

FRANCISCO TÁRREGA

Música para Guitarra

OBRAS ESCOGIDAS

| | | | | | |
|-----------|---|---------|-----------|--|---------|
| 1031 : 1 | Loure de Joh. Seb. Bach | Ptas. 2 | 1105 : 16 | Andante, de Haydn | Ptas. 1 |
| 1032 : 2 | María, Gavota | » 1 | 1106 : 17 | El rre Valbuena, zarzuela, polka ja- ponesa | » 1'50 |
| 1033 : 3 | Mazurka, Chopin, ob. 33, número 4. | » 2 | 1107 : 18 | El ratón, zarzuela, tango de la cadera | » 1 |
| 1034 : 4 | Minueto de Haendel | » 1 | 1108 : 19 | Feuilles varies, de Schumann; ob. 99 | » 1 |
| 1035 : 5 | [Sueño] Trémolo-estudio | » 1'75 | 1110 : 20 | Fuga de la primera sonata, J. S. Bach | » 2'50 |
| 1048 : 6 | Scherzo de la sonata ob. 2 de Beethoven | » 1'50 | 1111 : 21 | Saint-Nicolas, Schumann | » 1'25 |
| 1049 : 7 | Large assai de Haydn | » 2 | 1112 : 22 | Sonata, ob. 13, Beethoven | » 1'50 |
| 1050 : 8 | Sonata 2.ª de Joh. Seb. Bach | » 1'50 | 1113 : 23 | Preludio n.º 15, Chopin | » 1'50 |
| 1051 : 9 | Fuga de Schumann | » 1'50 | 1114 : 24 | Minueto, Mozart | » 1'50 |
| 1052 : 10 | Minueto | » 1 | 1121 : 25 | Nocturno, Chopin | » 2 |
| 1053 : 11 | Preludio n.º 6 | » 0'75 | 1122 : 26 | Beresugo, Schumann | » 1'25 |
| 1054 : 12 | Preludio n.º 7 | » 0'75 | 1123 : 27 | Mazurka | » 1'50 |
| 1102 : 13 | Recuerdos de la Alhambra | » 1'50 | 1124 : 28 | An sótr, ob. 12, Schumann | » 1'50 |
| 1103 : 14 | Estudio en forma de minueto | » 1 | 1125 : 29 | Minueto du quatuor a cordes, Mozart | » 1'25 |
| 1104 : 15 | Dois preludios, números 8 y 9 | » 0'75 | | | |

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VIDAL LLIMONA Y BOCETA

EDITORES DE MÚSICA

Mallorca, 273. - BARCELONA

MADRID - HABANA - LISBOA

FUGA JOH. SEB. BACH

De la 1ª Sonata para violín solo

Francisco Tarrega

ALLEGRO

p p p p p p p p p p p p p p p p

C. 2.

C. 5.

C. 2.

C. 5.

C. 3.

C. 3.

C. 5.

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Hedonso Alter Editor-Propietario: Barcelona.

T. A. 1110

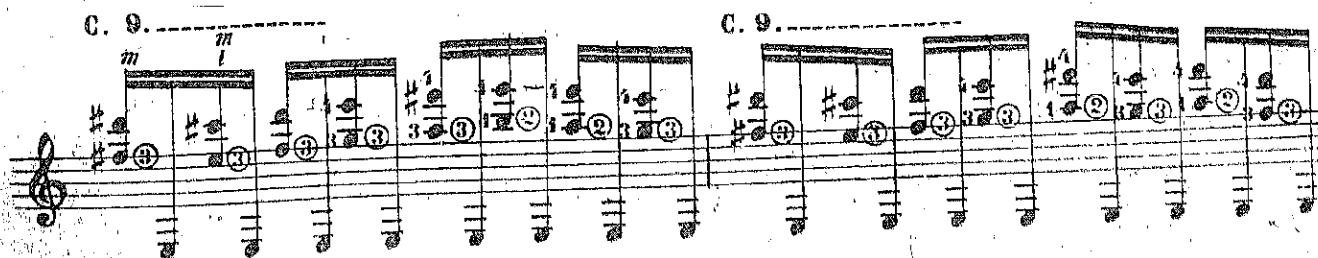
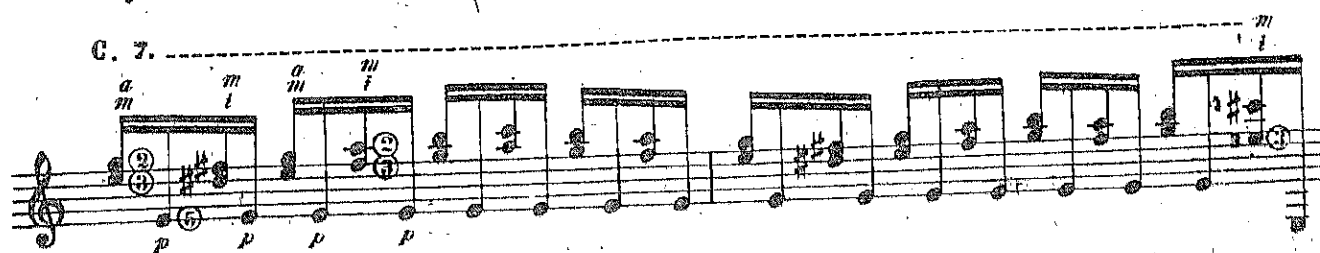
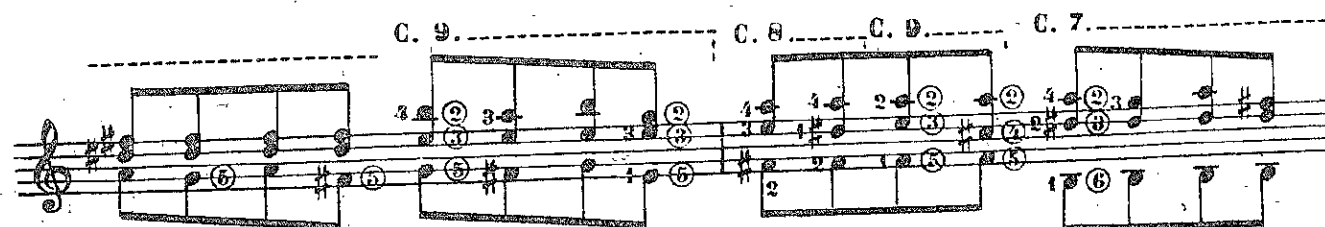
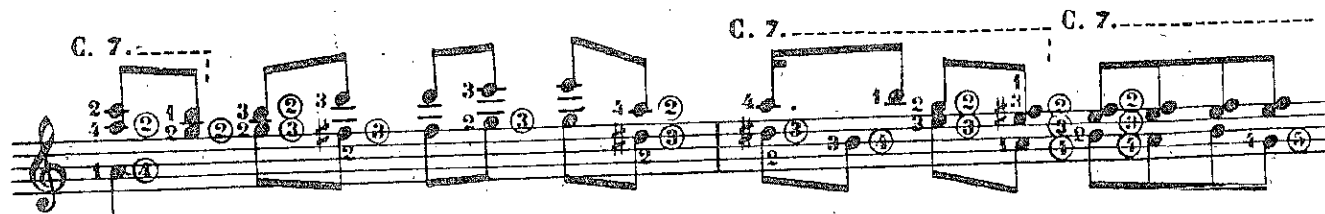
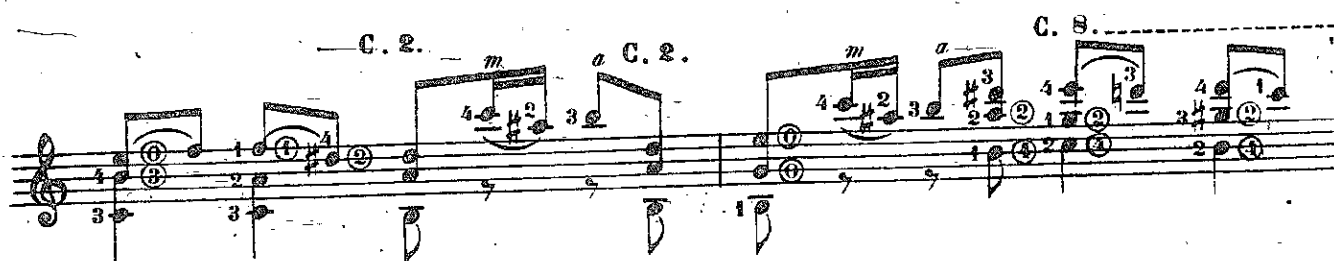
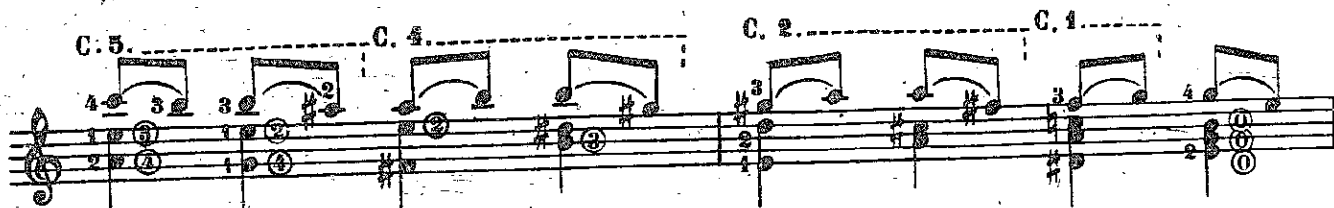


The first system of the musical score for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 2/4. The music consists of a series of eighth and sixteenth notes, many of which are beamed together. There are several slurs over groups of notes. Fingerings are indicated by numbers 1 through 4 above the notes. Dynamics include piano (p) and mezzo-forte (mf). The system ends with a double bar line.

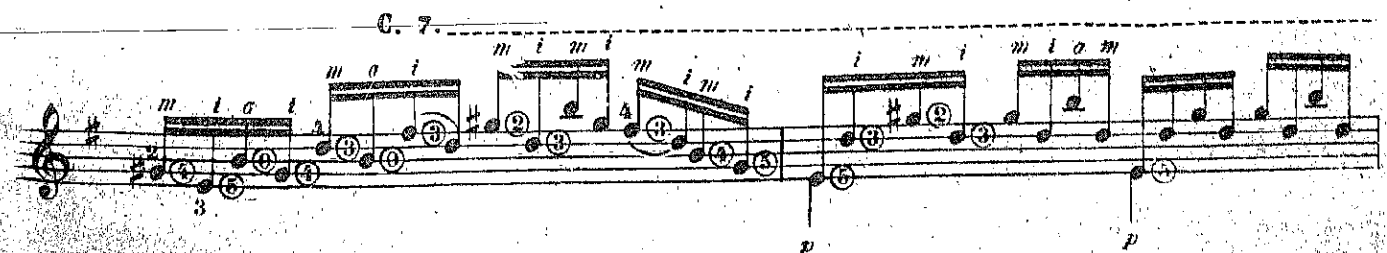
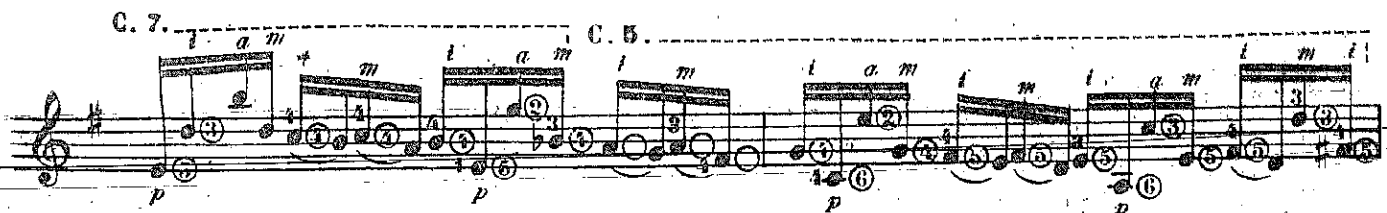
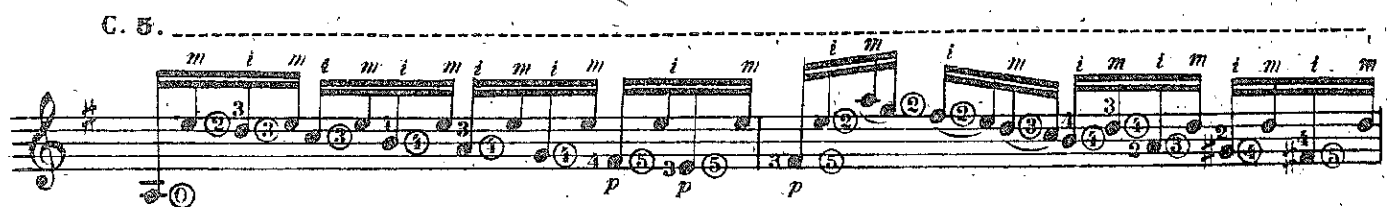
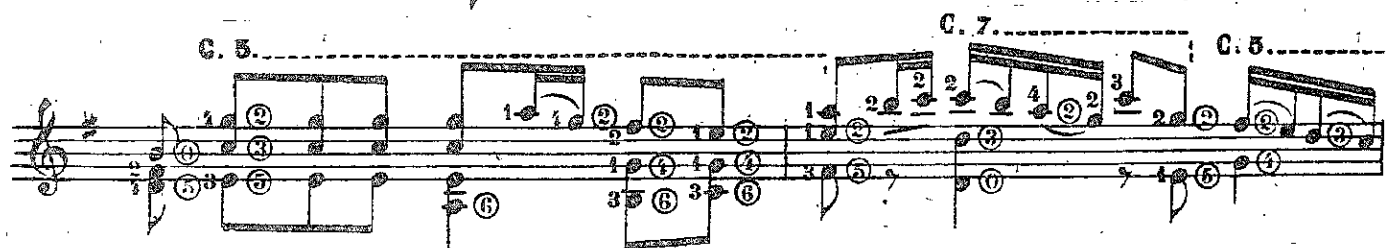
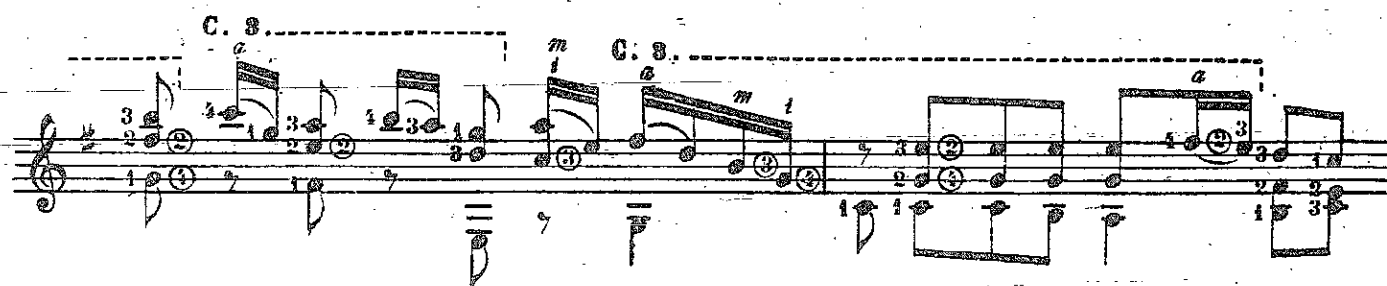
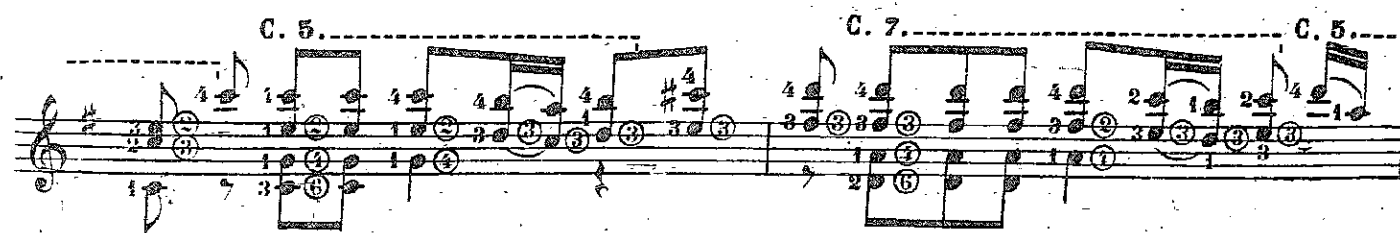
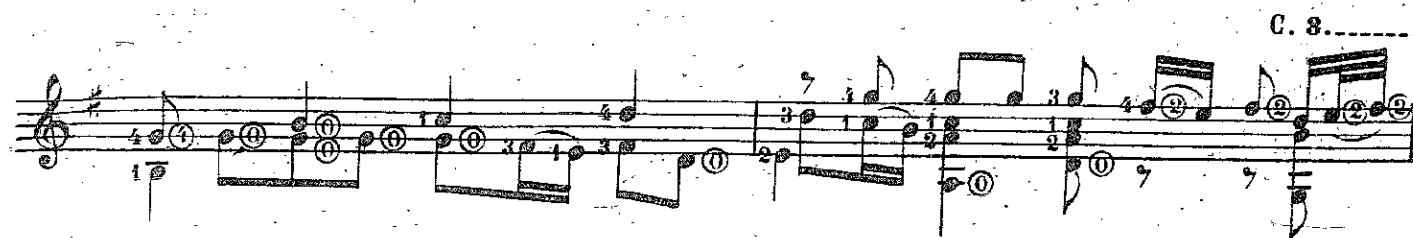
The musical score for "The Bird Song" is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a piano (p) dynamic. The melody is primarily in the treble staff, with the bass staff providing harmonic support. Fingerings are indicated by numbers 1-5 in circles. There are several slurs and ties throughout the piece. The score includes a repeat sign with first and second endings. The piece concludes with a final cadence.

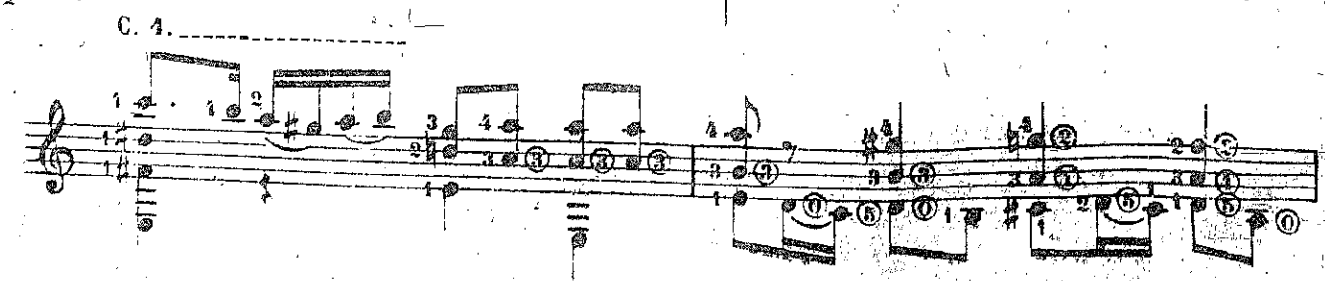
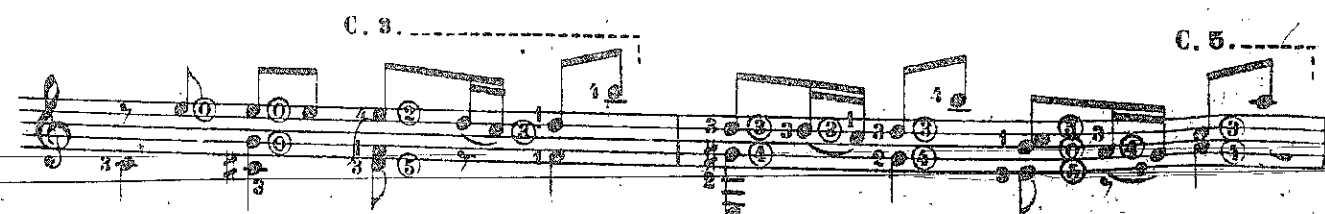
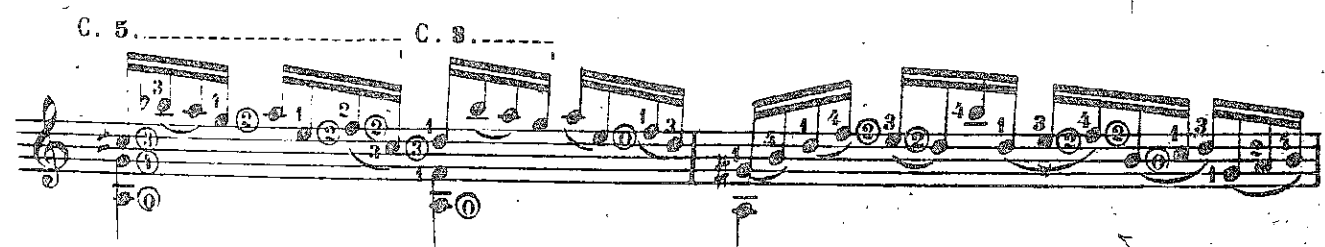
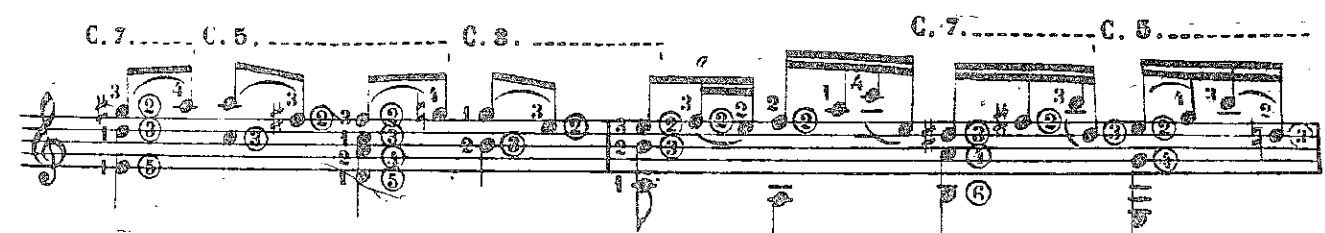
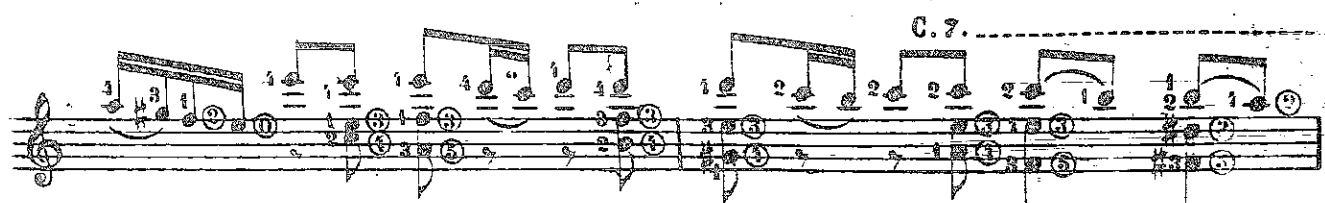
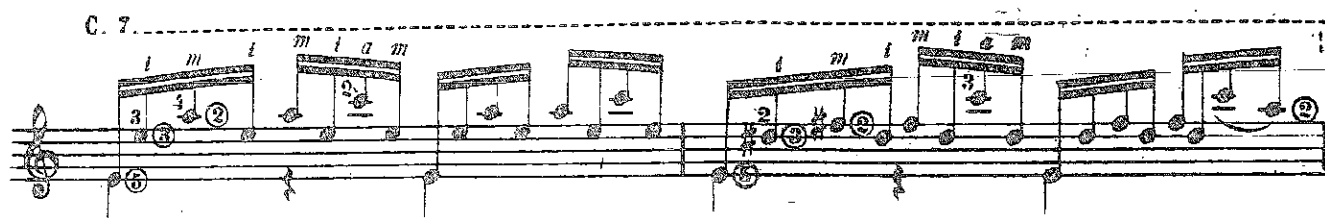
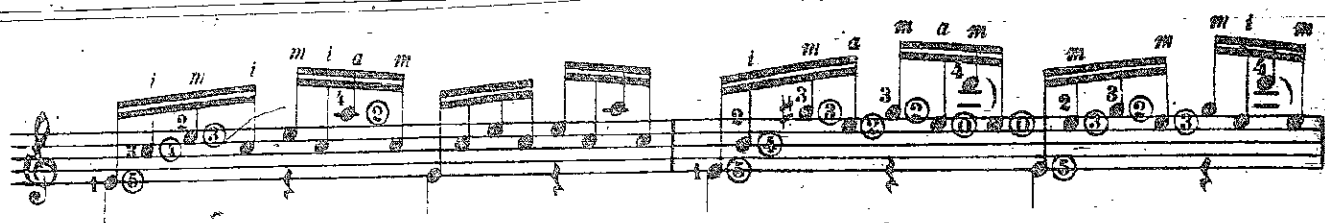
Handwritten musical score for a piece titled "C. 2. 2.". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro". The music features a series of eighth and sixteenth notes, with some measures containing triplets. There are several dynamic markings, including "p" (piano) and "f" (forte). The score is divided into measures by vertical bar lines, and there are some handwritten annotations and corrections throughout.

The musical score consists of two staves. The first staff is labeled 'Caga' and the second staff is labeled 'Caga'. Both staves are in 2/4 time and feature a treble clef. The first staff begins with a piano (p) dynamic marking. The second staff begins with a piano (p) dynamic marking. The music is written in a style that suggests a folk or popular song, with a focus on melody and rhythm. The notation includes various note values, rests, and dynamic markings.



C. 7. *a m a m a* C. 5. *i m i m a m i*
p *p*
 C. 5. C. 7. C. 5.
p
a m i a m i a m i a m i
p
i m i m i m i m i
p
i m a m i
p
i m a
p
 C. 9. *ar* C. 5. C. 6a
 C. 5.





[illegible][illegible]

The musical score is for a piano solo, likely a cadenza, in a key with one flat (B-flat major or D minor). It begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano) and 'f' (forte). The score includes various musical notations such as notes, rests, and dynamic markings. The first section is marked 'Cadenza' and the second section is marked 'Cadenza' with a '7a' (7th) marking. The score is divided into two systems, each with a repeat sign. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The score is written for a single piano part.

A musical score for a single melodic line, likely for a voice or instrument. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by a series of eighth and sixteenth notes, often beamed together. There are several measures with a 'p' (piano) dynamic marking. The score includes various musical notations such as slurs, ties, and repeat signs. The overall style is that of a 19th-century musical manuscript.

A musical score for a piece titled "C. 43". The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a time signature of 4/4. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are several measures with circled numbers (1, 2, 3, 4) indicating fingerings or specific notes. The score ends with a double bar line and a repeat sign.