TÁRREGA

OPERE PER CHITARRA

VOL. 1° - PRELUDI

(GANGI - CARFAGNA)

BÈRBEN

I PRELUDI

	NUMERO	TONALITÀ	TEMPO	MOVIMENTO	PAGINA	TITOLO
1ª SERIE	1	LA —	2/4	*Andantino*	8	—
	2	RE +	3/4	*Andante sostenuto*	8	—
	3	LA +	3/4	*Lento*	9	—
	4	LA +	3/4	—	9	—
	5	SI —	2/4	—	9	—
	6	MI +	C	—	10	—
	7	LA +	2/4	—	10	—
	8	LA +	3/4	—	11	—
	9	LA +	2/4	*Allegro*	11	—
	10	DO +	4/4	*Allegro*	11	—
	11	DO +	2/4	—	12	—
	12	LA –	2/4	*Moderato*	12	—
	13	SI —	C	—	13	—
	14	LA —	C	—	13	—
	15	LA +	C	—	14	—
	16	MI +	6/8	—	15	—
	17	LA +	2/4	—	16	—
	18	MI +	C	*Andante*	18	—
	19	LA —	6/8	*Allegro moderato*	18	—
	20	SOL +	3/4	*Scherzando*	19	—
	21	RE +	2/4	—	20	—
	22	RE +	2/4	—	20	—
	23	LA +	C	—	21	—
	24	RE +	2/4	—	22	—
	25	LA +	2/4	—	22	—
	26	LA +	3/4	—	22	—
2ª SERIE	27	RE —	2/4	*Moderato*	23	(I)
	28	LA —	3/4	*Andante*	24	(II)
	29	SOL +	3/8	*Allegretto*	25	(III)
	30	MI +	3/8	*Allegro*	26	(IV)
	31	MI +	3/4	*Andante sostenuto*	27	(V)
	32	SI —	2/4	*Moderato*	28	(VI)
	33	LA +	2/4	*Andante*	29	(VII)
	34	LA +	2/4	*Allegretto*	30	(VIII)
	35	LA +	2/4	*Allegretto*	31	(IX)
	36	MI +	3/4	*Andante*	32	*Lágrima*
	37	RE —	2/4	*Andante*	33	*Endecha*
	38	RE —	2/4	*Lento*	33	*Oremus*
	39	SI —	2/4	*Moderato*	34	*Preludio su un tema di F. Mendelssohn*

I revisori hanno ritenuto opportuno dividere i *preludi* in due serie. Mentre nella prima di esse sono compresi brani in linea di massima meno noti, più brevi o di minore impegno tecnico (pur risultandone alcuni di particolare efficacia), nella seconda serie sono stati sistemati i *preludi* « *classici* » (riproposti parzialmente anche sotto la più nota numerazione delle edizioni U.M.E.) e quelli indicati sotto il titolo di *Lágrima, Endecha, Oremus* e *Preludio su un tema di F. Mendelssohn.*

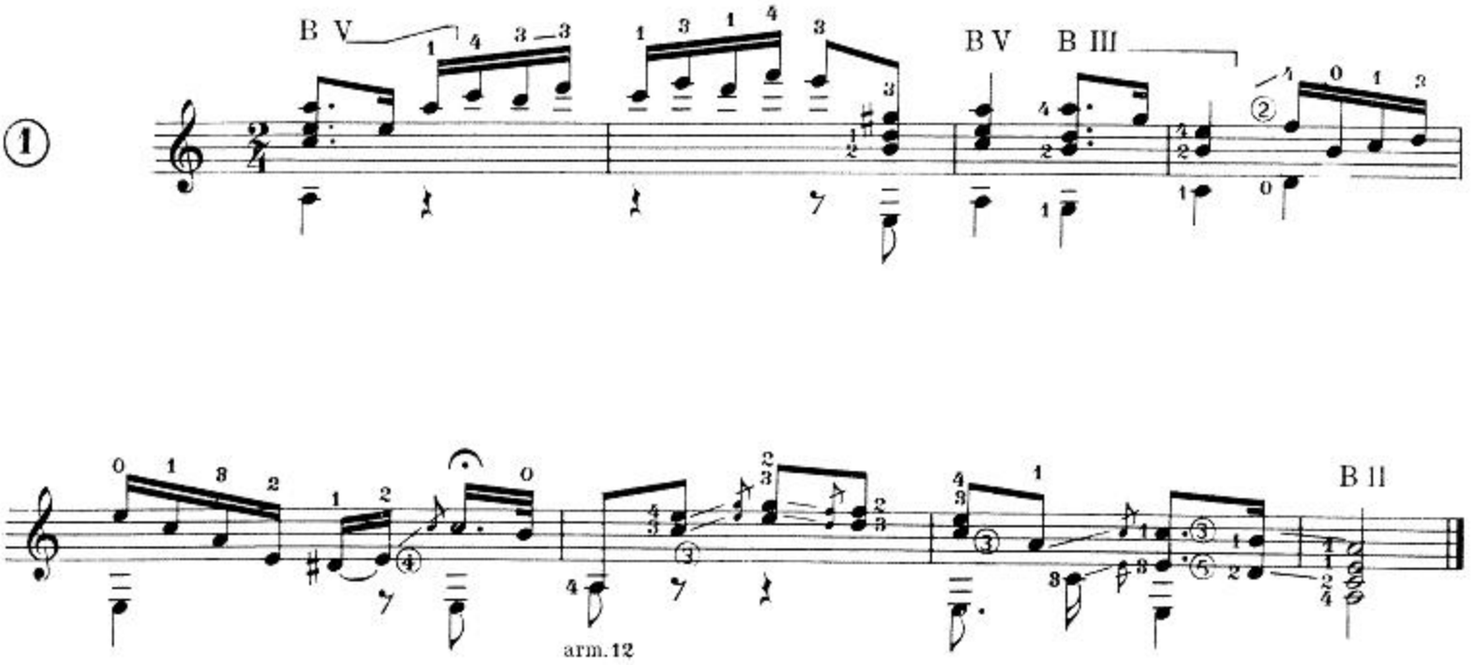
The editors preferred a division in two series for the preludes. *In general in the first section there are pieces less known, shorter or requiring a lesser technical approach (but actually some of them offer a particular musical effects), while in the second section are placed the* « classical » preludes *(presented in some cases also with the better known progressive numbers in the* U.M.E. *edition), and those indicated with the title* Lágrima, Endecha, Oremus *and* Prelude on a theme by F. Mendelssohn.

PRELUDI - 1ª SERIE

FRANCISCO TÀRREGA
(1852 - 1909)

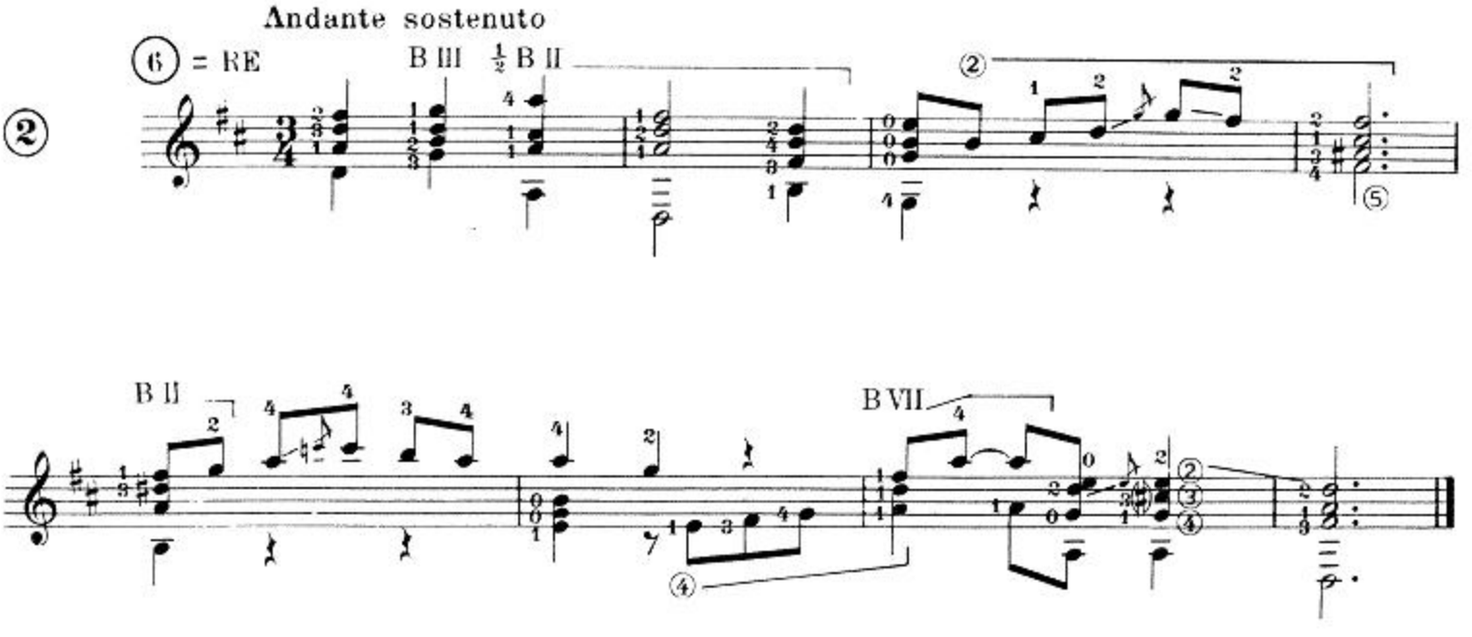
①

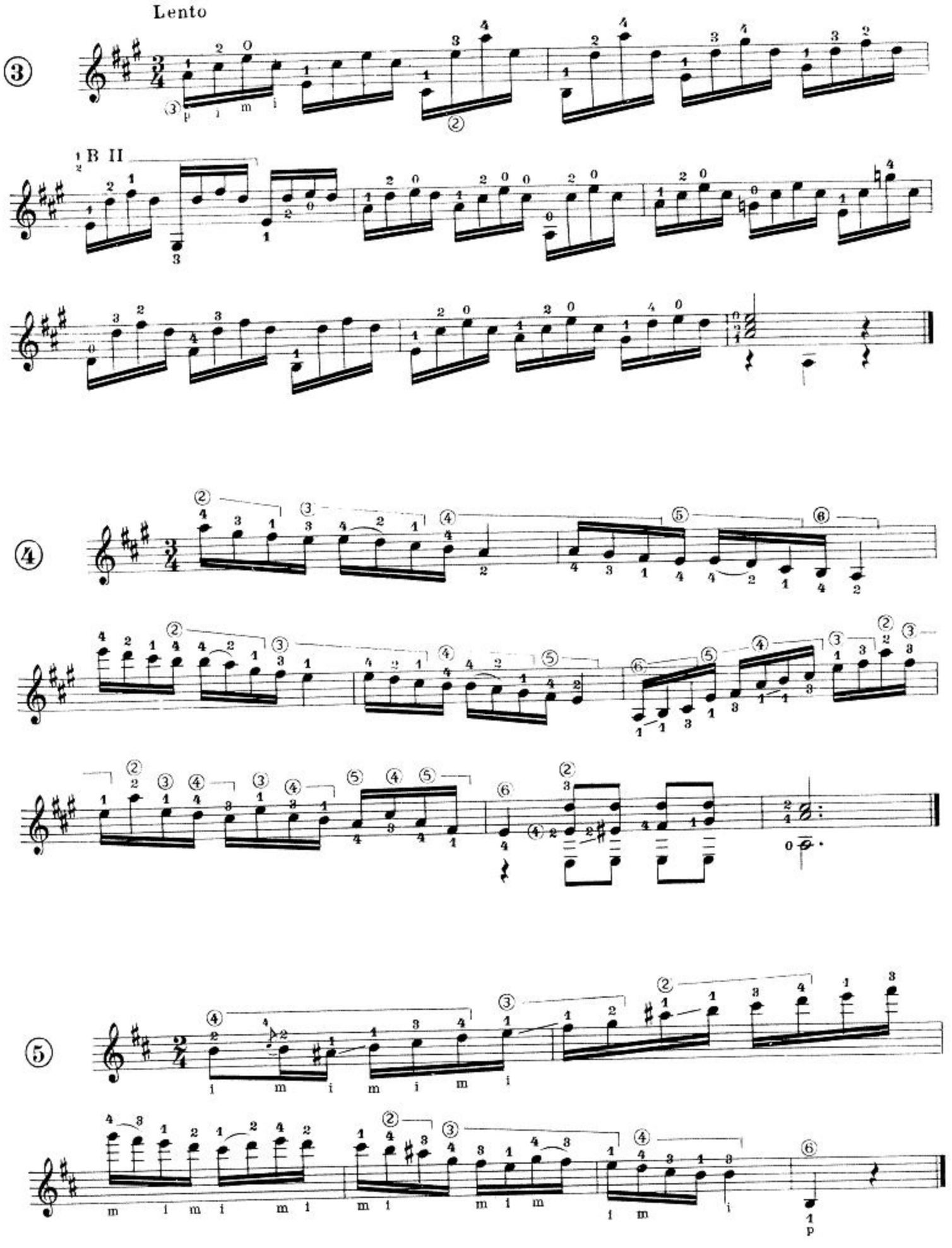
Andantino

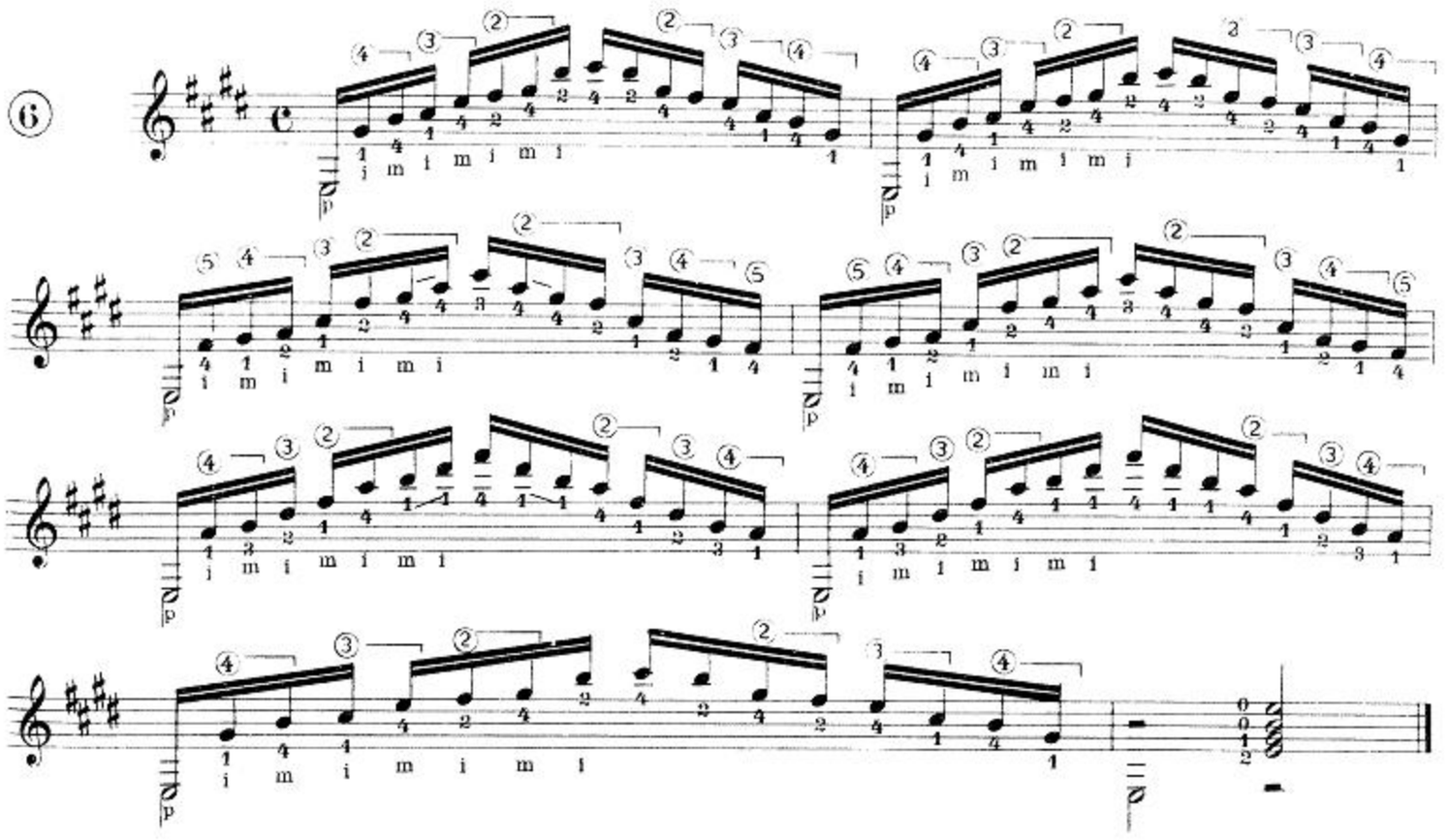


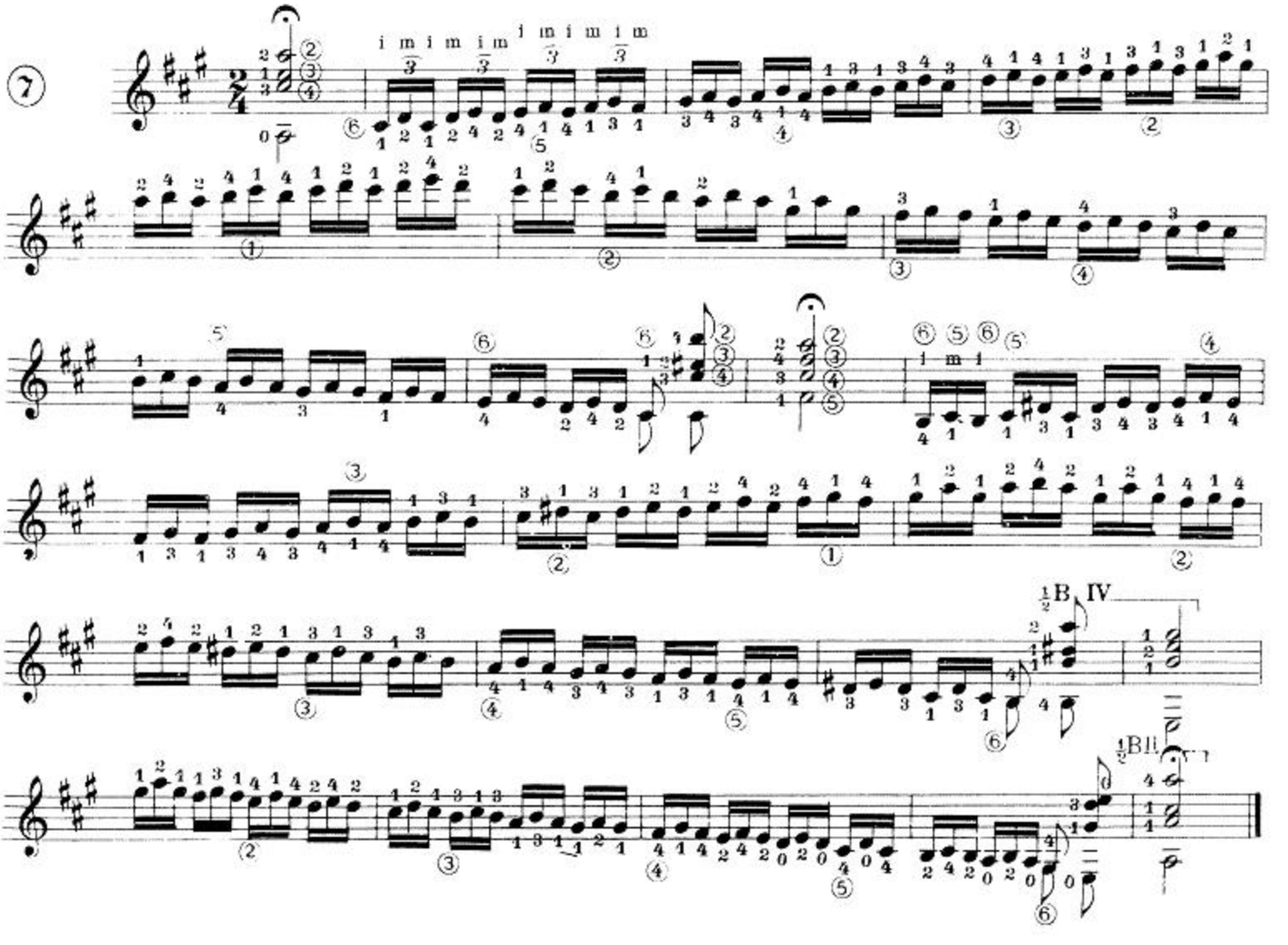
②

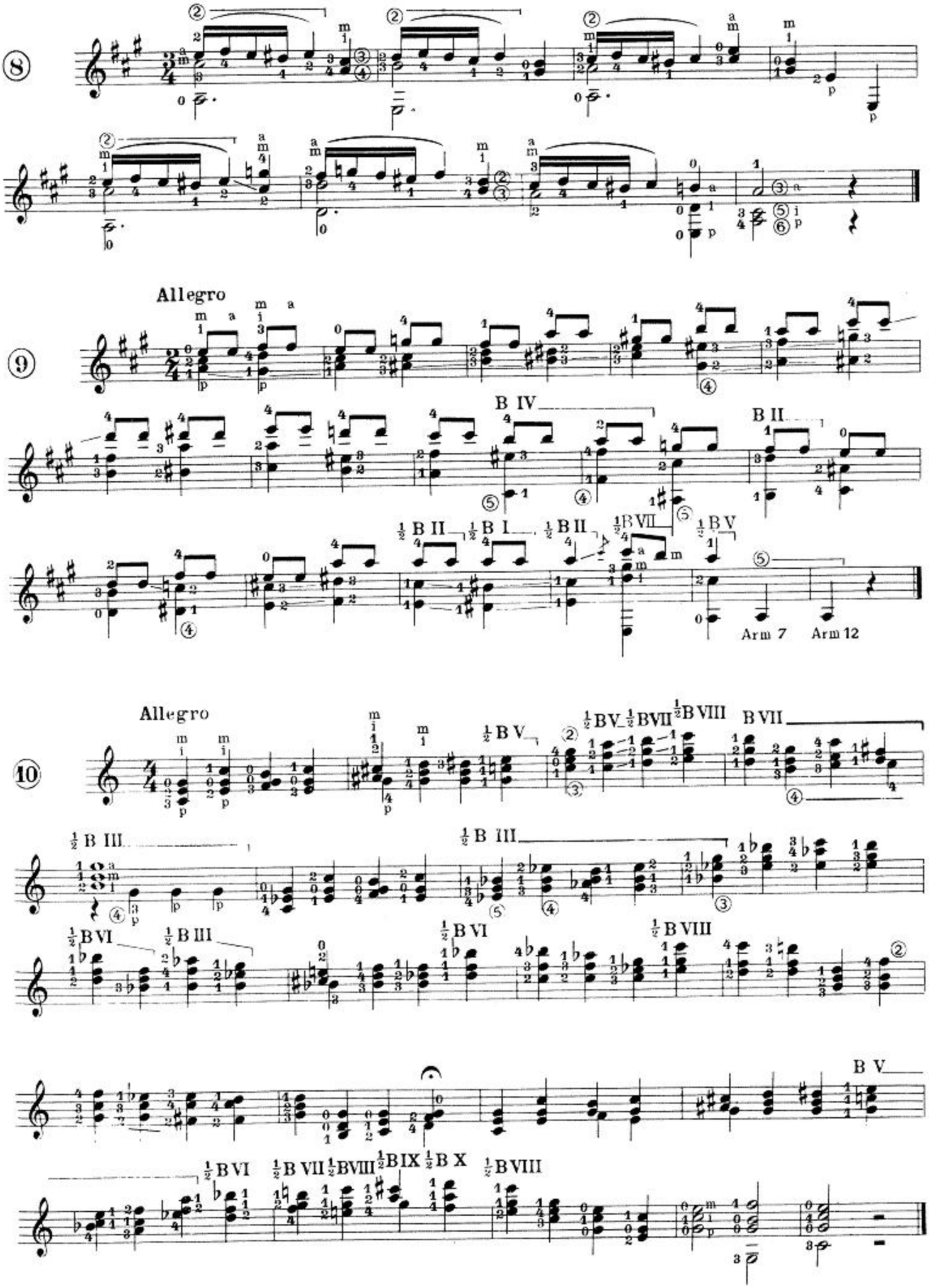
Andante sostenuto

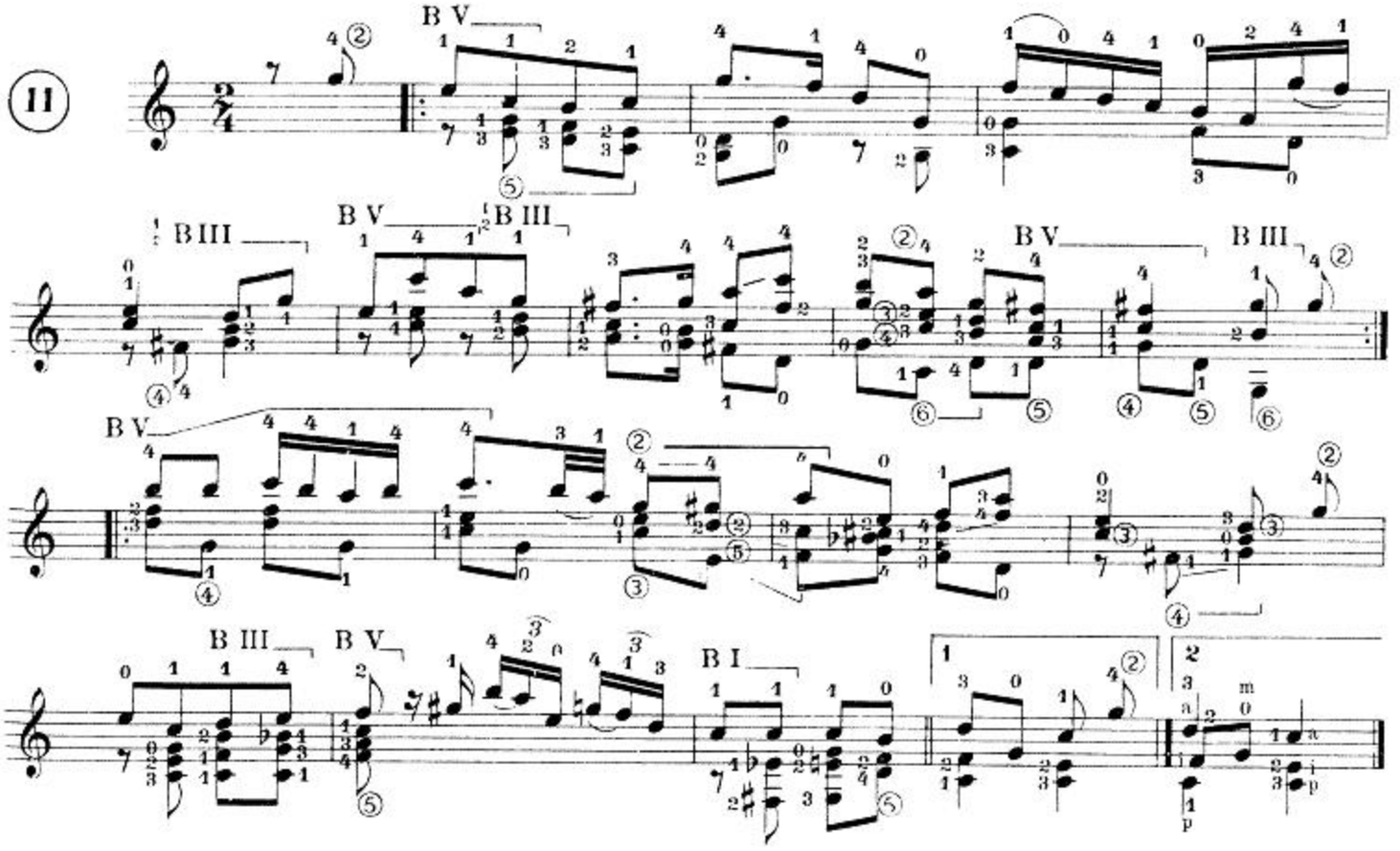


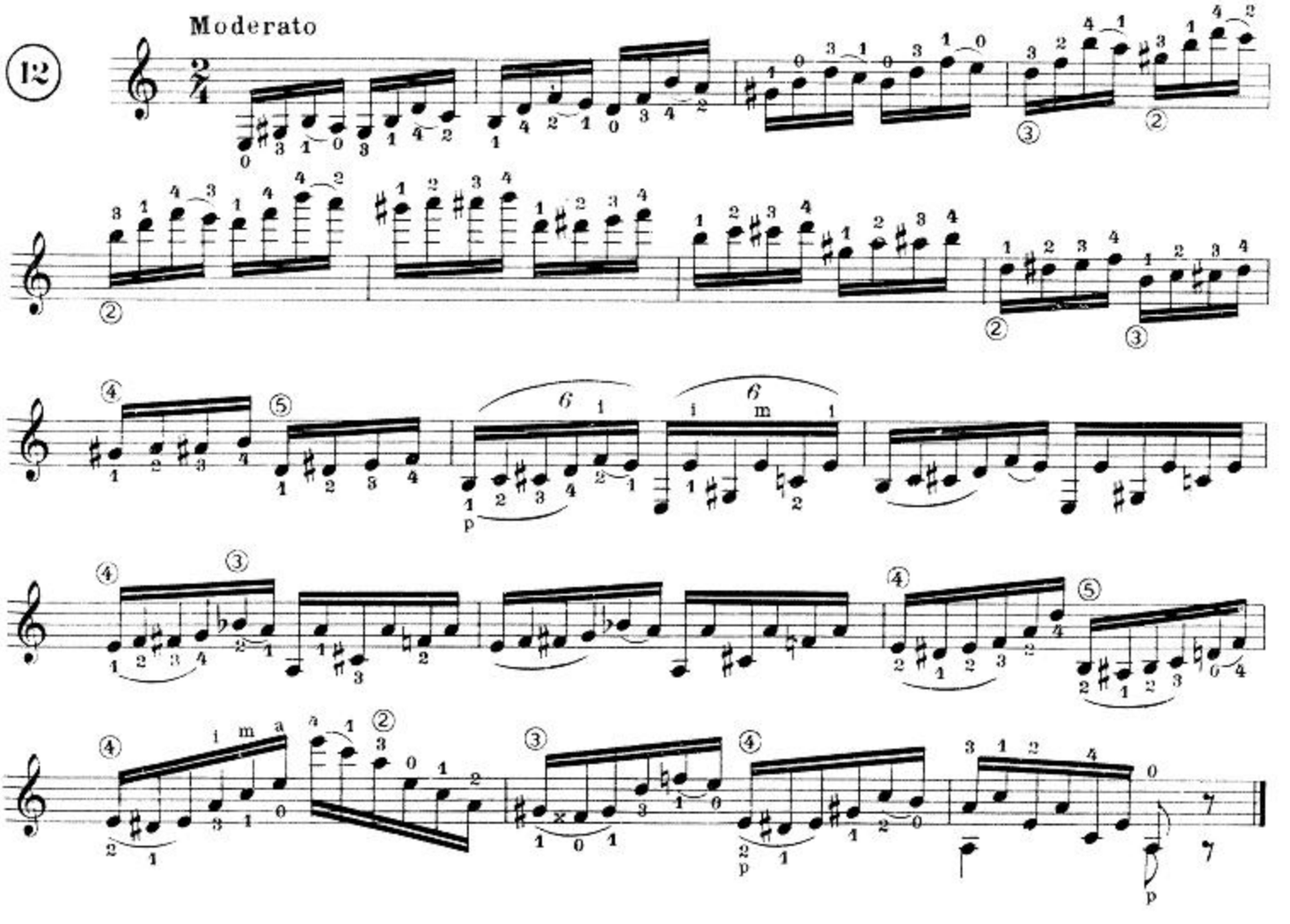

Lento
B II

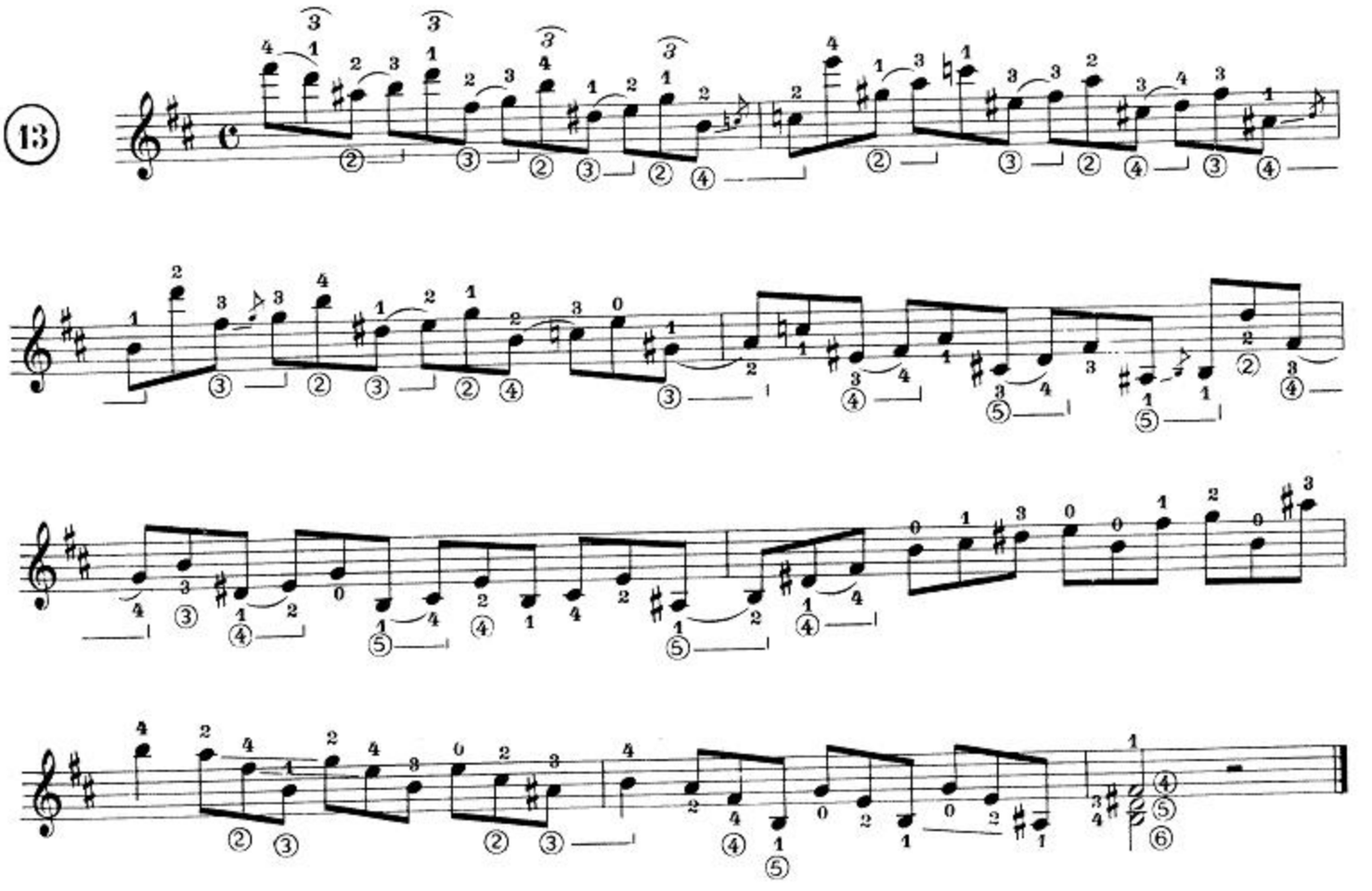

6
p
i m i m i m i


7
½B IV
½B II


8
9
Allegro
B IV
B II
Arm 7
Arm 12
10
Allegro
B VII
B III
B VI
B V
B VIII
B IX
B X


11
B V
B III
B V
B III
B V
B V
B III
B III
B V
B I
1
2


12
Moderato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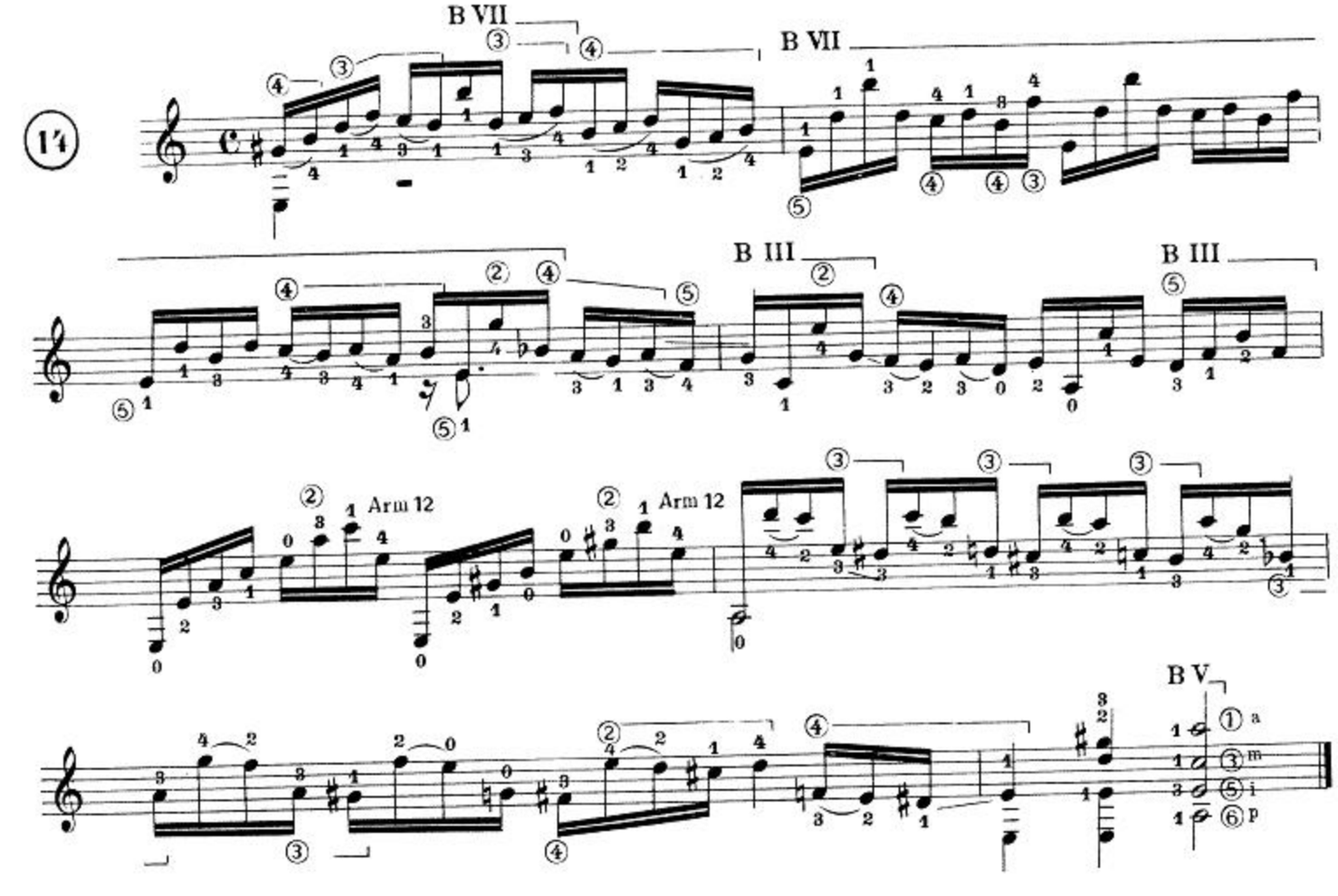
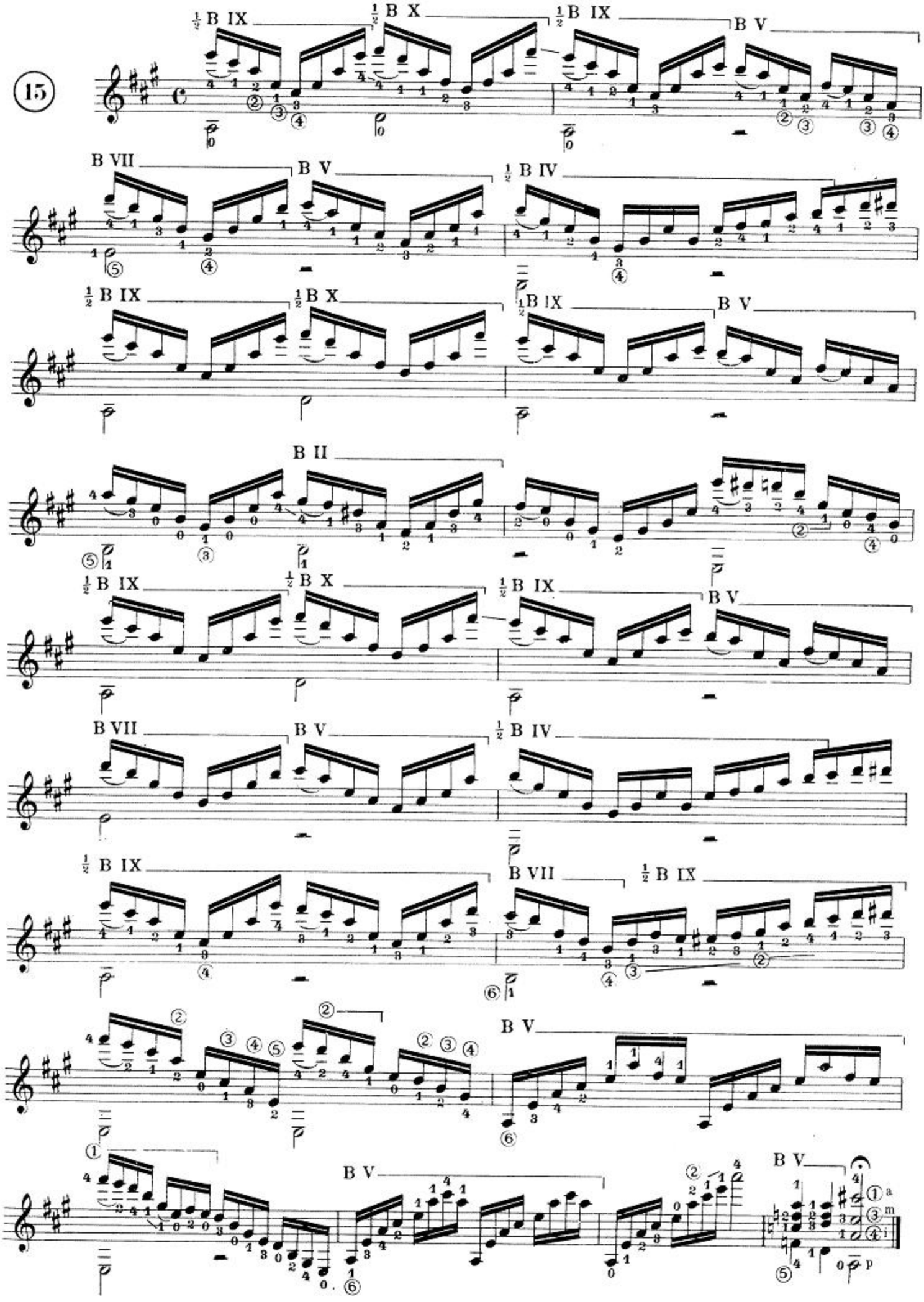
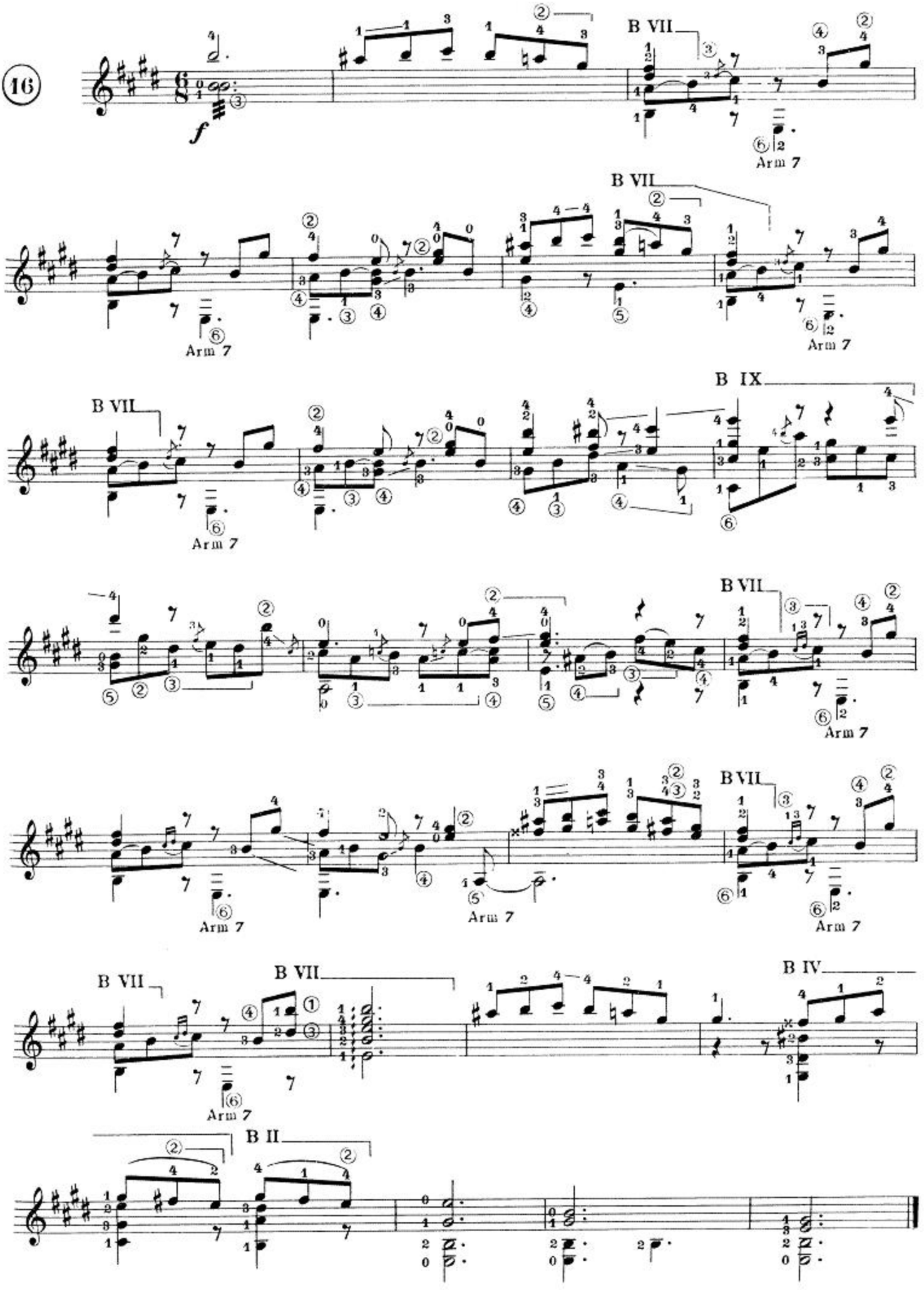
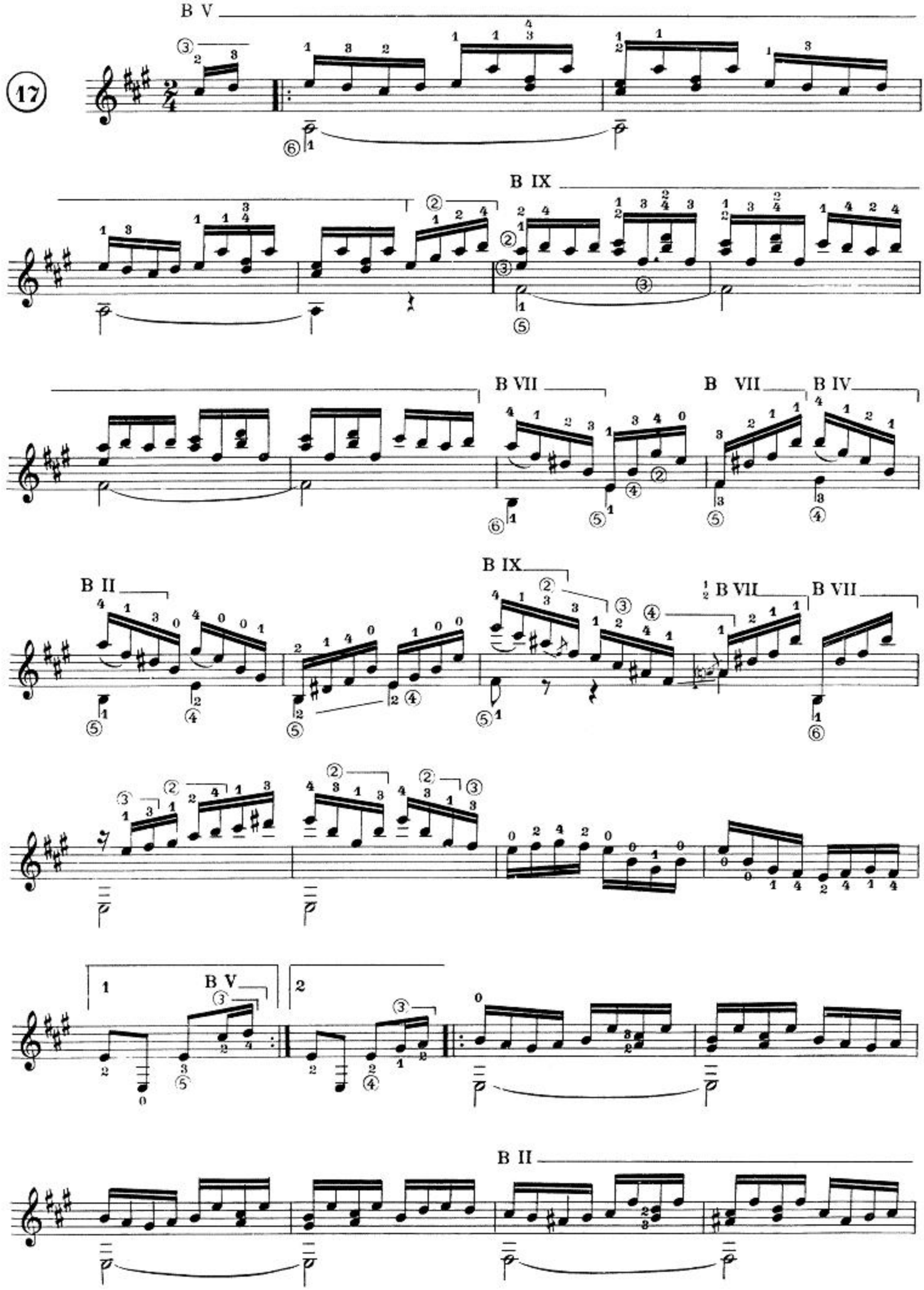
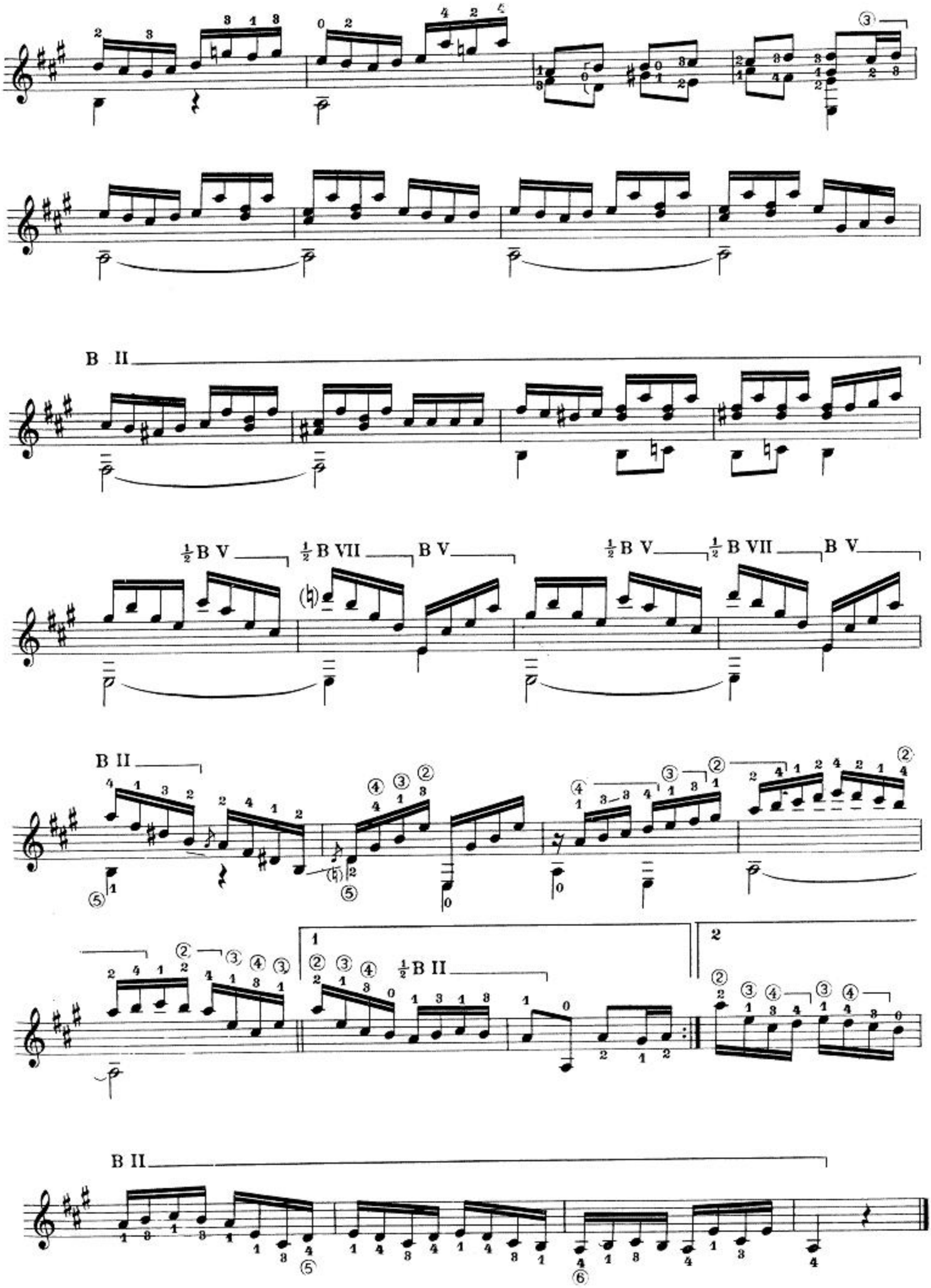

14
B VII
B VII
B III
B III
Arm 12
Arm 12
B V
a
m
i
p


15
½ B IX
½ B X
½ B IX
B V
B VII
B V
½ B IV
½ B IX
½ B X
½ B IX
B V
B II
½ B IX
½ B X
½ B IX
B V
B VII
B V
½ B IV
½ B IX
B VII
½ B IX
B V
B V
p
a
m
i

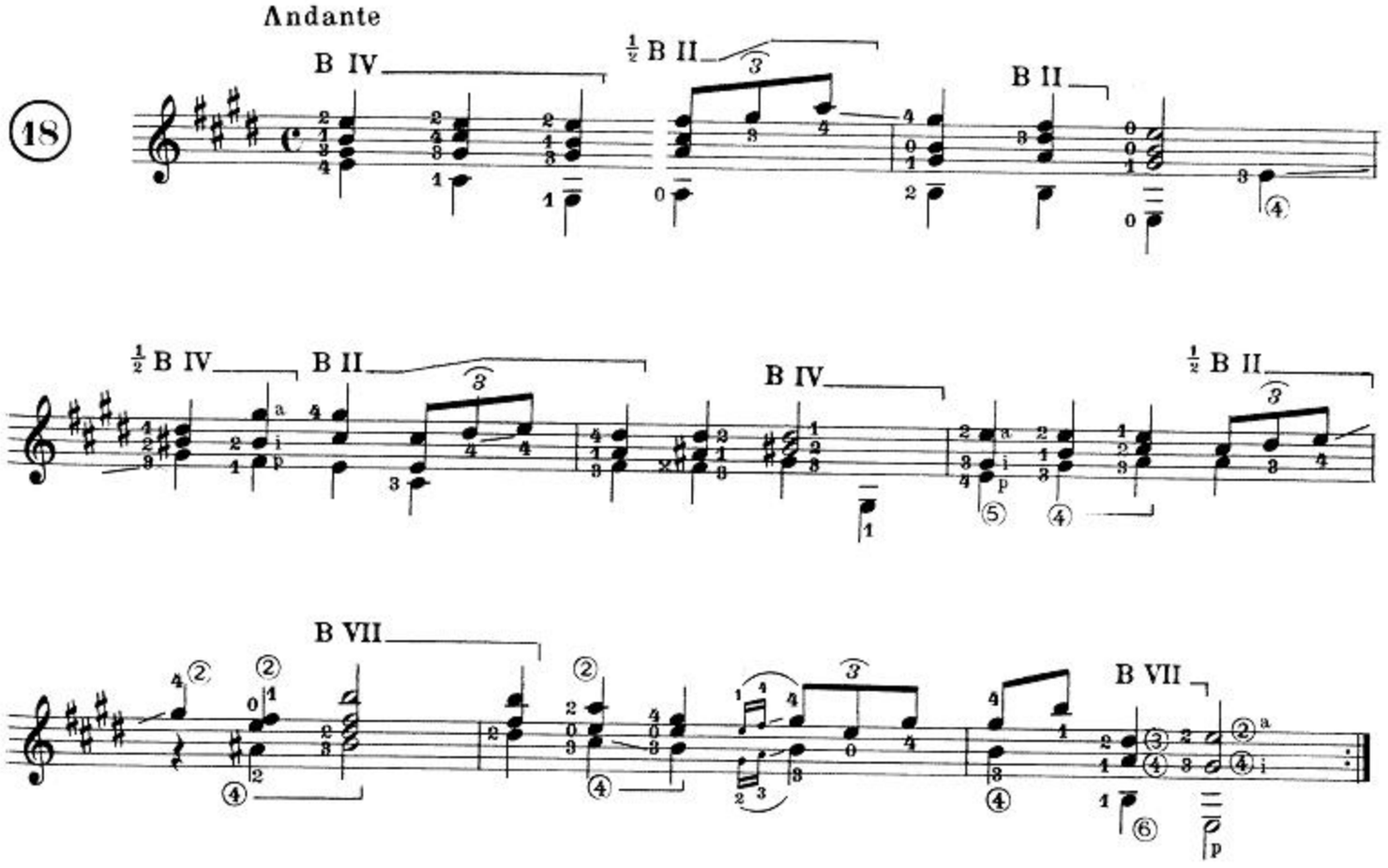

16
f
B VII
Arm 7
B VII
Arm 7
B VII
Arm 7
B IX
B VII
Arm 7
Arm 7
B VII
Arm 7
B VII
B VII
Arm 7
B IV
B II


17
B V
B IX
B VII
B VII
B IV
B II
B IX
½ B VII
B VII
1
B V
2
B II


B II
½B V
½B VII
B V
½B V
½B VII
B V
B II
1
2
½B II
B II

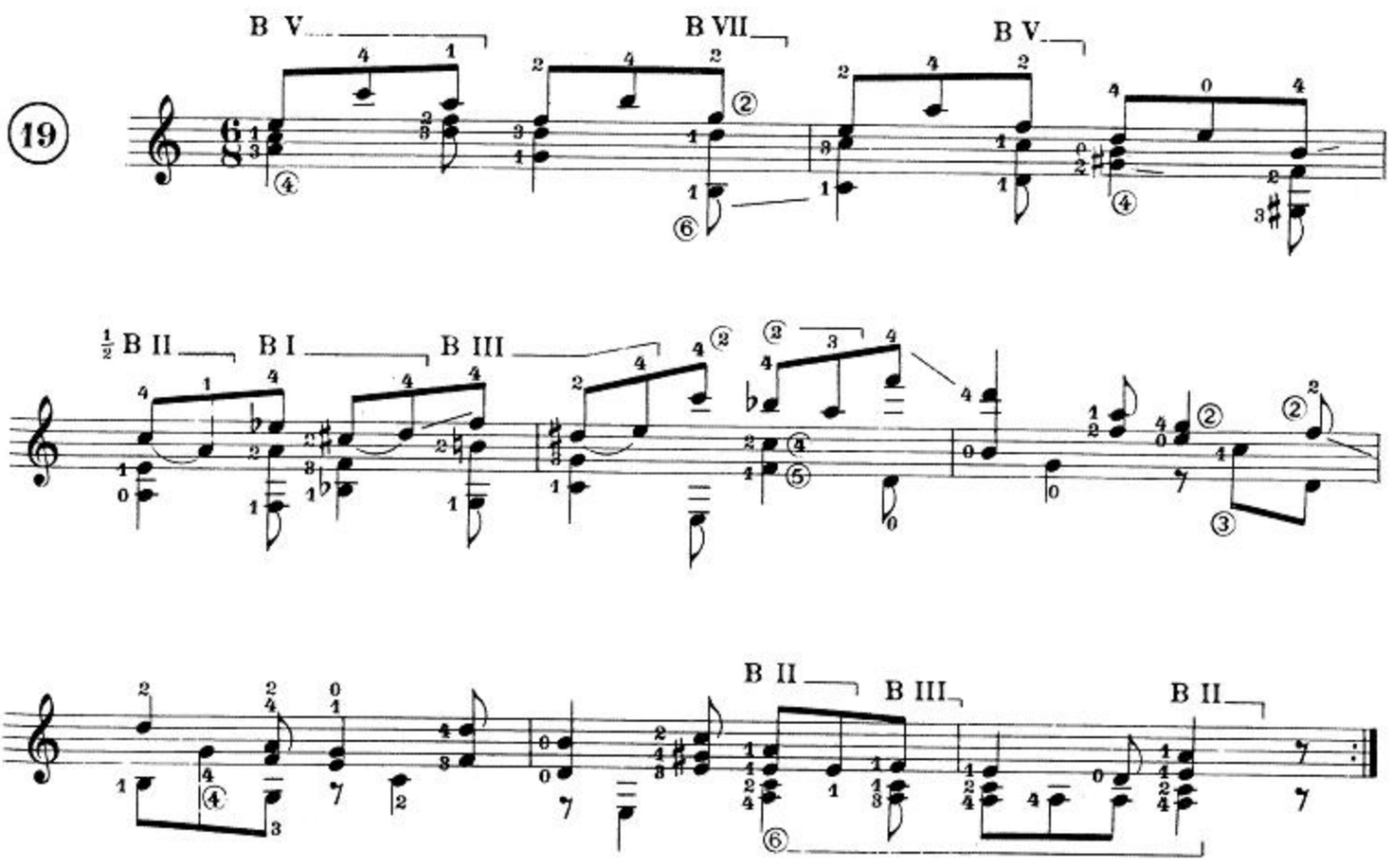
18

Andante

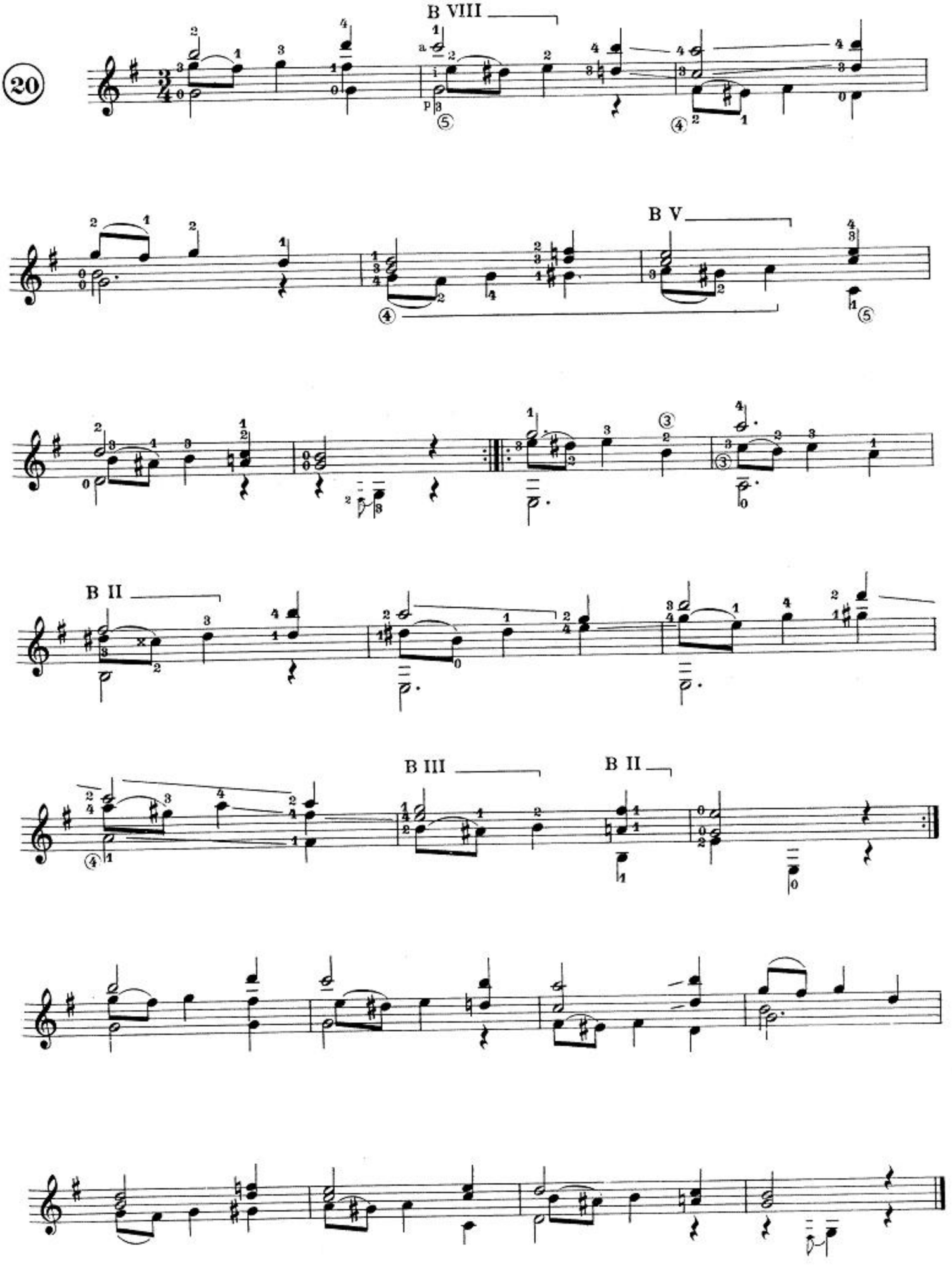


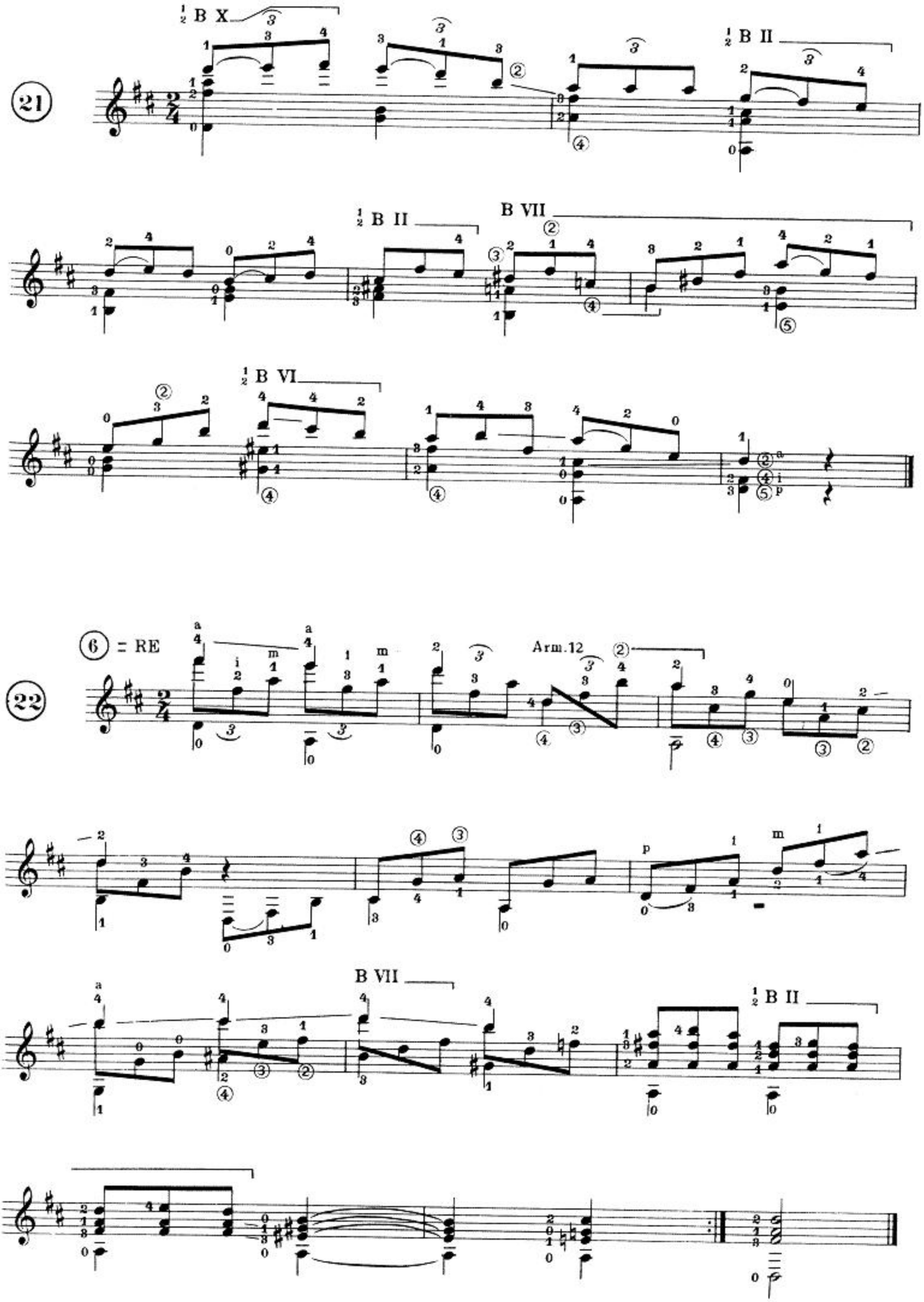
19

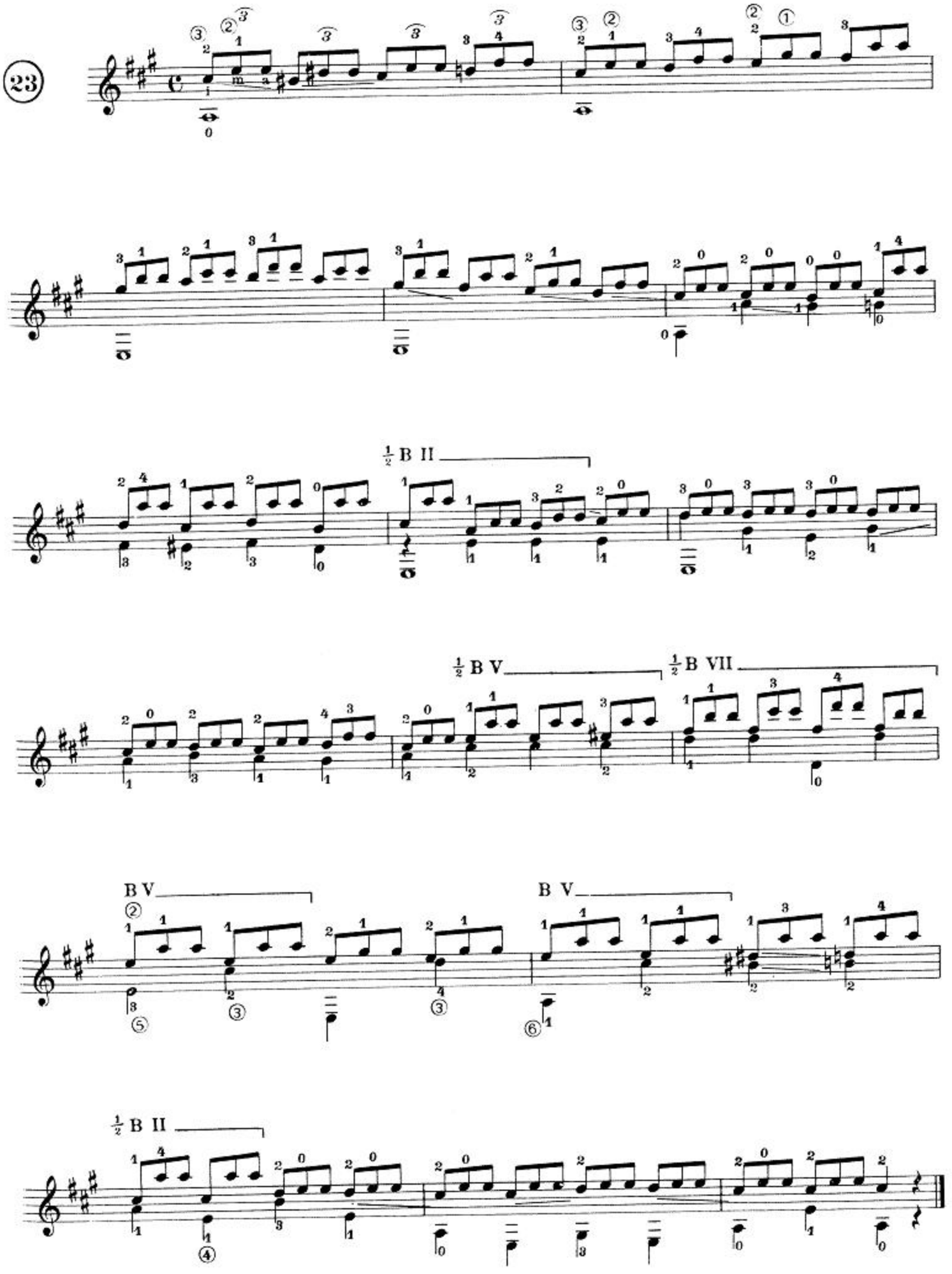
Allegro moderato

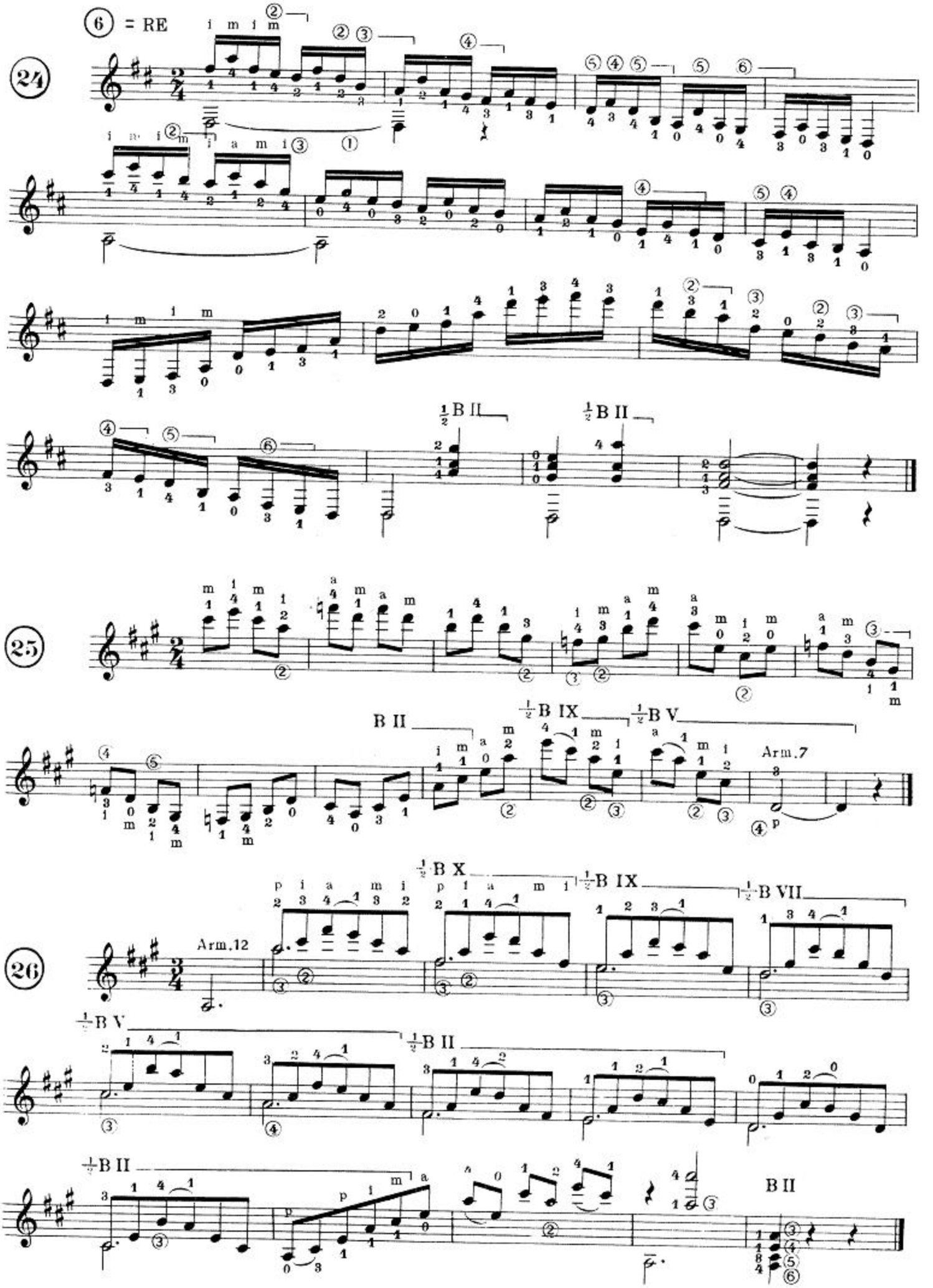


Scherzando




21
½ B X
½ B II
½ B II
B VII
½ B VI
22
6 = RE
Arm.12
B VII
½ B II


23
½ B II
½ B V
½ B VII
B V
B V
½ B II

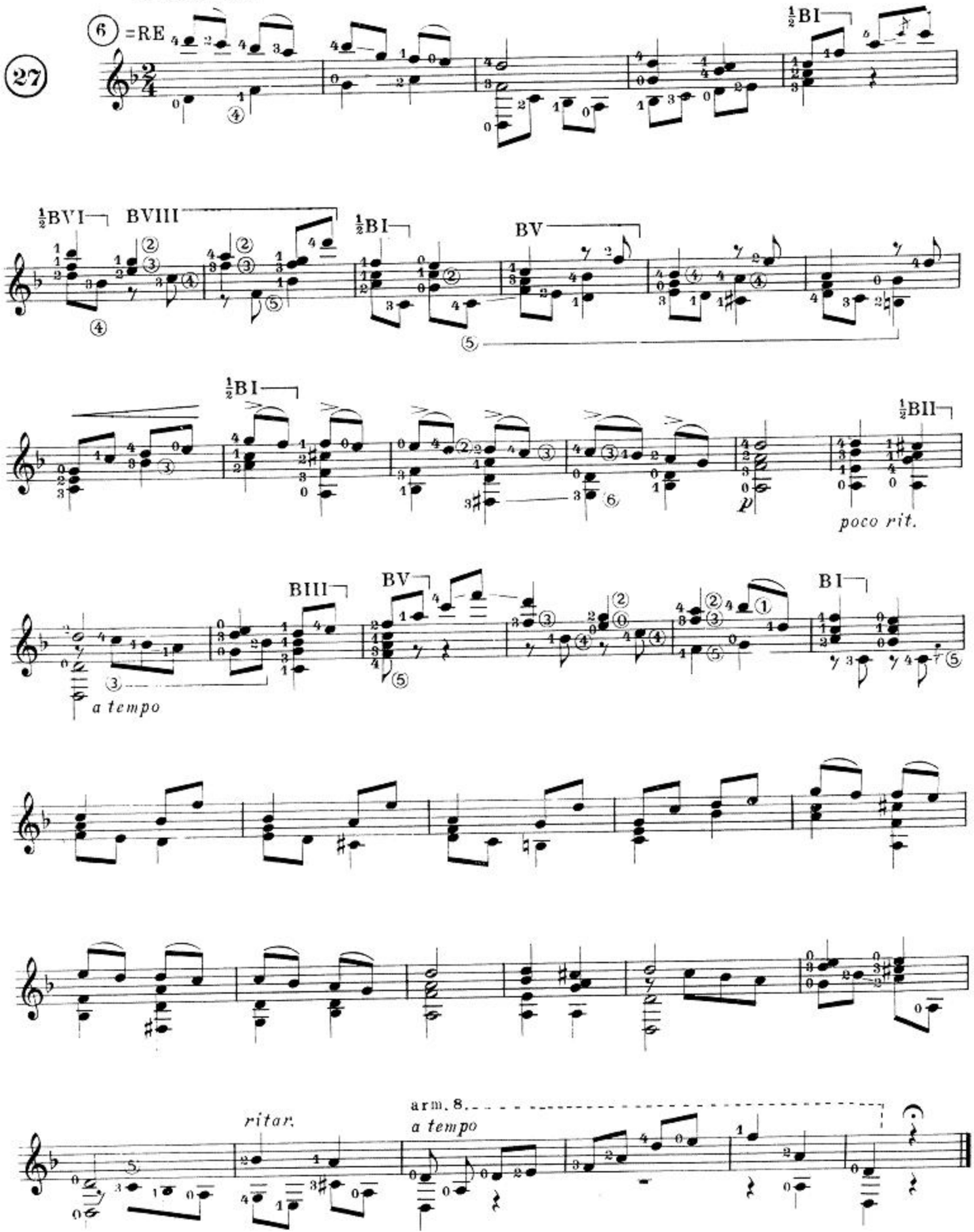

6 = RE
24
25
26
B II
½ B II
½ B IX
½ B V
½ B X
½ B VII
Arm.7
Arm.12

PRELUDI - 2ª SERIE

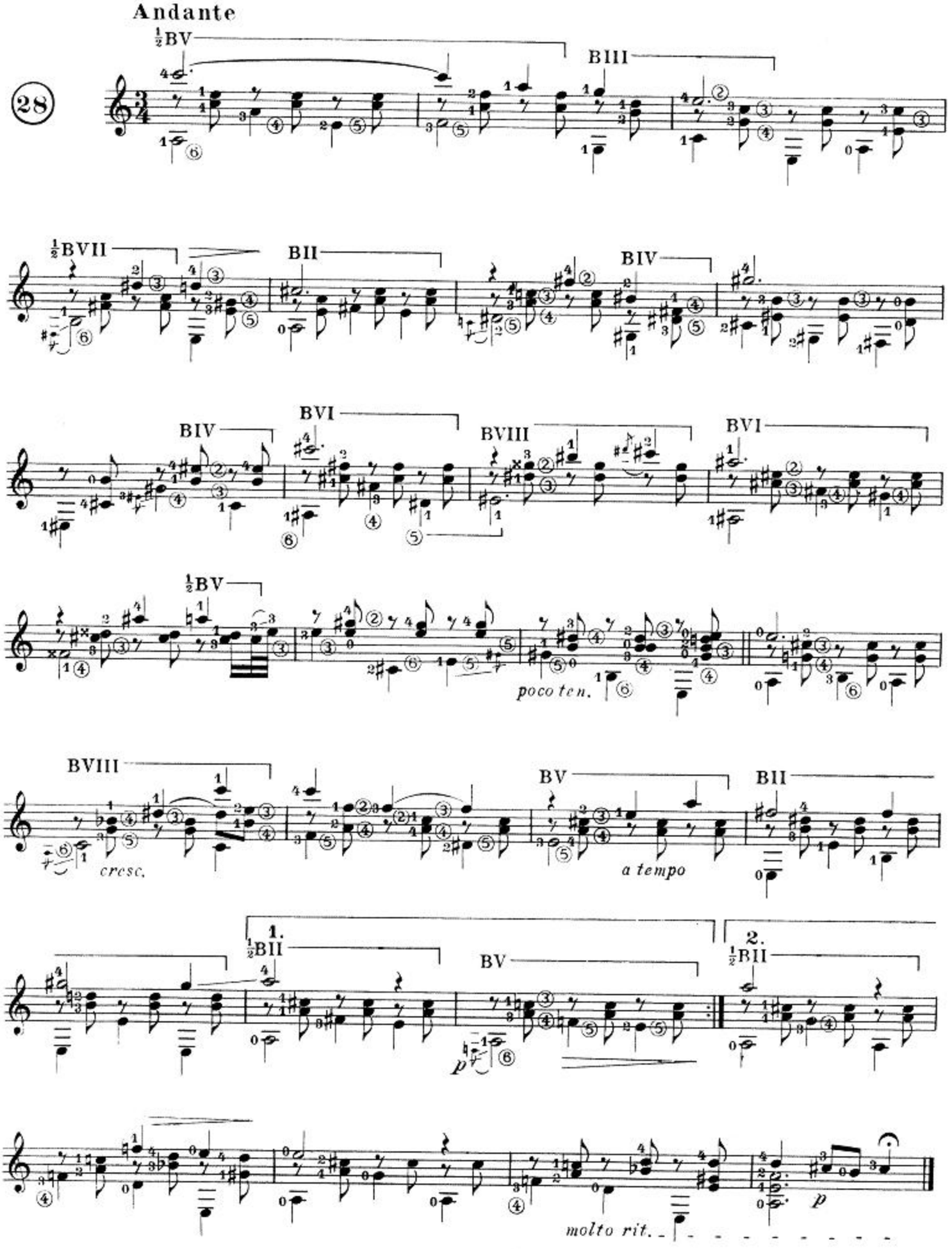
I

A mi buen amigo D. Francisco Coréll, Pbro

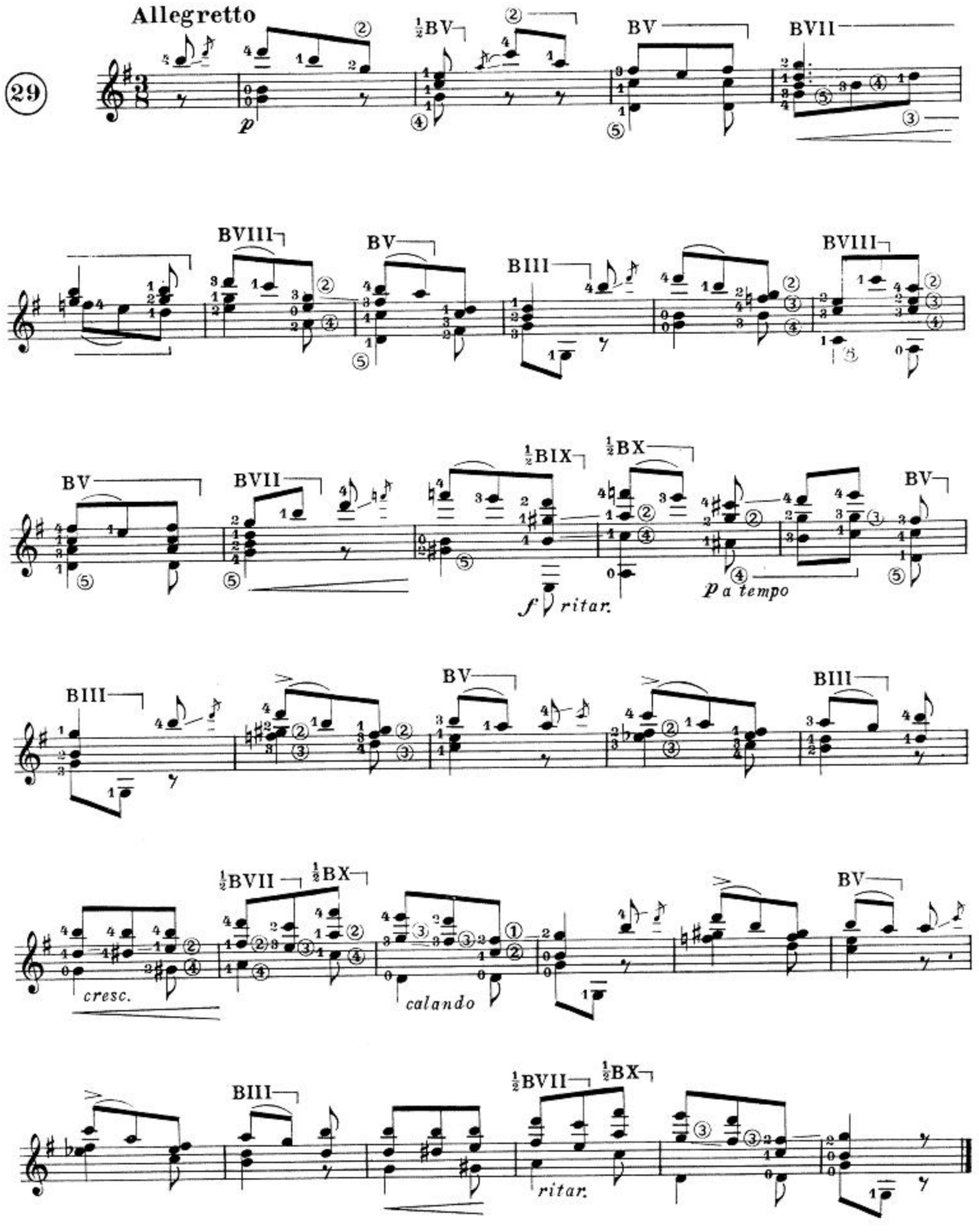
Moderato



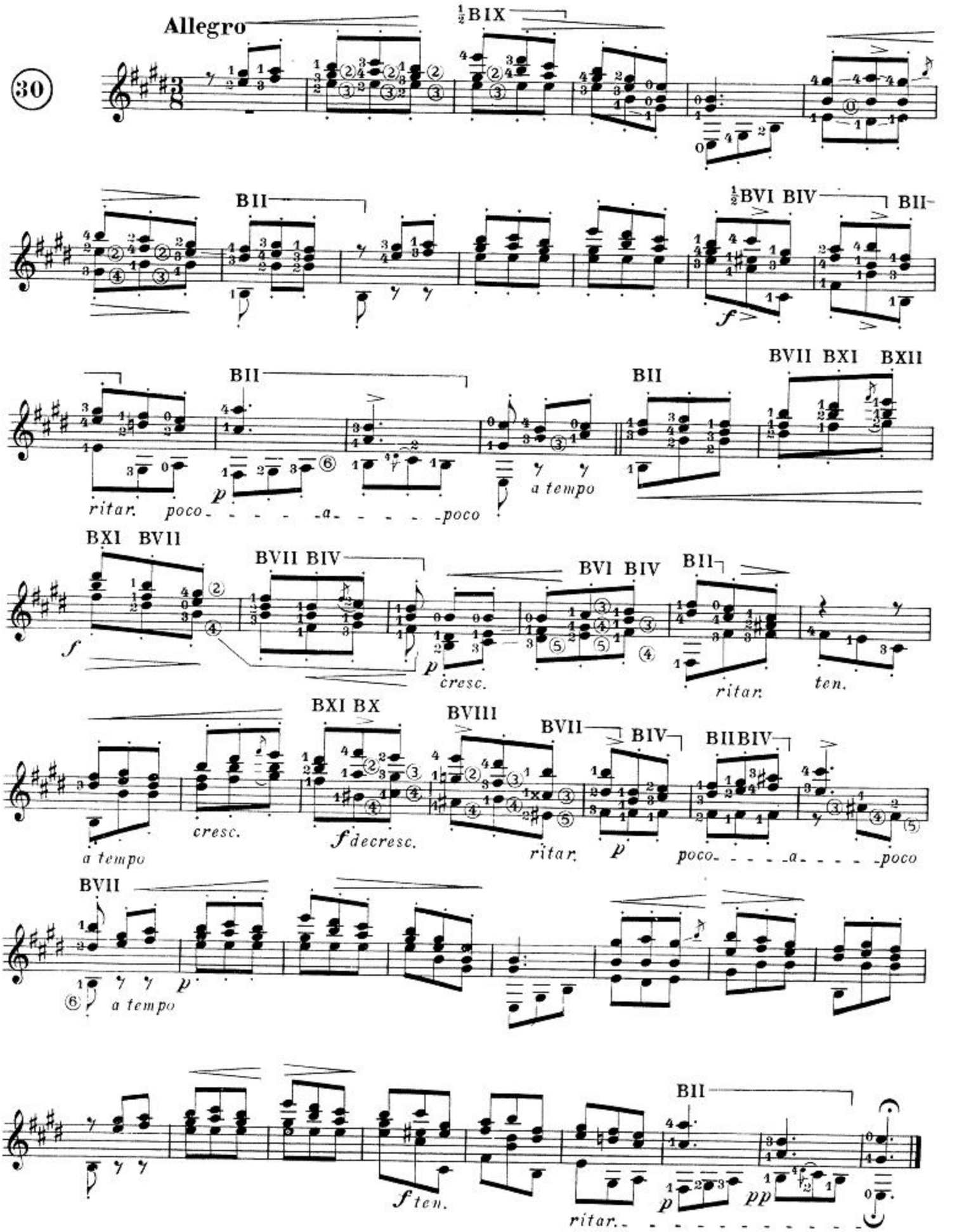
II


Andante
28
½BV
BIII
½BVII
BII
BIV
BIV
BVI
BVIII
BVI
½BV
poco ten.
BVIII
cresc.
BV
a tempo
BII
1.
½BII
BV
2.
½BII
p
molto rit.
p

III


Allegretto
29
p
½BV
BV
BVII
BVIII
BV
BIII
BVIII
BV
BVII
½BIX
½BX
f ritar.
p a tempo
BV
BIII
BV
BIII
½BVII
½BX
cresc.
calando
BV
BIII
½BVII
½BX
ritar.

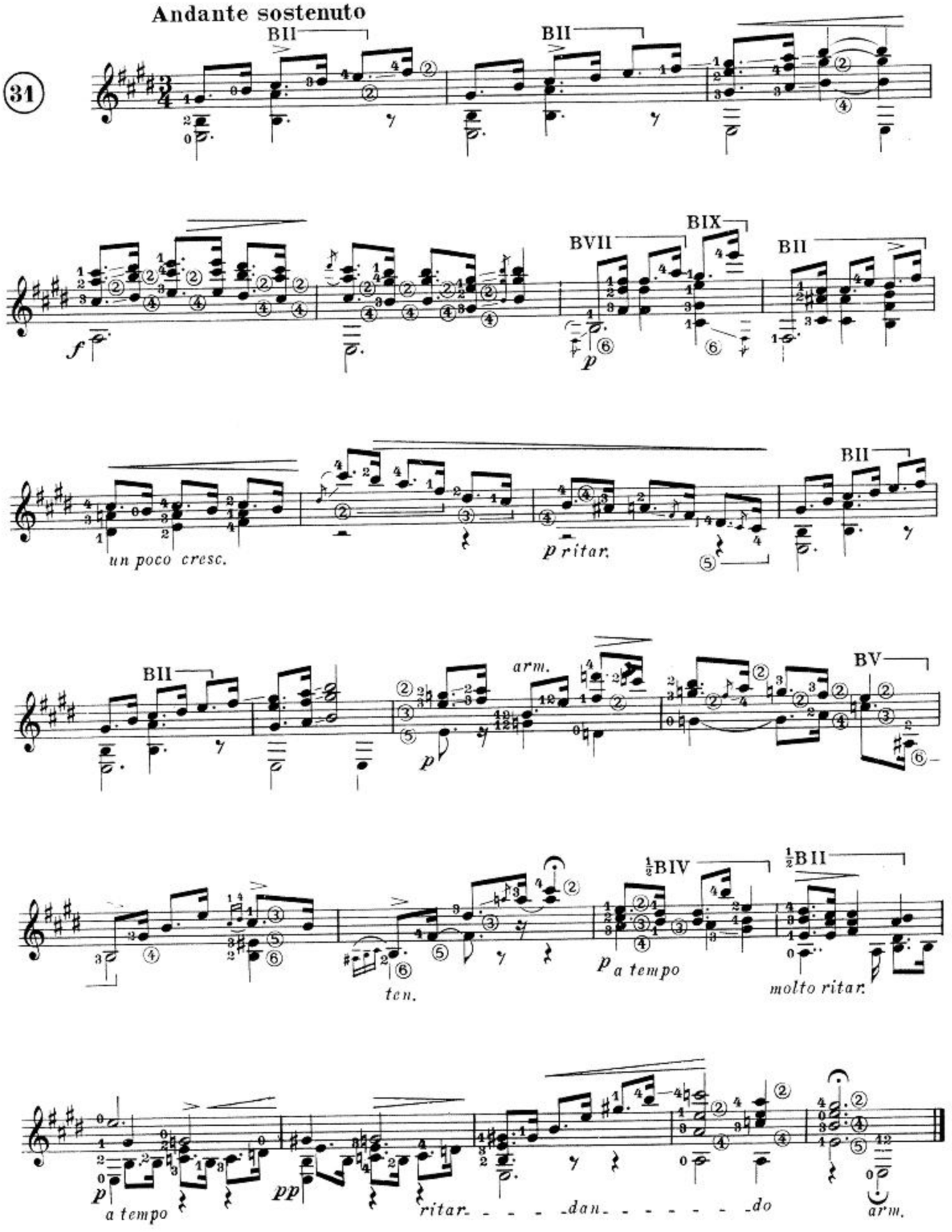
IV


Allegro
30
½BIX
BII
½BVI BIV
BII
BII
BII
BVII BXI BXII
ritar. poco - - - - - a - - - - - poco
a tempo
BXI BVII
BVII BIV
BVI BIV
BII
cresc.
ritar.
ten.
BXI BX
BVIII
BVII
BIV
BIIBIV
a tempo
cresc.
f decresc.
ritar.
poco - - - - - a - - - - - poco
BVII
a tempo
BII
f ten.
ritar.

Al ilustre Dr. Walter Leckie.

V

Andante sostenuto



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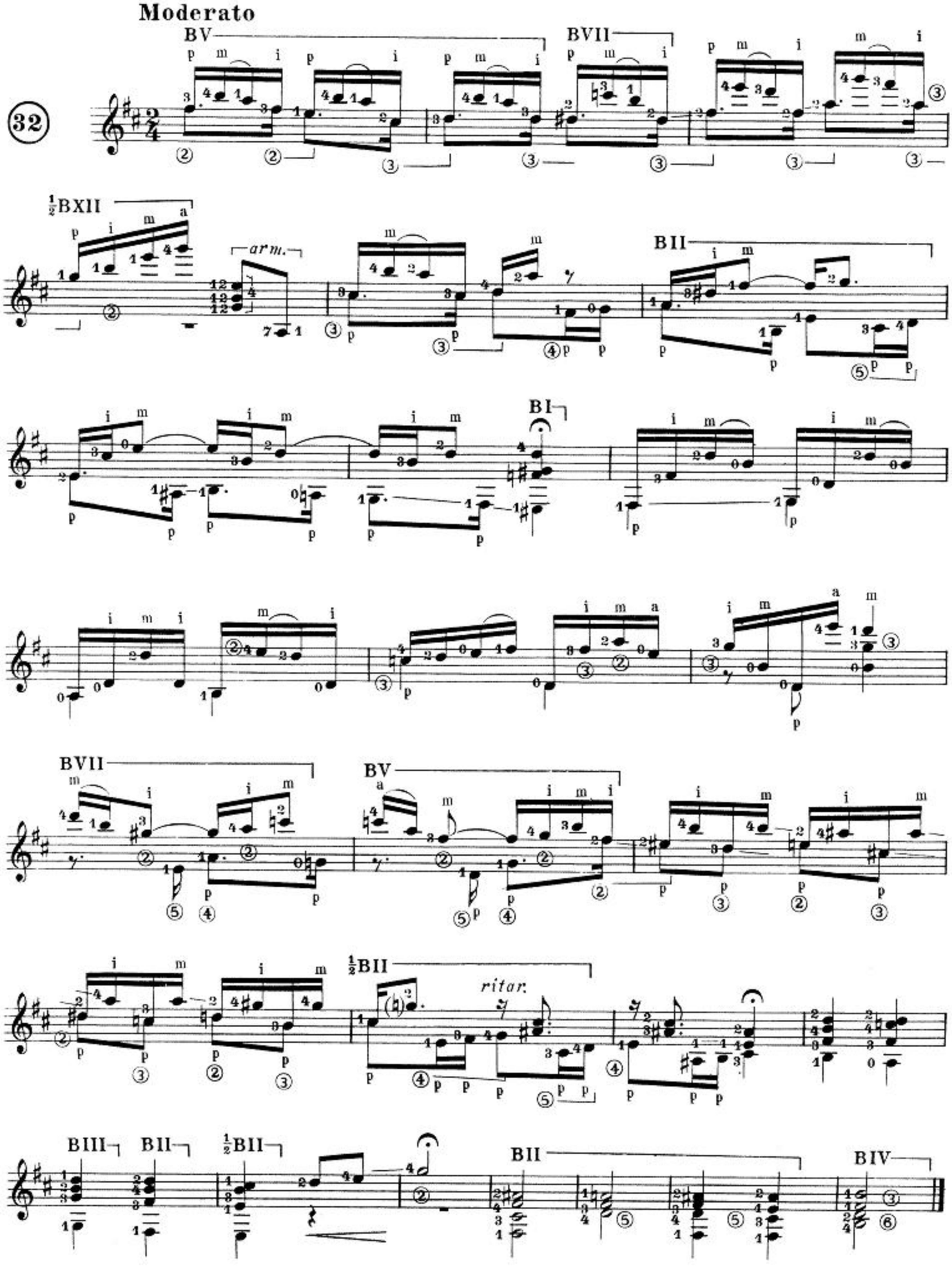
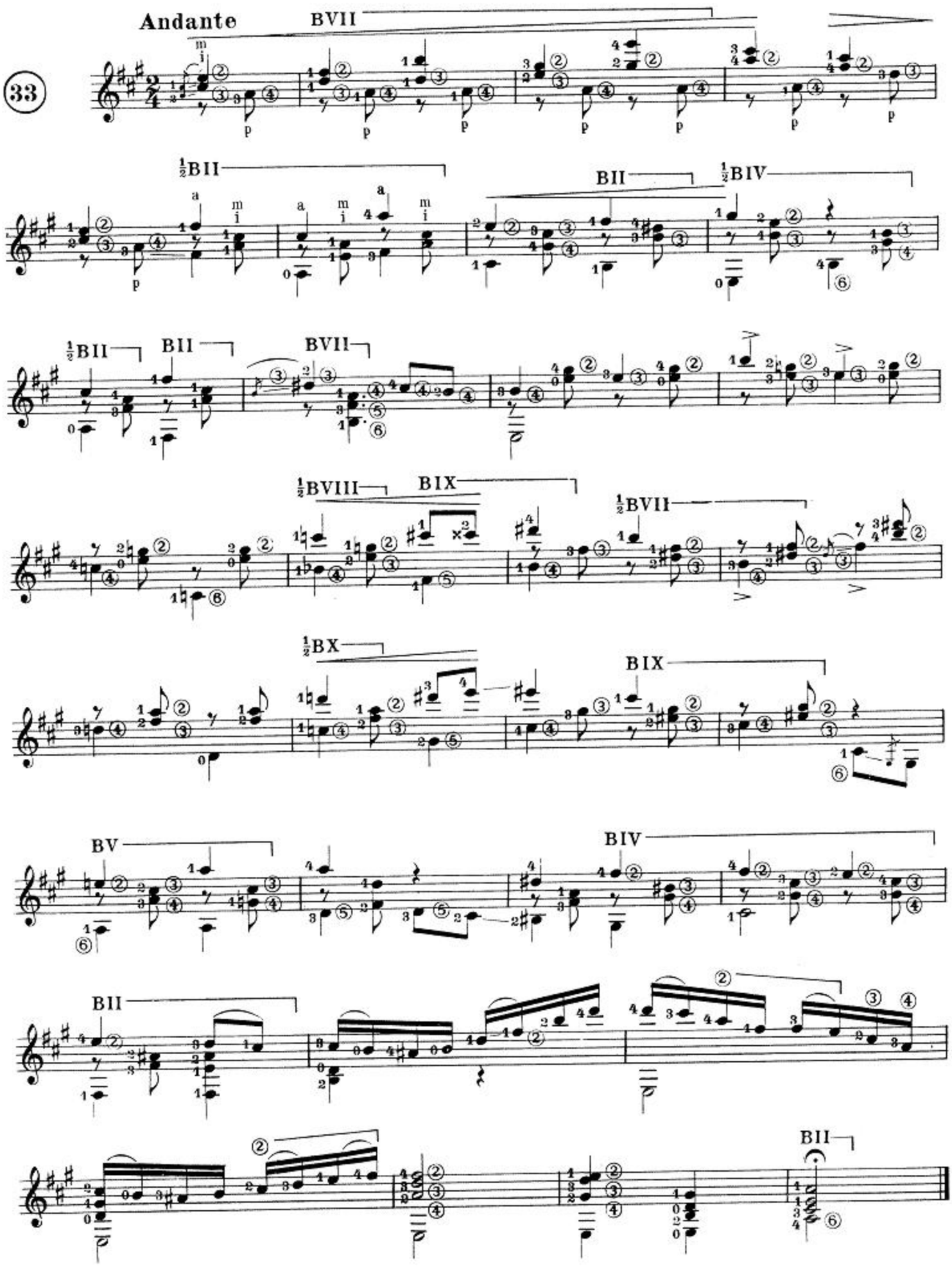
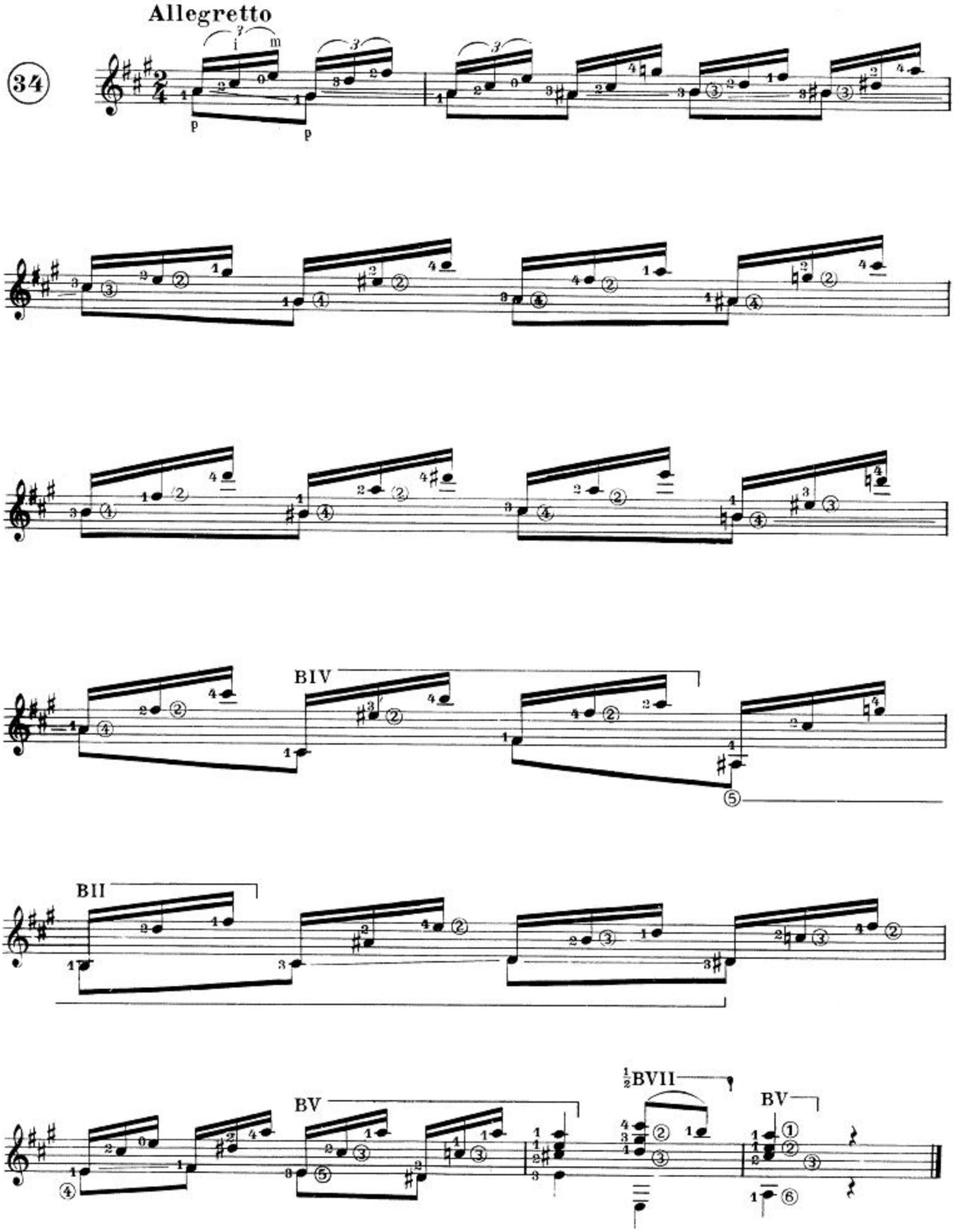

Moderato
32
BV
BVII
½BXII
arm.
BII
BI
BVII
BV
½BII
ritar.
BIII
BII
½BII
BII
BIV

VII



VIII



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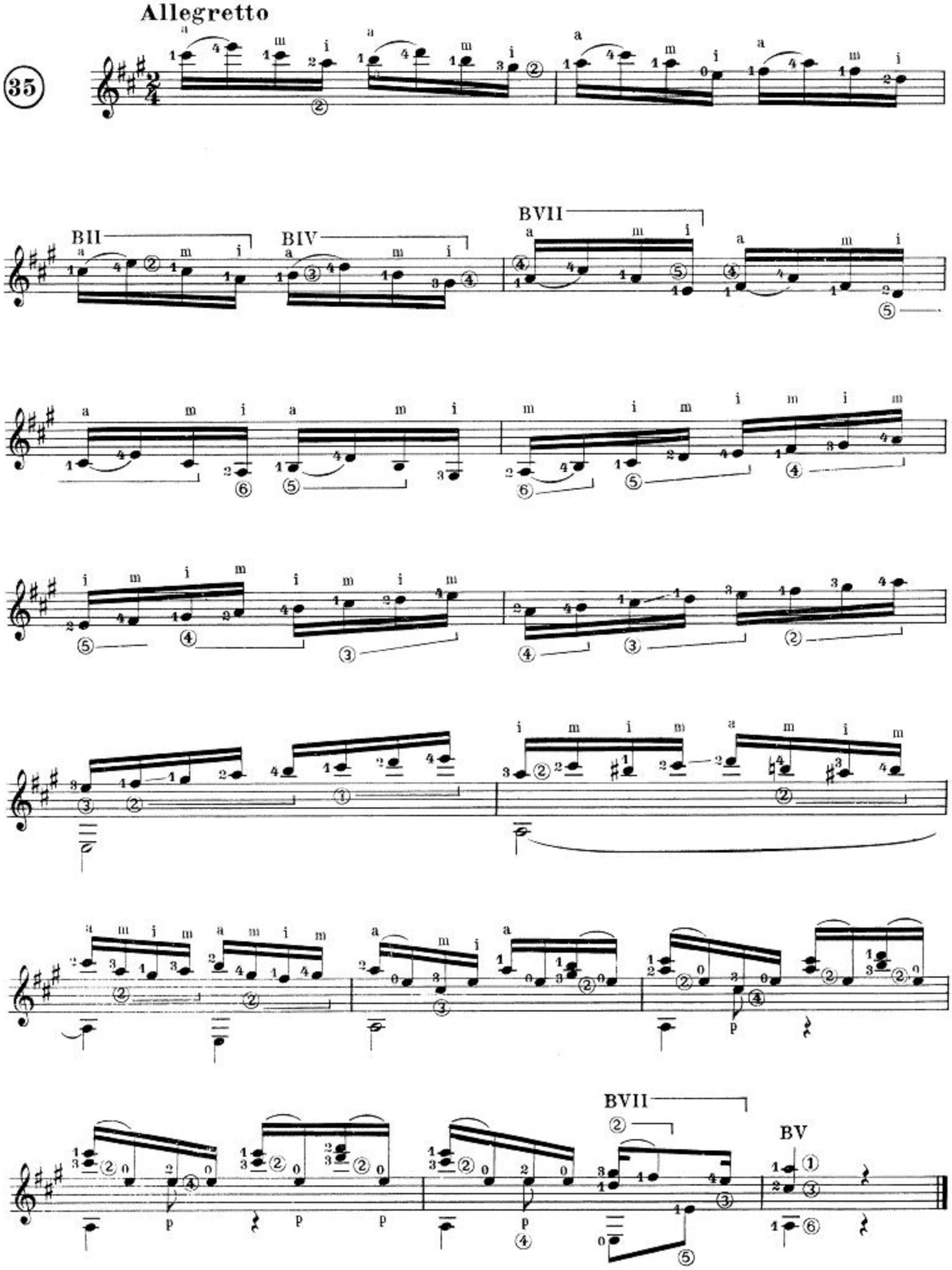
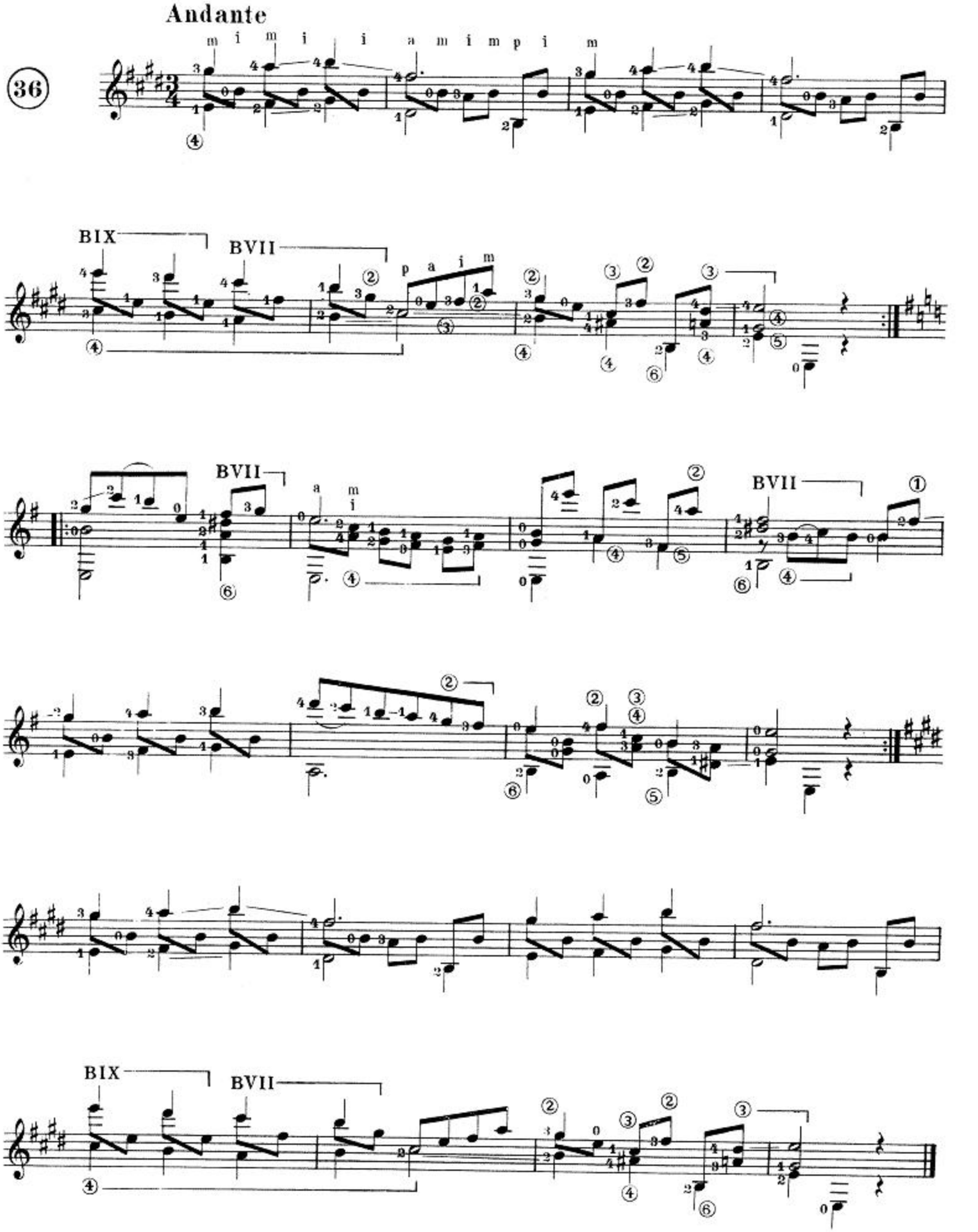
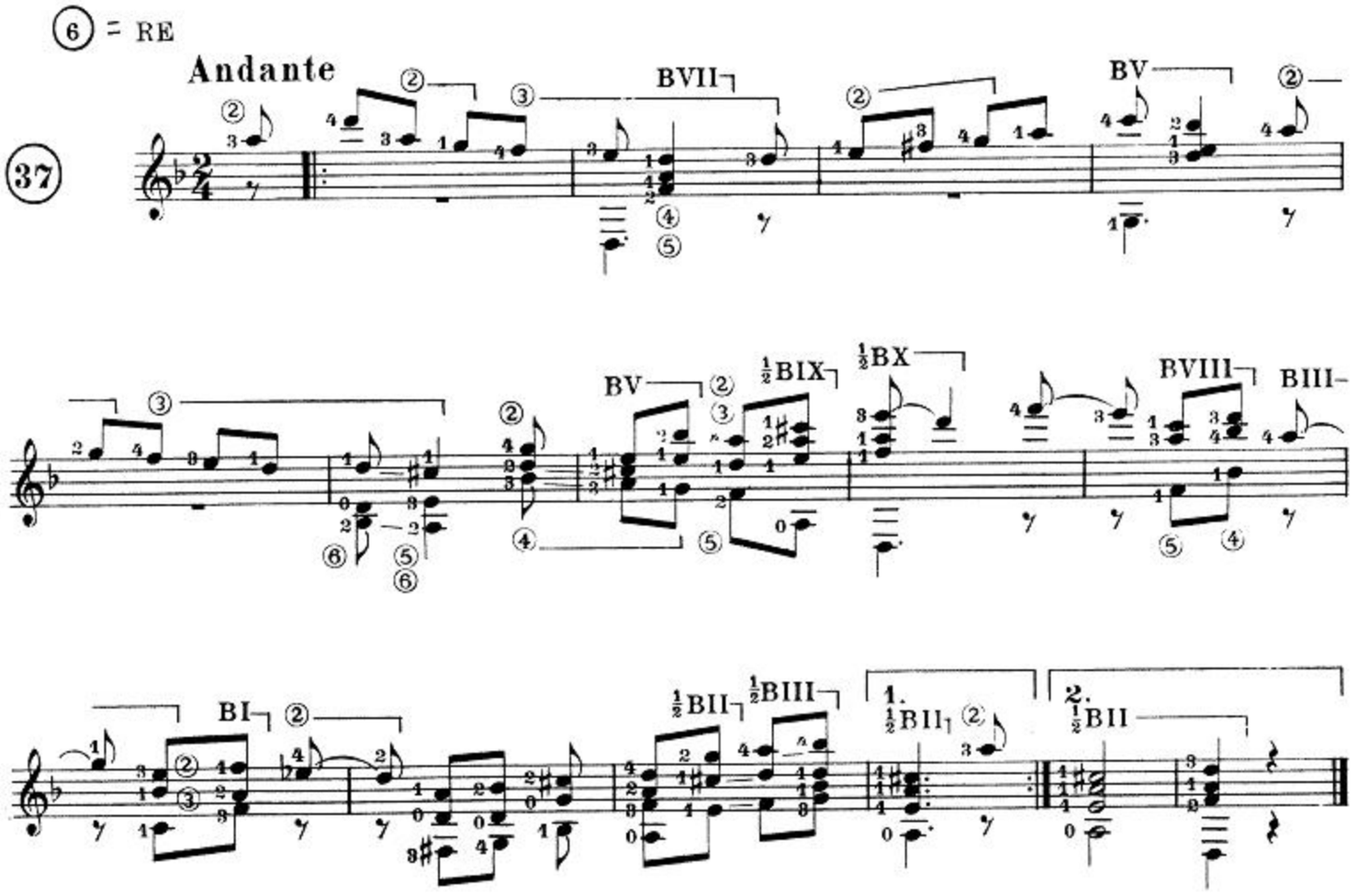


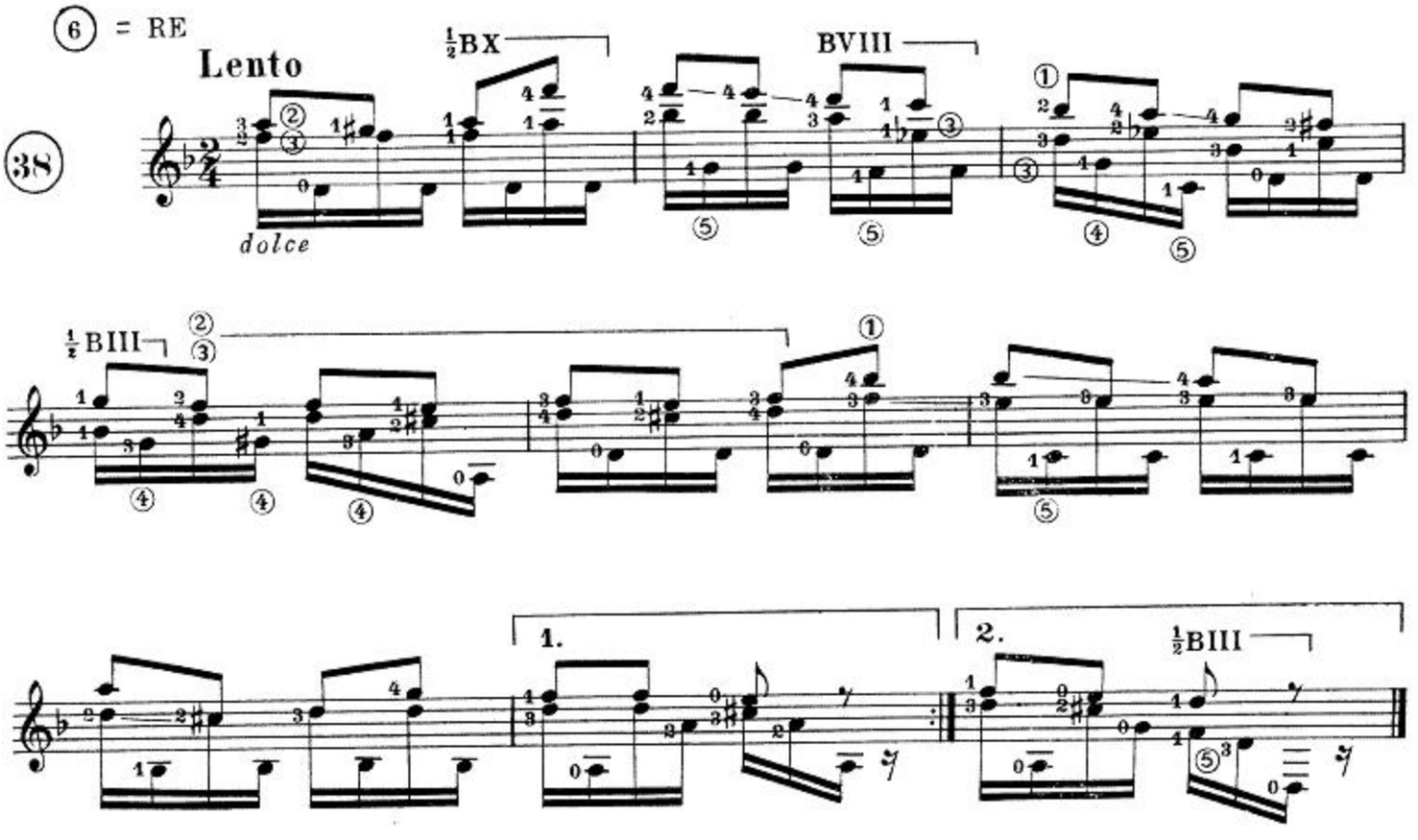
LÁGRIMA


Andante
36
m i m i i a m i m p i m
BIX
BVII
p a i m
BVII
a m i
BVII
BIX
BVII

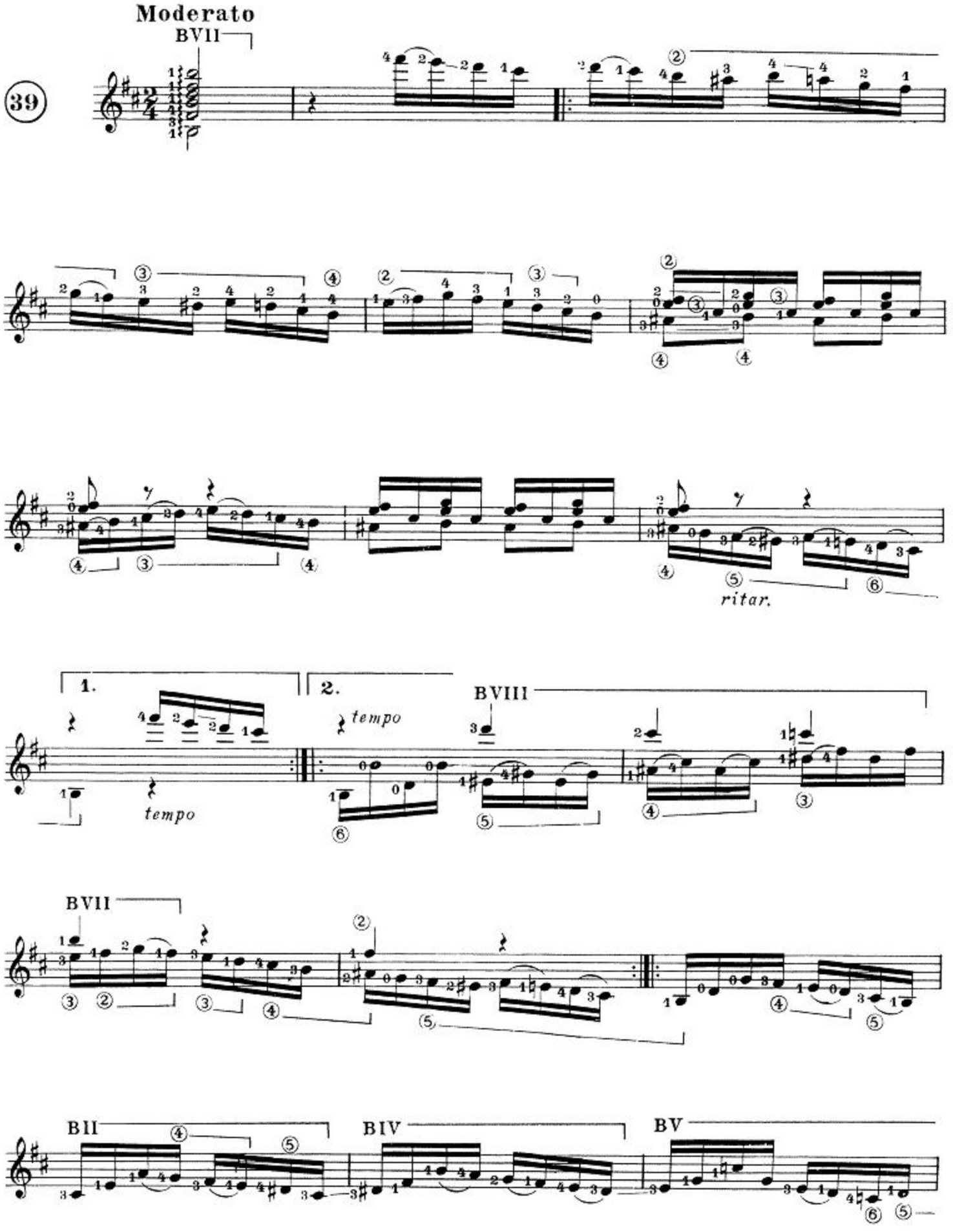
ENDECHA

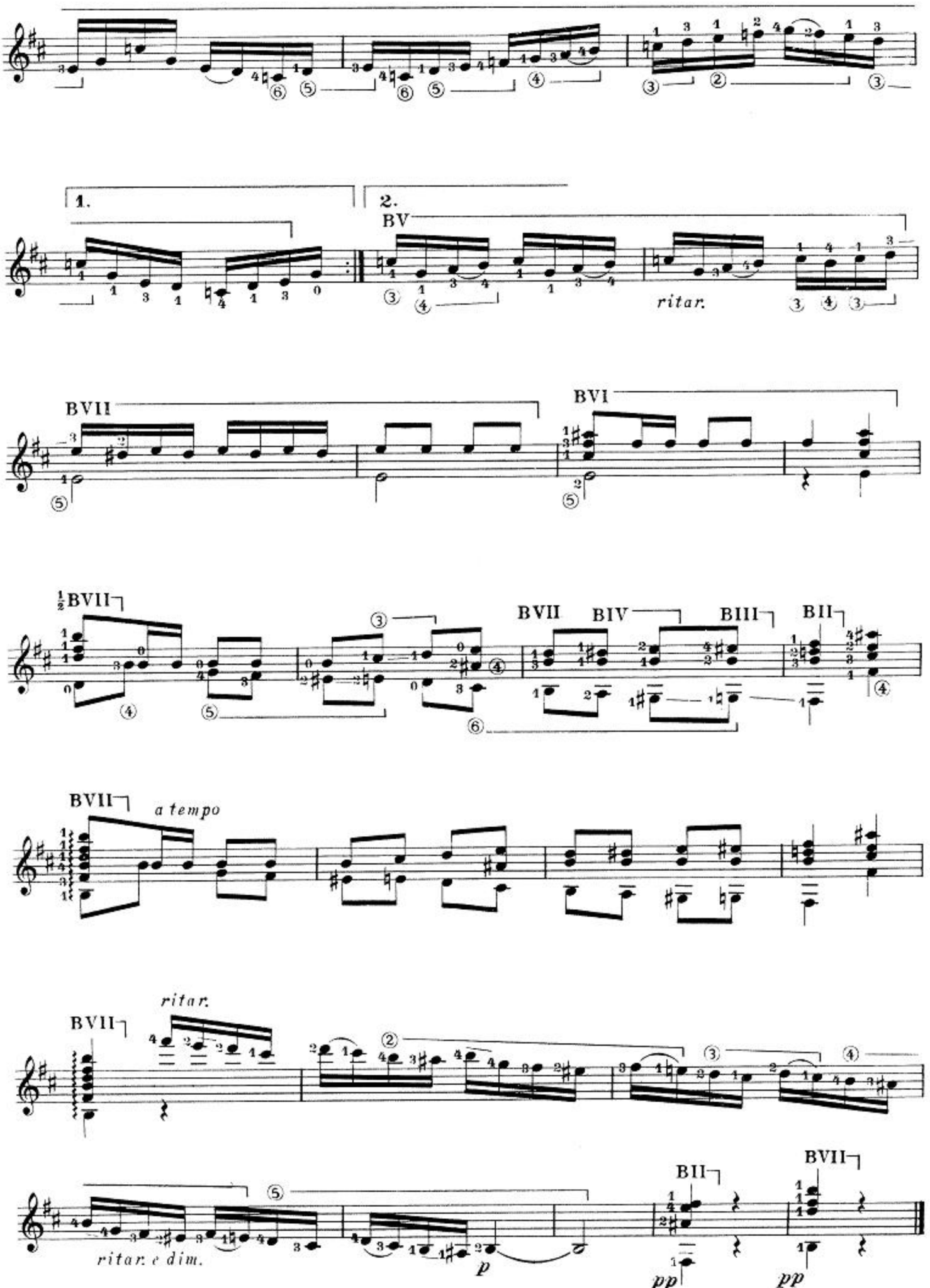


OREMUS



PRELUDIO SU UN TEMA DI F. MENDELSSOHN




1.
2.
BV
ritar.
BVII
BVI
½BVII
BVII
BIV
BIII
BII
BVII
a tempo
BVII
ritar.
ritar. e dim.
p
BII
BVII
pp
pp

TÁRREGA

OPERE PER CHITARRA

VOL. 2° - STUDI

(GANGI - CARFAGNA)

BÈRBEN

GLI STUDI

NUMERO	TONALITÀ	TEMPO	PAGINA	TITOLO
1	MI +	2/4	8	—
2	FA♯ -	C	8	—
3	LA +	3/4	9	—
4	LA +	¢	9	—
5	LA +	2/4	10	—
6	RE +	2/4	11	—
7	MI +	2/4	11	—
8	MI +	2/4	12	—
9	MI +	C	12	—
10	LA +	C	12	—
11	MI +	C	13	—
12	LA +	2/4	13	—
13	LA —	3/4	14	—
14	—	C	15	—
15	—	3/4	15	—
16	LA —	C	16	—
17	SOL +	2/4	17	—
18	SOL +	3/4	18	—
19	DO +	3/4	18	—
20	RE —	3/4	19	*Studio su un tema di J. S. Bach*
21	RE +	3/4	20	*Studio in re maggiore (da J. B. Cramer)*
22	LA +	C	22	*Studio da concerto (da H. Vieuxtemps)*
23	LA —	3/4	26	*Studio su un tema di R. Schumann*
24	MI +	2/4	28	*Studio di velocità*
25	MI +	C	30	*Studio su un tema dal « Tannhäuser » di R. Wagner*
26	LA +	3/4	31	*Studio in forma di minuetto*
27	MI +	C	32	*Studio su una gig di J. S. Bach*
28	LA +	2/4	36	*Studio-sonatina (da J. D. Alard)*
29	MI +	C	40	*Studio su un tema di A. v. Henselt*
30	RE +	3/8	42	*La mariposa*
31	RE —	3/4	44	*Studio* de campanelas *su un tema della « Folia » di M. de Fossa*
32	LA —/+	3/4	45	*Recuerdos de la Alhambra* (studio-tremolo)
33	MI +	3/4	49	*Sueño!* (studio-tremolo)
34	LA +	2/4	54	*Studio-scherzo (da T. Damas)*

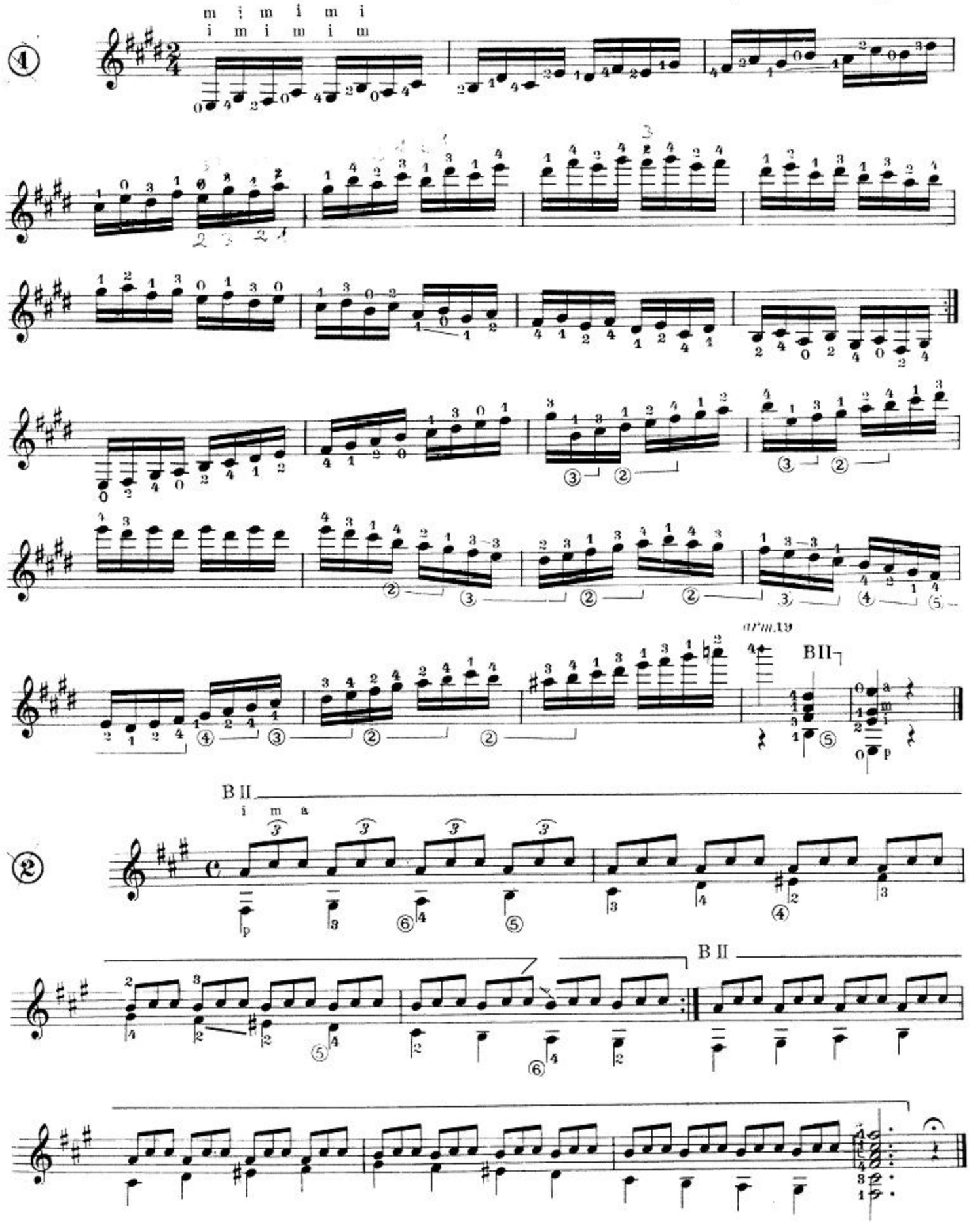
GRANDI STUDI

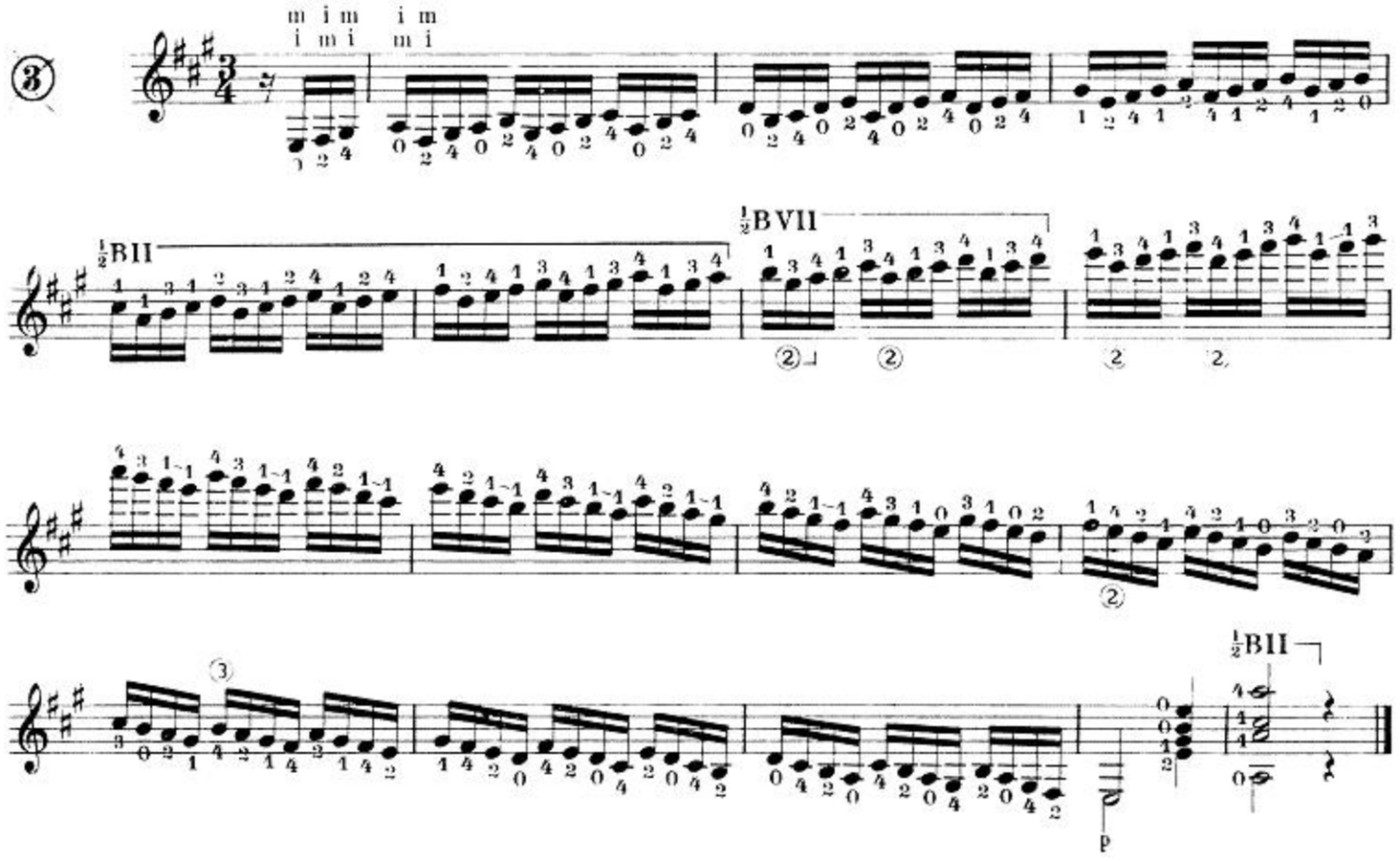
Con criterio analogo a quello adottato per i *preludi*, i revisori hanno diviso gli *studi* di F. Tárrega in due parti, di cui la prima comprende una gamma di esercizi ed esercizi-studi che (pur partendo da una tecnica meno avanzata anche se non iniziale) appaiono un'utile propedeutica all'opera didattica di maggior impegno tecnico e rilievo strumentale rappresentata dalle composizioni inserite nella seconda parte del volume e qui raccolte sotto il nuovo titolo di *grandi studi*.

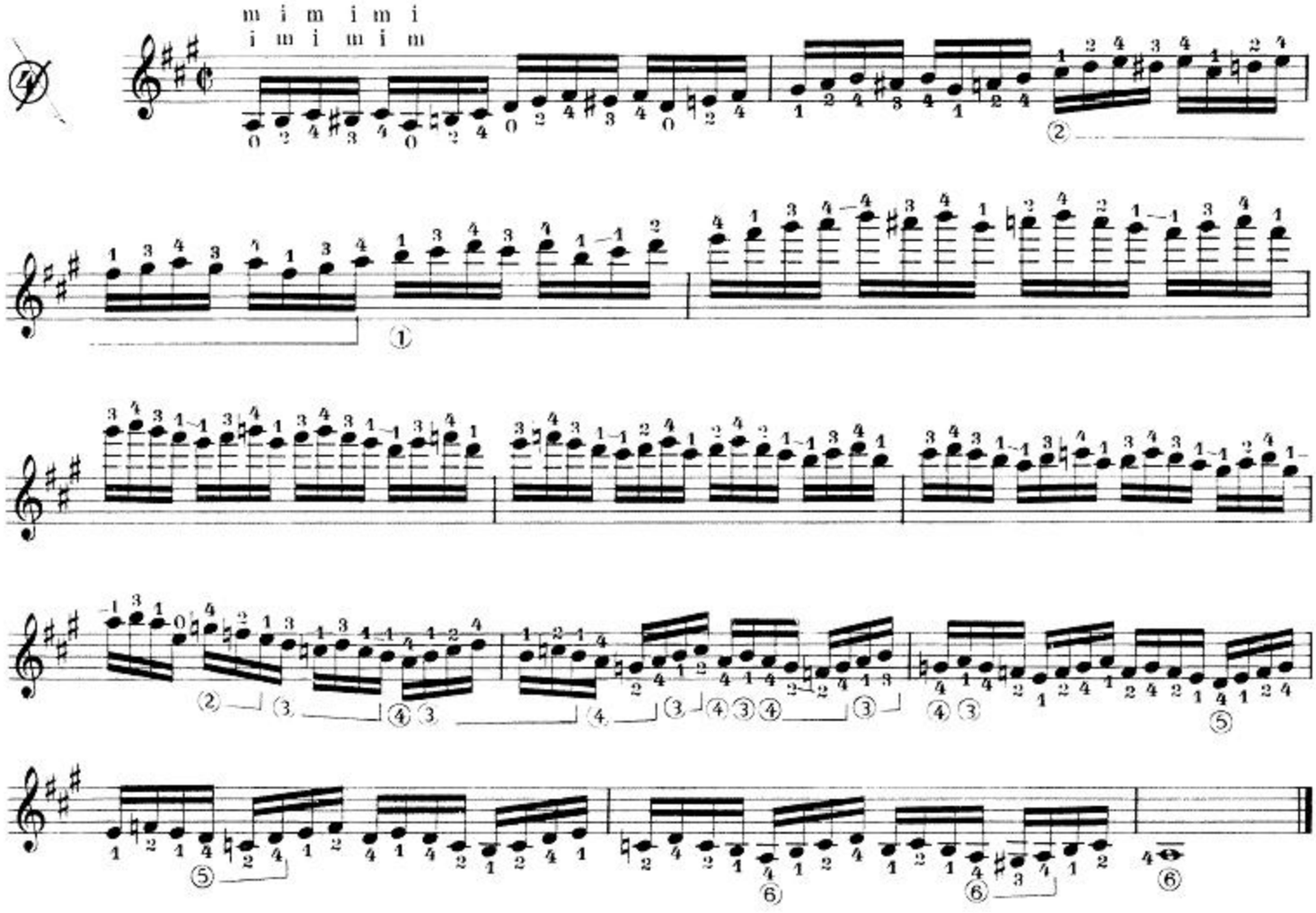
With a similar conception (see preludes*), the editors parted the* studies *by F. Tárrega in two sections, the first containing a series of exercises and exercises-studies that (though starting from a lesser advanced technique, that isn't at all for beginners) seem a useful propedeutical effort to the teaching work more technically engaged with instrumental conspicuous importance represented by the compositions inserted in the second section of the book and here aggregated under the new title* great studies.

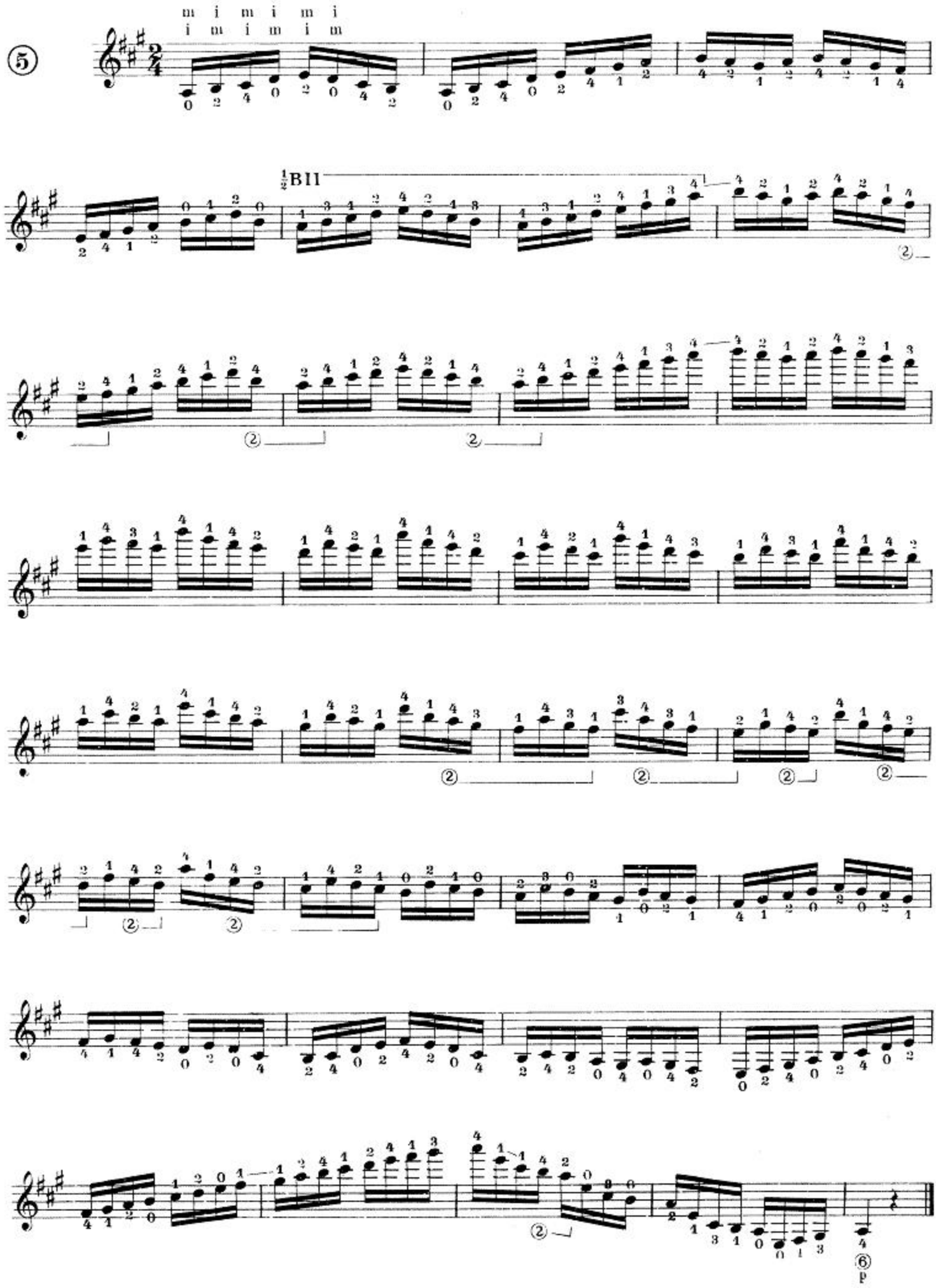
STUDI

FRANCISCO TÀRREGA
(1852 - 1909)




③
m i m i m i
i m i m i
½BII
½BVII
½BII
p


④
m i m i m i
i m i m i m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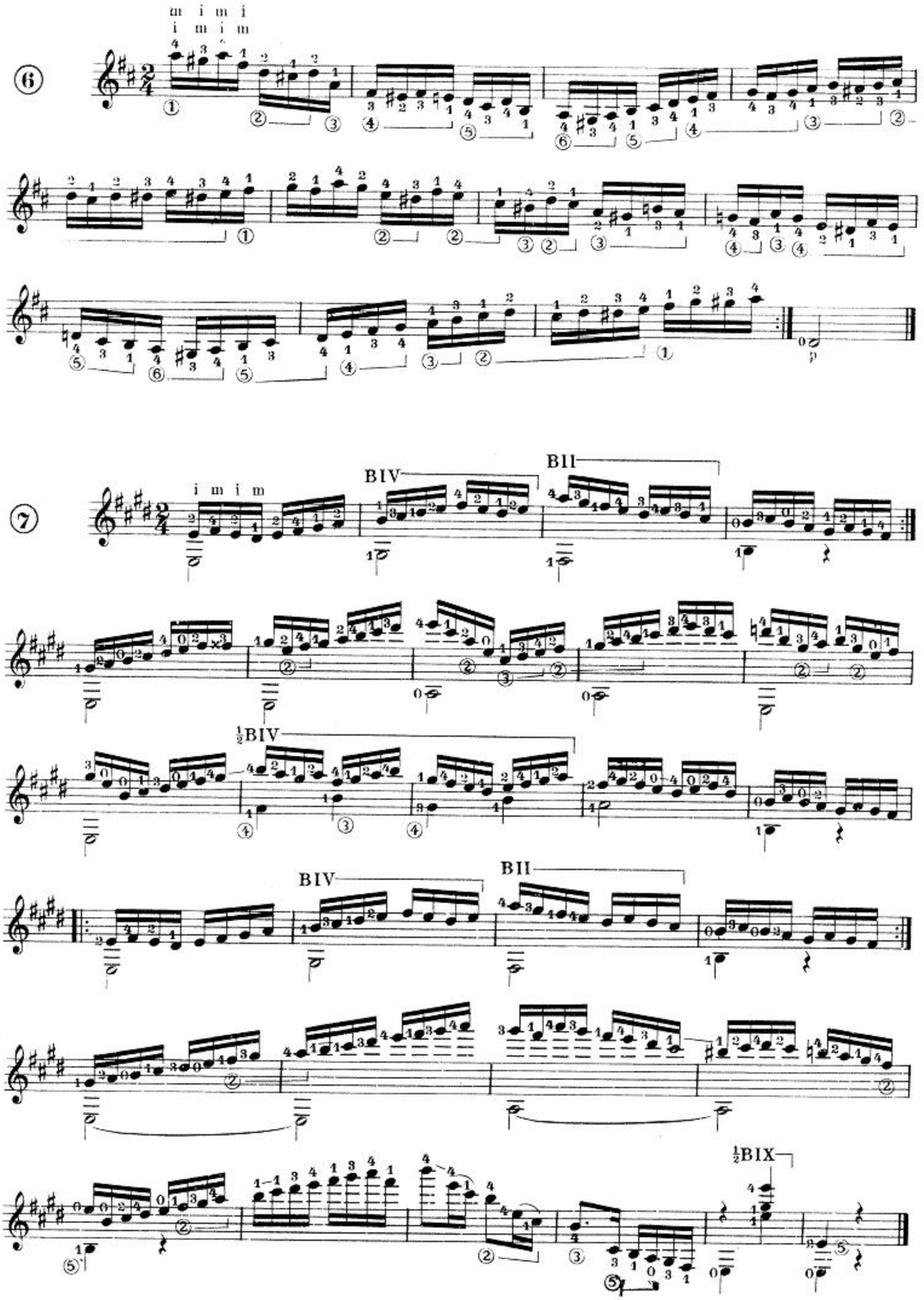
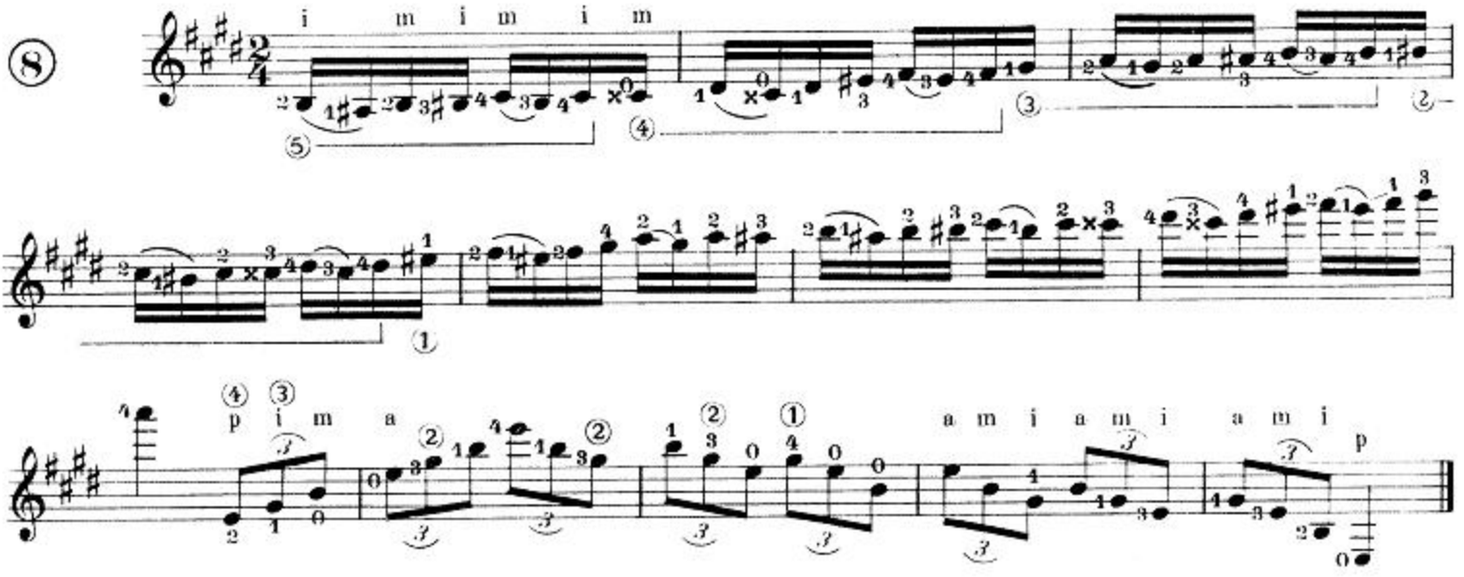
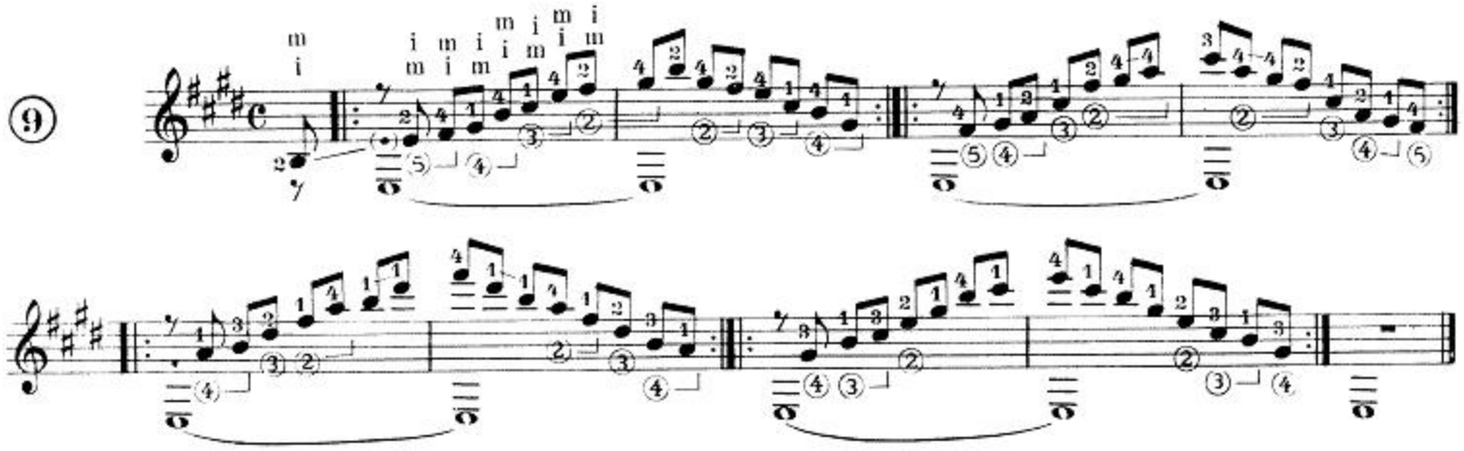
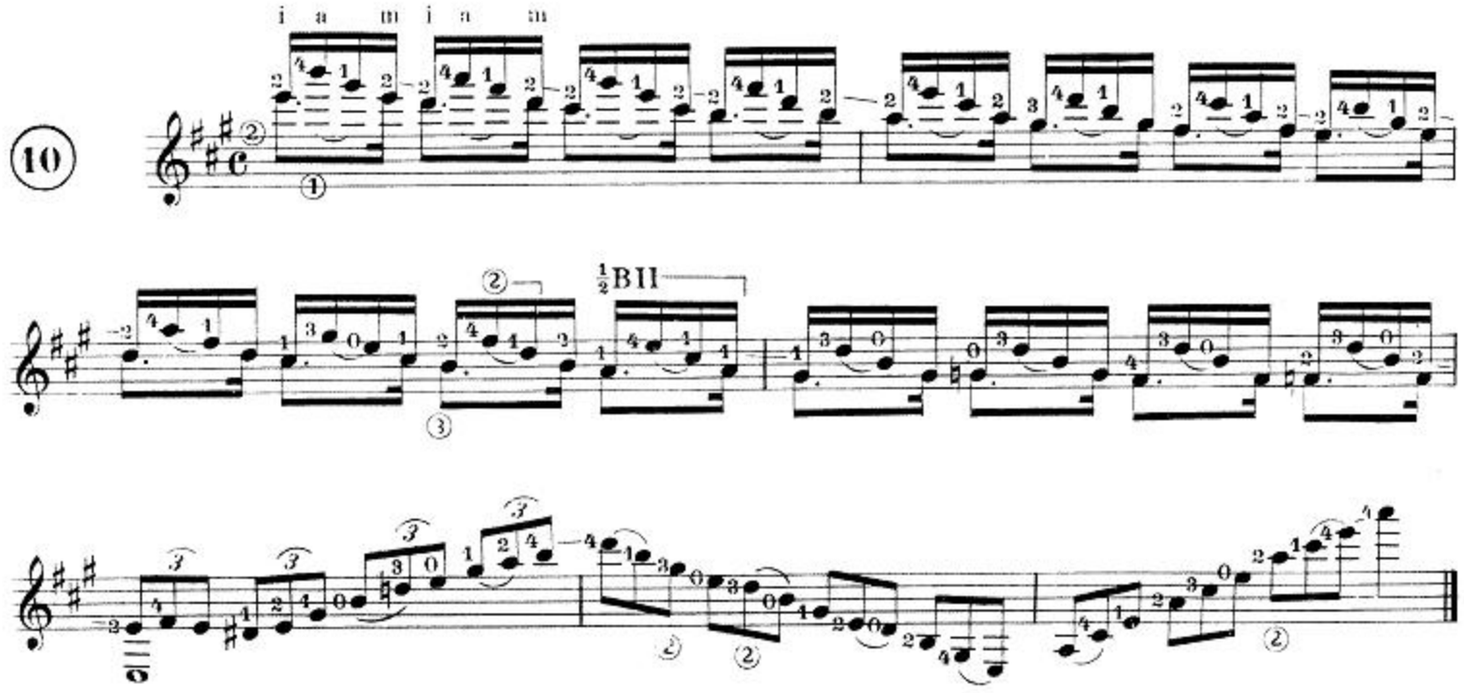
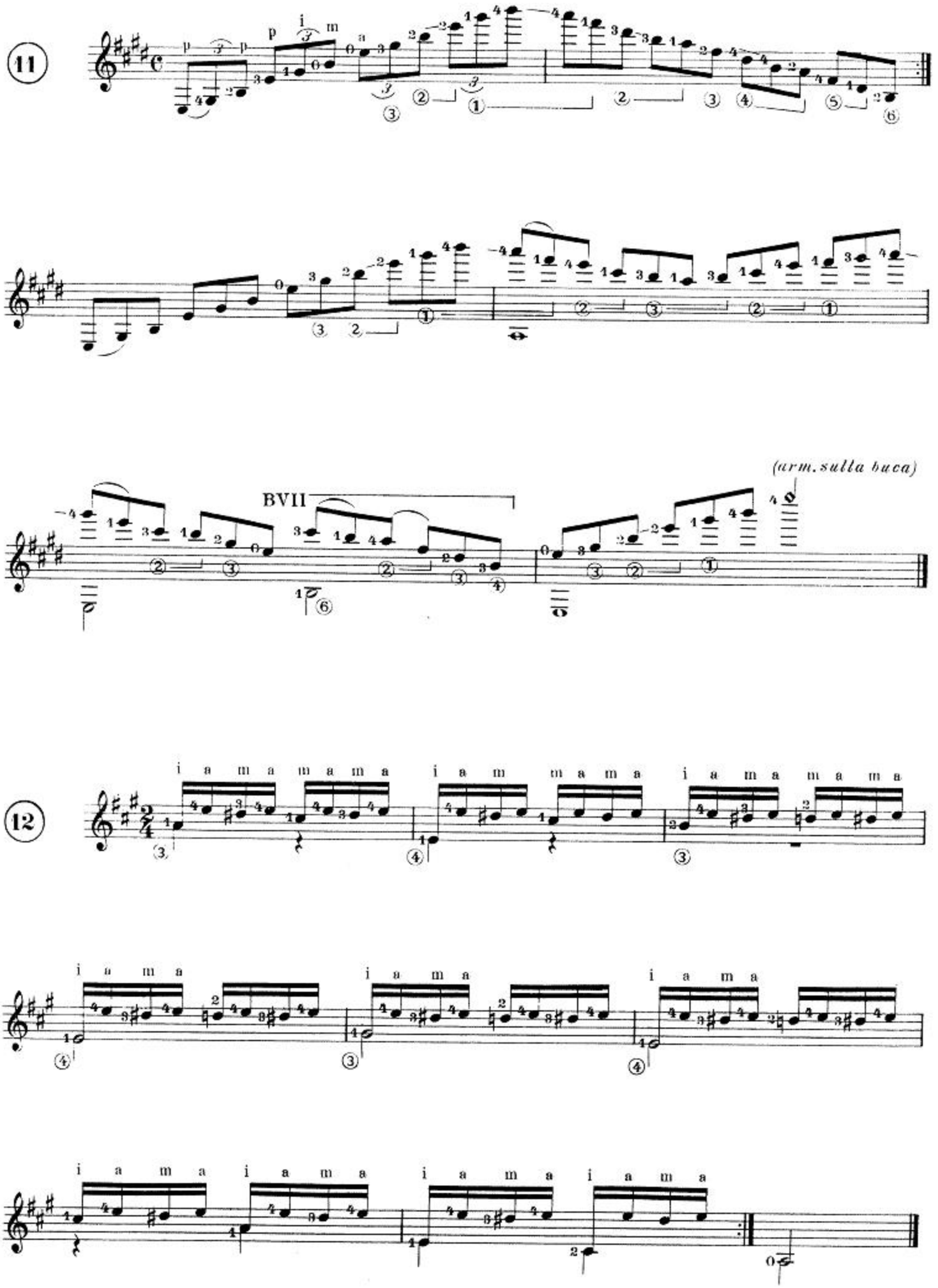
m i m i m i
i m i m i m
½BII
②
⑥
p

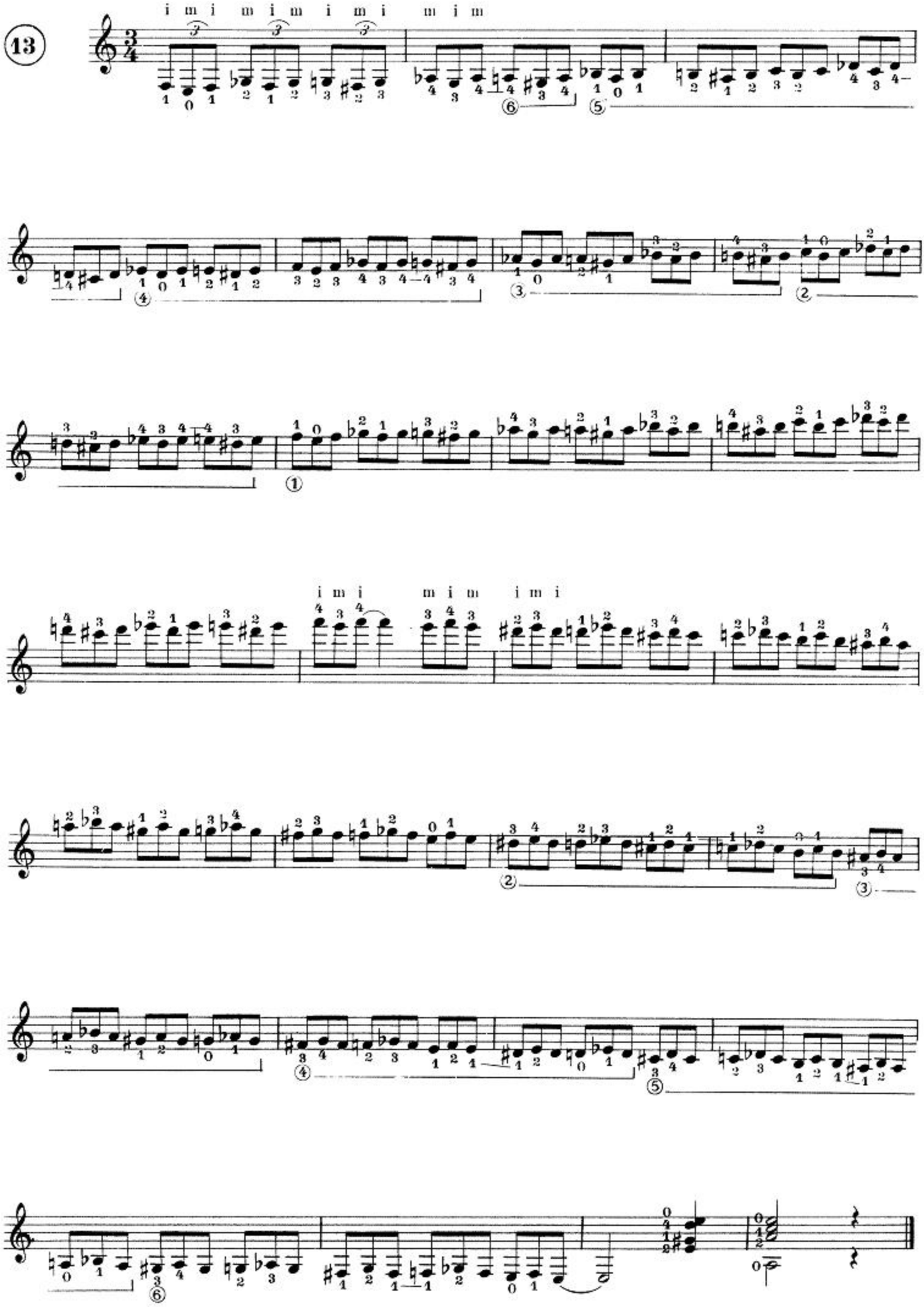

⑥
m i m i
i m i m
⑦
i m i m
BIV
BII
½BIV
BIV
BII
½BIX

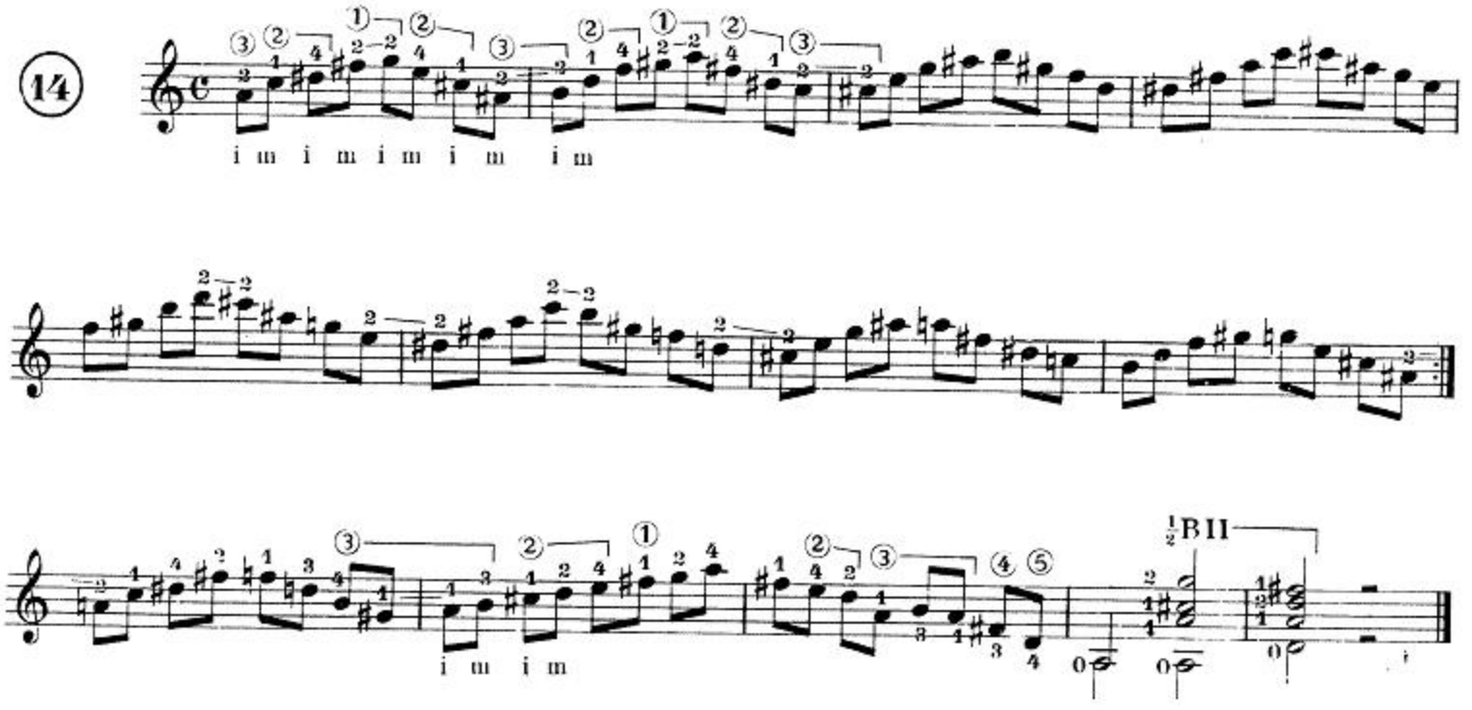







11
12
BVII
(arm. sulla buca)


13
i m i m i m i m i
m i m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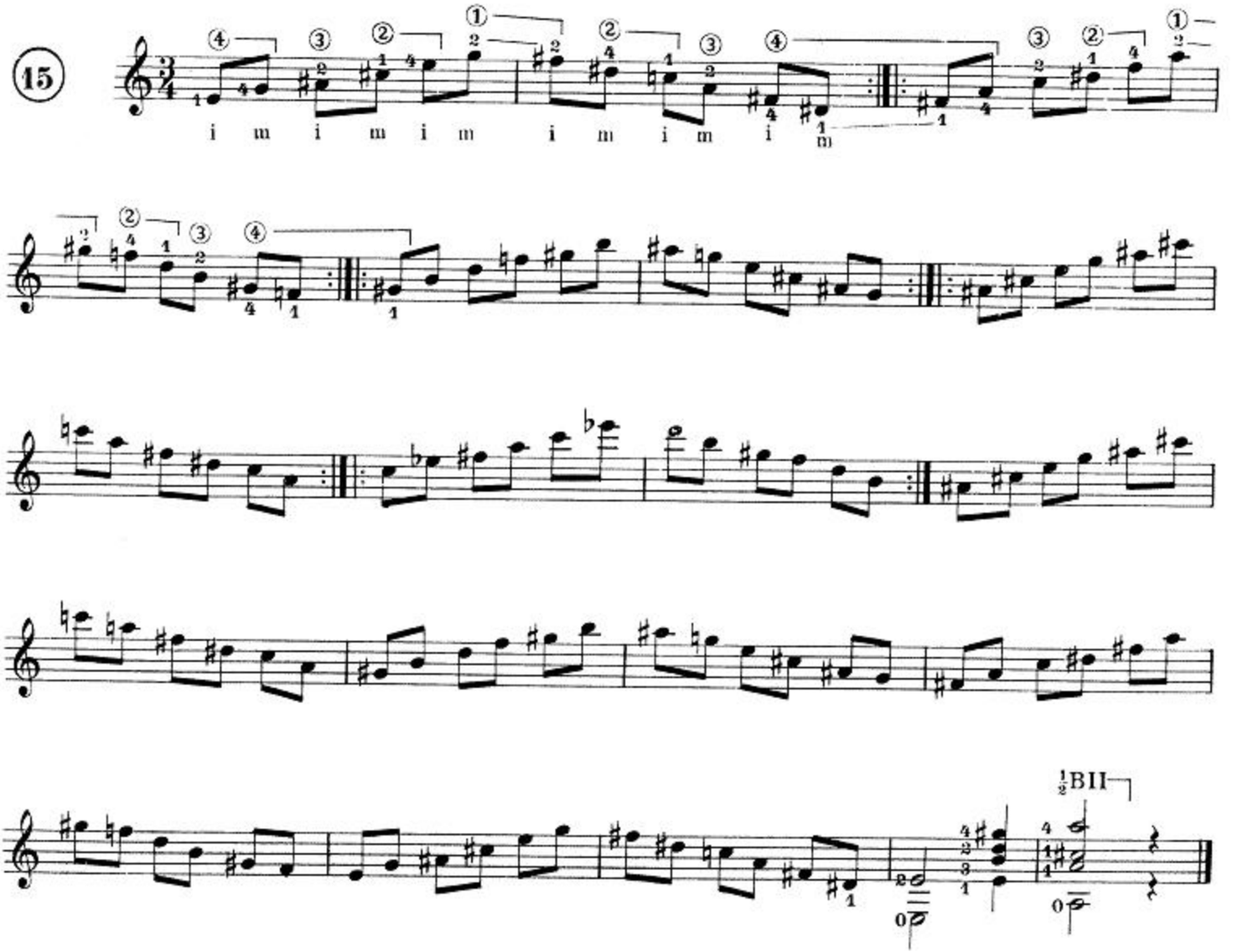
i m i m i m i m i m
i m i m
½BII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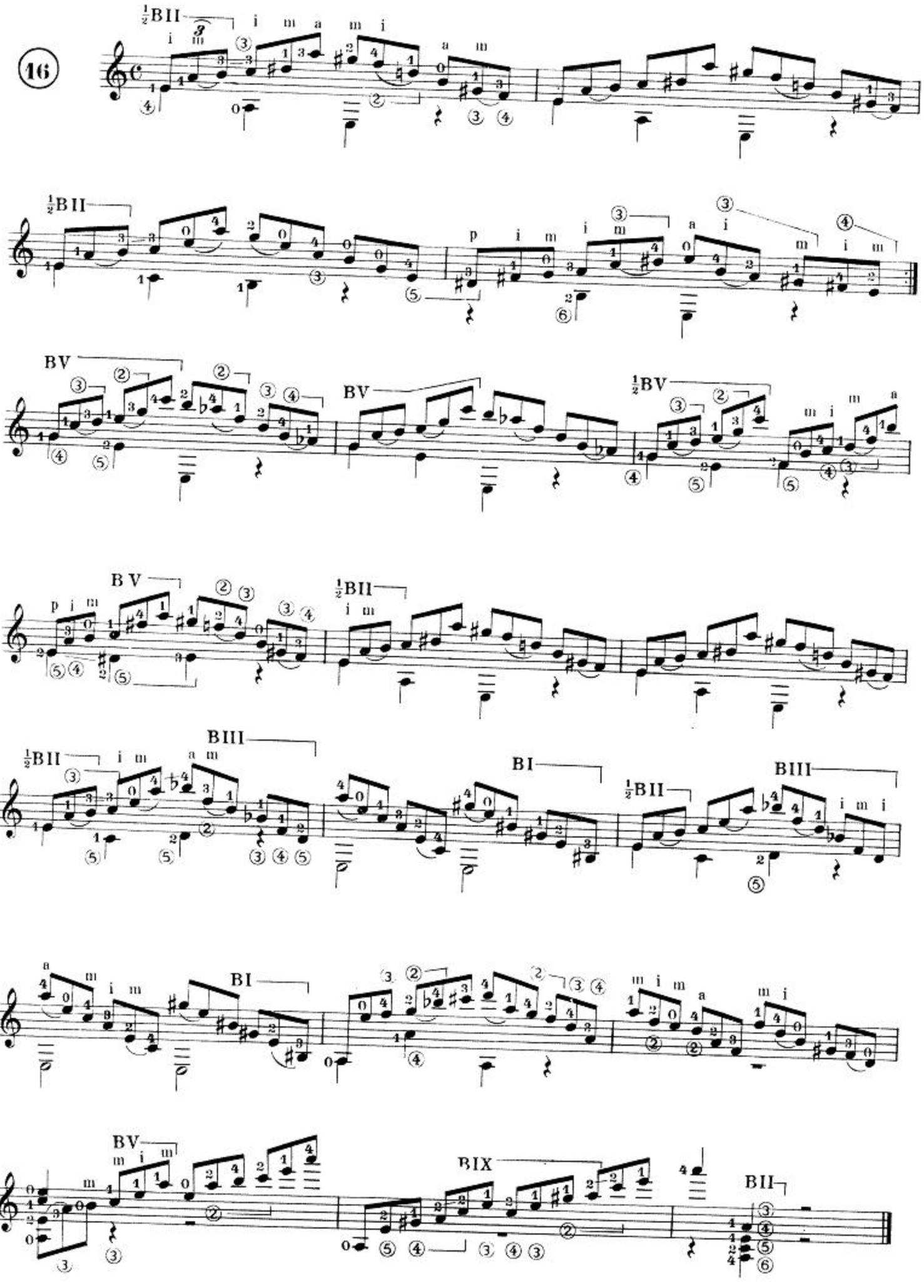
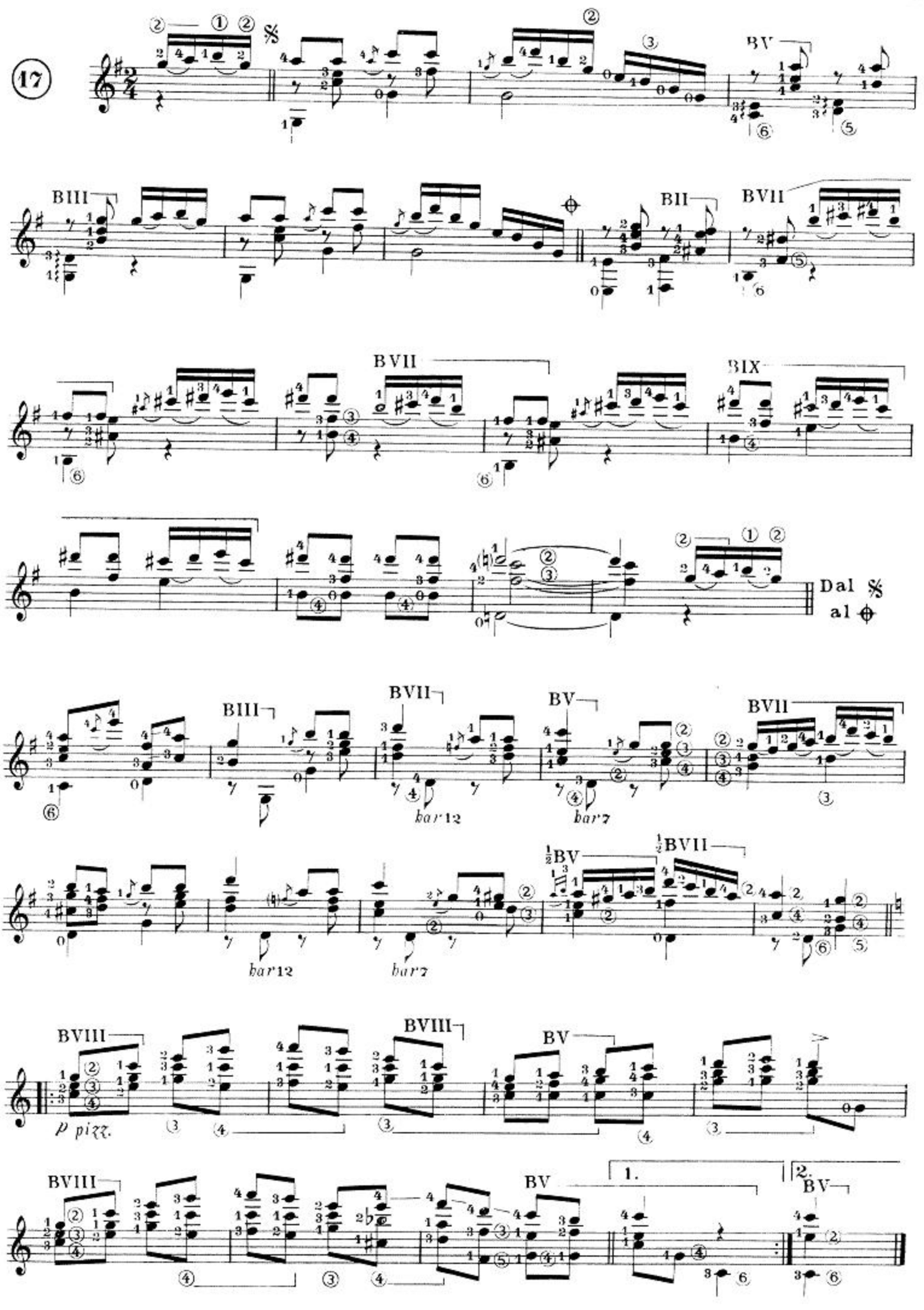
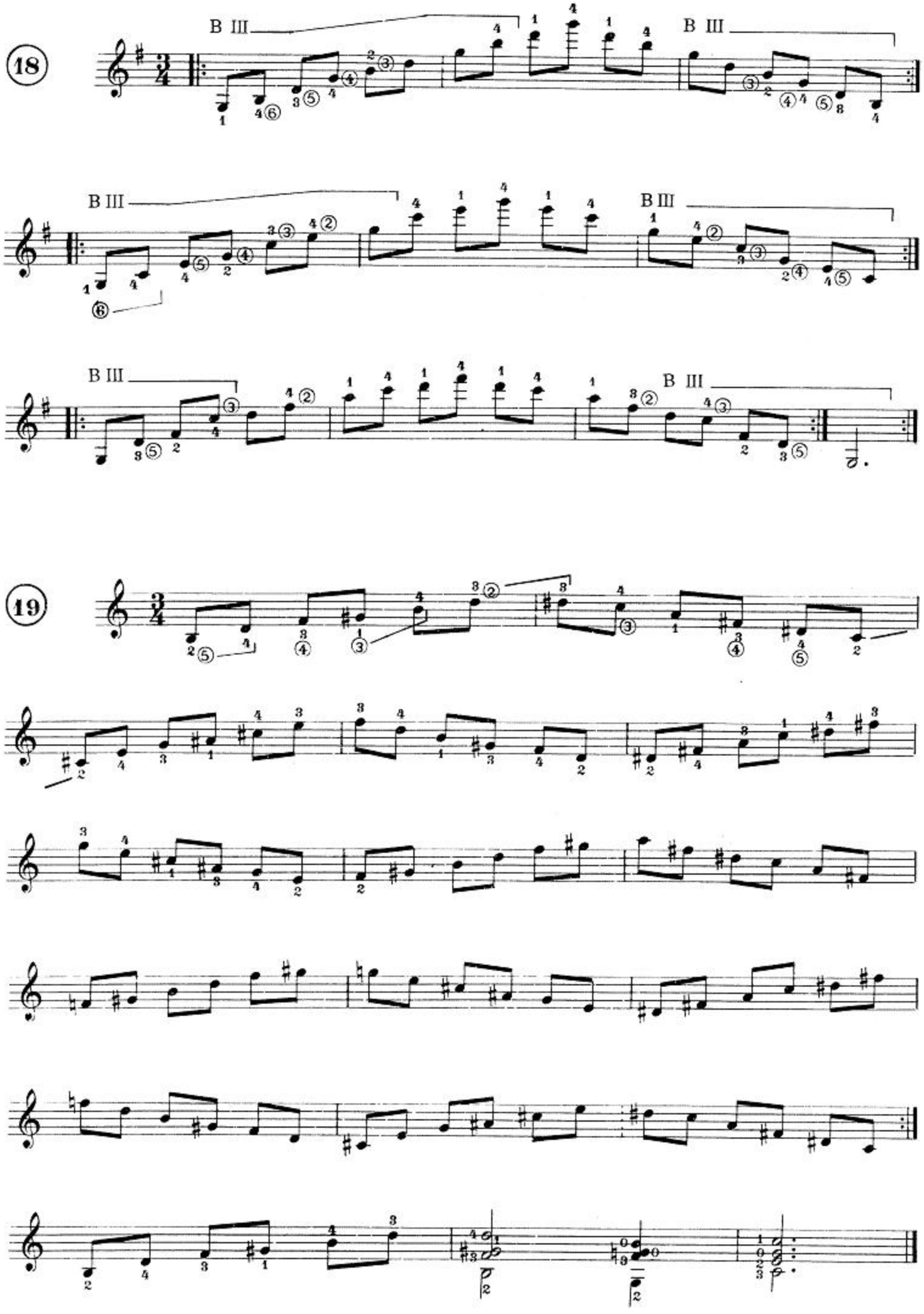
i m i m i m i m i m i m
½BII


16
½BII
BV
BIII
BI
BIX
BII

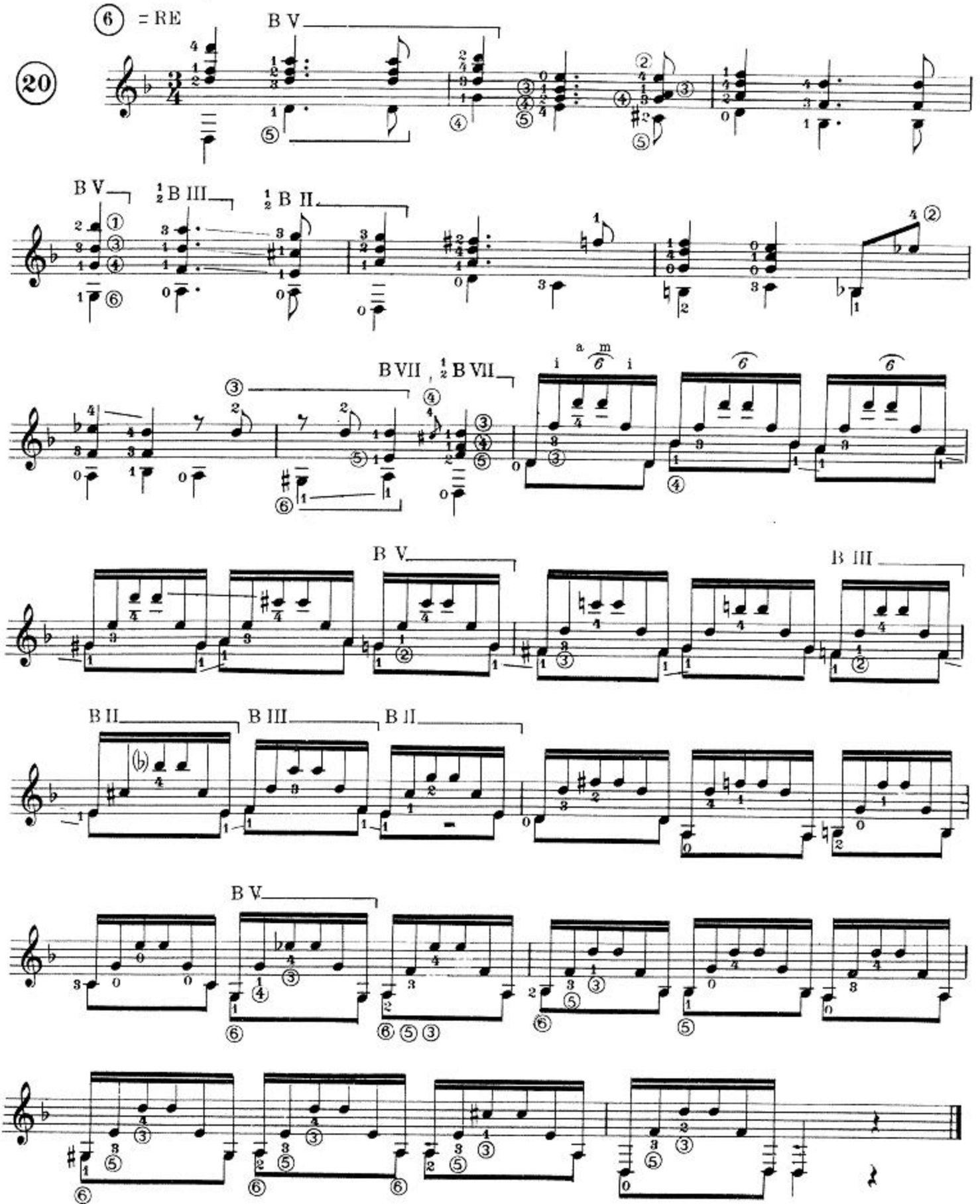

17
BV
BIII
BII
BVII
BVII
BIX
Dal 𝄋
al ⊕
BVII
BIII
BVII
BV
BVII
bar 12
bar 7
½BV
½BVII
bar 12
bar 7
BVIII
BVIII
BV
p pizz.
BVIII
BV
1.
2.
BV


18
B III
B III
B III
B III
B III
B III
19

GRANDI STUDI

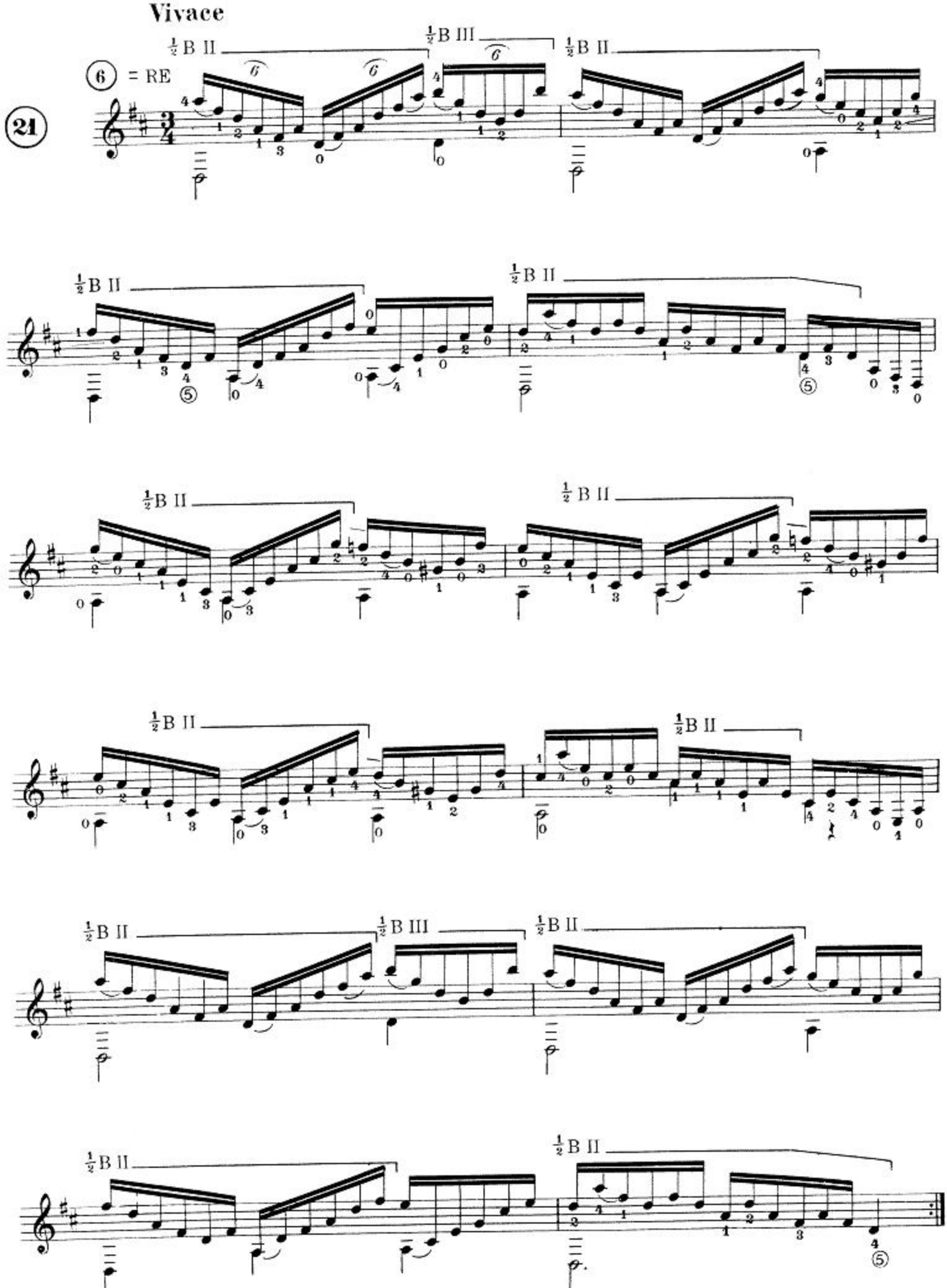
STUDIO SU UN TEMA DI J. S. BACH

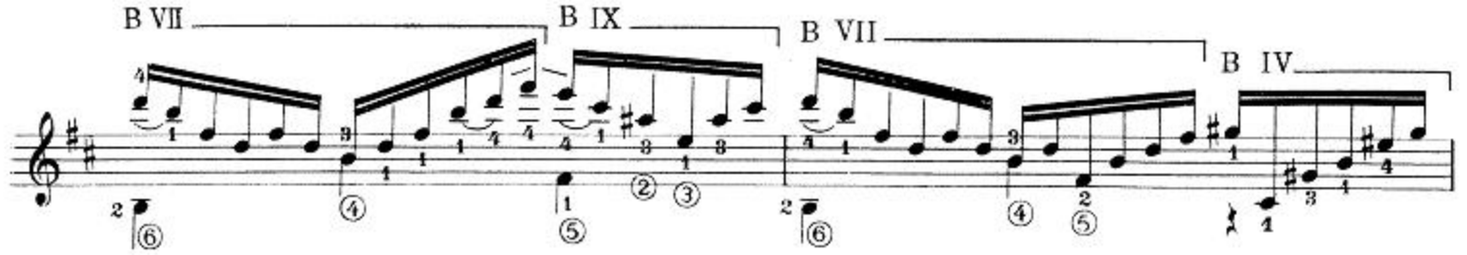
Tempo di Ciaccona

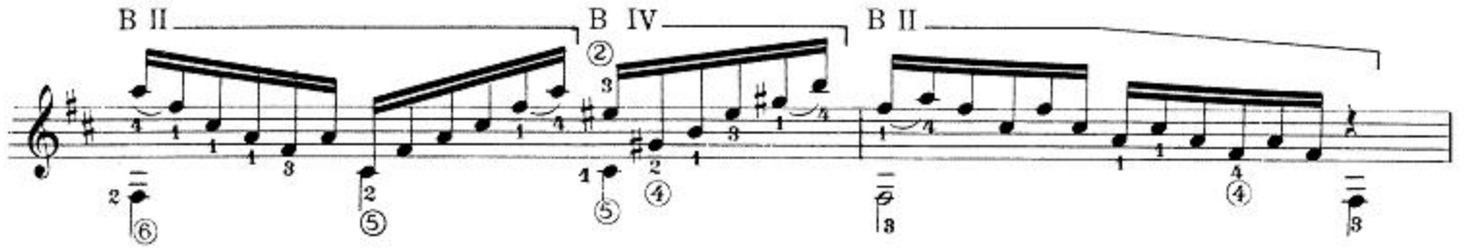


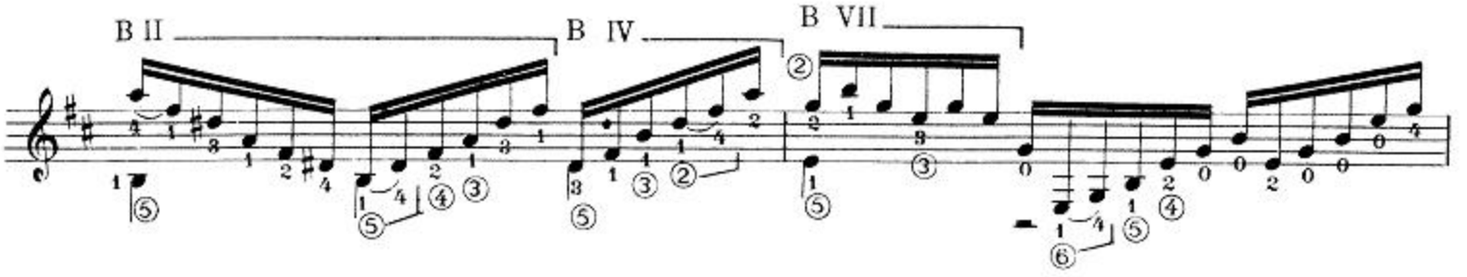
STUDIO IN RE MAGGIORE (DA J. B. CRAMER)

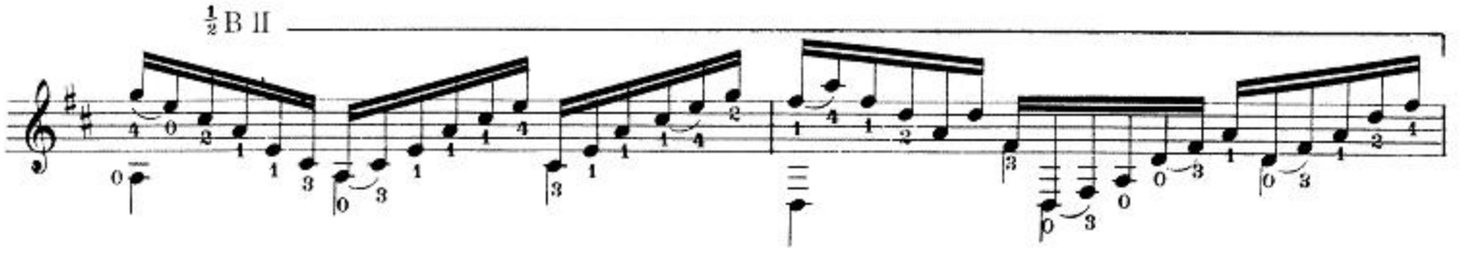
Vivace

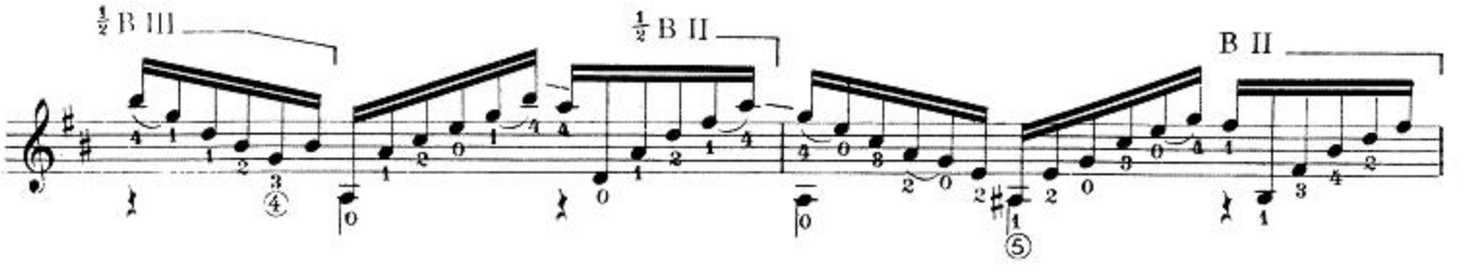


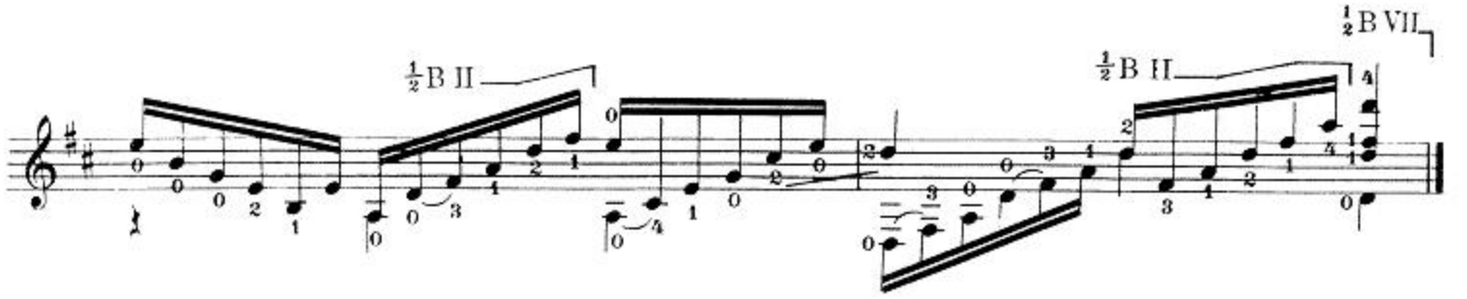

B VII
B IX
B VII
B IV


B II
B IV
B II


B II
B IV
B VII

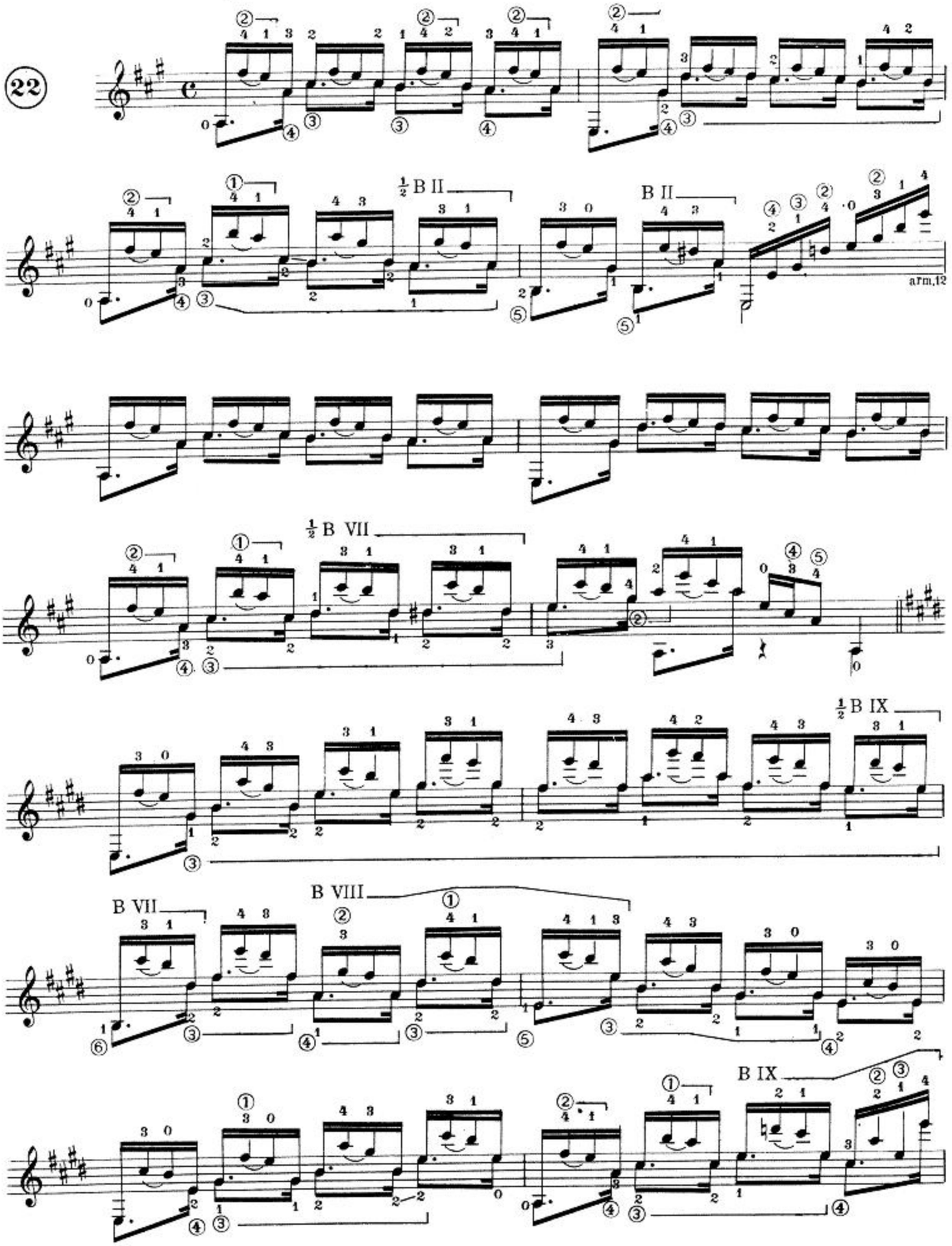

½ B II

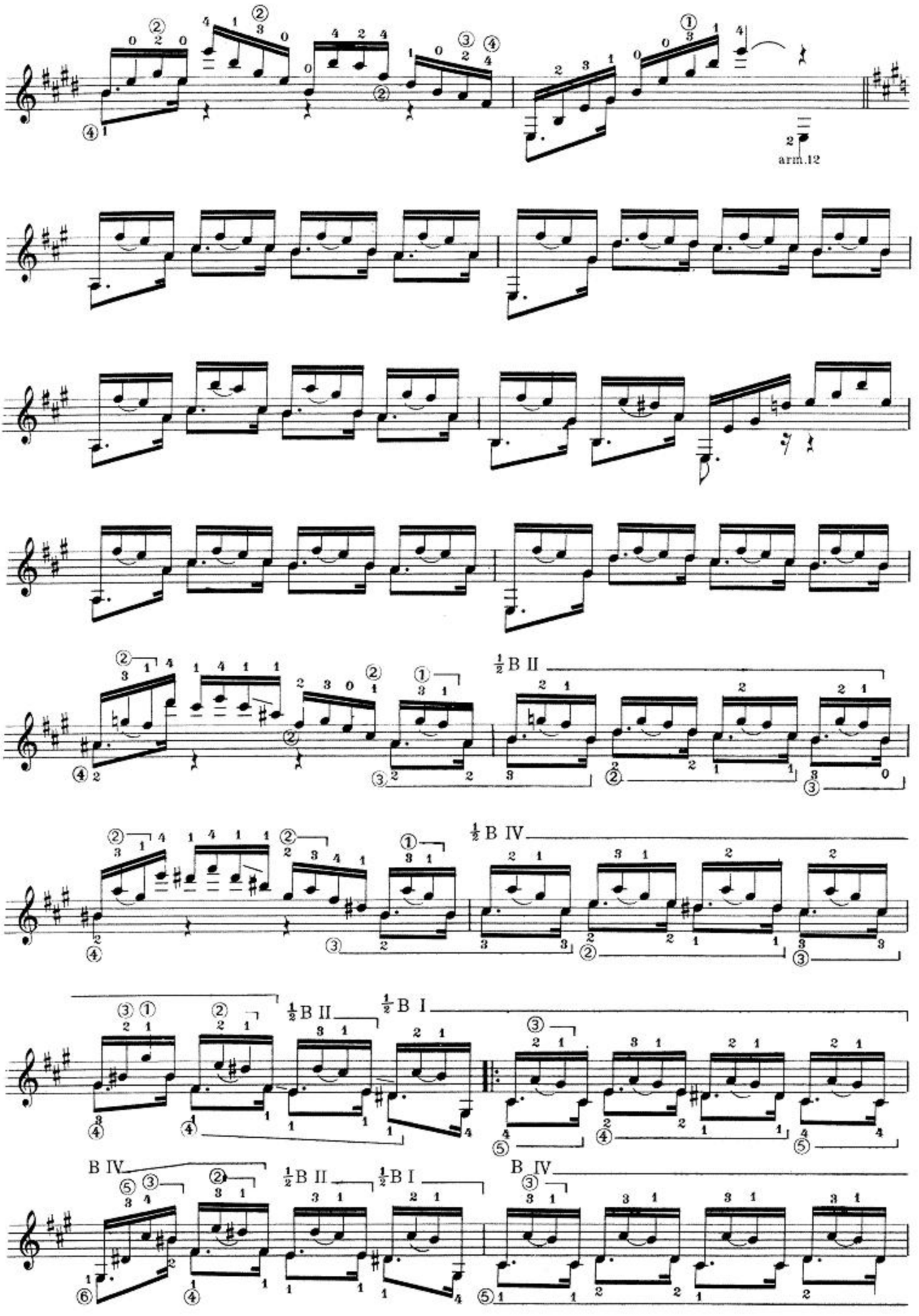

½ B III
½ B II
B II

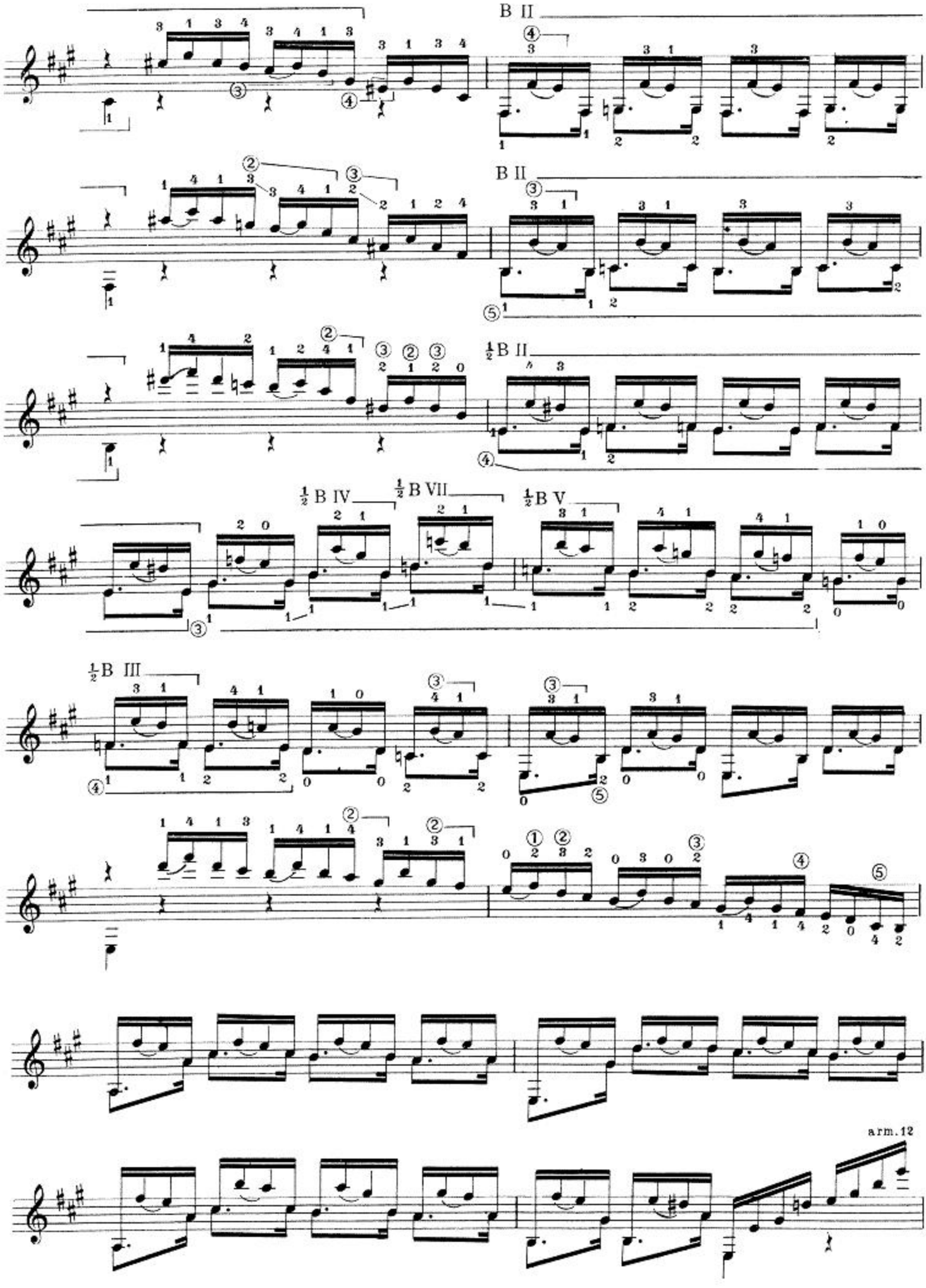

½ B II
½ B II
½ B VII

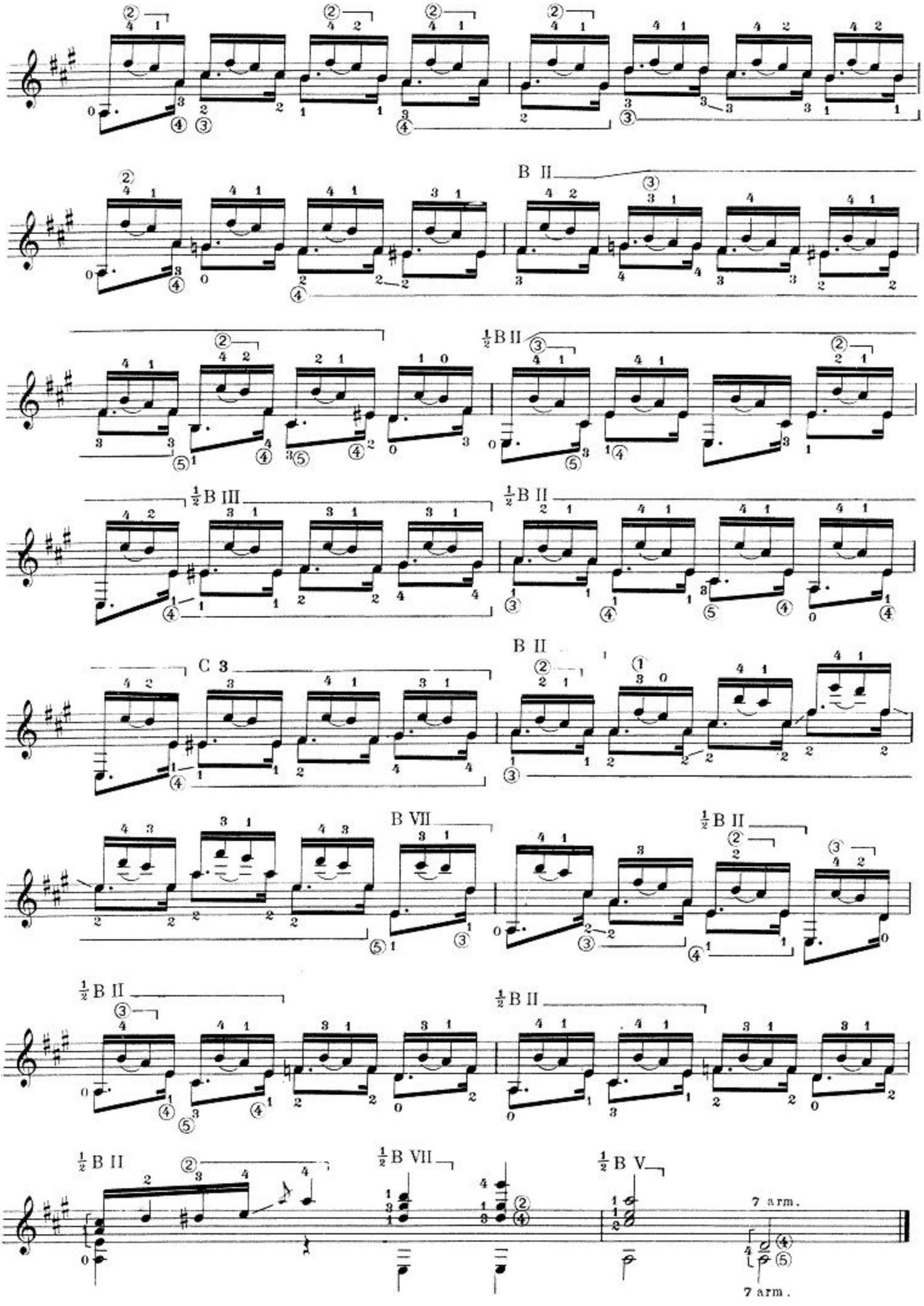
STUDIO DA CONCERTO (DA H. VIEUXTEMPS)

Allegretto

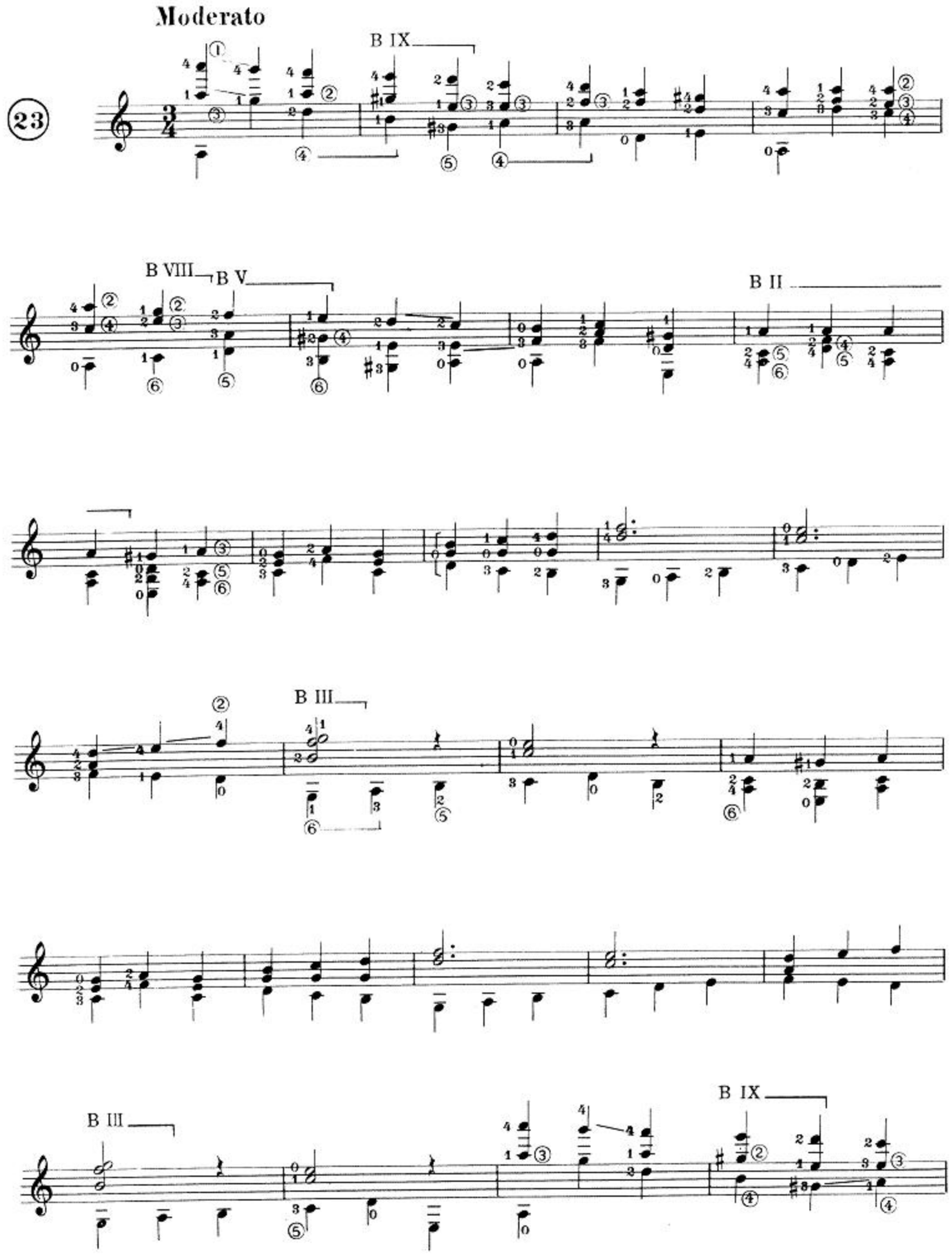


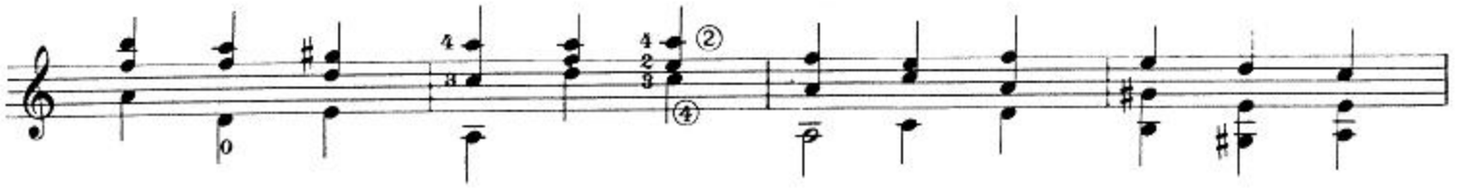

arm.12
½ B II
½ B IV
½ B II
½ B I
B IV
½ B II
½ B I
B IV

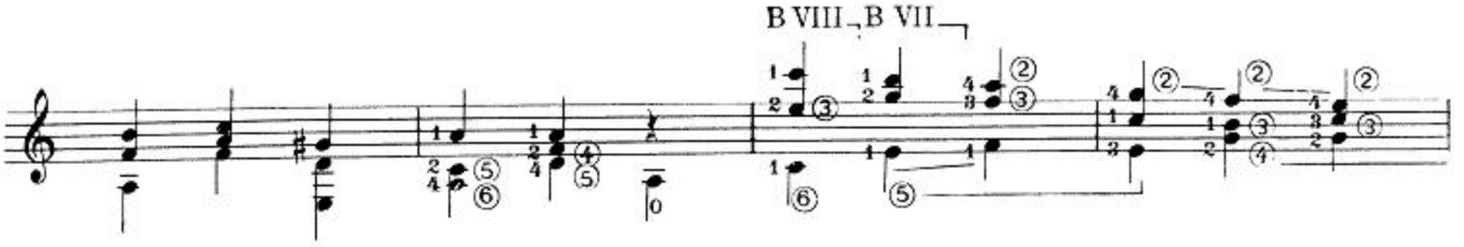

B II
B II
½B II
½B IV
½B VII
½B V
½B III
arm.12

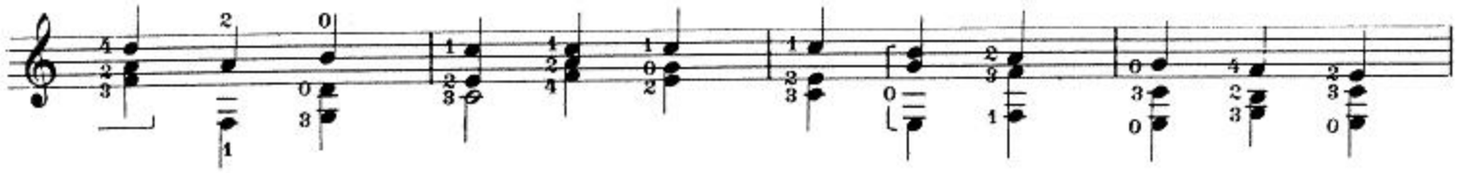

B II
½B II
½B III
½B II
C 3
B II
B VII
½B II
½B II
½B II
½B VII
½B V
7 arm.
7 arm.

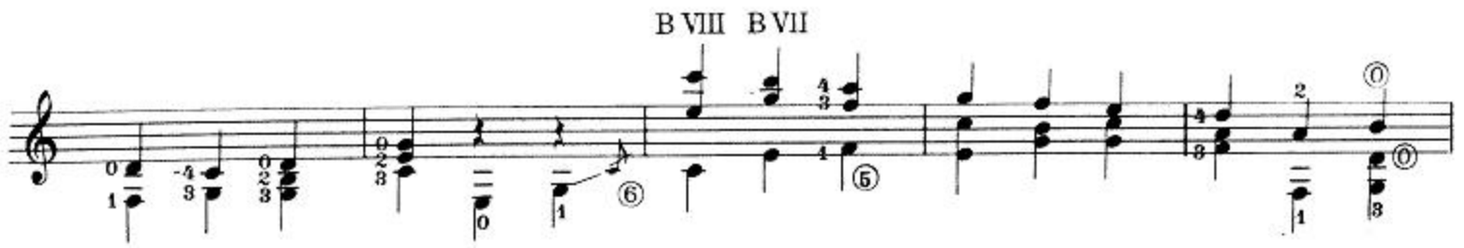
STUDIO SU UN TEMA DI R. SCHUMANN



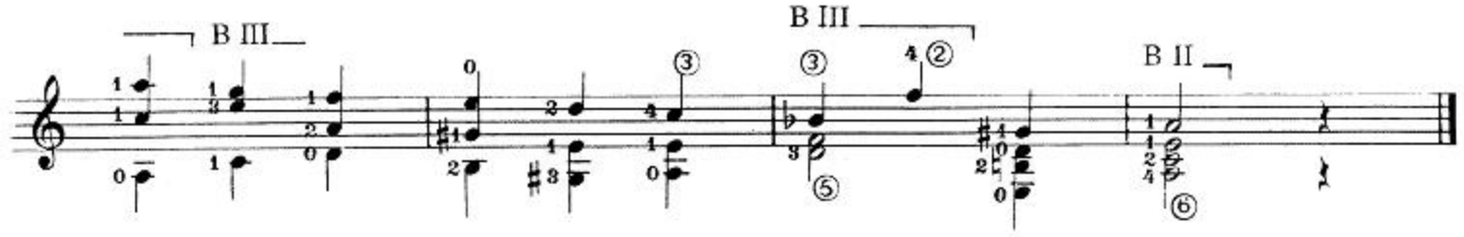



B VIII
B VII




B VIII
B VII

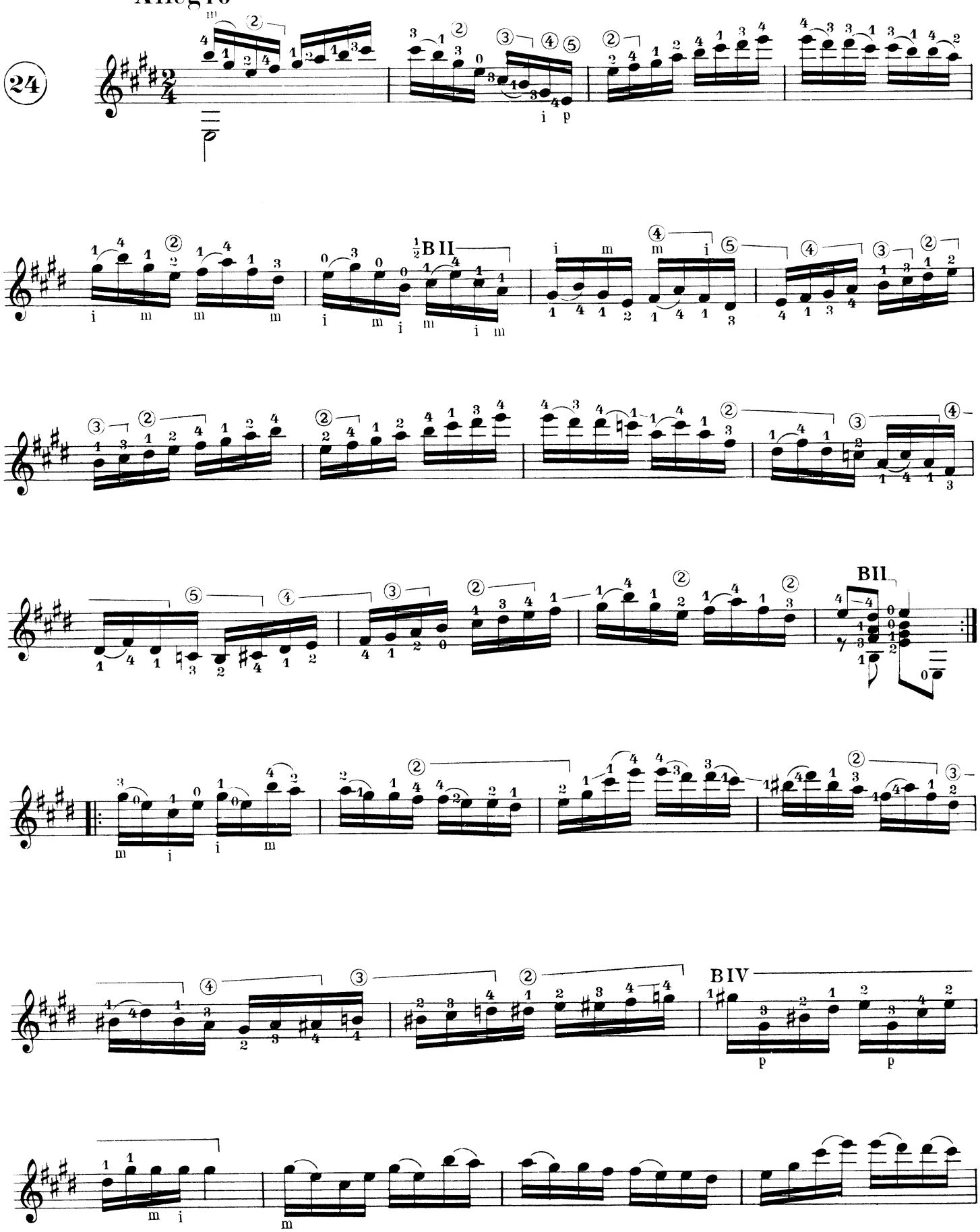
B V
B VII
½ B V

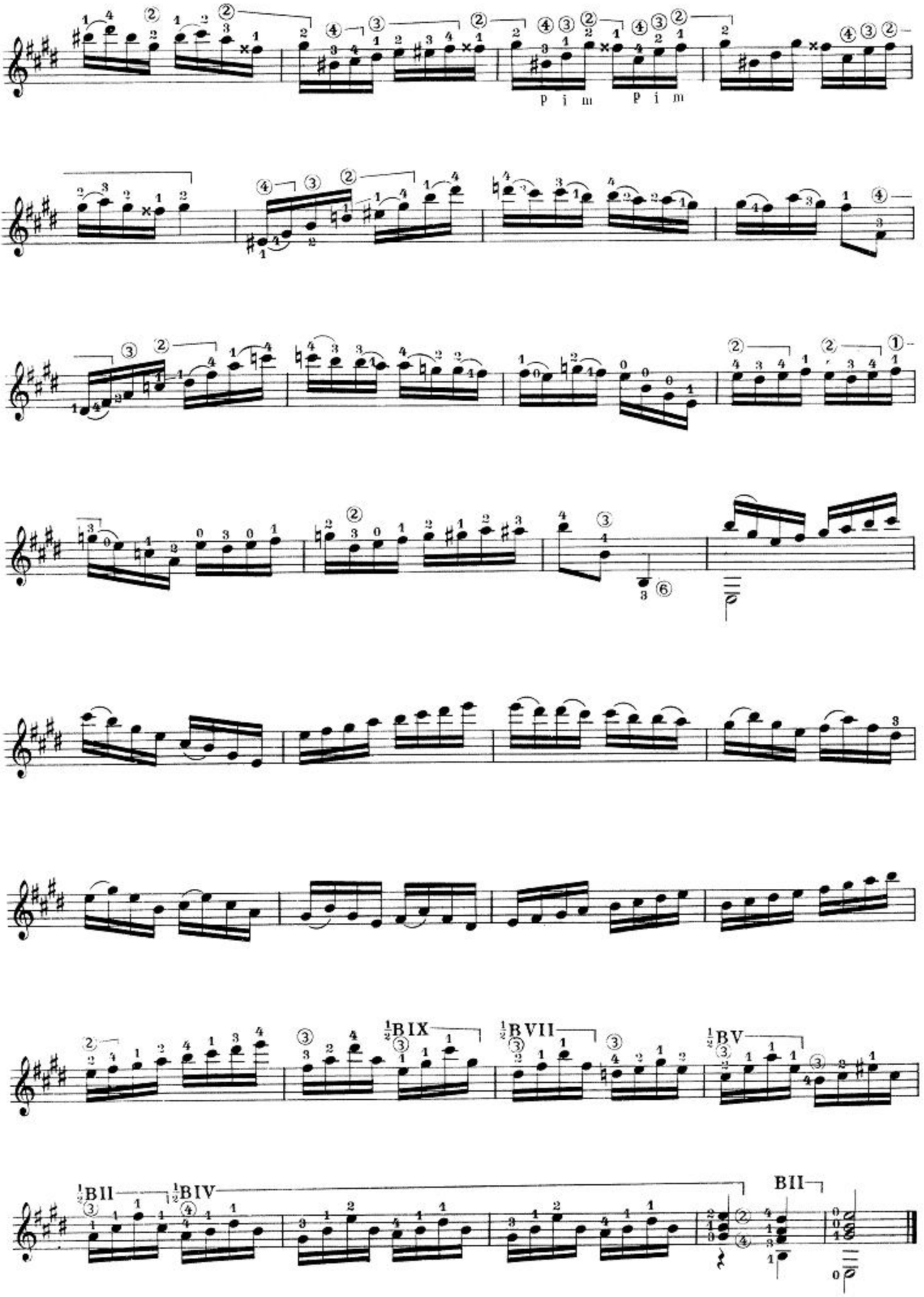

B III
B III
B II

STUDIO DI VELOCITA'

Allegro

24

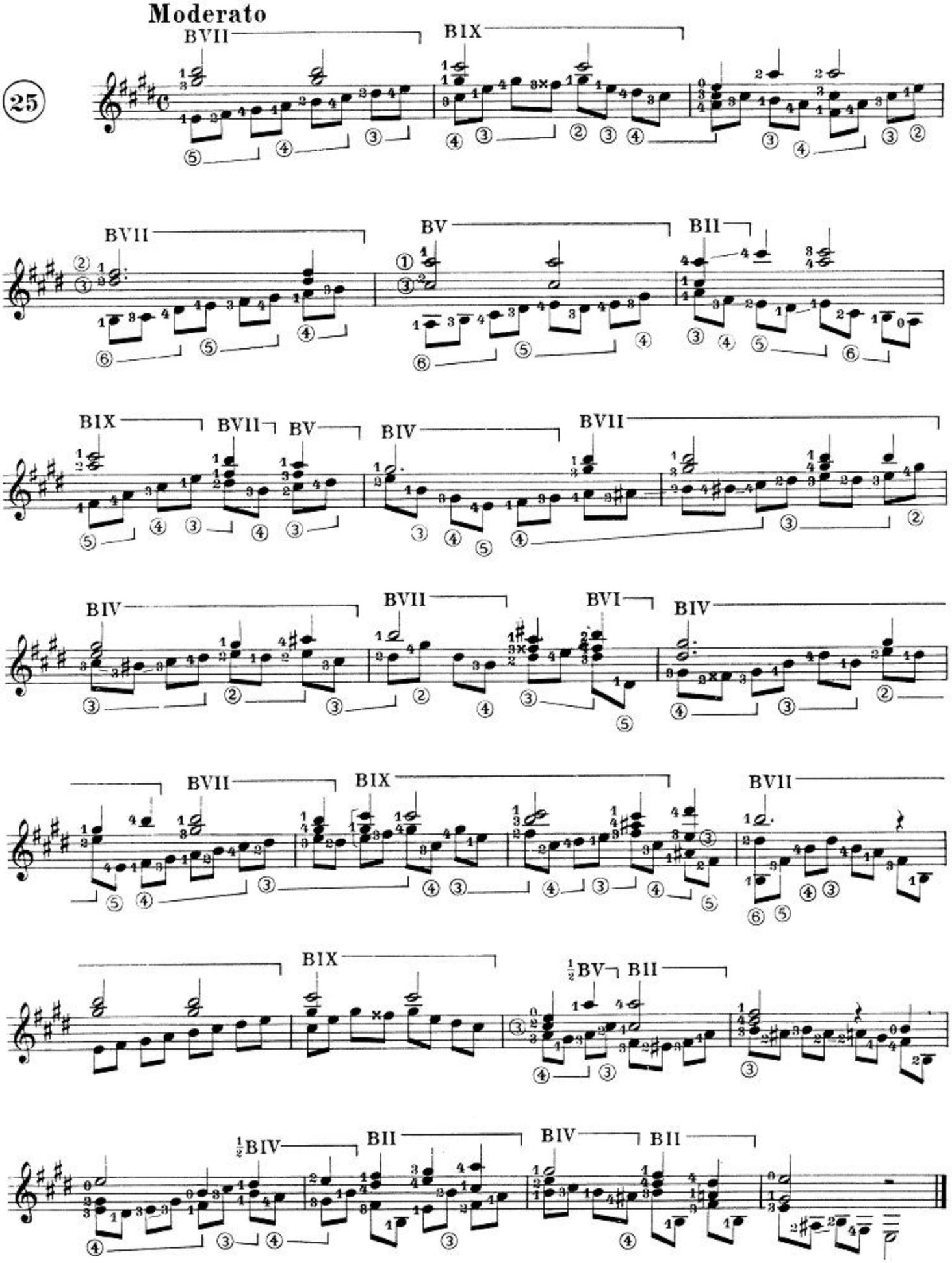



p i m
p i m
½BII
½BIV
½BIX
½BVII
½BV
BII

STUDIO SU UN TEMA DAL "TANNHAUSER,, DI R. WAGNER

Moderato

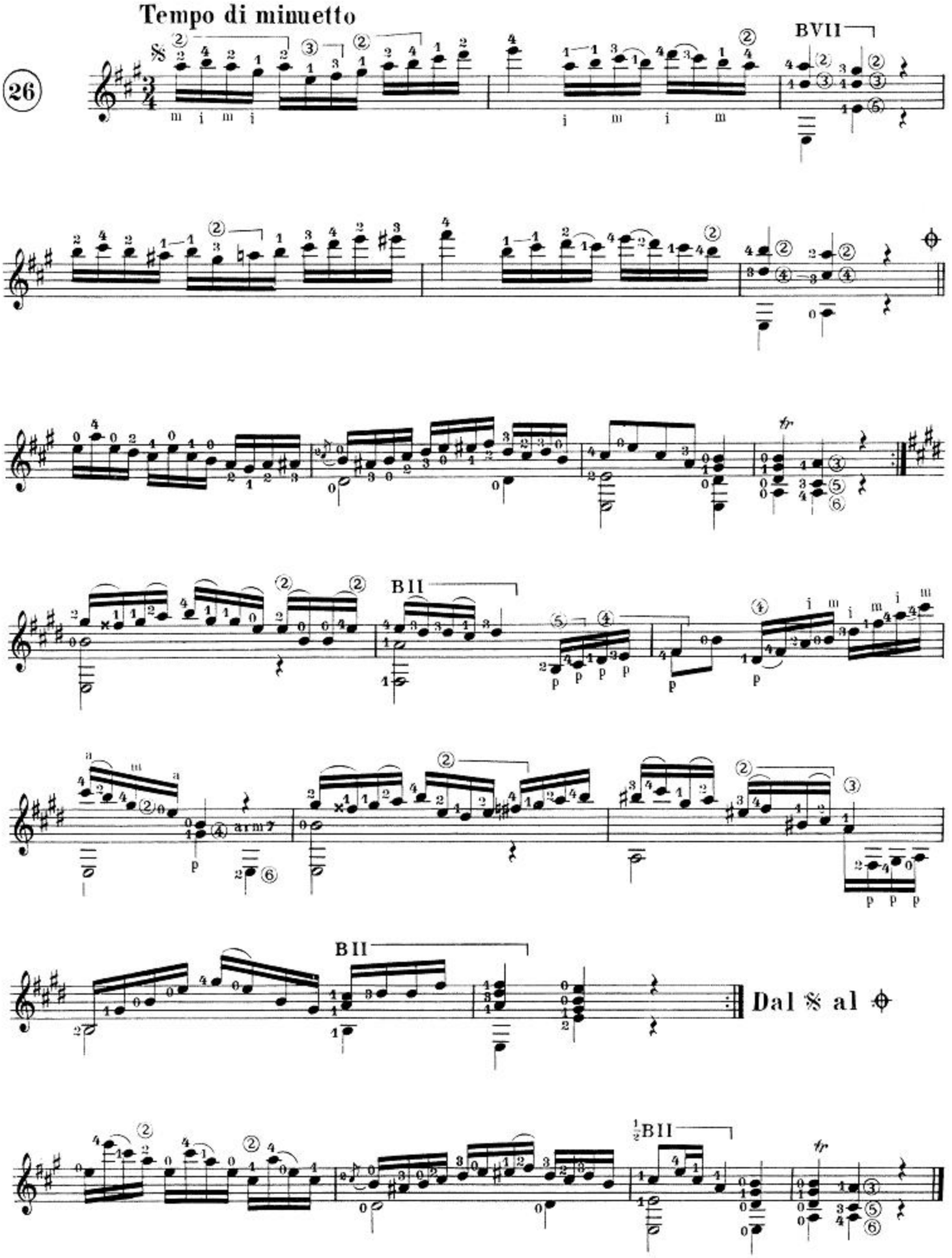
25



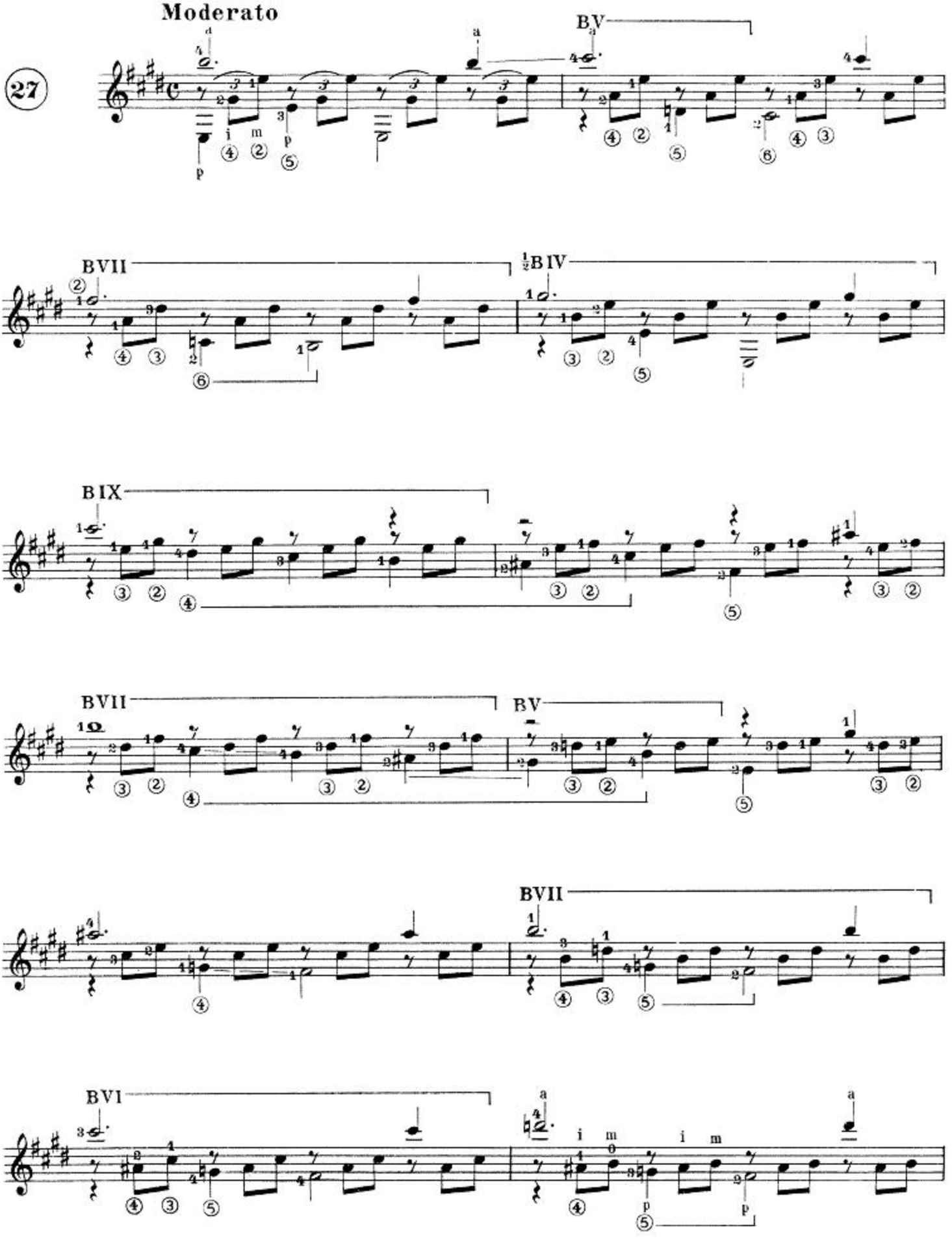
STUDIO IN FORMA DI MINUETTO

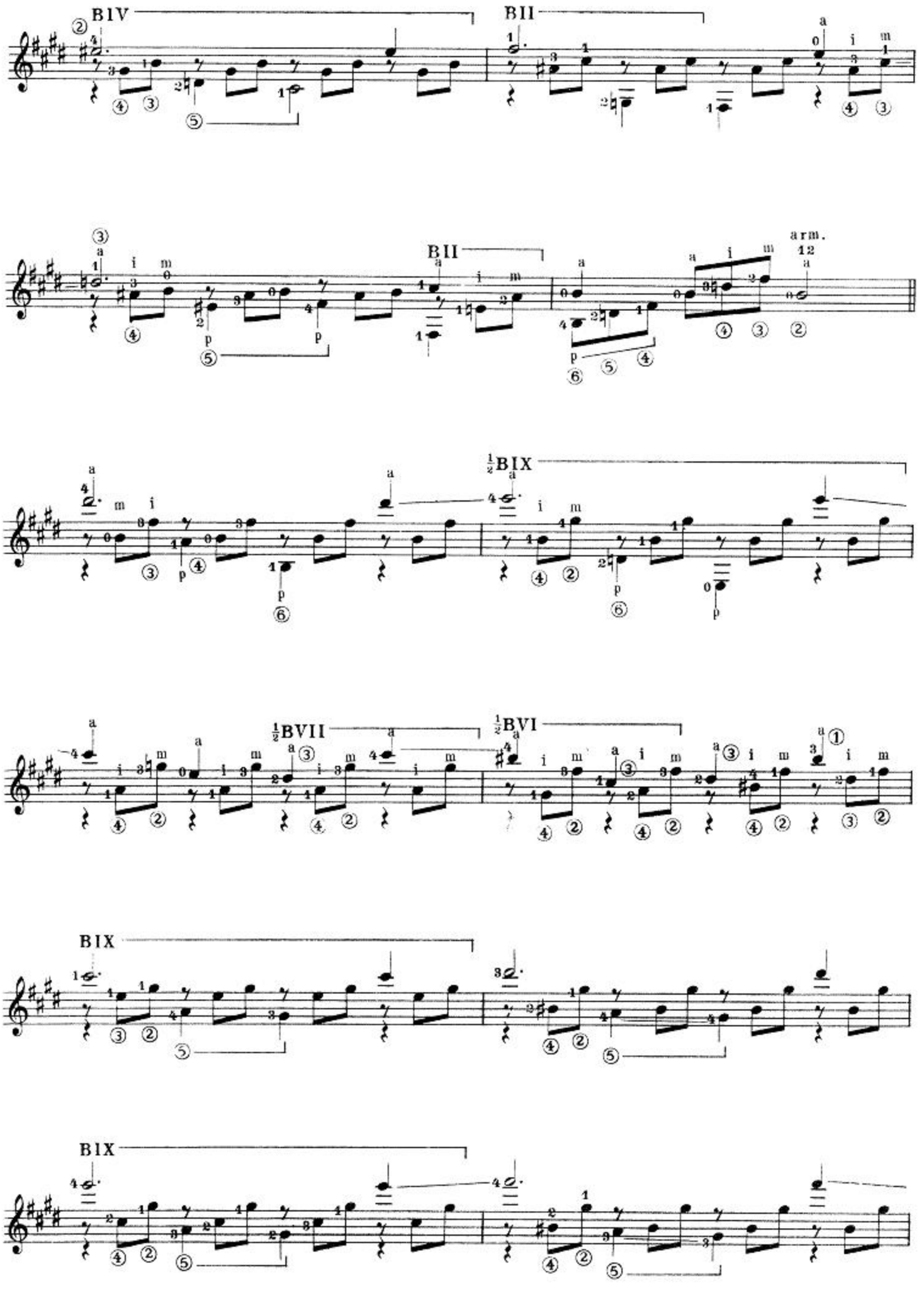
Tempo di minuetto

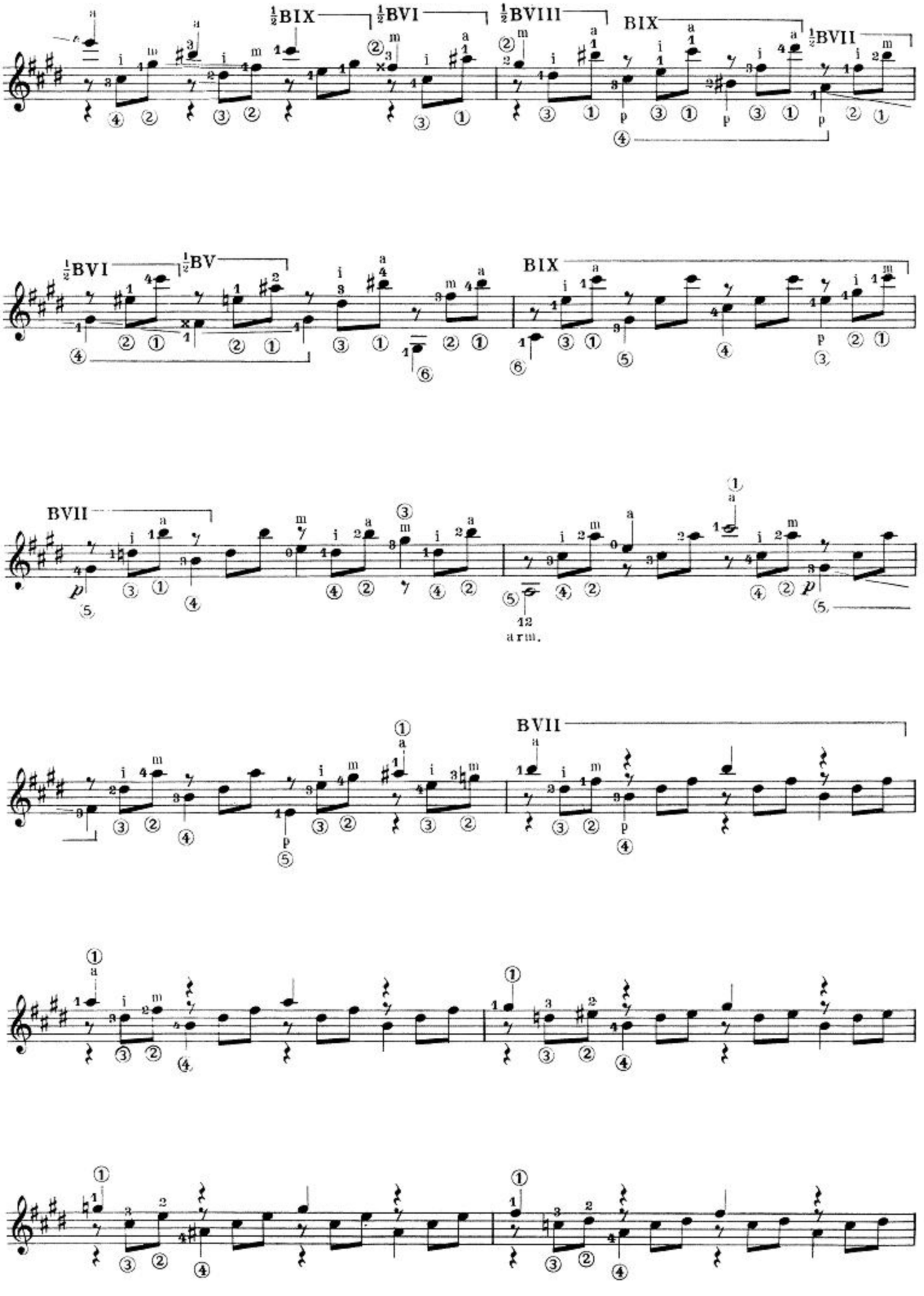
26

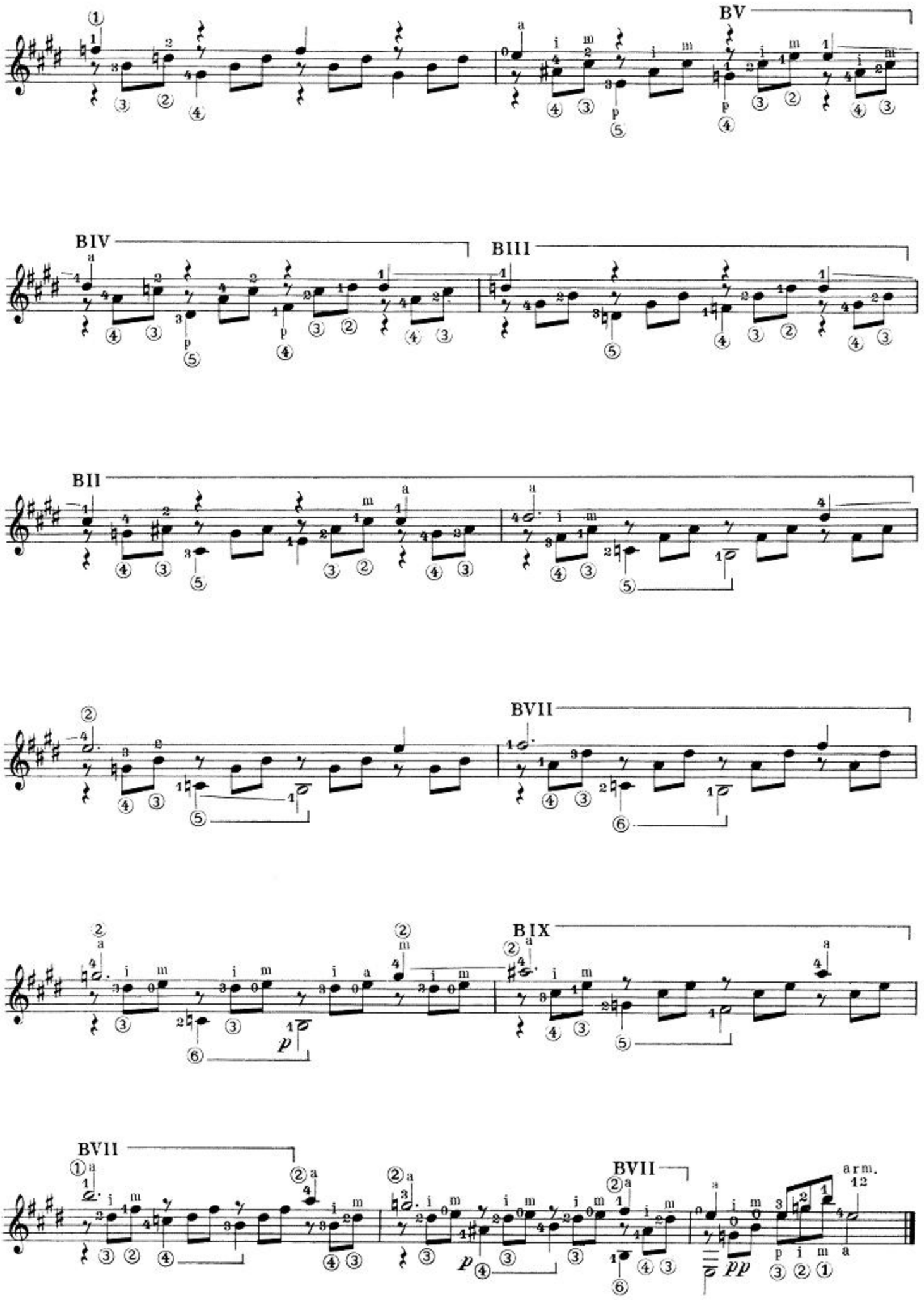


STUDIO SU UNA GIGA DI J. S. BACH



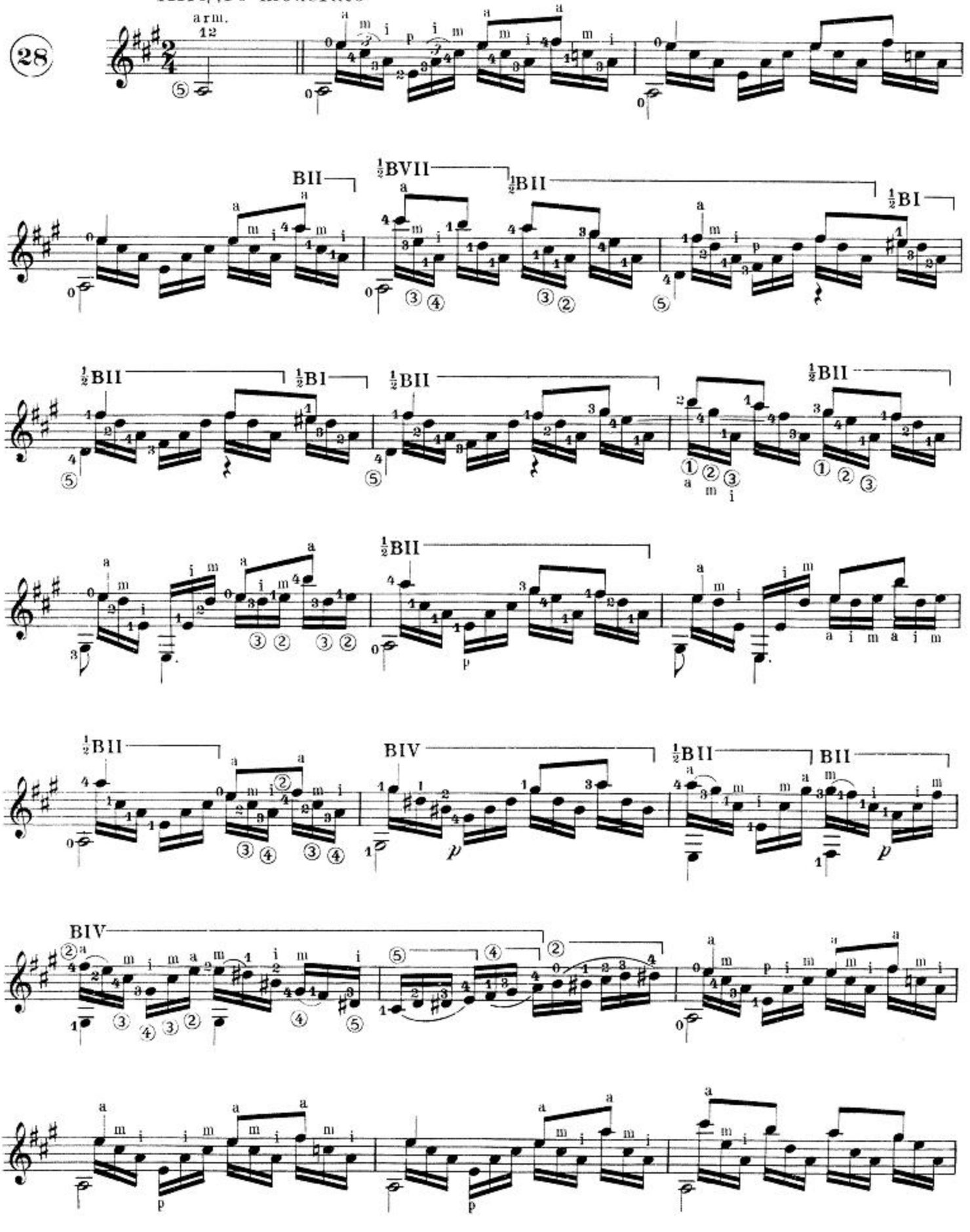

BIV
BII
BII
arm.
12
½BIX
½BVII
½BVI
BIX
BIX

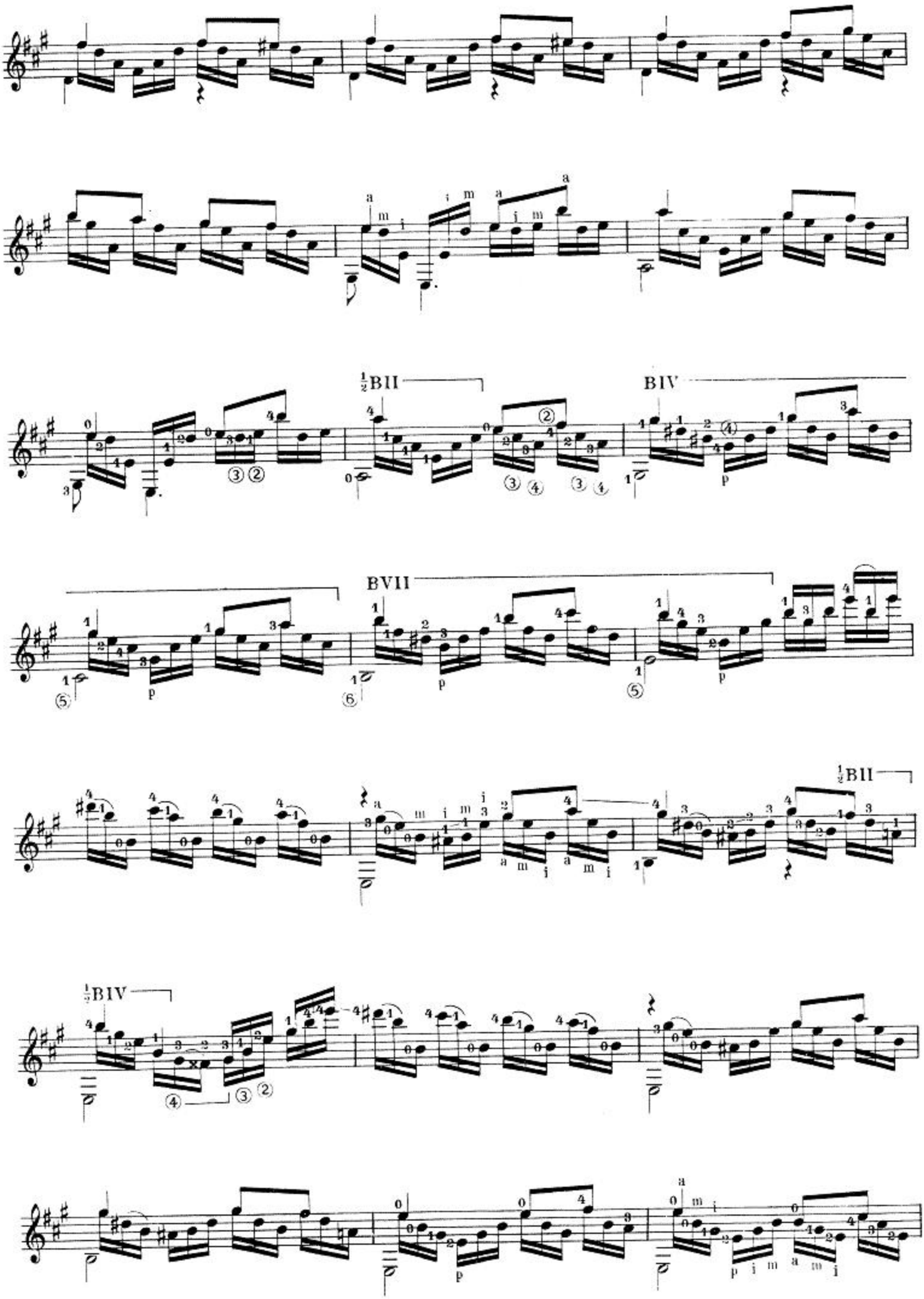

½BIX
½BVI
½BVIII
BIX
½BVII
½BVI
½BV
BIX
BVII
12
a r m.
BVII

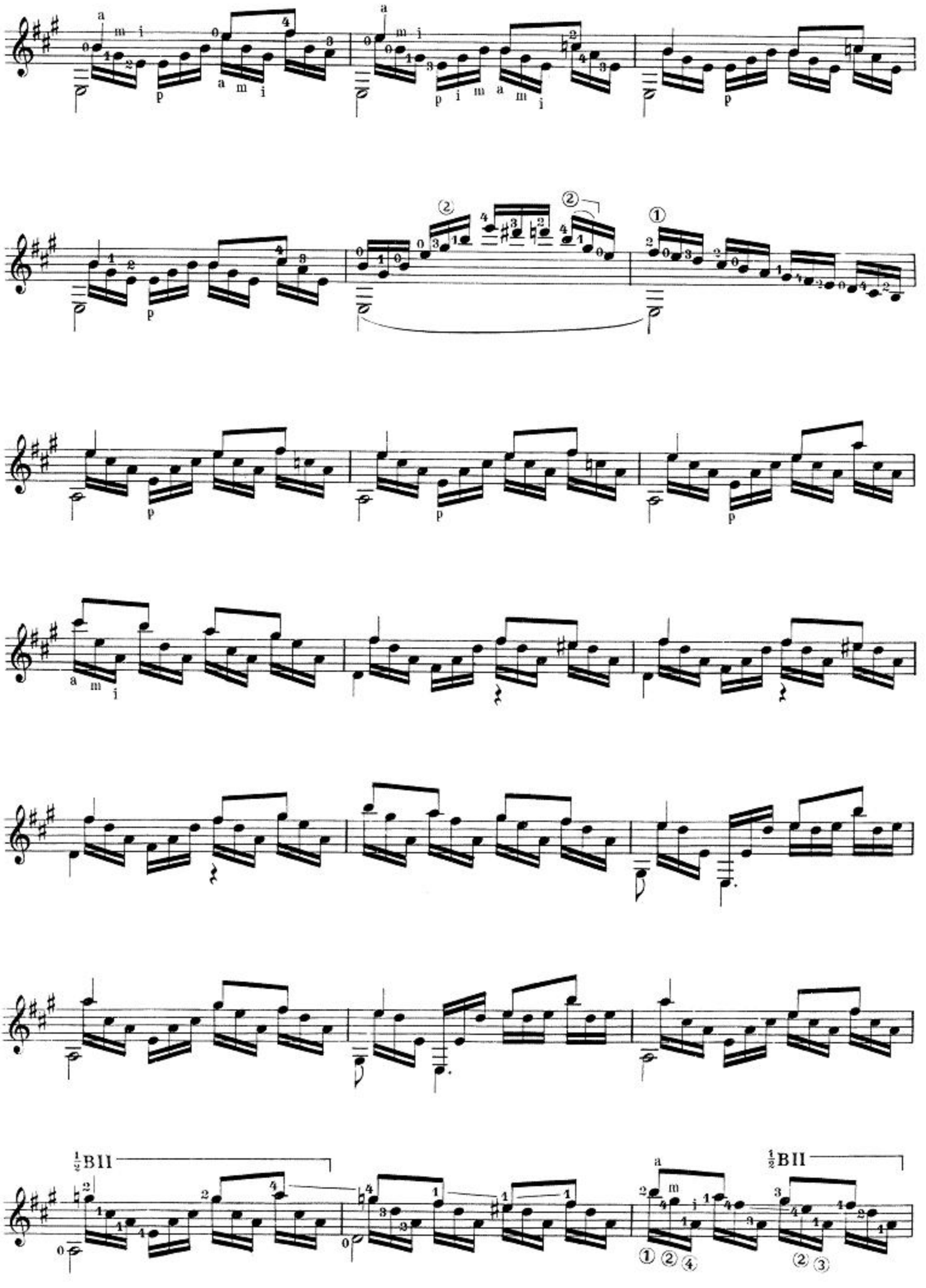

BV
BIV
BIII
BII
BVII
BIX
BVII
BVII
arm. 12

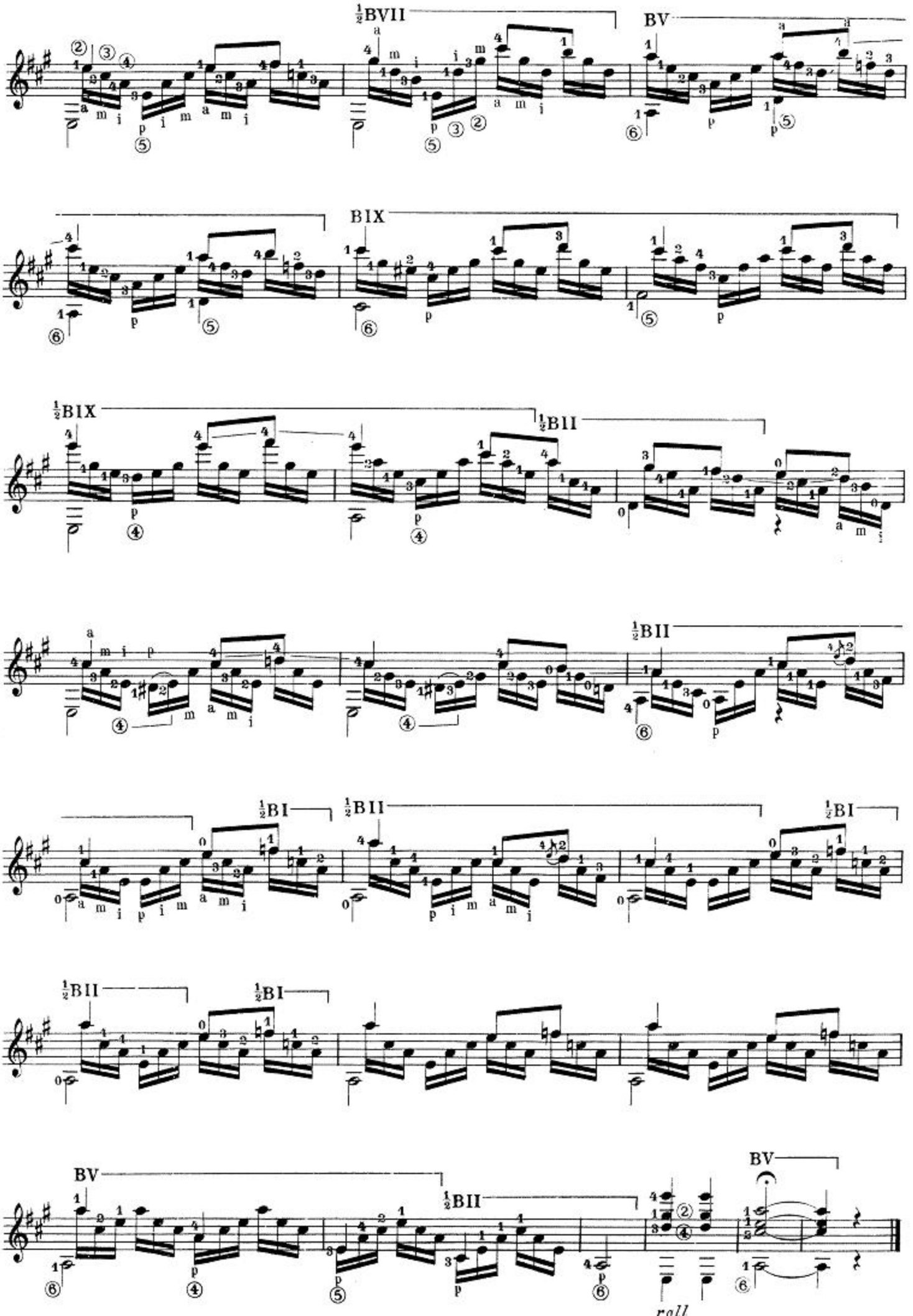
STUDIO - SONATINA (DA J. D. ALARD)

Allegro moderato

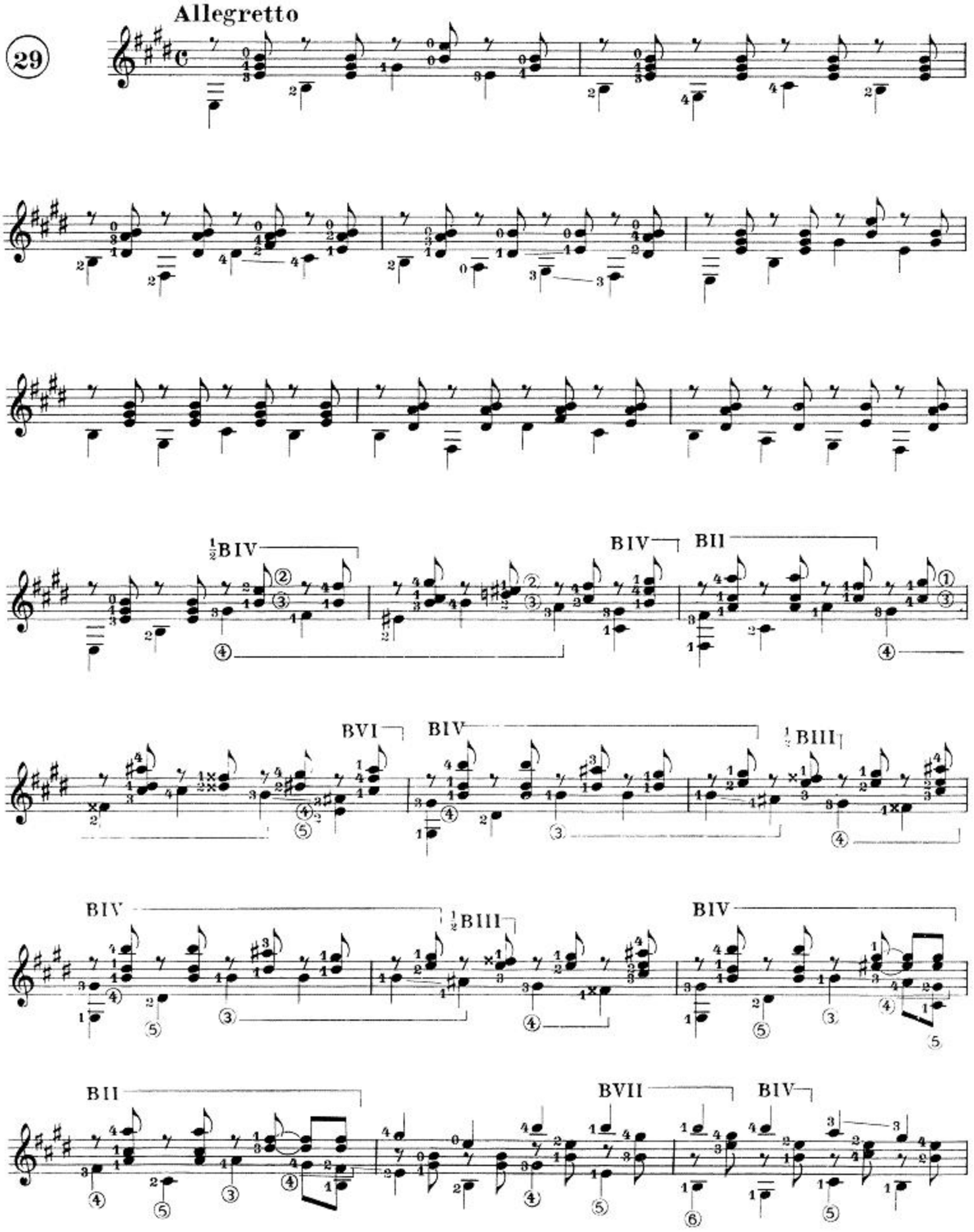


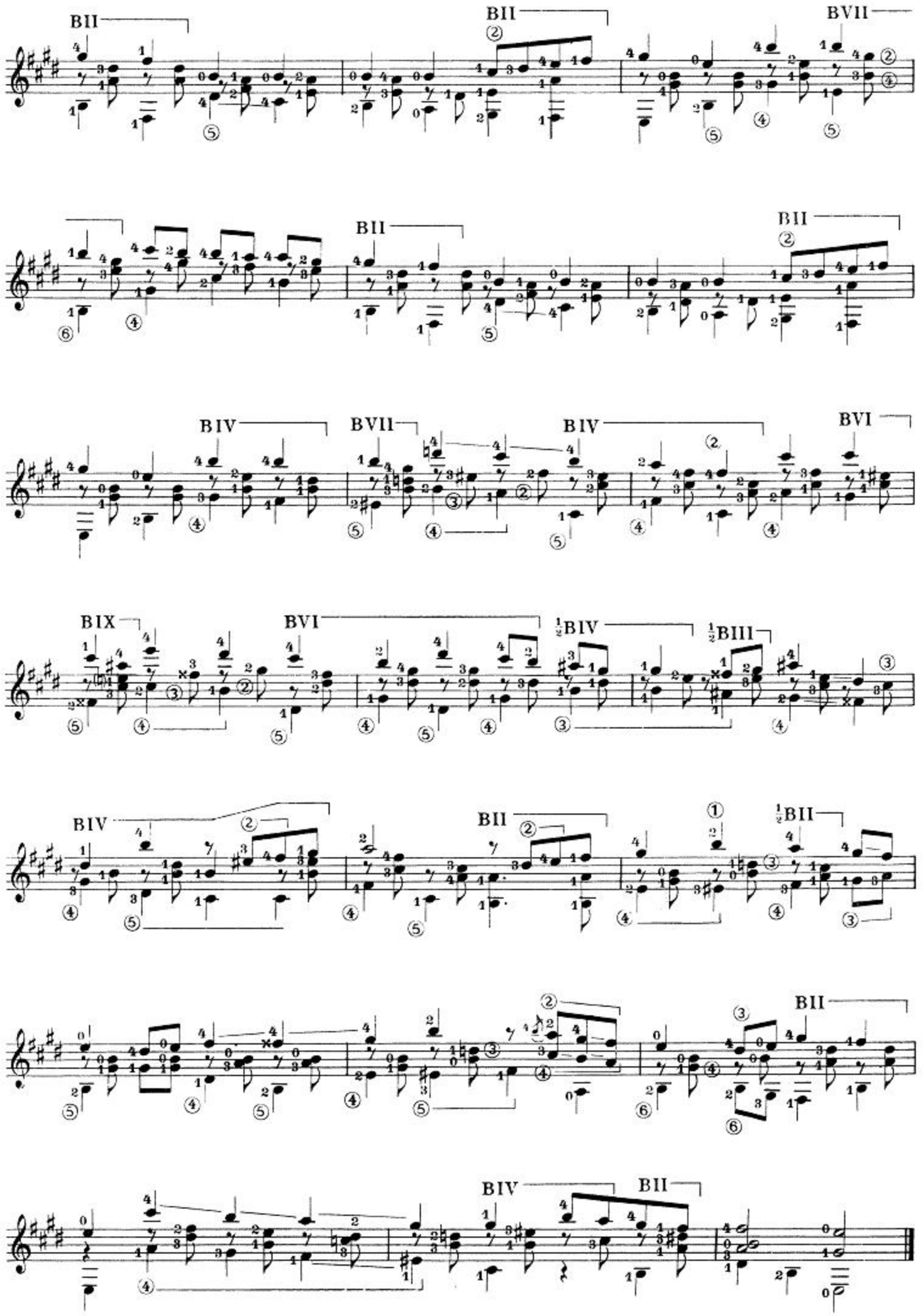

½BII
BIV
BVII
½BII
½BIV


½BII
½BII

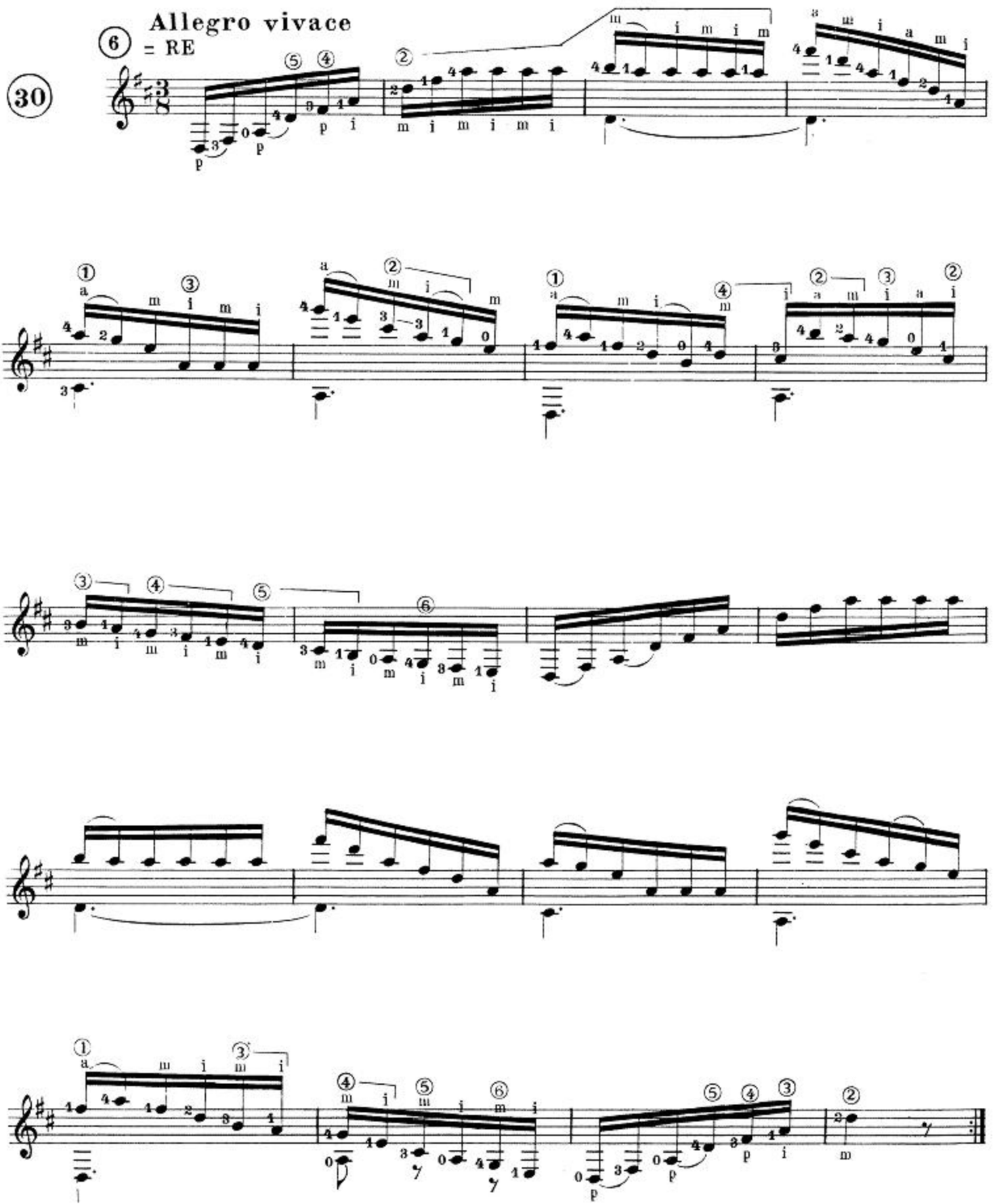

½BVII
BV
BIX
½BIX
½BII
½BI
roll

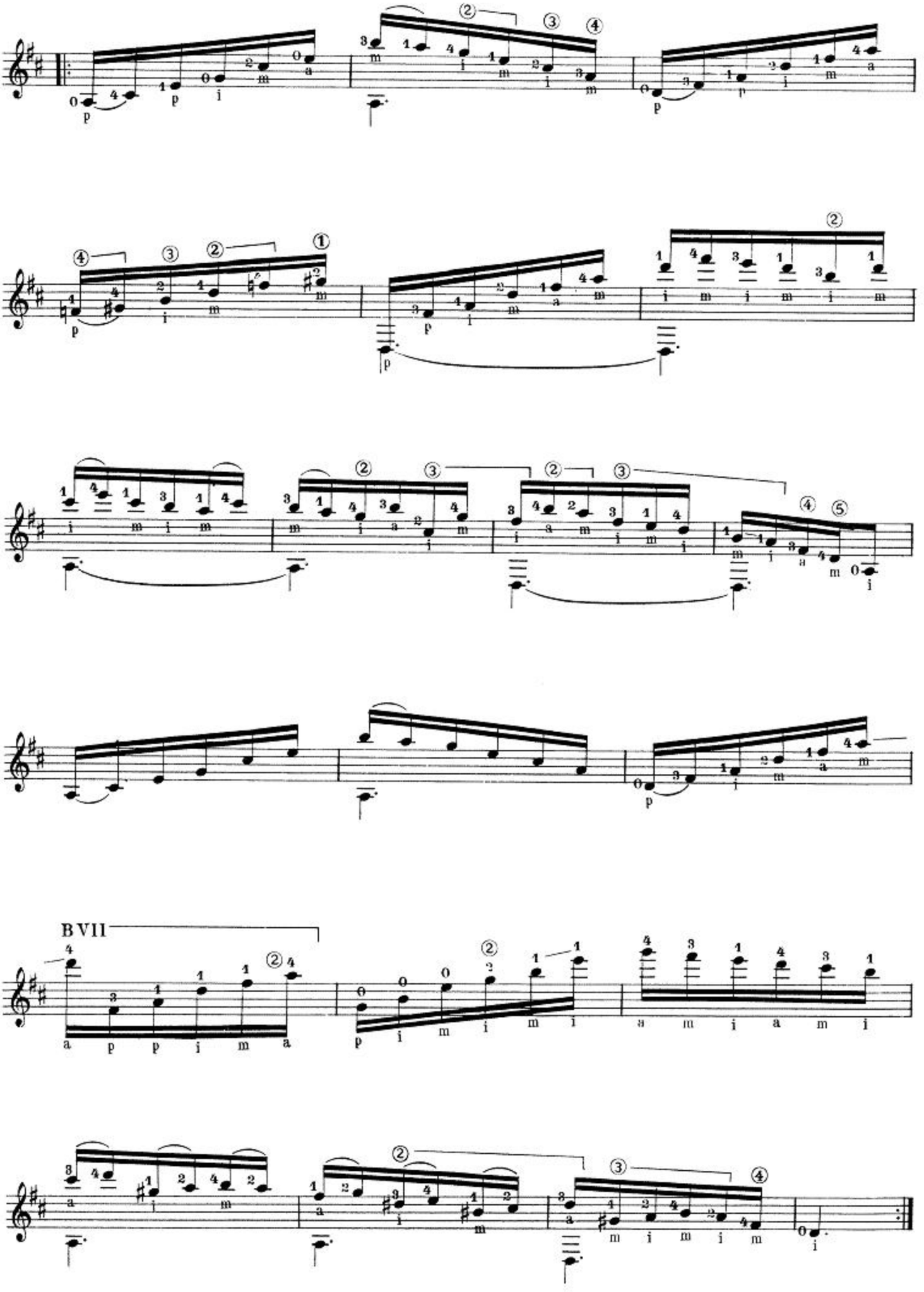
STUDIO SU UN TEMA DI A. v. HENSELT



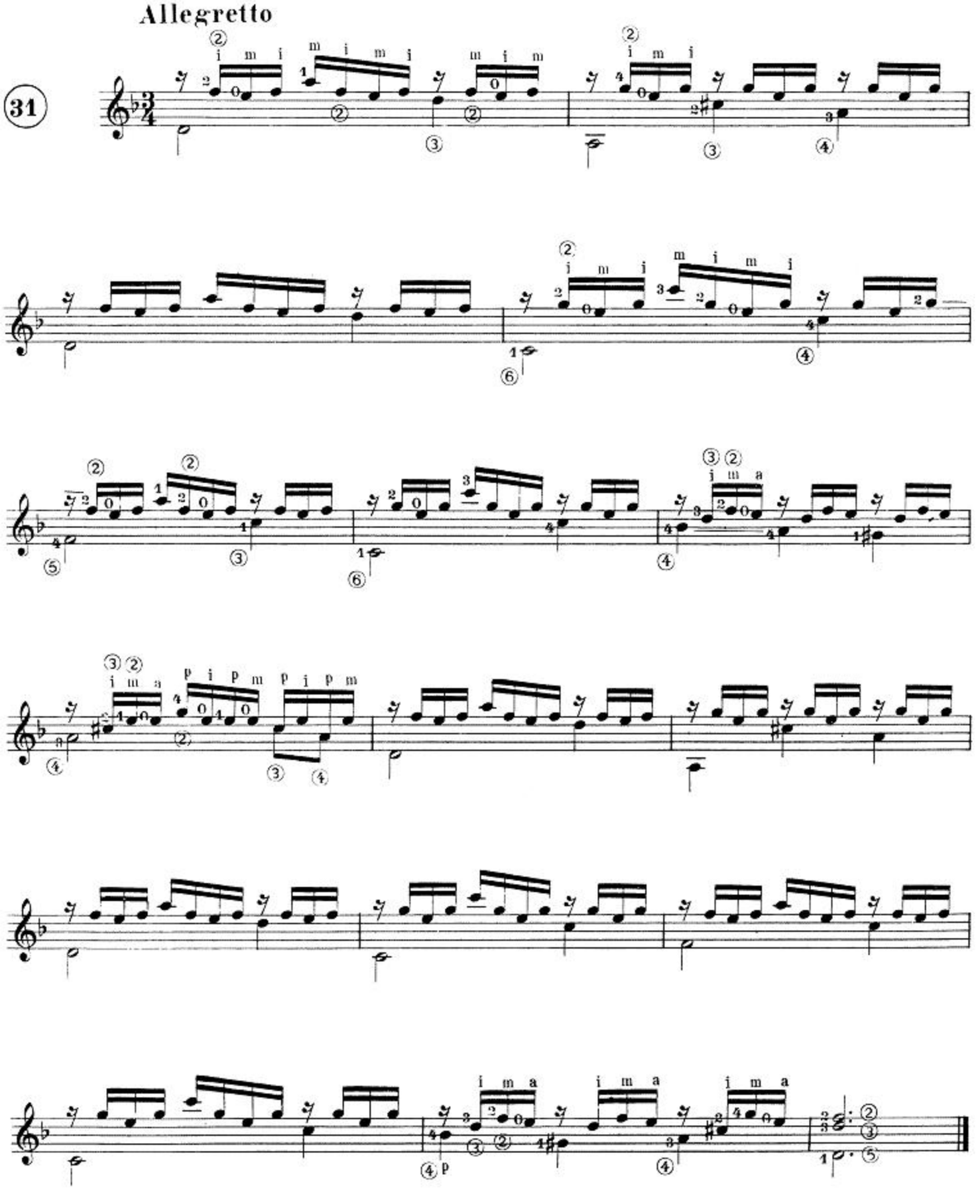

BII
BII
BVII
BII
BII
BIV
BVII
BIV
BVI
BIX
BVI
½BIV
½BIII
BIV
BII
½BII
BII
BIV
BII

LA MARIPOSA




B VII

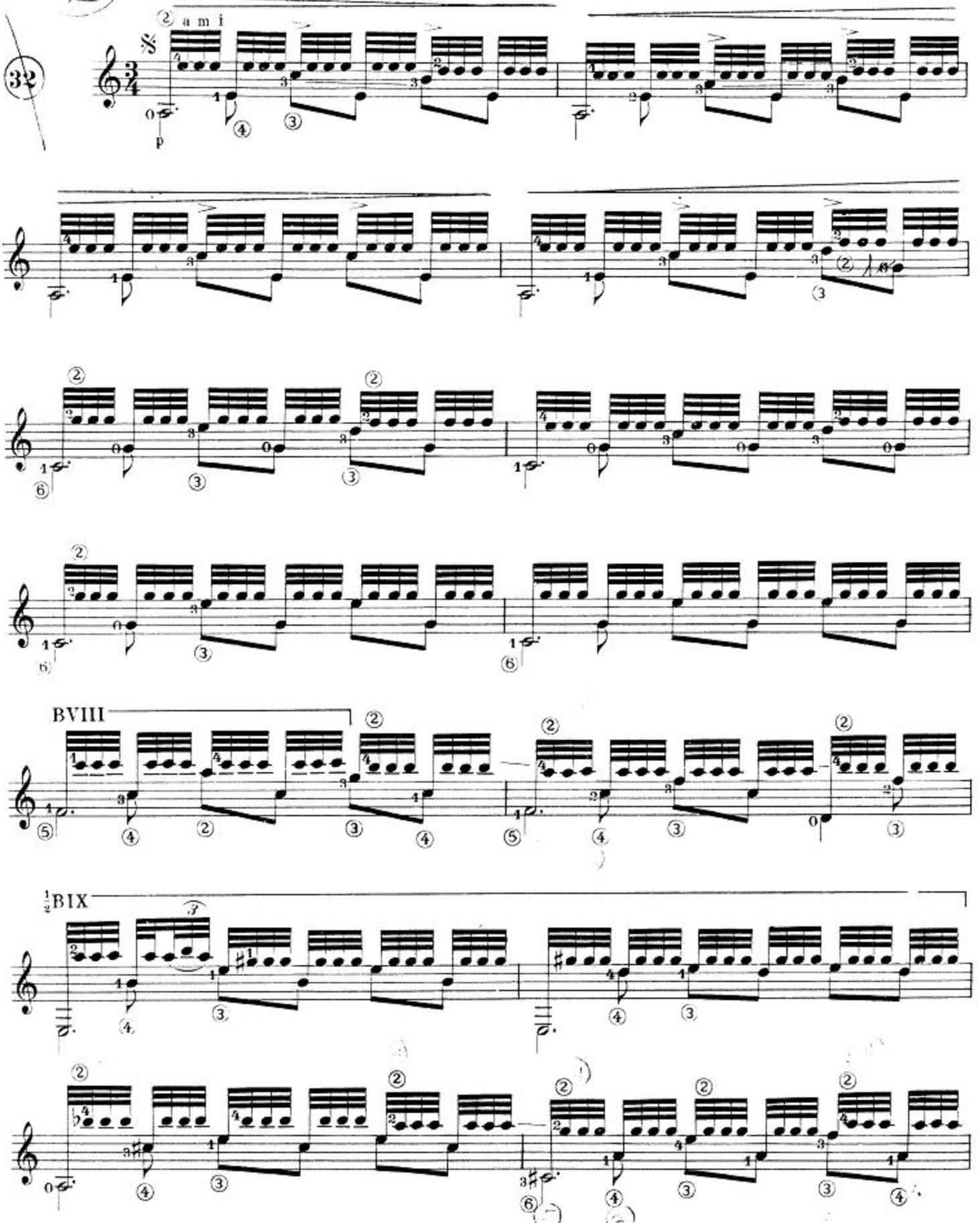
STUDIO DE CAMPANELAS
SU UN TEMA DELLA "FOLÍA„ DI M. DE FOSSA

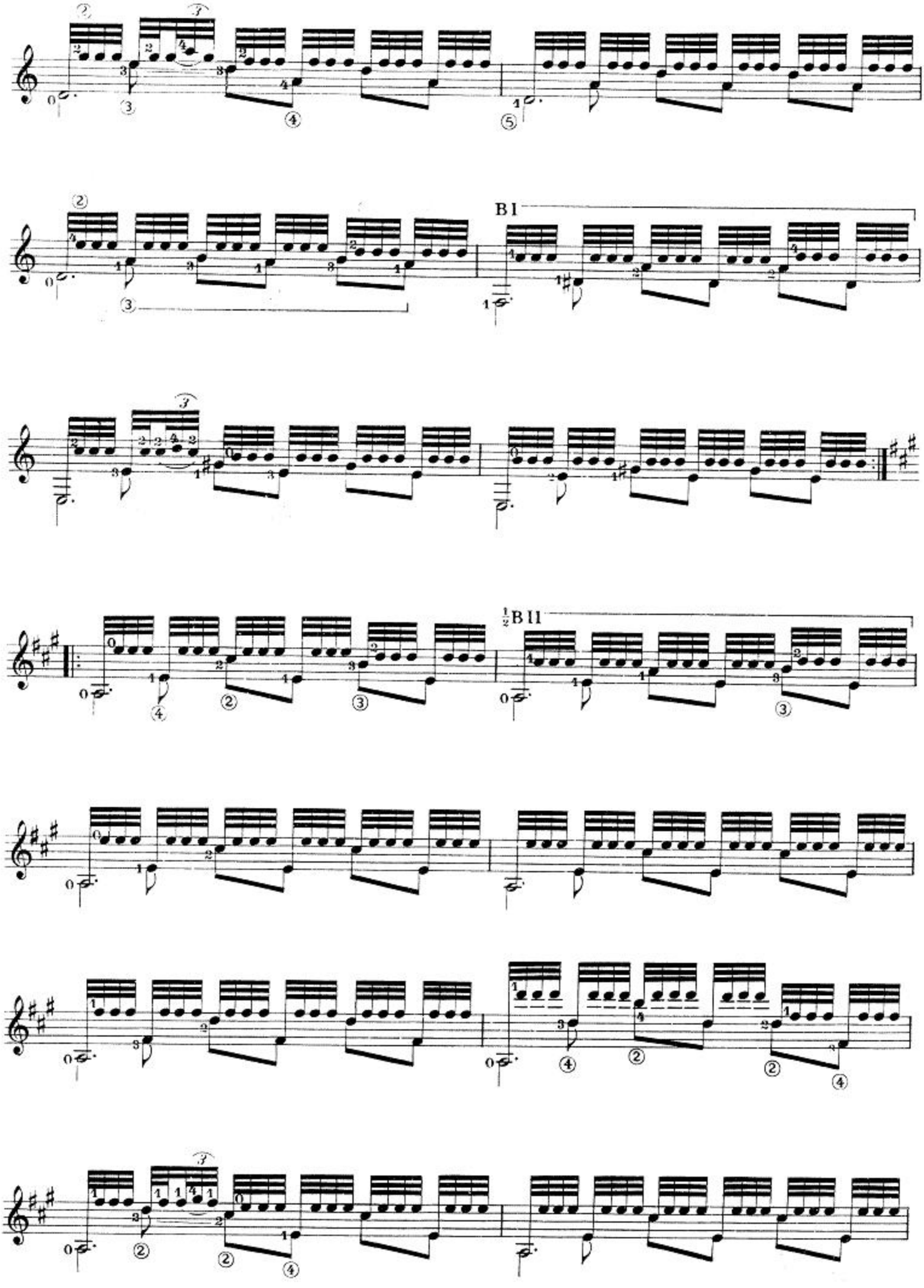


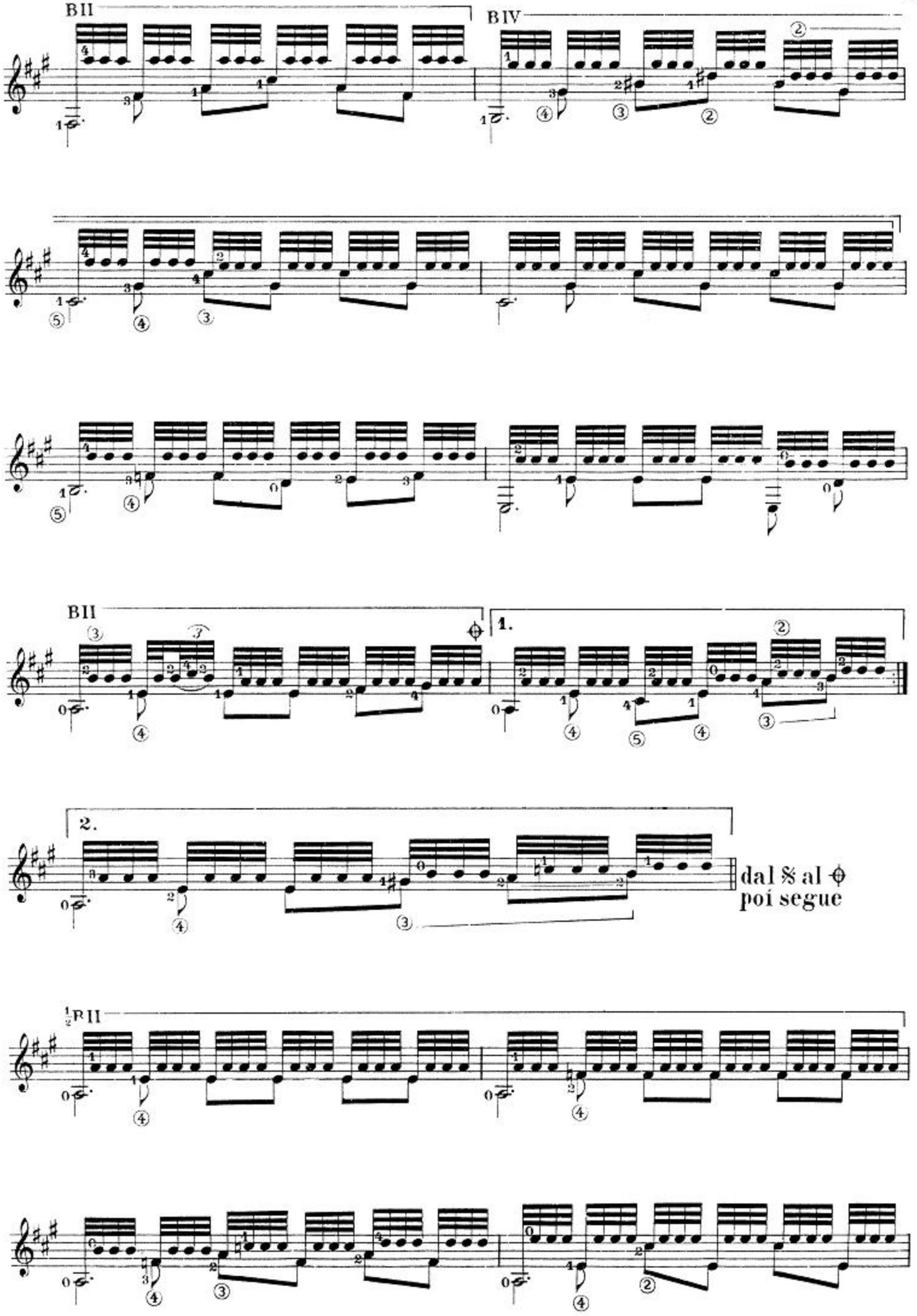
RECUERDOS DE LA ALHAMBRA

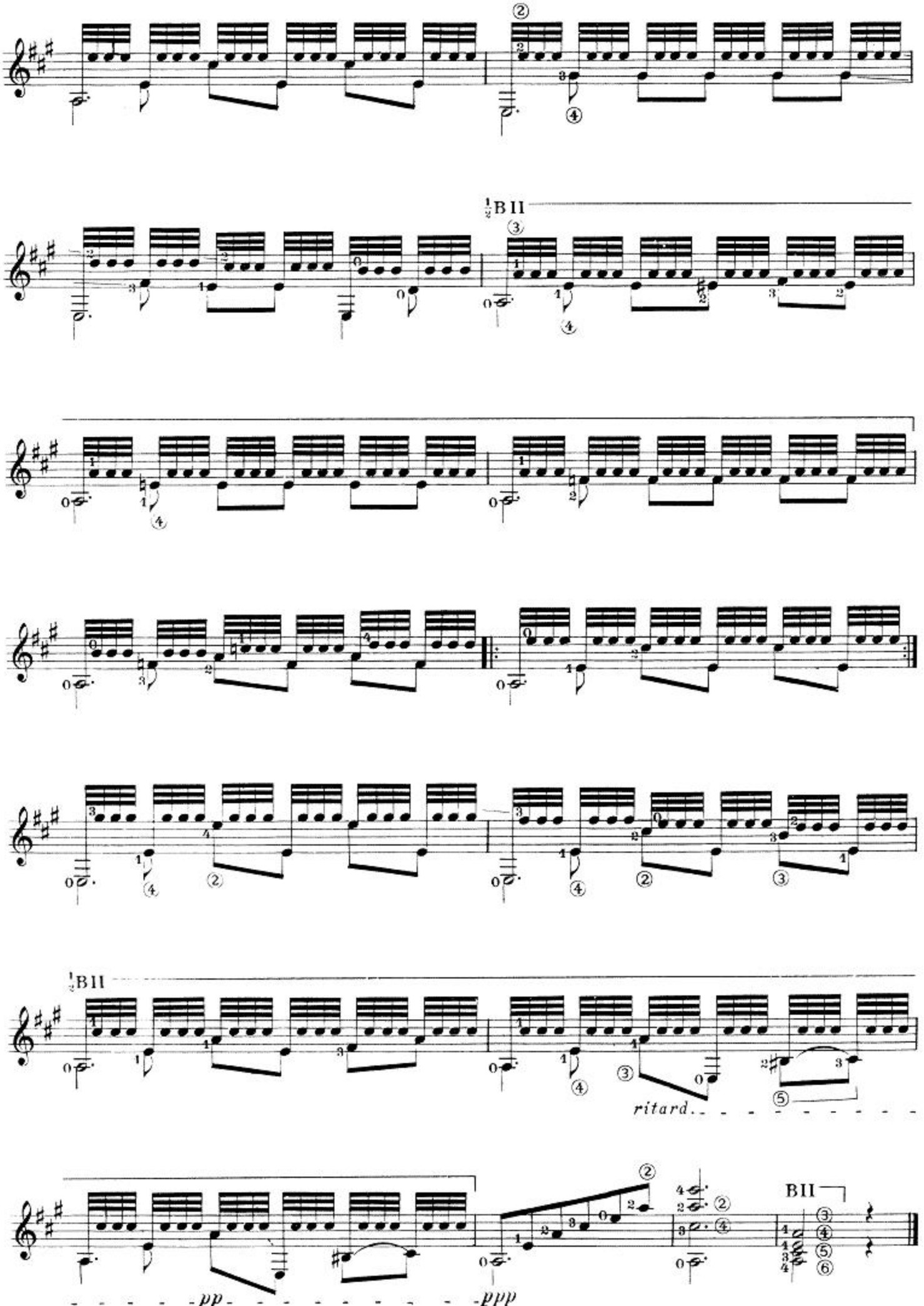
(STUDIO - TREMOLO)

Andante



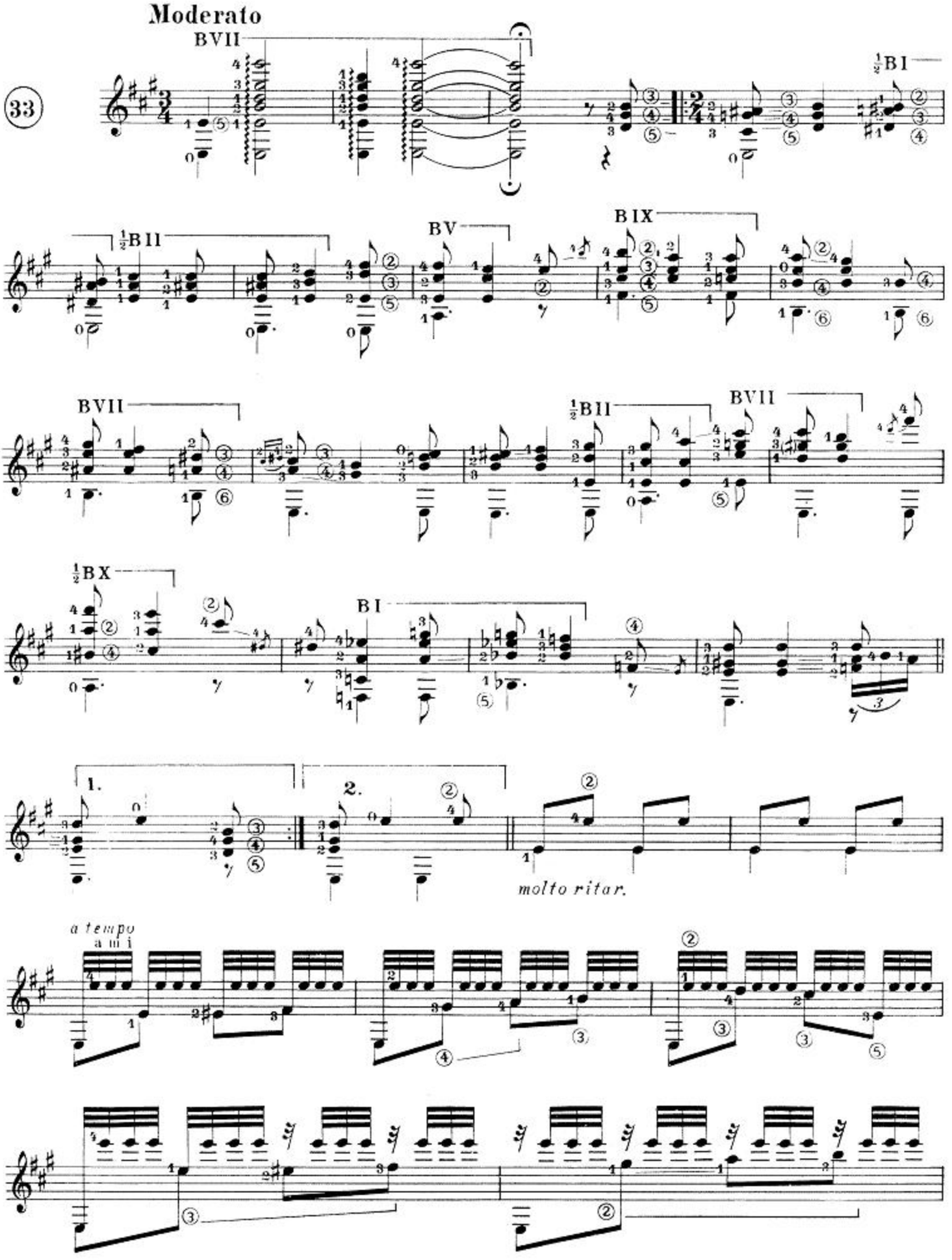

B I
½B II

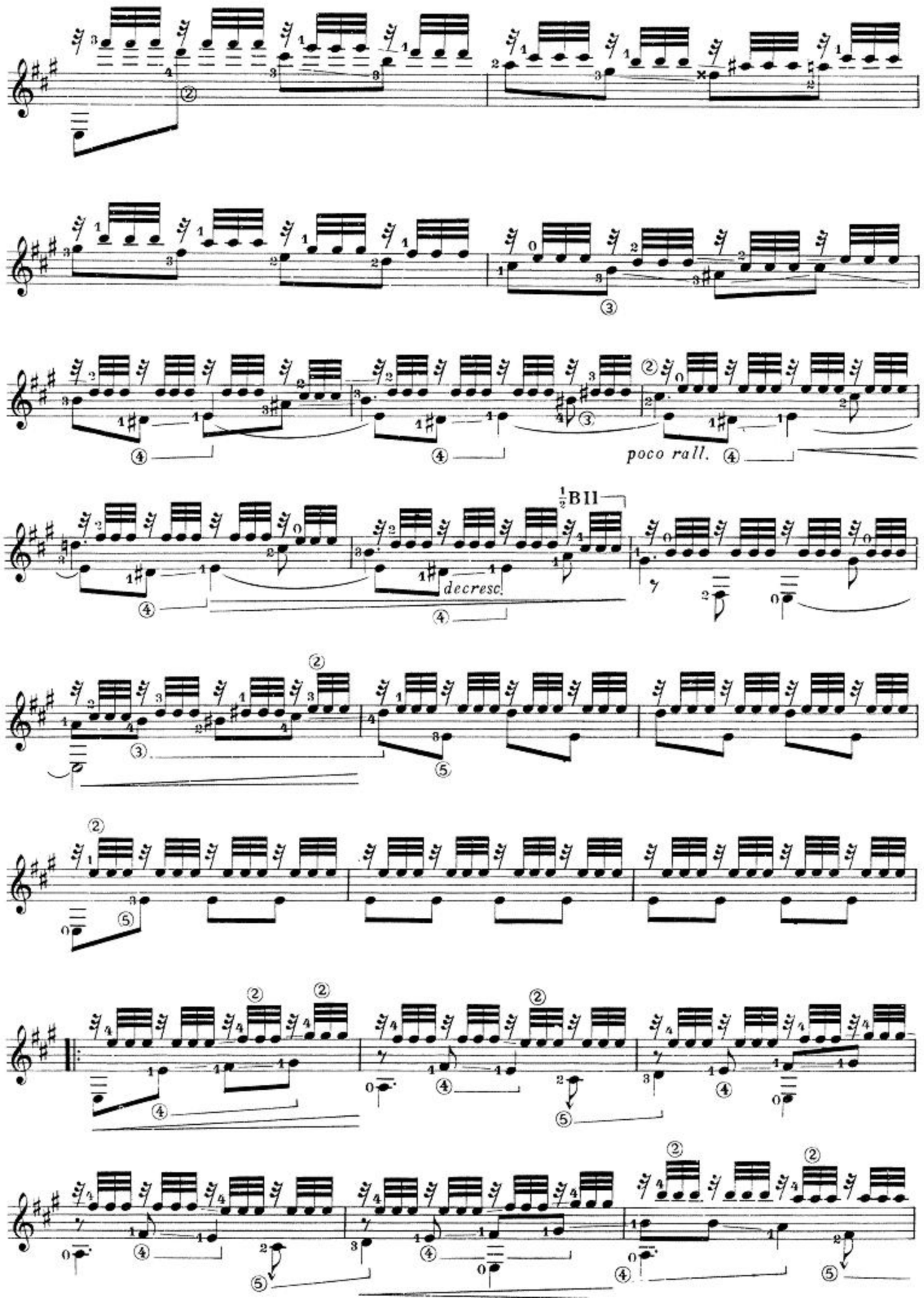

BII
BIV
BII
1.
2.
dal 𝄋 al ⊕
poi segue
½BII

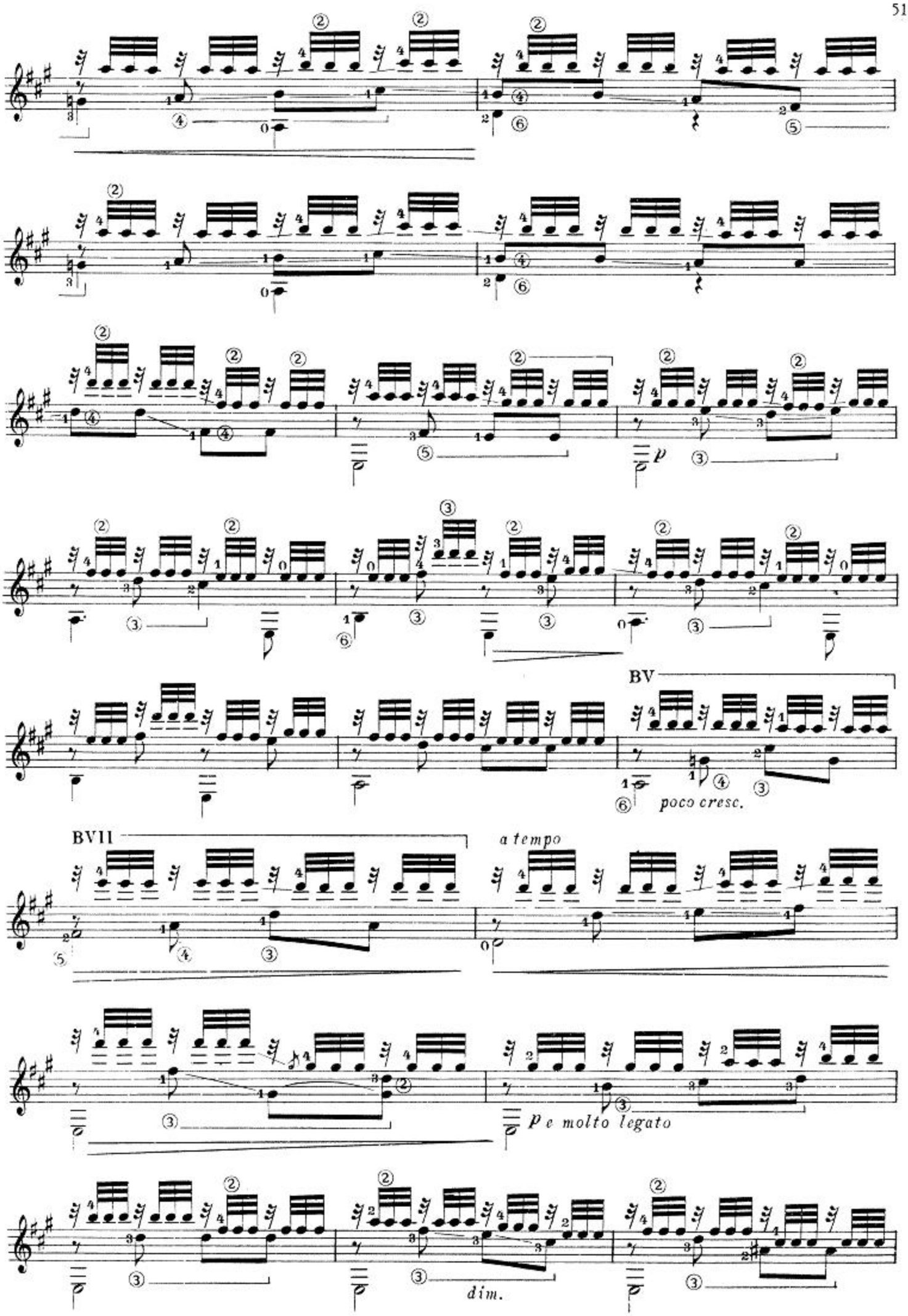

½B II
½B II
ritard.
pp
ppp
B II

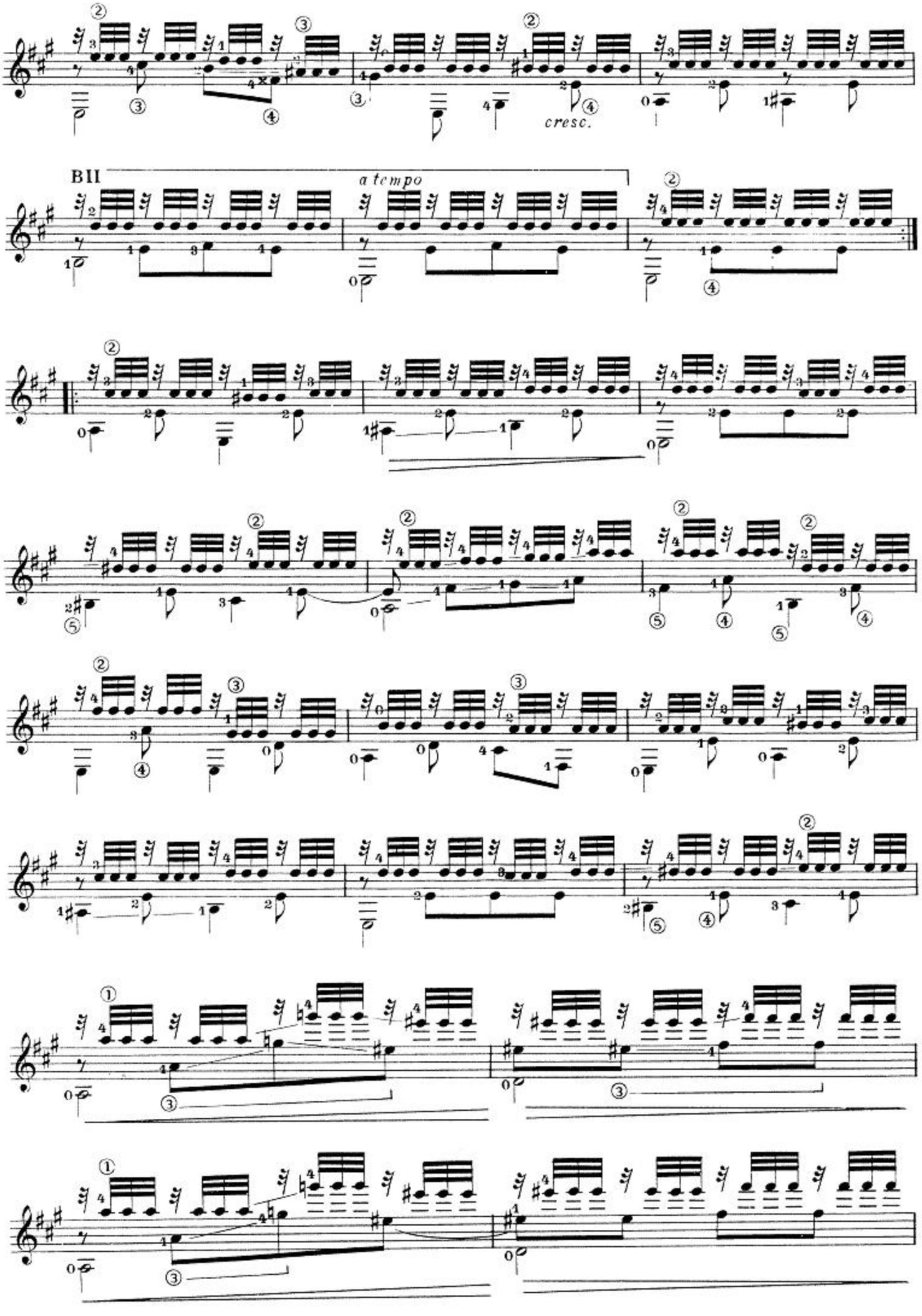
¡ S U E Ñ O !

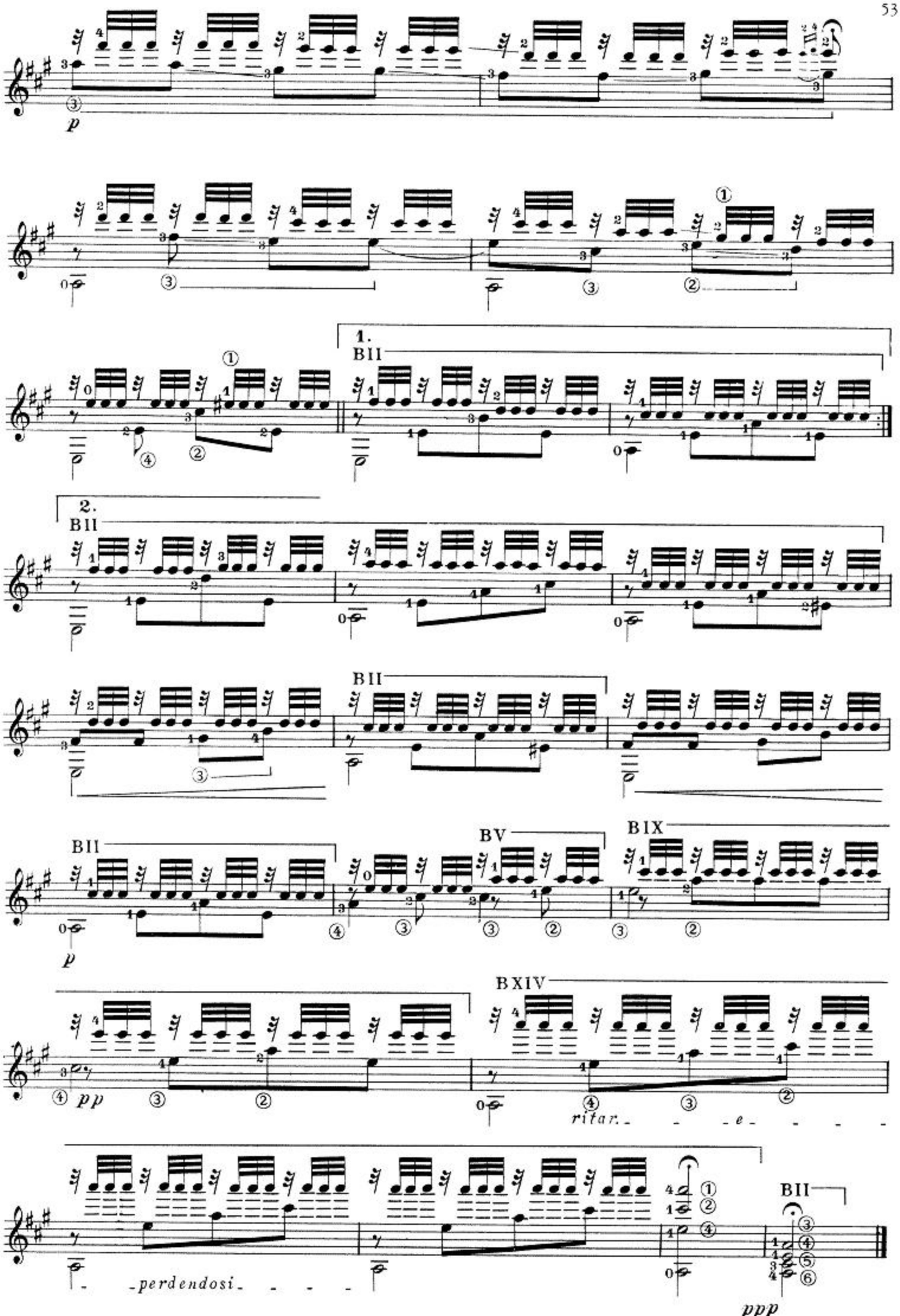
(STUDIO - TREMOLO)



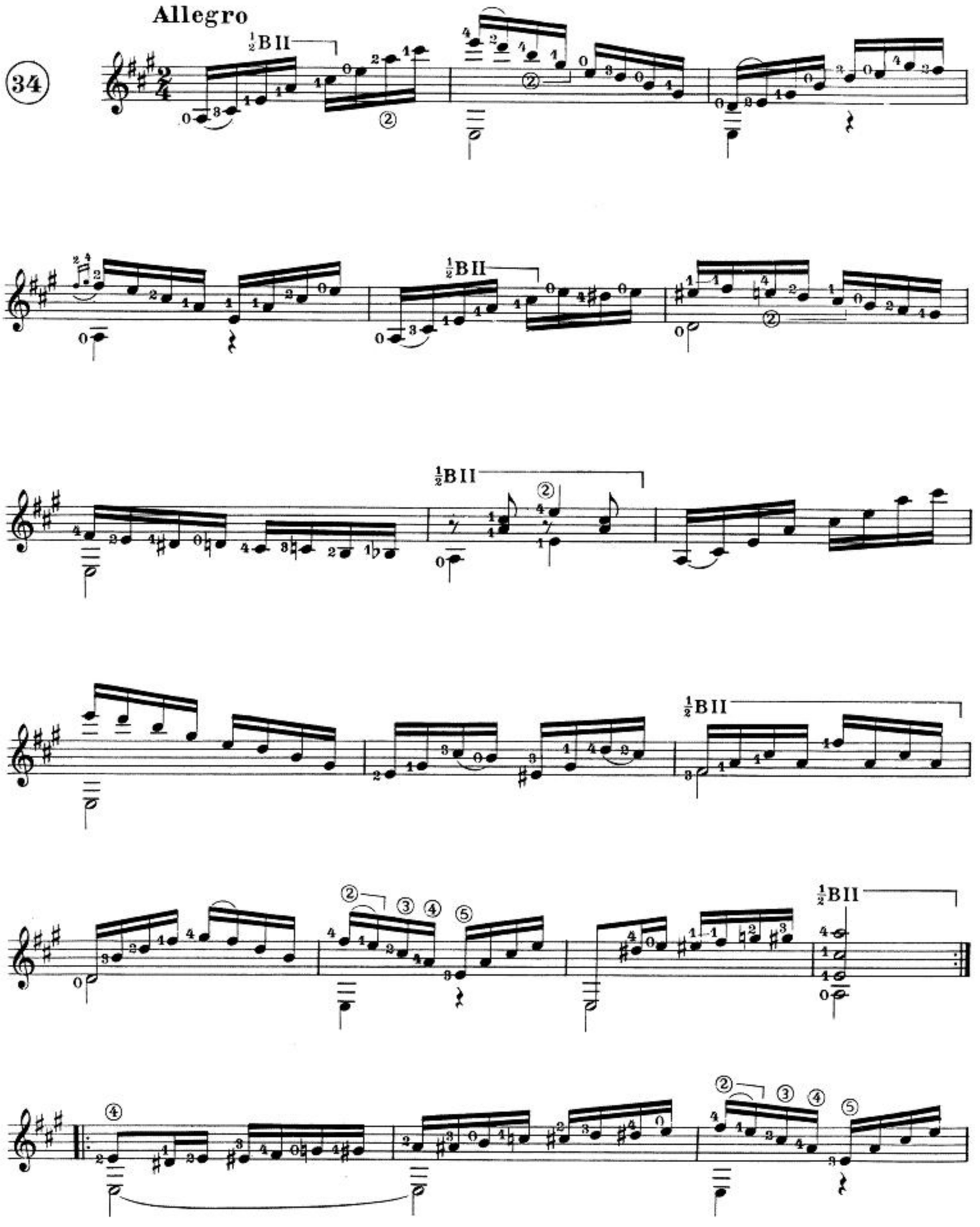

poco rall.
½BII
decresc.

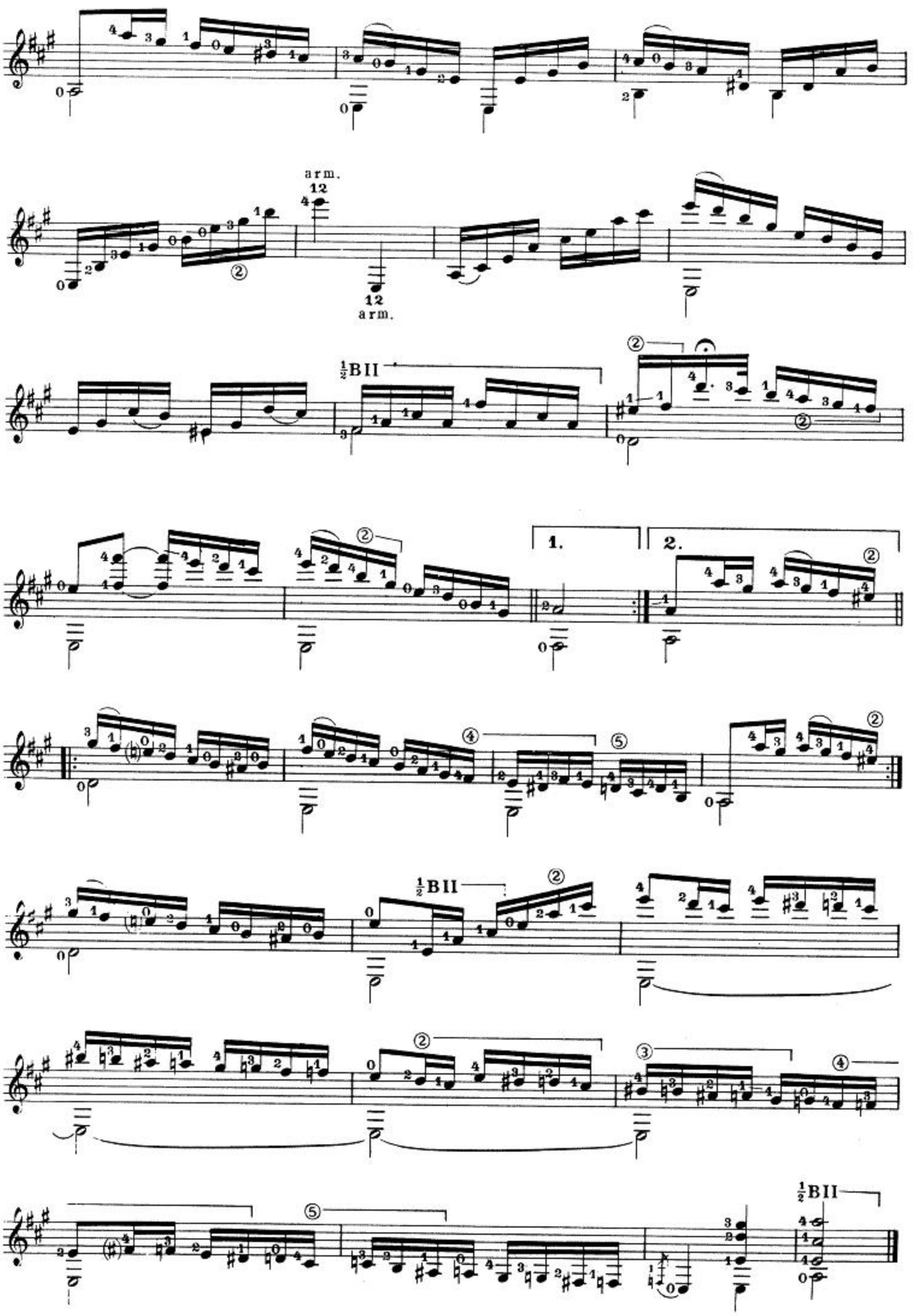

BV
poco cresc.
BVII
a tempo
p e molto legato
dim.


cresc.
BII
a tempo


p
1.
BII
2.
BII
BII
BII
BV
BIX
p
BXIV
pp
ritar. - - - e - - - -
- perdendosi - - - -
BII
ppp

STUDIO - SCHERZO (DA T. DAMAS)




arm.
12
12
arm.
½BII
1.
2.
½BII
½BII

TÁRREGA

OPERE PER CHITARRA

VOL. 3° - COMPOSIZIONI ORIGINALI

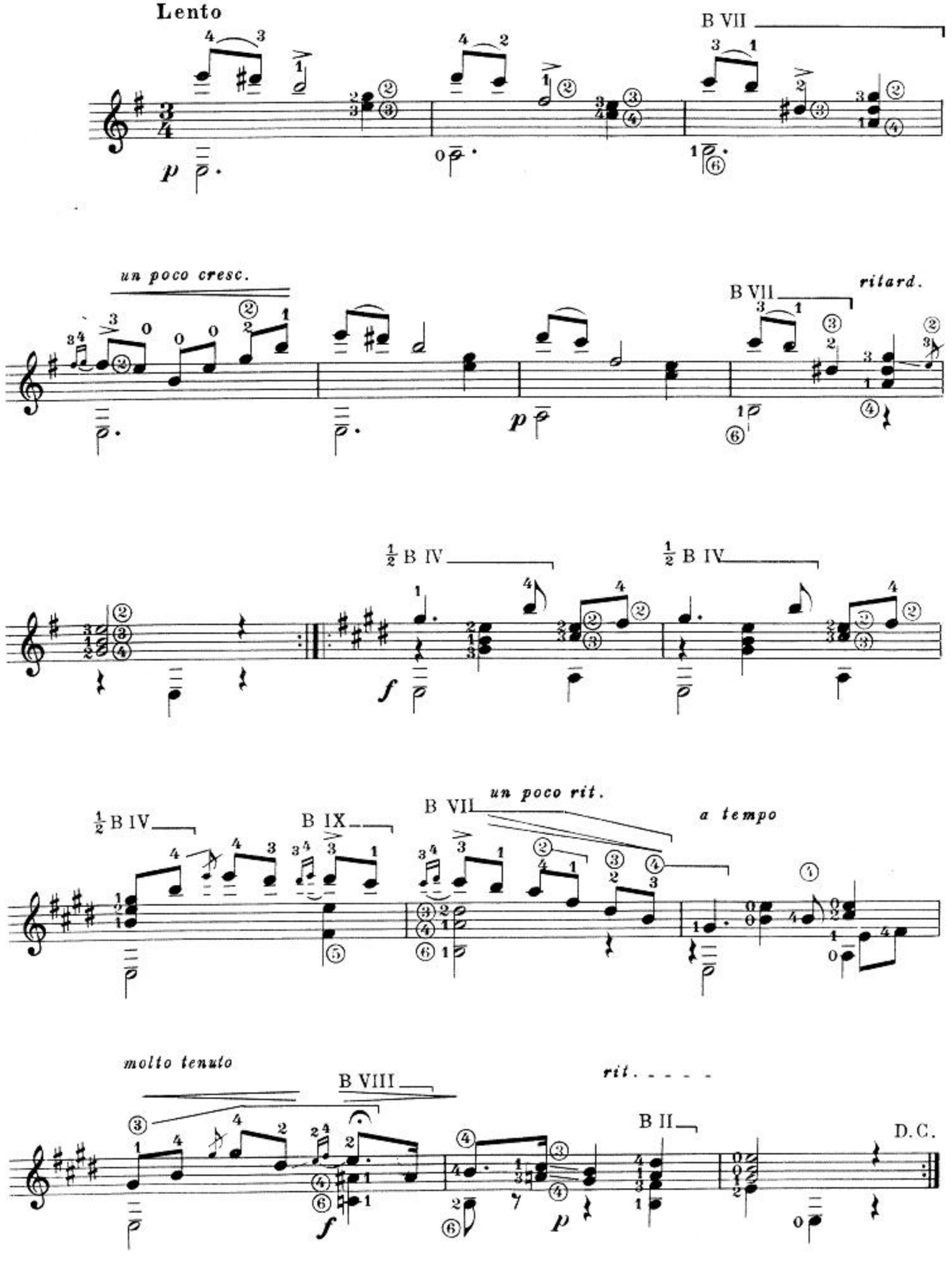
(GANGI - CARFAGNA)

BÈRBEN

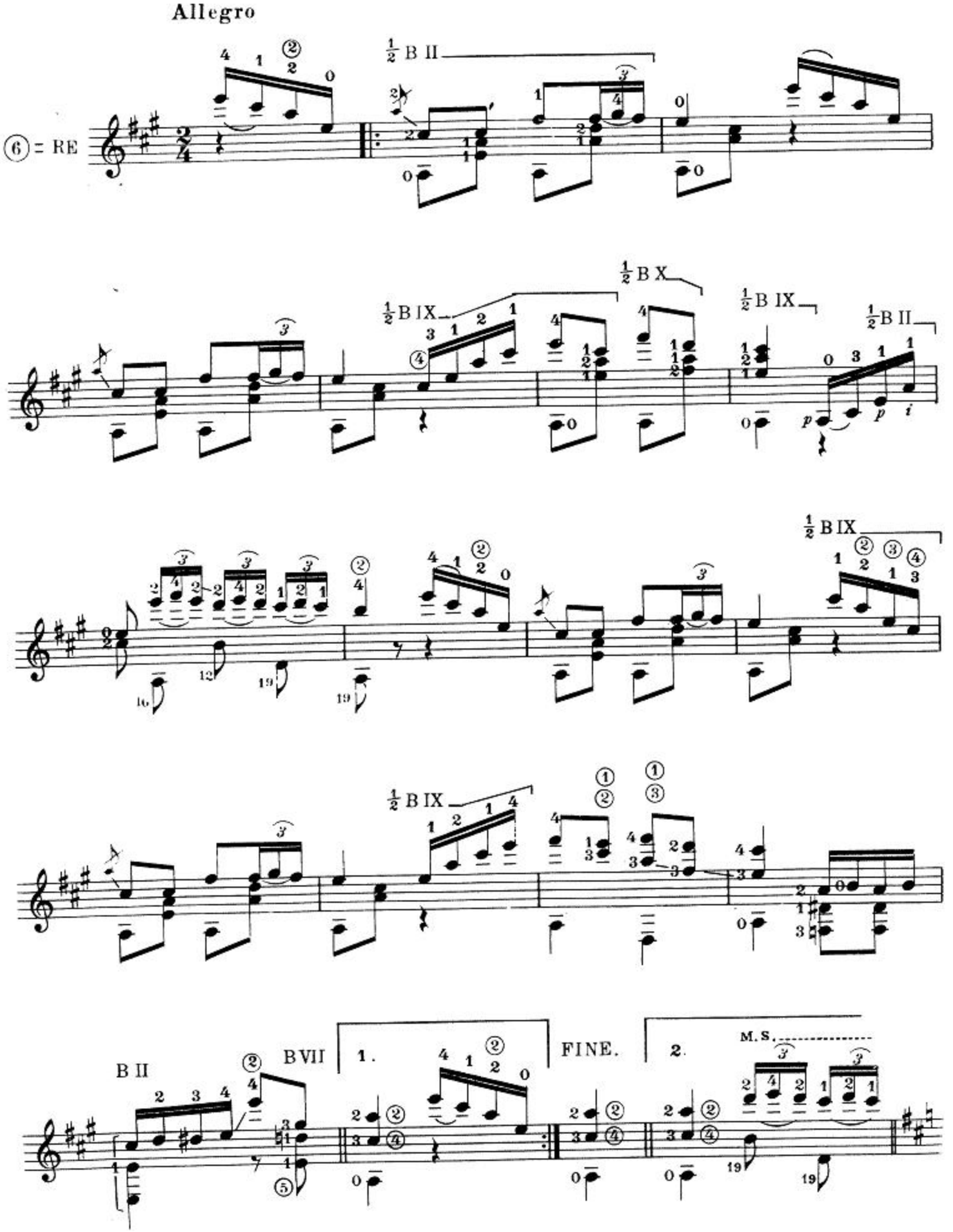
COMPOSIZIONI ORIGINALI

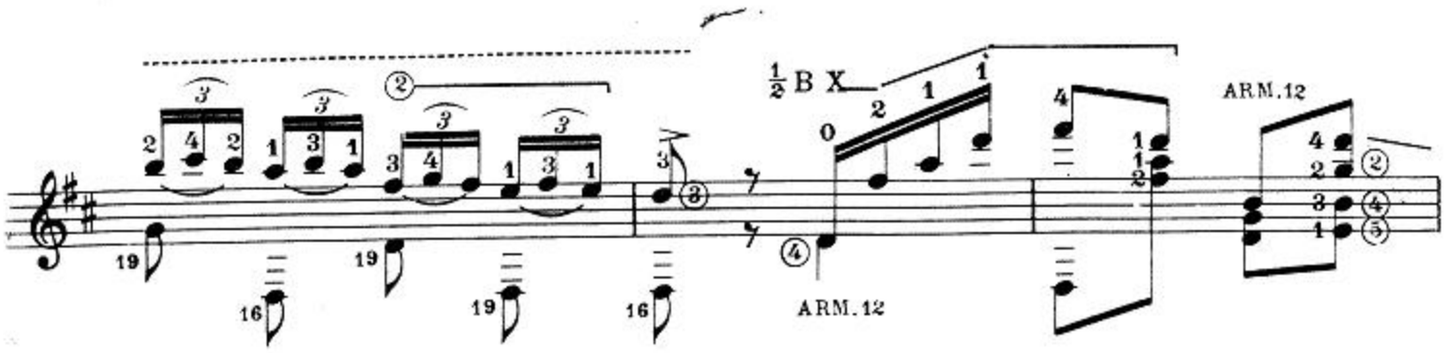
TITOLO	PAGINA	NUMERAZ. CATALOGO PUJOL
ADELITA *(mazurka)*	9	1
ALBORADA *(capricho)*	10	2
CAPRICHO ARABE *(serenata)*	12	3
EL COLUMPIO	15	6
DANZA MORA	16	4
DANZA ODALISCA	18	5
JOTA *(Gran jota de concierto)*	20	39
GRAN VALS EN LA	31	40
LA CARTAGENERA *(sobre motivos populares)*	34	42
PAVANA	41	52
LAS DOS HERMANITAS *(vals)*	42	43
MARIA *(gavota)*	44	46
MARIETA *(mazurka en la menor)*	46	47
MAZURKA EN SOL MAYOR	48	49
MINUETO	50	50
PEPITA *(polka)*	52	68
ROSITA *(polka)*	54	70
SUENO *(mazurka)*	55	71
TANGO	56	74
VALS *(en re)*	58	76
MALAGUENA	60	48
PAQUITO *(vals en do)*	62	75
ISABEL *(vals)*	64	41

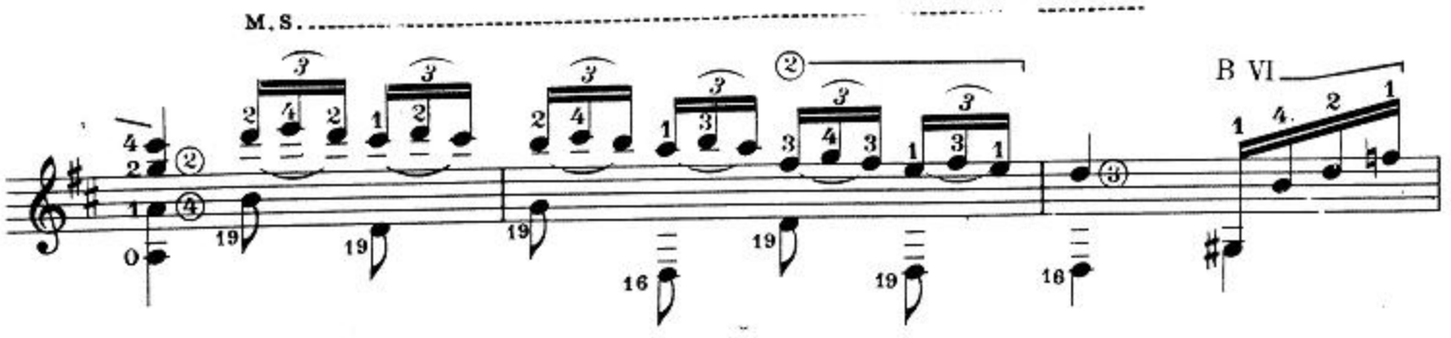
Adelita

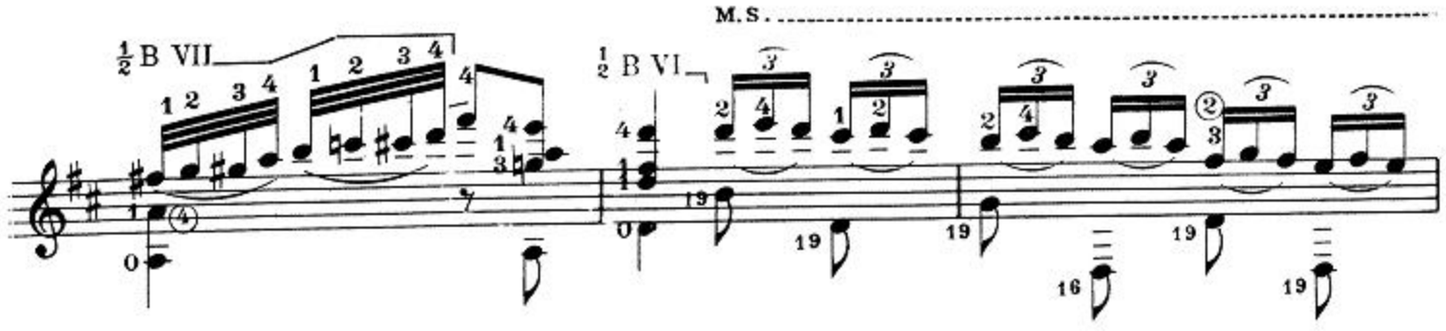

Lento
B VII
un poco cresc.
B VII
ritard.
½ B IV
½ B IV
½ B IV
B IX
B VII
un poco rit.
a tempo
molto tenuto
B VIII
rit. - - - - -
B II
D.C.

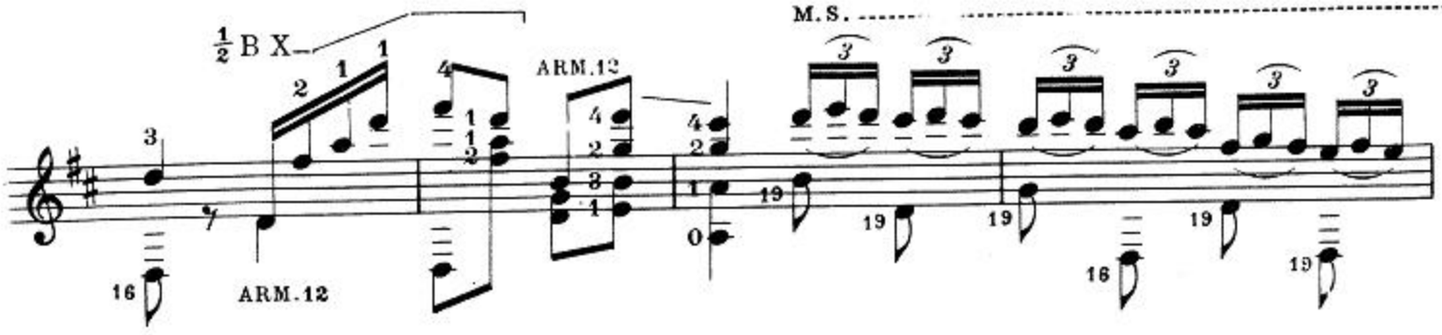
Alborada

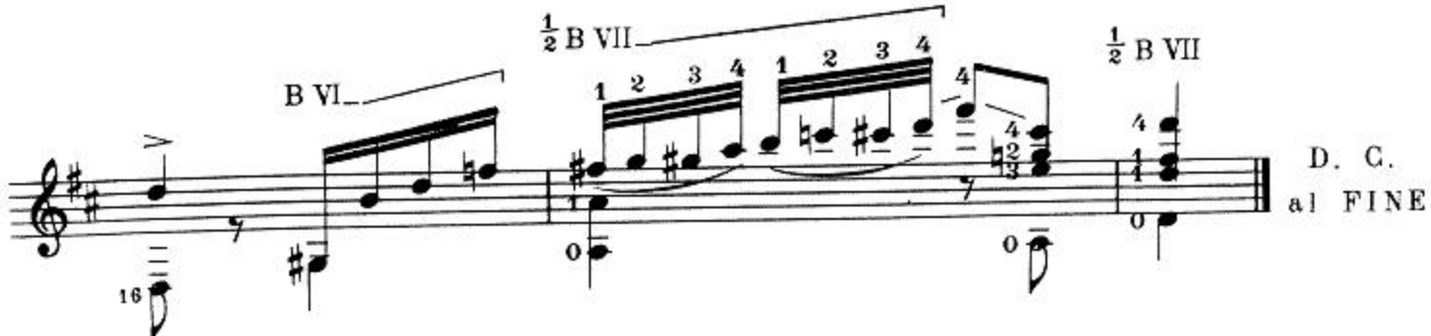

Allegro
⑥ = RE
½ B II
½ B IX
½ B X
½ B IX
½ B II
½ B IX
½ B IX
B II
B VII
1.
FINE.
2.
M.S.


½ B X
ARM.12
ARM.12

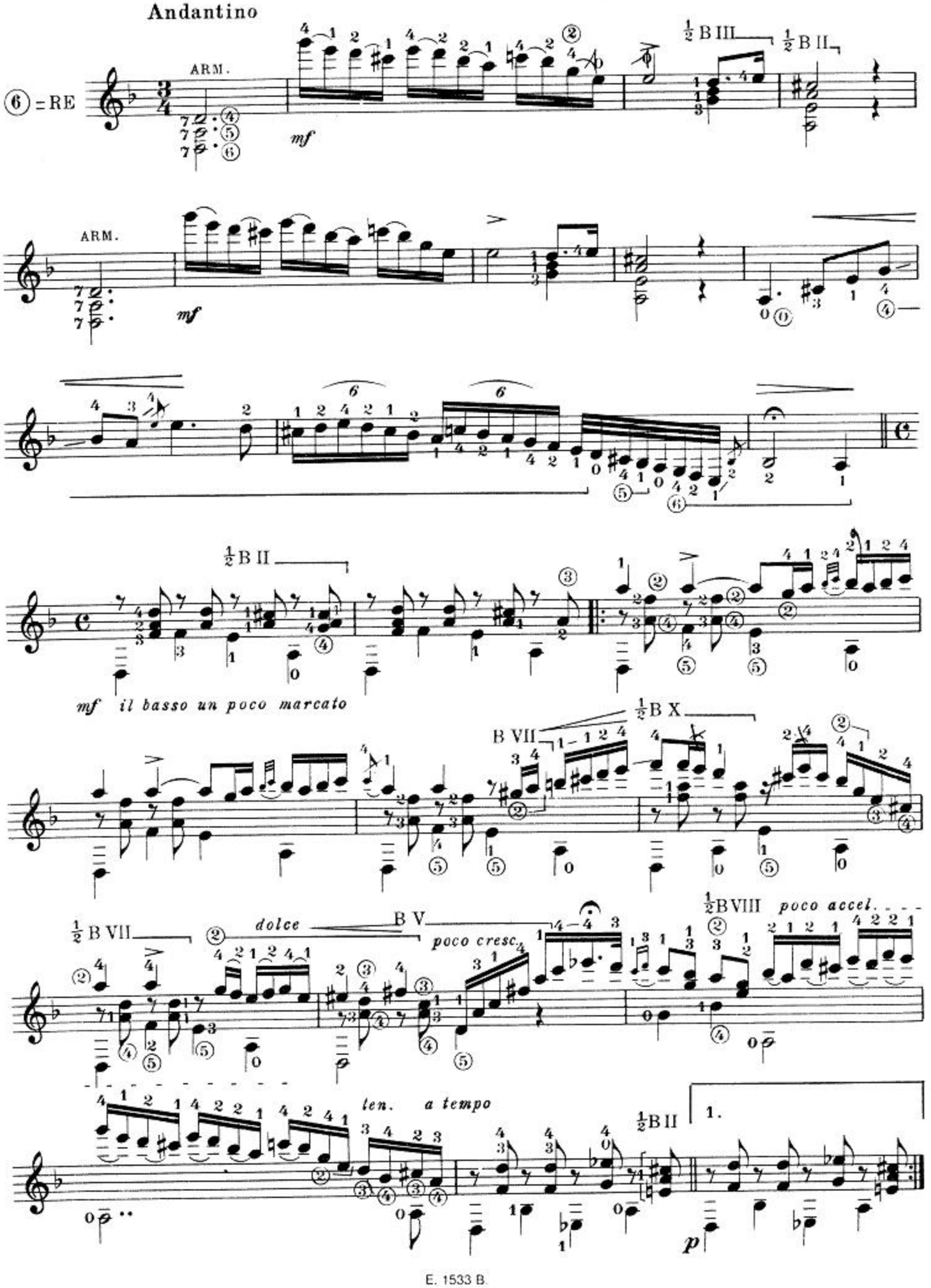

M.S.
B VI

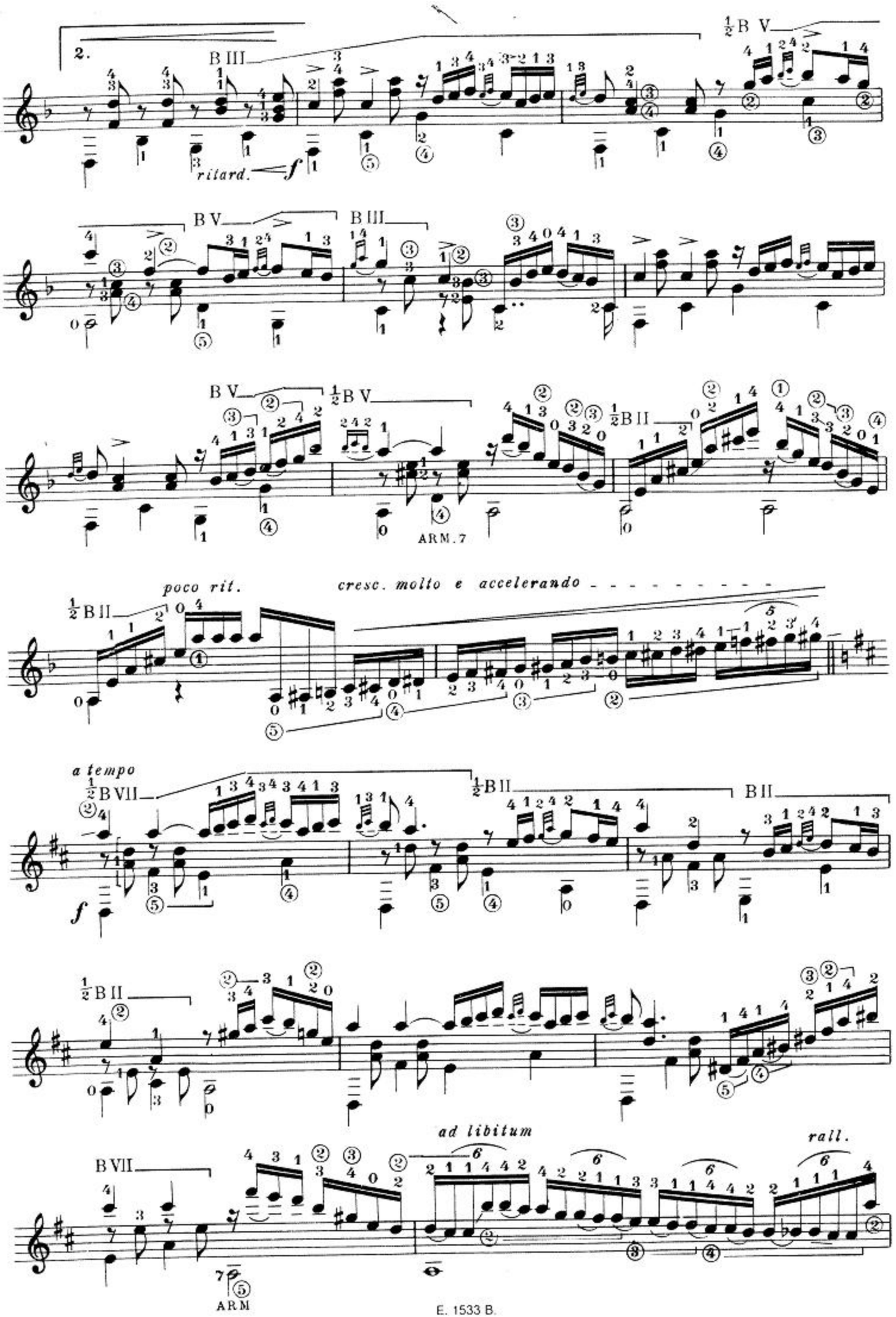

½ B VII
½ B VI
M.S.

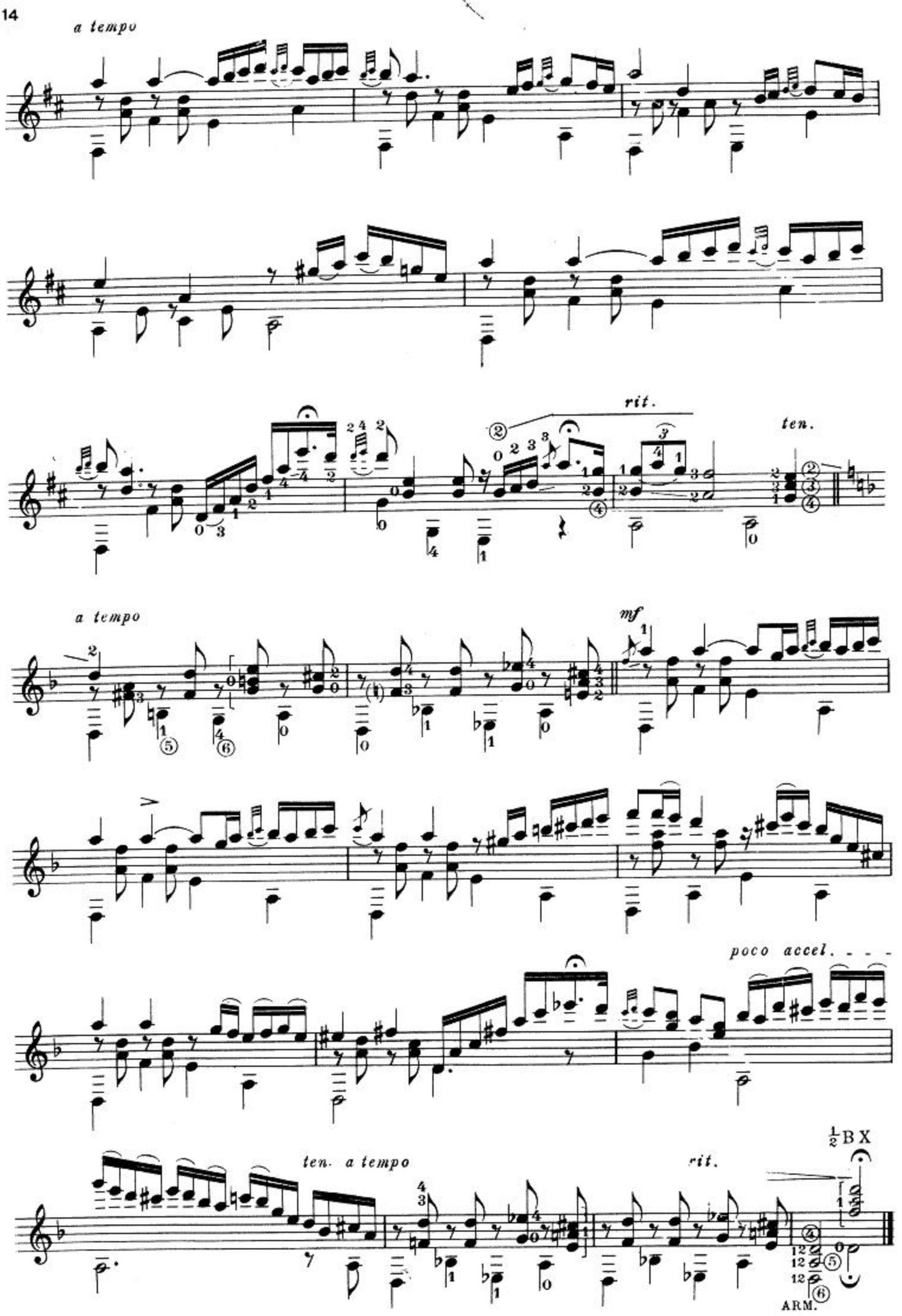

½ B X
ARM.12
ARM.12
M.S.


B VI
½ B VII
½ B VII
D. C.
al FINE

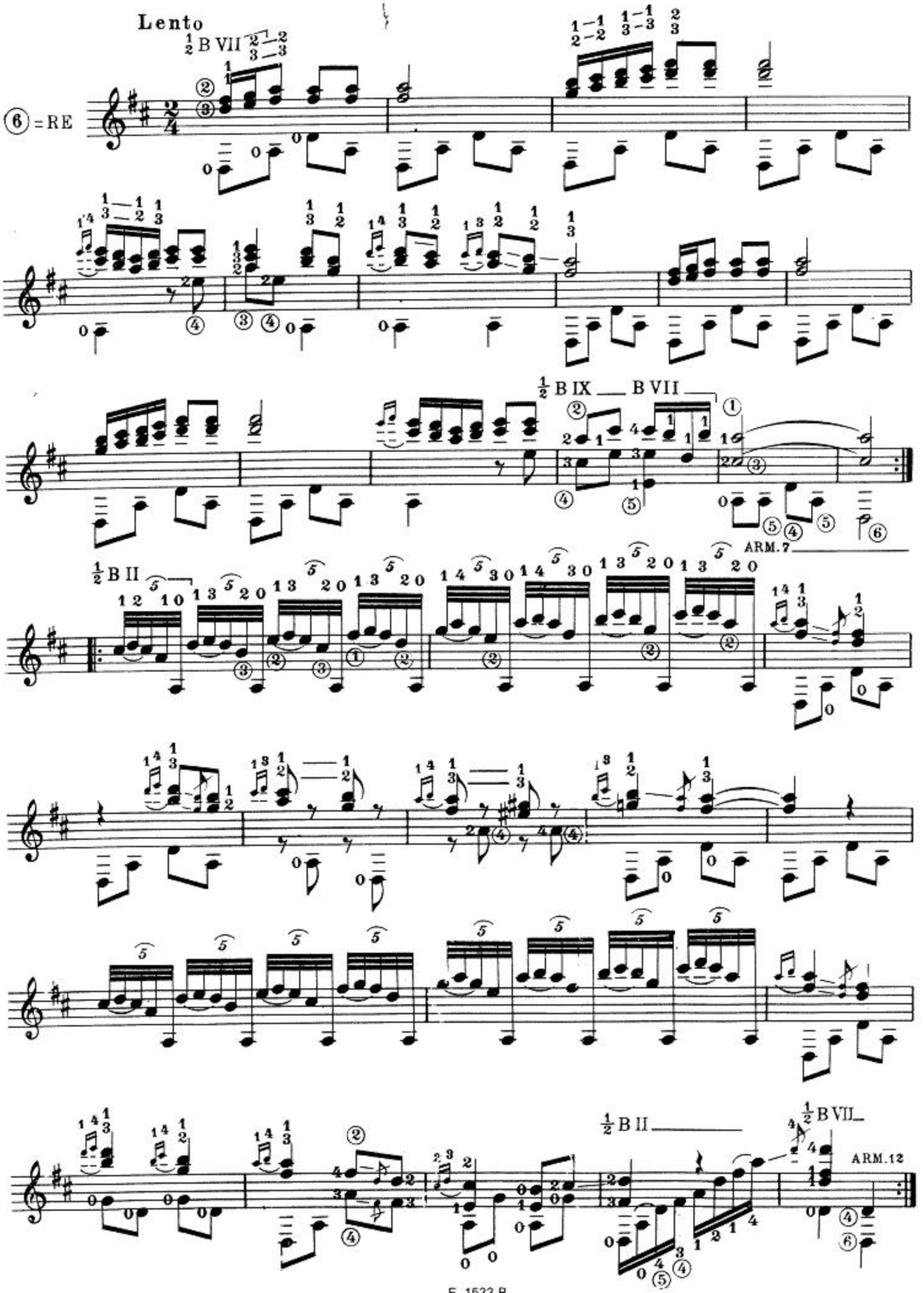
Capricho Arabe



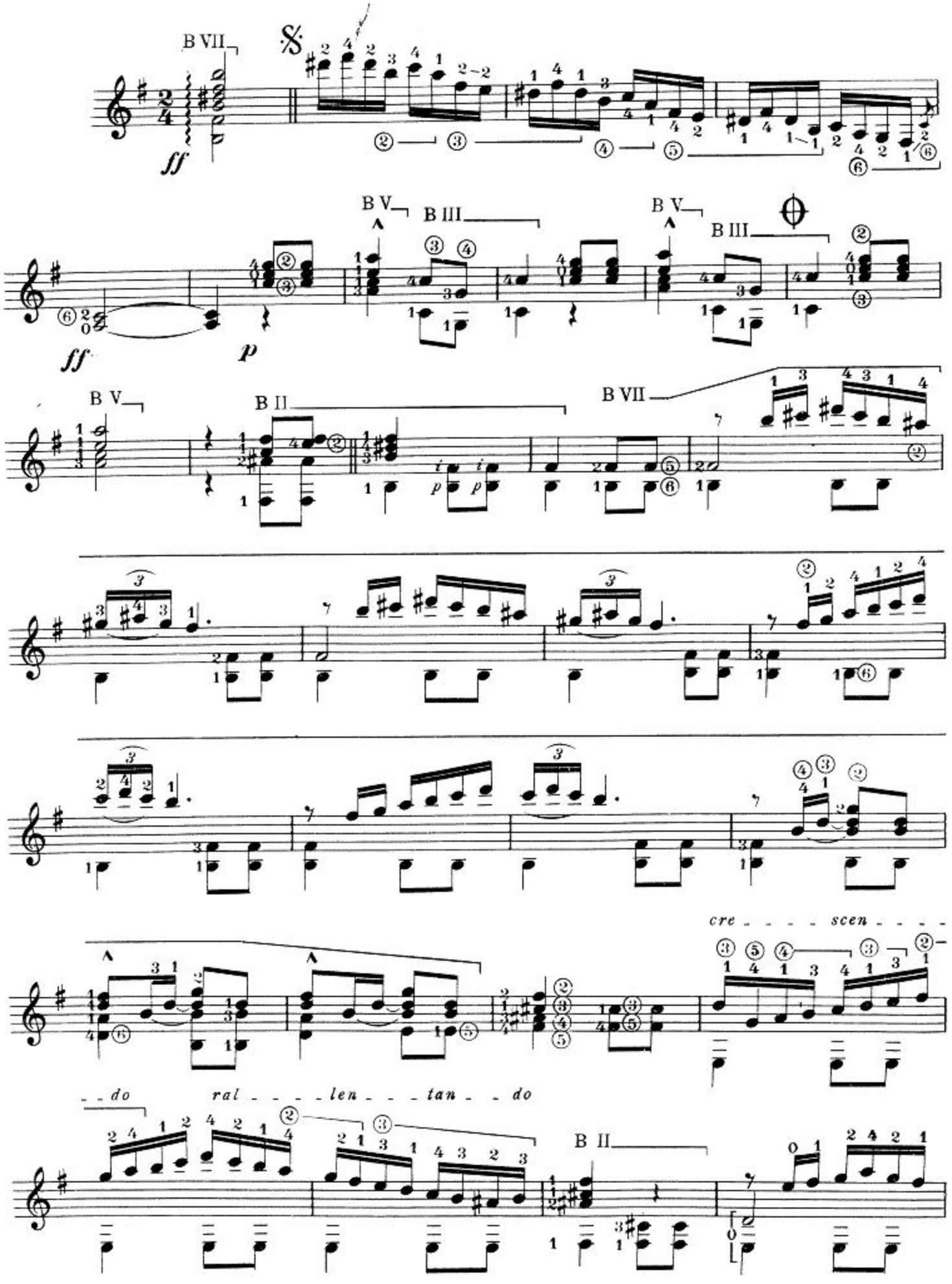

2.
B III
½B V
ritard.
f
B V
B III
B V
½B V
½B II
ARM. 7
poco rit.
cresc. molto e accelerando
a tempo
½B VII
½B II
B II
f
½B II
ad libitum
rall.
B VII
ARM
E. 1533 B.

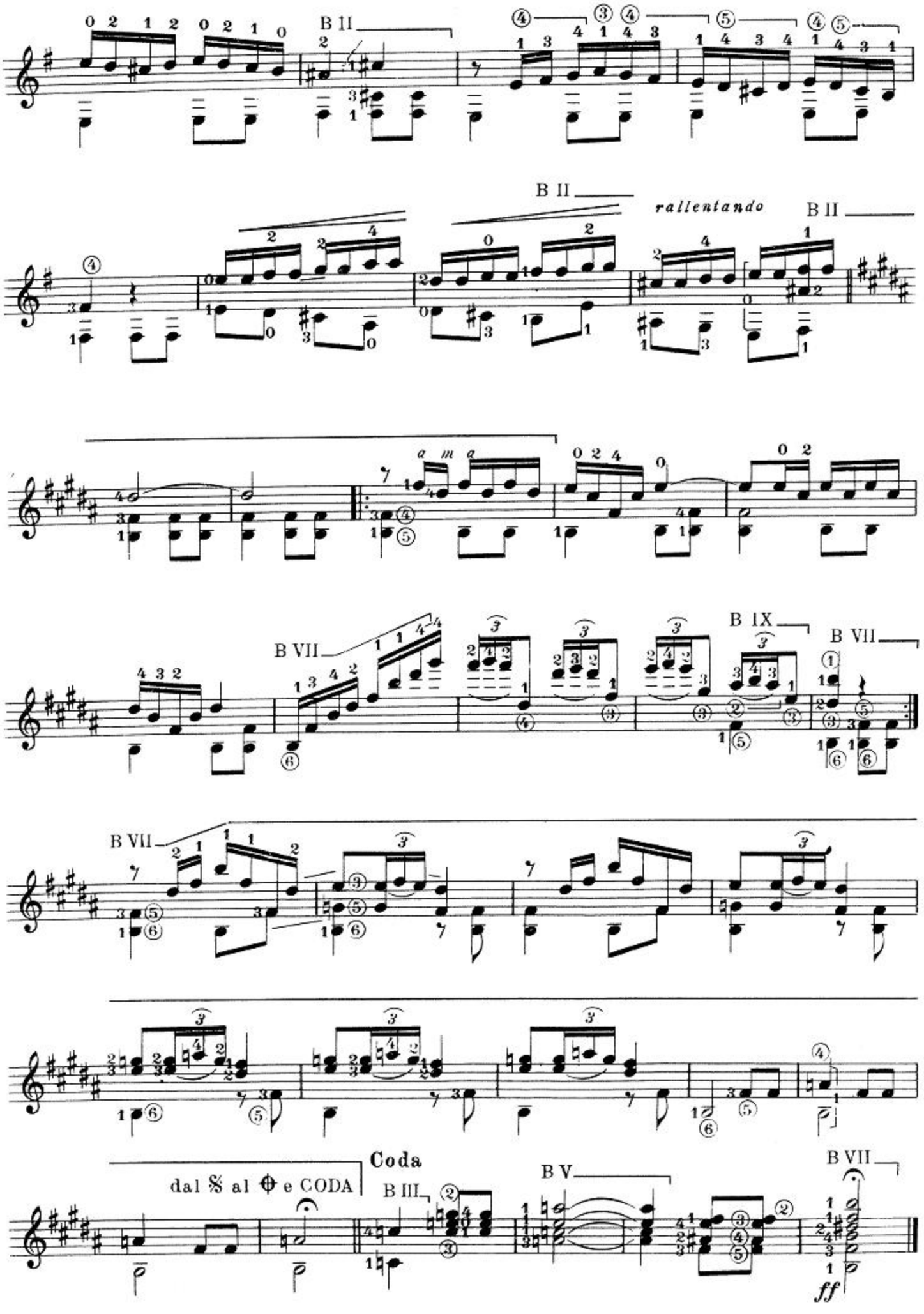

a tempo
rit.
ten.
a tempo
mf
poco accel.
ten. a tempo
rit.
½BX
ARM.

El Columpio

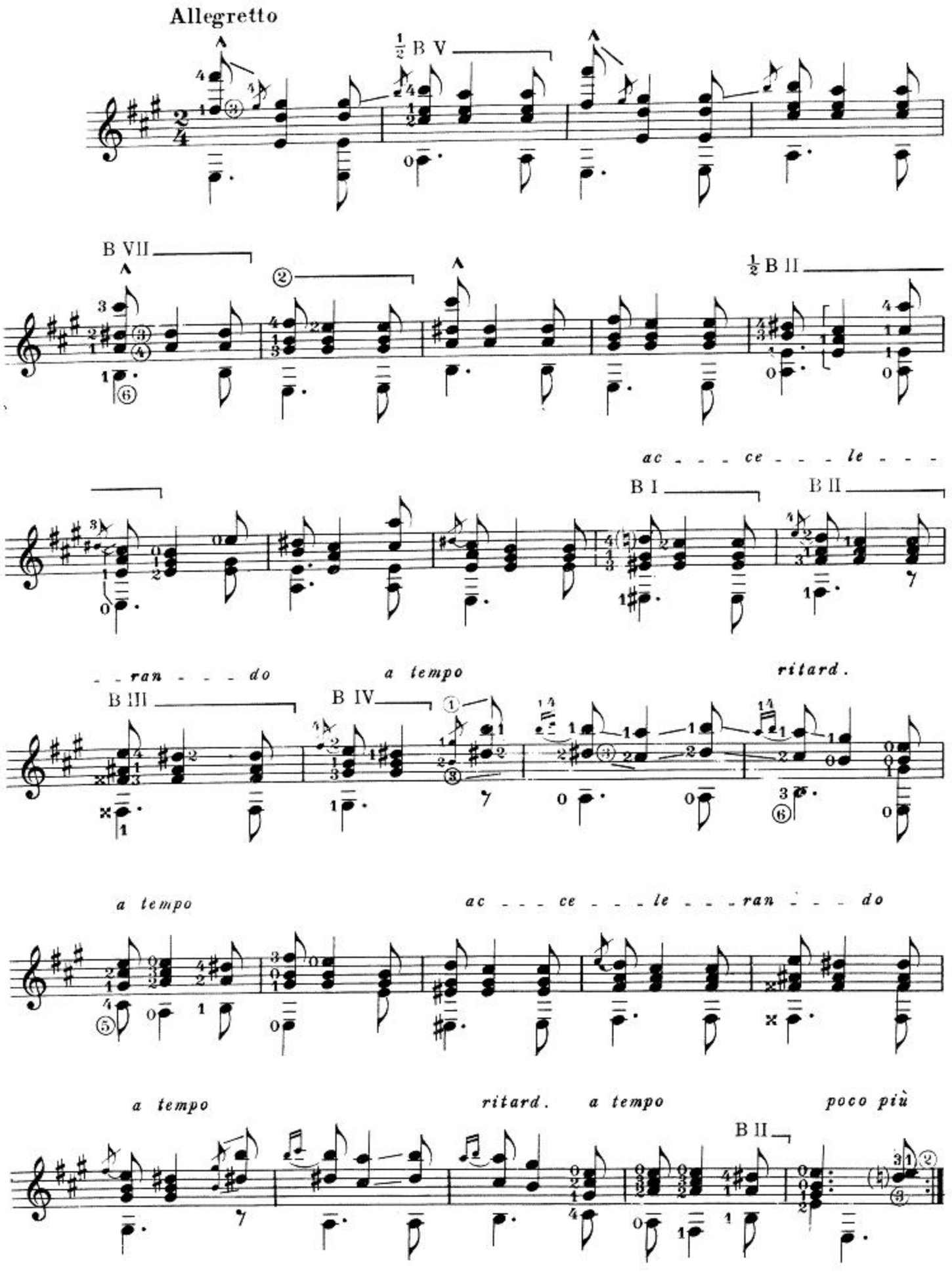


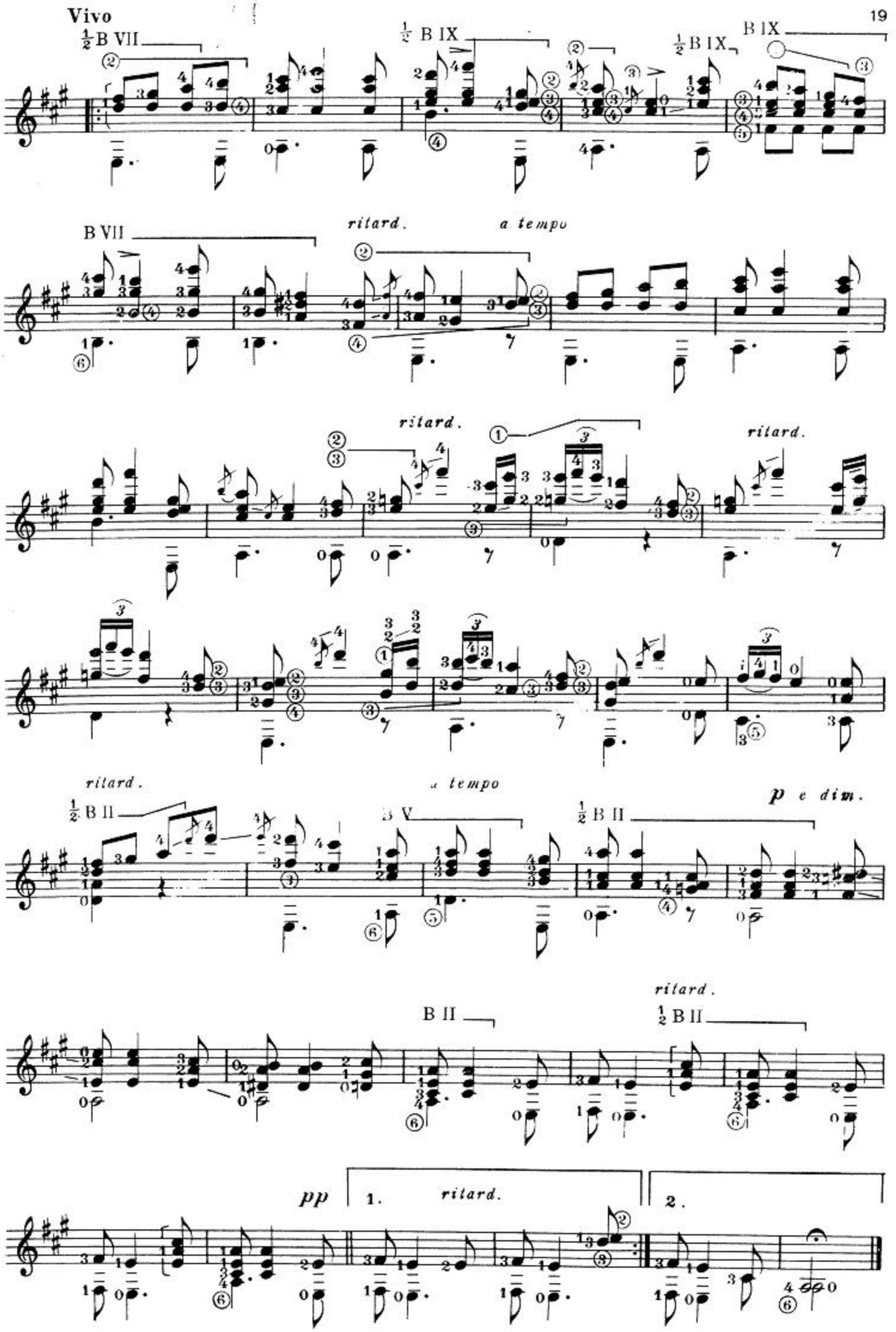
Danza mora



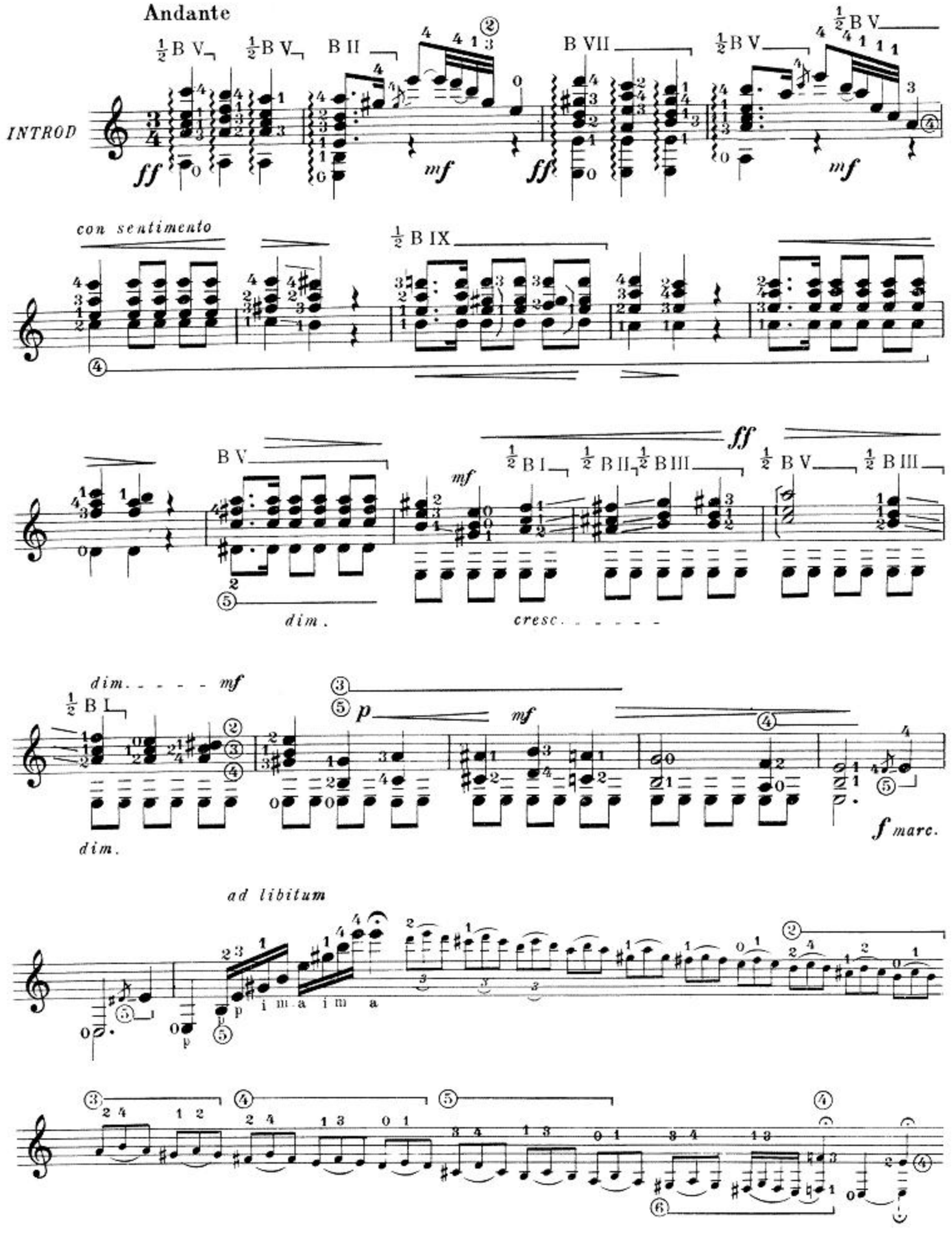

B II
B II
rallentando
B II
B VII
B IX
B VII
B VII
Coda
dal 𝄋 al ⊕ e CODA
B III
B V
B VII
ff

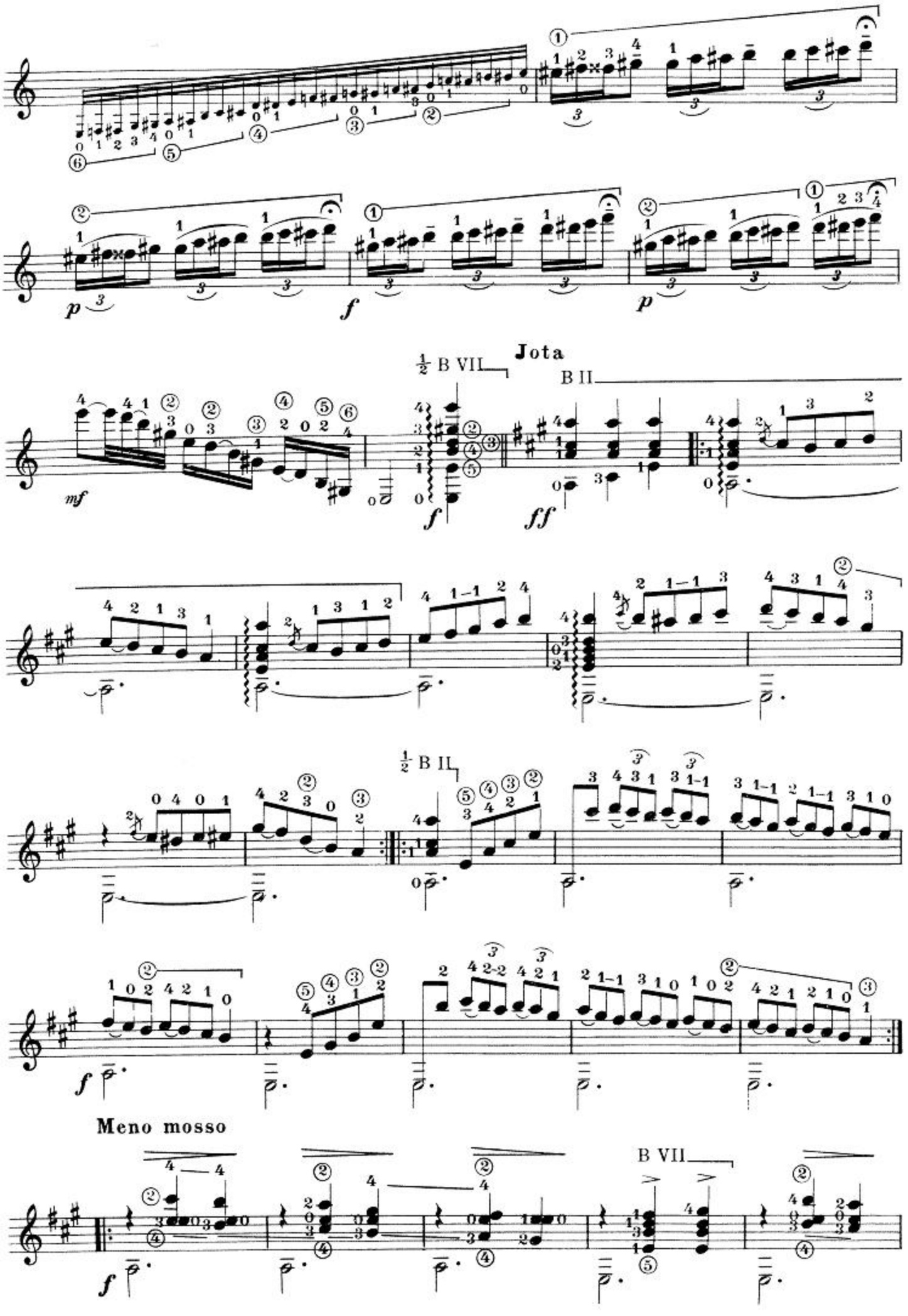
Danza odalisca

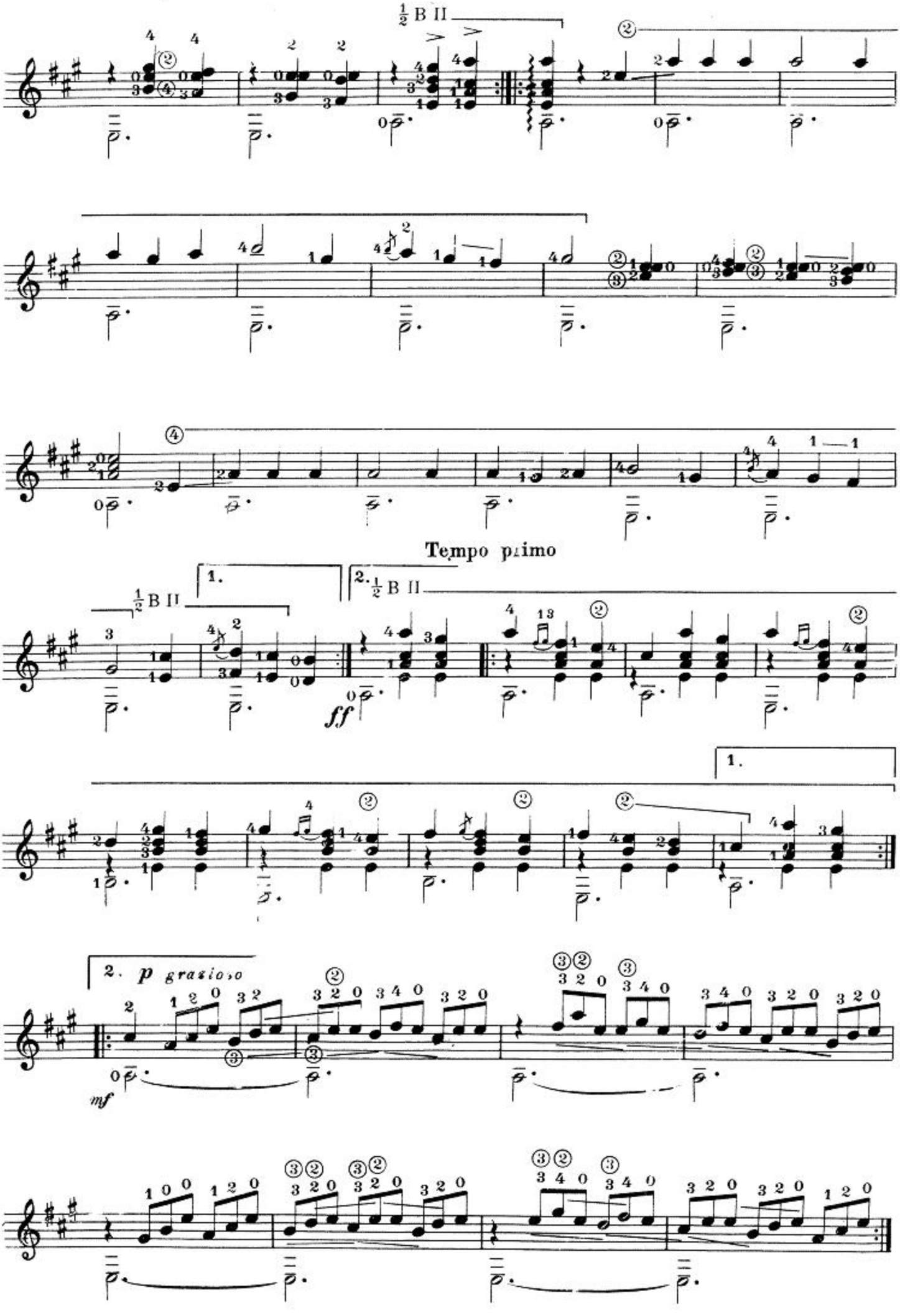


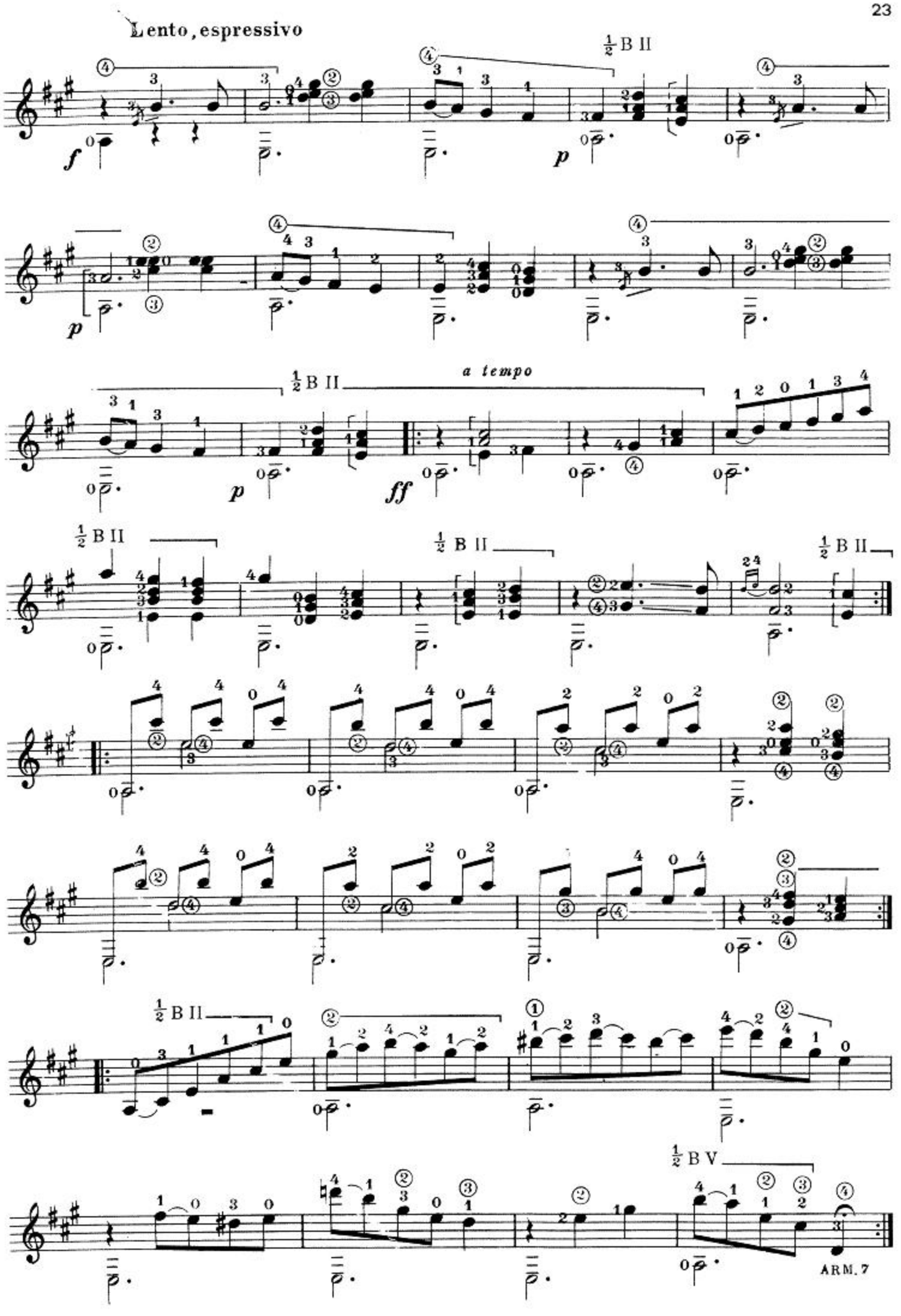

Vivo
½ B VII
½ B IX
½ B IX
B IX
B VII
ritard.
a tempo
ritard.
ritard.
ritard.
a tempo
p e dim.
½ B II
B V
½ B II
B II
ritard.
½ B II
pp
1.
ritard.
2.

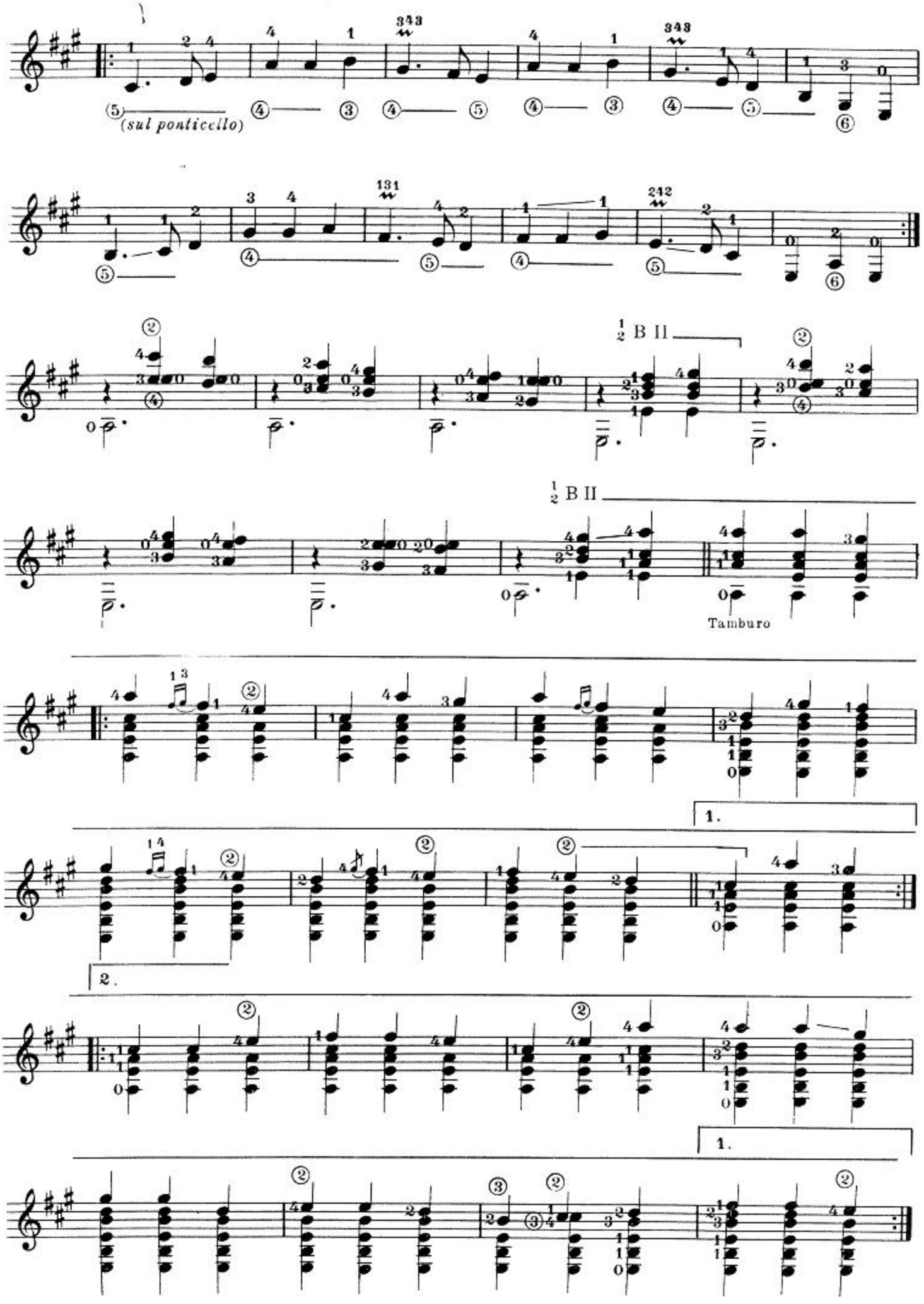
Jota

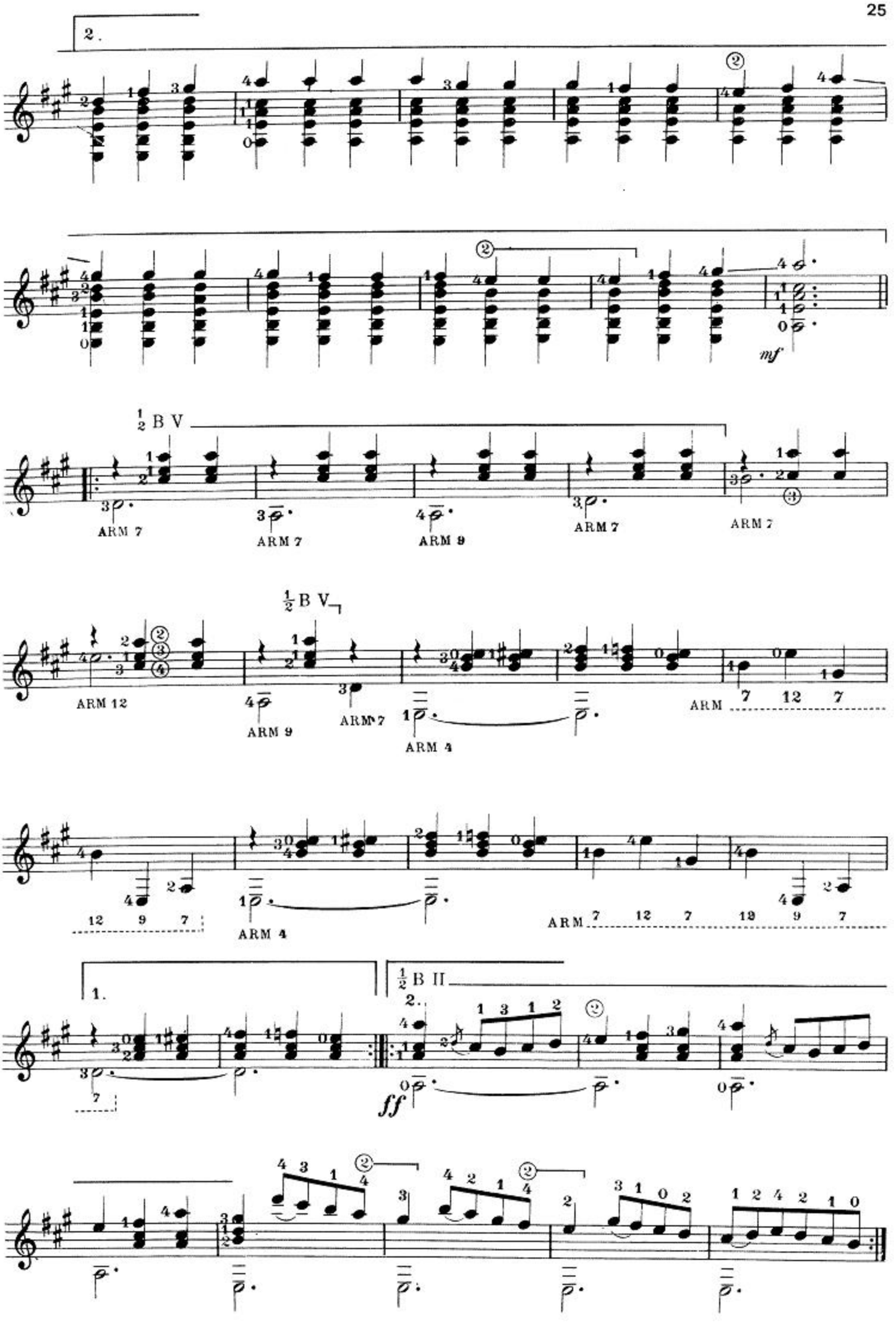

Andante
INTROD
con sentimento
dim.
cresc.
dim.
mf
f marc.
ad libitum
i m a i m a

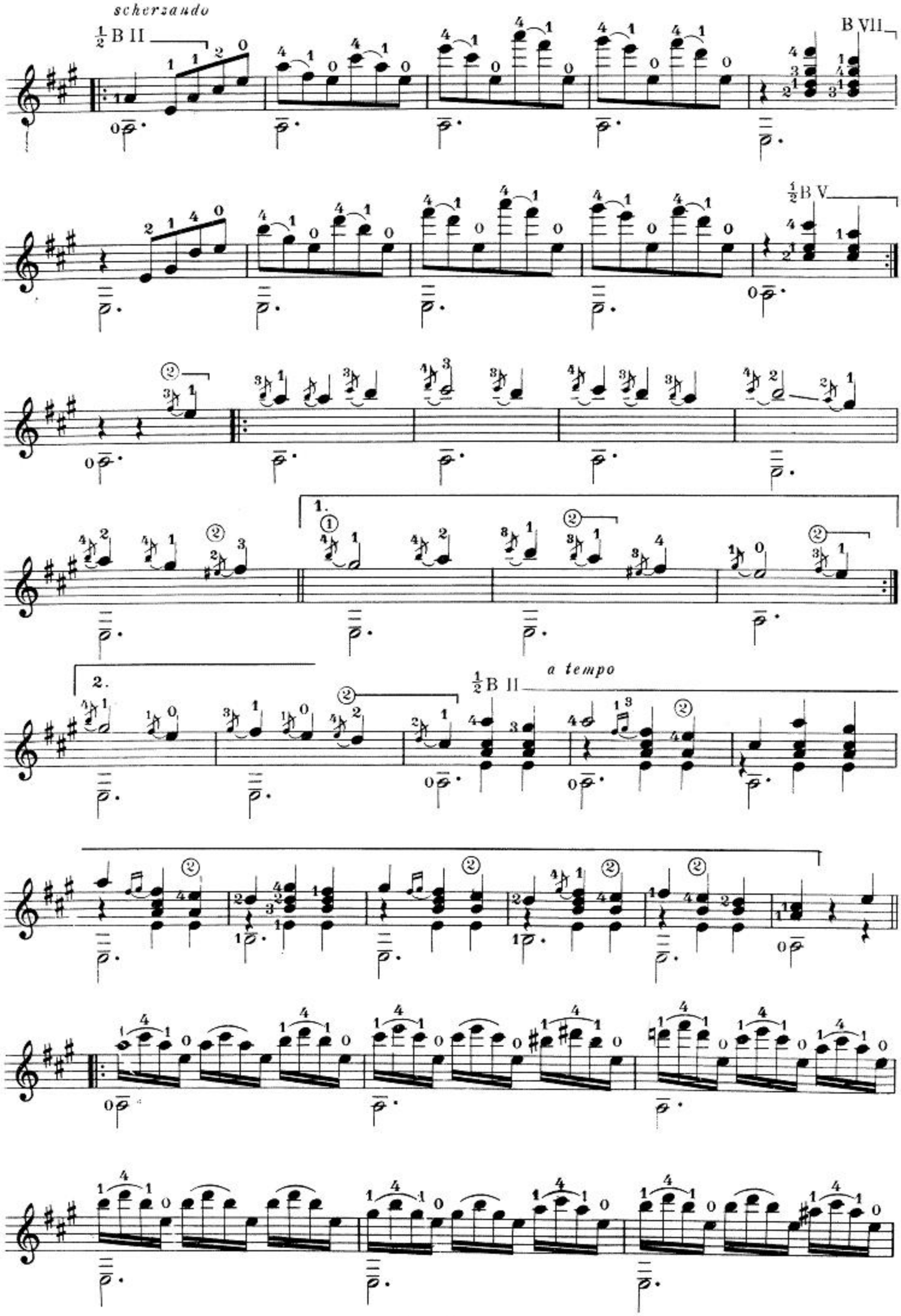

p
f
p
Jota
½ B VII
B II
mf
f
ff
½ B II
f
Meno mosso
B VII
f

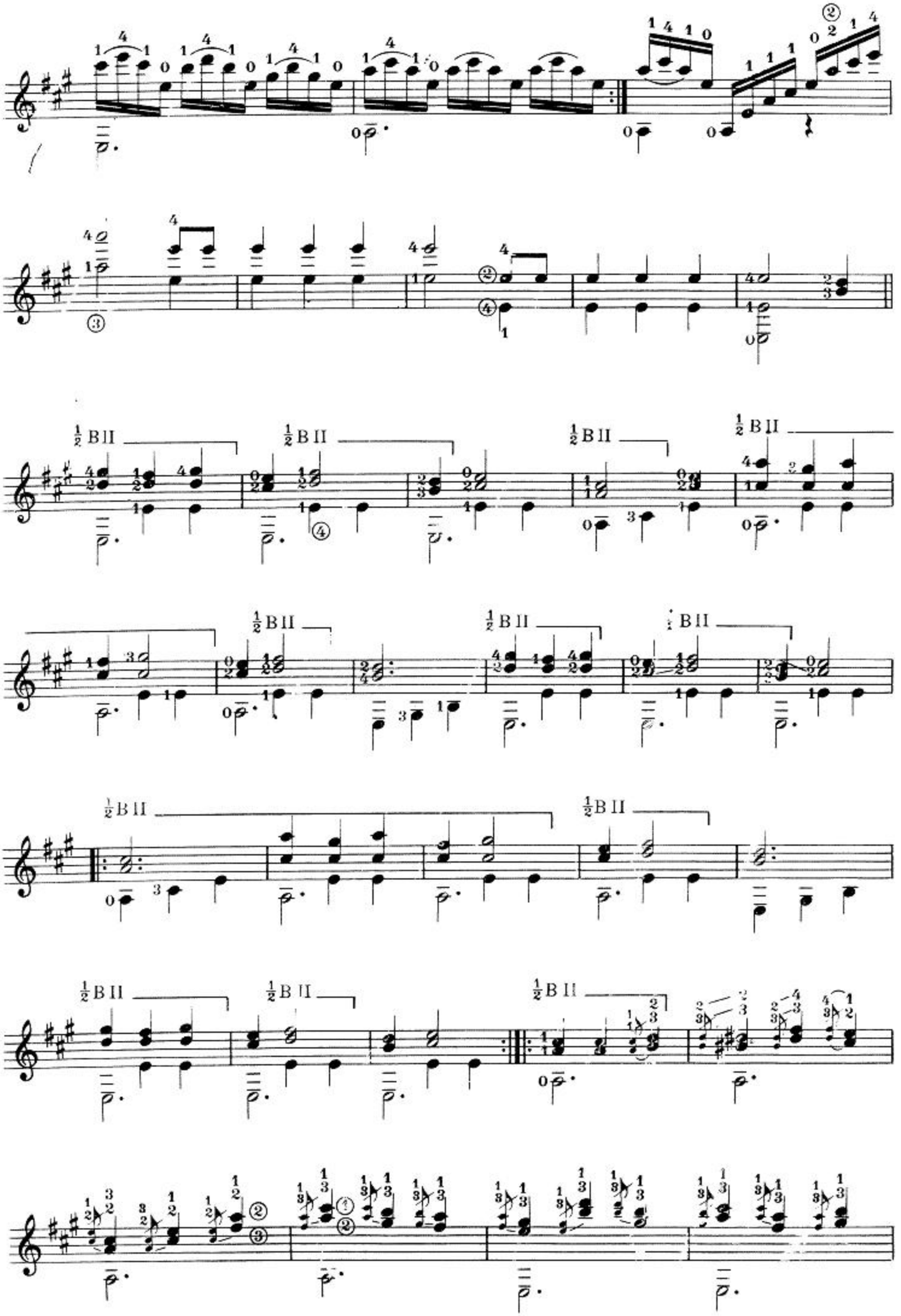

½ B II
Tempo primo
1.
2. ½ B II
ff
1.
2. p grazioso
mf

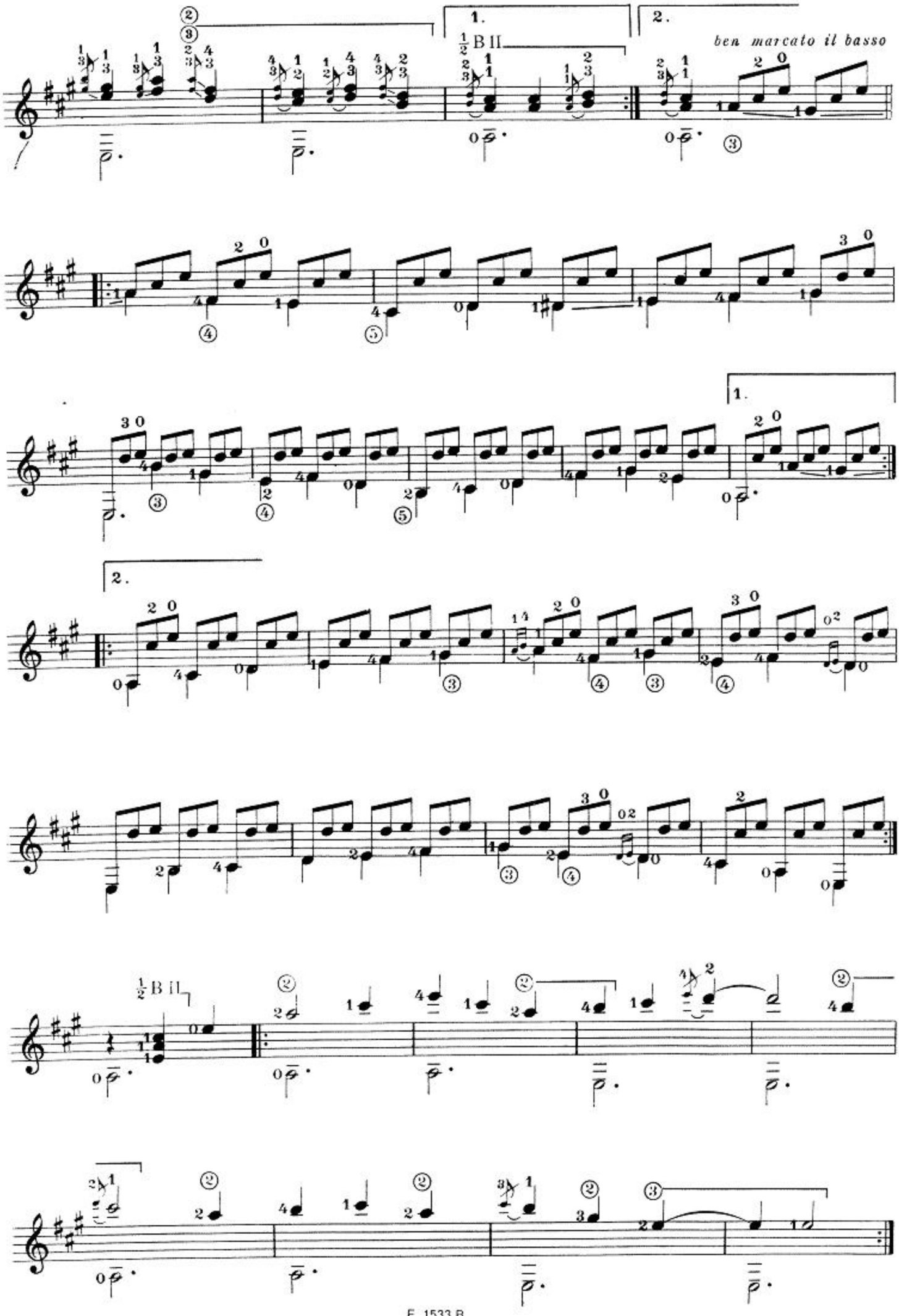

Lento, espressivo
½ B II
a tempo
ARM. 7

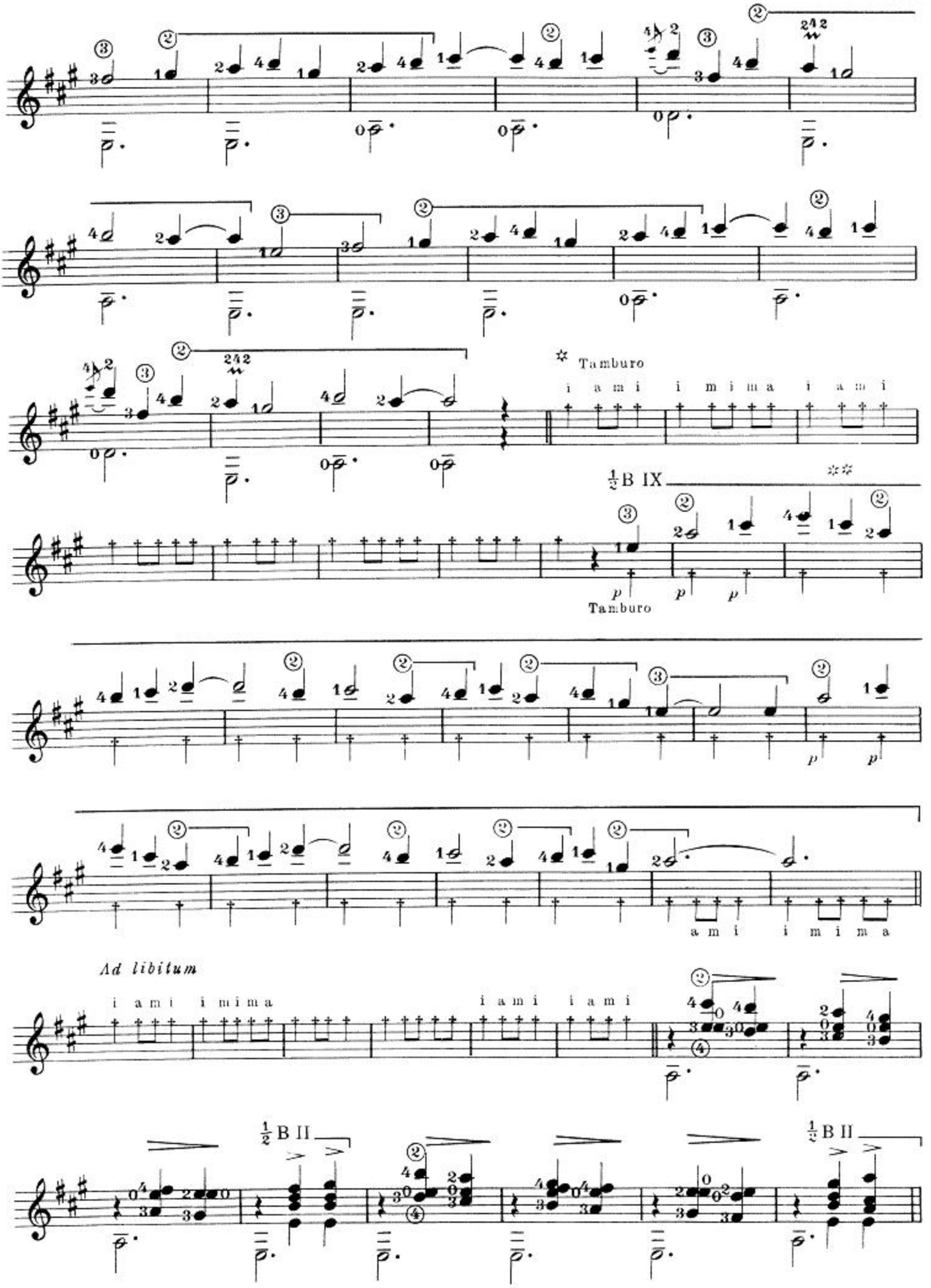

(sul ponticello)
½ B II
½ B II
Tamburo
1.
2.
1.


2.
mf
½ B V
ARM 7
ARM 7
ARM 9
ARM 7
ARM 7
½ B V
ARM 12
ARM 9
ARM 7
ARM 4
ARM 7 12 7
12 9 7
ARM 4
ARM 7 12 7 12 9 7
1.
2.
½ B II
ff


scherzando
½ B II
B VII
½ B V
1.
2.
a tempo
½ B II

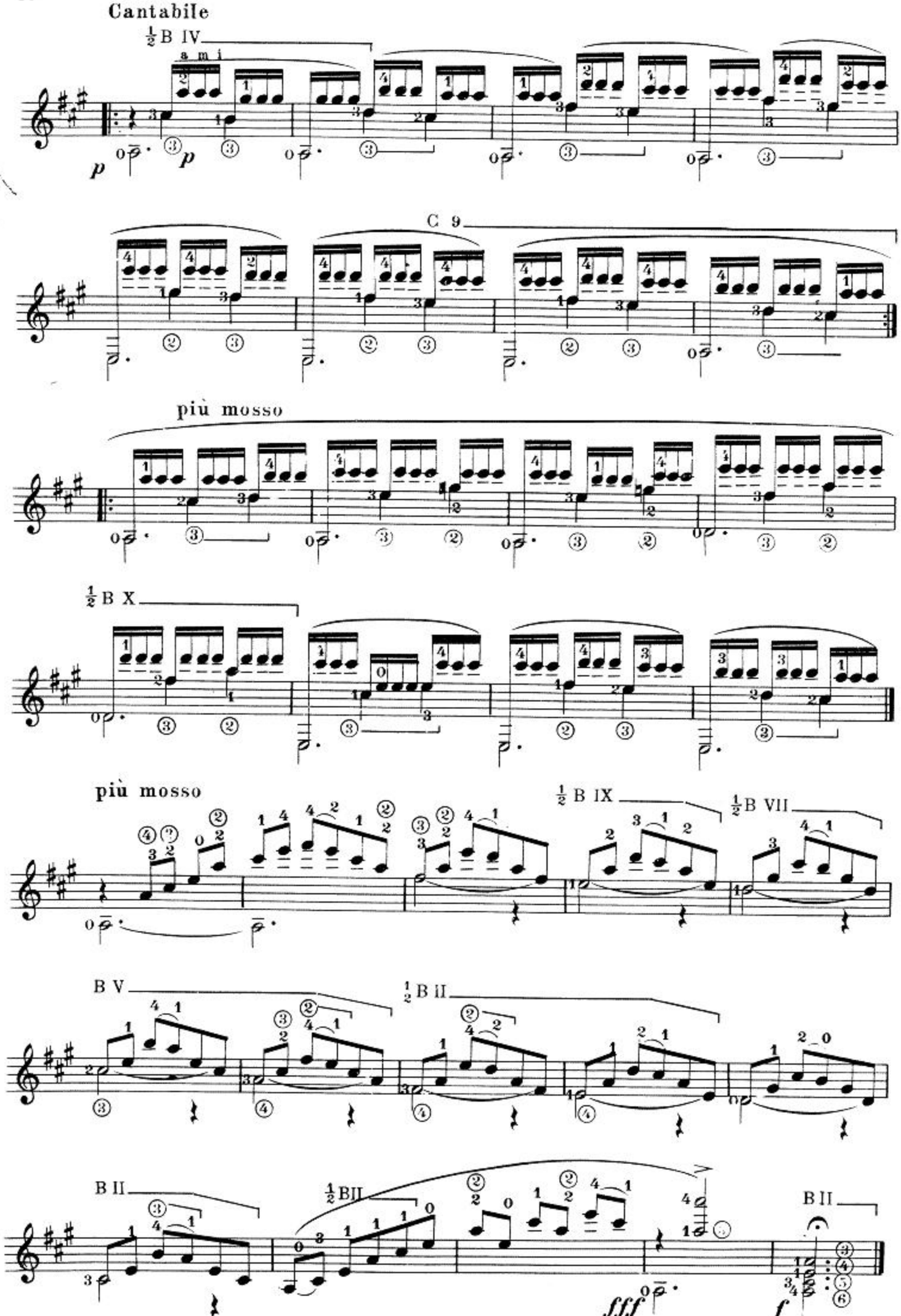



1.
2.
½ B II
ben marcato il basso
1.
2.
½ B II

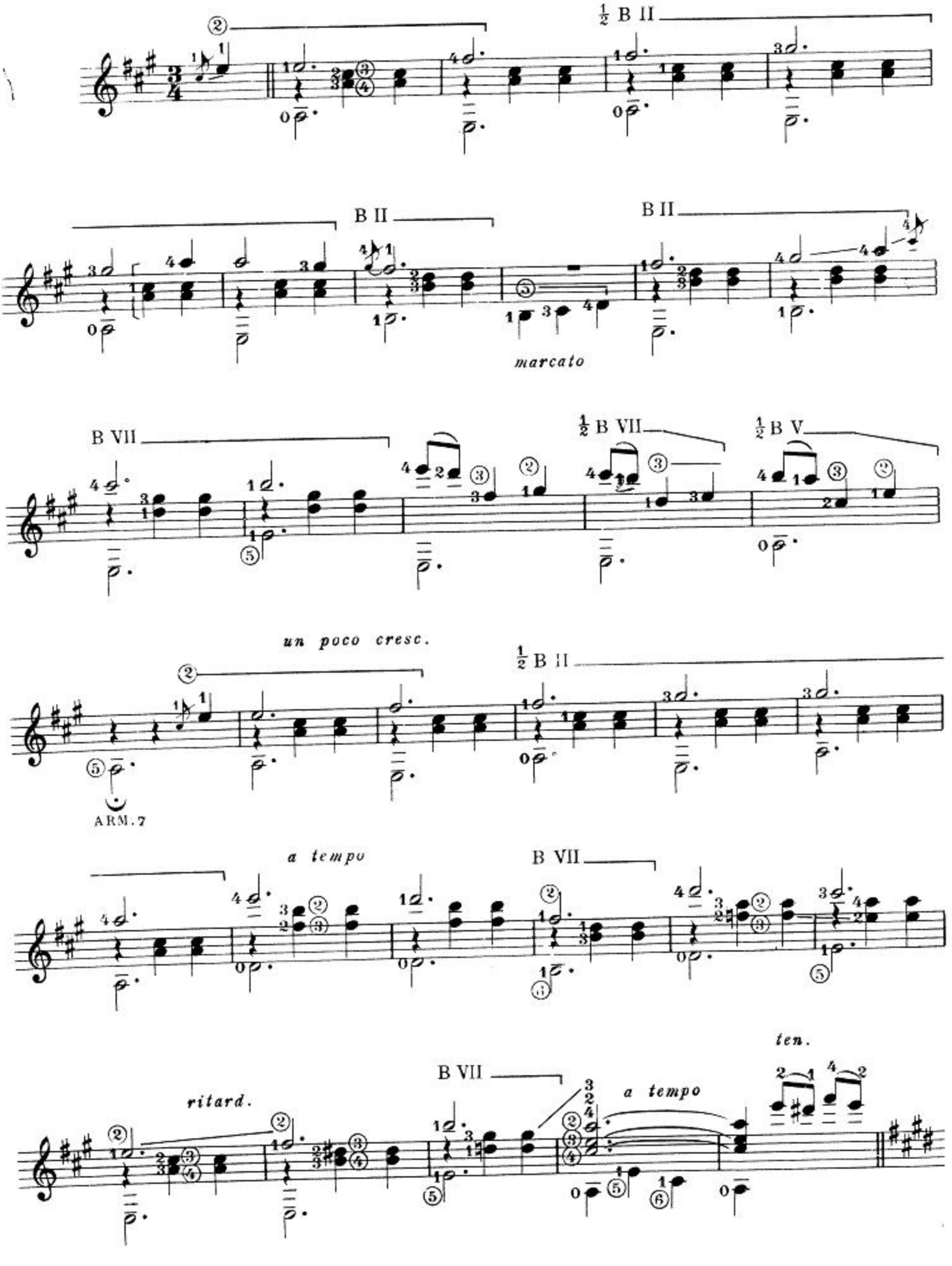


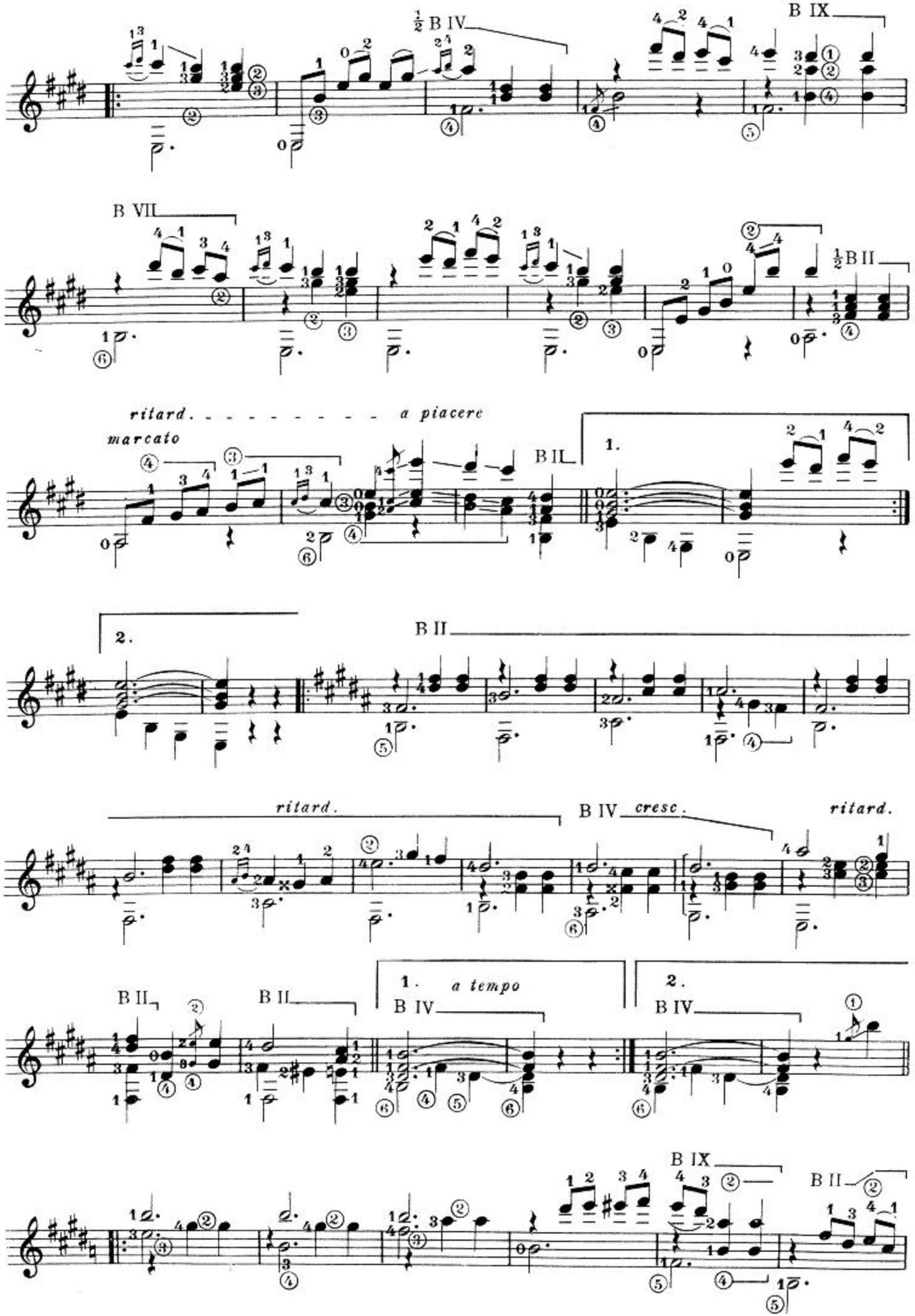
✲ Per ottenere l'effetto del Tamburo si accavallano o sovrappongono la ⑥ e ⑤ corda all'altezza del IX tasto.

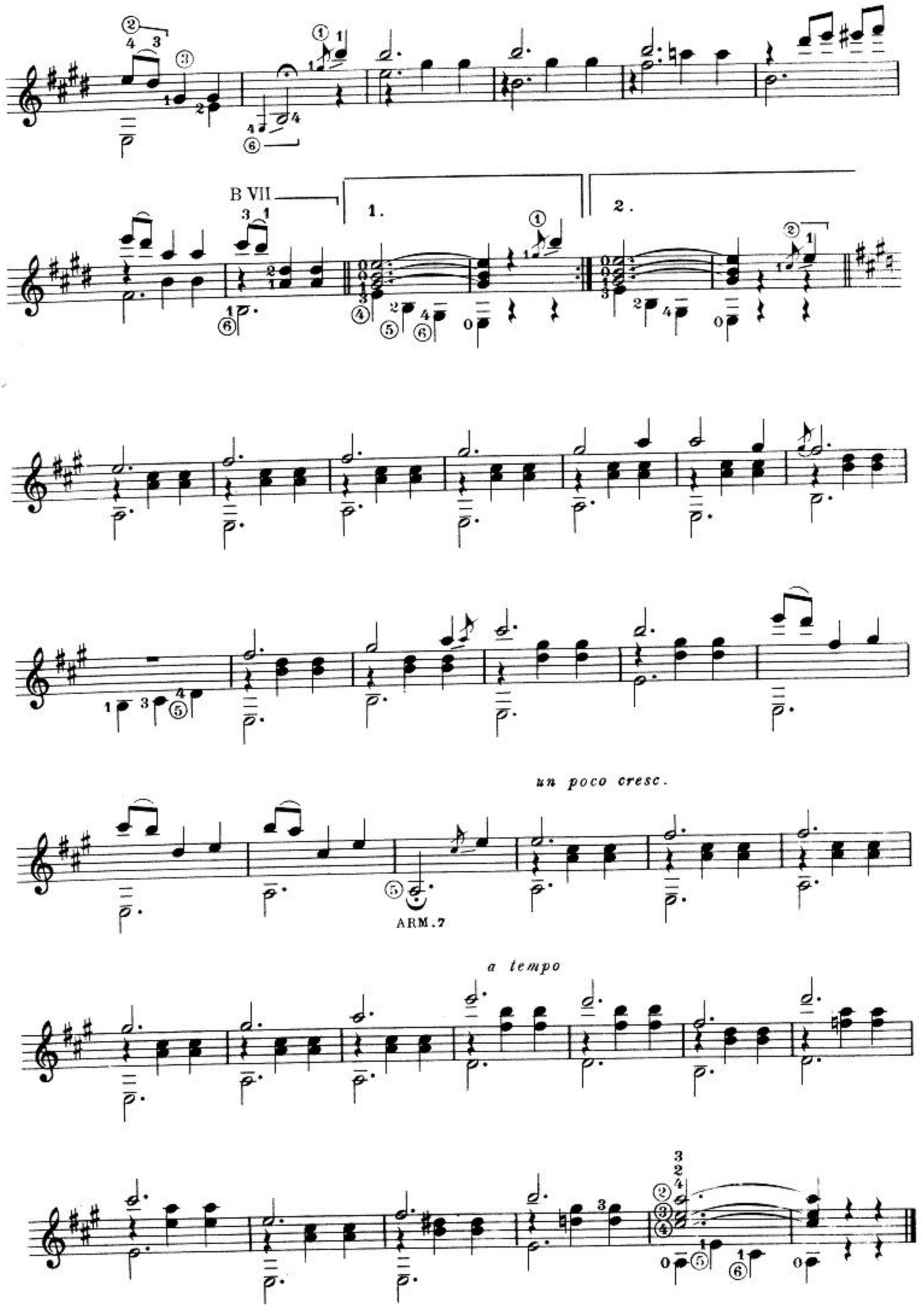
✲✲ Suonare con l'unghia sul ponticello per ottenere il suono metallico.


Cantabile
½ B IV
a m i
p
p
C 9
più mosso
½ B X
più mosso
½ B IX
½ B VII
B V
½ B II
B II
½ B II
B II
fff
f

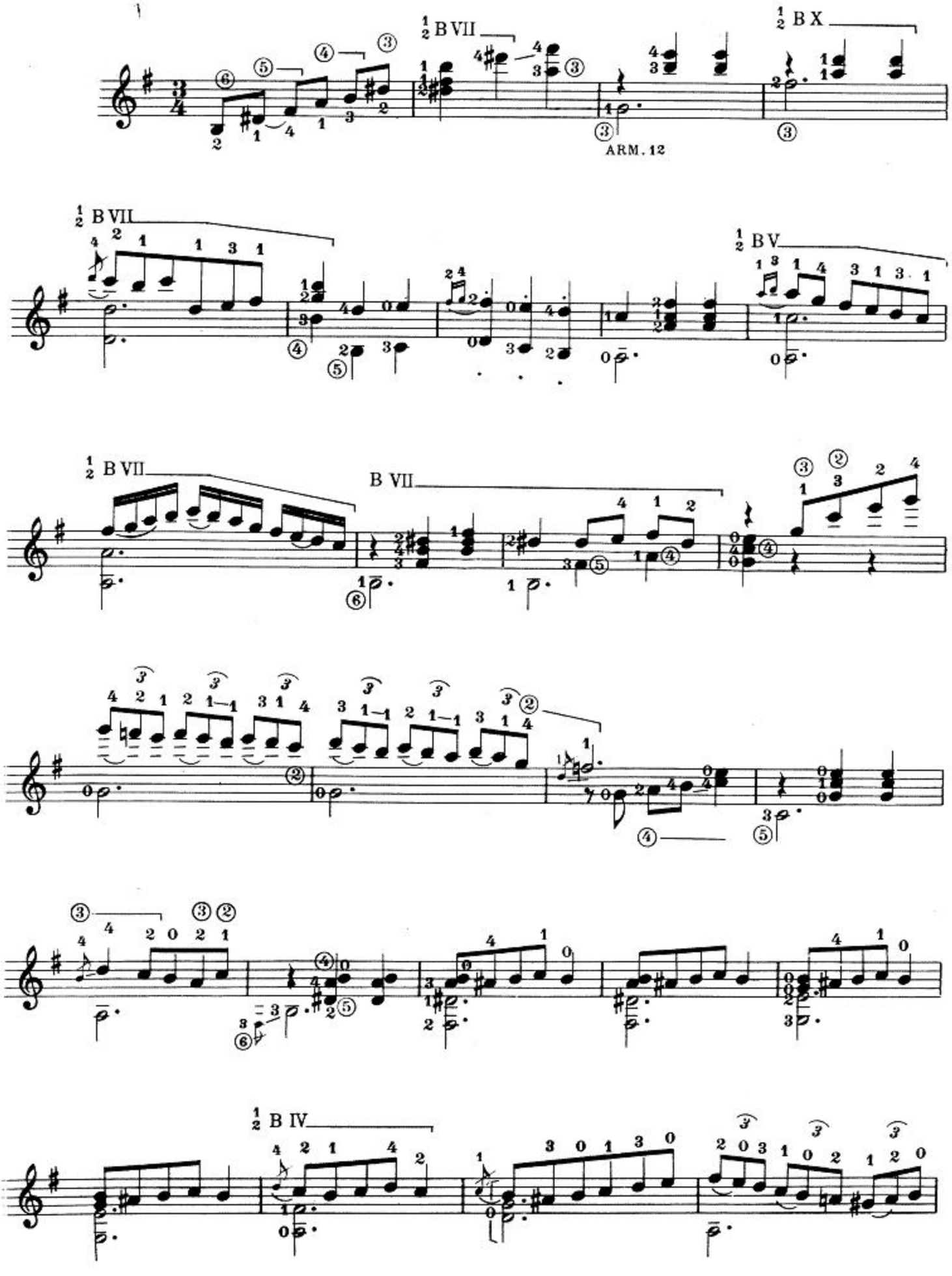
Gran Vals

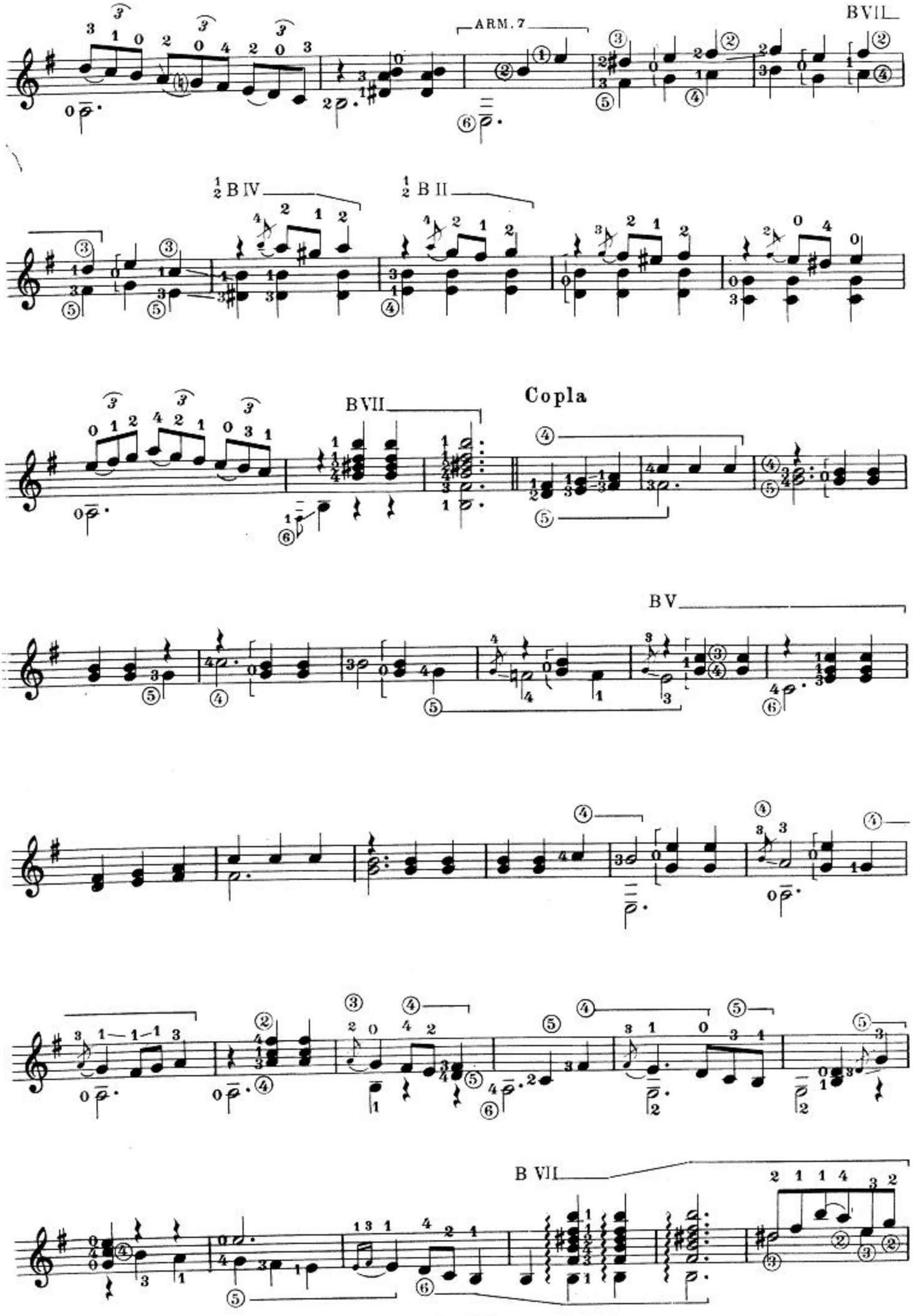

½ B II
B II
B II
marcato
B VII
½ B VII
½ B V
un poco cresc.
½ B II
ARM. 7
a tempo
B VII
ritard.
B VII
a tempo
ten.

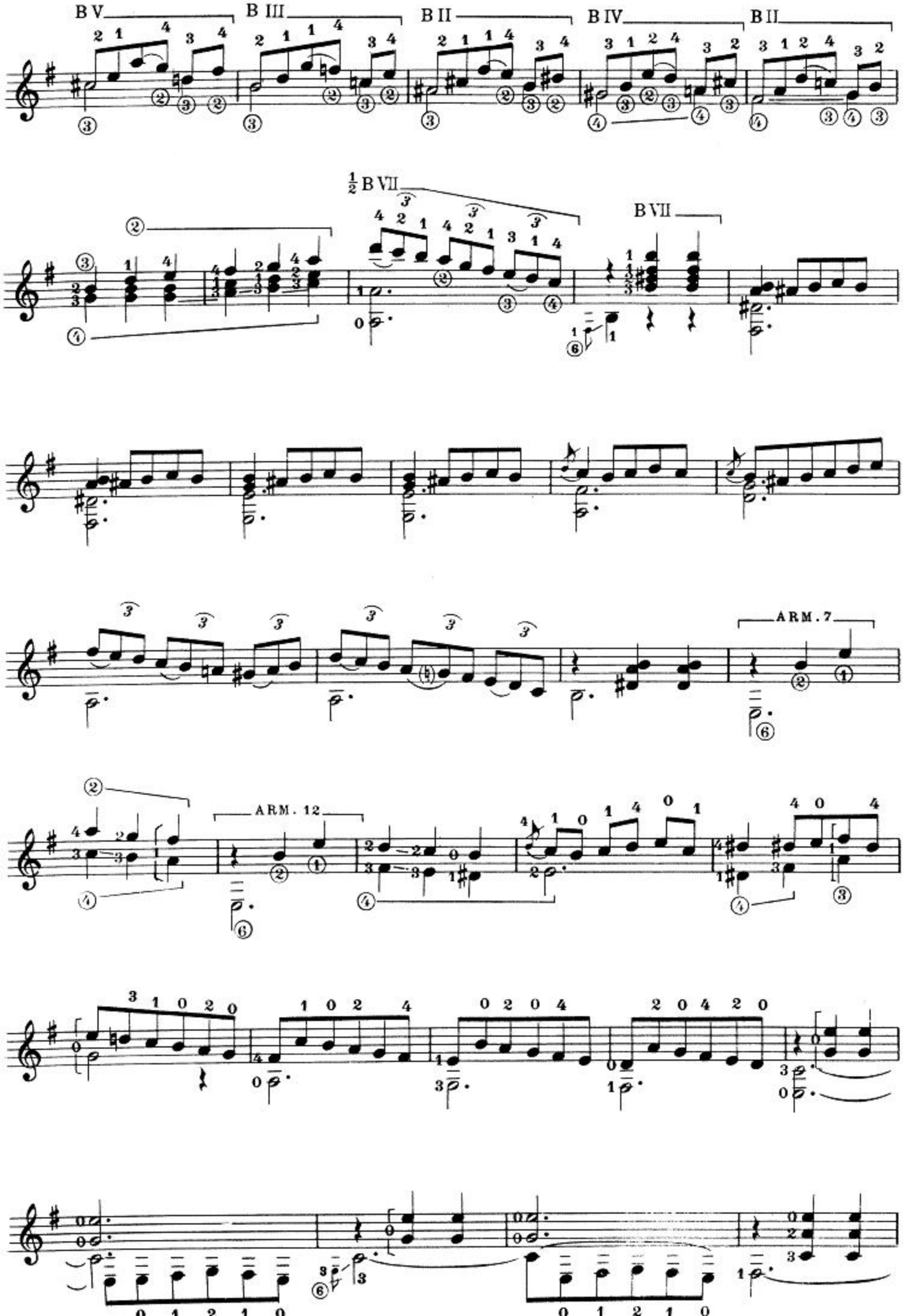

½ B IV
B IX
B VII
½ B II
ritard. . . . . a piacere
marcato
B II
1.
2.
ritard.
B IV cresc.
ritard.
B II
B II
1. a tempo
B IV
2.
B IV
B IX
B II

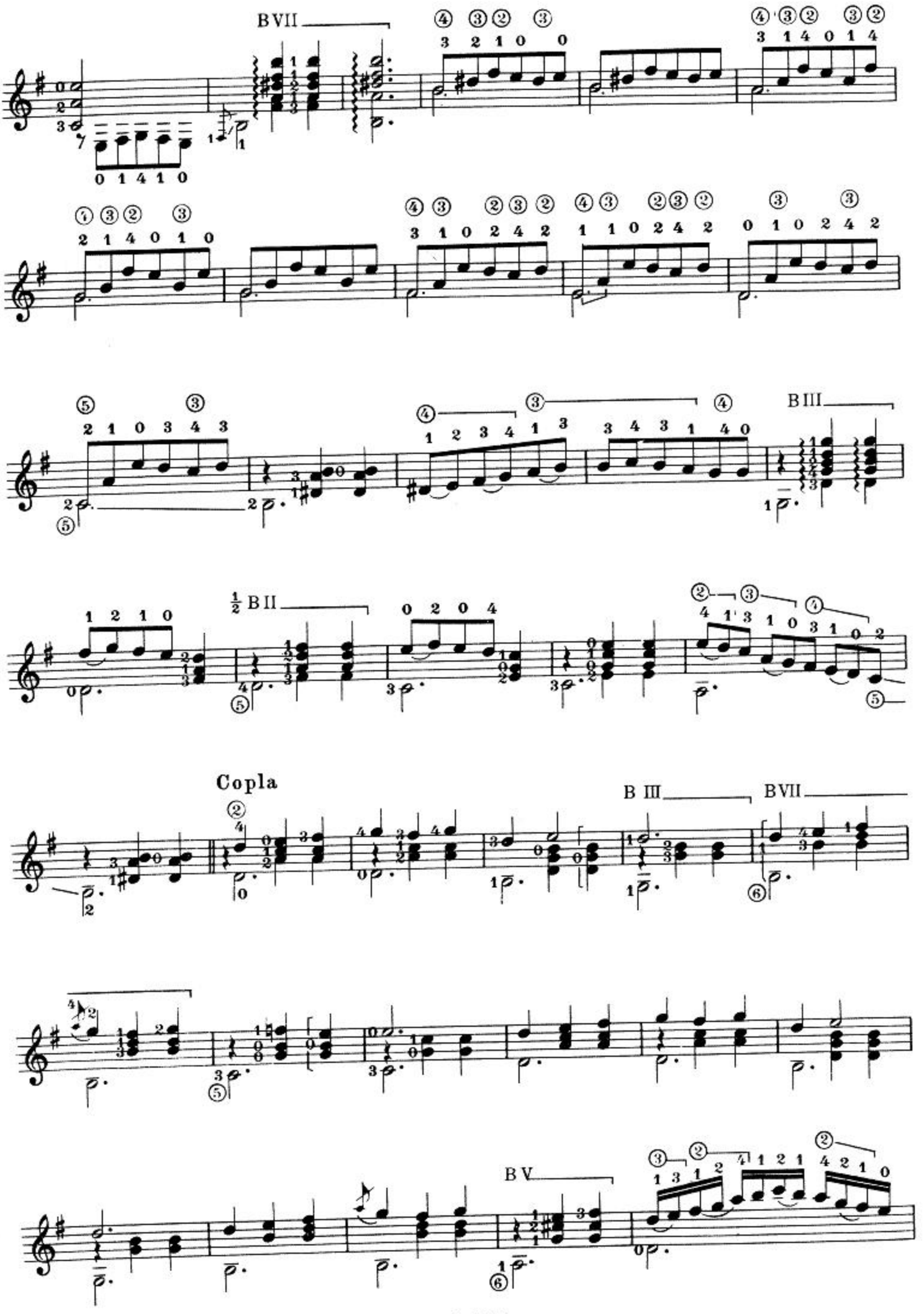

B VII
1.
2.
un poco cresc.
ARM. 7
a tempo

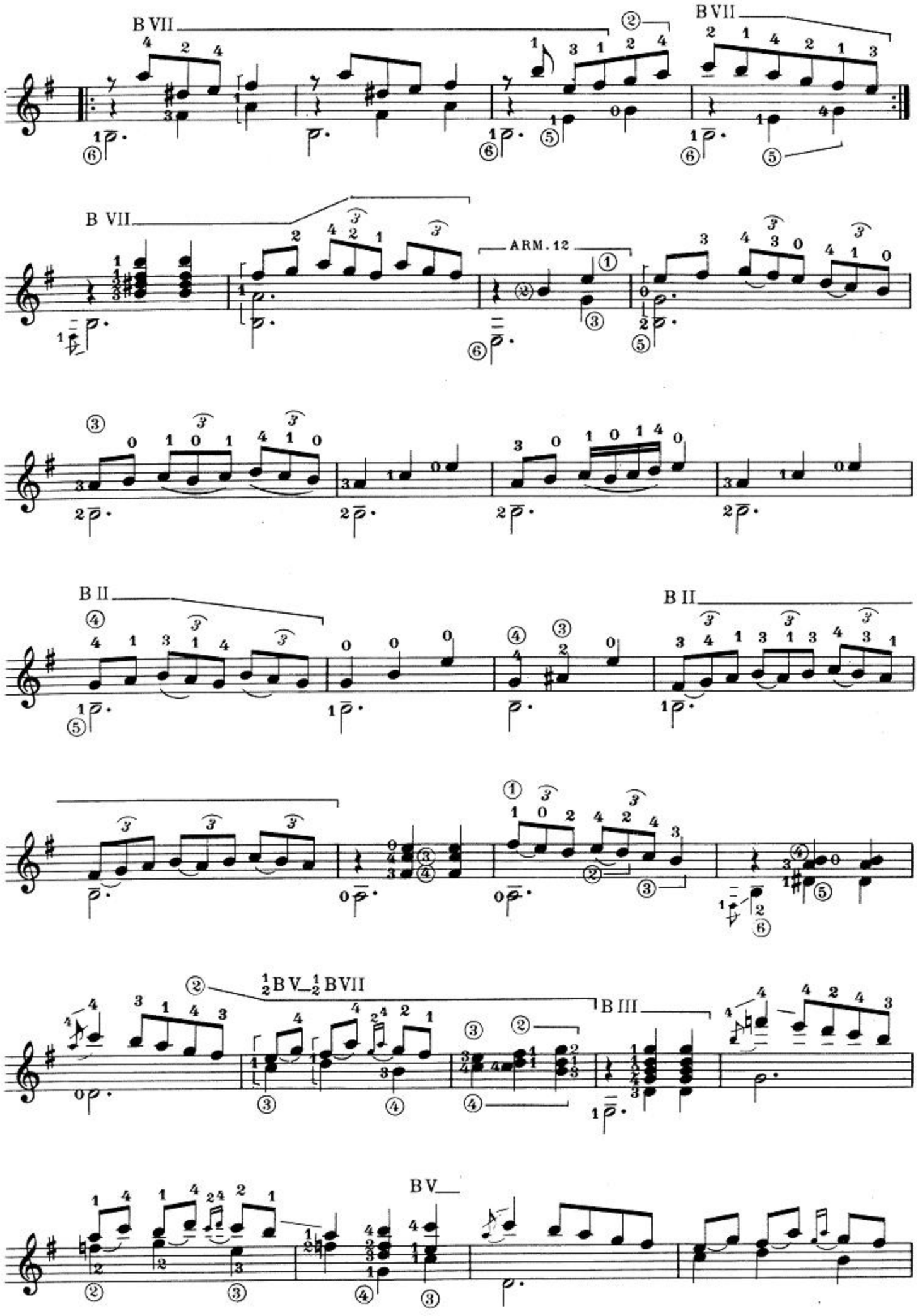
La Cartagenera

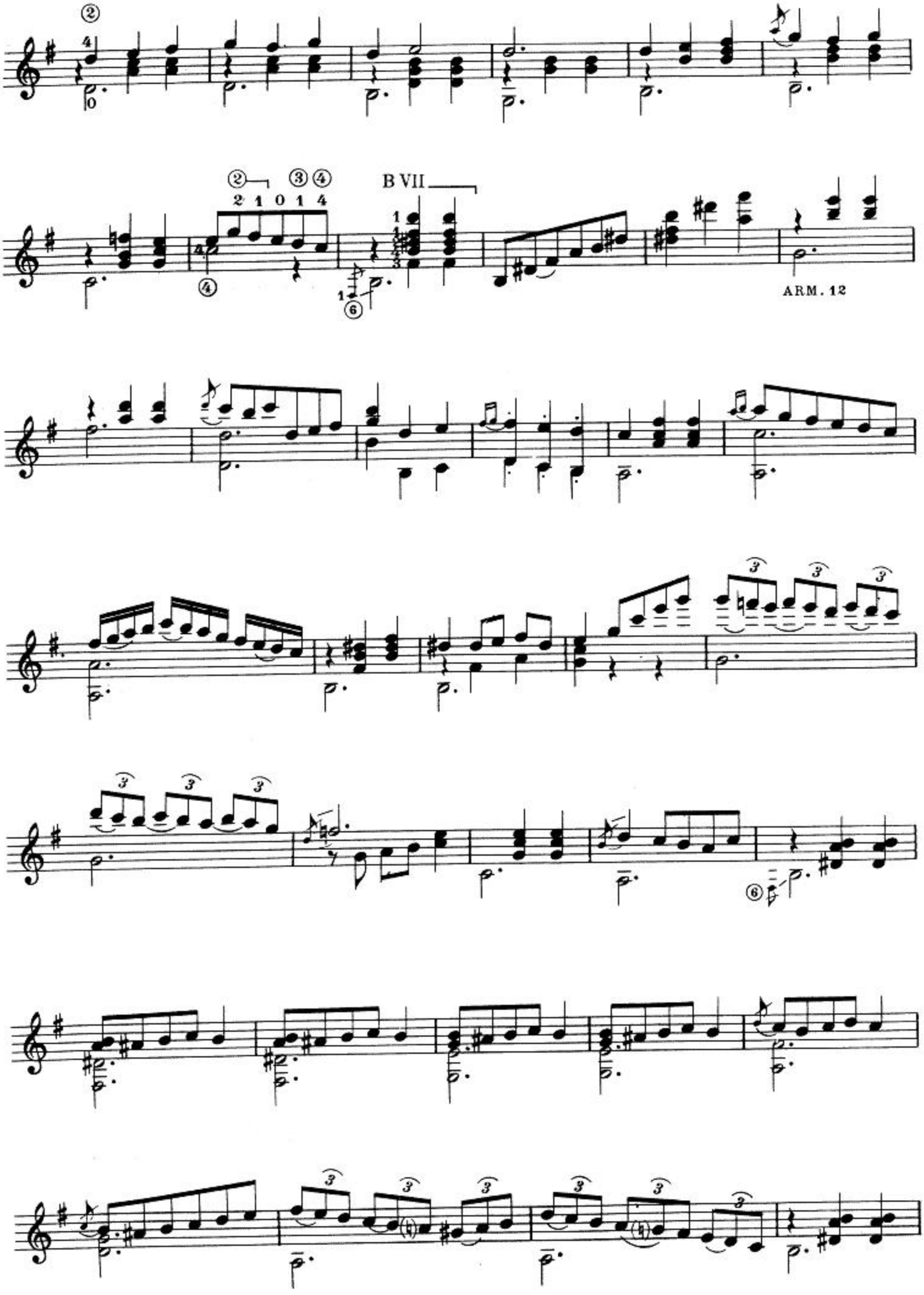


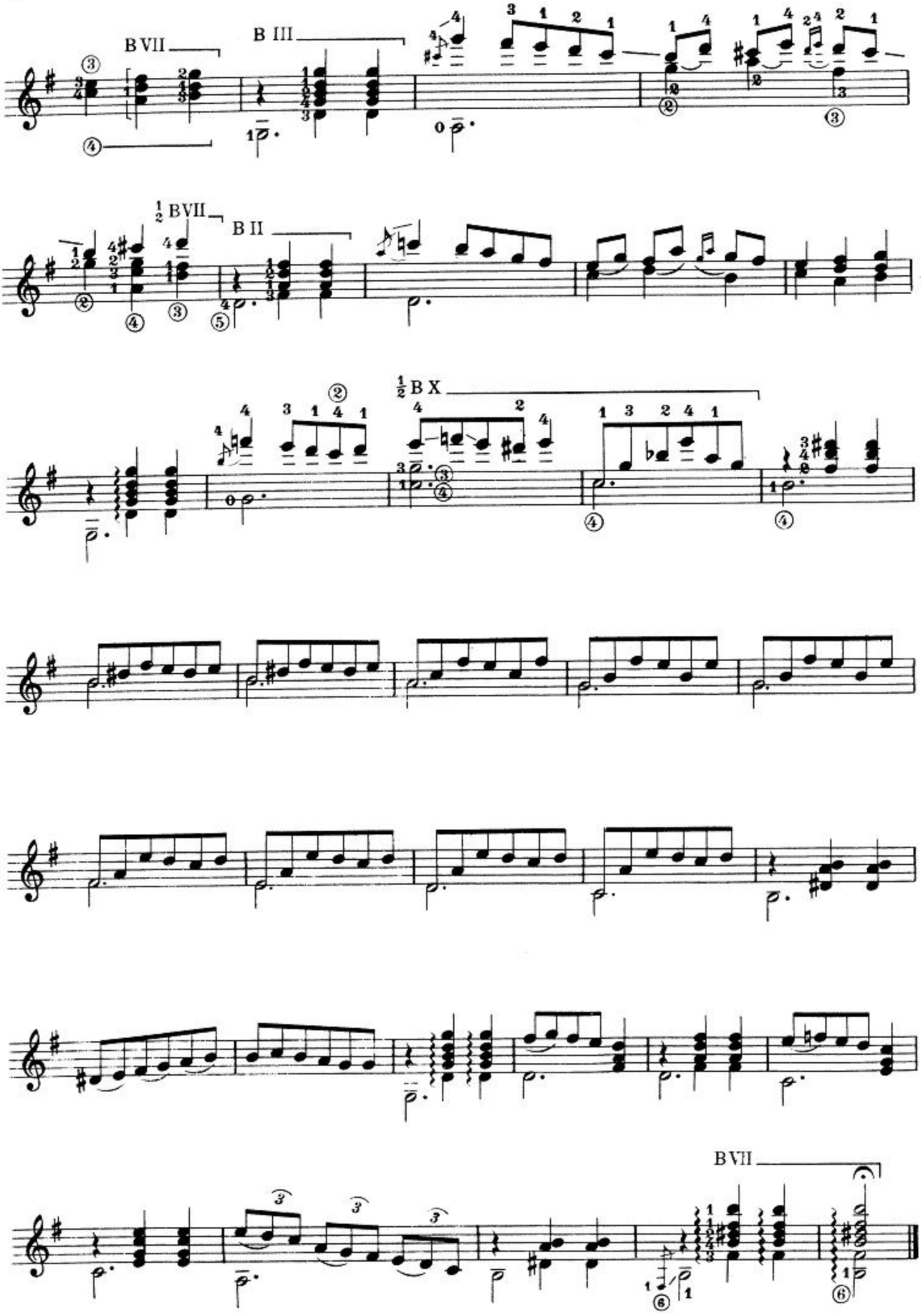

BVII
ARM. 7
½ B IV
½ B II
BVII
Copla
BV
B VII


B V
B III
B II
B IV
B II
½ B VII
B VII
ARM. 7
ARM. 12

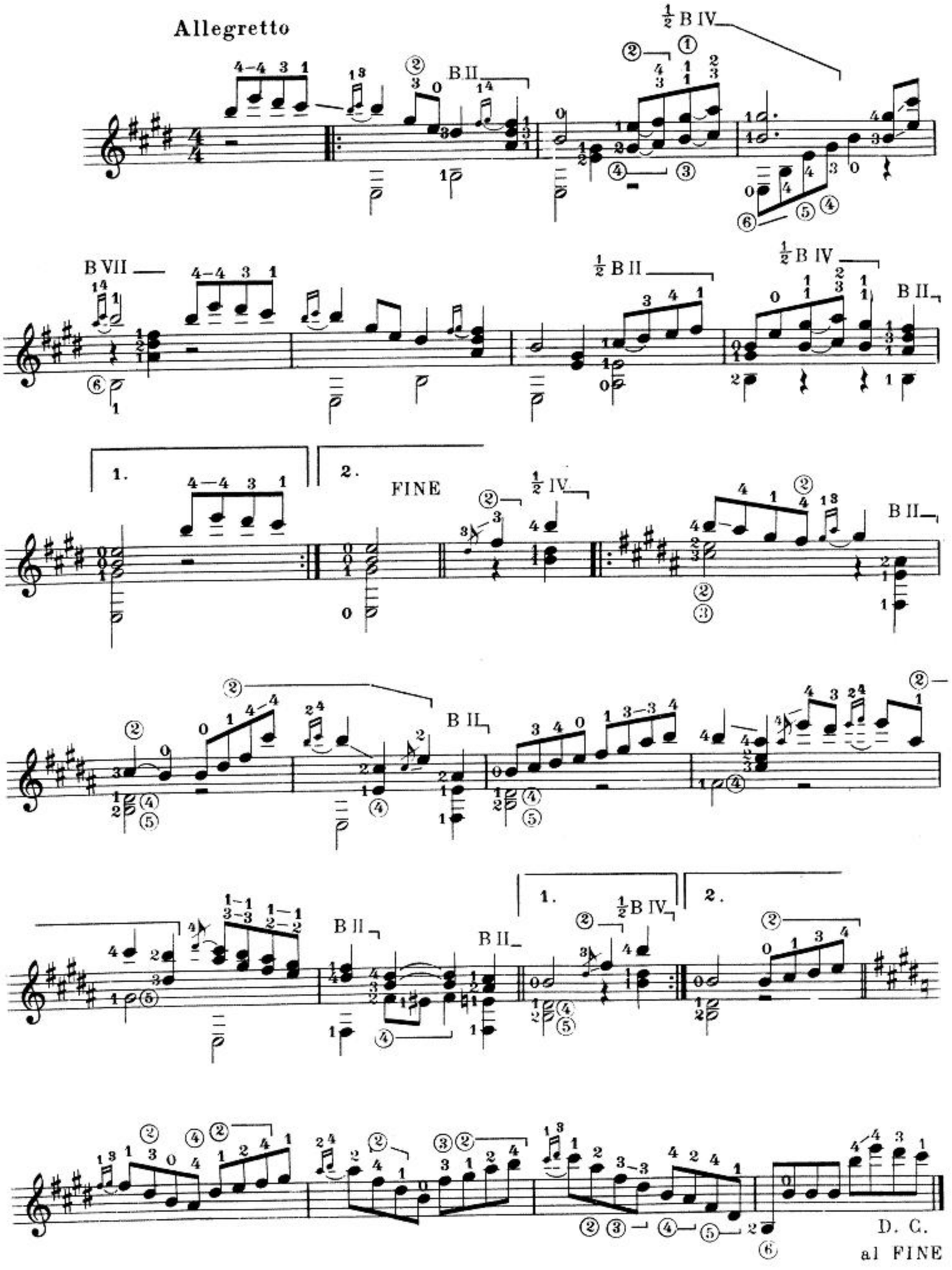

B VII
B III
½ B II
Copla
B III
B VII
B V


B VII
B VII
B VII
ARM. 12
B II
B II
½B V_½B VII
B III
B V

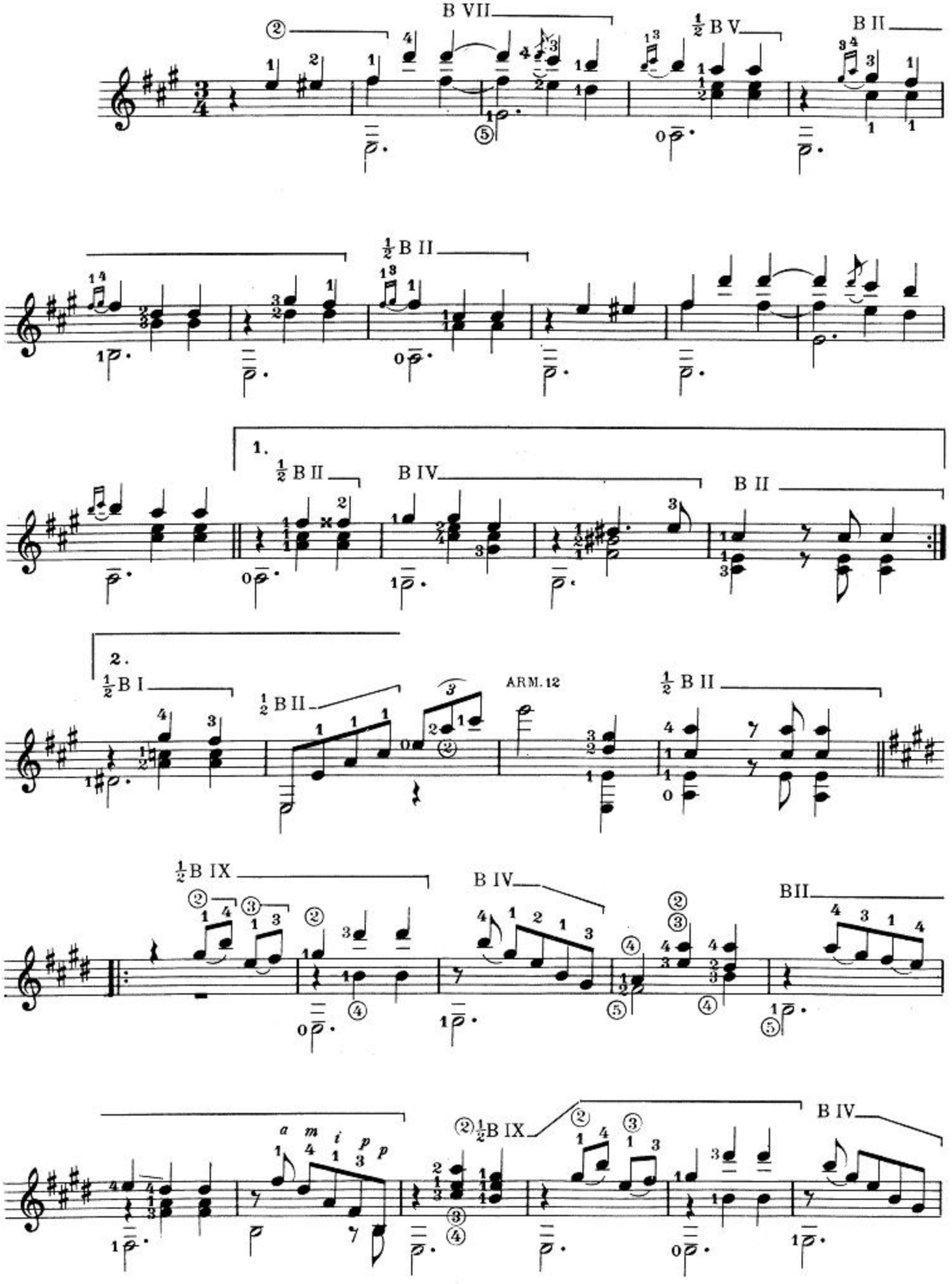

B VII
ARM. 12

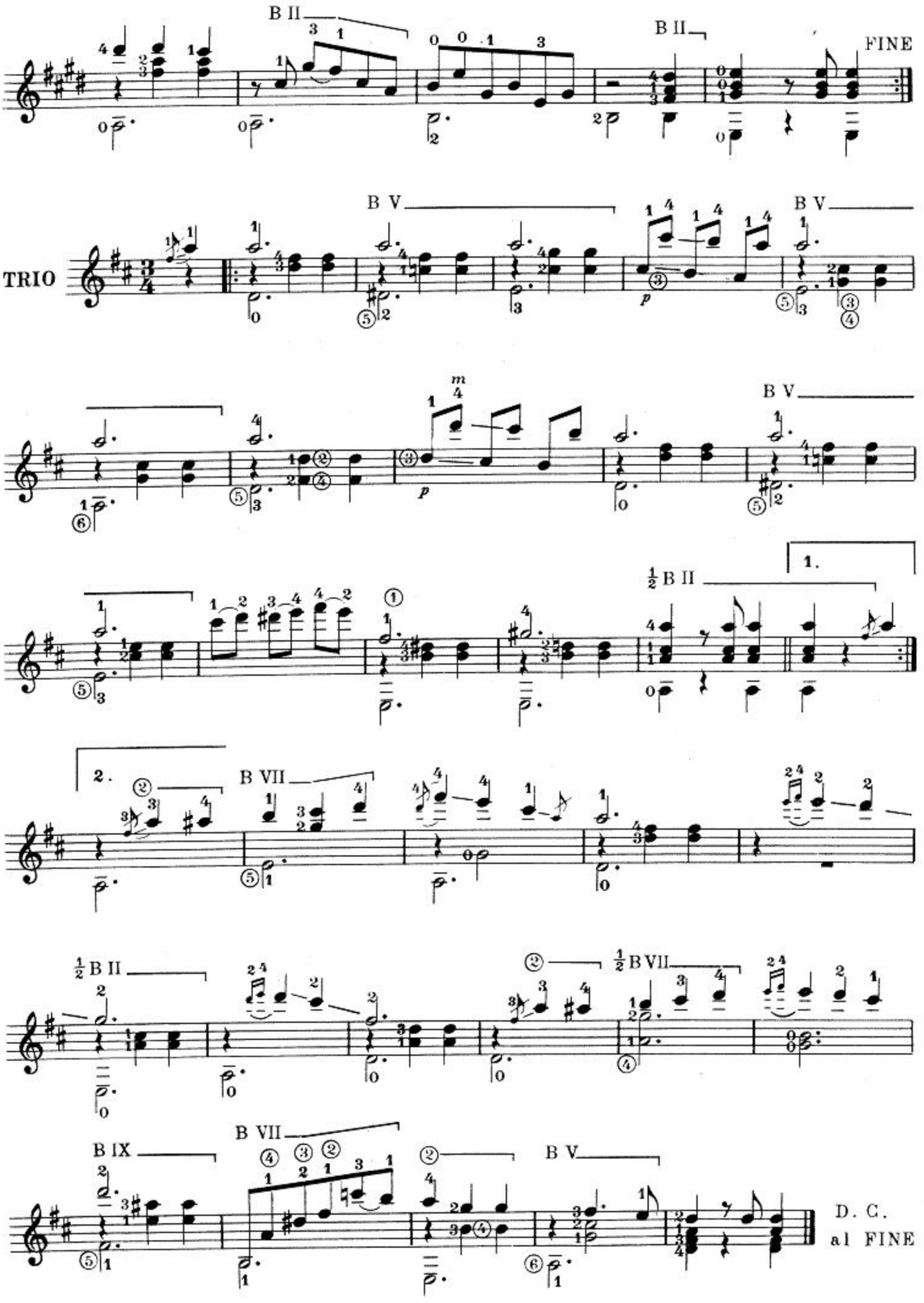

B VII
B III
½ B VII
B II
½ B X
B VII

Pavana

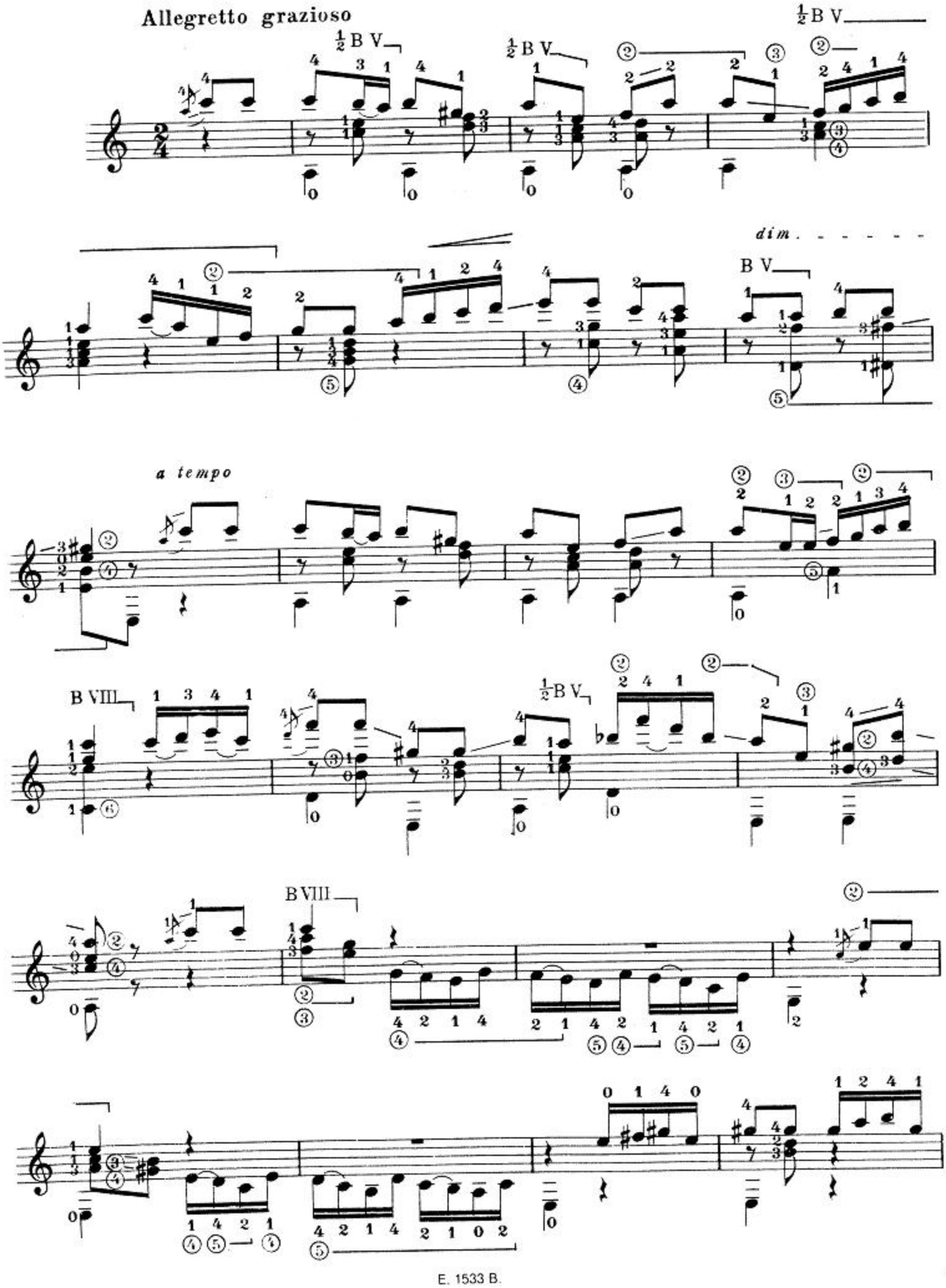

Allegretto
½ B IV
B II
B VII
½ B II
½ B IV
1.
2.
FINE
½ IV
B II
1.
2.
½ B IV
D. C.
al FINE

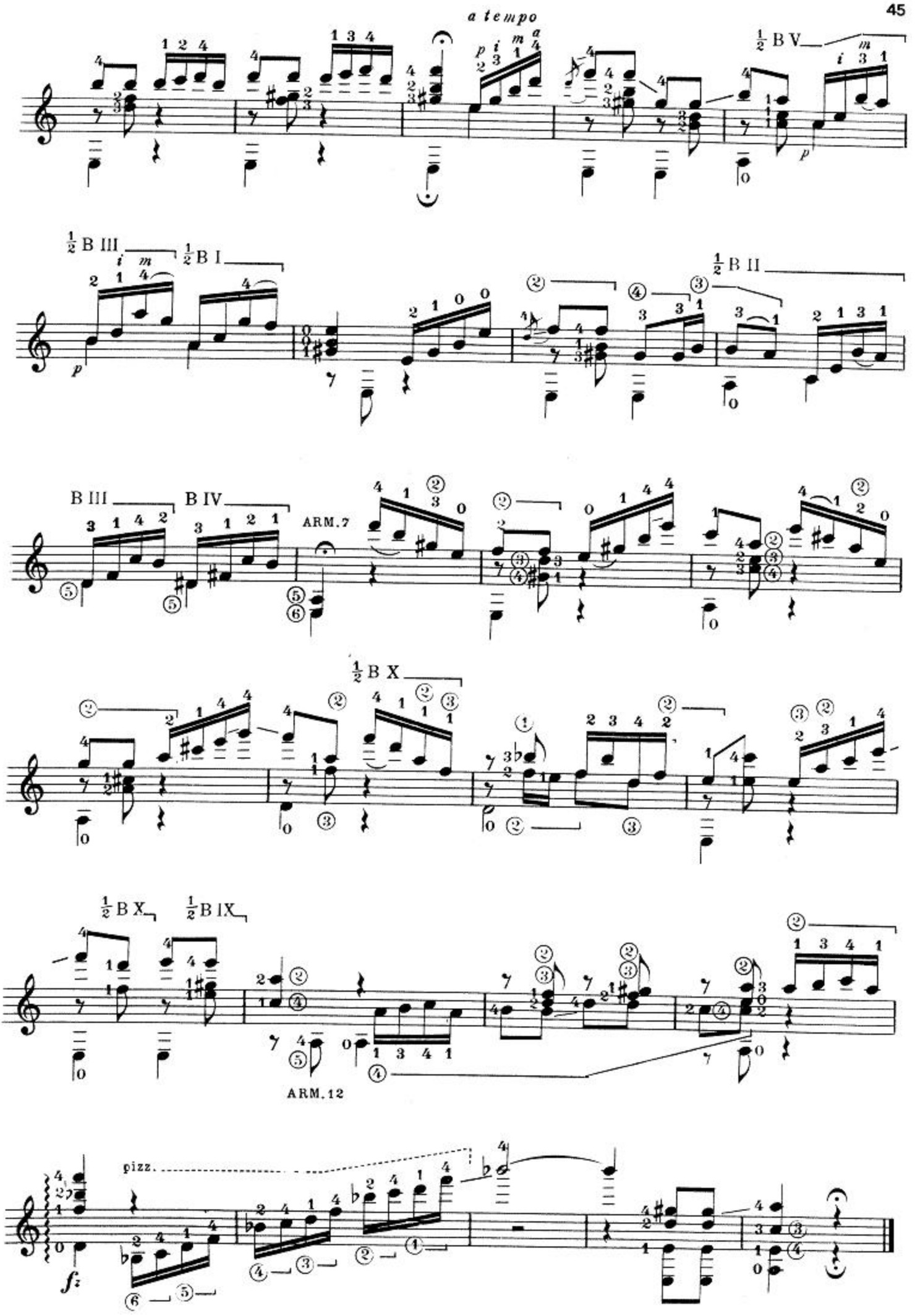
Las dos Hermanitas



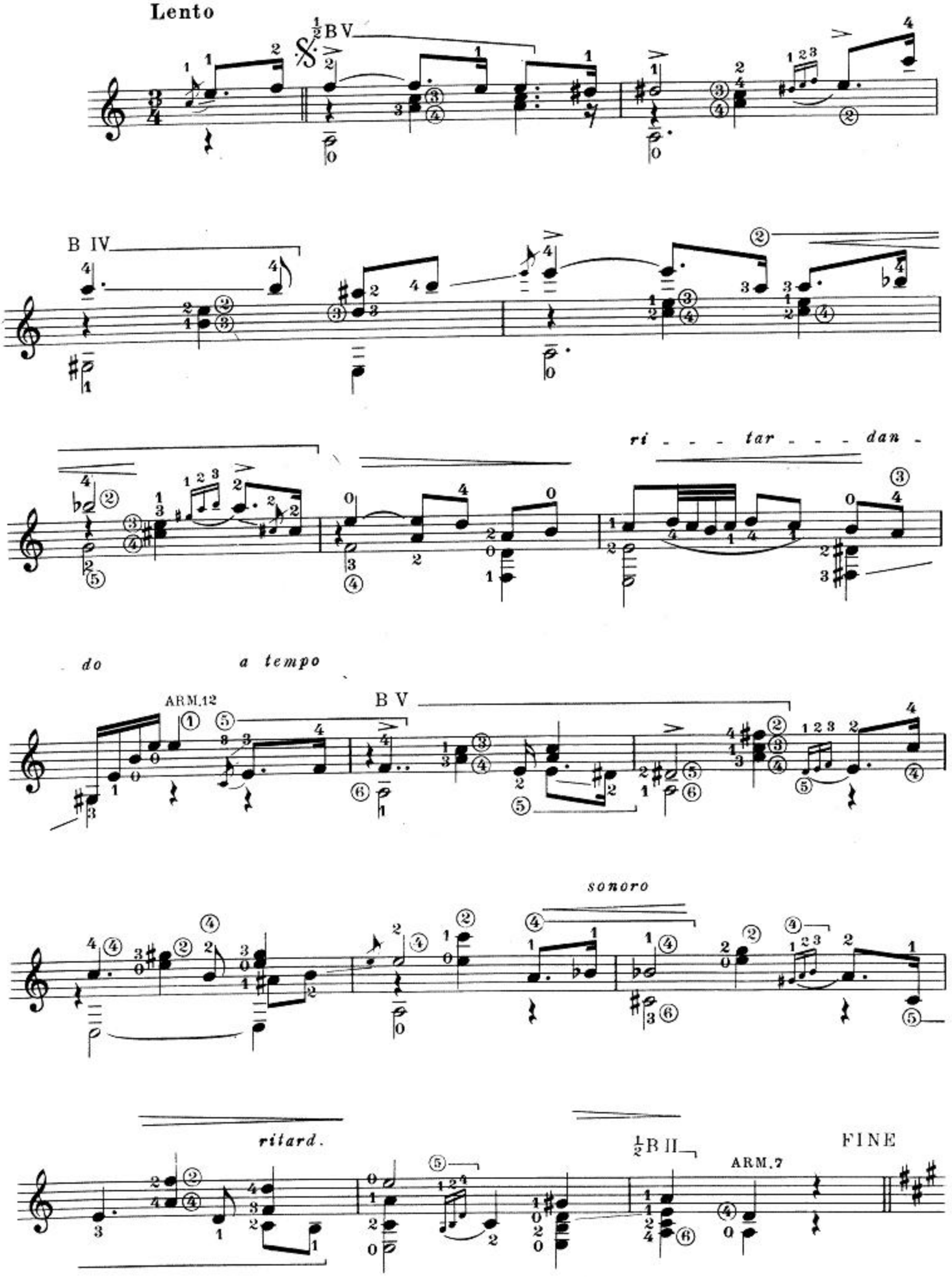

B II
B II
FINE
TRIO
B V
B V
B V
1.
½ B II
2.
B VII
½ B II
½ B VII
B IX
B VII
B V
D. C.
al FINE

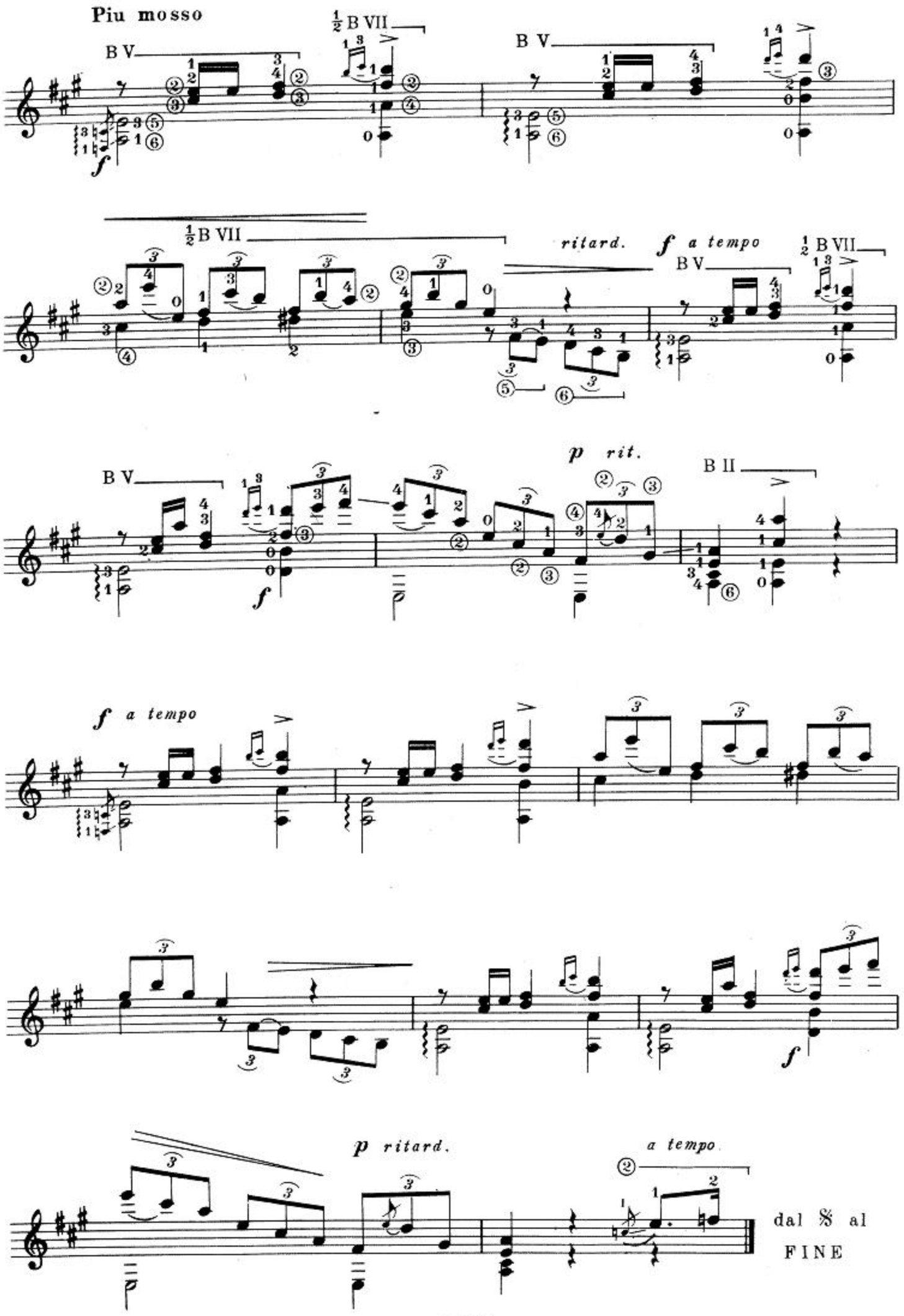
Maria



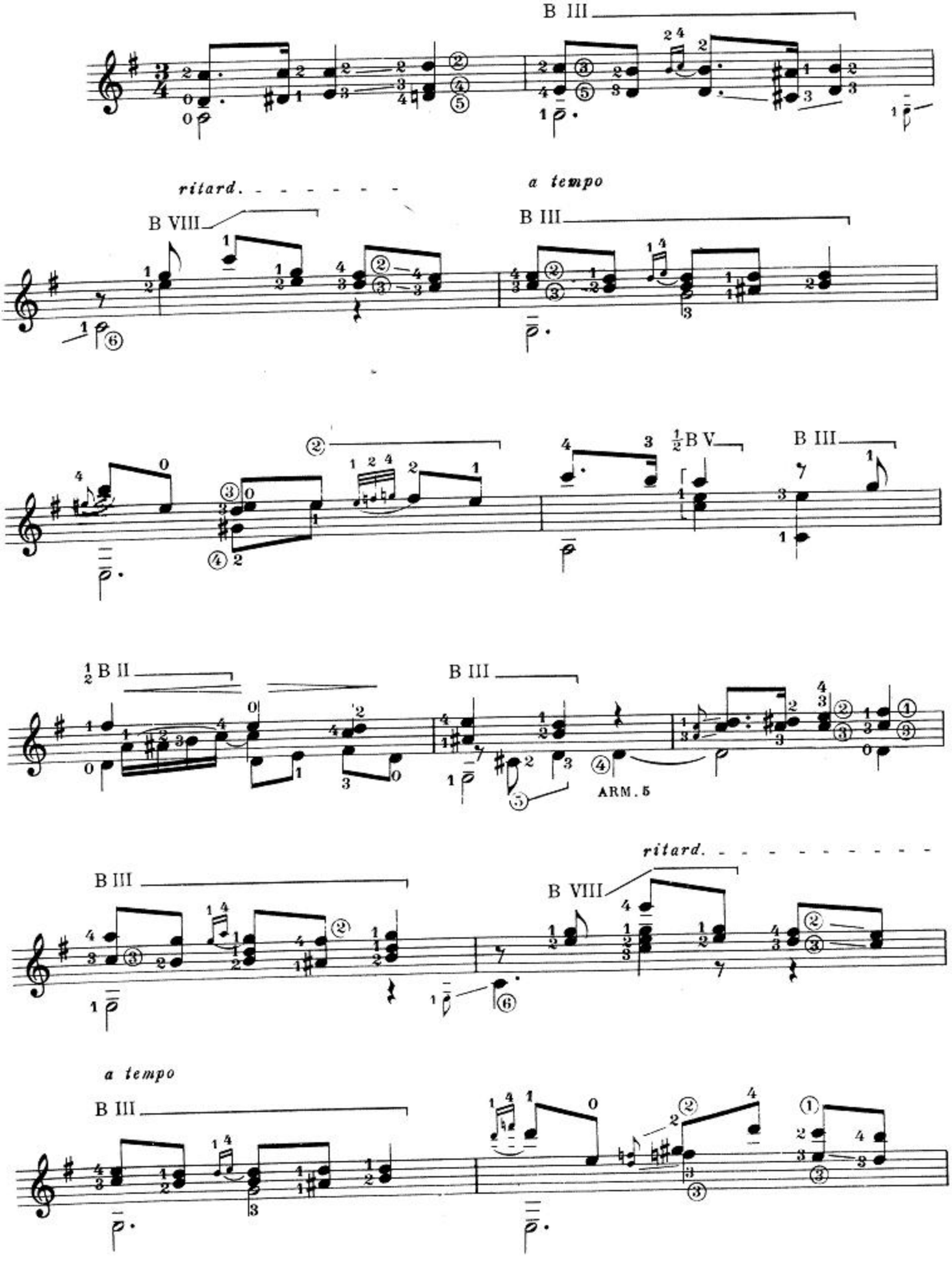

a tempo
½ B V
½ B III
½ B I
½ B II
B III
B IV
ARM.7
½ B X
½ B X
½ B IX
ARM.12
pizz.

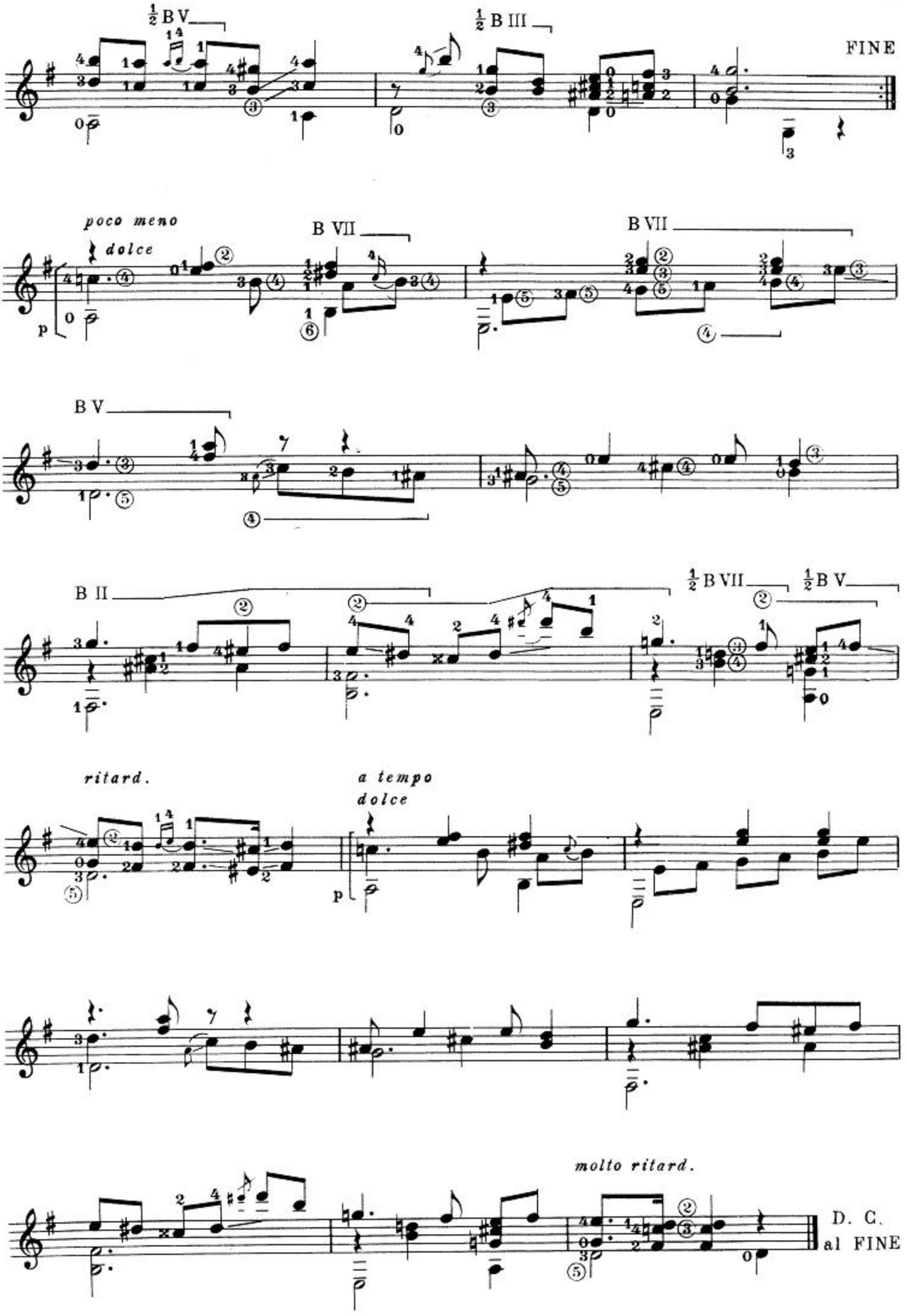
Marieta


Lento
½BV
B IV
ri - - - tar - - - dan -
do
a tempo
ARM.12
B V
sonoro
ritard.
½B II
ARM.7
FINE

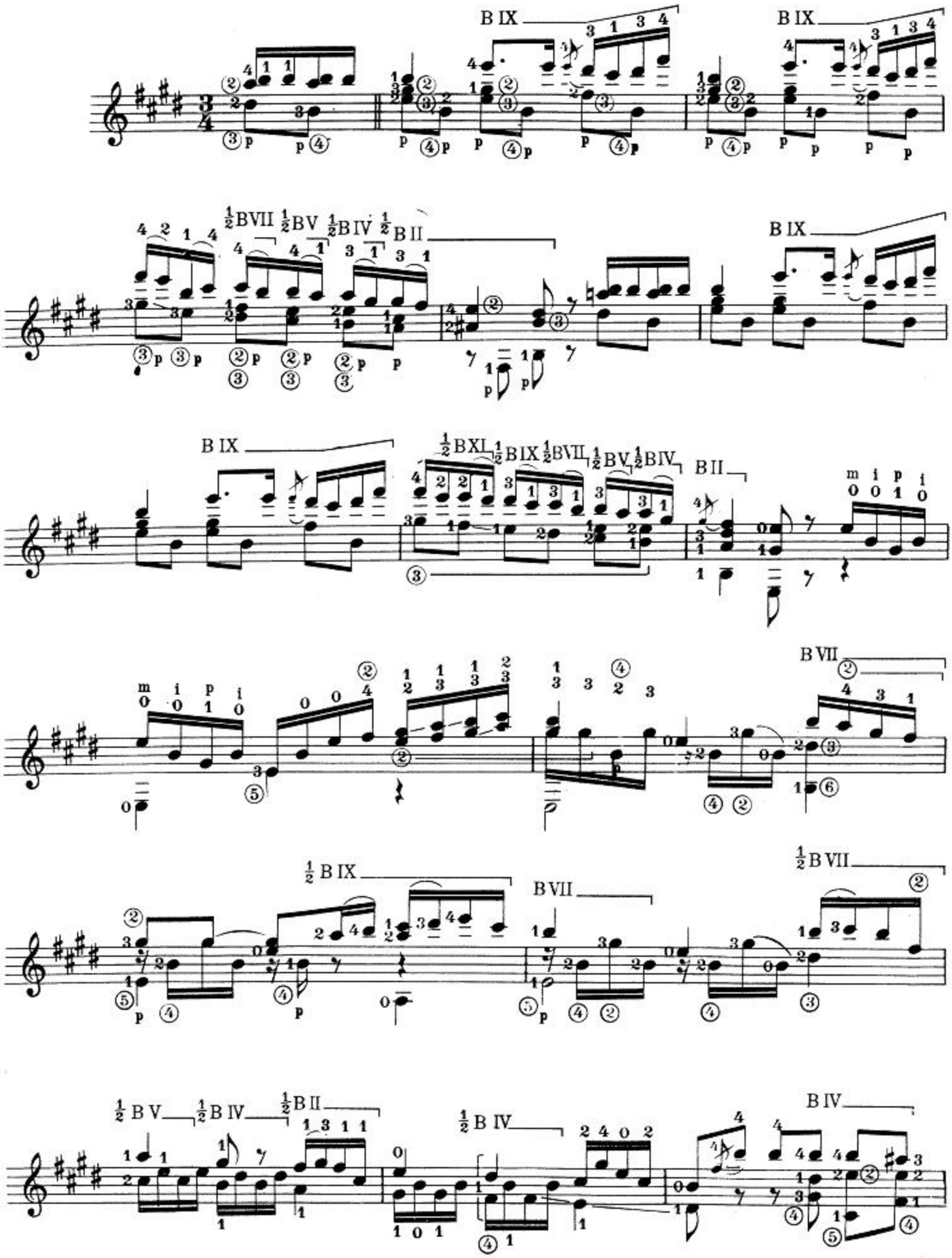

Piu mosso
B V
½ B VII
B V
½ B VII
ritard.
f a tempo
B V
½ B VII
B V
p rit.
B II
f a tempo
p ritard.
a tempo
dal 𝄋 al
FINE

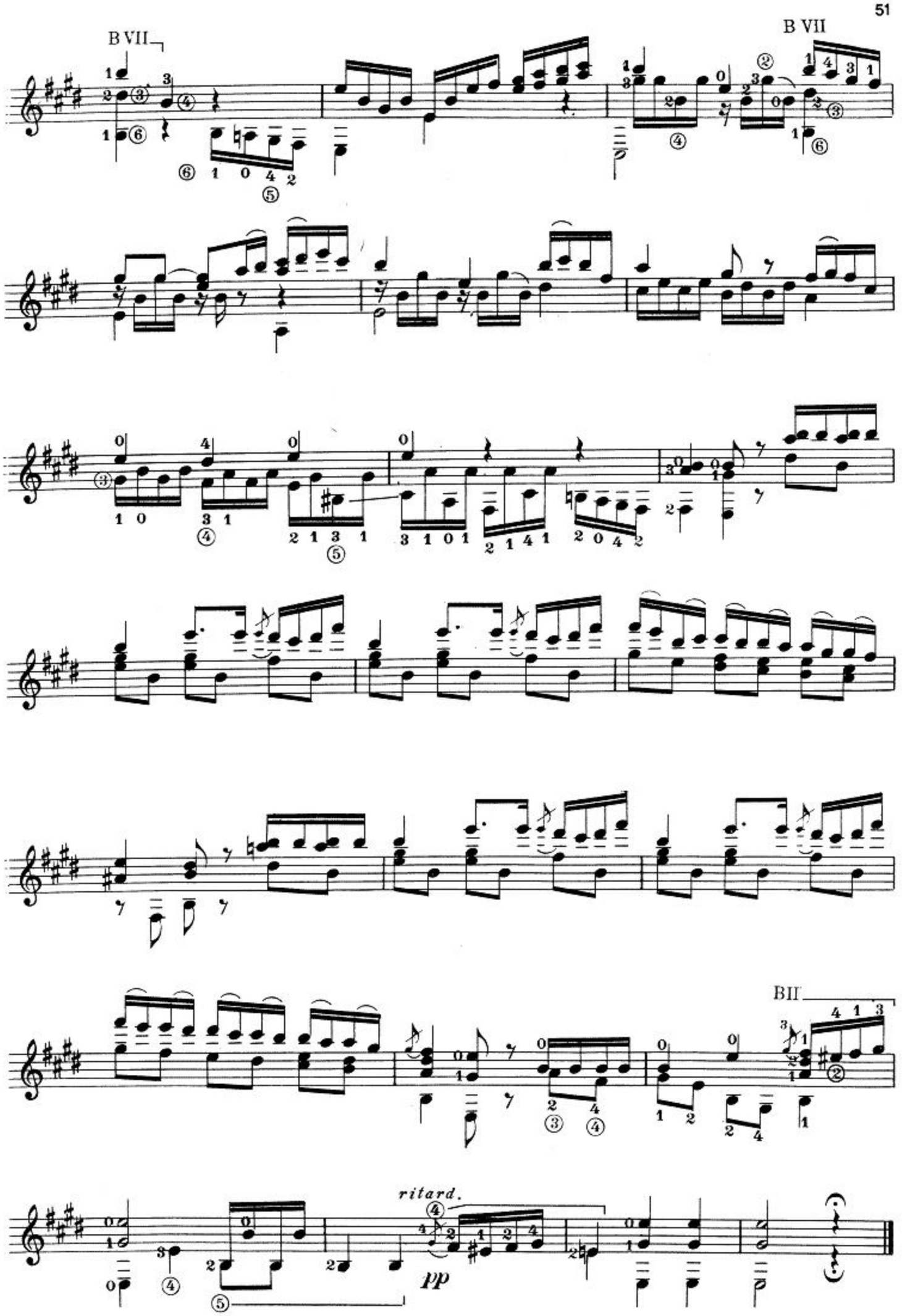
Mazurka en sol



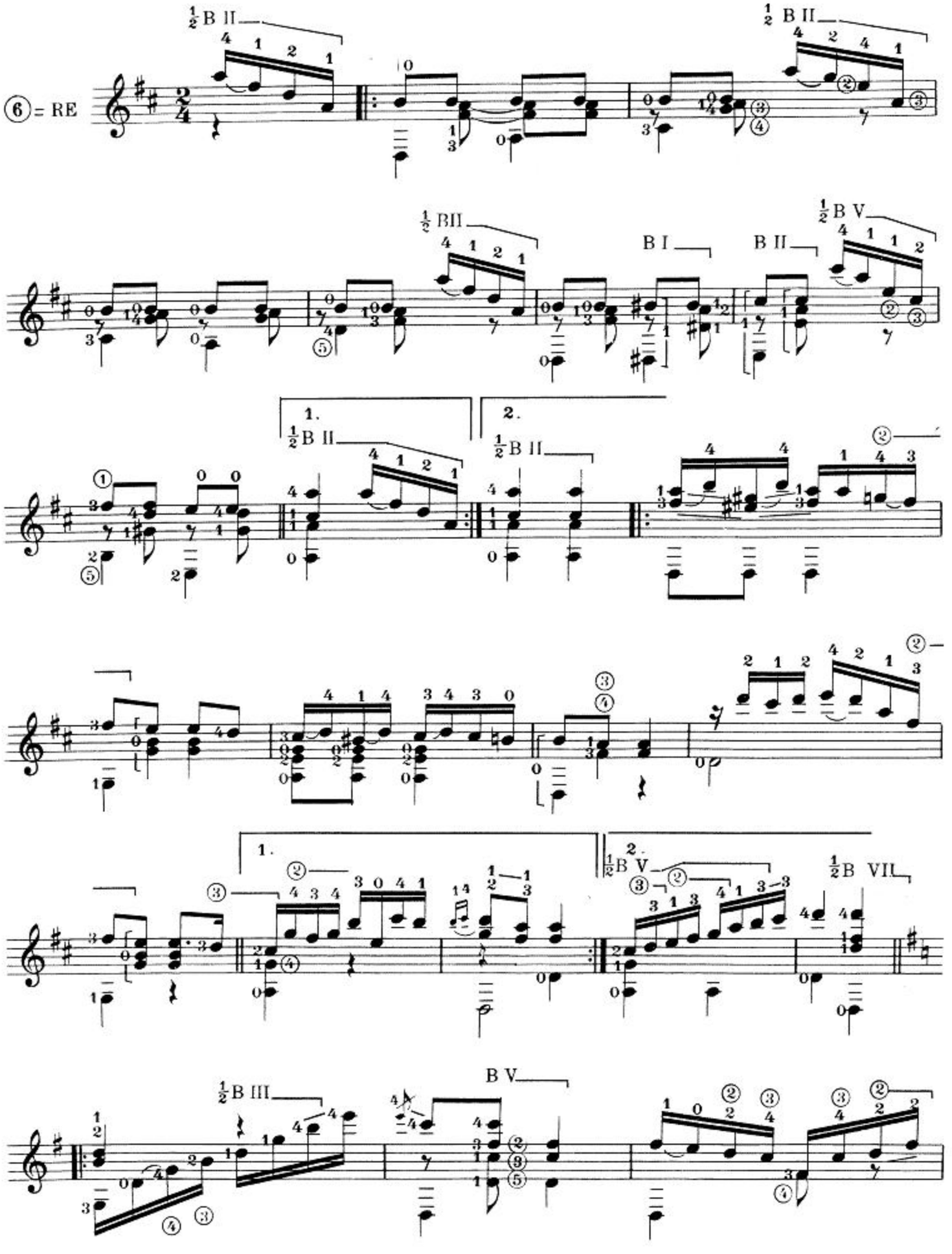

½ B V
½ B III
FINE
poco meno
dolce
B VII
B VII
B V
B II
½ B VII
½ B V
ritard.
a tempo
dolce
molto ritard.
D. C.
al FINE

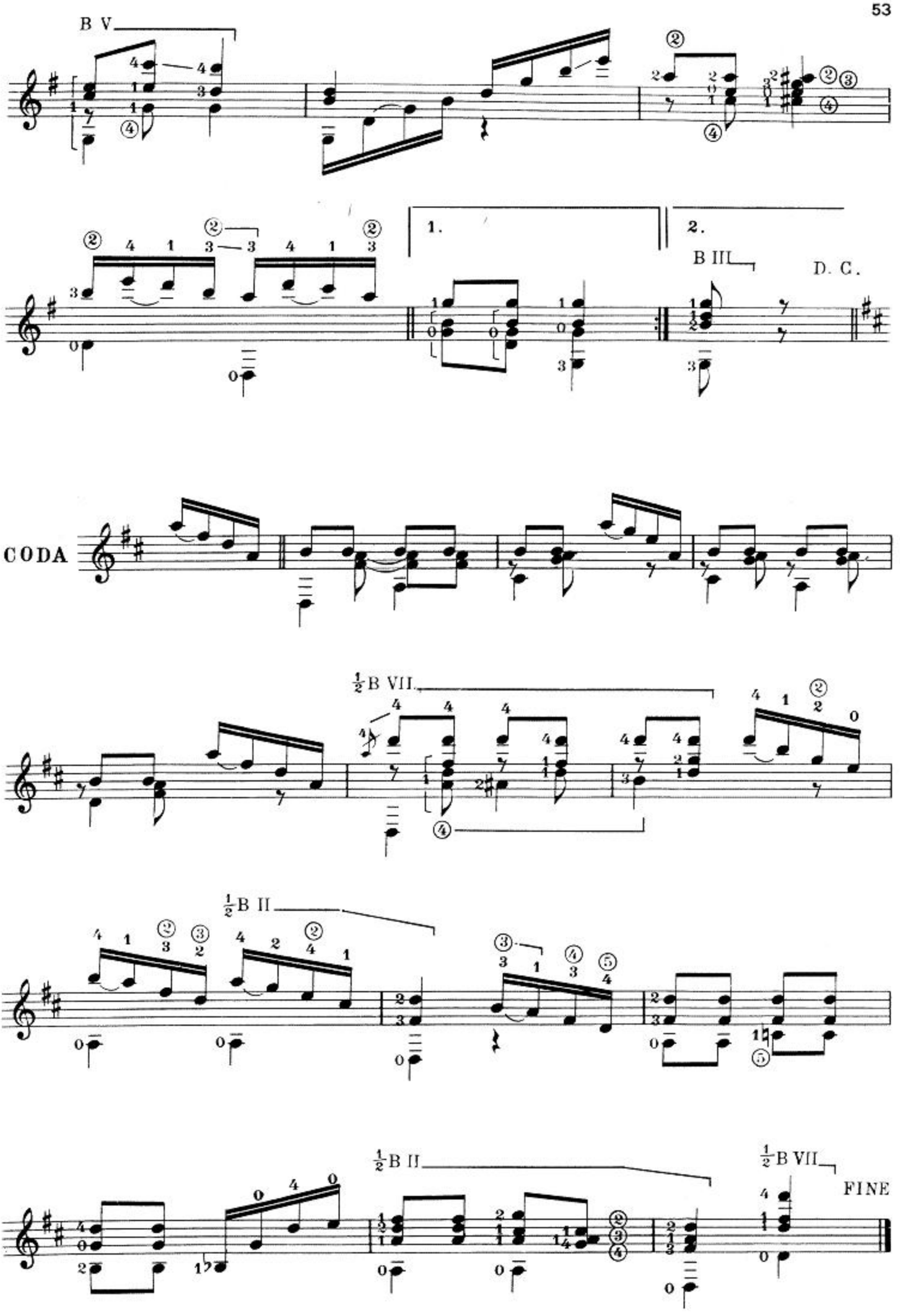
Minueto


B IX
B IX
½BVII ½BV ½BIV ½B II
B IX
B IX
½BXI ½B IX ½BVII ½BV ½BIV
B II
B VII
½ B IX
B VII
½ B VII
½ B V
½ B IV
½ B II
½ B IV
B IV

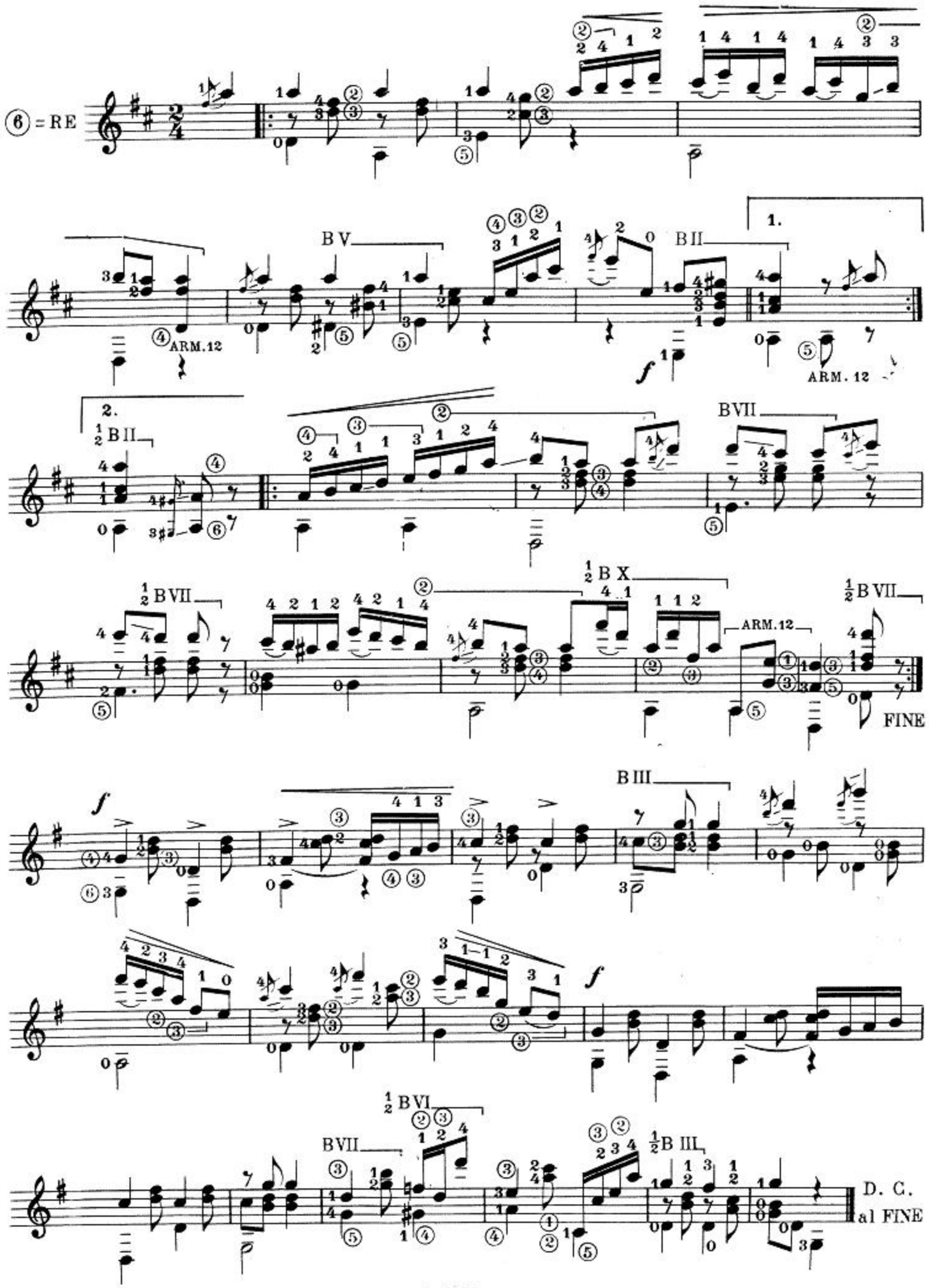

B VII
B VII
B II
ritard.
pp

Pepita

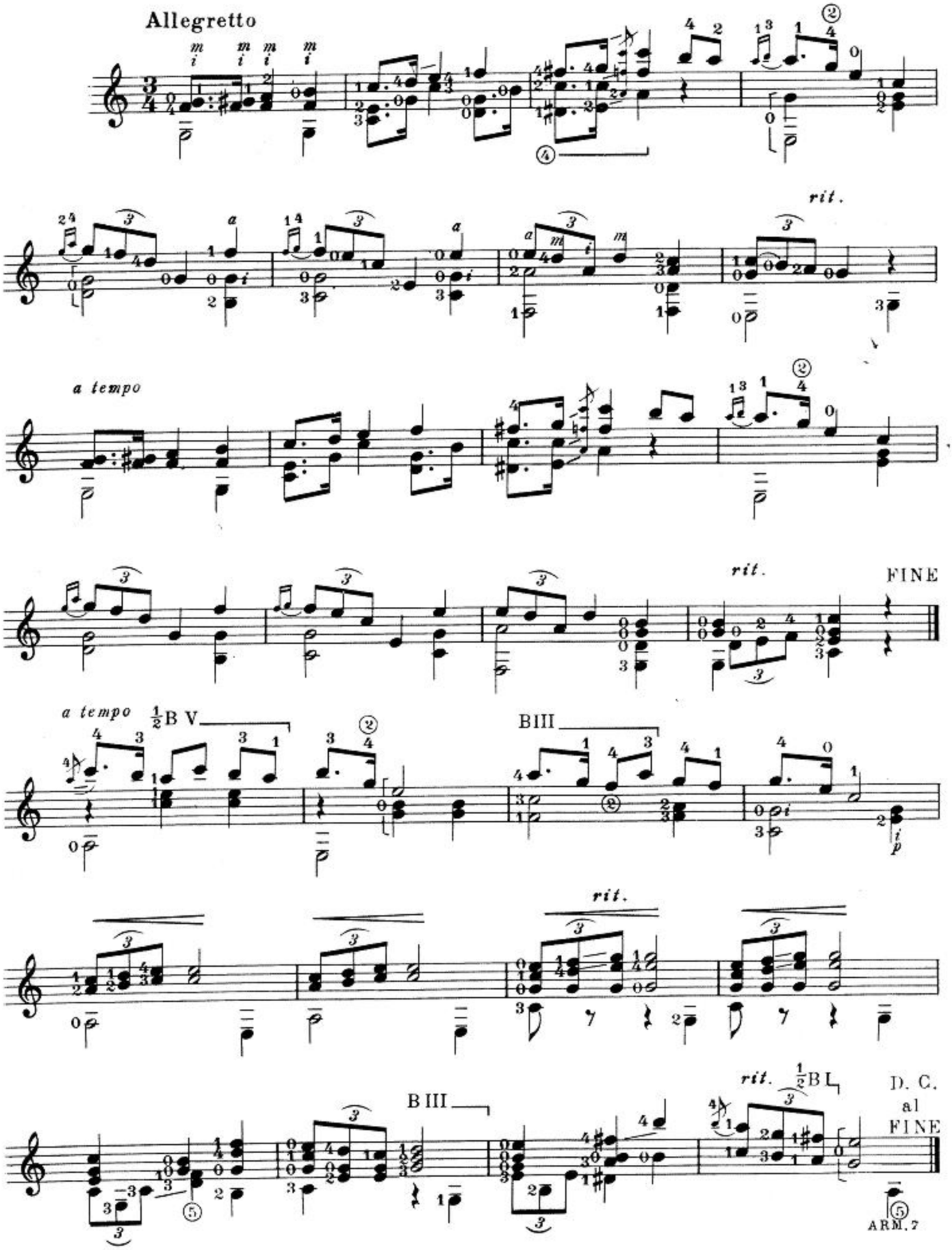

⑥ = RE
½ B II
½ B II
½ BIII
B I
B II
½ B V
1.
2.
½ B II
½ B II
1.
2.
½ B V
½ B VII
½ B III
B V


B V
1.
2.
B III
D. C.
CODA
½B VII
½B II
½B II
½B VII
FINE

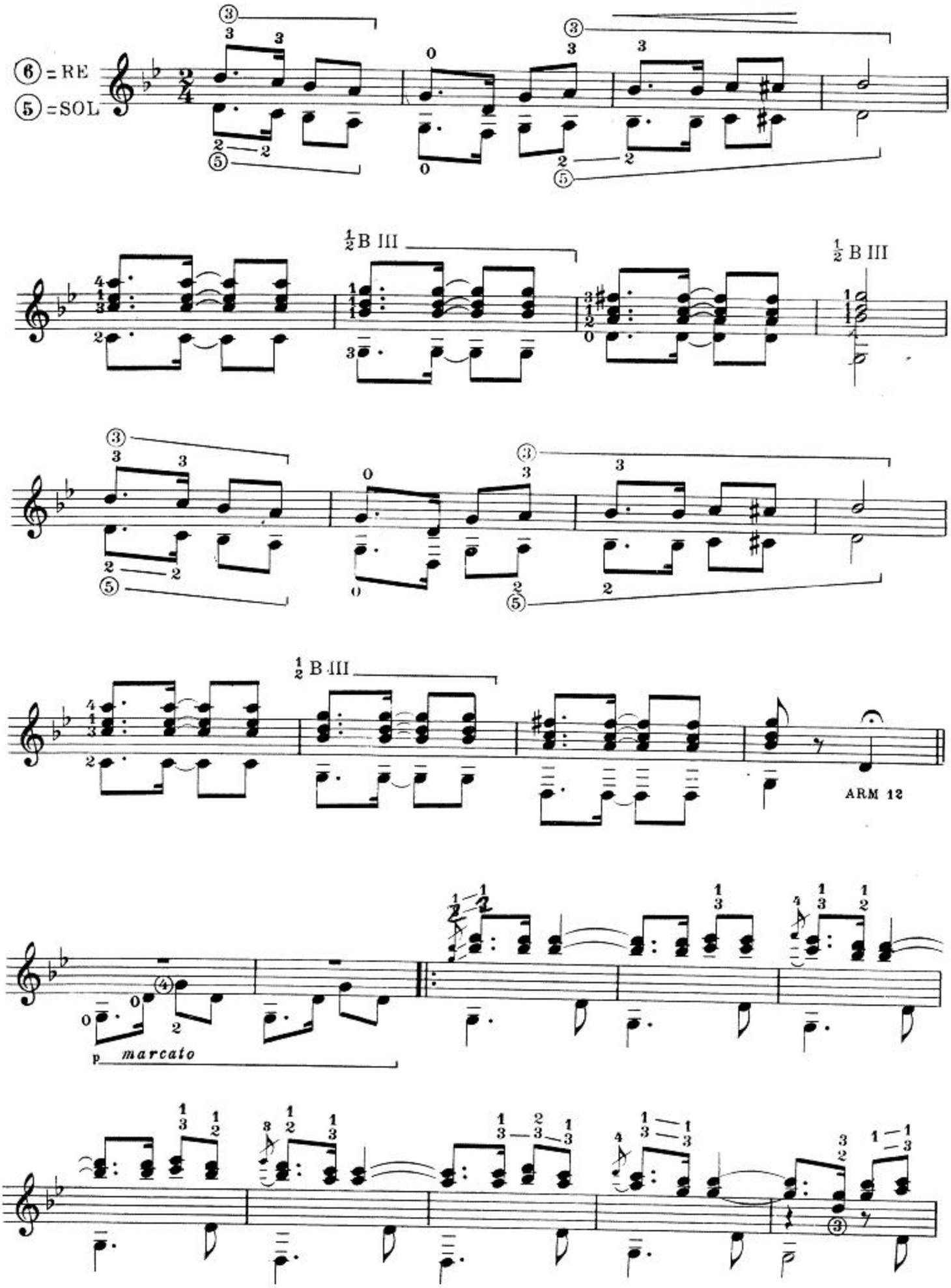
Rosita

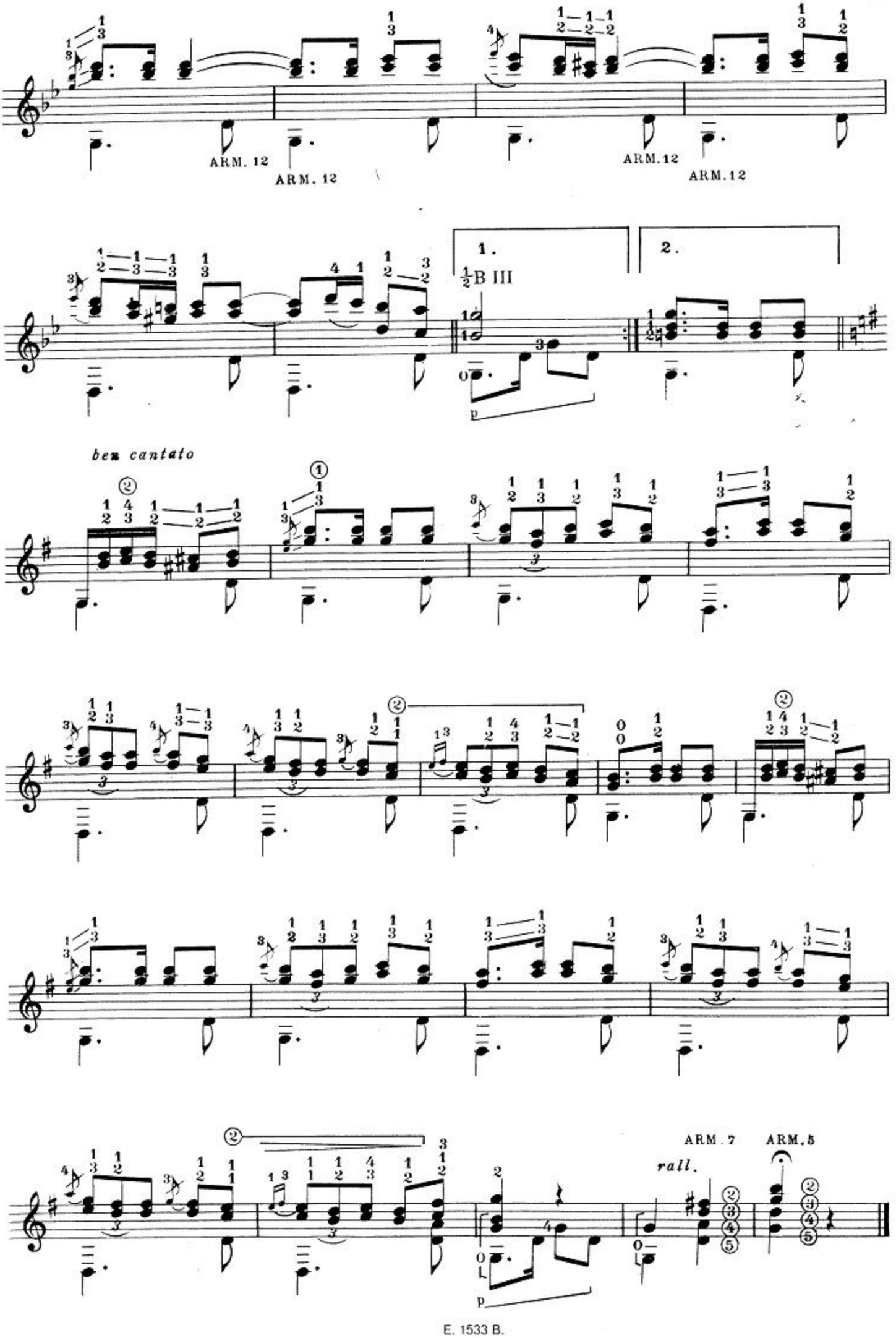

⑥ = RE
B V
B II
1.
ARM. 12
2.
½ B II
B VII
½ B VII
½ B X
ARM. 12
½ B VII
FINE
B III
½ B VI
B VII
½ B III
D. C.
al FINE

Sueño

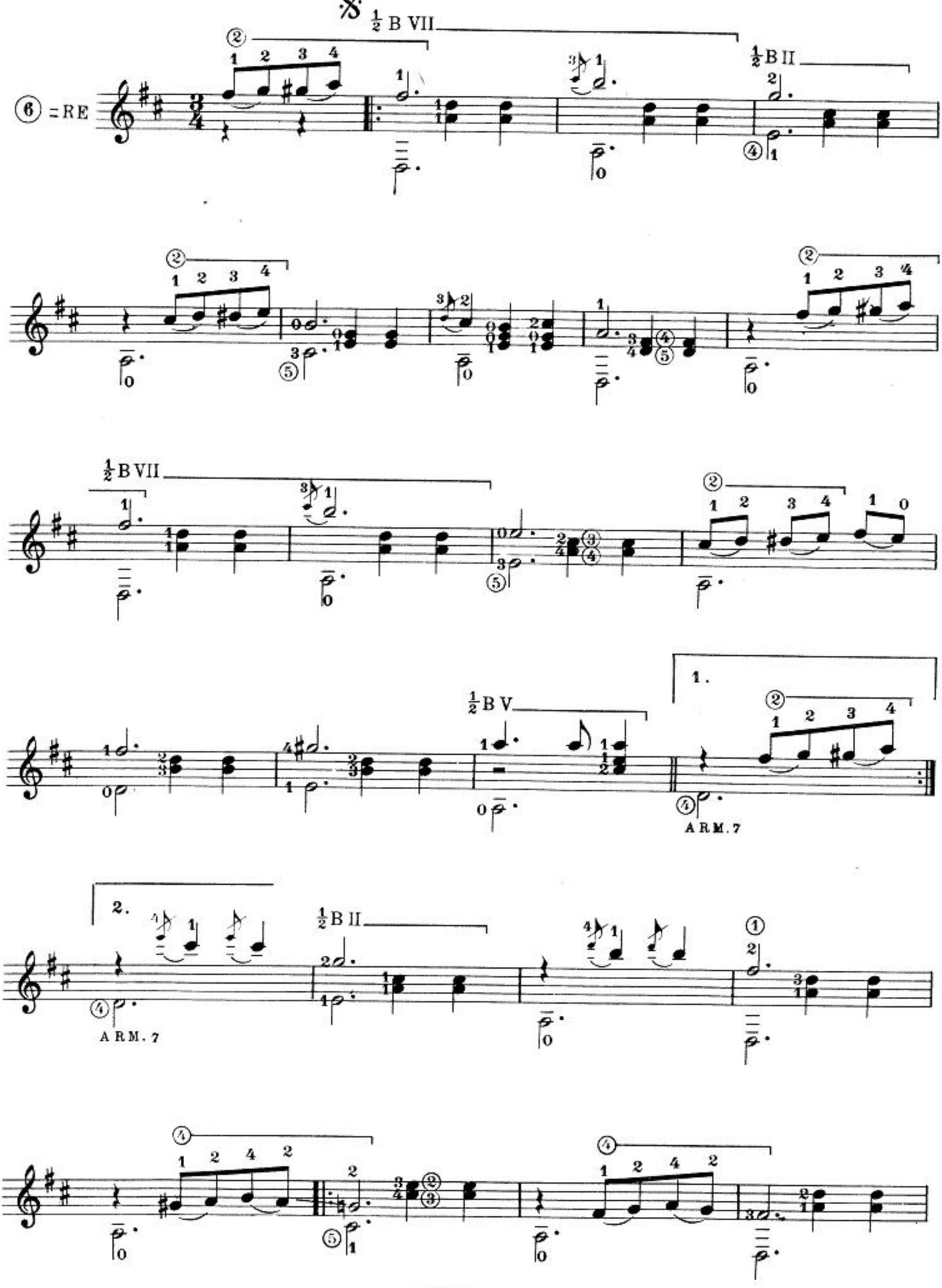

Allegretto
rit.
a tempo
rit.
FINE
a tempo
½B V
BIII
rit.
rit.
½B
D. C.
al
FINE
BIII
ARM. 7

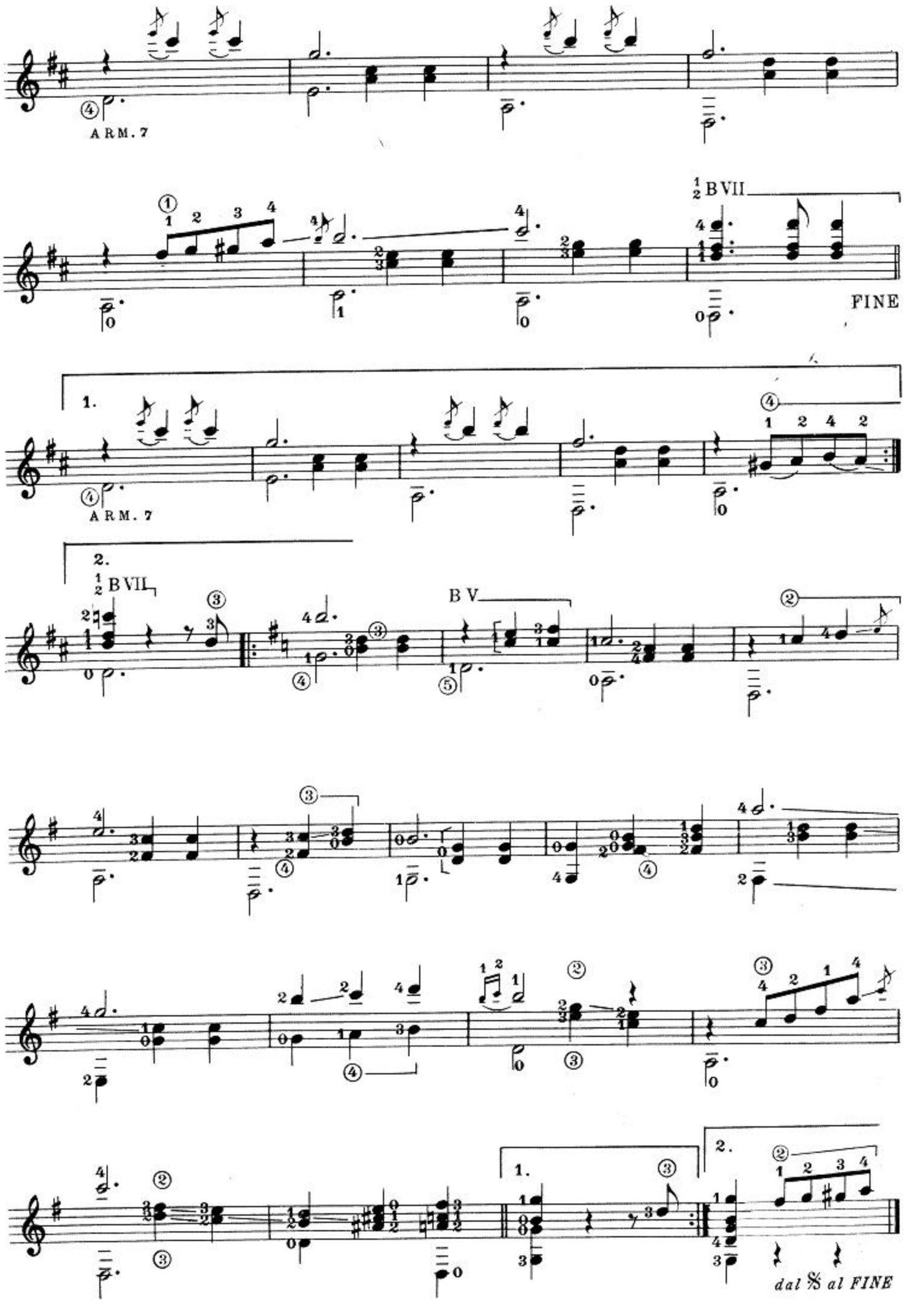
Tango



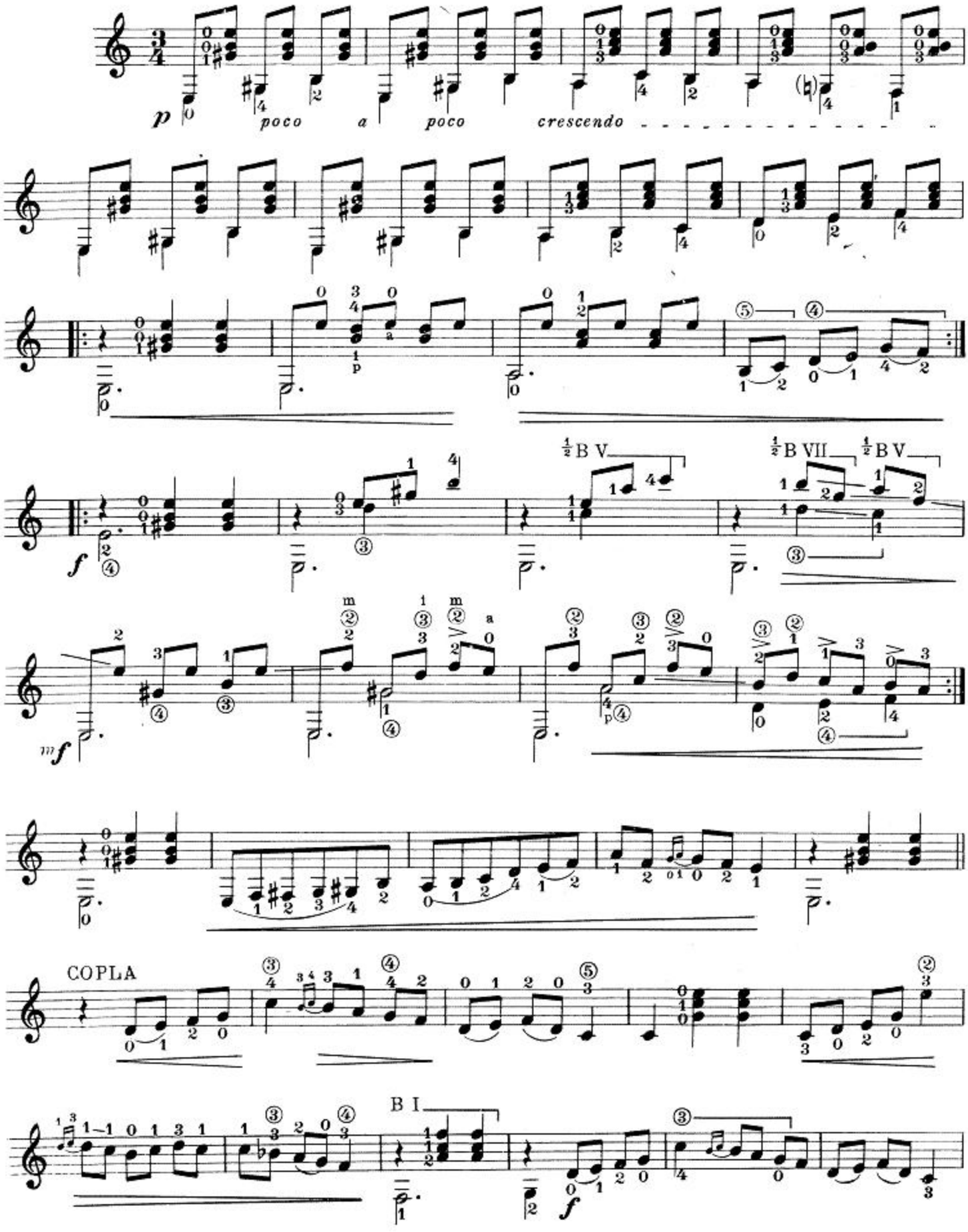

ARM. 12
ARM. 12
ARM. 12
ARM. 12
1.
2.
½B III
bem cantato
ARM. 7
ARM. 5
rall.

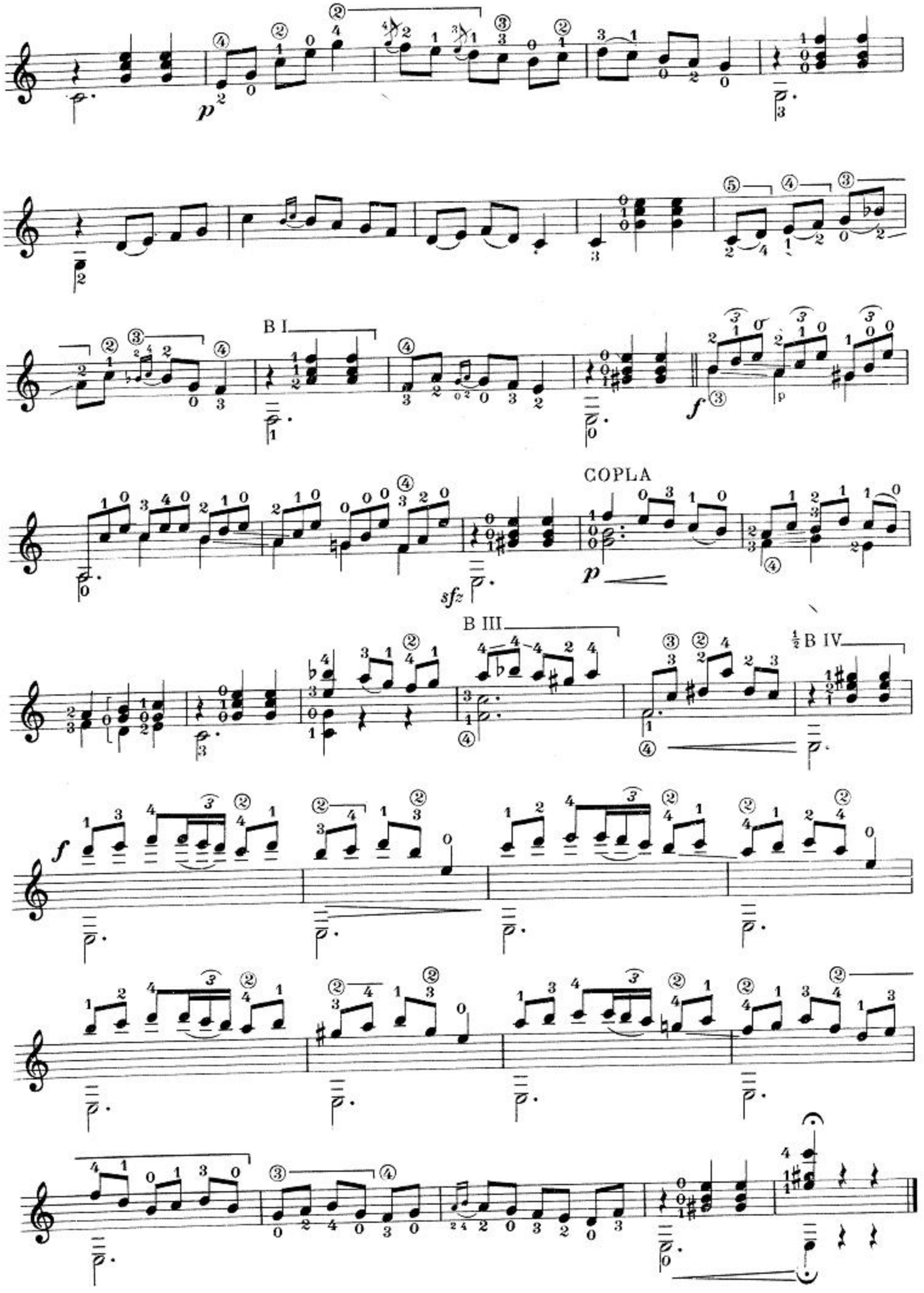
Vals



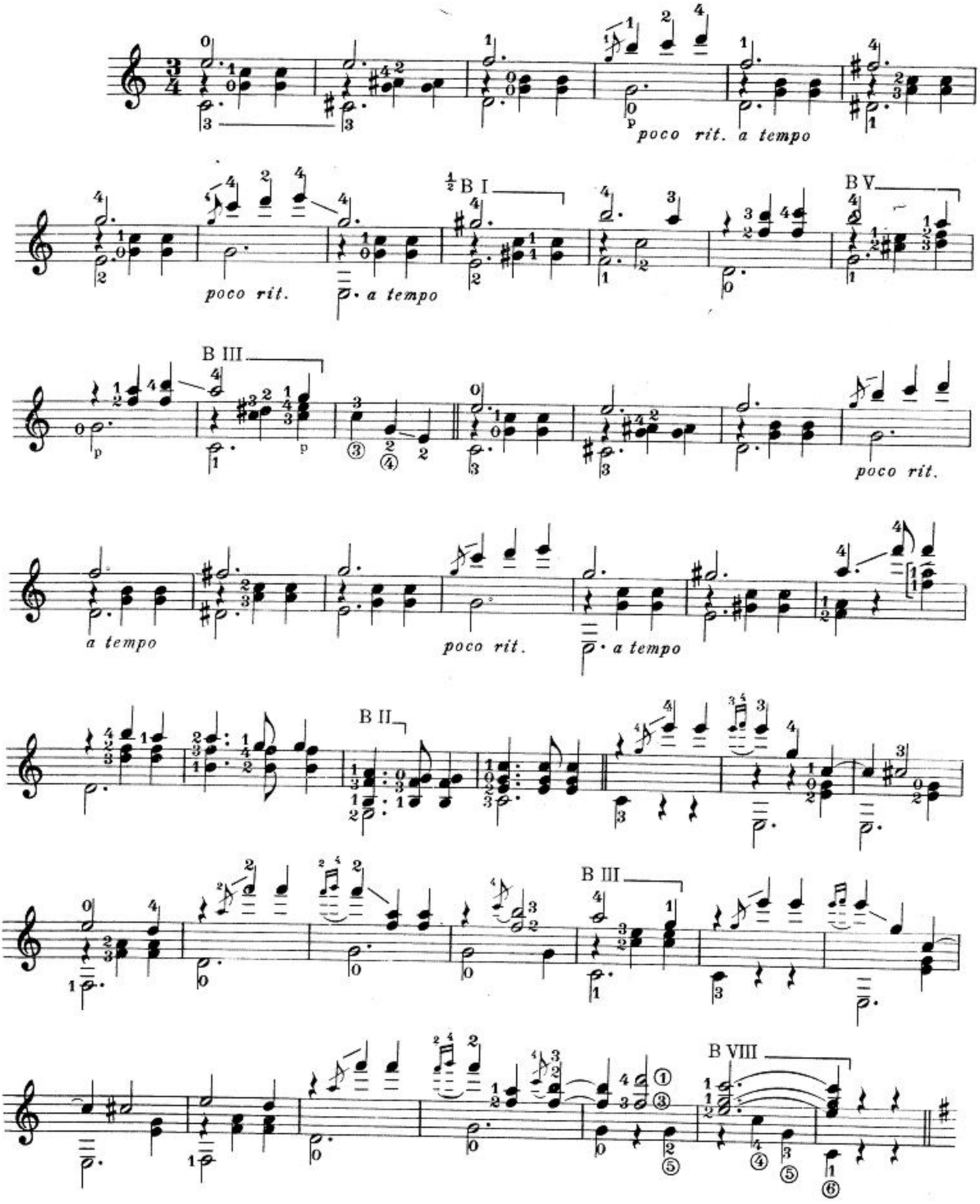

ARM. 7
½ B VII
FINE
1.
ARM. 7
2.
½ B VII
B V
1.
2.
dal 𝄋 al FINE

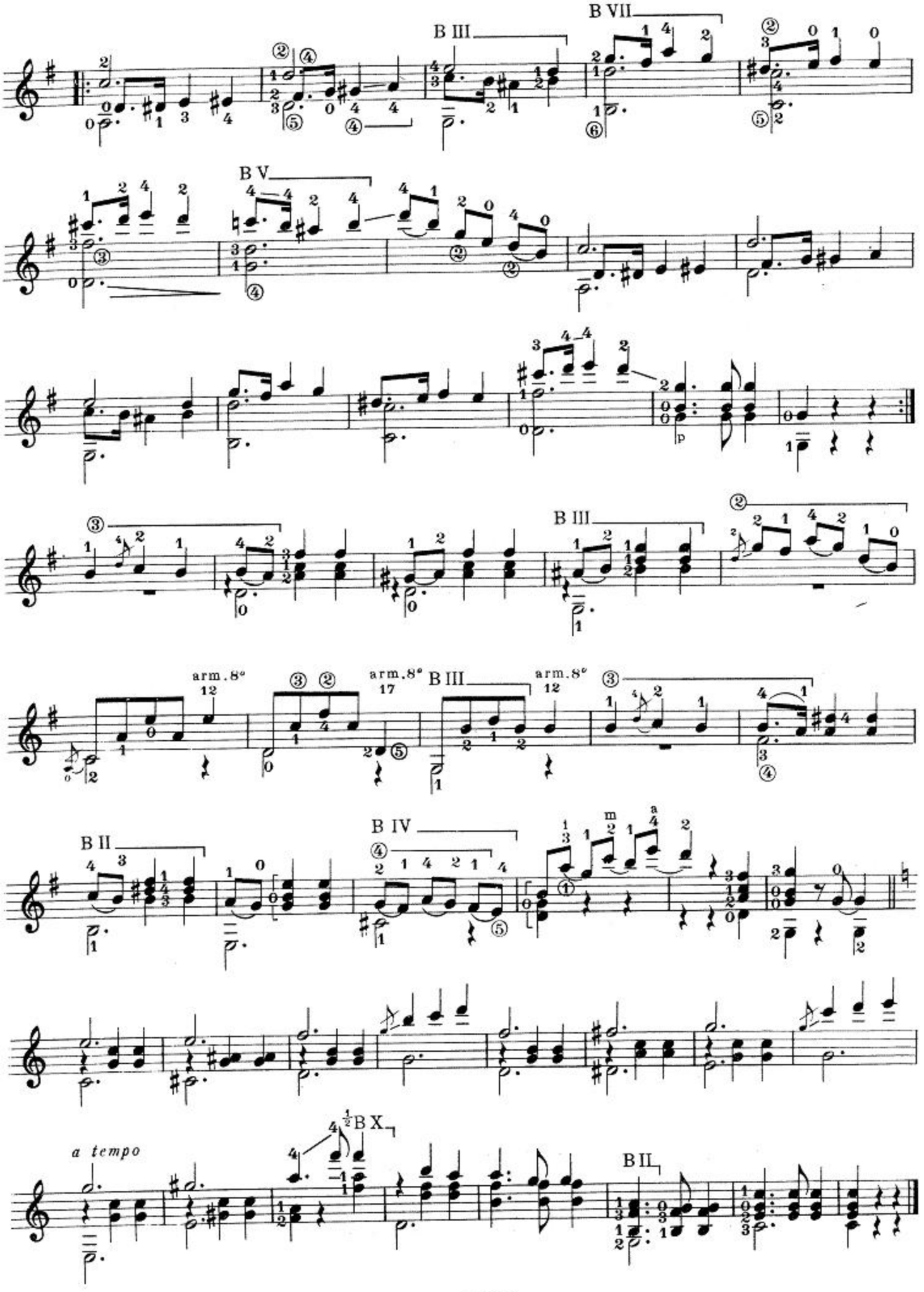
Malagueña



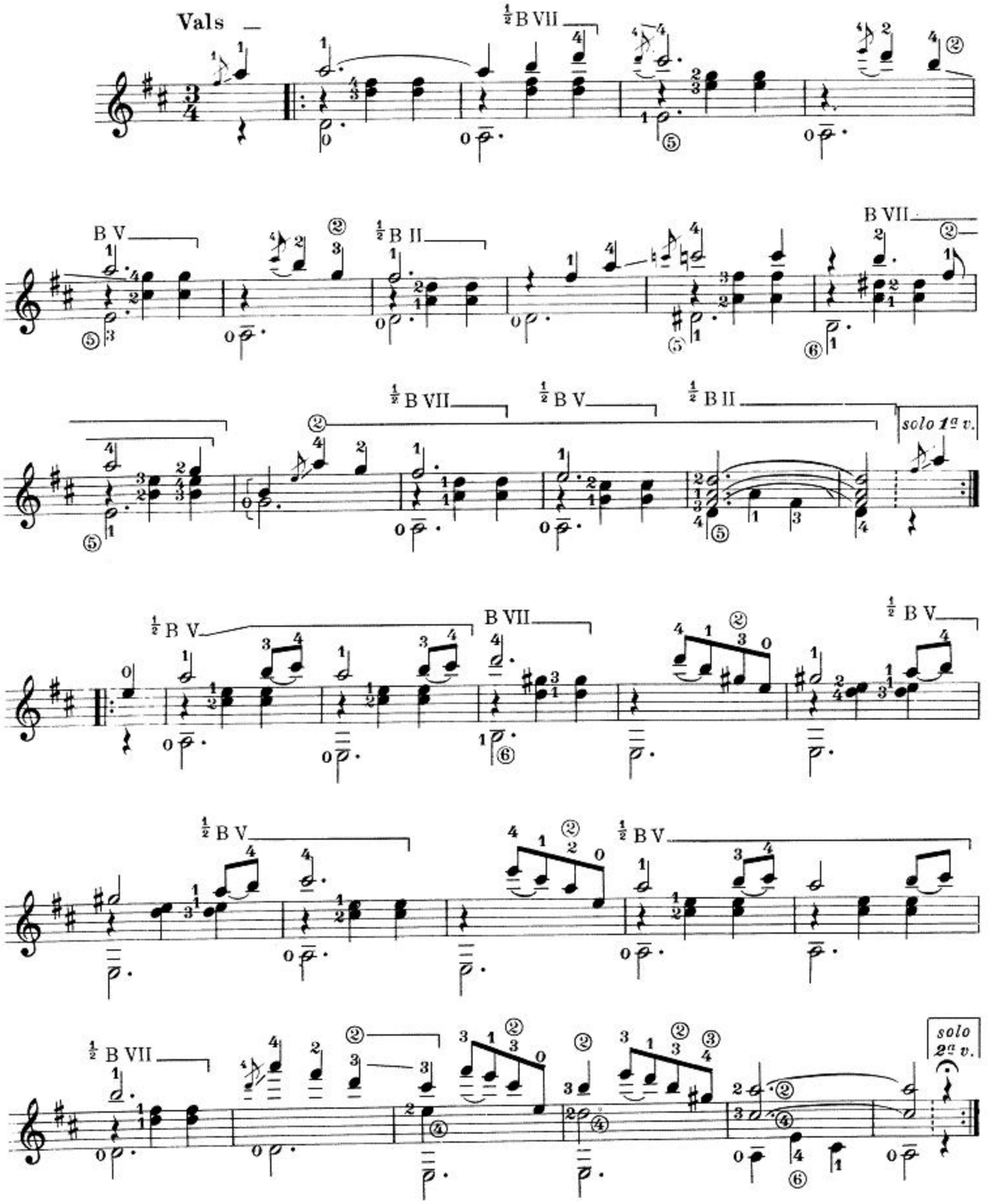

B I
COPLA
B III
½ B IV

Paquito


poco rit. a tempo
B I
B V
poco rit.
a tempo
B III
poco rit.
a tempo
poco rit.
a tempo
B II
B III
B VIII


B VII
B III
B V
B III
arm.8°
arm.8°
arm.8°
B III
B II
B IV
a tempo
½B X
B II

Isabel


Vals
½ B VII
B V
½ B II
B VII
½ B VII
½ B V
½ B II
solo 1ª v.
½ B V
B VII
½ B V
½ B V
½ B V
½ B VII
solo 2ª v.

TÁRREGA

OPERE PER CHITARRA

VOL. 4° - TRASCRIZIONI

SECONDA EDIZIONE RIVEDUTA E AMPLIATA

(GANGI - CARFAGNA)

BÈRBEN

INDICE

ALBENIZ Isaac (1860-1909)
Cadiz (serenata), dalla *Suite española* . . . . . pag. 1
Granada (serenata), dalla *Suite española* . . . . . » 6
Pavana-capricho op. 12 . . . . . » 10
Sevilla (sevillanas), dalla *Suite española* . . . . . » 13

ALMAGRO
Canto de amor . . . . . » 256

ANONIMO
Mazurka (per due chitarre) . . . . . » 18

ARCAS Julian (1832-1884)
Fantasia sobre la Jota aragonesa . . . . . » 20

ARRIETA Juan Emilio (1823-1894)
Fantasia dalla zarzuela *Marina* . . . . . » 31

BACH Johann Sebastian (1685-1750)
Bourrée, dalla Partita I per violino . . . . . » 38
Bourrée, dalla Suite III per violoncello . . . . . » 40
Coro Crucifixus, dalla Messa in si minore BWV. 232 . . . . . » 43
Fuga, dalla Sonata I per violino . . . . . » 45

BACH - GOUNOD
Ave Maria . . . . . » 259

BEETHOVEN Ludwig van (1770-1827)
Adagio cantabile, dalla Sonata n. 8 op. 13 per pianoforte . . . . . » 51
Andante, dalla Sonata n. 9 op. 47 per violino e pianoforte . . . . . » 54
Chiaro di luna, dalla Sonata n. 14 op. 27 n. 2 per pianoforte . . . . . » 60
Frammento dal Settimino op. 20 . . . . . » 63
Largo, dalla Sonata n. 4 op. 7 per pianoforte . . . . . » 64
Marcia funebre . . . . . » 68
Minuetto . . . . . » 70
Minuetto, dal Settimino op. 20 . . . . . » 72
Scherzo, dalla Sonata n. 2 op. 2 per pianoforte . . . . . » 74
Variazione del Settimino op. 20 . . . . . » 77

BERLIOZ Hector (1803-1869)
Danza delle silfidi, da *La damnation de Faust* . . . . . » 78

BOITO Arrigo (1842-1918)
Frammento del quartetto dal *Mefistofele* . . . . . » 80
Romanza per tenore del *Mefistofele* . . . . . » 82

BOLZONI Giovanni (1841-1919)
Minuetto . . . . . » 84

CABALLERO Manuel Fernandez (1835-1906)
Canción, dalla zarzuela *La viejecita* . . . . . » 87
La viejecita, dalla zarzuela . . . . . » 88

CALLEJA GOMEZ Rafael (1870-1938)
El ratón (tango de la Cadera) . . . . . » 90

CHAPÍ Ruperto (1851-1909)
Serenata morisca . . . . . » 262
Serenata morisca (per due chitarre) . . . . . » 92

CHOPIN Fryderyk (1810-1849)
Mazurka op. 33 n. 4 . . . . . » 96
Mazurka op. 67 n. 4 . . . . . » 100
Notturno op. 9 n. 2 . . . . . » 102
Notturno op. 32 n. 1 . . . . . » 107
Preludio op. 28 n. 4 . . . . . » 110
Preludio op. 28 n. 6 . . . . . » 111
Preludio op. 28 n. 7 . . . . . » 112
Preludio op. 28 n. 11 . . . . . » 113
Preludio op. 28 n. 15 . . . . . » 114
Preludio op. 28 n. 20 . . . . . » 117
Valzer op. 34 n. 2 . . . . . » 118

CHUECA Federico (1846-1908)
Jota de las ratas . . . . . » 266
Los paraguas (mazurka), dalla zarzuela *El año pasado por agua* . . . . . » 122
Seguidillas, dalla zarzuela *El chaleco blanco* . . . . . » 126

DI CAPUA Eduardo (1869-1917)
'O sole mio (tango) . . . . . » 128

GOTTSCHALK Louis (1829-1869)
Gran tremolo op. 58 . . . . . » 130

GRIEG Edvard (1843-1907)
Danza d'Anitra, da *Peer Gynt* op. 46 . . . . . » 141
La morte d'Ase (marcia funebre), da *Peer Gynt* op. 46 . . . . . » 144

HAENDEL Georg Friedrich (1685-1759)
Corale . . . . . » 146
Minuetto . . . . . » 148

HAYDN Franz Joseph (1732-1809)
Andante . . . . . » 150
Largo assai . . . . . » 152
Minuetto . . . . . » 155
Minuetto del bove . . . . . » 156

IRADIER Sebastián de (1809-1865)
La paloma (habanera) . . . . . » 158

MALATS Joaquin (1872-1912)
Serenata andaluza . . . . . » 160
Serenata española . . . . . » 165

MARIJON
Primavera . . . . . » 271

MASSENET Jules (1842-1912)
Notti di Spagna, dalle *Scènes pittoresques* . . . . . » 170

MENDELSSOHN-BARTHOLDY Felix (1809-1847)
Barcarola veneziana op. 19 n. 6 . . . . . » 174
Canzonetta . . . . . » 176
Romanza senza parole op. 30 n. 3 . . . . . » 180
Romanza senza parole op. 30 n. 6 . . . . . » 182

MEYERBEER Giacomo (1791-1864)
Coro dei vescovi, da *L'Africaine* . . . . . » 184

MOZART Wolfgang Amadeus (1756-1791)
Andante . . . . . » 274
Minuetto . . . . . » 186
Minuetto . . . . . » 188

PAGANINI Niccolò (1782-1840)
Variazioni sul *Carnevale di Venezia* . . . . . » 192

RUBINSTEIN Anton (1829-1894)
Romanza . . . . . » 206

SCHUBERT Franz (1797-1828)
Adieu . . . . . » 210
Minuetto, dalla Sonata op. 78 . . . . . » 212
Momento musicale op. 94 n. 3 . . . . . » 214

SCHUMANN Robert (1810-1856)
Andantino cantabile . . . . . » 216
Au soir op. 12 n. 1 . . . . . » 217
Barcarola . . . . . » 220
Feuilles variées op. 99 . . . . . » 222
Corale . . . . . » 224
Fuga . . . . . » 225
Presto op. 99 n. 2 . . . . . » 228
Sogno op. 15 n. 7 . . . . . » 229
Romanza . . . . . » 230
Saint Nicolas op. 68 n. 12 . . . . . » 232

THALBERG Sigismund (1812-1871)
Tema e studio di concerto . . . . . » 234

VALVERDE Quinito (1875-1918)
Polka giapponese, dalla zarzuela *El pobre Valbuena* . . . . . » 242

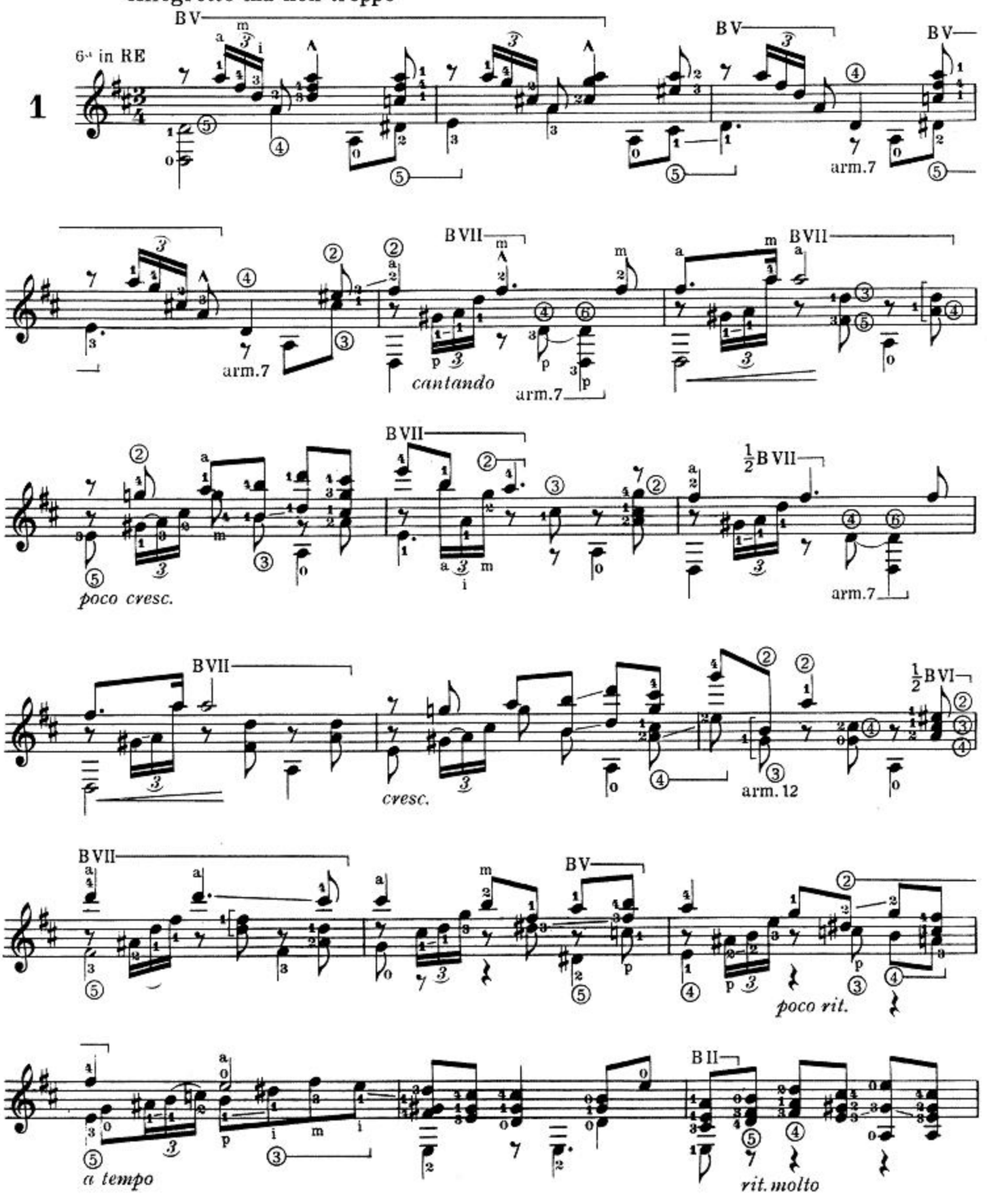
VERDI Giuseppe (1813-1901)
Fantasia su motivi della *Traviata* . . . . . » 276
Melodia dai *Vespri siciliani* . . . . . » 284

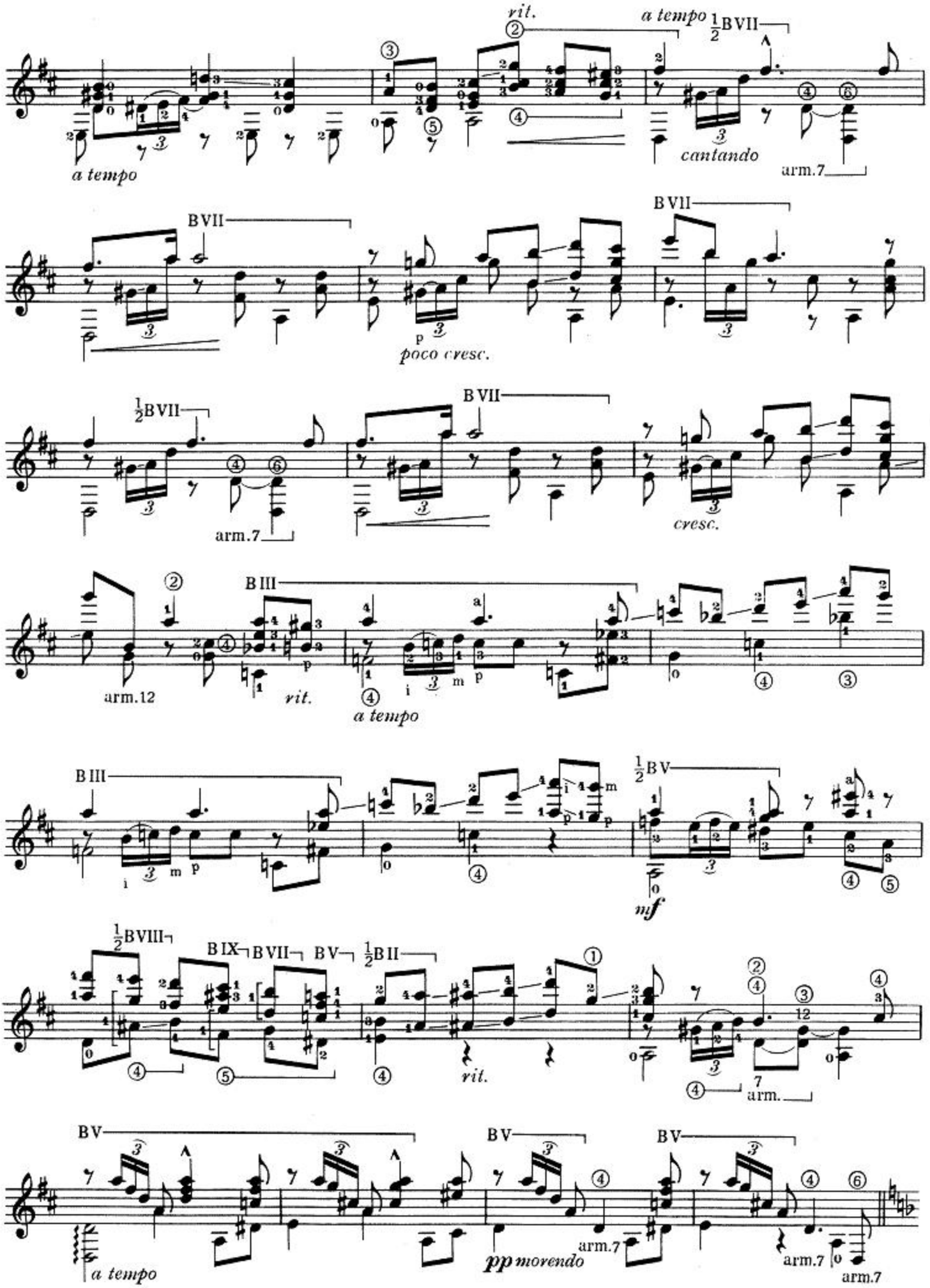
WAGNER Richard (1813-1883)
Coro dei pellegrini, dal *Tannhäuser* . . . . . » 246
Marcia dal *Tannhäuser* . . . . . » 249

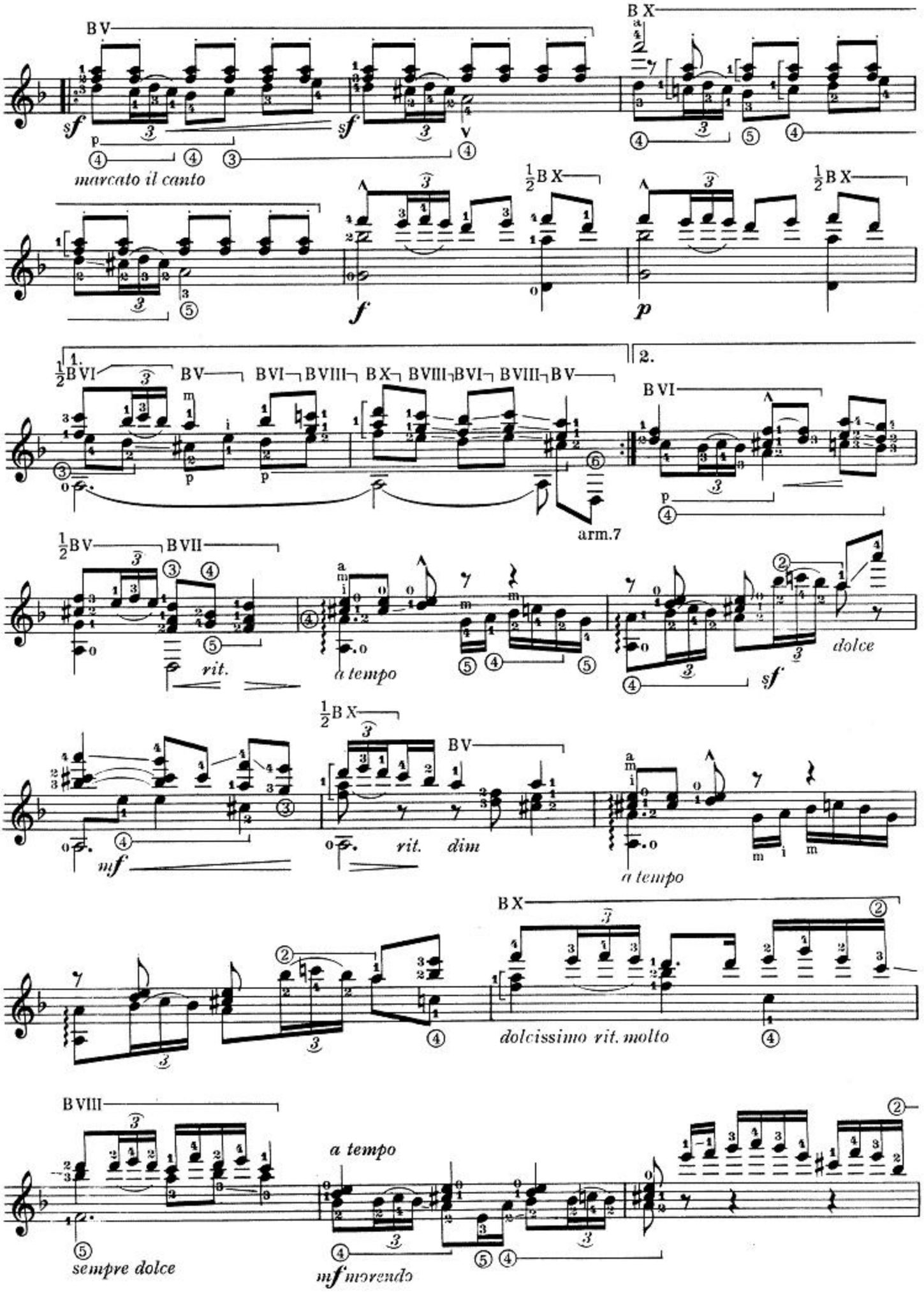
I. Albéniz

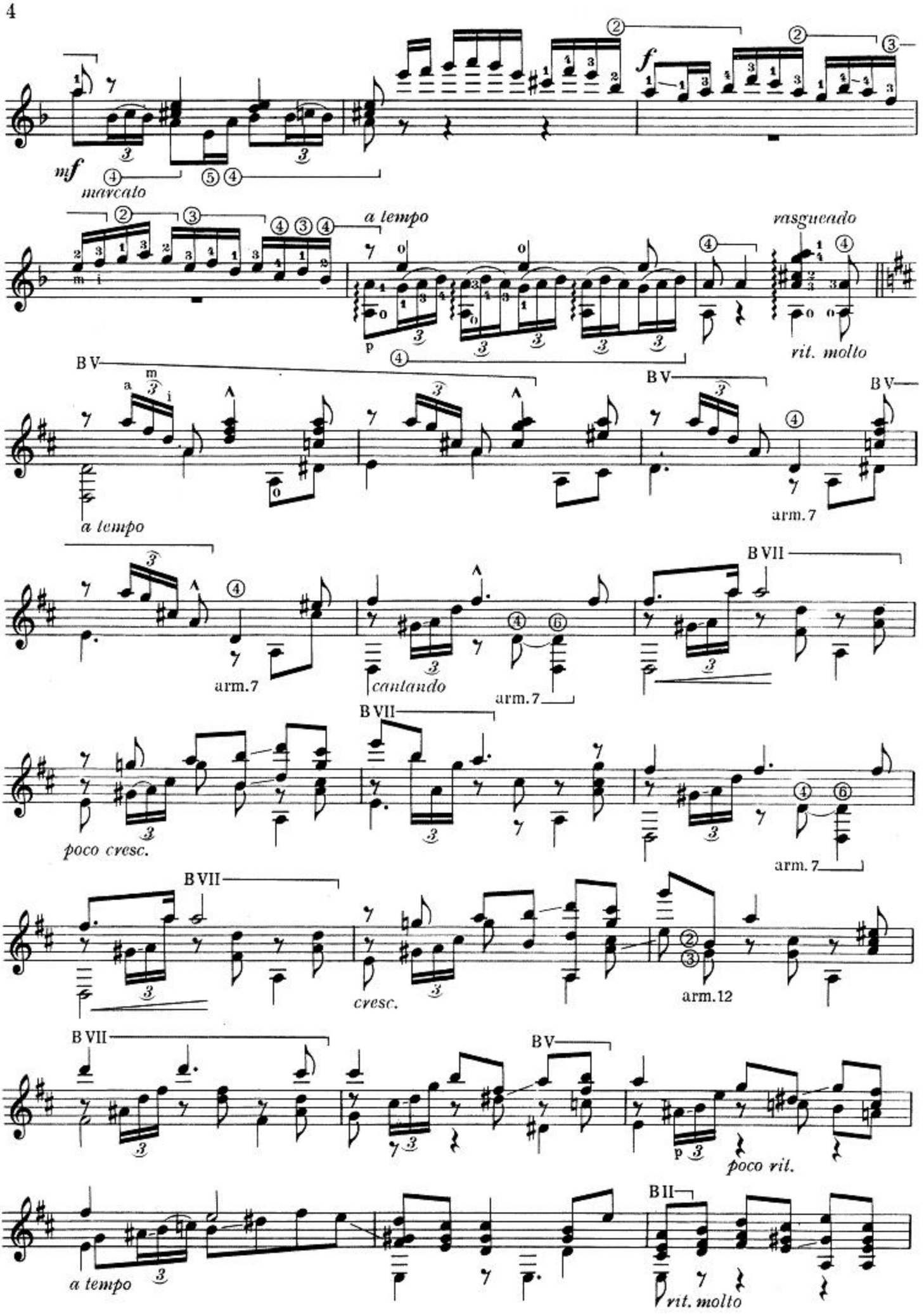
CADIZ

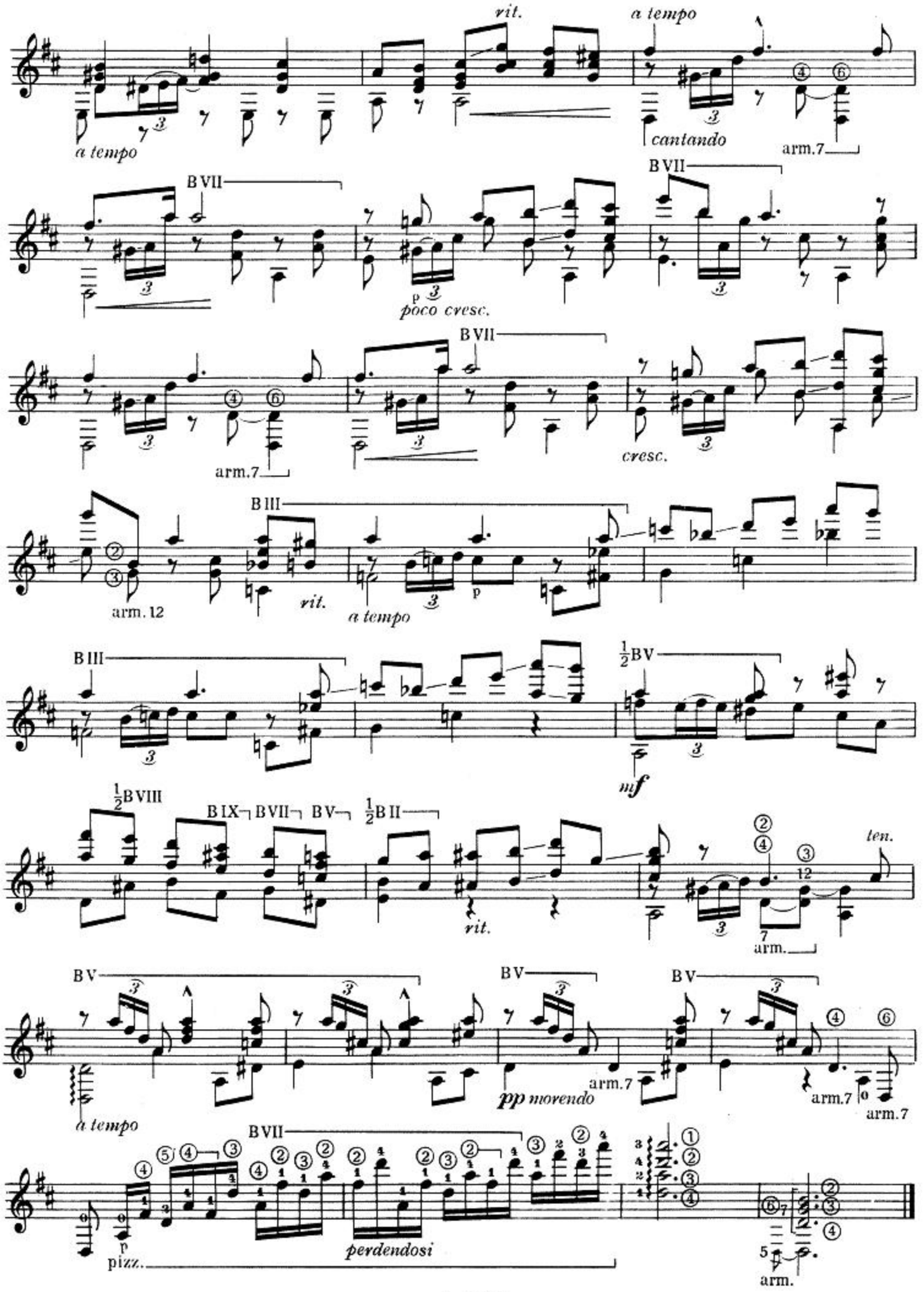
Allegretto ma non troppo




rit.
a tempo
½BVII
a tempo
cantando
arm.7
BVII
BVII
p
poco cresc.
½BVII
arm.7
BVII
cresc.
arm.12
BIII
rit.
a tempo
BIII
½BV
mf
½BVIII
BIX
BVII
BV
½BII
rit.
arm.
BV
BV
BV
a tempo
pp morendo
arm.7
arm.7
arm.7

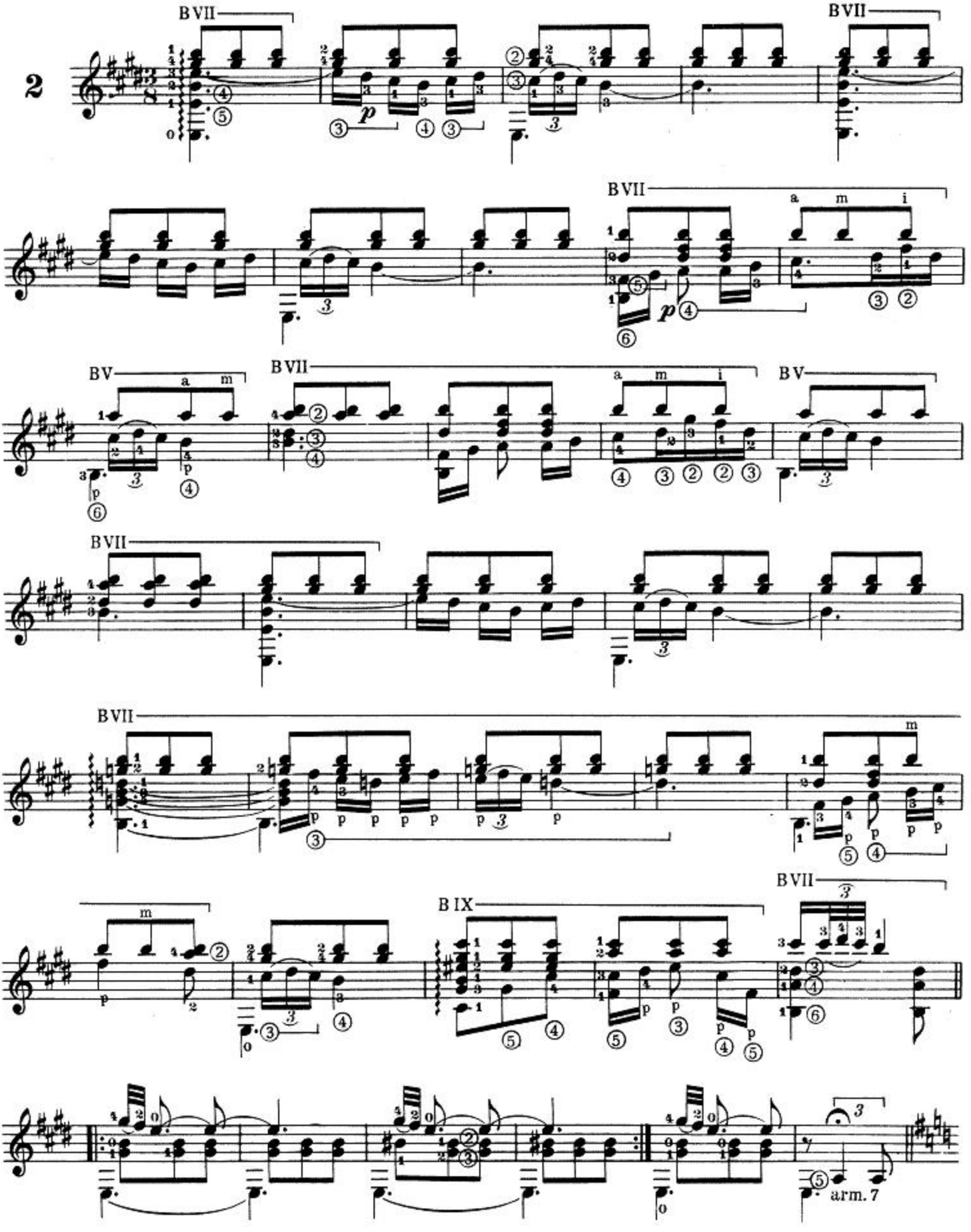

B V
B X
marcato il canto
1/2 B X
1.
1/2 B VI
B V
B VI
B VIII
B X
B VIII
B VI
B VIII
B V
2.
B VI
arm.7
1/2 B V
B VII
rit.
a tempo
dolce
1/2 B X
B V
mf
rit.
dim
a tempo
B X
dolcissimo rit. molto
B VIII
a tempo
sempre dolce
mf morendo

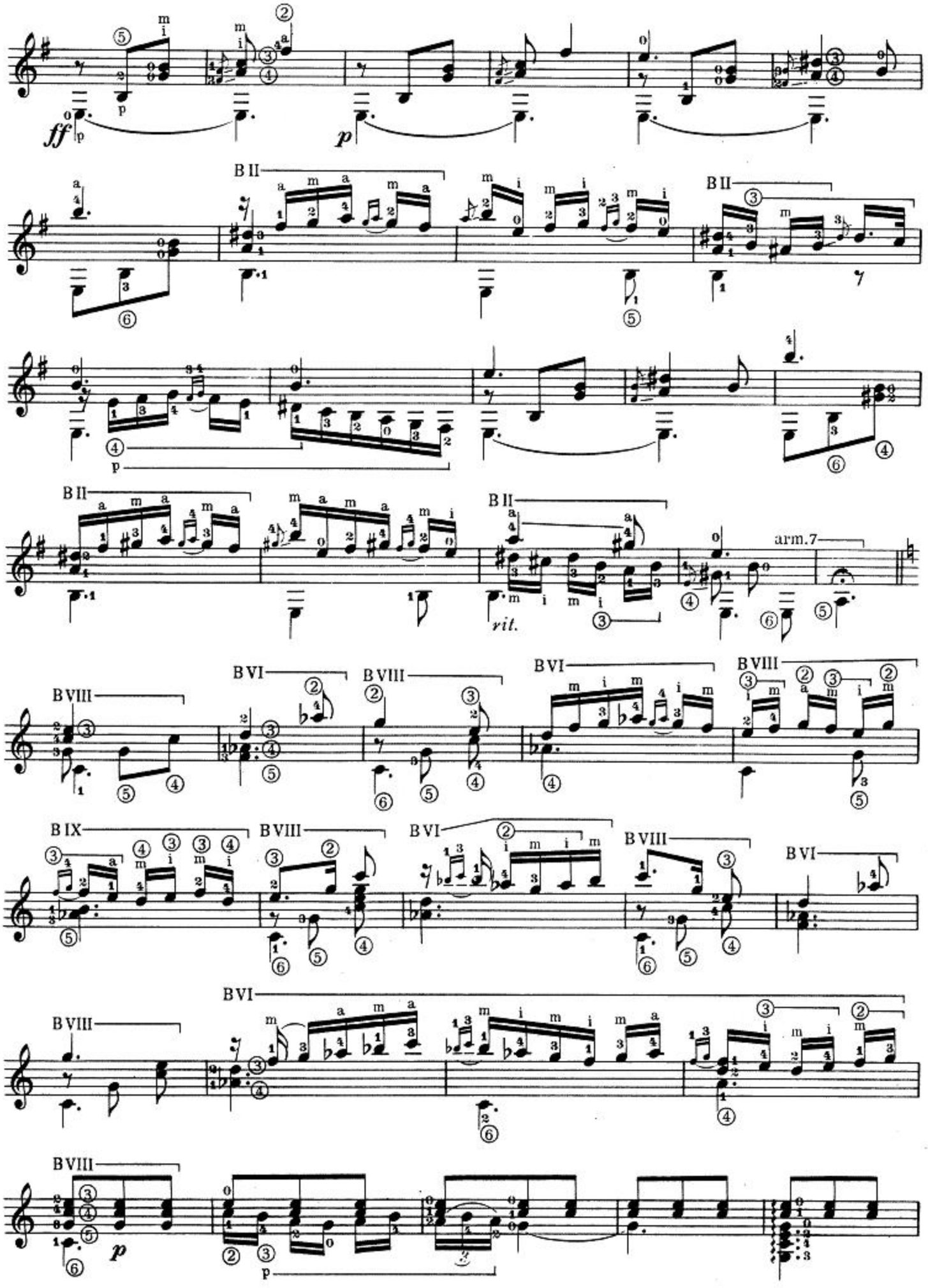

mf
marcato
f
a tempo
rasgueado
p
rit. molto
B V
a tempo
arm. 7
B VII
arm. 7
cantando
arm. 7
poco cresc.
arm. 7
cresc.
arm. 12
poco rit.
a tempo
rit. molto

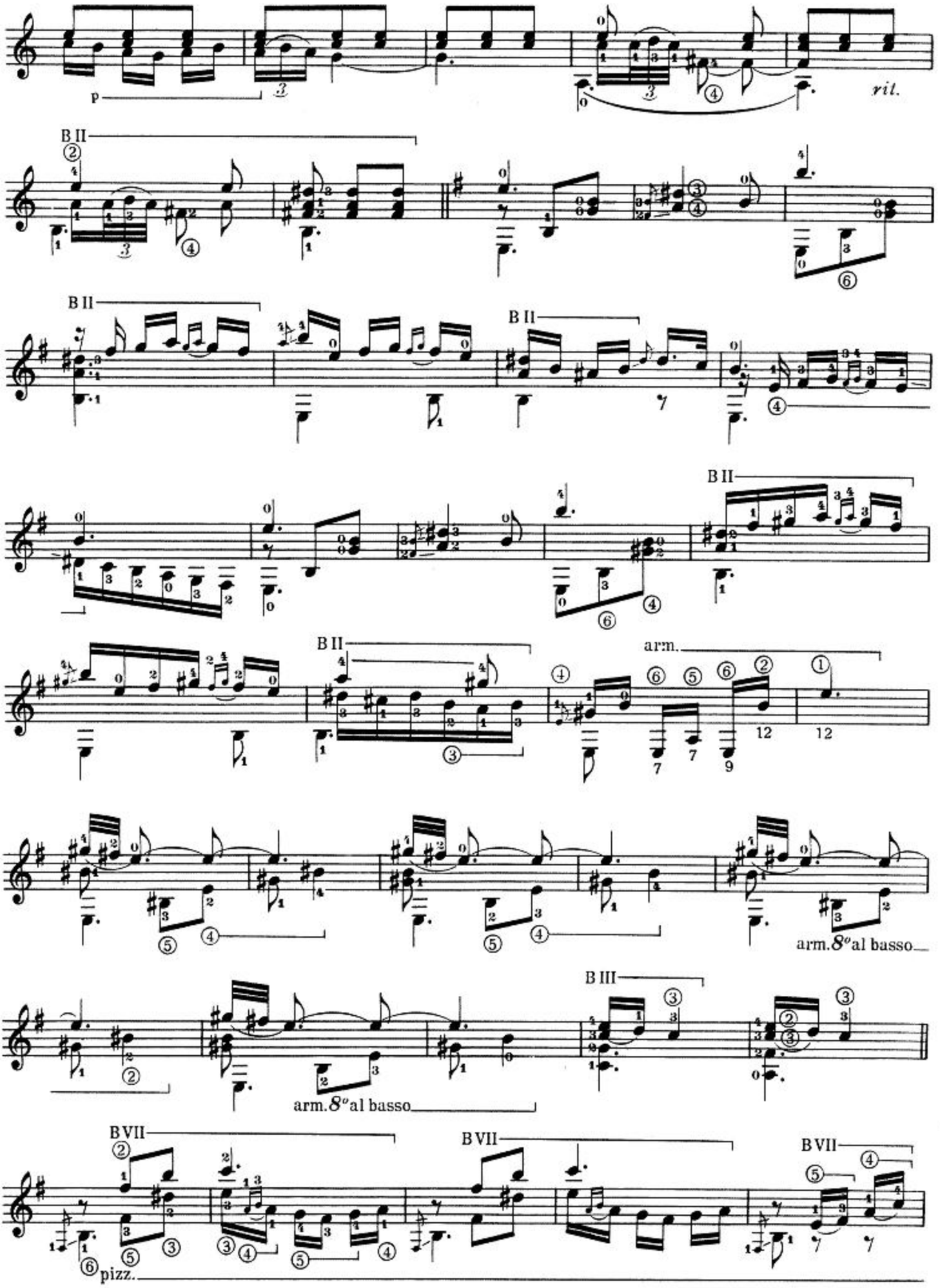

rit.
a tempo
a tempo
cantando
arm.7
B VII
B VII
p
poco cresc.
B VII
arm.7
cresc.
B III
arm. 12
rit.
a tempo
p
B III
½B V
mf
½B VIII
B IX
B VII
B V
½B II
rit.
ten.
arm.
B V
B V
B V
a tempo
pp morendo
arm.7
arm.7
arm.7
B VII
p
pizz.
perdendosi
arm.

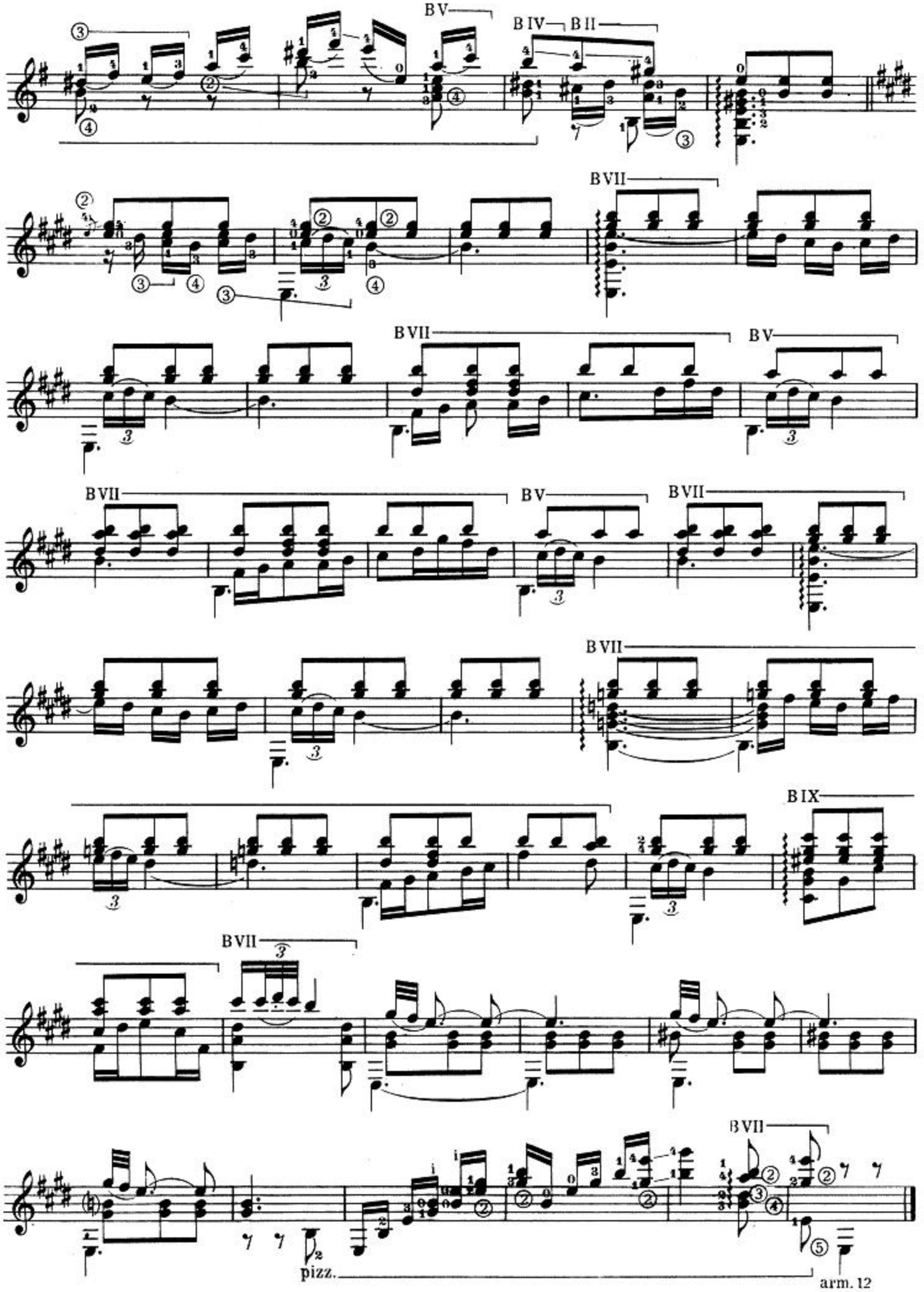
I. Albéniz

GRANADA



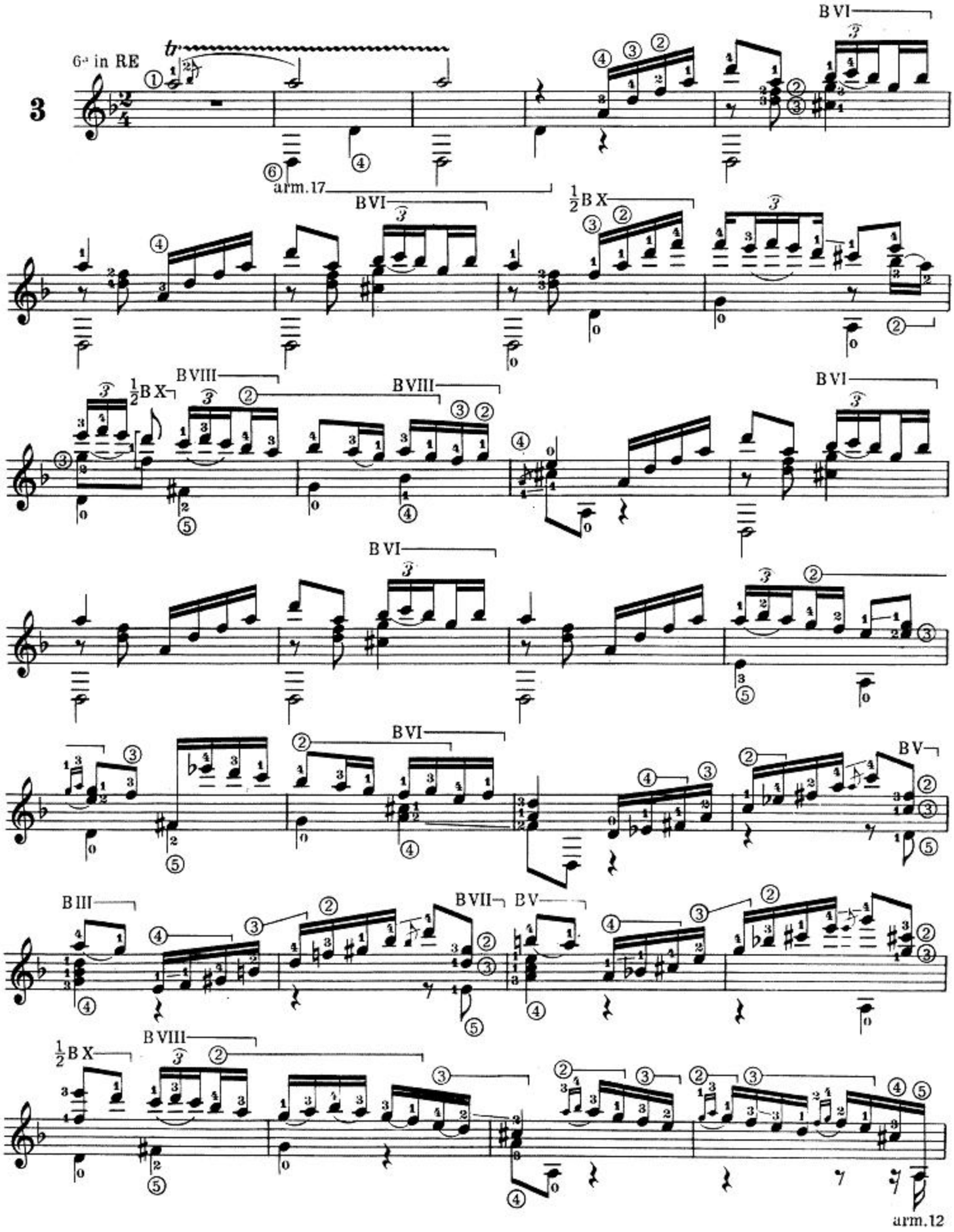

ff
p
B II
B II
B II
B II
arm.7
rit.
B VIII
B VI
B VIII
B VI
B VIII
B IX
B VIII
B VI
B VIII
B VI
B VIII
p
p

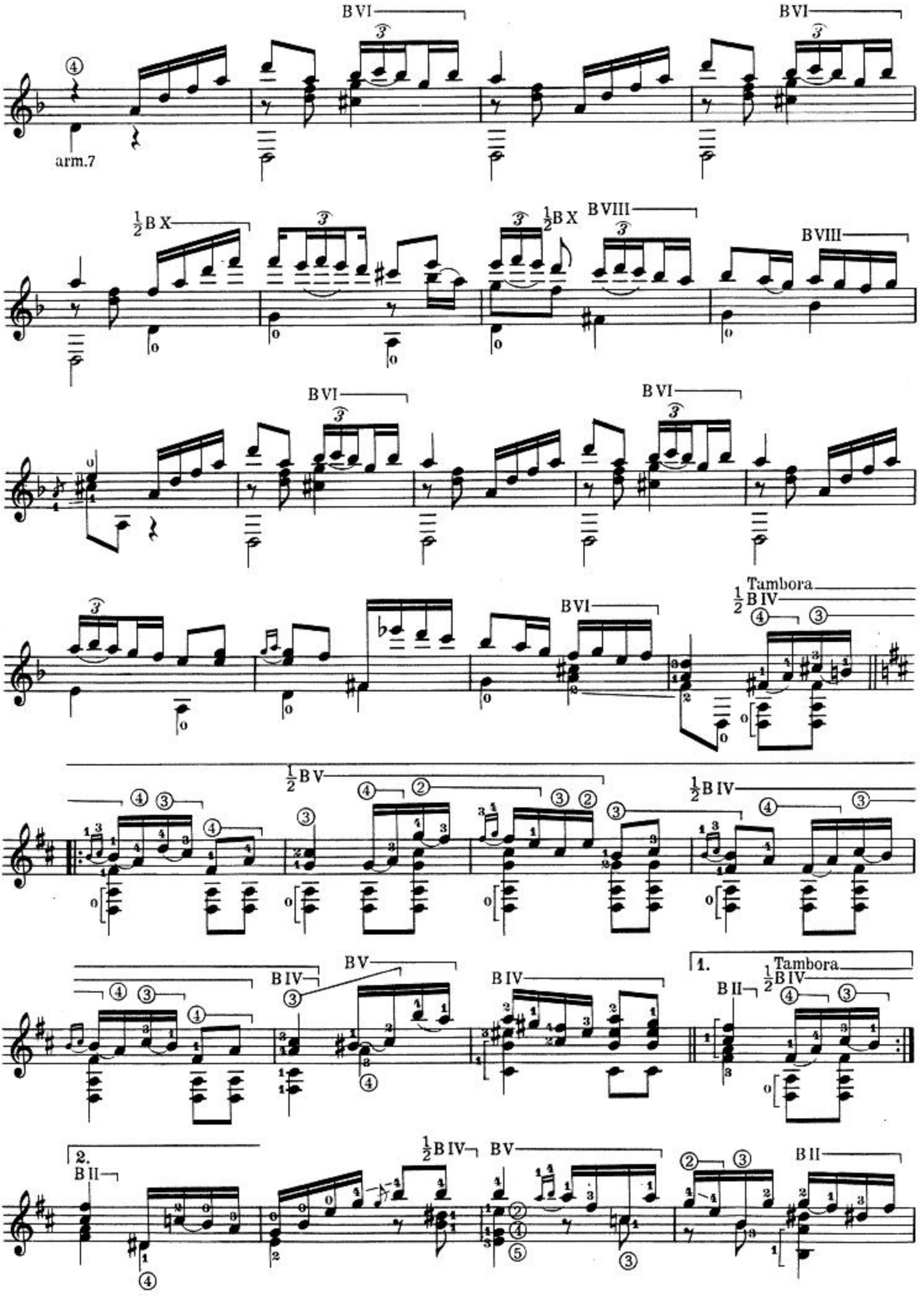

p
rit.
B II
B II
B II
B II
B II
arm.
arm. 8va al basso
B III
arm. 8va al basso
B VII
B VII
B VII
pizz.

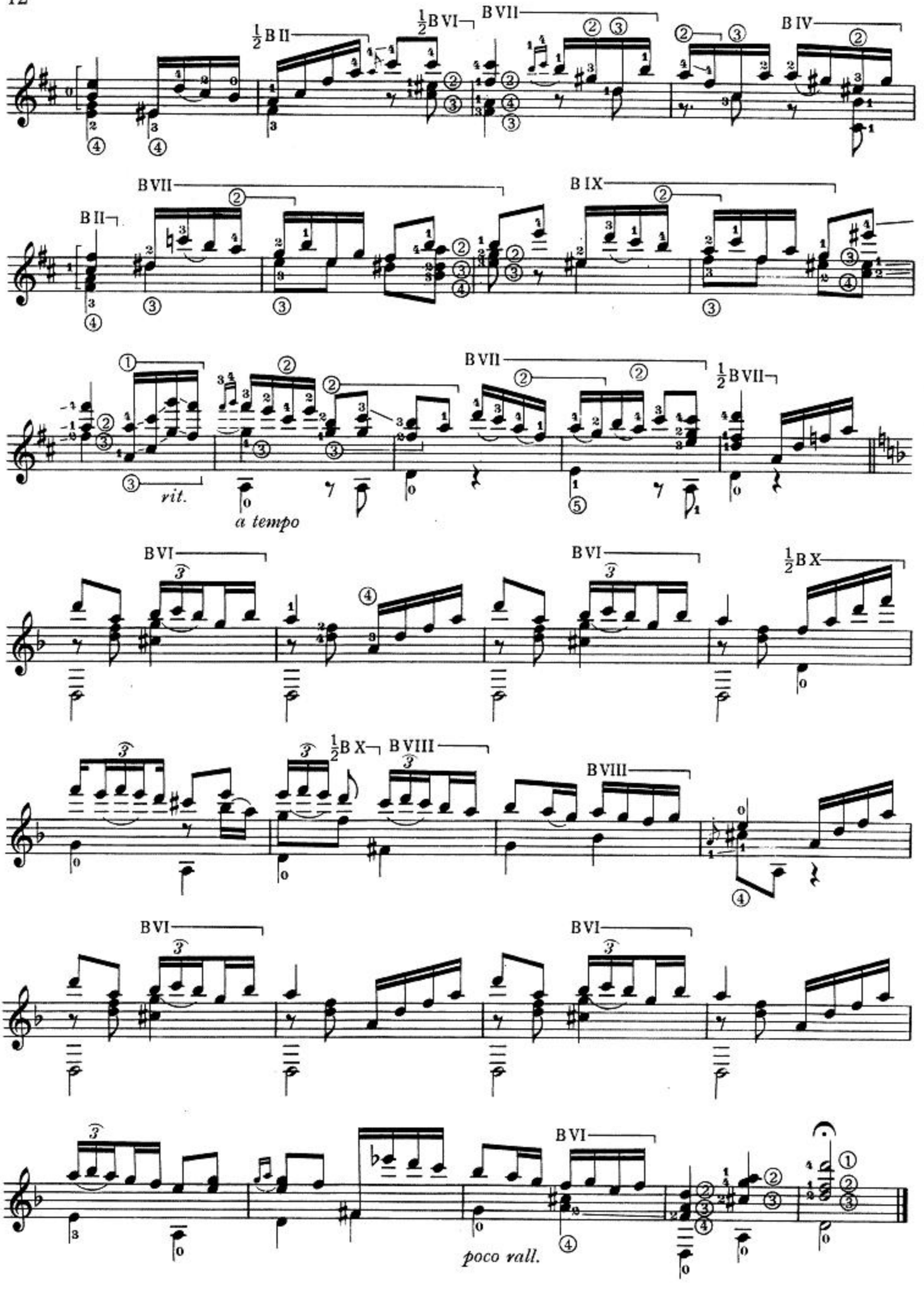

BV
BIV
BII
BVII
BVII
BV
BVII
BV
BVII
BVII
BIX
BVII
pizz.
BVII
arm. 12

I. Albéniz

PAVANA-CAPRICHO

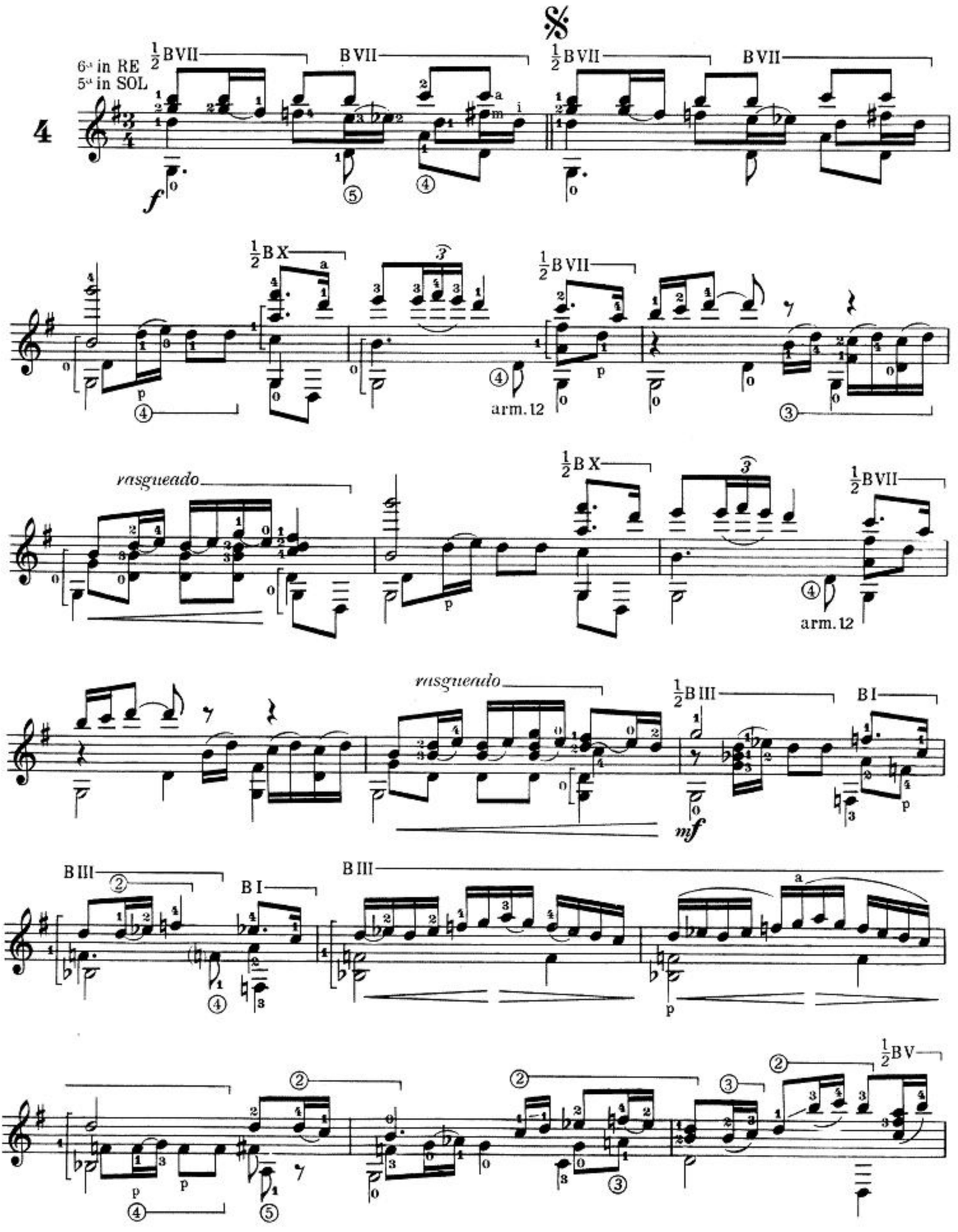


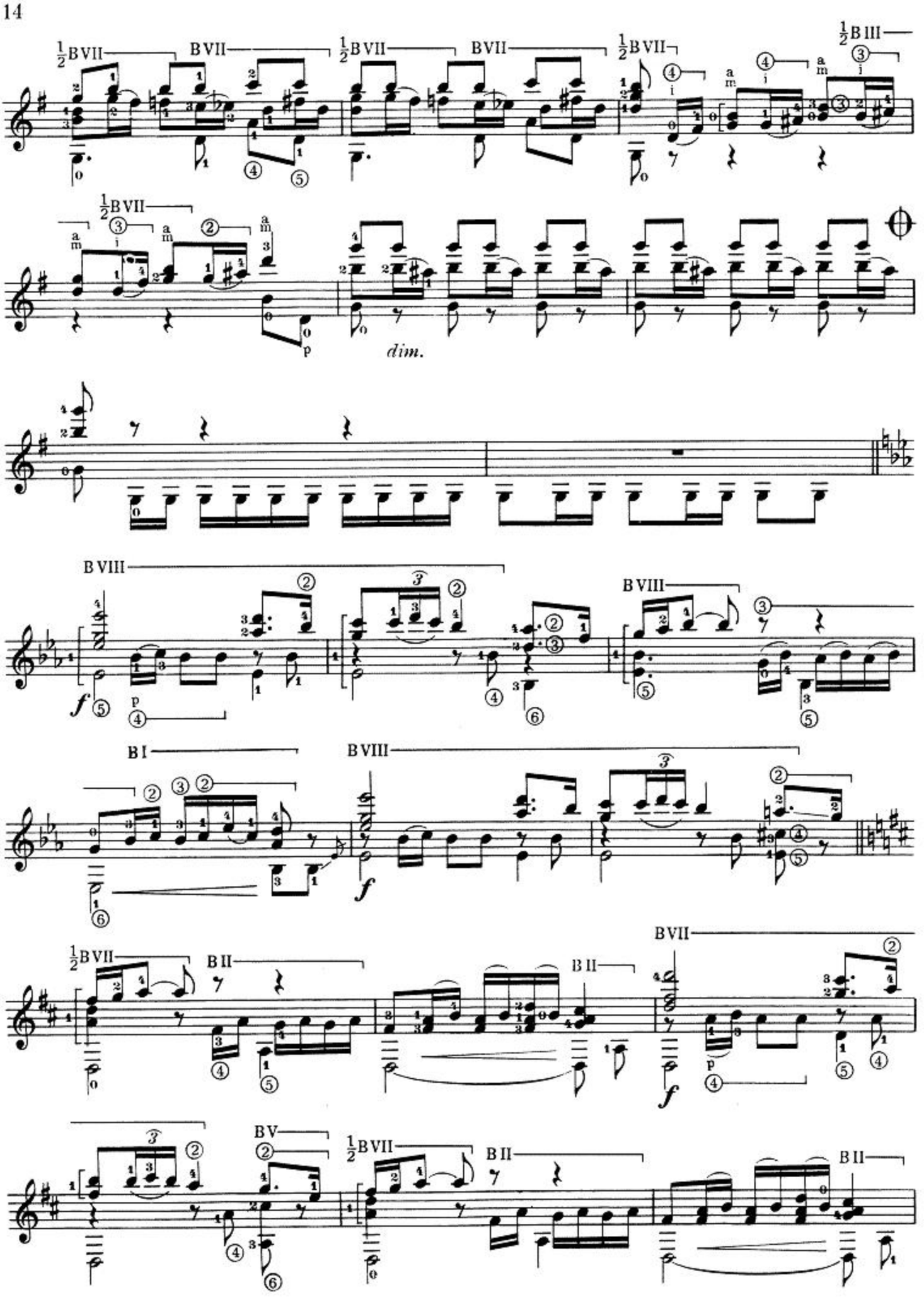

BVI
arm.7
½BX
BVIII
Tambora
½BIV
½BV
BIV
BV
1.
BII
2.

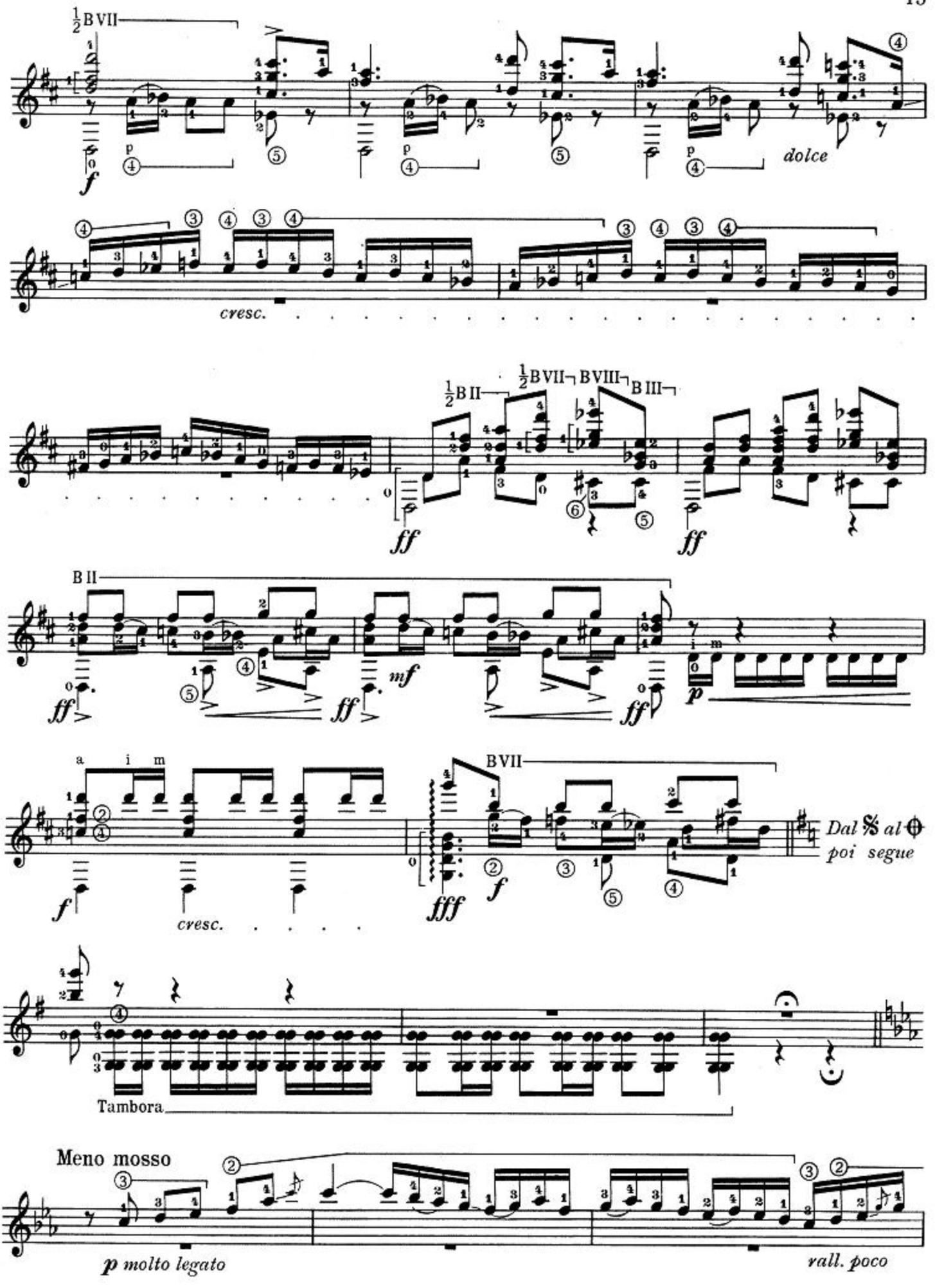

½ B II
½ B VI
B VII
B IV
B II
B VII
B IX
rit.
a tempo
B VII
½ B VII
B VI
B VI
½ B X
½ B X
B VIII
B VIII
B VI
B VI
B VI
poco rall.

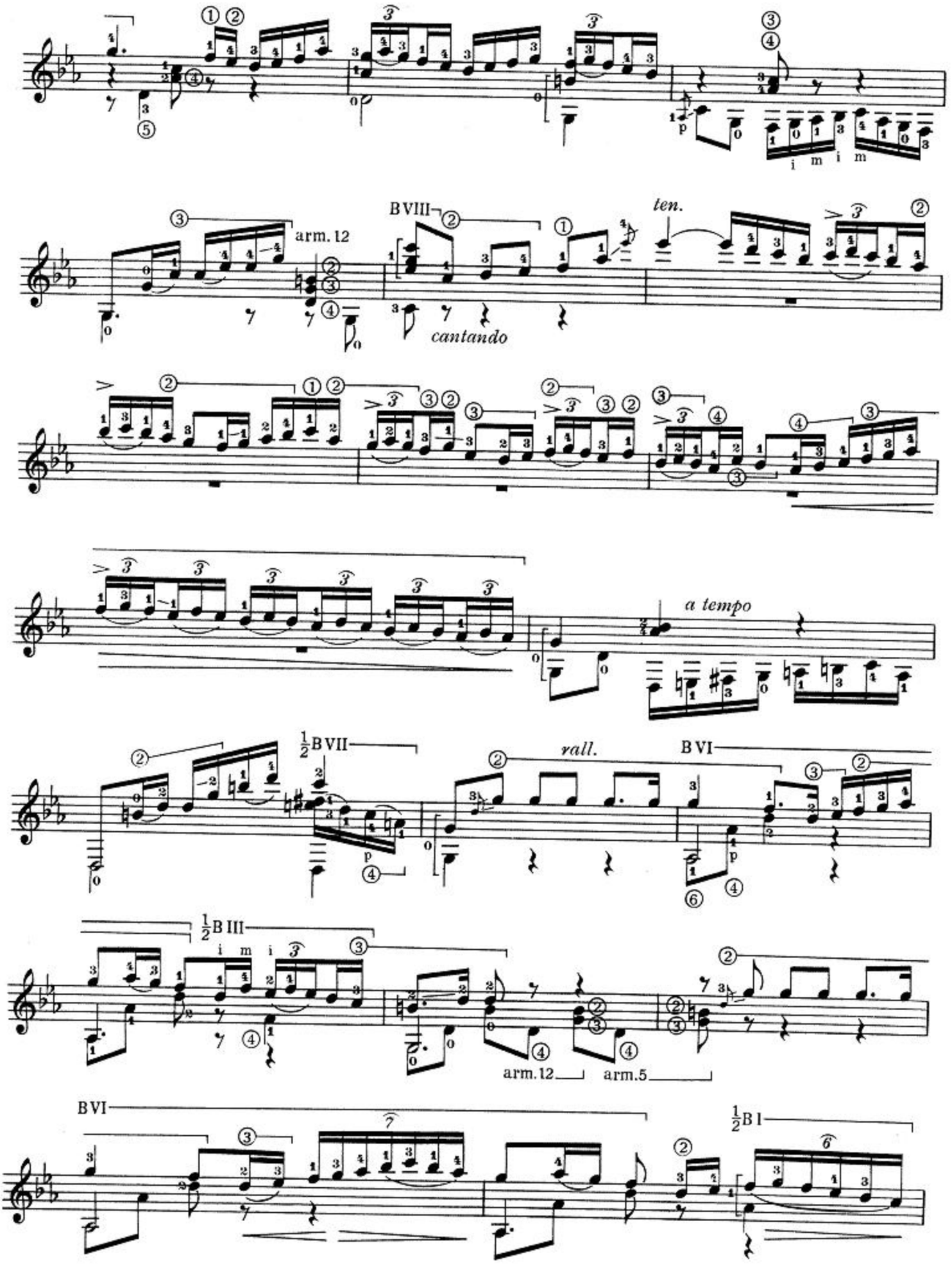
I. Albéniz

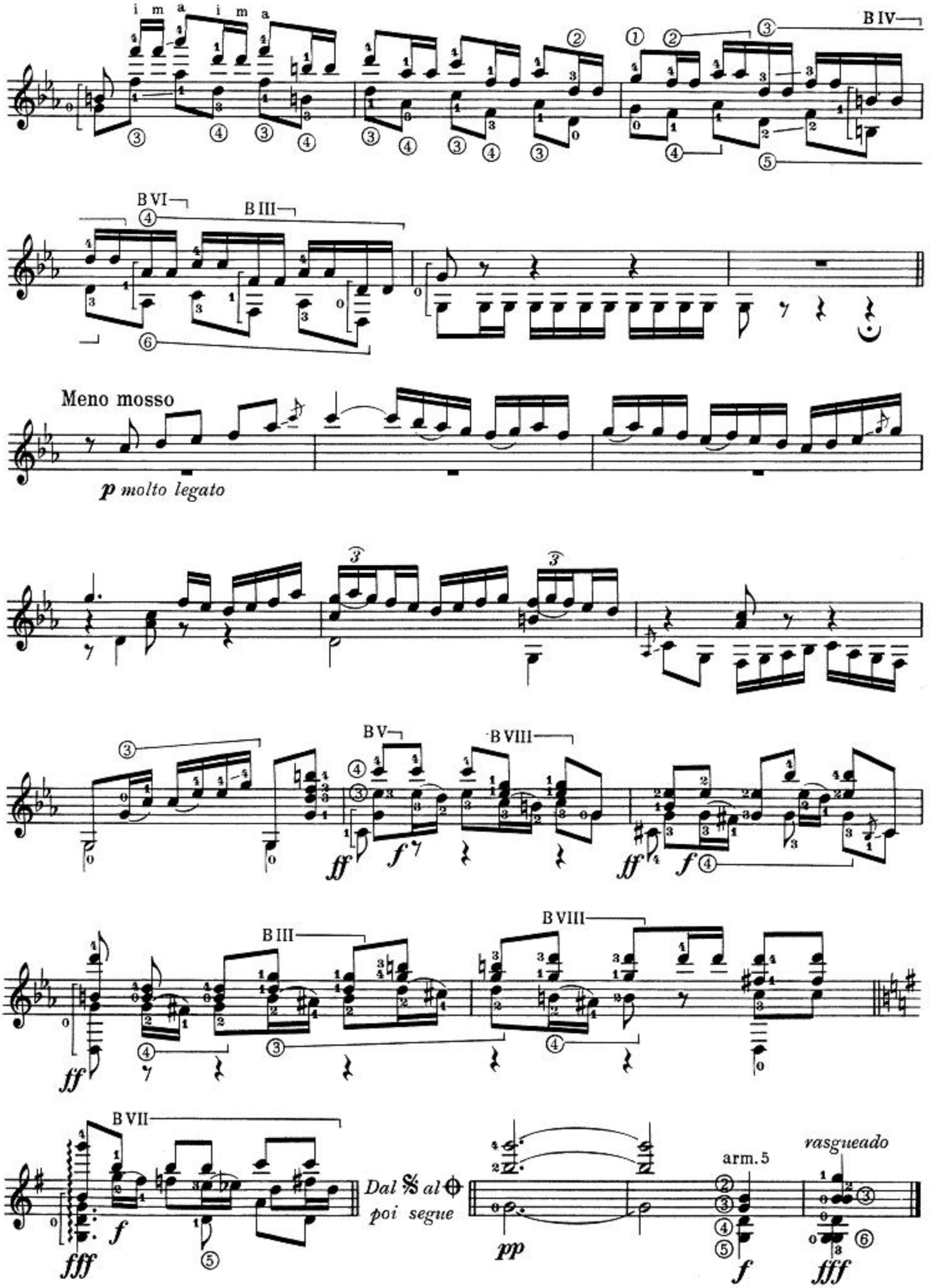
SEVILLA




½B VII
B VII
½B III
dim.
B VIII
B I
B II
B V

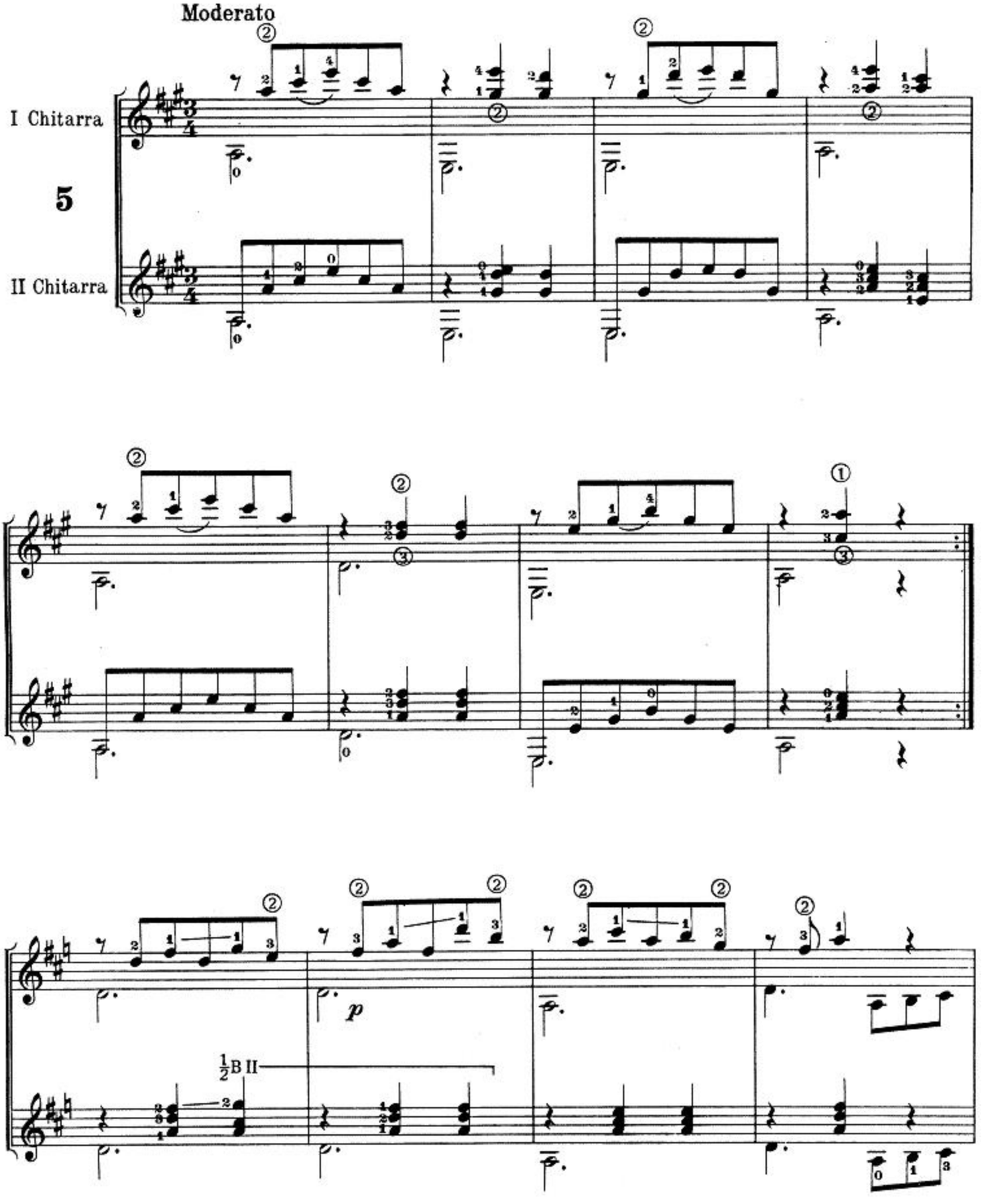

½ B VII
dolce
cresc.
½ B II
½ B VII ¬ B VIII ¬ B III ¬
B II
a i m
B VII
Dal 𝄋 al ⊕
poi segue
Tambora
Meno mosso
p molto legato
rall. poco

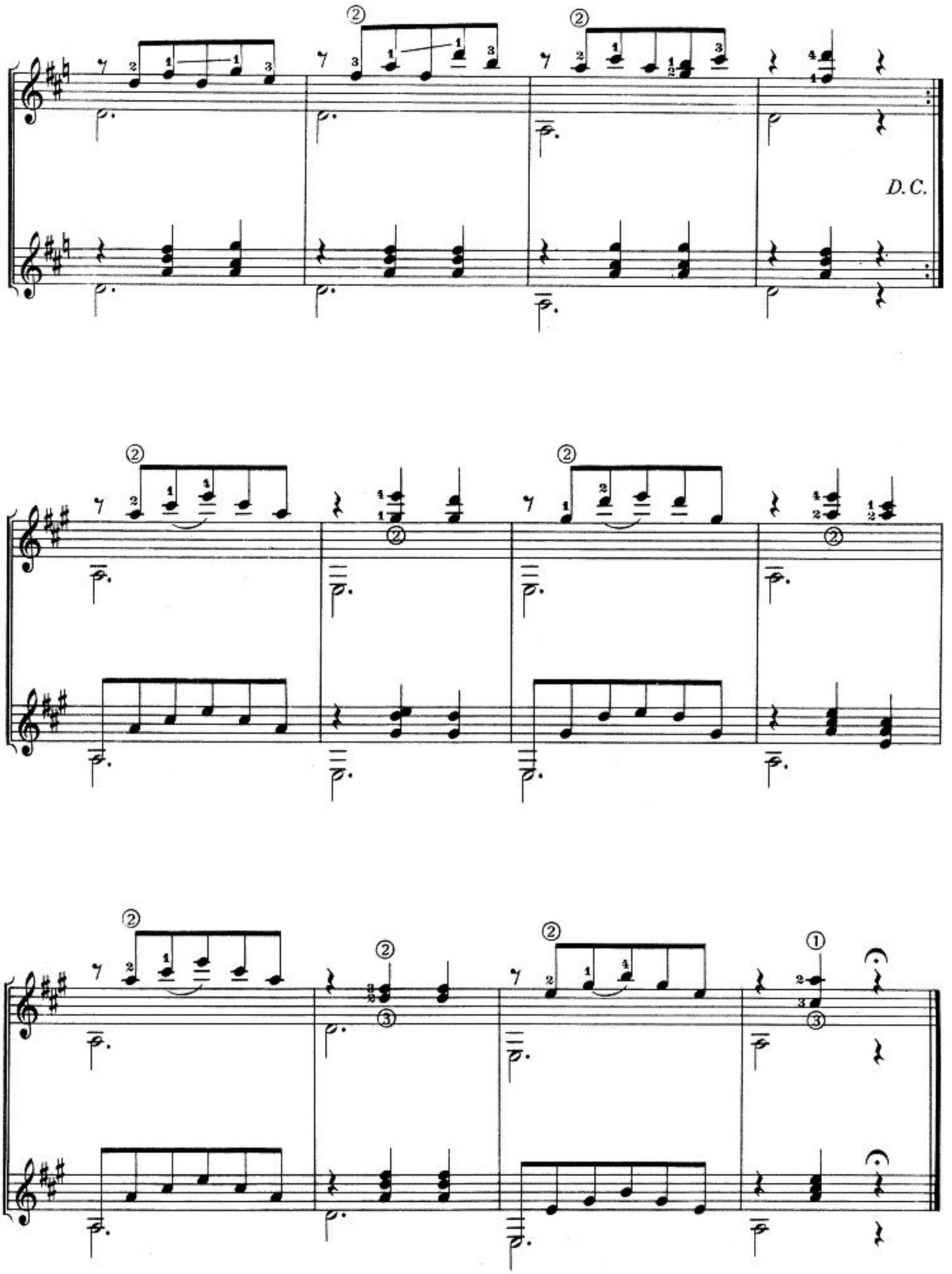

arm. 12
B VIII
ten.
cantando
a tempo
½ B VII
rall.
B VI
½ B III
arm. 12
arm. 5
B VI
½ B I


i m a i m a
B IV
B VI
B III
Meno mosso
p molto legato
B V
B VIII
ff
f
B III
B VIII
ff
B VII
fff
f
Dal 𝄋 al ⊕
poi segue
pp
arm. 5
f
rasgueado
fff

Anonimo

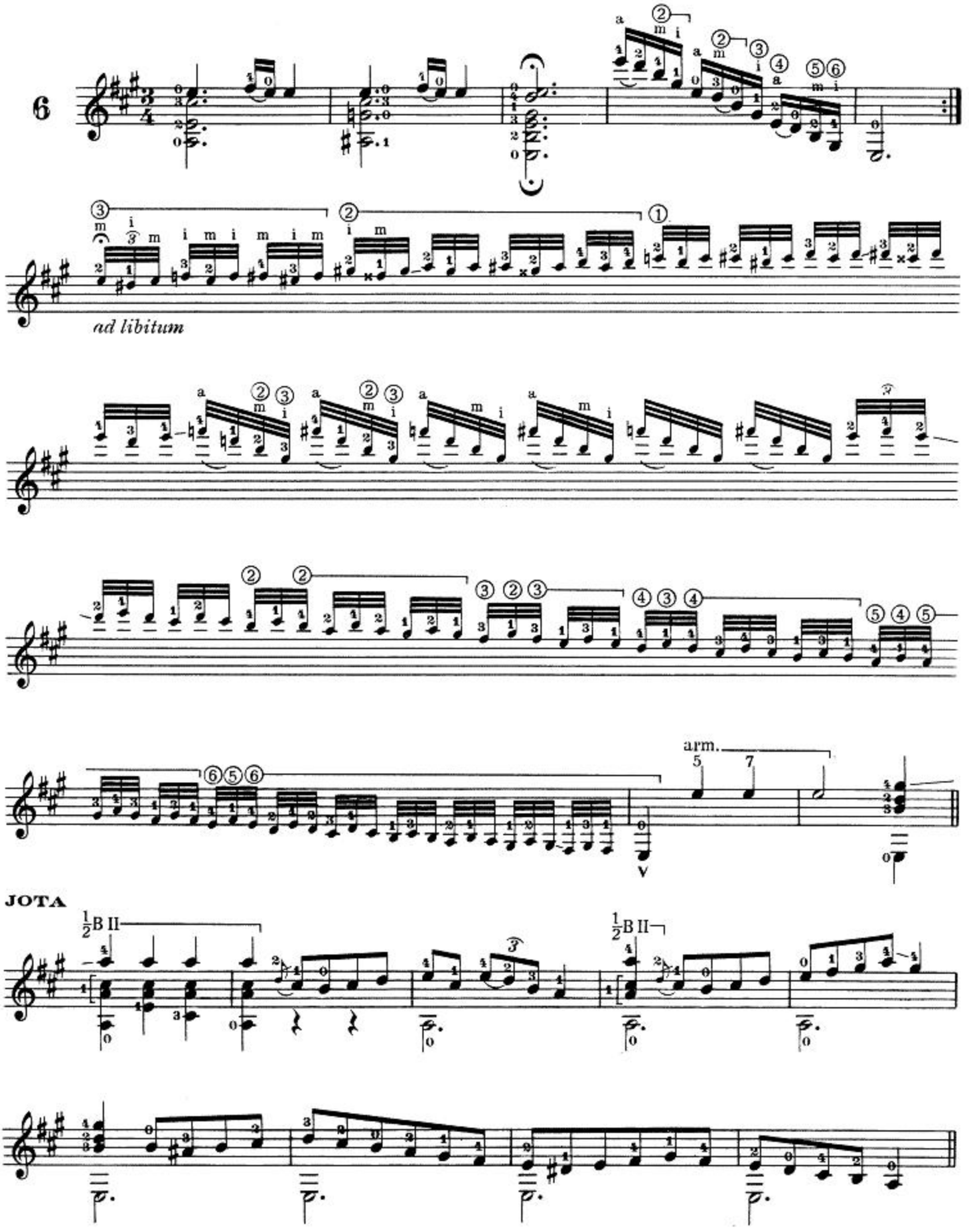
MAZURKA

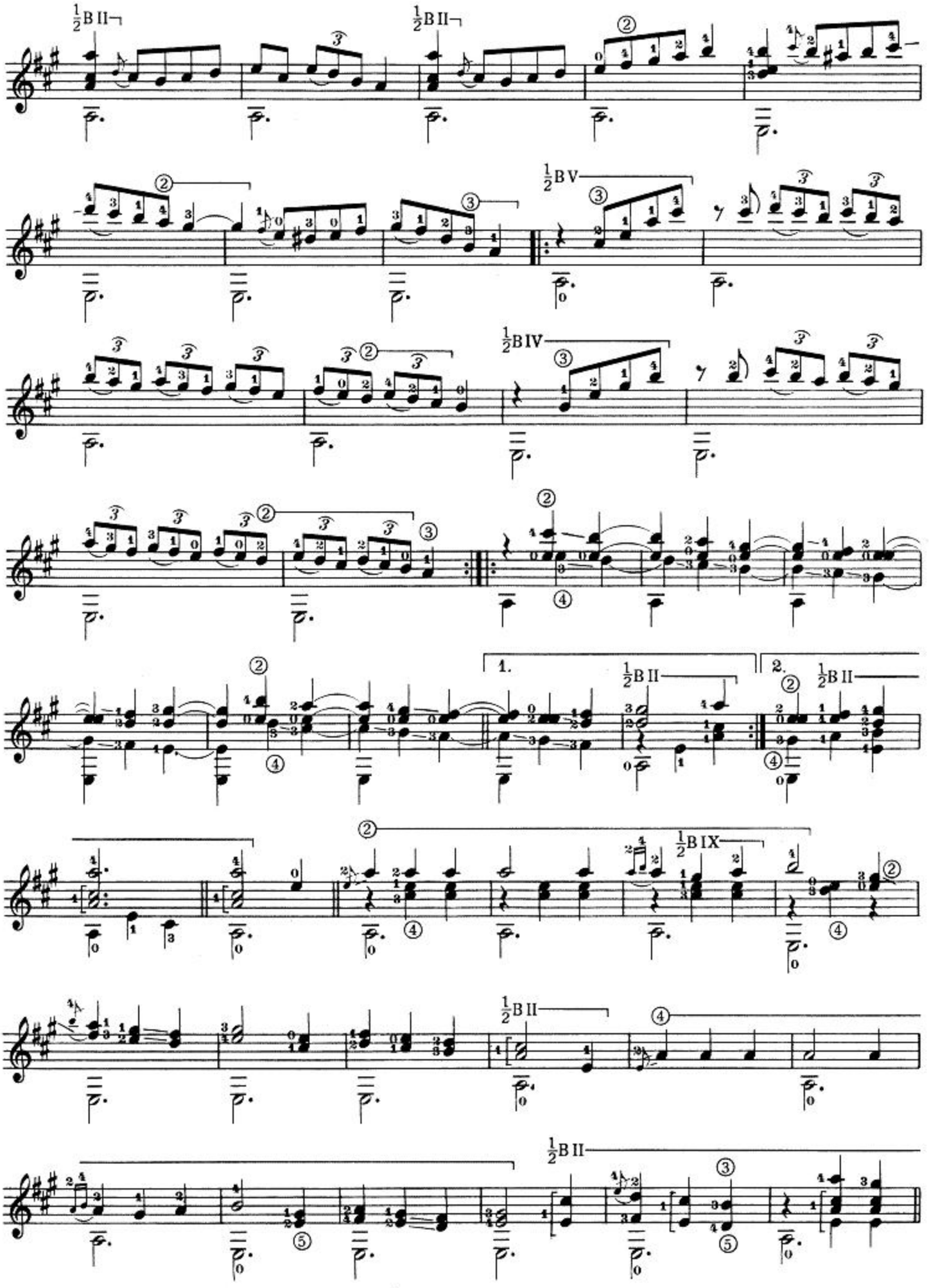


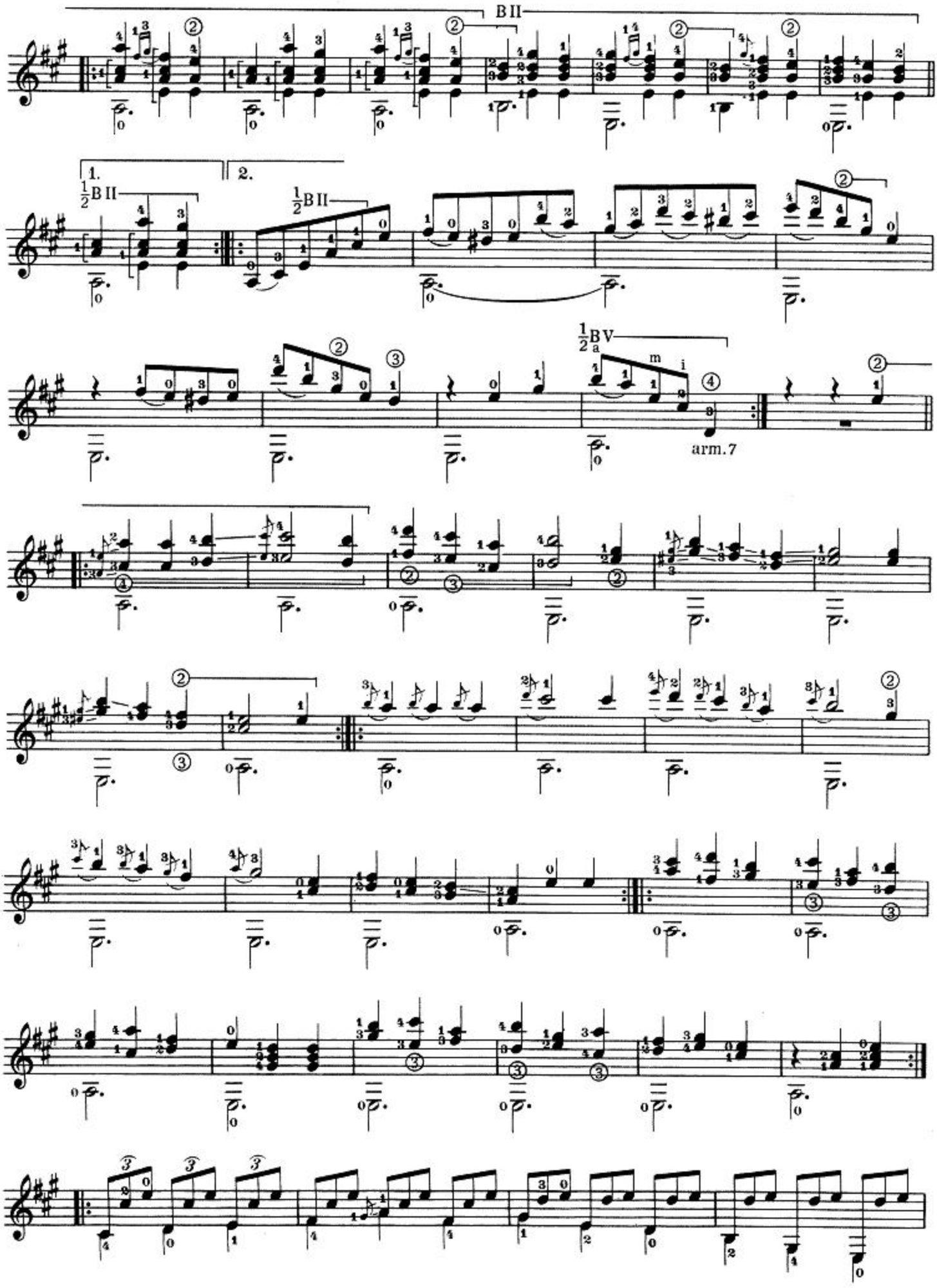

D. C.

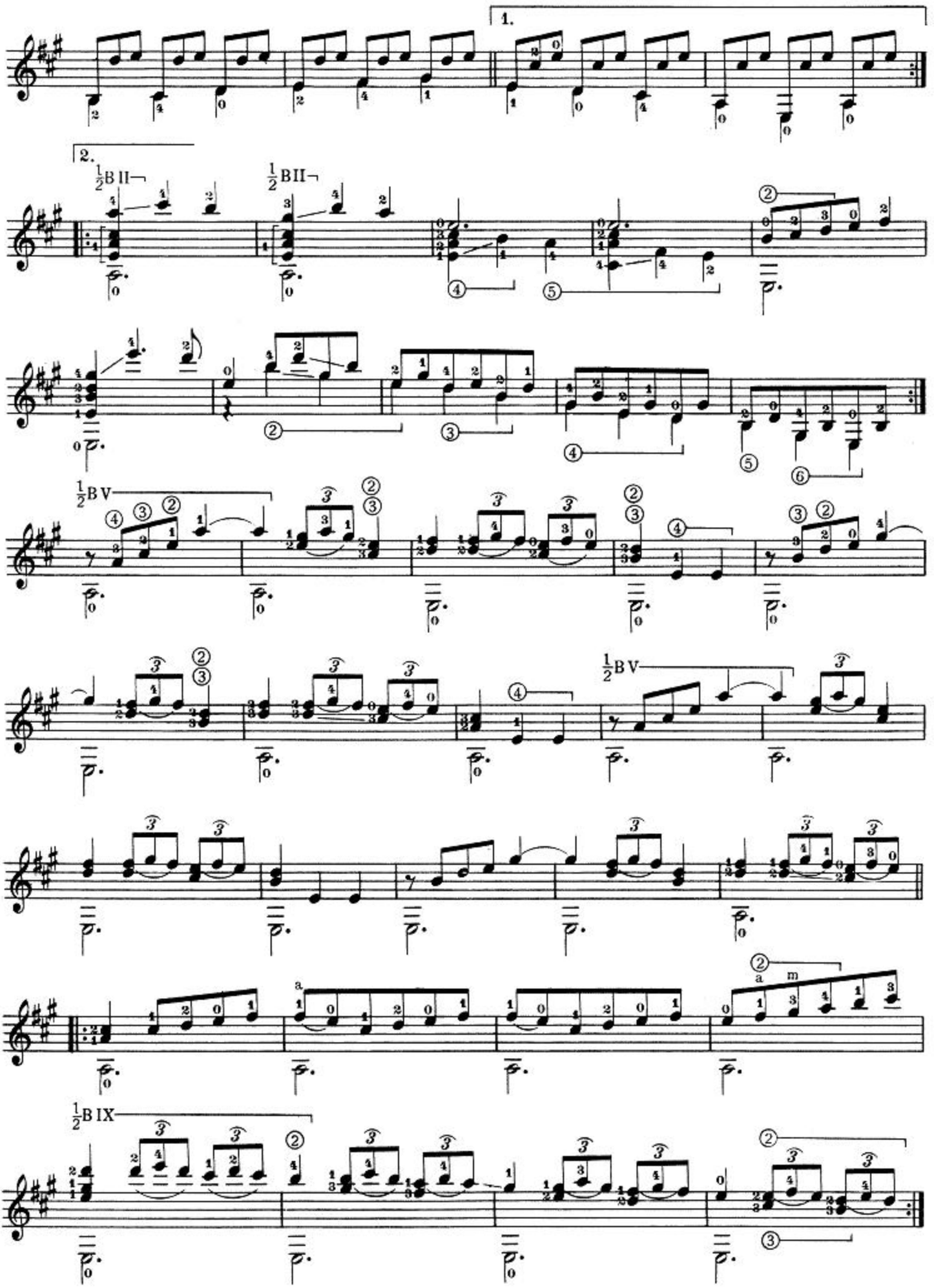
J. Arcas

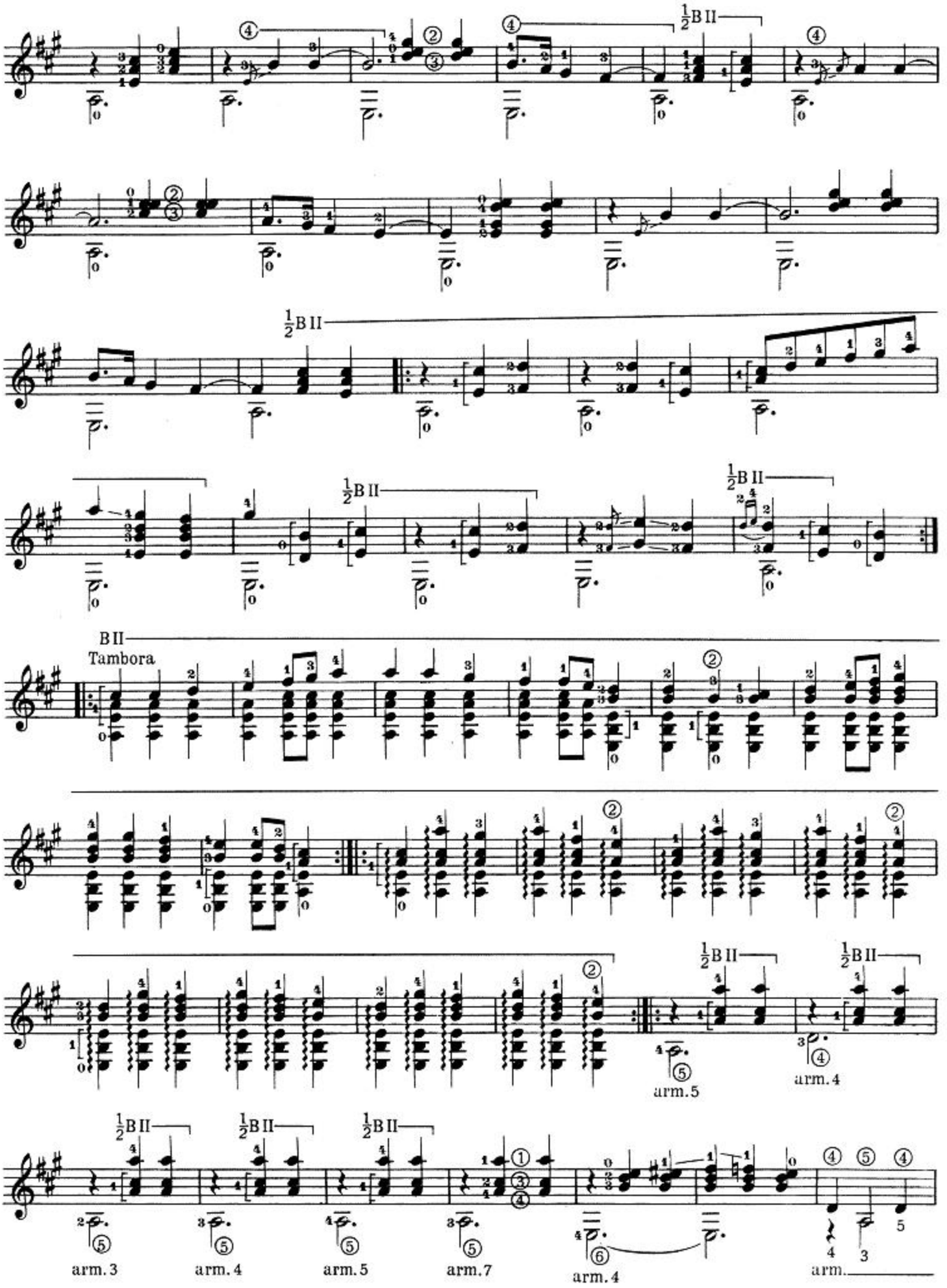
FANTASIA SOBRE LA JOTA ARAGONESA

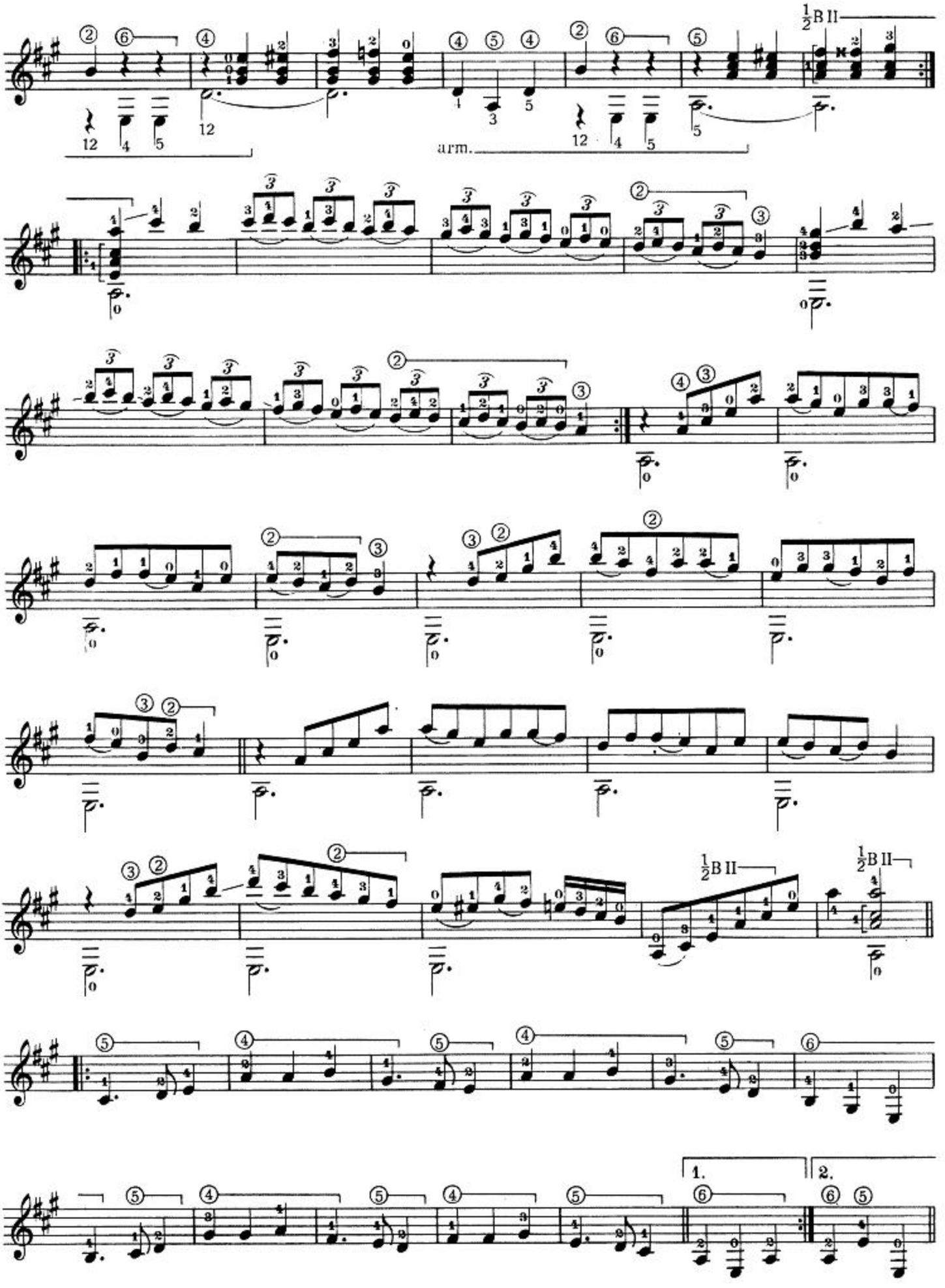


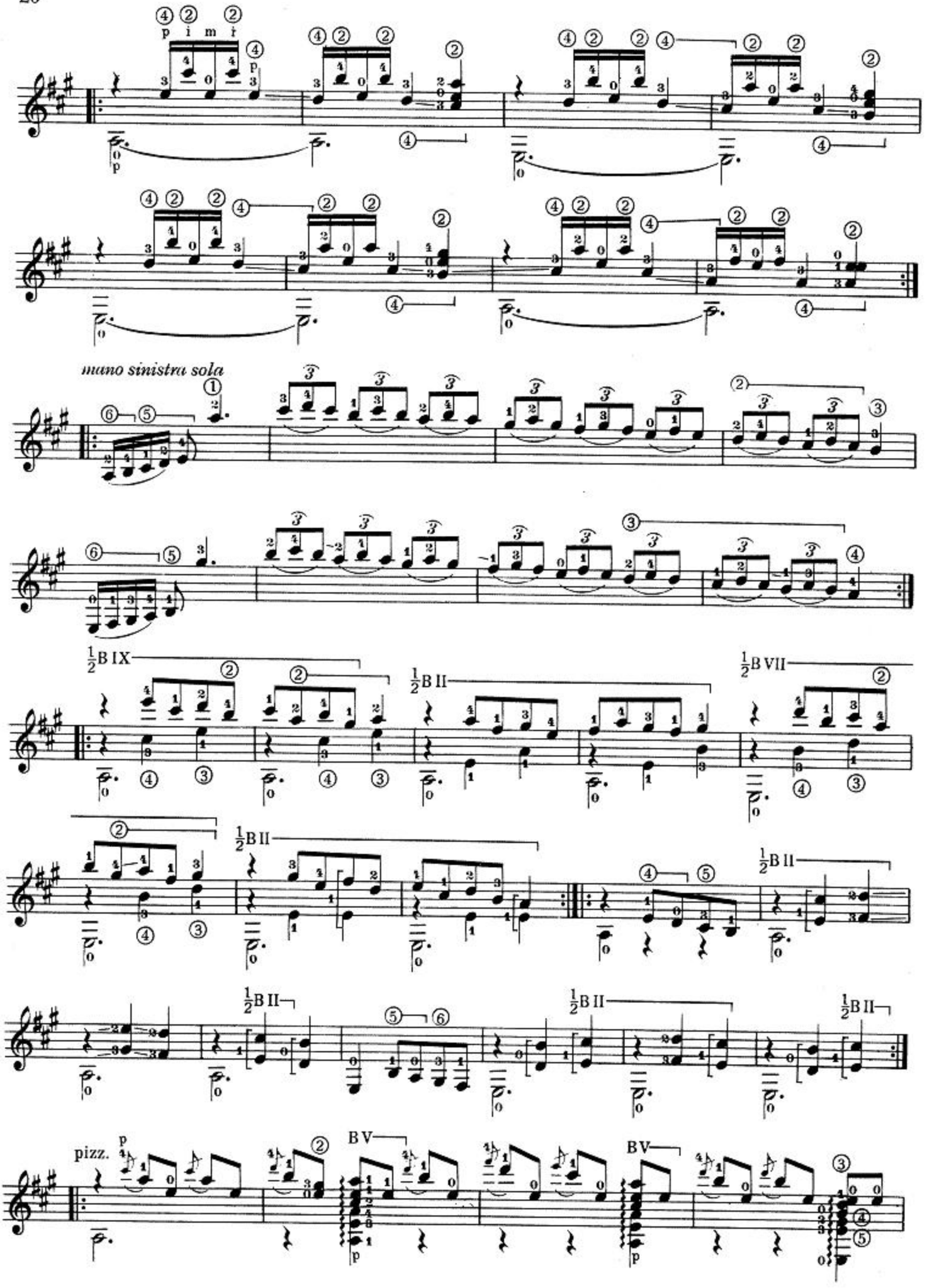

½B II
½B II
½B V
½B IV
1.
½B II
2.
½B II
½B IX
½B II
½B II

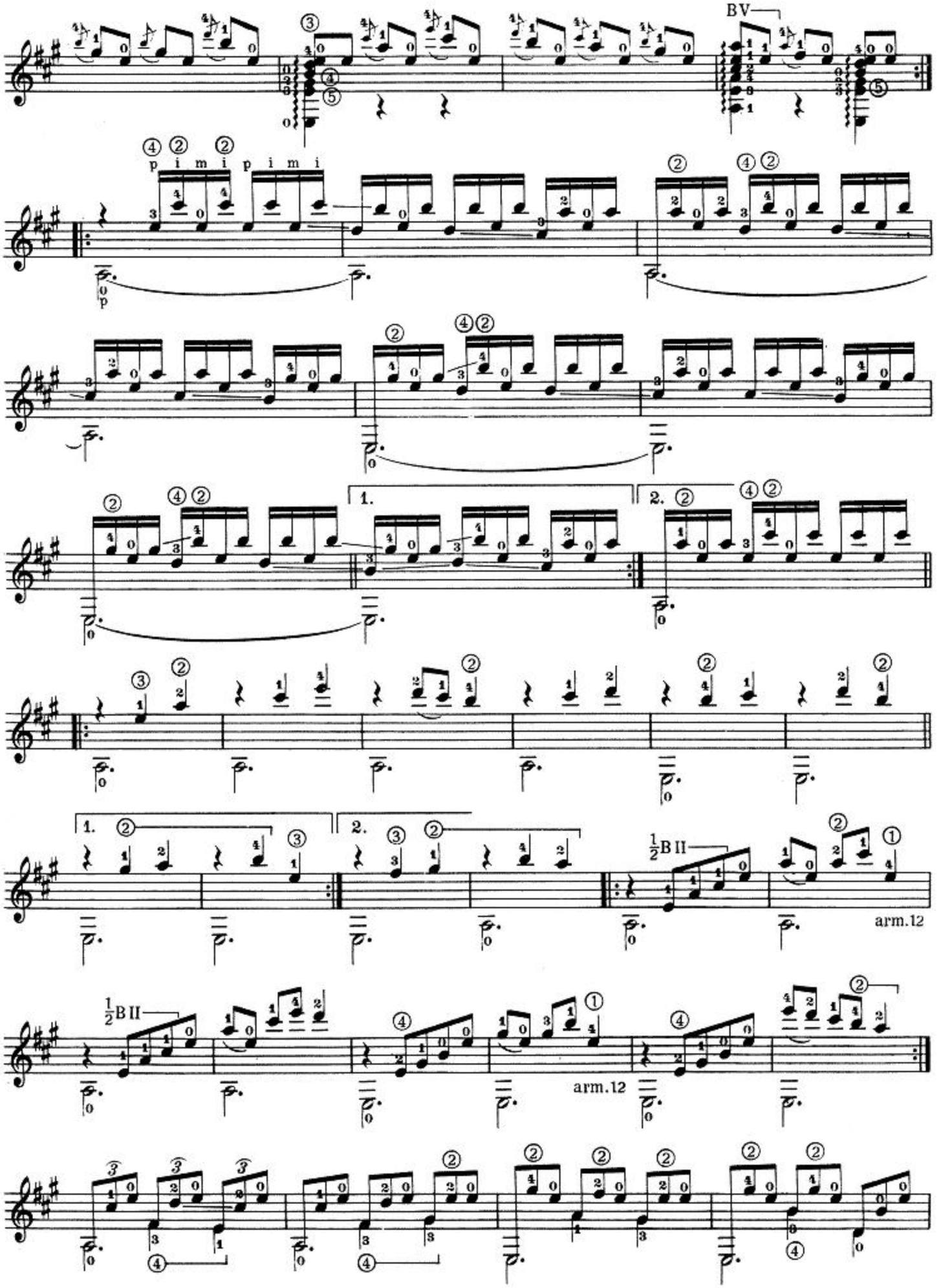

B II
1.
2.
½B II
½B II
½B V
m i
arm.7

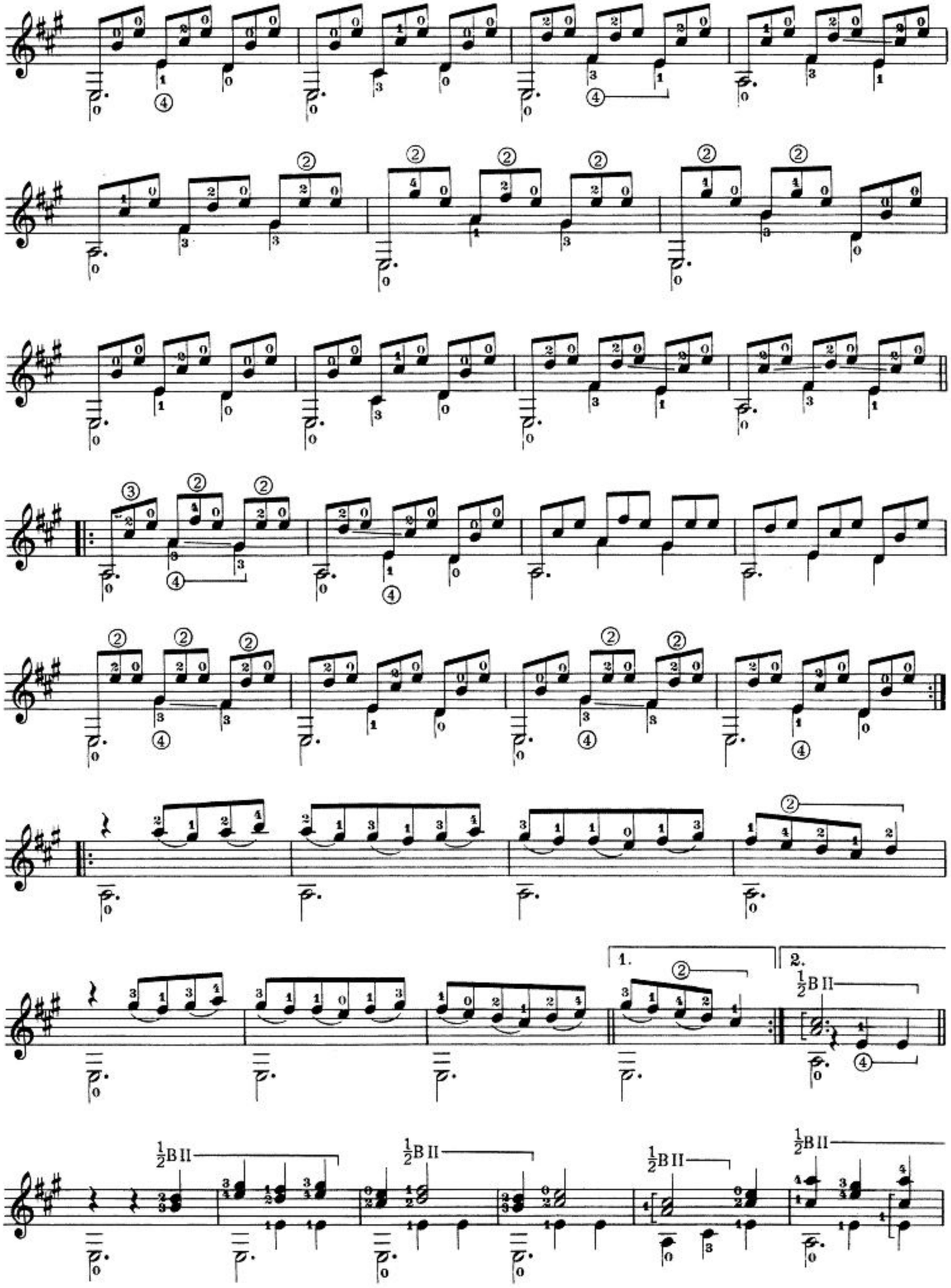

1.
2.
½B II
½B II
½B V
½B V
½B IX

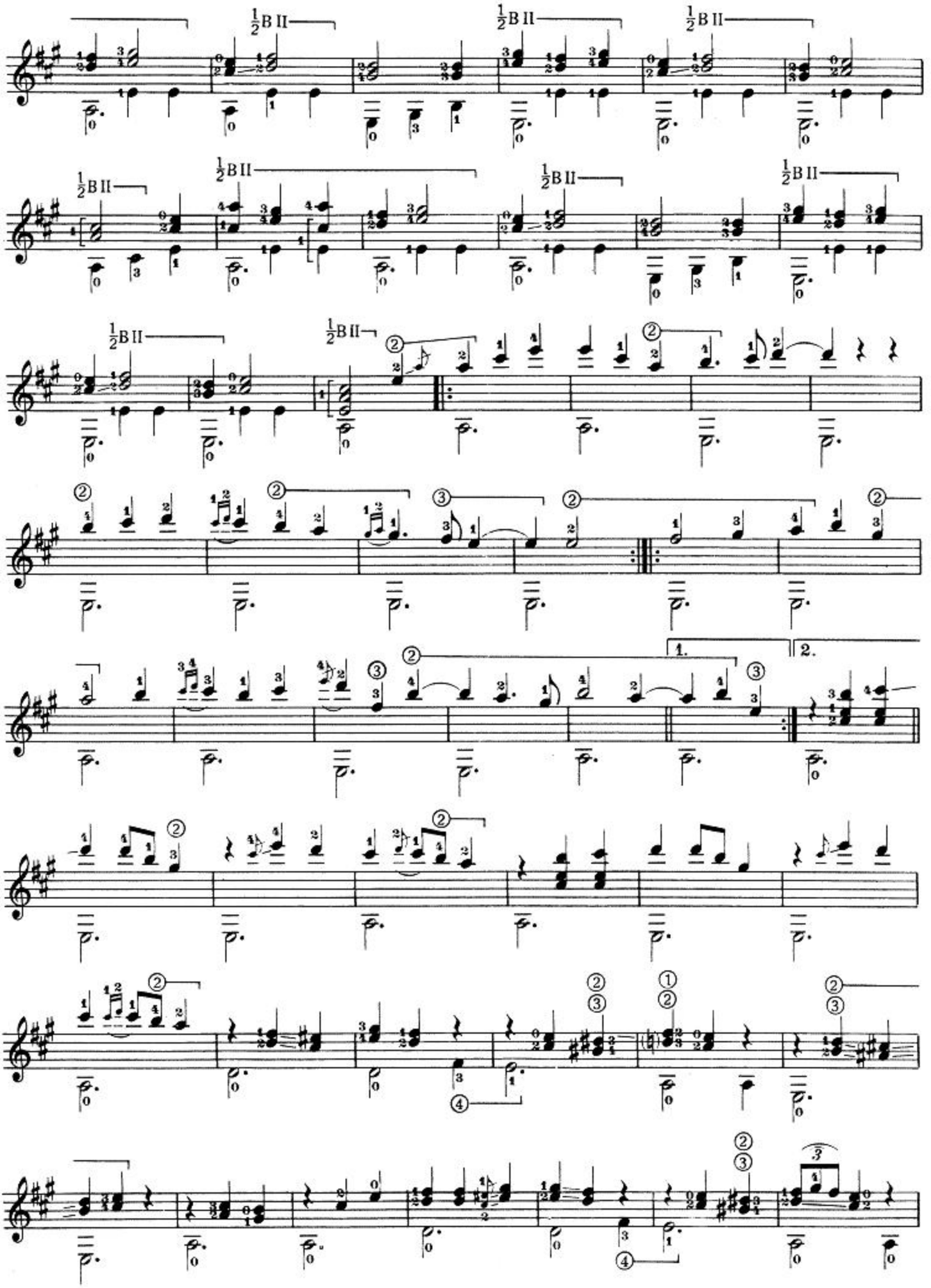

½B II
½B II
½B II
½B II
B II
Tambora
½B II
½B II
½B II
arm.5
arm.4
½B II
½B II
½B II
arm.3
arm.4
arm.5
arm.7
arm.4
arm.

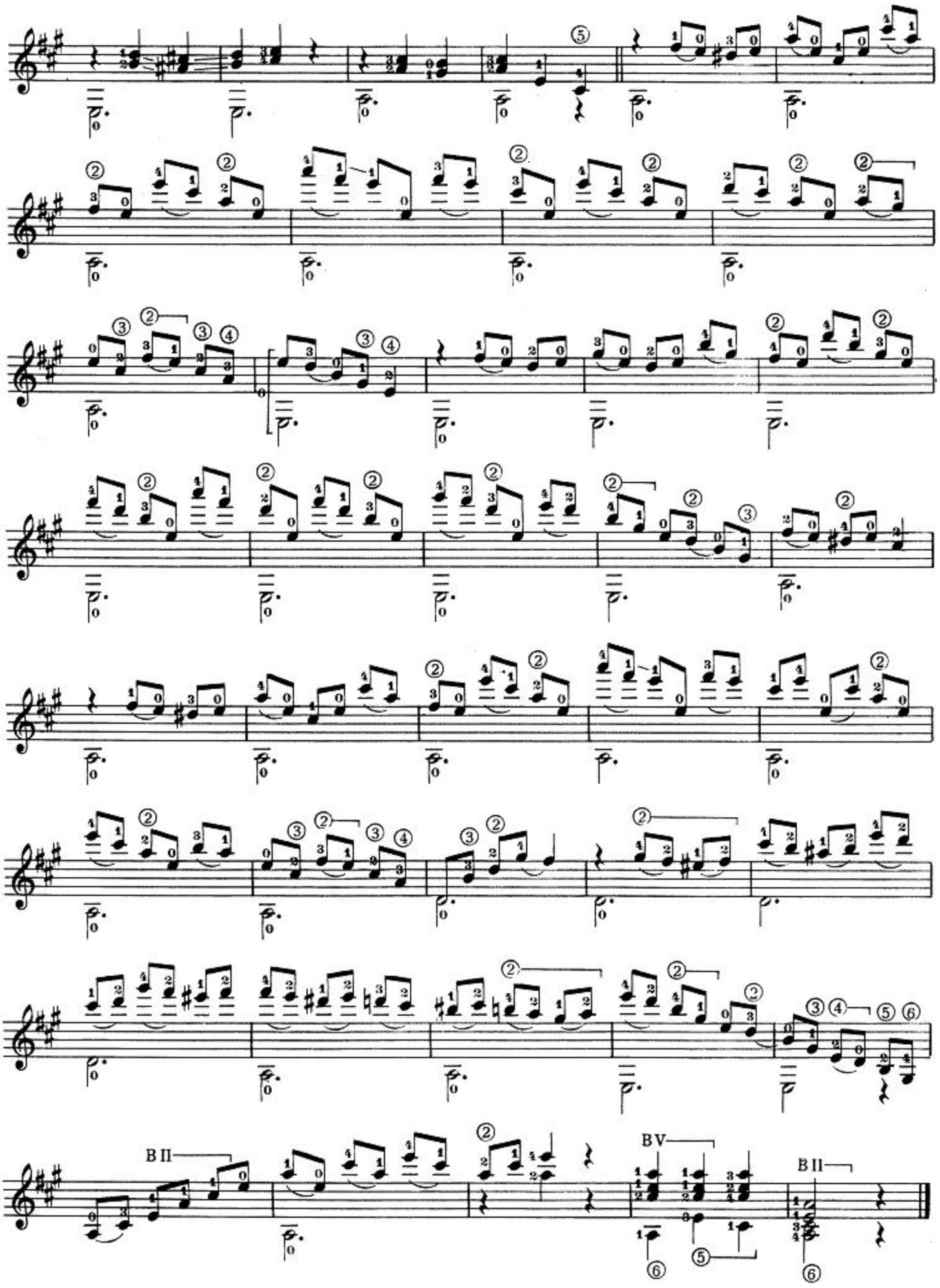

½B II
arm.
½B II
½B II
1.
2.


p i m i
mano sinistra sola
½B IX
½B II
½B VII
½B II
½B II
½B II
½B II
pizz.
BV
BV


BV
p i m i p i m i
1.
2.
1.
2.
½B II
arm.12
½B II
arm.12

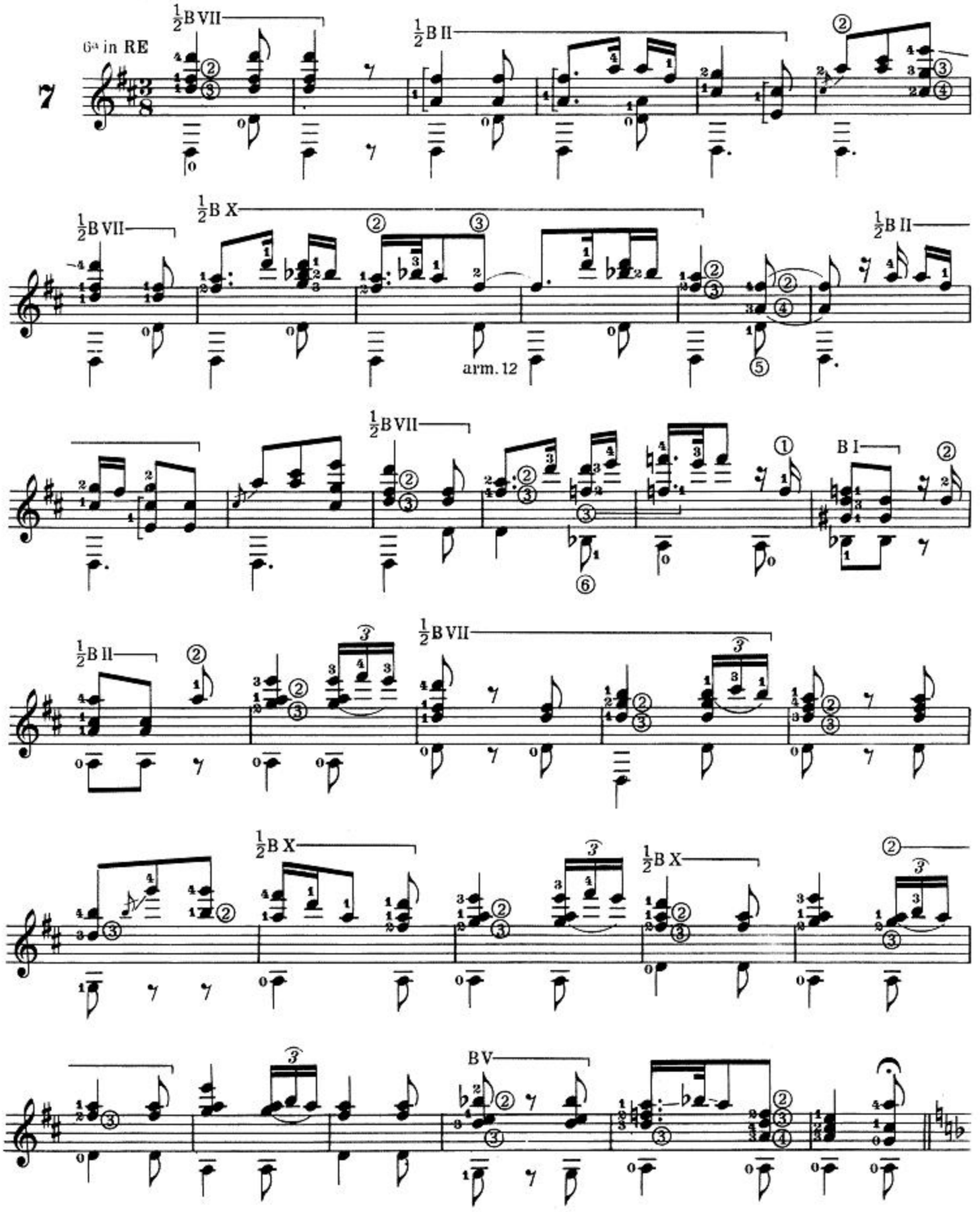

1.
2.
½B II
½B II
½B II
½B II

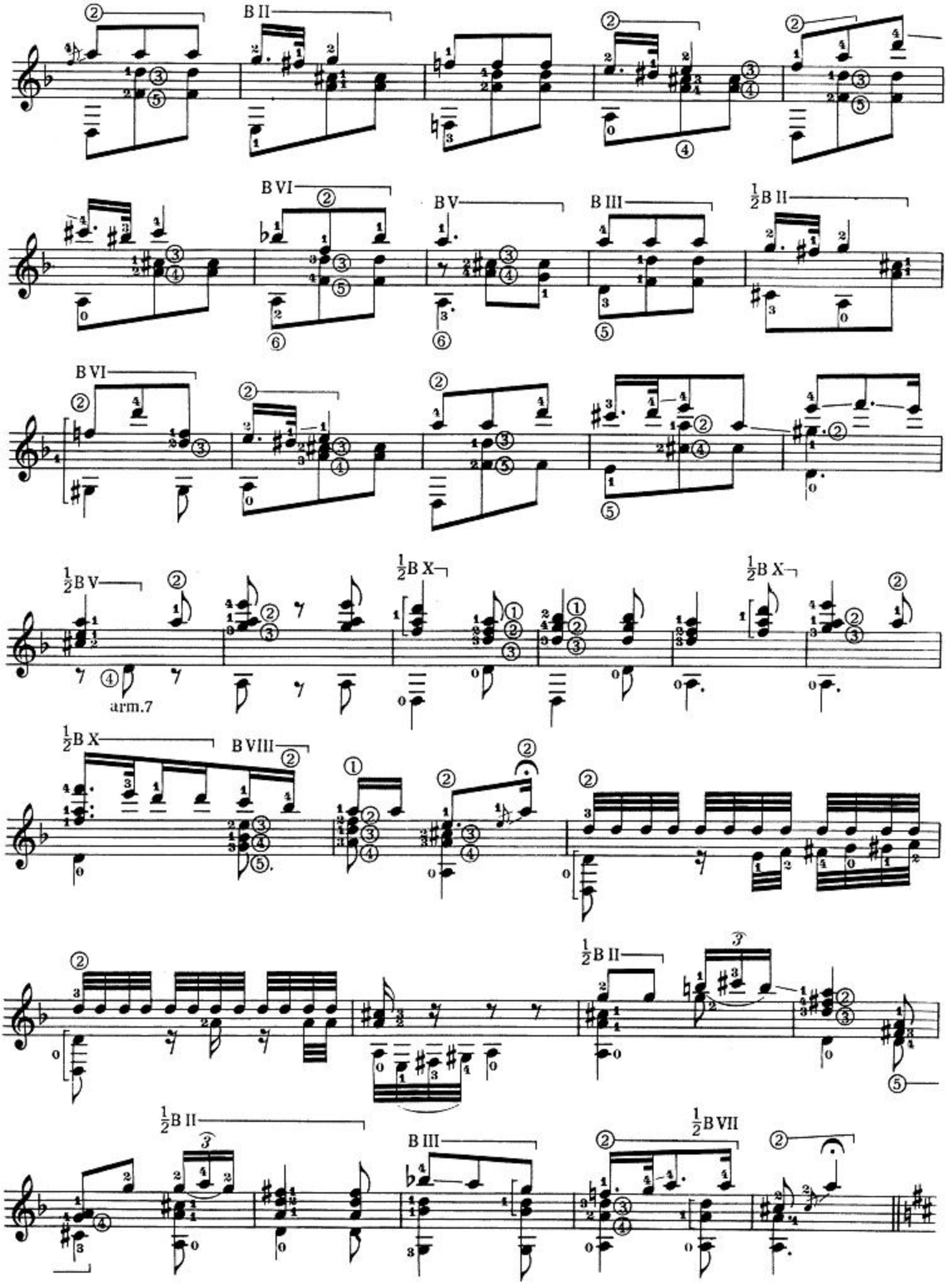

½B II
1.
2.

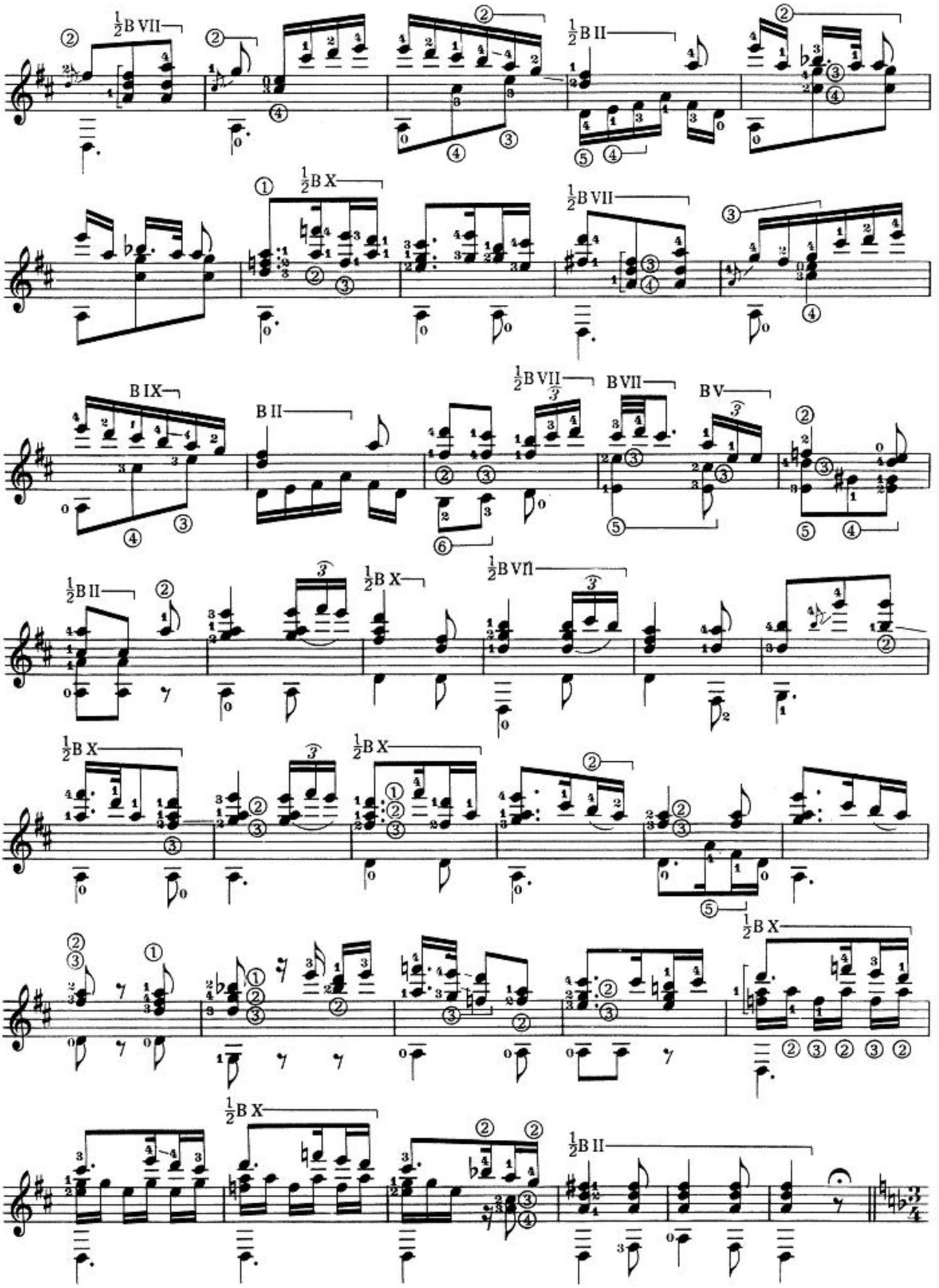

B II
B V
B II

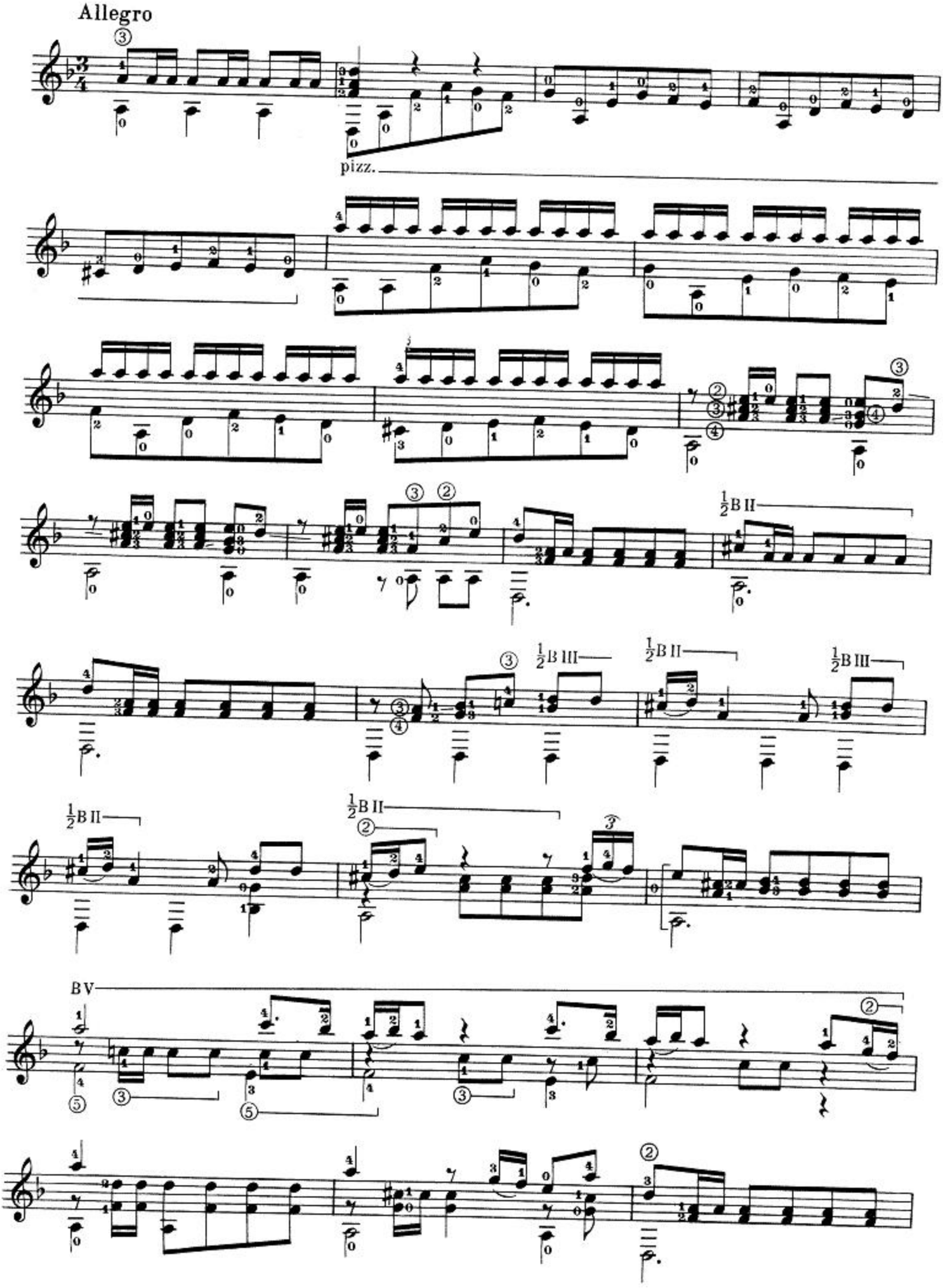
J. E. Arrieta

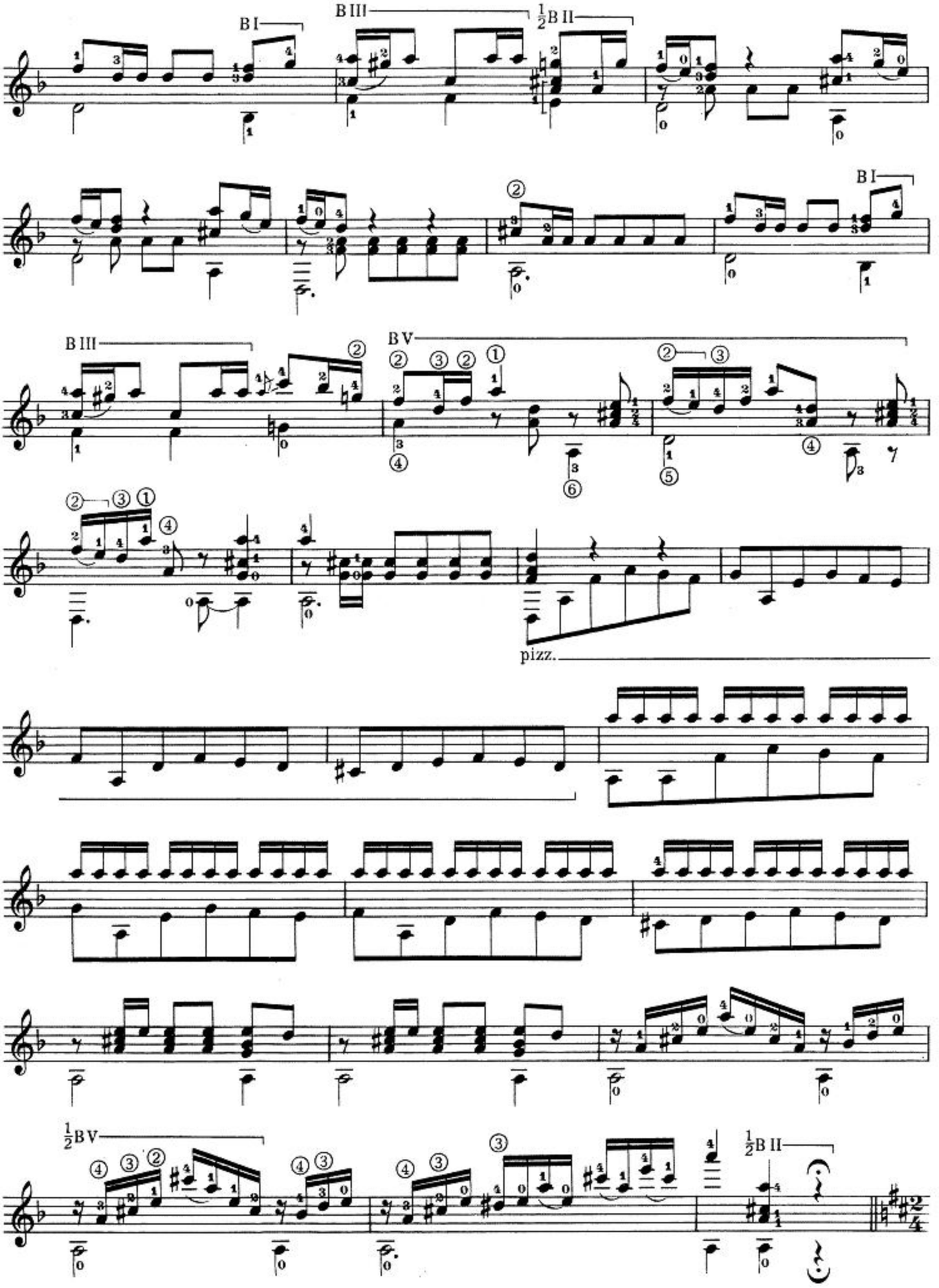
FANTASIA

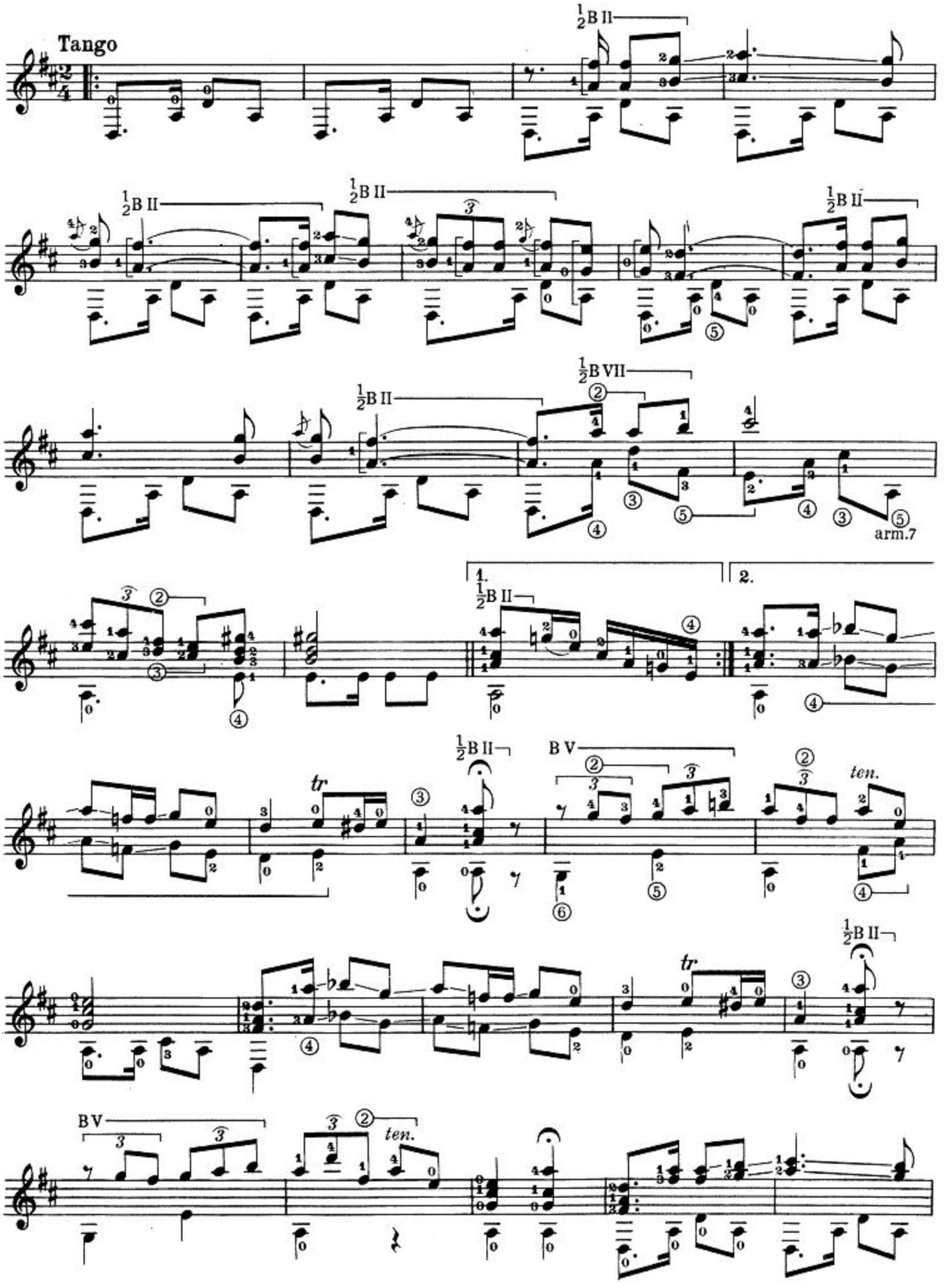


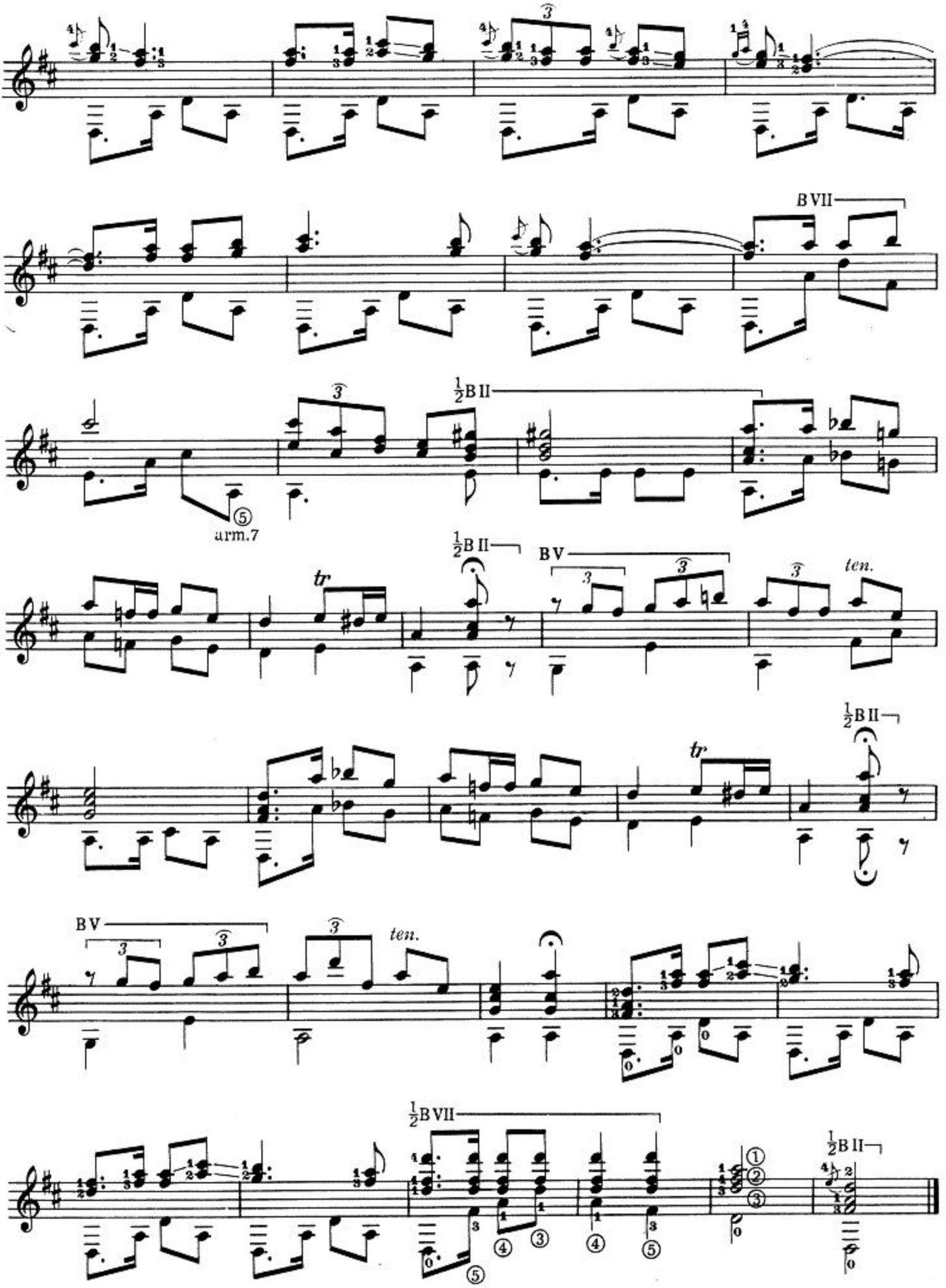

B II
B VI
B V
B III
½B II
B VI
½B V
arm.7
½B X
½B X
½B X
B VIII
½B II
½B II
B III
½B VII


½B VII
½B II
½B X
½B VII
B IX
B II
½B VII
B VII
B V
½B II
½B X
½B VII
½B X
½B X
½B X
½B X
½B II


Allegro
pizz.
½B II
½B III
½B II
½B III
½B II
½B II
B V

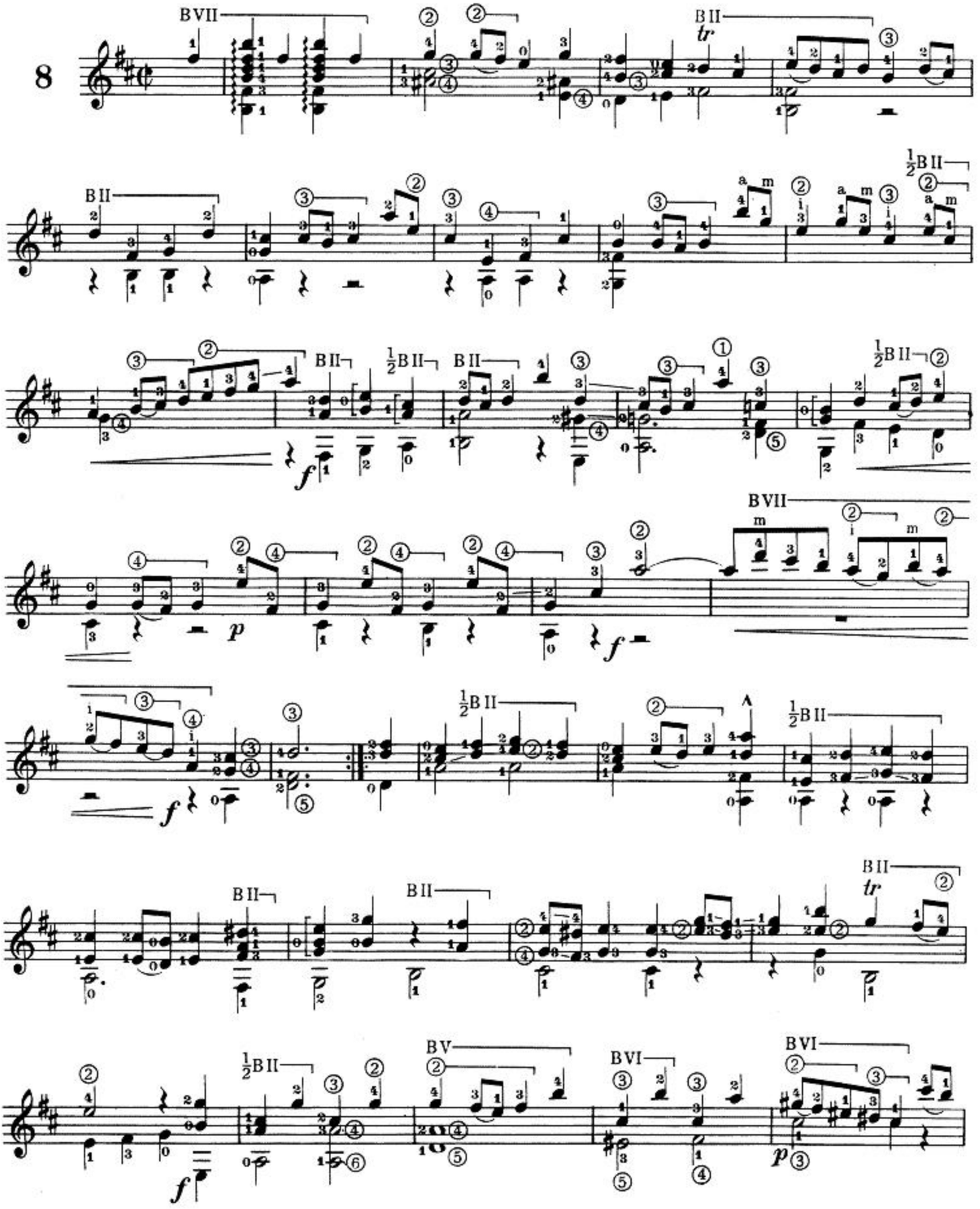

B I
B III
½B II
B I
B III
B V
pizz.
½B V
½B II

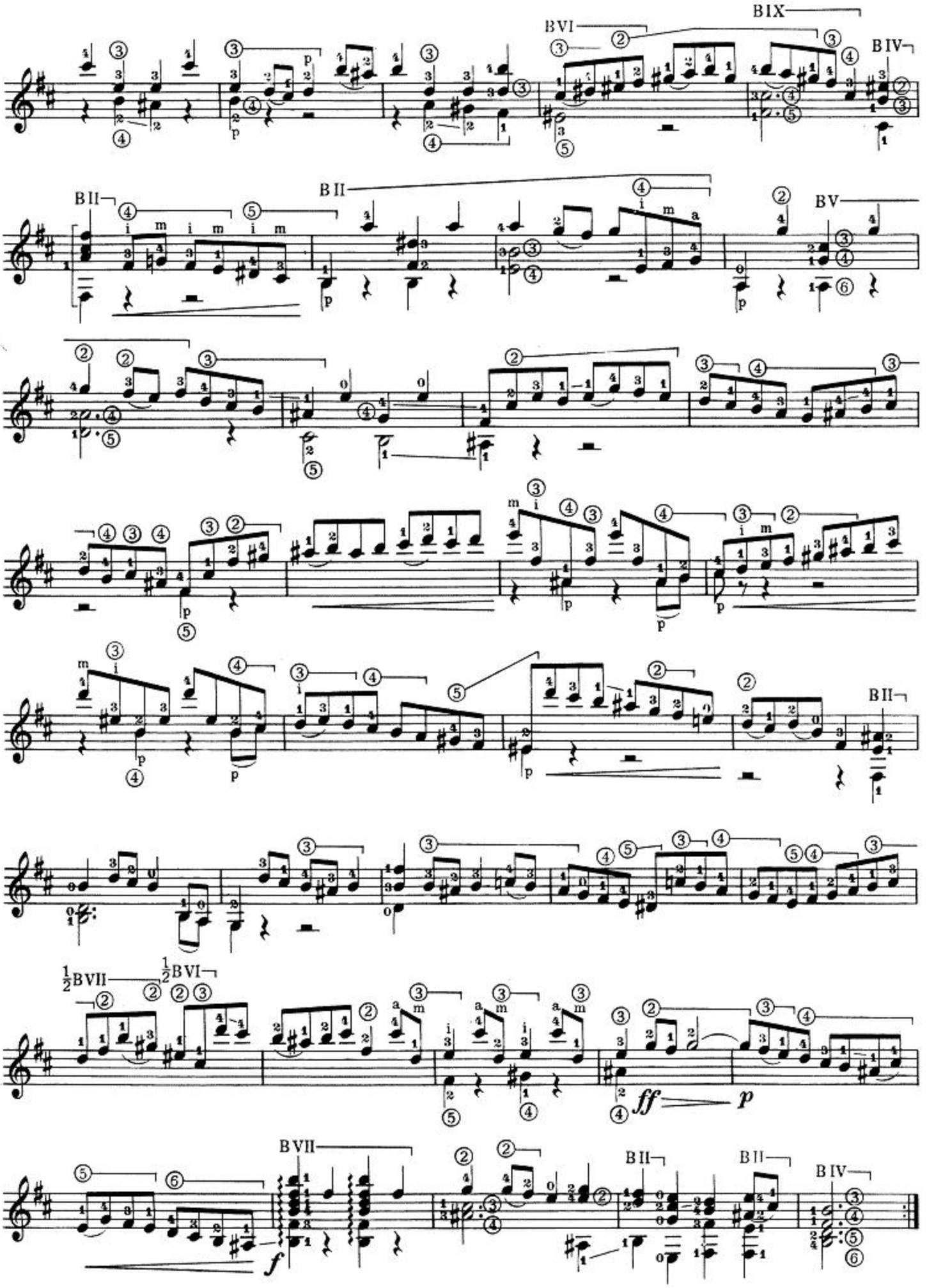

Tango
½B II
½B II
½B II
½B II
½B VII
arm.7
1.
2.
½B II
tr
½B II
B V
ten.
tr
½B II
B V
ten.


BVII
½BII
arm.7
½BII
BV
tr
ten.
½BII
tr
BV
ten.
½BVII
½BII

J. S. Bach

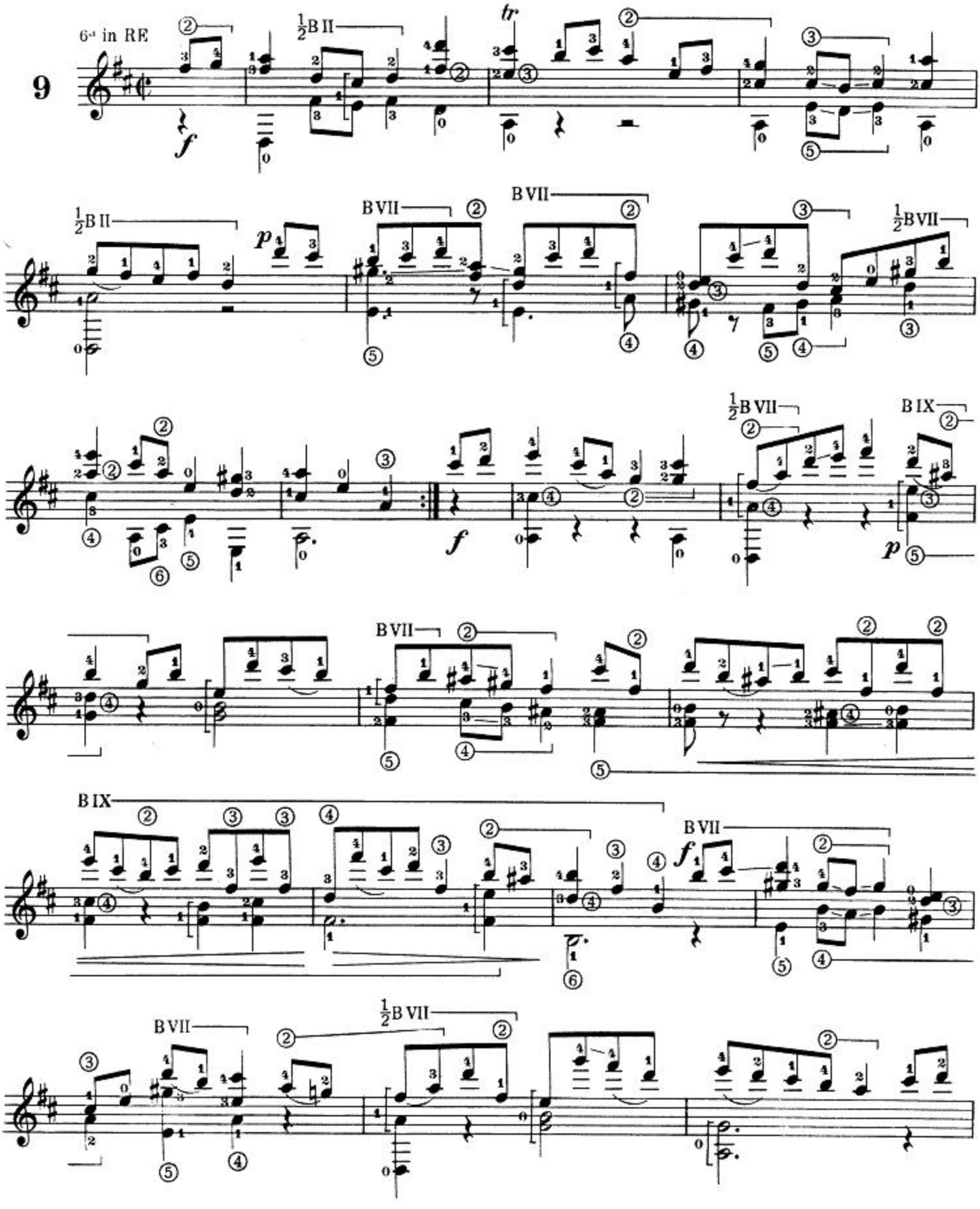
BOURRÉE

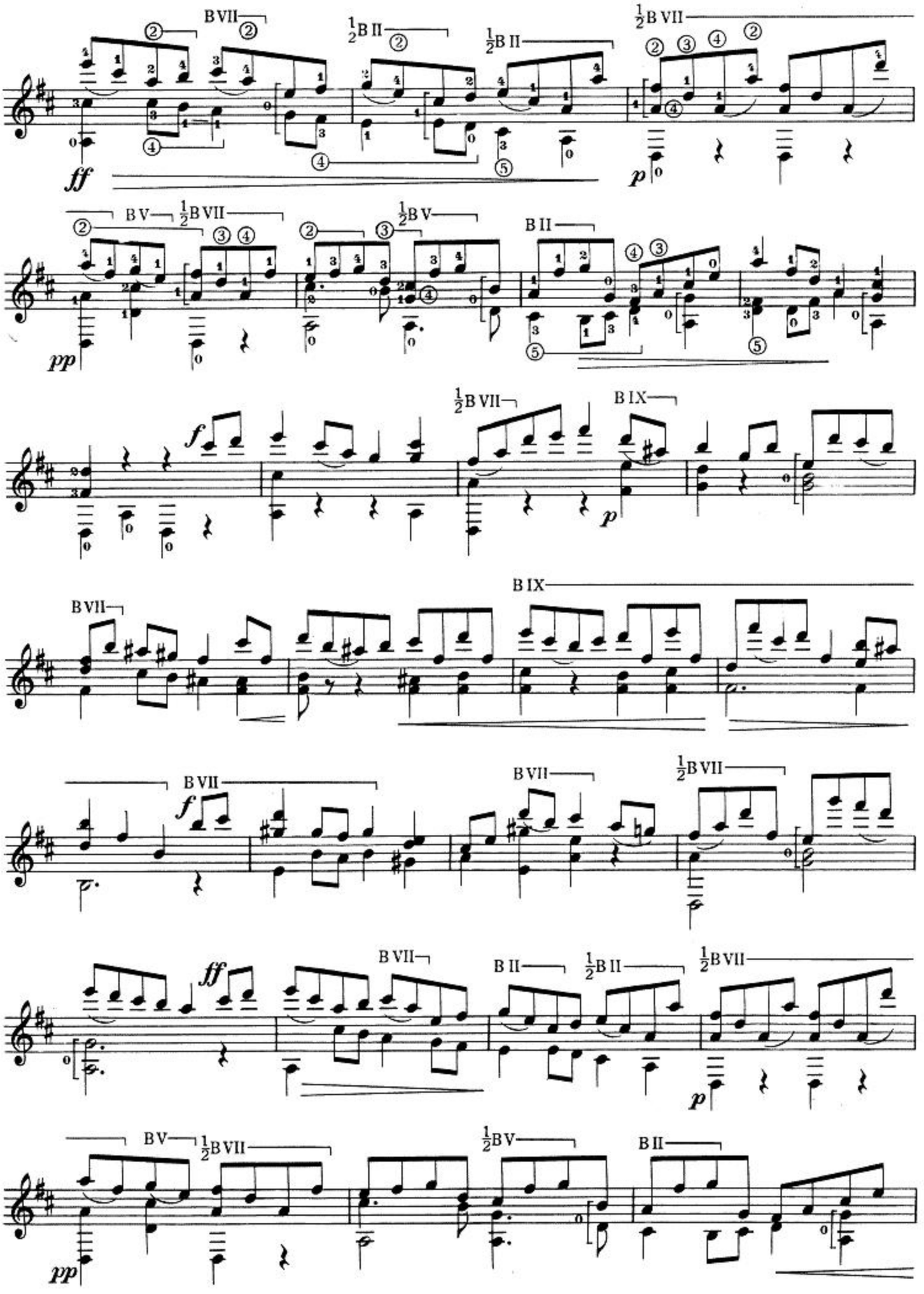



BVI
BIX
BIV
BII
BII
BV
BII
BII
½BVII
½BVI
ff
p
BVII
f
BII
BII
BIV

J. S. Bach

BOURRÉE




B VII
½B II
½B II
½B VII
ff
p
B V
½B VII
½B V
B II
pp
½B VII
B IX
f
p
B VII
B IX
B VII
f
B VII
½B VII
ff
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B II
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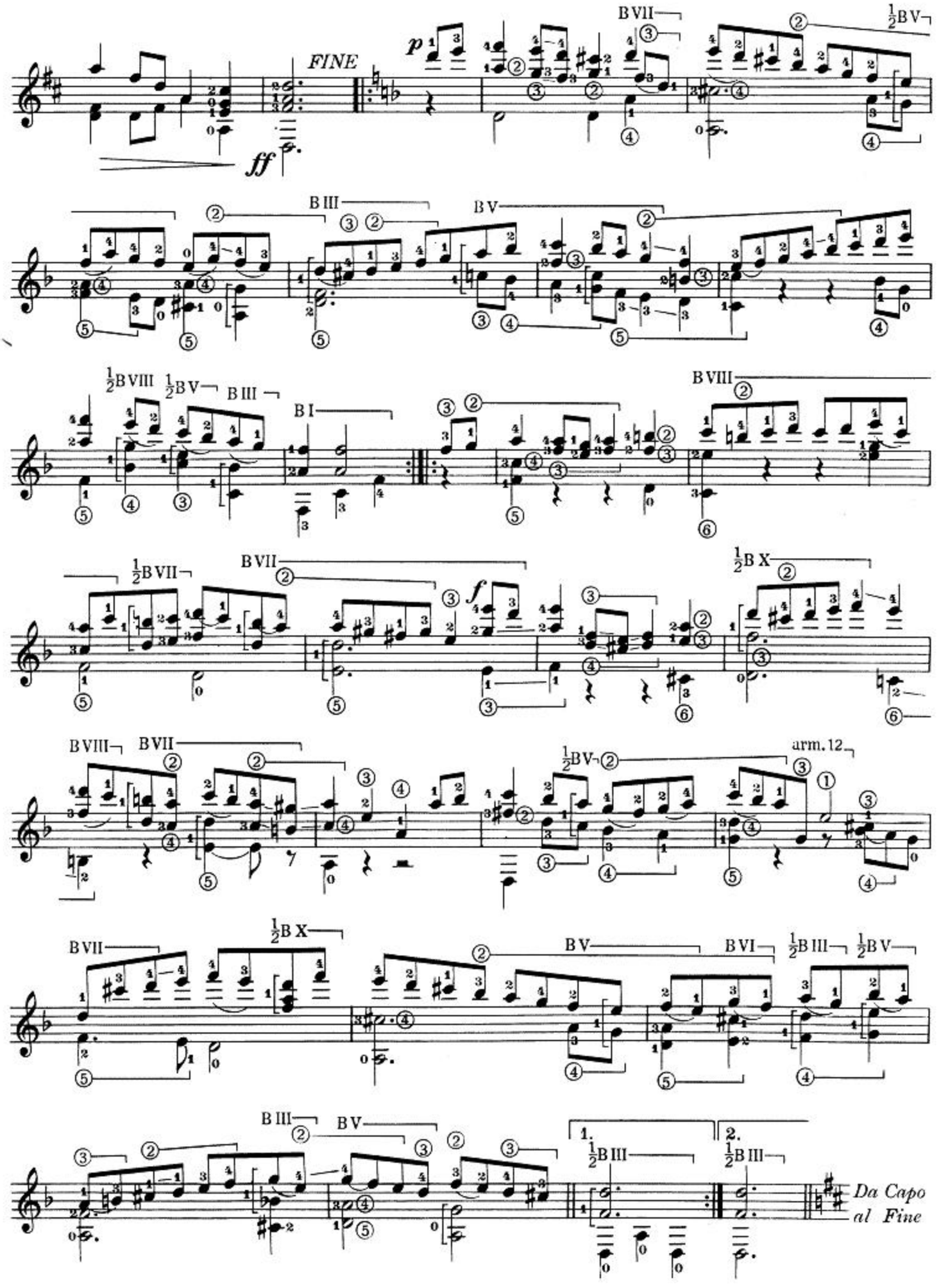
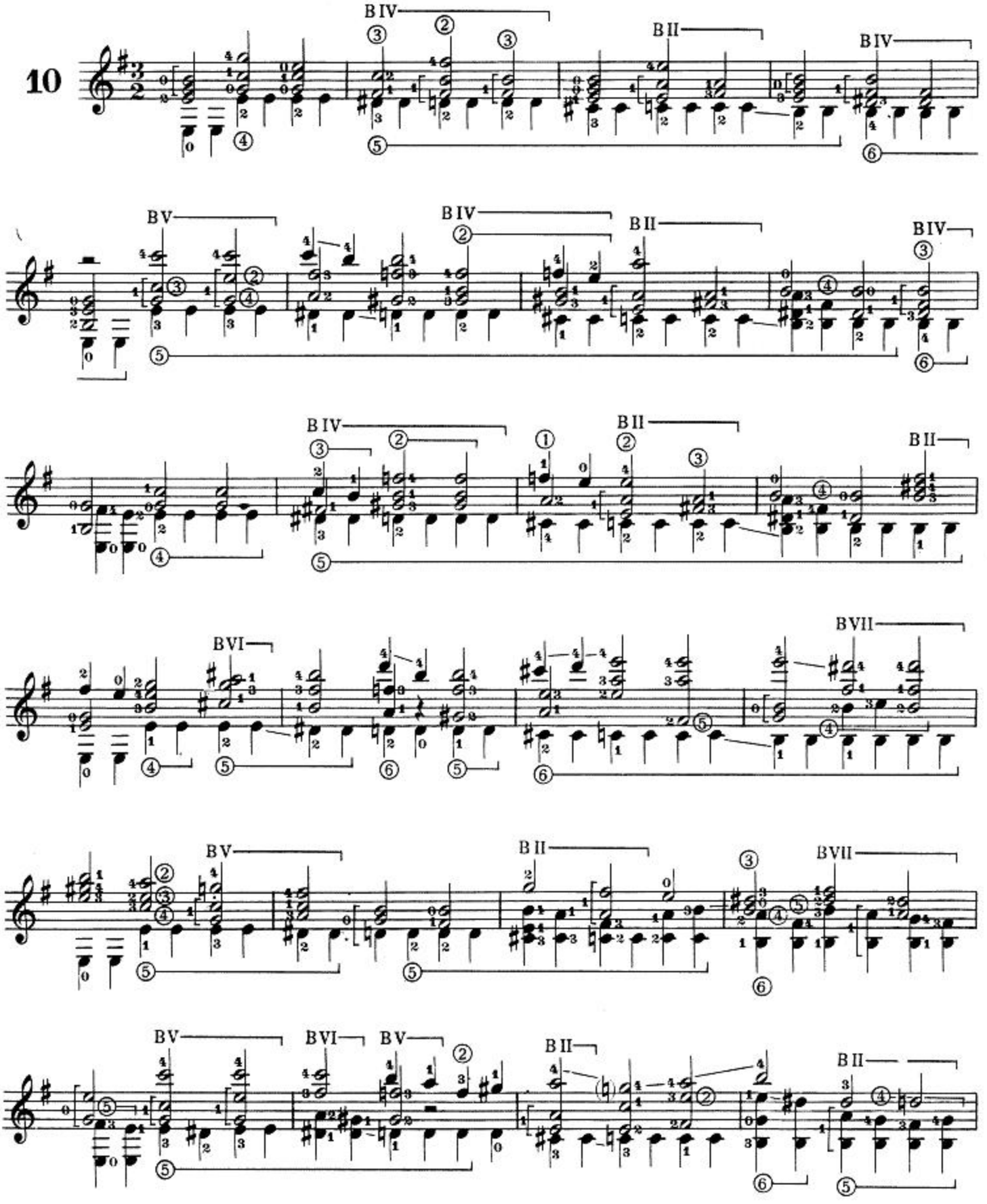
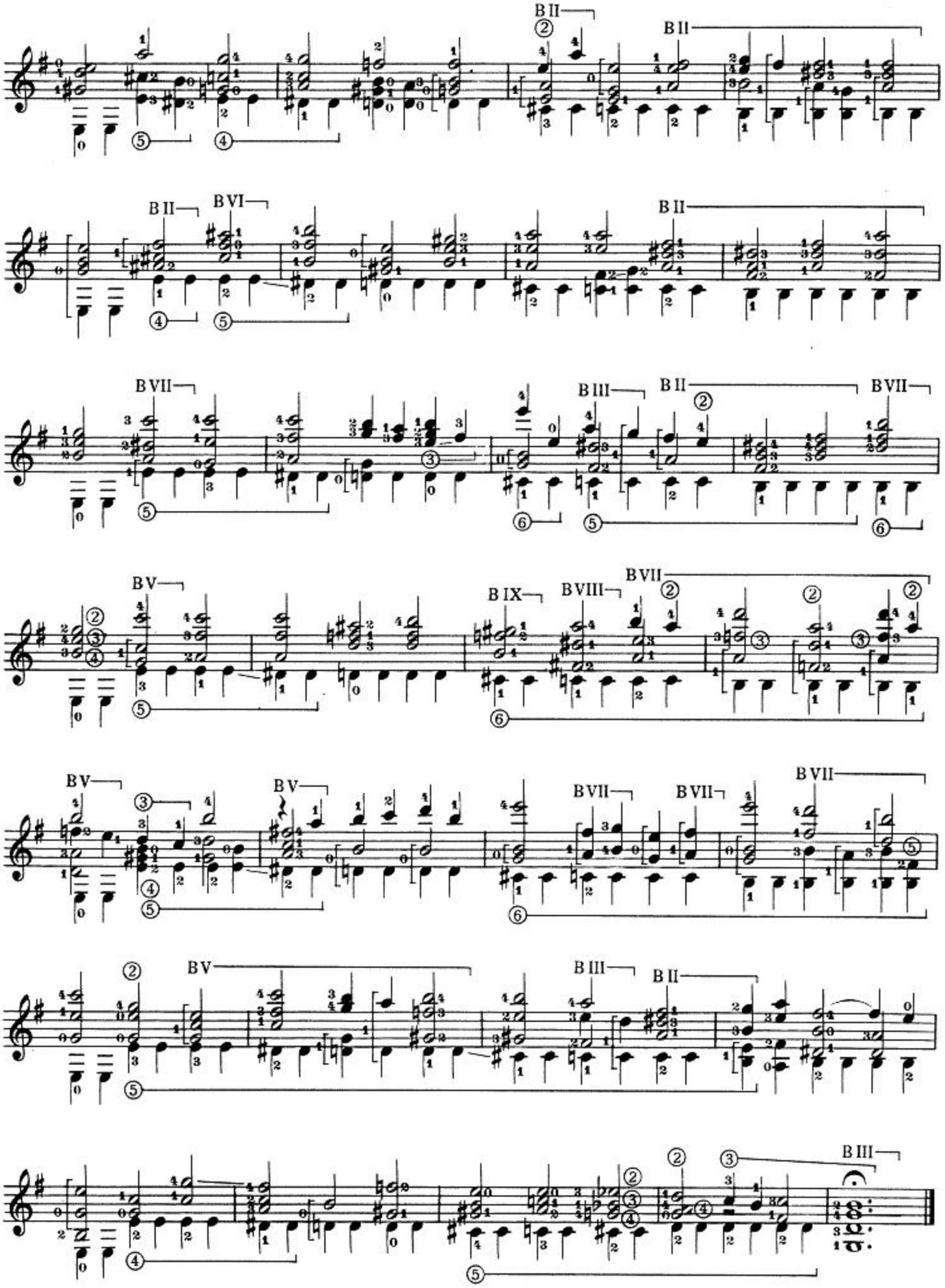
½B VII
p
B V
½B VII
½B V
B II
pp


FINE
ff
p
BVII
½BV
BIII
BV
½BVIII
½BV
BIII
BI
BVIII
½BVII
BVII
f
½BX
BVIII
BVII
½BV
arm. 12
BVII
½BX
BV
BVI
½BIII
½BV
BIII
BV
1.
½BIII
2.
½BIII
Da Capo
al Fine

J. S. Bach

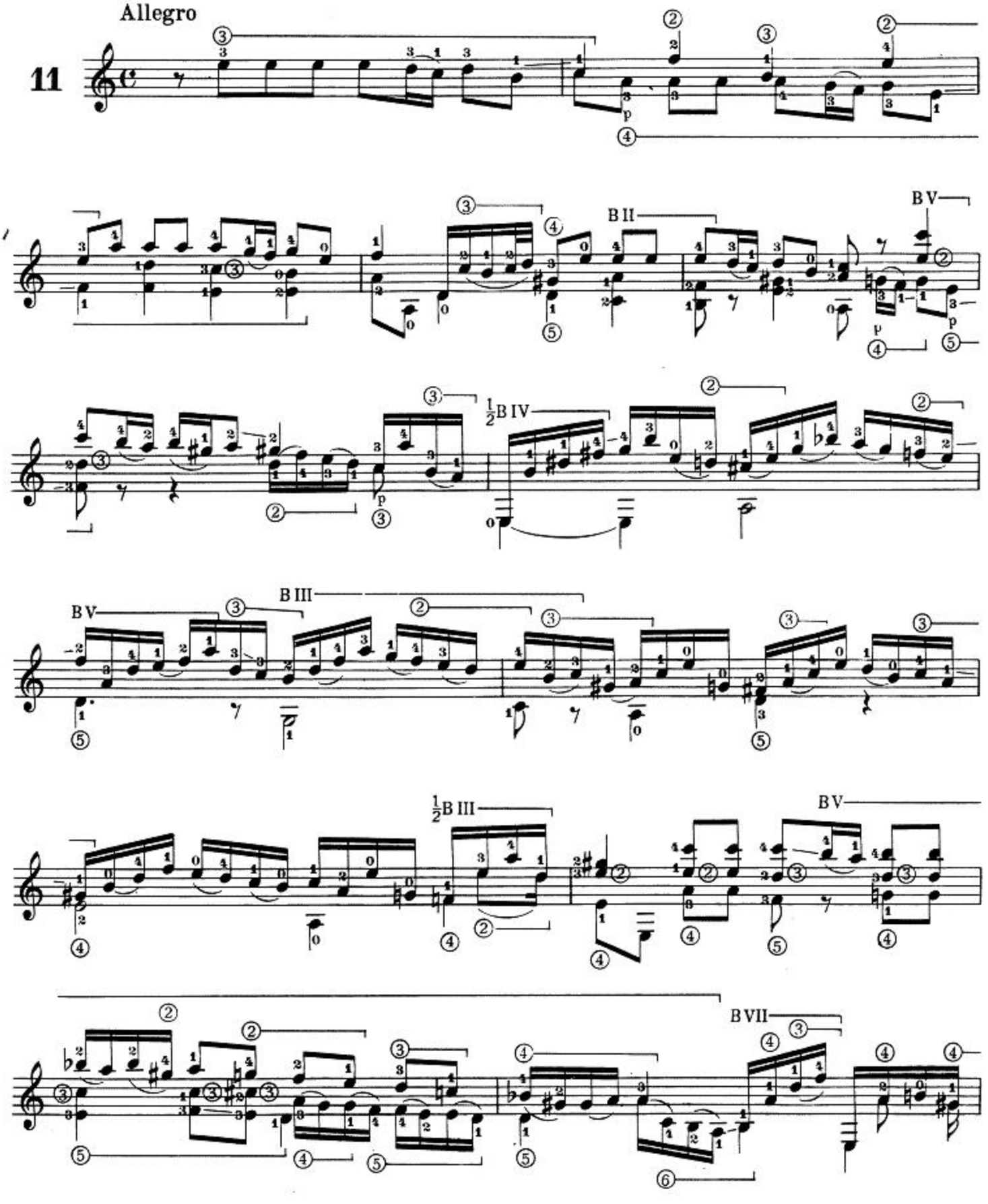
CORO CRUCIFIXUS

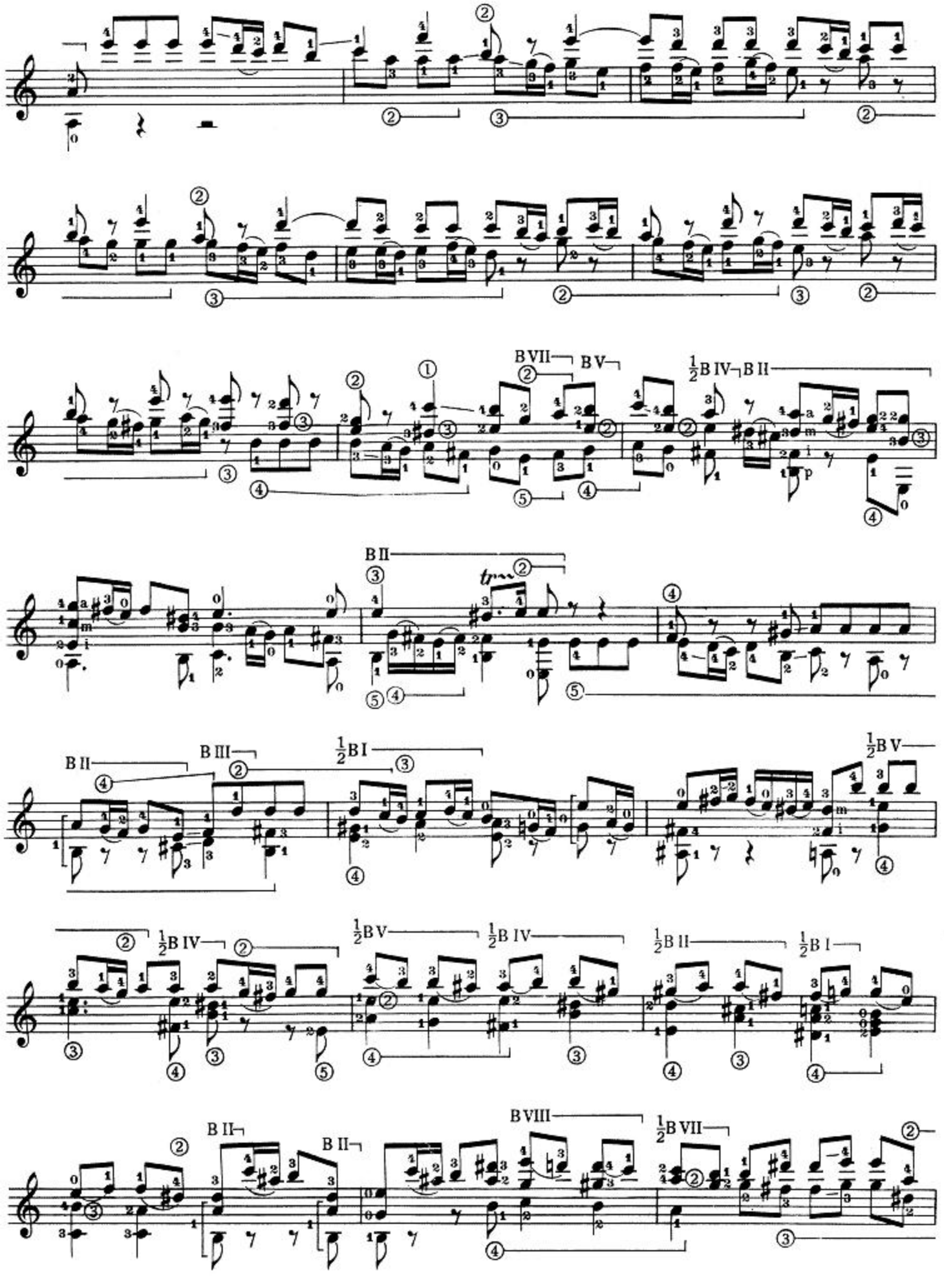



B II
B II
B II
B VI
B II
B VII
B III
B II
B VII
B V
B IX
B VIII
B VII
B V
B V
B VII
B VII
B V
B III
B II
B III

J. S. Bach

FUGA




B VII
B V
½B IV
B II
B II
B III
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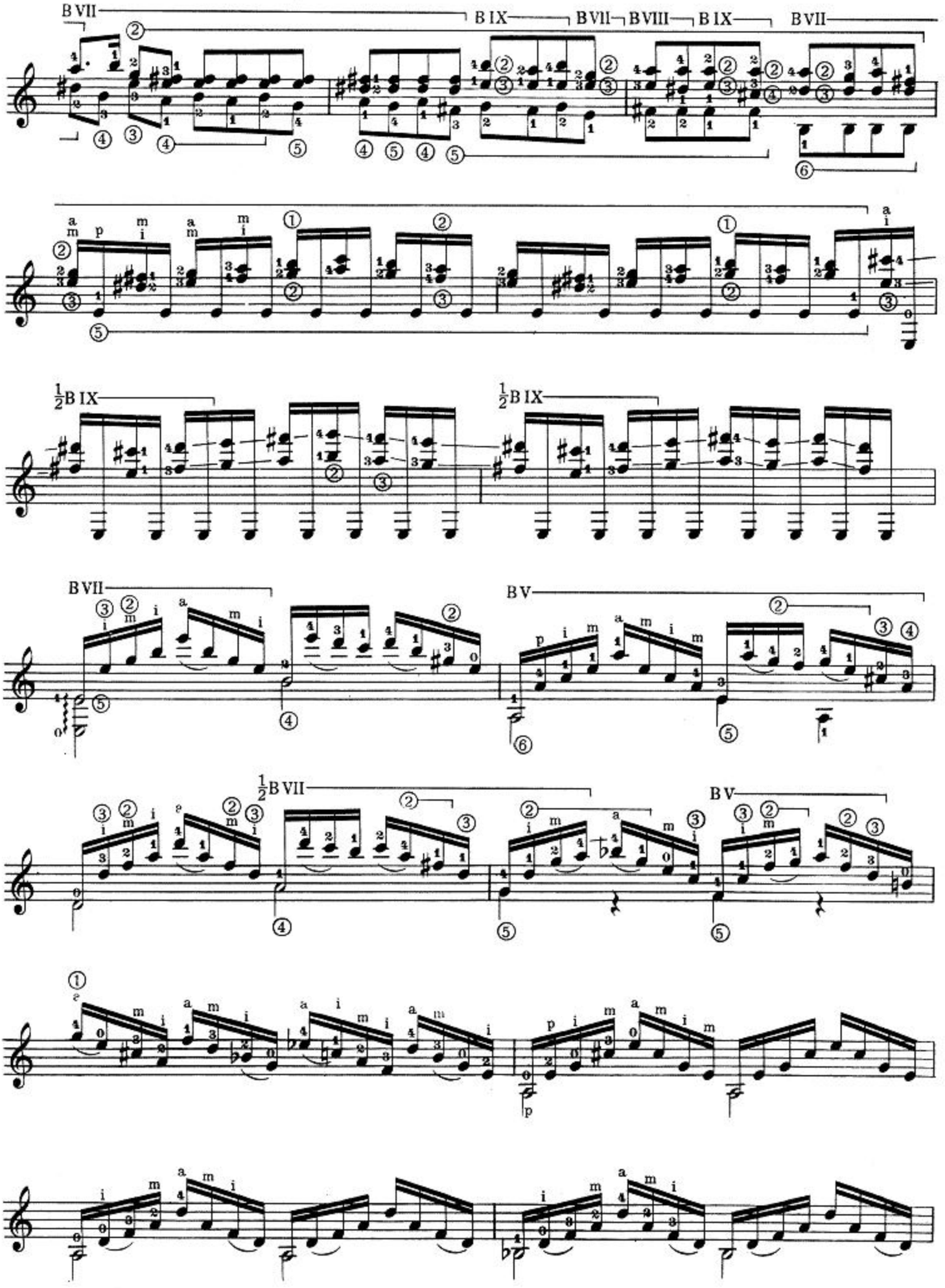
½B V
½B IV
½B V
½B IV
½B II
½B I
B II
B II
B VIII
½B VII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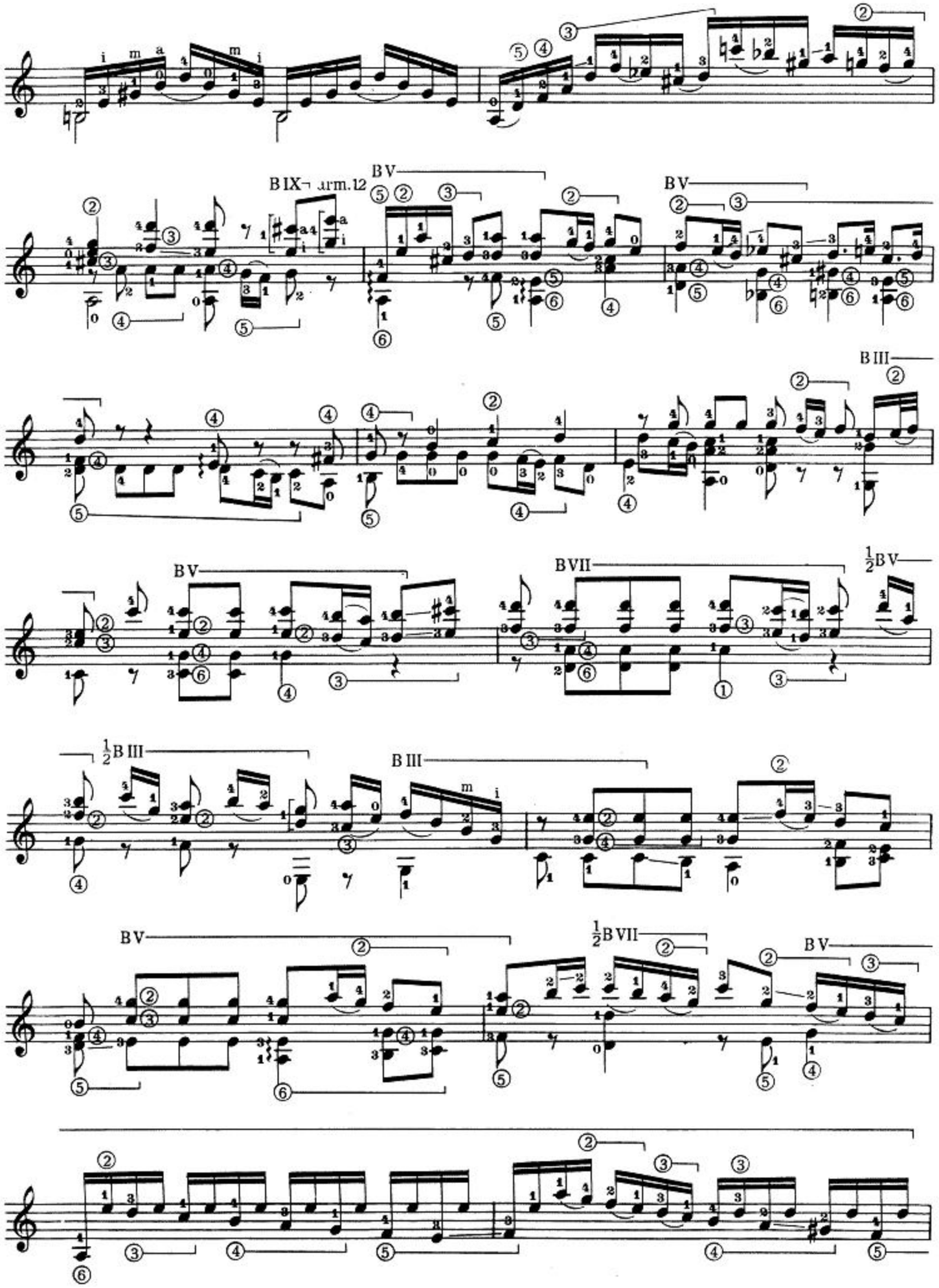
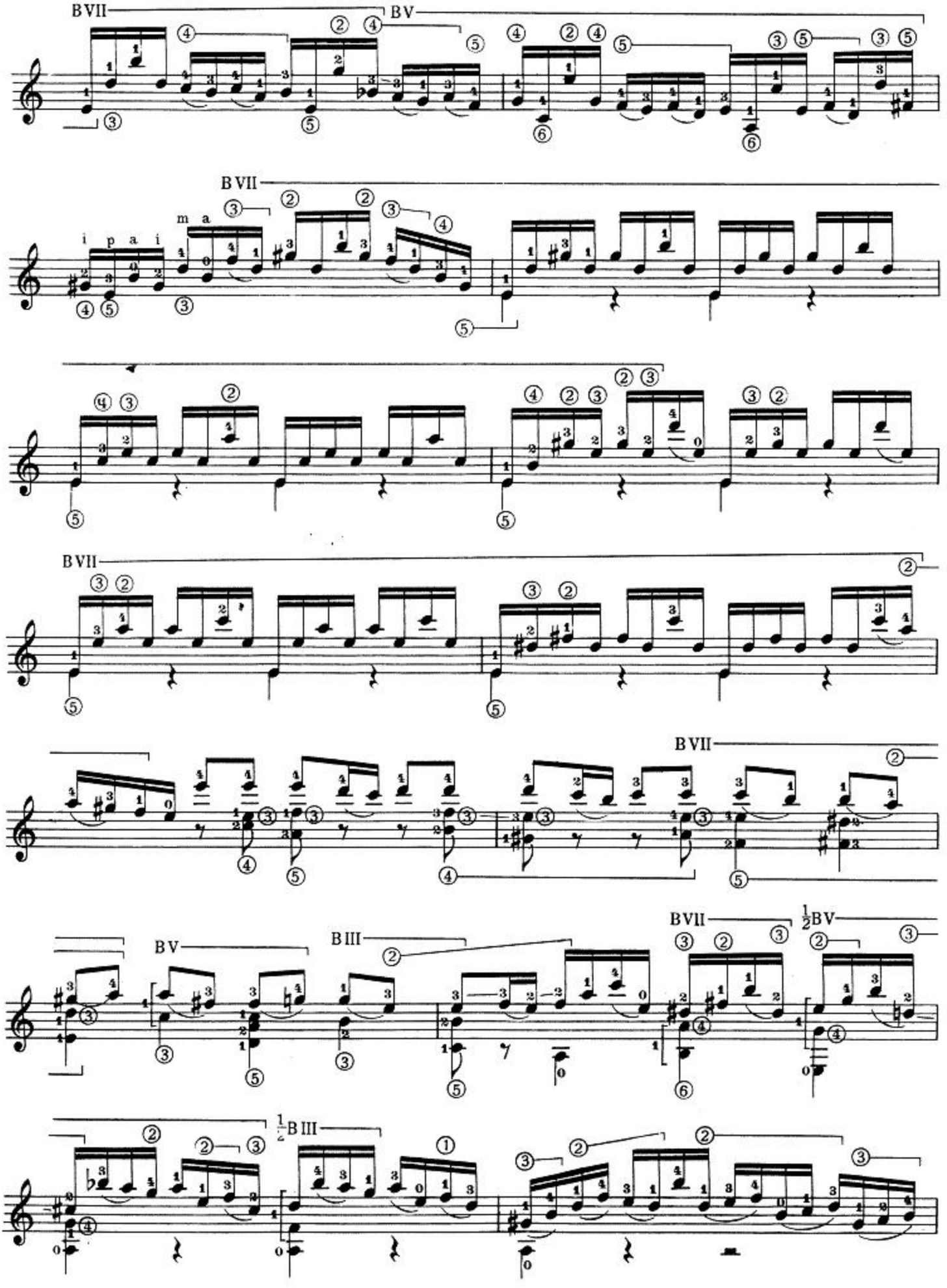
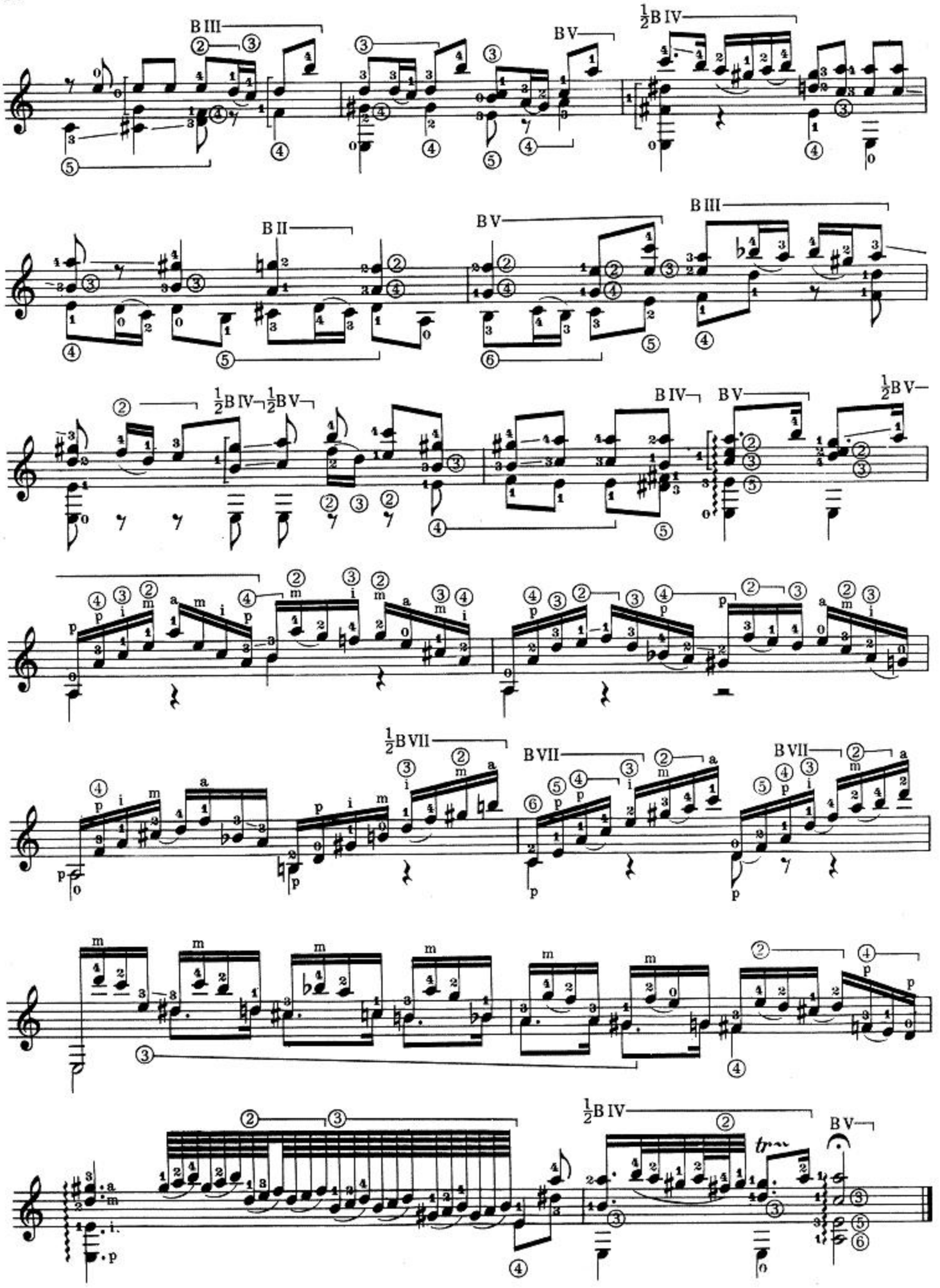
B IX
B VII
B VIII
B IX
B VII
½B IX
½B IX
B VII
B V
½B VII
B V

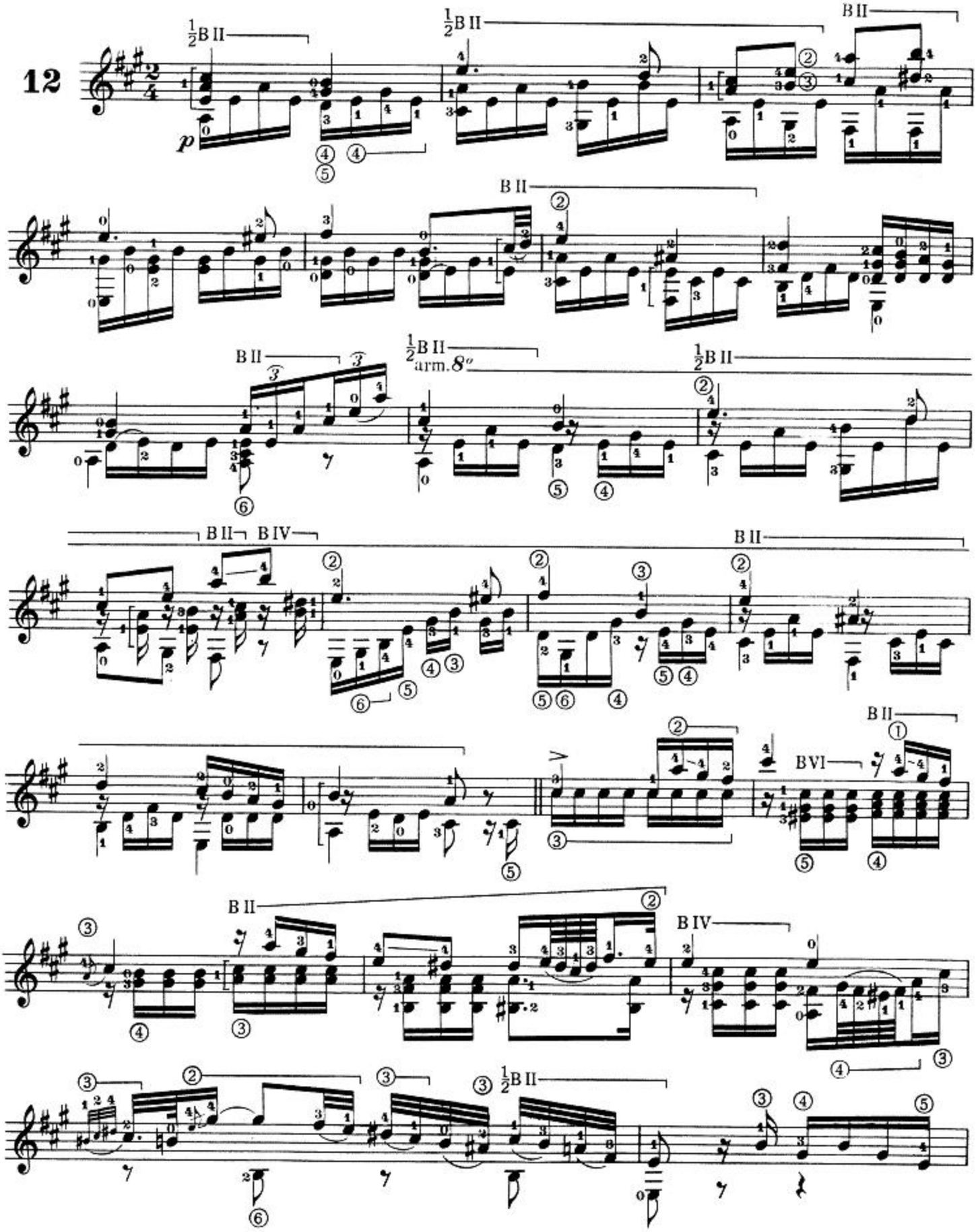

B IX
arm. 12
B V
B V
B III
B V
B VII
½B V
½B III
B III
B V
½B VII
B V

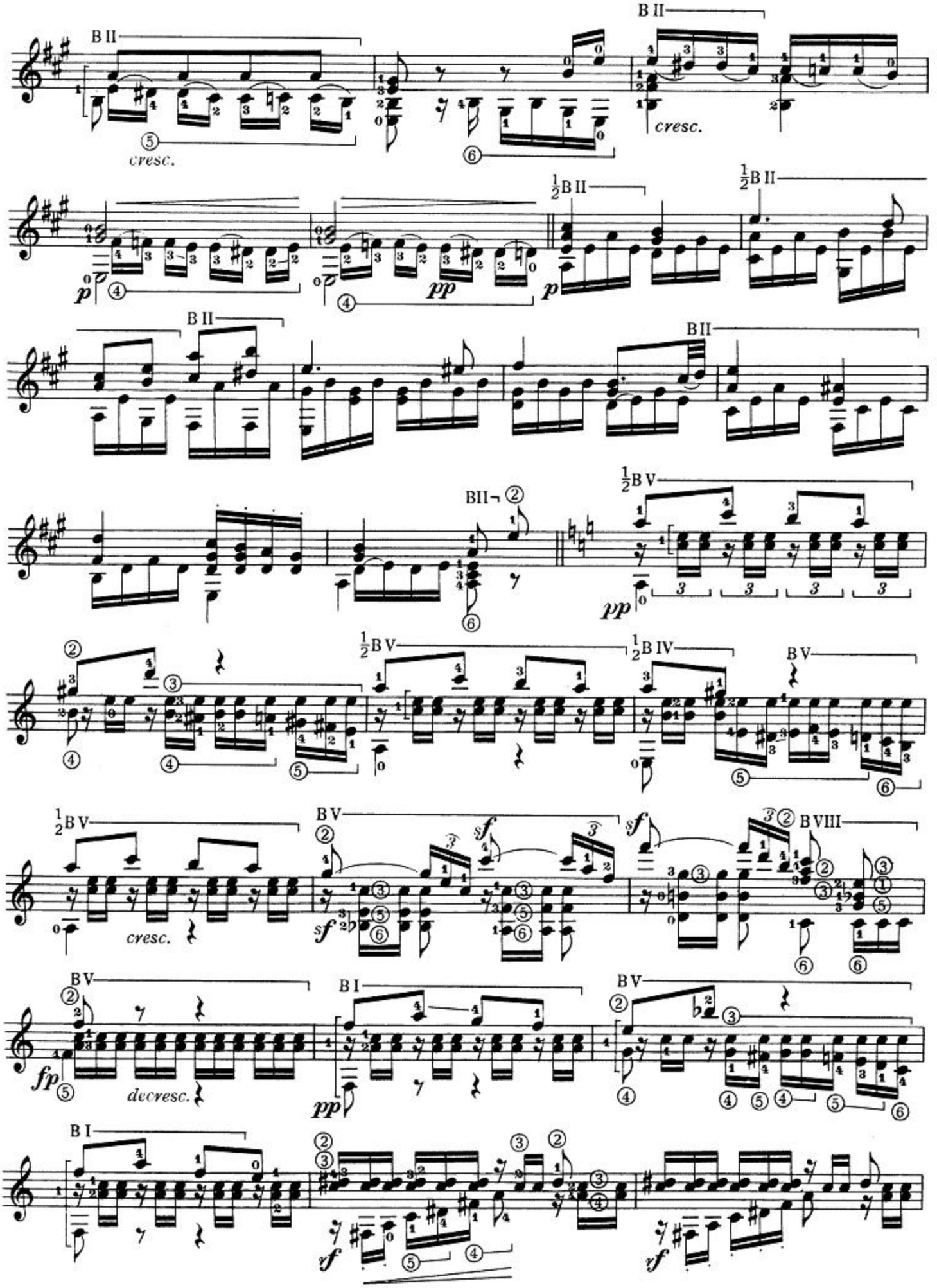

BVII
BV
BVII
i p a i
m a
BVII
BVII
BVII
BV
BIII
BVII
½BV
½BIII

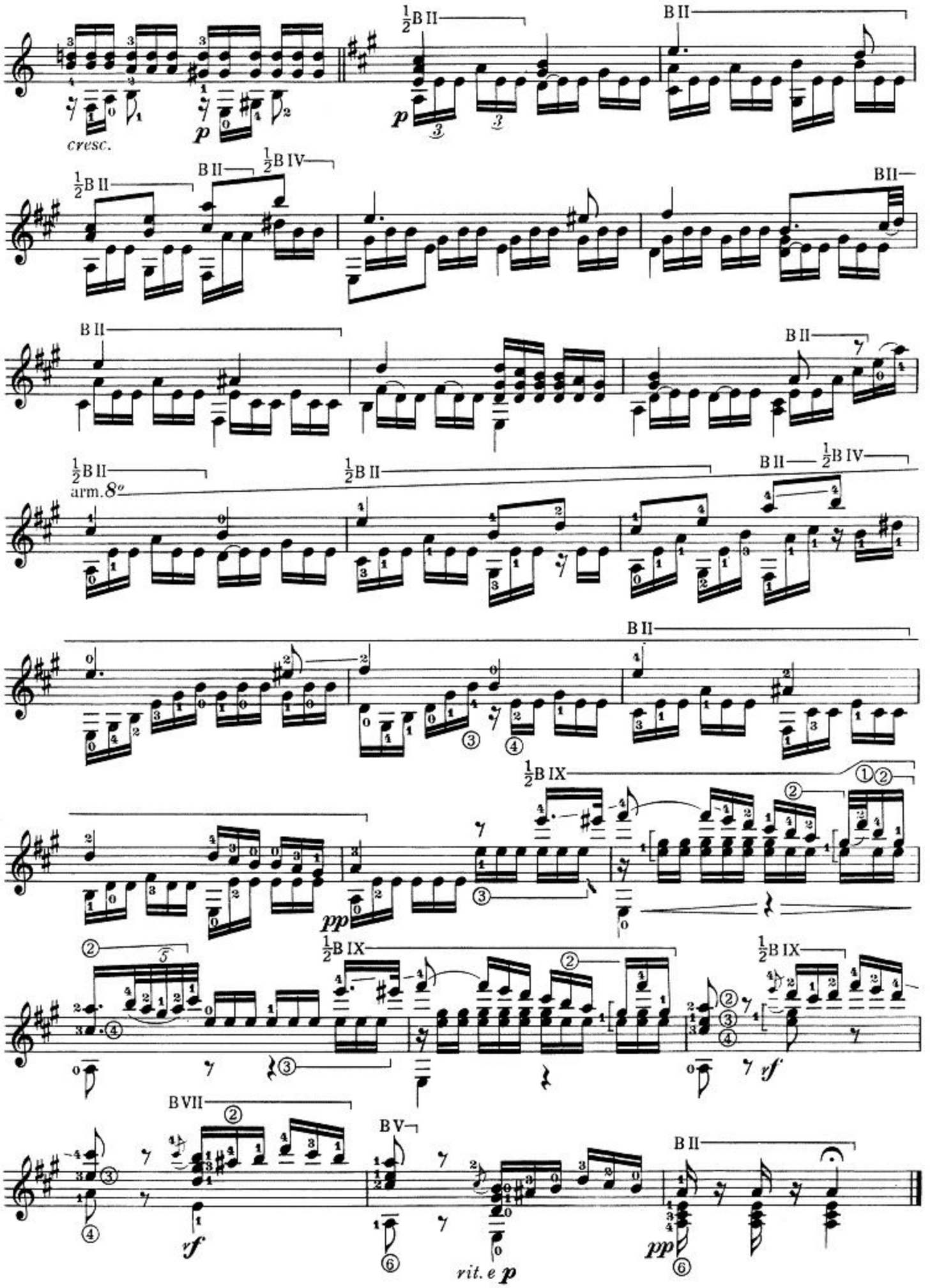

B III
B V
½B IV
B II
B V
B III
½B IV ½B V
B IV
B V
½B V
½B VII
B VII
B VII
½B IV
B V
tr

L. v. Beethoven

ADAGIO CANTABILE

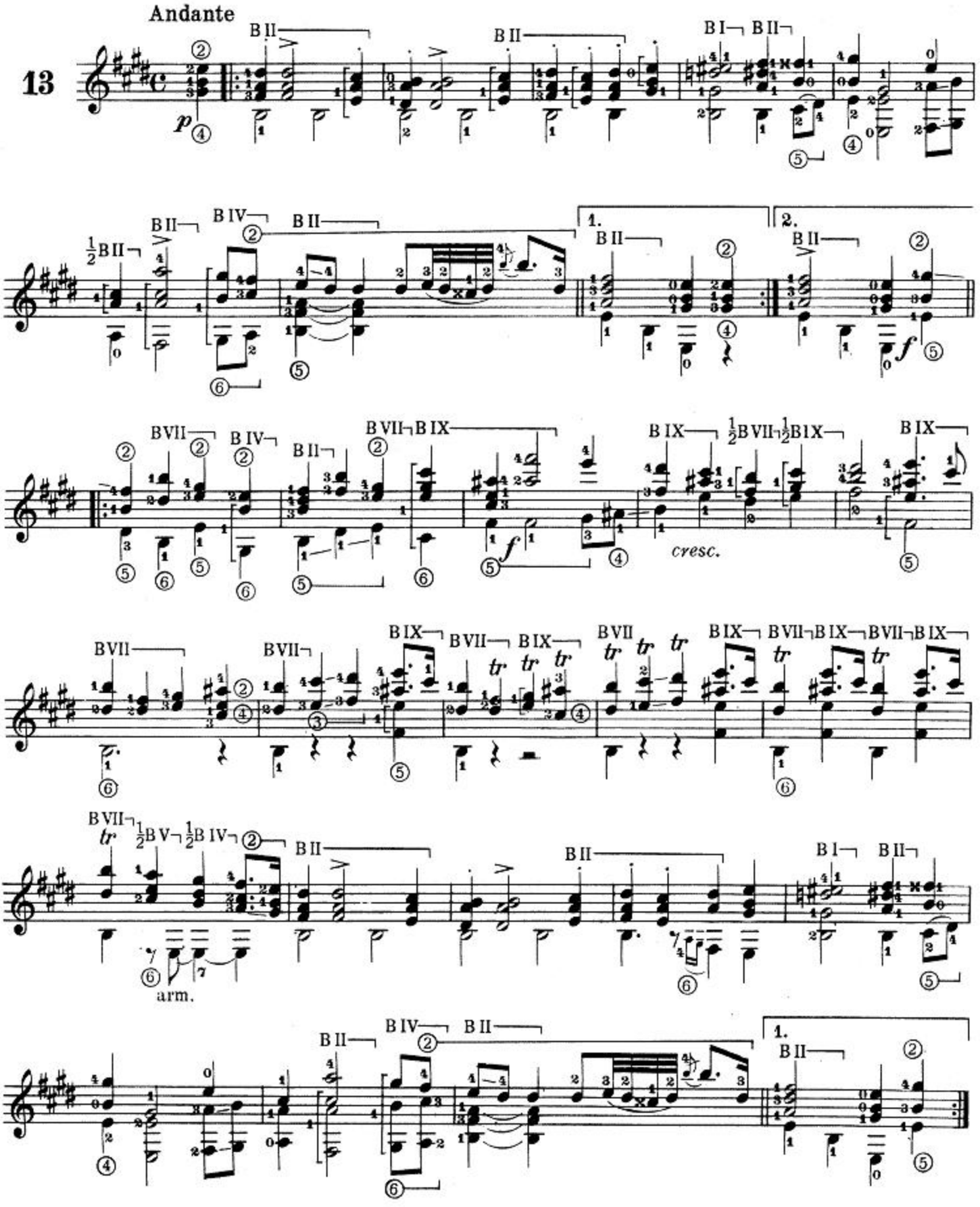


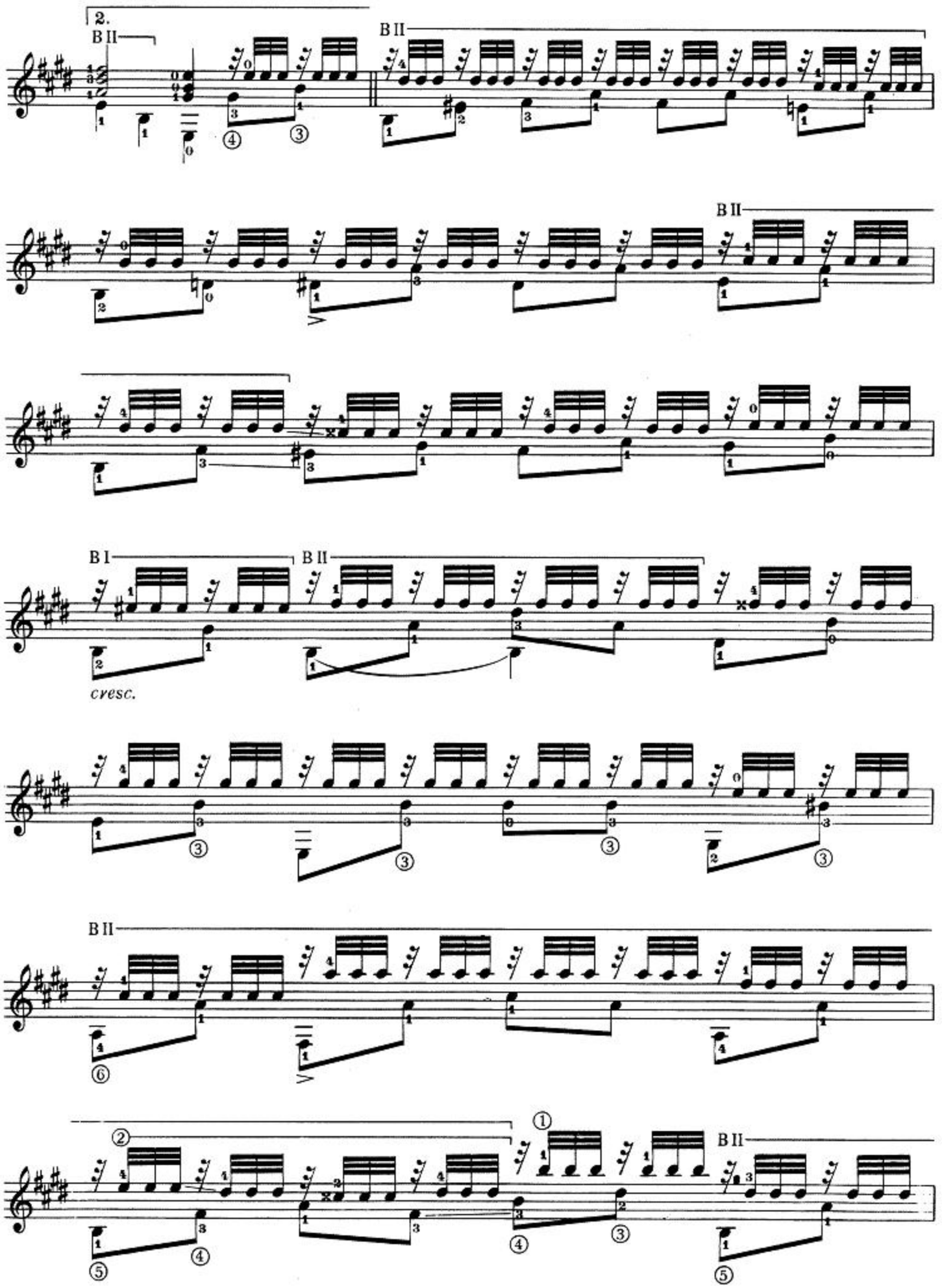

B II
cresc.
B II
cresc.
p
pp
½B II
p
½B II
B II
B II
BII
½B V
pp
½B V
½B IV
B V
½B V
cresc.
B V
sf
sf
B VIII
B V
fp
decresc.
B I
pp
B V
B I
rf
rf

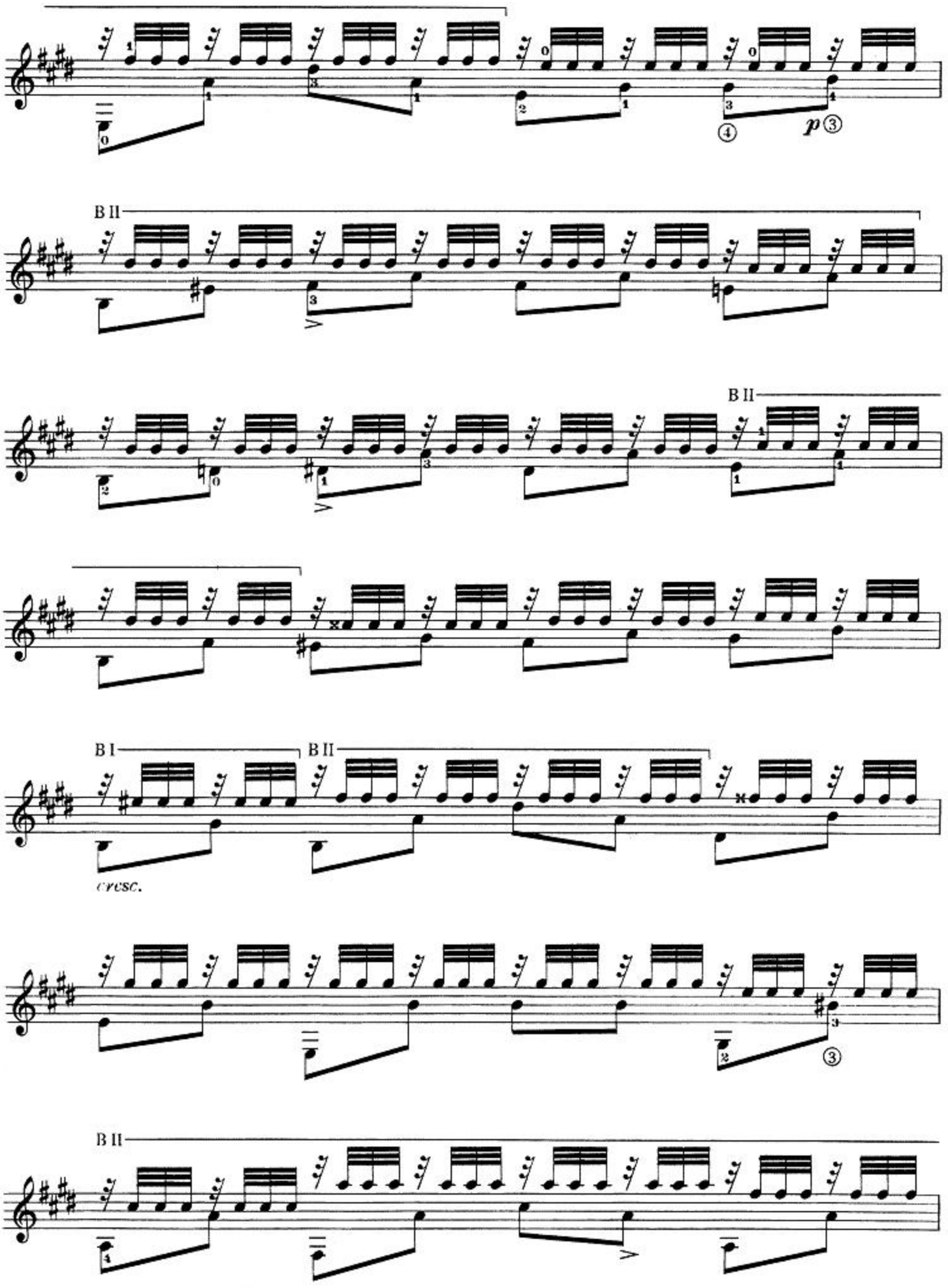

cresc.
p
½B II
B II
½B IV
arm. 8°
pp
½B IX
rf
B VII
B V
rit. e p

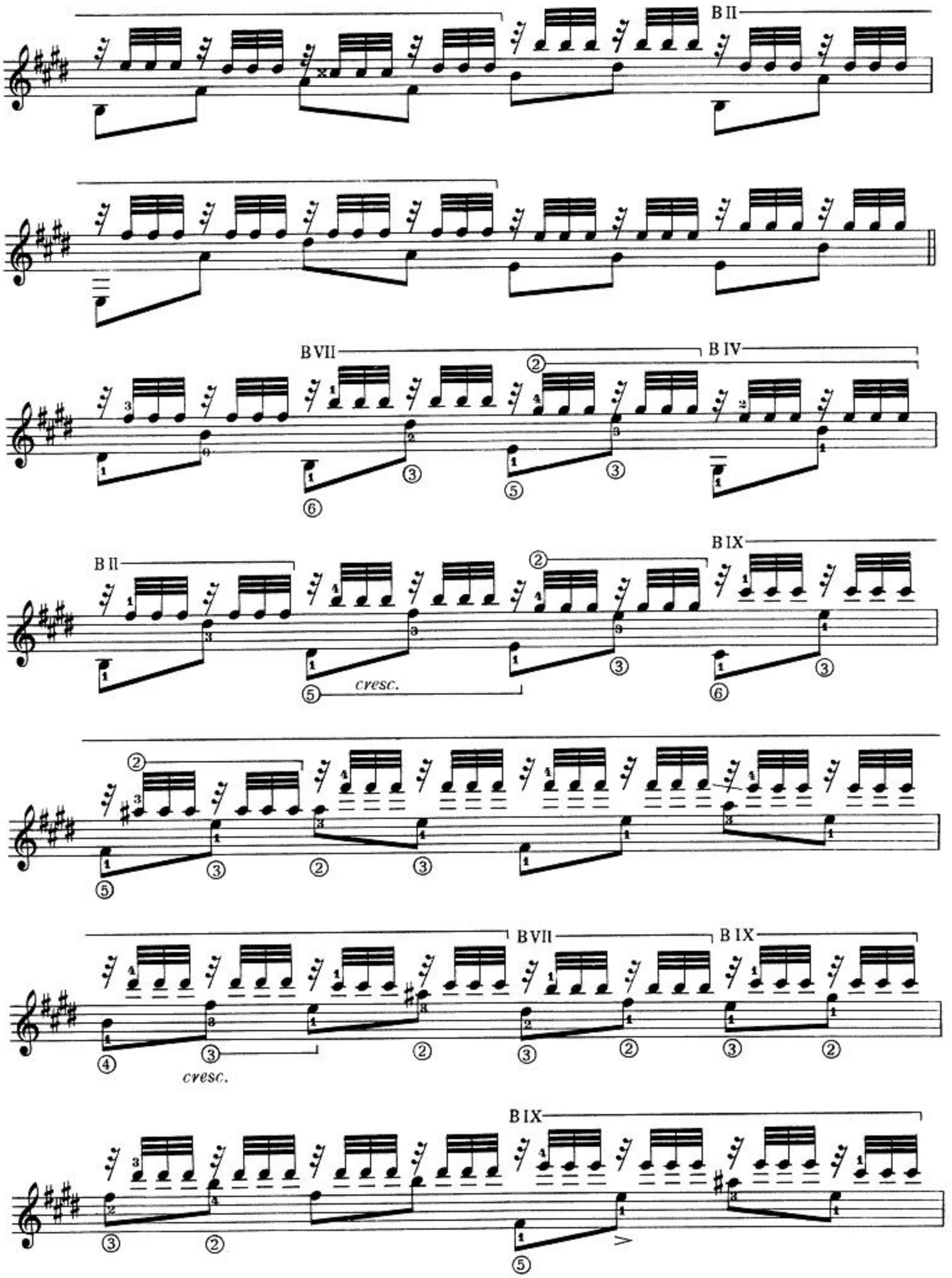
L. v. Beethoven

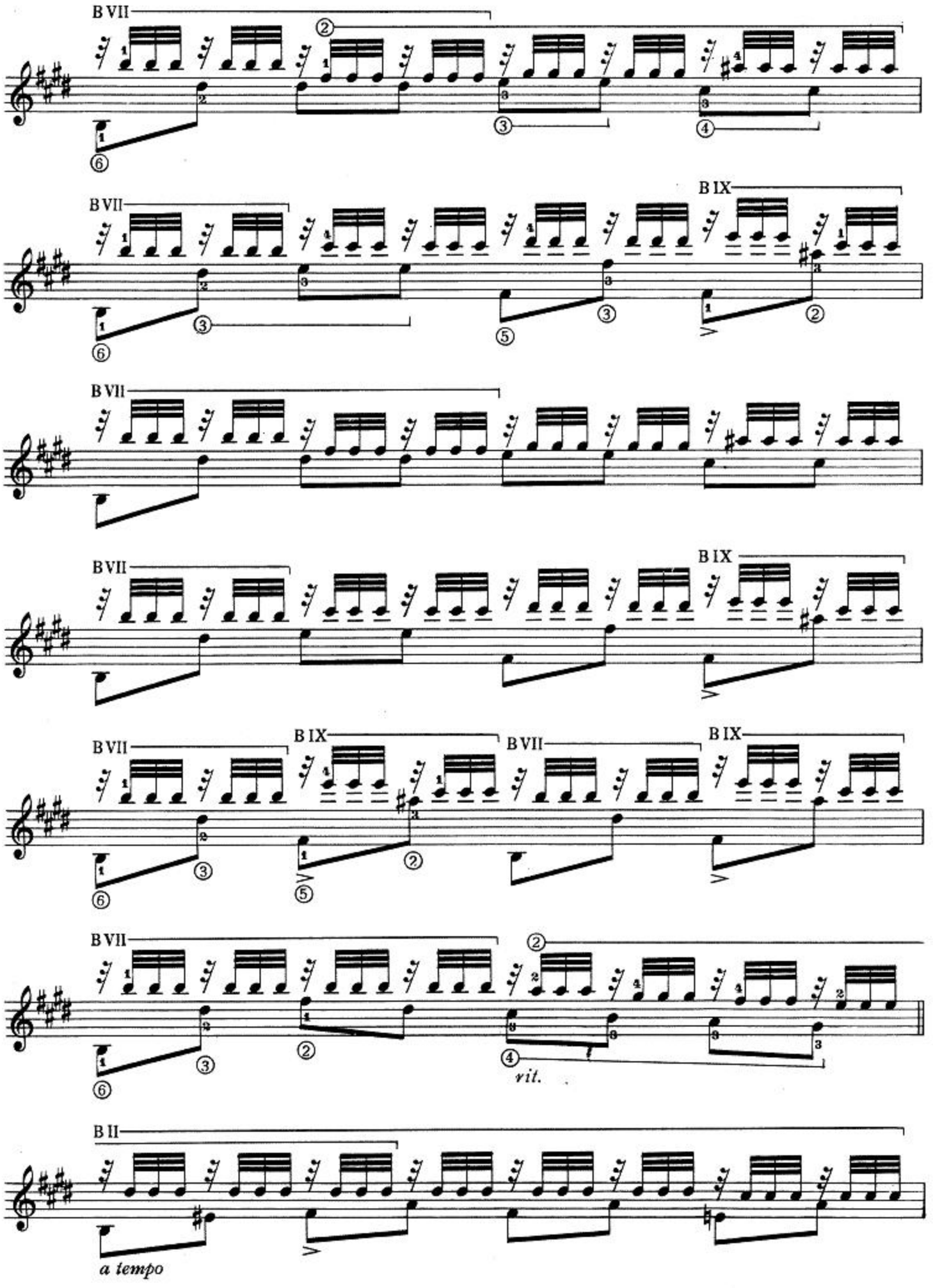
ANDANTE

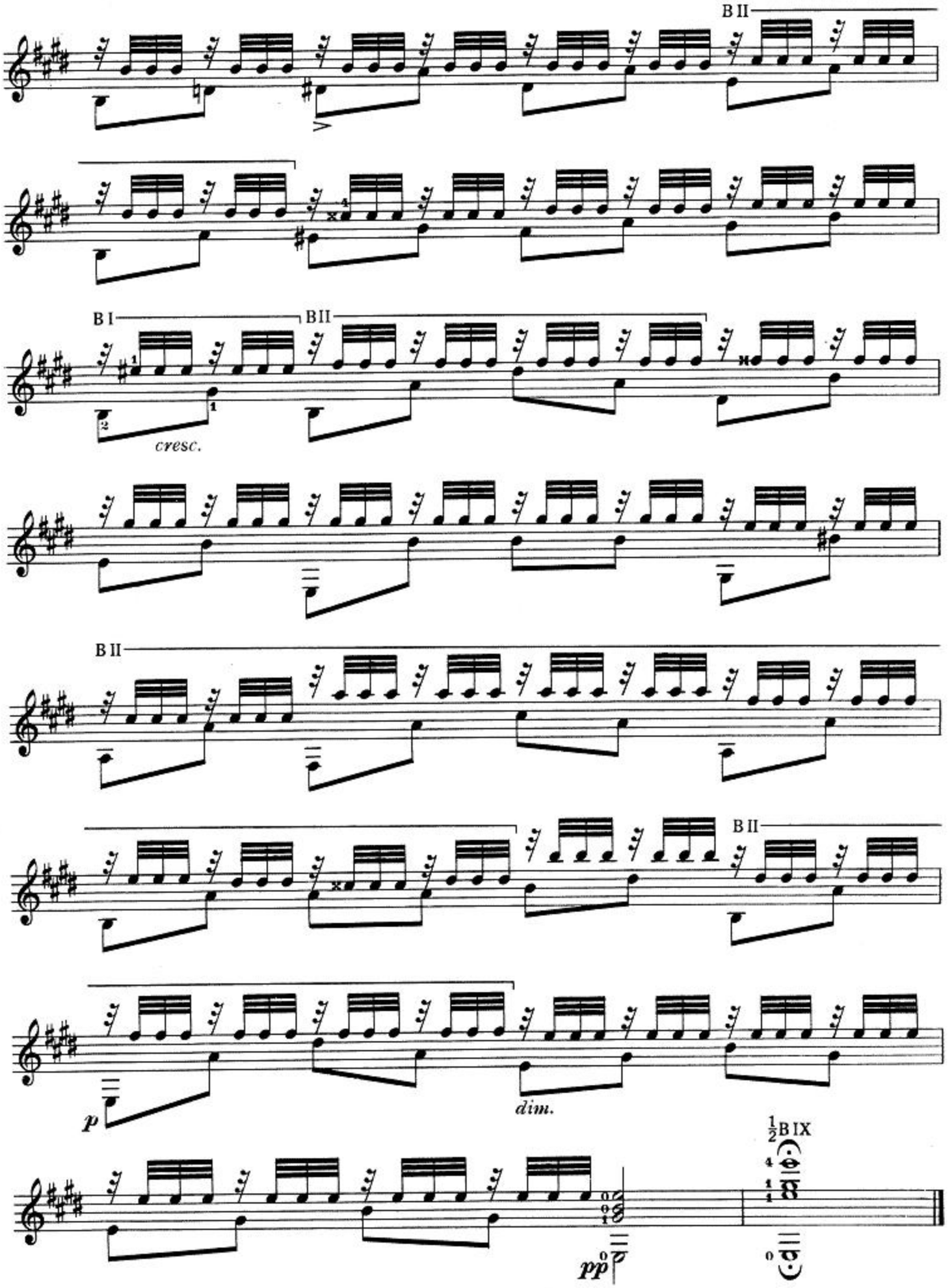



2.
B II
B II
B II
B I
B II
cresc.
B II
B II


B II
B II
B I
B II
cresc.
B II


B II
B VII
B IV
B II
B IX
cresc.
B VII
B IX
cresc.
B IX

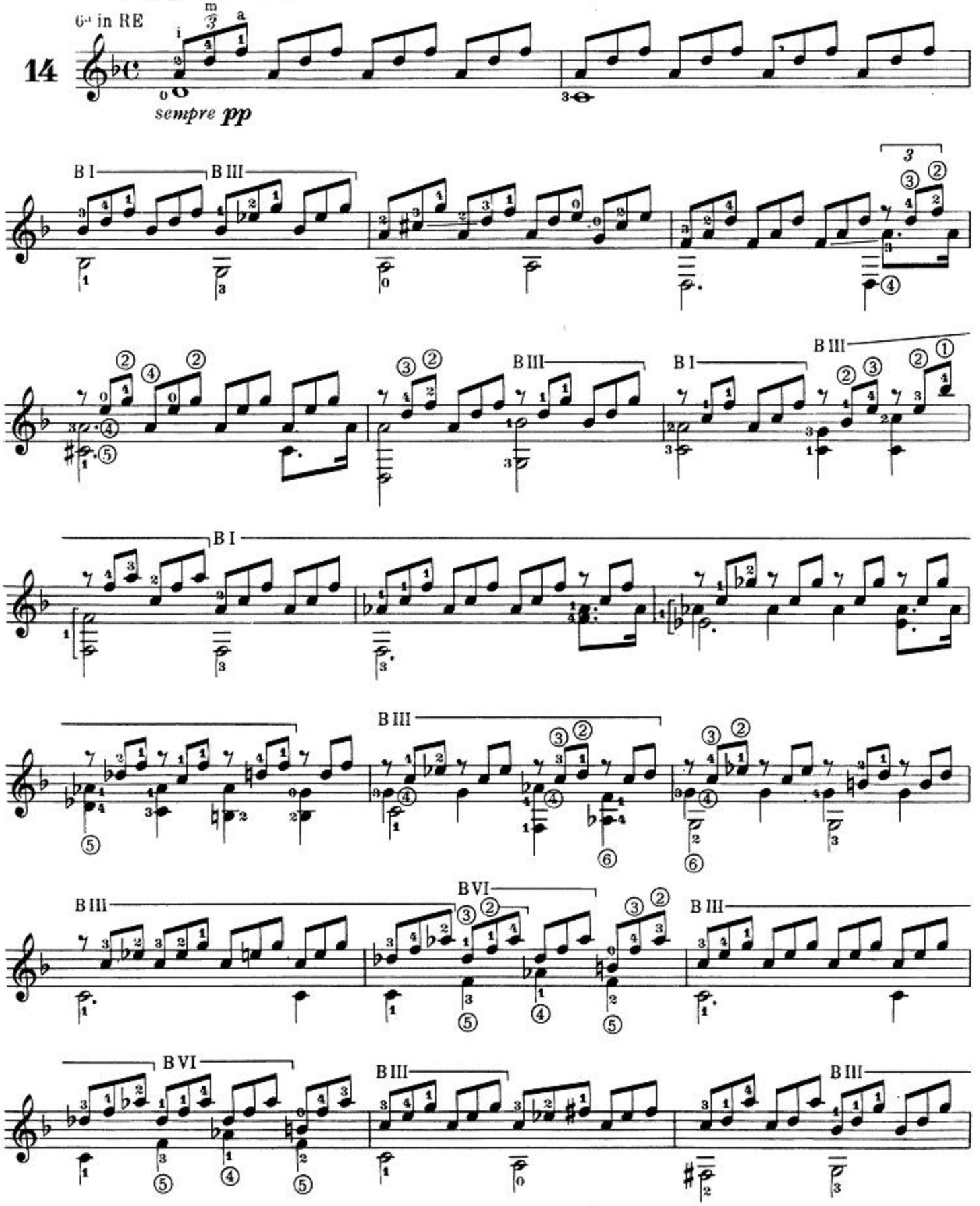

B VII
B IX
a tempo

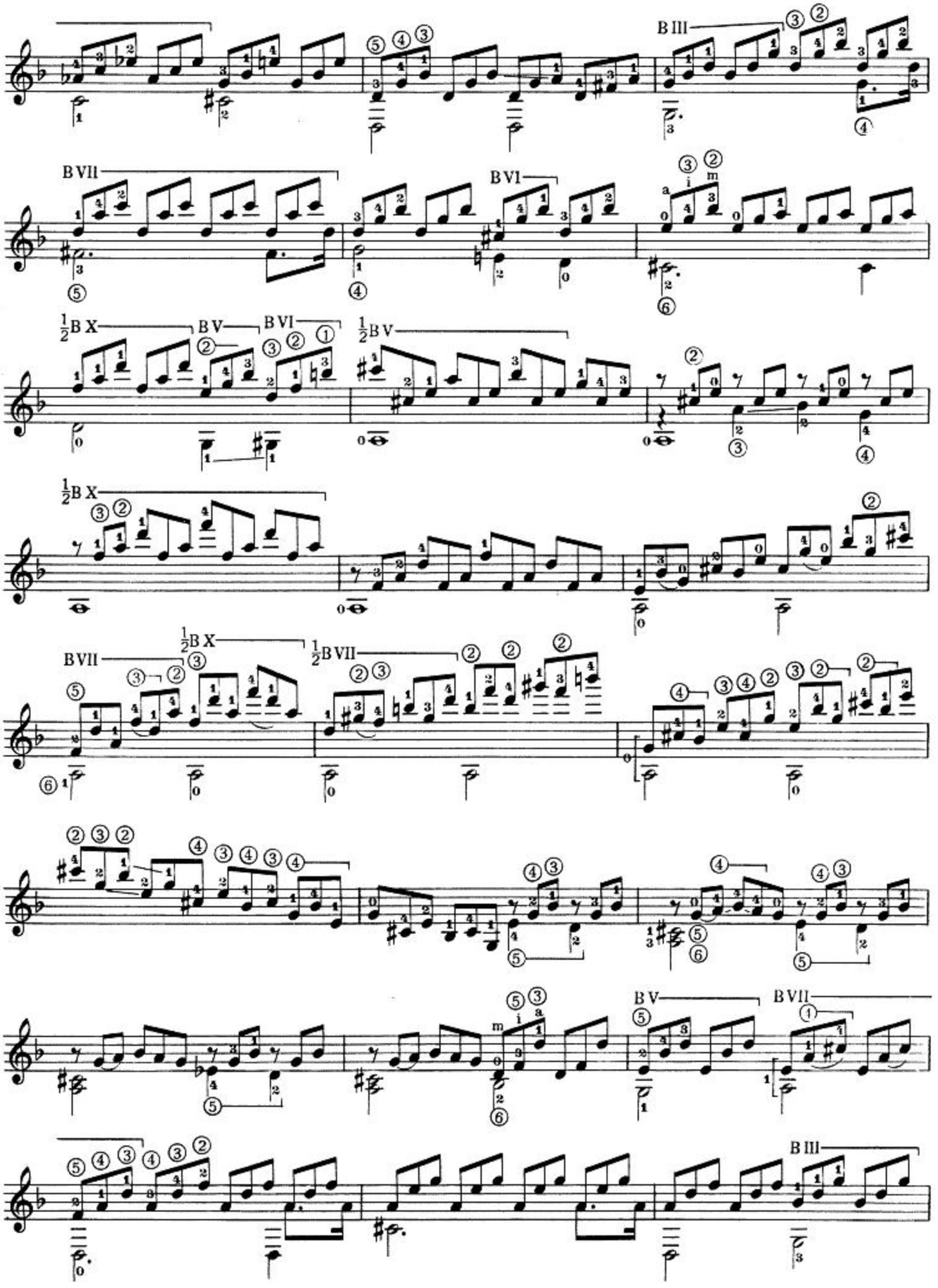

B II
B I
B II
cresc.
B II
B II
p
dim.
pp
½ B IX

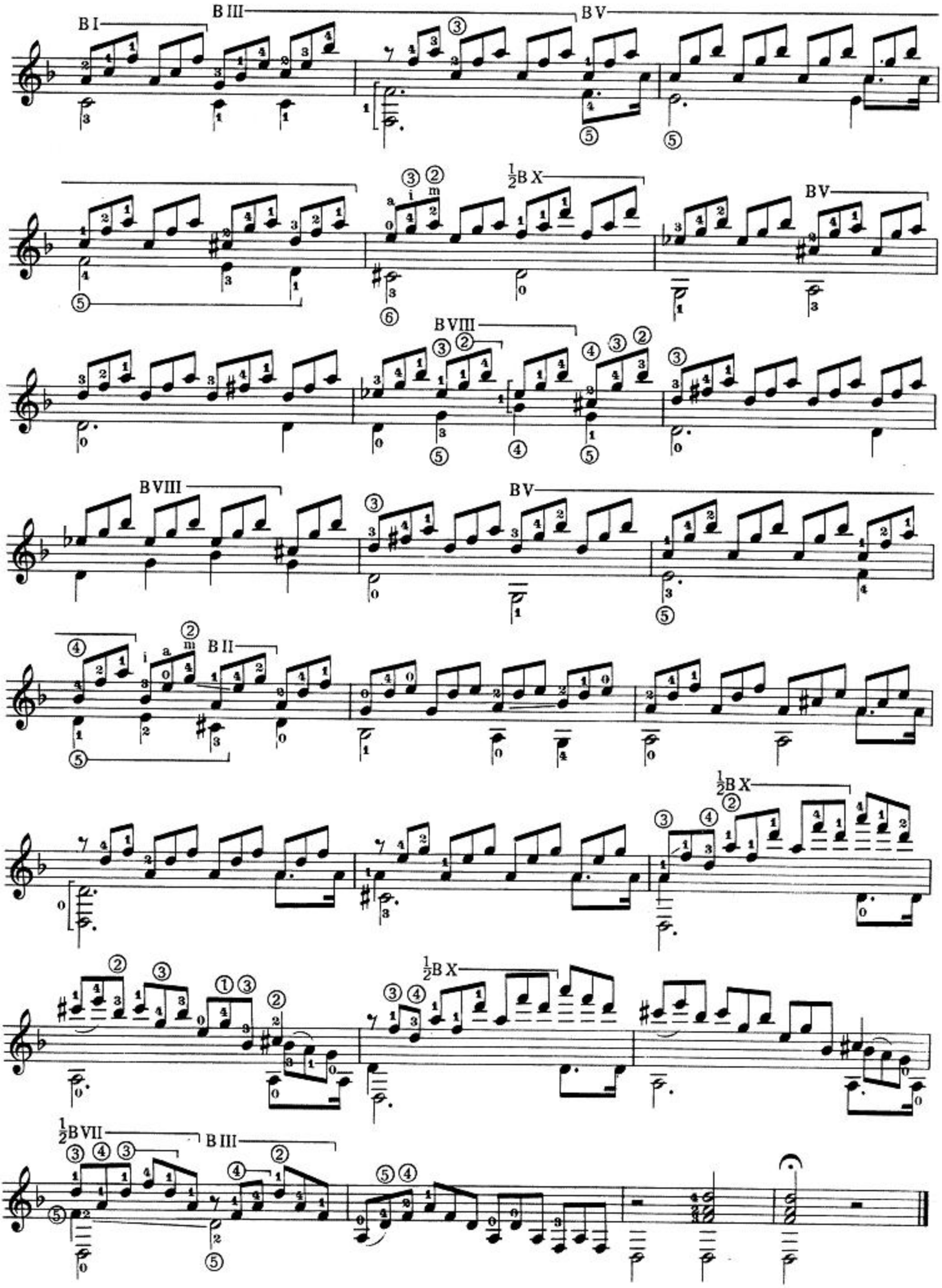
L. v. Beethoven

CHIARO DI LUNA

Adagio sostenuto

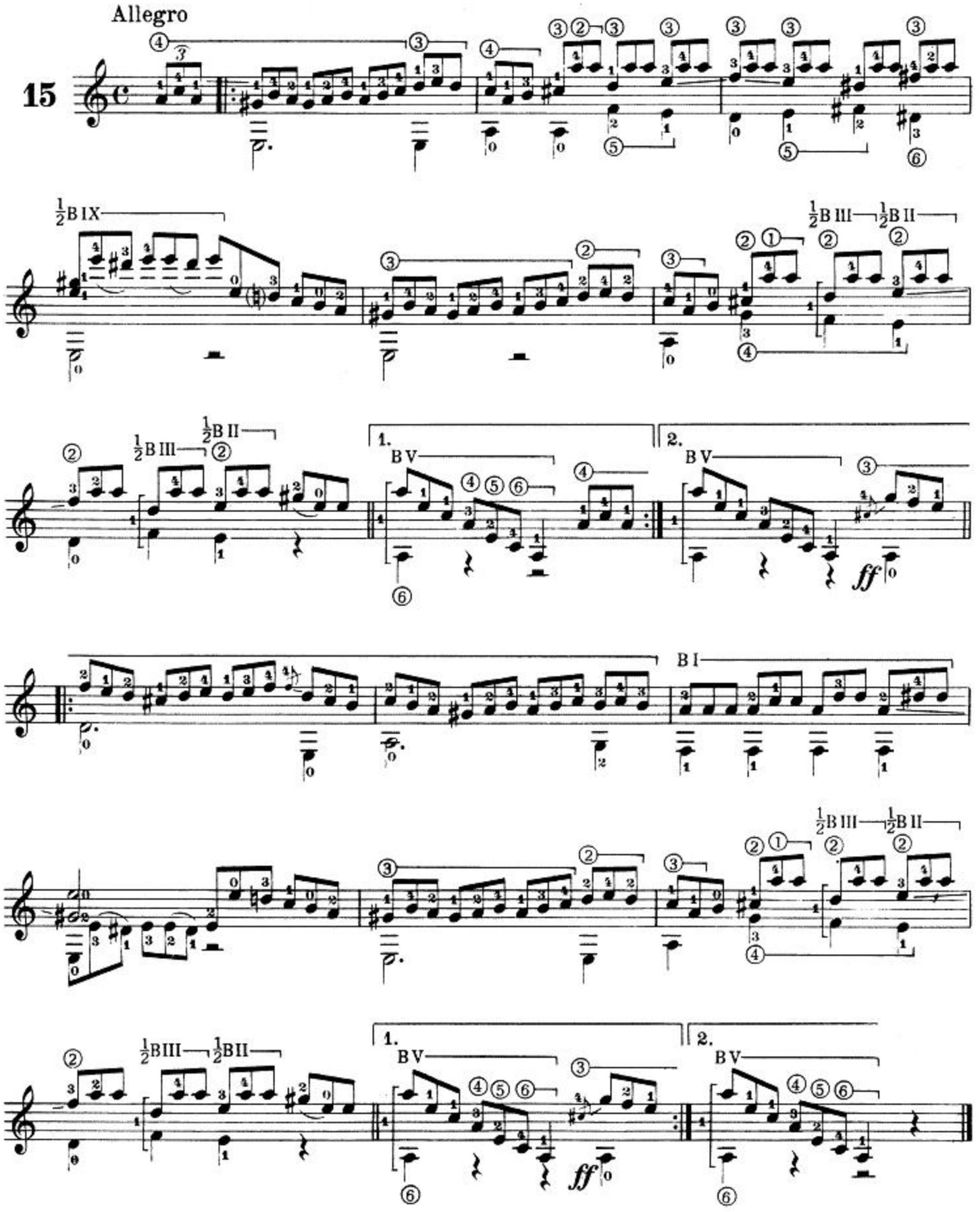



B III
B VII
B VI
½B X
B V
B VI
½B V
½B X
B VII
½B X
½B VII
B V
B VII
B III


B I
B III
B V
½B X
B V
B VIII
B VIII
B V
B II
½B X
½B X
½B VII
B III

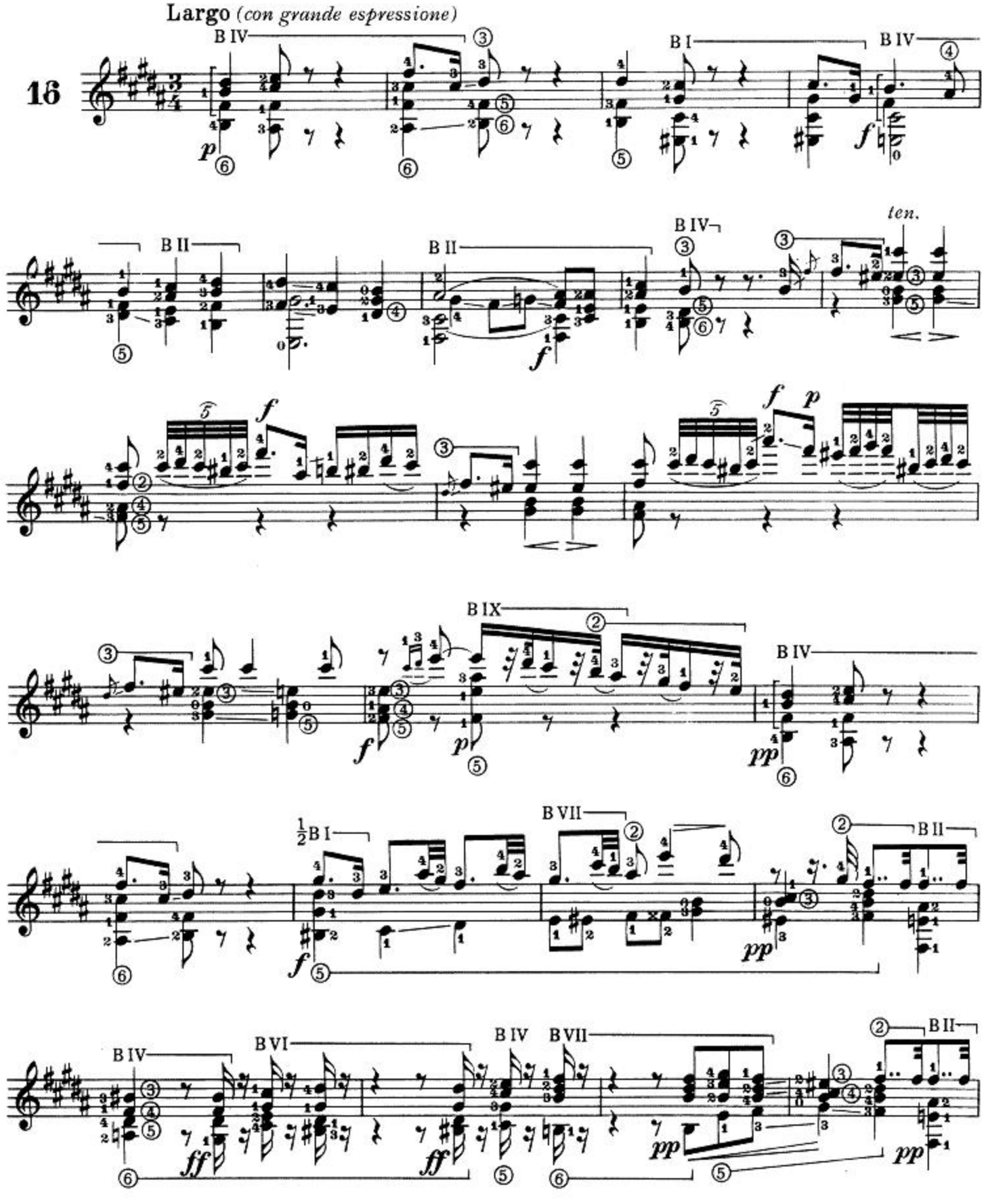
L. v. Beethoven

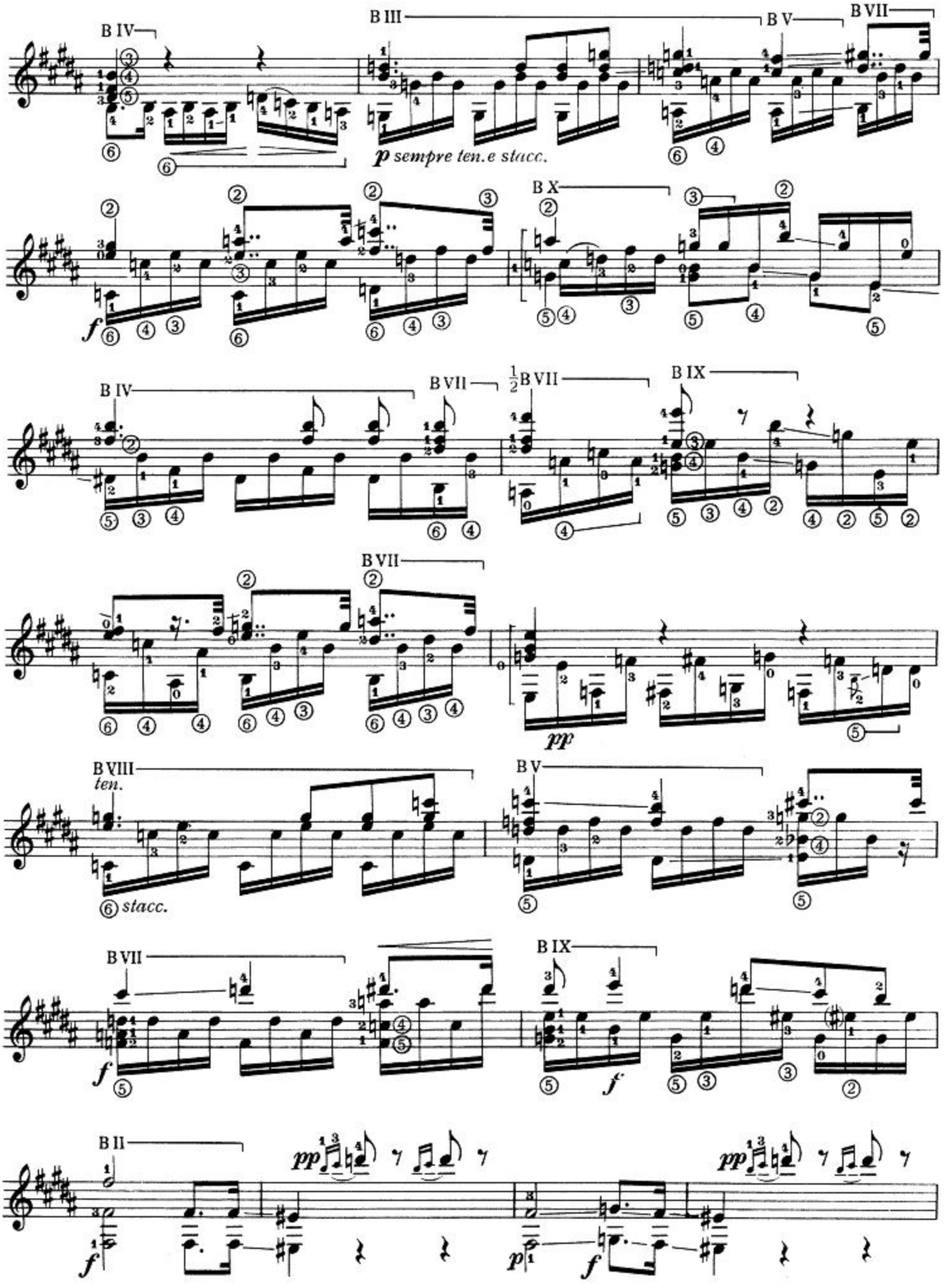
FRAMMENTO DAL SETTIMINO

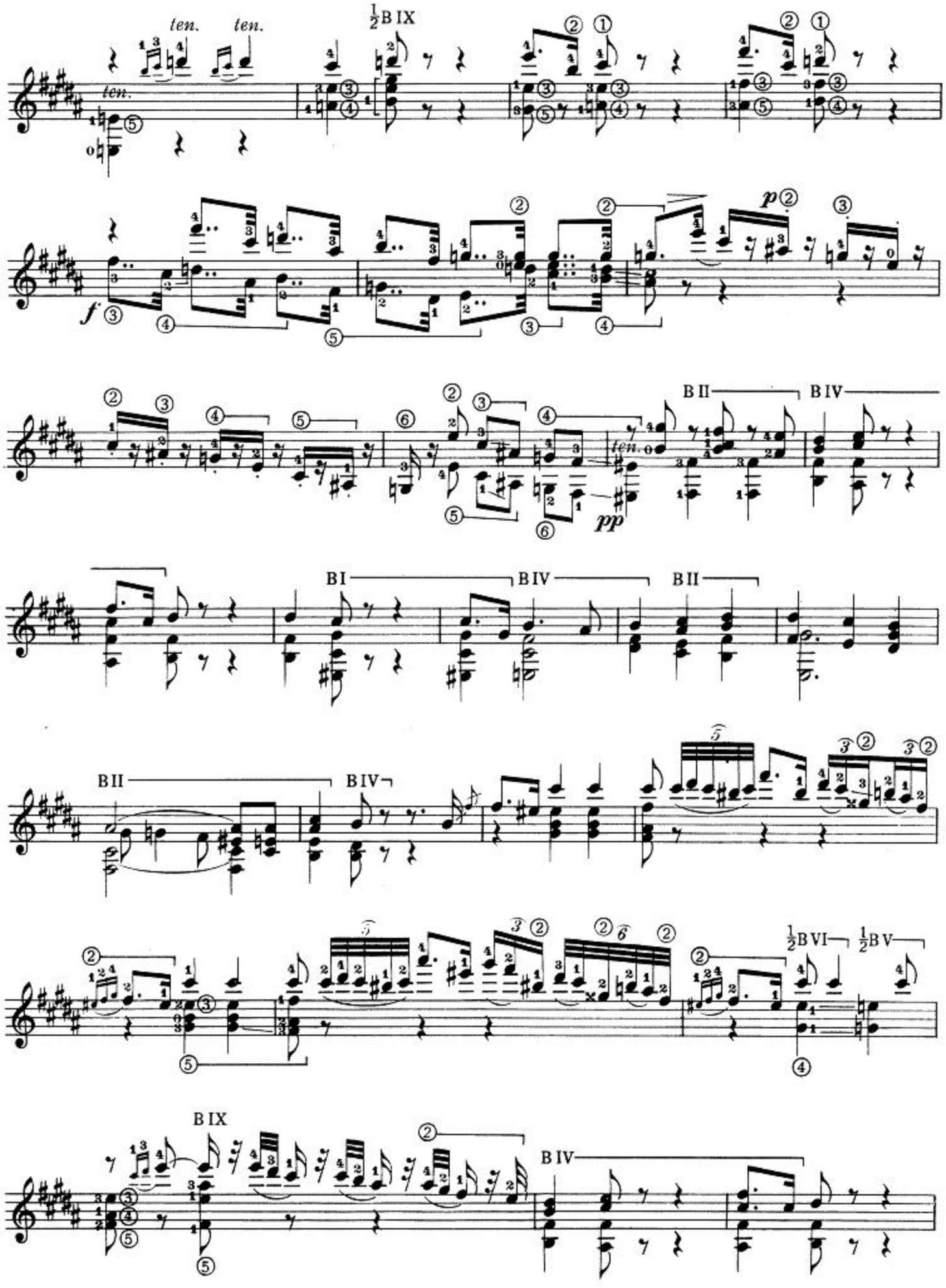


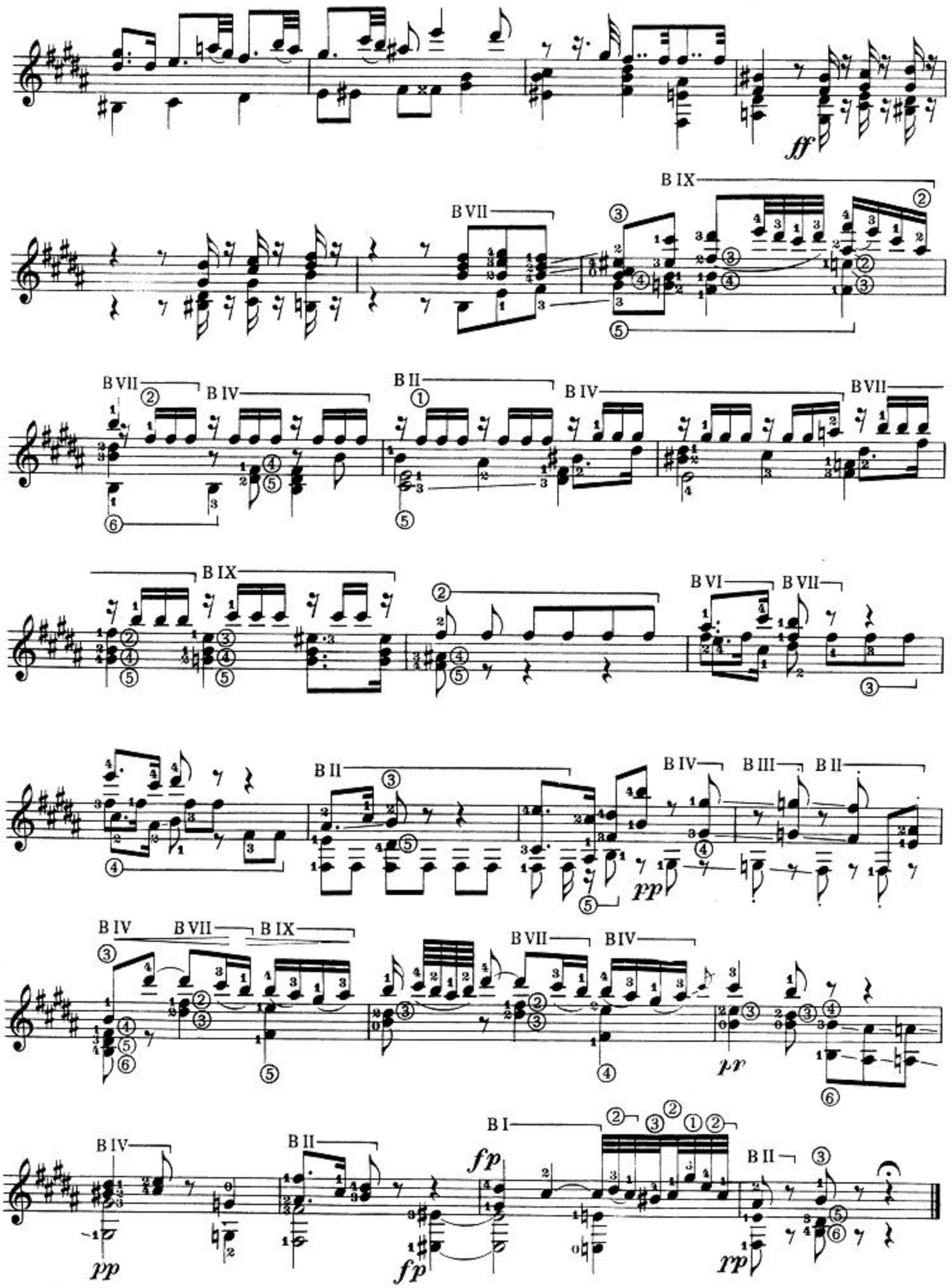
L. v. Beethoven

LARGO



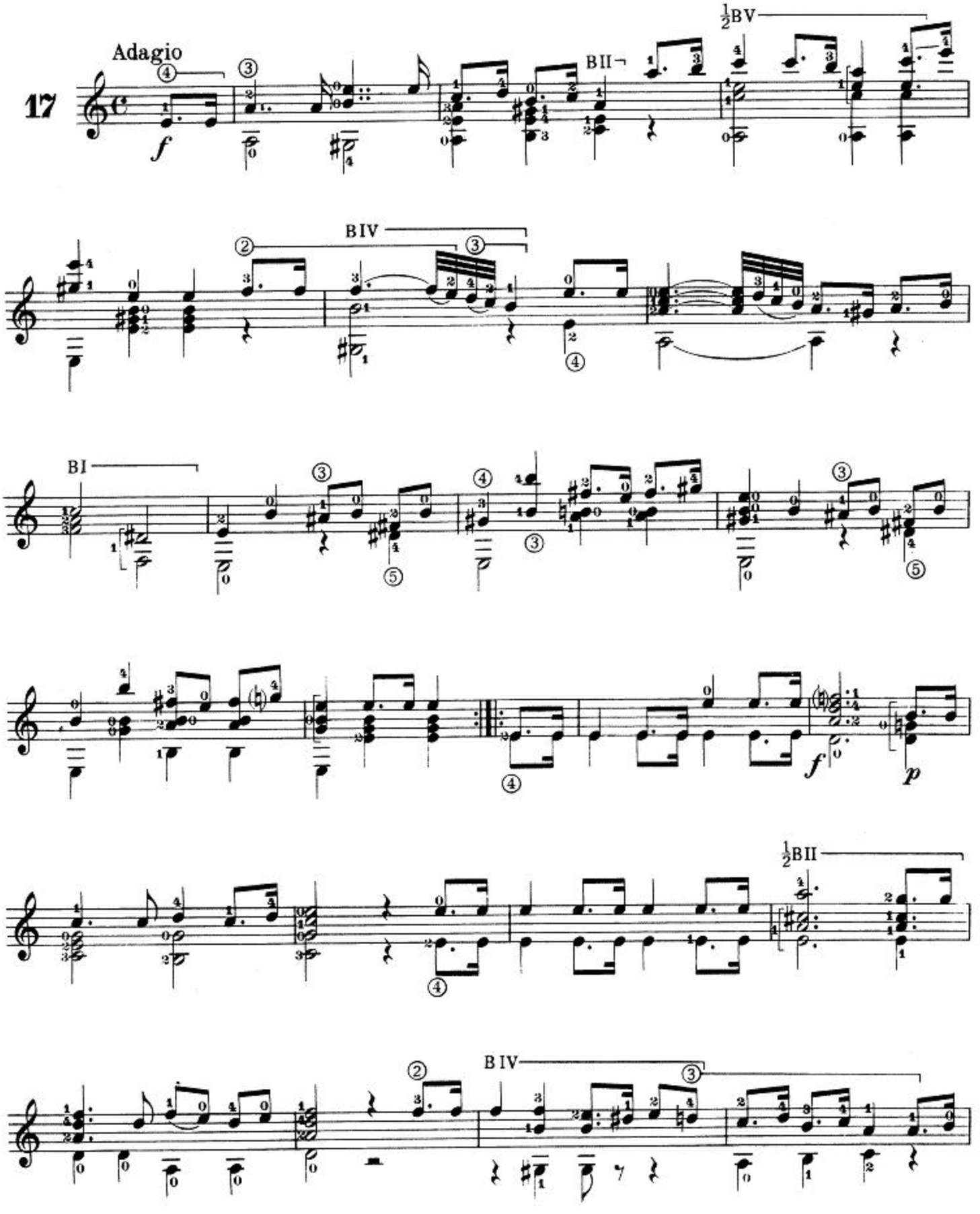

B IV
B III
B V
B VII
p sempre ten. e stacc.
f
B X
B IV
B VII
½B VII
B IX
pp
B VII
B VIII
ten.
stacc.
B V
B VII
B IX
f
B II
pp
pp
f
p
f

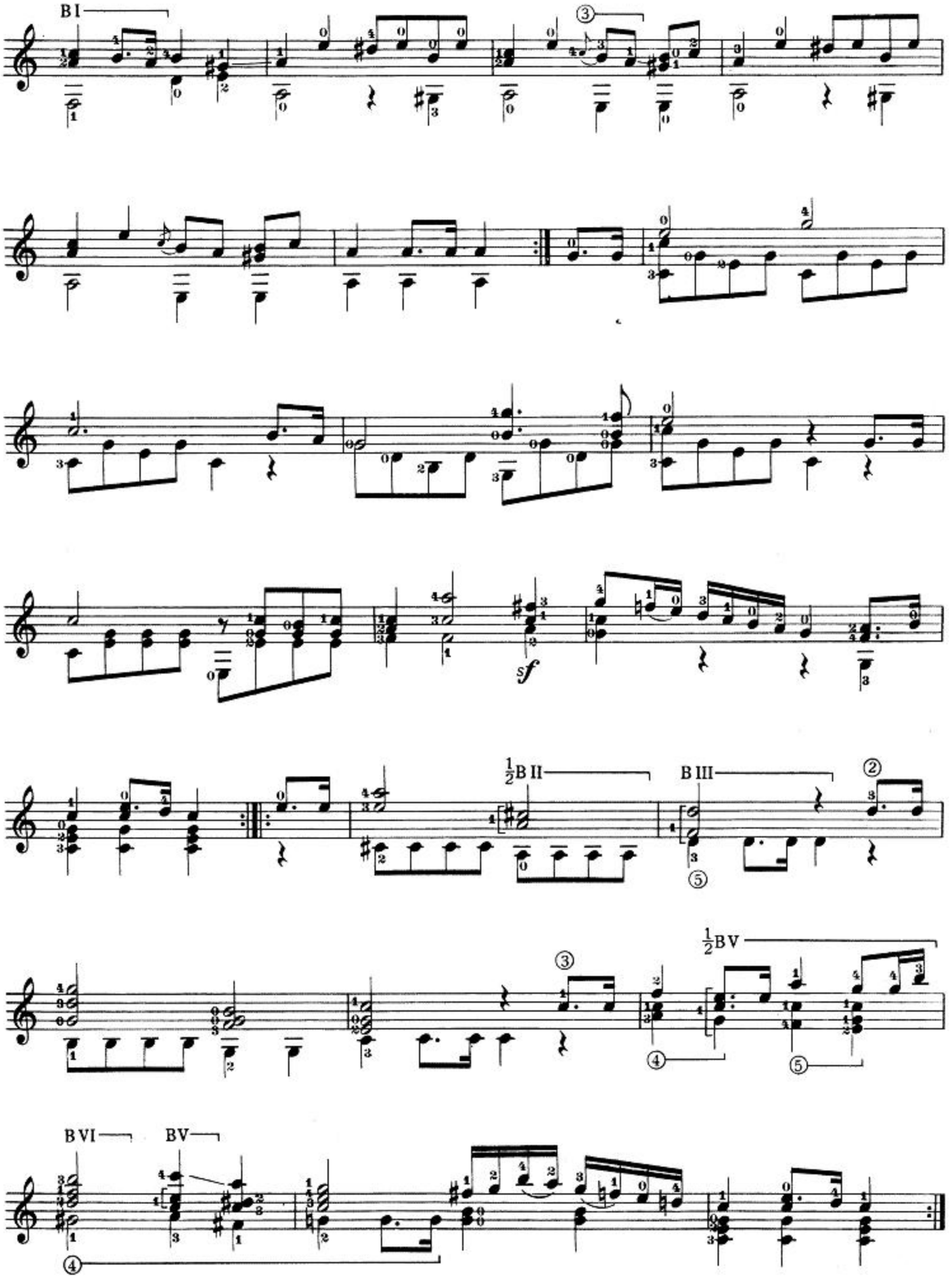

ten.
ten.
ten.
½B IX
f
p
pp
ten.
B II
B IV
B I
B IV
B II
B II
B IV
½B VI
½B V
B IX
B IV


ff
B IX
B VII
B VII
B IV
B II
B IV
B VII
B IX
B VI
B VII
B II
B IV
B III
B II
pp
B IV
B VII
B IX
B VII
B IV
pp
B IV
B II
fp
B I
B II
pp
fp
rp

L. v. Beethoven

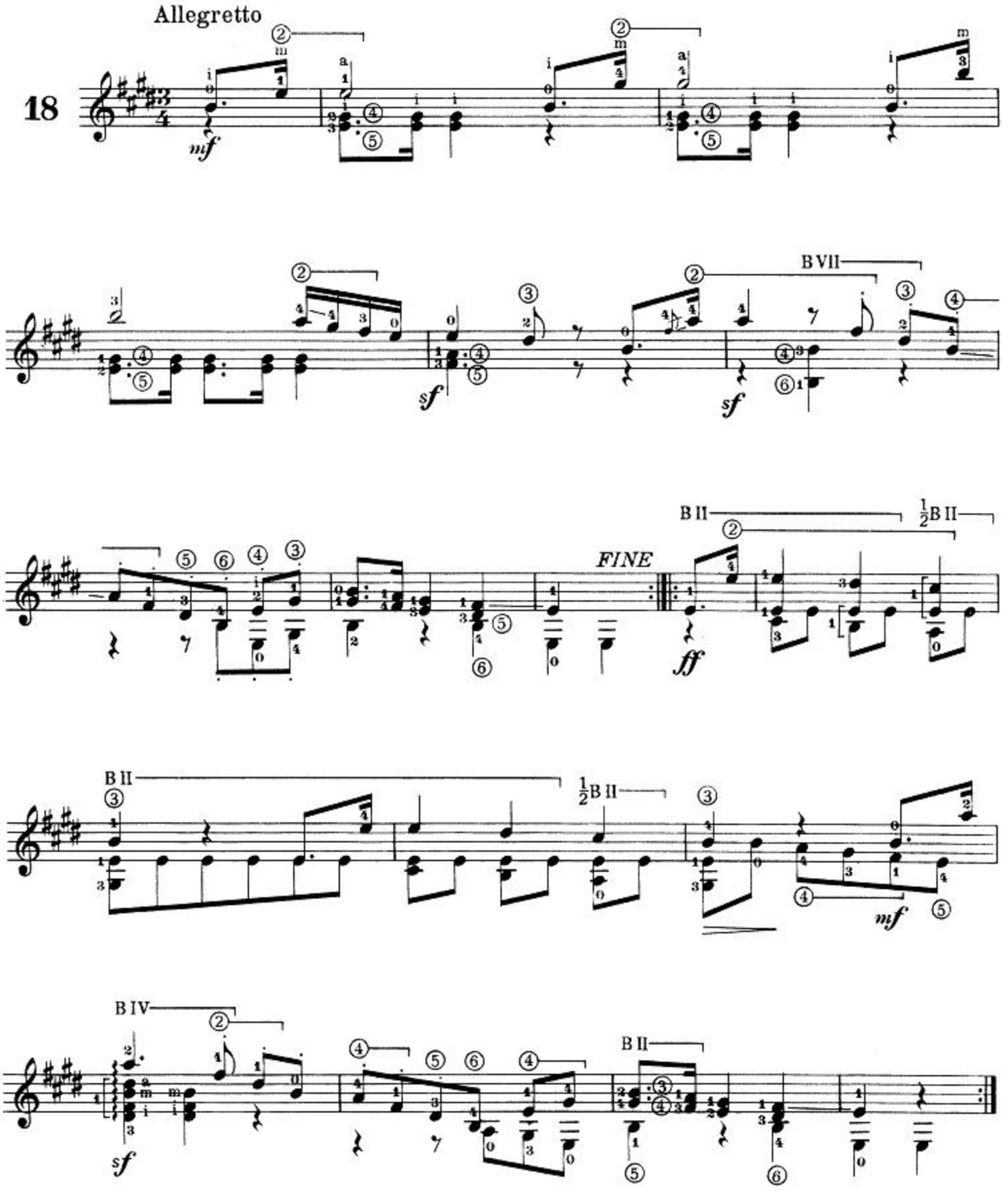
MARCIA FUNEBRE

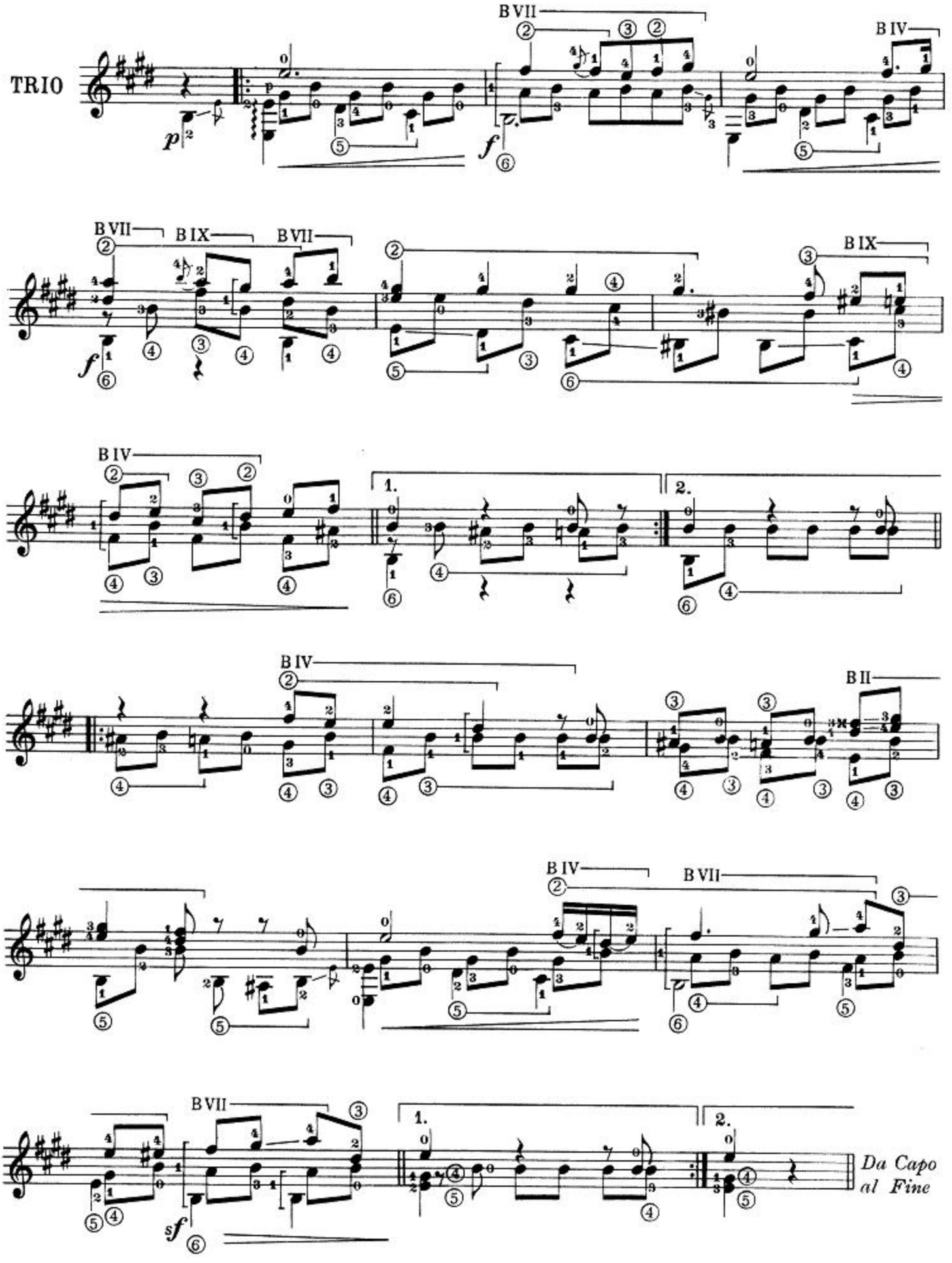



B I
③
sf
½B II
B III
②
⑤
½B V
④
B VI
B V
④

L. v. Beethoven

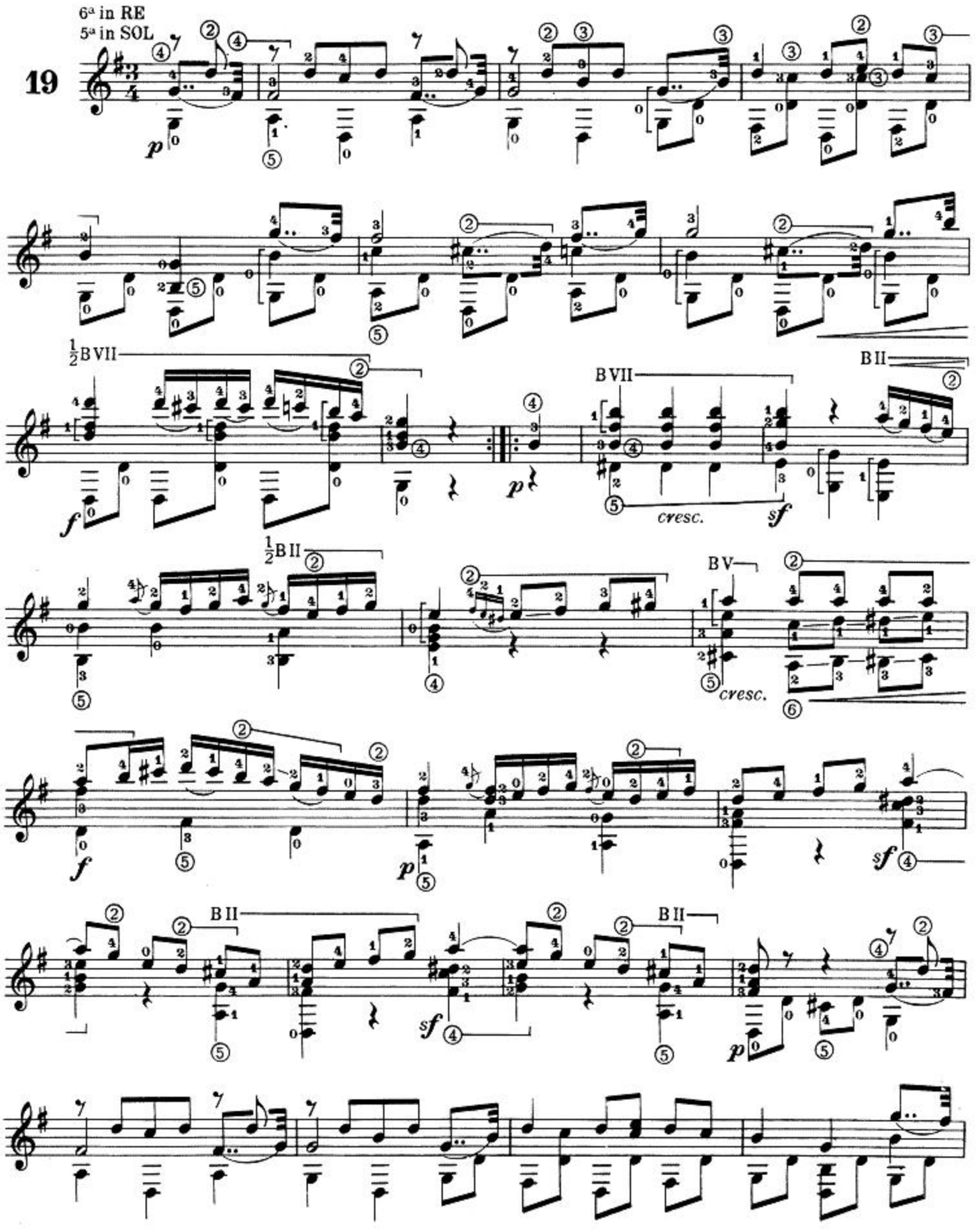
MINUETTO

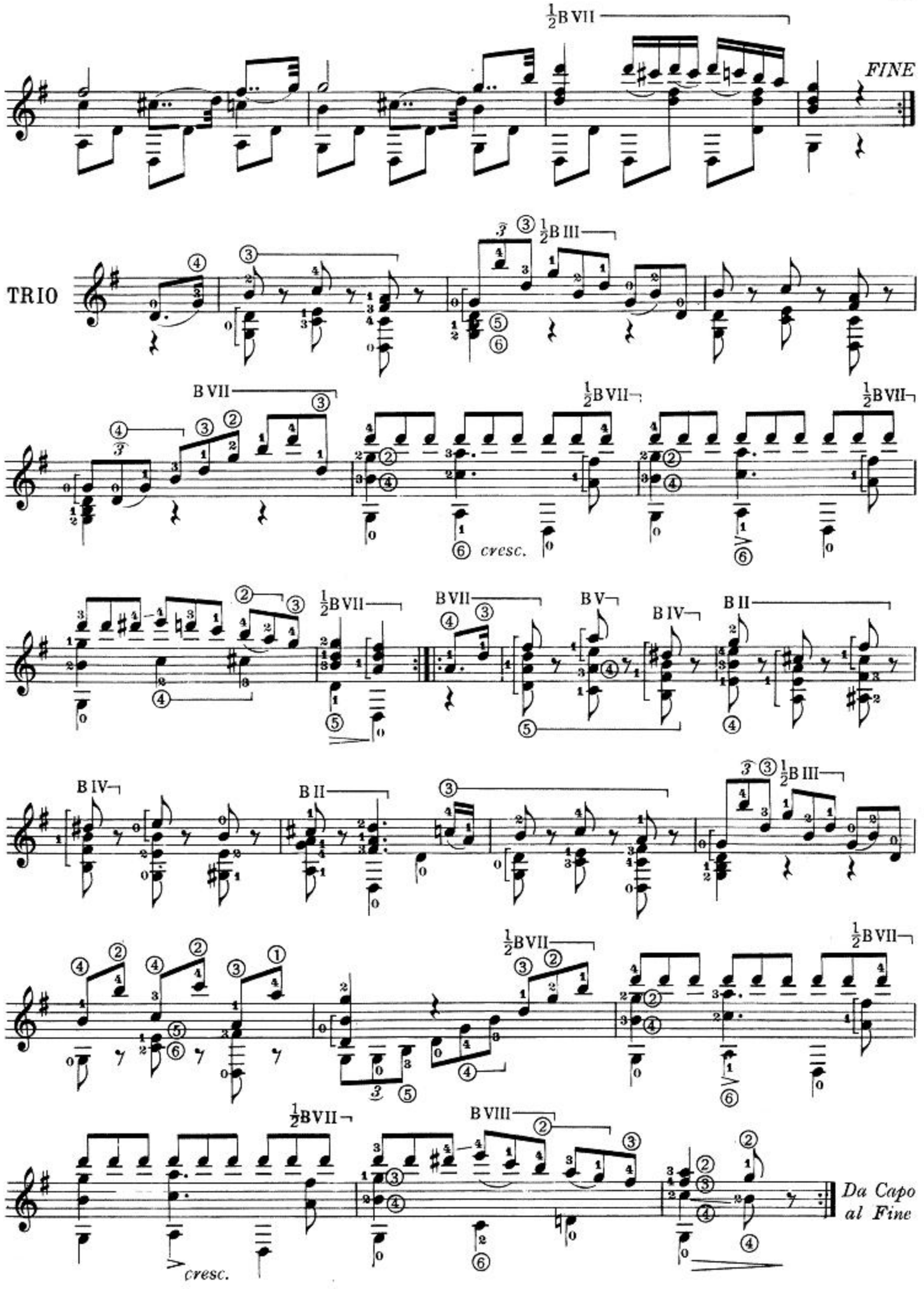



TRIO
B VII
B IV
B VII
B IX
B VII
B IX
B IV
1.
2.
B IV
B II
B IV
B VII
B VII
1.
2.
Da Capo
al Fine

L. v. Beethoven

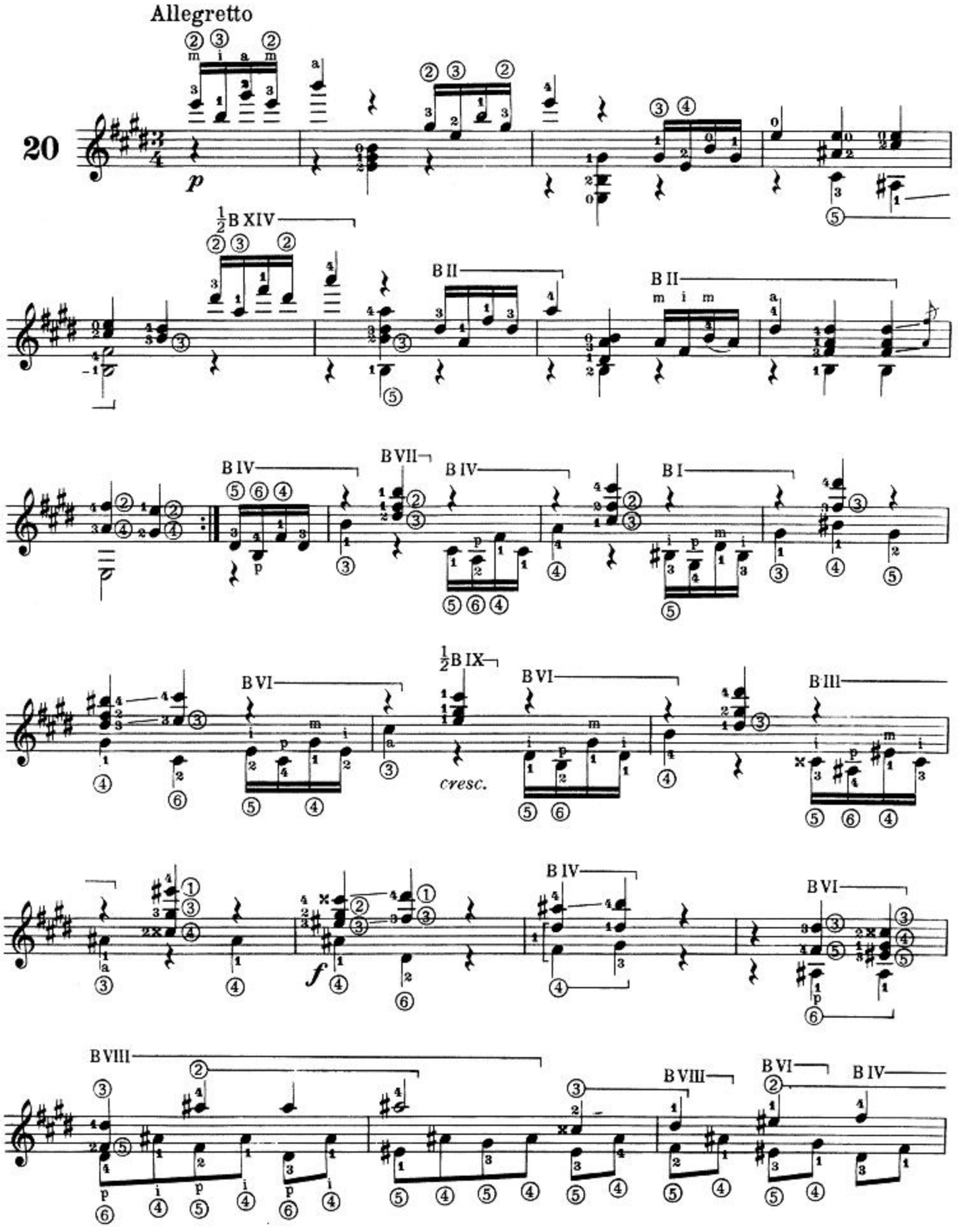
MINUETTO

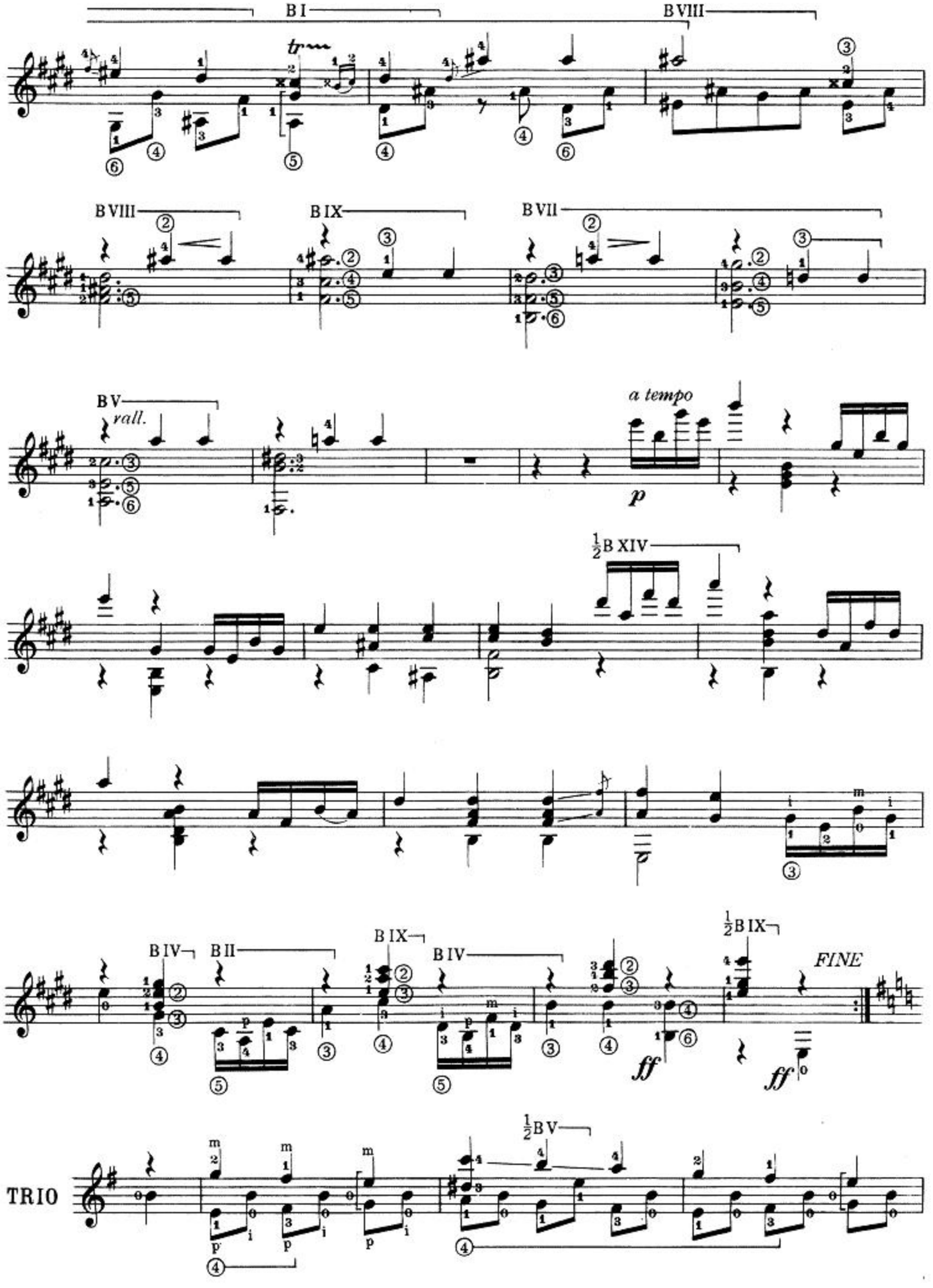


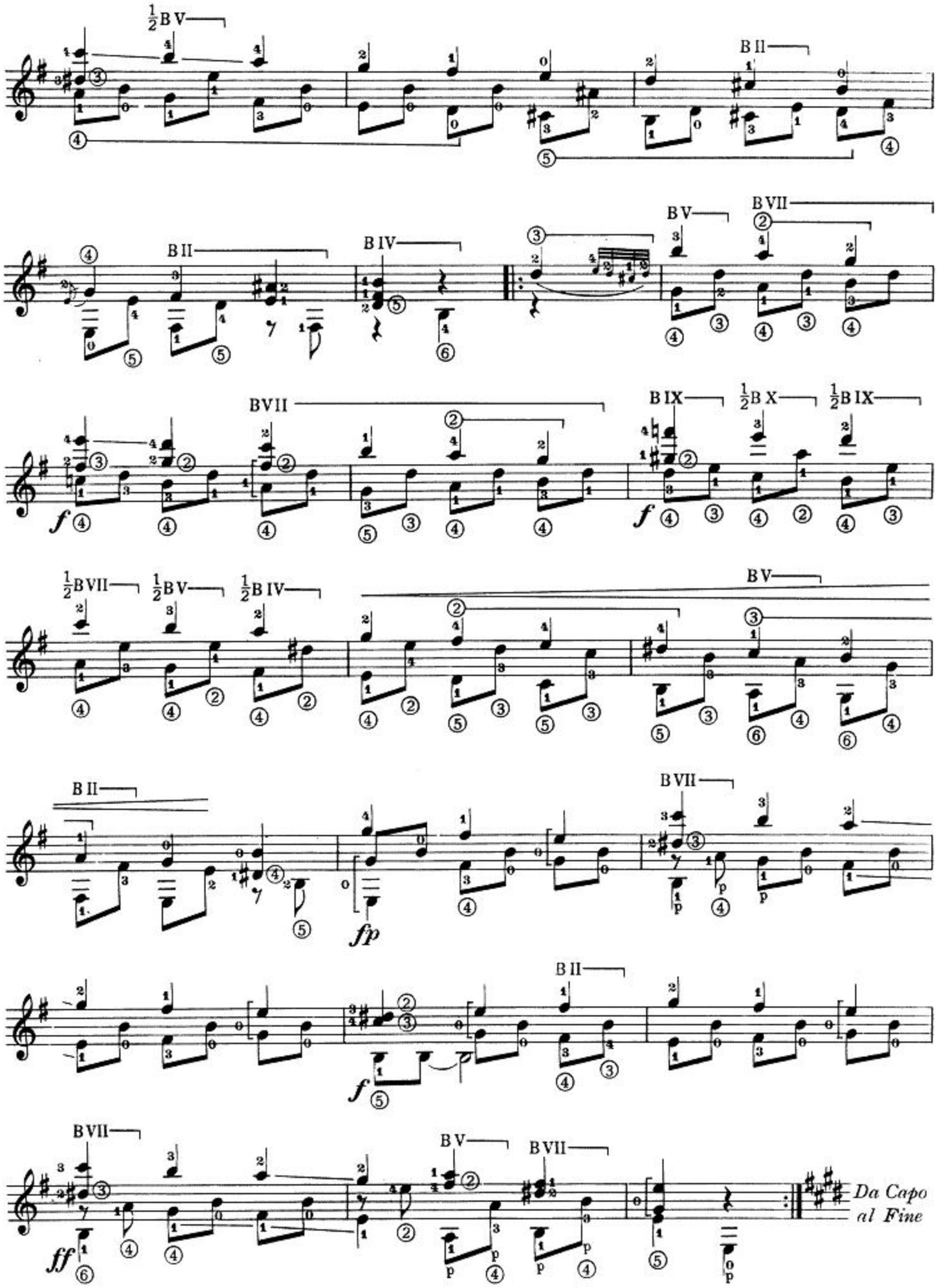

½B VII
FINE
TRIO
3
½B III
B VII
½B VII
½B VII
cresc.
½B VII
B VII
B V
B IV
B II
B IV
B II
3
½B III
½B VII
½B VII
½B VII
B VIII
cresc.
Da Capo
al Fine

L. v. Beethoven

SCHERZO

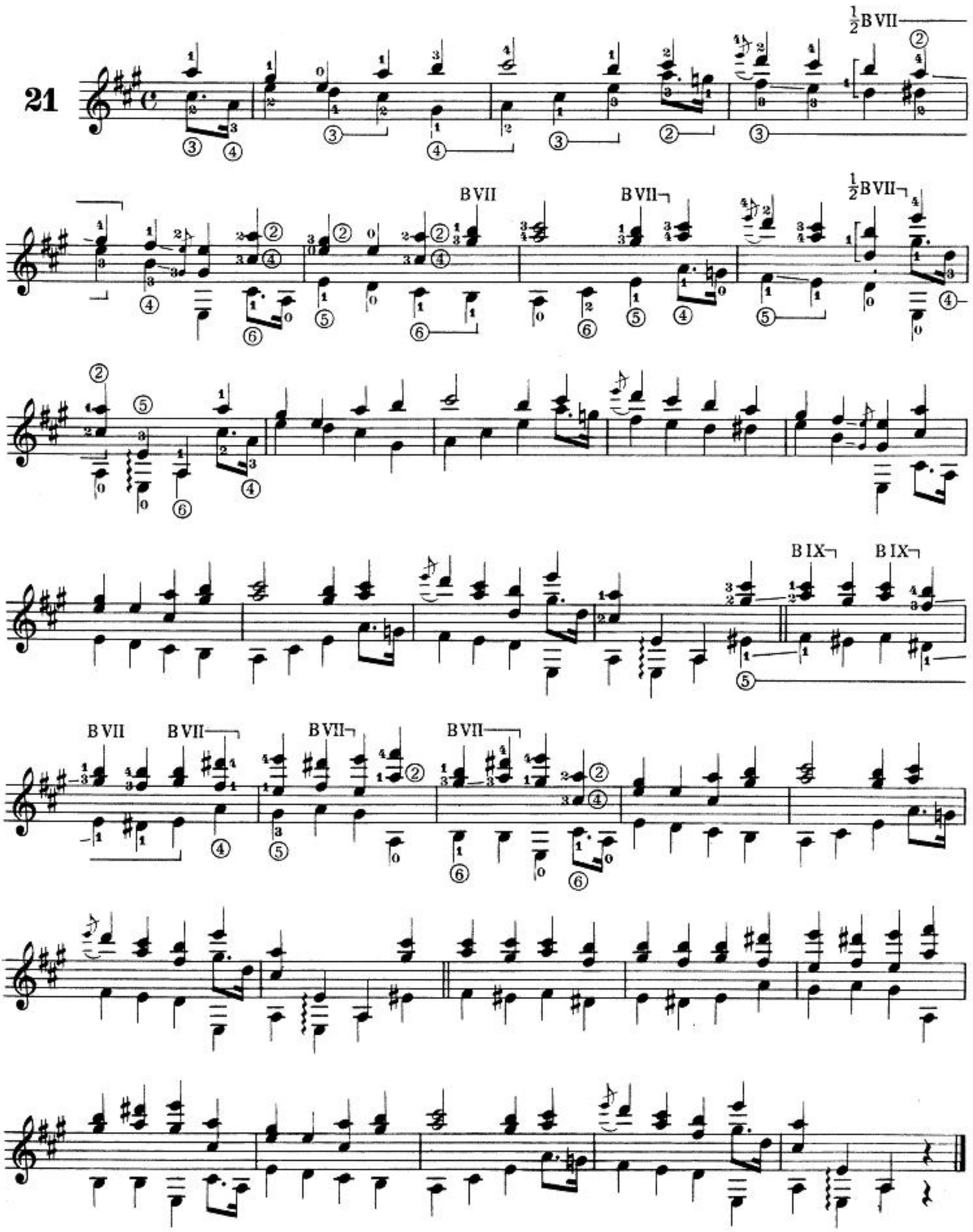



B I
B VIII
B VIII
B IX
B VII
B V
rall.
a tempo
p
½B XIV
B IV
B II
B IX
B IV
½B IX
FINE
ff
ff
½B V
TRIO


½B V
B II
B II
B IV
B V
B VII
B VII
B IX
½B X
½B IX
½B VII
½B V
½B IV
B V
B II
B VII
fp
B II
f
B VII
B V
ff
Da Capo
al Fine

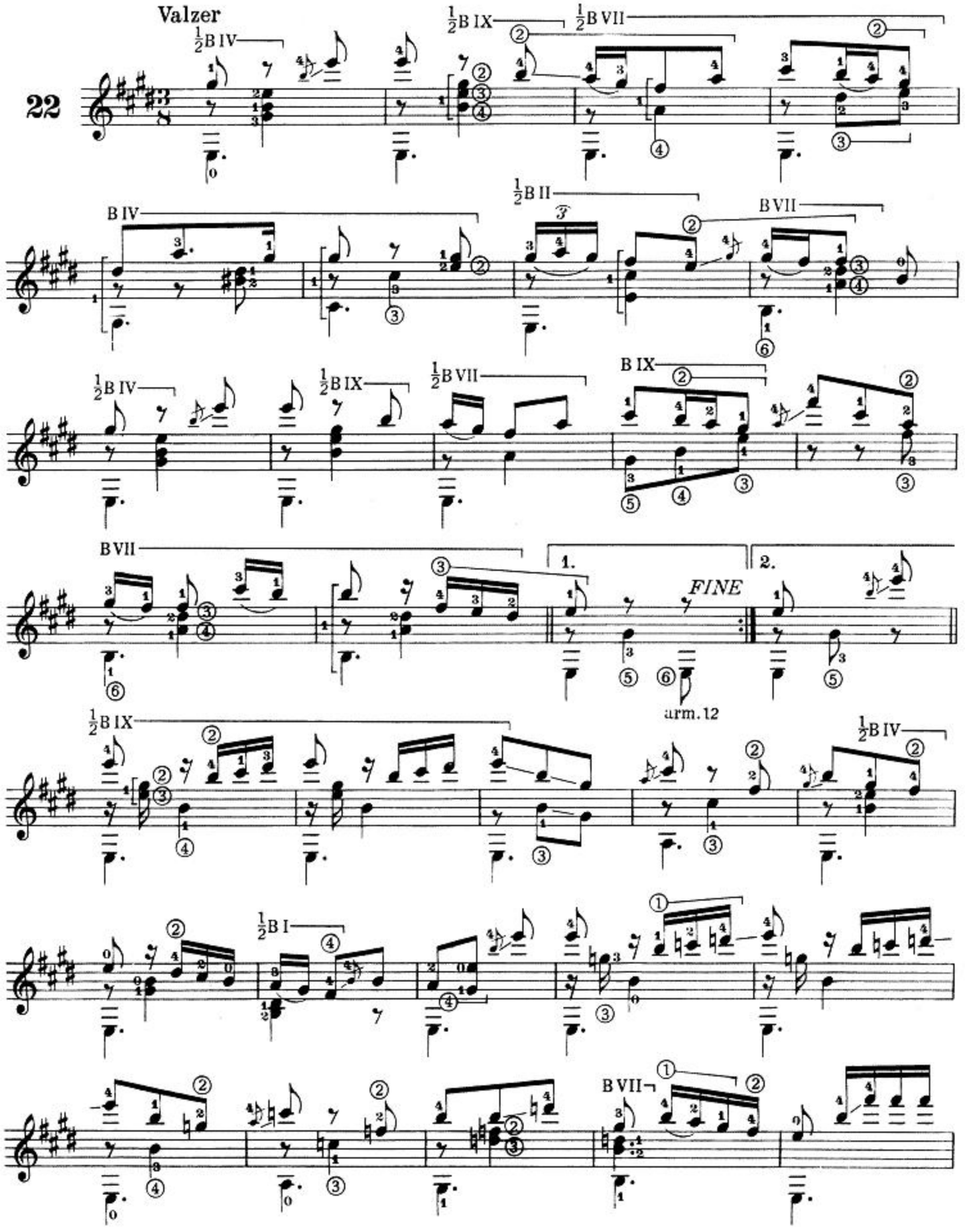
L. v. Beethoven

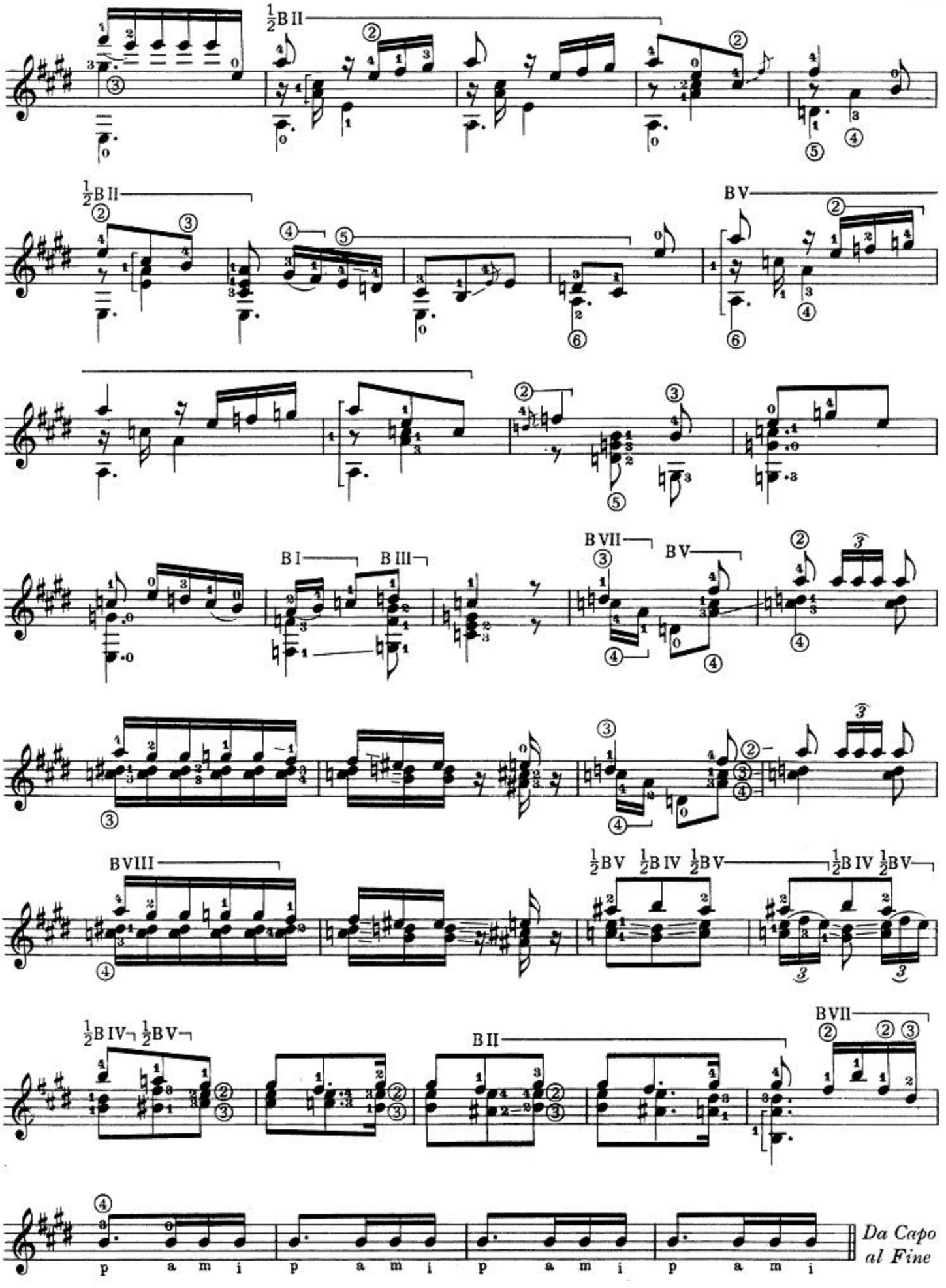
VARIAZIONE DEL SETTIMINO



H. Berlioz

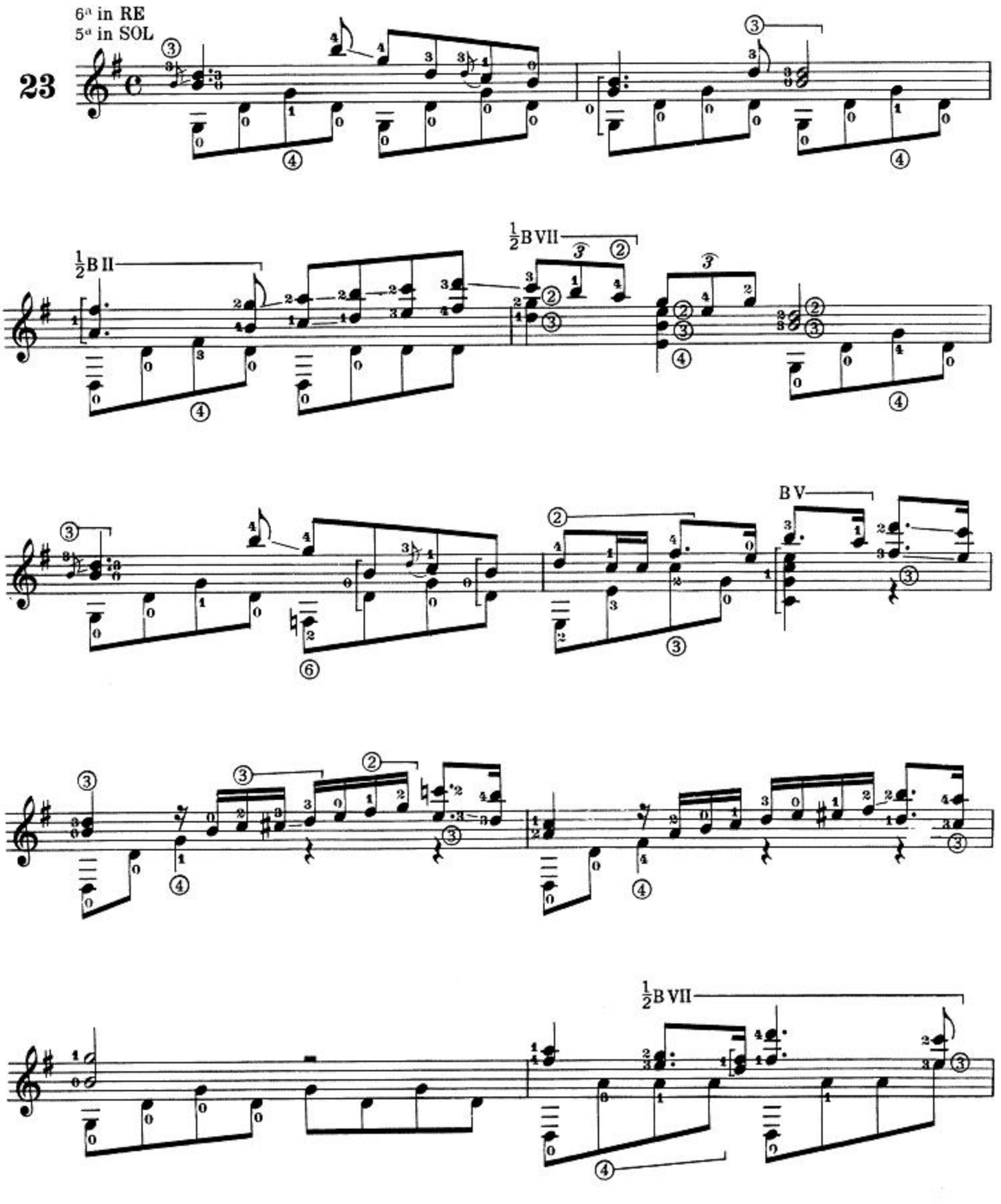
DANZA DELLE SILFIDI

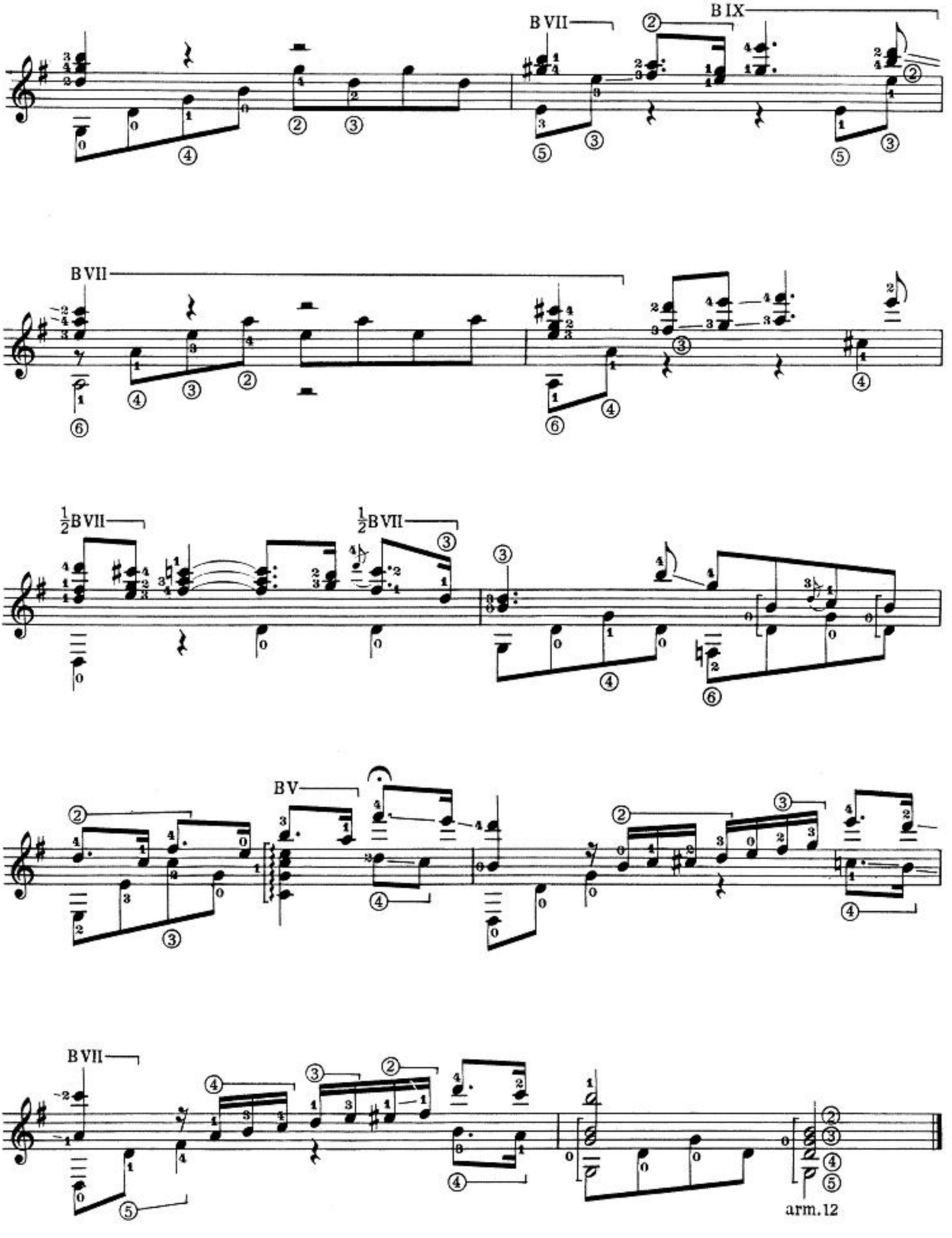



½B II
½B II
B V
B I
B III
B VII
B V
B VIII
½B V ½B IV ½B V
½B IV ½B V
½B IV ½B V
B II
B VII
p a m i p a m i p a m i p a m i
Da Capo al Fine

A. Boito

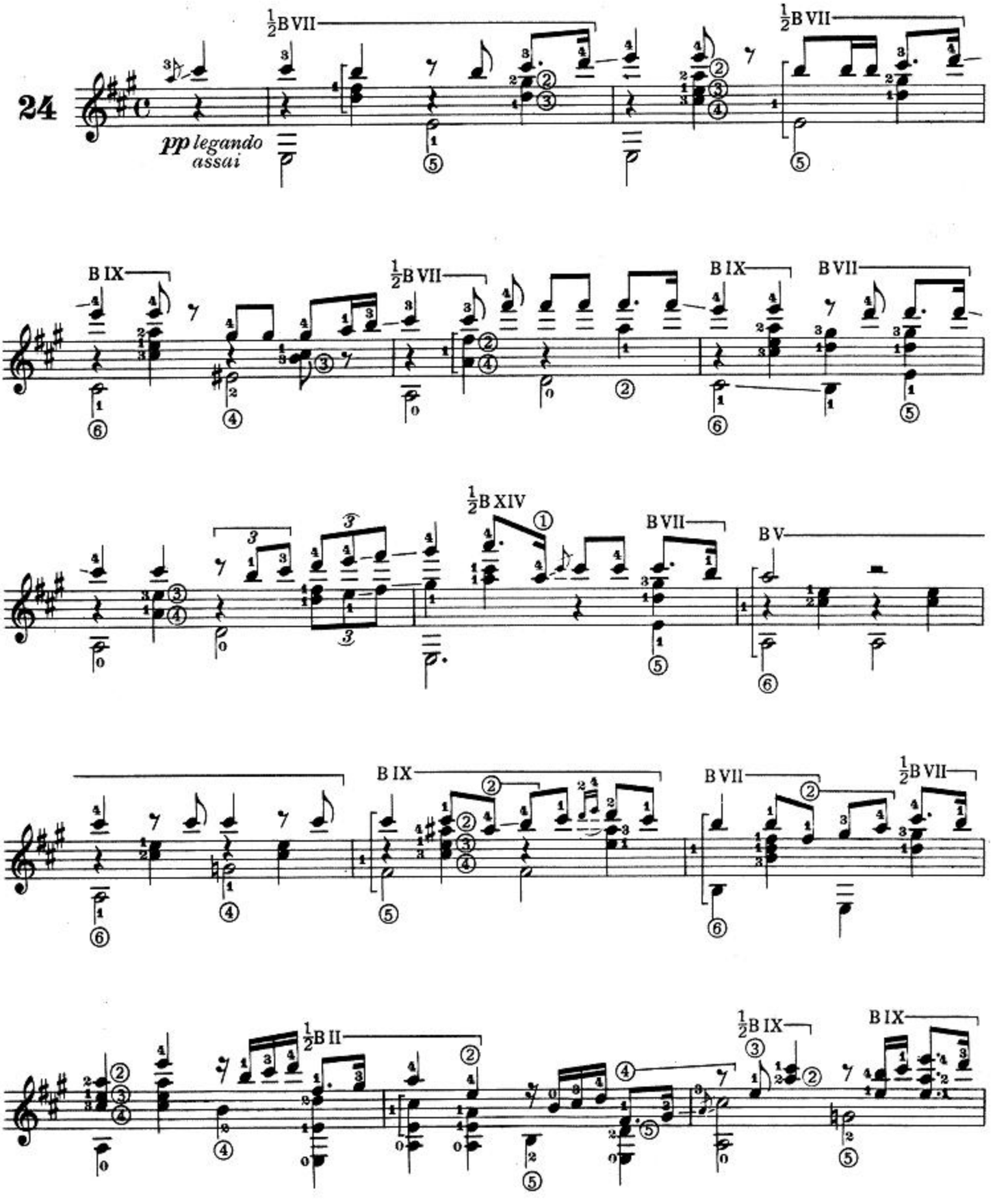
FRAMMENTO («Mefistofele»)

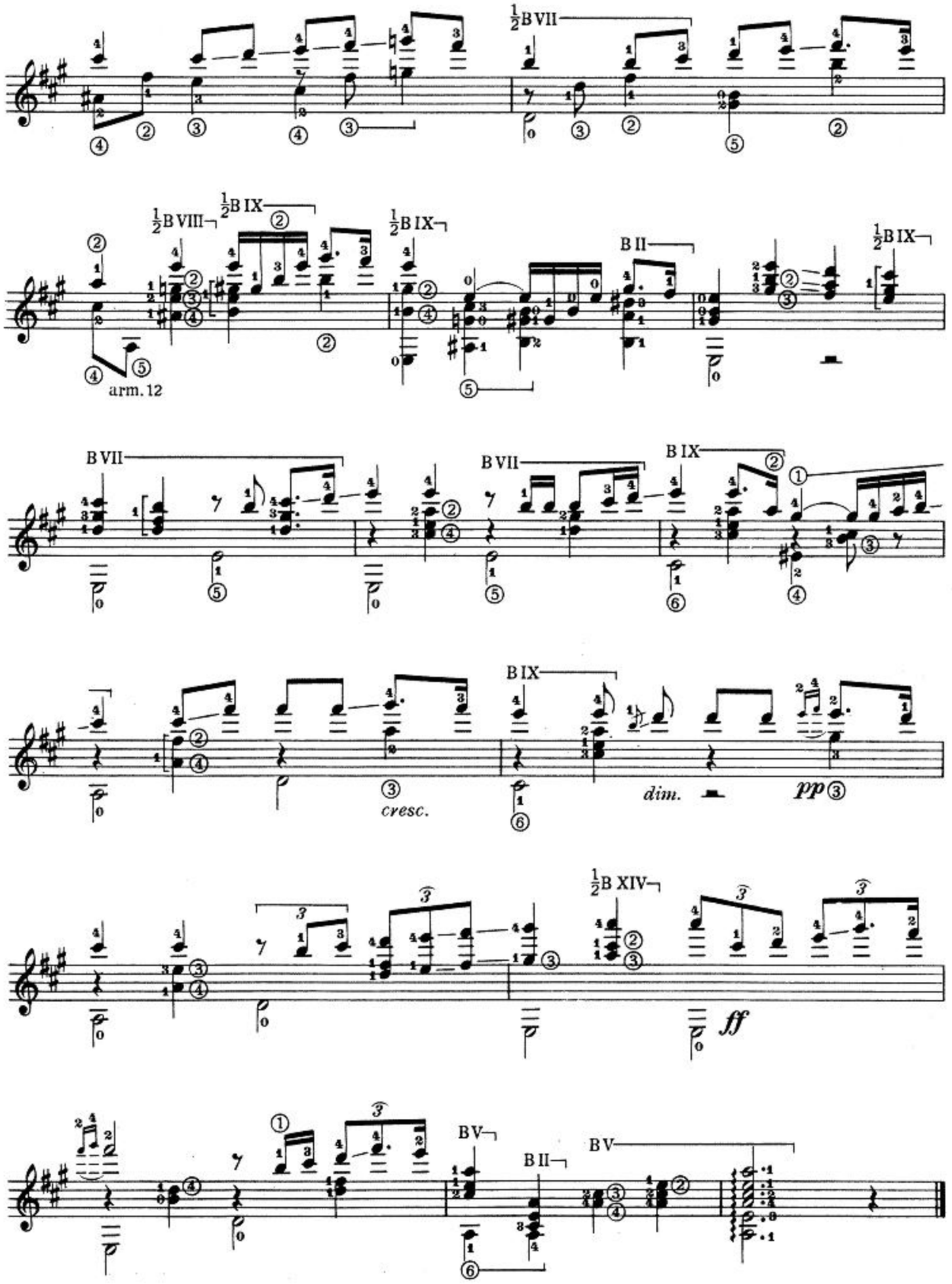



B VII
B IX
B VII
½B VII
½B VII
B V
B VII
arm. 12

A. Boito

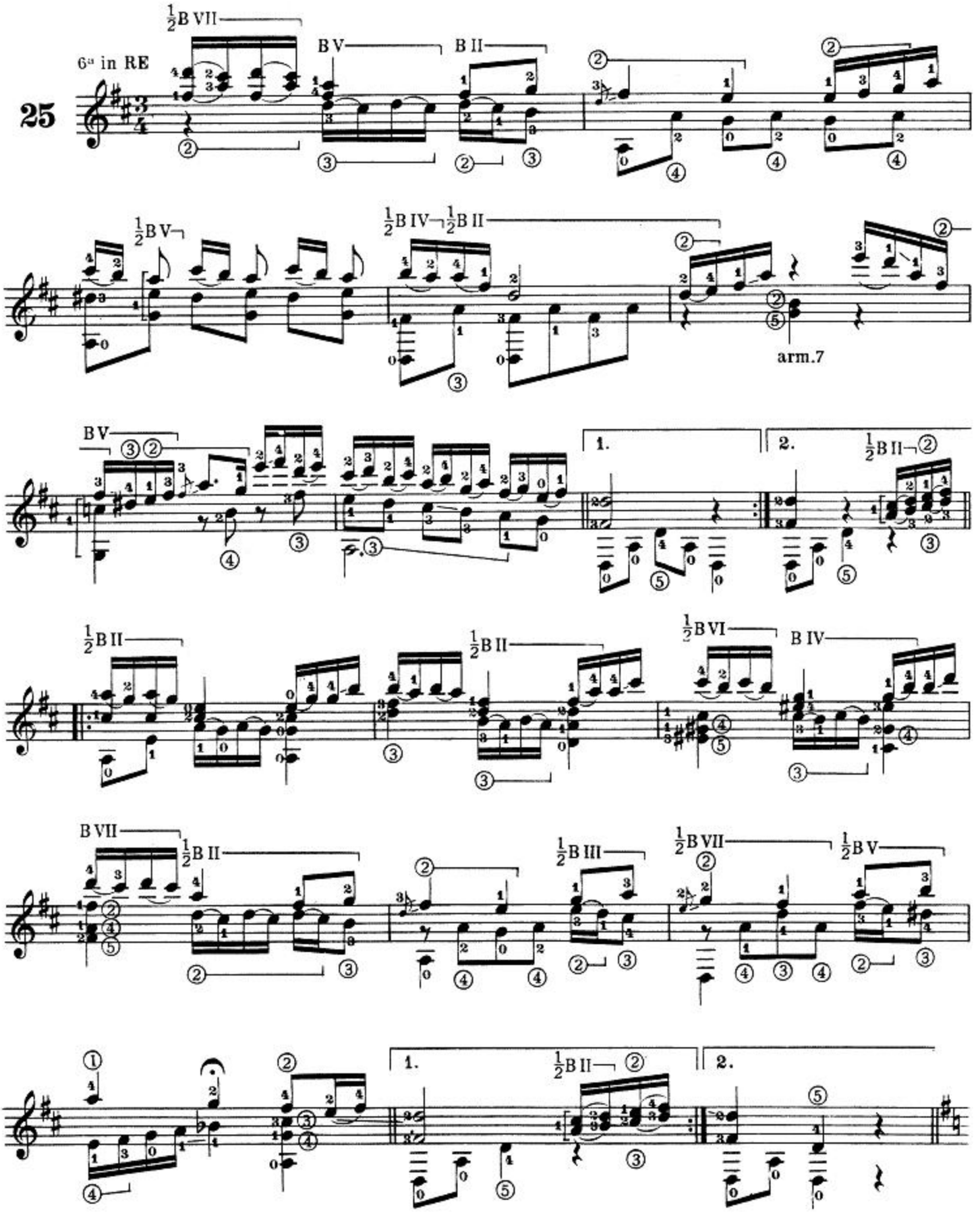
ROMANZA («Mefistofele»)

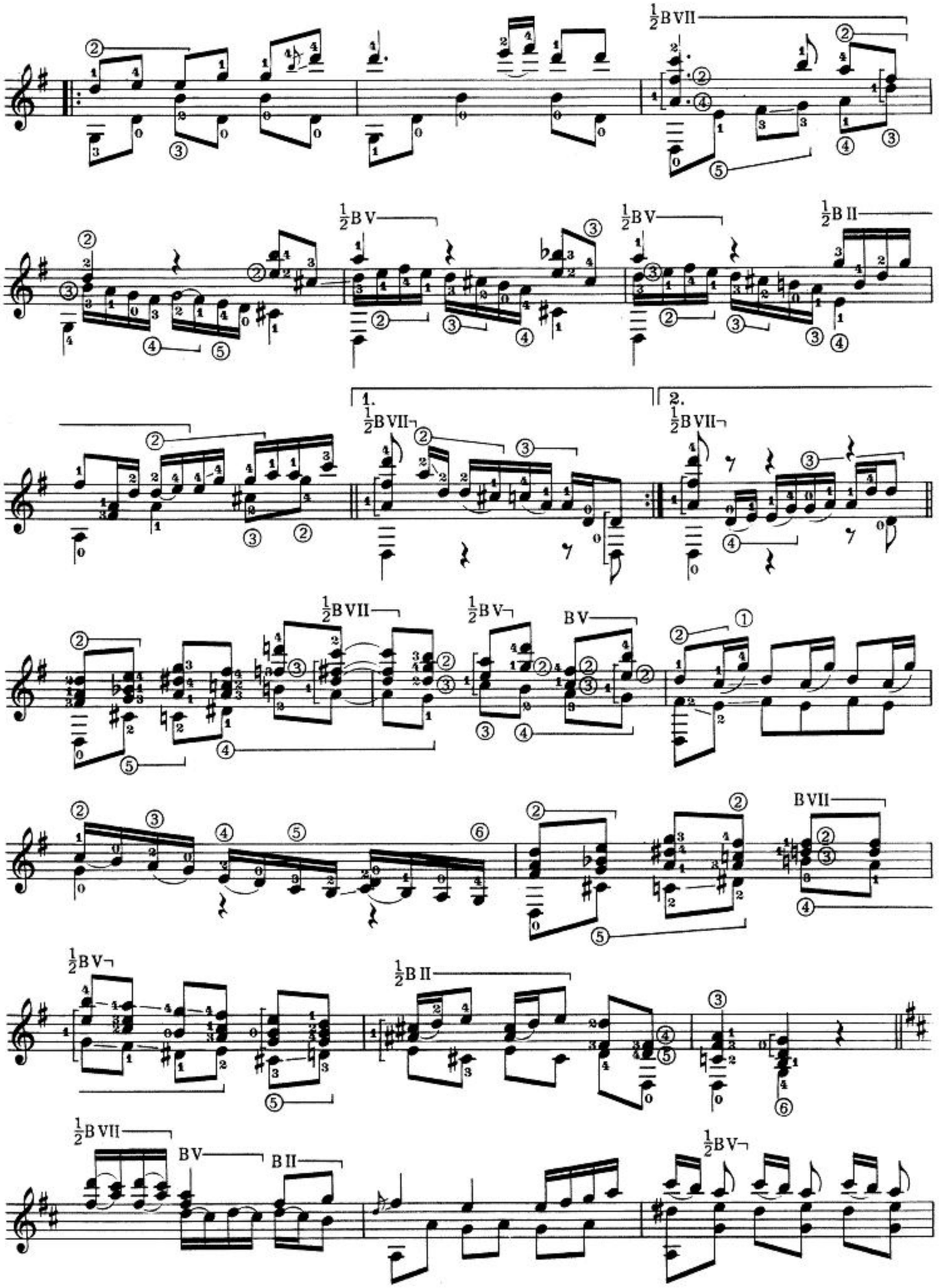


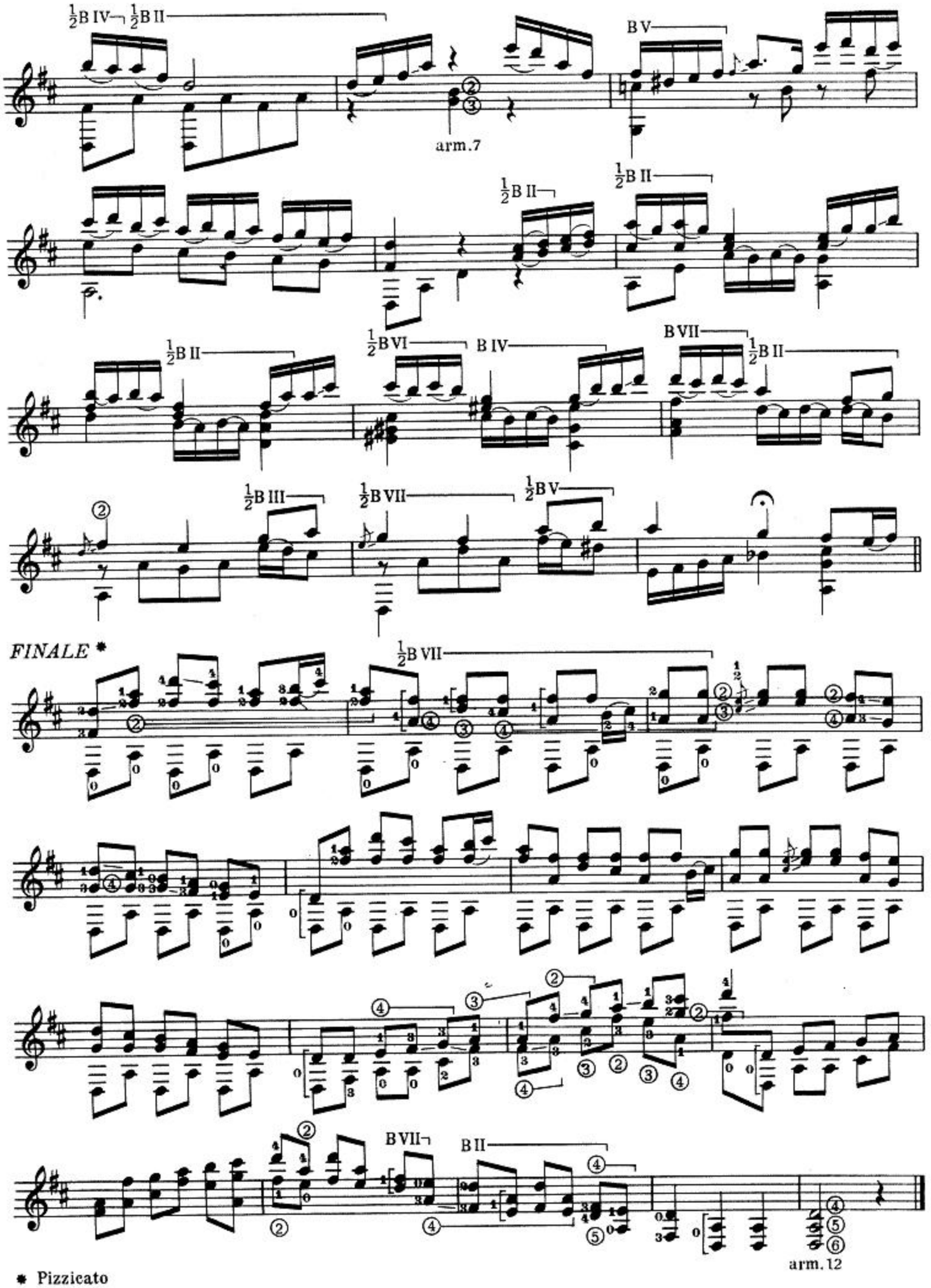

½B VII
½B VIII
½B IX
½B IX
B II
½B IX
arm. 12
B VII
B VII
B IX
B IX
cresc.
dim.
pp
½B XIV
ff
B V
B II
B V

G. Bolzoni

MINUETTO



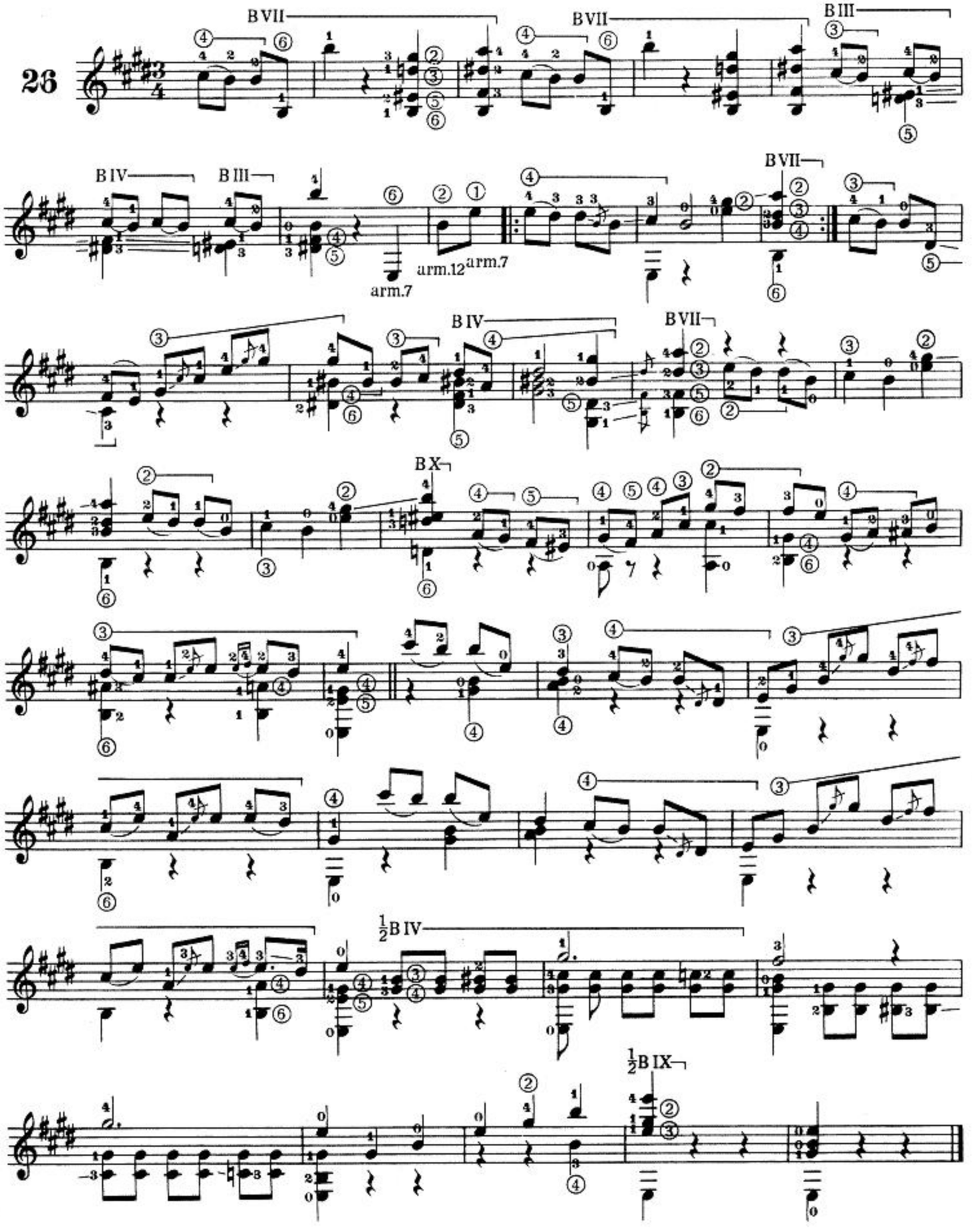

½BVII
½BV
½BV
½BII
1.
2.
½BVII
½BVII
½BV
BV
BVII
½BV
½BII
½BVII
BV
BII
½BV


½B IV ½B II
B V
arm.7
½B II
½B II
½B II
½B VI
B IV
B VII
½B II
½B III
½B VII
½B V
FINALE *
½B VII
B VII
B II
arm.12

* Pizzicato

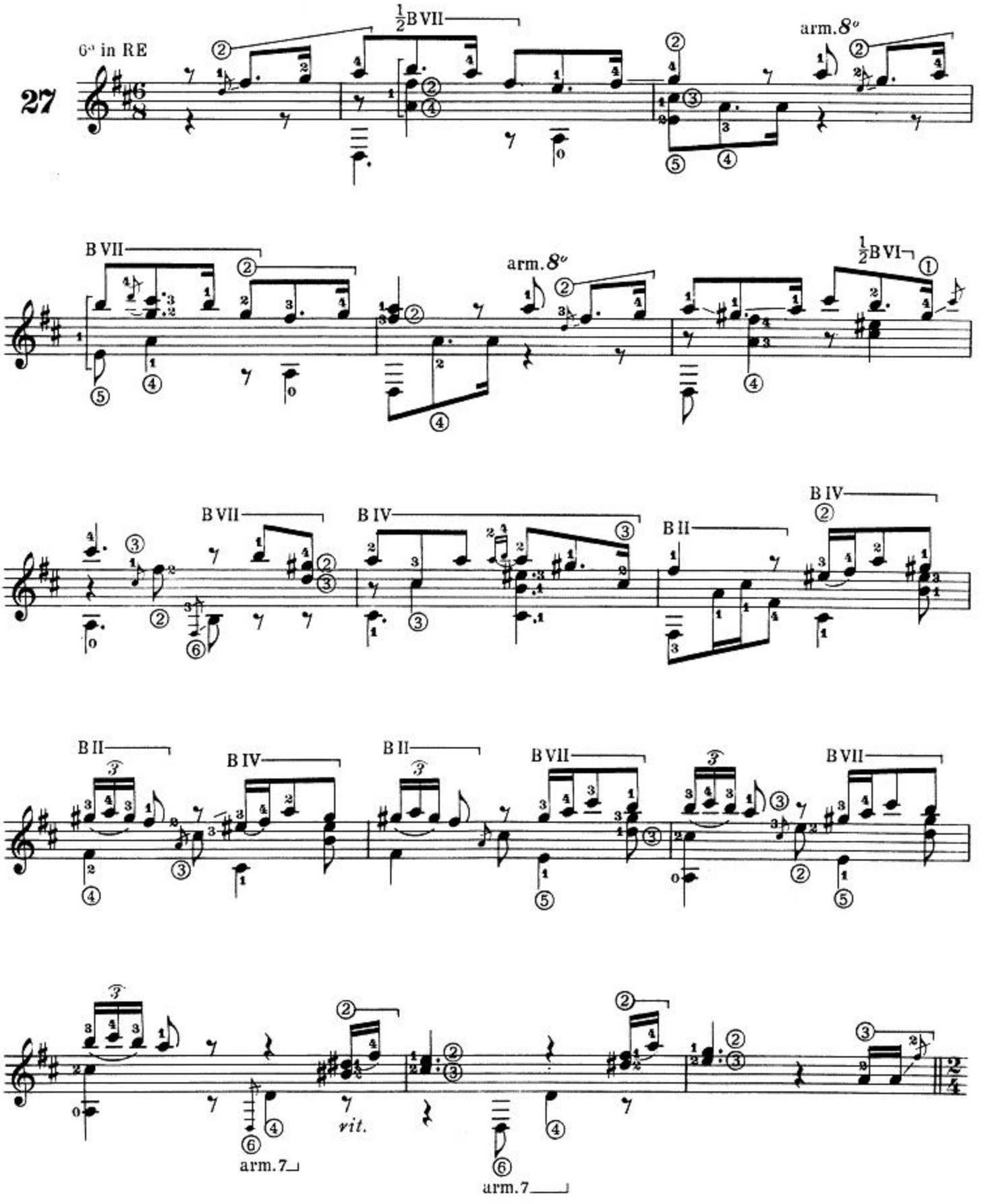
M. F. Caballero

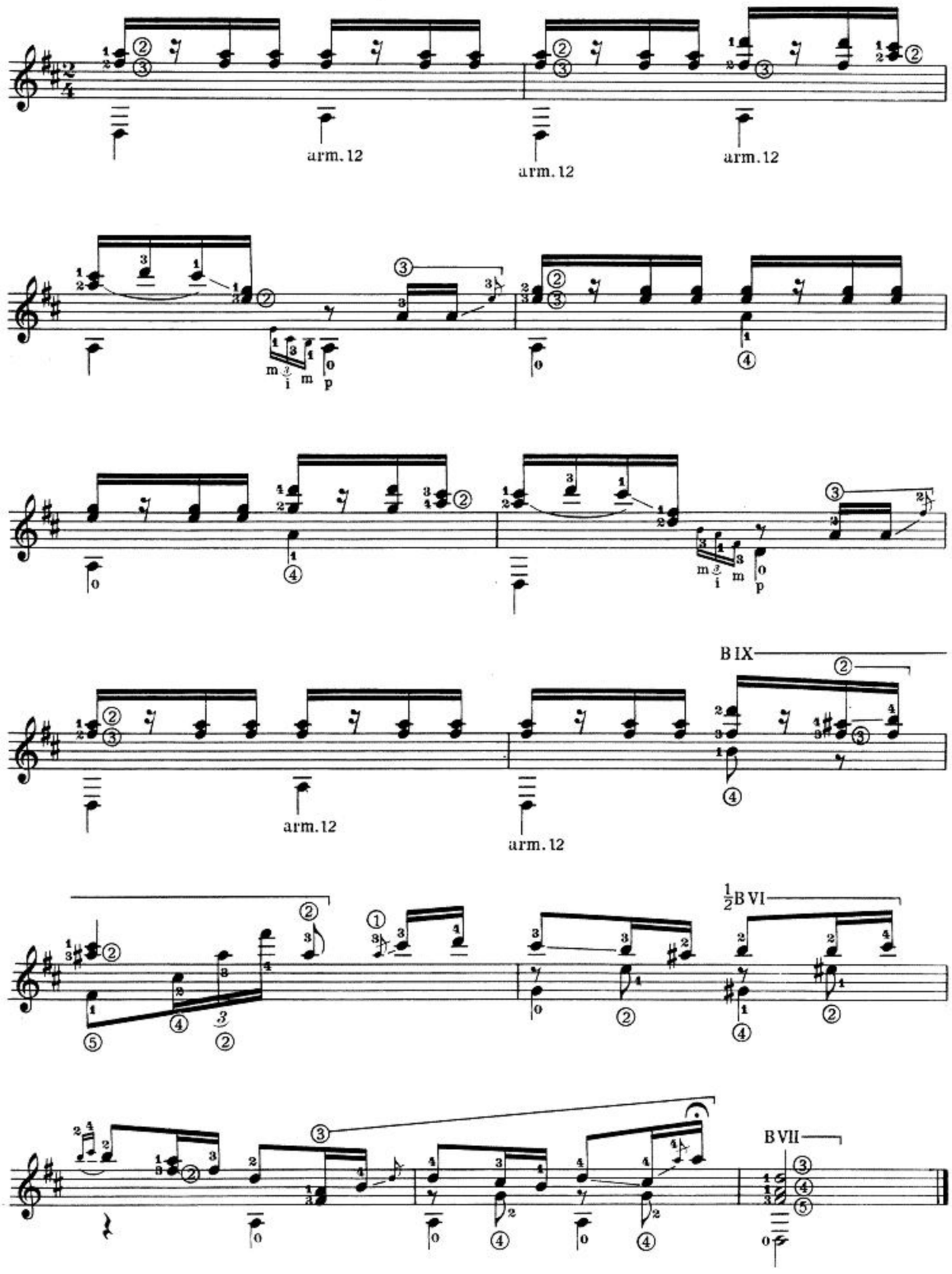
CANCIÓN



M. F. Caballero

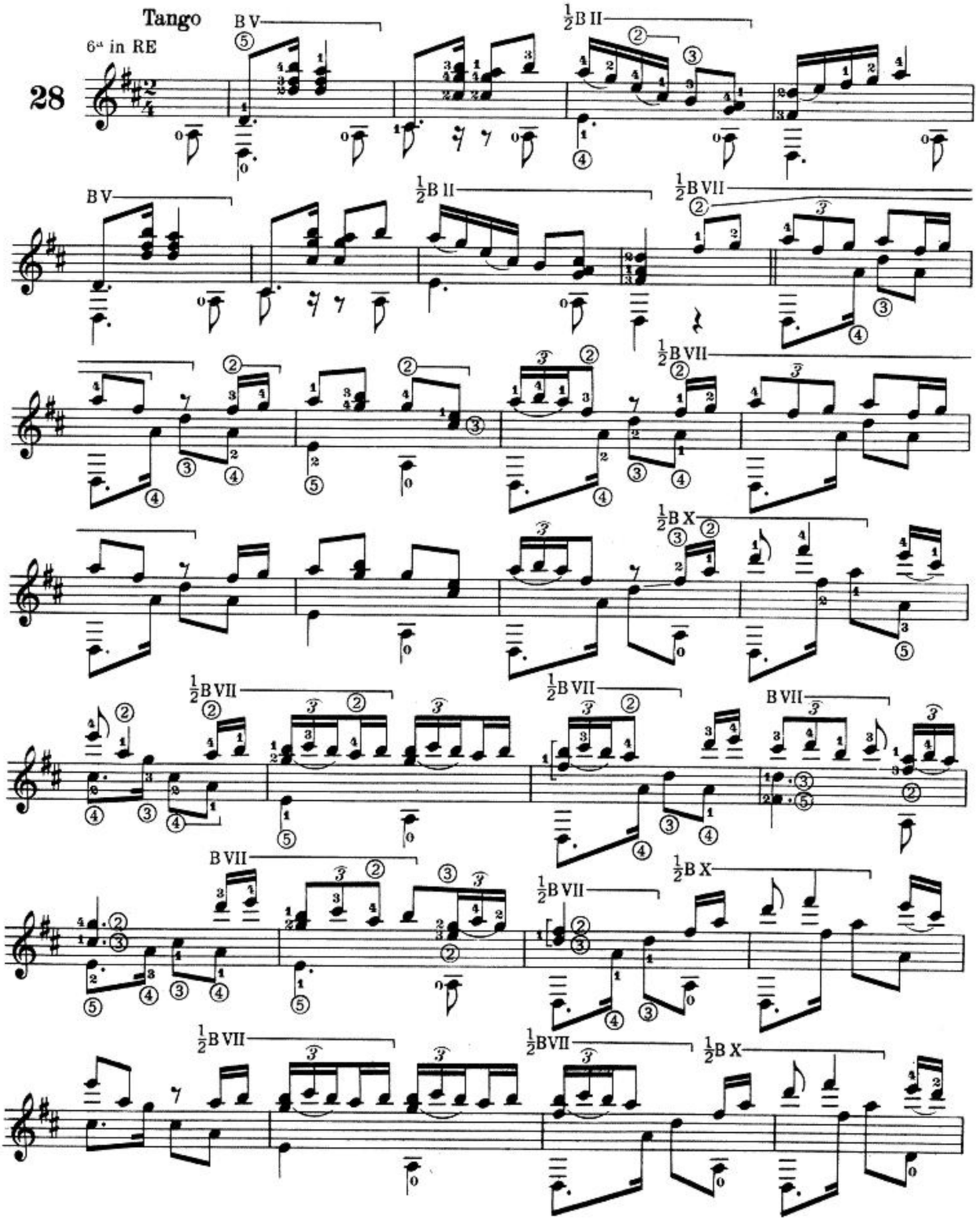
LA VIEJECITA

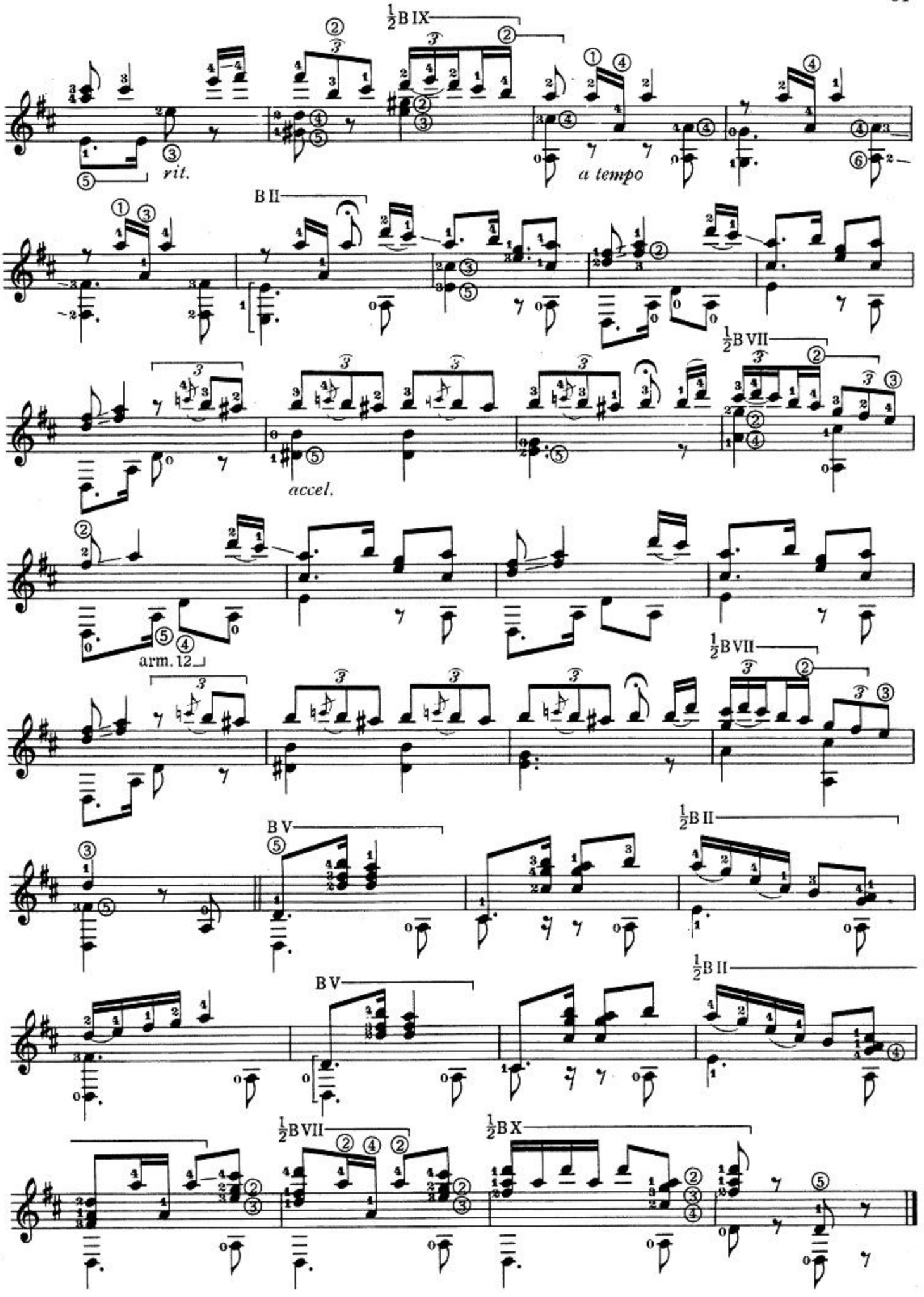



arm. 12
arm. 12
arm. 12
m i m p
m i m p
B IX
arm. 12
arm. 12
½B VI
B VII

R. Calleja Gomez

EL RATÓN

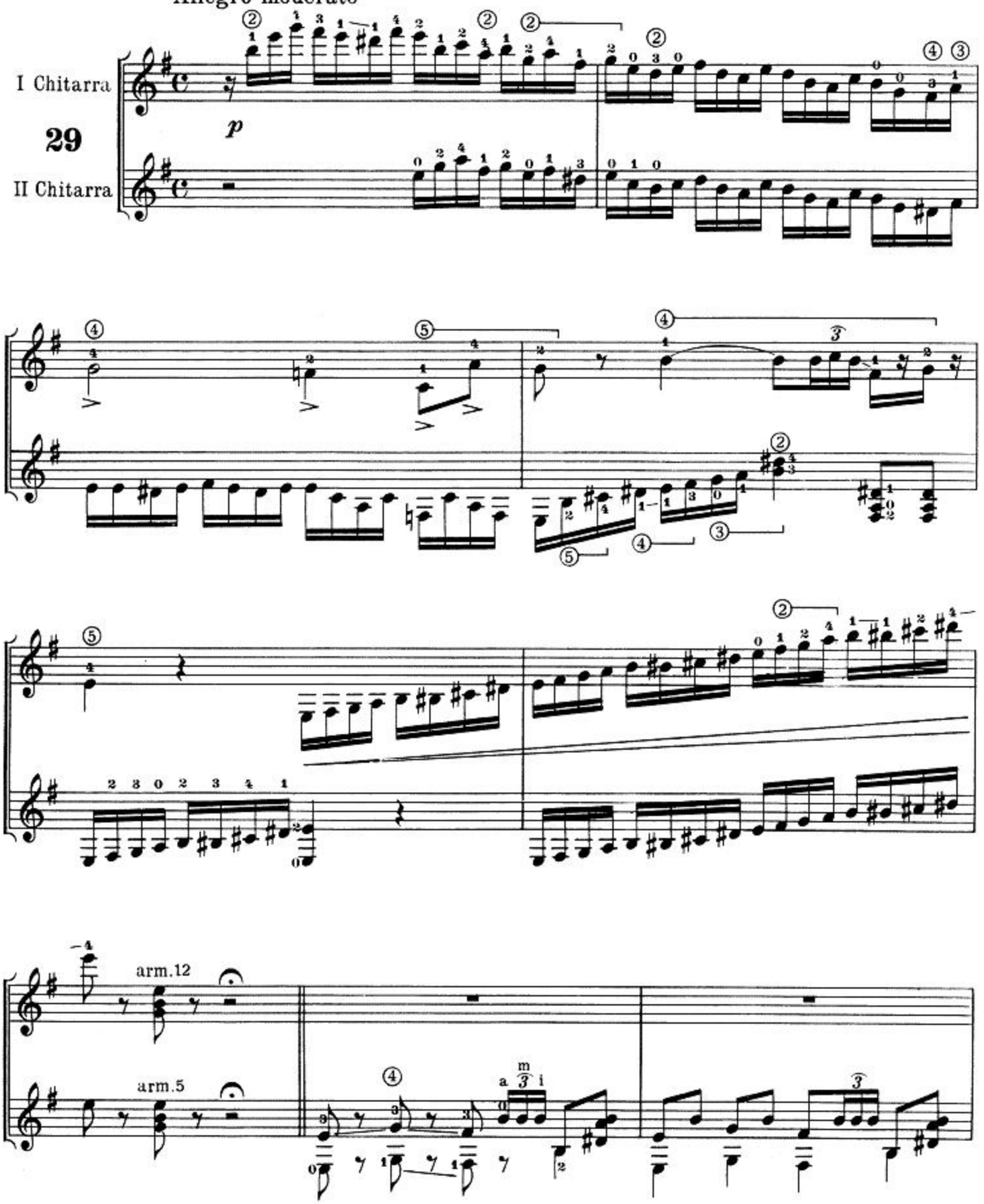


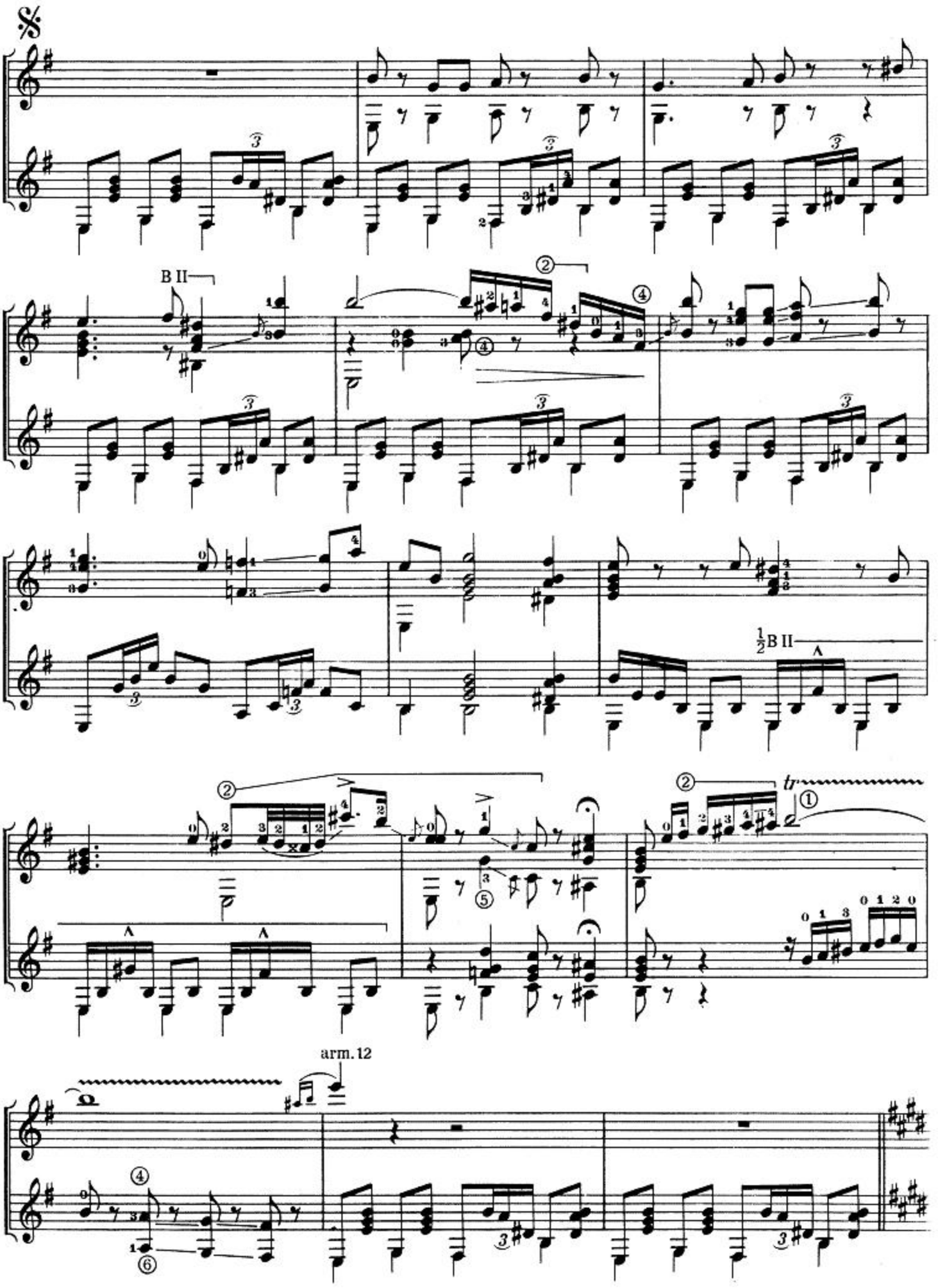

½B IX
rit.
a tempo
B II
½B VII
accel.
arm. 12
½B VII
B V
½B II
B V
½B II
½B VII
½B X

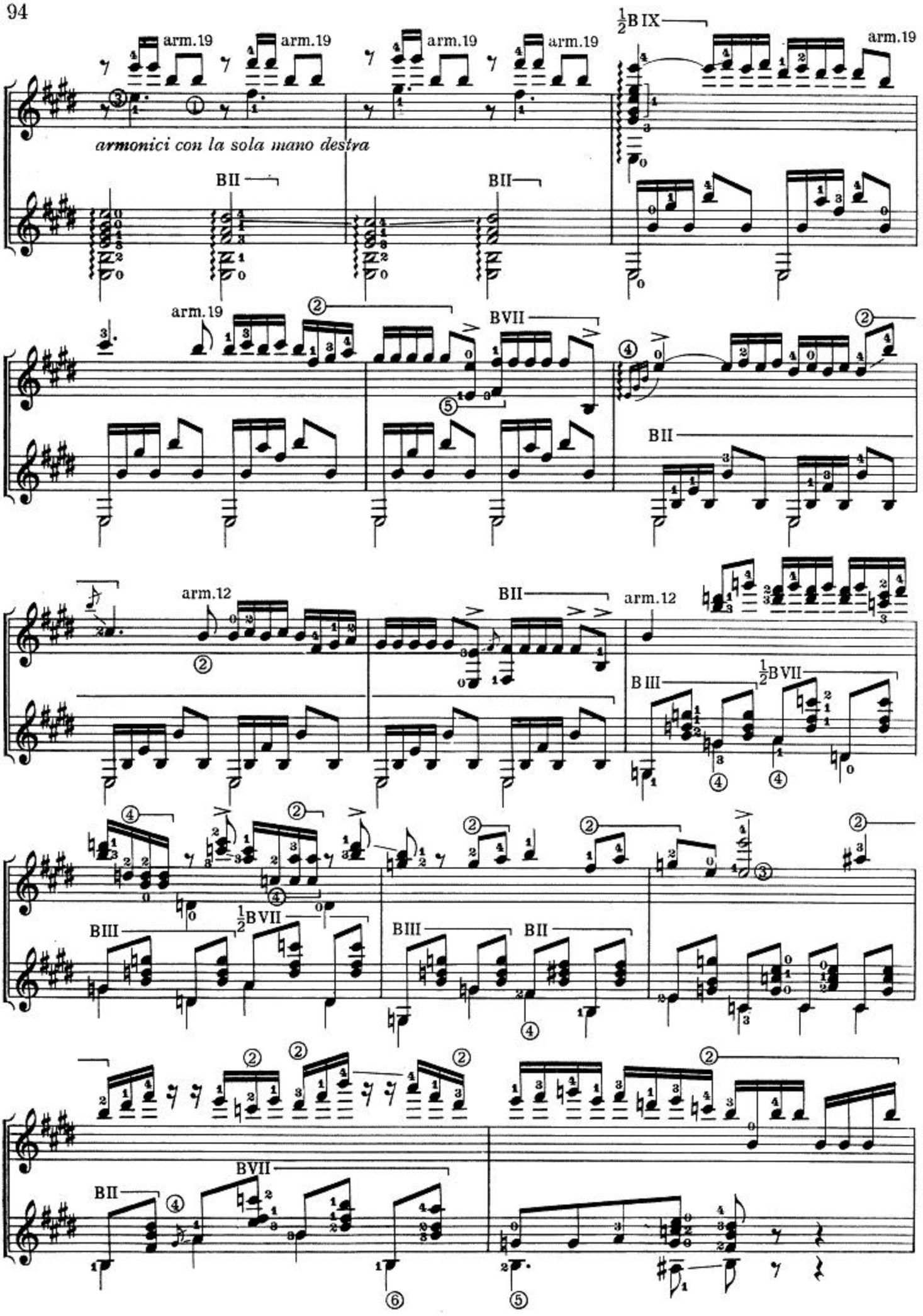
R. Chapí

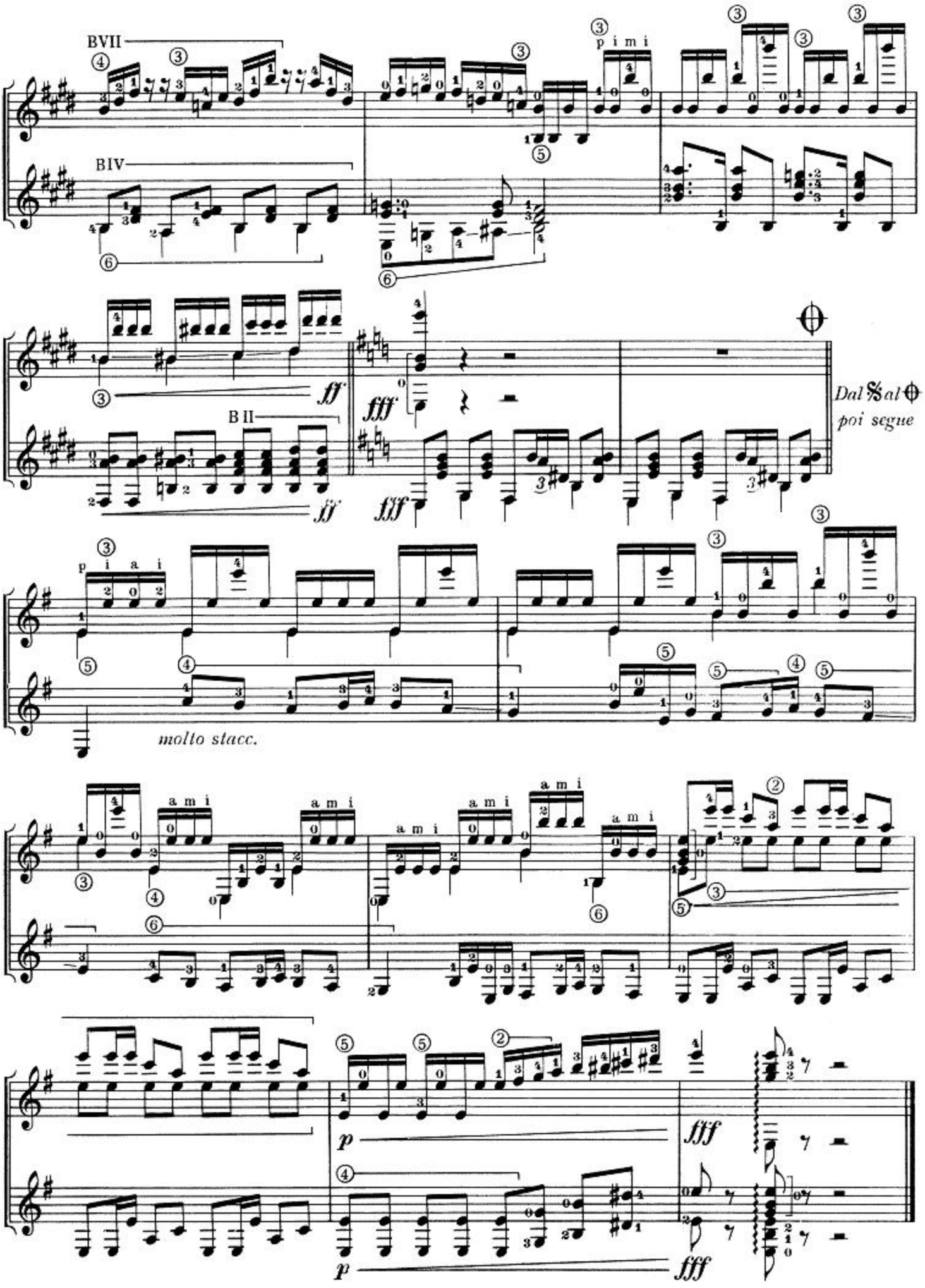
SERENATA MORISCA

Allegro moderato



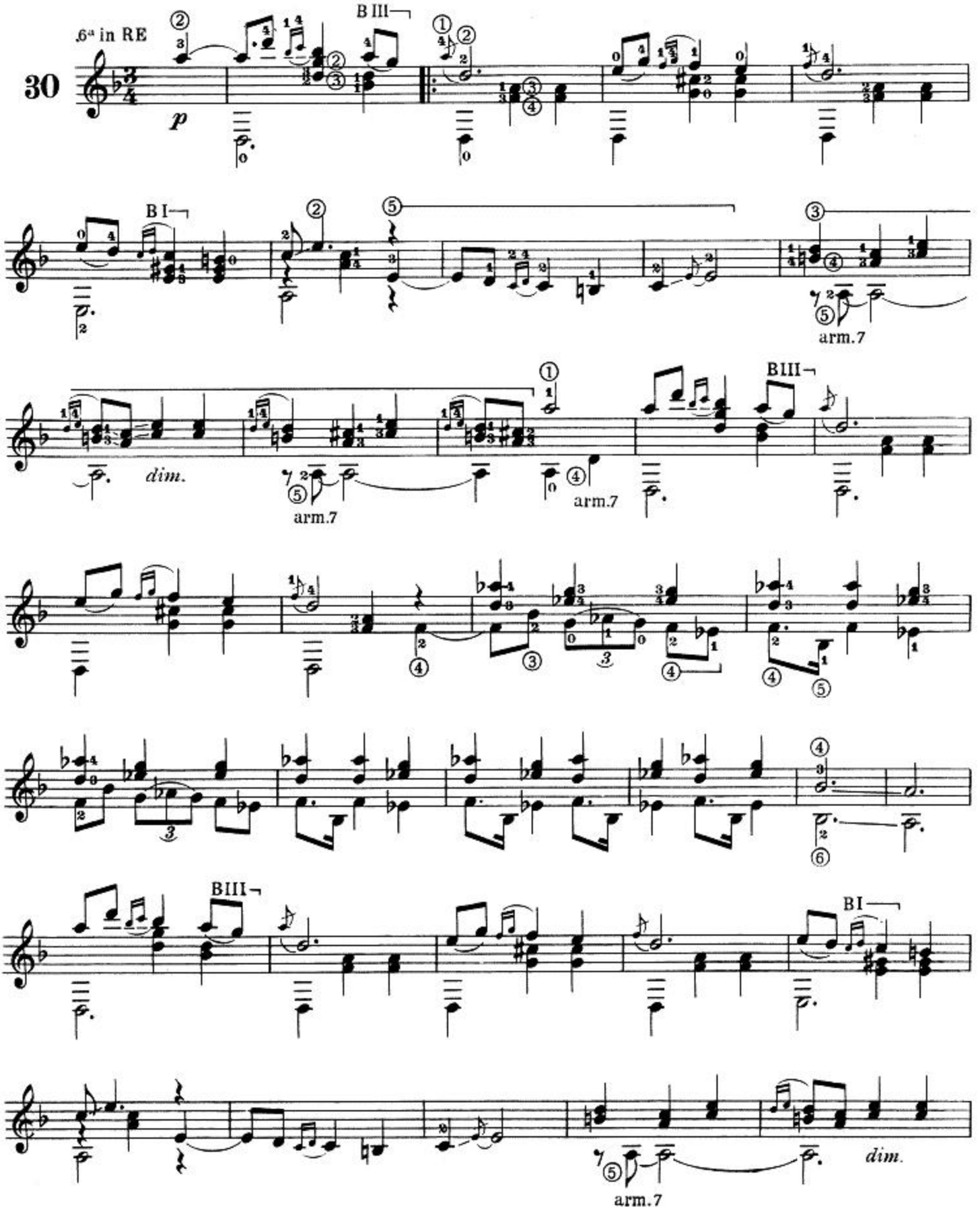

B II
½B II
tr
arm. 12

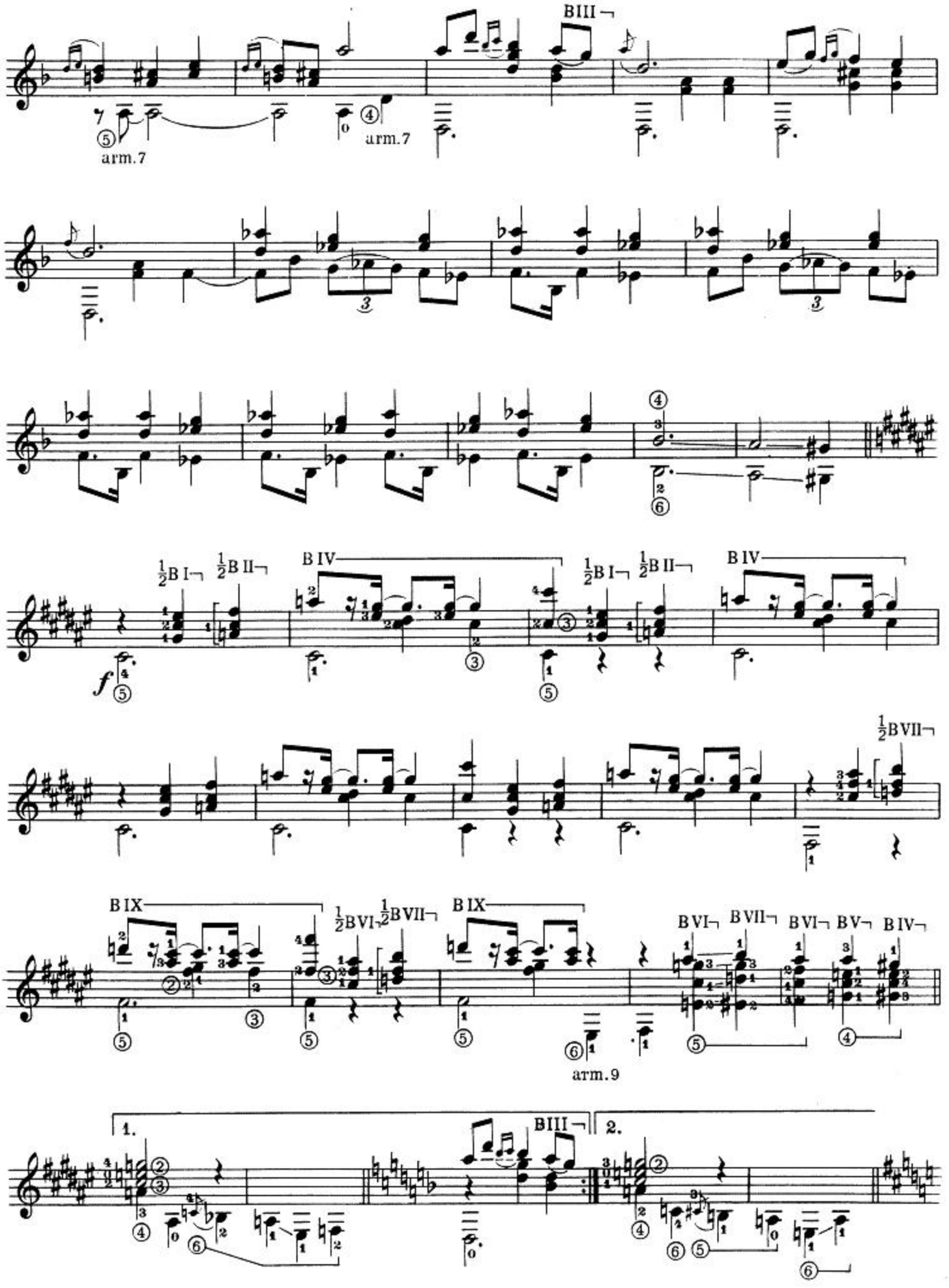

arm.19
arm.19
arm.19
arm.19
½BIX
arm.19
armonici con la sola mano destra
BII
BII
arm.19
BVII
BII
arm.12
BII
arm.12
BIII
½BVII
BIII
½BVII
BIII
BII
BII
BVII

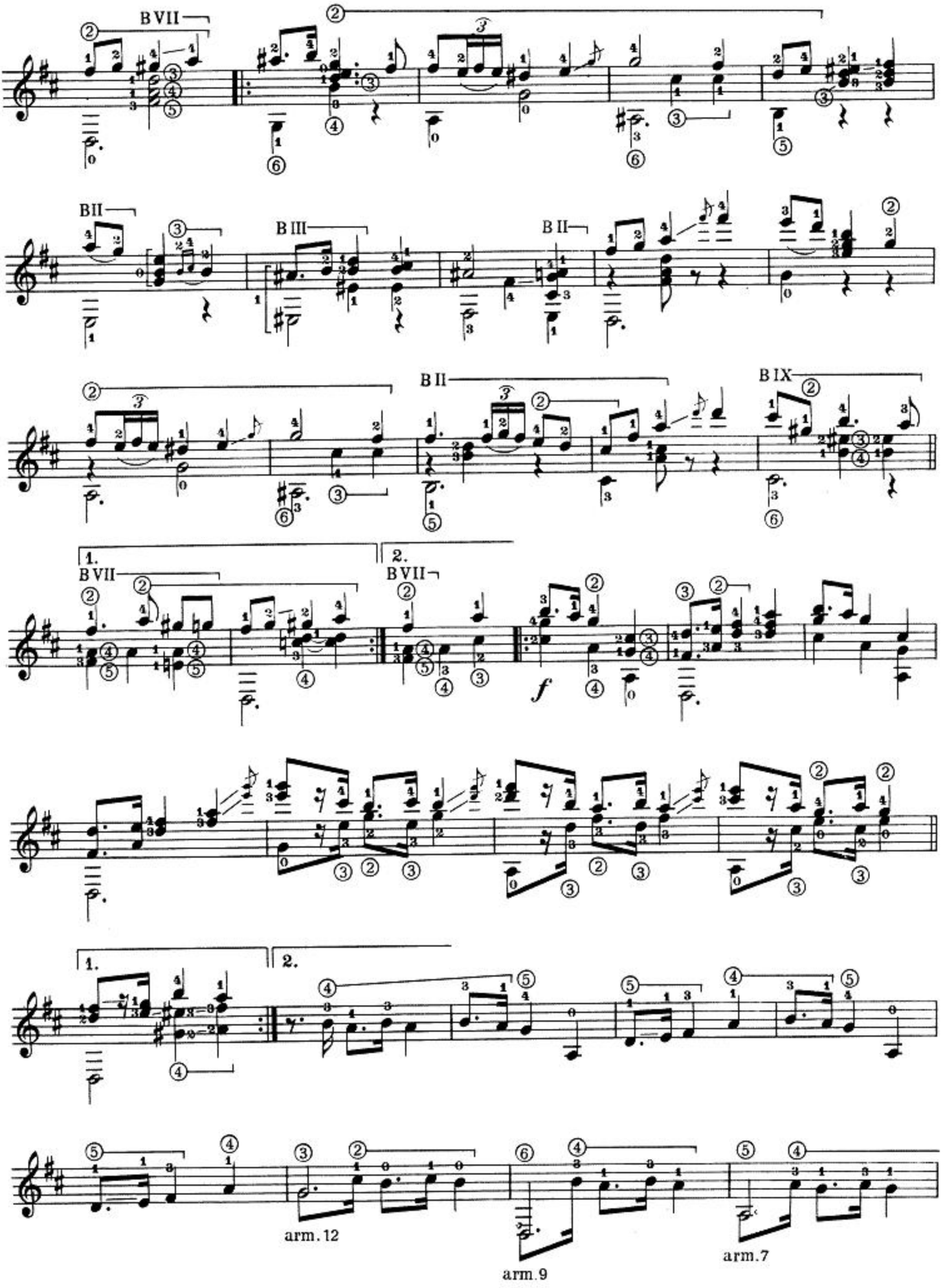

BVII
BIV
p i m i
B II
Dal 𝄋 al ⊕
poi segue
p i a i
molto stacc.
a m i
fff
ff
p

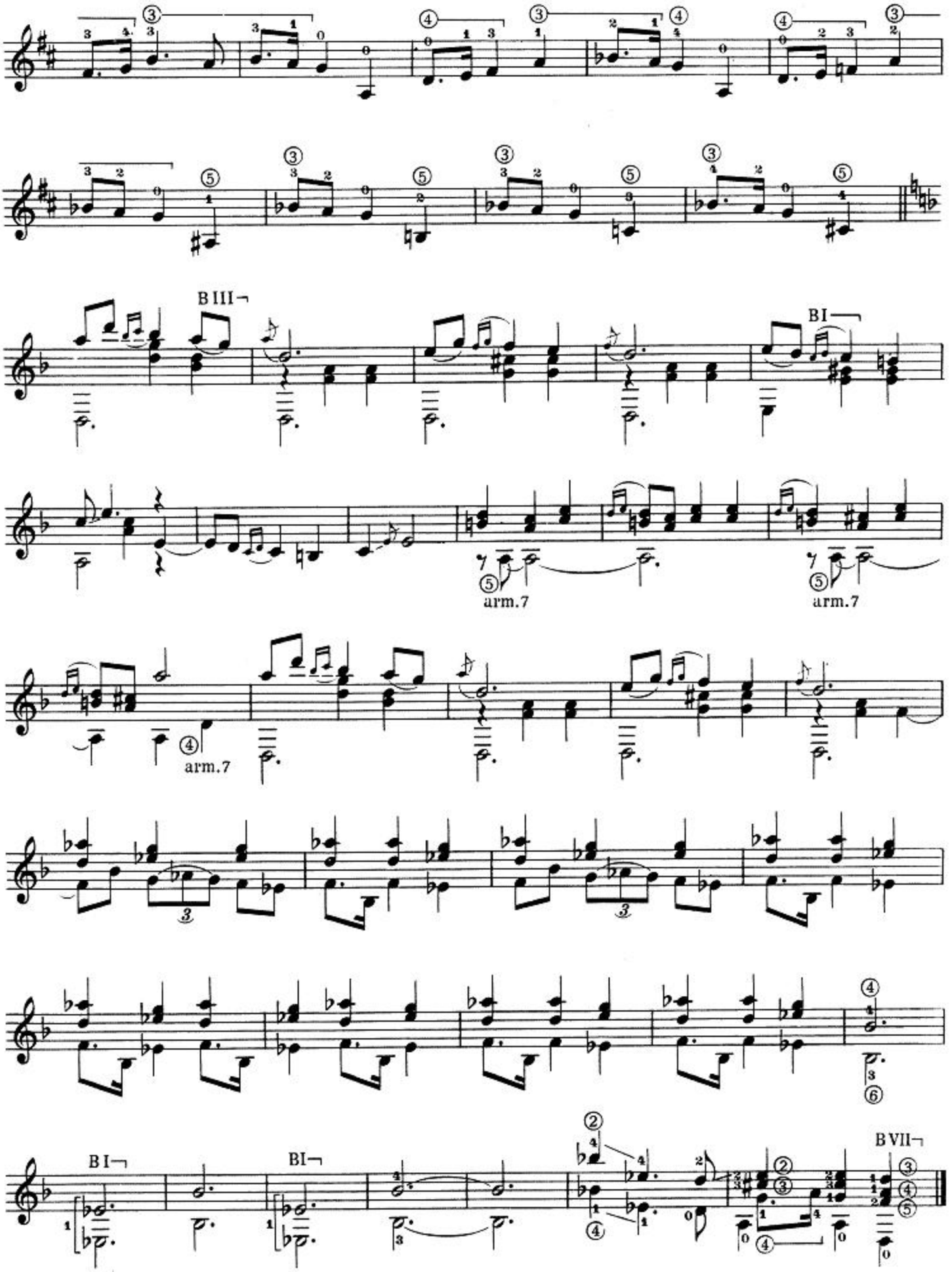
F. Chopin

MAZURKA op. 33 n. 4



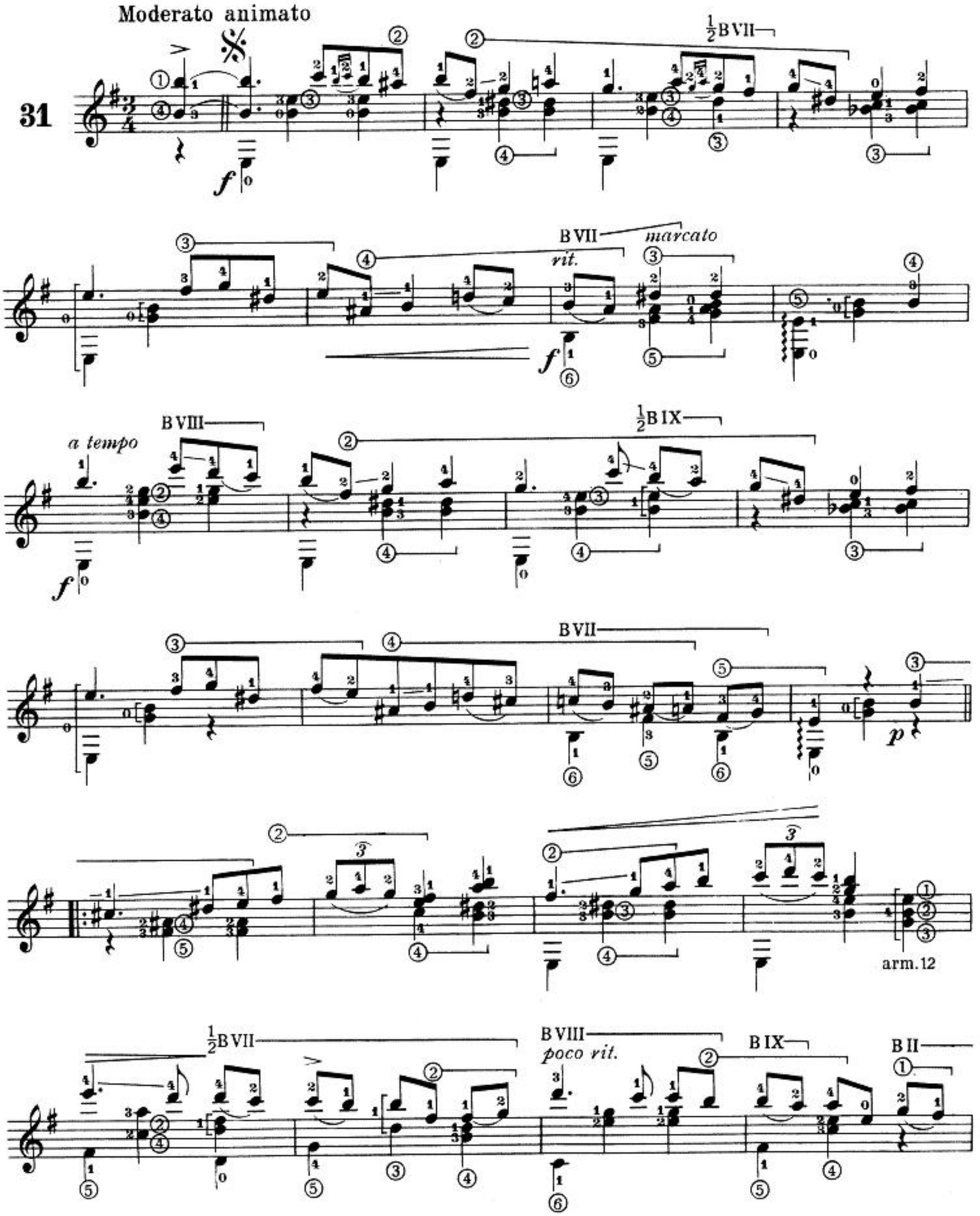

BIII
arm.7
arm.7
arm.9
1.
2.

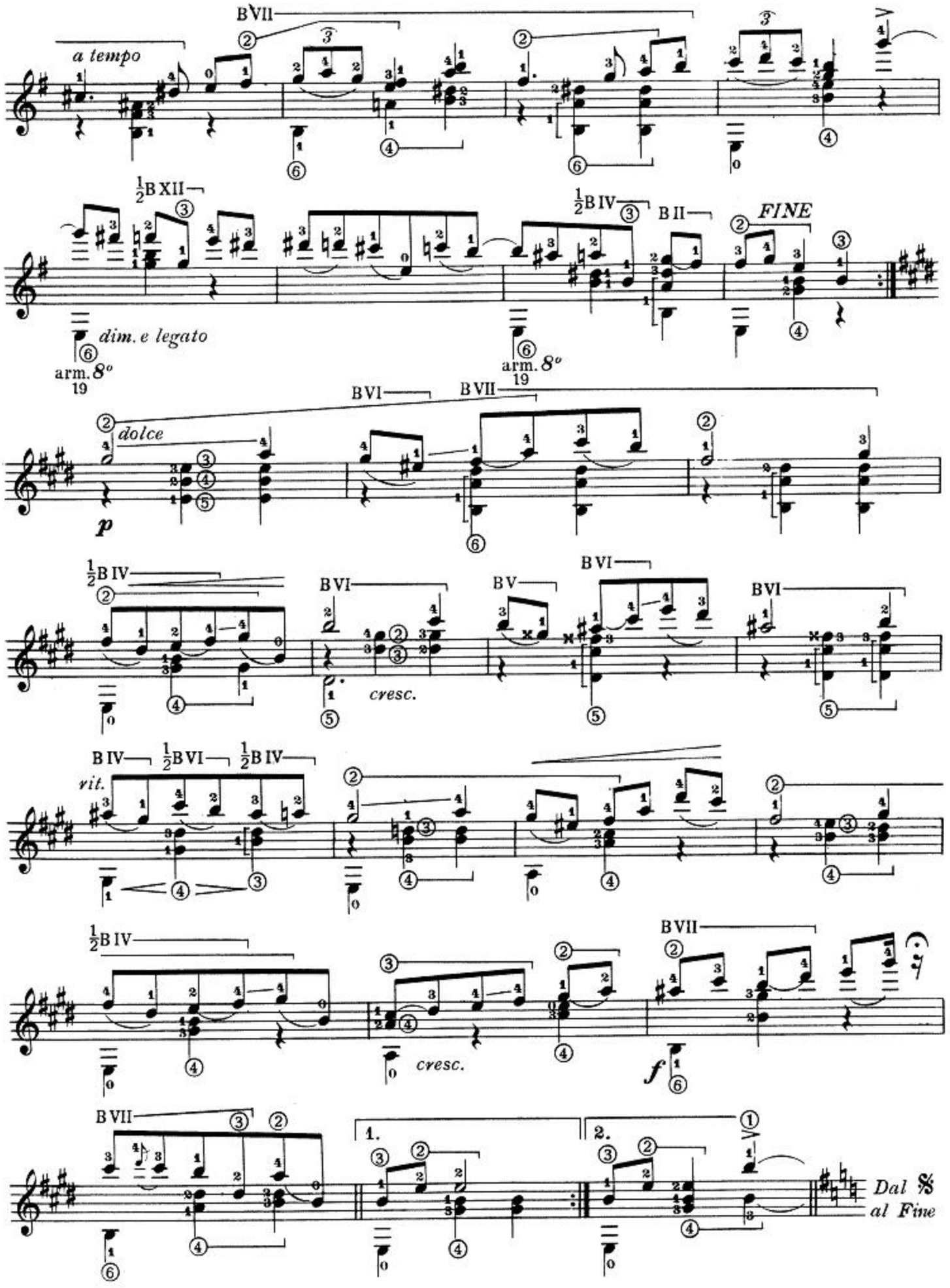

B VII
B II
B III
B II
B II
B IX
1.
B VII
2.
B VII
f
1.
2.
arm. 12
arm. 9
arm. 7


B III
B I
arm.7
arm.7
arm.7
B I
B I
B VII

F. Chopin

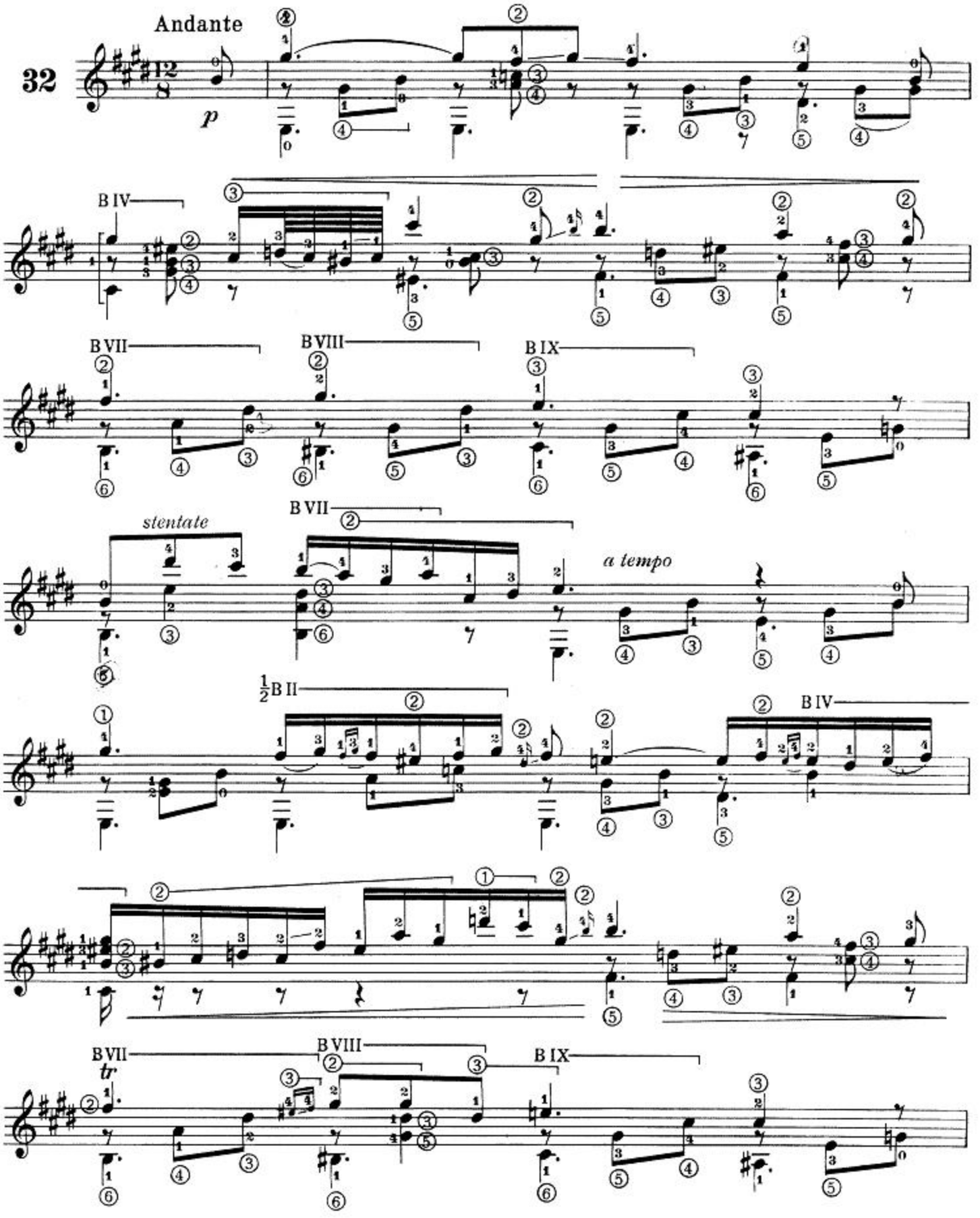
MAZURKA op. 67 n. 4

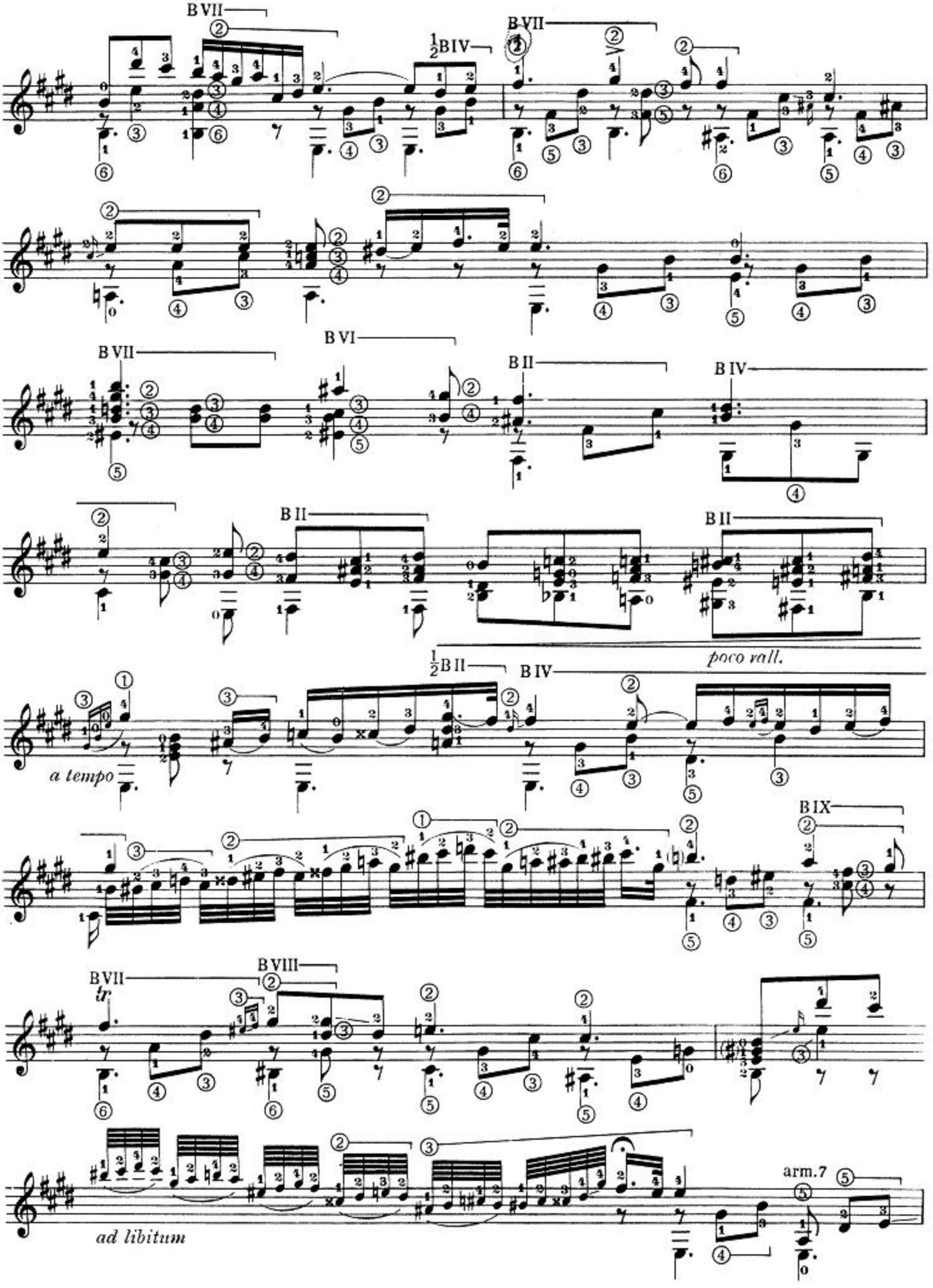


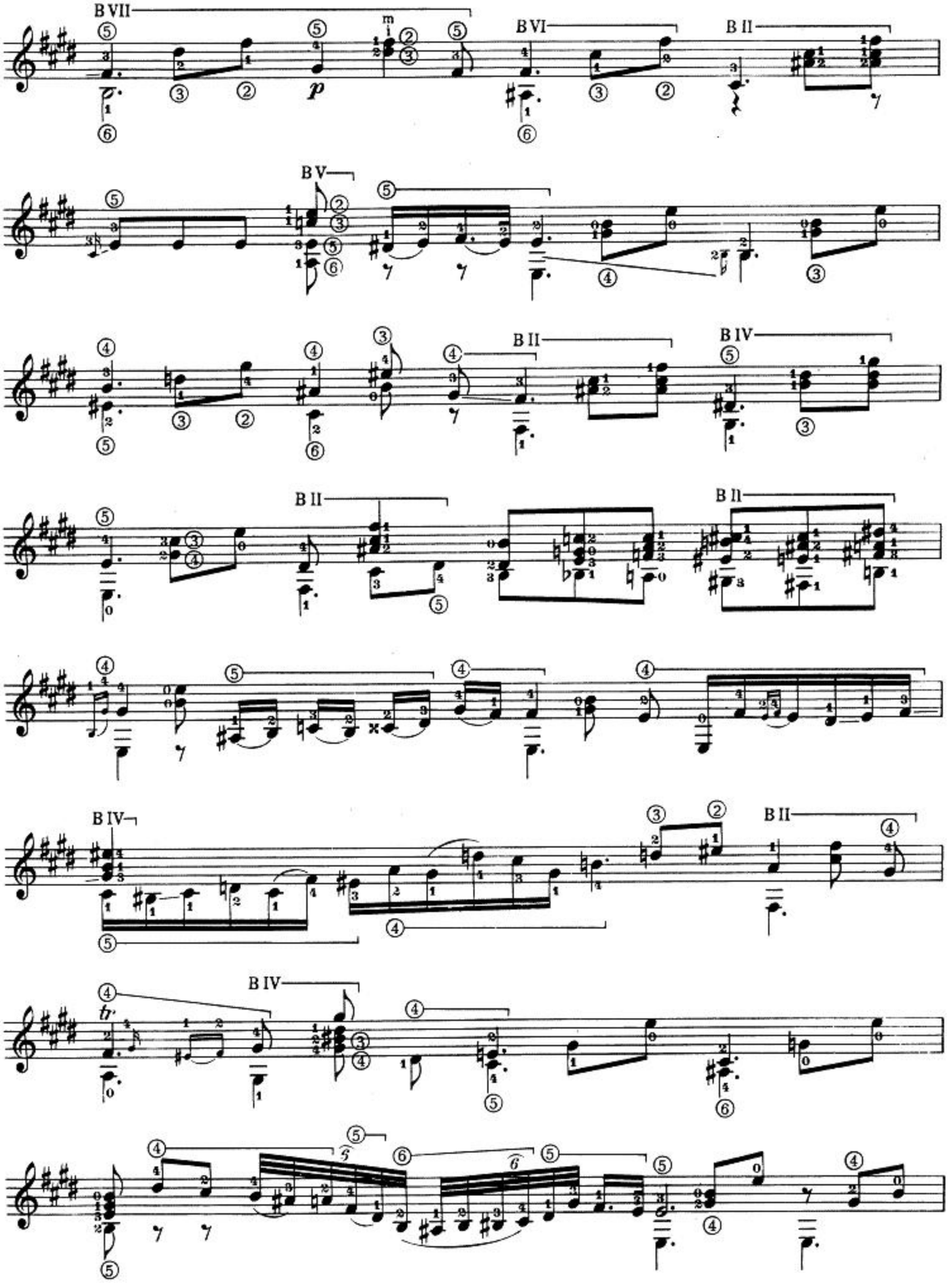

a tempo
BVII
dim. e legato
arm. 8°
19
½BXII
½BIV
BII
FINE
dolce
p
BVI
BV
cresc.
rit.
½BVI
f
1.
2.
Dal 𝄋
al Fine

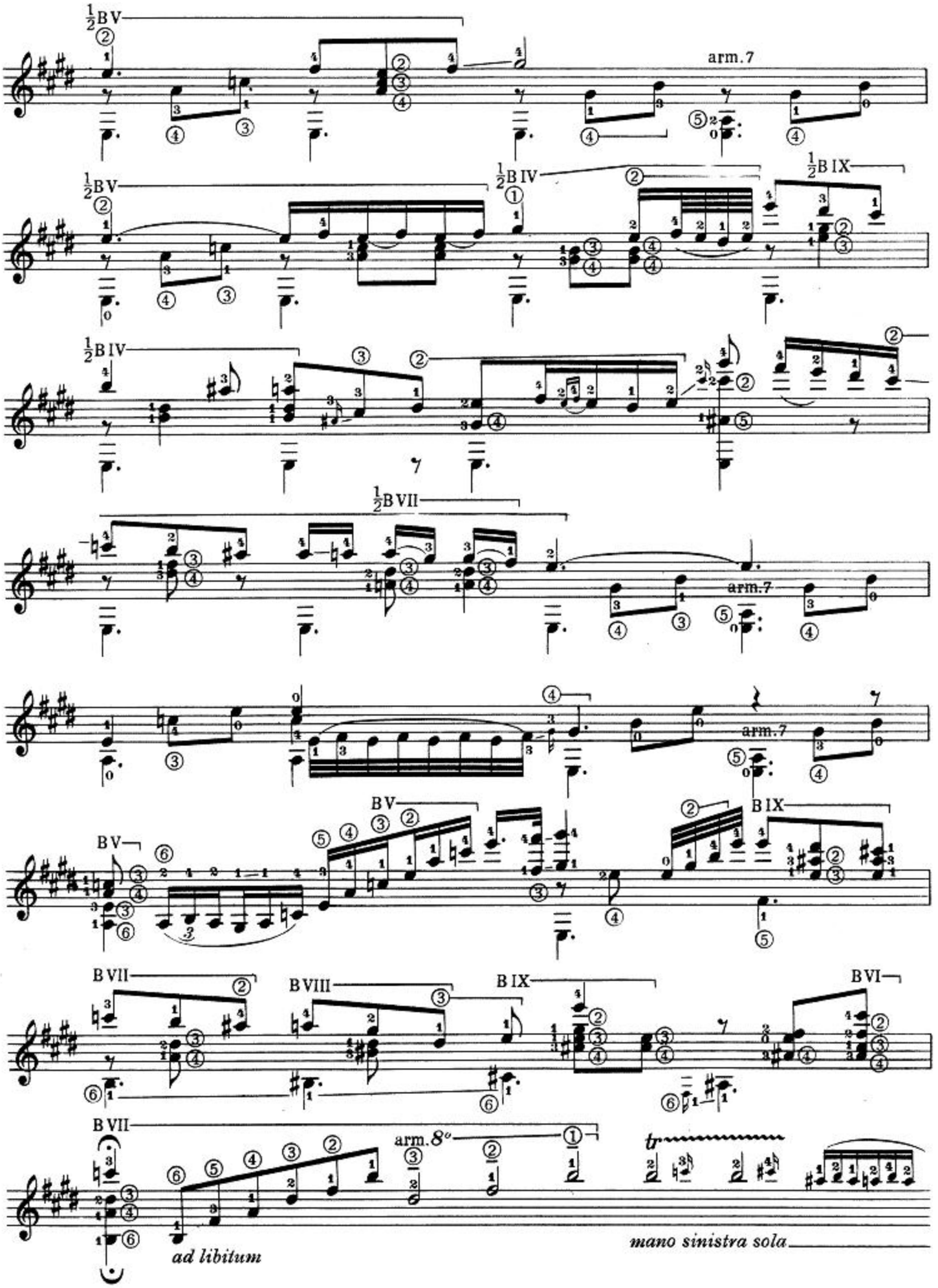
F. Chopin

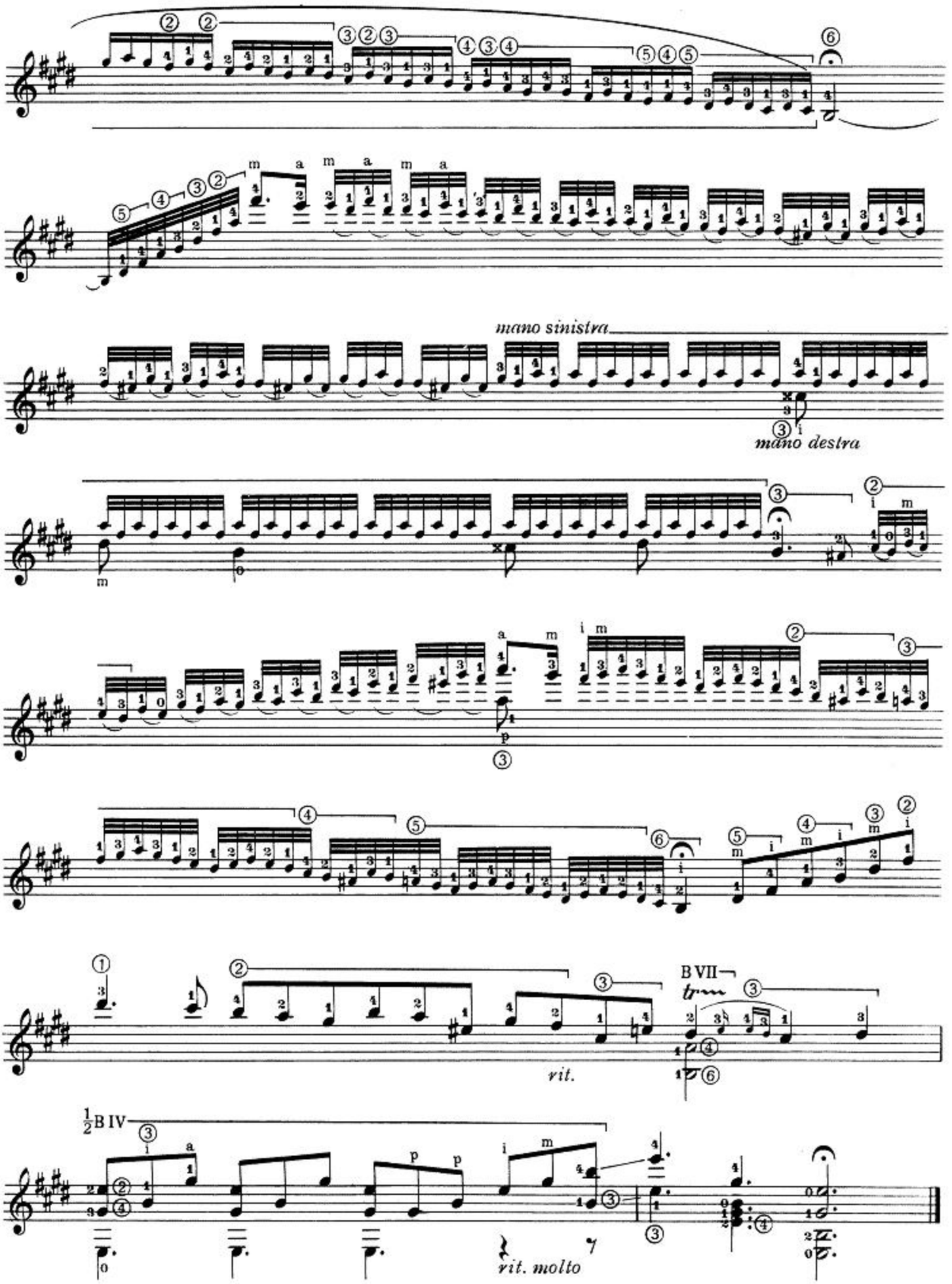
NOTTURNO op. 9 n. 2




B VII
½B IV
B VII
B VI
B VII
B II
B IV
B II
B II
poco rall.
½B II
B IV
a tempo
B IX
B VII
tr
B VIII
ad libitum
arm.7

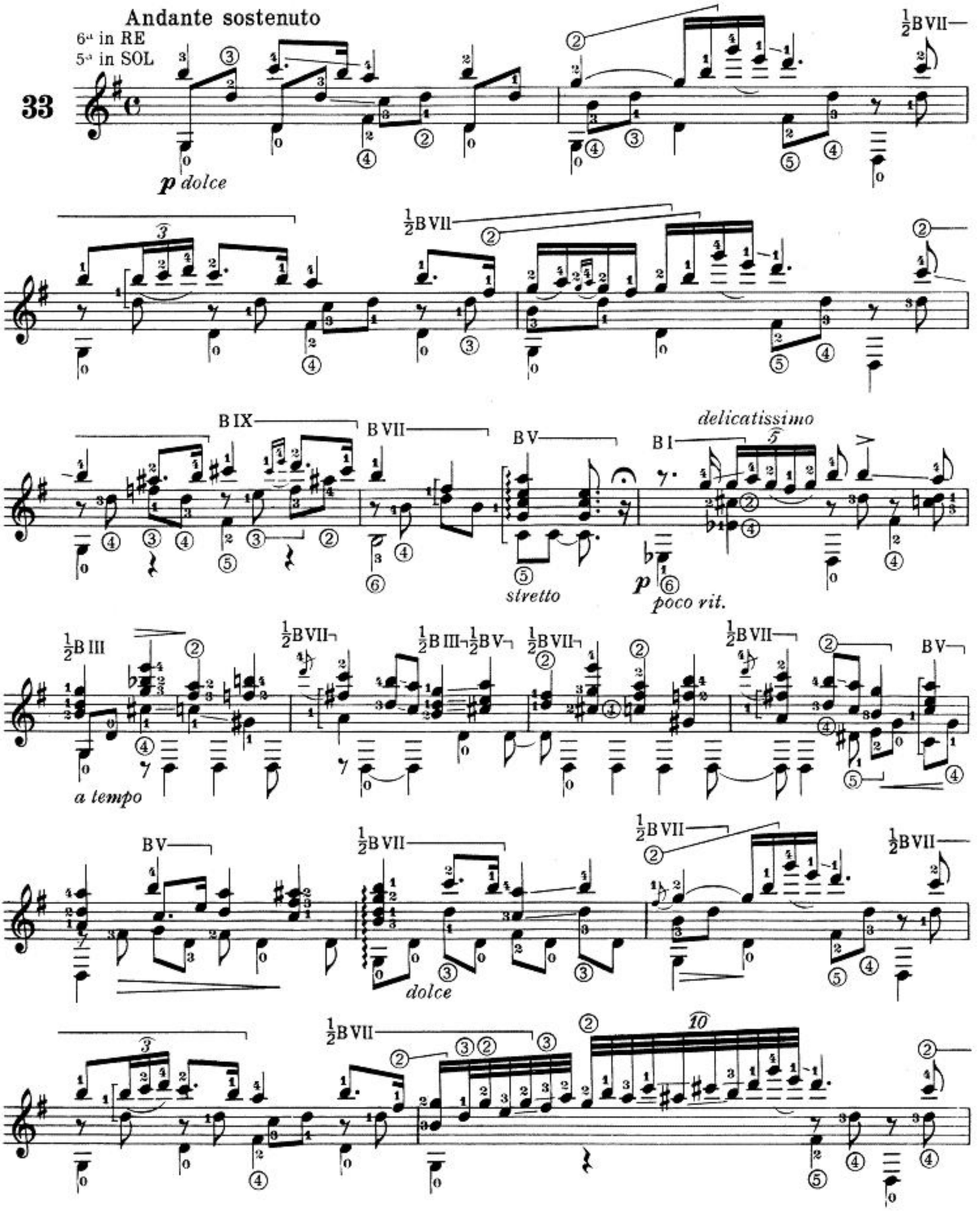

B VII
B VI
B II
B V
B II
B IV
B II
B II
B IV
B II
B IV
p
tr

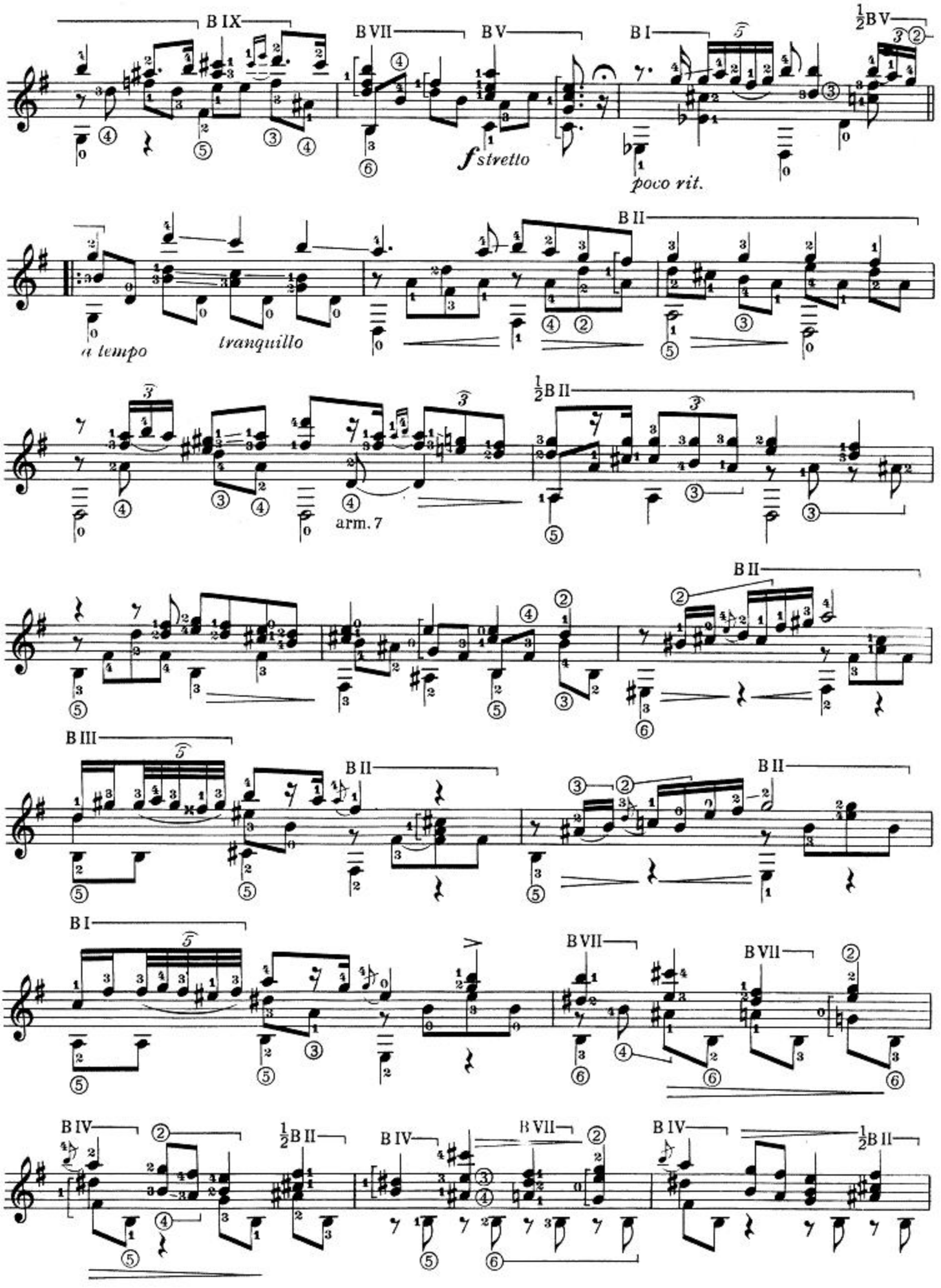

½B V
arm.7
½B V
½B IV
½B IX
½B IV
½B VII
arm.7
arm.7
B V
B IX
B VII
B VIII
B IX
B VI
B VII
arm.8va
ad libitum
mano sinistra sola

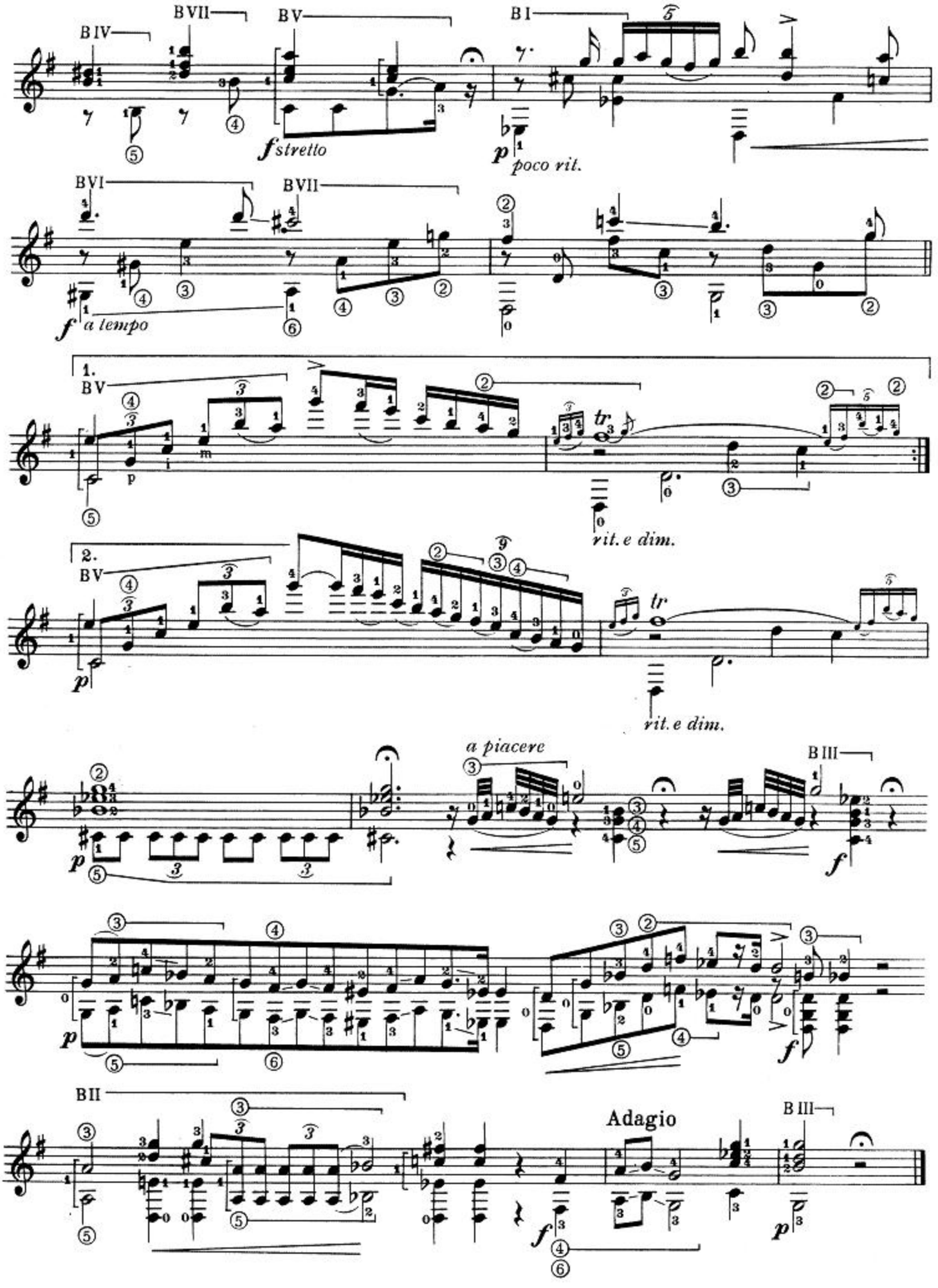

mano sinistra
mano destra
B VII
rit.
½B IV
rit. molto

F. Chopin

NOTTURNO op. 32 n. 1

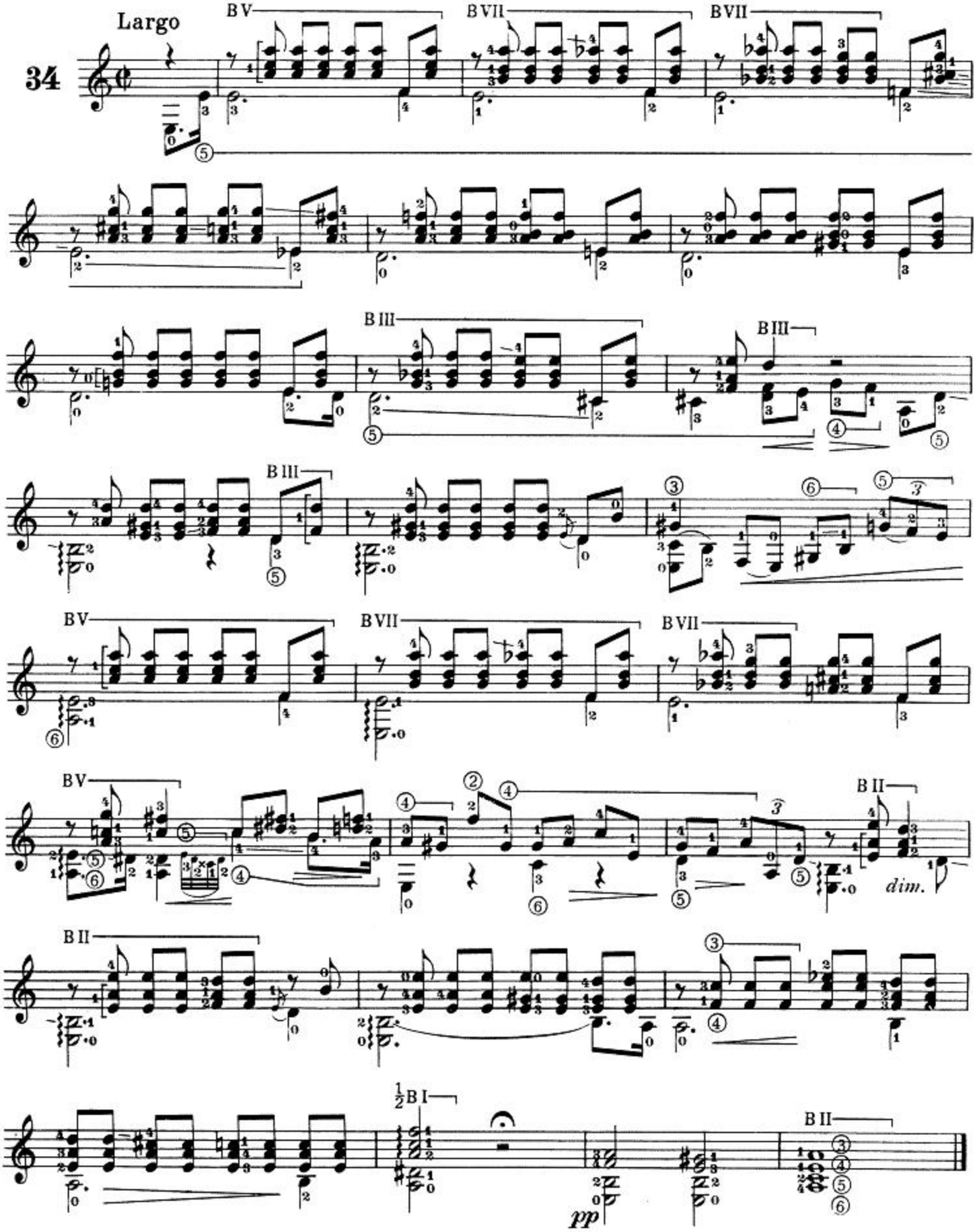



B IX
B VII
B V
B I
½B V
f stretto
poco rit.
B II
a tempo
tranquillo
½B II
arm. 7
B II
B III
B II
B II
B I
B VII
B VII
B IV
½B II
B IV
B VII
B IV
½B II


BIV
BVII
BV
BI
f stretto
p poco rit.
BVI
BVII
f a tempo
1.
BV
rit. e dim.
2.
BV
rit. e dim.
a piacere
BIII
f
BII
Adagio
BIII
p

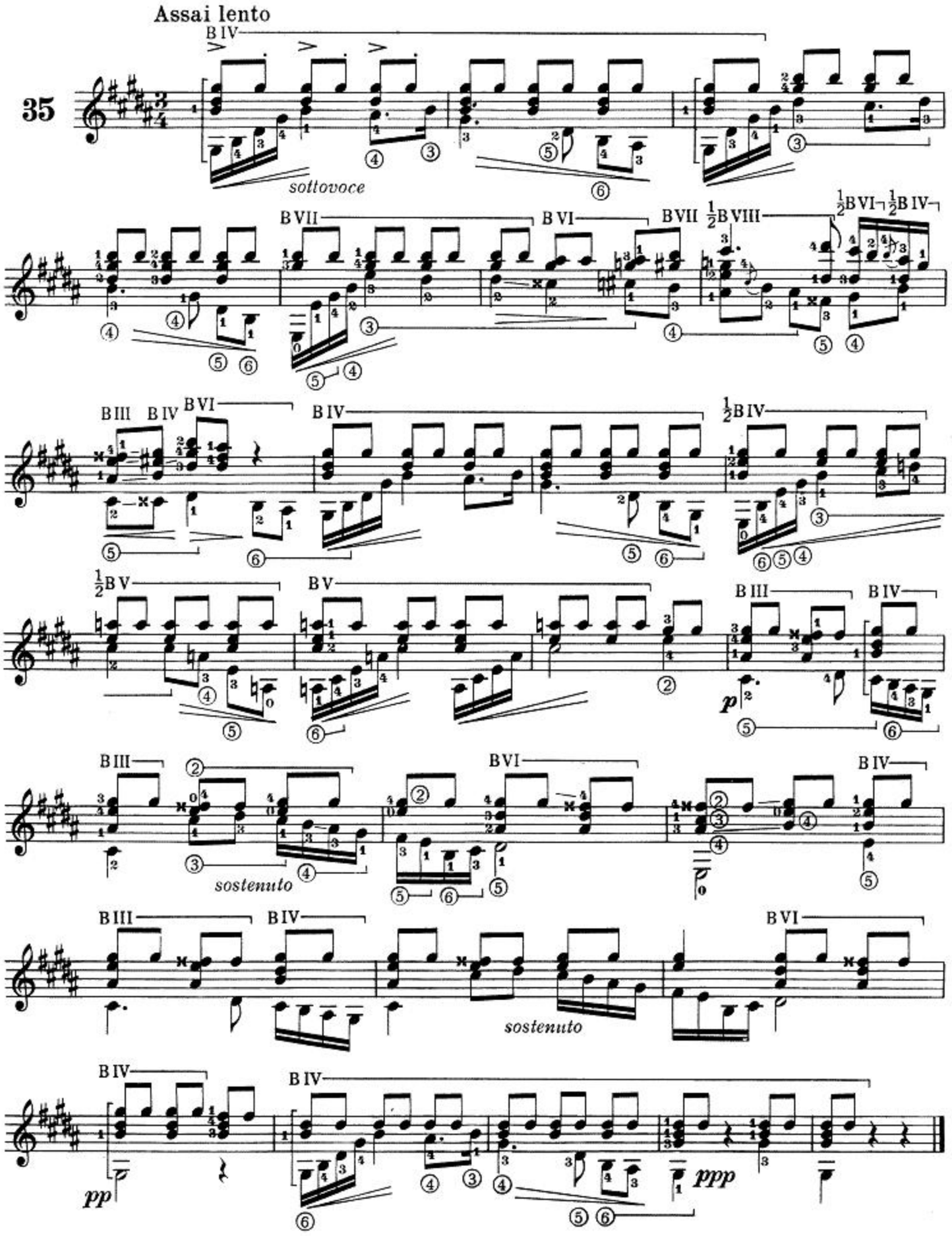
F. Chopin

PRELUDIO op. 28 n. 4



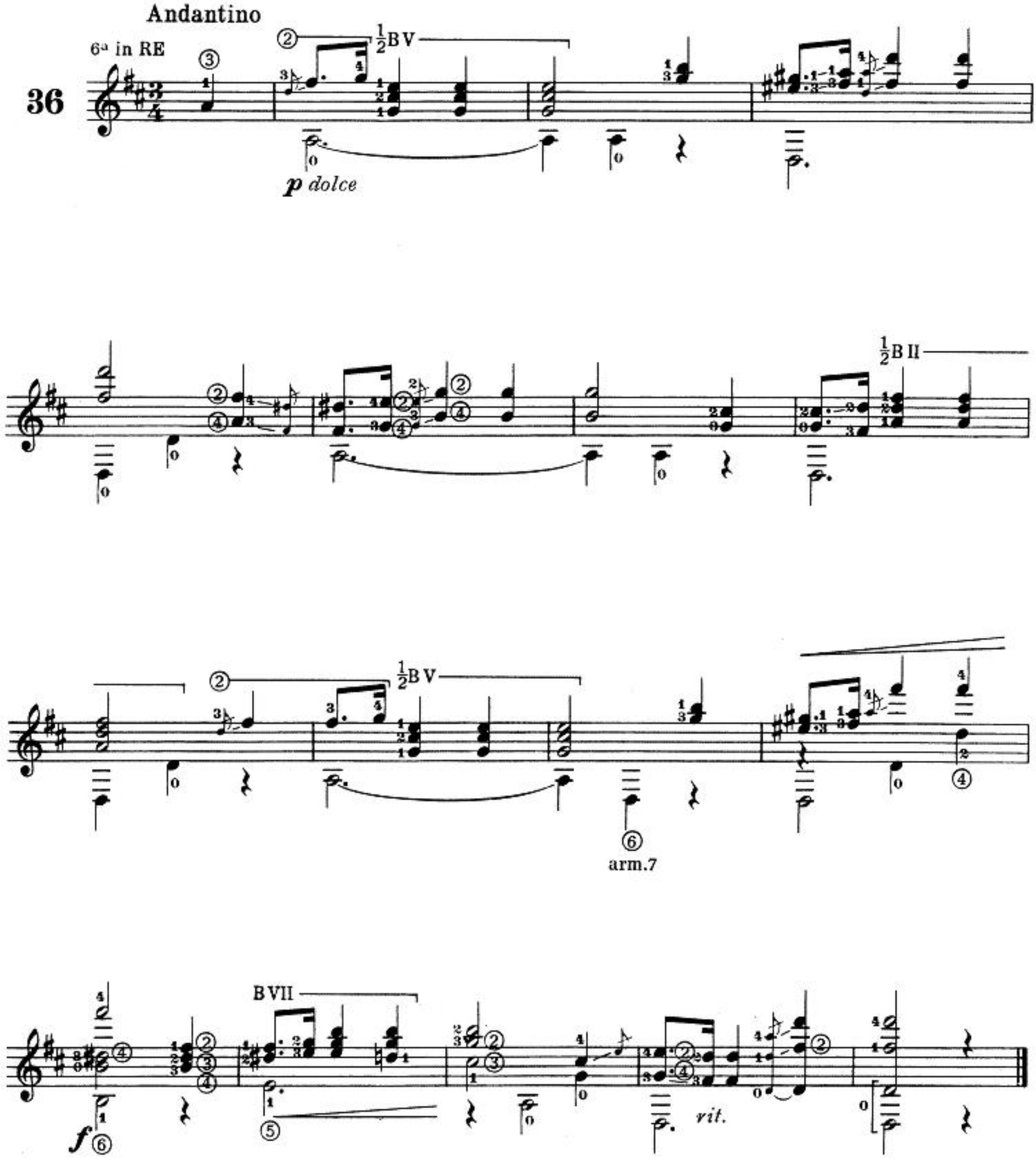
F. Chopin

PRELUDIO op. 28 n. 6



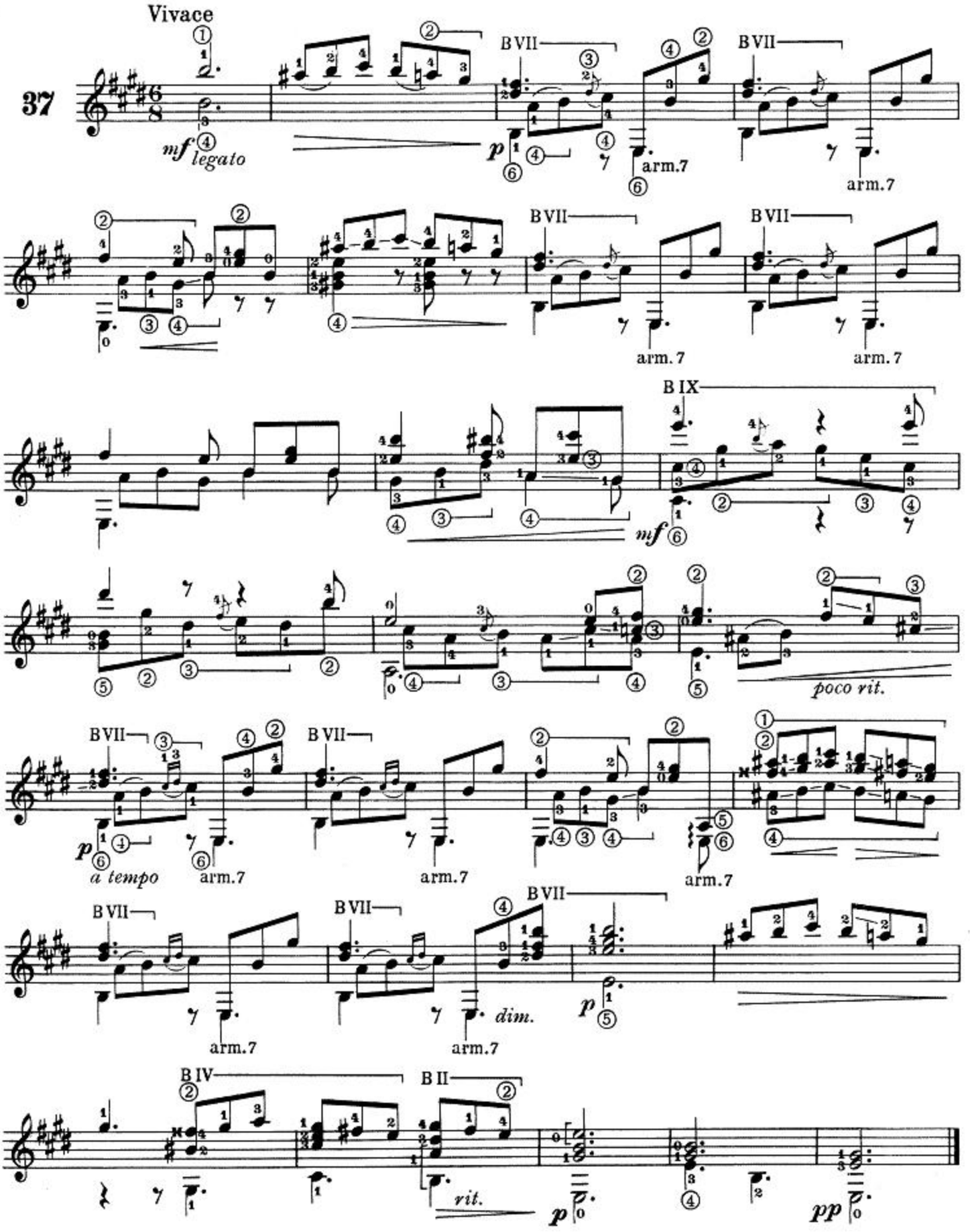
F. Chopin

PRELUDIO op. 28 n. 7



F. Chopin

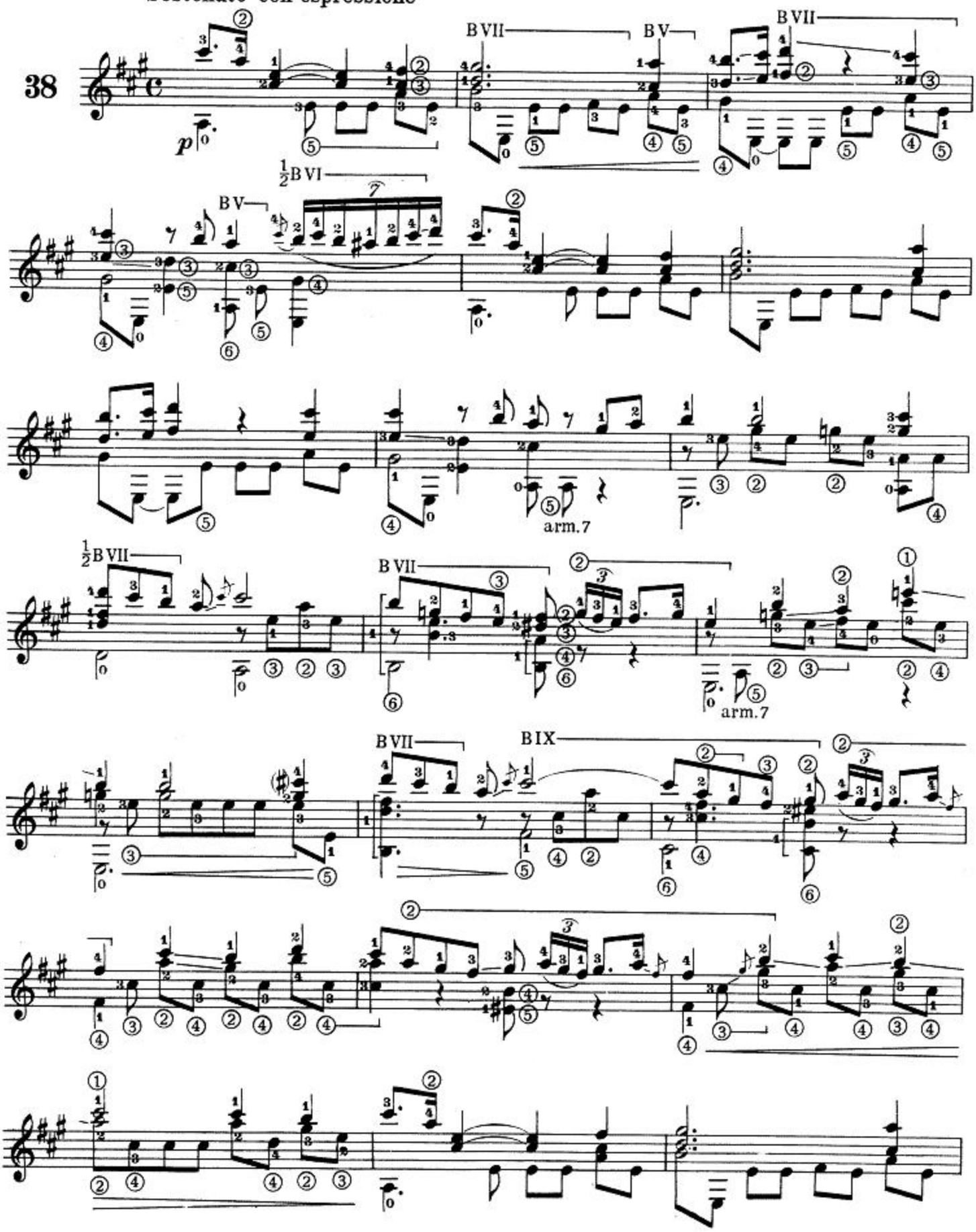
PRELUDIO op. 28 n. 11

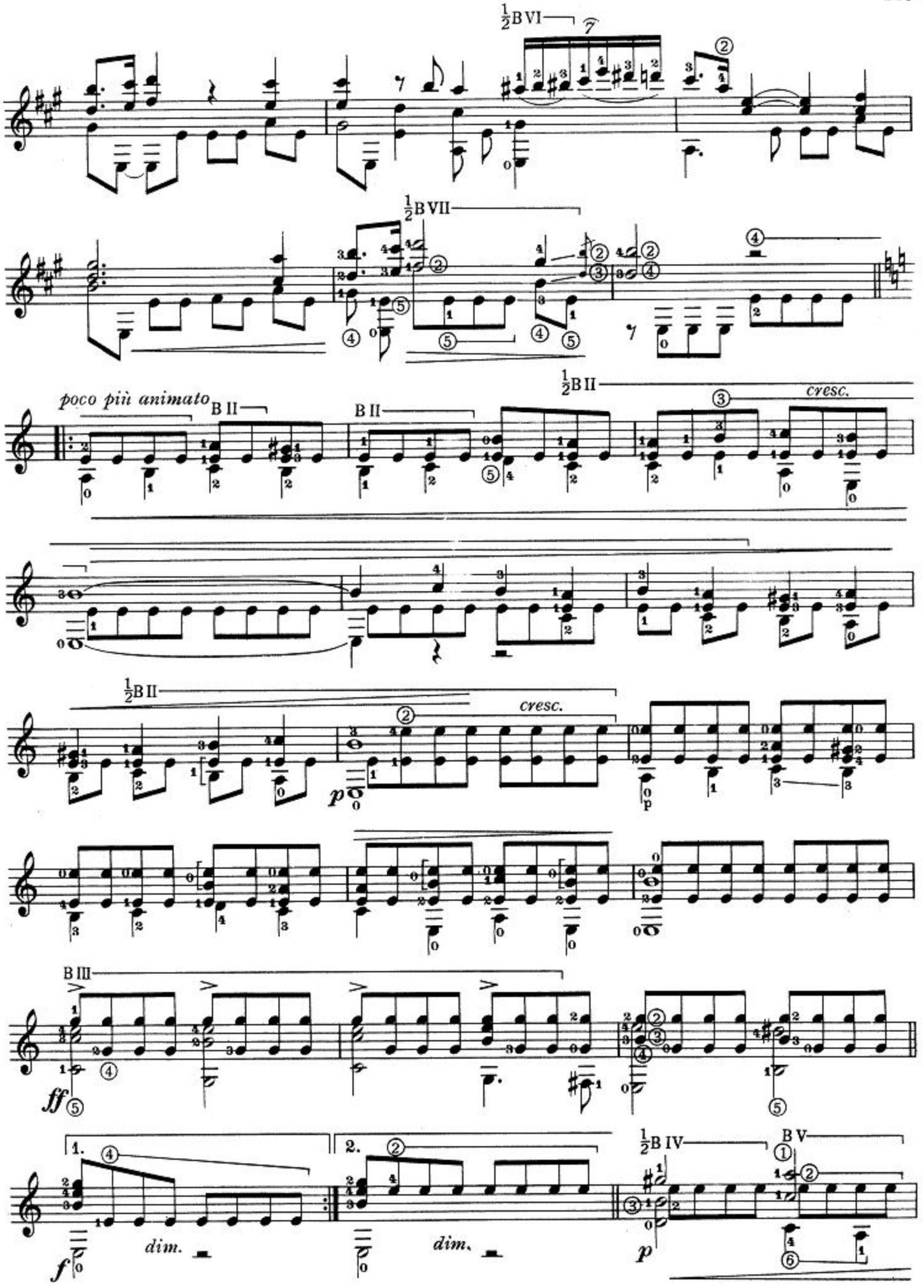


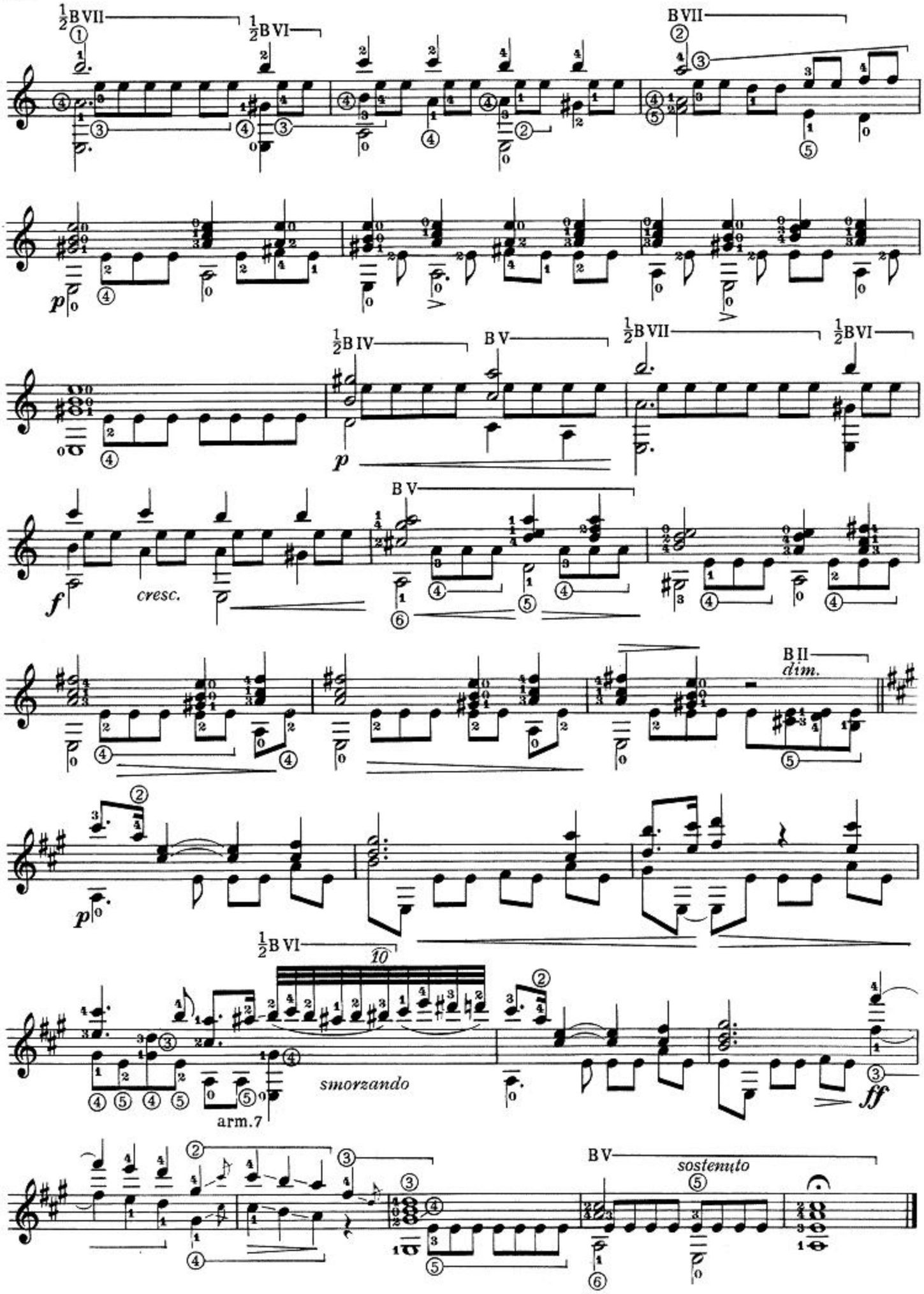
F. Chopin

PRELUDIO op. 28 n. 15

Sostenuto con espressione

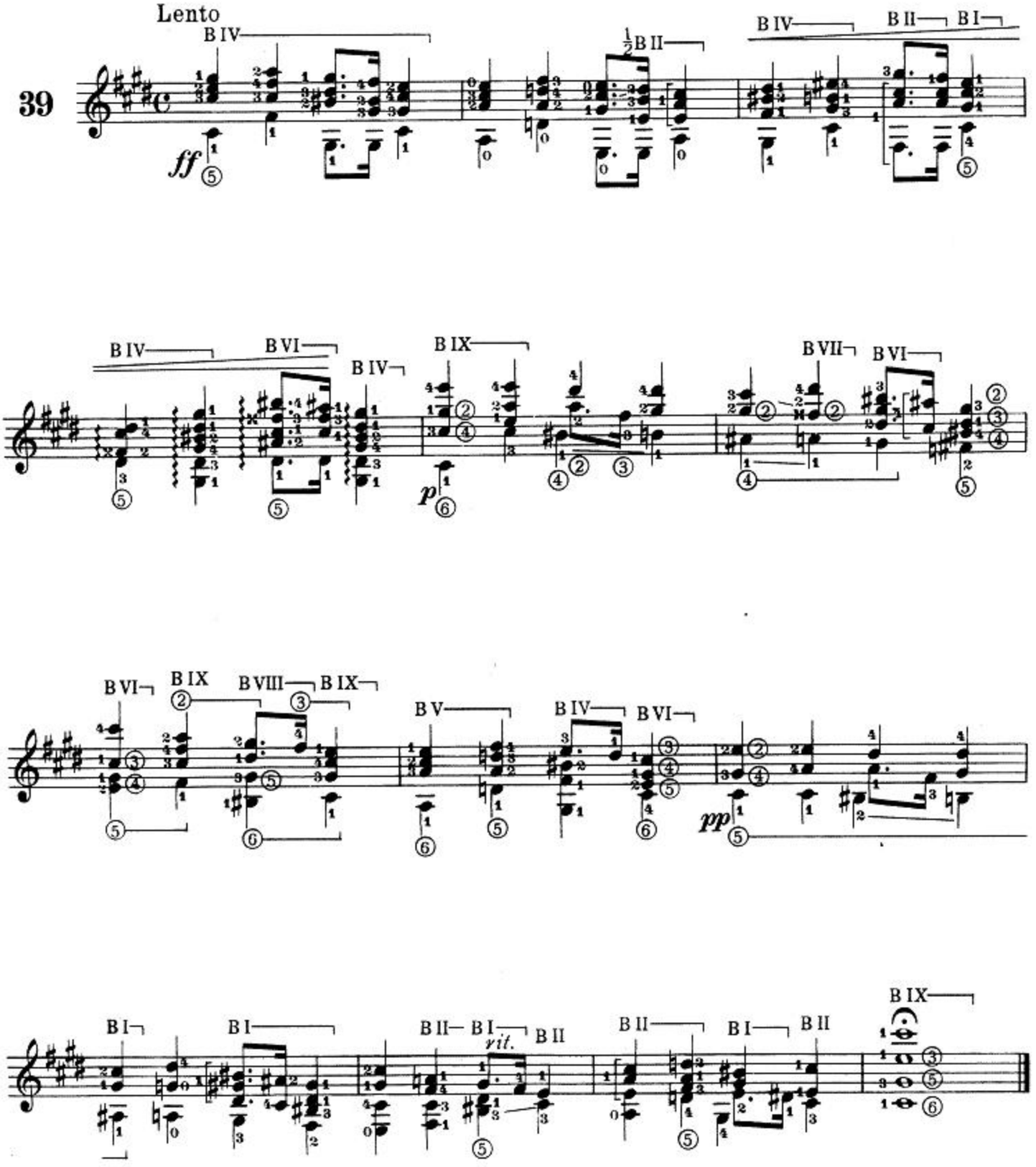



½B VI
½B VII
poco più animato
B II
½B II
cresc.
B III
1.
2.
dim.
½B IV
B V


½B VII
½B VI
B VII
p
½B IV
B V
½B VII
½B VI
f
cresc.
B V
B II
dim.
p
½B VI
10
smorzando
arm.7
ff
B V
sostenuto

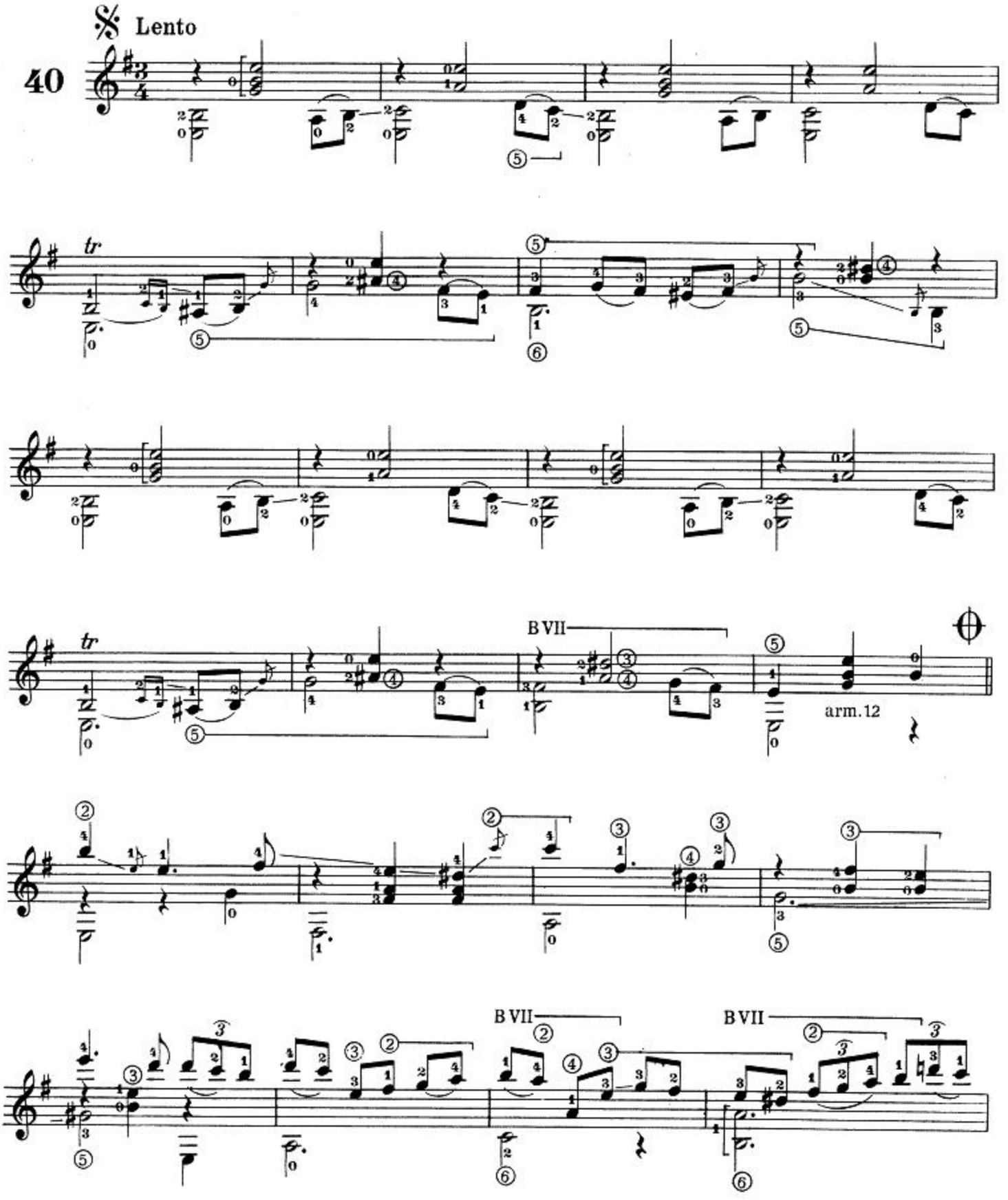
F. Chopin

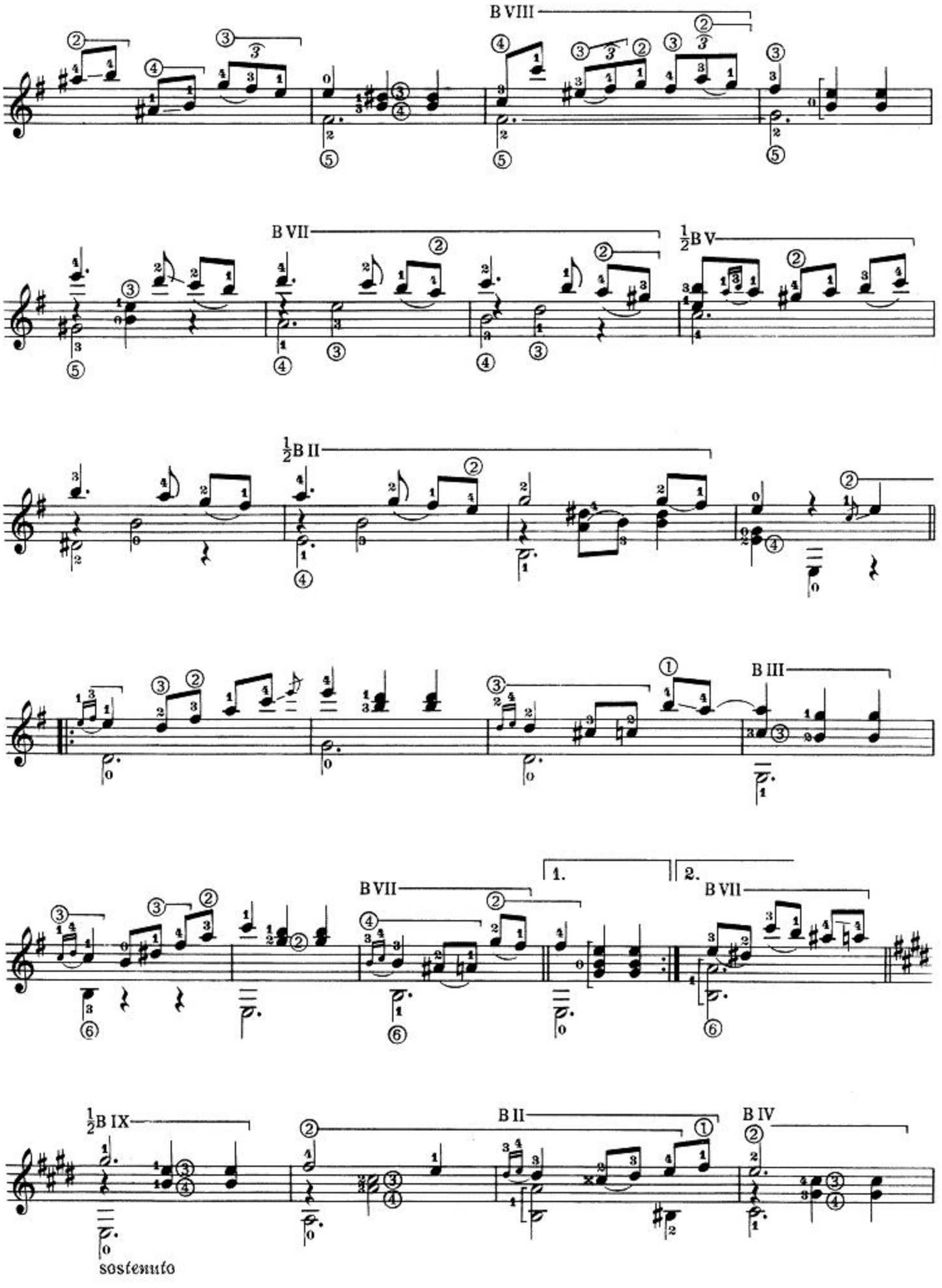
PRELUDIO op. 28 n. 20

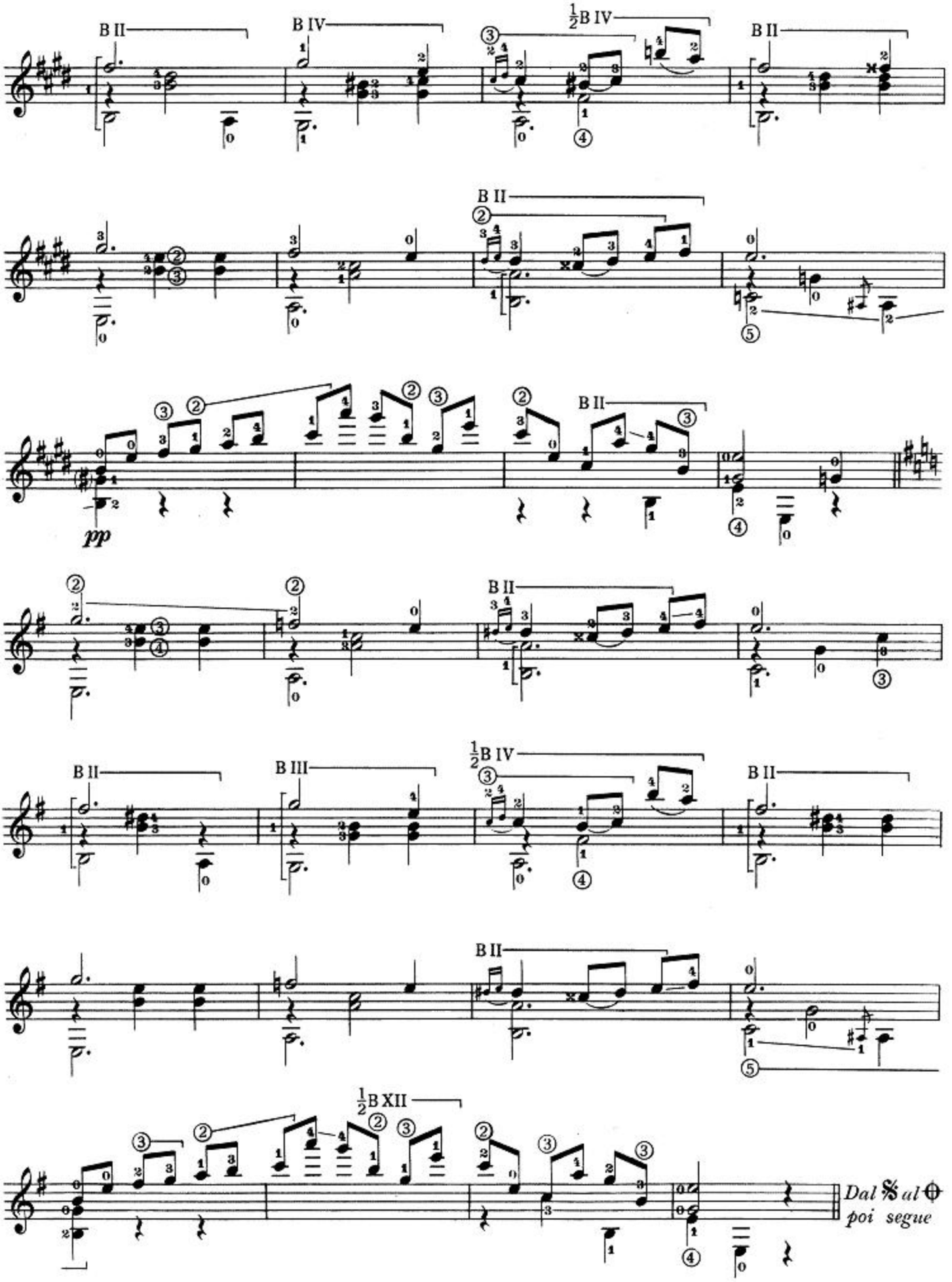


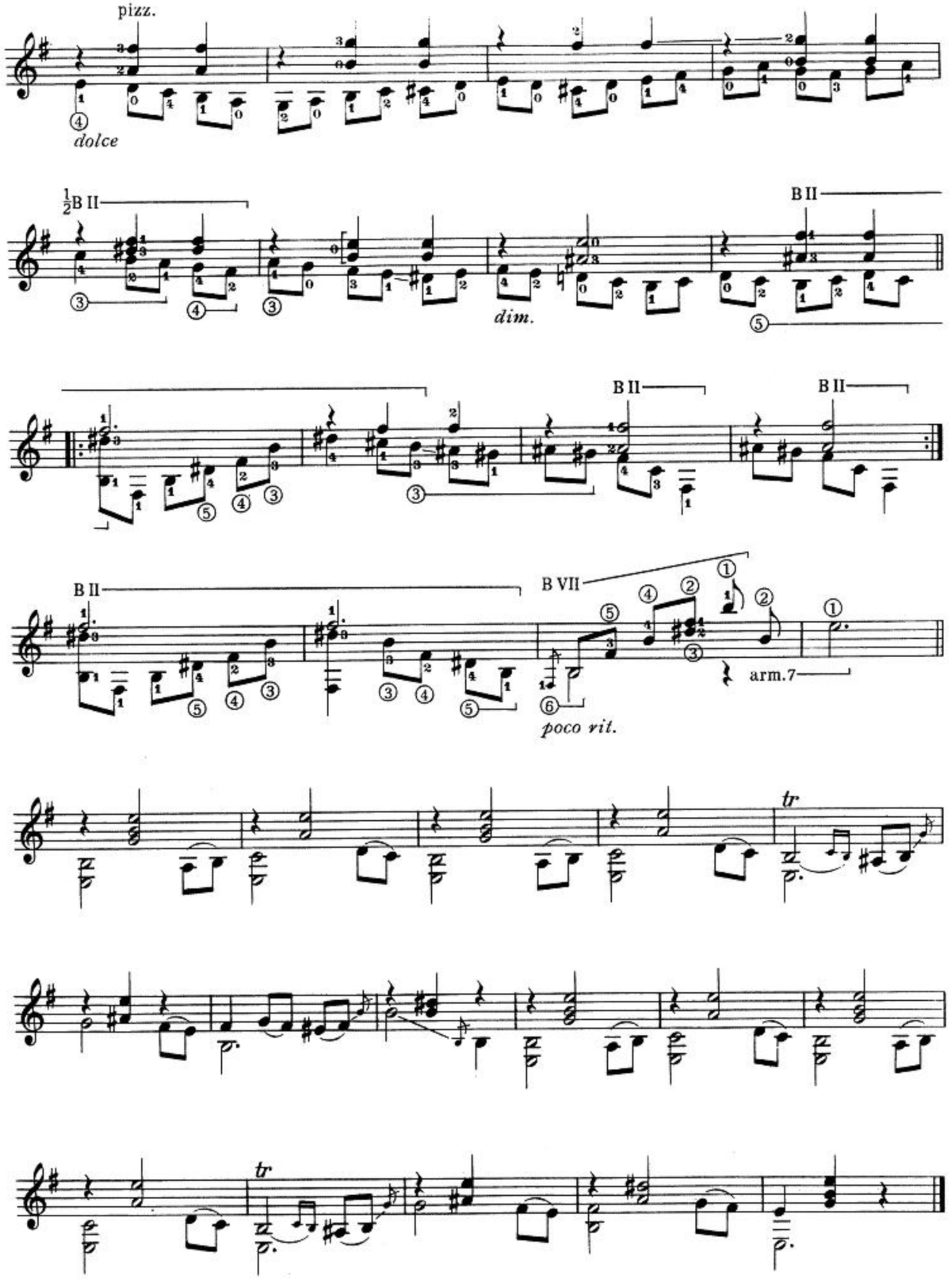
F. Chopin

VALZER op. 34 n. 2



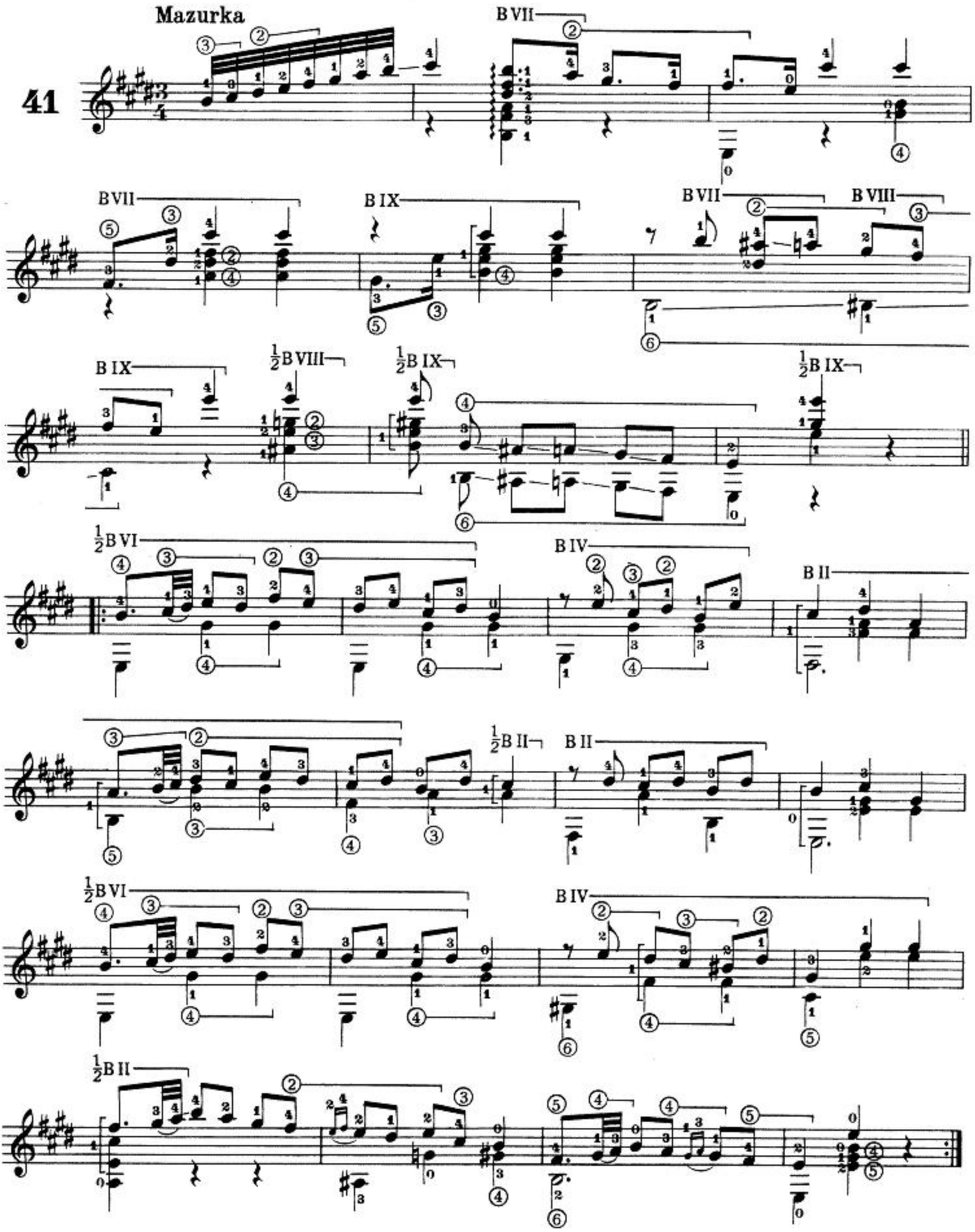

B VIII
B VII
½B V
½B II
B III
1.
2.
B VII
B VII
½B IX
B II
B IV
sostenuto

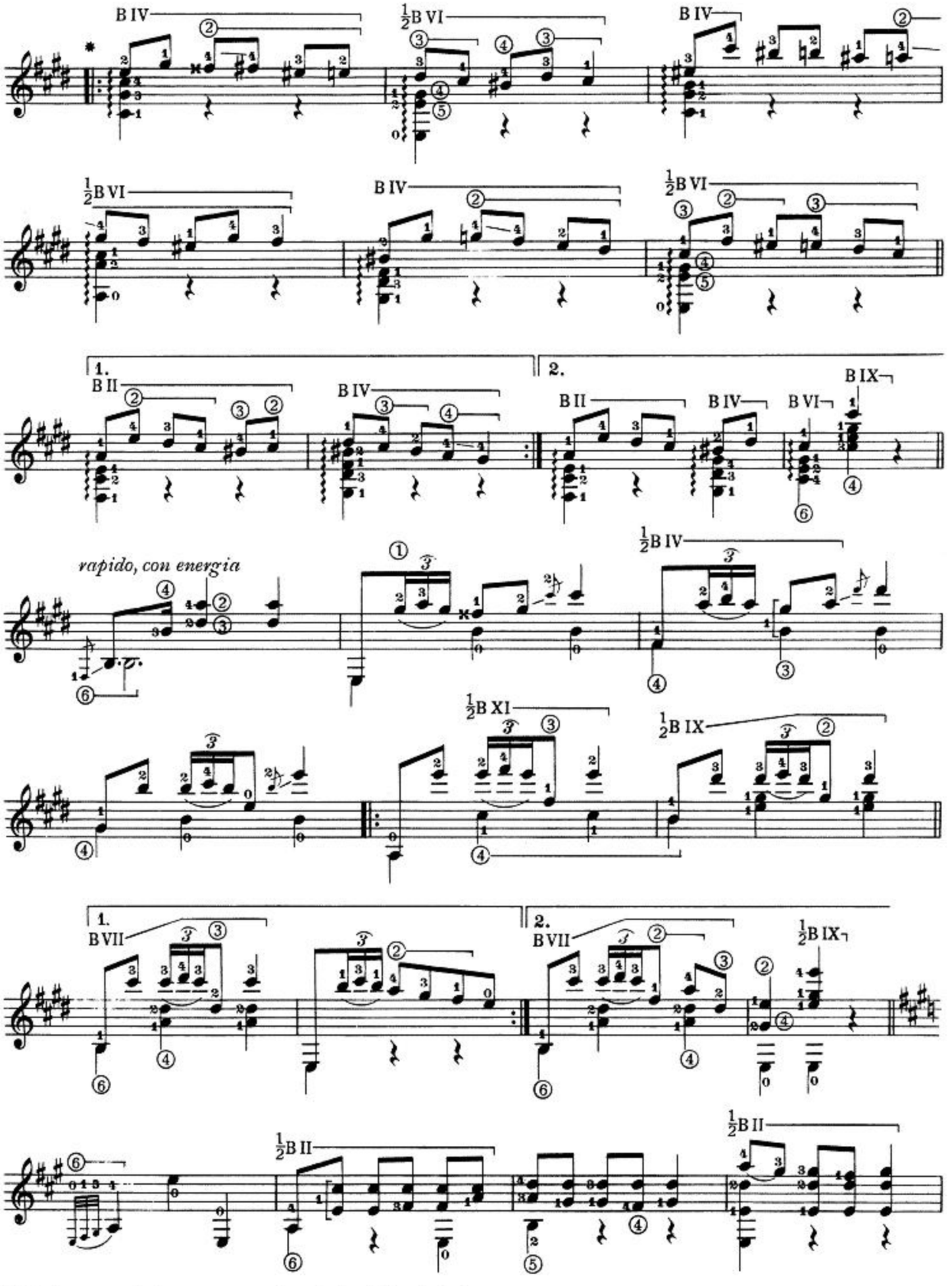

B II
B IV
½B IV
B II
B II
B II
pp
B II
B II
B III
½B IV
B II
B II
½B XII
Dal 𝄋 al ⊕
poi segue


pizz.
dolce
½B II
dim.
B II
B VII
arm.7
poco rit.
tr
tr

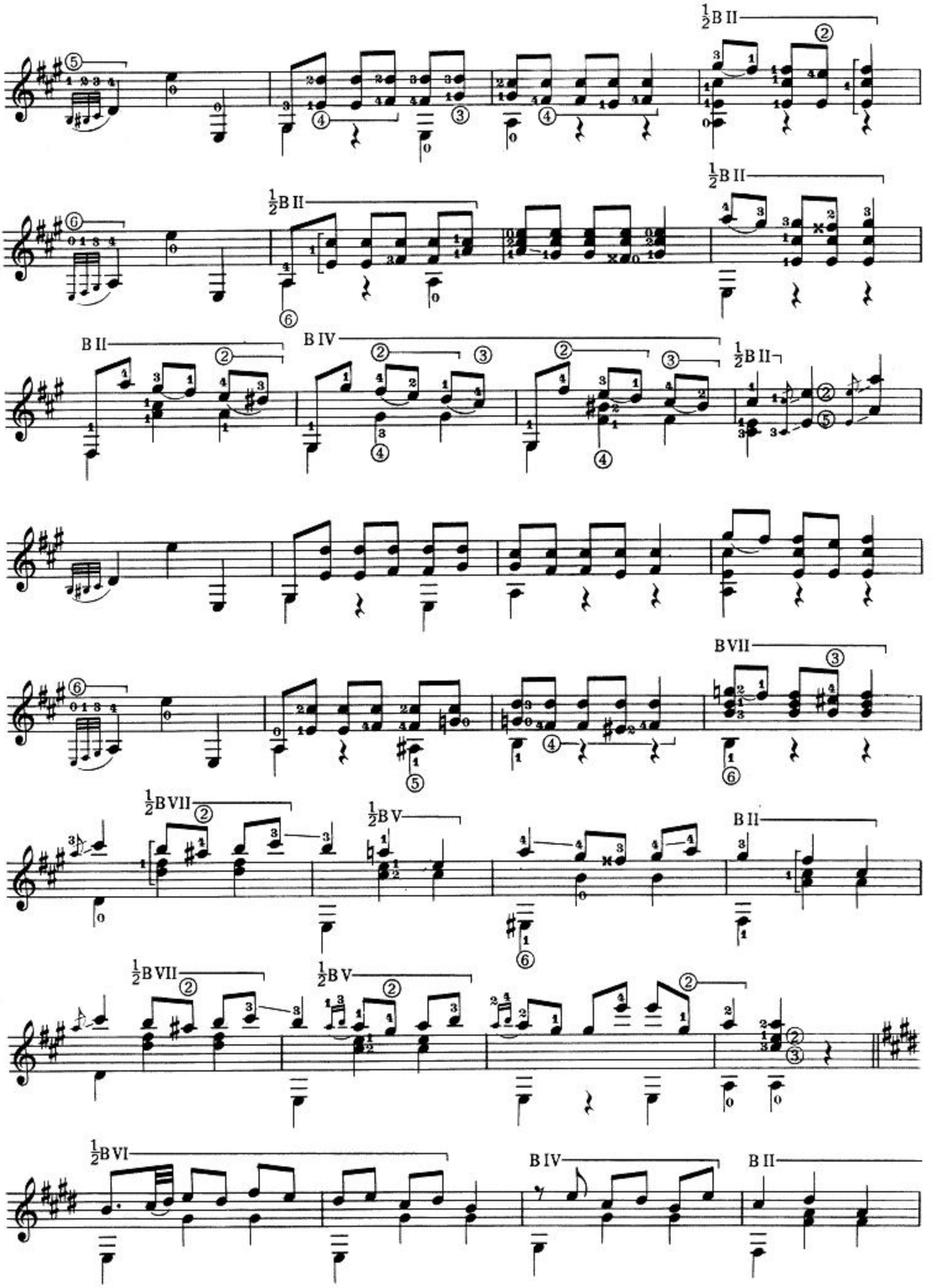
F. Chueca

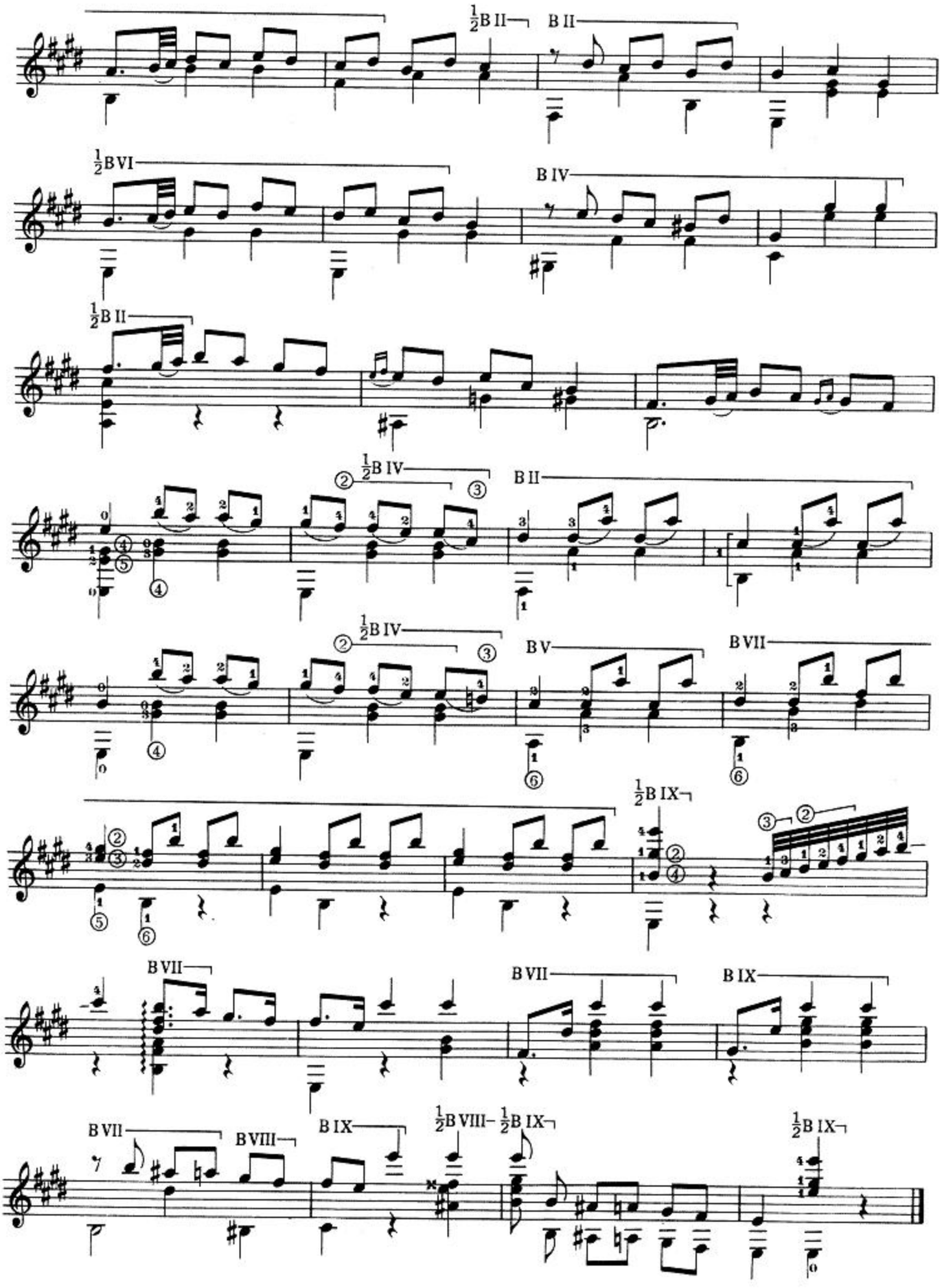
LOS PARAGUAS





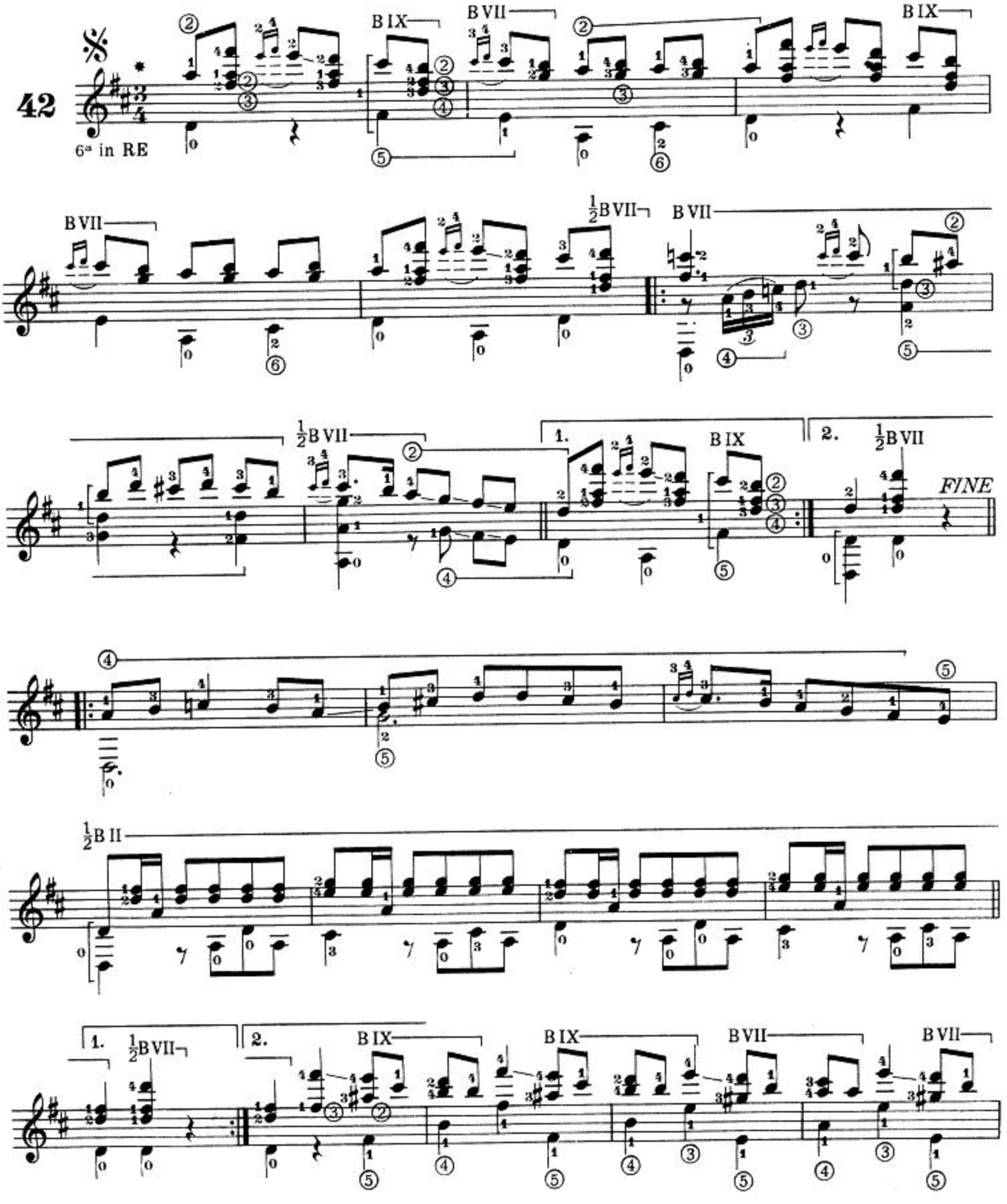
* Questo passaggio deve essere eseguito col solo pollice pizzicato.


½B II
½B II
½B II
B II
B IV
½B II
B VII
½B VII
½B V
B II
½B VII
½B V
½B VI
B IV
B II

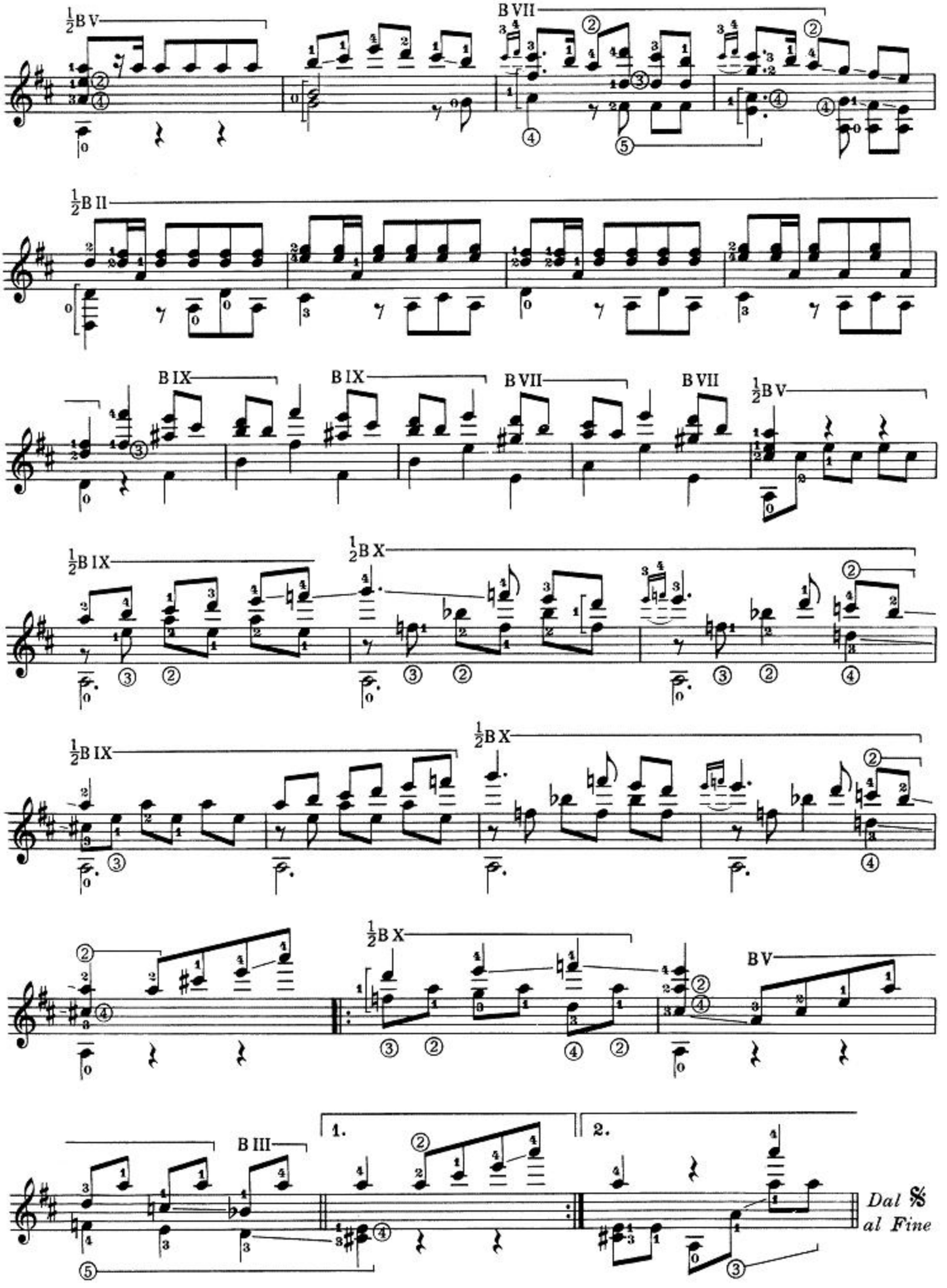

½B II
B II
½B VI
B IV
½B II
½B IV
B II
½B IV
B V
B VII
½B IX
B VII
B VII
B IX
B VII
B VIII
B IX
½B VIII– ½B IX
½B IX

F. Chueca

SEGUIDILLAS

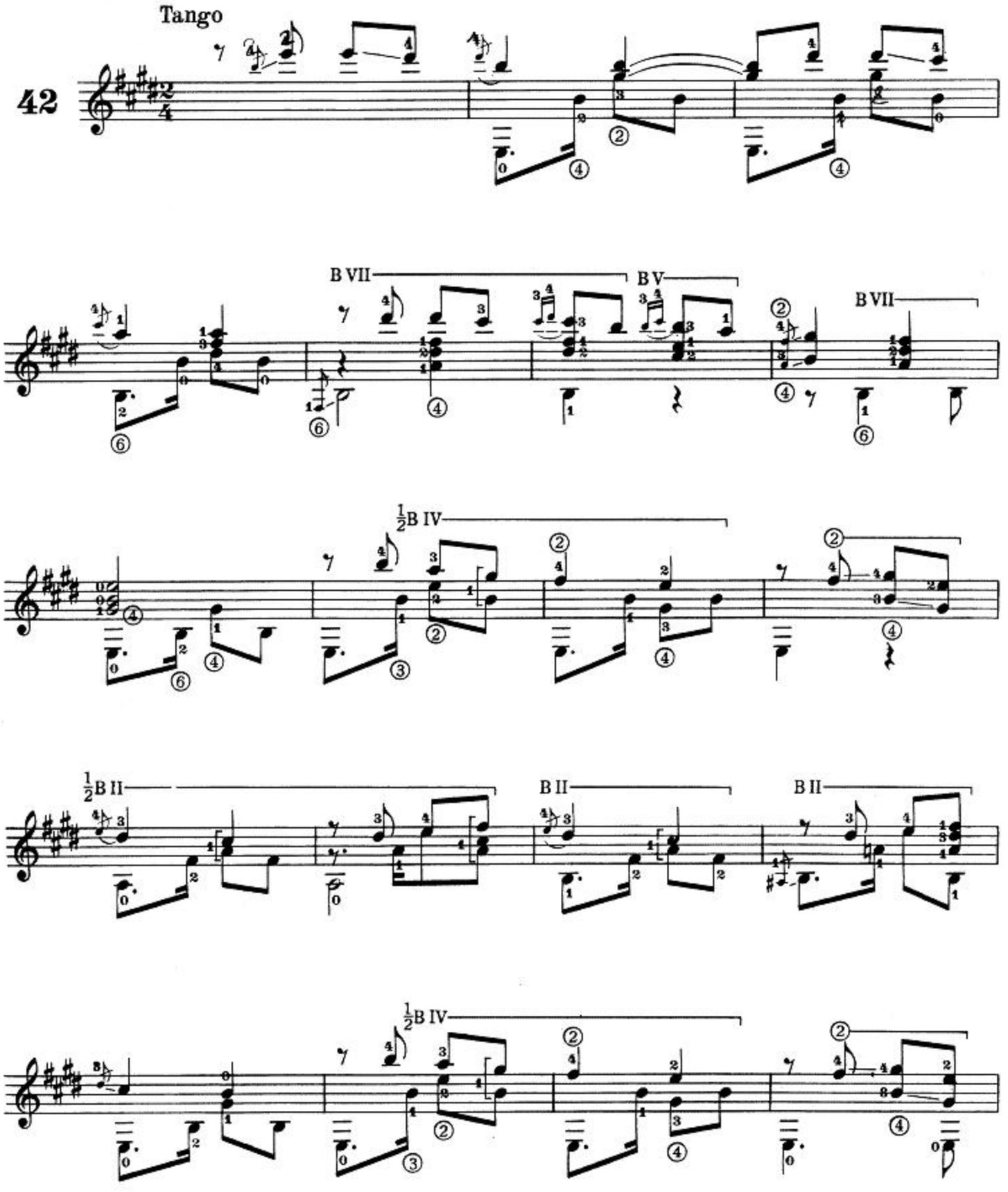


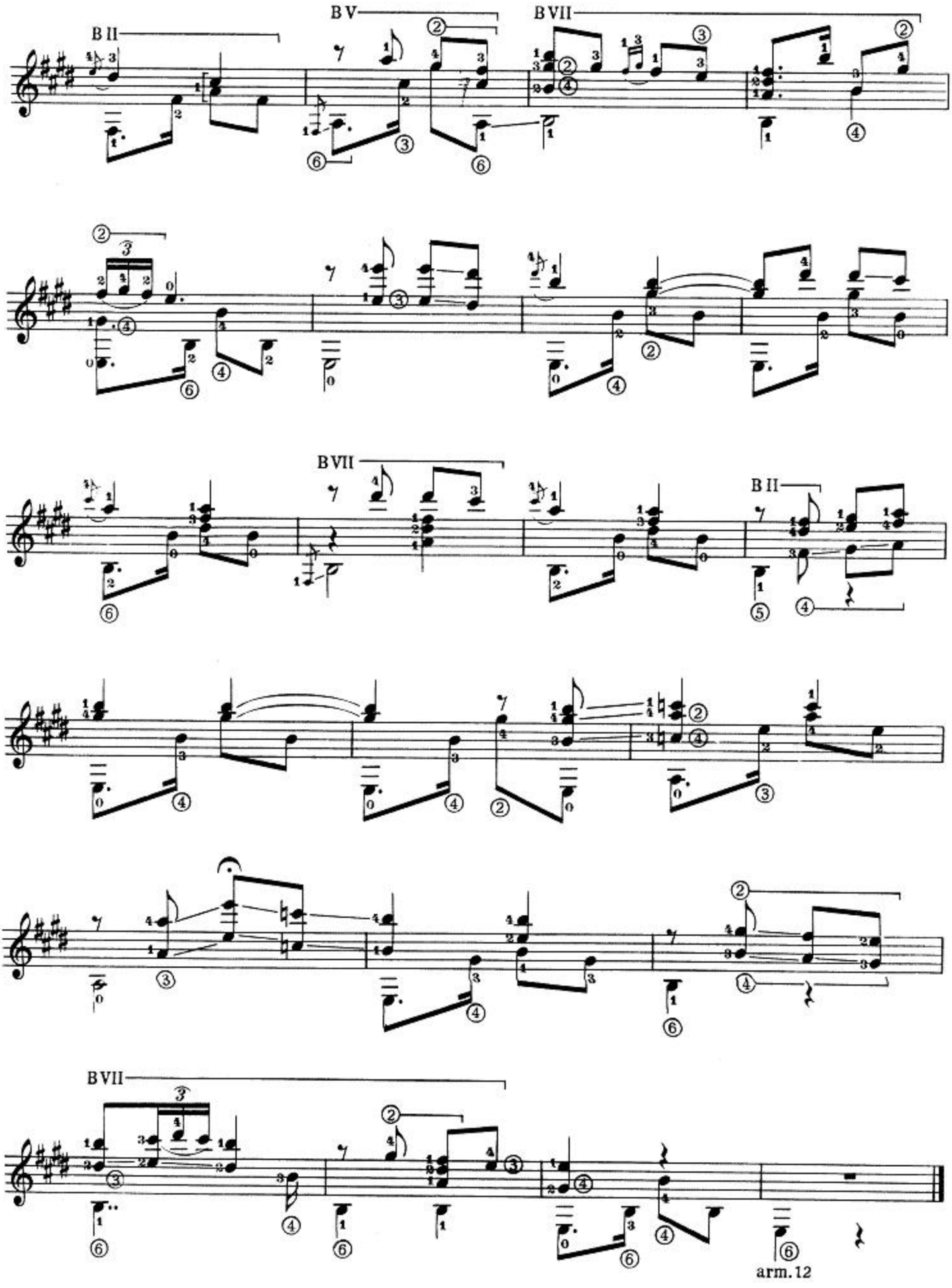
* Tutto in pizzicato.


½B V
B VII
½B II
B IX
B IX
B VII
B VII
½B V
½B IX
½B X
½B IX
½B X
½B X
B V
B III
1.
2.
Dal 𝄋
al Fine

E. Di Capua

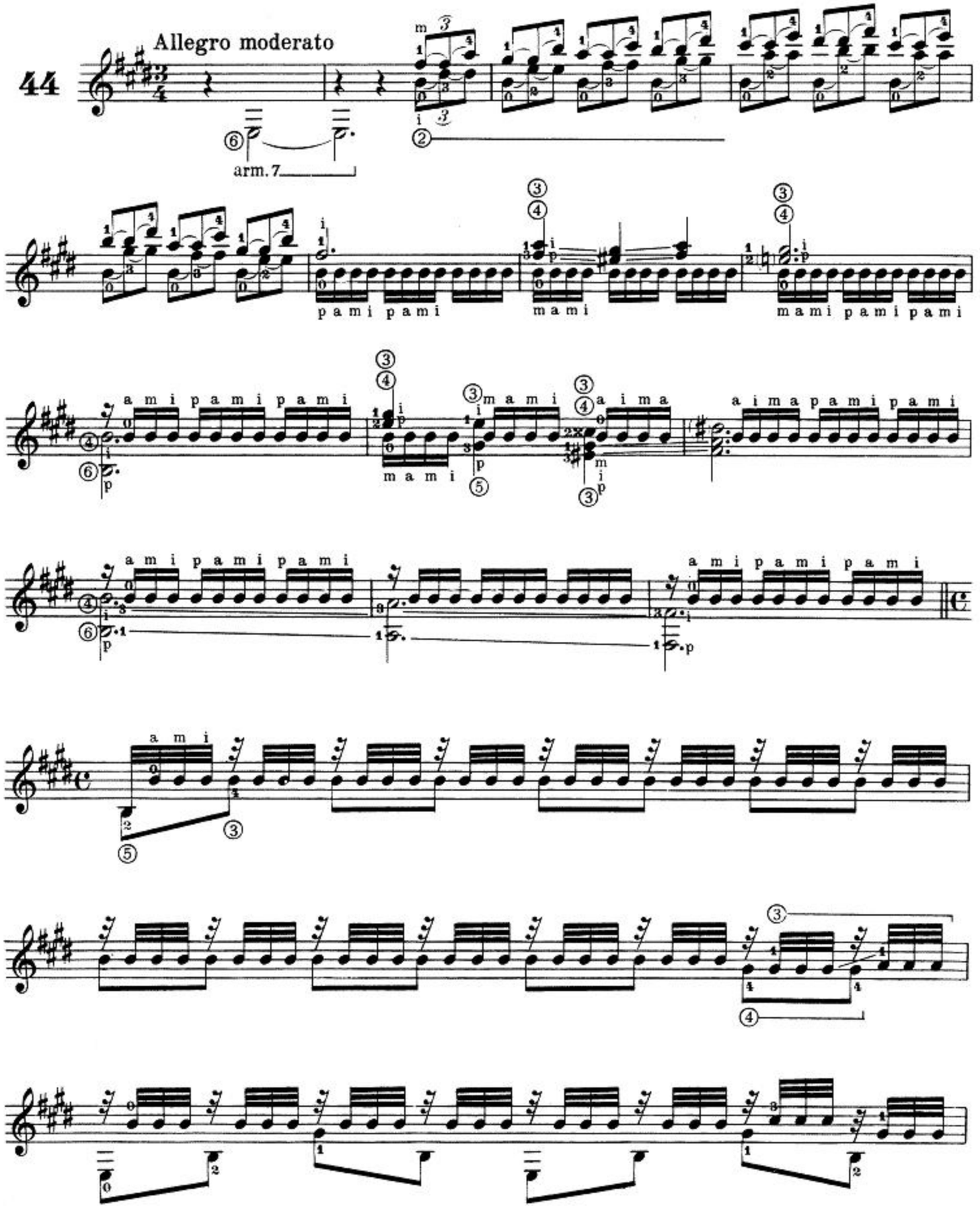
'O SOLE MIO

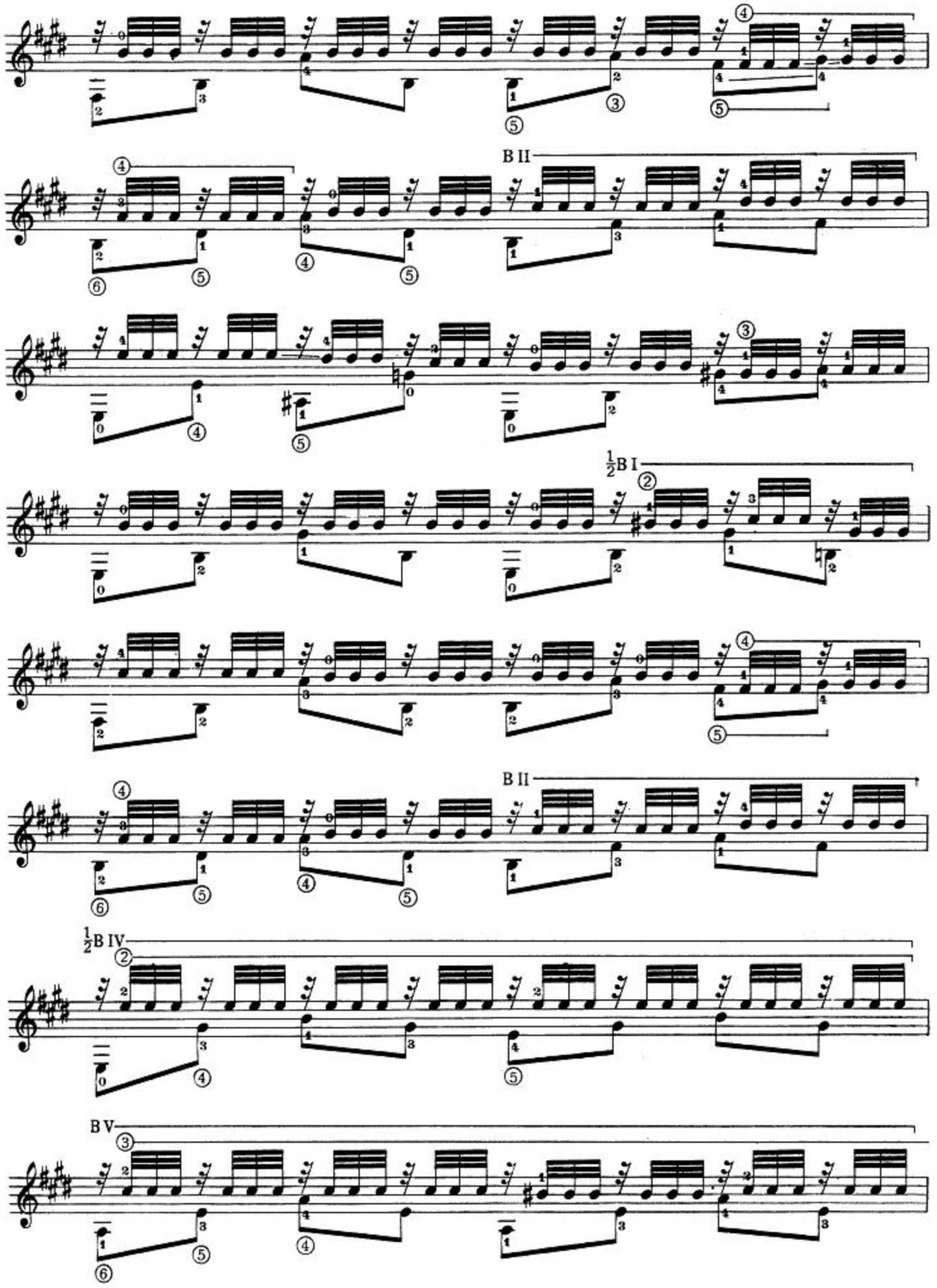


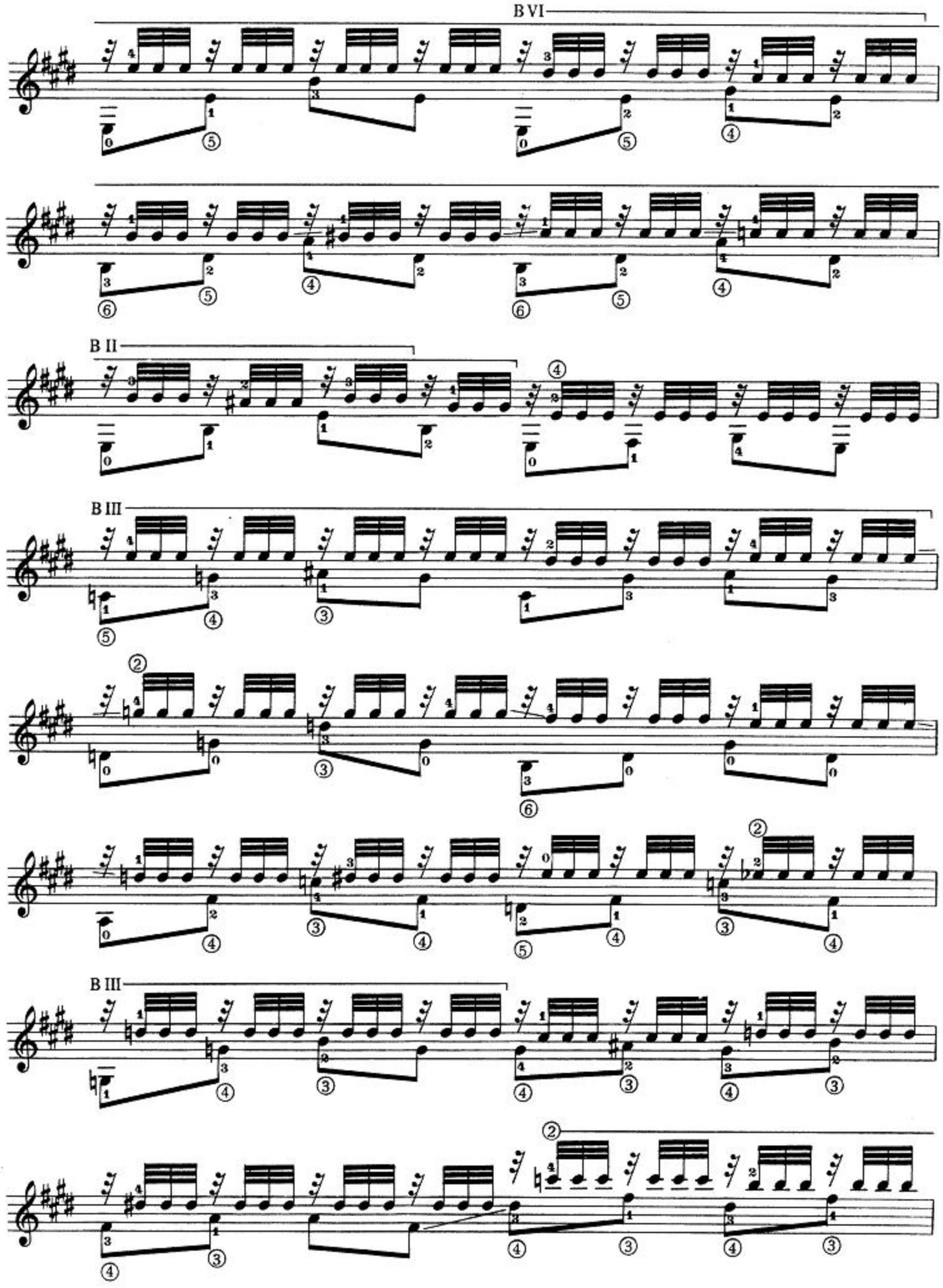

B II
B V
B VII
B VII
B II
B VII
arm. 12

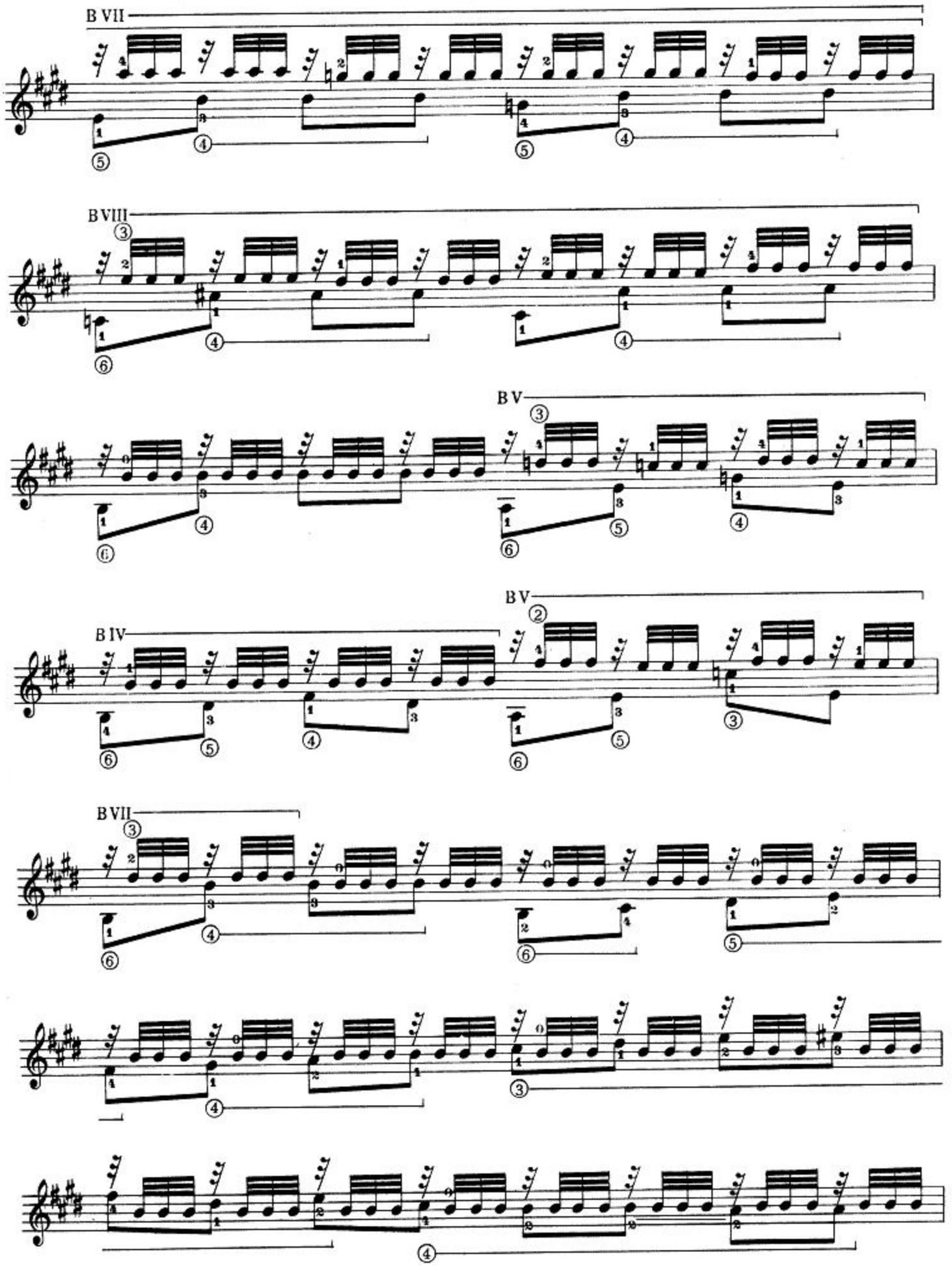
L. Gottschalk

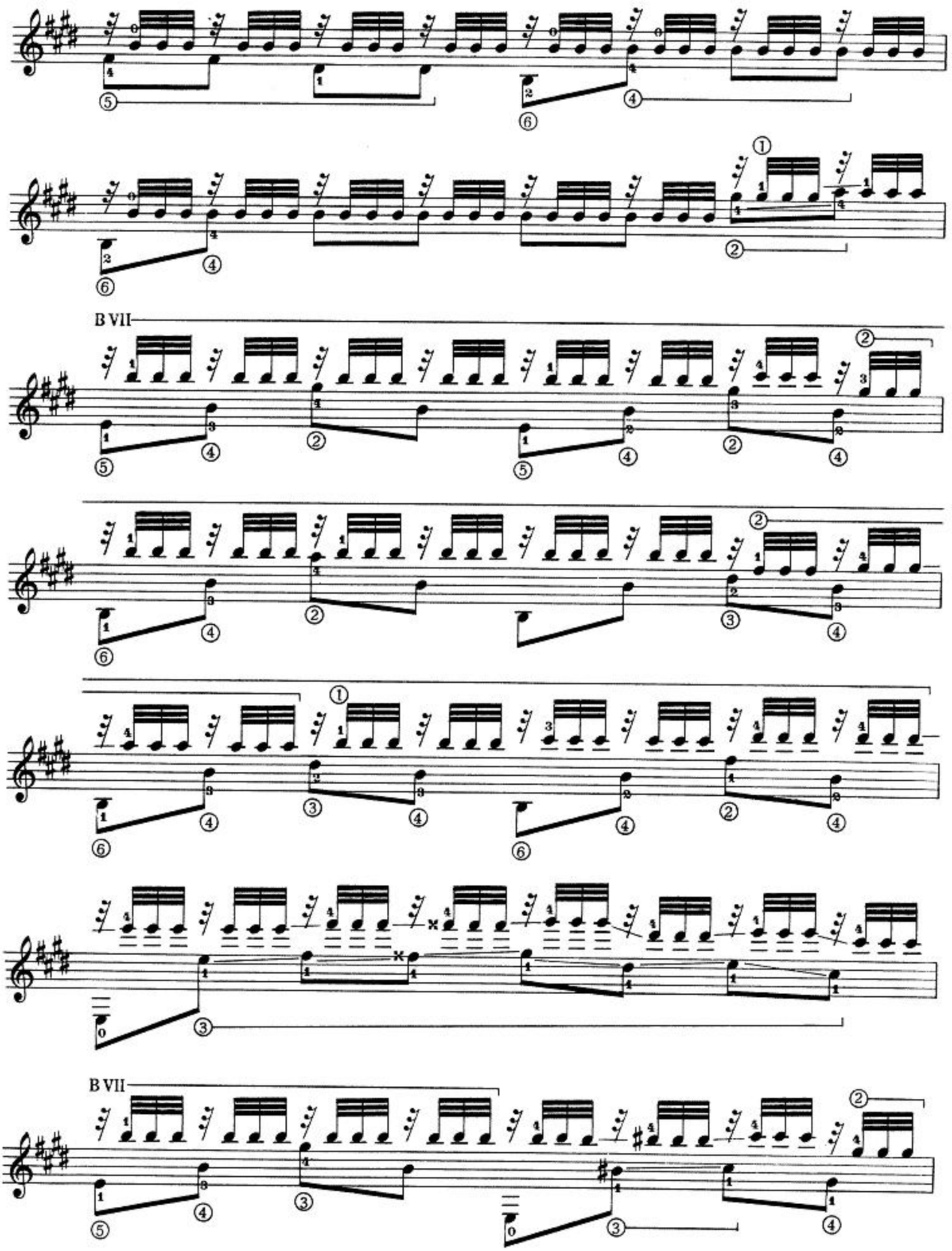
GRAN TREMOLO op. 58

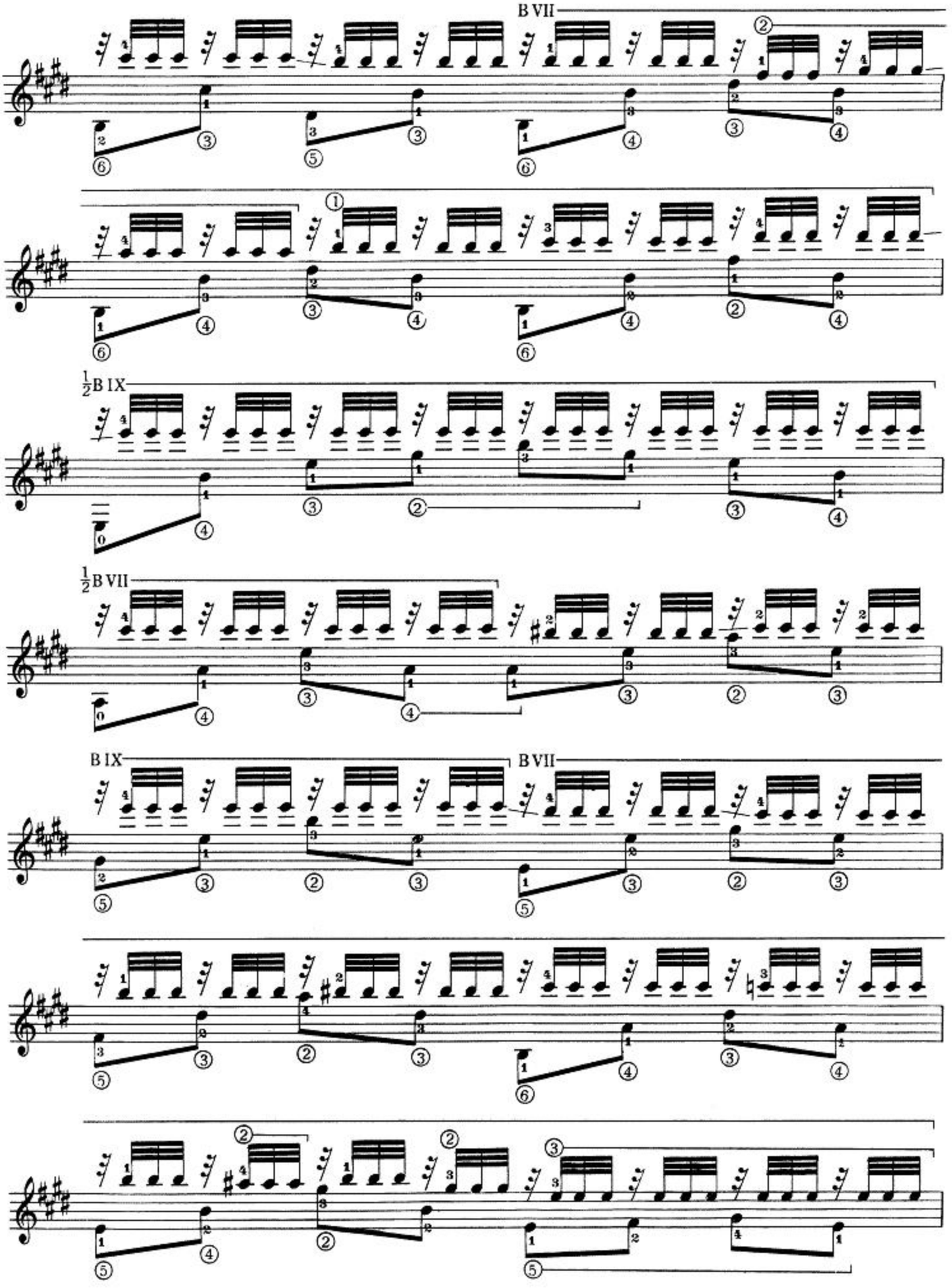


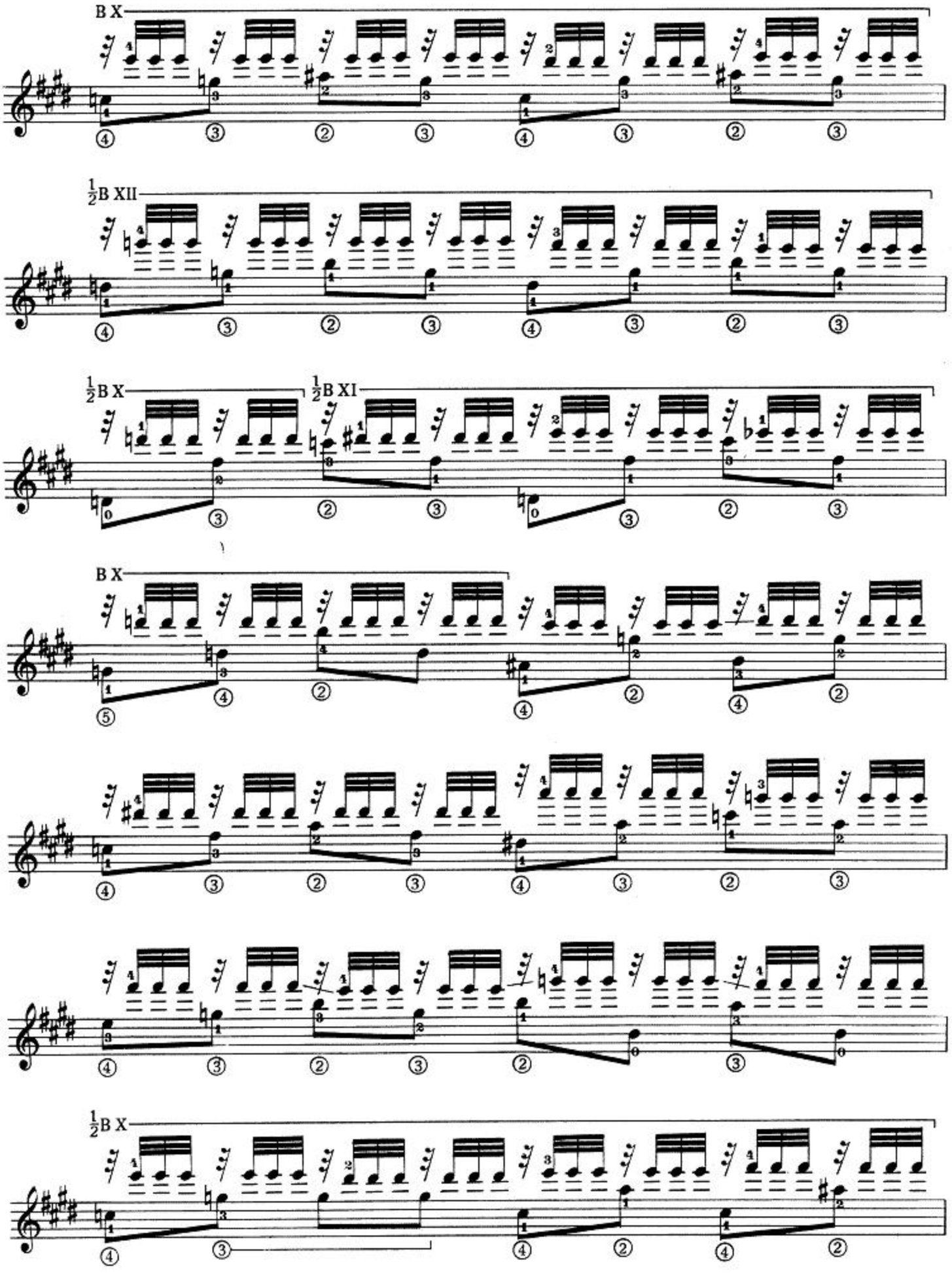

B II
½B I
B II
½B IV
B V

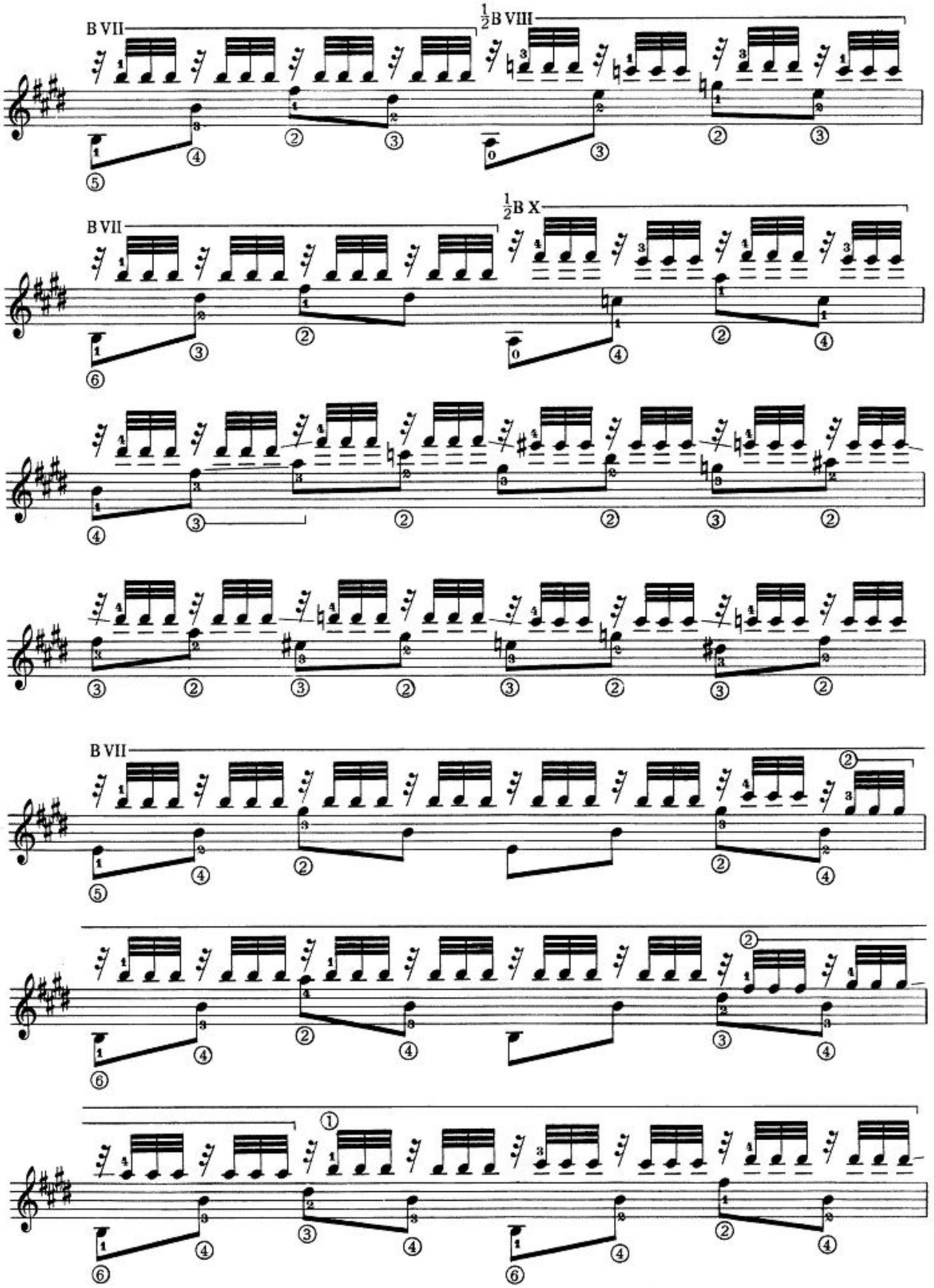

B VI
B II
B III
B III

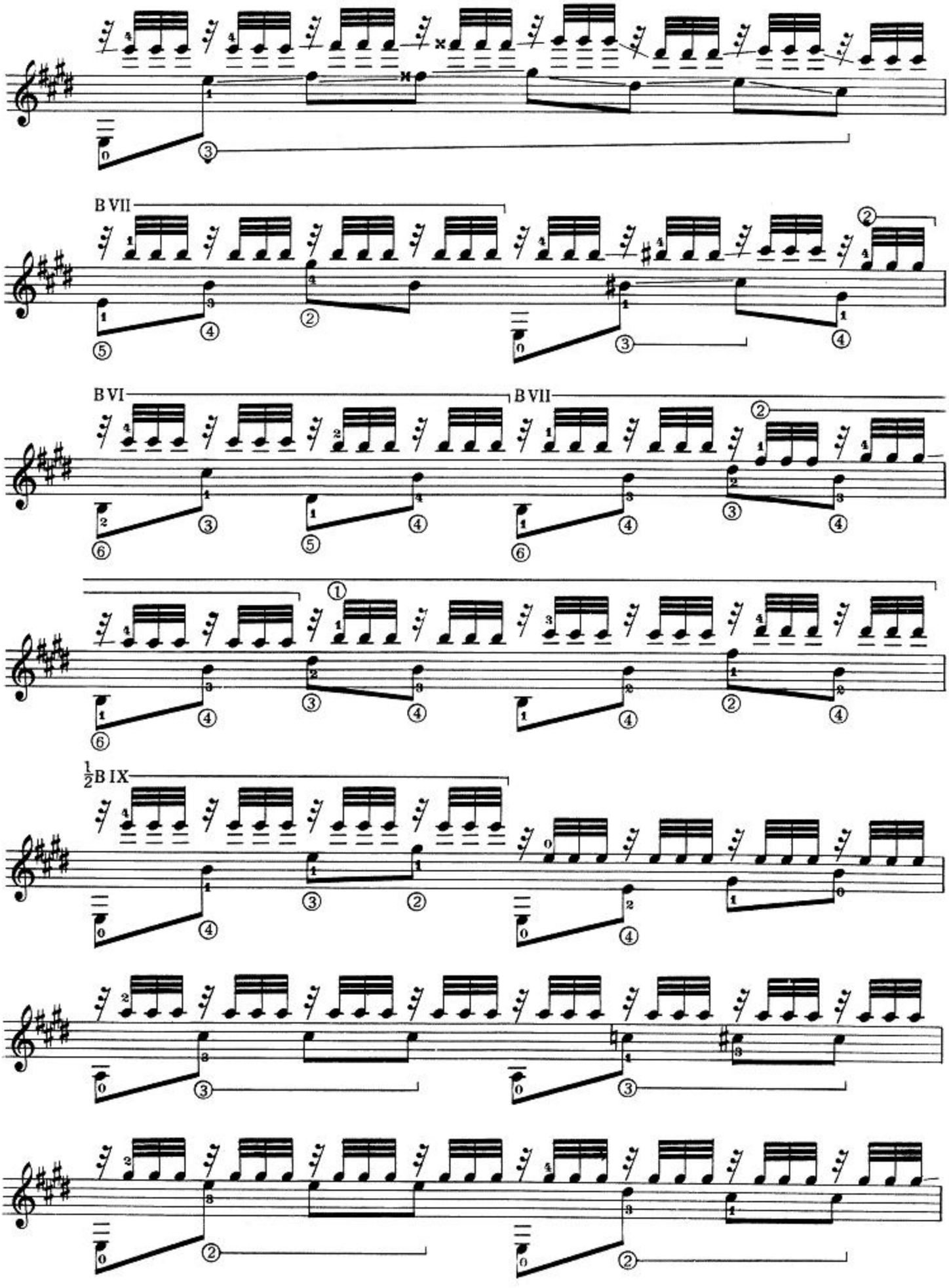

B VII
B VIII
B V
B V
B IV
B VII

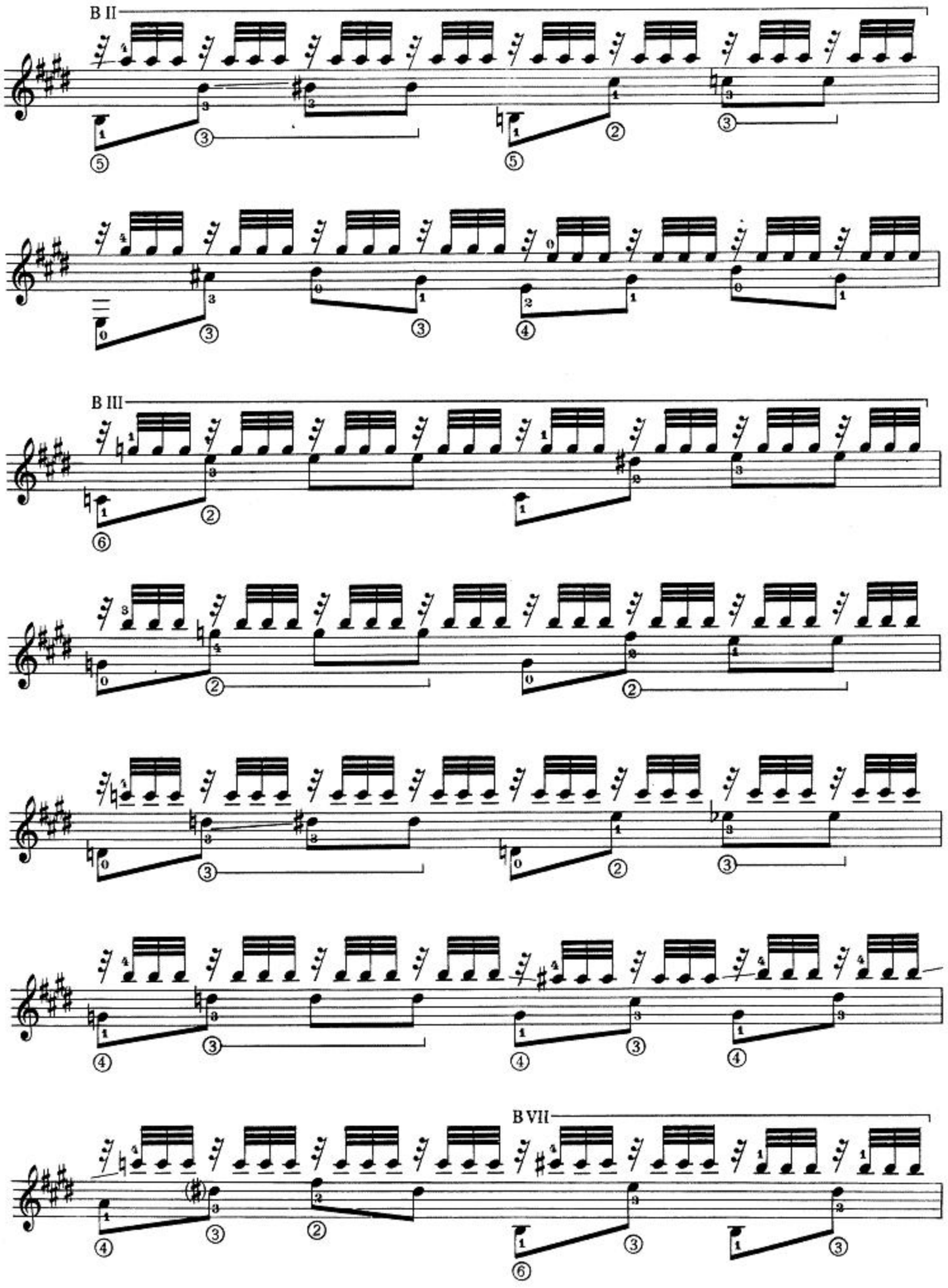

B VII
B VII

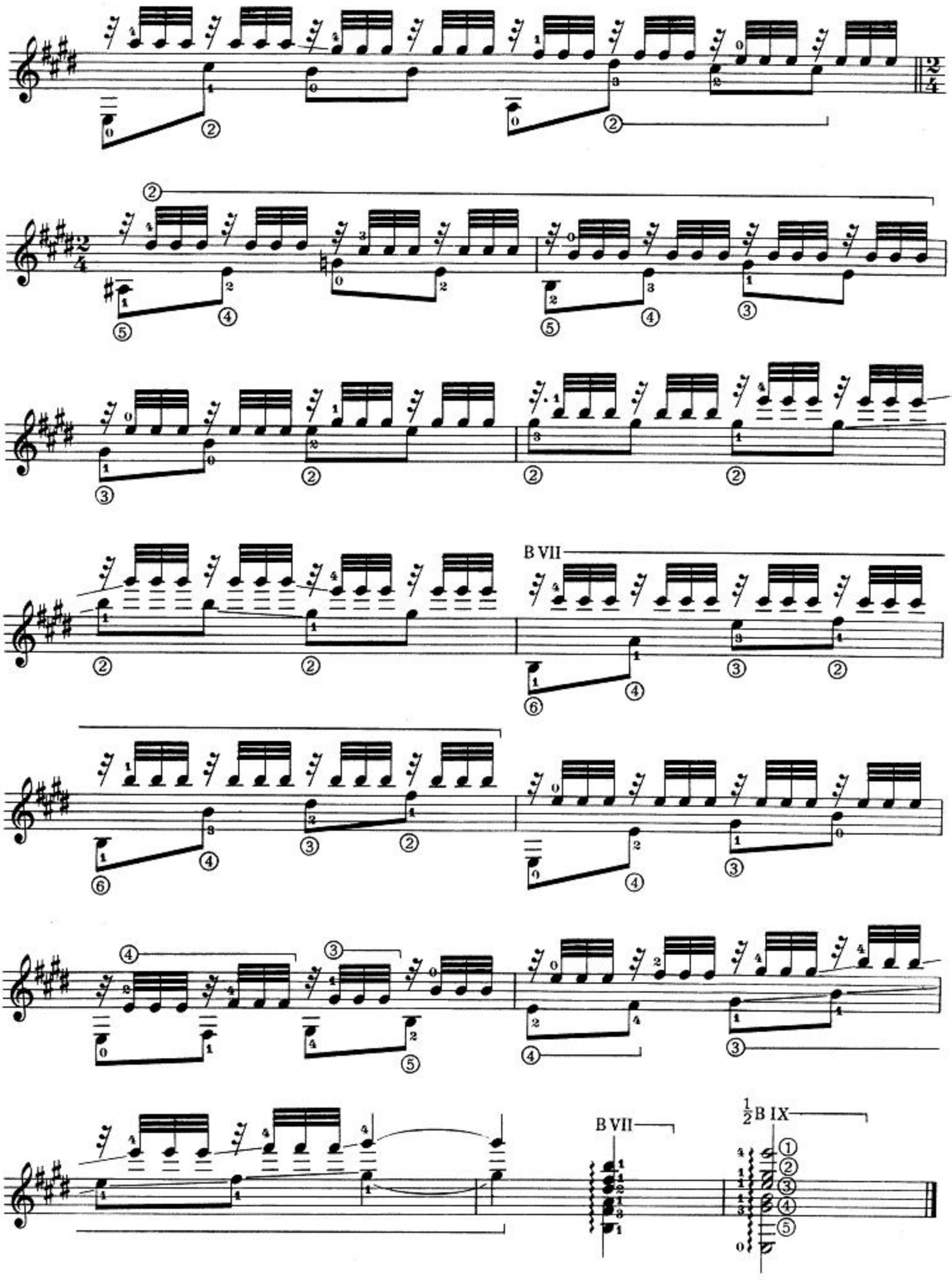

B VII
½B IX
½B VII
B IX
B VII


B X
½B XII
½B X
½B XI
B X
½B X


B VII
½B VIII
B VII
½B X
B VII

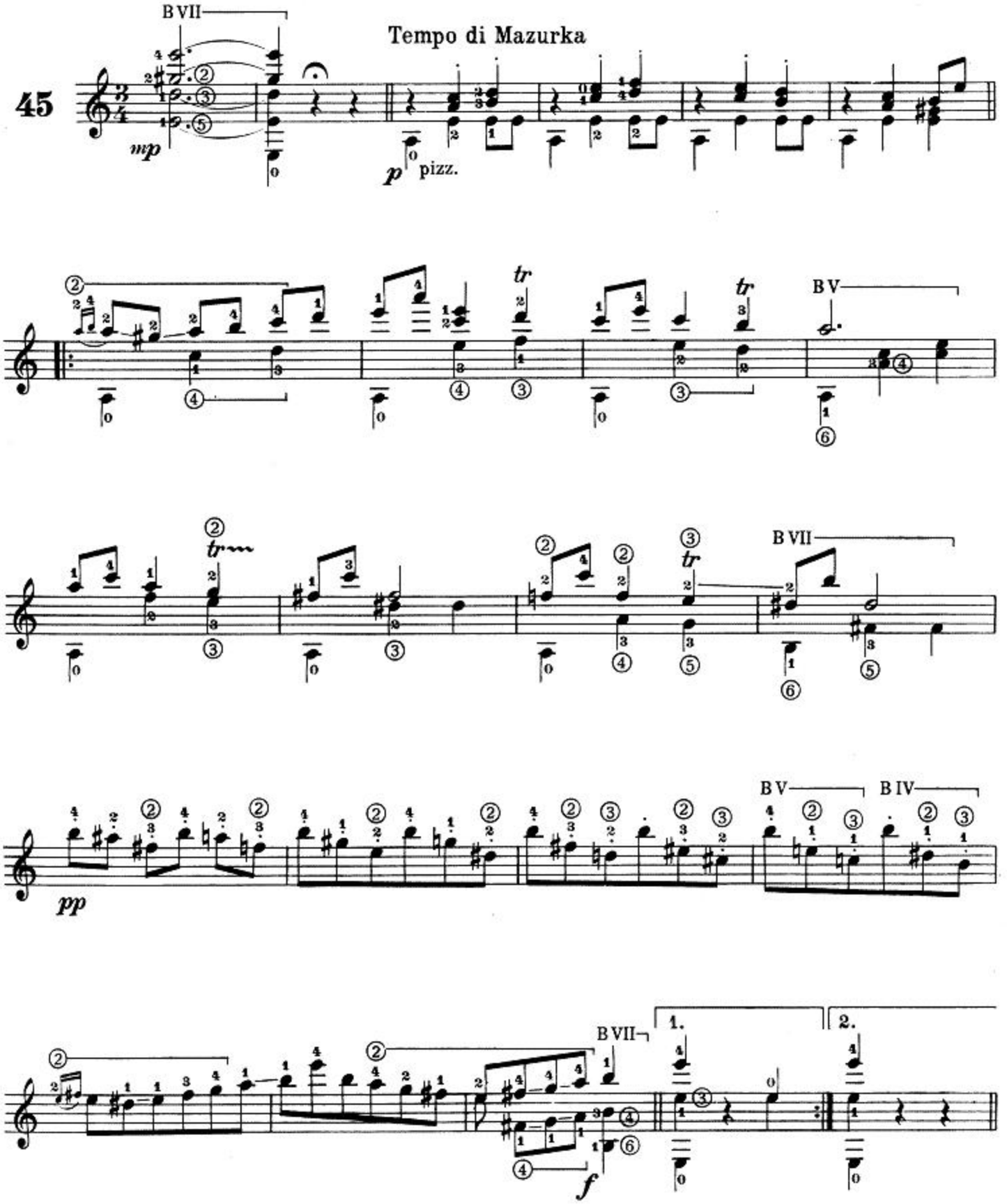

B VII
B VI
B VII
½B IX

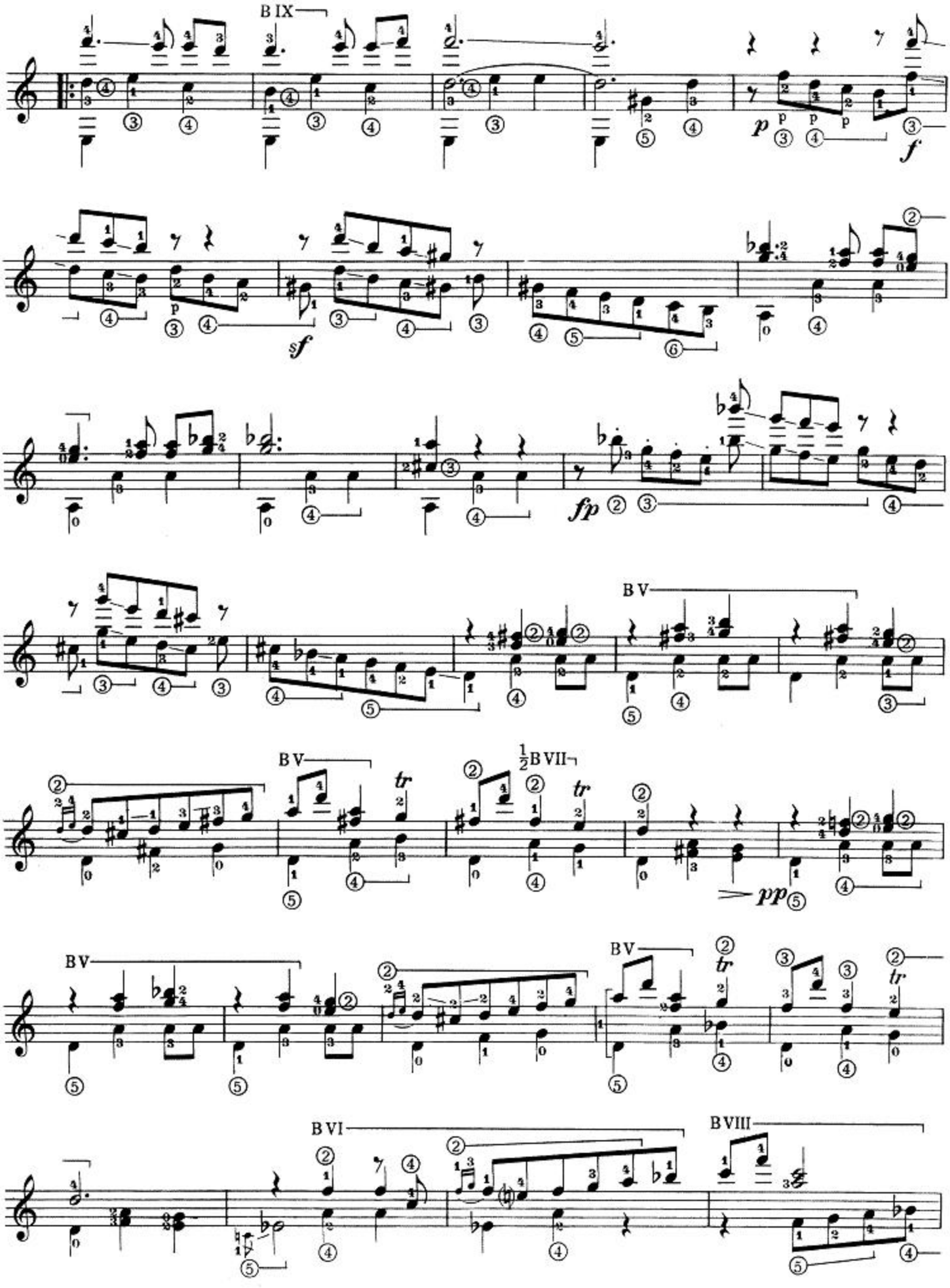

B II
B III
B VII

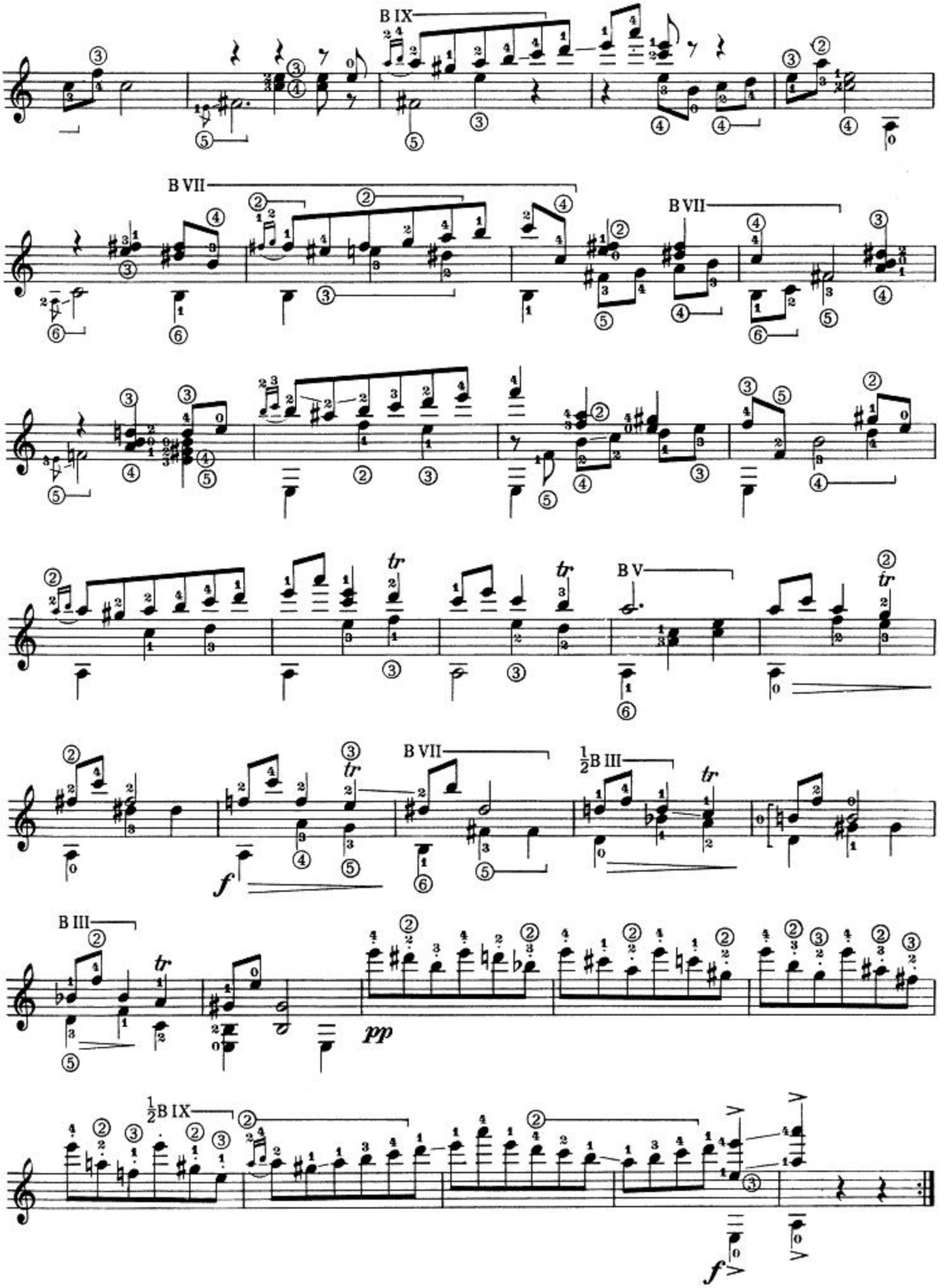

B VII
B VII
½B IX

E. Grieg

DANZA D'ANITRA

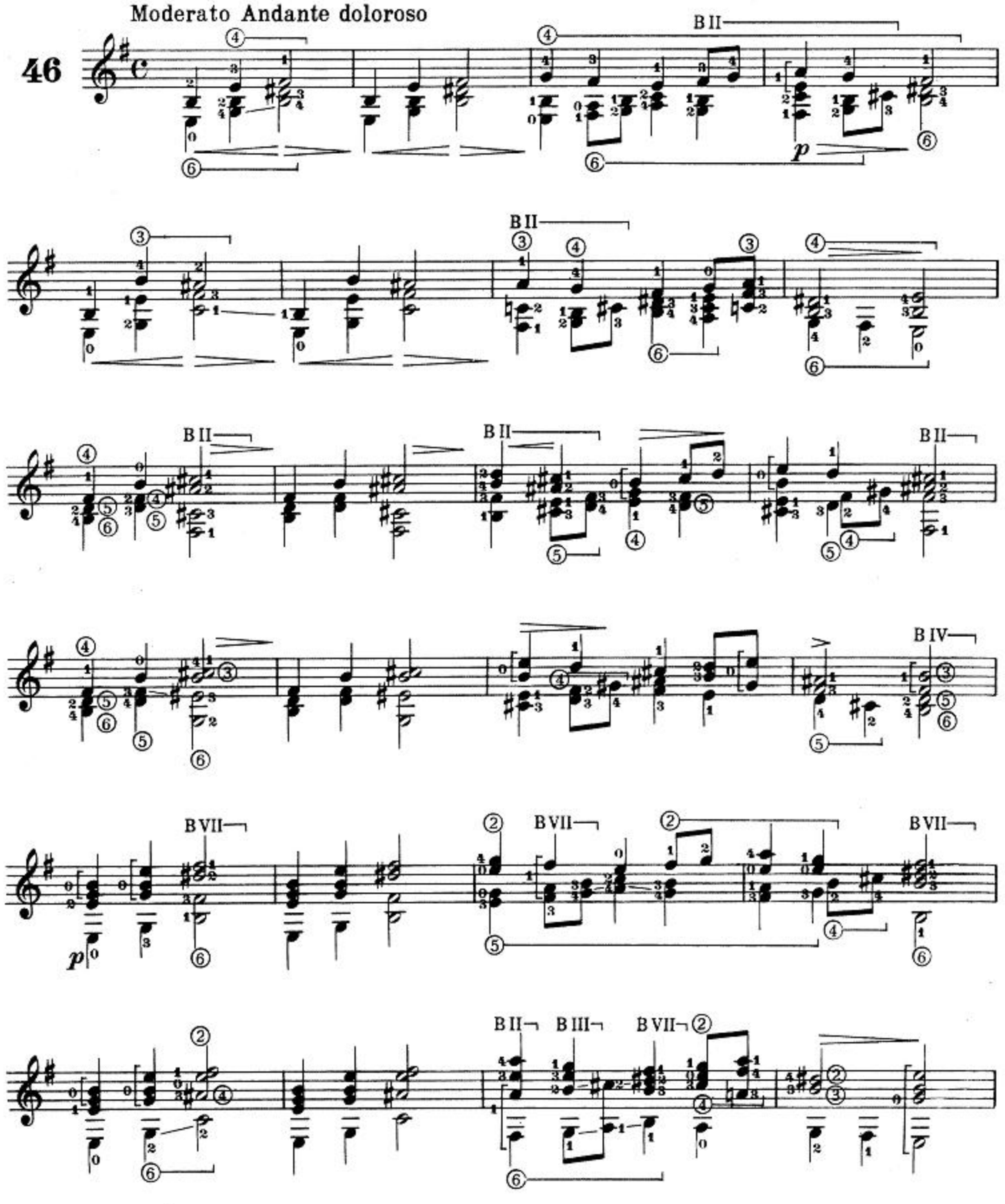


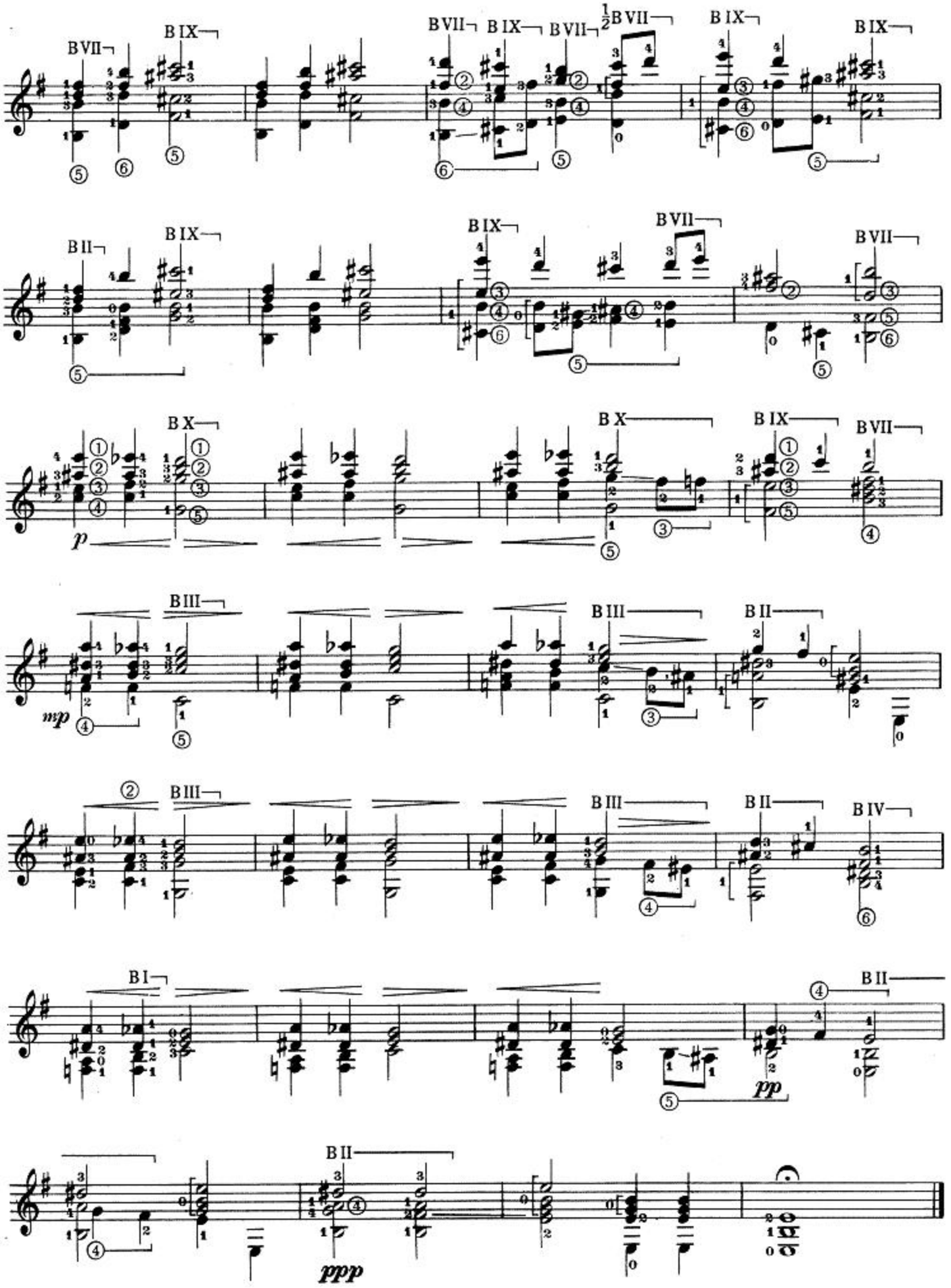

B IX
p
f
sf
fp
B V
B V
½B VII
tr
pp
B V
B V
B VI
B VIII


B IX
B VII
B VII
B V
B VII
½B III
B III
½B IX
f
pp
f

E. Grieg

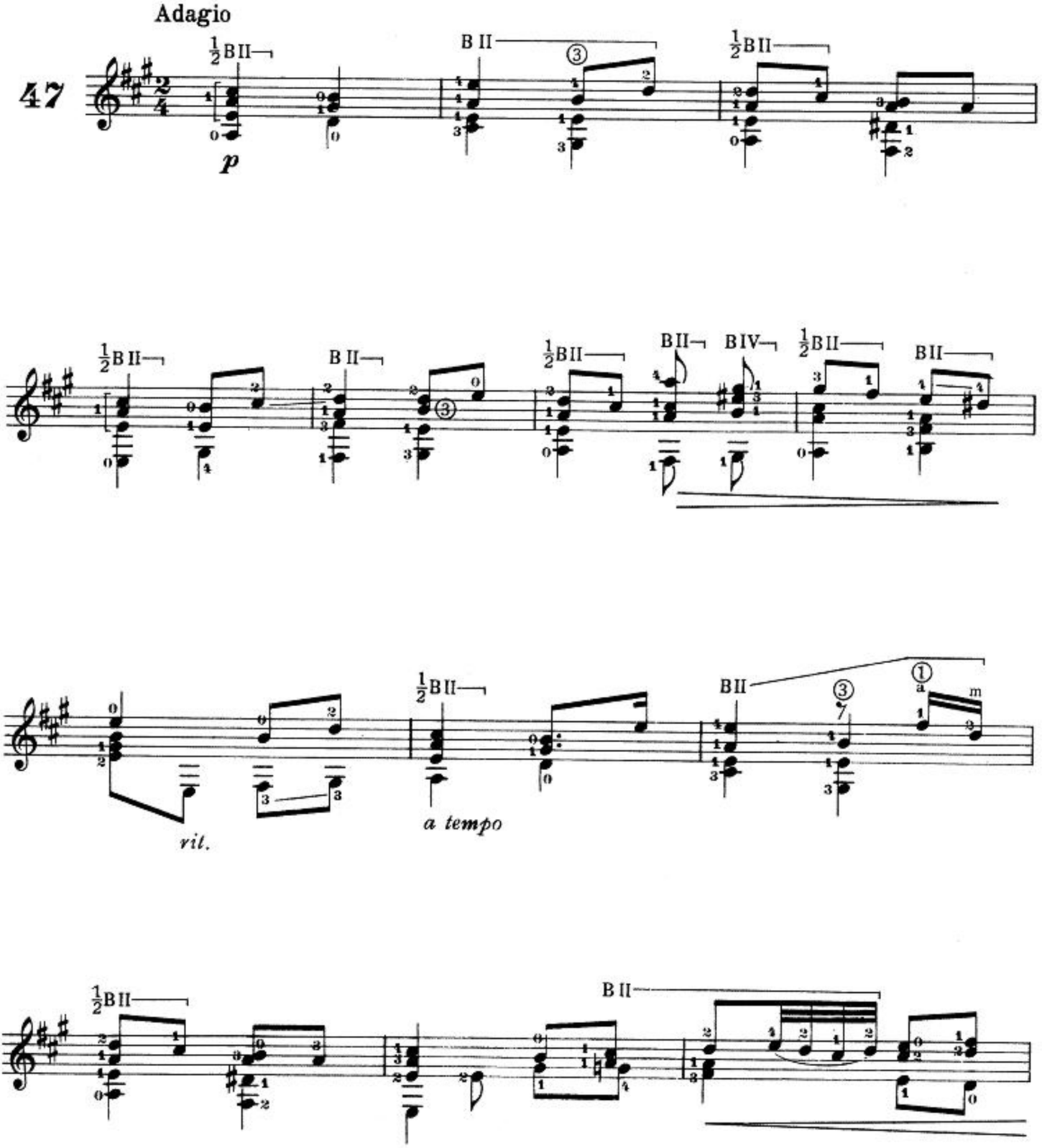
LA MORTE D'ASE

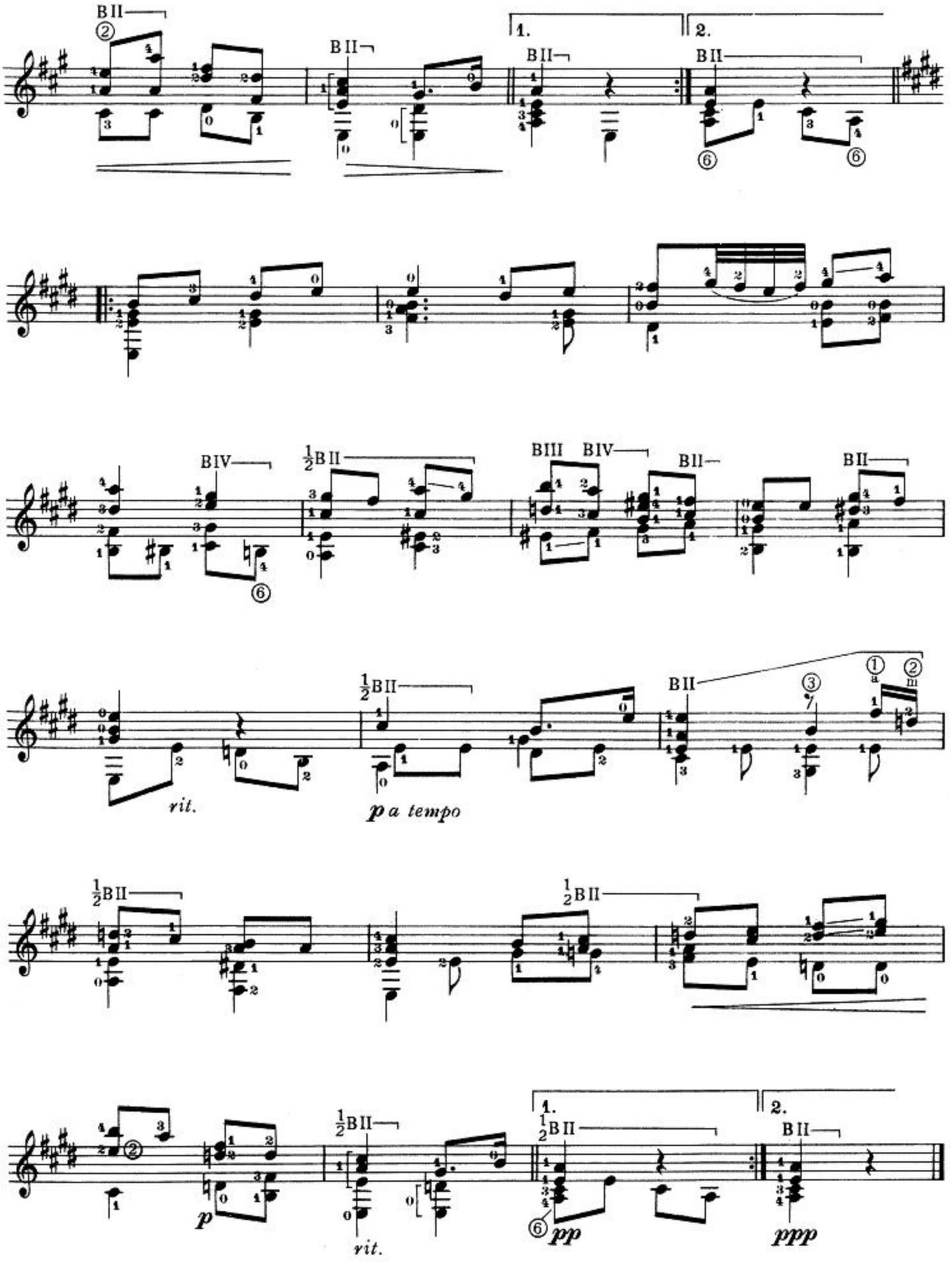



B VII
B IX
B VII
B IX
B VII
½B VII
B IX
B IX
B II
B IX
B IX
B VII
B VII
B X
p
B X
B IX
B VII
B III
mp
B III
B II
②
B III
B III
B II
B IV
B I
pp
B II
B II
ppp

G. F. Haendel

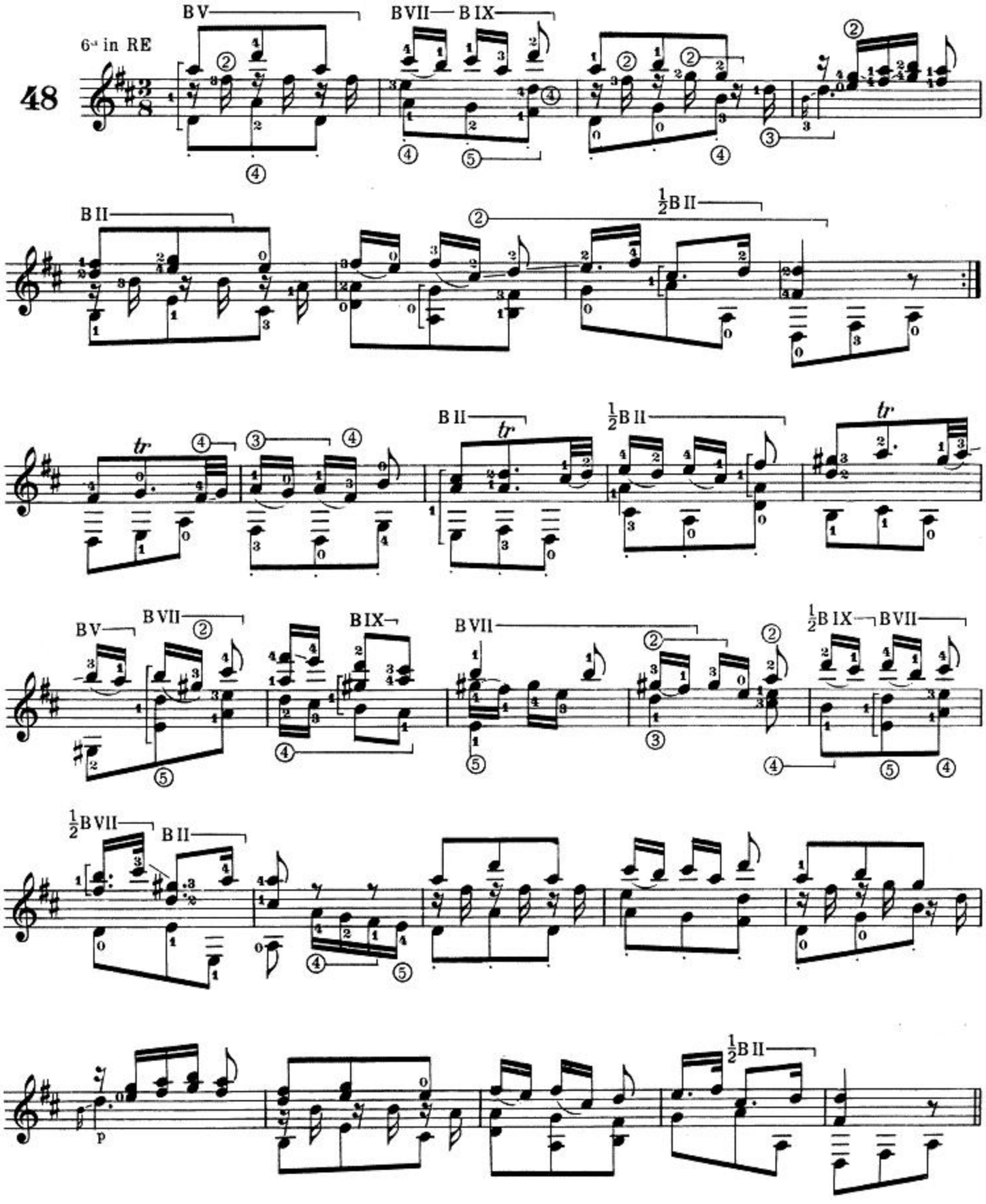
CORALE

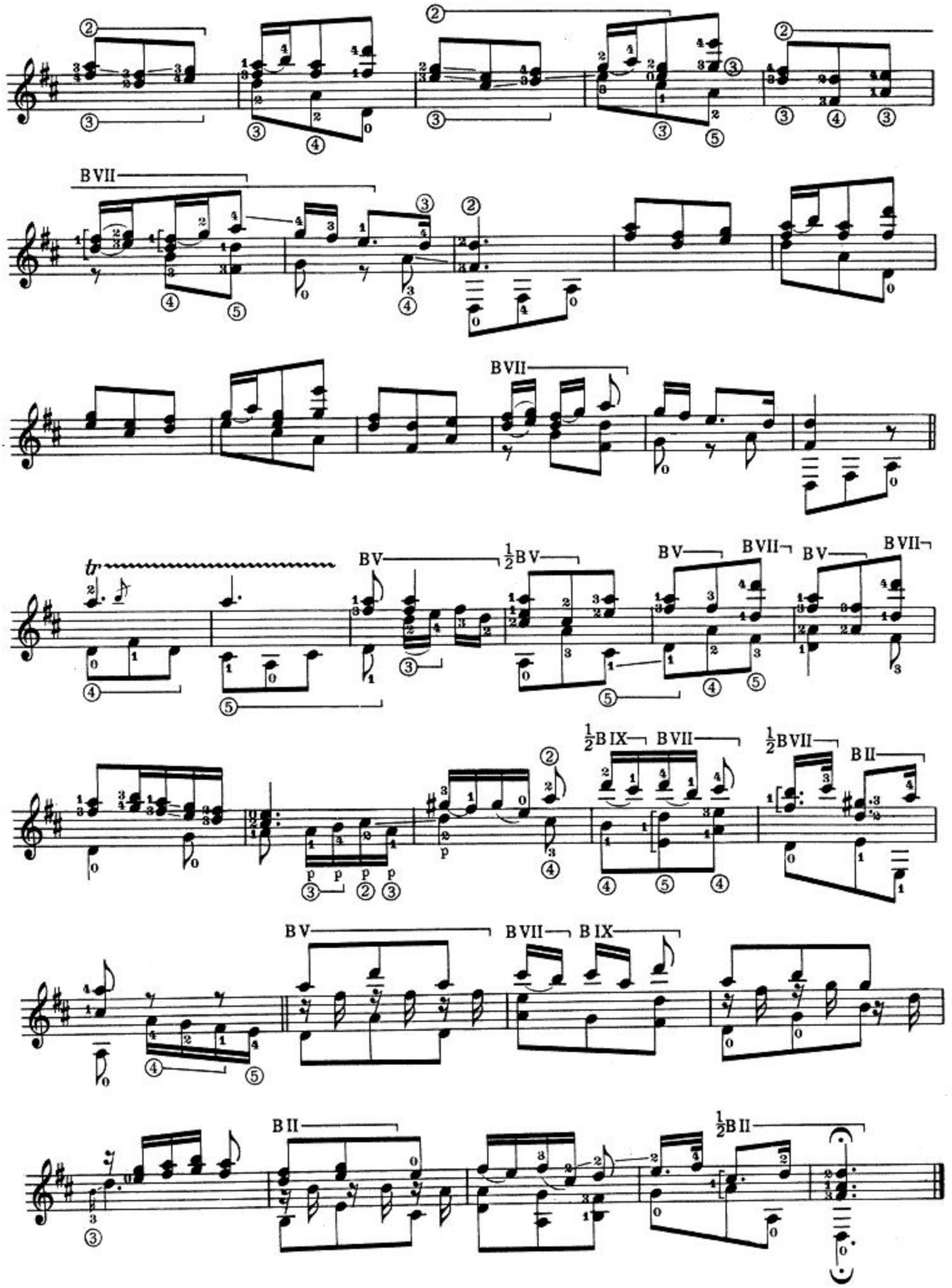



BII
1.
2.
BIV
½BII
BIII
rit.
p a tempo
p
pp
ppp

G. F. Haendel

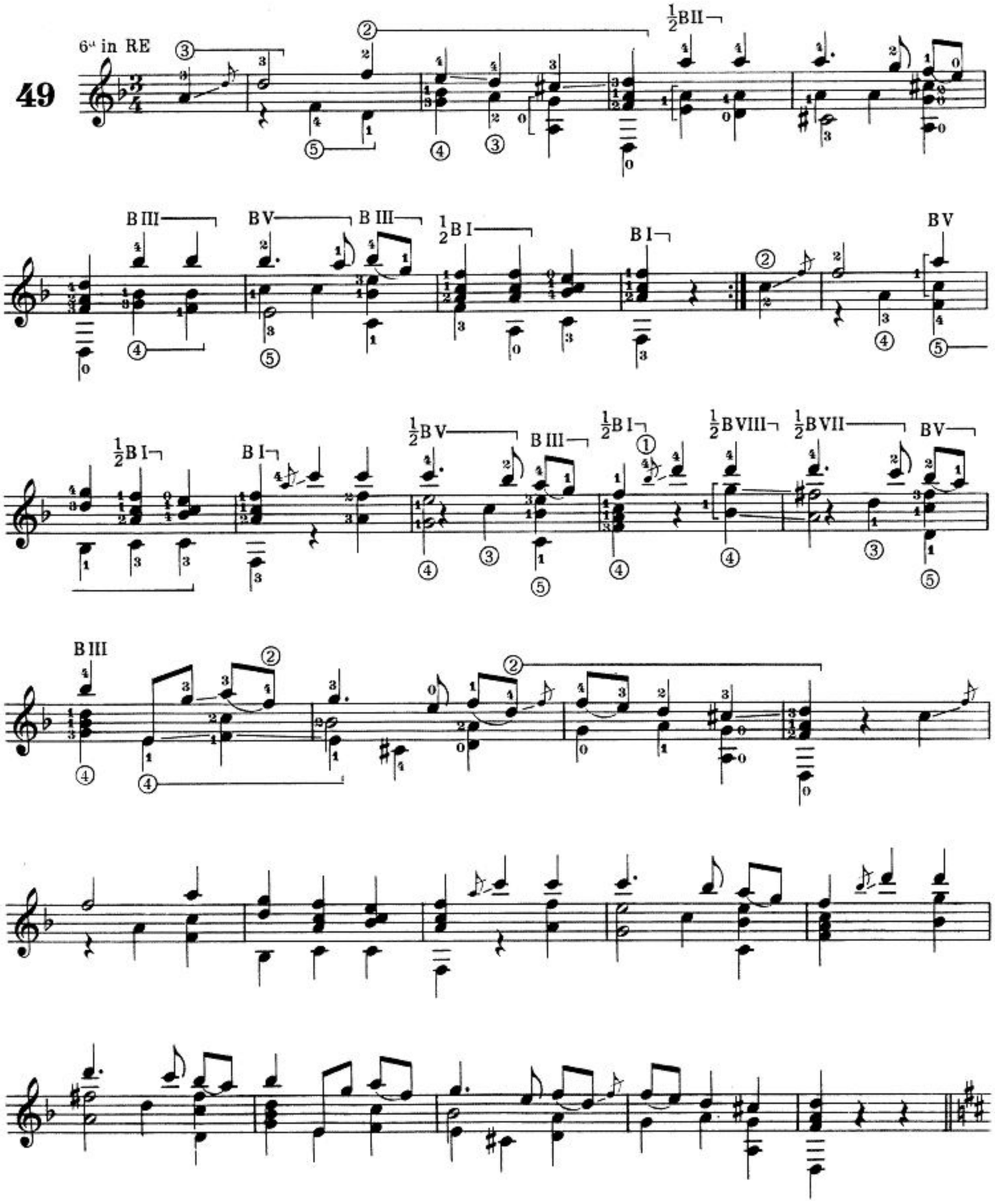
MINUETTO

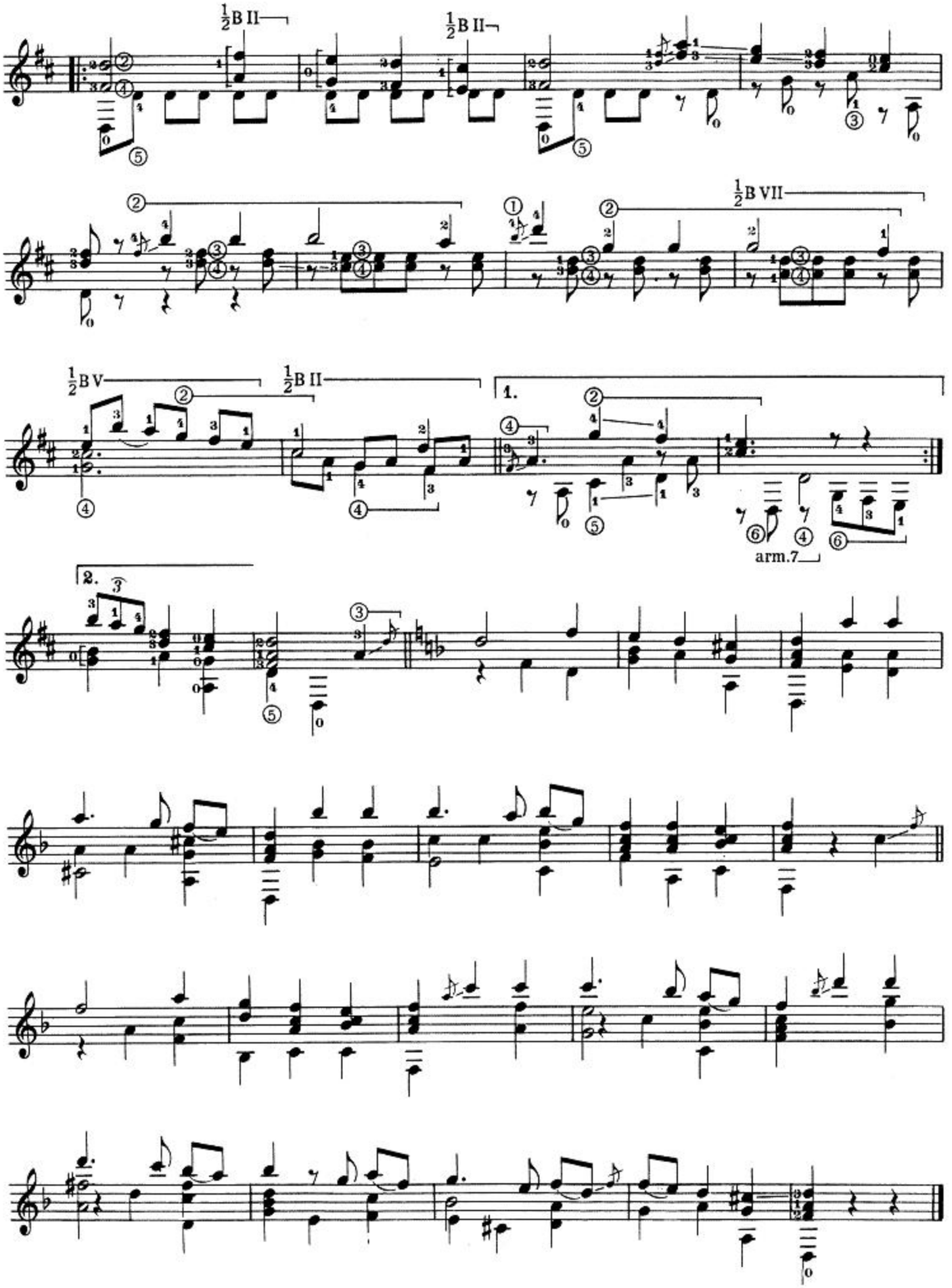



BVII
BVII
tr
BV
½BV
BV
BVII
BV
BVII
½BIX
BVII
½BVII
BII
BV
BVII
BIX
BII
½BII

F. J. Haydn

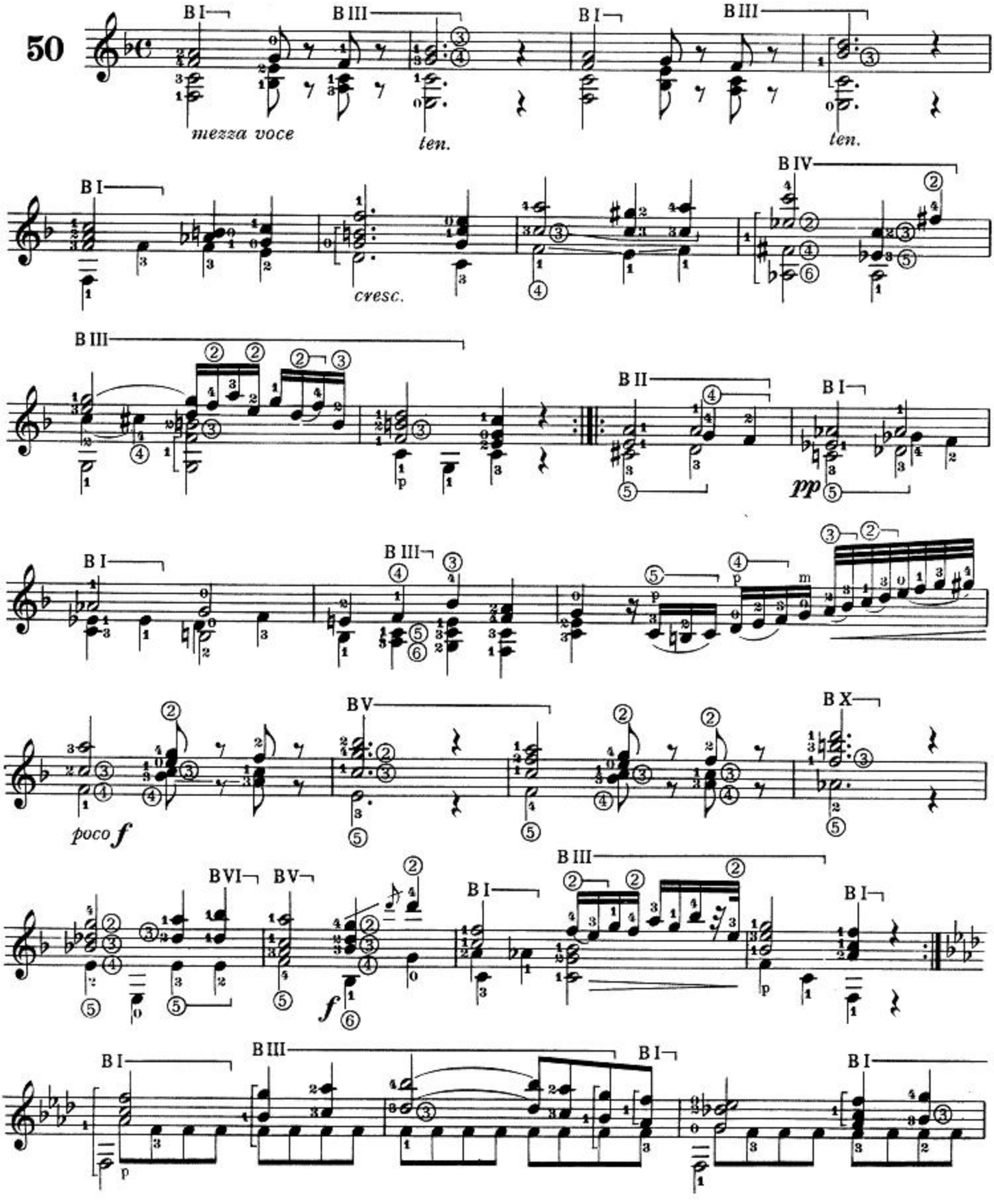
ANDANTE

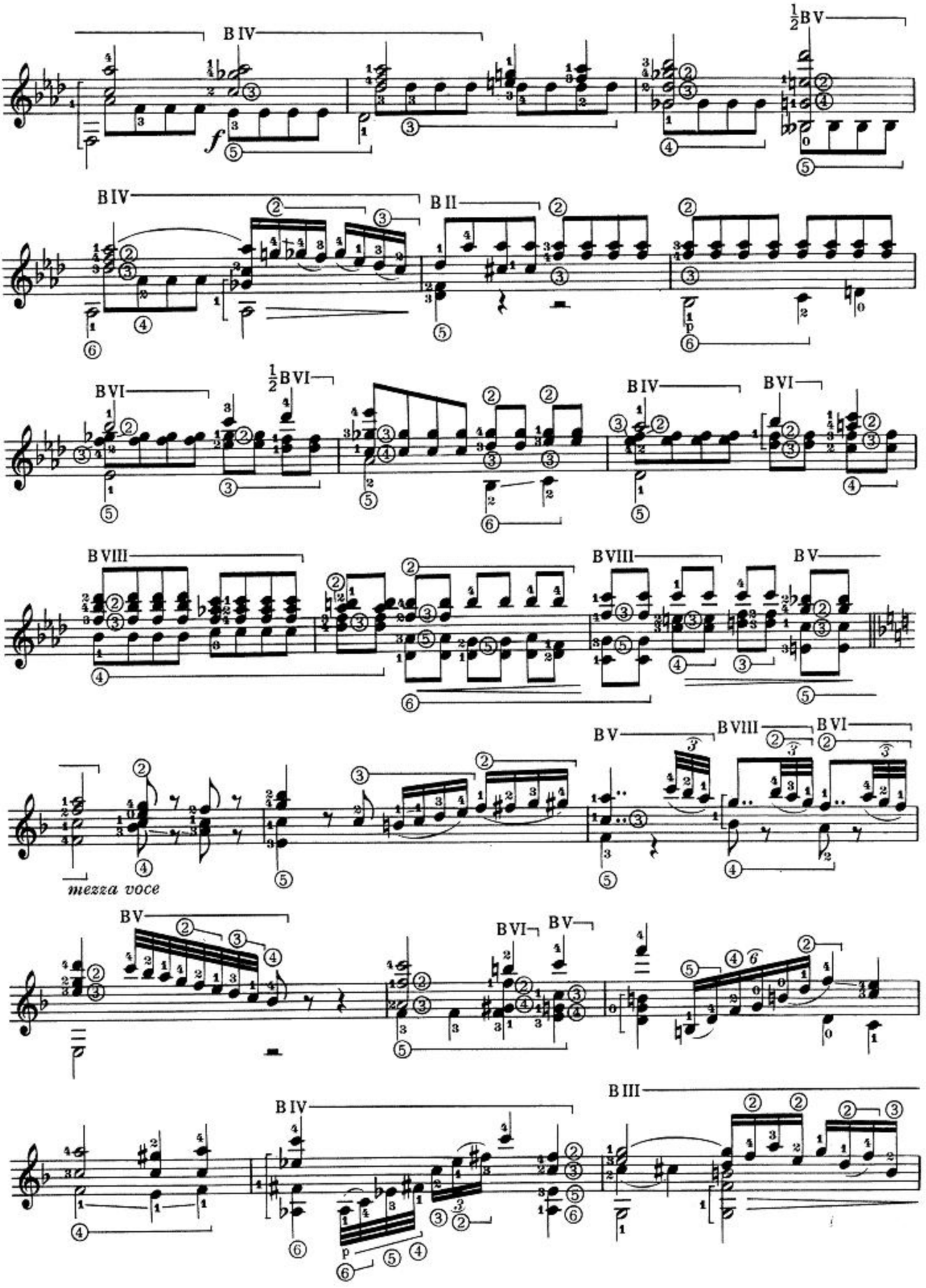


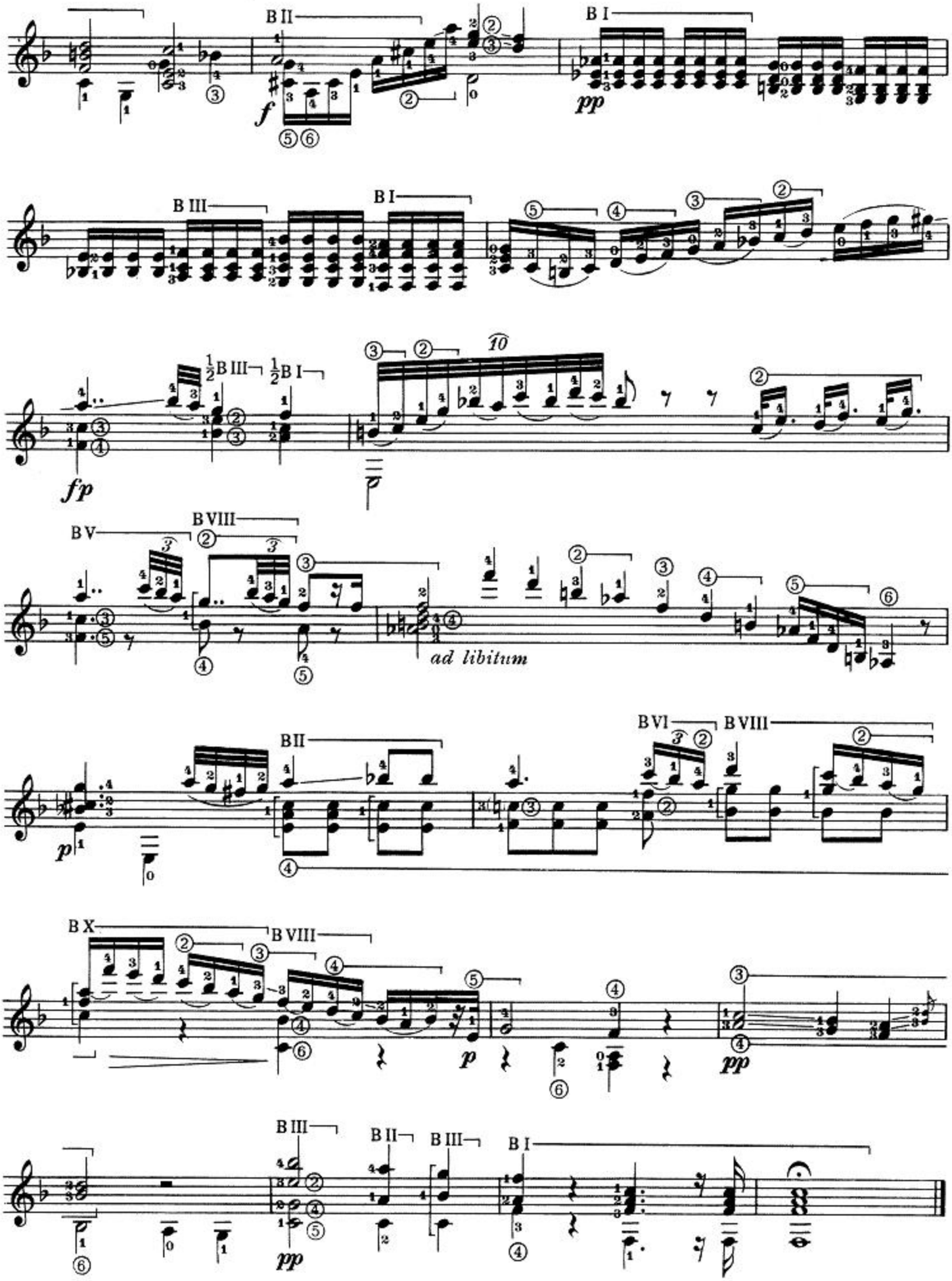

½B II
½B II
½B VII
½B V
½B II
1.
2.
arm.7

F. J. Haydn

LARGO ASSAI

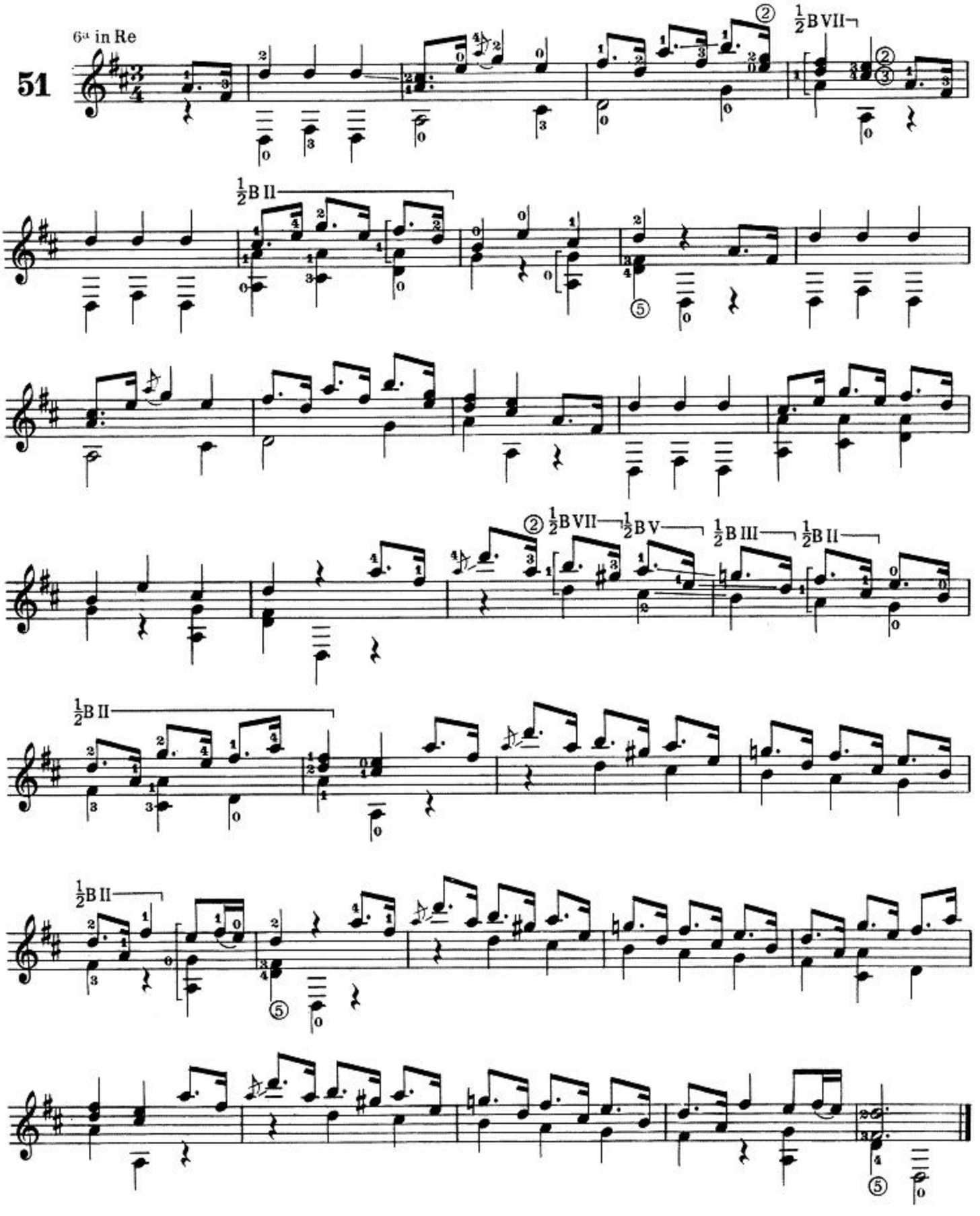



B IV
½B V
B IV
B II
B VI
½B VI
B IV
B VI
B VIII
B VIII
B V
B V
B VIII
B VI
mezza voce
B V
B VI
B V
B IV
B III


B II
B I
f
pp
B III
B I
½B III
½B I
fp
10
B V
B VIII
ad libitum
B II
B VI
B VIII
p
B X
B VIII
p
pp
B III
B II
B III
B I
pp

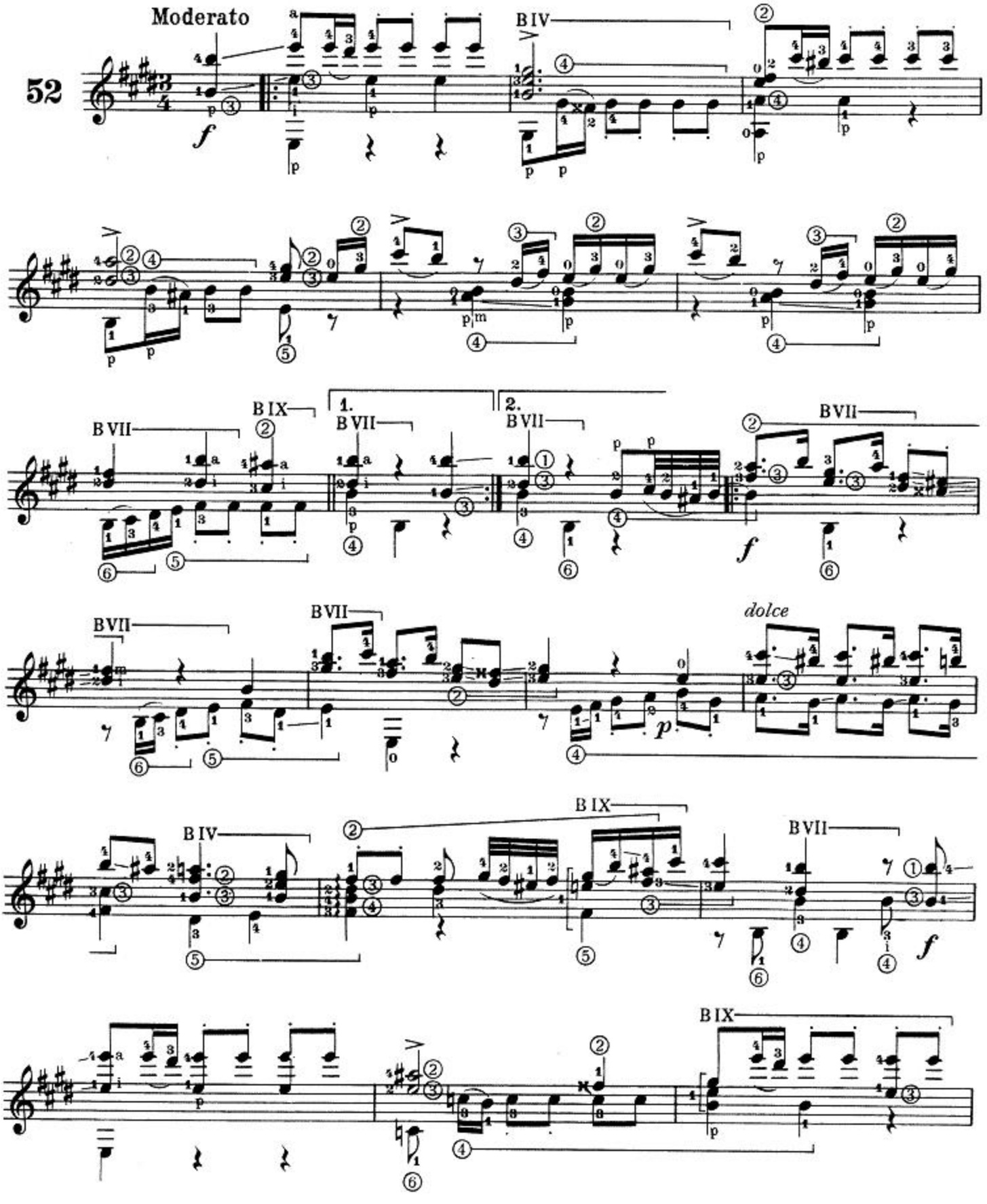
F. J. Haydn

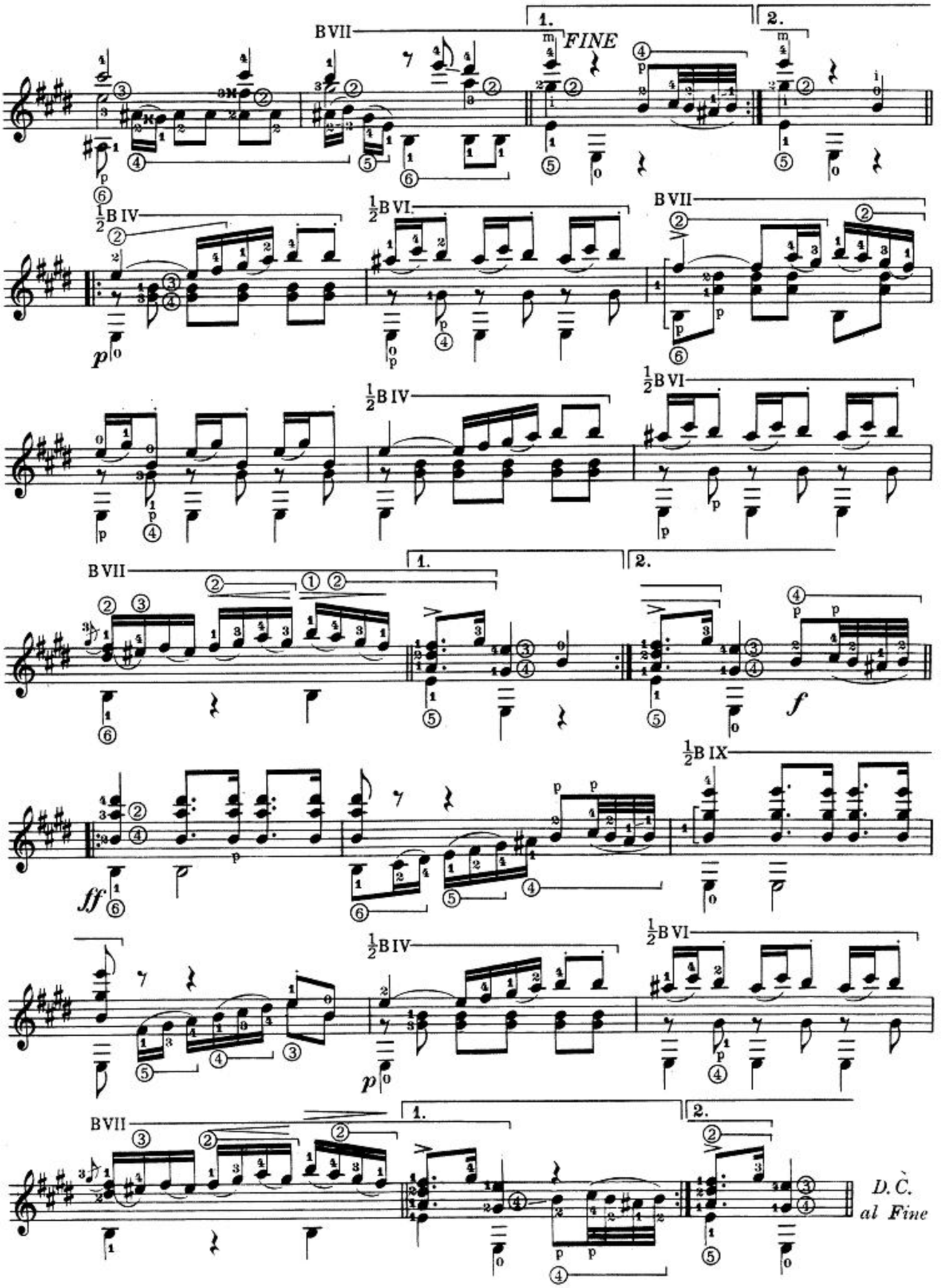
MINUETTO



F. J. Haydn

MINUETTO DEL BOVE

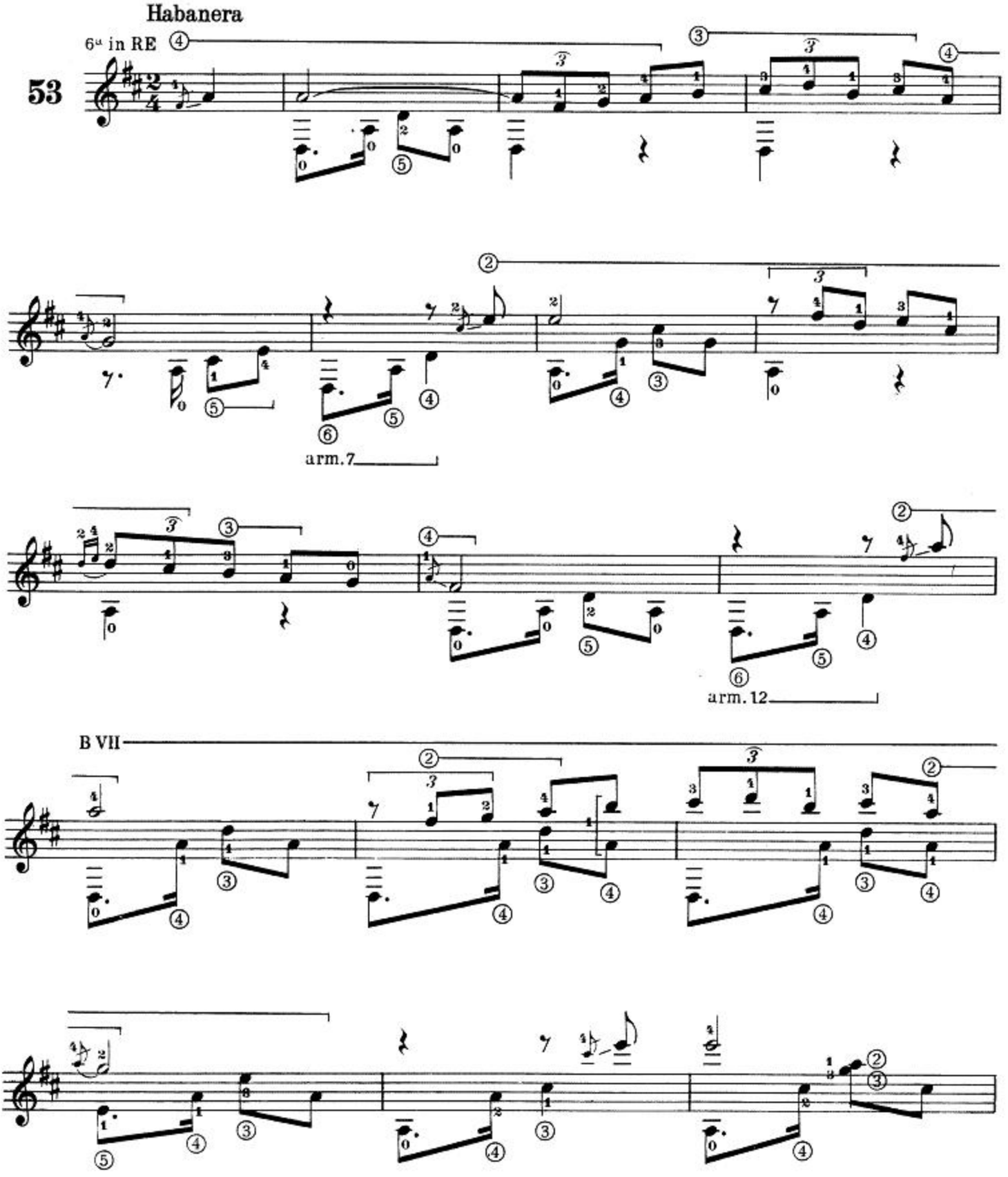


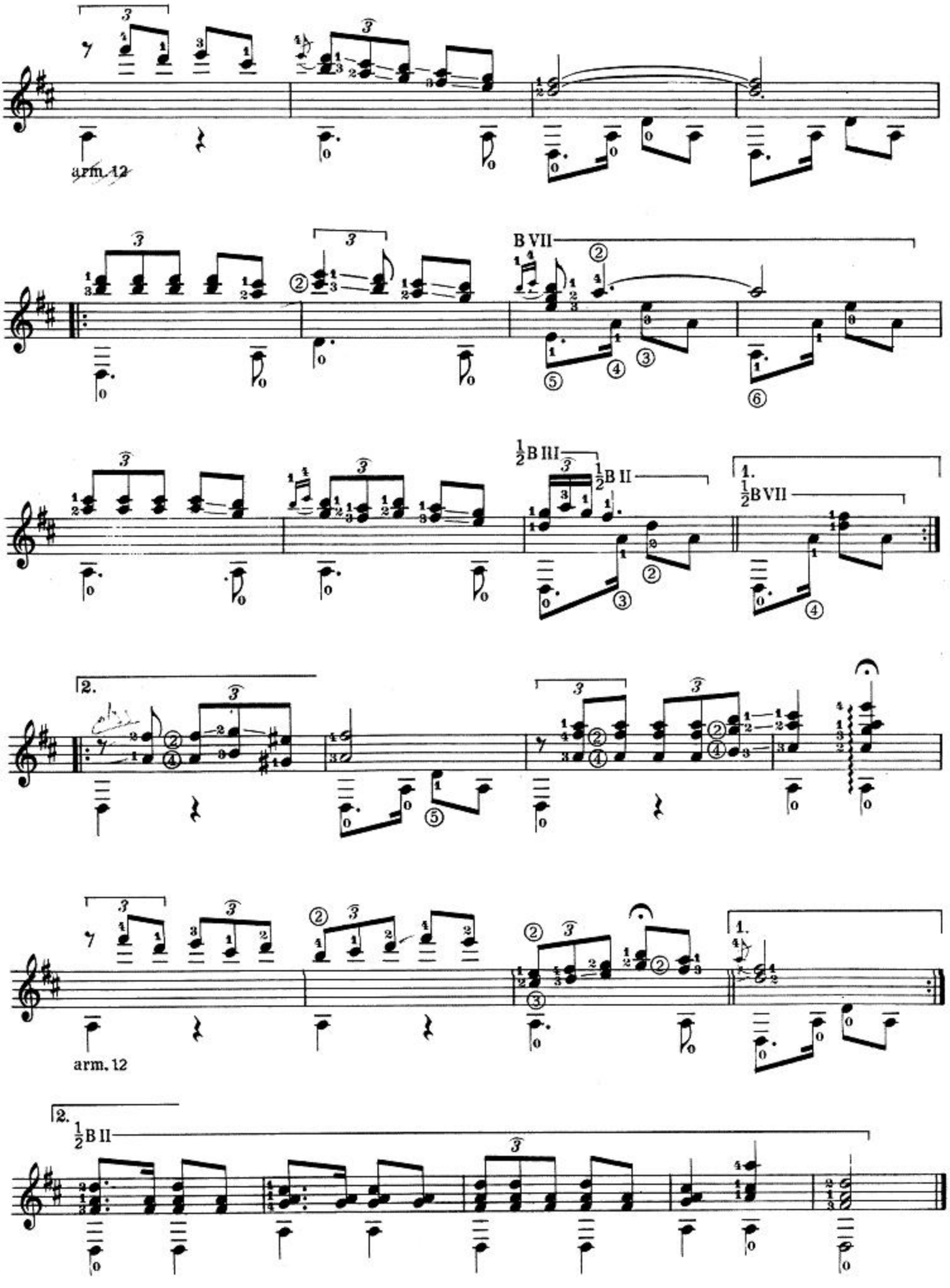

B VII
1.
2.
FINE
½B IV
½B VI
B VII
½B IV
½B VI
B VII
1.
2.
f
½B IX
ff
½B IV
½B VI
p
B VII
1.
2.
D.C.
al Fine

S. de Iradier

LA PALOMA

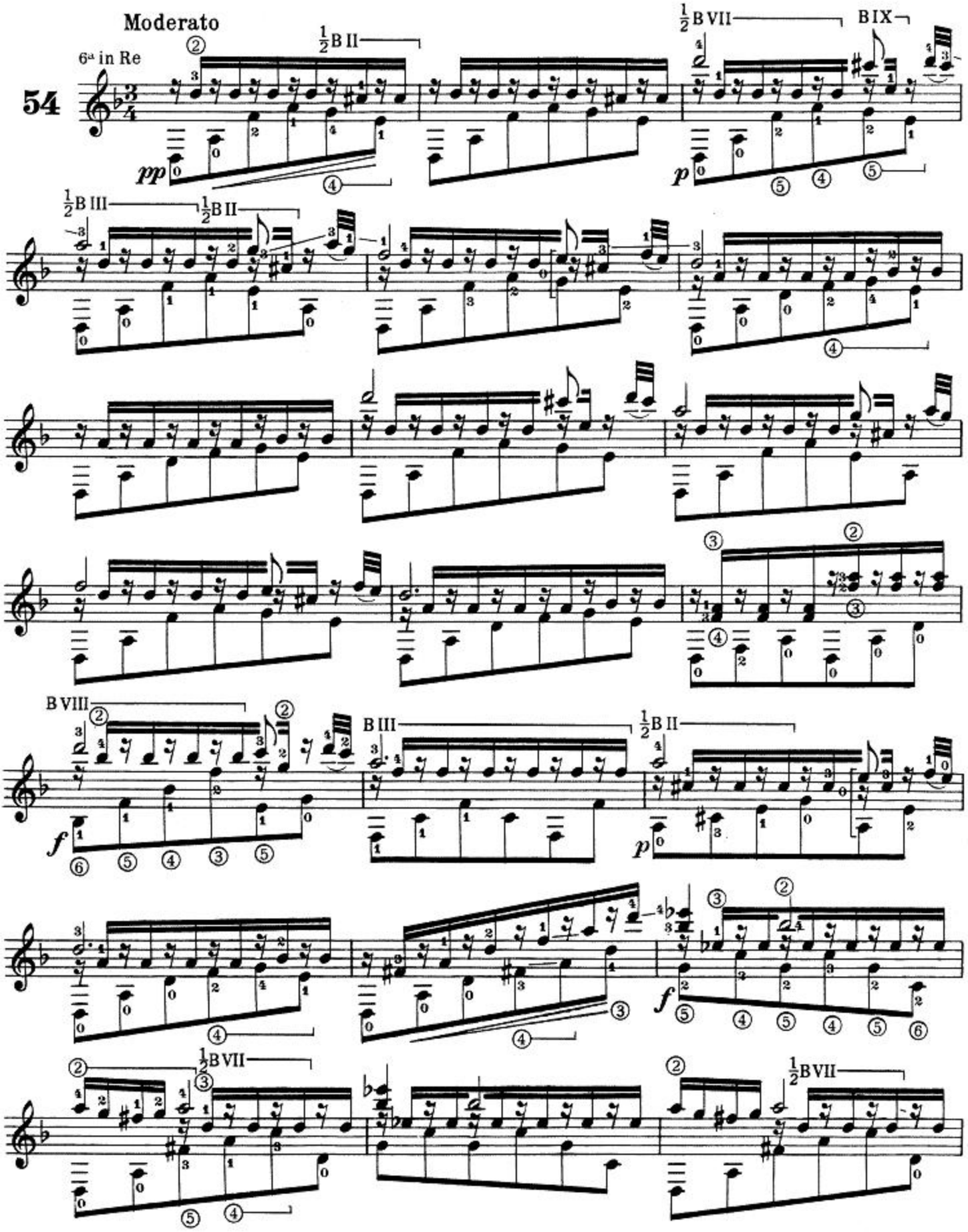
Habanera

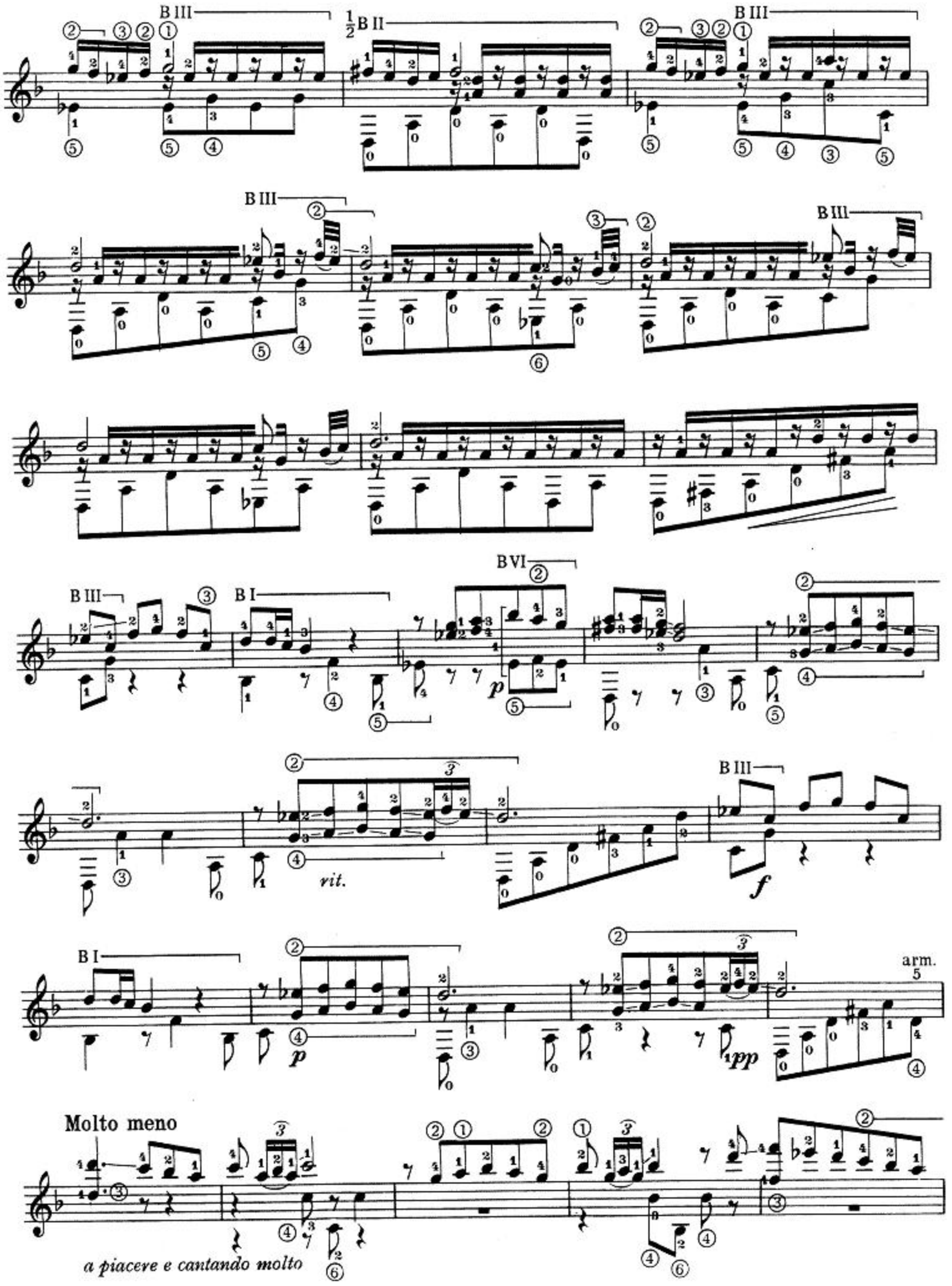


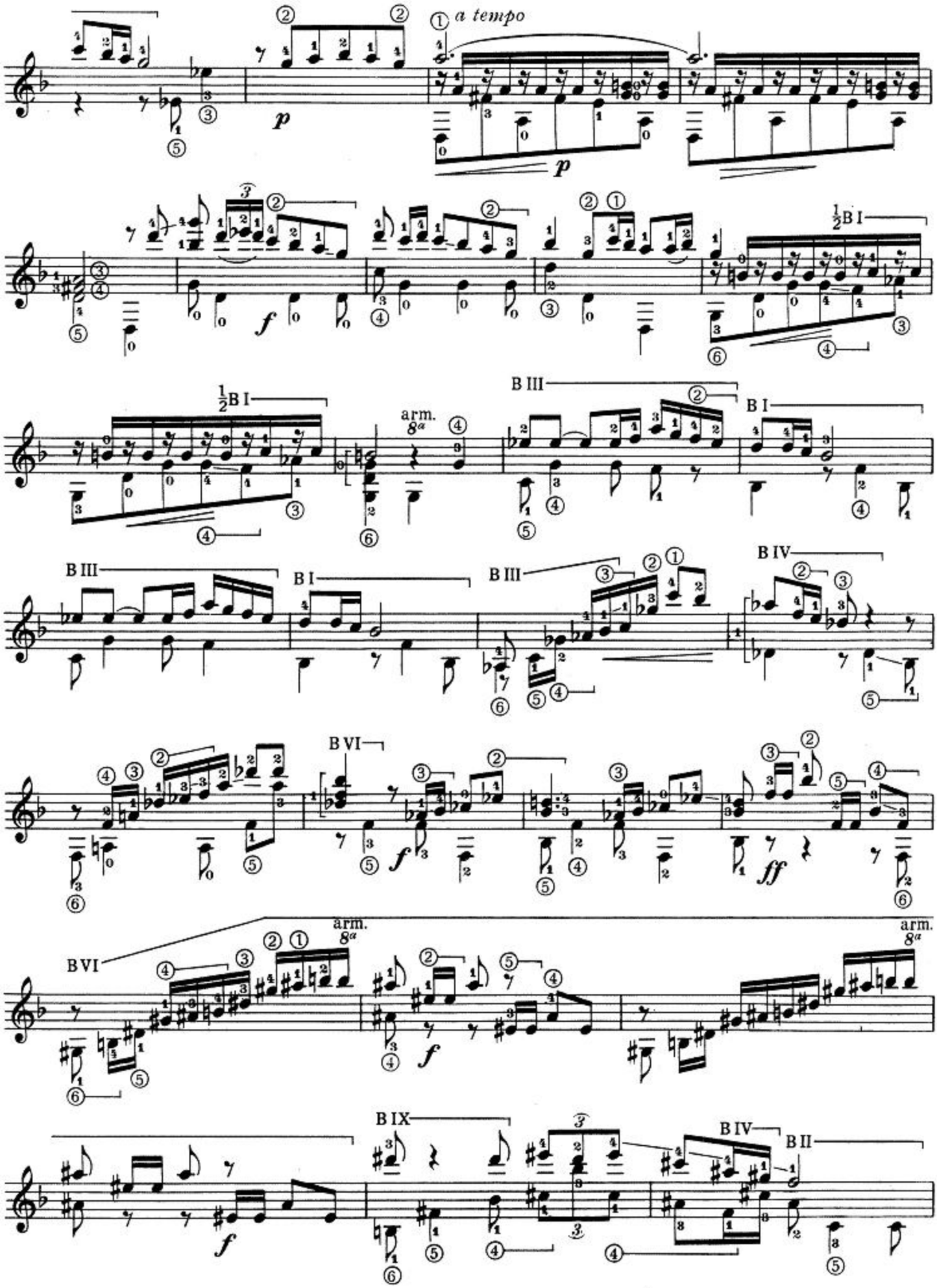

arm. 12
B VII
½B III
½B II
1.
½B VII
2.
arm. 12
2.
½B II

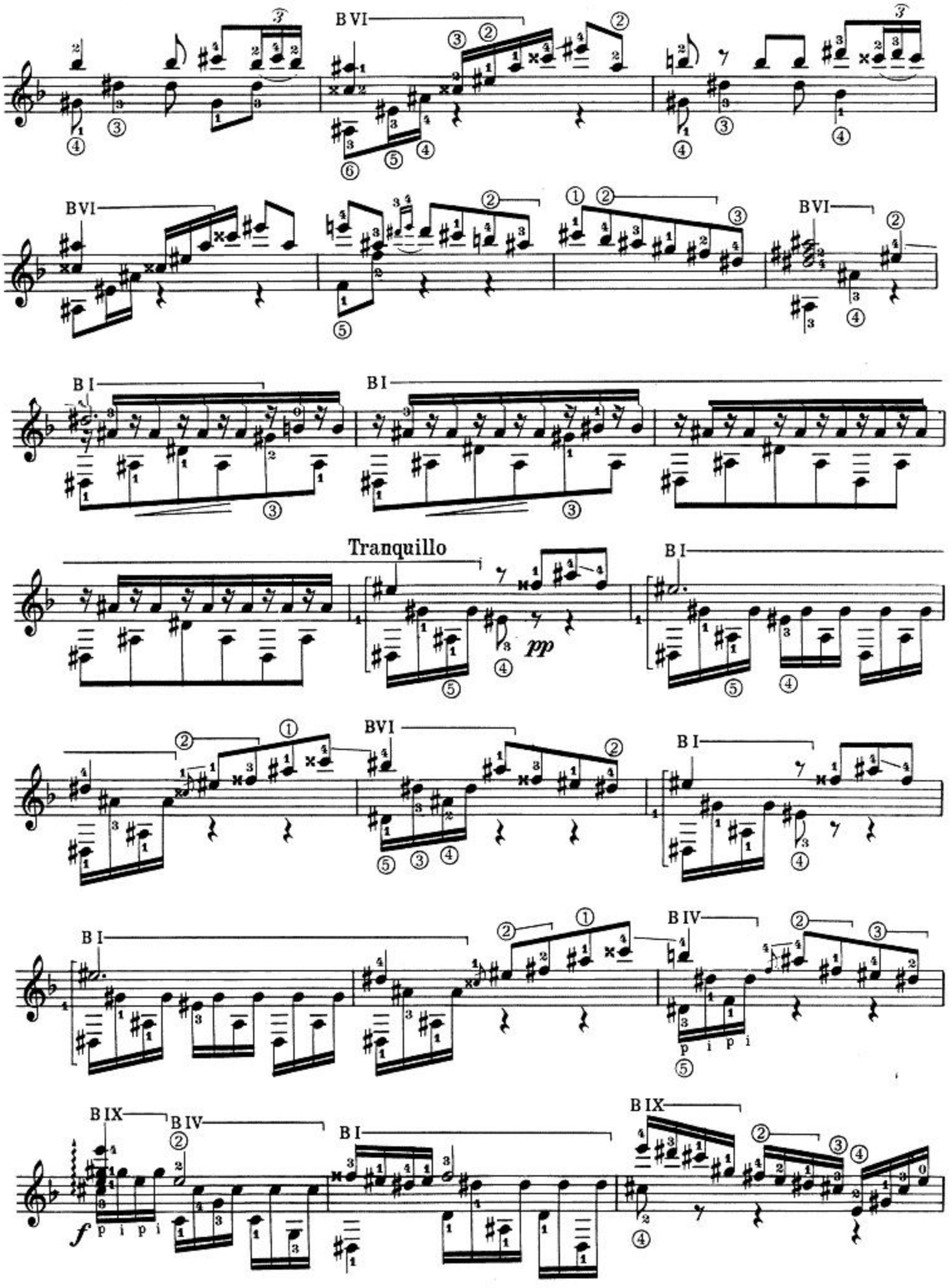
J. Malats

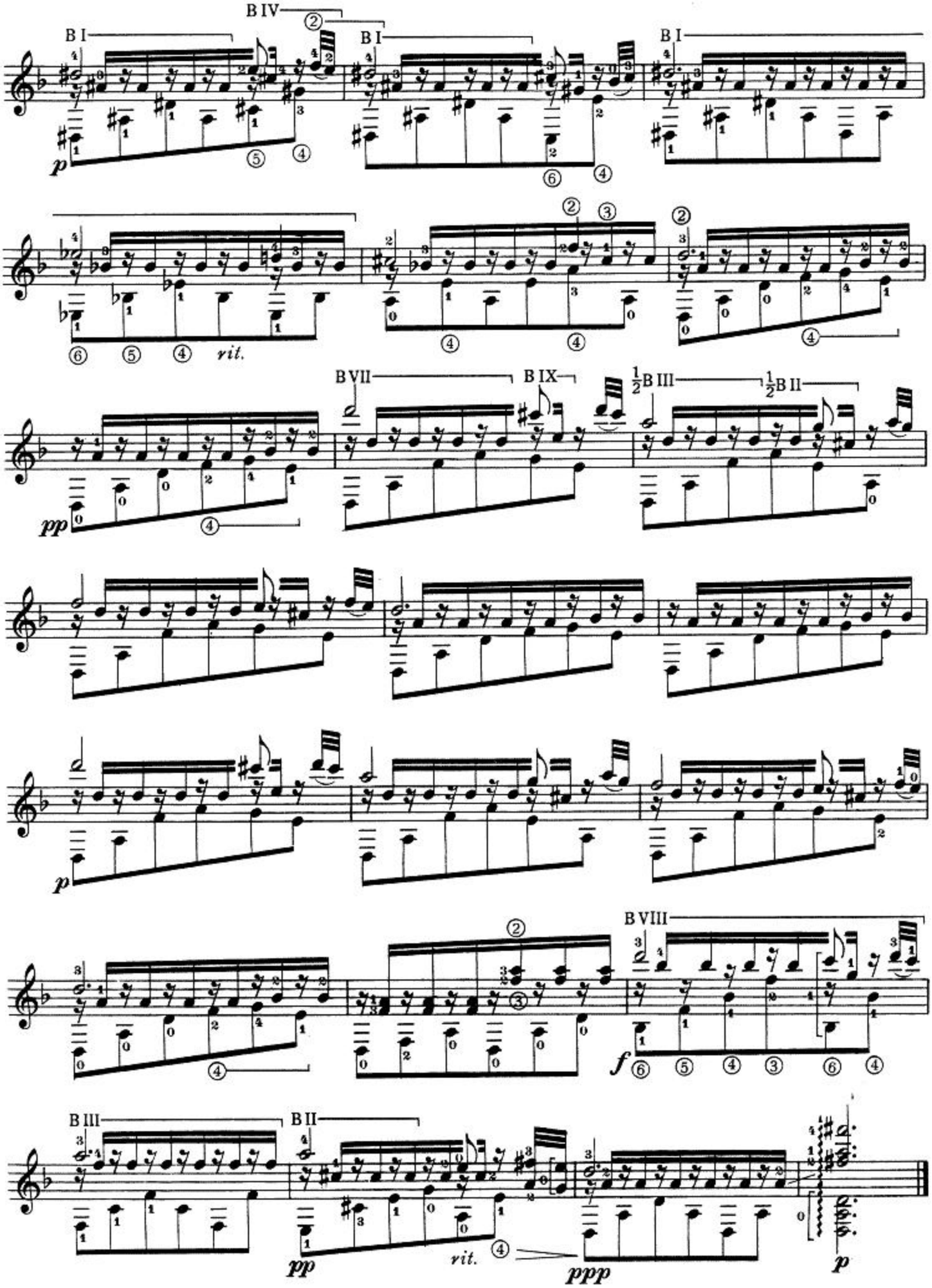
SERENATA ANDALUZA




B III
½B II
B III
B III
B III
B III
B VI
B I
rit.
f
B I
p
pp
arm. 5
Molto meno
a piacere e cantando molto

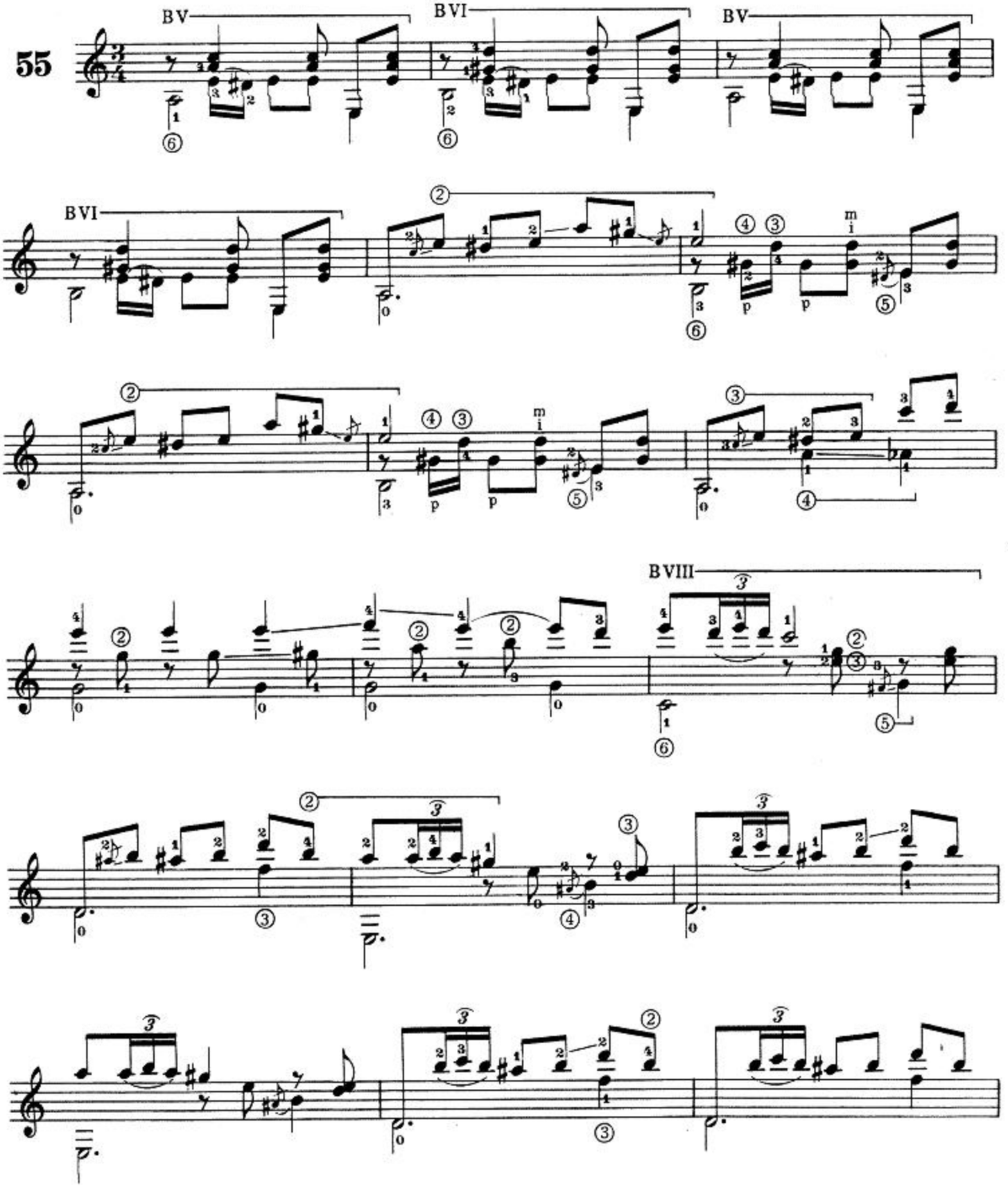

a tempo
p
f
½B I
arm.
8a
B III
B I
B IV
B VI
ff
B IX
B II

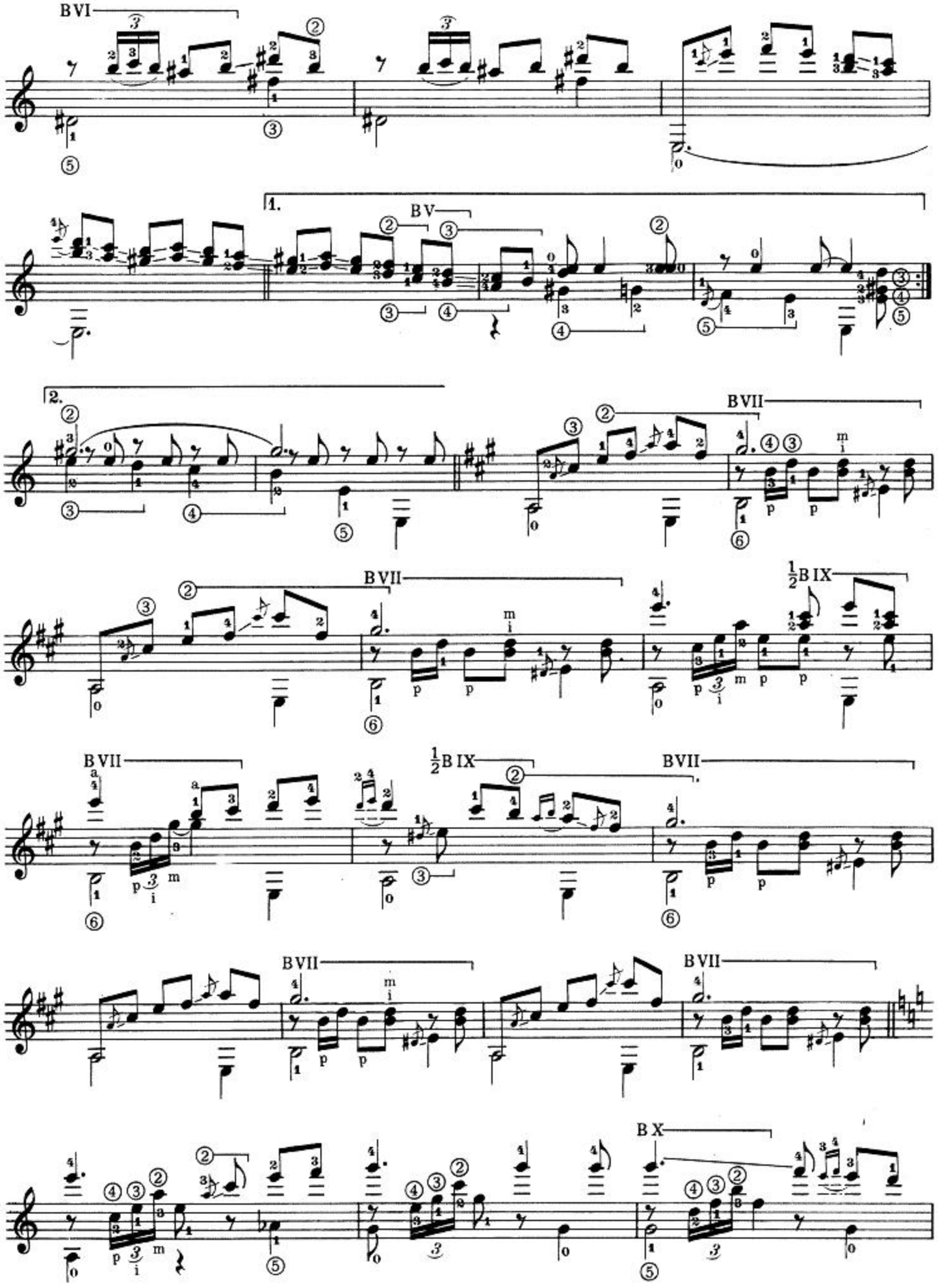

B VI
B VI
B VI
B I
B I
Tranquillo
pp
B I
BVI
B I
B I
B IV
B IX
B IV
B I
B IX

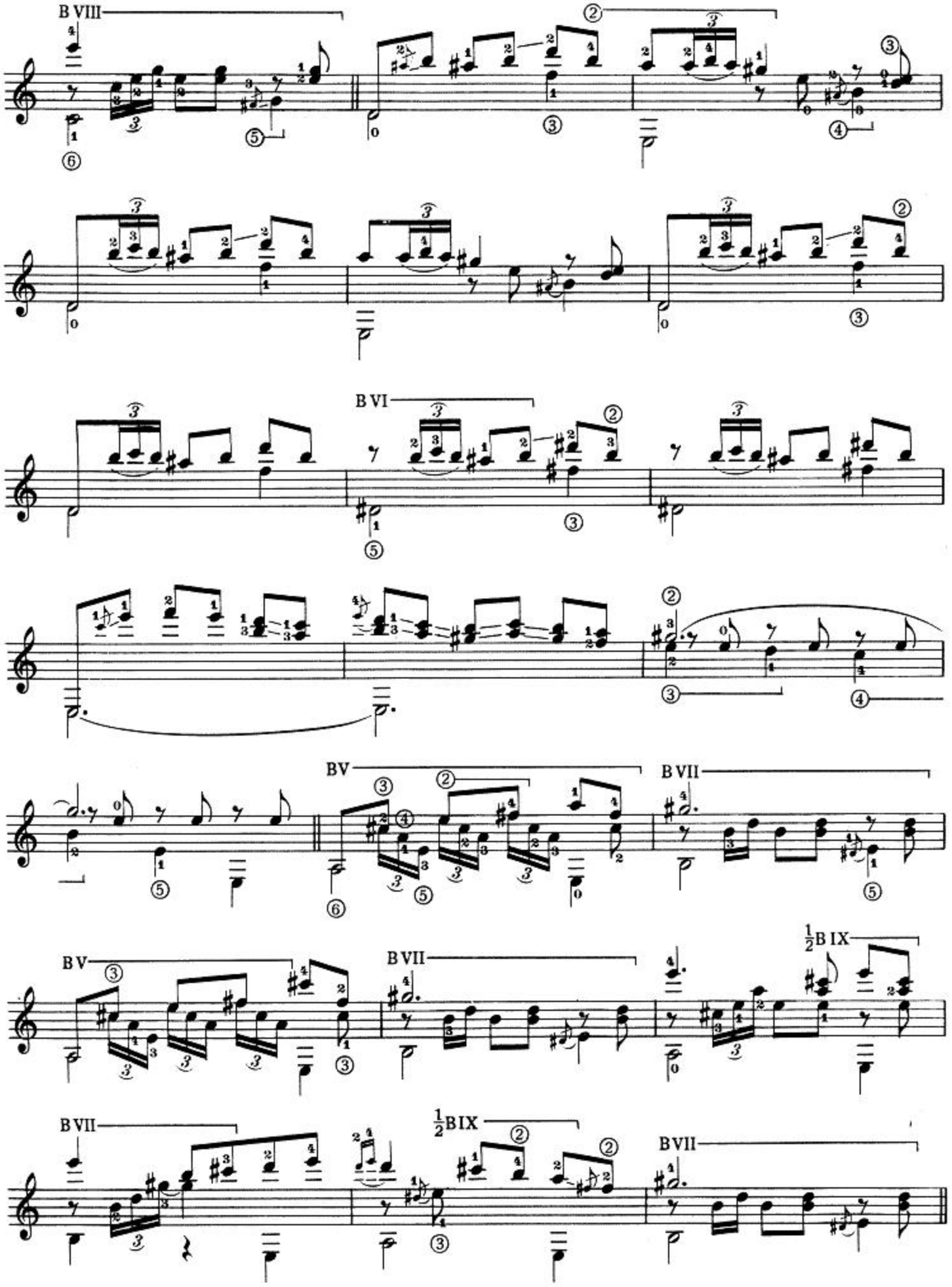

B I
B IV
B I
B I
p
rit.
B VII
B IX
½B III
½B II
pp
p
B VIII
f
B III
B II
pp
rit.
ppp
p

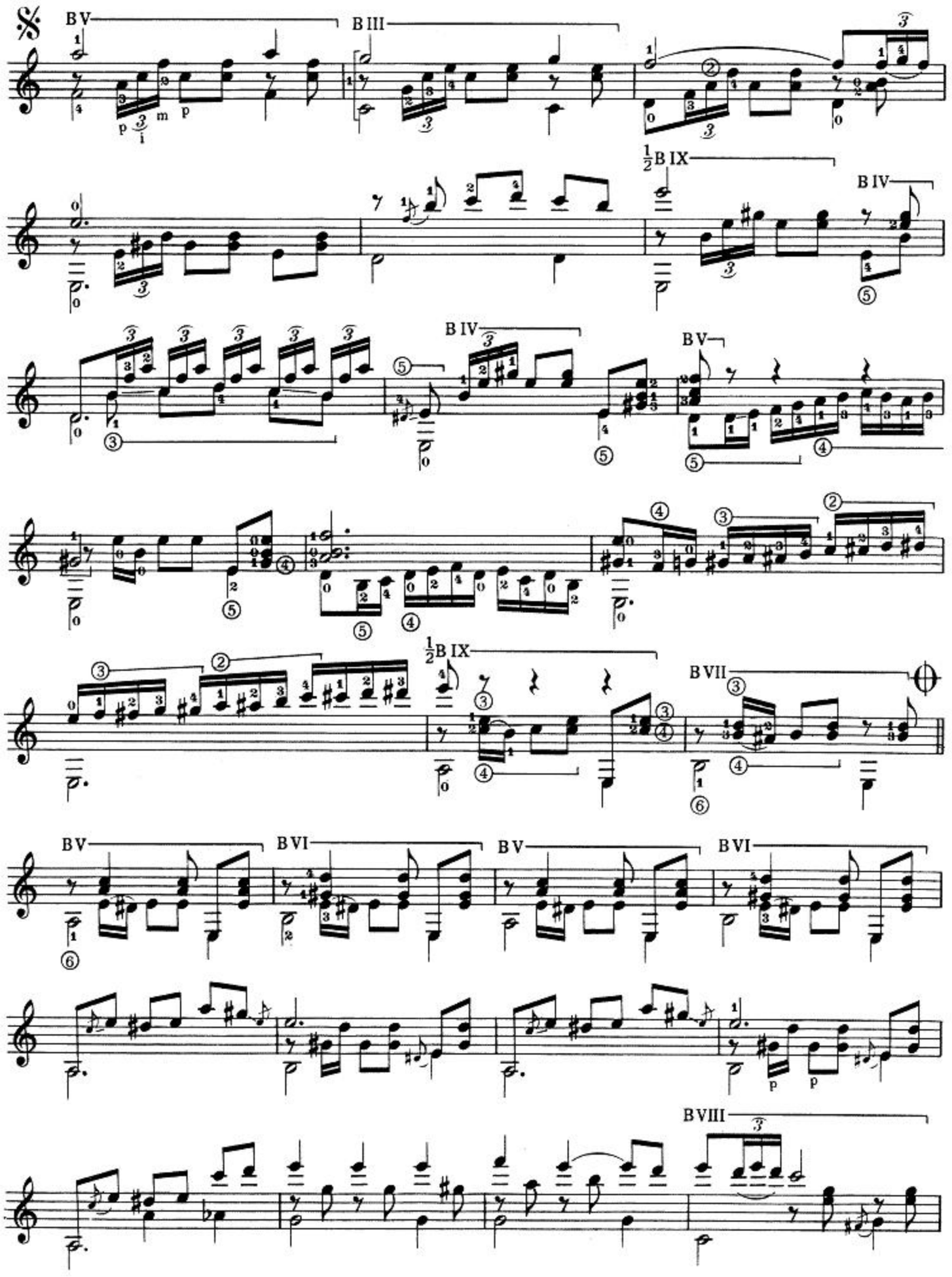
J. Malats

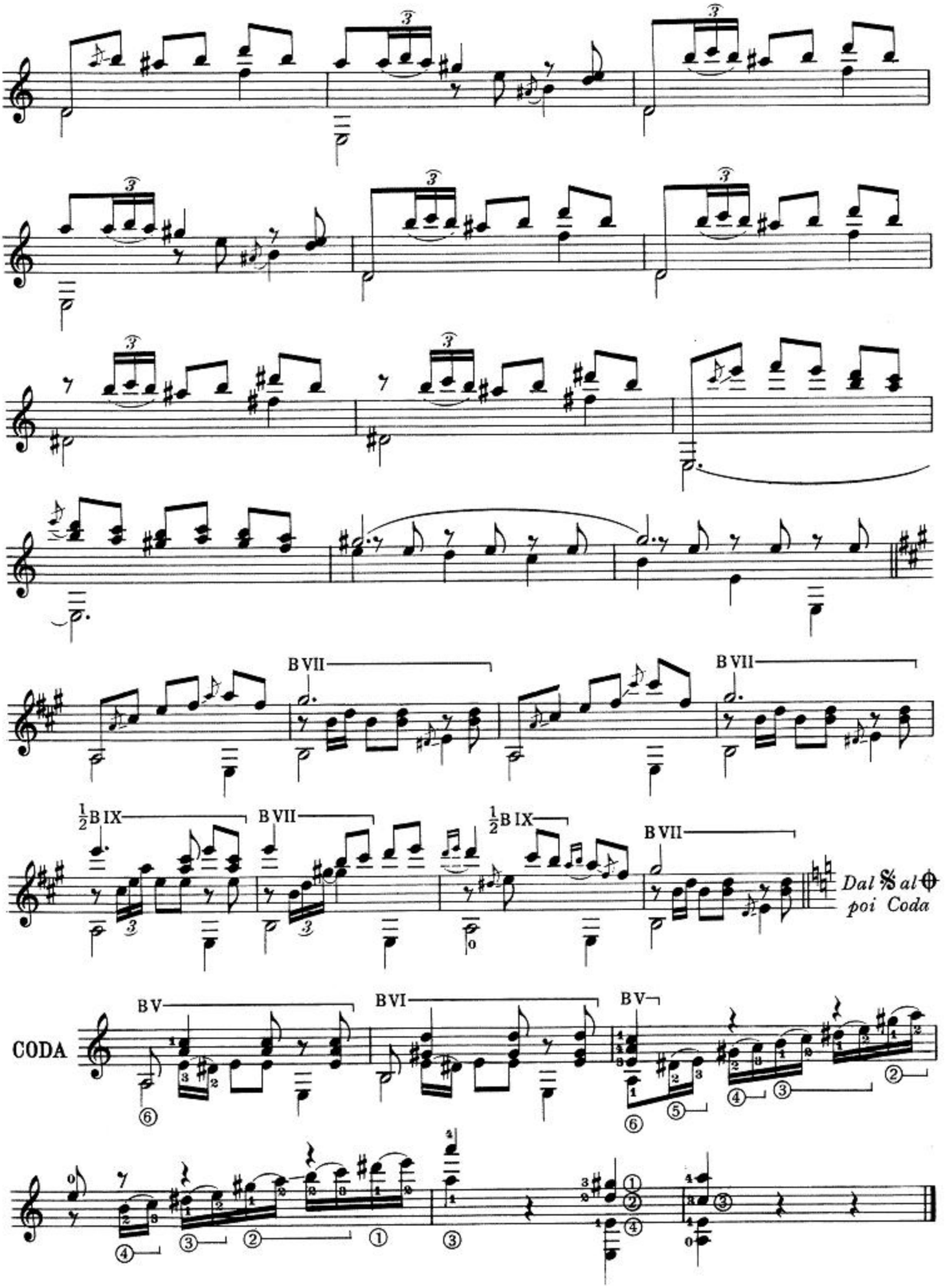
SERENATA ESPAÑOLA




BVI
1.
BV
2.
BVII
½BIX
BX

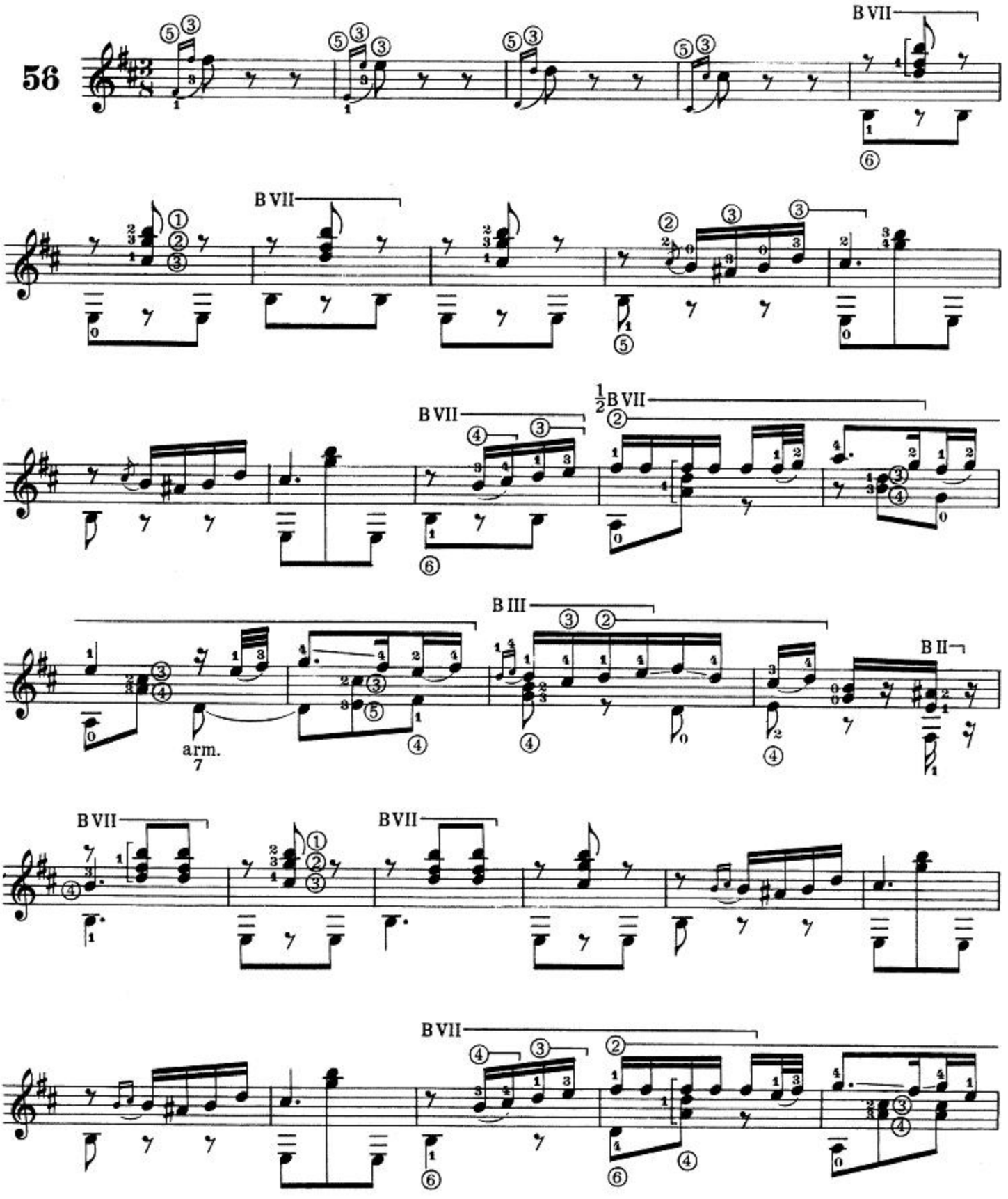

B VIII
B VI
B V
B VII
½B IX
B V
B VII
½B IX
B VII

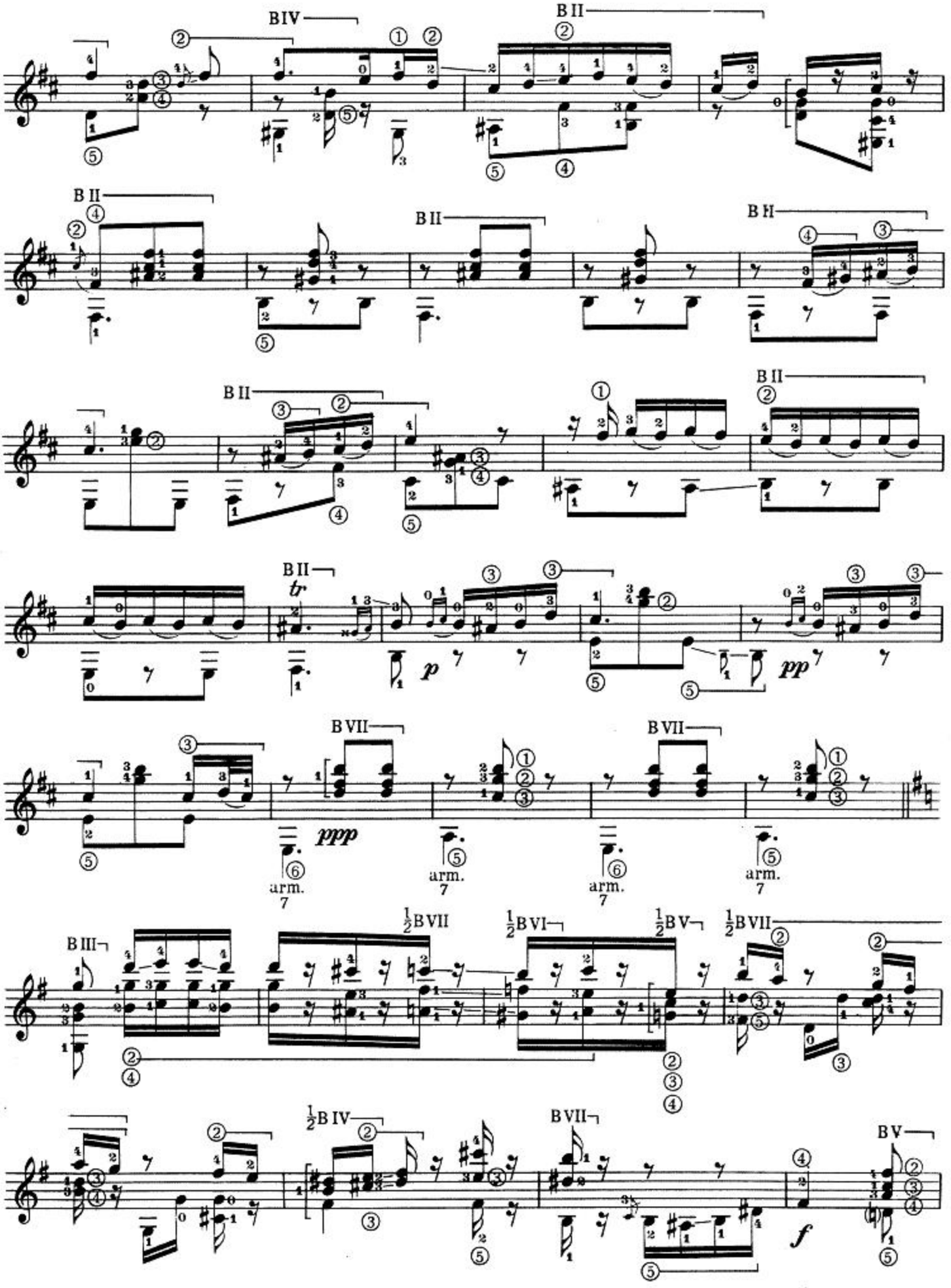

BV
BIII
½BIX
BIV
BIV
BV
½BIX
BVII
BV
BVI
BV
BVI
BVIII

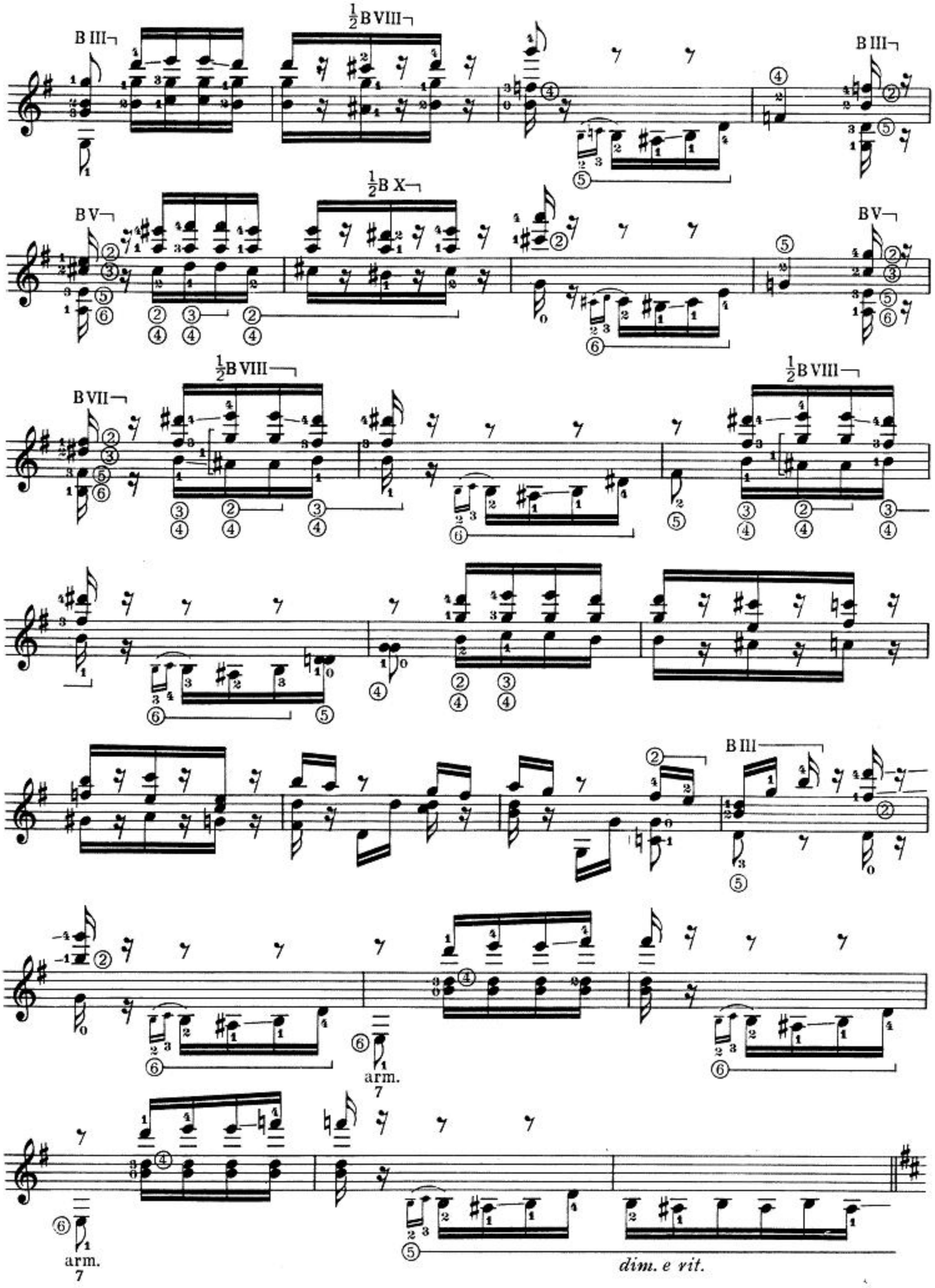

B VII
B VII
½B IX
B VII
½B IX
B VII
Dal 𝄋 al ⊕
poi Coda
CODA
B V
B VI
B V

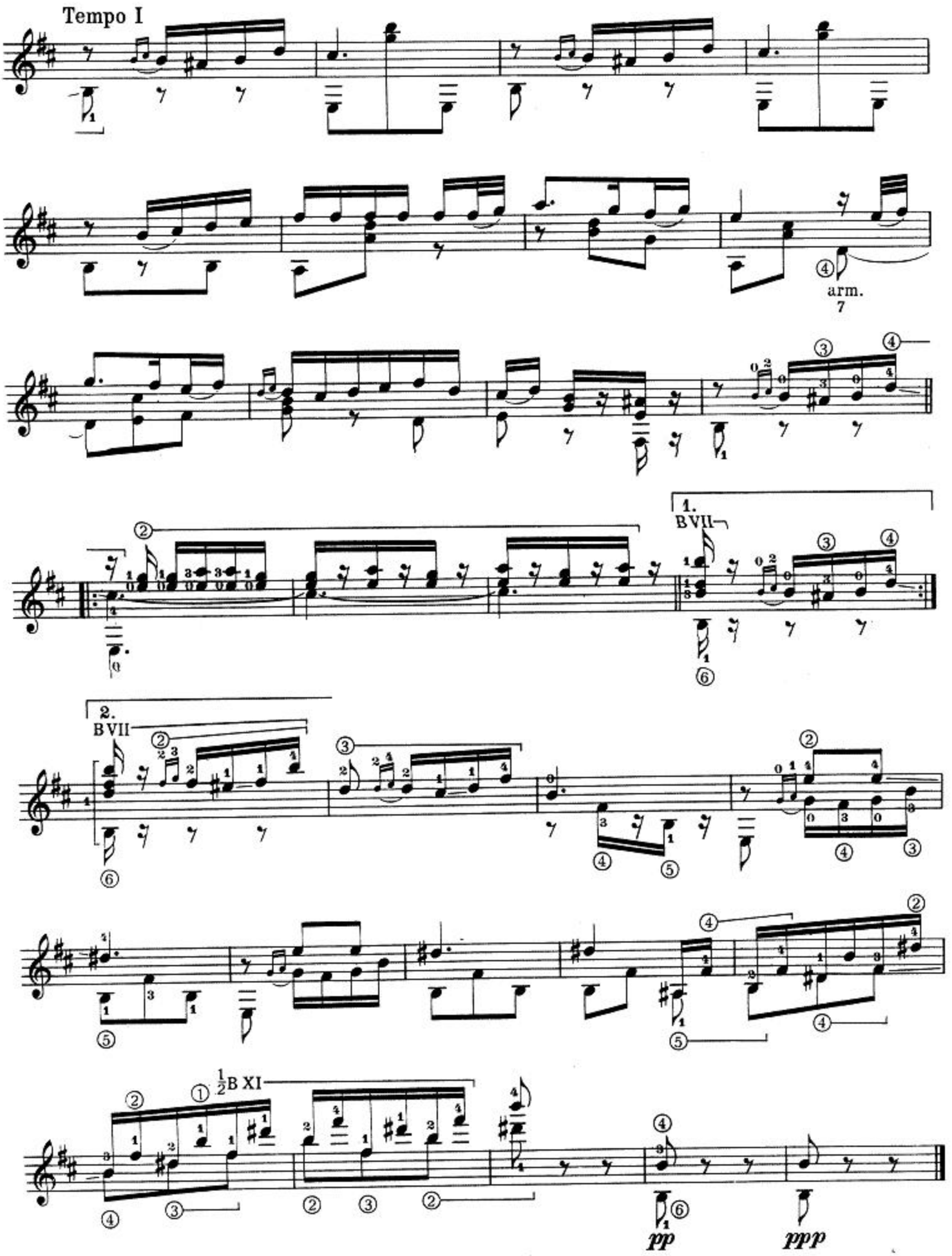
J. Massenet

NOTTI DI SPAGNA



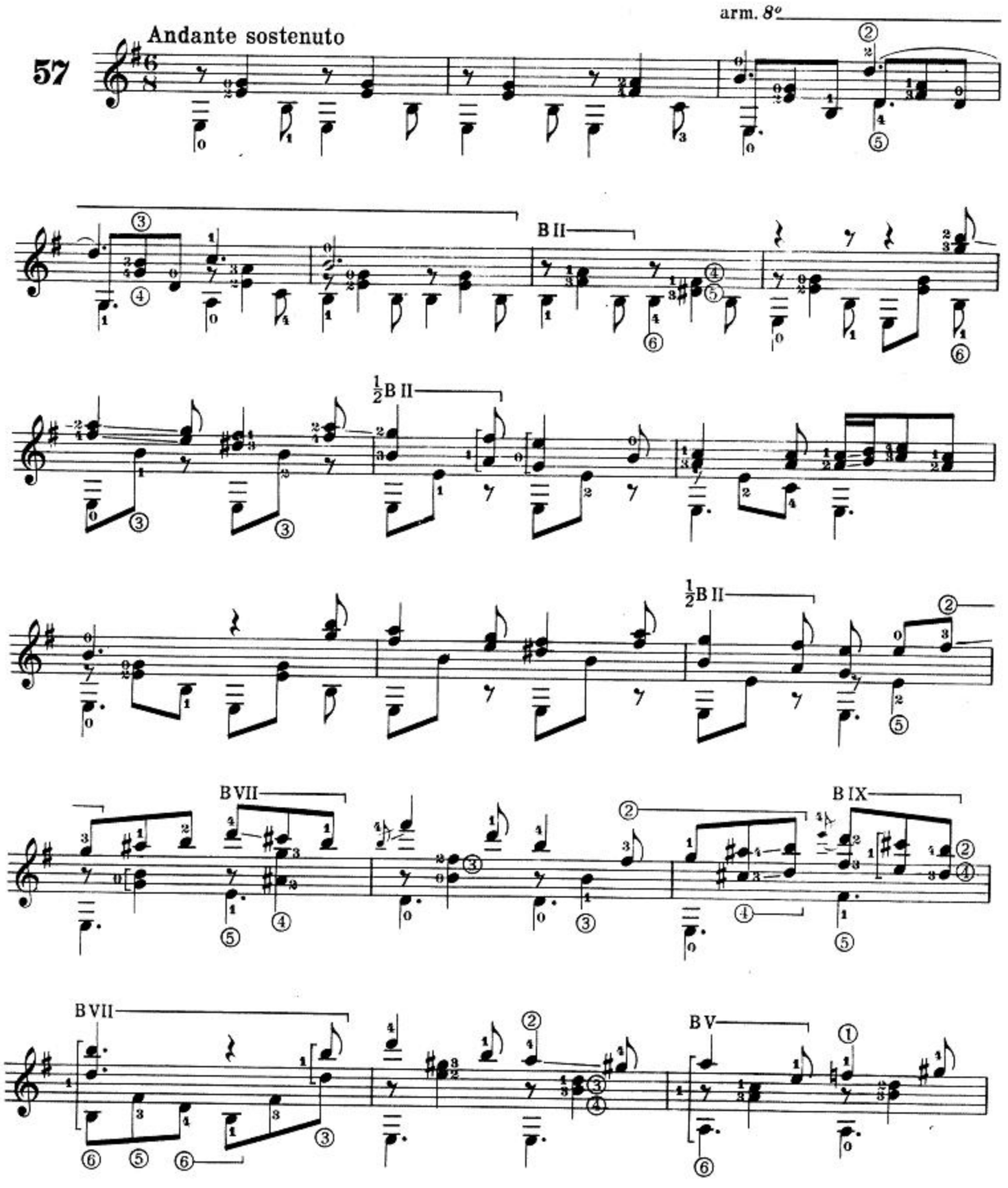

BIV
BII
BII
BII
BII
BII
BII
tr
p
pp
BVII
BVII
ppp
arm. 7
arm. 7
arm. 7
arm. 7
BIII
½BVII
½BVI
½BV
½BVII
½BIV
BVII
BV
f

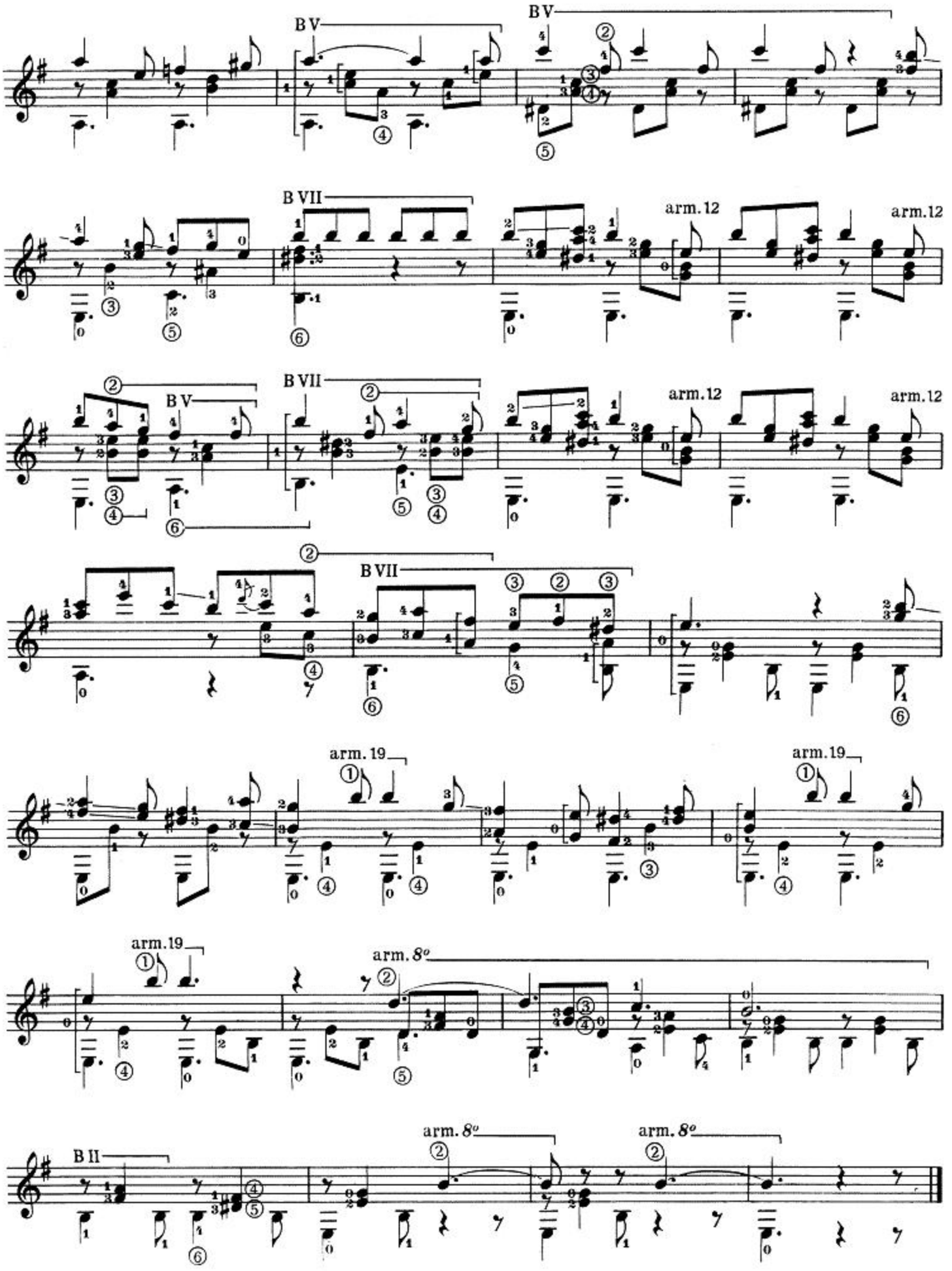

B III
½B VIII
B III
B V
½B X
B V
B VII
½B VIII
½B VIII
B III
arm.
7
arm.
7
dim. e vit.


Tempo I
arm.
7
1.
BVII
2.
BVII
½B XI
pp
ppp

F. Mendelssohn-Bartholdy

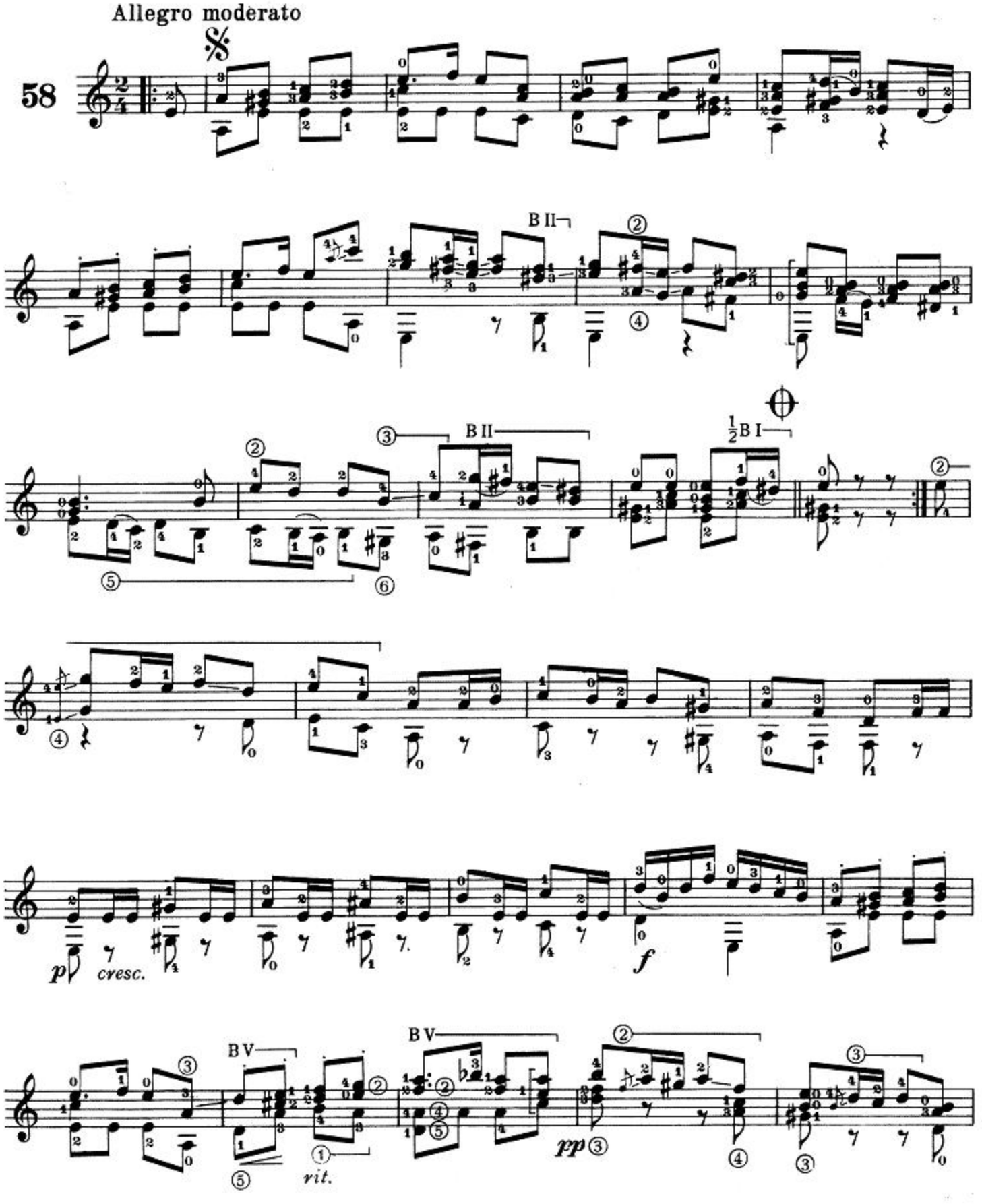
BARCAROLA VENEZIANA op. 19 n. 6



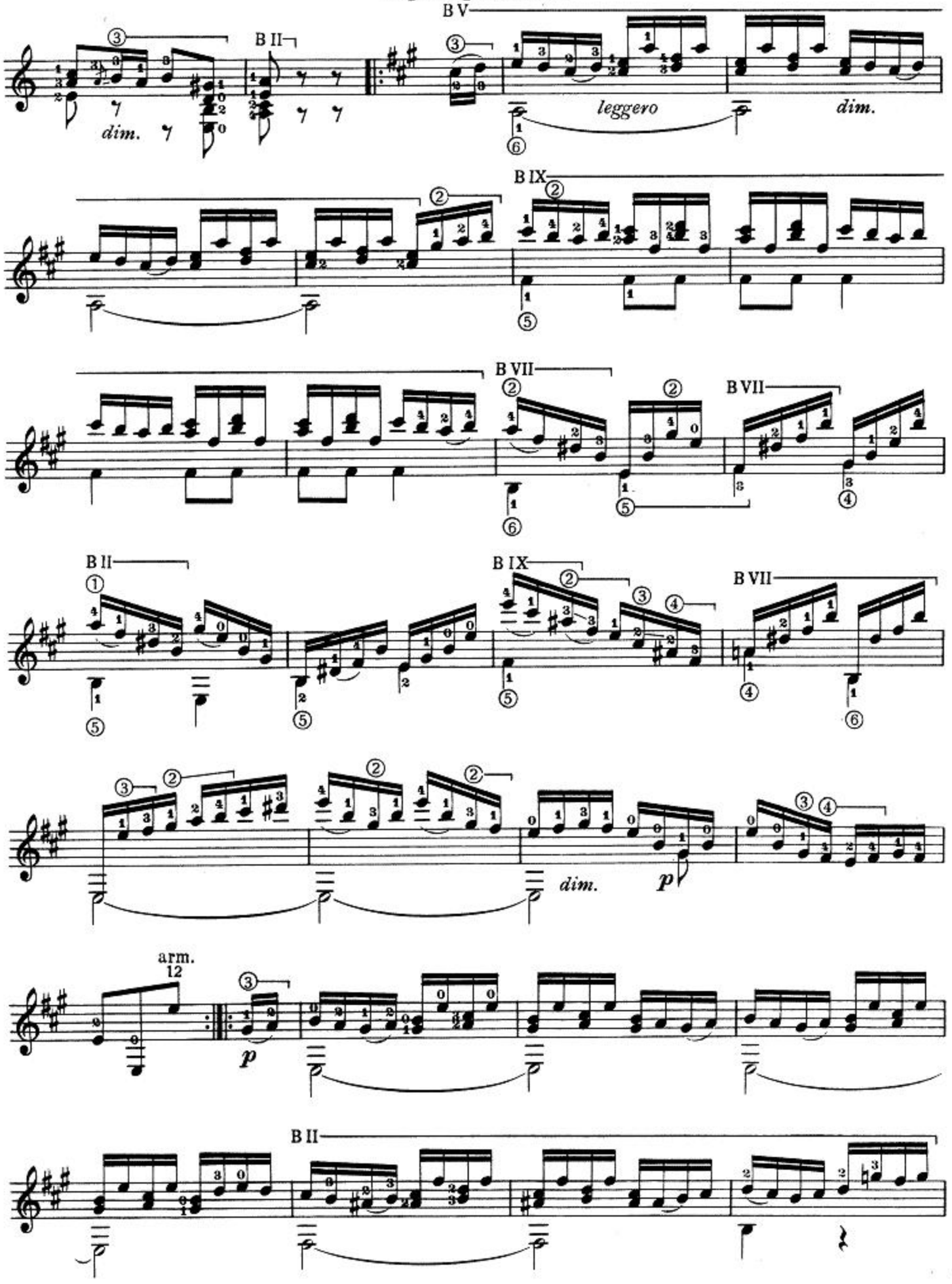

B V
B V
B VII
arm. 12
arm. 12
B V
B VII
arm. 12
arm. 12
B VII
arm. 19
arm. 19
arm. 19
arm. 8º
B II
arm. 8º
arm. 8º

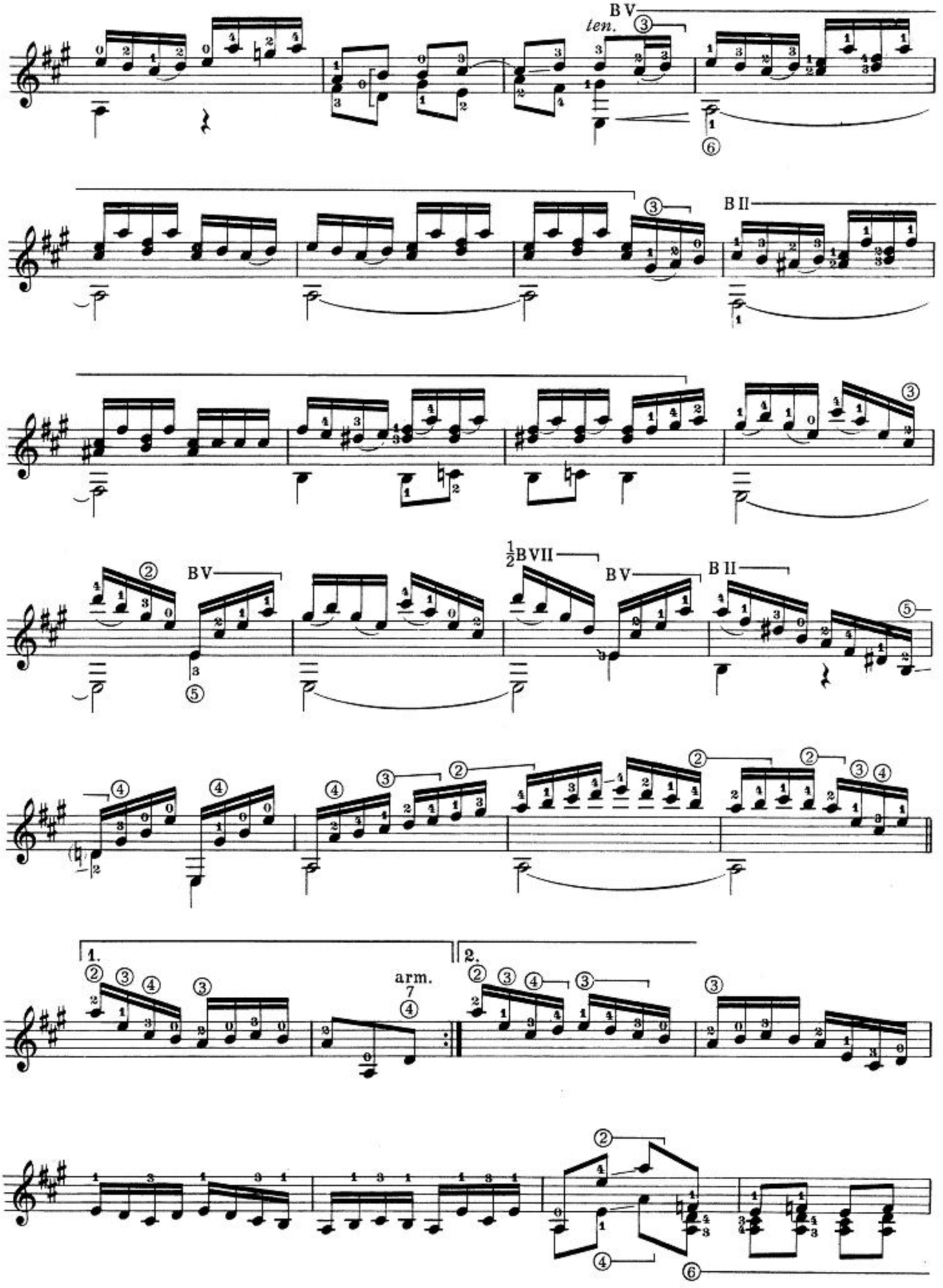
F. Mendelssohn-Bartholdy

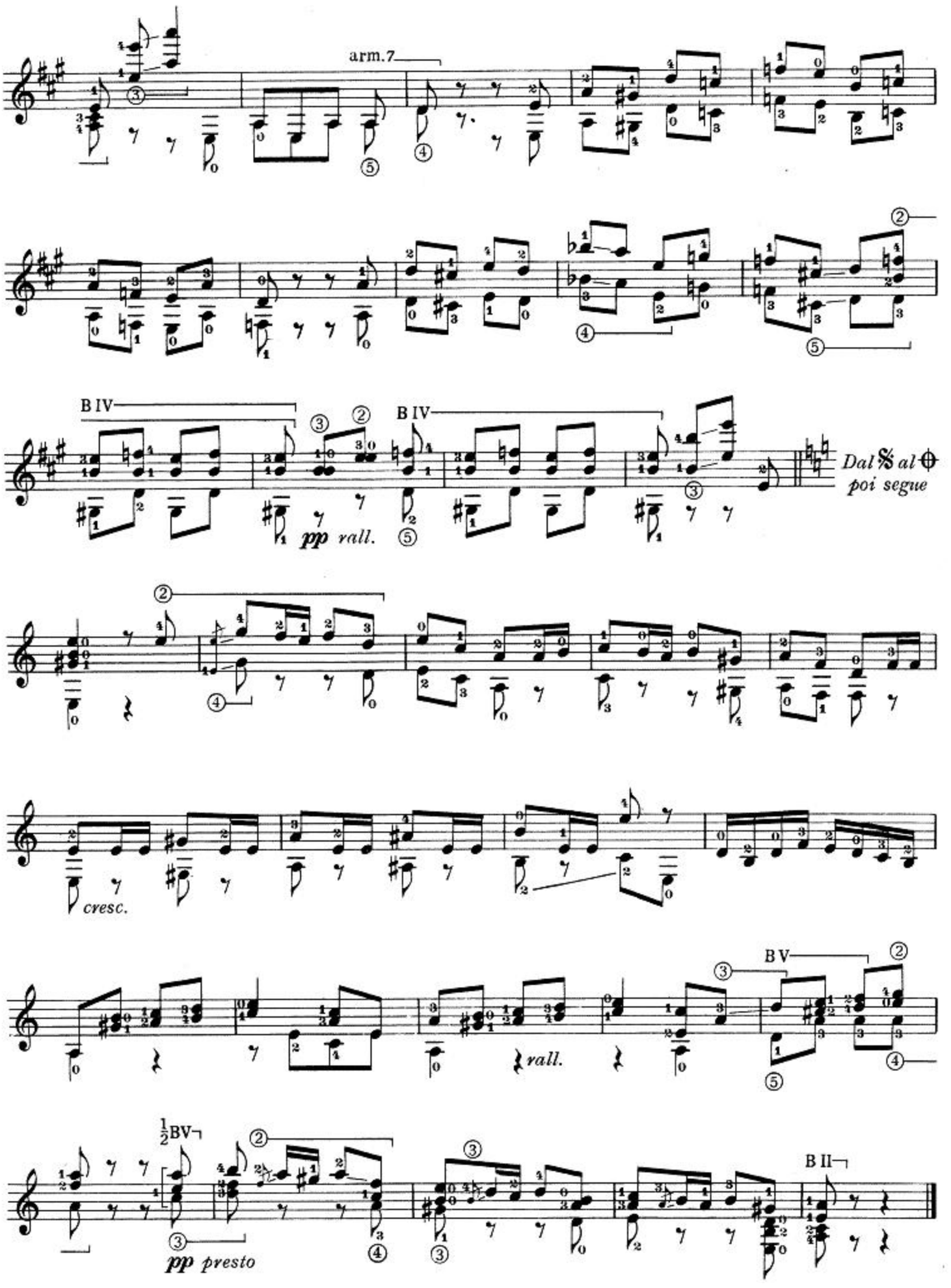
CANZONETTA



un poco più mosso

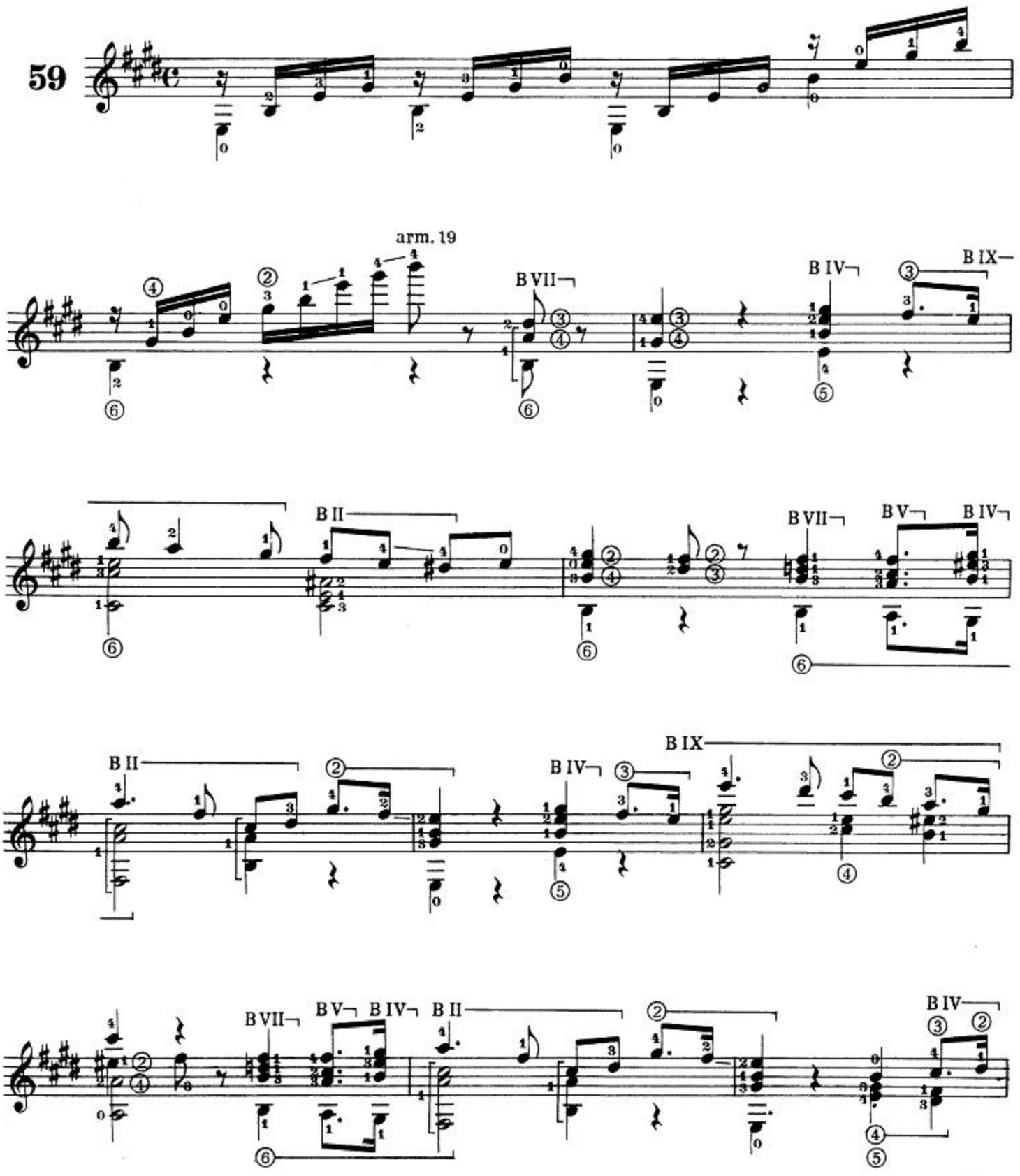


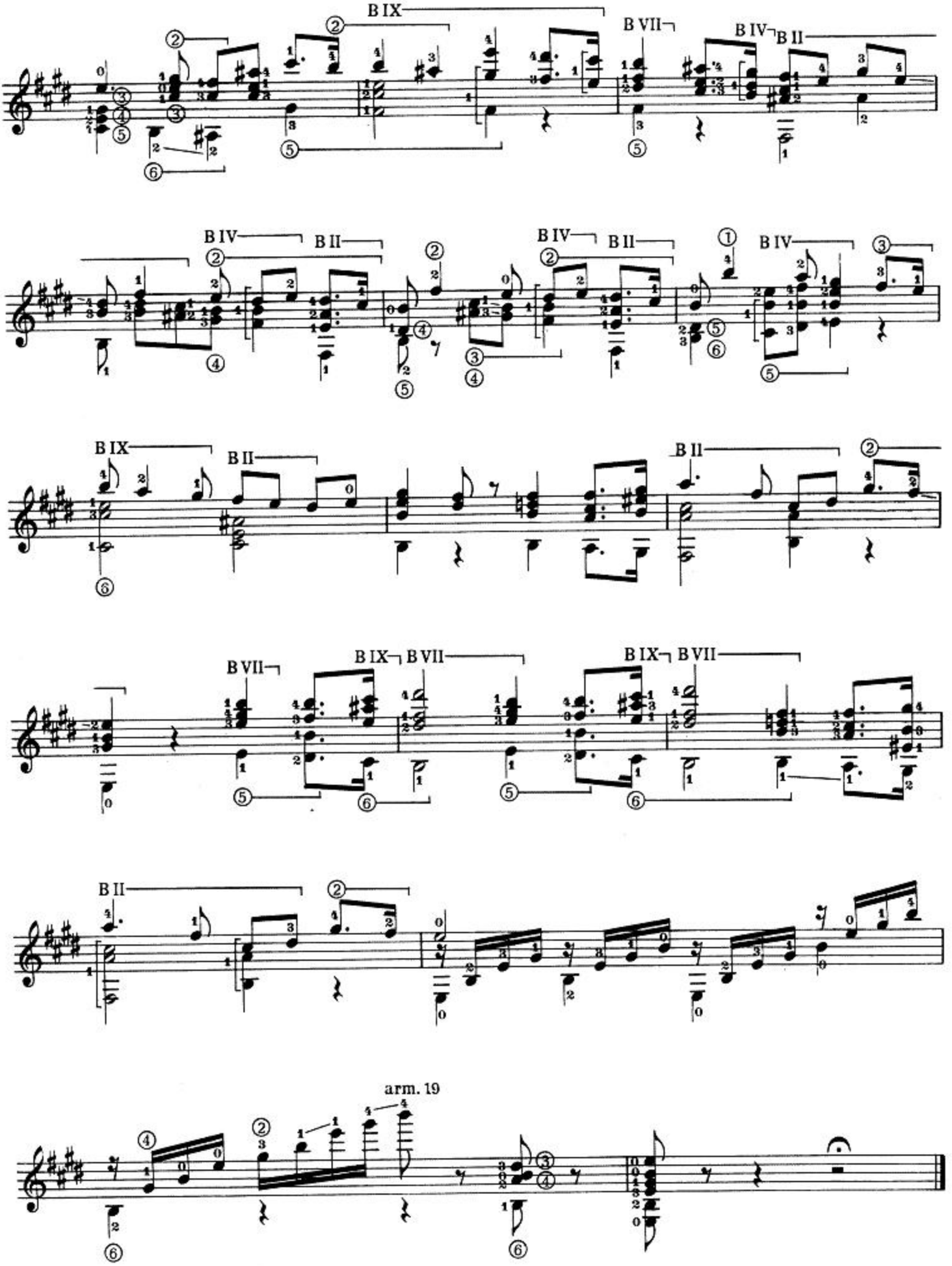

B V
ten.
B II
B V
½B VII
B V
B II
1.
2.
arm.


arm.7
B IV
B IV
pp rall.
Dal 𝄋 al ⊕
poi segue
cresc.
B V
rall.
½B V
pp presto
B II

F. Mendelssohn-Bartholdy

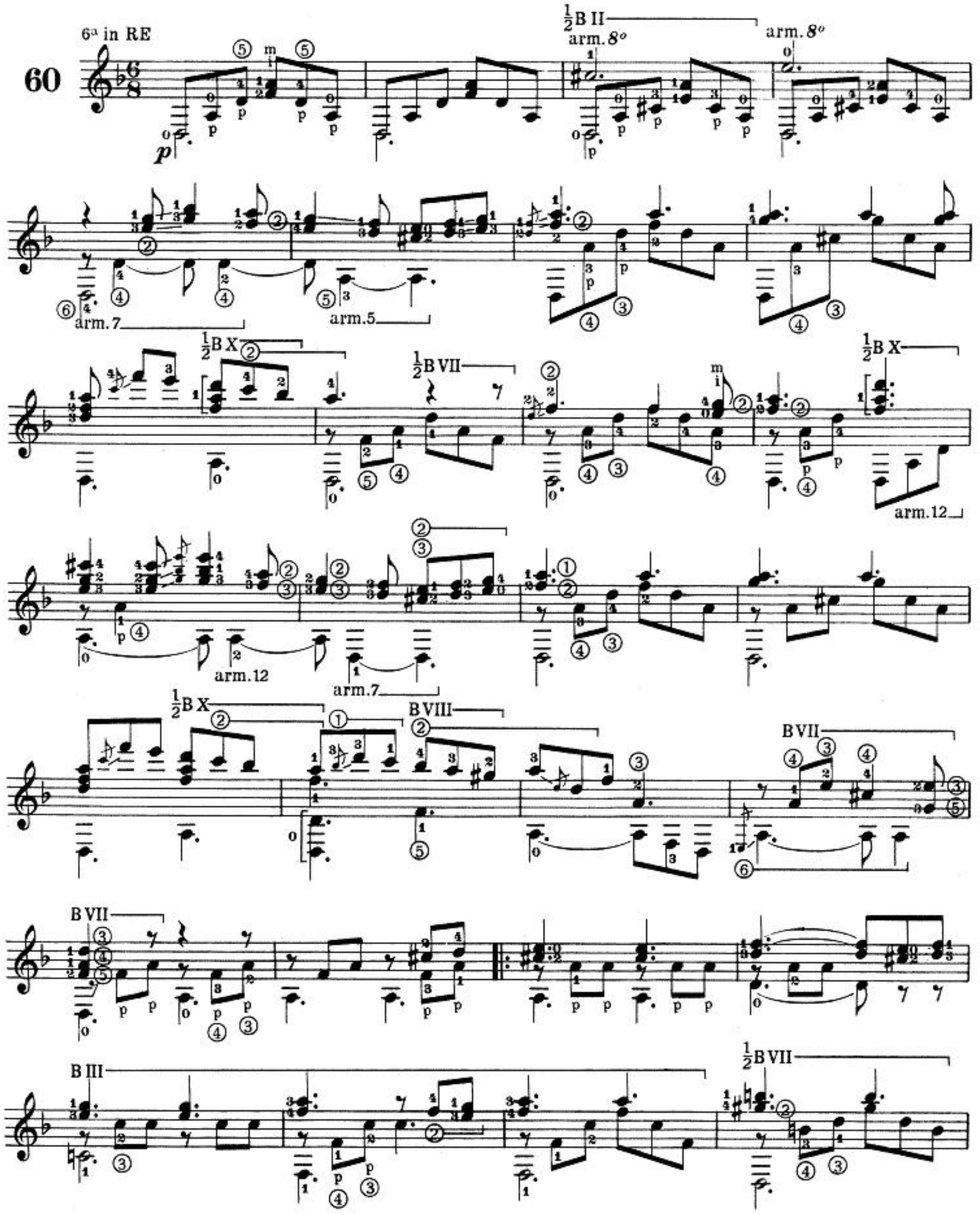
ROMANZA SENZA PAROLE op. 30 n. 6

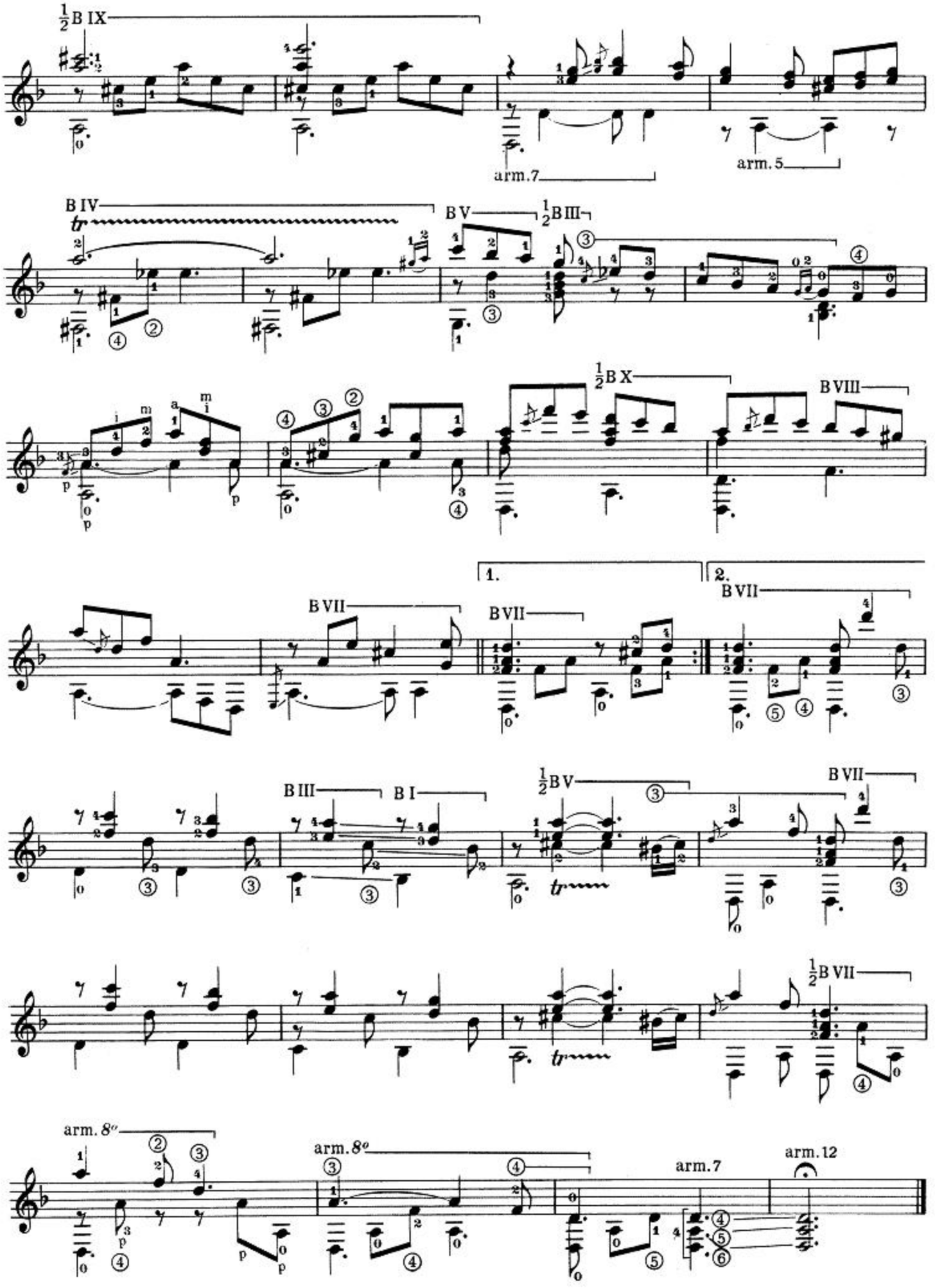



B IX
B VII
B IV
B II
arm. 19

F. Mendelssohn-Bartholdy

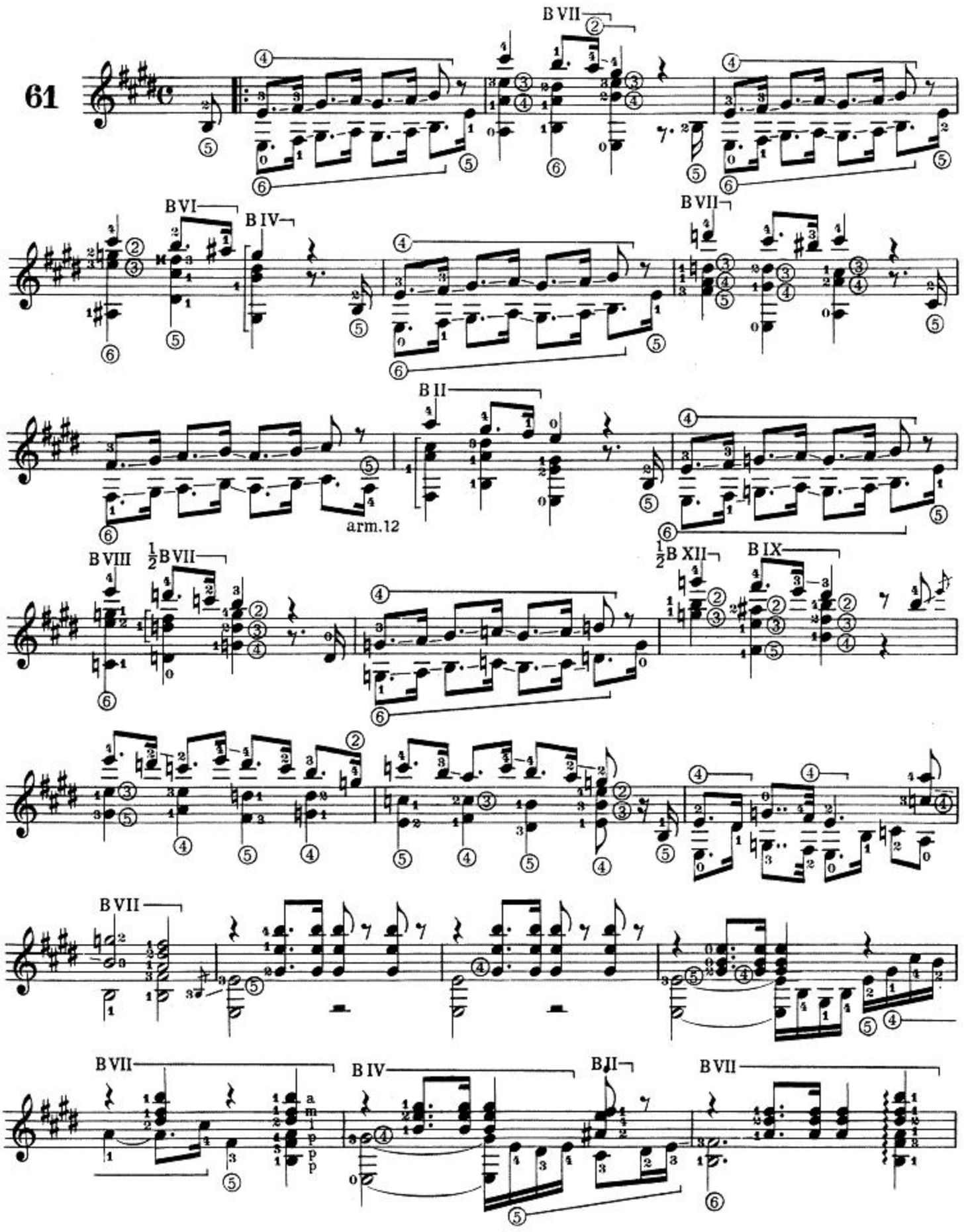
ROMANZA SENZA PAROLE op. 30 n. 3

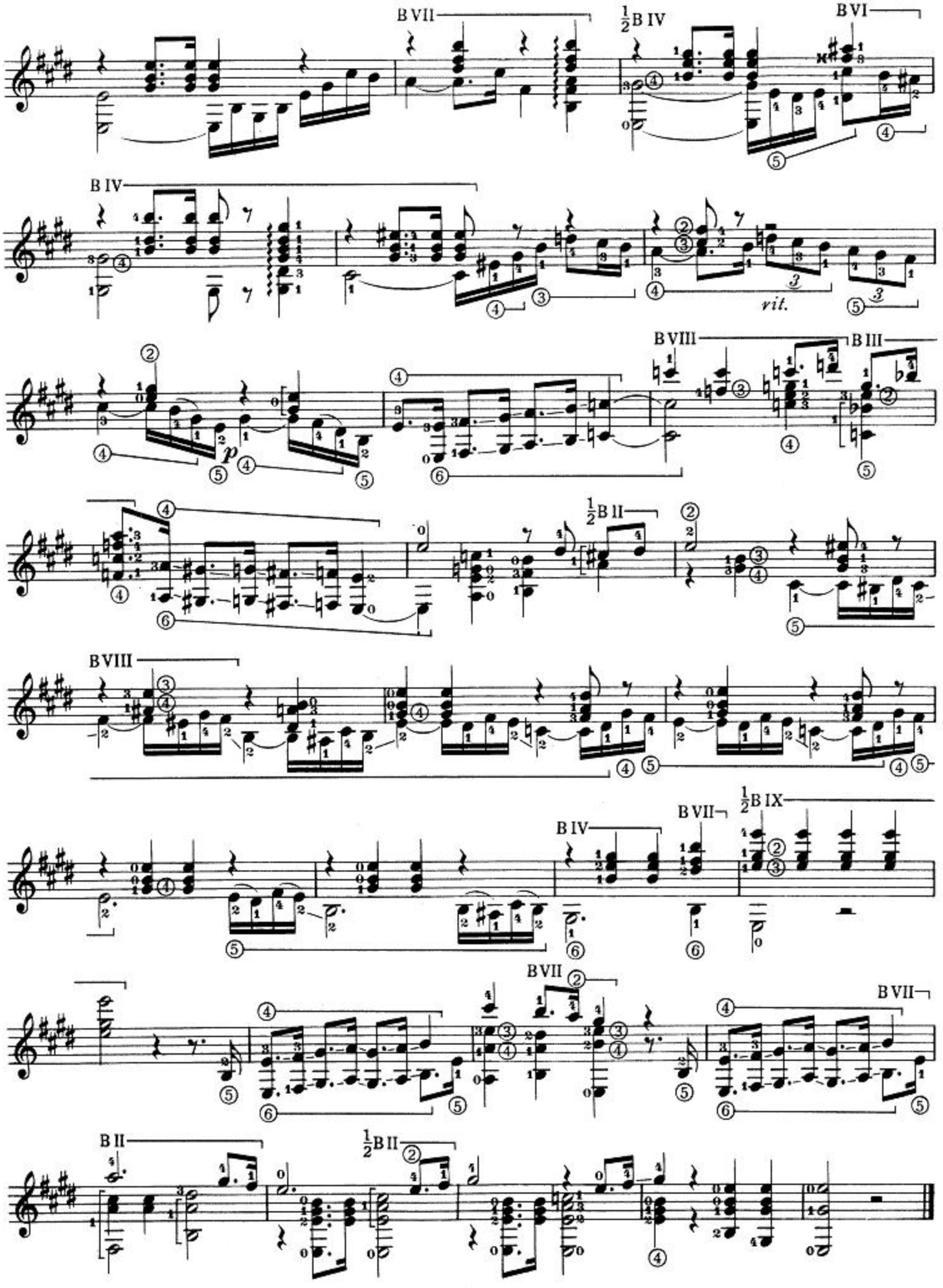



½B IX
arm.7
arm.5
B IV
tr
B V
½B III
½B X
B VIII
1.
2.
B VII
B III
B I
½B V
½B VII
arm. 8va
arm. 8va
arm.7
arm.12

G. Meyerbeer

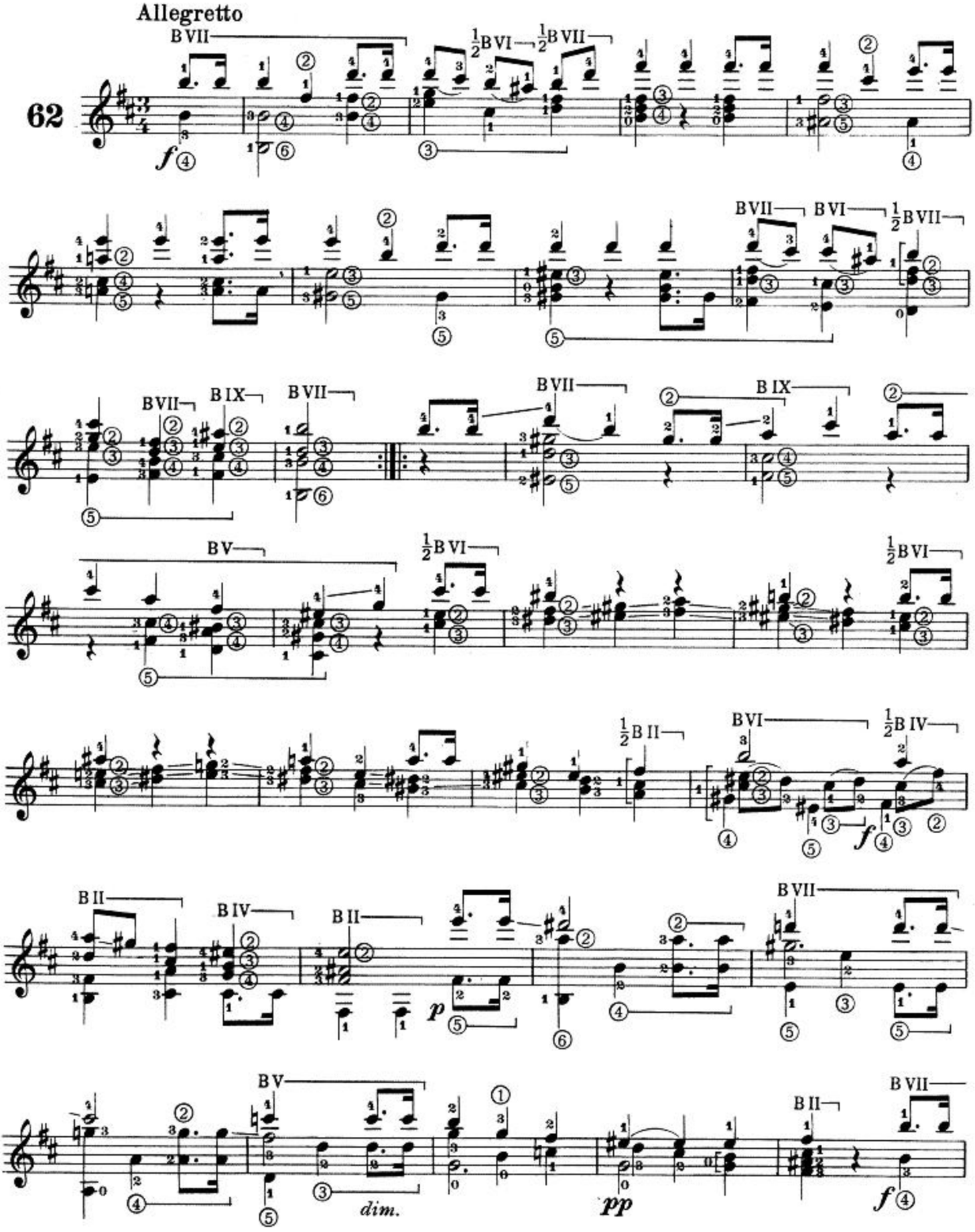
CORO DEI VESCOVI

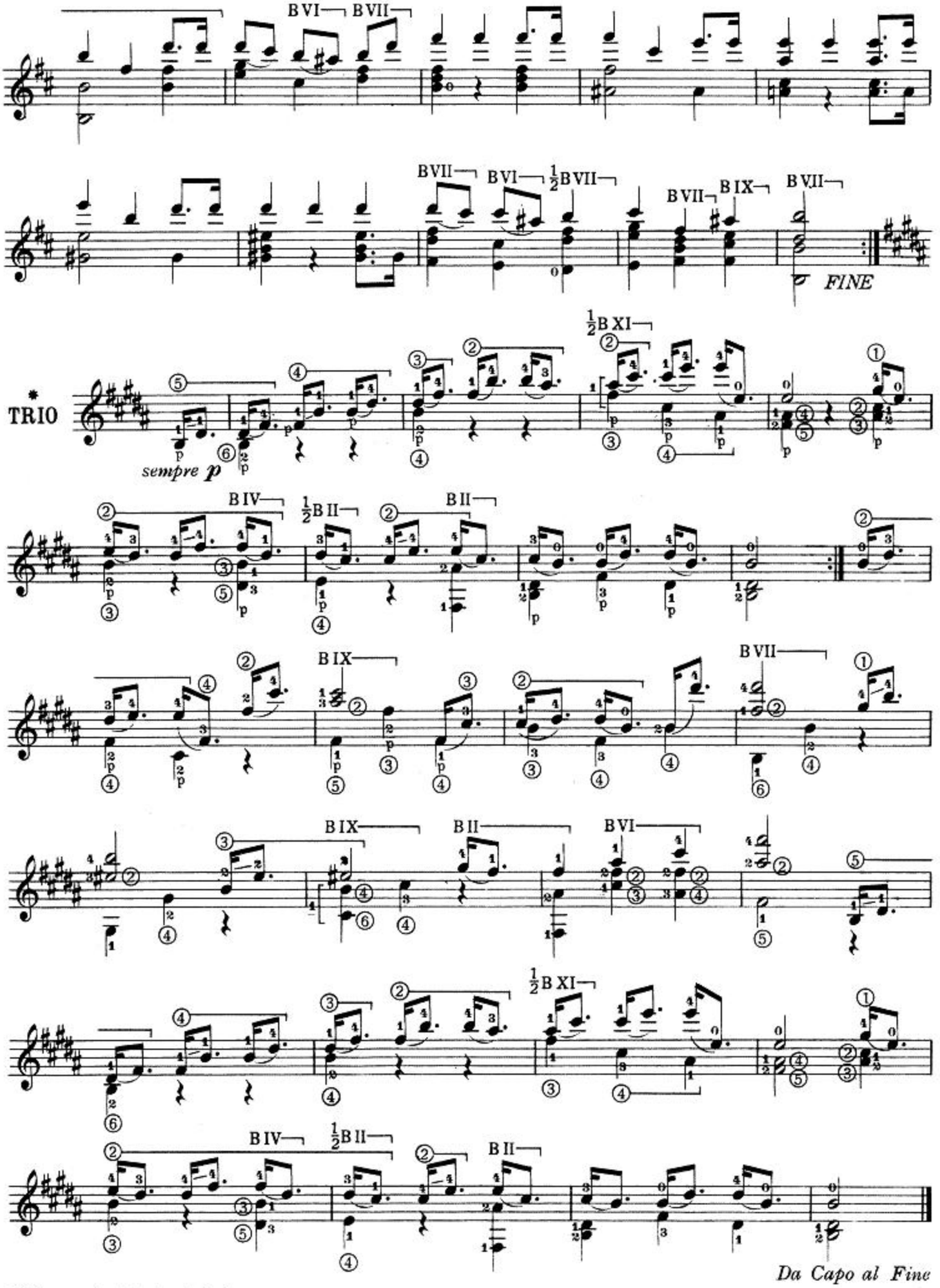



B VII
½B IV
B VI
B IV
vit.
B VIII
B III
p
½B II
B VIII
B IV
B VII
½B IX
B VII
B VII
B II
½B II

W. A. Mozart

MINUETTO

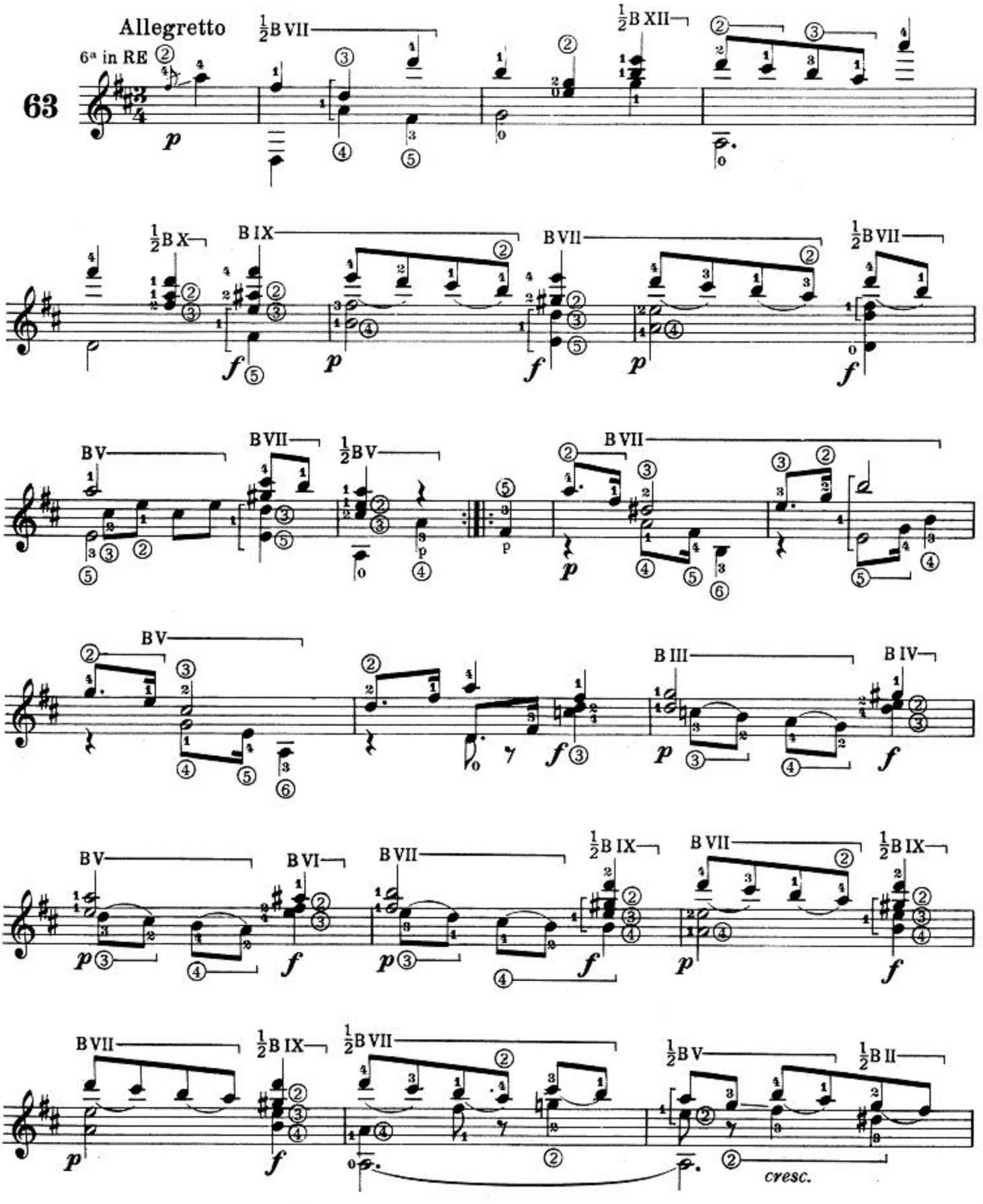


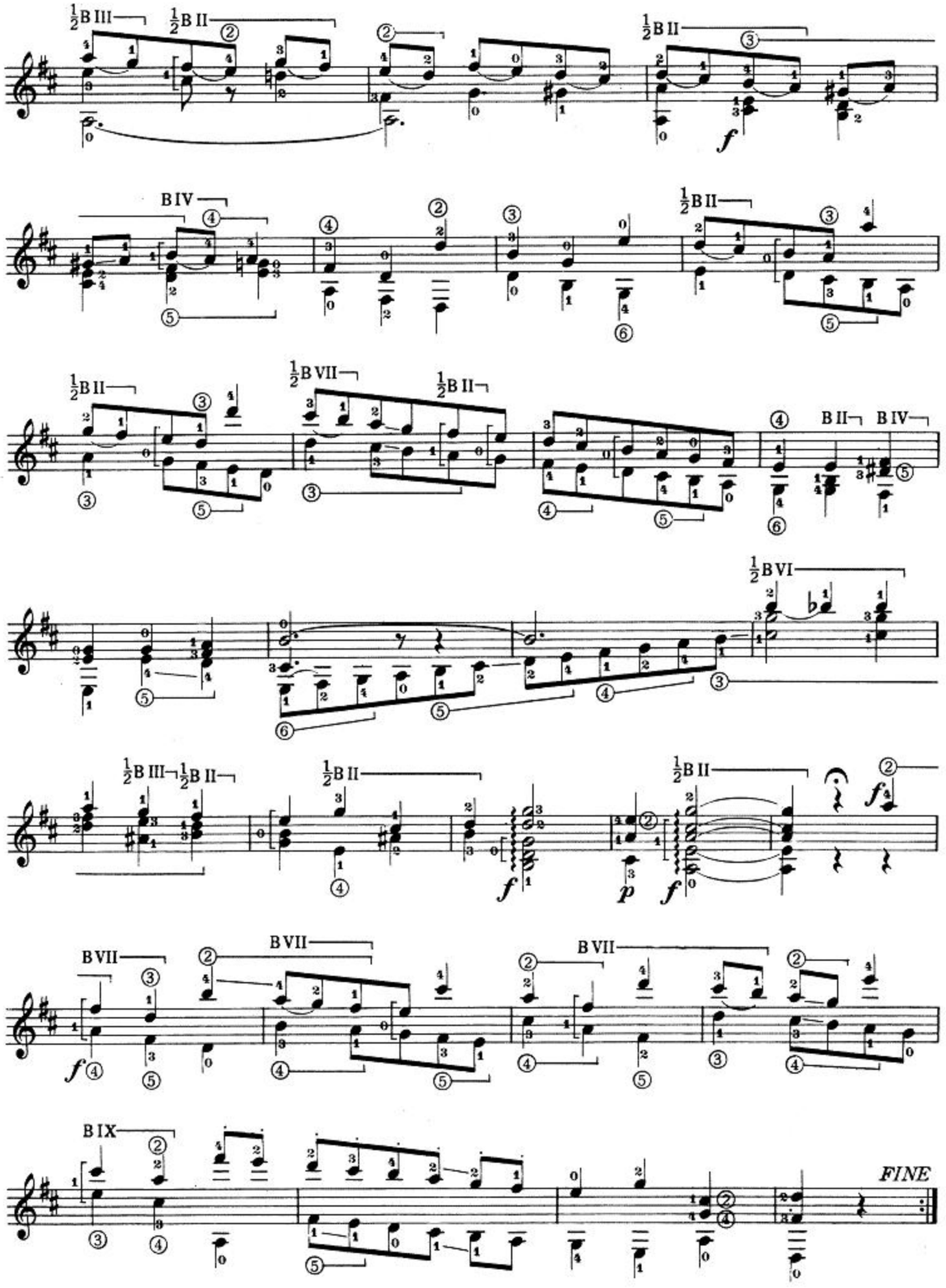


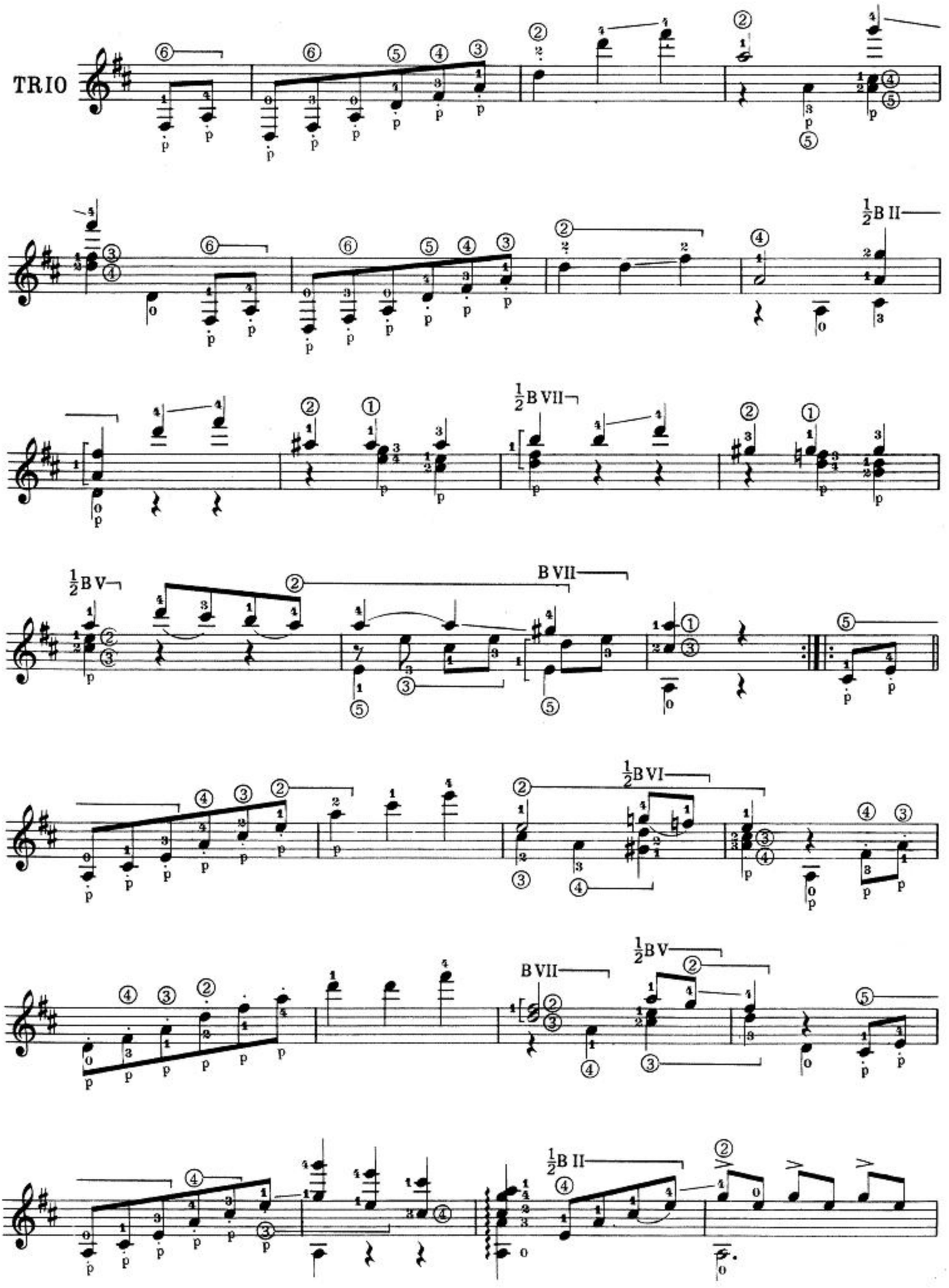
* Da eseguire tutto in pizzicato.

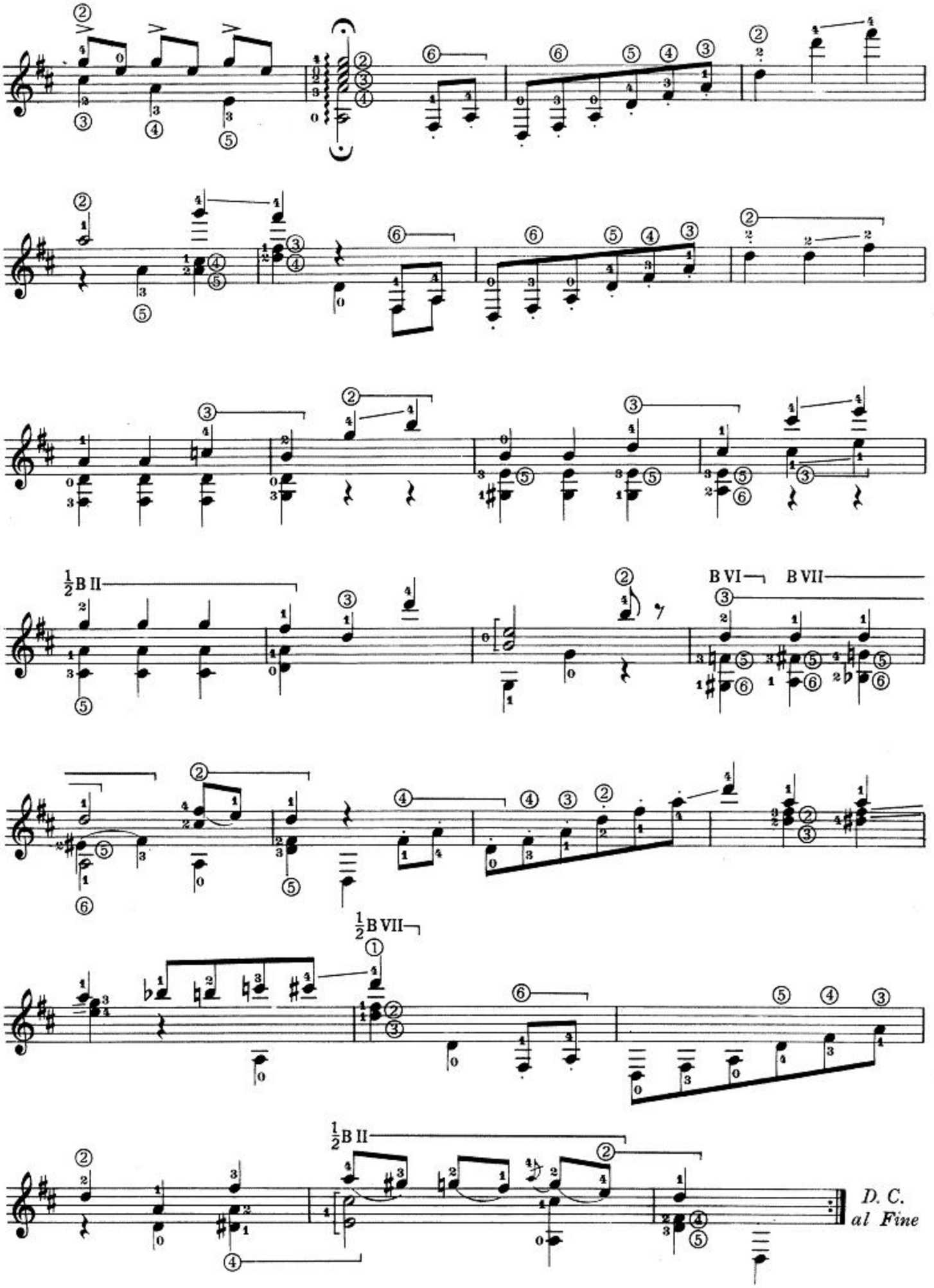
W. A. Mozart

MINUETTO



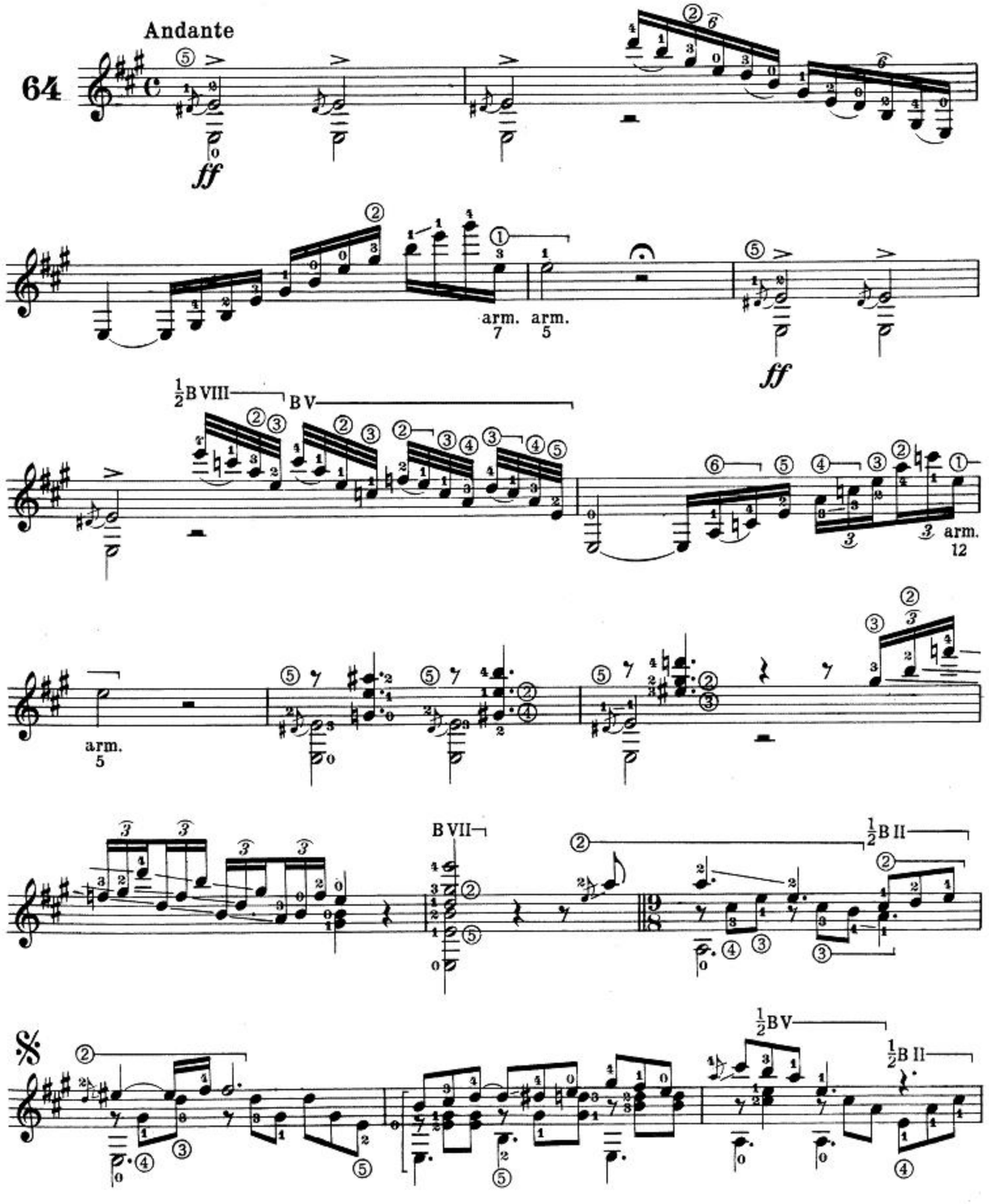

½B III
½B II
½B II
f
BIV
½B II
½B II
½B VII
½B II
B II
B IV
½B VI
½B III
½B II
½B II
½B II
f
p
f
f
BVII
BVII
BVII
f
BIX
FINE

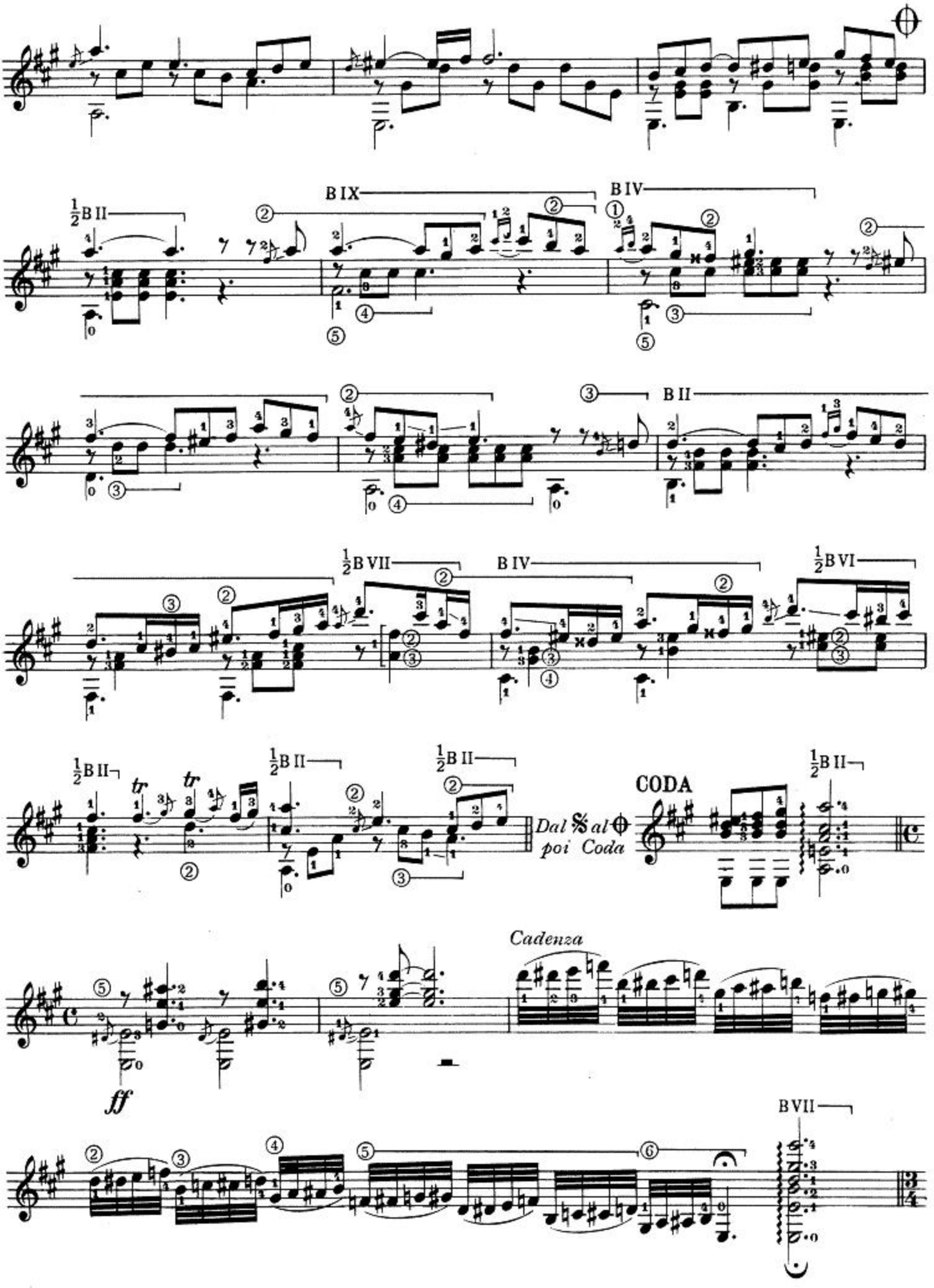

TRIO
½B II
½B VII
½B V
B VII
½B VI
B VII
½B V
½B II


½B II
B VI
B VII
½B VII
½B II
D. C.
al Fine

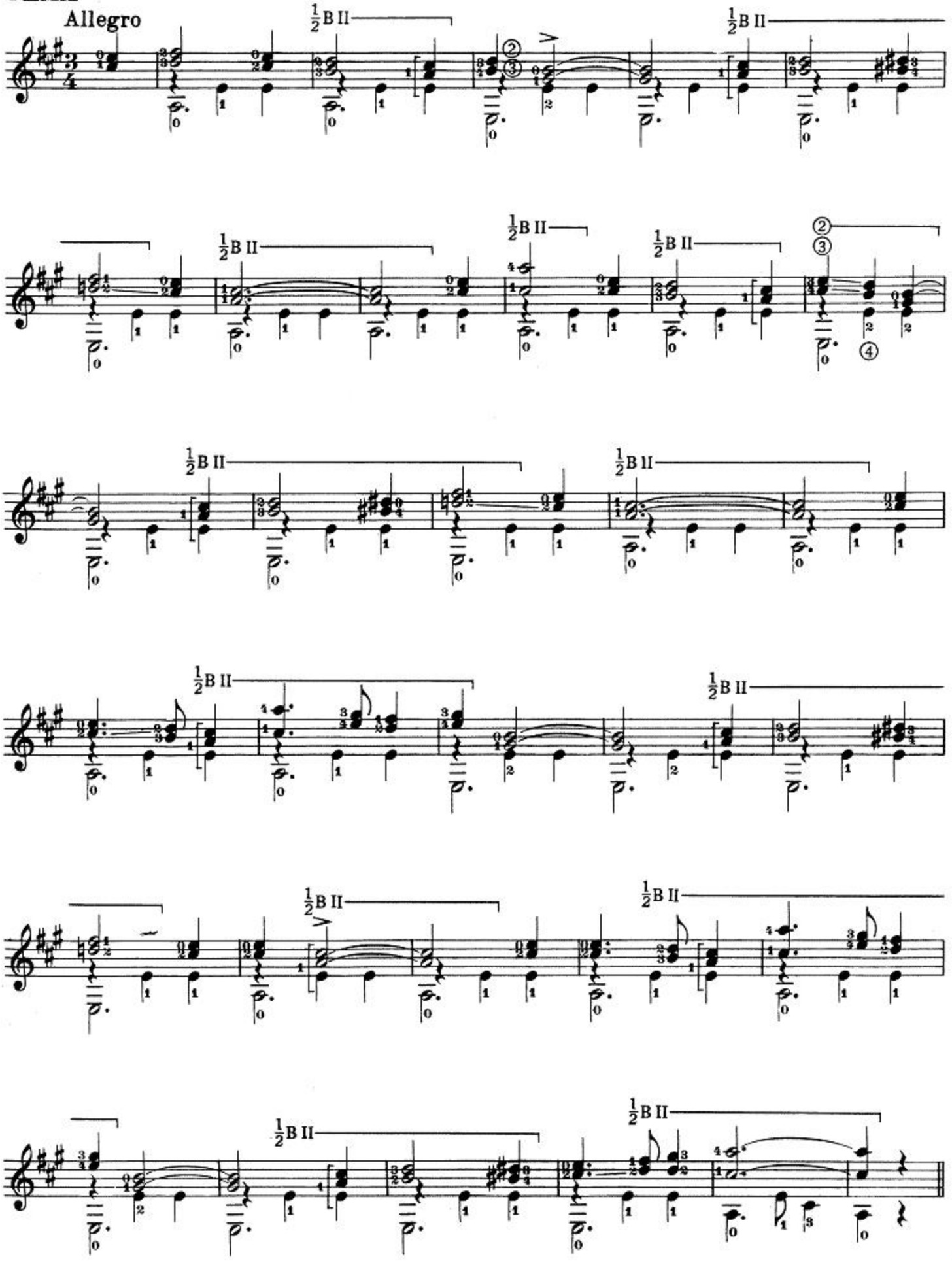
N. Paganini

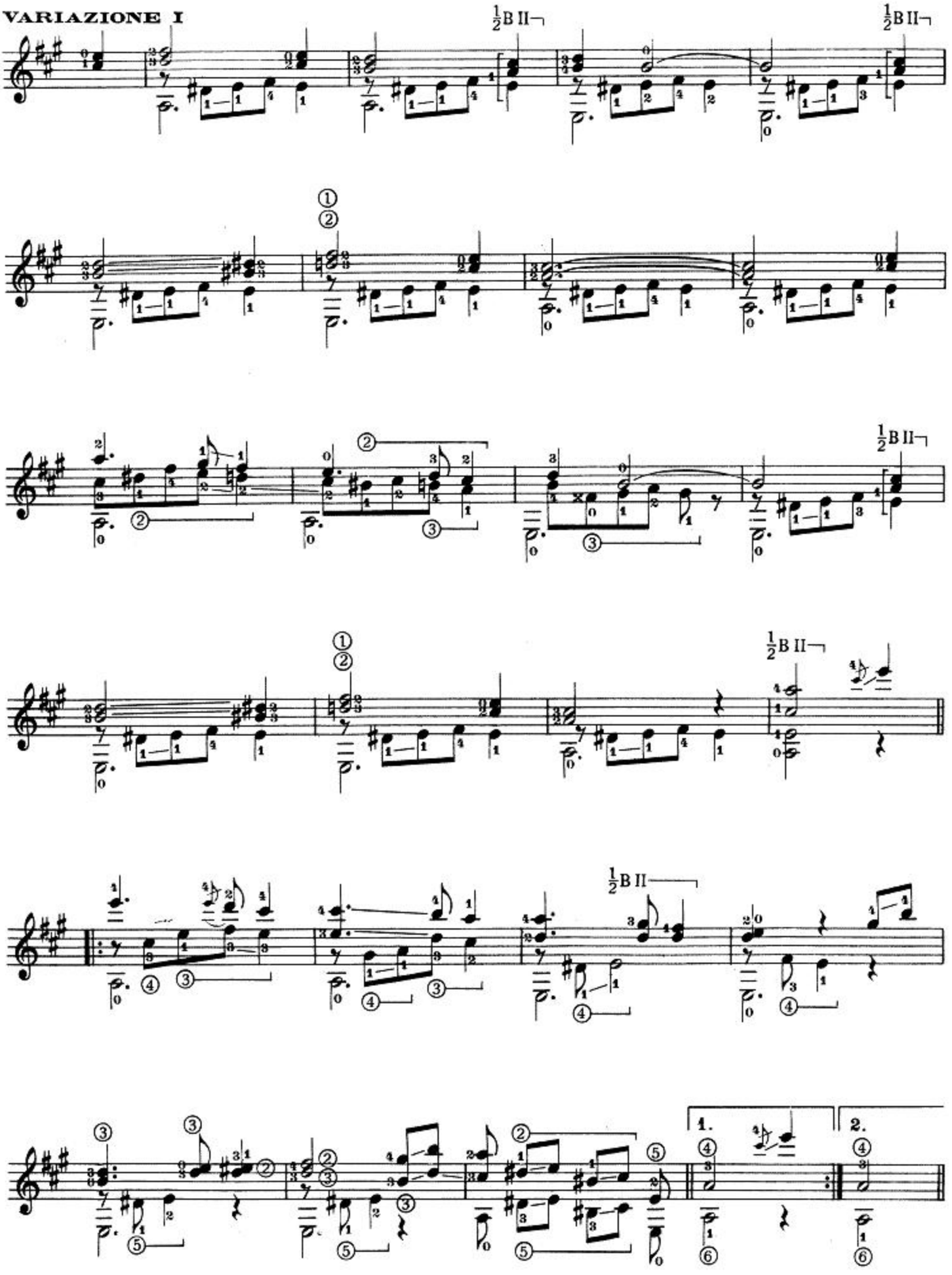
VARIAZIONI SUL «Carnevale di Venezia»



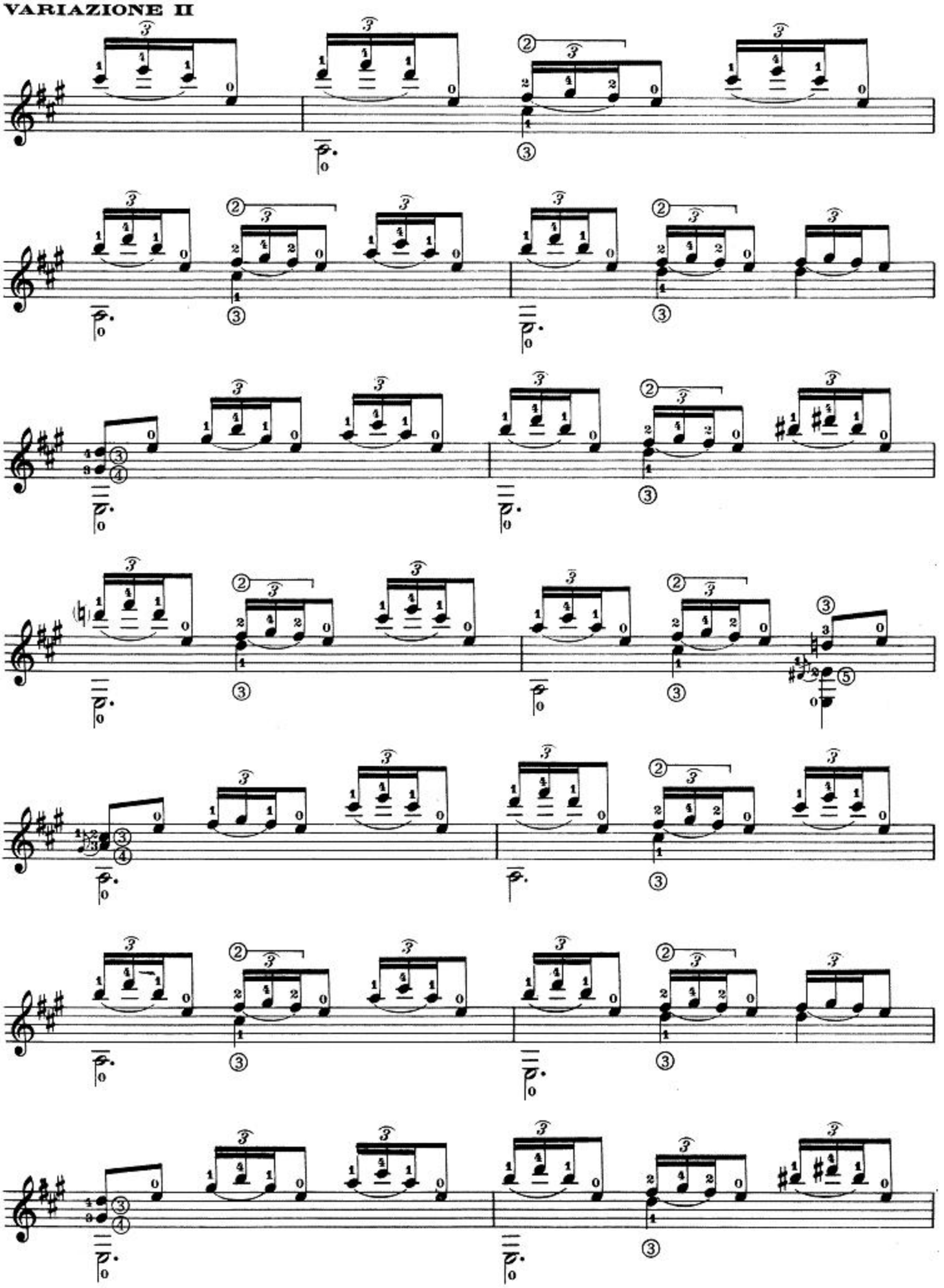

½B II
B IX
B IV
B II
½B VII
B IV
½B VI
½B II
½B II
½B II
tr
tr
Dal 𝄋 al ⊕
poi Coda
CODA
½B II
Cadenza
ff
B VII

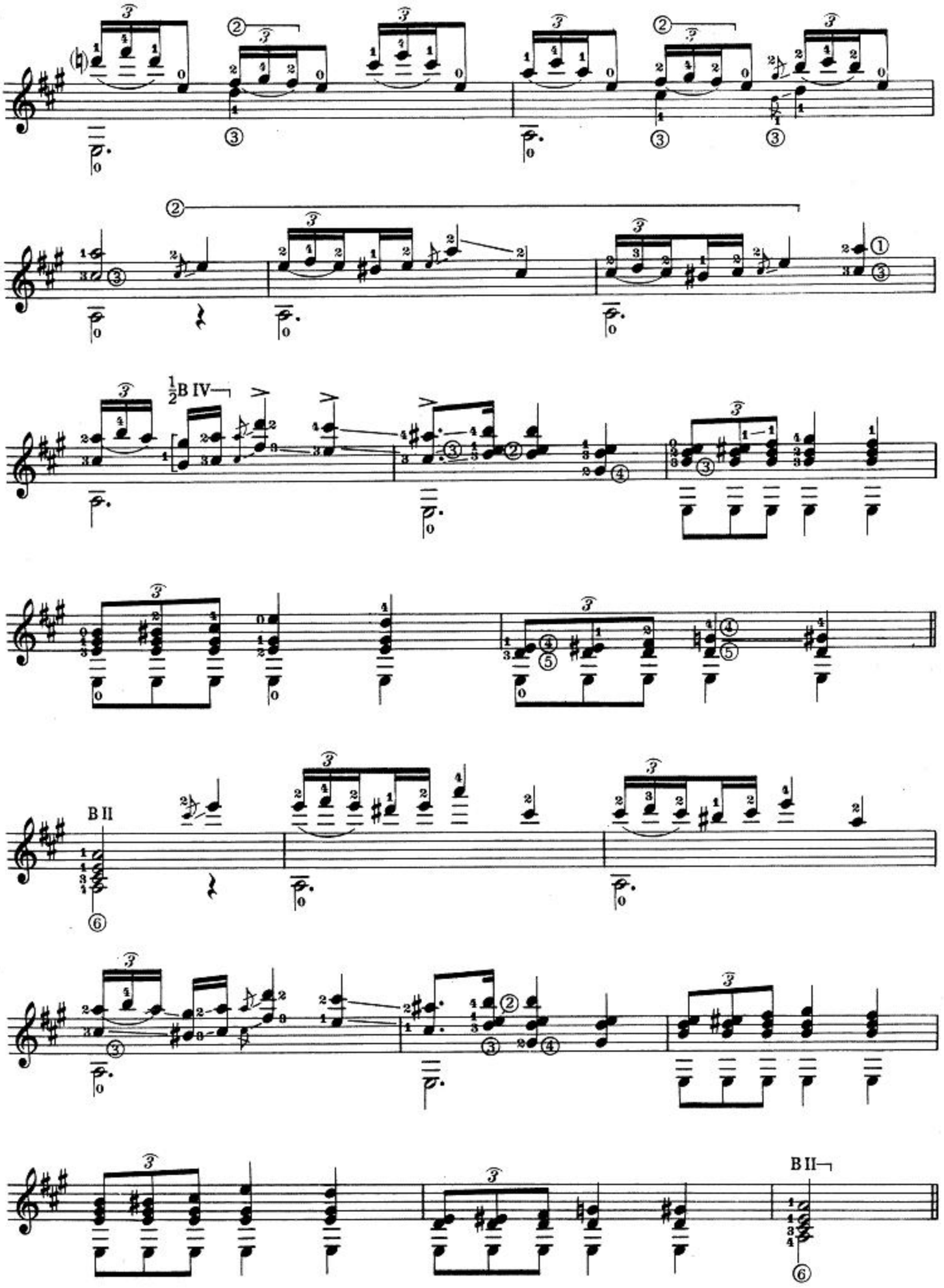
TEMA



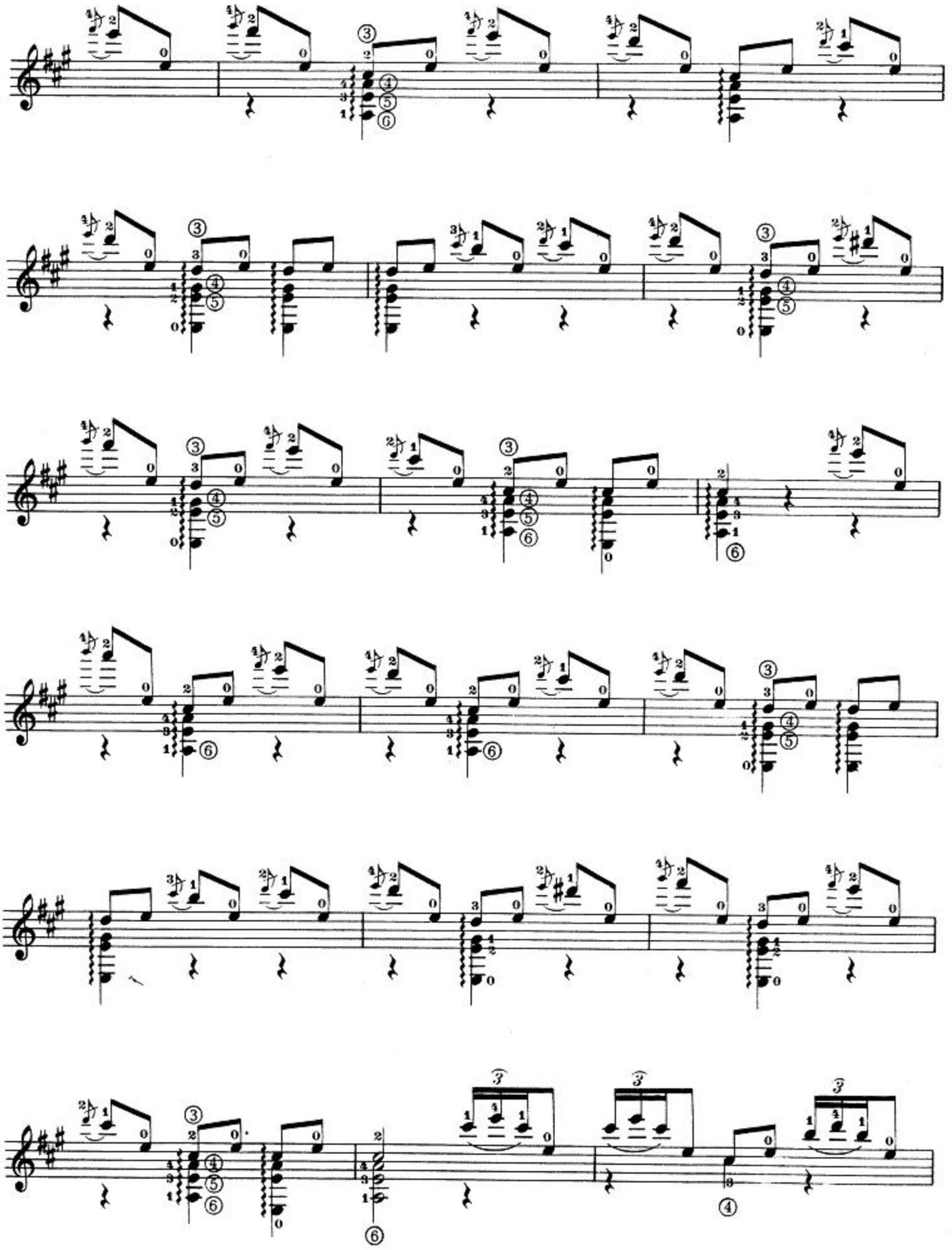

VARIAZIONE I
½B II
½B II
½B II
½B II
½B II
1.
2.

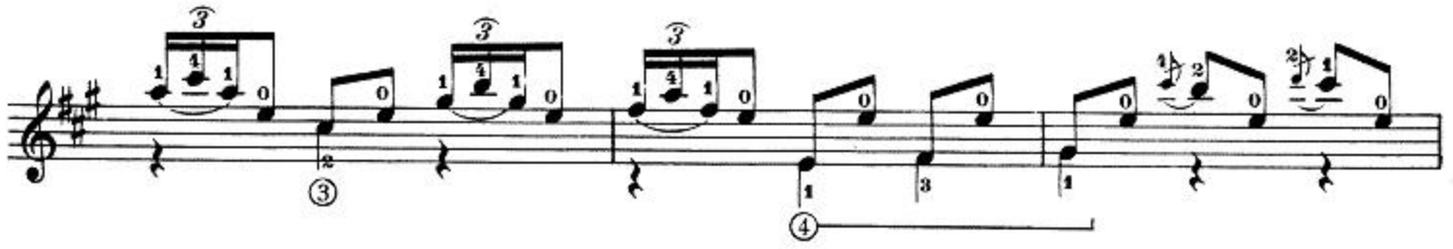
VARIAZIONE II

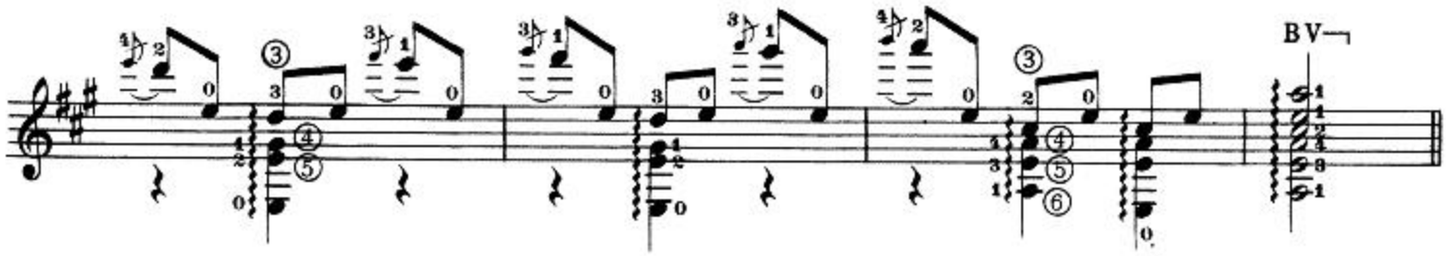



½B IV
B II
B II

VARIAZIONE III







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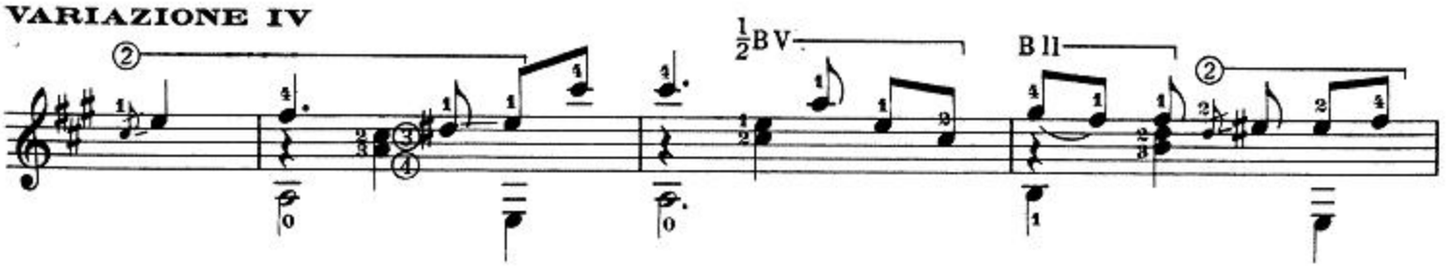

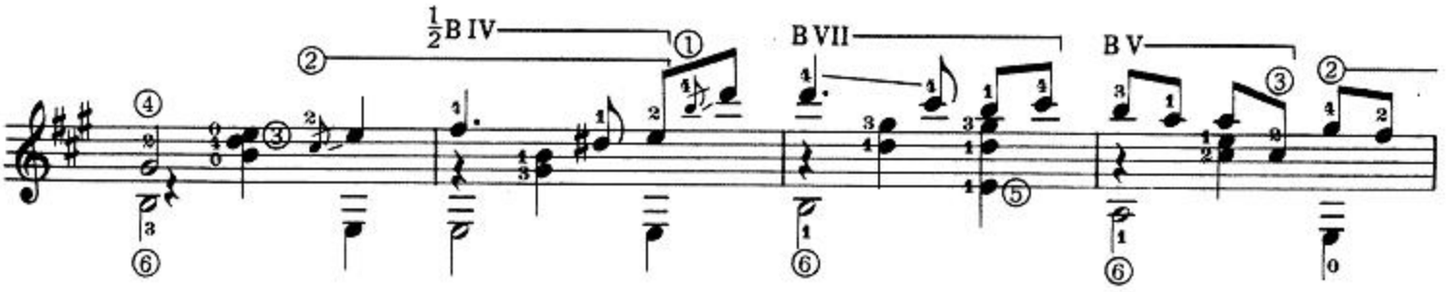

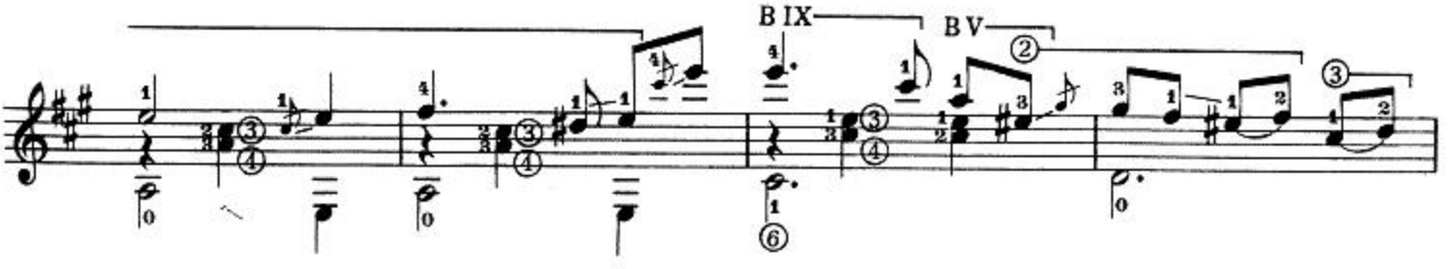

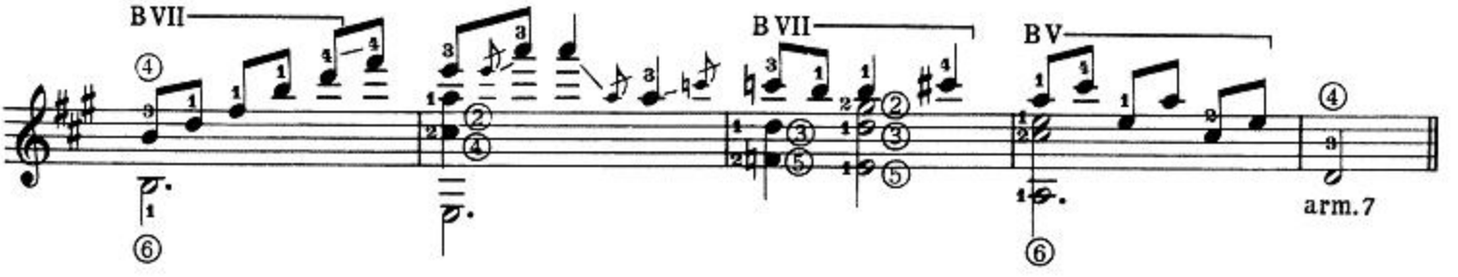

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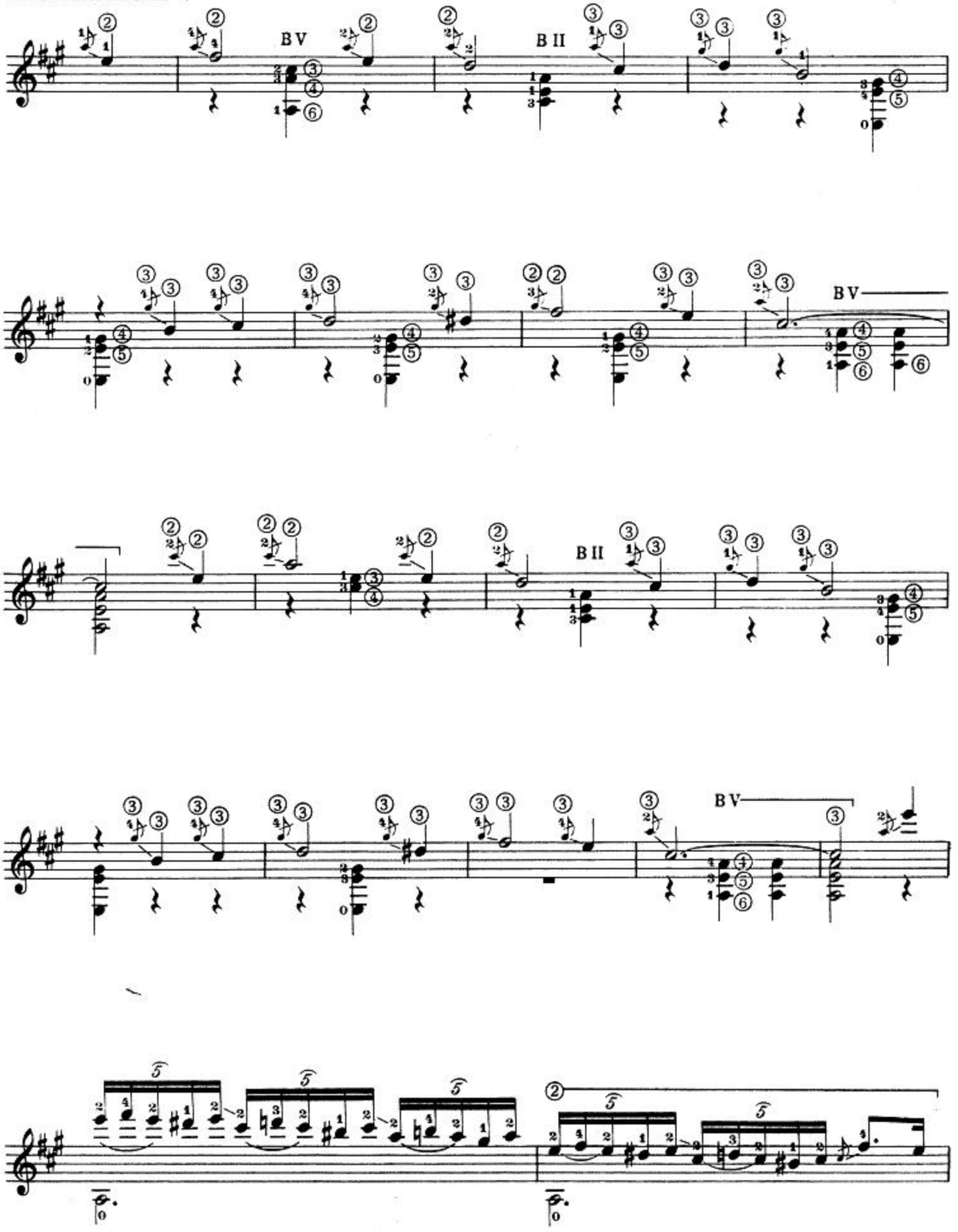

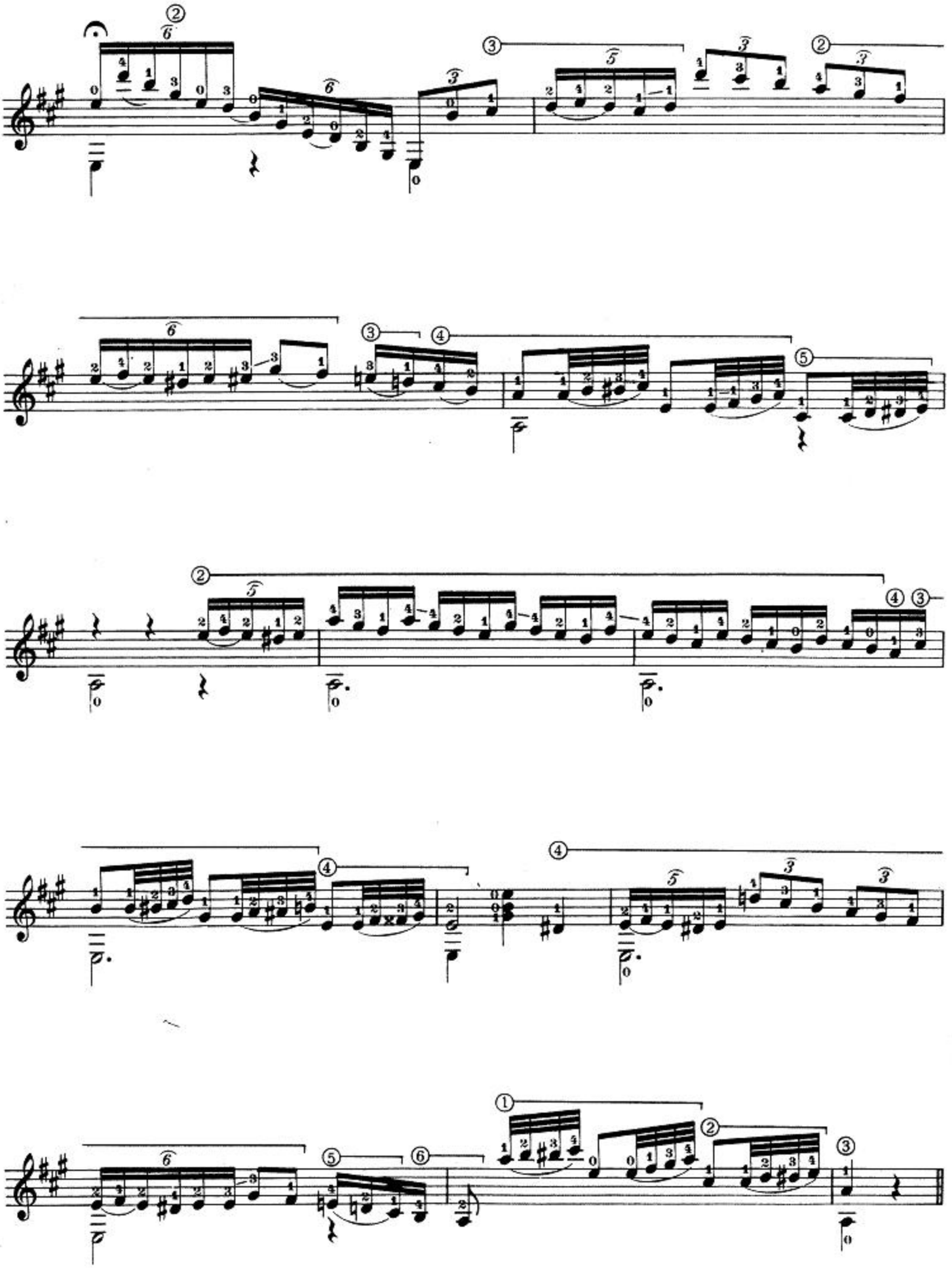

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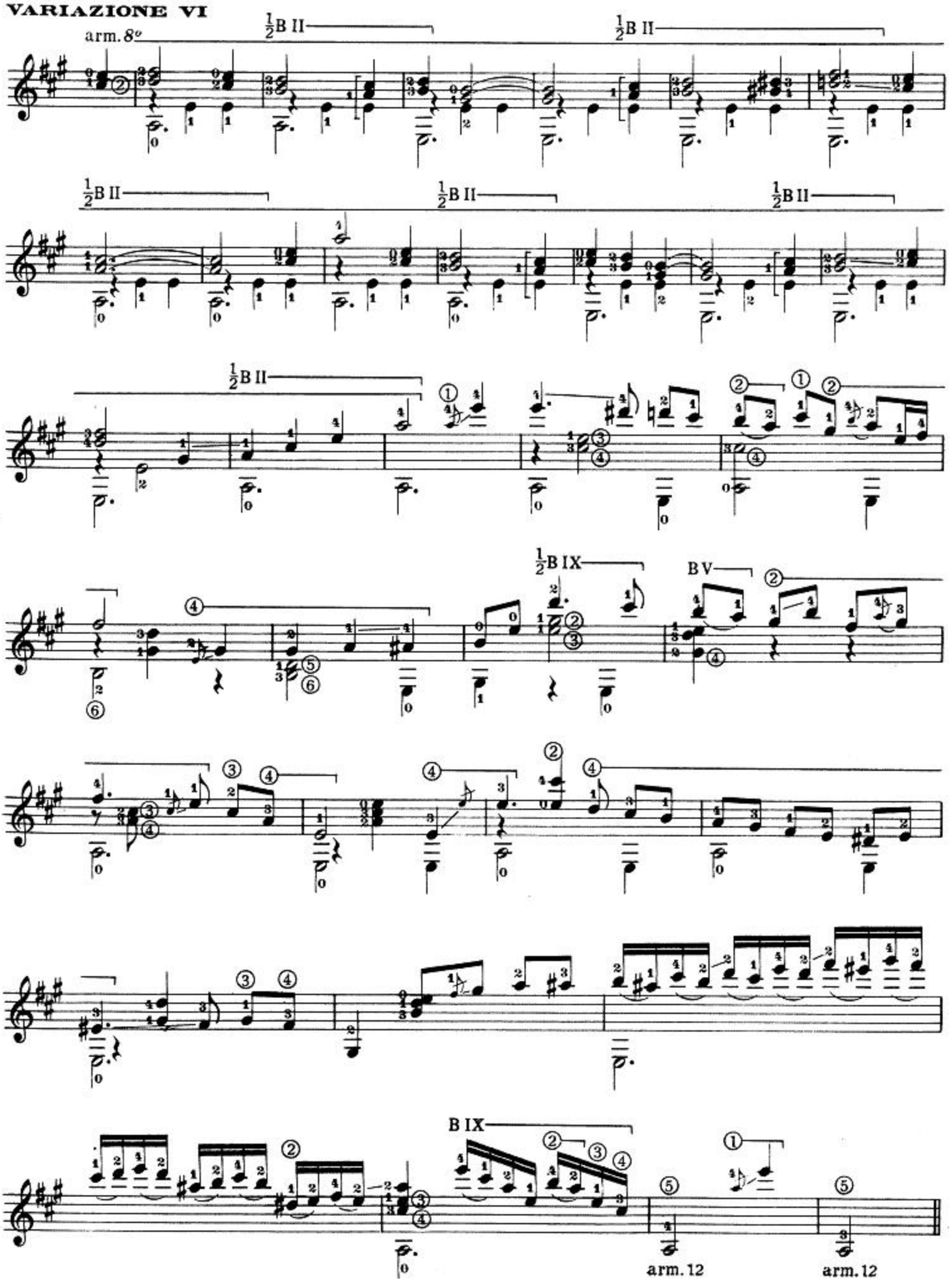

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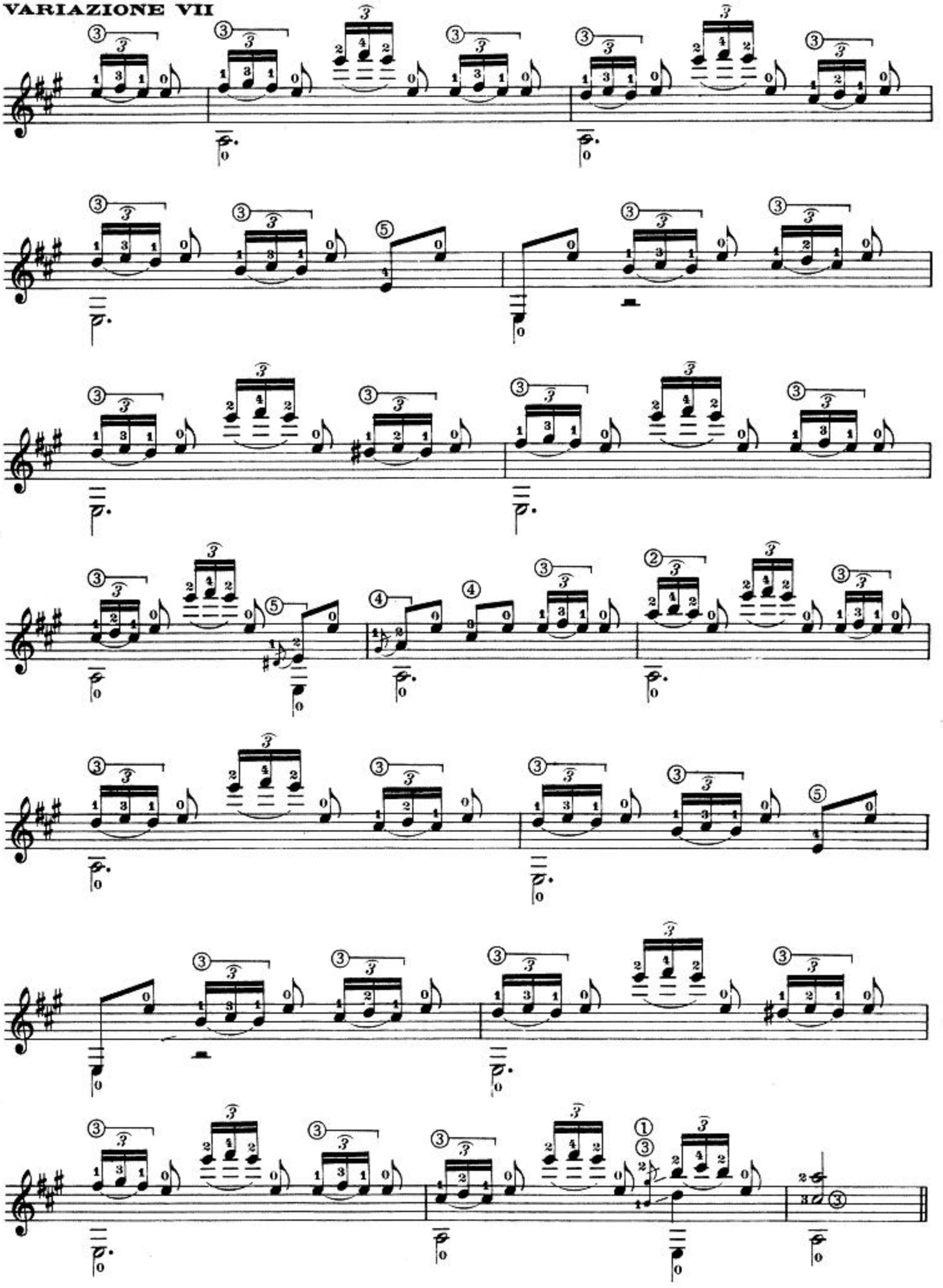
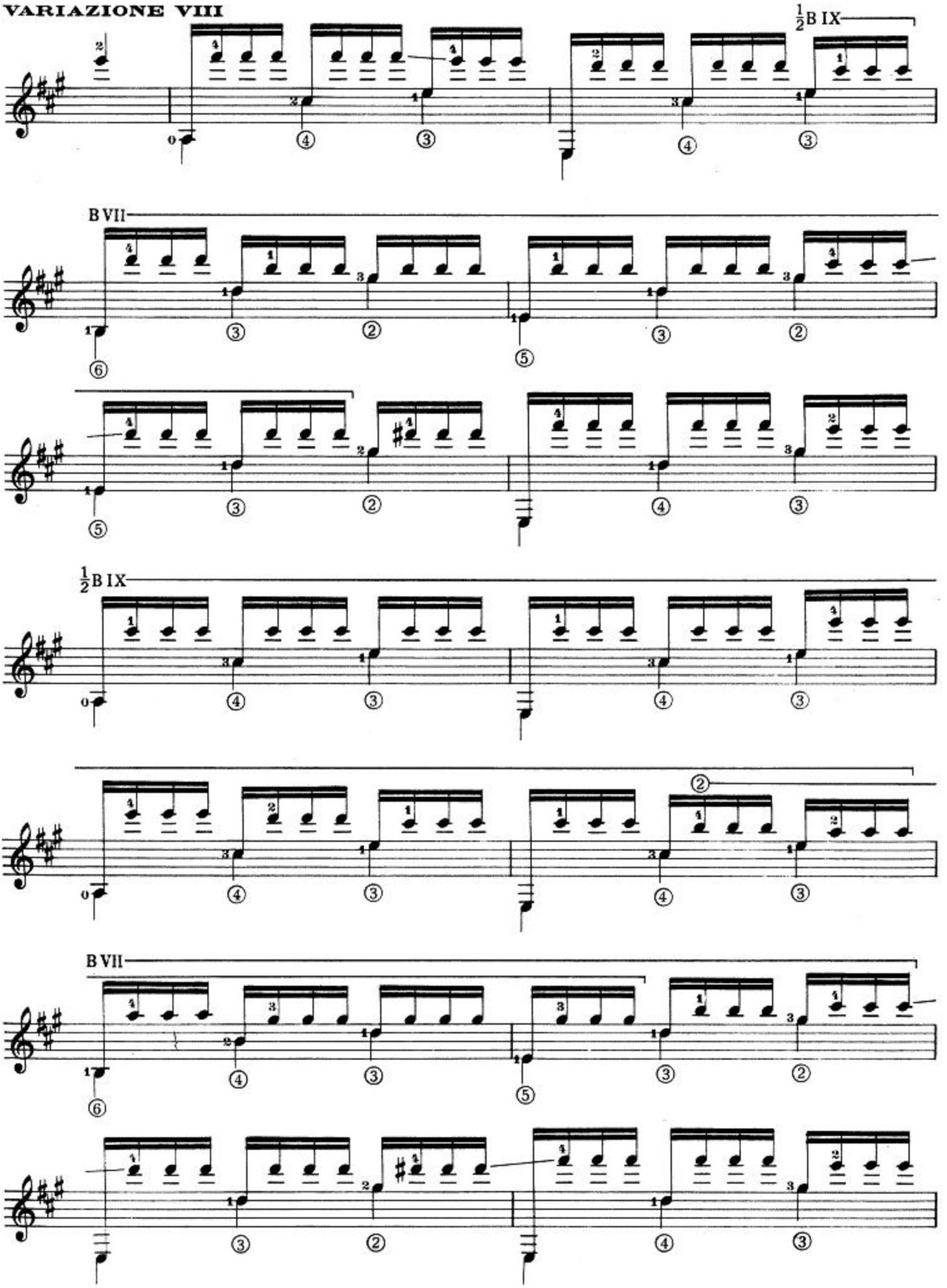
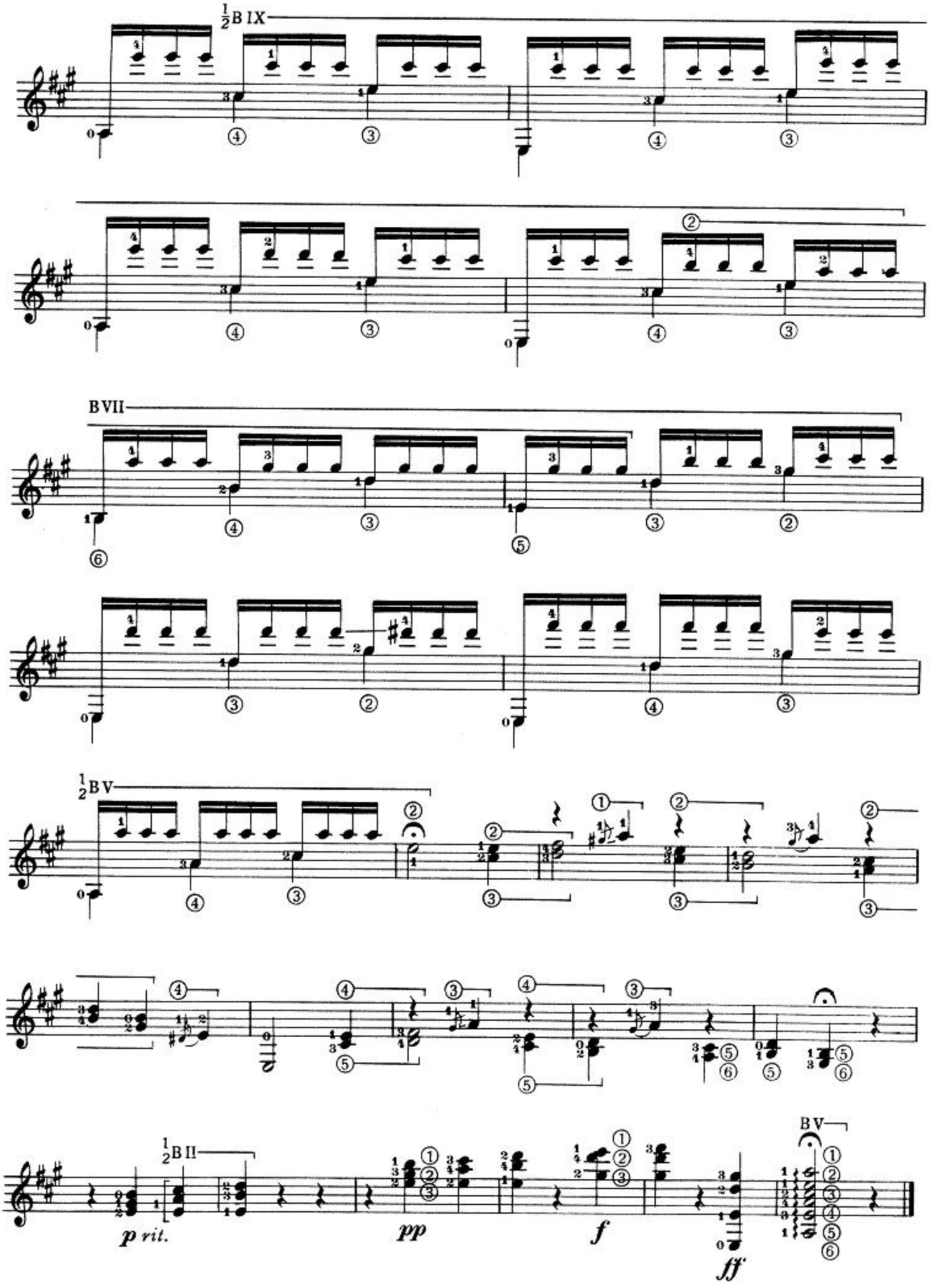


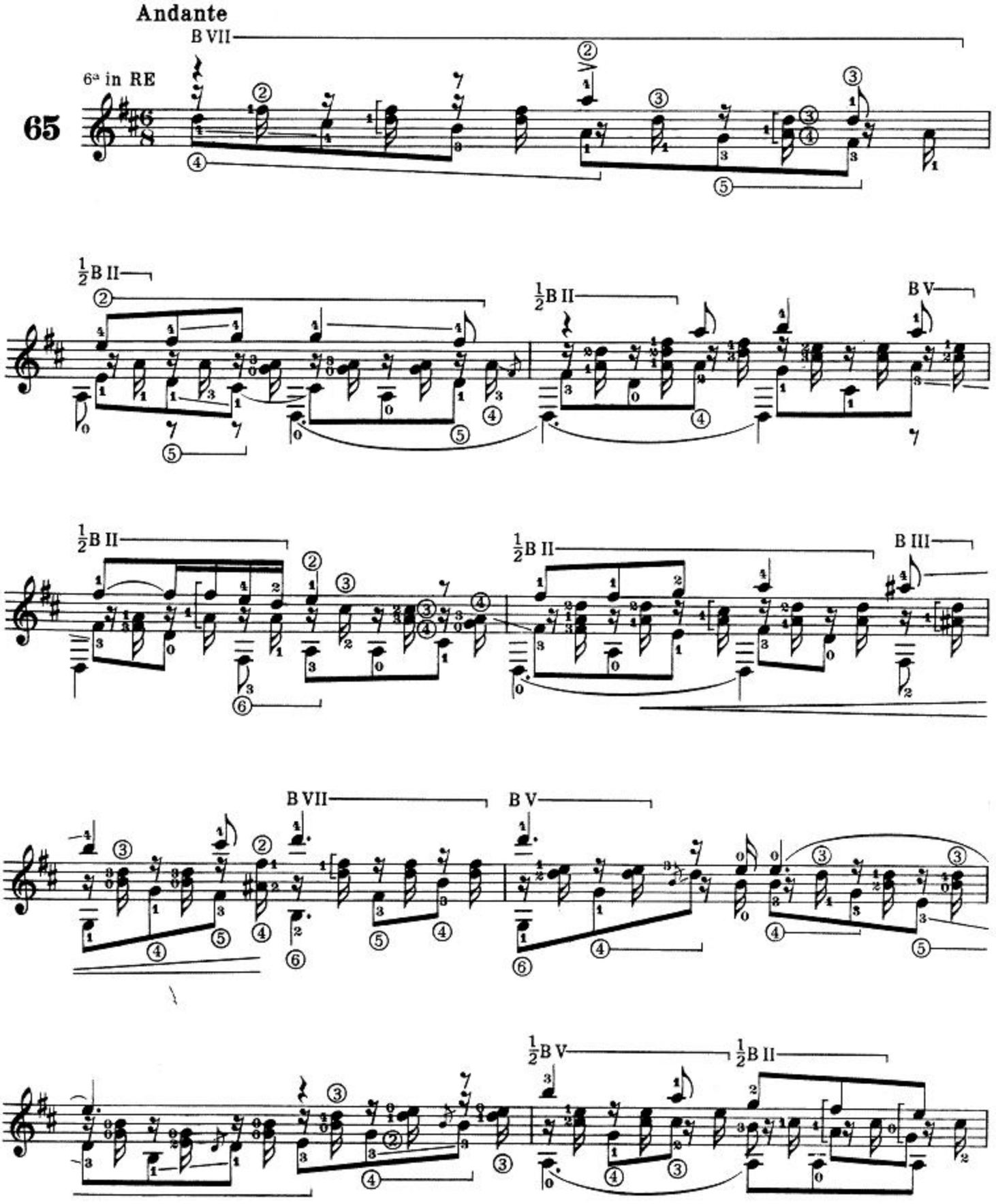
VARIAZIONE VIII

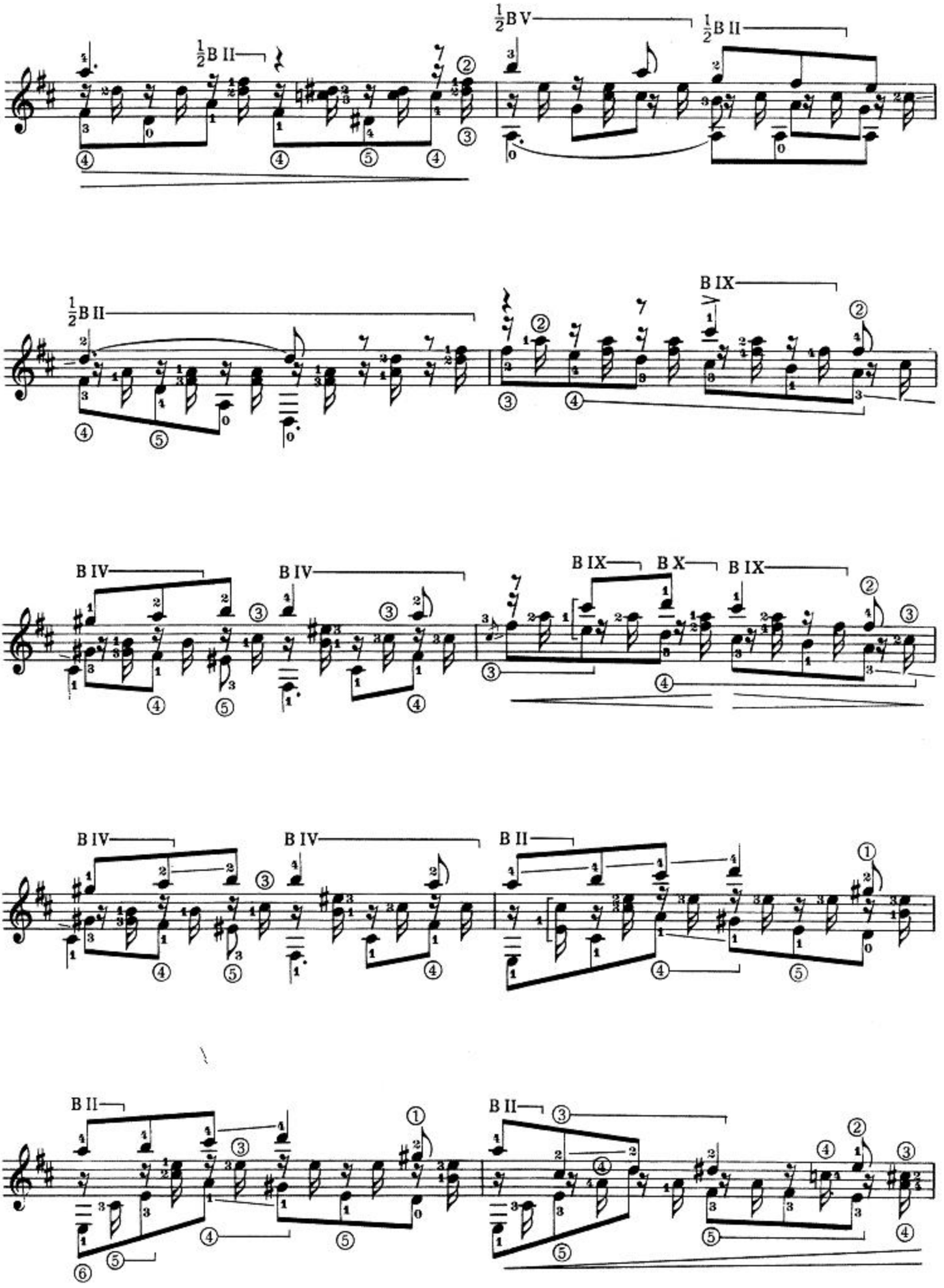


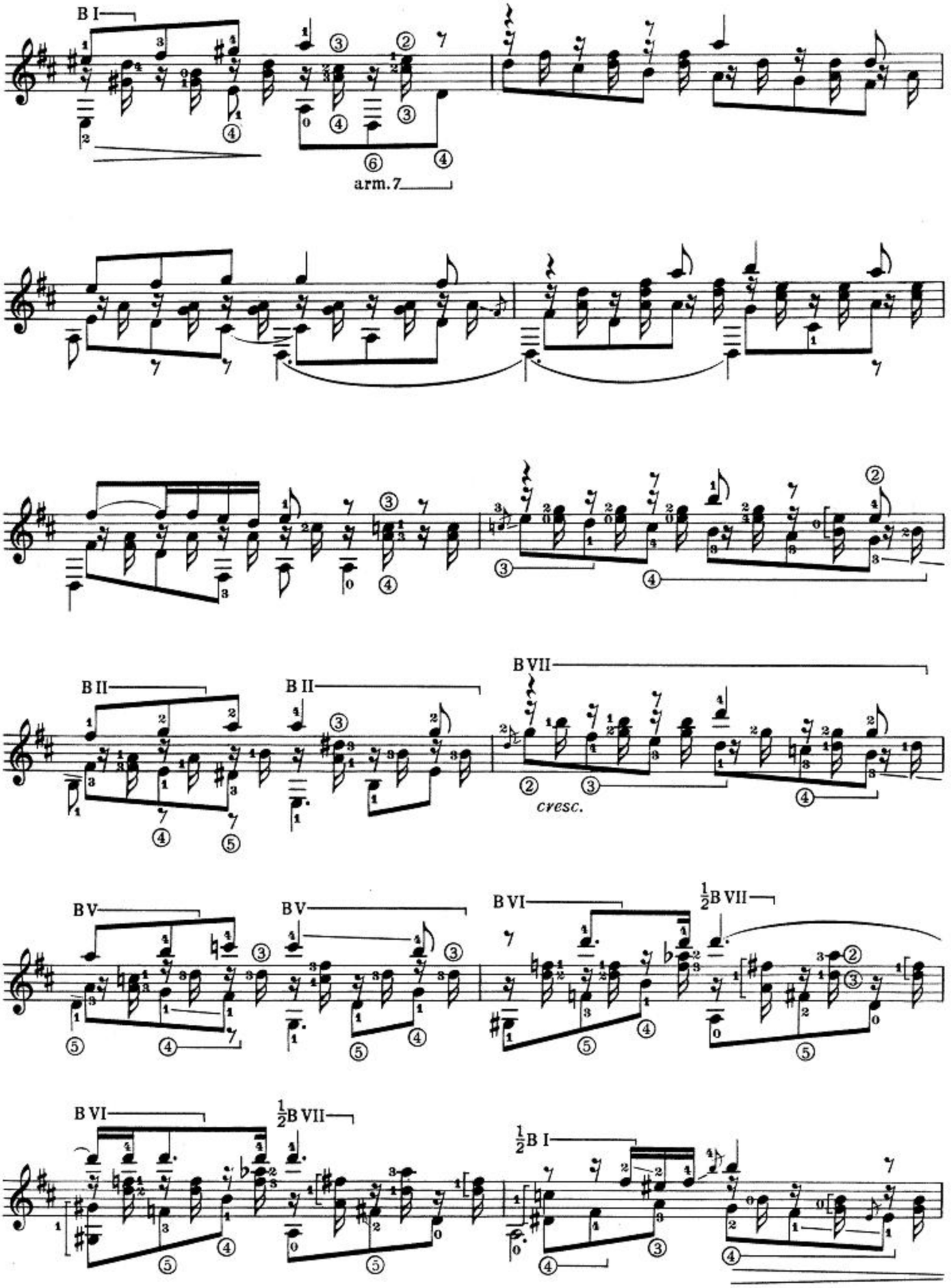

½B IX
BVII
½BV
½BII
p rit.
pp
f
ff
BV

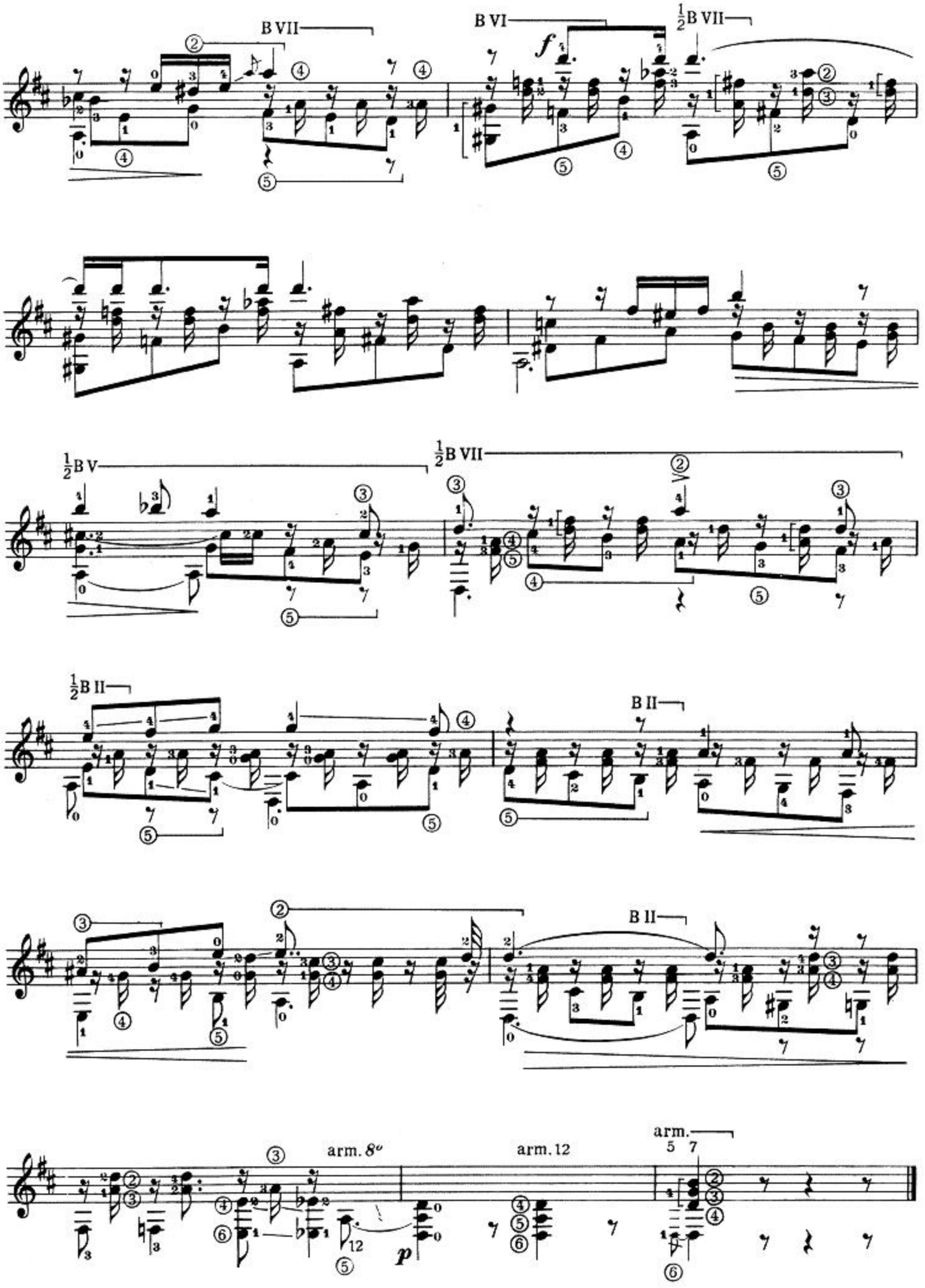
A. Rubinstein

ROMANZA



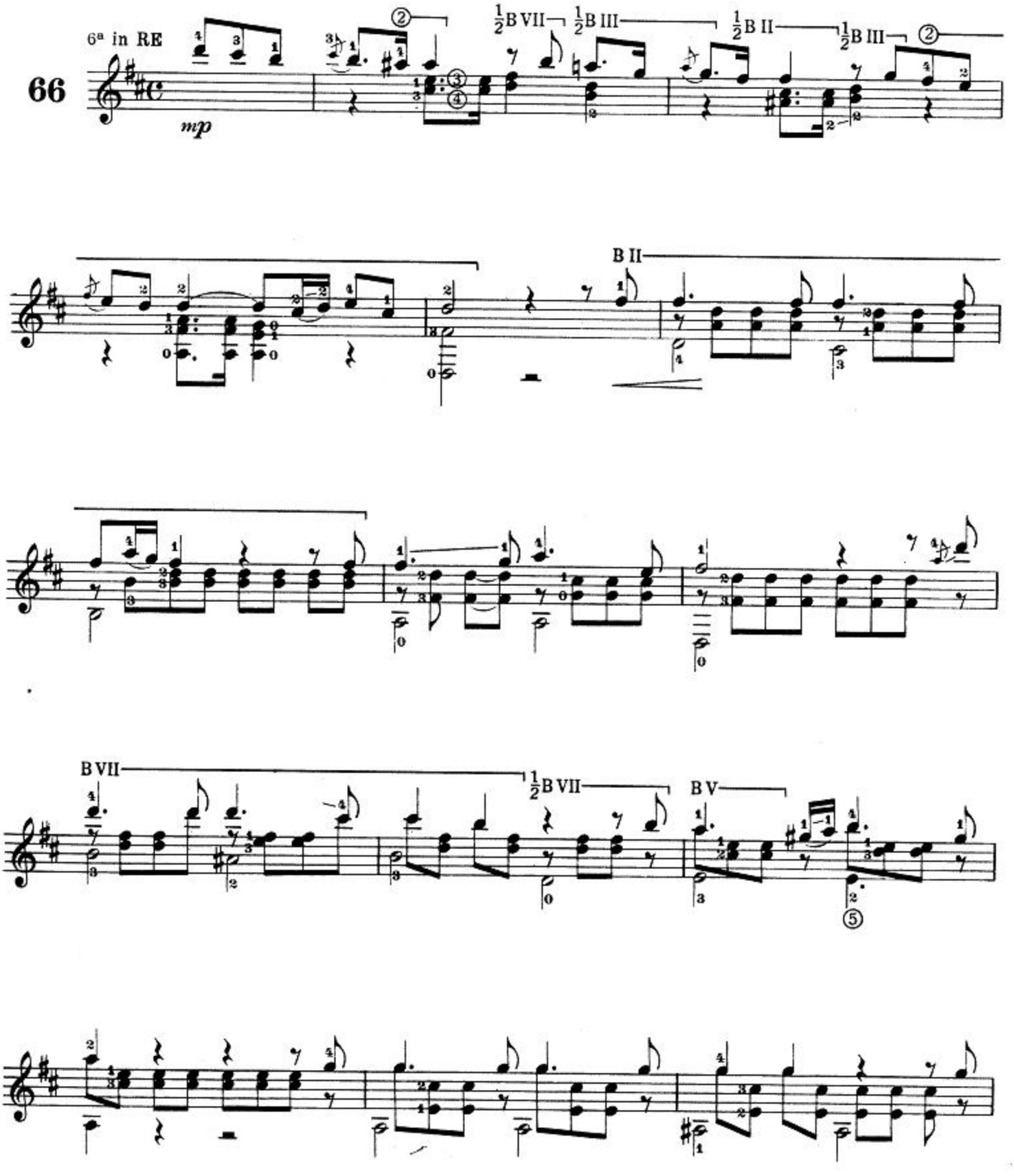

½B II
½B V
½B II
½B II
B IX
B IV
B IV
B IX
B X
B IX
B IV
B IV
B II
B II
B II

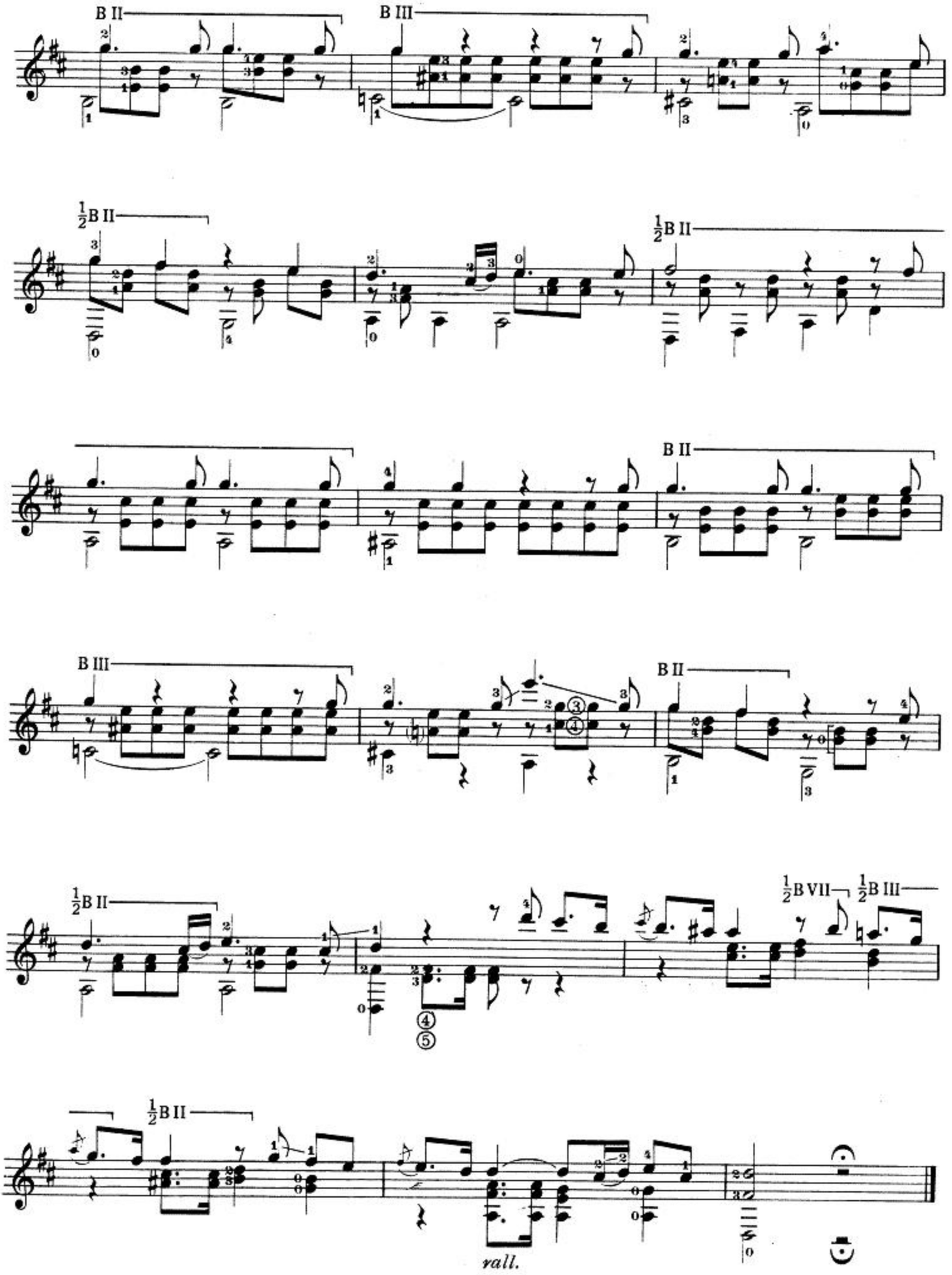

B I
arm. 7
B II
B II
B VII
cresc.
B V
B V
B VI
½B VII
B VI
½B VII
½B I


B VII
B VI
½B VII
f
½B V
½B VII
½B II
B II
B II
arm. 8va
arm. 12
arm.
5 7
12
p

F. Schubert

ADIEU

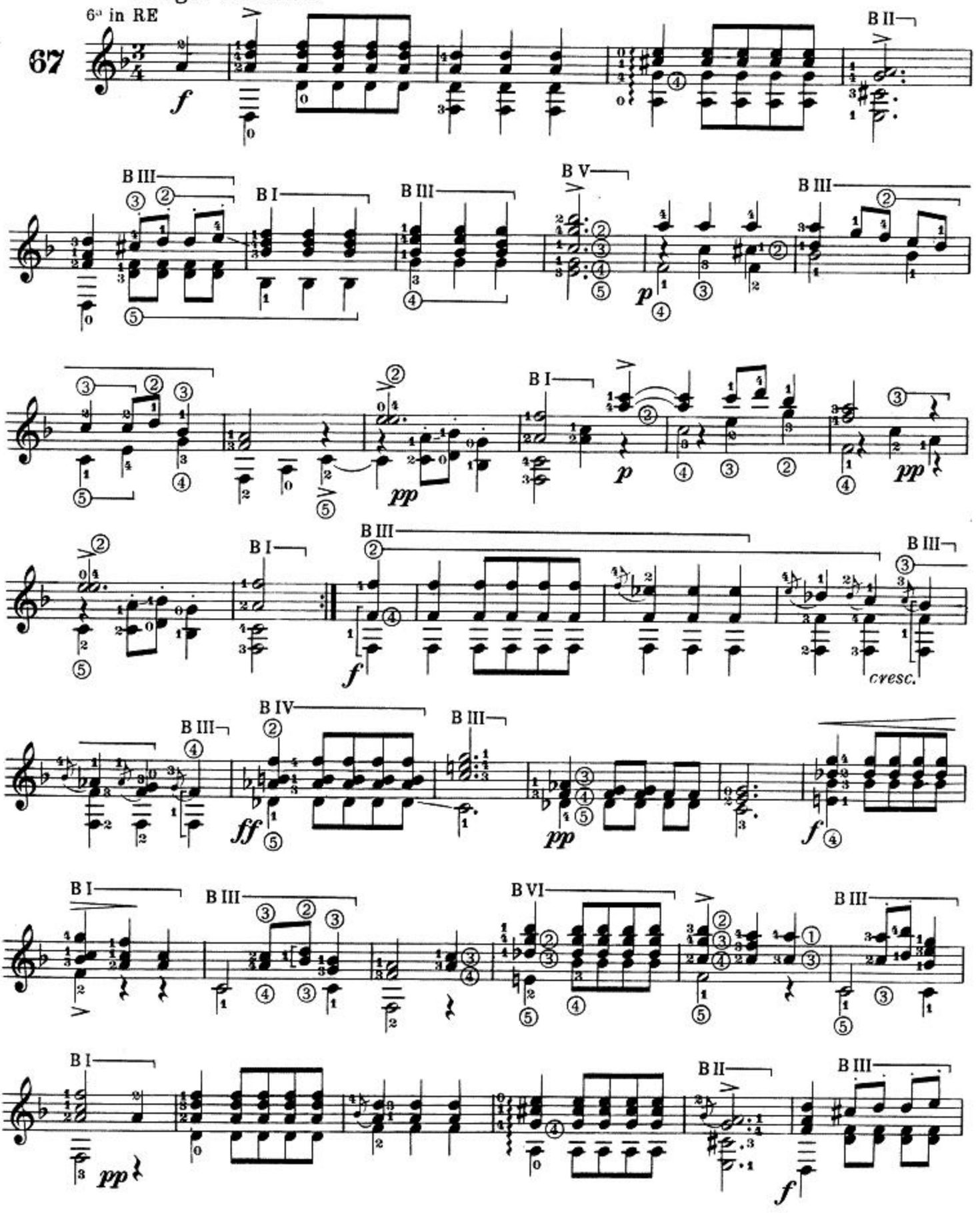


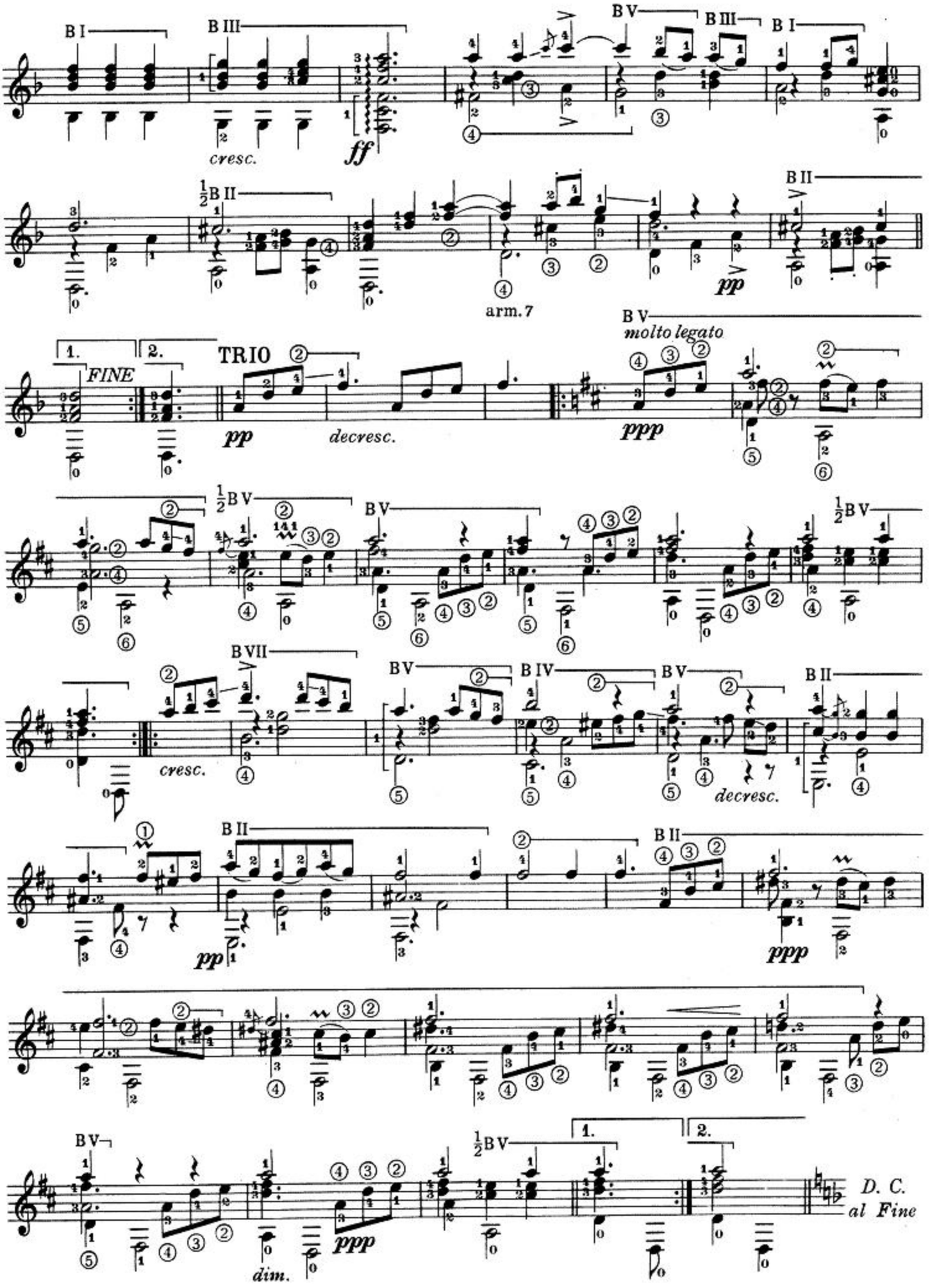

B II
B III
½B II
½B II
B II
B III
B II
½B II
½B VII
½B III
½B II
rall.

F. Schubert

MINUETTO

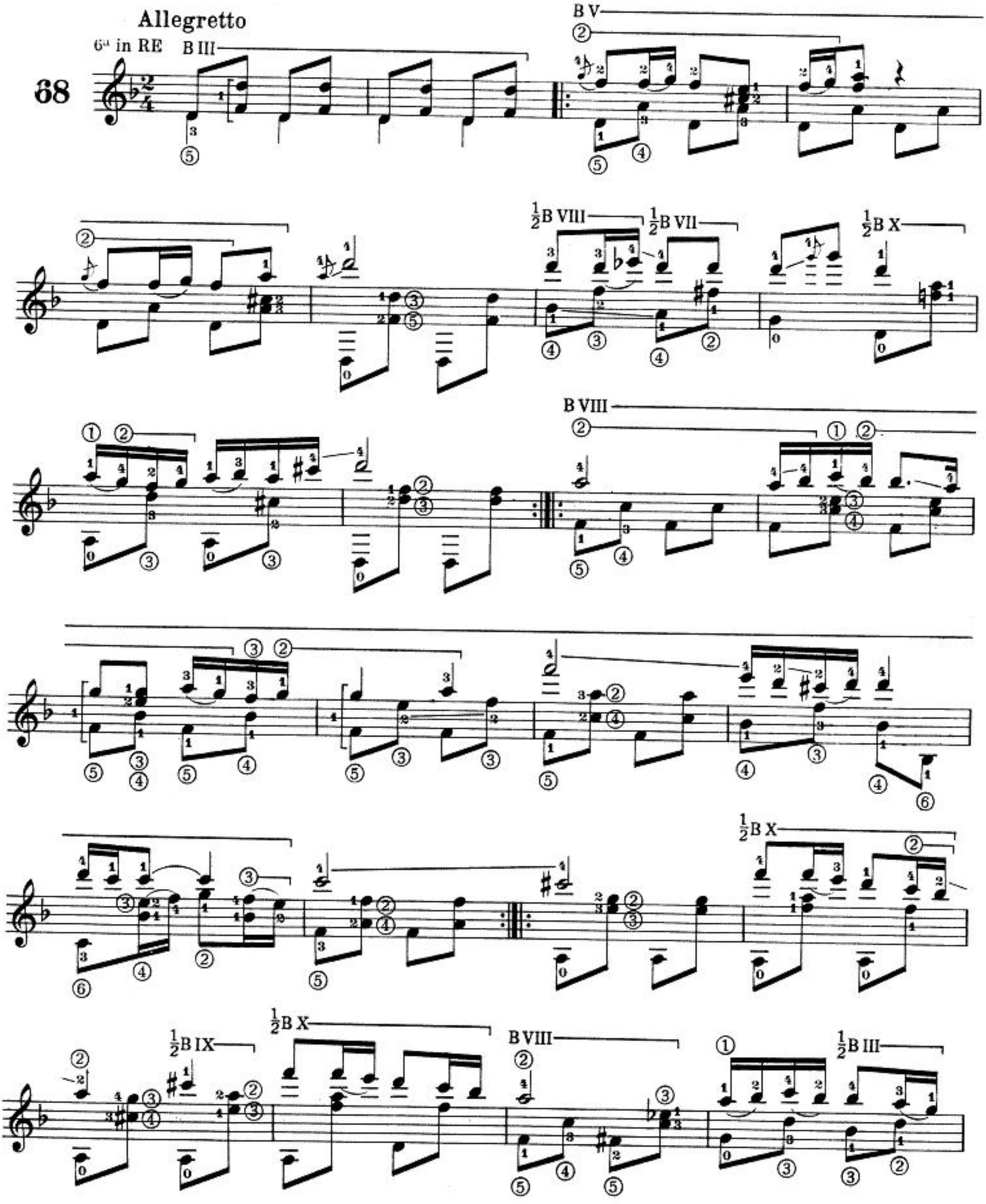
Allegro moderato

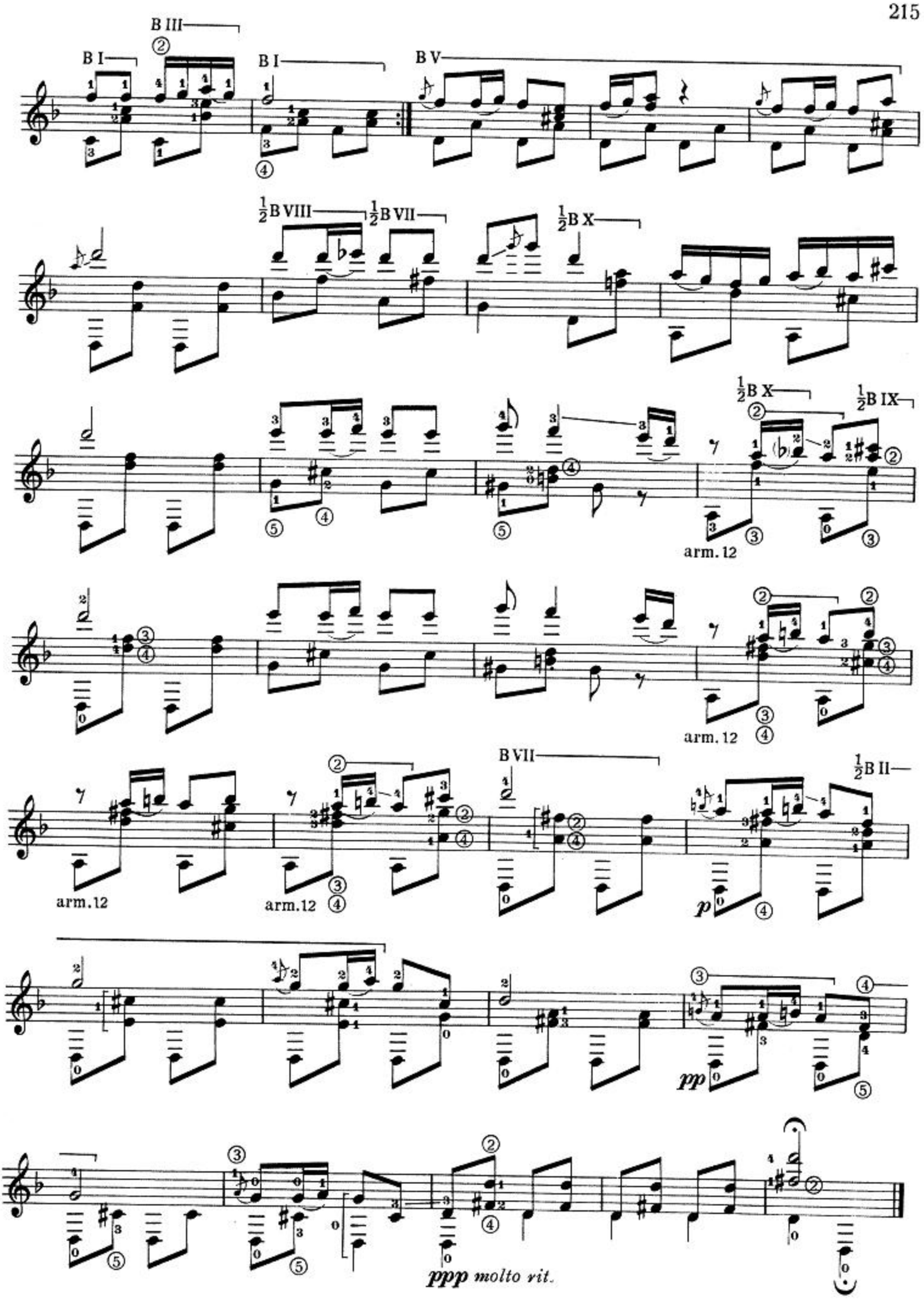



B I
B III
B V
B III
B I
cresc.
ff
½B II
B II
arm. 7
pp
B V
molto legato
1.
2.
FINE
TRIO
pp
decresc.
ppp
½B V
B V
½B V
B VII
B V
B IV
B V
B II
cresc.
decresc.
B II
B II
pp
ppp
B V
½B V
1.
2.
ppp
dim.
D. C.
al Fine

F. Schubert

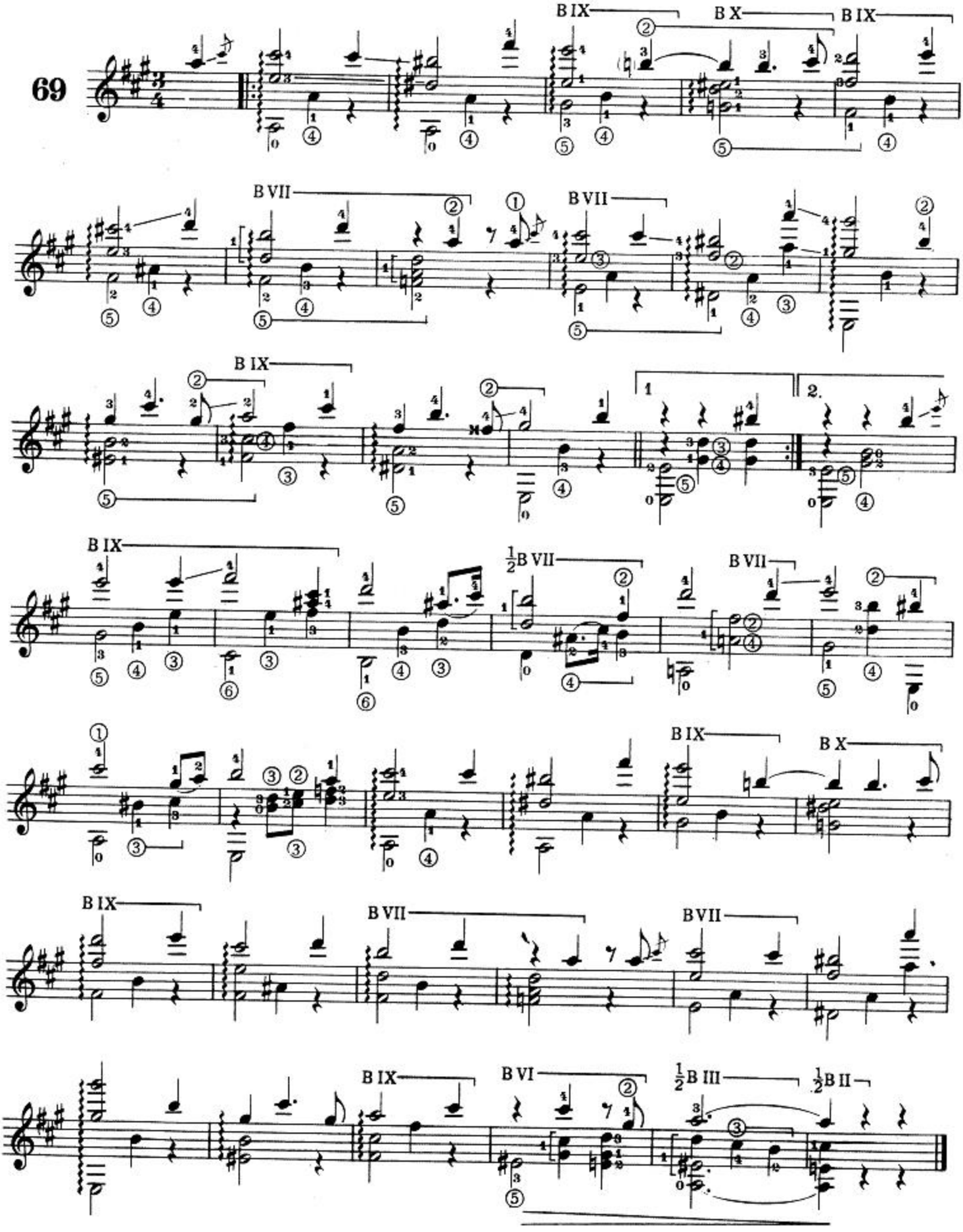
MOMENTO MUSICALE op. 94 n. 3




B III
B I
B I
B V
½B VIII
½B VII
½B X
½B X
½B IX
arm. 12
arm. 12
arm. 12
arm. 12
B VII
½B II
p
pp
ppp molto rit.

R. Schumann

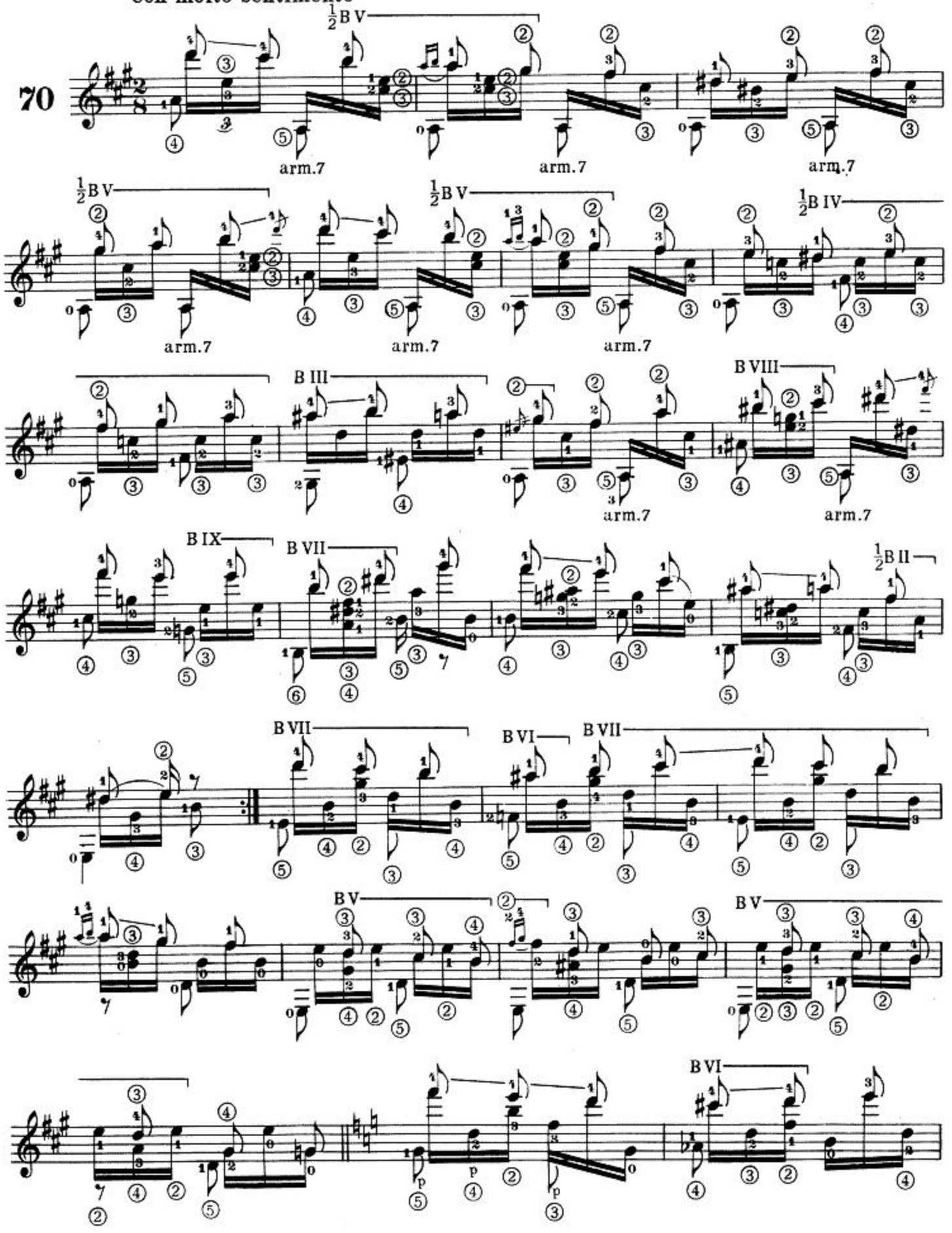
ANDANTINO CANTABILE

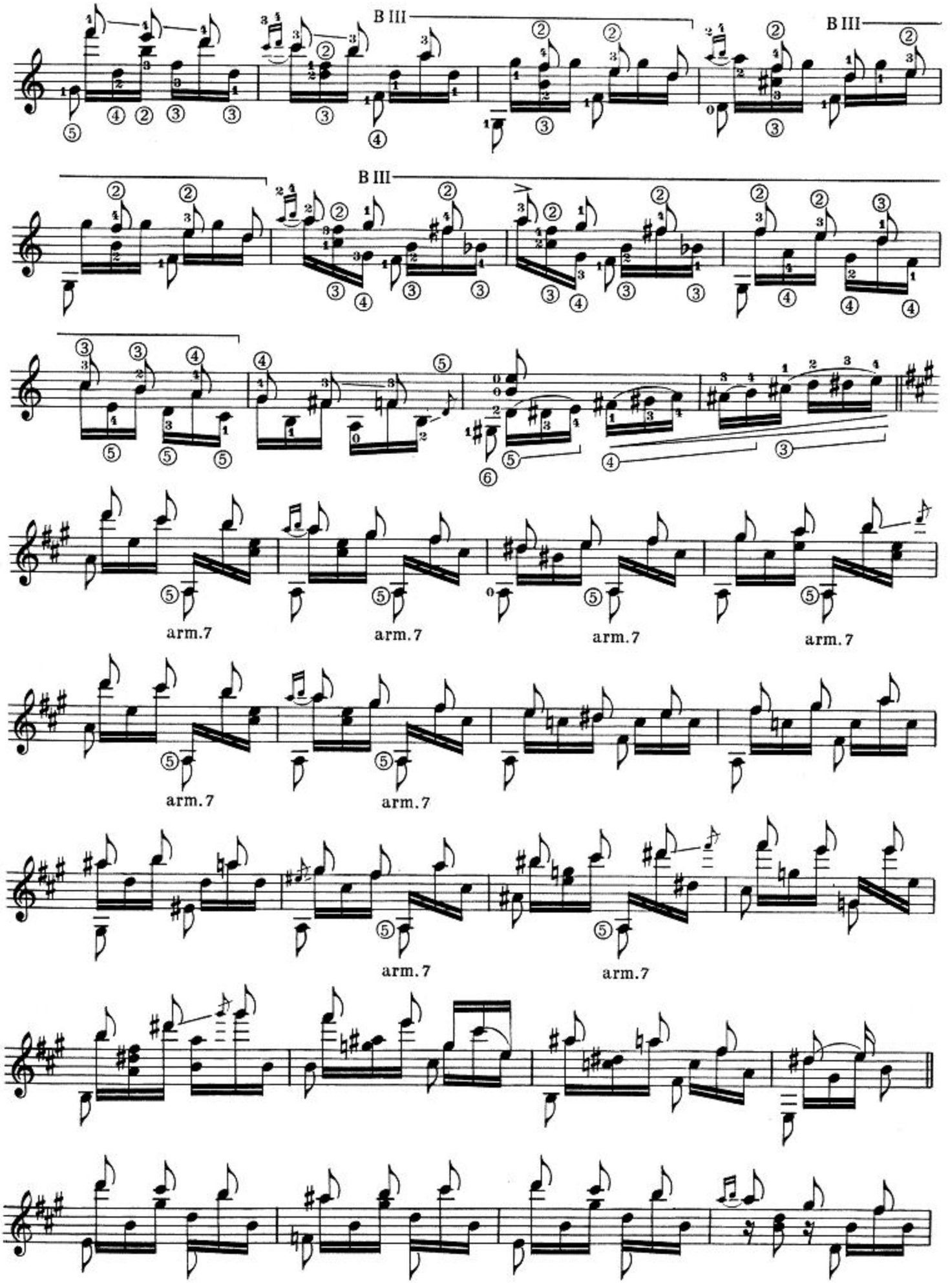


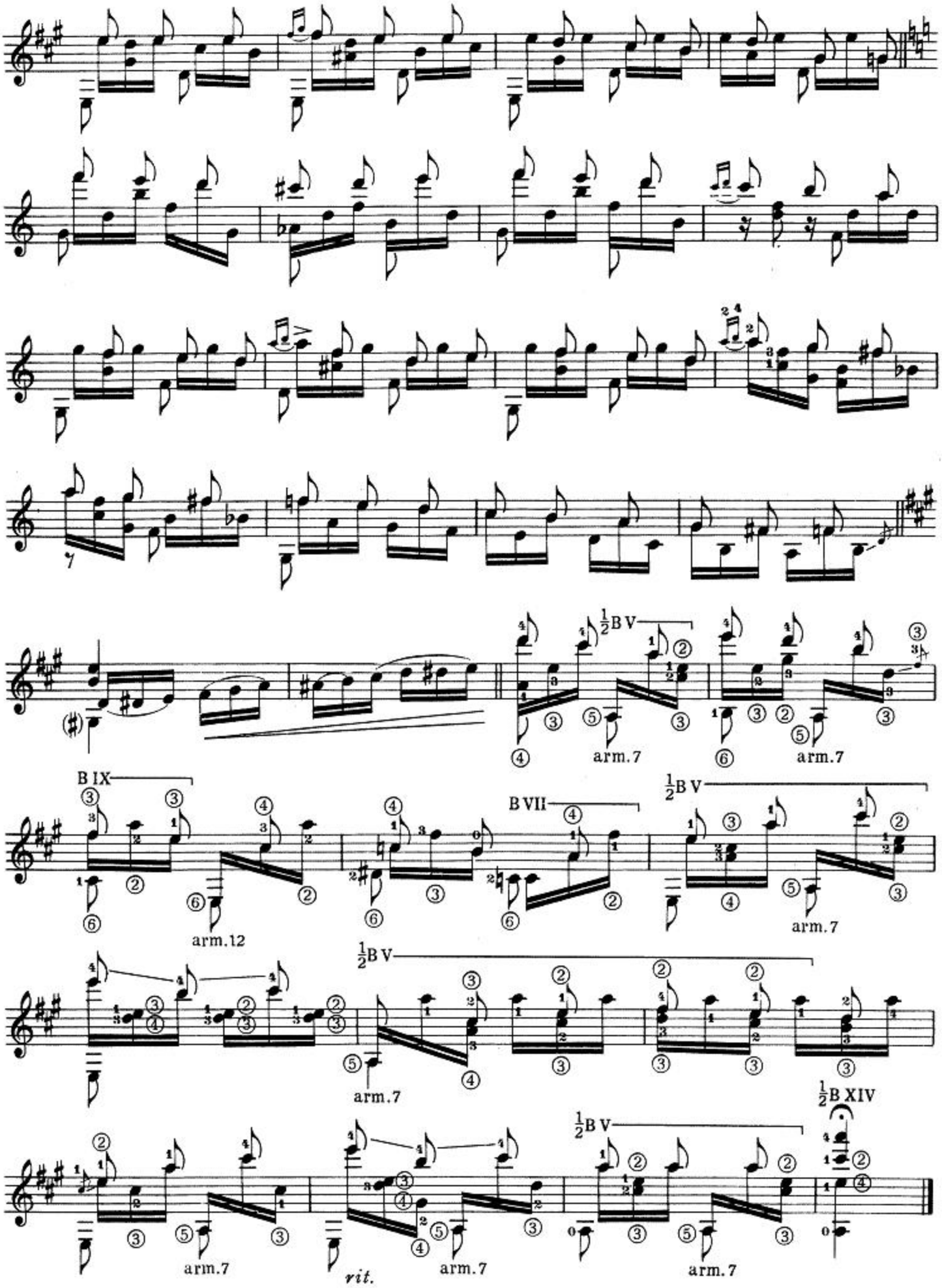
R. Schumann

AU SOIR op. 12 n. 1

Con molto sentimento

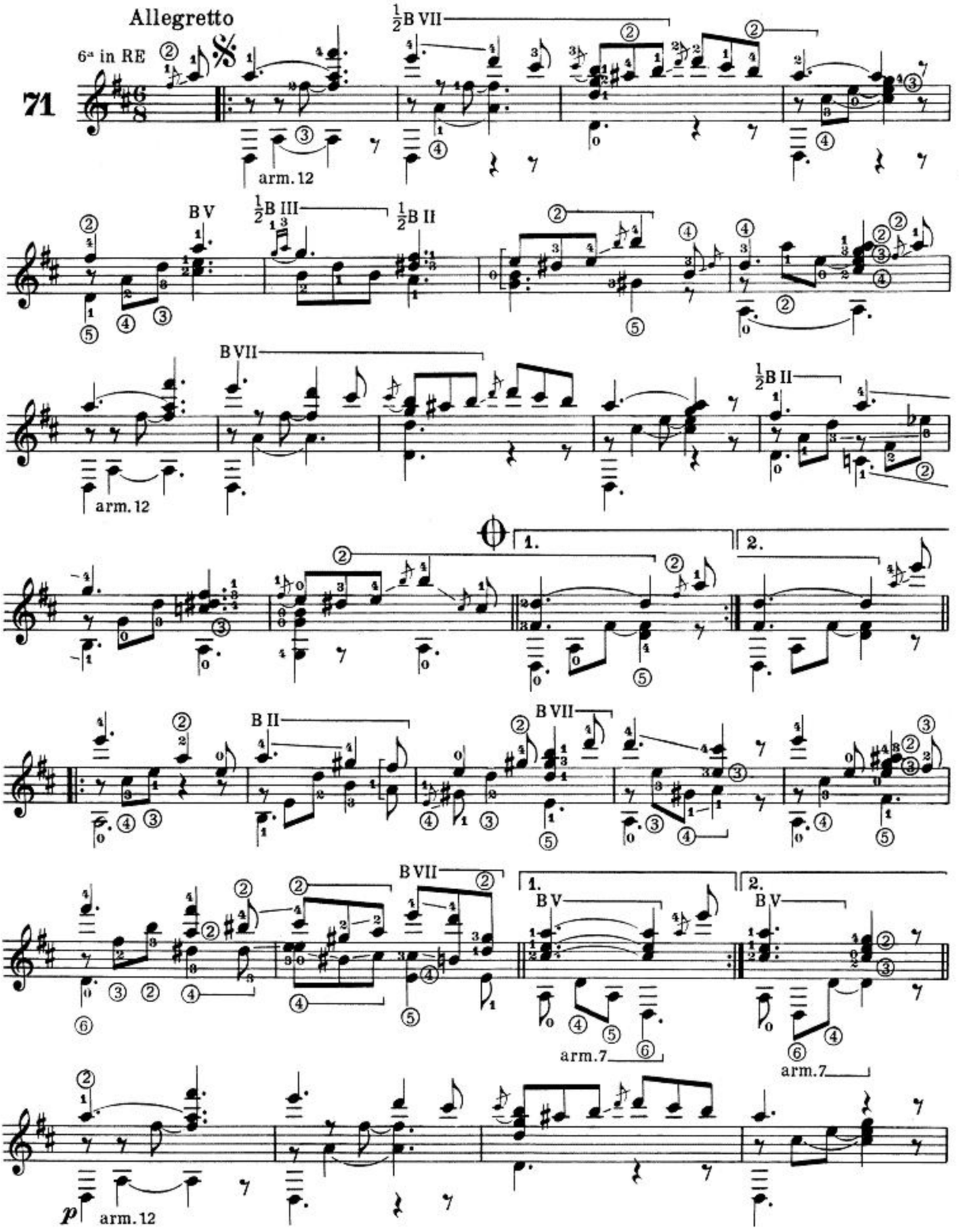


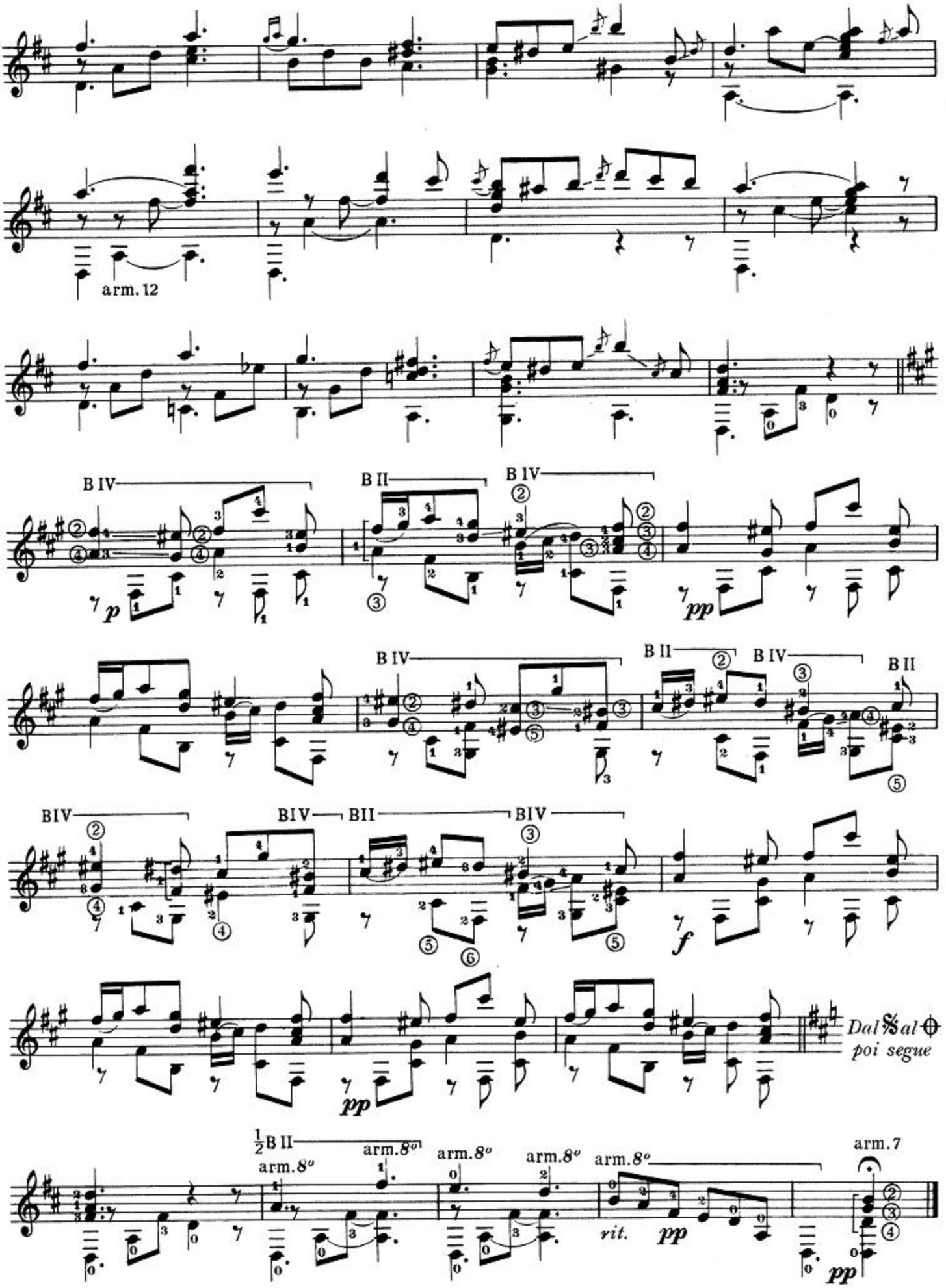

B III
B III
B III
arm.7
arm.7
arm.7
arm.7
arm.7
arm.7
arm.7


½B V
arm.7
arm.7
B IX
arm.12
B VII
½B V
arm.7
½B V
arm.7
½B XIV
½B V
arm.7
rit.
arm.7
arm.7

R. Schumann

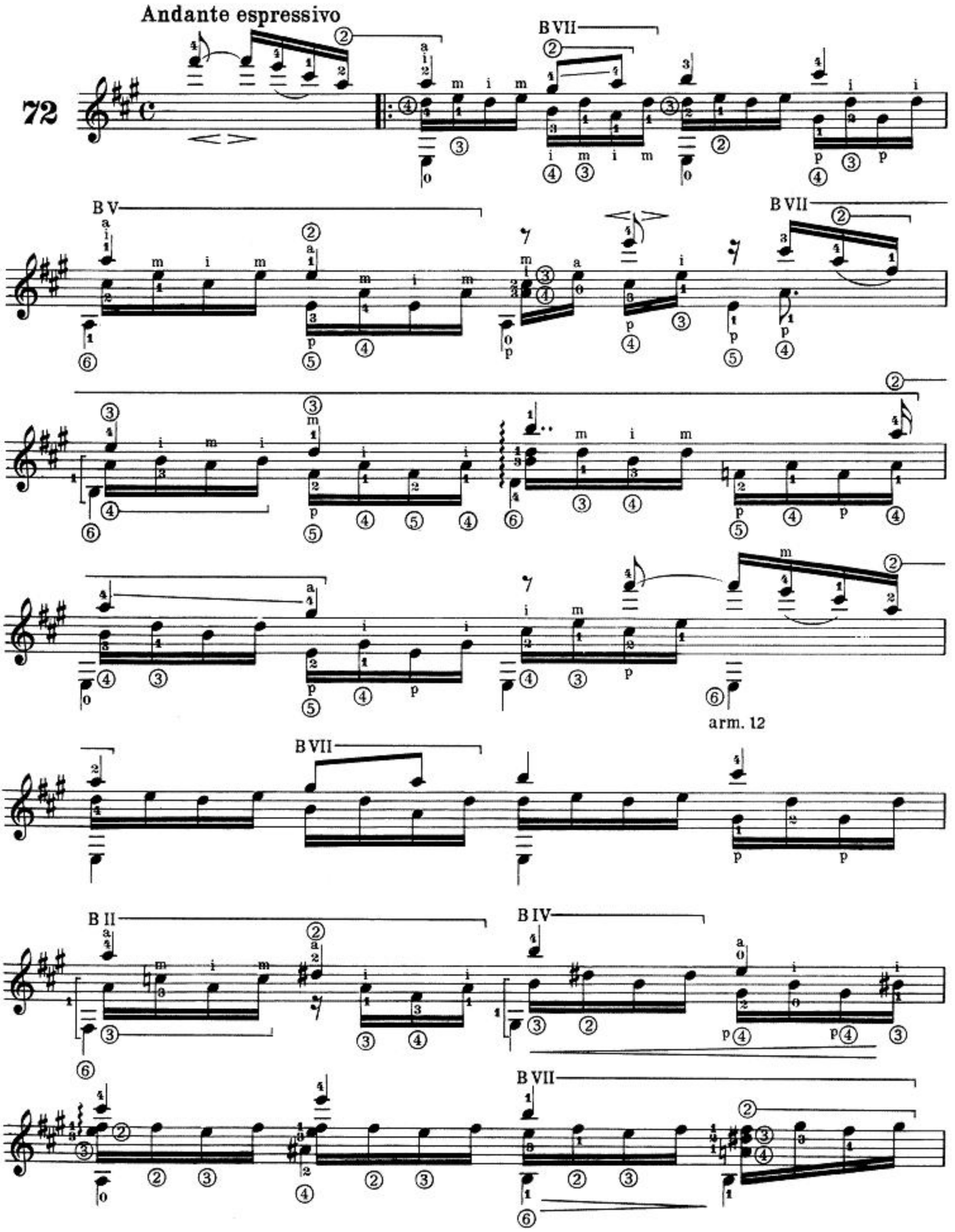
BARCAROLA

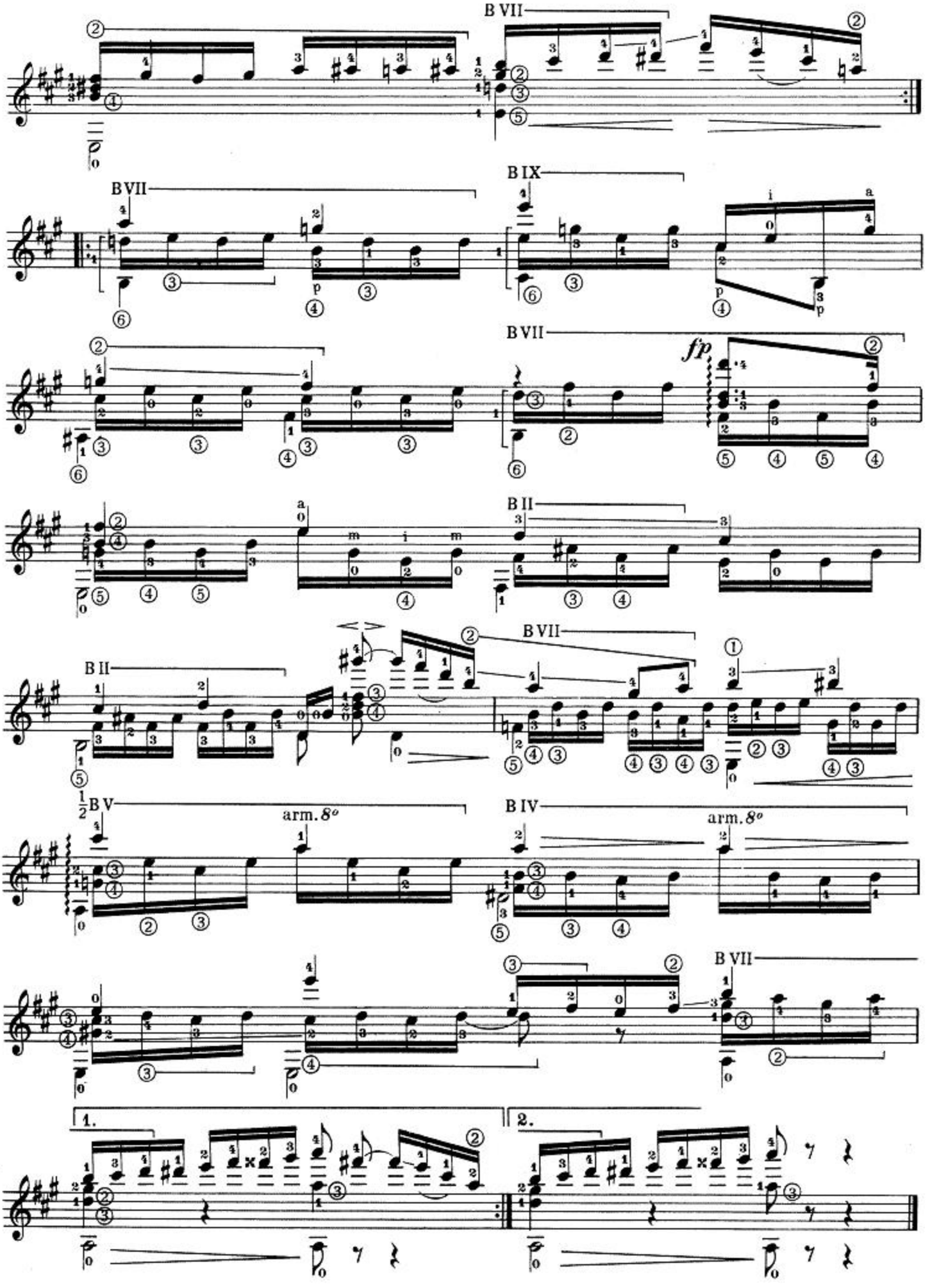



arm. 12
B IV
B II
B IV
p
pp
B IV
B II
B IV
B II
BIV
BIV
BII
BIV
f
pp
Dal 𝄋 al ⊕
poi segue
½B II
arm. 8va
arm. 8va
arm. 8va
arm. 8va
arm. 8va
rit.
pp
arm. 7
pp

R. Schumann

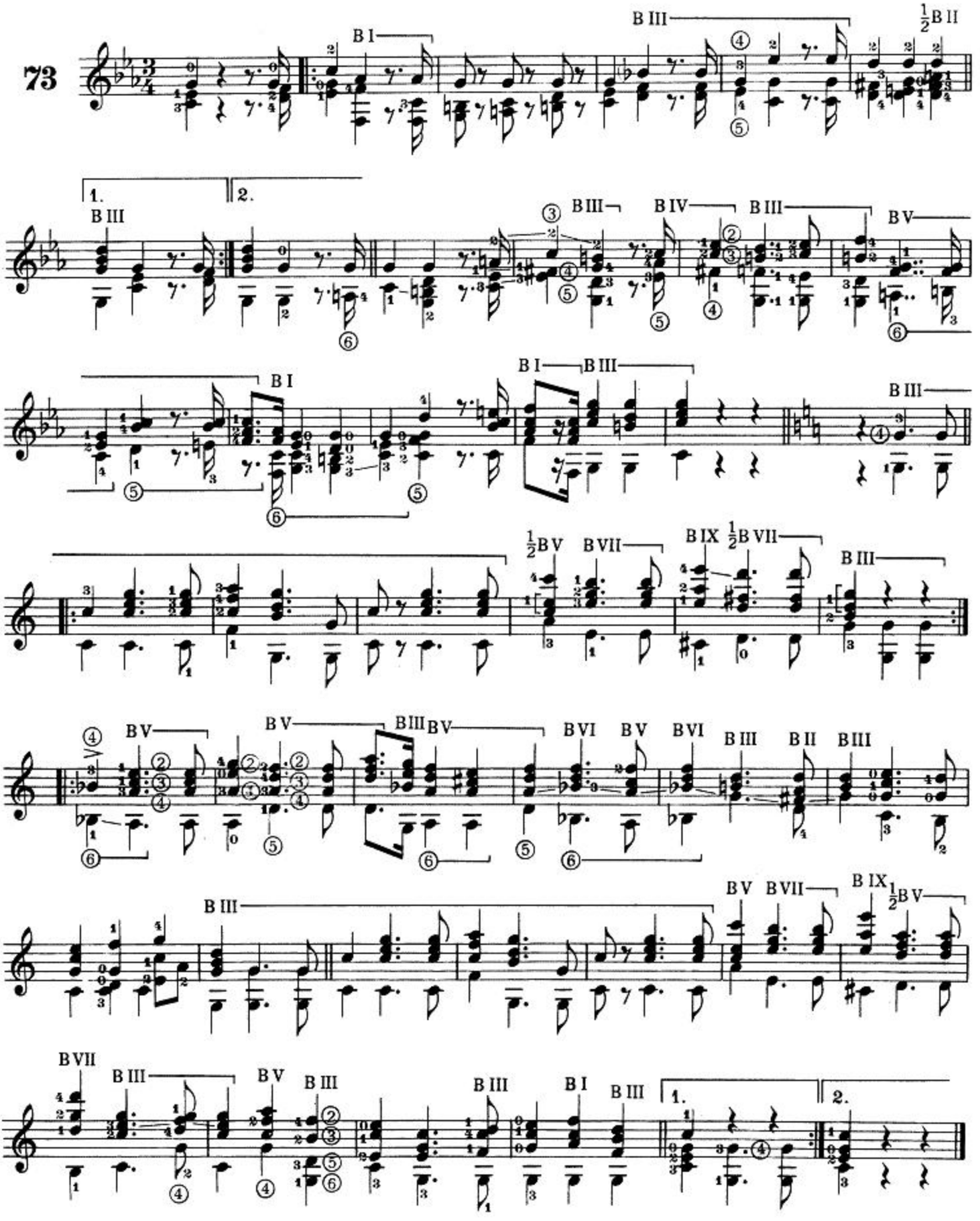
FEUILLES VARIÉES op. 99




B VII
B VII
B IX
B VII
fp
B II
B II
B VII
½ B V
arm. 8°
B IV
arm. 8°
B VII
1.
2.

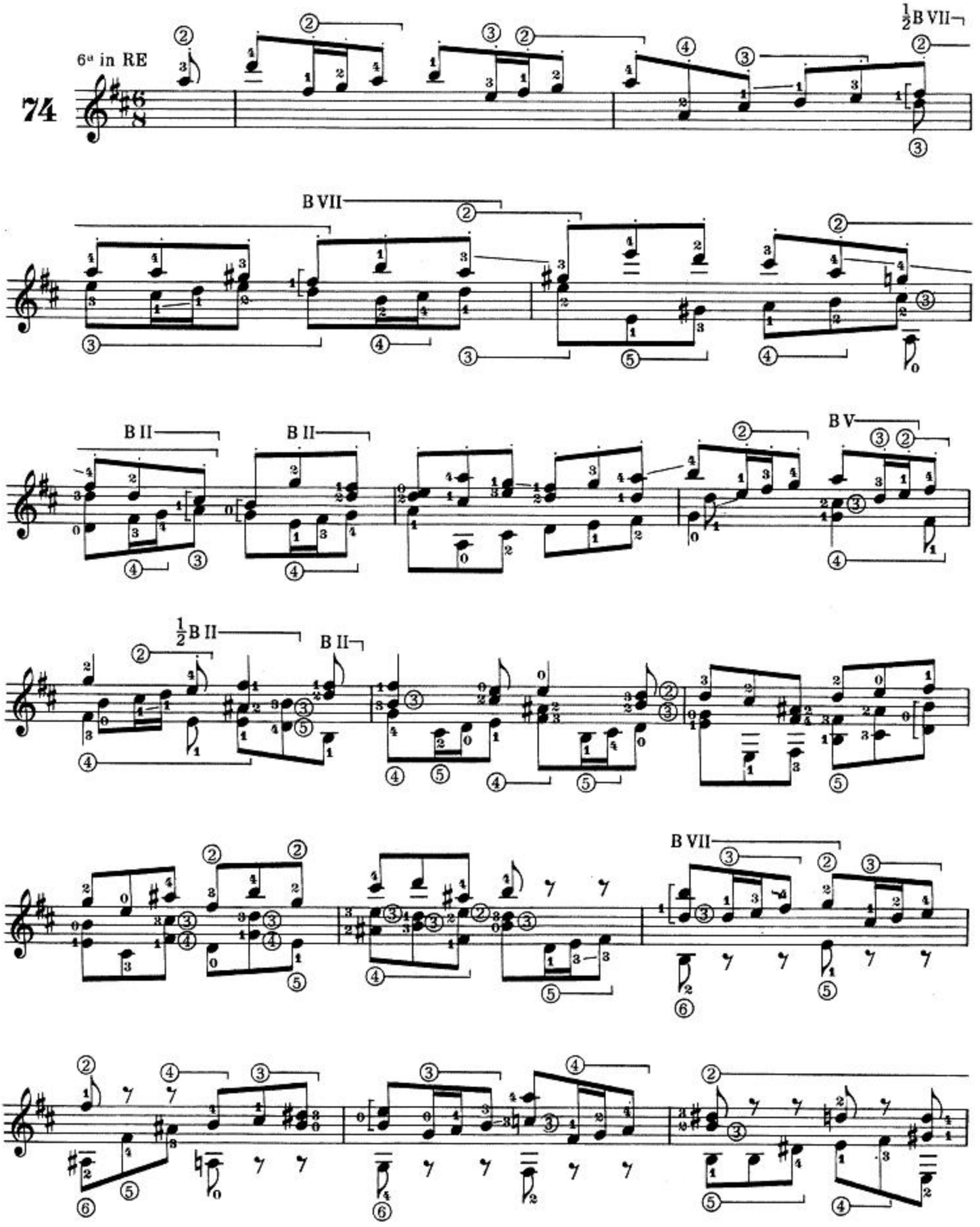
R. Schumann

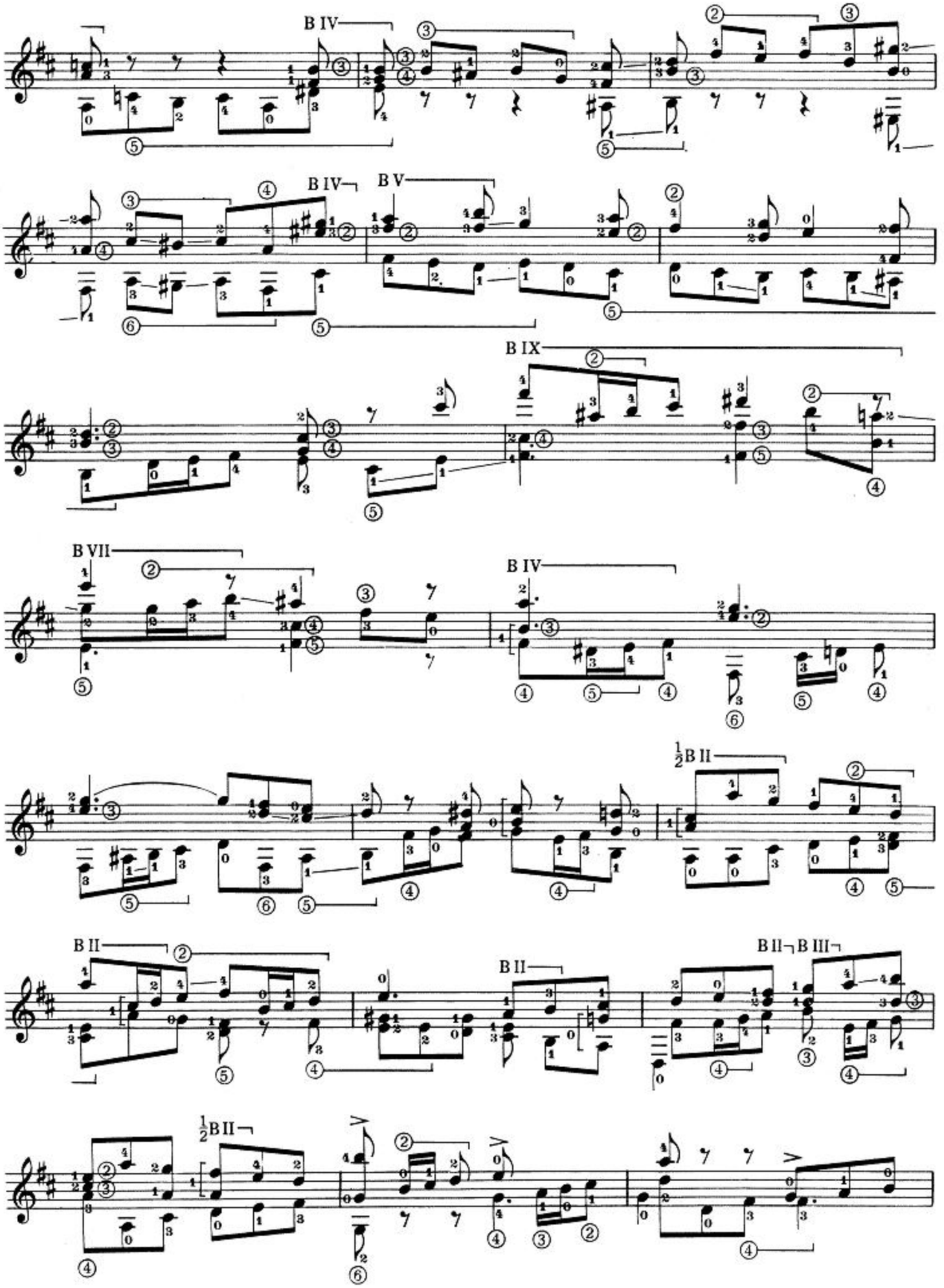
CORALE

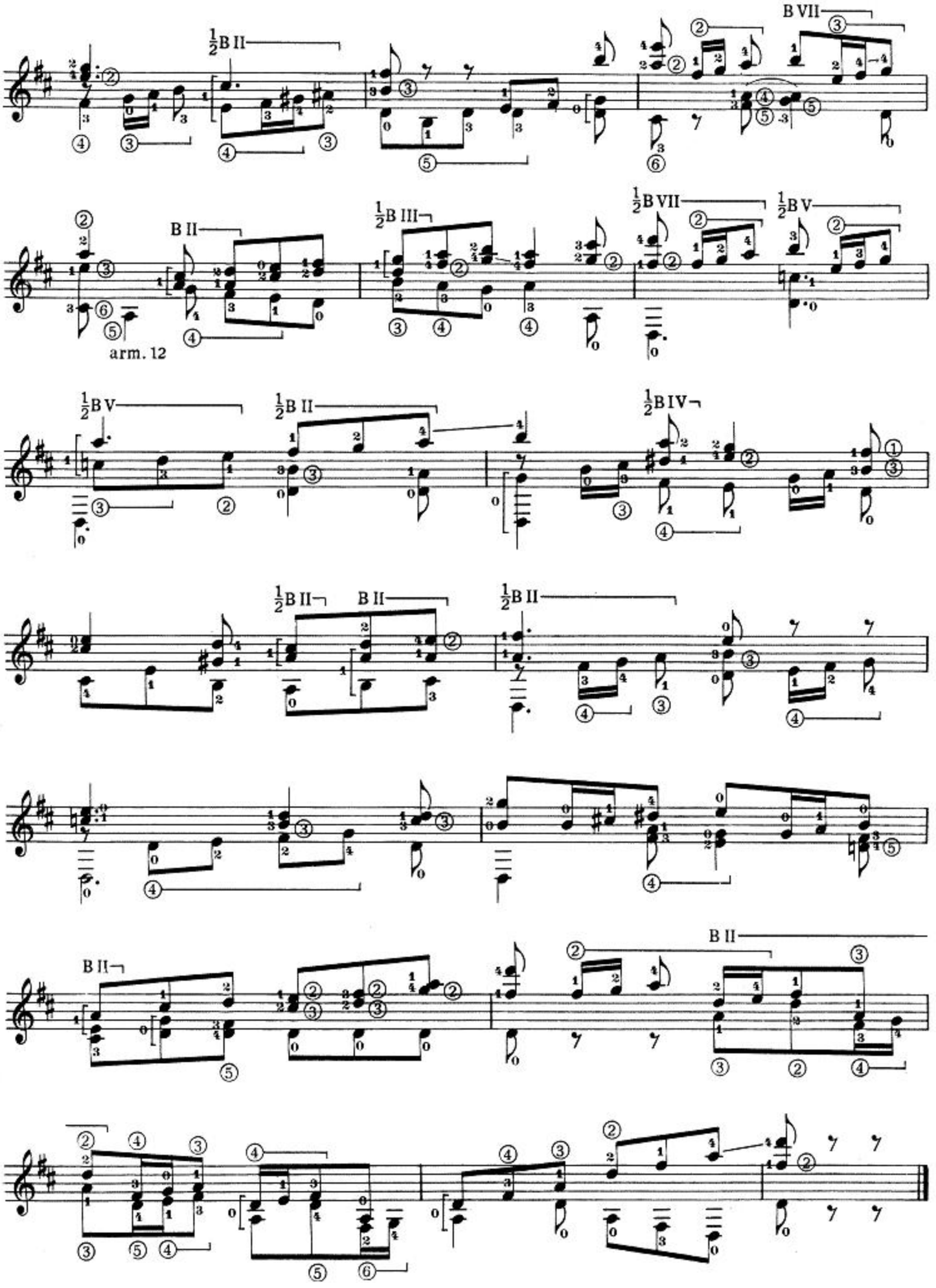


R. Schumann

FUGA

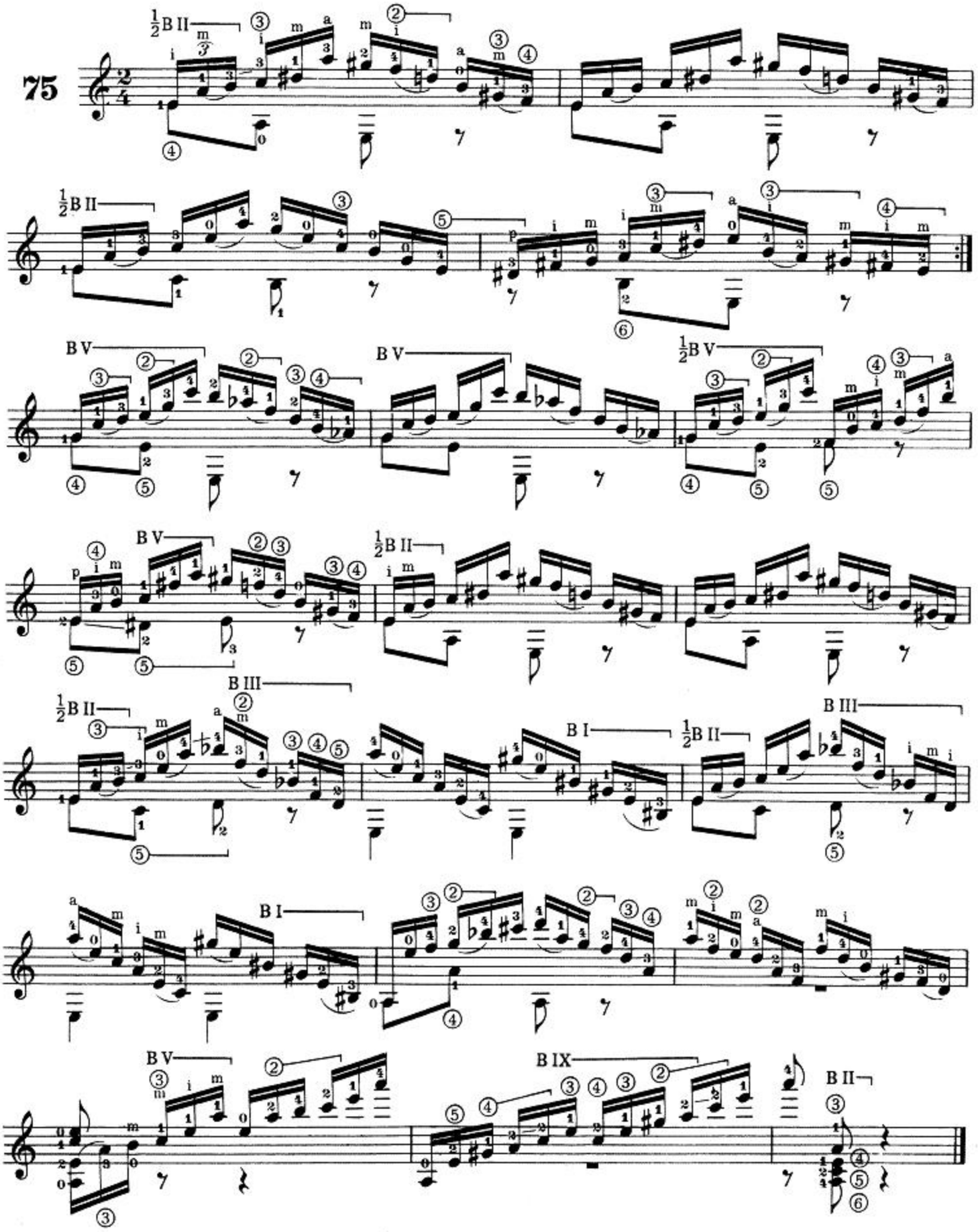



B IV
B IV
B V
B IX
B VII
B IV
½B II
B II
B II
B II
B III
½B II


½B II
B VII
B II
½B III
½B VII
½B V
arm. 12
½B V
½B II
½B IV
½B II
B II
½B II
B II
B II

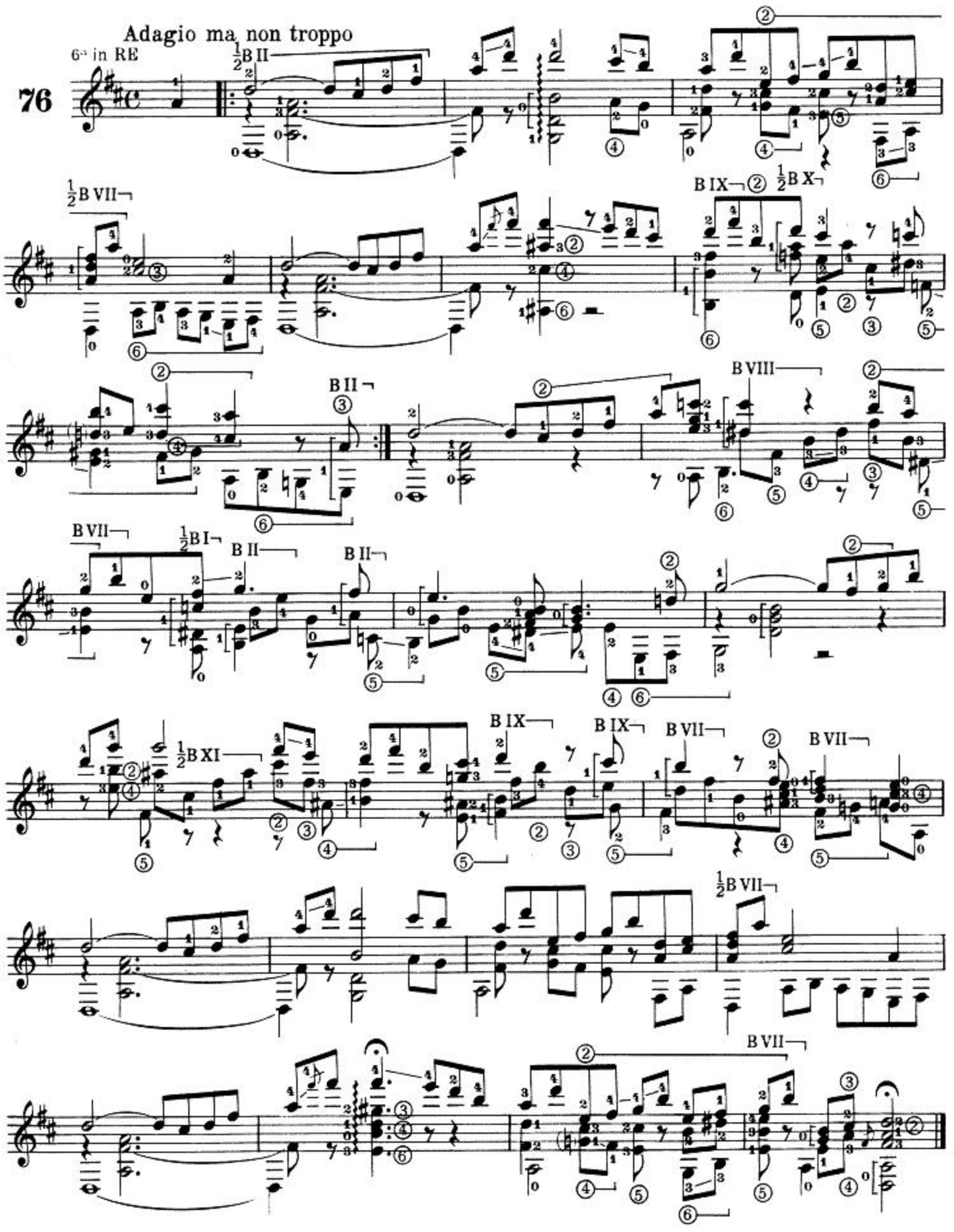
R. Schumann

PRESTO op. 99 n. 2



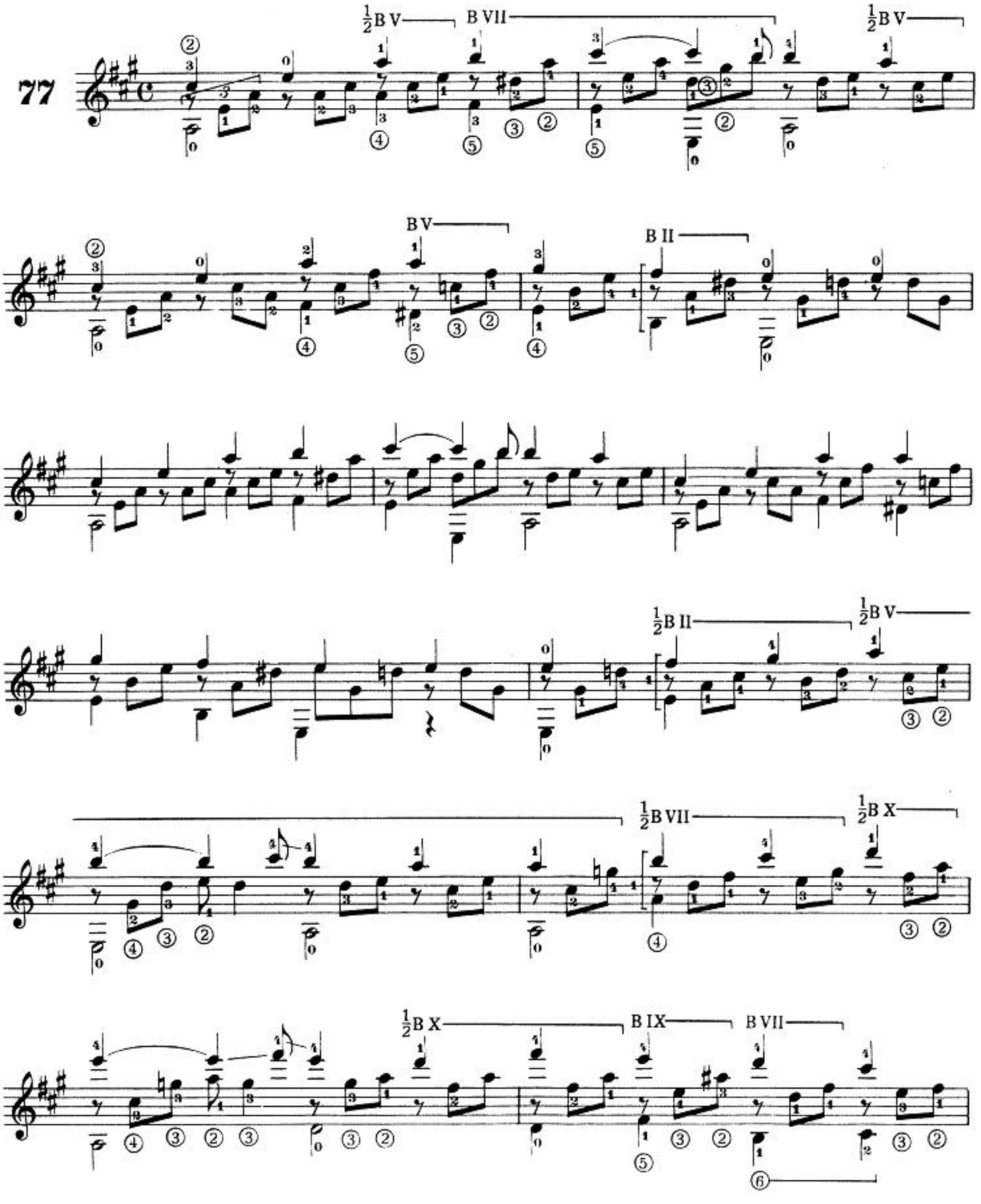
R. Schumann

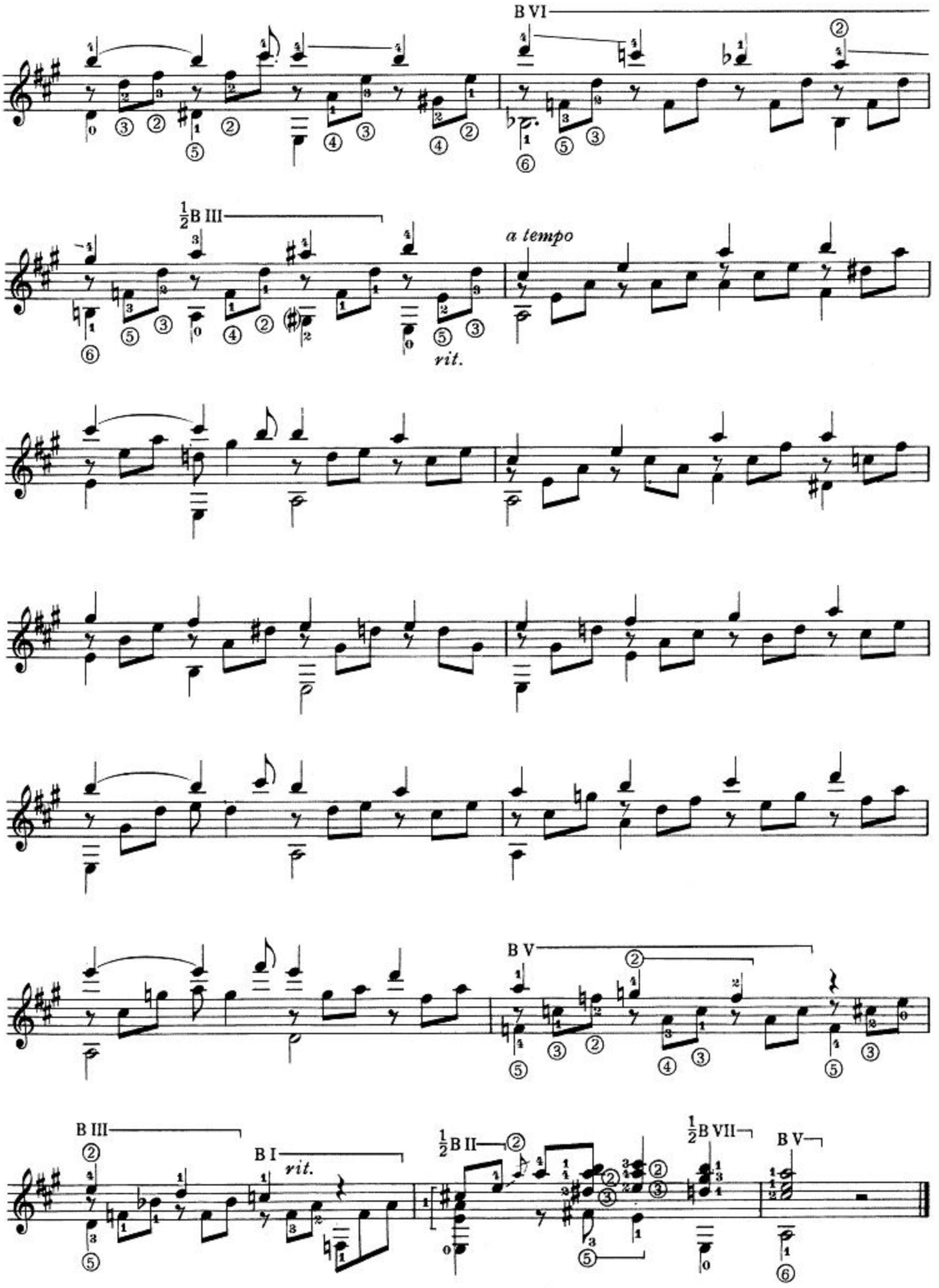
SOGNO op. 15 n. 7



R. Schumann

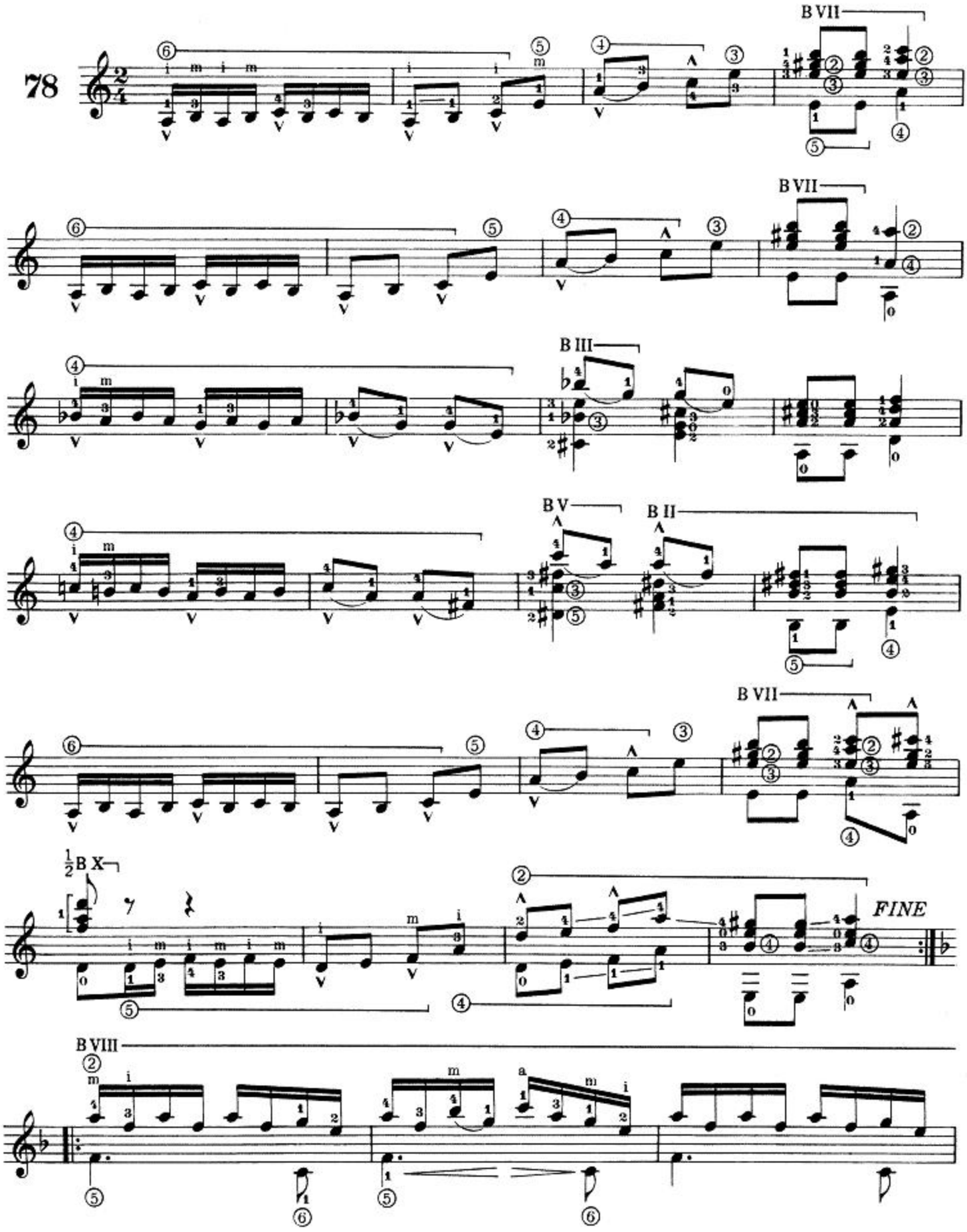
ROMANZA

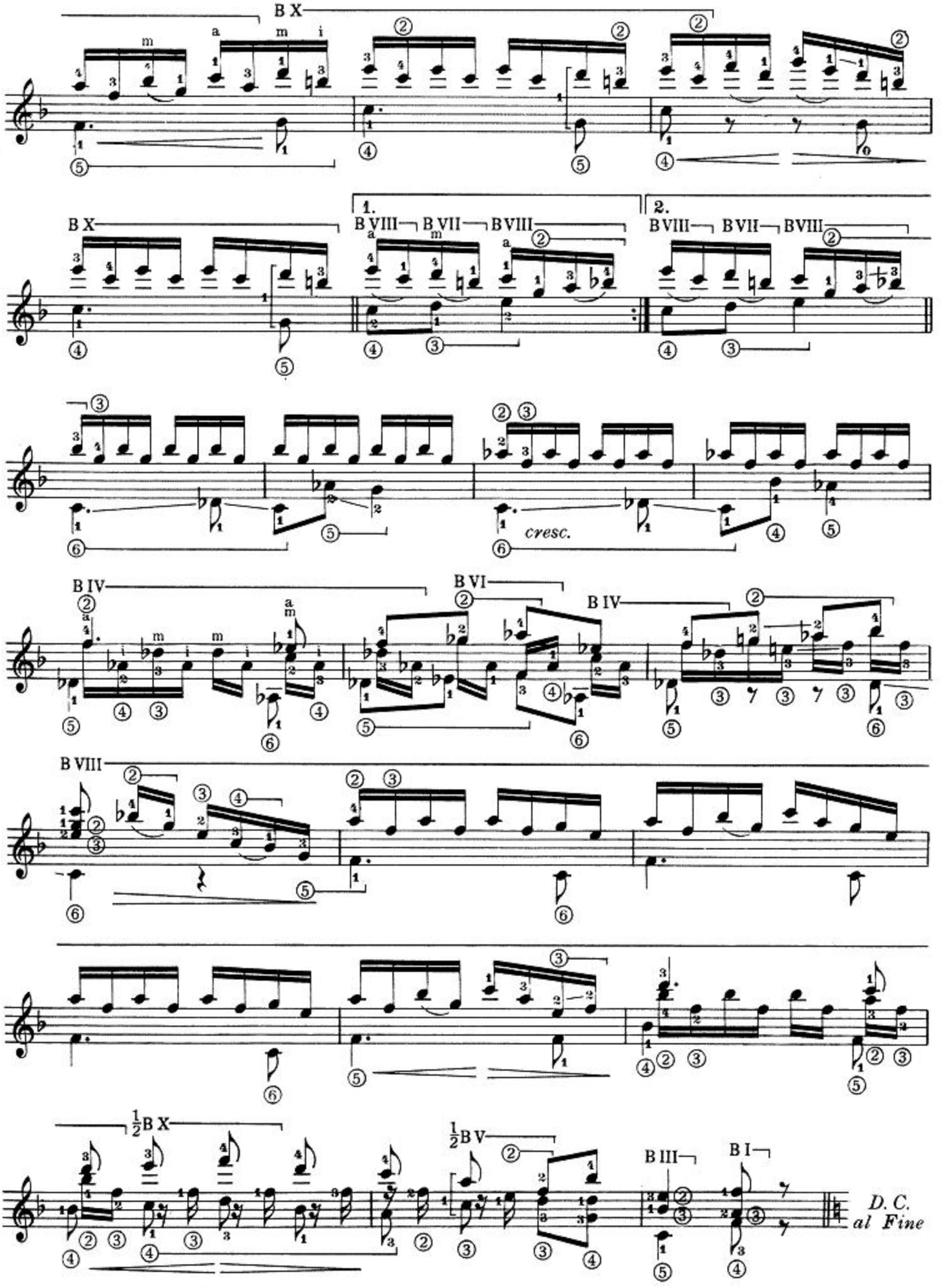



B VI
½B III
a tempo
rit.
B V
B III
B I
rit.
½B II
½B VII
B V

R. Schumann

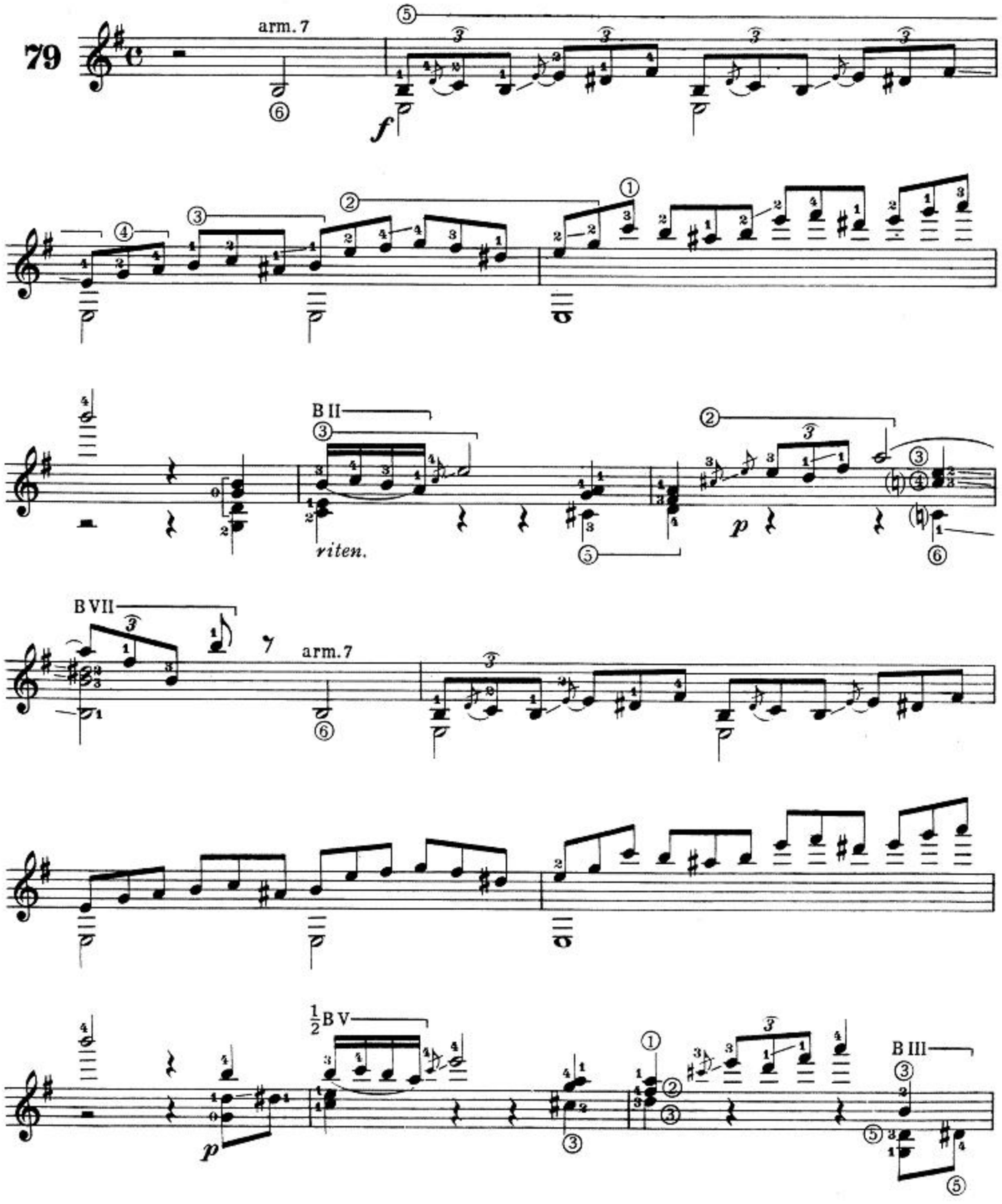
SAINT NICOLAS op. 68 n. 12

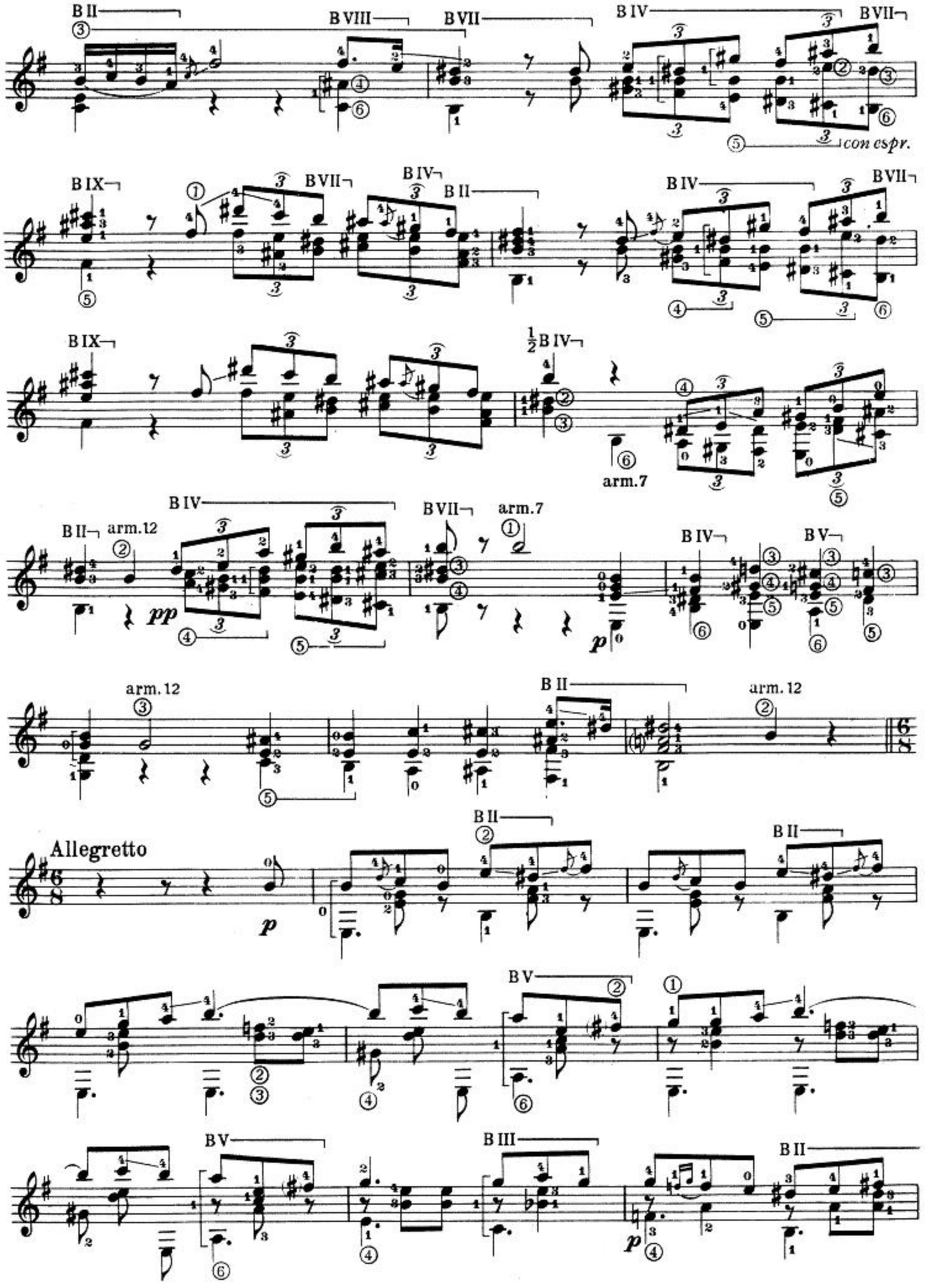


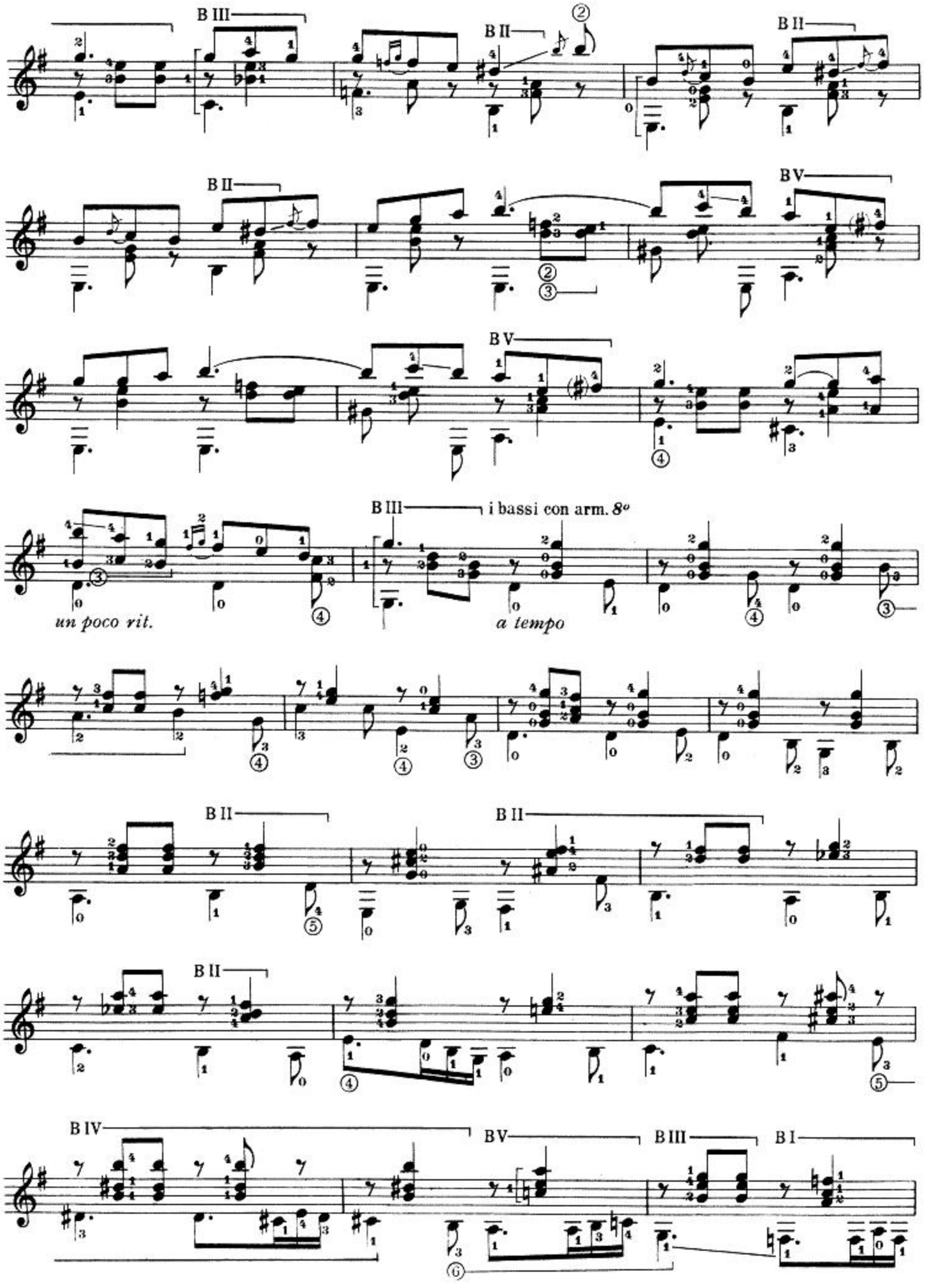

B X
1.
2.
B VIII
B VII
B VIII
cresc.
B IV
B VI
B IV
B VIII
½B X
½B V
B III
B I
D. C.
al Fine

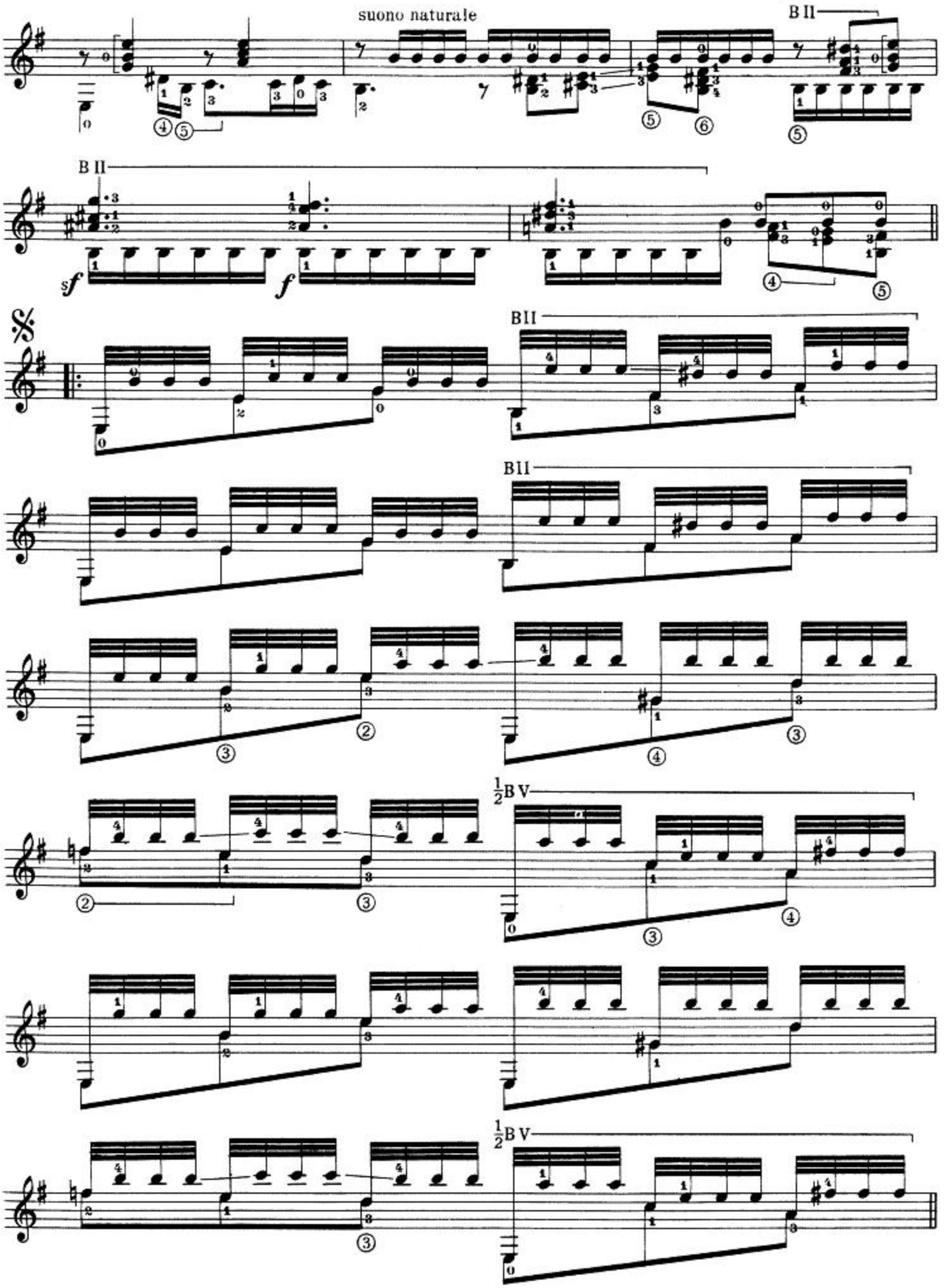
S. Thalberg

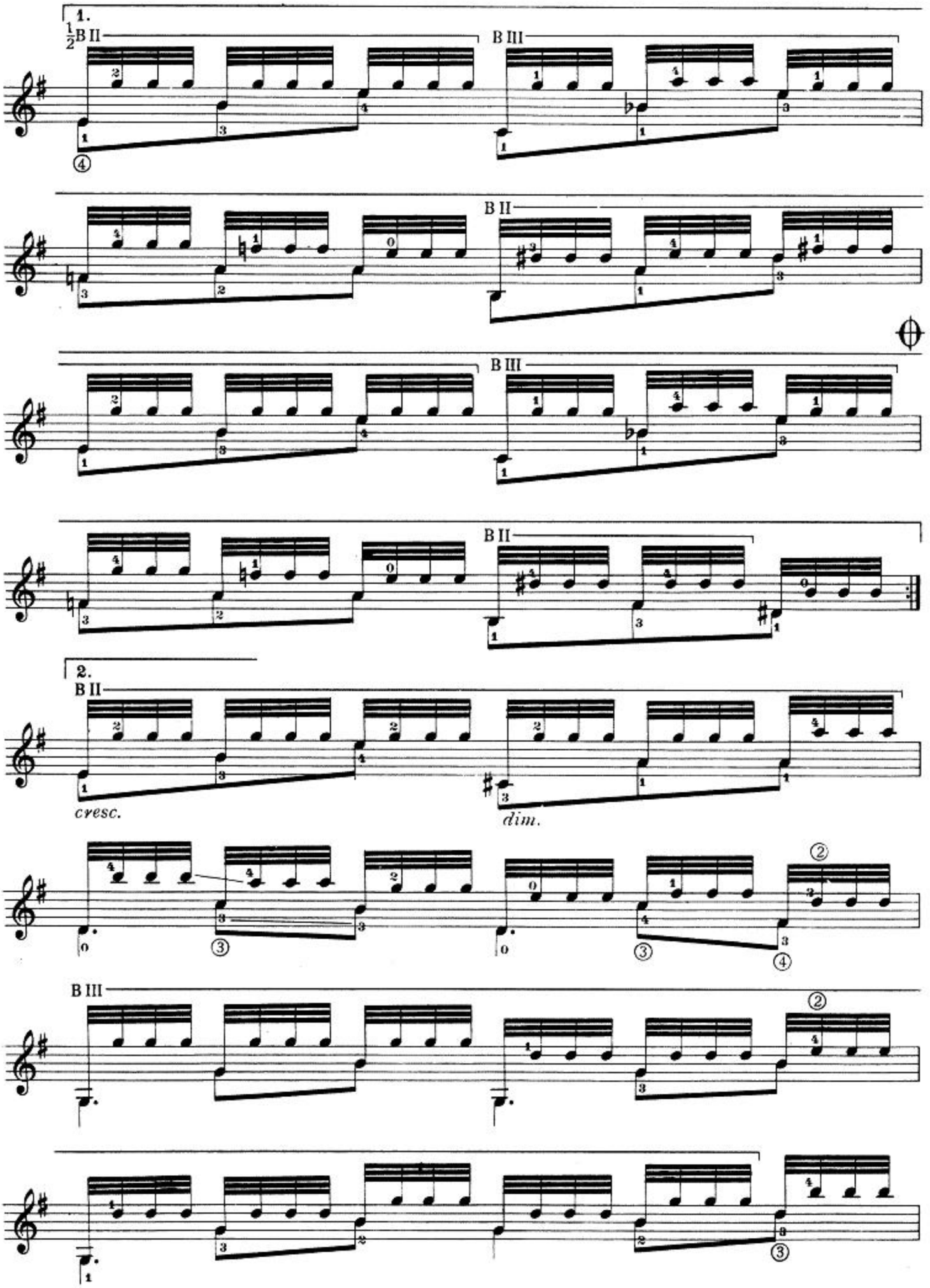
TEMA E STUDIO DI CONCERTO

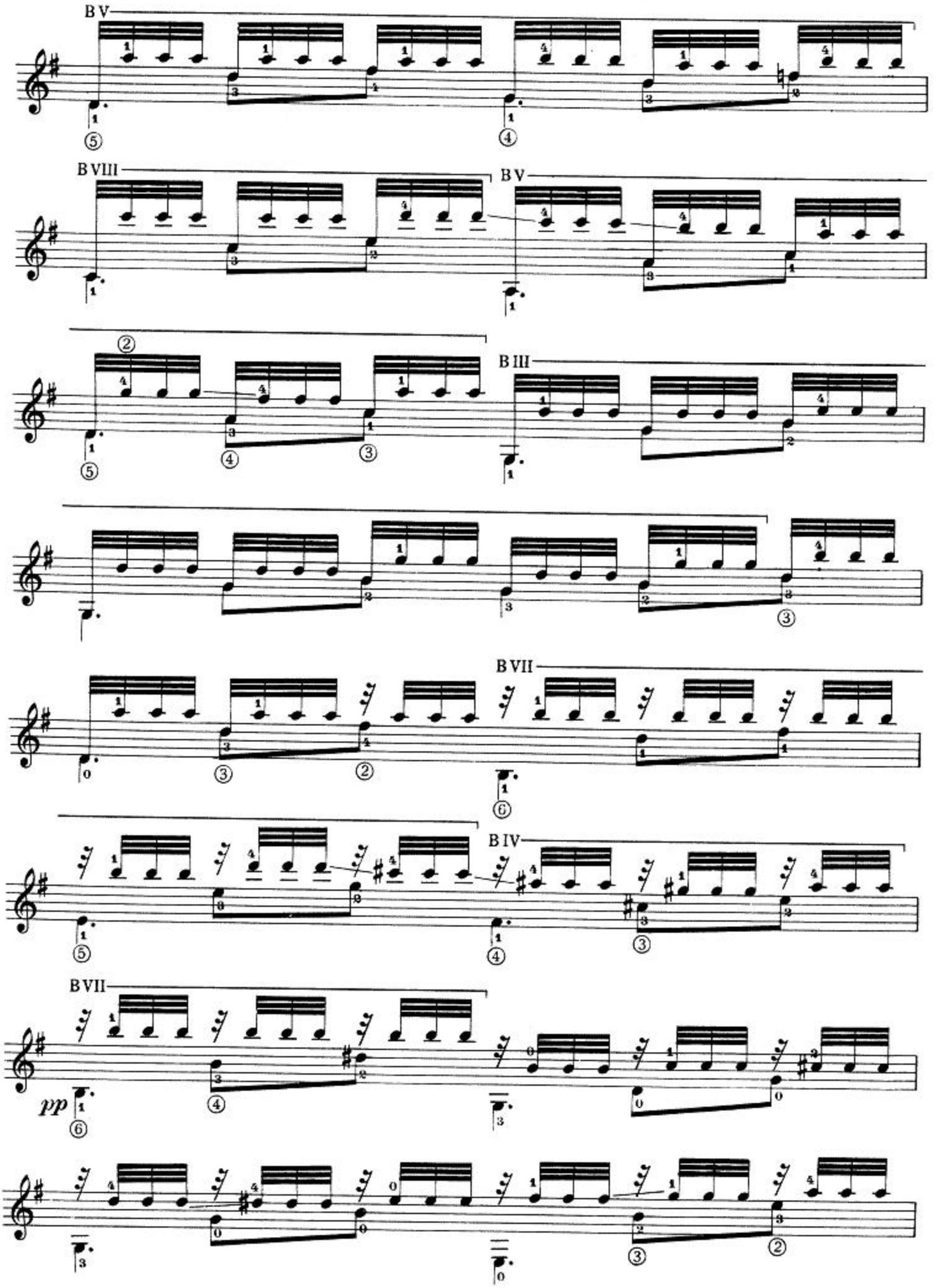


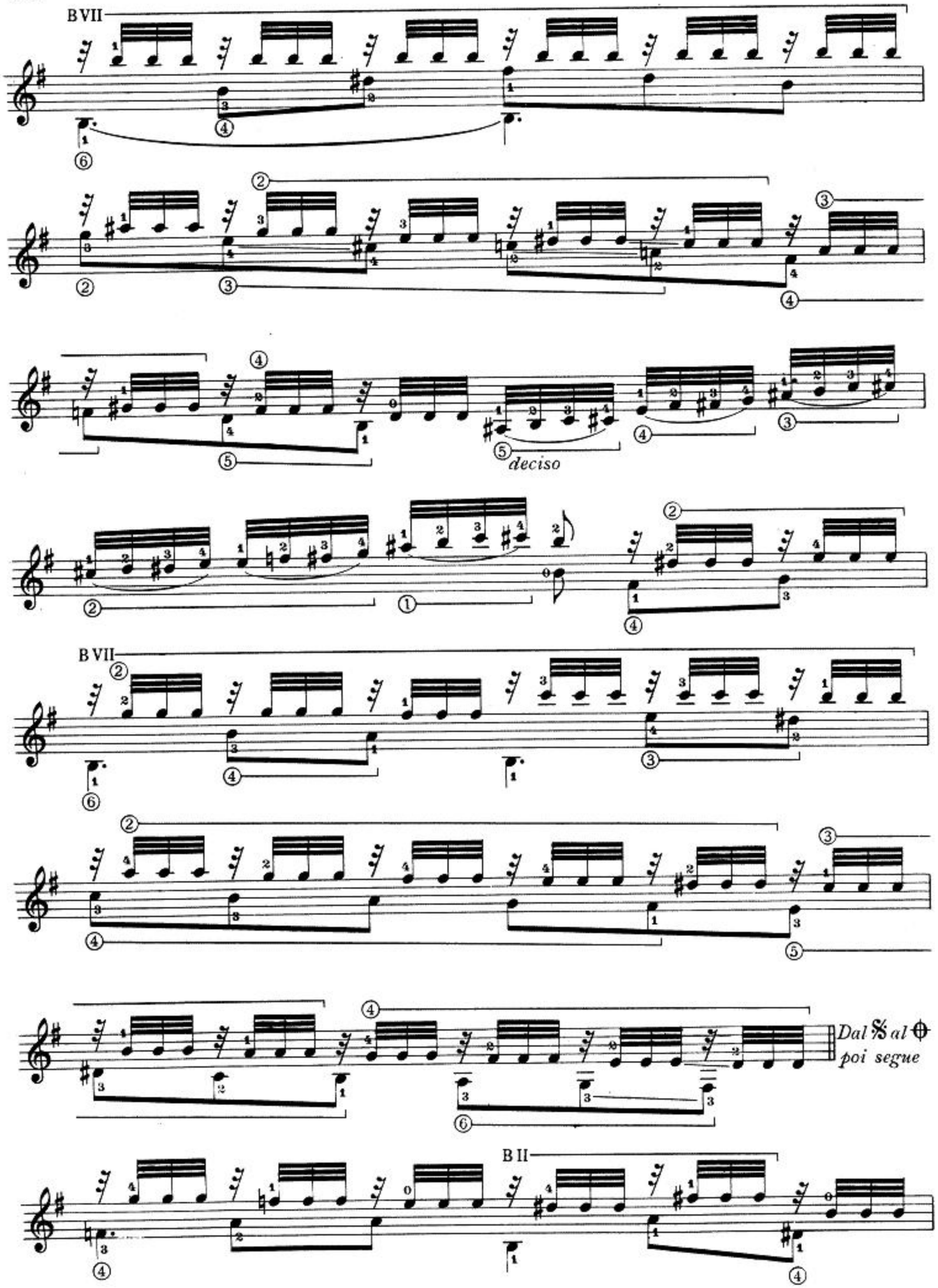

B II
B VIII
B VII
B IV
B VII
con espr.
B IX
B VII
B IV
B II
B IV
B VII
B IX
½ B IV
arm.7
B II
arm.12
B IV
pp
B VII
arm.7
B IV
B V
p
arm.12
B II
arm.12
Allegretto
p
B II
B II
B V
B V
B III
B II
p

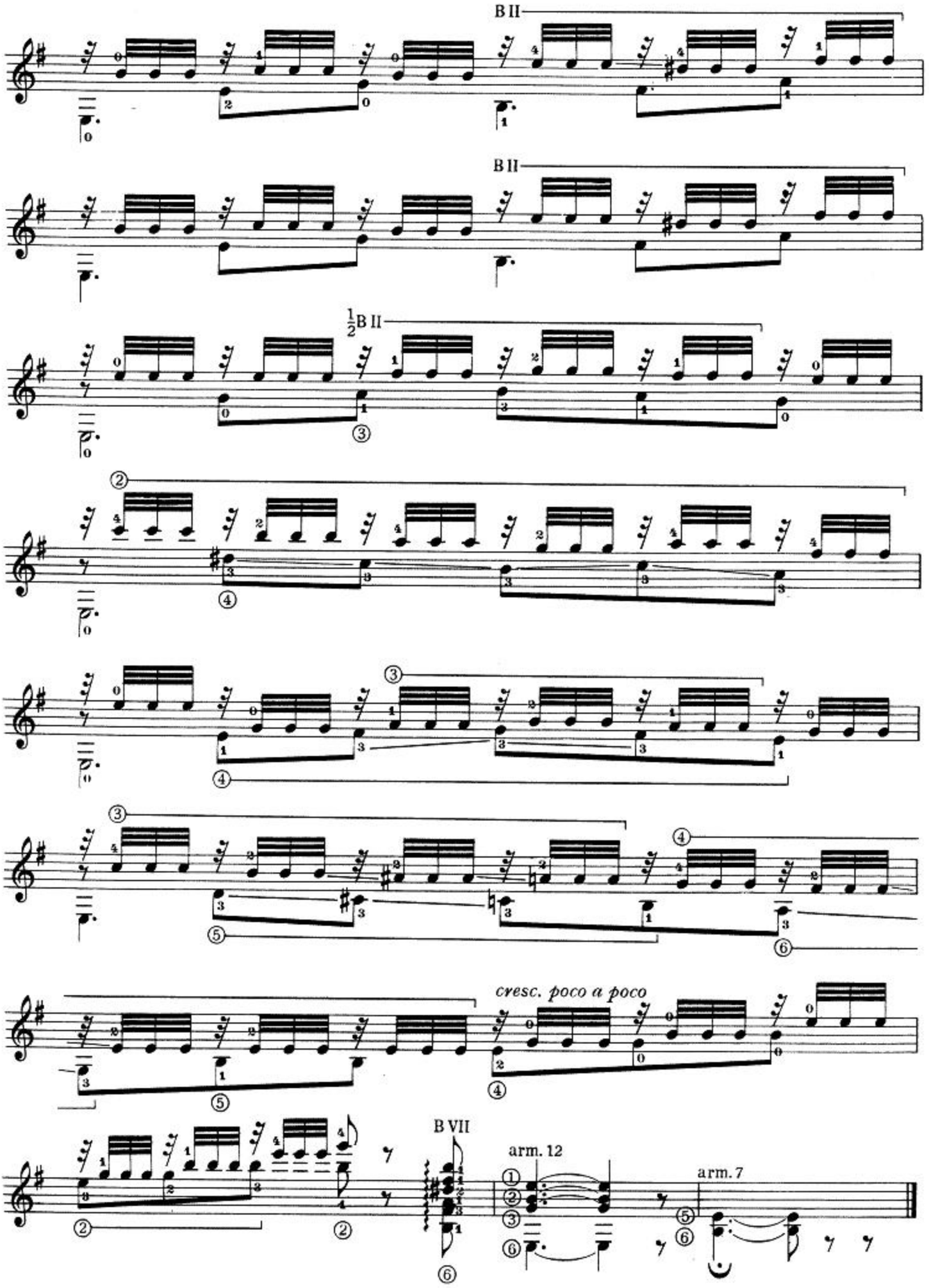

B III
B II
B II
B II
B V
B V
B III
i bassi con arm. 8°
un poco rit.
a tempo
B II
B II
B II
B IV
B V
B III
B I


suono naturale
B II
B II
sf
f
B II
B II
½B V
½B V


1.
½B II
B III
B II
B III
B II
2.
B II
cresc.
dim.
B III

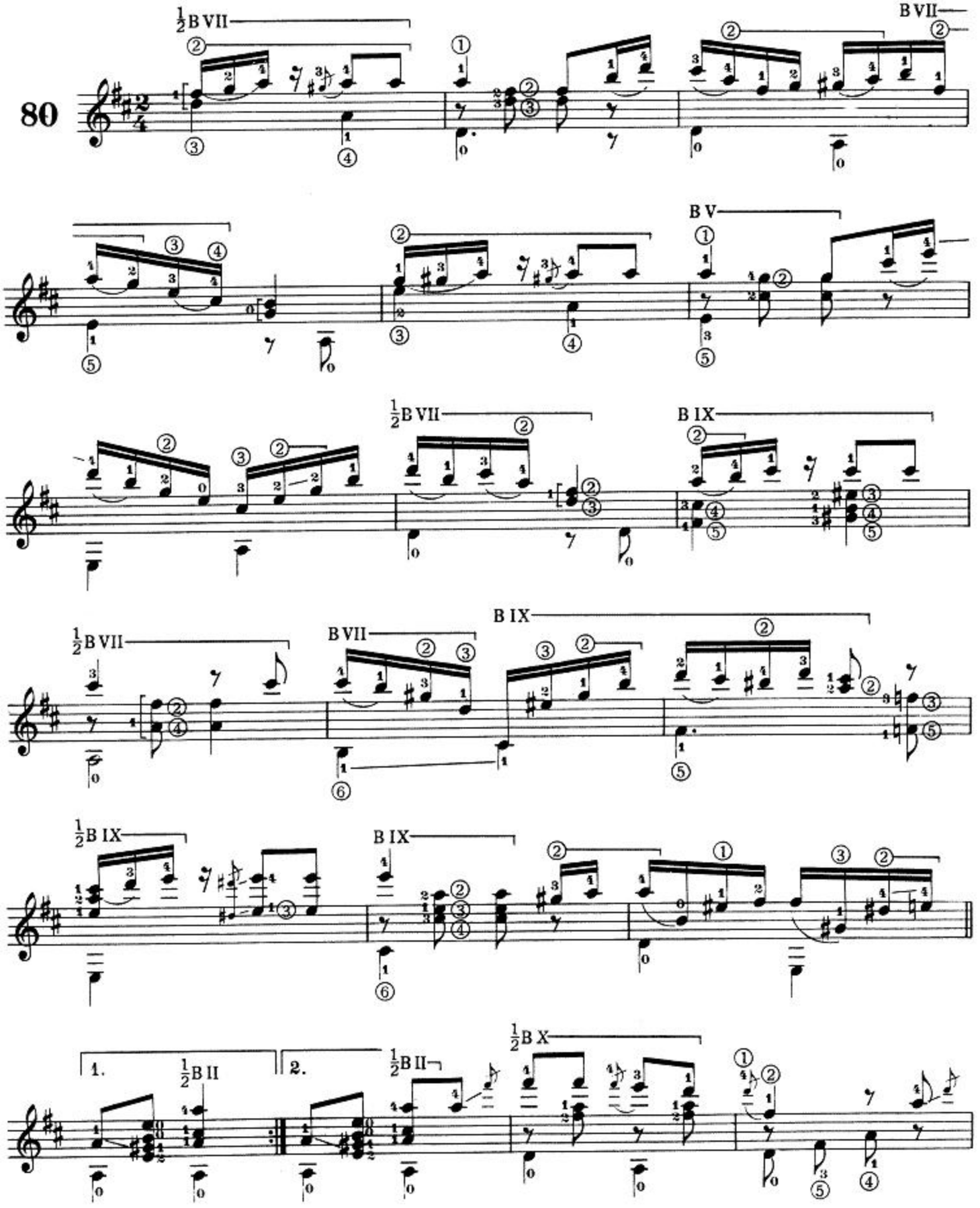

B V
B VIII
B V
B III
B VII
B IV
B VII
pp

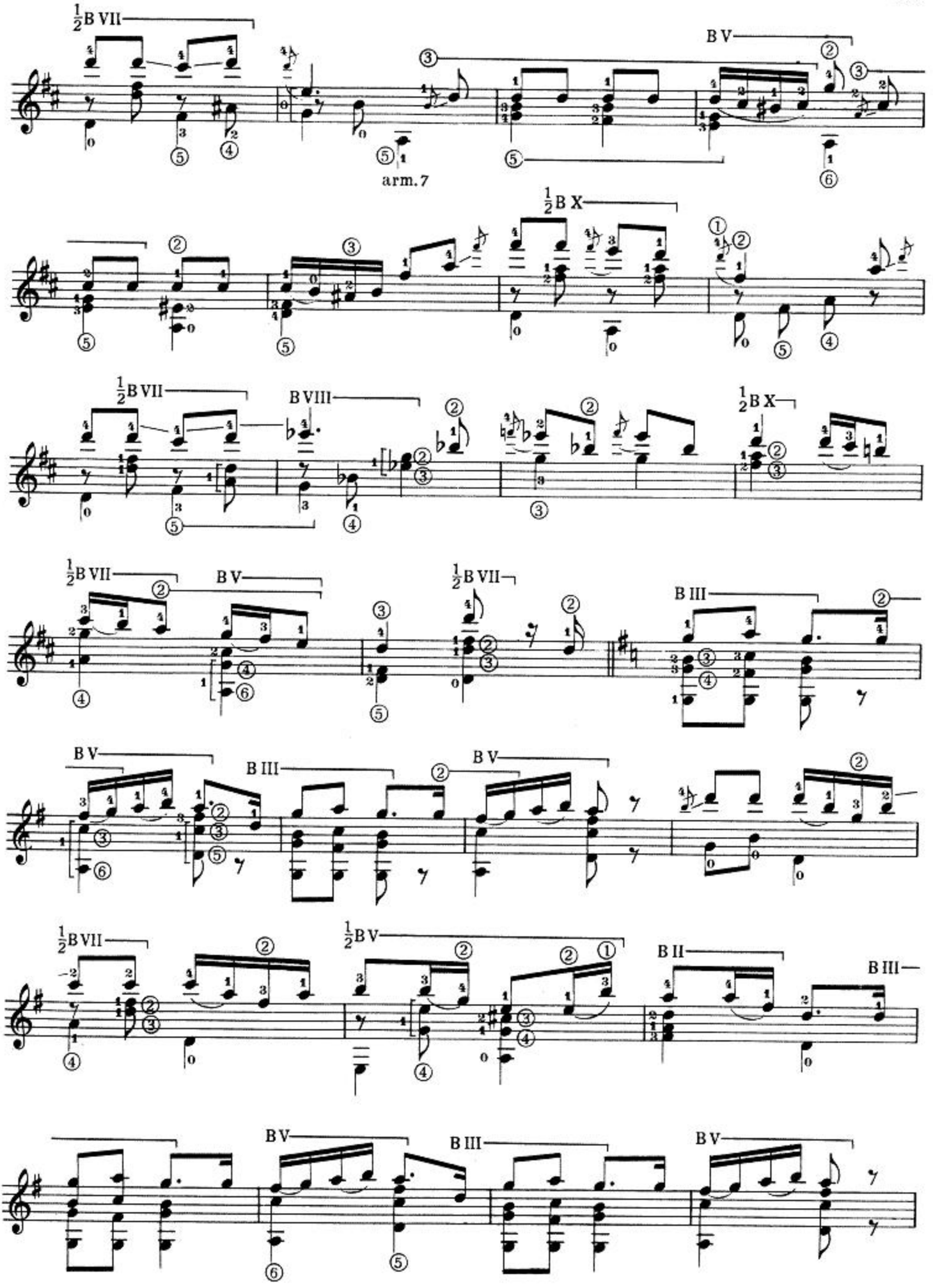

B VII
deciso
B VII
Dal 𝄋 al ⊕
poi segue
B II

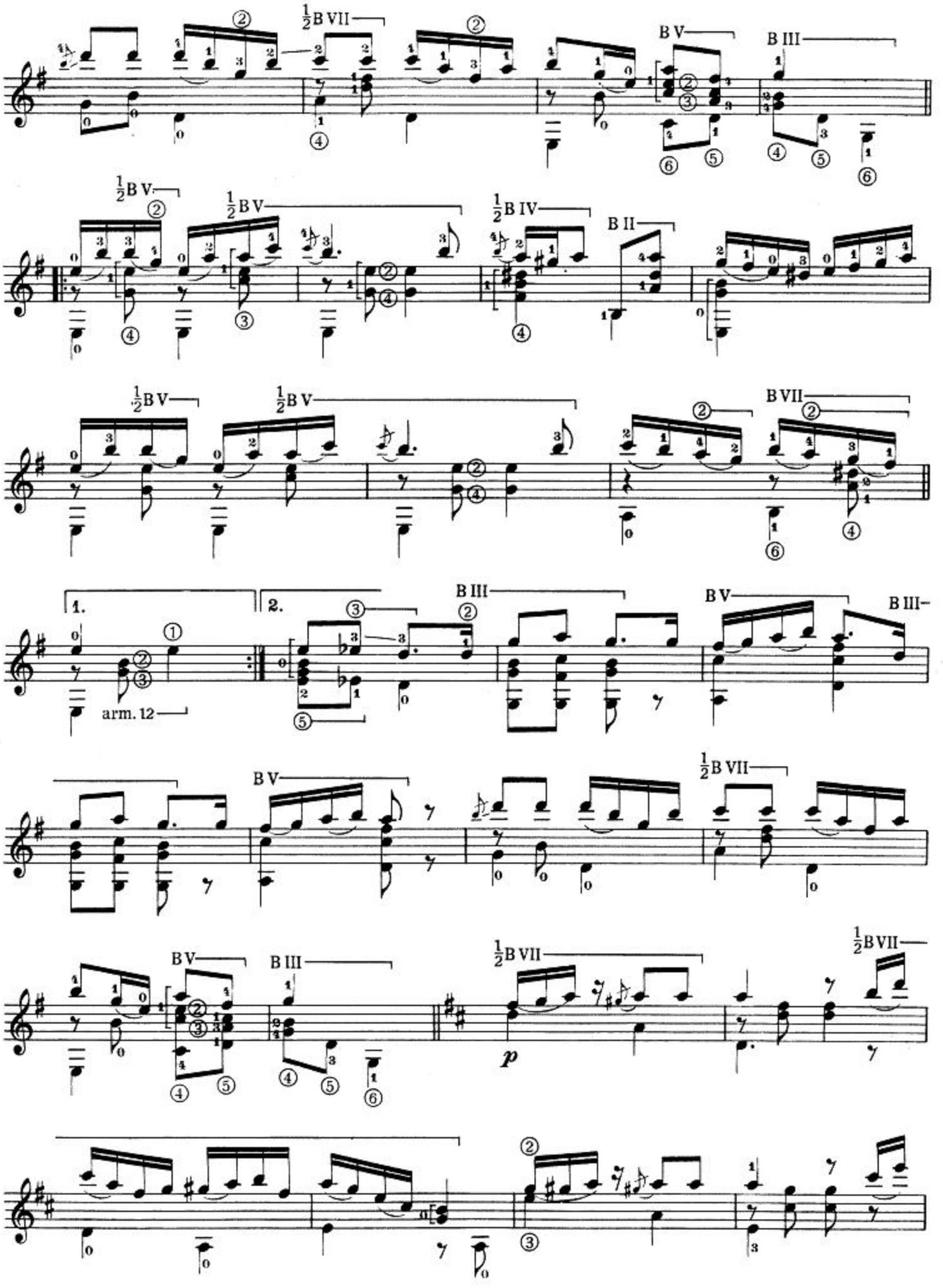

B II
B II
½B II
cresc. poco a poco
B VII
arm. 12
arm. 7

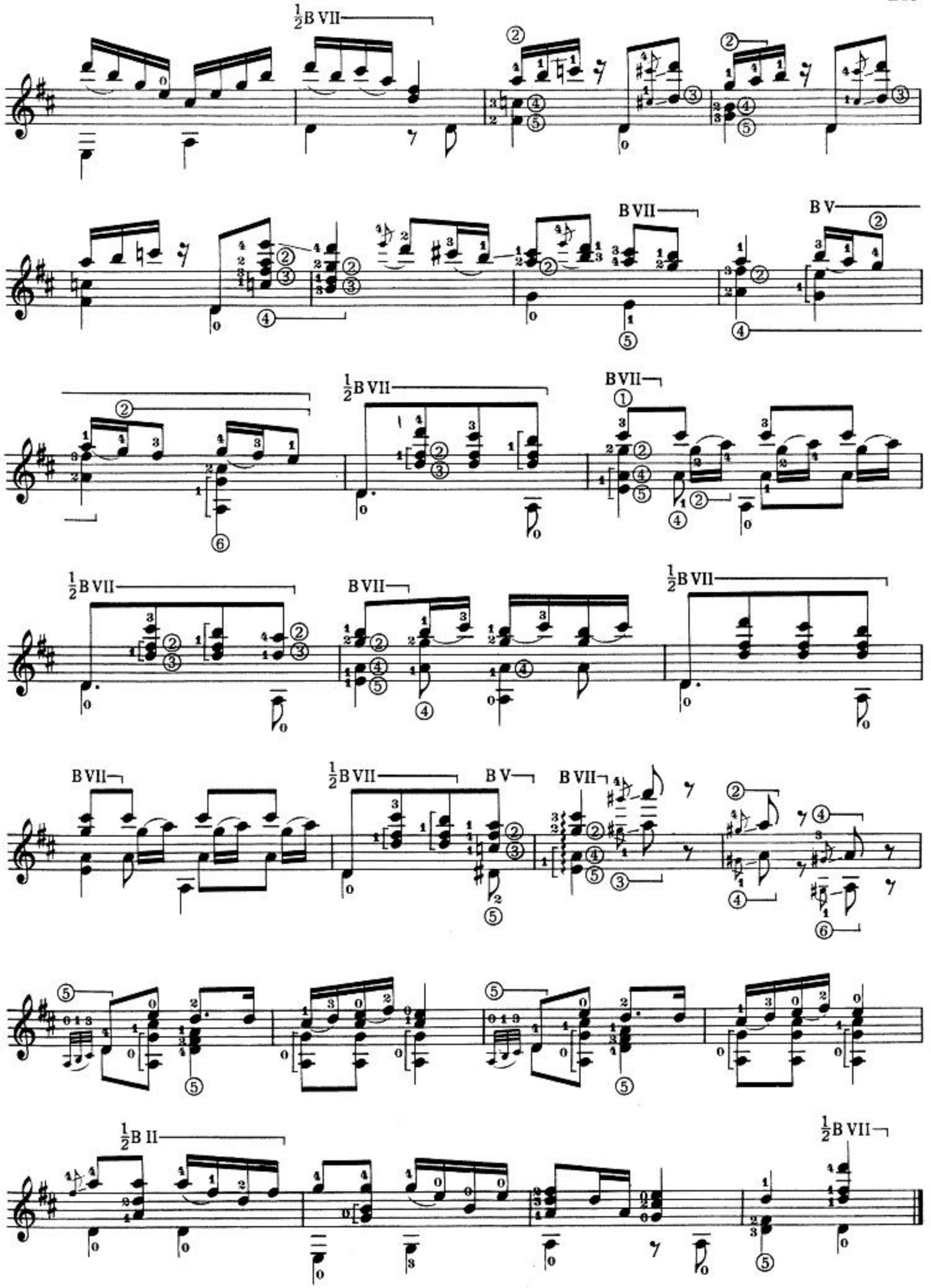
Q. Valverde

POLKA GIAPPONESE



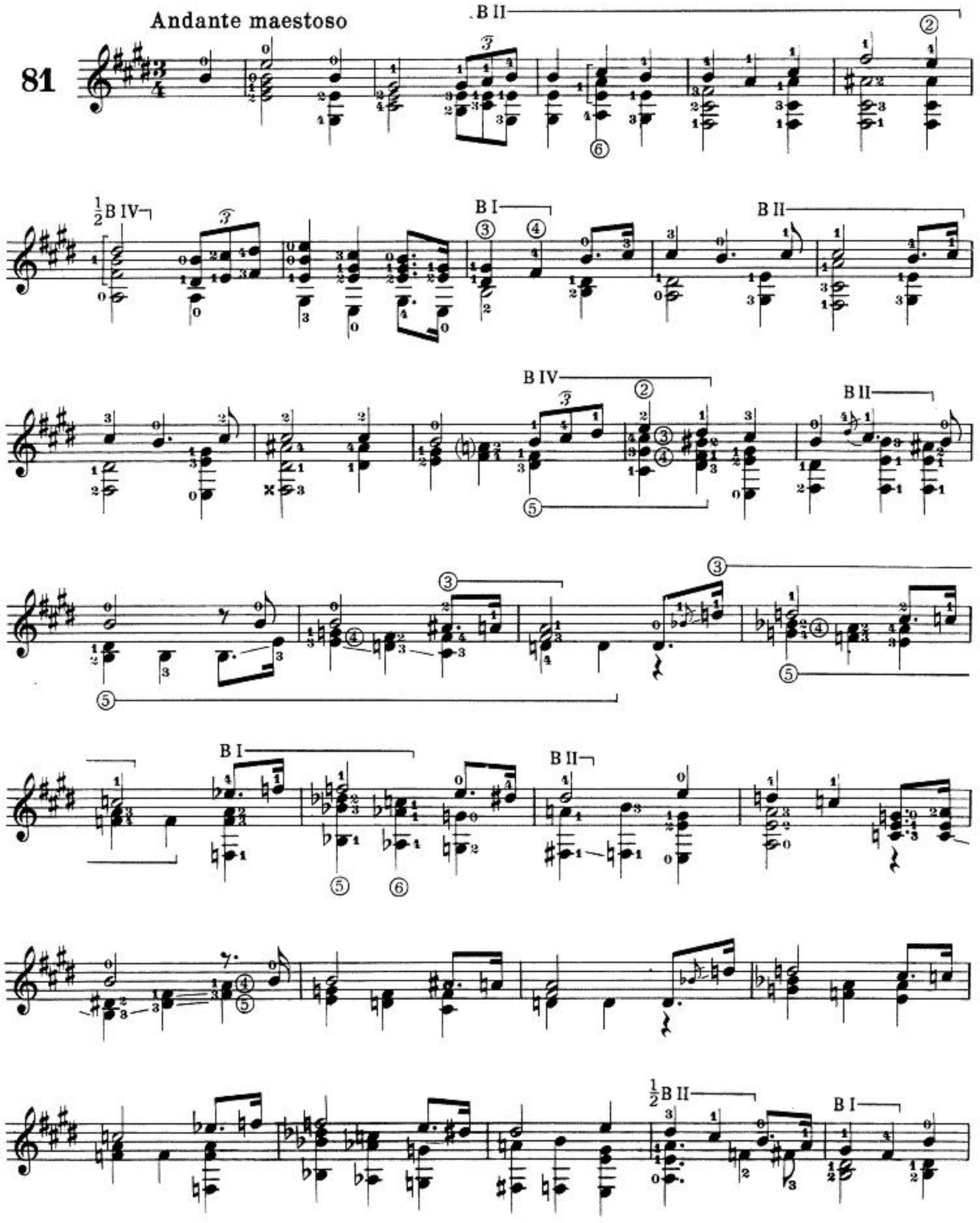

½B VII
B V
arm. 7
½B X
½B VII
B VIII
½B X
½B VII
B V
½B VII
B III
B V
B III
B V
½B VII
½B V
B II
B III
B V
B III
B V

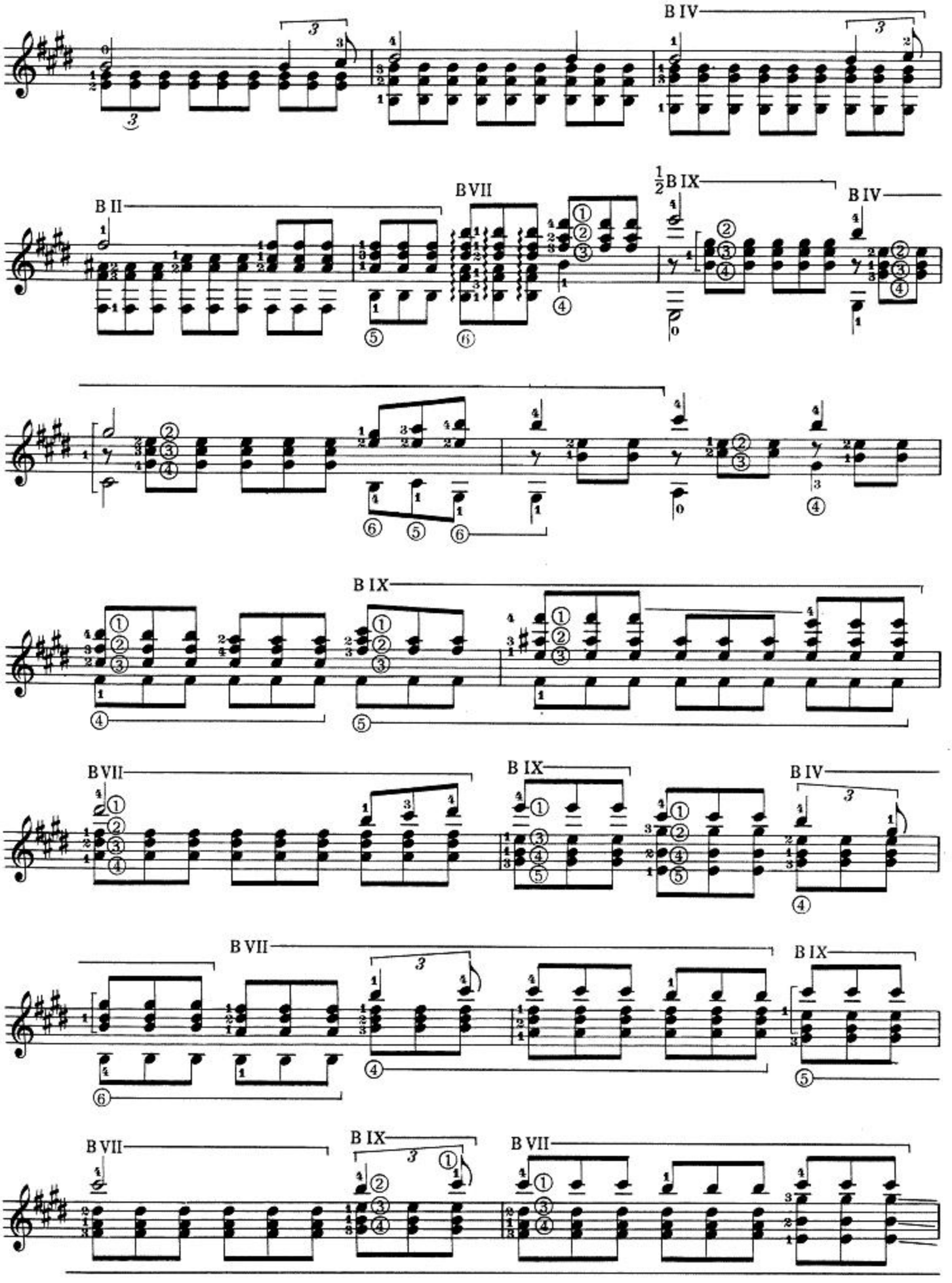

½B VII
B V
B III
½B V
½B IV
B II
B VII
1.
2.
arm. 12
p

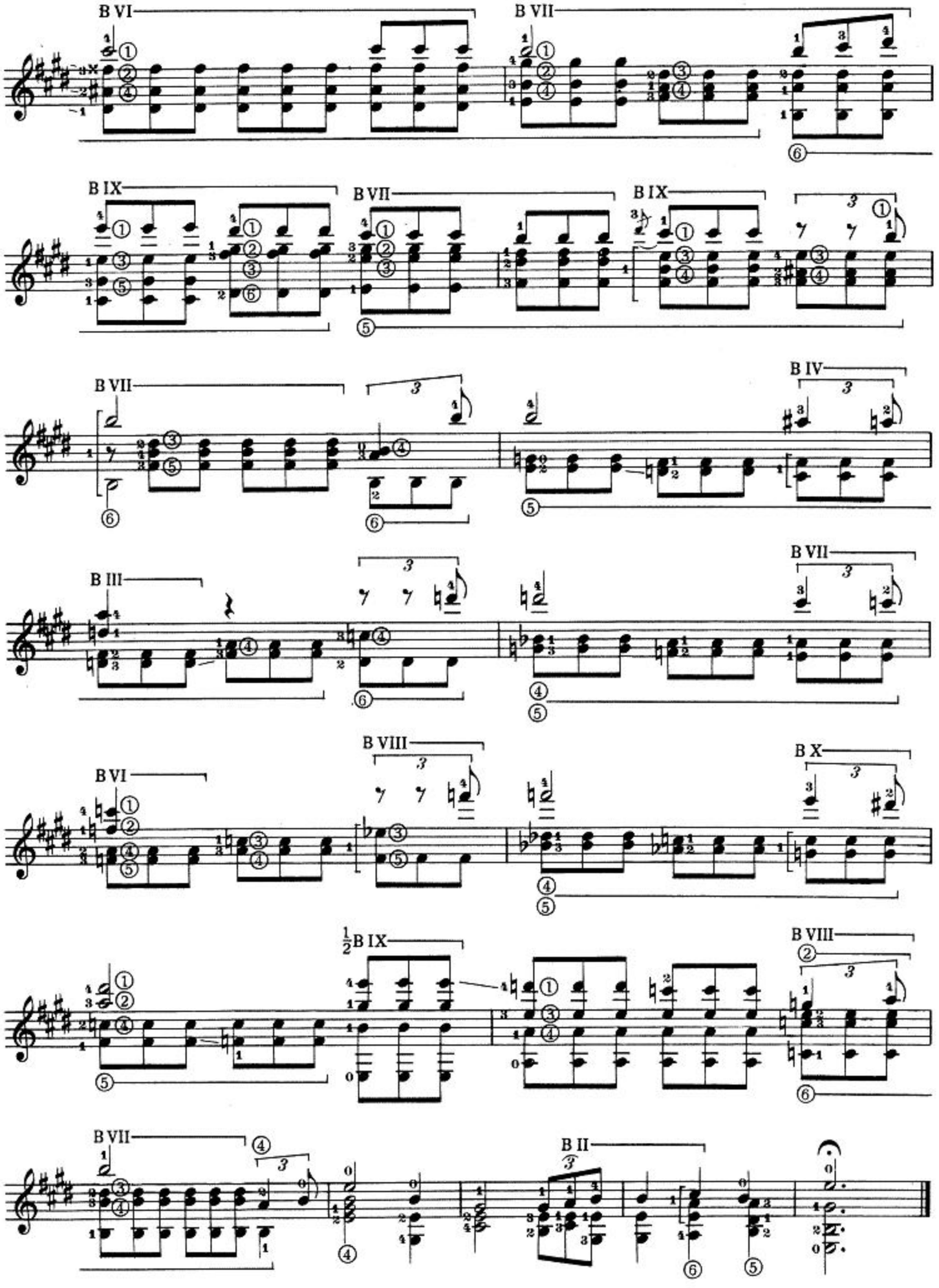

½B VII
B VII
B V
½B VII
B VII
½B VII
B VII
½B VII
B V
B VII
½B VII
B V
B VII
½B II
½B VII

R. Wagner

CORO DEI PELLEGRINI

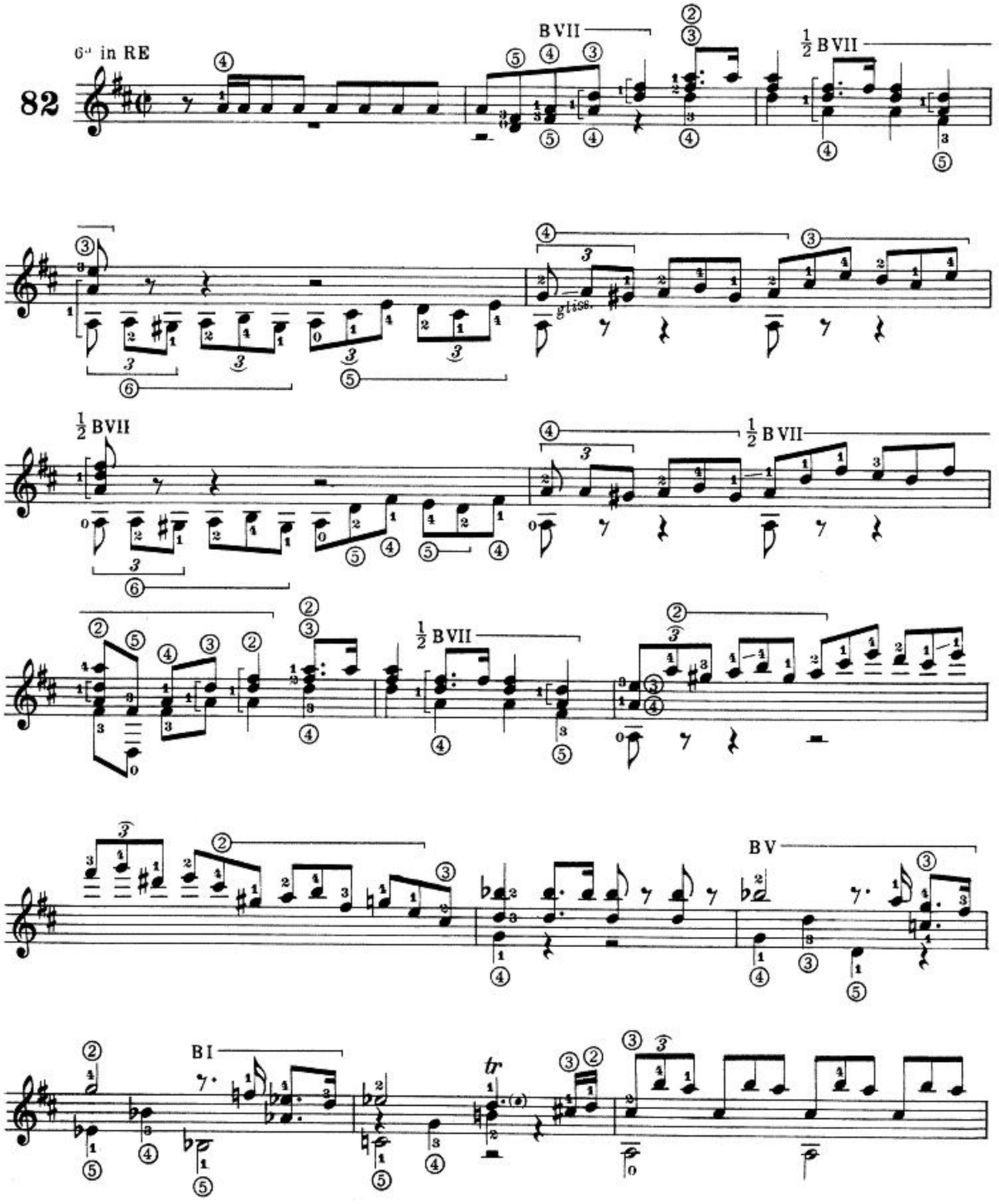


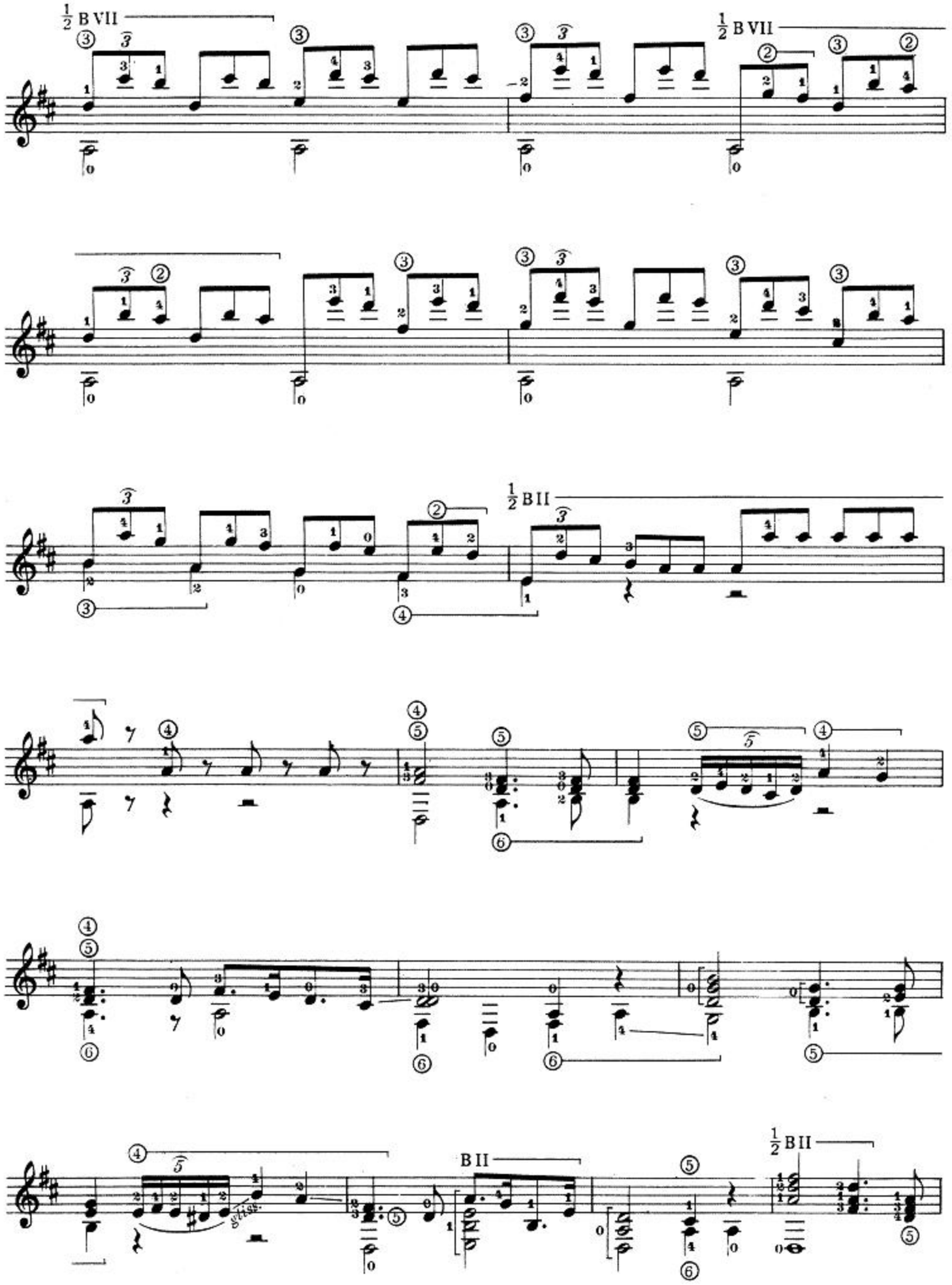

B IV
B II
B VII
½B IX
B IV
B IX
B VII
B IX
B IV
B VII
B IX
B VII
B IX
B VII

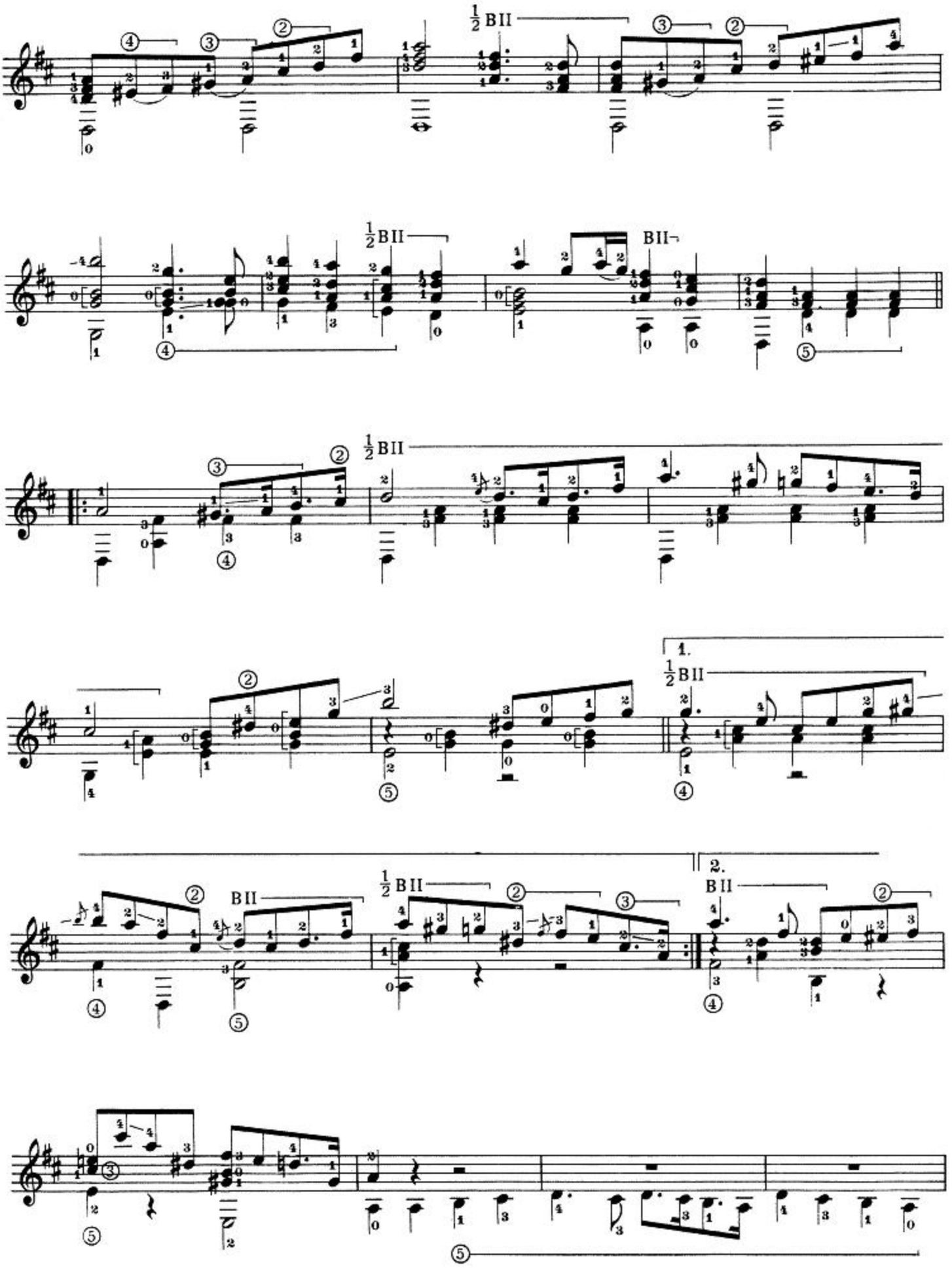

B VI
B VII
B IX
B VII
B IX
B VII
B IV
B III
B VII
B VIII
B VI
B X
½B IX
B VIII
B VII
B II

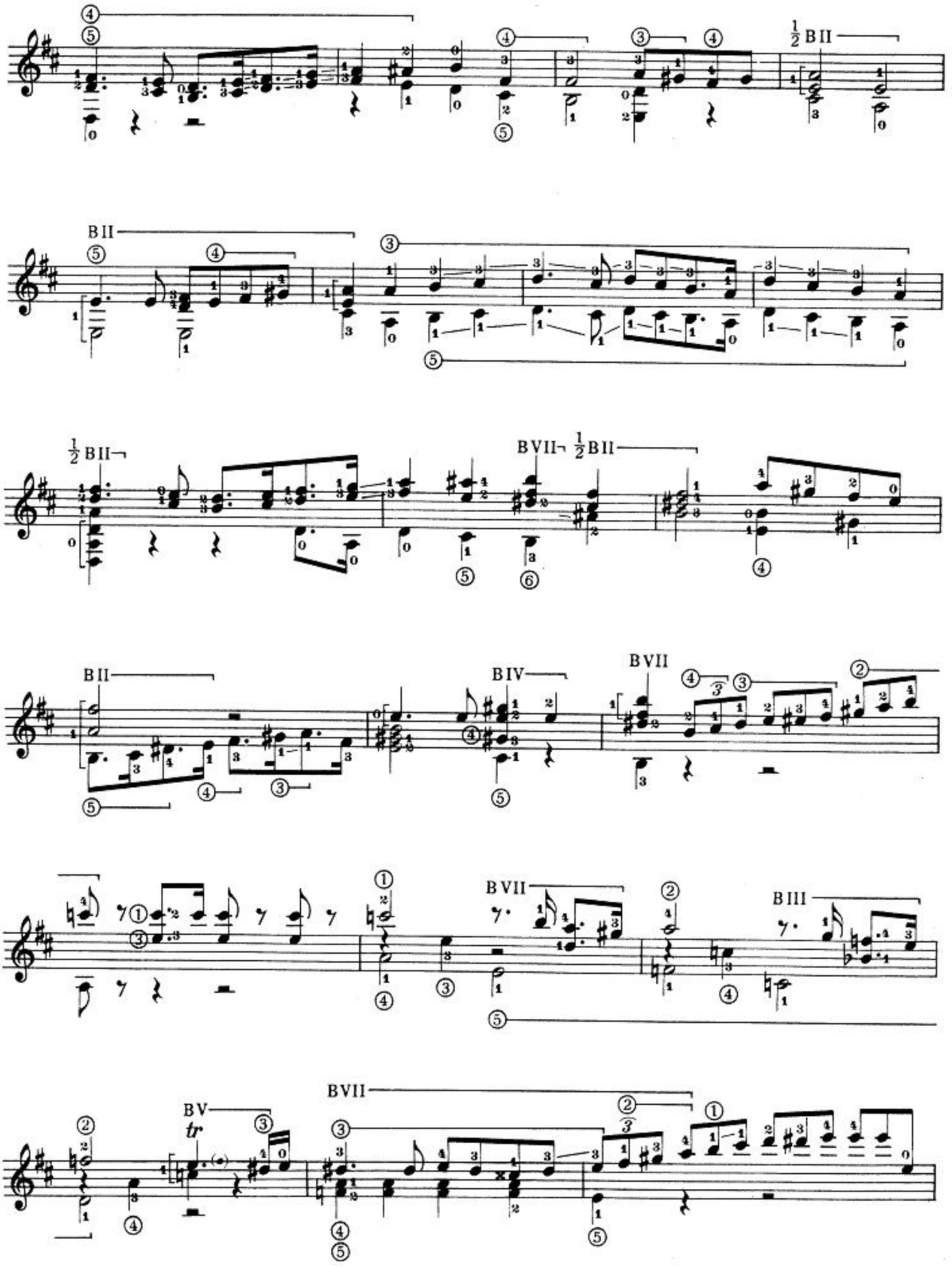
R. Wagner

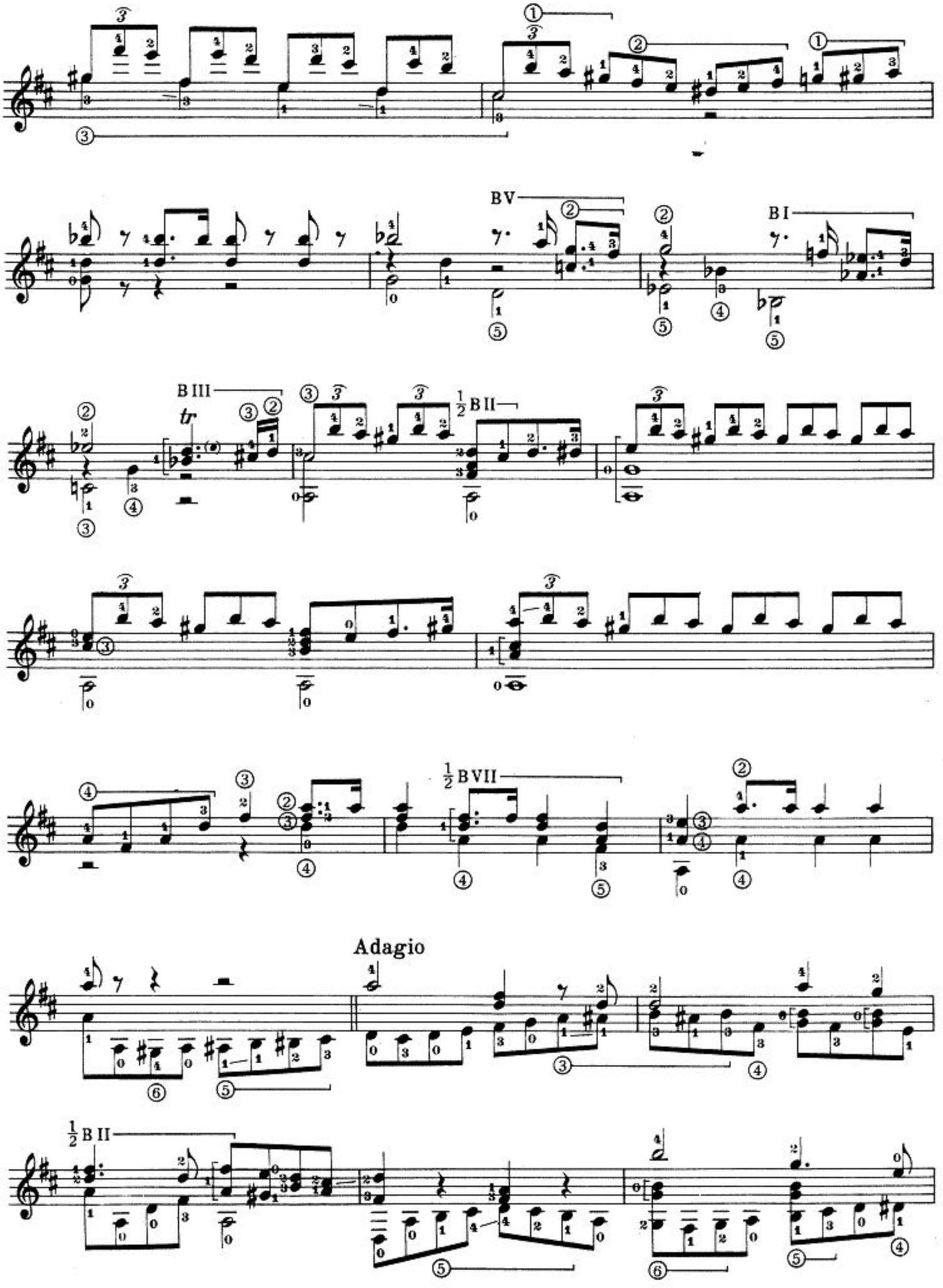
MARCIA DAL "TANNHÄUSER"

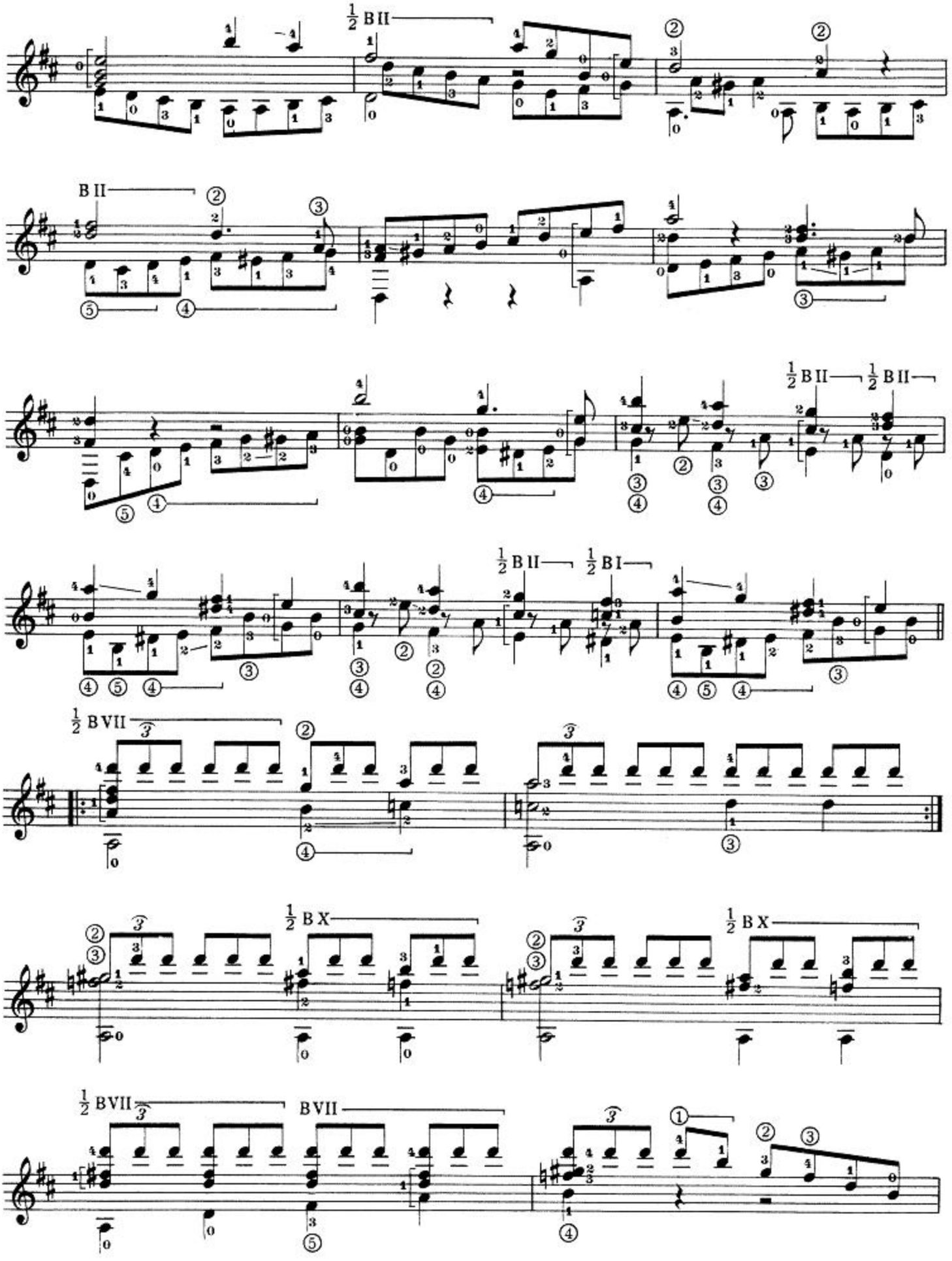


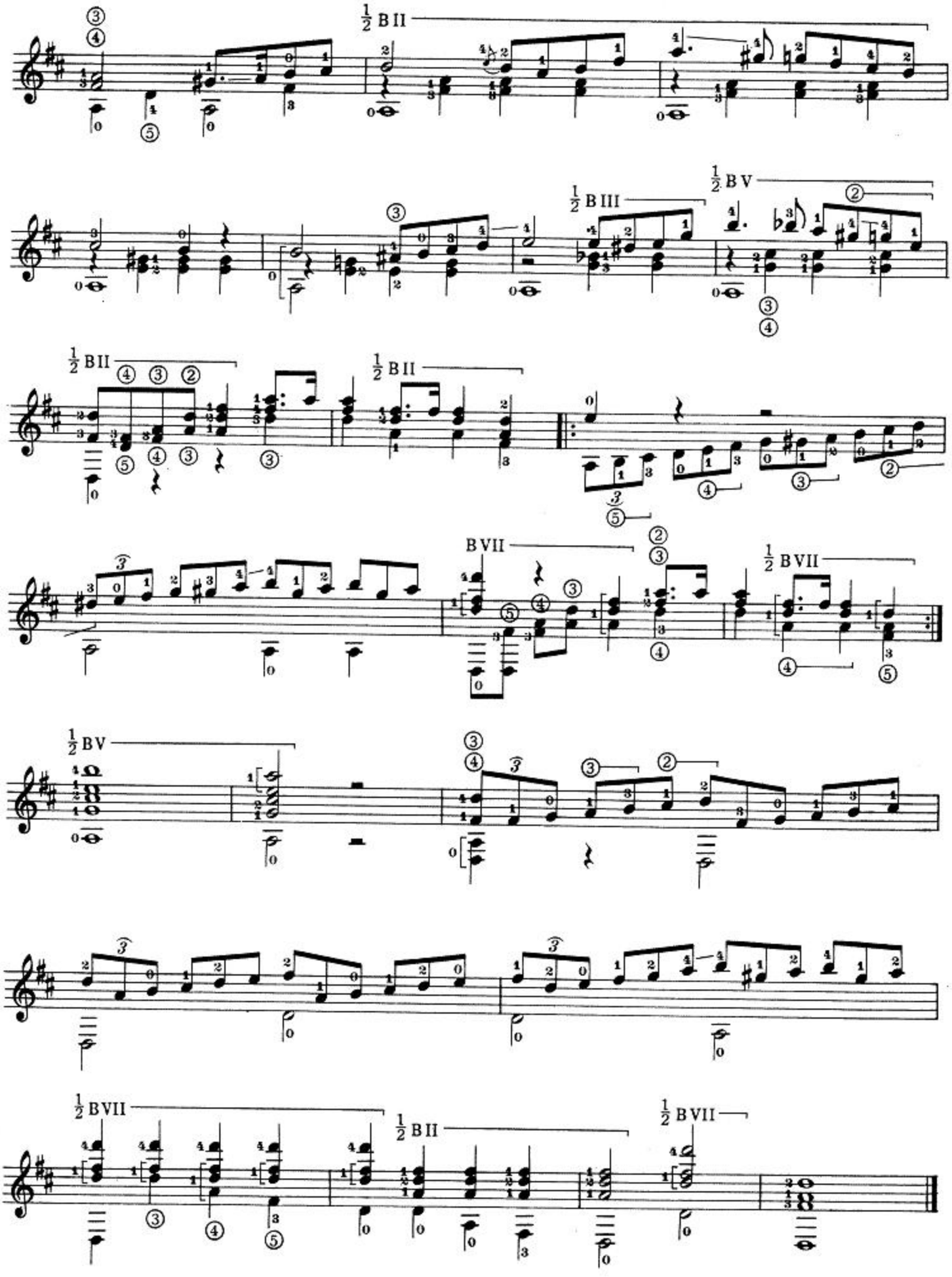

½ B VII
½ B VII
½ B II
B II
½ B II


½ BII
BII
1.
2.


½ BII
BII
½ BII
BVII ½ BII
BII
BIV
BVII
BVII
BIII
BV
tr
BVII

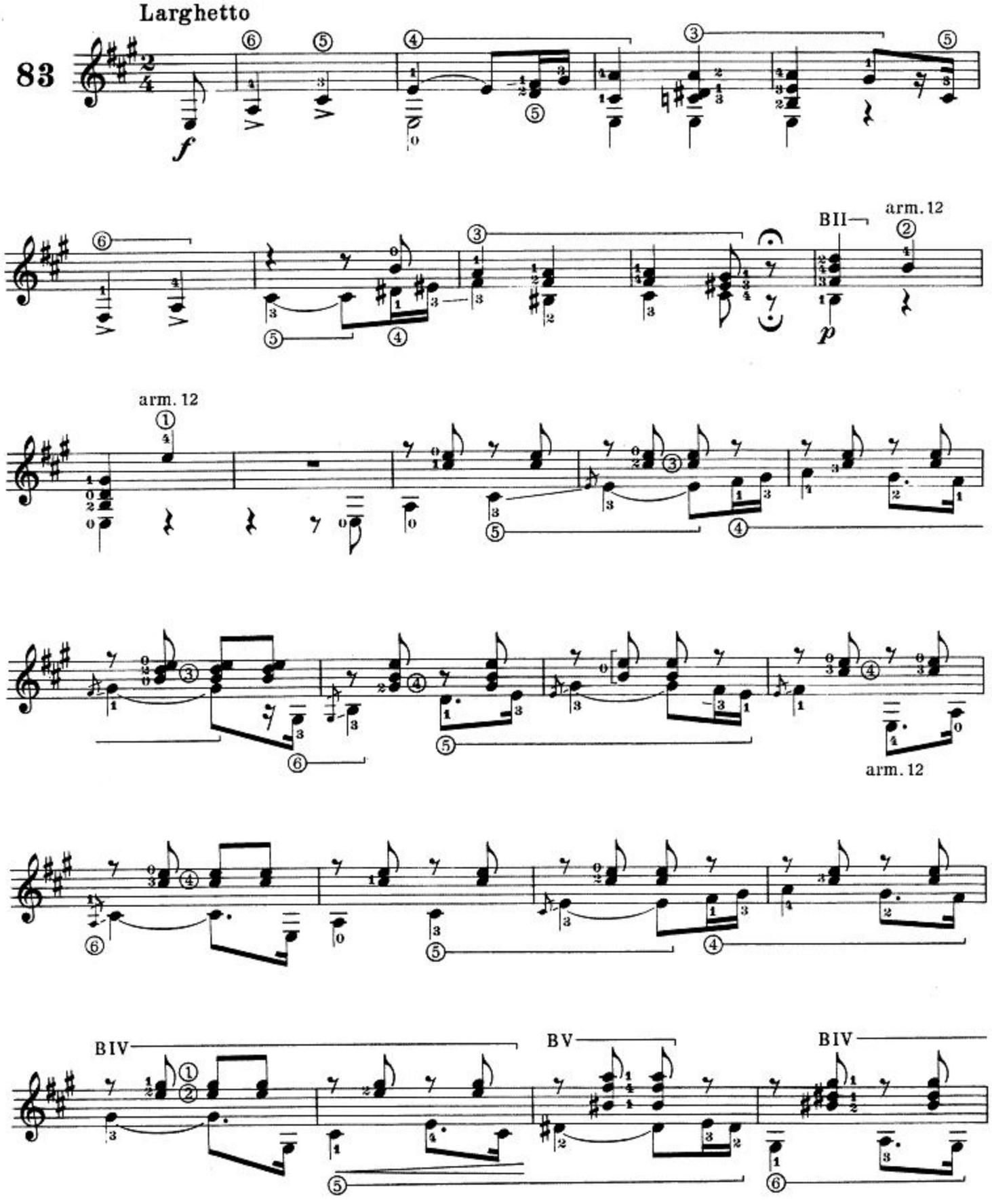

BV
BI
BIII
tr
½ BII
½ BVII
Adagio
½ BII

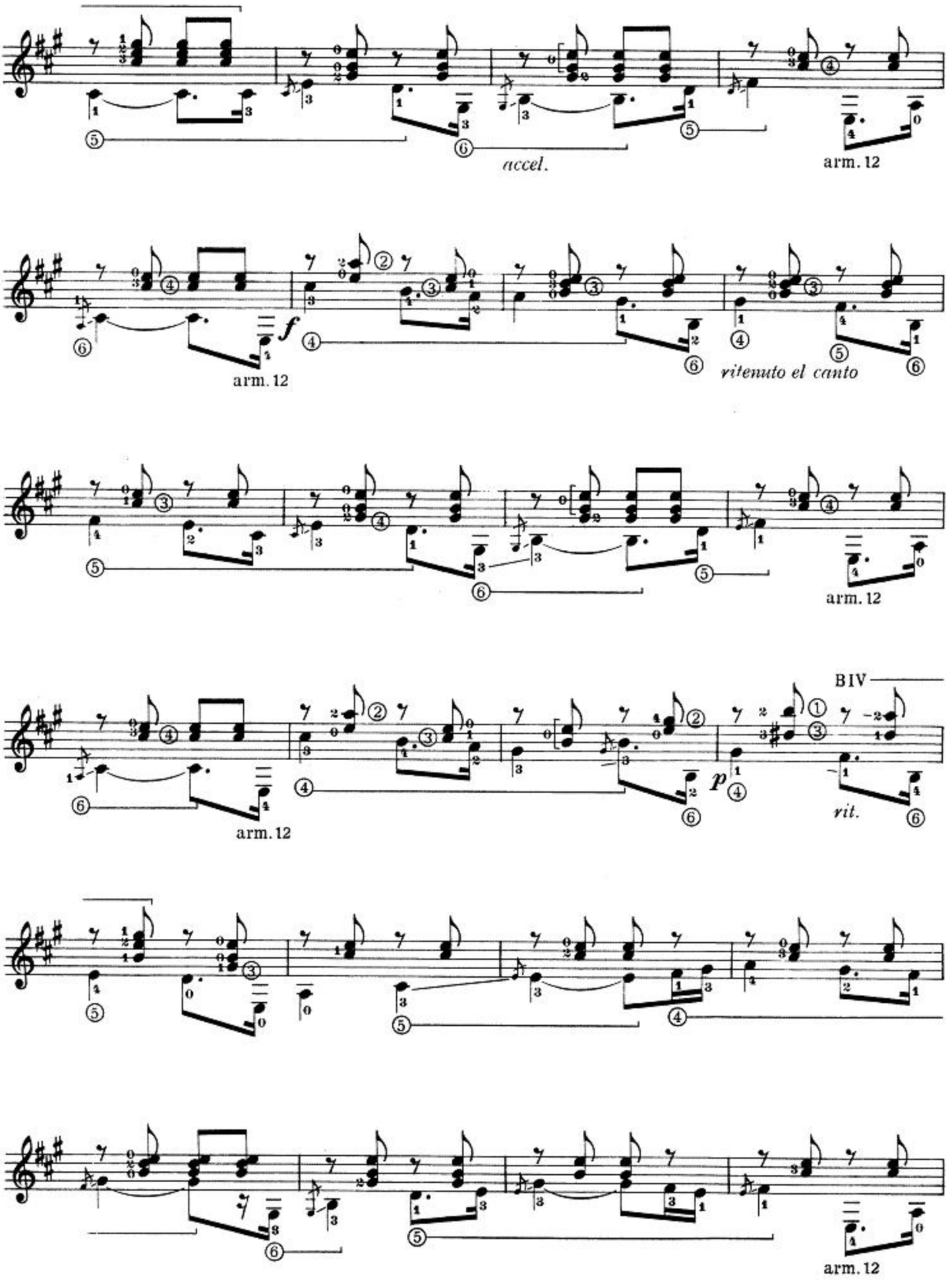

½ B II
B II
½ B II
½ B II
½ B II
½ B I
½ B VII
½ B X
½ B X
½ B VII
B VII

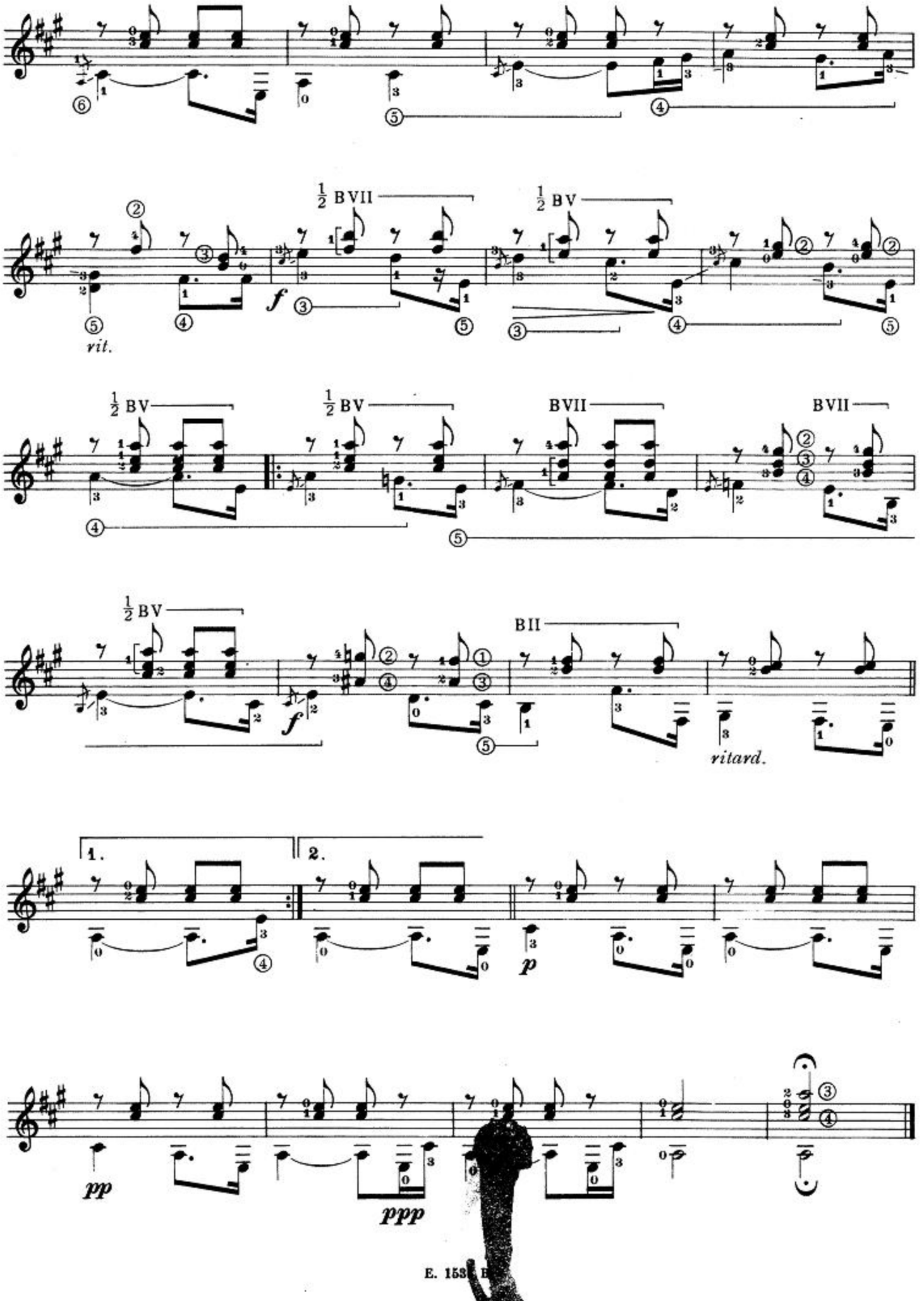

½ B II
½ B III
½ B V
½ B II
½ B II
B VII
½ B VII
½ B V
½ B VII
½ B II
½ B VII

Almagro

CANTO DE AMOR

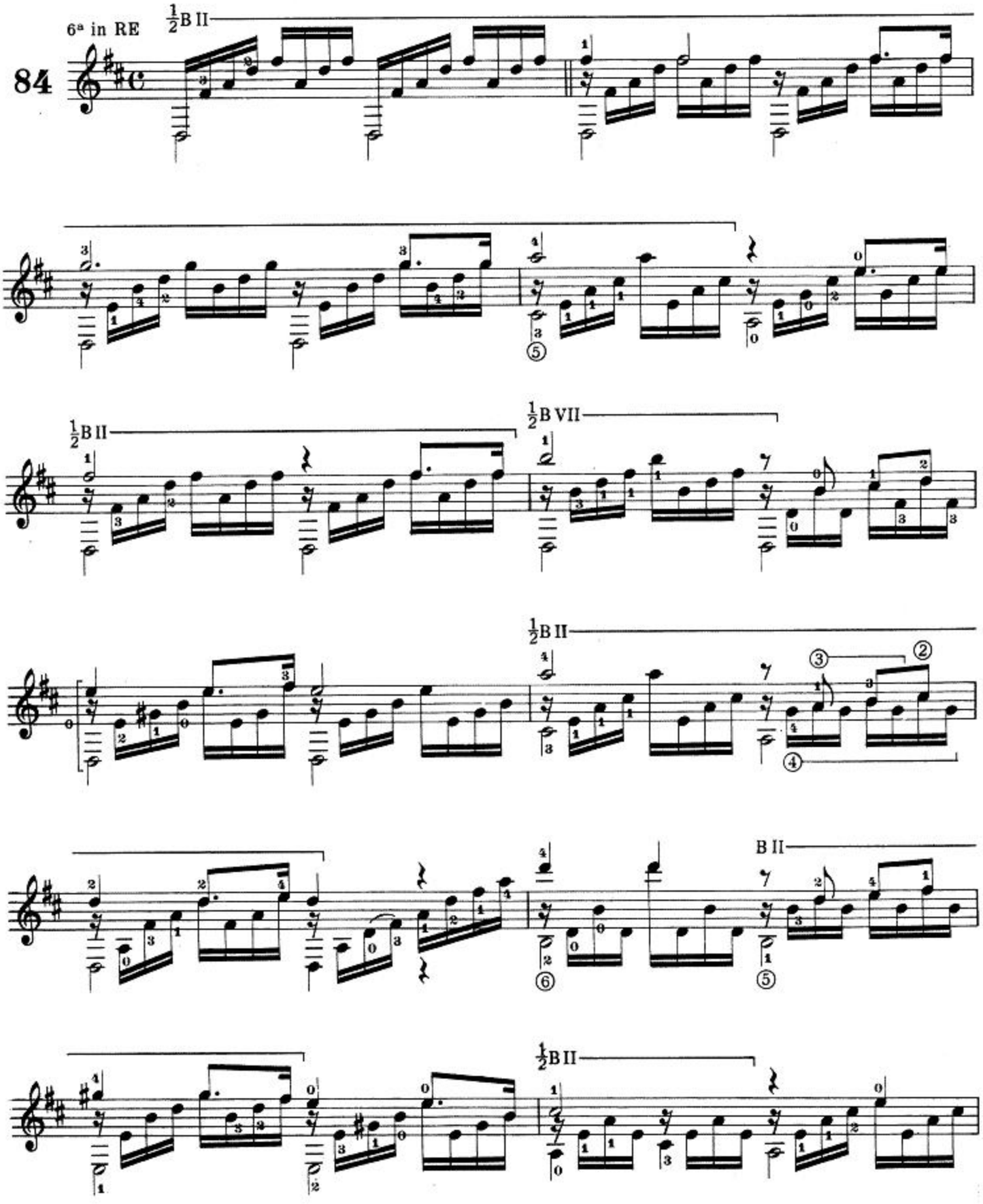


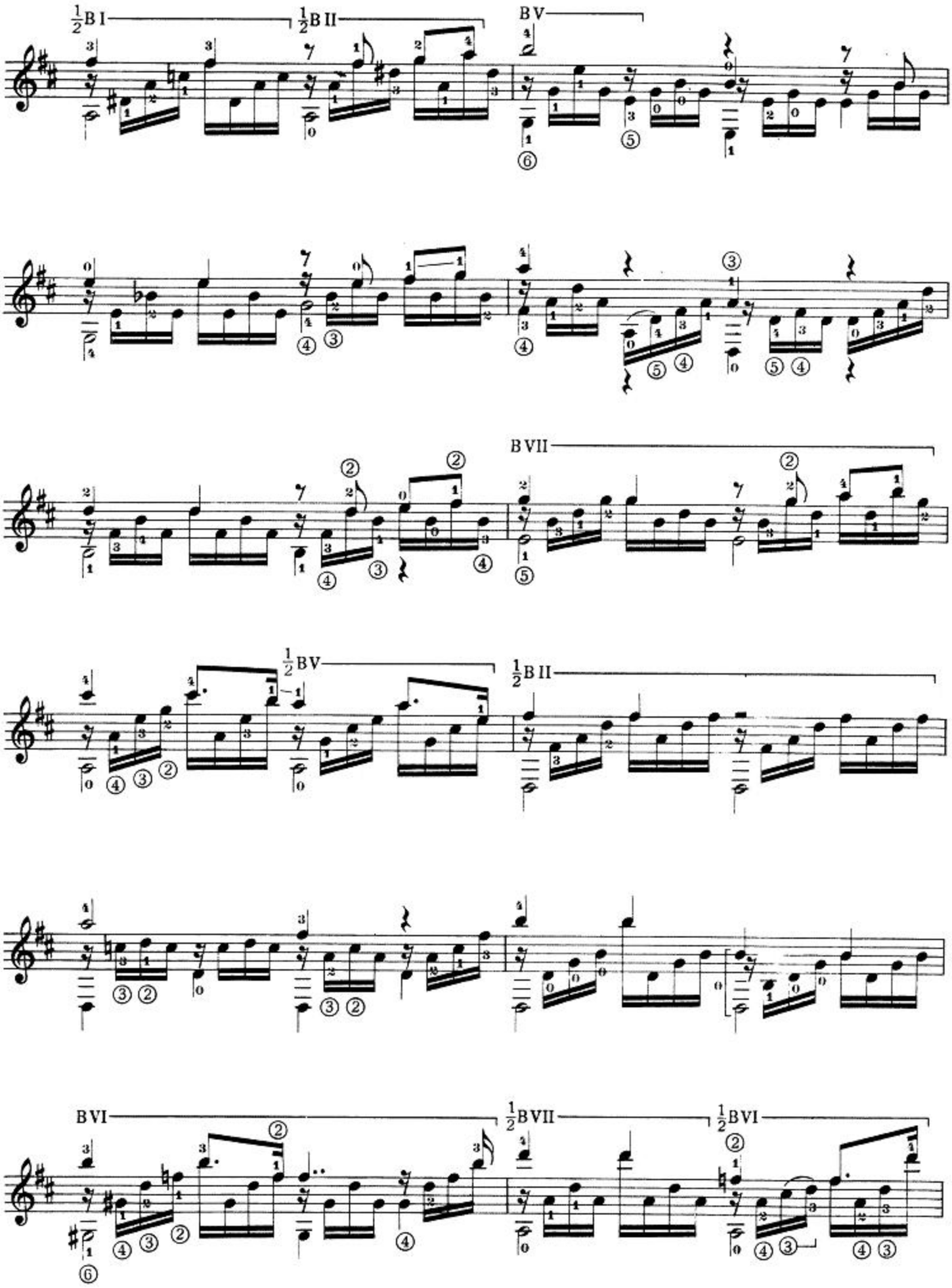

accel.
arm. 12
arm. 12
f
ritenuto el canto
arm. 12
arm. 12
BIV
p
rit.
arm. 12

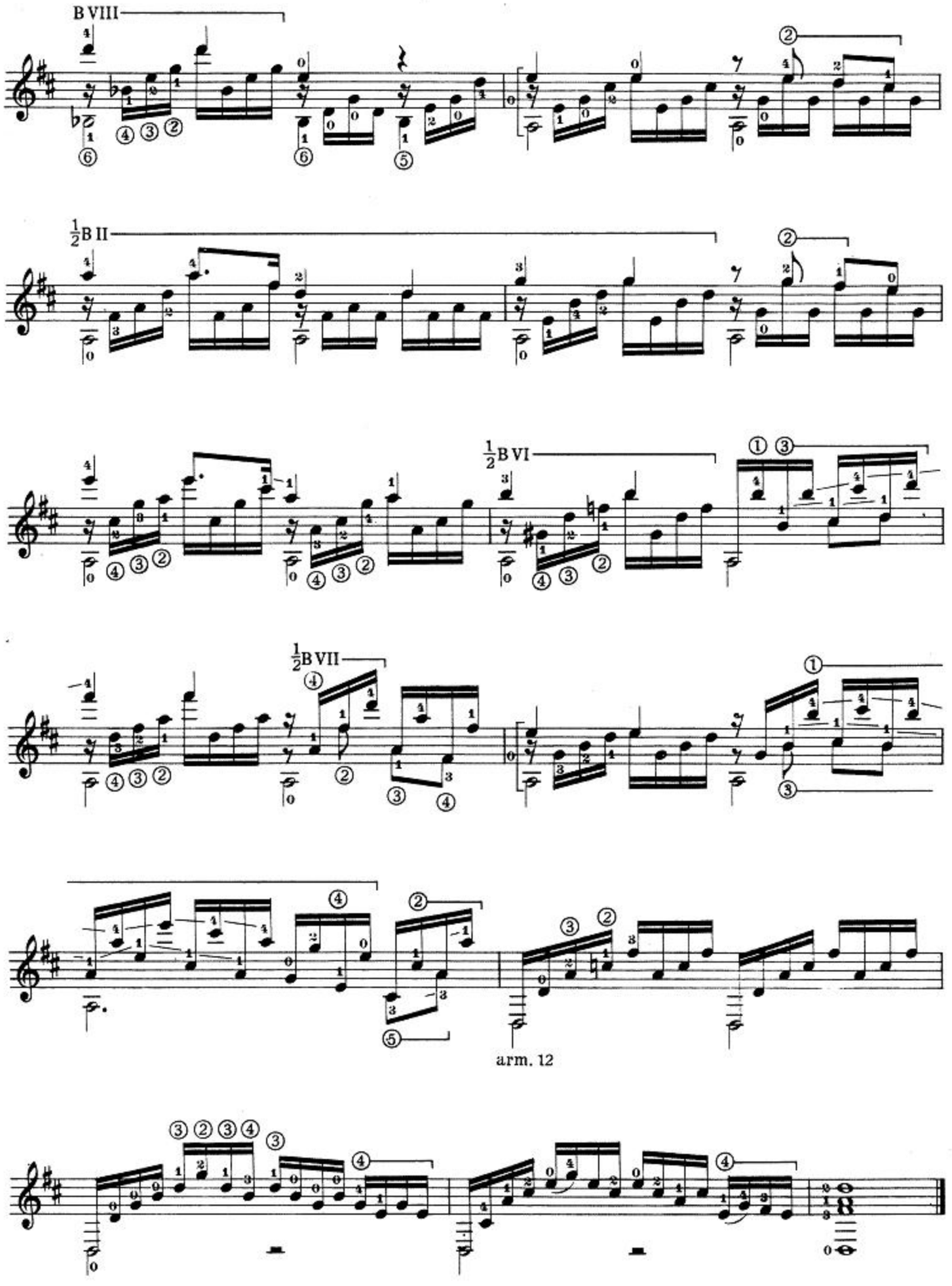

½ BVII
½ BV
rit.
f
½ BV
½ BV
BVII
BVII
½ BV
f
BII
ritard.
1.
2.
p
pp
ppp

Bach - Gounod

AVE MARIA

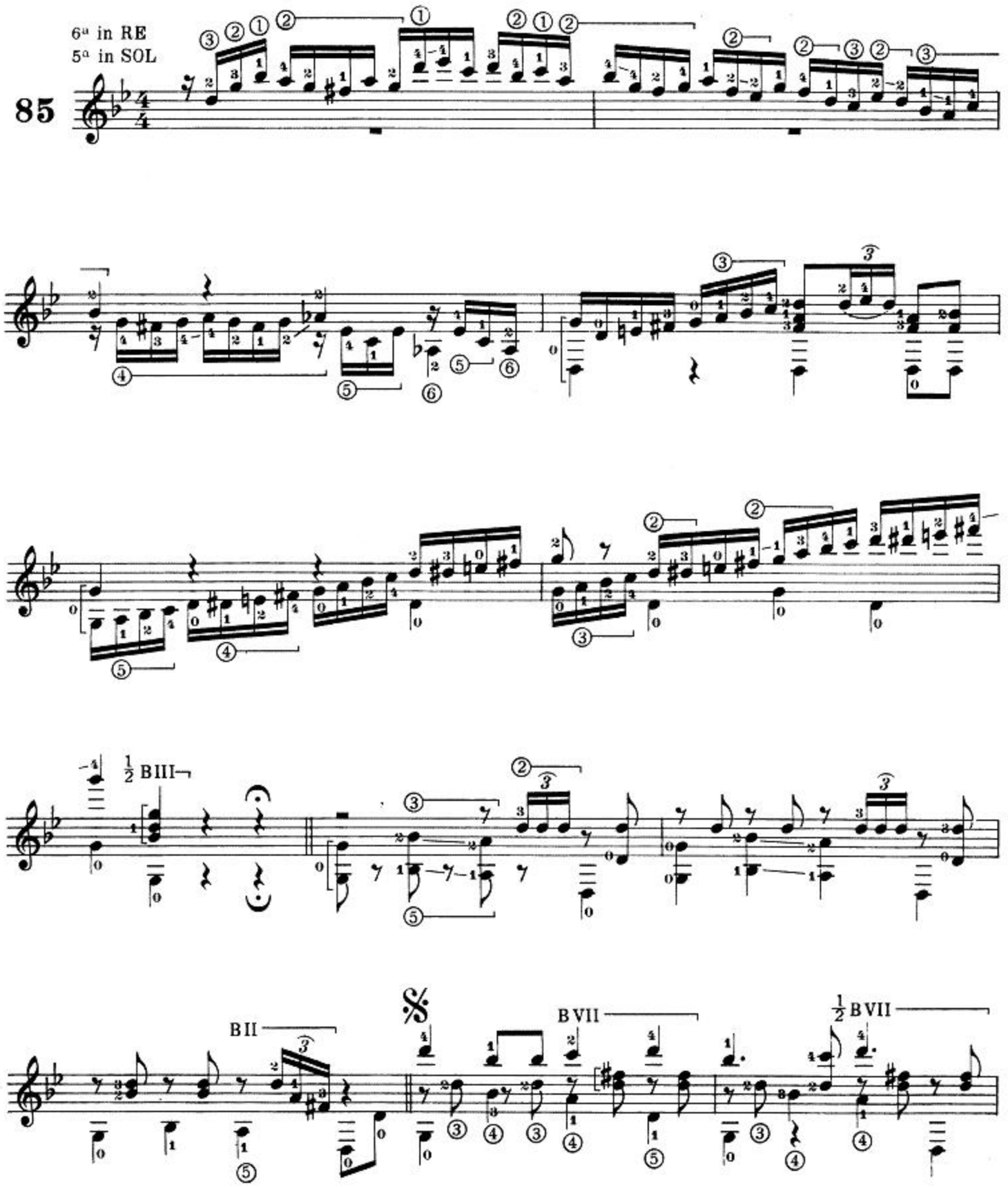


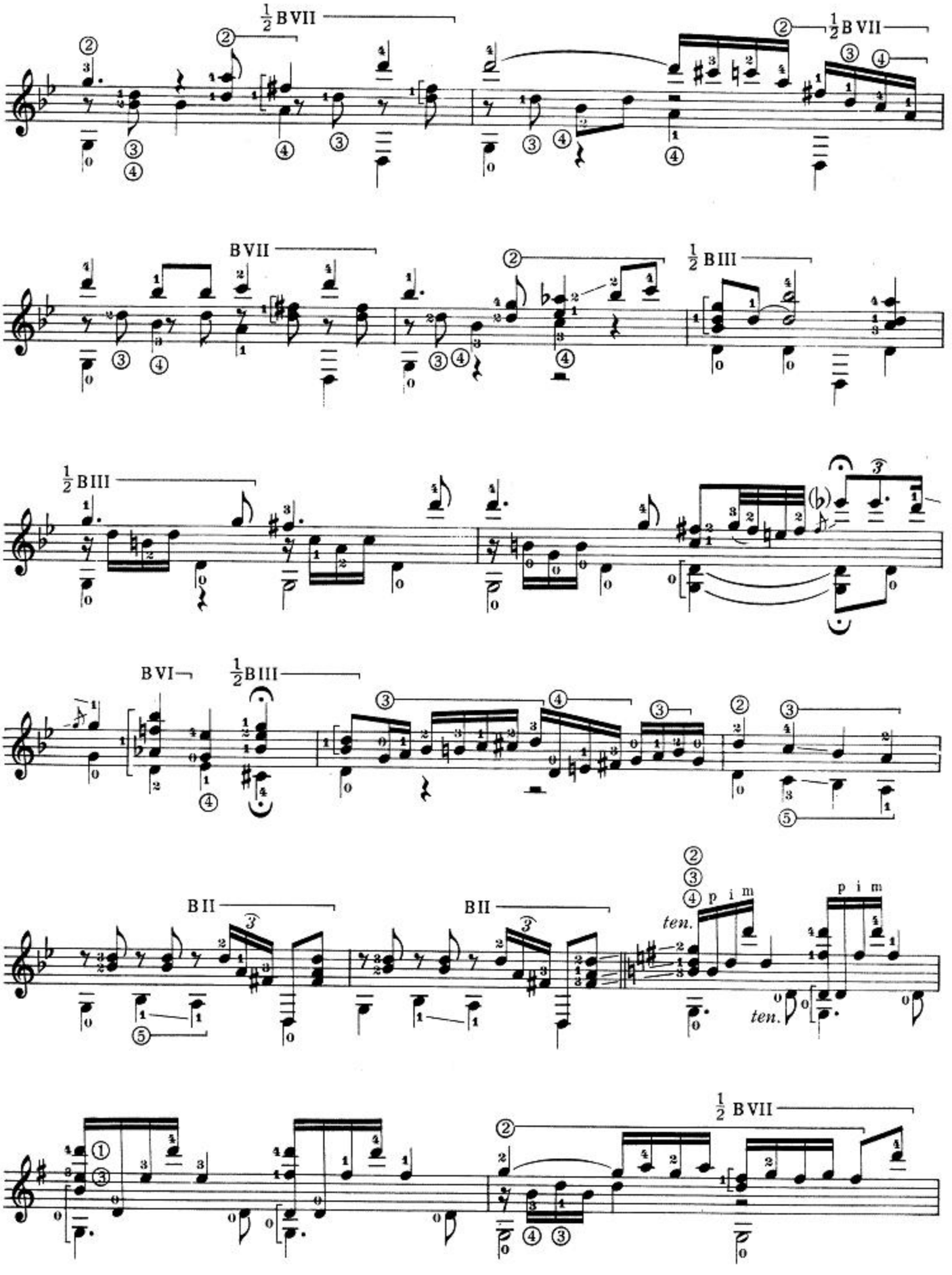

½B I
½B II
B V
B VII
½B V
½B II
B VI
½B VII
½B VI

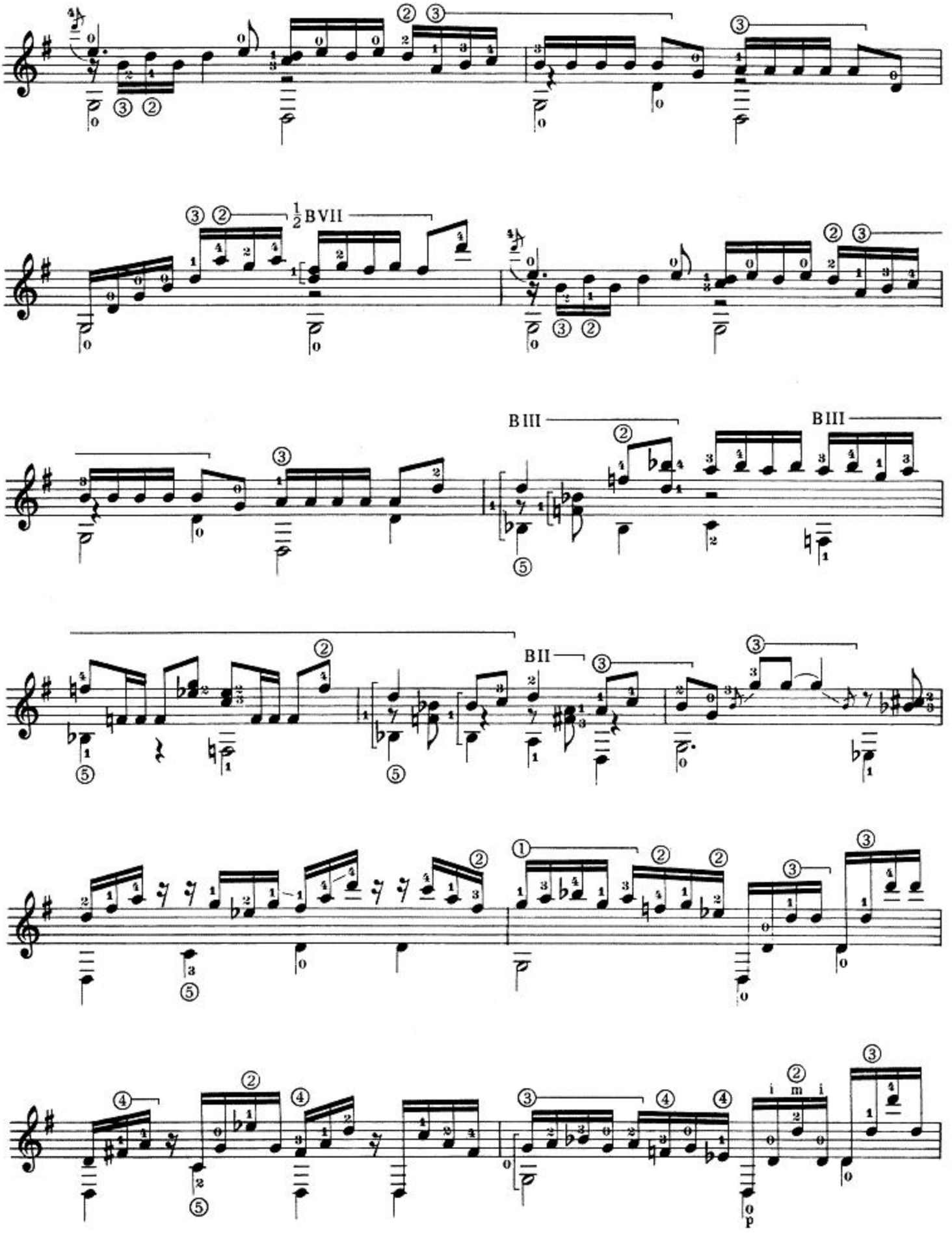

B VIII
½B II
½B VI
½B VII
arm. 12

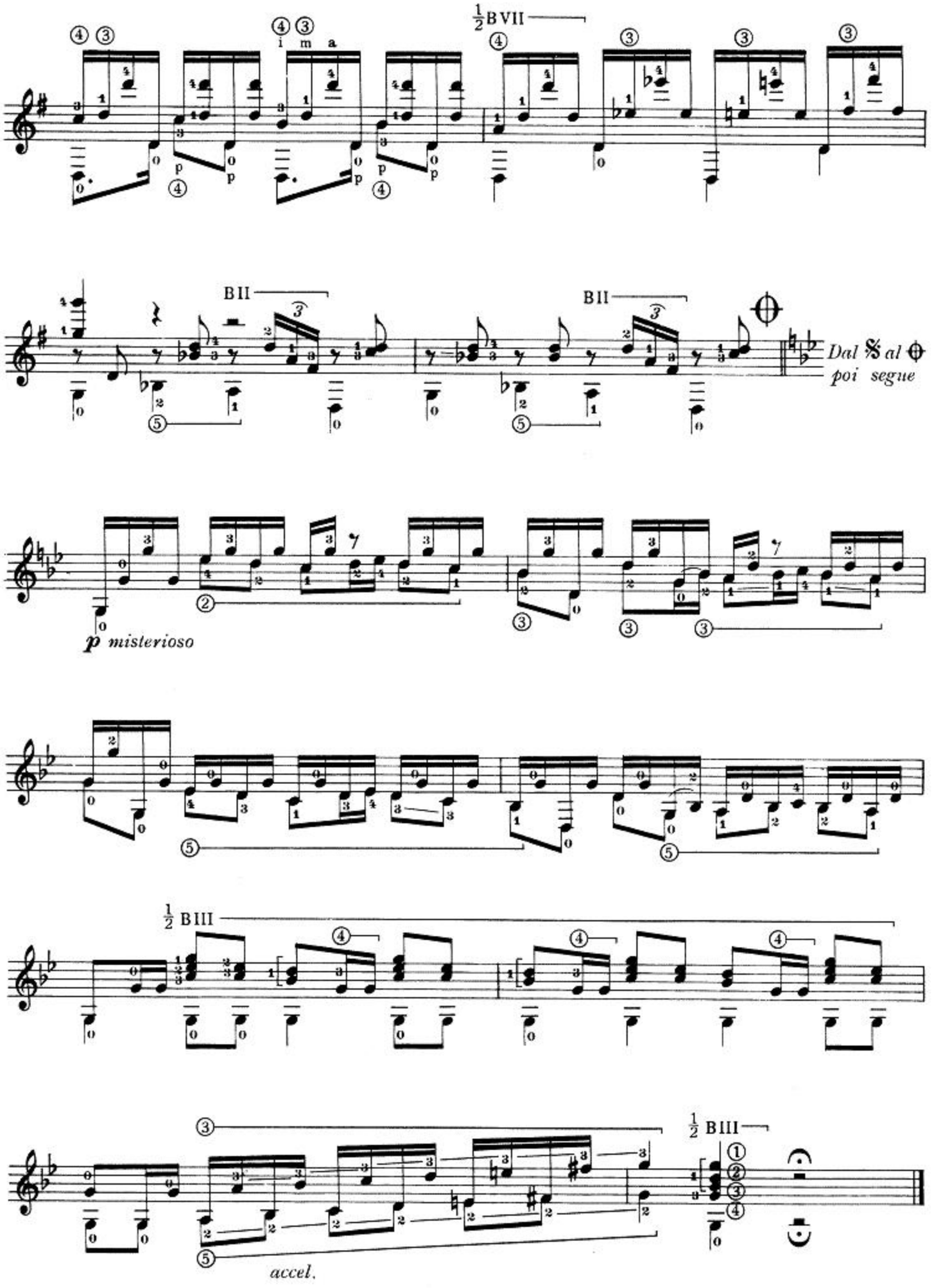
R. Chapí

SERENATA MORISCA



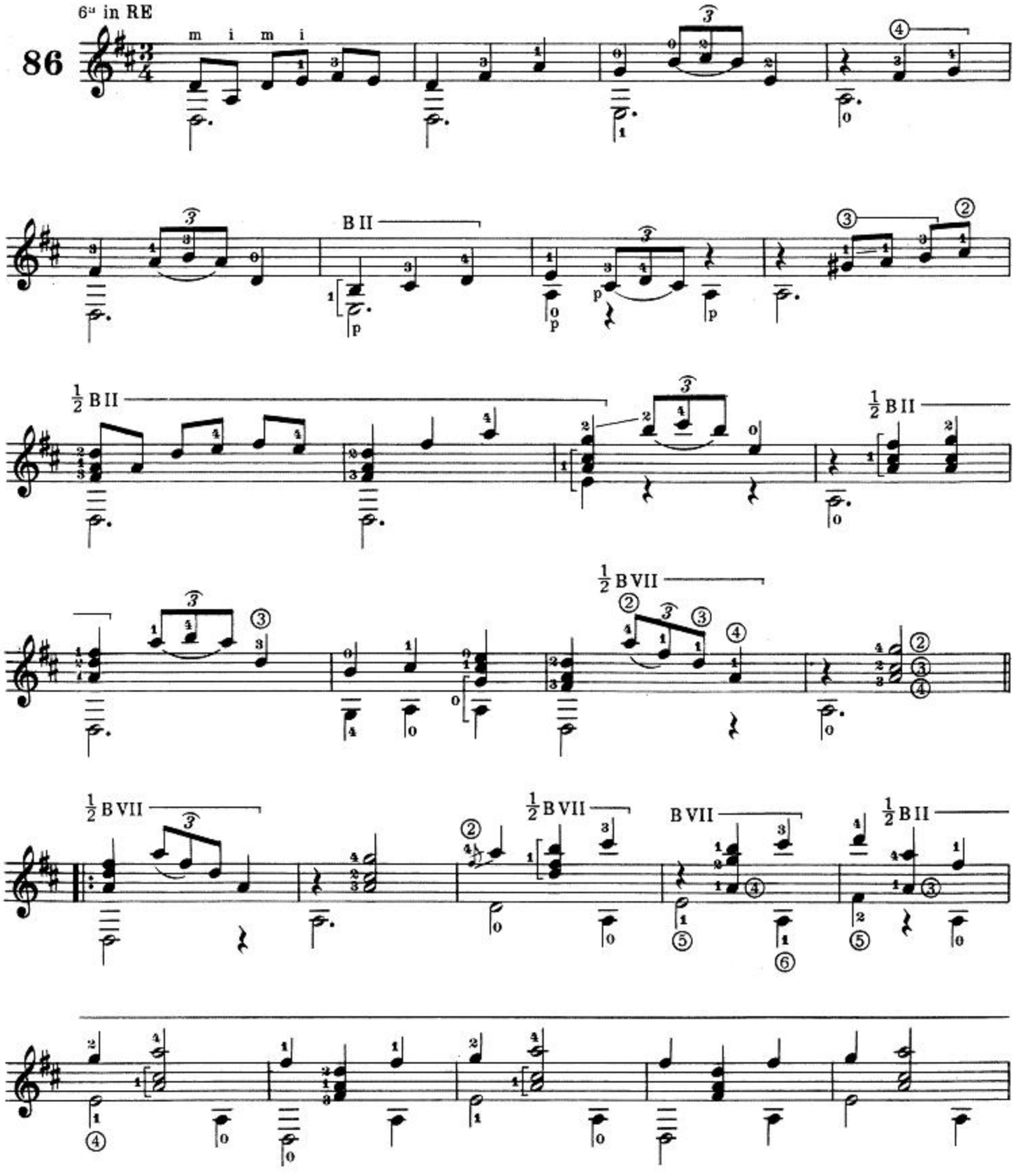

½ B VII
½ B VII
B VII
½ B III
½ B III
B VI
½ B III
B II
B II
p i m
ten.
p i m
ten.
½ B VII

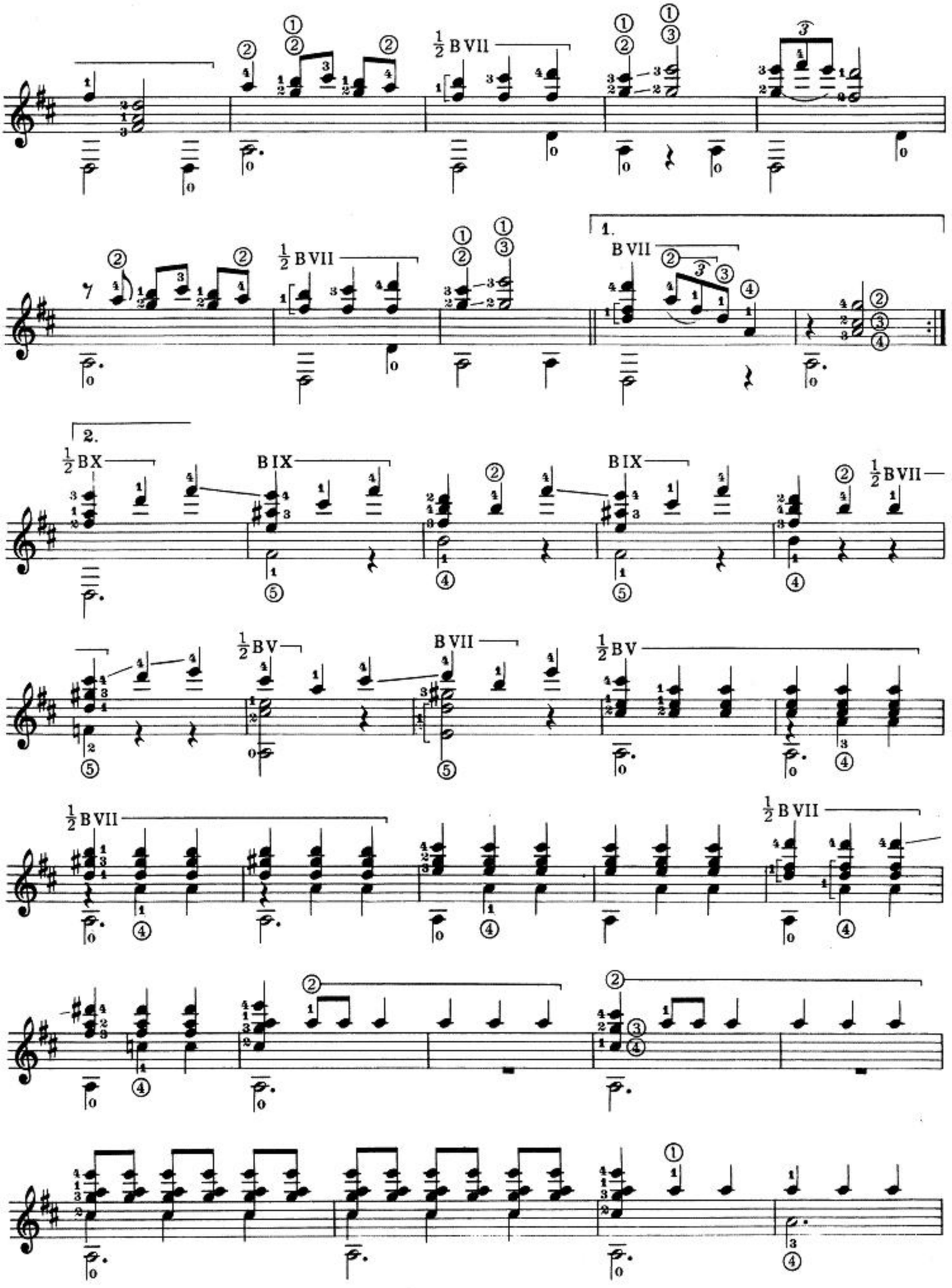

½BVII
BIII
BIII
BII

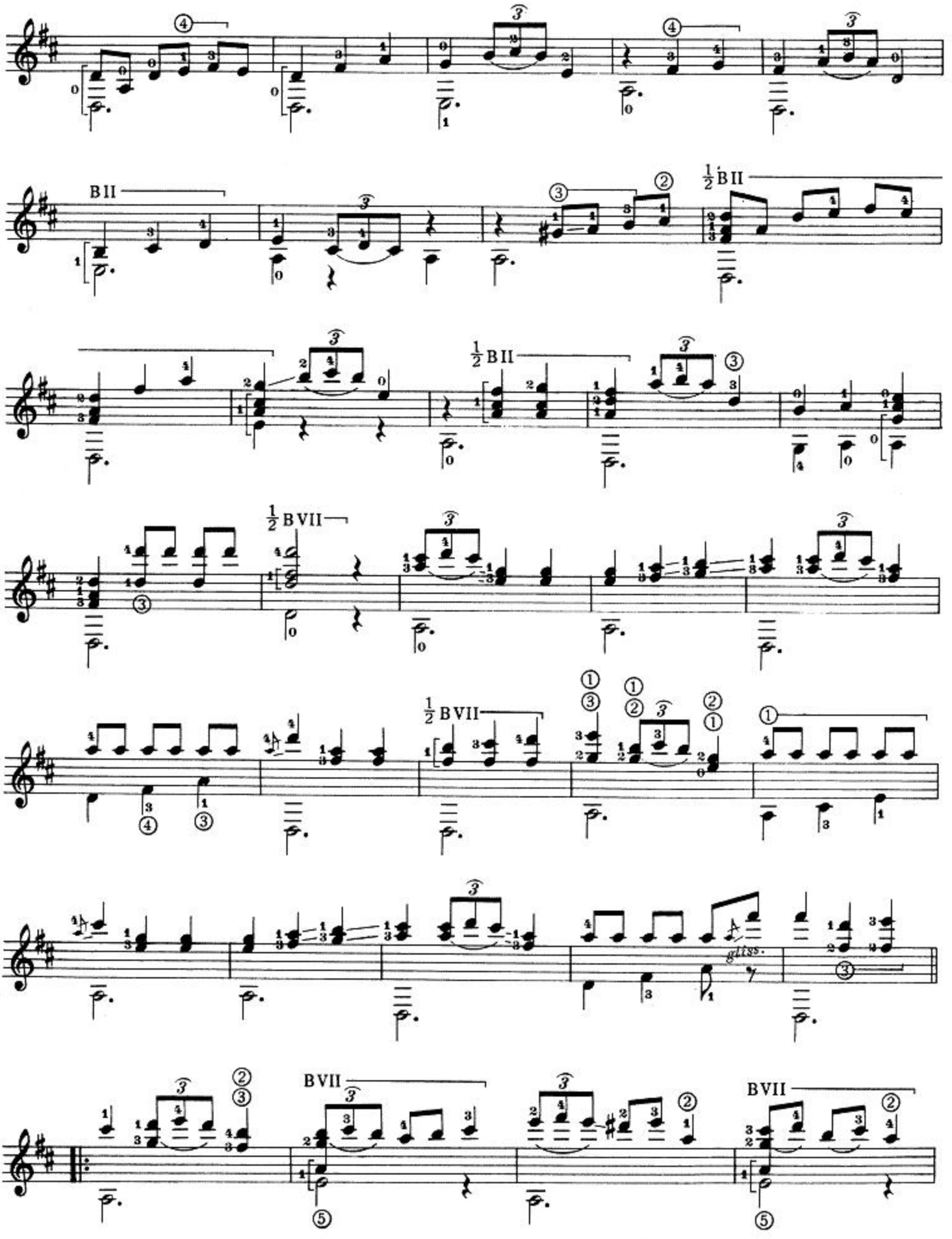

½ B VII
i m a
B II
B II
Dal 𝄋 al ⊕
poi segue
p misterioso
½ B III
½ B III
accel.

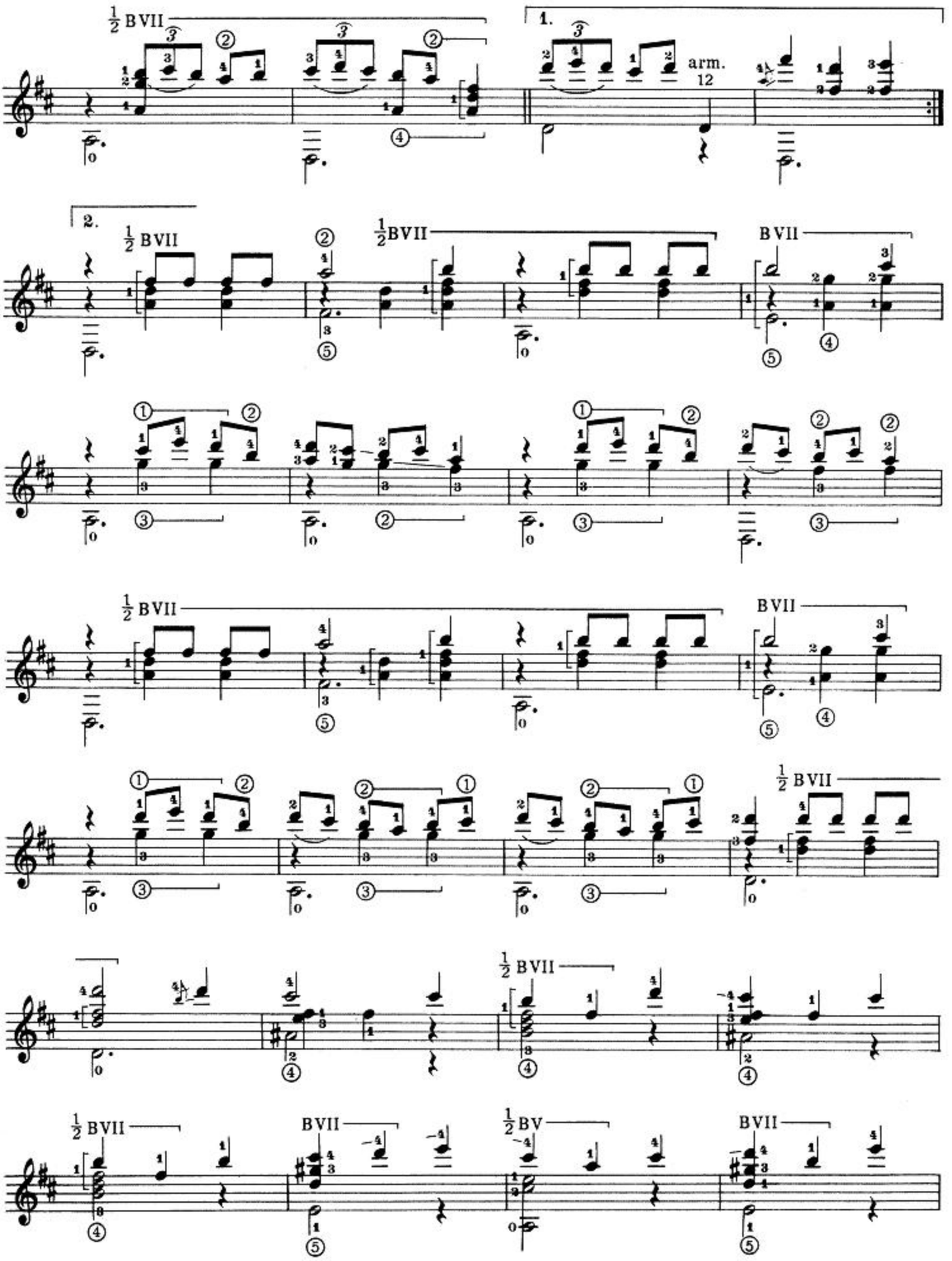
F. Chueca

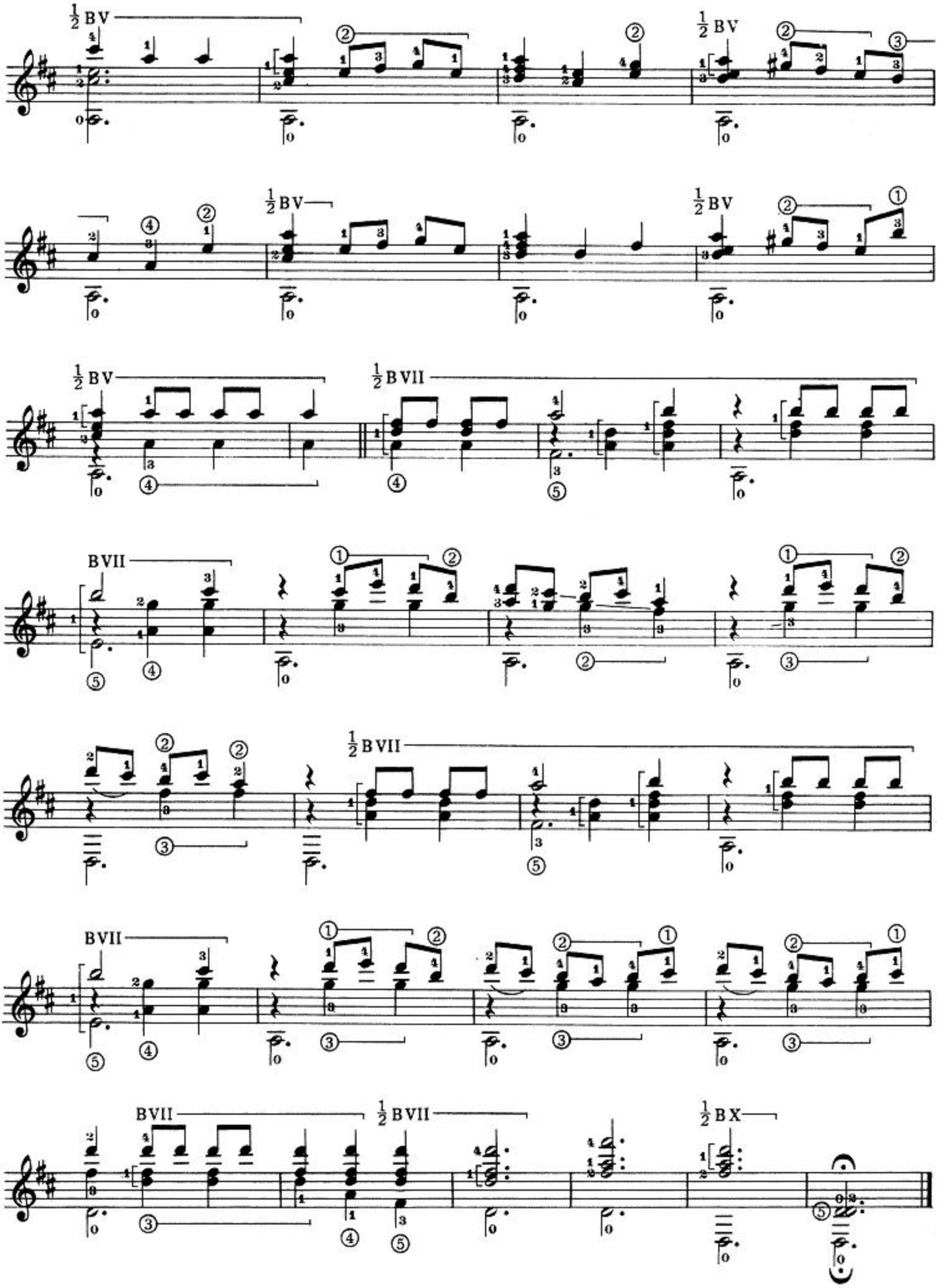
JOTA DE LAS RATAS




½ B VII
1.
B VII
2.
½ B X
B IX
B IX
½ B VII
½ B V
B VII
½ B V
½ B VII
½ B VII

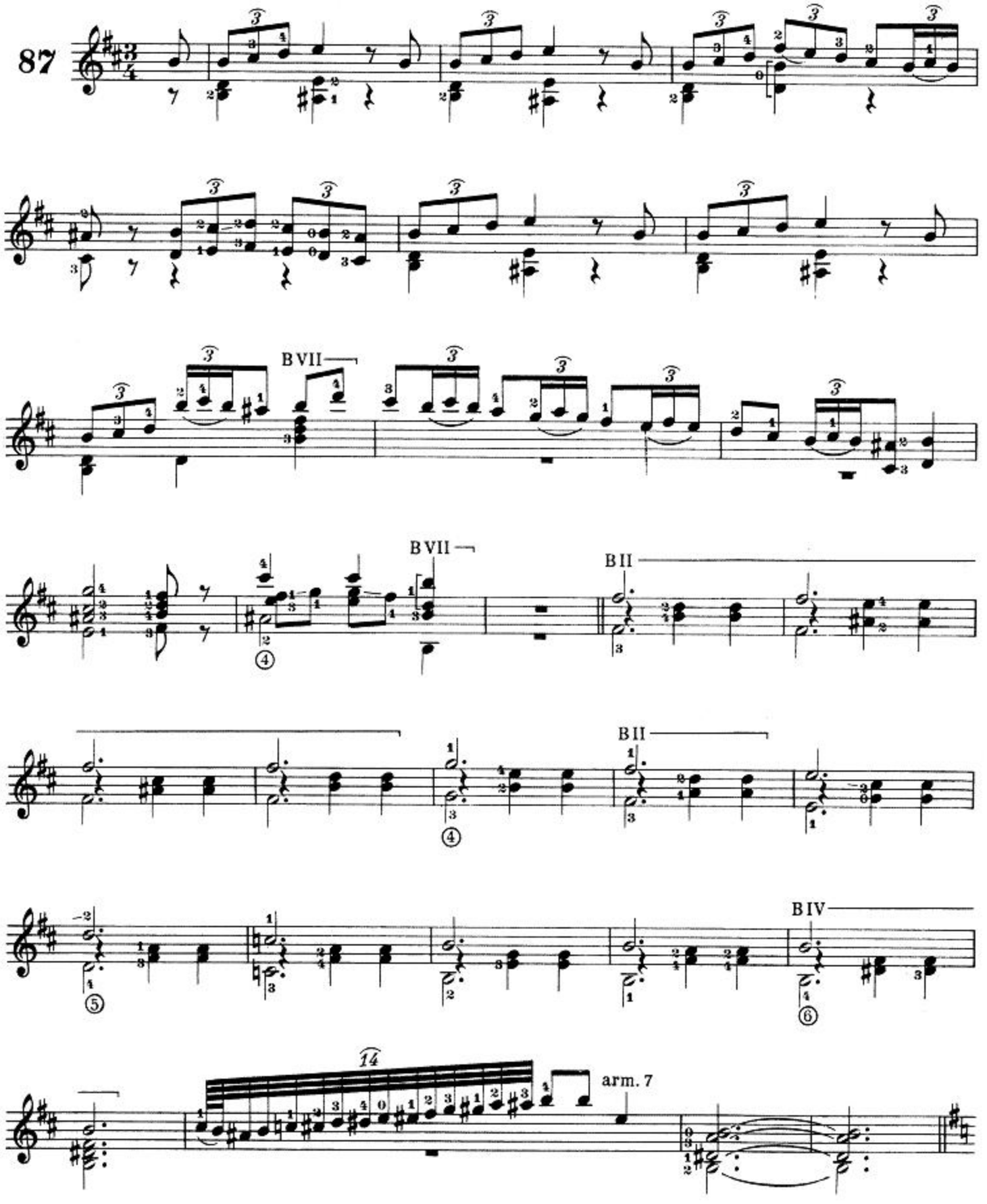

BII
½ BII
½ BII
½ BVII
½ BVII
gliss.
BVII
BVII

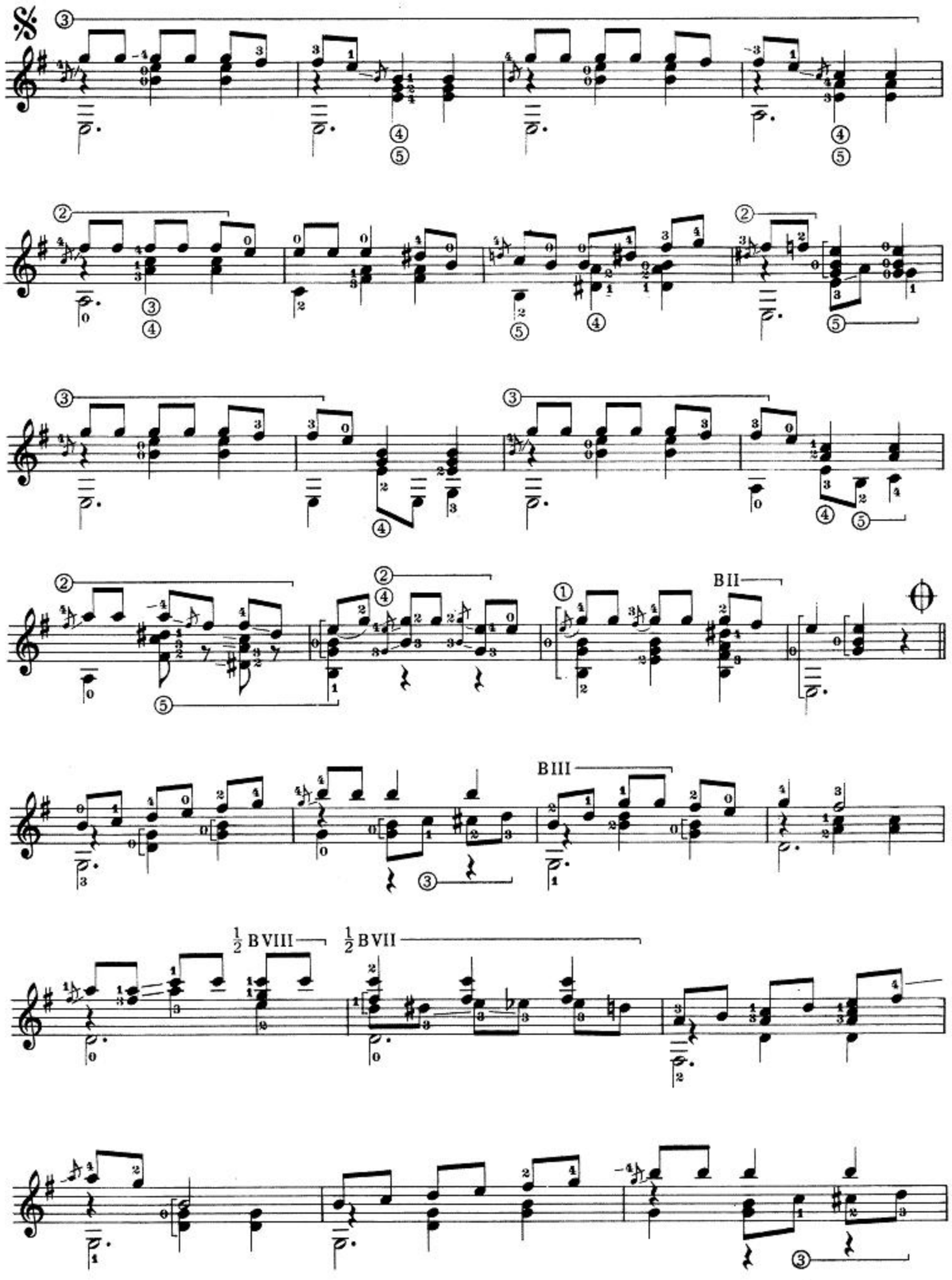

½ BVII
1.
arm. 12
2.
½ BVII
½ BVII
BVII
½ BVII
BVII
½ BVII
½ BVII
½ BVII
BVII
½ BV
BVII

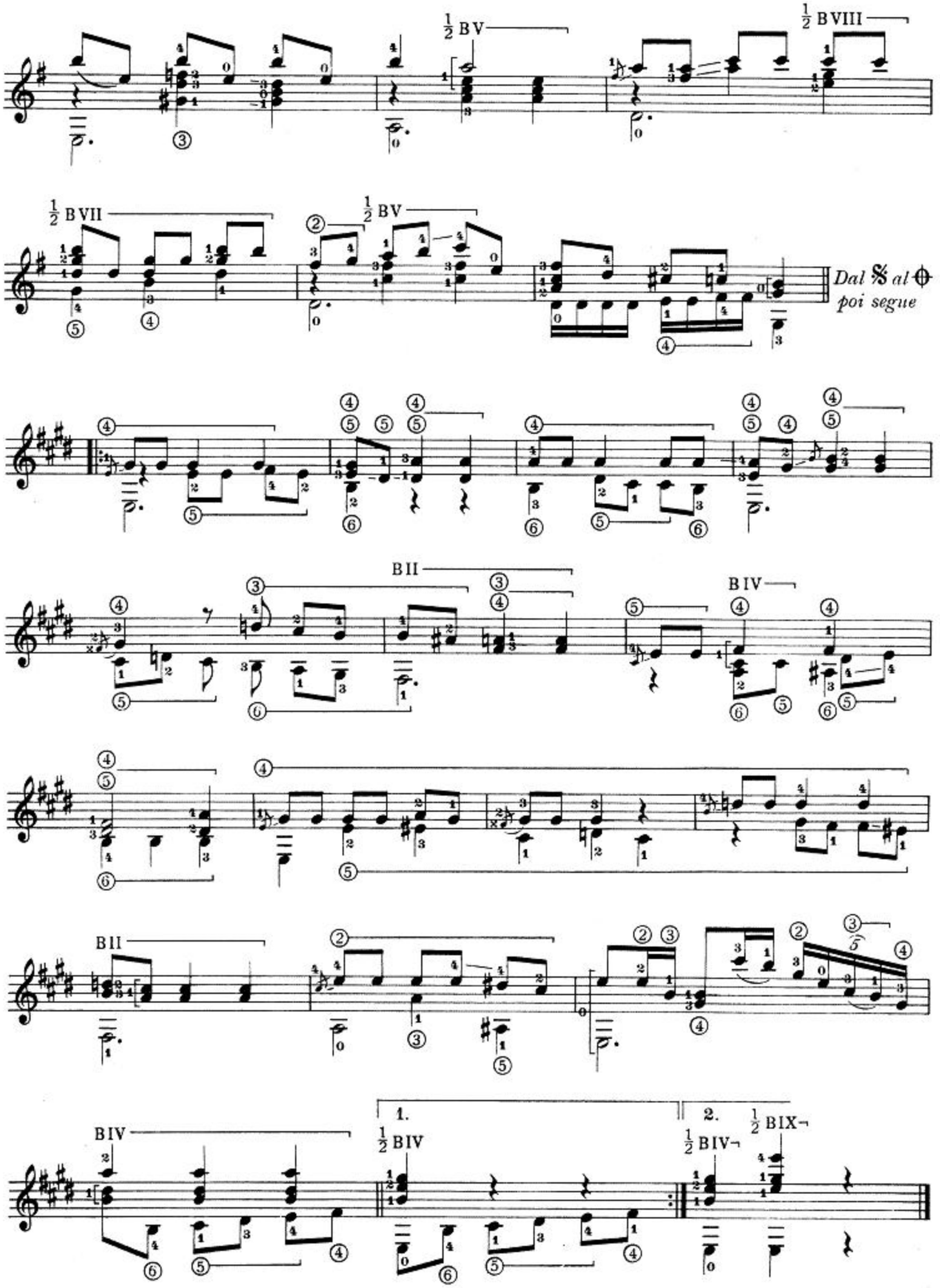

½ BV
½ BV
½ BV
½ BV
½ BV
½ BVII
BVII
½ BVII
BVII
BVII
½ BVII
½ BX

Marijon

PRIMAVERA

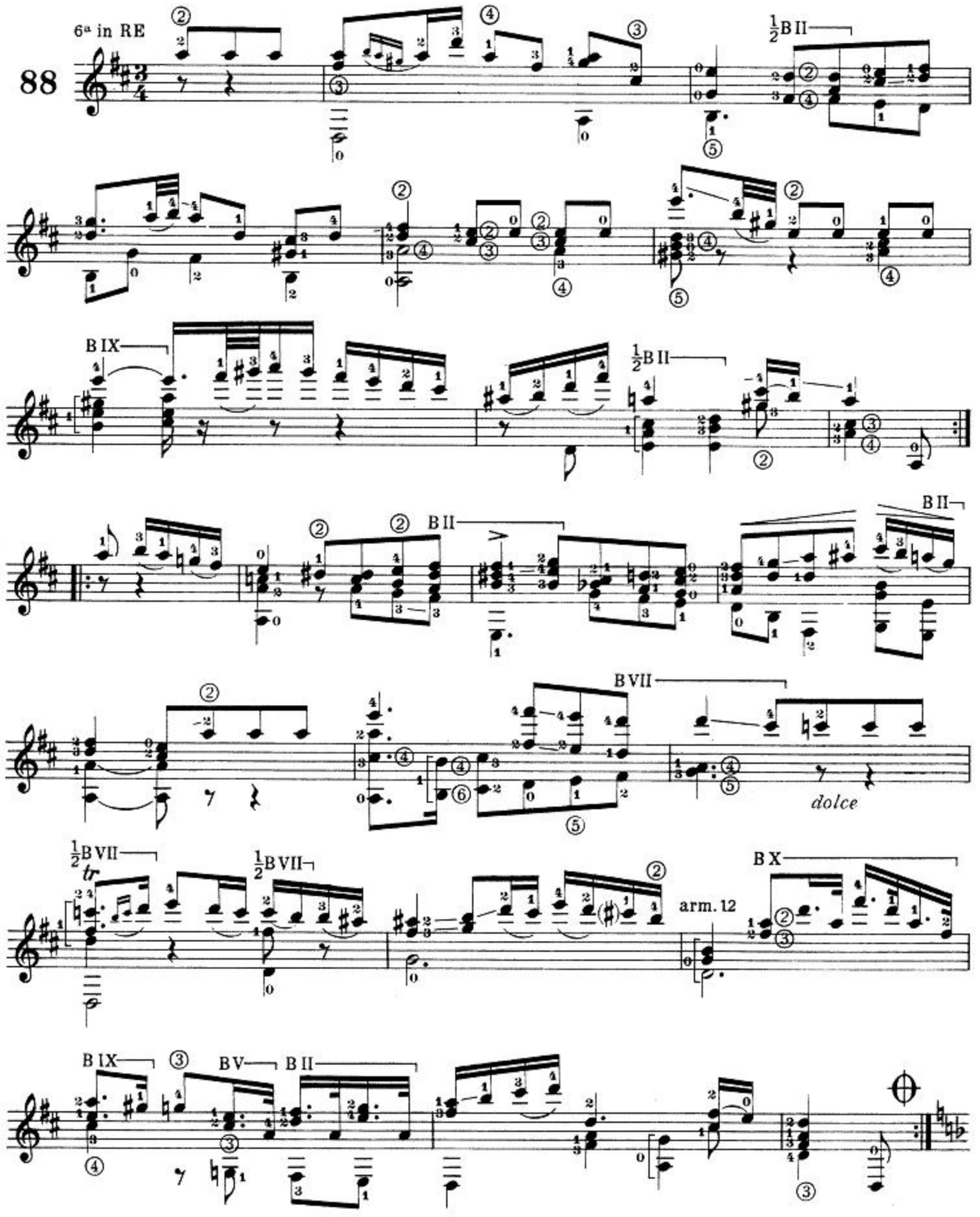


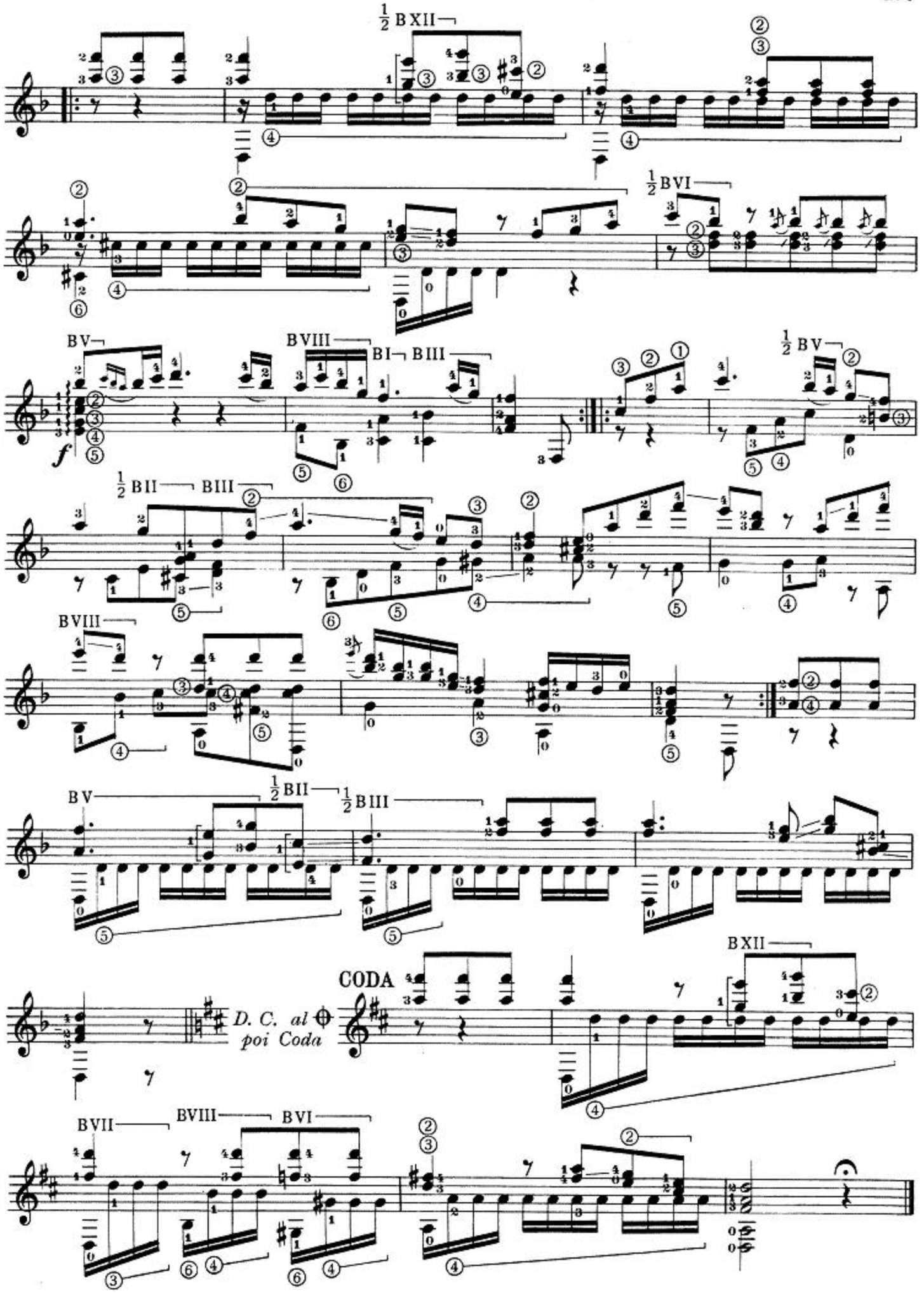

BII
BIII
½ BVIII
½ BVII


½ BV
½ BVIII
½ BVII
½ BV
Dal 𝄋 al ⊕
poi segue
BII
BIV
BII
BIV
1.
2.
½ BIV
½ BIV¬
½ BIX¬

W. A. Mozart

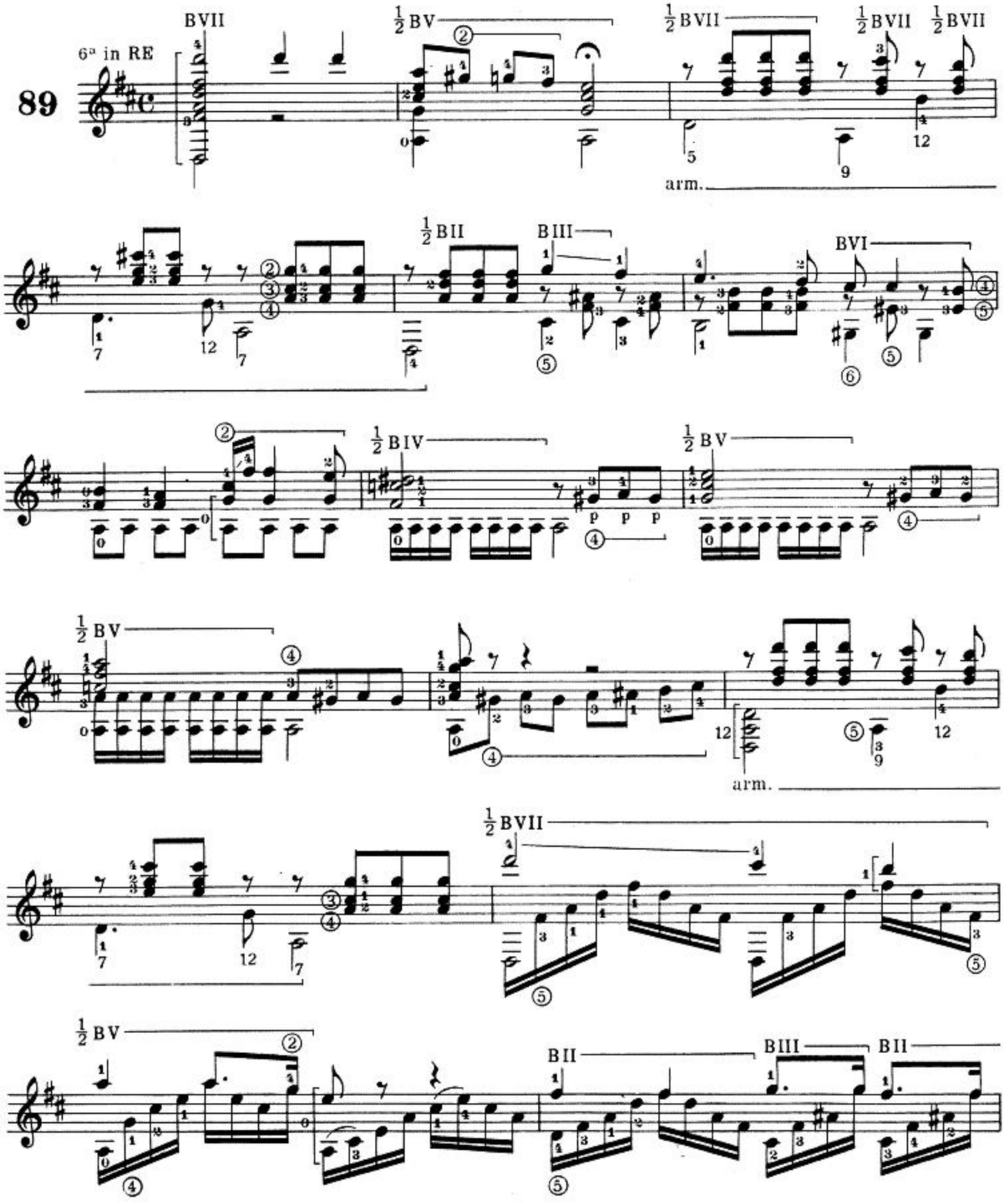
ANDANTE

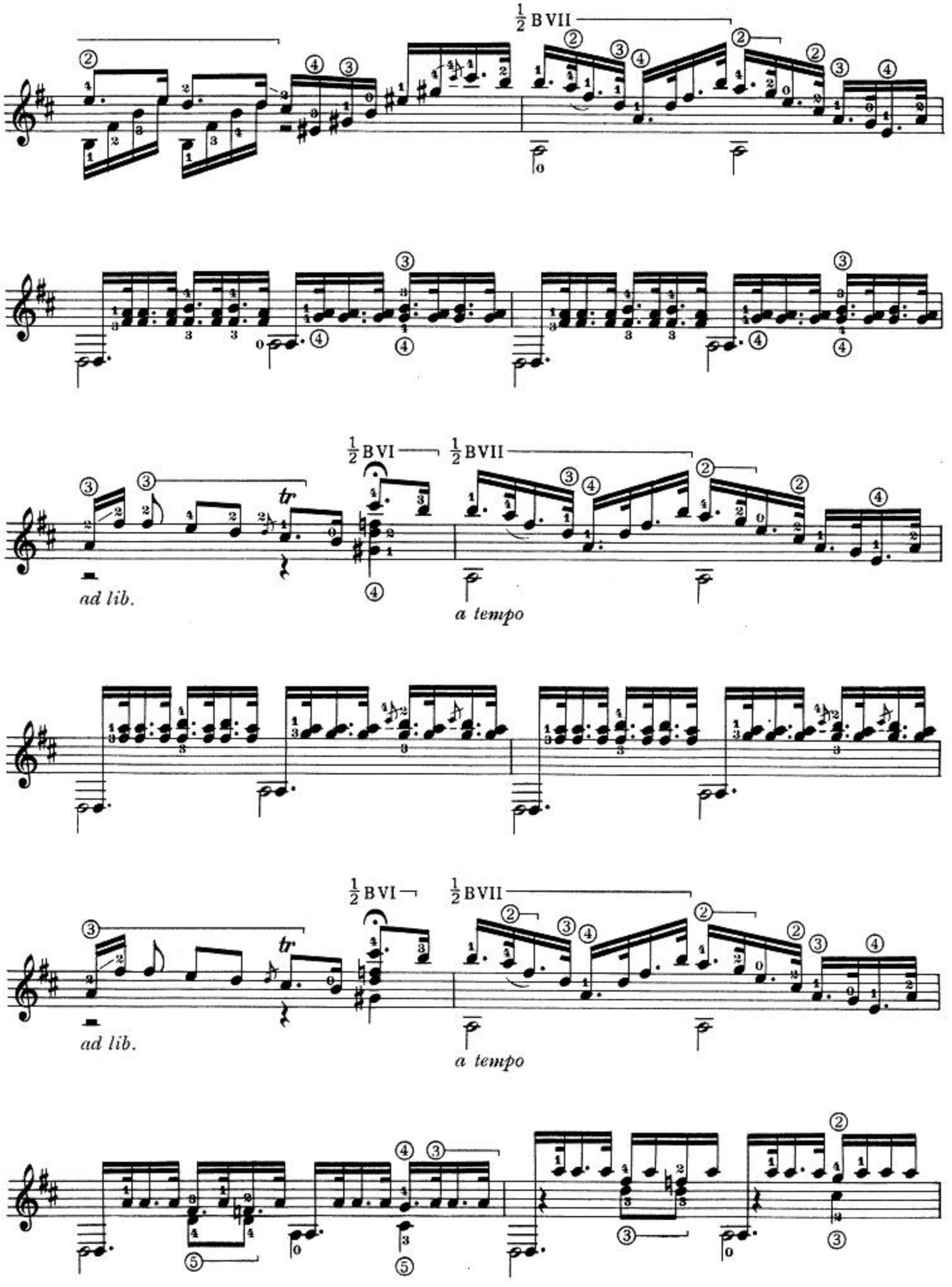


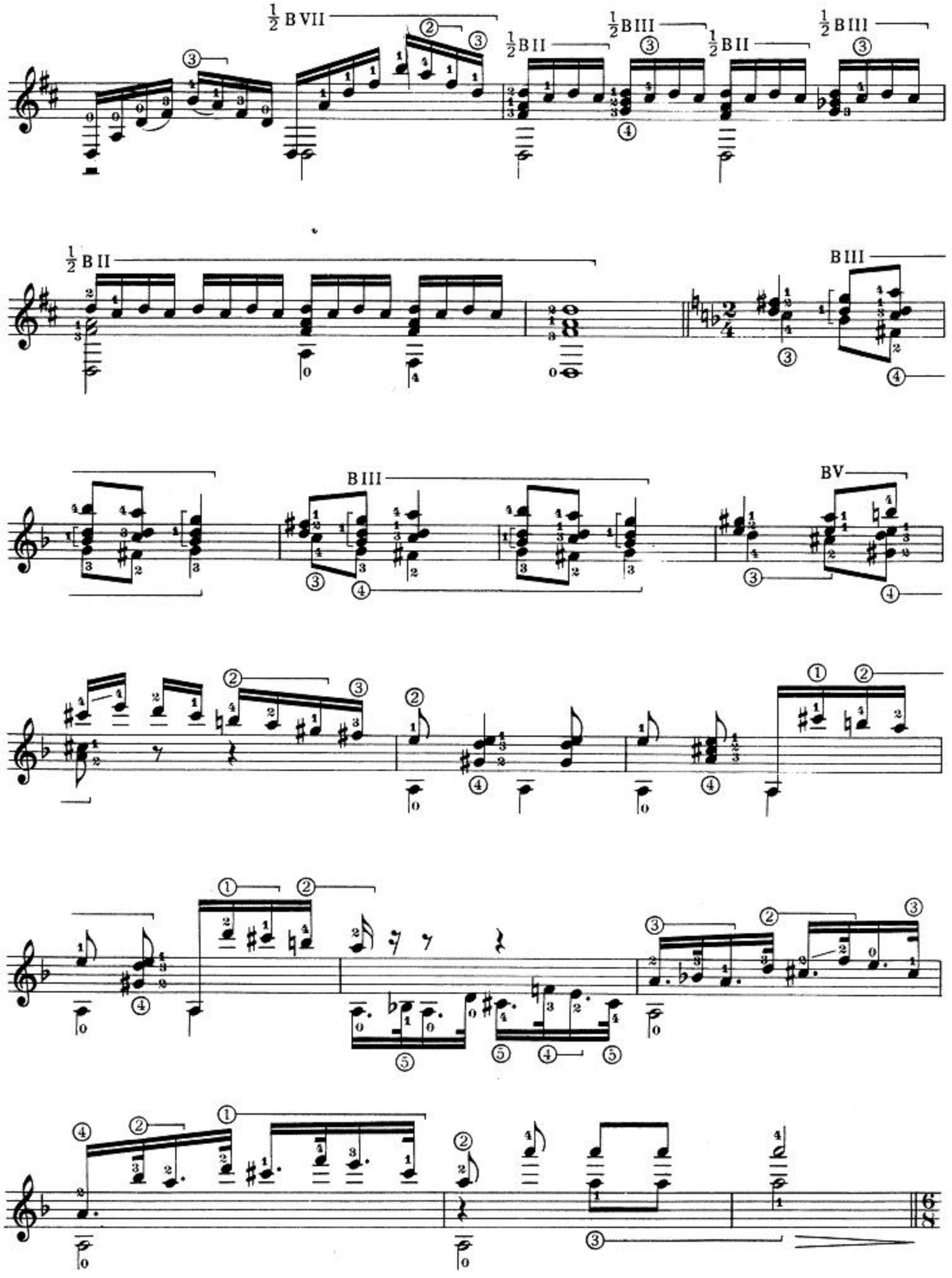

½ B XII
½ B VI
B V
B VIII
B I
B III
½ B V
f
½ B II
B III
B VIII
B V
½ B II
½ B III
B XII
CODA
D. C. al
poi Coda
B VII
B VIII
B VI

G. Verdi

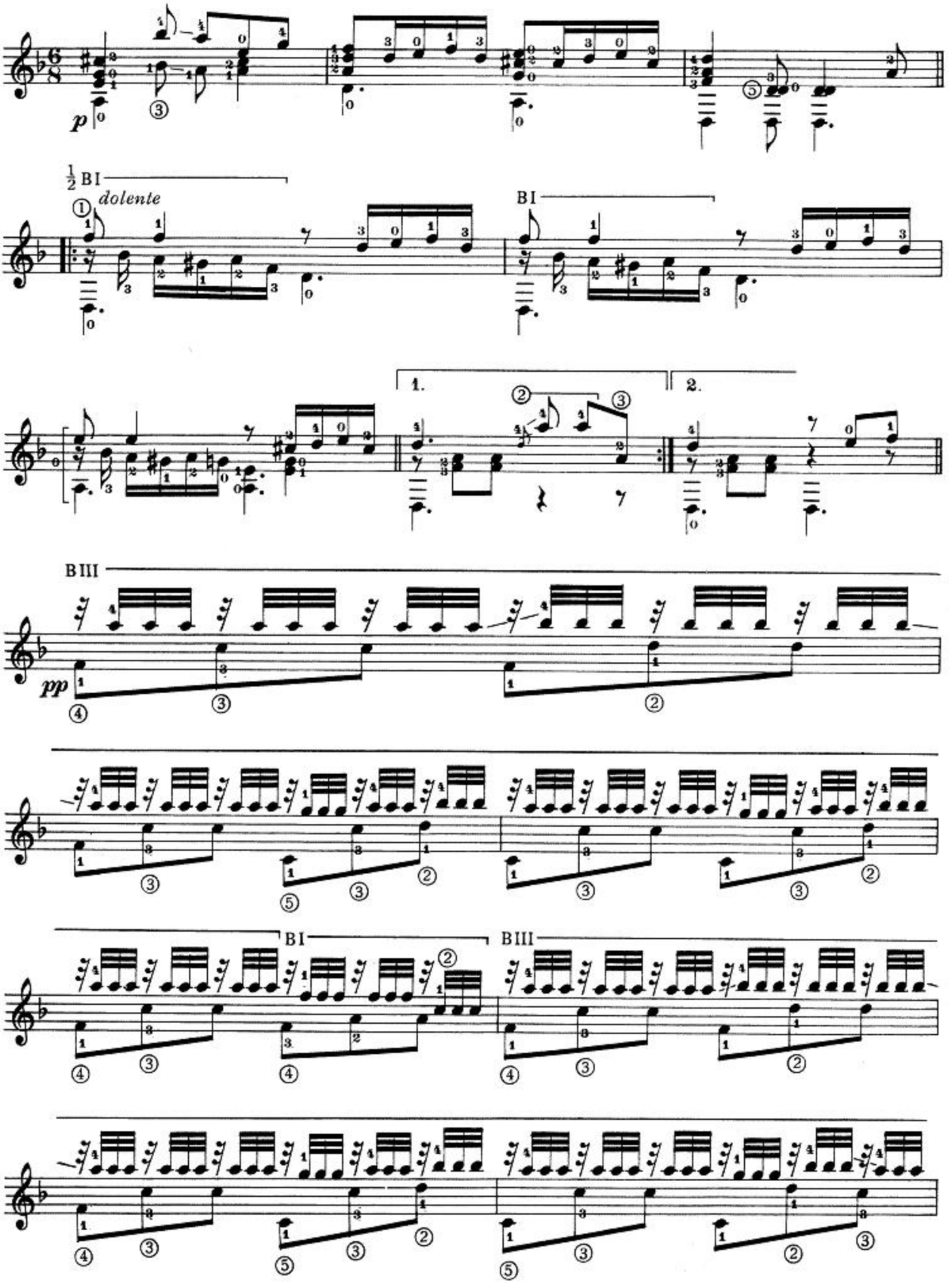
FANTASIA SU MOTIVI DELLA "TRAVIATA"

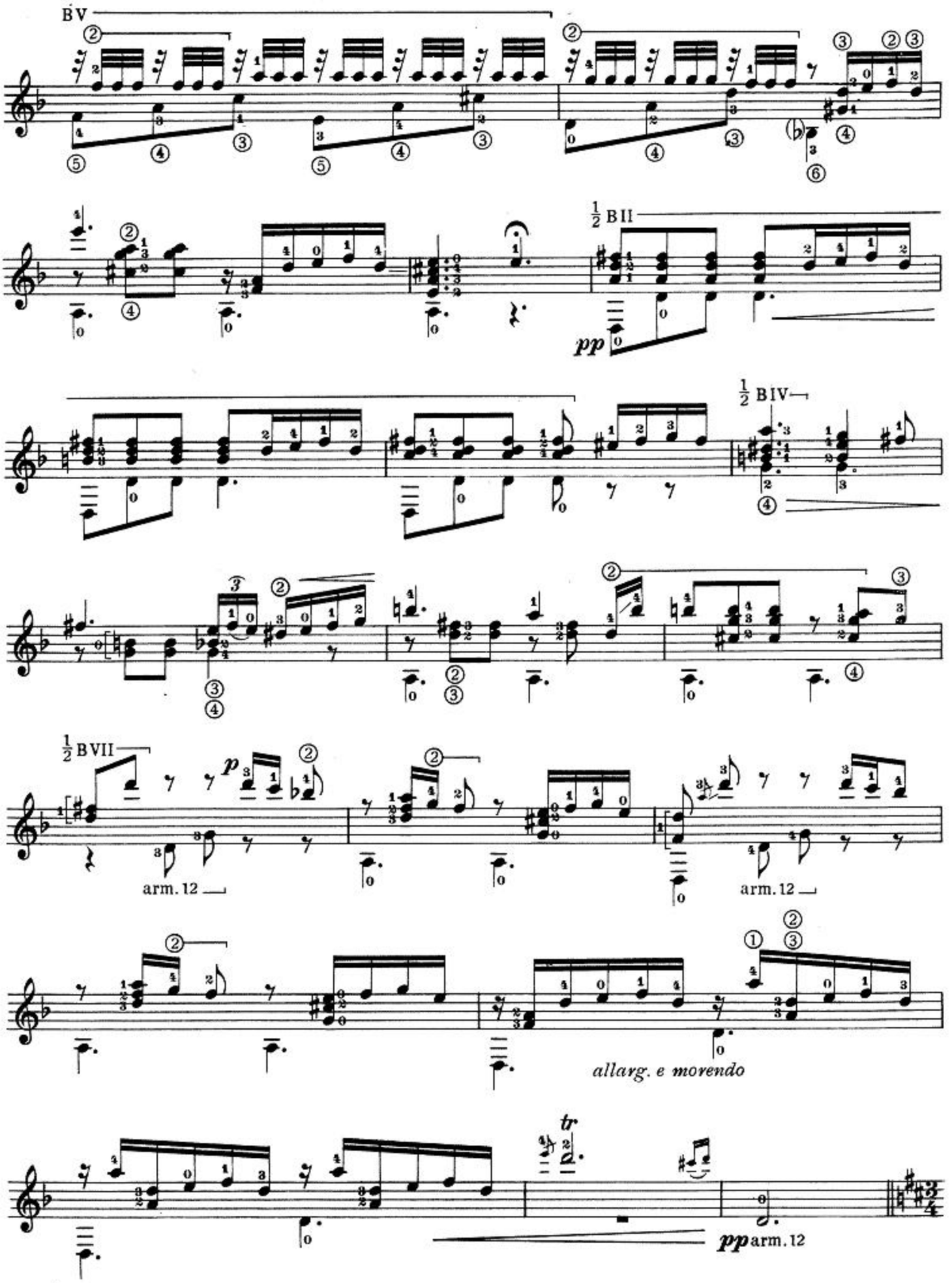


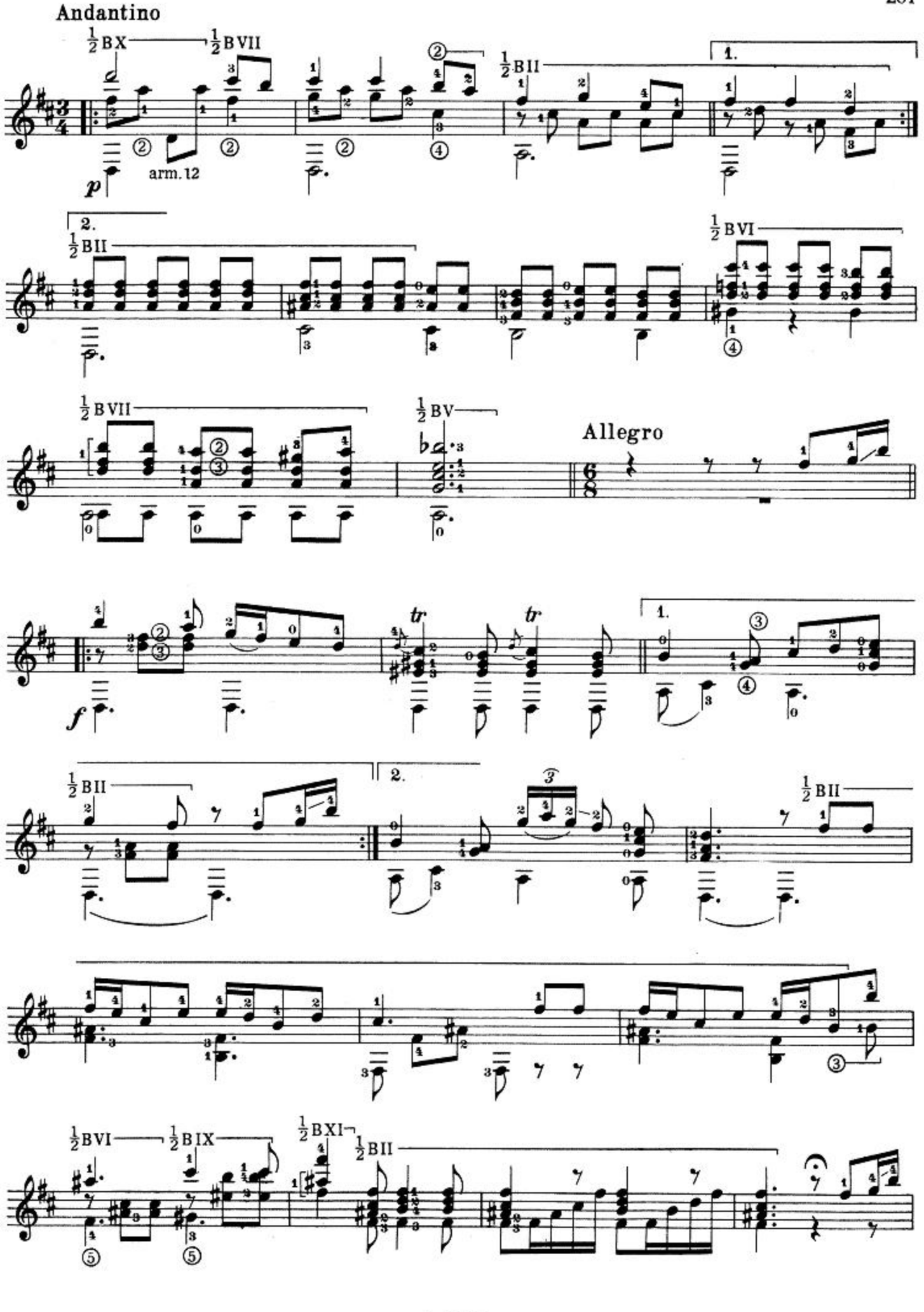

½ B VII
½ B VI
½ B VII
tr
ad lib.
a tempo
½ B VI
½ B VII
tr
ad lib.
a tempo

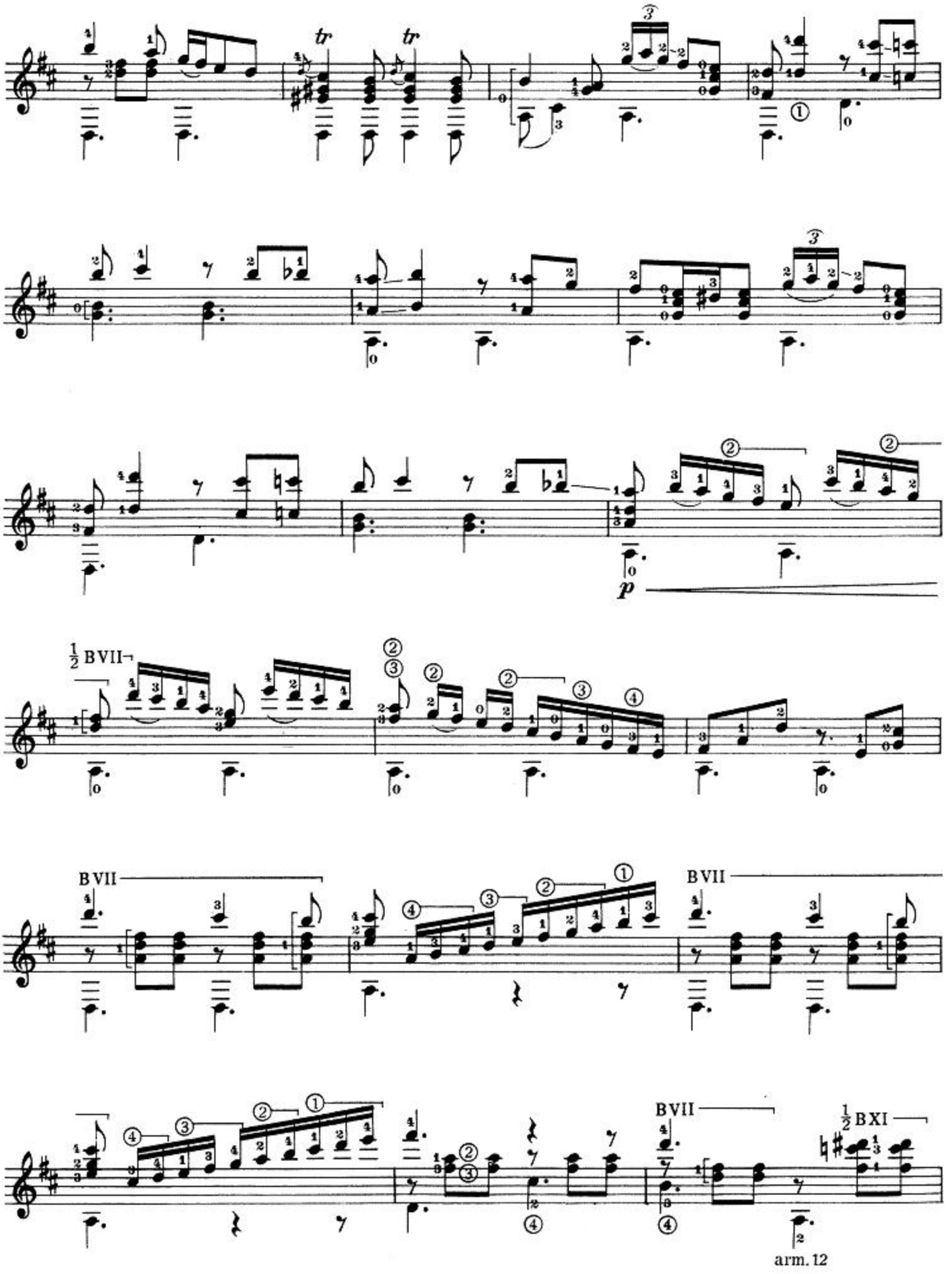

½ B VII
½ B II
½ B III
½ B II
½ B III
½ B II
B III
B III
B V

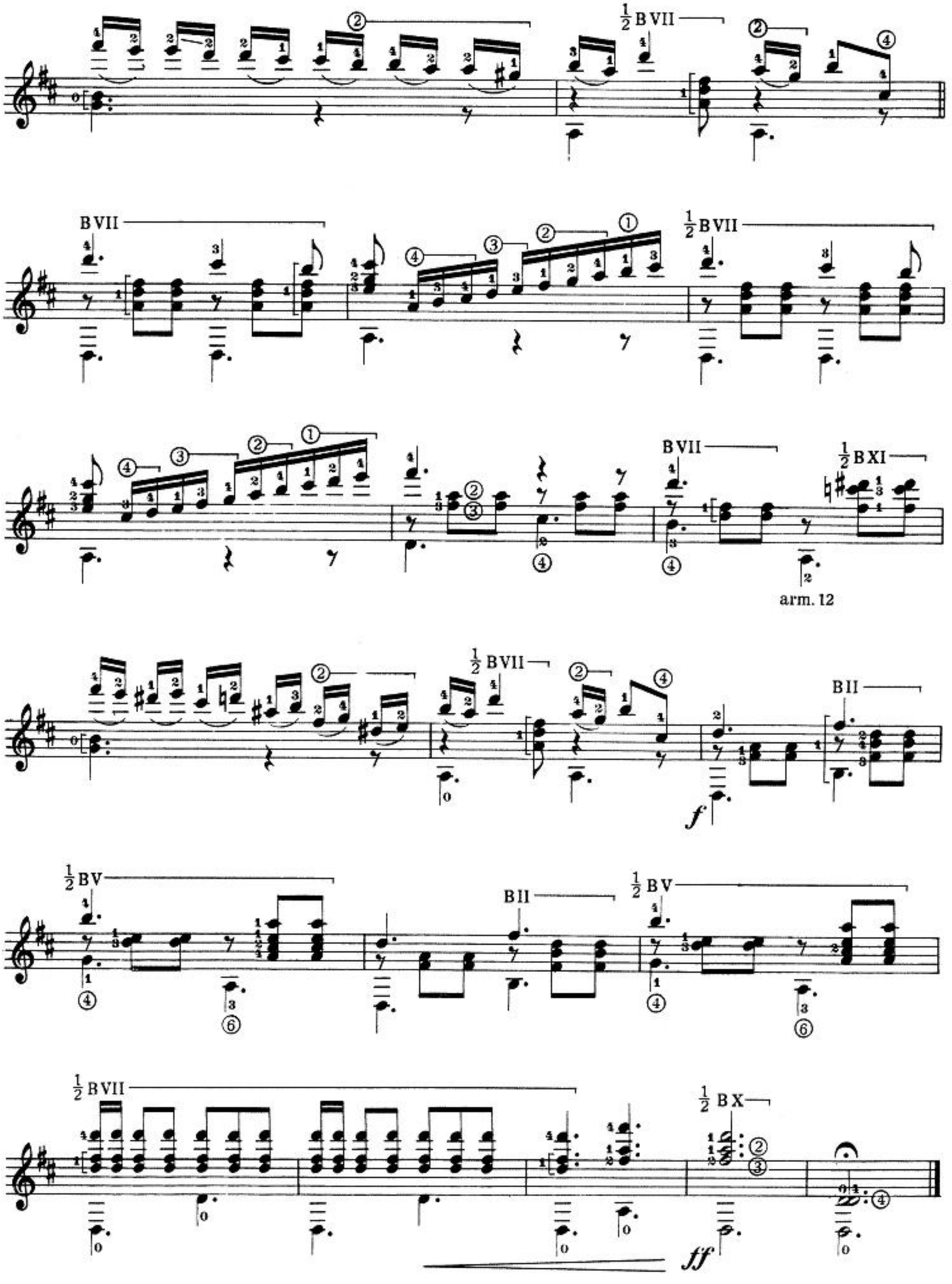
Andante mosso




BV
½ BII
pp
½ BIV
½ BVII
p
arm. 12
arm. 12
allarg. e morendo
tr
pp arm. 12

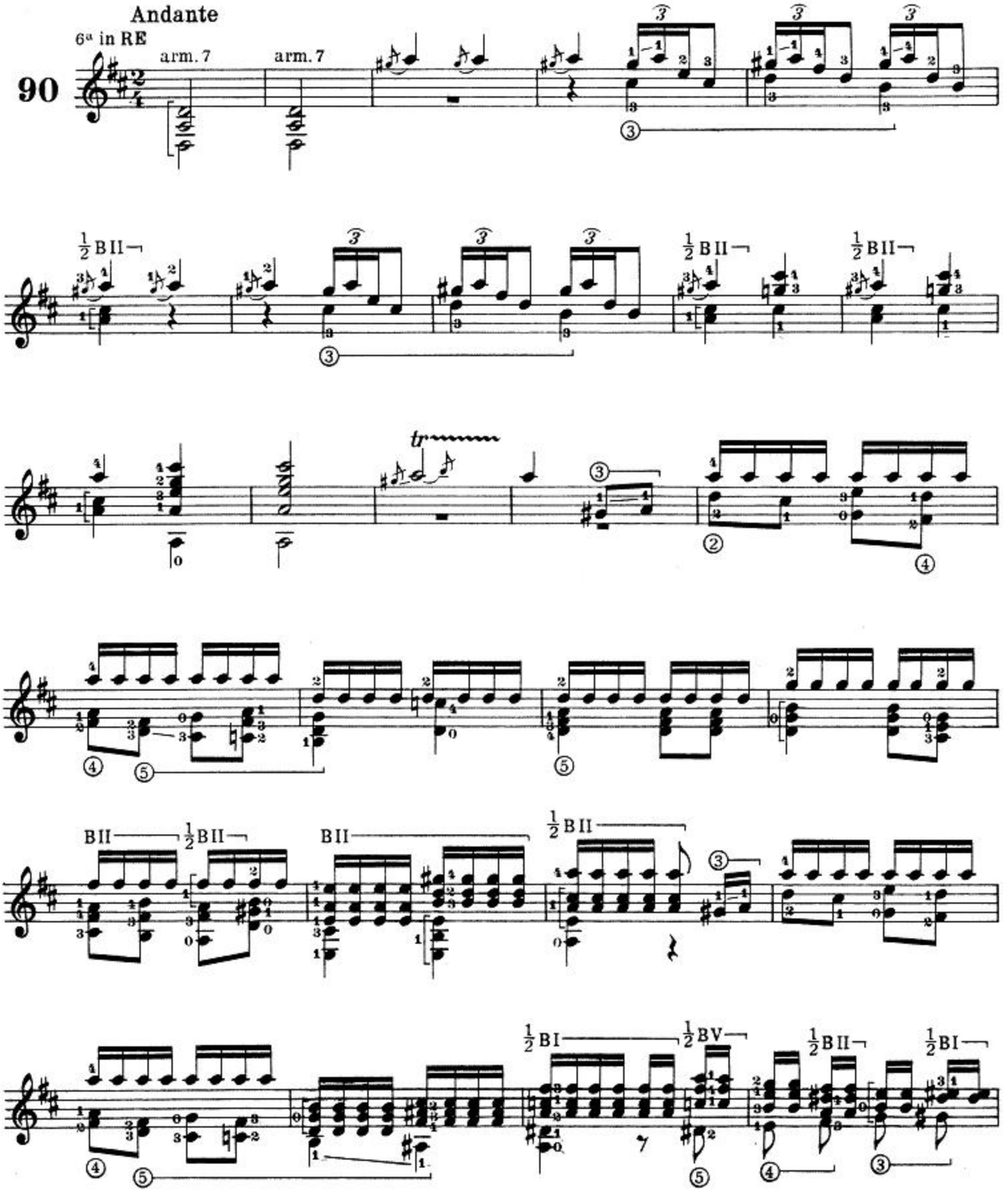

Andantino
½ BX
½ BVII
½ BII
1.
arm. 12
p
2.
½ BII
½ BVI
½ BVII
½ BV
Allegro
f
tr
tr
1.
2.
½ BII
½ BII
½ BVI
½ BIX
½ BXI
½ BII

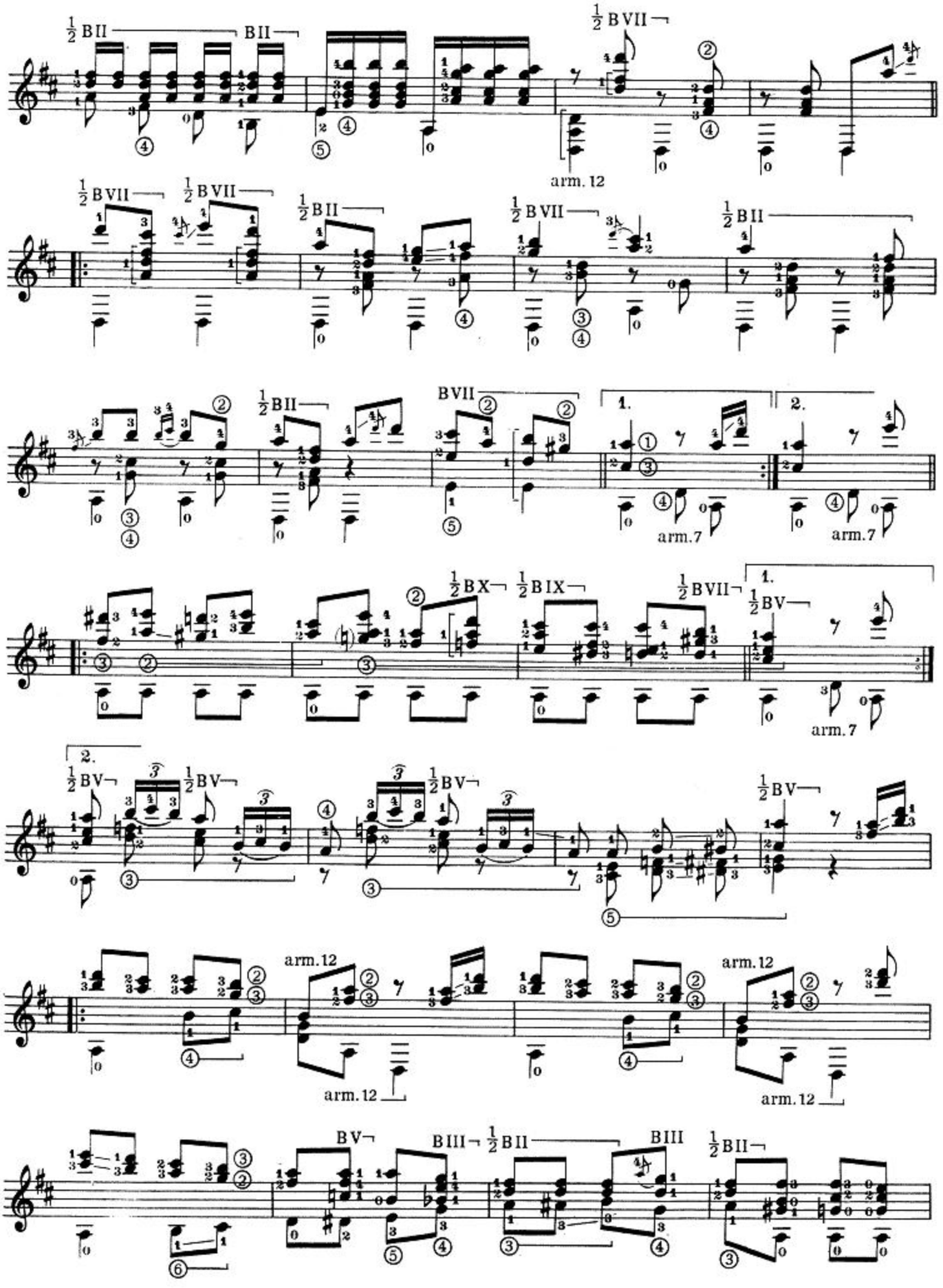

tr
tr
p
½ B VII
B VII
B VII
B VII
½ B XI
arm. 12

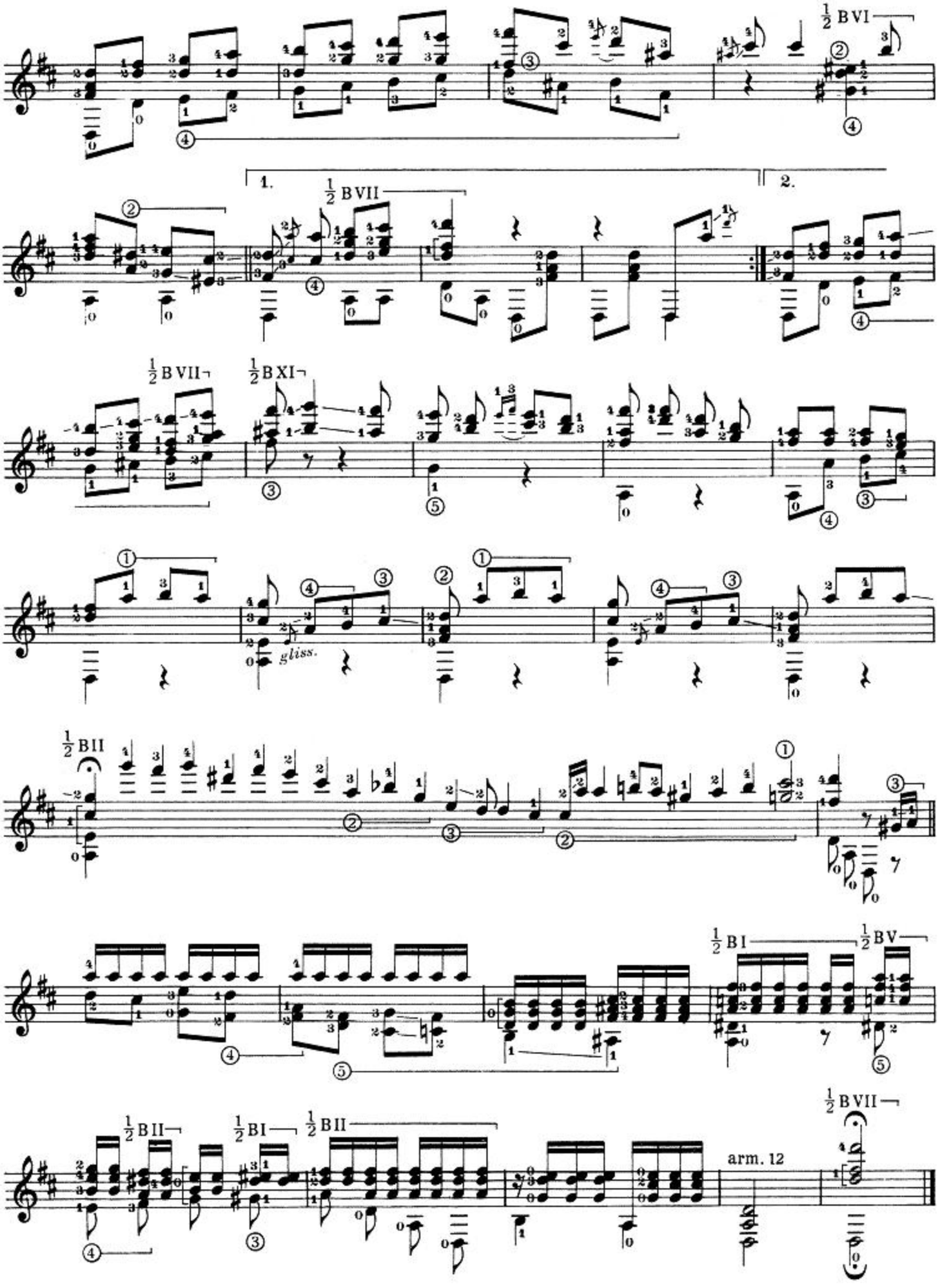

½ B VII
B VII
½ B VII
B VII
½ B XI
arm. 12
½ B VII
B II
f
½ B V
B II
½ B V
½ B VII
½ B X
ff

G. Verdi

MELODIA DAI "VESPRI SICILIANI"




½ BII
BII
½ BVII
arm. 12
½ BVII
½ BVII
½ BII
½ BVII
½ BII
½ BII
BVII
1.
2.
arm. 7
arm. 7
½ BX
½ BIX
½ BVII
1.
½ BV
arm. 7
2.
½ BV
½ BV
½ BV
½ BV
arm. 12
arm. 12
arm. 12
arm. 12
BV
BIII
½ BII
BIII
½ BII


½ BVI
1.
2.
½ BVII
½ BVII
½ BXI
gliss.
½ BII
½ BI
½ BV
½ BII
½ BI
½ BII
arm. 12
½ BVII