

TÁRREGA

OPERE PER CHITARRA

VOL. 1° - PRELUDI

(GANGI - CARFAGNA)

BÈRBEN

I PRELUDI

	NUMERO	TONALITÀ	TEMPO	MOVIMENTO	PAGINA	TITOLO
1° SERIE	1	LA —	2/4	<i>Andantino</i>	8	—
	2	RE +	3/4	<i>Andante sostenuto</i>	8	—
	3	LA +	3/4	<i>Lento</i>	9	—
	4	LA +	3/4	—	9	—
	5	SI —	2/4	—	9	—
	6	MI +	C	—	10	—
	7	LA +	2/4	—	10	—
	8	LA +	3/4	—	11	—
	9	LA +	2/4	<i>Allegro</i>	11	—
	10	DO +	4/4	<i>Allegro</i>	11	—
	11	DO +	2/4	—	12	—
	12	LA —	2/4	<i>Moderato</i>	12	—
	13	SI —	C	—	13	—
	14	LA —	C	—	13	—
	15	LA +	C	—	14	—
	16	MI +	6/8	—	15	—
	17	LA +	2/4	—	16	—
	18	MI +	C	<i>Andante</i>	18	—
	19	LA —	6/8	<i>Allegro moderato</i>	18	—
	20	SOL +	3/4	<i>Scherzando</i>	19	—
	21	RE +	2/4	—	20	—
	22	RE +	2/4	—	20	—
	23	LA +	C	—	21	—
	24	RE +	2/4	—	22	—
	25	LA +	2/4	—	22	—
	26	LA +	3/4	—	22	—
2° SERIE	27	RE —	2/4	<i>Moderato</i>	23	(I)
	28	LA —	3/4	<i>Andante</i>	24	(II)
	29	SOL +	3/8	<i>Allegretto</i>	25	(III)
	30	MI +	3/8	<i>Allegro</i>	26	(IV)
	31	MI +	3/4	<i>Andante sostenuto</i>	27	(V)
	32	SI —	2/4	<i>Moderato</i>	28	(VI)
	33	LA +	2/4	<i>Andante</i>	29	(VII)
	34	LA +	2/4	<i>Allegretto</i>	30	(VIII)
	35	LA +	2/4	<i>Allegretto</i>	31	(IX)
	36	MI +	3/4	<i>Andante</i>	32	<i>Lágrima</i>
	37	RE —	2/4	<i>Andante</i>	33	<i>Endecha</i>
	38	RE —	2/4	<i>Lento</i>	33	<i>Oremus</i>
	39	SI —	2/4	<i>Moderato</i>	34	<i>Preludio su un tema di F. Mendelssohn</i>

I revisori hanno ritenuto opportuno dividere i *preludi* in due serie. Mentre nella prima di esse sono compresi brani in linea di massima meno noti, più brevi o di minore impegno tecnico (pur risultandone alcuni di particolare efficacia), nella seconda serie sono stati sistemati i *preludi « classici »* (riproposti parzialmente anche sotto la più nota numerazione delle edizioni U.M.E.) e quelli indicati sotto il titolo di *Lágrima*, *Endecha*, *Oremus* e *Preludio su un tema di F. Mendelssohn*.

The editors preferred a division in two series for the preludes. In general in the first section there are pieces less known, shorter or requiring a lesser technical approach (but actually some of them offer a particular musical effect), while in the second section are placed the « classical » preludes (presented in some cases also with the better known progressive numbers in the U.M.E. edition), and those indicated with the title *Lágrima*, *Endecha*, *Oremus* and *Prelude on a theme by F. Mendelssohn*.

PRELUDI - 1ª SERIE

FRANCISCO TÀRREGA
(1852 - 1909)

Andantino

①

B V B III

B II

arm. 12

Andante sostenuto

②

⑥ = RE B III $\frac{1}{2}$ B II

B II B VII

Lento

③

1 B II

④

⑤

⑧

Allegro

⑨

B IV

B II

$\frac{1}{2}$ B II

$\frac{1}{2}$ B I

$\frac{1}{2}$ B II

$\frac{1}{2}$ BVII

$\frac{1}{2}$ BV

Arm 7

Arm 12

Allegro

⑩

$\frac{1}{2}$ B III

$\frac{1}{2}$ B III

$\frac{1}{2}$ BVI

$\frac{1}{2}$ B III

$\frac{1}{2}$ BVI

$\frac{1}{2}$ BVIII

B V

$\frac{1}{2}$ BVI

$\frac{1}{2}$ BVII

$\frac{1}{2}$ BVIII

$\frac{1}{2}$ BIX

$\frac{1}{2}$ BX

$\frac{1}{2}$ BVIII

⑪

Exercise 11 consists of five staves of guitar notation. The first staff begins with a circled '11' and a treble clef. It features a sequence of notes with various fretting techniques, including a double bar line and repeat sign. The second staff continues the sequence, with a circled '5' below the first measure. The third staff includes a circled '4' below the first measure and a circled '3' below the second measure. The fourth staff has a circled '5' below the first measure. The fifth staff concludes the exercise with a circled '5' below the first measure and a circled '4' below the second measure. The notation includes various fretting techniques such as barre, double bar lines, and repeat signs, along with fingering numbers (1-4) and circled numbers (1-6) indicating specific techniques or patterns.

Moderato

⑫

Exercise 12 is marked 'Moderato' and consists of five staves of guitar notation. The first staff begins with a circled '12' and a treble clef. It features a sequence of notes with various fretting techniques, including a double bar line and repeat sign. The second staff continues the sequence, with a circled '2' below the first measure. The third staff includes a circled '4' below the first measure and a circled '5' below the second measure. The fourth staff has a circled '4' below the first measure and a circled '5' below the second measure. The fifth staff concludes the exercise with a circled '4' below the first measure and a circled '5' below the second measure. The notation includes various fretting techniques such as barre, double bar lines, and repeat signs, along with fingering numbers (1-4) and circled numbers (1-6) indicating specific techniques or patterns.

15

$\frac{1}{2}$ B IX $\frac{1}{2}$ B X $\frac{1}{2}$ B IX B V
 B VII B V $\frac{1}{2}$ B IV
 $\frac{1}{2}$ B IX $\frac{1}{2}$ B X $\frac{1}{2}$ B IX B V
 B II
 $\frac{1}{2}$ B IX $\frac{1}{2}$ B X $\frac{1}{2}$ B IX B V
 B VII B V $\frac{1}{2}$ B IV
 $\frac{1}{2}$ B IX B VII $\frac{1}{2}$ B IX
 B V
 B V B V

16

This page contains seven staves of musical notation for guitar, numbered 16. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The notation includes various chord diagrams and fingering instructions:

- Staff 1:** Starts with a treble clef, key signature of three sharps, and a 12/8 time signature. It features a series of chords and melodic lines with fingering numbers (1, 2, 3, 4) and a circled '3' at the beginning. A chord diagram for B VII is shown with a circled '3' and a circled '2' above it. The staff ends with a circled '6' and '2' above a chord diagram labeled 'Arm 7'.
- Staff 2:** Continues the piece with similar chord progressions and fingering. It includes a circled '6' and '2' above a chord diagram labeled 'Arm 7'.
- Staff 3:** Features a circled '6' and '2' above a chord diagram labeled 'Arm 7'.
- Staff 4:** Includes a circled '6' and '2' above a chord diagram labeled 'Arm 7'.
- Staff 5:** Shows a circled '6' and '2' above a chord diagram labeled 'Arm 7'.
- Staff 6:** Contains a circled '6' and '2' above a chord diagram labeled 'Arm 7'.
- Staff 7:** Ends with a circled '6' and '2' above a chord diagram labeled 'Arm 7'.

Throughout the piece, various chord diagrams are labeled: B VII, B IX, and B IV. The notation is dense with notes, rests, and articulation marks, typical of a guitar method book.

Andante

18

B IV $\frac{1}{2}$ B II B II

$\frac{1}{2}$ B IV B II B IV $\frac{1}{2}$ B II

B VII B VII

Allegro moderato

19

B V B VII B V

$\frac{1}{2}$ B II B I B III B III

B II B III B II

21

1/2 B X

1/2 B II B VII

1/2 B VI

22

⑥ = RE Arm. 12

B VII 1/2 B II

(6) = RE

(24)

(25)

(26)

PRELUDI - 2° SERIE

I

A mi buen amigo D. Francisco Coréll, Pbro

Moderato

(27) $\text{6} = \text{RE}$

$\frac{1}{2}\text{BVI}$ BVIII $\frac{1}{2}\text{BI}$ BV

$\frac{1}{2}\text{BI}$ $\frac{1}{2}\text{BII}$

poco rit.

BIII BV BI

a tempo

ritar. *a tempo* *arm. 8.*

II

Andante

28

$\frac{1}{2}$ BV

BIII

$\frac{1}{2}$ BVII

BII

BIV

BIV

BVI

BVIII

BVI

$\frac{1}{2}$ BV

poco ten.

BVIII

BV

BII

cresc.

a tempo

1. $\frac{1}{2}$ BII

BV

2. $\frac{1}{2}$ BII

p

molto rit.

III

Allegretto

(29)

p

$\frac{1}{2}$ BV

BV

BVII

BVIII

BV

BIII

BVIII

BV

BVII

$\frac{1}{2}$ BIX

$\frac{1}{2}$ BX

BV

f *ritar.*

p a tempo

BIII

BV

BIII

$\frac{1}{2}$ BVII

$\frac{1}{2}$ BX

cresc.

calando

BV

BIII

$\frac{1}{2}$ BVII

$\frac{1}{2}$ BX

ritar.

IV

30

Allegro

$\frac{1}{2}$ BIX

BII

$\frac{1}{2}$ BVI BIV

BII

BVII BXI BXII

ritar. poco *a tempo*

BXI BVII

BVII BIV

BVI BIV

BII

f *p* *cresc.* *ritar.* *ten.*

BXI BX

BVIII

BVII

BIV

BII BIV

a tempo *cresc.* *f* *decrec.* *ritar.* *p* *poco* *a tempo*

BVII

a tempo

BII

f *ten.* *ritar.* *p* *pp*

V

Andante sostenuto

34

The musical score is written for guitar in G major (one sharp) and 3/4 time. It begins with the tempo marking "Andante sostenuto". The first staff is marked with a circled "34". The music features a mix of eighth and sixteenth notes, often beamed together. Performance instructions include "un poco cresc." (first staff), "p ritar." (second staff), "arm." (third staff), "p a tempo" (fourth staff), "molto ritar." (fourth staff), "ten." (fourth staff), and "dan...do" (fifth staff). Dynamic markings include "p" (piano) and "pp" (pianissimo). Fingering numbers (1-5) are provided for many notes. Guitar-specific markings include "0" for natural harmonics and "arm." for artificial harmonics. Chord diagrams are indicated by letters: BII, BVII, BIX, BV, 1/2 BIV, and 1/2 BII. The score concludes with a final chord marked "arm.".

Andante **BVII**

33

$\frac{1}{2}$ BII BII BVII
 $\frac{1}{2}$ BVIII BIX $\frac{1}{2}$ BVII
 $\frac{1}{2}$ BX BIX
 BV BIV
 BII
 BII
 BII

VIII

Allegretto

34

Allegretto

BIV

BII

BV

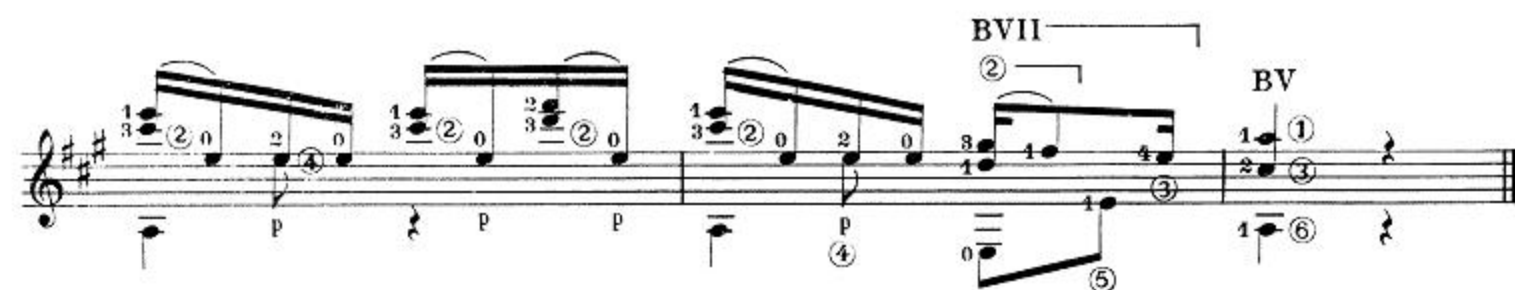
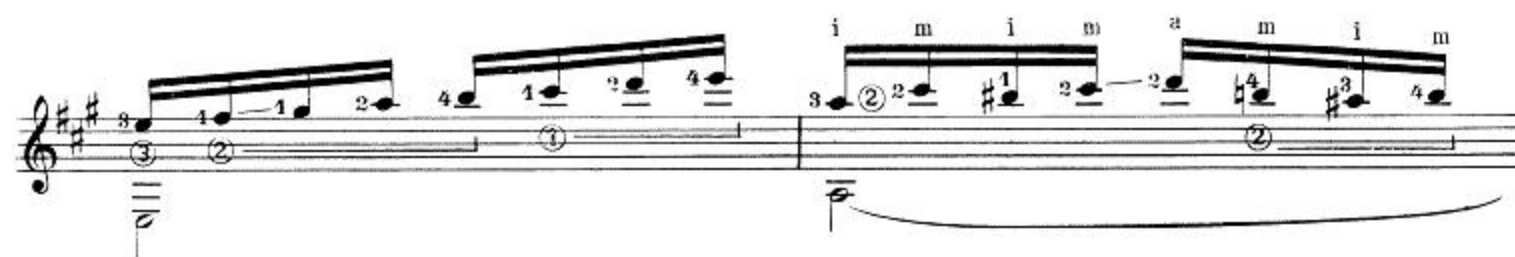
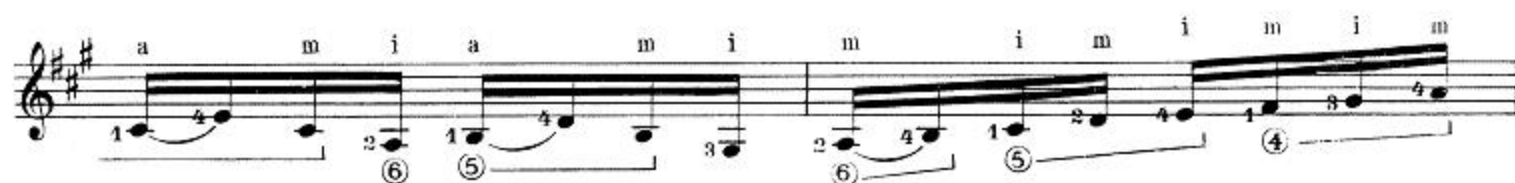
$\frac{1}{2}$ BVII

BV

IX

Allegretto

35



LÁGRIMA

Andante

36

m i m i i a m i m p i m

BIX BVII p a i m

BVII a m i BVII

BIX BVII

ENDECHA

⑥ = RE

Andante

37

② ③ BVII⁷ ② BV ②

③ ② ③ ④ ⑤ ⑥

BV ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺

③ ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺

BI ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺

1. 1/2 BII⁷ ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺

2. 1/2 BII

OREMUS

⑥ = RE

Lento

38

dolce

1/2 BX ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺

BVIII ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺

1/2 BIII ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺

1. 1/2 BIII ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺

2. 1/2 BIII

PRELUDIO SU UN TEMA DI F. MENDELSSOHN

Moderato
BVII

39

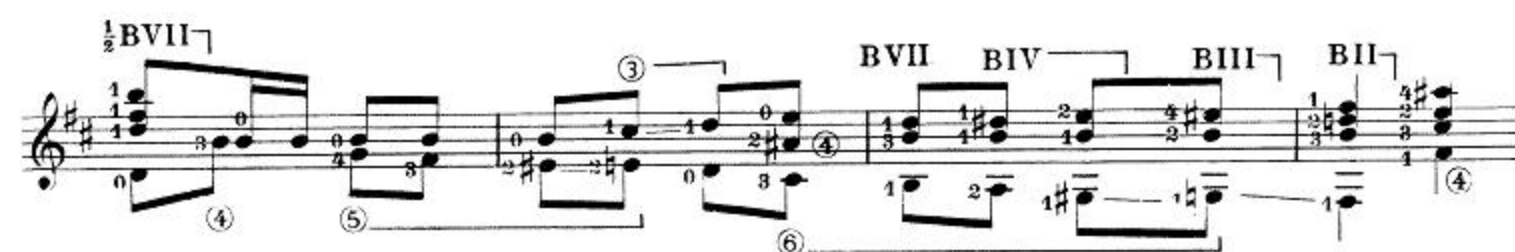
1. 2. tempo BVIII

BVII

BII BIV BV

ritar.

tempo



Investigación, recopilación,
coordinación y revisión
por
Melchor Rodríguez

PRELUDIO NÚMERO 1

PARA GUITARRA

POR

FRANCISCO TÁRREGA

Precio fijo 0'75 Ptas.

Propiedad.

6ª en ré.

C. 1ª

Moderato.

G. 6ª

G. 8ª

G. 1ª

G. 5ª

C. 1ª

C. 2ª

p

poco rit:

G. 3ª

G. 5ª

C. 1ª

a tempo.

C. 1ª

C. 2ª
ritard:

ar. 8dos
a tempo.

PRELUDIO NÚMERO 2

PARA GUITARRA
POR

FRANCISCO TARREGA

Propiedad.

Precio fijo 0'75 Ptas.

The musical score is written for guitar and consists of ten staves. The notation includes treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The score is divided into measures by vertical bar lines. Above the staves, there are dashed lines indicating fret positions: C. 5ª, C. 3ª, C. 7ª, C. 2ª, C. 4ª, C. 4ª, C. 6ª, C. 8ª, C. 8ª, C. 5ª, C. 2ª, C. 2ª, C. 5ª, C. 2ª, and C. 1ª. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 in circles. Dynamics include *poco ten.*, *cresc.*, *a tempo.*, *p*, and *molto rit.*. The score concludes with a double bar line and a repeat sign.

PRELUDIO

Nº 3.

PARA GUITARRA
POR

FRANCISCO TÁRREGA

Precio fijo. 2 Ptas.

Propiedad.

Allegretto. *p*

C. 5ª C. 5ª C. 7ª

C. 8ª C. 5ª C. 3ª C. 8ª C. 5ª

C. 7ª C. 9ª C. 10ª C. 8ª

f *ritar* *p a tempo.*

C. 5ª C. 3ª *cresc.*

C. 7ª C. 10ª *decresc.*

C. 3ª C. 7ª C. 10ª *ritar:*

PRELUDIO

Nº 4.

PARA GUITARRA

por FRANCISCO TÁRREGA.

Propiedad.

Depositado.

Allegro.

The musical score consists of ten staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Allegro'. The score is filled with complex guitar chords and fingerings, indicated by circled numbers 1-4 on the strings. Performance instructions include dynamics such as *p*, *f*, *cresc.*, *decresc.*, *pp*, and *ff*, as well as articulation like *ritar.*, *ten.*, and *a tempo.*. Chord diagrams are provided for many of the chords, with labels such as C.9^a, C.7^a, C.4^a, C.2^a, C.6^a, C.11^a, C.10^a, C.8^a, C.7^a, C.2^a, C.4^a, and C.7^a. The piece concludes with a *pp* dynamic and a *ritar.* instruction.

PRELUDIO

Nº 5.

PARA GUITARRA.

por FRANCISCO TÁRREGA.

Propiedad.

Depositado.

And^{te} sostenuto.

C. 2^a

C. 9^a

C. 7^a

C. 2^a

C. 2^a

un poco cresc:

p ritard:

ar

C. 5^a

C. 2^a

ten:

a tempo.

molto ritard:

p a tempo.

pp

ritar - - - dan - - - do

PRELUDIO

6º

Francisco Tárrega

PRECIO FIJO PTAS. 0'75

The musical score is written for guitar and consists of six systems of notation. Each system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals, along with specific performance instructions like dynamics (p, m, f), articulation (i, m, ar.), and fingering numbers (1-4). The score is divided into sections by dashed lines and labeled with capo positions: Cª 5ª, Cª 12ª, Cª 2ª, Cª 1ª, Cª 7ª, Cª 2ª, Cª 2ª, Cª 3ª, and Cª 4ª. The piece concludes with a *ritard.* marking.

(+) Ejecutarse toda la obra en pizzicato.
 Propiedad de los Editores para todos los países.
 Vidal Llimona y Boceta, Editores - Proprietarios, Barcelona.

PRELUDIO

7º

Francisco Tárrega

PRECIO FIJO PTAS. 0'75

The musical score consists of ten staves of music in G major (one sharp). The notation includes treble clef, a 2/4 time signature, and various musical symbols such as accents, slurs, and dynamic markings like 'm' (mezzo) and 'p' (piano). Fingering numbers (1-4) are placed above or below notes. Chord diagrams are indicated by letters and numbers above the staves: C#7, C#2, C#4, C#7, C#8, C#9, C#10, C#5, C#4, C#2, and C#7. The music features a mix of single-note lines and chords, with some passages marked with 'a' (accents) and 'm' (mezzo).

DOS PRELUDIOS

Francisco Tárrega.

PRECIO FIJO. PTAS 0.75.

♩. 8.

C. 2ª

C. 5ª

C. 7ª

C. 5ª

№. 9.

PRELUDIO (inédito)

S.E.M.
n.º 10

ANDANTINO

C.2 C.4

C.2 C.2

m *í* *a*

A Tempo

C.4 C.2

C.4 C.2

m *í* *a*

Poco rit.

PRELUDIO

S.E.M. n.º 11

$\frac{1}{2}$ C.10 $\frac{1}{2}$ C.5 $\frac{1}{2}$ C.2

a *m* *i* *m* *a* *m* *i* *a* *m* *a* *m*

1 3 4 3 1 3 1 2 2 1 4

p *p* *p* *p*

① ②

C.2 C.2 C.2 C.2

m *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *a* *i*

4 2 2 4 1 4 1 4

p *p* *p* *p*

② ③

C.2 C.2 C.2 $\frac{1}{2}$ C.6.

i *m* *a* *a* *m* *i* *i* *m* *m* *i* *a*

4 1 4 2 1 1 4 4

p *p* *p* *p*

④

C.2 C.2 C.2

m *i* *m* *a* *m* *i*

4 3 4 2 0 2 3

p *p* *p*

PRELUDIO

S.E.M. n.º 12

PRELUDIO

S.E.M. n.º 13

6ª en RE

PRELUDIO

(Sobre un fragmento de Mendelssohn)

ALLEGRO

C. 7

S.E.M.
n.º 14

Musical staff 1: Treble clef, 2/4 time signature. Features sixteenth-note runs with fingerings 3, 1, 2, 4, 2, 1, 3 and 3, 1, 2, 4, 2, 1, 3. Includes circled numbers 1, 2, 3, 3, 2, 3.

Musical staff 2: Treble clef, 2/4 time signature. Features sixteenth-note runs with fingerings 4, 2, 1, 3, 4, 3, 1, 3, 4, 3, 1, 2. Includes circled numbers 3, 3, 3.

Musical staff 3: Treble clef, 2/4 time signature. Features sixteenth-note runs with fingerings 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Includes circled number 1 and a C.6 chord.

Musical staff 4: Treble clef, 2/4 time signature. Features sixteenth-note runs with fingerings 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Includes a C.6 chord and a circled number 4.

Musical staff 5: Treble clef, 2/4 time signature. Features sixteenth-note runs with fingerings 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Includes C.3, C.2, C.4 chords and a circled number 4.

Musical staff 6: Treble clef, 2/4 time signature. Features sixteenth-note runs with fingerings 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Includes a circled number 2 and a circled number 4.

Musical staff 7: Treble clef, 2/4 time signature. Features sixteenth-note runs with fingerings 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Includes a circled number 4, a circled number 5, and a C.2 chord.

PRELUDIO

S.E.M.
n.º 15

ANDANTE SOSTENUTO

1/2 C.2 C.2

f *p*

C.4 C.2 C.4

p

1/2 C.2 C.7

p

C.2

p

1/2 C.2 C.2

f *p*

Poco rit.

PRELUDIO

(inédito)

S.E.M.
n.º 16

C.12 C.10 C.11 C.7

a i m a

p

$\frac{1}{2}$ C.4 C.2 C.4

C.5 C.2 C.4 $\frac{1}{2}$ C.12

a i m a

p

C.12 C.10 C.11 C.7 C.4 $\frac{1}{2}$ C.4 C.2

C.4 C.5 C.2 C.4 *m i* *ar. 12* *a-i*

m i

ar. 12

a-i

p

PRELUDIO

S.E.M.
n.º 17

The musical score is written on six staves in treble clef, 6/8 time signature, and G major key. The notation includes slurs, accents, and dynamics such as *m* (mezzo), *p* (piano), and *a* (accendo). Fingerings are indicated by numbers 1-4. Circled numbers 1-6 are placed below the notes to indicate specific fingering points.

Staff 1: *m* *i* *a* *i* *m* *i* *m* *p* *m* *i* *a* *i*. Circled numbers: 1, 2, 3, 3, 2, 4, 2, 3.

Staff 2: *m* *p* *m* *p* *a* *i* *m* *i* *a* *m* *a* *i*. Circled numbers: 2, 4, 3, 3, 2, 2, 2, 3.

Staff 3: *m* *p* *m* *p* *m* *p* *a* *i* *m* *i* *m* *i*. Circled numbers: 4, 3, 4, 3.

Staff 4: *i* *m* *i* *m* *p* *i* *m* *i* *m* *a* *i* *m*. Circled numbers: 3, 2, 1, 3, 2, 4, 1, 3, 0, 0, 0, 0.

Staff 5: *a* *a* *a* *m* *i* *m* *i* *m* *i* *m* *i* *m*. Circled numbers: 1, 2, 3, 3, 3, 2.

Staff 6: *i* *p* *i* *m* *p* *i* *m* *a* *m* *i* *a* *m* *i* *a* *i* *p* *m* *i*. Circled numbers: 2, 1, 3, 0, 2, 4, 2, 1, 4, 2, 3, 4, 5, 6, 6.

PRELUDIO

S.E.M.
n.º 18

ANDANTINO

$\frac{1}{2}$ C. 10

6ª en RE
p

ar; 12

$\frac{1}{2}$ C. 2

C. 7

$\frac{1}{2}$ C. 5

$\frac{1}{2}$ C. 2

$\frac{1}{2}$ C. 2

PRELUDIO

(Sobre un fragmento de J. S. Bach)

S.E.M. n.º 21

C.7 C.7

i m i m i i i *p i m i p i p i p i p i*

④ ⑪ ④ ④ ⑤ ④ ⑤ ④ ④ ③

p

C.7 C.5

p i m i p p i p m i p p i p m i p p i p m i p i m i

⑤ ④ ⑤ ④ ⑤ ⑥ ④ ⑤ ④ ⑤

pp p i m i m a m i m a m i p m i p m i p m i

③ ③ ③ ③ ③ ③ ③ ③ ③ ③

ar. 12 ar. 12

p m i p m i p m i m

③ ④ ④ ④ ④ ④ ④ ④ ④ ④

p

PRELUDIO

ANDANTE

 $\frac{1}{2}$ C. 8S.E.M.
n.º 22

Musical staff 1: Treble clef, common time signature. The piece begins with a piano (*p*) dynamic. The first two measures are marked with *m* and *i*. The staff contains a sequence of chords with fingerings (1-4) and articulation marks. A circled 3 indicates a triplet of eighth notes. A circled 4 indicates a group of four notes.

 $\frac{1}{2}$ C. 7 $\frac{1}{2}$ C. 3 $\frac{1}{2}$ C. 5 $\frac{1}{2}$ C. 2 $\frac{1}{2}$ C. 3

Musical staff 2: Treble clef, common time signature. Continuation of the chordal sequence. A circled 3 indicates a triplet of eighth notes. A circled 4 indicates a group of four notes.

 $\frac{1}{2}$ C. 3 $\frac{1}{2}$ C. 6 $\frac{1}{2}$ C. 3

Musical staff 3: Treble clef, common time signature. Continuation of the chordal sequence. A circled 5 indicates a group of five notes. A circled 4 indicates a group of four notes. A circled 3 indicates a triplet of eighth notes. A circled 2 indicates a group of two notes.

 $\frac{1}{2}$ C. 6 $\frac{1}{2}$ C. 8

Musical staff 4: Treble clef, common time signature. Continuation of the chordal sequence. A circled 3 indicates a triplet of eighth notes. A circled 4 indicates a group of four notes. A circled 2 indicates a group of two notes.

②

Musical staff 5: Treble clef, common time signature. Continuation of the chordal sequence. A circled 4 indicates a group of four notes. A circled 5 indicates a group of five notes. The tempo marking *a Tempo* appears above the staff.

 $\frac{1}{2}$ C. 1 $\frac{1}{2}$ C. 5 $\frac{1}{2}$ C. 6 $\frac{1}{2}$ C. 7 $\frac{1}{2}$ C. 8 $\frac{1}{2}$ C. 9 $\frac{1}{2}$ C. 10

Musical staff 6: Treble clef, common time signature. Continuation of the chordal sequence. A circled 3 indicates a triplet of eighth notes.

 $\frac{1}{2}$ C. 8 $\frac{1}{2}$ C. 3

Musical staff 7: Treble clef, common time signature. Continuation of the chordal sequence. A circled 3 indicates a triplet of eighth notes.

PRELUDIO

$\frac{1}{2}$ C.2

m i

a

m i

a

a

a

S.E.M.
n.º 23

$\frac{1}{2}$ C.2

C.1

C.3

②

①

m i

a

m

m i

m i

m i

$\frac{1}{2}$ C.1

C.2

C.2

a

m

i

m i

toco rit...

PRELUDIO

S.E.M.
n.º 27

m a m t m a m t

6ª en RE

m a m t m c m j

p

c. 2

p

PRELUDIO

S.E.M.
n.º 28

SCHERZO

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six staves of music. The first staff begins with a 'SCHERZO' marking and includes dynamic markings 'p' and 'm i'. It features a 'C.8' (Crescendo 8) marking and a circled '5'. The second staff continues with 'p' dynamics and circled '4' and '2'. The third staff has a 'C.5' (Crescendo 5) marking and circled '4' and '6'. The fourth staff includes a 'C.2' (Crescendo 2) marking and circled '2' and '4'. The fifth staff has a 'C.7' (Crescendo 7) marking and circled '4'. The sixth staff is divided into '1ª Vez' and '2ª Vez' sections, ending with 'D.C. hast el FIN'.

PRELUDIO

(inédito)

S.E.M.
n.º 29

C. 2 C. 3

C. 2

p i m a

C. 2

C. 2

C. 2

C. 3

PRELUDIO

(inédito)

S.E.M.
n.º 30

① ② ③

④ ⑤

⑤ ⑥

② ③ ④ ⑤

PRELUDIO (ENDECHA)

ANDANTE CANTABILE

S.E.M.
n.º 34

PRELUDIO (OREMUS)

LENTO RELIGIOSO

S.E.M.
n.º 35

JOYAS DE LA LITERATURA GUITARRISTICA

Tarrega

30

PRELUDIOS ORIGINALES

para

GUITARRA

COLECCIONADOS Y REVISADOS

por

G. BIANQUI PIÑERO

Selección  Orquidea

PUBLICADA POR LA EDITORIAL MUSICAL JULIO KORN MORENO 2034. BS. AIRES

*Apud...
Honor.*

TARREGA

30

PRELUDIOS ORIGINALES

PARA

GUITARRA

COLECCIONADOS Y REVISADOS

POR

G. BIANQUI PIÑERO

ARSENE V. POPOV

per. PLEKHANOVA 24

TOMSK, U. R. S. S.



Moderato
6º en Re

1

3

This musical score is for guitar, written in 6th position (6º en Re) and Moderato tempo. It consists of ten staves of music. The notation includes treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The score features various musical elements such as triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 in parentheses. Capo positions are marked with 'C.1' through 'C.8' and dashed lines. Performance instructions include 'poco rit' (poco ritardando), 'a tempo', and 'arm. 8dos' (arm. 8va) with 'ritard' (ritardando). The score concludes with a final chord and a 'ritard' marking.

Andante

C.5

C.3

C.7

C.2

C.4

C.4

C.6

C.8

C.6

poco ten.

C.8

C.5

C.2

cresc.

a tempo.

1. C.2

C.5

2. C.2

p

C.1

molto rit.

A mi buen amigo D. Francisco Coréll, Pbro.

PRELUDIO NÚMERO 1

PARA GUITARRA

POR

FRANCISCO TÁRREGA

Propiedad.

Precio fijo 0'75 Ptas.

6ª en ré. Moderato. C. 1ª

C. 6ª C. 8ª C. 1ª C. 5ª

C. 1ª C. 2ª *p* *poco rit.*

C. 3ª C. 5ª C. 1ª *a tempo.*

C. 1ª

C. 2ª *ritard.* *ar. 8dos a tempo.*

Allegro

4

The musical score is written for a single melodic line in 4/4 time, marked *Allegro*. It begins with a *p* (piano) dynamic. The first staff contains measures 1-4, with chord symbols C.9 , C.7 , and C.4 . The second staff (measures 5-8) includes *f* (forte) and *p* markings, with chord symbols C.2 , C.6 , C.4 , and C.2 . The third staff (measures 9-12) features *a tempo*, *f*, and *ritard poco* markings, with chord symbols C.2 , C.7 , C.11 , C.12 , C.11 , C.7 , C.7 , and C.4 . The fourth staff (measures 13-16) includes *a poco*, *ritard*, *ten* (tension), *a tempo*, *cresc* (crescendo), and *f* markings, with chord symbols C.6 , C.4 , C.2 , C.2 , C.7 , C.11 , C.10 , and C.11 . The fifth staff (measures 17-20) contains *ritard*, *p*, *poco*, *a poco*, and *a tempo* markings, with chord symbols C.8 , C.9 , C.7 , C.4 , C.2 , C.4 , and C.7 . The sixth staff (measures 21-24) continues with *ritard*, *p*, and *a tempo* markings. The seventh staff (measures 25-28) includes *f*, *ten*, *ritard*, and *pp* (pianissimo) markings, with a C.2 chord symbol. The final staff (measures 29-32) concludes with *ritard* and *pp* markings.

Andante sostenuto

5

C.2 C.2 C.2 C.7 C.9

f p

C.2 C.2 C.2 C.2

p (5)

arm. ϕ .5 ϕ .4 ϕ .2

(2) (3) (2) (3) (4) (4) (2) (2) (4) (4) (5) arm.B

PRELUDIO

Nº 3.

PARA GUITARRA

POR

FRANCISCO TÁRREGA

Propiedad.

Precio fijo. 2 Ptas.

Allegretto.

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegretto'. The first measure is marked with a piano 'p' dynamic. The score includes various guitar techniques indicated by circled numbers (1-4) and letters (C. 5^a, C. 7^a, C. 8^a, C. 9^a, C. 10^a, C. 3^a). Dynamics include 'p', 'f', 'ritar', 'P a tempo.', 'cresc.', and 'decresc.'. The piece concludes with a final measure marked 'ritar:'.

A mi entrañable amigo el Dr. D. Miguel Armengot

PRELUDIO

Nº 4.

PARA GUITARRA

por FRANCISCO TÁRREGA.

Propiedad.

Depositado.

Allegro. *p*

G.9a *C.7a* *C.4a*

G.4a *C.2a* *G.6a* *C.4a* *C.2a*

G.7a *C.11a* *C.12a* *C.11a* *G.7a*

G.2a *C.2a*

ritar. poco *a tempo.* *f*

G.7a *C.4a* *G.6a* *C.4a* *C.2a*

p *cresc.* *ritar.* *ten.* *a tempo.* *cresc.*

G.11a *C.10a* *C.11a* *C.8a* *C.9a* *C.7a*

f decresc. *ritar.* *p* *poco* *a tempo.* *p*

G.7a *C.2a* *C.4a*

f ten. *ritar.* *p* *pp*

Al ilustre Dr. Walter Leckie

PRELUDIO

Nº 5.

PARA GUITARRA.

por FRANCISCO TÁRREGA.

Propiedad.

Depositado.

Andte sostenuto.

f

un poco cresc.

P ritar:

a tempo.

molto ritar:

p *pp*

ritar - - - dan - - - do

Moderato

6

The musical score consists of six staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Moderato'. The score includes various guitar techniques and markings:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. It features a sequence of chords and melodic lines with fingerings (1-4, 2-3, 3-2, 4-1) and a dynamic marking of *p*. A dashed box labeled 'C. 5' covers the first four measures. The final two measures are marked with a *m* dynamic.
- Staff 2:** Continues the piece with a treble clef. It includes a measure with a circled '3' and a '1' above it. A dashed box labeled 'C. 12' covers the first two measures. A measure is marked 'arm. 12'. A dashed box labeled 'C. 2' covers the last two measures.
- Staff 3:** Features a treble clef and a sequence of chords with fingerings. A dashed box labeled 'C. 1' covers the last two measures, which end with a circled '6'.
- Staff 4:** Continues with a treble clef and a sequence of chords and melodic lines with fingerings.
- Staff 5:** Features a treble clef and a sequence of chords with fingerings. A dashed box labeled 'C. 7' covers the first two measures.
- Staff 6:** Continues with a treble clef and a sequence of chords and melodic lines with fingerings. A dashed box labeled 'C. 2' covers the first two measures.
- Staff 7:** Features a treble clef and a sequence of chords with fingerings. A dashed box labeled 'C. 2' covers the first two measures. The final two measures are marked with a circled '4d'.
- Staff 8:** Features a bass clef and a sequence of chords with fingerings. A dashed box labeled 'C. 2' covers the first two measures. The final two measures are marked with a circled '4d'.

* Ejecutese toda la obra en pizzicato

FRANCISCO TÁRREGA

Música para Guitarra

OBRAS ESCOGIDAS

1031 : 1	Loure de Joh. Seb. Bach	Ptas. 2	1104 : 15	Dos preludios, números 8 y 9.	Ptas. 0'75
1032 : 2	María, Gavota	» 1	1105 : 16	Andante, de Haydn.	» 1
1033 : 3	Mazurka, Chopin, ob. 33, número 4.	» 2	1106 : 17	El pobre Valbuena, zarzuela, polka ja- ponesa.	» 1'50
1034 : 4	Minueto de Haëndel	» 1	1107 : 18	El ratón, zarzuela, tango de la cadera.	» 1
1035 : 5	Sueño! Trémolo-estudio	» 1'75	1108 : 19	Feuilles varies, de Schumann, ob. 99.	» 1
1048 : 6	Scherzo de la sonata ob. 2 de Beethoven.	» 1'50	1110 : 20	Fuga de la primera sonata, J. S. Bach.	» 2'50
1049 : 7	Largo assai de Haydn	2	1111 : 21	Saint-Nicolas, Schumann.	» 1'25
1050 : 8	Sonata 2.ª de Joh. Seb. Bach.	» 1'50	1112 : 22	Sonata, ob. 13, Beethoven.	» 1'50
1051 : 9	Fuga de Schumann.	» 1'50	1113 : 23	Preludio n.º 15, Chopin.	» 1'50
1052 : 10	Minueto	» 1	1114 : 24	Minueto, Mozart.	» 1'50
1053 : 11	Preludio n.º 6.	» 0'75	1121 : 25	Nocturno, Chopin.	» 2
1054 : 12	Preludio n.º 7.	» 0'75	1122 : 26	Berceuse, Schumann.	» 1'25
1102 : 13	Recuerdos de la Alhambra.	1'50	1123 : 27	Mazurka.	» 1'50
1103 : 14	Estudio en forma de minueto	» 1	1124 : 28	Au soir, ob. 12, Schumann.	» 1'50
			1125 : 29	Minueto du quatuor a cordes, Mozart.	» 1'25

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PRELUDIO

6º

Francisco Tárrega

PRECIO FIJO PTA. 0'75

(+)

Ca 5ª

m *l*

p *i* *m*

i *m*

Ca 12ª

ar

Ca 2ª

Ca 1ª

i m *i m* *i m* *i m* *i m* *i m*

i m *i m* *i m* *i m* *i m* *i m*

Ca 7ª

i m *i m* *i m* *i m* *i m* *i m*

i m *i m* *i m* *i m* *i m* *i m*

Ca 2ª *ritard.* Ca 2ª

Ca 2ª Ca 2ª Ca 3ª Ca 4ª

(+) Ejecutase toda la obra en pizzicato.

Andante

7

FRANCISCO TÁRREGA

Música para Guitarra

OBRAS ESCOGIDAS

1031 : 1	Loure de Joh. Seb. Bach	Ptas. 2	1104 : 15	Dos preludios, números 8 y 9.	Ptas. 0'75
1032 : 2	María, Gavota	» 1	1105 : 16	Andante, de Haydn.	» 1
1033 : 3	Mazurka, Chopin, ob. 33, número 4.	» 2	1106 : 17	El pobre Valbuena, zarzuela, polka japonesa.	» 1'50
1034 : 4	Minueto de Haendel	» 1	1107 : 18	El ratón, zarzuela, tango de la cadiera.	» 1
1035 : 5	¡Sueño! Trémolo-estudio	» 1'75	1108 : 19	Feuilles varies, de Schumann, ob. 99.	» 1
1048 : 6	Scherzo de la sonata ob. 2 de Beethoven.	» 1'50	1110 : 20	Fuga de la primera sonata, J. S. Bach.	» 2'50
1049 : 7	Largo assai de Haydn	» 2	1111 : 21	Saint-Nicolas, Schumann.	» 1'25
1050 : 8	Sonata 2.ª de Joh. Seb. Bach.	» 1'50	1112 : 22	Sonata, ob. 13, Beethoven.	» 1'50
1051 : 9	Fuga de Schumann.	» 1'50	1113 : 23	Preludio n.º 15, Chopin.	» 1'50
1052 : 10	Minueto	» 1	1114 : 24	Minueto, Mozart.	» 1'50
1053 : 11	Preludio n.º 6.	» 0'75	1121 : 25	Nocturno, Chopin.	» 2
1054 : 12	Preludio n.º 7.	» 0'75	1122 : 26	Berceuse, Schumann.	» 1'25
1102 : 13	Recuerdos de la Alhambra.	» 1'50	1123 : 27	Mazurka.	» 1'50
1103 : 14	Estudio en forma de minueto	» 1	1124 : 28	Au soir, ob. 12, Schumann.	» 1'50
			1125 : 29	Minueto du quatuor a cordes, Mozart.	» 1'25

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PRELUDIO

7.º

PRECIO FIJO PTAS. 0'75

Francisco Tárrega

The musical score is written for guitar and consists of ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked with various dynamics and includes several guitar-specific notations. The first staff begins with a mezzo-forte (mf) dynamic and a piano (p) dynamic. The second staff includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The third staff includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The fourth staff includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The fifth staff includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The sixth staff includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The seventh staff includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The eighth staff includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The ninth staff includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The tenth staff includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The piece concludes with a final chord and a fermata.

Allegretto

8

Musical score for exercise 8, featuring treble clef, key signature of two sharps, and 4/4 time signature. It includes various rhythmic patterns such as triplets and slurs, with fingerings and articulation marks.

Allegretto

9

Musical score for exercise 9, featuring treble clef, key signature of two sharps, and 4/4 time signature. It includes various rhythmic patterns such as slurs and fingerings, with articulation marks.



M

FRANCISCO TÁRREGA

Música para Guitarra

OBRAS ESCOGIDAS

1031	— N.º 1	<i>Loure.</i> de J. Seb. Bach.....	2,50	1111	— N.º 21	<i>Saint-Nicolas</i> , de Schumann.....	2,00
1032	— 2	<i>Maria</i> , gavota.....	1,50	1112	— 22	<i>Sonata</i> , op. 13, de Beethoven.....	2,00
1033	— 3	<i>Mazurka</i> , de Chopín, op. 33, núm. 4	2,50	1113	— 23	<i>Preludio</i> 15, de Chopín.....	2,50
1034	— 4	<i>Minueto</i> , de Haéndel.....	1,50	1114	— 24	<i>Minueto</i> , de Mozart.....	2,50
1035	— 5	<i>Sueño Trémolo</i> , Estudio.....	2,50	1121	— 25	<i>Nocturno</i> , de Chopín.....	3,00
1048	— 6	<i>Scherzo de la sonata</i> , op. 2, de Beethoven.....	2,00	1122	— 26	<i>Berceuse</i> , de Schumann.....	3,00
1049	— 7	<i>Largo Assai</i> , de Haynd.....	2,50	1123	— 27	<i>Mazurka</i>	3,50
1050	— 8	<i>Sonata Segunda</i> , de Bach.....	2,00	1124	— 28	<i>Au soir</i> , de Schumann.....	3,50
1051	— 9	<i>Fuga</i> , de Schumann.....	2,00	1125	— 29	<i>Minueto du quatuor á cordes</i> , de Mozart.....	2,00
1052	— 10	<i>Minueto</i>	1,50	2087	— 30	<i>Capriche árabe</i> , (célebre serenata)	2,50
1053	— 11	<i>Preludio</i> , núm. 6.....	1,00	2088	— 31	<i>Preludios</i> núms. 1 y 2.....	1,50
1054	— 12	<i>Preludio</i> , núm. 7.....	1,00	2089	— 32	<i>La mariposa</i> , estudio.....	1,50
1102	— 13	<i>Recuerdos de la Alhambra</i>	2,50	2090	— 33	<i>Gran vals</i>	2,00
1103	— 14	Estudio en forma de Minueto.....	1,50	2091	— 34	<i>Adelita</i> , mazurka.....	1,00
1104	— 15	Dos preludios, núms. 8 y 9.....	1,50	2092	— 35	<i>Largo</i> de Beethoven, op. 7.....	2,50
1105	— 16	<i>Andante</i> , de Haydn.....	1,50	2093	— 36	<i>Preludios</i> , de Chopín, núms. 6, 7 y 20	2,00
1106	— 17	Polka de <i>El Pobre Valbuena</i>	2,50	2094	— 37	<i>Preludios</i> , originales, 3, 4 y 5....	2,00
1107	— 18	Tango de la cadera de <i>El Ratón</i> ..	1,50	2095	— 38	<i>Rosita</i> , polka, y <i>Marieta</i> , mazurka	2,00
1108	— 19	<i>Feuilles varies</i> , de Schumann....	1,00	2096	— 39	<i>Minueto</i> , de Schubert.....	2,00
1110	— 20	<i>Fuga de la 1.ª sonata para el vio- lín</i> de Bach.....	3,50	2097	— 40	<i>Minueto</i> , de Beethoven.....	1,50
				2098	— 41	<i>Minueto</i> , de Haydn.....	1,50

ORFEO TRACIO, S. A.

EDITORIAL DE MUSICA

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DOS PRELUDIOS

Francisco Tárrega.

Op. 8.

p p

C. 2ª

C. 5ª C. 7ª C. 5ª

MUSICA 1104

№. 9. 8

C. 2^a *C. 4^a* *C. 2^a* *C. 2^a*

a m i a m i m i m i m

i m i m i m i m

i m i m a m i m

a m i m a m i a m i m

i *C. 2^a* *C. 2^a*

10 *Andantino* $\text{♩} = 10$

$\text{♩} = 2$

11 *Allegro vivace* $\text{♩} = 6$

12 *Andante sostenuto* $\text{♩} = 2$

13 *Andantino* $\text{♩} = 5$

Andante

14

6^{en} Re.
Lento

15

Andantino

16

Presto

17

Musical staff 17, first line. Treble clef, 2/4 time signature. Lyrics: *i m a i m a*. The staff contains a series of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) and slurs. A circled '3' is present at the end of the line.

Musical staff 17, second line. Treble clef. Lyrics: *t m i m i m i m*. The staff contains a series of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) and slurs. A circled '2' is present at the beginning and a circled '3' at the end.

Musical staff 17, third line. Treble clef. The staff contains a series of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) and slurs. A circled '4' is present at the beginning and a circled '5' at the end.

Musical staff 17, fourth line. Treble clef. The staff contains a series of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) and slurs. A circled '0' is present at the beginning.

Musical staff 17, fifth line. Treble clef. The staff contains a series of eighth and sixteenth notes with various fingering numbers (1, 2, 3, 4) and slurs. A circled '2' is present at the beginning. The line ends with a *p* dynamic marking.

LAGRIMA

Andante lento

18

Musical staff 18, first line. Treble clef, 2/4 time signature. The staff contains a series of quarter and eighth notes with various fingering numbers (1, 2, 3, 4) and slurs. A circled '4' is present at the beginning.

Musical staff 18, second line. Treble clef. The staff contains a series of quarter and eighth notes with various fingering numbers (1, 2, 3, 4) and slurs. A circled '3' is present at the beginning. The line ends with a *FIN* marking.

Musical staff 18, third line. Treble clef. The staff contains a series of quarter and eighth notes with various fingering numbers (1, 2, 3, 4) and slurs. A circled '5' is present at the beginning. The line ends with a *D. C. hasta FIN* marking.

LÁGRIMA

PRELUDIO

Andante

First staff of music. Treble clef, key signature of two sharps (F# and C#). The staff contains a series of chords and notes with fingerings (1-4) and dynamics (p, m). A handwritten 'FA' is written above the staff.

Second staff of music. Treble clef, key signature of two sharps. Continuation of the piece with various fingerings and dynamics. A dashed box labeled 'Ca 9' is present.

Third staff of music. Treble clef, key signature of two sharps. Includes a section marked 'rit.' and a dashed box labeled 'Ca 7'. The word 'FIN' is written at the end of the staff.

Fourth staff of music. Treble clef, key signature of two sharps. Includes a dashed box labeled 'Ca 2' and various fingerings and dynamics.

Fifth staff of music. Treble clef, key signature of two sharps. Includes a dashed box labeled 'Ca 7' and various fingerings and dynamics.

Sixth staff of music. Treble clef, key signature of two sharps. Includes a dashed box labeled 'rit.' and 'D. C. al FIN' at the end.

Lento

22

6º en Re
Andante sostenuto

23

Presto

24

Andante

25

Φ.5 Φ.3 Φ.3 Φ.5 Φ.3 C.3

Andantino

26

Φ.5 Φ.7 Φ.8 Φ.7 Φ.3 Φ.5 Φ.3 Φ.3 Φ.6 Φ.3 Φ.6 Φ.8 Φ.3 Φ.1 Φ.6 Φ.8 Φ.10 Φ.8

Presto

27

Musical score for a piano piece, measures 27-34. The score is in treble clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 in circles. There are several trills and grace notes. Measure numbers 27, 28, 29, 30, 31, 32, 33, and 34 are indicated at the beginning of their respective staves. The tempo is marked 'Presto'. The score ends with a double bar line and a final chord.

28

Musical score for measures 28-29. The score is written in treble clef with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-4. Dynamic markings include *p* and *f*. Performance instructions include *C.3*, *φ.1*, *φ.5*, and *C.2*. The notation includes various note values, rests, and articulation marks.

29

Presto

Musical score for measures 29-30. The score is written in treble clef with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and sixteenth notes. Fingerings are indicated by numbers 1-4. Dynamic markings include *p* and *f*. Performance instructions include *φ.7*, *φ.5*, *φ.4*, *φ.9*, *φ.10*, and *φ.5*. The notation includes various note values, rests, and articulation marks.

19

C.2

C.9

C.10

C.9

C.5

C.7

C.4

C.9

C.7

C.5

C.8

C.3

C.3

C.1

6º en Re

Muy lento

30

OREMUS

Este preludio fué escrito por Tárrega el 30 de Noviembre de 1909, quince días antes de su muerte.

Algers, March 9th, 1900

PRELUDE

Francisco Tárrega

Algers, February 7th, 1900