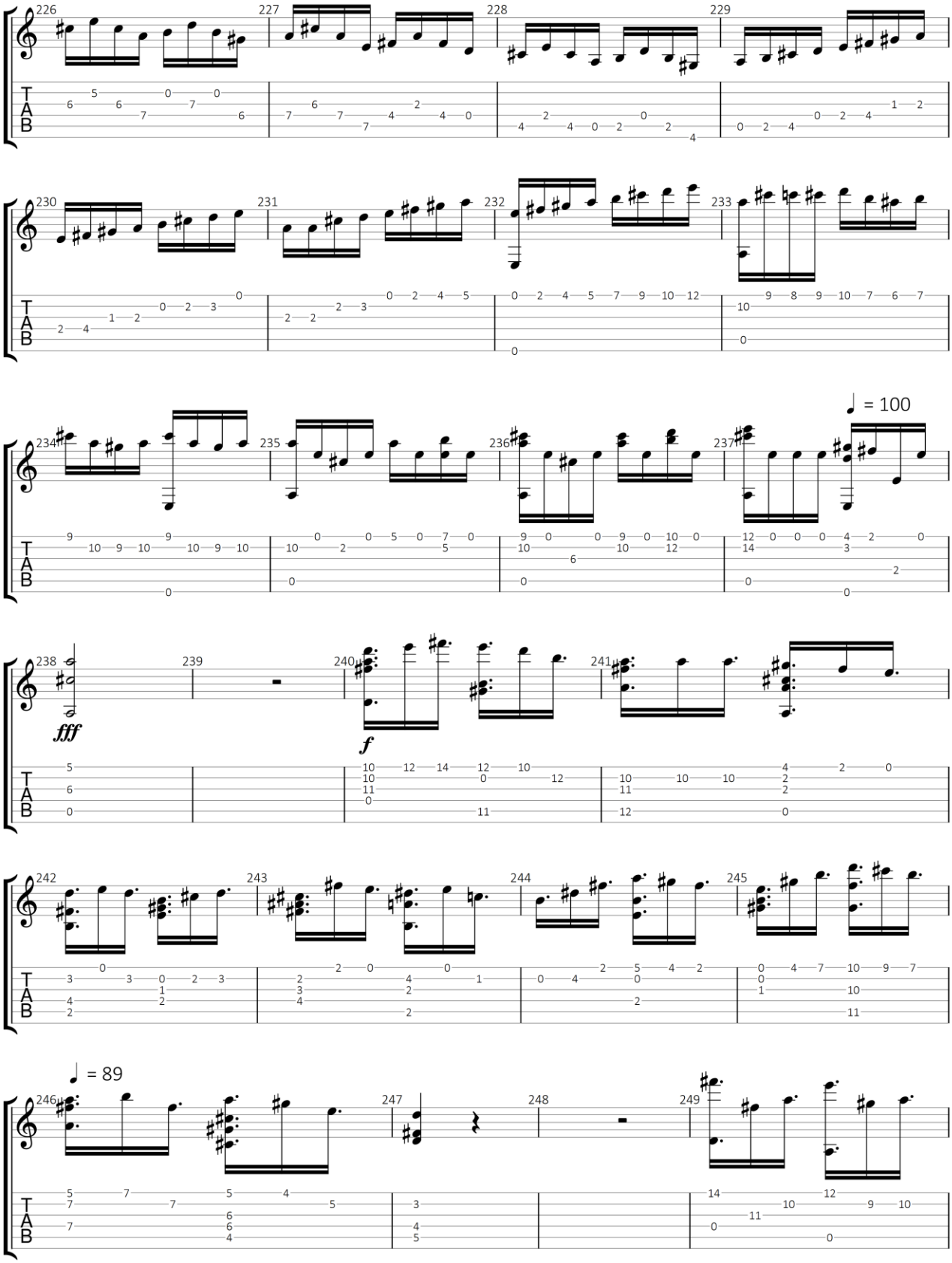
GuitarJan.com 253



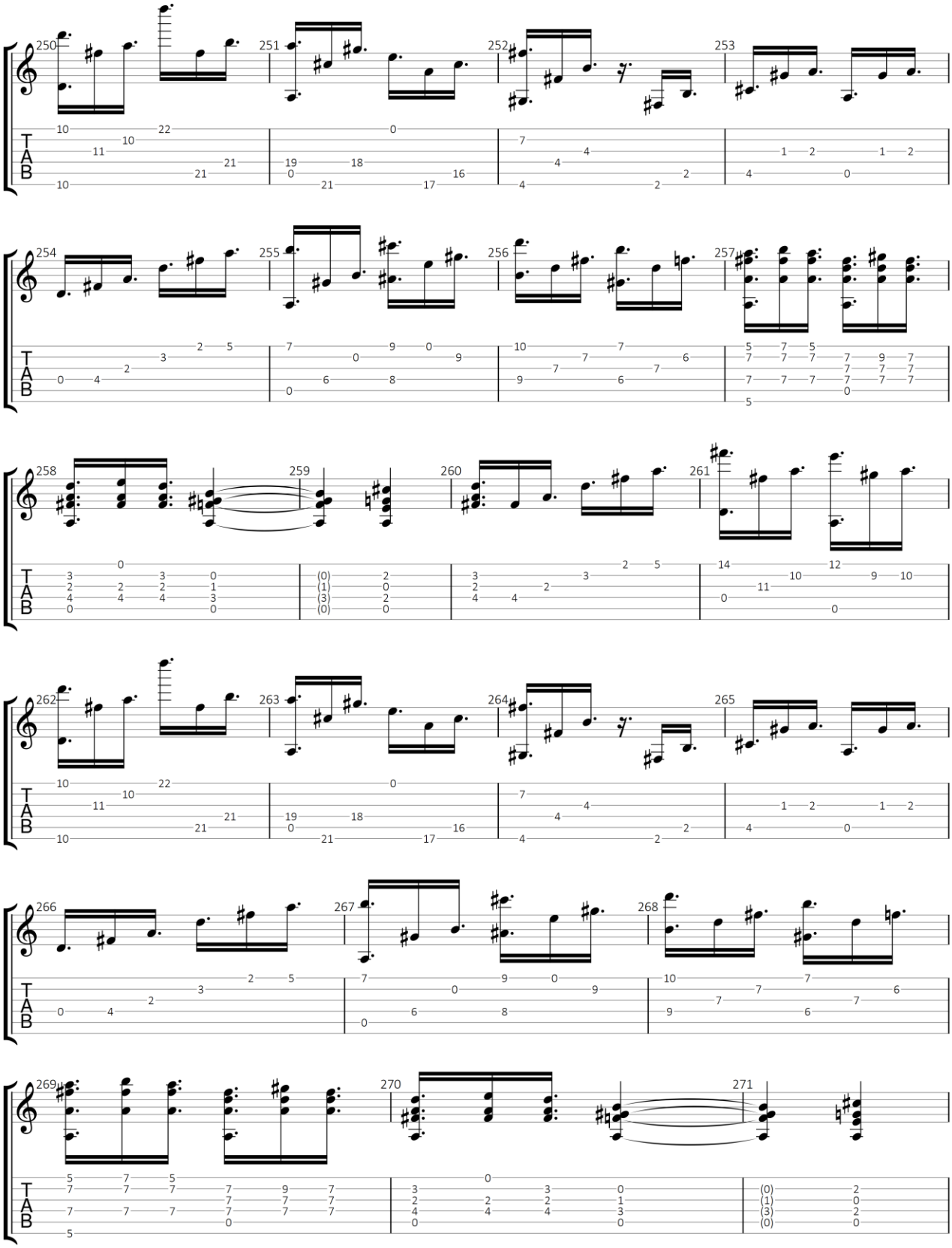
GuitarJan.com 254



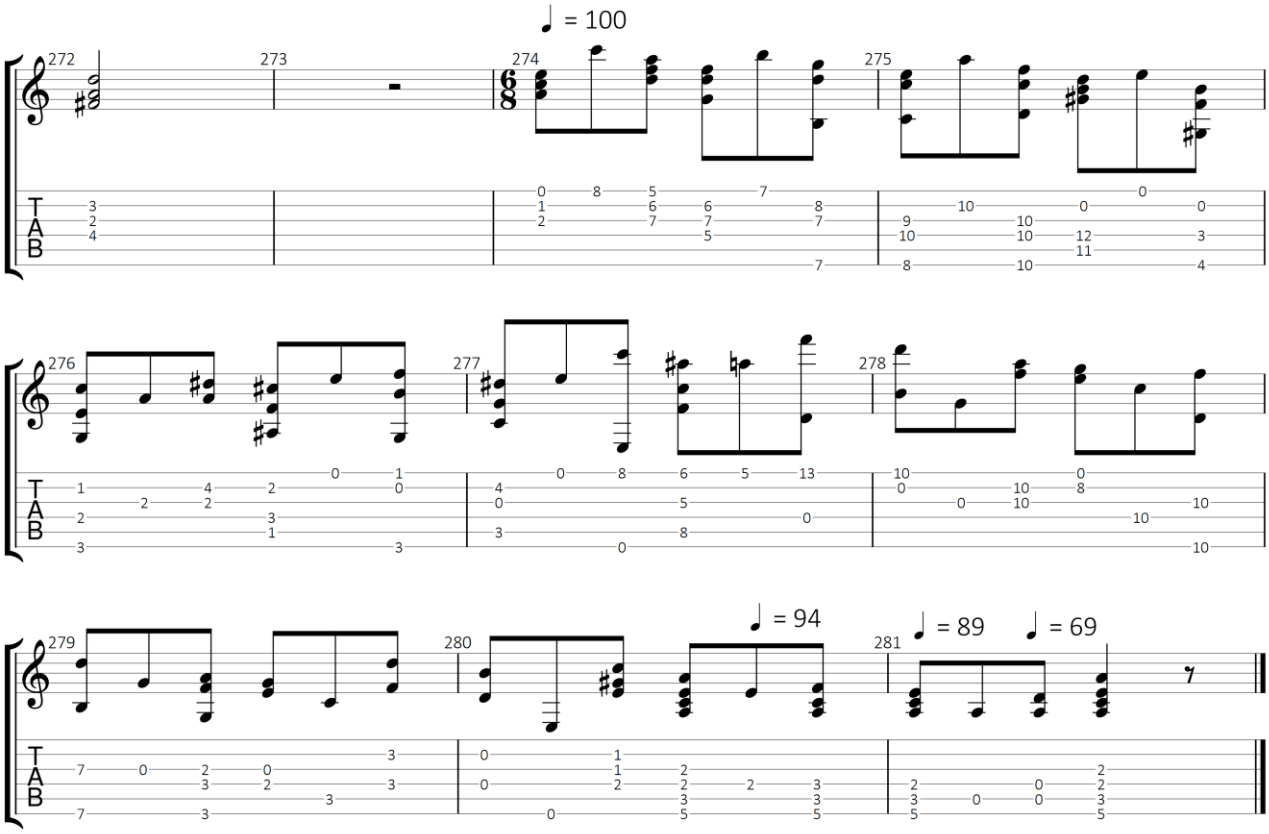
GuitarJan.com 255



GuitarJan.com 256



GuitarJan.com 257



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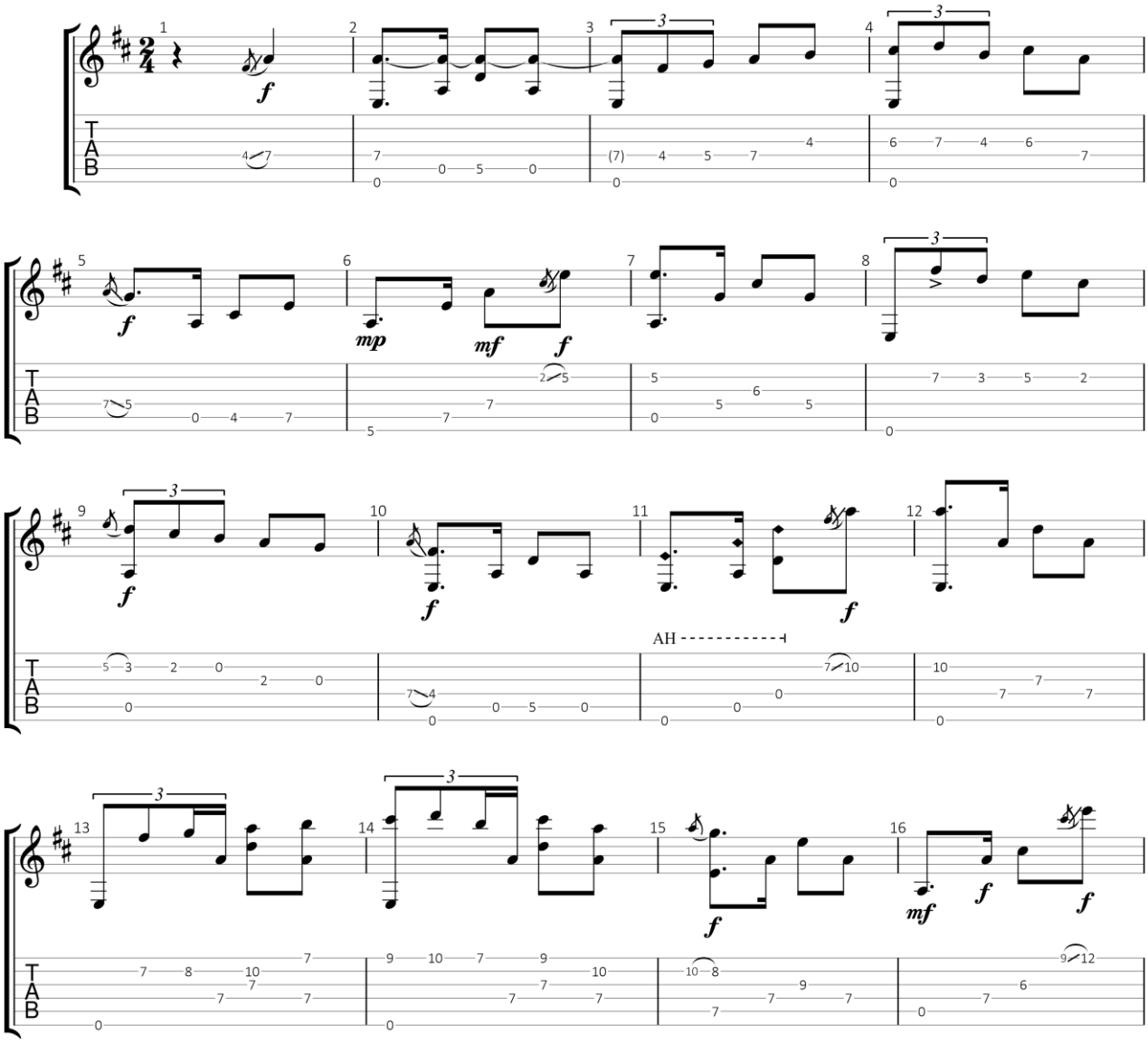
La Paloma

(Habanera)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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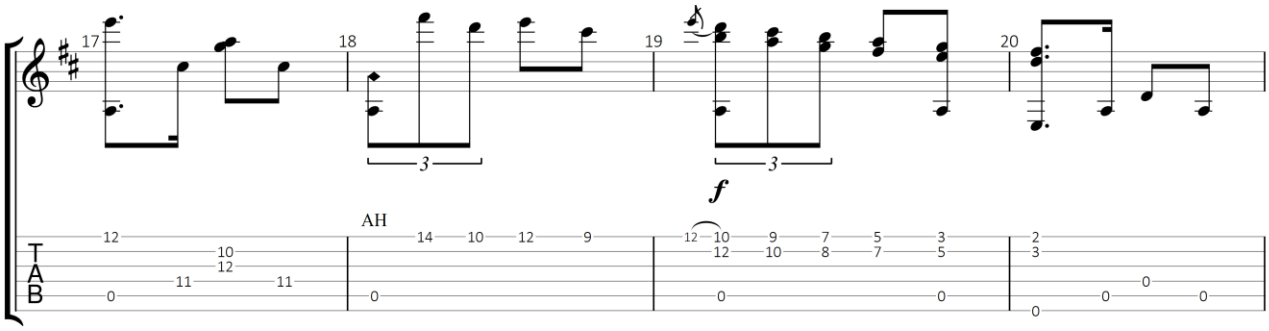

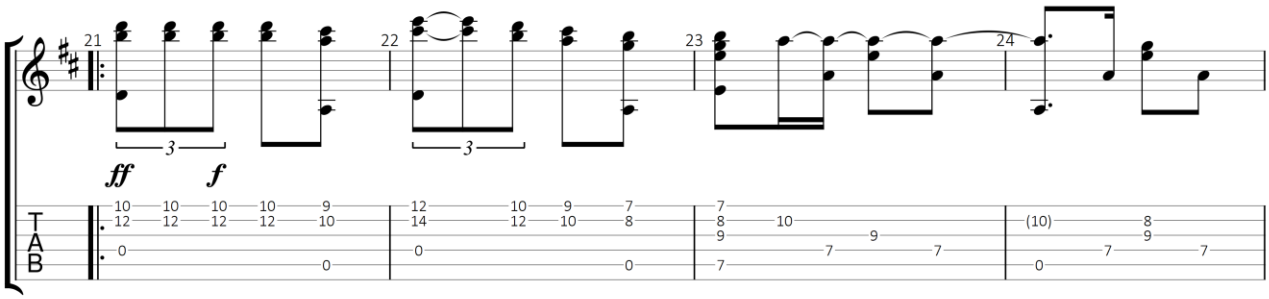

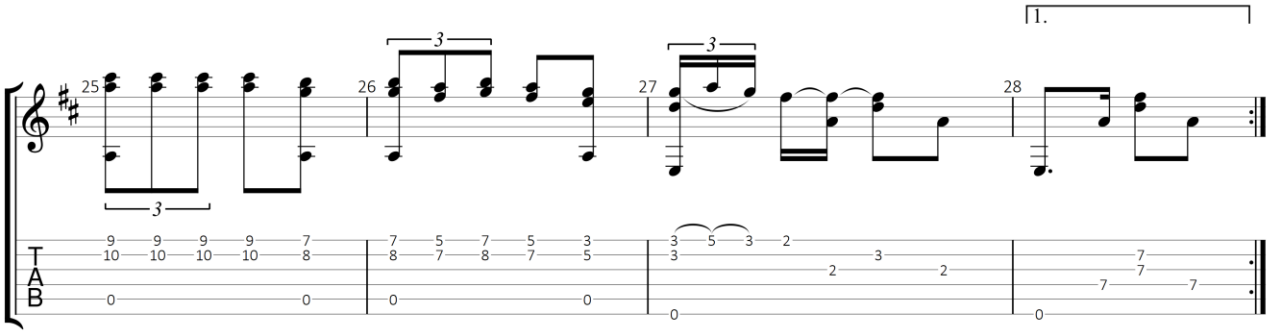

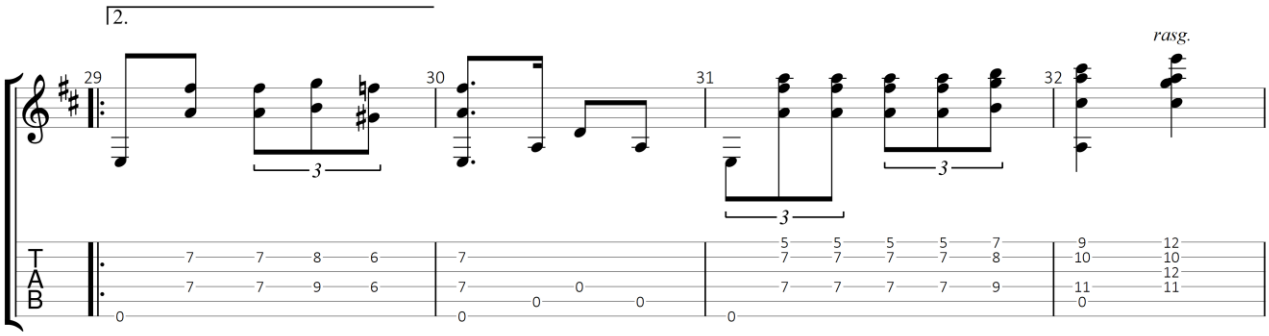

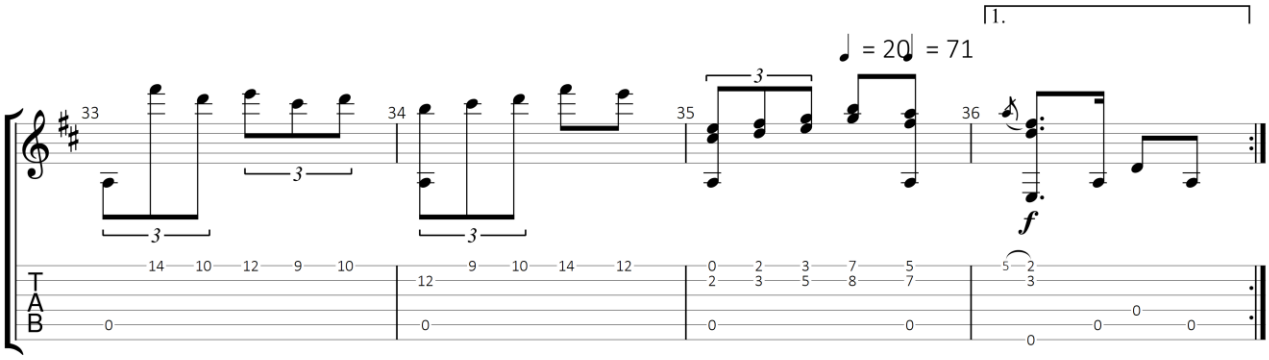

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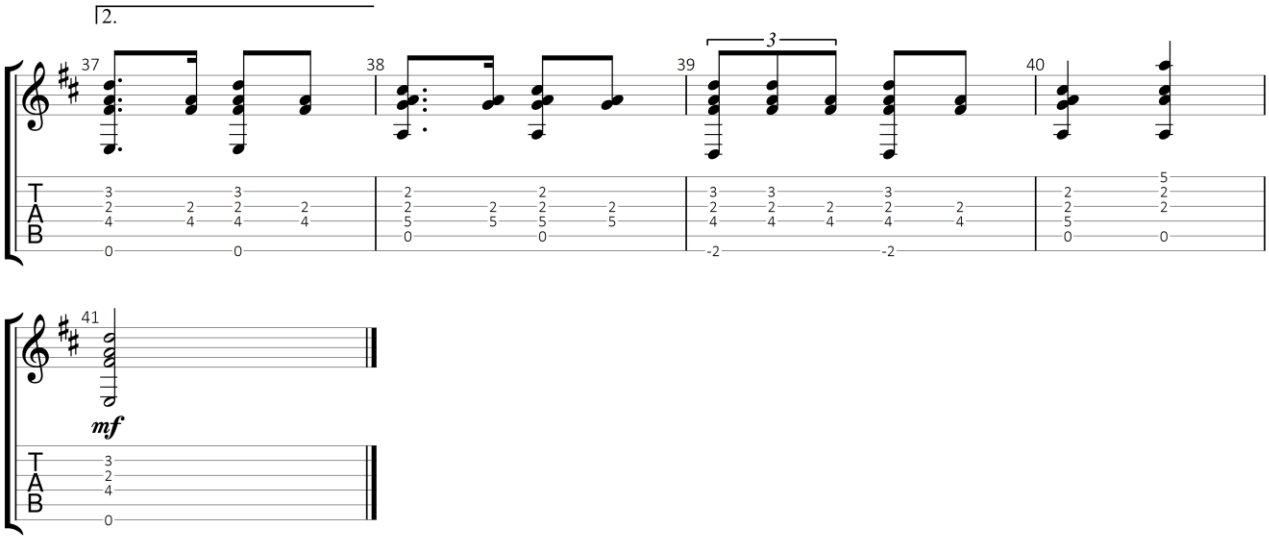

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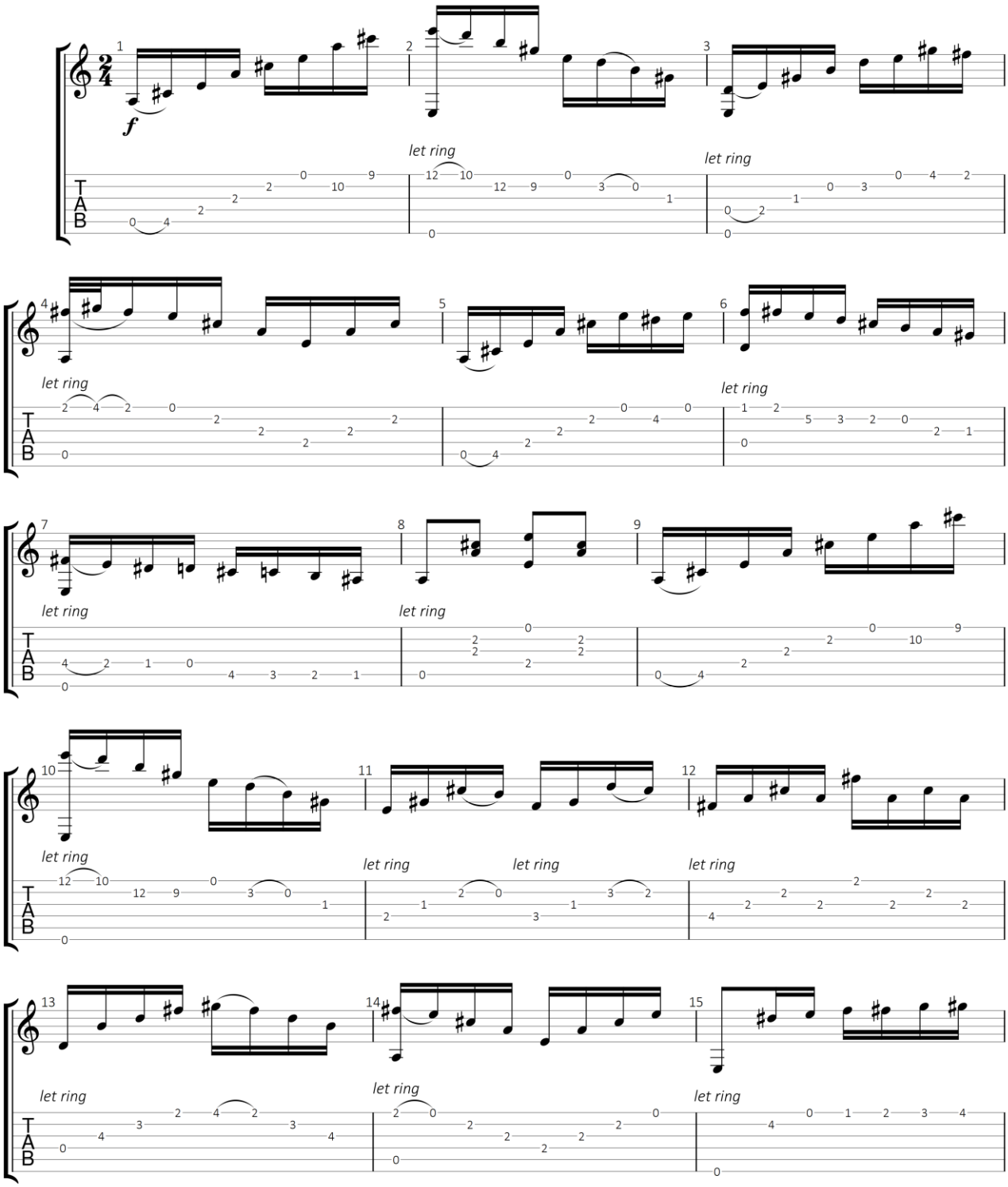
Scherzo en La Majeur

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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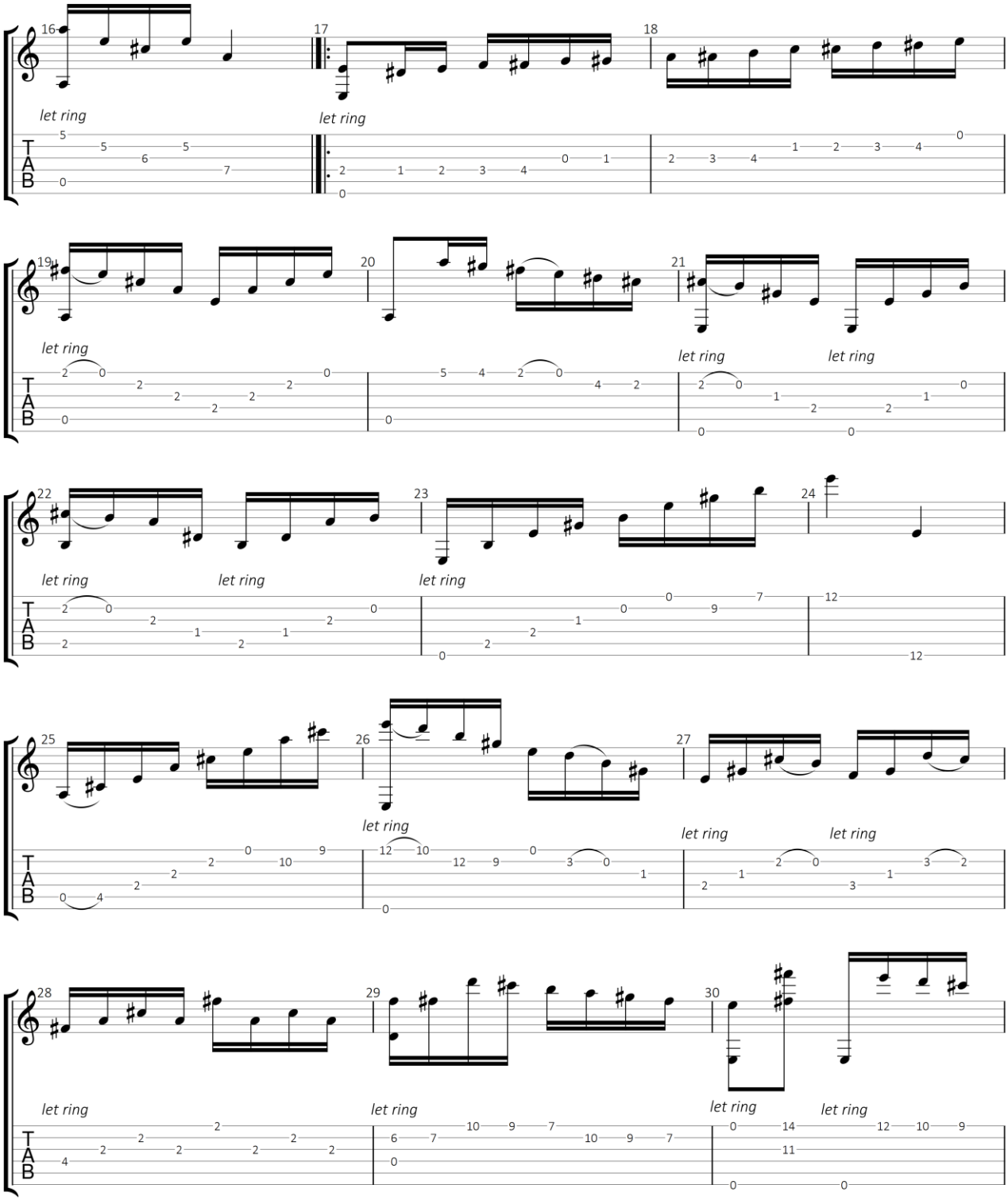

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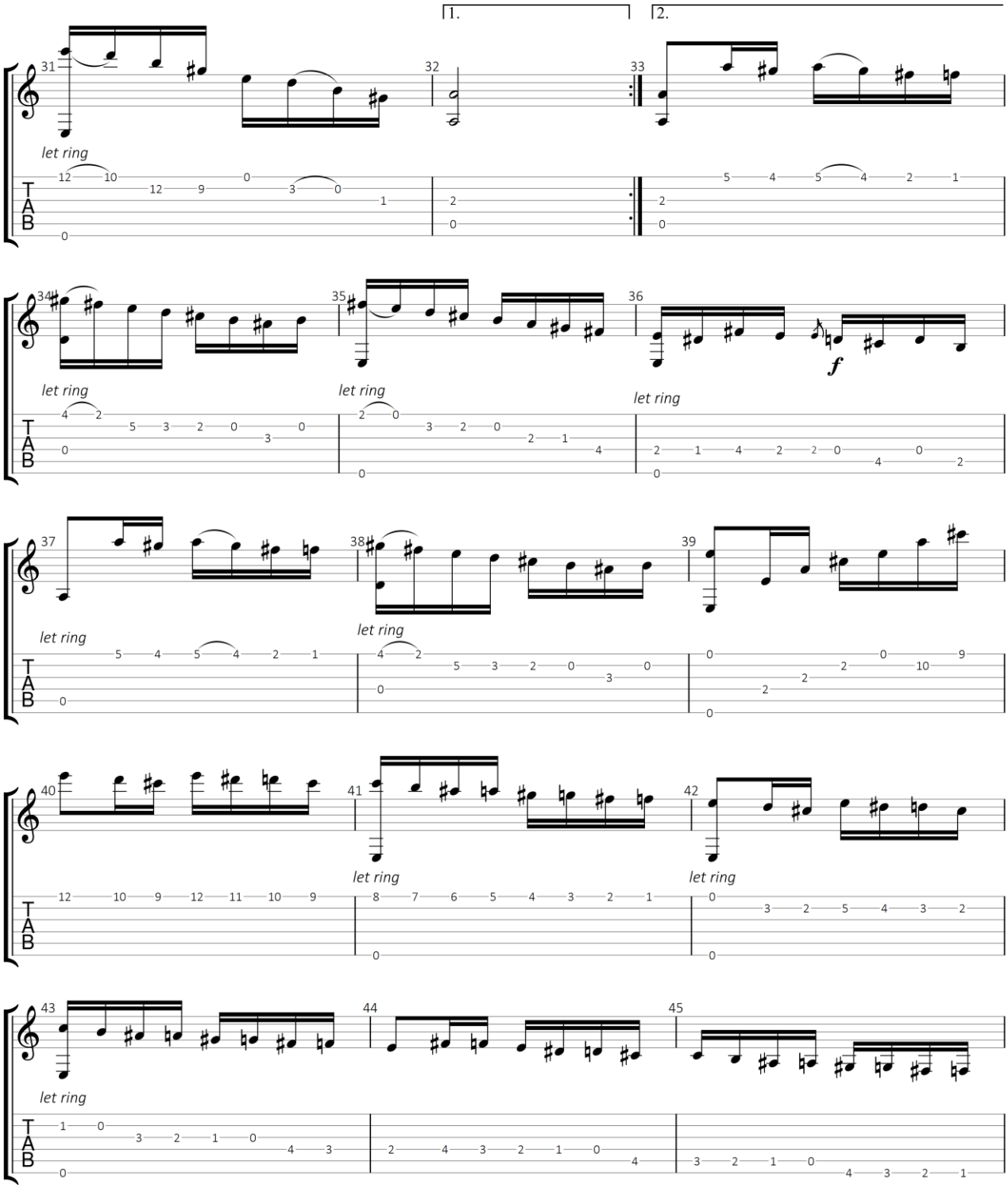

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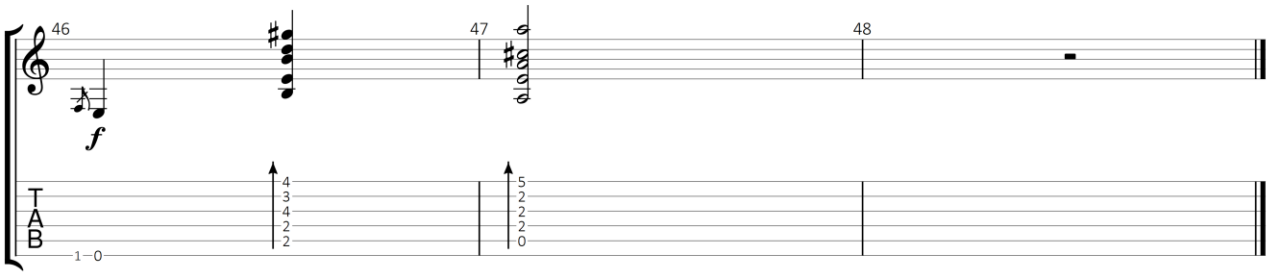

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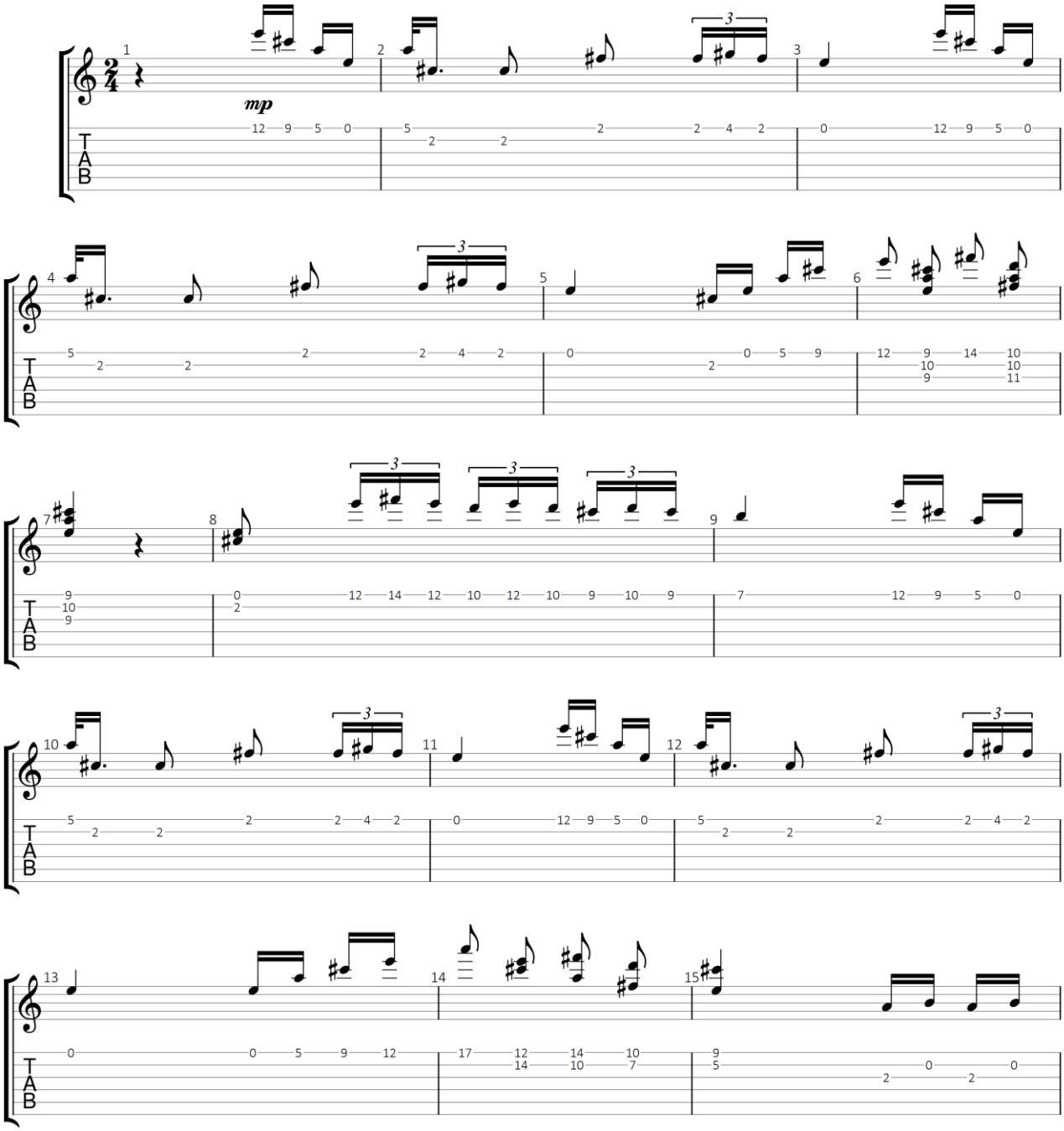
La Alborada

(Capricho)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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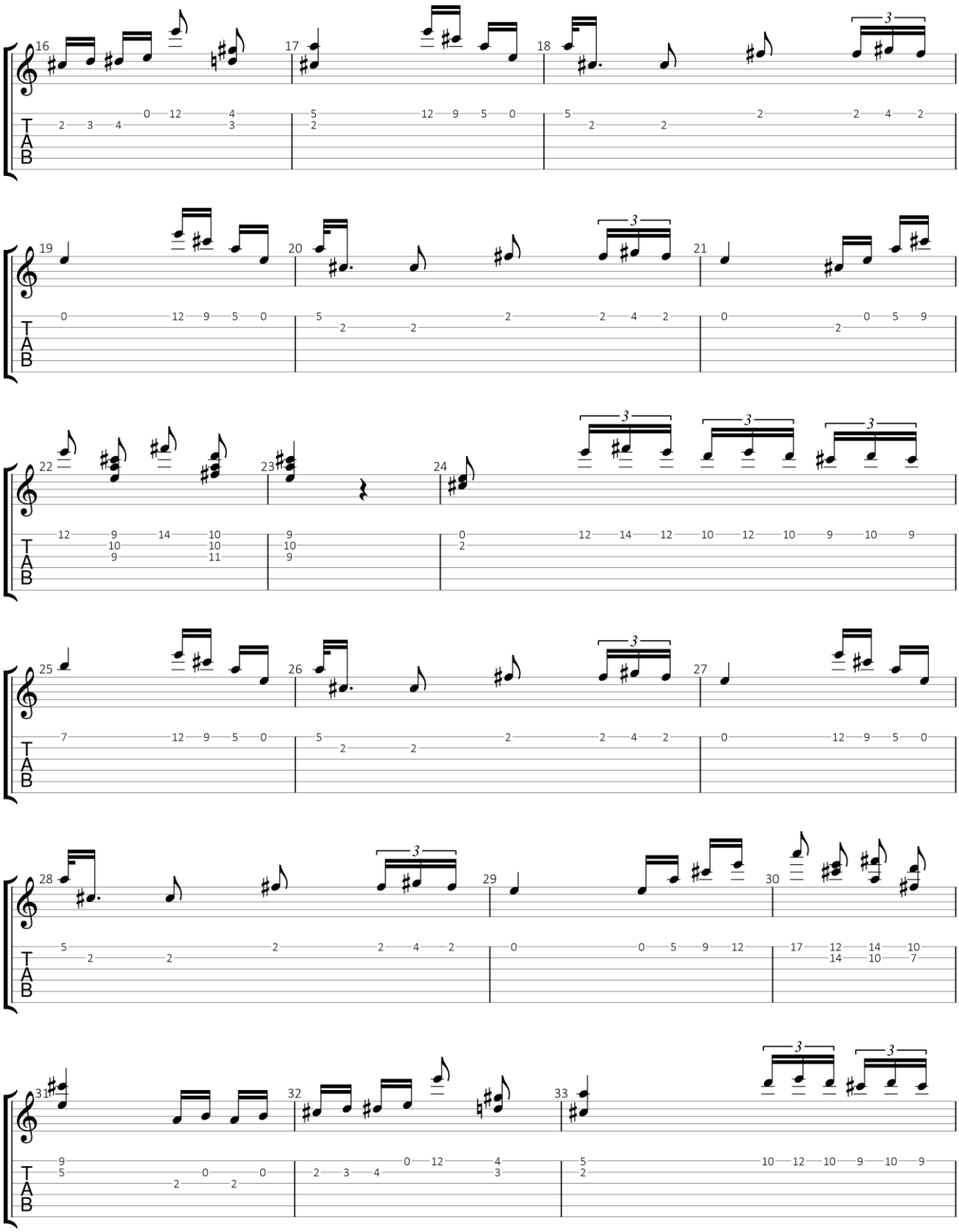

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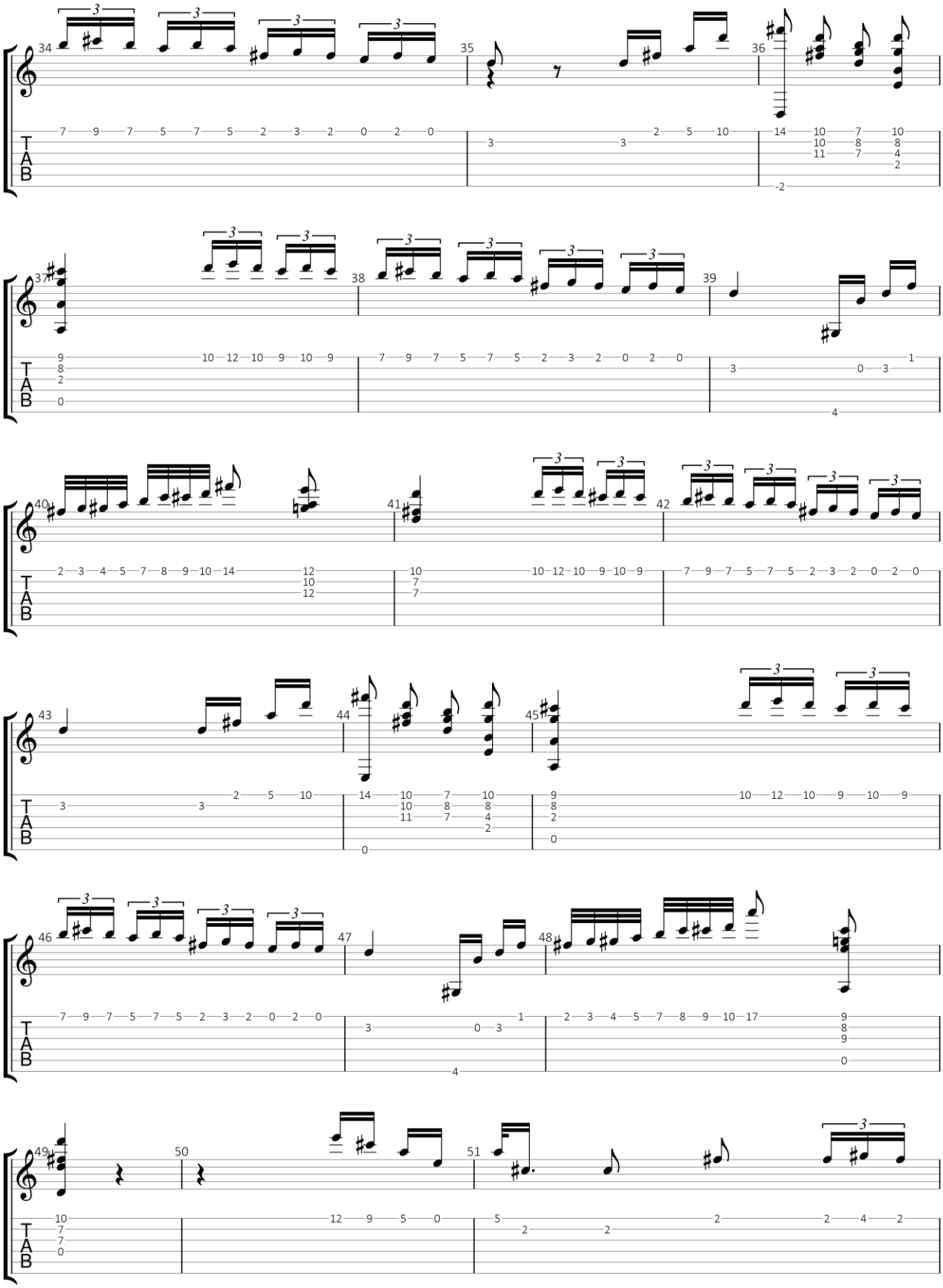

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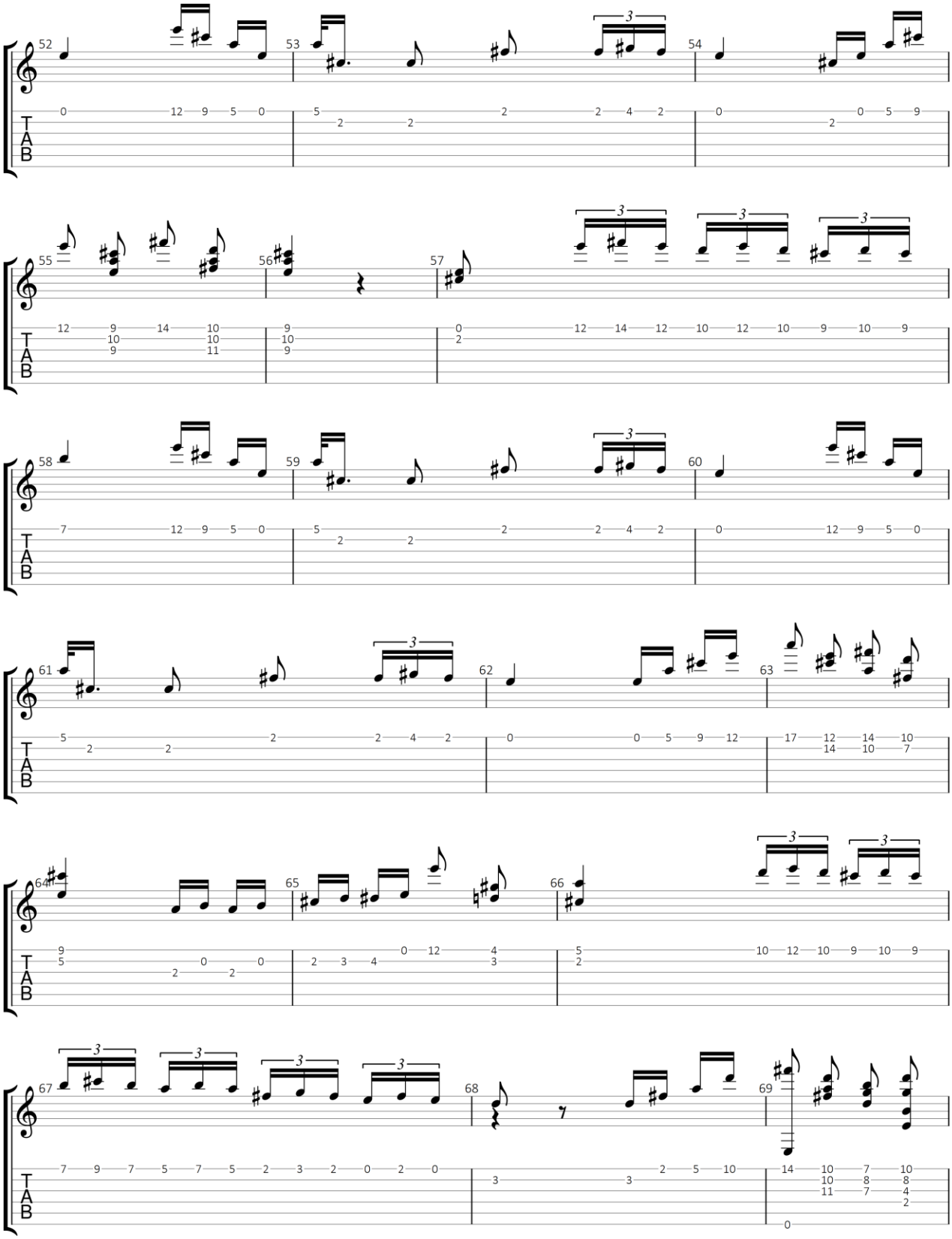

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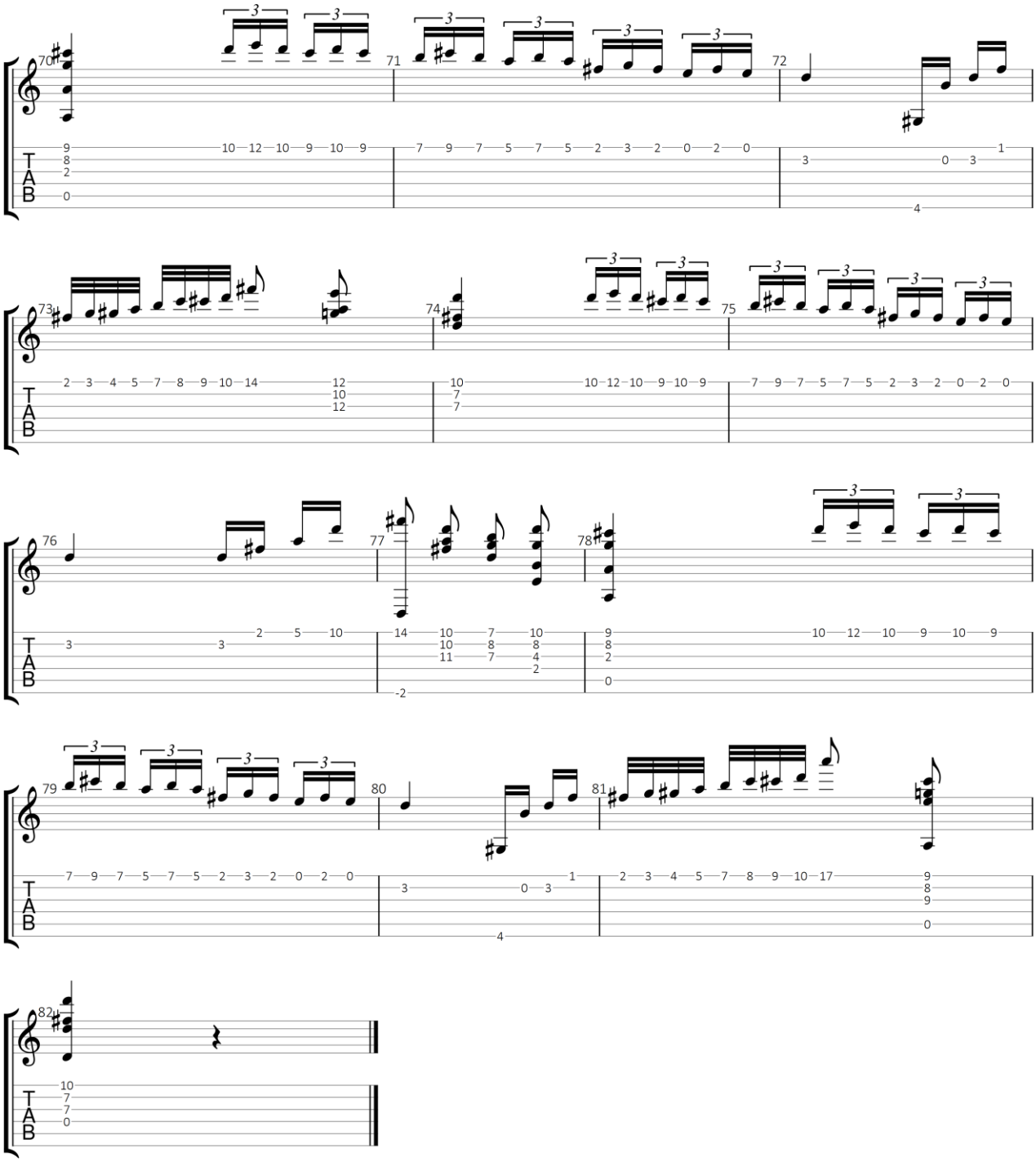

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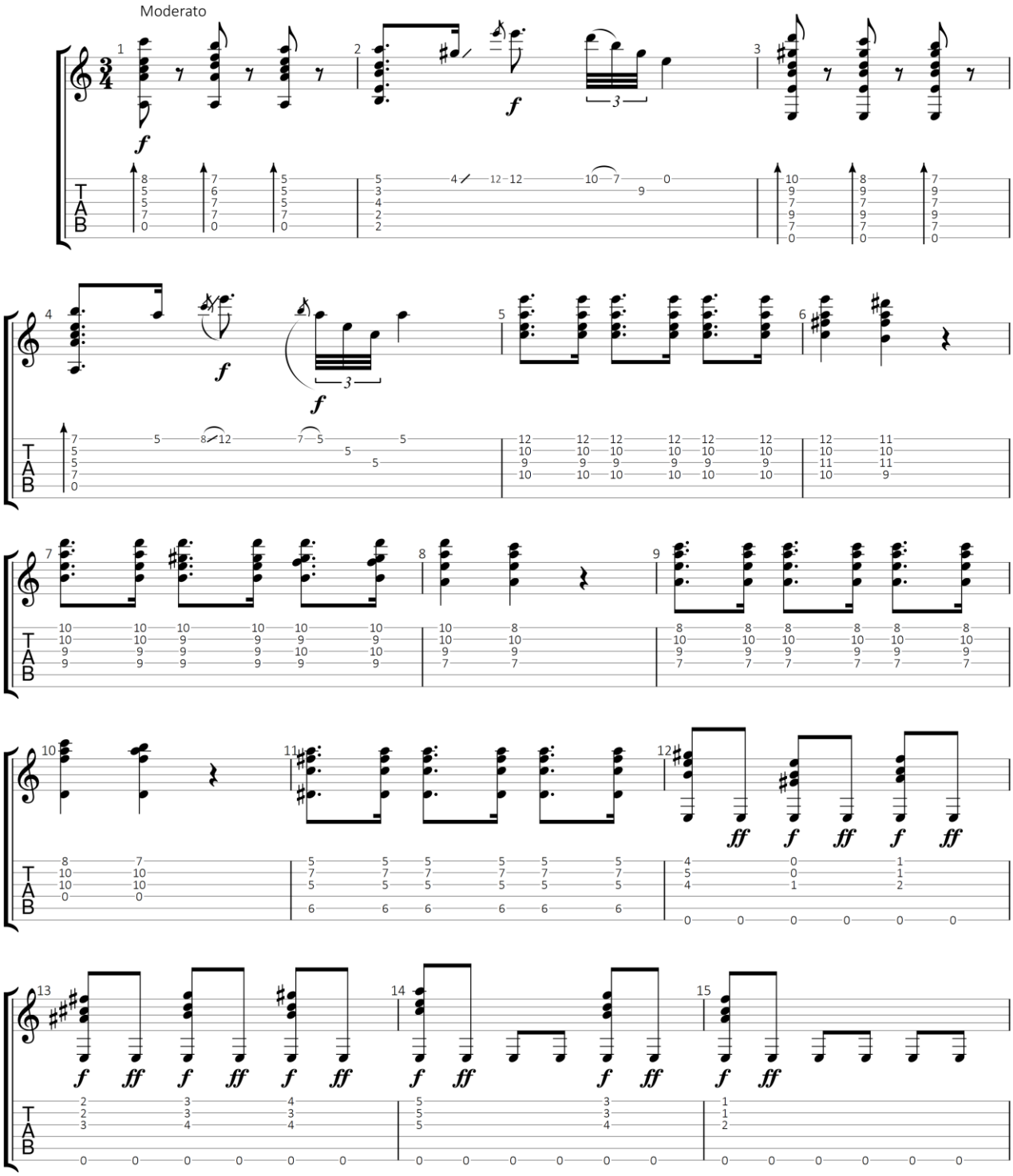
Di San

(De Jacht)

Francisco Tárrega Eixea (1852-1909)

Standaard stemming



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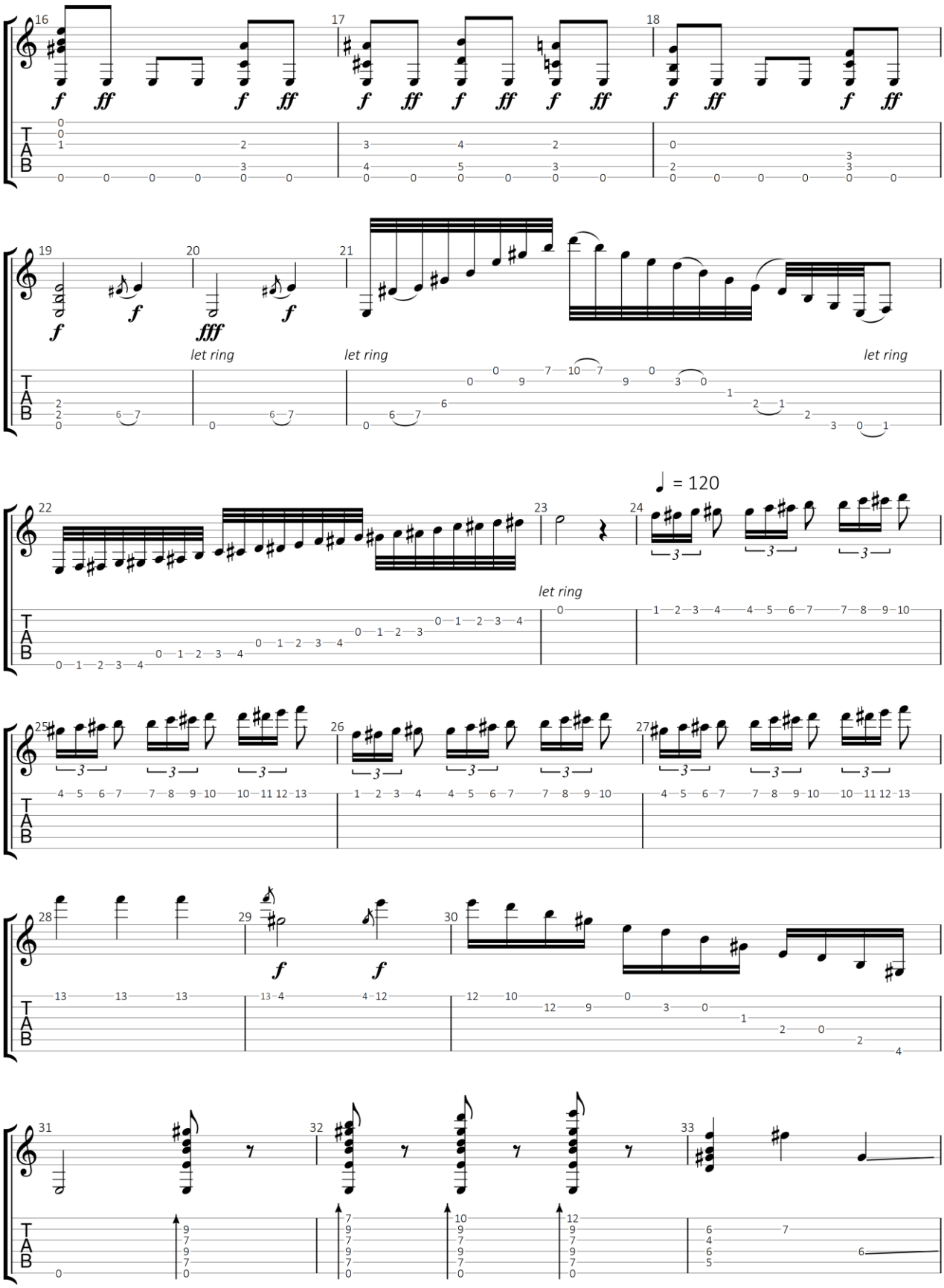

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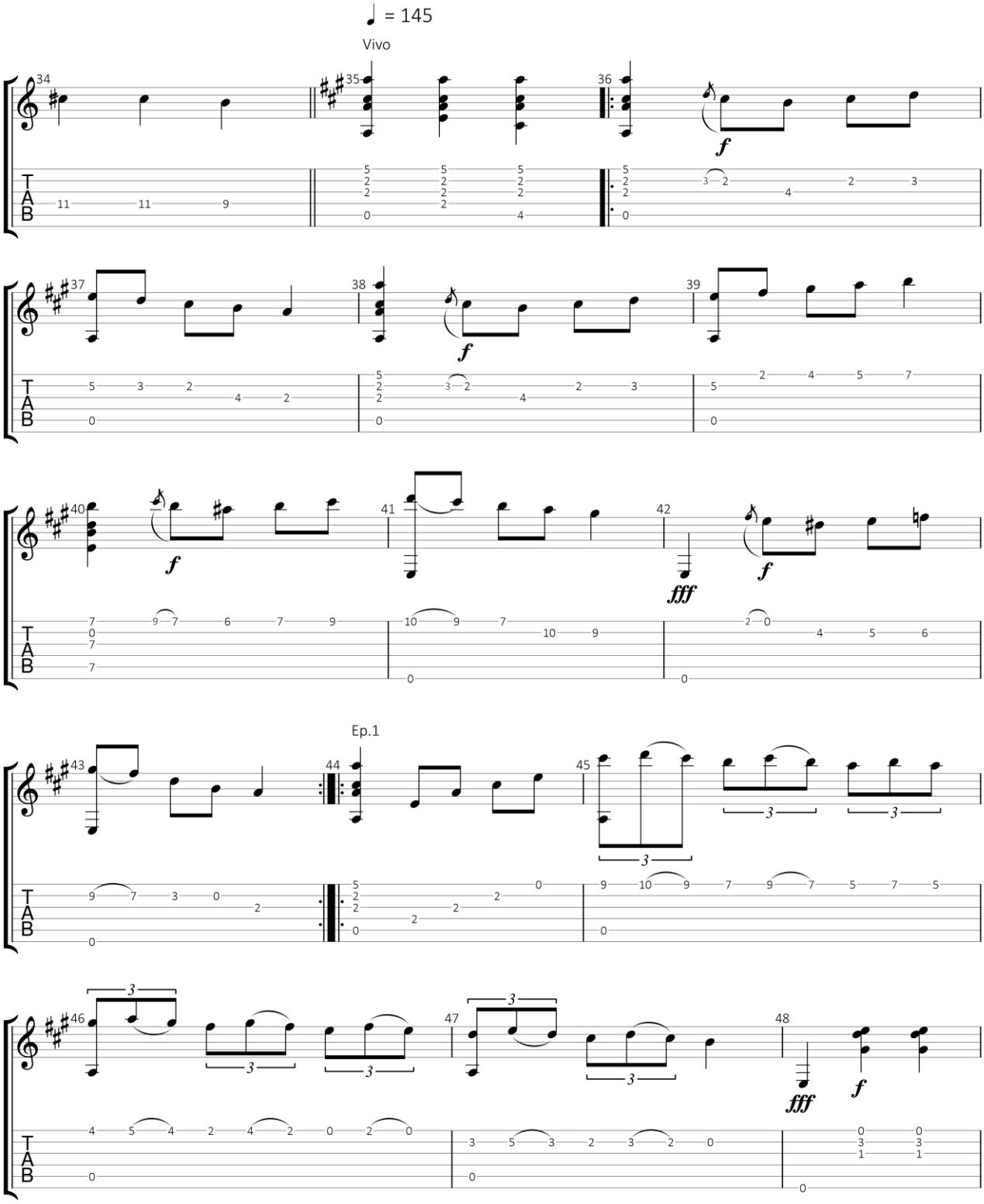

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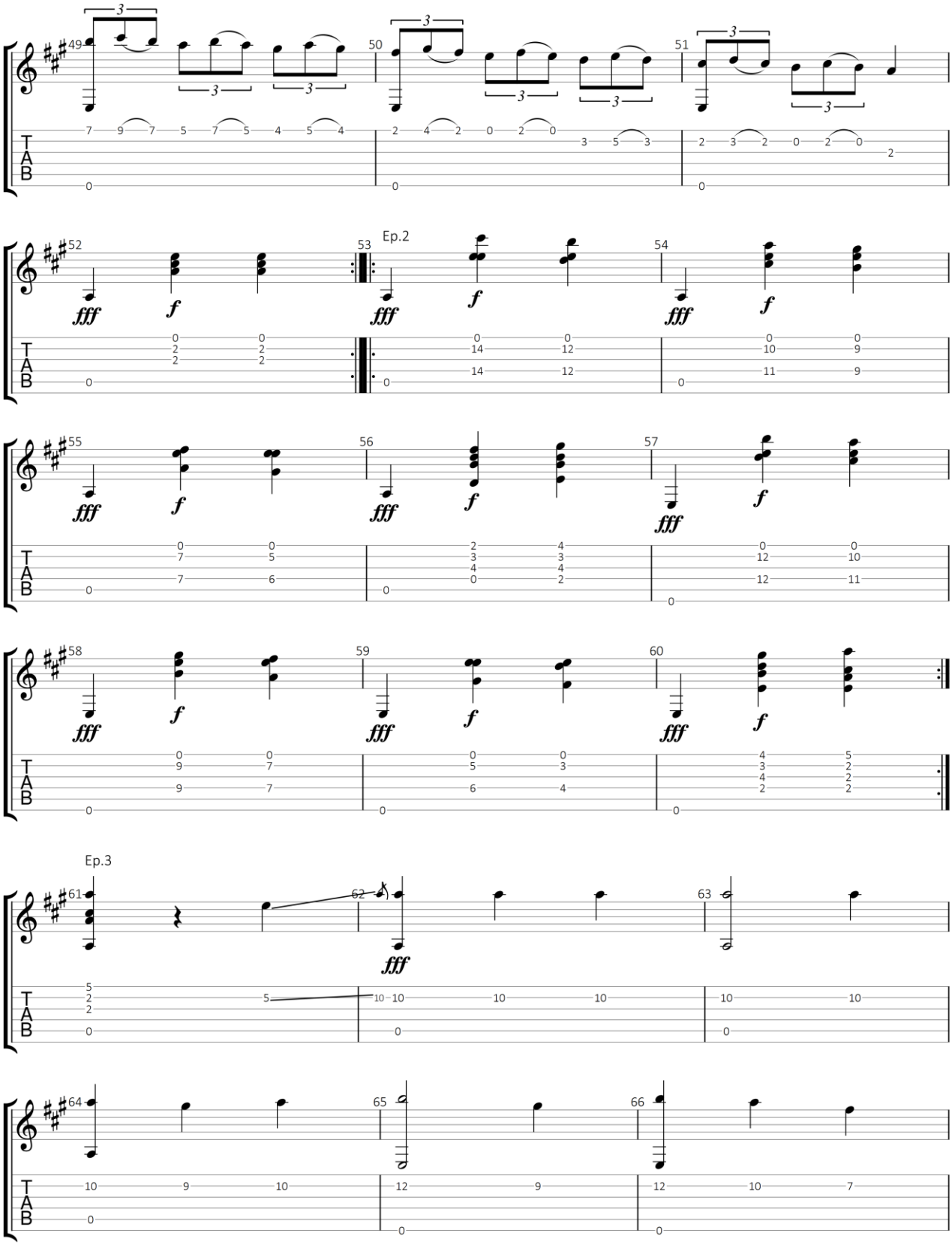

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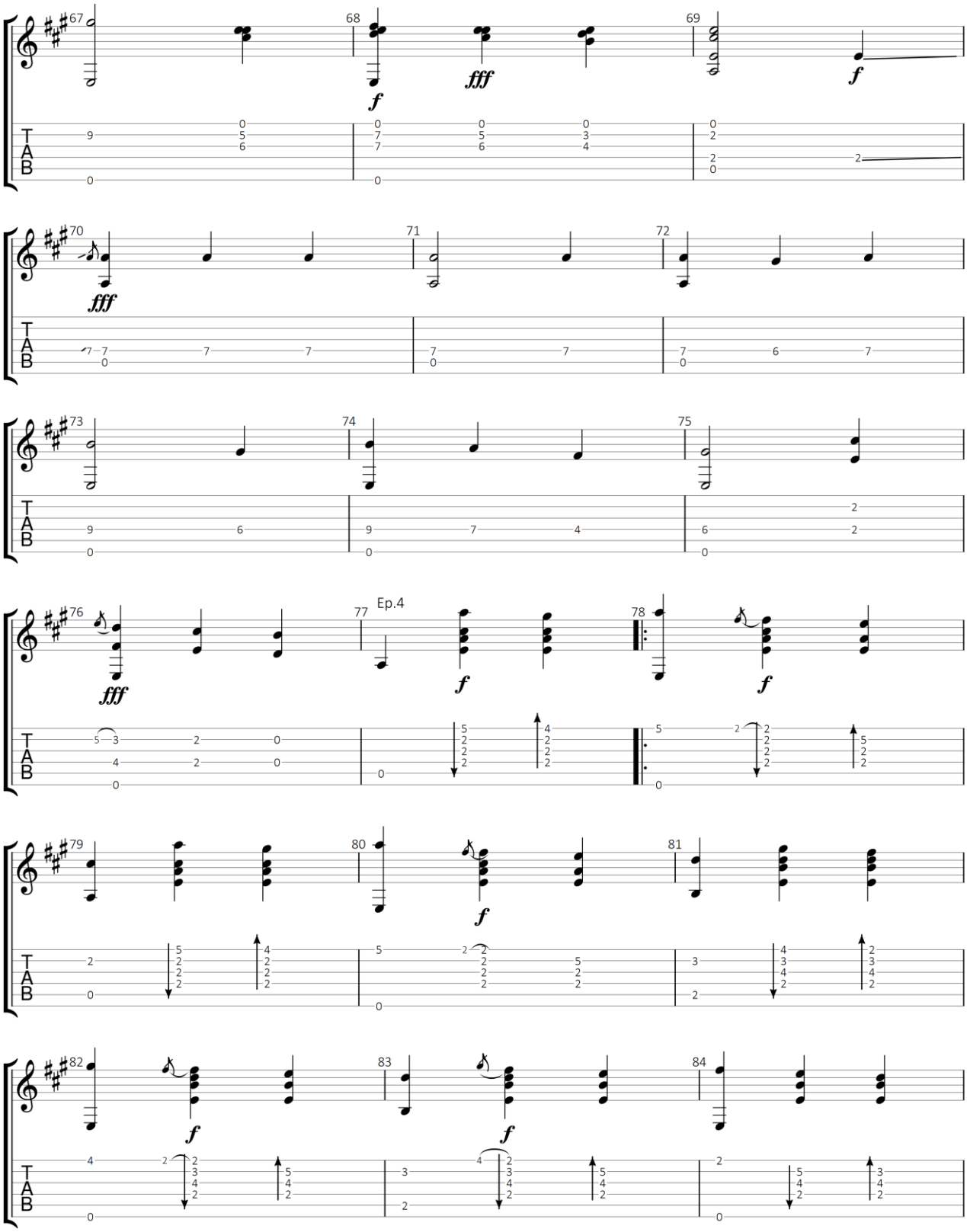

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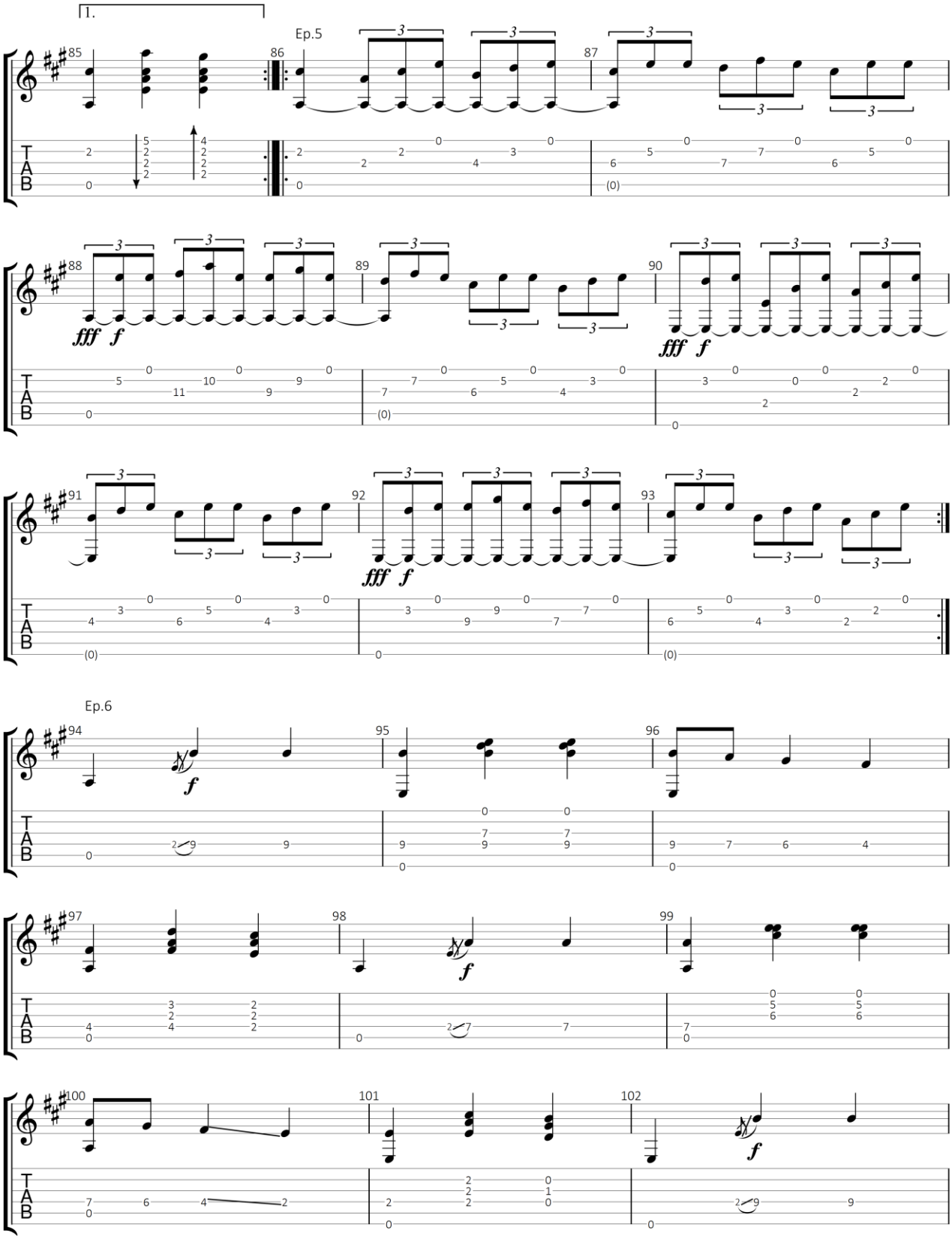

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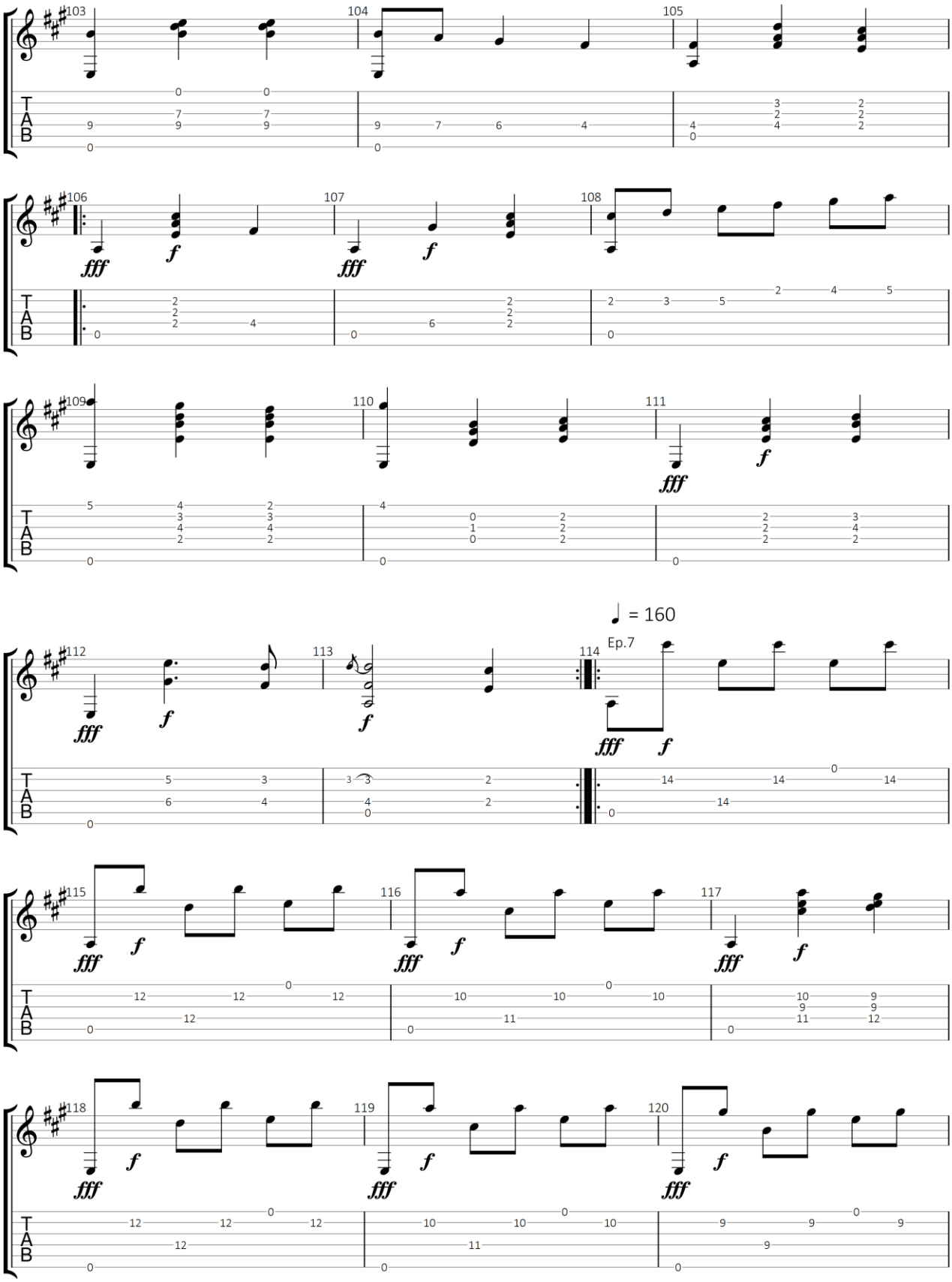

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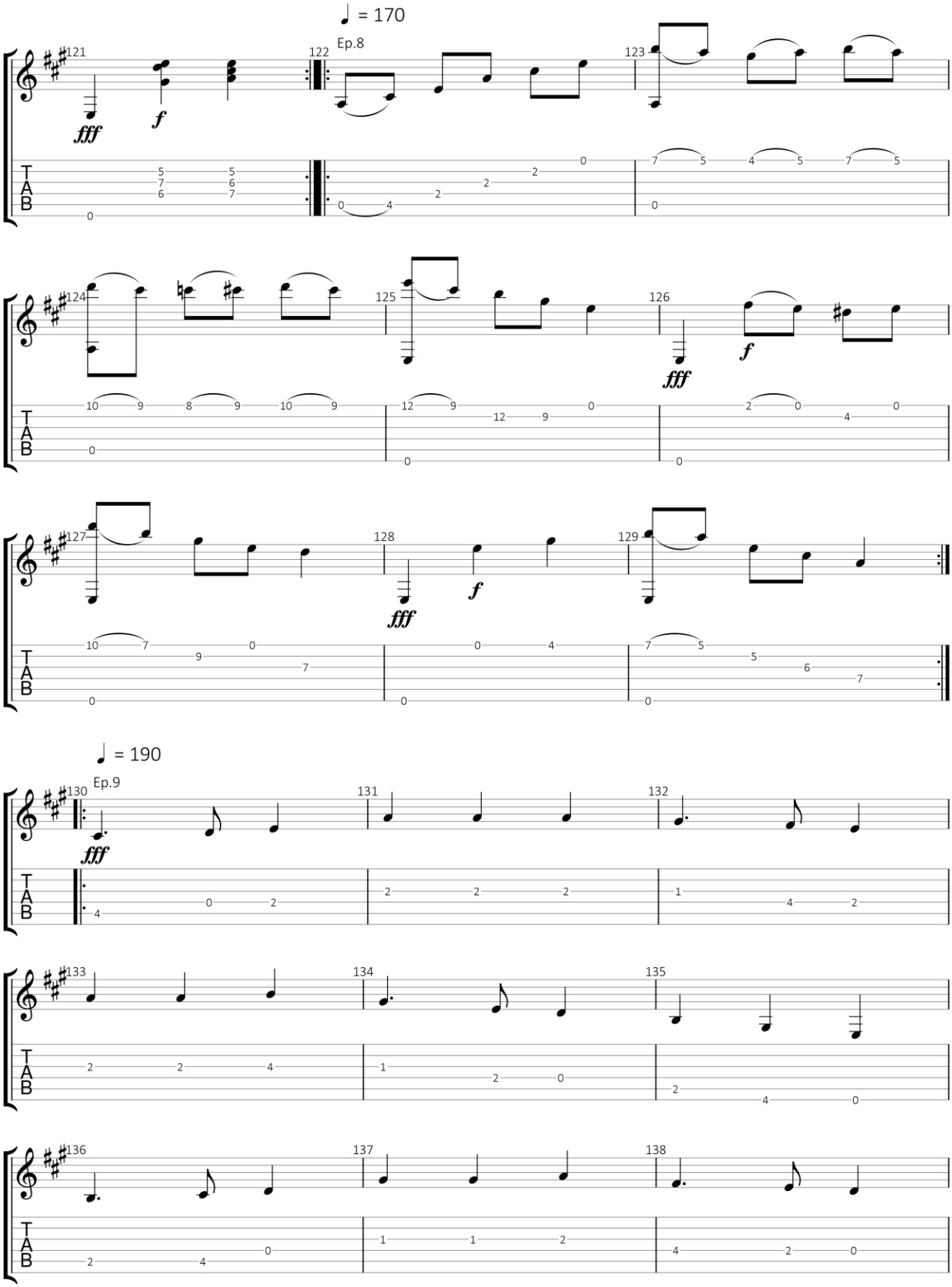

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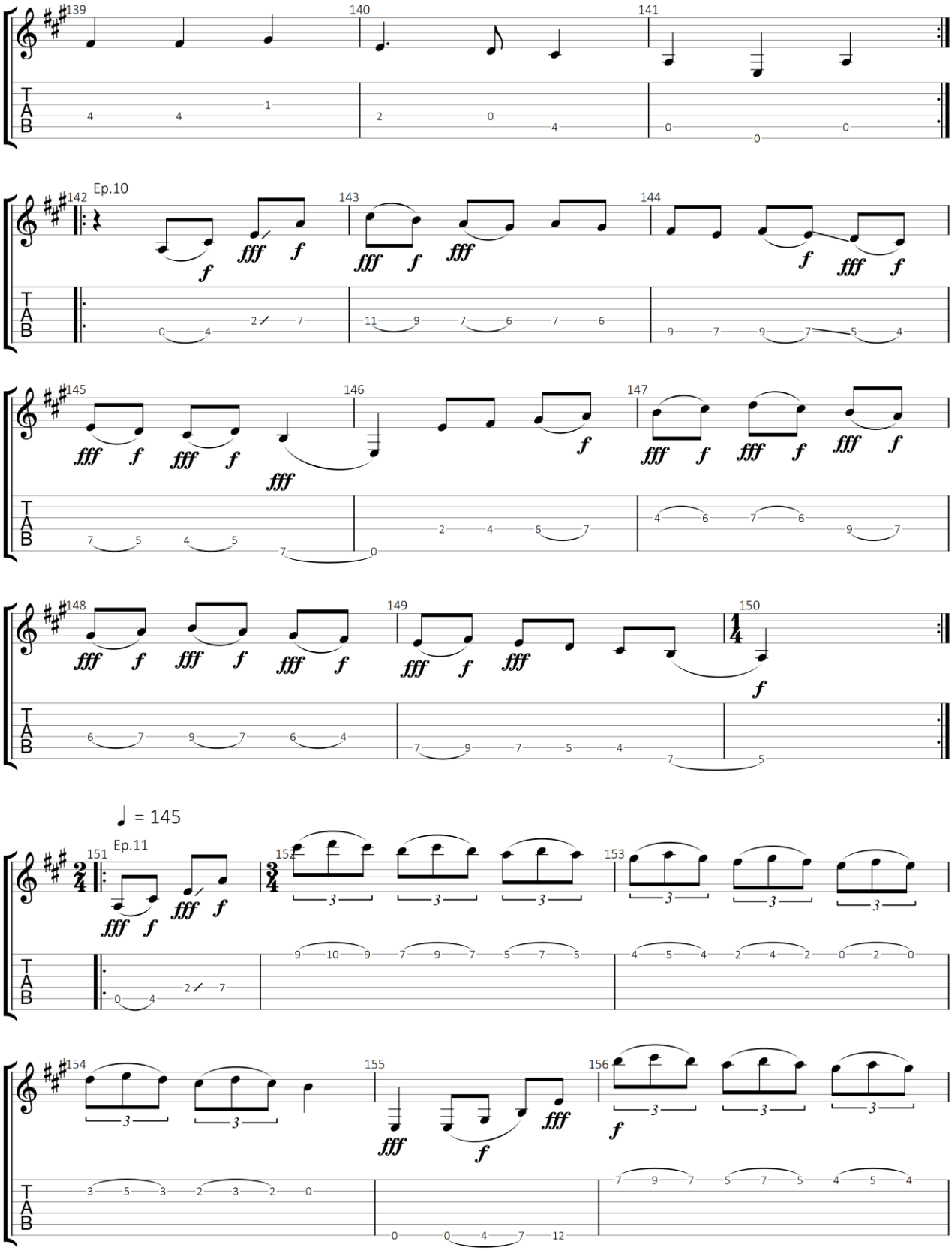

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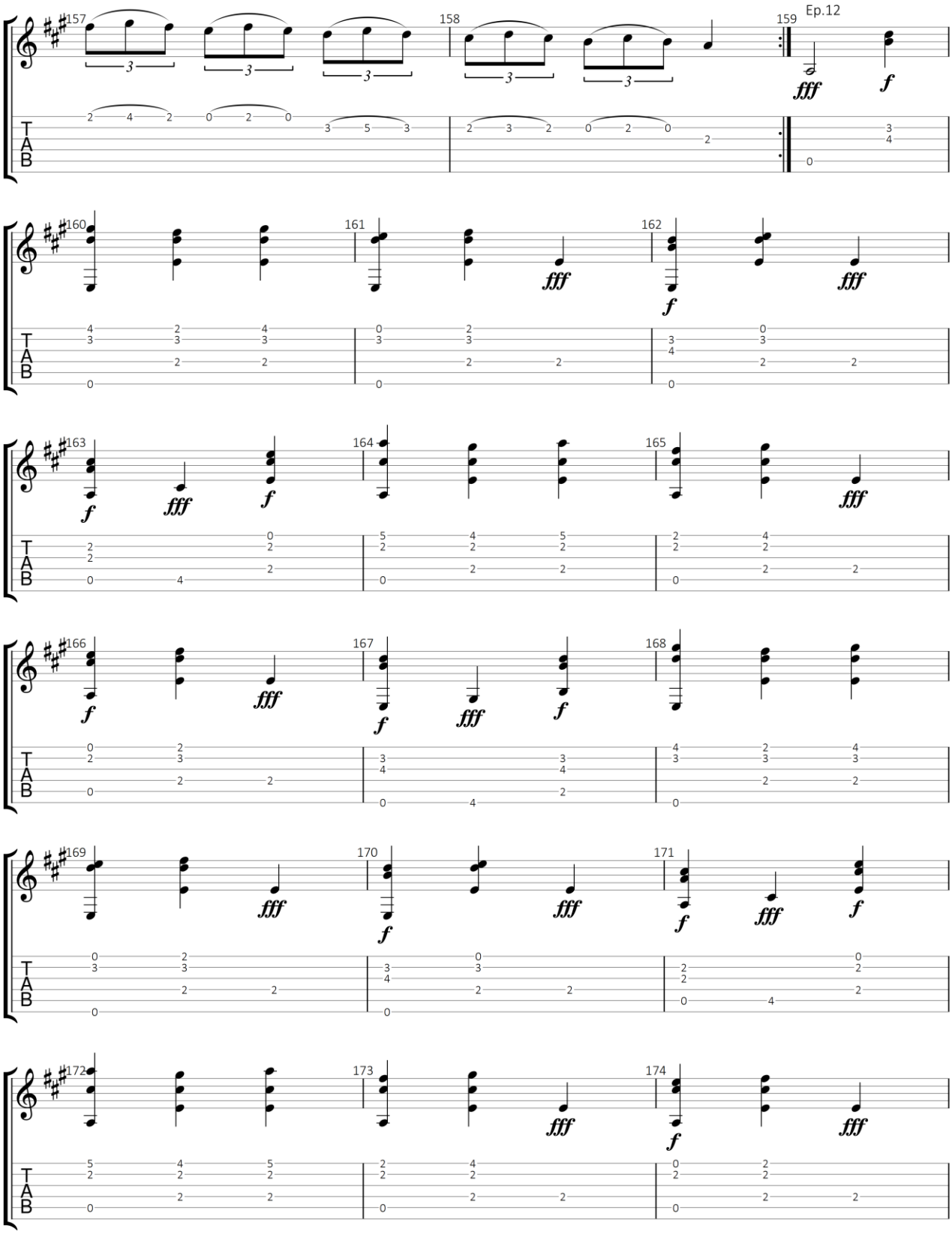

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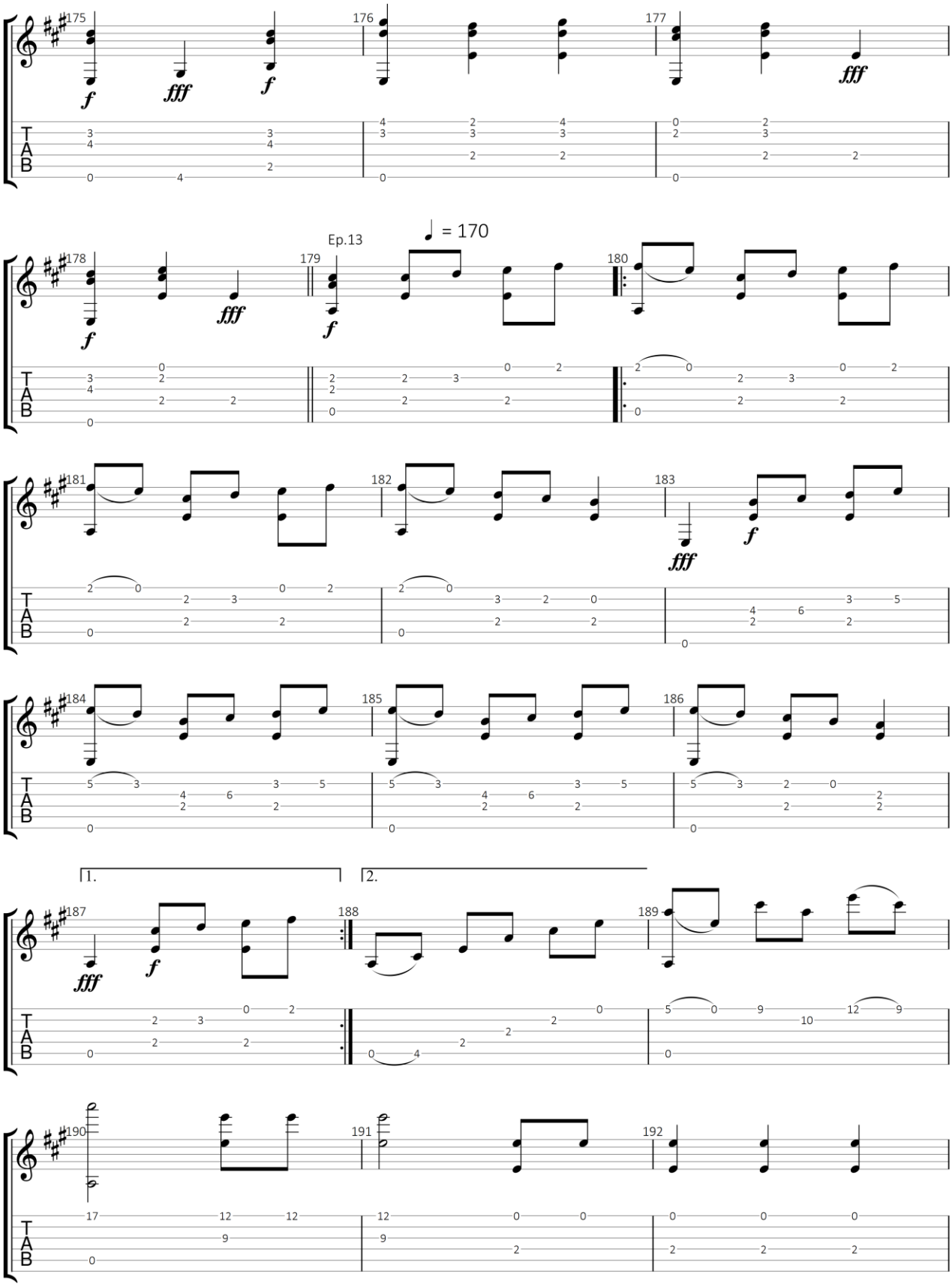

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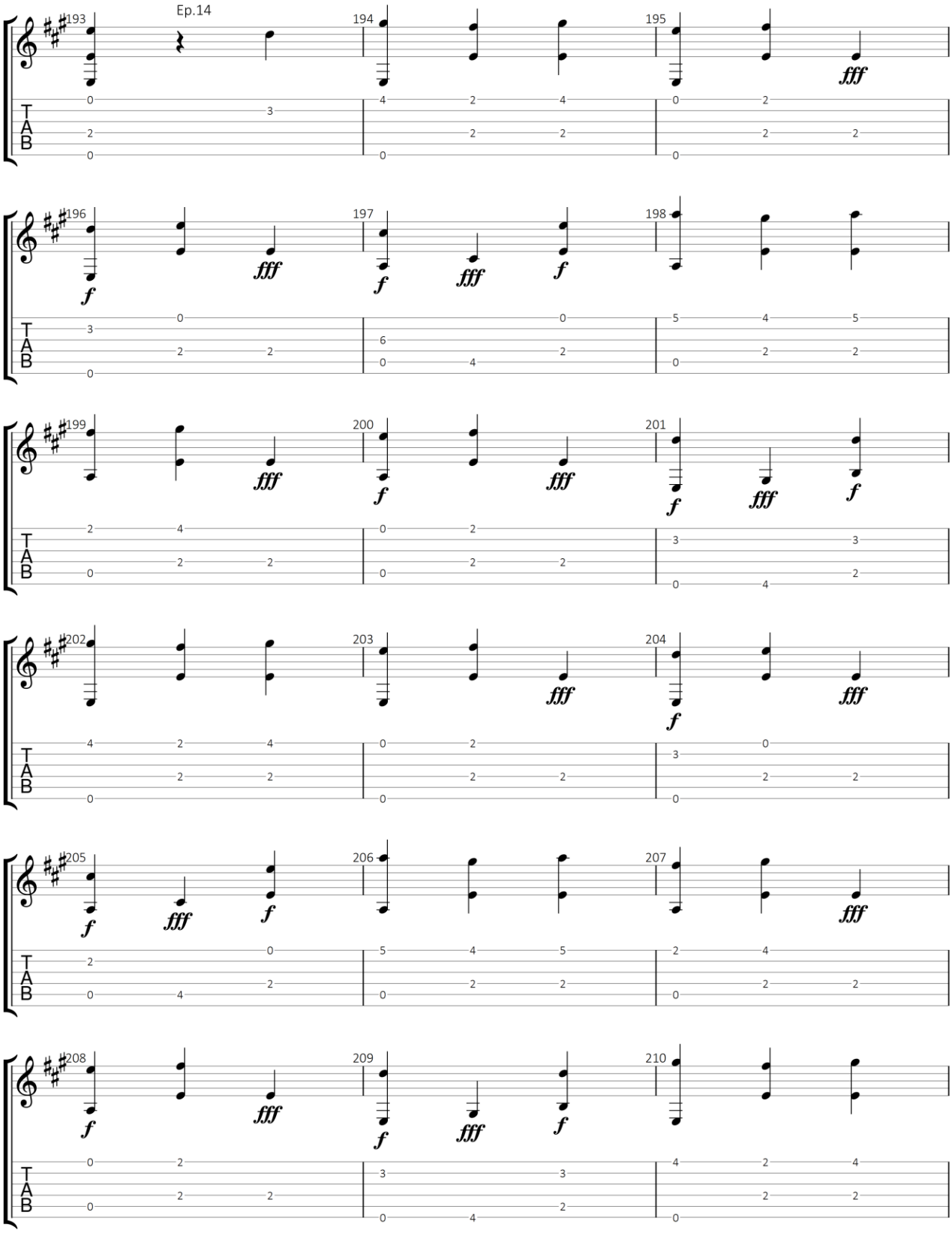

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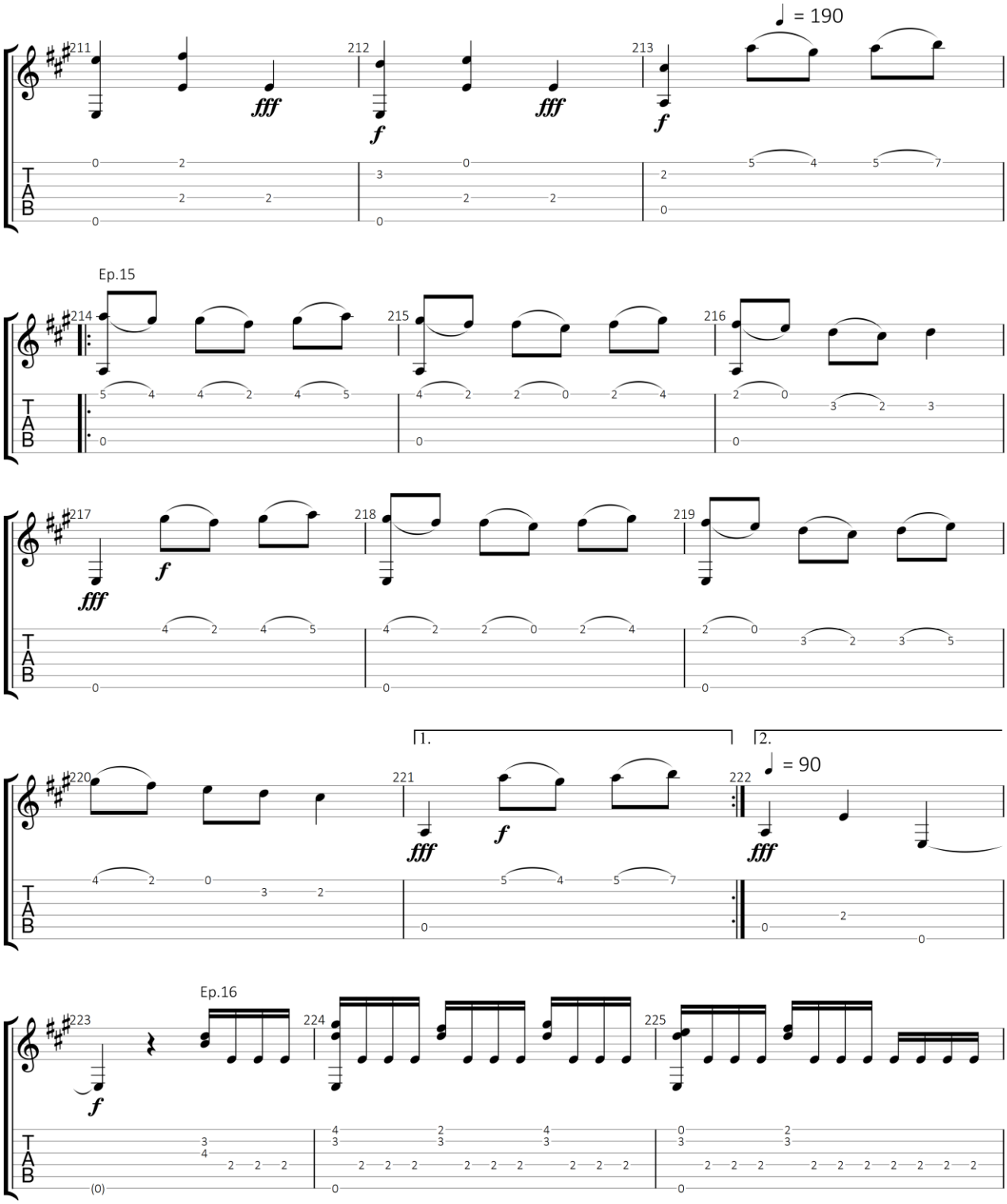

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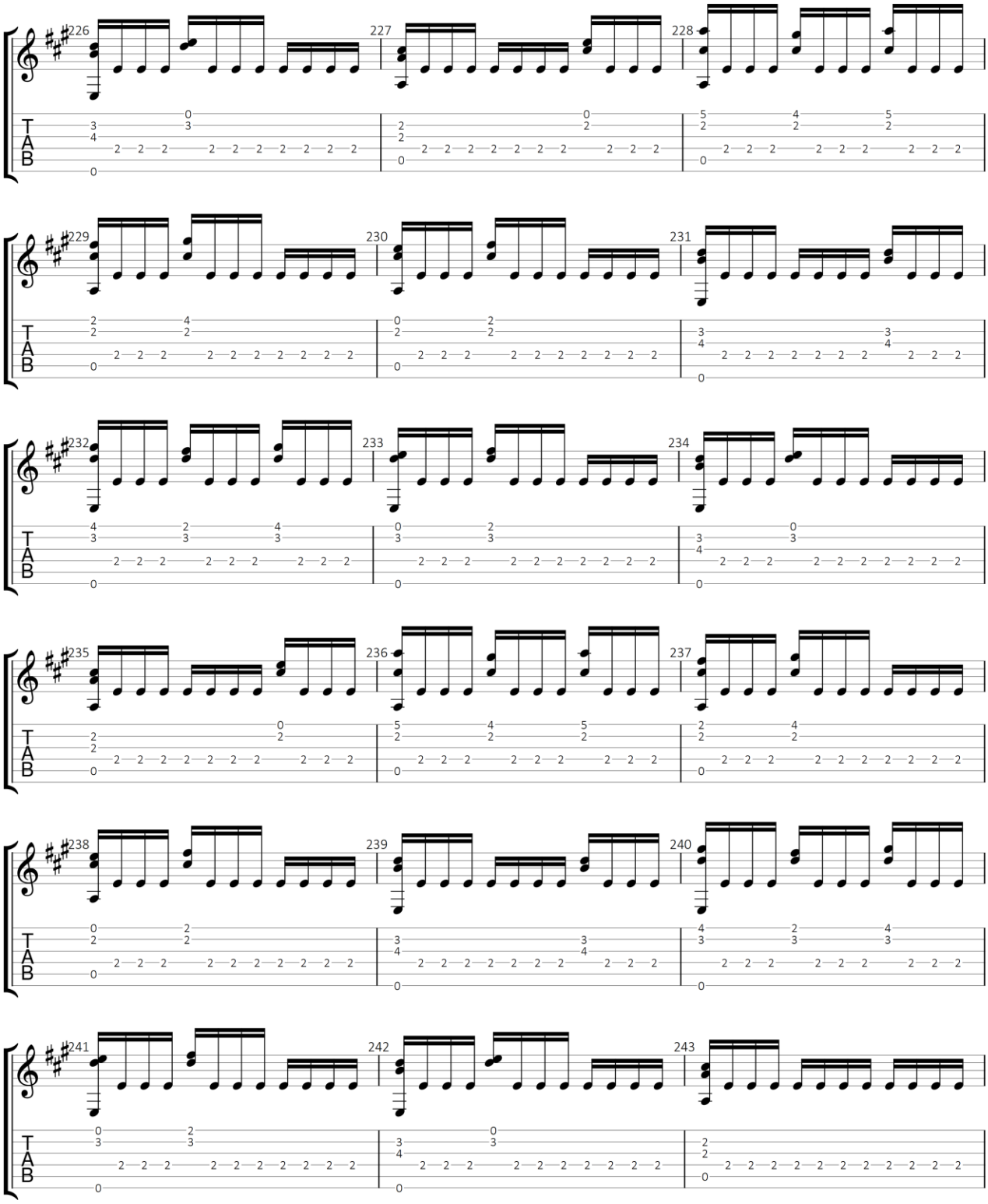

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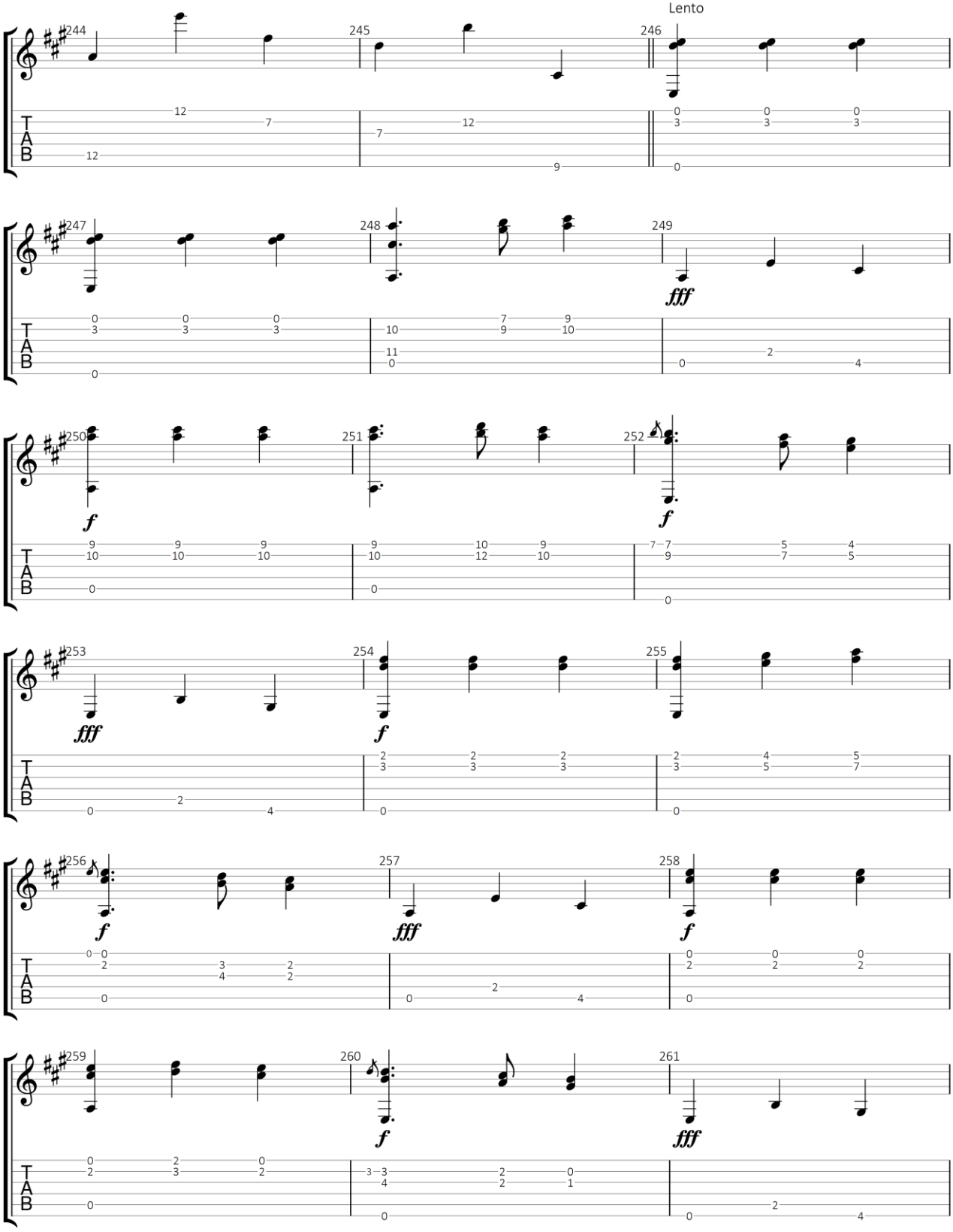

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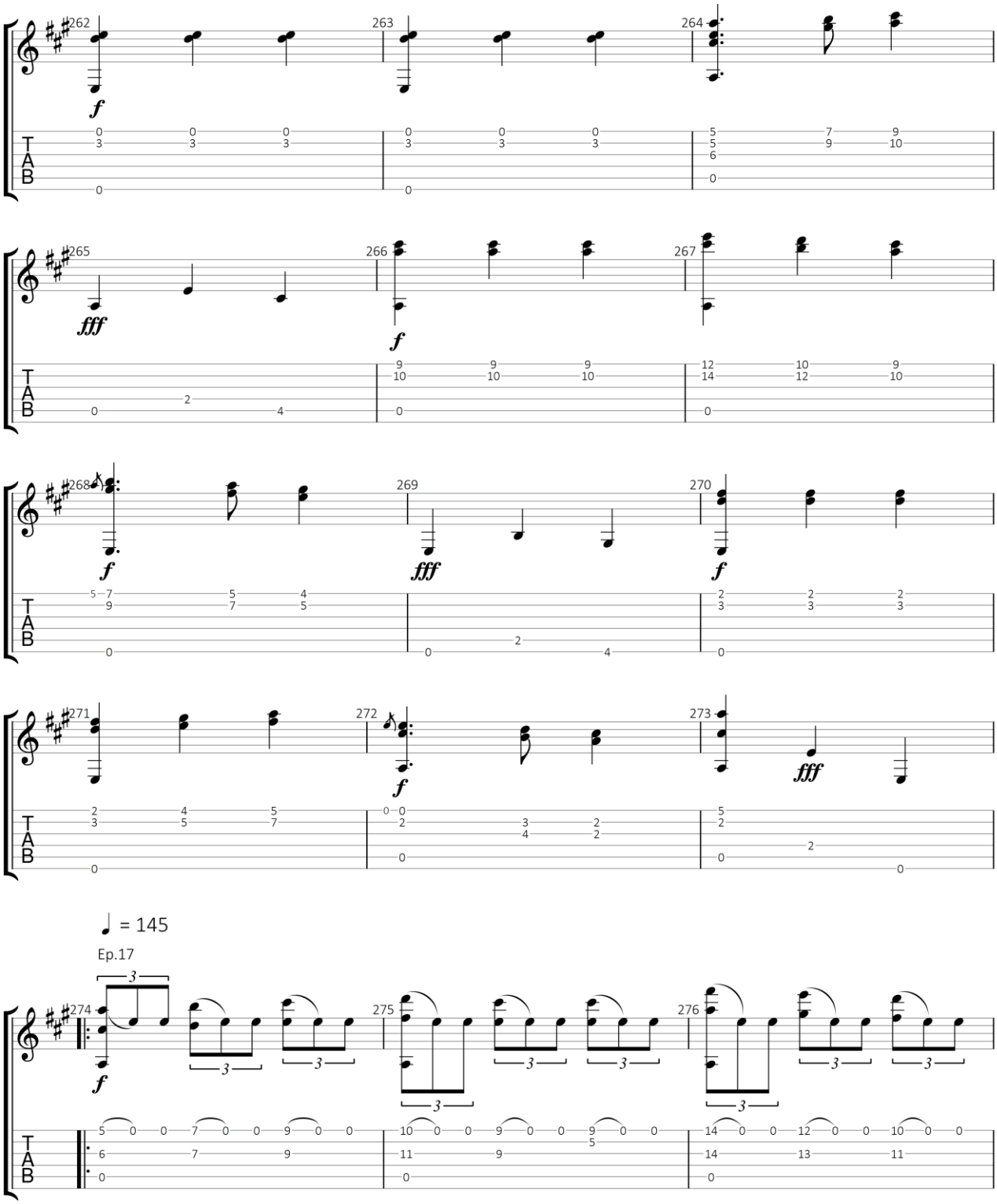

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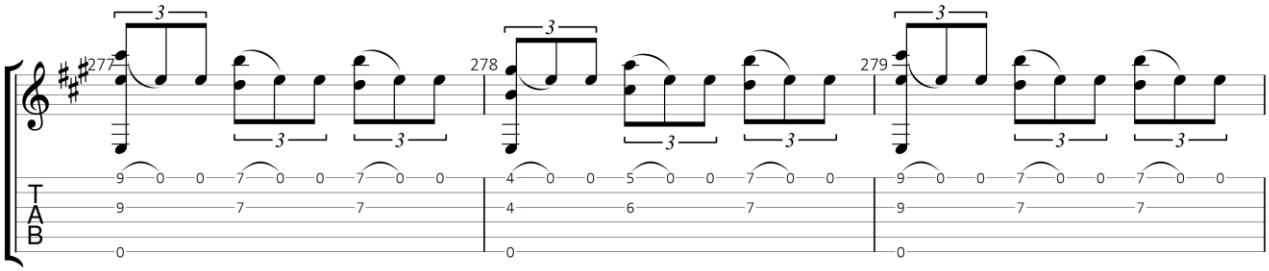
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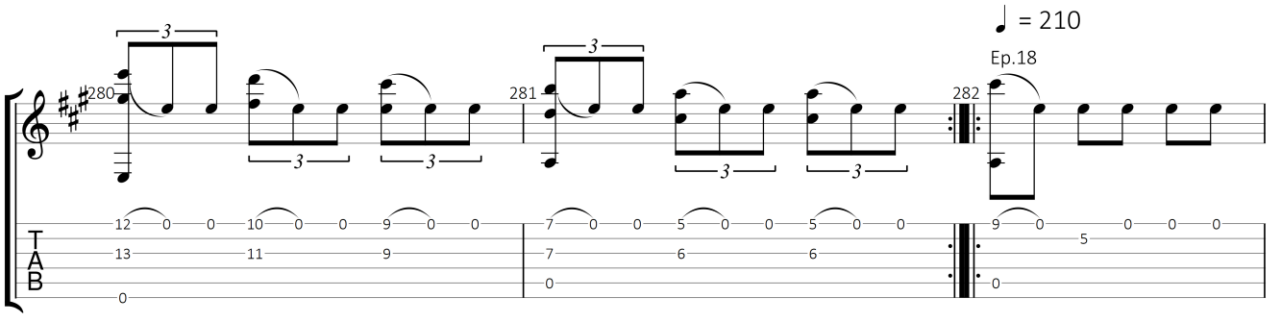
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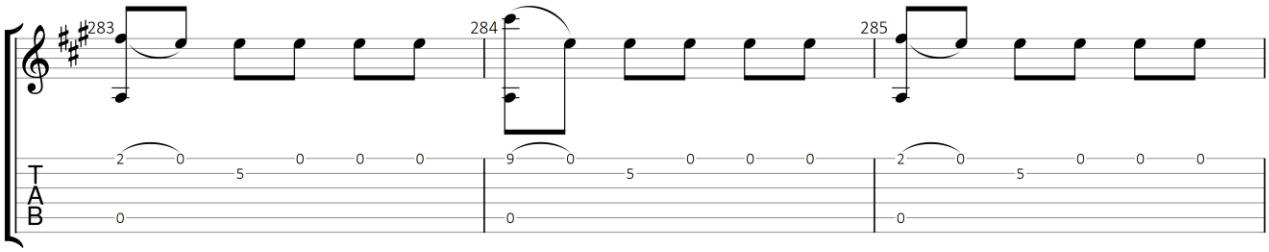
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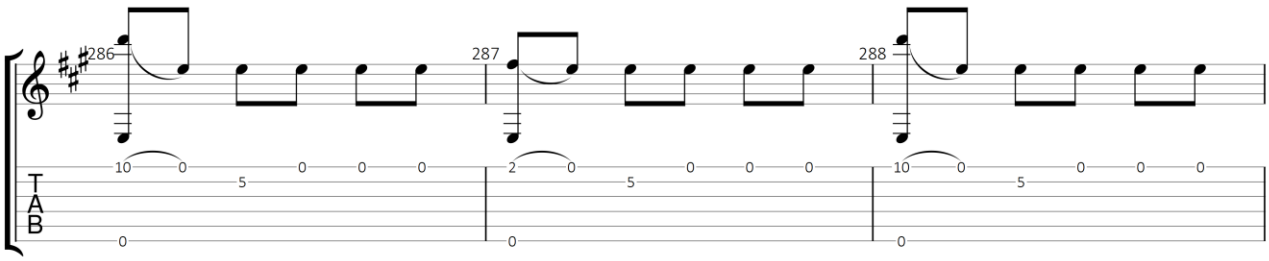
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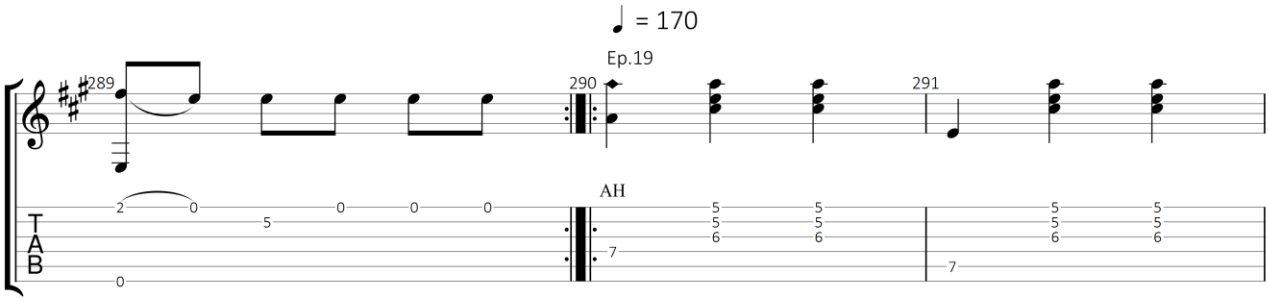
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Ep.19
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291
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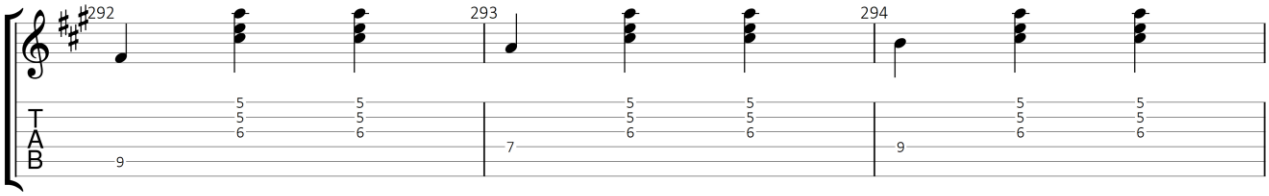
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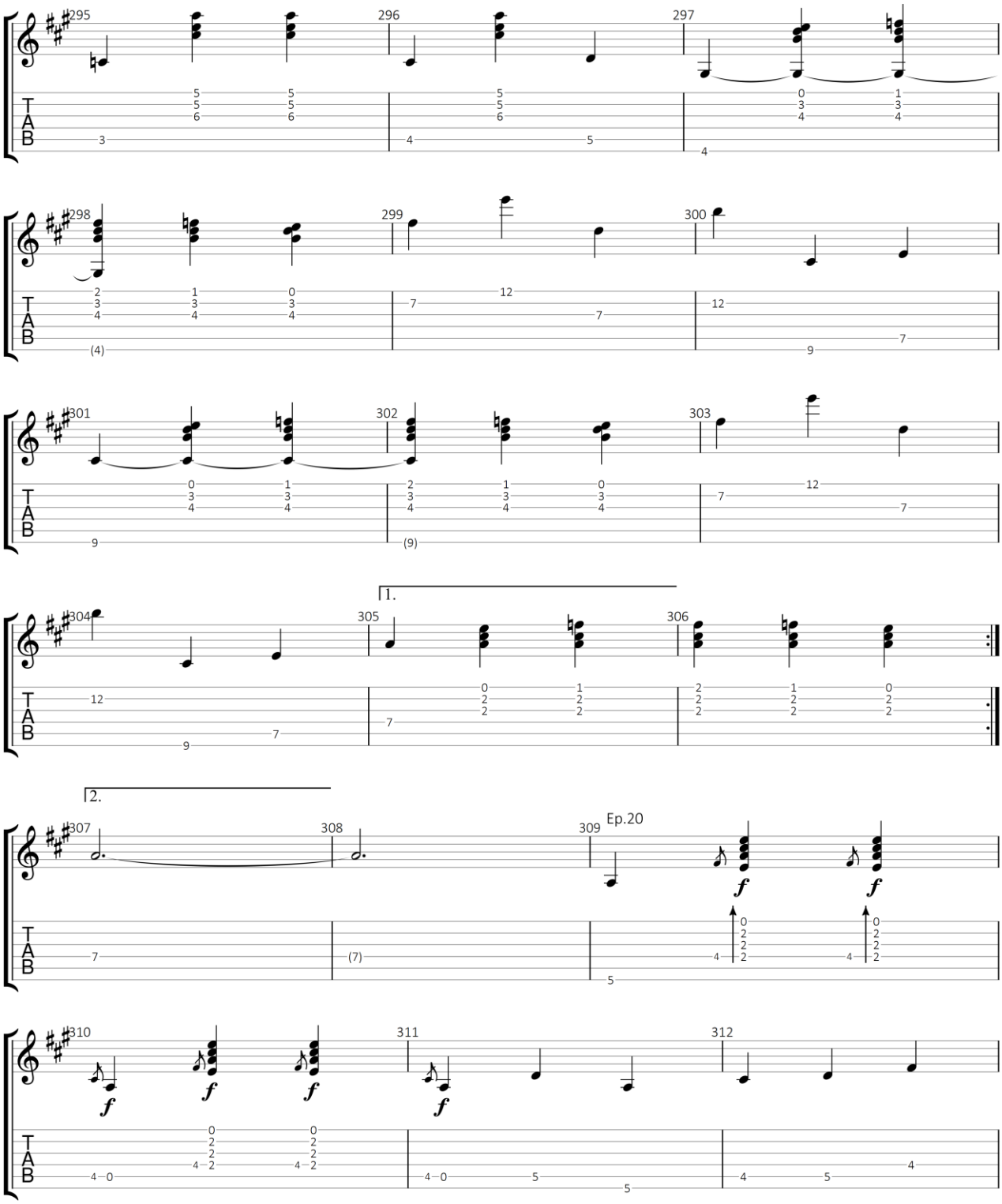

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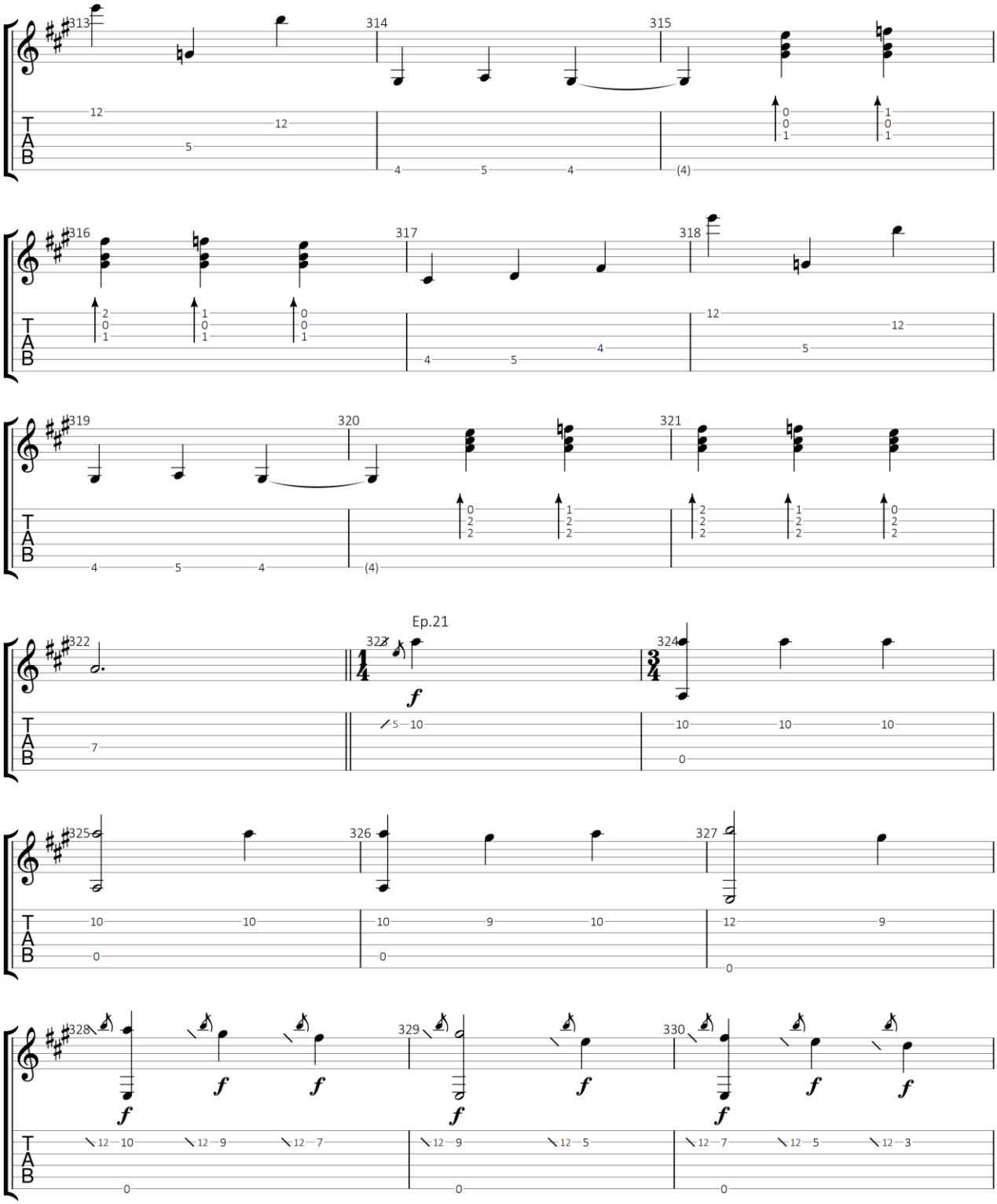

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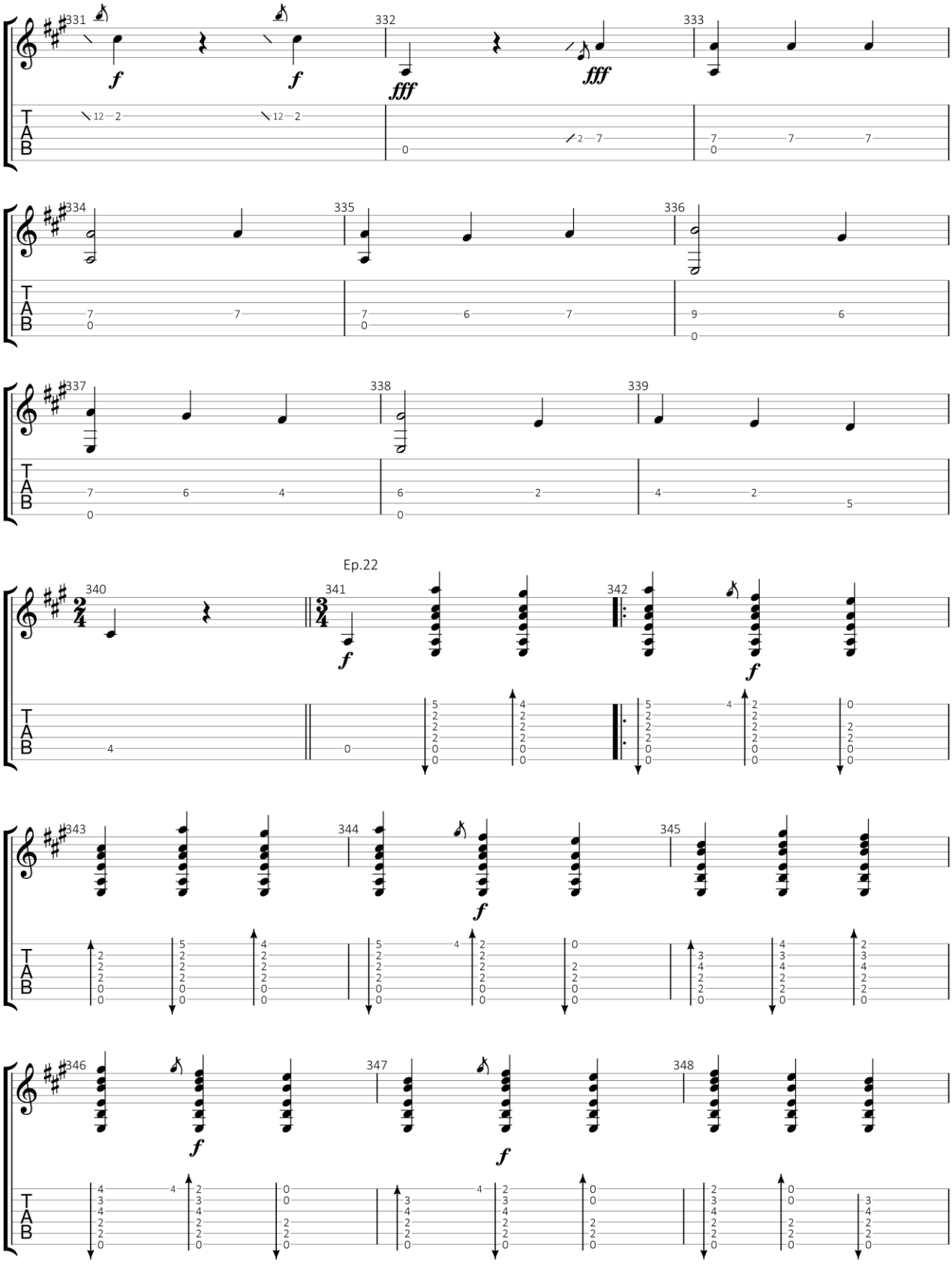

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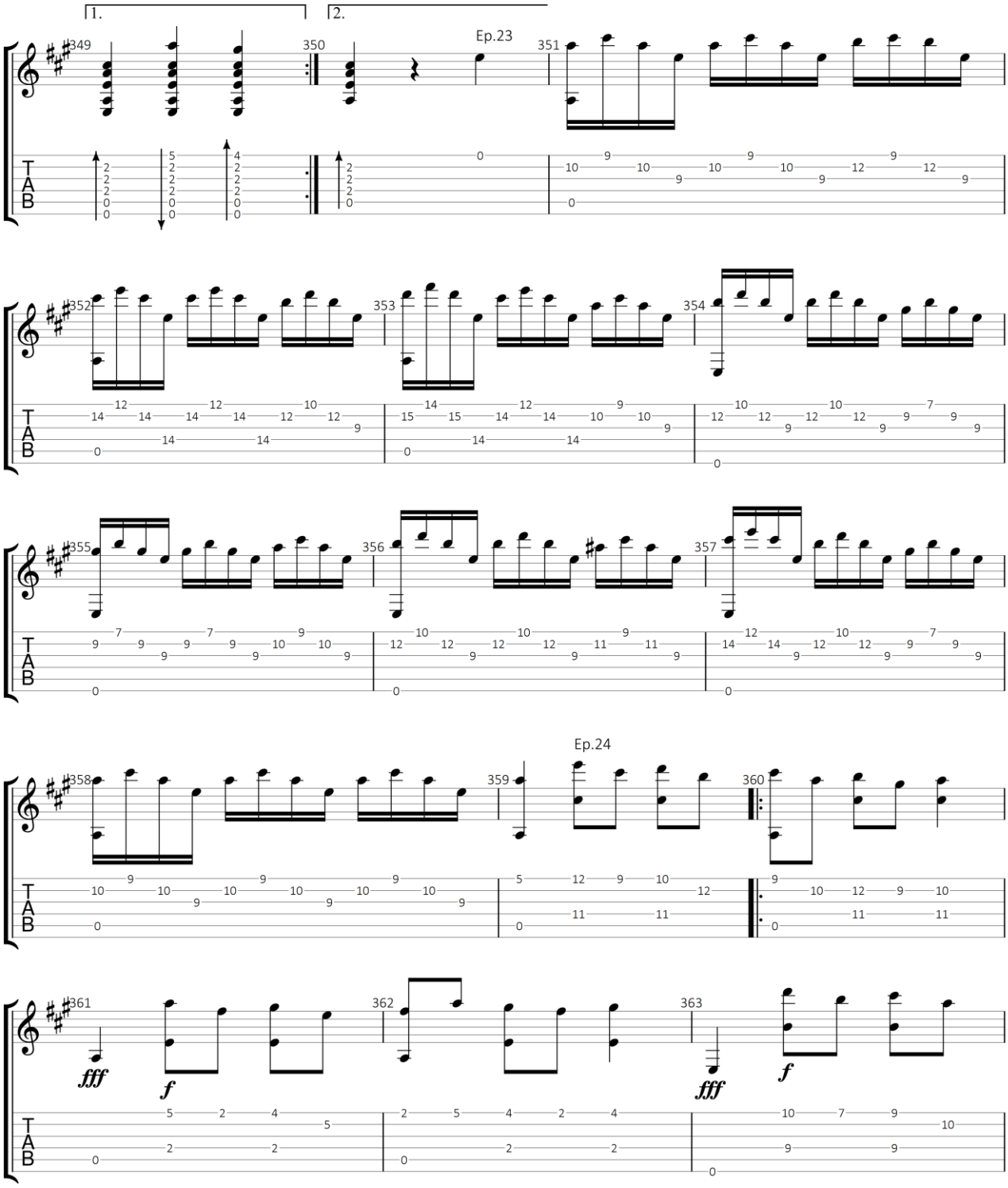

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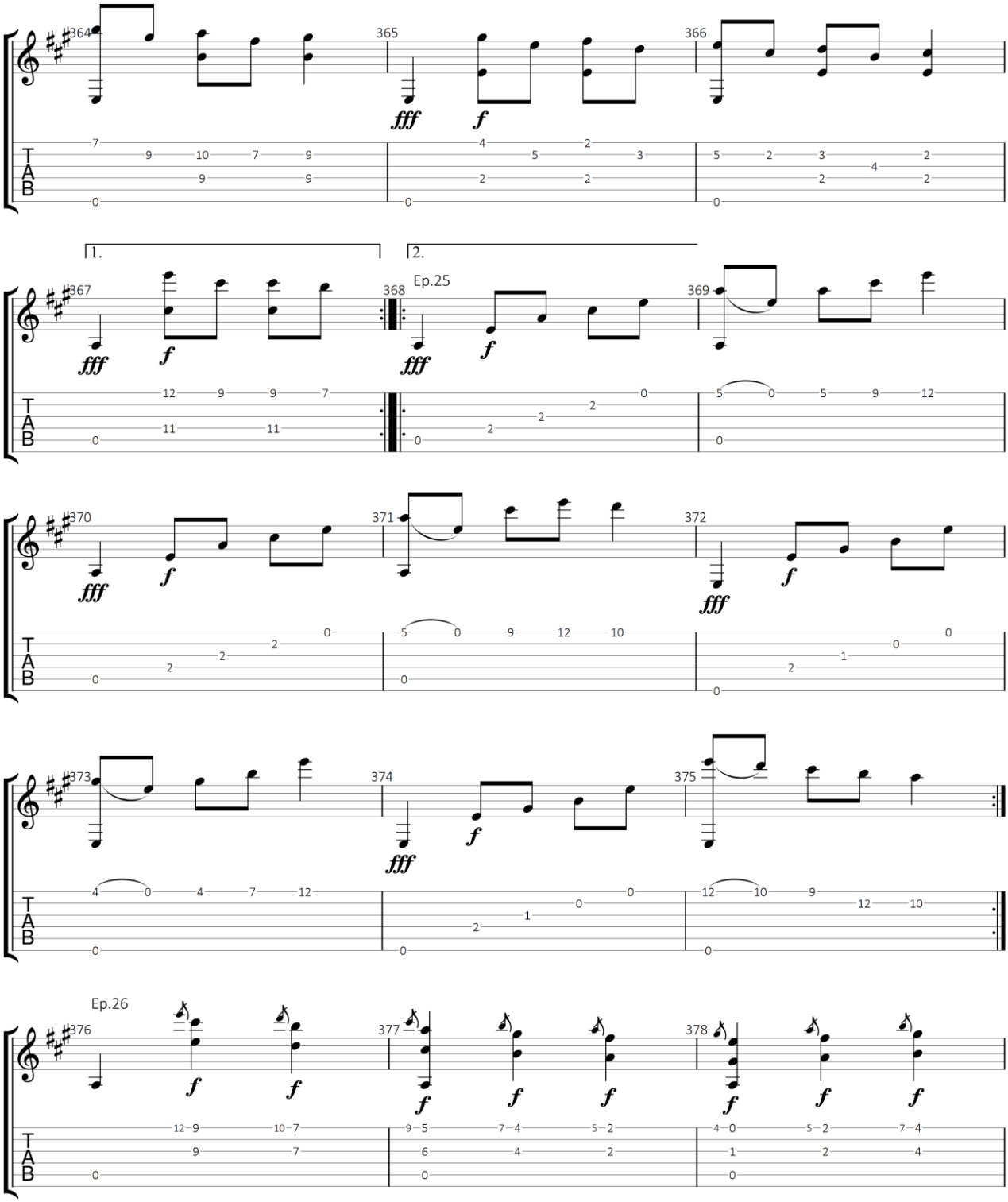

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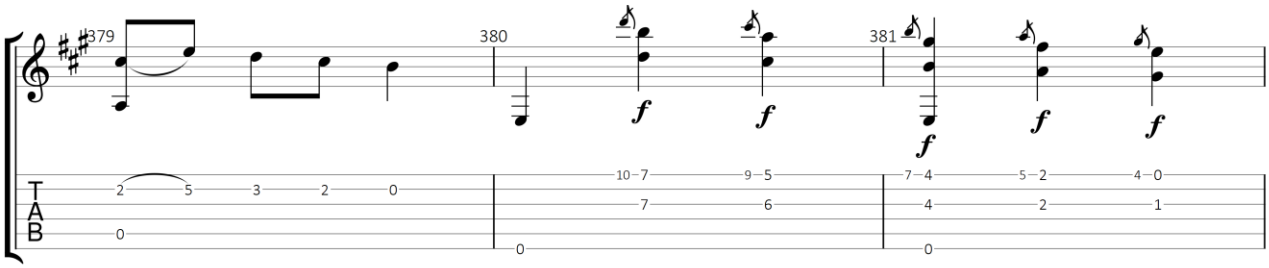

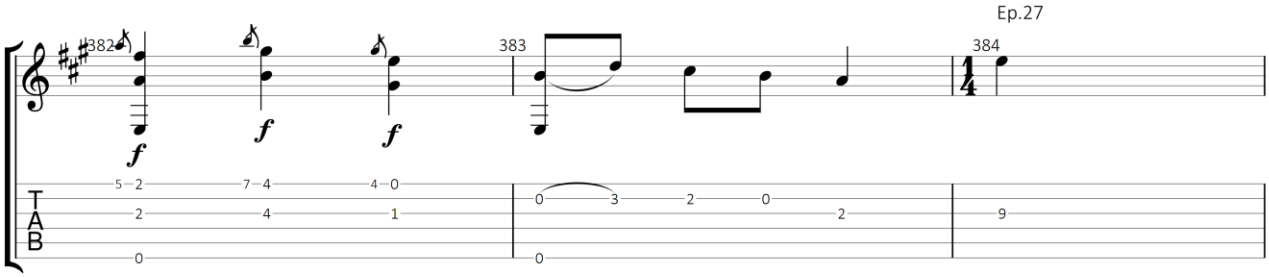

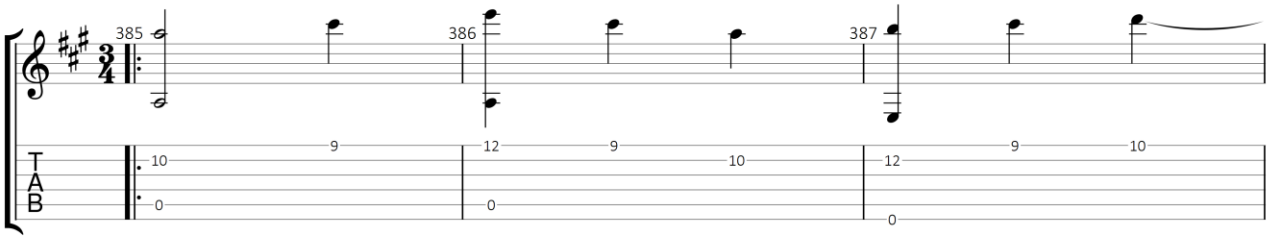

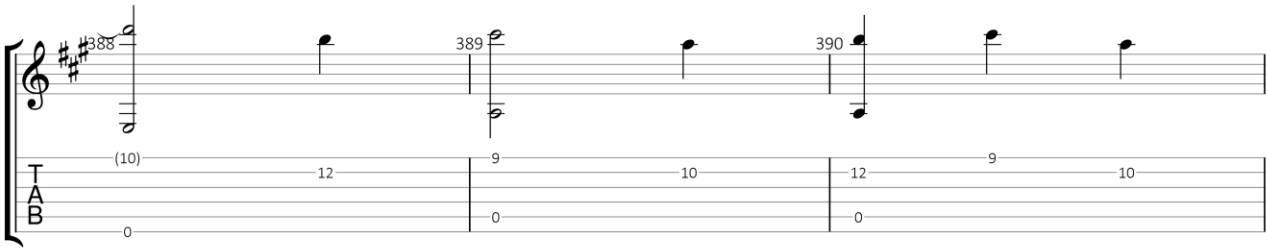

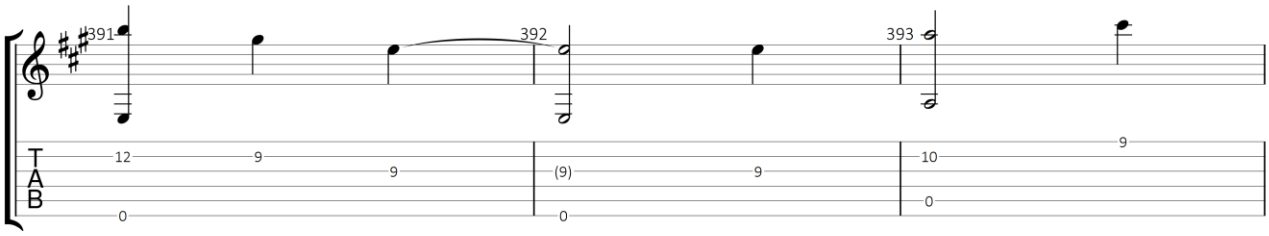

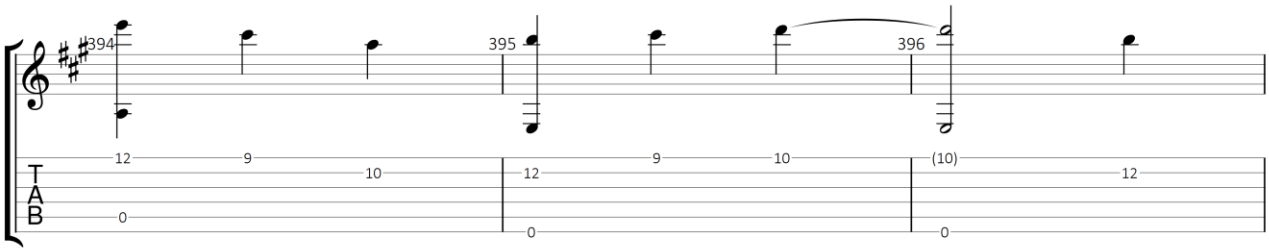

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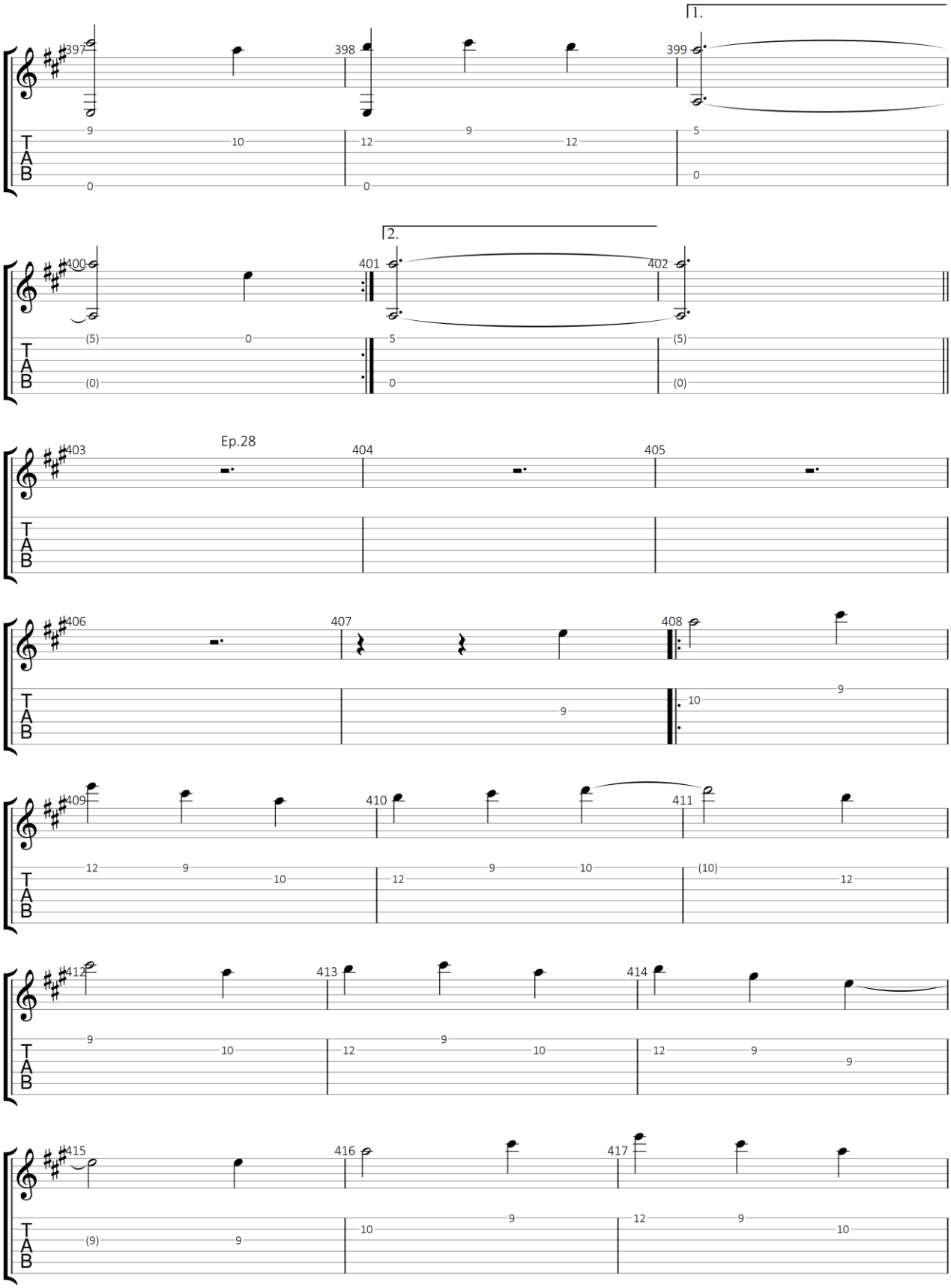

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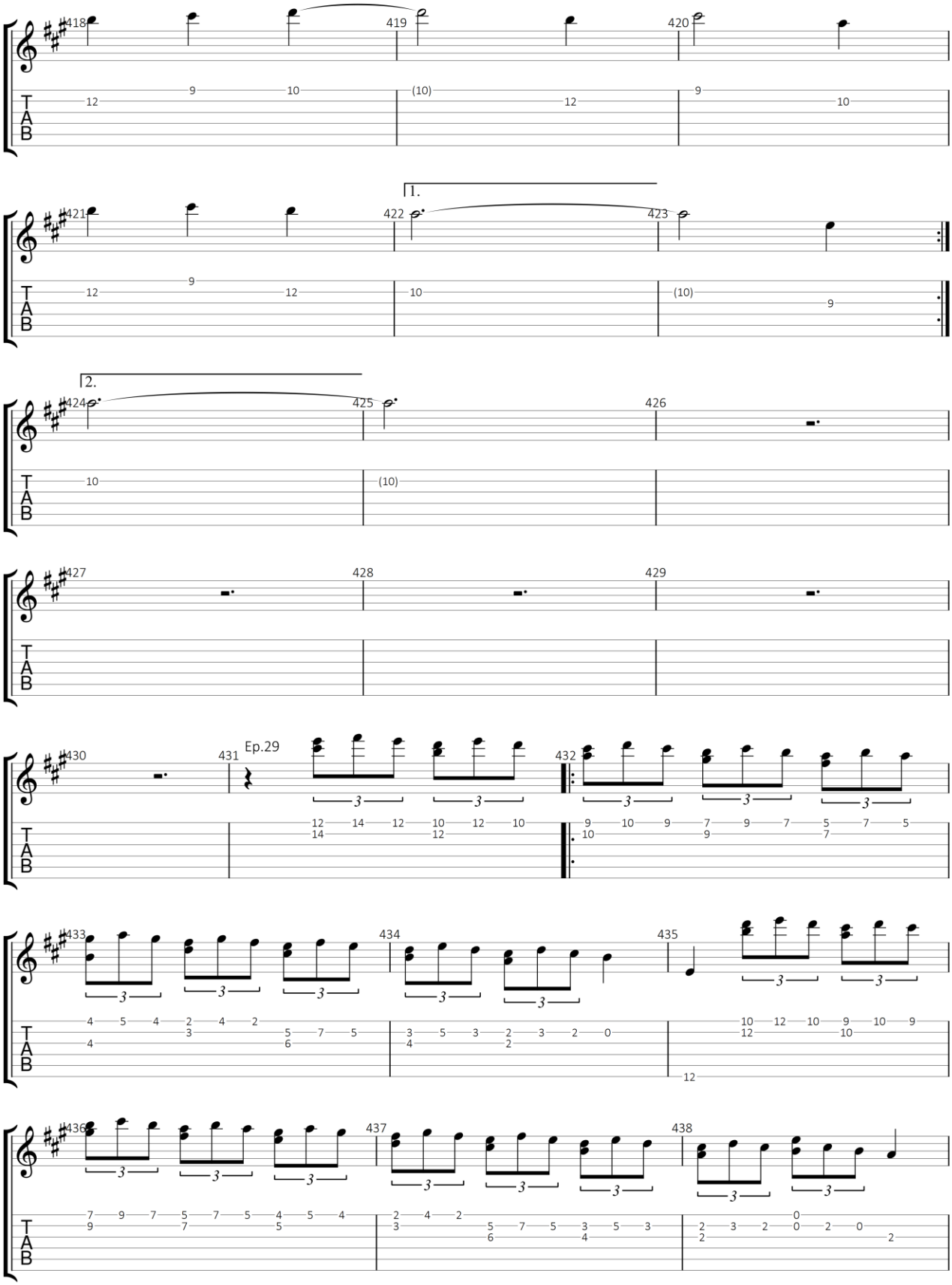

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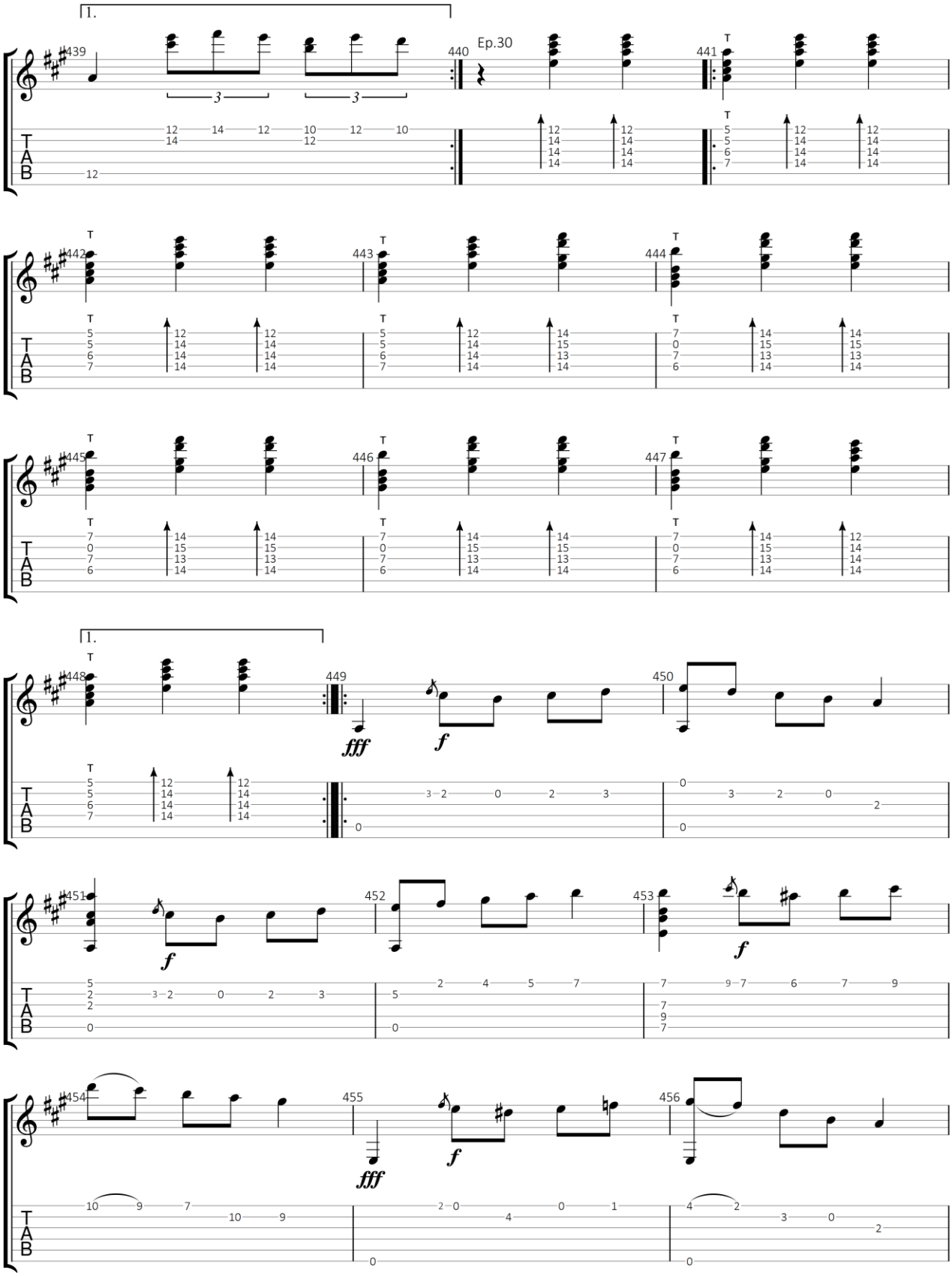

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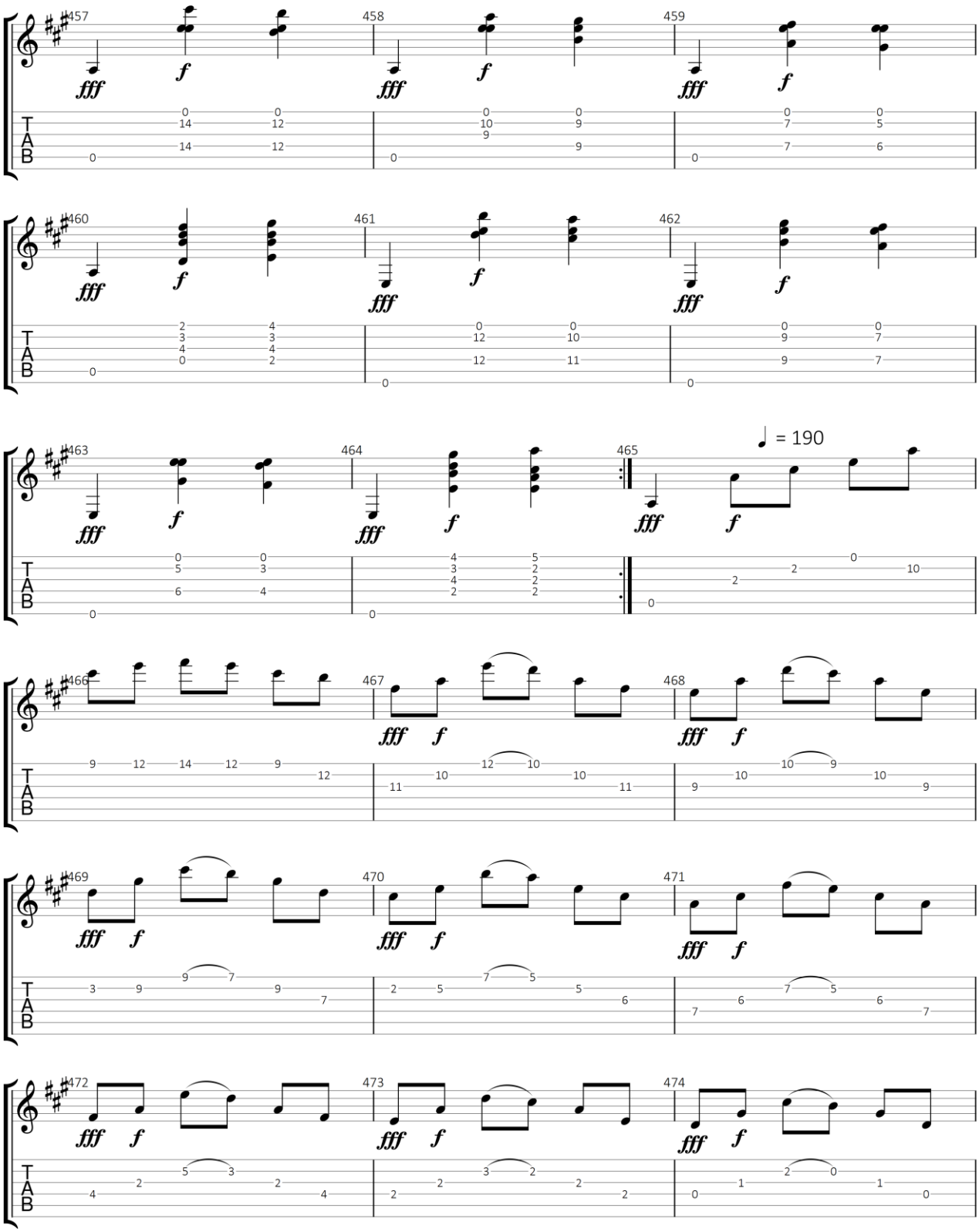

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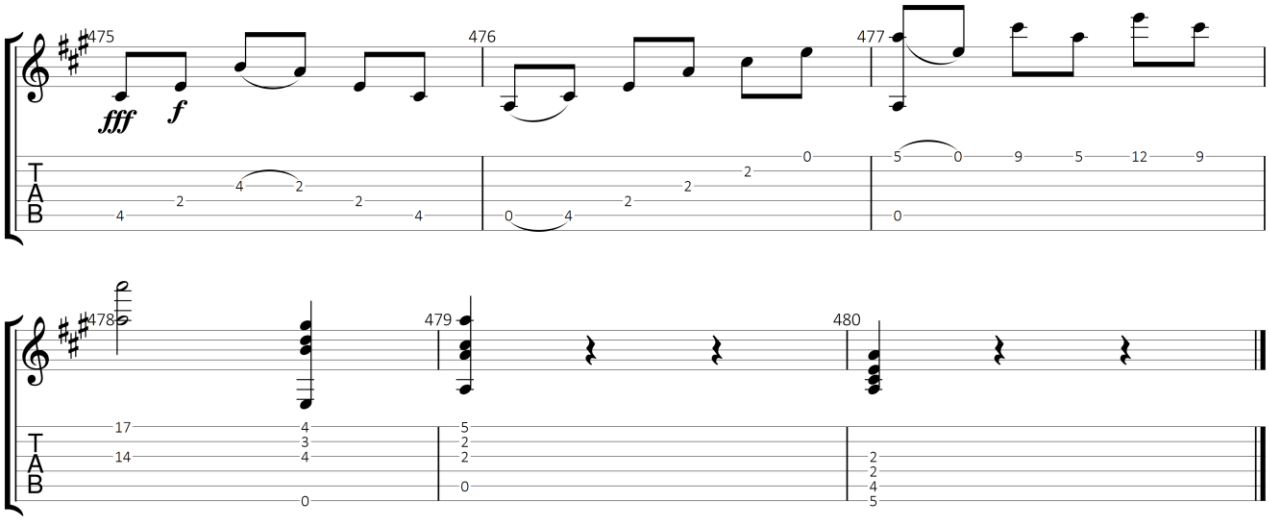

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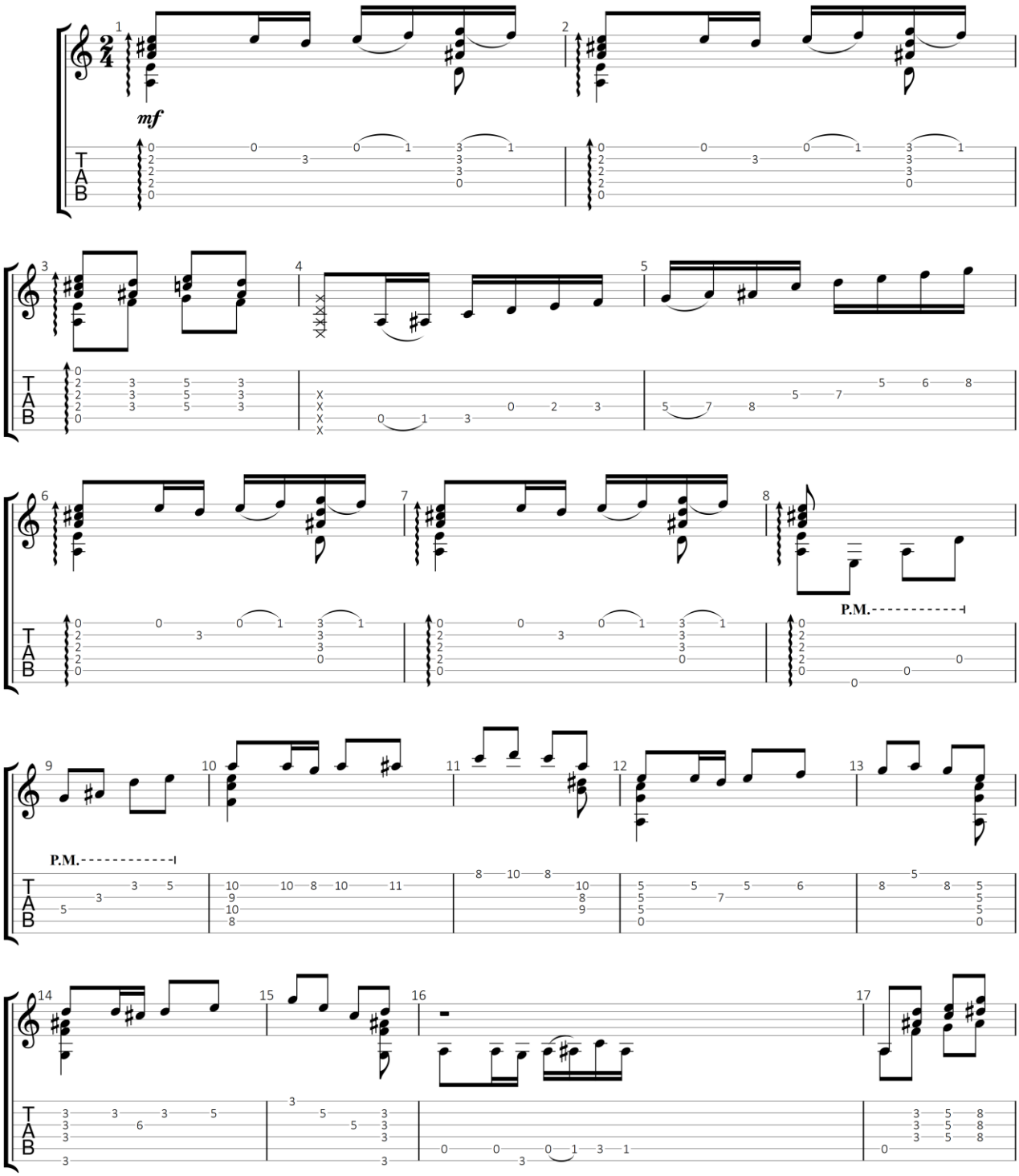
Homenaje a Tárrega: Garrotin

Joaquín Turina Pérez 1882-1949

Standaard stemming



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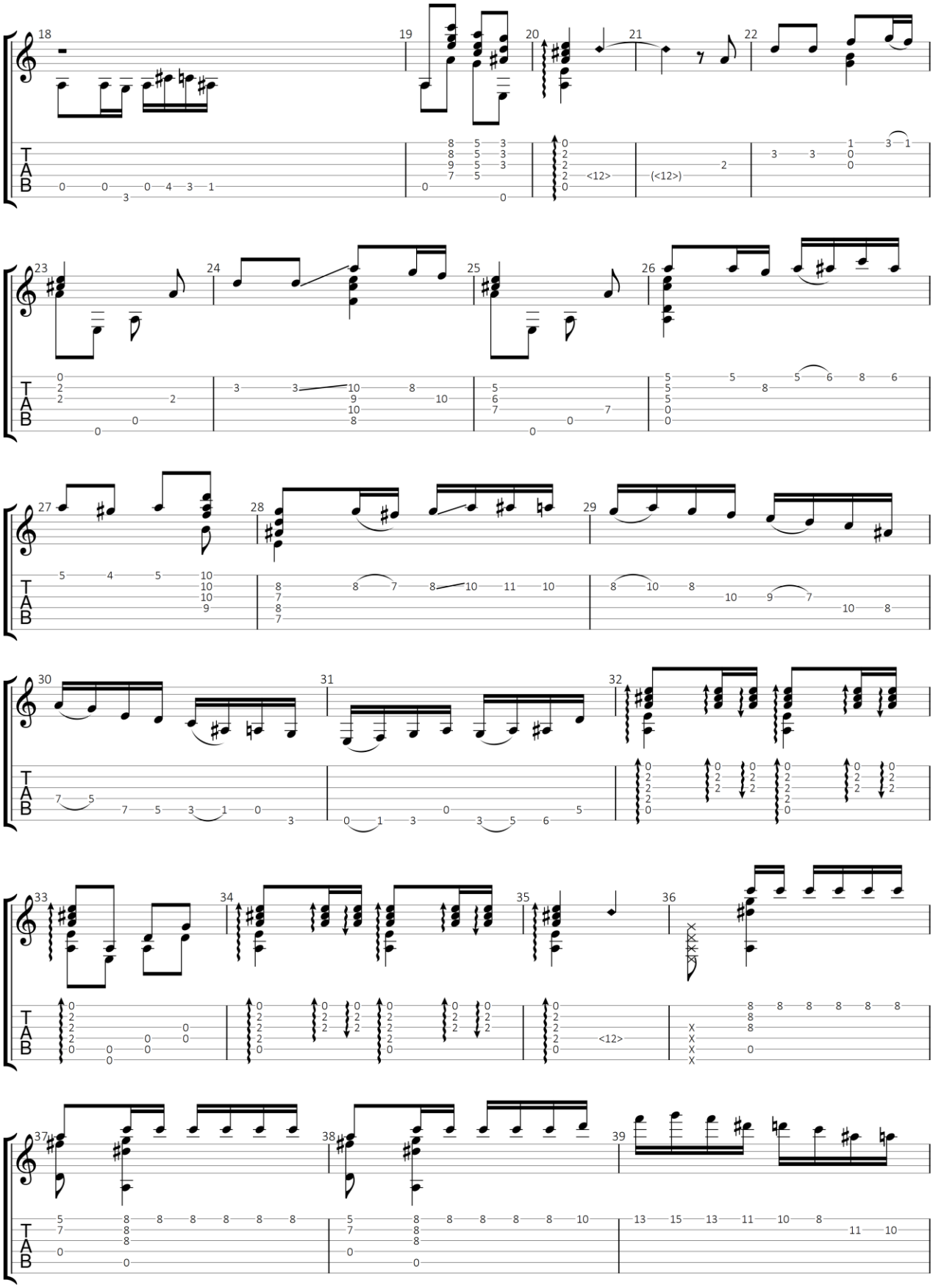

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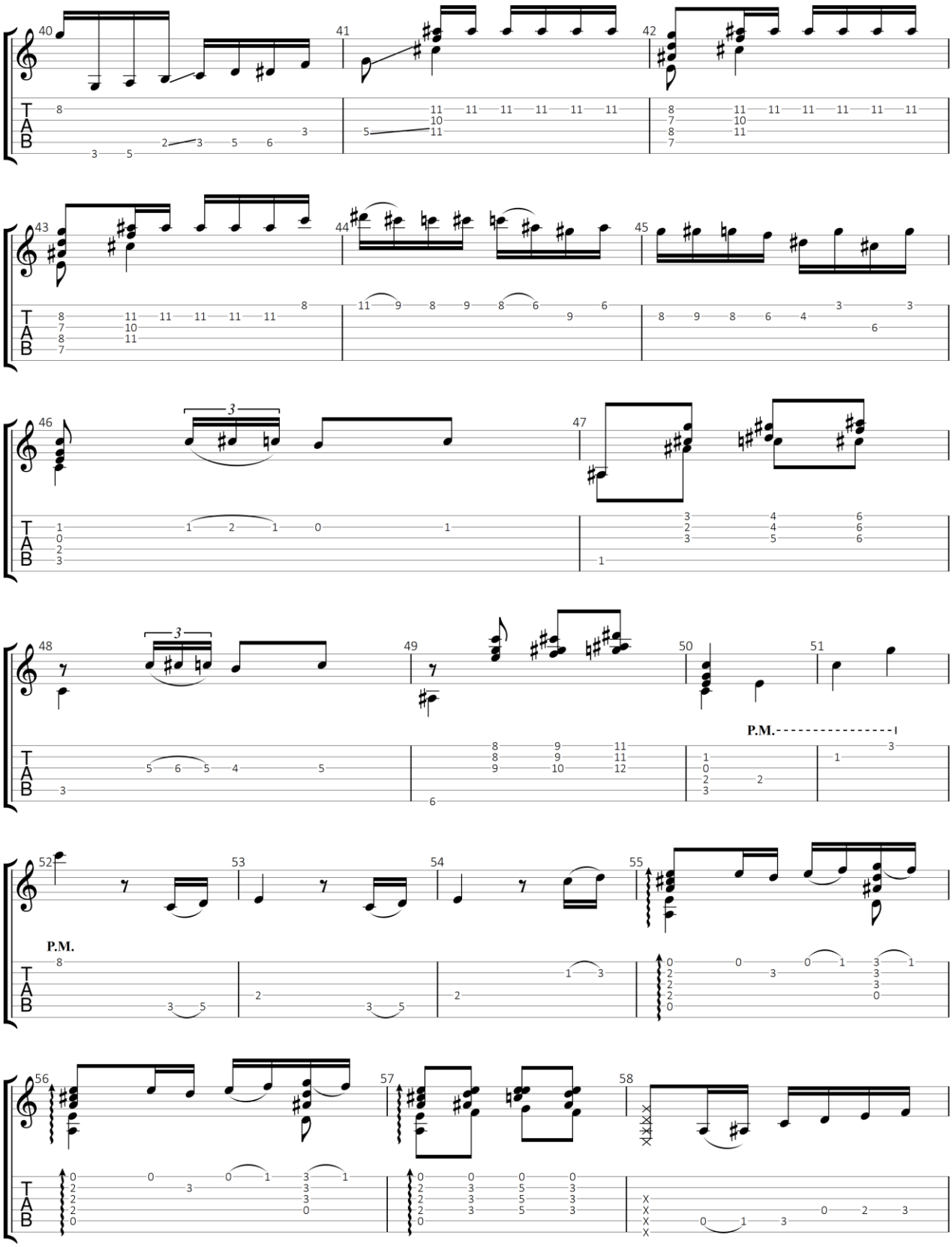

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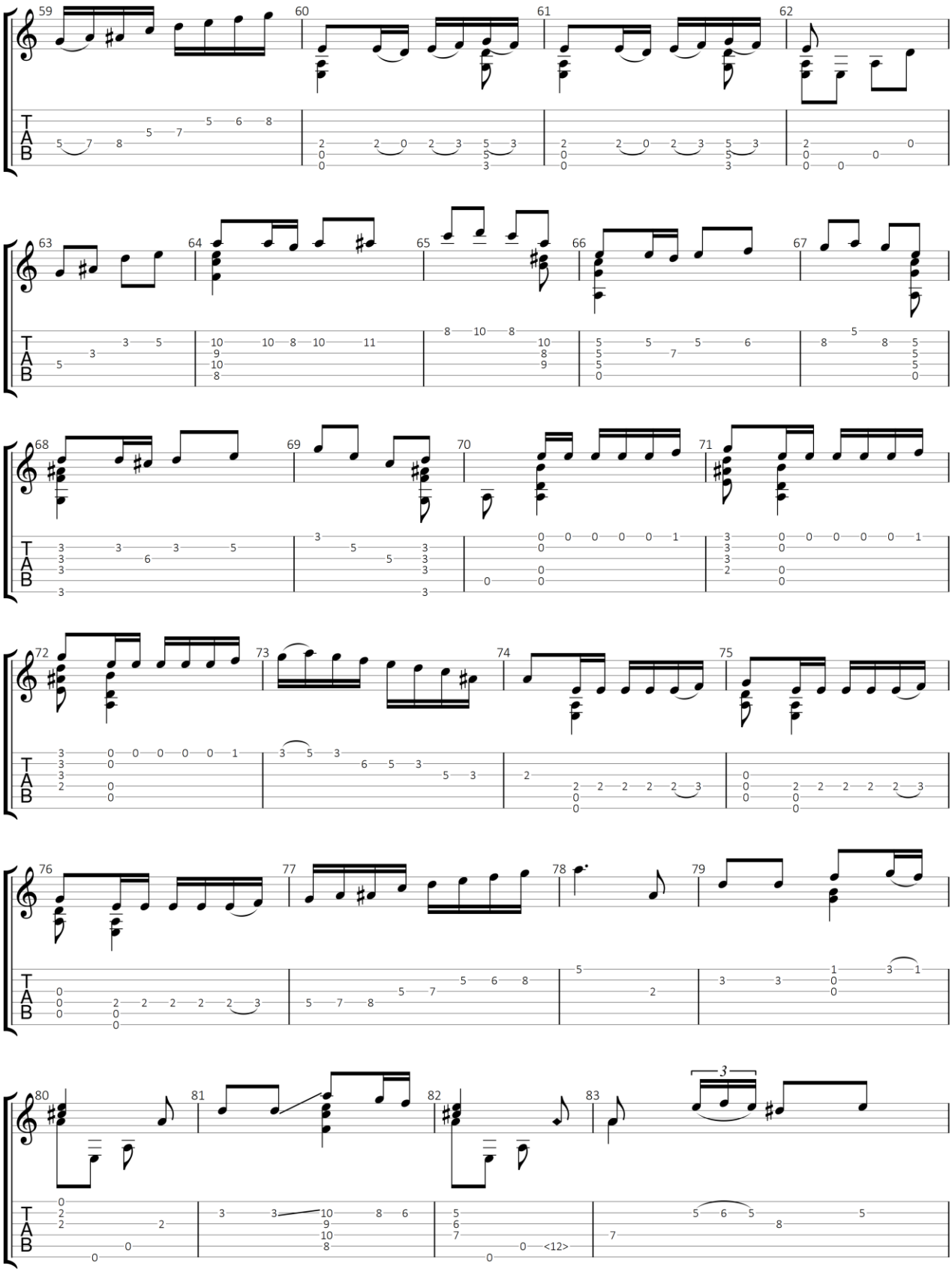
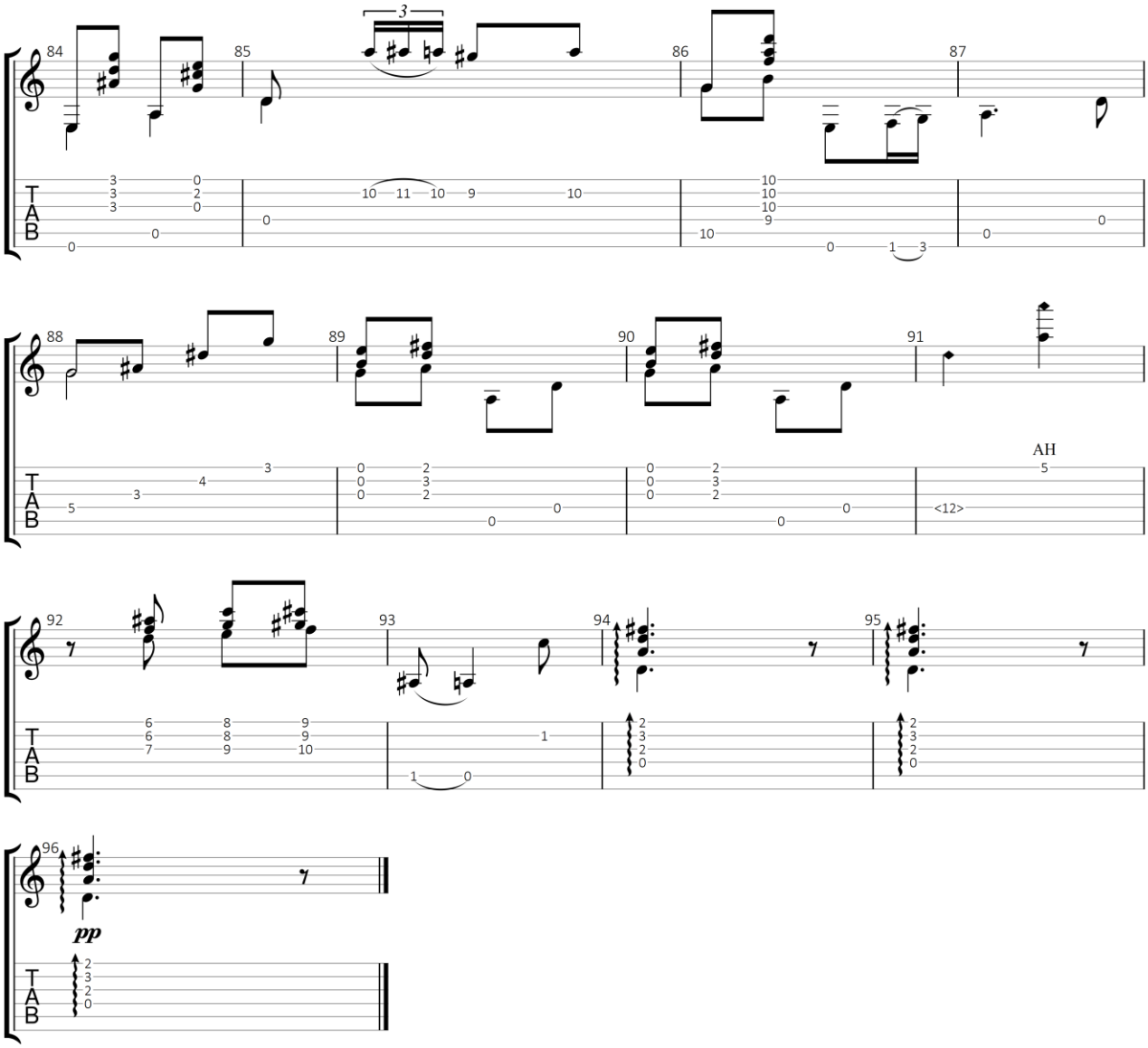


GuitarJan.com 302

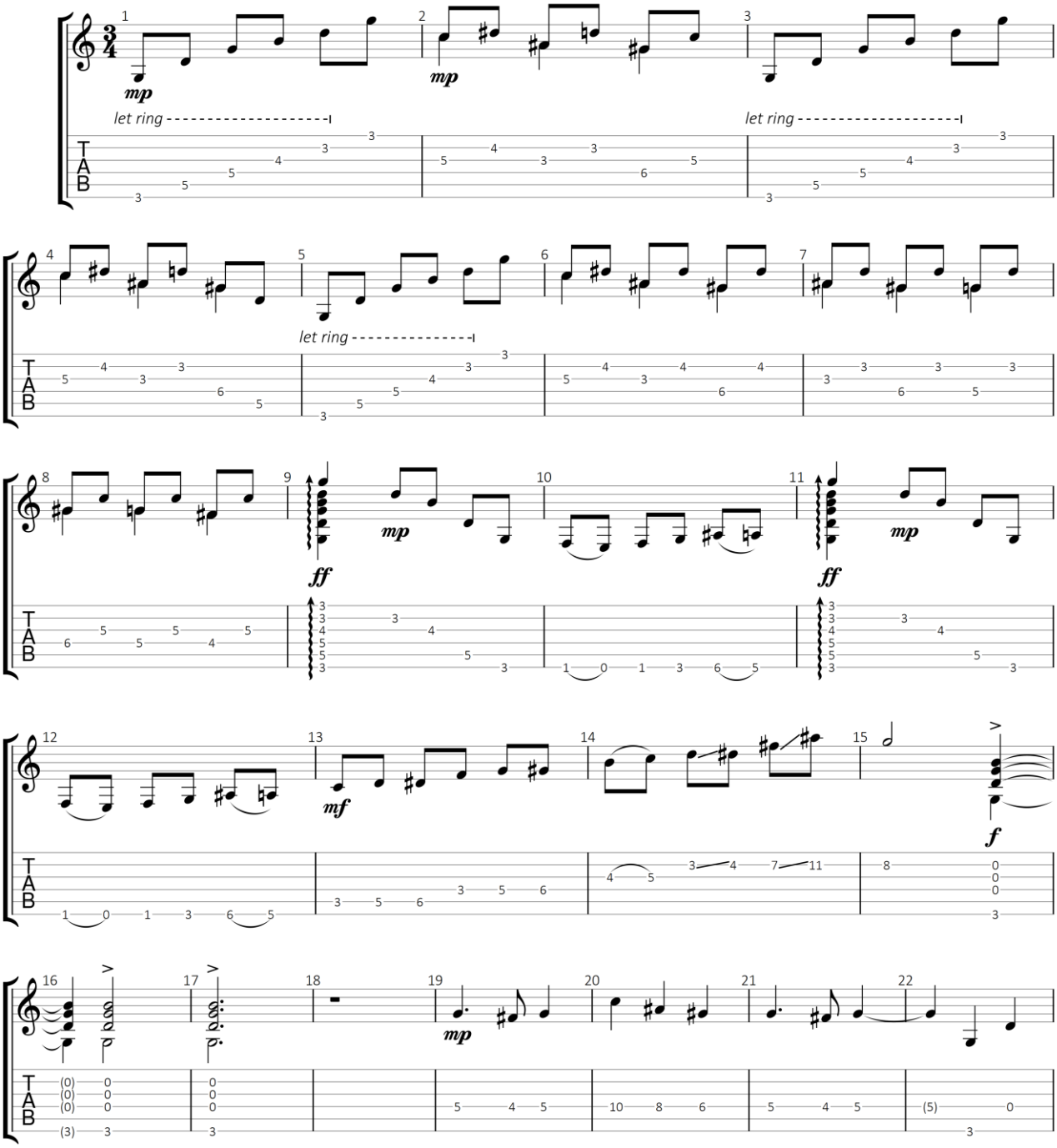


GuitarJan.com 303

Homenaje a Tárrega: Soleares

Joaquín Turina Pérez 1882-1949

Standaard stemming



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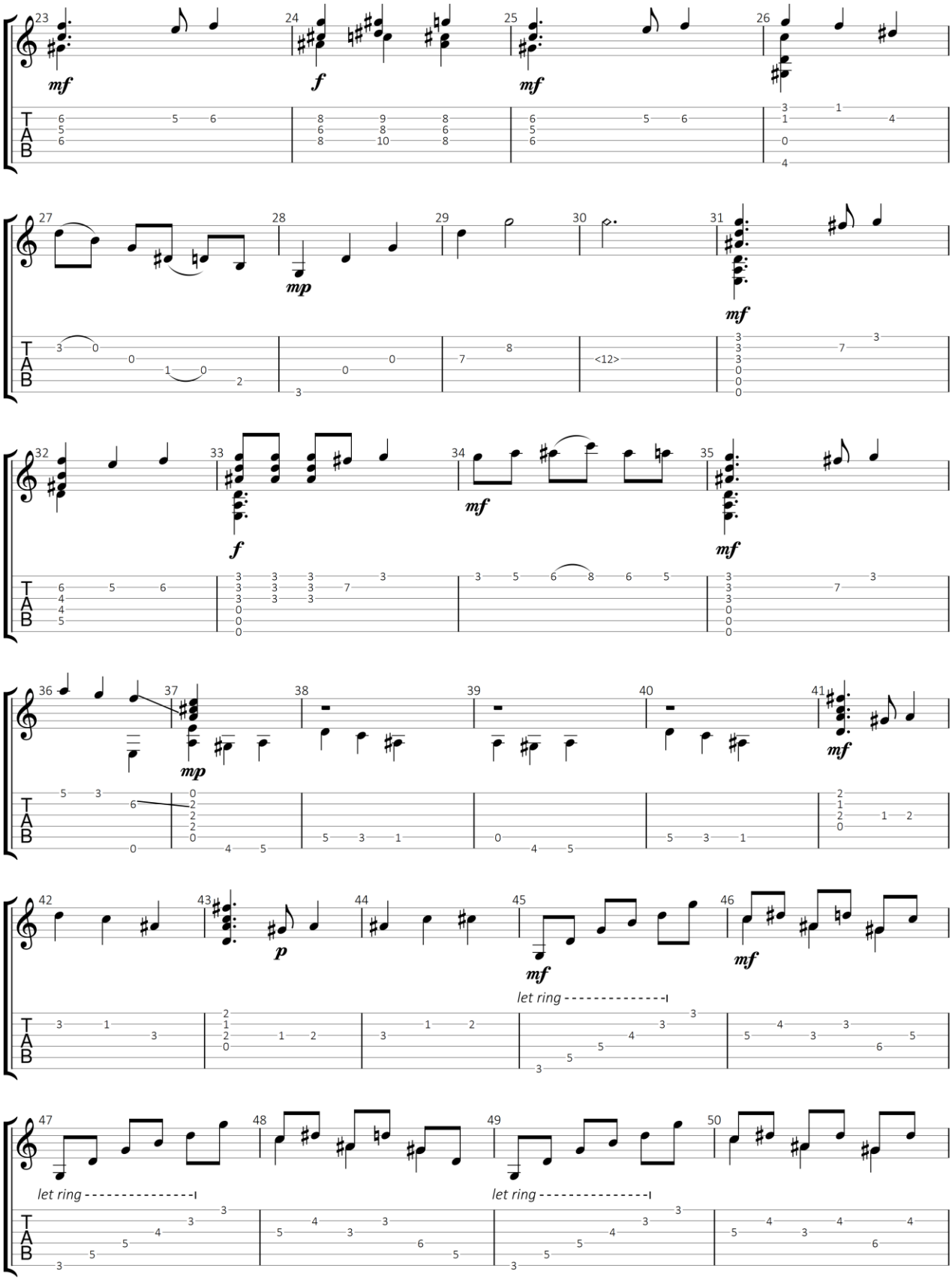

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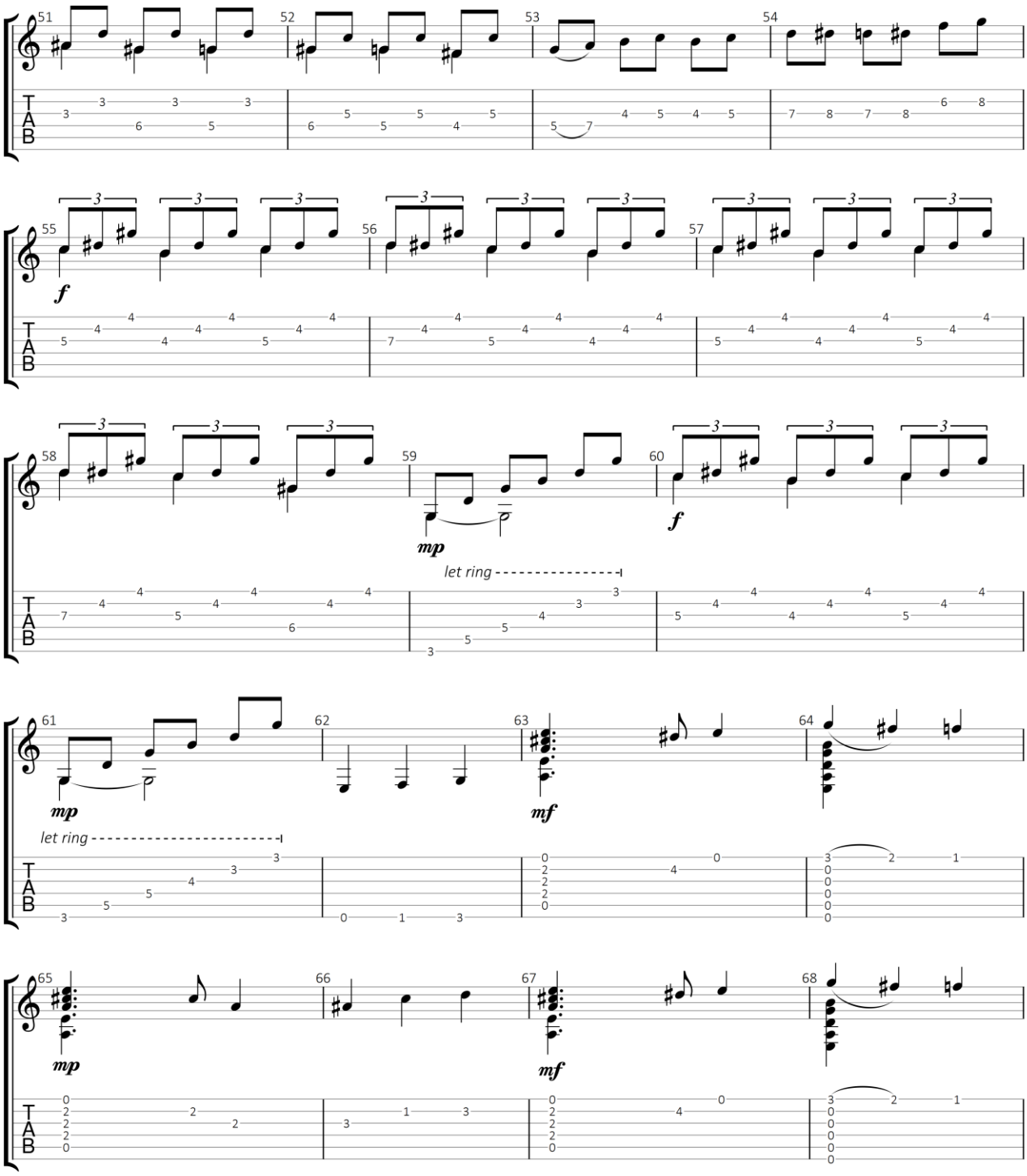

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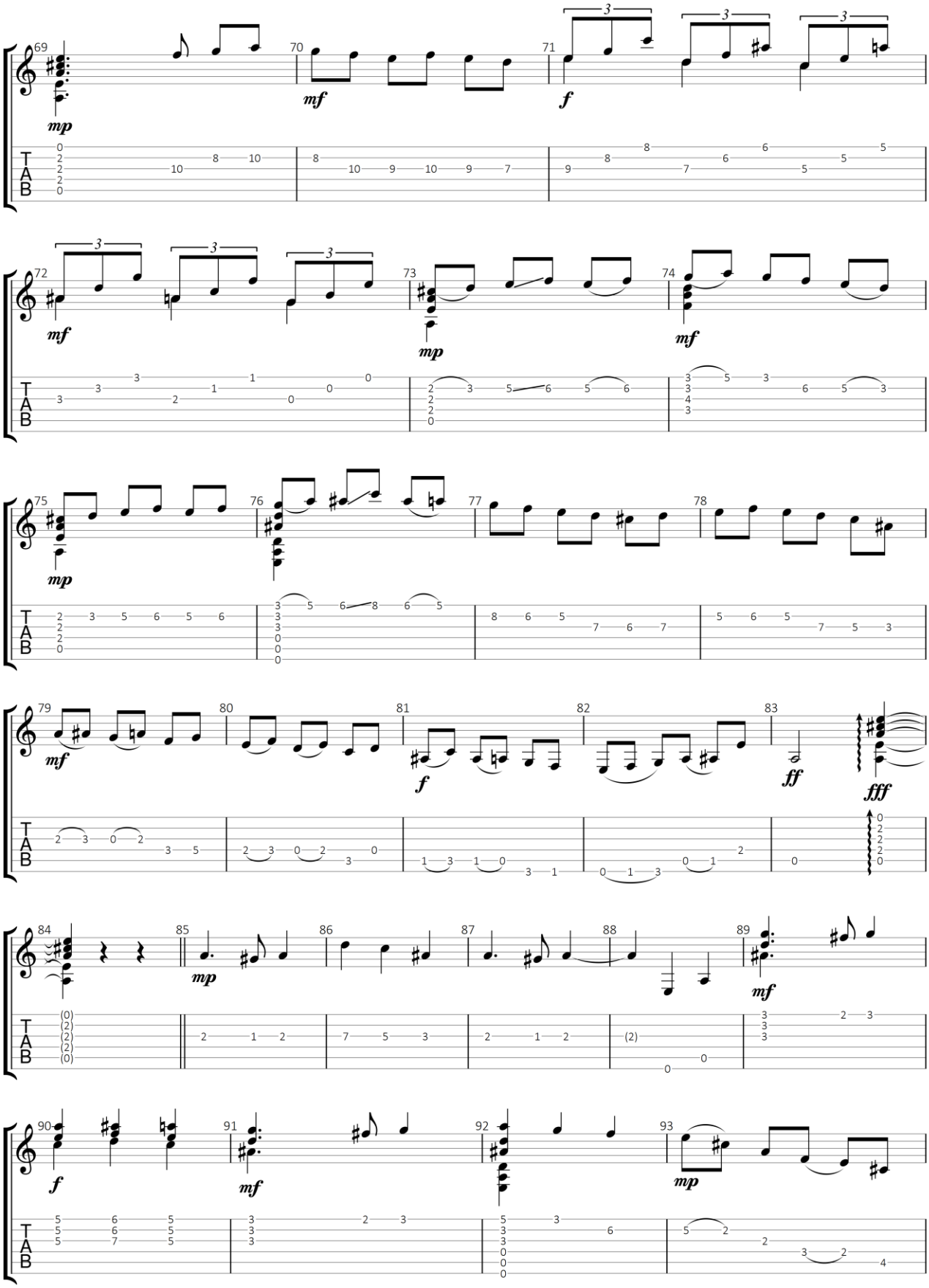

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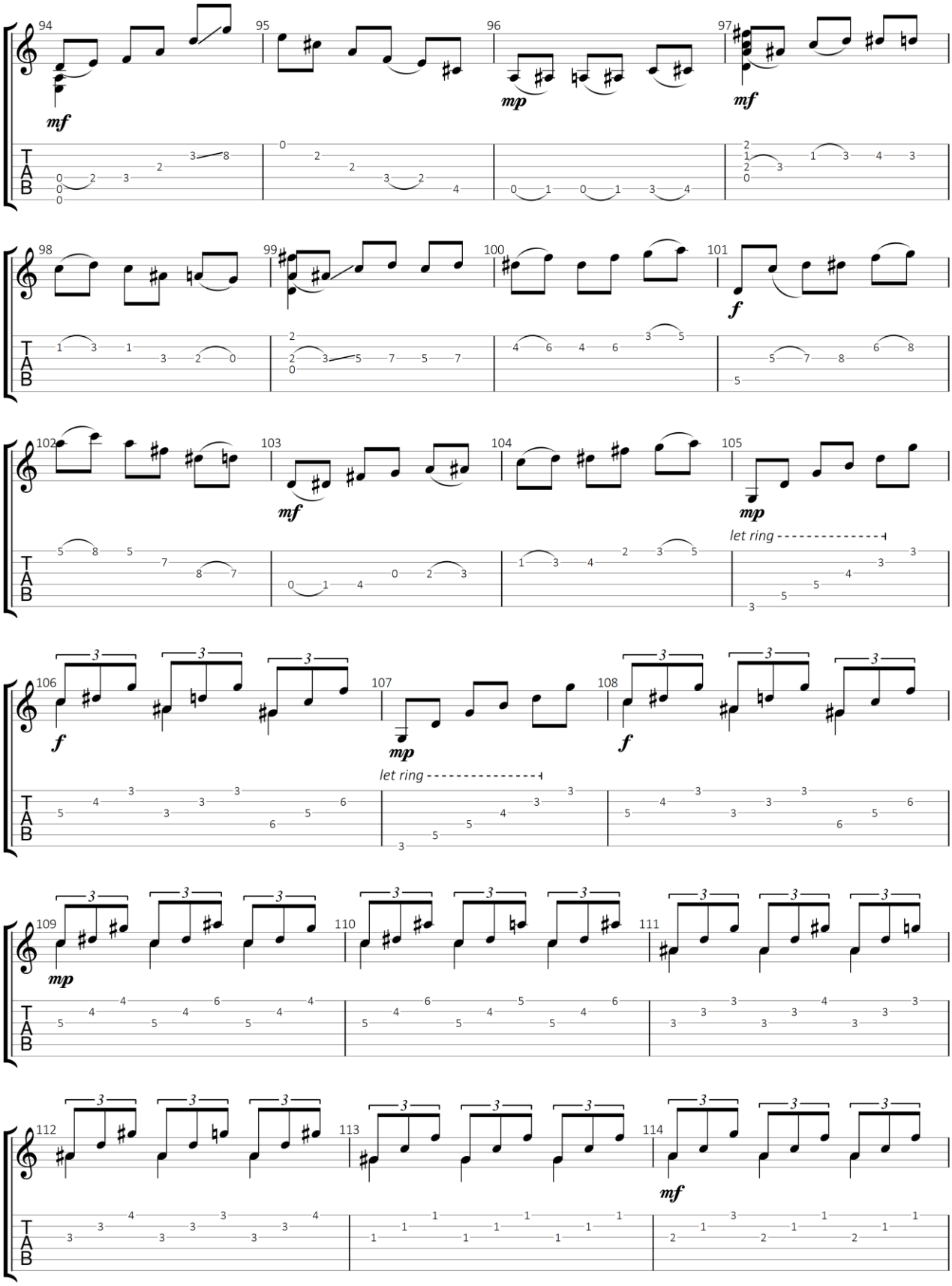

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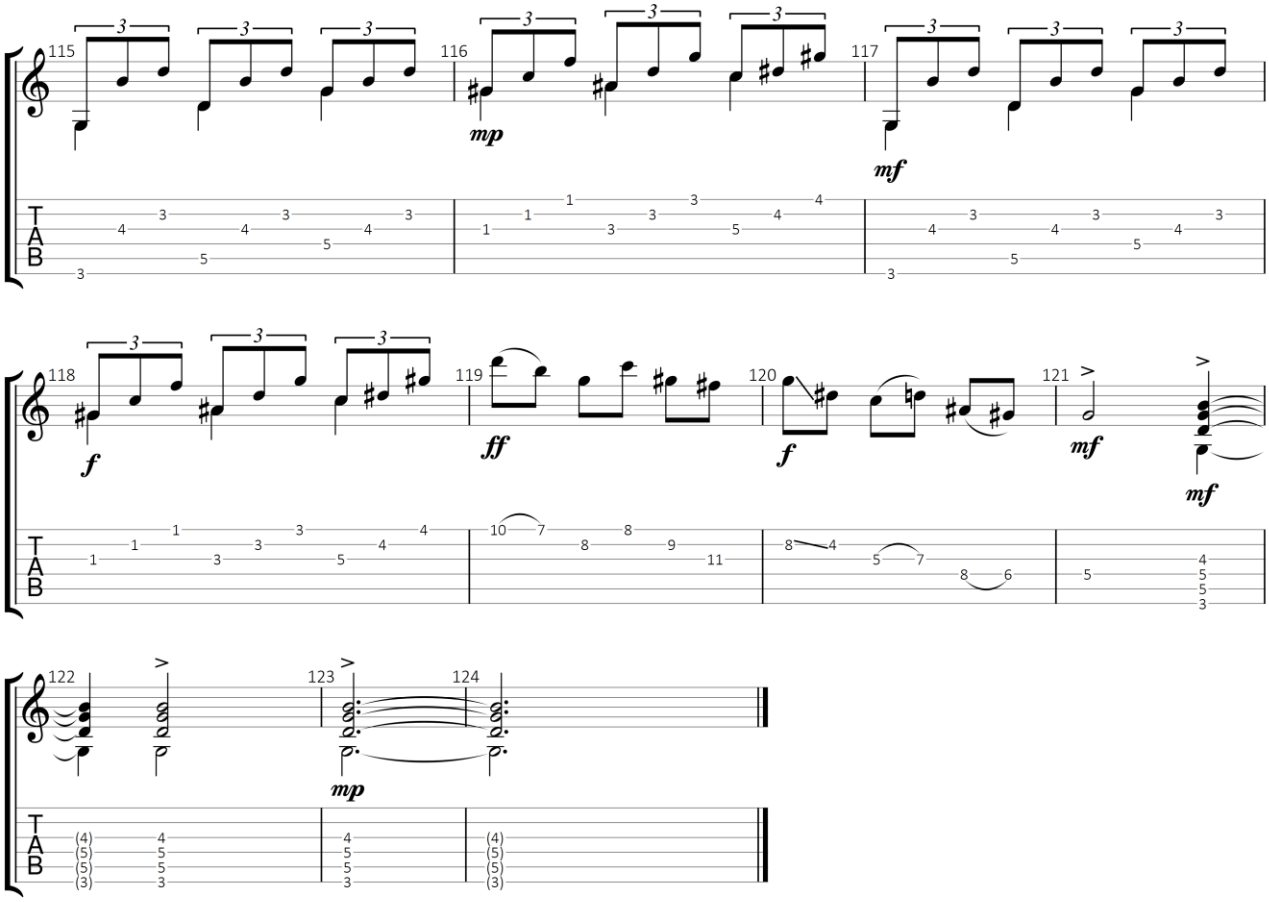

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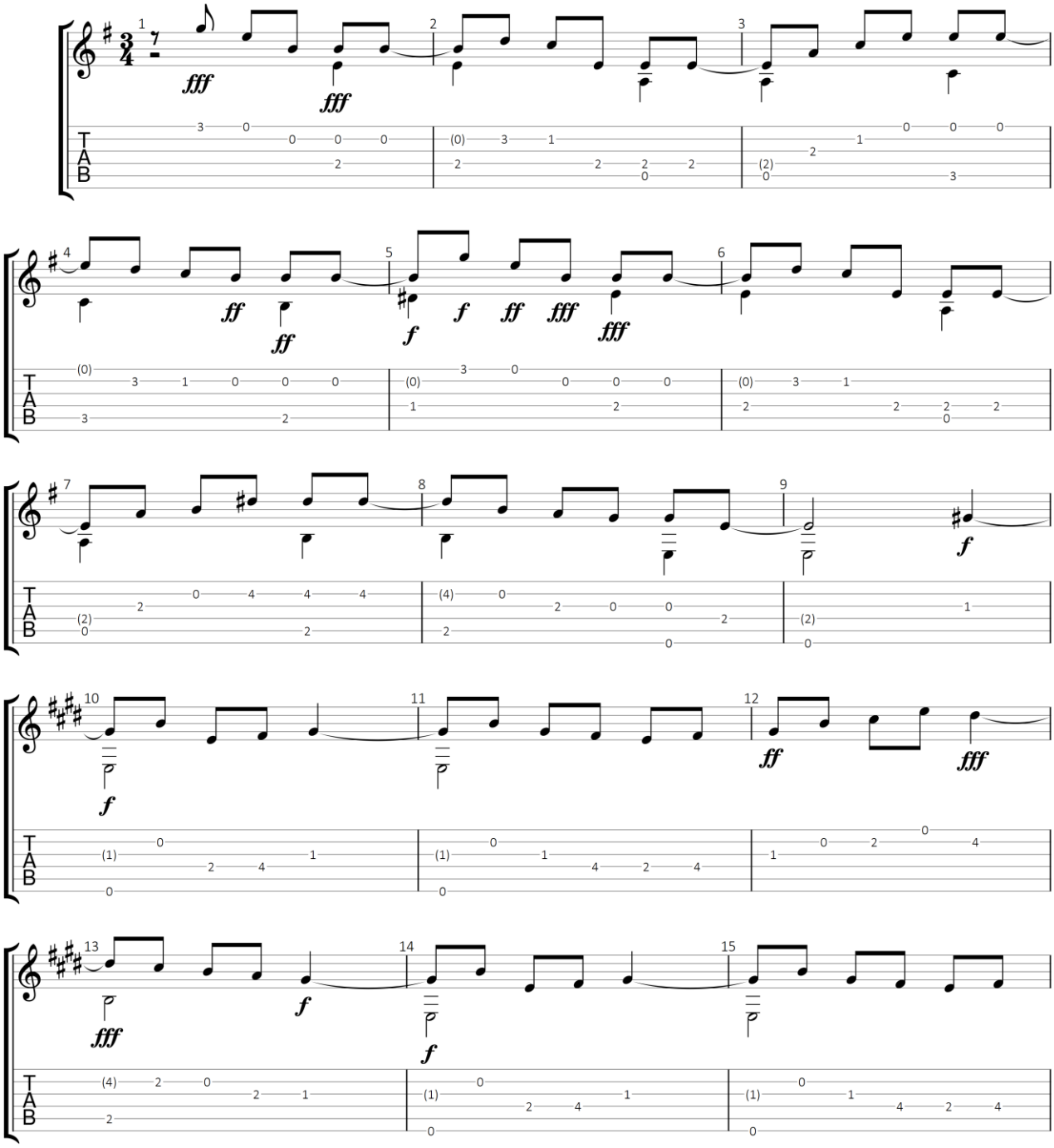
Hommage à Tárrega

Marie Thaïs Lévesque Oliver 1963-

Standaard stemming



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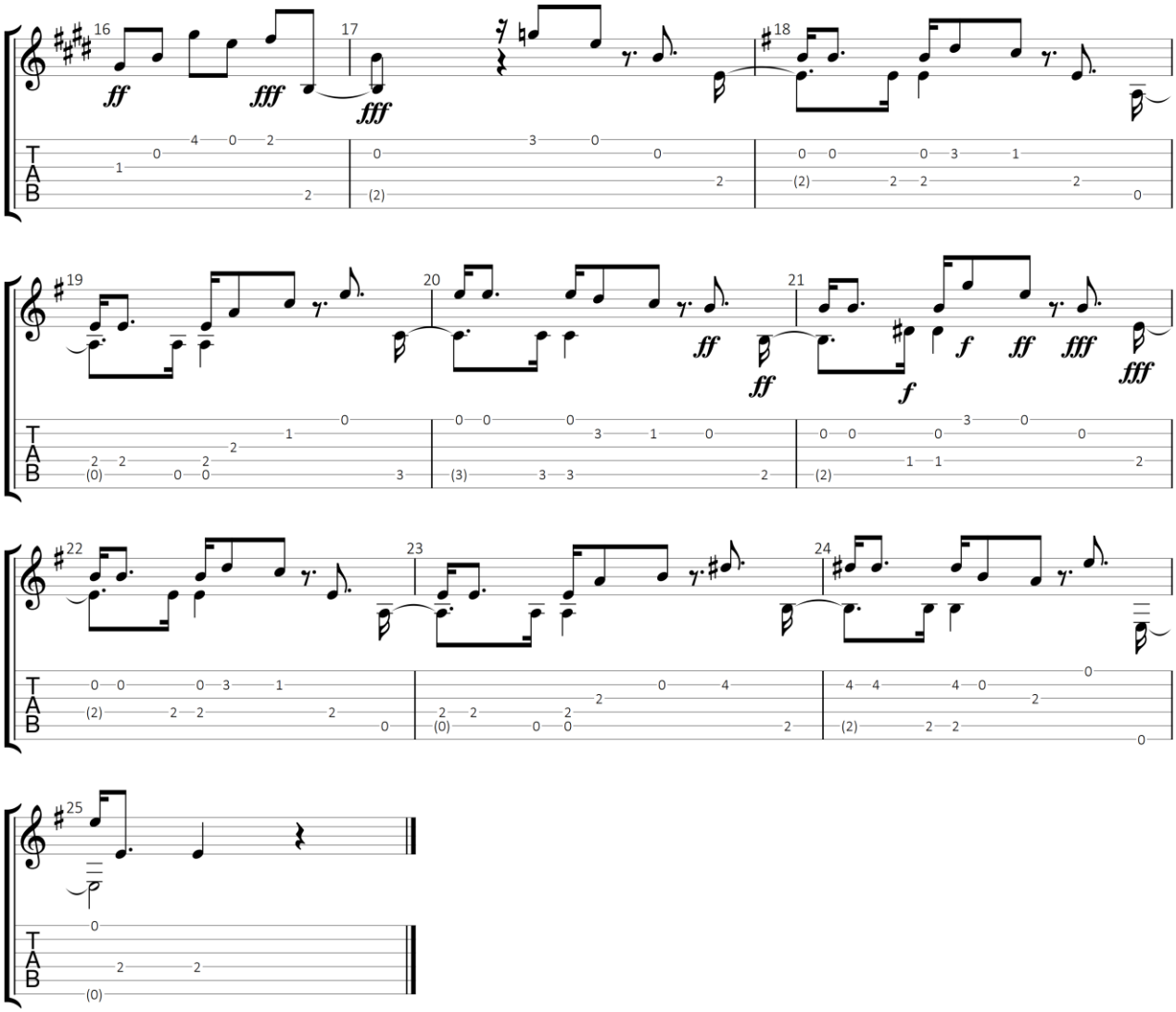

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BEZOEK ONZE WEBSITE OM:

meer songs en solo's te spelen

- Songs & solo's | TABsPro applicaties | TabsPro Songs akkoorden
- Songs & solo's | TABsPro applicaties | TabsPro Solo's tabulaturen
- Songs & solo's | TABsPro applicaties | TabsPro Scores partituren
- Gitaar | Praktijk | Akkoordprogressies Barré Shapes
- Gitaar | Praktijk | Elektrische gitaar en ritmesectie
- Gitaar | Praktijk | Play Together | Modules: *Blues, Rock, Reggae, Funk & Jazz*
- Gitaar | Praktijk | Solo Master | Modules: *Funk (Neo)-Soul, (Smooth)-Jazz, Latin Rock & Ballads*
- Muziekgenres | Blues (LICKZ app)
- Muziekgenres | Rock (CHORDZ app)
- Programma's & downloads | E-boeken

backing tracks te gebruiken

- Backing & solo tracks algemeen | "JAMZ" serie (*7 modules*)
- Backing & solo tracks algemeen | Backing Tracks (conversies)

de basgitaar te leren kennen

- Basgitaar | Praktijk | Voorbeelden & oefeningen
- Basgitaar | Praktijk | V.o.X. visuele training
- Basgitaar | Praktijk | Stijlvoorbeelden met audio
- Basgitaar | Praktijk | Basgitaar & ritmesectie
- Programma's & downloads | E-boeken

En vergeet niet de grote hoeveelheid eenvoudig toegankelijke muziektheorie, om je nog sneller en efficiënter naar je muzikale doelen te brengen.

Het materiaal voor de website van **GuitarJan.com** wordt onder redactie van **Jan van den Hogen** samengesteld.
Jan is een amateur-gitarist die, zoals hij zelf aangeeft, niet al te best gitaar speelt, maar veel lol heeft in dat wat hij in ieder geval muzikaal voor het voetlicht weet te brengen. Hij is een pragmatisch denker, altijd zoekend naar de gemakkelijkste oplossingen en simpelste theoretische toepassingen binnen de complexe muziekliteratuur, zodat iedereen er van kan genieten.