

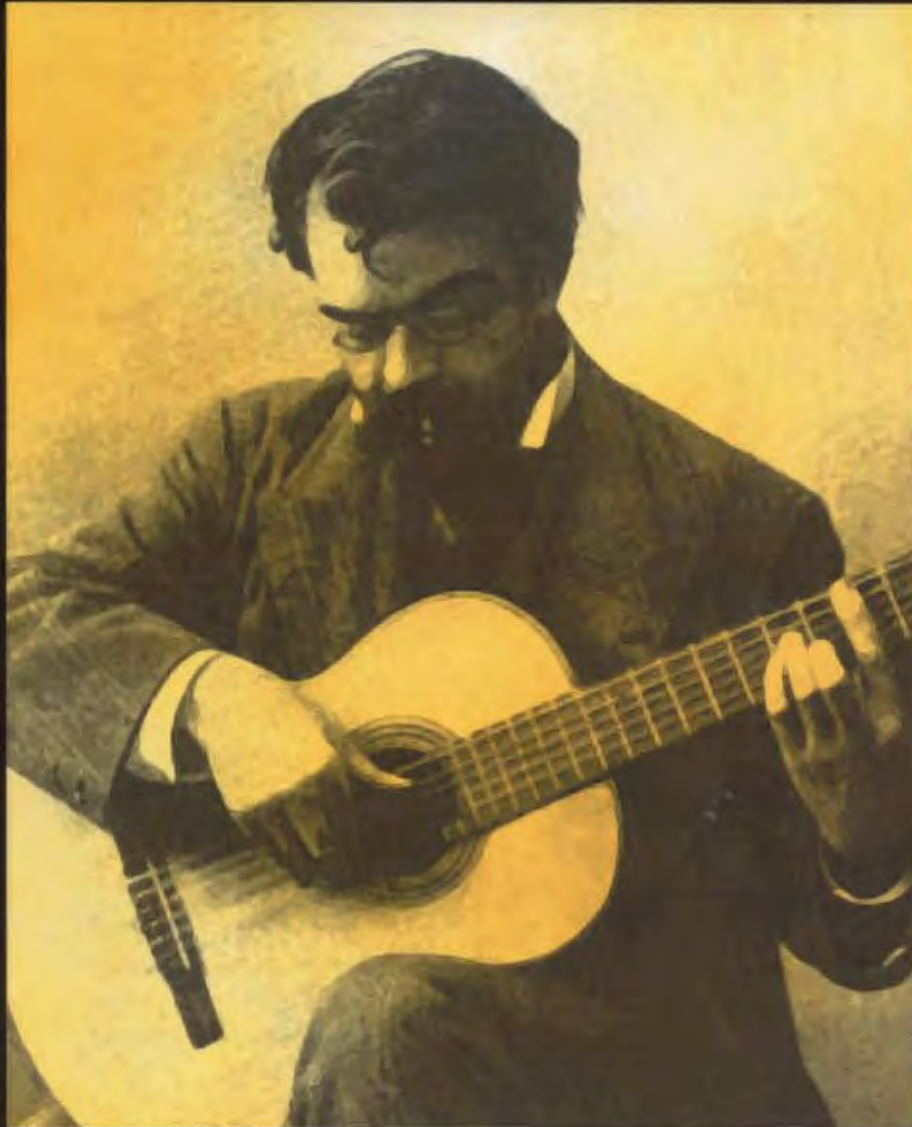
FRANCISCO TÁRREGA

C O L L E C T I O N



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14 PIECES FOR CLASSICAL GUITAR



EDITED AND PERFORMED BY PAUL HENRY
STANDARD NOTATION & TABLATURE



T H E

FRANCISCO TÁRREGA

C O L L E C T I O N

EDITED AND PERFORMED BY PAUL HENRY

- 3 ADELITA (MAZURKA)
- 16 CAPRICHÓ ÁRABE (SERENATA)
- 4 ESTUDIO BRILLANTE
- 12 GRAN VALS
- 21 GRAN JOTA
- 38 LA ALBORADA (CAJITA DE MUSICA)
- 40 LÁGRIMA
- 42 MALAGUEÑA
- 47 MARÍA (GAVOTA)
- 50 MARIETA (MAZURKA)
- 52 PAVANA
- 54 PRELUDE
- 56 RECUERDOS DE LA ALHAMBRA
- 62 TANGO

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Adelita

(Mazurka)

Written by Francisco Tárrega

C VII -----

mf *un poco cresc.*

T
A
B

C VII -----

rit.

1/2 C IV ----- 1/2 C IV ----- 1/2 C IV ----- C IX ----- C VII -----

f *poco rit.*

A Tempo C VIII ----- A Tempo C II ----- D.C.

molto ten. *f*

Capricho Árabe

(Serenata)

Written by Francisco Tárrega

Drop D Tuning:

- ① = E ④ = D
- ② = B ⑤ = A
- ③ = G ⑥ = D

Andantino

2/3 C III₇

2/3 C III₇

2/3 C II₇ ----- 2/3 C II₇ §

16

5 6 5 6 8 5 6 8 | 0 5 6 5 6 9 10 7 9 10 12

7 8 7 7 0 | 7 8 7 7 0

0 | 0

1/2 CX ----- C VII -----

18

13 13 12 10 | 0 12 9 11 8 5 6 | 10 10 7 8 6 5 6 8 5

0 0 7 0 | 0 7 8 7 7 0

0 | 0

dolce

C V ----- C III ----- Cadenza

20

6 7 7 5 7 5 7 5 8 11 10 | 0 10 8 6 5 3 6 5 10 9 12 10 13 12

0 7 7 5 7 5 | 0 8 8 3 5 0

0 | 0

poco cresc. *poco accel.*

A Tempo To Coda ⊕ 1.

22

15 12 10 9 12 10 6 5 8 6 | 0 3 3 6 7 | 3 3 4 3 2 | 3 3 4 3 2

0 0 7 | 0 8 1 3 0 2 | 0 3 3 0 0 2 | 3 3 0 0 2

0 | 0 1 1 0 2 | 0 1 1 0 2

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

②

③

5:4

f

2 3 4 0 1 2 3 4 1 2 3 4 5 6 7 8 9 | 10 7 10 7 7 9 10 9 10 9 10 7 9

2/3 C VII C VII C VII C II

37

③

②

③

⑤

④

②

③

④

⑤

7 9 7 10 7 9 7 9 7 9 7 9 10 7 9 10 7 9 | 10 7 7 7 4 2 3 5 3 2 4

2/3 C II 2/3 C VII

39

②

④

poco rit.

②

④

③

①

②

③

④

⑤

②

5 2 2 2 0 9 10 9 7 8 9 | 10 7 10 7 7 9 10 9 10 9 10 7 9

2/3 C VII C VII

41

⑤

④

③

②

①

⑤

②

Harm.

⑤

②

7 9 7 10 7 9 7 9 7 9 8 9 9 9 14 12 10 9 0 8

43

②

③

④

②

ad libitum

rall.

③

②

②

12 12 10 10 8 8 7 7 9 9 7 7 11 11 9 9 8 8 7 7 10

A Tempo
C VII

44

C II

46

2/3 C VII C II

48

C II A Tempo

50

D.S. al Coda

Coda

53

Estudio Brillante

Written by Francisco Tárrega

Allegro Moderato

The first system of music is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a circled '5' and the instruction 'Ham.' (Harmonics). The melody consists of eighth notes, with slurs and accents over the notes 'a', 'm', 'i', 'p', 'i', 'm', 'a', 'm', 'i', 'a', 'm', 'i'. The guitar tablature below shows the fretting for each note, with a '12' on the low E string for the first measure.

The second system continues the piece, starting with a measure number '3'. It features slurs and accents over the notes 'a', 'm', 'i', '4', 'm', 'i', '4', 'm', 'i', '4', 'm', 'i', '4'. The guitar tablature includes a '12' on the low E string for the first measure and various fret numbers (0, 2, 5, 7, 9) for subsequent notes.

The third system begins with a measure number '5'. It includes slurs and accents over the notes 'a', 'm', 'i', 'p'. The guitar tablature shows fret numbers (0, 2, 3, 4, 6) and includes a double bar line with a repeat sign.

The fourth system starts with a measure number '7'. It features slurs and accents over the notes 'a', 'm', 'i', 'p'. The guitar tablature includes fret numbers (0, 2, 3, 4, 5, 6, 7, 9) and circled numbers 1, 2, and 4. The system concludes with a double bar line and a repeat sign.

9

0 m i i m a i m a i m a i m a

3 3 0 3 2 7 5 7 5 6 2 2 2 2 4 5 2 3 2

11

0 m i m i m i m i m i m i

3 3 0 3 2 7 5 7 5 5 2 2 2 2 0 6 7 6 7

13

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

4 4 5 6 5 4 4 5 4 5 5 4 2 2 4 4 2 2 2 2

15

2 a m i m a m i m i a m i m i

7 5 6 6 5 5 4 5 6 4 6 4 5 6 7 4 6 7 0 1 2 3 4

17

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

0 2 2 2 2 2 0 2 2 2 1 2 0 2 2 2 2 2 0 2 2 1 2

19

6 p 6 6 6 6 6

0 2 2 2 2 0 2 5 2 2 9 7 5 4 5 2 2 3 2 3 2 1 3 2

0 2 2 2 2 0 7 7 7 2 2 5 2 0 4 2 3 2 3 2

0 0 7 7 7 0 4 2 3 2 3 2

22

6 6 6 6 6 6

2 3 2 2 3 3 1 3 2 2 3 2 3 2 4 5 2 7 9 5 7 4 5 2 3 2

0 2 4 2 2 2 2 0 2 4 2 2 2 5 2 7 9 5 7 4 5 2 3 2

0 2 4 2 2 2 2 0 4 2 2 2 5 2 3 2 7 7 7 2 3 2

25

3 6 6 6 6 3 6

0 3 3 0 7 5 7 5 6 2 2 2 2 4 5 2 3 2 0 3 3 0 7 5 7 6

2 2 7 5 7 5 2 2 2 2 4 5 2 3 2 2 2 2 7 5 7 6

4 0 0 2 2 2 2 0 2 2 2 5 2 3 2 4 0 2 7 5 7 6

28

2/3 C II ----- CIV -----

6 6 p 6 6

5 2 2 2 2 0 6 7 6 7 4 4 5 6 5 4 4 4 5 4 6

0 2 2 2 2 0 6 7 6 7 4 4 5 6 5 4 4 4 5 4 6

0 2 2 2 2 0 7 7 6 7 4 4 5 6 5 4 4 4 5 4 6

30

C IV ----- C VII -----

6 p 6 p 6 6

4 5 6 6 5 4 5 5 5 6 7 7 8 9 8 7 7 7 9 7 8

4 6 6 5 4 5 6 6 7 7 8 9 8 7 7 7 9 7 8

4 6 6 5 4 5 6 6 7 7 8 9 8 7 7 7 9 7 8

4 7 7 8 9 8 7 7 7 9 7 8

32

34

36

38

40

42

a m i

a m i

6 p a m i 6 6 p i m a m i 6

44

6 p 6 6 p 6

46

6 ② 6 ② ① 6

48

6 p 6 6 p 6

50

p 6 p a m i 6 6

52

6 6 6 6

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

0 2 4 2 3 2 3 2 1 3 2

54

6 6 6 6 3 6

2 3 2 4 2 3 3 4 5 2 7 9 5 7 4 5 2 3 2

0 2 4 2 3 2 5 2 7 9 5 7 4 5 2 3 2

0 3 3 7 5 7 5 2 2 7 5 7 5

57

6 6 3 6 6

5 2 2 2 2 4 5 2 3 2

0 2 2 2 2 4 5 2 3 2

0 3 3 7 5 7 5 5 2 2 2 2 0 2 2 2 2

2/3 C II

60

6 6 6 6

3 2 2 2 2 2 3 2 2 5 2 2

0 2 2 2 2 2 2 2 2 2

3 3 2 3 1 3 2 3 2

0 2 2 2 2 2 2 2 2 2

1/2 C II

62

6 6

7 9 5 7 4 5 2 3 2

0 2 2 2 2 0 2 2 2 1 2

7 7 5 2 3 2 2 2 2 2 1 2

64

a m i i m a m i m i a m i

6 p

CV ----- CIX

66

CIX ----- 1/2 CIX

68

1/2 CIX ----- 1/2 C II

70

72

a m i p a m i a m i

6 p

74

6 p a m i 6 p i m a m i 6

76

2/3 C II

6 p i m a m i 6

1/2 C I

78

2/3 C II

6

1/2 C I

80

CV

6

82

CV

2/3 C II

p

CV

Gran Vals

Written by Francisco Tárrega

1/2 C II

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/4 time. The first measure starts with a circled '2' and a dynamic marking of *mf*. The second measure has circled '3' and '4'. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The guitar tablature below shows fingerings: 2/5, 5, 6, 6, 7, 6, 6, 2, 2, 2, 4, 2, 2.

1/2 C II

C II

C II

Musical notation for measures 5-10. Measure 5 starts with a circled '5'. Measure 8 has a circled '5'. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The guitar tablature below shows fingerings: 4, 2, 5, 5, 4, 4, 2, 3, 3, 2, 3, 3, 4, 3, 5, 4, 2.

C VII

1/2 C VII

1/2 C V

Musical notation for measures 11-15. Measure 11 starts with a circled '4'. Measure 13 has circled '3' and '2'. Measure 14 has a circled '3'. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The guitar tablature below shows fingerings: 9, 9, 9, 7, 9, 9, 12, 10, 9, 9, 7, 7, 9, 7, 6, 5.

1/2 C II

Musical notation for measures 16-21. Measure 16 starts with a circled '5' and a dynamic marking of *Harm.*. Measure 17 has a dynamic marking of *poco cresc.*. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The guitar tablature below shows fingerings: 2/5, 5, 5, 6, 7, 5, 5, 2, 2, 2, 4, 2, 2, 4, 2, 2.

1/2 C II

A Tempo

C VII

Musical notation for measures 22-26. Measure 22 starts with a circled '4'. Measure 23 has circled '3' and '2'. Measure 24 has a circled '1'. Measure 25 has circled '4'. Measure 26 has circled '3' and '4'. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. The guitar tablature below shows fingerings: 5, 2, 2, 12, 12, 12, 10, 12, 12, 7, 7, 7, 10, 10, 10, 9, 10, 10.

A Tempo

28

C VII ----- C V

rit.

5 6 6 7 8 8 7 9 9 7 8 5 7 9 5

0 0 7 0 7 0 7 0 5 7 9 5

C IV ----- C IX

33

9 11 9 7 7 0 0 4 0 4 5 7 5 14 11 12 9 12 11 11

0 0 9 9 0 0 4 4 4 4 4 4 4 9 9 9 9 9

C VII -----

38

11 7 9 10 9 11 9 7 7 12 11 14 12 9 11 9 7 7 0 5 12

7 0 0 0 0 0 0 0 0 0 0 0 2 1 0 5 12

1/2 C II ----- C II

43

marc.

rit.

A piacere

12 2 2 0 9/12 11 9 4

0 4 4 4 0 6/9 6 6 6 7/11 6 6 4

0 4 6 7 4 6 6 6 6 7 11 6 6 4

1. | 2. C II -----

47

12 11 14 12 0 2 2 2 2

2 4 0 2 4 0 4 4 4 4

53 C II ----- C II

p *rit.*

59 C II ----- CIV ----- C II ----- C II

cresc. *rit.*

1. A Tempo CIV ----- 2. A Tempo CIV -----

65

72 C IX ----- C II

78 C VII ----- 1.

80

2/5 5 6 6 7 6 6 2 2 2 4 2 2 4 0

92

1/2 C II ----- C II ----- C II ----- C VII -----

5 2 4 4 2 3 3 2 3 3 4 3 5/9 9 9 9 7 9 9 0 7

99

1/2 C VII ----- 1/2 C V -----

12 10 11 9 9 7 7 9 7 5 6 5 2/5 5 6 6 7 9 9 0 7

Harm. poco cresc.

105

1/2 C II ----- A Tempo ----- C VII -----

2 2 2 4 2 2 4 2 2 5 2 2 12 12 12 10 12 12 7 7 7 0 11 11 0 11 11 7 9 9

112

C VII ----- C V -----

10 10 10 9 10 10 5 6 6 7 9 9 7 9 9 5 7 9 5

Gran Jota

Written by Francisco Tárrega

Andante

1/2 CV,

1/2 CV, C II-----

C VII-----

1/2 CV,

1/2 CV-----

con sentimento

2/3 C IX-----

17 *mf* *ad libitum*

f marc. *p*

p i m a i m a

22

p

24

f *p*

9 10 11 12 7 8 9 10 10 11 12 13 9 10 11 12 7 8 9 10 10 11 12 13

26

Jota

C VII, 2/3 C II,

mf *f* *ff*

12 10 7 9 0 3 0 1 2 0 2 4 0

30

2/3 C II,

5 3 2 4 2 (0) 3 2 4 2 3 5 2 4 5 7 9 7 6 7 9

34

1/2 C II,

10 9 7 10 9 2 0 4 0 1 4 2 3 0 2 5 2 2 2 0

38

9 10 9 7 9 7 5 7 5 4 5 4 2 4 2 0 2 0 3 5 3 2 0

41

Musical notation for measures 41-44, including treble clef, key signature (two sharps), and guitar fret numbers.

Meno mosso

2/3 C VII₇

45

Musical notation for measures 45-50, including treble clef, key signature (two sharps), and guitar fret numbers.

2/3 C II

51

Musical notation for measures 51-56, including treble clef, key signature (two sharps), and guitar fret numbers.

57

Musical notation for measures 57-62, including treble clef, key signature (two sharps), and guitar fret numbers.

1.
2/3 C II

63

Musical notation for measures 63-66, including treble clef, key signature (two sharps), and guitar fret numbers.

2. **Tempo primo**
2/3 C II.

69 *ff*

2/3 C II.

75 *p grazioso*

2/3 C II.

80

83

86 *Lento, espressivo*

2/3 C II.

88 89 90 91 92 93 94 95 96 97

p

A Tempo

2/3 C II -----

2/3 C II -----

2/3 C II -----

98 99 100 101 102 103

ff

2/3 C II

104 105 106 107 108

p i p i m i

109 110 111 112 113

2/3 C II -----

114 115 116 117 118

118

Harm.

122

(sul ponticello)

128

134

2/3 C II

140

Tamburo

146

Tamburo

2.

151

Tamburo

157

Tamburo

163

Tamburo

1/2 C V

169

Harm.

Harm.

Harm.

Harm.

Harm.

Harm.

175

⑤ Harm. ④ Harm. Harm. ② ① ③ ② ⑥ ⑤ Harm.

181

② ① ③ ② ⑥ ⑤ ④ Harm. *ff* 1/2 C II

187

② 1/2 C II

192

② ① 2/3 C II

196

C VII

200

7 4 0 10 7 0 | 14 10 0 17 14 0 | 16 12 0 14 10 0 | 0 5 5 | 7 5

205

7 5 7 5 9 7 | 10 9 9 7 | 10 9 9 7 7 5 | 9 7 5 4 | 7 5 7 4 6 7

210

7 4 7 5 9 7 7 5 6 7 | 4 0 7 5 | 7 4 2 0 4 2 2 0 5 3

A Tempo

2/3 C II

215

9 2 4 4 5 4 2 | 2 4 4 5 4 2 | 0 4 4 5 4 2 | 0 4 4 5 4 2 | 0 4 4 5 4 2

2/3 C II

220

4 4 2 4 2 | 3 4 2 | 2 5 3 2 3 | 2 5 3 2 3 | 0 5 0 5 0 5 0 7 10 7 0

225

Musical notation for measures 225-226. Treble clef, key signature of two sharps (F# and C#). The melody consists of six groups of beamed eighth notes. The guitar accompaniment features a repeating pattern of 9-12-9-0 and 8-11-8-0 in the first system, and 10-14-10-0 and 9-12-9-0 in the second system.

227

Musical notation for measures 227-228. Treble clef, key signature of two sharps. The melody continues with six groups of beamed eighth notes. The guitar accompaniment features a repeating pattern of 7-10-7-0 in the first system, and 4-7-4-0 and 5-9-5-0 in the second system.

229

Musical notation for measures 229-230. Treble clef, key signature of two sharps. The melody continues with six groups of beamed eighth notes. The guitar accompaniment features a repeating pattern of 7-10-7-0 in the first system, and 6-9-6-0 and 9-12-9-0 in the second system.

231

Musical notation for measures 231-232. Treble clef, key signature of two sharps. The melody continues with six groups of beamed eighth notes. The guitar accompaniment features a repeating pattern of 5-9-5-0 in the first system, and 5-9-6-0 in the second system. A circled '2' is placed above the final measure of the melody.

233

Musical notation for measures 233-234. Treble clef, key signature of two sharps. The melody consists of quarter notes and eighth notes. The guitar accompaniment features a complex pattern of chords and notes. A circled '3' is placed below the first measure, and circled '2' and '4' are placed above the second and third measures respectively. The text "2/3 C II" is written above the final measure.

239

2/3 C II -----, 1/2 C II, 2/3 C II -----, 2/3 C II -----,

245

2/3 C II -----, 2/3 C II -----, 2/3 C II -----,

251

2/3 C II -----, 2/3 C II -----, 2/3 C II -----, 2/3 C II -----,

257

1/2 C II

261

265

Musical notation for measures 265-267. Treble clef, key signature of two sharps (F# and C#). Measure 265 starts with a circled '3' below the staff. The music features a series of triplets in the treble clef and corresponding fret numbers in the bass clef.

268

Musical notation for measures 268-270. Treble clef, key signature of two sharps. The music continues with triplets in the treble clef and fret numbers in the bass clef.

271

Musical notation for measures 271-273. Treble clef, key signature of two sharps. The music continues with triplets in the treble clef and fret numbers in the bass clef.

1. 2. 274

Musical notation for measures 274-276. Treble clef, key signature of two sharps. Measure 274 has a first ending (1.) and a second ending (2.) marked with repeat signs. The music features triplets in the treble clef and fret numbers in the bass clef.

277

Musical notation for measures 277-279. Treble clef, key signature of two sharps. The music continues with triplets in the treble clef and fret numbers in the bass clef.

280

283

2/3 C II₁

289

296

303

Tamburo

* Place ② str. over ③ str. at 9th fret.
Play both strings simultaneously near bridge.

sim.

1/2 C IX.

315

1/2 C IX.

322

1/2 C IX.

329

Ad libitum

a m i i m i m a

334

340

0 7 6 | 0 2 2 | 12 11 | 0 9 7 | 0 6 4 | 0 4 2

1/2 C IV.

346

a m i

p *p*

5 5 5 4 4 4 | 4 4 4 7 7 7 5 5 5 | 5 5 5 10 10 10 9 9 9

6 4 | 7 6 | 11 9

349

9 9 9 14 14 14 12 12 12 | 12 12 12 12 12 12 10 10 10 | 10 10 10 10 10 10 9 9 9

14 13 | 13 11 | 11 9

più mosso

352

9 9 9 10 10 10 9 9 9 | 7 7 7 7 7 7 5 5 5 | 5 5 5 5 5 5 7 7 7

7 9 | 7 6 | 6 7

355

9 9 9 9 9 9 8 9 9 9 | 9 9 9 7 7 7 8 9 9 9 | 12 12 12 12 12 12 10 12 12 12

9 8 | 9 8 | 11 10

358

10 10 10 10 10 10 9 9 9 0 0 0 9 9 9 9 9 9 10 10 10 9 9 9

0 11 10 6 9 7 9

361

più mosso

7 7 7 7 7 5 5 5 0 10 9 12 14 12 9 10

7 6 7 6 0 7 6

364

1/2 C IX 1/2 C VII 1/2 C V

11 10 12 10 10 11 9 10 10 9 10 9 7 9 9 7 9 7 6 5 7 5 5 6

368

C V 2/3 C II

7 6 7 5 6 7 4 2 5 3 2 4 2 2 3 2 2 2 0 1 2 0 1 0

372

2/3 C II 2/3 C II

4 2 4 2 2 4 0 4 2 2 10 0 9 10 12 9 17 14 0

Drop D Tuning:

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = D

La Alborada

(Cajita de Musica)

Written by Francisco Tárrega

The musical score is written for guitar in Drop D tuning. It consists of a treble clef staff with standard musical notation, a guitar tablature staff with fret numbers, and a bass clef staff with standard musical notation. The piece is in 3/4 time and features various musical elements:

- Measures 1-4:** Treble clef staff starts with a slur over notes 4, 1, 2, 0, 2, 2, 2, 3, 4, 2, 0. Tablature shows 12, 9, 10, 0, 10, 2, 2, 2, 2, 4, 2, 0. Bass clef staff has 0, 0, 0, 0.
- Measures 5-8:** Treble clef staff has a slur over notes 4, 1, 2, 0, 2, 2, 2, 3, 4, 2, 0. Tablature shows 0, 2, 2, 11, 9, 10, 9, 12, 9, 14, 10, 9, 10, 11, 0, 4, 2, 2. Bass clef staff has 0, 0, 0, 0, 0, 11, 0, 4, 2, 2.
- Measures 9-12:** Treble clef staff has a slur over notes 4, 1, 2, 0, 2, 2, 2, 3, 4, 2, 0. Tablature shows 12, 12, 9, 10, 0, 10, 2, 2, 2, 2, 4, 2, 0, 2, 12, 9, 10, 0, 10, 2, 2, 2, 3, 4, 2. Bass clef staff has 0/(19), 0, 0, 0, 0, 2, 2, 2, 2, 2, 1, 0, 0, 0.
- Measures 13-16:** Treble clef staff has a slur over notes 4, 1, 2, 0, 2, 2, 2, 3, 4, 2, 0. Tablature shows 0, 2, 2, 9, 10, 0, 12, 12/15, 12, 10, 10, 9, 2, 3, 4, 5, 17, 4, 3, 4, 2. Bass clef staff has 0, 0, 0, 0, 3, 3, 2, 2, 2, 2, 2.
- Measures 17-20:** Treble clef staff has a slur over notes 4, 1, 2, 0, 2, 2, 2, 3, 4, 2, 0. Tablature shows 10, 12, 10, 9, 10, 9, 7, 9, 7, 5, 7, 5, 7, 8, 7, 5, 7, 5, 7, 12, 11, 10, 10. Bass clef staff has 0/(19), 0/(19), 0/(19), 0/(19), 0/(16), 0/(19), 0/(16).

Additional markings include 'mf', 'p', 'f', 'Harm.', and '* left hand only'.

1/2 C X

19

Harm. Harm.

0 14 10 10 11 12 10 8 8 10 12 10 9 10 9 7 9 7 5 7 5 7 8 7 5 7 5

0/(19) 0/(19) 0/(19)

0/(16) 0/(19)

C VI C VII * left hand only

22

Harm. Harm. *f* Harm.

0/(16) 6 7 9 7 6 7 8 9 10 7 8 9 10 14 12 10 10 12 10 9 10 9

0/(16) 0/(19) 0/(19)

* left hand only

C VII

1/2 C X

25

Harm. Harm. *mf* Harm.

0/(19) 0/(19) 0/(19) 0/(16) 7 12 11 10 10 14 10 10 12 10 12 8

0/(16) 0/(19) 0/(19) 0/(16) 0

* left hand only

C VII

28

Harm. Harm. Harm.

9 8 10 12 10 9 10 9 7 9 7 5 7 5 7 8 7 5 7 5 7 8 7 5 7 5

0/(19) 0/(19) 0/(19) 0/(16) 0/(19) 0/(19)

* left hand only

C VII

30

Harm. Harm. *f* Harm.

0/(16) 6 7 9 7 6 7 8 9 10 7 8 9 10 14 9 8 10 12 9 10 0

0/(16) 7 7 7 7 7 0

D.S. al Fine

C VI C VII

Lágrima

Written by Francisco Tárrega

Andante

The first system of music features a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante'. The notation includes a melodic line with fingerings (4, m, 4, 4, 1, 2, 2) and accents (a, m). Below the staff are guitar tablature lines labeled T, A, and B, with fret numbers: T (4, 0, 5, 0, 7, 0, 2, 0, 0, 0, 4, 0, 5, 0, 7, 0), A (2, 4, 6, 1, 2, 2, 4, 6), and B (2). A dynamic marking of *mf* is present.

The second system continues the piece, starting at measure 4. It includes a treble clef and a key signature of three sharps. The notation features a melodic line with fingerings (2, 3, 4, 1, 4, 3, 4, 2) and accents (a, i, m). Below the staff are guitar tablature lines with fret numbers: T (2, 0, 2, 0, 0, 12, 11, 9, 7, 7, 9, 0, 11, 10), A (1, 2, 2, 11, 9, 9, 7, 9, 11, 11), and B (2). A dynamic marking of *p* is present. Section markers '2/3 C IX' and '2/3 C VII' are indicated above the staff.

The third system continues the piece, starting at measure 7. It includes a treble clef and a key signature of three sharps. The notation features a melodic line with fingerings (2, 4, 2, 1, 2, 2, 1, 2) and accents (a, i, m). Below the staff are guitar tablature lines with fret numbers: T (9, 0, 3, 2, 4, 0, 3, 0, 7, 0, 2, 3), A (9, 3, 2, 1, 2, 0, 2, 2, 2, 2), and B (9, 2, 2, 0, 0, 0, 0, 2). Section markers 'CII' and 'CII' are indicated above the staff.

The fourth system continues the piece, starting at measure 10. It includes a treble clef and a key signature of three sharps. The notation features a melodic line with fingerings (4, 2, 4, 4, 4, 3, 4, 3) and accents (a, i, m). Below the staff are guitar tablature lines with fret numbers: T (0, 12, 8, 10, 7, 0, 2), A (5, 4, 2, 0, 2, 7, 9, 9, 10, 9), and B (0, 0, 0, 0, 0, 7, 9, 7). A dynamic marking of *p* is present. Section markers 'C VII' and 'C VII' are indicated above the staff.

13

3 0 5 0 7 0 | 10 8 7 10 8 7 | 0 0 2 1 0 2

2 4 5 | 0 | 0 2 2 2

16

0 | 4 0 5 0 7 0 | 2 0 2 0 0

1 2 | 2 4 6 | 1 2

0

19

2/3 C IX ----- 2/3 C VII

4 0 5 0 7 0 | 2 0 2 0 0 | 12 11 9 7

2 4 6 | 1 2 2 | 11 9 9 7

22

2/3 C VII

C II

7 9 0 | 9 0 2 2 | 0 4 0

9 11 11 10 | 9 2 2 | 1 2

0

Malagueña

Written by Francisco Tárrega

First system of musical notation (measures 1-4). The top staff is a treble clef with a 3/4 time signature. The music consists of a sequence of chords and single notes. The bottom two staves are guitar tablature. The first staff of the tablature is labeled 'T' and the second 'B'. The notation includes fingerings (e.g., 4#, 2, 4#, 2, 4, 2, 4, 1) and fret numbers (0, 4, 2, 0, 4, 2, 0, 3, 2, 0, 3, 1). Dynamics include *p* and *cresc.*

Second system of musical notation (measures 5-8). The notation continues from the first system, showing a similar pattern of chords and notes. The guitar tablature includes fingerings and fret numbers. Dynamics include *p*.

Third system of musical notation (measures 9-12). The notation includes accents (*a*) and slurs. The guitar tablature includes fingerings and fret numbers. Dynamics include *p*. The system ends with a repeat sign.

Fourth system of musical notation (measures 13-16). The notation includes accents (*a*) and slurs. The guitar tablature includes fingerings and fret numbers. Dynamics include *p*. The system ends with a repeat sign.

18

6 7 6 0 | 6 5 6 0 | 4 3 1 2 0 2 | 0 0 0 0

6 7 6 0 | 7 5 6 0 | 4 2 2 3 2 | 0 1 1 1

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

22

0 1 2 3 4 2 | 0 2 3 5 2 3 | 2 3 0 2 0 3 2 | 0 0 0 0

0 1 2 3 4 2 | 0 2 3 5 2 3 | 2 3 0 2 0 3 2 | 0 1 1 1

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

26 Copla

0 2 3 0 | 5 4 5 4 2 5 3 | 0 2 3 0 3 | 0 0 0 0

0 2 3 0 | 5 4 5 4 2 5 3 | 0 2 3 0 3 | 0 0 0 0

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

30

2 4 1 0 4 | 3 5 3 1 0 1 3 1 | 5 3 2 0 3 | 1 1 1 1

3 5 2 0 5 | 3 5 3 1 0 1 3 1 | 5 3 2 0 3 | 2 2 2 2

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

34

0 2 3 0 | 5 4 5 4 2 5 3 | 0 2 3 0 3 | 0 0 0 0

0 2 3 0 | 5 4 5 4 2 5 3 | 0 2 3 0 3 | 2 0 1 0 0

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

Musical notation system 1 (measures 37-42). Treble clef, 4/4 time signature. Includes a 3-measure rest and a 3-measure chordal rest. Fingering numbers 1-3 are present.

Musical notation system 2 (measures 43-46). Treble clef, 4/4 time signature. Includes a 3-measure chordal rest. Fingering numbers 1-4 are present.

Musical notation system 3 (measures 47-50). Treble clef, 4/4 time signature. Includes a 3-measure chordal rest and a 3-measure rest. A bracket labeled 'CI' spans measures 48-50. Fingering numbers 1-3 are present.

Musical notation system 4 (measures 51-54). Treble clef, 4/4 time signature. Includes a 3-measure chordal rest. Fingering numbers 1-4 are present.

Musical notation system 5 (measures 55-60). Treble clef, 4/4 time signature. Includes a 3-measure chordal rest and a 3-measure rest. Brackets labeled 'CI' and 'CIII' are present. Fingering numbers 1-4 are present.

58

62

i m a i a i m i

p p p

Copla

66

71

CI-----

76

81 $1/2$ C II --- C III

3 2 2 2 3 3 1 0 3 5 4 2 1 0 2 0 0 1

86 $1/2$ C IV ---

0 0 6 5 3 1 3 5 6 5 4 5 3 5 4 5 4 4 4 4

91

10 12 13 13 12 10 10 12 13 10 12 0 8 10 12 12 10 8 7 8 5 7 8 5 0

95

7 8 10 10 8 7 10 7 9 10 7 9 0 5 7 8 8 7 5 8 5 6 3 5 6 3 5

99

6 3 0 1 3 0 0 2 4 0 3 0 2 4 2 0 3 2 0 3 0 1

María

(Gavota)

Written by Francisco Tárrega

Allegretto Grazioso

Musical notation for measures 1-3. The piece is in 3/4 time with a key signature of one sharp (F#). The first system includes a treble clef, a dynamic marking of *mf*, and a guitar TAB below. Fingerings are indicated by numbers 1-4. The TAB shows fret numbers for the strings. Above the staff, there are markings for $1/2$ C V, $1/2$ C V, and $1/2$ C V.

Musical notation for measures 4-7. The second system includes a treble clef and a dynamic marking of *dim.*. Fingerings are indicated by numbers 1-4. The TAB shows fret numbers. Above the staff, there are markings for $1/2$ C V and C V.

Musical notation for measures 8-11. The third system includes a treble clef and a dynamic marking of *A Tempo*. The key signature changes to two sharps (F# and C#). Fingerings are indicated by numbers 1-4. The TAB shows fret numbers. Above the staff, there are markings for $1/2$ C V, C VIII, and C VIII.

Musical notation for measures 12-15. The fourth system includes a treble clef. Fingerings are indicated by numbers 1-4. The TAB shows fret numbers. Above the staff, there are markings for C VIII, $1/2$ C V, and C VIII.

16

④ ——— ⑤ ④ ——— ⑤ ④ ③ ———

5 8 8 10 8 5 3 2 5 3 2 5 3 2 0 3 2 5 9 9

20

⑤ ——— ④ ——— ⑥

0 0 2 4 0 4 4 4 5 7 4

5 4 7 5 3 2 5 3 2 5 3 2 5 3 0 0 4 4 4

24

A Tempo

p i m a m p i m

1/2 CV

7 7 7 8 10 7 10 10 10 12 13 10 13 9 7 10 10 13 13 4 4 7 5 5 5 7 5

29

1/2 C III 1/2 C I 1/2 C II

p i m

② ——— ④ ———

4 3 5 3 2 1 3 1 0 0 2 1 0 3 3 6 6 6 6 9 9 7 3 2 4 2

Marieta

(Mazurka)

Written by Francisco Tárrega

Lento



1/2 C V

Musical notation for measures 1-3, including treble clef, notes, and tablature. Includes markings for *mf* and *1/2 C V*.

TAB

1-5	6	6	5	5	5	4	4	5	4 5 6 5	8	8	5	7	6	7
0			7	7	7	0	7	5				4			0

Musical notation for measures 4-6, including treble clef, notes, and tablature. Includes markings for *mf* and *1/2 C V*.

12-12		10	10	11	11	9	9 10 11 10	2 2	0	2	3	2	0
0	9	9	10	10	11	9	11		3	2	3	0	0

A Tempo

7

Musical notation for measures 7-9, including treble clef, notes, and tablature. Includes markings for *grad. rit.*, *8va*, *loco*, and *Harm.*.

1	3 1 0 1 3	1	0	2	0	0	12								
2			1	2								5	5		
0			2		4				3 7	8	8	7	7	6	

10

Musical notation for measures 10-12, including treble clef, notes, and tablature. Includes markings for *sonoro*.

	7				10	10	9	8	9	14 14		7	8		
6						0				0					

Fine

13

Musical notation for measures 13-15, including treble clef, notes, and tablature. Includes markings for *rit.* and *Harm.*.

						6	8								
8					4	7	7	5	3	2	3	2 3 5 3	0	2	2
9													0	0	0

Piu mosso 1/2 C VII

CV. 2/3 C VII CV

17

A Tempo

CV. 2/3 C VII CV

20

A Tempo

2/3 C II

23

27

D.S. al Fine
A Tempo

2

30

Pavana

Written by Francisco Tárrega

The musical score for 'Pavana' by Francisco Tárrega is presented in four systems, each with a treble clef staff and a six-line guitar tablature staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a mf dynamic and a C II chord. The first system (measures 1-4) includes a mf dynamic and a C II chord. The second system (measures 5-8) features dynamics of f and p , with chords C VII and C II . The third system (measures 9-12) includes dynamics of p , mf , and p , with chords 2/3 C II , 1/2 C IV , C II , and 1/2 C I . The fourth system (measures 13-16) includes a p dynamic and a C II chord. The score includes various guitar techniques such as triplets, slurs, and fingering numbers. The tablature provides fret numbers for each string, with some notes circled to indicate specific techniques or fingerings. The piece concludes with a double bar line and a repeat sign.

Prelude

Written by Francisco Tárrega

Andante Sostenuto

C II

mf

T
A
B

1	0	2	4	5	7	1	0	2	4	5	7	4	5	7	9
2	2					2	2					6	7	9	
0						0						0			0

C VII

C IX

f

p

9	11	12	12	11	9	11	9	7	7	4	7	7	7	7	12
10	12	14	14	12	10	10	9	9	5	9	9	7	8	8	10
11	13	14	14	13	11	11	9	9	6	9	9	2	7	9	9
0					0										2

C II

poco cresc.

2	2	5	4	2	2	0	2	0	2	0	4	14	12	10	7
3	3	4	4		2	2	2	2	2	2					8
2	4	4	2		1	2	2	4							6

A Tempo

C II

C II

p rit.

mf

9	8	7	9	6	4	1	0	2	4	5	7	1	0	2	4	5	7
						2	2					2	2				
						0						0					

13

p Harm.

C V

16

p *ten.*

C IV

19

molto rit. *mf* *rit.*

C II

22

mf Harm.

C VIII

8

2/3 C IX

10

2/3 C IX

12

14

16

18

Musical notation for measures 18-19. The top staff shows a melodic line with slurs and fingering. The bottom two staves show a bass line with fret numbers (1, 2, 3, 4) and rhythmic notation. Measure 18 ends with a double bar line.

20

Musical notation for measures 20-21. Measure 20 has a double bar line and a key signature change to two sharps (F# and C#). Measure 21 includes a dynamic marking *f* and a circled number 3. The bottom two staves show bass line with fret numbers and rhythmic notation.

22

Musical notation for measures 22-23. Measure 22 has a circled number 2 and another circled number 3. The bottom two staves show bass line with fret numbers and rhythmic notation.

24

Musical notation for measures 24-25. The bottom two staves show bass line with fret numbers and rhythmic notation.

26

Musical notation for measures 26-27. Measures 26 and 27 have circled numbers 1, 2, and 4. Measure 27 has a circled number 3. The bottom two staves show bass line with fret numbers (10, 12, 3, 4) and rhythmic notation.

28

p

000 000 2000 000 2000 000

555 555 555 555 555 555

0 2 2 2 2 2

2 4 2 2 4

CIV

30

mf

444 444 444 444 444 444

777 777 555 555 555 555

4 6 5 4 5 6

4 6 6 6 6 6

CIV

32

555 555 555 555 555 555

333 333 333 333 333 333

4 6 6 6 6 6

2 3 3 0 2 3

2/3 C II

To Coda

34

222 222 222 222 000 000

444 444 222 222 222 222

0 2 2 2 0 0

0 4 2 2 2 4

1. 2/3 C II

2. D.C. al Coda

36

222 222 222 444 222 333

222 222 222 1 000 111 333

0 2 2 2 4 3

0 2 2 2 1 2 4

⊕ Coda

38

2/3 C II

Musical notation for measures 38-39. The top staff is a treble clef with a key signature of two sharps (F# and C#). The music consists of eighth-note patterns. The bottom staff shows guitar fretting with numbers 0, 2, and 3.

39

2/3 C II

Musical notation for measures 39-40. The top staff continues the eighth-note patterns. The bottom staff shows guitar fretting with numbers 0, 2, 3, and 4.

41

Musical notation for measures 41-42. The top staff continues the eighth-note patterns. The bottom staff shows guitar fretting with numbers 0 and 2.

43

Musical notation for measures 43-44. The top staff continues the eighth-note patterns. The bottom staff shows guitar fretting with numbers 0, 2, 3, 4, and 5. A dynamic marking of *mf* is present. Circled numbers 2 and 4 are also visible.

45

2/3 C II

Musical notation for measures 45-46. The top staff continues the eighth-note patterns. The bottom staff shows guitar fretting with numbers 0, 2, 3, and 4.

47 *2/3 C II*

Musical score for measures 47-48. The upper staff shows a melody in treble clef with a key signature of two sharps (F# and C#). The lower staff shows a guitar chord progression. The notation includes various fret numbers and rhythmic groupings.

49

Musical score for measures 49-50. The upper staff shows a melody in treble clef with a key signature of two sharps. The lower staff shows a guitar chord progression with fret numbers and rhythmic patterns.

51 *2/3 C II*

Musical score for measures 51-52. The upper staff shows a melody in treble clef with a key signature of two sharps. The lower staff shows a guitar chord progression with fret numbers and rhythmic patterns.

53 *2/3 C II*

Musical score for measures 53-54. The upper staff shows a melody in treble clef with a key signature of two sharps. The lower staff shows a guitar chord progression with fret numbers and rhythmic patterns. A dynamic marking "p" is present in measure 54.

55 *C II* *2/3 C II*

Musical score for measure 55. The upper staff shows a melody in treble clef with a key signature of two sharps. The lower staff shows a guitar chord progression with fret numbers and rhythmic patterns. A dynamic marking "p" is present at the start. The system ends with a double bar line and a key signature change to two sharps.

Tango

Written by Francisco Tárrega

Tuning:

- ① = E ④ = D
- ② = B ⑤ = G
- ③ = G ⑥ = D

Musical notation for the first system, measures 1-4. The treble clef staff shows a melody with fingerings (1, 2, 3) and a dynamic marking of *mf*. The guitar tablature below shows fret numbers for strings T and B.

T	7	5	3	2	0	0	5	2	3	3	5	6	7
B	7	5	3	2	0	0	5	2	3	3	5	6	7

Musical notation for the second system, measures 5-8. The treble clef staff shows a melody with fingerings (1, 2, 3, 4) and a dynamic marking of *p*. The guitar tablature below shows fret numbers for strings T and B.

T	5	5	5	5	0	0	0	0	0	0	0	0	0
B	5	5	5	5	0	0	0	0	0	0	0	0	0

Musical notation for the third system, measures 9-13. The treble clef staff shows a melody with fingerings (1, 2, 3) and a dynamic marking of *p*. The guitar tablature below shows fret numbers for strings T and B. A *Rasq.* (rasgueado) is indicated at the end of measure 13.

T	7	5	3	2	0	0	5	2	3	3	5	6	7	5	5	5	5
B	7	5	3	2	0	0	5	2	3	3	5	6	7	5	5	5	5

Musical notation for the fourth system, measures 14-17. The treble clef staff shows a melody with fingerings (1, 2) and a dynamic marking of *p marcato*. The guitar tablature below shows fret numbers for strings T and B, including a barre at fret 12.

T	3	3	3	3	2	2	2	2	3	3	3	3	3	0	0	5	0	0	0	5	0
B	0	0	0	0	0	0	0	0	0	12	0	0	5	0	0	0	5	0	0	5	0

19

Musical notation for measures 19-23. The top staff shows a melodic line with slurs and fingerings. The bottom two staves show guitar chords with fret numbers.

24

Musical notation for measures 24-27. Includes a circled 4 and the text "Harm.".

28

Musical notation for measures 28-31. Includes circled 5 and 4, and the text "Harm.".

1. || 2.

32

Musical notation for measures 32-35. Includes a circled 2, the text "ben cantato", and "1/2 C III".

36

36 37 38 39

40

40 41 42 43

44

44 45 46 47

48

48 49 50 51

p *Harm.* *8va*



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 magnificent contribution to classical guitar repertoire; although using the glimmering tremolo technique, he never allows the technique itself 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

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