

Spanish Guitar Music



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

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

Classical
Guitar Shed
play beautifully

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

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Asturias

Suite Española, Op. 47, N° 5

Isaac Albéniz
(1860-1909)

Allegro

Musical notation for measures 1-3. The treble clef staff shows a sequence of eighth notes with dynamic markings *p* and *m*. The guitar tablature below shows fret numbers 0, 2, and 3 for the first three measures.

Musical notation for measures 4-6. The treble clef staff continues the eighth-note sequence. The guitar tablature shows fret numbers 0, 2, and 3 for each measure.

Musical notation for measures 7-9. Measure 7 continues the sequence. Measures 8 and 9 include a first ending (1.) and a second ending (2.). The guitar tablature for the second ending shows fret numbers 0, 3, and 1.

Musical notation for measures 10-12. The treble clef staff continues the eighth-note sequence. The guitar tablature shows fret numbers 0, 2, and 3 for each measure.

13

0 2 1 0 1 0 2 3 0

16

0 0 0 0 0 0 0 0 0

19

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

23

rit.

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

Canario

Carlo Calvi
(1646)

The first system of music is in G major (one sharp) and 4/4 time. It consists of a treble clef staff with a key signature of one sharp and a 4/4 time signature. The melody is written in eighth notes with fingerings: 4-2, 1, 0, *i* 1, 2, 4-2, 1, 0, *i* 1, 2, 4-2. The bass line is written in whole notes: 0, 0. Below the staff is a guitar tablature (TAB) with two staves. The first staff contains the fret numbers: 5-3, 2-0-2-3, 5-3, 2-0-2-3, 5-3. The second staff contains the fret numbers: 0, 0.

The second system of music continues the piece. It features a treble clef staff with a key signature of one sharp and a 4/4 time signature. The melody includes a triplet of eighth notes (1, 0, 2) and a quarter note (0) with an *a* dynamic marking. This is followed by a quarter note (3) and an eighth note (2) with an *i* dynamic marking, and another eighth note (2) with an *m* dynamic marking. The system ends with a repeat sign. The bass line consists of a quarter note (0), a half note (1), and a quarter note (0). The guitar tablature (TAB) has two staves. The first staff contains: 2-0-3-0, 3-2, 3, 2, 2, 0. The second staff contains: 0, 0.

The third system of music continues the piece. It features a treble clef staff with a key signature of one sharp and a 4/4 time signature. The melody includes eighth notes with *m* and *i* dynamics, and a triplet of eighth notes (2, 3, 2) with an *m* dynamic marking. The system ends with a repeat sign. The bass line consists of a quarter note (0), a half note (1), and a quarter note (0). The guitar tablature (TAB) has two staves. The first staff contains: 0-2, 0-2-3-2-3-0, 2-0-2-3-5-3. The second staff contains: 0, 0.

7

Spanish Dance

Spanish traditional

m *m* *m* *simile...*

T
A
B

5

T
A
B

9

m *m* *m* *simile...*

T
A
B

13

Fine

T
A
B

17 *m m m simile...*

T 0 0 0 1 0 1 0 0 0 1 0 1 1
A 3 0 3 2 0 2 0 0 0 1 0 2
B 3 3 2 2 0 0 3 2

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

T 0 3 0 0 1 3 1 0 1 0 1 0 0 0 0 1 0
A 3 0 2 2 0 0 0 2 0 2 0 1 0
B 3 2 0 0 0 2 2

Españoleta

Gaspar Sanz
(1640-1710)

Grazioso ♩ = 104 - 116

m a m i m i m i

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

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3

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

T 3 0 1 0 1 3 0 1 0 3 1 0 3 1 0 3 1 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

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

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

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

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

B 3 2 3 0 0 0 0 0 0 (0)

Molondron

Traditional Spanish

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

6

10

14

18

T
A
B

22

1. 2. arm XII ① ② ③ ④

T
A
B

Ejercicio

José Ferrer
(1835-1916)

Allegro moderato (♩ = 84 - 100)

Musical notation for measures 1-4. The piece is in G major (one sharp) and 3/4 time. The first system consists of a treble clef staff with a key signature of one sharp and a 3/4 time signature. The music features a mix of chords and single notes, with dynamic markings *p* and *m*. Fingerings are indicated by numbers 1-3. Below the staff are two lines for guitar tablature, labeled 'T' and 'B', with fret numbers 0, 1, 2, 3.

Musical notation for measures 5-8. The notation continues with similar chordal and melodic patterns. Measure 5 starts with a measure rest. Dynamic markings *p* and *m* are present. The tablature continues with fret numbers up to 4.

Musical notation for measures 9-12. Measure 9 begins with a repeat sign. The music includes a triplet in measure 10. Dynamic markings *p* and *m* are used. The tablature shows fret numbers up to 4.

Musical notation for measures 13-16. Measure 13 starts with a measure rest. The music features arpeggiated chords marked with *a* and *m*. Dynamic markings *p* and *m* are present. The tablature includes fret numbers up to 4.

El Vito

Traditional folk song
and dance music
of Andalusia

Allegretto

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

T
A
B

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

T
A
B

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

T
A
B

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

$\frac{6}{6}$ Cl

D.C. 3 times with repeats

T
A
B

Nostalgia

Op. 19, N° 5

Julio Salvador Sagreras
(1879-1942)

Musical notation for measures 1-4. The piece is in G major (one sharp) and 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The accompaniment is a simple bass line of quarter notes: G2, G2, G2, G2, G2, G2, G2, G2. The guitar tablature below shows the fretting for each note.

Musical notation for measures 5-8. The melody continues with quarter notes: F#4, E4, D4, C4, B3, A3, G3. The accompaniment remains the same. The guitar tablature includes a circled '1' in measure 7, indicating a first ending.

Musical notation for measures 9-12. The melody consists of quarter notes: F#4, E4, D4, C4, B3, A3, G3. The accompaniment remains the same. The word "Fine" is written above the final measure. The guitar tablature shows the final fretting.

Musical notation for measures 13-16. The melody consists of quarter notes: F#4, E4, D4, C4, B3, A3, G3. The accompaniment remains the same. The guitar tablature includes circled numbers 2, 3, and 5, indicating specific fretting techniques or fingerings.

15

3/6 CVII → 3/6 CV

TAB: 3 | 0 7 8 8 | 0 7 5 5 5 | 0 7 6 5 5 5

18

3/6 CIII

TAB: 3 | 3 (3) 3 | 0 0 0 | 0 0 0

TAB: 5 | 4 4 4 | 4 2 2 2 | 2 0 0 1

21

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

TAB: 0 | 5 5 | 3 3 | 2 2 3

24

D.C. al Fine

3/6 CV

TAB: 0 | 3 2 3 | 0 2 3 5 | 7 7 7 7 | 0 0 0

TAB: 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

Etude in E-minor

12 studies, N° 2

Francisco Tárrega
(1852 - 1909)

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

5/6 CII

5

5/6 CII

9

a m i a m i simile... loco

3/6 CV

13

5/6 CII

Plegaria

Guillermo Gómez
(1880-1953)

Allegro (♩ = 120)

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes a treble clef, a guitar-specific bass line with fret numbers (T, A, B), and a guitar-specific bass line with fret numbers (T, A, B). Measure 1 has a triplet of eighth notes (F#, A, C) and a dotted quarter note (F#). Measure 2 has a triplet of eighth notes (F#, A, C) and a dotted quarter note (F#). Measure 3 has a triplet of eighth notes (F#, A, C) and a dotted quarter note (F#). Measure 4 has a quarter rest followed by a quarter note (F#), an eighth note (A), a quarter note (C), an eighth note (F#), a quarter note (A), and a quarter note (C). A '3/6 CV' bracket spans measures 1-3.

Musical notation for measures 5-8. Measure 5 has a quarter note (F#), a quarter note (A), a quarter note (C), a quarter note (F#), a quarter note (A), and a quarter note (C). Measure 6 has a quarter note (F#), a quarter note (A), a quarter note (C), a quarter note (F#), a quarter note (A), and a quarter note (C). Measure 7 has a quarter note (F#), a quarter note (A), a quarter note (C), a quarter note (F#), a quarter note (A), and a quarter note (C). Measure 8 has a quarter note (F#), a quarter note (A), a quarter note (C), a quarter note (F#), a quarter note (A), and a quarter note (C). The guitar-specific bass line for measure 8 includes fret numbers 5, 7, 8, 7, 5.

Musical notation for measures 9-12. The notation includes a treble clef, a guitar-specific bass line with fret numbers (T, A, B), and a guitar-specific bass line with fret numbers (T, A, B). Measure 9 has a quarter note (F#), a quarter note (A), a quarter note (C), a quarter note (F#), a quarter note (A), and a quarter note (C). Measure 10 has a quarter note (F#), a quarter note (A), a quarter note (C), a quarter note (F#), a quarter note (A), and a quarter note (C). Measure 11 has a quarter note (F#), a quarter note (A), a quarter note (C), a quarter note (F#), a quarter note (A), and a quarter note (C). Measure 12 has a quarter note (F#), a quarter note (A), a quarter note (C), a quarter note (F#), a quarter note (A), and a quarter note (C). A '3/6 CV' bracket spans measures 9-11.

Musical notation for measures 13-14. Measure 13 has a quarter note (F#), a quarter note (A), a quarter note (C), a quarter note (F#), a quarter note (A), and a quarter note (C). Measure 14 has a quarter note (F#), a quarter note (A), a quarter note (C), a quarter note (F#), a quarter note (A), and a quarter note (C). The notation includes a treble clef, a guitar-specific bass line with fret numbers (T, A, B), and a guitar-specific bass line with fret numbers (T, A, B). Measure 14 ends with a double bar line and repeat dots. The word 'Fine' is written at the end of the piece. A '12 arm XII' bracket spans measures 13-14.

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

T
A
B

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

T
A
B

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

T
A
B

29 $\frac{3}{6}$ CIV $\frac{5}{6}$ CII **D.C. al Fine**

T
A
B

Folias

Moderato (♩ = 100)

Gaspar Sanz
(1640-1710)

A

Musical notation for measures 1-4. Treble clef, 3/4 time signature. Measure 1: *a* (accented), *m*, *i*. Measure 2: *a* (accented), *m*, *i*, *m*. Measure 3: *i*, *m*, *i*, *m*. Measure 4: *tr* (trill), *m*, *i*. Fingering: 1, 0, 3, 2, 0, 3, 0, 1, 0, 1, 4, 1. Dynamics: *p*, *p*, *p*, *p*. Trills: *tr*. Chord change: $\frac{2}{6}$ Cl. Guitar tablature: T (1-0-3), A (0), B (0). Measure 2: T (2-3-2), A (0), B (0). Measure 3: T (3-0-1), A (0), B (0). Measure 4: T (0-1-0), A (0), B (3).

Musical notation for measures 5-8. Treble clef, 3/4 time signature. Measure 5: *a* (accented), *m*, *i*, *m*. Measure 6: *a* (accented), *m*, *i*, *m*. Measure 7: *a* (accented), *m*, *i*, *m*. Measure 8: *a* (accented), *m*, *i*, *m*. Fingering: 1, 1, 0, 2, 4, 1, 1, 0, 3, 1, 0, 2, 3, 2, 0, 2, 1, 3, 0, 3, 1, 0, 2, 0, 2. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Trills: *tr*. Chord change: $\frac{2}{6}$ Cl. Guitar tablature: T (1-1-0), A (3), B (3). Measure 6: T (0-1-0), A (3), B (3). Measure 7: T (3-1), A (0), B (3-1). Measure 8: T (0-2-3-2), A (0), B (0).

Musical notation for measures 9-12. Treble clef, 3/4 time signature. Measure 9: *a* (accented), *m*, *i*, *m*. Measure 10: *a* (accented), *m*, *i*, *m*. Measure 11: *i*, *m*, *i*, *m*. Measure 12: *tr* (trill), *m*, *i*. Fingering: 1, 0, 3, 2, 0, 3, 0, 1, 0, 1, 4, 1. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Trills: *tr*. Chord change: $\frac{2}{6}$ Cl. Guitar tablature: T (1-0-3), A (0), B (0). Measure 10: T (2-3-2), A (0), B (0). Measure 11: T (3-0-1), A (0), B (0). Measure 12: T (0-1-0), A (0), B (3).

Musical notation for measures 13-16. Treble clef, 3/4 time signature. Measure 13: *a* (accented), *m*, *i*, *m*. Measure 14: *a* (accented), *m*, *i*, *m*. Measure 15: *a* (accented), *m*, *i*, *m*. Measure 16: *a* (accented), *m*, *i*, *m*. Fingering: 1, 1, 0, 2, 4, 1, 1, 0, 3, 1, 0, 2, 3, 5, 3, 6, 0. Dynamics: *p*, *p*, *p*, *p*, *p*, *p*, *p*, *p*. Trills: *tr*. Chord change: $\frac{2}{6}$ Cl. Guitar tablature: T (1-1-0), A (3), B (3). Measure 14: T (1-3-0), A (1), B (3). Measure 15: T (1-0-3), A (2), B (0). Measure 16: T (3-5-3-6-0), A (3), B (0).

17 **B**

1 0-1 0 3 1 0 2-4 m 2-4 m i p p m a m tr 0-1 a

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

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

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

21

4 4 1 tr 0-1 a a m i m a m a m a i m

T 5 3 1 0-1-0 1 0 3 1 3 0 3 0 5 3 0

A 3 2 0 3 3 1 3 3 0 2 6 0

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

25

1 0-1 m a 0-1 m i p p m tr 0-1 m tr 0-1 a

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

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

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

29

4 4 1 HBI a m m i m a

T 5 3 1 3 3 3 2 3 1 3

A 3 2 0 3 2 0 3 1 0 0

B 1 3 3 2 3 1 0 0

33 C

5/6 CIII

37

5/6 CIII

41

5/6 CIII

45

5/6 CIII

4/6 CIII

49 D

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

0 | 0 | 0 | 3

53

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

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

57

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

0 | 0 | 0 | 3

61

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

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

★ - optional: repeat A section

Marcha Real

National Anthem of Spain

Solemne

Musical notation for measures 1-3. The treble clef staff shows a melody in G major (one sharp) and 4/4 time. The first measure has a half note G4, a half note A4, and a whole note B4. The second measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The third measure has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The bass clef staff shows a bass line with fret numbers: 0, 2, 2, 0 for the first measure; 3, 2, 0, 2, 2, 1, 4, 2 for the second measure; and 0, 2, 2, 0 for the third measure.

Musical notation for measures 4-6. The treble clef staff continues the melody. Measure 4 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. Measure 5 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. Measure 6 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The bass clef staff shows fret numbers: 2, 2, 0, 0 for the first measure; 3, 2, 0, 2, 2, 1, 2, 2, 2, 2 for the second measure; and 0, 2, 2, 0 for the third measure.

Musical notation for measures 7-9. The treble clef staff continues the melody. Measure 7 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. Measure 8 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. Measure 9 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The bass clef staff shows fret numbers: 2, 0, 2, 0 for the first measure; 3, 2, 0, 2, 0, 0, 2, 1, 2, 2 for the second measure; and 0, 2, 0, 3, 0, 3, 2, 1, 2, 2 for the third measure.

Musical notation for measures 10-12. The treble clef staff continues the melody. Measure 10 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. Measure 11 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. Measure 12 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The bass clef staff shows fret numbers: 2, 2, 2, 0 for the first measure; 2, 0, 2, 3, 0, 3, 2, 1, 2, 2 for the second measure; and 0, 2, 0, 2, 2, 0 for the third measure.

13

T
A
B

16

T
A
B

19

T
A
B

22

T
A
B

25

3/6 CII

m a i m i

3/6 CII

TAB

28

3/6 CII

m a

3/6 CII

TAB

31

3/6 CII

3/6 CII

3/6 CII

TAB

34

3/6 CII

3/6 CII

3/6 CII

TAB

37

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

40

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

43

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

46

rit.

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

Mi Favorita

Mazurka for Guitar

Anonymous

Allegretto

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes a treble clef, a treble staff with notes and fingerings, and a guitar tablature staff with fret numbers for the Treble (T), Middle (A), and Bass (B) strings. Fingerings are indicated by numbers 1-4. Accents (*a*) and marcato (*m*) markings are present. Measure 4 ends with a repeat sign.

Musical notation for measures 5-8. Measure 5 begins with a repeat sign and a star marking (*). The notation includes a treble clef, a treble staff with notes and fingerings, and a guitar tablature staff. Fingerings are indicated by numbers 1-4. Accents (*a*) and marcato (*m*) markings are present. Measure 8 ends with a repeat sign.

Musical notation for measures 9-12. Measure 9 is marked with a 4/6 C.V. (Crescendo Vivace) marking. The notation includes a treble clef, a treble staff with notes and fingerings, and a guitar tablature staff. Fingerings are indicated by numbers 1-4. Accents (*a*) and marcato (*m*) markings are present. Measure 12 ends with a repeat sign.

Musical notation for measures 13-16. Measure 13 is marked with a 3/6 C.V. (Crescendo Vivace) marking. The notation includes a treble clef, a treble staff with notes and fingerings, and a guitar tablature staff. Fingerings are indicated by numbers 1-4. Accents (*a*) and marcato (*m*) markings are present. Measure 16 ends with a repeat sign.

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

17 $\frac{3}{8}$ CV *To Coda*

TAB: 8 5 5 7 8 | 7 0 0 2 3 | 2 0 4 0 2 | 0 0 0 2 2 3

21

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

24 $\frac{4}{8}$ CIV

TAB: 5 4 4 5 7 | 5 0 3 | 3 0 1 0 3 0 | 2 0 2

28 $\frac{4}{8}$ CIV

TAB: 5 4 4 5 7 | 5 0 3 | 3 2 3 5 0 | 2 1 2

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

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

36 $\frac{6}{8}$ CVII **D.S. al Coda**

TAB: 3 2 0 7 7 7 | 7 3 | 3 2 0 | 8 (8) 9 | 7 8 | 7 8 | 7 8 | 7 3

arm XII

TAB: 12 12 12 | 0

40 $\frac{6}{8}$ CII

TAB: 0 0 0 0 4 2 0 | 0 0 4 0 4 2 0 | 4 0 0 4 2 0 | 4 2 5 2 4 | 1 1 0 2 4 | 1 1 0 2 4 | 4 0 4 2 0 | 4 2 4 | 0

44 $\frac{6}{8}$ CII

TAB: 5 2 4 2 5 | 4 2 5 2 | 4 2 5 2 | 0 | 2 2 | 2 4 | 2 4 | 4 2 0 4 2

48

a i m i a i m i

m CII

T
A
B

52

a m i m a

m i m i m i

m *a*

6/8 CVII

D.S. al Coda

T
A
B

Romance del Pescador

Manuel de Falla
(1876-1946)
arr. Zak Pleet

Andante molto tranquillo

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

VIII

3/6 CVIII

TAB: 12-10-11-10-11 | 12-10-11-10-11 | 12-10-11-10-8 | 10-8

A: 10-10 | 10-10 | 10-10 | 10-8

B: 12-12 | 12-12 | 12-12 | 8

3/6 CX

5 a i a a

3/6 CX

3/6 CX

3/6 CX

3/6 CX

TAB: 12-10-11-10-11 | 12-10-11-10-11 | 12-10-11-10-13 | 12-10

A: 10-10 | 10-10 | 10-11-10-13 | 12-10

B: 12-12 | 12-12 | 12-10 | 12-10

a m i m m

5/6 CX

5/6 CX

6/6 CX

6/6 CVIII

arm XII

TAB: 8-10-8-11 | 10-8 | 8-10-8-11 | 10-8

A: 9-9 | 9-7 | 9-9 | 10-8

B: 12-12 | 8 | 12-9 | 12-12

3/6 CX

13

3/6 CX

3/6 CVIII

3/6 CX

3/6 CX

TAB: 13-15-13-12 | 10-8 | 13-15-13-12 | 10-8

A: 14-12 | 11-8 | 15-13 | 11-10

B: 12-12 | 10-12-10-9 | 15-13 | 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	10	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	7	5	6	8	10	8
A	5	7	5	9	10	9	7	3	6	7	8
B											9

25 $\frac{3}{8}$ CX VIII $\frac{3}{8}$ CVIII

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

29 $\frac{3}{8}$ CX *poco rit.* *a tempo*

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

Capricho Árabe

(Simplified Arrangement in A-minor)

Francisco Tárrega
(1852 - 1909)

Andantino (♩ = 70)

rit.

T
A
B

a tempo

3

i m i m i m

a

T
A
B

5

i m i m

a

i m i m i m i

①

②

⑥

T
A
B

7

m i m i m i m

T
A
B

9

i m i m i a *rit. m i m i*

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

To Coda

12 *a tempo*

1. 2. *rit.*

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

15

i m i m i m i

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

17

i m i m i *p i m a m i p* *rit.*

TAB: 3 0 1 0 (1) 2 0 1 0 2 | 3 0 0 3 3 2 0 2 0 3

19

T
A
B

21

a *m* *i*

★
arm
XII

T
A
B

23

D.S. al Coda

rit.

T
A
B

T
A
B

★ - it can be played with the right hand

La Saltarina

Polka Mazurca

Julián Arcas
(1832-1882)

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The notation includes a treble clef, a key signature of two sharps, and a 3/4 time signature. The melody is written on a single staff with various articulations such as accents (*a*), slurs, and dynamics (*m*). Fingerings are indicated by circled numbers 1-4. Below the staff is a guitar tablature with three lines labeled T (treble), A (middle), and B (bass). The tablature shows fret numbers for each string.

Musical notation for measures 5-8. The notation continues the melody from the previous system, including slurs and articulations. The guitar tablature continues with fret numbers for the T, A, and B strings.

Musical notation for measures 9-12. This system includes a $\frac{3}{8}$ CII time signature change. The notation features chords and slurs. The guitar tablature continues with fret numbers and includes an 'arm VII' instruction with a circled 5.

Musical notation for measures 13-16. This system also includes a $\frac{3}{8}$ CII time signature change. The notation features chords and slurs. The guitar tablature continues with fret numbers and includes an 'arm VII' instruction with a circled 4.

17

arm VII

T
A
B

21

arm VII

T
A
B

25

arm VII

T
A
B

29

a
i

a
i

a
i

a
i

T
A
B

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 with a 3/4 time signature. The bass clef staff shows a simple accompaniment. Fingering numbers (1-4) are indicated above the notes. A 'V' (Vibrato) marking is above the final note of measure 4. Below the staff, the guitar tablature (TAB) is provided for measures 1-4.

Measures 5-8. Measure 5 features a 3/6 C VII chord. Measure 6 has a 5/6 C VII chord. Measure 7 has an HB V marking. Measure 8 has an arm VII marking. The tablature shows fret numbers for measures 5-8.

Measures 9-12. Measure 9 features a 3/6 C II chord. Measure 10 has a 1/2 chord. Measure 11 has a 3/4 chord. Measure 12 has a 1/2 chord. The tablature shows fret numbers for measures 9-12.

Measures 13-16. Measure 13 features a 4/6 C V chord. Measure 14 has an *a* marking. Measure 15 has an *i m* marking. Measure 16 has a 3/6 C II chord and an arm V marking. The piece ends with a **Fine** marking. The tablature shows fret numbers for measures 13-16.

17 *dolce* *p* - *i* *m a i* *m* *i p* $\frac{4}{6}$ CX $\frac{4}{6}$ CVII

TAB: 3-1 2 0-4 2 1 3 3-12 12 0 0 0 12 10 10 12 10 10 7 8 0 0

21 $\frac{3}{8}$ CVII *i m* *i m* *i p* *i m* *a i a* XII

TAB: 3-1 2 0-4 2 1 3 3-12 12 0 0 0 10 9 8 10-7 7 7 8 7 7-12

25 $\frac{5}{6}$ CII

TAB: 0 1 0 3-2 0 0 4 0 2 3 5 8 7 5 5 0 0 0 0

29 $\frac{4}{6}$ CV $\frac{2}{6}$ CX *i m* *a m i* *m i m*

TAB: 5 7 5 8 7 8 0 10 10 14 12 10 14 12 10 12 10 9 10 12 2 0 3 3 0 4 0

33

4/6 CX → 4/6 CVII

T 3-1 2 1-0 3 3-12 12 0 0 0 12 10 10 12 10 10 7 8 0 0
A 0-4 2 12 12 12 11 10 11 10 11 7 8 7 8 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

37

i m a 2/6 CIII

D.C. al Fine

T 3-1 2 1-0 3 3-12 12 0 3 1 0 3 7 3 2 0 2 3
A 0-4 2 12 12 0 2 1 4 3 2 0 0 0 0 0
B 0 0 0 3 0 0 0 0 0 0 0 0 0 0 5

Lágrima

Tear (Prelude)

Francisco Tárrega
(1852 – 1909)

Andante

m i m i m i a m i m

a m i m

Adelita

Francisco Tárrega
(1852–1909)

Lento

Musical notation for measures 1-4. Includes treble clef, key signature of one sharp, and 3/4 time signature. Features a melody with accents (a) and dynamics (p, m). Fingerings are indicated by circled numbers. A guitar tablature (TAB) is provided below the staff. A bracket labeled "6/6 CVII" spans measures 3 and 4.

Musical notation for measures 5-8. Similar notation to the first system. The melody continues with accents and dynamics. A guitar tablature (TAB) is provided. A bracket labeled "6/6 CVII" spans measures 7 and 8. The system ends with a double bar line and the word "Fine".

Musical notation for measures 9-12. The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 3/4. The melody is more complex with many triplets and accents. A guitar tablature (TAB) is provided. Brackets labeled "3/6 CIV", "5/6 CIX", and "6/6 CVII" are present.

Musical notation for measures 13-16. The key signature changes to two sharps (F#, C#) and the time signature changes to 3/4. The melody features many triplets and accents. A guitar tablature (TAB) is provided. A bracket labeled "5/6 CII" is present. The system ends with a double bar line and the instruction "D.C. al Fine".

La Paloma

Sebastián Yradier
(1809-1865)

Moderately

Musical notation for measures 1-4. The piece is in G major (one sharp) and 2/4 time. The first system includes a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a half note G2. Dynamic markings include *m* (mezzo) and *p* (piano). Fingerings are indicated with numbers 1-3. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. A *CII* (Crescendo II) marking is present. The guitar tablature below shows fret numbers for the strings.

Musical notation for measures 5-8. The melody continues with quarter notes C5, B4, A4, and G4. The bass line has a half note G2. Dynamic markings include *a* (accent), *m* (mezzo), and *p* (piano). Fingerings are indicated with circled numbers 1, 2, 3, and 4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it. The guitar tablature shows fret numbers for the strings.

Musical notation for measures 9-12, featuring a first and second ending. The melody consists of quarter notes G4, A4, B4, and C5. The bass line has a half note G2. Dynamic markings include *m* (mezzo) and *p* (piano). Fingerings are indicated with numbers 1-3. A *CII* (Crescendo II) marking is present. The guitar tablature shows fret numbers for the strings.

Musical notation for measures 13-16. The melody features a triplet of eighth notes (G4, A4, B4) marked with a '3' above it, followed by quarter notes C5, B4, A4, and G4. The bass line has a half note G2. Dynamic markings include *a* (accent) and *p* (piano). Fingerings are indicated with numbers 1-3. The guitar tablature shows fret numbers for the strings.

17

TAB

4	4	4	4	2	2	0	0	0	2	0	3	2	(2)	(2)	2	2	.
5	5	5	5	3	3	2	2	2	3	2	4	2	2	2	2	2	.
0					0					0					0		

21

TAB

0	3	2	(2)	(2)	0	0	0	2	4	0	2	2	2	2	3	(0)	0	0	0	0	2
2	4	2	2	2	2	2	2	3	5	2	2	2	2	2	3	2	2	2	2	2	3
0			2	2	0					0						0					

25

TAB

4	7	(7)	9	5	7	4	5	2	4	5	9	7	0	2	3	3	2
5			10	7	9	5	7	3	5	7	10	9	1	2	4	3	2
0		6	7	6	0			0					0				

29

TAB

2	2	2	2	2	2	2	2	3	4	0	2	3	9	7	5	5				
2	2	2	2	2	2	2	2	3	5	0	1	2	4	9	7	6	5			
0					0					0					0		7	12		

Malagueña

Ernesto Lecuona
(1895-1963)

arr. Ashton/Mathews

i i i i i simile...

T
A
B

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

5 *p m p m simile...*

T
A
B

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

9

T
A
B

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

13

T
A
B

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

18

i

TAB

23

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

TAB

27

TAB

31

TAB

35

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

$\frac{3}{6}$ Cl

TAB

40 *i m i m* $\frac{2}{6}$ Cl *i m i m* *i m i m*

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

44 *m* *i m i m* *i m i m* *i m i m*

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

48 *i m i m i m* *i m i m* *i m i m* *i m i m* *i m i m*

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

53 *m i* *m i* *m i* *simile...*

TAB: 0 0 0 0 0 0 0 0 0 1 1 1 0 1 0 0 0

57

TAB: 0 0 0 0 0 0 0 0 0 1 0 1 1 0 1 0 0 0

61

T
A
B

65

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

T
A
B

69

T
A
B

73

T
A
B

77

T
A
B

Spanish Romance

Anonymous

Moderato

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

Musical notation for measures 1-4. The piece is in G major and 3/4 time. The melody features eighth-note patterns with triplets and slurs. The guitar accompaniment consists of a steady eighth-note bass line. Dynamic markings include *p* (piano).

Musical notation for measures 5-8. Measure 5 begins with a $\frac{3}{6}$ CV (Crescendo) marking. The melody continues with eighth-note patterns. The guitar accompaniment features a steady eighth-note bass line. Dynamic markings include *p* (piano).

Musical notation for measures 9-12. Measure 9 begins with a $\frac{6}{6}$ CVII (Crescendo) marking. The melody continues with eighth-note patterns. The guitar accompaniment features a steady eighth-note bass line. Dynamic markings include *p* (piano).

Musical notation for measures 13-16. The piece concludes with the lyrics *a m i a m i a m i a* and the word **Fine**. The melody features a final flourish. The guitar accompaniment features a steady eighth-note bass line. Dynamic markings include *p* (piano).

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

TAB

Habanera

from *Carmen*

Georges Bizet
(1838-1875)

Allegretto quasi Andantino

Intro

pizzicato ----- | *nat.* 4 3

La - mour

T 1 1 1 5 4
A
B 0 2 2 0 2 2 0 2 2 0

Verse

5 3 *i m i* 3 4 3

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

T 3 3 3 2 1 0 0 0 4 3 1 3 1 0 1 3 1 0 5 4
A
B 0 0 0 0 0 0 0 0 0 0

9 3 *m i m m 3 i m i m i* 4 3

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

T 3 3 3 2 1 0 0 0 3 1 0 1 0 2 0 1 0 0 5 4
A
B 0 0 0 0 0 0 0 0 0 0

Verse

13 3 3 3 2 1 0 0 0 4 3 1 3 1 0 1 3 1 0 5 4

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

T 3 3 3 2 1 0 0 0 4 3 1 3 1 0 1 3 1 0 5 4
A
B 0 (0) 0 0 (0) 0 0 (0) 0 0

17

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

TAB: 0 0 (0) 0 | 0 0 0 3 1 | 0 1 0 0 1 0 | 2 0 0 (0) 0

Chorus

21

La - mour! La - mour!

pizzicato

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

25

La - mour! La - mour! La-mour est

pizzicato

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

Verse

29

en - fant de Bo - hème; 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

TAB: 0 0 | 0 0 | 0 0 | 0 0

33

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

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

A

B 0 0 0 0 0 0 0 0 0 (0) 0

Verse

37

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

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

A

B 0 (0) 0 0 0 (0) 0 0 (0) 0

40

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

T 3 0 0 2 3 2 3 2 0 2 3 0

A

B 0 (0) 0 0 0 (0) 0 0 0 (0) 0

43

Outro

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

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

A

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bolero

Julián Arcas
(1832-1882)

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

T
A
B

5 *m i p i p p p p p p p p p p i*

T
A
B

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

T
A
B

13 *m i m a m arm XII a m i*

T
A
B

33 *m i* *i m i m i m* *i m i* *m i m i* *m i m i* *cont.*

T
A
B

37 *m i m* *a m XII* *a m i*

T
A
B

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

T
A
B

45 *a i* *i m i* *m i* *m i m* *i m i* *m i m i* *cont.*

T
A
B

49

arm XII

T 9 10 8 12 0
A 9 10 9 10 3
B 0 10 0 0 3 2 0 3 2 0 2 0 3 1 0

52

T 1 0 2 0 0
A 2 0 2 0 3 2 0
B 0 3 2 0 3 2 0 2 0 3 1 0 5 5 5 5 7 0

Sevillana

Severino García Fortea
(c.1854 - 1931)

Allegretto (♩ = 160)

i a 3 m a 3 i m i m a 3 m a 3 i m i m

T
A
B

3 i 3 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

9

4/6 CII 3

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

A 2 2 2 2 4 4 2 2 2 2 1 1

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

11

4/6 CII 3

T 2 2 2 2 2 3 3 2 2 2 2 0 0

A 2 2 2 2 4 4 2 2 2 2 1 1

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

13

4/6 CII 3

staccato di canto

T 5 5 4 2 4 5 7 5 5 4 2 4 5 7

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

15

4/6 CII 3

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

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

B 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

17 $\frac{4}{6}$ CII 3

T
A
B

19 $\frac{4}{6}$ CII 3

T
A
B

21 $\frac{3}{6}$ CII HB I → HB II → HB I

T
A
B

23 $\frac{5}{6}$ CII 3

T
A
B

25

T
A
B

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

0 0 0 0 0 0 0 4 0

27

T
A
B

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

0 0 0 0 4 0 0 0 0 4 0

29

T
A
B

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

0 0 0 0 4 0 0 0

31

T
A
B

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

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

0 2 2 2 2 2 0 2 2 2 2

Tarantela

Santiago de Murcia
(1673 - 1739)

Musical notation for measures 1-4. The piece is in 6/8 time and B-flat major. The notation includes a treble clef, a key signature of one flat, and a 6/8 time signature. The melody consists of eighth-note chords with stems pointing up and down. A capo is indicated by a bracket labeled $\frac{2}{6}$ C \flat above measures 3 and 4. The guitar tablature below shows fingerings for the strings: Treble (T), Middle (A), and Bass (B).

Musical notation for measures 5-8. The notation continues with eighth-note chords and stems. A capo is indicated by a bracket labeled $\frac{2}{6}$ C \flat above measures 7 and 8. The guitar tablature shows fingerings for the strings: Treble (T), Middle (A), and Bass (B).

Musical notation for measures 9-12. The notation continues with eighth-note chords and stems. A capo is indicated by a bracket labeled $\frac{2}{6}$ C \flat above measures 11 and 12. The guitar tablature shows fingerings for the strings: Treble (T), Middle (A), and Bass (B).

Musical notation for measures 13-16. The notation continues with eighth-note chords and stems. The guitar tablature shows fingerings for the strings: Treble (T), Middle (A), and Bass (B).

9

3/6 CIII → 3/6 CV → 3/6 CIII

TAB: 1 3 1 3 3 3 | 5 3 3 5 5 5 | 5 6 5 3 3 3 | 3 3 3 5 5 5

11

3/6 CV → 3/6 CV

TAB: 5 5 5 5 5 5 | 5 7 8 5 5 5 | 5 6 5 5 5 5 | 5 6 5 5 5 5

13

3/6 CV → 4/6 CV → 3/6 CV → ①

TAB: 5 5 5 8 6 8 | 5 6 5 3 5 3 | 6 6 6 5 5 5 | 5 5 5 5 5 5

15

① → 4/6 CII

TAB: 1 3 1 5 3 5 | 1 0 1 (3) 3 0 | 3 3 3 0 3 0 | 3 3 3 0 3 0

17 ¹⁻⁴⁻¹ *tr* ⁴/₆ CIII

T 1 3 1 3 3 1 5 3 3 2
A 0 2 2 2 2 2 3 2 2 2
B 0 2 2 2 2 2 3 2 2 2

19 *m i a m i* *p*

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

21

T 1 0 3 1 1 3 1 0 3 0 3 2
A 0 3 2 2 2 2 2 2 2 2 2 2
B 0 2 2 2 2 2 2 2 2 2 2 2

23 ¹⁻⁴⁻¹ *tr*

T 3 2 0 2 1 4 1 0 3 (3) 3 0
A 3 2 0 2 2 2 2 2 2 2 2 2
B 3 2 0 2 2 2 2 2 2 2 2 2

25

T 6 8 5 6 5 6 0
A 0 7 5 6 7 8 5 0 2
B 0 7 8 5 0 2

27

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

29

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

31

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

33

TAB: 1 2 3 3 0 0 5 3 6 5 5 6

35

TAB: 6 7 6 7 5 7 6 8 5 5 7 7 5 8

37

TAB: 6 6 10 8 8 11 8 8 10 8 10 9 8 8

39

TAB: 7 6 6 6 5 5 5 5 10 8

41

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

m i m i m

$\frac{3}{6}$ CIII

TAB: 6 7 9 8 6 5 6 5 8 6 (3) 5 3 5

43

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

m i m i m

TAB: 3 2 3 2 0 2 1 0 3 (3) 3 0

45

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

i m i m i m i

$\frac{4}{6}$ CIII

TAB: 1 0 3 1 3 2 3 5 3 5 3 5 6 5 3 1 0 1 3

47

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

i m i m i m i a m i a

1-4-1

TAB: 1 0 3 0 1 0 1 0 3 2 3 1 3 1 0 3 (3) 3 0

49 *i m i m i*

T
A
B

51

T
A
B

53 $\frac{4}{6}$ CIII $\frac{3}{6}$ CV

T
A
B

55

T
A
B

Fandango

Santiago de Murcia
(1673 - 1739)

Measures 1-4 of the Fandango. The piece is in 3/4 time and B-flat major. The notation includes a treble clef staff with chords and fingerings, and a guitar tablature staff with fret numbers and pick direction arrows. Measure 1 features two HB V chords. Measure 2 features two HB V chords. Measure 3 features a 3/6 CV chord. Measure 4 features a 3/6 CIII chord. A bracket above measures 3 and 4 indicates a 3/6 CV chord structure.

Measures 5-8 of the Fandango. Measure 5 features two HB V chords. Measure 6 features a 3/6 CIX chord. Measure 7 features a 3/6 CX chord. Measure 8 features a 3/6 CVIII chord. A bracket above measures 6, 7, and 8 indicates a 3/6 CVI chord structure. The tablature includes a 0 on the 6th string in measure 5.

Measures 9-12 of the Fandango. Measure 9 features a 3/6 CV chord. Measure 10 features a 4/6 CV chord. Measure 11 features a 3/6 CVI chord. Measure 12 features a 3/6 CV chord. The tablature includes a 5 on the 7th string in measure 9.

Measures 13-16 of the Fandango. Measure 13 features a 3/6 CV chord. Measure 14 features a 3/6 CV chord with a circled 1 above the first note. Measure 15 features a 3/6 CV chord with a circled 2 above the second note. Measure 16 features a 3/6 CV chord with a circled 2 above the second note. The tablature includes a 0 on the 6th string in measure 14.

17

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

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

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

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

21

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

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

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

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

25

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

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

A 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4 4 4

B 0 0 0 0 0 4 4 4 4 4 4 4 4 4 4 4 4

29

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

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

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

B 0 0 0 0 4 4 4 4 0 0 0 0 0

33

TAB

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 0 | 0 | 0 | 3 | 1 | 3 | 2 | 0 | 5 | 2 | 5 | 3 | 1 | 0 | 1 | 3 |
| 2 | | | | | | | | | | | 6 | 5 | 3 | 2 | 3 | 5 |
| | | | | | | | | | | | 0 | 0 | 0 | 0 | 0 | 0 |

37

TAB

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 3 | 1 | 0 | 1 | 3 | 5 | 6 | 6 | 3 | 3 | 1 | 0 |
| 6 | 5 | 3 | 2 | 3 | 5 | 6 | 3 | 3 | 5 | 2 | 2 | 2 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

41

TAB

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

45

TAB

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

49

T
A
B

53

T
A
B

57

T
A
B

61

T
A
B

65

4/6 CV

②

②

②

②

4/6 CVIII

4/6 CV

T
A
B

68

(4/6 CV)

4/6 CIII

4/6 CV

T
A
B

71

(4/6 CV)

4/6 CIII

4/6 CV

T
A
B

74

i m i m i m i

4/6 CV

4/6 CV

4/6 CV

T
A
B

Guajiras Cubanas

Severino Garcia Fortea
(c.1854 - 1931)

Moderato

⑥ = D

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

5

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

9

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

14

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

18 $\frac{4}{6}$ CII

pizz.-----

TAB

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 3 | 3 | 3 | 2 | 3 | 3 | 3 | 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 |
| | | | | | | | 0 |
| | | | | | | | 4 |
| | | | | | | | 2 |

22 (pizz.)-----

$\frac{4}{6}$ CII

TAB

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

26 (pizz.)-----

TAB

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

30

TAB

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 3 | 2 | 0 | 2 | 3 | 5 | 5 | 2 | 3 | 5 | 5 | 5 | 7 | 5 | 7 | 5 | 3 |
| 7 | 5 | 3 | 2 | 3 | 5 | 7 | 7 | 3 | 5 | 7 | 7 | 7 | 8 | 7 | 7 | 5 | 5 |
| 0 | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | | | |

34

TAB 2 2 2 5 3 2 0 2 3 5 5 5 2 3
A 3 3 3 7 5 3 2 3 5 7 7 3 5
B 0 4 2 0 4 2 0 4 0 0

38

TAB 5 5 5 7 5 7 5 3 3 3 3 5 3 2 2 2 2 3 2 0 0 0
A 7 7 7 8 7 5 5 5 5 3 3 3 3 3 3 3 3 2 2 2 2
B 0

42

TAB 0 2 3 3 2 3 2 0 0 0 0 2 2 3 3 3 3 (3)
A 4 4 0 2 2 3 3 (3) 2 2 2 2 3 3 5 5 (5)
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 (4)

46

TAB 0 4 2 2 0 2 3 3 (3) 0 0 0 0 2 2 3 3 (3)
A 5 3 3 5 5 (5) 2 2 2 2 3 3 5 5 (5)
B 0 4 (4) 0 4 (4)

50

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

T 0 4 0 2 0 2 3 3 7 7 7 5 5 3
A 2 5 2 3 2 3 5 5 8 8 8 7 7 5
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

53

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

T 3 5 3 2 0 0 0 3 2 0 3 2 3 2 0
A 5 3 2 2 2 2 4 3 2 4 0 0 0 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

56

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

T 2 2 0 3 2 0 3 2 3 2 0 3 2 0 2 2 0 3 2 0
A 2 2 0 3 2 0 3 2 3 2 0 3 2 0 2 2 0 3 2 0
B 0

59

$\frac{4}{8}$ Cl

3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

T 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2
A 0 2 4 5 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
B 0 2 4 5 0 4 5 2 4 5 2 4 5 0 4 0 4 0 4

78

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

T 7 10 7 10 2 2 2 2 2 2 3 2 3 0

A 7 7 7 7 2 2 2 2 2 2 2 2 2 2

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

82

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

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

A 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2

B 0 0 0 0 0 0 4 0 0 0 0 0 0 0 0

86

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

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

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

B 2 4 4 4 2 4 2 4 2 4 4 4 4

89

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

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

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

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

92

TAB

| | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|----|---|---|-----|---|---|---|---|---|---|
| 7 | 7 | 7 | 7 | 7 | 7 | 9 | 10 | 9 | 5 | (5) | 5 | 7 | 8 | 5 | 7 | 9 |
| 8 | 8 | 8 | 8 | 8 | 8 | 0 | 0 | 0 | 0 | 0 | 6 | 7 | 8 | 5 | 7 | 9 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

95

Vivo

$\frac{3}{8}$ CVII

TAB

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

98

TAB

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

101

$\frac{3}{8}$ CVII

TAB

| | | | | | | |
|---|---|---|---|---|---|----|
| 3 | 0 | 2 | 3 | 5 | 9 | 10 |
| 2 | 2 | 2 | 2 | 2 | 8 | 7 |
| 4 | 4 | 4 | 4 | 4 | 9 | 7 |
| 0 | 0 | 0 | 0 | 0 | 0 | 0 |

13

Musical notation for measure 13. The treble clef staff shows a sequence of chords and notes. The bass clef staff shows a bass line with a circled 5. Above the staff, there are fingering numbers (1, 2, 3, 4) and a circled 2. A bracket labeled "2-4-2" spans a group of notes. A circled 5 is placed below the bass line. A bracket labeled "6/8 CII" spans the final part of the measure. The tablature below shows fingerings for the strings: 0 0 0 0 0 0 0 0, 2 2 2 2 2 2 2 2, 0 0 0 0 0 0 0 0, 3 3 5 3 2 0, 4 0, 2 2 2, 3 5 3, 2 2 2.

16

Musical notation for measure 16. The treble clef staff features triplets and a circled 2. The bass clef staff has a circled 5 and a circled 4. Above the staff, there are fingering numbers (1, 2, 3, 4) and a circled 2. A bracket labeled "6/8 CII" spans the first triplet. A bracket labeled "p i m" spans the final part of the measure. The tablature below shows fingerings: 2 3 5 3 2 0 2 0, 2 3 2 3 2 0 0 2 0 2 3 0 2 3, 4 0, 0 3 4 2 3 4, 2 3 4 5 6.

19

Musical notation for measure 19. The treble clef staff shows triplets and a circled 2. The bass clef staff has a circled 1. Above the staff, there are fingering numbers (1, 2, 3, 4) and a circled 2. A bracket labeled "4/6 CII" spans the final part of the measure. The tablature below shows fingerings: 0 0 0 0 2 4 2 0, 0 3 5 3 2 0 2 0, 1 4 2 1, 2 2 2 4 2 3 5 2 4 5, 0 0 0 0, 2 2 4.

22

Musical notation for measure 22. The treble clef staff shows a circled 5 and a circled 2. The bass clef staff has a circled 5. Above the staff, there are fingering numbers (1, 2) and a circled 5. A bracket labeled "4/6 CIII" spans the final part of the measure. The tablature below shows fingerings: 2 2 3 2 1 2, 3 3 3 3 3, 0 0 0, 5 3 5 3 5 3, 3 2 0 3 2 0.

36

TAB

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

39

TAB

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

45

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

48

1-2-1

$\frac{4}{6}$ CIII

2 3 2 1 2

3 3 3 3 3

3 2 0 3 2 0

0 0 5 3 5 5 3 0 3 2 0

51

$\frac{3}{6}$ CII

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

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

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

54

$\frac{3}{6}$ CII

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

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

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

56

5

$\frac{3}{6}$ CII

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

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

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

Tirana

Anonymous

Andantino grazioso

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

4

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

7

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

10

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

0 1 2 3 4 5 6 7 8 9 10 11 12

13

Musical notation for measures 13-15. Treble clef, 6/8 time. Includes guitar tablature for strings T, A, and B.

16

Musical notation for measures 16-18. Treble clef, 6/8 time. Includes guitar tablature for strings T, A, and B.

19

$\frac{3}{8}$ CV

Musical notation for measures 19-21. Treble clef, 3/8 time signature. Includes guitar tablature for strings T, A, and B. Includes circled numbers 1, 2, and 3.

22

$\frac{2}{6}$ Cl

Musical notation for measures 22-24. Treble clef, 2/6 time signature. Includes guitar tablature for strings T, A, and B. Includes circled number 2.

25

0 7 #1 0 7 #1 0 4 2 1 1 1 7 #1 -1 1 #2 3 #4 -4 7 0 7 #1 0 7 #1 0

T 0 0 4 0 3 1 1 2 3 4 5 6 7 0 0 4 0
A 1 1 1 1 2 3 4 5 6 7 0 0 4 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

28

4 2 1 1 0 4 3 2 1 0 7 #1 0 7 #1 0 7 #1 0

T 3 1 1 0 4 3 2 1 0 0 0 4 0
A 2 1 1 1 2 3 4 5 6 7 0 0 4 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

30

4 2 1 1 7 #1 -1 1 #2 3 #4 -4 0 7 3 5 0

T 3 1 1 2 3 4 5 6 7 0 0 7 0
A 2 1 1 2 3 4 5 6 7 0 0 7 0
B 0 0 0 0 0 0 0 0 0 0 0 0 0

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

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

52

TAB: 1 0 1 0 1 0 0 1 0 0 1 0 0 1 0 0 1 3

55

TAB: 1 0 1 3 1 0 1 5 7 8 7 5 4 3 | 0 3 0 3 0 2 2 4 5 4 2 1 0 | 0 3 0 0 0 0

58

T
A
B

61

T
A
B

64

T
A
B

66

T
A
B

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

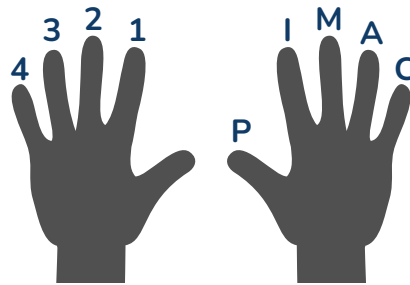
Musical Expression Starting Points

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