

A mi querido amigo el notable aficionado Dr. D. Severino Garcia

¡Sueño!

Trémolo (Estudio)

Eingerichtet von Stefan Apke

Moderato

Francisco Tárrega (1852 – 1909)

Introducción

The introduction begins with a treble clef, 3/4 time, and a key signature of three sharps. It consists of six staves of music. The first staff starts with a dynamic 'p' and features a tremolo pattern. Subsequent staves introduce various harmonic sections labeled VII, I, II, IX, VII, and X, each with its own unique rhythmic and harmonic characteristics. The music concludes with a section labeled 'I'.

Allegretto

The Allegretto section begins at measure 21 with a treble clef, 3/4 time, and a key signature of three sharps. It includes dynamics like 'molto rit.', 'a tempo', 'p', and 'sim.'. The music is divided into measures 21 through 28, each featuring complex tremolo patterns and fingerings indicated by numbers above the notes.

31

34

poco rall.

37

40

43

46

49

52

55

p

58

61 V VII

poco cresc.

64 a tempo ③ p y molto legato

67 dim.

70 cresc.

73 I a tempo

76

79 ⑤

82 ② ③ II

85

88

91

p

94

97

1. II

2. II

100

103

II

106

V

IX

XIV

109

rit. - - - e - - - *perdendosi* - - - - -

II

pp

ppp

This page contains ten staves of sixteenth-note guitar music. The key signature is A major (no sharps or flats) throughout. Measure 85 starts with a 1# note. Measures 86-87 show a sequence of 1, 2, 3, 4 notes. Measures 88-89 show a sequence of 1, 2, 3, 4 notes. Measure 90 shows a sequence of 1, 2, 3, 4 notes. Measure 91 starts with a 3 note. Measure 94 starts with a 3 note. Measures 97-98 show two endings: 1. II and 2. II. Measure 100 starts with a 0 note. Measure 103 starts with a 0 note. Measure 106 starts with a 2 note. Measure 109 starts with a 0 note. The music includes dynamic markings: *p* at measure 91, *pp* at measure 106, and *ppp* at measure 109. The tempo is indicated as *rit.* before measure 106, and *perdendosi* (gradually slowing down) between measures 106 and 109. Measure 109 ends with a fermata over the last note.

Anmerkungen / Remarks

Francisco Tárregas ¡Sueño! klingt ganz hervorragend, wenn man das Stück gemäß dem Wortsinne (Traum) bedächtig spielt. Hierfür gibt es etliche gelungene Audioaufnahmen als Beispiele.

Aber Tárregas ¡Sueño! ist auch als Lehrstück (Estudio) gedacht. Wer nun versucht den Tremolo-Teil allegretto zu spielen, wie es vorgesehen ist, der wird sehr schnell die Schwierigkeiten des Stücks entdecken.

Dass dies tatsächlich möglich ist, hatte der spanische Gitarrist Narciso Yepes (1927-1997) gezeigt. Sein Tremolo-Spiel war hinsichtlich Schnelligkeit und Präzision unübertrefflich gewesen.

...
, , ,

Francisco Tárrega's ¡Sueño! sounds very beautiful when it is played in a calm way according to the meaning of the literal sense (dream). There are several successful audio recordings available.

But Tárregas ¡Sueño! is also meant as a didactic play (Estudio). Who tries to play the tremolo-part allegretto as it was indicated, will immediately discover the difficulty of the piece.

The spanish guitarist Narciso Yepes (1927-1997) did show that it is possible to play it that way. His tremolo playing was unsurpassable concerning rapidness and precision.