

Recuerdos de la Alhambra

Andante

Francisco Tárrega

The first line of musical notation features a treble clef and a 3/4 time signature. It begins with a piano (p.) dynamic marking. The melody consists of eighth-note patterns, with some notes marked with accents (>). Fingering numbers (1, 2, 3) are placed below the notes. A bar line is present after the first measure.

The second line continues the melody with similar eighth-note patterns and accents. Fingering numbers are indicated below the notes. A bar line is present after the first measure.

The third line continues the melody, showing more complex fingering with numbers 1 through 6. A bar line is present after the first measure.

The fourth line continues the melody with eighth-note patterns and accents. Fingering numbers are indicated below the notes. A bar line is present after the first measure.

The fifth line continues the melody, featuring a first-measure rest (1) and various fingering numbers. A bar line is present after the first measure.

The sixth line begins with a section marked 'IX Barrée...' with a dotted line above it. The melody continues with eighth-note patterns and accents. Fingering numbers are indicated below the notes. A bar line is present after the first measure.

The seventh line continues the melody with eighth-note patterns and accents. Fingering numbers are indicated below the notes. A bar line is present after the first measure.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of sixteenth-note chords and eighth-note bass lines. Fingerings are indicated by circled numbers 1, 2, 3, and 4. A first ending bracket is present at the end of the staff.

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the piece with similar rhythmic patterns and fingerings. A first ending bracket is present at the end of the staff.

Musical staff 3: Treble clef, key signature of two sharps. Continuation of the piece with similar rhythmic patterns and fingerings. A first ending bracket is present at the end of the staff.

Musical staff 4: Treble clef, key signature of two sharps. Continuation of the piece with similar rhythmic patterns and fingerings. A first ending bracket is present at the end of the staff.

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the piece with similar rhythmic patterns and fingerings. A first ending bracket is present at the end of the staff.

Musical staff 6: Treble clef, key signature of two sharps. Continuation of the piece with similar rhythmic patterns and fingerings. A first ending bracket is present at the end of the staff.

d. c. al ⊕ - ⊕

Musical staff 7: Treble clef, key signature of two sharps. Continuation of the piece with similar rhythmic patterns and fingerings. A first ending bracket is present at the end of the staff.

Musical staff 8: Treble clef, key signature of two sharps. Continuation of the piece with similar rhythmic patterns and fingerings. A first ending bracket is present at the end of the staff.

C.2 ----- C.4

C.4

C.2

C.2 ----- C.2

dal S al S y sigue

C.2

C.2

C.2

C.2

ritard.

C.2

pp

ppp

p p m a m

Hommage a l'eminent artiste Alfred Cottin

Edited by
STANLEY YATES

Recuerdos de la Alhambra

["Improvisation !A Granada; Cantiga Arabe"]

Francisco TÁRREGA
(1852-1909)

Andante [$\text{♩} = \text{c. } 92$]

(ca. 1899)

p a m i

1

3

5

7

9

11

13

a m 3

VIII⁵ VI⁵ V⁵

IV³

Recuerdos de la Alhambra

15

a m 3
3
1 3 -1 2

17

I 6
③

19

I 3
a m 3
2 1

21

II 4
1 2 ③

23

1 2

25

3 1 2 4 1

27

a m 3
4 2 1

Recuerdos de la Alhambra

Musical score for "Recuerdos de la Alhambra" showing measures 46 through 56. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth notes. Measure 46 includes a circled 4 and a Π^4 dynamic marking. Measure 47 includes a circled 3 and a Π^4 dynamic marking. Measure 49 includes a circled 1 and a Π^4 dynamic marking. Measure 51 includes circled 3, 4, and 2, and a Π^4 dynamic marking. Measure 53 includes a circled 2 and a circled 3, and a *rit.* marking. Measure 55 includes circled 2, 4, and 3, and *pp* and *ppp* dynamic markings. Measure 56 includes circled 3 and 4, and a Π^4 dynamic marking. The score concludes with a double bar line and a fermata.



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.....	2,50
1032	— » 2	<i>Maria</i> , gavota.....	1,50	1112	— » 22	<i>Sonata</i> , op. 13, de Beethoven.....	2,50
1033	— » 3	<i>Masurka</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.....	2,25
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.....	2,25	1122	— » 26	<i>Berceuse</i> , de Schumann.....	2,25
1049	— » 7	<i>Largo Assai</i> , de Haynd.....	2,50	1123	— » 27	<i>Masurka</i>	2,25
1050	— » 8	<i>Sonata Segunda</i> , de Bach.....	2,25	1124	— » 28	<i>Au soir</i> , de Schumann.....	2,50
1051	— » 9	<i>Fuga</i> , de Schumann.....	2,25	1125	— » 29	<i>Minueto du quatuor á cordes</i> , de Mozart.....	2,00
1052	— » 10	<i>Minueto</i>	1,50	2087	— » 30	<i>Capricho 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>	2,25
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	2,25
1106	— » 17	Polka de <i>El Pobre Valbuena</i>	2,50	2094	— » 37	<i>Preludios</i> , originales, 3, 4 y 5.....	2,25
1107	— » 18	Tango de la cadera de <i>El Ratón</i>	1,50	2095	— » 38	<i>Rosita</i> , polka, y <i>Marieta</i> , mazurka	2,25
1108	— » 19	<i>Feuilles varies</i> , de Schumann.....	1,50	2096	— » 39	<i>Minueto</i> , de Schubert.....	2,25
1110	— » 20	<i>Fuga de la 1.ª sonata para el violín</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

Cuartado 1050 -- MADRID -- Plaza de las Salesas, 9, entresuelo

Hommage à l'éminent artiste Alfred Cortin.

RECUERDOS DE LA ALHAMBRA

Francisco Tárrega

ANDANTE

The musical score is written for guitar in 3/4 time. It consists of seven staves of music. The tempo is marked *ANDANTE*. The score includes various guitar techniques such as triplets, sixteenth-note runs, and slurs. Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X) are placed above the staves to indicate fret positions. The piece concludes with a double bar line and a final chord marked 'IX'.

II

Barre

C^a 1^a

Fingert par gis og e

barre

C^a 2^a

II

I. Modt-lykkent. Dette repeteres. 1102

II. Duet-lykkent til C. Dette repeteres, dog kun til B.

III. Tre-før-uden

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

C^a 4^a

II 4

C^a 2^a 1^a

← II barre

2^a

Dal § al ⊕ y sigue

Handwritten musical score for a piano piece, featuring multiple staves with complex rhythmic patterns, dynamic markings (pp, ppp), and performance instructions like "ritard." and "bis". The score includes various musical notations such as treble clefs, key signatures (two sharps), and dynamic markings like *pp* and *ppp*. There are also performance instructions like "ritard." and "bis". The score is divided into sections by dashed lines, with some sections labeled "C^a 2^a".

ESPAÑA

Auswahl der besten spanischen Gitarremusik

II. Serie

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
46	Claro de Luna de la Sonata, op. 27 Nr. 2	1.20	49	Beethoven, Minueto	1.80
135	Mozart, Marcha turca	1.—	123	Segovia-Haendel, Air de la Suite X	1.20
136	Mandolinata, La (arr. Campo)	—60	128	Haydn, Minueto	2.40
137	Mataliana, El Garrotin, Baile	1.20	145	Mendelssohn, Romanza sin palabras (Lied ohne Worte Nr. 4)	1.20
138	Granadinas	1.20	152	Schubert, 3 pequeños Valses	1.80
139	Guajiras	1.20	205	Schumann, Cancion silvestre	1.20
140	La Farruca, Baile flamenco	1.20	157	Mayo, buen Mayo	1.80
141	Collección de sevillanas (6)	1.20	166	Sor, Mes Ennuis, 6 bagat., op. 43	1.40
142	Soleares	1.20	167	Metodo (Texte espagnol)	5.—
143	6 tangos	1.20	168	Morceau de Concert, op. 54	1.60
40	Maza-Bach, Gavota	1.—	169	Six petites Pièces, op. 45	2.—
111	Mediavilla, Al Pie de Tu Ventana, Vals Serenata (arr. Fortea)	1.80	171	Sorla, Jota aragonesa	2.—
112	Mendelssohn, Venetian Gondola Song, Barcarola veneciana, op. 19 Nr. 6 (arr. Fortea)	1.60	172	Malagueñas con variaciones	2.80
113	Romanza, Lied ohne Worte Nr. 9 (arr. Fortea)	1.—	173	Marcha fúnebre	1.20
144	Romanza sin palabras, Nr. 12 (arr. Tárrega)	1.60	174	Paquito, vals	1.20
145	Romanza sin palabras (arr. Segovia) Lied ohne Worte Nr. 4)	1.20	175	Petenera	—80
146	Romanza sin palabras, (Lied ohne Worte, op. 19 Nr. 6) (arr. Tárrega)	1.60	176	Recuerdo, mazurka	1.20
135	Mozart, Marcha turca (arr. Lopez)	1.—	177	Ronda nocturna (Candi)	1.80
147	Minueto (arr. Tárrega)	1.80	178	Sevillanas	—80
148	Minueto du quatuor à cordes (arr. Tárrega)	1.60	179	Seguidillas manchegas	—80
149	Minueto de la Sonata IV (arr. Fortea)	1.—	180	Soléc y Panaderos	1.20
149	Pujol, Crepusculo y Vals íntimo	1.—	181	Tango, flamenco	1.20
150	Wagner, Dors mon enfant, Berceuse	1.80	182	Tárrega, Adelita, Mazurka	0.80
35	Rosellen, Sueño, (arr. Arcas)	1.—	184	Alboradot, Capricho	1.60
183	Schubert, Adieu (arr. Tárrega)	1.60	185	Capricho árabe (célebre crenata)	2.—
151	Menuet de la Fantasie, op. 78 (arr. Tárrega)	1.80	186	Danza Mora	1.60
115	Momento musical (húngarese) (arr. Fortea)	1.—	187	Danza Odalisca	1.60
152	3 pequeños Valses (arr. Segovia)	1.80	188	Endecha y Oremus, 2 Preludios	1.60
153	Schumann, Au soir op. 12 (arr. Tárrega)	2.—	189	Estudio en forma de Minueto	1.20
134	Album-Blatt, Botschaft (arr. Lobet)	1.80	190	Estudio en La	1.60
154	Berceuse (arr. Tárrega)	1.80	235	Estudio sobre una Fuga de Bach	2.—
205	Cancion silvestre (arr. Segovia)	1.20	236	Estudio sobre Fragmentos de Schumann	2.—
155	Feuilles variés (arr. Tárrega)	1.20	191	Gran jota de Concierto	4.80
156	Fuga (arr. Tárrega)	1.80	192	Gran vals	1.80
157	Mayo, buen Mayo (arr. Segovia)	1.80	124	Lágrima, Preludio	1.60
116	Nocturno, op. 23 Nr. 4 (Fortea)	1.—	193	La mariposa, estudio	1.20
206	Preludio (arr. Tárrega)	1.60	194	Malagueña, facil	1.60
158	Romanza, op. 51 (arr. Tárrega)	1.80	195	Maria, Gavota	1.20
159	Saint Nicolas (arr. Tárrega)	2.—	196	Mazurka	1.80
117	3 Stücke: Bagatelle, Lied, Erster Verlust (arr. Fortea)	2.—	197	Minueto	1.20
118	4 Stücke: Soldatenmarsch, Sicilianisch, Volksliedchen, Frühlicher Landmann (arr. Fortea)	2.—	198	El Pobre Valbuena, Polka jap.	2.—
161	Segovia, Impromptu	1.—	199	Preludios Nr. 1, 2	1.20
162	3 Preludios	1.—	200	Preludios Nr. 3, 4, 5	1.80
163	Tonadilla	1.—	201	Preludio-Nr. 6	—80
42	Bach, Saraband (II. Sonata violin solo)	1.20	202	Preludio Nr. 7	—80
			203	Preludios Nr. 8, 9	1.20
			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
			209	Sueño, Mazurka	1.60
			210	Sueño Trémolo, Estudio	2.—
			211	Tango	1.60
			212	El Ratón, Tango de la cadera	1.20
			213	Vals	1.60
			214	Trémolo de Thalberg (Tema y Estudio de Concierto)	2.40
			3	Alard, Estudio brillante	2.—
			39	Bach, Fuga (I. Sonata violin solo)	2.80
			41	Loure	2.—
			44	Sonata II	1.80
234	Tárrega, Beethoven, Claro de Luna, de la Sonata, op. 27 Nr. 2	2.—	47	Marcha Fúnebre, de la Sonata, op. 26	1.60
48	Largo, de la Sonata, op. 7	2.—	48	Largo, de la Sonata, op. 7	2.—
50	Minueto	1.20	51	Fragmento de la 7 a Sintonia	1.60
51	Fragmento de la 7 a Sintonia	1.60	52	Scherzo de la Sonata, op. 2	1.80
52	Scherzo de la Sonata, op. 2	1.80	53	Adagio de la Sonata, op. 13	2.—
53	Adagio de la Sonata, op. 13	2.—	76	Chopin, Mazurka Nr. 22	1.60
76	Chopin, Mazurka Nr. 22	1.60	77	Mazurka, op. 33 Nr. 4	2.—
77	Mazurka, op. 33 Nr. 4	2.—	78	Nocturno, op. 9 Nr. 2	2.40
78	Nocturno, op. 9 Nr. 2	2.40	79	Preludios Nr. 6, 7 y 20	1.80
79	Preludios Nr. 6, 7 y 20	1.80	80	Preludio Nr. 15	2.—
80	Preludio Nr. 15	2.—	124	Haendel, Choral	1.60
124	Haendel, Choral	1.60	125	Minueto	1.20
125	Minueto	1.20	126	Haydn, Andante	1.20
126	Haydn, Andante	1.20	127	Largo Assai	2.—
127	Largo Assai	2.—	129	Minueto	1.20
129	Minueto	1.20	130	Henselt, Célebre Estudio (Suspiro de Amor)	1.60
130	Henselt, Célebre Estudio (Suspiro de Amor)	1.60	146	Mendelssohn, Romanza sin palabras, Venetian. Gondellied (Lied ohne Worte, op. 19 Nr. 6)	1.60
146	Mendelssohn, Romanza sin palabras, Venetian. Gondellied (Lied ohne Worte, op. 19 Nr. 6)	1.60	144	Romanza sin Palabras (Lied ohne Worte Nr. 12)	1.60
144	Romanza sin Palabras (Lied ohne Worte Nr. 12)	1.60	147	Mozart, Minueto	1.80
147	Mozart, Minueto	1.80	148	Minueto du quatuor à cordes	1.60
148	Minueto du quatuor à cordes	1.60	183	Schubert, Adieu	1.60
183	Schubert, Adieu	1.60	151	Menuet de la Fantasie, op. 78	1.80
151	Menuet de la Fantasie, op. 78	1.80	153	Schumann, Au soir, op. 12	2.—
153	Schumann, Au soir, op. 12	2.—	154	Berceuse	1.80
154	Berceuse	1.80	155	Feuilles variés	1.20
155	Feuilles variés	1.20	156	Fuga	1.80
156	Fuga	1.80	206	Preludio	1.60
206	Preludio	1.60	158	Romanza, op. 51	1.60
158	Romanza, op. 51	1.60	159	Saint Nicolás	2.—
159	Saint Nicolás	2.—	215	Torroba, Sonatina	4.—
215	Torroba, Sonatina	4.—	38	Verdi, Traviata, Fantasia (arr. Arcas)	1.20
38	Verdi, Traviata, Fantasia (arr. Arcas)	1.20	216	Vinas, Capullos de abril, 6 piezas fáciles (für Anfänger)	1.20
216	Vinas, Capullos de abril, 6 piezas fáciles (für Anfänger)	1.20	217	El enlace, capricho	—80
217	El enlace, capricho	—80	218	El lamento, nocturno, op. 38	—80
218	El lamento, nocturno, op. 38	—80	219	El sueño, rêverie (Doppelschlag-etude)	1.—
219	El sueño, rêverie (Doppelschlag-etude)	1.—	220	Fantasia Brillante, en la mayor (A-dur), op. 6	1.50
220	Fantasia Brillante, en la mayor (A-dur), op. 6	1.50	221	Fantasia Original, imitación del piano mi mayor (E-dur)	1.50
221	Fantasia Original, imitación del piano mi mayor (E-dur)	1.50	222	Introducción y andante	1.—
222	Introducción y andante	1.—	223	La Loca, fantasia original	1.60
223	La Loca, fantasia original	1.60	224	La Parisiense, Polka burlesca	1.60
224	La Parisiense, Polka burlesca	1.60	225	Pensamiento Espresivo	—80
225	Pensamiento Espresivo	—80	226	Recuerdos de Palma, capricho	1.20
226	Recuerdos de Palma, capricho	1.20	227	6 valses de salón	2.20
227	6 valses de salón	2.20	119	Visco, 4 Piezas (1686) (arr. Fortea)	1.60
119	Visco, 4 Piezas (1686) (arr. Fortea)	1.60	150	Wagner, Dors mon enfant (arr. Pujol)	1.80
150	Wagner, Dors mon enfant (arr. Pujol)	1.80			

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

¡SUEÑO!

TREMULO. (Estudio)

Francisco Tárrega.

Introducción

MODERATO.

C. 7^a

C. 5^a

C. 9^a

C. 7^a

C. 7^a

C. 10^a

C. 1^a

ALLEGRETTO.

a tempo.

molto rit.



poco rall.

decresc.

p

C. 7a
 C. 5a
 C. 7a
 poco cresc.
 a tempo.
 P y molto legato.
 dim.
 cresc.
 C. 2a
 a tempo.

The score consists of ten staves of music. The first staff begins with a circled '1' and a circled '6'. The second staff has circled numbers 2, 3, 4, 5, and 6. The third staff has circled numbers 1, 2, 3, 4, and 5. The fourth staff has circled numbers 1, 2, 3, 4, 5, and 6. The fifth staff has circled numbers 1, 2, 3, 4, 5, and 6. The sixth staff has circled numbers 1, 2, 3, 4, 5, and 6. The seventh staff has circled numbers 1, 2, 3, 4, 5, and 6. The eighth staff has circled numbers 1, 2, 3, 4, 5, and 6. The ninth staff has circled numbers 1, 2, 3, 4, 5, and 6. The tenth staff has circled numbers 1, 2, 3, 4, 5, and 6.

4

The musical score consists of several systems of staves. The first system has three staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves. The eighth system has two staves. The ninth system has two staves. The tenth system has two staves. The eleventh system has two staves. The twelfth system has two staves. The thirteenth system has two staves. The fourteenth system has two staves. The fifteenth system has two staves. The sixteenth system has two staves. The seventeenth system has two staves. The eighteenth system has two staves. The nineteenth system has two staves. The twentieth system has two staves. The twenty-first system has two staves. The twenty-second system has two staves. The twenty-third system has two staves. The twenty-fourth system has two staves. The twenty-fifth system has two staves. The twenty-sixth system has two staves. The twenty-seventh system has two staves. The twenty-eighth system has two staves. The twenty-ninth system has two staves. The thirtieth system has two staves. The thirty-first system has two staves. The thirty-second system has two staves. The thirty-third system has two staves. The thirty-fourth system has two staves. The thirty-fifth system has two staves. The thirty-sixth system has two staves. The thirty-seventh system has two staves. The thirty-eighth system has two staves. The thirty-ninth system has two staves. The fortieth system has two staves. The forty-first system has two staves. The forty-second system has two staves. The forty-third system has two staves. The forty-fourth system has two staves. The forty-fifth system has two staves. The forty-sixth system has two staves. The forty-seventh system has two staves. The forty-eighth system has two staves. The forty-ninth system has two staves. The fiftieth system has two staves. The fifty-first system has two staves. The fifty-second system has two staves. The fifty-third system has two staves. The fifty-fourth system has two staves. The fifty-fifth system has two staves. The fifty-sixth system has two staves. The fifty-seventh system has two staves. The fifty-eighth system has two staves. The fifty-ninth system has two staves. The sixtieth system has two staves. The sixty-first system has two staves. The sixty-second system has two staves. The sixty-third system has two staves. The sixty-fourth system has two staves. The sixty-fifth system has two staves. The sixty-sixth system has two staves. The sixty-seventh system has two staves. The sixty-eighth system has two staves. The sixty-ninth system has two staves. The seventieth system has two staves. The seventy-first system has two staves. The seventy-second system has two staves. The seventy-third system has two staves. The seventy-fourth system has two staves. The seventy-fifth system has two staves. The seventy-sixth system has two staves. The seventy-seventh system has two staves. The seventy-eighth system has two staves. The seventy-ninth system has two staves. The eightieth system has two staves. The eighty-first system has two staves. The eighty-second system has two staves. The eighty-third system has two staves. The eighty-fourth system has two staves. The eighty-fifth system has two staves. The eighty-sixth system has two staves. The eighty-seventh system has two staves. The eighty-eighth system has two staves. The eighty-ninth system has two staves. The ninetieth system has two staves. The ninety-first system has two staves. The ninety-second system has two staves. The ninety-third system has two staves. The ninety-fourth system has two staves. The ninety-fifth system has two staves. The ninety-sixth system has two staves. The ninety-seventh system has two staves. The ninety-eighth system has two staves. The ninety-ninth system has two staves. The hundredth system has two staves.

p

p

pp

ppp

ritar - - y - - perendosi

1035.



¡SUEÑO!

F. TARREGA

TRÉMOLO. (Estudio)

The musical score is written for guitar and consists of several systems of music. The first system is labeled "Introd." and "Moderato". It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music features a tremolo effect, indicated by a wavy line above the notes. Chord diagrams are provided above the staff, including C.7 and C.5. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The second system continues the tremolo and includes chords C.7, C.5, C.9, and C.7. The third system features chords C.2, C.7, and C.10, with a *dolce* (soft) marking. The fourth system is marked "C.1" and includes first and second endings. The fifth system is marked "Allegretto" and "a tempo", with a *molto ritard.* (very ritardando) marking. The final system continues the tremolo and includes various guitar techniques such as slides and bends, indicated by slanted lines and arrows. The score is densely packed with notes and guitar-specific markings.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth-note chords with various fingering numbers (1, 2, 3) and articulation marks. A trapezoidal dynamic marking is present below the staff.

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern with fingering and articulation marks. A trapezoidal dynamic marking is present below the staff.

Musical staff 3: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern. Includes a circled '1' above the first measure and a circled '2' above the last measure. A trapezoidal dynamic marking is present below the staff.

poco rall.

decresc.

Musical staff 4: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern with fingering and articulation marks. A trapezoidal dynamic marking is present below the staff.

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern with fingering and articulation marks. A trapezoidal dynamic marking is present below the staff.

Musical staff 6: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern with fingering and articulation marks. A trapezoidal dynamic marking is present below the staff.

Musical staff 7: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern with fingering and articulation marks. A trapezoidal dynamic marking is present below the staff.

First musical staff with treble clef, key signature of two sharps (F# and C#), and 7/4 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes. Fingerings are indicated by circled numbers 1-5. A dynamic marking of *p* is present at the beginning.

Second musical staff, continuing the rhythmic pattern. Fingerings are indicated by circled numbers 1-5. A dynamic marking of *p* is present.

Third musical staff, continuing the rhythmic pattern. Fingerings are indicated by circled numbers 1-5. A dynamic marking of *p* is present.

Fourth musical staff, continuing the rhythmic pattern. It includes a bracketed section labeled *C.7*. Fingerings are indicated by circled numbers 1-5. A dynamic marking of *p* is present.

Fifth musical staff, continuing the rhythmic pattern. It includes a bracketed section labeled *C.5*. Fingerings are indicated by circled numbers 1-5. A dynamic marking of *p* is present, followed by the instruction *poco cresc.*

Sixth musical staff, continuing the rhythmic pattern. It includes a bracketed section labeled *C.7*. Fingerings are indicated by circled numbers 1-5. A dynamic marking of *p* is present, followed by the instruction *a tempo* and *P y molto legato*.

Seventh musical staff, continuing the rhythmic pattern. Fingerings are indicated by circled numbers 1-5. A dynamic marking of *p* is present, followed by the instruction *dim.*

First system of musical notation. The upper staff contains a complex rhythmic pattern of eighth and sixteenth notes. The lower staff contains a bass line with chords and single notes. A *cresc.* (crescendo) marking is present in the lower staff.

Second system of musical notation. The upper staff continues the rhythmic pattern. The lower staff features a more active bass line. A *dim.* (diminuendo) marking is present in the lower staff. The tempo marking *a tempo* is centered above the staff.

Third system of musical notation. The upper staff continues the rhythmic pattern. The lower staff features a more active bass line. A *mf* (mezzo-forte) marking is present in the lower staff.

Fourth system of musical notation. The upper staff continues the rhythmic pattern. The lower staff features a more active bass line. This system includes various fingering numbers (1, 2, 3, 4) and circled numbers (1, 2, 3, 4, 5) indicating specific notes or techniques.

Fifth system of musical notation. The upper staff continues the rhythmic pattern. The lower staff features a more active bass line. This system includes various fingering numbers (1, 2, 3, 4) and circled numbers (1, 2, 3, 4, 5) indicating specific notes or techniques.

Sixth system of musical notation. The upper staff continues the rhythmic pattern. The lower staff features a more active bass line. This system includes various fingering numbers (1, 2, 3, 4) and circled numbers (1, 2, 3, 4, 5) indicating specific notes or techniques.

Seventh system of musical notation. The upper staff continues the rhythmic pattern. The lower staff features a more active bass line. This system includes various fingering numbers (1, 2, 3, 4) and circled numbers (1, 2, 3, 4, 5) indicating specific notes or techniques.

ritard. - - - y - - - perdiéndose -

ppp

SUEÑO

Rev. Eythor Thorlaksson

Francisco Tarrega

Moderato

The musical score is written for guitar in G major (one sharp) and 3/4 time. It begins with a **Moderato** tempo. The first measure starts with a forte (**f**) dynamic and a circled 5, indicating a fifth fret. The score includes several measures with chords and melodic lines, marked with Roman numerals VII, V, IX, and X. Dynamic markings include **f**, **p**, **cresc.**, and **mf**. A section starting at measure 16 is marked **p** and includes first and second endings. Measure 21 is marked **molto rit.** and features a melodic line with slurs and a circled 2. The piece concludes with a **mf a tempo** section starting at measure 25, which includes a circled 5 and a circled 2. The final notes are accompanied by the lyrics "a mi a mi a mi a mi".

27

4 2 1

29

1 2

31

0 2 1 0

33

2 2 0

poco rall.

35

2 0 2 2

decresc.

37

0 2 2

39

2 4 3 5

41

4

② 1 ④

0 1 ④

dim.

43

4

② 1 ④

0 1 ④

p

mf

4 4 4

② ② ②

45

4

② 1 ④

0 1 ④

2 3 ⑤

1 ④

p

p

a m i a m i

47

4

② 1 ④

0 1 ④

1 2 ⑤

3 ⑤ 1 ④

p

p

a m i a m i

49

4

④ ② ①

0 ④ ② ①

1 2 ⑤

3 ⑤ ④ ①

p

p

a m i a m i

51

4

② ①

2 ⑥ ② ①

1 2 ⑤

3 ⑤ ④ ①

p

p

a m i a m i

53

4

② ①

2 ⑥ ② ①

1 2 ⑤

4 ④ ①

55

4

4

4

2

5

1

p

57

4

1

0

2

3

3

2

1

2

2

3

3

0

1

0

f

59

4

1

0

2

3

3

2

1

2

3

3

0

1

0

f

61

4

1

0

2

3

3

2

1

2

3

3

0

1

4

cresc.

VII

63

4

2

5

4

1

3

1

3

65

4

1

3

2

4

4

3

3

p molto legato

67

4

4

2

4

1

3

3

2

3

3

2

3

3

dim.

69

4 1 2 2

2 0

71

0 1 3 3

1 4

p rit. *cresc.* *mf a tempo*

0 2

1 2

73

2 1 3

1 1

rit. *a tempo*

0 1

3 3

75

4 1 4

2 1

rit. *mf a tempo*

0 2

0 2

77

3 4 1 2

1 2

4 2

2 2

79

4 1 3 1

2 3

4 2 1

0 1

4 1

2 2

81

4 2 1

3 1

II

2 3 1

1 3

4 2 1

2 3

4 1

0 0

83

85

87

f

89

91

p

93

rit.

p

95

mf a tempo

1. 97

0 1 p

2. 99

1 4 4 0 f

101

mf cresc. p 4 3

103

cresc. 4 3

105

p 3

IX

107

3 2 4

XIV

109

rit. perdendosi pp



ESPAÑA

Auswahl der besten spanischen Gitarremusik

II. Serie Gitarre solo

Nr.	Mark	Nr.	Mark	Nr.	Mark			
45	Lopez-Beethoven, Adagio de la Sonata Patética	1.20	43	Segovia, Bach, Siciliana (I. Sonata violín solo)	1.80	234	Tárrega, Beethoven, Claro de Luna, de la Sonata, op. 27 Nr. 2	2.00
46	Claro de Luna de la Sonata, op. 27 Nr. 2	1.20	49	Beethoven, Minueto	1.80	47	Marcha Funebre, de la Sonata, op. 26	1.60
135	Mozart, Marcha turca	1.00	123	Segovia-Haendel, Air de la Suite X	1.20	48	Largo, de la Sonata, op. 7	2.00
136	Mandolinata, La (arr. Campo)	0.60	128	Haydn, Minuetto	2.40	50	Minueto	1.20
137	Matallana, El Garrotín, Baile	1.20	145	Mendelssohn, Romanza sin palabras (Lied ohne Worte Nr. 4)	1.20	51	Fragmento de la 7a Sintonía	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	2.00
140	La Farruca, Baile flamenco	1.20	157	Mayo, buen Mayo	1.80	76	Chopin, Mazurka Nr. 29	1.60
141	Collección de sevillanas (6)	1.20	166	Sor, Mes Ennus, 6 bagat., op. 43	1.40	77	Mazurka, op. 33 Nr. 4	2.00
142	Soleares	1.20	167	Metodo (Texte espagnol)	5.00	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	1.00	169	Six petites Pièces, op. 45	2.00	80	Preludio Nr. 15	2.00
111	Medlavilla, Al Pie de Tu Ventana, Vals Serenata (arr. Fortea)	1.80	171	Sorla, Jota aragonesa	2.00	124	Haendel, Choral	1.60
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)	1.00	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	2.00
145	Romanza sin palabras (arr. Segovia) Lied ohne Worte Nr. 4)	1.20	175	Petenera	0.80	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)	1.00
135	Mozart, Marcha turca (arr. Lopez)	1.00	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	0.80	144	Romanza sin Palabras (Lied ohne Worte Nr. 12)	1.60
148	Minueto du quatuor à cordes (arr. Tárrega)	1.60	179	Seguidillas manchegas	0.80	147	Mozart, Minueto	1.80
149	Minueto de la Sonata IV (arr. Fortea)	1.00	180	Solá y Panaderos	1.20	148	Minueto du quatuor à cordes	1.60
149	Pujol, Crepusculo y Vals íntimo	1.00	181	Tango, flamenco	1.20	183	Schubert, Adieu	1.60
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)	1.00	184	Alboradot, Capricho	1.60	153	Schumann, Au soir, op. 12	2.00
183	Schubert, Adieu (arr. Tárrega)	1.60	185	Capricho (grape célebre crenata)	2.00	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)	1.00	187	Danza Odalisca	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)	2.00	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	2.00
154	Berceuse (arr. Tárrega)	1.80	235	Estudio sobre una Fuga de Bach	2.00	215	Torroba, Sonatina	4.00
205	Cancion silvestre (arr. Segovia)	1.20	226	Estudio sobre Fragmentos de Schumann	2.00	38	Verdi, Traviata, Fantasia (arr. Arcas)	1.20
155	Feuilles variés (arr. Tárrega)	1.20	191	Gran Jota de Concierto	4.80	216	Vifas, Capullos de abril, 6 piezas fáciles (für Anfänger)	1.80
156	Fuga (arr. Tárrega)	1.80	192	Gran vals	1.80	217	El enlace, capricho	0.80
157	Mayo, buen Mayo (arr. Segovia)	1.80	193	Lágrima, Preludio	1.60	218	El lamento, nocturno, op. 38	0.80
116	Nocturno, op. 23 Nr. 4 (Fortea)	1.00	193	La mariposa, estudio	1.20	219	El sueño, rêverie (Doppelschlag-etude)	1.00
206	Preludio (arr. Tárrega)	1.60	194	Malagueña, facil	1.60	220	Fantasia Brillante, en la mayor (A-dur), op. 6	1.50
158	Romanza, op. 51 (arr. Tárrega)	1.60	195	Maria, Gavota	1.20	221	Fantasia Original, imitación del piano ni mayor (E-dur)	1.50
159	Saint Nicolas (arr. Tárrega)	2.00	196	Mazurka	1.80	222	Introducción y andante	1.00
117	3 Stücke: Bagatelle, Lied, Erster Verlust (arr. Fortea)	2.00	197	Minueto	1.20	223	La Loca, fantasía original	1.60
118	4 Stücke: Soldatenmarsch, Sicilianisch, Volksliedchen, Frühlicher Landmann (arr. Fortea)	2.00	198	El Pobre Valbuena, Polka jap.	2.00	224	La Parisiense, Polka burlesca	1.50
161	Segovia, Impromptu	1.00	199	Preludios Nr. 1, 2	1.20	225	Pensamiento Espresivo	0.80
162	3 Preludios	1.00	200	Preludios Nr. 3, 4, 5	1.80	226	Recuerdos de Palma, capricho	1.20
163	Tonadilla	1.00	201	Preludio Nr. 6	0.80	227	6 valse de salón	2.20
42	Bach, Sarabande (II. Sonata violín solo)	1.20	202	Preludio Nr. 7	0.80	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	2.00			
			208	Rosita-polka, Marieta-mazurka	1.80			
			209	Sueño, Mazurka	1.60			
			210	Sueño Trémolo, Estudio	2.00			
			211	Tango	1.60			
			212	El Ratón, Tango de la cadera	1.20			
			213	Vals	1.60			
			214	Trémolo de Thalberg (Tema y Estudio de Concierto)	2.40			
			3	Alard, Estudio brillante	2.00			
			39	Bach, Fuga (I. sonata violín solo)	2.80			
			41	Loure	2.00			
			44	Sonata II	1.80			

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

Al eminente maestro D. Tomás Breton.

CAPRICHÓ ÁRABE

SERENATA PARA GUITARRA
POR

D. FRANCISCO TÁRREGA

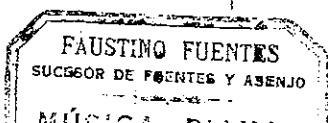
Propiedad.

6^a en ré. *ar.* C. 3^a

Andantino. *ar.* C. 3^a

C. 7^a C. 10^a C. 7^a C. 5^a

poco cresc.



G. 3^a *acel.* *ten:*

a tempo. *p*

G. 7^a

G. 10^a G. 7^a

G. 5^a G. 8^a *acel.*

ten: *ritar.*

G. 3^a G. 5^a *a tempo.*

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

C. 5^a

molto cresc:

C. 7^a *a tempo.* C. 7^a C. 7^a C. 2^a VII

C. 2^a C. 7^a C. 7^a

C. 7^a *ar.* *rit:*

C. 7^a C. 7^a C. 7^a C. 2^a

C. 2^a C. 7^a C. 7^a

molto rit.

C. 10^a

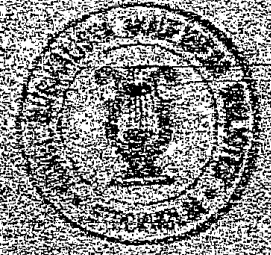
C. 7^a C. 5^a

acel. *ten:*

ar. *rit.*

THECA

LIBRERIA
M. VICENTE



1924
1936

	Precio fijo	P. f. e.
Alpricho Grabe" (Serenata)	2.50	
Preludios n.º 1 y 2	1.50	
La mariposa (Estudio)	1.50	
Gran Vals	2	
"Adelita" (Mazurka)	0.60	
Largo de Beethoven. Op.7	2	
Todas reunidas	8	

serie Ia III P. 2da. 1924 1936

PROPIEDAD PARA TODOS
 LOS PAISES DEPOSITADO
 ANTICH Y TENA EDITORES
 S. VICENTE 99 VALENCIA

MAR DIED

Tárrega, F.
Música para guitarra.
Serie 1ª

Gi Boije 828
GAVA fr. Ing. C. O. Boije af Genné
1924

Al eminente maestro D. Tomás Breton

CAPRICHÓ ÁRABE

SERENATA PARA GUITARRA

POR

FRANCISCO TÁRREGA



Propiedad.

Precio fijo 2'50 Ptas.

6ª en ré.
Andantino.
ar.

ar.

C. 3ª

C. 3ª

1 2 4 2 1

C. 7ª

C. 10ª

C. 7ª

C. 5ª

poco cresc.

1924
1936

C. 3^a *ten.*
acel.

a tempo.
p

C. 7^a

C. 10^a C. 7^a

C. 5^a C. 3^a
acel.

ten.
ritar.

C. 3^a C. 5^a

a tempo.

C. 3^a ----- C. 3^a ----- C. 5^a

C. 5^a

molto cresc:

C. 7^a ----- C. 7^a ----- C. 7^a ----- C. 2^a

a tempo.

C. 2^a ----- C. 7^a ----- C. 7^a

C. 7^a

rit:

C. 7^a ----- C. 7^a ----- C. 7^a ----- C. 2^a

a tempo.

C. 2^a C. 7^a C. 7^a

molto rit.

C. 10^a C. 5^a

C. 3^a *ten:*

acel. *ar.* *rit.*

CAPRICHIO ARABE F. TARREGA.

Andantino
arm.

6^a en RE

The musical score is written for guitar in 6th position (6ª en RE). It consists of seven staves of music. The tempo is marked 'Andantino' and the style is 'arm.' (arabesque). The score includes various musical notations such as slurs, accents, and fingering numbers (1-4). Chord diagrams are indicated by letters C2, C3, C7, and C10. The music features intricate melodic lines and complex rhythmic patterns characteristic of Tarrega's style.

C7 C5

p *p poco cresc.*

C3

p *p* *accel.*

1^a Vez

a tempo

2^a Vez

ritard.

Para Fin

ritard. *arm.* 12/8

C3 C5

a tempo *p*

C5 C3

p

C3 C5

p

