

# Francisco TÁRREGA



## Complete Guitar Works 69 pieces for classical guitar

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Jean-François DELCAMP

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Jean-François DELCAMP

# Francisco TÁRREGA

## SUITE 1

Preludio (Mendelshonn)  
Preludio número 6  
La Cartagenera  
Estudio en si menor  
Danza Mora

Révision de Jean-François Delcamp

# Francisco TÁRREGA (1852-1909)

## PRELUDIO

Sobre un tema opus 26 de Félix Mendelssohn (1809-1847)

Révision de Jean-François Delcamp

CVII

4

7

10

13

16

C VII

C VIII

C II

C IV

C V

*a tempo*

*a tempo*

*ritard.*

19

22

25

29

34

38

40



11

13

**CVII**

15

17

**CII**

*ritard.*

19

*a tempo*

**CII**

23

**CII**

# Francisco TÁRREGA (1852-1909)

## LA CARTAGENERA

Arreglado sobre un obra de Julian Arcas (1832-1882)

Révision de Jean-François Delcamp

The image displays a musical score for guitar, consisting of six systems of music. Each system is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and fingerings. Circled numbers (1-6) indicate specific fingerings for the left hand. Above the staff, there are several chord diagrams labeled with Roman numerals: C VII, C VII, and C XII. The piece is marked with a piano (*p.*) dynamic. The systems are numbered 5, 9, 12, 15, and 18, indicating the starting measure for each system. The score concludes with a final chord diagram and a circled number 6.

22 **CIV**

26 **CVII** **CVII-**

31

35 **CVII**

39 **Copla**

45

51

56

61 **CVII** **CVII**

66 **CV** **CIII** **CII** **CII**

70 **CVII** **CIII** **CV**

74 **CVII**

78 **CIV**

81 **CV** **CVII** *ar7* *ar7* *ar12* *ar12*

86

90

94

99

**CVII**

104

108

**CII**

112

**CIII**

117

**Copla**

122

**CII**

128

**CII**

134

138

144

149

154

157

160

163

167 **CIV**

171 **CII** ar12 ar7

175

179 **CII**

183 **Copla**

187 **CIII**

191 **CVI**

195 **CIII**

199

C VII C II

8

203

C III

8

207

8

211

8

215

C II

8

219

8

223

C III C II

8

228

C VII

8

# Francisco TÁRREGA (1852-1909)

## ESTUDIO

En si menor

Révision de Jean-François Delcamp

♩ = 66

4

7

10

14

# Francisco TÁRREGA (1852-1909)

## DANZA MORA

En si minor

Révision de Jean-François Delcamp

**CVII** *Ligero* **ff**

4 **ff** **p** **CVI** **CVI**

10 **CVI** **CII** **CVII**

16

19

23

\* original = DO/C

Francisco TÁRREGA : DANZA MORA

27

3

4

3

2

5

rall.

30

*a tempo*

CII

2

4

2

3

CII

34

1

3

4

2

4

1

4

2

1

1

1

3

38

CII

CVII

[a tempo]

2

3

2

3

rall.

42

7

2

3

45

CVII

2

4

2

48

CIX

CVII

3

3

4

6



# Francisco TÁRREGA

## SUITE 2

Preludio número 4  
Lágrima (Preludio)  
¡Adelita! (Mazurka)  
P a v a n a  
Estudio (Wagner)  
Estudio (Traviata)  
Estudio de Velocidad

Révision de Jean-François Delcamp

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 4

A mi entrañable amigo el Dr. D. Miguel Armengot

Révision de Jean-François Delcamp

**Allegro**

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four systems of music, each with a treble staff and a bass staff. The score includes various guitar-specific notations such as bar lines, fingering numbers (1-4), and dynamic markings (*p*, *f*, *ritard. poco a poco*, *a tempo*). Chord symbols (CIX, CVII, CVII, CVI, CIV, CII, CXII, CXI, CVII) are placed above the staff to indicate barre positions. The piece begins with a *p* dynamic and concludes with a *f* dynamic. The tempo is marked *Allegro* and *a tempo*.

20

**CVII** **CIV** **CII**

*p* *ritard.* *ten.*

25

*a tempo* **CVII** **CXI** **CXII** **CXI** **CX** **CVIII** **CVII**

*f*

29

**CVII** *a tempo*

*p* *ritard. poco a poco* *p*

34

**CIX** **CVII**

39

**CII** **CII** **CIX** **CVII** **CVI** **CIV**

*f* *ten.*

44

**CII** **CII** **CVII**

*ritard.* *p* *pp*

# Francisco TÁRREGA (1852-1909)

## LÁGRIMA

Preludio

Révision de Jean-François Delcamp

Andante ♩ = 92

4

7

10

13

C IX

C VII

C II

C VII

C II

*Fine*

*a tempo*

*D.C. al Fine*

*rit.*

# Francisco TÁRREGA (1852-1909)

## ¡ADELITA!

Mazurka

Révision de Jean-François Delcamp

**Lento**

First system of musical notation (measures 1-4). It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is marked with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-4. Chords are labeled C VII. The system concludes with the instruction *un poco cresc.*

Second system of musical notation (measures 5-8). It continues the melody from the first system. The dynamic remains piano (*p*). Chords are labeled C VII. The system ends with the instruction *Fine* and a *ritard.* marking.

Third system of musical notation (measures 9-11). It begins with a forte (*f*) dynamic. The melody is marked with a *ritard.* and includes several triplets. Chords are labeled C IV and C IX.

Fourth system of musical notation (measures 12-13). It starts with a piano (*p*) dynamic and includes a *ritard.* marking. The tempo is marked *a tempo*. Chords are labeled C VII. The system ends with a *rit.* marking.

Fifth system of musical notation (measures 14-17). It begins with a piano (*p*) dynamic and includes a *rit.* marking. The tempo is marked *molto ten.* and *f*. Chords are labeled C VIII and C II. The system ends with the instruction *D.C. al Fine*.

# Francisco TÁRREGA (1852-1909)

## PAVANA

En mi mayor

Révision de Jean-François Delcamp

**Allegretto**

The musical score is written for guitar in the key of A major (three sharps) and common time. It consists of four systems of music, each with a treble clef staff and a guitar-specific bass line. The score includes various guitar techniques such as triplets, slurs, and fingering numbers (1-4). Chord diagrams are provided for several chords, labeled as C II, C VII, and C IV. The piece begins with a measure of rest, followed by a series of eighth-note patterns. The first system ends with a measure of rest. The second system starts with a measure of rest and continues with eighth-note patterns. The third system starts with a measure of rest and includes a repeat sign. The fourth system starts with a measure of rest and continues with eighth-note patterns. The score concludes with a final chord diagram.

14

C IV C VI

17

C II- C II-

*pizz.*

21

23

*nat.*

C II- C IV-

26

C VII- C II-

29

C II- C IV- C II-

# Francisco TÁRREGA (1852-1909)

## ESTUDIO

Sobre un tema de Richard Wagner (1813-1883)

Révision de Jean-François Delcamp

Moderato

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The piece is marked 'Moderato'. The score consists of three systems of music, each with a guitar-specific bass line below the staff.

**System 1:** Starts with a treble clef and a guitar-specific bass line. The first measure has a 3-measure rest. Chords C VII and C IX are indicated above the staff. The bass line includes fingerings such as 2, 4, 2, 2, 3, 4, 4, 4, 4, 3, 1, 2, 4, 2, 1, 2, 1, 4, 2. Circled numbers 4, 5, 4, and 3 are placed below the bass line.

**System 2:** Starts with a measure number '4'. Chord C VII is indicated. The bass line includes fingerings such as 3, 4, 3, 4, 4, 1, 4, 4, 2, 4, 2, 2, 2, 1, 1, 1, 2, 1, 0. Circled numbers 6, 5, 4, 5, and 6 are placed below the bass line.

**System 3:** Starts with a measure number '7'. Chords C VII, C IV, and C VII are indicated. The bass line includes fingerings such as 2, 1, 1, 2, 2, 4, 2, 4, 2, 3, 4, 3, 3, 2, 2, 4, 4, 4, 2, 3, 2, 2, 3. Circled numbers 5, 4, and 3 are placed below the bass line.

10

13

16

19

22

# Francisco TÁRREGA (1852-1909)

## ESTUDIO

Sobre un tema de Traviata

Révision de Jean-François Delcamp

Andante

8

6

11

14

17

C XII C IX

C VII C V C IV C VII

C XII C IX

C V C IV C II C IV

20

8

rit.

CIII CIV

24

8

CII

28

8

CII

31

8

34

8

CXII CXI

37

8

CII

ar12

# Francisco TÁRREGA (1852-1909)

## ESTUDIO DE VELOCITA

En mi mayor

Révision de Jean-François Delcamp

**Allegro**

3

6

9

12

15

Pos. IV

C II-

8

8

8

8

8

18

8

21

8

23

8

④ ③ ②

26

8

Pos. VIII

29

8

④ ③ ②

31

8

Pos. VIII

34

8

37

8

40

8

6

43

8

2

46

8

49

8

4 5

52

8

C IX C VII C IV

55

8

C V C I C II C IV C IV

4

58

8

C IV C II

4

# Francisco TÁRREGA

## SUITE 3

Preludio en mi mayor  
Preludio pentatónica  
Preludio número 5  
M i n u e t t o  
Estudio en mi menor  
Malagueña (Fácil)

Révision de Jean-François Delcamp

# Francisco TÁRREGA (1852-1909)

## PRELUDIO

En mi mayor

Révision de Jean-François Delcamp

Andante sostenuto

The musical score is written for guitar in E major (three sharps) and common time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. The tempo is marked 'Andante sostenuto'. The notation includes various guitar-specific elements: fret numbers (0, 1, 2, 3, 4) are placed below the notes; chord diagrams labeled 'C II', 'C IV', and 'C VII' are placed above the notes; and triplets of eighth notes are indicated with a '3' and a bracket. The piece concludes with a double bar line and repeat dots.

# Francisco TÁRREGA (1852-1909)

## PRELUDIO

Pentatonica

Révision de Jean-François Delcamp

$\bullet = 84$

First system of musical notation (measures 1-4). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The notation includes a treble clef, a common time signature, and a key signature. The music features a series of eighth notes with fingerings indicated by circled numbers 1, 2, 3, and 4. A tempo marking of  $\bullet = 84$  is shown above the staff.

Second system of musical notation (measures 5-8). The notation continues with eighth notes and fingerings (1, 2, 3, 4, 5). A repeat sign is present at the end of the system.

Third system of musical notation (measures 9-12). The notation continues with eighth notes and fingerings (1, 2, 3, 4). A repeat sign is present at the end of the system.

Fourth system of musical notation (measures 13-16). The notation continues with eighth notes and fingerings (1, 2, 3, 4). The system concludes with a final chord and a fermata.

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 5

Al ilustre Dr. Walter Leckie

Révision de Jean-François Delcamp

**Andante sostenuto**

The image shows the first ten measures of the musical score for Francisco Tárrega's Preludio Número 5. The score is written for a single melodic line on a treble clef staff in 3/4 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante sostenuto'. The score includes various musical notations such as accents (>), slurs, and dynamic markings like *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-4. Measure numbers 4, 7, and 8 are placed at the beginning of their respective lines. Roman numerals CII, CVII, and CIX are used to denote specific measures. The score concludes with a *un poco cresc.* (un poco crescendo) marking and a long horizontal line indicating the end of the page.

10 *a tempo*

*p ritard.*

13

*p*

*ar12 ar12*

**CVII**

16 *a tempo*

*p*

*ten.*

19 *a tempo*

**CII**

*p*

*pp*

*molto ritard.*

*ritard.-*

22

*p*

*ar12*

# Francisco TÁRREGA (1852-1909)

## MINUETTO

Á mi predilecta discipula y noble Srta. Maria Rita Bondi

Révision de Jean-François Delcamp

The image displays a musical score for Francisco Tárrega's Minuetto, arranged for guitar. It consists of four staves of music, each starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The score includes various guitar-specific notations such as fingering numbers (1-4), circled numbers (3, 4), and chord diagrams (CIX, CVII, CV, CIV, CII, CXI, CX, CVII, CV, CIV). The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests and accidentals. The first staff begins with a circled '3' and '4' below the notes. The second staff starts with a circled '3' and includes chord diagrams CIX, CVII, CV, CIV, and CII. The third staff starts with a circled '5' and includes chord diagrams CII and CIX. The fourth staff starts with a circled '7' and includes chord diagrams CXI, CX, CVII, CV, and CIV. The score concludes with a circled '8' at the end of the fourth staff.

9 **CII**

11 **CVII** **CVII**

13 **CVII** **CVII** **CV** **CV** **CVII**

15

17 **CVII** 2

19

21

8

23

8

25

8

27

8

29

8

31

8

*ritard.* *pp*

# Francisco TÁRREGA (1852-1909)

## ESTUDIO

en mi menor

Révision de Jean-François Delcamp

♩ = 96

a m i a m i a m i

C II

p

4

7

C II

C V

11

14

C II

XII

# Francisco TÁRREGA (1852-1909)

## MALAGUEÑA

Fácil

Révision de Jean-François Delcamp

The musical score is written for guitar in 3/4 time with a key signature of one sharp (F#). It consists of seven systems of music, each starting with a measure number (8, 5, 10, 15, 19, 23, 28) and a treble clef. The bass clef is used for the left hand, with fret numbers and fingerings (1-4) indicated below the notes. The right hand uses a standard guitar fingering system (1-4) for the strings. Dynamics include piano (p.) and piano fortissimo (p.f.). The score includes various musical notations such as slurs, ties, and repeat signs. A 'C L' marking is present at the end of the piece.

34

8

39

8

44

8

49

8

53

8

56

8

59

8

63

8

68

8

73

C I

8

79

C II C III

8

84

C III

8

89

C IV

8

93

8

96

8

100

8

# Francisco TÁRREGA

## SUITE 4

Preludio número 2  
Preludio sobre los  
g r u p p e t o s  
Isabel (Strauss)  
Estudio en forma de  
M i n u e t t o  
Estudio en arpégios  
Danza Odalisca  
Recuerdos de la  
A l h a m b r a

Révision de Jean-François Delcamp

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 2

A mi queridísimo discípulo Miguel Llobet

Révision de Jean-François Delcamp

The image displays the first ten measures of the musical score for Francisco Tárrega's 'Preludio Número 2'. The score is written in treble clef with a 3/4 time signature. It includes various guitar-specific notations such as fingering numbers (1-4), slurs, and chord diagrams labeled C V, C III, C VII, C II, C IV, C VI, and C VIII. Measure 1 starts with a bass note on the 8th fret. Measures 2-3 feature a slur over a sequence of chords. Measure 4 begins with a new section marked '4' and includes a circled '3' above a note. Measures 5-6 continue with similar chordal patterns. Measure 7 starts with a circled '4' above a note. Measures 8-9 show further chordal development. Measure 10 concludes with a circled '4' below a note. The score is presented on a single staff with a bass line below it.

13

16

**CVIII**

*a tempo*

**CII**

*poco ten.*

19

**CII**

1. **CII**

22

**CV**

2. **CII**

*p*

25

*molto rit.*

*p*

# Francisco TÁRREGA (1852-1909)

## PRELUDIO SOBRE LOS GRUPPETOS

en la mayor

Révision de Jean-François Delcamp

### Andantino

2

3

5

7

# Francisco TÁRREGA (1852-1909)

## ISABEL

Arreglado sobre un tema de Johann Strauss (1825-1899)

Révision de Jean-François Delcamp

8

C VII

C VII

Fine

C V C VII

C V

C VII

D.C. al Fine

# Francisco TÁRREGA (1852-1909)

## ESTUDIO EN FORMA DE MINUETTO

A la Srta. Consuelo Pascual de Boldum

Révision de Jean-François Delcamp

♩ = 80

IX

C VII

4

7

10

3030

tr C II

13

16

18

20

23

26

# Francisco TÁRREGA (1852-1909)

## ESTUDIO EN ARPÉGIOS

En la mayor

Révision de Jean-François Delcamp

ar7

ar7

4

6

8

CII

CII

CV

CVII

12

CIX CIX CIX

15

CVII CV

18

CIV CIX

21

CX CIX

24

CVII

27

8

30

8

33

8

36

8

39

8

# Francisco TÁRREGA (1852-1909)

## DANZA ODALISCA

En la mayor

Révision de Jean-François Delcamp

**Allegretto**

8

5

10

15

C II

C I

C II

C III

C IV

*a tempo*

*rit.*

*accel...*

19 *a tempo*

C I C II

accel. -----

23

C III C IV *a tempo*

-----

27 *un poco mas* **Vivo**

C IX

32

C IX C VII

ritard.

36 *a tempo*

C IX

41 *a tempo* *ritard.* *a tempo*

45

49 *a tempo* *ritard.* *p y dim.*

54 *ritard.*

59 *pp* *ritard.*

# Francisco TÁRREGA (1852-1909)

## RECUERDOS DE LA ALHAMBRA

Hommage à l'éminent artiste Alfred Cottin

Révision pour guitare de Jean-François Delcamp

### Andante

p a m i

The musical score is written for guitar in 3/4 time, marked 'Andante'. It consists of four systems of music, each starting with a measure number (1, 3, 5, 7) in the left margin. The notation is in a single treble clef. The first system begins with a repeat sign and a first ending bracket. The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 in circles. Accents (>) are placed over many notes. The second system continues the pattern, ending with a measure containing a circled '3' and a '0' (open string). The third system starts with a circled '2' above the first measure and a circled '6' below the first measure. The fourth system also starts with a circled '2' above and a circled '6' below. The score concludes with a final measure in the fourth system.

9 **C VIII** **C VII** **C VIII** ②

11 **C IX** ③

13 ② ② ⑥

15 ② ⑤

17 ② **C I**

19 ③

21

23

25

27

29

31

33

35

37

2. *Da Capo* 3.

39

41

43

②

45

47

49

51

53

C II

55

# Francisco TÁRREGA

## SUITE 5

Preludio número 13  
Preludio número 7  
Preludio número 8  
Maria (Gavota)  
Las dos hermanitas  
Estudio Brillante (Alard)  
¡ S u e ñ o !  
(Trémolo-Estudio)

Révision de Jean-François Delcamp

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 13

Arreglado sobre un fragmento de opus 99 n°2 Robert Schumann (1810-1856)

Révision de Jean-François Delcamp

First system of musical notation (measures 1-4). The treble clef is on a single staff. The key signature has one sharp (F#). The time signature is 3/8. The notation includes eighth notes, quarter notes, and beamed eighth notes. Fingerings are indicated by numbers 1-4. Circled numbers 2, 3, and 4 are placed below the staff. Two 'C II' markings are placed above the staff, each spanning a group of three notes.

Second system of musical notation (measures 5-8). The treble clef is on a single staff. The key signature has one sharp (F#). The time signature is 3/8. The notation includes eighth notes, quarter notes, and beamed eighth notes. Fingerings are indicated by numbers 1-4. Circled numbers 3, 4, 5, and 6 are placed below the staff. A 'C II' marking is placed above the staff, spanning a group of three notes.

Third system of musical notation (measures 9-12). The treble clef is on a single staff. The key signature has one sharp (F#). The time signature is 3/8. The notation includes eighth notes, quarter notes, and beamed eighth notes. Fingerings are indicated by numbers 1-4. Circled numbers 2, 3, and 4 are placed below the staff. Two 'CV' markings are placed above the staff, each spanning a group of three notes.

Fourth system of musical notation (measures 13-16). The treble clef is on a single staff. The key signature has one sharp (F#). The time signature is 3/8. The notation includes eighth notes, quarter notes, and beamed eighth notes. Fingerings are indicated by numbers 1-4. Circled numbers 3, 4, 5, and 6 are placed below the staff. Three 'CV' markings are placed above the staff, each spanning a group of three notes.

9 C II

11 C II

13 C V

15

17

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 7

En La mayor

Révision de Jean-François Delcamp

**Andante** C VII

5 C II C II C VII

10 C VIII C IX C VII

15 C X C IX

20 C V C II

25 C VII C II

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 8

En la mayor

Révision de Jean-François Delcamp

The image displays the first six measures of the musical score for Francisco Tárrega's Preludio Número 8. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music consists of a single melodic line with a bass line. Measure 1 starts with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. A triplet of eighth notes (C5, D5, E5) is marked with a '3' above it. Measure 2 continues with a quarter note F#5, a quarter note G5, and a quarter note A5. Measure 3 has a quarter note B5, a quarter note C6, and a quarter note D6. Measure 4 has a quarter note E6, a quarter note F#6, and a quarter note G6. Measure 5 has a quarter note A6, a quarter note B6, and a quarter note C7. Measure 6 has a quarter note D7, a quarter note E7, and a quarter note F#7. The score includes various fingering numbers (1-4) and articulation marks. There are also circled numbers 4, 5, and 6 below the staff, likely indicating measure numbers. The letters C II, C IV, and C V are placed above the staff in measures 5, 6, and 7 respectively, possibly indicating chord changes or specific techniques.

# Francisco TÁRREGA (1852-1909)

## MARIA

Gavota

A mi querido amigo el eminente Mandolinista D. Baldomero Cateura

Révision pour guitare de Jean-François Delcamp

*a tempo*

*rit. dolce*

*a tempo*

*f* *rit.* *p*

*p*

22

ritard.

27

a tempo

V III I

32

ar7

37

XII

42

ar12

pizz

47

# Francisco TÁRREGA (1852-1909)

## LAS DOS HERMANITAS

Dos vales

Révision de Jean-François Delcamp

### Introducción

Musical score for the Introduction of 'Las Dos Hermanitas'. The piece is in G major and 3/4 time. It features a treble clef and a key signature of two sharps (F# and C#). The notation includes various fingerings (e.g., 2, 4, 2, 1, 3, 0) and articulation marks. The introduction consists of 12 measures.

Musical score for the beginning of 'Vals N° 1'. The tempo is marked 'più lento' and 'a tempo'. The piece is in G major and 3/4 time. It features a treble clef and a key signature of two sharps. The notation includes various fingerings and articulation marks. The first measure of the waltz is marked with a double bar line and a repeat sign.

Musical score for measures 13-19 of 'Vals N° 1'. The notation includes various fingerings and articulation marks. The piece is in G major and 3/4 time. The notation includes various fingerings and articulation marks.

Musical score for measures 25-32 of 'Vals N° 1'. The notation includes various fingerings and articulation marks. The piece is in G major and 3/4 time. The notation includes various fingerings and articulation marks.

Musical score for measures 32-37 of 'Vals N° 1'. The notation includes various fingerings and articulation marks. The piece is in G major and 3/4 time. The notation includes various fingerings and articulation marks.

Musical score for the final measures of 'Vals N° 1'. The notation includes various fingerings and articulation marks. The piece is in G major and 3/4 time. The notation includes various fingerings and articulation marks.

42 *C IV* *C IV*

47 *C II* *C II* *D.S. al Fine*

**Vals N° 2**

52

57

63 *C II*

68 *C VII* *C II*

74

79 *C IX* *C VII* *D.S. al Fine*

# Francisco TÁRREGA (1852-1909)

## ESTUDIO BRILLANTE

Arreglado sobre un tema de Jean-Delphin Alard (1815-1888)

Révision de Jean-François Delcamp

The image displays a musical score for Francisco Tárrega's 'Estudio Brillante', arranged by Jean-François Delcamp. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of four staves of music, each starting with a measure number (8, 4, 7, 10) and an 8-measure rest. The first staff includes lyrics: 'a m i p i m a m i a' with a triplet over the first three notes. The score is heavily annotated with guitar-specific techniques: 'ar7' (arpeggiated 7th fret), 'p' (pizzicato), and various chord diagrams (CII, CI, CII4/6, CVII) with bracketed spans. Fingering numbers (1-4) and slurs are used throughout. The piece features complex rhythmic patterns, including triplets and sixteenth-note runs.

13 **CII** **CIV** **CII** **CII**

16 **CIV**

19 **CII** **CII**

22 **CII** **CII** **CII** **CII** **CII**

25 **CVII** **CII**

28 **CII** **CIV**

31 **CIV** **CVII**

34 **CII**

37 \*

40 **CII**

43 *p*

46

\* Original = RE/D  
Francisco TÁRREGA : ESTUDIO BRILLANTE

49 **CII**

52 **CII** **CI** **CII** **CI**

55 **CII** **CII46** **CVII**

58 **CII** **CII** **CII**

61 **CII** **CIX** **CVII**

64 **CVII** **CV**

67

CIX

70

CIX CII \*\*

73

CII

76

CI CII CI

79

[a tempo] CII CII CV 2 3 4 ritard.

82

5 6 0 tenuto.

\*\* Original = LA/A

# Francisco TÁRREGA (1852-1909)

## ¡SUEÑO!

Trémolo - Estudio

A mi querido amigo el notable aficionado Dr. D. Severino Garcia

Révision de Jean-François Delcamp

**Moderato**

C VII

3 2 4 C V C IX C VII 6 0

2 C II C VII C X 2 C I 1

3 1 2 3 0 4 **Allegretto**  
*molto ritard.*

*a tempo*  
p a m i p a m i  
1 2 3 4 1 2 3 4 2 3

26

28

30

32

34

*poco rall.*

36

38

40

42

44

46

48

50

④ ③ ⑥

52

④ ④ ②

54

④ ③ ②

*p*

56

⑥ ③ ②

58

⑥ ③ ②

60

④ ② ②

*poco cresc.*



74

8

76

8

78

8

80

8

82

8

84

8

86

①

88

90

*p*

92

94

96

98 **CII**

100 **CII**

102 **CII**

*p*

104 **Cv** **CIX**

106 **CXIV**

*pp* ritard. y perdendose - - - - -

108 **CII**

*ppp*

# Francisco TÁRREGA

## SUITE 6

Preludio número 9  
Gran vals  
Alborada  
Estudio en terceras  
Estudio (Damas)  
El Carnaval de Venicia

Révision de Jean-François Delcamp

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 9

En la mayor

Révision de Jean-François Delcamp

The musical score is presented in five systems, each on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. Measure numbers 1, 4, 7, 10, and 13 are indicated at the beginning of their respective systems. The notation includes eighth-note runs, slurs, and various fingering numbers (1-4) and circled numbers (2, 3, 4, 5, 6) indicating specific techniques or fingerings. A 'C II' marking appears above the staff in measures 3, 4, and 12. The piece concludes with a double bar line at the end of measure 13.

# Francisco TÁRREGA (1852-1909)

## GRAN VALS

En la mayor

Révision de Jean-François Delcamp

② ————— C II

7 C II5/6 ————— C VII

13 *marc.* *ar7*

18 C II

24 C VII

29 C VII ————— C V

*un poco cresc.* *a tempo* *ritard.* *rit. [ ]*

34 *a tempo* C IV C IX

40 C VII

44 C II *marc. ritard.* *a piacere*

48 C VI C VII

53 *a tempo* C II

58 *a tempo* C IV *ritard.* *cresc.*

64 C IV C II C II 1. 2.

70 *a tempo*

C IX

75

C II

81

87

92

C II

C II5/6

98

C VII

104

ar7

C II

un poco cresc.

a tempo

110

C VII

[rit.]

116

C VII

C V

ritard.

# Francisco TÁRREGA (1852-1909)

## ALBORADA

Capricho

Révision de Jean-François Delcamp

Andante

⑥ = RE/D

\* Original = RE#D#

Francisco TÁRREGA : ALBORADA



# Francisco TÁRREGA (1852-1909)

## ESTUDIO DE TERCERAS

En la mayor

Révision de Jean-François Delcamp

3 2  
i m a i m a

3

5

7 **C II**

9 **C V**

11 **C VII** **C V** **C IV**

13 **C II**

15

# Francisco TÁRREGA (1852-1909)

## ESTUDIO

Sobre un Scherzo de Tomás Damas (1835?-1890?)

Révision pour guitare de Jean-François Delcamp

**Allegro**

The image displays the first ten measures of a guitar study by Francisco Tárrega. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Allegro'. The score includes various guitar-specific notations: 'C II' for barre positions, circled numbers (1, 2, 3, 4) for fingerings, and asterisks (\*) for accents. Measure numbers 4, 7, and 10 are indicated at the start of their respective lines. The piece features intricate sixteenth-note patterns and complex fingering.

13

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

3 1 4 0 1

\*

\*

16

C II

4 2 3 4 0 1 2 3 4

2 3 4

C II

\*

\*

19

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

1 1 1

\*

\*

\*

22

4 3 1 3 2 3 2 1 4

2 2 2 2 4

ar12

ar12

\*

\*

25

C II

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

2 2 3

C II

\*

\*

28

C II

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

4 1 1

C II

\*

\*

31

34

37

40

43

45

# Francisco TÁRREGA (1852-1909) EL CARNAVAL DE VENECIA

Grande variaciones sobre un tema de Niccolò Paganini (1782-1840)

Révision de Jean-François Delcamp

Andante

3

6

8

11

14

CVII

CV

ar19 ar5

ar12

3

17 **CII**

20 **CII** **CIX**

23 **CII**

26 **CVII** **CIV** **CVI**

28 **CII** **CII** **CII**

31 **CV** **CII**

34 **CII**

37

Cadenza

40

C VII

**Tema  
Allegro**

42

C II

48

C II

54

C II

60

C II

66

C II

Variacione 1

72 CII

78 CII

83 CII

88 CII

94 CII

Variacione 2

99

103

106

8

109

8

112

8

115

8

119

8

122

8

126

8

130

8

CII

**Variacione 3**

135

8

139

8

142

8

146

8

149

8

152

155

159

**Variacione 4**

Cv CII

165

CIV CVII Cv

170

CIX CVII

174

CVII Cv Variacione 5 CII

180

185

2 2 2 2 CII 3 4 4 4 3

190

195

197

199

201

204

207

**Variacione 6**  
*arm. 8°*

210

217

223

228

233

238

240

**Variacione 7**

244

247

250

253

256

Variacione 8

259

275

277

279

281

283

286

292

# Francisco TÁRREGA

## SUITE 7

Preludio en la menor  
Preludio número 12  
Preludio número 14  
Estudio ostinato  
Estudio de escalas  
¡Marieta! (Mazurka)  
A n d a n t i n o  
Gran jota de concierto

Révision de Jean-François Delcamp



# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 12

En la menor

Révision de Jean-François Delcamp

The image displays the first eight measures of the musical score for Francisco Tárrega's Preludio Número 12 in A minor. The score is written for guitar and includes the following details:

- Measure 1:** Features a C V barre across the first five frets. The right hand plays a sequence of chords and notes with fingering 4, 2, 3, 2, 3, 1. The left hand has fingering 3, 1, 1, 3, 1.
- Measure 2:** Continues the sequence with fingering 4, 4, 3, 3, 1, 1.
- Measure 3:** Includes a circled 2 above the staff and a circled 3 below. Fingering includes 4, 3, 1, 1, 3, 1.
- Measure 4:** Features a circled 3 above the staff and a circled 4 below. Fingering includes 4, 0, 4, 2, 3, 3.
- Measure 5:** Labeled C II, it features a circled 2 above the staff. Fingering includes 4, 2, 2, 4, 4, 1, 1.
- Measure 6:** Labeled C VIII, it features a circled 2 above the staff. Fingering includes 4, 4, 4, 2, 3, 4.
- Measure 7:** Fingering includes 4, 1, 1, 4, 4, 1, 1.
- Measure 8:** Fingering includes 4, 2, 3, 2, 3, 1, 1, 4, 3.

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 14

Sobre un fragmento de la Fuga BWV 1001 de Johann Sebastian Bach (1685-1750)

Révision de Jean-François Delcamp

④ ③ C VII C VII

3

5 ar12

7

# Francisco TÁRREGA (1852-1909)

## ESTUDIO OSTINATO

en la mayor

Révision de Jean-François Delcamp

♩ = 76

C II

3

5

7

# Francisco TÁRREGA (1852-1909)

## ESTUDIO DE ESCALAS

En la mayor

Révision de Jean-François Delcamp

♩ = 63

②

IX

⑥

3

5

7

9

CIX

11 IV

8 4 1 4 1 3 1 3 4 3 4 1 4 1 3 1 3 4 3 4 1 4 1 3 1

13

8 3 1 3 1 2 1 2 4 2 4 1 4 1 2 1 2 4 2 1 2 1 4 1 4

15

8 2 4 2 1 2 1 3 1 3 1 3 1 4 1 4 3 4 3 1 3 1 4 1 4

17 IV

8 3 4 3 1 3 1 4 4

19 II

8 3 4 3 1 3 1 4 1 4 2 4 2 1 2 1 4 1 4 2 4 2 1 2 1

21 II

8 4 1 4 1 4 1 4 1 4 3 4 3 1 3 1 4 1 4 4

# Francisco TÁRREGA (1852-1909)

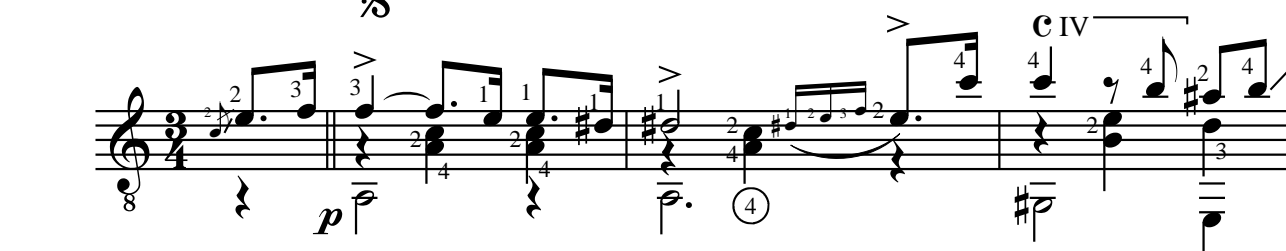
## ¡MARIETA!

Mazurka

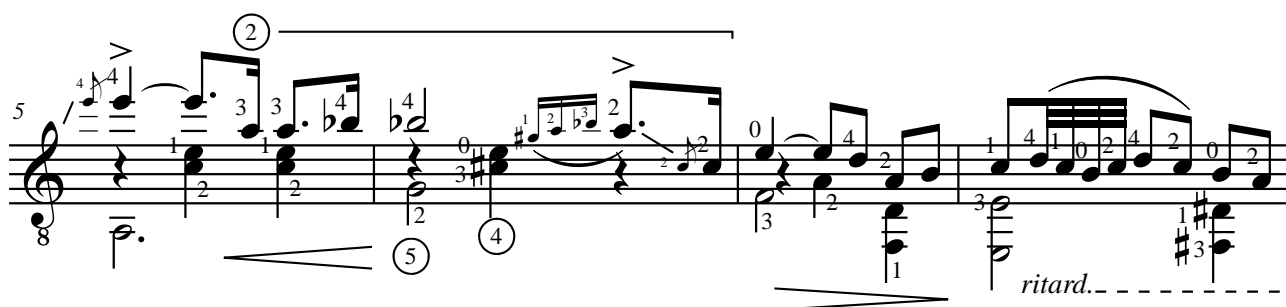
A mi queridísimo amigo D. Santiago Gisbert

Révision de Jean-François Delcamp

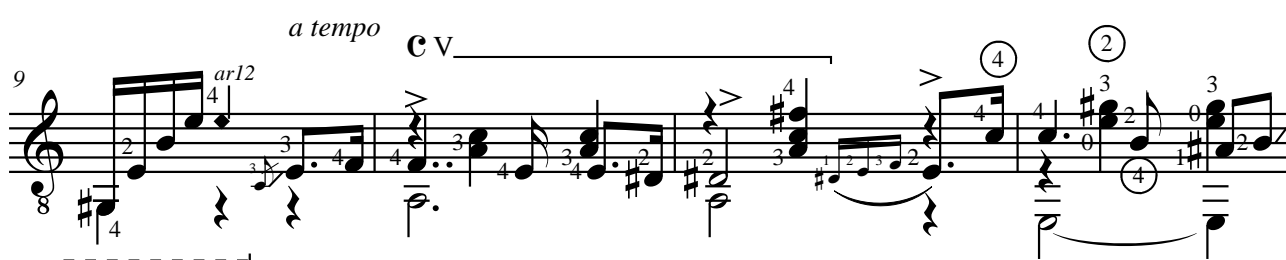
Lento 



Musical notation for measures 1-4. The piece is in 3/4 time and G major. Measure 1 starts with a piano (*p*) dynamic. Fingerings are indicated with numbers 1-4. A first ending bracket labeled 'CIV' spans measures 3 and 4.



Musical notation for measures 5-8. Measure 5 begins with a forte (*f*) dynamic. A second ending bracket labeled 'CIV' spans measures 6 and 7. The piece concludes with a *ritard.* (ritardando) marking.



Musical notation for measures 9-12. Measure 9 starts with a *tempo* marking. A first ending bracket labeled 'CV' spans measures 10 and 11. An *ar12* (arpeggiated) marking is present over measure 10. The piece ends with a *ritard.* marking.



Musical notation for measures 13-16. Measure 13 begins with a *ritard.* marking. A first ending bracket labeled 'CII' spans measures 14 and 15. An *ar7* (arpeggiated) marking is present over measure 15. The piece concludes with a *Fine* marking.

18 *piu mosso* C VII **f**

21 *a tempo* C VII **f**

24 *a tempo* C VII C II **p** **f**

28 C VII *a tempo* C VII **f**

31 *D.S. al Fine* C II *a tempo* **f** **p**

# Francisco TÁRREGA (1852-1909)

## ANDANTINO

en la mayor

Révision de Jean-François Delcamp

### Andantino

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of 13 measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The score is divided into three systems. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-13. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective systems. The music features a simple melodic line with various fingering indications (1-4) and circled numbers (2, 3) likely representing fret positions. Chordal accompaniment is provided in the bass line, with asterisks (\*) indicating specific voicings. Roman numerals IX, X, VII, and XII are placed above the staff to indicate chord positions. The piece concludes with a double bar line and a repeat sign in measure 13, followed by the instruction 'D.C. al Fine'. The word 'Fine' is written above the final measure.

# Francisco TÁRREGA (1852-1909)

## GRAN JOTA DE CONCIERTO

Arreglado sobre la Jota aragonesa de Julián Arcas (1832-1882)

Révision de Jean-François Delcamp

### Introducción

The musical score is written for guitar in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first measure is marked with a forte 'f' dynamic. The score is divided into systems, with measure numbers 4, 8, 13, 17, and 22 indicated at the start of each system. Chord diagrams are provided above the notes for various chords: C<sup>V</sup>, C<sup>II</sup>, C<sup>VII</sup>, C<sup>IX</sup>, C<sup>IV</sup>, C<sup>I</sup>, C<sup>II</sup>, C<sup>III</sup>, and C<sup>I</sup>. Fingerings are indicated by numbers 1-4. Some notes have circled numbers above them, such as a circled 2 in measure 2 and circled 5s in measures 18 and 20. The score includes various rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a final chord in measure 24.

*m. izq.*

26

30

31

33

35

39

44

48

8

52

8

57

8

63

8

69

8

75

8

81

8

87

91

95

101

107

113

118

123 **CII**

128 **CIV**

*Imitation Fagot*

133

139

145 **CII**

*Tambora*

151

157 **CII**

163 **CII**

169

*apianando* *dim. hasta*

175 *loco*

*perdersse* *ar5* *ar5* *ar4*

181

*ar5* *ar4* *ar3* *ar4* *ar5* *ar4*

187

*ar7* *ar7* *ar12* *ar12* *ar9* *ar7* *ar12* *ar12* *ar9*

193 **CII**

*ar7* *ar7* *ar7* *ar7*

199 **CII**

*ar7* *ar7*

204

8 *p.* *p.* *p.* *p.* *p.*

209

8 *p.* *p.* *p.* *p.* *p.*

214

8 *p.* *p.* *p.* *p.* *p.*

219

8 *p.* *p.* *p.* *p.* *p. rit.*

*a tempo*

224

8 *p.* *p.* *p.* *p.* *p.*

230

8 *p.* *p.* *p.* *p.*

234

8 *p.* *p.*

236

8

238

8

240

8

243

8

249

8

255

8

261

8

267

271

275

279

283

287

291

296

302

308

314

*Para hacer el tamborse se cruza la ⑥ y ⑤ cuerda en la division IX.*

320

**CIX**

326

333

339

*Ad libitum y como si se alejara.*

344

350

355

358

360

362

364

366

368

370

373

377

381

# Francisco TÁRREGA

## SUITE 8

Preludio número 1  
Preludio número 10  
Rosita (Polka)  
La Mariposa (Estudio)  
Fantasia (Verdi)

Révision de Jean-François Delcamp

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 1

A mi buen amigo D. Francisco Coréll, Pbro.

Révision de Jean-François Delcamp

⑥ = RE **Moderato**

The musical score is written for guitar on a single staff in treble clef, with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of 24 measures, divided into two systems of 12 measures each. The score includes various guitar-specific notations such as fingerings (1-4), natural harmonics (marked with 'n'), and chord diagrams (C VI, C VII, C I, C II, C III, C V). Performance instructions include *Moderato*, *p* (piano), *poco rit.* (poco ritardando), *a tempo*, and *harm. 8va* (8th natural harmonic). The piece concludes with a *ritard.* (ritardando) instruction. The first ending (1.) leads to the final cadence, while the second ending (2.) provides an alternative path.

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 10

En re mayor

Révision de Jean-François Delcamp

The musical score consists of seven staves of music. The first staff (measures 1-2) is labeled 'C X' and contains two groups of triplets. The second staff (measures 3-4) is labeled 'C II' and contains two groups of eighth-note patterns. The third staff (measures 5-6) is labeled 'C II' and 'C VI' and contains two groups of eighth-note patterns. The fourth staff (measures 7-8) is labeled 'C II' and 'C VI' and contains two groups of eighth-note patterns. The score includes various fingerings (1-4) and slurs throughout.

# Francisco TÁRREGA (1852-1909)

## ROSITA

Polka

A la Srta. Da. Rosita Gonzales de Melo

Révision de Jean-François Delcamp

⑥ =RE

*p*

5

*ar12*

*f*

9

*ar12*

12

*C V*

*C II*

*C VII*

*C VII*

15

**C VII** *Fine*

18

21

25

28

**C VI**

*D.S. al Fine*

31

# Francisco TÁRREGA (1852-1909)

## LA MARIPOSA

Estudio

A mi querido discipulo D. Manuel Loscos

Révision de Jean-François Delcamp

⑥ = RE/D

**Allegro vivace**

5

9

13

17

21

25

29

33

37

# Francisco TÁRREGA (1852-1909)

## FANTASÍA

Arreglado sobre la "Fantasia sobre motivos de la opera Traviata de Verdi" de Julian Arcas (1832-1882)

Révision de Jean-François Delcamp

### Introduction

### Adagio

⑥=RE/D

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a circled 6 indicating the 6th fret (RE/D). Above the staff, various fingering numbers (1-4) and circled numbers (2, 3, 4) are placed. Chord symbols C<sup>VII</sup>, C<sup>V</sup>, and C<sup>VII</sup> are written above the notes. Arpeggio symbols (ar) with numbers (ar5, ar9, ar12, ar7) are placed below the notes. The second staff starts at measure 5 and includes a circled 3 and a circled 5. The third staff starts at measure 8 and includes a circled 4. The fourth staff starts at measure 10 and includes a circled 4. The score concludes with arpeggio symbols (ar12, ar9) and a circled 4.

13

ar7 ar12 ar7 C VII C VII

15

C V C II C II C III C II

17

C II C III

19

C II C III

20

C III C VI

ad lib. tr

22

*a tempo*

C II C III

23

8

24

8

*ad lib.*

C VI

26

*a tempo*

8

28

8

30

8

[ rit. ]

**Adagio**

33

8

C II C III C II C III C IV C V

38

② ③ ② ② ②

42

② ③ ④ ① ②

⑤ *accel.* [ rit. ]

**Andante mosso**

46

*dolente*

50

53

56

58 *p* *a m i* **CIII**

*pp*

59 **CIII**

60 **CIII**

61 **C I**

62 **CIII**

63 **CIII**

64

CIII CV

65

66

② ③ ④ ⑤ ⑥ X

69

*pp* *crescendo poco a poco*

73

77

ar12 CIII<sup>7</sup> ar12

81 *pp*  
*allarg. e morendo*

**Andantino**

85 *pp*  
ar12

90 *pp*  
CII

**Allegro brillante**

95 *pp*  
CVI

99 *pp*  
CVI CII

103 *pp*  
CVI

107

C VI C IX

111

C XI C II

115

C VI C VI

119

123

C VII

*p*

**Finale**

126

C VII C VII

130

③ ②

C VII

④

*ar7*

133

C VII

② ① ③

C VII

④

136

④ ③ ②

C VII

③ ②

④

140

C VII

② ① ③

C VII

② ① ③

ar7

143

C II

C V

C II

C V

④

147

C VII

C X

④

# Francisco TÁRREGA

## SUITE 9

Endecha (Preludio)  
Preludio número 11  
Pepita (Polka)  
Vals (en ré mayor)  
Capricho Árabe

Révision de Jean-François Delcamp

# Francisco TÁRREGA (1852-1909)

## ENDECHA

Preludio

Révision de Jean-François Delcamp

The musical score is presented in a single system with four staves. The first staff begins at measure 6, marked with a circled '6' and '=RE'. It contains measures 6, 7, 8, and 9. Measure 6 features a circled '2' above a quarter note, and a circled '3' above a quarter note. Measure 7 has a circled '2' above a quarter note, and a circled '3' above a quarter note. Measure 8 has a circled '2' above a quarter note, and a circled '1' above a quarter note. Measure 9 has a circled '3' above a quarter note, and a circled '2' above a quarter note. The second staff contains measures 10, 11, and 12. Measure 10 has a circled '2' above a quarter note, and a circled '3' above a quarter note. Measure 11 has a circled '2' above a quarter note, and a circled '3' above a quarter note. Measure 12 has a circled '2' above a quarter note, and a circled '3' above a quarter note. The third staff contains measures 13, 14, 15, and 16. Measure 13 has a circled '2' above a quarter note, and a circled '3' above a quarter note. Measure 14 has a circled '2' above a quarter note, and a circled '3' above a quarter note. Measure 15 has a circled '2' above a quarter note, and a circled '3' above a quarter note. Measure 16 has a circled '2' above a quarter note, and a circled '3' above a quarter note. The fourth staff contains measures 17, 18, and 19. Measure 17 has a circled '2' above a quarter note, and a circled '3' above a quarter note. Measure 18 has a circled '2' above a quarter note, and a circled '3' above a quarter note. Measure 19 has a circled '2' above a quarter note, and a circled '3' above a quarter note. The score includes various fingering and articulation markings, such as slurs, accents, and dynamic markings like 'C V', 'C IX', 'C X', 'C VIII', 'C II', and 'C III'. The piece is in 2/4 time and G major.



# Francisco TÁRREGA (1852-1909)

## PEPITA

Polka

Révision de Jean-François Delcamp

⑥ =RE

First system of musical notation for 'PEPITA'. It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff with various fingerings (1, 2, 3, 4, 0) and includes a circled number 6 at the beginning. The bass line is indicated by a double bar line with a wavy line underneath.

Second system of musical notation. It continues the melody with fingerings and includes a circled number 5. Two chords are labeled 'C I' and 'C II' above the staff. The bass line continues with a wavy line and some notes.

Third system of musical notation. It features a circled number 2 and a 'C II' chord label. The melody includes a double bar line with repeat dots. The bass line continues with a wavy line and some notes.

Fourth system of musical notation. It includes a circled number 2 and a circled number 3. The melody concludes with a first ending bracket labeled '1.' and a circled number 3. The bass line continues with a wavy line and some notes.



# Francisco TÁRREGA (1852-1909)

## VALS

En ré mayor

Révision de Jean-François Delcamp

⑥=RE

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 1 contains a triplet of eighth notes (D4, E4, F#4) and a quarter note (G4). Measure 2 has a quarter note (G4) and a quarter rest. Measure 3 has a quarter note (G4) and a quarter rest. Measure 4 has a quarter note (G4) and a quarter rest. Chord symbols C VII and C II are indicated above measures 3 and 4 respectively. Fingerings 1, 2, 3, 4 are shown for the triplet in measure 1. A circled 6 indicates the starting fret.

Musical notation for measures 5-8. Measure 5 has a quarter note (G4) and a quarter rest. Measure 6 has a quarter note (G4) and a quarter rest. Measure 7 has a quarter note (G4) and a quarter rest. Measure 8 has a quarter note (G4) and a quarter rest. Chord symbols C VII are indicated above measures 7 and 8. Fingerings 1, 2, 3, 4 are shown for the triplet in measure 7. A circled 5 indicates the starting fret.

Musical notation for measures 9-12. Measure 9 has a quarter note (G4) and a quarter rest. Measure 10 has a quarter note (G4) and a quarter rest. Measure 11 has a quarter note (G4) and a quarter rest. Measure 12 has a quarter note (G4) and a quarter rest. Chord symbols C V and ar7 are indicated above measures 11 and 12. Fingerings 1, 2, 3, 4 are shown for the triplet in measure 10. A circled 5 indicates the starting fret.

Musical notation for measures 13-16. Measure 13 has a quarter note (G4) and a quarter rest. Measure 14 has a quarter note (G4) and a quarter rest. Measure 15 has a quarter note (G4) and a quarter rest. Measure 16 has a quarter note (G4) and a quarter rest. Chord symbols C VII and C II are indicated above measures 15 and 16. Fingerings 1, 2, 3, 4 are shown for the triplet in measure 15. A circled 4 indicates the starting fret.

22

28

33

39

45



18 **C X**

20 **C V**

*poco cresc.* *accel.*

22 **C II**

*ten.* *a tempo*

24 **C III**

*ritard.* *a tempo* **C III** 3 *ossia*

27 **C III** **C V**

29 **C III**

31 **C III** ————— **C V**

33

*molto cresc. ---*

35 *a tempo* **C VII**

*a tempo*

37 **C VII**

39 **C II** ————— **C VII**

41





# Francisco TÁRREGA

## SUITE 10

Preludio en ré mayor  
Oremus (Preludio)  
Estudio de Cramer  
El Columpio  
Fantasia (Sobre Arrieta)

Révision de Jean-François Delcamp

# Francisco TÁRREGA (1852-1909)

## PRELUDIO

En ré mayor

Révision de Jean-François Delcamp

⑥ = RE      ♩ = 84

②

⑤

⑦

# Francisco TÁRREGA (1852-1909)

## OREMUS

Arreglado sobre el Preludio opus 124 de Robert Schumann (1810-1856)

Révision de Jean-François Delcamp

⑥ = RE

The musical score is written for guitar on a single treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The piece consists of 10 measures, divided into two systems of five measures each. The notation includes various chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-4. Circled numbers 2, 3, 4, and 5 are placed above or below notes to indicate specific fret positions. A circled '6' at the beginning of the first system is defined as 'RE'. A '♩ III' marking with a circled '2' is present above the third measure of the second system. The score concludes with a double bar line and repeat dots in the final measure of the second system.

# Francisco TÁRREGA (1852-1909)

## ESTUDIO DE CRAMER

Arreglado sobre "Exercice 33" de Johann Batist Cramer (1771-1858)

Révision de Jean-François Delcamp

### Allegretto

⑥ = RE/D

The score consists of five systems of music, each with a treble clef and a key signature of two sharps (D major). The time signature is 4/4. The first system includes a circled number 6 and the text "=RE/D". The music is written for guitar, with a 6/8 stringing diagram shown below the first system. The score is divided into two parts: Part II (CII) and Part III (CIII). Part II contains measures 1-4, and Part III contains measures 5-8. The notation includes various fingerings (i, m, a, p), accents (>), and dynamic markings (p). The guitar-specific notation includes fret numbers (0, 2, 3, 4) and string numbers (1-6). The first system is marked with a circled 6 and "=RE/D". The second system is marked with a circled 2. The third system is marked with a circled 3. The fourth system is marked with a circled 4. The fifth system is marked with a circled 5. The score concludes with a final chord in the fifth system.

6 *a* **CII** *m* *i* *m* *i* *m* *p* *p* *i* *m* *a* *m* *i* *m* *i* *m*

7 *a* **CII** *m* *i* *m* *i* *m* *p* *p* *i* *m* *a* *m* *i* *m* *i* *m*

8 *i* *a* *m* *a* *m* **CII** *i* *a* *m* *i* *a* *m* *i* *a* *m* *i* *p* *m*

9 *a* **CII** *m* *i* *p* *i* *p* *p* *i* *m* **CIII** *a* *m* *i* *m* *a*

10 *a* **CII** *m* *i* *m* *i* *m* *p* *p* *i* *m* *a* *a* *m* *i* *m* *a*

11 *m* **CII** *i* *m* *i* *m* *i* *p* *p* *i* *m* *a* *a* *m* *i* *m* *a*

12 *m* **CII** *a* *m* *a* *m* *i* *a* *m* *i* *a* *m* *i*

13

CVII *a* *m* *i* *m* *i* *m* *p* *i* *m* *i* *m* CIX *a* *m* *i* *m* *a*

14

CVII *m* *i* *m* *i* *m* *i* *p* *i* *m* *a* CIV *p* *i* *m* *i* *m*

15

CII *a* *m* *i* *p* *i* *p* *i* *m* *i* *m* CIV *p* *i* *m* *a*

16

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

17

CII *a* *m* *i* *m* *i* *p* *p* *i* *m* *a* CIV *p* *i* *m* *a*

18

CVII *m* *a* *m* *a* *m* *a* CII *i* *p* *i* *m* CIV *p* *i* *m* *a*

19 **CII** *a* *m* *i* *m* *i* *p* *p* *i* *m* *a* **CII** *p* *i* *m* *a*

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

21 **CIII** *a* *m* *i* *p* *i* *p* *p* *i* *m* *a* **CV** *a* *p* *p* *i* *m* *a*

22 **CII** *m* *i* *m* *i* *m* *p* *p* *i* *m* *a* **CII** *m* *p* *p* *i* *m* *a*

23 *m* *i* *m* *i* *m* *i* *p* *p* **CII** *m* *a* *m* *p* *p* *i* *m*

24 **CII** *m* *p* *i* *m* *i* *m* **CVII** *m* *p* *i* *m*

# Francisco TÁRREGA (1852-1909)

## EL COLUMPIO

Canción de cuna

Révision de Jean-François Delcamp

⑥ = RE/D

Lento

The musical score is written for guitar in a 2/4 time signature with a key signature of two sharps (F# and C#). It consists of four systems of music, each with a treble clef staff and a bass clef staff. The first system starts with a treble clef staff containing a series of chords and a bass clef staff with a simple bass line. The second system begins at measure 6 and includes a circled '6' above the treble staff and a circled '3' and '4' below the bass staff, with an 'ar12' marking. The third system starts at measure 12 and features 'ar7' markings in the bass staff. The fourth system begins at measure 17 and includes the lyrics 'm a m i p' written above the treble staff, with five-measure phrases indicated by brackets and 'm' and 'p' dynamic markings. Chord diagrams for C VII, C IX, and C VII are provided above the treble staff in the second and third systems. Fingerings are indicated by numbers 1-4 on the treble staff and 0-3 on the bass staff. Accents (>) are placed over various notes throughout the piece.

18

21

ar12

ar7

25

*m a m i p*

*m a m i p*

26

29

$\text{C VII}^{-}$

$\text{C II}$

*pp*

ar12

# Francisco TÁRREGA (1852-1909)

## FANTASÍA

Sobre motivos de la Zarzuela Marina de Juan Emilio Arrieta (1823-1894)

Révision de Jean-François Delcamp

The image displays a musical score for Francisco Tárrega's 'Fantasia', measures 6 through 31. The score is written for guitar on a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). The piece is in the key of D major. The score includes various musical notations such as chords, triplets, and fingering indications. Chord symbols like C VII, C II, C I, C X, and C V are placed above the staff. Measure numbers 6, 8, 14, 20, and 26 are indicated at the beginning of their respective lines. The score concludes with a double bar line at measure 31.

33

39

46

53

58

61

68

CV

CII

CI

CVI

CII

CVI

CX

CX

CVIII

CII

CIII

CII

ar7

73

78

84

90

96

101

**Allegro**

106 *pizz* -----  
8

110

113

116

120

124

128

132

136

140

144 *pizz*

148

150

153

156

Tango

160

166

ar7

172

203020  
tr

178

CV

ten.

203020  
tr

184

CII<sup>7</sup>

CV

ten.

191

196

2

ar7

CII<sup>7</sup>

202

203020 *tr*

CII<sup>7</sup>

CV

ten.

208

203020 *tr*

CII<sup>7</sup>

CV

ten.

215

CVII

# Francisco TÁRREGA

## SUITE 11

Preludio número 3  
Preludio en sol mayor  
Estudio (J'ai du bon  
t a b a c )  
Mazurka en sol mayor  
Tango en sol mayor

Révision de Jean-François Delcamp

# Francisco TÁRREGA (1852-1909)

## PRELUDIO NÚMERO 3

En sol mayor

Révision de Jean-François Delcamp

**Allegretto**

The musical score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of five systems of music, each with a starting measure number (7, 14, 20, 27) and a final measure number (8). The score includes various guitar-specific notations such as natural harmonics (indicated by '8' above the staff), fret numbers (0, 2, 3, 4), and fingering numbers (1, 2, 3, 4). The piece is marked 'Allegretto' and includes dynamic markings like *p* (piano) and *f* (forte), as well as a *ritard.* (ritardando) instruction. Chord diagrams are labeled with Roman numerals: C V, C V, C VII, C VIII, C V, C III, C VIII, C V, C VII, C IX, C X, C VIII, C VII, C X, C III, C VII, C X. The score concludes with a *ritard.* marking and a final measure number of 27.

# Francisco TÁRREGA (1852-1909)

## PRELUDIO EN SOL MAYOR

Scherzando

Révision de Jean-François Delcamp

### Scherzando

First system of musical notation (measures 1-4). The piece is in G major (one sharp) and 3/4 time. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melody with various fingerings (1, 2, 3, 4) and a bass line with octaves (0) and chords. A fermata is placed over the final note of the first measure.

Second system of musical notation (measures 5-8). Measure 5 is marked with a '5' and a 'C I' time signature. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melody with various fingerings (1, 2, 3, 4) and a bass line with octaves (0) and chords. A fermata is placed over the final note of the first measure. The word 'Fine' is written above the final measure.

Third system of musical notation (measures 9-12). Measure 9 is marked with a '9'. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melody with various fingerings (1, 2, 3, 4) and a bass line with octaves (0) and chords. A fermata is placed over the final note of the first measure. The word 'C VIII' is written above the final measure.

Fourth system of musical notation (measures 13-16). Measure 13 is marked with a '13'. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melody with various fingerings (1, 2, 3, 4) and a bass line with octaves (0) and chords. A fermata is placed over the final note of the first measure. The word 'C II' is written above the final measure. The text 'D.C. al Fine' is written above the final measure.

# Francisco TÁRREGA (1852-1909)

## ESTUDIO

Sobre "J'ai du bon tabac"

Révision de Jean-François Delcamp

The musical score is written for guitar in G major and 4/4 time. It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The score includes various guitar-specific notations such as natural harmonics (indicated by a stylized 'S' symbol), fret numbers (0-4), and fingering numbers (1-4). The piece is divided into sections labeled with Roman numerals: C III, C V, C II, C VII, and C IX. A repeat sign is present at the beginning of the first staff. The score is marked with measure numbers 5, 9, and 12. The final measure of the fourth staff ends with a natural harmonic on the 10th fret.

17 **C III** **C V<sup>-</sup>** **C III**

22 **C V<sup>-</sup>** *Fine*

26 **C V<sup>-</sup>** **C VII**

31 **C V<sup>-</sup>** **C V**

35 **C V**

39 **C V<sup>-</sup>** **C VIII** *1. D.S. al Fine*


# Francisco TÁRREGA (1852-1909)

## MAZURKA

A mi querido amigo el eminente oculista Dr. Dn. Santiago Albitos

Révision de Jean-François Delcamp

The musical score is written for guitar in 3/4 time, with a key signature of one sharp (F#). It consists of six systems of music, each with a treble clef and a bass line. The score includes various guitar techniques such as natural harmonics (marked with '8'), fingerings (numbers 1-4), and specific chord voicings (labeled CIII, CVII, CVIII, and CII). Performance instructions include *a tempo* and *ritard.* (ritardando). The score is marked with measure numbers 5, 9, 13, 17\*\*, and 21. A double bar line with repeat dots appears at the end of measure 13. A dashed line indicates a continuation of a note in measure 18. The piece concludes with a final chord and a *ritard.* instruction.

\* original = 

25 *a tempo* C VII

29 C II *molto ritard.*

33 [a tempo] C VIII C III

37 C II ar5

41 C III C VIII C III *a tempo* *ritard.*

45

\*\* original C VII

# Francisco TÁRREGA (1852-1909)

## TANGO

Arreglado sobre un Habanera de Carlos Garcia Tolsa (1858-1905)

Révision de Jean-François Delcamp

(5)=SOL  
(6)=RE

rasg. tam. tam.rasg. tam.

7 tam.rasg. tam. tam. rasg. tam.

14 tam.rasg. tam. tam.rasg. tam. tam. *ar12* a a m m

p i m i p i m i *mf* p i

20 a m a m

p i p i p i p i p i

25

8

p i p p i p i p i

30

8

p i p i p i m i p i

35

8

am am

p i p i p i ar12 i p ar12 i

40

8

p i p i p i p i p i ar12

45

8

p i p i p i p i

49

8

p i p i p i

53

57

61

65

*ad libitum*

*p* *f*

rasg. tam. tam. rasg. tam.

71

*p* *f*

tam. rasg. tam. tam. rasg. tam.

78

*tam. rasg. tam. tam. rasg. tam. tam.*

*C VII<sup>7</sup> ar7* *C V<sup>7</sup> ar5*

**Francisco  
TÁRREGA**  
( 1 8 5 2 - 1 9 0 9 )

**SUITE**                    **12**  
Preludio en do mayor  
Paquito,                    vals  
Sueño                    (Mazurka)

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## PRELUDIO

En do mayor

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The musical score is presented in a single system with a treble clef and a common time signature (C). It consists of 20 measures, with measure numbers 1, 4, 7, 10, 13, 16, and 19 indicated at the start of their respective lines. The notation includes various guitar-specific symbols: numbers 1-4 for fret positions, numbers 1-4 for string numbers, and circled numbers (e.g., 8, 3, 4) for natural harmonics. Chord diagrams are shown above the staff, with Roman numerals (I-X) and accidentals (sharps and flats) indicating the chord structure. A circled number 4 is placed below the staff at measure 5. Performance markings include *poco rit.* at measure 13 and *a tempo* at measure 14. The score concludes with a final chord in measure 20.

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## PAQUITO

Vals

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The musical score is written for guitar in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The piece is divided into five systems of music, each with a starting measure number (8, 7, 13, 20, 26) and a final measure number (8). The notation includes various guitar-specific techniques such as natural harmonics (indicated by '0'), artificial harmonics (indicated by '4'), and triplets (indicated by a circled '3'). Performance instructions include 'a tempo' and 'poco rit.' (poco ritardando). Chord diagrams are provided for measures 13, 20, and 26, labeled C V, C III, C I, and C X. The score concludes with a double bar line and repeat dots.



64

69

74

79

85

91

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## SUEÑO

Mazurka sobre opus 7 n°1 de Frederic Chopin (1810-1849)

Révision de Jean-François Delcamp

The image displays a musical score for Francisco Tárrega's 'Sueño', a mazurka based on Chopin's Opus 7 No. 1. The score is written for guitar and is organized into five systems of music. Each system begins with a measure number (1, 5, 9, 13, 17) and a bass clef with a '8' indicating the octave. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, and chords. Fingerings are indicated by numbers 1-4. There are several triplets and slurs throughout. Performance markings include 'rit.' (ritardando) and 'a tempo'. A circled '2' indicates a second ending. Chord diagrams are provided for measures 17 and 18, labeled 'C V' and 'C III' respectively. The score concludes with a final chord in measure 18.

21

*rit.*

25

*a tempo*

*p misterioso*

*rit.* ar7

29

*a tempo*

33

*rit.*

37

*a tempo*

41

*rit.*

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