

# TORRE BERMEJA

SERENATA

(No. 12 de PIEZAS CARACTERISTICAS)

Transcripción para dos guitarras  
por GRACIANO TARRAGO

I. ALBENIZ

Allegro molto

1ª GUITARRA

2ª GUITARRA

First system of musical notation for two guitars. The key signature is three sharps (F#, C#, G#). The tempo is 'Allegro molto'. The first guitar part (1ª GUITARRA) and second guitar part (2ª GUITARRA) both feature triplets of eighth notes. The first guitar part starts with a forte (*f*) dynamic and includes a crescendo. Chord markings above the staff include C4, C9, and C7. The second guitar part also features triplets and includes a decrescendo.

Second system of musical notation for two guitars. The first guitar part (1ª G.) and second guitar part (2ª G.) continue with triplets of eighth notes. The first guitar part includes a decrescendo. Chord markings above the staff include C9. The second guitar part includes a decrescendo.

Third system of musical notation for two guitars. The first guitar part (1ª G.) and second guitar part (2ª G.) continue with triplets of eighth notes. The first guitar part includes a decrescendo. Chord markings above the staff include C7. The second guitar part includes a decrescendo and a *ppp* dynamic marking.

C 7

C 9


C 7


C 7

ar. 12

ar. 7

ar. 7 - 7

1<sup>a</sup> G. 


2<sup>a</sup> G. 


1<sup>a</sup> G. 

2<sup>a</sup> G. 

1<sup>a</sup> G. 

2<sup>a</sup> G. 

1<sup>a</sup> G. 

2<sup>a</sup> G. 

1<sup>a</sup> G. *C 5*

2<sup>a</sup> G. *C 3*

1<sup>a</sup> G. *C 5* *ar. 12*

2<sup>a</sup> G. *C 2*

1<sup>a</sup> G. *C 7* *p*

2<sup>a</sup> G. *C 4* *p*

1<sup>a</sup> G. *C 7* *pp*

2<sup>a</sup> G. *C 4* *pp*



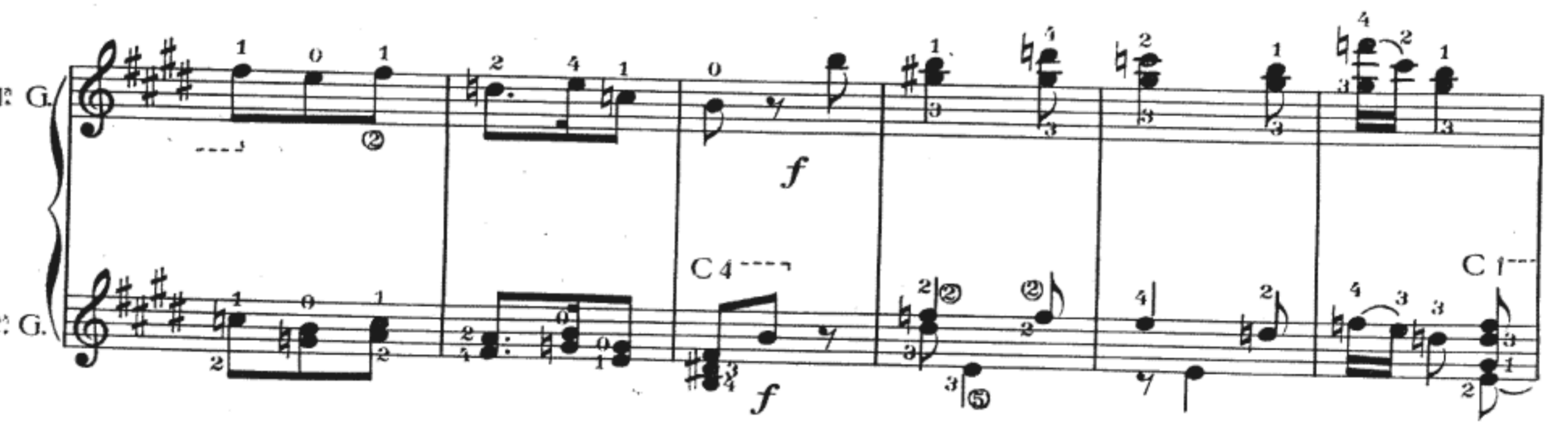


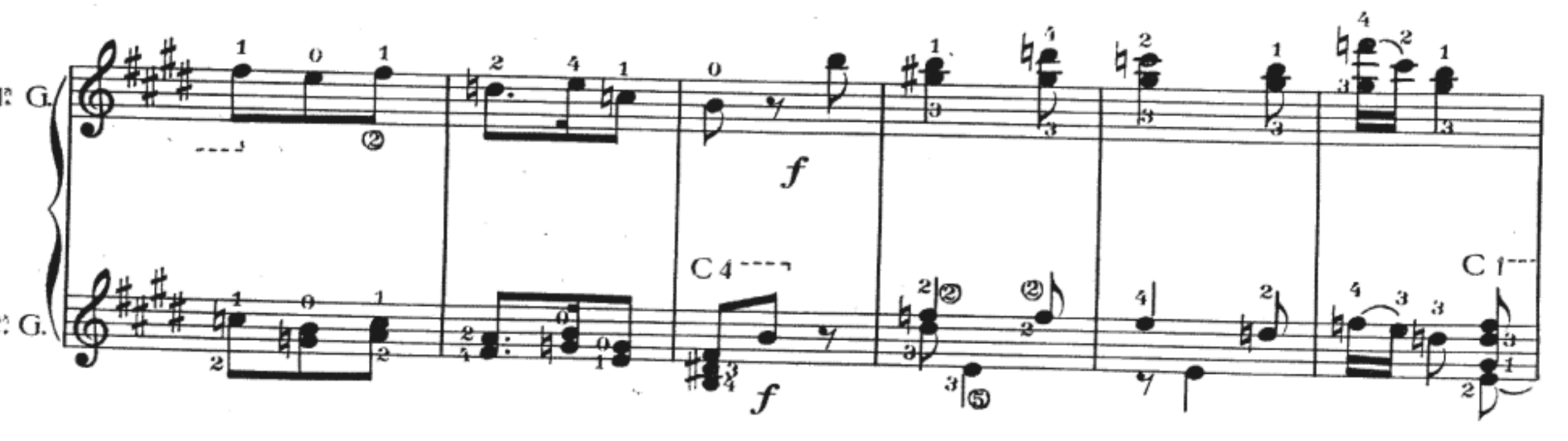
1<sup>a</sup> G. 

2<sup>a</sup> G. 

1<sup>a</sup> G. 

2<sup>a</sup> G. 

1<sup>a</sup> G. 

2<sup>a</sup> G. 

1<sup>a</sup> G. 

2<sup>a</sup> G. 

C7

1<sup>a</sup> G.

2<sup>a</sup> G.

C4 C5 C4 C5

C4

1<sup>a</sup> G.

2<sup>a</sup> G.

*p*

C2

1<sup>a</sup> G.

2<sup>a</sup> G.

*p*

ar. 8<sup>dos</sup>

1<sup>a</sup> G.

2<sup>a</sup> G.

*p*

ar. 8<sup>dos</sup>

C2





C 7 - - - - - C 2 - - - - -

1<sup>o</sup> G. *ppp*

2<sup>o</sup> G.

C 7 - - - - - C 9 - - - - -

1<sup>o</sup> G.

2<sup>o</sup> G.

C 7 - - - - - C 7 - - - - -

1<sup>o</sup> G. ar. 12

2<sup>o</sup> G.

ar. 7

1<sup>o</sup> G.

2<sup>o</sup> G.



1ª G. *ff*

2ª G.

1ª G. *ar. 7*

2ª G.

1ª G. *ar. 7*

2ª G.

1ª G. *pp*

2ª G. *ar. 12*

*Tremolo tambora*