

Francisco Tárrega

PIESE PENTRU **CHITARĂ**

Volumul I



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PIESE DE INFLUENȚĂ ARABO-ANDALUZĂ

Eminentului maestru D. Tomás Bretón

CAPRICIU ARAB

Serenadă

Andantino

Arm VII

6=re

5 Arm VII

10

13

16

19

VII

V

poco cresc

AMINTIRI DIN ALHAMBRA

Andante

a m i

VIII

IX

PIESE ÎN STIL ROMANTIC

LACRIMA

Preludiu

Andante

The musical score is written in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The score is divided into five systems of music:

- Staff 1:** Measures 1-3. Features a melodic line with fingering numbers 3, 2, 4, 4, 3, 0, 1, 1, 3, 2, 0. A dashed line indicates a continuation of the line.
- Staff 2:** Measures 4-6. Includes fingering numbers 4, 3, 4, 4, 1, 1, 1, 1, 3, 1, 4, 3, 0, 4, 2. A 'rit' (ritardando) marking is present. A dashed line indicates a continuation of the line.
- Staff 3:** Measures 7-9. Includes fingering numbers 2, 1, 2, 4, 2, 2, 1, 0, 2. A 'FINE' marking is present. A dashed line indicates a continuation of the line.
- Staff 4:** Measures 10-12. Includes fingering numbers 2, 1, 0, 1, 0, 1, 3, 0, 1, 4, 2, 4, 3, 4, 0, 2. A 'VII' marking is present. A dashed line indicates a continuation of the line.
- Staff 5:** Measures 13-15. Includes fingering numbers 2, 2, 4, 4, 2, 1, 0, 4, 1, 0, 3, 0, 2, 1. A 'rit' marking is present. The piece concludes with 'D.C. al Fine'.

Preludiul nr. 5

Andante sostenuto

II

VII IX II

8 *un poco cresc* *ritard* II

12 *p* Arm XII V

16 *tenuto* *A tempo* *molto ritard* II

20 *A tempo* *ritard* Arm 8^{va} XII

Marieta - Tristețe
Mazurcă

Lento

The musical score is written in treble clef with a 3/4 time signature. It begins with a dynamic marking of *p* (piano) and a tempo marking of *Lento*. The score is divided into measures, with measure numbers 3, 6, 9, and 12 indicated. Fingerings are indicated by numbers 1-4 in circles. Various musical notations are used, including slurs, accents, and dynamic markings like *ritard* (ritardando) and *A tempo*. A section starting at measure 6 is marked *Arm XII*. The score concludes with a *ritard* marking.

Cele două surori

Două valsuri

Introducción

Musical notation for the introduction, starting at measure 1. The piece is in 3/4 time and A major. The melody features triplets and slurs. The bass line consists of chords and single notes. Fingering numbers (1-4) are indicated above the notes.

Musical notation for the introduction, measures 8-12. Measure 8 is marked with a '3' above the first triplet. Measure 12 includes the instruction 'Arm XII' above the staff and 'Arm IX' below the staff.

Vals I [A tempo]

Musical notation for the first part of 'Vals I', starting at measure 1. The tempo is marked '[A tempo]' and the time signature is 3/4. The melody is in A major. The bass line features chords with a 'p.' (piano) dynamic marking. Fingering numbers are shown above the notes.

Musical notation for the first part of 'Vals I', measures 7-12. The melody continues with slurs and ties. The bass line remains consistent with the previous section.

Musical notation for the first part of 'Vals I', measures 13-18. This section includes first and second endings. Measure 18 ends with a double bar line and a repeat sign.

Musical notation for the first part of 'Vals I', measures 19-24. Measure 19 is marked with 'Arm XII' above the staff. The melody features slurs and ties. The bass line includes chords and single notes with a 'p.' dynamic marking.

Maria
Gavotă

The musical score is written for mandolin in 2/4 time. It consists of five systems of music. The first system starts with a *riten* marking, followed by *A tempo* and *dolce*. It features a melodic line with various ornaments and a bass line with chords. The second system includes a *[rit]* marking and a *f* dynamic. The third system is marked *A tempo*. The fourth system includes a *p* dynamic. The fifth system contains the lyrics "i m i m i m i m i" and "m i m".

riten *A tempo* *dolce* V ② V

② *[rit]* *f* *p* IV V

A tempo VIII

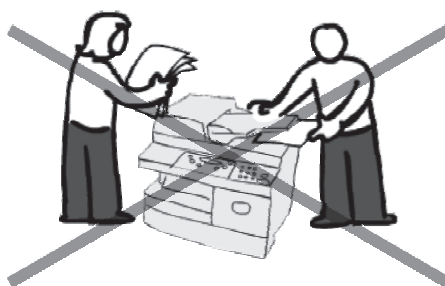
② V V

VIII *i m i m i m i m i* *m i m* *p*

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