




Colección
José Manuel Expósito

N.º 6

A LOS SOCIOS DE LA FEGIP



12 estudios
progresivos para
guitarra



José Manuel Expósito



José Manuel Expósito (1962) cursa estudios de guitarra de grado profesional y superior en el Conservatorio Superior de Música de Valencia y asiste a cursos de perfeccionamiento con David Russell, Pepe Romero, Carlos Bonoell, Roberto Aussel y José Miguel Moreno.

En su faceta de guitarrista es miembro fundador del grupo de cámara Acantun y Arion Guitar trio, con los que ha actuado en numerosos festivales y conciertos de España y Portugal.

Como compositor escribe numerosas obras para diferentes agrupaciones. Destacan, entre muchas otras, Cuatro piezas para cuatro calrinetes, Tres apuntes para clarinete y piano, Sonatina para fluta y guitarra, Malambo, dedicada a la orquesta La Orden de la Terraza y editada en MundoPlectro.com. Exilio del mar, suite para guitarra sobre cuatro poemas de Rafael Alberti. Otras obras para orquesta de plectro destacables son Imagens do Brasil, dedicada a la Orquesta Laudística Daniel Fortea y editada por esta agrupación en 2018. Just Jazz, editada en MundoPlectro.com y La Leyenda de la ciudad de Ys, editada en Alemania por Trekel. Su obra para orquesta de plectro más reciente, A LOT of music for a celebration, está dedicada a La Orden de la Terraza con motivo de su 50 aniversario en 2024.

12 ESTUDIOS PROGRESIVOS

1

JM. EXPOSITO (07/10/24)

The first system of music is written in 2/4 time on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of six measures. The first four measures feature a rhythmic pattern of eighth notes: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The fifth measure contains a whole note chord of G4 and B4. The sixth measure contains a whole note chord of G4, B4, and C5. The bass line consists of quarter notes: G3, F3, E3, D3, C3, and B2.

The second system of music continues on a single staff in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of six measures. The first four measures feature a rhythmic pattern of eighth notes: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The fifth measure contains a whole note chord of G4 and B4. The sixth measure contains a whole note chord of G4, B4, and C5. The bass line consists of quarter notes: G3, F3, E3, D3, C3, and B2. A fermata is placed over the final chord. Above the staff, the text "BV-----" is written with a dashed line extending to the right. Below the staff, the text "rit" is written under the final chord.

12 ESTUDIOS PROGRESIVOS

2

JM. EXPOSITO (22/10/24)

The first system of musical notation is written on a single staff in 3/8 time. It begins with a treble clef and a key signature of one flat (Bb). The first measure contains a triplet of eighth notes (G4, A4, B4) with a '1' above the first note and a '2' above the second note. The second measure contains a triplet of eighth notes (Bb4, C5, D5) with a '1' above the first note. The third measure contains a triplet of eighth notes (C5, D5, E5) with a '4' above the first note. The fourth measure contains a triplet of eighth notes (D5, E5, F5) with a '4' above the first note. The fifth measure contains a triplet of eighth notes (E5, F5, G5) with a '2' above the first note. The sixth measure contains a triplet of eighth notes (F5, G5, A5) with a '2' above the first note. The seventh measure contains a triplet of eighth notes (G5, A5, B5) with a '2' above the first note. The eighth measure contains a triplet of eighth notes (A5, B5, C6) with a '2' above the first note. The ninth measure contains a triplet of eighth notes (B5, C6, D6) with a '2' above the first note. The tenth measure contains a triplet of eighth notes (C6, D6, E6) with a '2' above the first note. The eleventh measure contains a triplet of eighth notes (D6, E6, F6) with a '2' above the first note. The twelfth measure contains a triplet of eighth notes (E6, F6, G6) with a '2' above the first note. The piece ends with a double bar line.

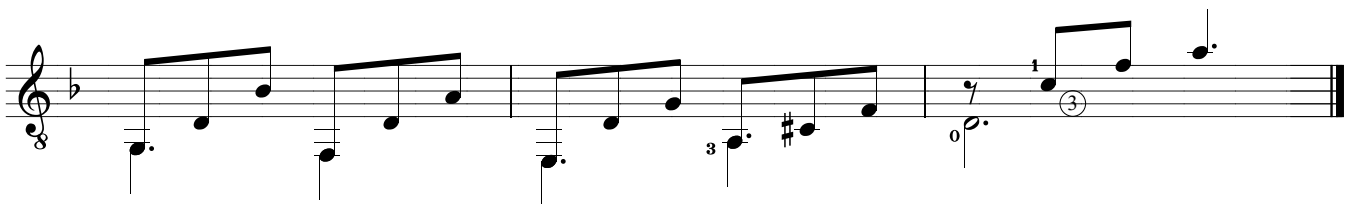
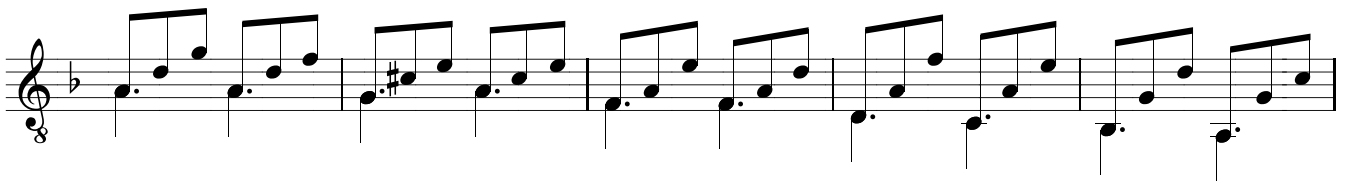
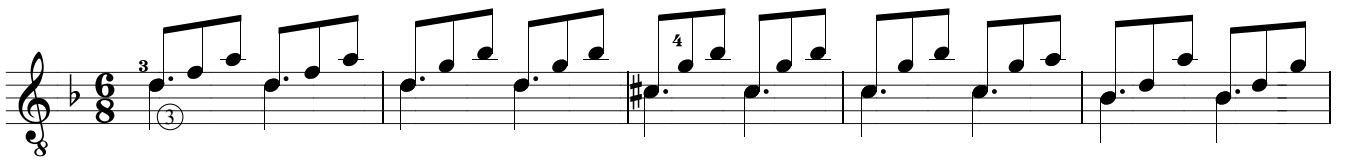
The second system of musical notation is written on a single staff in 3/8 time. It begins with a treble clef and a key signature of one flat (Bb). The first measure contains a triplet of eighth notes (G4, A4, B4) with a '1' above the first note. The second measure contains a triplet of eighth notes (Bb4, C5, D5) with a '1' above the first note. The third measure contains a triplet of eighth notes (C5, D5, E5) with a '3' above the first note. The fourth measure contains a triplet of eighth notes (D5, E5, F5) with a '2' above the first note. The fifth measure contains a triplet of eighth notes (E5, F5, G5) with a '2' above the first note. The sixth measure contains a triplet of eighth notes (F5, G5, A5) with a '2' above the first note. The seventh measure contains a triplet of eighth notes (G5, A5, B5) with a '2' above the first note. The eighth measure contains a triplet of eighth notes (A5, B5, C6) with a '2' above the first note. The ninth measure contains a triplet of eighth notes (B5, C6, D6) with a '2' above the first note. The tenth measure contains a triplet of eighth notes (C6, D6, E6) with a '2' above the first note. The eleventh measure contains a triplet of eighth notes (D6, E6, F6) with a '2' above the first note. The twelfth measure contains a triplet of eighth notes (E6, F6, G6) with a '2' above the first note. The piece ends with a double bar line and the word 'rit' written below the staff.

12 ESTUDIOS PROGRESIVOS

3

JM. EXPOSITO (8/11/24)

BIII-----



12 ESTUDIOS PROGRESIVOS

4

JM. EXPOSITO (11/10/24)

Como una Chacona

The musical score is written for guitar in 2/4 time. It consists of seven staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and quarter notes, with a consistent bass line of half notes. The second staff features a key signature change to one sharp (F#) and includes a trill-like ornament. The third staff continues the melodic and harmonic development. The fourth staff introduces a more complex rhythmic pattern with sixteenth notes. The fifth staff contains a section marked 'BV' (Bivivato) with a dashed line above it, indicating a specific technique. The sixth staff shows a change in the bass line and the continuation of the sixteenth-note pattern. The seventh staff concludes the piece with a 'D.C. al Coda' instruction, a 'rit' (ritardando) marking, and a final Coda section in 2/4 time.

12 ESTUDIOS PROGRESIVOS

5

JM. EXPOSITO (23/10/24)

Tempo di Vals

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains six measures of music. The first measure has a dotted half note on G4 with a piano (p.) dynamic. The second measure has a dotted half note on G4 with a piano (p.) dynamic. The third measure has a dotted half note on G4 with a piano (p.) dynamic. The fourth measure has a dotted half note on G4 with a piano (p.) dynamic. The fifth measure has a dotted half note on G4 with a piano (p.) dynamic. The sixth measure has a dotted half note on G4 with a piano (p.) dynamic.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains six measures of music. The first measure has a dotted half note on G4 with a piano (p.) dynamic. The second measure has a dotted half note on G4 with a piano (p.) dynamic. The third measure has a dotted half note on G4 with a piano (p.) dynamic. The fourth measure has a dotted half note on G4 with a piano (p.) dynamic. The fifth measure has a dotted half note on G4 with a piano (p.) dynamic. The sixth measure has a dotted half note on G4 with a piano (p.) dynamic.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains six measures of music. The first measure has a dotted half note on G4 with a piano (p.) dynamic. The second measure has a dotted half note on G4 with a piano (p.) dynamic. The third measure has a dotted half note on G4 with a piano (p.) dynamic. The fourth measure has a dotted half note on G4 with a piano (p.) dynamic. The fifth measure has a dotted half note on G4 with a piano (p.) dynamic. The sixth measure has a dotted half note on G4 with a piano (p.) dynamic.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains six measures of music. The first measure has a dotted half note on G4 with a piano (p.) dynamic. The second measure has a dotted half note on G4 with a piano (p.) dynamic. The third measure has a dotted half note on G4 with a piano (p.) dynamic. The fourth measure has a dotted half note on G4 with a piano (p.) dynamic. The fifth measure has a dotted half note on G4 with a piano (p.) dynamic. The sixth measure has a dotted half note on G4 with a piano (p.) dynamic.

D.C. al Coda

Coda

rit

12 ESTUDIOS PROGRESIVOS

6

JM. EXPOSITO (28/10/24)

The first system of musical notation is written on a single staff in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a sequence of eighth notes, starting with a quarter rest followed by a quarter note on G4, then a quarter note on A4, and a quarter note on B4. This is followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297,

12 ESTUDIOS PROGRESIVOS

7

JM. EXPOSITO (23/10/24)

Moderato

3

7

mf

4

2

1

BII-----

4

1

rit

a

3

2

BII-----

rit

a

4

2

3

rit

6

12 ESTUDIOS PROGRESIVOS

8

JM. EXPOSITO (24/10/24)

Adagio

The first system of musical notation is written on a single staff in treble clef. The key signature consists of three sharps (F#, C#, G#), and the time signature is common time (C). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line consists of a half note G3, followed by quarter notes F3, E3, and D3. The system concludes with a quarter note G4, followed by eighth notes F4, E4, and D4.

The second system of musical notation continues on a single staff in treble clef. It features a complex melodic line with various fingerings indicated by numbers 1, 2, 3, 4, and 0. The bass line includes a circled '3' and a 'rit' marking. The system ends with a circled '3' and a 'rit' marking.

The third system of musical notation continues on a single staff in treble clef. It includes dynamic markings such as 'f' and 'rit', and fingering numbers like 3, 4, 2, 3, 6, and 3. The system concludes with a circled '3' and a 'rit' marking. A large wedge-shaped hairpin is positioned below the staff, indicating a gradual decrescendo.

12 ESTUDIOS PROGRESIVOS

9

JM. EXPOSITO (14/10/24)

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains four measures of music. The first measure has a triplet of eighth notes. The second measure has a triplet of eighth notes with a grace note 'r' above it. The third and fourth measures continue the melodic line with eighth notes and a final note with a fermata.

Musical staff 2: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains four measures of music. The first measure has a triplet of eighth notes with fingerings 1 and 4. The second measure has a triplet of eighth notes with a circled 3 below it. The third measure has a triplet of eighth notes with a circled 2 below it. The fourth measure has a triplet of eighth notes with a circled 0 below it and the word "rit" below the staff.

Musical staff 3: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains four measures of music. The first measure has a triplet of eighth notes with "BV-----" above it. The second measure has a triplet of eighth notes. The third measure has a triplet of eighth notes with a circled 2 below it. The fourth measure has a triplet of eighth notes with a circled 2 below it. The word "a" is written below the first measure.

Musical staff 4: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains four measures of music. The first measure has a triplet of eighth notes with a circled 3 below it. The second measure has a triplet of eighth notes with fingerings 1 and 2 below it. The third measure has a triplet of eighth notes with a circled 2 below it. The fourth measure has a triplet of eighth notes with a circled 2 below it. The word "8°" is written above the final measure.

12 ESTUDIOS PROGRESIVOS

10

JM. EXPOSITO (22/10/24)

The first system of musical notation is written on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a time signature of 2/4. The melody consists of eighth-note patterns. The first measure has a '0' above it, and the fourth measure has a '4' above it. The bass line consists of quarter notes: G2, F#2, E2, D2, C#2, B1, A1, G1.

The second system of musical notation continues the piece. It features a treble clef, two sharps, and a 2/4 time signature. The melody includes sixteenth-note runs. Fingerings are indicated with numbers 1-4. A circled '5' is placed below the staff in the second measure. The bass line continues with quarter notes: F#1, E1, D1, C#1, B0, A0, G0, F#0.

The third system of musical notation continues the piece. It features a treble clef, two sharps, and a 2/4 time signature. The melody includes sixteenth-note runs. A circled '3' is placed above the staff in the first measure. The bass line continues with quarter notes: E0, D0, C#0, B0, A0, G0, F#0, E0.

The fourth system of musical notation concludes the piece. It features a treble clef, two sharps, and a 2/4 time signature. The melody includes sixteenth-note runs and rests. Fingerings are indicated with numbers 1-4. A circled '2' is placed above the staff in the first measure, and another circled '2' is placed above the staff in the second measure. The bass line continues with quarter notes: D0, C#0, B0, A0, G0, F#0, E0, D0. The piece ends with a double bar line.

BII.....1

12 ESTUDIOS PROGRESIVOS

11

JM. EXPOSITO (28/10/24)

The first system of music is written on a single staff in treble clef. The key signature consists of three sharps (F#, C#, G#). The time signature is common time (C). The piece begins with a series of eighth-note chords. The first four measures feature a steady eighth-note accompaniment. The fifth measure introduces a first fingering (1) on the right hand. The sixth measure features a second fingering (2) and a slur over the notes. The seventh measure includes a 'rit' (ritardando) marking. The system concludes with a 3/4 time signature.

posic. 4

The second system of music is written on a single staff in treble clef. The key signature remains three sharps (F#, C#, G#). The time signature changes to 3/4. The piece starts with an 'a' (accendo) marking. The first measure contains a circled number 3. The second measure contains a circled number 6. The third measure includes a 'rit' (ritardando) marking. The system concludes with a double bar line.

12 ESTUDIOS PROGRESIVOS

12

Presto agitato

JM. EXPOSITO (25/10/24)

p
poco a poco cresc.

mf

f *ff*

simile

simile

ff rasg. *p* *ff* *p*

simile

p
poco a poco cresc.

f *ff*

