

Sabicas

Rey del Flamenco

Transcrito por / transcrit par
Alain Faucher

AFFEDIS
17, rue Anatole France
95600 Eaubonne France
E-Mail: aff@easynet.fr

SUMARIO

SOMMAIRE

Prefacio	5
Palabras preliminares	6
Préface	9
Avant-propos	10
<i>Aires de Puerto Real</i> (<i>soleá</i>)	14
<i>Zapateado en Re</i>	30
<i>La Trinidad</i> (<i>malagueña</i>)	41
<i>Olé mi Cádiz</i> (<i>alegrías</i>)	54
<i>Sentimiento gitano</i> (<i>siguiriyá</i>)	66
<i>Embrujo de Huelva</i> (<i>fandango</i>)	77

Todos los títulos han sido grabados en el LP

Tous les titres sont extraits du LP

Sabicas Rey del Flamenco ABC S.526

EL ETERNO SABICAS

Entre la multitud de artistas existentes, pocos alcanzan la categoría de mito. Pocos son los que, guiados por el impulso de la pasión que enciende la simple evocación de su nombre, dejan su huella impresa en los anales de la historia. Sabicas es uno de ellos.

Por su dimensión e irresistible magia, el mundo musical inventado por Sabicas no tiene edad. Es de siempre. Todos los maestros del flamenco contemporáneo reconocen en él el inolvidable tocaor que les hizo soñar y que a menudo les inspiró.

El itinerario glorioso de Agustín Castellón, Niño Sabicas (1912-1990), no está sin embargo exento de paradojas. Nacido en Navarra, lejos de Andalucía, construyó su leyenda en América, lejos de España. El destino es a menudo irónico.

Apenas el gitanito de Pamplona acababa de obtener de regalo su primera guitarra, ya se revelaba como un prodigo. Dado que nadie en su entorno podía instruirle seriamente, no tuvo más remedio que hacer su aprendizaje solo, escuchando las grabaciones por entonces disponibles. Pronto se convertiría en el virtuoso más grande de su generación, insuperable por mucho tiempo. Elevó todos los dominios de la técnica a niveles que nadie hubiera imaginado. Gracias a la velocidad, sonido y pulcritud de ejecución, gracias al número y a la riqueza de sus composiciones dejaría atrás a todos sus contemporáneos. Dotado de un compás fenomenal era, así mismo, un acompañador sin par, en particular del baile.

Tras un debut en el oficio con los artistas más grandes de su tiempo (la Niña de los Peines y Manuel Torres entre otros) se unió en Buenos Aires, 1937, con la compañía de Carmen Amaya, otra figura soberana, durante años de giras triunfales. Más tarde se estableció en Méjico, donde permanecería diez años antes de instalarse definitivamente en Nueva York, en 1955. Como dan fe los más de cincuenta discos grabados por él, su carrera se encuentra compartida entre el acompañamiento y la guitarra instrumental. Pero los aficionados conservan sobre todo su imagen de primer concertista flamenco profesional.

La perfección formal y el virtuosismo de Sabicas han impuesto enormes exigencias al toque flamenco, mientras que su genio ha dilatado el horizonte. Su técnica, su estilo y su inmensa producción anuncian la guitarra de hoy que sin él no habría podido alcanzar la culminación. En conclusión, su música posee, de modo muy particular, un poder de hechizo que no suele encontrarse en otros. ¿Cuántos tocaores han causado si no tal influencia en un auditorio por el sortilegio de su toque? Sabicas era un mago.

El hombre se fue, pero la obra permanece. Podemos hallarla en grabaciones. Menos mal. Pero si ésta fue creada en su día, aún hoy queda por escribir; salvo el excelente trabajo de Joseph Trotter en la publicación *Flamenco Puro* de los años 70, nada notable ha sido publicado de Sabicas. Y sin embargo no es materia lo que falta. Ello se debe a la reciente y fulgurante evolución de la guitarra flamenca, pero más aún a su carácter instantáneo, volátil y a su tradición oral. Transcribir dicha obra podría parecer contraproducente, puesto que no es precisamente en el papel donde se hace y toma vida. A pesar de todo, la partitura le confiere un segundo nacimiento y permite a lo mejor del repertorio estar definitivamente presente y pasar intacto a la posteridad. La aportación de Sabicas la sitúa más allá de todas las modas. Pero el tiempo, si no altera la obra sí erosiona nuestra memoria. Por ello me considero particularmente feliz proponiendo la presente selección, a sabiendas de que participa en esta necesaria tarea de transmisión y responde a una muy larga espera.

Alain Faucher, París, 1999
traducción: Paco de la Rosa

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 suntiosa puerta.

Sentimiento gitano conlleva ya una visión muy moderna de la siguiriya 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.

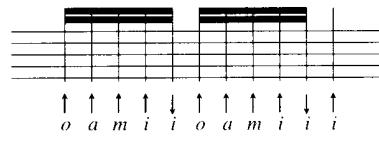
Embrujo de Huelva resume la “manera” Sabicas. Junto a los largos arpegios característicos del fandango encontramos falsetas antiguas (p. 81, pentagramas 2 y 3, o el final en alzapúa), una alusión a la danza mora (p. 64), y la cita de un extracto del *Tientos de los tres ríos* (p. 86, pentagramas 3 y 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

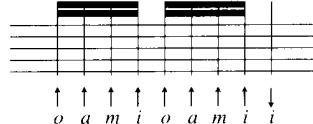
Se podría disertar a lo largo de columnas enteras sobre el sonido de Sabicas. Qué decir, sino que nadie ha hecho sonar el instrumento como él. Fuerza y percusión, pero con redondez e incluso con finura, hacen que se le reconozca entre todos y se le acepte todavía como un modelo. La guitarra de Sabicas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



ETERNEL SABICAS

Peu d'artistes, parmi la multitude, atteignent le statut de mythe. Peu sont ceux qui, par les élans de passion que soulève la simple évocation de leur nom, gravent à jamais leur empreinte dans l'histoire. Sabicas est de ceux-là.

Par son ampleur et son irrésistible magie, le monde musical qu'il a inventé n'a pas d'âge. Il est de toujours. Tous les maîtres du flamenco contemporain reconnaissent en lui l'inoubliable *tocaor* qui les a fait rêver et souvent inspirés.

L'itinéraire glorieux d'Agustín Castellón Campos, Niño Sabicas (1912-1990), n'est pourtant pas exempt de paradoxes. Né en Navarre, loin de l'Andalousie, il a construit sa légende en Amérique, loin de l'Espagne. Le Destin est parfois facétieux.

A peine le petit gamin gitan de Pampelune venait-il de se faire offrir sa première guitare qu'il se révélait comme un prodige. Personne parmi son entourage n'étant en mesure de l'instruire sérieusement, il dut faire seul son apprentissage, par l'écoute des enregistrements disponibles alors. Bientôt il devenait le plus grand virtuose de sa génération, et pour très longtemps insurpassable. Il éleva tous les domaines de la technique à un niveau que personne n'aurait osé imaginer. Par la vélocité, le son, la propreté d'exécution, le nombre et la richesse et de ses compositions il laissait bien loin derrière lui tous ses contemporains. Doué d'un *compás* phénoménal il était aussi un accompagnateur sans pareil, notamment de la danse.

Après un début dans le métier avec les plus grands artistes de son temps (La Niña de los Peines, Manuel Torres, entre autres) il rejoint à Buenos Aires, en 1937, la compagnie de Carmen Amaya, autre figure souveraine, pour des années de tournées triomphales. Plus tard il s'établit à Mexico où il restera longtemps avant de se fixer définitivement à New York, en 1955. Comme l'atteste la cinquantaine de disques qu'il a enregistrée, sa carrière se partage entre l'accompagnement et la guitare instrumentale. Mais les *aficionados* retiennent surtout de lui l'image du premier concertiste flamenco professionnel.

La perfection formelle et la virtuosité de Sabicas ont imposé des normes exigeantes au *toque* flamenco tandis que son génie en a élargi l'horizon. Sa technique, son style et son immense production annoncent la guitare d'aujourd'hui qui sans lui n'aurait pas atteint les hauteurs où elle culmine. Enfin, et surtout, sa musique a un pouvoir d'envoûtement que l'on retrouve difficilement chez d'autres. Combien de *tocaores* ont eu comme lui une telle emprise sur leur auditoire par le sortilège de leur jeu? Sabicas était un magicien.

L'homme n'est plus, certes, mais l'œuvre demeure. On la trouve dans ses enregistrements. Fort bien. Mais si elle a été créée, il reste encore à l'écrire car hormis l'excellent travail de Joseph Trotter sur l'album Flamenco Puro, dans les années 70, rien de notable n'a été édité de Sabicas. Et pourtant ce n'est pas la matière qui fait défaut! Cela tient à la récente et fulgurante évolution de la guitare flamenca mais plus encore à son caractère instantané et volatil, à sa tradition orale. La transcrire pourrait sembler contre nature car ce n'est pas sur le papier qu'elle se fait et prend vie. Cependant la partition lui donne une deuxième naissance et permet au meilleur du répertoire d'être définitivement présent et passer intact à la postérité. L'apport de Sabicas le situe au-delà de toutes les modes mais le temps, s'il n'altère pas l'œuvre, érode nos mémoires. Voilà pourquoi je suis particulièrement heureux de proposer le présent recueil, sachant qu'il participe à cette nécessaire tâche de transmission, et qu'il répond à une très large attente.

Alain Faucher, Paris, 1999

AVANT-PROPOS

Lorsqu'au début de l'année 1966 Sabicas enregistre l'album *Rey del Flamenco*, il est parvenu, dans son évolution musicale, à une deuxième maturité. Son discours est maintenant dégagé de Ramón Montoya et sa personnalité s'exprime librement. Le style se décante, les idées sont toujours aussi abondantes, des harmonies nouvelles apparaissent.

Pour les guitaristes, le plus remarquable réside dans la maîtrise absolue de l'utilisation du manche et la rationalité des doigtés. Chez Sabicas la recherche de l'ergonomie est devenue à ce stade une esthétique, un art en soi. On connaît sa préférence pour les accords diminués aux superbes et faciles effets produits en parcourant le manche par déplacements de trois cases. Sabicas en usait largement depuis ses débuts et on en rencontre par exemple, dans le trémolo de *Olé mi Cádiz* p. 58, portées 3 et 4, ou bien dans le *Zapateado en Re*, p. 33, portée 4. Mais dans d'autres types de développements il obtient aussi un résultat très efficace avec une extrême économie de moyens, sachant réduire au minimum le recours aux barrés et utiliser judicieusement les cordes à vide. Voir par exemple le finale de *Aires de Puerto Real*, p. 28, portées 2 à 4, ou le finale de *La Trinidad*, p. 53, portées 2 à 4, facilités dans ces deux cas par la tonalité de Mi. Citons de nouveau *Aires de Puerto Real* pour l'élégance des enchaînements p. 15, portée 4 et p. 19, portée 2. Le rapport entre la quantité de travail fourni par la main gauche et la "quantité" de musique produite est surprenant. Si la métaphore n'était pas aussi iconoclaste on pourrait parler d'un rapport qualité-prix imbattable!

La soleá *Aires de Puerto Real*, comme nous venons de l'observer, illustre brillamment cette entente entre l'inventivité musicale et l'intelligence des doigtés. Nous y découvrons une profusion de *falsetas* inédites qui renouvellent presque totalement le matériau de l'auteur dans ce *palo*. On notera l'absence de variation en trémolo, assez inhabituelle, qui cependant passe inaperçue tant l'ensemble est serré et cohérent.

Le *Zapateado en Re* était un des morceaux favoris de l'auteur et de son public. Sabicas, créateur sans cesse en quête d'innovation, a transposé dans la tonalité ouverte de Ré un style traditionnellement joué en Do. Les magnifiques suites d'accords arpégés forcent l'admiration pour son aptitude à construire une ligne logique et à la mécanique main gauche aisée.

C'est cependant le thème des *campanas* qui nous émerveille le plus, magnifié par sa reprise en harmoniques. Sabicas est coutumier du procédé, rappelons un autre chef-d'œuvre en Ré, la *Guajira melodica*. Ces clochettes aux échos de boîte à musique feraient presque penser au *glockenspiel* de Papageno. Sabicas aurait-il entendu la Flûte Enchantée?

Il est intéressant de noter qu'originellement il jouait ce passage en harmoniques artificiels, avec une technique main droite très personnelle, où le pouce fait la note au lieu de l'annulaire. Sur le tard il adopta la forme ici transcrise, en harmoniques naturels. Concernant l'exécution, j'ai ajouté entre parenthèses, en 3 endroits, un doigté qui – tout arrive – semble tomber plus naturellement sous les doigts que celui de l'auteur lui-même, tel qu'observé sur les vidéos.

La *malagueña*, comme la *farruca* et la *danza mora*, occupe une place privilégiée dans le répertoire de Sabicas. Il y puise une source d'inspiration continue et c'est peut-être là que son génie propre s'y exprime le mieux. On peut affirmer que personne ne l'a jamais égalé dans ces styles. *La Trinidad* est la plus aboutie de son registre, presqu'une synthèse de ses plus belles idées. Il ne lui manque que la *copla* et le trémolo de *Brisas de la Caleta* pour être complète.

Olé mi Cadiz est en Mim puis MiM. Ce sont les tonalités respectives des *alegrías de Córdoba* et de la *Rosa*, selon une classification aujourd'hui abandonnée. Sabicas a laissé peu d'*alegrías* dans ces tonalités, leur préférant le LaM, plus usuel. Ce serait déjà un intérêt certain pour cette pièce si par ailleurs elle n'était pas tout simplement magnifique. Le climat du Mim, les thèmes habilement développés et la facilité technique inviteront le lecteur à entrer dans l'étude de ce recueil par cette somptueuse porte.

Sentimiento gitano porte un regard déjà très moderne sur la *siguiriyá* et préfigure, par endroits, le style actuel (voir p. 73, portées 1 à 4 ou bien p. 74, portée 3 à p. 75, portée 1). Il faut souligner également une approche volontiers spectaculaire et démonstrative à laquelle Sabicas ne dédaignait pas recourir pour subjuger son public. La *falseta* située p. 67, portée 1 à p. 68, portée 1 en donne l'exemple dans une cascade de doubles croches qui donne la sensation de ne jamais vouloir s'arrêter.

Le *remate* arrive presque comme un soulagement : l'auditeur, sur le point de demander grâce, peut enfin reprendre son souffle. La construction est belle, pourtant l'effet prime sur l'idée musicale. Qu'importe, la guitare flamenca est ainsi faite qu'elle aime alterner les moments les plus profonds avec l'art pyrotechnique, l'ombre et la lumière.

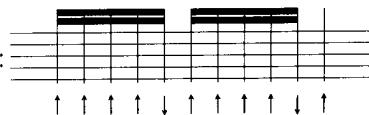
Embrujo de Huelva résume la “manière” Sabicas. A côté des longs arpèges caractéristiques du *fandango* on retrouve des *falsetas* anciennes (p. 81, portées 2 et 3, ou le finale en *alzapúa*), une allusion à la *danza mora* (p. 64), et la citation d'un extrait du *Tientos de los tres ríos* (p. 86, portées 3 et 4) transposé pour l'occasion de binaire en ternaire. La forme syncopée et évoluée du refrain nous situe déjà dans l'époque contemporaine.

SUR LE SON ET LA TECHNIQUE

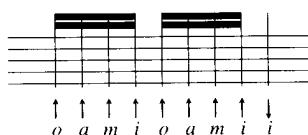
On pourrait disposer des colonnes entières sur le son de Sabicas. Que dire, sinon que personne n'a fait sonner l'instrument comme lui. Puissance, percussion, mais avec rondeur et même finesse le font reconnaître entre tous, et accepter aujourd'hui encore comme un modèle. La guitare de Sabicas est la plus parfaite identification du son flamenco.

Certaines solutions techniques qui n'appartiennent qu'à lui appellent quelques précisions.

Les *rascueados* suivent la formule habituelle avec retour de l'index :



mais dans les développements longs et continus, ce retour est supprimé :



c'est le cas par exemple dans les finales du *Zapateado* et de *Sentimiento gitano*, les intros de *Olé mi Cádiz* et *Embrujo de Huelva*. J'ai écrit cependant tous les *rascueados* sans tenir compte de cette particularité préférant me conformer aux automatismes des guitaristes d'aujourd'hui.

La technique d'opposition pouce-index/majeur (ex. *La Trinidad*, p. 46 et 47) se voit substituer pouce-annulaire/majeur lorsqu'à l'aigu il n'y a pas de chant, mais une pédale (ex. *La Trinidad* encore, dans la conclusion du trémolo, p. 50, portées 1 et 2). La raison est le gain en puissance et en intensité.

Les allers-retours de l'index sont en fait exécutés par les deux doigts majeur + annulaire ensemble. Afin de ne pas alourdir la lecture, je suis passé outre ce détail plutôt anecdotique.

Le *golpe* peut se faire par retour du pouce, frappant la table sous les aigus (*Sentimiento gitano*, p. 67, portée 4, 3ème mesure)

Les amortis sont effectués par le petit doigt de la main gauche plaquant les cordes sur le manche. Ils se reconnaissent aux doubles croches alternant avec des quarts de soupire (*Aires de Puerto Real*, p. 18, portée 3, et *Olé mi Cádiz*, p. 62, portée 1).

SUR L'ECRITURE

- les notes entre parenthèses ne sont pas jouées, mais indiquent la position complète de la main gauche (sauf dans les harmoniques du *Zapateado*, cf. infra)
- les altérations accidentielles ne valent que pour la hauteur où elles se trouvent, pas à l'octave
- dans les sections non mesurées (*La Trinidad*), une portée vaut pour une mesure concernant les altérations accidentielles.

A.F.

AIRES DE PUERTO REAL

Sabicas

Capo: III

Transcription: Alain Faucher

allegretto

VII

V

VII

CV

CIII

CI

III

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, showing two measures of music. The first measure consists of two groups of three eighth-note chords: (B,D,G) and (E,G,B). The second measure consists of two groups of three eighth-note chords: (D,G,B) and (G,B,D). The bottom part is a tablature for a six-string guitar, showing the strings from bottom to top (A, D, G, B, E, A). The tablature corresponds to the chords above it. The first measure shows chords at the 3rd, 2nd, and 1st frets. The second measure shows chords at the 3rd, 2nd, and 1st frets. The third measure shows chords at the 3rd, 2nd, and 1st frets. The fourth measure shows chords at the 3rd, 2nd, and 1st frets.

VII

The image shows a musical score for a guitar. The top part is a standard staff notation with a treble clef, a key signature of two sharps, and a time signature of common time. It features six measures of music with various note heads and stems. The bottom part consists of two sets of horizontal lines representing the guitar's strings. The left set is labeled 'A' and the right set 'B'. Below these labels are the letters 'T' and 'A' respectively. Numerical values are placed above the strings to indicate fingerings: in the first measure, string A has a '5' and string B has a '6'; in the second measure, both have '0'; in the third measure, both have '5'; in the fourth measure, both have '6'; in the fifth measure, both have '5'; and in the sixth measure, both have '0'. The tablature also includes some rests and slurs.

V

VII

Sheet music for guitar with tablature below it. The music consists of three measures of sixteenth-note patterns. The tablature shows the fingerings for each note, corresponding to the numbers above the notes in the music. The strings are labeled T (top), A, and B.

Measure 1: *p a m i p i m a i m i*

Measure 2: *p a m i p i m a i m i*

Measure 3: *p a m i p a m i p p*

Tablature:

T	0	6	0 - 5 0	6	0	0 - 7 0	0	0	8	0	8
A	6	7	7	6	7	(9)	9	9	7	10	7 - 9 - 7
B	5					0			8	10	10 - 8

V IV III

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

II

i p ... i p

IV

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

V

p i m p p i $\frac{m}{p}$ i p i m a p i p p i p p i p i p i p ...

Sheet music for guitar, Treble Clef, 4/4 time. The tablature below shows the fingerings for the first four measures.

m i ...

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

Musical score and tablature for guitar. The score shows a treble clef staff with a 16th-note melody. Below it is a tablature staff with six strings (T, A, G, D, B, E) and a 16th-note scale. The tablature shows a repeating pattern of grace notes and main notes.

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

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

Sheet music for guitar, featuring a melodic line with tablature below. The music is in common time and includes a section labeled "i m ...". The tablature shows the left-hand fingerings for each note.

TAB

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 - 0
-------------------	-------------------	-------	-----------	-----------	---------------	-------	-----------	---------------	-----------	-----------

Sheet Music and Tablature for guitar (Treble Clef) and bass (Bass Clef).

Sheet Music:

Tablature:

String 6: 0 0 0 0
String 5: 1 1 2
String 4: 0 3 0 3
String 3: 2 0 2 0
String 2: 3 0 3 0
String 1: 2 3 0 3

Hand positions: p a m i p i m p m p ... i m i ... p i p m m ...

Sheet Music and Tablature for guitar (Treble Clef) and bass (Bass Clef).

Sheet Music:

Tablature:

String 6: 0 0 0 0
String 5: 1 1 2 2
String 4: 0 3 0 3
String 3: 2 0 2 0
String 2: 3 0 3 0
String 1: 2 3 0 3

Hand positions: p ... i m a i m i p a m i p p i m p m p i m a m i p i m a ...

Sheet Music and Tablature for guitar (Treble Clef) and bass (Bass Clef).

Sheet Music:

Tablature:

String 6: 0 0 0 0
String 5: 1 1 2 2
String 4: 0 3 0 3
String 3: 2 0 2 0
String 2: 3 0 3 0
String 1: 2 3 0 3

Hand positions: p a m i p a m i p a m i p o a m i i i i

Sheet Music and Tablature for guitar (Treble Clef) and bass (Bass Clef).

Sheet Music:

Tablature:

String 6: 0 0 0 0
String 5: 1 1 2 2
String 4: 0 3 0 3
String 3: 2 0 2 0
String 2: 3 0 3 0
String 1: 2 3 0 3

Hand positions: o a m i i o a m i i i p i m a ... p i p ... i

Cl —————

p m i ...

a p m p ... i

TAB TAB TAB TAB

p i m a m i p i m a

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

TAB TAB TAB TAB

p i m a i m i ...

p ... p

TAB TAB TAB TAB

CVII ————— CV —————

simile

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

TAB TAB TAB TAB

Musical score and tablature for measures 21-25. The score shows a treble clef, common time, and various dynamic markings like *p*, *i*, and *p...*. The tablature below shows the guitar strings with fingerings and strumming patterns. Measures 21-24 show a sequence of eighth and sixteenth notes with specific fingerings (e.g., 3, 2, 1, 0) and strumming directions (up, down). Measure 25 begins with a rest followed by a single note.

Musical score and tablature for measures 26-30. The score shows a treble clef, common time, and dynamic markings like *i* and *m...*. The tablature shows a sequence of sixteenth-note patterns with fingerings (e.g., 3, 2, 1, 0) and strumming directions. Measure 26 starts with a sixteenth-note pattern followed by a measure of rests. Measures 27-29 show a continuous sixteenth-note pattern. Measure 30 ends with a single note.

CIII — CI —

Musical score and tablature for measures 31-35. The score shows a treble clef, common time, and dynamic markings like *o*, *a*, *m*, *i*, *p*, *i*, *m*, and *a*. The tablature shows a sequence of sixteenth-note patterns with fingerings (e.g., 5, 4, 3, 2, 1, 0) and strumming directions. Measures 31-34 show a continuous sixteenth-note pattern. Measure 35 ends with a single note.

Musical score and tablature for measures 36-40. The score shows a treble clef, common time, and dynamic markings like *o*, *a*, *m*, *i*, *p*, *i*, *m*, and *a*. The tablature shows a sequence of sixteenth-note patterns with fingerings (e.g., 5, 4, 3, 2, 1, 0) and strumming directions. Measures 36-39 show a continuous sixteenth-note pattern. Measure 40 ends with a single note.

Musical score for guitar with tablature. The score consists of two staves. The top staff is a standard musical notation staff with a treble clef, showing six measures of music. The bottom staff is a tablature staff with four horizontal lines representing the strings, showing the fingerings and positions for each note. Measure 1 starts with a dynamic *p*. Measure 2 contains the instruction *simile*. Measures 3-4 show a sequence of eighth-note patterns. Measure 5 begins with a dynamic *p*, followed by *i*, *p*, *i*, *i*, and *u* markings. The tablature shows the left hand's position on the strings throughout.

Sheet music for guitar, Treble clef, 3/4 time. The first measure shows a melodic line with grace notes and slurs. The second measure continues the melodic line. The third measure shows a transition with a dotted quarter note followed by eighth-note pairs. The fourth measure concludes with a final melodic phrase. The tablature below shows the fingerings for each string (T, A, B) corresponding to the notes above. The first three measures have fingerings: T-2, A-3, B-0; T-1, A-3, B-1; T-0, A-2, B-0. The fourth measure has fingerings: T-0, A-2, B-1.

The image shows a page of sheet music for guitar. The top half contains a musical staff with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note chords and rests, with a dynamic marking of *p* followed by three dots. The bottom half provides a tablature for the guitar's six strings, labeled T, A, G, B, E, and D from top to bottom. The tablature shows fingerings and a string bend symbol. Below the tablature are numerical fret positions: 3, 0-2-0-0, 3, 3-1-1-1, 0-0-0-1-1-3, 3-3, 1-1-1-3, 3-3-3-1-1-1, and 0.

The image shows a musical score and its corresponding tablature for a six-string guitar. The score consists of five measures, each with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 1 starts with a dynamic *p*, followed by two pairs of eighth-note chords (B7 and E7) with grace notes. Measure 2 begins with a single eighth note (B) followed by a sixteenth-note pattern. Measure 3 contains a sixteenth-note pattern followed by a single eighth note (E). Measure 4 features a sixteenth-note pattern followed by a single eighth note (A). Measure 5 concludes with a sixteenth-note pattern followed by a single eighth note (D). The tablature below the staff shows the string numbers (T, A, B) and fret positions for each note. Measure 1 ends with a fermata over the first string. Measures 2 through 4 end with a fermata over the second string. Measure 5 ends with a fermata over the third string.

simile

5

simile

x

v 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

3 3 3 3 0 1 0 1 0 1 0 0 1 0 0 0 3 1 0 3 1 0 3 1 0 3 1 0

Musical score and tablature for guitar part 1, measures 1-4.

Measure 1: Treble clef, 4/4 time. Fingerings: 3-0, 2-0, 3-2, 0-3, 2-0, 3-2, 0-3, 1-0. Dynamic: *p* ...

Measure 2: Fingerings: 3-2, 0-3, 2-0, 3-2, 0-3, 1-0, 3-1. Dynamic: *i*

Measure 3: Fingerings: 0-2, 1-0. Dynamic: *p* ...

Measure 4: Fingerings: 2-1, 0-0. Dynamic: *i*

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

Musical score and tablature for guitar part 1, measures 5-8.

Measure 5: Fingerings: 0-3, 2-0, 3-2, 0-3, 2-0, 3-2. Dynamic: *p* ...

Measure 6: Fingerings: 0-2, 1-0. Dynamic: *i*

Measure 7: Fingerings: 0-4, 5-6-5-4. Dynamic: *p* ...

Measure 8: Fingerings: 4-5, 6-5-4. Dynamic: *p*, *i*, *p*

Tablature: T: 1-4-1-2-0-2-0; A: 3-0-3-0-3-2; B: 0-1-4-1-2-0-2-0-3-2

Musical score and tablature for guitar part 1, measures 9-12.

Measure 9: Fingerings: 3-4, 2-1, 0-4, 2-0. Dynamic: *p* ..., *simile*

Measure 10: Fingerings: 4-2, 1-0, 0-4, 2-0. Dynamic: *i*, *p* ..., *i*

Measure 11: Fingerings: 4-2, 1-0, 0-4, 2-0. Dynamic: *p* ..., *i*, *p* ..., *i*

Measure 12: Fingerings: 4-2, 1-0, 0-4, 2-0. Dynamic: *p* ..., *i*, *p* ..., *i*, *p*, *i*, *p* ..., *i*, *p*, *i*

Tablature: T: 3-6-3-0-0; A: 4-3-6-4; B: 6-4

Musical score and tablature for guitar part 1, measures 13-16.

Measure 13: Fingerings: 6-7, 9-6-0-0. Dynamic: *p* ...

Measure 14: Fingerings: 3-4, 6-4. Dynamic: *i*, *p* ..., *i*

Measure 15: Fingerings: 1-0, 3-2, 0-0. Dynamic: *p* ...

Measure 16: Fingerings: 0-3, 3-1, 0-0. Dynamic: *i*, *p* ..., *i*, *i* ... ↑ ↓ ↑

Tablature: T: 6-9-6-0-0; A: 7-9; B: 6-4

CII

Musical score and tablature for guitar part CII. The score consists of four measures of music with corresponding tablature below. The tablature uses standard notation with T, A, and B labels above the strings and 5, 4, 3, 2, 1 below them.

Measure 1: *p i p ...*

Measure 2: *p i p ...*

Measure 3: *p i p p i p ...*

Measure 4: *p i p ... i i ... ↑ ↓ ↑*

TAB:

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

CII

Continuation of the musical score and tablature for guitar part CII. The score consists of four measures of music with corresponding tablature below. The tablature uses standard notation with T, A, and B labels above the strings and 5, 4, 3, 2, 1 below them.

Measure 1: *p i p ... i p ... i*

Measure 2: *p i p ... i p ... i*

Measure 3: *p i p ... i p ... i*

Measure 4: *i p ... ↓*

TAB:

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

Continuation of the musical score and tablature for guitar part CII. The score consists of four measures of music with corresponding tablature below. The tablature uses standard notation with T, A, and B labels above the strings and 5, 4, 3, 2, 1 below them.

Measure 1: *↑ p ↑ p ↑ p i*

Measure 2: *↑ p i ... ↑ ↑ ↑*

Measure 3: *↑ ↑ ↑*

Measure 4: *p i m a p ... i*

TAB:

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

Continuation of the musical score and tablature for guitar part CII. The score consists of four measures of music with corresponding tablature below. The tablature uses standard notation with T, A, and B labels above the strings and 5, 4, 3, 2, 1 below them.

Measure 1: *p i m a p i p i*

Measure 2: *p i m a p ...*

Measure 3: *i m a p p ima*

Measure 4: *a p m p ... i*

TAB:

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

Cl-

simile

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

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

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

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

The image shows a musical score and its corresponding tablature for a six-string guitar. The score consists of four measures of music in common time, with a key signature of one sharp. The first measure starts with a grace note (0) followed by a sixteenth-note pattern (0, 2, 0, 1, 4, 1, 0). A 'x' mark is placed above the first note of the second measure. The second measure contains a grace note (2), a sixteenth-note pattern (1, 0, 0, 3), and a sixteenth-note (0). The third measure features a grace note (2), a sixteenth-note pattern (0, 2, 0, 3), and a sixteenth-note (0). The fourth measure starts with a grace note (2), followed by a sixteenth-note pattern (1, 0, 0, 3), and ends with a sixteenth-note (0). Below the music, the tablature provides a visual representation of the strings and frets. The first measure shows a grace note at the 0th fret of the 6th string, followed by a sixteenth-note pattern (0, 2, 0, 1, 4, 1, 0). The second measure shows a grace note at the 2nd fret of the 6th string, followed by a sixteenth-note pattern (1, 0, 0, 3). The third measure shows a grace note at the 2nd fret of the 6th string, followed by a sixteenth-note pattern (0, 2, 0, 3). The fourth measure shows a grace note at the 2nd fret of the 6th string, followed by a sixteenth-note pattern (1, 0, 0, 3).

6

p i m a m i p p

i m a m i p p

i p m i p m i p

i p m i p m i p

p i p ... i

x

T A B

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

CIII ————— CV VII

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

i m a p ...

i m a

p i m a p p

p

TAB

0	1	1	2	1	0	1	3	3	5	5	0
2	1	2	1	2	0	1	2	3	4	6	0
0	2	3	2	0	3	2	3	5	3	5	9
0	2	3	2	0	3	2	3	5	3	7	7

CVII

p.

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

0 0 0 0 0 0 0 0

T A B

7 9 7 9 7 9 9 8 7 8 8 7 8 0 7 8 0 7 9 9

Sheet music for guitar with tablature for measures 1-4. The music is in common time. The first measure starts with a C major chord (C, E, G) followed by a D major chord (D, F#, A). The second measure begins with a G major chord (G, B, D) followed by an A major chord (A, C#, E). The third measure starts with a C major chord (C, E, G) followed by a D major chord (D, F#, A). The fourth measure begins with a G major chord (G, B, D) followed by an A major chord (A, C#, E). The tablature shows the left hand fingering for each chord: (1, 3, 4), (3, 4, 5), (3, 4, 5), (1, 3, 4).

CVII

simile

T 7-9 7 10-8 10 9-7 10-9-7 10-8-7 10 8 7 8 8 7 7 8-10-8 0 7 9 9 9
A 8 0
B 8 0

String parts (Treble and Bass clef) show sixteenth-note patterns with grace notes and slurs. The basso continuo part (T, A, B) shows fingerings (e.g., 0-7, 0-12) and bass clef. 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*.

String parts (Treble and Bass clef) show sixteenth-note patterns with grace notes and slurs. The basso continuo part (T, A, B) shows fingerings (e.g., 0-10, 0-12, 0-10). The vocal line continues: *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*.

CV ————— CIII —————

String parts (Treble and Bass clef) show sixteenth-note patterns with grace notes and slurs. The basso continuo part (T, A, B) shows fingerings (e.g., 0-6, 0-7-0, 5-5, 5-8-5, 3-4, 3-3, 6-5-3). The vocal line continues: *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*.

— CIII —

String parts (Treble and Bass clef) show sixteenth-note patterns with grace notes and slurs. The basso continuo part (T, A, B) shows fingerings (e.g., 5-5, 3-1-0, 2-0, 3-2-1-0, 3-2-0, 3-1-0, 0-4, 2-4, 2-4). The vocal line concludes: *p i m a i m i ... p ...*

2

simile

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

T A B

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

x x x

... p ... ↑ ↑ ↑

T A B

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

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

T A B

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

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

T A B

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

ZAPATEADO EN RE

Sabiccas

Transcription: Alain Faucher

⑥: Re

ad lib.

CII —
rall.

p a m i ...

p

allegro

i m ...

TAB
B 0-2-0-2-0-2-0-2-0-2-0-2-0-2-0

(A)

p m i

a m i ...

T A B

... p m i ...

p p i m ...

tirando

T A B

p i m a

p i m a m

p i m a m m

T A B

p i m a m

i p

i m ...

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

T A B

CIX apoyando

TAB

7 - 9 - 7 10 10 - 12 - 10 - 9 12 - 11 - 12 12 8 - 5 - 9 - 7 - 5 8 7 - 7
T A B 10 0 9 9 9 5 8 7 6 4 4 4 4

CII

TAB

i m ... 0 - 2 - 3 5 5 - 3 - 2 - 0 - 3 - 2 0 - 2 - 0 4 - 2 - 0 4 - 2 - 0 5 - 4 - 2
T A B 0 2 2 0 5 2 2 0 0 2 0 4 2 0 4 2 0 5 4 2

CII

CV

TAB

x 0 2 - 2 2 2 3 2 2 2 3 2 3 4 3 2 7 6 5 5 5 7 7 7 5
T A B 0 4 3 2 2 2 0 4 3 2 2 4 3 2 7 4 3 2 7 5 5 7 7 5

CV

CVII

CV

TAB

p i p ... i 8 6 8 5 10 7 10 7 8 7 8 - 7 7 8 7 6 5 6 - 5
T A B 7 5 9 7 7 10 9 7 5 5 5

— CV —

CIII

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

p i p ... i

TAB Fretting:

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

CII

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

p i p ... i

p ...

TAB Fretting:

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

Musical score and tablature for guitar part CII continuation. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass staff with sixteenth-note patterns. The tablature below shows the strings T, A, and B with corresponding fingerings and rests. Dynamic markings include *p*, *m*, and *a*.

...p ...

p ... i m a

p i p ...

TAB Fretting:

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

Musical score and tablature for guitar part CII continuation. The score consists of two staves: a treble clef staff with sixteenth-note patterns and a bass staff with sixteenth-note patterns. The tablature below shows the strings T, A, and B with corresponding fingerings and rests. Dynamic markings include *p*, *m*, and *i*.

p m i ...

TAB Fretting:

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

4 4 4 4 4 4

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

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

CIII ————— CII —————

3 4 4 4 4 4

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

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

CIII ————— CV —————

4 4 4 4 4 4

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

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

— CV ————— CIII ————— CI —————

2 3 3 4 4 4

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

T 6 5 6 5 5 5 6 7 6 5 5 3 5 3 5 3 4 2 4 1
A 6 5 6 5 5 5 6 7 6 5 5 3 5 3 5 3 4 2 4 1
B 8 7 5 7 5 5 5 7 5 7 5 3 3 3 3 1 2 4 1

Musical score and tablature for the first section of the piece. The score consists of two staves: a treble clef staff with eighth-note patterns and a bass clef staff with sixteenth-note patterns. The tablature shows three strings (T, A, B) with corresponding note heads and stems. The music includes dynamic markings like *p*, *i*, and *p...*, and a fermata symbol over the bass staff.

(A) a %
y sigue

Continuation of the musical score and tablature. The score maintains the same two-staff format. The tablature continues with string T, A, and B, showing a sequence of notes and rests. Dynamic markings *p*, *i*, and *p...* are present. The bass staff features a fermata symbol.

Continuation of the musical score and tablature. The score and tablature remain consistent with the previous sections, featuring the same two staves and dynamic markings. The bass staff includes a fermata symbol.

Final section of the musical score and tablature. The score and tablature continue with the same two-staff format. The tablature shows the progression of notes across strings T, A, and B. Dynamic markings *p*, *m*, and *p...* are included. The bass staff concludes with a fermata symbol.

p i m...

TAB: 17
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

TAB: 11-9-9-9-7-7 7-4-0-1-2 3-4-0-2-4-2-0 4-2-0-4-2-0 5-4-2-0

a m l p

2 3 2 0

CX

lento

p m i ...

TAB: 3-2-3-2 5-6-7-10-10 13-10-13-12-11-10 12-11-12-11-12 0-11

CX CVIII

p m i ...

TAB: 9-8-6-5-6 9-8-12-11-12 15-14-15-12-11-13-10 10-10-10-10 10-9-8-9-8

CV ————— 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

T 5 6 6 5 3 2 3 5 2 5 3 3 5 3 1
A 7 5 6 5 1 3 0 4 2 5 3 3 2 3 2
B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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

T 0 3 5 10 9 7 10 8 7 8 7 9 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0
A 1 3 2 2 0
B 0

CVII —————

m p i ... 10 9 7 10 8 7 8 7 9 7 10 10 9 7 10 8 7
T 9 7 0 7 0 7 0 7 0 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
A 0
B 0

CVII ————— armónicos naturales ————— VII IV XII V XII IX

10 9 7 10 8 7 8 7 9 7 7 7 12 12 5 12
T 9 7 0 7 0 7 0 7 0 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
A 0
B 0

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

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

p ...

TAB

7	7	4	7	12	7	7	4	12-12	12-12	12
9	5		(12)					(7)		
7	4	4						9	7	7

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

VII — XII IX — VII *acceler.*

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

TAB

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

CII

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

TAB

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

CII

rallent.

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

TAB

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

rit. a tempo

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

*§ a ⊕
y sigue*

... p a m i ... p

CVII

5:6 *5:6* *simile*

CIX

CVII ————— CV ————— CII —————

Musical score for guitar (Treble clef) in G major (two sharps). The score consists of three staves. The top staff shows a continuous eighth-note pattern. The middle staff (TAB) shows fingerings: 7, 8, 7, 9; 5, 7, 7, 7; 3, 2, 2, 2; 2, 3, 4, 4. The bottom staff (TAB) shows fingerings: 7, 8, 7, 9; 5, 7, 7, 7; 3, 2, 2, 2; 2, 3, 4, 4.

— CII —

Continuation of the musical score for guitar (Treble clef) in G major (two sharps). The top staff shows a continuous eighth-note pattern. The middle staff (TAB) shows fingerings: 3, 2, 2, 2; 0, 0, 0, 0; 2, 2, 2, 2; 0, 0, 0, 0. The bottom staff (TAB) shows fingerings: 3, 2, 2, 2; 0, 0, 0, 0; 2, 2, 2, 2; 0, 0, 0, 0.

ΦVII

ΦVII

CII

ΦVII

Continuation of the musical score for guitar (Treble clef) in G major (two sharps). The top staff shows a continuous eighth-note pattern. The middle staff (TAB) shows fingerings: 10, 7, 7, 0; 9, 8, 9, 0. The bottom staff (TAB) shows fingerings: 10, 7, 7, 0; 9, 8, 9, 0. The top staff shows a continuous eighth-note pattern. The middle staff (TAB) shows fingerings: 10, 7, 7, 0; 9, 8, 9, 0. The bottom staff (TAB) shows fingerings: 10, 7, 7, 0; 9, 8, 9, 0. The top staff shows a continuous eighth-note pattern. The middle staff (TAB) shows fingerings: 5, 2, 2, 2; 0, 0, 0, 0. The bottom staff (TAB) shows fingerings: 5, 2, 2, 2; 0, 0, 0, 0. The top staff shows a continuous eighth-note pattern. The middle staff (TAB) shows fingerings: 10, 7, 7, 0; 9, 8, 9, 0. The bottom staff (TAB) shows fingerings: 10, 7, 7, 0; 9, 8, 9, 0.

p

a m i p

ogmip

LA TRINIDAD

Subicas

Capo: III

Transcription: Alain Faucher

ad lib.

ad lib.

3/4 time signature, key of A major (two sharps). The score consists of two staves. The top staff shows a melodic line with grace notes, slurs, and dynamic markings like *p*, *i*, and *m*. The bottom staff is a tablature showing fingerings (e.g., 0, 3, 4) and string numbers (T, A, B). The tablature includes a break symbol (a horizontal line with a vertical bar) and a sustain dot over the last note.

Sheet music for guitar, featuring a treble clef, a key signature of one sharp, and a time signature of common time. The music consists of two measures. The first measure starts with a grace note followed by eighth-note pairs. The second measure begins with a grace note and continues with eighth-note pairs. Below the staff, there is a tablature for the T, A, and B strings. The tablature shows fingerings and picking patterns. The first measure starts with a grace note followed by eighth-note pairs. The second measure begins with a grace note and continues with eighth-note pairs.

— CIII — CV — VII —

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

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

CVII —

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

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

CV — CIII —

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

T 5 6 5 3 3 3 3 3 0 1 3 0 1 0 0 2 0 0 3
A 7 5 7 5 4 3 5 3 2 0 0 0 2 0 0 3
B 7 9

IV

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

T 0 2 1 0 2 0 0 7 0 7 0 7 0 7 0 7 0 0 0 0 0
A 3 3 2 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6
B 1 0 4 5 7 5 5 4 5 5 7 7 7 7 7 7 7 7 7 7

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

V

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

IV

CIII ———

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

— CIII — CI —————

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

Cl —

A musical score for piano in G major (two sharps) and common time. The melody consists of eighth-note patterns. Fingerings are indicated above the notes: 0-3-0-4, 0-#-0-2, 0-3-2-4, 3-0-2-0, and 0-2-0-4. Dynamic markings include 'p' (piano), 'a' (allegro), 'm' (mezzo-forte), 'i' (indistinct), and '...'. The score shows a continuous sequence of measures.

Fretboard diagram showing the notes for the C major scale across six strings. The notes are: T (Top String) 0, A 2, B 1, E (4th String) 3, A 2, D (3rd String) 1, G (2nd String) 3, C (1st String) 0, F# (Low E String) 2, B 3, E 3, A 2, D 3, G 1, C 3.

rallent.

A musical score for piano featuring a treble clef staff and a bass clef staff. The top staff shows a melodic line with various note heads and stems, some with numerical values like 0, 1, 2, 3, 4, and 5 above them. The bottom staff shows harmonic chords with vertical stems and horizontal bar lines. The piano dynamic is marked as *p*. The vocal line includes lyrics: *p i m a i m i ...* and *a m t p p a m t p ...*

A diagram of a guitar neck with six strings. The notes for the first measure of the A major scale are marked with vertical tick marks. The notes are: 0 (string 6), 0-1-0 (string 5), 3-1-0 (string 4), 2-1-2 (string 3), 4-2-0 (string 2), 3-2-0 (string 1). The frets are numbered 1, 2, 3, 4, 5, 6 from left to right along the neck.

CV — — —

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

- CV -

3 1 2 1 3 + 4 rallent.

0 0 4 1 4

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

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

CII ——

vivo

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

— CII —— CIII ——

accel.

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

— CIII —— CV ——

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

— CV —— CIII ——

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

The image shows a musical score and its corresponding tablature for a six-string guitar. The score consists of two staves: a treble clef staff above a bass clef staff. The tablature below shows the fret positions for each string. Measure CII starts with a bass note at the 5th fret followed by three eighth-note chords: G major (B3, D4, F#4), B major (D4, F#4, A4), and E major (A4, C5, E5). Measure CIII begins with a bass note at the 6th fret, followed by a B major chord (D4, F#4, A4), an E major chord (A4, C5, E5), and a G major chord (B3, D4, F#4).

CII —————— **CIII** ——————

TAB

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

The image shows a musical score for guitar. The top part is standard staff notation with a treble clef, a key signature of one sharp, and a time signature of common time. It features a series of eighth-note pairs and grace notes. The bottom part is tablature, showing the fingerings for each note on a six-string guitar neck. The tablature includes vertical bar lines corresponding to the measures in the staff notation. A dynamic marking "p ..." is located at the end of the tablature staff.

rallent.

The musical score consists of two staves. The top staff is a standard six-line staff with a treble clef, showing a melodic line with various note heads and stems. The bottom staff is a tablature staff with three horizontal lines representing the strings of a guitar. It shows fingerings (e.g., '0', '1', '2', '3', '4') and specific techniques like 'p' (pizzicato), 'm' (muted), and 't' (tapping). The tablature also includes numerical values such as '(2)', '3', '2', '0', '2', '3', '2', '0', '0', '1', '2', '0', '3', '2', '0', '0', '1', '2', '3', '0', '4', '4', '7', '7', '12', '12', '11', '12'. The music is divided into measures by vertical bar lines.

CIX

4 4 4

pima m i m ...

a *m l ...*

m i m p i ...

TAB

10 10-12-10 9-10-10-12-10-9-10-10-12-10-9-10-10 | 10 10-12-9-10-12-9-10-12-10-9-10-12-10-9-9

The image shows a musical score for guitar. The top part consists of three staves of music. The first staff starts with a treble clef, the second with an alto clef, and the third with a bass clef. The music is divided into measures by vertical bar lines. Above the first measure is the label "CIX", above the second is "CX", and above the third is "CIX". The notes are primarily sixteenth notes, with some eighth notes appearing in the third staff. The bottom part of the image is a tablature for a six-string guitar. It features a series of horizontal lines representing the strings, with numbers indicating the frets. The tablature is organized into measures corresponding to the music above. The labels "CIX", "CX", and "CIX" are also placed above the tablature to align with the musical sections. The tablature shows a repeating pattern of notes across the strings.

The image shows a musical score for guitar with two staves. The top staff is a standard five-line staff with a treble clef, featuring six measures of rhythmic patterns. The bottom staff is a tablature staff with six horizontal lines representing the guitar's neck, showing fingerings and string numbers (1-6) for each note. Measure labels CIX, CVII, and CV are positioned above the staves. The tablature below shows a sequence of notes and rests corresponding to the measures above, with a bracket under the last measure indicating a total of 6 strings.

The image shows a musical score and a corresponding tablature for a guitar. The score consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The treble clef staff features sixteenth-note patterns with various dynamics like -4, 0, and 3. The bass clef staff includes a dynamic 2 and a sharp sign. The tablature below shows the sixteenth-note patterns as a series of vertical tick marks on six strings, with fret numbers 7, 5, 3, 0, 3, 1, 2, and 1 indicated above the strings.

rallent.

Sheet music for guitar with tablature for strings T, A, and B. The music consists of two staves: a standard staff with sixteenth-note patterns and a tablature staff below it. The tablature shows fingerings (e.g., 0, 2, 3, 0) and includes a circled 'x' at the end of the first measure.

apoyando

Sheet music for guitar with tablature for strings T, A, and B. The music continues from the previous section, featuring sixteenth-note patterns and tablature with fingerings. The tablature includes a circled '3' above the first measure and a circled '4' above the second measure. The vocal line 'p i m a m i p i m a pima m i ...' is written below the tablature.

Cl _____

Sheet music for guitar with tablature for strings T, A, and B. The music features sixteenth-note patterns and tablature with fingerings. The vocal line 'pima m i pima m i p i m a p i a m i p i a m i ...' is written below the tablature. The tablature includes circled '3' and '4' above the first and second measures respectively.

Cl _____

Sheet music for guitar with tablature for strings T, A, and B. The music consists of sixteenth-note patterns and tablature with fingerings. The tablature includes circled '2', '3', '1', '2', '3', and '2' above the first six measures. The vocal line '0-0-0-0-0-0-0-0-0-1-1-1-1-3-3-3-3-3-3-3-1-1-0-0-0-0-4-4-4-4-0-0-0-0-1-1-1-1' is written below the tablature.

CV —————

0 2 3 1 1 2 1 3 4

T A B 2 1 2 7 7 5

— CV —————

4 4 1 4 3 2 1 4 3

T A B 6 7 5 5 7 9 10 9

CVIII —————

CIII —————

4 4 3 1 3 4 2 1

T A B 8 10 8 10 3 5 3

— CIII — CI —————

1 3 4 4 3 1 3 4

T A B 5 5 3 1 3 1 3

sforzando

p m a m...

TAB TAB TAB

TAB TAB TAB

Cl —————

p a m i *p ...* *ima m pima m* *i* *p* *paip* *paip* *paip* *i* *i*

TAB TAB TAB

Cl —————

rallent.

x *x* *v x* *i a m i* *p* *i a m i* *p* *i* *p* *i*

TAB TAB TAB

acceler.

Musical score and tablature for guitar. The score shows a melodic line with grace notes and a rhythmic pattern. The tablature below shows the strings T (top), A, and B with corresponding fingerings and rests.

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

Continuation of the musical score and tablature. The melodic line continues with grace notes and a rhythmic pattern. The tablature shows the strings T, A, and B with corresponding fingerings and rests.

Continuation of the musical score and tablature. The melodic line continues with grace notes and a rhythmic pattern. The tablature shows the strings T, A, and B with corresponding fingerings and rests.

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

Continuation of the musical score and tablature. The melodic line continues with grace notes and a rhythmic pattern. The tablature shows the strings T, A, and B with corresponding fingerings and rests.

rallent.

Continuation of the musical score and tablature. The melodic line continues with grace notes and a rhythmic pattern. The tablature shows the strings T, A, and B with corresponding fingerings and rests.

vivo

Continuation of the musical score and tablature. The melodic line continues with grace notes and a rhythmic pattern. The tablature shows the strings T, A, and B with corresponding fingerings and rests.

Continuation of the musical score and tablature. The melodic line continues with grace notes and a rhythmic pattern. The tablature shows the strings T, A, and B with corresponding fingerings and rests.

Musical score and tablature for measures 52-53. The score consists of two staves: a treble clef staff with sixteenth-note strokes and a bass staff with vertical stems. Below the score are three sets of guitar strings (T, A, B) with corresponding fingerings: 3-2-0, 3-2-0, 3-2-0; 0-0-0, 0-0-0, 1-3-0; and 0-0-0, 0-0-0, 1-3-0.

Musical score and tablature for measures 54-55. The score consists of two staves: a treble clef staff with sixteenth-note strokes and a bass staff with vertical stems. Below the score are three sets of guitar strings (T, A, B) with corresponding fingerings: 1-3-0, 0-1-2, 0-3-2; 3-2-0, 3-2-0, 3-3-3; and 3-2-0, 2-0-3, 3-0-3.

CI ——————

Musical score and tablature for measures 56-57. The score consists of two staves: a treble clef staff with sixteenth-note strokes and a bass staff with vertical stems. Below the score are three sets of guitar strings (T, A, B) with corresponding fingerings: 3-0-3-2, 0-1-3-2, 1-2-2-0; 3-3-3, 1-3-3, 0-2-0; and 1-2-0-1, 2-0-2, 0-3-3.

Musical score and tablature for measures 58-59. The score consists of two staves: a treble clef staff with sixteenth-note strokes and a bass staff with vertical stems. Below the score are three sets of guitar strings (T, A, B) with corresponding fingerings: 2-0-1, 2-0-1, 2-0-1; 3-0, 2-3-0, 2-3-0; and 2-0-1, 2-3-0, 2-3-0.

Musical score and tablature for measures 1-4. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The tablature below shows the strings (T, A, B) with fingerings and string crossings indicated by arrows.

Measure 1: Treble staff: 6-4-2-0. Bass staff: 3-0-0-0. Tablature: T-A-B 0-3-2-0, 3-3-3-3.

Measure 2: Treble staff: 0-2-0-0. Bass staff: 0-3-0-0. Tablature: T-A-B 0-1-0-0, 2-0-0-0.

Measure 3: Treble staff: 0-2-4-0. Bass staff: 1-3-3-3. Tablature: T-A-B 2-1-0-0, 3-3-3-3.

Measure 4: Treble staff: 0-2-0-4. Bass staff: 1-3-3-3. Tablature: T-A-B 2-1-0-0, 3-3-3-3.

CV III II

Musical score and tablature for measures 5-8. The score shows sixteenth-note patterns. The tablature below shows the strings (T, A, B) with fingerings and string crossings indicated by arrows.

Measure 5: Treble staff: 0-0-1-0. Bass staff: 5-5-5-5. Tablature: T-A-B 0-1-0-0, 3-1-0-0.

Measure 6: Treble staff: 1-4-3-1. Bass staff: 7-7-7-7. Tablature: T-A-B 5-7-8-7-5-8-7-5-7-6-5-4-3-1-0.

Measure 7: Treble staff: 4-2-3. Bass staff: 5-7-3-2. Tablature: T-A-B 5-7-3-2-0.

Measure 8: Treble staff: 4-2-3. Bass staff: 5-7-3-2. Tablature: T-A-B 5-7-3-2-0.

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

Musical score and tablature for measures 9-12. The score shows sixteenth-note patterns. The tablature below shows the strings (T, A, B) with fingerings and string crossings indicated by arrows.

Measure 9: Treble staff: 0-1-0-0. Bass staff: 3-3-3-3. Tablature: T-A-B 0-1-0-0, 3-3-3-3.

Measure 10: Treble staff: 1-0-2-0. Bass staff: 3-3-3-3. Tablature: T-A-B 1-0-2-0-3-3-3-3.

Measure 11: Treble staff: 0-0-1-0. Bass staff: 1-1-1-1. Tablature: T-A-B 1-0-0-0, 3-1-0-0.

Measure 12: Treble staff: 0-0-1-0. Bass staff: 2-2-2-2. Tablature: T-A-B 2-1-2-2-4-2-0-3.

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

Cl

allargando

Musical score and tablature for measures 13-16. The score shows sixteenth-note patterns. The tablature below shows the strings (T, A, B) with fingerings and string crossings indicated by arrows. The instruction "oggiup" is written above the tablature.

Measure 13: Treble staff: 0-0-0-0. Bass staff: 2-2-2-2. Tablature: T-A-B 0-0-0-0, (2)-2-2-2-2.

Measure 14: Treble staff: 0-0-0-0. Bass staff: 1-2-3-2. Tablature: T-A-B 1-2-3-2-0-2-1.

Measure 15: Treble staff: 0-0-0-0. Bass staff: 2-3-3-2. Tablature: T-A-B 2-3-3-2-0-2-1.

Measure 16: Treble staff: 0-0-0-0. Bass staff: 3-1-3-2. Tablature: T-A-B 3-1-3-2-0-1.

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

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

OLE MI CADIZ

Sabicas

Transcription: Alain Faucher

Capo: I

allegro

CIV-

The image shows a musical score for guitar. The top part consists of four staves of sheet music. The first staff is in treble clef, 3/4 time, and G major (no sharps or flats). It features a repeating pattern of notes: a bass note followed by two eighth notes (one up, one down) and then a sixteenth note. This pattern is repeated three times, each time starting with a different note. The second staff is also in G major and shows a similar pattern. The third staff begins with a bass note followed by two eighth notes (up, down) and then a sixteenth note. The fourth staff starts with a bass note followed by two eighth notes (down, up) and then a sixteenth note. The bottom part of the image shows a guitar tablature (TAB) for the same four measures. The TAB uses a six-string guitar neck with vertical fret markers. The first measure has '7' above the 7th string and '8' above the 6th string. The second measure has '6' above the 6th string and '8' above the 5th string. The third measure has '7' above the 7th string and '8' above the 6th string. The fourth measure has '5' above the 5th string and '4' above the 4th string.

Guitar tablature for 'Olam'. The first measure starts with a grace note (4) followed by a hammer-on (5). The second measure shows a pull-off (4-2-3) and a grace note (1). The third measure features a grace note (1), a hammer-on (0), and a grace note (1). The fourth measure includes a grace note (0), a pull-off (2), and a grace note (0). The fifth measure concludes with a grace note (x).

5 simile

4 2 3 1 0 1

o a m i i ...

TAB

The image shows a page of sheet music for guitar, featuring six staves of musical notation. The first three staves are standard staff notation with a treble clef and a key signature of one sharp. The fourth staff is a tablature staff showing fingerings (0, 1, 2, 3) and string numbers (1, 2, 3, 4). The fifth staff is another tablature staff showing fingerings (0, 1, 2, 3) and string numbers (1, 2, 3, 4). The sixth staff is a tablature staff showing fingerings (0, 1, 2, 3) and string numbers (1, 2, 3, 4). The lyrics are written below the notes, corresponding to the tablature. The lyrics are: "o a m i o a m i i i i". The measure numbers 5, 5, 5, and 6 are placed above the staves. The first four measures end with an "x" symbol, while the last measure ends with a "pima" label.

Musical score and tablature for guitar, measures 1-4.

Music:

Measures 1-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 1 and 3 begin with a bass note. Measures 2 and 4 begin with a sixteenth note. Measure 3 includes grace notes and slurs. Measure 4 ends with a fermata.

Tablature:

The tablature shows four lines for strings A, D, G, and B. Fingerings are indicated above the strings. The first measure starts with a bass note (A) followed by a sixteenth note (D), then eighth notes (G, B). Measures 2-4 show a more complex pattern of eighth and sixteenth notes across all strings.

Musical score and tablature for guitar, measures 5-8.

Music:

Measures 5-8 continue the rhythmic pattern. Measure 5 begins with a bass note. Measures 6-8 include grace notes and slurs. Measure 8 ends with a fermata.

Tablature:

The tablature shows four lines for strings A, D, G, and B. Fingerings are indicated above the strings. The first measure starts with a bass note (A) followed by a sixteenth note (D), then eighth notes (G, B). Measures 2-4 show a more complex pattern of eighth and sixteenth notes across all strings.

Musical score and tablature for guitar, measures 9-12.

Music:

Measures 9-12 continue the rhythmic pattern. Measure 9 begins with a bass note. Measures 10-12 include grace notes and slurs. Measure 12 ends with a fermata.

Tablature:

The tablature shows four lines for strings A, D, G, and B. Fingerings are indicated above the strings. The first measure starts with a bass note (A) followed by a sixteenth note (D), then eighth notes (G, B). Measures 2-4 show a more complex pattern of eighth and sixteenth notes across all strings.

CII

Musical score and tablature for guitar, measures 13-16.

Music:

Measures 13-16 continue the rhythmic pattern. Measure 13 begins with a bass note. Measures 14-16 include grace notes and slurs. Measure 16 ends with a fermata.

Tablature:

The tablature shows four lines for strings A, D, G, and B. Fingerings are indicated above the strings. The first measure starts with a bass note (A) followed by a sixteenth note (D), then eighth notes (G, B). Measures 2-4 show a more complex pattern of eighth and sixteenth notes across all strings.

CVII — CVIII — CVII —

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

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

CVII —

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

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

6 6 3 2 0 3 1 0 3 0 3 4 0 0 0 0 2 3 0 0
p i m a m i p p p i m a m i p p i m ... p m p ... i

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

CVII — CV —

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

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

— CV —

4

m i ...

TAB TAB TAB

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

6

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

TAB TAB TAB

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

(3) (4) CII ————— simile

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

TAB TAB TAB

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

3 simile

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

TAB TAB TAB

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

(3) CII —————

simile

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

T A B

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

— CII —

p ...

T A B

5-4, 3, 5-4, 2; 5-4, 2; 6-4, 2, 5-4; 3; 4-2, 4, 5; 7; 6, 7; 0

simile

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

T A B

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

T A B

8, 8, 8, 8; 8, 8, 8, 8; 7; 11, 11, 11, 11; 11, 11, 11, 11; 10; 11, 11, 11, 11; 11, 11, 11, 11; 14, 14, 14, 14; 14, 14, 14, 14; 15, 15, 15, 15; 15, 15, 15, 15; 14, 14, 14, 14; 14, 14, 14, 14

CIX ————— CVII —————

12-12-12-12—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

T 9 9 9 9 9 7
A 10 10 10 10 10 9
B 0 0 0 0 0 0

CV ————— CIV —————

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

T 5 5 5 5 4 4 4 4
A 7 6 6 6 4 4 4 4
B 0 0 0 0 0 0 0 0

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

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

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

—CIII— CV — CVIII — CVII —

p *a*
m *t* ...

p *i m a*

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

i m a p ... ↑

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

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

T 8 9 8 12
A 10 8 9
B 7

T 7 7 7 7
A 8 7 9 8
B 7

CV —

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

p i m a i m i ...

p i m a i m i ...

i p ... ↓ ↓

T 5 6 7 8
A 5
B 7 7

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

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

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

i ...

i ...

p *a*
m *t* *p* ... ↑

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

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

i i i p

i ...

i ...

p i m a m i p p p

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

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

Sheet music and tablature for guitar (T, A, B strings) in G major (two sharps). The music consists of two measures of sixteenth-note patterns followed by a measure of eighth notes. The tablature includes fingerings and strumming directions.

m i ... p i m i ... m i p i m ↑ ↓

TABLATURE:

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

Sheet music and tablature for guitar (T, A, B strings) in G major (two sharps). The music consists of two measures of sixteenth-note patterns followed by a measure of eighth notes. The tablature includes fingerings and strumming directions.

m i ... 0-2-4-5 4-2-0 0-2-0 4-2-0 2-1 2-4-2-1 4-2-1 4-2-0 4-2 0 x

TABLATURE:

2-0 0-1-2-3-4	0-2-4-5 4-2-0 0-2-0	4-2-0 2-1 2-4-2-1 4-2-1 4-2-0 4-2 0	x
3	4	4-2-0	

CIV

Sheet music and tablature for guitar (T, A, B strings) in G major (two sharps). The music consists of two measures of sixteenth-note patterns followed by a measure of eighth notes. The tablature includes fingerings and strumming directions.

p ... i p ... i p ... i p ↑ 4 4 4 6 4 7-6-4 7 6 4 6 7 x

TABLATURE:

4 2 0 4-2-0 4	0 2 2 2	6 4 4-6-4 7-6-4 7 6 4 6 7	x

Sheet music and tablature for guitar (T, A, B strings) in G major (two sharps). The music consists of two measures of sixteenth-note patterns followed by a measure of eighth notes. The tablature includes fingerings and strumming directions.

p ... x 0 0 2 0 1 2 0 x

TABLATURE:

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

Musical score and tablature for measures 1-8. The score shows a treble clef, a key signature of four sharps, and a time signature of common time. The tablature shows three strings (T, A, B) with note heads and vertical arrows indicating direction. Measures 1-8 consist of eighth-note patterns primarily on the B string.

Musical score and tablature for measures 9-16. The score shows a treble clef, a key signature of four sharps, and a time signature of common time. The tablature shows three strings (T, A, B) with note heads and vertical arrows indicating direction. Measures 9-16 feature sixteenth-note patterns on the B string, with some notes marked with 'x' and 'v' above them.

CIV

CII

Musical score and tablature for measures 17-24. The score shows a treble clef, a key signature of four sharps, and a time signature of common time. The tablature shows three strings (T, A, B) with note heads and vertical arrows indicating direction. Measures 17-24 feature sixteenth-note patterns on the B string, with some notes marked with 'x' and 'v' above them. The tablature includes a sequence of numbers below the strings: 4-5-7-5-4, 7-5, 4-5-4-5-6-7, 2-2-2-2-5-4-2, 1-0-2-1, 0-2-2-1.

Musical score and tablature for measures 25-32. The score shows a treble clef, a key signature of four sharps, and a time signature of common time. The tablature shows three strings (T, A, B) with note heads and vertical arrows indicating direction. Measures 25-32 feature sixteenth-note patterns on the B string, with some notes marked with 'x' and 'v' above them. The tablature includes a sequence of numbers below the strings: 0-3-3-0-4-2-0, 2-2-2-2, 3-4-2-1-0-1-3, 0-1-0-3-1, 0-2-2-1.

CI —————

p ...

i p p i p ...

i p p i

Position La —————

p i m a m i p i p

p i m a m i p

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

p ... i

CII —————

p ...

i p ...

CII —————

p i m ...

p i p ...

CIV

simile

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

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

CVII

simile

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

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

simile

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

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

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

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

CII

The image shows a musical score for guitar. The top half is standard staff notation with a treble clef, a key signature of four sharps, and a time signature of common time. It features a melodic line with several performance markings: '3' over a note, 'x' over a note, '5' over a note, and grace notes indicated by small 'o's, 'a's, 'm's, 'i's, and 't's with arrows below them. The bottom half is a tablature for a six-string guitar, showing the fingerings and string numbers corresponding to the staff above. The tablature includes the letters 'TAB' on the far left.

SENTIMIENTO GITANO

Sabicas

Capo: III

Transcription: Alain Faucher

moderato

Music Staff: Treble clef, 3/8 time, key signature of one sharp (F#). Measures 1-4.

Bass Tab: Bass clef, 3/8 time, key signature of one sharp (F#). Measures 1-4. Fingerings: 2, 3; 2, 3; 2, 3-2, 2, 2, 3-2, 2, 2, 3-2, 2, 2, 3-2, 3-2, 2, 2, 3-2, 3-2, 2, 2, 3-2, 2, 2, 3-2.

Music Staff: Treble clef, 3/8 time, key signature of one sharp (F#). Measures 5-8.

Bass Tab: Bass clef, 3/8 time, key signature of one sharp (F#). Measures 5-8. Fingerings: 2, 3-2, 2, 2, 3-2, 2, 2, 3-2, 2, 2, 3-2, 3-2, 2, 2, 3-2, 3-2, 2, 2, 3-2.

Music Staff: Treble clef, 3/8 time, key signature of one sharp (F#). Measures 9-12.

Bass Tab: Bass clef, 3/8 time, key signature of one sharp (F#). Measures 9-12. Fingerings: 2, 3-2, 2, 2, 3-2, 2, 2, 3-2, 2, 2, 3-2, 3-2, 2, 2, 3-2, 3-2, 2, 2, 3-2.

Music Staff: Treble clef, 3/8 time, key signature of one sharp (F#). Measures 13-16.

Bass Tab: Bass clef, 3/8 time, key signature of one sharp (F#). Measures 13-16. Fingerings: 2, 3-2, 2, 2, 3-2, 2, 2, 3-2, 2, 2, 3-2, 3-2, 2, 2, 3-2, 3-2, 2, 2, 3-2.

Music Staff: Treble clef, 3/8 time, key signature of one sharp (F#). Measures 17-20.

Bass Tab: Bass clef, 3/8 time, key signature of one sharp (F#). Measures 17-20. Fingerings: 3, 1, 4, 0; 3, 1, 4, 0; 3, 1, 4, 0; 3, 1, 4, 0.

Musical score and tablature for guitar, measures 1-5. The score shows two staves: the top staff uses a treble clef and the bottom staff uses a bass clef. The tablature below shows the strings T (top), A, and B. Measure 1 starts with a grace note (x) followed by a sixteenth-note pattern. Measure 2 begins with a sixteenth note (0). Measure 3 features a sixteenth-note run. Measure 4 includes a sixteenth-note run and a grace note (x). Measure 5 concludes with a sixteenth-note run.

CII — CIII —

Musical score and tablature for guitar, measures 6-10. The score and tablature continue from the previous section. Measure 6 starts with a sixteenth-note run. Measure 7 begins with a sixteenth note (0). Measure 8 features a sixteenth-note run. Measure 9 includes a sixteenth-note run and a grace note (x). Measure 10 concludes with a sixteenth-note run.

CV — CIII —

Musical score and tablature for guitar, measures 11-15. The score and tablature continue from the previous section. Measure 11 starts with a sixteenth-note run. Measure 12 begins with a sixteenth note (0). Measure 13 features a sixteenth-note run. Measure 14 includes a sixteenth-note run and a grace note (x). Measure 15 concludes with a sixteenth-note run.

— CIII —

Musical score and tablature for guitar, measures 16-20. The score and tablature continue from the previous section. Measure 16 starts with a sixteenth-note run. Measure 17 begins with a sixteenth note (0). Measure 18 features a sixteenth-note run. Measure 19 includes a sixteenth-note run and a grace note (x). Measure 20 concludes with a sixteenth-note run.

Sheet music for guitar tablature (T, A, B) and musical notation. The music consists of three measures. The first measure shows eighth-note patterns with articulations like 'p' (pizzicato), 'i' (palm muting), and 'p...' (palm muting). The second measure continues with similar patterns. The third measure concludes with a single note followed by a fermata. The tablature below shows fingerings and string names (T, A, B).

Sheet music for guitar tablature (T, A, B) and musical notation. The first measure shows eighth-note chords with articulations like 'i' (palm muting) and 'i...' (palm muting). The second measure shows eighth-note patterns with 'ras' (rhythmic slurs). The third measure shows eighth-note patterns with 'ras'. The fourth measure concludes with a single note followed by a fermata. The tablature below shows fingerings and string names (T, A, B).

Sheet music for guitar tablature (T, A, B) and musical notation. The first measure shows eighth-note patterns with articulations like 'p' (pizzicato), 'pima', 'm', and 'i...'. The second measure shows eighth-note patterns with 'pima', 'm', and 'i...'. The third measure shows eighth-note patterns with 'p', 'p...', 'i', 'm', 'a', 'i', 'm', and 'i'. The tablature below shows fingerings and string names (T, A, B).

Sheet music for guitar tablature (T, A, B) and musical notation. The first measure shows eighth-note patterns with articulations like 'p', 'i', 'p', 'i', 'm', 'a', 'm', and 'i'. The second measure shows eighth-note patterns with 'p'. The third measure shows eighth-note patterns with 'p...'. The fourth measure concludes with a single note followed by a fermata. The tablature below shows fingerings and string names (T, A, B).

Musical score and tablature for guitar, position La. The score shows a six-string guitar with various performance instructions like 'i', 'ras', 'ras', 'p ...', and dynamics 'p', 'i', 'p'. The tablature below shows the corresponding fingerings and string notes.

position La

TAB

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

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

p *m a* *t* *p ...* *m a* *t* *p ...*

m i p

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

The image shows a page of sheet music for guitar. The top half contains two staves. The first staff uses a treble clef and has a key signature of one flat. It features a dynamic marking 'p' and lyrics 'i m a p ...'. The second staff uses a bass clef and has a key signature of one sharp. It features a dynamic marking 'p' and lyrics 'i p i m a m i p i'. The bottom half shows the corresponding tablature for a six-string guitar. The strings are labeled T (top), A, B, G, D, and E (bottom). The tablature shows fingerings and string skipping patterns.

position La

p ...

i p

p i p ...

0

T A B

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

IV

↑ p ...

T A B

0 2 - 3 0 3 - 2 - 0 3 2 3 2 0 4 - 5 - 5 - 7 - 7 - 4 - 4 - 5 5 7 5 4 - 5 - 5 7 5 4 - 5 - 5 - 7 - 7 - 8

V

↑ p ...

T A B

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

p ...

↓ i p ... i

↑ i i p ...

T A B

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

position La

(3) (4) CII — ---
 (5)

Musical score and tablature for section CII. 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. The section begins with a dynamic of *p*, followed by *i*, *p*, *i*, *m*, *a*, *p*, *i*. The bass staff has a continuous eighth-note pattern.

— CII —

Continuation of the musical score and tablature for section CII. The treble staff continues with sixteenth-note patterns, and the bass staff continues with eighth-note patterns. The tablature shows the progression of notes across the strings T, A, and B. The section ends with a dynamic of *i*, *p*.

II

Musical score and tablature for section II. The treble staff features sixteenth-note patterns with slurs and grace notes. The bass staff has eighth-note patterns. The tablature shows the guitar strings T, A, and B with specific fingerings and rests. The section begins with a dynamic of *p*, followed by *i*, *p*.

V

Musical score and tablature for section V. The treble staff has sixteenth-note patterns with slurs and grace notes. The bass staff has eighth-note patterns. The tablature shows the guitar strings T, A, and B with specific fingerings and rests. The section begins with a dynamic of *p*, followed by *i*, *p*.

Musical score and tablature for guitar, measures 1-5. The score shows a treble clef, key signature of A major (two sharps), and a common time signature. The tablature below shows the strings (T-A-B) and fret positions. Measure 1 starts with a grace note (x) at the 0th fret of the 6th string. Measures 2-5 show rhythmic patterns involving eighth and sixteenth notes, with dynamic markings like *i*, *p*, and *p...*. Measure 5 concludes with a fermata over the last two notes.

Score:

Tablature:

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

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

Measure 1: x 0 0 0 0 0

Measure 2: i p 0 0 0 0

Measure 3: i p 0 0 0 0

Measure 4: i p 0 0 0 0

Measure 5: i p 0 0 0 0

CIII — - -

position La

$$-\text{CIII}-\boxed{} \quad \text{Cl} - \dots$$

— Cl — CIII — position La

pima

pima *pima*

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

T 2 3 1 3 2 2 3 3 5 5
A 3 3 1
B 1

T 3 3 5 3 5 3 5 3 5 3 3 5 3 3 5 3 2 2
A 3 5 4
B 4

T 3 3 5 3 3 5 0
A 3 5 4
B 4

III

The image shows two staves of musical notation. The top staff is a standard five-line staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features six measures of sixteenth-note patterns, each starting with a grace note marked with an 'x'. The dynamics are indicated as *p*, *i*, *p* ... Below this staff is a tablature staff for a six-string guitar. The tablature uses vertical lines to represent strings and horizontal dashes to represent frets. The first measure shows a B chord (B-D-G). The second measure shows an A chord (A-C-E). The third measure shows a G chord (G-B-D). The fourth measure shows an F# chord (F#-A-C#-E). The fifth measure shows a D chord (D-F#-A). The sixth measure shows a C chord (C-E-G).

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: T (top), A (middle), and B (bottom). The first measure starts with a note on the T staff, followed by a sixteenth-note pattern. The second measure begins with a sixteenth note on the A staff. The third measure starts with a sixteenth note on the B staff. The fourth measure ends with a sixteenth note on the T staff.

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: T (top), A (middle), and B (bottom). The first measure starts with a sixteenth note on the T staff. The second measure starts with a sixteenth note on the A staff. The third measure starts with a sixteenth note on the B staff. The fourth measure ends with a sixteenth note on the T staff.

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: T (top), A (middle), and B (bottom). The first measure starts with a sixteenth note on the T staff. The second measure starts with a sixteenth note on the A staff. The third measure starts with a sixteenth note on the B staff. The fourth measure ends with a sixteenth note on the T staff.

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: T (top), A (middle), and B (bottom). The first measure starts with a sixteenth note on the T staff. The second measure starts with a sixteenth note on the A staff. The third measure starts with a sixteenth note on the B staff. The fourth measure ends with a sixteenth note on the T staff.

EMBRUJO DE HUELVA

Capo: II

Sabicas

Transcription: Alain Faucher

allegro

CU-

The musical score consists of five staves of music for guitar. The first staff shows a melodic line with grace notes indicated by 'x' and slurs. The second staff shows a series of eighth-note chords. The third staff shows a melodic line with grace notes and slurs. The fourth staff shows a melodic line with grace notes and slurs. The fifth staff shows a melodic line with grace notes and slurs. Below the music is a tablature for a six-string guitar, with each string numbered 1 through 6 from bottom to top. The tablature shows the fingerings for the corresponding notes in each measure. The lyrics 'o a m i' are written below the notes.

Musical score for guitar, measures 1-5. The title "I am i" is written below the staff. Measure 1 starts with a dynamic *p*. Measure 2 starts with a dynamic *p*, followed by two "pima" markings. Measure 3 starts with a dynamic *p*. Measure 4 starts with a dynamic *p*, followed by "a m i ..." markings. Measure 5 starts with a dynamic *p*. The score includes a treble clef, a key signature of one sharp, and a common time signature. The guitar tablature shows the strings and frets for each measure.

V IV IV

pima pima

a m i ...

pima pima

a m i p m i p m i

TABLATURES:

T	4	5		4	5	4	5	4	5	4	5	4	5
A	5	6		5	6	5	6	5	6	5	6	5	6
B	7	8		7	6	7	6	7	6	7	6	7	6
	6	7		6	7	6	7	6	7	6	7	6	7
0			0			6		6		0		0	6

V IV

p a m i p a m i p

p a m i ...

a pima pima

p a p m i ...

simile

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

CI ————— CIII —————

T 3 1 0 1 2 1 1 2 3 2 1 2 3 2 1 3 2 1 2 3 4 3 3 4 5 4 3 4 3
A 0 1 0 2 1 (3) 1 2 1 3 2 1 2 1 0 5 3 3 4 3 4 3 4 3
B 1 0 1 2 1 1 2 1 3 2 1 2 1 3 2 1 1 0 5 3 3 4 3 4 3 4 3

— CIII —————
acceler.

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

CI —————

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

p a m i ...

rallent.

p *i p a m i ...*

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

(1) CI — — —

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

— CI —

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

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

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

CV ————— CIII —————

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

TAB

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

Musical score and tablature for guitar. The score consists of five measures of music in common time. Measure 1 starts with a grace note (x) over a eighth note at position 0. Measures 2-4 show grace notes (x) over eighth notes at positions 0, 2, and 3 respectively. Measure 5 shows grace notes (x) over eighth notes at positions 0 and 2. The tablature below shows the corresponding fingerings: measure 1 uses 3-0; measures 2-4 use 2-0; measure 5 uses 1-0. Dynamic markings include *p*, *v*, and *v* above the staff, and *p* below the staff.

Sheet music for guitar with tablature for the T, A, and B strings. The music consists of four measures. The first measure starts with a grace note (0) followed by a sixteenth-note pattern (1, 4, 1, 0). The second measure shows a sixteenth-note pattern (0, 4, 1, 0) with a fermata. The third measure contains a sixteenth-note pattern (1, 4, 0) marked with an 'x' and a sixteenth-note pattern (3). The fourth measure shows a sixteenth-note pattern (1, 4, 0) followed by a sixteenth-note pattern (1, 0, 4, 1, 0). The tablature below the staff indicates fingerings: measure 1 uses 0-1-3-1-0; measure 2 uses 1-3-0-3-1-0; measure 3 uses 1-3-0-1-3-0; and measure 4 uses 1-3-1-0-3-1-0.

The image shows a musical score for guitar. The top part consists of four staves of music, each with a treble clef and a key signature of one sharp. The bottom part is a tablature for a six-string guitar, with the strings labeled T (top), A, and B (bottom) on the left. The tablature shows a melodic line with various fingerings indicated by numbers above the strings. The first measure starts with a downstroke (p) and includes a grace note (m). The second measure begins with an upstroke (i). The third measure starts with a downstroke (m). The fourth measure starts with an upstroke (i). The tablature includes several slurs and grace notes, such as '0-1-3-1-0-0' and '3-1-0'. The final measure ends with a fermata over the last note.

Musical score and tablature for guitar part 1, measures 1-4. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The tablature below shows the strings T (top), A, and B. Measure 1 starts with a grace note (0) followed by a sixteenth-note pattern (0-4). Measure 2 begins with a sixteenth-note pattern (0-3) followed by a sixteenth-note pattern (2-0). Measure 3 starts with a sixteenth-note pattern (3-2) followed by a sixteenth-note pattern (3-2). Measure 4 starts with a sixteenth-note pattern (3-2) followed by a sixteenth-note pattern (0-3).

Musical score and tablature for guitar part 1, measures 5-8. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The tablature below shows the strings T (top), A, and B. Measure 5 starts with a sixteenth-note pattern (0-3) followed by a sixteenth-note pattern (3-2). Measure 6 starts with a sixteenth-note pattern (0-2) followed by a sixteenth-note pattern (3-2). Measure 7 starts with a sixteenth-note pattern (0-3) followed by a sixteenth-note pattern (3-2). Measure 8 starts with a sixteenth-note pattern (0-3) followed by a sixteenth-note pattern (3-2).

Musical score and tablature for guitar part 1, measures 9-12. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The tablature below shows the strings T (top), A, and B. Measure 9 starts with a sixteenth-note pattern (0-3) followed by a sixteenth-note pattern (3-2). Measure 10 starts with a sixteenth-note pattern (0-2) followed by a sixteenth-note pattern (3-2). Measure 11 starts with a sixteenth-note pattern (0-3) followed by a sixteenth-note pattern (3-2). Measure 12 starts with a sixteenth-note pattern (0-3) followed by a sixteenth-note pattern (3-2).

Musical score and tablature for guitar part 1, measures 13-16. The score shows a treble clef staff with sixteenth-note patterns and a bass staff with eighth-note patterns. The tablature below shows the strings T (top), A, and B. Measure 13 starts with a sixteenth-note pattern (0-3) followed by a sixteenth-note pattern (3-2). Measure 14 starts with a sixteenth-note pattern (0-2) followed by a sixteenth-note pattern (3-2). Measure 15 starts with a sixteenth-note pattern (0-3) followed by a sixteenth-note pattern (3-2). Measure 16 starts with a sixteenth-note pattern (0-3) followed by a sixteenth-note pattern (3-2).

(2) (3) CII —————

Music staff: Measures 1-4. Fingerings: 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0. Articulations: Upward and downward arrows under each measure. Dynamics: *p*, *i am i p*, *p ...*, *p*. Tablature: T-A-B. Fretboard positions: 1-2, 2-2, 0-0, 2-2, 3-3, 1-0.

— CII —————

Music staff: Measures 5-8. Fingerings: 3, 3, 3, 3, 3, 3; 3, 3, 3, 3, 3, 3; 3, 3, 3, 3, 3, 3; 3, 3, 3, 3, 3, 3. Articulations: Upward and downward arrows under each measure. Dynamics: *p ...*, *↑*. Tablature: T-A-B. Fretboard positions: 3-6, 2-6, 3-2, 3-6, 2-3, 6-3, 2-3, 6-3, 2-3, 6-2, 2-6, 2-2, 4-5, 4-2, 6-2, 2-4, 4-5, 5-4, 2-4.

— CII —————

Music staff: Measures 9-12. Fingerings: 3, 3, 3, 3, 3, 3; 3, 3, 3, 3, 3, 3; 3, 3, 3, 3, 3, 3; 3, 3, 3, 3, 3, 3. Articulations: Upward and downward arrows under each measure. Dynamics: *p*, *i*, *p*, *p*, *i*, *p*; *p*, *i*, *p*, *p*, *i*, *p*; *p*, *i*, *p*, *p*, *i*, *p*; *p*, *i*, *p*, *p*, *i*, *p*. Tablature: T-A-B. Fretboard positions: 5-0, 5-5, 0-5, 3-0, 5-4, 2-4, 4-5, 4-2, 6-2, 2-4, 4-5, 4-5, 4-2, 4.

CIII —————

VI —————

III

Music staff: Measures 13-16. Fingerings: 3, 3, 3, 3, 3, 3; 3, 3, 3, 3, 3, 3; 3, 3, 3, 3, 3, 3; 3, 3, 3, 3, 3, 3. Articulations: Upward and downward arrows under each measure. Dynamics: *p*, *p*, *i*, *p*, *p*, *i*, *p*, *i*; *p*, *i*, *p*, *p*, *i*, *p*, *i*; *p*, *i*, *p*, *p*, *i*, *p*, *i*; *p*, *i*, *p*, *p*, *i*, *p*, *i*. Tablature: T-A-B. Fretboard positions: 3-5, 3-5, 7-5, 3-7, 5-3, 7-0, 8-0, 8-0, 8-8, 6-6, 6-6, 6-6, 5-0, 4-4.

— III —

Sheet music for guitar tablature (T, A, B) and standard notation. The music consists of four measures. Measure 1: Treble clef, key signature of one sharp. Fingerings: 3, 0, 3, 3, 0, 2, 0, 3, 2, 0, 2. Dynamic: *p*. Measure 2: Fingerings: 0, 2, 0, 3, 2, 0, 2. Dynamic: *p* ... Measure 3: Fingerings: 0, 4, 2, 0, 3, 2. Dynamic: *i* *p* ... Measure 4: Fingerings: 2, 0, 5, 4, 4, 2, 2.

Sheet music for guitar tablature (T, A, B) and standard notation. The music consists of four measures. Measure 1: Fingerings: 0, 3, 2, 0, 3. Dynamic: ... *p* ... Measure 2: Fingerings: 2, 0, 3, 3, 2, 0, 2, 0, 3. Dynamic: *i* Measure 3: Fingerings: 2, 3, 2, 0, 3. Dynamic: *p* ... Measure 4: Fingerings: 2, 3, 2, 0, 2. Dynamic: ↑

Sheet music for guitar tablature (T, A, B) and standard notation. The music consists of four measures. Measure 1: Fingerings: 3, 1, 0, 2, 0, 3. Dynamic: ... *p* ... Measure 2: Fingerings: 2, 1, 2, 3. Dynamic: *i* Measure 3: Fingerings: 2, 3, 1, 0, 0, 0. Dynamic: *p* ... Measure 4: Fingerings: 2, 0, 3, 2, 0, 2. Dynamic: ... *p*, *i*, *i* ...

Sheet music for guitar tablature (T, A, B) and standard notation. The music consists of four measures. Measure 1: Fingerings: 0, 0, 0, 0, 0, 0. Dynamic: ↑ ↓ ↑ ↓ ↑ ↓ Measure 2: Fingerings: 0, 2, 3, 3, 3. Dynamic: ... *i* *p*. Measure 3: Fingerings: 0, 0, 0, 0, 0. Dynamic: *i* *a* *m* *i* ↑ *p*. Measure 4: Fingerings: 1, 0, 0, 1. Dynamic: *p* *i* *m* *a* *m* *i* *p*.

6 6

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

T A B

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

Cl _____

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

T A B

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

p i m a p ...

T A B

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

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

T A B

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

Sheet music and tablature for a guitar part. The music consists of six measures. The vocal line includes lyrics: *p i m a*, *i m pima m i*, *m*, and *p a m i*. The tablature below shows the strings T (top), A, and B.

p i m a

i m pima m i

m

p a m i

TAB:

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

Sheet music and tablature for a guitar part. The music consists of six measures. The tablature includes a dynamic instruction *simile* and a performance note *a m t*. The tablature below shows the strings T (top), A, and B.

simile

a m t *a m t ...*

TAB:

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

Sheet music and tablature for a guitar part. The music consists of six measures. The tablature includes dynamic markings *i*, *p*, and *i*. The tablature below shows the strings T (top), A, and B.

i

p

i

i ...

x

x

i

p

TAB:

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

Sheet music and tablature for a guitar part. The music consists of four measures. The vocal line includes lyrics: *i a m i p*. The tablature below shows the strings T (top), A, and B.

i a m i p

1. 2. 3.

TAB:

4 - 4 - 4 - 4 - 4	5	4 - 4 - 4 - 4 - 4	5	4 - 4 - 4 - 4 - 4	5	4 - 4 - 4 - 4 - 4	5
4	2	4	2	4	2	4	2

— III —

simile

p am i p am i ...

T A B

5 6 0 5 0 . 5 6 0 5 0 4 . 5 6 0 5 0 5 6 0 . 5 6 0 5 0 4 0

3 3 3 3

— III — II —

acceler.

p am i ...

T A B

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

3 3 3 3

p am i p am i ...

T A B

0 1 0 1 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2

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

p am i p am i ...

T A B

0 0 0 1 0 1 0 2 0 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2 0 0 1 2

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

Sheet music and tablature for guitar. The music is in common time. The first measure shows a melodic line with grace notes and a dynamic marking of *p*. The second measure starts with a dynamic *i*. The lyrics "o a m i i ..." are written below the notes. The tablature below shows the fingerings and string numbers for each note.

The musical score consists of two staves. The top staff is a treble clef staff with a 4/4 time signature. It features a melodic line with grace notes indicated by 'x' and 'simile' markings. The bottom staff is a standard six-string guitar tablature (T-A-B) showing the fret positions for each note. The tablature is divided into measures by vertical bar lines.

Sheet music and tablature for guitar. The music consists of eight measures of eighth-note chords. The tablature below shows the strings (T, A, B) and frets (0-3). Pedal markings (up, down) are placed under the strings.

Tablature (T-A-B):

```

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

```

Sheet music and tablature for guitar. The music consists of eight measures of eighth-note chords. The tablature below shows the strings (T, A, B) and frets (0-4). Pedal markings (up, down) are placed under the strings. Dynamic markings "... p i p" and "0" are present.

Tablature (T-A-B):

```

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

```

Sheet music and tablature for guitar. The music consists of four measures of eighth-note chords. The tablature below shows the strings (T, A, B) and frets (0-3). Pedal markings (up, down) are placed under the strings. Dynamic markings "p p i i" and "... i p i p i" are present.

Tablature (T-A-B):

```

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

```

Sheet music and tablature for guitar. The music consists of four measures of eighth-note chords. The tablature below shows the strings (T, A, B) and frets (0-3). Pedal markings (up, down) are placed under the strings. Dynamic markings "p ..." and "rallent." are present.

Tablature (T-A-B):

```

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

```