

# Spanish Guitar Music



*Notation and TABs for 14 Spanish  
and Latin Classics Arranged for  
Guitar, Including:*

- ♣ Malagueña
- ♣ Spanish Romance
- ♣ El Condor Pasa
- ♣ Cielito Lindo
- ♣ Lagrima
- ♣ And others

*Classical*  
**Guitar Shed**  
play beautifully

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<https://classicalguitarshed.com/spanish-book-notation/>

## *Table of Contents*

Españoleta - Gaspar Sanz.....	1
El Vito - Traditional Song from Andalucia.....	2
Ejercicio - Jose Ferrer.....	4
Guantanamera - Traditional Cuban Song.....	5
Cielito Lindo – Traditional Mexican Song.....	9
La Bamba – Traditional Mexican Song.....	12
El Condor Pasa - Daniel Alomia Robles.....	15
Romance del Pescador – Manuel de Falla.....	18
Mi Favorita - Anonymous.....	20
Lagrima - Francisco Tarrega.....	24
La Paloma - Sebastian Yradier.....	25
Adelita - Francisco Tarrega.....	27
Malaguena - Ernesto Lecuona.....	28
Spanish Romance.....	32

# Españoleta

Gaspar Sanz  
(1640-1710)

Grazioso ♩ = 104 - 116

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

*mf*

T  
A  
B

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

T  
A  
B

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

T  
A  
B

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

T  
A  
B

(2)  
(0)

# El Vito

Traditional folk song  
and dance music  
of Andalusia

**Allegretto**

Musical notation for measures 1-4. The piece is in 3/8 time. The first measure contains two eighth notes (0, 0) with dynamics *m* and *i*. The second measure contains a quarter note (0) with dynamic *p* and an upward-pointing arrow above it. The third measure contains two eighth notes (0, 0) with dynamics *m* and *i*. The fourth measure contains a quarter note (4) with dynamic *m*. The fifth measure contains a quarter note (4) with dynamics *a*, *m*, *i*, and *p*. The sixth measure contains a quarter note (1) with dynamic *m*. The guitar tablature below shows fingerings: 0-0 for the first measure; 0-0-0 for the second; 0-3 for the third; 3-2-2-0 for the fourth; and 3-2-2-0 for the fifth. The sixth measure has no tablature.

Musical notation for measures 5-8. Measure 5 starts with a half note (0) with dynamic *p* and a half note (1) with dynamic *i*. Measure 6 contains a quarter note (0) with dynamic *m* and a quarter note (0) with dynamic *a* and *p*. Measure 7 contains a quarter note (1) with dynamic *i* and a quarter note (3) with dynamic *m*. Measure 8 contains a quarter note (1) with dynamic *i* and a quarter note (3) with dynamic *m*. The guitar tablature shows: (1)-0-1 for measure 5; 0-0 for measure 6; 1-2-2 for measure 7; and 1-2 for measure 8.

Musical notation for measures 9-12. Measure 9 starts with a half note (2) with dynamic *p* and a half note (1) with dynamic *i*. Measure 10 contains a quarter note (0) with dynamic *m* and a quarter note (2) with dynamic *a* and *p*. Measure 11 contains a quarter note (2) with dynamic *m* and a quarter note (0) with dynamic *p*. Measure 12 contains a quarter note (2) with dynamic *i* and a quarter note (0) with dynamic *m*. The guitar tablature shows: 2-1 for measure 9; 0-1 for measure 10; 2-0 for measure 11; and 2-3-1-2 for measure 12.

Musical notation for measures 13-16. Measure 13 starts with a half note (2) with dynamic *p* and a half note (0) with dynamic *i*. Measure 14 contains a quarter note (1) with dynamic *m* and a quarter note (2) with dynamic *a* and *p*. Measure 15 contains a quarter note (0) with dynamic *m* and a quarter note (0) with dynamic *a* and *p*. Measure 16 contains a quarter note (4) with dynamic *m* and a quarter note (2) with dynamic *i*. The guitar tablature shows: 2-0 for measure 13; 1-2 for measure 14; 0-0 for measure 15; and 3-2-1-0 for measure 16.

17 *p* *i* *m* *a* *m* *p* *i* *m* *m* *i*

T  
A  
B

21 *p* *i* *m* *a* *m* *a* *m* *i* *m*

$\frac{6}{6}$  Cl  $\frac{6}{6}$  **D.C. 3 times**

T  
A  
B

# Ejercicio

José Ferrer  
(1835-1916)

**Allegro moderato** (♩ = 84 - 100)

Musical notation for measures 1-4. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with notes marked 'm' and 'i' above them, and dynamics 'p'. The bottom staff is a guitar TAB with fret numbers for strings T, A, and B.

Musical notation for measures 5-8. The top staff continues the melody with notes marked 'm' and 'i' and dynamics 'p'. The bottom staff continues the guitar TAB.

Musical notation for measures 9-12. The top staff continues the melody with notes marked 'm' and 'i' and dynamics 'p'. The bottom staff continues the guitar TAB.

Musical notation for measures 13-16. The top staff continues the melody with notes marked 'a' and 'm' above them, and dynamics 'p' and 'f'. The bottom staff continues the guitar TAB.

# Guantanamera

**Moderato** Traditional Cuban Song

Chorus

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

Guan - ta - na - me - ra Gua - ji - ra

T 2 2 2 2 2 (2) 3 3 2 3

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

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

*a m i p a m i p a m i p p a m i p* \*golpe-----†

Guan - ta - na - me - ra Gua - ji - ra

T 0 2 2 2 2 (0) 0 0 (0)

A 2 2 2 2 2 (2) 1 1 (1)

B 0 0 0 0 0 0 0 (0)

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

Guan - ta - na - me - ra Gua - ji - ra

T 2 3 5 2 0 2 3 0 2

A 2 3 5 2 0 1 1 0 0

B 0 0 0 0 0 0 0 (0)

\*) - tap with the R.H. fingers on the soundboard of the guitar

7

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

Guan - ta - na - me - ra. Yo soy un

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

Verse

9

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

hom - bre sin - ce - ro De don - de

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

11

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

cre - cen las pal - mas Yo soy un

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

13

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

hom - bre sin - ce - ro De don - de

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







# Cielito Lindo

Traditional Mexican Song

## Prestissimo

**Intro**

*m* *m* *i* *m* *m* *i* *i* *m* *i* *m* *i* *m* *i* *m*

*mf* *p* *p* *p*

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

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

*p* *p* *p* *p*

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

**Verse**

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

*mp* *p* *p* *p*

De la Siera Morena, cie - li - to

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

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

*p* *p* *p* *p*

lin - do, vie - nen ba - jan - do,

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

17 *m i m i i m i m i i m*

Un par de o - ji - tos ne - gros, cie - li - to

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

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

lin - do, de con - tra - ban - do.

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

Chorus 25 *m i m i m i m i*

Ay, ay, ay, ay.

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

29 *a i a i m i m m*

Can - ta y no llo - res, Por -

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

33

*m* *m* *m* *m* *m* *m* *m* *m*

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

que can - tan - do se a - le - gran, cie - li - to

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

37

*m* *m* *m* *i* *m* *i* *m* *m*

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

lin - do, los co - ra - zo - nes.

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

# La Bamba

Traditional Mexican Song

**Presto**

**Intro**

*mf*

T  
A  
B

**Verse**

4

*p*

T  
A  
B

7

*p*

T  
A  
B

10

*p*

T  
A  
B

13

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

T 0 1 (1) 1 1 (1) 1 1 0 1 1 1 1

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

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

16

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

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

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

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

19

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

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

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

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

22

*m i p a i p a m i p i p i p \*golpe*

T 3 0 3 1 0 0 1 2 2 0 0 □ □ □ □ □ □

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

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

★) - tap with the R.H. fingers on the soundboard of the guitar

Chorus

25 *a*  
*m*  
*i*  
*p* *i* *p* *m* *i* *i* *p* *p* *p* *p* *p* *p* *p* *p* *a*  
*m* *i* *p* *m* *i* *i*

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

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

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

28 *m* *a*  
*i* *p* *p* *p* *p* *p* *p* *p* *m* *i* *m* *i* *m*  
*p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

T (3) 3 | 0 1 1 3 | (3) 3

A (4) 4 | 0 2 4 (4) 4 | 4 4

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

31 1. *a* *m* *i* *i* *m* *m* *i* *a* *m* *i* *m* *i* *m* 2. *a*  
*m* *i* *p* *p* *p* *p* *i* *m* *m* *i* *p* *p* *m* *i* *p*

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

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

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



# El Cóndor Pasa

Daniel Alomía Robles  
(1871-1942)

Andante

Intro

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

*p*

TAB: 12 10 7 5 8 5 7 12 10 12-10 12-12 10 8 10

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

*iiii simile... iiiii simile...*

*pp p mp*

TAB: 7 12 15 12 (0 1 2 2 0) 0 0 0 0 2

Verse

*14 p p p p m i m i a m i m i a m i a m i m i m i a m*

TAB: 2 1 2 4 0 4 0 2 3 2 3 2 3 2 3

*17 a m i p m i p m i p m i p a m i p m i a m i a m i m i m i p p*

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

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

T  
A  
B

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

T  
A  
B

Chorus 26 *a p m i a p m i a p m i p m i p m i a p m i p m i a p m i*

T  
A  
B

29 *a p m i p m i p m a p i p m i a p m i a p m i a p m i p m i p m i*

T  
A  
B

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

*p* *p*

T  
A  
B

35 *m* *i* *a* *m* *m* *i* *a* *m* *i* 1. *m* *m* *m* *i* *i* 2. rit. *m* *m*

*p* *p*

*pp* *mp*

T  
A  
B

# Romance del Pescador

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

**Andante molto tranquillo**

3/6 CX *m m m m m m m a m m*  
*a i m i m p a i m i m p a i m i*  
 VIII *m i m*  
 CVIII

*pp*

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

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

T 12 10 11 10 11 12 10 11 10 11 12 10 10 13 12 10  
 A 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10  
 B 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

*m i m a m m m m a a a*  
*i p i i p p i m i i i*  
 5/6 CX 6/6 CX 6/6 CVIII

T 8 10 8 11 10 8 8 10 8 11 10 8 10 8  
 A 9 9 9 10 9 8 7 10 9 10 10 10 10 10  
 B 12 12 12 12 12 12 12 12 12 12 12 12 12 12

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

*mf* *pp*

T 13 15 13 12 10 8 13 15 13 12 10 8  
 A 14 12 12 11 11 8 15 13 13 13 11 10  
 B 12 12 12 12 12 12 12 12 12 12 12 12



## Mi Favorita

## Mazurka for Guitar

Anonymous

## Allegretto

Measures 1-4 of the piece. The music is in 3/4 time and D major. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the treble clef, and the guitar tablature is written below. Fingerings are indicated by numbers 1-4. Dynamics include accents (*a*) and mezzo-forte (*m*). The piece starts with a 3-measure rest in the treble clef.

Measures 5-8 of the piece. Measure 5 begins with a repeat sign and a star symbol (\*). The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in the treble clef, and the guitar tablature is written below. Fingerings are indicated by numbers 1-4. Dynamics include accents (*a*) and mezzo-forte (*m*). The piece starts with a 3-measure rest in the treble clef.

Measures 9-12 of the piece. Measure 9 begins with a 4/6 C#V time signature change. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/6 time signature. The melody is written in the treble clef, and the guitar tablature is written below. Fingerings are indicated by numbers 1-4. Dynamics include accents (*a*) and mezzo-forte (*m*). The piece starts with a 3-measure rest in the treble clef.

Measures 13-16 of the piece. Measure 13 begins with a 3/6 C#V time signature change. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/6 time signature. The melody is written in the treble clef, and the guitar tablature is written below. Fingerings are indicated by numbers 1-4. Dynamics include accents (*a*) and mezzo-forte (*m*). The piece starts with a 3-measure rest in the treble clef.

\*) - 4<sup>th</sup> finger in L.H. from last §

2  $\frac{3}{6}$  CV

17 *a.* *m* *i* *a.* *m* *i* *m* *a.* *m* *i* *m* *i* *p* **To Coda**

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

21 1. 2.

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

24  $\frac{4}{6}$  CIV

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

28  $\frac{4}{6}$  CIV

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





4

48

T  
A  
B

52

<sup>6</sup>/<sub>8</sub> CVII

*D.S. al Coda*

T  
A  
B

## Lágrima

Tear (Prelude)

Francisco Tárrega  
(1852 – 1909)

Andante

Musical score for measures 1-4. The piece is in G major (one sharp) and 3/4 time. The tempo is Andante. The score consists of a treble clef staff with a key signature of one sharp and a 3/4 time signature. The melody is marked with dynamics *m* (mezzo) and *p* (piano), and articulation *i* (accents). The bass staff shows guitar tablature with fret numbers 0, 1, 2, 3, 4, 5, 6, 7. The piece begins with a 4-measure phrase in G major, marked *m* and *p*.

Musical score for measures 5-8. Measure 5 starts with a 4/6 CIX modulation. The score continues with a treble clef staff and guitar tablature. Dynamics include *m*, *p*, and *a* (accents). Articulation *i* is used. The bass staff shows fret numbers 0, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12. The piece ends with a double bar line and a repeat sign, marked *p*.

Musical score for measures 9-12. Measure 9 starts with a 5/6 CII modulation. The score continues with a treble clef staff and guitar tablature. Dynamics include *m*, *p*, and *a*. Articulation *i* is used. The bass staff shows fret numbers 0, 1, 2, 3, 4, 5, 7, 8, 10, 12. The piece ends with a double bar line and a repeat sign, marked *p*.

Musical score for measures 13-16. Measure 13 starts with a 6/6 CVII modulation. The score continues with a treble clef staff and guitar tablature. Dynamics include *m*, *p*, and *a*. Articulation *i* is used. The bass staff shows fret numbers 0, 1, 2, 3, 4, 5, 7, 8, 10. The piece ends with a double bar line and a repeat sign, marked *p*. The instruction "D.C. al Fine" is written above the staff.

# La Paloma

Sebastián Yradier  
(1809-1865)

Moderately

Musical notation for measures 1-4. The piece is in G major (two sharps) and 2/4 time. The melody is marked *m* (mezzo) and *i* (finger). The guitar accompaniment is marked *p* (piano). Measure 1 includes a *CII* (Crescendo II) marking. Measure 2 has a triplet of eighth notes. Measure 3 has a triplet of eighth notes with a *3* above it. Measure 4 has a *m* marking above the final note.

Musical notation for measures 5-8. Measure 5 starts with a *5* above the first note and a circled *1* above the second note. Measure 6 has a circled *4* above the first note and a circled *3* above the second note. Measure 7 has a circled *3* above the first note and a circled *2* above the second note. Measure 8 has a circled *3* above the first note and a circled *2* above the second note. The melody is marked *m* and *i*. The guitar accompaniment is marked *p*.

Musical notation for measures 9-12. Measures 9 and 10 are marked *1.* and *CII*. Measures 11 and 12 are marked *2.* and *CII*. The melody is marked *m* and *i*. The guitar accompaniment is marked *p*. Measure 10 has a circled *2* above the first note. Measure 11 has a circled *2* above the first note. Measure 12 has a circled *2* above the first note.

Musical notation for measures 13-16. Measure 13 has a circled *3* above the first note. Measure 14 has a circled *3* above the first note. Measure 15 has a circled *3* above the first note. Measure 16 has a circled *3* above the first note. The melody is marked *a* (accents) and *i*. The guitar accompaniment is marked *p*.



# Adelita

Francisco Tárrega  
(1852–1909)

Lento

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes a treble clef, a guitar-specific staff with fret numbers (12, 11, 7, 8, 10, 8, 7, 8, 7, 0, 0, 9, 8, 7) and a bass staff with fret numbers (0, 0, 7, 0). Fingerings are indicated by numbers 1-4. Dynamics include *a* (accents), *m* (mezzo), and *p* (piano). A bracket labeled  $\frac{6}{6}$  CVII spans measures 3 and 4.

Musical notation for measures 5-8. The notation includes a treble clef, a guitar-specific staff with fret numbers (12, 11, 7, 8, 10, 8, 7, 8, 8, 7, 5, 4, 5) and a bass staff with fret numbers (0, 0, 7, 0). Fingerings are indicated by numbers 1-4. Dynamics include *a*, *m*, and *p*. A bracket labeled  $\frac{6}{6}$  CVII spans measures 6 and 7. The piece concludes with a double bar line and a key signature change to three sharps (F#, C#, G#), labeled "Fine".

Musical notation for measures 9-12. The notation includes a treble clef, a guitar-specific staff with fret numbers (4, 5, 7, 5, 7, 4, 5, 7, 5, 7, 4, 7, 12, 11, 11, 12, 11, 9, 9, 11, 9, 7, 10, 7, 8, 9) and a bass staff with fret numbers (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 9, 9, 7, 0, 7). Fingerings are indicated by numbers 1-5. Dynamics include *a*, *m*, and *p*. Brackets labeled  $\frac{3}{8}$  CIV,  $\frac{5}{6}$  CIX, and  $\frac{6}{6}$  CVII are present.

Musical notation for measures 13-16. The notation includes a treble clef, a guitar-specific staff with fret numbers (0, 0, 2, 1, 4, 13, 13, 8, 9, 11, 9, 3, 0, 2, 0, 4, 0, 0, 1, 2, 0) and a bass staff with fret numbers (0, 6, 9, 0, 4, 0, 0, 8, 0, 2, 0, 4, 0, 0, 1, 2, 0). Fingerings are indicated by numbers 1-4. Dynamics include *a*, *m*, and *p*. Brackets labeled  $\frac{6}{6}$  CVIII and  $\frac{5}{6}$  CII are present. The piece concludes with a double bar line and a key signature change to three sharps (F#, C#, G#), labeled "D.C. al Fine".

# Malagueña

Ernesto Lecuona  
(1895-1963)

arr. Ashton/Mathews

*i i i i simile...*

T  
A  
B

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

5 *p m p m simile...*

T  
A  
B

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

9

T  
A  
B

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

13

T  
A  
B

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

18

TAB

23

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

TAB

27

TAB

31

TAB

35

*p* *i* *m* *p* *i*  $\frac{3}{6}$  *m* *i* *m*

TAB

40

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

44

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

48

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

53

*simile...*

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

57

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





## Spanish Romance

Anonymous

**Moderato***a m i a m i a m i a m i simile...*

First system of musical notation (measures 1-4). The treble clef staff shows a melody in G major (one sharp) and 3/4 time. The bass clef staff shows guitar tablature. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *p* (piano) and accents. Trills are marked with a vertical line and a dash. The word "T A B" is written vertically on the left side of the tablature.

Second system of musical notation (measures 5-8). The treble clef staff continues the melody. A  $\frac{3}{6}$  CV (Crescendo) marking is present above the staff. The bass clef staff shows guitar tablature. Fingerings and dynamics are consistent with the first system. The word "T A B" is written vertically on the left side of the tablature.

Third system of musical notation (measures 9-12). The treble clef staff continues the melody. A  $\frac{6}{6}$  CVII (Crescendo) marking is present above the staff. The bass clef staff shows guitar tablature. Fingerings and dynamics are consistent with the previous systems. The word "T A B" is written vertically on the left side of the tablature.

Fourth system of musical notation (measures 13-16). The treble clef staff continues the melody. The word "Fine" is written at the end of the system. The bass clef staff shows guitar tablature. Fingerings and dynamics are consistent with the previous systems. The word "T A B" is written vertically on the left side of the tablature.

17 *a m i a m i a m i a m i a m i simile...*

TAB

21  $\frac{6}{8}$  CVII  $\frac{3}{8}$  CIX

TAB

25  $\frac{3}{8}$  CIX  $\frac{3}{8}$  CV

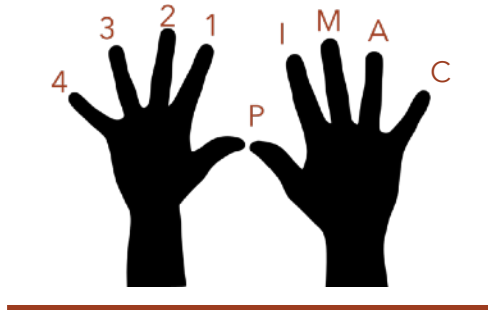
TAB

**D.C. al Fine**

29  $\frac{5}{8}$  CII *a m i a m i a m i a*

TAB

# Fingering Notations



## Practice Tips

### The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, taking corrective pauses (no mistakes!)
7. Play hands together in rhythm, with slow metronome

### Musical Starting Points:

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than those before and after)

### Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (blind repetitions are lazy practice).
5. Video yourself for performance practice and to hear what is and is not working.

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