

Recuerdos de la Alhambra

Andante

Francisco Tárrega
(1852 - 1909)

1 *p a m i p a m i p a m i p a m i p a m i simile...*

3 *tremolo cont. ...* *)

6

9 *pp*

12 $\frac{4}{6}$ CIX

15 *p a m 3*

5

* - See appendix for alternate fingerings

Tárrega - Recuerdos de la Alhambra - 2

18 $\frac{6}{6}$ Cl *f* *p a m 3*

21 $\frac{4}{6}$ CII

24 $\frac{6}{6}$ CII *pp*

27 *p a m 3* $\frac{6}{6}$ CII

30 $\frac{6}{6}$ CIV

33 $\frac{4}{6}$ CII *p a m 3*

36 1. $\frac{4}{6}$ CII 2. $\frac{4}{6}$ CII 11

39

42

12

45

13

48

14

51

15

54

15 rit.

non tremolo

Tárrega - Recuerdos de la Alhambra - 4
alternate fingerings

4 *)

Musical notation for measures 4, 5, and 6. The piece is in 3/4 time. Measure 4 starts with a treble clef and a 3/4 time signature. The melody consists of quarter notes: G4 (circled 2), A4 (circled 3), B4 (circled 2), and C5 (circled 2). The bass line has a whole note chord G2-B2-D3 (circled 6) and a quarter note G2 (circled 1). Measure 5 has a quarter rest, followed by quarter notes: B4 (circled 3), A4 (circled 2), G4 (circled 3), and F4 (circled 3). The bass line has a quarter note G2 (circled 1) and a quarter note G2 (circled 6). Measure 6 has a quarter rest, followed by quarter notes: E4 (circled 2), D4 (circled 3), C4 (circled 2), and B3 (circled 3). The bass line has a quarter note G2 (circled 1) and a quarter note G2 (circled 6).

7

Musical notation for measures 7 and 8. Measure 7 has a treble clef and a 3/4 time signature. The melody consists of quarter notes: G4 (circled 2), A4 (circled 3), B4 (circled 3), and C5 (circled 2), all under a slur. The bass line has a quarter note G2 (circled 1) and a quarter note G2 (circled 6). Measure 8 has a quarter rest, followed by quarter notes: B4 (circled 3), A4 (circled 3), G4 (circled 3), and F4 (circled 3). The bass line has a quarter note G2 (circled 1) and a quarter note G2 (circled 6).

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1 *p a m i p a m i p a m i p a m i p a m i simile...*

Am *cresc.* E7 Am E7

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

A 2 2 2 2 4 4 2 2 2 2 4 4 3-3-3 3-3-3

B 0 2 5 2 2 2 0 2 2 2 4 2

3 *tremolo cont. ...* (*) 2

Am Am G7 C *decr.* G7

T 5 (5) 6 8 6 8 6 7 5 8 9 6 7 5

A 2 5 2 5 2 0 2 5 2 7 5 8 9 7 5

B 0 2 2 2 2 0 2 2 2 5 5 8 10 10 5

6

C G7 C C

T 5 6 8 (8) 9 9 8 9 9

A 5 5 5 7 5 8 9 9 8 9 9

B 3 5 5 5 5 8 10 10 10 8 10 10 10

9 3 HB VII 4/6 CIX *p a m 3*

pp F Cmaj7 Dm7 Dm6 E

T 8 10 7 10 12 10 10 10-10-12-10 9 9 9 9

A 10 10 8 10 10 10 10 9 9 9 9

B 8 10 10 10 8 10 10 0 10 9 9 9 9

★ - See appendix for alternate fingerings

Tárrega - Recuerdos de la Alhambra - 2

12 $\frac{4}{6}$ CIX

E7 A7 A7

T (9) 11 10 8 10
 A 12 9 12 9 12 11 9 11 9 11 7 9 7 10
 B 0 0 11 9 11 11 7 9 7 10 7

15 *p a m 3*

Dm Dm Dm6

T 8 8 8 10 8 6 (6) 0 0 0 3 2
 A 0 9 7 7 7 7 7 2 0 2 4 2
 B 0 5 7 7 7 7 0 2 0 2 4 2

18 $\frac{6}{6}$ Cl *p a m 3*

f F7 Am E E

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

21 $\frac{4}{6}$ CII

A E7 A E7 A

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

Tárrega - Recuerdos de la Alhambra - 3

24

7

pp D⁶

T
A
B

27

8

p a m 3

D A A F#m

T
A
B

30

6/6 Cl

G# C#m C#m

T
A
B

33

9 10

p a m 3

4/6 Cl

B° A E7 A

T
A
B

36

1. $\frac{4}{6}$ CII) | 2. $\frac{4}{6}$ CII) [11]

A A Dm

T (2) 2 2 4 2 3 | (2) 2 2 2 2 2 | 2 3 3 3 3

A 0 2 4 2 | 0 2 2 2 2 | 0 3 3 3 3

39

Dm⁶ A A

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

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

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

42 [12]

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

E E⁷ A

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

A 6 6 6 6 6 | 4 2 2 0 | 0 2 2 3 4 3

B 0 6 6 6 6 | 0 4 2 2 0 | 0 2 2 3 4 3

45 [13]

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

A Dm Dm⁶

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

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

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

48

14

T
A
B

51

$\frac{4}{6}$ CII

T
A
B

decr.

54

15 *rit.*

non tremolo

$\frac{4}{6}$ CII

T
A
B

Tárrega - Recuerdos de la Alhambra - 6
alternate fingerings

4 *)

T	(5)	6	8	6	5	6
A	2	7	0	9	0	7
B	0	2	0	0	0	0

7

T	8	(8)
A	0	0
B	8	8

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

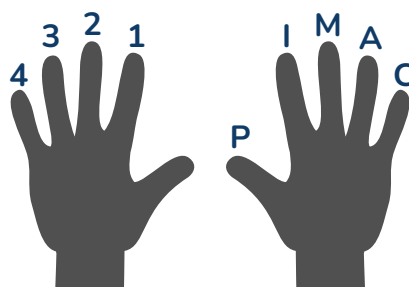
Musical Expression Starting Points

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



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