

# Pavana (F. Tárrega)

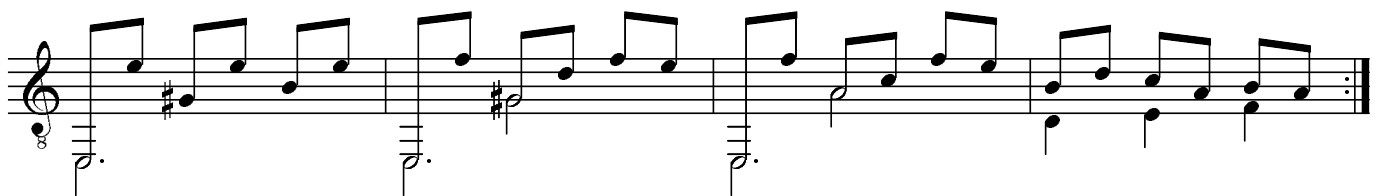
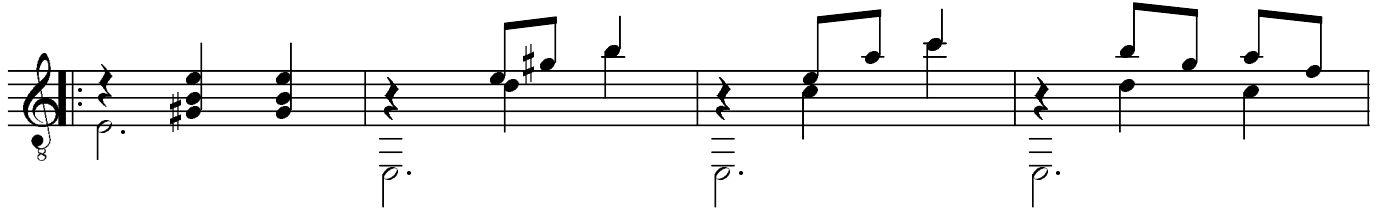
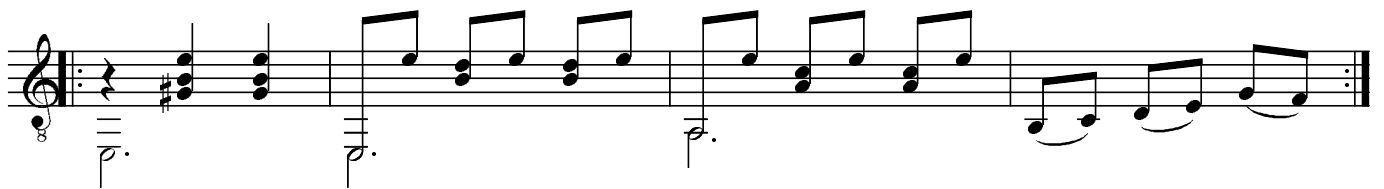
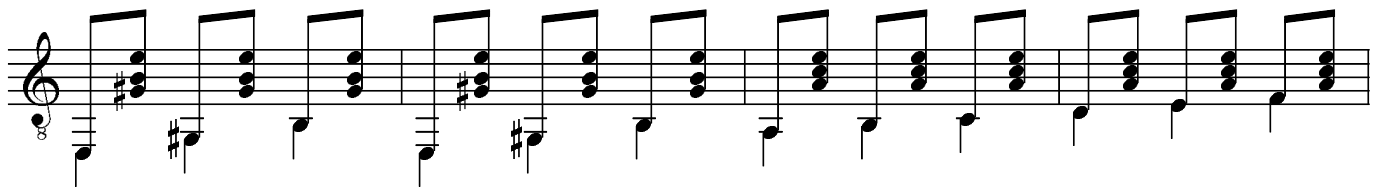
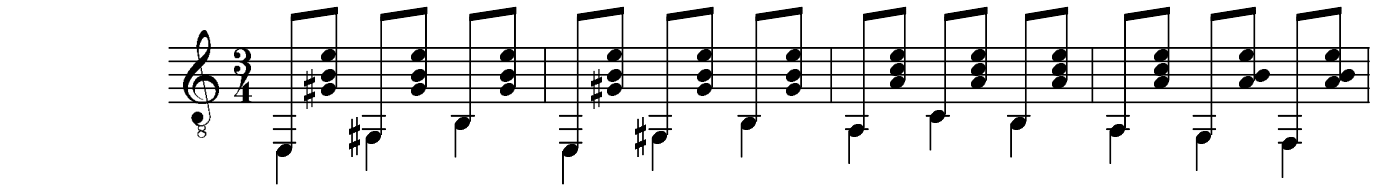
The musical score for "Pavana" by Francisco Tárrega is presented in ten staves of guitar notation. The piece is in the key of D major (two sharps) and common time (C). The notation includes various rhythmic values, primarily eighth and sixteenth notes, often grouped in beams. Fingering is indicated by numbers 1-4 in circles, and breath marks (circles with a vertical line) are used to indicate phrasing. The score is divided into sections by dashed lines and labeled with "C.2", "C.4", and "C.7". A repeat sign (double bar line with dots) appears in the first staff. The piece concludes with a "Fin" marking. The final staff includes a circled number 6 and the instruction "dal  $\text{\textcircled{S}}$  al Fin".

dal  $\text{\textcircled{S}}$  al Fin



# MALAGUEÑA

F. Tarrega



## Copla



The image displays a page of musical notation for guitar, consisting of ten staves. The notation is written in a single system with a key signature of one sharp (F#) and a time signature of 8/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is interspersed with chords and triplets. The notation includes a mix of eighth and sixteenth notes, chords, and triplets. The piece concludes with a double bar line.

# EL COLUMPIO

Rev. Eythor Thorlaksson

Francisco Tarrega

**Lento**

⑥ = D  
*mp*

IX. VII. V.

harm.

Musical notation for measures 17 and 18. The key signature is two sharps (F# and C#). Measure 17 starts with a treble clef and a forte (*p*) dynamic. It features a complex melodic line with many accidentals and a bass line with a circled 2. Measure 18 continues with a crescendo (*cresc.*) and a circled 1 in the bass line. Both measures contain dense sixteenth-note passages with fingering numbers 1-5.

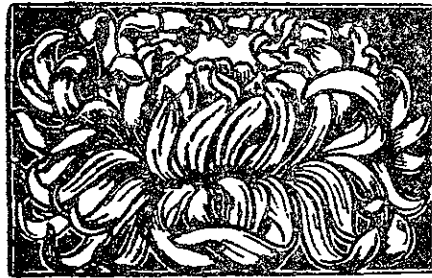
Musical notation for measures 19, 20, and 21. The key signature is two sharps. Measure 19 starts with a mezzo-forte (*mf*) dynamic and includes a circled 3 in the bass line. Measure 20 has a circled 1 in the bass line. Measure 21 has a circled 4 in the bass line. The notation includes various note values and rests.

Musical notation for measures 22, 23, and 24. The key signature is two sharps. Measure 22 starts with a circled 3 in the bass line. Measure 23 has a circled 4 in the bass line. Measure 24 features a circled 4 in the bass line and a slur over the final notes.

Musical notation for measures 25 and 26. The key signature is two sharps. Measure 25 starts with a piano (*p*) dynamic and includes a circled 2 in the bass line. Measure 26 features a crescendo (*cresc.*) and a circled 3 in the bass line. Both measures contain dense sixteenth-note passages with fingering numbers 1-5.

Musical notation for measures 27, 28, and 29. The key signature is two sharps. Measure 27 starts with a mezzo-forte (*mf*) dynamic and includes a circled 3 in the bass line. Measure 28 has a circled 1 in the bass line. Measure 29 has a circled 4 in the bass line. The notation includes various note values and rests.

Musical notation for measures 30 and 31. The key signature is two sharps. Measure 30 starts with a circled 3 in the bass line. Measure 31 has a circled 5 in the bass line and a circled 4 above the staff. The notation includes various note values and rests.



# FRANCISCO TÁRREGA

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This page of musical notation is for a piano piece in G major, consisting of eight staves. The notation includes various chords and fingerings:

- Staff 1:** Starts with a  $C^{\#} 7^a$  chord. Includes fingerings 1, 2, 3, 4, 5, 6 and dynamics  $P$ .
- Staff 2:** Features chords  $C^{\#} 9^a$ ,  $C^{\#} 7^a$ ,  $C^{\#} 5^a$ ,  $C^{\#} 4^a$ , and  $C^{\#} 2^a$ . Includes fingerings 3, 4, 5, 6 and dynamics  $P$ .
- Staff 3:** Includes chords  $C^{\#} 7^a$  and  $C^{\#} 9^a$ . Includes fingerings 1, 2, 3, 4, 5, 6 and dynamics  $P$ .
- Staff 4:** Features chords  $C^{\#} 9^a$ ,  $C^{\#} 7^a$ ,  $C^{\#} 9^a$ ,  $C^{\#} 7^a$ ,  $C^{\#} 5^a$ ,  $C^{\#} 4^a$ , and  $C^{\#} 2^a$ . Includes fingerings 2, 3, 4, 5, 6 and dynamics  $P$ .
- Staff 5:** Includes chords  $C^{\#} 7^a$ ,  $C^{\#} 9^a$ ,  $C^{\#} 7^a$ , and  $C^{\#} 9^a$ . Includes fingerings 2, 3, 4, 5, 6 and dynamics  $P$ .
- Staff 6:** Features chords  $C^{\#} 5^a$ ,  $C^{\#} 4^a$ ,  $C^{\#} 2^a$ ,  $C^{\#} 7^a$ , and  $C^{\#} 9^a$ . Includes fingerings 3, 4, 5, 6 and dynamics  $P$ .
- Staff 7:** Includes chords  $C^{\#} 2^a$  and  $C^{\#} 7^a$ . Includes fingerings 1, 2, 3, 4, 5, 6 and dynamics  $P$ .
- Staff 8:** Ends with a  $C^{\#} 2^a$  chord. Includes fingerings 1, 2, 3, 4, 5, 6 and dynamics  $ritard.$  and  $PP$ .

# MENUET

8 *mf* ④ IX

VII IV

IX IX XI

II VII

VII ④ ⑤ ④ VII

VII VII V IV II

IV VII *dim.* ④ *mf* VII *f*

This page of musical notation is for guitar, written in A major (three sharps) and 3/4 time. The notation is arranged in eight staves, each with a treble clef and an '8' indicating the octave. The music consists of a single melodic line with various fretboard diagrams and performance markings.

**Staff 1:** Starts with a treble clef and an '8'. The first measure shows a barre on the first fret. The notation includes eighth and sixteenth notes with fret numbers (1, 2, 3, 4) and fingering (1, 2, 3, 4). A **VII** barre is indicated above the staff.

**Staff 2:** Continues the melody with similar note values and fretting. A **VII** barre is indicated above the staff.

**Staff 3:** Features a **IV** barre on the fourth fret and a **II** barre on the second fret. The dynamic marking *dim.* (diminuendo) is placed below the staff.

**Staff 4:** Contains a **IX** barre on the ninth fret. The dynamic marking *mf* (mezzo-forte) is placed below the staff.

**Staff 5:** Continues with a **IX** barre on the ninth fret.

**Staff 6:** Features a **IX** barre on the ninth fret.

**Staff 7:** Contains a **II** barre on the second fret. The dynamic marking *p* (piano) is placed below the staff.

**Staff 8:** The final staff, marked *rit.* (ritardando) above the staff and *pp* (pianissimo) below. It concludes with a final chord.



# FRANCISCO TARREGA

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A mi querido amigo el eminente Mandolinista D. Baldomero Cateura.

# MARIA

GAVOTA.

Francisco Tárrega.

PRECIO FIJO. PTAS 1.

The musical score is written for guitar in 2/4 time. It consists of five staves of music. The first staff begins with a *riten.* marking and a *dolce. a tempo.* instruction. It features several guitar chords labeled *C. 5<sup>a</sup>*. The second staff includes dynamic markings *cresc.*, *f*, *dim.*, and *p*, and a *a tempo.* instruction. It contains chords labeled *C. 5<sup>a</sup>* and *C. 4<sup>a</sup>*. The third staff has a *C. 8<sup>a</sup>* chord. The fourth staff has a *C. 5<sup>a</sup>* chord. The fifth staff includes the lyrics *i m i m i m i m i* and *m i m*, with a *p* dynamic marking. Fingerings are indicated by circled numbers 1-4. A *R* (ritardando) marking is present at the start of the final staff.

*i m i m i m*

*p*

*a tempo.*

C. 5<sup>a</sup>

*p* *p* *p*

C. 2<sup>a</sup> C. 8<sup>a</sup> C. 4<sup>a</sup>

*ar.*

*p* *p* *p*

C. 5<sup>a</sup> C. 10<sup>a</sup>

*ar.*

*p*

C. 9<sup>a</sup>

*i m i m*

*ar.*

*p* *p*

*pizz.*

*p*

# Gavota (F. Tárrega)

The musical score for "Gavota" by Francisco Tárrega is presented in a single system with seven staves. The piece is in 2/4 time and begins with the tempo marking "rit. (dolce) a tempo". The score is heavily annotated with guitar-specific instructions:

- Fingerings:** Numbers 1-4 are placed above notes to indicate which finger to use.
- Fret Numbers:** Numbers in circles (e.g., ①, ②, ③, ④, ⑤, ⑥) are placed below notes to indicate the fret position.
- Chord Diagrams:** Dashed boxes labeled C.5, C.7, and C.8 represent barre positions for chords.
- Articulation:** Slurs and accents are used to indicate phrasing and emphasis.
- Dynamic Markings:** *f*, *dim.*, *p*, *cresc.*, and *m* (mezzo) are used throughout.
- Tempo Markings:** *a tempo* is used at several points.

The score concludes with a final melodic line featuring slurs and dynamic markings like *m* and *p*.

4 2 4 1 2 4 1 3 4 1

*a tempo*

1 4 2 3 4 1 2 3 1 4 1

C.5

1 4 2 3 4 1 2 3 1 4 1

C.2

3 5 3 5 3 5 3 5 3 5 3 5

C.3 C.4

arm.

4 2 4 2 4 2 4 2 4 2 4 2

C.5 C.10

arm.

7 1 2 3 4 3 2 1 2 3 4 3 2 1

C.9

arm.

1 2 3 4 3 2 1 2 3 4 3 2 1

C.10

pizzicato

1 3 1 2 4 2 4 1 4 1 2 4 1

pulsar

pizzicato



# MARIA

## gawot

Moderato

*rit.*

*a tempo*

Musical staff 1: Treble clef, 2/4 time signature, 8 bass notes. Includes dynamics *dolce* and fingering numbers 1, 4, 3, 4, 1, 2, 3, 4.

Musical staff 2: Treble clef, 2/4 time signature. Includes dynamics *cresc.*, *f*, and *dim.*. Markings III, V, and ② are present.

Musical staff 3: Treble clef, 2/4 time signature. Includes dynamics *p*. Markings IV, V, and VIII are present.

Musical staff 4: Treble clef, 2/4 time signature. Includes dynamics *p*. Marking IV is present.

Musical staff 5: Treble clef, 2/4 time signature. Includes dynamics *f* and *p*. Marking V is present.

Musical staff 6: Treble clef, 2/4 time signature. Includes dynamics *p*. Marking IV is present.

First musical staff, treble clef, 3/4 time signature. It features a sequence of chords and melodic lines with fingerings 1, 2, 4, 1, 4, 2, 3, 1, 2, 4, 1, 4, 2, 3, 1, 3, 4, 1.

Second musical staff, treble clef, 3/4 time signature. It begins with the tempo marking *a tempo* and the dynamic marking *mf*. It includes fingerings 4, 2, 3, 1, 4, 4, 2, 3, 1, 4, 1, 2, 3, 4, 1, 4, 1, 4, 1. Roman numerals V, III, and I are present. A circled 3 is also visible.

Third musical staff, treble clef, 3/4 time signature. It contains fingerings 4, 1, 4, 2, 1, 4, 1, 2, 1, 4, 1, 2, 1, 4, 1, 2, 1. Roman numeral II is present.

Fourth musical staff, treble clef, 3/4 time signature. It contains fingerings 4, 1, 3, 0, 2, 4, 0, 1, 4, 1, 2, 0, 3, 1, 4, 1, 4, 1. Roman numerals VII, V, and III are present.

Fifth musical staff, treble clef, 3/4 time signature. It contains fingerings 2, 1, 3, 2, 3, 2, 1, 2, 3, 1, 4, 4, 2, 1, 4, 1. Roman numerals X and IX are present.

Sixth musical staff, treble clef, 3/4 time signature. It contains fingerings 2, 1, 1, 3, 4, 1, 4, 4, 2, 4, 1, 3, 4, 1, 4, 1, 4, 1. Roman numeral XII is present. Circled numbers 4, 3, 2, and 6 are also visible. The instruction *pizz.* is written below the staff.

Seventh musical staff, treble clef, 3/4 time signature. It contains fingerings 2, 4, 1, 4, 2, 4, 1, 4, 4, 3, 4, 1, 4, 1, 4, 1. Roman numeral V is present. Circled numbers 4 and 3 are also visible. The dynamic marking *f* is present at the end of the staff.

P. 237

# Maria! Tango para guitarra

por *Franco*

P. 1

6ª en re y 8ª en sol

Franco Parra

Rasgueado Tambora Tambora Rasgueado Tambora Rasgueado Tambora  
 siempre at Bridge

# MARIA!

Tango

Francisco Tàrrega

Tango

3  
-1  
3  
4  
-1  
2  
-1  
3  
4  
-1  
3

Harm.12  
Harm.12

3  
2  
-1  
3  
gliss  
-1  
2  
3  
-1  
3

Harm.12  
Harm.12

4  
-1  
2  
-1  
3  
-1  
2  
3  
-1  
3  
-1  
3

Harm.12  
Harm.12

3  
4  
1  
2  
4  
3  
3  
1/2 CIII  
gliss  
-1  
2  
-1  
2  
3  
-1  
3

p

gliss  
-1  
2  
3  
-1  
3  
-1  
2  
-1  
3  
-1  
2  
gliss  
-1  
3  
-1  
2

\*An alternate ending given in Tarrega's manuscript:

Villa Veran, Nice, January 28th, 1894



# FRANCISCO TÁRREGA

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1107	— „ 18	Tango de la cadera de <i>El Ratón</i> ..	1,00	2095	— „ 38	<i>Rosita</i> , polka, y <i>Marieta</i> , mazurka	1,50
1108	— „ 19	<i>Feuilles varies</i> , de Schumann....	1,00	2096	— „ 39	<i>Minueto</i> , de Schubert.....	1,50
1110	— „ 20	<i>Fuga de la 1.ª sonata para el vio- lín</i> , de Bach.....	3,00	2097	— „ 40	<i>Minueto</i> , de Beethoven.....	1,00
				2098	— „ 41	<i>Minueto</i> , de Haydn.....	1,00

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EDITORIAL DE MUSICA

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# ESPAÑA

Auswahl der besten spanischen Gitarremusik

## Gitarre solo

Nr.	Mark	Nr.	Mark	Nr.	Mark			
45	Lopez-Beethoven, Adagio de la Sonata Patética . . . . .	1.20	43	Segovia, Bach, Siciliana (I. Sonata violin solo) . . . . .	1.80	234	Tárrega, Beethoven, Claro de Luna, de la Sonata, op. 27 Nr. 2 . . . . .	2.—
46	— Claro de Luna de la Sonata, op. 27 Nr. 2 . . . . .	1.20	49	— Beethoven, Minueto . . . . .	1.80	47	— Marcha Funebre, de la Sonatina, op. 26 . . . . .	1.60
135	— Mozart, Marcha turca . . . . .	1.—	123	Segovia-Haendel, Air de la Suite X . . . . .	1.20	48	— Largo, de la Sonata, op. 7 . . . . .	2.—
136	Mandolinata, La (arr. Campo) . . . . .	—60	128	— Haydn, Minueto . . . . .	2.40	50	— Minueto . . . . .	1.20
137	Matallana, El Garrotín, Balle . . . . .	1.20	145	— Mendelssohn, Romanza sin palabras (Lied ohne Worte Nr. 4) . . . . .	1.20	51	— Fragmento de la 7 a Sintonia . . . . .	1.60
138	— Granadinas . . . . .	1.20	152	— Schubert, 3 pequeños Valses . . . . .	1.80	52	— Scherzo de la Sonata, op. 2 . . . . .	1.80
139	— Guajiras . . . . .	1.20	205	— Schumann, Cancion silvestre . . . . .	1.20	53	— Adagio de la Sonata, op. 13 . . . . .	2.—
140	— La Farruca, Balle flamenco . . . . .	1.20	157	— Mayó, buen Mayo . . . . .	1.80	76	— Chopin, Mazurka Nr. 22 . . . . .	1.60
141	— Collección de sevillanas (6) . . . . .	1.20	186	Sor, Mes Ennuis, 6 bagat., op. 43 . . . . .	1.40	77	— Mazurka, op. 33 Nr. 4 . . . . .	2.—
142	— Soleares . . . . .	1.20	167	— Matodo (Texte espagnol) . . . . .	5.—	78	— Nocturno, op. 9 Nr. 2 . . . . .	2.40
143	— 6 tangos . . . . .	1.20	168	— Morceau de Concert, op. 54 . . . . .	1.60	79	— Preludios Nr. 6, 7 y 20 . . . . .	1.80
40	Maza-Bach, Gavota . . . . .	1.—	169	— Six petites Pièces, op. 45 . . . . .	2.—	80	— Preludio Nr. 15 . . . . .	2.—
111	Medlavilla, Al Pie de Tu Ventana, Vals Srenata (arr. Fortea) . . . . .	1.80	171	Soria, Jota aragonesa . . . . .	2.—	124	— Haendel, Choral . . . . .	1.80
112	Mendelssohn, Venetian Gondola Song, Barcarola veneciana, op. 19 Nr. 6 (arr. Fortea) . . . . .	1.60	172	— Malagueñas con variaciones . . . . .	2.80	125	— Minueto . . . . .	1.20
113	— Romanza, Lied ohne Worte Nr. 9 (arr. Fortea) . . . . .	1.—	173	— Marcha fúnebre . . . . .	1.20	126	— Haydn, Andante . . . . .	1.20
144	— Romanza sin palabras, Nr. 12 (arr. Tárrega) . . . . .	1.60	174	— Paquito, vals . . . . .	1.20	127	— Largo Assai . . . . .	2.—
145	— Romanza sin palabras (arr. Segovia) Lied ohne Worte Nr. 4) . . . . .	1.20	175	— Petenera . . . . .	—80	129	— Minueto . . . . .	1.20
146	— Romanza sin palabras, (Lied ohne Worte, op. 19 Nr. 6) (arr. Tárrega) . . . . .	1.60	176	— Recuerdo, mazurka . . . . .	1.20	130	— Henselt, Célebre Estudio (Suspiro de Amor) . . . . .	1.80
135	Mozart, Marcha turca (arr. Lopez) . . . . .	1.—	177	— Ronda nocturna (Candi) . . . . .	1.80	146	— Mendelssohn, Romanza sin palabras, Venetian Gondellied (Lied ohne Worte, op. 19 Nr. 6) . . . . .	1.60
147	— Minueto (arr. Tárrega) . . . . .	1.80	178	— Sevillanas . . . . .	—80	144	— Romanza sin Palabras (Lied ohne Worte Nr. 12) . . . . .	1.60
148	— Minueto du quatuor à cordes (arr. Tárrega) . . . . .	1.60	179	— Seguidillas manchegas . . . . .	—80	147	— Mozart, Minueto . . . . .	1.80
114	— Minueto de la Sonata IV (arr. Fortea) . . . . .	1.—	180	— Soléa y Panaderos . . . . .	1.20	148	— Minueto du quatuor à cordes . . . . .	1.60
149	Pujol, Crepúsculo y Vals íntimo . . . . .	1.—	181	— Tango, flamenco . . . . .	1.20	183	— Schubert, Adieu . . . . .	1.80
150	— Wagner, Dors mon enfant, Berceuse . . . . .	1.80	182	Tárrega, Adelita, Mazurka . . . . .	0.80	151	— Menuet de la Fantasie, op. 78 . . . . .	1.80
35	Rosellen, Sueño, (arr. Arcas) . . . . .	1.—	184	— Alboradot, Capricho . . . . .	1.60	153	— Schumann, Au soir, op. 12 . . . . .	2.—
183	Schubert, Adieu (arr. Tárrega) . . . . .	1.60	185	— Capricho árabe (célebre crenata) . . . . .	2.—	154	— Berceuse . . . . .	1.80
151	— Menuet de la Fantasie, op. 78 (arr. Tárrega) . . . . .	1.80	186	— Danza Mora . . . . .	1.60	155	— Feuilles variés . . . . .	1.20
115	— Momento musical (hongarese) (arr. Fortea) . . . . .	1.—	187	— Danza Odaliska . . . . .	1.60	156	— Fuga . . . . .	1.80
152	— 3 pequeños Valses (arr. Segovia) . . . . .	1.80	188	— Endecha y Oremus, 2 Preludios . . . . .	1.60	206	— Preludio . . . . .	1.60
153	Schumann, Au soir op. 12 (arr. Tárrega) . . . . .	2.—	189	— Estudio en forma de Minueto . . . . .	1.20	158	— Romanza, op. 51 . . . . .	1.60
134	— Album-Blatt, Botschaft (arr. Llobet) . . . . .	1.80	190	— Estudio en La . . . . .	1.60	159	— Saint Nicolás . . . . .	2.—
154	— Berceuse (arr. Tárrega) . . . . .	1.80	235	— Estudio sobre una Fuga de Bach . . . . .	2.—	215	Torroba, Sonatina . . . . .	4.—
205	— Cancion silvestre (arr. Segovia) . . . . .	1.20	236	— Estudio sobre Fragmentos de Schumann . . . . .	2.—	38	Verdi, Traviata, Fantasia (arr. Arcas) . . . . .	1.20
155	— Feuilles variés (arr. Tárrega) . . . . .	1.20	191	— Gran Jota de Concierto . . . . .	4.80	216	Villas, Capullos de abril, 6 piezas fáciles (für Anfänger) . . . . .	1.20
156	— Fuga (arr. Tárrega) . . . . .	1.80	192	— Gran vals . . . . .	1.80	217	— El enlace, capricho . . . . .	—80
157	— Mayo, buen Mayo (arr. Segovia) . . . . .	1.80	124	— Lágrima, Preludio . . . . .	1.60	218	— El lamento, nocturno, op. 88 . . . . .	—80
116	— Nocturno, op. 28 Nr. 4 (Fortea) . . . . .	1.—	193	— La mariposa, estudio . . . . .	1.20	219	— El sueño, rêverie (Doppelschlag-etude) . . . . .	1.—
206	— Preludio (arr. Tárrega) . . . . .	1.60	194	— Malagueña, facil . . . . .	1.60	220	— Fantasia Brillante, en la mayor (A-dur), op. 8 . . . . .	1.50
158	— Romanza, op. 51 (arr. Tárrega) . . . . .	1.60	195	— María, Gavota . . . . .	1.20	221	— Fantasia Original, imitación del piano mi mayor (E-dur) . . . . .	1.50
159	— Saint Nicolás (arr. Tárrega) . . . . .	2.—	196	— Mazurka . . . . .	1.80	222	— Introducción y andante . . . . .	1.—
117	— 3 Stücke: Bagatelle, Lied, Erster Verlust (arr. Fortea) . . . . .	2.—	197	— Minueto . . . . .	1.20	223	— La Loca, fantasia original . . . . .	1.60
118	— 4 Stücke: Soldatenmarsch, Sicilianisch, Volksliedchen, Fröhlicher Landmann (arr. Fortea) . . . . .	2.—	198	— El Pobre Valbuena, Polka jap. . . . .	2.—	224	— La Parisiense, Polka burleska . . . . .	1.50
161	Segovia, Impromptu . . . . .	1.—	199	— Preludios Nr. 1, 2 . . . . .	1.20	225	— Pensamiento Espresivo . . . . .	—80
162	— 3 Preludios . . . . .	1.—	200	— Preludios Nr. 3, 4, 5 . . . . .	1.80	226	— Recuerdos de Palma, capricho . . . . .	1.20
163	— Tonadilla . . . . .	1.—	201	— Preludio Nr. 6 . . . . .	—80	227	— 6 vales de salón . . . . .	2.20
42	— Bach, Sarabande (II. Sonata violin solo) . . . . .	1.20	202	— Preludio Nr. 7 . . . . .	—80	119	Visco, 4 Piezas (1686) (arr. Fortea) . . . . .	1.60
			203	— Preludios Nr. 8, 9 . . . . .	1.20	150	Wagner, Dors mon enfant (arr. Pujol) . . . . .	1.80
			204	— Preludios Nr. 10, 11 . . . . .	1.60			
			51	— Preludio Nr. 12 . . . . .	1.60			
			206	— Preludio Nr. 13 . . . . .	1.60			
			207	— Recuerdos de la Alhambra . . . . .	2.—			
			208	— Rosita-polka, Marieta-mazurka . . . . .	1.80			
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			210	— Sueño Trémolo, Estudio . . . . .	2.—			
			211	— Tango . . . . .	1.60			
			212	— El Ratón, Tango de la cadera . . . . .	1.20			
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			3	— Alard, Estudio brillante . . . . .	2.—			
			39	— Bach, Fuga (I. sonata violin solo) . . . . .	2.80			
			41	— Loure . . . . .	2.—			
			44	— Sonata II . . . . .	1.80			

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# TANGO

GUITARRA

FRANCISCO TÁRREGA

6ª en RE  
5ª en SOL

rasg. tam. Ca 3ª tam. rasg. tam. tam. rasg. tam. Ca 3ª tam.

tam. rasg. tam. tam. ar. 12



The image displays a page of musical notation for guitar, consisting of seven systems. Each system contains a treble clef staff and a bass clef staff. The music is written in a style that includes various chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-4. Some notes are marked with 'ar' and '12', likely indicating artificial harmonics. The key signature changes from one flat to one sharp across the systems. The notation includes slurs, accents, and dynamic markings.

*[Faint, illegible handwritten text or stamp]*