

Spanish Guitar Music



*Notation and TABs for 30 Spanish
Classics Arranged for Guitar,
Including:*

- ♣ Malagueña
- ♣ Spanish Romance
- ♣ Españolta
- ♣ Lágrima
- ♣ Mi Favorita
- ♣ And others



For a version of this book with notation only, go to
<https://ClassicalGuitarShed.com/spanish-book-notation/>

Table of Contents

1	Asturias (simplified)	Isaac Albéniz
3	Canario	Carlo Calvi
5	Spanish Dance	Traditional
7	Españoleta	Gaspar Sanz
8	Molondron	Traditional
10	Ejercicio	José Ferrer
11	El Vito	Traditional
12	Nostalgia	Julio Sagreras
14	Etude in Em	Francisco Tárrega
15	Plegaria	José Gómez
17	Folias	Gaspar Sanz
21	Marcha Real	Manuel de Espinosa
25	Mi Favorita	Anonymous
29	Romance del Pescador	Manuel de Falla
31	Capricho Arabe (simplified)	Francisco Tárrega
34	La Saltarina	Julián Arcas
36	Una Flor	José Brocá
39	Lágrima	Francisco Tárrega
40	Adelita	Francisco Tárrega
41	La Paloma	Sebastián Yradier
43	Malagueña	Ernesto Lecuona
47	Spanish Romance	Anonymous
49	Habanera	Georges Bizet
52	Bolero	Julián Arcas
56	Sevillana	García Fortea
61	Tarantela	Santiago de Murcia
68	Fandango	Santiago de Murcia
73	Guajiras Cubanas	García Fortea
80	Boleras	Anonymous
85	Tirana	Anonymous

This page is left intentionally blank.
This makes for fewer page turns mid-piece when printed or in two-page view.

Asturias

Suite Española, Op. 47, N^o 5

Isaac Albéniz
(1860-1909)

Allegro

First system of musical notation for 'Asturias'. The treble clef staff is in 3/4 time, featuring a melody of eighth notes with dynamic markings *p* and *m*, and a 'simile...' instruction. The guitar tablature below shows fret numbers 0, 2, and 3 for the first three measures.

Second system of musical notation, starting at measure 4. The melody continues with eighth notes. The guitar tablature shows fret numbers 0, 2, and 3 for the first three measures.

Third system of musical notation, starting at measure 7. It includes a first ending (1.) and a second ending (2.). The melody features eighth notes and a repeat sign. The guitar tablature shows fret numbers 0, 2, and 3 for the first three measures, and a final measure with frets 3 and 1.

Fourth system of musical notation, starting at measure 10. The melody continues with eighth notes. The guitar tablature shows fret numbers 0, 2, and 3 for the first three measures, and a final measure with frets 2 and 3.

13

TAB

16

TAB

19

TAB

23

rit.

TAB

Canario

Carlo Calvi
(1646)

First system of musical notation for 'Canario' by Carlo Calvi (1646). The system includes a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes with fingerings (*i*, *m*, *i*) and accents. The guitar tablature below shows fret numbers (5, 3, 2, 0, 2, 3, 5, 3, 2, 0, 2, 3, 5, 3) and open strings (0).

Second system of musical notation for 'Canario'. It continues the melody with a triplet of eighth notes (3) and a half note (*a*). The guitar tablature shows fret numbers (2, 0, 3, 0, 3, 2, 3, 2, 2, 0) and open strings (0).

Third system of musical notation for 'Canario'. It continues the melody with eighth and quarter notes, including fingerings (*m*, *i*) and accents. The guitar tablature shows fret numbers (0, 2, 0, 2, 3, 2, 3, 0, 2, 0, 2, 3, 5, 3) and open strings (0).

7

2 0 3 0 3 2 3 2 0

T 2 0 3 2 0

A 0 0 0 0 0

B 0 0 0 0 0

+

Canario.

D 2

Spanish Dance

Spanish traditional

First system of musical notation (measures 1-4). The treble staff is in 3/4 time, featuring a melody with slurs and accents. The guitar tablature (TAB) is shown below the staff, with fret numbers (0, 1, 2, 3, 4) and fingerings (0, 1, 2, 3, 4) indicated.

Second system of musical notation (measures 5-8). The treble staff continues the melody, ending with a double bar line. The guitar tablature (TAB) is shown below the staff, with fret numbers (0, 1, 2, 3, 4) and fingerings (0, 1, 2, 3, 4) indicated.

Third system of musical notation (measures 9-12). The treble staff continues the melody, ending with a double bar line. The guitar tablature (TAB) is shown below the staff, with fret numbers (0, 1, 2, 3, 4) and fingerings (0, 1, 2, 3, 4) indicated.

Fourth system of musical notation (measures 13-16). The treble staff continues the melody, ending with a double bar line. The guitar tablature (TAB) is shown below the staff, with fret numbers (0, 1, 2, 3, 4) and fingerings (0, 1, 2, 3, 4) indicated. The word "Fine" is written above the final measure.

17

m m m simile...

T 0 0 0 1 0 1 1 0 0 0 0 1 0 1 1

A 3 0 3 2 0 2 0 0 0 0 0 0 2

B 3 3 2 0 0 0 3 2

21

i m i i m i simile... D.C. al Coda

T 0 4 0 1 4 0 0 1 0 0 0 0 0 0 1 0

A 3 0 0 2 0 0 0 0 2 0 0 0 0 0 1 0

B 3 2 0 0 0 0 2 2

Españoleta

Gaspar Sanz
(1640-1710)

Grazioso ♩ = 104 - 116

m a m i m i m i

Measures 1-5 of the piece. The treble clef staff shows a melody in 3/4 time. The guitar tablature below shows fingerings for the strings. Measure 1: Treble has a half note G4 (2), quarter note A4 (0), quarter note B4 (0). Bass has a half note G2 (0), quarter note A2 (0), quarter note B2 (0). Measure 2: Treble has a half note A4 (1), quarter note B4 (1), quarter note C5 (1). Bass has a half note A2 (0), quarter note B2 (0), quarter note C3 (0). Measure 3: Treble has a half note B4 (4), quarter note C5 (0), quarter note D5 (1). Bass has a half note B2 (0), quarter note C3 (0), quarter note D3 (0). Measure 4: Treble has a half note C5 (0), quarter note D5 (4), quarter note E5 (1). Bass has a half note C3 (3), quarter note D3 (3), quarter note E3 (3). Measure 5: Treble has a half note D5 (0), quarter note E5 (1), quarter note F5 (0). Bass has a half note D3 (3), quarter note E3 (3), quarter note F3 (3).

i m i m a m i m i

Measures 6-10. Measure 6: Treble has a half note E5 (2), quarter note F5 (0), quarter note G5 (1). Bass has a half note E3 (0), quarter note F3 (0), quarter note G3 (0). Measure 7: Treble has a half note F5 (0), quarter note G5 (1), quarter note A5 (1). Bass has a half note F3 (3), quarter note G3 (3), quarter note A3 (3). Measure 8: Treble has a half note G5 (4), quarter note A5 (0), quarter note B5 (4). Bass has a half note G3 (3), quarter note A3 (3), quarter note B3 (3). Measure 9: Treble has a half note A5 (0), quarter note B5 (4), quarter note C6 (1). Bass has a half note A3 (3), quarter note B3 (2), quarter note C4 (0). Measure 10: Treble has a half note B5 (4), quarter note C6 (1), quarter note D6 (0). Bass has a half note B3 (0), quarter note C4 (0), quarter note D4 (0).

m i m i m m i m a

Measures 11-15. Measure 11: Treble has a half note C6 (4), quarter note D6 (1), quarter note E6 (3). Bass has a half note C4 (0), quarter note D4 (0), quarter note E4 (0). Measure 12: Treble has a half note D6 (1), quarter note E6 (0), quarter note F6 (2). Bass has a half note D4 (0), quarter note E4 (0), quarter note F4 (0). Measure 13: Treble has a half note E6 (0), quarter note F6 (2), quarter note G6 (2). Bass has a half note E4 (0), quarter note F4 (0), quarter note G4 (0). Measure 14: Treble has a half note F6 (2), quarter note G6 (2), quarter note A6 (1). Bass has a half note F4 (0), quarter note G4 (0), quarter note A4 (0). Measure 15: Treble has a half note G6 (1), quarter note A6 (0), quarter note B6 (2). Bass has a half note G4 (0), quarter note A4 (0), quarter note B4 (0).

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

Measures 16-20. Measure 16: Treble has a half note A6 (0), quarter note B6 (4), quarter note C7 (1). Bass has a half note A4 (0), quarter note B4 (0), quarter note C5 (0). Measure 17: Treble has a half note B6 (4), quarter note C7 (1), quarter note D7 (4). Bass has a half note B4 (3), quarter note C5 (0), quarter note D5 (0). Measure 18: Treble has a half note C7 (1), quarter note D7 (0), quarter note E7 (4). Bass has a half note C5 (0), quarter note D5 (0), quarter note E5 (0). Measure 19: Treble has a half note D7 (0), quarter note E7 (4), quarter note F7 (1). Bass has a half note D5 (0), quarter note E5 (0), quarter note F5 (0). Measure 20: Treble has a half note E7 (2), quarter note F7 (1), quarter note G7 (0). Bass has a half note E5 (0), quarter note F5 (0), quarter note G5 (0).

Molondron

Traditional
Spanish

m i m i m i m i m i m - i m

m i m i m m i m i

m i m i m i m i m i m i m

m i m i m i m i m i m i m

Ejercicio

José Ferrer
(1835-1916)

Allegro moderato (♩ = 84 - 100)

[illegible][illegible][illegible]

El Vito

Traditional folk song
and dance music
of Andalusia

Allegretto

First system of music for "El Vito". The notation includes a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff. The melody features various articulations: *a* (accents), *m* (marcato), *p* (piano), *a p* (accents and piano), and *m* (marcato). The guitar accompaniment includes fret numbers (0, 1, 2, 3, 4) and a barre at the first fret. The system concludes with a double bar line.

Second system of music for "El Vito". The notation includes a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff. The melody features various articulations: *p* (piano), *m* (marcato), *i* (marcato), *a p* (accents and piano), *m* (marcato), *m p* (marcato and piano), *i* (marcato), *m p* (marcato and piano), and *i* (marcato). The guitar accompaniment includes fret numbers (0, 1, 2, 3) and a barre at the first fret. The system concludes with a double bar line.

Third system of music for "El Vito". The notation includes a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff. The melody features various articulations: *p* (piano), *i* (marcato), *m* (marcato), *a p* (accents and piano), *m* (marcato), *p* (piano), *m* (marcato), *a* (accents), *m p* (marcato and piano), and *i p* (marcato and piano). The guitar accompaniment includes fret numbers (0, 1, 2, 3) and a barre at the first fret. The system concludes with a double bar line.

Fourth system of music for "El Vito". The notation includes a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff. The melody features various articulations: *p* (piano), *m* (marcato), *a* (accents), *m p* (marcato and piano), *i* (marcato), *m p* (marcato and piano), *i* (marcato), *m p* (marcato and piano), and *i p* (marcato and piano). The guitar accompaniment includes fret numbers (0, 1, 2, 3) and a barre at the first fret. The system concludes with a double bar line.

**D.C. 3 times
with repeats**

Nostalgia

Op. 19, N° 5

Julio Salvador Sagreras
(1879-1942)

First system of musical notation for 'Nostalgia'. The system consists of a treble clef staff in 4/4 time with a key signature of one sharp (F#). The melody features a series of chords and single notes, with fingerings indicated by numbers 0, 1, 2, 3, 4, and 7. The guitar tablature below the staff shows the corresponding fret numbers for each note, with a 'T' for the treble staff and 'B' for the bass staff.

Second system of musical notation for 'Nostalgia'. The system continues the melody from the first system, with fingerings indicated by numbers 0, 1, 2, 3, 4, and 7. The guitar tablature below the staff shows the corresponding fret numbers for each note, with a 'T' for the treble staff and 'B' for the bass staff.

Third system of musical notation for 'Nostalgia'. The system continues the melody from the second system, with fingerings indicated by numbers 0, 1, 2, 3, 4, and 7. The guitar tablature below the staff shows the corresponding fret numbers for each note, with a 'T' for the treble staff and 'B' for the bass staff. The word 'Fine' is written at the end of the system.

Fourth system of musical notation for 'Nostalgia'. The system continues the melody from the third system, with fingerings indicated by numbers 0, 1, 2, 3, 4, and 7. The guitar tablature below the staff shows the corresponding fret numbers for each note, with a 'T' for the treble staff and 'B' for the bass staff.

15

$\frac{3}{6}$ CVII $\rightarrow$ $\frac{3}{6}$ CV

TAB

18

$\rightarrow$ $\frac{3}{6}$ CIII

TAB

21

TAB

24

i *m* *i* *m* *i* *m* *i* *a* $\frac{3}{6}$ CV

D.C. al Fine

TAB

Etude in E-minor

12 studies, N° 2

Francisco Tárrega
(1852 – 1909)

a m i a m i a m i simile...

5

9

a m i a m i simile... 3/6 CV loco

13

Plegaria

Guillermo Gómez
(1880-1953)

Allegro (♩ = 120)

First system of musical notation for Plegaria. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff. The melody features a triplet of eighth notes (3. 2. 1.) and a triplet of eighth notes (3. 2. 1.). The guitar accompaniment includes a triplet of eighth notes (3. 2. 1.) and a triplet of eighth notes (3. 2. 1.).

Second system of musical notation for Plegaria. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff. The melody features a triplet of eighth notes (3. 2. 1.) and a triplet of eighth notes (3. 2. 1.). The guitar accompaniment includes a triplet of eighth notes (3. 2. 1.) and a triplet of eighth notes (3. 2. 1.).

Third system of musical notation for Plegaria. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff. The melody features a triplet of eighth notes (3. 2. 1.) and a triplet of eighth notes (3. 2. 1.). The guitar accompaniment includes a triplet of eighth notes (3. 2. 1.) and a triplet of eighth notes (3. 2. 1.).

Fourth system of musical notation for Plegaria. The system includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is written on a six-string staff. The melody features a triplet of eighth notes (3. 2. 1.) and a triplet of eighth notes (3. 2. 1.). The guitar accompaniment includes a triplet of eighth notes (3. 2. 1.) and a triplet of eighth notes (3. 2. 1.).

Fine

17 $\frac{3}{6}$ CIV

TAB

21 $\frac{3}{6}$ CIV

TAB

25 $\frac{3}{6}$ CIV $\rightarrow \frac{3}{6}$ CV

TAB

29 $\rightarrow \frac{3}{6}$ CIV $\frac{5}{6}$ CII

D.C. al Fine

TAB

Folias

Moderato (♩ = 100)

Gaspar Sanz
(1640-1710)

A

1 0 3 0 2 3 2 (2) 0 2 3 0 1 0 1 0 (0) 3 1

0 0 0 3

5

1 0 2 0 1 0 3 1 1 0 2 3 2 0 2

3 0 2 3 1 0

9

1 0 3 0 2 3 2 0 2 3 0 1 0 1 0 3 1

0 0 0 3

13

1 0 2 1 3 0 1 0 3 2 3 5 3 6 0

3 0 2 3 0 0 0

17 **B**

1 0-1-0 3 2-3-2 2 0 3-2 3 0 3 0-1-0 0 3-2-0

21

5 3 1 0-1-0 1 0 3-1 3 0 3 0 5 3 0 3 2 0 3 0 3 1 0

25

1 0-1-0 3 0 2-3-2 2 0 3-2 3 0-1-0 3 0-1-0 0 3-2-0

29

5 3 1 3 3 3 2 3 1 3 0

33 **C**

tr 3-4

m *i* *a*

tr 4-3

$\frac{5}{6}$ CIII

m *i* *a*

T 3 5-6-5 0 2 3 0 3 6-5-6 3 5

A 0 0 0

B 0 3 5

($\frac{5}{6}$ CIII)

37

tr 3-4 *a*

m *i* *a*

tr 4-3 *i*

m *i* *a*

TAB

3 5-6-5 3 5-6 3 3 6-5-6 0-2-3 0

41

tr 3-4

m *i* *a*

tr 4-3

$\frac{5}{6}$ CIII

m *i* *a*

0 $\dot{p}$.

0 $\dot{p}$.

0 $\dot{p}$.

1 $\dot{p}$.

3 5 6 5

0 2 3

3 6 5 6

3 5 6

0

0

0

3

T

A

B

G

D

E

Marcha Real

National Anthem of Spain

Solemne

First system of musical notation for 'Marcha Real'. The treble clef staff is in G major (two sharps) and 4/4 time. It contains a melody with notes marked with *i* (accented) and *a* (accented). The guitar tablature below shows fret numbers for strings T, A, and B. The system spans three measures.

Second system of musical notation for 'Marcha Real'. It continues the melody from the first system. The guitar tablature shows fret numbers for strings T, A, and B. The system spans three measures.

Third system of musical notation for 'Marcha Real'. It continues the melody. The guitar tablature shows fret numbers for strings T, A, and B. The system spans three measures.

Fourth system of musical notation for 'Marcha Real'. It continues the melody. The guitar tablature shows fret numbers for strings T, A, and B. The system spans three measures.

13

TAB

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

16

TAB

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

19

TAB

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

22

TAB

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

25

3/8 CII

m *a* *i* *m* *i*

TAB

[illegible]

37

T
A
B

40

T
A
B

43

T
A
B

46

rit.

T
A
B

Mi Favorita

Mazurka for Guitar

Anonymous

Allegretto

Measures 1-4 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the treble staff, and the guitar tablature is written in the bass staff. Fingerings are indicated by numbers 1-4. Accents are marked with 'a' and 'i'. A repeat sign is present at the end of measure 4.

Measures 5-8 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the treble staff, and the guitar tablature is written in the bass staff. Fingerings are indicated by numbers 1-4. Accents are marked with 'a' and 'i'. A repeat sign is present at the end of measure 8.

Measures 9-12 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the treble staff, and the guitar tablature is written in the bass staff. Fingerings are indicated by numbers 1-4. Accents are marked with 'a' and 'i'. A repeat sign is present at the end of measure 12.

Measures 13-16 of the piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the treble staff, and the guitar tablature is written in the bass staff. Fingerings are indicated by numbers 1-4. Accents are marked with 'a' and 'i'. A repeat sign is present at the end of measure 16.

*) - 4th finger in the L.H. from last %

17 $\left(\frac{3}{6}\text{CV}\right)$ *To Coda*

TAB

21

TAB

24 $\frac{4}{6}\text{CIV}$

TAB

28 $\frac{4}{6}\text{CIV}$

TAB

32 $\frac{4}{6}$ CVII

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

7 7 5 7 0 0 3

36 $\frac{6}{6}$ CVII D.S. al Coda

3 2 0 7 7 7 7 3

2 0 8 (8) 9 7 8 7

1 7 8 7

arm XII

4 ① ② ③

12 12 12 0

40 $\frac{6}{6}$ CII

0 0 0 4 2 0 4 5 2 4

1 1 0 2 4 1 1 0 2 4 2 4

0 0 0 4 2 0 4 5 2 4

44 $\frac{6}{6}$ CII

5 2 4 2 5 4 2 5 2 4 2 5 2 0 4 2

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

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

52

6/8 CVII

a m i m a

m i m i m i

m a m i

D.S. al Coda

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

Romance del Pescador

Manuel de Falla

(1876-1946)

arr. Zak Pleet

Andante molto tranquillo

arr. Zak Fleet

The image shows a musical score for guitar in 3/4 time. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). It features several triplet markings (3/6) and dynamic markings (p). The bass line is written on a six-string staff with fret numbers (10, 11, 12, 8, 9) and is labeled 'TAB'. The score is divided into four measures, with a repeat sign at the end of the third measure. The tempo is marked 'moderato'.

moderato

3/6 CX
a m m m
i p i p

3/6 VIII
CVIII

12 10 11 10 11 12 10 11 10 11 8 10 8

T
A
B

9

a
m
i
p
 $\frac{5}{6}$ CX

m
i
p
②
③
④
⑤
arm
XII

m
i
p
②
③
④
⑤

$\frac{6}{6}$ CX

$\frac{6}{6}$ CVIII

T	8	10	8	11	10	8	11	10	8
A	9		9	10	9	7	9	10	8
B		12		12	10	8	12	12	9
				10	12			10	12

13

1 4 1 1

2 3 1 2

3

3

3/8 CX

3/8 CVIII

1 4 1 1

2 3 1 2

3

2

3/8 CX

1 4 1 1

2 3 1 2

3

3

TAB

13 15 13 12

10 8

11 8

14 12

10 12 10 9

13 15 13 12

10 8

11 10

10 12 10 9

17 *i m i m p* $\frac{6}{6}$ CX VIII

T		15	13	10	11	13	11	10	8
A				10	10				9
B	12	13	12	13	12	10	7	8	10

21 *a m i a m i a m i a m i a m i*

T		8	10	8	11	5	6	8	10	8
A	5	7	5	9	10	3	7	6	7	8
B										9

25 $\frac{3}{6}$ CX VIII $\frac{3}{6}$ CVIII

T	12	10	11	10	11	12	10	11	10	11	8	10	8
A		10		10		10	10		10		9	10	8
B		12		12		12	12		12				

29 $\frac{3}{6}$ CX *poco rit.* *a tempo*

T	12	10	11	10	11	12	10	11	10	13	0	2
A		10		10		10	10		10		8	3
B		12		12		12	12		12		7	1

Capricho Árabe

(Simplified Arrangement in A-minor)

Francisco Tárrega
(1852 – 1909)

Andantino (♩ = 70)

rit.

Tablature for measures 1-2:

```

T: 0 2 4 2 3 1 0 2 4 2 3 1 0 2
A: 0 2 3 2 2 0 0 2 3 2 2 0 0 2
B: 0 3 2 2 0 0 0 3 2 2 0 0 0 3
  
```

a tempo

Tablature for measures 3-4:

```

T: 0 1 0 1 (0) 3 0 1 0 1 3 0 1 0 1 3
A: 0 2 3 2 2 0 0 2 3 2 2 0 0 2 3
B: 0 3 2 2 0 0 0 3 2 2 0 0 0 3 2
  
```

Tablature for measures 5-6:

```

T: 0 1 0 1 4 0 2 4 5 7 8 8 7 5 5 9 7 9 6 3 0 1
A: 0 2 3 2 2 0 0 2 3 2 2 0 0 2 3 2 2 0 0 2 3
B: 0 3 2 2 0 0 0 3 2 2 0 0 0 3 2 2 0 0 0 3 2
  
```

Tablature for measures 7-8:

```

T: 0 0 3 1 0 1 3 0 1 2 2 0 2 0 2
A: 0 2 3 2 2 0 0 2 3 2 2 0 0 2 3
B: 0 3 2 2 0 0 0 3 2 2 0 0 0 3 2
  
```


19

21

23

D.S. al Coda

★ – it can be played with the right hand

La Saltarina

Polka Mazurca

Julián Arcas
(1832-1882)

Measures 1-4 of the piece. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody features various ornaments (a, i, m) and fingerings (1-4). The guitar tablature (TAB) is provided below the staff, showing fret numbers for the strings.

Measures 5-8 of the piece. The notation continues with the same key signature and time signature. It includes more ornaments and fingerings. The guitar tablature (TAB) is provided below the staff.

Measures 9-12 of the piece. Measure 9 includes a 3/8 CII (Crescendo) marking. Measure 12 includes an 'arm VII' marking. The notation continues with the same key signature and time signature. The guitar tablature (TAB) is provided below the staff.

Measures 13-16 of the piece. Measure 13 includes a 3/8 CII (Crescendo) marking. Measure 16 includes an 'arm VII' marking. The notation continues with the same key signature and time signature. The guitar tablature (TAB) is provided below the staff.

17

arm VII

Tablature for measures 17-20:

17	18	19	20
T	4	0	1
A	5	2	3
B			

21

arm VII

Tablature for measures 21-24:

21	22	23	24
T	(0)	0	3
A	0	2	0
B	3	4	2

25

arm VII

Tablature for measures 25-28:

25	26	27	28
T	4	0	1
A	5	2	3
B			

29

a i

Tablature for measures 29-32:

29	30	31	32
T	(0)	0	3
A	0	0	2
B	3	0	0

Una Flor

(Mazurka)

José Brocá
(1805-1882)

Moderato

⑥ = D

Measures 1-4 of the piece. The treble clef staff shows a melody in D major, 3/4 time. The guitar tablature below shows fingerings for the strings. Measure 1 starts with a D6 chord (open D, F#2, A2, D3). Measure 2 has a D5 chord (F#2, A2, D3). Measure 3 has a D5 chord (F#2, A2, D3). Measure 4 has a D5 chord (F#2, A2, D3).

Measures 5-8. Measure 5 starts with a D5 chord (F#2, A2, D3). Measure 6 has a D5 chord (F#2, A2, D3). Measure 7 has a D5 chord (F#2, A2, D3). Measure 8 has a D5 chord (F#2, A2, D3).

Measures 9-12. Measure 9 starts with a D5 chord (F#2, A2, D3). Measure 10 has a D5 chord (F#2, A2, D3). Measure 11 has a D5 chord (F#2, A2, D3). Measure 12 has a D5 chord (F#2, A2, D3).

Fine

Measures 13-16. Measure 13 starts with a D5 chord (F#2, A2, D3). Measure 14 has a D5 chord (F#2, A2, D3). Measure 15 has a D5 chord (F#2, A2, D3). Measure 16 has a D5 chord (F#2, A2, D3).

17 *dolce*

p - *i* *m a i* *i p* *m i p*

$\frac{4}{6}$ CX $\rightarrow$ $\frac{4}{6}$ CVII

21

i m i m i p i m a i a

$\frac{3}{6}$ CVII

25

$\frac{5}{6}$ CII

29

$\frac{4}{6}$ CV $\frac{2}{6}$ CX

a m i m i m

33

4/6 CX → 4/6 CVII

T
A
B

37

D.C. al Fine

T
A
B

Lágrima

Tear (Prelude)

Francisco Tárrega
(1852 – 1909)

Andante

m i m i m i a m i m

Measures 1-4 of the piece. The treble clef staff shows a melody with slurs and fingerings (4, 4, 4, 4, 1, 2, 1, 2, 4, 4, 4, 4). The bass clef staff shows a bass line with fingerings (2, 4, 6, 1, 2, 2, 4, 6, 1, 2). The guitar tablature below the bass staff shows fret numbers: 4 0 5 0 7 0 | 2 0 0 0 0 | 4 0 5 0 7 0 | 2 0 0 0 0.

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

Fine

Measures 5-8. Measure 5 starts with a 4/6 CIX time signature change. Measures 6-7 have a 4/6 CVII time signature change. Measure 8 has a 5/6 CII time signature change. The notation includes slurs, fingerings, and a final double bar line with repeat dots. The guitar tablature shows fret numbers: 12 11 9 7 | 7 9 0 10 | 0 0 2 2 | 0 1 2 2.

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

Measures 9-12. The notation includes slurs, fingerings, and a final double bar line with repeat dots. The guitar tablature shows fret numbers: 3 8 8 7 0 2 3 | 0 1 0 2 0 2 | 0 12 8 10 | 7 8 9 10 9.

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

D.C. al Fine

rit.

Measures 13-16. Measure 13 starts with a 13 measure rest. The notation includes slurs, fingerings, a 'rit.' marking, and a final double bar line with repeat dots. The guitar tablature shows fret numbers: 3 0 5 0 7 0 | 10 8 7 10 8 7 | 0 0 2 1 0 2 | 0 0 2 0 2 0.

Lento

[illegible]

La Paloma

Sebastián Yradier
(1809-1865)

Moderately

Measures 1-4 of the musical score for La Paloma. The score is in G major (two sharps) and 2/4 time. It features a melody in the treble clef and a guitar accompaniment in the bass clef. The melody includes a CII (Crescendo) marking and a trill. The guitar part includes a triplet and a trill. The piece is marked 'Moderately'.

Measures 5-8 of the musical score for La Paloma. The score continues the melody and guitar accompaniment. The melody includes a trill and a triplet. The guitar part includes a triplet and a trill. The piece is marked 'Moderately'.

Measures 9-12 of the musical score for La Paloma. The score includes a first ending (1.) and a second ending (2.). The melody and guitar accompaniment are shown. The piece is marked 'Moderately'.

Measures 13-16 of the musical score for La Paloma. The score continues the melody and guitar accompaniment. The melody includes a trill and a triplet. The guitar part includes a triplet and a trill. The piece is marked 'Moderately'.

17

1. *m* *i* *m* *i* *CII*

TAB

21

2. *m* *i* *m* *i* *CII*

TAB

25

1. *m* *i* *m* *i* *CII*

TAB

29

2. *m* *i* *m* *i* *CII*

TAB

arr. Ashton/Mathews

[illegible]

18

TAB

23

p *m* *i* *p* *m* *i* *p* *m* *i* *simile...*

TAB

27

TAB

31

TAB

35

p *i* *m* *p* *i* $\frac{3}{6}$ *m* *p* *i* *m*

TAB

40

TAB

3	1	0	0	1	1	1	1	0	1	3	1	0	2	1	2
2		2		2	2	2	2	2							
3				3	3	3	3	3							

44

TAB

0	0	0	0	0	0	1	3	1	0	0	3	1	0	1	2	1	2	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

48

TAB

3	1	0	0	0	0	1	3	1	0	0	3	1	0	1	2	1	2	0	3	1	0	2	0	3
2	1	2		0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2				2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

53

simile...

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

57

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

[illegible]

65

p m i p m i p m i simile... 3 3 3 3 3 3 3 3 3 3 3

TAB 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0

2 1 0 2 1 0 2 1 0 2 0 3

69

0 3 3 3 3 3 3 3 3 3 3 3 3

2 1 0 2 1 0 2 1 0 2 0 2 3

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0

2 1 0 2 1 0 2 1 0 2 0 2 3

73

3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0

2 1# 0 2 1# 0 2 0 1 3 1 4

0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0 0-0

2 1 0 2 1 0 2 0 1 3 1 3

[illegible]

Spanish Romance

Anonymous

Moderato

a m i a m i a m i a m i a m i simile...

5

9

13

a m i a m i a m i a **Fine**

17 *a m i a m i a m i a m i a m i simile...*

TAB

21 $\frac{6}{8}$ CVII $\frac{3}{8}$ CIX

TAB

25 $\frac{3}{8}$ CIX $\frac{3}{8}$ CV

TAB

D.C. al Fine

29 $\frac{5}{8}$ CII

TAB

Habanera

from *Carmen*

Georges Bizet
(1838-1875)

Allegretto quasi Andantino

Intro

pizzicato *nat.*

La - mour

Verse

est un oi-seau re - bel - le que nul ne peut ap - pri - voi - ser, et c'est

bien ea vain qu'on l'ap - pel- le, s'il lui con - vien! de re - fu - ser! Rien n'y

Verse

fait, me-nace ou pri - è - re l'un par - le bien, l'au - tre se tait; et c'est

17

golpe-----

l'au-tre que je pré - fè - re il n'a rich dit, mais il me plait.

TAB: 3 3 3 2 1 | 0 0 0 3 1 | 0 1 0 0 1 0 | 2 0 0

Chorus

21

golpe-----

golpe-----

golpe-----

pizzicato-----

L'a - mour! L'a - mour! L'a - mour!

TAB: (0) 4 | 2 | (2) 0 | 2

25

golpe-----

golpe-----

nat.

pizzicato-----

L'a - mour! L'a - mour! L'a - mour est

TAB: (2) 2 | 4 | (4) 2 | 2 2 0 0

Verse

29

en - fant de Bo - hême; il n'a ja - mais, ja - mais con - nu de loi. Si tu ne

TAB: 2 0 2 0 | 2 0 2 3 | 0 0 0 0 2 0 | 3 2 0 2

33

m'ai - mes pas, je t'ai - me; si je t'ai-me, prends garde à toi!

Verse

37

Si tu ne m'ai - mes pas, si tu ne m'aimes pas, je

40

t'ai - me; mais si je t'ai - me, si je

43

Outro

t'ai-me, prends garde a toi! *pizzicato*

Bolero

Julián Arcas
(1832-1882)

[illegible]

[illegible][illegible]

49

m i m *a m* *a* *m i* *m i* *p p* *m i* *p* *i p* *m i*

arm XII

T 9 10 8 12 0 1 0 0 1

A 10 9 10 3 2 0 2 0 2

B 0 0 0 0 3 2 0 3 2 0 2 0 3 1 0

52

m i p *i p* *m i p* *i p* *m i* *i* *a m i* *a m i* *a m i*

$\frac{3}{6}$ CV

T 1 2 0 2 0 0 1 5 5 5

A 2 0 2 0 3 2 0 5 5 5

B 0 3 2 0 3 2 0 2 7 0

Sevillana

Allegretto (♩ = 160)

Severino García Fortea
(c.1854 - 1931)

i a 3 m a 3 i m i m

T
A
B

3 i 3 3 3 3

T
A
B

5 CII 3 3 4/6 CII

T
A
B

7 4/6 CII CII 3 3 4/6 CII

T
A
B

13

4/6 CII

staccato di canto

14

4/6 CII

TAB

23

5/6 CII

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

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

TAB

2 1 2

25

TAB

27

TAB

29

TAB

31

TAB

Tarantela

Santiago de Murcia
(1673 - 1739)

6/8 Cl

TAB

3

TAB

5

6/8 Cl

TAB

7

TAB

9

TAB

1	3	1	3	3	3	5	6	5	3	3	3
3	3	3	5	3	5	5	6	6	5	3	5
2	2	2	5	5	5	5	5	5	5	5	5
0	0	0	5	5	5						

11

TAB

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

13

TAB

5	5	5	8	6	8	5	6	5	3	5	3
6	5	6	5	5	5	6	6	6	5	5	5
7	7	7	5	5	5	5	5	5	5	5	5
7	7	7	5	5	5						

15

TAB

1	3	1	5	3	5	1	0	1	(3)	3	0
3	3	3	2	2	2	3	3	3			
3	3	3	2	2	2	2	2	2			
			2	2	2	0	0	0	0		

17 *1-4-1 tr* $\frac{4}{6}$ CIII

TAB

1 3 1 3 3 1 5 3 3 2

0 2 3 2

19 *m i a m i* *p*

TAB

1 0 3 0 3 2 1 0 3 (3) 3 0

0 2 3 2 0 0

21

TAB

1 0 3 1 1 3 1 0 0 0 3 2

0 2 3 2

23 *1-4-1 tr*

TAB

3 2 0 2 3 2 1 4 1 0 3 (3) 3 0

3 2 0 2 0 0

25

TAB

6	8	5	6	7	5	5	6	0	7	8	5	0	2
0													

27

TAB

3	3	0	2	0	2	1	0	3	(3)	3	0		
3		3				3							
0						0							

29

TAB

1	0	0	1	(3)	2	0	0	1	0	2			
0		2				0		2					
0						0		2					

31

TAB

3	2	0	2	1	0	1	0	3	(3)	3	0		
3						3							
0						0							

33

4/6 CIII

3/6 CV

TAB

1 2 3 3 0 0 5 3 6 5 5 6

35

2/6 CV

TAB

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

37

2/6 CVI

2/6 CVIII

TAB

6 6 10 8 8 11 8 10 8 10 9 8 8

39

2/6 CV

TAB

7 6 6 5 5 5 6 5 7 7 10 8

49

i m i m i

TAB

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

51

TAB

1 3 1 0 3 0 2 2 0 3 2 | (3) 2 3 0 3 (3) 3 0

53

$\frac{4}{6}$ CIII $\frac{3}{6}$ CV

TAB

1 3 1 0 3 1 3 1 3 2 0 | 5 6 5 3 6 8 5 8 6 5

55

TAB

6 0 (3) 2 0 2 | 3 5 1 3

Fandango

Santiago de Murcia
(1673 - 1739)

HB V HB V $\frac{3}{6}$ CV $\frac{3}{6}$ CIII $\frac{3}{6}$ CV

TAB

5 HB V $\frac{3}{6}$ CIX $\frac{3}{6}$ CX $\frac{3}{6}$ CVIII $\frac{3}{6}$ CVI $\frac{3}{6}$ CV

TAB

9 $\frac{3}{6}$ CV $\frac{4}{6}$ CV $\frac{3}{6}$ CVI $\frac{3}{6}$ CV

TAB

13 $\frac{3}{6}$ CV ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

TAB

17

5 6 3 5 1 3 0 2 2 2 1 3 3 2 2 0 2

21

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

T 3 1 2 0 1 3 5 3 5 5 5 3

A 3 2 0 3 4 0 2 0 3 0 4

B 3 2 0 3 4 0 2 0 3 0 4

25

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

29

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

TAB 1 3 5 5 3 5 0 0 2 2 0

0 2 2 4 3 2 3 0 0

33

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

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T A B

37

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

0 0 0 0 0 0 0 0 0 0 0 0 0

T A B

41

1 0 4 2 2 2 4 2 2 4 2

3 1 3 1 0 1 3 1 1 3 1

0 0 0 0 0 0 0 0 0 0 0

T A B

45

4 4 2 2 4 2 4 2

3 3 1 1 3 1 3 1

0 0 0 0 0 0 0 0

T A B

49

TAB

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

53

TAB

6	5	3	6	5	10	9	10	8	9	10	10	8	6	5	0	5	3	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

57

TAB

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

61

TAB

1	3	3	3	1	0	3	2	0	0	0	3	0	0	0	0	3	2	0	5	0	6	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

65

$\frac{4}{6}$ CV

②

②

②

②

$\frac{4}{6}$ CVIII $\rightarrow$ $\frac{4}{6}$ CV

TAB

68

$\frac{4}{6}$ CV

$\frac{4}{6}$ CIII

$\frac{4}{6}$ CV

TAB

71

$\frac{4}{6}$ CV

$\frac{4}{6}$ CIII

TAB

74

i m i m i m i

TAB

Guajiras Cubanas

Severino Garcia Fortea
(c.1854 - 1931)

Moderato

⑥ = D

$\frac{3}{6}$ CII $\frac{4}{6}$ CV $\frac{3}{6}$ CVII

1 2 3 4

5

$\frac{3}{6}$ CII $\frac{3}{6}$ CII

5 6 7 8

9

$\frac{3}{6}$ CIII $\frac{3}{6}$ CVII $\frac{3}{6}$ CII

9 10 11 12 13

14

$\frac{4}{6}$ CII $\frac{4}{6}$ CII

14 15 16 17

18 $\left(\frac{4}{6} \text{ CII}\right)$ pizz.-----

TAB

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

22 (pizz.)----- $\frac{4}{6} \text{ CII}$ $\frac{4}{6} \text{ CII}$

TAB

0	4	2	5	2	0	4	2	0	4	2	0	4	2	0	4	2	5	2	0	2	4	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

26 (pizz.)-----

TAB

2	0	2	4	0	2	0	4	0	0
---	---	---	---	---	---	---	---	---	---

30

TAB

5	3	2	0	2	3	5	5	5	2	3	5	5	5	5	7	8	5	7	5	3	5
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

34

$\frac{3}{6}$ CII

TAB

38

TAB

42

TAB

46

TAB

50

TAB

0	4	0	2	0	2	3	3	7	7	7	5	5	3
2	5	2	3	2	3	5	5	8	8	8	7	7	5
0						0							

53

TAB

3-5-3	2	0	0	0	3	2	0	3	2	0	2	0
5	3	2	2	2	2	4	3	2	4	4	0	0
0					0						0	0

56

TAB

2	0	3	2	0	3	2	3	2	0	3	2	0
2					3					2		
0					0					0		

59

$\frac{4}{6}$ CII

TAB

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

63 pizz.

TAB

0 4 2 0 4 2 0 4 2 0 4 2 0 2 4 0

66 (pizz.)

TAB

2 0 4 0 2 4 0 2 0 4 2 0 4 0 2 4 0 2 0 4

70 $\frac{3}{6}$ CII $\frac{3}{6}$ CVII

TAB

2 3 2 5 5 5 7 5 10 7 9 10 9 7 9 7 9 7 10

74 $\frac{3}{6}$ CII $\frac{3}{6}$ CVII

TAB

0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2

78

$\frac{3}{6}$ CVII

$\frac{4}{6}$ CII

$\frac{3}{6}$ CII

TAB

9-10-9 7-9-7 3-3-3 3-3-3 5-2-3-0

82

$\frac{3}{6}$ CII

$\frac{4}{6}$ CII

$\frac{3}{6}$ CII

TAB

2-3-2 3-5-2 0-2-0 2 3-3-3 3-5-2 3-2-3-2

86

$\frac{4}{6}$ CII

$\frac{4}{6}$ CII

$\frac{3}{6}$ CII

TAB

3-5-3-0 0-2 3 0-4-2-4-2 3-3-3 3-5-2

89

$\frac{3}{6}$ CII

$\frac{4}{6}$ CII

TAB

3-2-3-2 3-5-3-0 0-2 3 0-4-2-4-2

92

7 7 7 7 7 7 9-10-9 5 (5) 5 7 8 5 7 9

8 8 8 8 8 8 10 7 (7) 6 7 8 5 7 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB

95

Vivo

$\frac{3}{6}$ CVII

10 7 7 0 3-5-3 2 0 2 2 0 5 3 0 3 2 0 3 2 0

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB

98

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

2 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB

101

$\frac{3}{6}$ CVII

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

2 2 2 2 2 8 7 7 0 0 0 0 0

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

0 0 0 0 0 0 0 0 0 0 0 0 0

TAB

Boleras

Moderato ma con brio

Anonymous

3/6 CII

TAB

2	2	2	2	2-3-2	5	3	5	3	2	0	2	0	2	4	2	4	0	2	0	2
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
0	4	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

4

TAB

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

7

TAB

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

10

TAB

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

13

2-4-2

$\frac{6}{8}$ CII

TAB

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

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

0 0 0 0 0 0 0 0 | 5 | 2 2 2

16

$\frac{6}{8}$ CII

3

3

3

p *i* *m*

2

3

4

0

1

2

3

4

5

6

TAB

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

3 | 4 0 | 1 2 4 5 6

2

19

3

3

3

$\frac{4}{6}$ CII

TAB

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

0 3 2 | 0 | 3 | 2 2 4

1 4 2 | 1 | 2 | 4

0 0 0 | 0 | 3 | 4

22

1-2-1

$\frac{4}{6}$ CII

TAB

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

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

36

TAB

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

39

TAB

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

42

TAB

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

45

TAB

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

48

$\flat$ 1-2-1

$\frac{4}{6}$ CIII

TAB

2 2 3 2 1 2 3 3 3 3 3 3 3 2 0 3 2 0

0 0 5 5 5 5 0

51

$\frac{3}{6}$ CII

TAB

0 2 3 2 1 2 3 3 0 2 2 0 2 2 2 2 2

4 2 0 0 0 0 0 0 0 0 0 0 0 4 2

54

$(\frac{3}{6})$ CII

TAB

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

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

56

TAB

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

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

Tirana

Anonymous

Andantino grazioso

Measures 1-3 of the piece. The first measure contains a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line consists of a quarter note G2, a quarter note A2, and a quarter note B2. The second measure continues the melody with a quarter note C5, a quarter note D5, and a quarter note E5. The bass line consists of a quarter note C3, a quarter note D3, and a quarter note E3. The third measure continues the melody with a quarter note F5, a quarter note G5, and a quarter note A5. The bass line consists of a quarter note F3, a quarter note G3, and a quarter note A3. The piece is marked *Andantino grazioso*.

Measures 4-6 of the piece. The melody continues with a quarter note B5, a quarter note C6, and a quarter note D6. The bass line consists of a quarter note B3, a quarter note C4, and a quarter note D4. The second measure continues the melody with a quarter note E6, a quarter note F6, and a quarter note G6. The bass line consists of a quarter note E4, a quarter note F4, and a quarter note G4. The third measure continues the melody with a quarter note A6, a quarter note B6, and a quarter note C7. The bass line consists of a quarter note A4, a quarter note B4, and a quarter note C5. The piece is marked *Andantino grazioso*.

Measures 7-9 of the piece. The melody continues with a quarter note D7, a quarter note E7, and a quarter note F7. The bass line consists of a quarter note D5, a quarter note E5, and a quarter note F5. The second measure continues the melody with a quarter note G7, a quarter note A7, and a quarter note B7. The bass line consists of a quarter note G5, a quarter note A5, and a quarter note B5. The third measure continues the melody with a quarter note C8, a quarter note D8, and a quarter note E8. The bass line consists of a quarter note C6, a quarter note D6, and a quarter note E6. The piece is marked *Andantino grazioso*.

Measures 10-12 of the piece. The melody continues with a quarter note F8, a quarter note G8, and a quarter note A8. The bass line consists of a quarter note F6, a quarter note G6, and a quarter note A6. The second measure continues the melody with a quarter note B8, a quarter note C9, and a quarter note D9. The bass line consists of a quarter note B6, a quarter note C7, and a quarter note D7. The third measure continues the melody with a quarter note E9, a quarter note F9, and a quarter note G9. The bass line consists of a quarter note E7, a quarter note F7, and a quarter note G7. The piece is marked *Andantino grazioso*.

13

T
A
B

16

T
A
B

19

T
A
B

22

T
A
B

25

TAB

28

TAB

30

TAB

TAB

35

T
A
B

38

T
A
B

41

T
A
B

44

T
A
B

47

TAB

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

49

TAB

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

0 3 0 3 | 0 3 0 | 0 3 0 3

52

TAB

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

0 3 0 | 0 3 0 3 | 0 3 0

55

TAB

1 0 1 3 | 1 0 1 5 7 | 8 7 5 4 3

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

0 0

58

TAB

3 2 1 3 1 0 1 0 3 1 5 7

0 2 0 2 2 1 4 2 2 4

0 0 0 0

61

TAB

8 10 12 10 8 7 6 1 3 1 0 1 0

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

0 0 0 0 0 0 0 0

64

TAB

1 1 0 1 0 1 0 1 0 1 0 1 0

2 1 2 1 0 1

0 0 0

66

TAB

0 1 0 1 0 1 0 1 0 1 0 5 8 12 17

1 1 1 2 2 2

0 0 0 0 0 0 0

Practice Tips

The 7 Steps to Learn Any Piece

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes, counting aloud)
7. Play hands together in rhythm, with a slow metronome, counting aloud

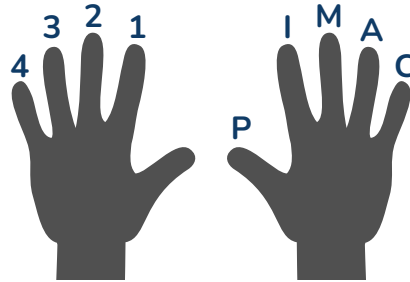
Musical Expression Starting Points

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

Tips for Good Practice

1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

Fingering Notations



Hello!



Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,
Allen Mathews