

Capricho árabe

Andantino

Francisco Tárrega
(1852 - 1909)

Musical notation for the first system of 'Capricho árabe'. The piece 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 music features a series of chords and melodic lines with fingerings indicated by numbers 1-4. A capo position is marked as ⑥ = D. The system concludes with a double bar line and repeat dots.

Musical notation for the second system of 'Capricho árabe'. The system begins with a measure rest labeled '5'. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of chords and melodic lines with fingerings indicated by numbers 1-4. A capo position is marked as ④. The system concludes with a double bar line and repeat dots.

Musical notation for the third system of 'Capricho árabe'. The system begins with a measure rest labeled '8'. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of chords and melodic lines with fingerings indicated by numbers 1-4. A capo position is marked as ⑥. The system concludes with a double bar line and repeat dots.

Musical notation for the fourth system of 'Capricho árabe'. The system begins with a measure rest labeled '11'. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of chords and melodic lines with fingerings indicated by numbers 1-4. A capo position is marked as ⑥. The system concludes with a double bar line and repeat dots.

Musical notation for the fifth system of 'Capricho árabe'. The system begins with a measure rest labeled '13'. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of chords and melodic lines with fingerings indicated by numbers 1-4. A capo position is marked as ⑤. The system concludes with a double bar line and repeat dots.

Musical notation for the sixth system of 'Capricho árabe'. The system begins with a measure rest labeled '15'. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a series of chords and melodic lines with fingerings indicated by numbers 1-4. A capo position is marked as ⑤. The system concludes with a double bar line and repeat dots. The instruction *poco cresc.* is written below the notation.

17 $\frac{3}{6}$ CIII *ten.*

accel.. *rit..*

19 **A tempo**

p

22 $\frac{6}{6}$ CIII $\frac{4}{6}$ CV

24 $\frac{4}{6}$ CV $\frac{6}{6}$ CV $\frac{5}{6}$ CIII

26 $\frac{6}{6}$ CIII $\frac{6}{6}$ CV

28 $\frac{2}{6}$ CV arm VII CII

30 CII *p i m*

13

mi a

TAB

8 5 6 5 6 9 10 7 9 10 12 13 13 12 10 10 9 12 9 11 8 9 11

0 7 8 7 7 0 0 0 7 0 0 7 0

15

a

TAB

10 10 7 8 6 5 6 8 5 6 7 7 5 7 10 8 11 10

0 8 7 7 0 0 5 7 5 7 0

poco cresc.

17

3/6 CIII

ten.

accel. rit.

TAB

8-10-8 6 5 3 6 5 10 9 12 10 13 12 15 12 10 9 12 10 6 5 8 6 8 5 7 6 7

0 8 3 5 0

19 **A tempo**

4/6 CII 1. 2. 6/6 CIII

p

TAB

3 3 4 2 3 3 4 2 3 3 3 5 3 3 3 5

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

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

22 $\frac{6}{8}$ CIII $\frac{4}{6}$ CV 3

T
A
B

24 $\frac{4}{6}$ CV $\frac{6}{8}$ CV $\frac{5}{6}$ CIII

T
A
B

26 $\frac{6}{8}$ CIII $\frac{6}{8}$ CV

T
A
B

28 $\frac{2}{6}$ CV arm VII CII

T
A
B

38 $\frac{5}{6}$ CVII

arm VII

accel. rit.

T
A
B

A tempo

40 $2 \frac{4}{6}$ CVII

T
A
B

42 $\frac{5}{6}$ CII

T
A
B

D.S. al Coda

44

T
A
B

X

arm XII

T
A
B

The 7 Steps to Learn Any Piece

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

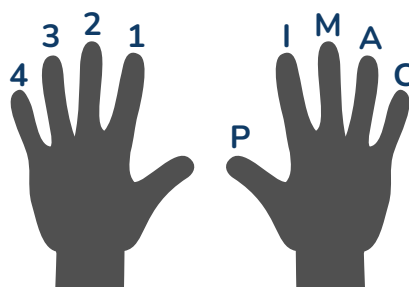
Musical Expression Starting Points

1. Know which notes are melody (probably stems up), and play the others quieter
2. Connect melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter towards the top (opposite at climaxes)
4. Don't let the high notes stand out (any note higher than those before and after)
5. When a melody or musical line goes down in pitch, get louder to create forward momentum
6. Repeated notes get louder (start quiet if you need to)
7. Before slowing down or speeding up (rubato), master it at a steady pace

Tips for Good Practice

1. For tricky spots, describe the problem in detail: Where, what, how? Ask, "What's going on here?"
2. Memorize every piece (even if you don't, you'll learn it faster if you try)
3. Have a clear purpose and goal for each repetition (rote repetition is lazy practice)
4. Record yourself often. Listen or watch to decide what to practice next

Fingering Notations



Hello!



Hi, I'm Allen Mathews.

As a teacher who's helped thousands of classical guitarists, I'm delighted to share this sheet music with you.

Many players struggle with playing fluently and error-free. The methods here have helped many move from stale, plodding practice to more vibrant and engaged music-making.

As a beloved mentor liked to say, "*How you practice is how you play!*"

Strong fundamentals define your playing at every level. For guitarists seeking a different approach to the craft of classical guitar, my program offers a uniquely structured way to fill any gaps, polish your playing, and ensure steady progress.

[Click here to transform your playing.](#)

Wishing you all the best in your music,
Allen Mathews

A handwritten signature in blue ink that reads "Allen Mathews".



If you enjoy Spanish guitar music, [click here](#) to check out our Spanish book!