

SABICAS



Rey del Flamenco

FOREWORD

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One of the most thrilling themes is that of the *campanas*, with an impressive repeat in harmonics. Sabicas was an old hand at this technique, which we see in another masterpiece in D, the *Guajira melodica*. These tinkling bells, reminiscent of a music box, remind us also of Papageno's glockenspiel. Sabicas may well have seen a performance of The Magic Flute.

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Sentimiento gitano casts the *siguiriyas* in a more modern light, and in places foreshadows today's style (see p. 73, staves 1 to 4; or p. 74, staff 3 to p. 75, staff 1). Despite his occasional deliberately spectacular display of brilliance, Sabicas never stooped to pyrotechnics for their own sake. An example can be seen in the *falsoeta* on p. 67 staff 1 to p. 68 staff 1, a seemingly unceasing cascade of semiquavers. The remate that follows almost comes as a relief, so that the listener, about to beg for mercy, is at last able to draw breath. While the piece is soundly constructed, it is the unstoppable flow of semiquavers that remains in the memory. The flamenco guitar is, after all, so designed that moments of profundity alternate with fireworks, light with dark.

PREFACIO

Cuando a principios del año 1966 Sabicas graba el disco *Rey del Flamenco*, ya ha alcanzado en su evolución musical una segunda madurez. Su discurso ha conseguido emanciparse de Ramón Montoya y su personalidad se expresa libremente. El estilo se decanta, las ideas continúan siendo tan abundantes como de costumbre, surgen nuevas armonías.

Para los guitarristas, lo más notable reside en el dominio absoluto de la utilización del mástil y la racionalidad de la digitación. En Sabicas, la búsqueda de la ergonomía se ha convertido, en ese estadio, en una estética, en un arte en sí. Es conocida su predilección por los acordes disminuidos de soberbios y fáciles efectos producidos al recorrer el mástil mediante desplazamientos de tres trastes. Sabicas lo usaba ampliamente desde sus inicios, lo encontramos, por ejemplo, en el trémolo de *Olé mi Cádiz* p. 58, pentagramas 3 y 4, o bien en el *Zapateado en Re*, p. 33, pentagrama 4. Pero en otros tipos de desarrollos obtiene también un resultado muy eficaz con una extrema economía de medios, sabiendo reducir al mínimo el recurso de las cejillas y utilizar juiciosamente las cuerdas al aire. Ver por ejemplo el final de *Aires de Puerto Real*, por la elegancia de encadenamientos p. 15, pentagrama 4 y 9, y p. 19, pentagrama 2. La relación entre la cantidad de trabajo desarrollado por la mano izquierda y la "cantidad" de música producida es sorprendente. Si la metáfora no fuese tan iconoclasta se podría hablar de una relación calidad-precio insuperable.

La soleá *Aires de Puerto Real*, como acabamos de observar, ilustra brillantemente la buena armonía entre la inventiva musical y la inteligencia de las digitaciones. Descubrimos una profusión de falsetas inéditas que renuevan casi totalmente el material del autor en este palo. Se notará la ausencia de variación en trémolo, bastante inhabitual, que a pesar de todo pasa desapercibida dado lo apretado y coherente del conjunto.

El *Zapateado en Re* era una de las piezas favoritas del autor y su público. Sabicas, creador incansable en busca de innovación, ha transportado a la tonalidad abierta de Re un estilo tradicionalmente tocado en Do. Las magníficas sucesiones de acordes arpegiados fuerzan la admiración por su aptitud para construir una línea lógica y por la mecánica desahogada de la mano izquierda.

Es sin embargo el tema de las campanas el que nos maravilla más, magnificado por su repetición con armónicos. Sabicas está acostumbrado a ese método, recordemos otra obra maestra en Re, la *Gualira melódica*. Aquellas campanillas con ecos de caja de música harían pensar casi en el glockenspiel de Papageno. ¿Oiría Sabicas la Flauta Mágica?

Es interesante resaltar que originalmente tocaba este fragmento mediante armónicos artificiales, con una técnica de mano derecha muy personal en la que el pulgar ejecuta la nota en lugar del anular. Al final adoptaría la forma aquí transcrita, con armónicos naturales. En lo concerniente la ejecución, he añadido entre paréntesis, en tres lugares, una digitación que -todo ocurre- parece ajustarse más naturalmente a los dedos que la del propio autor, tal como se observa en algunos videos.

La malagueña, como la farruca y la danza mora, ocupa un lugar privilegiado en el repertorio de Sabicas. Se nutre de una fuente de inspiración continua, razón por la cual, sin duda, su genio se expresa mejor. Podríamos afirmar que nadie le ha igualado en dichos estilos. *La Trinidad* es la más acaba de todas, prácticamente una síntesis de sus ideas más bellas. No le falta más que la copla y el trémolo de *Brisas de la Caleta* para estar completa.

Olé mi Cádiz empieza en Mim y evoluciona en MiM. Son las tonalidades respectivas de las alegrías de Córdoba y de la Rosa según una clasificación hoy abandonada. Sabicas ha dejado pocas alegrías en dichas tonalidades por preferir el LaM, más usual. Ello representaría de por sí un cierto interés por esta pieza si por otra parte no fuese sencillamente magnífica. La atmósfera del Mim, los temas hábilmente desarrollados y la facilidad técnica invitarán al lector a entrar en el estudio de la presente selección a través de esta suculenta puerta.

Sentimiento gitano conlleva ya una visión muy moderna de la siguiriyá y prefigura, en determinados momentos, el estilo actual (véase p. 73, pentagramas 1 a 4, o bien p. 74, pentagrama 3 hasta p. 75, pentagrama 1). Conviene subrayar igualmente un enfoque voluntario espectacular y demostrativo al cual Sabicas no desdeñaba recurrir para subyugar a su público. La falseta de p. 67, pentagrama 1 a p. 68, pentagrama 1, muestra el ejemplo en una cascada de semicorcheas que da la sensación de no querer pararse nunca. El remate llega casi como un alivio: el oyente, a punto de pedir la gracia, puede

por fin volver a respirar. La construcción es hermosa, sin embargo el efecto prima sobre la idea musical. ¡Que importa!, la guitarra flamenca está hecha de tal modo que gusta de alternar los momentos más profundos con el arte pirotécnico, la sombra y la luz.

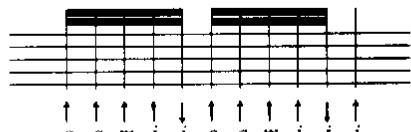
Embrujo de Huelva resume la “manera” Sabicas. Junto a los largos arpegios característicos del fandango encontramos falsetas antiguas (p. 81, pentagramas 2 y 3, o el final en alzapúa), una alusión a la danza mora (p. 64), y la cita de un extracto del *Tientos de los tres ríos* (p. 86, pentagramas 3 y 4) mutado para dicha ocasión de binario en ternario. La forma sincopada y evolucionada del estribillo nos sitúa ya en la época contemporánea.

SOBRE EL SONIDO Y LA TECNICA

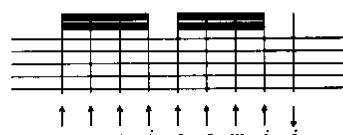
Se podría disertar a lo largo de columnas enteras sobre el sonido de Sabicas. Qué decir, sino que nadie ha hecho sonar el instrumento como él. Fuerza y percusión, pero con redondez e incluso con finura, hacen que se le reconozca entre todos y se le acepte todavía como un modelo. La guitarra de Sabicas es la más perfecta identificación del sonido flamenco.

Ciertas soluciones técnicas que no son más que suyas requieren determinadas precisiones.

Los rasgueados siguen la fórmula habitual con vuelta del índice:



pero en los desarrollos largos y continuos, dicha vuelta queda suprimida:



es el caso por ejemplo al final del *Zapateado* y de *Sentimiento gitano*, las introducciones de *Olé mi Cádiz* y *Embrujo de Huelva*. Aun así, he escrito todos los rasgueados sin tener en cuenta dicha particularidad, preferiendo ajustarme a los automatismos de los guitarristas de hoy en día.

La técnica de oposición pulgar-índice/medio (ej. *La Trinidad*, p. 46 y 47) se ve substituida por pulgar-índice/anular cuando en los agudos no hay canto sino “pedal” (ej. *La Trinidad* de nuevo, en la conclusión del trémolo, p. 50, pentagramas 1 y 2). La razón equivale aquí a ganar fuerza e intensidad.

Las idas y vueltas del índice son de hecho ejecutadas por los dedos medio + anular juntos. Con objeto de no hacer más pesada la lectura, he pasado por alto ese detalle por considerarlo más bien anecdótico.

El golpe puede hacerse con la vuelta del pulgar, golpeando la tabla bajo los agudos (*Sentimiento gitano*, p. 67, pentagrama 4, tercer compás).

Los apagados se efectúan con el dedo pequeño de la mano izquierda, presionando las cuerdas contra el mástil. Se reconocen en las semicorcheas, alternando con silencios de éstas (*Aire de Puerto Real*, p. 18, pentagrama 3, y *Olé mi Cádiz*, p. 62, pentagrama 1).

SOBRE LA ESCRITURA

- las notas entre paréntesis no se tocan, sino que indican la posición completa de la mano izquierda (salvo en los armónicos del *Zapateado*, cf. infra).

- las alteraciones accidentales no valen más que para la altura en que se encuentran, y no a la octava.

- en las secciones no medidas (*La Trinidad*), un pentagrama equivale a un compás, en lo concerniente a alteraciones accidentales.

SABICAS THE ETERNAL

Few performing artists become household names in their lifetime, and fewer still become the stuff of legends, with a permanent place in the pages of history. Yet Sabicas is one of those few.

The irresistible world of music created by Sabicas is both timeless and ageless. Every master of flamenco today recognises him as the unforgettable *tocaor* who inspired his own dreams.

Yet the paths of glory trodden by Agustín Castellón Campos, Niño Sabicas (1912-1990), are not without their own paradox. For a start, he was not born in Andalusia but in far-off Navarre, and fame came to him even further away from Spain, in America. Destiny is not what we always expect.

The young gypsy lad from Pamplona had barely tuned up his first guitar when it became obvious that he was a child prodigy. Since no one he knew was capable of giving him lessons, he had to teach himself with the aid of the few recordings that were available at the time. It was not long before he rose to fame and became the greatest virtuoso of his generation, a position he held unchallenged for many long years. Sabicas took flamenco technique to hitherto unscaled, unimagined heights, leaving his contemporaries far behind in the matter of speed, timbre and purity of sound, not to mention his own numerous compositions. He had a phenomenal sense of *compás* and was unequalled in accompanying, especially playing for dancers.

Sabicas began his professional life by playing with the greatest artists of his time (La Niña de los Peines and Manuel Torres, among others), and in 1937 he joined the company of Carmen Amaya in Buenos Aires, one of the reigning artists of the day, with whom he made many successful tours. He subsequently settled in Mexico for a number of years before finally moving to New York in 1955. He made some fifty records in which he played both solo guitar and accompaniment, but *aficionados* prefer to remember him as the first professional flamenco recitalist.

Sabicas' virtuosity and his impeccable sense of form have imposed high standards on all those who follow him in the art of flamenco *toque*, while his brilliant gifts as a composer have opened up new horizons. His technique, style and immense output have defined today's guitar in terms that it would never have attained without his help. Above all, however, his music has an enchanting power seldom heard elsewhere. How many *tocaores* are able to exert such power over their audience by casting a spell over them? Sabicas was little short of a magician.

Sabicas is no longer with us, but his music remains, much of which can be heard in his recordings. With the notable exception of the transcriptions made by Joseph Trotter for the album "Flamenco puro" in the 1970s, most of Sabicas' works have yet to be published. This is not for want of suitable material, but rather because of the recent dazzling developments in the flamenco guitar, and perhaps even more because of its immediate yet volatile character, closely linked with oral tradition. It goes against the grain to transcribe something so vital in performance to a series of black dots on paper. On the other hand, a written score preserves the music for posterity by publishing the best of the repertoire. Even if his work may be above considerations of current fashion, and even if time cannot harm it, we must remember that that same time does erode our memory. That is why I am particularly happy to be able to publish this collection of Sabicas' finest works, in the knowledge that it is part of the necessary task of passing music on down the generations, and that it is also in response to great demand.

Alain Faucher, Paris, 1999
translated by Mary Criswick

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One of the most thrilling themes is that of the *campanas*, with an impressive repeat in harmonics. Sabicas was an old hand at this technique, which we see in another masterpiece in D, the *Guajira melodica*. These tinkling bells, reminiscent of a music box, remind us also of Papageno's glockenspiel. Sabicas may well have seen a performance of The Magic Flute.

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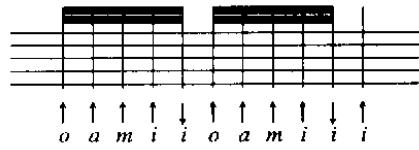
Embrujo de Huelva is a summary of the Sabicas style. Alongside the lengthy arpeggios so typical of the *fandango* we find old *falsetas* (p. 81, staves 2 and 3, or the *alzapúa finale*), an allusion to the *danza mora* (p. 64), and the quotation of an extract from the *Tientos de los tres ríos* (p. 86, staves 3 and 4), transposed for the occasion from duple to triple time. The highly developed syncopated form of the refrain already places this work in the contemporary period.

SOUND AND TECHNIQUE

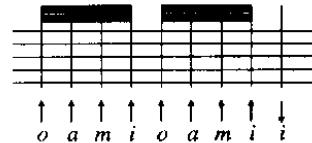
Many pages could be written on the Sabicas sound, pages which could be summed up in the words, "No one has ever made the instrument sound like Sabicas". The power and the percussive effect of his playing, allied with great warmth and finesse, distinguish his performance from that of any other player, and place him even today in the position of maestro. Sabicas' guitar is the most perfect representation of the flamenco sound.

A few techniques that only he used call for a certain amount of explanation.

The *rasgueados* follow the usual pattern, with the index returning across the strings:



but in long continuous development passages, the index does not cross back:



this is the case in, for example, the finales of the *Zapateado* and *Sentimiento gitano*, as in the introductions to *Olé mi Cádiz* and *Embrujo de Huelva*. I have, however, not taken this into account in writing out all the *rasgueados* but rather followed the habitual style of today's guitarists.

The use of the thumb-index/medial finger opposition (e.g., in *La Trinidad*, pp. 46 and 47) is substituted for the thumb-annular/medial opposition when there is no melody in the upper voice, but rather a pedal (as in the conclusion to the tremolo in *La Trinidad*, p. 50, staves 1 and 2). This solution gives greater power and intensity of sound.

The up and down movements of the index finger should be played by the medial and annular fingers together, although for the sake of clarity, this little Sabicas detail is not shown in the score.

The *golpe* may be performed as the thumb returns, striking the table below the upper strings (*Sentimiento gitano*, p. 67, staff 4, bar 3).

Damped notes should be muffled with the little finger of the left hand laid lightly across the strings over the fingerboard, in particular the semiquavers alternating with semiquaver rests (*Aires de Puerto Real*, p. 18, staff 3; and *Olé mi Cádiz*, p. 62, staff 1).

NOTATION

- the notes in brackets are not to be played, but indicate the position for all the fingers of the left hand (with the exception of the harmonics in the *Zapateado*, see above)
- accidentals apply only to the note next to them, and not to other octaves
- in the unmeasured sections (*La Trinidad*), accidentals apply to the entire staff.

AIRES DE PUERTO REAL

Subicas

Transcription: Alain Faucher

Capo: III

allegretto

VII

V

VII

CV -

CIII

Cl

3 3 3 3

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

0 0 0 0 0 0 0 0

A B 2 3-2-0-3-2 1 3-2-0-2-3-2-0-2-3 1 3-2-0-2-3-2-0-2-3 1

III

p i m a p p i m a p... p i m a m i p i p a m i p

0 0 0 0 1 0 2 1 0 3 5 6 6 5 5 5 5 0 3

A B 3-2-0-2-3 1 3-2-0-3 0 1 2 1 0 3 5 6 6 5 5 5 5 0 3

VII

p a m i p p a m i p p a m i p p a m i p ... i

5 6 0 5 0 5 6 0 5 0 5 6 0 5 3 0 0 9 9 0 9

A B 4 3-0-5 3 3 3 0 0 9 7 9 0 9 0 9 7 9 0 9

V

VII

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

0 6 7 7 6 7 0 5 0 6 7 0 0 9 9 0 9 0 0 7 0 0 9 0 8 7 10 8 7 9 7 10 8

A B 5 (9) 0 7 9 7 10 8 7 9 7 10 8

Musical score for guitar, measures V, IV, and III. The score includes a treble clef, a key signature of one sharp, and a common time signature. The first measure (V) starts with a dynamic *p*. The second measure (IV) begins with a dynamic *i*. The third measure (III) begins with a dynamic *i*. The score features sixteenth-note patterns and specific fingerings indicated by numbers above the notes. Measures V and IV end with a double bar line.

II

i p ...

i p ...

i

p ...

i p

A 3 3 2 4 4 2 0 3

B 3 3 2 4 2 4 2 2

0 4 2 4 2 4 0

5 4 2 0 3 2 0 3 2

Sheet music for guitar showing measures 1-4. The first measure starts with a grace note (x) followed by a 0. The second measure starts with a 0. The third measure starts with an x. The fourth measure starts with a 3.

The image shows a page of sheet music for guitar. The top half contains two staves of musical notation with various note heads and stems. The bottom half features a horizontal tablature system consisting of six parallel horizontal lines representing the six strings of a guitar. Below these lines are numerical values representing fingerings: 2-1-2, 0-1-0-1-2-3-4, 0-4, 0-1-2-3-2-1-0, 4-3-2-1-0, 3-2-0, 3, 0-2-0, 3-2-0, and 3-2.

Fretboard diagram for guitar string 3. The top part shows a six-string guitar neck with fingerings: 1, 0, 1, 3, 0, 1. The bottom part shows a tablature with six horizontal lines representing frets. Fingerings above the strings correspond to the numbers above the tablature: 1, 2, 0, 3, 1, 3, 0, 1, 2, 0, 2, 0, 4, 0, 5, 0, 5, 0, 5, 5.

The image shows a page of sheet music for guitar. The top half contains three measures of musical notation with fingerings (e.g., 3-0, 2-0) and a 'x' mark at the end of the third measure. The bottom half shows the corresponding tablature, which consists of six horizontal lines representing the guitar strings. Below the tablature, a series of numbers indicates the frets to be played: 0-1-2-3-4, 0-1-2-3-4, 0-2, 3, 0-2-0-1-0, 2-0-2-0, 3-2, 3-2-0, 4, 0-2-0, 3-2-0, 3-1, and 0.

Sheet music and TAB for guitar (Treble and Bass staves) showing measures 18-20. The music consists of sixteenth-note patterns.

Sheet Music:

TAB:

```

T:0 A:0 B:0
T:0 A:0 B:0
T:1 A:1 B:2
T:1 A:1 B:2
T:0 A:0 B:0
T:0 A:0 B:0
T:2 A:3 B:0
T:2 A:3 B:0
T:3 A:0 B:3
T:3 A:0 B:3
T:2 A:2 B:3
T:2 A:2 B:3
T:1 A:1 B:3
T:1 A:1 B:3
T:0 A:0 B:2
T:0 A:0 B:2
T:0 A:0 B:0
T:1 A:1 B:3
T:1 A:1 B:3
T:2 A:2 B:3
T:2 A:2 B:3
T:3 A:0 B:3
T:3 A:0 B:3
T:2 A:2 B:3
T:2 A:2 B:3
T:1 A:1 B:3
T:1 A:1 B:3
T:0 A:0 B:2
T:0 A:0 B:2
T:0 A:0 B:0

```

Sheet music and TAB for guitar (Treble and Bass staves) showing measures 21-23. The music consists of sixteenth-note patterns.

Sheet Music:

TAB:

```

T:0 A:0 B:0
T:0 A:0 B:0
T:1 A:1 B:2
T:1 A:1 B:2
T:0 A:0 B:0
T:0 A:0 B:0
T:2 A:3 B:0
T:2 A:3 B:0
T:3 A:0 B:3
T:3 A:0 B:3
T:2 A:2 B:3
T:2 A:2 B:3
T:1 A:1 B:3
T:1 A:1 B:3
T:0 A:0 B:2
T:0 A:0 B:2
T:0 A:0 B:0
T:1 A:1 B:3
T:1 A:1 B:3
T:2 A:2 B:3
T:2 A:2 B:3
T:3 A:0 B:3
T:3 A:0 B:3
T:2 A:2 B:3
T:2 A:2 B:3
T:1 A:1 B:3
T:1 A:1 B:3
T:0 A:0 B:2
T:0 A:0 B:2
T:0 A:0 B:0

```

Sheet music and TAB for guitar (Treble and Bass staves) showing measures 24-26. The music consists of sixteenth-note patterns.

Sheet Music:

TAB:

```

T:0 A:0 B:0
T:0 A:0 B:0
T:1 A:1 B:2
T:1 A:1 B:2
T:0 A:0 B:0
T:0 A:0 B:0
T:2 A:3 B:0
T:2 A:3 B:0
T:3 A:0 B:3
T:3 A:0 B:3
T:2 A:2 B:3
T:2 A:2 B:3
T:1 A:1 B:3
T:1 A:1 B:3
T:0 A:0 B:2
T:0 A:0 B:2
T:0 A:0 B:0
T:1 A:1 B:3
T:1 A:1 B:3
T:2 A:2 B:3
T:2 A:2 B:3
T:3 A:0 B:3
T:3 A:0 B:3
T:2 A:2 B:3
T:2 A:2 B:3
T:1 A:1 B:3
T:1 A:1 B:3
T:0 A:0 B:2
T:0 A:0 B:2
T:0 A:0 B:0

```

Sheet music and TAB for guitar (Treble and Bass staves) showing measures 27-29. The music consists of sixteenth-note patterns.

Sheet Music:

TAB:

```

T:0 A:0 B:0
T:0 A:0 B:0
T:1 A:1 B:2
T:1 A:1 B:2
T:0 A:0 B:0
T:0 A:0 B:0
T:2 A:3 B:0
T:2 A:3 B:0
T:3 A:0 B:3
T:3 A:0 B:3
T:2 A:2 B:3
T:2 A:2 B:3
T:1 A:1 B:3
T:1 A:1 B:3
T:0 A:0 B:2
T:0 A:0 B:2
T:0 A:0 B:0
T:1 A:1 B:3
T:1 A:1 B:3
T:2 A:2 B:3
T:2 A:2 B:3
T:3 A:0 B:3
T:3 A:0 B:3
T:2 A:2 B:3
T:2 A:2 B:3
T:1 A:1 B:3
T:1 A:1 B:3
T:0 A:0 B:2
T:0 A:0 B:2
T:0 A:0 B:0

```

CI —

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

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

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

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

CVII — CV —

p ... *simile*

p *i* *p* ... *i* *p* *i* *p* ... *i* *p* *i* *p* ... *i* *p* *i* *p* ... *i* *p* *i*

Musical score and tablature for guitar part 1, measures 1-4. The score shows a treble clef, a key signature of one flat, and a common time signature. The tablature below shows the strings (T, A, B) with fingerings and picking directions (upward and downward arrows). The music consists of eighth-note patterns.

Measure 1: *p i p i*

Measure 2: *p ...*

Measure 3: *i*

Measure 4: *p i p ... i i*

Musical score and tablature for guitar part 1, measures 5-8. The score shows a treble clef, a key signature of one flat, and a common time signature. The tablature shows the strings (T, A, B) with fingerings and picking directions. The music consists of sixteenth-note patterns.

i m ...

Musical score and tablature for guitar part 1, measures 9-12. The score shows a treble clef, a key signature of one flat, and a common time signature. The tablature shows the strings (T, A, B) with fingerings and picking directions. The music consists of eighth-note chords.

CIII

Measure 9: *o a m i i o a m i i i*

Measure 10: *o a m i i i*

Measure 11: *o a m i i i*

Measure 12: *o a m i i i*

Musical score and tablature for guitar part 1, measures 13-16. The score shows a treble clef, a key signature of one flat, and a common time signature. The tablature shows the strings (T, A, B) with fingerings and picking directions. The music consists of eighth-note chords.

CI

Measure 13: *o a m i i o a m i i i ...*

Measure 14: *o a m i i i*

Measure 15: *o a m i i i*

Measure 16: *o a m i i i*

simile

p ...

p i p ... i i ... ↑ ↓ ↑

Fretboard markings: 5-4-2-0-2-0, 3-2-0; 2-3, 0-3-4, 0-4-5, 0; 2-3, 0-5-4-4-2-0, 3; 2, 1-2; 0

Sheet music for guitar with tablature and performance instructions. The top staff shows a melodic line with fingerings (e.g., 3-2, 1-3-1-0) and grace notes. The bottom staff shows the corresponding guitar tablature (T, A, B strings). The music includes dynamic markings *p*, *i*, and *p...*, and a performance instruction with arrows above the tablature.

5 *simile* x

↑ ... ↑ ↑ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓

T 0 0 0 0 0 0 0 0 0 0 0 0
A 1 1 1 1 1 1 1 1 1 1 1 1
B 0-2-3-2-0-0-2-3-2-0-0-2-3-2-0-0-2-3-2-0-0-2-3-2-0-0-2-3-2-0-0-2-3-2-0

Sheet music for guitar with tablature below it. The music consists of two staves. The top staff is a standard musical notation with a treble clef, a key signature of one sharp, and a common time signature. It features six measures of sixteenth-note patterns. The bottom staff is a tablature staff with four horizontal lines representing the strings. It shows fingerings (e.g., 3, 0, 1, 0), dynamic markings (e.g., *i*, *m*, *a*..., *p*...), and performance instructions like slurs and grace notes. The tablature also includes letter labels T, A, B, and numbers 3, 2, 1, 0, 2, 3, 2, 1, 0, 1, 0, 2, 1, 0, 0, 3, 1, 0, 3, 1, 0, 3, 1, 0, 3, 1, 0, 0.

p ...

i *p ...* *i*

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

p ...

i *p ...*

i *p ...*

p *i* *p*

1-4-1 3-0-3-0 3-2 1-4-1 2-0-2-0 3-2 4-5-6-5-4 7 5-4 0

p ...

i *p ...* *i*

p ...

i *p ...* *i*

p ...

i *p ...* *i*

p *i* *p ...* *i* *p* *i*

3-6-3 4-3 0-0 6-9-6 7-6 0-0 9-12-9 10-9 0-0-0-0 0-0-0-0

p ...

i *p ...* *i*

p ...

i *p ...* *i*

p ...

i *p ...*

i *i* ...

6-9-6 7-6 0-0 3-6-3 4-3 0-0 1-4-1 2-0 0-3-2-0 2-1-1-2 0-0-0-0

CII —————

Sheet music for guitar (CII) showing four measures of musical notation. The notation consists of two staves: a treble clef staff above and a bass clef staff below. The music includes various note heads (solid, hollow, and cross), stems, and beams. Below each note head, there are fingerings (e.g., '1', '2', '3', '4') and some 'x' marks. Below the notes, horizontal lines indicate the strings: T (Treble) and B (Bass). The strings are numbered 1 through 6 from left to right. Measure 1: Treble staff has notes 1, 2, 3, 4, 5, 6; Bass staff has notes 2, 3, 4, 5, 6, 1. Measure 2: Treble staff has notes 0, 1, 2, 3, 4, 5; Bass staff has notes 0, 1, 2, 3, 4, 5. Measure 3: Treble staff has notes 2, 3, 4, 5, 6, 1; Bass staff has notes 1, 2, 3, 4, 5, 6. Measure 4: Treble staff has notes 0, 1, 2, 3, 4, 5; Bass staff has notes 0, 1, 2, 3, 4, 5.

CII —————

Sheet music for guitar (CII) showing four measures of musical notation. The notation consists of two staves: a treble clef staff above and a bass clef staff below. The music includes various note heads (solid, hollow, and cross), stems, and beams. Below each note head, there are fingerings (e.g., '1', '2', '3', '4') and some 'x' marks. Below the notes, horizontal lines indicate the strings: T (Treble) and B (Bass). The strings are numbered 1 through 6 from left to right. Measure 1: Treble staff has notes 1, 2, 3, 4, 5, 6; Bass staff has notes 2, 3, 4, 5, 6, 1. Measure 2: Treble staff has notes 0, 1, 2, 3, 4, 5; Bass staff has notes 0, 1, 2, 3, 4, 5. Measure 3: Treble staff has notes 2, 3, 4, 5, 6, 1; Bass staff has notes 1, 2, 3, 4, 5, 6. Measure 4: Treble staff has notes 0, 1, 2, 3, 4, 5; Bass staff has notes 0, 1, 2, 3, 4, 5.

Sheet music for guitar (CII) showing four measures of musical notation. The notation consists of two staves: a treble clef staff above and a bass clef staff below. The music includes various note heads (solid, hollow, and cross), stems, and beams. Below each note head, there are fingerings (e.g., '1', '2', '3', '4') and some 'x' marks. Below the notes, horizontal lines indicate the strings: T (Treble) and B (Bass). The strings are numbered 1 through 6 from left to right. Measure 1: Treble staff has notes 0, 1, 2, 3, 4, 5; Bass staff has notes 1, 2, 3, 4, 5, 6. Measure 2: Treble staff has notes 0, 1, 2, 3, 4, 5; Bass staff has notes 0, 1, 2, 3, 4, 5. Measure 3: Treble staff has notes 0, 1, 2, 3, 4, 5; Bass staff has notes 0, 1, 2, 3, 4, 5. Measure 4: Treble staff has notes 0, 1, 2, 3, 4, 5; Bass staff has notes 0, 1, 2, 3, 4, 5.

Sheet music for guitar (CII) showing four measures of musical notation. The notation consists of two staves: a treble clef staff above and a bass clef staff below. The music includes various note heads (solid, hollow, and cross), stems, and beams. Below each note head, there are fingerings (e.g., '1', '2', '3', '4') and some 'x' marks. Below the notes, horizontal lines indicate the strings: T (Treble) and B (Bass). The strings are numbered 1 through 6 from left to right. Measure 1: Treble staff has notes 0, 1, 2, 3, 4, 5; Bass staff has notes 1, 2, 3, 4, 5, 6. Measure 2: Treble staff has notes 0, 1, 2, 3, 4, 5; Bass staff has notes 0, 1, 2, 3, 4, 5. Measure 3: Treble staff has notes 0, 1, 2, 3, 4, 5; Bass staff has notes 0, 1, 2, 3, 4, 5. Measure 4: Treble staff has notes 0, 1, 2, 3, 4, 5; Bass staff has notes 0, 1, 2, 3, 4, 5.

Cl _____

simile

p m i

a p m p ... i

p m i p ... a m i p

a m l p ... i

p m i p ... a m l p ... p i

o a m i i o a m i i i

i i ... p i m a p p p

3

p i m p ...

TAB

6

p i m a m i p p

TAB

6

p i m a m i p ...

TAB

3

p i m a ...

p i p ...

TAB

CIII ————— CV VII

Measure 6: Fingerings: 3, 1, 0; 2, 4, 0; 2, 3, 5. Dynamic: *p*. Fingerings below: 1, 0; 2, 1, 2; 0, 2, 3, 2, 0.

Measure 7: Fingerings: 3, 1, 0; 2, 3, 5. Dynamic: *i*. Fingerings below: 0, 1; 2, 3, 5.

Measure 8: Fingerings: 3, 1, 1; 2, 3, 5. Dynamic: *m a*. Fingerings below: 3, 4, 5; 4, 3, 5.

Measure 9: Fingerings: 3, 1, 1; 2, 3, 5. Dynamic: *a*. Fingerings below: 4, 3, 5; 5, 6, 7.

Measure 10: Fingerings: 1, 2, 3; 2, 3, 4. Dynamic: *p*. Fingerings below: 0, 1; 2, 3, 4.

Musical score for guitar, page 10, system CVII. The score consists of two staves. The top staff shows a melodic line with various rhythmic patterns, dynamic markings like *p*, *i*, and *p...*, and performance instructions such as "simile". The bottom staff provides harmonic information with fingerings (e.g., 7-9, 10-8) and string numbers (e.g., 8, 0). The score concludes with a fermata over the final notes.

Sheet music for guitar with tablature. The top staff shows the treble clef and a common time signature. The bottom staff shows the bass clef and a common time signature. The tablature uses standard six-string notation with fingerings and slurs. The vocal line includes lyrics: "p i m a m i p ... i m a i", "p i m a m i p ... i m a i", "p i m a m i p ... i m p". Measure 28 starts with a 6th string note. Measure 29 starts with a 6th string note. Measure 30 starts with a 6th string note. Measure 31 starts with a 5th string note.

Sheet music for guitar with tablature. The top staff shows the treble clef and a common time signature. The bottom staff shows the bass clef and a common time signature. The tablature uses standard six-string notation with fingerings and slurs. The vocal line includes lyrics: "i m a p ... i", "p a m i p i m a i m i", "p a m i p i m a i m i". Measure 32 starts with a 4th string note. Measure 33 starts with a 2nd string note. Measure 34 starts with a 4th string note. Measure 35 starts with a 4th string note.

Sheet music for guitar with tablature. The top staff shows the treble clef and a common time signature. The bottom staff shows the bass clef and a common time signature. The tablature uses standard six-string notation with fingerings and slurs. The vocal line includes lyrics: "p a m i p i m a i m i", "p a m i p i m a i m i", "p a m i p p i m a i m i". Measure 36 starts with a 0th string note. Measure 37 starts with a 1st string note. Measure 38 starts with a 1st string note. Measure 39 starts with a 1st string note.

— CIII —

Sheet music for guitar with tablature. The top staff shows the treble clef and a common time signature. The bottom staff shows the bass clef and a common time signature. The tablature uses standard six-string notation with fingerings and slurs. The vocal line includes lyrics: "p i m a i m i ...", "p ...". Measure 40 starts with a 1st string note. Measure 41 starts with a 1st string note. Measure 42 starts with a 1st string note. Measure 43 starts with a 1st string note.

... *p* ... *simile*

i *i* *i* *p*

... *p* ...

i *i* *i*

... *p* ...

i *p* ... *i* *p* ... *i* *p* ... *i* *i*

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

p ...

i *i*

ZAPATEADO EN RE

Sabicas

Transcription: Alain Faucher

⑥ : Re

ad lib.

ad lib.

Musical notation for a guitar part. The top staff shows a melodic line with sixteenth-note patterns and grace notes. The bottom staff shows a harmonic bass line with sustained notes and fingerings (3, 0, 0, 0). The lyrics "a p i a i a ..." are written below the melodic line. The harmonic bass line has a bass clef, a key signature of one sharp, and a tempo marking of 10-10-10-10-10-10-10-10. Fingerings 4 and 0 are shown above the bass line, and 7 and 0 are shown below it.

CII

rall.

p a m i ...

p

T 5-5-3-3-3-3, A 5-3-3-3, B 2-3-3-3
T 4-3, A 3-3-3, B 3-3-3

allegro

6 4 7 4

i m ...

(A)

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

... p a m i ...

tirando

p i m a *p i m a m*

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

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

CIX apoyando

CV

CIV

TAB

CII

i m ...

a m i p

TAB

CII

CV

i p

p i p ...

i p i p ...

i p i p ...

i p i p ...

TAB

CV

CVII

CV

p i p ...

i

TAB

— CV — CIII —

p i p ... i

5 5 4 4 3 3 3 3 3 3 2 2 2
 5 6 3 3 4 3 0 2 0 2 3 0 2
 7 3 5 3 0 2 0 4 2 0 3 2 0

CII —

p i p ... i

3 2 2 0 0 0 0 2 0 3 2 0
 4 3 2 2 0 0 0 0 4 2 3 2 0

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

2 3 0 1 3
 2 2 3 3 5 5

x 2 3 :
 3 1 0 4 3 1
 0 .

a
m
p

p m i ...

5 10 9 11 9 11 9 8 6 8 6 8 5 3 5 3 5
 7 12 12 11 10 11 11 7 8 8 8 4 5 5 5 5
 T A B

4 4 4 4 4 4

a p m i

p a m i ...

p i m a m i

CIII ————— CII —————

3 4 4 4 4 4

p o a m i

m p i ...

m p i p m p i

p ...

p i p m p i

CIII ————— CV —————

4 4 4 4 4 4

m p i ...

m p i p m p i

m i

m i ...

m i ...

— CV ————— CIII ————— CI —————

4 4 4 4 4 4

p i p ...

i

p i p ...

i ...

p i p ...

Musical score for guitar page 35, measures 1-4. The score consists of two staves: a treble staff with a basso continuo staff below it. The treble staff has a key signature of one sharp (F#) and a common time signature. The basso continuo staff has a common time signature. Measure 1 starts with a dynamic *p*. Measures 2 and 3 show slurs and grace notes. Measure 4 ends with a fermata over the first note of the next measure.

p i p ...

p i p ... i p ...

Fretting patterns for the basso continuo staff:

- Measure 1: 3-3-0
- Measure 2: 1-0-3-3-1-3
- Measure 3: 0-2-2
- Measure 4: 0-4-2-0-4-2
- Measure 5: 0-5-4-0-7

(A) a §
y sigue

Musical score for guitar page 35, measures 5-8. The score continues with two staves. The treble staff has a key signature of one sharp (F#) and a common time signature. The basso continuo staff has a common time signature. Measures 5 and 6 show slurs and grace notes. Measure 7 ends with a fermata over the first note of the next measure.

i p i p ...

Fretting patterns for the basso continuo staff:

- Measure 5: 2-0
- Measure 6: 0-3-4-2-0-4-4-3
- Measure 7: 0-3-4-2-0-2-2-0-4
- Measure 8: 4-2-0-3-2-0

Musical score for guitar page 35, measures 9-12. The score continues with two staves. The treble staff has a key signature of one sharp (F#) and a common time signature. The basso continuo staff has a common time signature. Measures 9 and 10 show slurs and grace notes. Measure 11 ends with a fermata over the first note of the next measure.

p i p ... i p i p ... i p ... i

Fretting patterns for the basso continuo staff:

- Measure 9: 0-0-0-0
- Measure 10: 1-1-0-2-0-1-0
- Measure 11: 2-0-3-2-0-2-1-4
- Measure 12: 2-0-4-2-0-4-2-0

Musical score for guitar page 35, measures 13-16. The score continues with two staves. The treble staff has a key signature of one sharp (F#) and a common time signature. The basso continuo staff has a common time signature. Measures 13 and 14 show slurs and grace notes. Measure 15 ends with a fermata over the first note of the next measure.

p i p ... i

p m i m p i ...

Fretting patterns for the basso continuo staff:

- Measure 13: 5-5-0
- Measure 14: 8-8-0
- Measure 15: 11-11-0
- Measure 16: 17-17-17-17-17-17

p i m...

T 17
A 14
B 0-0-0-0 0-0-0-0-0-0 0-12-12-12-10-10 10-9-9-9-7-7-7 12-12-12-11-11

(A) a y sigue
a m p

T 0-1-2 3-4 0-2-4-2-0 4-2-0 4-2-0 5-4-2 0
A 11-9-9-9-7-7 7-4
B 11-9-9-9-7-7 7-4

lento

CX

a p m i ... m i m i p p i m a

T 3-2 1-3 5-6 10-10 13-10 13-12-11-12 12-11
A 0 3-2 0 7-10 10-10 10-10 11-12 11
B 0 3-2 0 0 0 0 0 11

CX CVIII

a p m i ... m a m p i m a m p i m p i m

T 9-8-6-5-6 9-8-12-11-12 15-14-12-11-13 10-10-10-10 10-9-8-9
A 9-5-6 0 11-12 0 15-11 12-10-10 10-9-8-9
B 0 0 0 0 0 0 12-10-10 10-9-8-9

CV —————

(2)
(3)
(4)

CII —————

CIII —————

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

7 5 6 6 5 1 3 3 3 2 3 5 0 4 2 5 3 3 3 5 3 2 3 3 2 0

CVII —————

m p i ... 9 10 9 7 10 8 7 8 7 9 7 10 10 9 7 10 8 7

T A B 0 7 0 7 0 7 0 7 0 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0

CVII —————

armónicos naturales -----

VII IV XII V XII IX

p ... 9 10 9 7 10 8 7 8 7 9 7 7 7 12 12 5 12

T A B 0 7 0 7 0 7 0 7 0 7 0 0 0 0 4 0 5 9

----- arm. naturelles -----

VII — IV XII VII XII IX VII V VII — IV XII — V XII — IX VII — IV XII

p ...

T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B

12 7 4 12 7 7 7 7 4 12 12 7 4 12 12 7 4 4

----- arm. naturelles -----

VII — XII IX — VII acceler.

p ... m i p i m a p m i

T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B

7 7 12 9 9 7 0 0 2 3 2 0 0 2 3 2 0 0 2 3 2 0 0 2 3 2 0

CII —

p ... m i ... p p ...

T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B

3 3 3 0 2 3 0 0 2 3 0 2 4 5 4 2 5 2

CII —

rallent.

p ... i p ... i p ...

T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B T A B

0 0 4 2 0 4 0 4 2 0 4 2 0 2 3 2 0 2 4 5 3 2 5 0 0 4 2 0 4

rit. a tempo

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

y sigue

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

p

CVII

5:6 5:6 simile

o a m i i o a m i i ...

TAB

CIX

TAB

CVII —————

CV —————

CII —————

Musical score for guitar (TAB notation) showing measures CVII, CV, and CII.

CVII: Treble clef, key signature of two sharps. Fret 1: 1, 3, 2, 3, 2, 3. Fret 2: 1, 3, 2, 3, 2, 3. Fret 3: 1, 3, 2, 3, 2, 3.

CV: Treble clef, key signature of one sharp. Fret 1: 1, 3, 2, 3, 2, 3. Fret 2: 1, 3, 2, 3, 2, 3. Fret 3: 1, 3, 2, 3, 2, 3.

CII: Treble clef, key signature of one sharp. Fret 1: 1, 3, 2, 3, 2, 3. Fret 2: 1, 3, 2, 3, 2, 3. Fret 3: 1, 3, 2, 3, 2, 3.

TAB: T: 7, 8, 9; A: 8, 7, 6; B: 9, 7, 6.

— CII —————

CII: Treble clef, key signature of two sharps. Fret 1: 1, 3, 2, 3, 2, 3. Fret 2: 1, 3, 2, 3, 2, 3. Fret 3: 1, 3, 2, 3, 2, 3. Fret 4: 1, 3, 2, 3, 2, 3.

TAB: T: 3, 5, 4, 2; A: 3, 3, 2, 2; B: 0, 2, 2, 2, 0.

C⁷VIIC⁷VII

CII

C⁷VII

C⁷VII: Treble clef, key signature of two sharps. Fret 1: 1, 3, 2, 3, 2, 3. Fret 2: 1, 3, 2, 3, 2, 3. Fret 3: 1, 3, 2, 3, 2, 3.

C⁷VII: Treble clef, key signature of two sharps. Fret 1: 1, 3, 2, 3, 2, 3. Fret 2: 1, 3, 2, 3, 2, 3. Fret 3: 1, 3, 2, 3, 2, 3.

CII: Treble clef, key signature of one sharp. Fret 1: 1, 3, 2, 3, 2, 3. Fret 2: 1, 3, 2, 3, 2, 3. Fret 3: 1, 3, 2, 3, 2, 3.

C⁷VII: Treble clef, key signature of two sharps. Fret 1: 1, 3, 2, 3, 2, 3. Fret 2: 1, 3, 2, 3, 2, 3. Fret 3: 1, 3, 2, 3, 2, 3.

TAB: T: 10, 7, 7, 0; A: 9, 8, 9, 0; B: 0, 7, 7, 0.

TAB: T: 10, 7, 7, 0; A: 9, 8, 9, 0; B: 0, 7, 7, 0.

TAB: T: 10, 7, 7, 0; A: 9, 8, 9, 0; B: 0, 7, 7, 0.

TAB: T: 10, 7, 7, 0; A: 9, 8, 9, 0; B: 0, 7, 7, 0.

LA TRINIDAD

Sabicas

Capo: III

Transcription: Alain Faucher

ad lib.

p i m a m i ...

p i m a m i ...

a m t ...

p i m a m i ...

CII

CIII

p i m a m i ...

p i m a m i ...

— CIII — CV — VII

p ima m i ... pima p p i m a m i

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

The image shows a musical score for guitar. The top staff is a standard five-line staff with a treble clef, featuring a melodic line of eighth and sixteenth notes. The bottom staff is a tablature staff with six horizontal lines representing the guitar's neck, showing fingerings and string numbers. Measure 4 begins with a dynamic *p*. The melody consists of eighth-note pairs followed by sixteenth-note pairs. The tablature shows the following fingerings: 0-2, 1-0, 2-0, 3-0, 7-6, 0-7, 6-5, 0-7, 6-5, 0-7, 6-4, 0-7, 6-5, 0-7, 6-5, 0-7, 6-5, 0-7, 6-5. The measure ends with a dynamic *p*.

p a m i p i . . . p a m i ...

A diagram of a guitar neck illustrating a scale pattern. The neck has six strings, each with a different color: light blue, dark blue, red, orange, yellow, and green. The frets are numbered from 0 to 12. The scale pattern consists of a series of notes: a note at fret 0 on the light blue string, a note at fret 7 on the dark blue string, a note at fret 6 on the red string, a note at fret 4 on the orange string, a note at fret 5 on the yellow string, a note at fret 7 on the green string, a note at fret 6 on the light blue string, a note at fret 8 on the dark blue string, a note at fret 6 on the red string, a note at fret 7 on the orange string, a note at fret 5 on the yellow string, a note at fret 7 on the green string, a note at fret 6 on the light blue string, a note at fret 5 on the dark blue string, a note at fret 7 on the red string, a note at fret 4 on the orange string, a note at fret 5 on the yellow string, and a note at fret 4 on the green string.

V

A musical score for piano featuring a single melodic line on a five-line staff. The notes are mostly eighth notes, with some sixteenth-note patterns. Various dynamic markings are placed above the notes, including '4', '-4', '1', '2', '3', '0', and '1'. A tempo marking '13' is located in the upper right area of the staff.

p a m i p i

p a m i ...

IV

CIII —-----

A musical score for piano, showing two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' (circle) above it. Measure 11 starts with a forte dynamic. Measure 12 begins with a half note on the first beat. Various slurs and grace notes are present, along with dynamic markings like 'f' (forte), 'p' (piano), and 'mf' (mezzo-forte). Measure numbers '11' and '12' are written above the staves.

p a m i p i

p a m i ...

p a m i p i

A fretboard diagram for a guitar neck showing the notes of the C major scale. The strings are labeled G (top), D, A, E, B, and F# (bottom). The diagram shows the following note positions: G string: 0, 8, 0, 0, 8, 0, 0, 7, 0, 7, 0, 7, 3, 3, 3, 3, 3. D string: 6, 7, 6, 6, 7, 6, 7, 6, 7, 6, 7, 6, 5, 5, 5, 5, 5. A string: 6, 7, 6, 6, 7, 6, 7, 6, 7, 6, 7, 6, 4, 4, 4, 4, 4. E string: 6, 7, 6, 6, 7, 6, 7, 6, 7, 6, 7, 6, 4, 4, 4, 4, 4. B string: 6, 7, 6, 6, 7, 6, 7, 6, 7, 6, 7, 6, 4, 4, 4, 4, 4. F# string: 6, 7, 6, 6, 7, 6, 7, 6, 7, 6, 7, 6, 5, 5, 5, 5, 5.

— CIII — CI

p a m i p i

p a m i ...

A single line of tablature for a six-string guitar. The strings are numbered 1 through 6 from bottom to top. The tab shows a series of six horizontal stems, each representing a note. Fingerings are indicated by numbers above or below the stems: 3, 4, 3, 3, 1, 3, 1, 1, 1, 1, 1, 1, 2, 1, 2, 1, 2, 1, 1, 3, 1.

CI —————

p a m i p i

p a m i ...

rallent.

p i m a i m i ...

pima

CV —————

i a m i p i a m i p m i ...

pima

— CV —————

i m ...

pima

pima m i pima m i

CII ——

vivo

Sheet music for guitar in common time. The top staff shows sixteenth-note patterns with dynamic markings *p*, *i*, *m*, and *p*. The bottom staff shows a tablature with fingerings and string numbers.

Measure 1: *p* 1 4 2 3 1 4 2 3
Measure 2: *i* 1 4 2 3 1 4 2 3
Measure 3: *p* 1 4 2 3 1 4 2 3
Measure 4: *m* ... 1 4 2 3 1 4 2 3
Measure 5: *p* 1 4 2 3 1 4 2 3
Measure 6: *i* 1 4 2 3 1 4 2 3
Measure 7: *p* 1 4 2 3 1 4 2 3
Measure 8: *m* ... 1 4 2 3 1 4 2 3

Tablature (bottom staff):
M1: 5-4 | 4-3-3 | 2-2-3 | 3-4-4 | 5-4-5
M2: 0-2 | 0-2-2 | 0-2-2 | 0-2-2 | 0-2-2
M3: - | - | - | - | -
M4: - | - | - | - | -
M5: - | - | - | - | -
M6: - | - | - | - | -
M7: - | - | - | - | -
M8: - | - | - | - | -

— CII —— CIII ——

acceler.

Sheet music for guitar in common time. The top staff shows sixteenth-note patterns. The bottom staff shows a tablature with fingerings and string numbers.

Measure 6: 5-4-4 | 3-3-5 | 5-4-5 | 6-6-5 | 5-4-4
Measure 7: 0-2-2 | 0-2-2 | 0-2-2 | 0-3-3 | 0-3-3
Measure 8: - | - | - | - | -
Measure 9: - | - | - | - | -
Measure 10: - | - | - | - | -
Measure 11: - | - | - | - | -

Tablature (bottom staff):
M6: 5-4-4 | 3-3-5 | 5-4-5 | 6-6-5 | 5-4-4
M7: 0-2-2 | 0-2-2 | 0-2-2 | 0-3-3 | 0-3-3
M8: - | - | - | - | -
M9: - | - | - | - | -
M10: - | - | - | - | -
M11: - | - | - | - | -

— CIII —— CV ——

Sheet music for guitar in common time. The top staff shows sixteenth-note patterns. The bottom staff shows a tablature with fingerings and string numbers.

Measure 12: 5-5-6 | 6-5-6 | 8-5-7 | 8-5-7 | 8-5-7
Measure 13: 0-3-3 | 0-3-3 | 0-5-5 | 0-5-5 | 0-5-5
Measure 14: - | - | - | - | -
Measure 15: - | - | - | - | -
Measure 16: - | - | - | - | -
Measure 17: - | - | - | - | -

Tablature (bottom staff):
M12: 5-5-6 | 6-5-6 | 8-5-7 | 8-5-7 | 8-5-7
M13: 0-3-3 | 0-3-3 | 0-5-5 | 0-5-5 | 0-5-5
M14: - | - | - | - | -
M15: - | - | - | - | -
M16: - | - | - | - | -
M17: - | - | - | - | -

— CV —— CIII ——

Sheet music for guitar in common time. The top staff shows sixteenth-note patterns. The bottom staff shows a tablature with fingerings and string numbers.

Measure 18: 8-5-7 | 8-5-7 | 5-8-5 | 6-5-6 | 3-5-6
Measure 19: 0-5-5 | 0-5-5 | 0-5-5 | 0-3-3 | 0-3-3
Measure 20: - | - | - | - | -
Measure 21: - | - | - | - | -
Measure 22: - | - | - | - | -
Measure 23: - | - | - | - | -

Tablature (bottom staff):
M18: 8-5-7 | 8-5-7 | 5-8-5 | 6-5-6 | 3-5-6
M19: 0-5-5 | 0-5-5 | 0-5-5 | 0-3-3 | 0-3-3
M20: - | - | - | - | -
M21: - | - | - | - | -
M22: - | - | - | - | -
M23: - | - | - | - | -

CII.

CIII

T 5 5 5 5 5 6 6 6
A 2 2 2 2 3 5 3 5 3 4 3 2 4
B 0 0 0 0 3 5 3 5 3 3 3 3

Sheet music for guitar, Treble Clef, 4/4 time. The top staff shows a melodic line with various note heads and stems. The bottom staff is a tablature for three strings (T, A, B) with corresponding fingerings and a dynamic marking *p* followed by three dots.

TABLATURE:

T	3	3	1	3	1	1	2	1	0	0	2	3	2	2	2	
A	0	1		0	2				3			3	2	2	2	
B	2			0					3	1		3	1	0	2	3

rallent.

CIX —————

— CIX — CX —

3 4 3 2 3
9 10 12 10 9 10 10 9 10 9 10 10 12 12 13 13 13 12 12 12 12 11 11 12 13
9 9 9 9 9 9 9 9 9 9 10 10 10 10 10 10 10 10 10 10 10 10 10

CIX — CX — CIX —

4 2 4 4 3 2 4
12 12 12 12 10 10 10 12 12 12 13 13 13 13 12 12 12 12 11 11 11 11 12 12 12 12
T 9 9 9 9 9 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 9

— CIX — CVII — CV —

2 1 2 4 2 2 1 2 4 2 1 2 4 2 1 2 4 2 4 -4 3
10 10 10 10 9 10 12 10 8 8 8 8 7 8 10 8 7 8 10 8 7 7 7 7 7 8 8 8 8
T 9 9 9 7 7 7 7 7 7 7 7 5

— CV —

-4 -4 -4 1 0 0 2 1#
7 7 7 7 5 5 5 3 3 3 3 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 0 1
T 5 3 0 3 2 0

rallent.

apoyando

Sheet music for guitar with tablature and lyrics. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. The lyrics are: *p i m a m i p i m a pima m i ...*. The tablature indicates fingerings such as 4-1-0-4-1, 0-0, 0-3-1-0, 1-3-0-1-0-3, and 1-0-2-1-0-2-1. The instruction "apoyando" is written above the notes. The bass staff has a bass clef, a common time signature, and a note value of 3.

CI —

Cl —

CV — -----

Musical score and tablature for the first section. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six horizontal lines representing guitar strings, with fingers 0, 2, 3, 1, 2, and 1 indicated above them. The tablature below shows the corresponding fingerings: 0-0-0-0, 0-0-0-0, 0-0-0-0, 0-0-0-0, 0-0-0-0, 5-5-5-5, 5-5-5-5, 7-7-5.

— CV —

Musical score and tablature for the second section. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six horizontal lines representing guitar strings, with fingers 4, 2, 3, 1, 4, 3 indicated above them. The tablature below shows the corresponding fingerings: 8-8-8-8, 7-7-7-7, 5-5-5-5, 7-7-7-7, 7-7-7-7, 7-7-7-7, 10-10-10-10, 10-10-10-10, 10-10-10-10.

CVIII —

CIII — -----

Musical score and tablature for the third section. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six horizontal lines representing guitar strings, with fingers 4, 3, 1, 3, 4, 2 indicated above them. The tablature below shows the corresponding fingerings: 12-12-12-12, 12-12-12-12, 10-10-12-10, 8-8-8-8, 10-10-10-10, 12-12-12-12, 7-7-7-7, 7-7-7-7, 5-5-7-5.

— CIII — CI —

Musical score and tablature for the fourth section. The score consists of two staves: a treble clef staff above and a bass clef staff below. The tablature shows six horizontal lines representing guitar strings, with fingers 1, 3, 4, 2, 3, 1, 3, 4 indicated above them. The tablature below shows the corresponding fingerings: 3-3-3-3, 5-5-5-5, 7-7-7-7, 5-5-5-5, 5-5-5-5, 3-3-3-3, 1-1-1-1, 3-3-3-3, 5-5-5-5.

accel.

p *p* *i* *p* ... *i* *p* ... *i*

4-2-0 3-2-3 0 2 2 2 0
3 3 3 3 3 3 3
1 3 1 1

0 0 0 0 0 0
4-2-0 3-2-3 0 3-2-3 2-0 2-1
3 3 3 3 3 3 3

p ... ↑ *i* *p* ... ↑ *i* *p* ... ↑ *i* *p* ... *i* *p* *i* *p* *i* *p* ...

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

rallent.

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

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

vivo

p *i* *p* *m* ... 1 2 0 1 3 0
4 0 2 3 0 2

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

Musical score and tablature for guitar part 1, measures 52-53.

Score: The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature.

Tablature: The bottom staff provides fingerings for each string (E, A, D, G, B, E) across six strings. The first measure (52) has fingerings: 3, 2, 0, 3, 2, 0. The second measure (53) has fingerings: 3, 2, 0, 3, 2, 0.

Musical score and tablature for guitar part 1, measures 54-55.

Score: The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature.

Tablature: The bottom staff provides fingerings for each string (E, A, D, G, B, E) across six strings. The first measure (54) has fingerings: 1, 3, 0, 3, 2, 0. The second measure (55) has fingerings: 0, 1, 2, 3, 2, 0.

Cl —————

Musical score and tablature for guitar part 1, measures 56-57.

Score: The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature.

Tablature: The bottom staff provides fingerings for each string (E, A, D, G, B, E) across six strings. The first measure (56) has fingerings: 3, 0, 3, 2, 1, 3. The second measure (57) has fingerings: 0, 1, 2, 3, 2, 0.

Musical score and tablature for guitar part 1, measures 58-59.

Score: The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature.

Tablature: The bottom staff provides fingerings for each string (E, A, D, G, B, E) across six strings. The first measure (58) has fingerings: 0, 1, 2, 3, 0, 2. The second measure (59) has fingerings: 0, 1, 2, 3, 0, 2.

Musical score and TAB for guitar. The score consists of two staves. The top staff is a standard musical notation with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with grace notes indicated by small numbers above the stems. The bottom staff is a TAB (Tablature) staff with six horizontal lines representing the strings. The TAB shows the fingerings for the corresponding notes in the musical notation above. Dynamic markings such as *p* (piano), *i* (isi), *a* (acciaccatura), and *m* (muted) are placed below the notes.

CV—

III

II

Musical score for guitar with tablature and performance instructions:

Performance Instructions:

p p i m a m i p i m a i m i ...

Tablature:

T	0	1	3	0	1	0	0	3	2	1-0	2-0	3	1	0	0-1-0	3-1-0	2-1-2-4-2-0	3
A	3	2	0	0	3	3	3	1	3	0	0	3	1	0	0-1-0	3-1-0	2-1-2-4-2-0	3
B	3	2	0	0	3	3	3	1	3	0	0	3	1	0	0-1-0	3-1-0	2-1-2-4-2-0	3

CI

allargando

allargando

0 3 2 1 0 3 2 1
4 2 0 3 4 2 0 3
1 2 2 3 1 2 2 3
2 1 2 3 2 1 2 3
0 3 2 1 0 3 2 1
4 2 0 3 4 2 0 3
1 2 2 3 1 2 2 3
2 1 2 3 2 1 2 3

i p a m t p ... a m t p p ... oomip

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

OLE MI CADIZ

Sabicas

Capo: I

Transcription: Alain Faucher

allegro

CIV —————

o a m i o a m i o a m i o a m i

TAB

simile

o a m i ...

TAB

CIII ————— CII —————

o a m i ...

TAB

p i m a m i p pima p

TAB

Sheet Music and Tablature for a guitar part, measures 1-4.

Music Staff:

Text: pima m i ... i m a p p i pima ^a_m pima m i ... i m a p p ^a_m

Tablature:

T	2	0	1	0	4-3-2-1	0	0	0	
A	4	2	0	2	2	2	2	2	
B	3	0	2	2	3	3	3	2	

Sheet Music and Tablature for a guitar part, measures 5-8.

Music Staff:

Text: ppima ^m i ... pima m pima m i ... i m a p ... i

Tablature:

T	0	1	0	4-3-2-1	0	0	2	0	0
A	2	0	2	0	0	1	4	2	0
B	3	0	2	3	3	1	4	2	0

Sheet Music and Tablature for a guitar part, measures 9-12.

Music Staff:

Text: i m ... i p ... i m ... p ... i

Tablature:

T	1	0	3	0	1	0	3	0	5-4-3-2-0
A	0	2	1	2	1	1	2	1	3-1-0
B	2	0	2	1	2	3	0	3	0-3-1

CII

Sheet Music and Tablature for a guitar part, measures 13-16.

Music Staff:

Text: p i m a m i p i m a m i p i m a m i p i p ... i

Tablature:

T	4	3	1	0	3	2	1	0	5-3-2-3-2-5
A	0	2	1	0	1	2	3	2	4-3-2-4
B	2	0	2	1	2	3	0	2	4-2-4

CVII ————— CVIII ————— CVII —————

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

TAB: 8-7-10 (9)-7-10-8-9-8-7-9-7-8-7-0-0-0-0-0-0

Sheet music and tablature for guitar, page 10, measures 1-4. The music is in common time, key of A major (two sharps). The tablature shows the left hand's fingerings and the right hand's strumming patterns. The first measure starts with a power chord (A-C#-E) followed by eighth-note chords. The second measure features eighth-note chords. The third measure includes a sixteenth-note run. The fourth measure concludes with eighth-note chords.

6

p i m a m i p p p

p i m a m i p p p

i m ...

p m p ... i

T 0 10 10 0
A 10 8 8 10 10
B 10 9 7 5 7 5 7 6

CVII ————— CV -----

p ... i m a i m i ... p i m a i m

TAB

7 6 7 6 7	8 7 8 7 8	9 7 9 9 9	0	0 7	9 7 9 7 8	5 5 5 5 5	5 5 5 5 5
8 7 8 7 8	9 8 9 8 9	9 9 9 9 9	0	7	8 10 8 10 8	7 5	7 5 7 5 5
9 8 9 8 9	9 9 9 9 9	9 9 9 9 9	7	9	7 8 10 8 10 8	7 5	7 5 7 5 5

— CV —

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a 'C'). The bottom part is a tablature system with three horizontal lines representing the strings. The first string (top) has fret markers 0, 1, 2, 3. The second string (middle) has fret markers 2, 1, 0, 3. The third string (bottom) has fret markers 0, 2, 1, 0. The music consists of six measures. Measure 1 starts with a grace note at 0 followed by notes at 3, 1, 0. Measure 2 starts with a grace note at 4 followed by notes at x, 3, 0. Measure 3 starts with a grace note at 2 followed by notes at 4, 2, 1. Measure 4 starts with a grace note at 0 followed by notes at 2, 3, 0. Measure 5 starts with a grace note at 4 followed by notes at 2, 3, 0. Measure 6 starts with a grace note at 0 followed by notes at 3, 0. The tablature below shows the corresponding fingerings: measure 1 uses fingers 1, 2, 3; measure 2 uses fingers 1, 2, 3; measure 3 uses fingers 1, 2, 3; measure 4 uses fingers 1, 2, 3; measure 5 uses fingers 1, 2, 3; measure 6 uses fingers 1, 2, 3. There are also 'x' marks above certain notes in the tablature, likely indicating muted or strummed notes.

3
4
5 CII-

simile

(3) (4) CII ——

simile

p i p ... i p ...

T 0 0
A 2 4 5-4-2 4-2 5-4-5 2 5-4-2 3-2 5-3-5 2 5-3-2 5
B 0 2 2 5-4-2 4-2 5-4-5 2 3-2 5-3-5 2 5-3-2 5 3 2 2-4-5

x

— CII —

p ...

T 5-4 3 5-4-2 5-4-2 6 4 2-5-4 3 4 2 4 7 5
A 5-4 3 5-4-2 5-4-2 6 4 2-5-4 3 4 2 4 7 5
B 5-4 3 5-4-2 5-4-2 6 4 2-5-4 3 4 2 4 7 5

x

simile

p i m a i m p i a m i ...

T 0 0 0-2-5 3-3-3-3 3-3-3-3 0-0-0-0 2-2-2-2 3-3-3-3 5-5-5-5 5-5-5-5 4
A 0 0 2 0 0 2 0 4 5
B 0 0 0 0 0 0 4 5

x

8-8-8-8 8-8-8-8 8-8-8-8 11-11-11-11 11-11-11-11 11-11-11-11 14-14-14-14 15-15-15-15 14-14-14-14

T 8 7 10 11 13 14 13
A 8 7 10 11 13 14 13
B 8 7 10 11 13 14 13

CIX CVII

T A B

12-12-12-12—12-12-12-12—12-12-12-12—12-12-12-12—10-10-10-10—10-10-10-10—10-10-10-10

9 9 7

0

CV CIV

T A B

8-8-8-8—7-7-7-7—7-7-7-7—7-7-7-7—5-5-5-5—4-4-4-4—5-5-5-5

5 5 6 4 4 0

7

T A B

3-3-3-3—2-2-2-2—3-3-3-3—2-2-2-2—0-0-0-0—2-2-2-2—0-0-0-0—0-0-0-0—0-0-0-0

2 2 1 2 1 0

CIII

p i m ... i m a p ... i p i m a m i p i m i m p i m a p ... i m a

3 2 3 2 0 5 3 2 5 3 4 0 2 3 3 4 5 4 3 3

T A B

3

CIII CV CVIII CVII

p i m a ...

T 3 3 3
A 4 4 5
B 5 4 5

T 5 5 5
A 6 5 7
B 8 10

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

CV

p ... i m a i m i ...

T 5 6 7 8
A 0 0 2 0 2 3 5
B 5 7

T 0 0 0 0 0
A 2 0 2 0 0
B 2 0 0 0

o a m i i o a m i i i ...

T 1 2 2
A 2 2 2
B 0 2 2

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

T 0 0 0 0 0
A 1 2 1 2 0
B 0 2 2 0

p i m a m i p p

T 0 0 0
A 1 2 1 2
B 2 2 2

T 0 0 0
A 2 1 2 1 0
B 0 2 0

Musical score and TAB for the first section of the piece. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The TAB shows six strings with corresponding fingerings and picking directions. The music includes dynamic markings like *m*, *i*, *p*, and *m*, and performance instructions like *m p i p i m* with up and down arrows.

m i ...

p i m i ...

m p i p i m

TAB (String 6 to 1):

```

T 2-0 5-4-2-0 4-2-0
A 3-0 2-2
B 2-2

```

4-3-2-1-0 3-0 2-1 2-1 2

Musical score and TAB for the second section of the piece. The score and TAB are similar to the first section but with different note patterns and dynamics. The TAB shows six strings with fingerings and picking directions. The music includes dynamic markings like *m i ...* and *x*.

m i ...

x

TAB (String 6 to 1):

```

T 2-0 0-1-2-3-4 0-2-4-5 4-2-0 0-2-0
A 3-0 4-2-0 4-2-0 2-1
B 2-2 4-2-0 2-4-2-1 4-2-1 4-2-0

```

CIV

Musical score and TAB for section CIV. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The TAB shows six strings with corresponding fingerings and picking directions. The music includes dynamic markings like *p ...*, *i p ...*, and *i p*, and performance instructions like *i p ... i p* with up and down arrows.

p ...

i p ...

i p ... i p

TAB (String 6 to 1):

```

T 2-0 4-2-0
A 4-2-0 2-2 2
B 4 6-4 7-6-4 7-6-4

```

Musical score and TAB for the final section of the piece. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The TAB shows six strings with corresponding fingerings and picking directions. The music includes dynamic markings like *p ...* and *x*.

p ...

x

TAB (String 6 to 1):

```

T 2-1 4-3-4 1-4-3-0
A 4-1
B 4-5 7-2

```

Musical score and tablature for guitar. The score shows a melodic line with various techniques indicated by markings below the notes:

- Hammer-ons:** Indicated by an upward arrow (↑) under the first two notes of each measure.
- Pull-offs:** Indicated by a downward arrow (↓) under the second note of each measure.
- Grace Notes:** Indicated by a 'p' under the first note of the first measure and a '...' under the second note of the second measure.
- Slurs:** Indicated by a curved line above the notes in measures 1, 2, and 3.
- X:** Indicated by an 'x' over the notes in measures 1, 2, and 3.
- V:** Indicated by a 'V' over the notes in measure 4.

The tablature below shows the corresponding fingerings for each note:

T	0	0	2	0	0	2	0	0	0	0	0
A	0	2	2	0	2	2	0	1	2	1	2
B	1	2	1	1	2	1	2	1	2	1	2
	2	2	2	2	2	2	0	2	0	2	0
	0	2	2	2	2	2	0	2	0	2	0

The image shows a musical score for guitar. The top staff is a treble clef staff with six measures. The first measure has two eighth notes, both marked with a '5'. The second measure has two eighth notes, both marked with a '5'. The third measure has one eighth note marked with an 'x' and one sixteenth note. The fourth measure has two eighth notes, both marked with a '5'. The fifth measure has one eighth note marked with an 'x' and one sixteenth note. The sixth measure has three eighth notes, all marked with a '3'. The seventh measure has three eighth notes, all marked with a '3'. The eighth measure has three eighth notes, all marked with a '3'. The ninth measure has three eighth notes, all marked with a '3'. The bottom staff is a tablature staff with six measures. The first measure has two eighth notes, both marked with a '5'. The second measure has two eighth notes, both marked with a '5'. The third measure has one eighth note marked with an 'x' and one sixteenth note. The fourth measure has two eighth notes, both marked with a '5'. The fifth measure has one eighth note marked with an 'x' and one sixteenth note. The sixth measure has three eighth notes, all marked with a '3'. The seventh measure has three eighth notes, all marked with a '3'. The eighth measure has three eighth notes, all marked with a '3'. The ninth measure has three eighth notes, all marked with a '3'.

CIV-

CII-

Sheet music and tablature for guitar, measures 11-15.

Sheet Music:

Text:

p ... i m a i m i m ... p a m i p p i m a i m i p i m a p ...

Tablature:

T	5	4-5-7-5-4	7-5	4	4-5-4-5-6-7	2	2	2	5-4-2	0
A	4			7		2	2	2		1
B	6					4			2	2
	0					5	4		0	

6

p i m a m i p i m a p^m i p i p ... p i m a i m i m p i p ... i

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

CI —

Sheet music and tablature for guitar, measures 0-10. The music is in common time, key signature of A major (no sharps or flats). The tablature shows a six-string guitar neck with fret numbers above the strings.

Sheet Music Analysis:

- Measure 0:** Open string (0) followed by grace notes (3, 0, 2, 1, 2, 0).
- Measure 1:** Grace notes (3, 0, 2, 1, 2, 0) followed by a grace note (3).
- Measure 2:** Grace note (3) followed by a grace note (1).
- Measure 3:** Grace note (2) followed by a grace note (3).
- Measure 4:** Grace note (0) followed by grace notes (3, 1, 3).
- Measure 5:** Grace note (2) followed by grace notes (4, 1).
- Measure 6:** Grace note (2) followed by grace notes (3, 0).
- Measure 7:** Grace note (3) followed by grace notes (2, 1).
- Measure 8:** Grace note (0) followed by grace notes (3, 2).
- Measure 9:** Grace note (2) followed by grace notes (3, 2).
- Measure 10:** Grace note (0) followed by grace notes (3, 2).

Dynamic and Performance Instructions:

- p ...** (Measure 0) - Dynamic marking for piano dynamic.
- γ** (Measure 1) - Fingerings: 1, 1.
- ↑** (Measure 2) - Fingerings: 1, 1.
- i p p i p ...** (Measures 3-4) - Fingerings: 2, 1; 3, 3; 3, 3; 3, 3.
- i p p i i** (Measures 5-6) - Fingerings: 2, 1; 3, 3; 3, 3; 3, 3.
- x** (Measure 7) - Fingerings: 2, 1.
- ↑** (Measure 8) - Fingerings: 2, 1.

Tablature:

T	0-3-3-1-1-0-0	-0-	0
A	2-2-3-2-0	3-3-2-1	2-1-2
B	1-----	1-----	2-2-4-1

Position La _____

Sheet music for guitar with tablature for measures 6-10. The music is in common time, key signature of A major (no sharps or flats). The tablature shows the left hand's position on the strings.

Measure 6: Fingerings: 1, 2, 0; 4; 0, 2. Pizzicato (p) instruction. Fingerings: 3, 0; 4x; -4. Pizzicato (p) instruction. Fingerings: 3, 0; 2, #; 2. Pizzicato (p) instruction. Fingerings: 0, 0; 3. Pizzicato (p) instruction. Fingerings: 0, 0; 3. Pizzicato (p) instruction.

Measure 7: Fingerings: 2, 2, 2, 2. Fingerings: 2, 1, 1, 2, 2. Fingerings: 1, 2, 2, 1, 2, 1, 2, 0, 0, 0, 0.

Measure 8: Fingerings: 0, 2. Fingerings: 4, 3, 4, 2. Fingerings: 2, 1, 2, 1, 2, 0, 0, 0, 0.

CII—

CII-

The image shows a musical score and its corresponding tablature for a six-string guitar. The score consists of four staves, each with a treble clef and a key signature of three sharps. The first two staves contain sixteenth-note patterns with grace notes indicated by '3' over the main note heads. The third staff features a single eighth-note followed by a fermata. The fourth staff concludes with a sixteenth-note pattern. Below the score is a tablature with six horizontal strings. The first two staves correspond to the first two staves of the score. The third staff begins with an eighth-note followed by a fermata. The fourth staff begins with a sixteenth-note pattern. The tablature includes numerical fret numbers and beams connecting groups of notes. Dynamic markings 'p', 'i', and 'm...' are placed above the first two staves, and 'p', 'i', and 'p...' are placed above the last two staves. The word 'TAB' is printed vertically on the left side of the tablature.

CIV

simile

CII

simile

Handwritten fingering below the notes:

- CIV:** Fingerings include 3-2-1-4, 3-4-2-1, 3-4-2-1, 3-4-2-1, 3-2-1-4, 3-2-1-4, 3-2-1-4, 3-2-1-4.
- CII:** Fingerings include 3-2-1-3-1-4, 3-2-1-3-1-4, 3-2-1-3-1-4, 3-2-1-3-1-4, 3-2-1-3-1-4, 3-2-1-3-1-4, 3-2-1-3-1-4, 3-2-1-3-1-4.

Below the staff, there are two rows of numbers indicating fingerings or positions:

<i>p</i> ...	<i>i</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>i</i>	<i>p</i> ...	<i>i</i>	<i>i</i>	<i>p</i> ...	<i>i</i>	<i>m</i>	<i>a</i>	<i>m</i>	<i>i</i>	<i>p</i> ...	<i>i</i>	<i>i</i>
4	5	4	7	4	5	4	4	5	2	4	2	5	2	4	4	4	4

simile

p p i m a m i m p i p ... i p ... i i i

T A B

0	2	1	3	1	0	2	1	2	3	4	6	8	0	1	0	0	0
2	2					0	0	2	2	3	3	4	4	5	5	7	7
0						0	0	2	2	3	3	4	4	5	5	7	7

CII

Musical score and tablature for CII section. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The tablature below shows six strings (T, A, B, E, G, D) with corresponding fingerings and rests. The score includes dynamic markings *p*, *i*, and *p...*. The tablature includes string numbers and fingerings (e.g., 2, 3, 4, 5).

Continuation of the musical score and tablature for CII section. The score and tablature show a continuation of the sixteenth-note patterns and eighth-note patterns from the previous section. The tablature includes string numbers and fingerings (e.g., 0, 1, 2, 3, 4, 5, x).

SENTIMIENTO GITANO

Sabicas

Transcription: Alain Faucher

Capo: III

moderato

Music Staff: Treble clef, 28th note equivalent, 2/8 time, key signature of one sharp. Measures 1-4.

String Octave Markings: 0, ras, i, ras, i, ras, i, ras.

Tablature: T-A-B notation for guitar strings. Measures 1-4.

Music Staff: Treble clef, 28th note equivalent, 2/8 time, key signature of one sharp. Measures 5-8.

String Octave Markings: ras, i, ras, i, ras, i, ras.

Tablature: T-A-B notation for guitar strings. Measures 5-8.

Music Staff: Treble clef, 28th note equivalent, 2/8 time, key signature of one sharp. Measures 9-12.

String Octave Markings: ras, a m i i o a m i i o a m, i.

Tablature: T-A-B notation for guitar strings. Measures 9-12.

Text: position La

Music Staff: Treble clef, 28th note equivalent, 2/8 time, key signature of one sharp. Measures 13-16.

String Octave Markings: p ..., i p ..., ... p i p i p, p ...

Tablature: T-A-B notation for guitar strings. Measures 13-16.

Musical score for guitar, featuring a treble clef staff and three sets of tablature for strings T (top), A, and B (bottom). The score consists of four measures. Measure 1: Treble staff has notes 0, 1, 2, 0. Tablature: T-0, A-0, B-1. Measure 2: Treble staff has notes 0, 1, 2, 0. Tablature: T-0, A-2, B-2. Measure 3: Treble staff has notes 2, 3, 4, 1. Tablature: T-0, A-2, B-3. Measure 4: Treble staff has notes 3, 2, 0, 0. Tablature: T-1, A-3, B-2.

CII — CIII —

Continuation of the musical score. Measures 5-6: Treble staff has notes 0, 1, 2, 0. Tablature: T-0, A-0, B-2. Measures 7-8: Treble staff has notes 0, 1, 2, 0. Tablature: T-0, A-2, B-2. Measures 9-10: Treble staff has notes 0, 1, 2, 0. Tablature: T-0, A-2, B-3.

CV — CIII — —

Continuation of the musical score. Measures 11-12: Treble staff has notes 0, 1, 2, 0. Tablature: T-0, A-2, B-3. Measures 13-14: Treble staff has notes 0, 1, 2, 0. Tablature: T-0, A-2, B-3. Measures 15-16: Treble staff has notes 0, 1, 2, 0. Tablature: T-0, A-2, B-3.

— CIII —

Continuation of the musical score. Measures 17-18: Treble staff has notes 0, 1, 2, 0. Tablature: T-0, A-2, B-3. Measures 19-20: Treble staff has notes 0, 1, 2, 0. Tablature: T-0, A-2, B-3.

Treble staff: Measures 1-6. Bass staff: Measures 1-6.

TABULATURE:

- Measure 1: T 3 3, A 1 3 1 3 1 0, B 1 3 1 3 1 0 1 3
- Measure 2: T 3 3 0 3 3 0 4 0 4, A 2 3 4 0 4 0 4, B 2 3 4 0 4 0 4
- Measure 3: T 3 3 0 2 0, A 3 1 0, B 3 1 0 2 2

Treble staff: Measures 7-12. Bass staff: Measures 7-12.

TABULATURE:

- Measure 7: T 2 2 3 2 3 2 2 3 2 2 3, A 2 2 3 2 3 2 2 3 2 2 3, B 0 0 0 0 0 0 0 0 0 0
- Measure 8: T 2 2 3 2 2 3 2 2 3 2 2 3, A 2 2 3 2 2 3 2 2 3 2 2 3, B 0 0 0 0 0 0 0 0 0 0
- Measure 9: T 2 3 1 0 3 1 0 3 1 0 3, A 0 3 3 1 3 1 3 2 2 2 2, B 0 0 0 0 0 0 0 0 0 0
- Measure 10: T 2 3 1 0 3 1 0 3 1 0 3, A 0 3 3 1 3 1 3 2 2 2 2, B 0 0 0 0 0 0 0 0 0 0

Treble staff: Measures 13-20. Bass staff: Measures 13-20.

TABULATURE:

- Measure 13: T 2 3 1 0 3 3 5, A 3 5 3 5 3, B 1
- Measure 14: T 2 3 1 0 3 3 5, A 3 5 3 5 3, B 1
- Measure 15: T 2 3 1 0 3 3 5, A 3 5 3 5 3, B 1
- Measure 16: T 2 3 1 0 3 3 5, A 3 5 3 5 3, B 1
- Measure 17: T 2 3 1 0 3 3 5, A 3 5 3 5 3, B 1
- Measure 18: T 2 3 1 0 3 3 5, A 3 5 3 5 3, B 1
- Measure 19: T 6 10 6 8, A 7 6 7, B 6
- Measure 20: T 6 10 6 8, A 7 6 7, B 6

Treble staff: Measures 21-26. Bass staff: Measures 21-26.

TABULATURE:

- Measure 21: T 10 8 10 8 6 5, A 7 6 5 5 6, B 6 5
- Measure 22: T 10 8 10 8 6 5, A 7 6 5 5 6, B 6 5
- Measure 23: T 8 1 2 0, A 1 0 2 0, B 3 1 3 1 0
- Measure 24: T 8 1 2 0, A 1 0 2 0, B 3 1 3 1 0
- Measure 25: T 1 0 1 0 1 0, A 1 0 1 0 1 0, B 1 0 1 0 1 0
- Measure 26: T 1 0 1 0 1 0, A 1 0 1 0 1 0, B 1 0 1 0 1 0

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one flat, and a time signature of common time. It includes dynamic markings like *p*, *i*, and *m*. The bottom part is a tablature showing the frets and strings. Various performance techniques are indicated, such as slurs, grace notes, and a grace note box. A vertical bar labeled "CV" is positioned above the staff. The tablature shows a sequence of notes and rests corresponding to the staff notation.

The image shows three measures of musical notation for electric bass. The first measure starts with a grace note followed by a eighth note (4) and a sixteenth note (1). The second measure begins with a sixteenth note (3) and continues with eighth notes (4, 1, 0). The third measure features eighth notes (2, 4, 2, 1, 0, 1) and ends with a sixteenth note (3). The bass staff includes a clef, a key signature of one flat, and a tempo marking of quarter note = 120. The bottom staff shows the corresponding fingerings: 4, 1, 3, 2; 4, 1, 0; 2, 4, 2, 1, 0, 1, 3. Performance instructions include dynamic markings *p* and *i*, and a tempo instruction *p ...*. A bracket labeled "CV" spans the first two measures.

Sheet music and tablature for guitar. The music is in common time, treble clef, and includes a key signature change from B-flat major to A major. The first measure shows a melodic line with grace notes and dynamic marking *p*. The second measure shows a melodic line with grace notes and dynamic marking *v*. The third measure shows a melodic line with grace notes and dynamic marking *i*. The fourth measure shows a melodic line with grace notes and dynamic marking *p*. The tablature below shows the corresponding fingerings for each note.

CI —————

p ... *i* *p*

p ... *i* *p* *p* *i* *p*

p ... *i* *i*

T
A
B

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

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

position La

TAB

3-2-2 3-2-2 3-2
2-2 3-2-2 3-2
0 0

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

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

TAB

. 3-3 0 3-3 0 3-3
. 0 3-3 3-3 3-3
3

3-3 0-1-0 3-1 3-2-2 0
3 2-2 0 4-2

TAB

0 0 0 3-3 3-3 3-3
0 3-3 3-3 4
0 3-3 3-3 3-3
0 3-2-0 3 3-2-0
3 3-2 2-3 3

TAB

3 3 2-2 2-2 2-2
1 1-3-1-0 4-2
0 3-3 3-3 3-3
0 3-2-0 3 3-2-0
3 3-2 2-3 3

1 1-0 4-3-2
0 4-3-2

position La

p ...

i *p*

p *i* *p* ...

↑

IV

↑
p ...

V

↑
p ...

p ...

↓

i *p* ... *i*

↑
i *i* *p* ...

position La

p ...

i p ...

p i p i p i ...

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The bottom part is a tablature for a six-string guitar, showing the strings from top (T) to bottom (B). The music consists of four measures. Measure 1 starts with a grace note (x) followed by a sixteenth-note pattern (3-4-0). Measure 2 begins with a sixteenth note (2) followed by a dotted half note (.) and a sixteenth-note pattern (1-0-4-1-3). Measure 3 starts with a sixteenth note (0) followed by a sixteenth-note pattern (2-0-1). Measure 4 starts with a sixteenth note (0) followed by a sixteenth-note pattern (3-4-0). Below the staff, there are performance instructions: 'i' above the first measure, 'p i m a' above the second, 'm i p' above the third, and 'i m a m i p' above the fourth. The tablature shows the corresponding fingerings for each note: measure 1 (3-4-0), measure 2 (2-.1-0-4-1-3), measure 3 (0-2-0-1), and measure 4 (0-3-4-0-1-0).

(3) (4) CII —-----
(5)

p ... i p ... i m a p i p i p ...

T A B

— CII —

p i p ... i p ... i p ...

T A B

II

p ... i p ...

T A B

V

p ... 0 0 0 i p ... i

T A B

position La

measures 1-3: *i*, *p*, ... *i*, *p*, ... *i*

measures 4-6: *i*, *p*, ... *i*, *p*, ... *i*

T: 0-0-0-0 3-3-3-0
A: 2-2-0-0 0-3-2-3
B: 0-0-0-0 3-3-3-0

measures 1-3: *p*, *i*, *p*, ... *i*, *p*, ... *i*

measures 4-6: *i*, *i*, ..., *ras*, *ras*

T: 3-0-0-0 0-2-0-2
A: 3-3-0-2 2-2-3-2
B: 0-2-0-3 1-0-2-0

CIII —————

position La

measures 1-3: *ras*, *ogmip*, *p*, ... *i*, *p*, ... *pim*, *i*, *m*, *i*

measures 4-6: *pim*, *i*, *m*, *pima*, *m*

T: 2-3-3-2 0-2-0-2
A: 2-2-3-2 3-2-3-2
B: 0-3-1-0 2-0-2-0

— CIII ————— CI —————

measures 1-3: *p*, *m*, *i*, ... *p*

measures 4-6: 3, 5, 6, 1, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3, 1, 3

T: 5-6-3-5-6-3 5-6-3-5-6-5
A: 3-3-3-3-0-0
B: 0-0-0-0-0-0

— CI —

CIII

position La

pima

pima pima

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

T 2-3 1-3 2-2 3-3-5 5-3 3-5 3-5-3-5-3-5
A 3-1 5-3 3-5 3-3-5 3-0
B 1- 4-5 5-0 0-2 2-2

III

p i p ...

T 2-2
A 0-3 1-0-0-4 2-0 0-3 2-0-0-3-3-2-2-5-5-4 4-3-3-2-2-0
B 0-3 5-3-3-2-0 4

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

T 0-0 0-0
A 2-2 2-2
B 5-6 5-5-3-6 0-2 0-0 0-1-3 0-1-3 0-1-0 3-1-3 0-1-0 3-1-3

acceler.

i i ... *i m i ...*

T 0-0 0-0
A 0-3 0-3 0-0
B 2-2 2-2 0-2 0-2 3-1-0 2-2 0-1-3 0-2-3

Musical score and tablature for guitar part 1, measures 1-4. The score shows a treble clef, a key signature of one flat, and a tempo of 3/4. The tablature shows three staves labeled T, A, and B. The first measure has a fermata over the first note. The second measure starts with a grace note. The third measure has a grace note and a fermata over the first note. The fourth measure ends with a fermata over the first note.

Musical score and tablature for guitar part 1, measures 5-8. The score shows a treble clef, a key signature of one sharp, and a tempo of 3/4. The tablature shows three staves labeled T, A, and B. Measure 5 starts with a grace note. Measures 6-8 show a repeating pattern of grace notes and eighth-note chords. The tablature includes fingerings (i, o, a, m) and picking patterns (up, down).

Musical score and tablature for guitar part 1, measures 9-12. The score shows a treble clef, a key signature of one sharp, and a tempo of 3/4. The tablature shows three staves labeled T, A, and B. Measures 9-10 show a repeating pattern of grace notes and eighth-note chords. Measures 11-12 show a repeating pattern of grace notes and eighth-note chords. The tablature includes fingerings (i, o, a, m) and picking patterns (up, down).

Musical score and tablature for guitar part 1, measures 13-16. The score shows a treble clef, a key signature of one sharp, and a tempo of 3/4. The tablature shows three staves labeled T, A, and B. Measures 13-14 show a repeating pattern of grace notes and eighth-note chords. Measures 15-16 show a repeating pattern of grace notes and eighth-note chords. The tablature includes fingerings (i, o, a, m) and picking patterns (up, down).

EMBRUJO DE HUELVA

Capo: II

Sabicas

Transcription: Alain Faucher

allegro

CII

— CV — CIII — ---

— CIII — CV — III — II

TAB

5 3 5 3 5 3
5 3 5 3 5 3
T A B 5 4 5 4 5 4
3 3 3 3 3 3
5 5 5 5 5 5
3 3 3 3 3 3

↓
i

- II -

Musical score and tablature for guitar. The score shows a melodic line with grace notes (marked with 'x') and dynamic markings (e.g., 5, 3, 0, p). The tablature below shows the corresponding fingerings and string numbers (e.g., 4-0, 3-2, 2-0) for each note.

Score:

Tablature:

IV

rallent.

i a m i p pima pima p a m i ...

0-0-0-0-0 4 4 4-4-4-4

T	0	5	5	5	5
A	1	6	6	6	6
B	2	7	7	7	7

V IV

IV

IV

V IV

IV

Musical score and tablature for guitar part 2, measures 3-7. The score shows a treble clef, key signature of A major (two sharps), and time signature of common time. The tablature shows six strings and three picks. Measure 3 starts with a downstroke (>) followed by upstrokes (3). Measures 4-7 show a repeating pattern of downstrokes (>) followed by upstrokes (3). The vocal line continues with "a m i" and "pima". The tablature includes fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., p, a, m, i, pima).

simile

T 3-1-2-1-1-0 A 0-1-1-2-1-0 B 0-0-0-0-0-0

CI ————— CIII —————

T 3-1-0-1-1-2-1 A 1-2-3-2-1-2-1 B 3-2-1-2-1-3-4 3-4-5-4-3-4-3

— CIII —

accel.

T 5-4-3-4-1-0-2 A 3-0-5-0-5-0-5 B 4-0-5-0-5-0-3 3-0-2-0-2-0-3

CI —————

T 3-0-3-0-1-2-3 A 1-2-3-2-3-2-3 B 4-2-4-2-3-2-1 0-0-0-0-0-0-0

p a m i ...

rallent.

Musical score and tablature for guitar. The score shows a melodic line with grace notes and dynamic markings. The tablature below shows the corresponding fingerings and string numbers.

Score:

- Measure 1: **Tremolo** (indicated by a wavy line) over three strings. Dynamic: **p**.
- Measure 2: **i** (index finger), **p**, **a**, **m**, **i** ... (with grace notes).
- Measure 3: **Tremolo** (indicated by a wavy line) over three strings.
- Measure 4: **Tremolo** (indicated by a wavy line) over three strings.
- Measure 5: **Tremolo** (indicated by a wavy line) over three strings.

Tablature:

String	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	10010	10011	10012	10013	10014	10015	10016	10017	10018	10019	10020	10021	10022	10023	10024	10025	10026	10027	10028	10029	10030	10031	10032	10033	10034	10035	10036	10037	10038	10039	10040	10041	10042	10043	10044	10045	10046	10047	10048	10049	10050	10051	10052	10053	10054	10055	10056	10057	10058	10059	10060	10061	10062	10063	10064	10065	10066	10067	10068	10069	10070	10071	10072	10073	10074	10075	10076	10077	10078	10079	10080	10081	10082	10083	10084	10085	10086	10087	10088	10089	10090	10091	10092	10093	10094	10095	10096	10097	10098	10099	100100	100101	100102	100103	100104	100105	100106	100107	100108	100109	100110	100111	100112	100113	100114	100115	100116	100117	100118	100119	100120	100121	100122	100123	100124	100125	100126	100127	100128	100129	100130	100131	100132	100133	100134	100135	100136	100137	100138	100139	100140	100141	100142	100143	100144	100145	100146	100147	100148	100149	100150	100151	100152	100153	100154	100155	100156	100157	100158	100159	100160	100161	100162	100163	100164	100165	100166	100167	100168	100169	100170	100171	100172	1001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$$\begin{array}{c} 1 \\ 2 \end{array} \text{Cl} - \cdots$$

Musical score and tablature for guitar, showing a melodic line with sixteenth-note patterns and fingerings.

— Cl —

The image shows a musical score for guitar. The top part is a staff with a treble clef, showing six measures of music. The bottom part is a tablature for a six-string guitar, with each string labeled T, A, or B from top to bottom. The tablature shows the fingerings and stringings for each note in the music. The first measure starts with an open string (T) followed by a six-note chord. The second measure starts with a six-note chord. The third measure starts with an open string (T). The fourth measure starts with an open string (T). The fifth measure starts with an open string (T). The sixth measure starts with an open string (T).

$$a_{m_i} p_{\dots}$$

q m i p ..

a w

— 3 —

3 m i n

j. m. a.

The image shows a musical score for guitar. The top part is a staff with six horizontal lines. It features various note heads, some with stems and some without, and several grace notes indicated by small vertical strokes above the main notes. Fingerings are shown as numbers above or below the notes. The bottom part is a tablature system with four horizontal lines, representing the guitar's neck. The strings are labeled T (top), A, and B from left to right. Fret numbers are placed above the strings, and the position of the nut is marked with a '0'. The tablature shows a sequence of chords and single notes, corresponding to the music above.

Sheet Music:

Measures 1-6: Melodic line on treble clef staff. Measure 1 starts with a grace note (x) over a bass note, followed by eighth-note pairs. Measure 2 features grace notes (x) before the first two notes. Measures 3-6 show eighth-note patterns with grace notes (x). Measure 7 concludes with a grace note (x).

Dynamic Markings:

- p ... (Measure 1)
- p (Measure 2)
- i (Measure 2)
- i (Measure 2)
- i ... (Measure 3)
- i (Measure 4)
- i (Measure 5)
- i (Measure 6)
- p (Measure 7)

Tablature:

The tablature shows six strings (T, A, B, G, D, A) with corresponding fingerings and string numbers. The first measure shows a grace note (x) over string 4, followed by pairs of notes on strings 2 and 3. Measures 2-6 show eighth-note patterns with grace notes (x). Measure 7 concludes with a grace note (x) over string 1.

Sheet music for guitar tablature, showing a melodic line with fingerings and a harmonic progression. The tablature below shows the corresponding fingerings and string crossings.

p i m a p ... i m a i m i . m p ...

i

TABLATURE:

T	0	1	0	1	0-1	0	0
A	0	1	0	1	0	3	0
B	2	0	3	2	0	0	2
	0	3		2		3	4
						5	

Musical score and tablature for guitar. The score consists of five measures of music in common time, treble clef, and A major (indicated by a sharp sign). The first measure starts with a grace note (0) followed by a sixteenth-note pattern (3, 2, 0, 2). The second measure begins with a grace note (2) followed by a sixteenth-note pattern (0, 3, 2, 0). The third measure starts with a grace note (3) followed by a sixteenth-note pattern (2, 0, 3). The fourth measure starts with a grace note (1) followed by a sixteenth-note pattern (0, 4, 1). The fifth measure starts with a grace note (1) followed by a sixteenth-note pattern (0, 4, 1). The tablature below shows the corresponding fingerings: 3-2-0-2, 0-3-2-0, 2-0-3, 0-4-1, and 1-0-4-1. Dynamic markings include *p*, *v*, and *x*. Arrows indicate performance techniques: an upward arrow under the first measure and a downward arrow under the fifth measure.

Musical score and tablature for guitar part 1, measures 1-4. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature below shows the strings T (top), A, and B. The first measure consists of eighth-note chords. The second measure starts with a muted note (x) followed by a sixteenth-note chord. The third measure features a sixteenth-note chord with a grace note (3) and a sixteenth-note chord. The fourth measure ends with a muted note (x). The tablature includes stroke markings (up, down, i, p, iai, iai, i, ...) and string numbers (0, 1, 2, 3, 4).

Musical score and tablature for guitar part 1, measures 5-8. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows the strings T, A, and B. The first measure starts with a muted note (x) followed by eighth-note chords. The second measure starts with a muted note (x) followed by eighth-note chords. The third measure starts with a muted note (x) followed by eighth-note chords. The fourth measure starts with a muted note (x) followed by eighth-note chords. The tablature includes stroke markings (a m i, p, ..., a m i, p i m a m i, p i m a m i, p, p) and string numbers (0, 1, 2, 3, 4).

Musical score and tablature for guitar part 1, measures 9-12. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows the strings T, A, and B. The first measure starts with a muted note (x) followed by eighth-note chords. The second measure starts with a muted note (x) followed by eighth-note chords. The third measure starts with a muted note (x) followed by eighth-note chords. The fourth measure starts with a muted note (x) followed by eighth-note chords. The tablature includes stroke markings (p i m a p, i m ...) and string numbers (0, 1, 2, 3, 4).

Musical score and tablature for guitar part 1, measures 13-16. The score shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows the strings T, A, and B. The first measure starts with a muted note (x) followed by eighth-note chords. The second measure starts with a muted note (x) followed by eighth-note chords. The third measure starts with a muted note (x) followed by eighth-note chords. The fourth measure starts with a muted note (x) followed by eighth-note chords. The tablature includes stroke markings (p i m a p, i m i ...) and string numbers (0, 1, 2, 3, 4).

... m i m ...

i

The image displays a musical score for a six-string guitar. The top section consists of four staves of tablature, each with a different note or rest pattern. The bottom section is a single six-string TAB staff, where each horizontal line represents a string and vertical tick marks indicate the specific string to be played at each position along the staff.

(2)
(3)
(4) CII —————

— CII —————

Stringed instrument notation (top) and tablature (bottom) for guitar part CII. The tablature shows fingerings (e.g., 1, 2, 3, 4), dynamic markings (e.g., *i*, *p*, *ampli*, *pp*), and grace notes. The tablature staff includes strings T, A, and B.

— CII —————

Stringed instrument notation (top) and tablature (bottom) for guitar part CII. The tablature shows fingerings (e.g., 1, 2, 3, 4), dynamic markings (e.g., *p*, *pp*), and grace notes. The tablature staff includes strings T, A, and B.

— CII —————

Stringed instrument notation (top) and tablature (bottom) for guitar part CII. The tablature shows fingerings (e.g., 1, 2, 3, 4), dynamic markings (e.g., *p*, *i*, *p*, *pp*), and grace notes. The tablature staff includes strings T, A, and B.

CIII ————— VI ————— III

Stringed instrument notation (top) and tablature (bottom) for guitar parts CIII, VI, and III. The tablature shows fingerings (e.g., 1, 2, 3, 4), dynamic markings (e.g., *p*, *i*, *p*, *pp*), and grace notes. The tablature staff includes strings T, A, and B.

— III —

3 3
x 3

p p i p p i *p ...*

i p ...

simile

0 3 2 0 2 0 3 2 0 2 0 3 2 0 5 4 4 2 2

...p ...

i p ...

↑

↑

0 3 2 0 2 0 3 2 0 2 0 3 2 0 5 4 4 2 2

...p ...

i p ...

↓

↑ i

↑ i ...

↑ ↓ ↑ ↓ ↑ ↓

...i p

i a m i p

0-0-0-0-0

p i m a m i p

6 6

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

T 1 0
A 2 1 2 0 0
B 3 2 3 0 3

p i m a p i

T 0 0 0
A 2 0 0 0
B 0 1 0

p i m i ...

T 0 0 0
A 0 1 3 0 3
B 2 0 1 0

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

T 0 1 4
A 2 1 0
B 0 0 3

3

CI

x

p p i m a

T 1 1
A 3 2 1 3 2
B 3 1

m i m

T 3 2 1 3 2
A 3 1
B 1

a p m i

T 1 3 1 0 3 1 0
A 3 1 0 2
B 3

p m i p a m i

T 0 1 3 1 0 2 0 0
A 0 1 3 1 0 2 0 1
B 0 3 2 0 3 0 0 1

p i m a m p ...

T 0 1 3 1 0 3
A 2 1 3
B 0

1-3-0 3-1-0 2

T 1 3 0 1 3 0
A 3
B 0

1-3-0 1-3 0

T 1 3 0 1 3 0 1 3 0 4 1 0
A 3 3
B 0

1-3-1-0 4 1-0

T 0 1 3 1 0 4 1 0
A 3
B 0

p i m a m p m i

T 0 1 3 1 0 4
A 2 1 3
B 0

3-2-1-0 2-1

T 3 2 1 0 2 1
A 3
B 0

0 1 2 3 4

T 0 1 2 3 4 0 4
A 3
B 0

Musical score and tablature for the first section of the piece. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The tablature below shows the guitar strings (T, A, B) with corresponding fingerings and rests.

p i m a

i m pima m i

p a m i

TABULATURE:

T: 0	0	5	1	0	0	0
A: 1	0	1	2	0	1	0
B: 2	3	0	2	3	0	1

simile

p a m i p a m i ...

TABULATURE:

T: 0	0	0	0	0	0	0
A: 1	0	1	2	1	0	1
B: 2	3	0	2	0	3	0

x

x

i p i ...

i ... i p

TABULATURE:

T: 0	0	0	0	1	0	0
A: 1	1	1	1	2	0	2
B: 2	0	2	0	0	2	3
	4	0	4	0	4	1

II

III

i a m i p

p a m i p a m i ...

1. 2. 3.

TABULATURE:

T: 4	4	4	4	4	5	4
A: 4	4	4	4	5	5	5
B: 2	0	2	3	3	2	2

— III —

simile

p a m i p m i ...

T 5 6 0 5
A 5 0 5
B 5 5 0 3

— III — II
acceler.

p a m i ...

T 5 6 0 5
A 5 0 5
B 5 5 0 3

p p p p a m i p p a m i p p a m i p ... i a

T 0 1 0 1 0
A 1 2 1 2 1
B 3 2 0 3 1 0

i p a m i p a m i ... i a

T 0 0 0 0 0
A 1 2 1 2 1
B 3 2 3 2 0 3 1 0

Sheet music and tablature for guitar. The top staff shows a melodic line with grace notes, dynamic markings (p, i, m, a), and a tempo marking of 3. The bottom staff is a six-string tablature.

Sheet Music:

- Measure 1:** Starts with a grace note (1) over a bass note (4). The main melody begins with a grace note (1) over a bass note (2), followed by a note (2) over a bass note (4).
- Measure 2:** Grace note (0) over a bass note (0).
- Measure 3:** Grace note (4) over a bass note (2).
- Measure 4:** Grace note (0) over a bass note (0).
- Measure 5:** Grace note (2) over a bass note (2).
- Measure 6:** Grace note (3) over a bass note (0).
- Measure 7:** Grace note (0) over a bass note (2).
- Measure 8:** Grace note (0) over a bass note (3).
- Measure 9:** Grace note (1) over a bass note (2).
- Measure 10:** Grace note (3) over a bass note (0).

Tablature:

T	0	1	1	1	1	1	0	0	0	0	0	0
A	1	2	2	2	2	1	1	1	1	1	1	1
B	2	2	2	2	2	1	1	1	1	1	1	2

Below the tablature, the strings are labeled: T (Top E), A (A), B (B).

simile

Sheet music and tablature for guitar. The music consists of two staves. The top staff is in treble clef, featuring a melodic line with grace notes indicated by 'x' and a '3' above them. The bottom staff is a tablature staff with six horizontal lines representing the strings. The tab shows a repeating eighth-note pattern: 0-0, 0-0, 0-1, 0-2, 1-0, 1-2, 1-0, 0-1, 0-2, 1-0, 1-2, 1-0, 0-1, 0-2, 1-0, 1-2, 1-0. The tab is labeled with 'T', 'A', 'B' on the left, and '3' below the first note. Below the staves, a rhythmic pattern is shown with arrows indicating upstrokes (↑) and downstrokes (↓). The first measure starts with an upstroke (i), followed by a downstroke (p...). Subsequent measures show a repeating pattern of upstrokes and downstrokes.

Musical score and tablature for guitar, measures 1-8. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass staff with sixteenth-note patterns. Below the staves are two sets of tablature for strings T (top), A, and B. The tablature shows fingerings (e.g., 0, 1, 2, 3) and downward arrows indicating picking direction.

Musical score and tablature for guitar, measures 9-16. The score continues with sixteenth-note patterns on both staves. The tablature shows fingerings and picking directions. Measure 16 concludes with a dynamic instruction "... p i p" and a circled "0" above the tablature.

Musical score and tablature for guitar, measures 17-24. The score features sixteenth-note patterns with grace notes and slurs. The tablature shows fingerings and picking directions. Measures 21-24 include dynamic instructions "p p i i", "i i ...", "... i p i p i", and "rallent." above the tablature.

Musical score and tablature for guitar, measures 25-32. The score includes sixteenth-note patterns with grace notes and slurs. The tablature shows fingerings and picking directions. Measures 29-32 include dynamic instructions "p ..." and "i p ..." above the tablature.

SABICAS



Rey del Flamenco

FOREWORD

With the recording of the album *Rey del Flamenco*, at the beginning of 1966, Sabicas reached a new stage of maturity in his musical development. His work had freed itself of the influence of Ramón Montoya, and he was able to express himself without hindrance. His style became better defined, allowing his ideas to flourish within new harmonies.

For guitarists, the most remarkable aspect lies in the absolute mastery of the fingerboard and the logical fingering. By this time, Sabicas had turned the pursuit of ergonomics into a fine art. His fondness for diminished chords and their simple yet magic effect, when pursued up and down the fingerboard three frets at a time, is legendary, and he exploited them a great deal at the start of his career. They are to be found in, for example, the tremolo in *Olé mi Cádiz* p. 58, staves 3 and 4, and again in *Zapateado en Re*, p. 33, staff 4. In other types of development he attained maximum effect with economical means, using a minimum of barrés, and making wise use of open strings. See in this instance, for example, the finale of *Aires de Puerto Real*, p. 28, staves 2 to 4, or the finale of *La Trinidad*, p. 53, staves 2 to 4, both facilitated by their key of E major. *Aires de Puerto Real* can be further cited for the elegant way the passages follow on one another on p. 15, staff 4 and p. 19, staff 2. The ratio between the amount of left-hand work necessary and the “quantity” of music engendered is surprising. If such a metaphor were not verging on blasphemy, one might talk of value for money.

As we have just seen, the *soleá Aires de Puerto Real* is a brilliant illustration of the close links between musical imagination and intelligent fingering. This *soleá* has a profusion of hitherto unheard *falsoetas* that lead to an almost complete renewal of the composer's material in this *palo*. Although it is quite unusual to omit variations in tremolo, the work is so homogeneous that the omission goes unnoticed.

The *Zapateado en Re* was a favourite with both composer and audience. Sabicas was constantly in search of new ideas, and here he transposed a style traditionally played in C into the more open key of D. One can only admire the splendid sequences of arpeggiated chords and the easy left-hand movements.

One of the most thrilling themes is that of the *campanas*, with an impressive repeat in harmonics. Sabicas was an old hand at this technique, which we see in another masterpiece in D, the *Guajira melodica*. These tinkling bells, reminiscent of a music box, remind us also of Papageno's glockenspiel. Sabicas may well have seen a performance of The Magic Flute.

What is fascinating is that originally he played this passage in artificial harmonics, using his thumb to pluck the note instead of the annular finger. Only later did he adopt the form transcribed here, with natural harmonics. In three places I have added some fingering in brackets which seems to lie more easily under the fingers than that used by the composer, as identified in video films.

Like the *farruca* and the *danza mora*, the *malagueña* was one of Sabicas's favourite styles. It seemed to provide a continuous source of inspiration for him, and indeed it was perhaps in the *malagueña* that his genius shone at its brightest. Certainly he was without equal in these styles. *La Trinidad* is the most developed in this range, and amounts to a composite blend of his finest creative ideas, needing only the *copla* and the tremolo passage from *Brisas de la Caleta* to be complete.

Olé mi Cádiz starts off in E minor before moving to E major. These are the keys for the *alegrías de Córdoba* and the *Rosa*, respectively, according to an earlier classification that has today fallen into disuse. Sabicas, however, wrote few *alegrías* in these keys, and took the more commonly used A major instead. This point of interest apart, the piece is quite magnificent in its own right. The atmosphere induced by the use of E minor, the skilfully developed themes and Sabicas' own technical ease make this work a splendid gateway to further study of the contents of this album.

Sentimiento gitano casts the *siguiriyas* in a more modern light, and in places foreshadows today's style (see p. 73, staves 1 to 4; or p. 74, staff 3 to p. 75, staff 1). Despite his occasional deliberately spectacular display of brilliance, Sabicas never stooped to pyrotechnics for their own sake. An example can be seen in the *falsoeta* on p. 67 staff 1 to p. 68 staff 1, a seemingly unceasing cascade of semiquavers. The remate that follows almost comes as a relief, so that the listener, about to beg for mercy, is at last able to draw breath. While the piece is soundly constructed, it is the unstoppable flow of semiquavers that remains in the memory. The flamenco guitar is, after all, so designed that moments of profundity alternate with fireworks, light with dark.

PREFACIO

Cuando a principios del año 1966 Sabicas graba el disco *Rey del Flamenco*, ya ha alcanzado en su evolución musical una segunda madurez. Su discurso ha conseguido emanciparse de Ramón Montoya y su personalidad se expresa libremente. El estilo se decanta, las ideas continúan siendo tan abundantes como de costumbre, surgen nuevas armonías.

Para los guitarristas, lo más notable reside en el dominio absoluto de la utilización del mástil y la racionalidad de la digitación. En Sabicas, la búsqueda de la ergonomía se ha convertido, en ese estadio, en una estética, en un arte en sí. Es conocida su predilección por los acordes disminuidos de soberbios y fáciles efectos producidos al recorrer el mástil mediante desplazamientos de tres trastes. Sabicas lo usaba ampliamente desde sus inicios, lo encontramos, por ejemplo, en el trémolo de *Olé mi Cádiz* p. 58, pentagramas 3 y 4, o bien en el *Zapateado en Re*, p. 33, pentagrama 4. Pero en otros tipos de desarrollos obtiene también un resultado muy eficaz con una extrema economía de medios, sabiendo reducir al mínimo el recurso de las cejillas y utilizar juiciosamente las cuerdas al aire. Ver por ejemplo el final de *Aires de Puerto Real*, por la elegancia de encadenamientos p. 15, pentagrama 4 y 9, y p. 19, pentagrama 2. La relación entre la cantidad de trabajo desarrollado por la mano izquierda y la "cantidad" de música producida es sorprendente. Si la metáfora no fuese tan iconoclasta se podría hablar de una relación calidad-precio insuperable.

La soleá *Aires de Puerto Real*, como acabamos de observar, ilustra brillantemente la buena armonía entre la inventiva musical y la inteligencia de las digitaciones. Descubrimos una profusión de falsetas inéditas que renuevan casi totalmente el material del autor en este palo. Se notará la ausencia de variación en trémolo, bastante inhabitual, que a pesar de todo pasa desapercibida dado lo apretado y coherente del conjunto.

El *Zapateado en Re* era una de las piezas favoritas del autor y su público. Sabicas, creador incansable en busca de innovación, ha transportado a la tonalidad abierta de Re un estilo tradicionalmente tocado en Do. Las magníficas sucesiones de acordes arpegiados fuerzan la admiración por su aptitud para construir una línea lógica y por la mecánica desahogada de la mano izquierda.

Es sin embargo el tema de las campanas el que nos maravilla más, magnificado por su repetición con armónicos. Sabicas está acostumbrado a ese método, recordemos otra obra maestra en Re, la *Gualira melódica*. Aquellas campanillas con ecos de caja de música harían pensar casi en el glockenspiel de Papageno. ¿Oiría Sabicas la Flauta Mágica?

Es interesante resaltar que originalmente tocaba este fragmento mediante armónicos artificiales, con una técnica de mano derecha muy personal en la que el pulgar ejecuta la nota en lugar del anular. Al final adoptaría la forma aquí transcrita, con armónicos naturales. En lo concerniente la ejecución, he añadido entre paréntesis, en tres lugares, una digitación que -todo ocurre- parece ajustarse más naturalmente a los dedos que la del propio autor, tal como se observa en algunos videos.

La malagueña, como la farruca y la danza mora, ocupa un lugar privilegiado en el repertorio de Sabicas. Se nutre de una fuente de inspiración continua, razón por la cual, sin duda, su genio se expresa mejor. Podríamos afirmar que nadie le ha igualado en dichos estilos. *La Trinidad* es la más acaba de todas, prácticamente una síntesis de sus ideas más bellas. No le falta más que la copla y el trémolo de *Brisas de la Caleta* para estar completa.

Olé mi Cádiz empieza en Mim y evoluciona en MiM. Son las tonalidades respectivas de las alegrías de Córdoba y de la Rosa según una clasificación hoy abandonada. Sabicas ha dejado pocas alegrías en dichas tonalidades por preferir el LaM, más usual. Ello representaría de por sí un cierto interés por esta pieza si por otra parte no fuese sencillamente magnífica. La atmósfera del Mim, los temas hábilmente desarrollados y la facilidad técnica invitarán al lector a entrar en el estudio de la presente selección a través de esta suculenta puerta.

Sentimiento gitano conlleva ya una visión muy moderna de la siguiriyá y prefigura, en determinados momentos, el estilo actual (véase p. 73, pentagramas 1 a 4, o bien p. 74, pentagrama 3 hasta p. 75, pentagrama 1). Conviene subrayar igualmente un enfoque voluntario espectacular y demostrativo al cual Sabicas no desdeñaba recurrir para subyugar a su público. La falseta de p. 67, pentagrama 1 a p. 68, pentagrama 1, muestra el ejemplo en una cascada de semicorcheas que da la sensación de no querer pararse nunca. El remate llega casi como un alivio: el oyente, a punto de pedir la gracia, puede

por fin volver a respirar. La construcción es hermosa, sin embargo el efecto prima sobre la idea musical. ¡Que importa!, la guitarra flamenca está hecha de tal modo que gusta de alternar los momentos más profundos con el arte pirotécnico, la sombra y la luz.

Embrujo de Huelva resume la “manera” Sabicas. Junto a los largos arpegios característicos del fandango encontramos falsetas antiguas (p. 81, pentagramas 2 y 3, o el final en alzapúa), una alusión a la danza mora (p. 64), y la cita de un extracto del *Tientos de los tres ríos* (p. 86, pentagramas 3 y 4) mutado para dicha ocasión de binario en ternario. La forma sincopada y evolucionada del estribillo nos sitúa ya en la época contemporánea.

SOBRE EL SONIDO Y LA TECNICA

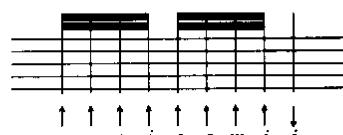
Se podría disertar a lo largo de columnas enteras sobre el sonido de Sabicas. Qué decir, sino que nadie ha hecho sonar el instrumento como él. Fuerza y percusión, pero con redondez e incluso con finura, hacen que se le reconozca entre todos y se le acepte todavía como un modelo. La guitarra de Sabicas es la más perfecta identificación del sonido flamenco.

Ciertas soluciones técnicas que no son más que suyas requieren determinadas precisiones.

Los rasgueados siguen la fórmula habitual con vuelta del índice:



pero en los desarrollos largos y continuos, dicha vuelta queda suprimida:



es el caso por ejemplo al final del *Zapateado* y de *Sentimiento gitano*, las introducciones de *Olé mi Cádiz* y *Embrujo de Huelva*. Aun así, he escrito todos los rasgueados sin tener en cuenta dicha particularidad, preferiendo ajustarme a los automatismos de los guitarristas de hoy en día.

La técnica de oposición pulgar-índice/medio (ej. *La Trinidad*, p. 46 y 47) se ve substituida por pulgar-índice/anular cuando en los agudos no hay canto sino “pedal” (ej. *La Trinidad* de nuevo, en la conclusión del trémolo, p. 50, pentagramas 1 y 2). La razón equivale aquí a ganar fuerza e intensidad.

Las idas y vueltas del índice son de hecho ejecutadas por los dedos medio + anular juntos. Con objeto de no hacer más pesada la lectura, he pasado por alto ese detalle por considerarlo más bien anecdótico.

El golpe puede hacerse con la vuelta del pulgar, golpeando la tabla bajo los agudos (*Sentimiento gitano*, p. 67, pentagrama 4, tercer compás).

Los apagados se efectúan con el dedo pequeño de la mano izquierda, presionando las cuerdas contra el mástil. Se reconocen en las semicorcheas, alternando con silencios de éstas (*Aire de Puerto Real*, p. 18, pentagrama 3, y *Olé mi Cádiz*, p. 62, pentagrama 1).

SOBRE LA ESCRITURA

- las notas entre paréntesis no se tocan, sino que indican la posición completa de la mano izquierda (salvo en los armónicos del *Zapateado*, cf. infra).

- las alteraciones accidentales no valen más que para la altura en que se encuentran, y no a la octava.

- en las secciones no medidas (*La Trinidad*), un pentagrama equivale a un compás, en lo concerniente a alteraciones accidentales.

SABICAS THE ETERNAL

Few performing artists become household names in their lifetime, and fewer still become the stuff of legends, with a permanent place in the pages of history. Yet Sabicas is one of those few.

The irresistible world of music created by Sabicas is both timeless and ageless. Every master of flamenco today recognises him as the unforgettable *tocaor* who inspired his own dreams.

Yet the paths of glory trodden by Agustín Castellón Campos, Niño Sabicas (1912-1990), are not without their own paradox. For a start, he was not born in Andalusia but in far-off Navarre, and fame came to him even further away from Spain, in America. Destiny is not what we always expect.

The young gypsy lad from Pamplona had barely tuned up his first guitar when it became obvious that he was a child prodigy. Since no one he knew was capable of giving him lessons, he had to teach himself with the aid of the few recordings that were available at the time. It was not long before he rose to fame and became the greatest virtuoso of his generation, a position he held unchallenged for many long years. Sabicas took flamenco technique to hitherto unscaled, unimagined heights, leaving his contemporaries far behind in the matter of speed, timbre and purity of sound, not to mention his own numerous compositions. He had a phenomenal sense of *compás* and was unequalled in accompanying, especially playing for dancers.

Sabicas began his professional life by playing with the greatest artists of his time (La Niña de los Peines and Manuel Torres, among others), and in 1937 he joined the company of Carmen Amaya in Buenos Aires, one of the reigning artists of the day, with whom he made many successful tours. He subsequently settled in Mexico for a number of years before finally moving to New York in 1955. He made some fifty records in which he played both solo guitar and accompaniment, but *aficionados* prefer to remember him as the first professional flamenco recitalist.

Sabicas' virtuosity and his impeccable sense of form have imposed high standards on all those who follow him in the art of flamenco *toque*, while his brilliant gifts as a composer have opened up new horizons. His technique, style and immense output have defined today's guitar in terms that it would never have attained without his help. Above all, however, his music has an enchanting power seldom heard elsewhere. How many *tocaores* are able to exert such power over their audience by casting a spell over them? Sabicas was little short of a magician.

Sabicas is no longer with us, but his music remains, much of which can be heard in his recordings. With the notable exception of the transcriptions made by Joseph Trotter for the album "Flamenco puro" in the 1970s, most of Sabicas' works have yet to be published. This is not for want of suitable material, but rather because of the recent dazzling developments in the flamenco guitar, and perhaps even more because of its immediate yet volatile character, closely linked with oral tradition. It goes against the grain to transcribe something so vital in performance to a series of black dots on paper. On the other hand, a written score preserves the music for posterity by publishing the best of the repertoire. Even if his work may be above considerations of current fashion, and even if time cannot harm it, we must remember that that same time does erode our memory. That is why I am particularly happy to be able to publish this collection of Sabicas' finest works, in the knowledge that it is part of the necessary task of passing music on down the generations, and that it is also in response to great demand.

Alain Faucher, Paris, 1999
translated by Mary Criswick

FOREWORD

With the recording of the album *Rey del Flamenco*, at the beginning of 1966, Sabicas reached a new stage of maturity in his musical development. His work had freed itself of the influence of Ramón Montoya, and he was able to express himself without hindrance. His style became better defined, allowing his ideas to flourish within new harmonies.

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One of the most thrilling themes is that of the *campanas*, with an impressive repeat in harmonics. Sabicas was an old hand at this technique, which we see in another masterpiece in D, the *Guajira melodica*. These tinkling bells, reminiscent of a music box, remind us also of Papageno's glockenspiel. Sabicas may well have seen a performance of The Magic Flute.

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Olé mi Cádiz starts off in E minor before moving to E major. These are the keys for the *alegrías de Córdoba* and the *Rosa*, respectively, according to an earlier classification that has today fallen into disuse. Sabicas, however, wrote few *alegrías* in these keys, and took the more commonly used A major instead. This point of interest apart, the piece is quite magnificent in its own right. The atmosphere induced by the use of E minor, the skilfully developed themes and Sabicas' own technical ease make this work a splendid gateway to further study of the contents of this album.

Sentimiento gitano casts the *siguiriyas* in a more modern light, and in places foreshadows today's style (see p. 73, staves 1 to 4; or p. 74, staff 3 to p. 75, staff 1). Despite his occasional deliberately spectacular display of brilliance, Sabicas never stooped to pyrotechnics for their own sake. An example can be seen in the *falsoeta* on p. 67 staff 1 to p. 68 staff 1, a seemingly unceasing cascade of semiquavers. The remate that follows almost comes as a relief, so that the listener, about to beg for mercy, is at last able to draw breath. While the piece is soundly constructed, it is the unstoppable flow of semiquavers that remains in the memory. The flamenco guitar is, after all, so designed that moments of profundity alternate with fireworks, light with dark.

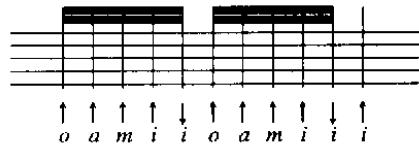
Embrujo de Huelva is a summary of the Sabicas style. Alongside the lengthy arpeggios so typical of the *fandango* we find old *falsetas* (p. 81, staves 2 and 3, or the *alzapúa finale*), an allusion to the *danza mora* (p. 64), and the quotation of an extract from the *Tientos de los tres ríos* (p. 86, staves 3 and 4), transposed for the occasion from duple to triple time. The highly developed syncopated form of the refrain already places this work in the contemporary period.

SOUND AND TECHNIQUE

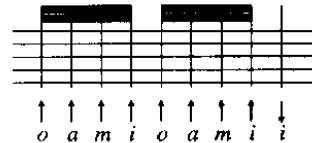
Many pages could be written on the Sabicas sound, pages which could be summed up in the words, "No one has ever made the instrument sound like Sabicas". The power and the percussive effect of his playing, allied with great warmth and finesse, distinguish his performance from that of any other player, and place him even today in the position of maestro. Sabicas' guitar is the most perfect representation of the flamenco sound.

A few techniques that only he used call for a certain amount of explanation.

The *rasgueados* follow the usual pattern, with the index returning across the strings:



but in long continuous development passages, the index does not cross back:



this is the case in, for example, the finales of the *Zapateado* and *Sentimiento gitano*, as in the introductions to *Olé mi Cádiz* and *Embrujo de Huelva*. I have, however, not taken this into account in writing out all the *rasgueados* but rather followed the habitual style of today's guitarists.

The use of the thumb-index/medial finger opposition (e.g., in *La Trinidad*, pp. 46 and 47) is substituted for the thumb-annular/medial opposition when there is no melody in the upper voice, but rather a pedal (as in the conclusion to the tremolo in *La Trinidad*, p. 50, staves 1 and 2). This solution gives greater power and intensity of sound.

The up and down movements of the index finger should be played by the medial and annular fingers together, although for the sake of clarity, this little Sabicas detail is not shown in the score.

The *golpe* may be performed as the thumb returns, striking the table below the upper strings (*Sentimiento gitano*, p. 67, staff 4, bar 3).

Damped notes should be muffled with the little finger of the left hand laid lightly across the strings over the fingerboard, in particular the semiquavers alternating with semiquaver rests (*Aires de Puerto Real*, p. 18, staff 3; and *Olé mi Cádiz*, p. 62, staff 1).

NOTATION

- the notes in brackets are not to be played, but indicate the position for all the fingers of the left hand (with the exception of the harmonics in the *Zapateado*, see above)
- accidentals apply only to the note next to them, and not to other octaves
- in the unmeasured sections (*La Trinidad*), accidentals apply to the entire staff.