

Guitarra

2^a Antologia di Successi

facili trascrizioni con intavolatura
a cura di Roberto Fabbri

Jazz

I Got Rhyithm
Garota de Ipanema
'Round Midnight
Samba De Uma Nota So
Take Five

Pop

Con Te Partirò
Horizons
Smoke Gets In Your Eyes

Cinema

007 (da: "007 From Russia with Love")
Giù La Testa (da: "Giu la Testa")
Cavatina (da "Il cacciatore" - The Deer Hunter)
Tema "La Strada" (da "La Strada")

Classica

Bourrée - J. S. Bach
Giochi Proibiti - Anonimo
Valzer N° 9 - F. Chopin





I GOT RHYTHM

Testo di Ira Gershwin - Musica di George Gershwin



Track 1

Per una corretta esecuzione di questo classico di Gershwin ponete molta attenzione agli accenti e cercate di dare al pezzo un andamento leggermente swingato.

Trascrizione di Leonardo Gallucci

The sheet music consists of five staves of music for guitar, numbered 8 through 14. Each staff includes a treble clef, a key signature of four sharps, and a common time signature. The first staff (measures 8-9) features eighth-note chords and sixteenth-note patterns. The second staff (measures 10-11) shows more complex chordal and rhythmic patterns. The third staff (measures 12-13) includes grace notes and sixteenth-note runs. The fourth staff (measure 14) concludes with a melodic line and a dynamic instruction 'arm XII'.

TAB (Guitar Tablature) is provided for each staff, showing the fingerings and string numbers for each note. For example, in measure 8, the TAB shows a 0 on the 6th string, 2 on the 5th, 2 on the 4th, and 2 on the 3rd. In measure 14, the TAB shows a 2 on the 6th string, 0 on the 5th, 2 on the 4th, 2 on the 3rd, and 0 on the 2nd.



TAKE FIVE

Musica di Paul Desmond



Track 2

Un brano del grande sassofonista jazz Paul Desmond. Questa trascrizione per chitarra vi offre l'opportunità di approfondire la vostra conoscenza della musica Jazz e di farvi esercitare su un inusuale andamento ritmico in cinque quarti.

Trascrizione di Roberto Fabbri

Sheet music and tablature for measures 1-4. The music is in 5/4 time, treble clef, and includes a bass line. The tablature shows strings T, A, and B with corresponding fingerings and note values.

Sheet music and tablature for measures 5-8. The music is in 4/4 time with a key signature of one sharp. The tablature shows strings T, A, and B with corresponding fingerings and note values.

Sheet music and tablature for measures 9-12. The music is in 4/4 time with a key signature of one sharp. The tablature shows strings T, A, and B with corresponding fingerings and note values.

Sheet music and tablature for measures 13-16. The music is in 4/4 time with a key signature of one sharp. The tablature shows strings T, A, and B with corresponding fingerings and note values.

Sheet music and tablature for measures 17-20. The music is in 4/4 time with a key signature of one sharp. The tablature shows strings T, A, and B with corresponding fingerings and note values.

21

T A B

4 0
A 4 3 1
B 0 2 0

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

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

1 1 1 1 2 0 0
2 7 0 7 2 0 0

25

T A B

4 0
A 4 3 1
B 0 2 0

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

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

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

1.

29

T A B

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

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

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

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

2.

33

T A B

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

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

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

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

B VII

37

T A B

1 1 7 8 7 10 8
A 2 0 2 0
B 0 0 0 0

5 0 5 2 0 5 2 0
5 2 0 5 2 0 0

5 0 5 2 0 5 2 0
5 2 0 5 2 0 0

5 0 5 2 0 5 2 0
5 2 0 5 2 0 0



'ROUND MIDNIGHT

Testo e Musica di Cootie Williams, Thelonious Monk, Bernie Hanighen



Track 3

Composto da un genio del piano jazz Thelonious Monk, è probabilmente uno dei migliori standard jazz esistenti. Eseguito in varie e brillanti versioni dalle stelle del firmamento musicale, presenta una struttura di 32 battute nella forma AABA con una coda di II-V in serie.

Trascrizione di Nicola Giannelli

Measures 1-4 of the musical score for 'Round Midnight'. The piano part features a variety of chords and rhythmic patterns, while the bass guitar provides harmonic support with specific note assignments (e.g., T=3, A=0, B=6).

Measures 5-8 of the musical score. The piano continues its intricate pattern of eighth-note chords. The bass guitar maintains its harmonic function. Measure 7 marks the beginning of section 'B III'.

Measures 9-10 of the musical score. The piano part remains consistent with its eighth-note chords. The bass guitar continues to provide harmonic support.

Measures 11-12 of the musical score. The piano part continues its eighth-note chords. The bass guitar maintains its harmonic function.

13

TAB

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

5 5 8 8 10 7
5 0 9 7

16

TAB

3 3 5 3 2 0 7 12 12 5 10 10 10 8 10 7 5 6 5 0 2 3
4 2 3 7 0 3 12 0 4 5 6 5 0 2 3

19

TAB

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

22

TAB

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

24

TAB

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



SAMBA DE UMA NOTA SO

Testo di N. Mendonça - Musica di A.C. Jobim



Track 4

Antonio Carlos Jobim, insieme a Joao Gilberto, sono considerati gli inventori della Bossa Nova, un nuovo genere musicale frutto della fusione tra il samba brasiliano ed il jazz di tradizione americana. Questa famosissima canzone ne è, insieme a "Garota de Ipanema" che segue, una importante testimonianza.

Trascrizione di Roberto Fabbri

B VI

(2)

Sheet music and guitar tablature for measures 1-4. The sheet music is in B VI (B major) with a treble clef, a key signature of four sharps, and a time signature of 2/4. The tablature shows the strings T (top), A, and B. Fingerings are indicated above the notes: 6, 5, 5-5; 4, 3, 3-3; 2, 1, 1; 0, 0-0. The tablature below shows the corresponding fingerings: 7, 6; 5, 4; 3, 2; 2, 2; 1, 2; 0, 0-0.

(3)

(4)

Sheet music and guitar tablature for measures 5-8. The sheet music continues in B VI with a treble clef, four sharps, and 2/4 time. The tablature shows the strings T, A, and B. Fingerings are indicated above the notes: 4, 4, 4, 3; 3, 3, 2, 0; 2, 2, 2, 1; 1, 1, 0, 0-0. The tablature below shows the corresponding fingerings: 4, 4, 4, 3; 3, 3, 2, 0; 2, 2, 2, 1; 1, 1, 0, 0-0.

Sheet music and guitar tablature for measures 9-12. The sheet music continues in B VI with a treble clef, four sharps, and 2/4 time. The tablature shows the strings T, A, and B. Fingerings are indicated above the notes: 4, 4, 4, 3; 3, 3, 2, 0; 2, 2, 2, 1; 1, 1, 0, 0-0. The tablature below shows the corresponding fingerings: 4, 4, 4, 3; 3, 3, 2, 0; 2, 2, 2, 1; 1, 1, 0, 0-0.

Sheet music and guitar tablature for measures 13-16. The sheet music continues in B VI with a treble clef, four sharps, and 2/4 time. The tablature shows the strings T, A, and B. Fingerings are indicated above the notes: 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0; 0, 0, 0, 0. The tablature below shows the corresponding fingerings: 2, 2, 2, 2; 1, 1, 1, 1; 0, 0, 0, 0; 5, 5, 5, 5.

Sheet music and guitar tablature for measures 17-20. The sheet music continues in B VI with a treble clef, four sharps, and 2/4 time. The tablature shows the strings T, A, and B. Fingerings are indicated above the notes: 4, 4, 4, 4; 3, 3, 3, 3; 2, 2, 2, 2; 1, 1, 1, 1; 0, 0, 0, 0. The tablature below shows the corresponding fingerings: 4, 4, 4, 4; 3, 3, 3, 3; 2, 2, 2, 2; 1, 1, 1, 1; 0, 0, 0, 0.

21

$\frac{1}{2}$ B II

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

B III B II

25

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

(4) (3)

29

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

33

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

37

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

$\frac{1}{2}$ B VI

41

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



GAROTA DE IPANEMA

Testo di V. de Moraes - Musica di A.C. Jobim



Track 5

Il passaggio di una splendida ragazza deve aver ispirato Antonio Carlos Jobim nella composizione di uno dei brani più celebri e eseguiti della Bossa Nova.
Come per il brano "Samba de uma nota só" fate attenzione agli accenti e all'andamento sincopato tipico del ritmo di Bossa Nova.

Trascrizione di Roberto Fabbri

Suonare 3 volte

$\frac{1}{2}B$ VII $\frac{1}{2}B$ V $\frac{1}{2}B$ III $\frac{1}{2}B$ II

TAB

8 2 6 4 3 2

8 7 5 6 4 3

8 7 5 6 4 3

8 7 5 6 4 3

B I B III

5

TAB

3 0 0 0 3 5 5 3 5 5 3

2 2 2 2 1 2 4 3 4 4 3

1 1 1 1 3 3 3 3 3 3

B I 1. $\frac{1}{2}B$ II

9

TAB

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

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

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

2. B II

13

TAB

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

2 2 2 2 1 2 2 2 2 2 2 2



HORIZONS

Musica di Stephen Hackett



I Genesis hanno realizzato questo brano di grande effetto ispirandosi al preludio per violoncello BWV1007 di J.S.Bach. Inciso con la chitarra acustica nell'album Foxtrot, viene fedelmente riproposto nel presente lavoro (solo alcune note ed alcuni ritmi volutamente indefiniti nella registrazione sono stati "interpretati"). È un ottimo studio sugli armonici naturali e sull'arpeggio. Per eseguire gli armonici si consiglia di tenere l'indice e il mignolo della mano sinistra (1 e 4) non a martelletto ma dritte rispettivamente sul VII e XII tasto. Pur non essendo un pezzo facilissimo, può essere eseguito anche da chitarristi che abbiano acquisito i primi rudimenti sullo strumento.

Trascrizione di Francesco Russo

Andante

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m i m i

20

TAB notation below the staff:

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

4

25

TAB notation below the staff:

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

30

TAB notation below the staff:

T	7	10	5	10	3	10	5	10	7	8	10	10
A	8	5	0	0	4	5	0	0	8	12	10	10
B	0	0	0	0	0	0	0	0	0	3	10	10

35

TAB notation below the staff:

T	12	7	7	7	12	12	12	12	12	12	12	12
A	7	7	7	7	7	12	12	12	12	12	12	12
B	7	7	7	7	7	0	2	0	0	0	0	0

40

TAB notation below the staff:

T	0	2	0	0	0	1	0	1	1	0	12	12
A	0	2	0	0	0	2	2	2	2	2	12	12
B	3	0	3	0	0	0	2	0	2	7	12	12



SMOKE GETS IN YOUR EYES



Testo di Otto Harbach - Musica di Jerome Kern

Track 7

Questo brano, tratto dal famoso musical "Roberta", è ambientato nell'America post-crisi di Wall Street in una casa di mode dove tutto è lusso e gioia di vivere. Si tratta di uno dei tanti tentativi operati dall'industria dello spettacolo americana di quel periodo storico per distogliere l'attenzione della popolazione dai problemi contingenti.

Trascrizione di Roberto Fabbri

B II

TAB

B IV

B II

TAB

7

TAB

10

TAB

B III

B III

T A B

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

$\frac{1}{2}$ B V

$\frac{1}{2}$ B IV

B II

T A B

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

19

T A B

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



CON TE PARTIRÒ

Testo di L. Quarantotto - Musica di F. Sartori



Track 8

La grande tradizione lirica italiana viene felicemente continuata con questa canzone divenuta famosa in tutto il mondo grazie alla voce di Bocelli.

Nell'esecuzione si deve mettere in risalto la linea melodica che verrà realizzata, quando possibile, col tocco appoggiato.

Per rendere al meglio il brano bisognerà inoltre dare molta importanza alla dinamica: piano, crescendo e forte, ne potenzieranno la carica emotiva.

Trascrizione di Francesco Russo

Largo $\text{♩} = 50$

$\frac{1}{2}\text{B II}$

m m i

p

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

T 5 8 7 3 0 3 2 3 3 2 3 0 3 0 2 1 4 2 0 4
 A 7 0 0 3 3 3 0 3 0 0 0 0 2 3 5 0 4
 B 0 0 0 0 0 0 3 0 3 0 0 0 0 0 0 0 0 0 0 0

11

p (2^a ponte)

f

p mp

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

16

poco rall.

p

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

Musical score for piano, page 10, measures 21-22. The score consists of two staves. The left staff is treble clef, 8/8 time, dynamic *mp*, and key signature of one sharp. The right staff is bass clef, 8/8 time, and key signature of one sharp. Measure 21 ends with a repeat sign and a double bar line. Measure 22 begins with a bass note followed by a treble note. The measure continues with a series of eighth-note patterns, some with grace notes and slurs. Measure 22 ends with a bass note followed by a treble note. Measure 23 begins with a bass note followed by a treble note.

Fretboard diagram for the first measure of the C major scale on a guitar. The strings are labeled T (top), A, and B (bottom). The diagram shows the following fingerings: T (3), A (0), B (3); T (0), A (2), B (0); T (0), A (0), B (3); T (0), A (5), B (0); T (7), A (7), B (0); T (0), A (7), B (0); T (5), A (8), B (7).

Musical score and tablature for guitar, page 33. The score shows a treble clef, key signature of one sharp, common time, and a tempo of 8 measures per second. The tablature shows the left hand's position on the guitar neck, with fingers numbered 1 through 4. The score includes dynamic markings such as ff (fortissimo) and grace notes. The tablature provides a detailed breakdown of the left-hand technique, including fingerings and string numbers.

Sheet music for guitar and bass, measure 39. The top staff shows a treble clef, a key signature of one sharp, and a time signature of 8/8. The bass staff shows a bass clef and a time signature of 8/8. The music consists of two parts: a treble clef section and a bass clef section. The treble clef section starts with a dynamic of $\frac{3}{P}$, followed by a measure of eighth-note pairs. The bass clef section starts with a dynamic of $\frac{3}{P}$, followed by a measure of eighth-note pairs. The music continues with a series of measures, each consisting of a treble clef section and a bass clef section. The treble clef section always begins with a dynamic of $\frac{3}{P}$. The bass clef section always begins with a dynamic of $\frac{3}{P}$.

44

arm. XII

2.

p

mp *rit.* *mf* *f rit.* *p*

T 0 0 2 1 12 0 2 3
A 3 0 2 0 2 4 2 4 0 0 2 0
B 3 0 2 0 2 4 2 4 3 0 2 0

Musica di S. Myers - Arrangiamento di J. Williams

Questo tema musicale composto da Myers per chitarra, racchiude le emozioni contrastanti suscite in America nel periodo della guerra del Vietnam.
 Nell'arrangiamento da noi proposto, rispetto a quello di John Williams, l'arpeggio è leggermente semplificato per consentire una più agevole esecuzione.

Trascrizione di Leonardo Gallucci

B VI

B IX

B VII

B II

B IX

18

B VII

T A B

12 0 9 0 9 | 11 9 9 11 12 11 11 0 | 0 8 9 9 7 5 | 2 2 2 2 2

$\frac{1}{2}$ B IV

2^a al *Coda*

T A B

10 7 7 | 4 4 4 4 | 2 4 3 0 2 | 0 2 2 2 2

B V

B VI

T A B

5 6 7 6 6 | 0 7 6 7 6 | 7 4 7 4 | 0 4 7 4 7 4 | 12 0 0 0 0

31

T A B

12 0 8 8 10 10 7 | 7 8 8 10 7 8 | 12 9 5 5 7 7 4 | 4 5 2 4 2 3

35

B II

B III

T
A
G
D
B
E

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

Sheet music and tablature for guitar part 2, measures 43-47. The music is in 4/4 time with a key signature of four sharps. The tablature shows the left hand fingering and the right hand strumming pattern.

Measure 43: The left hand plays a descending eighth-note scale (A, G, F#, E, D, C#) with fingers 3, 1, 3, 1, 3, 1. The right hand strums down-up-down-up.

Measure 44: The left hand plays a descending eighth-note scale (D, C#, B, A, G, F#) with fingers 2, 1, 2, 1, 2, 1. The right hand strums down-up-down-up.

Measure 45: The left hand plays a descending eighth-note scale (G, F#, E, D, C#, B) with fingers 1, 2, 1, 2, 1, 2. The right hand strums down-up-down-up.

Measure 46: The left hand plays a descending eighth-note scale (C#, B, A, G, F#, E) with fingers 0, 1, 0, 1, 0, 1. The right hand strums down-up-down-up.

Measure 47: The left hand plays a descending eighth-note scale (B, A, G, F#, E, D) with fingers 1, 0, 1, 0, 1, 0. The right hand strums down-up-down-up.

D.C. al Coda

47

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

500

700

Coda

B II

52

T A B

4 2 2 2 2 | 0 2 2 2 2 0 | 2 0 0 0 0

55

T A B

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

59

B IX

B II

B II

T A B

0 1 0 4 7 | 11 12 | 4 5 | 5 2 4 2 5 | 0 4 6

Musica di John Barry



Il tema che ha accompagnato i film dell'agente 007 è sicuramente uno dei più famosi di tutta la storia del cinema.
Il pezzo è caratterizzato dall'alternanza fra tempo semplice (con suddivisione binaria) e composto ("terzinato" o "swing") sulla stessa pulsazione.
Per una corretta esecuzione si consiglia quindi l'uso del metronomo: partendo da velocità ridotte si arriverà gradualmente a quella richiesta.
Quando l'esecuzione comincerà a funzionare, si potranno "tirare" alcune note della melodia (bending) ed il divertimento sarà garantito.

Trascrizione di Francesco Russo

Allegro $\bullet = 130$

percudere la fascia imitando due colpi di pistola ***ff***

T A B

5

mf

al Coda ***f***

(2^a ponte)

T A B

18

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

24

T ||: 0 - 4 - 3 - 0 - 3 - 0 - 0 - 3 - 23-2 - 0 - 0 - 2
A ||: 2 - 3 - 4 - 3 - 2 - 0 - 3 - 2 - 3 - 2 - 3 - 0
B 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0

27

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

30

T 23-2 - 0 - 4 - 0 - 0 - 0 - 4 - 3 - 2 - 0 - . - 0 - 0 - 0 - 2 - 0 - 2
A 2 - 3 - 4 - 2 - 0 - 2 - 3 - 2 - 0 - 2 - 3 - 2 - 3 - 2 - 3 - 2 - 0
B 0 - 0 - 0 - 0 - . - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0 - 0

33

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

Musica di Nino Rota

Brano che rispecchia le caratteristiche di Nino Rota, compositore raffinato, coerente e riservato.

La chitarra non ha in questo caso la pretesa di riprodurre le sfumature orchestrali ma vuole avvicinarsi al brano mettendo in risalto l'aspetto intimo grazie alle sue possibilità timbriche. Le situazioni grottesche, passionali e brillanti che si alternano con grande naturalezza nella musica originale per orchestra, vengono riprodotte sul nostro strumento con l'aiuto di effetti quali il glissato, la tambora e gli armonici ottavati. Prima di eseguire questi ultimi si consiglia di realizzare e memorizzare la parte interessata con i suoni reali.

Trascrizione di Francesco Russo

Largo espressivo e libero

Musical score for guitar, featuring two staves. The top staff shows a melodic line with various note heads and stems, some grouped by vertical lines. Measure 1 starts with a quarter note, followed by eighth-note pairs. Measures 2-3 show sixteenth-note patterns. Measure 4 contains a grace note (4) before a eighth-note pair. Measure 5 has a grace note (4) before a sixteenth-note group. Measure 6 features a grace note (4) before a eighth-note pair. Measure 7 consists of eighth-note pairs. Measure 8 ends with a half note. Measure 9 begins with a grace note (4). The bottom staff is a tablature with six horizontal lines representing the guitar strings. It includes a metronome marking of 88 BPM and dynamic markings *mf*, *p*, and *a m i*. Fingerings are indicated above the tablature: 0, 4, 4, 1; 2, 0, 2, 0; 0, 0, 2, 0; 3, 1, 0, 2; 2, 0, 2, 0; 4, 4, 9, 9, 4, 4, 9; 4, 2, 2, 2.

Andante

8

1

Allegro

6

T A B

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

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

m

m

Sheet music and tablature for guitar part 2, measures 10-11. The music is in common time (indicated by '10' at the beginning of the first measure). The key signature has four sharps (indicated by 'F# G# A# C# D# E# B#'). The tempo is indicated as ***ff p***. The vocal line includes lyrics 'm i', 'a m i', and 'a m i'. The tablature shows the left hand fingering (3, 3, 3, 3; 4, 4, 4, 4) and the right hand strumming pattern (3-2-1-0, 0; 3-2-1-0, 0; 1-1-1-1, 2-2-2-2; 1-0, 3-2-1-0, 3-2).

Più mosso

B IV

Sheet music for guitar and piano, page 14, section B IV. The piano part features a treble clef, 8/8 time, and a key signature of four sharps. The piano part includes dynamic markings *pp* and *accel.*. The guitar tablature shows a six-string guitar with fingerings above the strings and a box indicating a specific technique. The bass line is provided below the guitar tab.

14 B IV

pp

accel.

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

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

B III $\frac{1}{2}$ B I a m i a

Tranquillo

m.d. XII XIV XVI XV XIV XIII XII XVXVI XV XIV XIIIIV

Tempo I 3

B II 3

Musica di Ennio Morricone

Brano che è diventato un punto di riferimento per tutta la musica applicata al cinema. La chitarra viene qui utilizzata anche con precisi intenti imitativi. Pizzicato alla "Bartòk", percussioni sulla cassa ed armonici si uniscono alle tecniche tradizionali per riprodurre quei particolari timbri ottenuti da Morricone con mezzi spesso poco convenzionali: basti pensare ai suoni distorti di prima dell'"esplosione" e all'uso strumentale della voce del leggendario "scion scion".

Il brano è di media difficoltà per cui, anche se non presenta grandissimi ostacoli, non è rivolto ai principianti.

Trascrizione di Francesco Russo

Moderato $\text{d} = 110$

percudere sul ponticello

f

pizz. alla Bartòk

(3)

normale

B II

30

B II

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

36

B IV

arm. 8°

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

42

arm. 8° **XIV**

m.d. XVI

p

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

48

arm. 8°

B II

mf

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

54

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

59

p i m a i m a i m a

T A B

62

T A B

65

$\frac{1}{2}$ B V

T A B

70

$\frac{1}{2}$ B V

T A B

74

2^a volta diminuendo

rall. molto

T A B

Classica PRELUDIO Op. 27 N° 7

F. Chopin

Track 13

Nelle opere romantiche gli artisti traspongono i propri segreti, le proprie passioni ed i loro sogni anche più intimi.
 La musica di Chopin parla al cuore, egli è un artista inquieto nel cuore e nell'anima, applaudito nell'intimità dei salotti.
 La particolare sensibilità di questo musicista fa sì che i suoi studi i suoi preludi rappresentino un mondo completo e perfetto, tanto da far definire la sua musica "focosa e soave allo stesso tempo, discreta e passionale, languida e forte". La trascrizione di questi brani per chitarra non è una novità.
 Già sul finire dell'ottocento Tarrega regalava al nostro strumento, splendide trascrizioni di brani di questo autore. Anche Barrios e Segovia suonavano in concerto personali trascrizioni di Chopin come pure, in tempi più recenti, il chitarrista francese Dyens.

Trascrizione di Roberto Fabbri

Andantino

⑥ in Re

T A B

2 3 0 0 0 0 0 8 9 10 10 10 10 10 2
0 0 0 0 0 0 0 0 10 10 10 10 10 10 0 2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

$\frac{1}{2}$ B II

6

T A B

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

$\frac{1}{2}$ B II

10

T A B

2 3 0 0 0 0 0 8 9 10 14 14 14 14 7
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

14

T A B

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

a m i
rit.
p



GIOCHI PROIBITI

Anonimo



Track 14

Questo brano è probabilmente il più famoso, inflazionato, ma sicuramente più amato cavallo di battaglie dei chitarristi classici alle prime armi. Sulla sua origine aleggia un velo di mistero. La tradizione vuole che sia un antica romanza iberica, probabilmente di autore anonimo, trascritta forse per la prima volta dal chitarrista spagnolo Miguel Llobet. Sebbene molte siano state le sue bellissime trascrizioni popolari, questa romanza conobbe la fama internazionale grazie al chitarrista spagnolo Narciso Yepes che la suonò insieme ad altre musiche antiche per la colonna sonora del film "Jeux Interdite" di René Clement (1952).

Trascrizione di Roberto Fabbri

Sheet music for GIOCHI PROIBITI, measures 1-4. Treble clef, key signature of one sharp, common time. Fingerings: 4, 0, 0; 2, 2; 1, 0; 1, 4. Dynamic: p. Chord boxes: a m i a m i a m i.

Guitar tab for GIOCHI PROIBITI, measures 1-4. Standard notation: T A B. Fingerings: 7, 0, 7, 0, 7, 0; 7, 0, 5, 0, 3, 0; 3, 0, 2, 0, 0, 0; 0, 0, 3, 0, 7, 0.

Sheet music for GIOCHI PROIBITI, measures 5-8. Treble clef, key signature of one sharp, common time. Fingerings: 4, 3, 1, 1; 4, 3, 1, 1. Dynamic: p. Chord boxes: 1/2 B V.

Guitar tab for GIOCHI PROIBITI, measures 5-8. Standard notation: T A B. Fingerings: 12, 0, 12, 0, 12, 0, 0; 12, 0, 10, 0, 8, 0, 0; 8, 5, 5, 7, 5, 5, 5, 5; 5, 5, 7, 5, 8, 5, 5.

Sheet music for GIOCHI PROIBITI, measures 9-12. Treble clef, key signature of one sharp, common time. Fingerings: 1, 1, 2, 3, 1; 4, 2, 2; 1, 0. Dynamic: p. Chord boxes: B VII.

Guitar tab for GIOCHI PROIBITI, measures 9-12. Standard notation: T A B. Fingerings: 7, 7, 8, 7, 7, 8; 11, 7, 8, 7, 7, 8; 7, 0, 0, 5, 0, 3, 0, 0; 3, 0, 0, 2, 0, 0, 0, 0.

Sheet music for GIOCHI PROIBITI, measures 13-16. Treble clef, key signature of one sharp, common time. Fingerings: 3, 0, 2; 4, 0; 0, 0. Dynamic: p. Chord boxes: 1/2 B VII.

Guitar tab for GIOCHI PROIBITI, measures 13-16. Standard notation: T A B. Fingerings: 2, 0, 2, 0, 2; 2, 0, 3, 0, 2; 0, 0, 0, 0, 0, 0; 0, 0, 0, 0, 0, 0.

a m i a m i a m i

B II

17

p.

0 1 2 0 3 4 2 4

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

A 0 1 0 1 0 1 0 1 0 1 0 2 0 2 0 2

B 0 1 0 1 0 1 0 1 0 1 0 2 0 2 0 2

Musical score for B VII and 1/2 B IX sections. The score consists of two staves. The top staff is for the treble clef (G-clef) and the bottom staff is for the bass clef (F-clef). Measure 21 starts with a forte dynamic (f). The first section (B VII) ends with a repeat sign and a forte dynamic (f). The second section (1/2 B IX) begins with a forte dynamic (f). The bass staff shows a harmonic progression from T9-A7-B9 to A9-G7-F9, then to E7-D9-C9, and finally to G7-F9-E9.

The image shows a musical score and its corresponding tablature for a guitar part. The score is in 29th measure, common time, with a key signature of four sharps. The tablature below shows the fret positions for each string (T, A, B) across six strings. The first measure consists of eighth-note pairs. The second measure starts with a sixteenth note followed by eighth-note pairs. The third measure has eighth-note pairs. The fourth measure begins with a sixteenth note followed by eighth-note pairs. The fifth measure has eighth-note pairs. The sixth measure begins with a sixteenth note followed by eighth-note pairs. The seventh measure has eighth-note pairs. The eighth measure begins with a sixteenth note followed by eighth-note pairs. The ninth measure has eighth-note pairs. The tenth measure begins with a sixteenth note followed by eighth-note pairs. The eleventh measure has eighth-note pairs. The twelfth measure begins with a sixteenth note followed by eighth-note pairs. The thirteenth measure has eighth-note pairs. The fourteenth measure begins with a sixteenth note followed by eighth-note pairs. The fifteenth measure has eighth-note pairs. The sixteenth measure begins with a sixteenth note followed by eighth-note pairs. The十七th measure has eighth-note pairs. The eighteen measure begins with a sixteenth note followed by eighth-note pairs. The nineteen measure has eighth-note pairs. The twenty measure begins with a sixteenth note followed by eighth-note pairs. The twenty-one measure has eighth-note pairs. The twenty-two measure begins with a sixteenth note followed by eighth-note pairs. The twenty-three measure has eighth-note pairs. The twenty-four measure begins with a sixteenth note followed by eighth-note pairs. The twenty-five measure has eighth-note pairs. The twenty-six measure begins with a sixteenth note followed by eighth-note pairs. The twenty-seven measure has eighth-note pairs. The twenty-eight measure begins with a sixteenth note followed by eighth-note pairs. The twenty-nine measure has eighth-note pairs.



SOGNO D'AMORE

Notturno n° 3 per Pianoforte

Track 15

F. Liszt

Questo famoso notturno del compositore romantico Franz Liszt, è appunto una composizione dedicata alla notte o comunque tendente a ricreare un'atmosfera notturna. La musica di questo grande pianista e compositore, sublime virtuoso capace di attrarre le folle, è una musica che seduce lo spirito.

Nell'eseguire questa trascrizione sulla vostra chitarra, cercate di mettere ben in evidenza la melodia rispetto all'accompagnamento.

Trascrizione di Roberto Fabbri

Moderato

a

The image shows a musical score for a guitar. The top part is the sheet music, which includes a treble clef, a key signature of one sharp (F#), a time signature of 3/4, and a tempo marking of 8. The bottom part is the tablature, showing the fretboard with six strings labeled T (top) and B (bottom). The tablature consists of six horizontal lines representing the strings, with numbers indicating the frets to be played. The first measure starts with an open string (T) and a note at the 0th fret. The second measure begins with a note at the 3rd fret (B) followed by a sequence of eighth-note pairs: (T0, B1), (T1, B0), (T1, B1), (T0, B1). The third measure starts with an open string (T) and a sequence of eighth-note pairs: (T0, B1), (T1, B0), (T1, B1), (T0, B1). The fourth measure starts with a note at the 2nd fret (B) followed by a sequence of eighth-note pairs: (T0, B1), (T1, B0), (T1, B1), (T0, B1). The fifth measure starts with an open string (T) and a sequence of eighth-note pairs: (T1, B1), (T0, B1), (T1, B1), (T0, B1).

The image shows a page of sheet music for guitar, specifically for the treble clef staff. The music is in common time (indicated by '6' at the beginning). The first measure consists of two eighth-note pairs. The second measure starts with a single eighth note followed by two eighth-note pairs. The third measure begins with a dotted half note followed by two eighth-note pairs. The fourth measure starts with a single eighth note followed by two eighth-note pairs. The fifth measure begins with a dotted half note followed by two eighth-note pairs. The sixth measure starts with a single eighth note followed by two eighth-note pairs. The tablature below the staff shows the corresponding fingerings for each note: T 0-2-0-0, A 0-2-0-0, B 0; T 0-2-0-0, A 0-2-0-0, B 0; T 0, A 5-4-5-4, B 5; T 0, A 5-4-5-4, B 5; T 0, A 5-4-5-4, B 5; T 0, A 5-4-5-4, B 5.

Sheet music for guitar with tablature for measures 16-17. The music is in common time, treble clef, and G major. The tablature shows the left hand's fingerings and the right hand's strumming pattern.

Measure 16:

- String 6: 1 (downstroke)
- String 5: 1 (downstroke), 2 (upstroke)
- String 4: 1 (downstroke), 2 (upstroke), 1 (downstroke)
- String 3: 1 (downstroke), 2 (upstroke), 1 (downstroke)
- String 2: 1 (downstroke), 2 (upstroke), 1 (downstroke)
- String 1: 1 (downstroke), 2 (upstroke), 1 (downstroke)

Measure 17:

- String 6: 1 (downstroke), 2 (upstroke)
- String 5: 1 (downstroke), 2 (upstroke), 1 (downstroke)
- String 4: 1 (downstroke), 2 (upstroke), 1 (downstroke)
- String 3: 1 (downstroke), 2 (upstroke), 1 (downstroke)
- String 2: 1 (downstroke), 2 (upstroke), 1 (downstroke)
- String 1: 1 (downstroke), 2 (upstroke), 1 (downstroke)

Tablature:

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

21

i m i a i

p

T A B

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

26 B I B I

mp

T A B

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

31

cresc.

f

mp

T A B

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

36

f

mf

T A B

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

41

p

T A B

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

Questo brano del grande compositore barocco, tratto dalla suite per liuto in mi minore BWV 996, ha un andamento veloce.
 Si consiglia di iniziare lo studio lentamente rispettando l'abbondante diteggiatura proposta sino a raggiungere possibilmente la velocità che potrete ascoltare sul cd.
 Trascrizione di Roberto Fabbri

17 - 3

T 3 2 0 0 7 7 9 7 5 5 5 8

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

B 2 2 1 2 4 6 7 7 5 4 5

B II ③

23 1 2 1
1 0 1 1 1 2
3 1 1 3 1 1 1 3 4
0 3 3 1 3 2 1 1 3 1
0 3 1 3 2 1 1 3 1 1
0 3 1 3 2 1 1 3 1 1

T - 1 - 3 - 0 - 1 - 0 | 2 - 4 - 4 - 5 - 4 |
A - 2 - 4 - 2 - 1 - 2 - 0 | 2 - 4 - 6 - 0 - 2 |
B - 0 - 2 - 4 - 3 - 2 - 0 | 2 - 4 - 6 - 0 - 2 |