FRANCISCO TÁRREGA

COLLECTION

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THE FRANCISCO TÁRREGA COLLECTION

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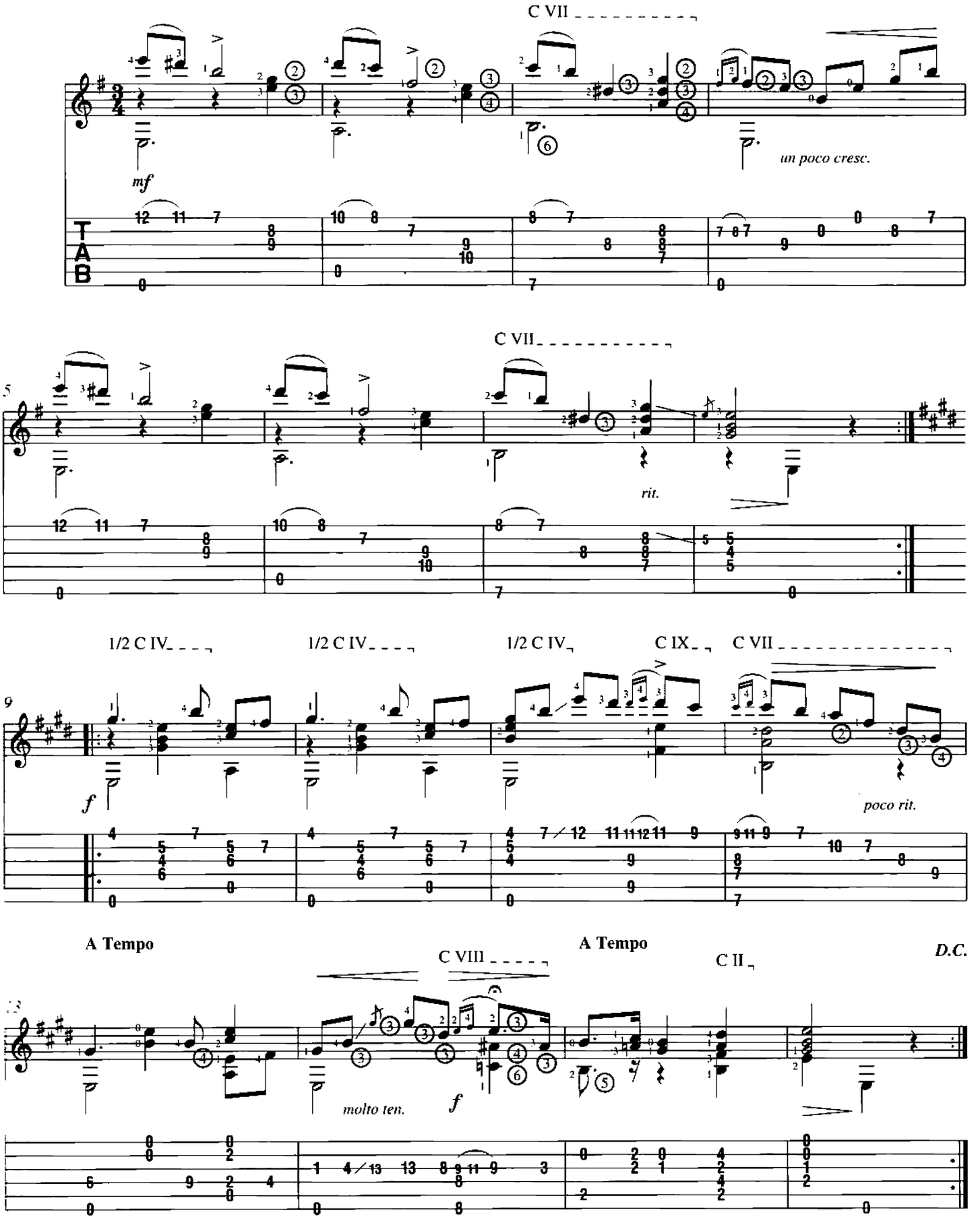
Adelita

(Mazurka)

Written by Francisco Tárrega



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Capricho Árabe

(Serenata)

Written by Francisco Tárrega

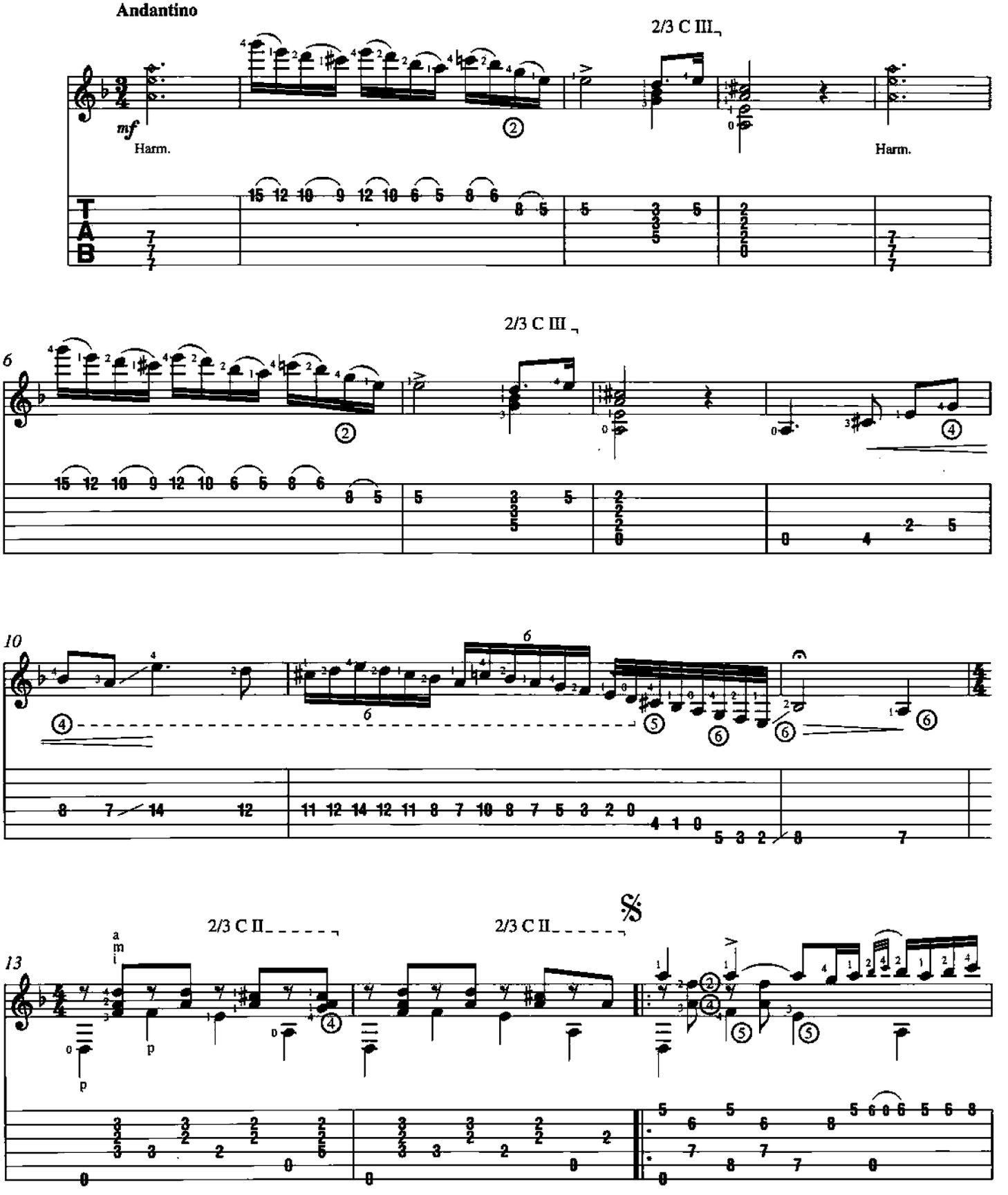
Drop D Tuning:

①= E ④= D

②= B ⑤= A

③= G ⑥= D

Andantino



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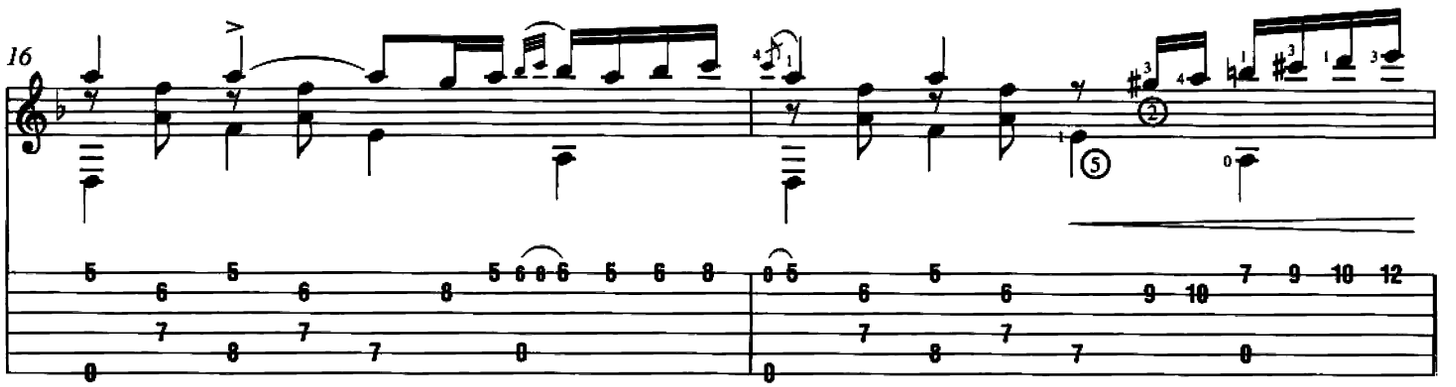
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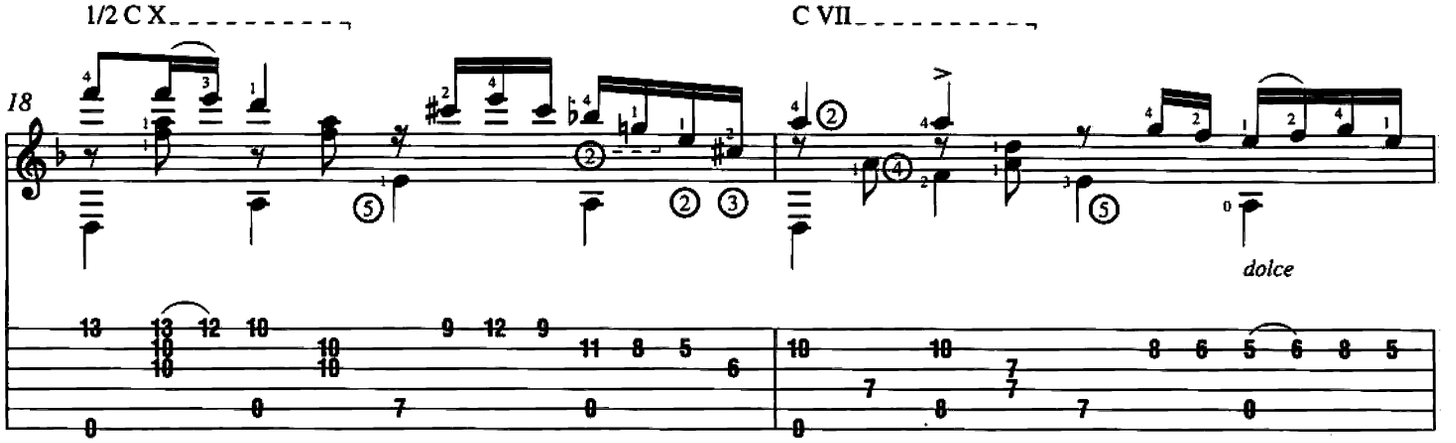
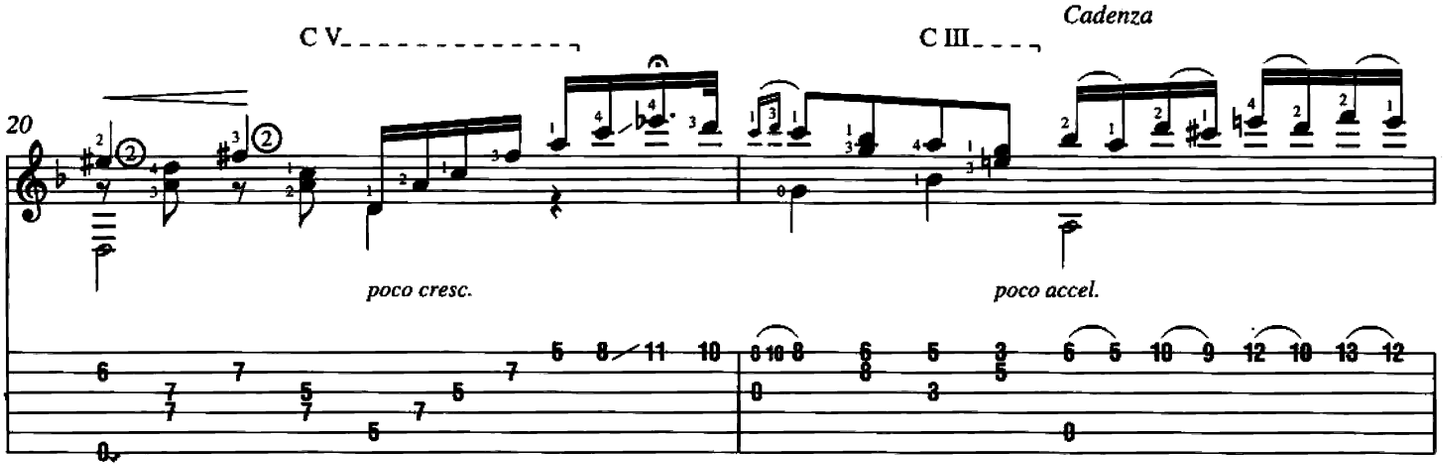
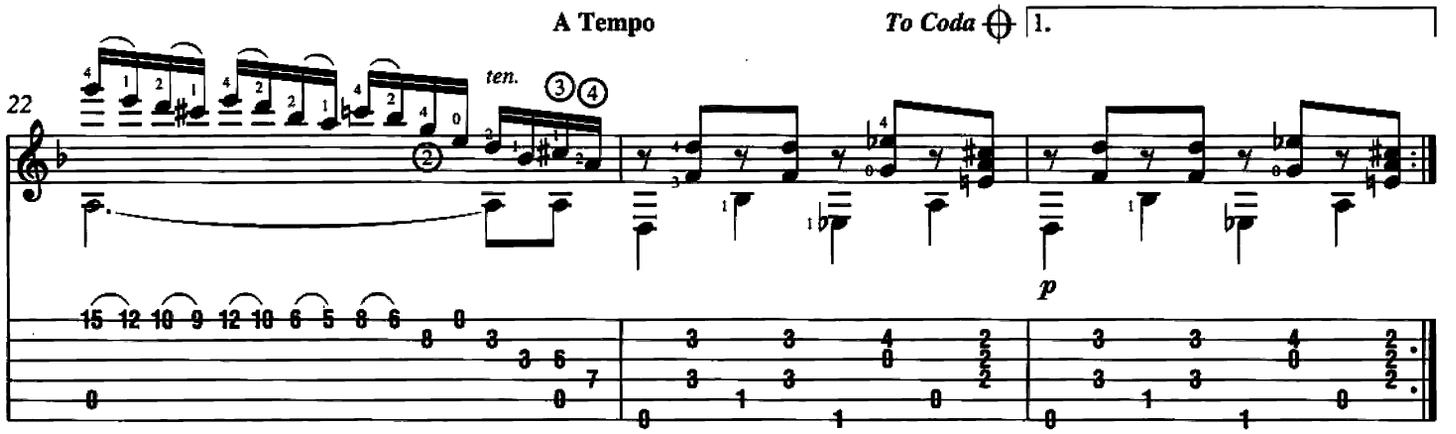
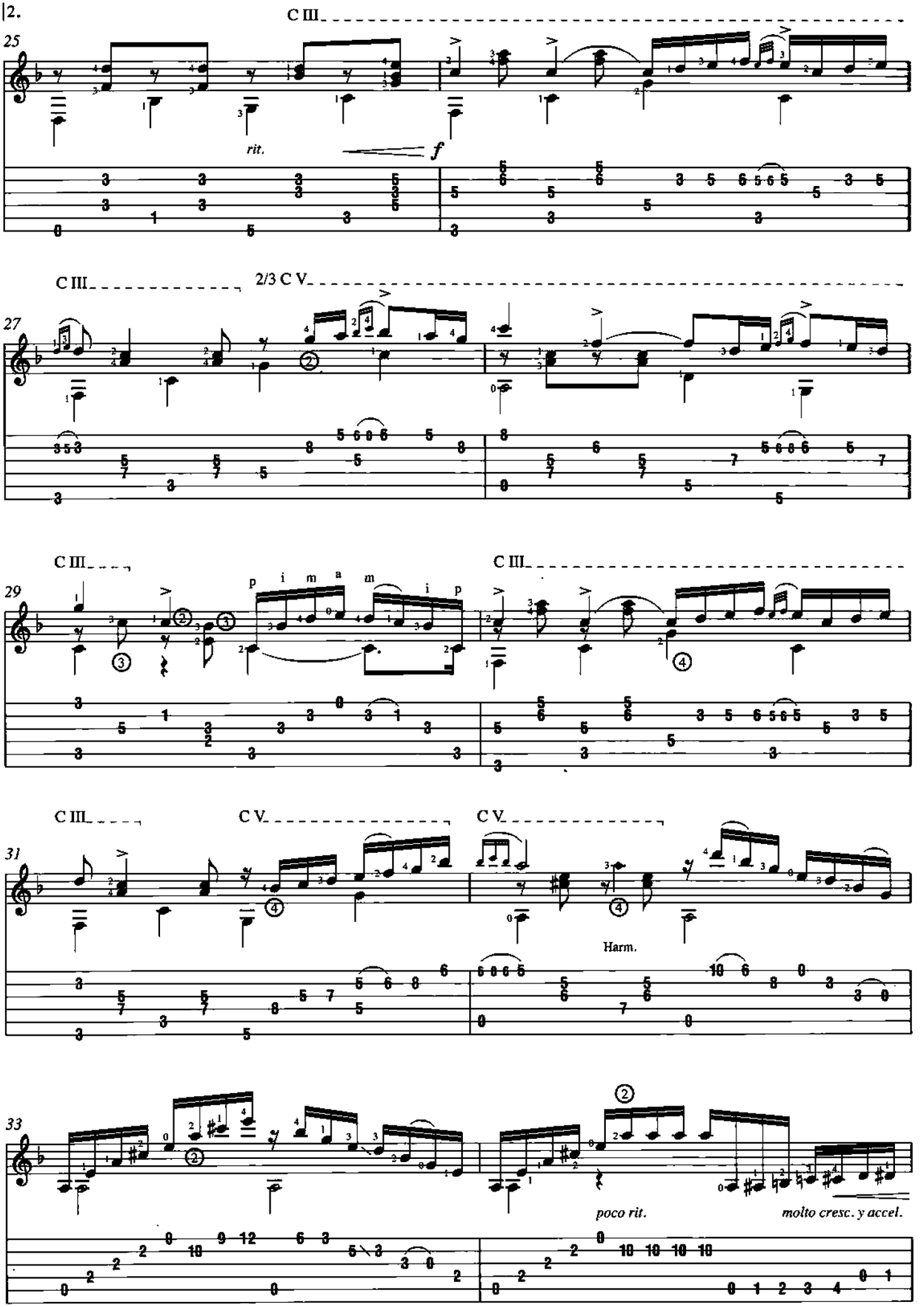
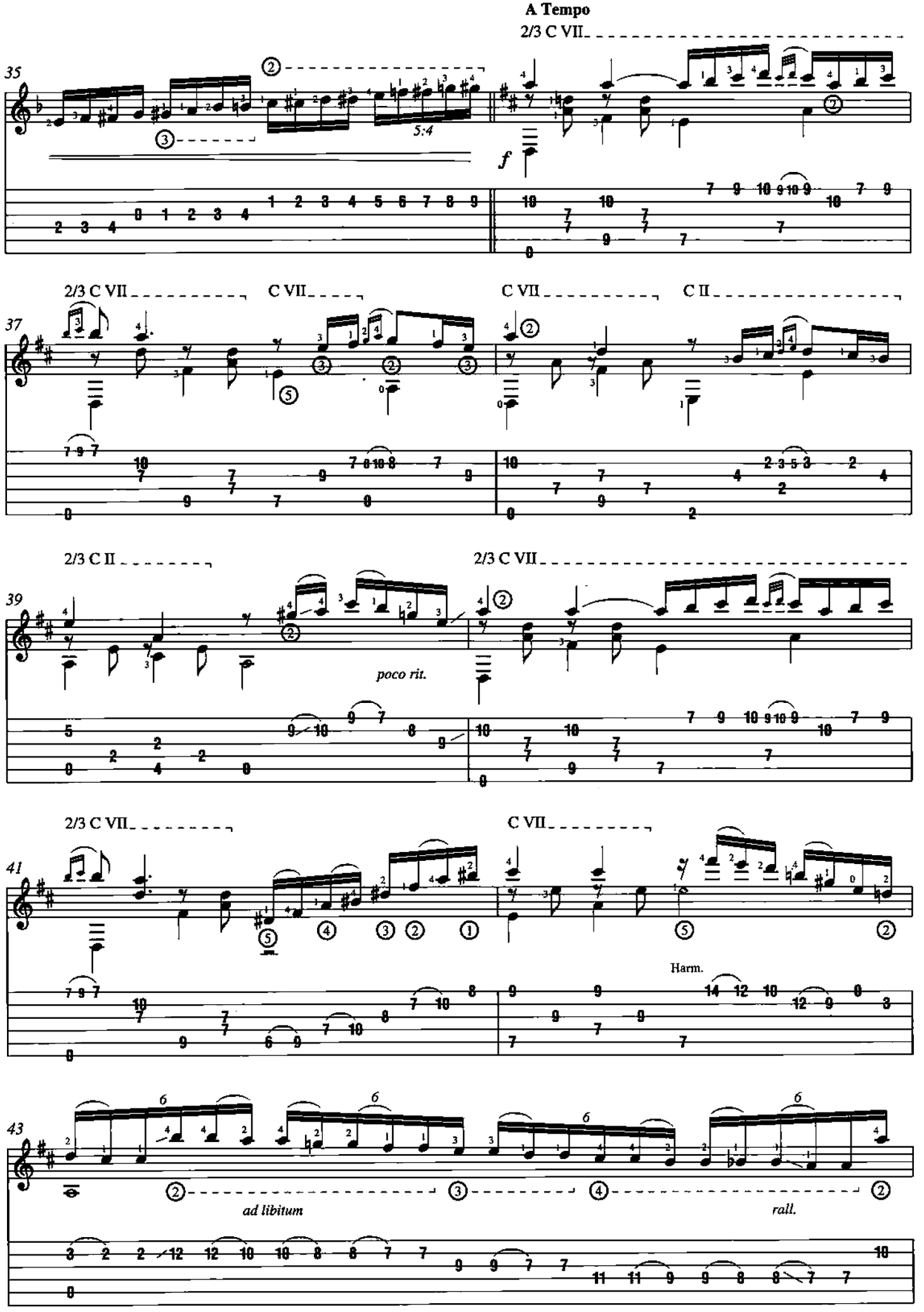
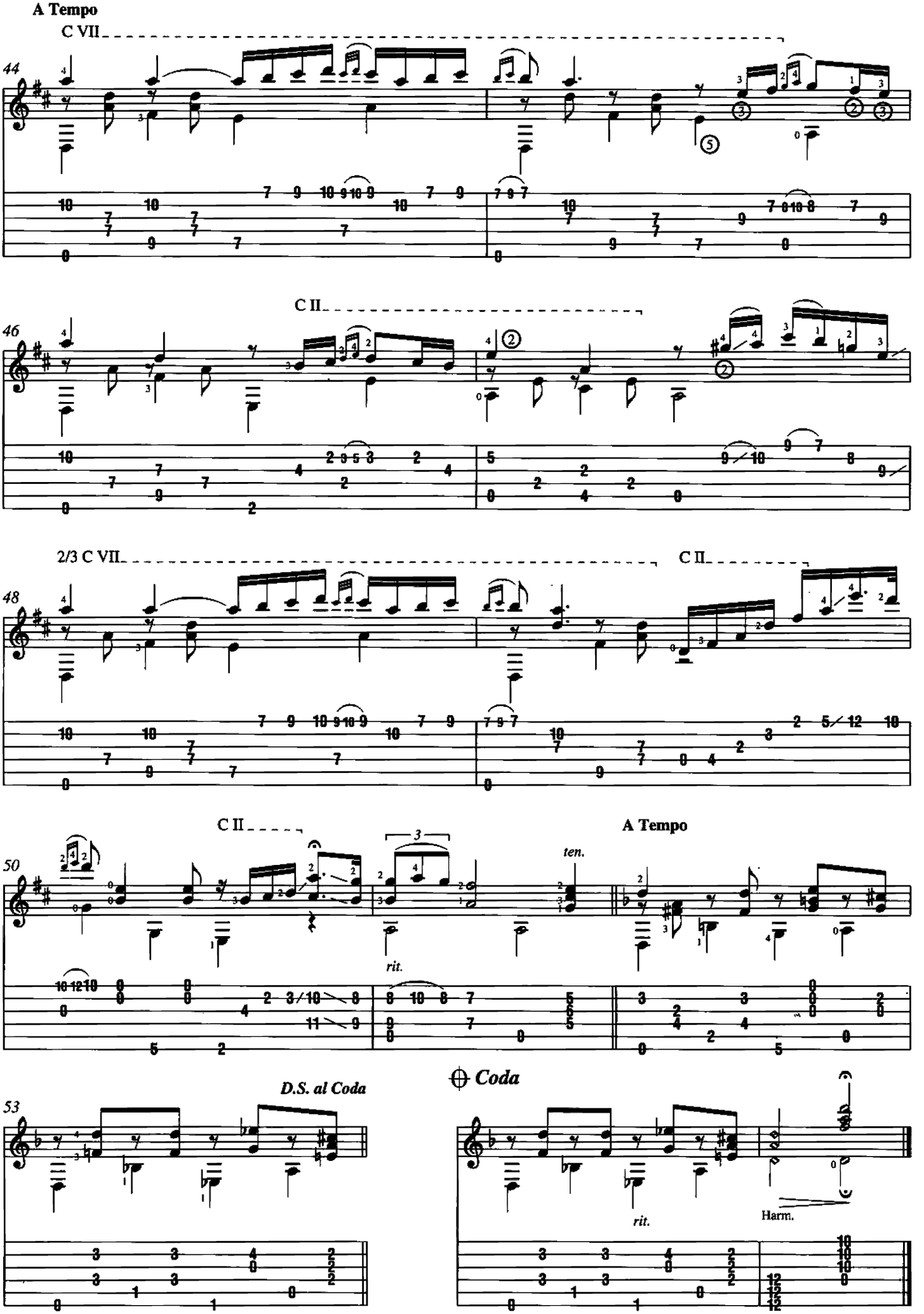

1/2 C X
C VII
18
dolce


C V
C III
Cadenza
20
poco cresc.
poco accel.


A Tempo
To Coda
1.
22
ten.
p

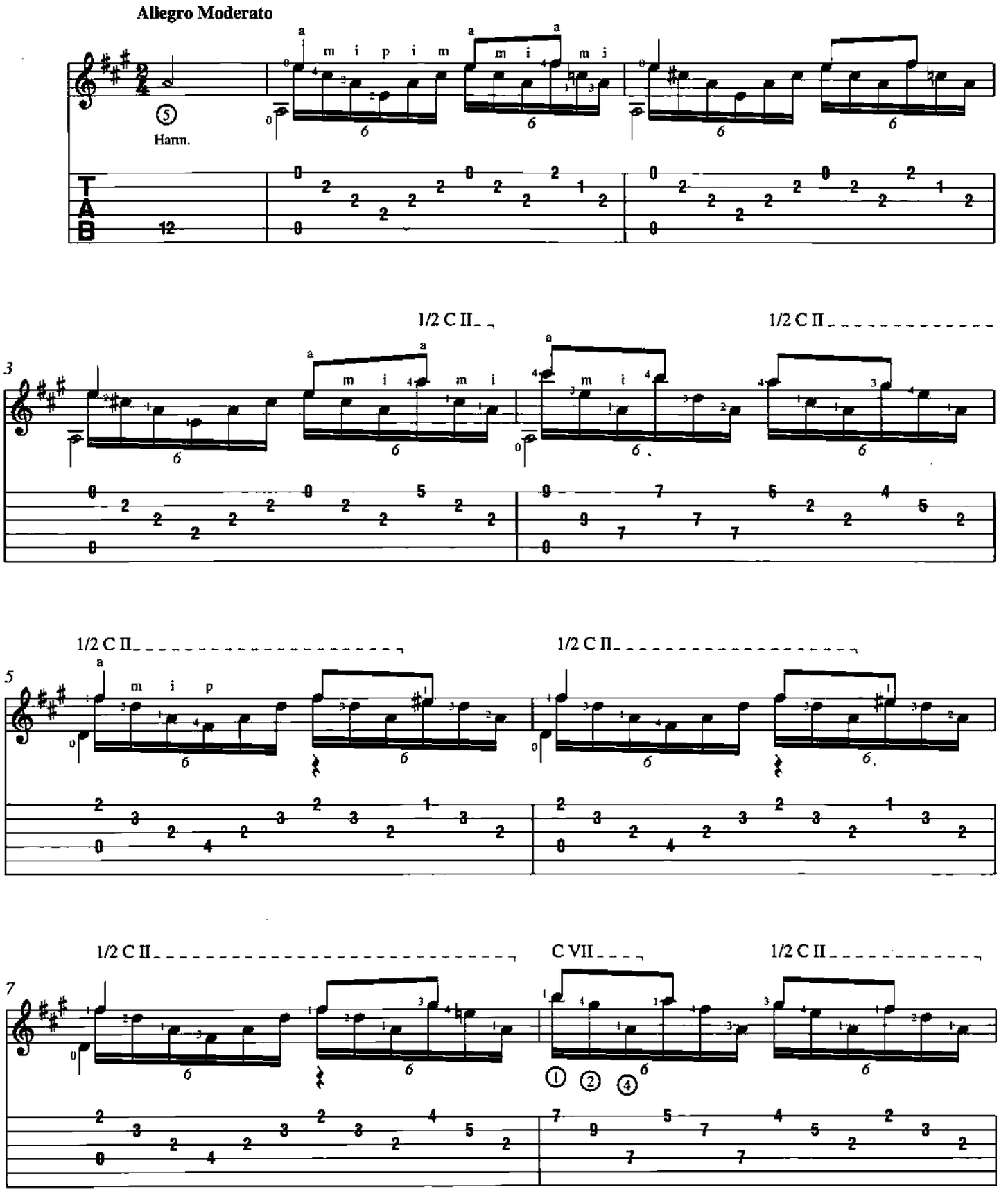

2.
C III
25
rit.
f
C III
2/3 C V
27
C III
C III
29
p i m a m i p
C III
C V
C V
31
Harm.
33
poco rit.
molto cresc. y accel.


A Tempo
2/3 C VII
35
5:4
f
2/3 C VII
C VII
37
C VII
C II
2/3 C II
39
poco rit.
2/3 C VII
2/3 C VII
41
C VII
Harm.
43
6
6
6
6
ad libitum
rall.


A Tempo
C VII
44
C II
46
2/3 C VII
C II
48
C II
A Tempo
ten.
50
rit.
D.S. al Coda
53
Coda
rit.
Harm.

Estudio Brillante

Written by Francisco Tárrega



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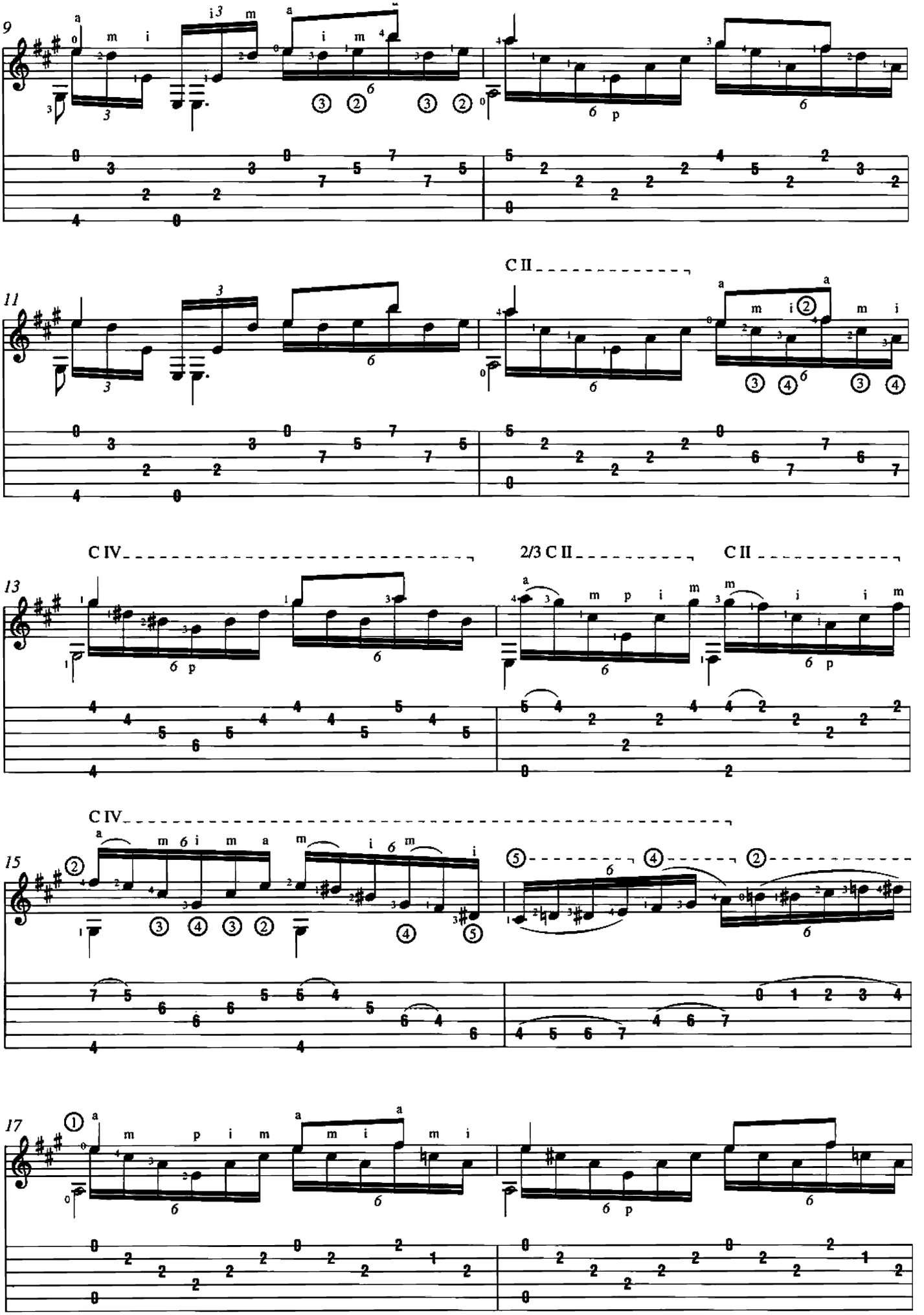
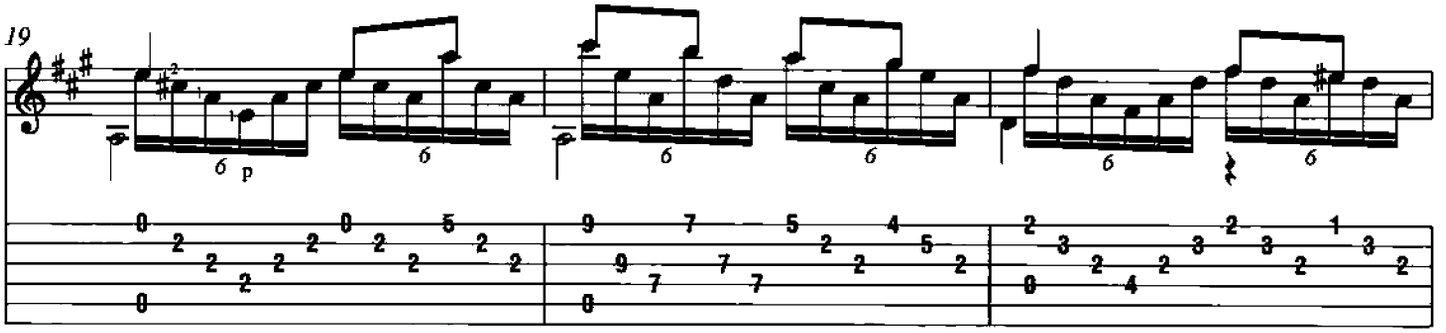
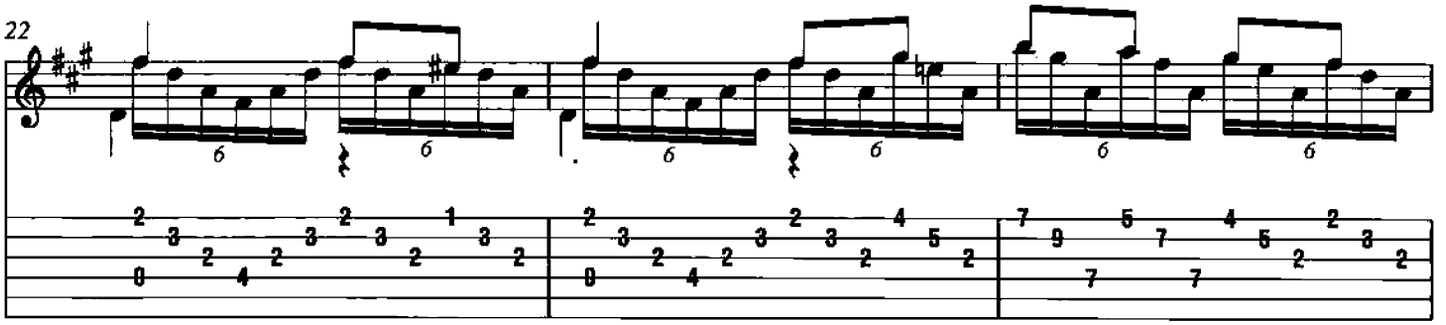

9
11
C II
13
C IV
2/3 C II
C II
15
C IV
17


19
p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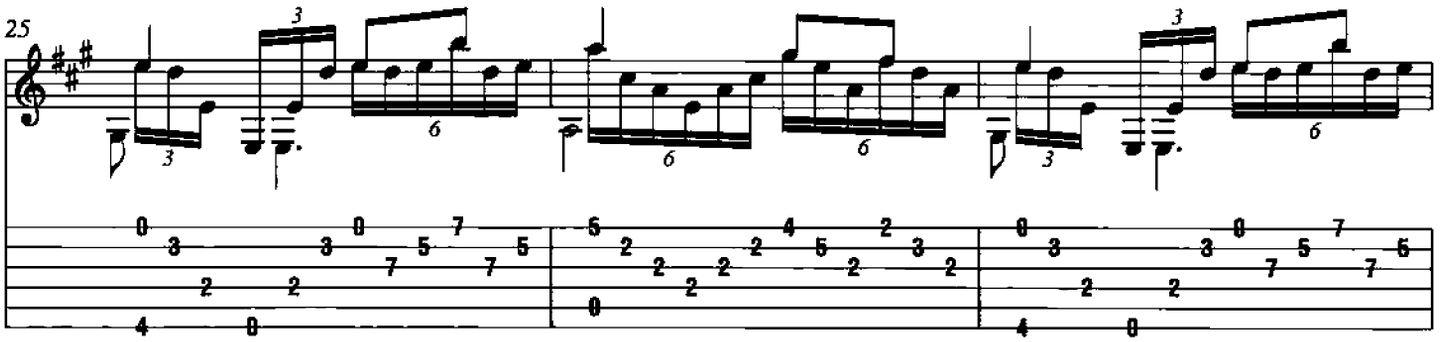
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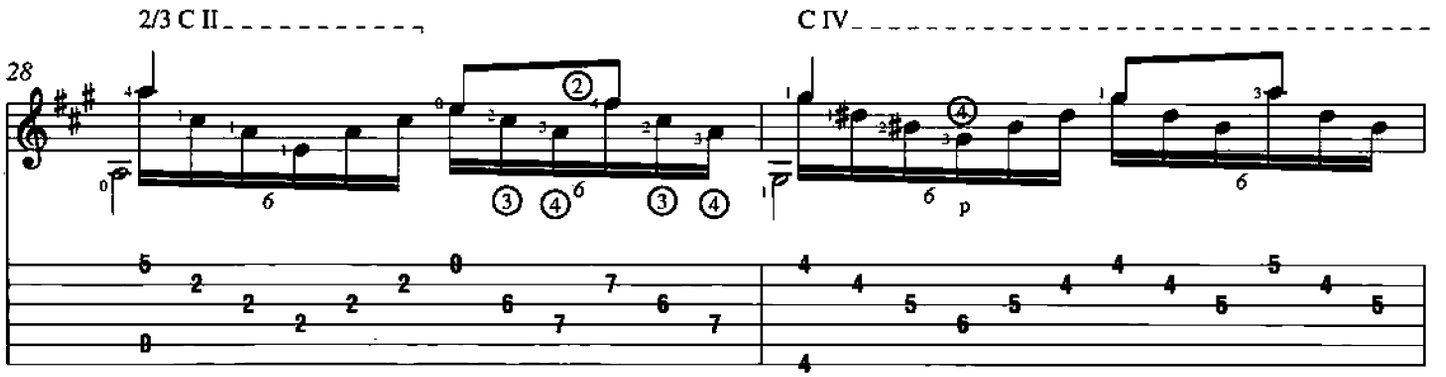
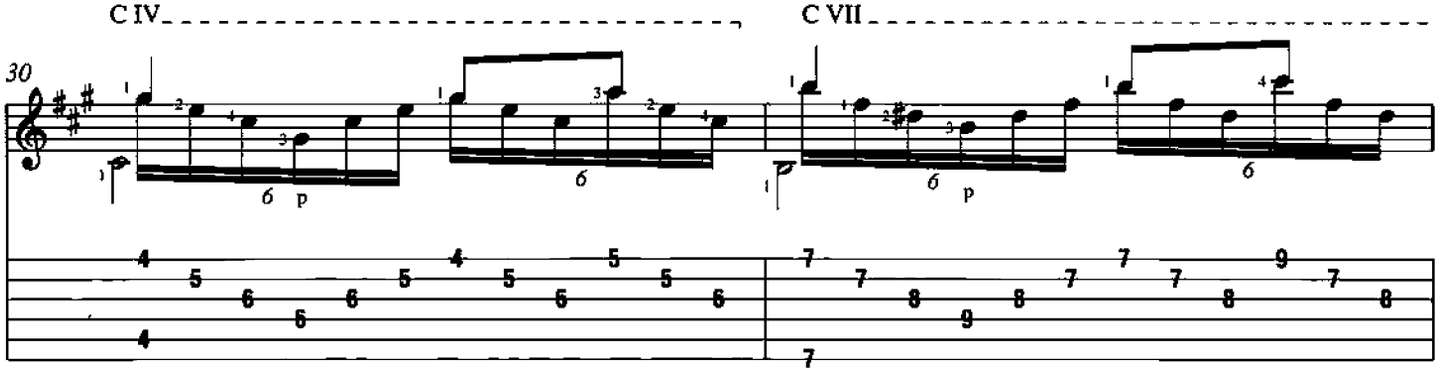
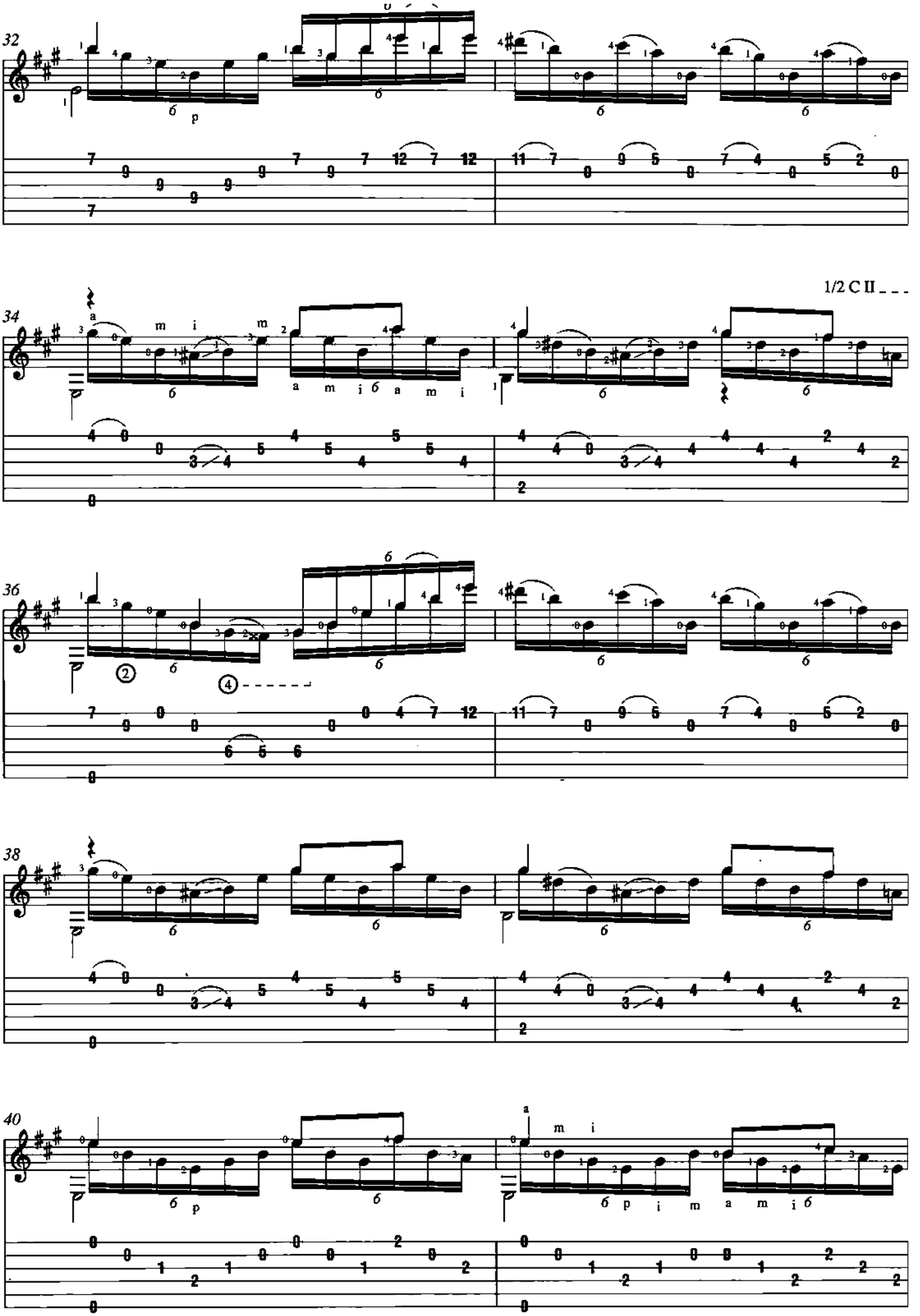
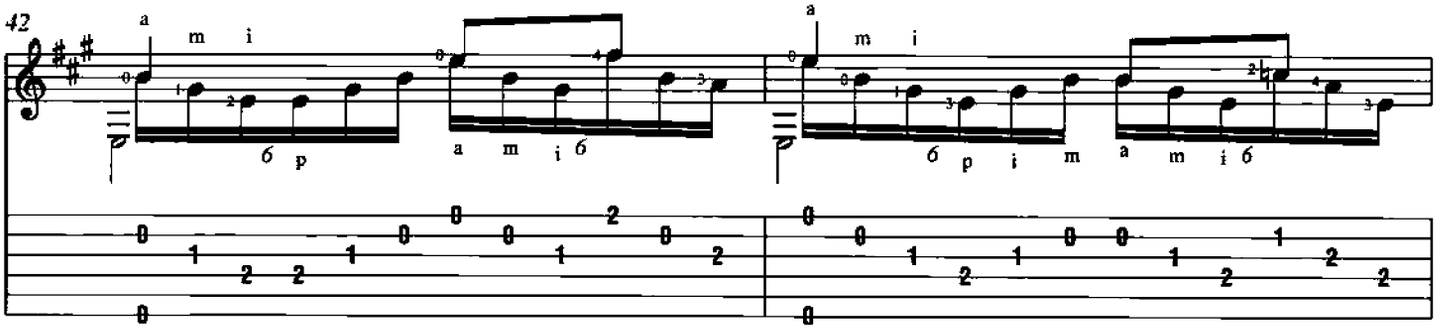
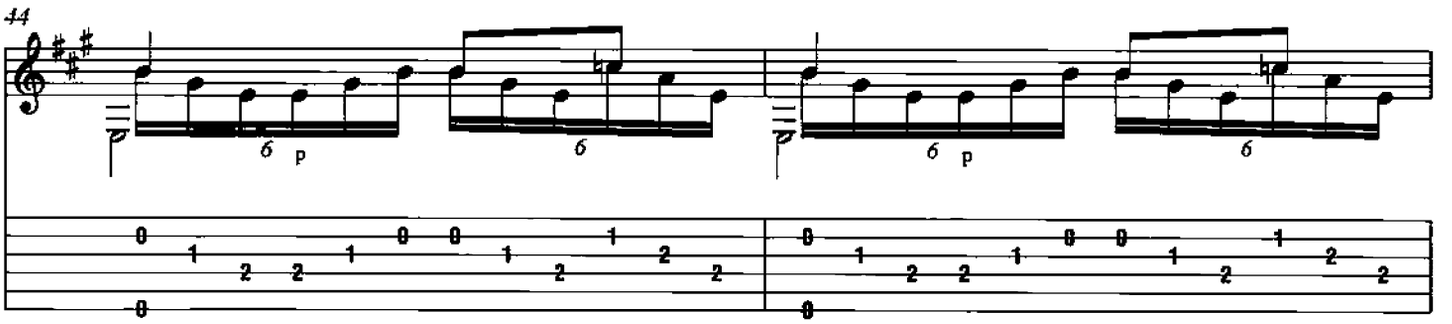
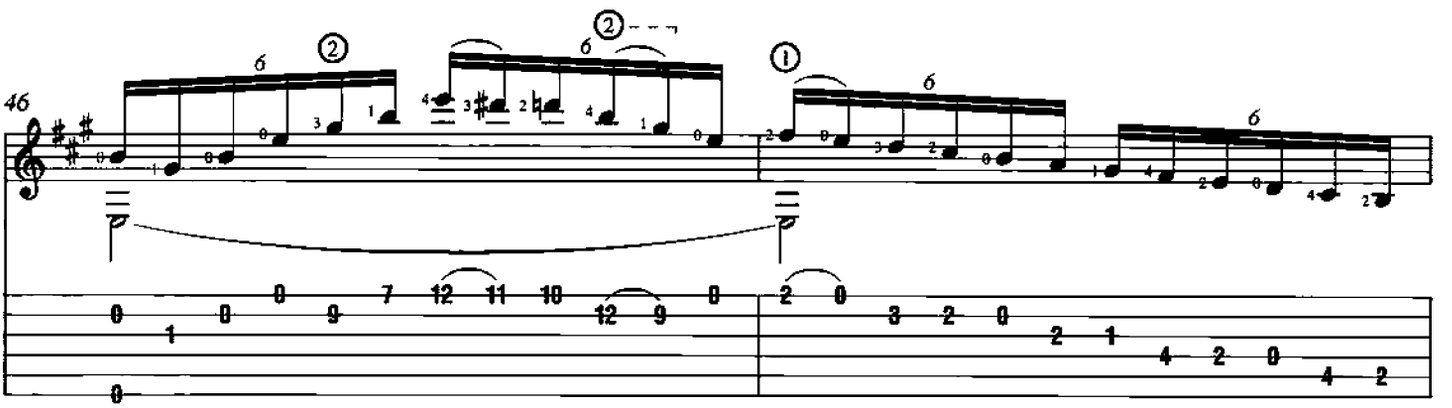

2/3 C II
C IV
28
p

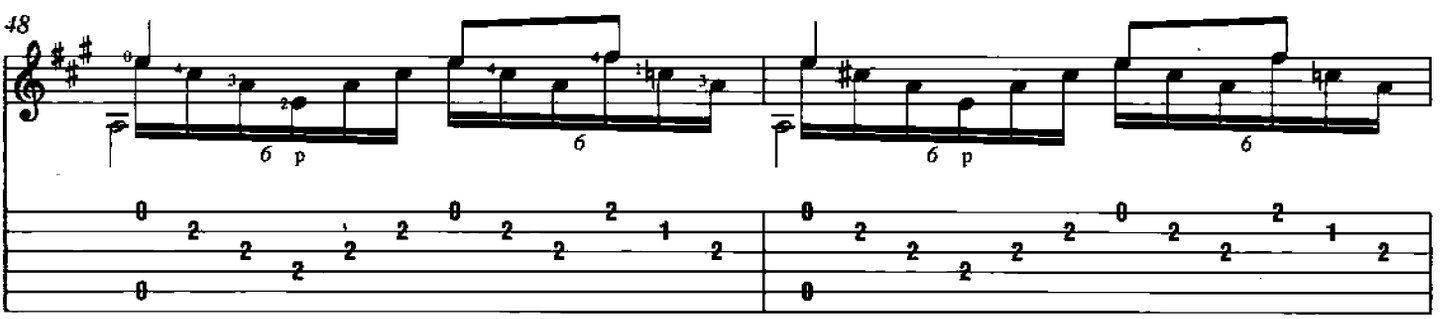

C IV
C VII
30
p

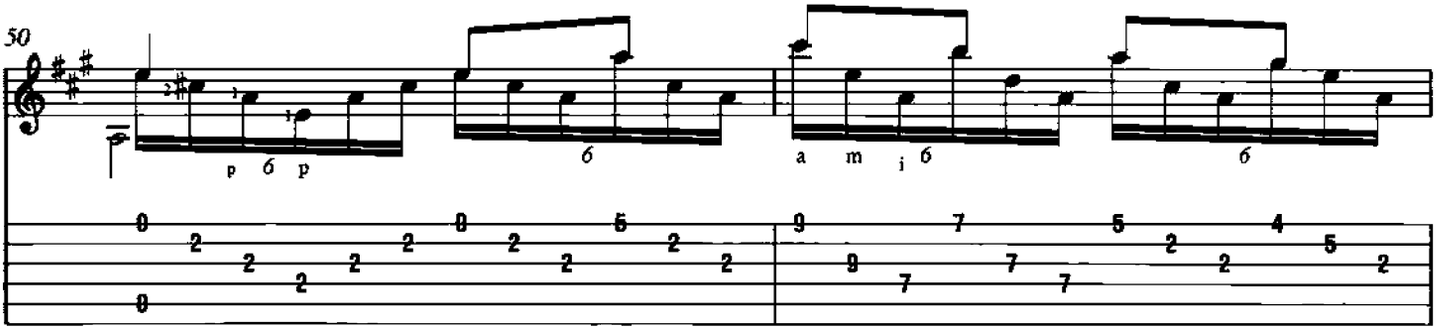

32
34
1/2 C II
36
38
40

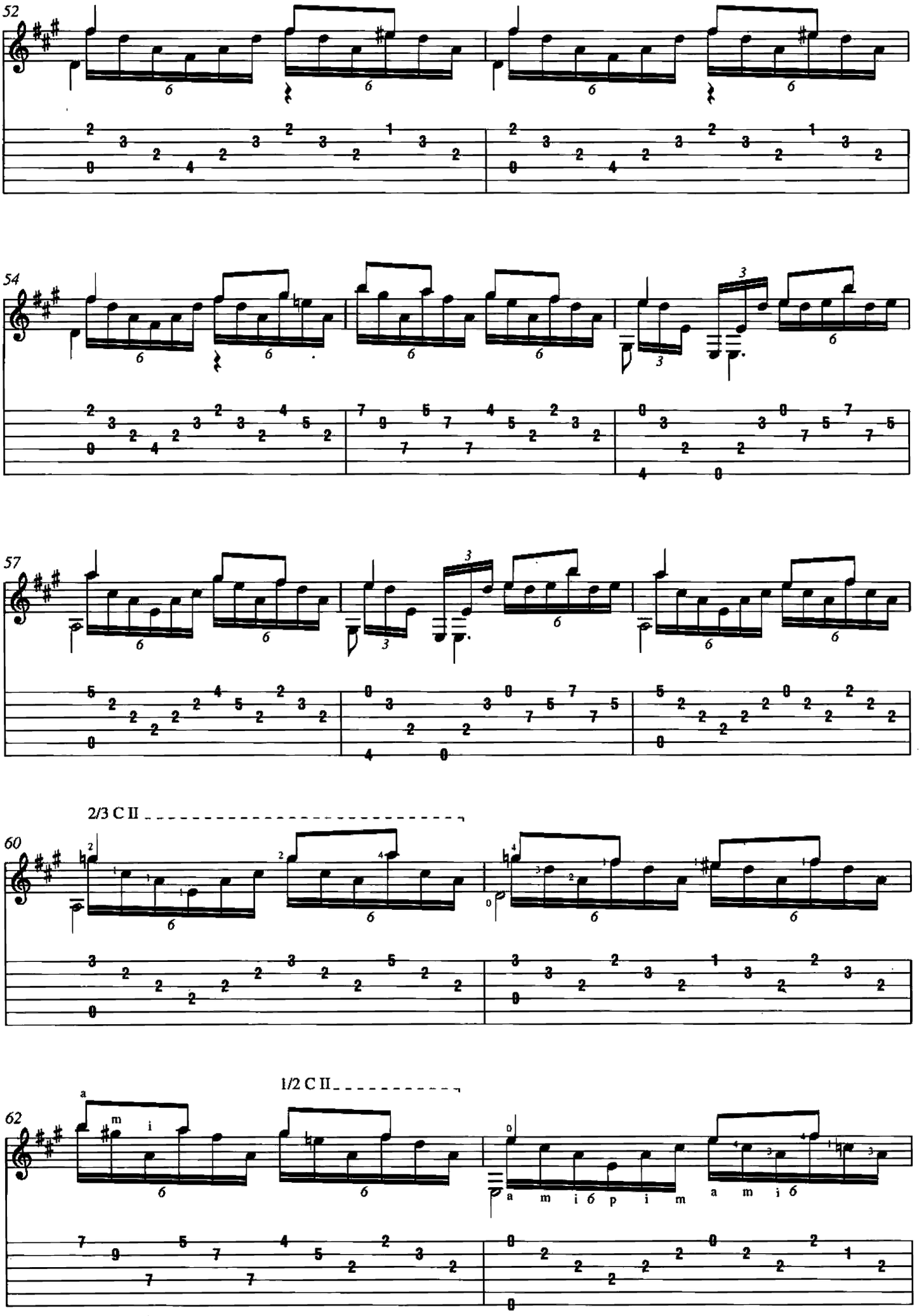

42
a
m i
б p
a m i б
a
m i
б p i m a m i б

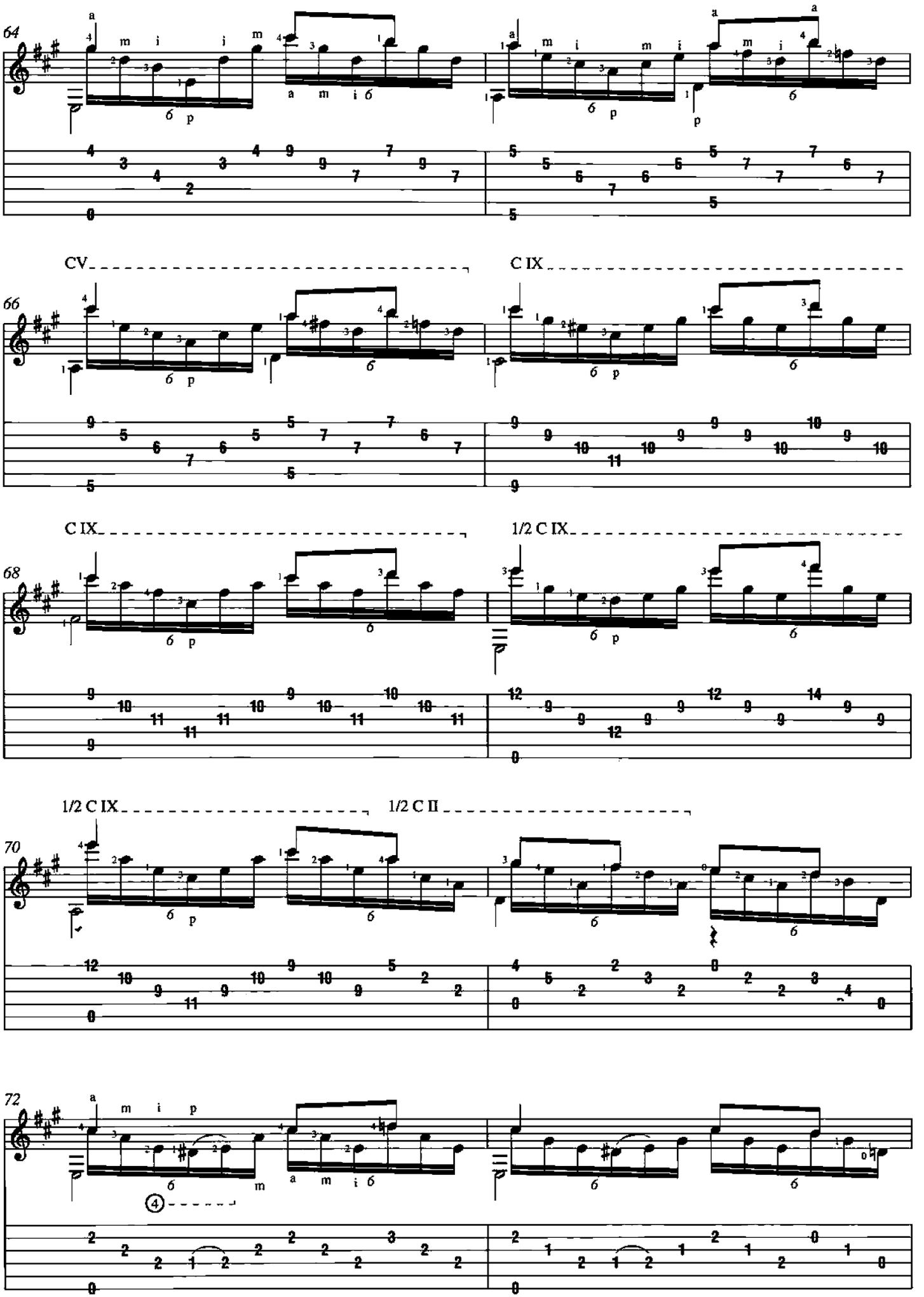

44
б p
б
б p
б

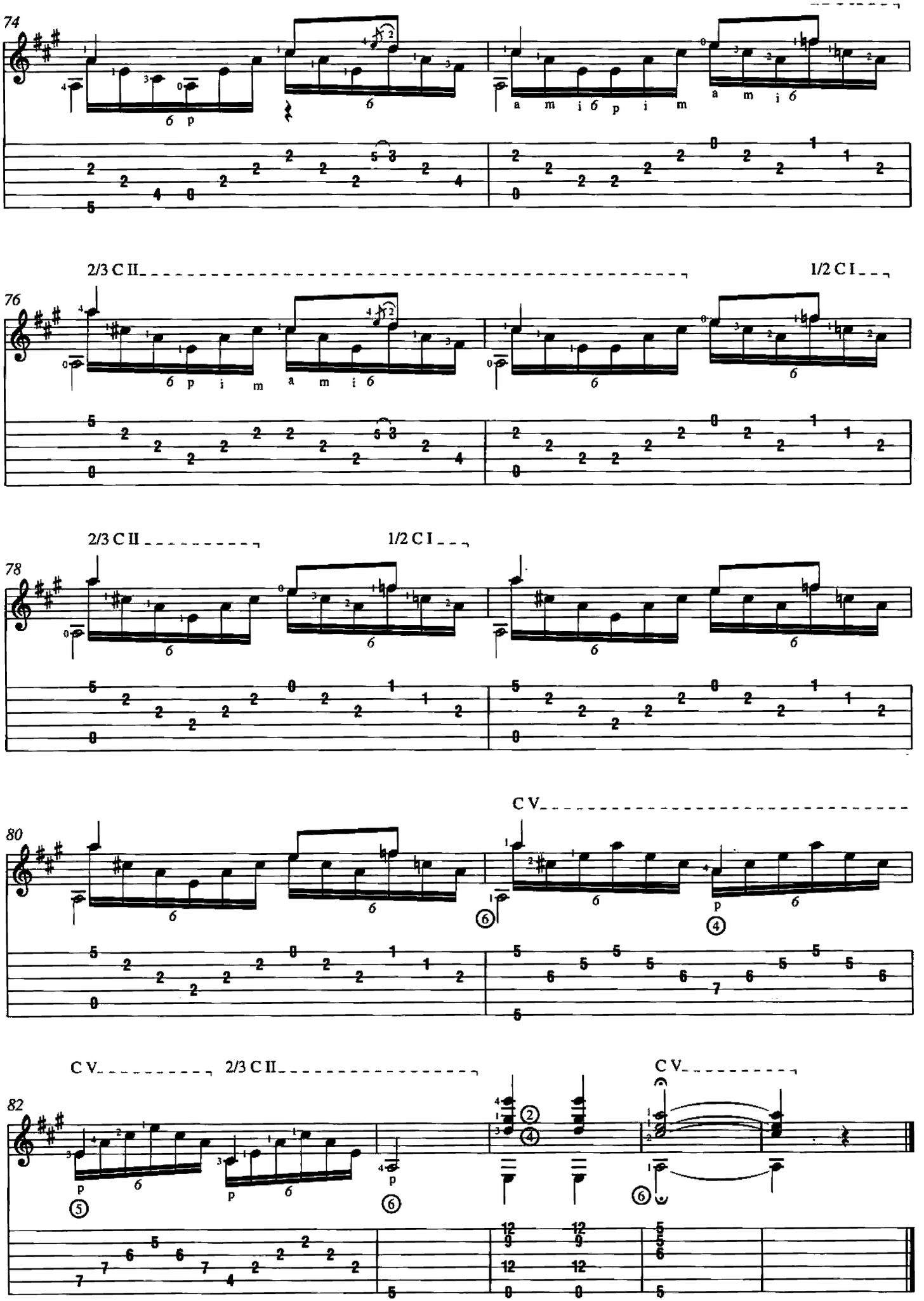

46
б
②
б
②
①
б
б


48
б p
б
б p
б


50
p б p
б
a m i б
б

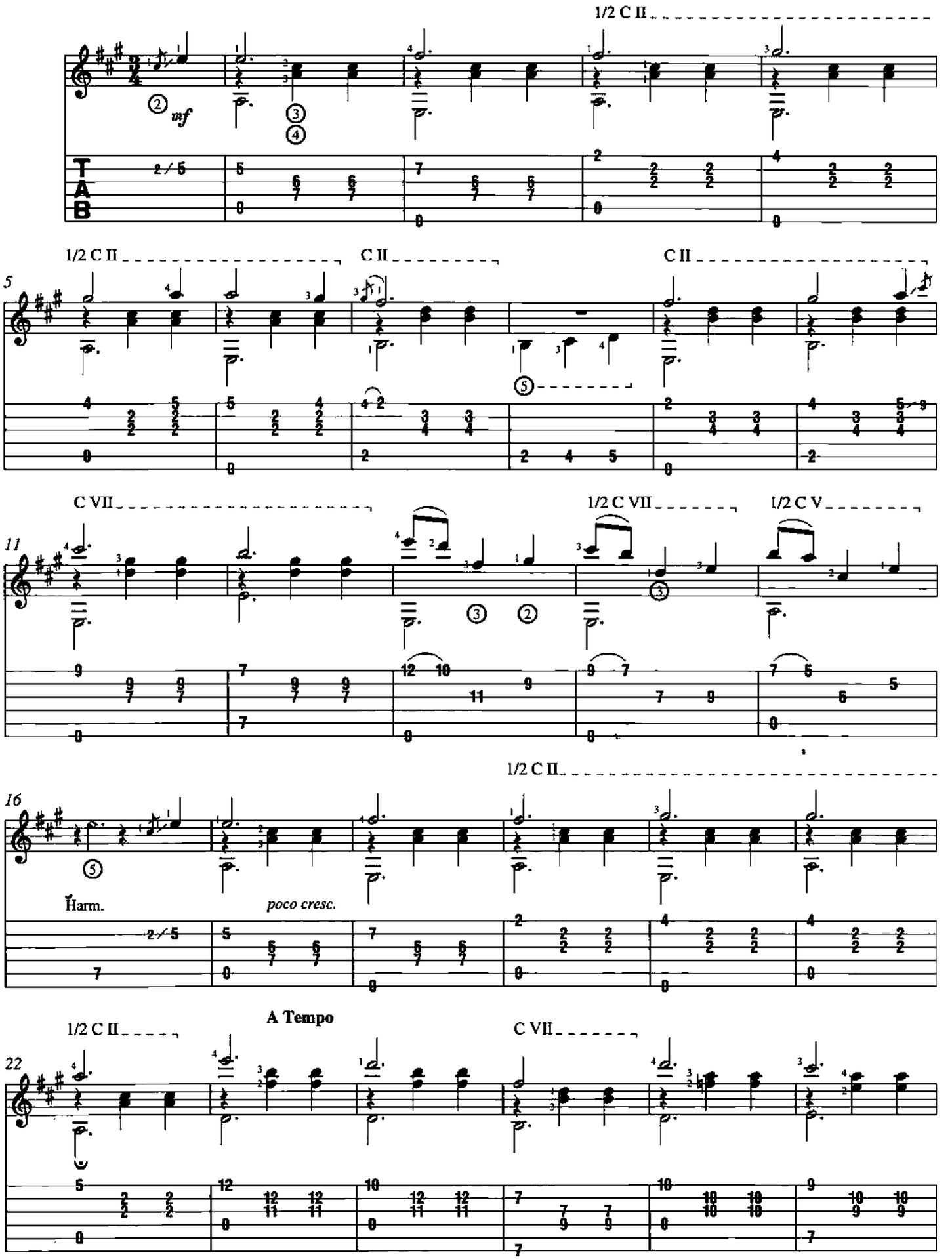

52
54
57
2/3 C II
60
1/2 C II
62
a m i 6 p i m
a m i 6


64
CV
C IX
66
C IX
1/2 C IX
68
1/2 C IX
1/2 C II
70
72


74
p
a m i p i m
a m i
2/3 C II
1/2 C I
76
p i m
a m i
78
80
C V
82
C V
2/3 C II
C V

Gran Vals

Written by Francisco Tárrega



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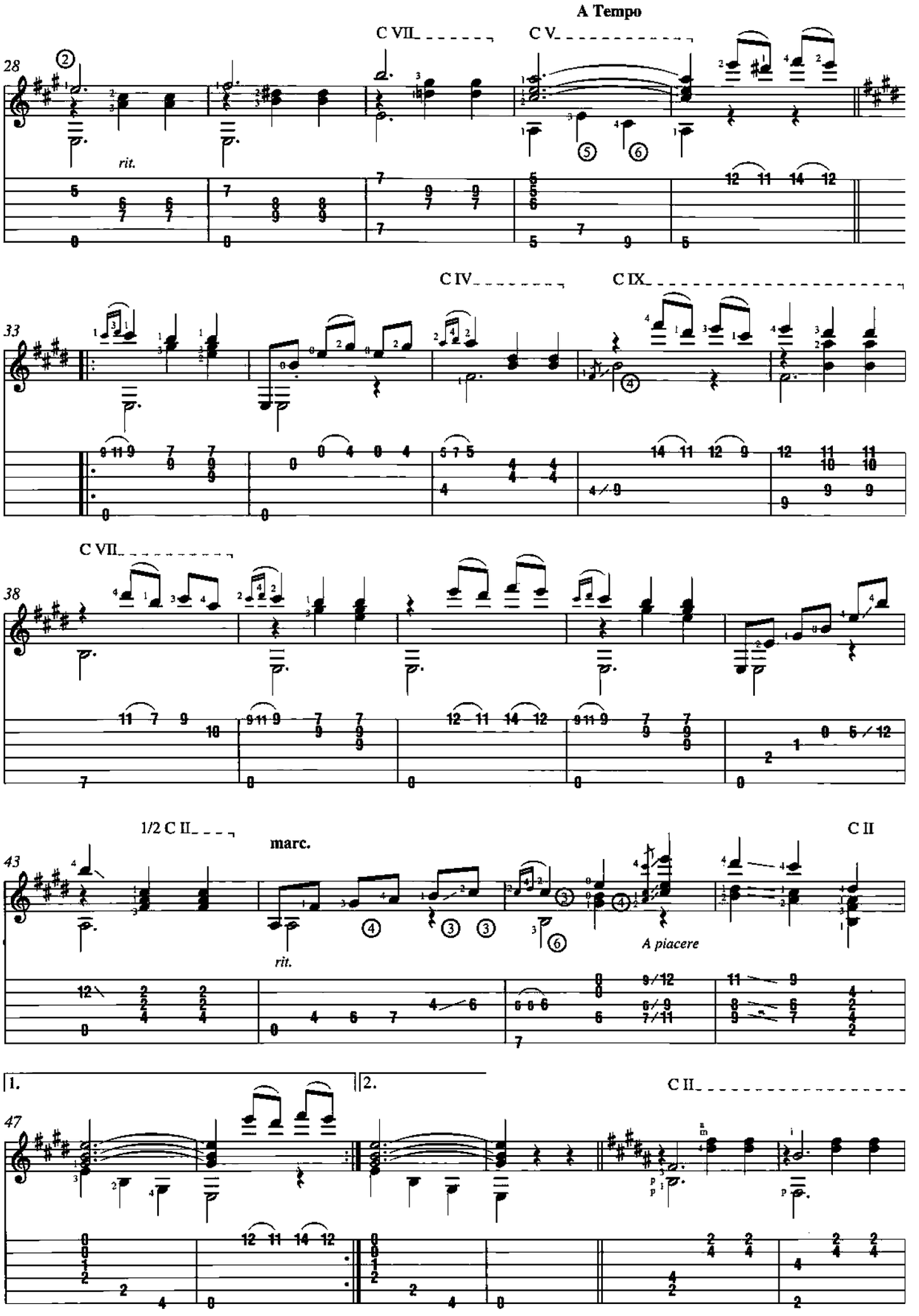
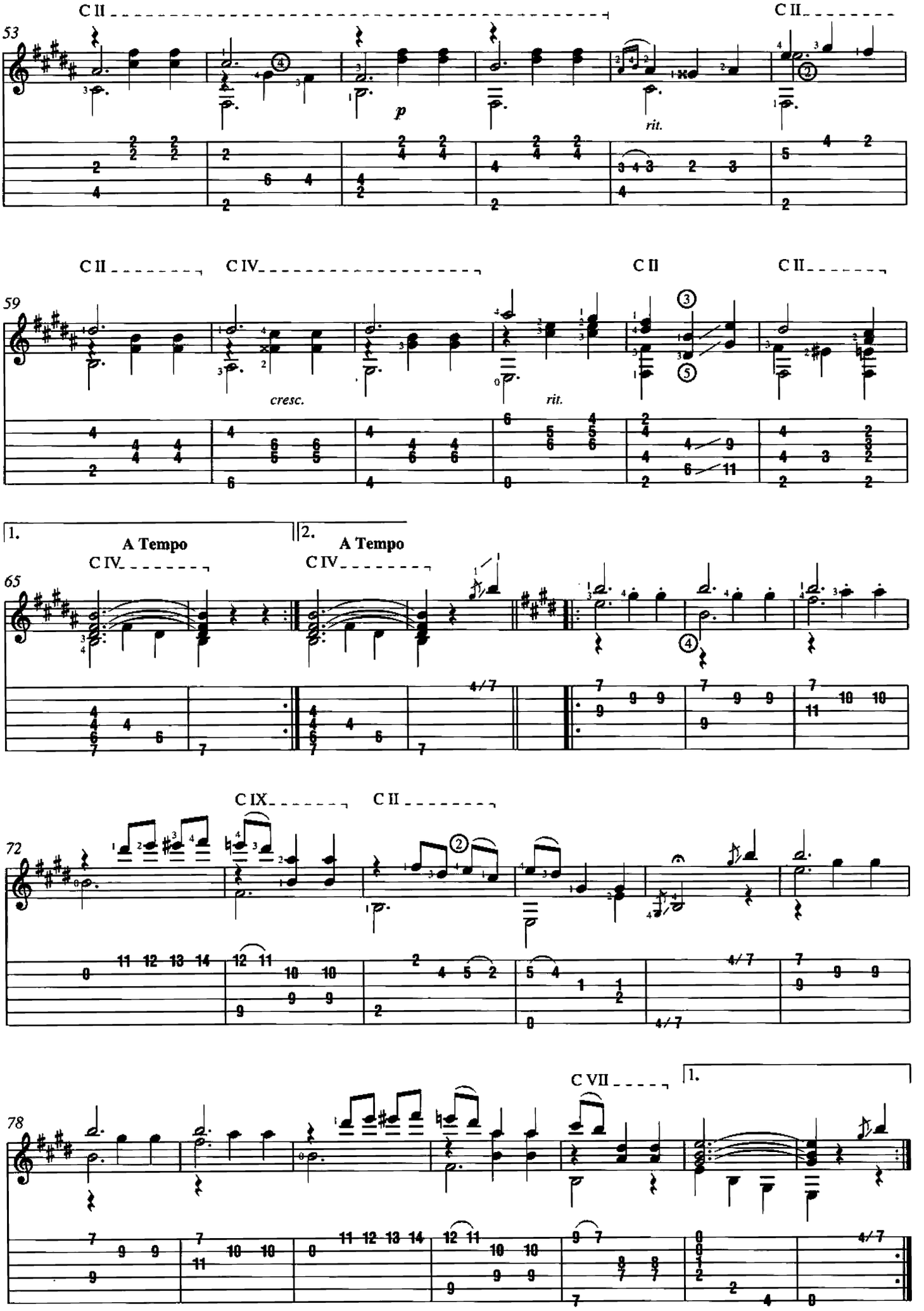
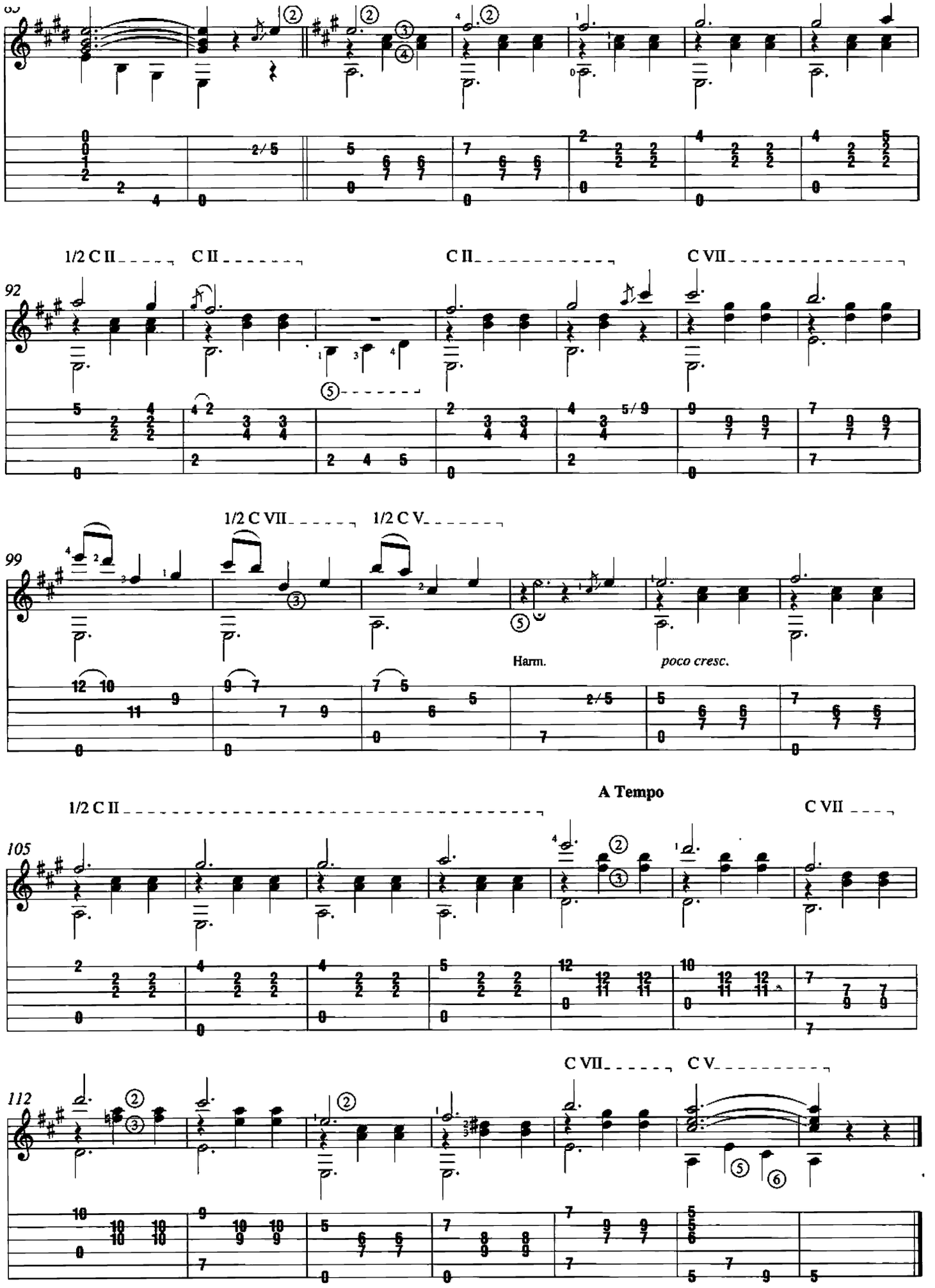
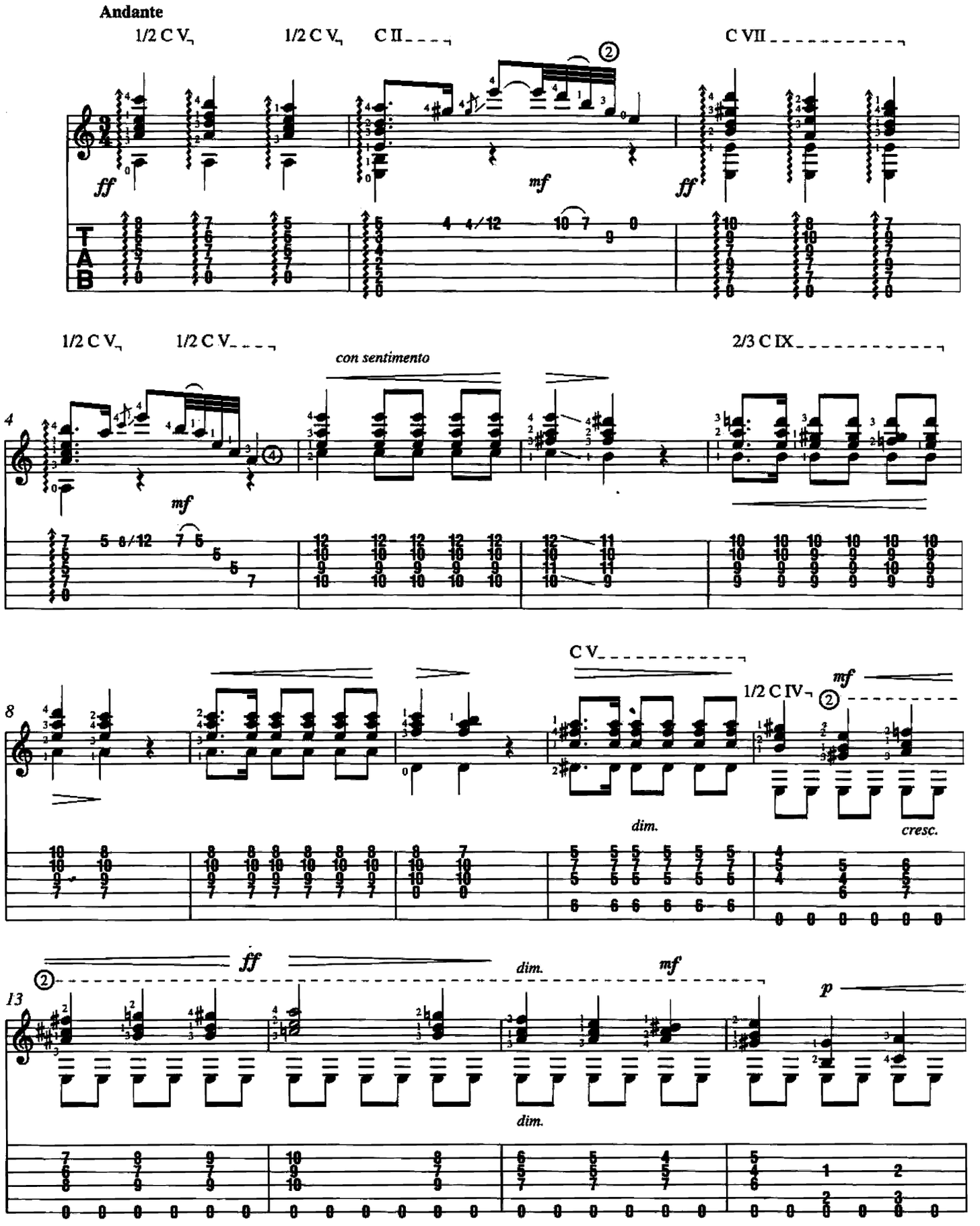

A Tempo
C VII
C V
28
rit.
C IV
C IX
33
C VII
38
1/2 C II
marc.
C II
43
rit.
A piacere
1.
2.
C II
47


C II
53
p
rit.
C II
C II
C IV
C II
C II
59
cresc.
rit.
1.
A Tempo
C IV
2.
A Tempo
C IV
65
C IX
C II
72
C VII
1.
78


85
1/2 C II
C II
92
C II
C VII
1/2 C VII
1/2 C V
99
Harm.
poco cresc.
A Tempo
1/2 C II
C VII
105
C VII
C V
112

Gran Jota

Written by Francisco Tárrega



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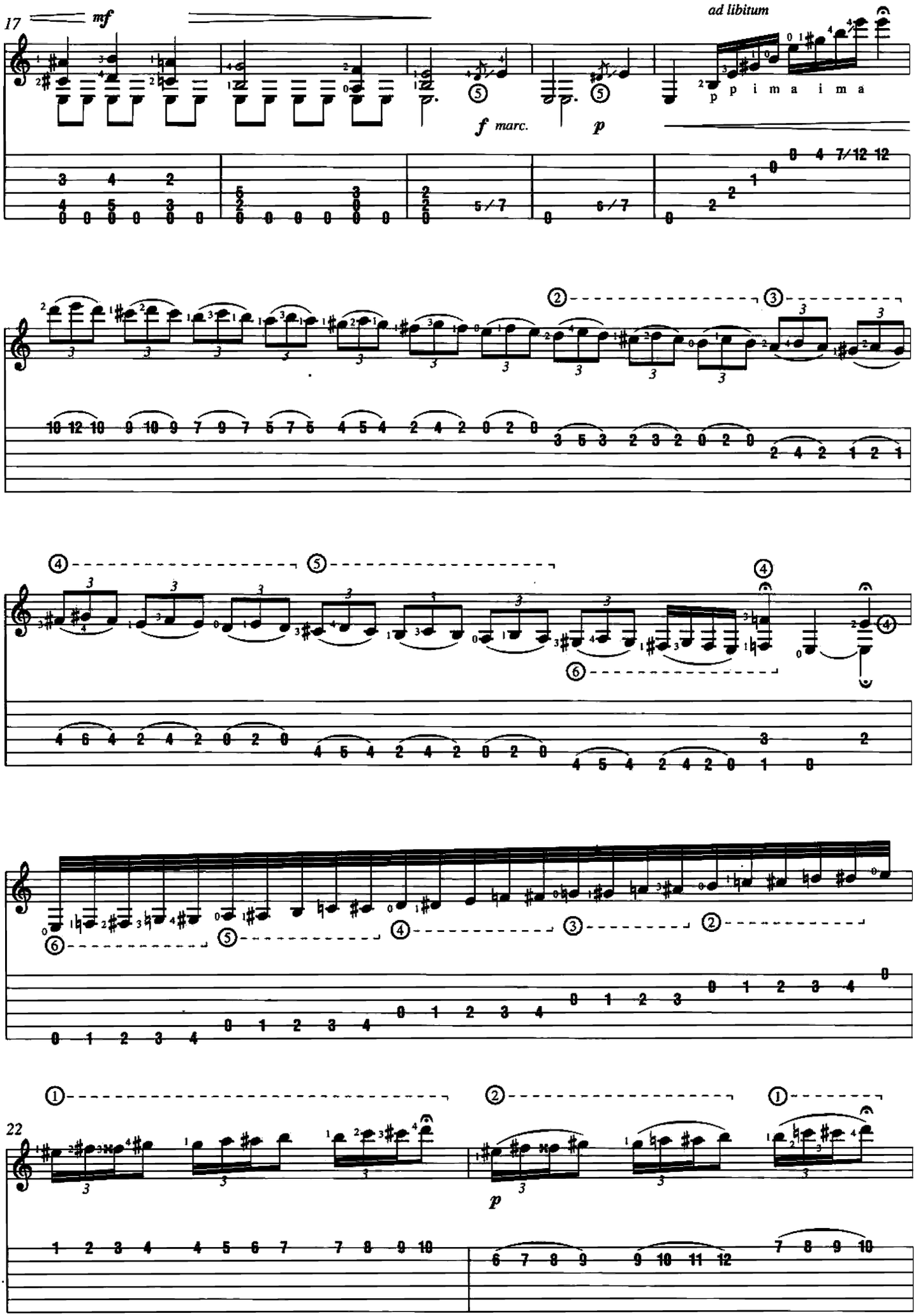
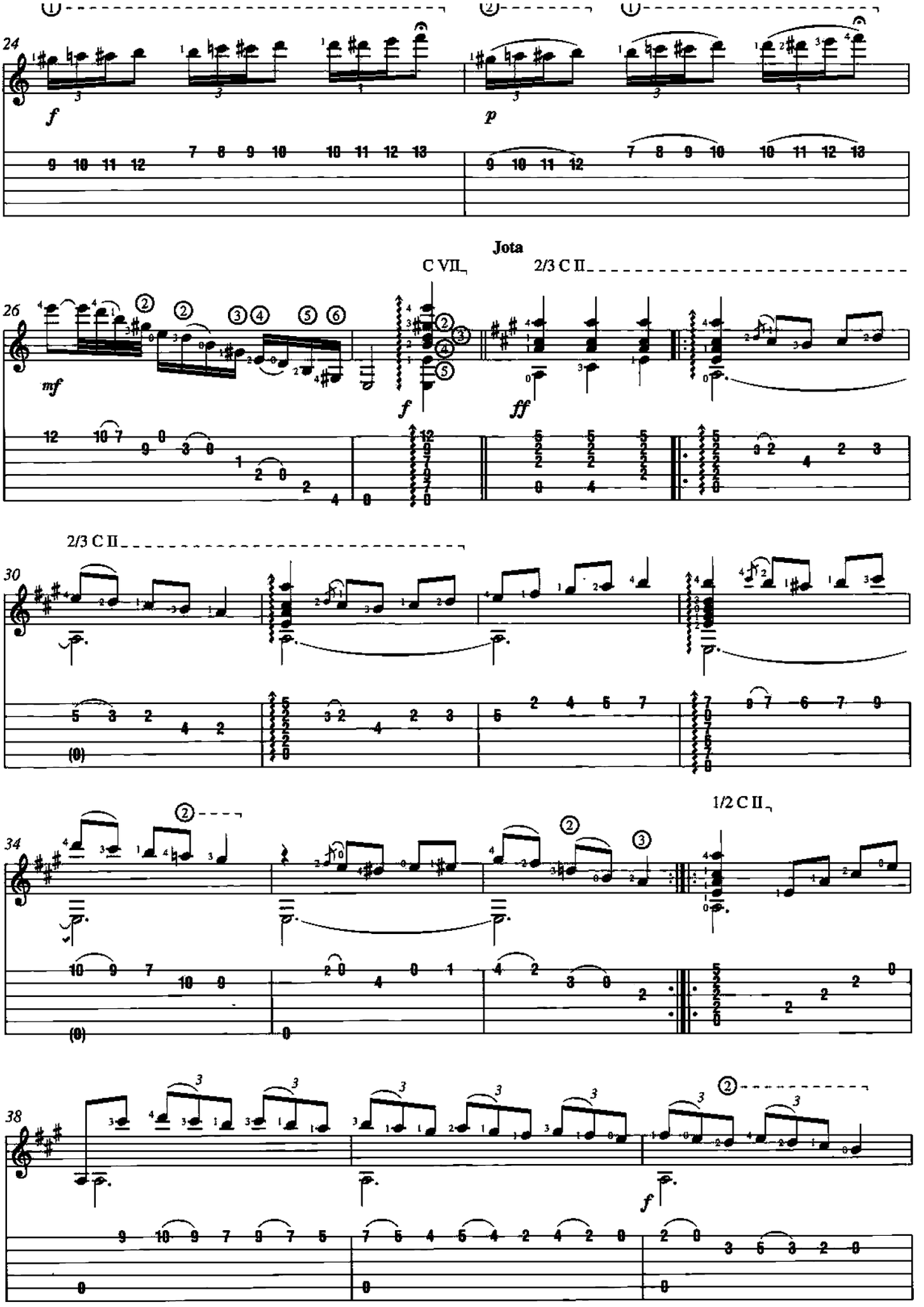
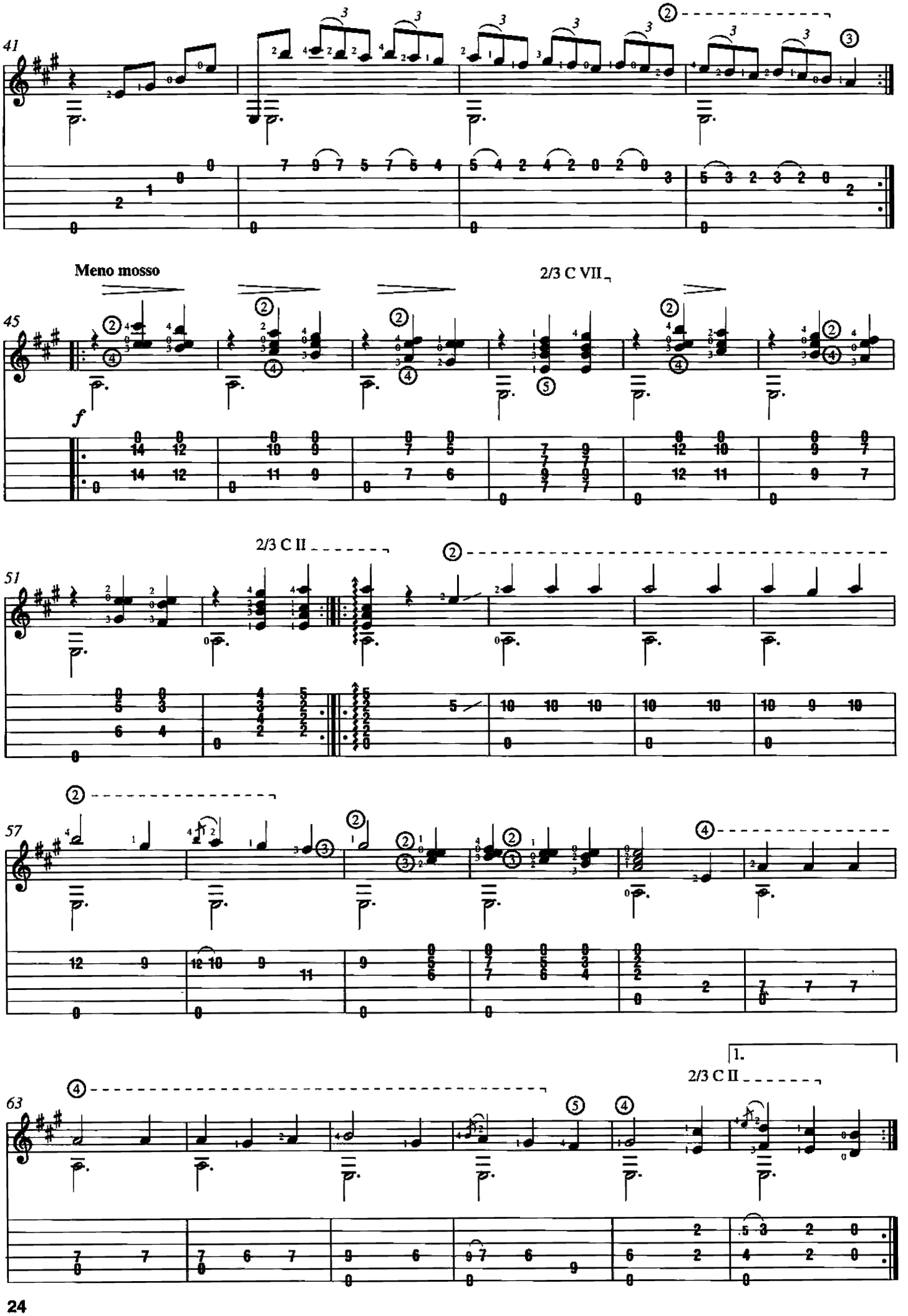
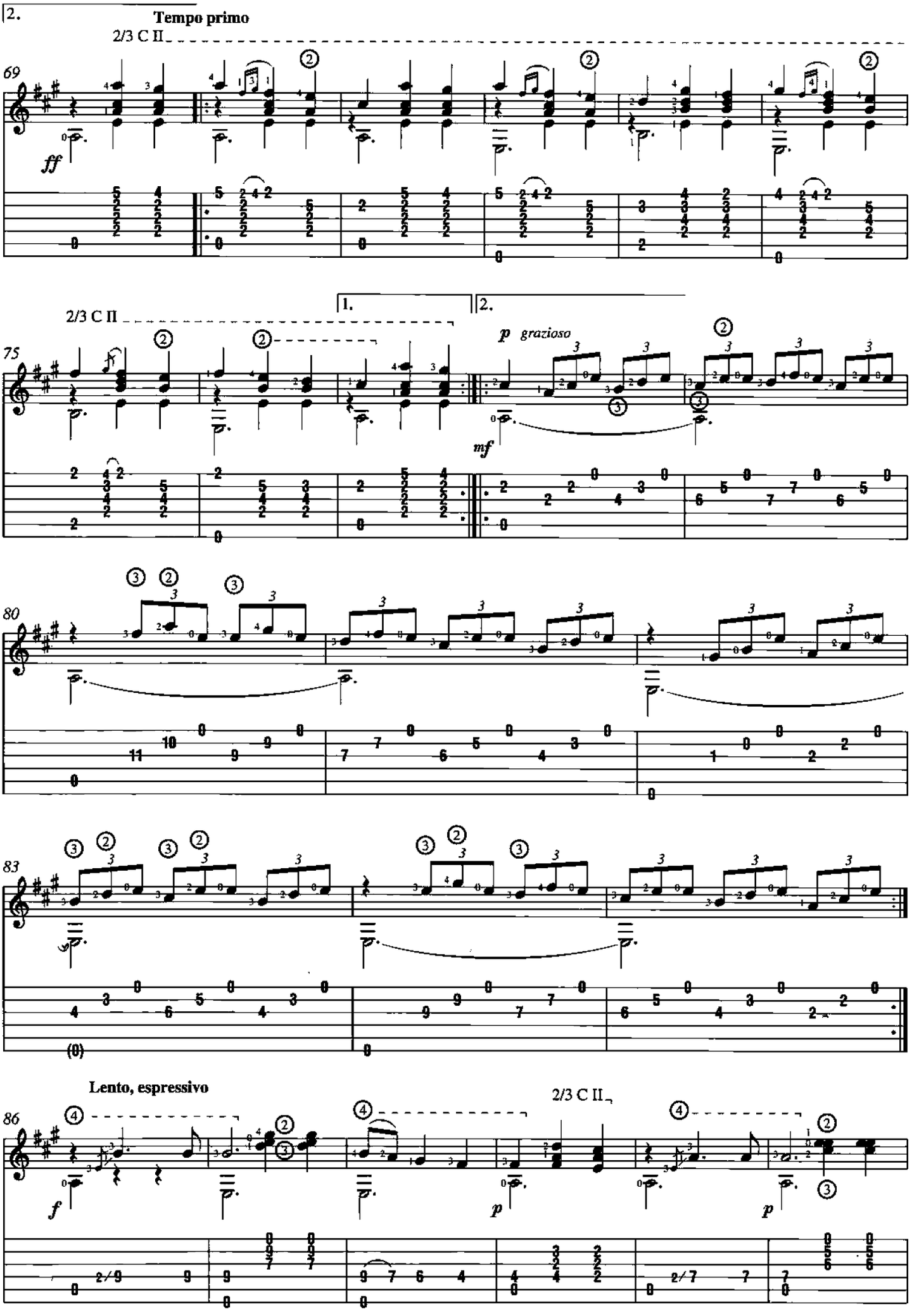
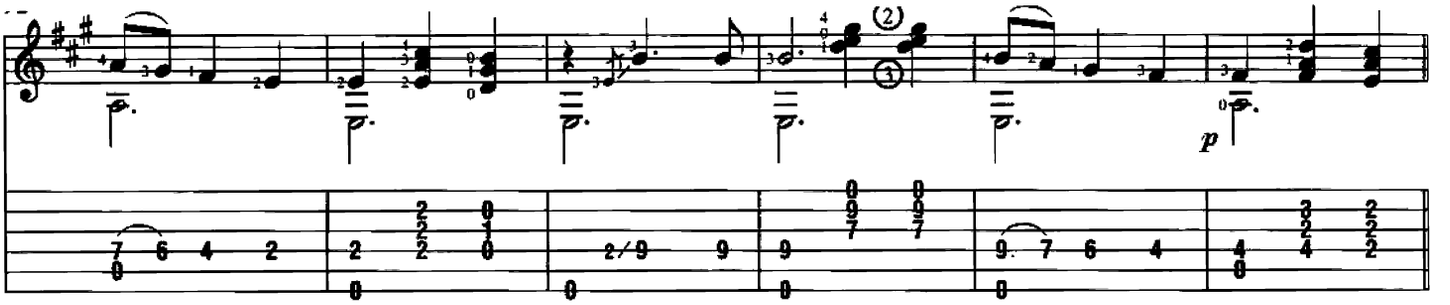

17
mf
ad libitum
p i m a i m a
f marc.
p
22
p

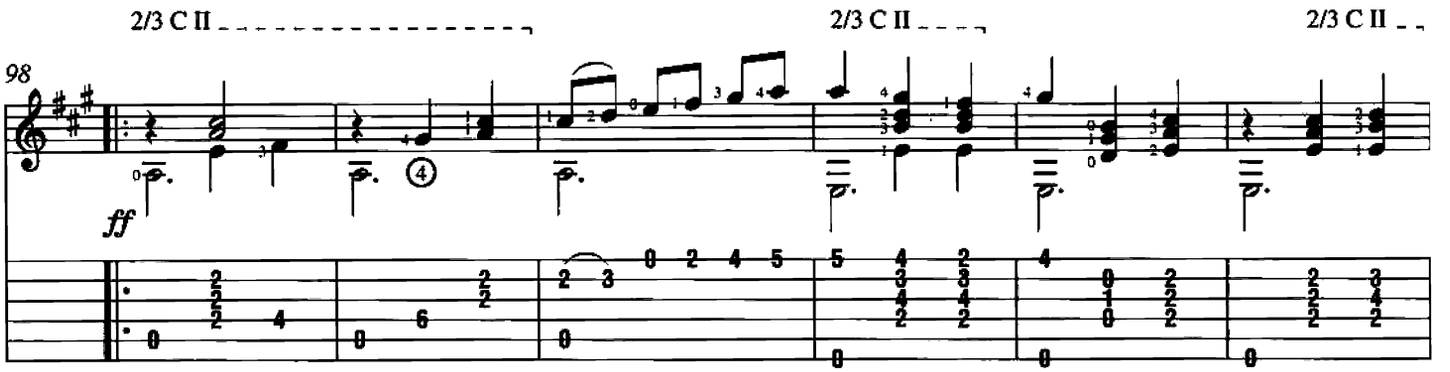

24
f
p
Jota
C VII
2/3 C II
26
mf
f
ff
2/3 C II
30
(0)
34
1/2 C II
(0)
38
f

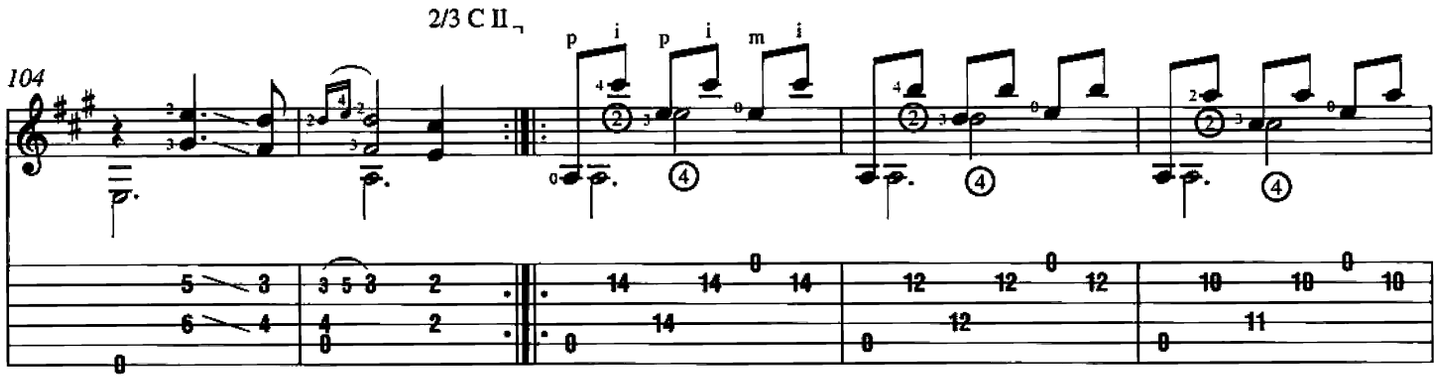

41
Meno mosso
45
f
2/3 C VII
51
2/3 C II
57
63
1.
2/3 C II

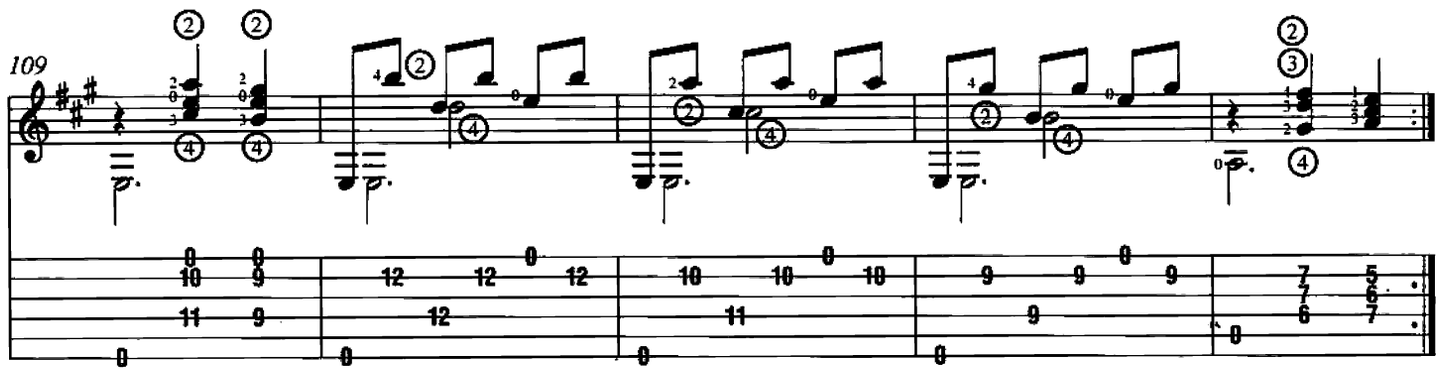

2.
Tempo primo
2/3 C II
69
ff
1.
2.
2/3 C II
75
p grazioso
mf
80
83
Lento, espressivo
2/3 C II
86
f
p
p

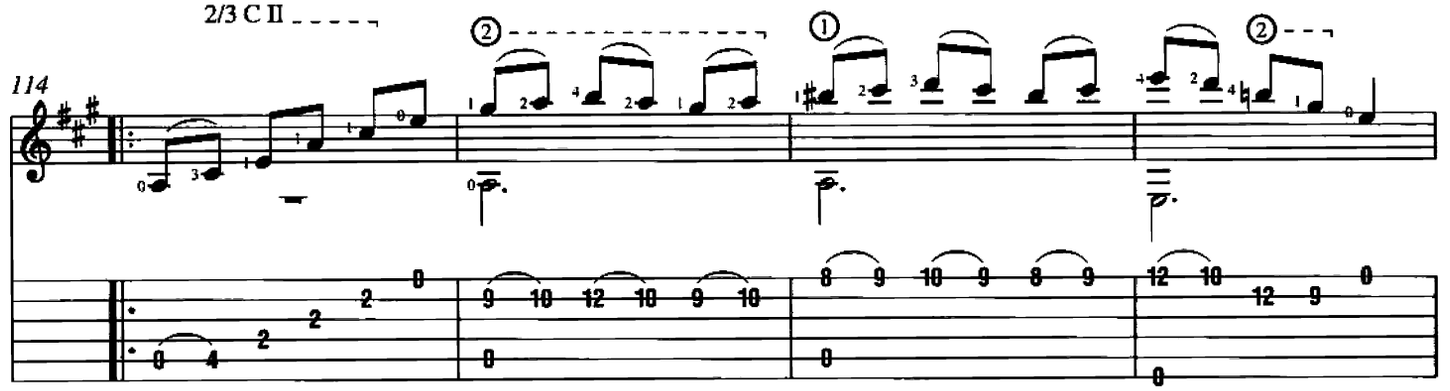


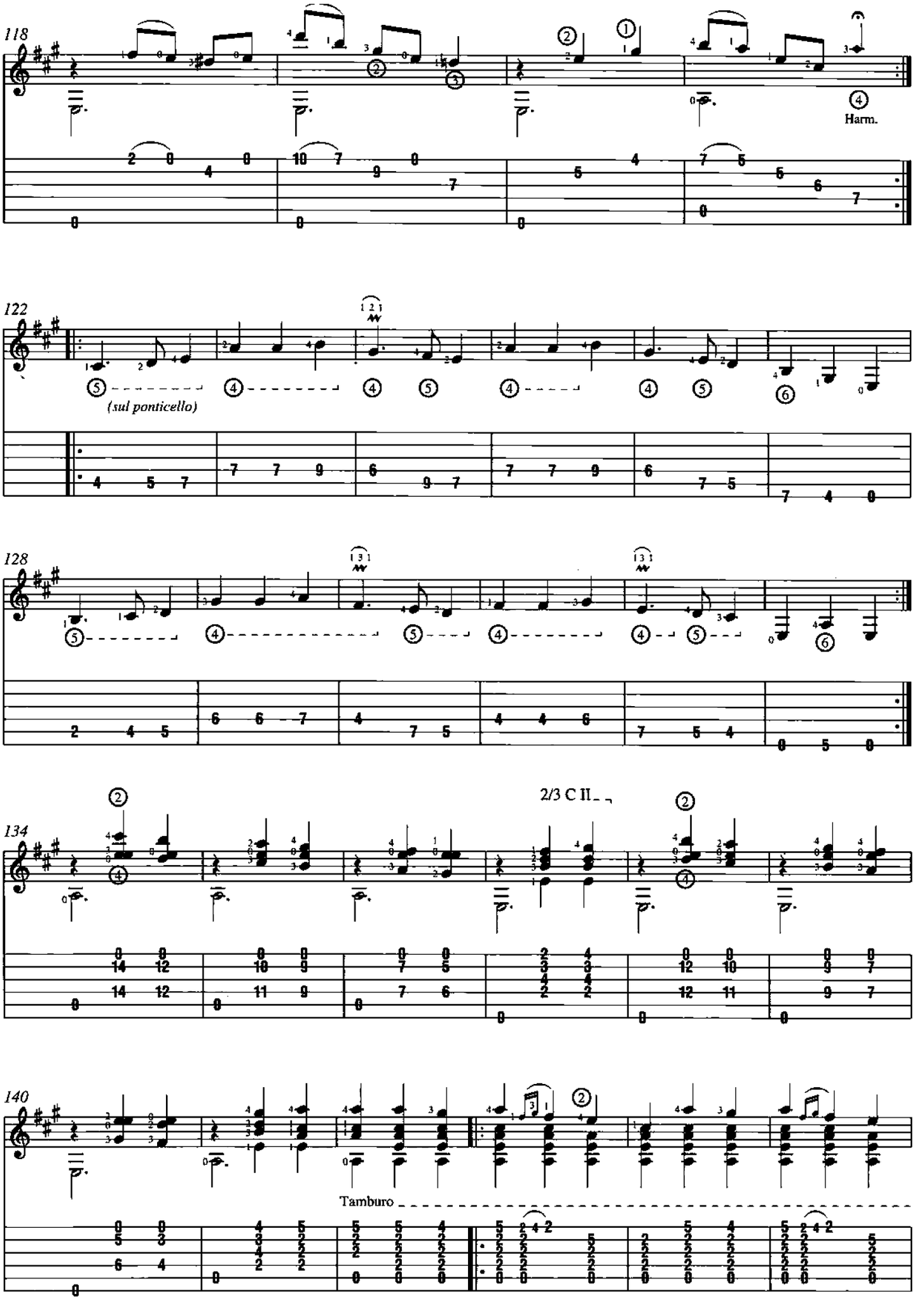
A Tempo

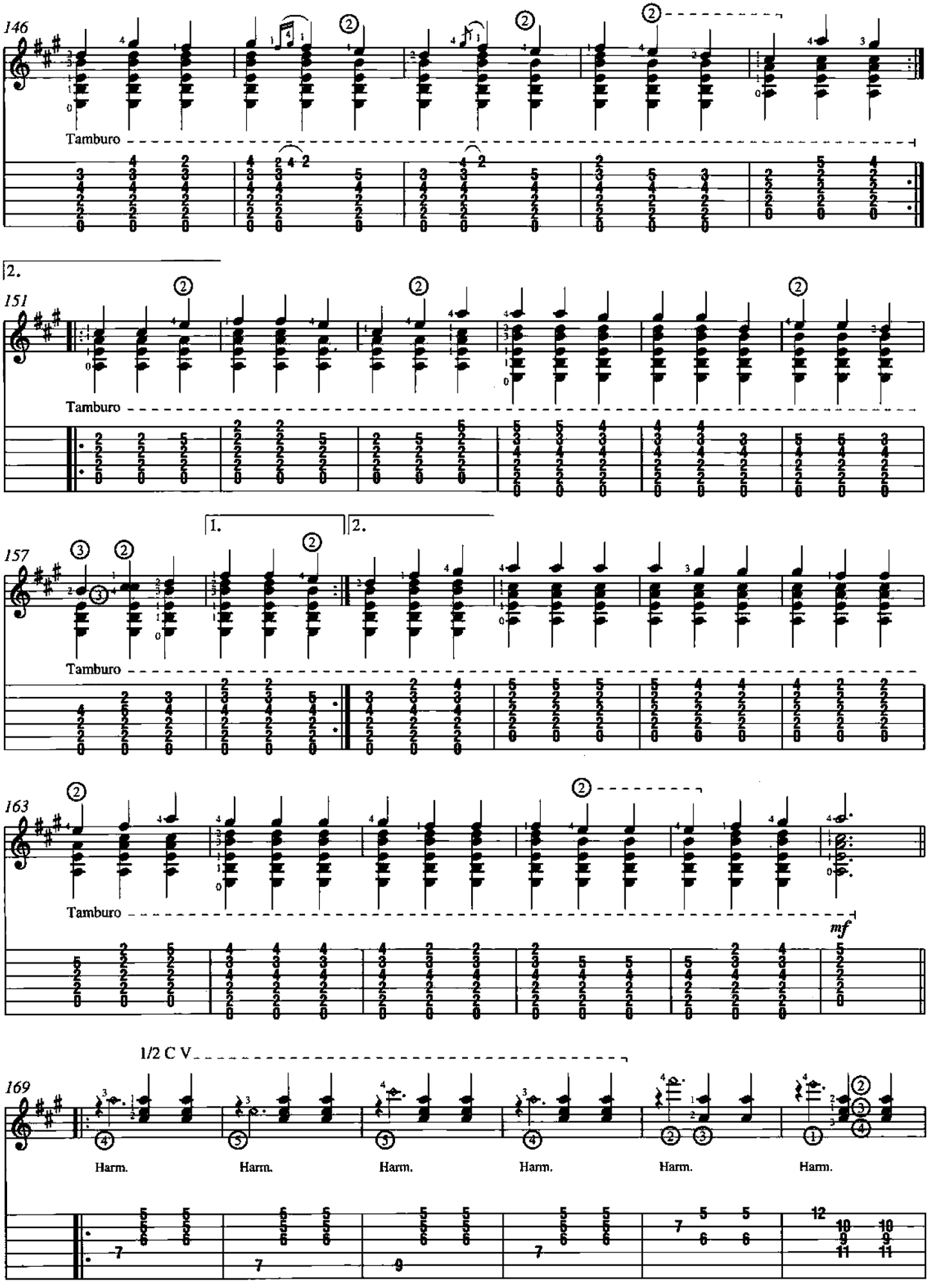


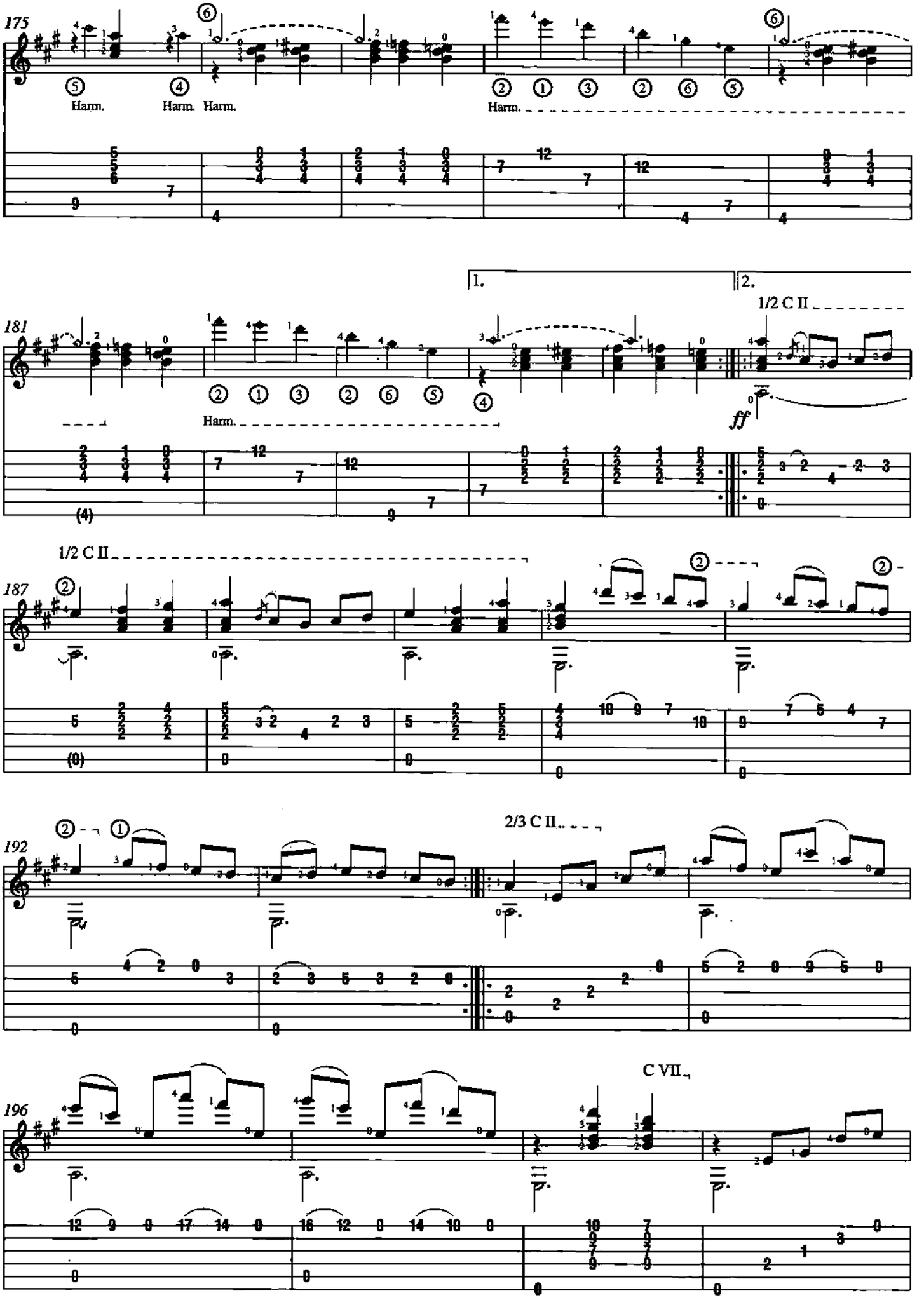


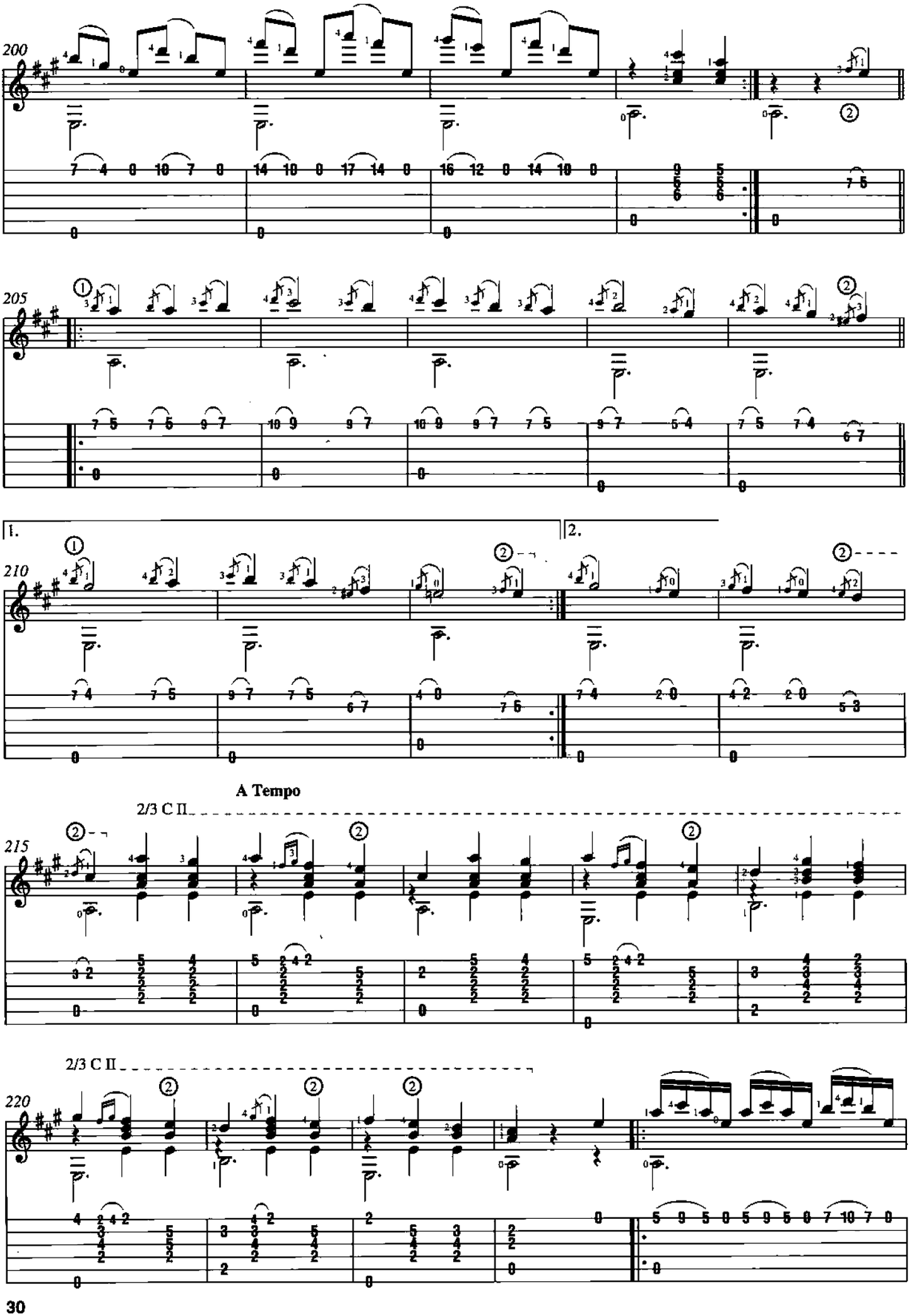


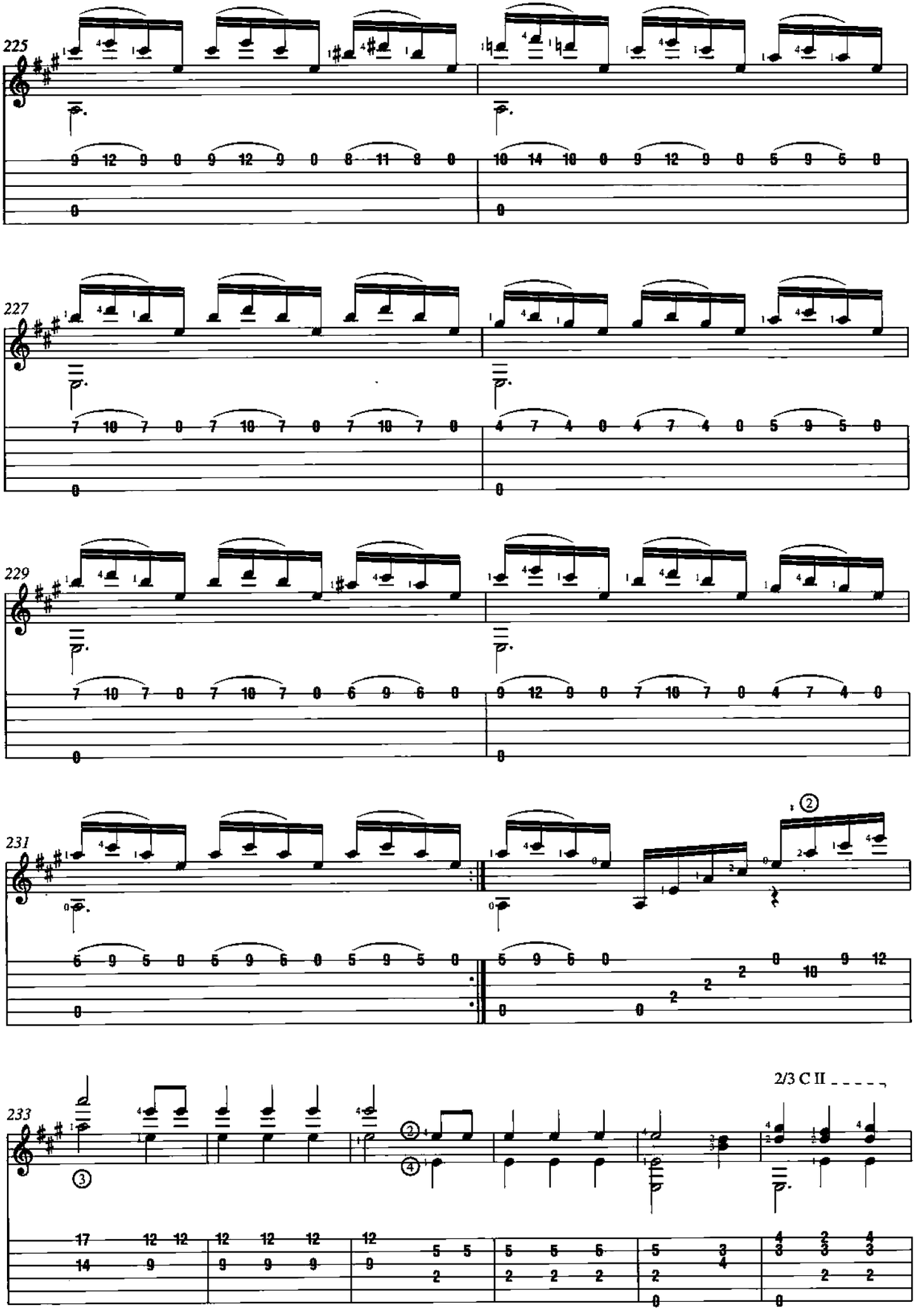


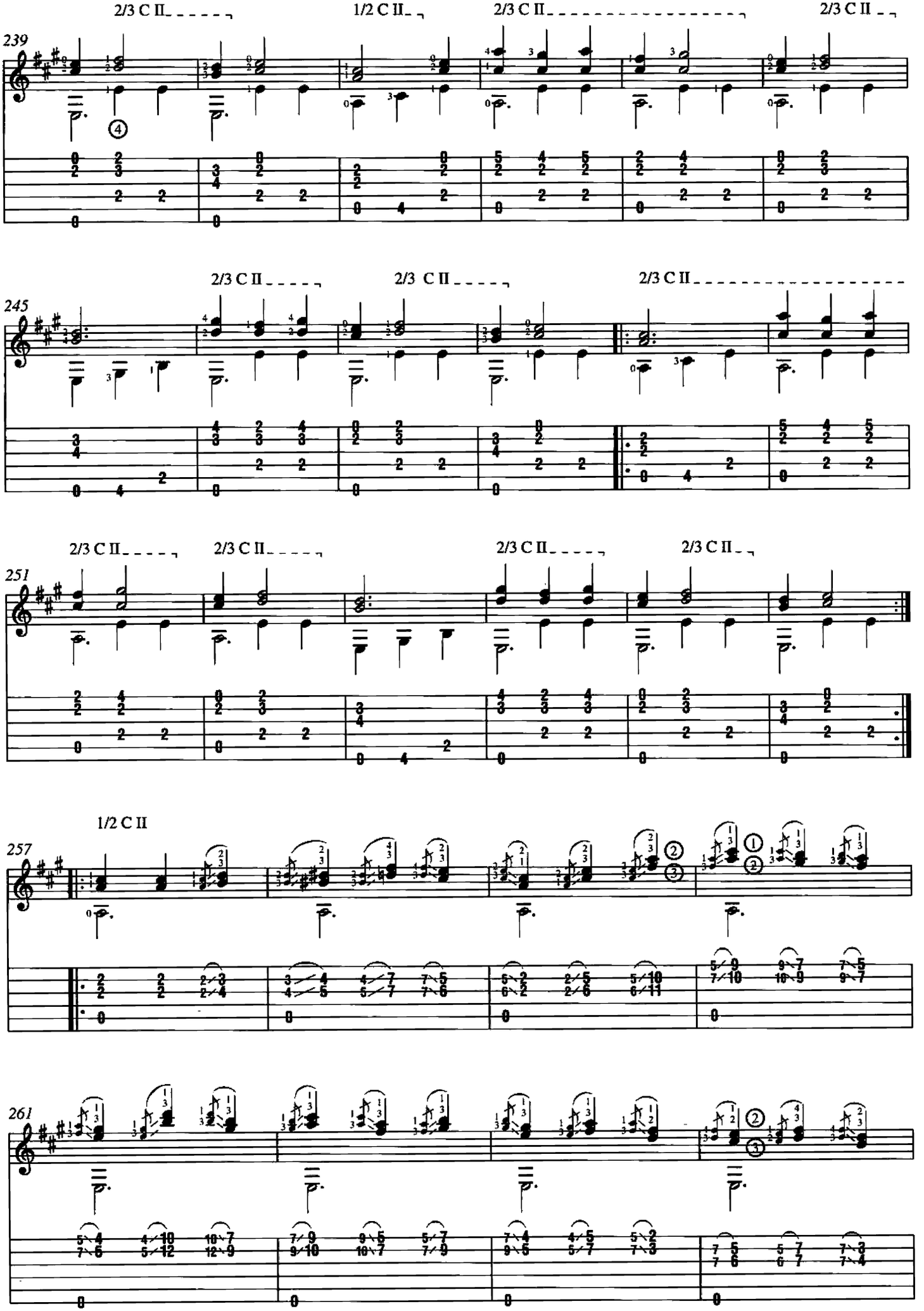

118
Harm.
122
(sul ponticello)
128
134
2/3 C II
140
Tamburo

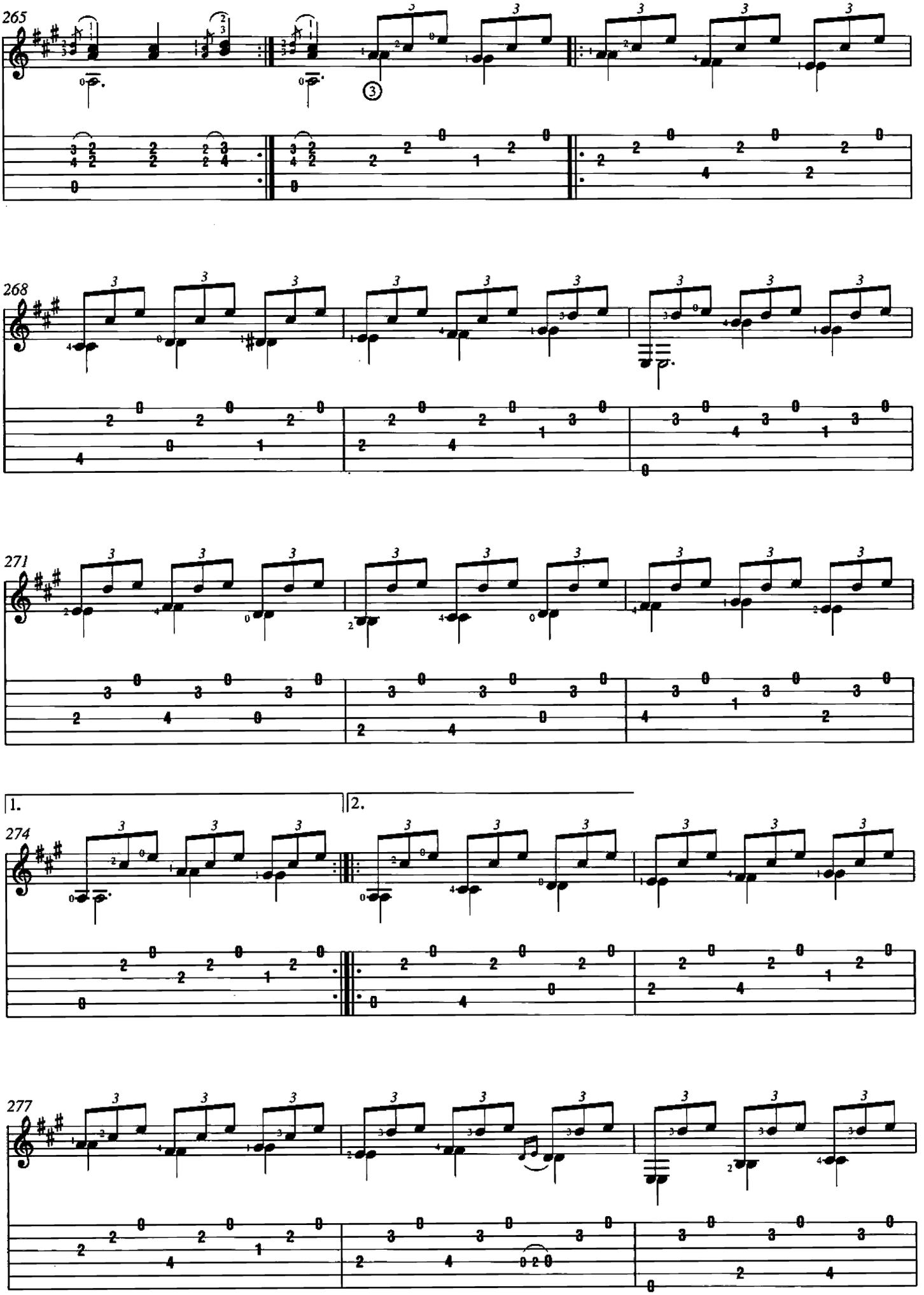

146
Tamburo
2.
151
Tamburo
1.
2.
157
Tamburo
163
Tamburo
mf
1/2 C V
169
Harm.
Harm.
Harm.
Harm.
Harm.
Harm.

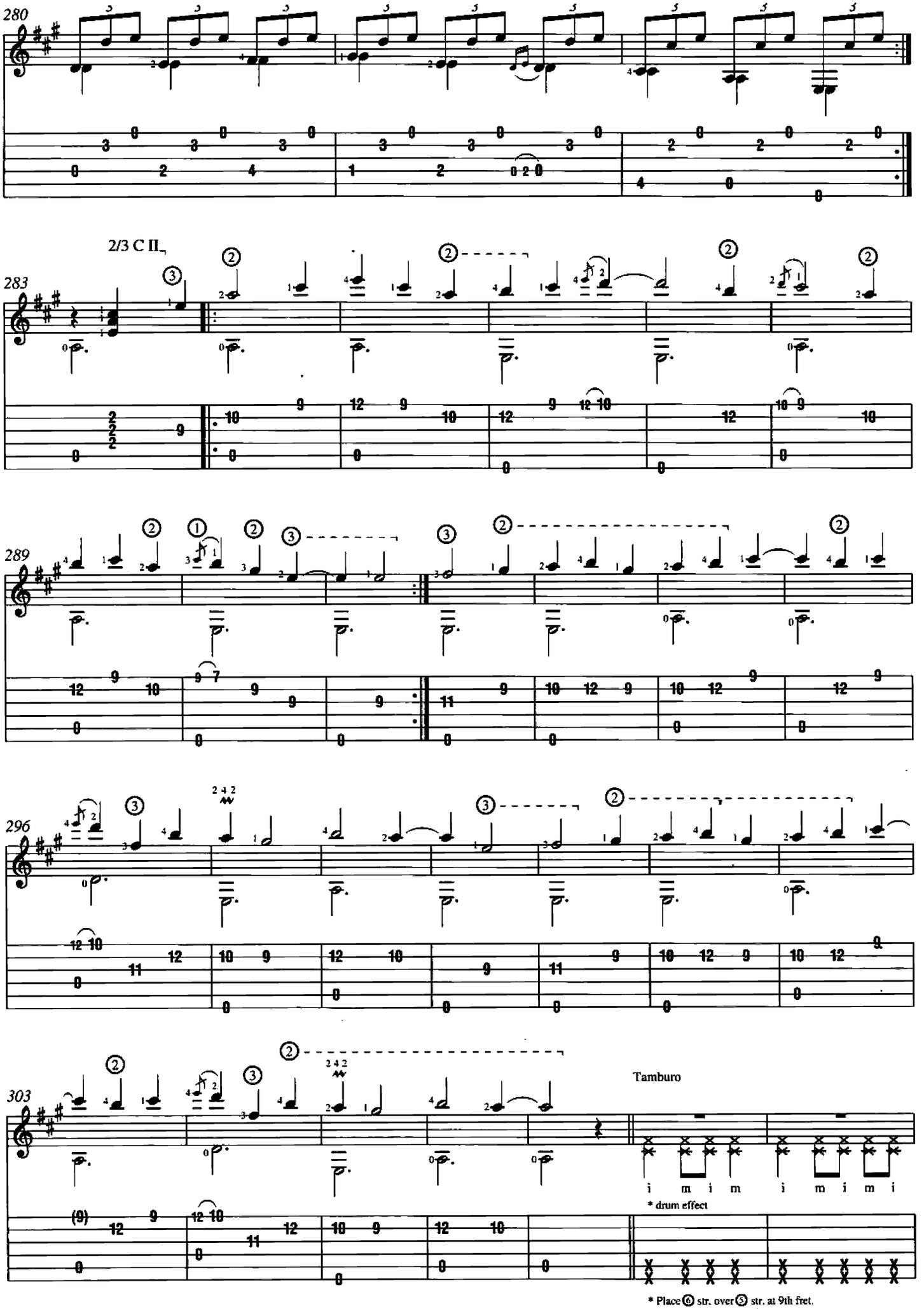

175
Harm.
Harm.
Harm.
Harm.
181
1.
2.
1/2 C II
Harm.
ff
187
1/2 C II
192
2/3 C II
196
C VII

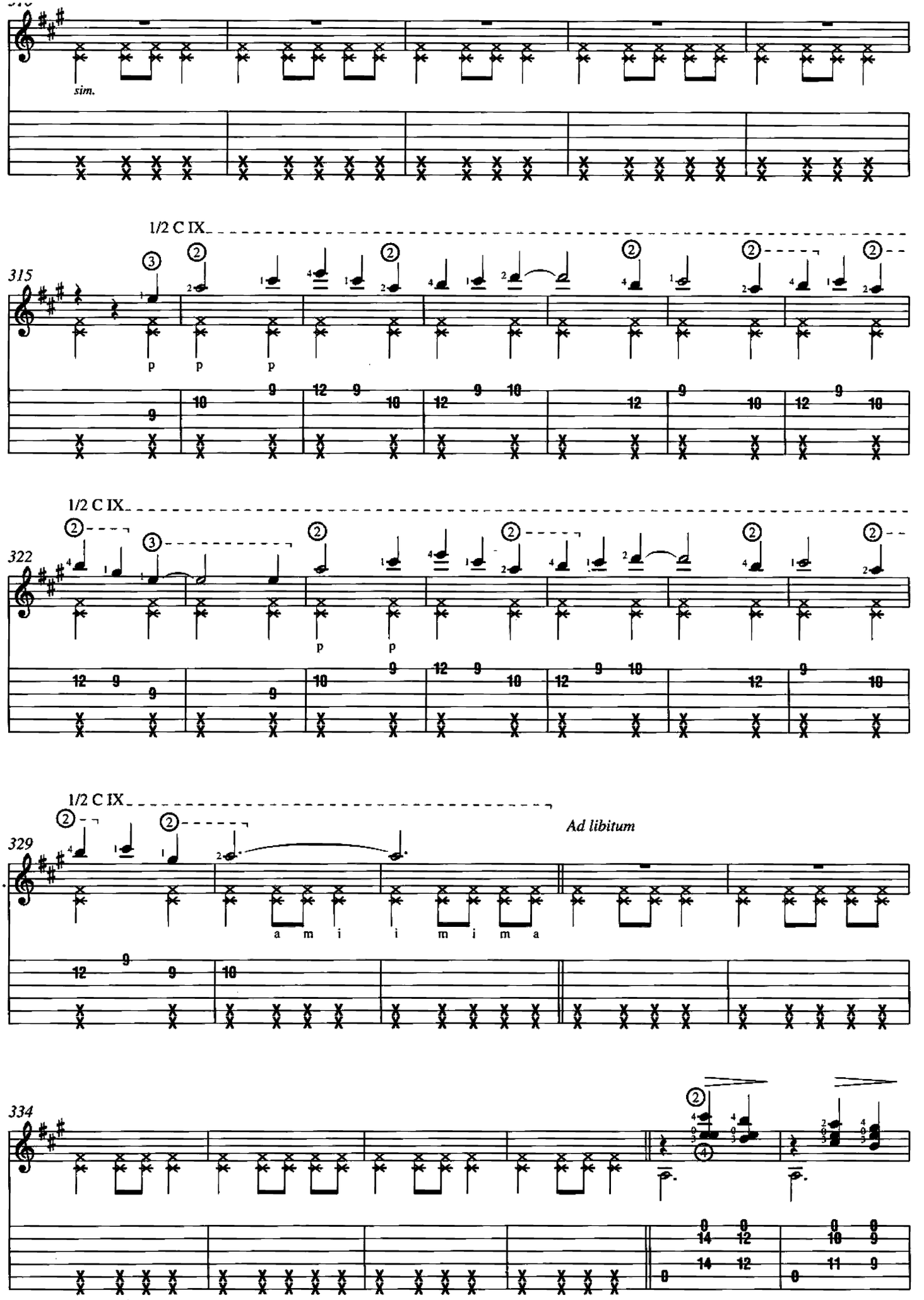

200
205
1.
2.
210
A Tempo
2/3 C II
215
2/3 C II
220

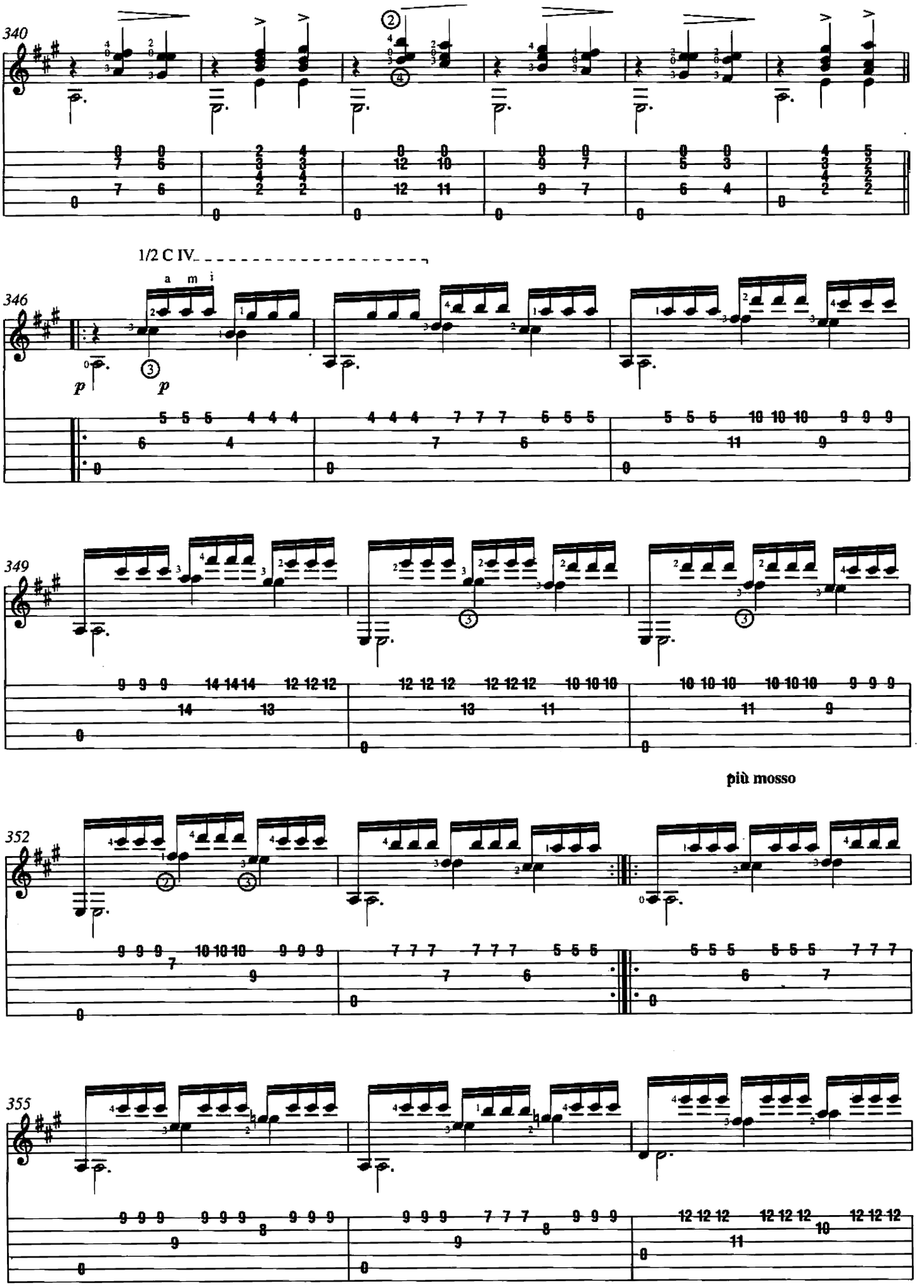

225
227
229
231
233
2/3 C II

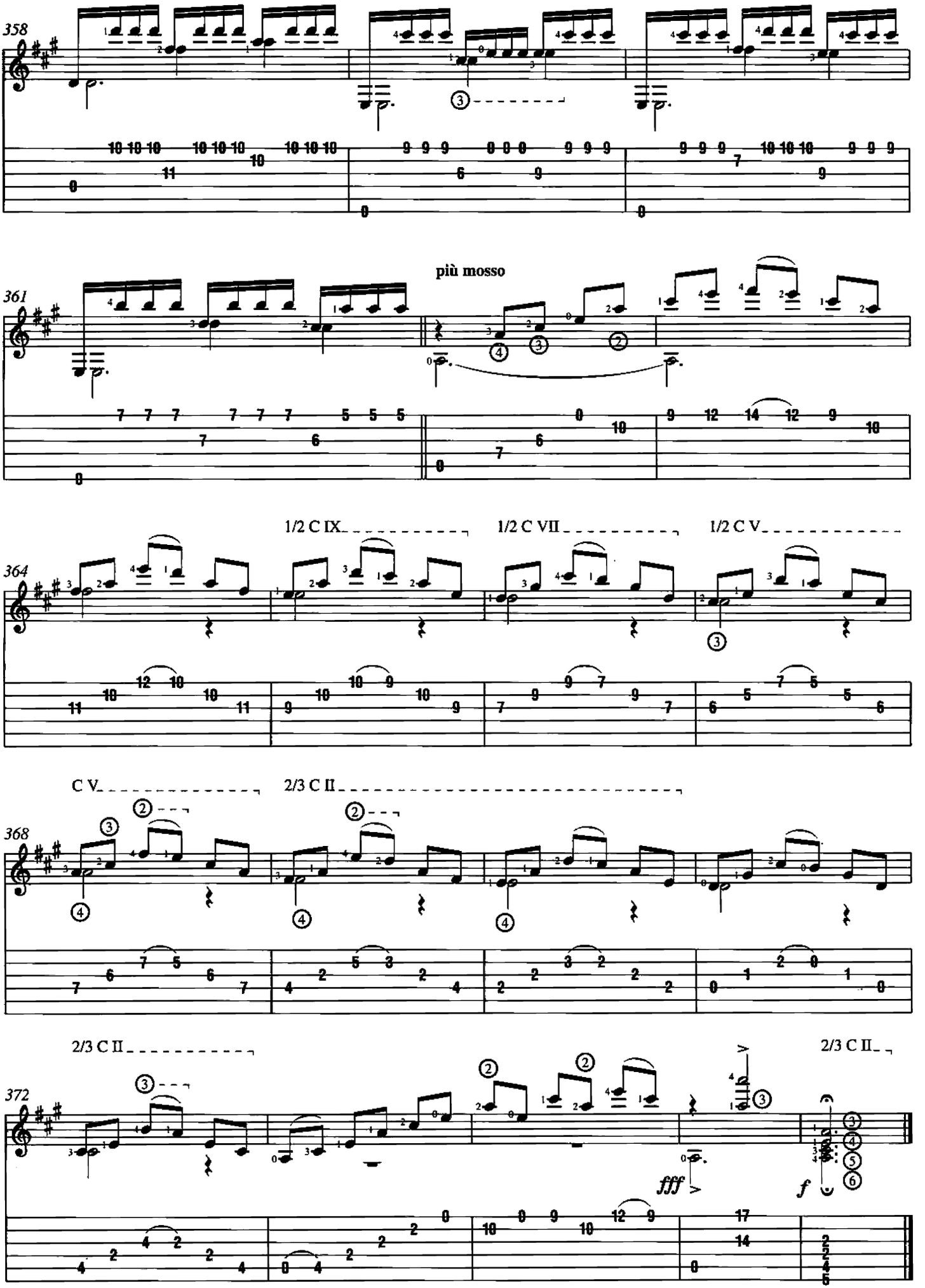

2/3 C II
1/2 C II
2/3 C II
2/3 C II
239
2/3 C II
2/3 C II
2/3 C II
245
2/3 C II
2/3 C II
2/3 C II
2/3 C II
251
1/2 C II
257
261


265
268
271
1.
2.
274
277


280
2/3 C II
283
289
296
303
Tamburo
i m i m i m i m i
* drum effect
* Place ⑥ str. over ⑤ str. at 9th fret.
Play both strings simultaneously near bridge.


sim.
1/2 C IX
315
p p p
1/2 C IX
322
p p
1/2 C IX
329
Ad libitum
a m i i m i m a
334


340
1/2 C IV
a m i
346
p
p
349
più mosso
352
355

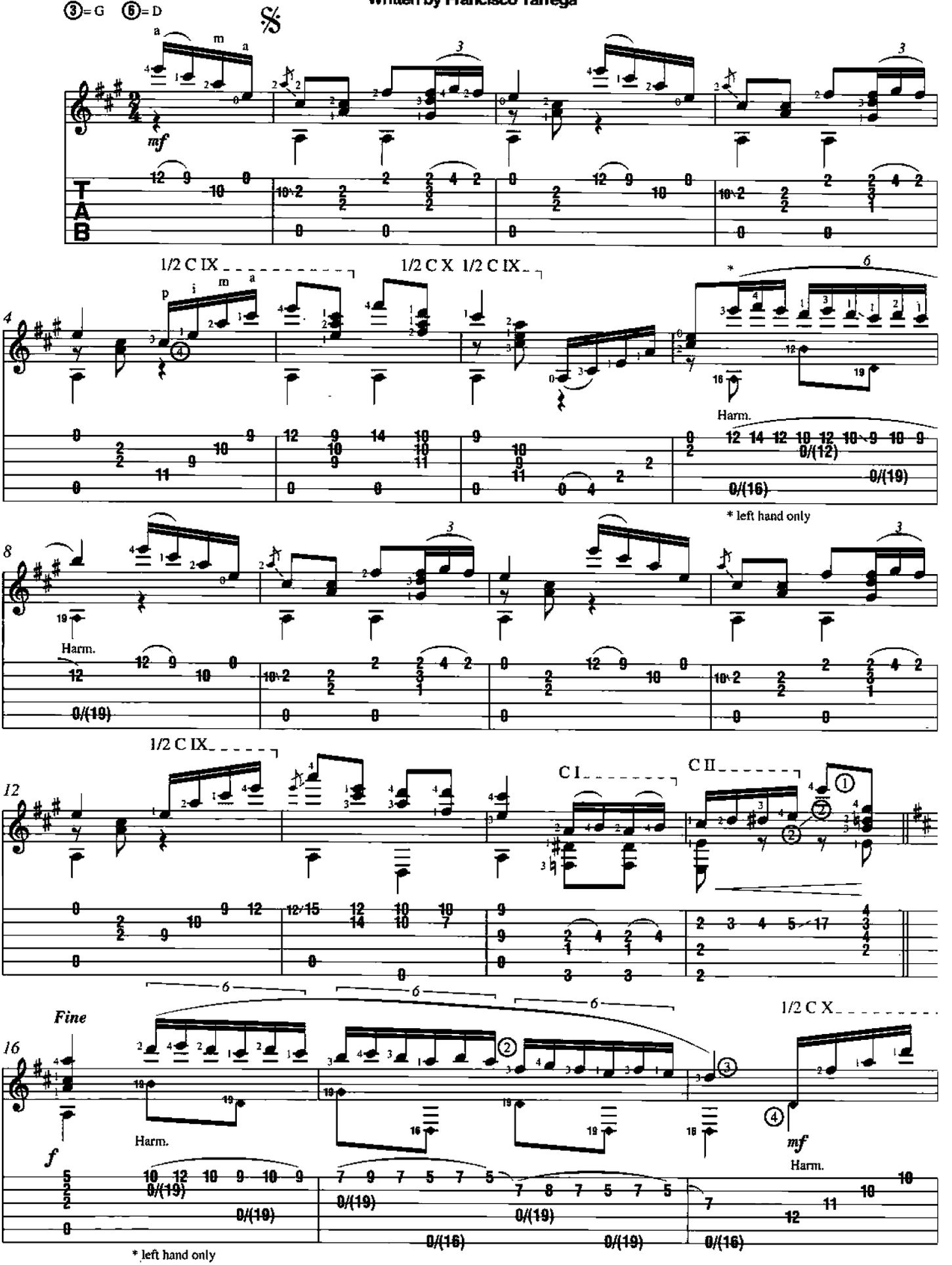

358
361
più mosso
364
1/2 C IX
1/2 C VII
1/2 C V
368
C V
2/3 C II
372
2/3 C II
fff
f

Drop D Tuning:
①= E ④= D
②= B ⑤= A
③= G ⑥= D

La Alborada

(Cajita de Musica)

Written by Francisco Tárrega



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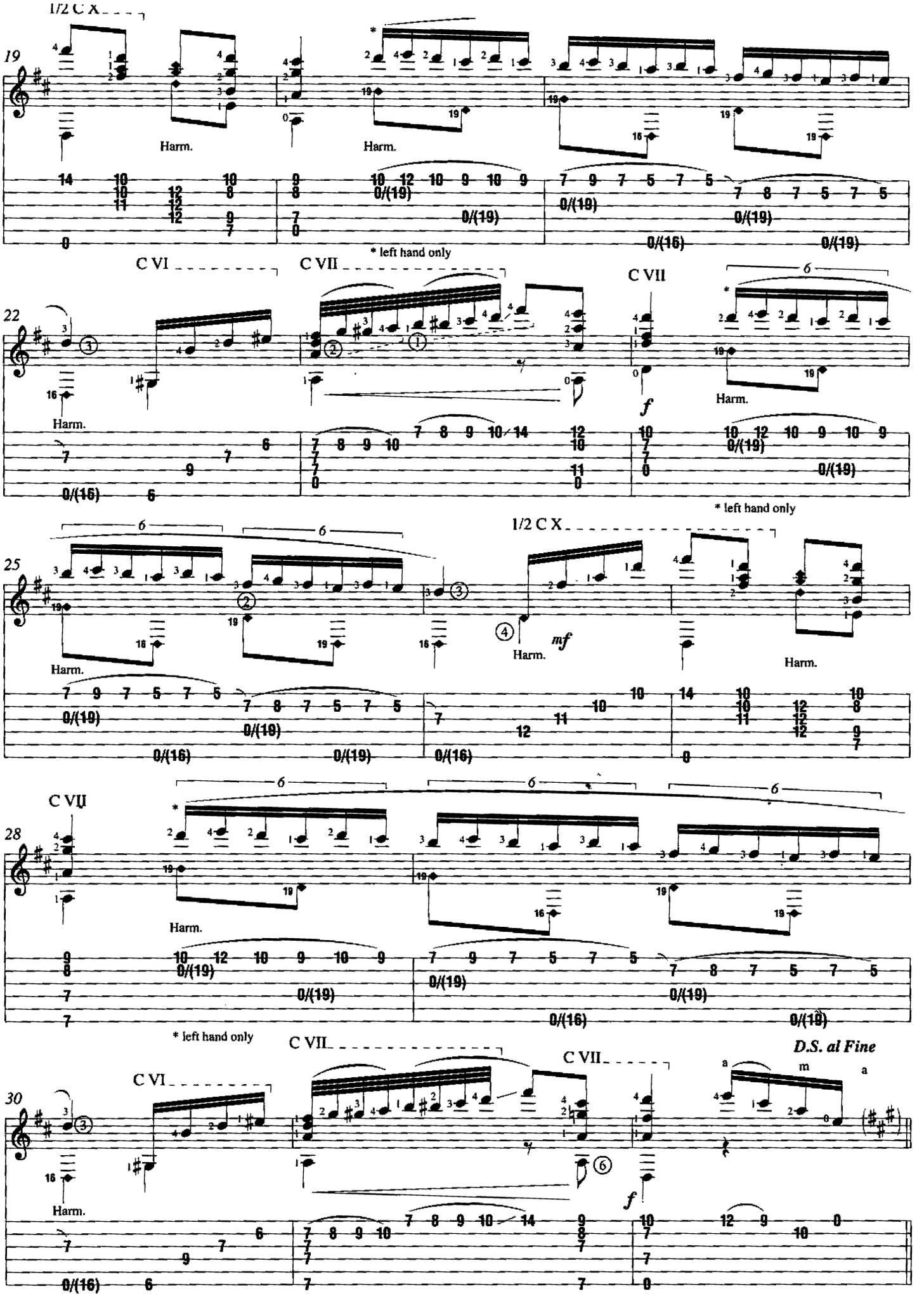
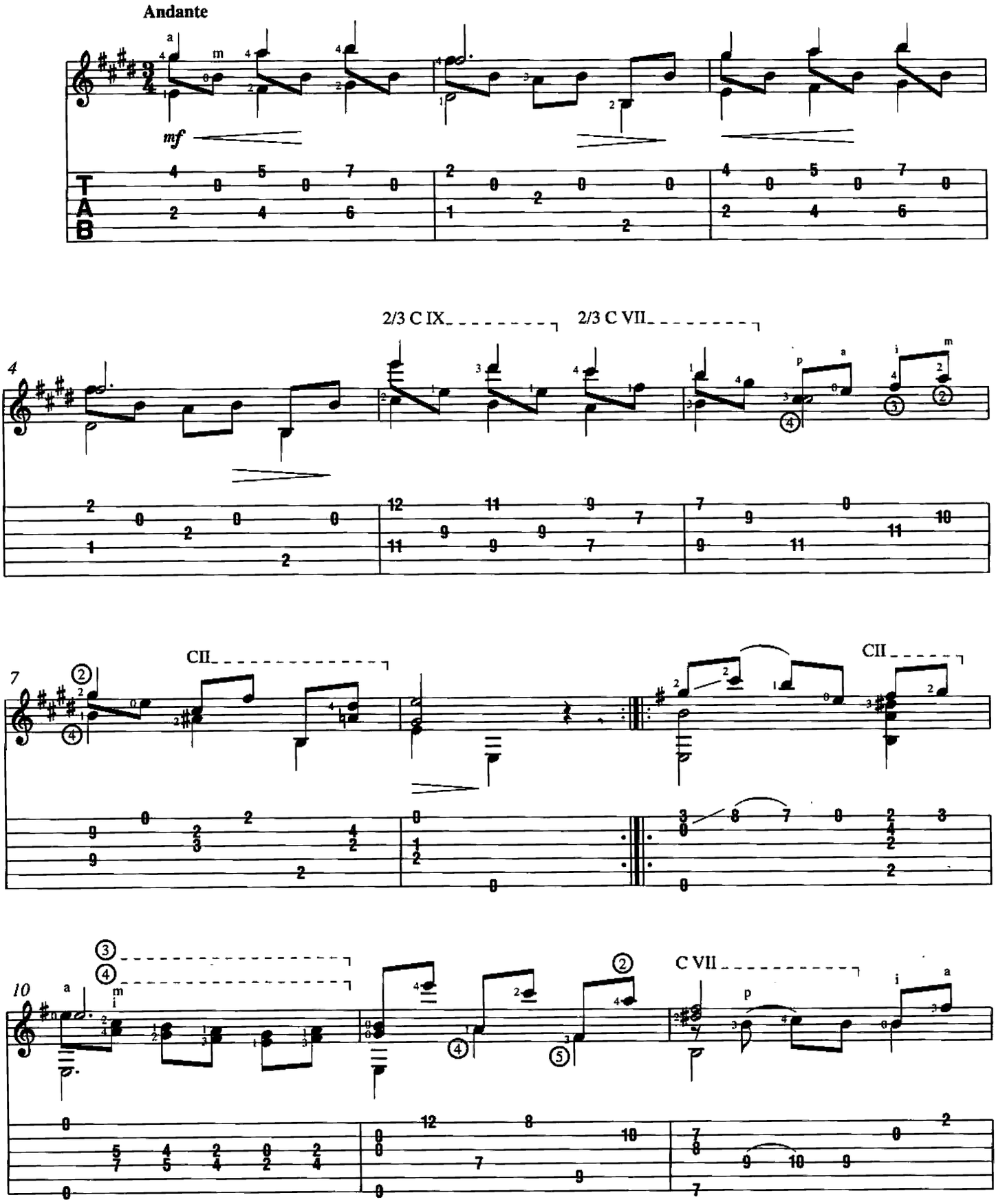

1/2 C X
19
Harm.
Harm.
* left hand only
C VI
C VII
22
Harm.
C VII
f
Harm.
* left hand only
25
1/2 C X
Harm.
mf
Harm.
C VII
28
Harm.
* left hand only
C VII
C VII
D.S. al Fine
30
C VI
Harm.
f

Lágrima

Written by Francisco Tárrega



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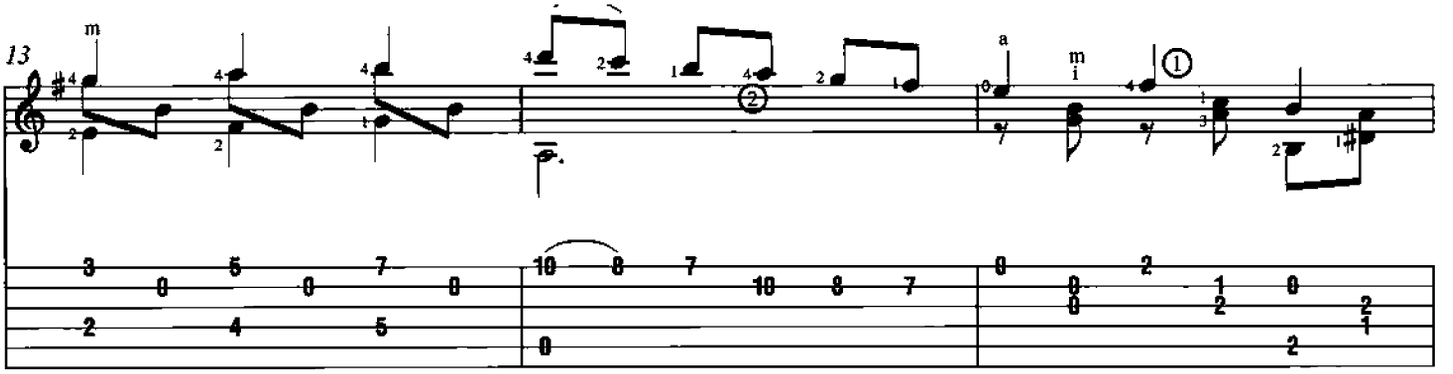
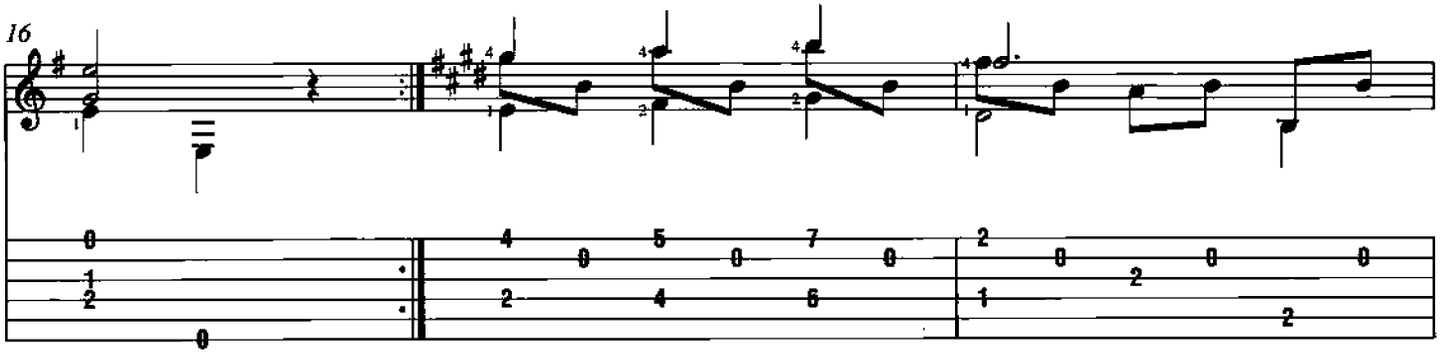
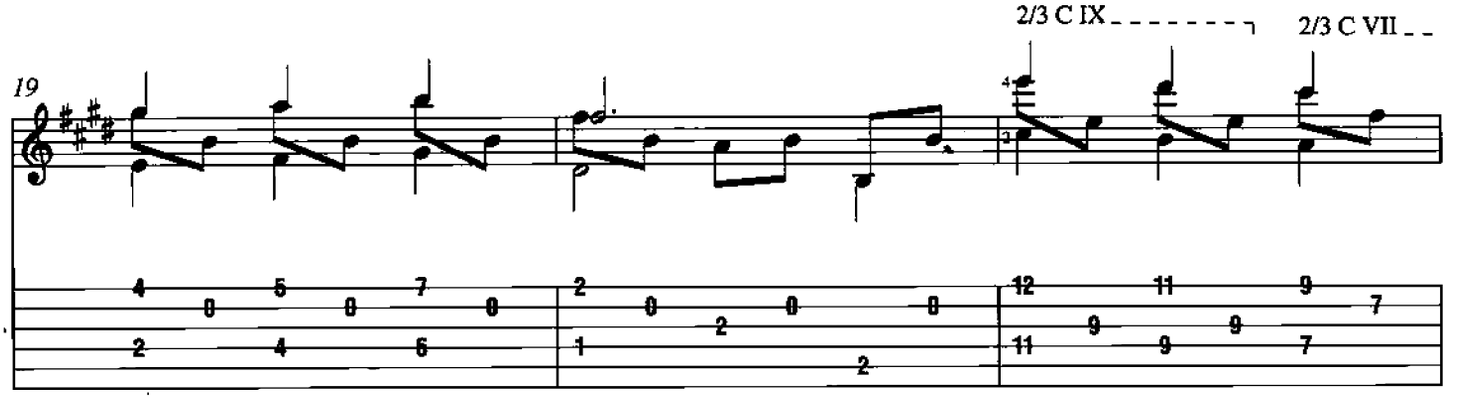
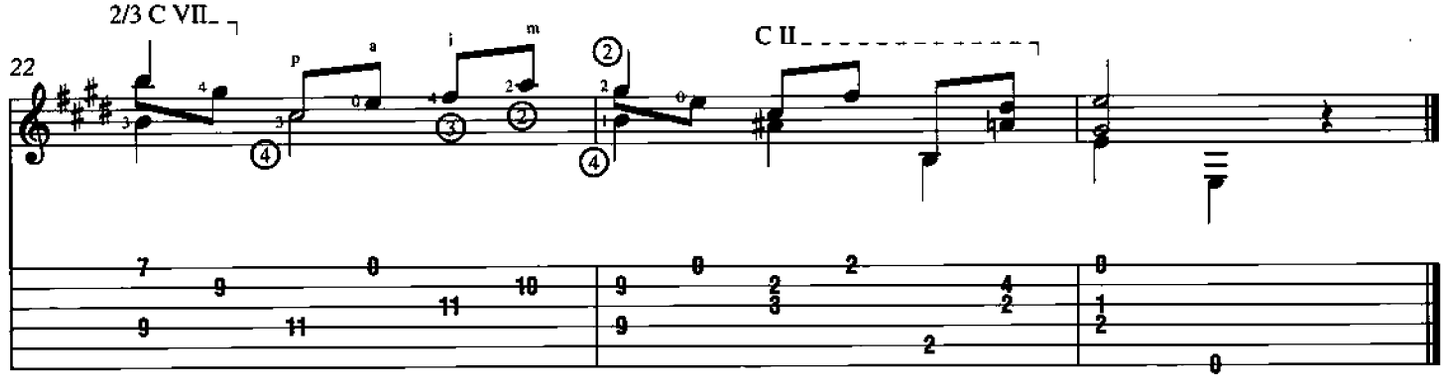

13
m
a
m
i

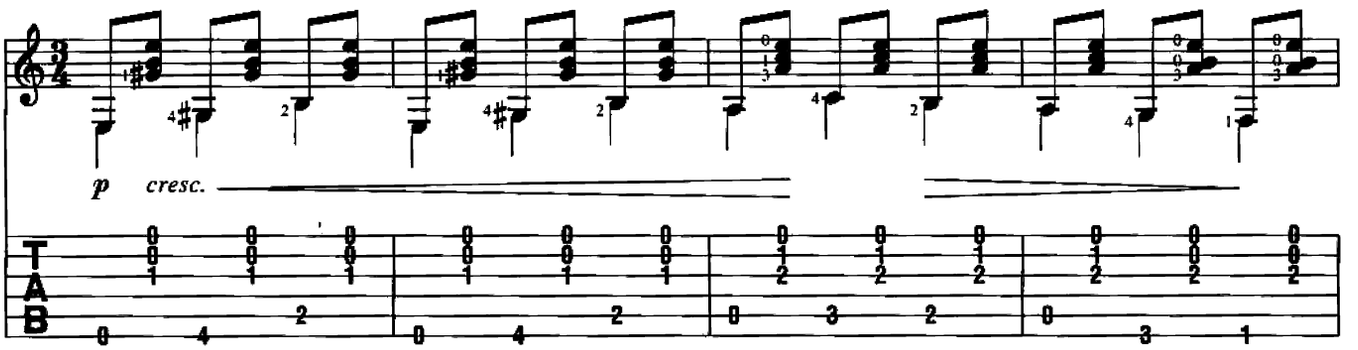

16

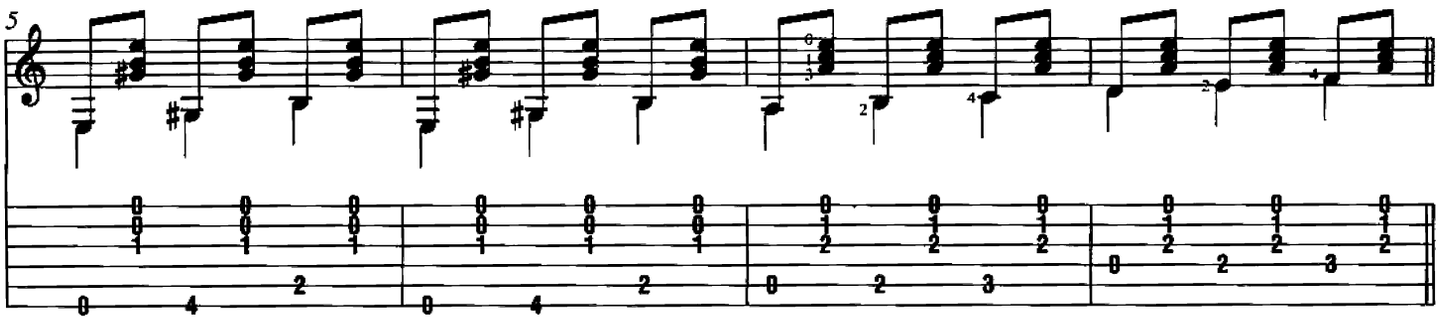

19
2/3 C IX
2/3 C VII

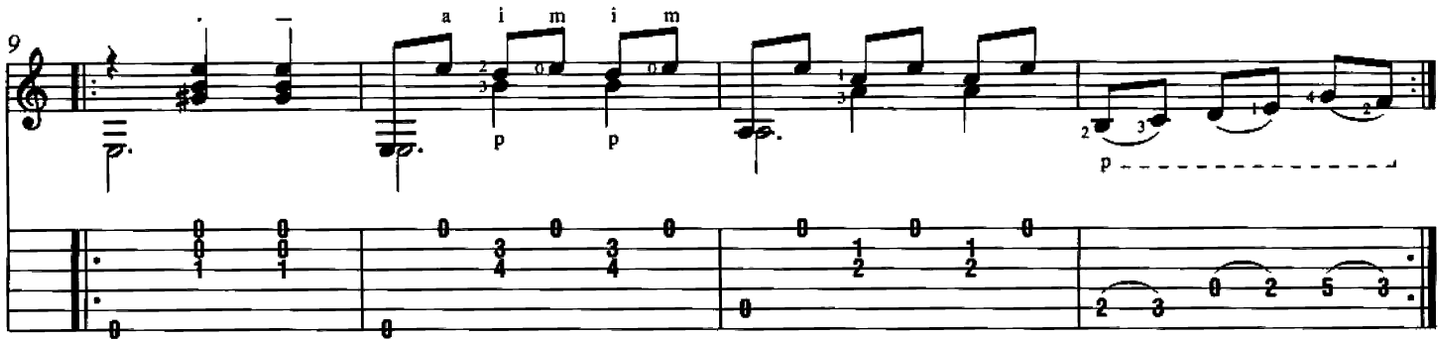

22
2/3 C VII
p
a
i
m
C II

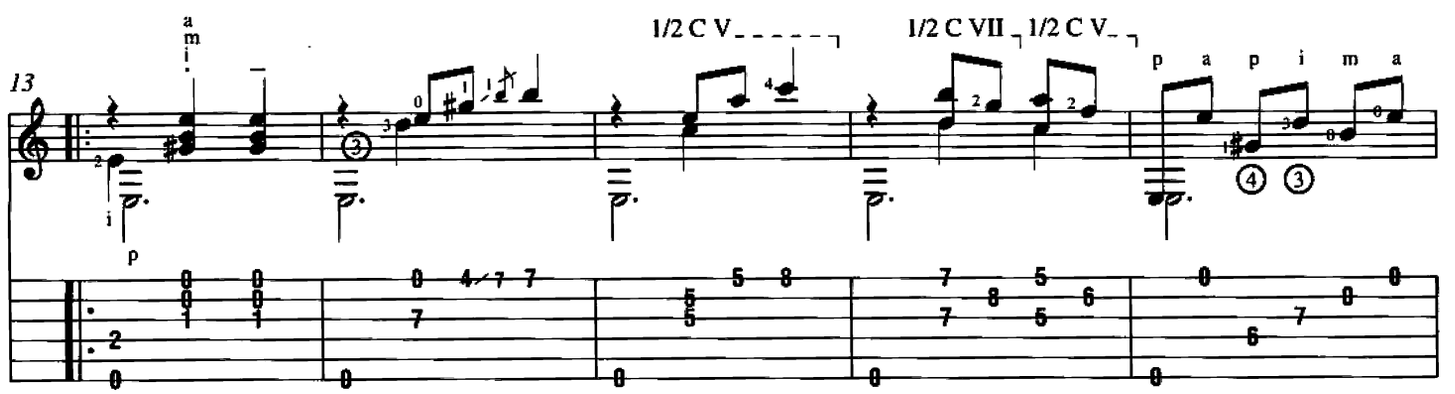
Malagueña

Written by Francisco Tárrega









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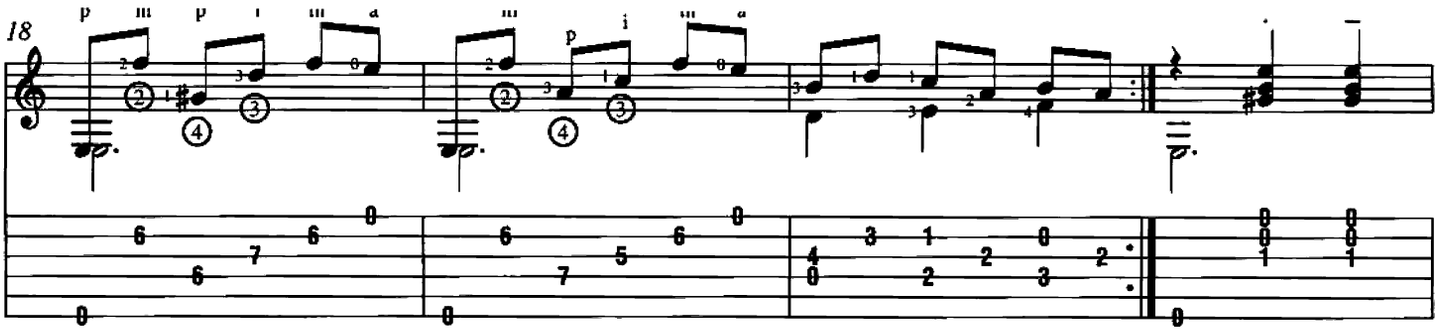
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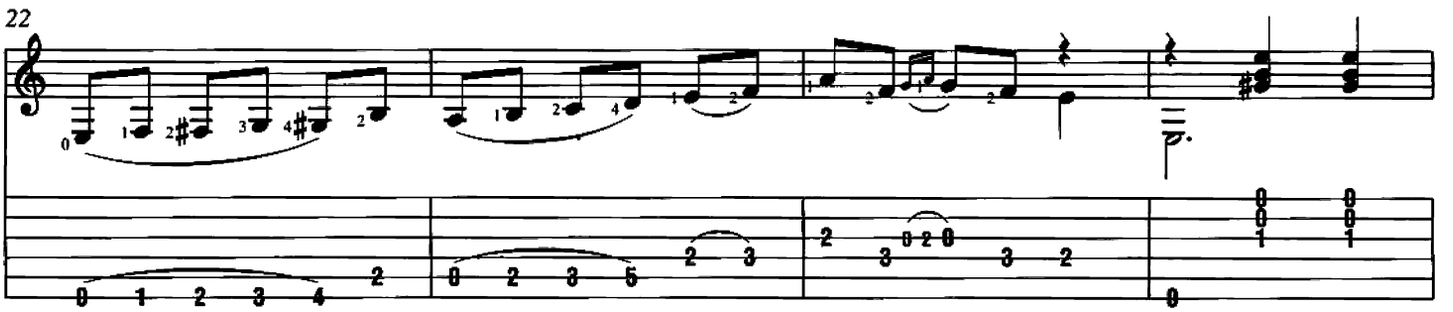
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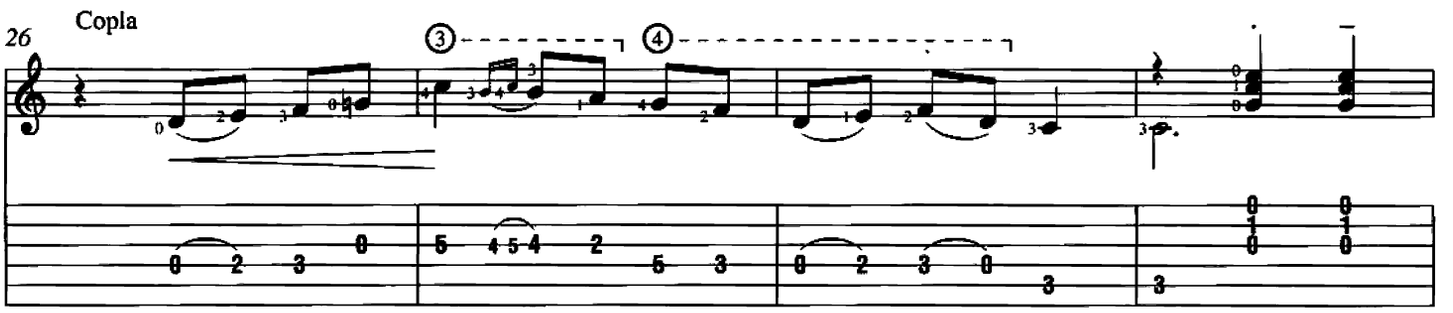
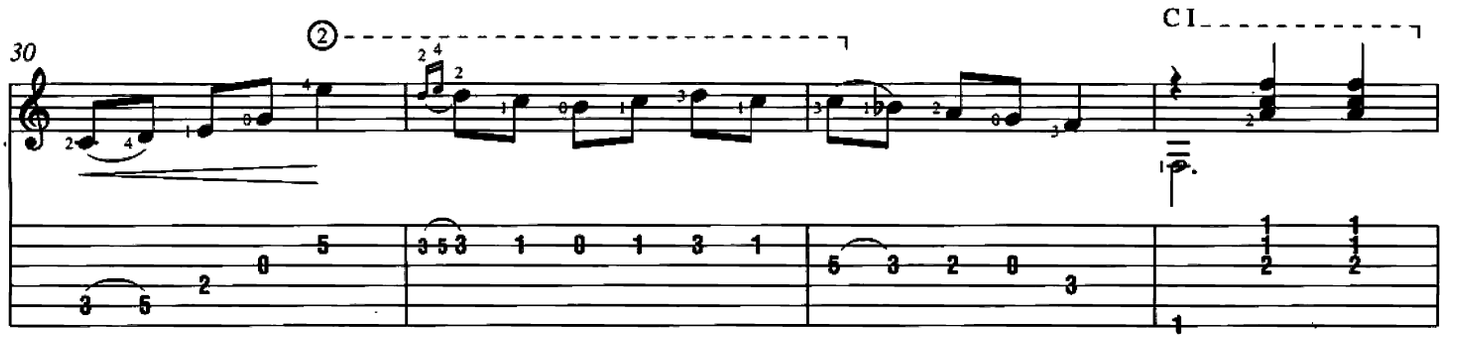
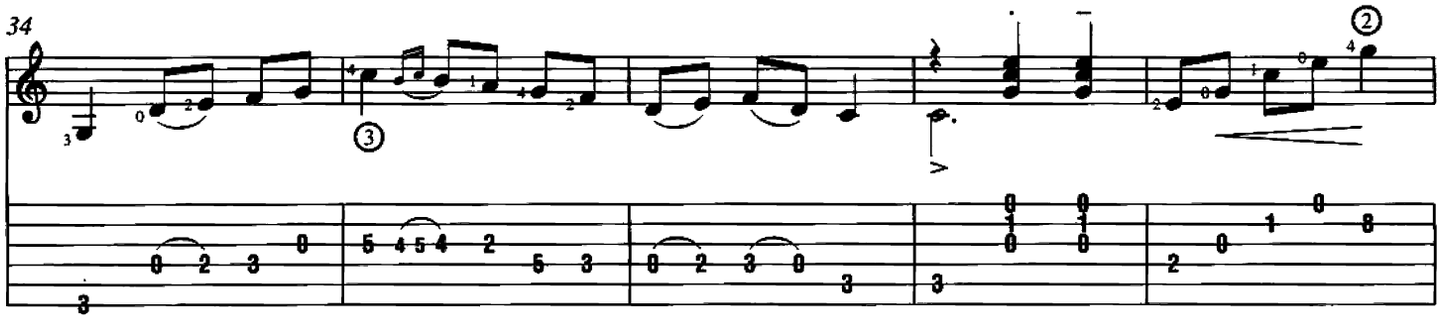

26
Copla


30
CI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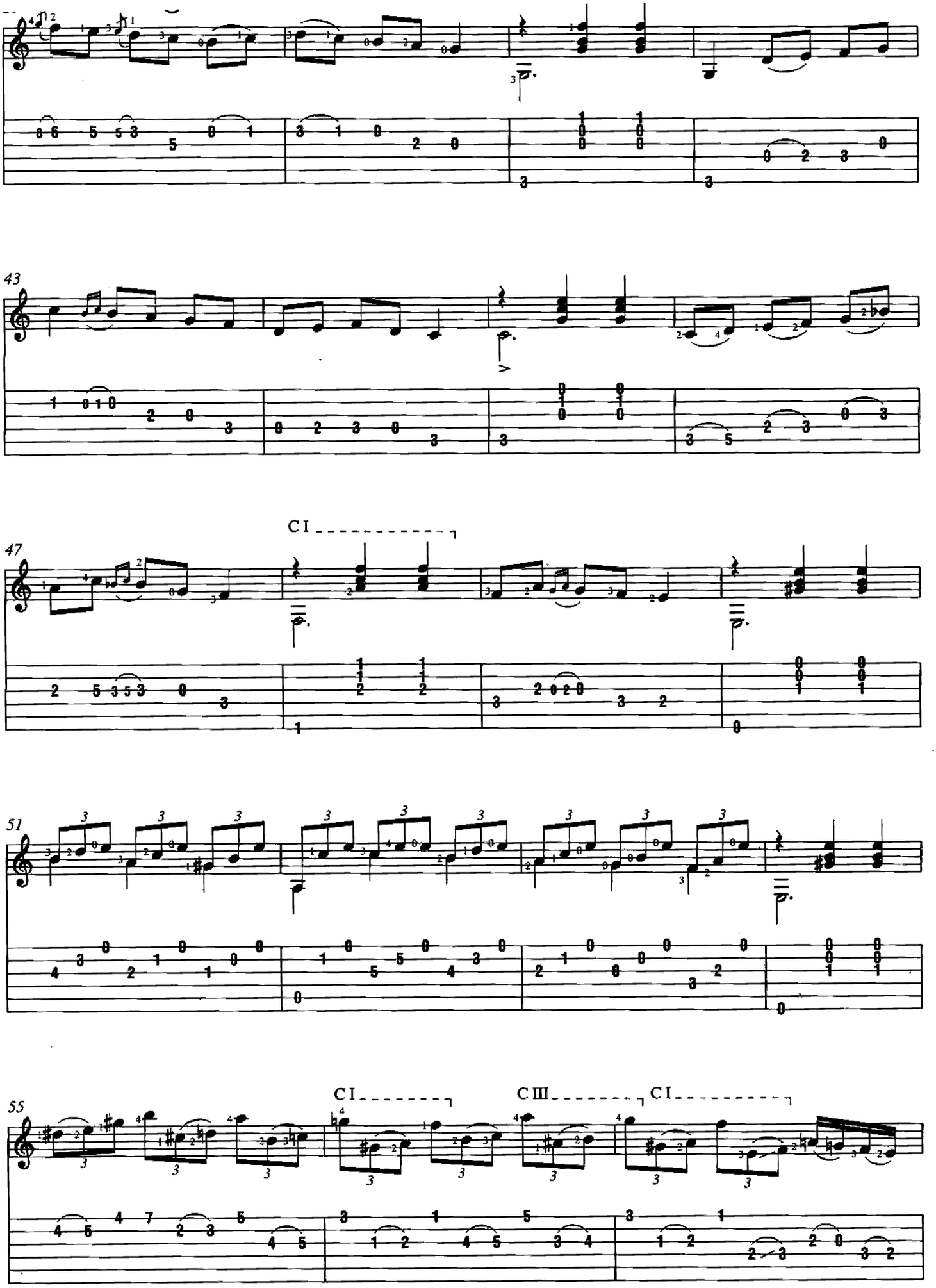
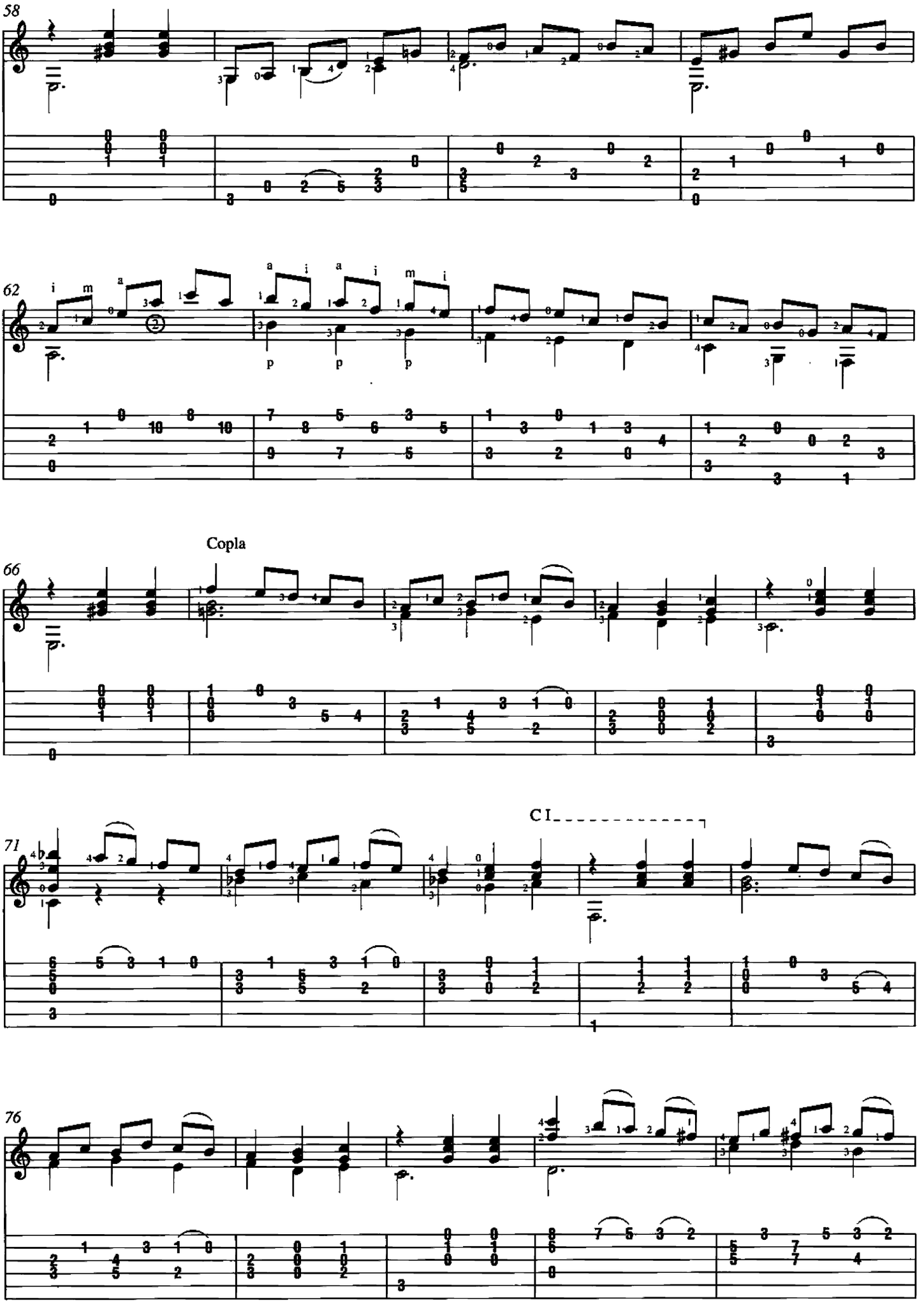
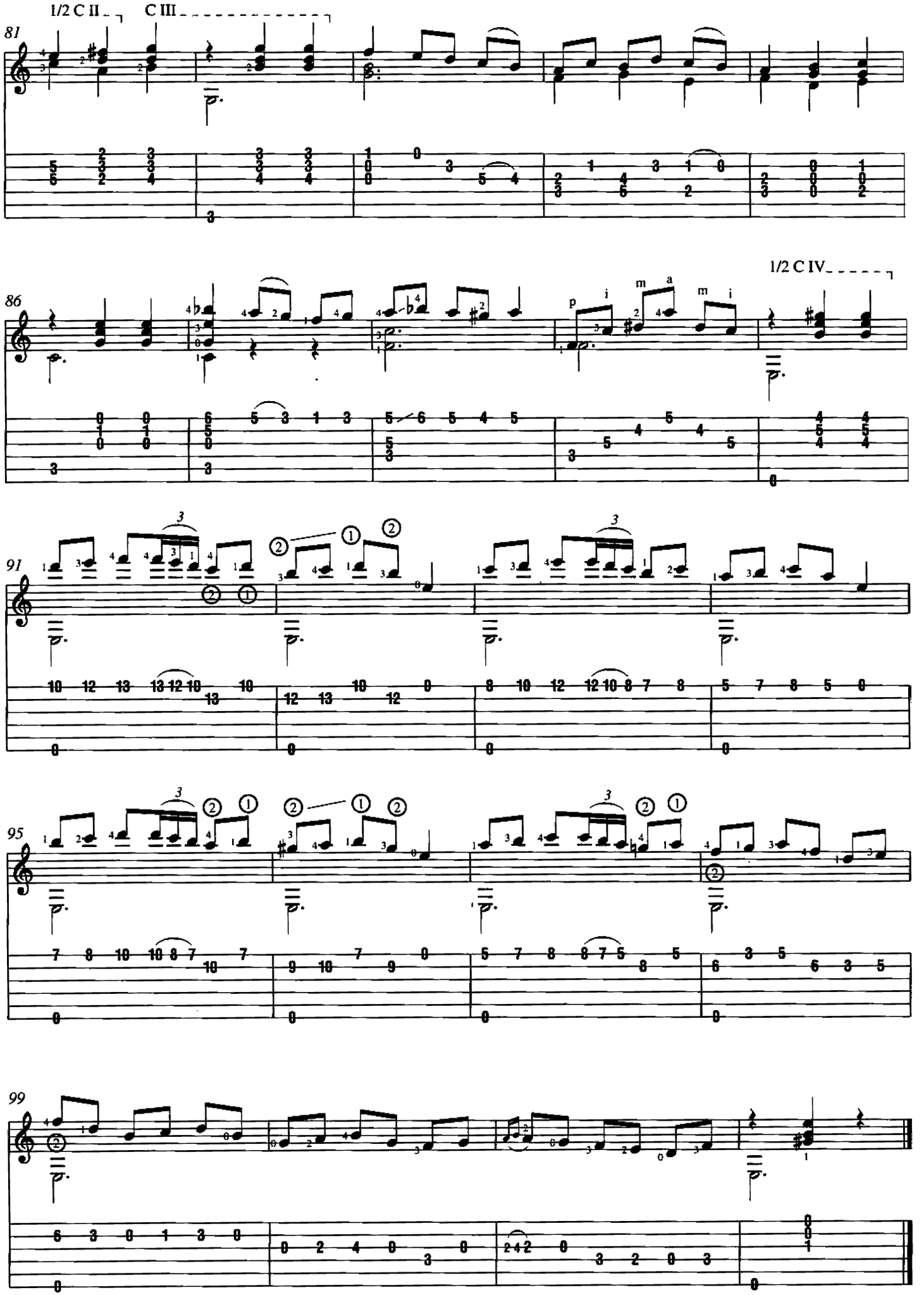

43
47
CI
51
55
CI
CIII
CI

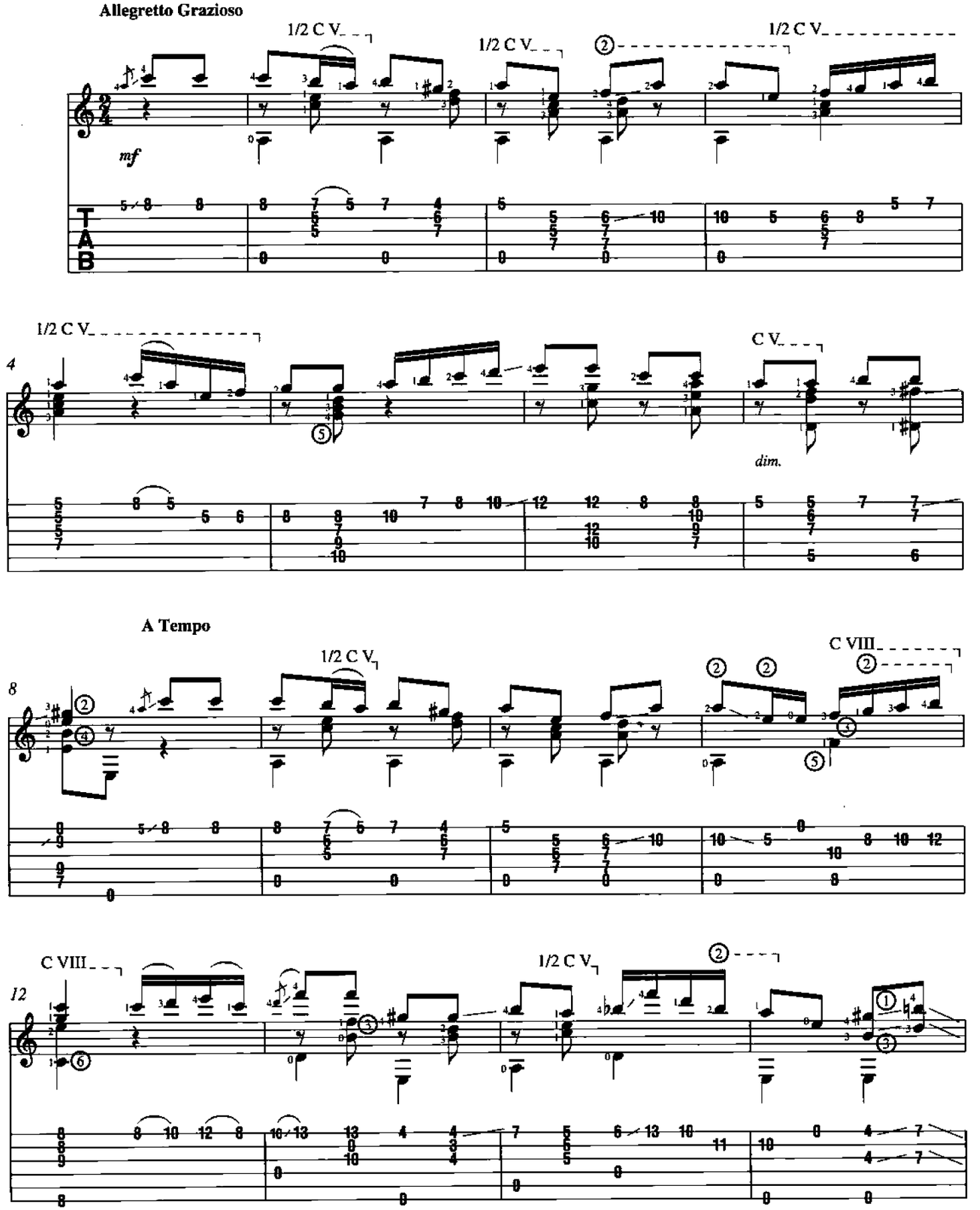

58
62
i m a
a i a i m i
p p p
Copla
66
71
CI
76


1/2 C II
C III
81
86
1/2 C IV
91
95
99

María

(Gavota)

Written by Francisco Tárrega



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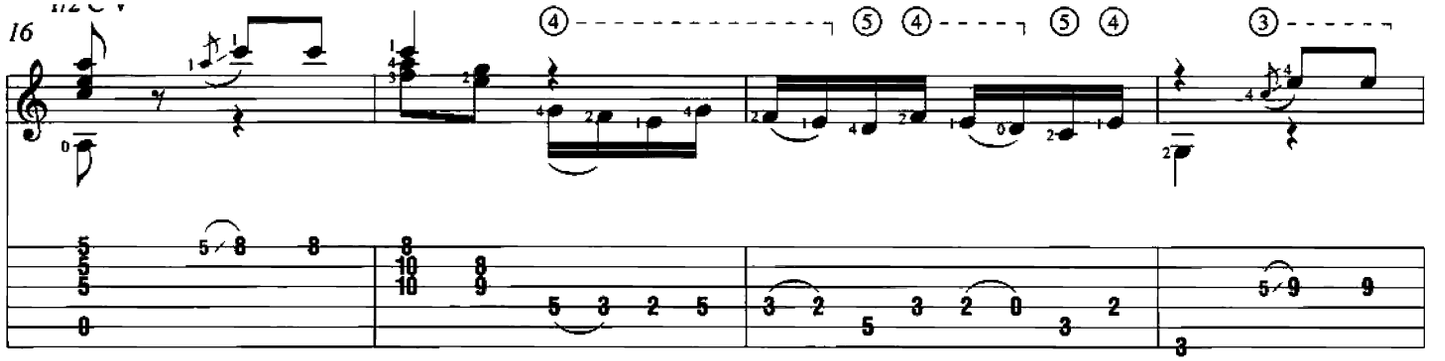
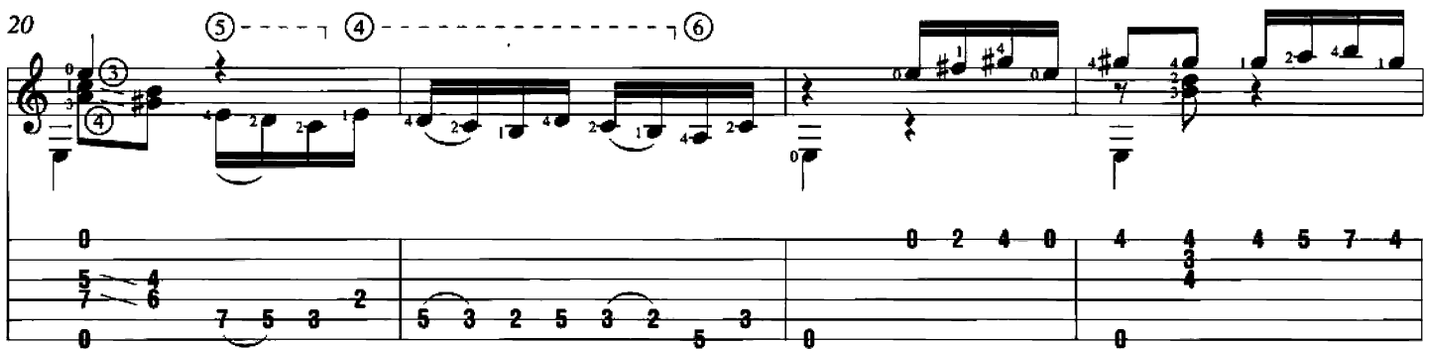
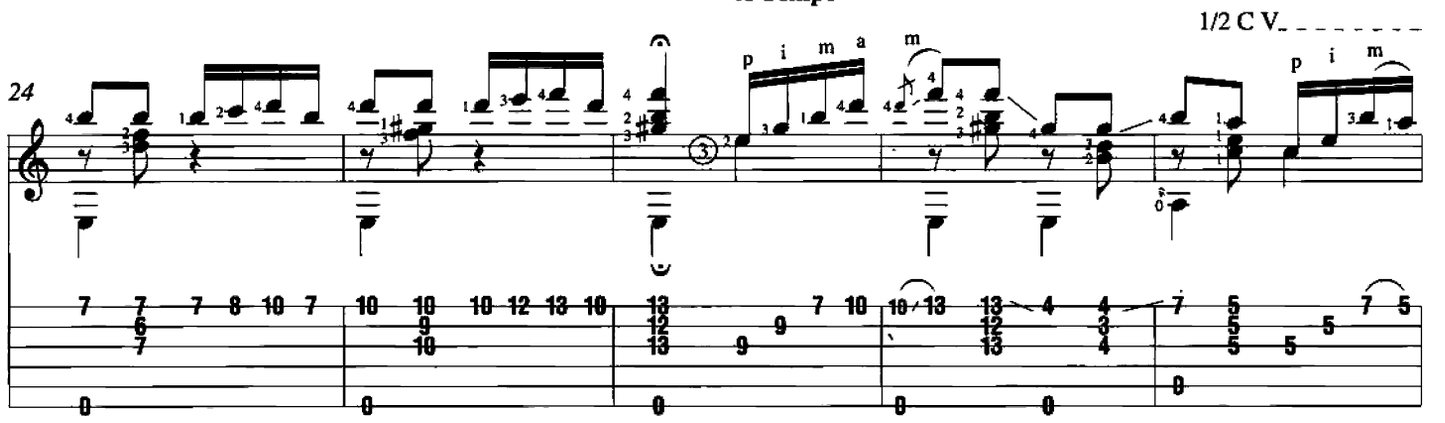
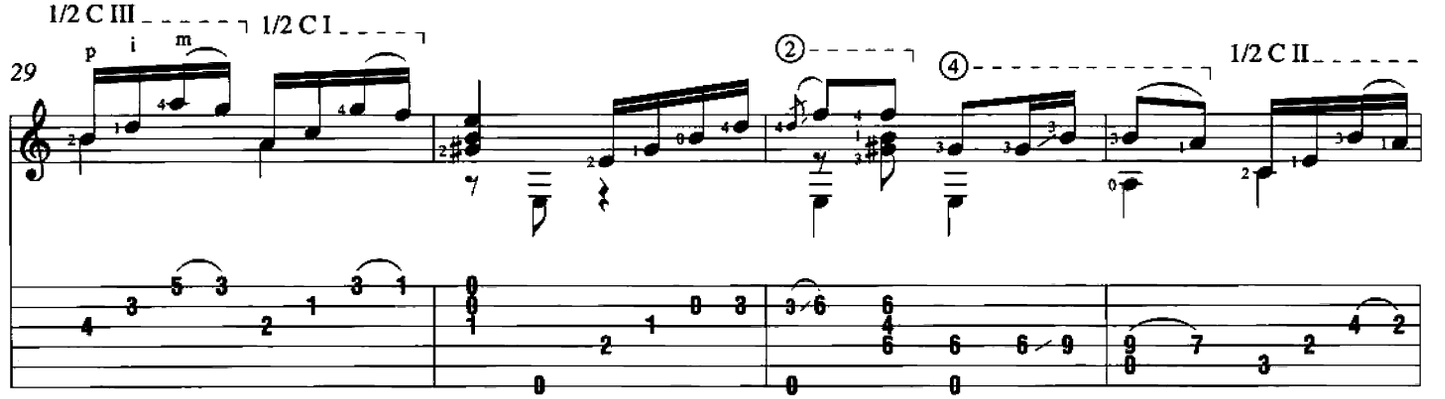
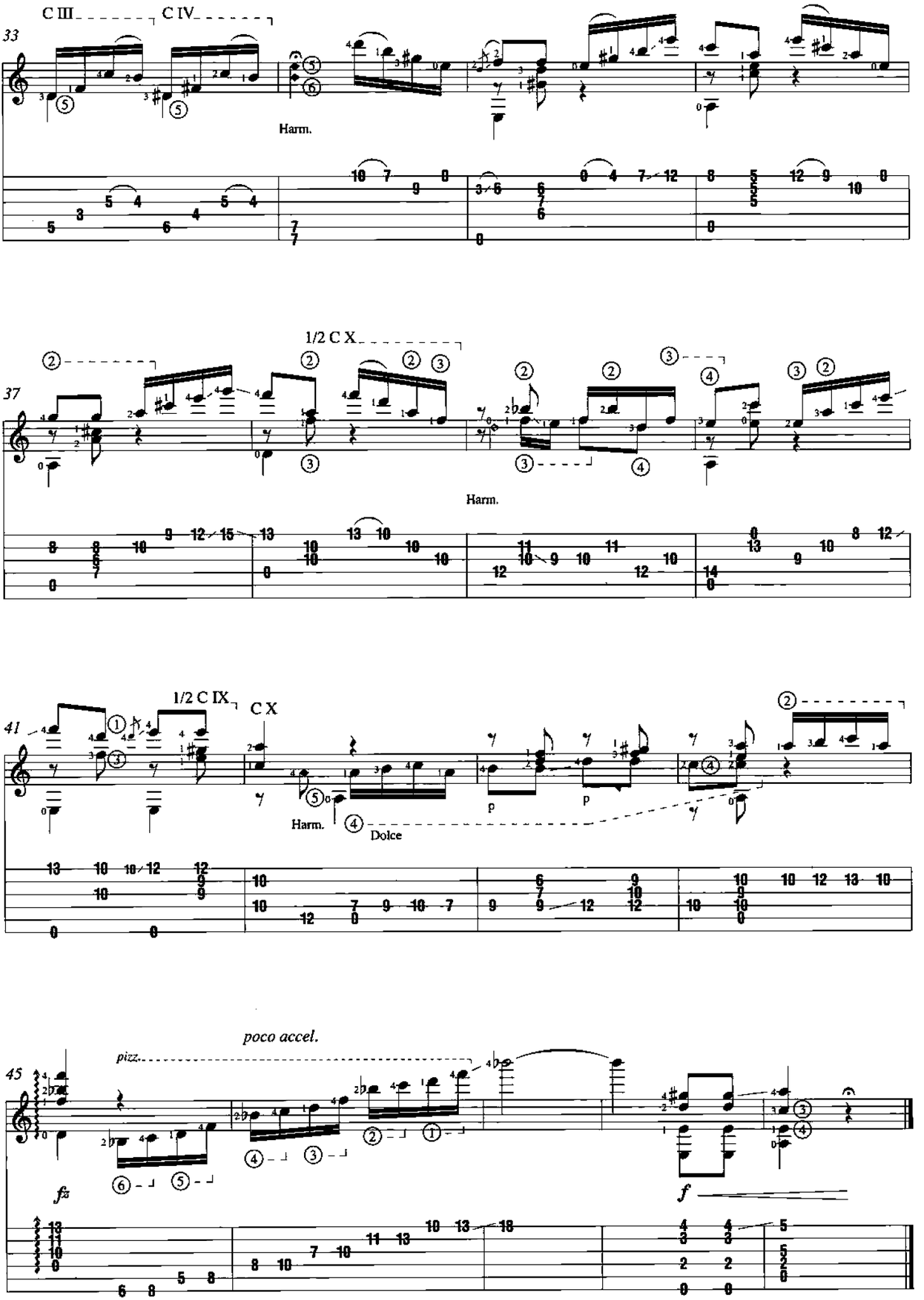




A Tempo



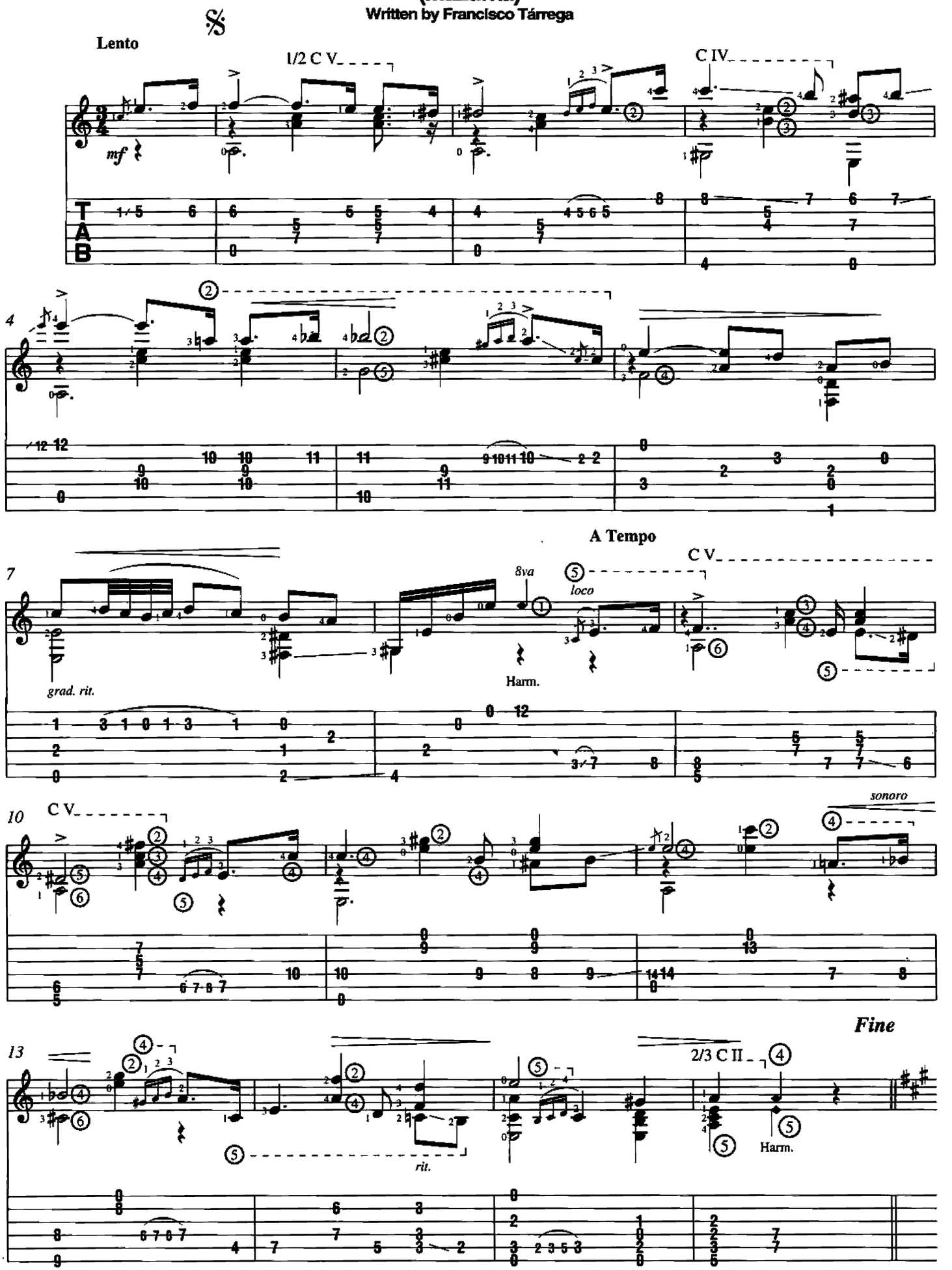



C III
C IV
33
Harm.
1/2 C X
37
Harm.
1/2 C IX
C X
41
Harm.
Dolce
p
p
poco accel.
pizz.
45
fz
f

Marieta

(Mazurka)

Written by Francisco Tárrega



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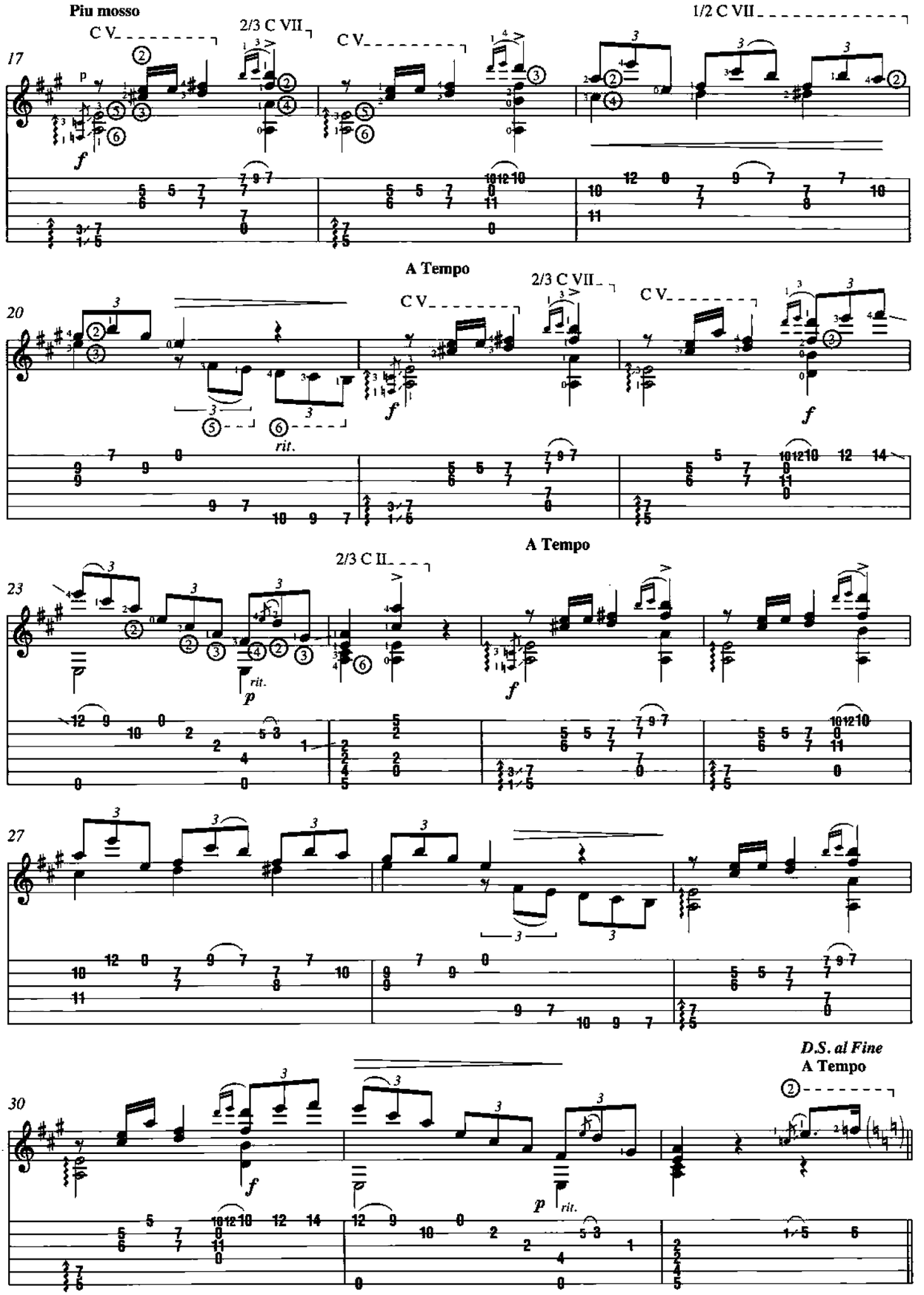
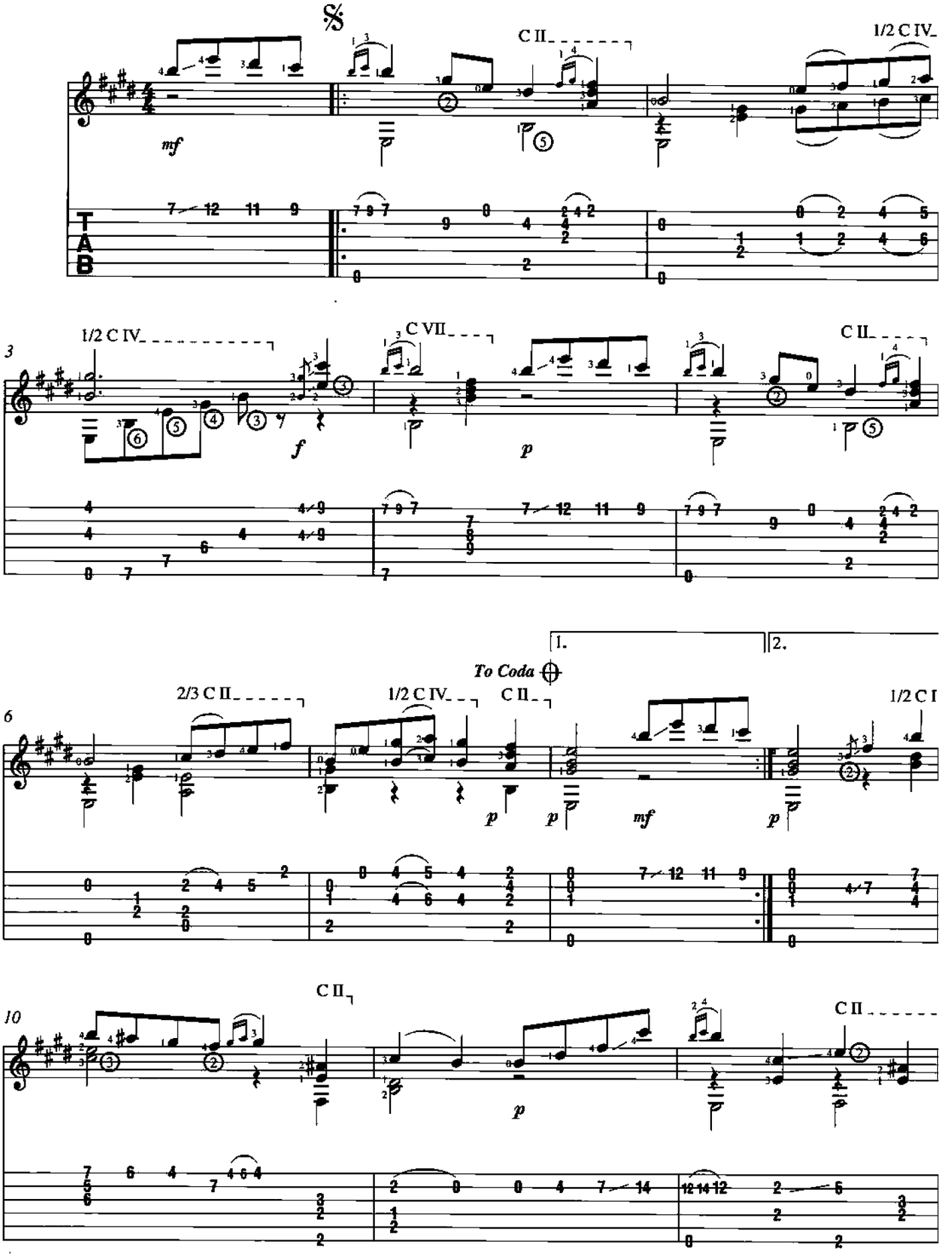

Piu mosso
C V
2/3 C VII
C V
1/2 C VII
17
A Tempo
2/3 C VII
C V
C V
20
rit.
A Tempo
2/3 C II
23
rit.
27
D.S. al Fine
A Tempo
30
rit.

Pavana

Written by Francisco Tárrega



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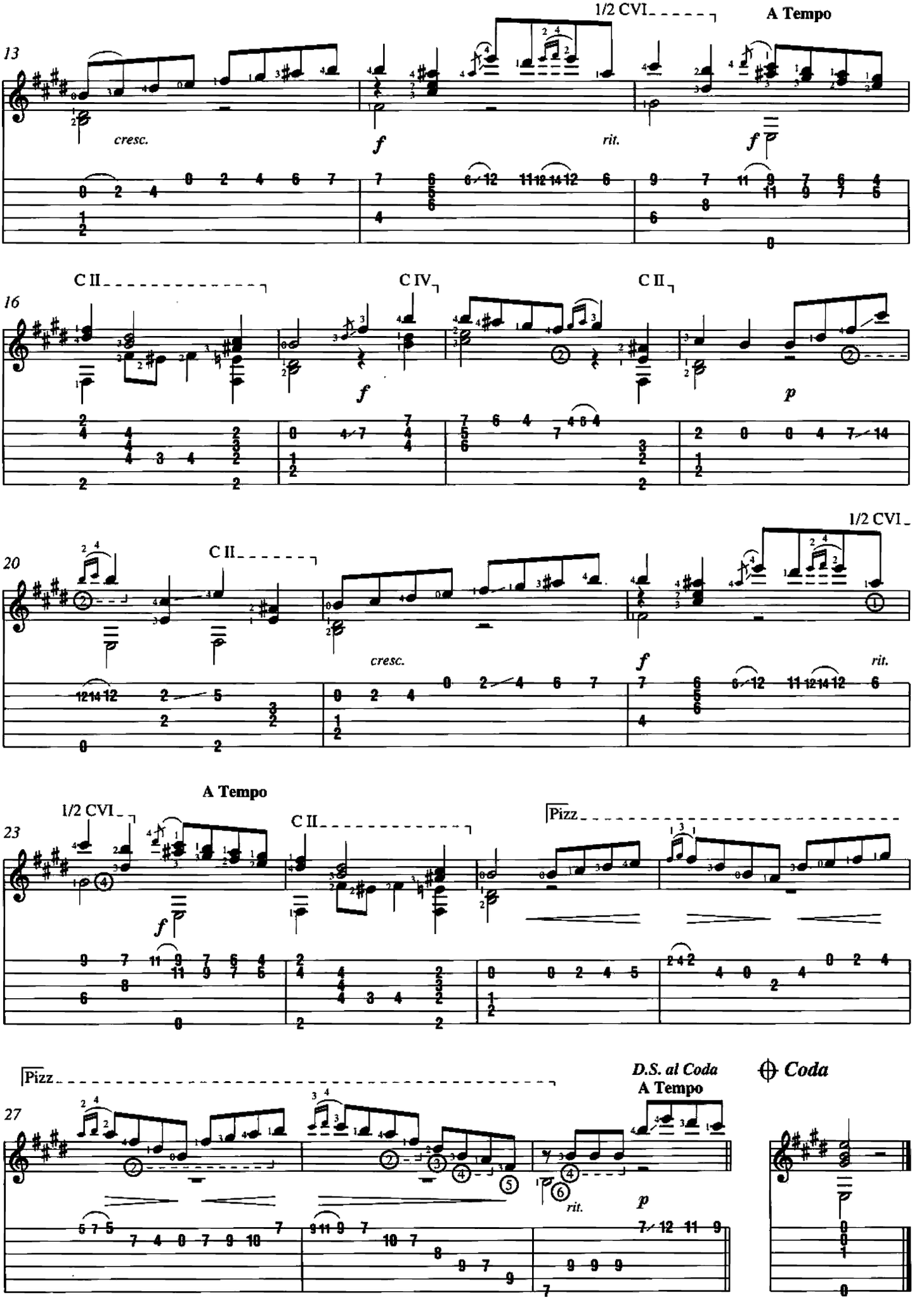
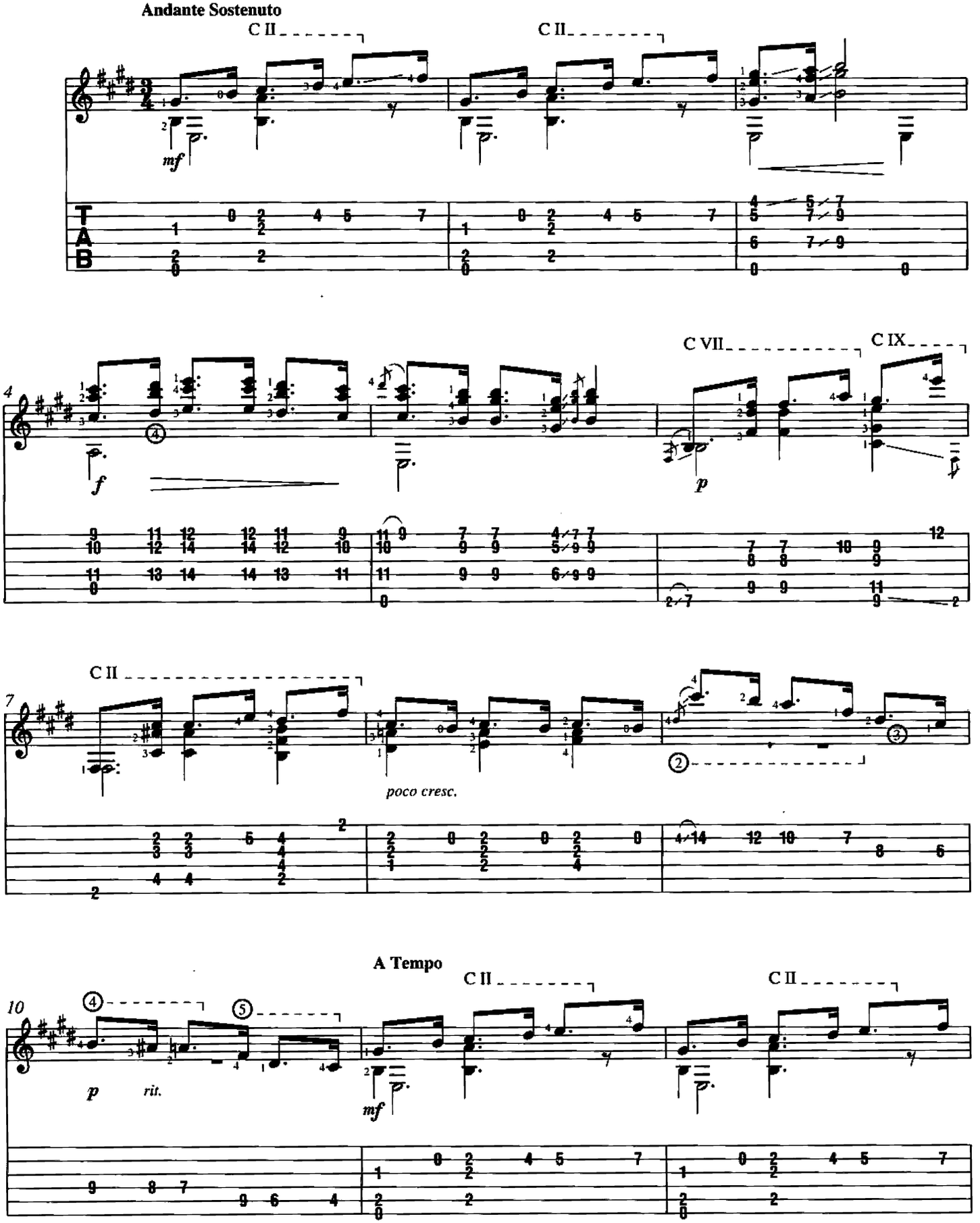

13
1/2 CVI
A Tempo
cresc.
f
rit.
f
16
C II
C IV
C II
f
p
20
C II
1/2 CVI
cresc.
f
rit.
23
A Tempo
1/2 CVI
C II
Pizz
f
27
Pizz
D.S. al Coda
A Tempo
Coda
rit.
p

Prelude

Written by Francisco Tárrega



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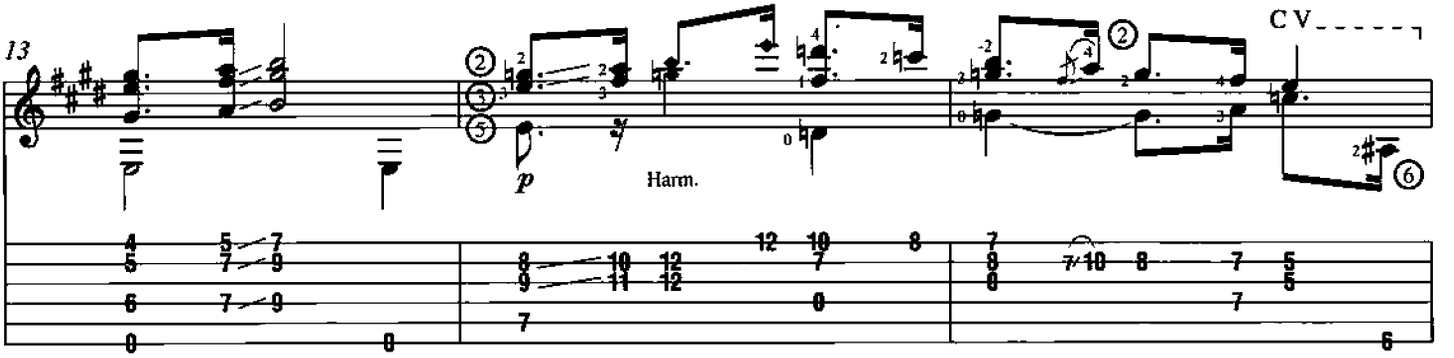
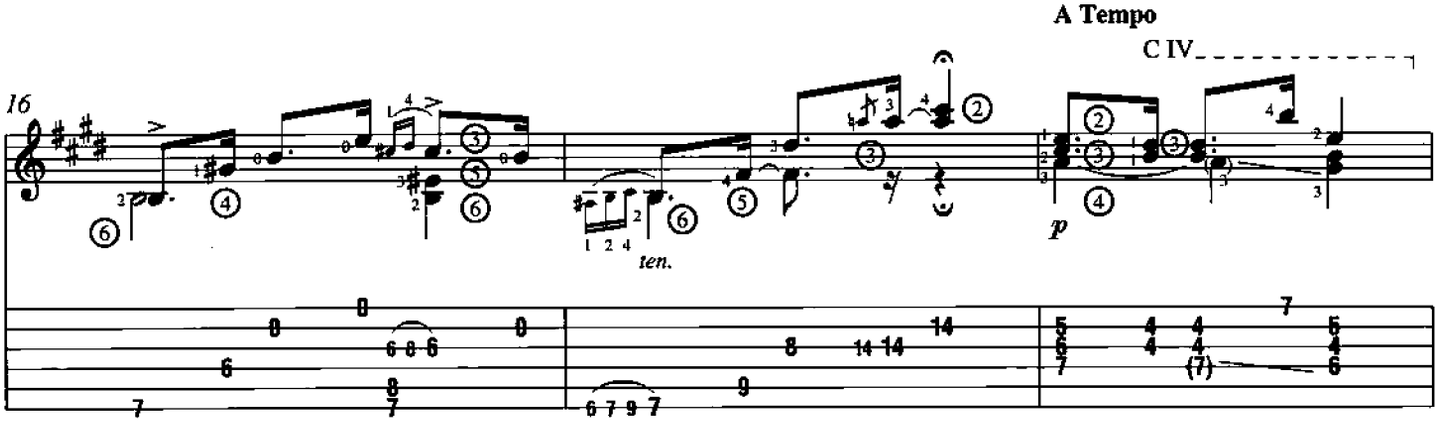
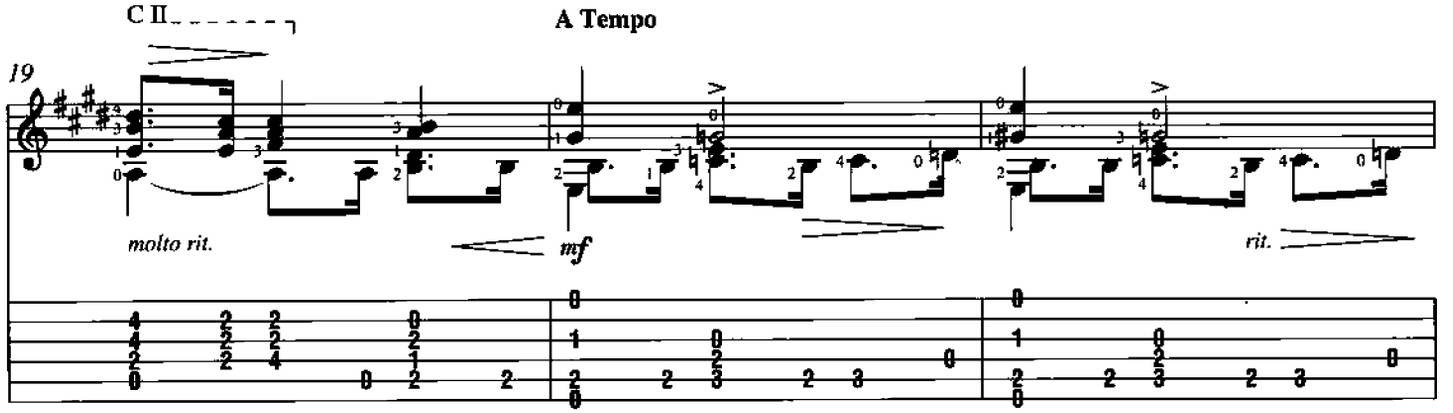
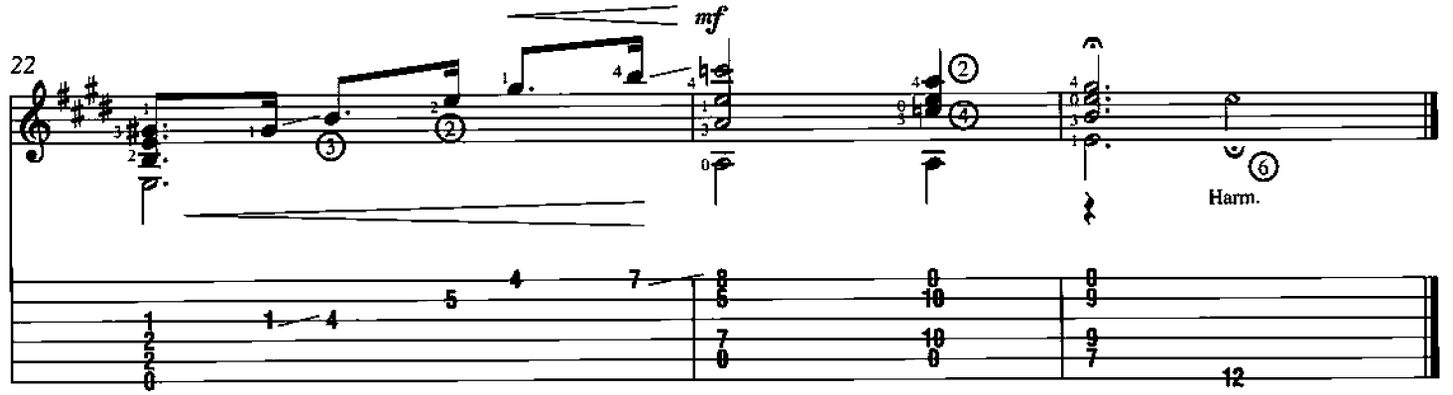

13
C V
p
Harm.

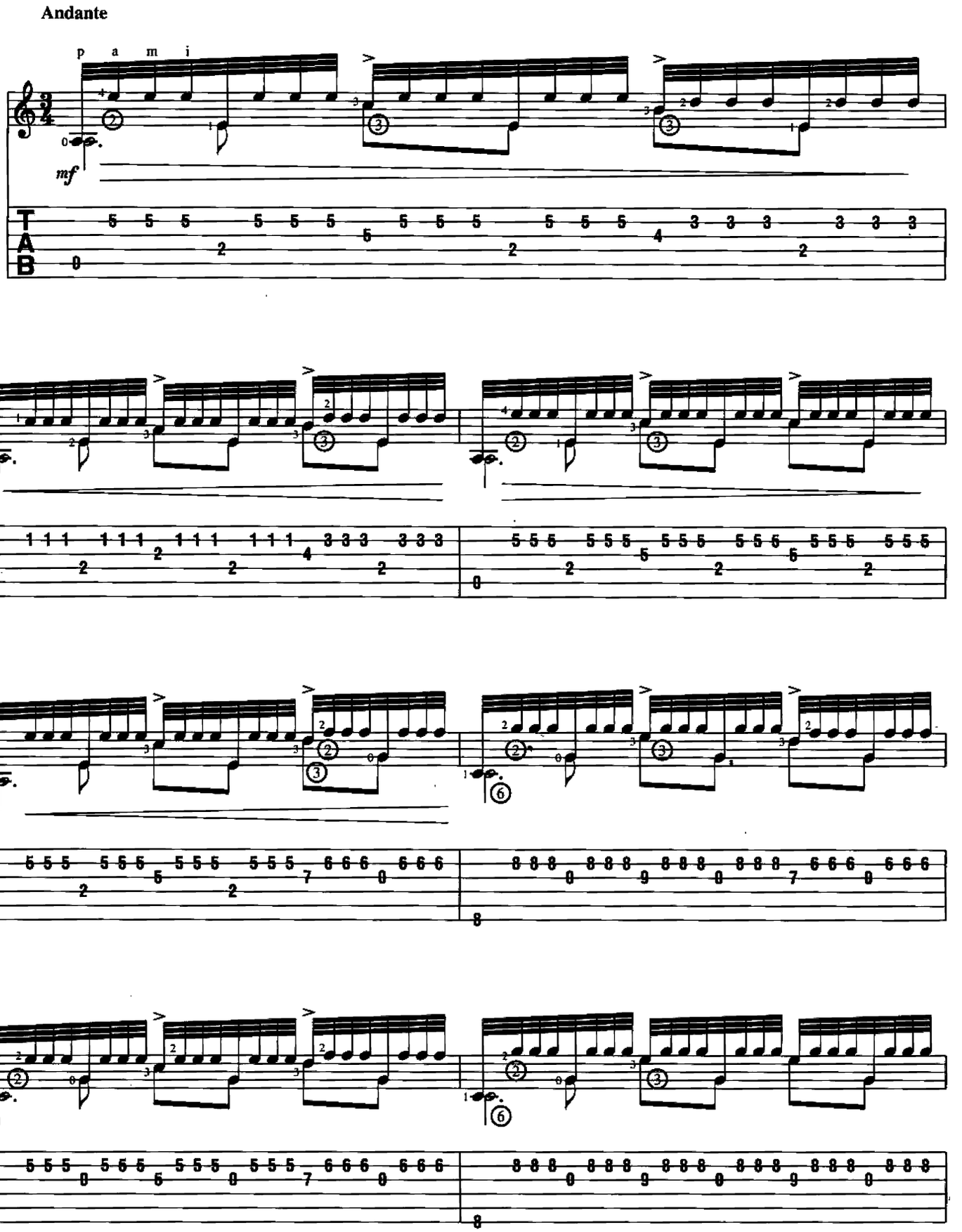

A Tempo
C IV
16
p
ten.


C II
A Tempo
19
molto rit.
mf
rit.


mf
22
Harm.

Recuerdos de la Alhambra

Written by Francisco Tárrega



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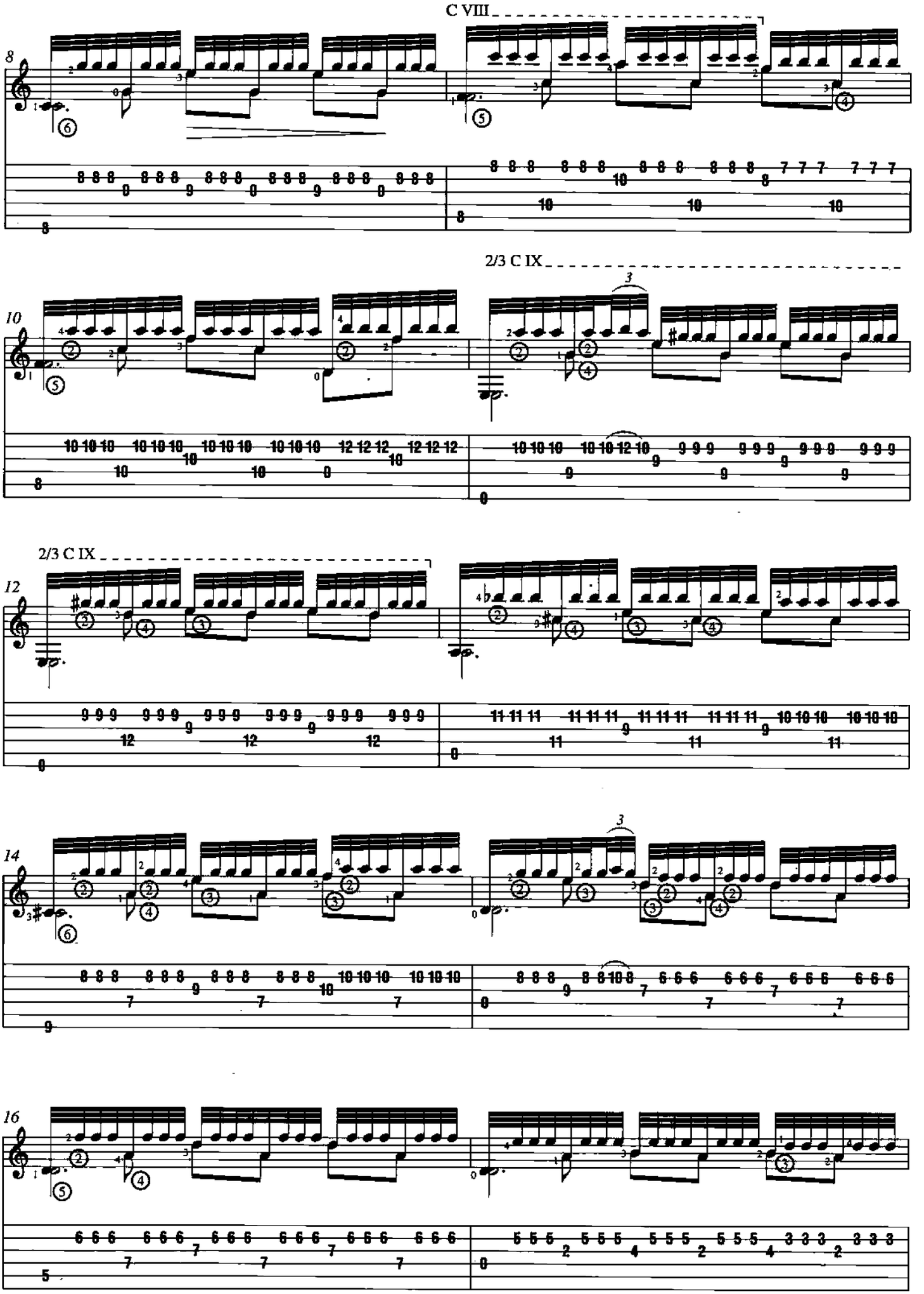
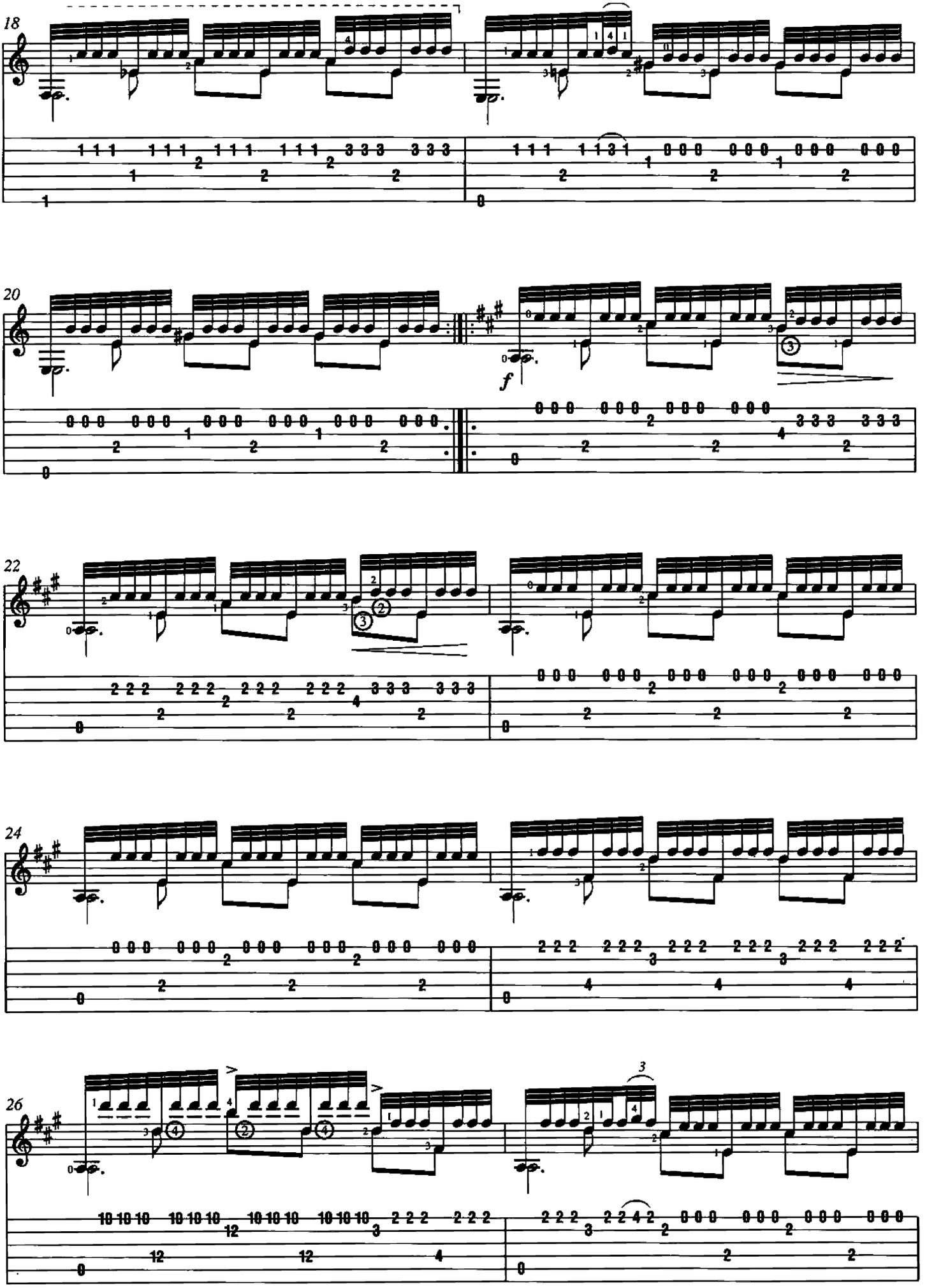
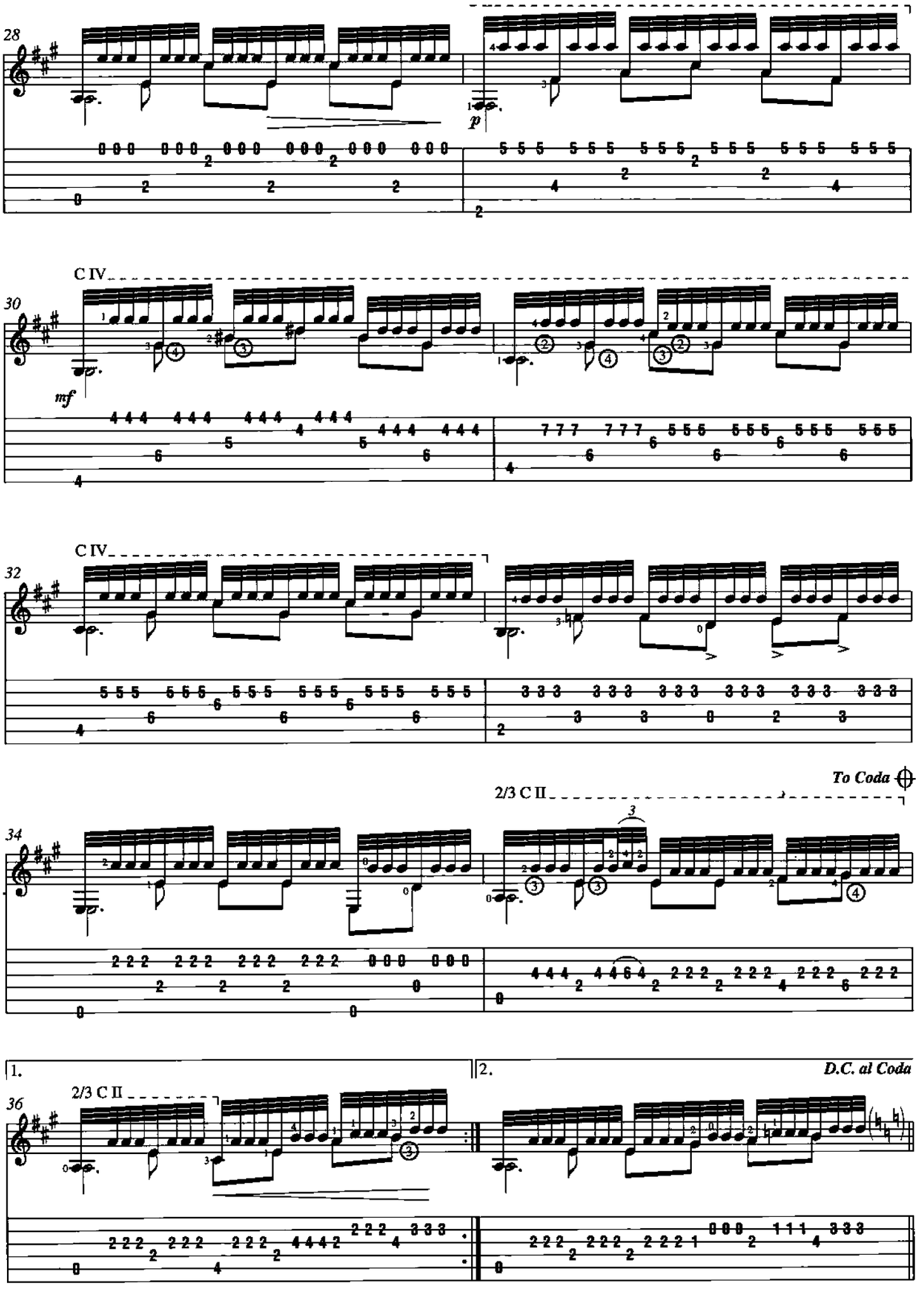
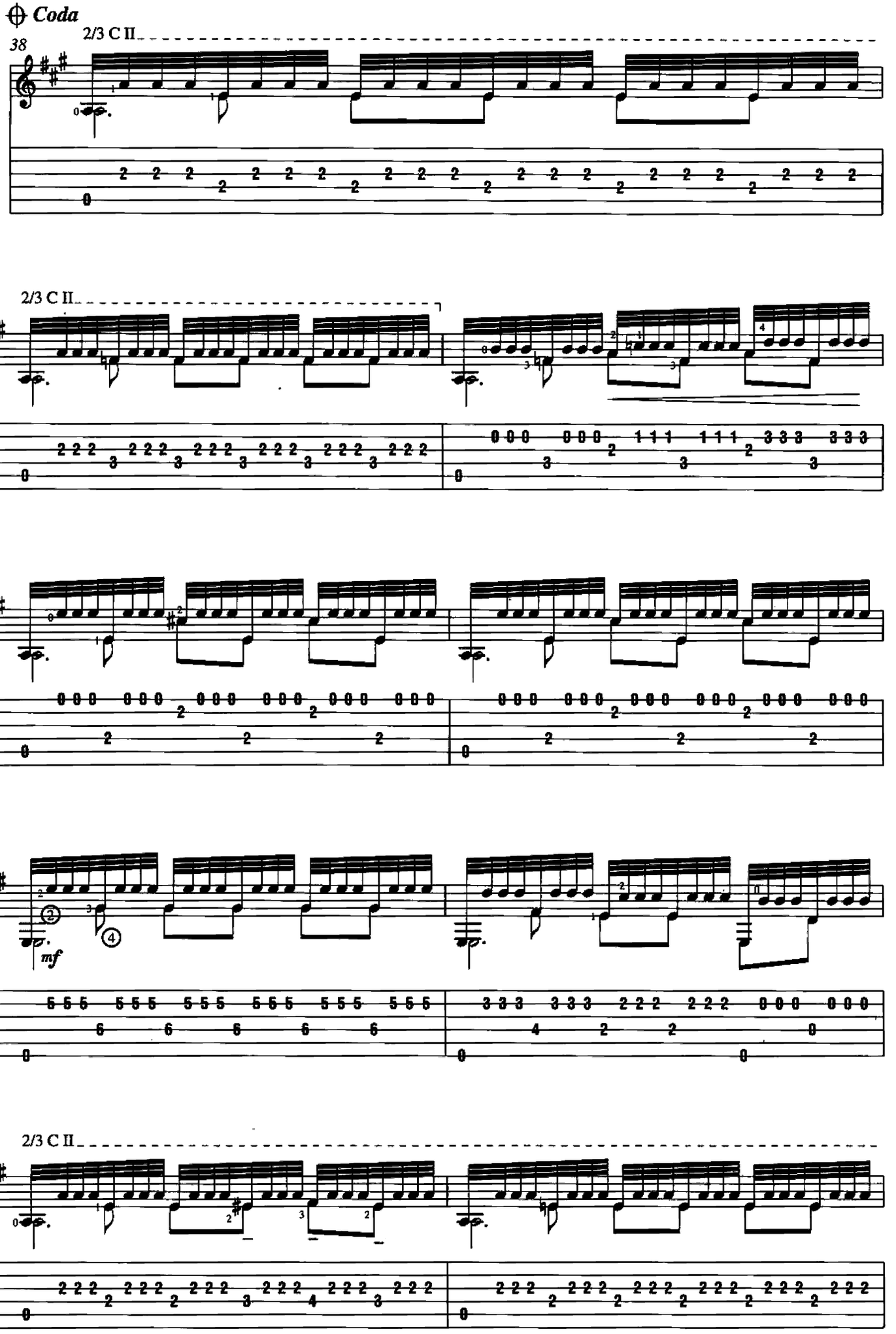
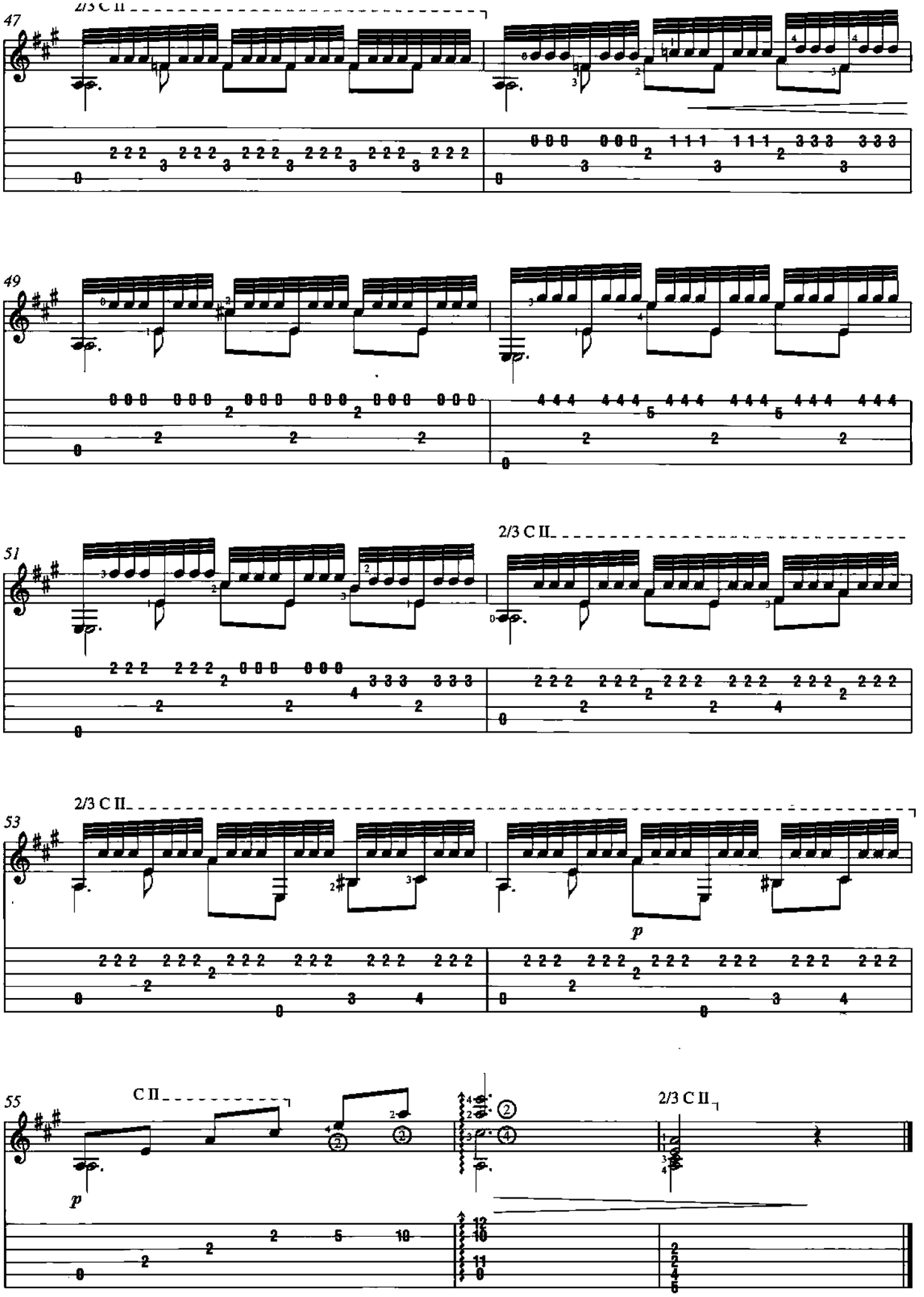

C VIII
8
2/3 C IX
10
2/3 C IX
12
14
16


18
20
f
22
24
26


28
p
C IV
30
mf
C IV
32
To Coda
2/3 C II
34
1.
2.
D.C. al Coda
2/3 C II
36

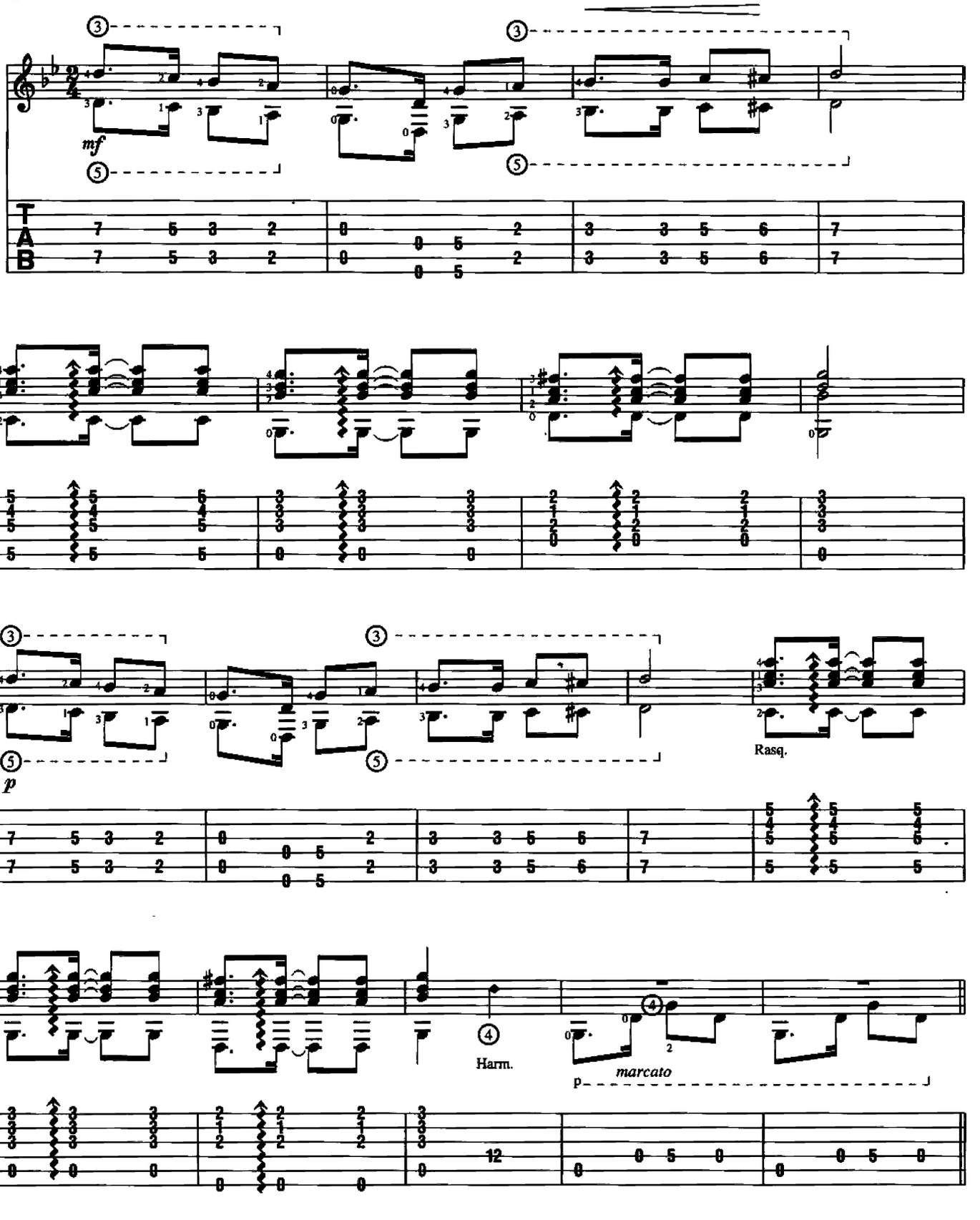

Coda
38
2/3 C II
39
2/3 C II
41
43
mf
45
2/3 C II


47
2/3 C II
49
51
2/3 C II
53
2/3 C II
p
55
C II
p
2/3 C II

Tango

Written by Francisco Tárrega

Tuning:
⑥= D ⑤= G ④= D ③= G ②= B ①= E



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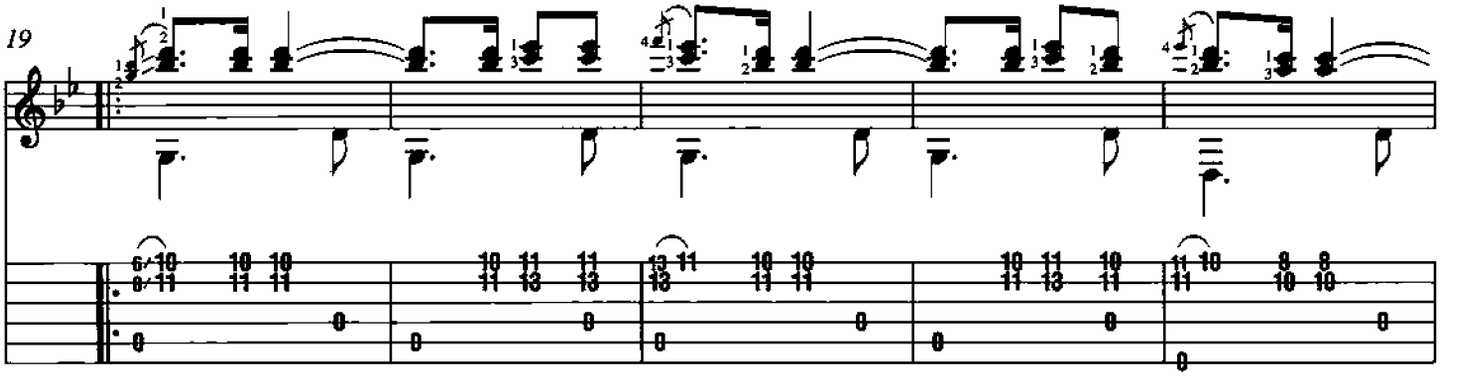
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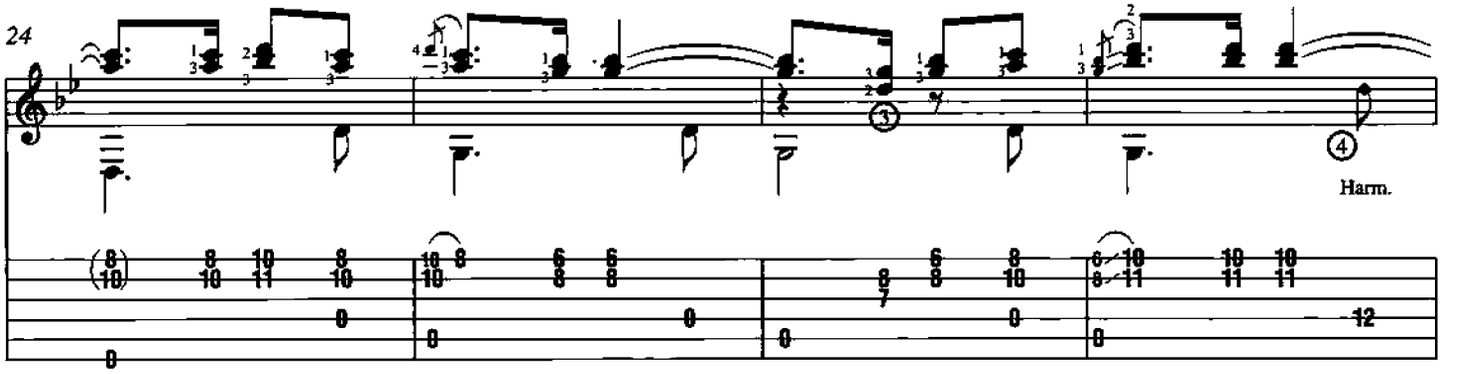
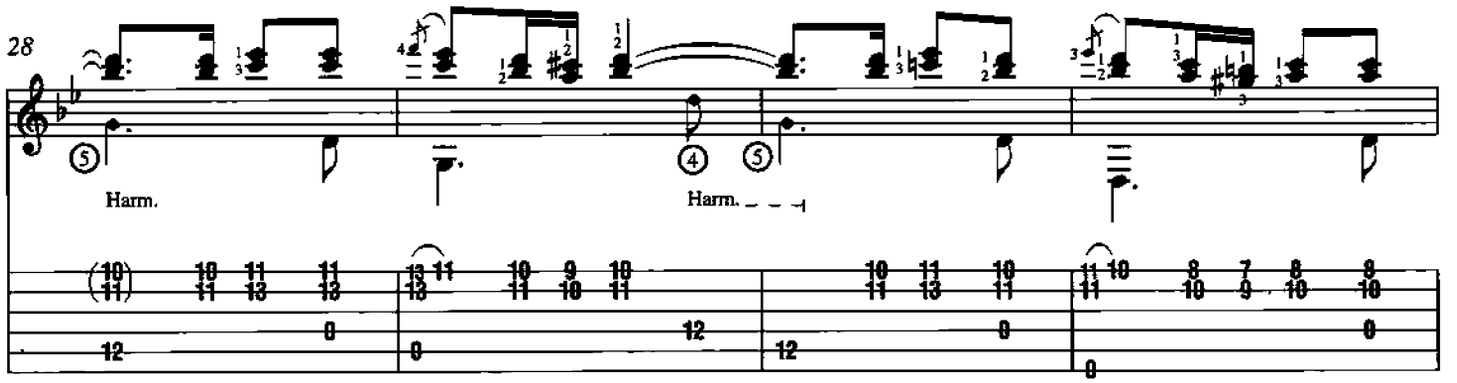
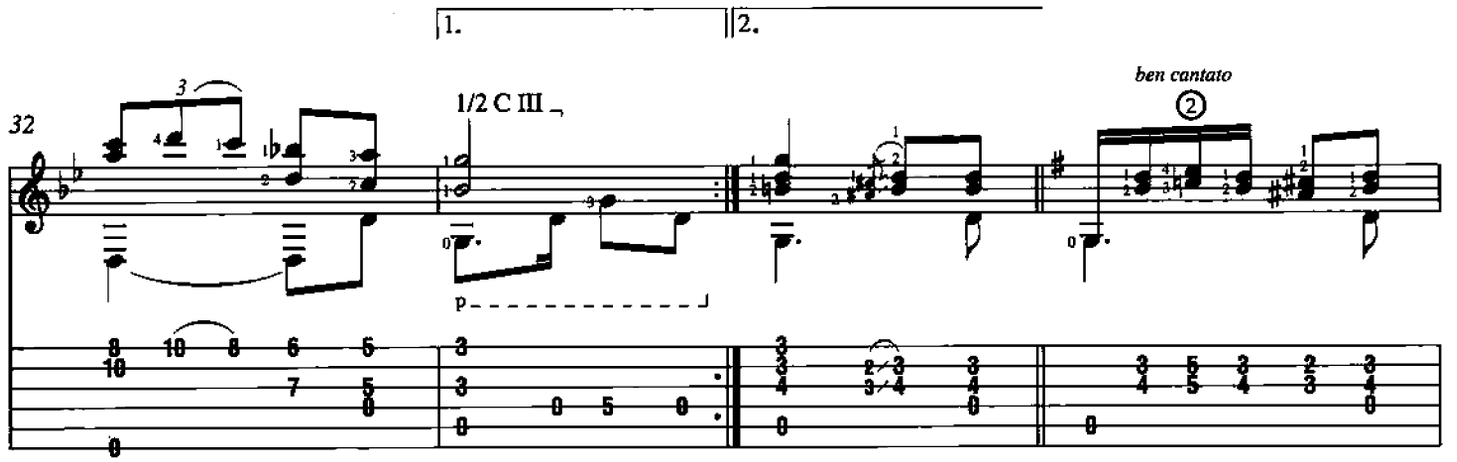
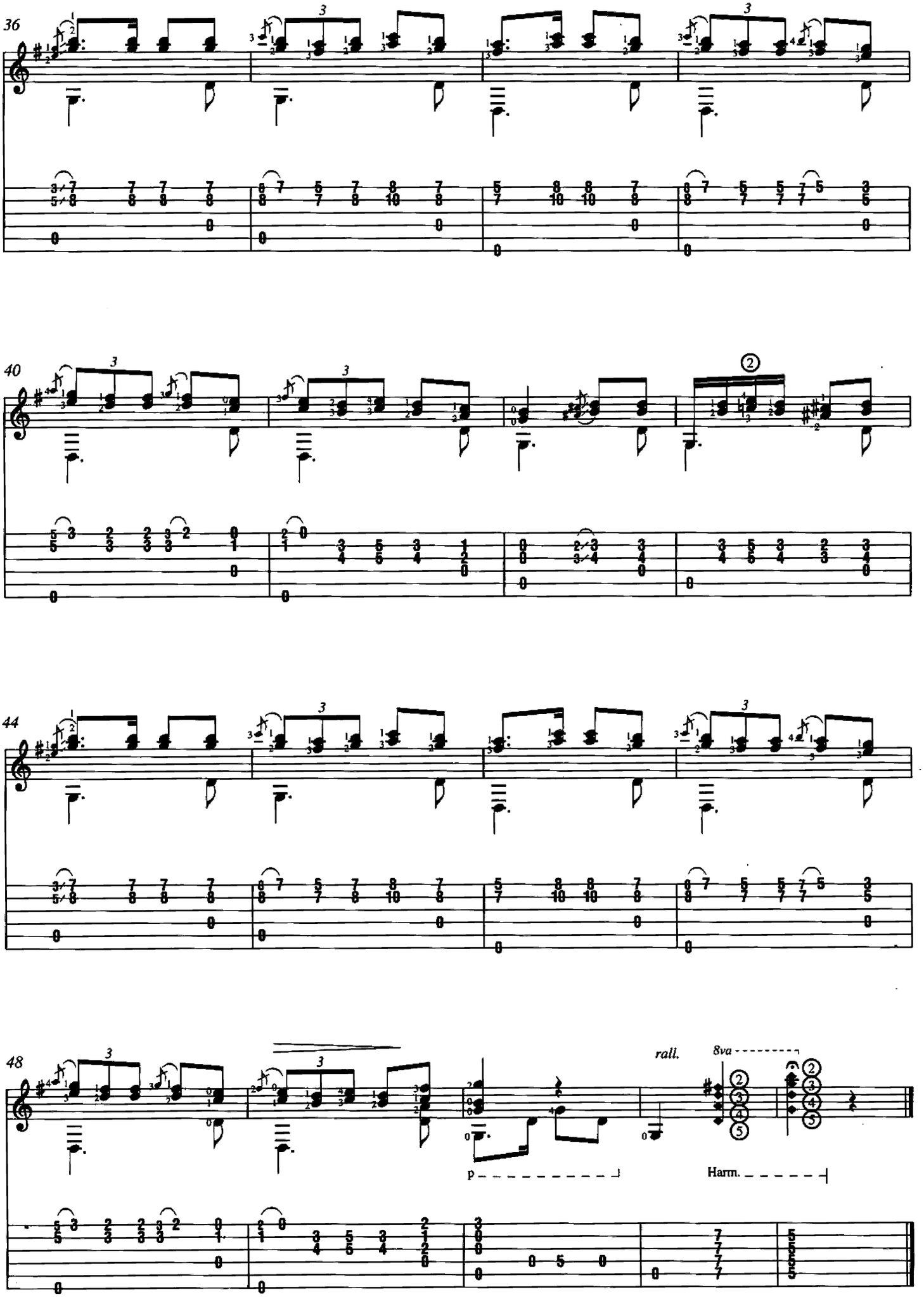

24
Harm.


28
Harm.
Harm.


1.
2.
32
1/2 C III
p
ben cantato


36
40
44
48
rall.
8va
p
Harm.

FRANCISCO TÁRREGA

(b.1852 Villareal, Spain - d.1909 Barcelona, Spain)

The pieces in this collection represent the genius of Francisco Tárrega, the "father" of the modern classical guitar. Each one of these compositions are classical guitar masterpieces, forming one of the greatest artistic and technical cornerstones of classical guitar repertoire. They represent the wide range of style, techniques, musical forms, and timbre that was the mastery of Tárrega. Even the shorter pieces, such as Lágrima, Pavana, and Prelude, although not technically virtuosic works, require a thoughtful approach and keen sense of timing to capture the dramatic shadings of the melodies and accompaniments.

Tárrega's longer pieces, such as Capricho Árabe, have these same musical challenges yet have further virtuosic demands. These compositions, as do most of his works, blend traditional Spanish melodies and rhythms with the Romantic style that was still so popular during Tárrega's time. The Mazurkas, María and Adelita, are reminiscent of the works of Chopin. Besides being a virtuoso guitarist, Tárrega was also an excellent pianist. Early in his career he often performed half of a concert on piano and the other half on guitar. This intimacy with the jewels of the piano repertoire influenced his own work as a composer, and undoubtedly inspired him to transcribe many compositions for the guitar by composers such as Chopin, Beethoven, Schubert, Mendelssohn, Handel, Bach, and others. The María (Gavota) and Gran Vals are suggestive of some of those composers, in both spirit and form.

Part of Tárrega's genius was his sophisticated and innovative approach to left hand fingering; blending melody and accompaniment throughout the fingerboard, thus bringing out the full range of tone colors and dynamic possibilities of the larger modern day guitar which became popular in Spain during Tárrega's lifetime.

As with all great composers, the bulk of Tárrega's compositions seem to place musical ideas rather than technical showmanship in the forefront. However, as exhibited in his Estudio Brillante and La Alborada (Musicbox), he shows that virtuosity and musical ideas can be best of friends. And, in the Gran Jota, he takes an extra leap reminiscent of Paganinni by stringing together a collection of themes and unashamedly displaying nearly every possible guitaristic effect. In perhaps his best-known work, Recuerdos de la Alhambra, Tárrega defines his magnificant contribution to classical guitar repertoire; although using the glimmering tremolo technique, he never allows the technique itself it to overshadow the absolutely stunning Spanish melody.

Francisco Tárrega – composer, guitarist, pianist, and teacher. He created an artistic legacy that not only profoundly influenced his contemporaries, but one which has left an indelible mark on each succeeding generation of guitarists.

PAUL HENRY

Paul Henry is a concert and recording artist based in the Chicago area, and is on the faculty of the Chicago Musical College of Roosevelt University. As a soloist he has concertized throughout the United States and Europe.

His recording credits include *The Virtuoso Guitar of Spain and Latin America* (Centaur Records), *The Romance of Spain*, and *Dances and Dreams* (Cadenza Classics). Among Paul henry's other contributions are his edition and recording of the *Twenty-Five Melodic Etudes, Op. 60* by Mateo Carcassi, and his stunning recording of the prestigious *Twenty Studies for Guitar* by Fernando Sor, Segovia edition (both available as book/CD packages from Hal Leonard Corporation).

THE FRANCISCO TÁRREGA COLLECTION

CONSIDERED THE FATHER OF THE MODERN CLASSICAL GUITAR, FRANCISCO TÁRREGA REVOLUTIONIZED GUITAR TECHNIQUE AND COMPOSED A WEALTH OF MUSIC THAT WILL BE A CORNERSTONE OF CLASSICAL GUITAR REPERTOIRE FOR CENTURIES TO COME. HERE ARE 14 OF HIS MOST OUTSTANDING PIECES, EACH EDITED AND PERFORMED BY VIRTUOSO, PAUL HENRY.

ADELITA (MAZURKA)

CAPRICHO ÁRABE (SERENATA)

ESTUDIO BRILLANTE

GRAN VALS

GRAN JOTA

LA ALBORADA (CAJITA DE MUSICA)

LÁGRIMA

MALAGUEÑA

MARÍA (GAVOTA)

MARIETA (MAZURKA)

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