

Claude WORMS



English text

Texto en español

Le style de Vicente Amigo

El estilo de Vicente Amigo

Vicente Amigo's style

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 mars 1957)
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Vicente Amigo a développé un style original à partir de la synthèse de deux influences majeures, celles de Paco de Lucía pour le rythme, et de Manolo Sanlúcar pour la composition mélodique et les systèmes de modulation.

Comme Paco de Lucía (et Tomatito), Vicente Amigo joue « à l'intérieur » des temps du compás, sur des phrasés multipliant contretemps et syncopes. Son traitement rythmique du compás est cependant immédiatement identifiable, marqué par un usage très personnel de silences d'une longueur inhabituelle, sur des suspensions mélodiques, ou pour souligner de violents contrastes entre les sections mélodiques et les intermèdes rythmiques en *rasgueados*.

Le lyrisme de ses thèmes mélodiques est nettement tributaire du style de Manolo Sanlúcar, jusque dans son usage intensif de l'ornementation. On notera cependant aussi dans ce domaine quelques innovations marquantes, en particulier l'usage d'intervalles disjoints pour les trilles, basés sur une technique de main gauche virtuose associant les liaisons et les glissés. L'insistance sur le quatrième degré du mode flamenco (par exemple, l'accord de B5# pour le « toque por Taranta »), qui retarde habilement la conclusion sur la cadence flamenca, confère à ses mélodies une sorte de statisme serein particulièrement élégant.

Sur le plan modal, Vicente Amigo compose fréquemment, comme la plupart des guitaristes flamencos contemporains, sur deux modes flamencos non traditionnels : celui de Do# (avec l'accordage « standard », et non avec l'accordage « por Rondeña » développé par Ramón Montoya ; cf., par exemple, la Bulería *El mandaíto*), et surtout celui de Ré# flamenco (*Morao, Reino de Silia, Córdoba...*). Sa manière de moduler d'un mode flamenco à un autre dans une même composition est aussi un héritage (quoique sensiblement moins complexe) du système de composition modale de Manolo Sanlúcar : par exemple, la Granaína *Morente* commence en mode flamenco de Ré#, avant de moduler vers le mode flamenco de Si, « por Granaína » (le même dispositif est d'ailleurs repris dans le Tanguillo *De blanco y oro*). De même, le Zapateado *Vivencias imaginadas* alterne des sections en mode flamenco de Sol# (« por Minera »), avec des sections en mode flamenco de Si (« por Granaína »).

Vicente Amigo ha desarrollado un estilo original a partir de la síntesis de dos influencias mayores, las de Paco de Lucía para el ritmo y la de Manolo Sanlúcar para la composición melódica y los sistemas de modulación.

Como Paco de Lucía (y Tomatito), Vicente Amigo toca « por dentro » en unos fraseos que multiplican contratiempos y síncopas. Su tratamiento rítmico del compás es sin embargo de identificación inmediata, gracias al uso muy personal de unos silencios que duran de manera inusual, sea en unas suspensiones melódicas, sea para destacar unos contrastes violentos entre las secciones melódicas y los intermedios rítmicos en rasgueados.

El lirismo de sus temas melódicos se inspira en el estilo de Manolo Sanlúcar, hasta en el uso intensivo de la ornamentación. Es de notar sin embargo, también en este ámbito, algunas innovaciones impactantes, en particular, el uso de los intervalos disyuntos para los trinos que descansan en una técnica de mano izquierda virtuosa que toca vinculando y « glissando ». La insistencia en el cuarto grado del modo flamenco (por ejemplo el acorde de B5# para el toque « por Taranta ») que retrasa con habilidad la conclusión en la cadencia flamenca, confiere a sus melodías, una suerte de quietud serena, de singular elegancia.

En el plano modal, Vicente Amigo compone, a menudo, como la mayoría de los guitarristas flamencos contemporáneos en dos modos flamencos no tradicionales : el de Do# (con la afinación « standard » y no con la afinación « por Rondeña » desarrollada por Ramón Montoya ; véase, por ejemplo, la Bulería El mandaíto) y sobre todo el de Ré# flamenco (Morao, Reino de Silia, Córdoba...). Su manera de modular de un modo flamenco a otro dentro de una misma composición es también una herencia (aunque un poco menos compleja) del sistema de composición modal de Manolo Sanlúcar : por ejemplo la Granaína Morente empieza en modo flamenco de Ré# antes de modular hacia el modo flamenco de Si, « por Granaína » (hallamos el mismo dispositivo en el Tanguillo De blanco y oro). Asimismo, el Zapateado Vivencias imaginadas alterna unas secciones en modo flamenco de Sol# (« por Minera »), con unas secciones en modo flamenco de Si (« por Granaína »).

Vicente Amigo has developed his own original style from a synthesis of two major influences; Paco de Lucía for the rhythm, and Manolo Sanlúcar for the melodic composition and modulation systems.

Like Paco de Lucía (and Tomatito), Vicente Amigo plays “inside” the time-signatures of the compás, using phrasing that multiplies off-beat and syncopated rhythms. His rhythmic treatment of the compás is nonetheless immediately recognisable, characterised by the highly personal use of unusually long pauses, either on melodic suspensions or to highlight stark contrasts between the melodic sections and rhythmic interludes in *rasgueados*.

The lyrical quality of his melodic themes clearly owes a debt to the style of Manolo Sanlúcar, even including his intensive use of ornamentation. Here too, however, Vicente Amigo has made several important innovations, in particular the use of disjointed intervals for the trills, based on a virtuosic left-hand technique that combines slurs and slides. The emphasis on the fourth degree of the flamenco mode (for example, the chord of B5# for the “toque por Taranta”), which skilfully delays the conclusion on the flamenca cadence, gives his melodies a sort of serene stasis that is particularly elegant.

With regard to mode, Vicente Amigo, like most contemporary flamenco guitarists, frequently composes in two non-traditional flamenco modes: C# (with “standard” tuning, and not the “por Rondeña” tuning developed by Ramón Montoya; see, for example, the Bulería *El mandaíto*), and above all, D# flamenco (*Morao, Reino de Silia, Córdoba...*). The way he modulates from one flamenco mode to another within the same composition is also an inheritance (albeit rather less complex) of Manolo Sanlúcar's system of modal composition: for example, the Granaína *Morente* begins in the flamenco mode of D#, before modulating towards the flamenco mode of B, “por Granaína” (the same system is used, moreover in the Tanguillo *De blanco y oro*). Similarly, the Zapateado *Vivencias imaginadas* alternates sections in the flamenco mode of G# (“por Minera”), with sections in the flamenco mode of B (“por Granaína”).

MAESTRO SANLÚCAR (Alegrias) – VICENTE AMIGO

Capo: 1

The first system of musical notation consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody features eighth and sixteenth notes, with triplets of eighth notes marked with a '3' above them. Below the staff, there are two lines of guitar tablature. The first line contains fret numbers: 2, 4, 3, 4, 1, 1, 1, 1, 4, 1, 1, 1, 4, 1, 1, 3, 3, 3, 3, 3. The second line contains fret numbers: 9, (9), 11, 10, 11, 8, 8, 9, 9, 9, 13, 9, 8, 8, 12, 8, 6, 6, 10, 6, 5, 5, (5), 7, 7, 10, 10, 6. Dynamics include 'P' and 'P ...'.

The second system of musical notation continues the melody from the first system. It features similar rhythmic patterns and triplets. The fret numbers in the second line are: 6, 9, (9), 11, 10, 11, 8, 8, 9, 9, 9, 8, 8, 12, 8, 6, 6, 10, 6, 5, 5, (5), 7, 7, 10, 10, 6. Dynamics include 'P ...'.

The third system of musical notation continues the melody. The fret numbers in the second line are: 6, 7, 7, 5, 5, 4, 4, 7, 7, 5, 5, 4, 8, 4, 4, 8, 4, (4), 8, 4, (4), 2, 2, 1, 1, 2, 2. Dynamics include 'P ...' and 'P'.

The fourth system of musical notation concludes the piece. The fret numbers in the second line are: 5, 5, 4, 2, 4, 4, 4, 9, 9, 9, 9, 7, 7, 7, 6, 5, 5, 7, 6, 5, 8, 8, 11, 11, 9, 9, 8, 6, (6). Dynamics include 'P ...'.

1/2 V - - - , 1/2 II (cordes 4-3-2) - - -

0 1 2 3 4 5 6 7 8 9 10 11 12

a m i i a m i i i i i i

P P

a m i i a m i i i i i i

P P

1/2 IV - - - , 1/2 II (cordes 4-3-2) - - -

a m i i a m i i i

P P

1/2 II - - - , 1/2 III (cordes 4-3-2) - - -

a m i i i

P P

Pos IV

P P i m a m i m P I M I M I M ...

0 5 6 4 0 4 6 0 7 6 4 6 7 4 6 4 5 7 4 5 8 10 12 10 8 10 9 7 8 11 8 (8) 7 9

1/2 II (cordes 5-4-3)

gliss.

gliss.

1 1 2 3 0 3 0 3

P P P i m a I M I

a m i a (m) P i

9 0 2 4 4 0 4 0 4 (4) 4 4 0 (4) 2 4

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

m a I M A I M I M I M

4 0 4 0 2 0 4 0 4 2 0 2

4 3 1 4 a m

4 3 1 4 a m

2 3 4 0 4 0 4 4 4 3

P i m a I M I m

4 4 0 4 0 4 5 4 4

4 4 0 4 0 4 5 4 4

1 4 4 4

i A M I

4 5 4 (4) 4

4 4 2 1 2 3

M I M I P P i m A m i i

4 7 5 4 5 6

0 5 6 4 0 4 6 (6) 0

Pos IV

P P i m a m i m P I M I M ...

2 4 2

0 5 6 4 0 4 6 0 7 6 4 6 7 4 6 4 8 4 6 4 5 4 5 7 5 4 6 5 5 8 5

IV

1/2 II (cordes 5-4-3)

1/2 IV (cordes 5-4-3)

1 3 1 i i

P ...

3 0 3 0 4 1

P P P i P i P P

4 6 4 4 0

4 2 2 4 2 4 6 4 6 (6) 4 4 6 8 9 4

B Pos IV

Musical notation for the first system of 'B Pos IV'. The treble clef staff contains a melody with triplets and a fermata. The bass clef staff contains a bass line with fingerings and a capo position of IV. The lyrics 'P i m a m i m P i P P i m a m i m P I M' are written below the staff.

Musical notation for the second system of 'B Pos IV'. The treble clef staff continues the melody. The bass clef staff shows a bass line with a glissando (gliss.) marked over a note. The lyrics 'I M ...' are written below the staff.

Musical notation for the third system of 'B Pos IV'. The treble clef staff features chords with accents (^) and slurs. The bass clef staff shows chord fingerings. The lyrics 'a m i i a m i m i i m i i x a m i i' are written below the staff.

IV

Musical notation for the fourth system of 'B Pos IV'. The treble clef staff continues the melody. The bass clef staff shows a bass line with fingerings. The lyrics 'P a m i P a m i P P i m a I M I M' are written below the staff.

1/2 II (cordes 4-3-2)-, IV

Musical notation for the fifth system of 'B Pos IV'. The treble clef staff continues the melody. The bass clef staff shows a bass line with fingerings. The lyrics 'I M ... P i m a P i P a m i' are written below the staff.

II

P a m i P i P i m a P i m a P i m a P P

IV

P a m i P a m i P P i m a I M I M I M I M A M

1/2 IV

I 0 I I i P P i m a m i m P

P i m a m i m P P i m a m i m P P i

1/2 II (cordes 4-3-2) 1/2 IV (cordes 4-3-2)

P P P P P i P P P P i P i P i P i ... P

1/2 II (cordes 5-4-3)

1/2 V--

Musical notation for the first system. The treble clef staff contains a melodic line with triplets and accents. The guitar staff shows chord diagrams for positions II and V. Fingerings are indicated as 2 4 1 3 and 1 2 3 4. Dynamics include *P* and *p*. A fermata is present over the final chord.

1/2 IV

IV

Musical notation for the second system. The treble clef staff continues the melodic line. The guitar staff shows chord diagrams for positions IV and another IV. Fingerings include 6 8 5 5 5 5 4 5 and 5 7 (7) (7). Dynamics include *P* and *p*. A fermata is present over the final chord.

Musical notation for the third system. The treble clef staff continues the melodic line. The guitar staff shows chord diagrams for positions I and M. Fingerings include 5 7 (7) 4 4 2 0 0 4 9 7 5 4 and 4 5 5 4 5 (5). Dynamics include *M* and *p*. A fermata is present over the final chord.

1/2 II (cordes 4-3-2)

Musical notation for the fourth system. The treble clef staff continues the melodic line. The guitar staff shows chord diagrams for positions II and another II. Fingerings include (5) 4 4 0 4 5 (5) (5) 0 4 4 5. Dynamics include *P* and *p*. A fermata is present over the final chord.

1/2 II (cordes 5-4-3)

Musical notation for the fifth system. The treble clef staff continues the melodic line. The guitar staff shows chord diagrams for positions II and another II. Fingerings include 1 4 1 0 3 0 4 0 0 and 3 1 4 1. Dynamics include *P* and *p*. A fermata is present over the final chord.

1/2 VI (cordes 4-3-2) -----

P i m a m

4 2 2 6 6 5 5 2 2 2 1 (1) 3 4 0 4

p i m I M I M

0 6 6 7 10 6 8 9 8 6

1/2 VI (cordes 5-4-3) ----- 1/2 IV (cordes 5-4-3) -----

P ... P i P P ... P i P P ... P i P

7 8 6 7 6 7 6 9 7 9 6 7 4 6 3 5 2 (2)

1/2 IV (cordes 4-3-2) ----- V ^ 1/2 VI (cordes 5-4-3) -----

P i P P i P i i P ... P i P P ... P i P

0 2 4 6 4 5 4 6 6 6 7 9 6 8 6 9 4 4 6 7 4 5 4 7

Pos II -----

I M I M ...

7 9 6 8 4 6 4 0 0 4 2 0 4 2 5 4 5

1/2 IV. IV. V

amip am i i

2 4 (4) 5 7 4 (4) 4 5 2 4 (4) 4 () 0

(0) 0 (0) 4 (4)

Pos IV

3 1 3 4 4 1 2 1 3 1 4

P i m a I M I M...

0 2 2 0 2 0 2 4 4 2 4 5 8 5 5 4 6 4 7 7 5 5 5 4 6 4

IV IV V IV

i i i I M I M ... M i I M I

(4) 4 4 4 5 0 5 0 5 0 5 8 4 6 0 4 5 0 5 8 4 6

M i I M I M i P a m i P a P i

0 4 4 0 4 5 2 0 2 2 0 0 1 4 4 () 0

1/2 IV (cordes 5-4-3) 1/2 VII (cordes 5-4-3)

P a m i P a P i P i P P P i

0 5 4 0 0 0 0 0 0 0 0 0 10 9 7 (7)

6 5 4 7 4 () 9 7 0 10 9 7 () 10 9 7 (7)

2 3 1 1 2, 4 2
P i m a I M I

P ... P P p P P p P i P i P i P

8 8 7 7 8 10 8 (8) 7 10 9 7 10 10 9 9 10 9 9 9 7 7 7 11 8 8

2 1 3 4 0 0 3 1
P P P i m a I M I

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

7 0 5 3 5 0 5 3 7 (7) 5 2 3 2 (2)

P i m a I M A I M I M A m i a a

I M I M ...

0 1 0 4 0 0 2 5 2 0 4 0 4 1 0 2 1 2 0 0 1 2 4 1 2 4 1 3 4 2 1 4

3 0 4 5 8 9 7 5 9 2 4 6 4 5 8 5 8 9 7 5 9

Pos IV ----- 1/2 IV-

2 1 4 2

M i

7 5 7 5 4 7 5 4 5 4 7 5 4 5 7 5 4 6 4 7 6 4 7 6 7 4 4

1/2 II (cordes 4-3-2) ----- 1/2 I (cordes 4-3-2) ----- 1/2 II (cordes 4-3-2)

3 0 1 1 4 1 3 0 4

P ... P ... i

3 0 1 1 3 1 4 4 4 3 1

P i m a I M I M I

4 0 2 2 6 2 4 0 4 (4) 0 1 2 1 0 5 0 2 2 4 2 5 5 5 4 2

1/2 V ----- 1/2 IV -----

3 2 1 4 1 1 1 2 4 1 3 m
 A mi A i P i m a I M P m P i m a P

4 4 2 4 (4) 0 5 5 5 8 5 8 5 4 (4) 4 5 6 4 5 4 5

1/2 II (cordes 4-3-2) ----- 1/2 I (cordes 4-3-2) ----- 1/2 II -----

4 3 1 1 1 4 0 1 2 m 1 0 0 1 1 3 2 1
 P P i m a m P m P i m a P a m i a m A m i

0 2 2 2 0 2 5 4 2 1 (1) 1 4 0 1 2 1 1 1 0 2 2 4 (4) 4 2

1 1 4 m i 4 3 2 1 3 2 0 0 3 P
 a m i a m A m i a m i a m i a m i P

4 4 2 (3) 5 7 (7) 5 5 5 5 4 5 0 0 5 0 2 (2)

3 0 1 2 4 2 4 0 4 1
 P i m a I M I M ...

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

3 3 1 0 2 1 0 (0) 0

3 4 2 0 4 (4) 0 0

1/2 II

P ...

P ...

(0) 4 3 2 (2) 1

0 5 0 2 4 2 4 4

1 1 2 3 1 1 3 1 4

P ...

1 3 1 4 0 4 3 1

P ...

i P ...

i i

2 2 4 4 2 2 4 2 6 4 2 5 0 5 4 2 0 (0) 2 2 1 0 (0) 0 0 2 2

V Λ V Λ V Λ * V Λ V Λ V Λ * V Λ * V Λ

i i ...

i i ...

i i p }^a_m p }^a_m p

0 0 2 2 2 2 2 0 0

2 2 2 2 2 2 2 0 0

2 2 2 2 2 2 2 1 1

2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 0 0

1/2 IV IV 1/2 VII (cordes 6-5-4)

p i m a I M I M I p i a m p i a m a m I P

1/2 VII VII

P a m i a m i i p i m a I M I M I p i a m a m p i

Guitare 1 1/2 V

a m P i a a a m m m i i i a m i i i i

V V * V V V

i i i i i i i i

Guitare 2

1

3
I M I M
6 6 6 (6) 6 (6)

IV

2

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

3

i a m i i a m i i i i i i

IV

4

i i i i i i i i

V

i i i i i P p P

MORAO (BULERÍAS) – VICENTE AMIGO

Capo : 1

Intro

(A)

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

P i m i a i P i m i a m

2 1 3 4 1 4 3 1 4 4 4 0 3 (3) 4 3 4 0 3 4 4 4 2 0 3

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

(B)

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

I M ...

4 5 7 4 4 6 (4) 4 7 7 9 (9) 9 7 11 9

**Palmas
por bulerías**
(Cf : fin de
la partition)

1/2 II (cordes 5-4-3) ---

1/2 II (cordes 5-4-3) -

3
p i m a M I M A I i p i i i i

4 4 4 2 (2) 0 4 0 2 6 (6) 4 (4) 0 4 4 4 0 2 4 0

P i M I M ... P i P ... P i P P

4 0 (0) 3 (3) 1 4 1 3 0 2 4 0 2 2 1 3 4 (4) 1 3

1/2 I (cords 5-4-3) 1/2 II (5-4-3) 1/2 II

V Λ ↓ Λ ↓ Λ ↑

i P P i P P i P i i p i p P

0 0 1 (1) 2 2 5 2 1 (1) (1) 0 0 0 0 0 0 0 0 0 0 0 0

I M I M p i m a m i

5 4 2 5 2 4 4 0 2 0 4 4 (4) 0 4 0 4 0

1/2 II

P M I M p i m a m i P ...

(0) 2 (2) 4 2 5 2 4 4 0 2 4 (4) 0 (0) 3 2 0 1 0 5 4 0 3 0

Λ V Λ V Λ V V V V V Λ Λ Λ V Λ

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

Λ Λ Λ Λ V V ↓ Λ ↓ V 1/2 VI (cords 5-4-3)

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

2 1 4 1
0 7 6 9 6

IV

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

P ... P i P i p I M I

8 9 6 8 (8) 9 0 7 0 6 (6) 0 (0) 5 7 5 (5) 4 2

II

2 3 4 1 2 P ... p I M ... P ... p i i

3 4 0 0 5 (5) 2 (2) 3 (3) 2 (2) 5 2 4 2 3 2 0 (0) 0

3 3

1 3 2 4 P ... P I M ... P ... P m i m i m

2 4 3 4 4 0 2 3 4 (4) 2 4 6 4 (4) 0 4 0 4 0

II -----

P ... p I M P ... p I M P ... P I M ...

i M I M ...

II -----

i P P ...

II -----

P i P i P P P i P P i P i

II -----

V Λ

P i i P i P P P P i P ...

II

i P ...

0(0)

(9) 4(4) 6 9 8 6 9 (9)

a m i p P ... 1 3 1 3 2

P i i p i i P ...

0 0 0 0 0 0 0 0

8 7 7 8 5 7 6 8 7

P i i p P ... P

0 0 0 0 0 0 0 0

8 7 7 8 5 7 8 5

1/2 I (cordes 5-4-3)

a m i P

IV

M I M I P i P i m I M

4 2 1 3

6 4 4 3 6 5 4(4) 4 4 4 4 4 4 4 4

4 (4) 4

1/2 I (cordes 4-3-2)

I M A m i a i M I M I A m i a m i a m i a

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

7 0 4 3 4 0(0) 4 5 7 0 4(4) 2 2 2 1 2 2

3 1 1 2 1

2 1 1 2 1 3 2 1 3 0 3 1 0 4 0 2 1
i M A m i A i a m i a m i a m i M

2 2 4 5 4 6 (6) 6 6 (6) 0 (0) 2 1 0 1 0 3 0 1

1/2 I (cordes 5-4-3) -----

4 4 1 2 3 1 3 4 3 3 3 3 3
I A m i a m i a m i a i m a m i a m i M I M

4 4 (4) 1 3 1 1 3 1 3 4 (4) 3 3 3 3 3 6 6 6

IV -----

3 3 0 2 0 4 4 2 1 3 3 3 3 3
I M m i a I M I M P p M I M

6 6 (6) 4 0 3 (3) 0 (0) 6 6 4 3 5 4 (4) (4) 4 4 4 4 4 4 4 4 4 4 4 5 7

1/2 I (cordes 5-4-3) -----

1/2 I (cordes 4-3-2) -----

4 x p ^am i p 2 1 2 2 1 2
A I p ^am i p i I M I M I A m i a m i a m i

0 4 (4) 0 0 0 0 5 4 5 7 0 4 2 2 2 1 2 1

2 2 2 1 3 2 1 3 0 3 1 0 4 0 2 1
M I a m i A i a m i a m i a m i M

2 2 5 4 6 (6) 6 6 (6) 0 (0) 2 1 0 1 0 3 0 1

1/2 I (cordes 5-4-3) -----

I A m i a m i a m i a m A m i a m i M I M

4-4-(4) 1-2 3-1 1-2 1-2 3-3 4-(4) 3-3 3-3 3-1 3-6 6-6

I M m i a P P P ... i P P

6-6-(6) 4-0 3-(3) 0-(0) 6-8 4-7 4-3 7-4 3-(3) 6-8 4-0-(0)

P ... i P P P ...

7-4-3 7-4-3-(3) 6-8 4-8 4-3 6-4 3-7 4-3 7-4 6-4

medio compás

P a

(6)-9-(9) (9) (9) 0-0 1-2 2

4
↶ 10 11

0

12 1 2 3 4 5 6 7 8 9 10 11

A

P i m i a i

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

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

B **C**

2 4 3 4 0 3

A **C**

Repeat and Fade

A **C**

Début des palmas

Fin de l'intro. A partir d'ici, la durée du temps est ♩, et non ♪, comme pour l'intro. 6/8 3/4 (por bulerías)

8

etc ...

12 1 2 3 4 5 6 7 8 9 10 11

MENSAJE (FANDANGOS) – VICENTE AMIGO

Capo : 1

1 4 4 1 2 1 4 1 2

P ...

1 3 P P

1 4 3 1 3 1 4 1 2

P

1/2 III (cords 6-5-4) ---

1 3 2 3 4 1 3 4 1 2

P ... P ...

I

V Λ Λ V

4 1 3 3 1 4 1

P ... P i P P i a i i

V Λ Λ V Λ

1/2 III (cordes 6-5-4)-----

i a i i i i P ...

P ...

I-----

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

1/2 V-----

m i p i m i m i a m i

III-----

V-----

a m i I M I p i p a m i M I M I p i p a m i i p

P i m a I M ... M p a m i i p a m i P

Λ Λ ↓ V Λ ↑ V P

p a i p i i P i P

V Λ Λ V V V Λ Λ ↑

i a i i i i a i P P

1/2 V III II

5 a m i m i p m i p I M

Λ Λ Λ Λ V

x a m i i p i M I M ...

I 1/2 III III

V Λ Λ V

i a i i m i p a I M I M

V Λ Λ V

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

i a i i i i m a I M i I M...

(3) (3) 0 5 5 3 5 6 3 6 5 3 5 5 (5) 7 5 4 5 7 5 6 8 5 7 8 12 10 10

1/2 VIII
(cordes 6-5-4)

Λ

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

p i m a M I M I i m i I M

8 12 8 7 10 (10) 10 10 12 10 12 10 8 8 7 10 (10) 7 8 7 10 8 7 8 7 8 7

III

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

p i m a M I M I i m i I M

(7) 8 7 10 8 (8) 7 8 5 8 7 5 8 5 3 6 (6) 4 3 3 5 6 3

7 (7)

V Λ ↑

3 1 4 3 4 1 4 1

i i P i a m I M I M I

(3) 5 3 6 5 (5) 6 3 (3) 5 2

I

Λ *

↑ ↓ ↑ ↓ ↑ ↓ ↑

2 3 1 2 P i i P ...

i P ... i i P ...

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

1 P ... P ...

i P ... i P ...

p a i p a m i p

1/2 III

I m I M ... x a m i i i p a m i p i

1/2 III

m P P i m a M I ... I p a i p a m i p i a m i i

1/2 III

1/2 V
V Λ Λ

I I M I ... a m i p i i a i P p p ... I I M I

III V ↑ I V ↑

i P P p ... i P I M I

↑ V

P i p i m a M I M I I M ...

1/2 VIII
(cordes 6-5-4) -
Λ

1/2 III (cordes 5-4-3) -
Λ*

I P ... P P i P P i P

1/2 I V Λ Λ 1/2 III (cordes 5-4-3) -

P P ... P P i a i P P i P i P

1/2 I

P P ... i i P ...

P ... P p a i p I M I ...

1/2 V

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

3 1 1 4 1 3 4 1 1 1 3 4

1/2 VIII (cordes 6-5-4)

1 1 3 4 P i i i a m

II V Λ III Λ I

i i i a m m i i i a m

2 3 4
I M ...

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

III V V Λ Λ V

m i p m i A M I M i i a i i i I M I

I 4 2 1 2

(5) 6 4 3 3 4 7 5 (5) 3 6 5 (5) 0 0 0 0 0 9 13 10 9 10

1/2 V

i I M ... i I M ...

2 1 4 1 1 2

(10) 0 9 13 10 9 10 (10) 8 8 12 8 7 8 (8) 8 (8) 4 5 6 5 3 5

III V V Λ Λ V

m i p m i A M I M i i a i i i P i m a I M

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

III

I 1 4 0 2 3 4 i i I i i I p a i p a m i p I M

V

a m i p a m i I M I M i i I M ...

1/2 V III

P P I M I i a i i ... I p M I

V

i a i i P 3 4 4 1 0 2 i i I M I ...

I I M I ... i P ...

P ... i i i P i P i P

i I M I ... i P ...

P ... i P ...

i P ...

i x a m i

remate Final

P ...

2 P ...

P ...

i P ...

P ...

i

remate pour la fin du solo de trompette

P

P i m a m i a m i a m i m

p a i p

MORENTE (GRANAÍNA) – VICENTE AMIGO

Capo : 1

Ad lib.

Musical notation for the first system, including treble and bass staves with lyrics "P P i m a p i m a i m a m P P i m a P i m a m i" and guitar fret numbers.

Musical notation for the second system, including treble and bass staves with lyrics "P P i m a p i m a P P i m a P P i m a m P P P i" and guitar fret numbers.

Musical notation for the third system, including treble and bass staves with lyrics "m a M I M I P P P i m a M I M a I" and guitar fret numbers.

1/2 I (cordes 5-4-3)

Musical notation for the fourth system, including treble and bass staves with lyrics "P P P i m a m i a m i m p m i m a m i m p m a" and guitar fret numbers.

A

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

P i m i M A m i m i m P i m a I a m i a i m

4 4 4 2 0 2 0 4 4 2 4 0 6 3 0 2 0 2 3 0 6

4 2 4 6 3 0 2 3 0 6

1/2 II (cordes 5-4-3) -----

1.

3 4 3 3 4 3 2 1

P ... i m a a i m a m i a m i

6 6 4 4 3 4 2 1 0 4 2 2 1 3 4 3 3 4 0 4 3 0 4 3

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

2.

a p m i M I M A P i m a M p m i A I M

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

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

a P P a m i M I M ... m A M A P i A P i

0 1 2 4 0 2 0 1 3 0 2 5 3 0 0 1 0 0 1 0 0 2 3

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

1 3 2 0 1 0 0 3 4 5 6

1/2 V -----

a P P i m a M p i m A I M P i m a I M p i m a I

0 1 0 2 3 0 0 3 2 3 7 7 5 5 5 7 8 12 12 10 9 9 10 12 10

0 2 0 3 0 0 3 2 3 0 5 5 5 7 8 12 12 10 9 9 10 12 10

Ad lib.

Pos VII

B

3 1 4 3 1 4 3 1 3 4 1 4 3 2 i

M I M I M I A M I M i m i

10 8 12 10 8 11 9 7 9 10 7 10 9 8 (8)

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

P P i m a I M i P P i m a I A M i m A

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

1/2 V

2 4 4 4 m i 7 2 3 1 3 4 2 0 2 4 1 0 2 4

I M p i P i m a P P i m a m i A m i

3 5 5 8 7 5 7 5 6 7 5 5 3 5 5 4 0 4 5 3 0 4 5

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

A M I A M I i m i m i m a i m I

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

2 3 2 0 4 i 2 3 2 0 4 i m a m a p i m a i m a m i a m i...

4 4 4 0 5 0 2 4 5 0 2 4 0 4 2 0 4 2 0 4 2 1 0 4 2

6 3 6 6

C

i m i a m i ...

6 6 3 6

A m i

1/2 III

A i a m a m i a m i p m i p i m a M I p m i a m i ...

1/2 V

P i m a

D

I M I A m i P P i m a i m p m i P P i m a I M I

1/2 II

A *p* 3 *m* *i* *P* 2 4 *i* *m* *a* *I* *M* *I* *P* 4 4 2 1 1 4 2 1 3 4
0 1 0 0 2 4 0 1 0 3 1 0 2 0 4 5 3 2 5 (5) 3 2 4 5
3

9 6 3 6
4 1 2 3 *A* *m* *i* *a* *m* *i* *a* *m* *i* *A* 1 2 4 2 1 2 *m* *i* *a* *m* *i* ...
5 2 3 3 2 3 2 2 3 2 3 5 3 2 3 2 2 3 1 0 2 0 0 2

6 6
0 4 2 3
3
a *m* *i* *p* *a* *m* *i* ... *C* *D*
0 0 2 1 0 2 0 0 4 2 1 4 2 0 4 2 *C* *D*
3 (3) 2 2

A *p* *m* *i* *P* *i* *m* *a* *M* *I* *M* *I* ... *I* *i*
0 1 0 0 2 4 0 1 0 4 1 0 1 4 1 0 2 0 2 4 2 0 3 2 3

P ... *p* *P* *P* ...
0 1 3 3 0 2 0 1 0 0 2 0 0 7 9 8 10 9 7 10 8

V VII

P i P P P P ...

0 0 0 0 0 0 11 8 7 11 8 7 9 10 8

i P ... i i m ... P i a m i ...

7 7 9 10 8 7 5 0 5 0 5 0 5 7 7 7 7 5 5 0 4 5 5 3

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

2 4 2 2 2 0 2 4 0 5 P m i P i a m i

12 12 10 9 10

8 7 5 7 0 7 5 4 5 7 0 7

Ad lib.

i P P ... P P M I M I ... p m i a m i a m i P P i m a I

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

M I M I ...

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

II

P I A P m i A I P P i m a M I P l i m

a I p I M I M A I M i I M I M I m

P ... 1 2 4 2 1

P i P P i P P i P P

i P P i P P
 0 8 10 9 8 0 (0)
 A B
 1 3 0 4 0 4 0 4
 P P ...
 0 2 4 0 5 0 5 0 5

0 3 0 4 0 1 0 1 2 0 1 4 0 1 4 2 1 4 2 4 2 1 2 4 4
 i P ... P p p P ...
 0 4 0 5 0 2 0 4 5 0 4 7 0 4 7 5 5 7 5 7 5
 0 4 7 5 5 7 5 7 5 3 5 7 9

1 2 4 2 1 4 3 2 3 2 0 2 1 2 0 1 0
 P p p p P ... i
 7 8 10 8 7 10 9 8 7 0 8 7 7 0 8 0
 9 (8) (9) 9 (8)

VII

P ... P i P
 3 4 2 3 1
 7 9 10 8 8 7 (7) 0
 0 4 0 3 1
 0 0 0 0 0 0 0 0

VENTANAS AL ALMA (MINERA) – VICENTE AMIGO

Capo : 1

A Ad lib.

P m i P I M I p i m a P P i m a M I M

1/2 II V

I I M p i m a m i m a m i a I

1/2 I

p m i m P m i M p i m i a P P P

P p i m a M I M I p M I M p i m a I

1/2 IV
(cordes 4-3-2)

M p a i m I M p I M I p I M

I M p i m a M I M I A I M p i m a

1/2 II
(cordes 4-3-2)

p a m I p i m a M I M ...

1/2 I

1/2 II (cordes 4-3-2)

M i P i m a P P P a m i p a m i

1/2 IV (cordes 4-3-2)

p a m i p a m i p a m i m a I M p M I m p i m

1/2 V
(cordes 4-3-2)

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

a I M ...

0 6 4 5 6 8 9 7 9 10 7 9 9 7 5 4 7 5 4 5 7 5 5 8 6 0 5 6

IV

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

P

5 7 7 8 8 10 8 7 8 7 7 5 7 5 5 4 7 5 4 5 4

4

p i m a

3 1 4 1 a m i p 1 2 1 4 2

I M I m i m I M I

7 5 4 4 4 5 7 6 9 7 11 7 9 7 9 6 7 6 9 7

7 5 4 4 4 5 7 6 9 7 11 7 9 7 9 6 7 6 9 7

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

M I M A i m i m a m i m a m i m p | m i m a m i m

5 4 7 5 6 7 5 7 6 4 6 5 4 0 4 6 4 0 4 6 4 0 4 6 4

7 5 7 6 4 6 5 4 0 4 6 4 0 4 6 4 0 4 6 4

1/2 I (cordes 5-4-3)

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

A I M p | m i m a i M ...

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

4 3 2 4 3 4 3 5 4 4 1 3 4 3 1 3

1/2 I (cordes 4-3-2)

m a i m P i m i m I M I M I i m a m i M

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

4 (4) (4)

1/2 II (cordes 4-3-2)

p i M

1 1 2 1 0 4 0 0 2 2 4 0 2 4 6 0 2 6

(4) 4 (4) 0 0 2 2 6 2

1/2 IV (cordes 4-3-2)

0 4 6 4 4 4 5 4 6 4 6 6 8 9 8 6 0 2 1 1 0 6 4 5 6 8 9 7

5 0

1/2 V (cordes 4-3-2)

P ...

9 10 7 9 9 7 5 4 7-5 4-5 7-5 5 8 6 0 5 6 5 7 7 8 8 10 8

0

P M I M ...

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

4 6 0 2 1 4 1 2 0 2 4 0

0 0 0 0

1/2 II
(cordes 4-3-2) - 1/2 V-----

0 2 i P P p p P p p P P p

3 2 4 1 1 2 4 1

7 6 8 5 3 4 6 2

1/2 I (cordes 4-3-2) -----

2 4 1 P P P P i a m i a m i a m i M I

3 5 2 1 2 1 1 2 1 1 2 1 1 2 1 1 2 4

4

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

M m i a m i a m i a m i m a m i a m i

4 6 0 5 4 0 5 2 0 5 1 0 2 0 2 0 2 4 0 2

1/2 II (cordes 5-4-3) -----

6 6 4

P P P i m a m i P P i m a m i P ...

6 4 2 4 6 2 0 0 2 2 2 4 6 2 0 0 2 6 4 2 6 2 4 6 2

1/2 II (cordes 4-3-2) -----

3 4 2 1 2 4 1 4 1

P P i A p m i a m i m p i A p m i P 2 4 1

4 6 4 2 0 4 6 2 0 4 6 4 6 0 2 2 2 4 6 2

0 2 0 0 2 2 4 6 2 0 0 2 6 4 2 6 2 4 6 2

3 4 2 1 0 3
i m a m i

0 1
a m i p

4 3 2 1 0 3
m i a M i m i m i

4 6 4 2 0 4 0 4 0 4 4 4 2 4 2 0 2 0 4

0 1 3 0 1 3 4 1 3 1 4 3 2 2 1 0 4
M I M ... m i p i m a m i a m i

0 2 4 0 7 9 10 7 9 7 11 9 9 2 1 0 4 0 1 0 1 0 2 0 4

3 4 1 4 3 4 4 1 1
a m I M I ... m i P P i m a m i

1 2 1 0 6 7 4 7 6 7 7 9 2 2 4 2 2 2 4 2 2 2 4 2 2 2 2 2 2

3 1 4 4 0 4 4 0 4 3
P P P i m a i m ... M I M I M I p i m

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

0 2 0 3 0 1 2 3 4
M I M ... P I M p M I p i m

0 2 0 3 0 1 2 3 4 2 5 4 2 4 1 1 2 1 (1) 4 (4) (4)

M I ...

P i a m i ...

0 3 4 2 1 0 4

5 5 5 5 5 5 5 5 2 2 2 2

3 4 6 4

C

1/2 II

II

4 4 4 3 4 4

4 4 5 4 2 4 2

0 2 4 4 5

2 2 4

4 4 3 4

2 4 2 2 5 2 4

4 4 4 1 1 2 4

4 4 0 4 0

2 3 3 2 4 3 1 3

7 7 9 0 5 4 2 0 4 0

6 7 9 4

1/2 IX

p M I M I M P i a m i ...

0 1 3 4 1 4 4 2 3

0 0 7 9 10 7 11 9 9 11

4 5 4 2 4 7 9 10 7 11 12 10 9 11

0 11

D

1/2 IV

1/2 V

1/2 IV

1/2 II
Ad lib.

P m i m i I M I M I M P ...

1/2 I (cordes 4-3-2)

P m p i m i m i m i m

M I ... i m i M

1/2 II

1/2 V

I M ... P I M a m i p

1/2 I (cordes 4-3-2)

p P P p P P P

SIERRA DEL AGUA (RONDEÑA) – VICENTE AMIGO

Capo : 1

6^e : Ré

3^e : Fa #

Ad lib.

Musical notation for the first system, featuring a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff with a capo indicated. The bass line is on a six-string guitar staff. Fingerings are indicated by numbers 1-5. Dynamics include 'P' (piano) and 'P...' (piano).

1/2 II

Musical notation for the second system, continuing the melody and bass line. It includes a fermata over the final note of the melody. The bass line features a double bar line and a capo shift. Dynamics include 'P' and 'P P P i m a'.

1/2 IV
(cordes 5-4-3) ---

1/2 IV
(cordes 5-4-3) ---

Musical notation for the third system, featuring a treble clef and key signature of two sharps. The melody is written on a single staff with a capo indicated. The bass line is on a six-string guitar staff. Fingerings are indicated by numbers 1-5. Dynamics include 'P' and 'P...'. The lyrics "m i m I M I M I M I M I P M I P..." are written below the melody.

Musical notation for the fourth system, continuing the melody and bass line. It includes a fermata over the final note of the melody. The bass line features a double bar line and a capo shift. Dynamics include 'p p P...', 'P', 'M I', and 'P...'. The lyrics "i m a" are written below the melody.

rit. 1/2 II 1/2 IV
(cordes 5-4-3)

2 1 4 1 4 1 P P i m a m P ... p

I I M I M P P i m a m P ... p

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

1/2 IV
(cordes 5-4-3)

p P ... P M I P ... p p P ...

5 7 5 8 10 9 7 4 4 7 5 7 7 5 7 5 7 5 8

P ... P ... P ... P

7 7 6 9 7 3 0 2 0 4 0 2 0 3 0 2 0 4 0

rit. 1/2 II

0 4 0 0 3 1 3 4 0 4 3 0 1 4 1 1 4 1 P i m a

P ... P i m a I M I M I M P i m a

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

II

1 2 0 4 3 P m i a m i a m i

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

1/2 II

Musical notation for the first system, including a treble clef, a key signature of three sharps (F#, C#, G#), and a 1/2 time signature. The melody is written on a single staff with a fermata over the final note. The bass staff shows guitar fretting with numbers 0, 4, 2, 0, 4, 2, 0, 4, 2. Fingerings 3 and 1 are indicated for the first two notes. A second measure is separated by a double bar line, with a 'P' dynamic marking and a guitar fretting pattern of 0, 4, 0, 4, 0, 2, 2, 0, 4, 3.

V

Musical notation for the second system, continuing the melody. The treble clef and key signature remain. The melody is on a single staff with a fermata. The bass staff shows guitar fretting with numbers 7, 5, 9, 7, 7, 5, 9, 7, 7, 5, 7, 8, 2, 0, 2, 0, 2, 0, 0, 2, 0. Fingerings 3, 1, 4, 2, 4 are shown for the first measure. A second measure is separated by a double bar line, with an 'A p' dynamic marking and a guitar fretting pattern of 0, 1, 0.

1/2 II

Musical notation for the third system. The treble clef and key signature remain. The melody is on a single staff with a fermata. The bass staff shows guitar fretting with numbers 0, 3, 2, 0, 3, 4, 0, 3, 0, 2, 2, 2, 5, 3, 3, 2, 3. Fingerings 2, 1, 0, 2, 3, 0, 2, 0, 1, 1, 1 are shown for the first measure. A second measure is separated by a double bar line, with an 'a m i p' dynamic marking and a guitar fretting pattern of 0, 2, 2, 1.

II

Musical notation for the fourth system. The treble clef and key signature remain. The melody is on a single staff with a fermata. The bass staff shows guitar fretting with numbers 3, 0, 5, 4, 3, 0, 5, 4, 3, 0, 5, 4, 2, 2, 5, 4, 2, 2, 5, 4, 2, 2, 5, 4. Fingerings 3, 0, 5, 4, 3, 0, 5, 4 are shown for the first measure.

1/2 II

Musical notation for the fifth system. The treble clef and key signature remain. The melody is on a single staff with a fermata. The bass staff shows guitar fretting with numbers 0, 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, 2, 0, 4, 3, 4. Fingerings 3, 3, 3, 3, 3, 3, 3 are shown for the first measure. A second measure is separated by a double bar line, with a 'P' dynamic marking and a guitar fretting pattern of 0, 4, 0, 2, 2, 4, 2, 2, 0, 4, 3.

Ad lib.

rit.

II

P i m a I M I M I M I M p I M I p I M I p

Acc.

1/2 II

i m a I M I M ... p i m a

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

1/2 II

P a m i P a m i P a m i P a m i P a m i

P a m i P a m i P a m i P a m i P a m i

II

3

4 2 1 1 3 1 2 4

P i m I M I M I

2 2 2 2 2 2 2 4

6 4 2 2 2 4 2 3 5 3 2 3

3

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

Ad lib. acc.

P ... P ...

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

1/2 II

rit.

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

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

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

P i a m i ... P i m

1/2 I

P i a m i ... P i m

1/2 II

P i a m i ... P m i P i a m i ... P i m

(B) 1/2 II

P i a m i ...

P i a m i P i m

(A) (B)

(A) (B)

1/2 II

P i a m i ...

Ad lib.

Pos II

II

P i P ...

i P ...

Pos II

P ...

P p i m a

1/2 II

m p i *m p* i ...

V

IV. 1.

IV. 2.

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

Λ V Λ V II

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

7 6 7 6 5 4 5 2 5 5 5 4 5 4 4 2

(0) 0 0 0 0 0 0 2 2

Λ V Λ V V Λ V Λ

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

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

1/2 II Λ Λ Λ V Λ V

P i m i p } a m i } p } a m i } i i i

2 2 4 4 4 4 4 0 9 7 9 7 7 5 10

4 4 4 4 4 4 4 5 5 5 5 5

IV F#

5 8 7 5 8 5 7 7 7 7 7 7 7 7 7 0

(5) 5 4 4 4 4 4 4 4 4

V IV

9 7 10 9 9 7 7 5 10 5 8 7 5 8 5 7 7 7 7 7 7

5 5 5 5 5 5 4 4 4

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

4 4 0 (0) 0 0 0 0 0 0 0

P i i ...

II

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

2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 0

Ad lib. acc.

P i m i M I M I ... i P ... p P ...

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

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

p P ...

1/2 IV
(cordes
5-4-3)

4 4 3 2 3 6 3 5 5 7 7 9 9 (3) 2 0 2 3 3 5 5 7

P ... 2 P ... p p P ... P M I

1/2 IV
(cordes 5-4-3)

P ... p p M ... P M I P ...

rit. 1/2 II

P i m a I I M I M i m a

DE MI CORAZÓN AL AIRE (RUMBA) – VICENTE AMIGO

Capo : 1

III

1 P ... 3 2 3 4 0

4 3 1 P (p) i p P } a m i P } a m i

7 (7) 9 8 9 11 0 (0) 7 5 3 (3)

III

P ... m i P (p) i p p } a m i P } 3 1 0

7 (7) 9 8 9 11 0 (0) 7 5 3 (3) 7 (5) (0)

1 P ... 2 3 4 1 2 3 3 1 0 P ... P ... P ...

5 7 7 9 6 7 7 (7) (7) 7 5 0 5 7 7 9 6 7 7 (7) (7) 7 5 0

1.

P ... 3 1 P ... 1 P ... 1 P ... 3 P 1 3 P

5 7 7 9 6 7 3 (3) 5 5 7 4 6 4 4 5 2 4 0 (0) (0) 7 (7) 5 7

2. Δ \downarrow

V III II

P ...

am i p

M I am i p

i m I M P

(7) 7 5 0 (0) (0) 0 0

7 8 5 (5) 7 (7) 3 4 5 7 3 3 2

V III II

am i p

I M I am i p

I m P am i p

i m I M P

(2) 3 5 2 2 0 (2) 3 (3) 0 (0) 7 8 5 (5) 7 (7) 3 4 5 7 3 3 2

(2) 5 (5) (5) (5) 3

A

i m a I M I M I

P ... P ... P ...

2 2 2 3 5 2 3 4 (4) 7 5 0 5 7 7 9 6 7 7 (7) (7) 7 5 0

B

P ... P ... P ...

5 7 7 9 6 7 7 (7) (7) 7 5 0 5 7 7 9 6 7 3 (3) 5 5 7 4 6 2

C

Δ \downarrow

P ...

am i p

am i p

I M P

(2) 4 4 5 2 4 0 (0) 0 0 0 0 0 0 1 0 0 0 0 0

3 (3) 5 3 4 2 3 3 3

V Λ 4 1 2 4 1

i i I M I M I p
a m i
I M
i i P ... P P P

II V

p P P 3 2 1
a m i
a m i M I P

1/2 V 1/2 V (cordes 5-4-3) Pos VII

m p i m I M I M ...
p i m A M I M I ...

Λ ↓

1 1 4
a m i
I M I M

Λ V V

I M I M I M I ...
I M I M I ...

1/2 V----- III-----

4 2 4 P a m i I a m P i M I i

Λ V V----- Λ

i i a m i

1/2 V----- III----- Λ ↓

a m i p I 3 I M I M

1/2 V-----

I M P a m i M I M P P i a m p I

1/2 V-----

I M P M I M P P i a m p I

1/2 II (cordes 4-3-2)

2 4 4 1 3 4 1 | 1 0 1 2 | 1 4 | a m i | p | a m i | p | 1 P ...

P P p P ...

4 6 6 2-(2) 4 5 2 | 2 | 0 2 3 | 2 5-(5) 5 5 | 5 5 | 2 0 0 3 5

3 1 0 2 3 4 | 2 | 3 0 1 3 3 | 1 2 4 | a m i | p | a m i | p | 1 P ...

P ...

4 2 0 2 3 4 | 3 | 2 0 (0) (0) 5 7 11 9 10 12 (12) | 0 0 | 0 0 | 0 0 | 0 0 | C D | C D

VII

m i P | a m i | a m i | M I | 0 1 2 4 4 2 1 | 4 3 1 4 3 2

M I M I ...

7-(7) | 7 5-(5) 5 | 5 8 7 7 8 (8) | 0 7 8 10 9 7 5 | 9 7 5 9 7 7 (7)

2 3 1 4 4 | 2 1 4 3 1 4 2 1 | 2 4 4 4 3 2 1 | a m i | p | a m i | p | C D | C D

i m a I M | I M ... | I M I

(7) 7 7 5 9 7 | 5 3 7 5 3 | 7 5 4 | 5 (5) 5 5 5 4 3 2 (2) | 2 2 | 0 0 | 0 0 | 0 0 | C D | C D

1/2 V

a m i | 3 3 | 1 4 1 4 2 4 | 4 1 4 | (P) a m i | 3 1 4 2 4 | 1 4 2 4 | 3 1 4 2 4 | 4 1 4

I | I M I A M I M | I | (P) (a m i) | M I M

7 5 7-(7) (7) 7 | 5 7 5 7 7 7 | 5 3 5 (5) | (7) (7) | 3-(3) 7-(7) 3

I M I A M I M
 I P P ... P P

7 3 7 5 7 7 5 3 5 (5) (5) 4 3 2 0 4 (4) 4 6 6 12 9 (9) 7 (7) 6 7

P P P ... P P P I M I

(7) (7) 6 7 7 11 11 9 (9) 9 (9) 7 9 (9) (9) 6 7 9 (9) 7 5 5 3 3

M I M i P i i p i I M I M ... I P p { a m i }

2 2 0 0 5 5 0 0 0 0 9 (9) (9) (9) 10 7 9 11 7 9 7 8 10 7 9 10 7 7 7 7 7 7 7 7 7 7 7 7

I M I M I I M p { a m i } p I M I M ...

7 10 9 10 10 9 7 5 8 7 (7) 5 5 5 6 6 6 7 5 7 9 7 8 10 8 7 12 10 8

I A M I P i 2 P P

12 10 8 12 10 12 11 9 12 10 9 12 10 0 0 0 9 8 7 5 8 7 5 7 5 4

4 4
 4 2 2 1 1 4 2 1 0 0 2 1 2 4 4 4 1 3 3 1 2
 I M I M i m a I M P P P ...
 a m i p a m i p

4 P p a m i
 C D
 C D
 12 6 0 2 0 0 5 2 3 3 (3) 0 0 4 2 3 5 2
 3 (3) 4 3 (3) 3 (3) 4 4 4 3

V Λ
 i i P ... P ...
 A B
 P ...
 (2) (2) 5 2 3 3 (3) 0 0 2 4 0 6 2 (2) 7 5 0 A B
 (3) 3 (3) 2 4 7 5 0 5 7 7 9 6 7 6

III
 P ... P ... P ...
 A B
 P ...
 2 3 4 1 4 1 2 3 4 1 4 3 a m i P P P ...
 (6) 8 8 10 7 9 5 (5) 7 7 8 5 7 5 (5) (5) 3 3 5 7 5 0

VII
 A B
 P ... P ... i P P P P P P
 A B
 P ...
 1 2 3 4 1 2 0 1 2 4 0 0 (0) 0 (0) 7 7 7 7 (7)
 5 7 7 9 6 7 7 9 11 (11) 9 11 12 (12) 9 9 9

REINO DE SILIA (SOLEÁ POR BULERÍA) – VICENTE AMIGO

Capo : 1

1/2 I (cords 5-4-3) -----

Λ Λ Λ V Λ Λ Λ V Λ V Λ V Λ V Λ V Λ V Λ V Λ V

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

1/2 II

i a m i i a m i i i i i i i i m i

P

i i i m i P i m a P P i

P

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

P

Λ

4 2 3 1
a m i
P

I M I P

7 5 8 (8)

4 2 1 4 1
I M I P M I M I M
i P

7 5 5-4 8-4 (4) 8 5 4 5 5 (5) 4 6

Λ Λ Λ V Λ Λ Λ V Λ Λ

4 3 2 1
a m i i a m i i i m
P

8 5 4 5 5 (5) 4 6

V

P i P P
i m a m i m I M I M I

8 5 4 5 5 (5) 4 6 0 0 0 4 5 6 8 0 4 6 0 3 1 0 4 0 2

1/2 II (cordes 5-4-3)

1
M i
p a m i p a m i P ... P ... P M

4 0 0 2 3 1 1 3 1 4 1 3 4 2 3 0 4
0 0 3 4 0 3 2 4 2 6 2 4 6 3 4 (4) 0 6
1 4

II Λ 1/2 II (cordes 5-4-3) -----

3 0 3 0 3 3 3 1 1 0 2
i m i m I M I M

0 5 0 5 0 5 4 4 2 2 0 3 (3) (3)

2
6 0 3 4 0 3 0 2 2 4

1/2 I (cordes 5-4-3) -----

3 1 4 4 3 2 1
P P ...

2 6 2 4 6 3 4 3 4 3 2 1 (1) (1)

4 4
3 3

2 2 1 0 4 2 0 3 2 4 1 0 4
P i m a P P a m i P a m i P a m i P M

6 6 5 0 8 4 (4) 4 4 6 4 4 4 4 0 6 0 5 0 5 0 5 4 4 2 2 0 3

II Λ II Λ II Λ

i I M I M I i I M ... i

(3) (3) 3 0 2 4 0 (0) 1 3 0 1 2 1 3 0 2 3 (3)

2 2

1/2 VII (cordes 5-4-3) -----

I M ... p a i p P ... i

2 4 1 2 4 3 2 3 4 3 2 3 4 3 (3)

4 6 3 4 6 (6) 0 7 9 8 9 11 (11)

0 0 0 0

1/2 II
(cordes 5-4-3) -

Musical notation for the first system, featuring a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The treble staff contains a melodic line with triplets and accents. The bass staff contains a bass line with various chords and fingerings. Fingerings are indicated by numbers 1-4. Dynamics include 'P' (piano) and 'i' (accrescendo).

1/2 IV - 1/2 II - 1/2 I -
(cordes 5-4-3)

Musical notation for the second system, continuing the piece. It includes a treble clef staff with a key signature of three sharps and a bass clef staff. The treble staff has a melodic line with triplets and accents. The bass staff features a bass line with chords and fingerings. Dynamics include 'P' and 'i'. There are also some chord diagrams in the bass staff.

1/2 IV (cordes 5-4-3)

Musical notation for the third system, starting with a circled 'A' in the treble staff. It features a treble clef staff with a key signature of three sharps and a bass clef staff. The treble staff has a melodic line with accents and slurs. The bass staff has a bass line with chords and fingerings. Dynamics include 'P' and 'i'.

1/2 IV (cordes 5-4-3)

Musical notation for the fourth system, continuing the piece. It features a treble clef staff with a key signature of three sharps and a bass clef staff. The treble staff has a melodic line with accents and slurs. The bass staff has a bass line with chords and fingerings. Dynamics include 'P' and 'i'.

B

Musical notation for the fifth system, starting with a circled 'B' in the treble staff. It features a treble clef staff with a key signature of three sharps and a bass clef staff. The treble staff has a melodic line with accents and slurs. The bass staff has a bass line with chords and fingerings. Dynamics include 'P' and 'i'. The lyrics "a m i i a m i i i m" are written below the treble staff.

1/2 I (cordes 5-4-3) 1/2 II 1/2 IV 1/2 III

m i p a i p m

6 7 6 7 6 3 4 3 4 5 4 6 5

1/2 V 1/2 IV 1/2 V 1/2 IV 1/2 II 1/2 I 1/2 II 1/2 I

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

8 7 6 7 8 7 6 5 4 3 4 5 4 3 4

4 3 1 0 4 2 2 1

P ... P ... P ...

8 7 4 0 8 (8) 6 6 6 5 0 (0) 7 6 7 9 7 (7) 0 6 7 0

P ... P ... P ...

8 7 4 0 8 (8) 6 6 6 5 0 (0) 7 6 7 9 7 7 0 6 7 0

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

I M I M ...

6 8 7 9 9 11 10 12 14 12 10 12 11 9 10 12 11 (11)

1 4 1 1 2 1 2 1 4 1 | 1 1 1 1 | i m i i m i i

9 12 9 8 9 8 9 8 12 9 (9) 9 8 8 5 0 0 0 0 0 0

i i m i i i i m i i m i

4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

i m i m i i i m i i m i m

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

IV

i p i m a I M I M I ...

2 1 4 1 | 2 1 3 1 2

6 5 4 4 7 5 5 4 8 4 | 9 8 10 8 9 (9) 8

1/2 II (cordes 5-4-3)

p a i p P i m a P i

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

8 11 8 5 5 8 5 4 4 5 6 (6) (6) 0 0 0 0 0 0 0 0 0 0

3

P i m a P P a m i P a m i P a m i P P P P i P i

IV

P i m a P P P i m a M I M I p I M I ...

1/2 I (cordes 5-4-3) 1/2 II (cordes 5-4-3)

M p a i p

p i m a i m I M I

1/2 II (cordes 5-4-3) 1/2 I

M I M I M i p a i p m

1/2 I (cordes 5-4-3)

Λ Λ Λ V Λ Λ Λ V Λ V

a m i i a m i i i i i i m i i m i m I

V Λ V V Λ Λ Λ V Λ Λ Λ V Λ V Λ V Λ

i i i i a m i i a m i i i i m i

1/2 I (cordes 5-4-3)

Λ V V Λ V Λ Λ Λ V Λ Λ Λ V Λ V

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

Λ V Λ V Λ V Λ V Λ V Λ V

i i m i i M I M I i i

1/2 I (cordes 5-4-3)

Λ Λ Λ V Λ Λ Λ V Λ V Λ V Λ V Λ V Λ V

a m i i a m i i i i i i m i i i i

P

First system of musical notation. It consists of a vocal line and a guitar line. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "P i m a P P i P i m a P i P a m i". The guitar line is in standard tuning and includes fret numbers and techniques like triplets and slurs.

Second system of musical notation. The vocal line continues with lyrics "P i P a m i P ... m i m I M ... a p m". The guitar line continues with fret numbers and techniques. A section marker "IV" is placed at the end of the system.

Third system of musical notation. The vocal line continues with lyrics "i a i p i m p i m i a I M I M i". The guitar line continues with fret numbers and techniques. Section markers "II", "I", and "1/2 IV" are placed above the system.

Fourth system of musical notation. The vocal line continues with lyrics "p i m a M I M I p I M I ...". The guitar line continues with fret numbers and techniques. A section marker "V" is placed at the end of the system.

1/2 I (cordes 5-4-3) -----, IV-----

p i a m

(3) 1 4 3 () 12 11 9 12 11 9 11 9 4 4 4 4 6 (6) 4

3 (3) 4 (4) (4) 6 (6)

II-----, I-----, 1/2 IV-----, V-----

i p i m a I M I M

4 2 3 1 4 3 6 4 4 8 6 (6) 4 4 4 4 7 5 4 8 4 (4) 5

4 3 6 4 4 8 6 (6) 4 4 4 4 7 5 4 8 4 (4) 5

4 3

II-----

I M I P p a m i ... p i m I a m i

4 6 4 3 2 4 2 4 2 3 2 4 (4) 2 (2) 0 0

2 (2) (2) 2 (2) 2 (2)

1/2 IV-----, Pos IV-----

P ... P p P P ... P ...

0 2 4 6 4 5 (5) 4 6 4 4 7 5 4 5 (5) 4 6 4 8 6 7 6 4 7 6 4

DE BLANCO Y ORO (TANGUILLO) – VICENTE AMIGO

Capo : 1

IV

P i P i

II

p i M I ... i

1/2 II (cordes 6-5-4)

P P ... p i M I ... p

i p (i) P ... i M I ...

^

i i P ... P P i M I ...

1 2 4 1 3 4 2 3 4 2 3 1 2 4 2
M I M ...

1/2 I (cordes 5-4-3)

2 1 2 4 1
M I M I

2 1 4 4 1 4 1 1
I M I M I P ...

1 4 0 4 1 1 4 0 4 1 1 0 P p P
P P p P P P P P p P P

IV

1 4 1 1 4 P p P P ... P p P

IV ----- II -----

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

(8) 0 5 9 5 7 4 4 4 4 8 9 2 2 4

1/2 I (cordes 4-3-2) ----- II -----

p a i p M I M I M I p i m a i

1 2 1 4 4 2 4 5 6 4 0 2

P p i M I p M I I M I a m

4 4 4 5 5 4 2 5 (5) 9 13 10 9 10

i p m i m I I M ... I P P P

10 8 7 (7) 10 7 8 10 7 8 10 12 7 8 10 9

IV -----

I M I A p p i a m I M I M A p m i a

5 4 5 7 4 4 5 2 2 0 7 0 2 4 0 2 1 0

IV

i p i m i m *a p* p i m a I M ...

m i a m i a m i a m i P 1 4 4 P ...

V V V $\frac{1}{2}$ II (cordes 5-4-3)

P P i P i i i P ...

P p P ... P ... P P P ...

P p P ... P ...

↑

P ... P ... P p P ... P ...

↑ ↓

P p P ...

3 1 0 4 0 2 1 4 1 2 4
 2 m i m I I M I ...
 P P

II I VI V Λ

p i m p i a m I i i

IV IV

↑

I M ... P I M ... P

II I

1/2 II

Musical notation for the first system. The treble clef staff contains notes and rests. Above the staff are dynamic markings: \uparrow , V, \wedge , \downarrow , \wedge , V, \wedge , V, V. Below the staff are fingerings: (1), 1, 3, 2, 4, 4, 4, 4, 4, 2, (2), 2, 2, 2, 2. A bass clef staff below shows fingerings: (1), 1, 3, 2, 4, 4, 4, 4, 4, 2, (2), 2, 2, 2, 2.

Musical notation for the second system. The treble clef staff contains notes and rests. Above the staff are dynamic markings: \uparrow , V, \wedge , \downarrow , \wedge , V, \wedge , V, II. Below the staff are fingerings: 4, 4, 4, 4, 4, 2, (2), 2, 2, 2, 0, 4, 4, 4, 2, 3, 0. A bass clef staff below shows fingerings: 4, 4, 4, 4, 4, 2, (2), 2, 2, 2, 0, 4, 4, 4, 2, 3, 0.

Musical notation for the third system. The treble clef staff contains notes and rests. Below the staff are fingerings: 1 0 2 0 1 3 4 1 3 4 1 3 4 3 1 1 4 3 1 3 4 4. Dynamic markings: I M ... I.

Musical notation for the fourth system. The treble clef staff contains notes and rests. Above the staff are circled letters A and B. Below the staff are fingerings: 3, 1, 3, 4, 2, 3, 3, 9, 6, 8, 9, 7. Dynamic markings: P ... p.

IV

Musical notation for the fifth system. The treble clef staff contains notes and rests. Above the staff are circled letters A and B. Below the staff are fingerings: 1 4 1 2 4 4 4 4 4 2 1 6 10 6 6 7 9 11 6 (6) 4 6 (6) 4 9 7 7 6. Dynamic markings: P ... p I M ...

IV

1 4 2 2 4

9 7 6 7 (7) 6 9 7 4 6 4 4 4 4 6 4 0

P ... P

V

P i I M I M i m i m I M 1 1 2 a m i p

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

0 0 4 0 2 2 4 0 8 0 5 0 5 0 5 4 8 5 (5) 4 4 6 5 0 6 (6)

V

P i I M p (p.)

0 0 4 0 2 2 4 0 8 0 5 0 5 0 5 4 8 5 (5) (5) 4

0 (0)

1/2 VII
(cordes 6-5-4) ---

m i p I M I M P ... P I M I M p i m a

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

10 14 12 11 7 9 8 9 (9) 8 12 11 9 8 9 9 (9) 7 0 (0)

6 5 6 7 7 9 8 9 (9) 8 12 11 9 8 9 9 (9) 7 0 (0)

3
P ...

1 1 4
P ...

1 1
P ...

1 1
P

9 9 9 9

9 7 7 7 7 12

7 5 5 5 5 9

5 (5) 4 (4)

1/2 VII
(cordes 6-5-4) -----,

10 14 12 11

7 7 9 8 9 (9)

8 12 11 9

8 9 7

p i m a

1/2 VI -----,

11 9 9 7

7 7 7 6 (6)

9 7 7 6

8 9 6 (6) 7 6 4 (4)

I M I i m a I m i i

p i m a

1/2 IV

P

p i m i a m a m

m i m i m i m i

1 0 1 2 0 2 0

3 1 0 3

2 3 0 4

II

$\overset{\times}{p}$ i m i m i m i M I M p m i p a m i a
 0 2 0 3 0 0 0 2 3 5 2 (2) 2 4 4 2 4 2 (2)

1/2 II

p i m i m i m i a m i a I I M I
 0 2 2 2 4 2 5 2 2 4 2 4 (4) 4 2 4 (4) 0

IV II

p a i p p { a m i } p P p { a m i } p P
 4 4 4 4 4 4 2 3 2 4 2 0 3 0 6 4 4 0 6 0 0 0 0

p { a m i } p P
 0 0 4 2 0 0 0 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0

(A) (B)
(A) (B)

CALLEJÓN DE LA LUNA (TARANTA) - VICENTE AMIGO

Capo : 1

Ad lib.

1 3 0 4 2 1 3 4 2 0
P P m i m i a m i m i m P i m a i m a i m a

1/2 II Pos II
p i m I M I A M I M A P i m i m i m i m

I M I I M ... a m i p I M A I M

I M ... p i m a

M I ... p i m a

M I ... P ...

i m a

p i m A m i a m i ... p i m a I M

I p i m a i m a i m A p i m a I M I p i m

acc.

a i m a p M I M I P P i m a m i a m i

4 1 2 2 3 0

7 5 6 8 7 8 7 (7) 8 5 6 7 7 0 7 0 7 7

(6) 6 0 0 7 7 7

1/2 II

a i a m i a m i a m i a m i m i P P i m a I P

2 1 0 4 0

0 0 7 7 7 7 7 7 7 7 7 7 3 2 0 5 0 2 3 2 5

7 7 7 7 7 7 7 7 7 7 7 7 0 5 0 2 3 2 5 0

1/2 V Pos II

a m i m i a m i a m i p i m i p i m a I M p i m a m i M

1 2 0 1 2 3 1

10 8 0 9 8 0 8 0 7 6 5 6 5 6 5 7 9 5 2 3 0 2 3 4 2

(0) 0 6 5 6 5 6 5 5 7 9 5 2 3 0 2 3 4 2

rit.

A M I M I M P P ... P i P P i P

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

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

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

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

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

4 7 5 4 3 5 5 3 5 7 7 8 7 5 8 7 7 7 4 0 4 0 4 0 5 3

4 7 5 4 3 5 5 3 5 7 7 8 7 5 8 7 7 7 4 0 4 0 4 0 5 3

M I M ... P i m a I M ... P i m a

P P P i m a I A M I M I P ... P

i P P P i m a I M I M I M P P i m a I M

P ...

1/2 II

i m a

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

1/2 II

m a I m i P P i m a I m i p m i m p i m A I

1/2 III

m i p i m
I M ... M p i m i m a m i m

a m i m P P i m a m i m a m i m P P i m a m i m a m i m

Pos II

m i M I M I I M ...

Pos VII

M I M i m i m i P P

i P P ... i P P ... 3 1 1 3 1 1 2 1 1

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

1/2 II Pos II

P ...

P a m I 2 1 3 1

1/2 IV, 1/2 V

p 2 m i a m i ...

4 3 1 4 3 0 3 4 1

(6) 7 6 5 7 6 8 6 7 6 5 6 0 2 4 0 4 5 3 0 4 0 4

1/2 V

p m i M I M ...

2 0 1 2 0 3 4

p m i a m i ...

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

3 0

Pos II

P a m i

1 2 3 4 4

p a m

1 0 2 0

5 6 5 6 8 6 5 6 7 8 7 6 7 5 6 0 2 0 2 0 3 0

5 5

I M ...

P m i a m i ...

1 2 4 2 0 3 4 3

4 0 3 0 2 3 0 7 8 10 7 8 9 10 9 8 0 7 8 0

0

1/2 V

P

4 4

12 8 0 12 8 0 10 8 0 9 5 6 9 5 6 7 5 6 5 6 5 6 6 5 6 6 5 6

1/2 III ----- II

a m i p

Pos II

i m a I A M I M I I M ...

I M I M A I M I M A I M ...

P i a m i ...

m p i a m i

1/2 V ----- 1/2 II

P i a m i

1 1 2 2 1

3 2 0 4 2 0 3 2 4 4

1 2

2 3 0 2 0 3 7 5 5(3)-3-3-3-3

4 4 2 0 4 2 3 6 6-4

1/2 V 1/2 X

9 7 9 9 7 5 14 14 10 12 10 12 10

0 5 6 0 11 10 11 10

1/2 V

15 15 10 14 12 12 10 10 14 14 9 9 7 9 9 7

0 11 0 11 10 5 6

P m i m a P i a m i ...

Cadenza

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

0 5 6 0 5 6 0 5 6

1/2 II

Musical notation for the first system, including a treble clef, a key signature of two sharps (F# and C#), and a 1/2 time signature. The notation features a melodic line with various fingerings (4, 2 4, 1 0, 4, 4, 1 4, 1) and a bass line with fret numbers (5, 3 5-5-3, 2 2-0-0, 0, 7, 5, 3 7-7-3, 2, 0-0).

Musical notation for the second system, including a treble clef, a key signature of two sharps, and a 1/2 time signature. It includes a section marked "Ad lib." with a dynamic marking "P". The notation features a melodic line with fingerings (2, 1, 0, 4) and a bass line with fret numbers (2, 2, 2, 0, 4).

Musical notation for the third system, including a treble clef, a key signature of two sharps, and a 1/2 time signature. It includes a melodic line with a triplet and various fingerings (3, 1, 0, #1, 2, 0, 1, 4, 0, 1), and a bass line with fret numbers (4, 2, 0, 4, 5, 0, 4, 7, 0, 4, 7, 6, 5, 7, 6, 7, 5, 7, 5, 8, 7, 5, 3, 2).

Musical notation for the fourth system, including a treble clef, a key signature of two sharps, and a 1/2 time signature. It includes a melodic line with various dynamics (P, i, P, i, i, a, P, i, i, a, P, i, i, a, P, i, i, a) and a bass line with fret numbers (1, 0, 0, 0, 0, 3, 2, 2, 2, 3, 0, 3, 0, 0, 0, 0, 0, 0, 0, 3).

Musical notation for the fifth system, including a treble clef, a key signature of two sharps, and a 1/2 time signature. It includes a melodic line with various dynamics (P, i, i, a, P, i) and a bass line with fret numbers (2, 2, 2, 3, 0, 0, 2, 1, 0, 3, 2, 1, 0, 2, 0, 4, 0, 2, 0, 1, 3, 0, 2).

2 4 2 1 4 3 5 3 2 0 3 1 0 1 3 1 0 2 0 2 4 2 0 4 2 0 3 2 0 3 2

i i i i P ... p i m a I
3 3 2 3 5 7 9 7 8 10 7 9 0 7 0 4 0 1 2 3 5

M I M I M p 2 m i m A i m i m i m i
1 4 1 0 3 0 2 1 0 4 0 2 0 2 0 6 0 4 0 4 0 6 0 4 0 4

m i m p i m i
0 6 0 4 0 4 0 6 0 4 0 4 3 6 3 0 4 0 4 5 3 0

a m i ... rit. 1
0 0 2 0 2 4 2 4 3 4 3 0 0 3 0 3 0 3 0 3 5 3 5 4 5 4 2

4 3 1 2 3 1 a
p i m a
0 0 0 0 0 4 4 2

Pos VII

P ... i P ... i P ...
7 9 10 0 9 7 9 9 0 7 9 10 0 9 7 9 9 0 7 9

1/2 V (cordes 5-4-3)

P ...
10 7 8 9 (9) 0 7 9 11 0 9 7 (7) 7 5 5 7 9 0

1/2 V (cordes 4-3-2)

1/2 V (cordes 5-4-3)

1/2 V (cordes 4-3-2)

P ...
0 5 6 7 9 7 5 7 7 5 5 7 9 0 0 5 6 7 9 7 5 7

P I M ... p i m a
7 9 11 8 10 12 9 10 14 12 12 10 9 12 10 8 (8) 7 9 0 8 7 (7)

1 2
M I ...
p i m a

M I ...
P l ...

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

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

3 3 3 3 3 6 3

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

3 0 0 2 0 0 0 0 0 3 2 0 3 0 0 3 0

II

3 3 3 2 3 2 1 4 3 4 2 5

i m i P P i m a

3 0 2 2 0 0 0 3 2 4 3 2 6 2 2 0 0 3 5 4 (4) 2

6 3 3 6 3 3

i M I p i m i p i m a m i a m i p i m a m i a m i

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

II Pos II

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

i m p i m a m i M I M

3-7 3 0 5 2 0 5 0 0 2-3 2 5 3-2 4 4 3 0 3 4 2 0 3 0

p i m a I M A M I M ...

i i

i i P ... P i i P

P i m p i i P ...

Pos II

P i i P P i m i p M I M I I M ...

Pos VII

1 2 4 1 4 3 1 M I M i m i

m i P ... i P P ...

2 1 4 1 0 2 P ... p P P i

VIVENCIAS IMAGINADAS (ZAPATEADO) - VICENTE AMIGO

IV

A

p i m i m i p m

B

1/2 II
(cords 5-4-3) - - - , 1/2 II - - - - -

p m i m a m i A M I M a p i m a I P P i m a m p i

1/2 I (cordes 4-3-2) -----

P P i m a I P P i m a i p i m a i m

IV -----

i m i m i m

i m i m

1/2 II
(cordes 5-4-3) ----- 1/2 II -----

p i m a i i

1/2 I (cordes 4-3-2) -----

p i m a I M ... p i m i m p i m i m ...

III

i m i m i A m i A M

2 0 4 3 1
5 0 5 0 5 7 (7) 0 5 3 3

III II

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

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

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

2 (2)

C 1/2 II II

i m a I M P i i p i m a I M P i i i m a m p i m a m

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

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

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

4 2 2 4 2 4 2 4 5 2

1/2 II

M p i m a i m a I M P i i i p i m a I M P i i i

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

5 4 2 0 1 0 (0) 2 2 2 4 5 4 4 2 2 0 0 0 0 0 0 0 0 0 0 0

2 2

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

0 0 0 0 7 5 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

0 0

II D E

p i m a m P i i i a m I M I M a p i m a i m a m p

4 2 2 1 0 2 3 1 4 4

0 0 0 0 7 5 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2

0 0

0 0 0 0 0 7 5 4 2 0 0 0 0 0 0 0 0 0 0 0 0 0

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

0 0

VII

Musical score for system VII. The guitar part features a treble clef and a key signature of three sharps (F#, C#, G#). The tablature includes fret numbers (11, 10, 9, 8, 7, 8, 7, 8, 10, 9, 7, 9, 9, 9, 7, 0, 7, 11, 0) and a bar line with a 3-measure rest. The vocal line has lyrics: m i a p m i a m i M I P P i m i. Dynamics include *Mp*, *I*, *P*, and *A*.

IV

Musical score for system IV. The guitar part features a treble clef and a key signature of three sharps. The tablature includes fret numbers (7, 7, 5, 7, 7, 4, 4, 5, 7, 5, 4, 7, 5, 4, 0, 2, 4, 0, 2, 4, 0, 5, 4, 4). The vocal line has lyrics: m i a m i a m i m i a M I M I m I M. Dynamics include *p*, *M*, *I*, *M*, *I*, *m*, *I*, *M*.

II

Musical score for system II. The guitar part features a treble clef and a key signature of three sharps. The tablature includes fret numbers (4, 2, 3, 2, 3, 5, 3, 4, 3, 2, 2, 4, 2, 4, 4, 4, 0, 0, 0, 0, 0, 7, 5, 2, 2, 4, 4). The vocal line has lyrics: m i a m i m i m i m i m i m a a m i I M I. Dynamics include *p*.

VI

Musical score for system VI. The guitar part features a treble clef and a key signature of three sharps. The tablature includes fret numbers (4, 2, 0, 0, 0, 9, 9, 7, 12, 11, 11, 10, 9, 9, 7, 6, 7, 6, 6, 9, 0, 0, 6). The vocal line has lyrics: a m i a m i a m i a m i a m i. Dynamics include *a*, *p*, *a*.

IV

Musical score for system IV. The guitar part features a treble clef and a key signature of three sharps. The tablature includes fret numbers (9, 9, 8, 7, 9, 0, 5, 4, 4, 4, 4, 6, 7, 7, 6, 5, 7, 0, 4, 2, 3, 2, 2, 3, 4, 4). The vocal line has lyrics: m i a m i a m i a m i a m i. Dynamics include *a*, *p*.

II

M I m p i m a M I M A m i m A

3 0 1 3 0 1

0 0 1 4 0 3 4 0 3

5 4 2 4 4 0 2 4 0 2 (2) 0 3 7 (7) 0 5 0 5

2 4 4

F

a m i m A m i m A m i a m A m i a m i

2 0 5 3 7 0 5 2 (2) 0 5 3 0 7 (7) 0 5 0 5

a p m i p i m a I M I M A

1 0 1 4 0 1

2 0 5 2 4 5 0 2 0 1 4 0 2 (2) 0 5 3 7 (7) 0 5 0 5

0

2 0 5 3 7 (7) 0 5 0 2 (2) 0 5 3 7 (7) 0 5 0 5

i a m I M I p i m a i m a m p

3

2 0 5 2 0 (0) 0 0 0 0 7 5 4 2 0 0 9 9 7 12 11

0 4 2 0 2 1 0 0 9 9 7 12 11 0

(0)

VII----- V

i i 2 3 4
P i m a i

Λ V VII₇ VIII₇ VII₇ V Λ ↑ ↓

i i i i m i i i P p

IV----- V Λ

P P p P i i P P P p P ... i P

1/2 I (cordes 4-3-2) -----

P ... P p P i P ...

IV----- V Λ

P P p P i i P P P p P ... i P

1/2 I (cordes 4-3-2) -----

Musical notation for the first system. Treble clef staff contains notes with slurs and ties. Bass clef staff contains fingerings: 0, 1, 1, 4, 4, 3, 3, 2, 0, 0, 4, (4). Dynamics: P, ..., P, p, P. An arrow points down to the first measure.

Musical notation for the second system. Treble clef staff contains notes with slurs and ties. Bass clef staff contains fingerings: 0, 4, 3, 0, 4, 1, 1, 0, 2, 3, 1, 4, 1, 4, 3, 4, 4, 4, 3, 1, 4, 2, 0, 4, 0, 4, 1, 1, 0, 4, 4, 1, 4, 2, 7, 7, 7, 5, 4, 2, (2), 5, 3. Lyrics: i m i i m a I M A i m I M. Dynamics: P, p. Arrows point up to the first and last measures.

Musical notation for the third system. Treble clef staff contains notes with slurs and ties. Bass clef staff contains fingerings: 2, 3, 2, 0, 4, 2, 0, 3, 4, 3, 1, 4, 1, 4, 3, 0, 3, 1, 4, 4, 0, 4, 1, 4. Lyrics: I M I A M I M i m i i m i a m. Dynamics: P.

Musical notation for the fourth system. Treble clef staff contains notes with slurs and ties. Bass clef staff contains fingerings: 0, 4, 4, 0, 4, 1, 1, 0, 4, 4, 1, 4, 2, 7, 7, 7, 5, 4, 2, (2), 5, 3. Lyrics: M I, M I. Dynamics: P.

1/2 IV -----

Musical notation for the fifth system. Treble clef staff contains notes with slurs and ties. Bass clef staff contains fingerings: 5, 3, 0, 3, 1, 2, 4, 0, 3, 2, 0, 4, 3, 3, 0, 3, 1, 2, 6. Lyrics: M I, M I. Dynamics: p, M.

1/2 II

M p i m a M I M I P m i a m i I M ... I

p i m a M I M p m p i m a M I M

V

i M I M i M I M I M p i m a M I M

VII

i M I M M I ... p i m a

VIII

VII

a m i p M I M I M I p i m a m

VIII ----- VII ----- V

amip
P i m a m i

IV ----- V

a m i a m i M I M P P i m a

IV

P P i m a

0 2 2 1 4 4 ----- V

I M I M p i p i m a I M I p m i a m i p m i a m i

0 0 0 3 4 4 ----- 1/2 II

M I m p m i m a i m i a m i ...

3 4 4 V Λ Λ V Λ V Λ

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

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

5 3 2 0 0 1 3 0 1 3 0 3 2 (2) 2 2 7 7 7 5 5 5 3 3 3

2 (2) 1 1

V Λ V Λ V Λ V Λ V Λ V Λ

i i ... I M i i i i ...

1 2 3 4 4 1 0 (i) 4 4 3 2 1

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

(2) 1 1

V Λ V Λ V Λ V Λ V Λ V Λ

i i ... I M i i i i ...

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

(2) 1 1

V Λ V Λ V Λ V Λ

i i I M i i p i m i m i m i m i

2 5 5 3 3 2 4 5 4 1 0 0 0 0 2 1 2 0 1 2 1 2 0 1 2

0

1/2 I₁

p i m i m i m i m i

2 1 2 0 1 2 1 2 0 1 2

0

A B

Répéter 3 fois

A B

IV

1/2 II
(cordes 5-4-3) ... 1/2 II

1/2 I (cordes 4-3-2)

IV

1/2 II
(cordes 5-4-3) - - , 1/2 II - - - - - ,

1/2 I
(cordes 4-3-2)-

P i m a I M I M...

M I i i a m I M I

p a i p

VII -----

Musical notation for system VII. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with notes and rests. Below the staves are two guitar fretboard diagrams. The first diagram shows frets 4, 2, 0, 0, 0, (0), 0, 0, 9, 7, 12. The second diagram shows frets 11, 10, 9, 10, 8, (8), 7, 7, 7, 8, 10. The bass line below the second diagram shows frets 0, (0), 7, (7), (7), 0.

1/2 IV-----

Musical notation for system 1/2 IV. The treble clef staff contains a melodic line. The bass clef staff contains a bass line. Below the staves are two guitar fretboard diagrams. The first diagram shows frets (10), 9, 7, 9, (9), 7, 9. The second diagram shows frets 7, 11, 7, 9, 9, 9. The bass line below the second diagram shows frets 0, 7, 6, 5, 4, 4, (4), 5, 4, 7. The lyrics "a m i a m i a m i M I" are written below the bass staff.

Musical notation for system 1. The treble clef staff contains a melodic line with triplets. The bass clef staff contains a bass line. Below the staves are two guitar fretboard diagrams. The first diagram shows frets 5, 4, 6, 6, 7, 0, 2, 4, 0, 2, 3, 4. The second diagram shows frets 4, 0, 3, 4, 2, 0. The lyrics "I P P i m a m i M I M I" are written below the bass staff.

Musical notation for system 2. The treble clef staff contains a melodic line with triplets. The bass clef staff contains a bass line. Below the staves are two guitar fretboard diagrams. The first diagram shows frets 4, 2, 0, 0, 0, 0, 7, 5. The second diagram shows frets 4, 2, 0, 0, 0, (0), 0, 0, 9, 7, 12. The bass line below the second diagram shows frets 2, 1, 0, 2, 1, 0, 9, 7, 12. The lyrics "M p a i p" are written below the bass staff.

VI

IV

Musical notation for the first system. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass line consists of two staves with fingerings: 11, 10, 9, 9, 10, 0, 7, (7), 6, 6, 6, 9, (9), 9, 7, 9, 0, 5, (5), 4, 4, 4, 7, 0, (0), 6, (6), (6), 6, (6), 4, (4), (4).

II

3 0 1 4 0 4 0

Musical notation for the second system. The treble clef staff contains a melodic line. The bass line includes fingerings: (7), 7, 6, 5, 7, 0, 4, (4), 2, 3, 2, 2, 3, 5, (5), 4, 2, 0, 4, 0, 2, 4, 0, 4, 0, 2, (2). Lyrics: p i m a m a.

Musical notation for the third system. The treble clef staff contains a melodic line with accents (^) and fingerings (1, 3). The bass line includes fingerings: 2, 2, 0, 2, 0, 2, 0, 3, 2, 2, 0, 2, 0, 2, 0, 2, 0, 3, 3, (3), 3, 3, (3), 3, (3), 3, 3, (3), 3. Lyrics: a m i p i a m i p a m i.

Musical notation for the fourth system. The treble clef staff contains a melodic line with accents (^) and a triplet (3). The bass line includes fingerings: 2, 2, 0, 2, 0, 2, 0, 2, 0, 3, 2, (2), 2, 0, 0, 5, (3), (3), 3, 3, (3), 3, (3), 3, 3. Lyrics: p a i p m i.

a m i a m i ... a m i A

V IV

p } a m i p

VII

p P P i m a

VIII VII VIII VII

p } a m i i i

Biographie

Biografía

Biography

Vicente Amigo Girol, « Vicente Amigo », est né en 1967 à Guadalcanal, dans les environs de Séville. Sa famille s'installe définitivement à Cordoue, et c'est dans cette ville qu'il commence l'étude de la guitare, que lui enseignent « El Tomate », puis « Merengue de Córdoba ». Il complète ensuite sa formation instrumentale et musicale avec Manolo Sanlúcar et son frère Isidro Muñoz. C'est d'ailleurs en compagnie de ces deux maîtres qu'il commence sa carrière discographique, participant à l'enregistrement du premier disque du cantaor « El Pele » avec Isidro (*La fuente de lo jondo*, 1986), puis à celui de *Tauromagía*, l'un des chefs-d'œuvre de Manolo Sanlúcar (1988).

Il remporte l'année suivante le premier prix de guitare du « Concurso Nacional del Cante de las Minas » de La Unión, et le prix « Ramón Montoya de guitare de concert » du douzième « Concurso Nacional de Arte Flamenco de Cordoue ». Sa collaboration avec les cantaores Vicente Soto « Sordera » (*Hondo espejo gitano*, 1989), El Potito (*Andando por los caminos*, 1990), Luís de Córdoba (*Que ni pintaio*, 1992), et surtout Camarón (*Soy gitano*, 1989), lui vaut la reconnaissance du grand public. Mais c'est surtout son travail pour le deuxième enregistrement d'« El Pele » (*Poeta de esquinas blandas*, 1990) qui est salué unanimement par la critique. Le duo « El Pele »/Vicente Amigo est alors considéré comme le digne héritier de l'œuvre accomplie par Camarón et Paco de Lucía. Suivront quelques autres collaborations épisodiques avec Carmen Linares (*En antología*, 1996), Pepe de Lucía (*El orgullo de mi padre*, 1996), Alejandro Sanz (*Más*, 1997), Enrique Morente (*Omega*, 1998), ou encore le percussionniste Tino di Geraldo (*Burlerías*, 1994).

Cependant, depuis 1991, Vicente Amigo se consacre essentiellement à son œuvre de guitariste et compositeur. Dans ce domaine, sa discographie compte à ce jour cinq enregistrements, dont celui d'un concerto pour guitare, orchestré par Leo Brouwer (*Poeta*, sous-titré *Concierto para un marinero en tierra*, en hommage à Rafael Alberti, 1997). Il est aussi de plus en plus sollicité pour produire des disques de flamenco « grand public », notamment pour Remedios Amaya (*Me voy contigo*, 1998), et José Mercé (*Del amanecer*, 1998).

Vicente Amigo Girol nació en 1967 en Guadalcanal, cerca de Sevilla. Su familia se trasladó a Córdoba y allí fue donde empezó el estudio de la guitarra con « El Tomate » primero y luego con « Merengue de Córdoba ». Completa su formación instrumental y musical con Manolo Sanlúcar y el hermano de éste, Isidro Muñoz. Con esos dos maestros empieza su carrera discográfica colaborando en la grabación del primer disco del cantaor « El Pele » junto con Isidro (La fuente de lo jondo, 1986) y luego en la de Tauromagía una de las obras maestras de Manolo Sanlúcar (1988).

Ganó el año siguiente el primer premio de guitarra en el « Concurso Nacional del Cante de las Minas » en La Unión y el premio « Ramón Montoya de guitarra de concierto » del duodécimo « Concurso Nacional de Arte Flamenco » de Córdoba. Su colaboración con los cantaores Vicente Soto « Sordera » (Hondo espejo gitano, 1989), El Potito (Andando por los caminos, 1990), Luís de Córdoba (Que ni pintaio, 1992), y sobre todo Camarón (Soy gitano, 1989), le hizo popular. Su participación en la segunda grabación de « El Pele » (Poeta de esquinas blandas, 1990) es alabada de manera unánime por la crítica. El duo « El Pele »/Vicente Amigo es entonces considerado como el digno heredero de la obra de Camarón y Paco de Lucía. Grabará con Carmen Linares (En antología, 1996), con Pepe de Lucía (El orgullo de mi padre, 1996), con Alejandro Sanz (Más, 1997), con Enrique Morente (Omega, 1998), o también con el percussionista Tino di Geraldo (Burlerías, 1994).

Sin embargo, desde 1996, Vicente Amigo se entrega sobre todo a su labor de guitarrista y compositor. Su discografía abarca hoy en día cinco grabaciones, entre ellas, un concierto para guitarra orquestrado por Leo Brouwer (Poeta, subtítulo Concierto para un marinero en tierra, en homenaje a Rafael Alberti, 1997). También se dedica a la producción de discos de flamenco para el « gran público » con Remedios Amaya (Me voy contigo, 1998) y José Mercé (Del amanecer, 1998).

Vicente Amigo Girol, « Vicente Amigo » was born in 1967 in Guadalcanal, on the outskirts of Seville. His family then settled permanently in Cordoba and it was there that he began to study the guitar under « El Tomate », then « Merengue de Córdoba ». He went on to complete his instrumental and musical education with Manolo Sanlúcar and his brother, Isidro Muñoz. Moreover, it was in the company of these two masters that he began his recording career, playing on the singer « El Pele »'s first record with Isidro (*La fuente de lo jondo*, 1986), then on *Tauromagía*, one of Manolo Sanlúcar's masterpieces (1988).

The following year, he won first prize for guitar in the La Unión « Concurso Nacional del Cante de Minas », and the « Ramón Montoya concert guitar » prize in the twelfth Cordoba « Concurso Nacional de Arte Flamenco ». His collaboration with the singers Vicente Soto « Sordera » (*Hondo espejo gitano*, 1989), El Potito (*Andando por los caminos*, 1990), Luís de Córdoba (*Que ni pintaio*, 1992), and in particular, Camarón (*Soy gitano*, 1989), won him the recognition of the general public. However, it was above all his work on « El Pele »'s second record, *Poeta de esquinas blandas* in 1990 that won him critical acclaim. As a result, the duo « El Pele »/Vicente Amigo was considered a worthy successor to the work accomplished by Camarón and Paco de Lucía. Several other collaborations with Carmen Linares (*En antología*, 1996), Pepe de Lucía (*El orgullo de mi padre*, 1996), Alejandro Sanz (*Más*, 1997), Enrique Morente (*Omega*, 1998), and the percussionist Tino di Geraldo (*Burlerías*, 1994), followed.

However, since 1991, Vicente Amigo has devoted himself mainly to his work as a guitarist and composer. In this respect, his discography now consists of five recordings, including a concerto for guitar, orchestrated by Leo Brouwer (*Poeta*, subtitled *Concierto para un marinero en tierra*, in homage to Rafael Alberti, 1997). He also receives an increasing number of requests to produce flamenco recordings for the « general public », in particular for Remedios Amaya (*Me voy contigo*, 1998), and José Mercé (*Del amanecer*, 1998).