

8-Tone Spanish Scale Study in E - Flamenco Rumba

i indicates a rasgueado using the RH index, middle and ring fingers

Robert Charles Morris

+ indicates a percussive slap of the RH palm against the strings and guitar top

Bebop Major in C used between bars 93 - 100 and Major Phrygian in C used between bars 101 - 104
to provide direct contrast

$\text{♩} = 240$

Classical Guitar

ff

Classical Guitar

TAB

Am

Classical Guitar

mf

Classical Guitar

TAB

Castanets

mf

mf

3

Guit.

Guit.

Guit.

Guit.

Guit.

Guit.

Cst.

5

Guit.

Guit.

Guit.

Guit.

Cst.

7

Guit.

Guit.

Guit.

Guit.

Cst.

9

Guit.

Guit.

Guit.

Guit.

Cst.

12

Guit.

Guit. TAB

Guit.

Guit. TAB

Cst.

14

Guit.

Guit. TAB

Guit.

Guit. TAB

Cst.

16

Guit.

Guit.

Guit.

Guit.

Cst.

FM7 #4

18

Guit.

Guit.

Guit.

Guit.

Cst.

G6 FM7 #4

mf

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, cello, and drums. The score is divided into two systems, each containing five staves. The first system includes a guitar staff with a treble clef and a key signature of one flat (B-flat), a guitar staff with a tablature (TAB) system, a guitar staff with a treble clef and a key signature of one sharp (F#), and two cello/staff staves. The second system includes a guitar staff with a treble clef and a key signature of one sharp (F#), a guitar staff with a tablature (TAB) system, a guitar staff with a treble clef and a key signature of one sharp (F#), and two cello/staff staves. The guitar staffs are marked with various musical notations, including notes, rests, and dynamic markings. The cello/staff staves are marked with notes and rests. The drums are marked with a drum set icon and various rhythmic notations.

23

Guit.

Guit.

Guit.

Guit.

Cst.

25

Guit.

Guit.

Guit.

Guit.

Cst.

Cst.

The image shows a musical score for guitar and cello. The guitar part is written in standard notation on a treble clef staff, with a capo on the 8th fret. It includes a melodic line with a long sustain, a bass line with a repeating eighth-note pattern, and a final melodic phrase. The cello part is written in standard notation on a bass clef staff, featuring a repeating eighth-note pattern. The guitar tablature is shown below the standard notation, with fret numbers and a diagram of the Am chord. The cello part is written on a grand staff with two staves. The score is divided into two systems, with a double bar line in the middle. The first system covers measures 1-4, and the second system covers measures 5-8. The guitar part has a key signature of one flat (Bb) and a 4/4 time signature. The cello part has a key signature of one flat (Bb) and a 4/4 time signature. The guitar part includes a capo on the 8th fret, which is indicated by a 'C' with an '8' below it. The guitar tablature shows fret numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The cello part is written on a grand staff with two staves. The score is divided into two systems, with a double bar line in the middle. The first system covers measures 1-4, and the second system covers measures 5-8. The guitar part has a key signature of one flat (Bb) and a 4/4 time signature. The cello part has a key signature of one flat (Bb) and a 4/4 time signature. The guitar part includes a capo on the 8th fret, which is indicated by a 'C' with an '8' below it. The guitar tablature shows fret numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

27

Guit.

Guit.

Guit.

Guit.

Cst.

29

Guit.

Guit.

Asus4 b6

Guit.

Guit.

Cst.

31

Guit.

Guit.

Guit.

Guit.

Cst.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, cello, and drums. The score is divided into two systems, each containing five staves. The first system includes a guitar staff with a treble clef and a capo on the 8th fret, a guitar staff with a tenor clef and a capo on the 5th fret, a guitar staff with a bass clef and a capo on the 8th fret, a guitar staff with a tenor clef and a capo on the 5th fret, and a cello staff. The second system includes a guitar staff with a treble clef and a capo on the 8th fret, a guitar staff with a tenor clef and a capo on the 5th fret, a guitar staff with a bass clef and a capo on the 8th fret, a guitar staff with a tenor clef and a capo on the 5th fret, and a cello staff. The score includes various musical notations such as notes, rests, and dynamic markings.

41

Guit. 


Guit. 

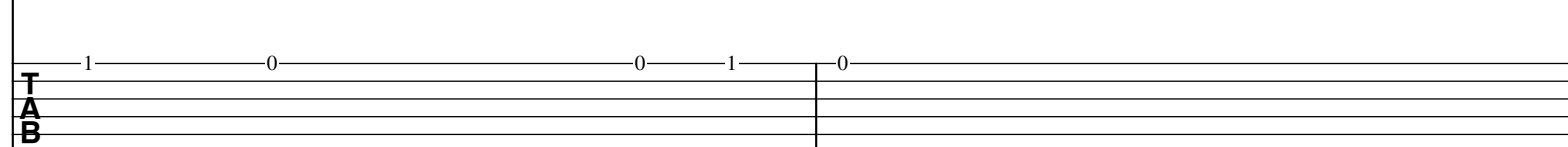
Guit. 

Guit. 

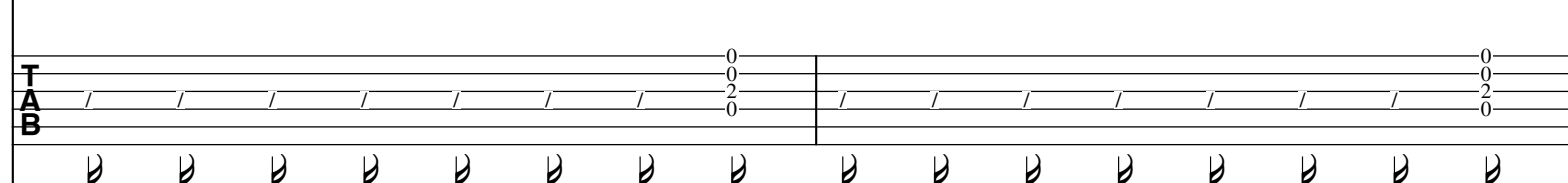
Cst. 

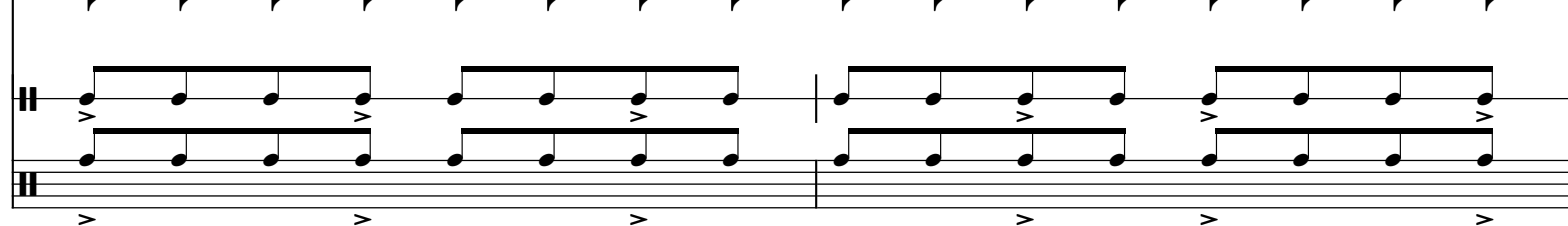
43

Guit. 

Guit. 

Guit. 

Guit. 

Cst. 

45

Guit.

Guit.

Guit.

Guit.

Cst.

Tablature for measures 45-46:

Measure	String	Fret
45	6	0
	5	1
	4	0
	3	0
	2	0
46	6	0
	5	0
	4	1
	3	2
	2	0

47

Guit.

Guit.

Guit.

Guit.

Cst.

Tablature for measures 47-48:

Measure	String	Fret
47	6	3
	5	0
	4	0
	3	0
	2	0
48	6	3
	5	0
	4	0
	3	2
	2	0

49

Guit.

Guit. TAB

Asus4 $\flat 6$

Em11

Asus4 $\flat 6$

Em11

Asus4 $\flat 6$

Cst.

mf

mf

51

Guit.

Guit. TAB

Em11

Asus4 $\flat 6$

Em11

Asus4 $\flat 6$

Cst.

53

Guit.

H-O P-O H-O H-O *gliss.* P-O P-O P-O P-O

Guit.

H-O P-O H-O H-O *gliss.* 0 3 3 P-O P-O P-O P-O

Guit.

Am Em11 Am Em11 Am E

Guit.

8

Guit.

TAB

Cst.

56

Guit.

Guit.

TAB

Guit.

Esus7

Guit.

TAB

Cst.

58

Guit. *H-O P-O H-O P-O H-O P-O H-O P-O H-O P-O*

Guit. *H-O P-O H-O P-O H-O P-O H-O P-O*

Guit. *p pV i pV + i p iV* **C9 +b7** **F#m11** **CM13** **Dbm7** *mf*

Guit. *0 1 0 1 0 1 0 0 1 0 0 1 0 0 1 0*

Guit. *0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0*

Cst.

61

Guit. *H-O P-O P-O*

Guit. *H-O P-O P-O*

Guit. **Asus4 b6** **Am** *p pV i pV + i p iV*

Guit. *0 12 13 15 15 15 12 13 12 10 13*

Guit. *0 3 2 3 0 0 3 1 2 2 0 0 1 1 2 2*

Cst.

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and congas. The score is divided into three systems, each containing staves for guitar, bass, and congas.

System 1 (Measures 73-74):

- Guitar:** Treble clef, key signature of one flat (B-flat). Measure 73 contains a half note B-flat and a half note D. Measure 74 contains a half note F and a half note A. A guitar solo begins in measure 75 with a half note B-flat, a half note D, and a half note F.
- Bass:** Treble clef. Measure 73 contains a half note B-flat and a half note D. Measure 74 contains a half note F and a half note A. A bass solo begins in measure 75 with a half note B-flat, a half note D, and a half note F.
- Congas:** Treble clef. Measure 73 contains a half note B-flat and a half note D. Measure 74 contains a half note F and a half note A. A conga solo begins in measure 75 with a half note B-flat, a half note D, and a half note F.

System 2 (Measures 75-78):

- Guitar:** Treble clef. Measure 75 contains a half note B-flat, a half note D, and a half note F. Measure 76 contains a half note B-flat, a half note D, and a half note F. Measure 77 contains a half note B-flat, a half note D, and a half note F. Measure 78 contains a half note B-flat, a half note D, and a half note F. A guitar solo begins in measure 79 with a half note B-flat, a half note D, and a half note F.
- Bass:** Treble clef. Measure 75 contains a half note B-flat, a half note D, and a half note F. Measure 76 contains a half note B-flat, a half note D, and a half note F. Measure 77 contains a half note B-flat, a half note D, and a half note F. Measure 78 contains a half note B-flat, a half note D, and a half note F. A bass solo begins in measure 79 with a half note B-flat, a half note D, and a half note F.
- Congas:** Treble clef. Measure 75 contains a half note B-flat, a half note D, and a half note F. Measure 76 contains a half note B-flat, a half note D, and a half note F. Measure 77 contains a half note B-flat, a half note D, and a half note F. Measure 78 contains a half note B-flat, a half note D, and a half note F. A conga solo begins in measure 79 with a half note B-flat, a half note D, and a half note F.

System 3 (Measures 79-82):

- Guitar:** Treble clef. Measure 79 contains a half note B-flat, a half note D, and a half note F. Measure 80 contains a half note B-flat, a half note D, and a half note F. Measure 81 contains a half note B-flat, a half note D, and a half note F. Measure 82 contains a half note B-flat, a half note D, and a half note F. A guitar solo begins in measure 83 with a half note B-flat, a half note D, and a half note F.
- Bass:** Treble clef. Measure 79 contains a half note B-flat, a half note D, and a half note F. Measure 80 contains a half note B-flat, a half note D, and a half note F. Measure 81 contains a half note B-flat, a half note D, and a half note F. Measure 82 contains a half note B-flat, a half note D, and a half note F. A bass solo begins in measure 83 with a half note B-flat, a half note D, and a half note F.
- Congas:** Treble clef. Measure 79 contains a half note B-flat, a half note D, and a half note F. Measure 80 contains a half note B-flat, a half note D, and a half note F. Measure 81 contains a half note B-flat, a half note D, and a half note F. Measure 82 contains a half note B-flat, a half note D, and a half note F. A conga solo begins in measure 83 with a half note B-flat, a half note D, and a half note F.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, cello, and double bass. The score is divided into three systems, each containing staves for the guitar, cello, and double bass.

System 1 (Measures 76-85):

- Guitar:** Features a melodic line with a key signature of one flat (B-flat). It includes a key signature change to two flats (B-flat, E-flat) at measure 82. The notation includes a key signature change to one flat (B-flat) at measure 85. The guitar part is marked with "P-O" (Palm Mute) and "gliss." (glissando).
- Cello:** Provides a harmonic accompaniment with a steady eighth-note pulse. It includes a key signature change to one flat (B-flat) at measure 82.
- Double Bass:** Provides a harmonic accompaniment with a steady eighth-note pulse. It includes a key signature change to one flat (B-flat) at measure 82.

System 2 (Measures 86-95):

- Guitar:** Continues the melodic line with a key signature of one flat (B-flat). It includes a key signature change to two flats (B-flat, E-flat) at measure 92. The guitar part is marked with "P-O" (Palm Mute) and "gliss." (glissando).
- Cello:** Provides a harmonic accompaniment with a steady eighth-note pulse. It includes a key signature change to two flats (B-flat, E-flat) at measure 92.
- Double Bass:** Provides a harmonic accompaniment with a steady eighth-note pulse. It includes a key signature change to two flats (B-flat, E-flat) at measure 92.

System 3 (Measures 96-105):

- Guitar:** Continues the melodic line with a key signature of two flats (B-flat, E-flat). It includes a key signature change to one flat (B-flat) at measure 102. The guitar part is marked with "P-O" (Palm Mute) and "gliss." (glissando).
- Cello:** Provides a harmonic accompaniment with a steady eighth-note pulse. It includes a key signature change to one flat (B-flat) at measure 102.
- Double Bass:** Provides a harmonic accompaniment with a steady eighth-note pulse. It includes a key signature change to one flat (B-flat) at measure 102.

The score includes various musical notations such as key signatures, time signatures, and dynamic markings. The guitar part is marked with "P-O" (Palm Mute) and "gliss." (glissando). The cello and double bass parts are marked with "P" (Piano) and "V" (Vibrato).

78

Guit.

P-O

P-O

P-O

P-O

P-O

Guit.

T

A

B

8

7

5

8

6

5

4

gliss.

3

1

0

0

0

Guit.

p

p

i

p

+

i

p

i

p

p

i

p

+

i

p

i

Guit.

T

A

B

Cst.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, guitar tab, and cello. The score is divided into two systems, each starting with a measure number (80 and 84). The guitar part is written in treble clef with a key signature of one flat (B-flat). The guitar tab part is written in a standard six-string format. The cello part is written in two staves, with the upper staff in treble clef and the lower staff in bass clef. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, i, p, i, p, i, p, i). The guitar part features a complex melodic line with many accidentals and a final chord. The guitar tab part shows the fretting for the guitar part. The cello part provides a harmonic accompaniment with a steady rhythm.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and cello. The score is divided into two systems, each containing five staves. The first system includes a guitar staff with a treble clef and a key signature of one flat (B-flat), a bass staff with a treble clef and a key signature of one flat, and a cello staff with a bass clef and a key signature of one flat. The second system includes a guitar staff with a treble clef and a key signature of one flat, a bass staff with a treble clef and a key signature of one flat, and a cello staff with a bass clef and a key signature of one flat. The guitar part features a melodic line with a key signature change from one flat to one sharp (F#) in the second system. The bass part provides a steady accompaniment with a key signature change from one flat to one sharp in the second system. The cello part provides a steady accompaniment with a key signature change from one flat to one sharp in the second system. The score is marked with a tempo of "Moderato" and a time signature of 4/4. The key signature changes from one flat to one sharp in the second system. The score is marked with a tempo of "Moderato" and a time signature of 4/4. The key signature changes from one flat to one sharp in the second system.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and congas. The score is divided into three systems, each containing staves for the guitar, bass, and congas.

System 1 (Measures 84-86):

- Guitar:** Features a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The melody starts on a whole note, followed by a half note, and then a quarter note. The first measure is marked with a "P-O" (Palm Mute) instruction.
- Bass:** Provides a rhythmic accompaniment with a steady eighth-note pattern. The first measure is marked with a "P-O" (Palm Mute) instruction.
- Congas:** Play a rhythmic pattern consisting of eighth notes and quarter notes. The first measure is marked with a "P-O" (Palm Mute) instruction.

System 2 (Measures 87-89):

- Guitar:** Continues the melodic line, featuring a key signature change to one sharp (F#) and a time signature change to 3/4. The melody starts on a whole note, followed by a half note, and then a quarter note. The first measure is marked with a "P-O" (Palm Mute) instruction.
- Bass:** Provides a rhythmic accompaniment with a steady eighth-note pattern. The first measure is marked with a "P-O" (Palm Mute) instruction.
- Congas:** Play a rhythmic pattern consisting of eighth notes and quarter notes. The first measure is marked with a "P-O" (Palm Mute) instruction.

System 3 (Measures 90-92):

- Guitar:** Continues the melodic line, featuring a key signature change to one sharp (F#) and a time signature change to 3/4. The melody starts on a whole note, followed by a half note, and then a quarter note. The first measure is marked with a "P-O" (Palm Mute) instruction.
- Bass:** Provides a rhythmic accompaniment with a steady eighth-note pattern. The first measure is marked with a "P-O" (Palm Mute) instruction.
- Congas:** Play a rhythmic pattern consisting of eighth notes and quarter notes. The first measure is marked with a "P-O" (Palm Mute) instruction.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and cello. The score is divided into two systems, with the first system starting at measure 87. The guitar part features a melodic line in the treble clef and a bass line in the bass clef, with various fret numbers and techniques like bends and vibrato. The bass part is shown in the bass clef, with fret numbers and techniques like bends and vibrato. The cello part is shown in the bass clef, with fret numbers and techniques like bends and vibrato. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The first system ends at measure 94, and the second system continues from measure 95.

89

Guit.

Guit. TAB

Guit.

Guit. TAB

Cst.

91

Guit.

Guit. TAB

Guit.

Guit. TAB

Cst.

Am

mp

93

Guit.

Guit.

Guit.

Guit.

Cst.

95

Guit.

Guit.

Guit.

Guit.

Cst.

97

Guit.

Guit.

Guit.

Guit.

Cst.

99

Guit.

Guit.

Guit.

Guit.

Cst.

GasFrac Gas Spa

Robert Charles Morris

+ indicates a percussive slap of the RH palm against the strings and guitar top

Bebop Major in C used between bars 93 - 100 and Major Phrygian in C used between bars 101 - 104
to provide direct contrast

56

8

H-OP-O H-OP-O H-OP-O

60

8

H-O P-O P-O H-O P-O P-O H-O P-O H-O P-O H-O P-O

64

8

68

8

P-O P-O P-O P-O P-O P-O P-O P-O P-O P-O

76

8

P-O P-O P-O P-O P-O P-O P-O P-O P-O P-O

79

8

P-O H-O P-O P-O P-O P-O P-O P-O

88

8

95

8

103

8

Classical Guitar (Tablature) Study in E - Flamenco Rumba

i indicates a rasgueado using the RH index, middle and ring fingers Robert Charles Morris

+ indicates a percussive slap of the RH palm against the strings and guitar top

Bebop Major in C used between bars 93 - 100 and Major Phrygian in C used between bars 101 - 104 to provide direct contrast

♩ = 240

P-O
H-O

P-O
H-O

P-O
P-O

14

22

P-O
P-O

30

H-O
P-O

H-O
P-O

H-O
P-O

H-O
P-O

H-O
P-O

38

H-O
P-O

H-O
P-O

H-O
P-O

40

P-O
H-O

P-O
H-O

T
A
B

48

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

T
A
B

56

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

T
A
B

61

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

T
A
B

66

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

T
A
B

72

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

T
A
B

78

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

P-O
H-O

T
A
B

85

[illegible]

94

[illegible]

104

TAB

2 2 2 2 2

B

F# G A B C

8-Tone Spanish Scale Study in E - Flamenco Rumba

i indicates a rasgueado using the RH index, middle and ring fingers Robert Charles Morris

+ indicates a percussive slap of the RH palm against the strings and guitar top

Bebop Major in C used between bars 93 - 100 and Major Phrygian in C used between bars 101 - 104 to provide direct contrast

Am

5

$\text{♩} = 240$

mf

3

G

3

5

7

F

9

11 $\begin{matrix} p & p & i & p & + & i & p & i \\ \square & \square & & \square & & & \square & \square \end{matrix}$

13 $\begin{matrix} p & p & i & p & + & i & p & i \\ \square & \square & & \square & & & \square & \square \end{matrix}$

15 $\begin{matrix} p & p & i & p & + & i & p & i \\ \square & \square & & \square & & & \square & \square \end{matrix}$

17 $\begin{matrix} p & p & i & p & + & i & p & i \\ \square & \square & & \square & & & \square & \square \end{matrix}$

19 $\begin{matrix} p & p & i & p & + & i & p & i \\ \square & \square & & \square & & & \square & \square \end{matrix}$

21 $\begin{matrix} p & p & i & p & + & i & p & i \\ \square & \square & & \square & & & \square & \square \end{matrix}$

23 $\begin{matrix} p & p & i & p & + & i & p & i \\ \square & \square & & \square & & & \square & \square \end{matrix}$

25 $\begin{matrix} p & p & i & p & + & i & p & i \\ \square & \square & & \square & & & \square & \square \end{matrix}$

27 $\begin{matrix} p & p & i & p & + & i & p & i \\ \square & \square & & \square & & & \square & \square \end{matrix}$

E

FM7 #4

G6 FM7 #4

mf

mp

Am

Asus4 $\flat 6$



29

Measures 29-30: Treble clef, 8/8 time. Chords: Asus4 $\flat 6$. Fingering: p, i, p, +, i, p, i, p. Accents: p, p, p, p, p, p, p, p.

31

Measures 31-32: Treble clef, 8/8 time. Chords: Asus4 $\flat 6$. Fingering: p, i, p, +, i, p, i, p. Accents: p, p, p, p, p, p, p, p.



33

Measures 33-34: Treble clef, 8/8 time. Chords: Am. Fingering: p, i, p, +, i, p, i, p. Accents: p, p, p, p, p, p, p, p.

35

Measures 35-36: Treble clef, 8/8 time. Chords: Am. Fingering: p, i, p, +, i, p, i, p. Accents: p, p, p, p, p, p, p, p.

Asus4 $\flat 6$



37

Measures 37-38: Treble clef, 8/8 time. Chords: Asus4 $\flat 6$. Fingering: p, i, p, +, i, p, i, p. Accents: p, p, p, p, p, p, p, p.

39

Measures 39-40: Treble clef, 8/8 time. Chords: Asus4 $\flat 6$. Fingering: p, i, p, +, i, p, i, p. Accents: p, p, p, p, p, p, p, p.



41



Measures 41-42: Treble clef, 8/8 time. Chords: E. Fingering: p, i, p, +, i, p, i, p. Accents: p, p, p, p, p, p, p, p.



Esus7



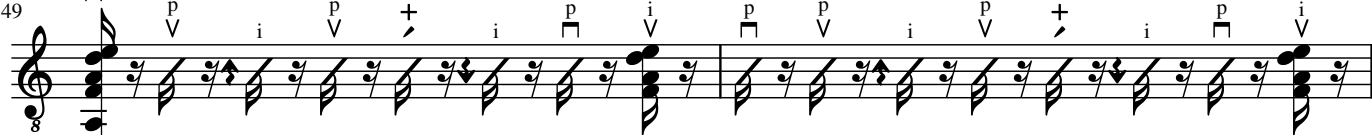




43



Measures 43-44: Treble clef, 8/8 time. Chords: Esus7. Fingering: p, i, p, +, i, p, i, p. Accents: p, p, p, p, p, p, p, p.



45  



47  

49   

51  

53  

55  

57  

Asus4 $\flat 6$

F#m11

C9 + $\flat 7$

CM13

D \flat m7

59

mf

mp

Am

Asus4 $\flat 6$

62

Am

B \flat 7 $\flat 9$

64

Am

A7

66

Asus11 $\flat 6$

Ddim7

68

G

70

72  

74      
mf *mp*

77 

79  

81 

83  

85 

87  



 D

8-Tone Spanish Scale

i indicates a rasgueado using the RH index, middle and ring fingers.

+ indicates a percussive slap of the RH palm against the strings and guitar top

Bebop Major in C used between bars 93 - 100 and Major Phrygian in C used between bars 101 - 104
to provide direct contrast

[illegible]

15

T	0	0
A	1	1
B	2	2

17	0	0
T	0	0
A	2	2
B	3	3

19	0	0
T	0	0
A	2	2
B	3	3

22	0	0	0	0
T	1	3	0	0
A	2	4	2	1
B	3	5	3	2

24	0	0
T	0	0
A	1	1
B	2	2

26	0	0
T	1	1
A	2	2
B	2	2

28	0	0
T	1	3
A	2	2
B	2	3

30	0	0
T	3	3
A	2	2
B	3	3

32	0	0
T	3	1
A	2	2
B	3	2

34	0	0
T	1	1
A	2	2
B	2	2

36	0	0
T	1	3
A	2	2
B	2	3

38	0	0
T	1	3
A	2	2
B	2	3

40	0	0
T	1	3
A	2	2
B	2	3

38

0 0
3 3
2 2
3 3

40

0 0
3 0
2 1
3 2

42

0 0
0 0
1 2
2 0

44

0 0
0 0
2 1
0 2

46

0 0
0 0
1 2
2 0

48

0 0
0 3
2 2
0 3

50

0 0
3 3
2 2
3 3

52

0 0
3 1
2 2
3 2

54

0 0
1 0
2 1
2 2

56

0 0
0 0
1 2
2 0

58

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

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

62

86

Measures 86-87. Treble (T), Alto (A), and Bass (B) staves. Fingerings: 1, 2, 3. 16 eighth notes.

88

Measures 88-89. Treble (T), Alto (A), and Bass (B) staves. Fingerings: 0, 1, 2. 16 eighth notes.

90

Measures 90-91. Treble (T), Alto (A), and Bass (B) staves. Fingerings: 0, 1, 2. 16 eighth notes.

92

Measures 92-93. Treble (T), Alto (A), and Bass (B) staves. Fingerings: 5, 7. 16 eighth notes.

94

Measures 94-95. Treble (T), Alto (A), and Bass (B) staves. 16 eighth notes.

96

Measures 96-97. Treble (T), Alto (A), and Bass (B) staves. Fingerings: 3, 4, 5. 16 eighth notes.

98

Measures 98-99. Treble (T), Alto (A), and Bass (B) staves. 16 eighth notes.

100

Measures 100-101. Treble (T), Alto (A), and Bass (B) staves. Fingerings: 1, 2, 3. 16 eighth notes.

102

Measures 102-103. Treble (T), Alto (A), and Bass (B) staves. Fingerings: 1, 2, 3, 0. 16 eighth notes.

8-Tone Spanish Scale Study in E - Flamenco Rumba

i indicates a rasgueado using the RH index, middle and ring fingers Robert Charles Morris

+ indicates a percussive slap of the RH palm against the strings and guitar top

Bebop Major in C used between bars 93 - 100 and Major Phrygian in C used between bars 101 - 104 to provide direct contrast

The musical score is written for guitar in 4/4 time, with a tempo marking of 240 BPM. It consists of five systems of staves, each with a treble and bass staff. The key signature is one sharp (F#), indicating the key of E major. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets, along with dynamic markings like *mf* and *f*. Accents (>) are placed under many notes, and there are several instances of the 'i' symbol indicating rasgueado. The score is divided into measures, with bar numbers 6, 10, 15, and 19 marked at the beginning of their respective systems. The notation is dense, reflecting the fast tempo and complex rhythmic patterns typical of Flamenco Rumba.

23

28

32

37

41

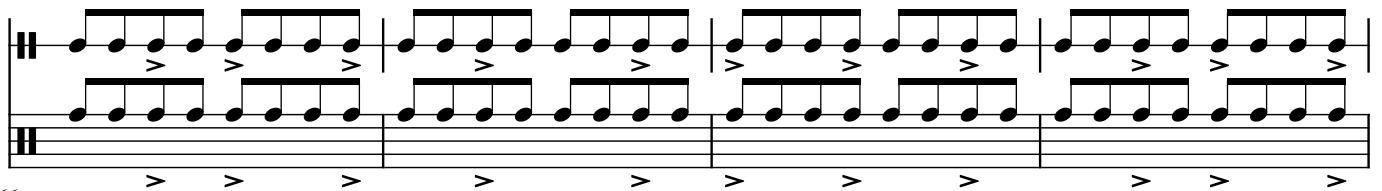
45

50

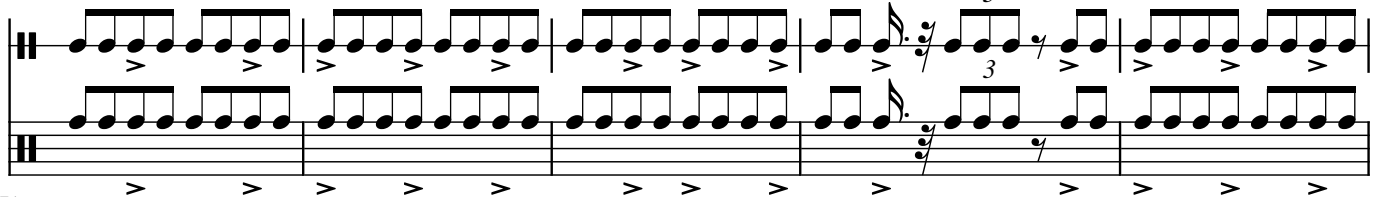
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58

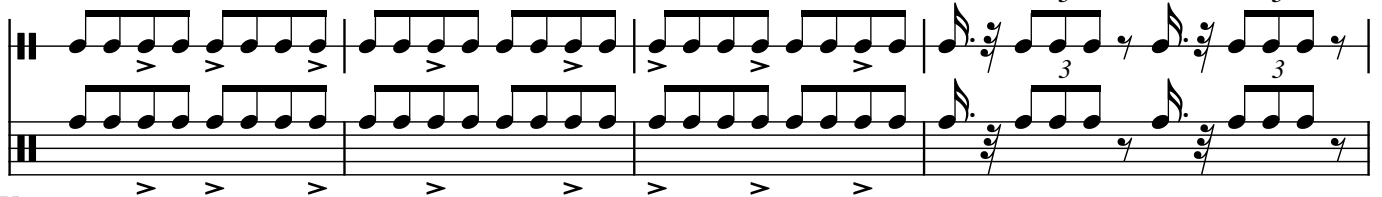
62



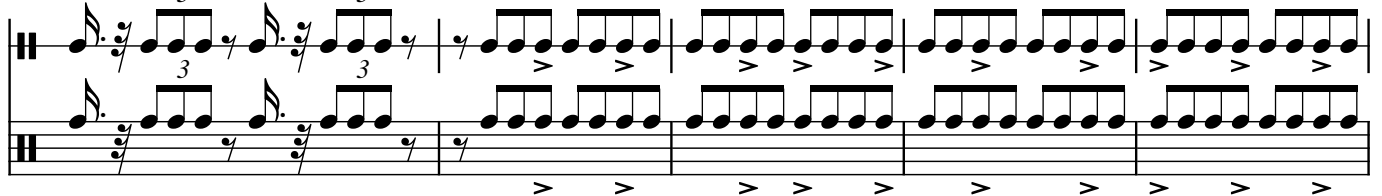
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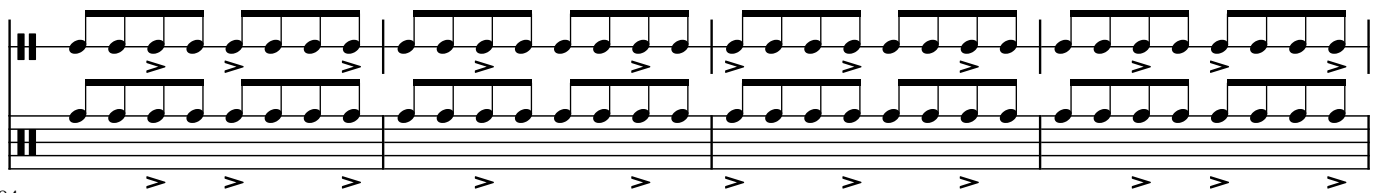
71



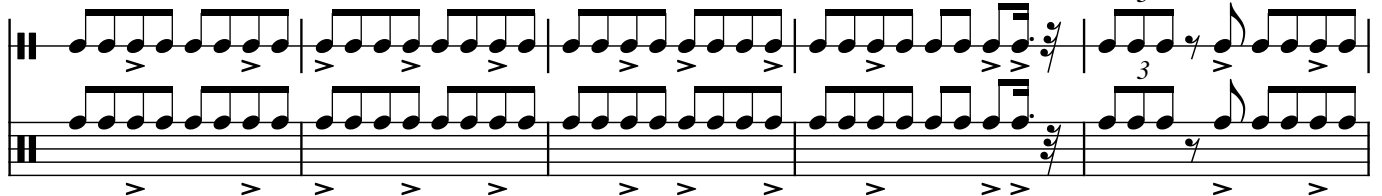
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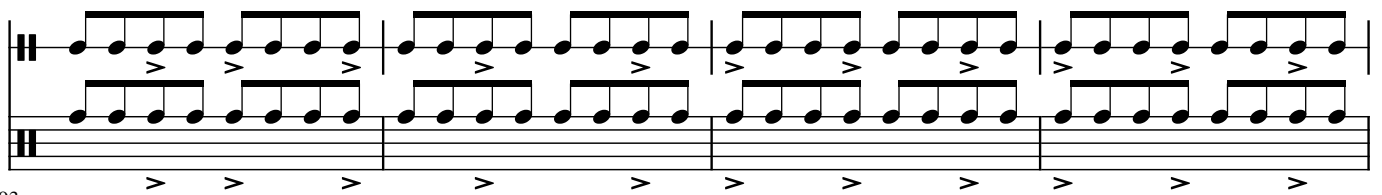
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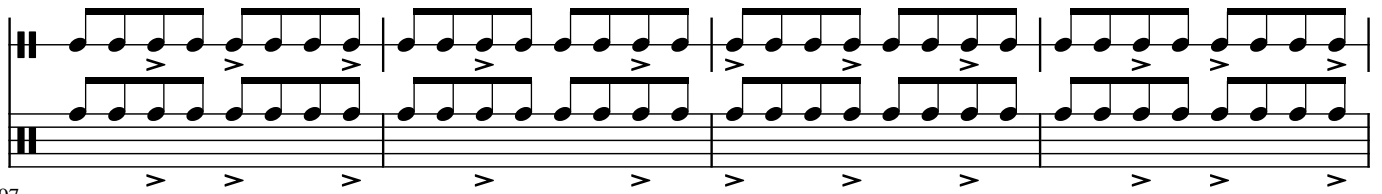
84



89



93



97

