

¡ADELITA!

MAZURKA PARA GUITARRA

POR

FRANCISCO TARREGA

Precio fijo 0'60 Ptas.

Propiedad.

Lento. *p*

un poco cresc: *p*

ritard: *f*

un poco rit:

a tempo. *molto ten:* *f* *p rit.* D.C.

1924
1236

Adelita · Mazurka

Francisco Tárrega

Lento

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The system contains two staves. The upper staff features a melodic line with various fingerings (e.g., 4, #3, 2, 1, 2, 3, 4) and dynamic markings. The lower staff provides harmonic accompaniment. A section marked 'VII' is indicated by a dotted line above the staff. The system concludes with the instruction *un poco cresc.*

Second system of musical notation. Continuation of the piece. It includes a section marked 'VII' and ends with the instruction *ritard.*

Third system of musical notation. Features sections marked 'IV' and 'IX' with dotted lines above the staff.

Fourth system of musical notation. Includes a section marked 'VII' and the instruction *un poco ritard.*. The tempo changes to *a tempo* and then *molto ten.*. A section marked 'VIII' is also present.

Fifth system of musical notation. Features a section marked 'II' and ends with a dynamic marking *p*.

Sixth system of musical notation. Includes a section marked 'VII' and concludes with the instruction *un poco cresc.*

Seventh system of musical notation. Features a section marked 'VII' and ends with the instruction *ritard.*

ADELITA

Mazurka para Guitarra

Lento

First staff of musical notation. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking "Lento" is placed above the staff. The music consists of a series of chords and melodic lines. Fingerings are indicated by numbers 1-4. Dynamics include piano (*p*) and mezzo-forte (*f*). Chord diagrams for Ca 7 and Ca 9 are shown above the staff.

un poco cresc.

Second staff of musical notation. It continues the piece with various chords and melodic phrases. Fingerings and dynamics are clearly marked. A *p* dynamic is used at the end of the staff.

FIN

ritard.

Third staff of musical notation. It features a *ritard.* (ritardando) marking. The piece concludes with a *f* (forte) dynamic. Chord diagrams for Ca 7 and Ca 4 are shown above the staff.

Ca 4

Fourth staff of musical notation. It continues with melodic and harmonic development. Dynamics range from piano (*p*) to mezzo-forte (*f*). A chord diagram for Ca 4 is shown above the staff.

Ca 7

Fifth staff of musical notation. It includes a *un poco rit.* (ritardando) marking. The tempo returns to *a tempo*. Dynamics include piano (*p*) and mezzo-forte (*f*). A chord diagram for Ca 7 is shown above the staff.

un poco rit.

a tempo

Sixth staff of musical notation. It concludes the piece with a *molto ten* (molto tenuto) marking. Dynamics include piano (*p*) and mezzo-forte (*f*). Chord diagrams for Ca 8, Ca 7, and Ca 2 are shown above the staff. The instruction "D. C. hasta FIN" is written at the end.

molto ten

D. C. hasta FIN

A mi queridísimo amigo D. Santiago Gisbert

¡MARIETA!

MAZURKA PARA GUITARRA
POR
FRANCISCO TÁRREGA

Propiedad.

Depositado.

Lento.

C. 5^a

C. 4^a

ar.

ritar - - - dan - - - do. a tempo.

C. 5^a

ritar:

C. 2^a Fin. *ar.* *piu mosso.* C 5^a C. 7^a

C. 5^a C. 7^a *ritar:*

C. 5^a *f a tempo.* *f* *p* *ritar:*

C. 2^a *a tempo.*

p *ritar:* *a tempo.* á la $\frac{3}{8}$ hasta Fin.

MARIETA

mazurek

Lento

§

D. s. § al fine

ESPAÑA

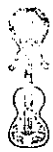
Auswahl der besten spanischen Gitarremusik

I. Serie Gitarre solo

Nr.	Mark	Nr.	Mark	Nr.	Mark
1 Aguado , Grande Méthode (Texte espagnol)	6.50	54 Brocá , Andante	1.50	94 Flotow , Marta-Overtura (arr. Damas)	1.—
2 — Méthode Clément. (Texte esp.)	4.—	55 — El último canto, fant. con var.	1.—	95 Fortea , Allegro de Concierto, op. 11	1.60
332 — Studien (Br. Henze)	3.—	136 Campo , La Mandolinata	1.60	96 — Cancion de Cuna-Berceuse, (leicht), Cuento infantil, Nr. 2	1.—
3 Alard , Estudio brillante (arr. Tárrega)	2.—	56 Cano , Album Nr. 1	2.50	97 — Capricho-Estudio, op. 13	1.60
4 Alba , Emilia, Habanera, op. 13	1.60	daraus einzeln:		98 — El Arbol de Guernica	1.—
5 — Fannyçilla, Mazurka, op. 14	1.60	56 a Nr. 1 La gratitud, nocturno	1.60	99 — Elegia, op. 15	1.60
6 — Jota Aragonesa, op. 32	1.60	56 b Nr. 2 La simpatia, melodia	1.60	100 — Estudio en arpeggios, op. 9	1.60
7 — Marche espagnole	1.60	56 c Nr. 3 Un recuerdo	1.60	101 — 2 Estudios, op 7 Nr. 1 u. 2 (sehr leicht)	1.40
8 — Viva Aragon, Jota, op. 93	1.80	56 d Nr. 4 Un pensamiento	1.60	102 — 2 Estudios, op. 8 Nr. 1 u. 2 (leicht)	1.40
9 — Viva Jerez, Petenera, op. 37	1.60	56 e Nr. 5 Nocturno	1.60	103 — 2 Estudios de concierto, op. 10 (Nr. 1 u. 2)	1.40
Albéniz , Arr. S. Garcia Fortea:		56 f Nr. 6 Las Caricias	1.60	104 — Evocación (melodia asturiana), op 16	1.60
10 — Aragón, Fantasia	1.50	57 — Album Nr. 2	2.50	105 — Impromptu, op. 17	1.60
11 — Cádiz, célebre serenata española	1.50	daraus einzeln:		106 — Improvisación op. 1	1.40
12 — Cielo sin nubes, Barcarola Nr. 3	1.60	57 a Nr. 1 El Delirio	1.90	107 — 2 preludios, Nr. 1, 2, op. 5	1.40
13 — Córdoba, Cantos de España IV	1.50	57 b Nr. 2 El Eco, Una flor	1.90	108 — 2 preludios, Nr. 3, 4, op. 6	1.40
14 — Gavota	1.60	57 c Nr. 3 Andante grave	1.90	109 — Toledo, Nocturno, op. 14	1.60
15 — Granada, serenata española	1.60	57 d Nr. 4 Veneciana, Barcarola	1.90	74 — Chopin, Marcha funebre	1.60
16 — Mallorca, Barcarola	1.60	57 e Nr. 5 Andante cantabile	1.75	75 — 2 Mazurkas Nr. 16, 22	1.60
17 — Oriental, Cantos de España II	1.60	58 — Blanco y Negro, tango, op. 26	2.—	110 — St. Heller, 4 Estudios, op. 47	2.—
18 — Pavana-Capricho	1.50	59 — Bodas de plata, rêverie, op. 28	2.—	111 — Mediavilla, Al Pie de Tu Ventana, Vals-Serenata	1.80
19 — Preludio, Cantos de España I	1.60	60 — Carmen, rom. sin pal., op. 22	1.20	112 — Mendelssohn, Venetian Gondola Song, Barcarola veneciana, op. 19 Nr. 6	1.60
20 — Puerta de Tierra, Bolero	1.50	61 — Catania, siciliana, op. 25	2.—	113 — Mendelssohn, Romanza, Lied ohne Worte, Nr. 9	1.—
21 — Rumoles de la Caleta, Malagueña	1.60	62 — El Ibero, paso doble, op. 21	2.—	114 — Mozart, Minuetto de la Sonata IV	1.—
22 — Sevilla, Sevillana	1.50	63 — Estudio, dedicado a Tárrega	2.—	115 — Schubert, Momento musical (hongarese)	1.—
23 — Staccato-Capricho	1.50	64 — Estudio, dedicado a Viñas	2.—	116 — Schumann, Nocturno, op. 23 Nr. 4	1.—
24 — Torre bermuja, Serenata	1.80	65 — Fantasía española, op. 27	3.20	117 — Schumann, 3 Stücke: Bagatelle, Lied, Erster Verlust	2.—
25 — Zambra Granadina	1.50	66 — Mis dos jilgueros, estudio de concierto, op. 24	2.80	118 — Schumann, 4 Stücke: Soldatenmarsch, Sizilianisch, Volksliedchen, Fröhlicher Landmann	2.—
26 Arcas , Bolero	1.—	67 — Moraima, Capr. Car. (G. Espinosa)	1.60	119 — Visco, 4 Piezas (1686)	2.—
27 — El delirio, fantasia	2.20	68 — Polonesa brillante Nr. 2	1.80	120 Garcia-Fortea , Escenas valencianas	1.60
28 — Fantasía sob. mot. heterogéneos	2.20	69 — Preludio, estudio	2.—	37 Gounod , Fausto, Fantasía (arr. Arcas)	2.—
29 — Jota aragonesa	1.20	70 — Redova	1.20	121 Granados , Danza española V (arr. Llobet)	1.50
30 — La batalla, Fantasia	1.50	71 — San Ysidio o el 15 de Mayo en Madrid, juguete	1.80	123 Haendel , Air de la Suite X (arr. Segovia)	1.20
31 — La Favorita, fantasia	1.50	72 — Tauda de vales	2.—	124 — Choral (arr. Tárrega)	1.60
32 — Polaca fantástica	1.50	73 — Tarantela	2.80	125 — Minuetto (arr. Tárrega)	1.20
33 — Rondeña	2.20	74 Chopin , Marcha funebre (arr. Fortea)	1.60	126 Haydn , Andante (arr. Tárrega)	1.20
34 — Soleá	1.50	75 — 2 Mazurkas Nr. 16, 22 (arr. Fortea)	1.60	127 — Largo Assai (arr. Tárrega)	2.—
35 — Sueño de Rosellen	1.—	76 — Mazurka Nr. 22 (arr. Tárrega)	1.60	128 — Minuetto (arr. Segovia)	2.40
36 — Variaciones sobre un tema de Sor	1.50	77 — Mazurka, op. 33 Nr. 4 (arr. Tárrega)	2.—	129 — Menuet (arr. Tárrega)	1.20
37 — Gounod, Fausto, Fantasía	2.—	78 — Nocturno, op. 9 Nr. 2 (arr. Tárrega)	2.40	110 Heller , 4 Estudios, op. 47 (arr. Fortea)	2.—
38 — Verdi, Traviata, Fantasía	1.20	79 — Preludios Nr. 6, 7 y 20 (arr. Tárrega)	1.80	130 Henseit , Célebre Estudio (Suspiro de Amor) (arr. Tárrega)	1.60
39 Bach , Fuga (I. Sonata violin solo) (arr. Tárrega)	2.80	80 — Preludio Nr. 15 (arr. Tárrega)	2.—	132 Llobet , Catalanische Volksweise: El Testament de n'Amelia	1.20
40 — Gavota (arr. Maza)	1.—	81 Coste , Rêverie, estudio de concierto	1.20	133 — Romanza	2.—
41 — Loure (arr. Tárrega)	2.—	131 — Estudio en La (de concierto)	1.60	121 — Granados, Danza española V	1.50
42 — Sarabande (II. Sonata violin solo) (arr. Segovia)	1.20	32 Damas , El solitario, tema con var.	1.20	134 — Schumann, Album-Blatt (Hoja de Album Nr. 5), Botschaft (El Mensale)	1.80
43 — Siciliana (I. Sonata violin solo) (arr. Segovia)	1.80	33 — El Trémolo, Gran nocturno car.	1.50		
44 — Sonata II (arr. Tárrega)	1.80	34 — „Sacris solemniss“ con Var.	1.50		
45 Beethoven , Adagio de la Sonata Patética (arr. Lopez)	1.20	35 Ferrer , Brisas del Parnaso, 4 piezas: Vals, Menuet, Nocturno, Andante	1.50		
46 — Claro de Luna. De la Sonata, op. 27 Nr. 2 (arr. Lopez)	1.20	36 — El gondolero, melodia, op. 51	1.—		
234 — Claro de Luna. De la Sonate op. 27 Nr. 2 (arr. Tárrega)	2.—	37 — El ramillete, 10 pequeñas piezas (leicht)	1.80		
48 — Largo, de la Sonata, op. 7 (arr. Tárrega)	2.—	38 — Impresiones juveniles, vals (leicht)	1.—		
47 — Marcha Funebre de la Sonate, op. 26 (arr. Tárrega)	1.60	39 — Inquietud, Pieza de concierto, op. 57	1.20		
49 — Minuetto (arr. Segovia)	1.80	90 — Marcha Nupcial, op. 61	1.20		
50 — Menuet (arr. Tárrega)	1.20	91 — 12 Menuets (für Anfänger) op. 12	1.50		
51 — Fragn. de la 7a Sinf. (arr. Tárrega)	1.60	92 — Misiva Afectuosa, Pieza de salon	1.20		
52 — Scherzo de la Sonata, op. 2 (arr. Tárrega)	1.80	93 — Recuerdos de Montgrí, capr. op. 1	1.80		
53 — Sonata, op. 13 (arr. Tárrega)	2.—				

Fortsetzung siehe Rückseite

Alleinvertretung für Deutschland, Deutsch-Oesterreich, Tschechoslowakei, Schweiz:
Schlesinger'sche Buch- und Musikhandlung (Rob. Lienau) Berlin - Lichterfelde
Carl Haslinger qdm. Tobias, Wien I



ESPAÑA

Auswahl der besten spanischen Gitarremusik

II. Serie Gitarre solo

Nr.	Mark	Nr.	Mark	Nr.	Mark
45	Lopez-Beethoven, Adagio de la Sonata Patética	43	Segovia, Bach, Siciliana (I. Sonata violin solo)	234	Tárrega, Beethoven, Claro de Luna, de la Sonata, op. 27 Nr. 2
46	Claro de Luna de la Sonata, op. 27 Nr. 2	49	Beethoven, Minueto	47	Marcha Funebre, de la Sonata, op. 26
135	Mozart, Marcha turca	123	Segovia-Haendel, Air de la Suite X	48	Largo, de la Sonata, op. 7
136	Mandolinata, La (arr. Campo)	128	Haydn, Minueto	50	Minueto
137	Matallana, El Garrotin, Baile	145	Mendelssohn, Romanza sin palabras (Lied ohne Worte Nr. 1)	51	Fragmento de la 7 a Sinfonia
138	Granadinas	152	Schubert, 3 pequeños Valses	52	Scherzo de la Sonata, op. 2
139	Guajiras	205	Schumann, Cancion silvestre	53	Adagio de la Sonata, op. 13
140	La Farruca, Baile flamenco	157	Mayo, buen Mayo	76	Chopin, Mazurka Nr. 22
141	Collección de sevillanas (6)	166	Sor, Mes Ennuis, 6 bagat., op. 43	77	Mazurka, op. 33 Nr. 4
142	Soleares	167	Metodo (Texte espagnol)	78	Nocturno, op. 9 Nr. 2
143	6 tangos	168	Morceau de Concert, op. 54	79	Preludios Nr. 6, 7 y 20
40	Maza-Bach, Gavota	169	Six petites Pièces, op. 45	80	Preludio Nr. 15
111	Mediavilla, Al Pie de Tu Ventana, Vals Serenata (arr. Fortea)	171	Sorla, Jota aragonesa	124	Haendel, Choral
112	Mendelssohn, Venetian Gondola Song, Barcarola veneciana, op. 19 Nr. 6 (arr. Fortea)	172	Malagueñas con variaciones	125	Minueto
113	Romanza, Lied ohne Worte Nr. 9 (arr. Fortea)	173	Marcha fúnebre	126	Haydn, Andante
144	Romanza sin palabras, Nr. 12 (arr. Tárrega)	174	Paquito, vals	127	Largo Assai
145	Romanza sin palabras (arr. Segovia) Lied ohne Worte Nr. 4)	175	Petenera	129	Minueto
146	Romanza sin palabras, (Lied ohne Worte, op. 19 Nr. 6) (arr. Tárrega)	176	Recuerdo, mazurka	130	Henselt, Célèbre Estudio (Suspiro de Amor)
135	Mozart, Marcha turca (arr. Lopez)	177	Ronda nocturna (Candi)	146	Mendelssohn, Romanza sin palabras, Venetian. Gondellied (Lied ohne Worte, op. 19 Nr. 6)
147	Minueto (arr. Tárrega)	178	Sevillanas	144	Romanza sin Palabras (Lied ohne Worte Nr. 12)
148	Minueto du quatuor à cordes (arr. Tárrega)	179	Seguidillas manchegas	147	Mozart, Minueto
141	Minueto de la Sonata IV (arr. Fortea)	180	Soléa y Panaderos	148	Minueto du quatuor à cordes
149	Pujol, Crepúsculo y Vals íntimo	181	Tango, flamenco	183	Schubert, Adieu
150	Wagner, Dors mon enfant, Berceuse	182	Tárrega, Adelita, Mazurka	151	Menuet de la Fantasie, op. 78
35	Rosellen, Sueño, (arr. Arcas)	184	Alboradot, Capricho	153	Schumann, Au soir, op. 12
183	Schubert, Adieu (arr. Tárrega)	185	Capricho árabe (célebre crenata)	154	Berceuse
151	Menuet de la Fantasie, op. 78 (arr. Tárrega)	186	Danza Mora	155	Feuilles variés
115	Momento musical (húngarese) (arr. Fortea)	187	Danza Odalisca	156	Fuga
152	3 pequeños Valses (arr. Segovia)	188	Endecha y Oremus, 2 Preludios	206	Preludio
153	Schumann, Au soir op. 12 (arr. Tárrega)	189	Estudio en forma de Minueto	158	Romanza, op. 51
131	Album-Blatt, Botschaft (arr. Llobet)	190	Estudio en La	159	Saint Nicolás
154	Berceuse (arr. Tárrega)	235	Estudio sobre una Fuga de Bach	215	Torroba, Sonatina
205	Cancion silvestre (arr. Segovia)	236	Estudio sobre Fragmentos de Schumann	38	Verdi, Traviata, Fantasia (arr. Arcas)
155	Feuilles variés (arr. Tárrega)	191	Gran Jota de Concerto	216	Vías, Capullos de abril, 6 piezas fáciles (für Anfänger)
156	Fuga (arr. Tárrega)	192	Gran vals	217	El enlace, capricho
157	Mayo, buen Mayo (arr. Segovia)	124	Lágrima, Preludio	218	El lamento, nocturno, op. 38
116	Nocturno, op. 23 Nr. 4 (Fortea)	193	La mariposa, estudio	219	El sueño, rêverie (Doppelschlag-etude)
206	Preludio (arr. Tárrega)	194	Malagueña, facil	220	Fantasia Brillante, en la mayor (A-dur), op. 6
158	Romanza, op. 51 (arr. Tárrega)	195	Maria, Gavota	221	Fantasia Original, imitación del piano mi mayor (E-dur)
159	Saint Nicolas (arr. Tárrega)	196	Mazurka	222	Introducción y andante
117	3 Stücke: Bagatelle, Lied, Erster Verlust (arr. Fortea)	197	Minueto	223	La Loca, fantasía original
118	4 Stücke: Soldatenmarsch, Sicilianisch, Volksliedchen, Frühliche Landmann (arr. Fortea)	198	El Pobre Valbuena, Poika jap.	224	La Parisiense, Polka burlesca
161	Segovia, Impromptu	199	Preludios Nr. 1, 2	225	Pensamiento Espresivo,
162	3 Preludios	200	Preludios Nr. 3, 4, 5	226	Recuerdos de Palma, capricho
163	Tonadilla	201	Preludio Nr. 6	227	6 vales de salón
42	Bach, Sarabandoe (II. Sonata violin solo)	202	Preludio Nr. 7	119	Visco, 4 Piezas (1686) (arr. Fortea)
		203	Preludios Nr. 8, 9	150	Wagner, Dors mon enfant (arr. Pujol)
		204	Preludios Nr. 10, 11		
		51	Preludio Nr. 12		
		206	Preludio Nr. 13		
		207	Recuerdos de la Alhambra		
		208	Rosita-polka, Marieta-mazurka		
		209	Sueño, Mazurka		
		210	Sueño Trémolo, Estudio		
		211	Tango		
		212	El Ratón, Tango de la cadera		
		213	Vals		
		214	Trémolo de Thalberg (Tema y Estudio de Concerto)		
		3	Alard, Estudio brillante		
		39	Bach, Fuga (I. Sonata violin solo)		
		41	Loure		
		44	Sonata II		

Fortsetzung siehe Rückseite

Alleinvertretung für Deutschland, Deutsch-Oesterreich, Tschechoslowakei, Schweiz:
Schlesinger'sche Buch- und Musikhandlung (Rob. Lienau) Berlin - Lichterfelde
Carl Haslinger qdm. Tobias, Wien I

1910 (1910)

A mi queridísimo amigo D. Santiago Gisbert

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MAZURKA PARA GUITARRA
POR
FRANCISCO TARREGA

Propiedad.

Depositado.

Lento.

G. 5ª

p

G. 4ª

ar.

ritar - - - - *dan* - - - - *do.* *a tempo.*

G. 5ª

ritar:

C. 2^a Fin. *ar.* *piu mosso.* C 5^a C. 7^a

C. 5^a C. 7^a

C. 5^a *f* *a tempo.* *f* *p* *ritar.*

C. 2^a *a tempo.*

p *ritar.* *a tempo.* á la S hasta Fin.

Marieta

Francisco Tárrega

Mazurka

Lento
gliss. 1/2 CV CIV gliss.

rit ar dan do H. XII *a tempo* CV gliss. *sonoro*

ritard. H. VII *Fine*

Più mosso
CV 2/3 CVII 1/2 CVII *ritard.*

f gliss. CV CV *f a tempo* CV CV *p rit.*

f a tempo *p ritard.* *D.S. al Fine*
a tempo gliss.

MAZUREK

Allegretto

The musical score for "Mazurek" is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a dynamic marking of *mf* and a tempo of *Allegretto*. The first staff contains the initial melody, marked with a forte *f* dynamic. The second staff continues the melody with a *mf* dynamic and includes a triplet of eighth notes. The third staff features two first endings, each marked with a *mf* dynamic, and concludes with a *Fine* marking. The fourth staff starts with a *f* dynamic and includes a triplet. The fifth staff continues with a *mf* dynamic and a triplet. The sixth staff begins with a *f* dynamic and a triplet, followed by a *p* dynamic section. The seventh staff continues with a *mf* dynamic and a triplet. The eighth staff includes a *f* dynamic section and a triplet, followed by a *p* dynamic section. The ninth staff concludes with a *f* dynamic section and a triplet, marked with a *D. c. al fine* instruction.

SUEÑO

Mazurca

Francisco Tarrega

Moderato

3 *mf*

3 *poco rit.*

3 *a tempo*

Fine

p

mf *rit.*

f *a tempo* *rit.* *harm 7*



FRANCISCO TARREGA

Música para Guitarra

OBRAS ESCOGIDAS

1031	— N.º 1	<i>Loure</i> , de J. Seb. Bach.....	2,00	1111	- N.º 21	<i>Saint-Nicolas</i> , de Schumann.....	1,50
1032	— » 2	<i>María</i> , gavota.....	1,00	1112	— » 22	<i>Sonata</i> , op. 13, de Beethoven.....	1,50
1033	— » 3	<i>Mazurka</i> , de Chopín, op. 33, núm. 4	2,00	1113	— » 23	<i>Preludio</i> 15, de Chopín.....	1,50
1034	— » 4	<i>Minueto</i> , de Haéndel.....	1,00	1114	— » 24	<i>Minueto</i> , de Mozart.....	1,50
1035	— » 5	<i>Sueño Trémolo</i> , Estudio.....	2,00	1121	— » 25	<i>Nocturno</i> , de Chopín.....	2,00
1048	— » 6	<i>Scherzo de la sonata</i> , op. 2, de Beethoven.....	1,50	1122	— » 26	<i>Berceuse</i> , de Schumann.....	2,50
1049	— » 7	<i>Largo Assai</i> , de Haynd.....	2,00	1123	— » 27	<i>Mazurka</i>	2,00
1050	— » 8	<i>Sonata Segunda</i> , de Bach.....	1,50	1124	— » 28	<i>Au soir</i> , de Schumann.....	2,00
1051	— » 9	<i>Fuga</i> , de Schumann.....	1,50	1125	— » 29	<i>Minueto du quatuor á cordes</i> , de Mozart.....	1,50
1052	— » 10	<i>Minueto</i>	1,50	2087	— » 30	<i>Capricho árabe</i> , (célebre serenata)	2,00
1053	— » 11	<i>Preludio</i> , núm. 6.....	1,00	2088	— » 31	<i>Preludios</i> núms. 1 y 2.....	1,00
1054	— » 12	<i>Preludio</i> , núm. 7.....	1,00	2089	— » 32	<i>La mariposa</i> , estudio.....	1,00
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EL POBRE VALBUENA

POLKA JAPONESA

(MtroS. VALVERDE y TORREGROSA)

Francisco Tárrega

PRECIO FIJO PTAS 2'00

The musical score is written for guitar and consists of six systems of notation. Each system contains a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by circled numbers 1-4. Chord diagrams are shown above the staff, with labels such as C^a 7^a, C^a 9^a, and C^a 10^a. The piece concludes with a final chord labeled C^a 7.

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V. LL. y B. 1105

C^a 7^a C^a 5^a

ar.

C^a 10^a C^a 7^a

C^a 7^a C^a 8^a C^a 11^a C^a 10^a C^a 7^a

C^a 7^a C^a 5^a C^a 3^a C^a 3^a C^a 5^a

C^a 3^a C^a 5^a

C^a 7^a C^a 5^a C^a 2^a C^a 3^a

C^a 5^a C^a 3^a

C^a 7^a

C^a 5^a

C^a 4^a C^a 2^a

C^a 5^a

C^a 7^a 1^a ar. 2^a C^a 3^a C^a 5^a

C^a 3^a C^a 5^a

C^a 7^a C^a 7^a p

C^a 7^a

Musical staff with treble clef, key signature of one sharp (F#), and a series of chords and melodic lines with fingerings.

C^a 7^a

Musical staff with treble clef, key signature of one sharp (F#), and a series of chords and melodic lines with fingerings.

C^a 5^a

Musical staff with treble clef, key signature of one sharp (F#), and a series of chords and melodic lines with fingerings.

C^a 5

C^a 7^a

Musical staff with treble clef, key signature of one sharp (F#), and a series of chords and melodic lines with fingerings.

Musical staff with treble clef, key signature of one sharp (F#), and a series of chords and melodic lines with fingerings.

C^a 5^a

C^a 7^a

Musical staff with treble clef, key signature of one sharp (F#), and a series of chords and melodic lines with fingerings.

Musical staff with treble clef, key signature of one sharp (F#), and a series of chords and melodic lines with fingerings.

C^a 2

C^a 7^a

Musical staff with treble clef, key signature of one sharp (F#), and a series of chords and melodic lines with fingerings.



Mazurka en Sol (F. Tárrega)

This musical score is for a Mazurka in G major by Francisco Tárrega. It is written for guitar and includes various performance instructions and fingering. The score is organized into several systems, each with a measure rest at the beginning. The first system is marked C.3. The second system is marked C.8 and includes the instruction *ritard.*. The third system is marked C.3 and includes the instruction *a tempo*. The fourth system is marked C.5 and C.3. The fifth system is marked C.2 and C.3, and includes the instruction *arm.*. The sixth system is marked C.3 and C.8, and includes the instruction *ritard.*. The seventh system is marked C.3 and includes the instruction *a tempo*. The eighth system is marked C.5 and C.3. The piece concludes with the word *Fin*.

C.3

C.8

ritard.

C.3

a tempo

C.5

C.3

C.2

C.3

arm.

C.3

C.8

ritard.

C.3

a tempo

C.5

C.3

Fin

C.7
 C.5
 C.2
 C.7 C.5
 C.7
 C.5
 C.2
 C.7 C.5

p *a tempo* *ritard.* *molto ritard.*

D.C. al Fin

BIEDNY VALBUENA

polka japońska

Allegretto

The musical score is written for guitar in G major (one sharp) and 2/4 time. It consists of eight staves of music. The tempo is marked 'Allegretto' and the dynamic is 'mf' (mezzo-forte). The score includes various guitar-specific notations such as chord diagrams (e.g., VII, IX, X, XI, III), fingerings (e.g., 1, 2, 3, 4, 0, 5), and articulation marks. The piece features a variety of rhythmic patterns and melodic lines, with some sections marked with first and second endings. The final measure of the piece is marked with a double bar line and a sharp sign, indicating the end of the piece.

This page of musical notation is for guitar, featuring ten systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of a melodic line in the treble clef and a bass line in the bass clef. Various guitar techniques are indicated by numbers (1-4) and fret numbers (0-4) above notes. Chord diagrams are shown as vertical lines with numbers. Dynamics include 'f' (forte), 'mf' (mezzo-forte), and 'f' (forte) again. Roman numerals (III, V, VII) indicate chord positions. A double bar line with first and second endings is present in the sixth system.

Musical staff 1: Treble clef, 8/8 time signature. Key signature: two sharps (F# and C#). Starts with a **VII** chord. Dynamics: *p*. Includes fingering numbers (1, 2, 3, 4) and circled numbers 4 and 8.

Musical staff 2: Treble clef, 8/8 time signature. Key signature: two sharps. Includes fingering numbers and circled number 3. Ends with a **VII** chord.

Musical staff 3: Treble clef, 8/8 time signature. Key signature: two sharps. Starts with a circled number 2. Dynamics: *mf*. Includes fingering numbers and circled number 5.

Musical staff 4: Treble clef, 8/8 time signature. Key signature: two sharps. Includes fingering numbers and circled number 5. Dynamics: *f*.

Musical staff 5: Treble clef, 8/8 time signature. Key signature: two sharps. Includes fingering numbers and circled number 6. Starts with a **VII** chord.

Musical staff 6: Treble clef, 8/8 time signature. Key signature: two sharps. Starts with a **VII** chord. Includes fingering numbers and circled number 3.

Musical staff 7: Treble clef, 8/8 time signature. Key signature: two sharps. Includes fingering numbers and circled number 3.

Musical staff 8: Treble clef, 8/8 time signature. Key signature: two sharps. Dynamics: *dim.* and *sf*. Includes fingering numbers and circled number 3. Ends with a **VII** chord.

A la Srta. D^a Rosita Gonzalez de Melo

ROSITA

PARA GUITARRA.

POLKA

por FRANCISCO TÁRREGA.

Propiedad.

6^a en ré.

Polka.

p

C. 5^a

C. 2^a

1. 2.

f

C. 7^a

C. 7^a

C. 10^a

ar.

C. 7^a

Fin.

C. 3^a

p

f

C. 6^a

C. 5^a

C. 7^a

C. 3^a

D.C. hasta Fin.

A la Srta. D^a Rosita Gonzalez de Melo

ROSITA

PARA GUITARRA.

POLKA

por FRANCISCO TÁRREGA.

Propiedad.

Precio fijo 1'50 Ptas.

6^a en re.

Polka.

p

ar.

f

ar.

Fin.

p

f

D.C. hasta Fin.

ROSITA

polka

Allegretto

⑥ = D

The first section of the score consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (D major), and a 2/4 time signature. It features a melody with various ornaments and fingerings, including a circled '6' indicating a D note. The dynamics range from *p* (piano) to *f* (forte). The section concludes with a double bar line and the word "Fine".

Trio

The Trio section consists of three staves of music. It begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is characterized by triplets and various ornaments. The dynamics include *f* (forte) and *p* (piano). The section ends with a double bar line and the instruction "D. c. al fine".

D. c. al fine