

Colección de 8 obras muy fáciles para guitarra

por

HILARION LELOUP

- | | |
|-----------------------|----------------------|
| 1 - <i>Vals</i> | 5 - <i>Habanera</i> |
| 2 - <i>Polka</i> | 6 - <i>Vals</i> |
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Antigua CASA NUÑEZ
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(Anexo: Pasaje Güemes)

Precio

Hilarion

Vals

N.º 1

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Mazurka

N.º 3

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N.º 3

p. *p.* *p.* *p.*

Ca 2 - - - - -

p. *p.* *p.* *p.*

p. *p.* *p.* *p.*

p. *p.* *p.* *p.*

p. *p.* *p.* *p.*

Ca 2 - - - - -

p. *p.* *p.* *p.*

Habanera

N.º 5

HILARION LELOUP

Vals

HILARION LELOUP

Handwritten musical score for a waltz titled "Vais" by Hilarion Leloup. The score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The music is written in a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like "p." (piano). There are several handwritten annotations in blue ink, including circled numbers (1, 2, 3, 4) and "X" marks. The score is divided into two main sections, each marked "Ca 2" (Coda 2). The first section ends with a double bar line and the instruction "1a. vez" (first time), followed by a repeat sign and "2a. vez" (second time). The second section also ends with a double bar line and "Ca 2". The music features a mix of eighth and sixteenth notes, often beamed together, and some triplet markings. The overall style is that of a handwritten manuscript for a piano accompaniment.

Peteneras

HILARION LELOUP

N.º 7

Ca 3 - - - - - Ca 1 - - - - -

The first line of musical notation is written on a single staff in treble clef. It begins with a 3/8 time signature. The melody consists of eighth and sixteenth notes, with some chords. There are two measures with a 3/4 time signature, followed by two measures with a 3/8 time signature. The piece ends with a double bar line and a 3/4 time signature.

The second line of musical notation continues the melody on a single staff. It starts with a 3/4 time signature, followed by a 3/8 time signature. The melody features eighth notes and chords. There are two measures with a 3/4 time signature, followed by two measures with a 3/8 time signature. The piece ends with a double bar line and a 3/4 time signature.

The third line of musical notation continues the melody on a single staff. It starts with a 3/4 time signature, followed by a 3/8 time signature. The melody features eighth notes and chords. There are two measures with a 3/4 time signature, followed by two measures with a 3/8 time signature. The piece ends with a double bar line and a 3/4 time signature.

The fourth line of musical notation continues the melody on a single staff. It starts with a 3/4 time signature, followed by a 3/8 time signature. The melody features eighth notes and chords. There are two measures with a 3/4 time signature, followed by two measures with a 3/8 time signature. The piece ends with a double bar line and a 3/4 time signature.

The fifth line of musical notation continues the melody on a single staff. It starts with a 3/4 time signature, followed by a 3/8 time signature. The melody features eighth notes and chords. There are two measures with a 3/4 time signature, followed by two measures with a 3/8 time signature. The piece ends with a double bar line and a 3/4 time signature.

Ca 1 - - - - -

The sixth line of musical notation continues the melody on a single staff. It starts with a 3/4 time signature, followed by a 3/8 time signature. The melody features eighth notes and chords. There are two measures with a 3/4 time signature, followed by two measures with a 3/8 time signature. The piece ends with a double bar line and a 3/4 time signature.

Jota

N.º 8

HILARION LELOUP

Op. 2 -

The first staff of musical notation is in treble clef with a key signature of two sharps (F# and C#). It begins with a 3/4 time signature. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are several slurs over the melody. Below the staff, there are bass notes (pedal points) marked with 'p.' and some fingerings like '3' and '2'. A dashed line above the staff indicates a measure rest for two measures.

The second staff continues the melody. It features a first ending bracket labeled '1a. vez' and a second ending bracket labeled '2a. vez'. The notation includes various rhythmic values and fingerings. Pedal points are indicated below the staff.

The third staff continues the melody with similar rhythmic patterns and fingerings. Pedal points are marked below the staff.

The fourth staff continues the melody, including first and second endings. Pedal points are marked below the staff.

The fifth staff continues the melody with various rhythmic values and fingerings. Pedal points are marked below the staff.

The sixth and final staff of the page continues the melody, including first and second endings. Pedal points are marked below the staff.

COPLA

Obras del Mismo Autor

Método Elemental
Método de Escalas, Acordes y Ejercicios Técnicos
Guernikako Arbola, Zortzico
Menuet Ancien para 1 y 2 guitarras (Rossegger)
Marcha vasca de San Ignacio de Loyola
Reverie de Viñas
Jota Aragonesa de Alba
Célebre Minuetto de Boccherini para 2 guitarras
Los Pescadores de Perlas, Romanza (Bizet)
Jota de San Fermín (Sarasate)
Vidalitas de Jovés, para 1 y 2 guitarras y canto y guitarra
Más cerca de ti Dios mío, Himno Religioso Inglés
Chanson de Solveig (Grieg)
Ay, ay, ay... Aires Cuyanos
Himno Nacional Argentino
Pericón Nacional (Grasso)
Aires Argentinos
Core ingrato, Canción Napolitana
Mandinga, Tango para 2 guitarras
¡Ay que lindo será! Zamba para 2 guitarras
Mi Guitarra, Estilo para canto y guitarra
Estudio N.º 33, (Crámer)
Aires Vascos
Preludio (Corelli)
El Relicario (Padilla)
La Paloma, Habanera
Himno Brasileño
Chacone (Durand)
La Cita, Estilo
No te olvido, Zortzico
Primer Vals (Durand)
Chanson Arabe (Granados)
¡Qué linda es la Patria mía! Zamba
Marcha Real Española
Ave María (Gounod)
El Cuando, motivo santiagueño
Colección de obras muy fáciles
Gavota de la ópera Mignon, para 2 guitarras (A. Thomas)
Método fácil de solfeo aplicado a la guitarra