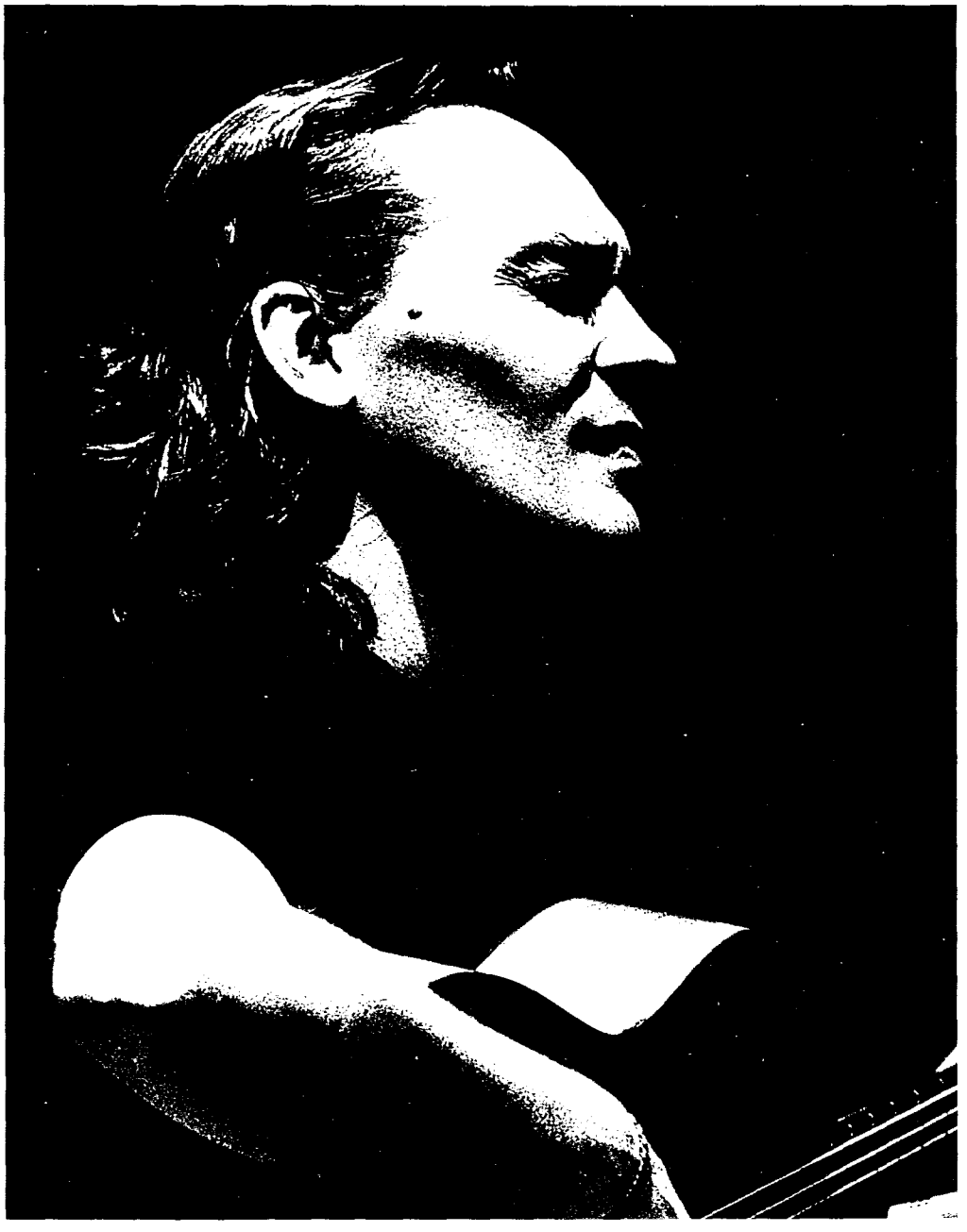
Claude WORMS



English text
Texto en español

Le style de Vicente Amigo
El estilo de Vicente Amigo
Vicente Amigo's style

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 mars 1957)
constituerait contrefaçon
(Code Pénal Art. 425)

Vicente Amigo a développé un style original à partir de la synthèse de deux influences majeures, celles de Paco de Lucía pour le rythme, et de Manolo Sanlúcar pour la composition mélodique et les systèmes de modulation.

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

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

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

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

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

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

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

Claude Worms

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

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

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

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

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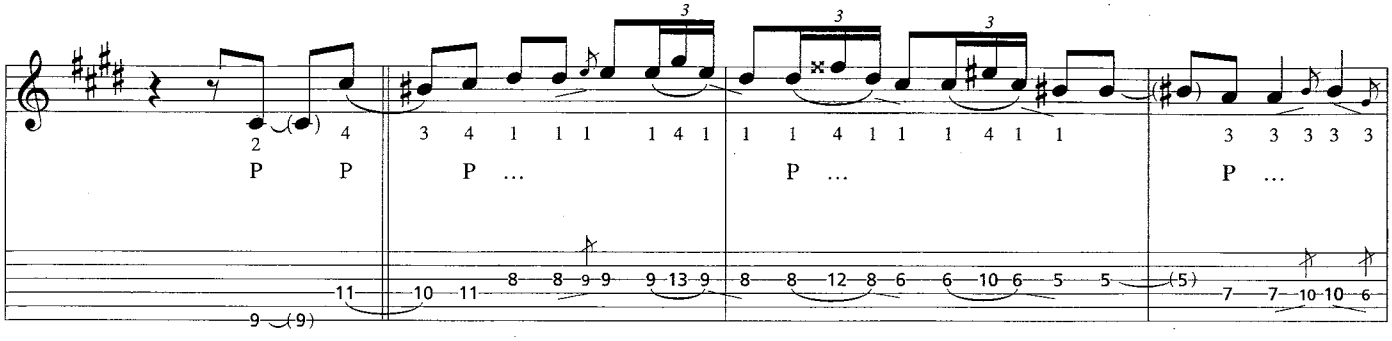
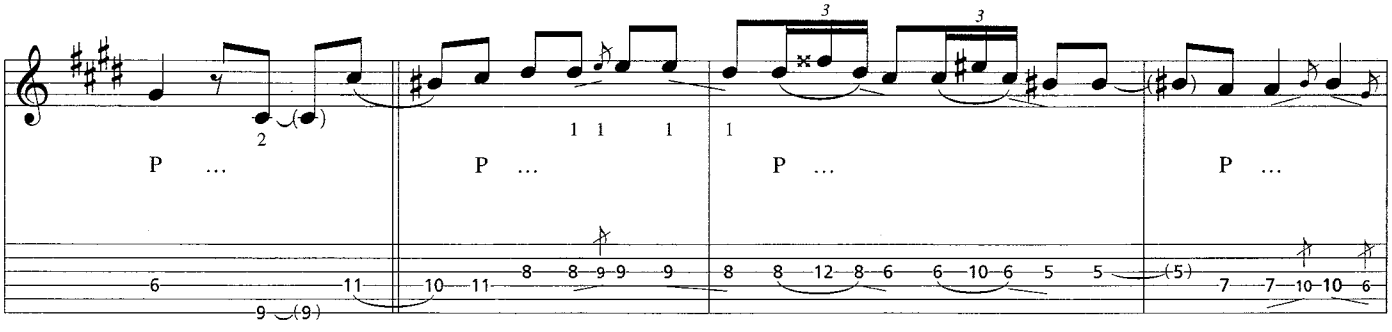
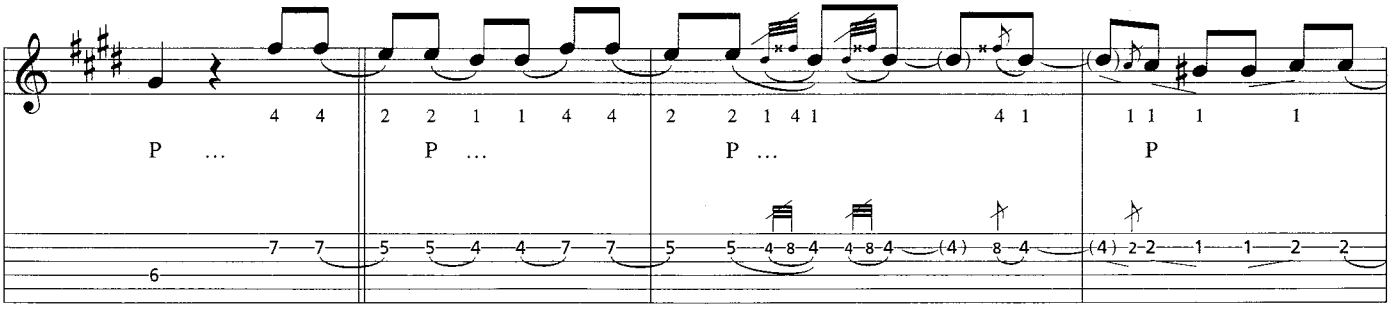
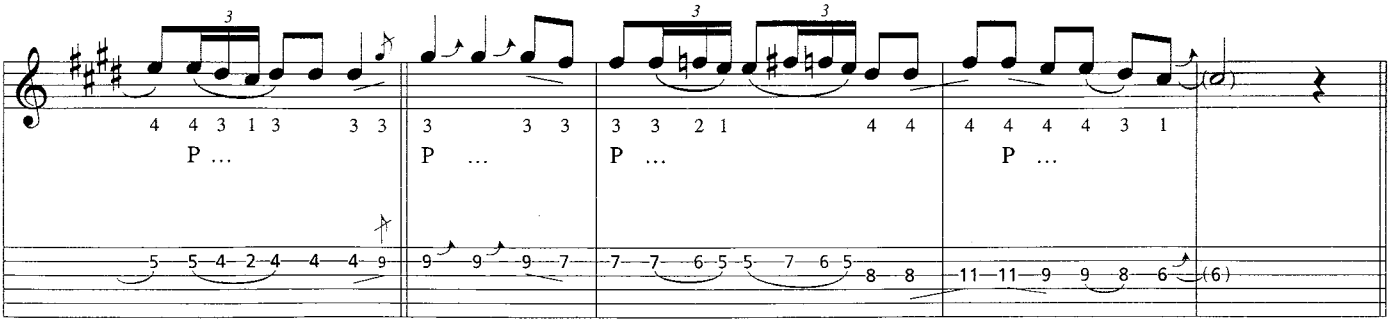
MAESTRO SANLÚCAR (Alegrias) – VICENTE AMIGO

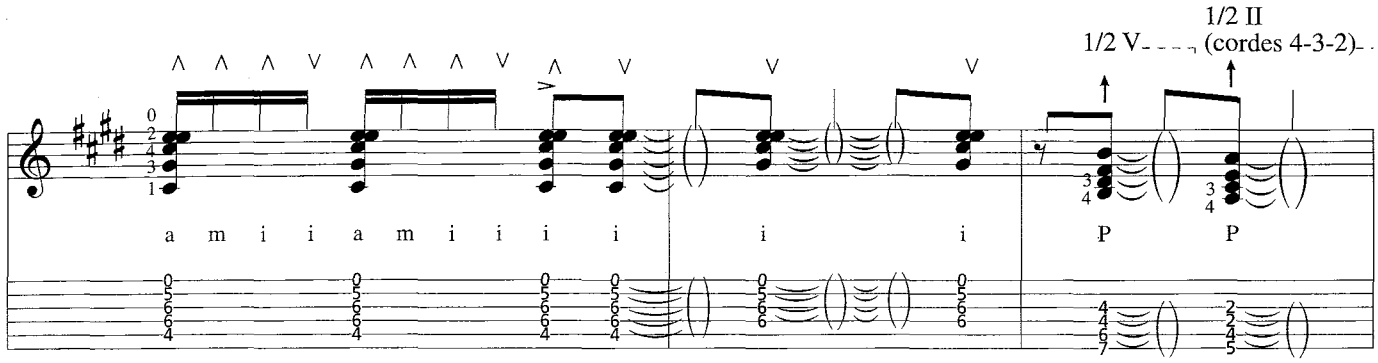
Capo : 1







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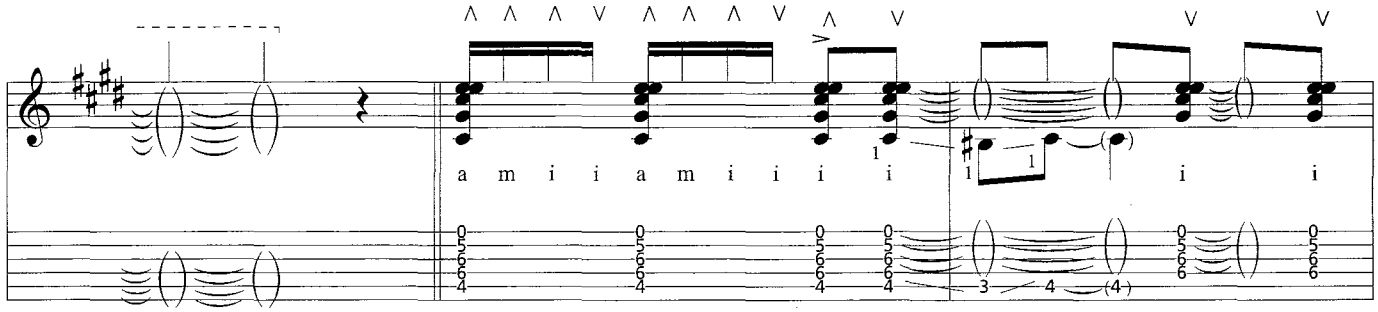
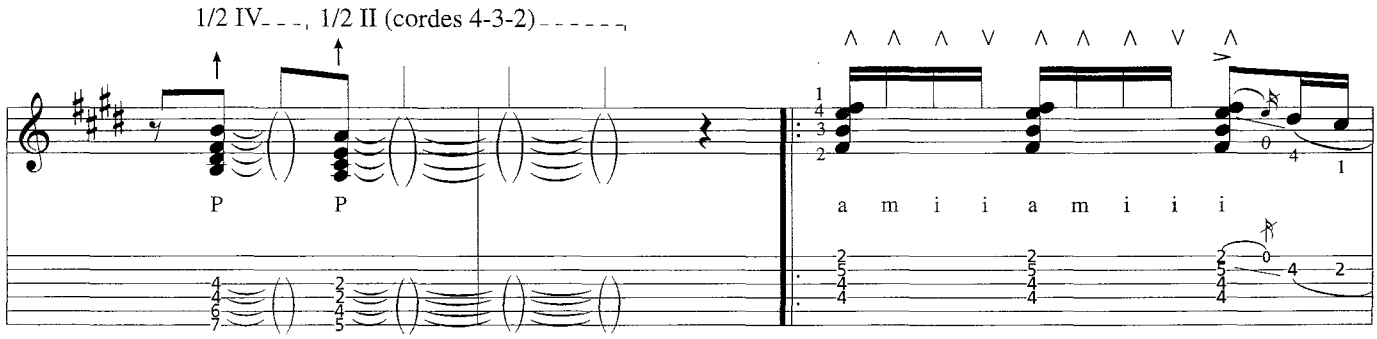
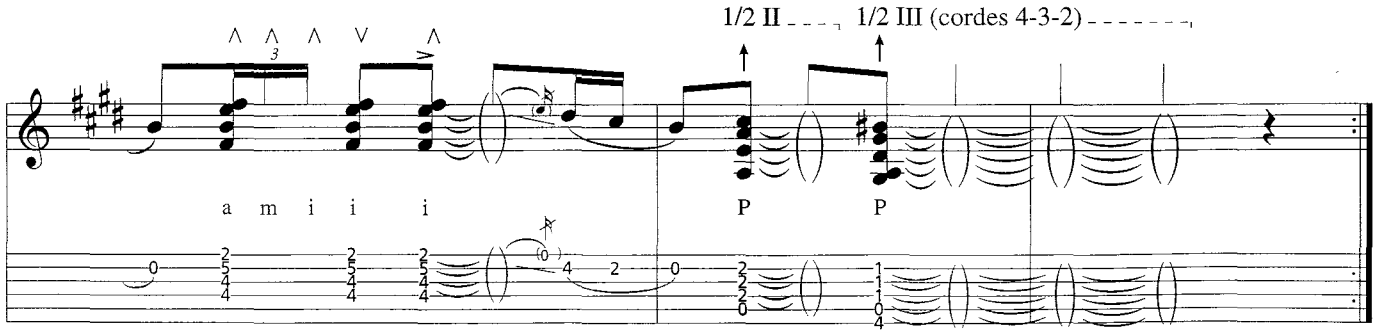
1/2 V (cordes 4-3-2)
a m i i a m i i i i i i P P


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


1/2 IV
1/2 II (cordes 4-3-2)
P P
a m i i a m i i i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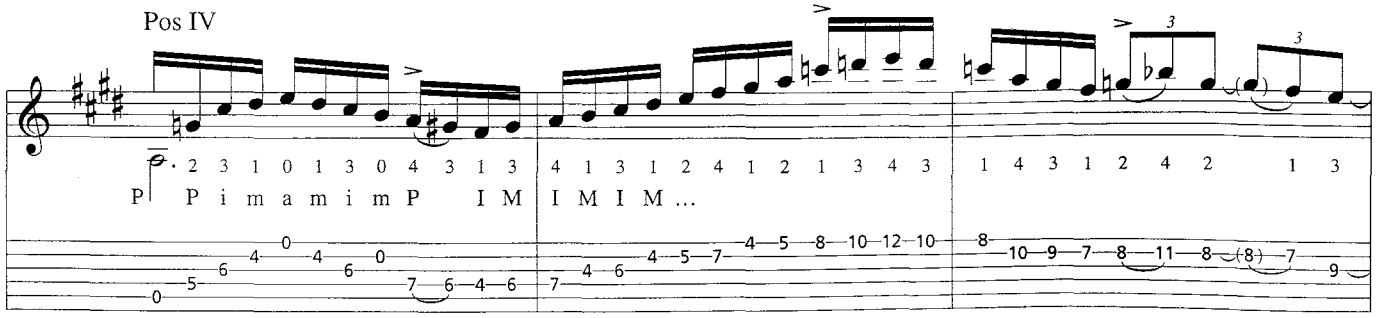
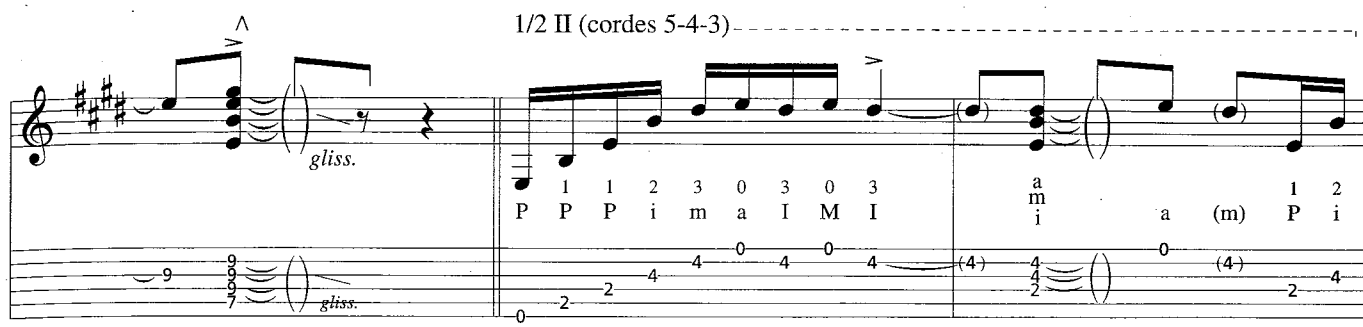
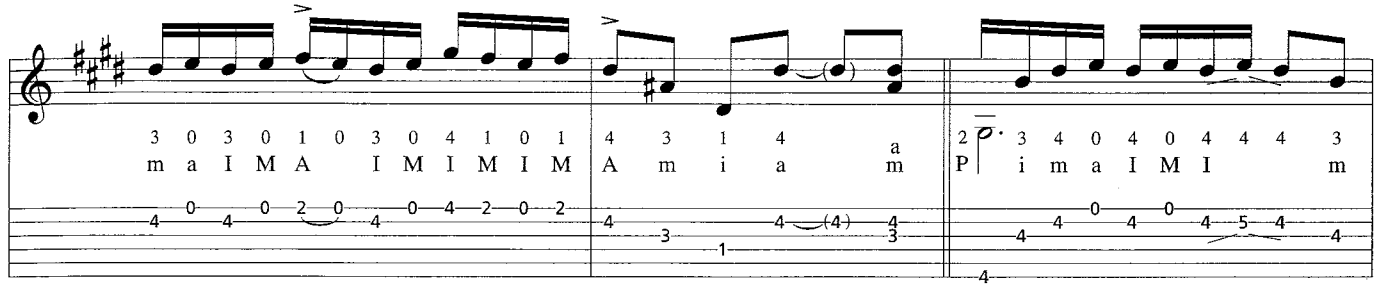
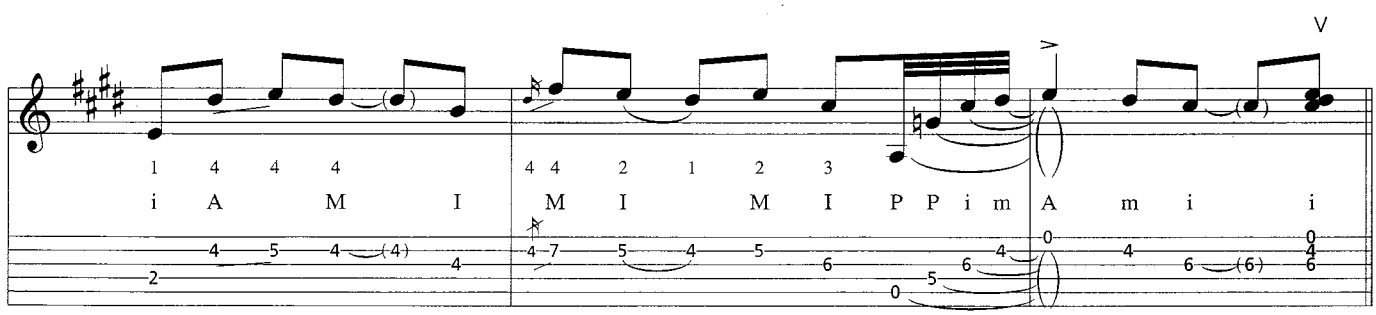
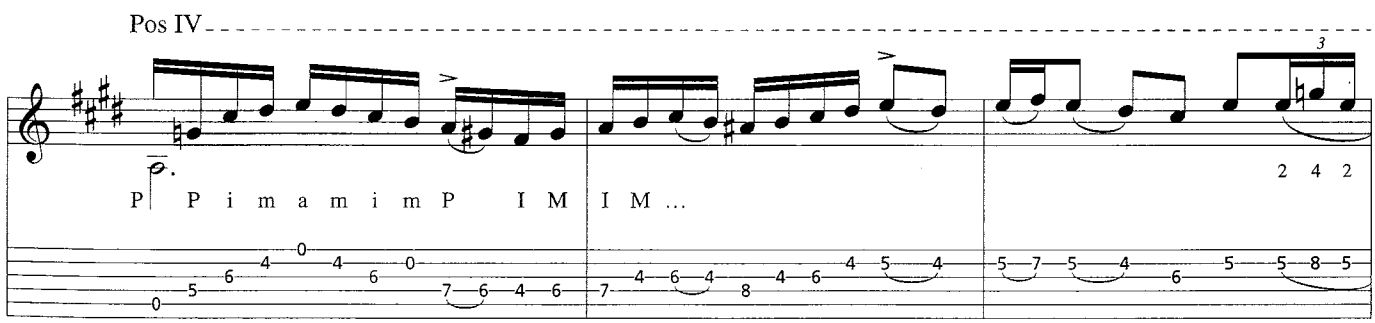
1/2 III (cordes 4-3-2)
a m i i i
P P

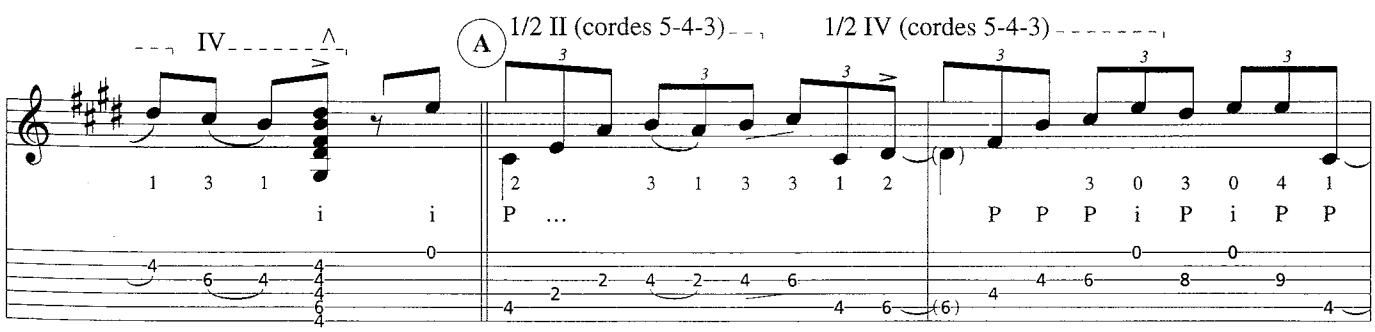

Pos IV
P P i m a m i m P I M I M I M ...

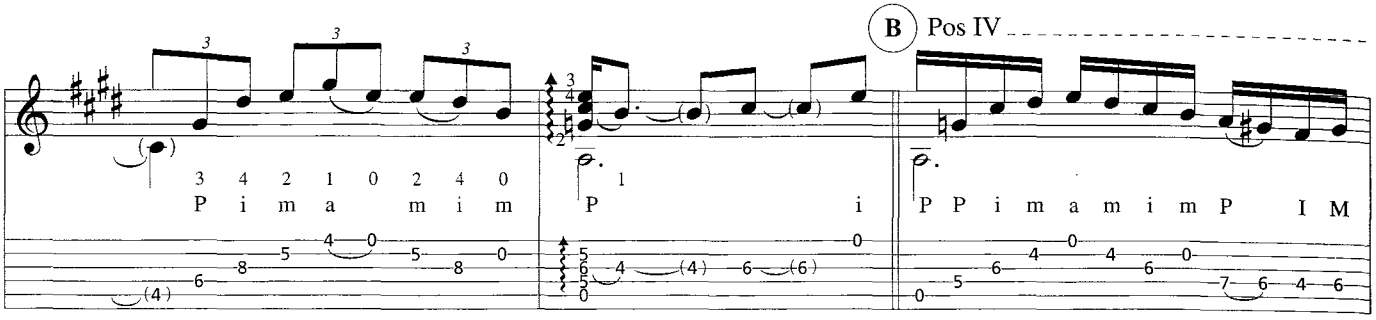

1/2 II (cordes 5-4-3)
gliss.
gliss.
1 1 2 3 0 3 0 3
P P P i m a I M I
a
m
i
1 2
a (m) P i

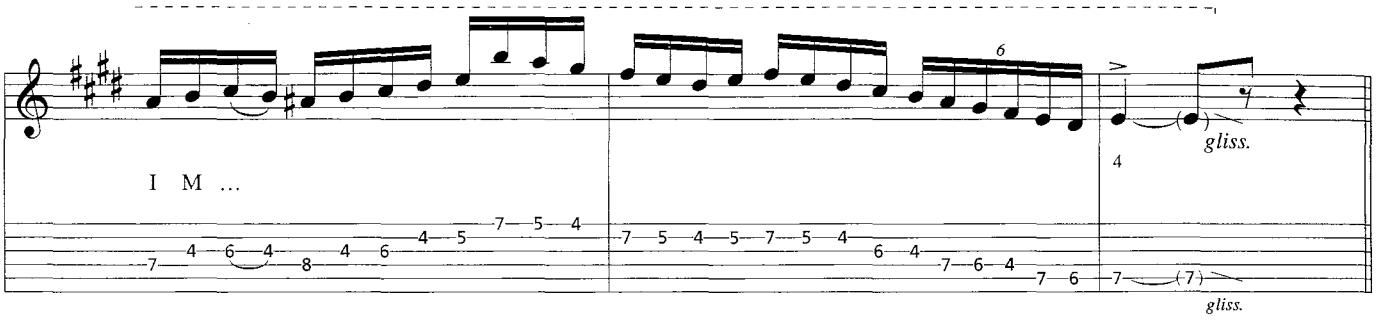

3 0 3 0 1 0 3 0 4 1 0 1
m a I M A I M I M I M
4 3 1 4
A m i a
a
m
2 3 4 0 4 0 4 4 4 3
P i m a I M I m

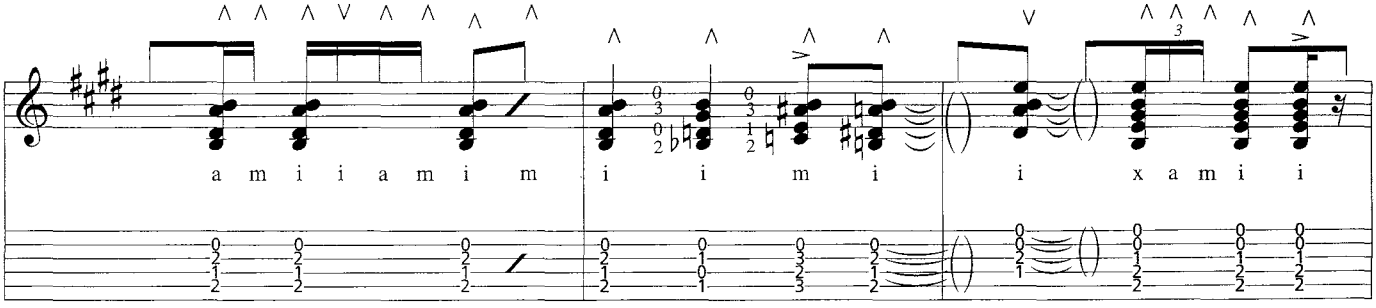

V
1 4 4 4
i A M I
4 4 2 1 2 3
M I M I P P i m
A m i i

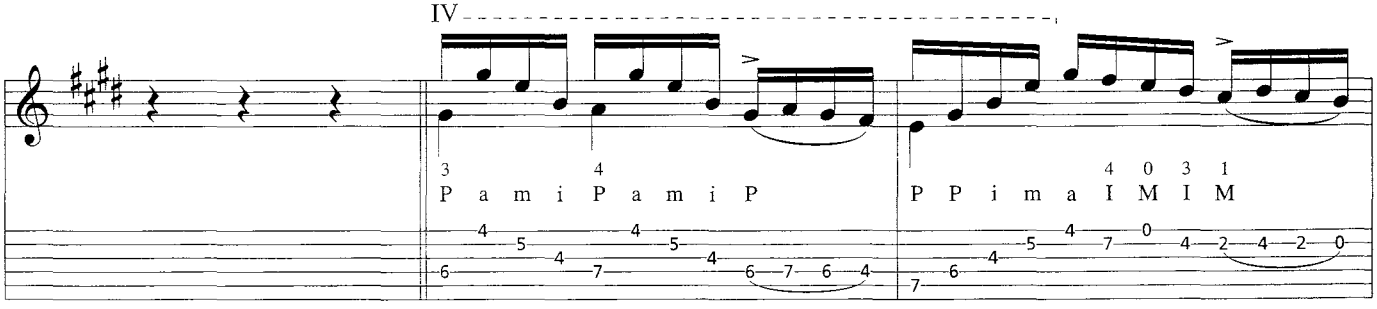

Pos IV
P P i m a m i m P I M
I M ...
2 4 2

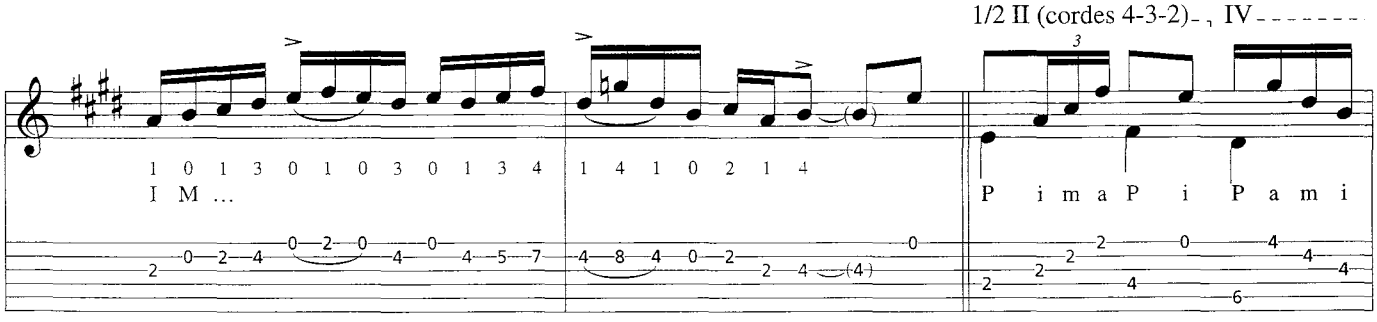

IV
A
1/2 II (cordes 5-4-3)
1/2 IV (cordes 5-4-3)
1 3 1
i i
2 3 1 3 3 1 2
P ...
3 0 3 0 4 1
P P P i P i P P

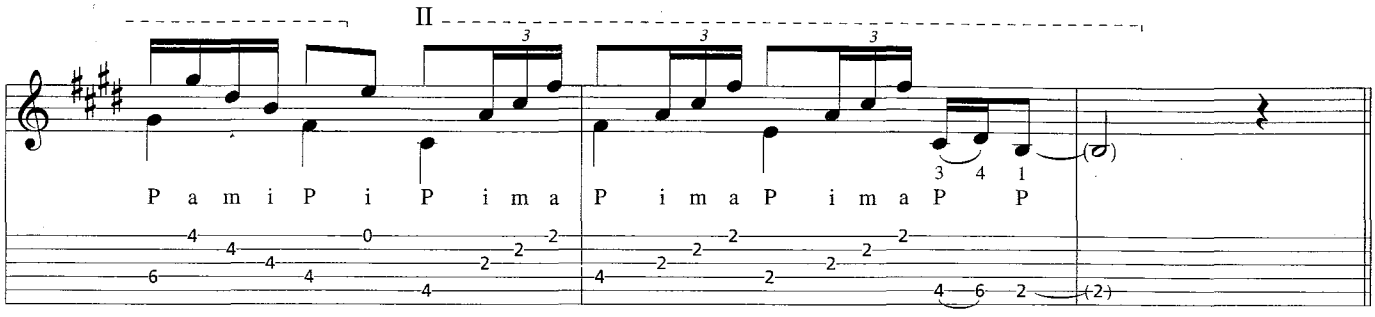

B Pos IV
3 4 2 1 0 2 4 0
P i m a m i m P i
P P i m a m i m P I M

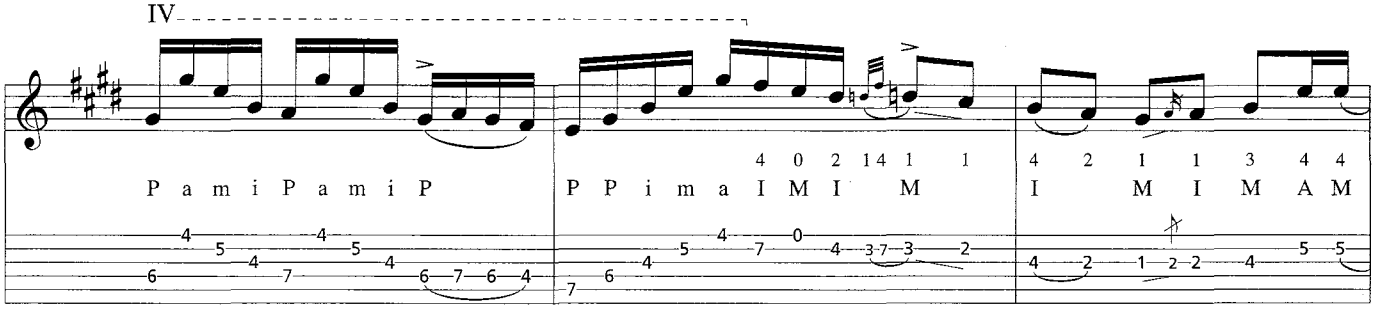

I M ...
gliss.
gliss.

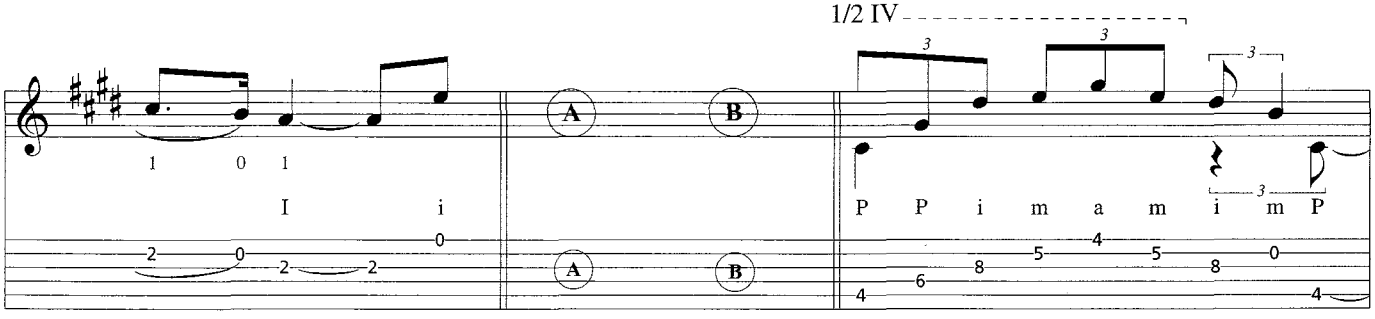

a m i i a m i m
i i m i
i x a m i i

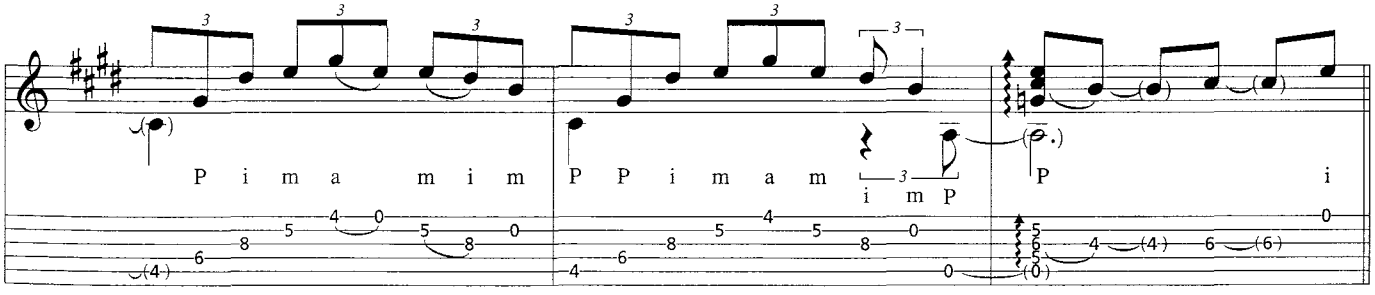

IV
P a m i P a m i P
P P i m a I M I M

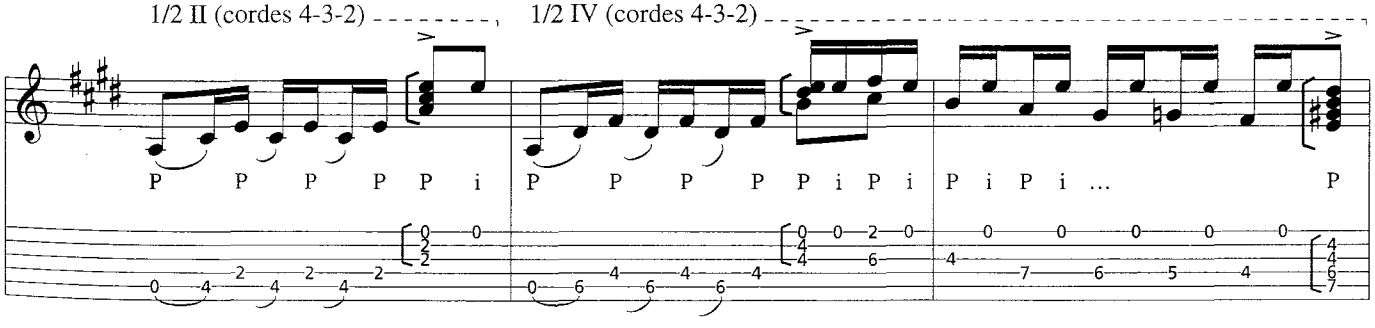

1/2 II (cordes 4-3-2)
IV
1 0 1 3 0 1 0 3 0 1 3 4
I M ...
1 4 1 0 2 1 4
P i m a P i P a m i


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


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


1/2 IV
I i
A
B
P P i m a m i m P


P i m a m i m
P P i m a m i m P
P i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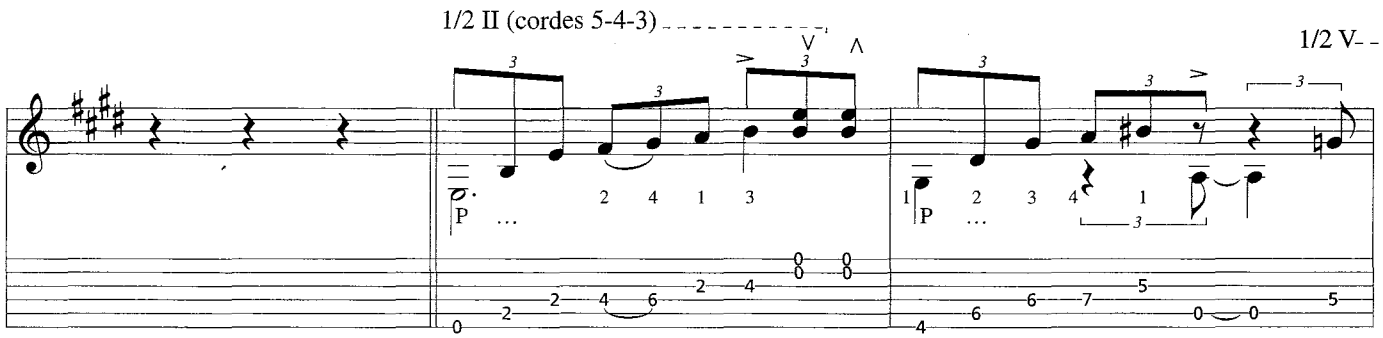
1/2 IV (cordes 4-3-2)
P P P P P i
P P P P P i P i
P i P i ...
P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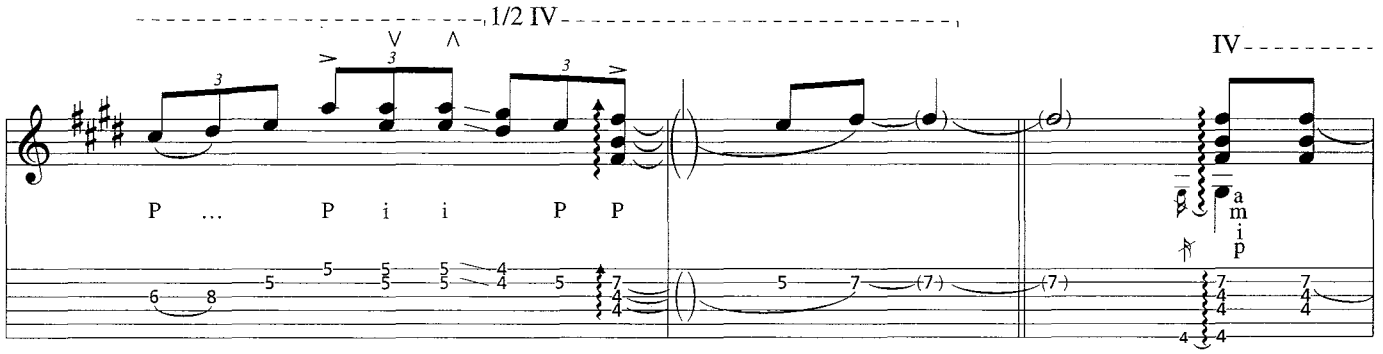
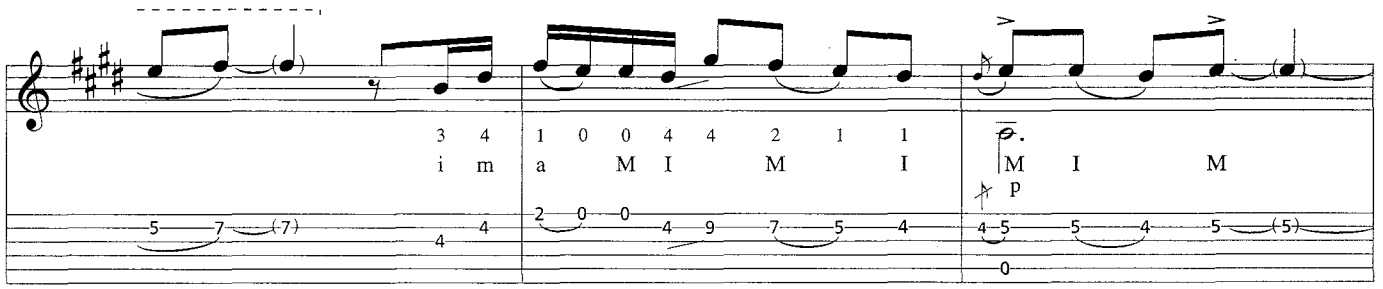
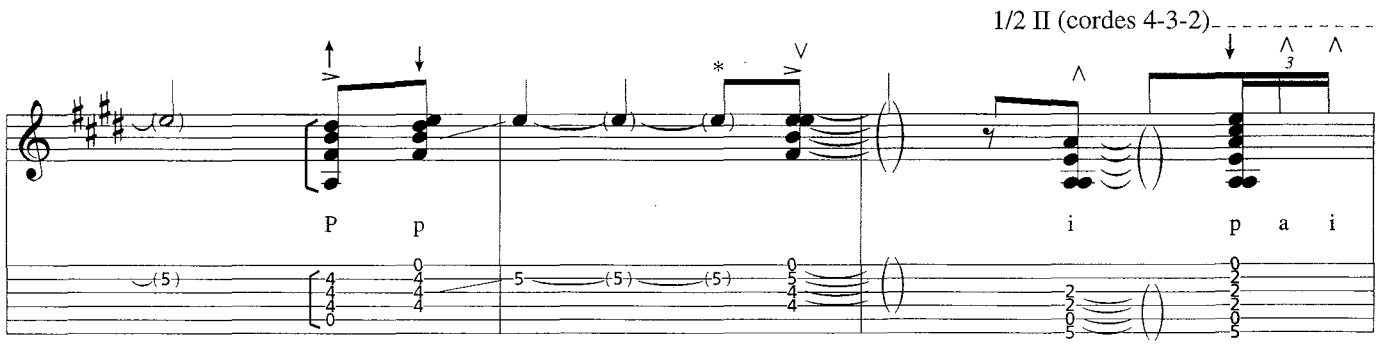
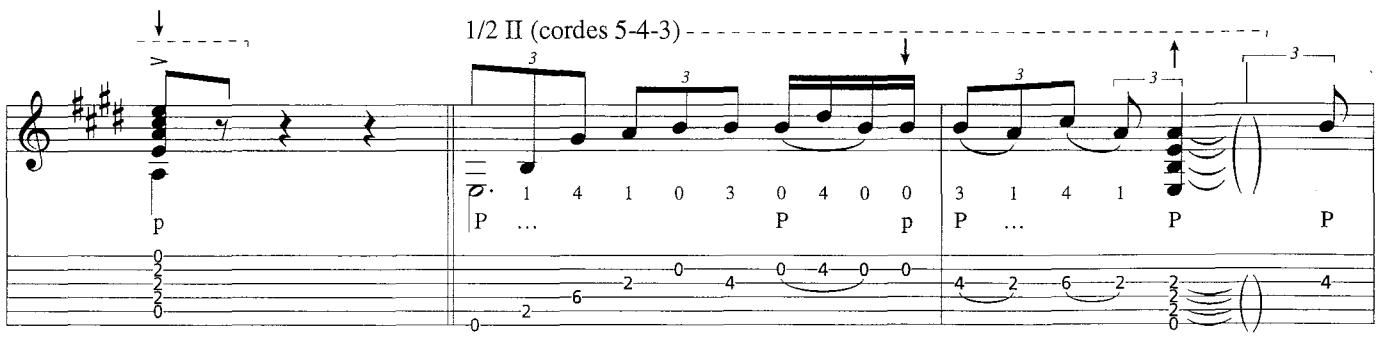
1/2 V
P … 2 4 1 3
1 P 2 3 4 1 P …


1/2 IV
IV
P … P i i P P
a m i p


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


1/2 II (cordes 4-3-2)
P p
i p a i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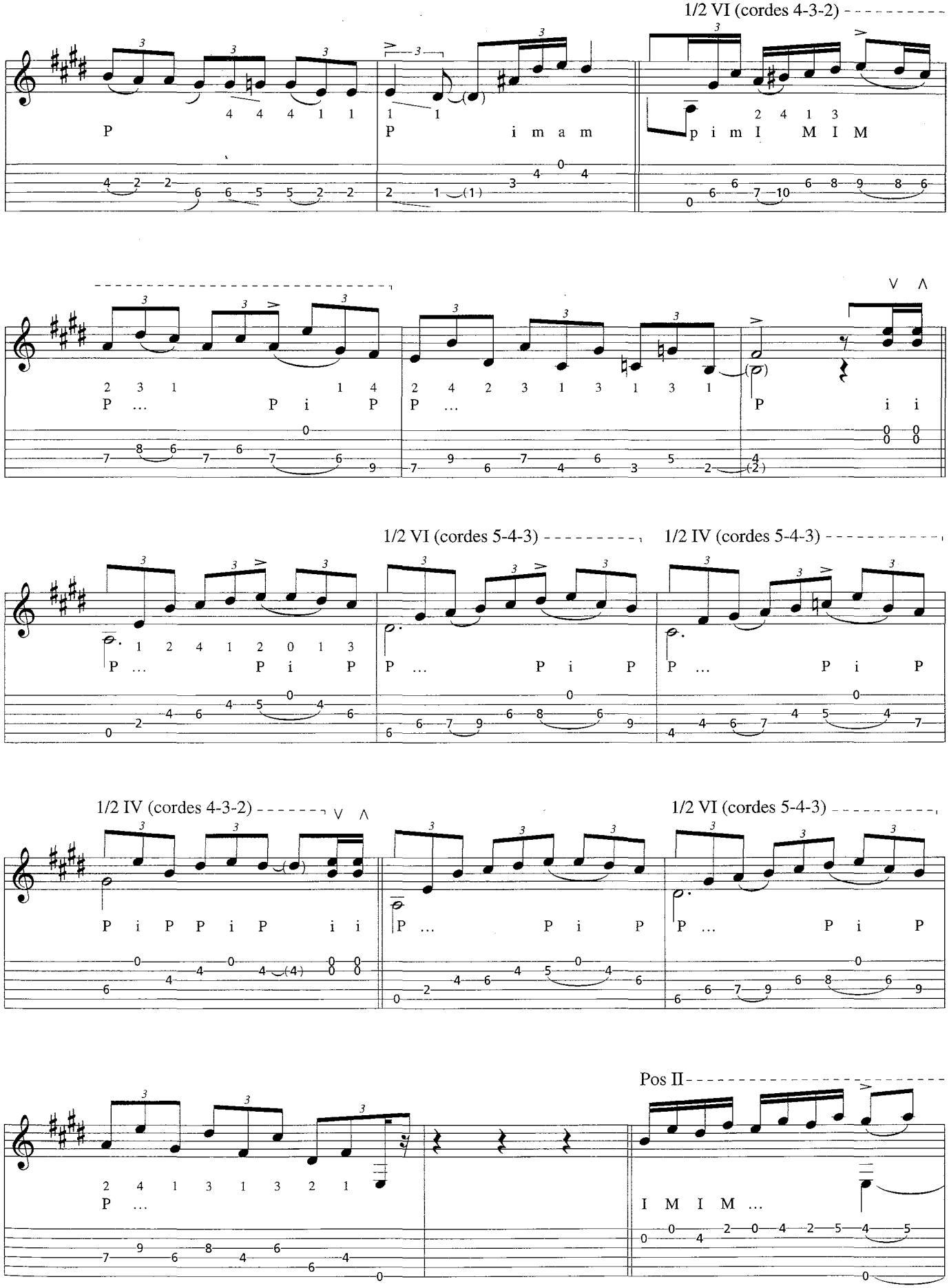
p
1 4 1 0 3 0 4 0 0 3 1 4 1
P … P p P … P P


1/2 VI (cordes 4-3-2)
P
P i m a m
p i m I M I M
P ... P i P
P ... P i i
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1/2 IV (cordes 5-4-3)
P ... P i P
P ... P i P
P ... P i P
1/2 IV (cordes 4-3-2)
P i P P i P i i
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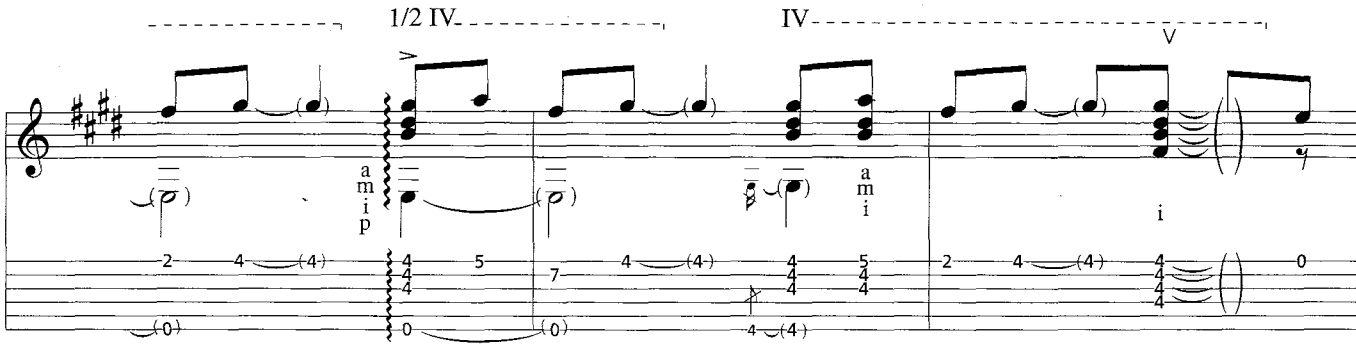
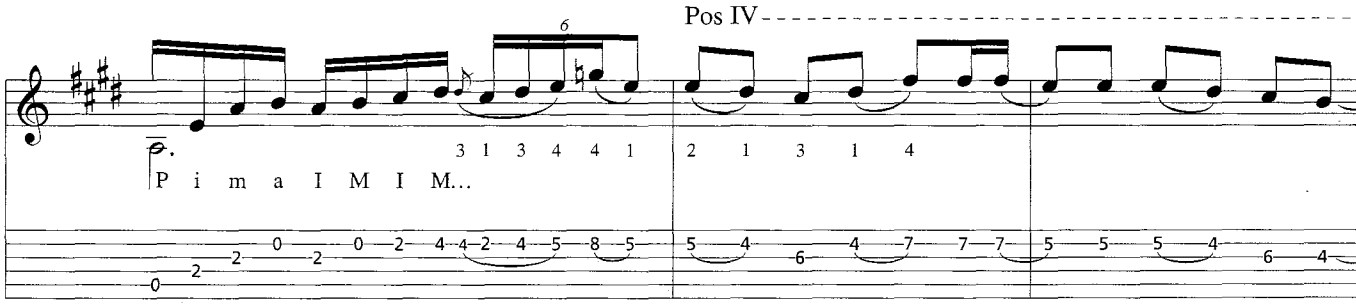
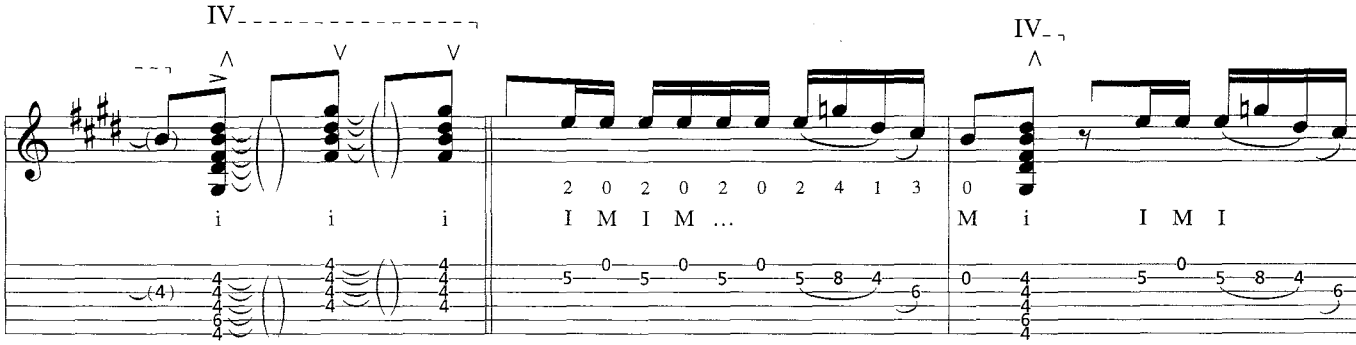
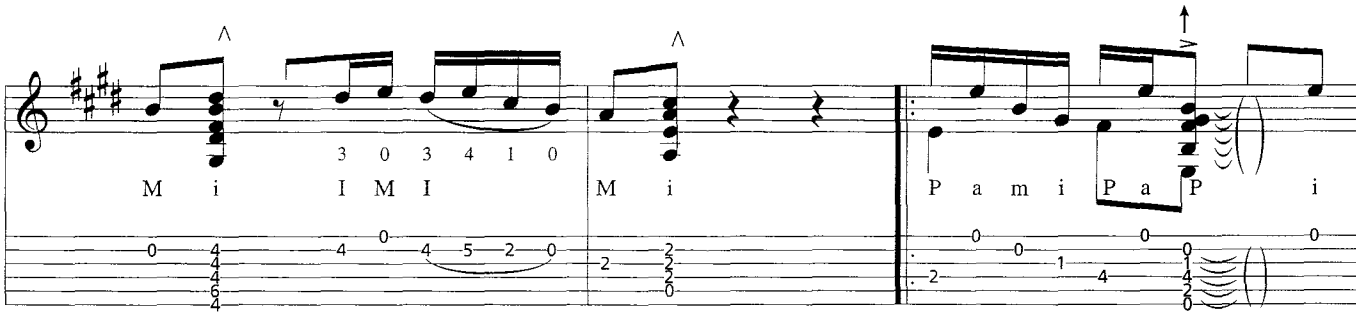
P ... P i P
P ... P i P
Pos II
P ...
I M I M ...


1/2 IV
IV
V
a m i p
a m i
i


Pos IV
P i m a I M I M...
3 1 3 4 4 1
2 1 3 1 4


IV
IV
i i i
2 0 2 0 2 0 2 4 1 3
I M I M ...
0
M i I M I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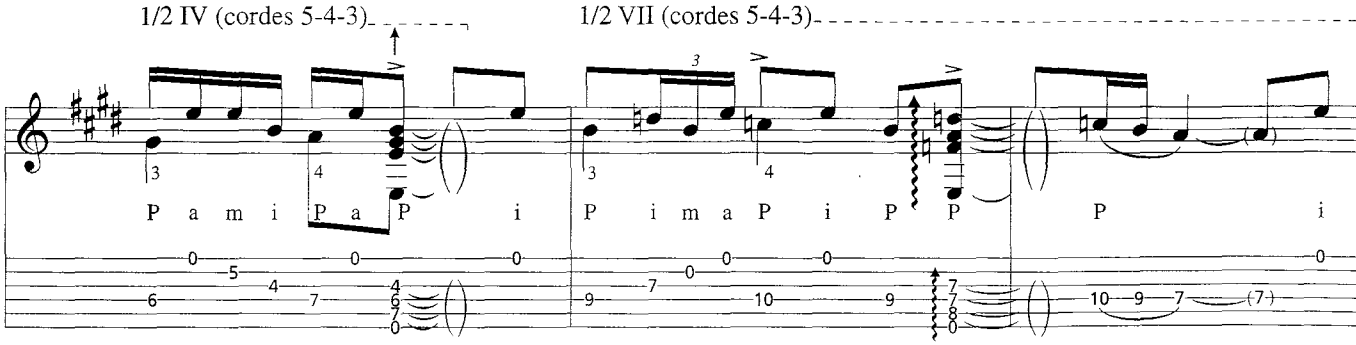
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1/2 VII (cordes 5-4-3)
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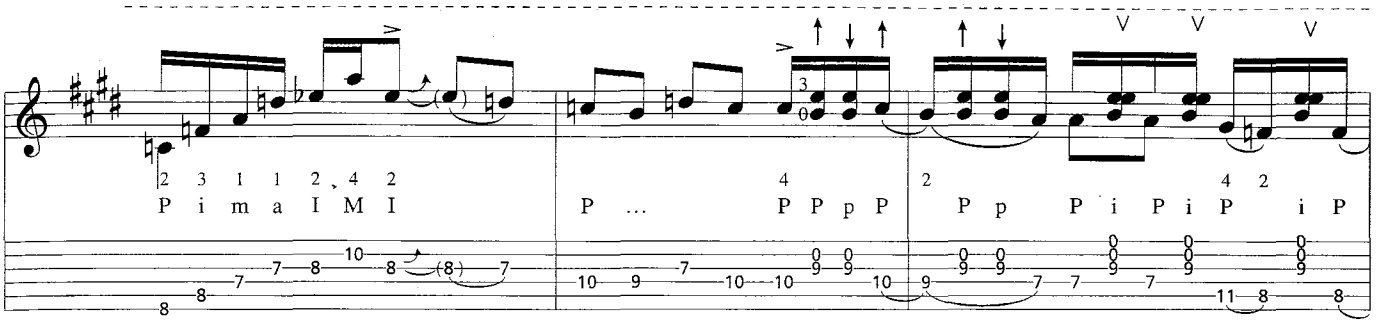
P i m a P i P P
P i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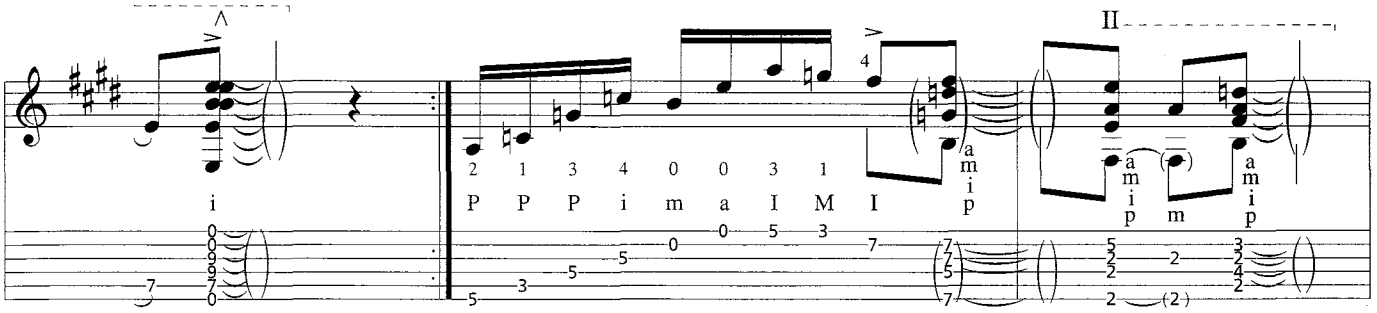
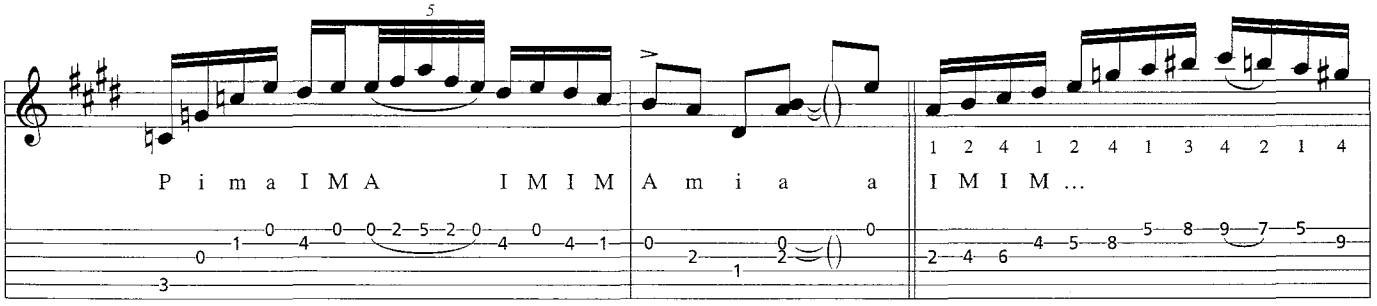
P P p P
P p P i P i P i P


i
2 1 3 4 0 0 3 1
P P P i m a I M I
a m i p
II
a m i p m
a m i p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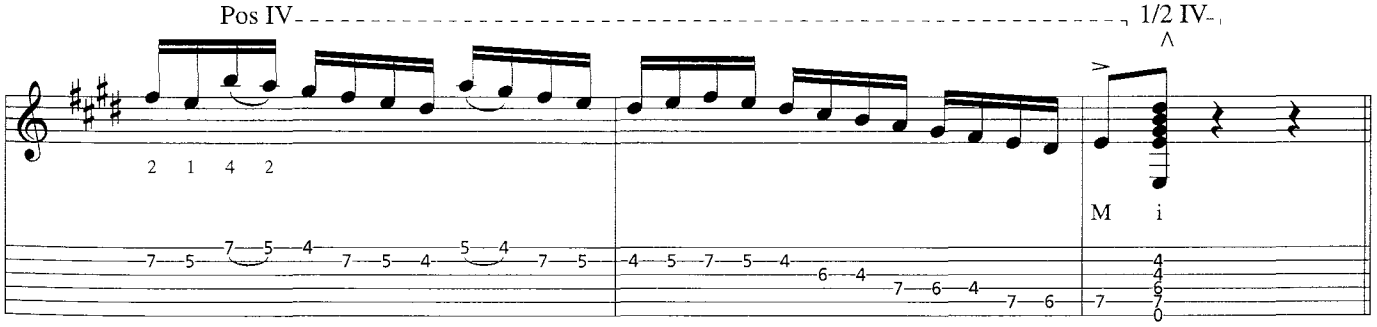
I M I M ...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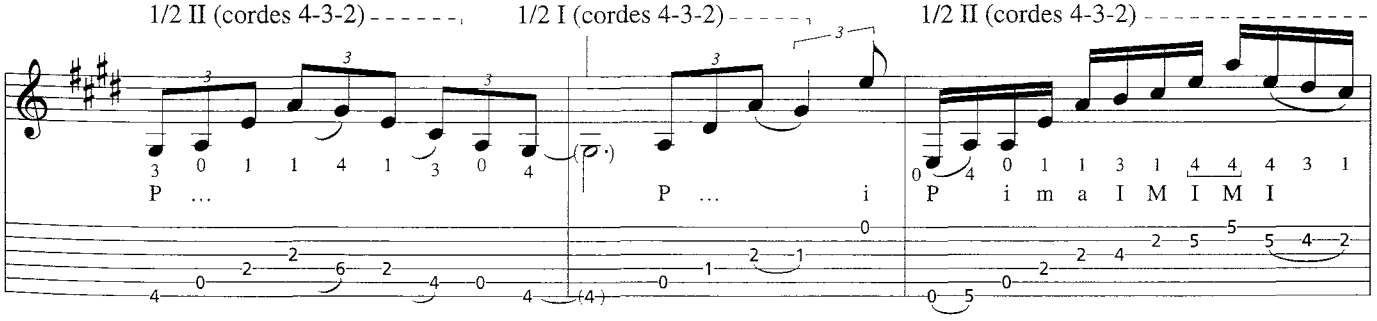
1/2 IV
2 1 4 2
M i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1/2 I (cordes 4-3-2)
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P ... i
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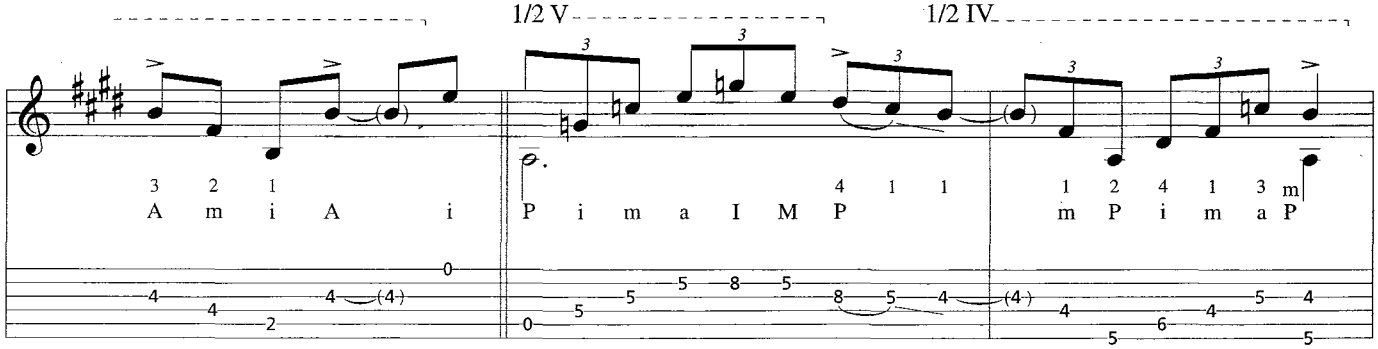
P i m a I M I M I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1/2 IV
3 2 1
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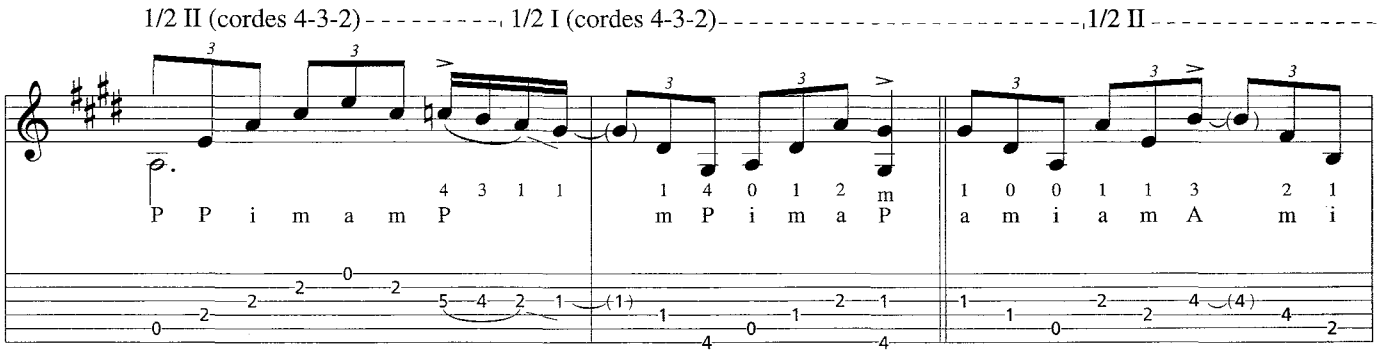
4 1 1
P i m a I M P
1 2 4 1 3 m
m P i m a P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1/2 I (cordes 4-3-2)
1/2 II
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P P i m a m P
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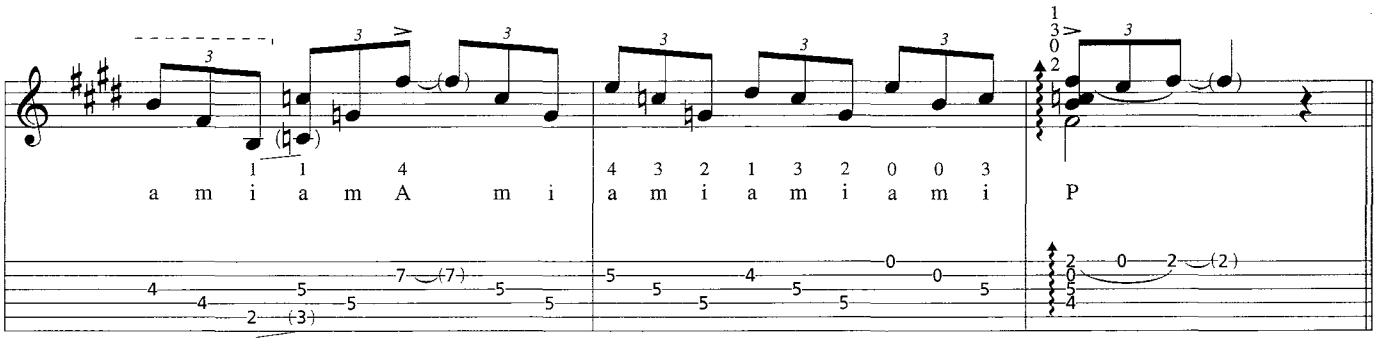
1 0 0 1 1 3 2 1
a m i a m A m i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4 3 2 1 3 2 0 0 3
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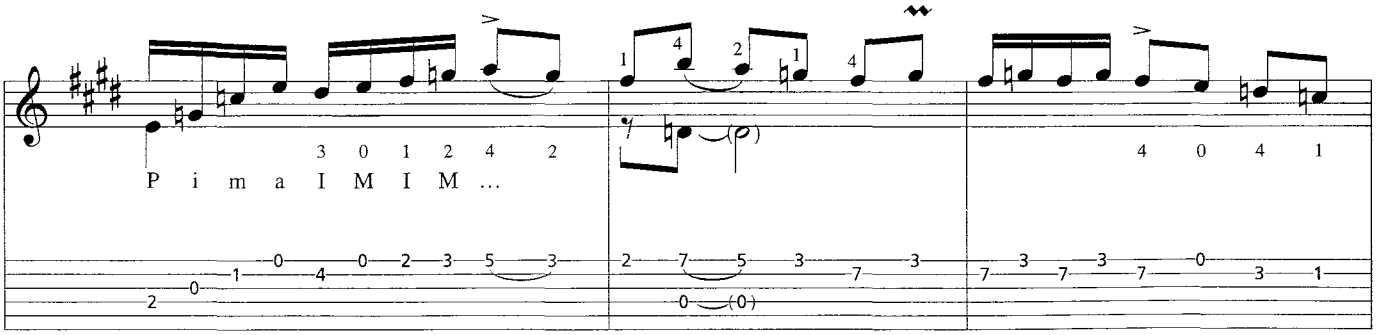
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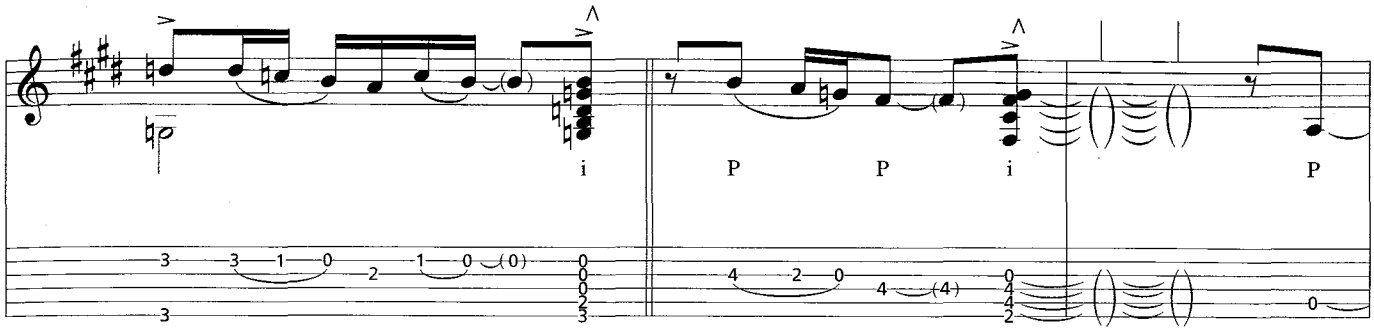
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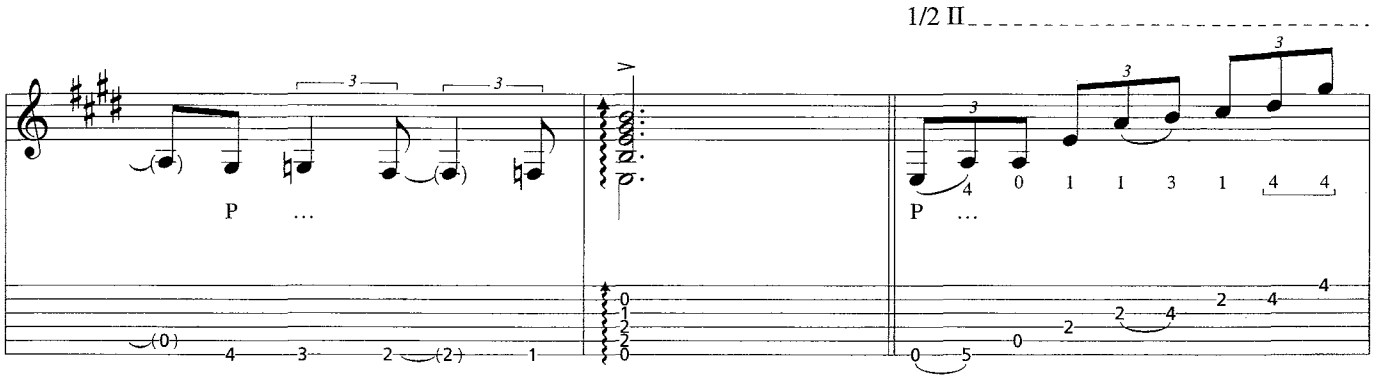
P
P
i
P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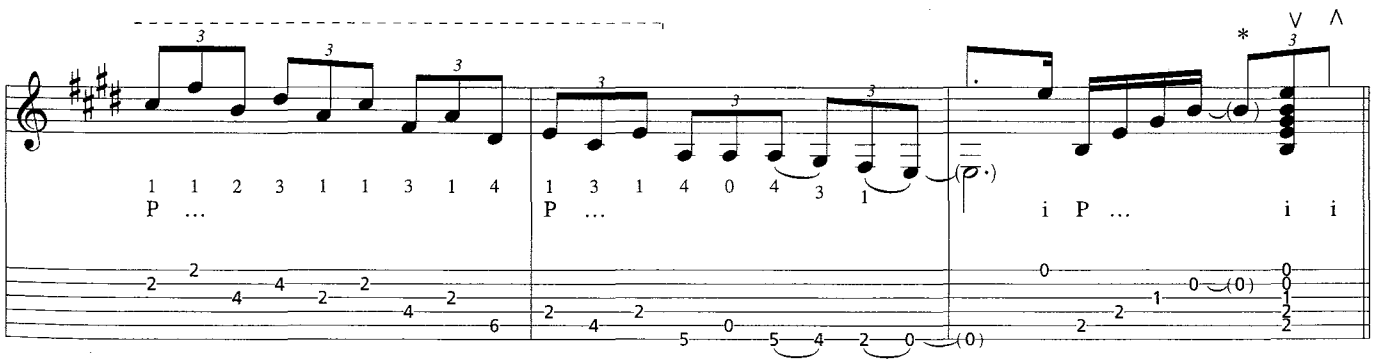
P ...
P ...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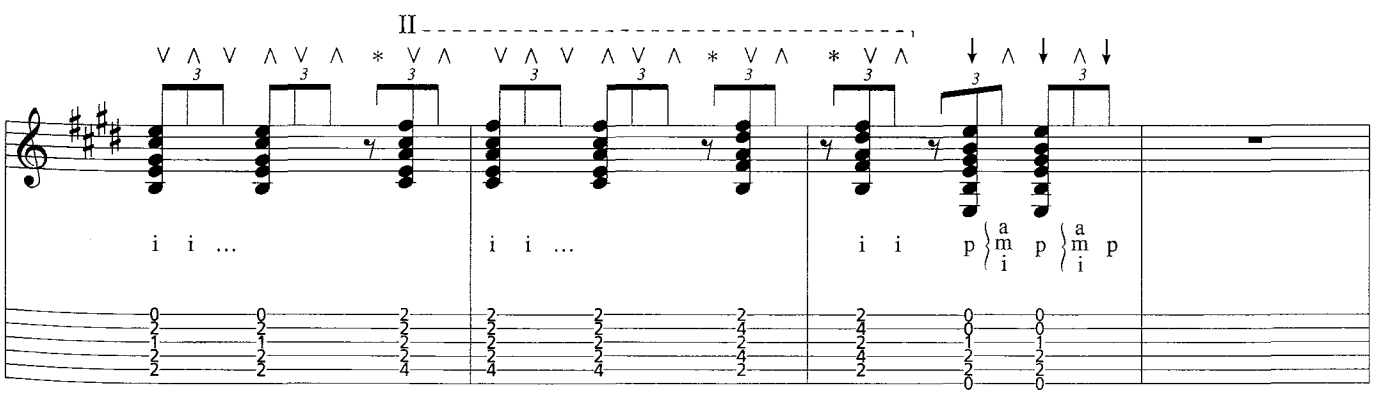
P ...
i P ...
i i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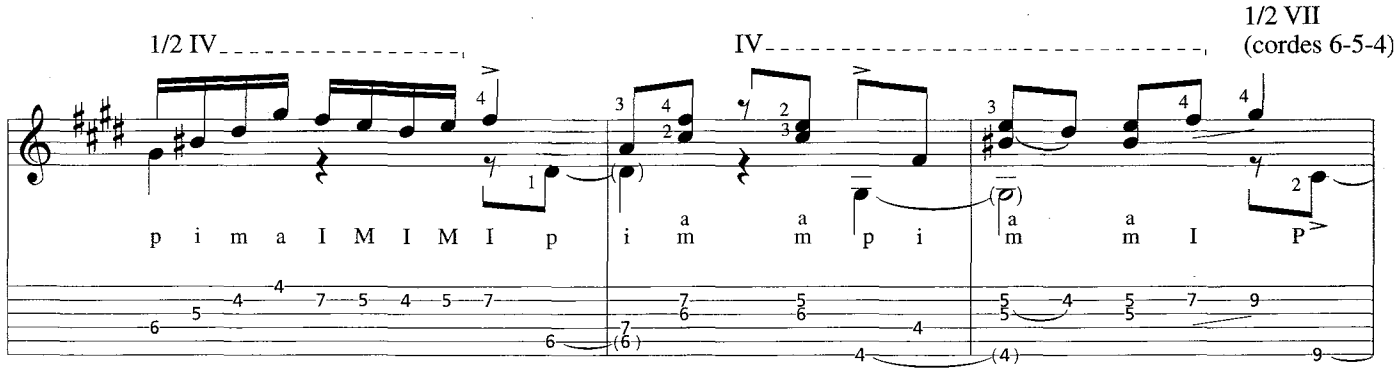
i i ...
i i ...
i i p a m i p a m i p


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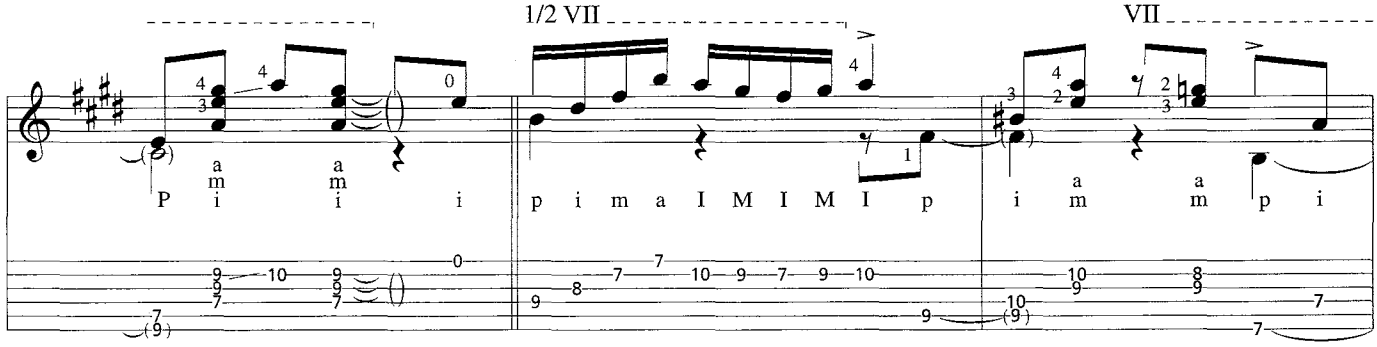
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VII
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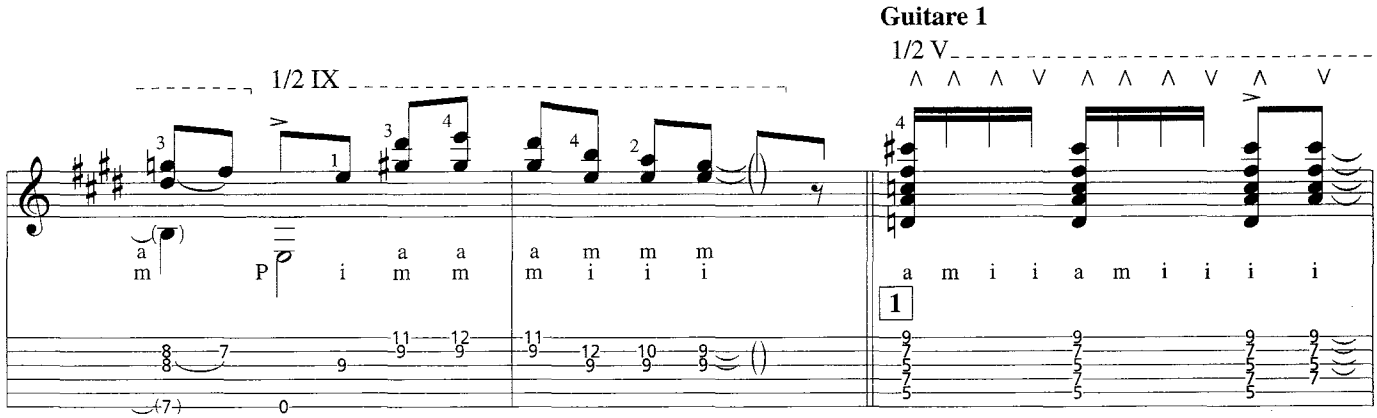
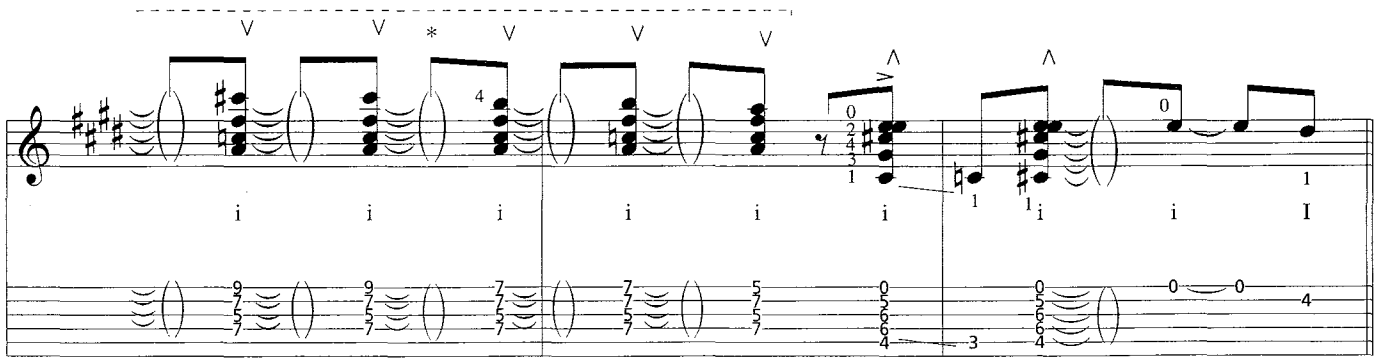

Guitare 1
1/2 IX
1/2 V
m P i a m a m a m m m i i i
a m i i a m i i i i
1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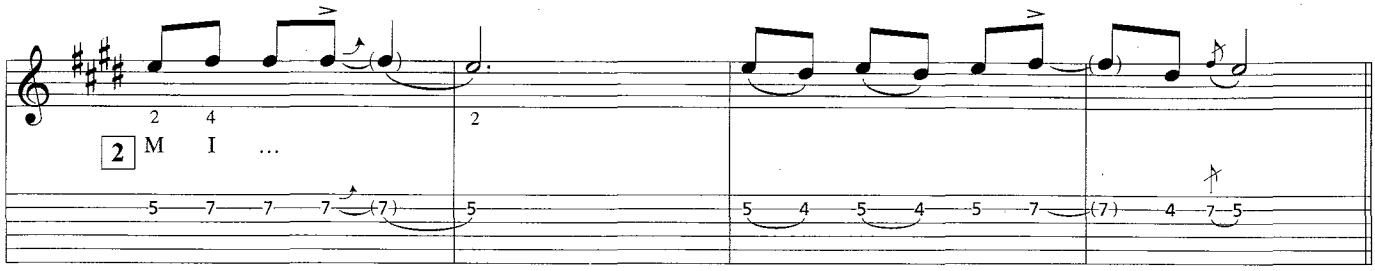
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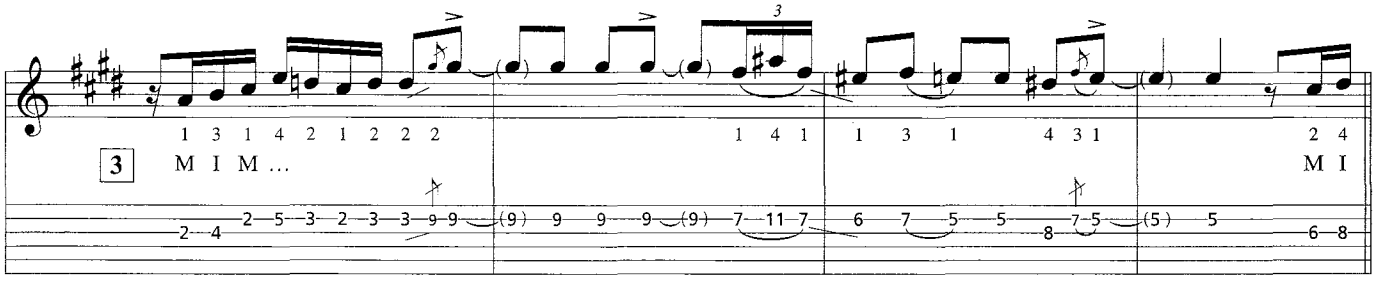
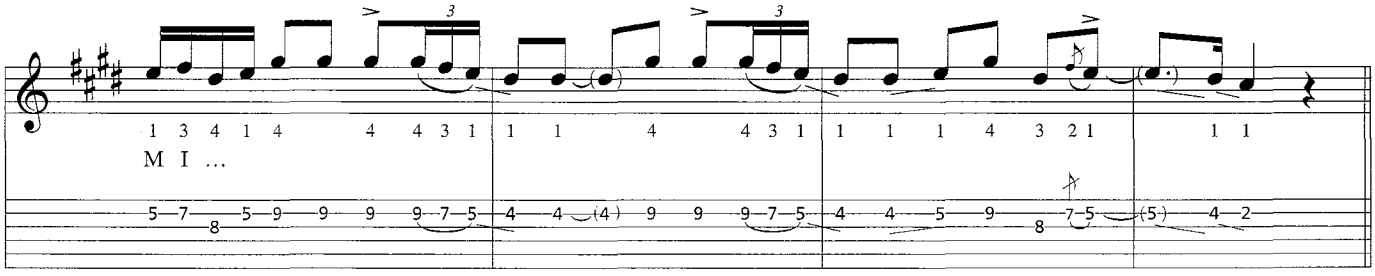
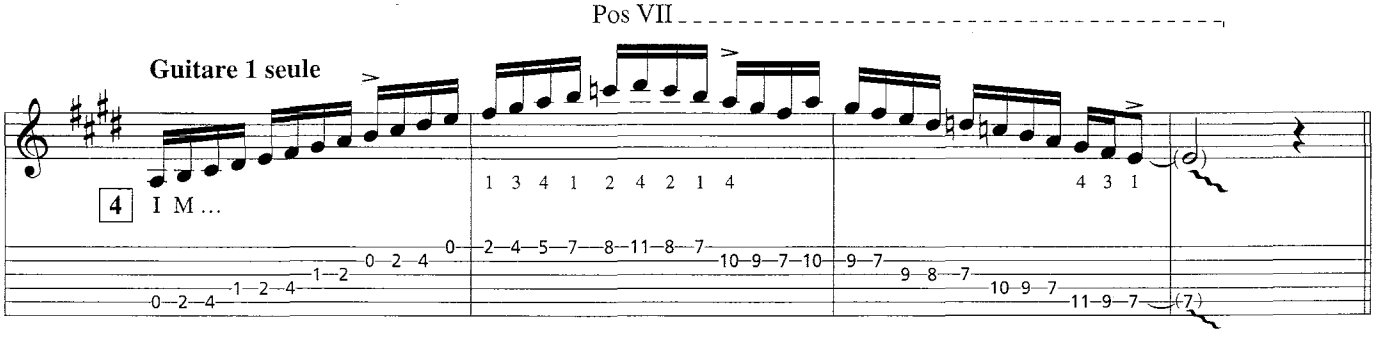
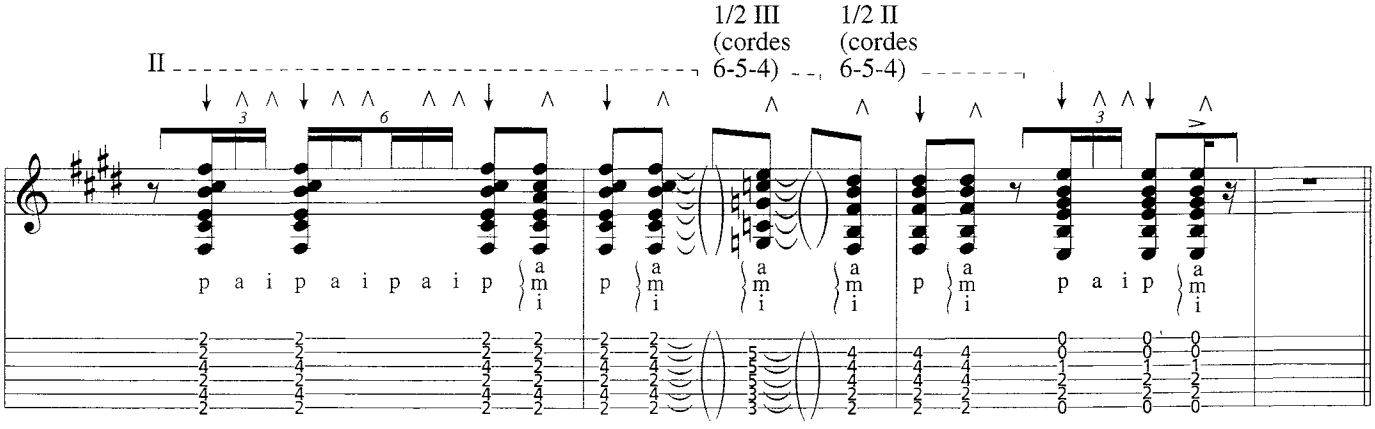
M I ...


3
M I M ...
M I


M I ...


Pos VII
Guitare 1 seule
4
I M ...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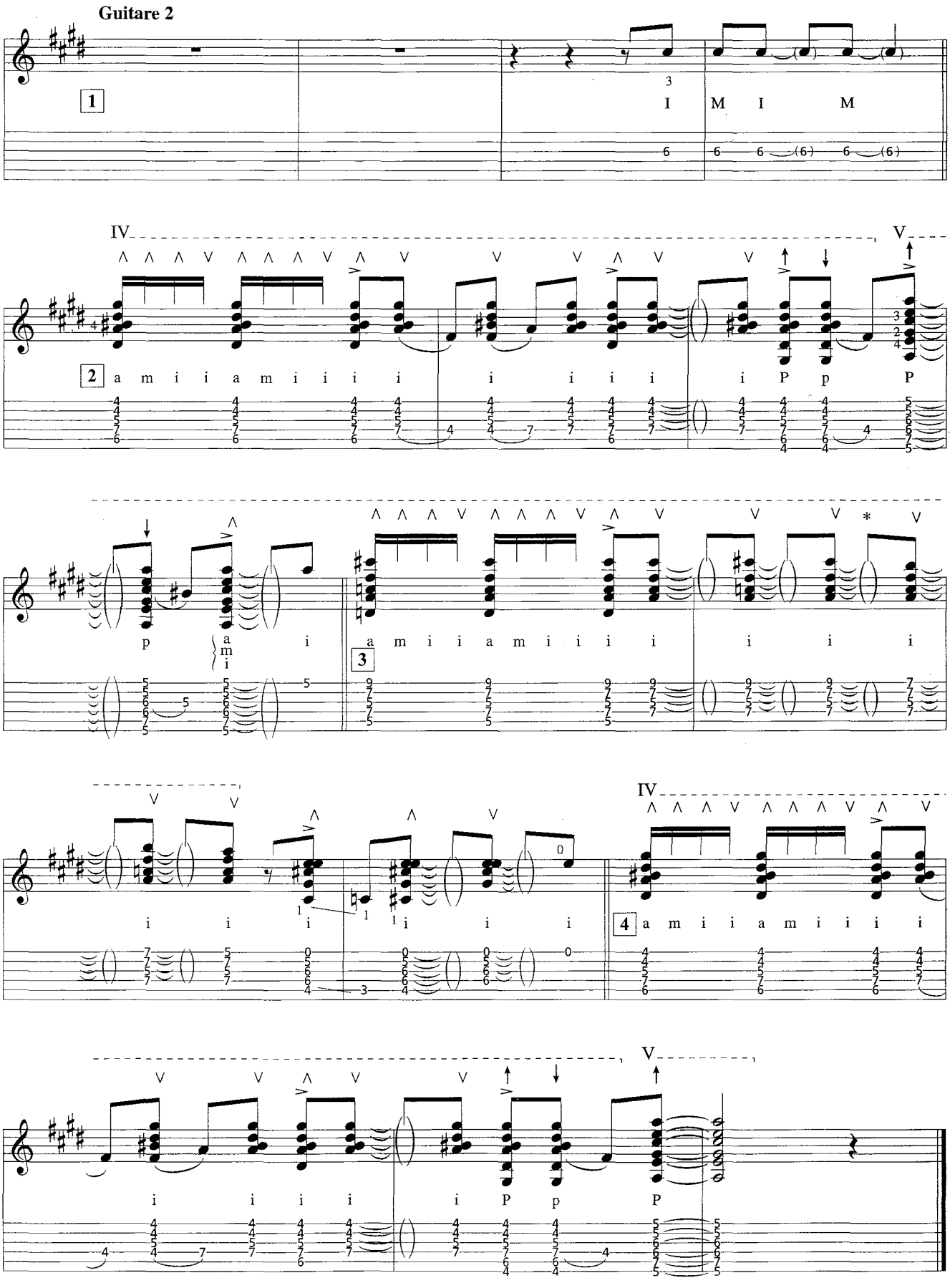
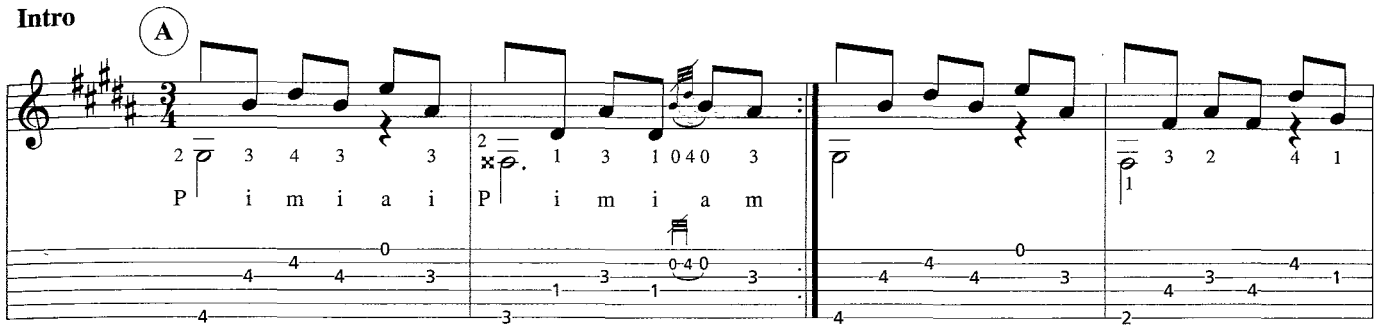
1/2 III (cordes 6-5-4)
1/2 II (cordes 6-5-4)
p a i p a i p a i p
p
p a i p

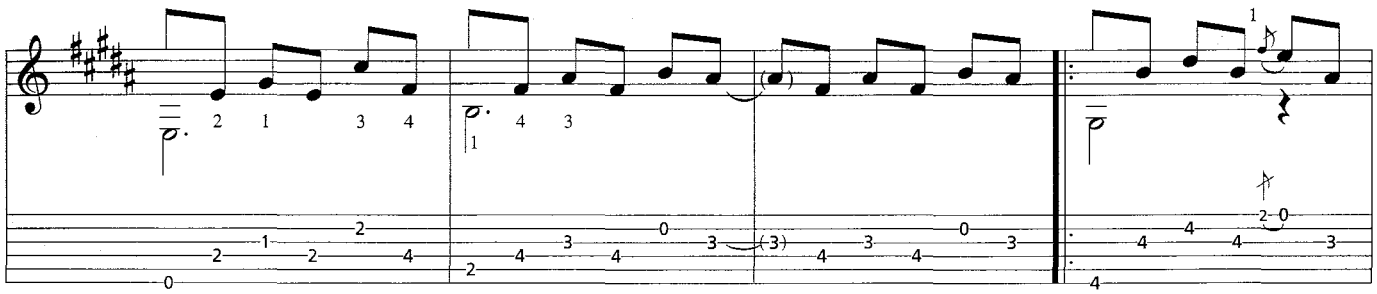

Guitare 2
1
I M I M
IV
V
2
a m i i a m i i i i i i i i P p P
p a m i i
3
a m i i a m i i i i i i i
i i i i
IV
4
a m i i a m i i i
V
i i i i i P p P

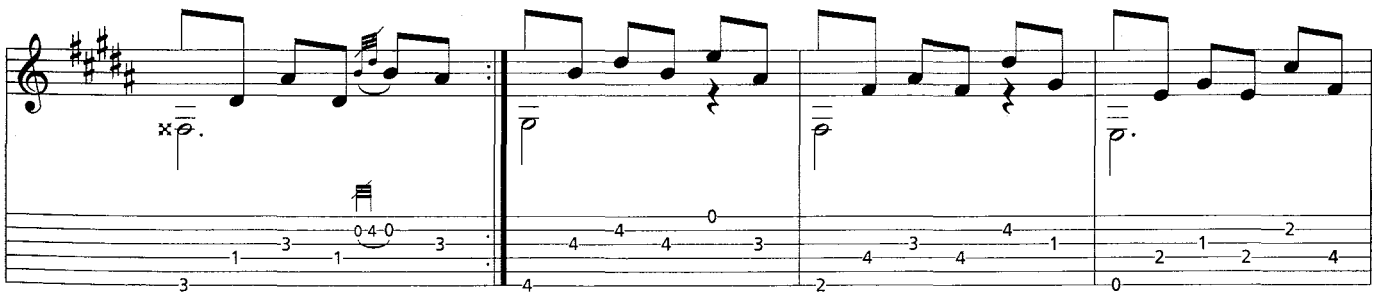
MORAO (BULERÍAS) – VICENTE AMIGO

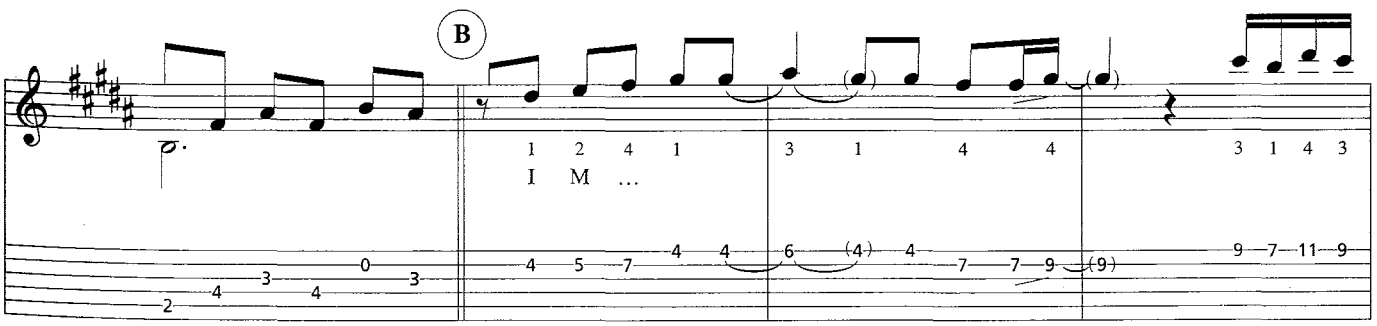
Capo : 1

Intro









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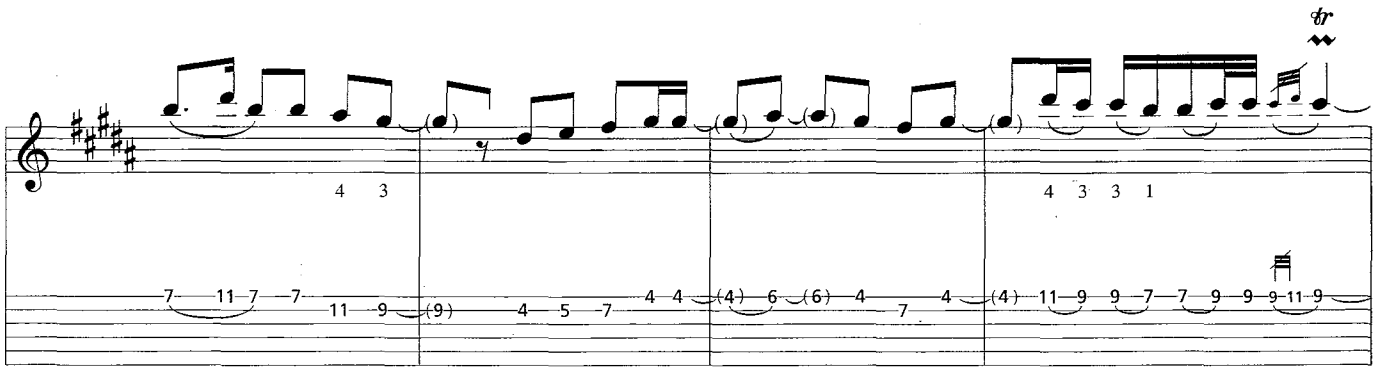
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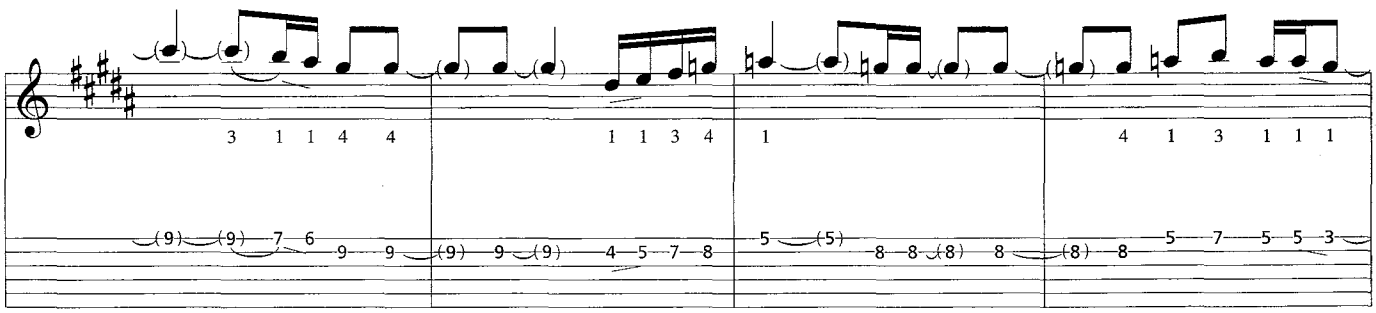
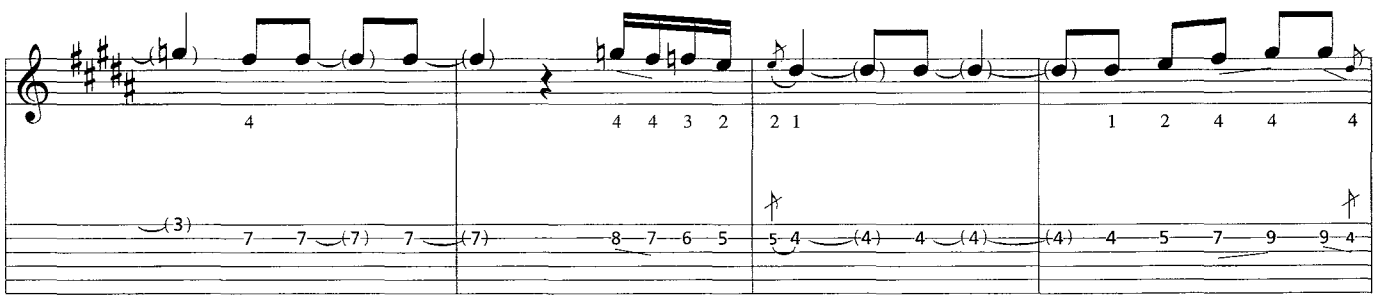
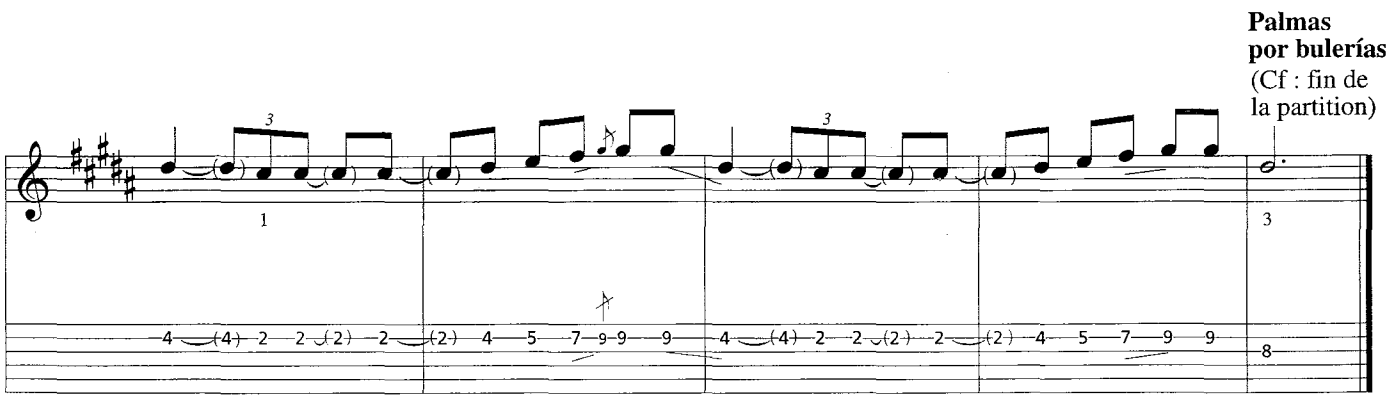
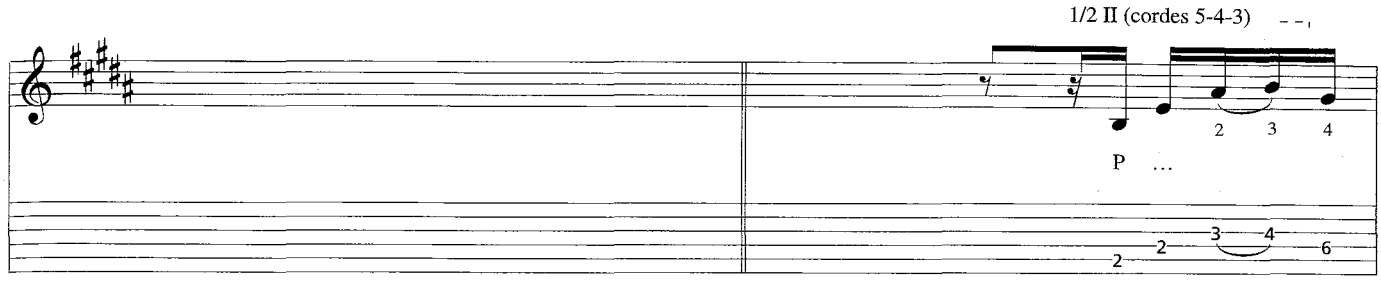
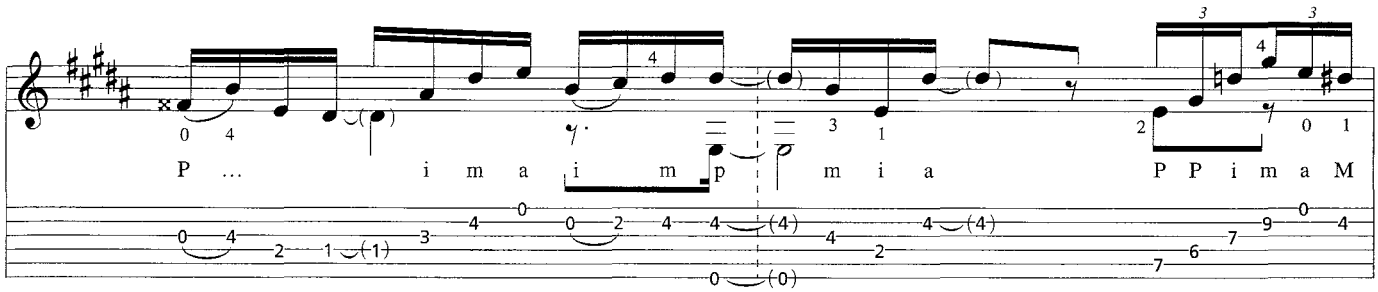
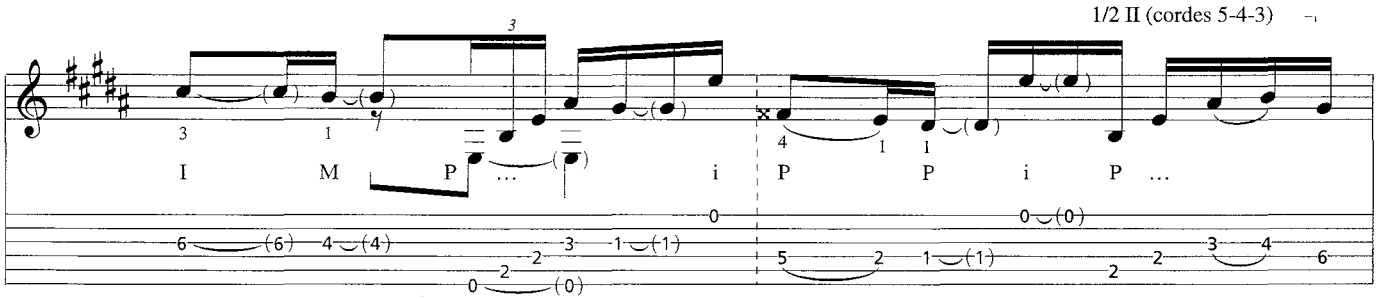


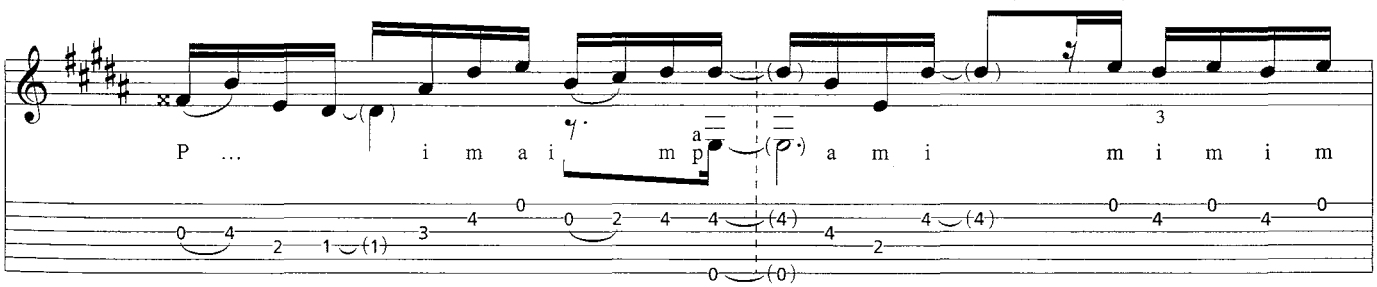


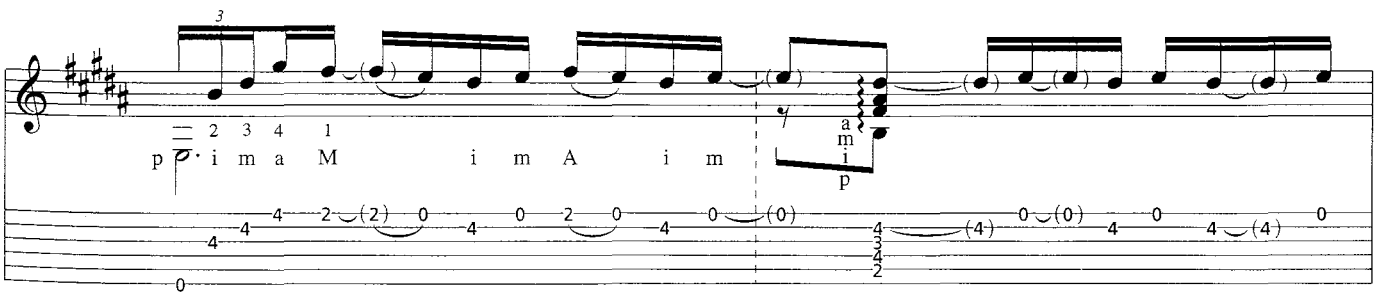

Palmas
por bulerías
(Cf : fin de
la partition)











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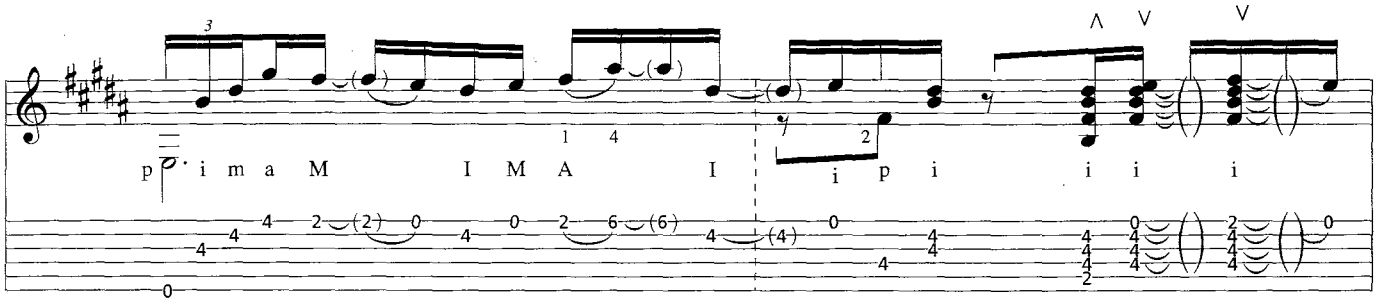

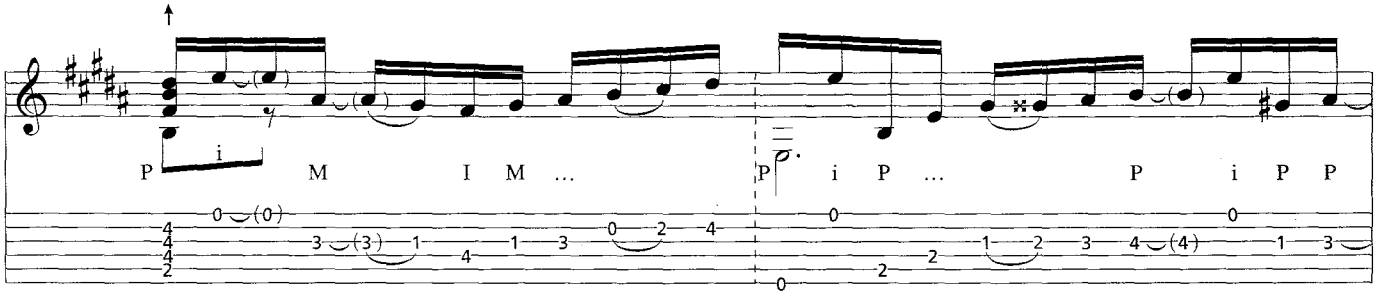

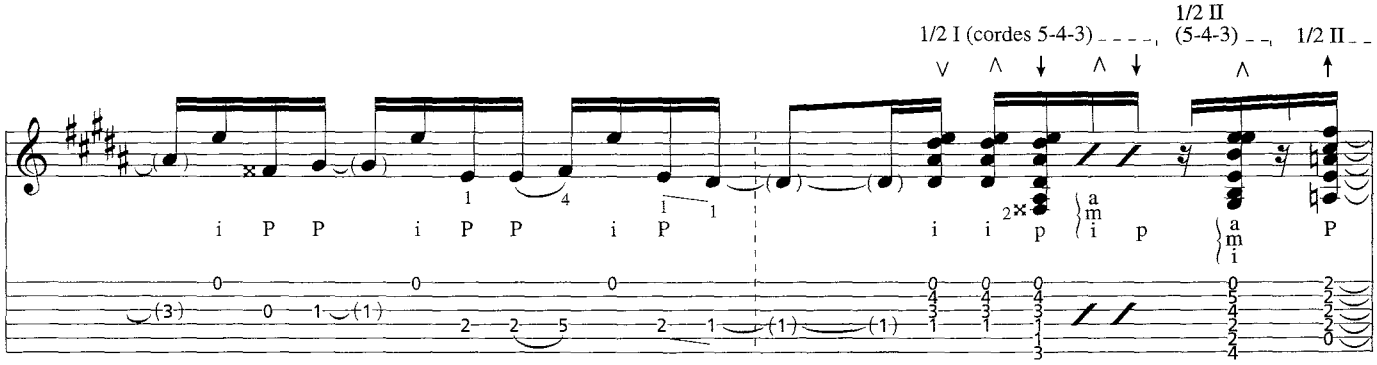

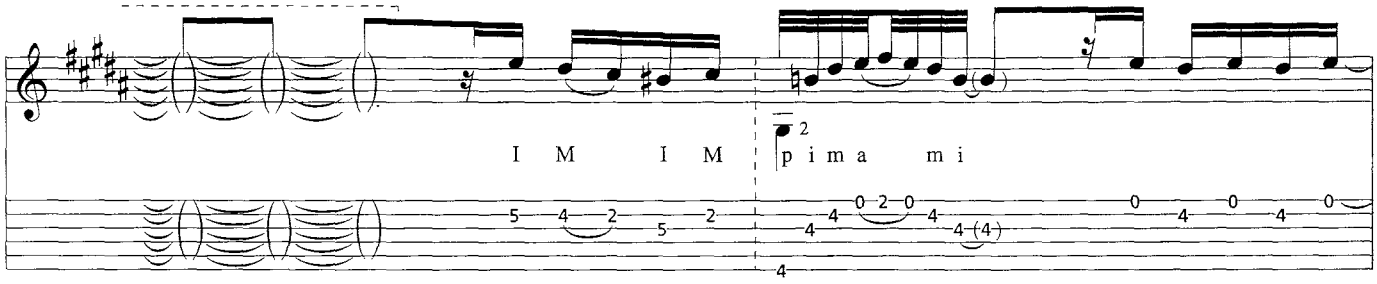

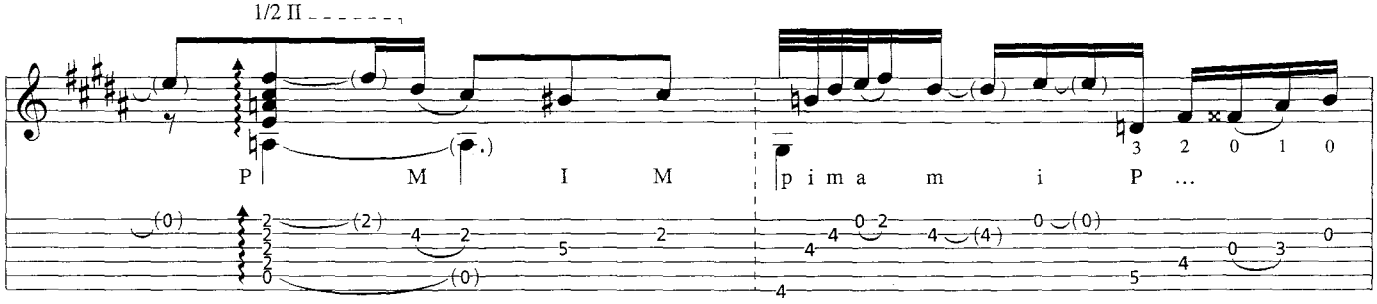

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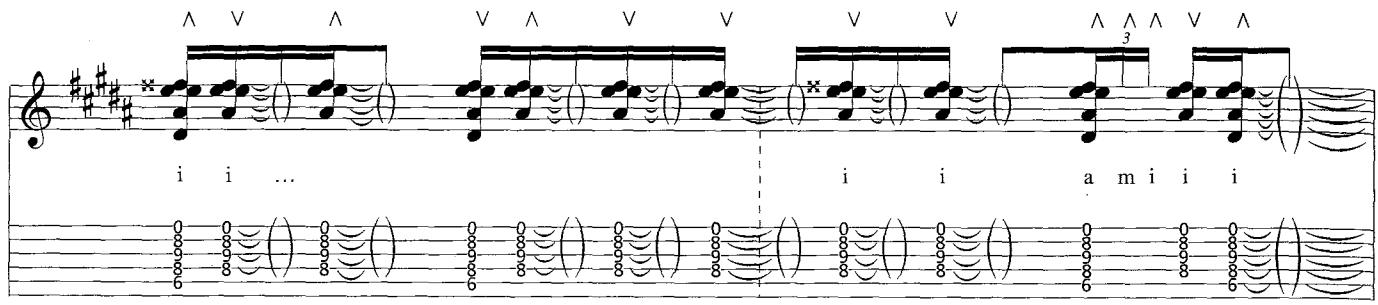

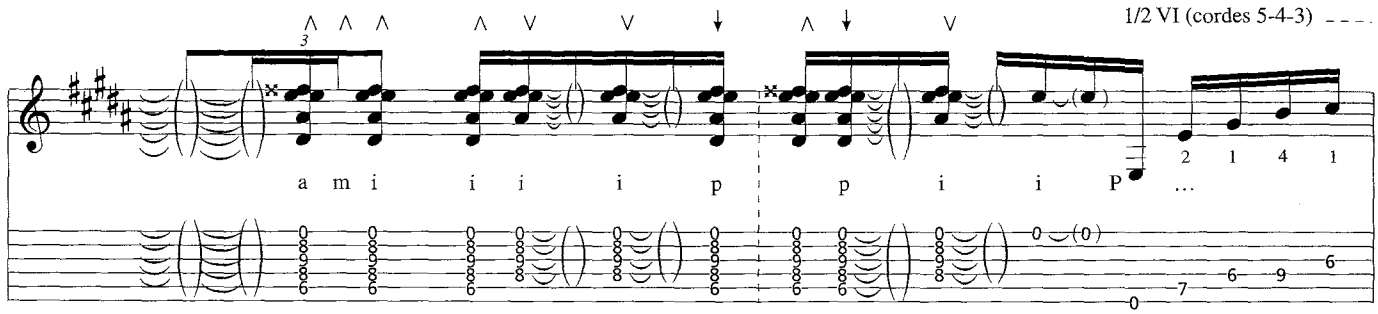

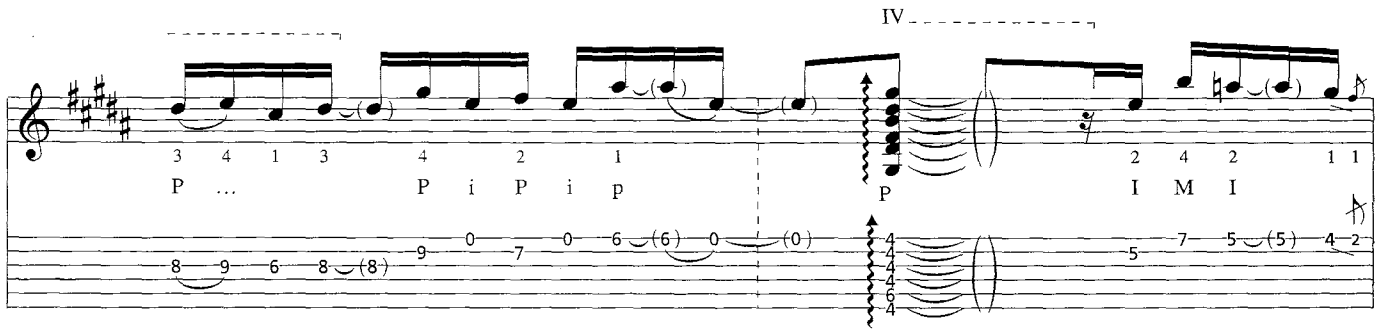

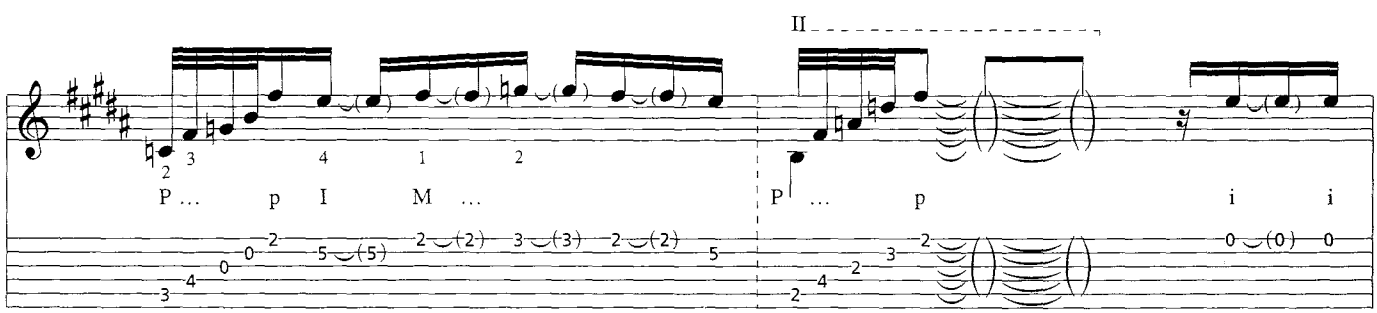

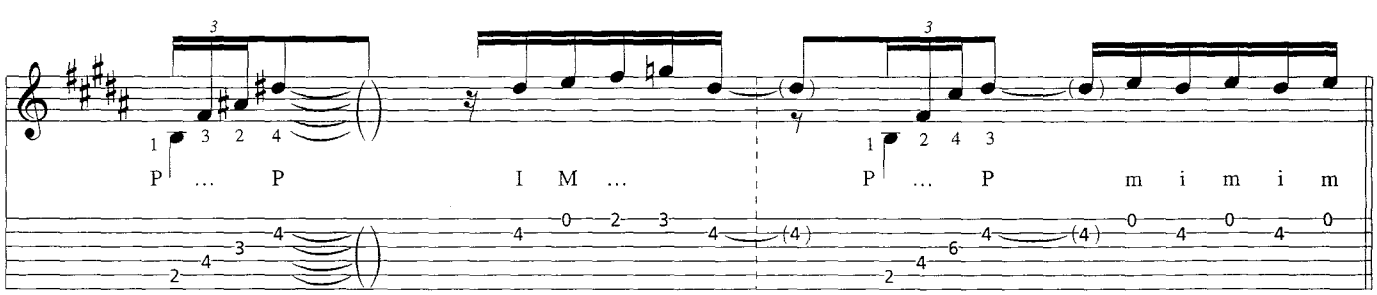

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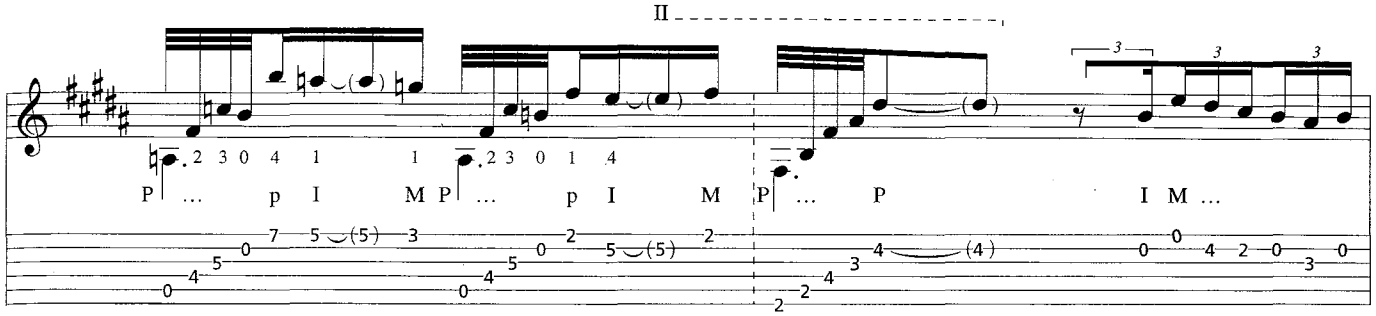

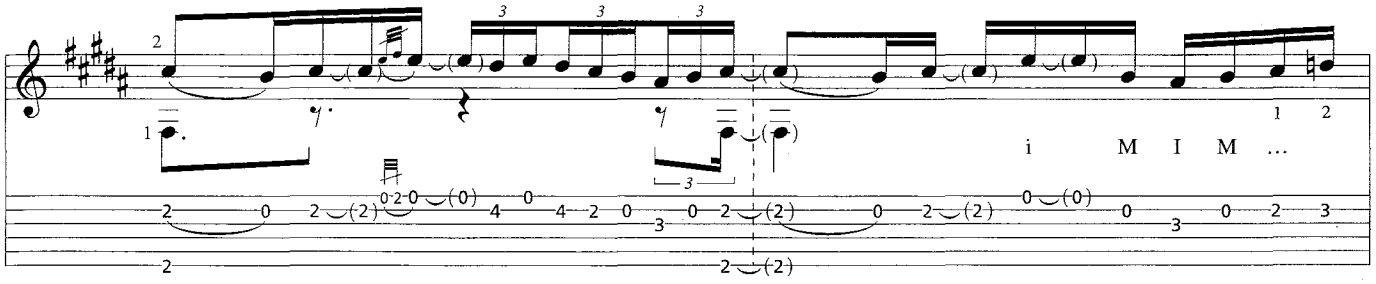

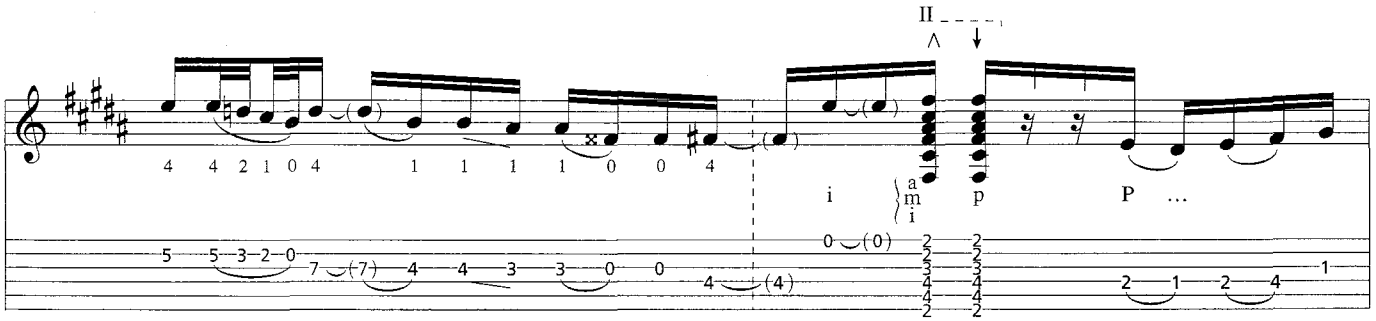

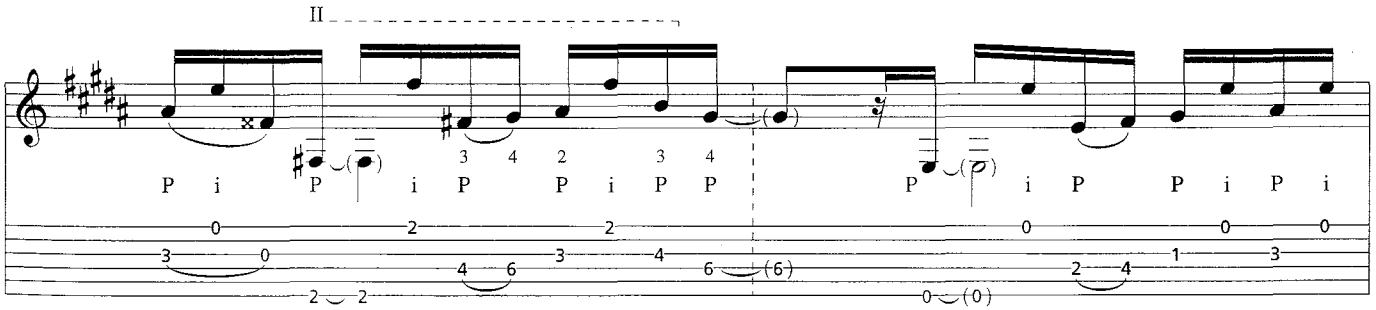

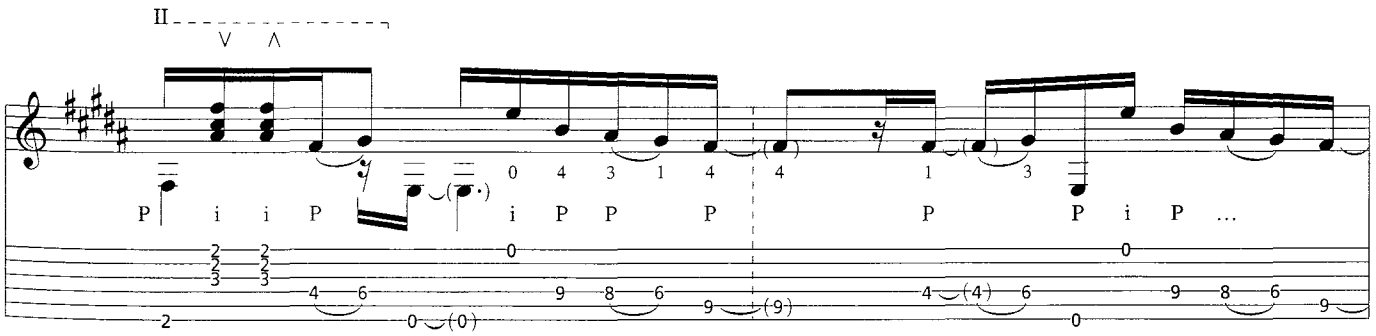

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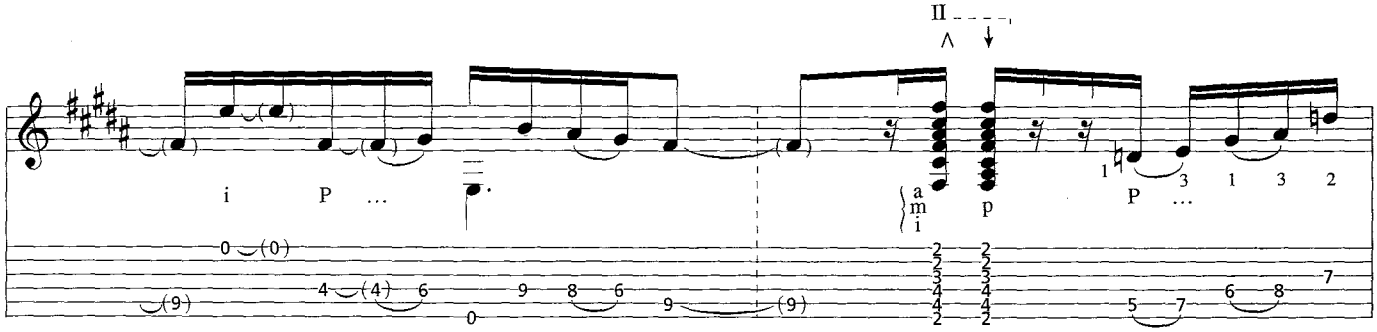
II
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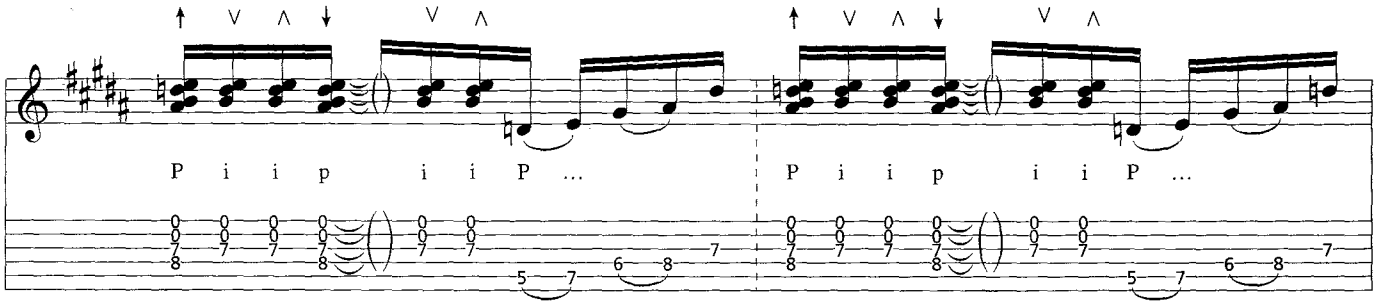
a m i
p
P ...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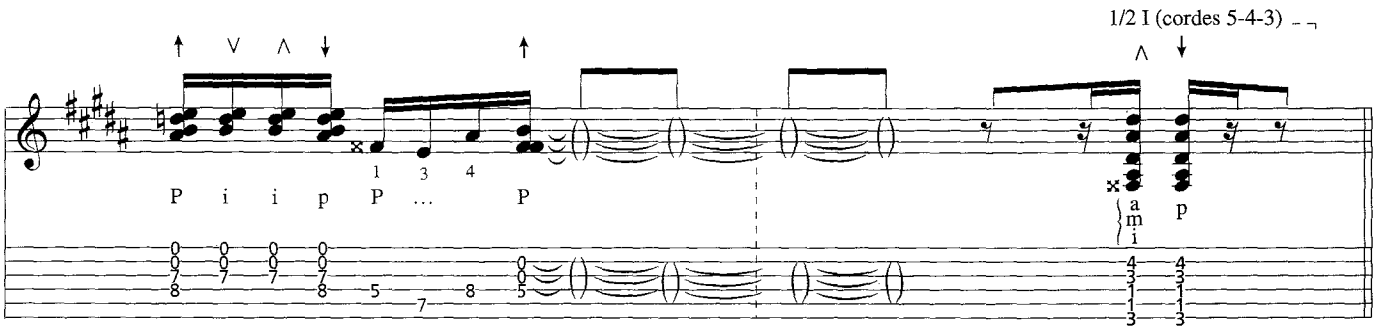
P i i p i i P ...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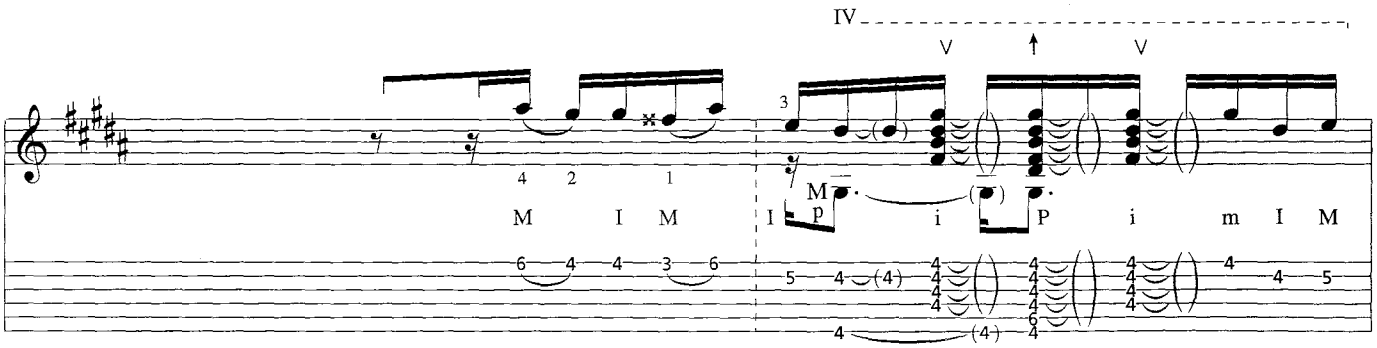
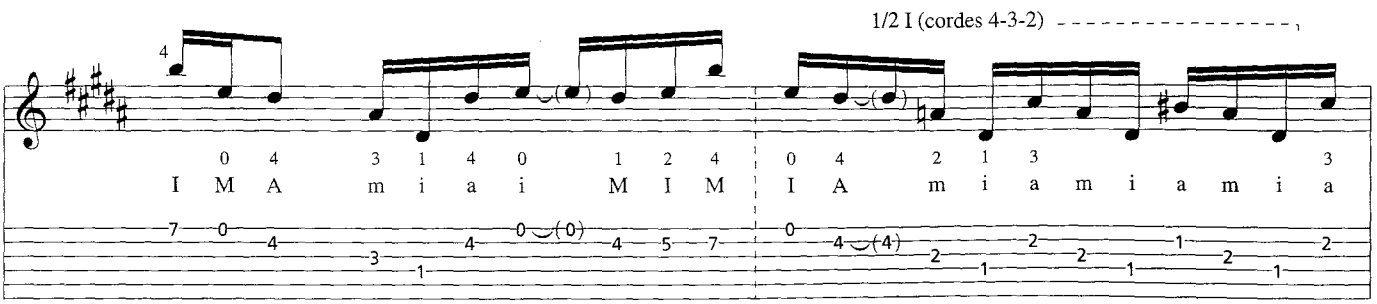
P i i p P ... P
a m i
p


IV
M I M
I M i P i m I M
p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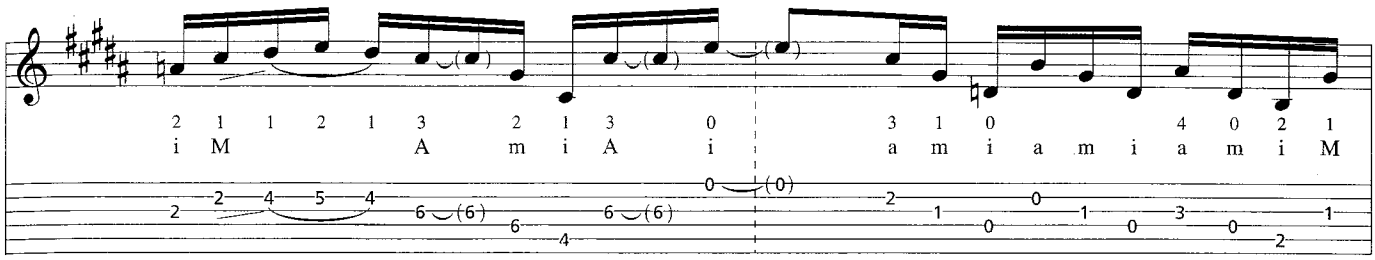

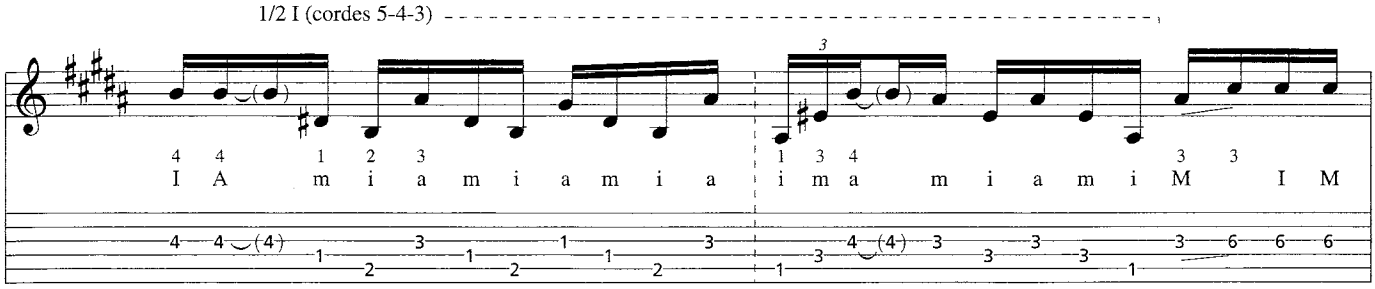

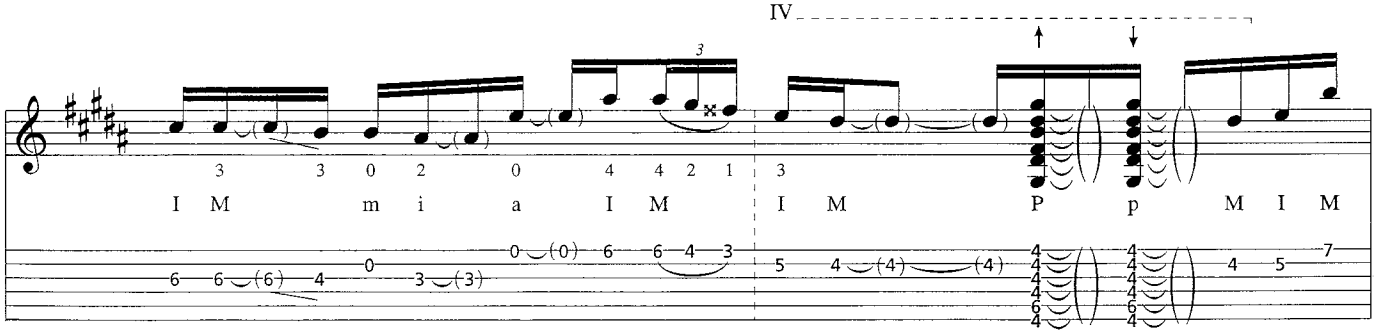

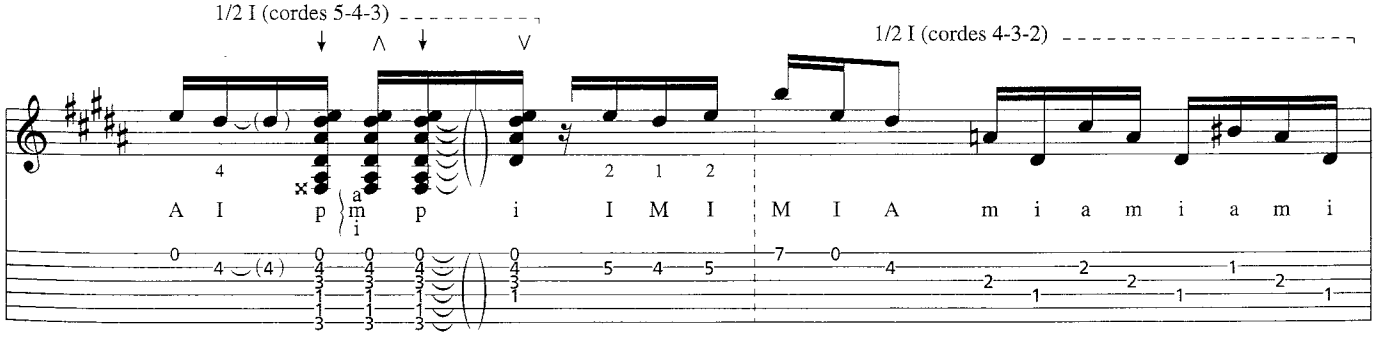

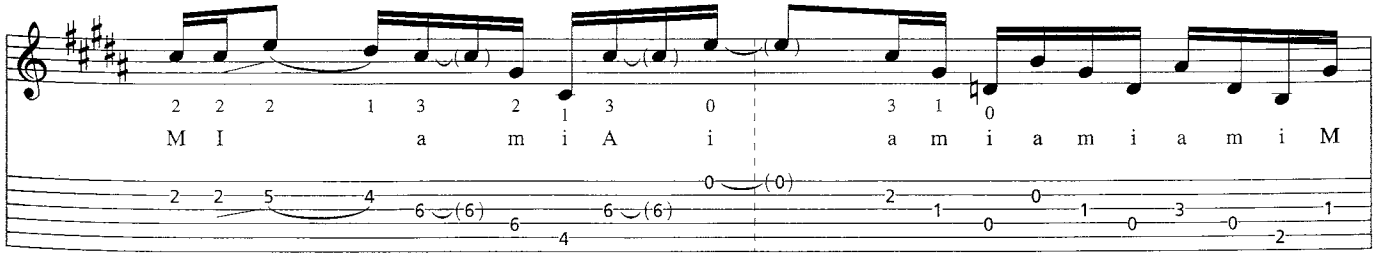

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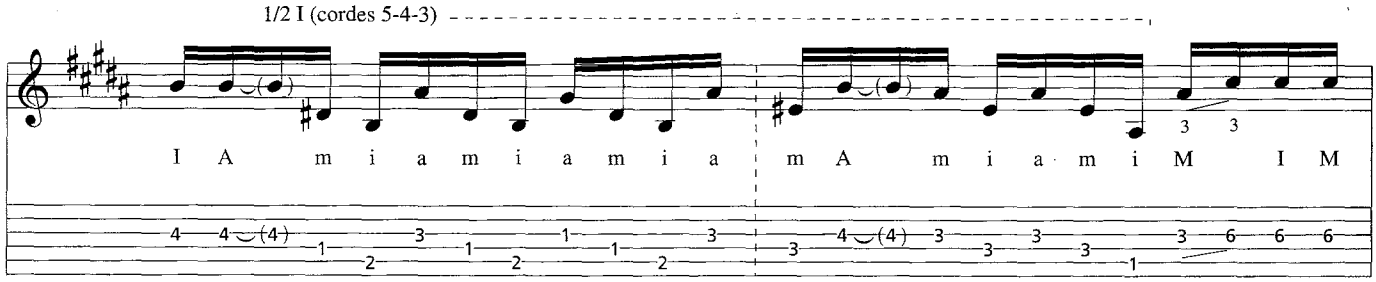
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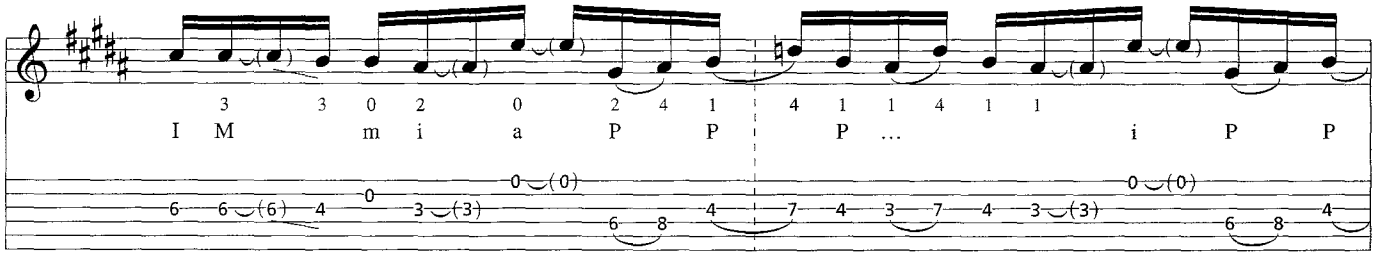
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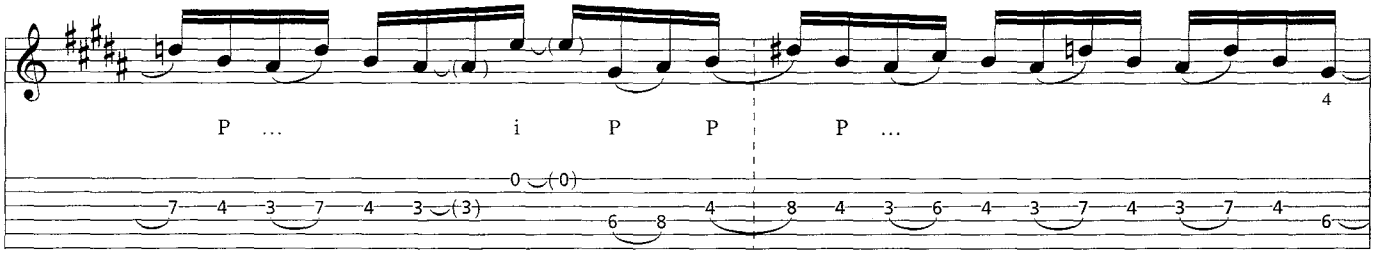
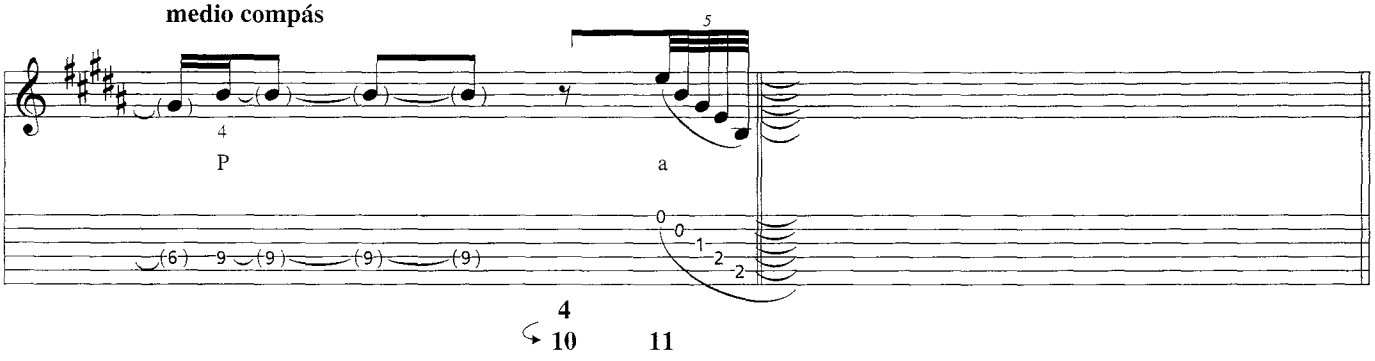

P ... i P P P ...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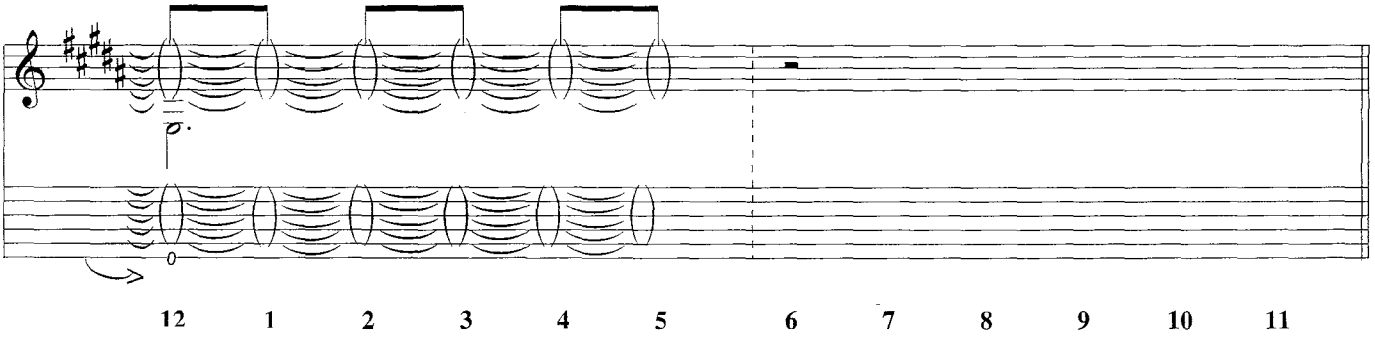
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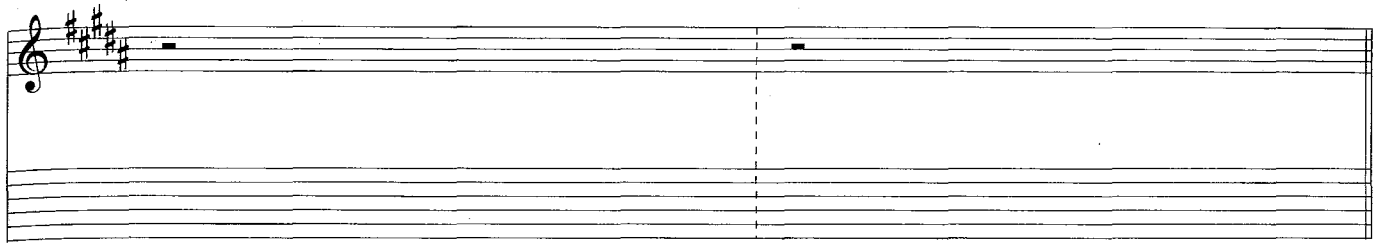

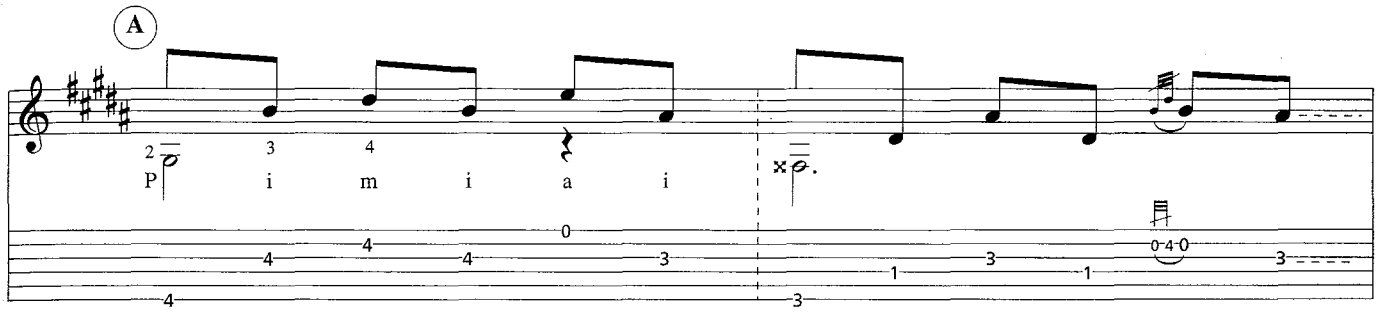

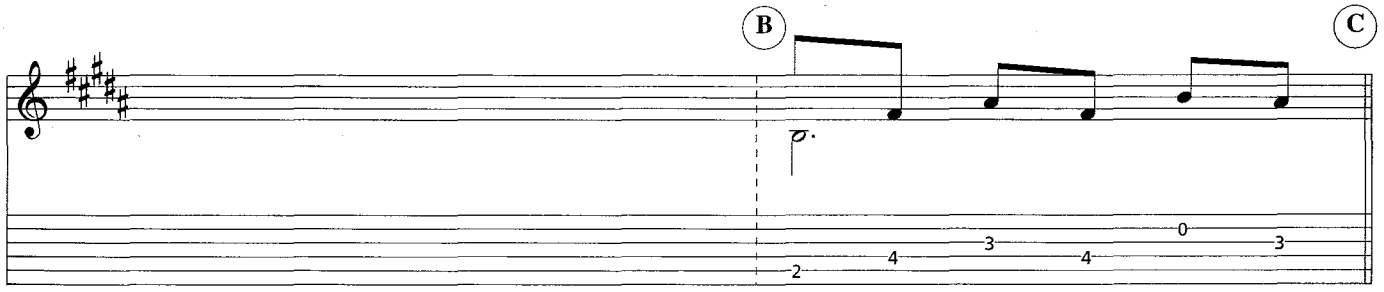

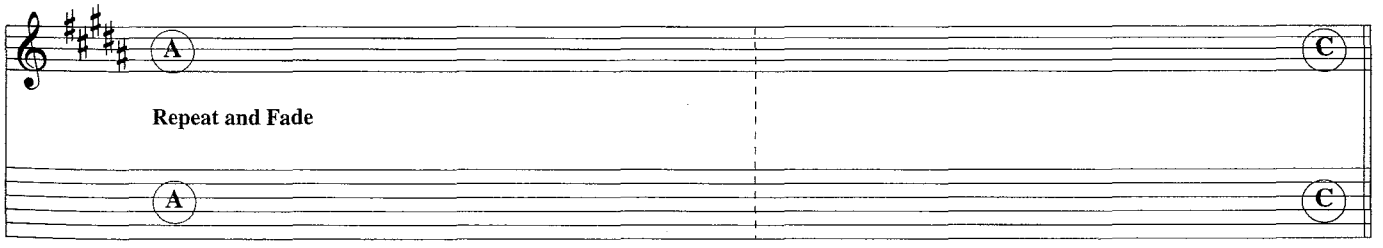

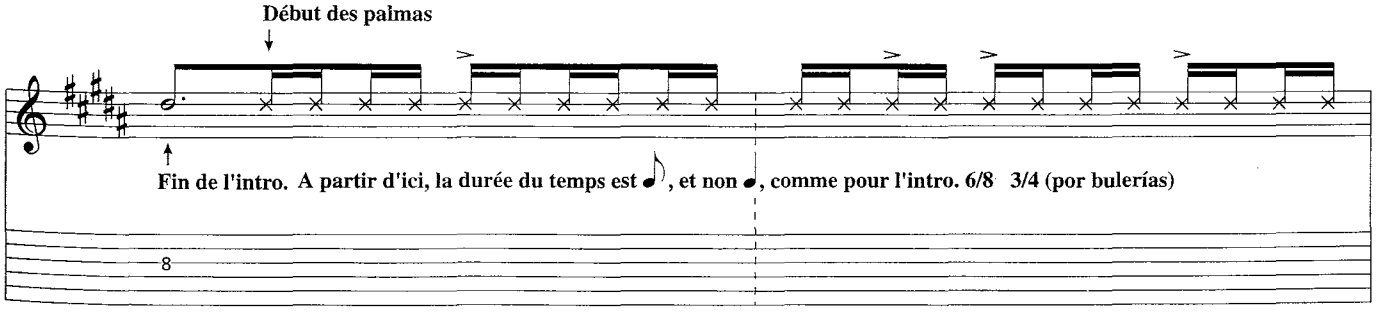

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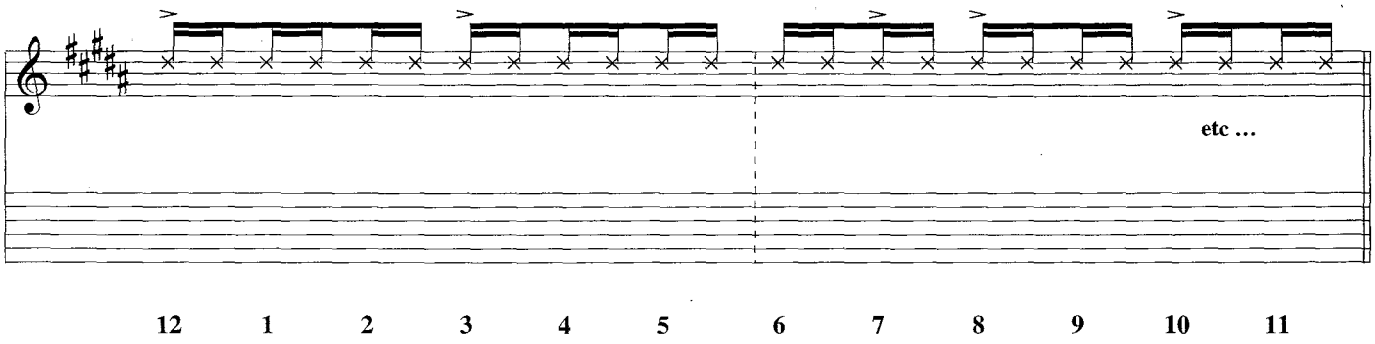
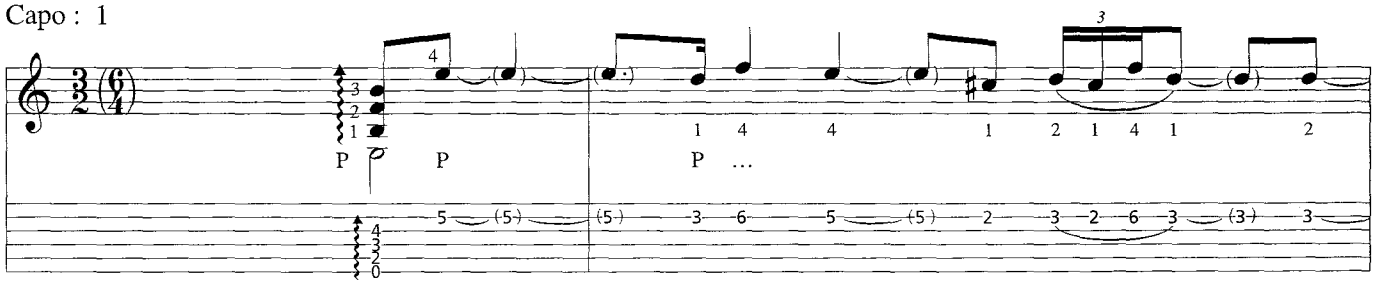
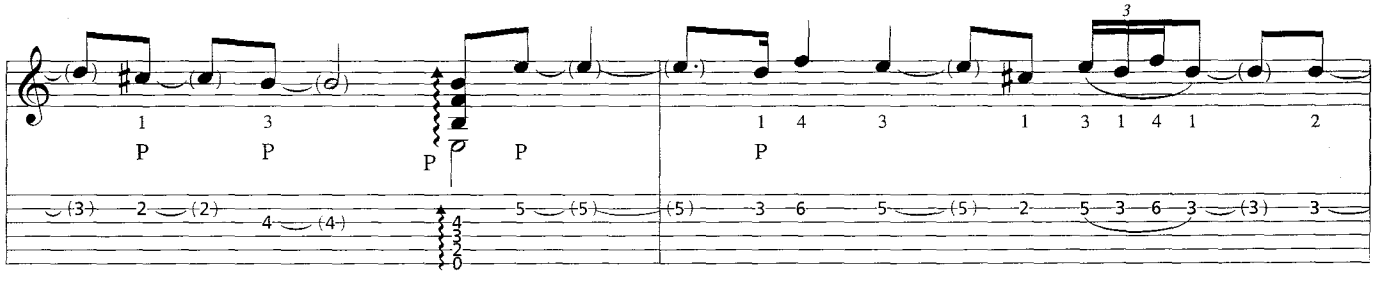


MENSAJE (FANDANGOS) – VICENTE AMIGO

Capo : 1





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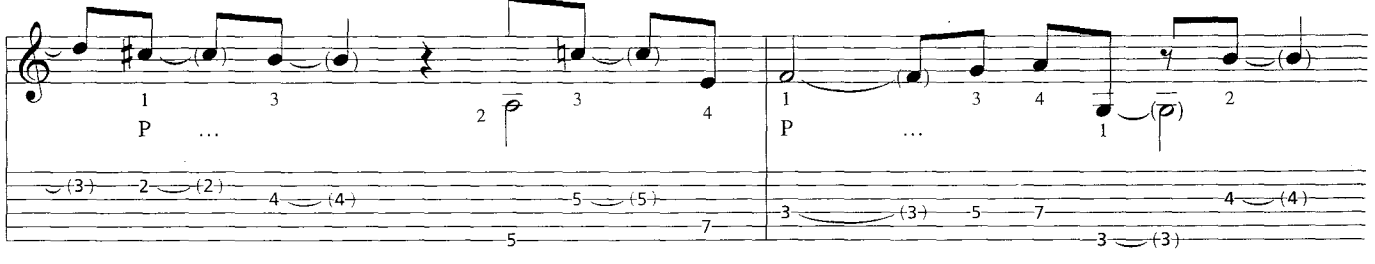

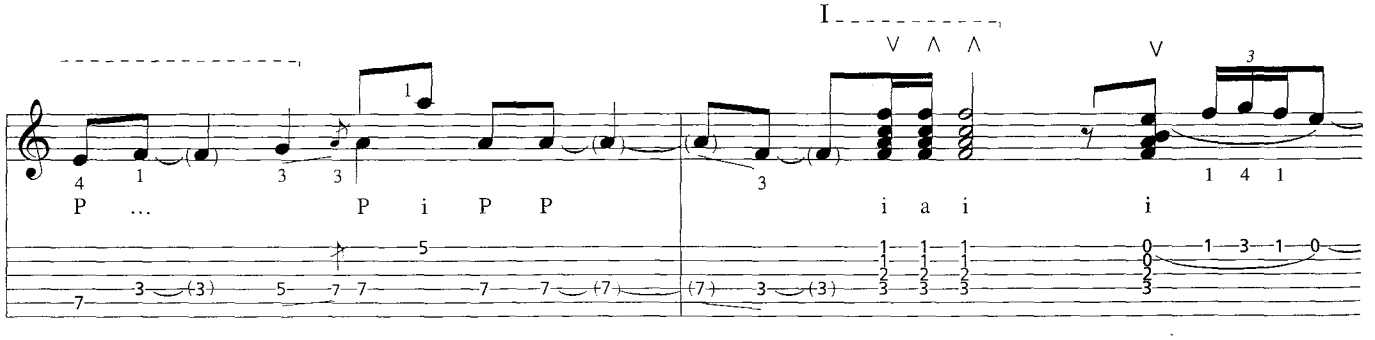

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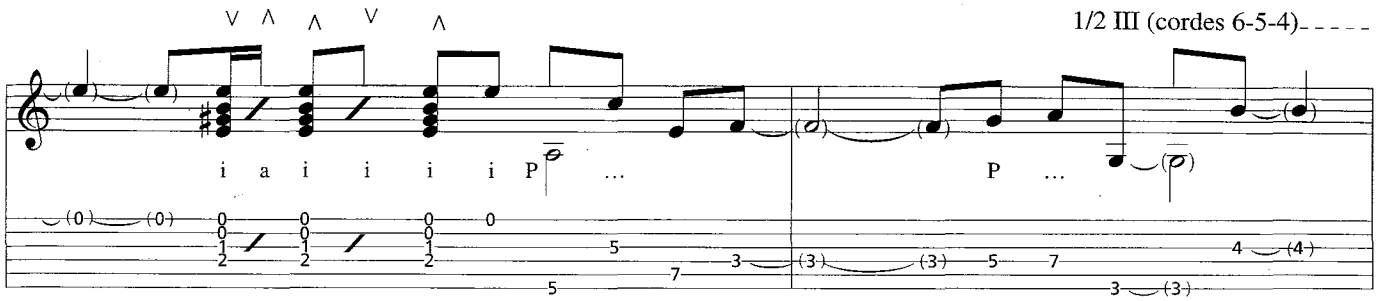
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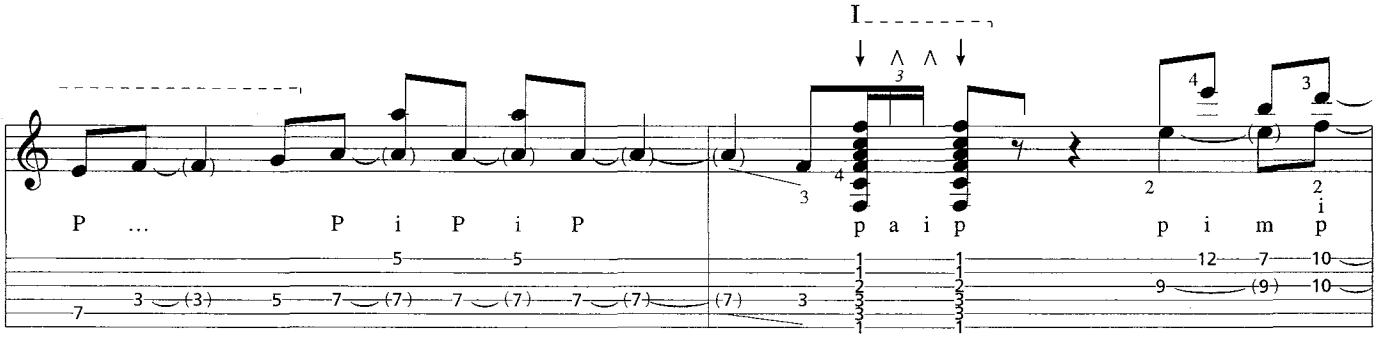
P ...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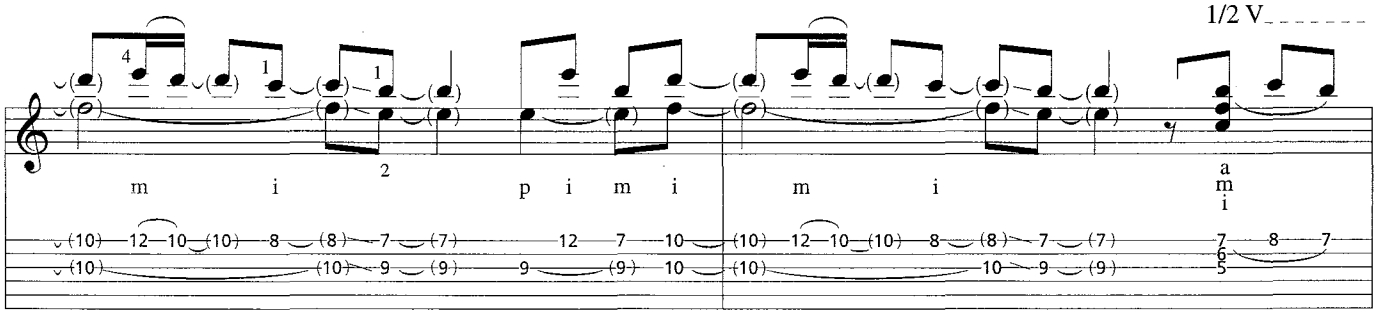
P ... P i P i P
p a i p
p i m p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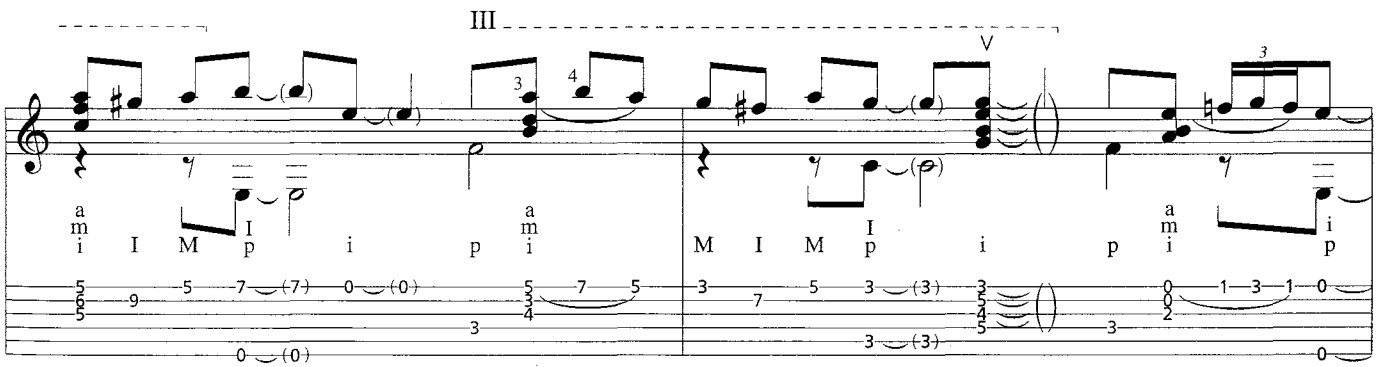
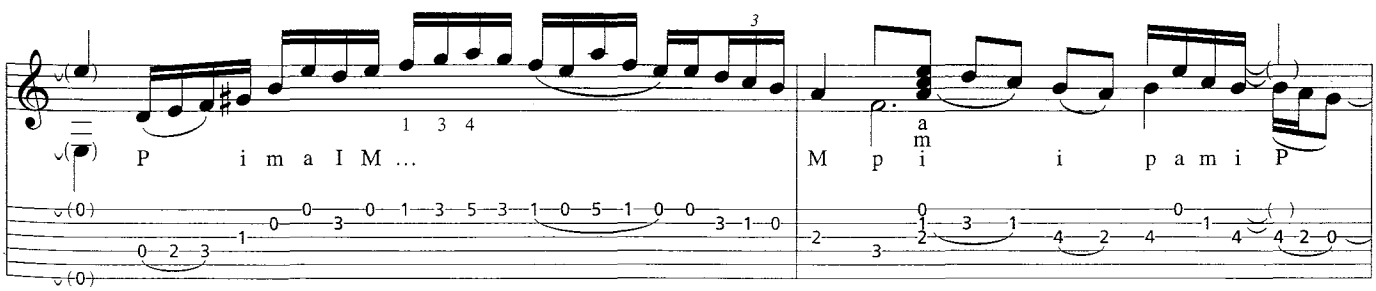
m i p i m i
m i
a m i


III
V
a m i I M p i p a m i
M I M p i p a m i p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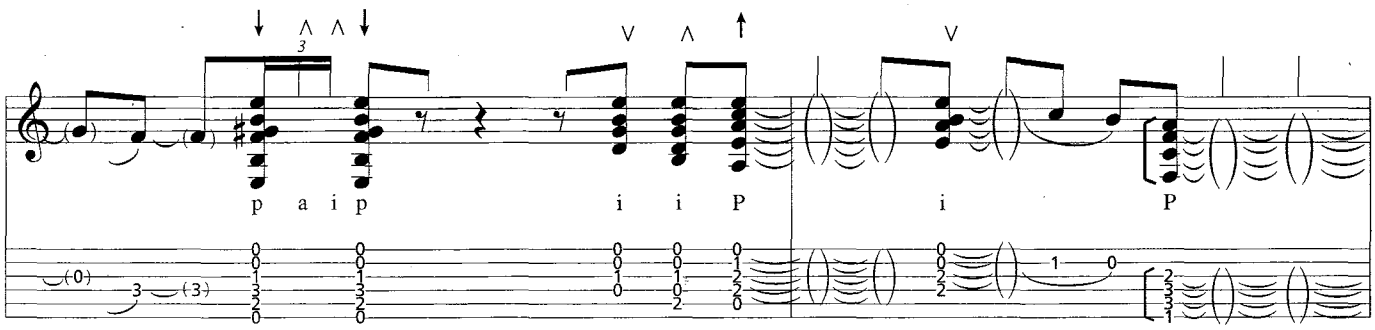
M p a m i i p a m i P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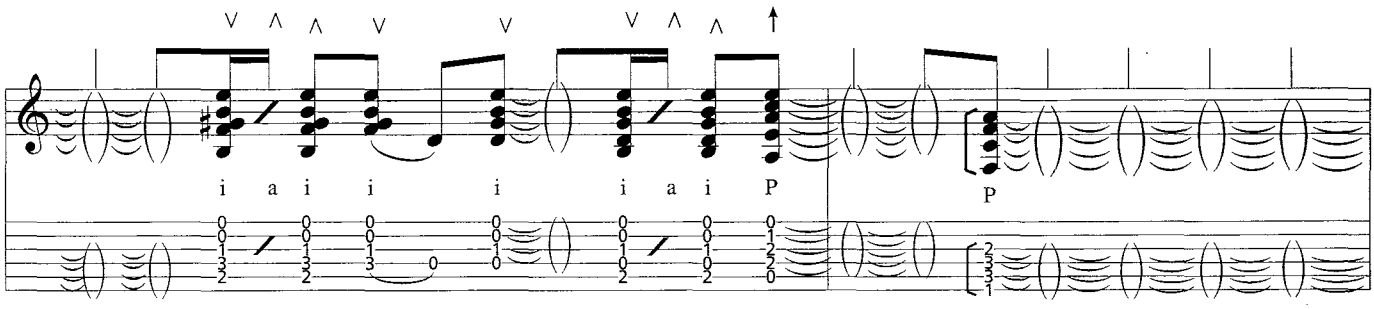
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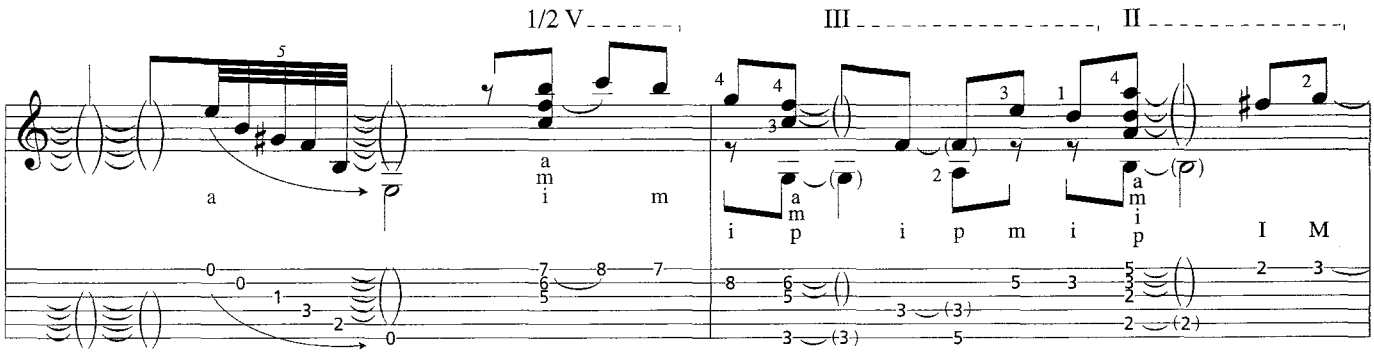
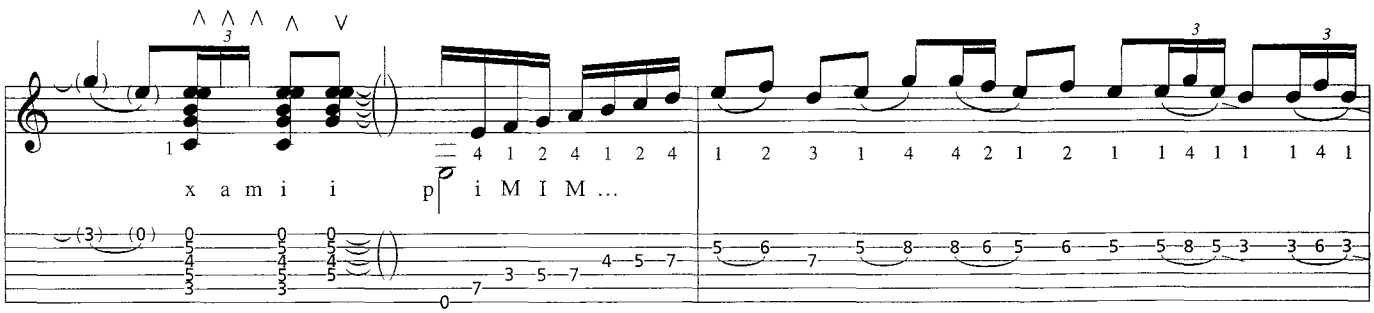
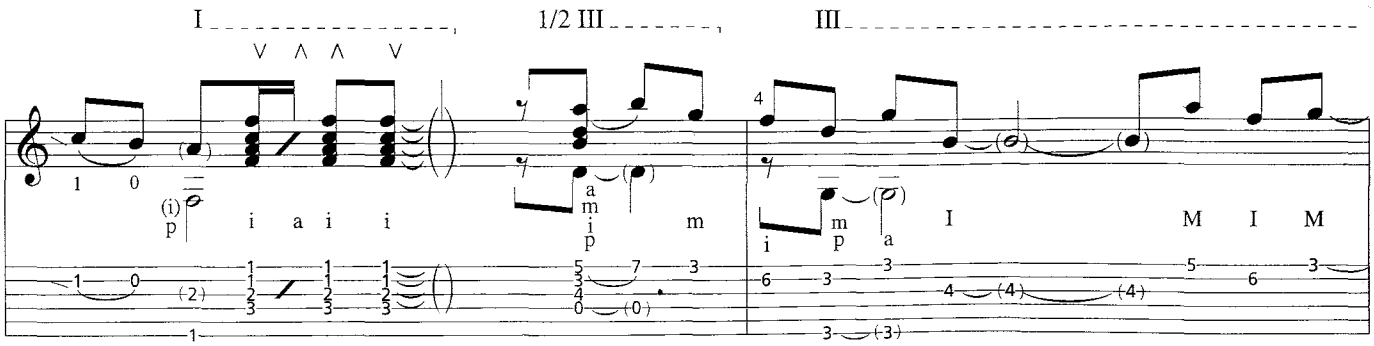
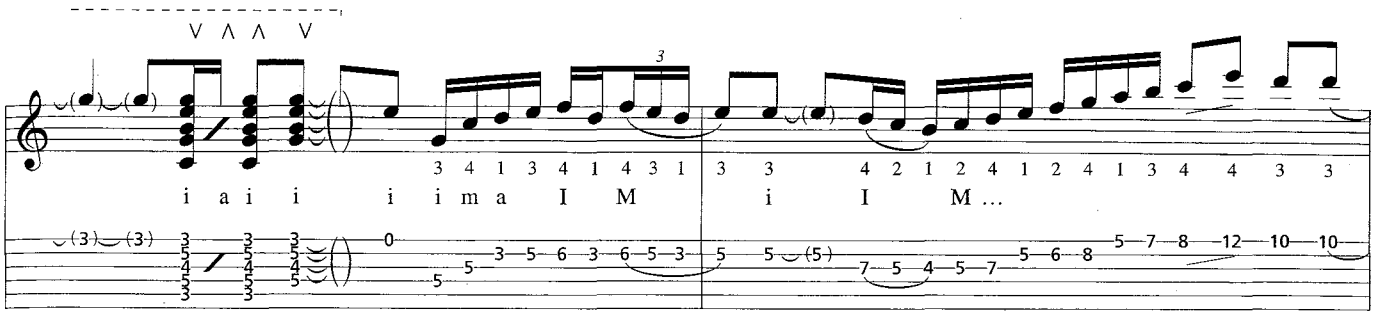
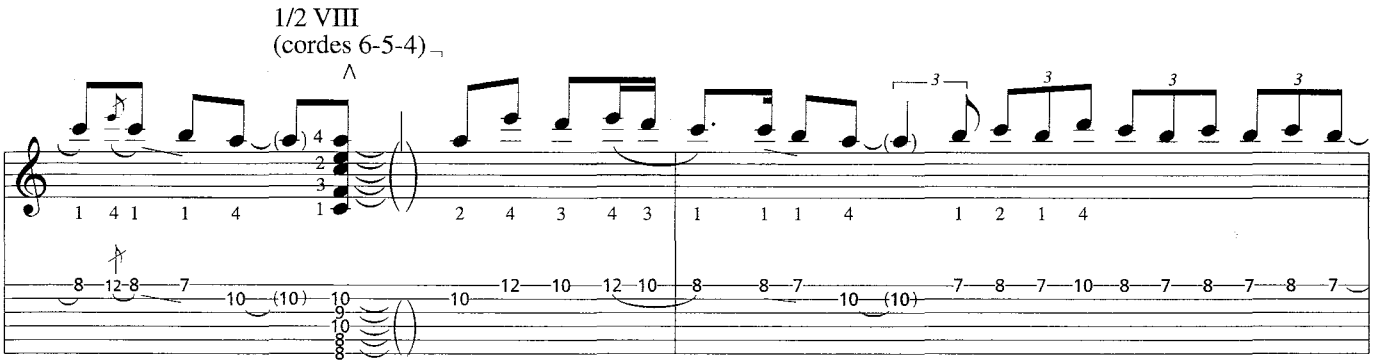
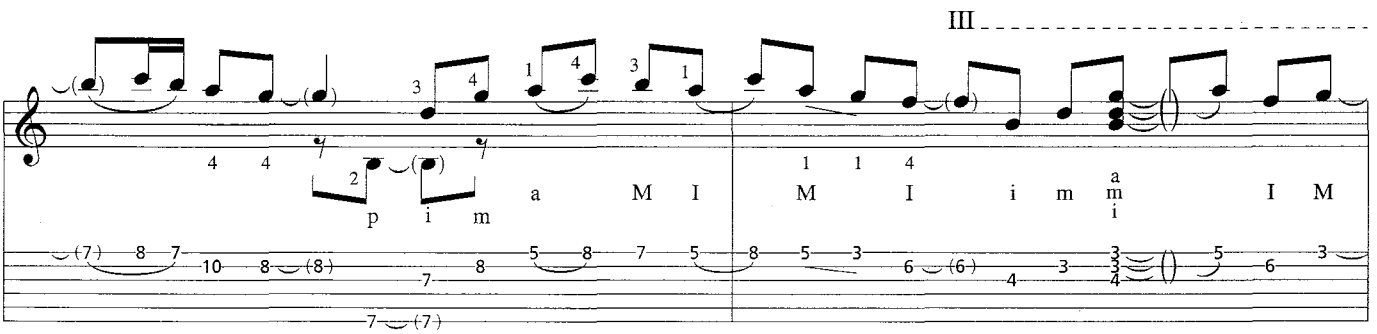

1/2 V
III
II
a m i m
i p i p m i p I M


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


I
1/2 III
III
(i) p i a i i a m i p m i p a I M I M


V Λ Λ V
i a i i i i m a I M i I M ...


1/2 VIII
(cordes 6-5-4)
Λ


III
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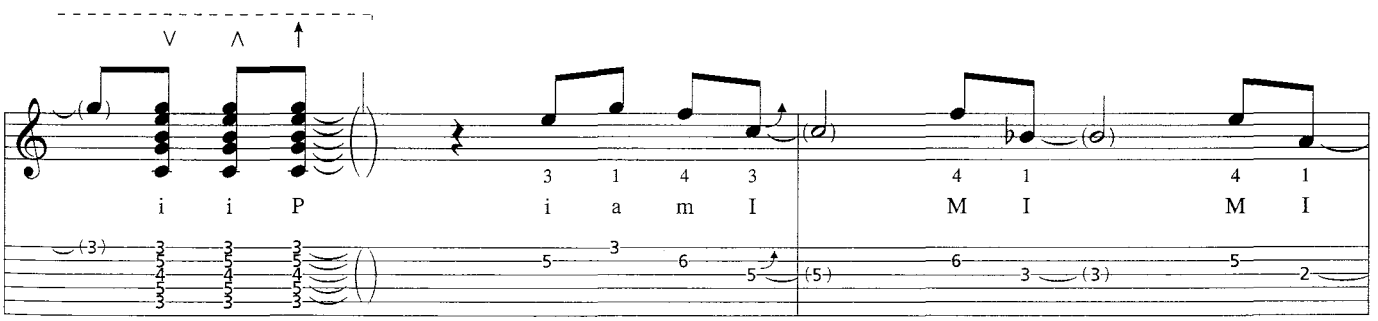
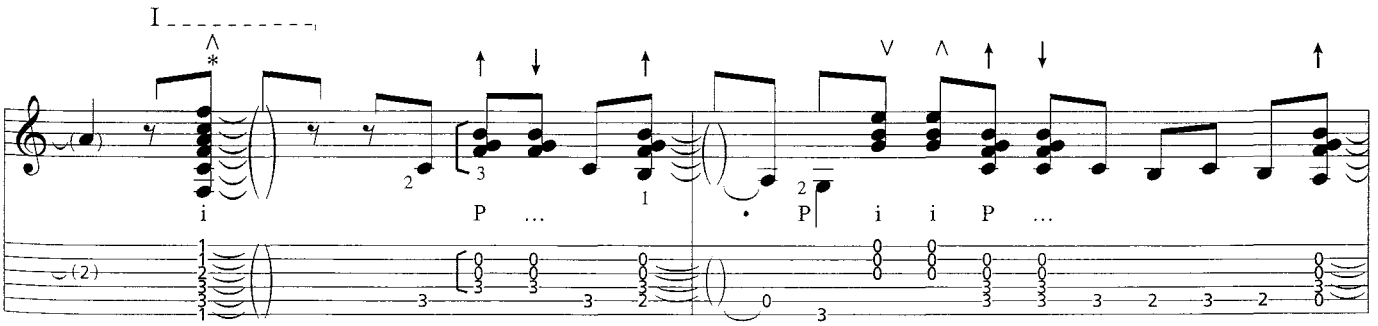

V Λ
i i P i a m I M I M I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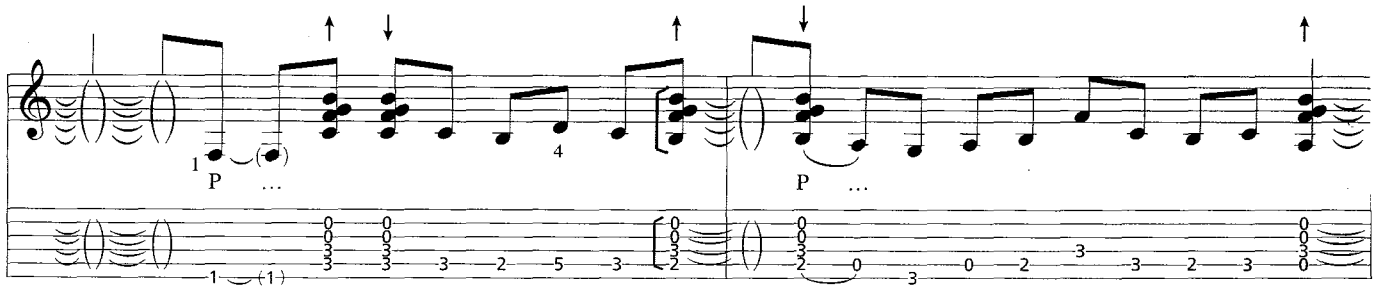
i P ... P i i P ...
V Λ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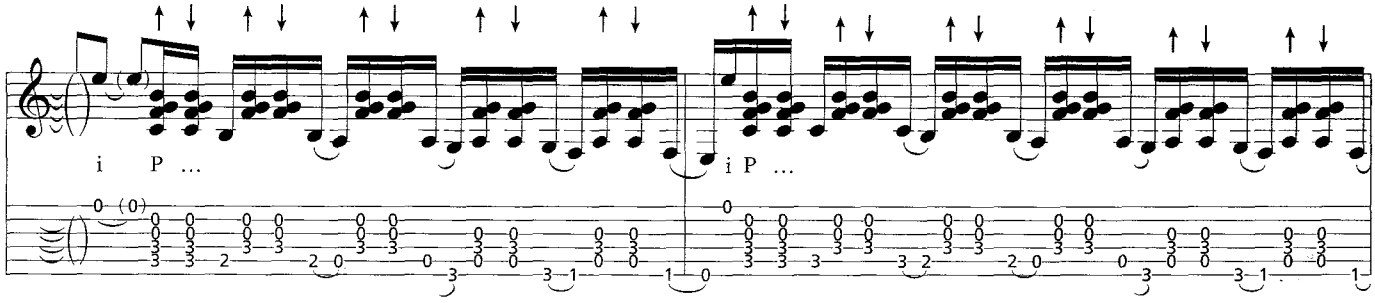
P ...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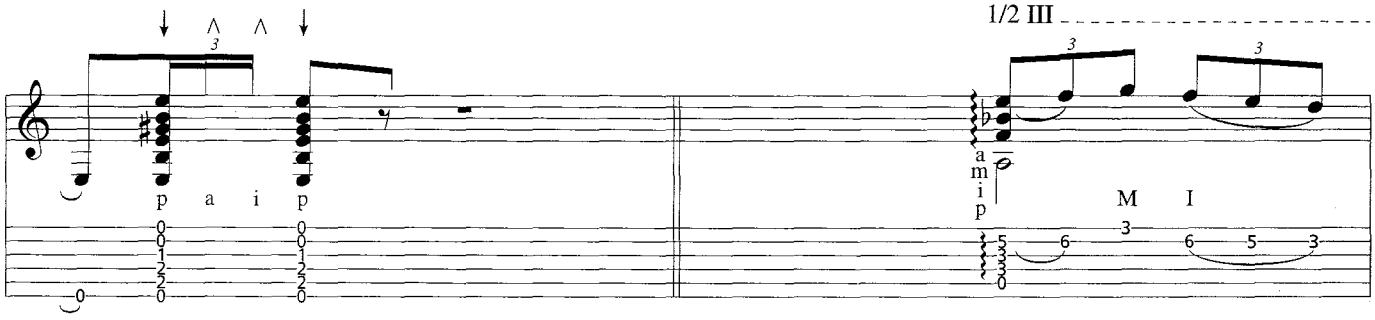
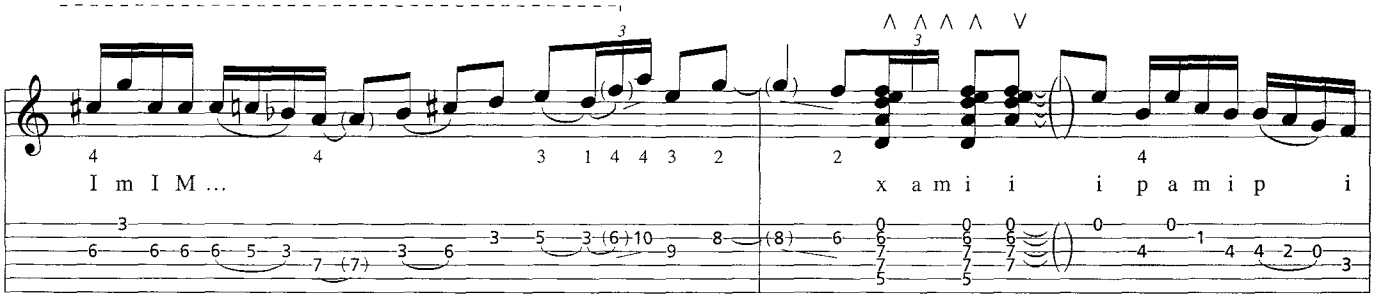
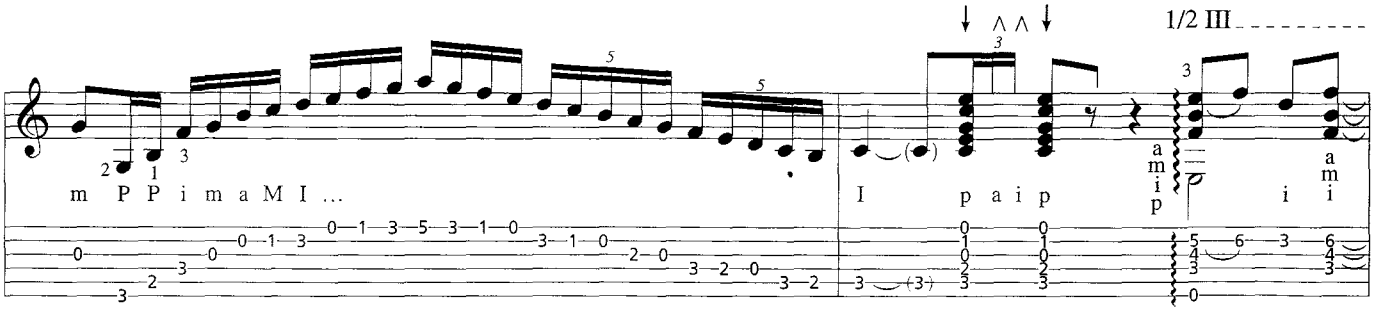
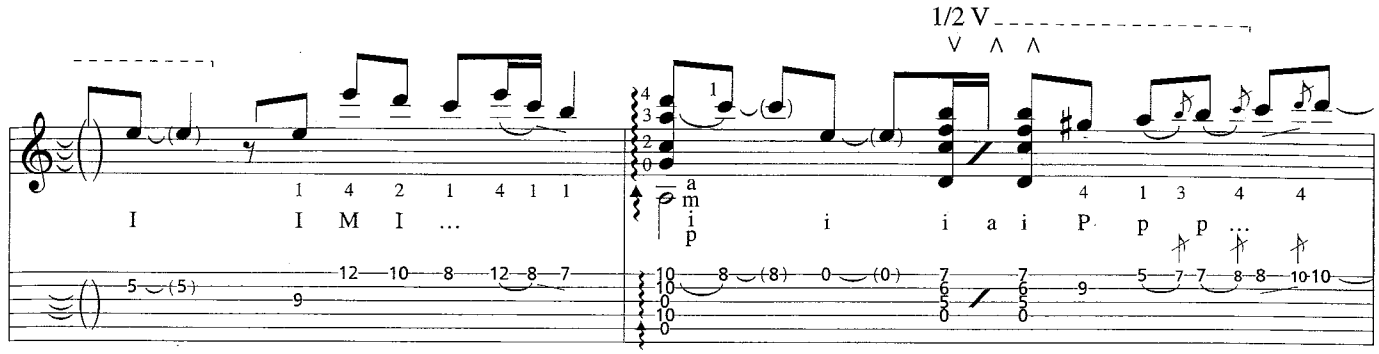
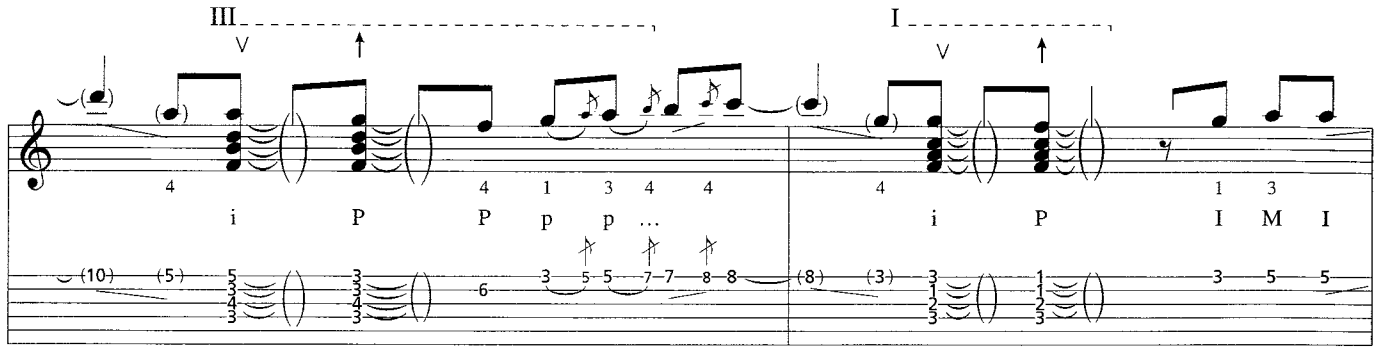
i P ...

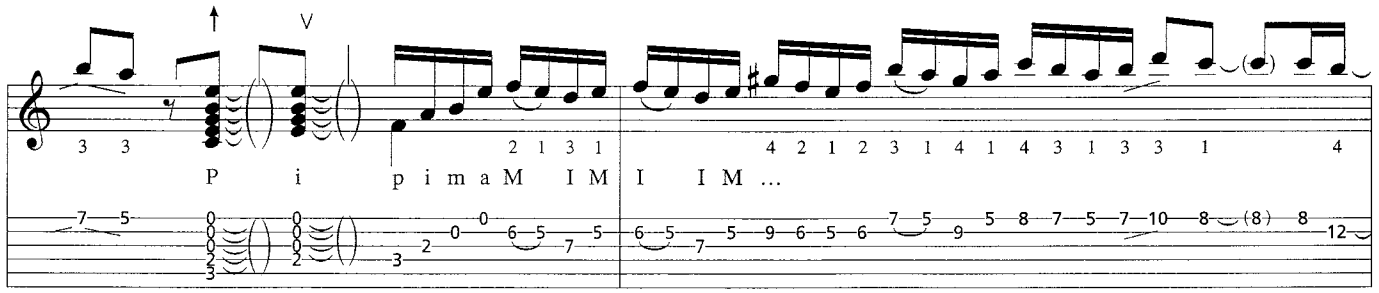

p a i p
1/2 III
a m i p
M I


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


m P P i m a M I ...
I p a i p
1/2 III
a m i p
a m i


1/2 V
I I M I ...
a m i p
i i a i P p p ...


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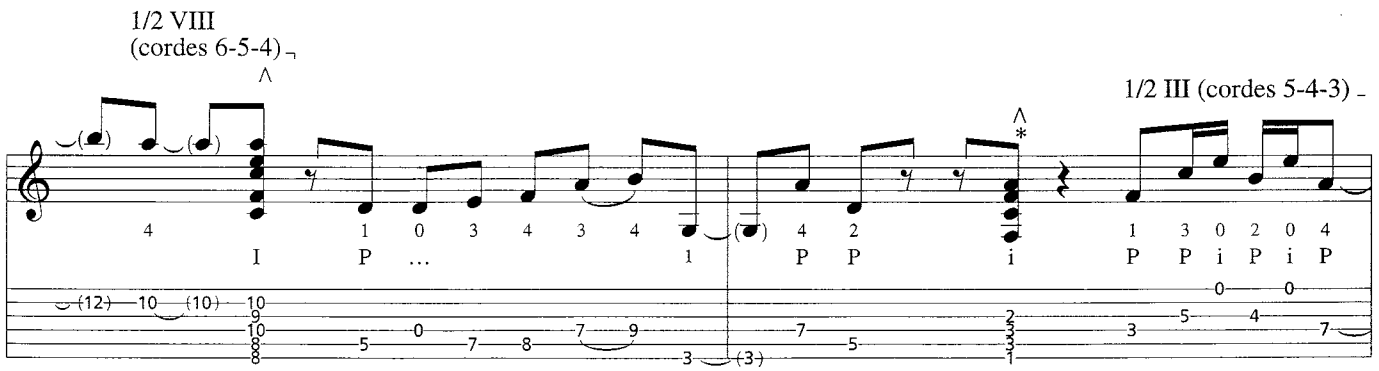
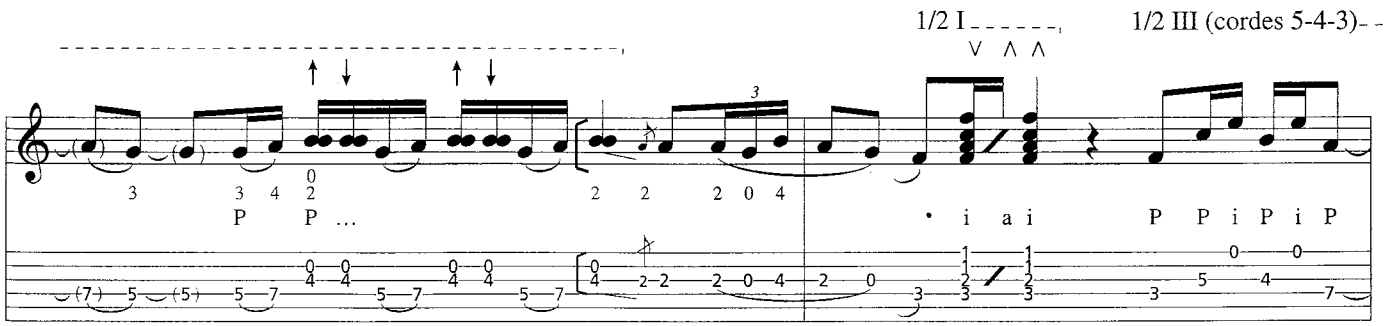

1/2 VIII
(cordes 6-5-4)
1/2 III (cordes 5-4-3)
I P ...
P P i P P i P i P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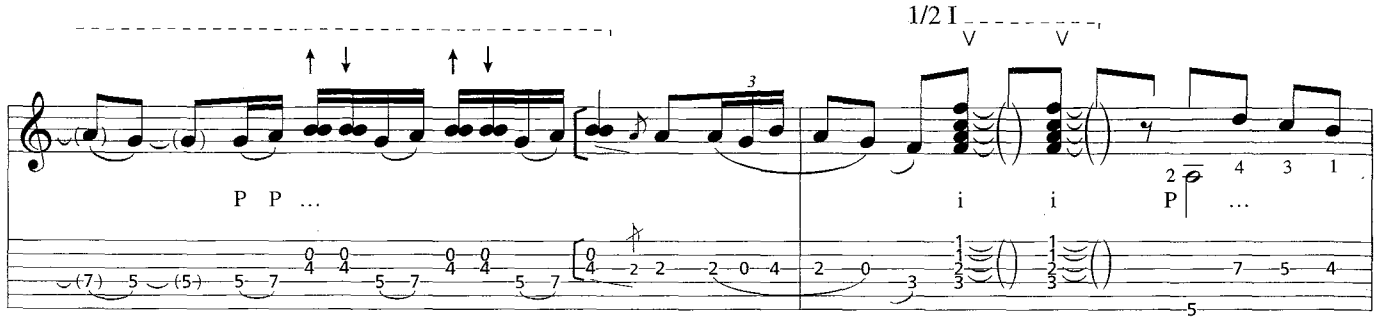
1/2 III (cordes 5-4-3)
P P ...
i a i P P i P i P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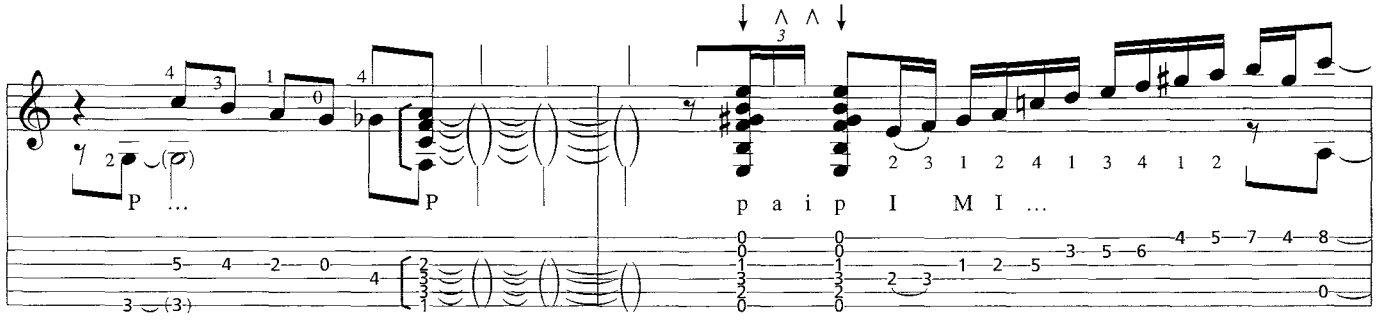
P P ...
i i P ...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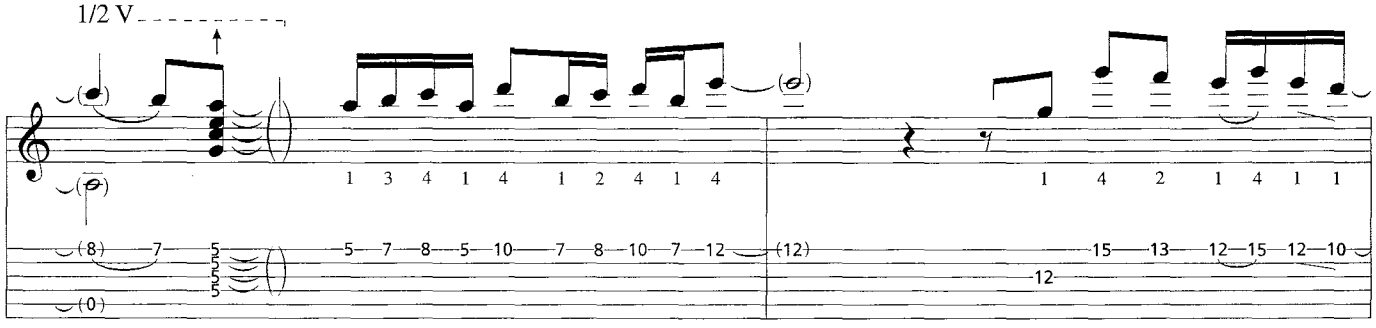
P
p a i p I M I ...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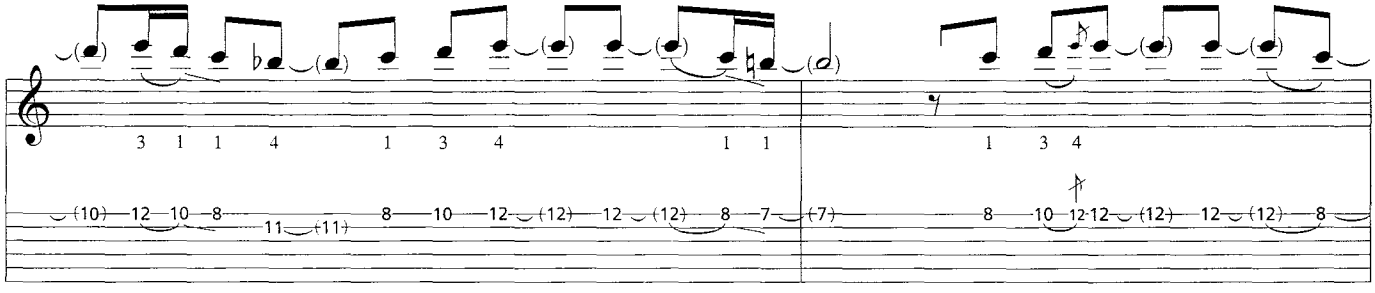

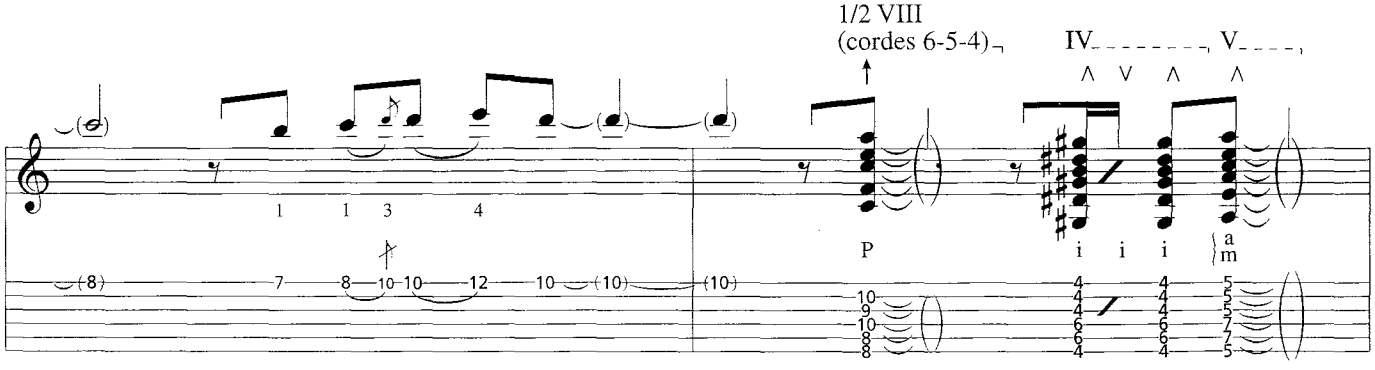
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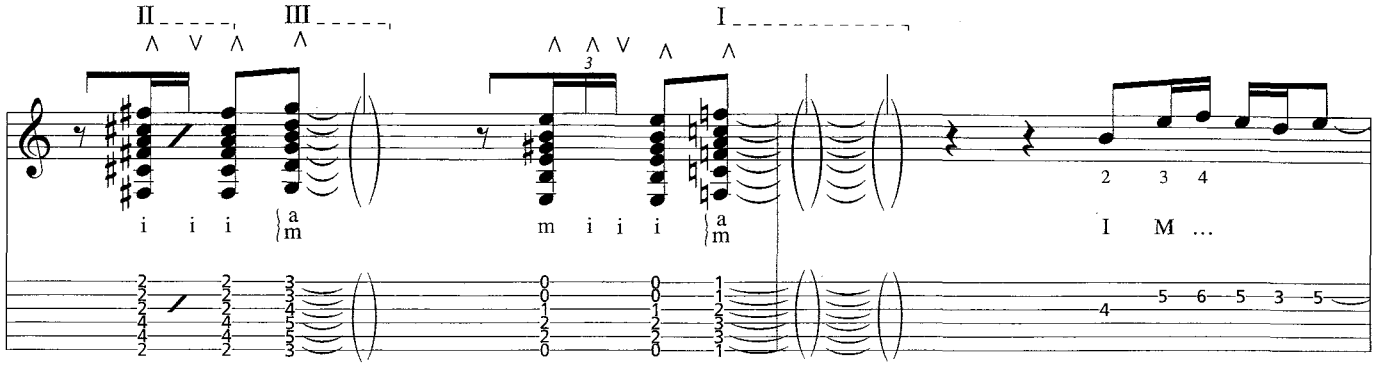
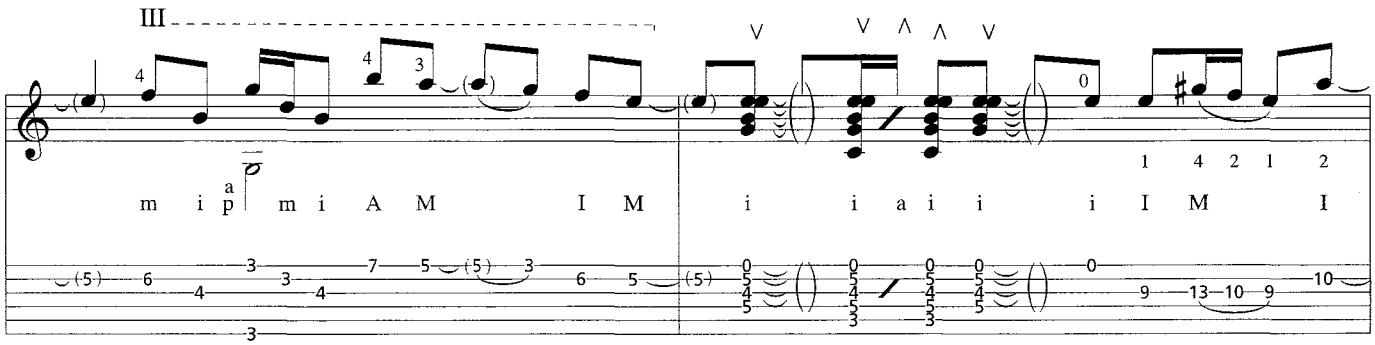
(cordes 6-5-4)
IV
V
P
i i i
a
m


II
III
I
i i i a m
m i i i a m
I M ...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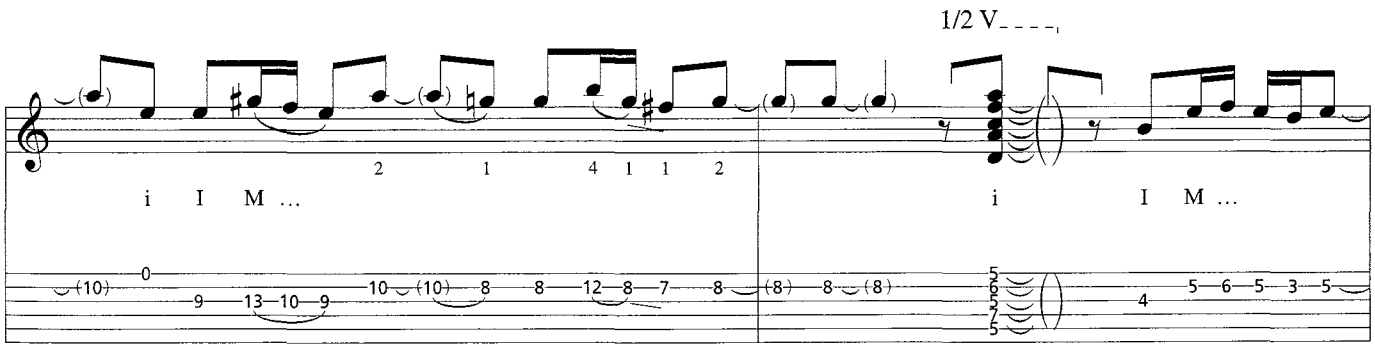
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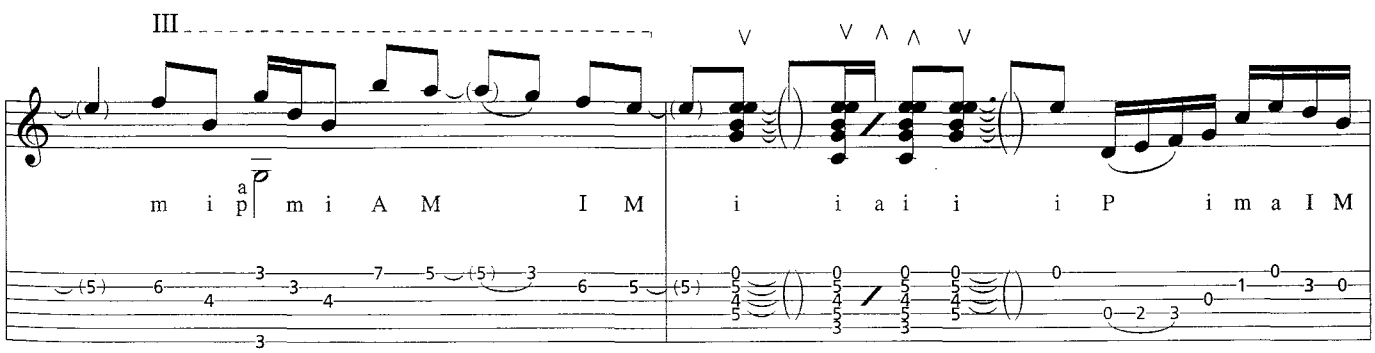
i I M ...
i I M ...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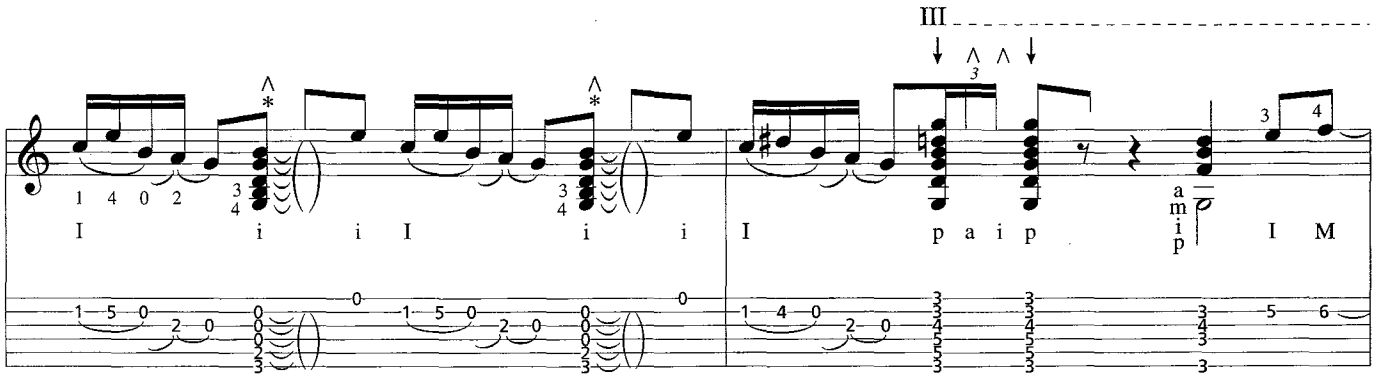
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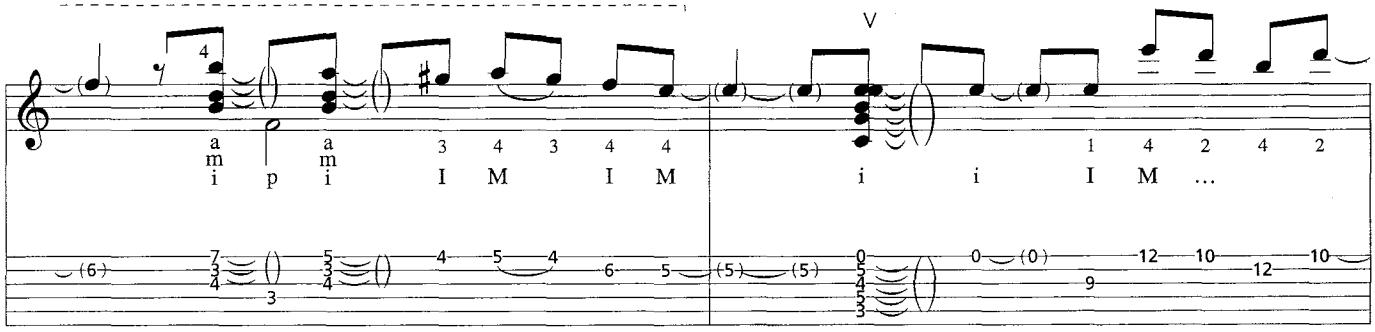
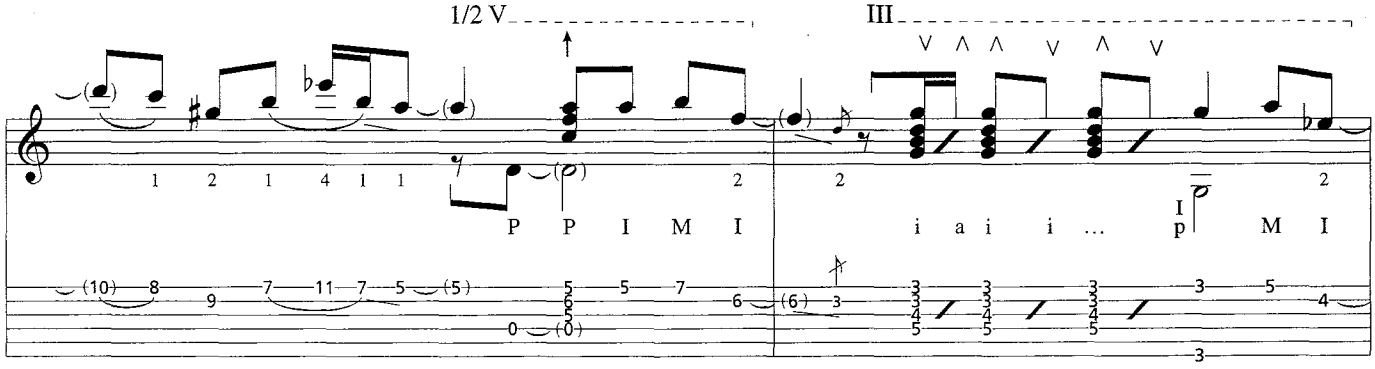
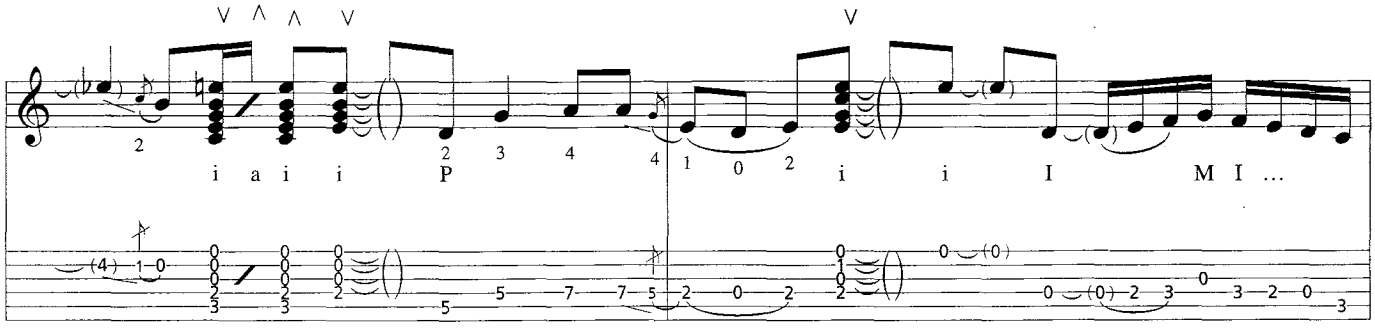
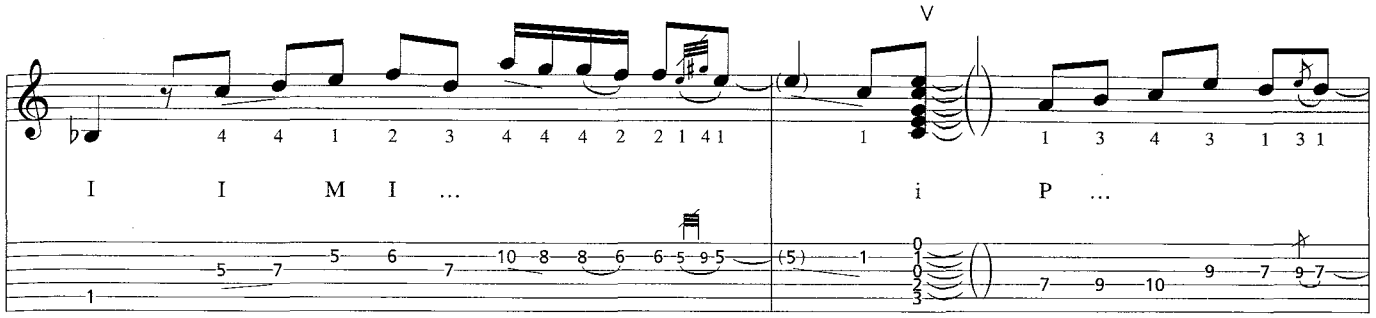
I p a i p
a m i p
I M


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


1/2 V
III
P P I M I
i a i i ...
I p
M I


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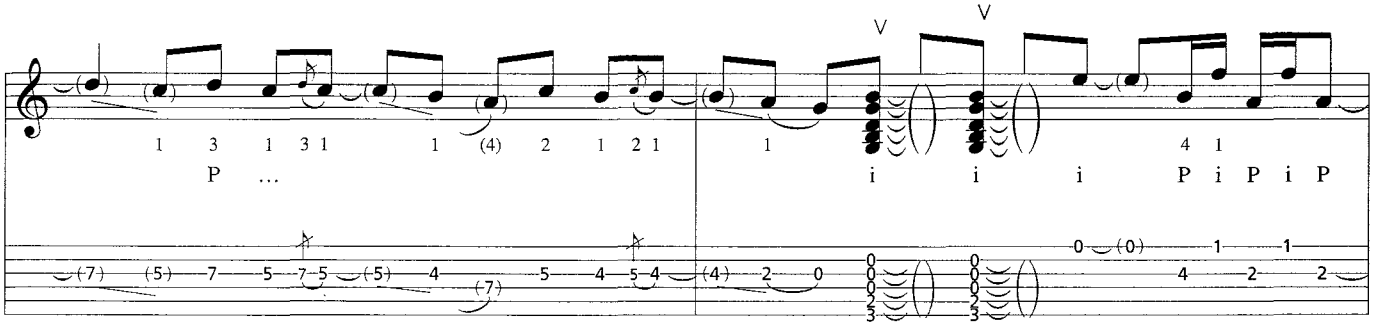
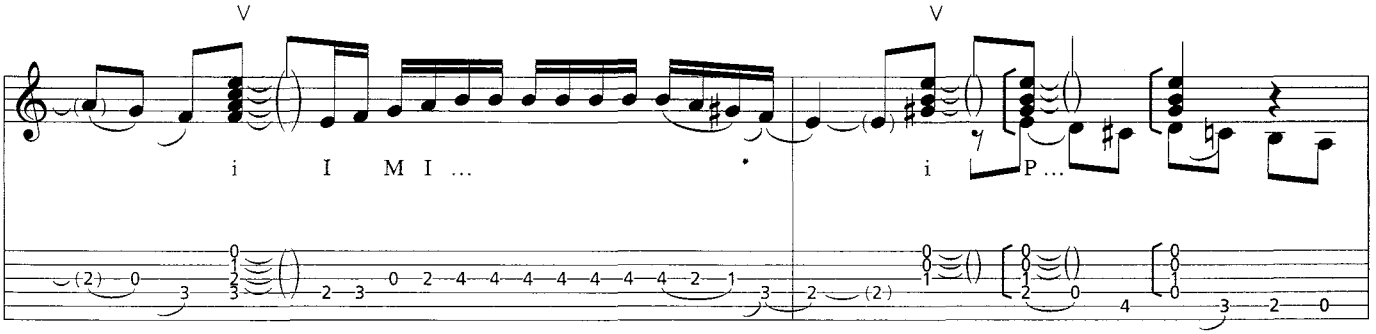
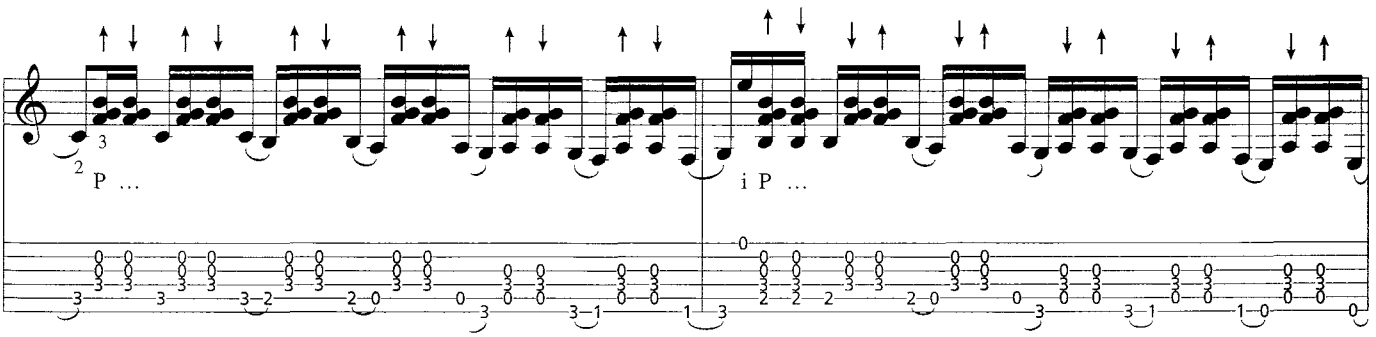
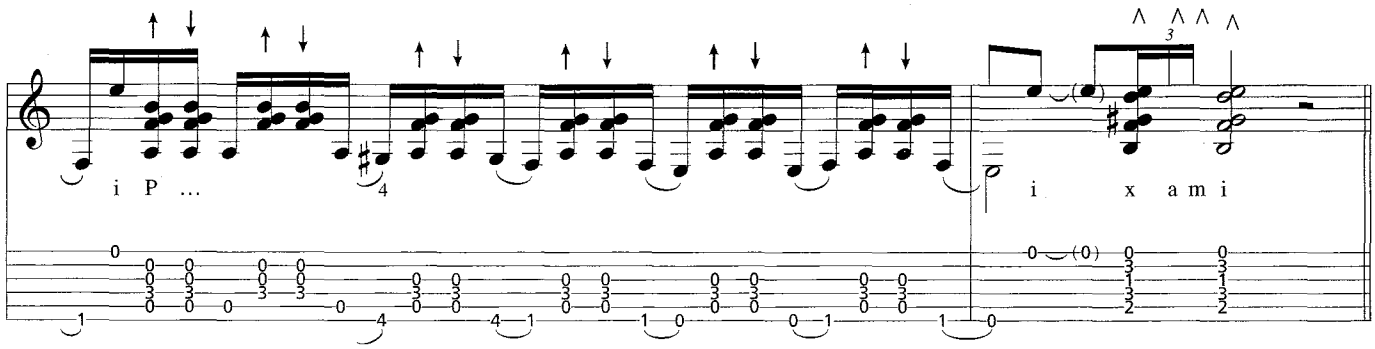
i P ...

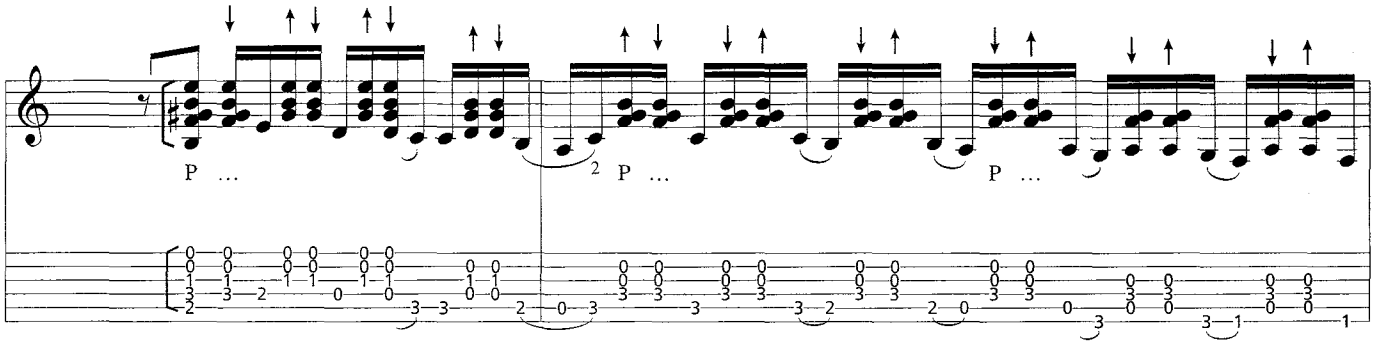

V
V
P ...
i i i P i P i P

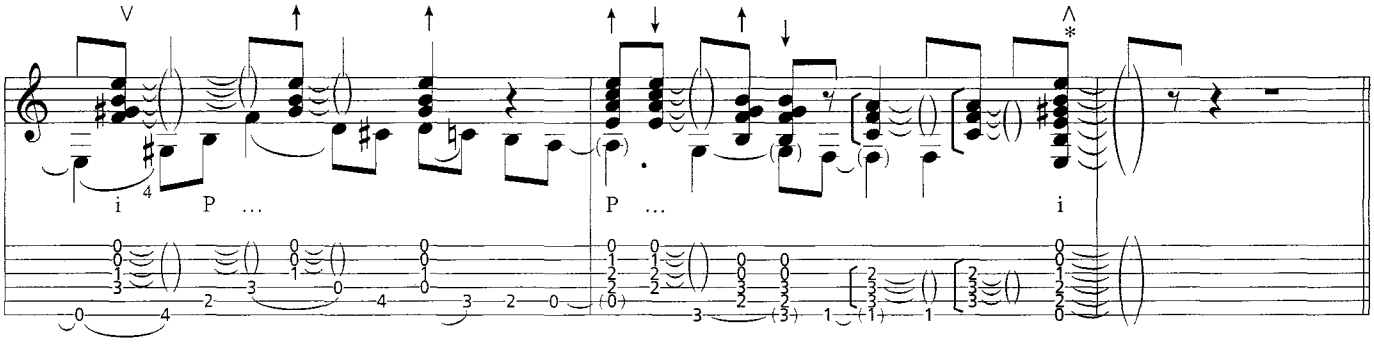

V
V
i I M I ...
i P ...


P ...
i P ...

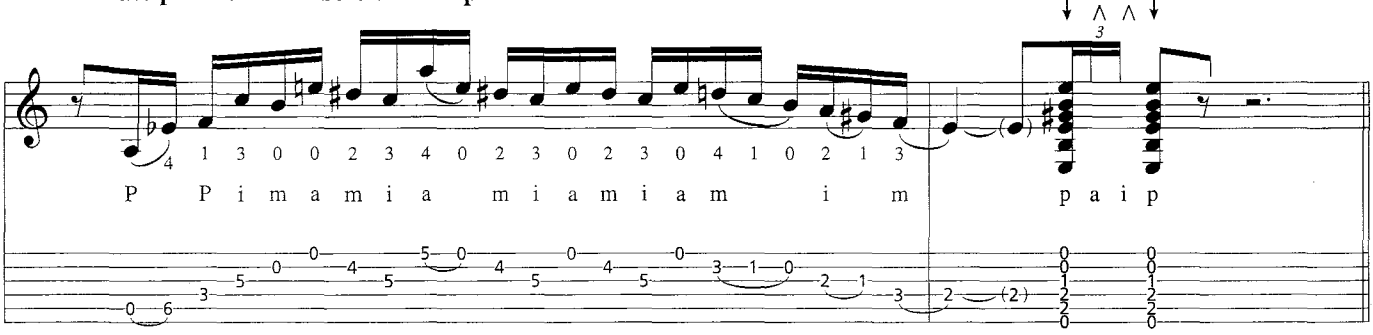


remate Final



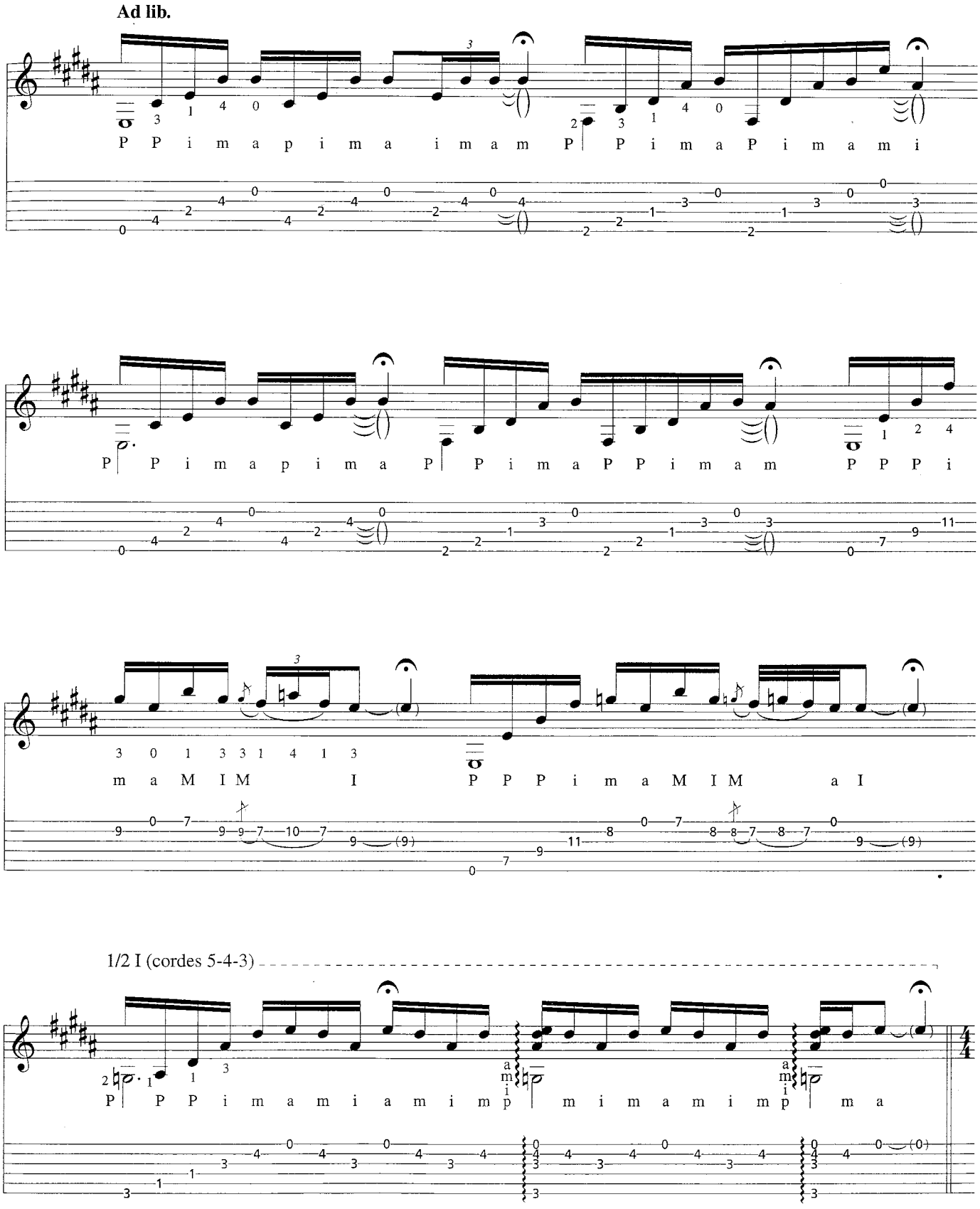


remate pour la fin du solo de trompette



MORENTE (GRANAÍNA) – VICENTE AMIGO

Capo : 1



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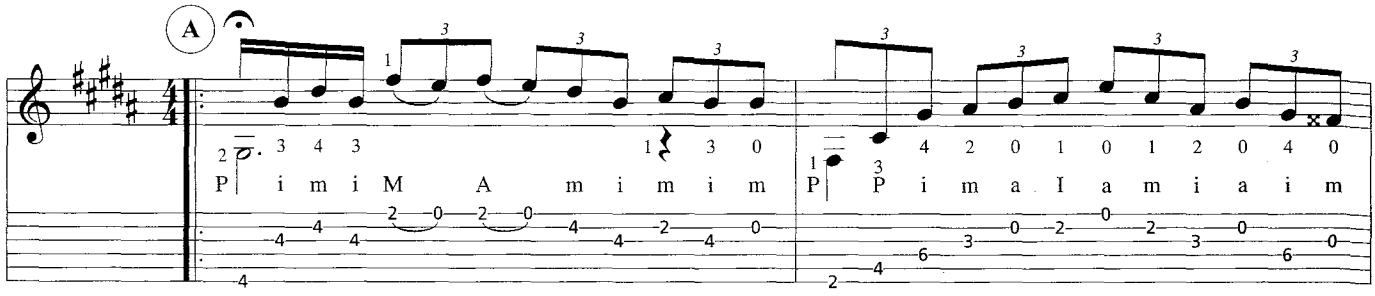
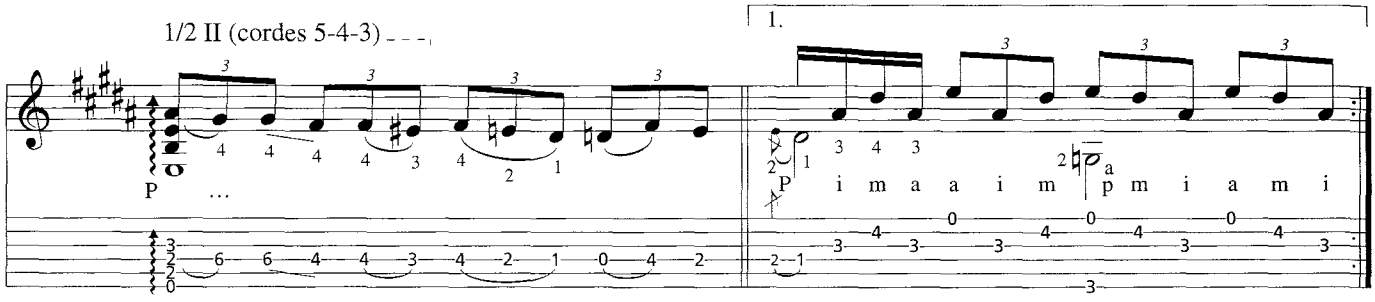
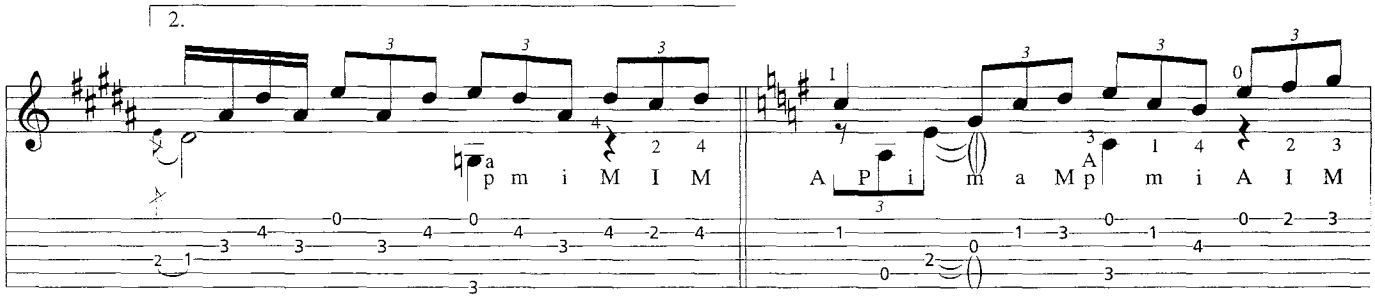
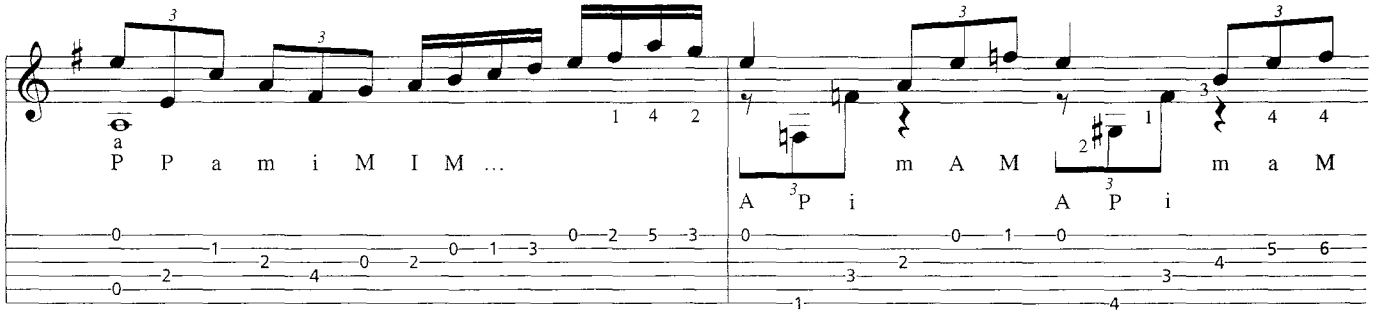
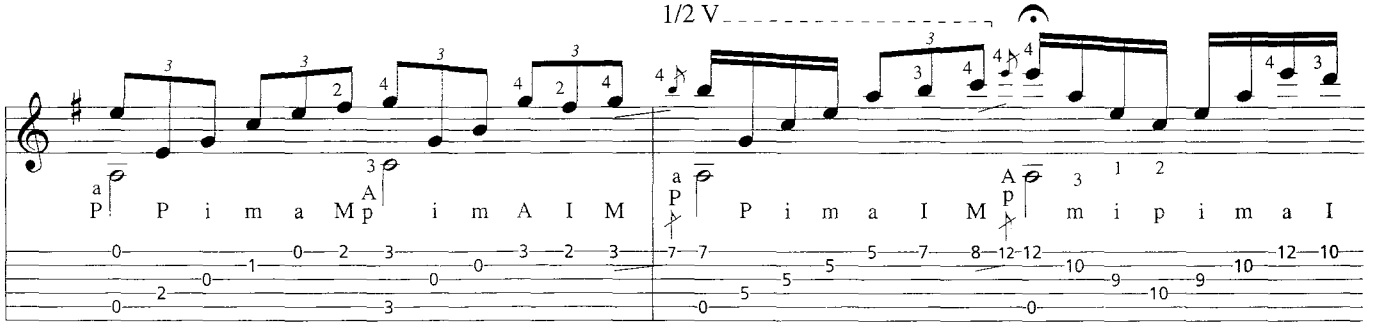
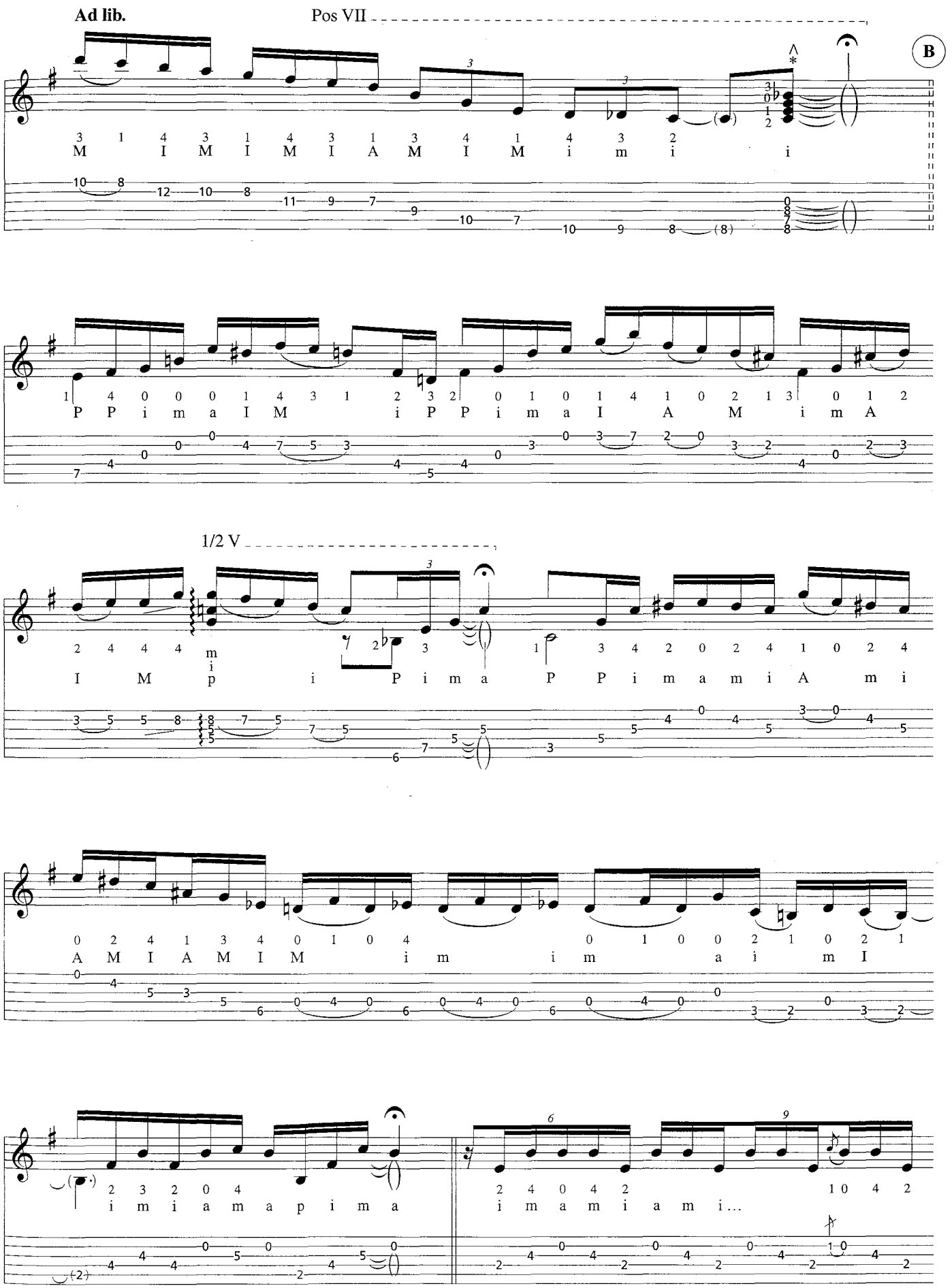

A
P i m i M A m i m i m
P P i m a I a m i a i m

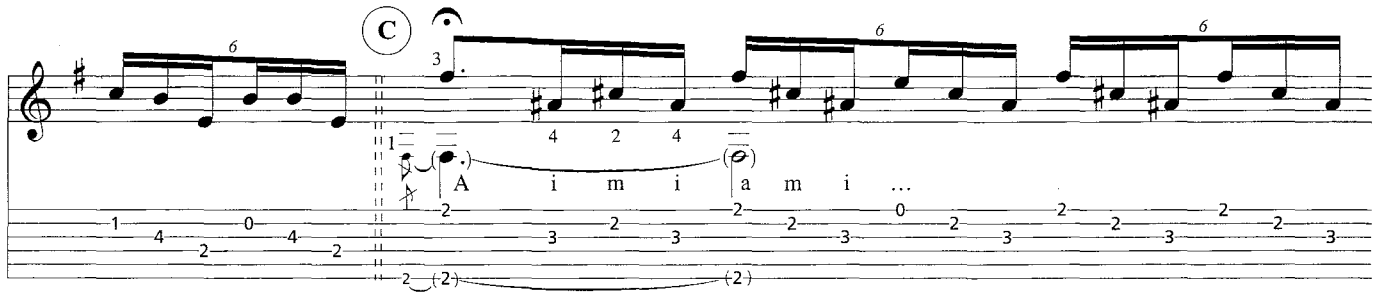

1/2 II (cordes 5-4-3)
P ...
1.
i m a a i m p m i a m i

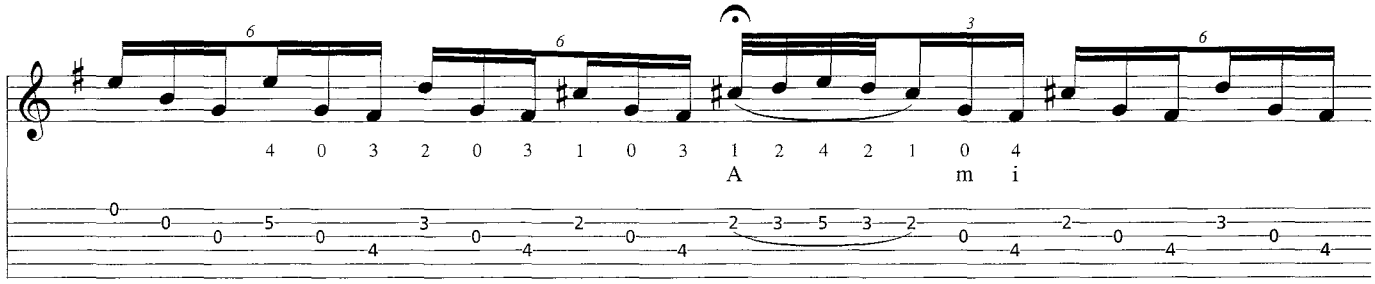

2.
p m i M I M
A P i m a M p m i A I M

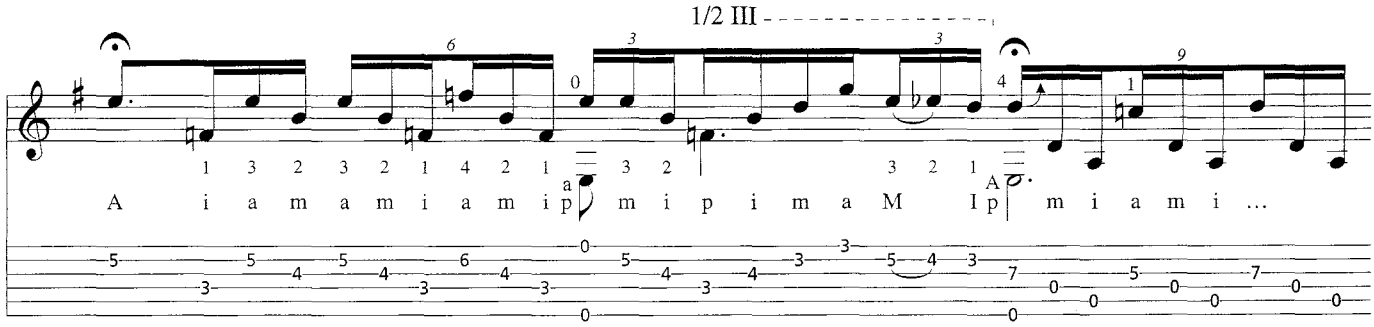

P P a m i M I M ...
m A M m a M
A P i A P i


1/2 V
P P i m a M p i m A I M
P i m a I M m i p i m a I


Ad lib.
Pos VII
B
3 1 4 3 1 4 3 1 3 4 1 4 3 2
M I M I M I A M I M i m i i
1 4 0 0 0 1 4 3 1 2 3 2 0 1 0 1 4 1 0 2 1 3 0 1 2
P P i m a I M i P P i m a I A M i m A
1/2 V
2 4 4 4 m i 1 3 4 2 0 2 4 1 0 2 4
I M p i P i m a P P i m a m i A m i
0 2 4 1 3 4 0 1 0 4 0 1 0 0 2 1 0 2 1
A M I A M I M i m i m a i m I
2 3 2 0 4
i m i a m a p i m a
2 4 0 4 2 1 0 4 2
i m a m i a m i...


C
A i m i a m i ...


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


1/2 III
1 3 2 3 2 1 4 2 1 3 2 3 2 1
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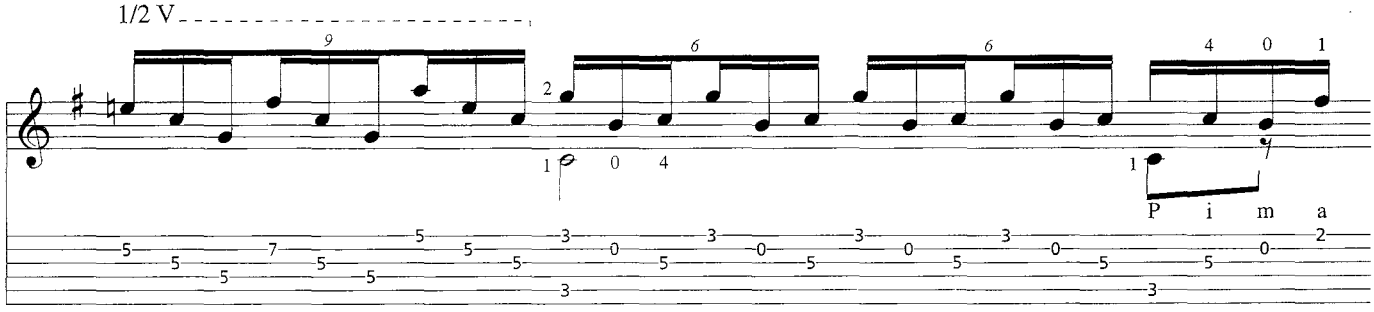
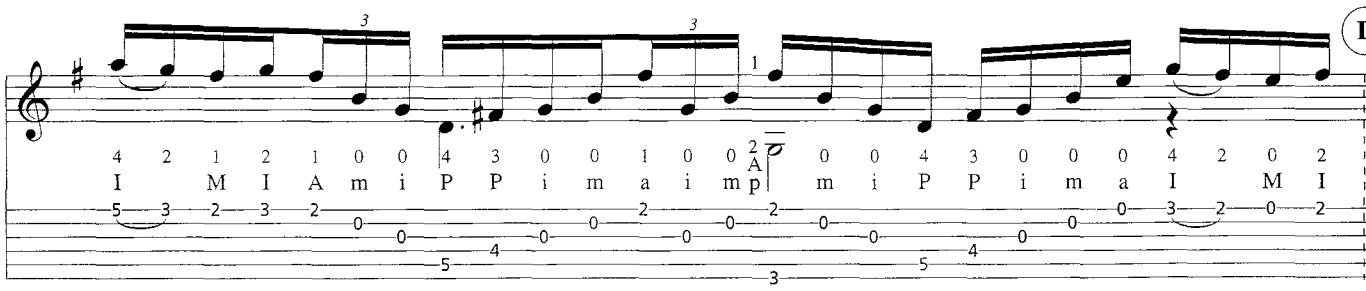
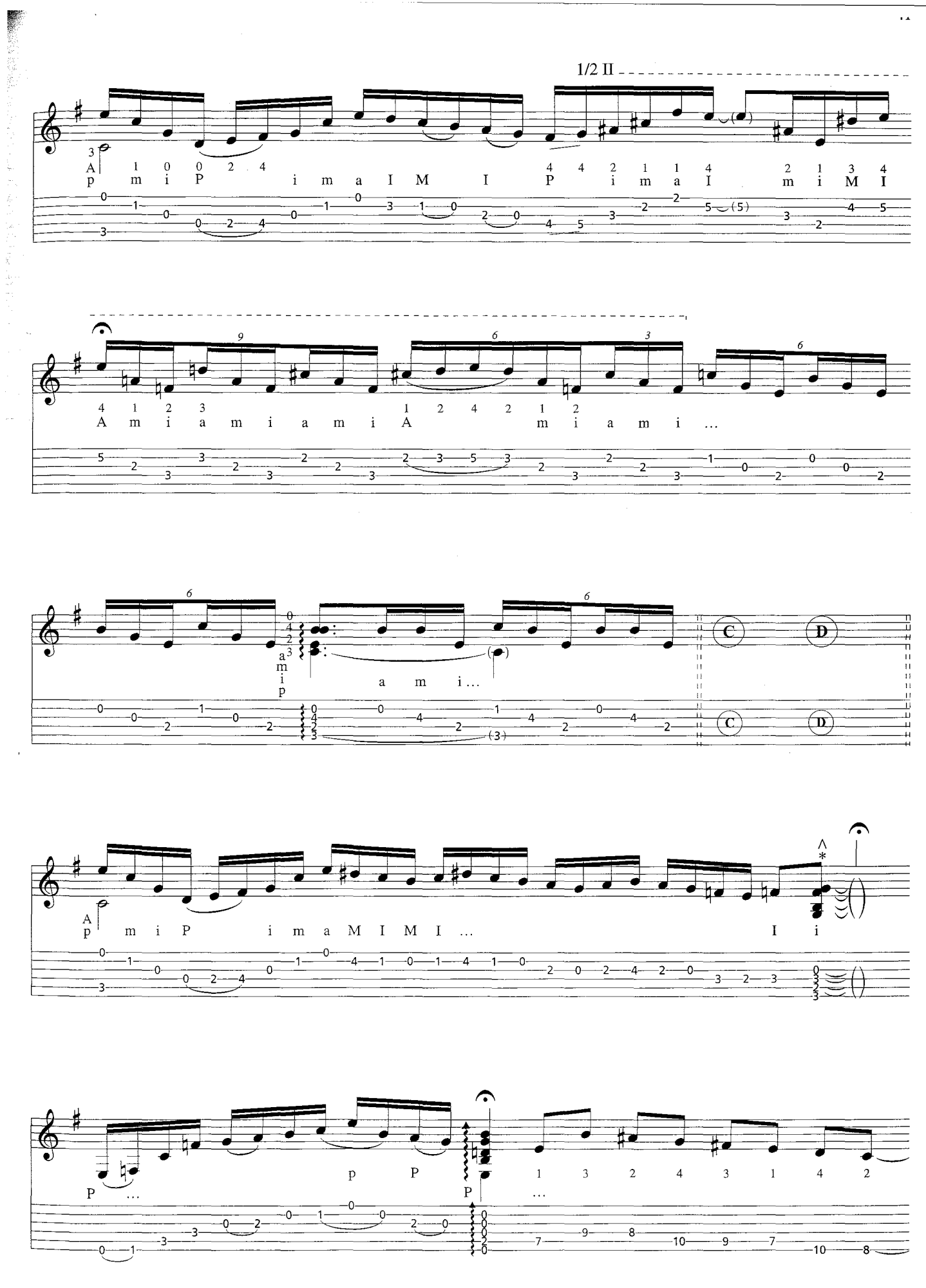
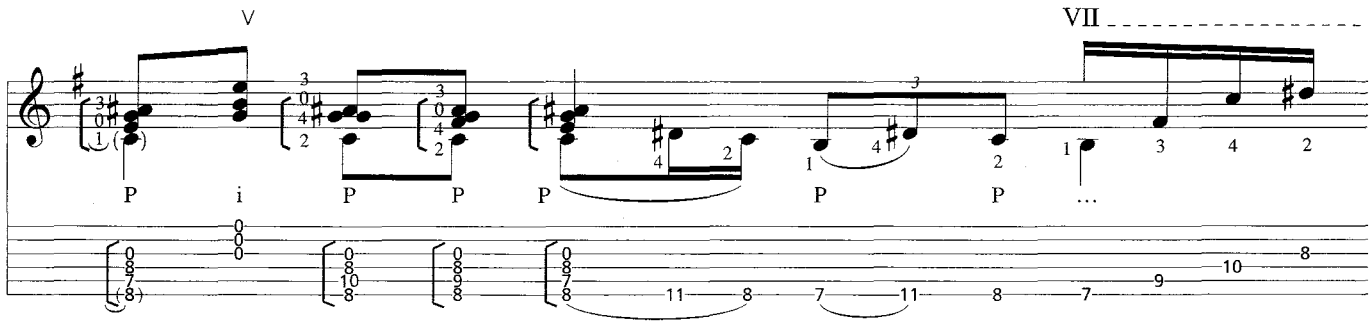
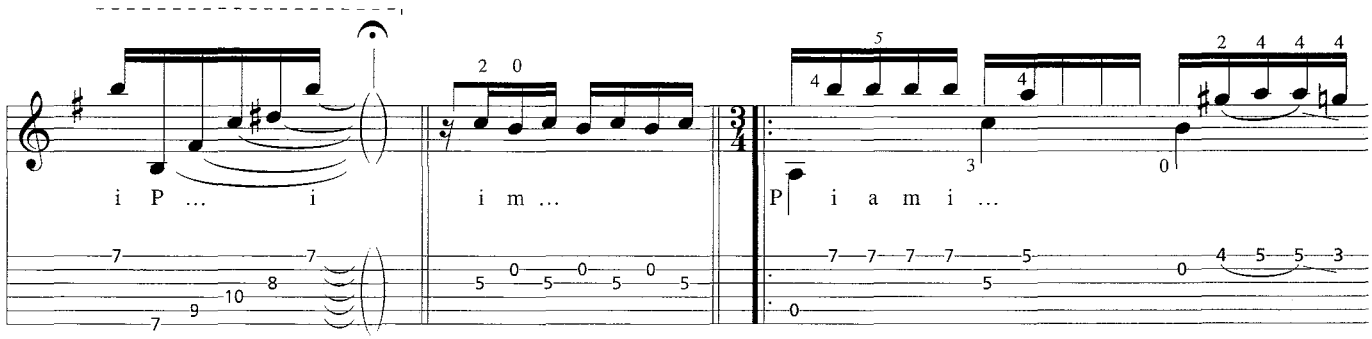
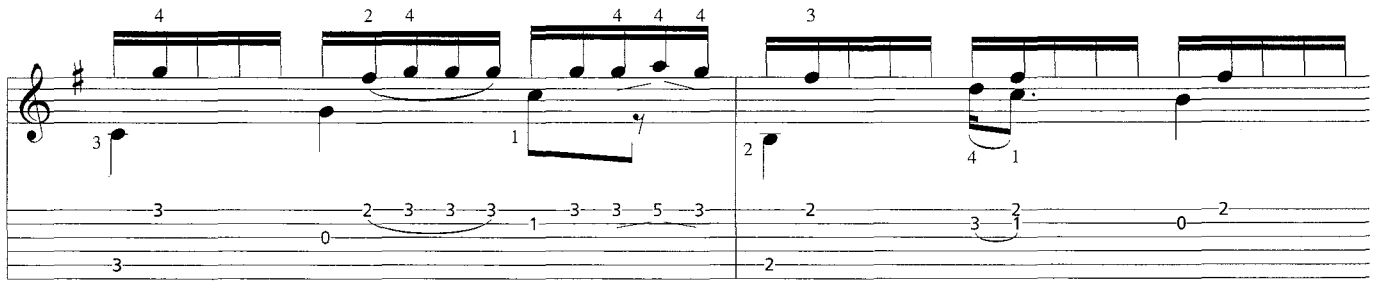

1/2 V
P i m a

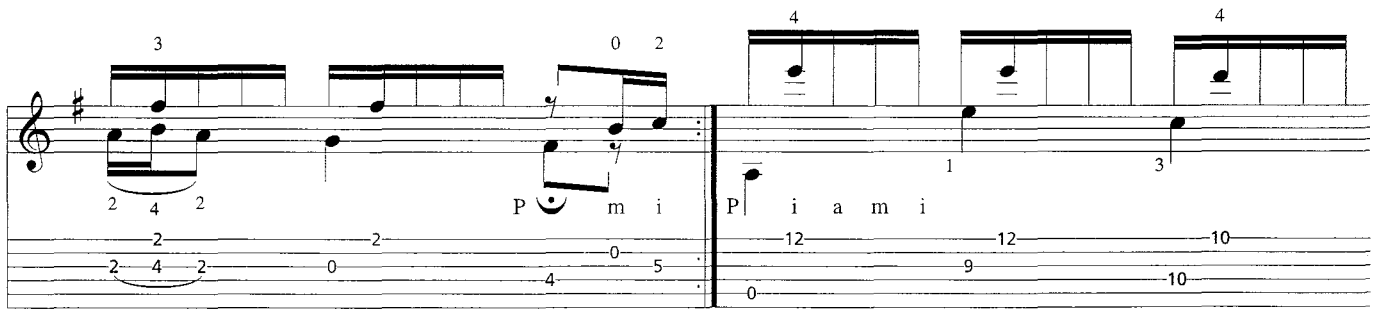

D
4 2 1 2 1 0 0 4 3 0 0 1 0 0 0 0 4 3 0 0 0 4 2 0 2
I M I A m i P P i m a i m p m i P P i m a I M I

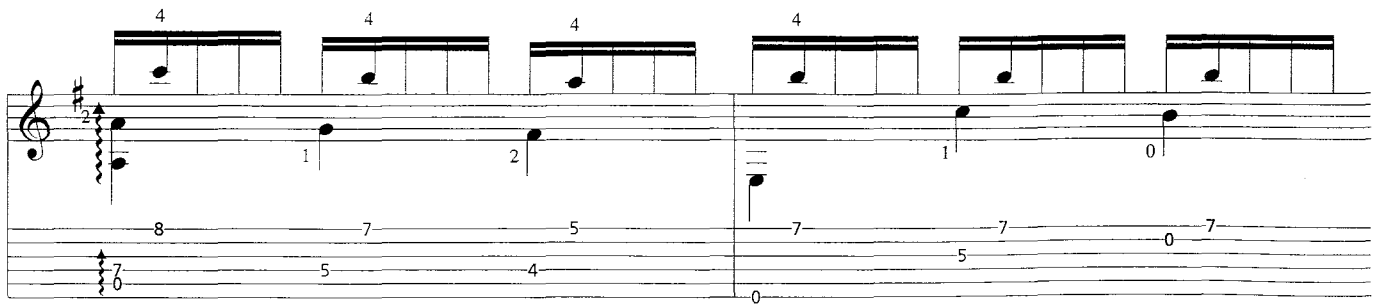

1/2 II
A p m i P i m a I M I P i m a I m i M I
A m i a m i a m i A m i a m i ...
a m i p a m i ...
C D
A p m i P i m a M I M I ... I i
P ... p P P ...

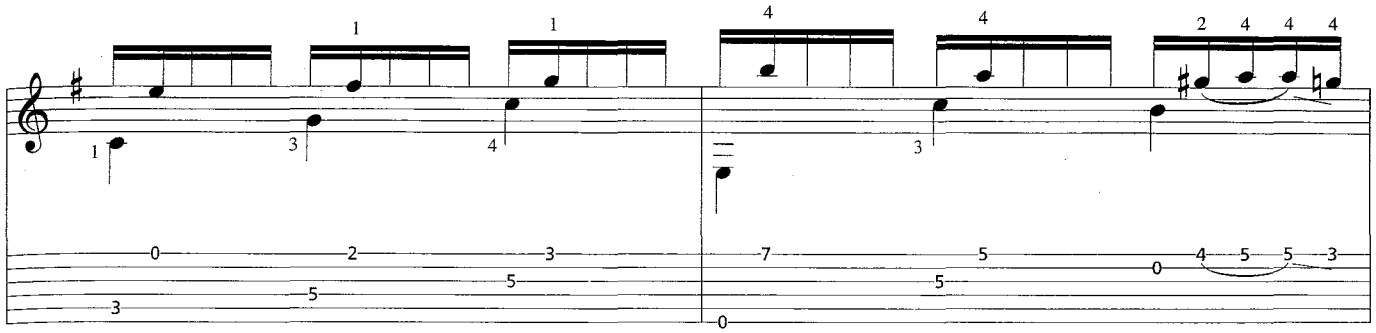

V
VII
P i P P P P P …

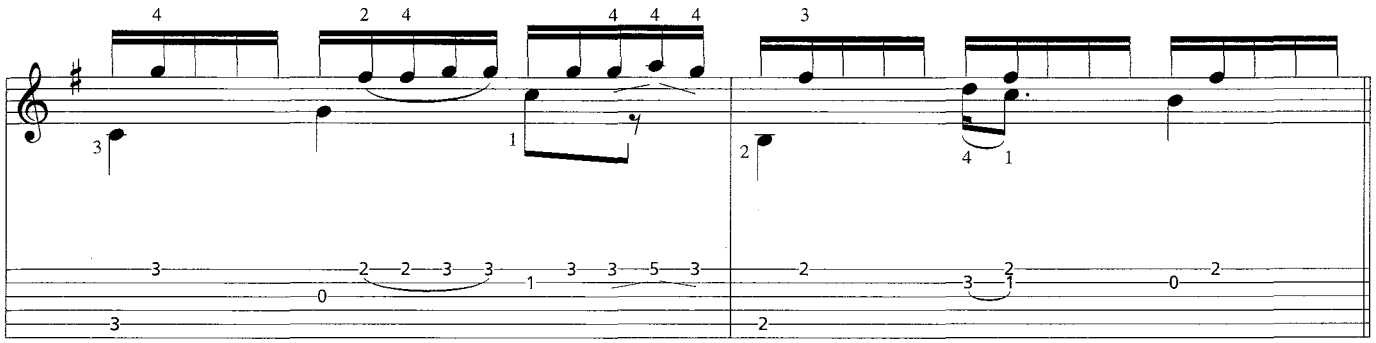

i P … i
i m …
P i a m i …

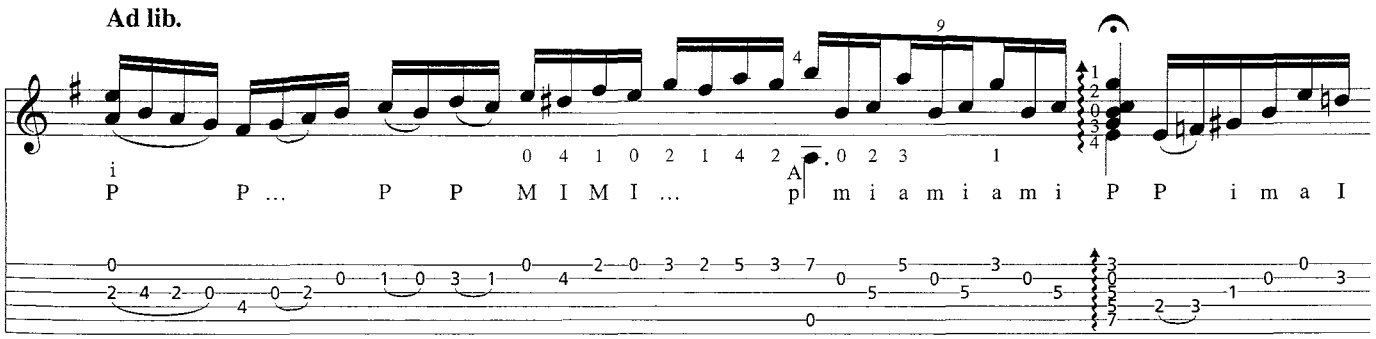


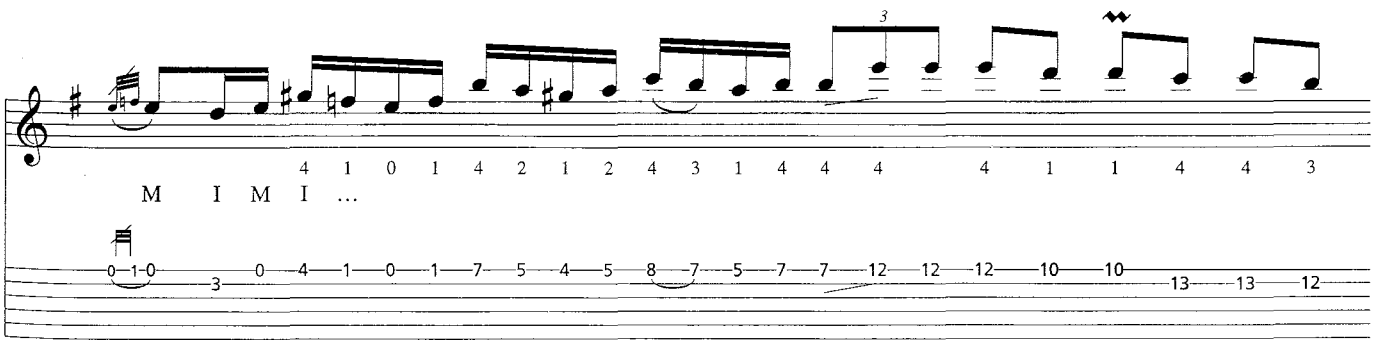

P m i
P i a m i

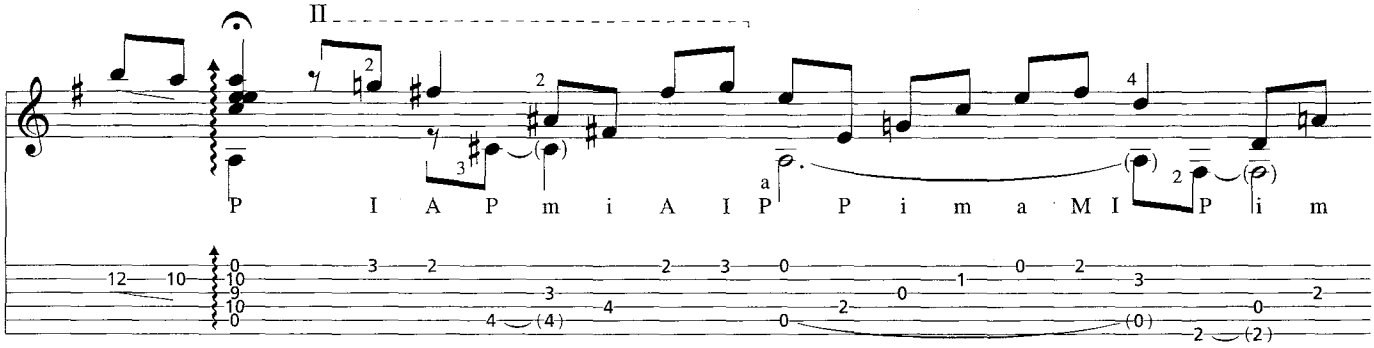


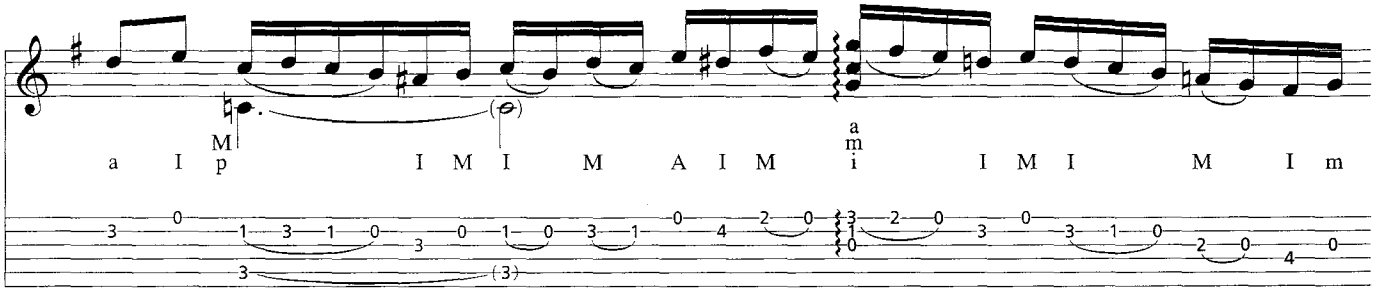


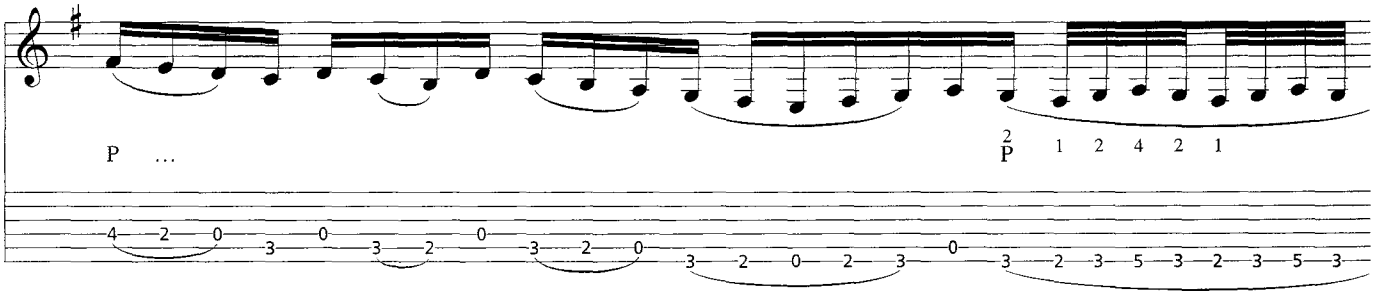


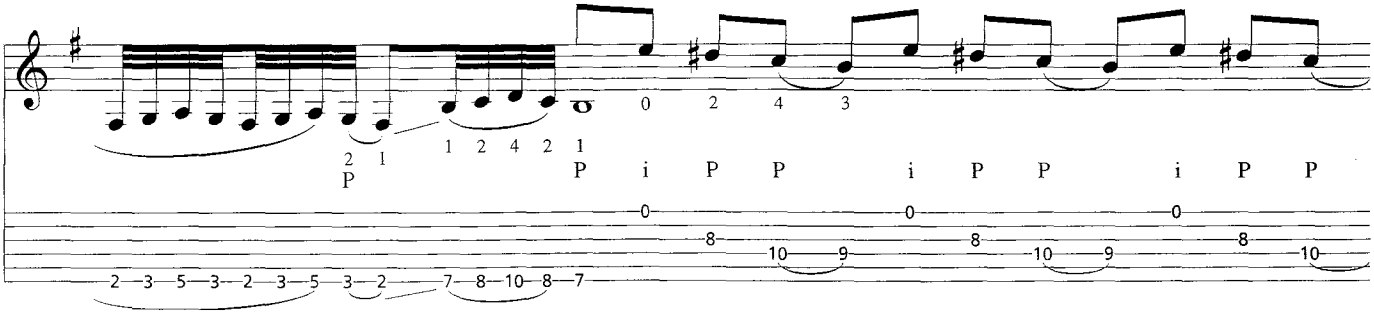

Ad lib.
P P ... P P M I M I ... p m i a m i a m i P P i m a I

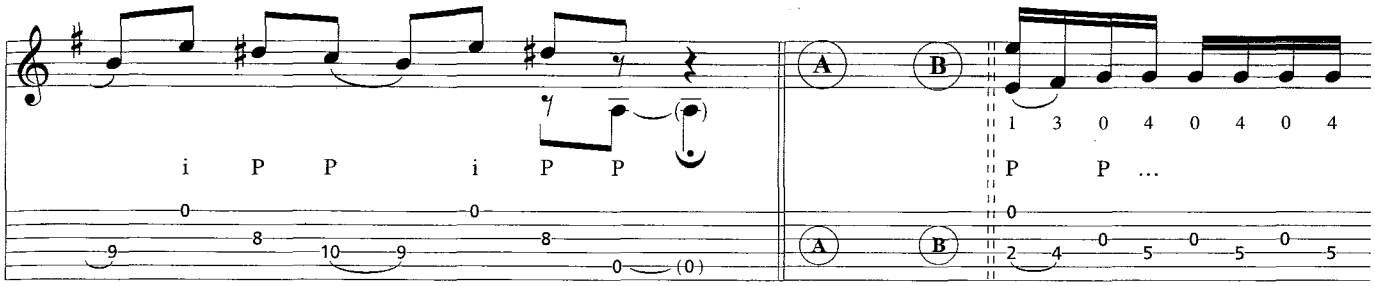

M I M I ...


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


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


P ...
P 1 2 4 2 1


P 1 2 4 2 1
P i P P i P P i P P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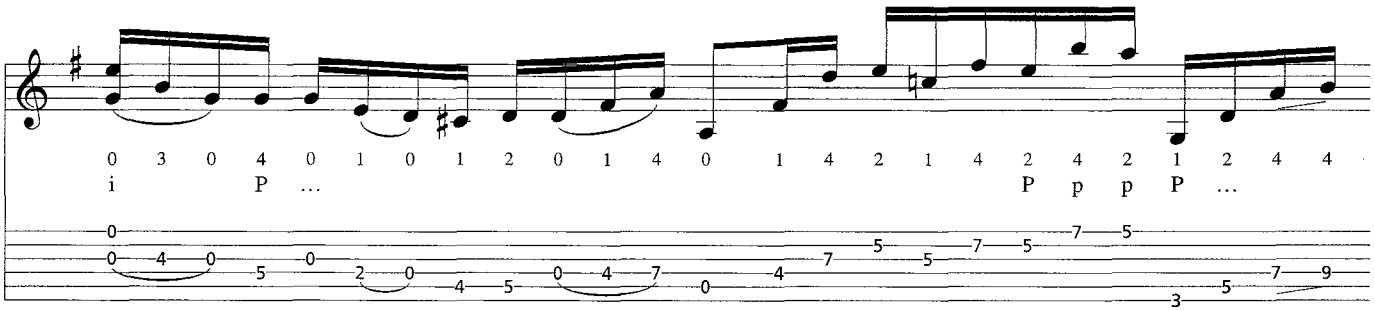
A B
1 3 0 4 0 4 0 4
P P ...
A B
2 4 0 5 0 5 0 5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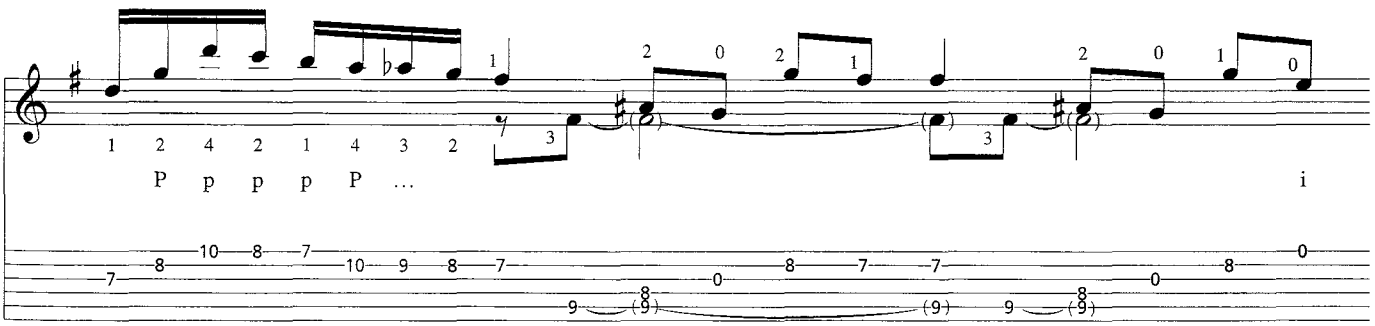
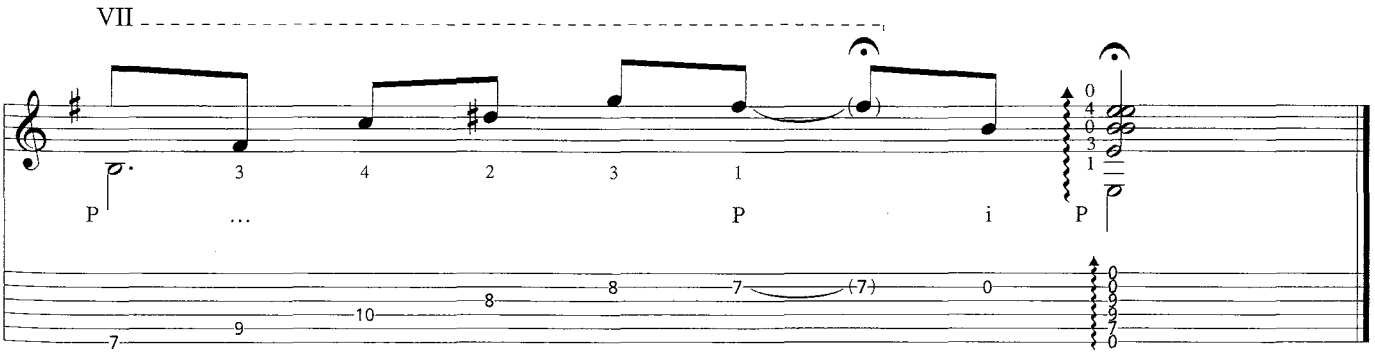
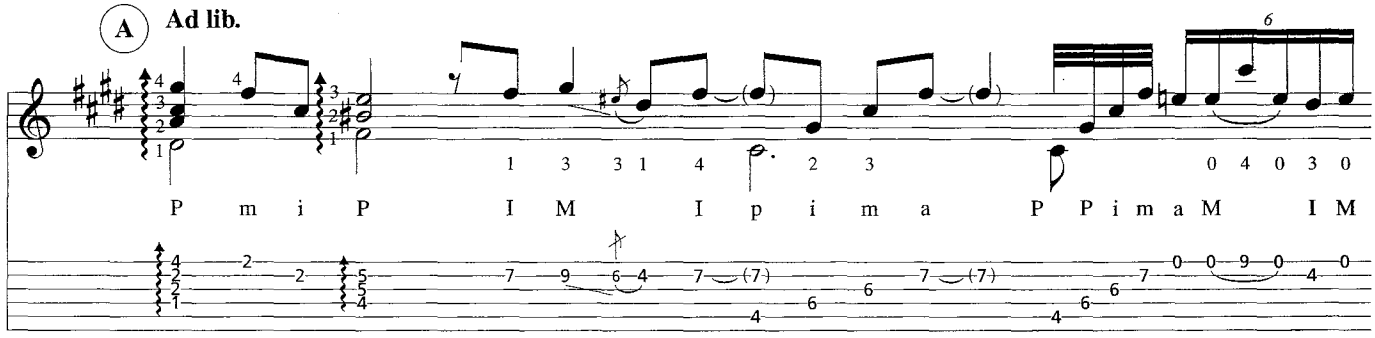
i P ... P p p P ...

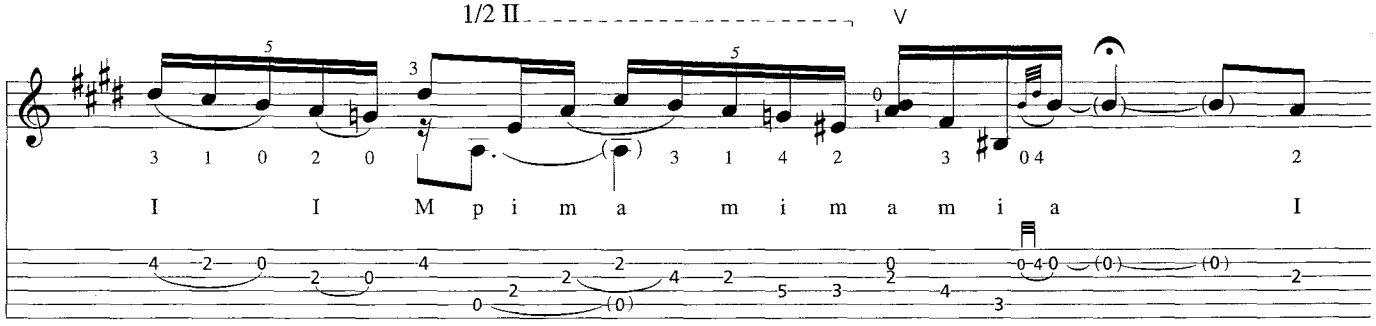

1 2 4 2 1 4 3 2
P p p p P ...
i

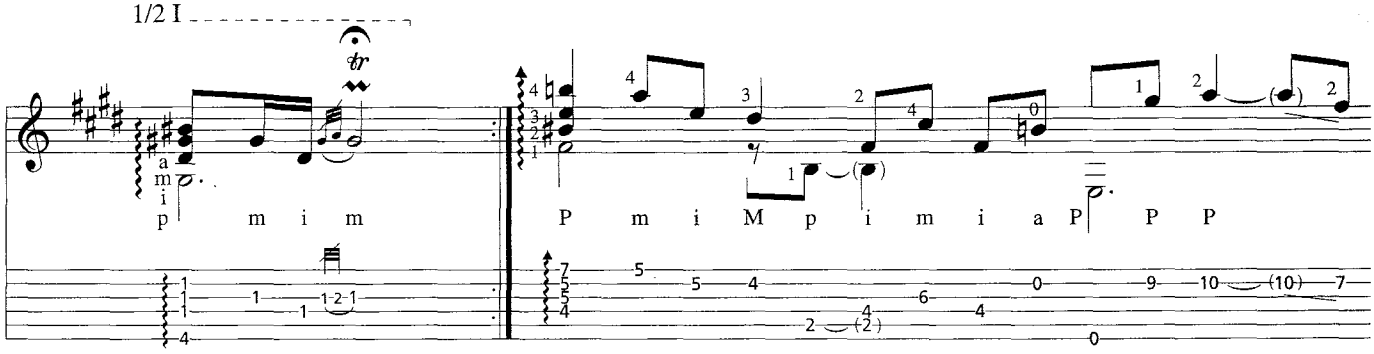

VII
3 4 2 3 1
P ... P i P

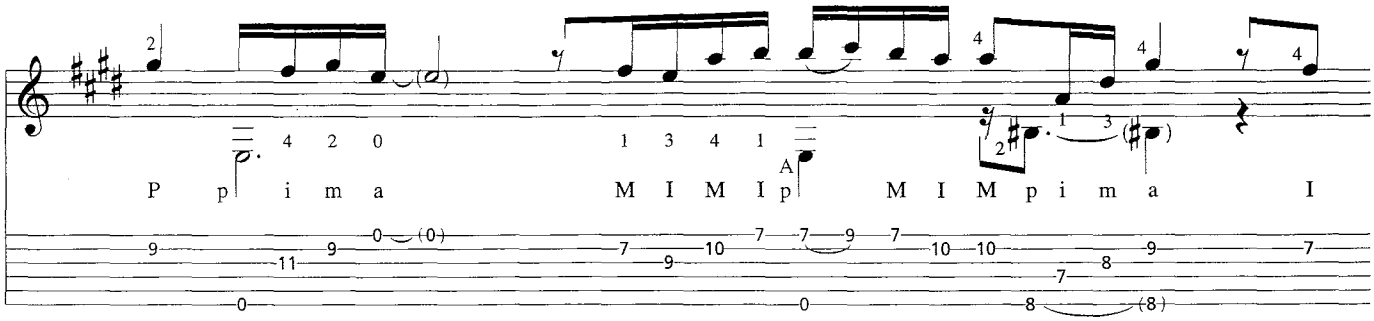
VENTANAS AL ALMA (MINERA) – VICENTE AMIGO

Capo : 1









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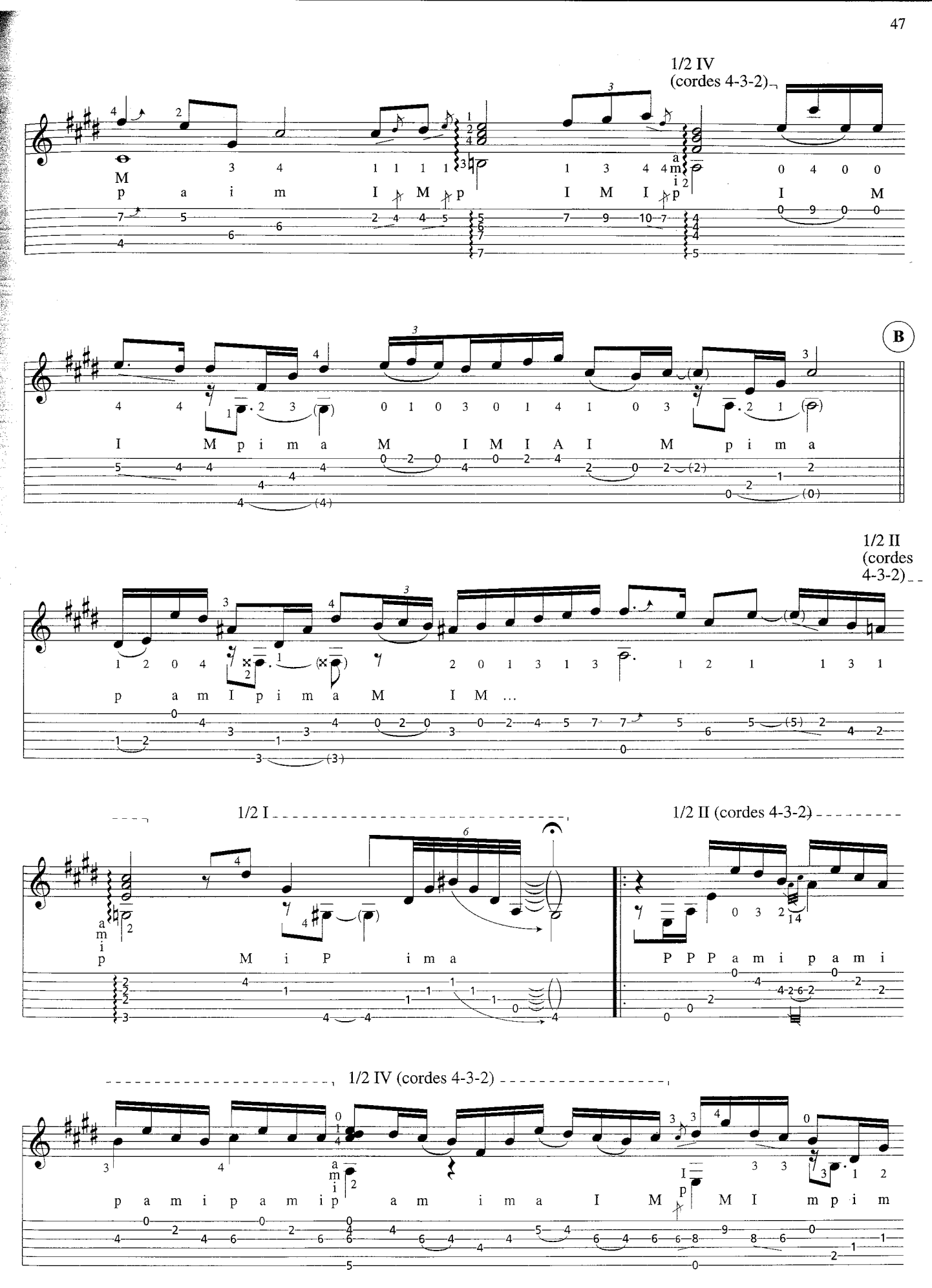
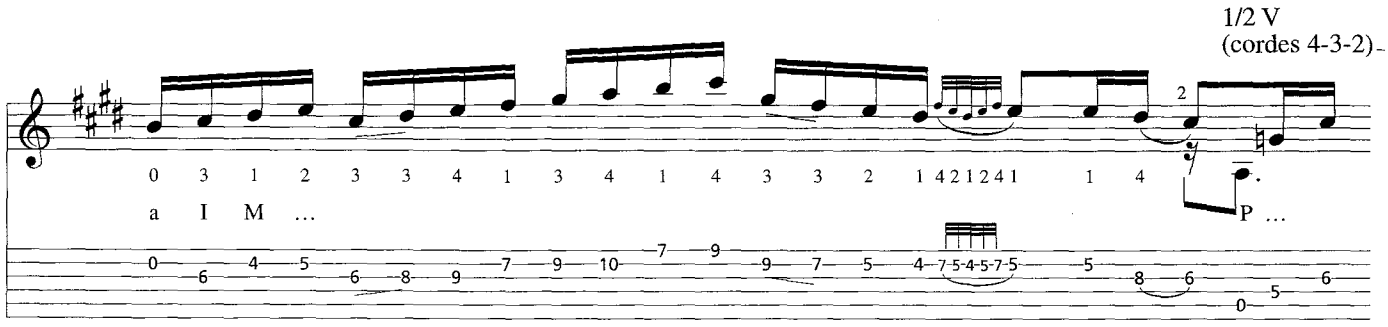

1/2 IV
(cordes 4-3-2)
M p a i m I M p I M I p I M
B
I M p i m a M I M I A I M p i m a
1/2 II
(cordes
4-3-2)
p a m I p i m a M I M ...
1/2 I
1/2 II (cordes 4-3-2)
a m i p M i P i m a
P P P a m i p a m i
1/2 IV (cordes 4-3-2)
p a m i p a m i p a m i m a I M p M I m p i m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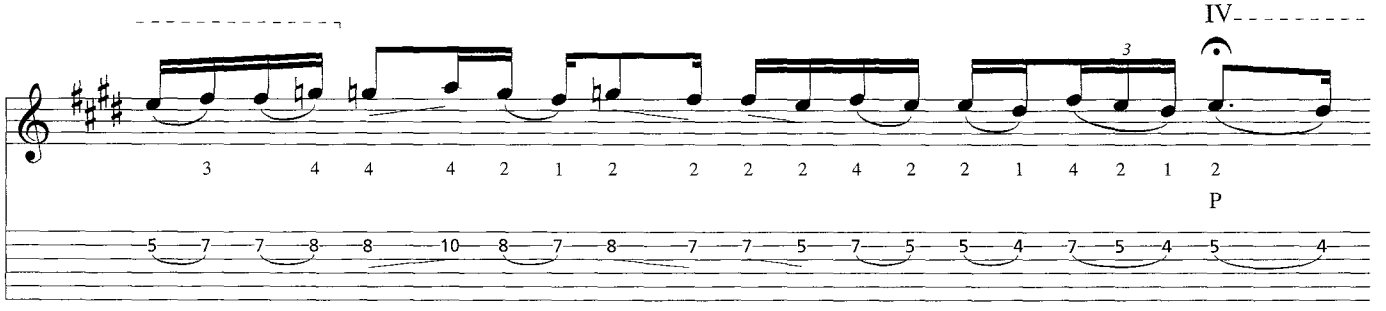
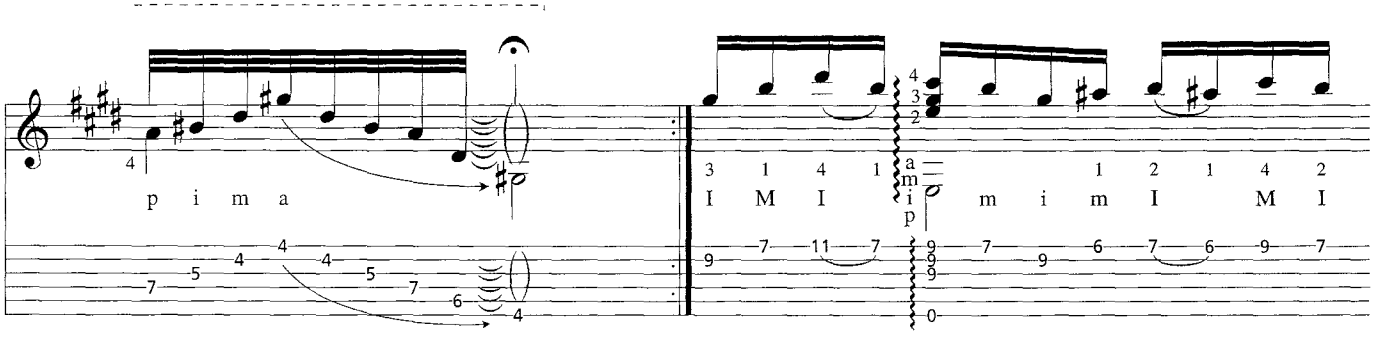
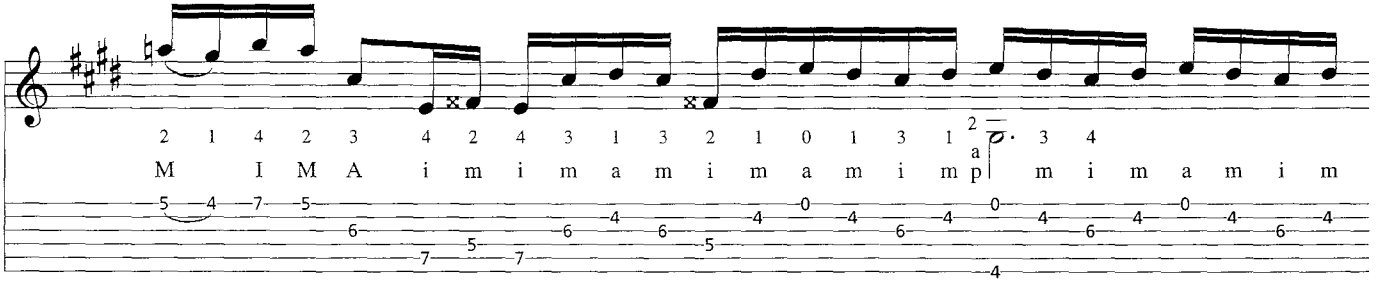
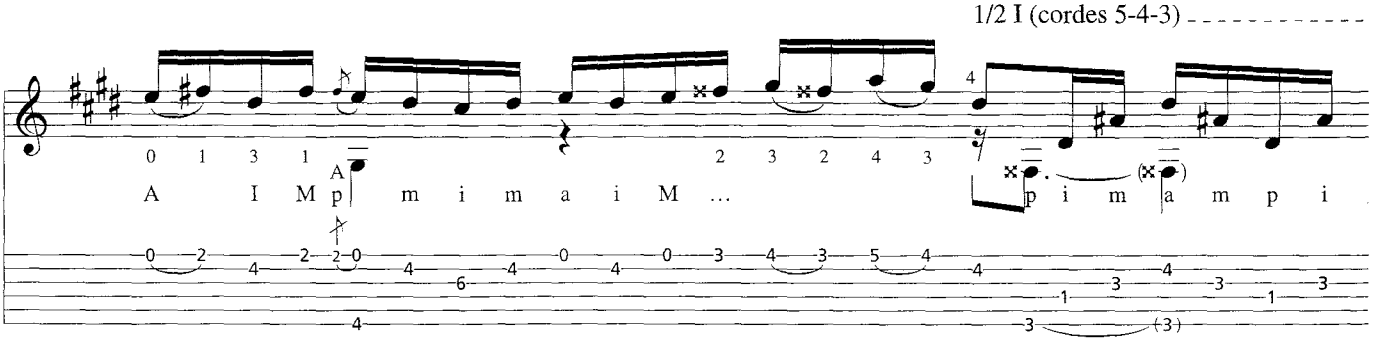
(cordes 4-3-2)
a I M ...
P ...


IV
P


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


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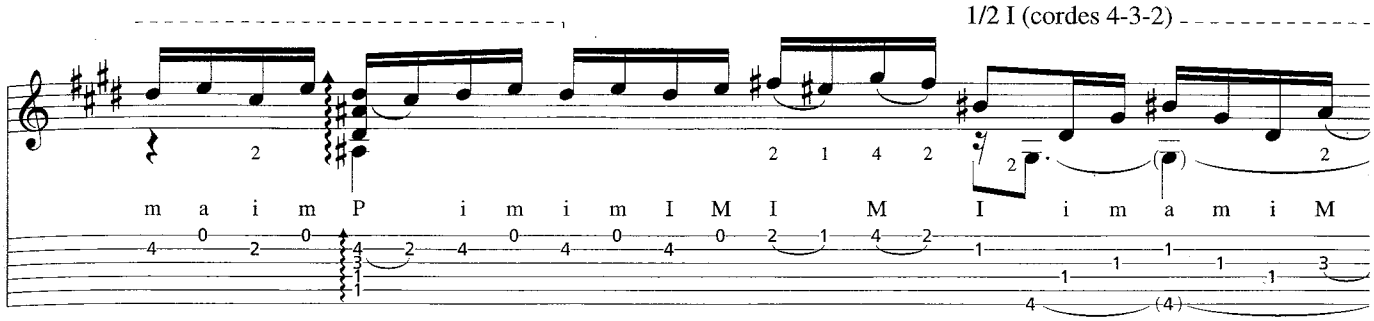
A I M p m i m a i M ...
p i m a m p i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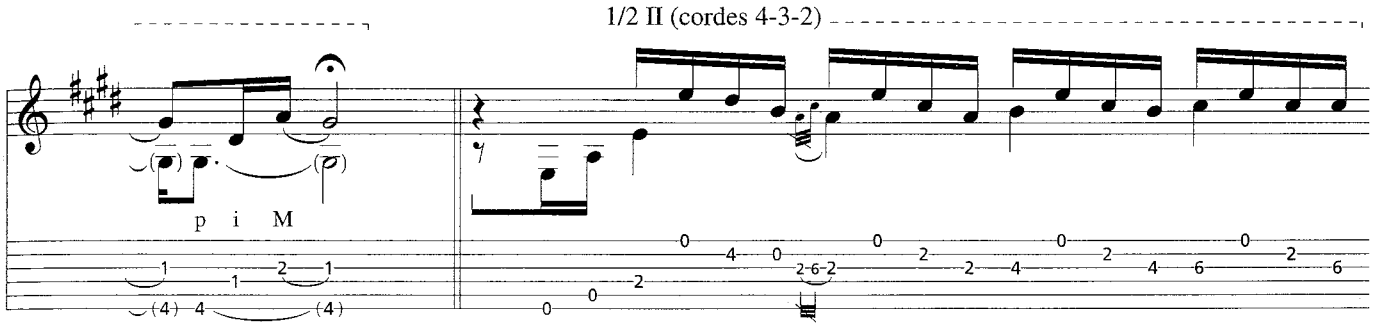
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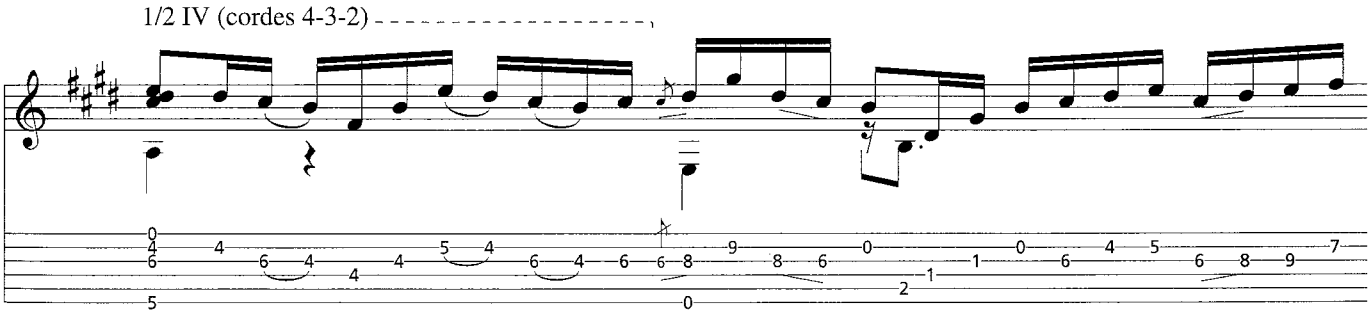
p i M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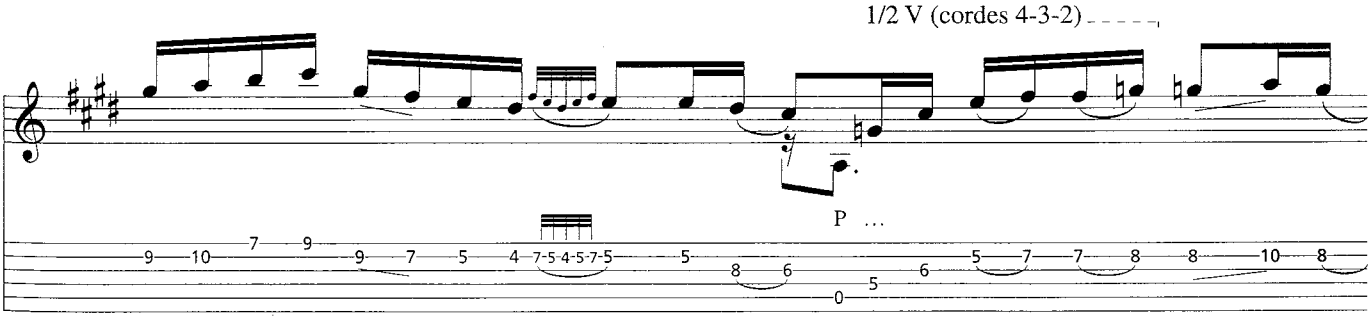
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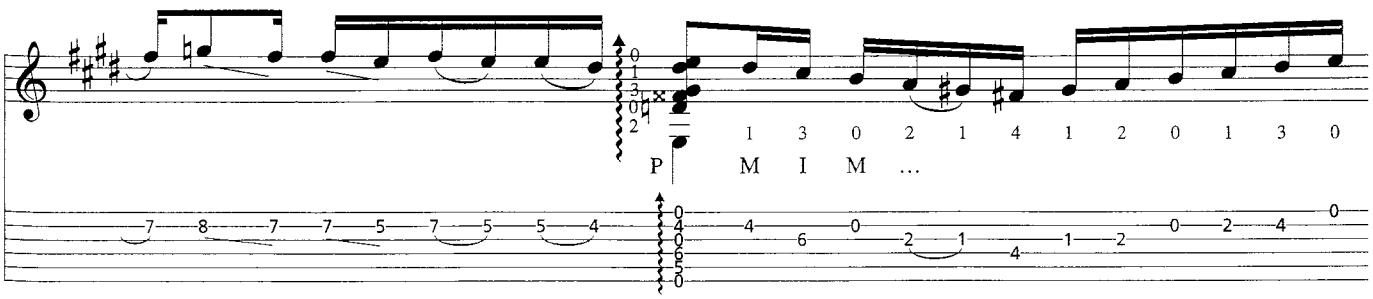
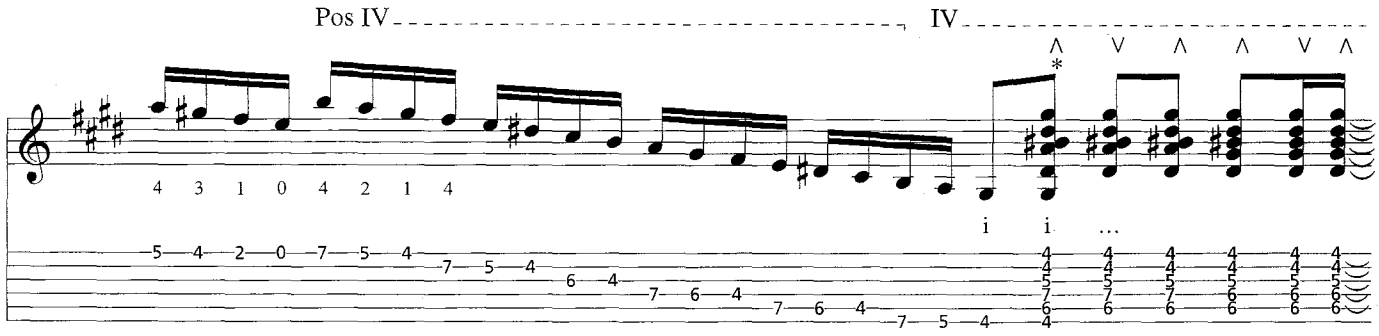
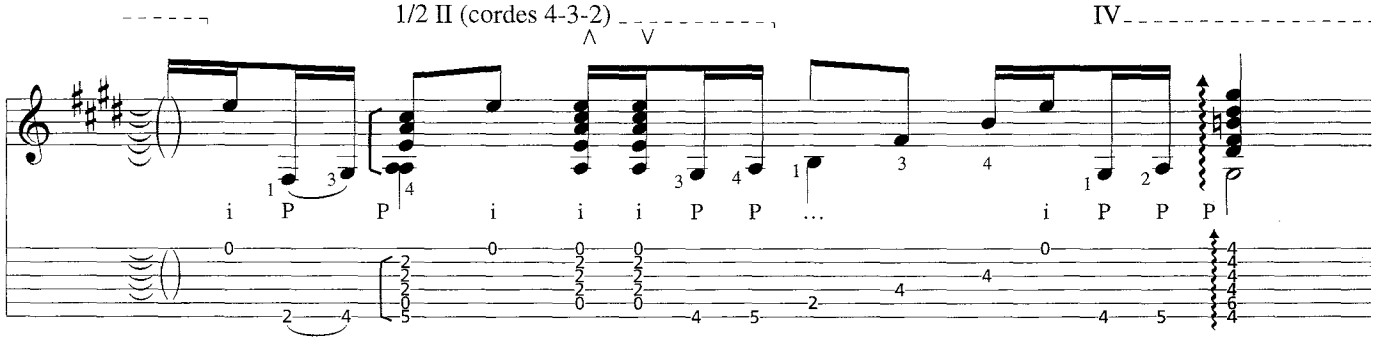
P ...


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


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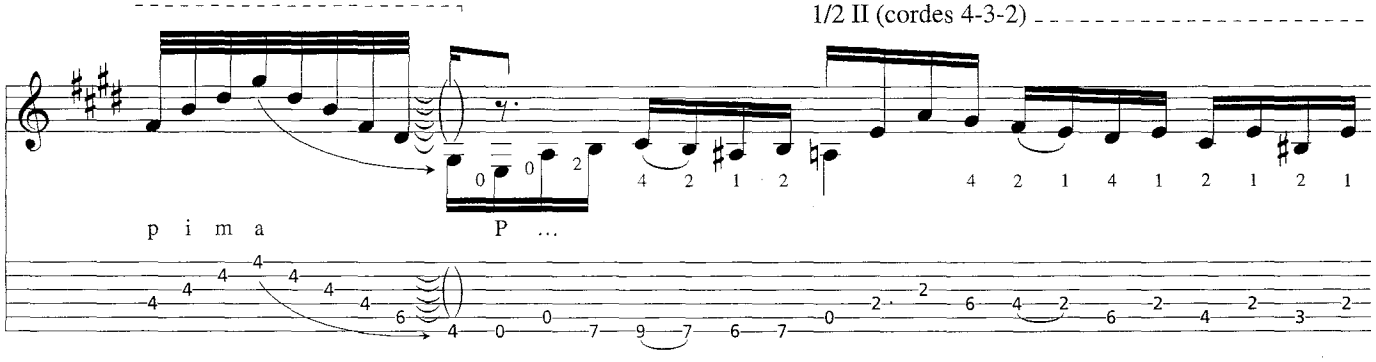
IV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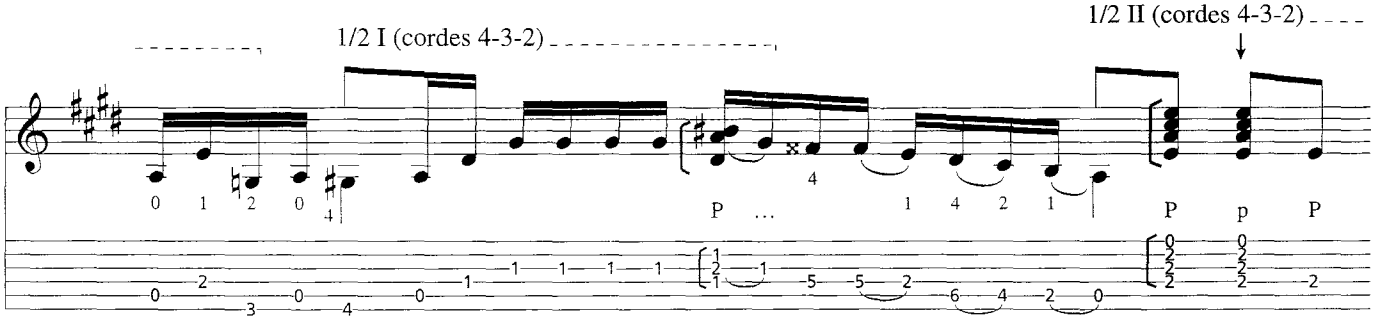
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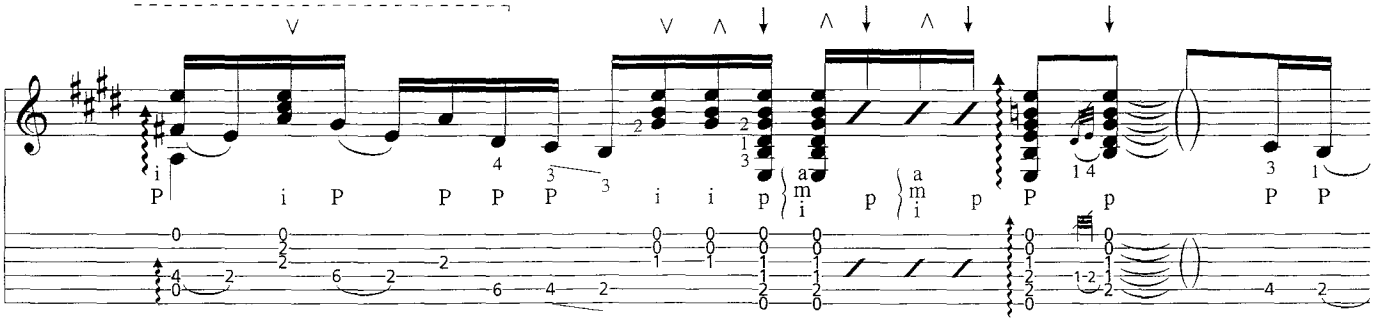
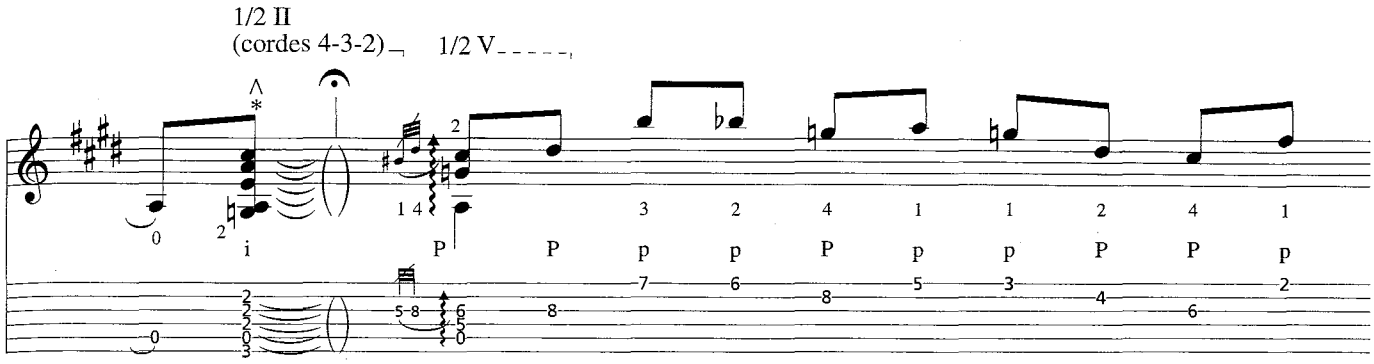
1/2 II (cordes 4-3-2)

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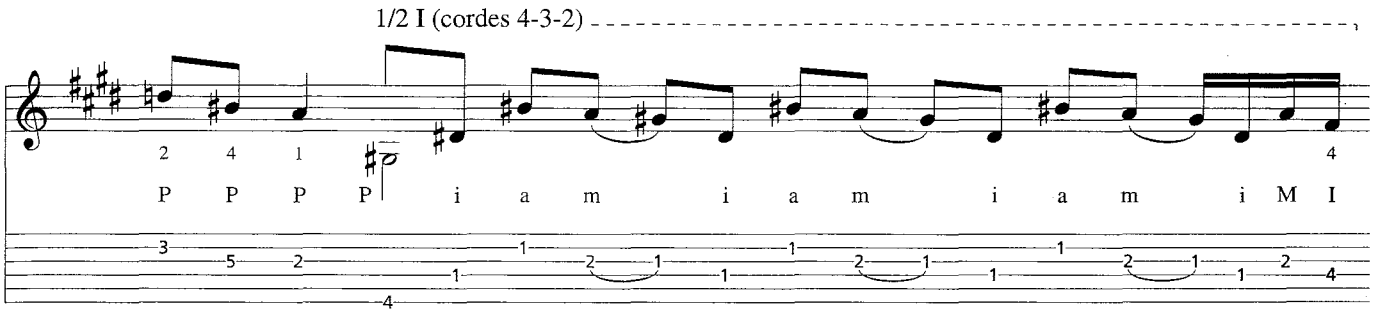
(cordes 4-3-2)
1/2 V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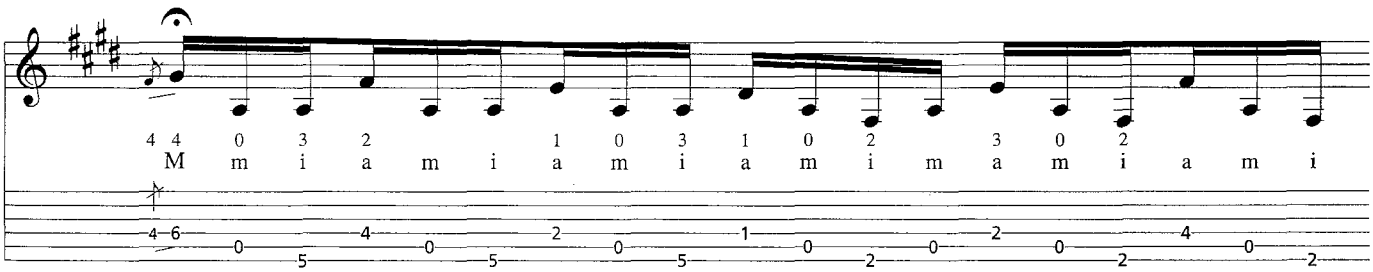

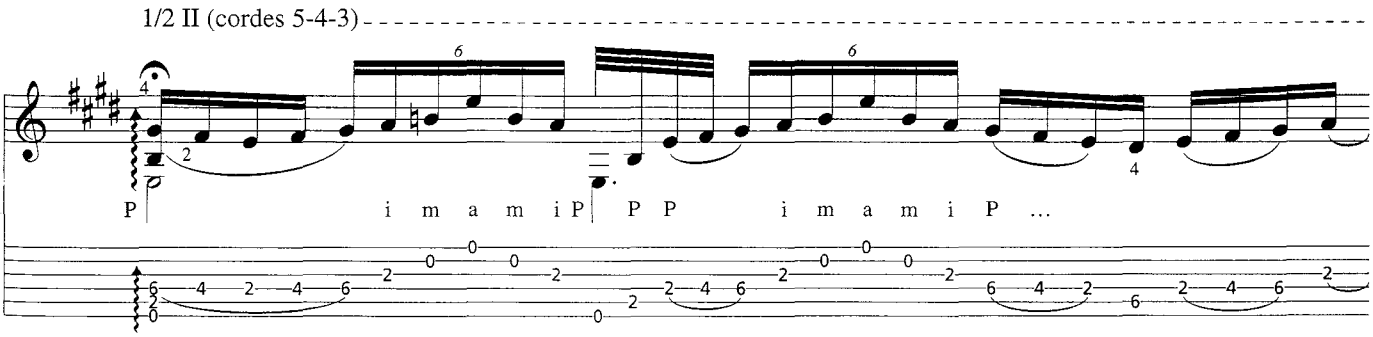
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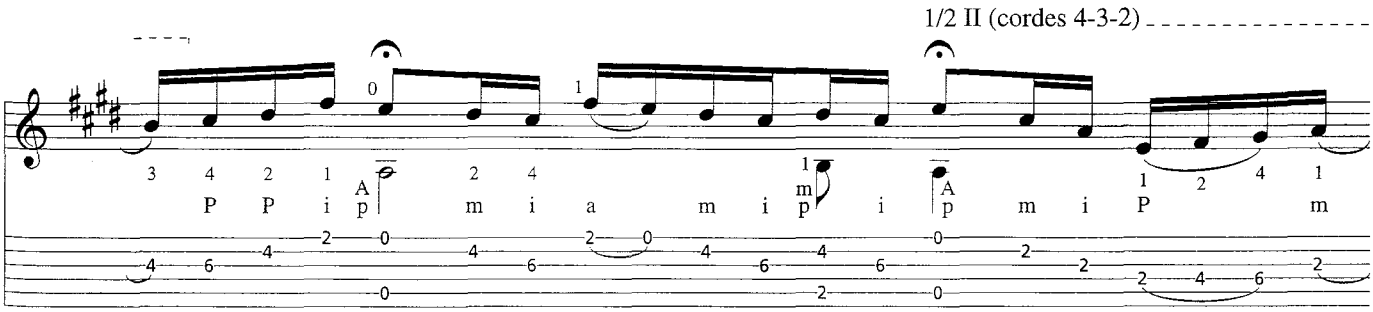
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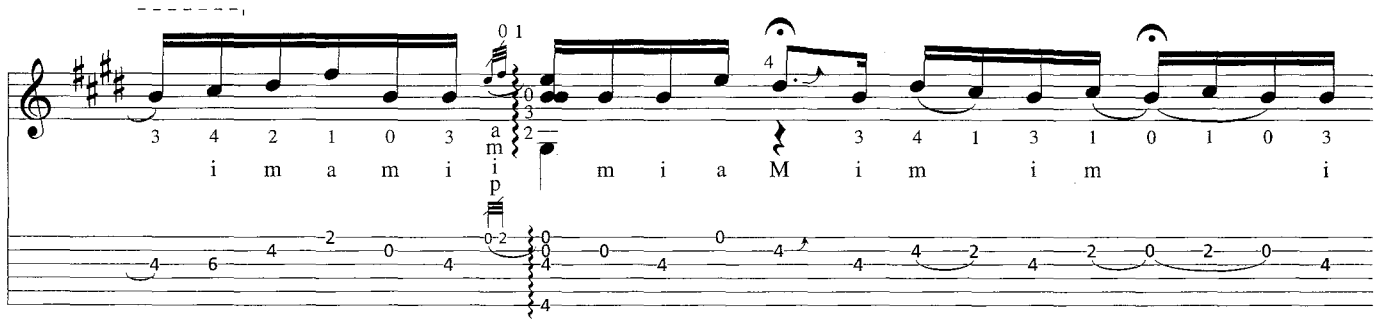
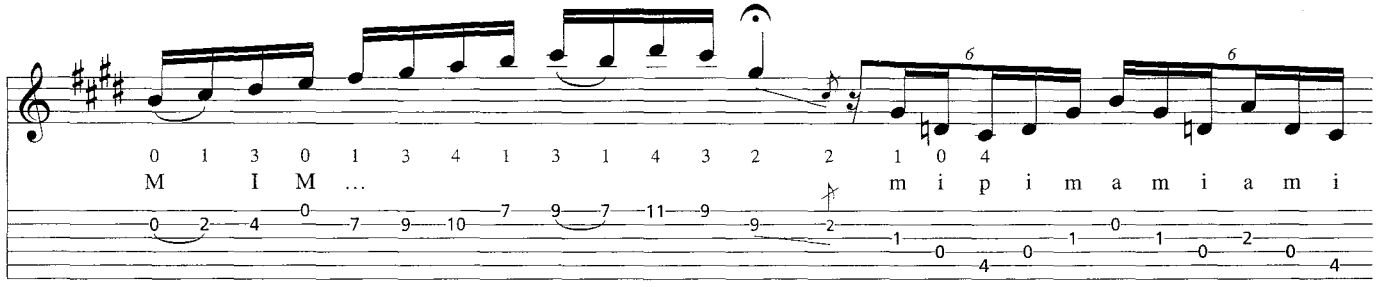

3 4 2 1 0 3 a m i p
i m a m i m i a M i m i m i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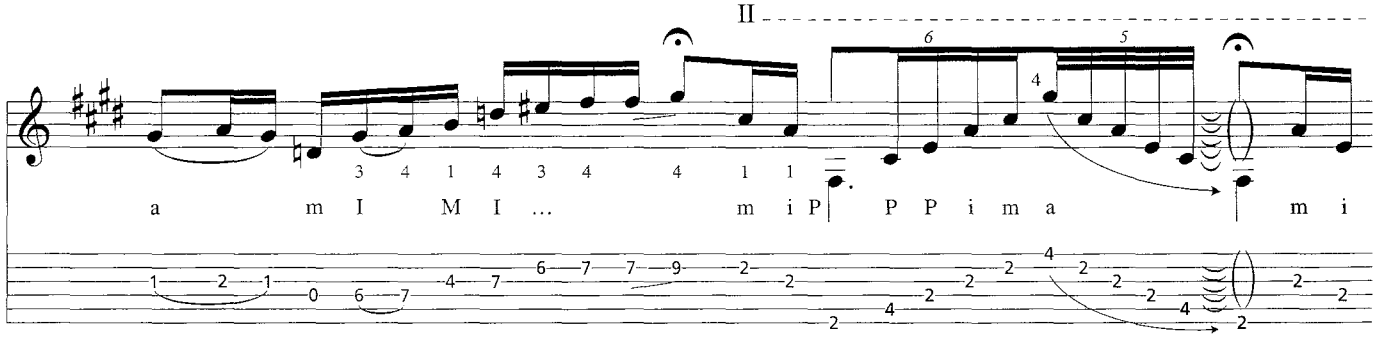
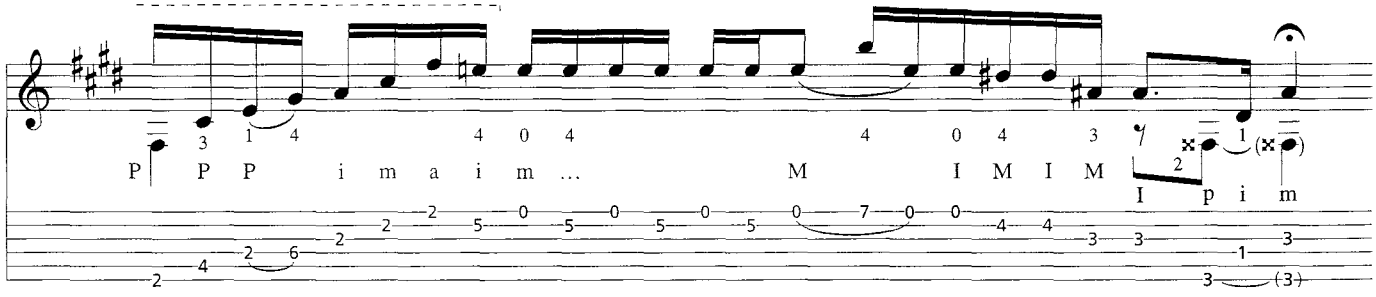
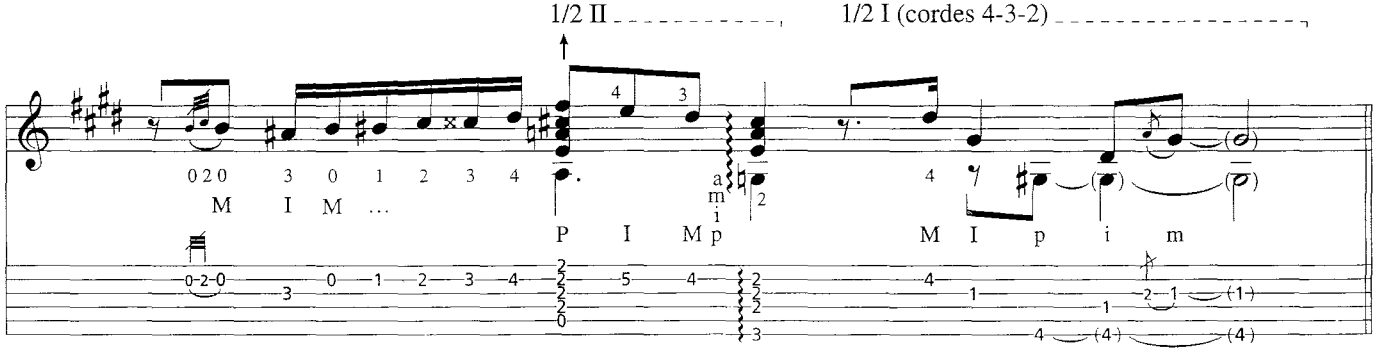
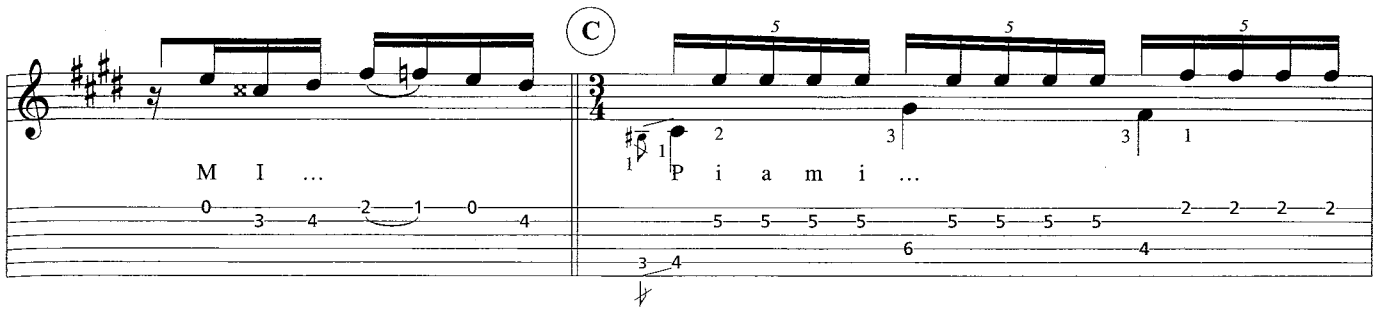
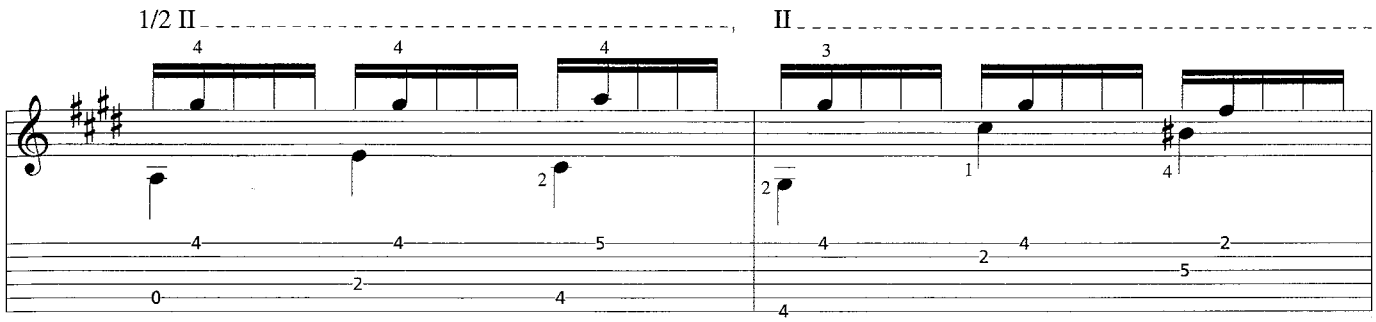
M I M ... m i p i m a m i a m i


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


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


1/2 II
1/2 I (cordes 4-3-2)
0 2 0 3 0 1 2 3 4
M I M ... P I M p M I p i m


C
M I ...
P i a m i ...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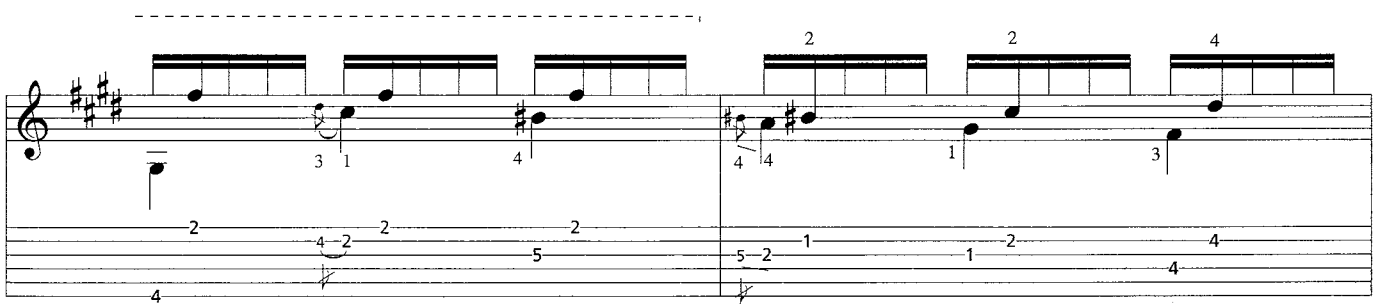
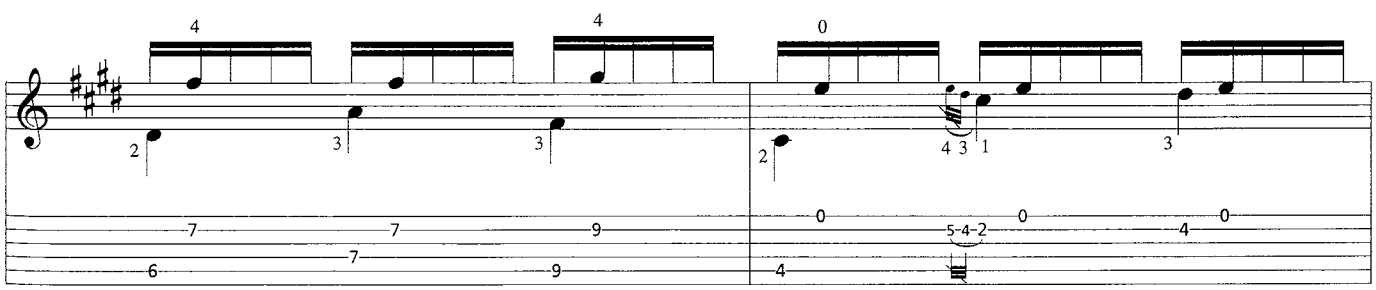
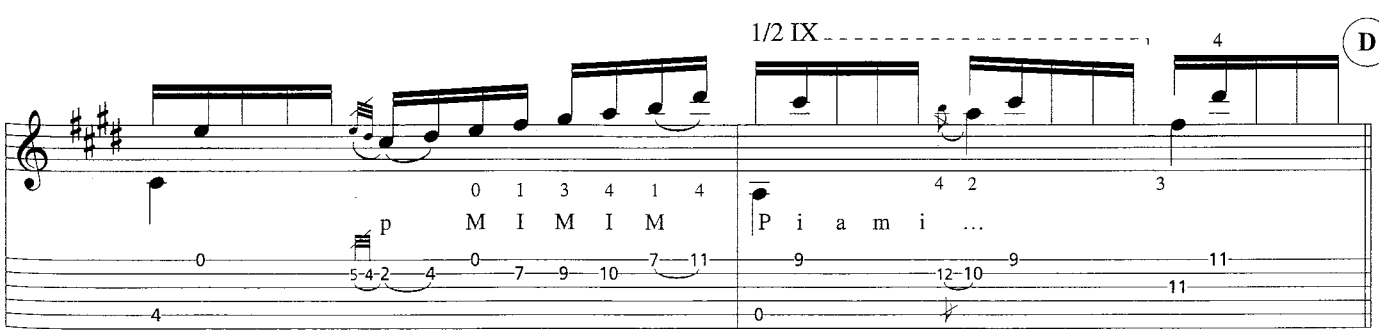
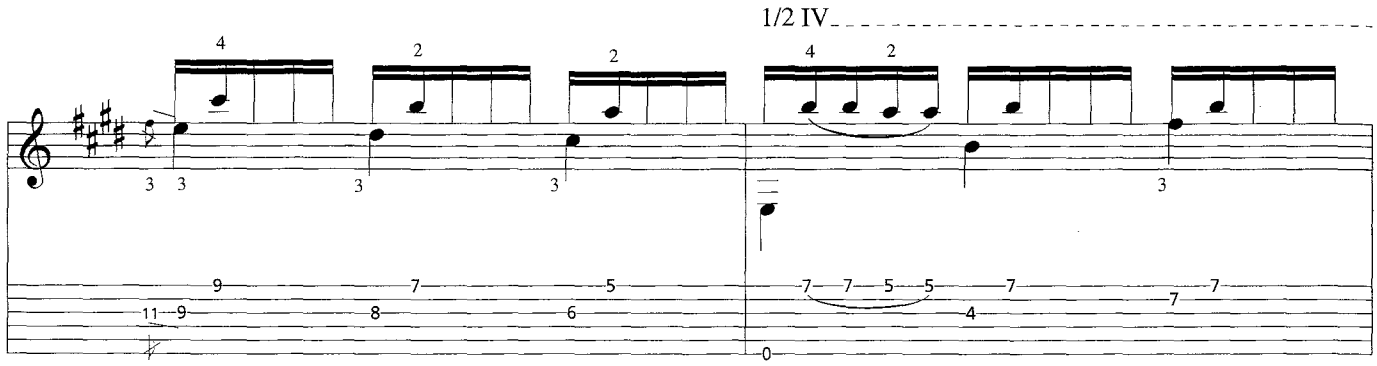
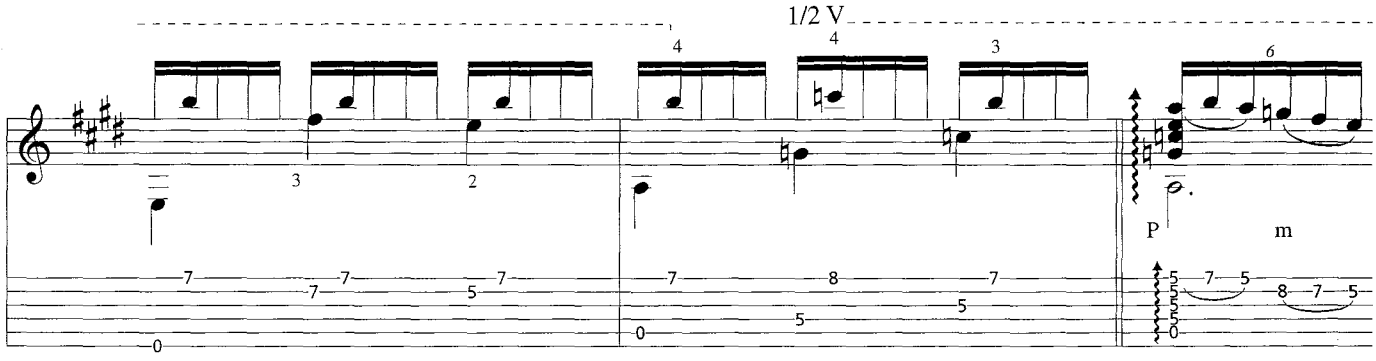
II

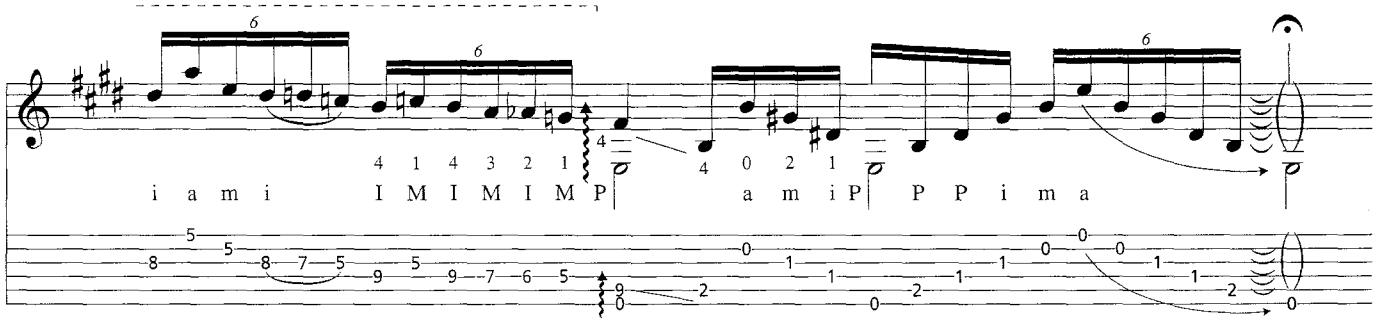


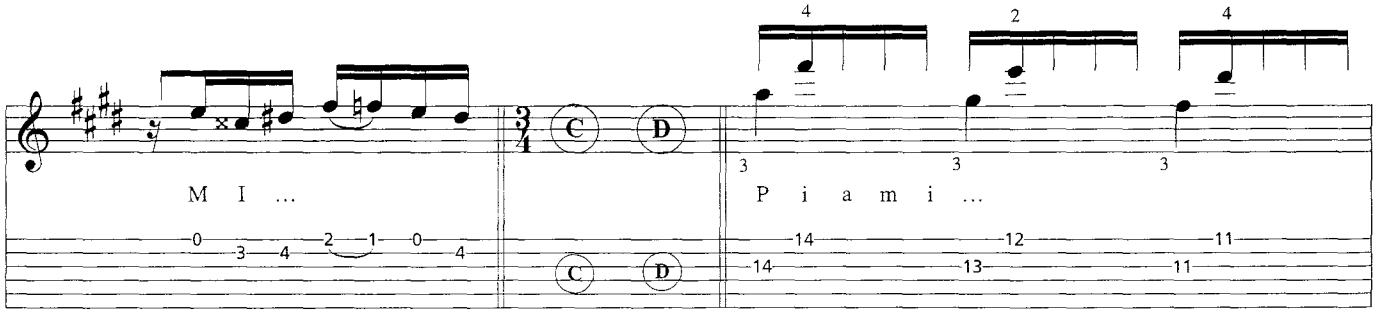


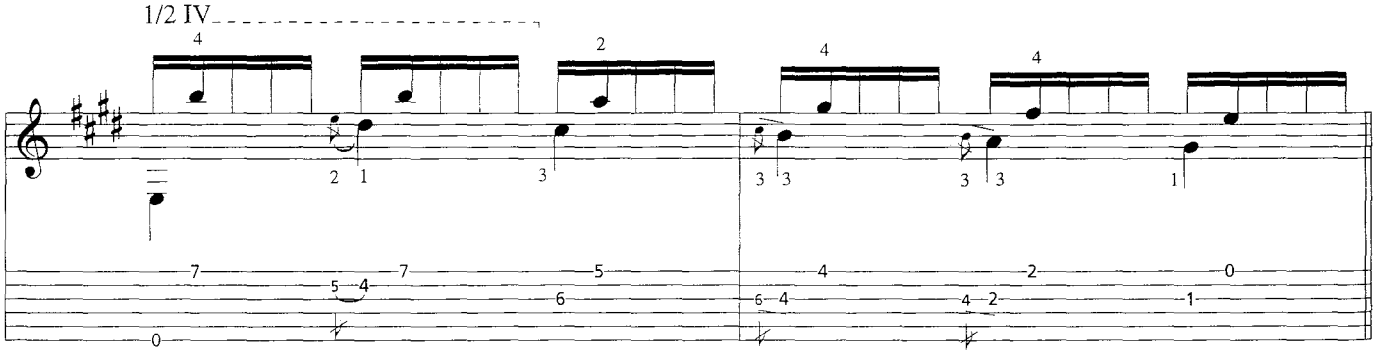

1/2 IX
D
p
M I M I M
P i a m i ...

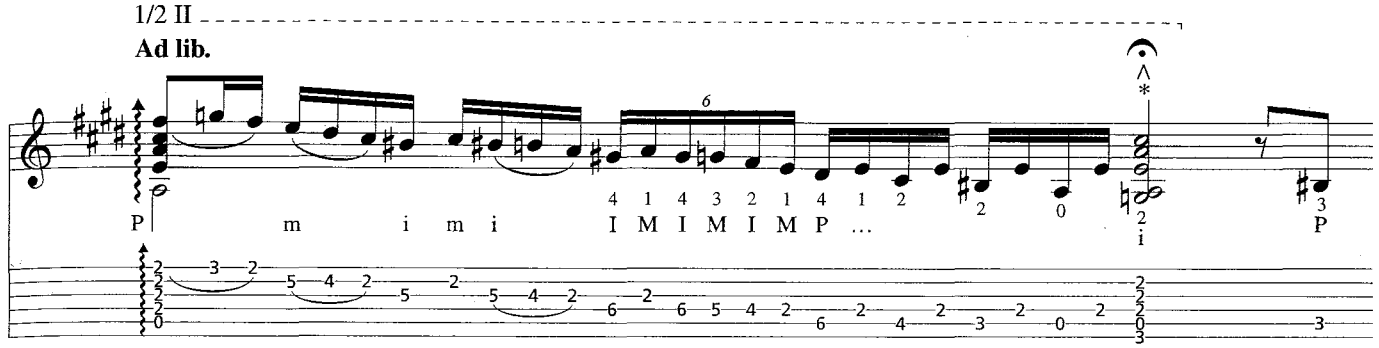

1/2 IV

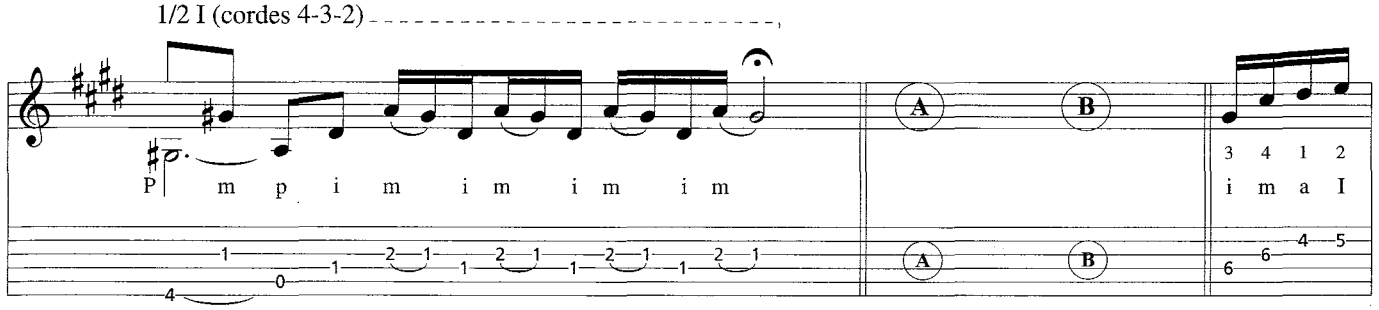

1/2 V
P m

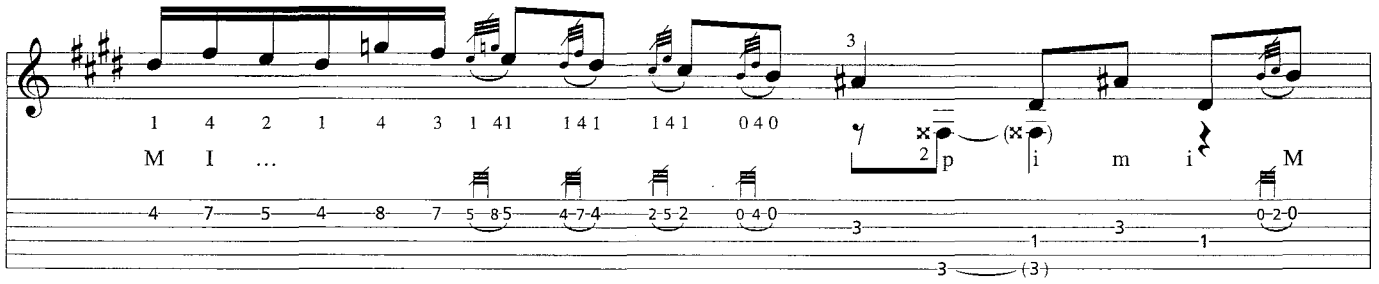

i a m i I M I M I M P a m i P P P i m a

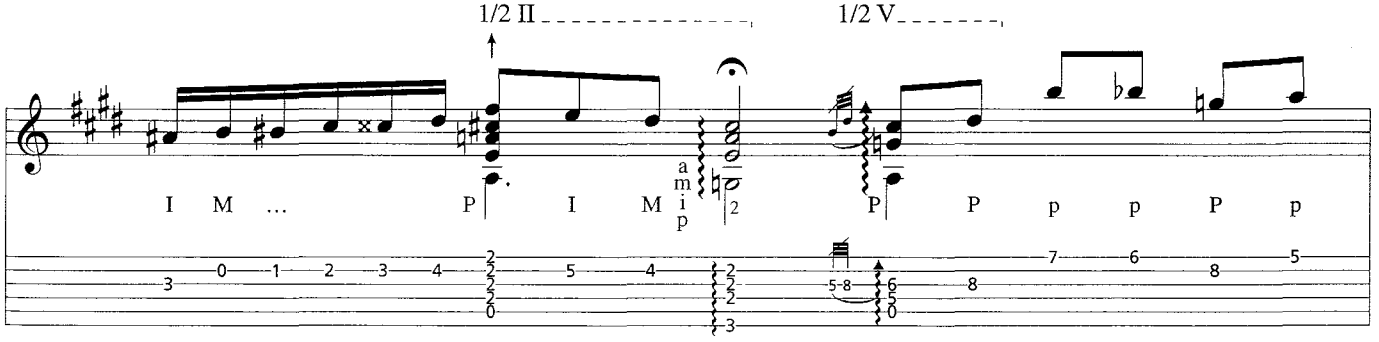

M I ...
C D
C D
P i a m i ...

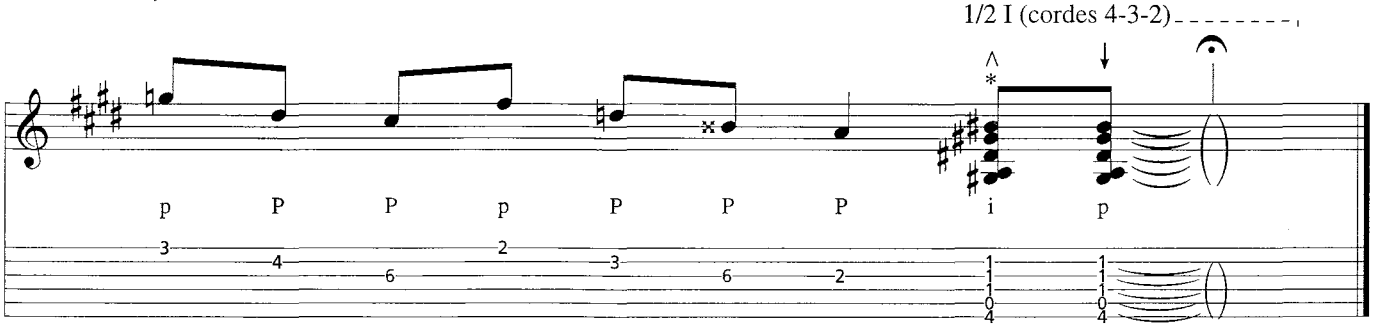

1/2 IV


1/2 II
Ad lib.
P m i m i I M I M I M P ... i P


1/2 I (cordes 4-3-2)
P m p i m i m i m i
A
B
i m a I

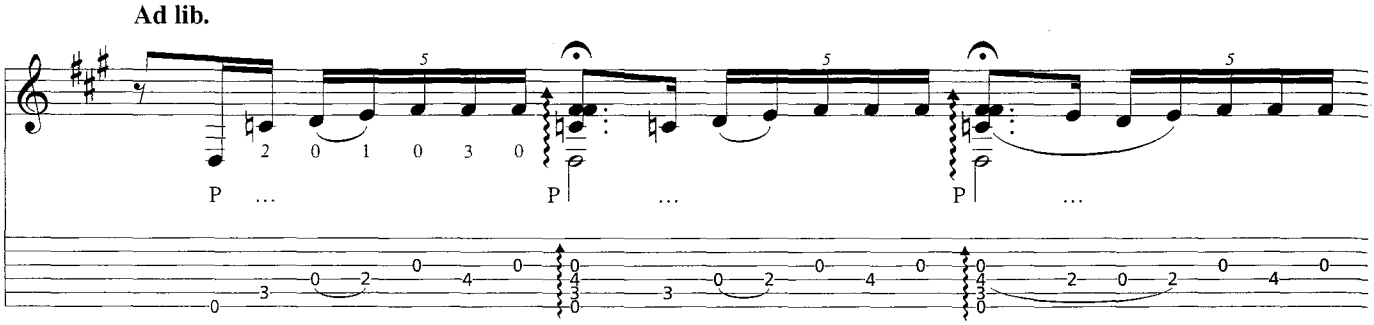

M I ...
p i m i M

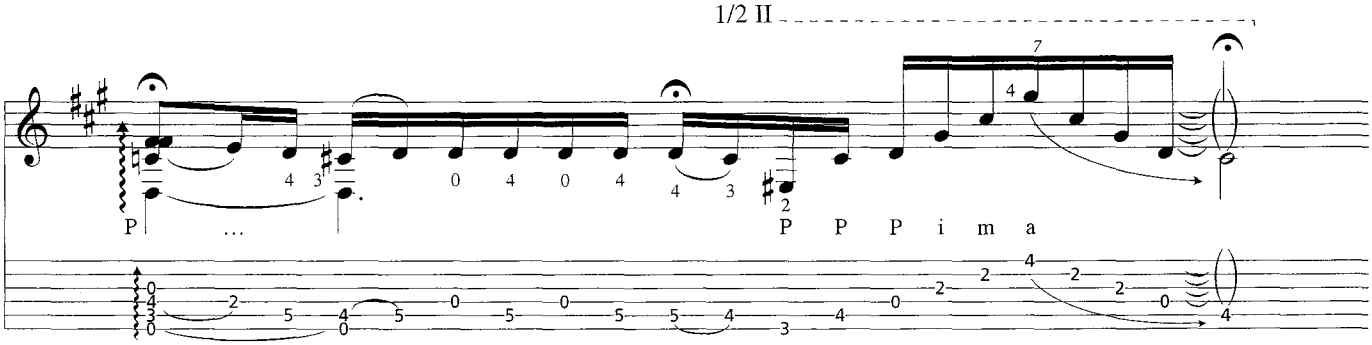

1/2 II
1/2 V
I M ... P I M
a m i p
P P p p P p

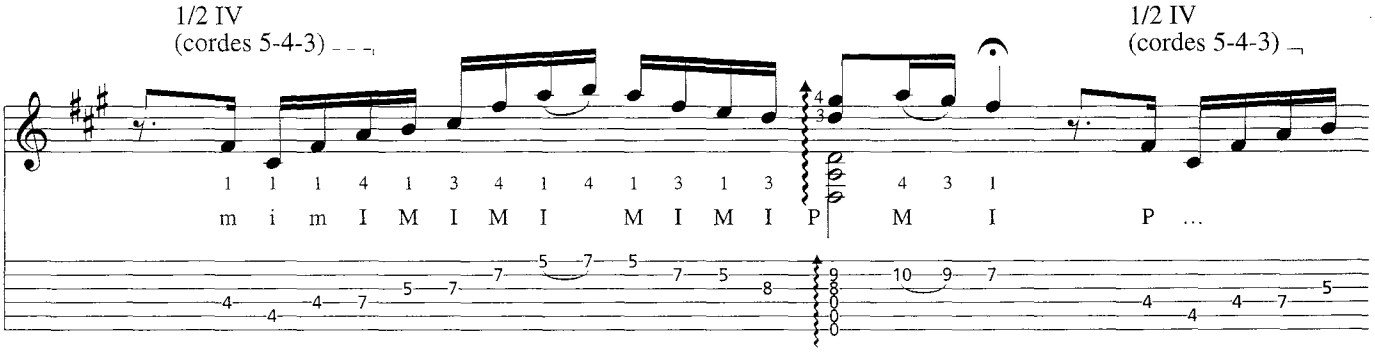

1/2 I (cordes 4-3-2)
p P P p P P P i p

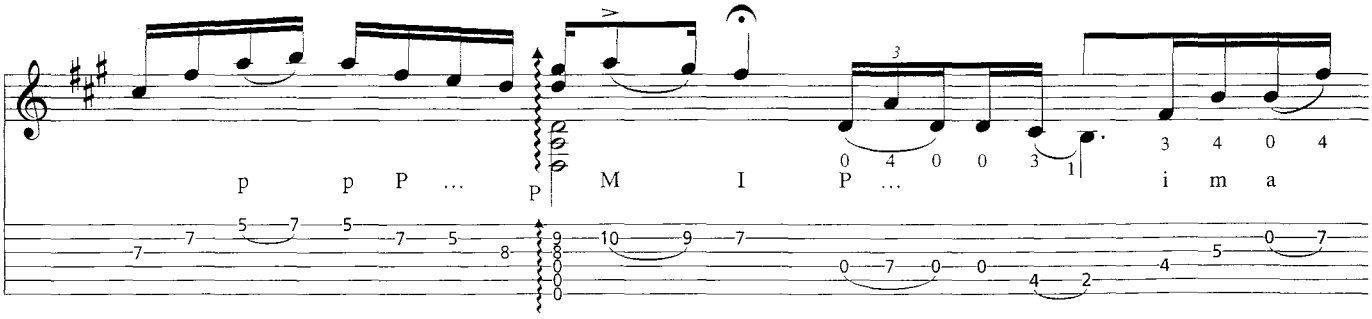
SIERRA DEL AGUA (RONDEÑA) – VICENTE AMIGO

Capo : 1
6e : Ré
3e : Fa ♯









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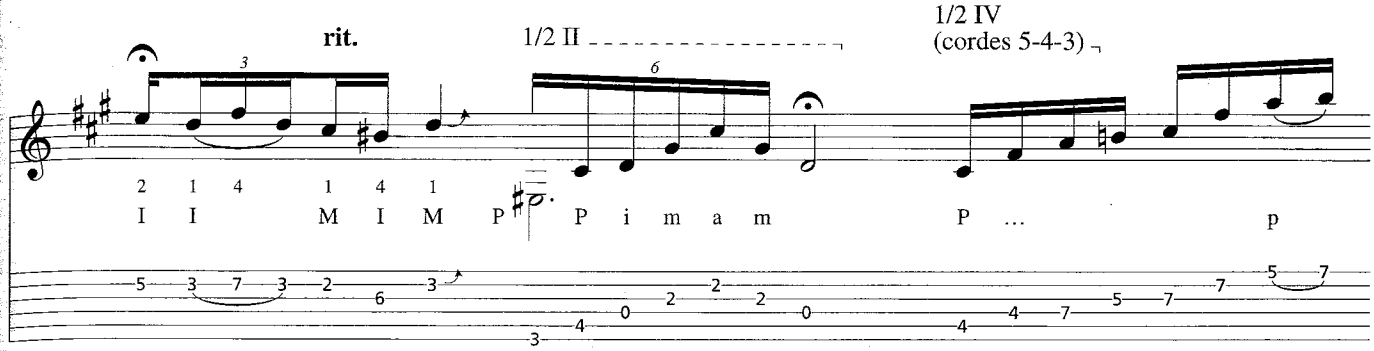
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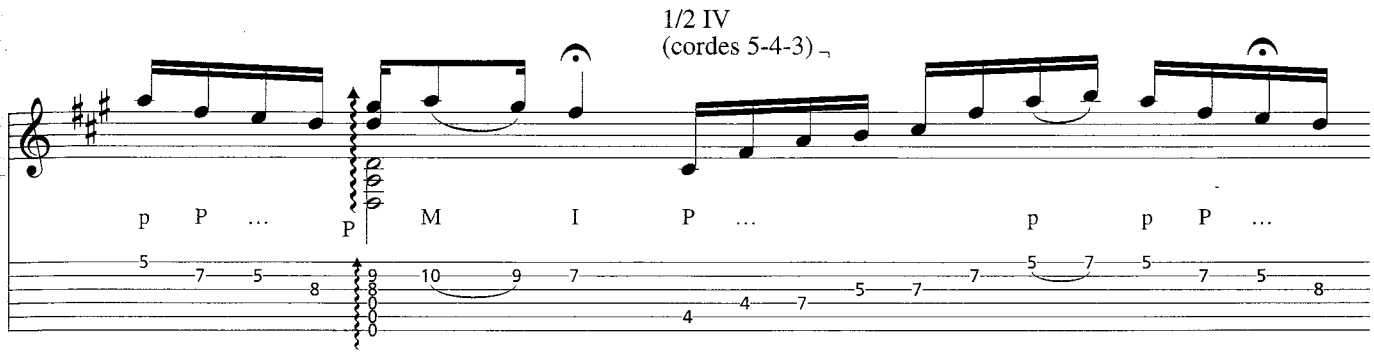
1/2 II
1/2 IV
(cordes 5-4-3)
2 1 4 1 4 1
I I M I M P P i m a m P ... p


1/2 IV
(cordes 5-4-3)
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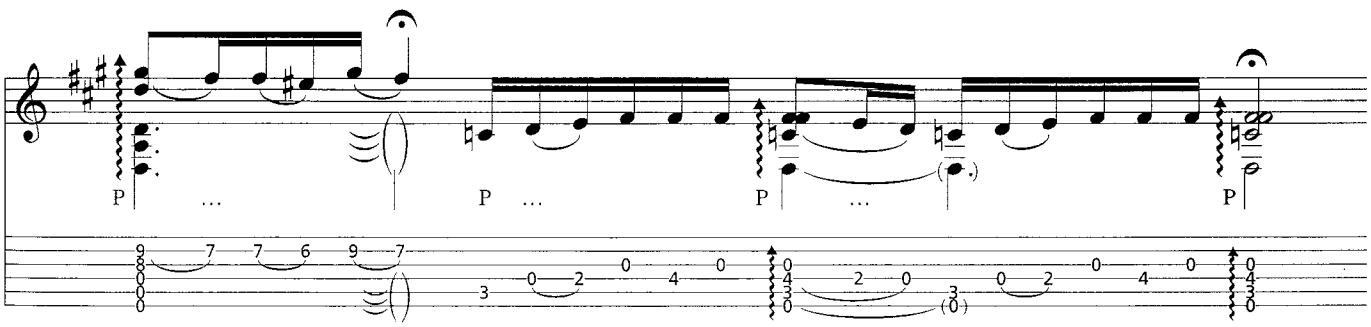
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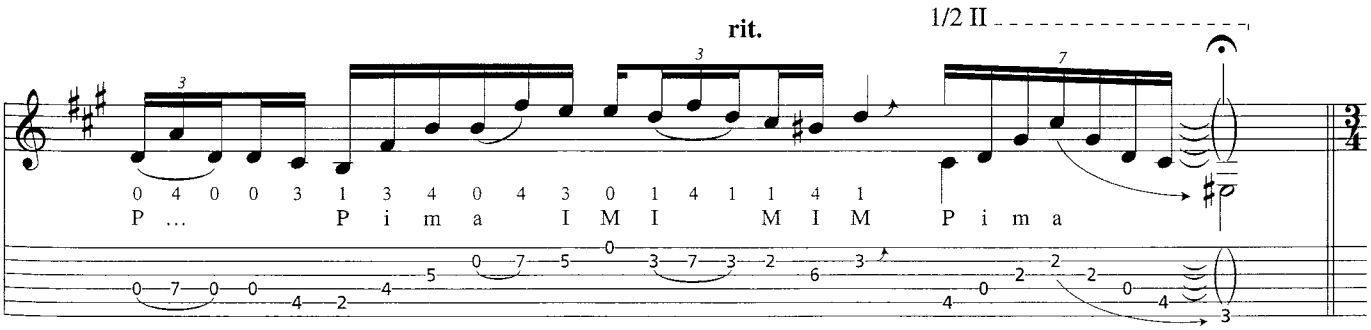
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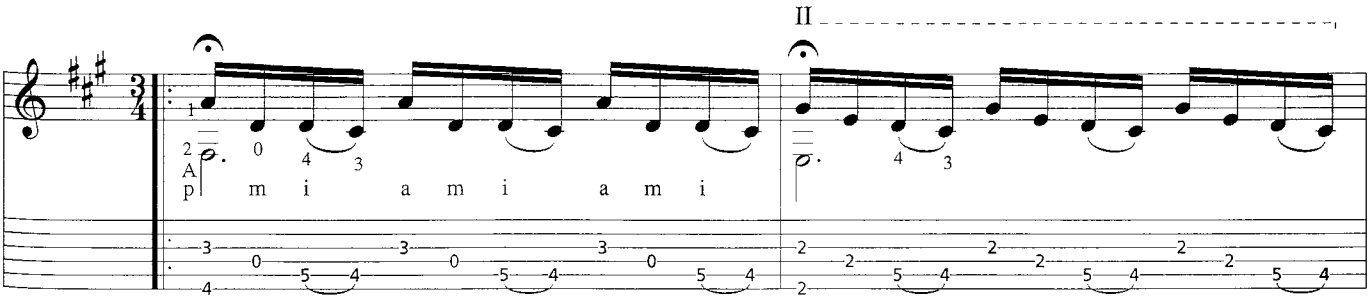
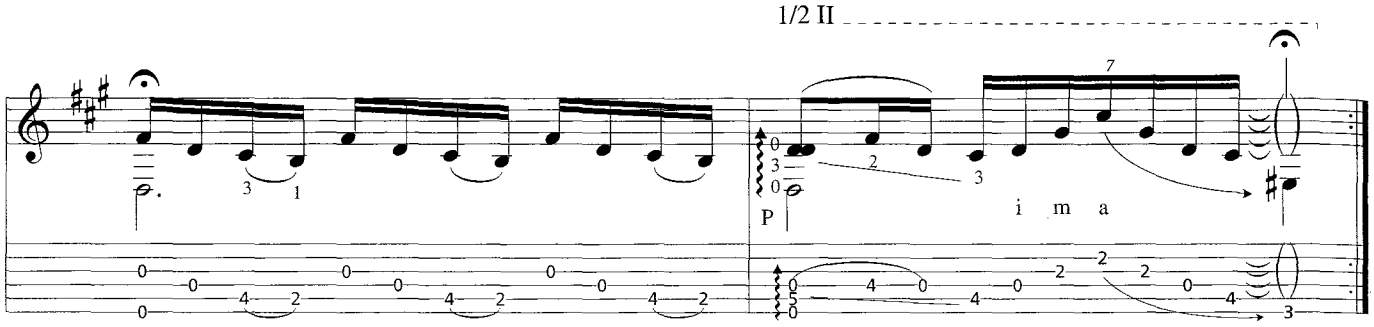
1/2 II
0 4 0 0 3 1 3 4 0 4 3 0 1 4 1 1 4 1
P ... P i m a I M I M I M P i m a


II
A
p m i a m i a m i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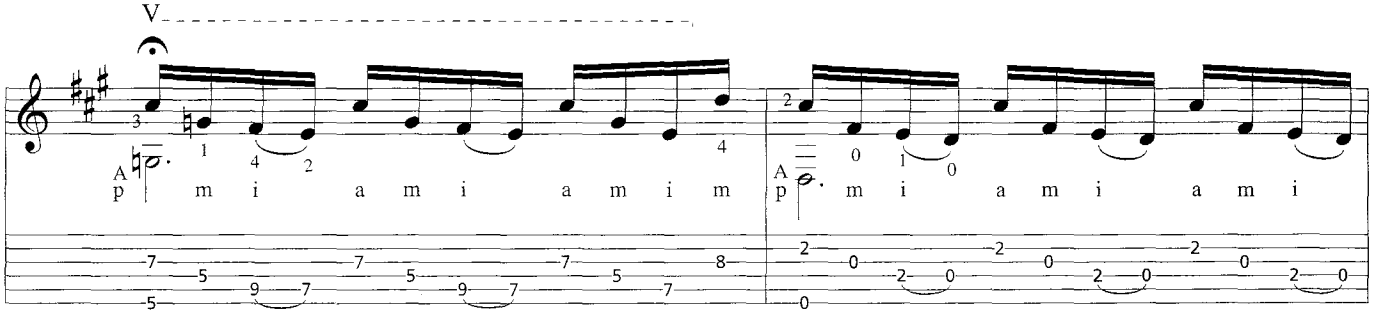
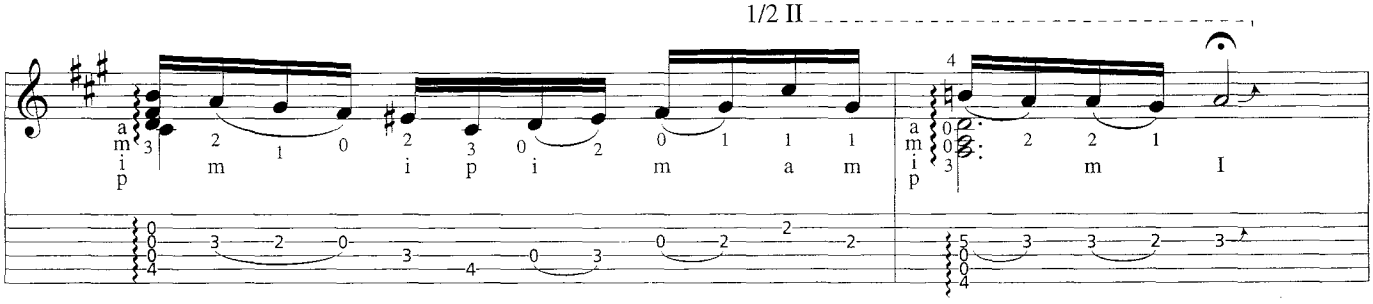
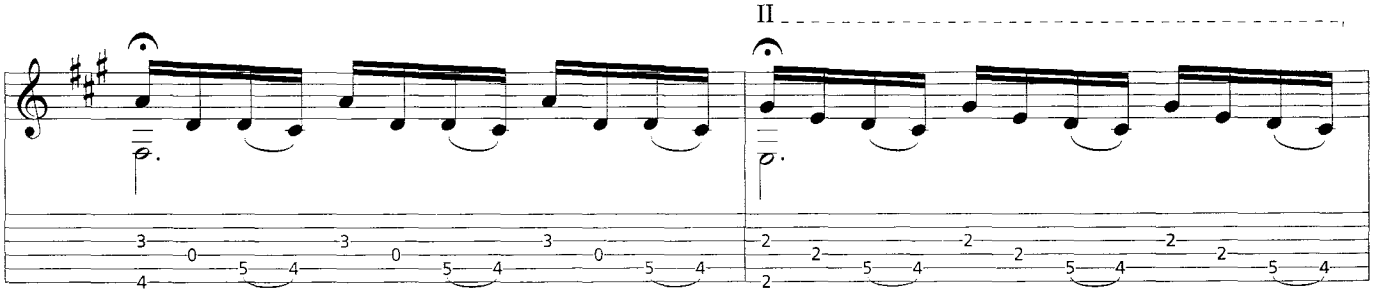
P
i m a


V
A
p
m i a m i a m i m
A
p
m i a m i a m i


1/2 II
a
m
i
p
m i p i m a m
a
m
i
p
m I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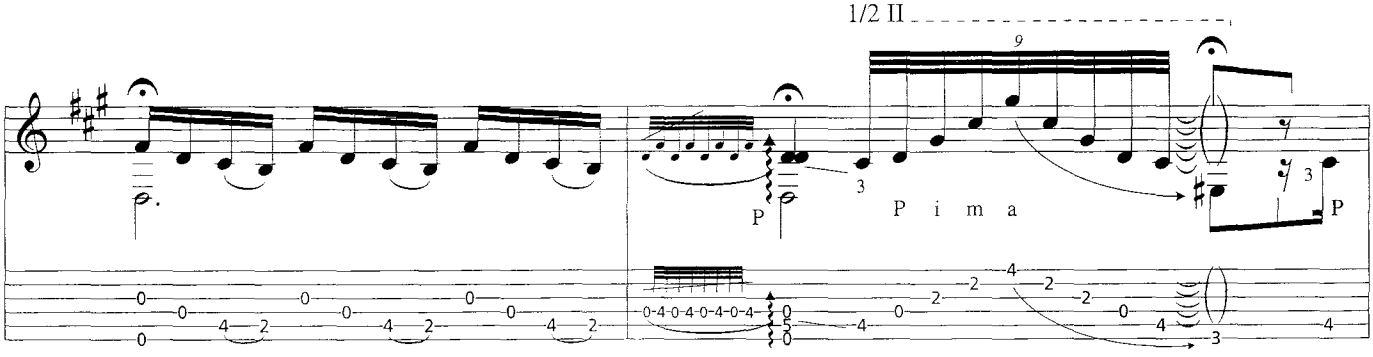
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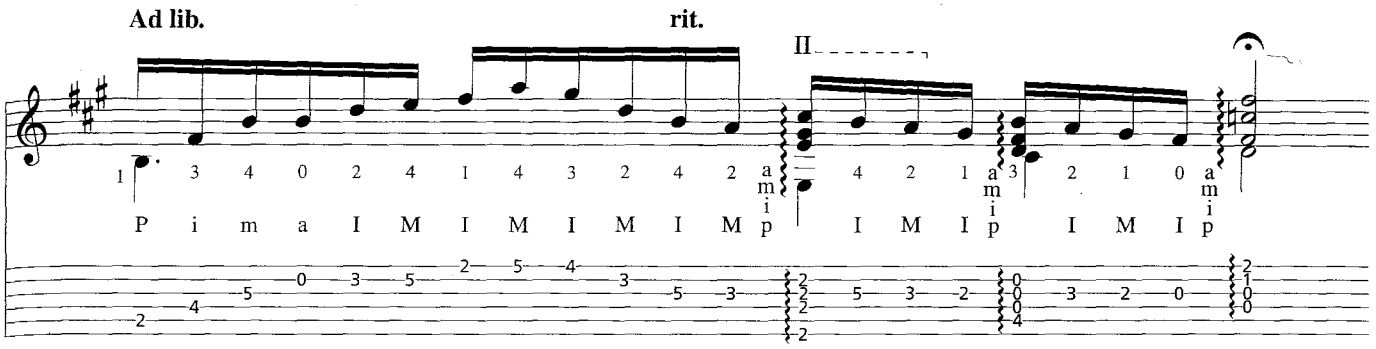
P
P i m a
P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II
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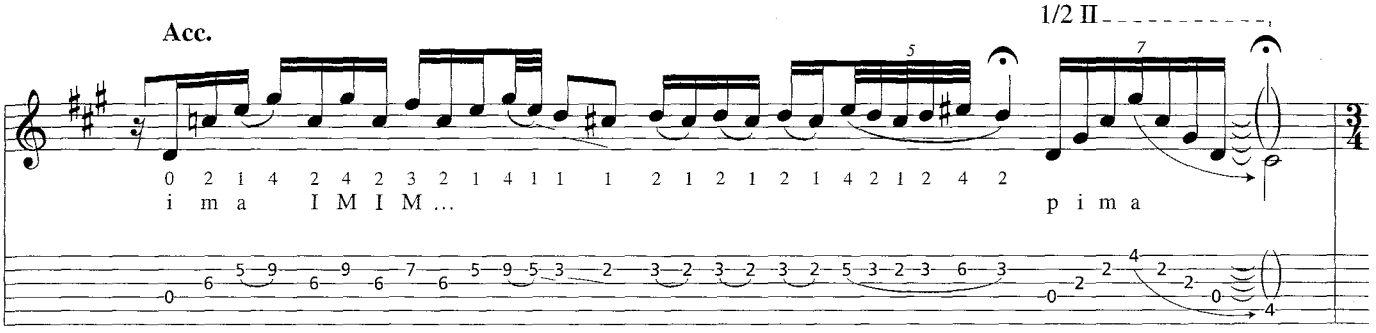
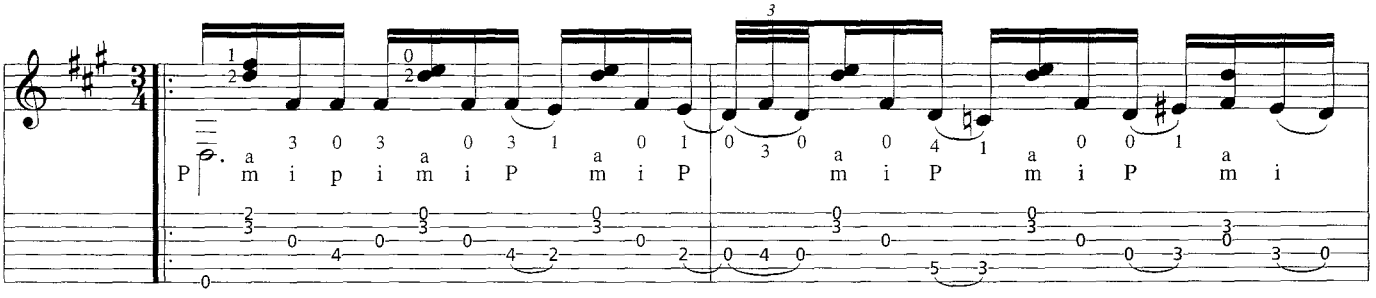

Acc.
1/2 II
i m a I M I M ...
p i m a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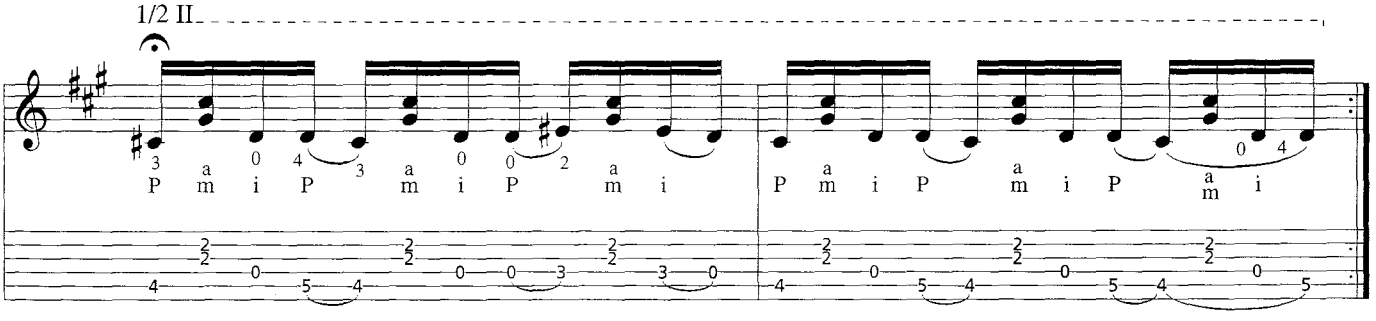
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P m i P m i P m i
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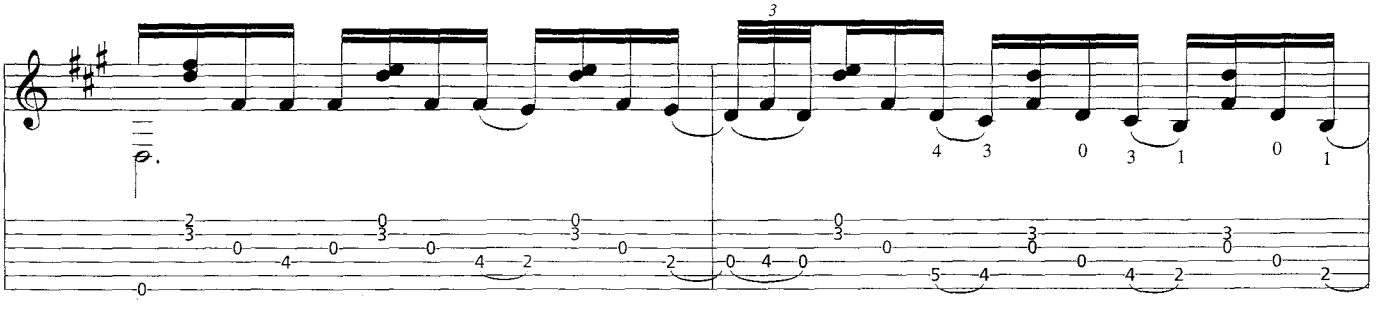

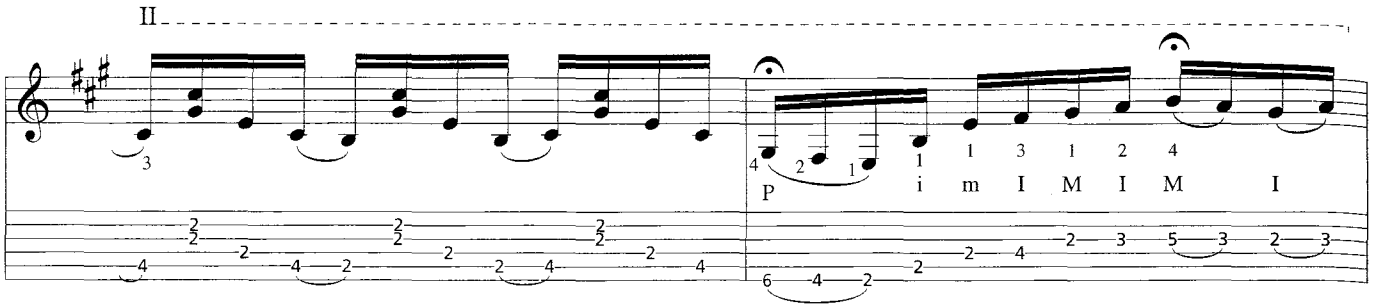
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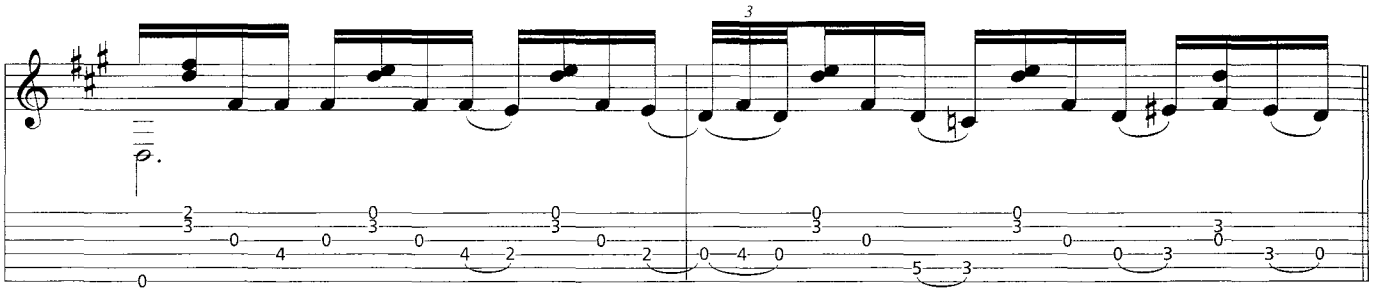
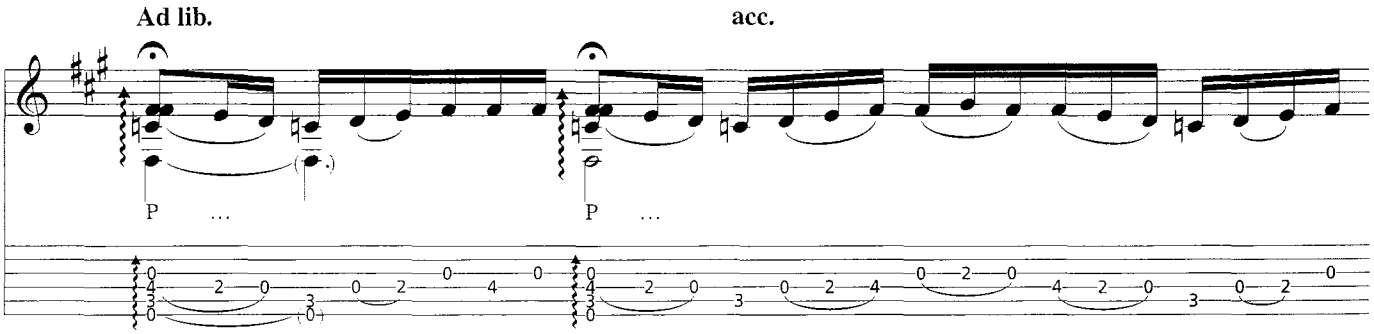
P
i m I M I M I

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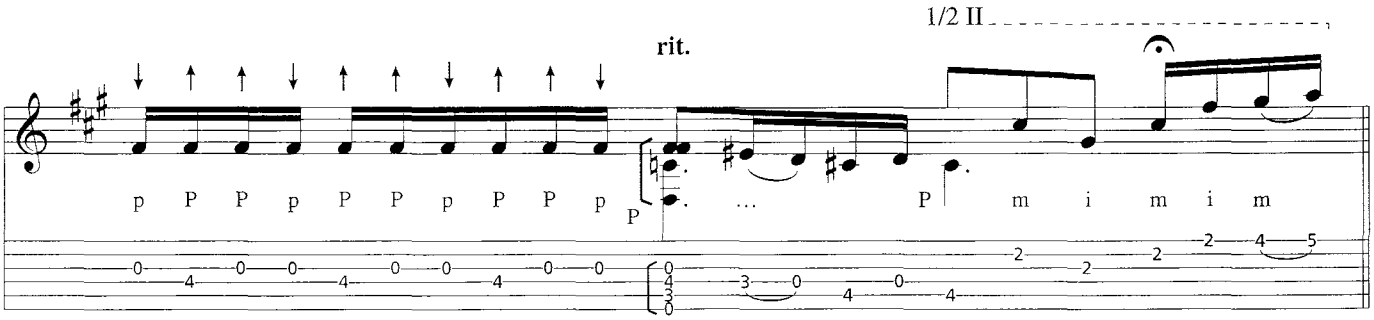
P ...
P ...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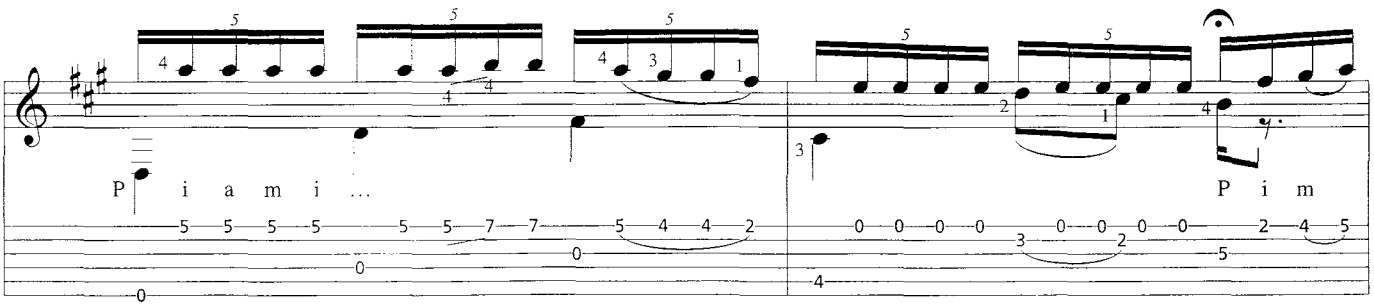
1/2 II
p P P p P P p P P p
P ...
P m i m i m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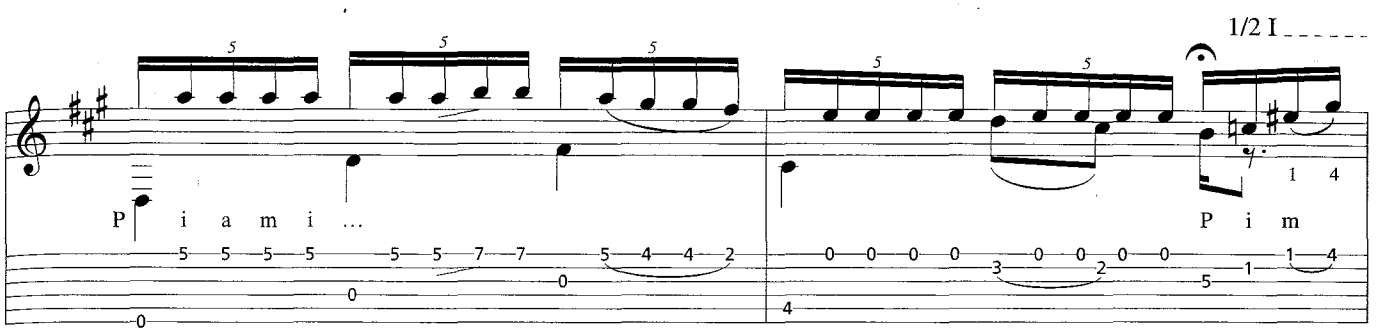
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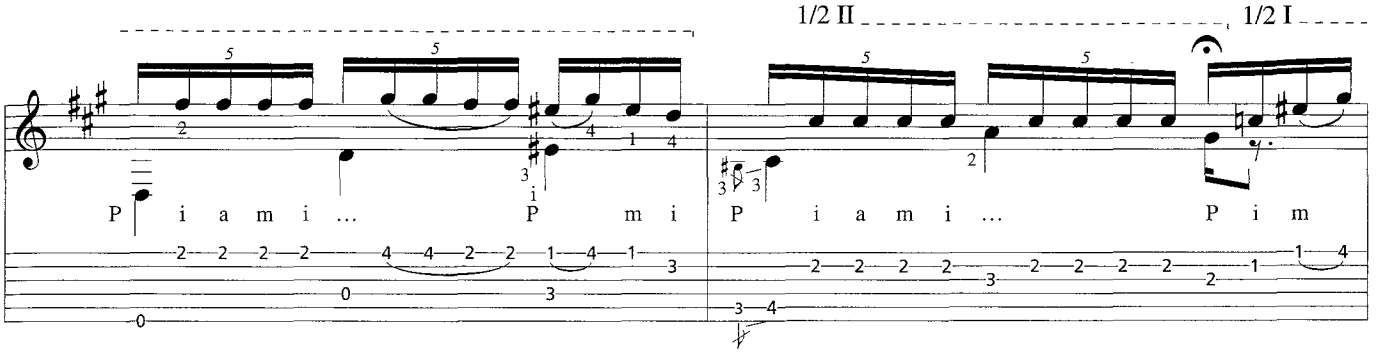
P i a m i ...
P i m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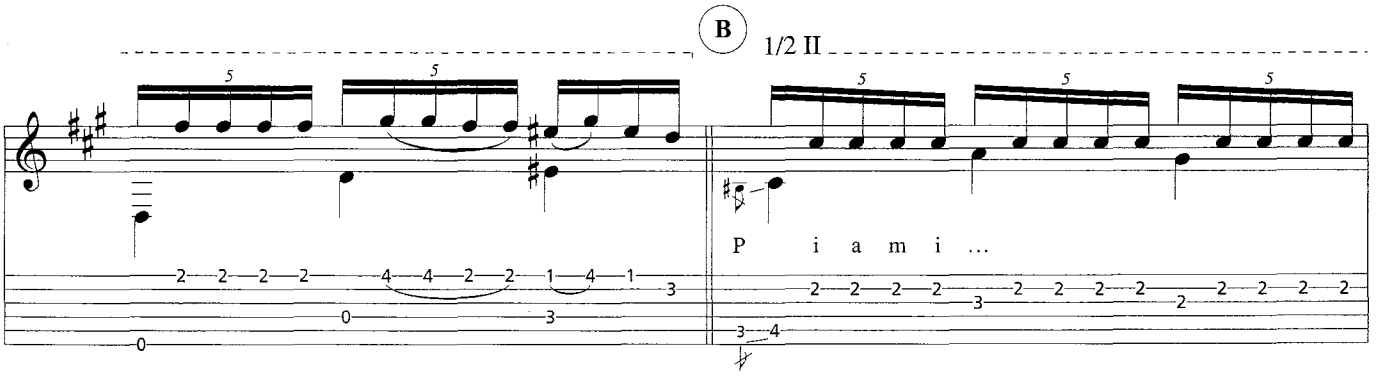
1/2 I
P i a m i ...
P m i
P i a m i ...
P i m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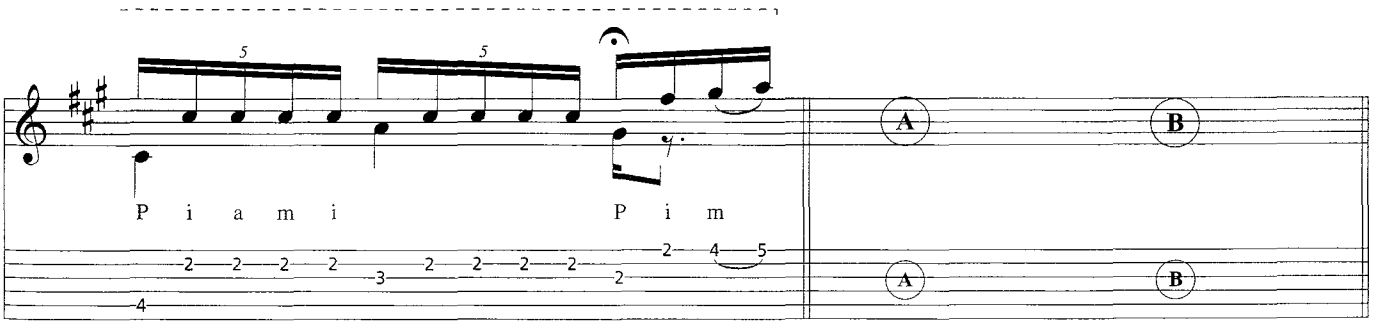
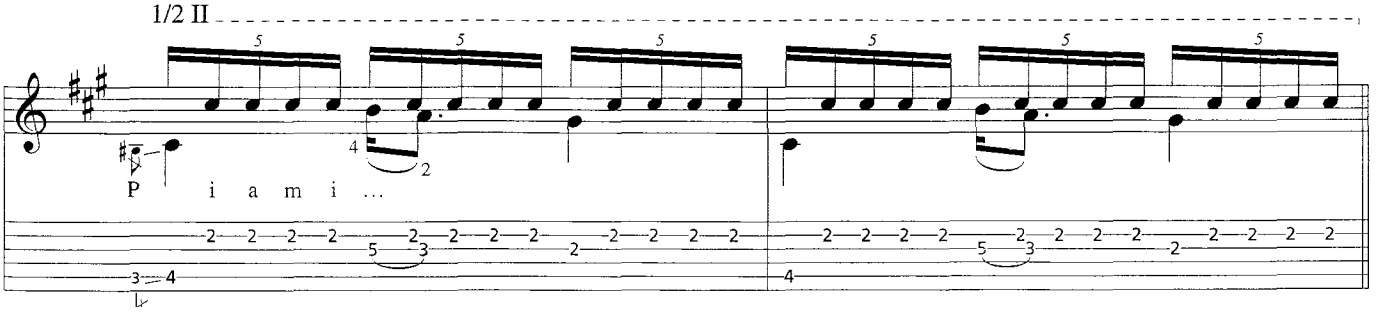
1/2 II
P i a m i ...


P i a m i
P i m
A
B
A
B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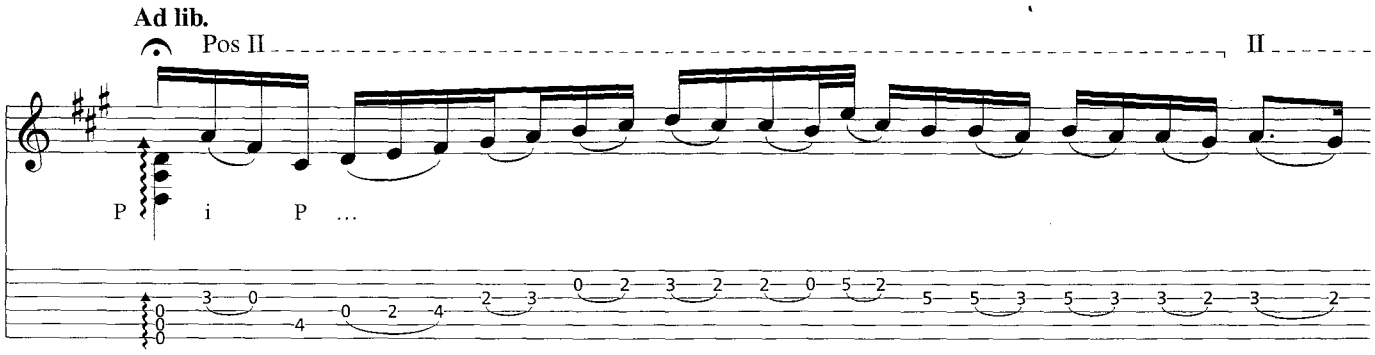
P i a m i ...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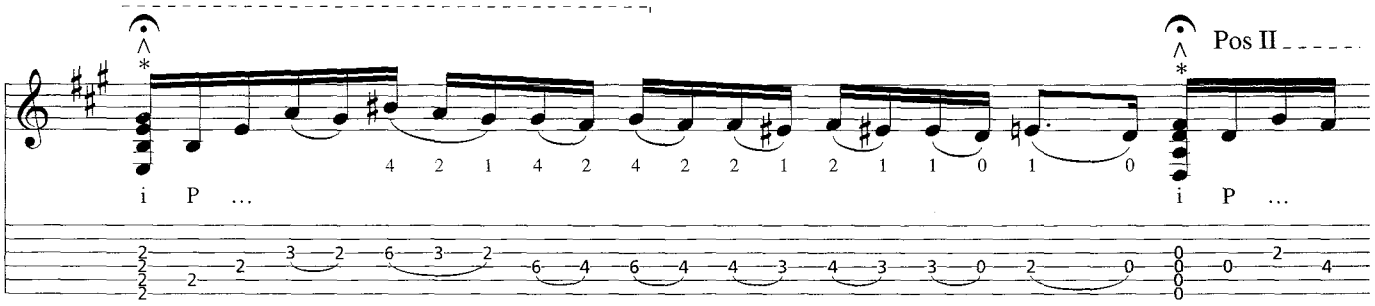
Pos II
II
P i P ...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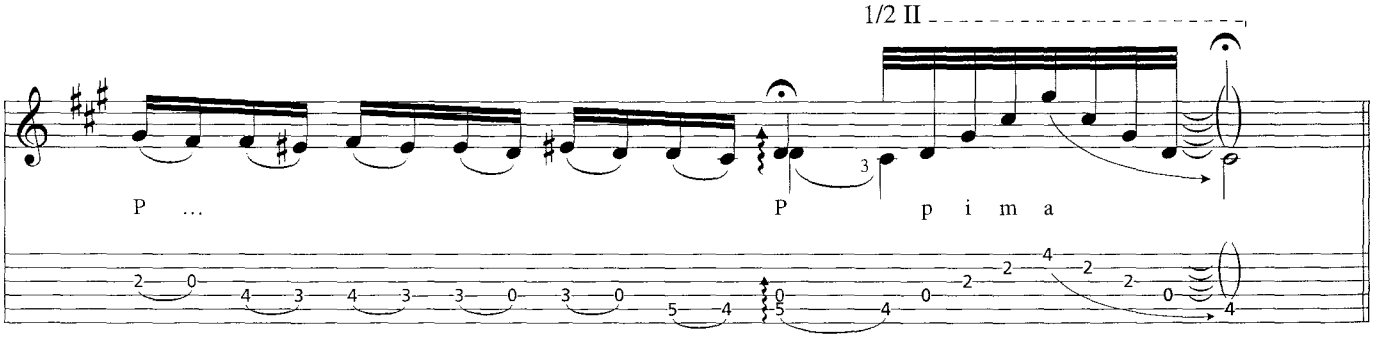
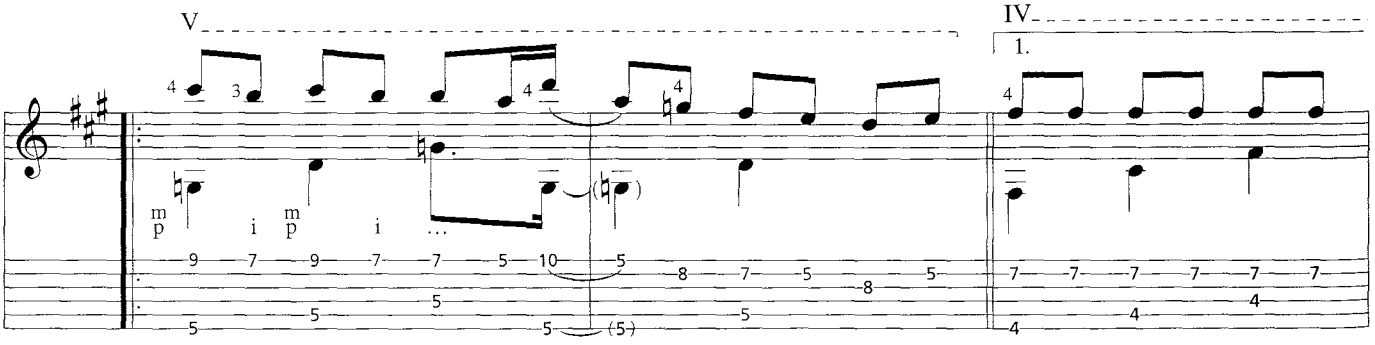
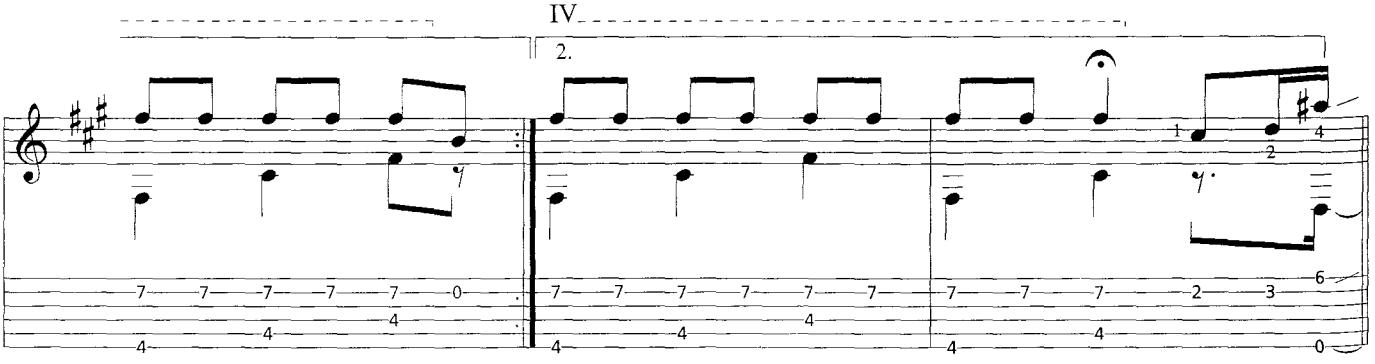
i P ...


1/2 II
P ...
P p i m a


V
IV
1.
m p i m p i ...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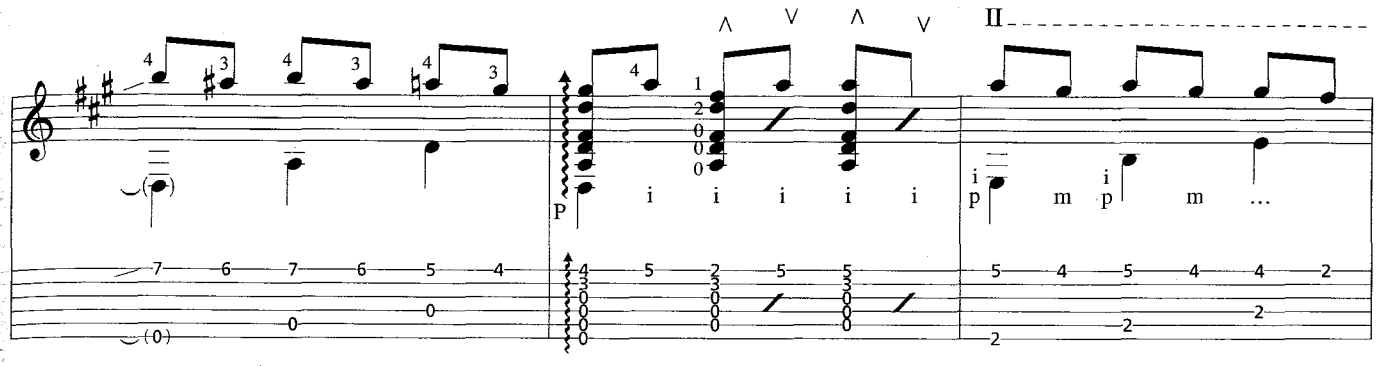
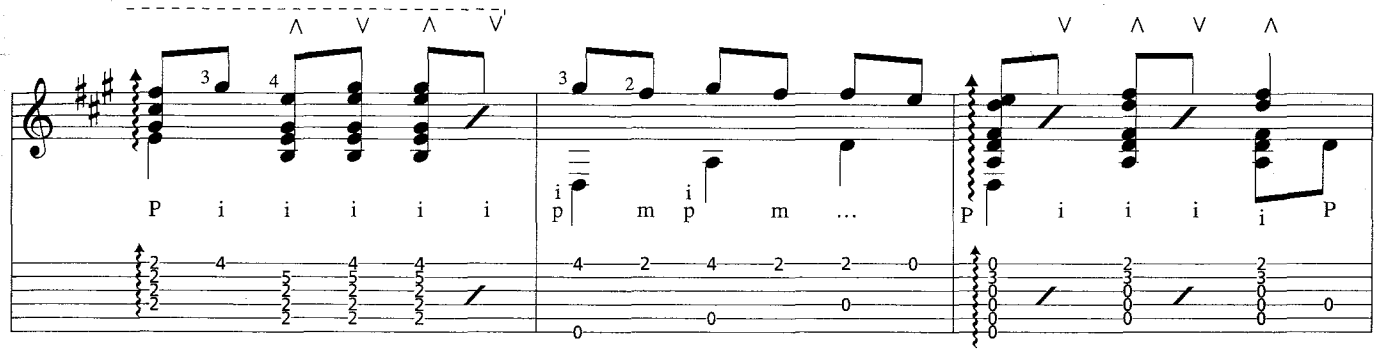
2.


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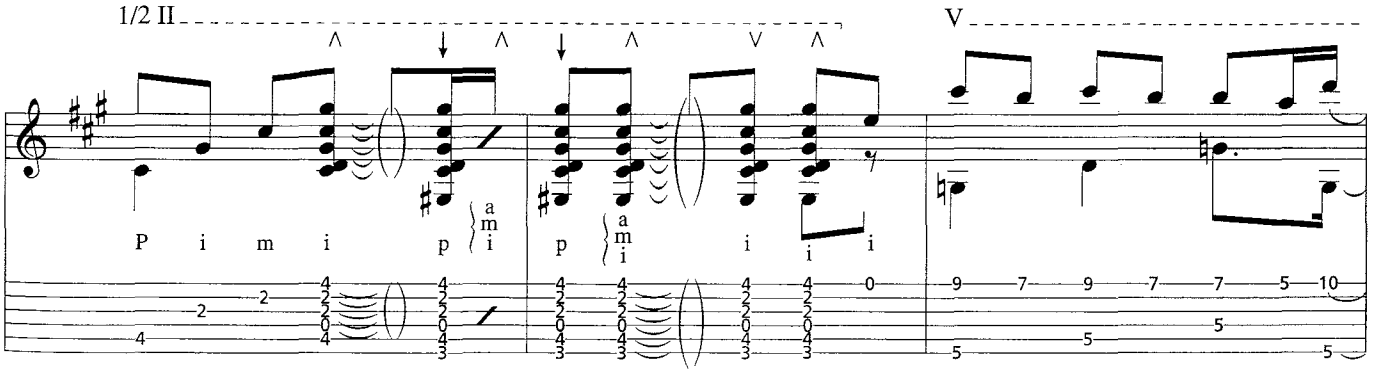
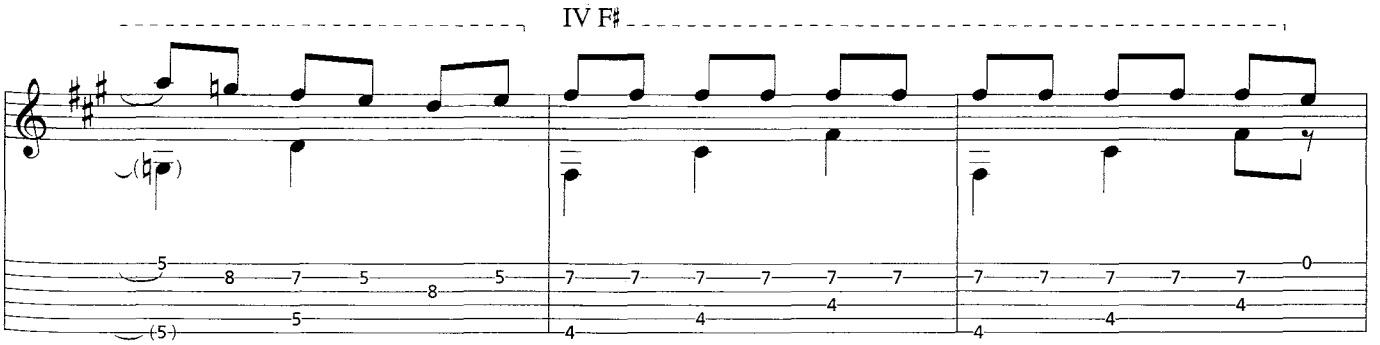
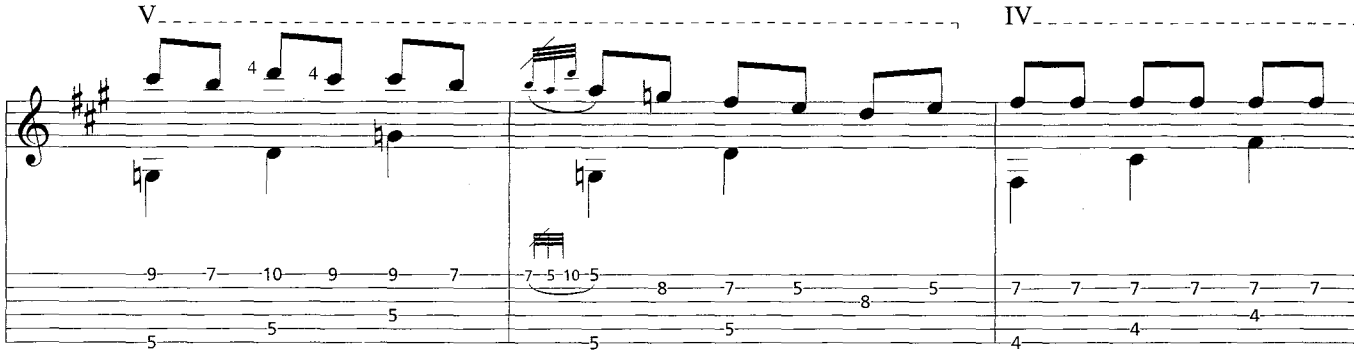

1/2 II
V
P i m i p a m i p a m i i i


IV F♯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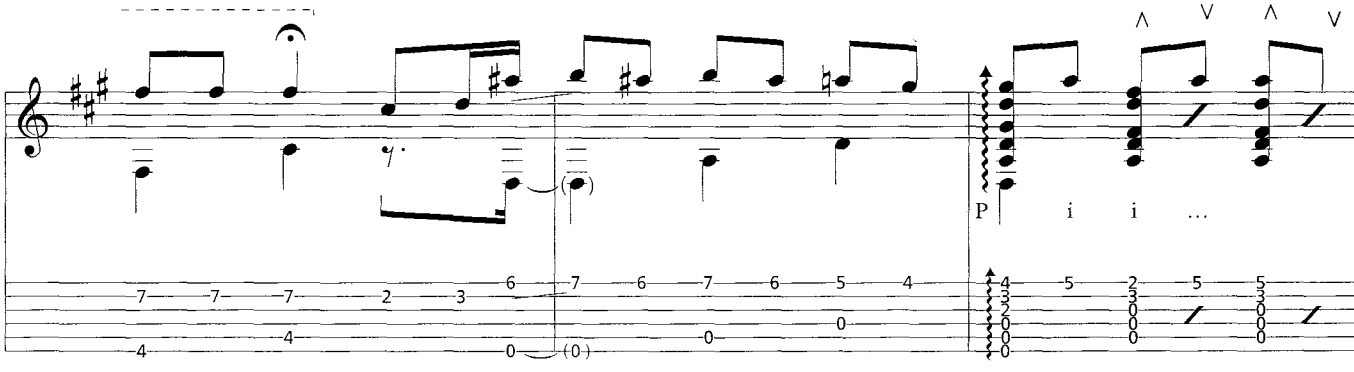
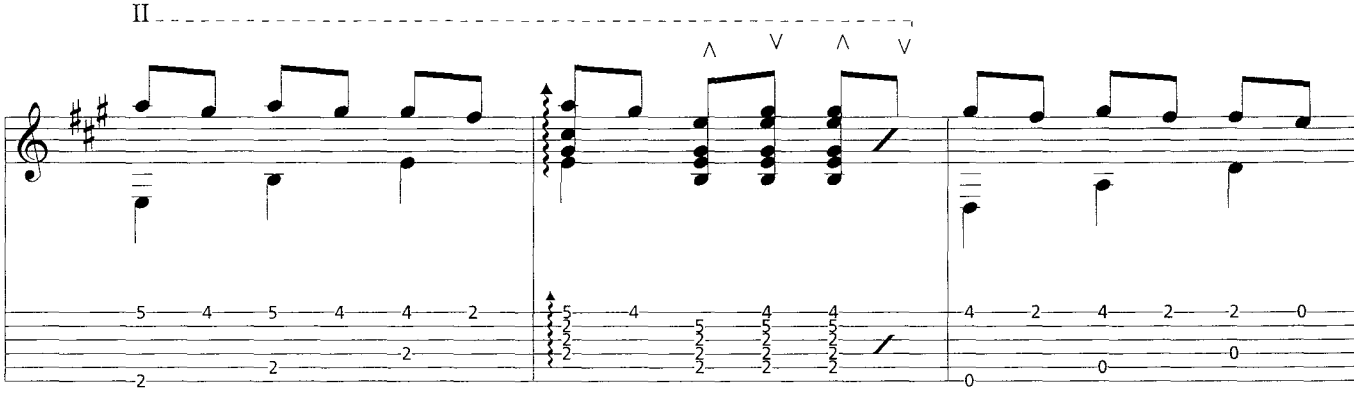
IV


P i i ...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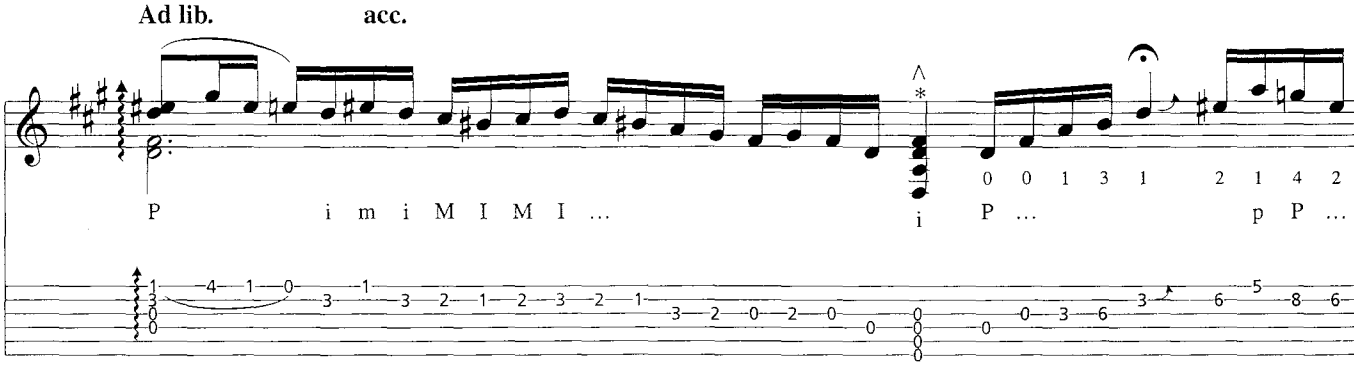
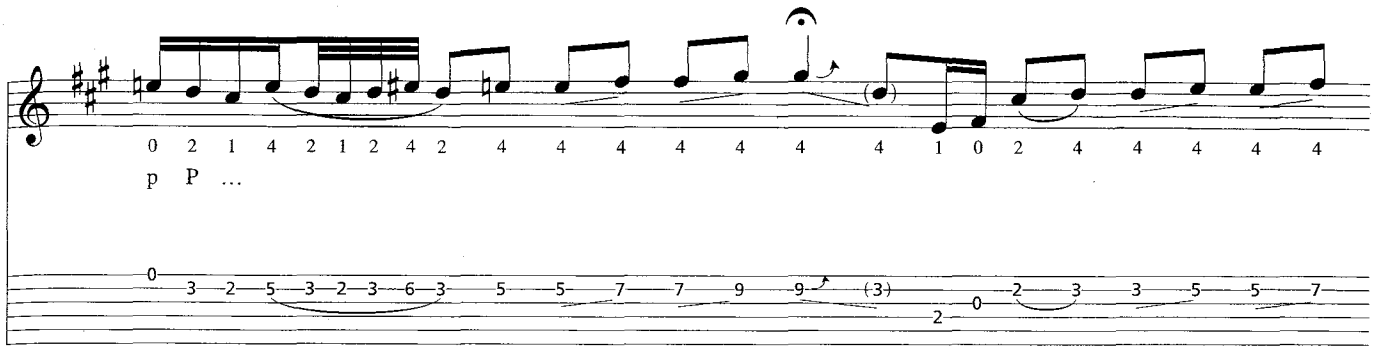

Ad lib.
acc.
P i m i M I M I ...
i
P ...
p P ...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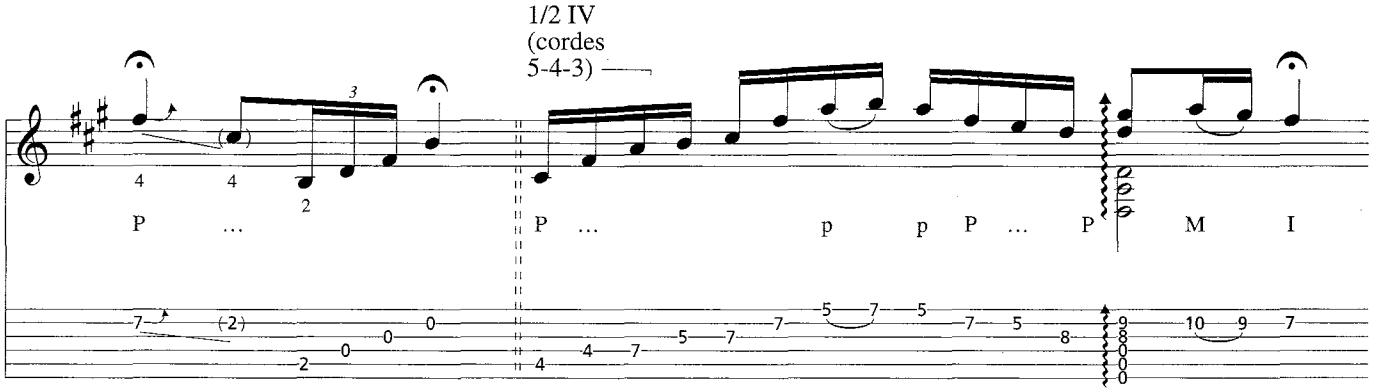
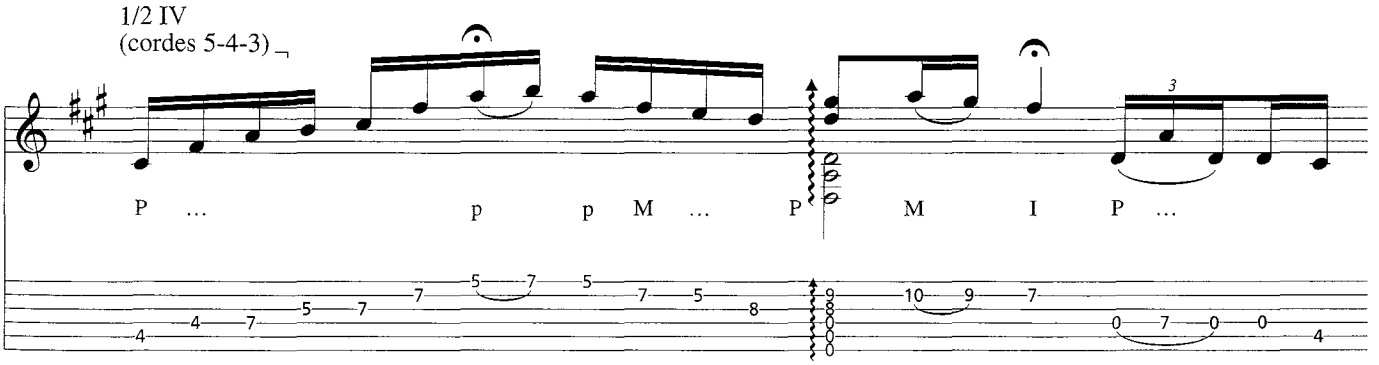
p P ...


1/2 IV
(cordes
5-4-3)
P ... P ... p p P ... P M I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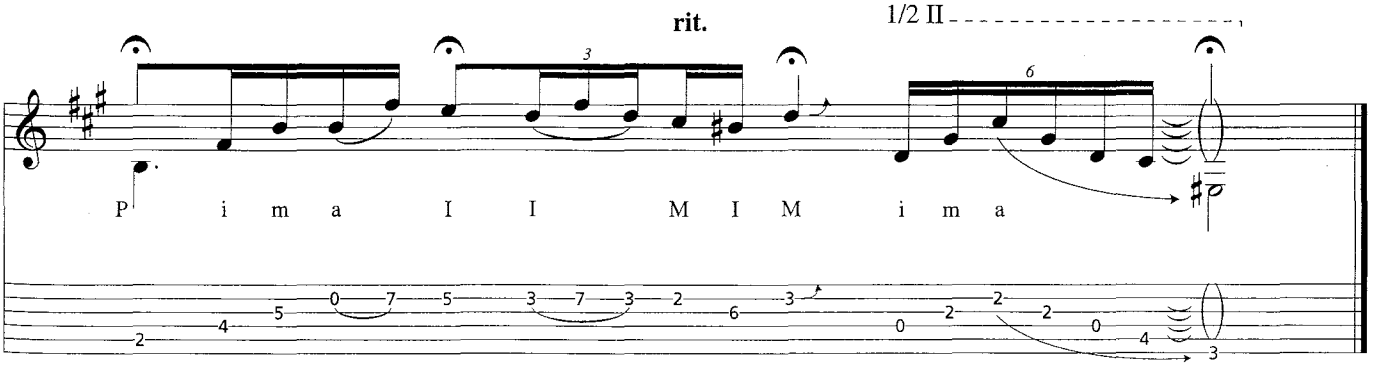
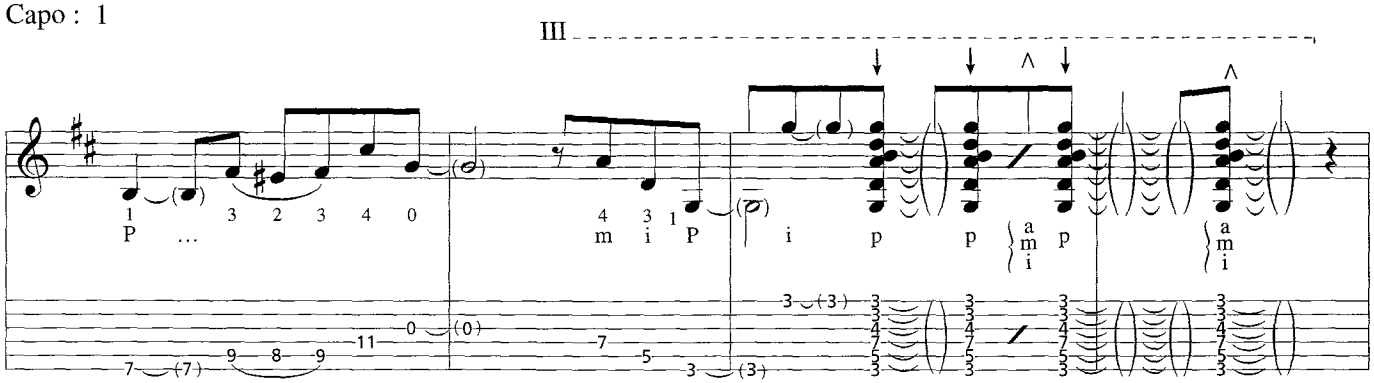
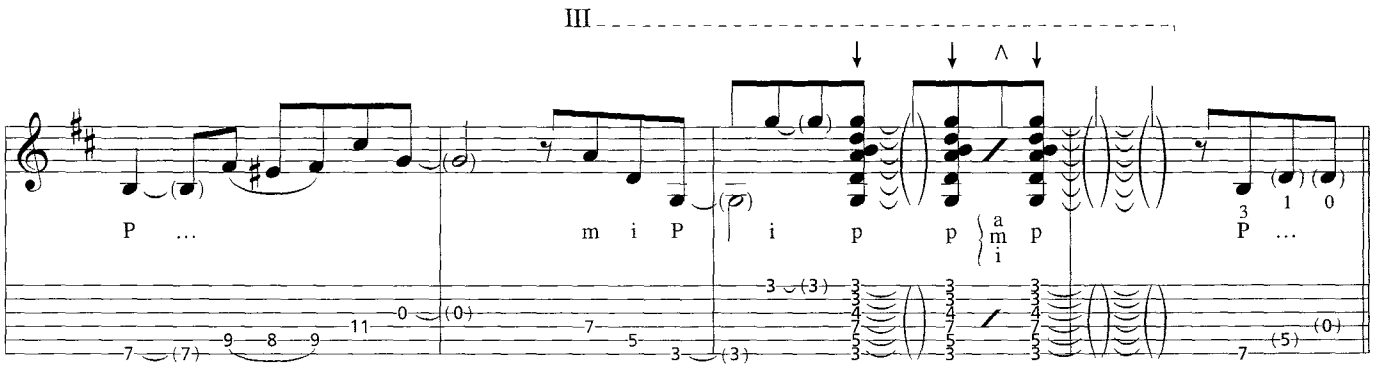
(cordes 5-4-3)
P ... p p M ... P M I P ...

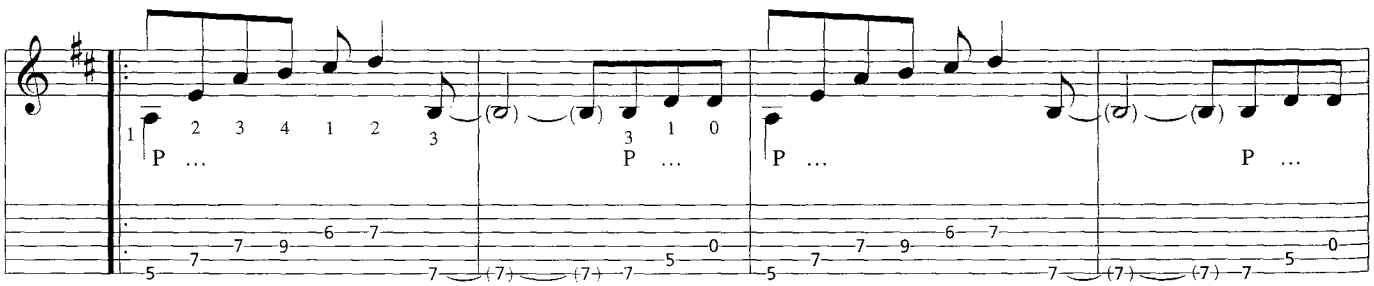

rit.
1/2 II
P i m a I I M I M i m a

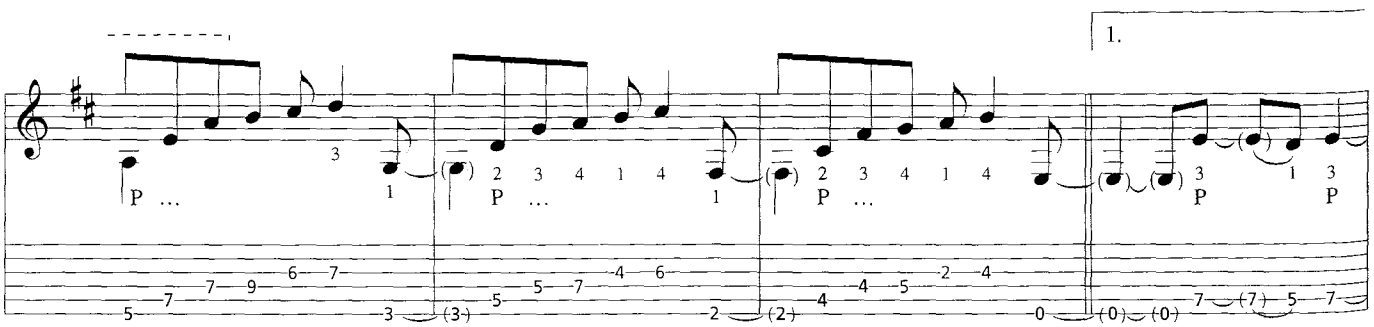
DE MI CORAZÓN AL AIRE (RUMBA) – VICENTE AMIGO

Capo : 1









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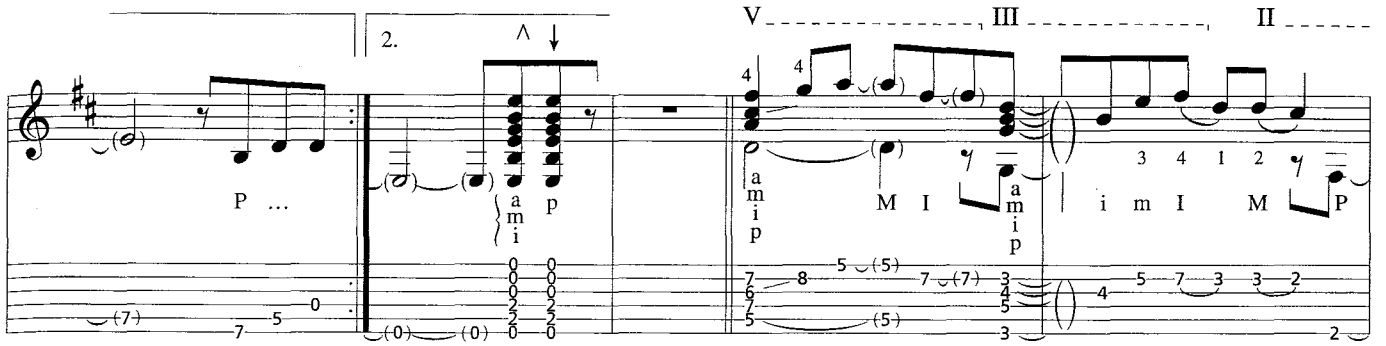
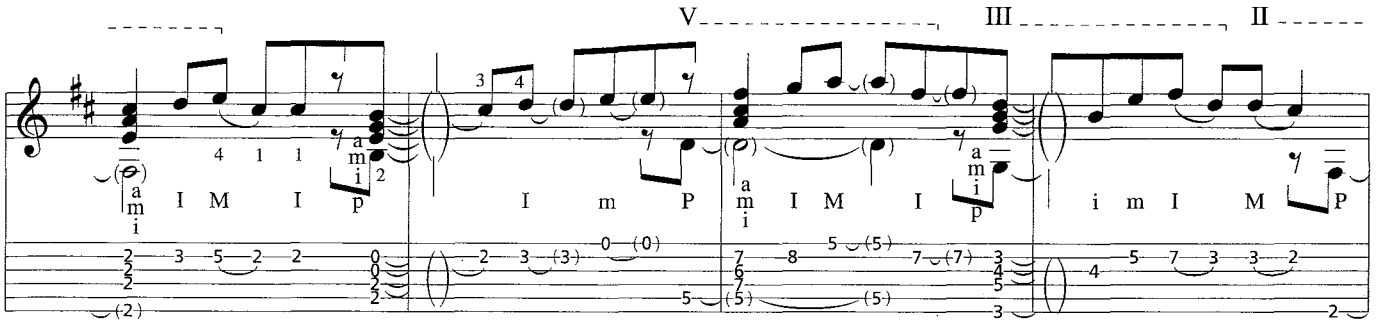
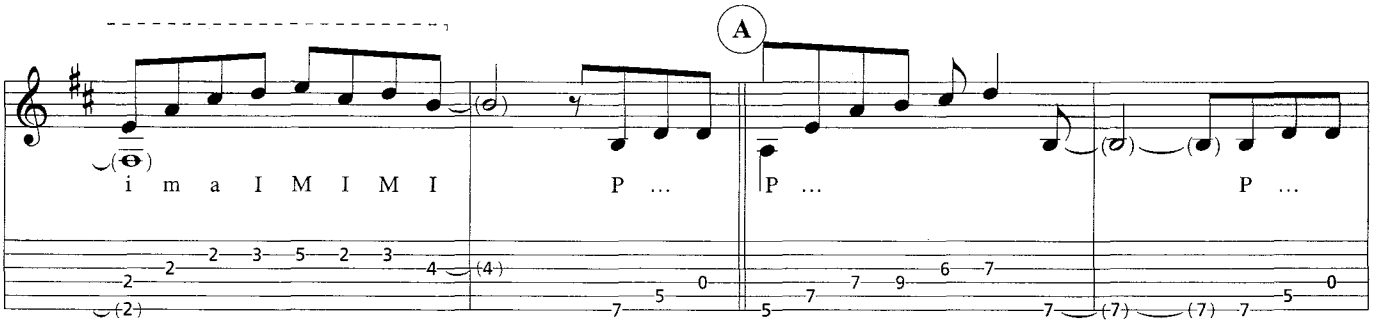
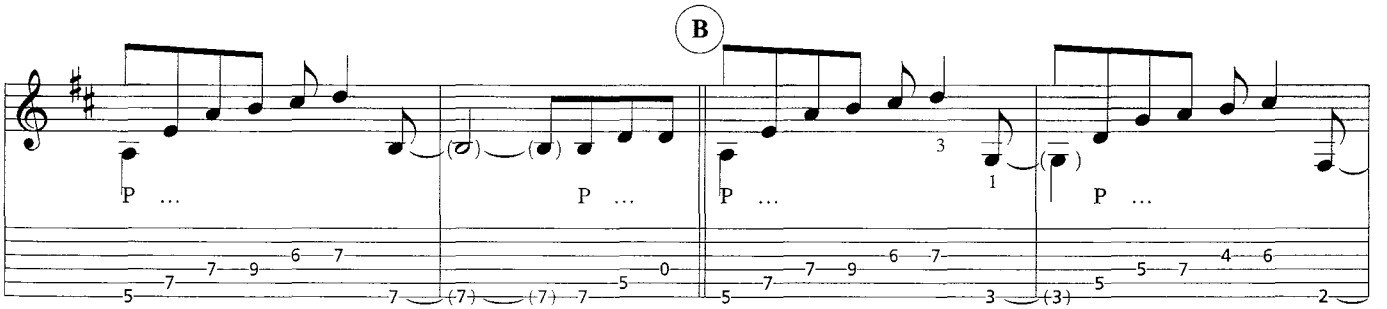
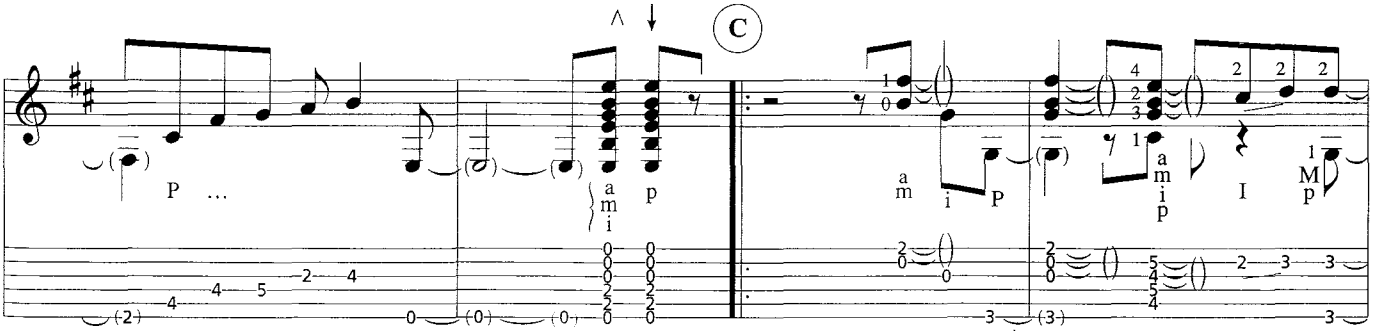
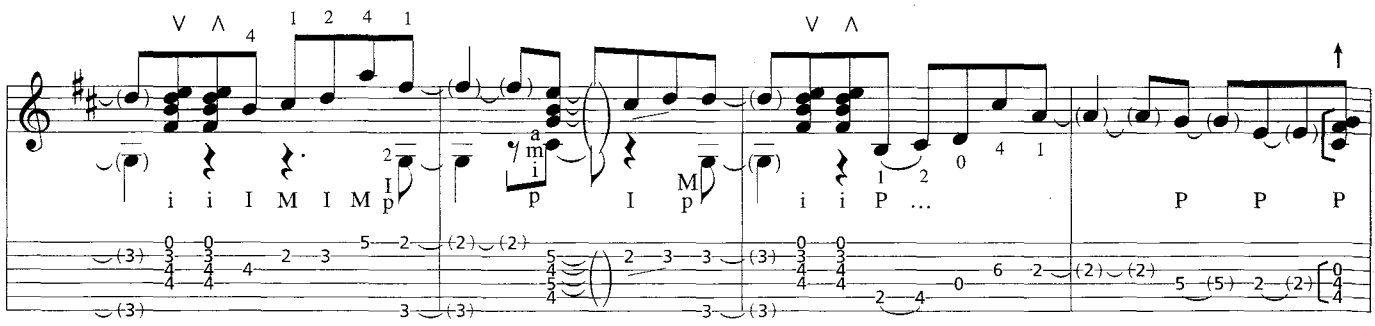

2.
V
III
II
P ...
a m i p
M I
i m I M P

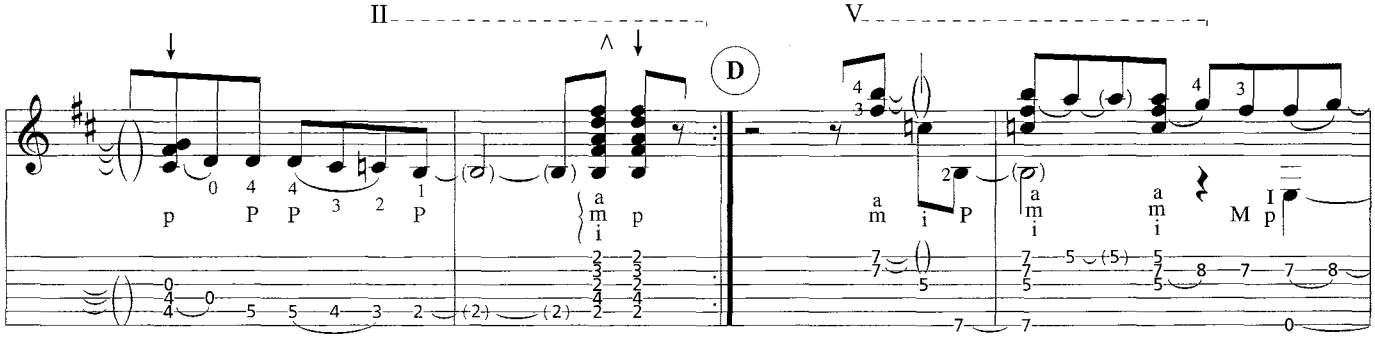

V
III
II
a m i
I M I p
I m P
a m i
I M I p
i m I M P

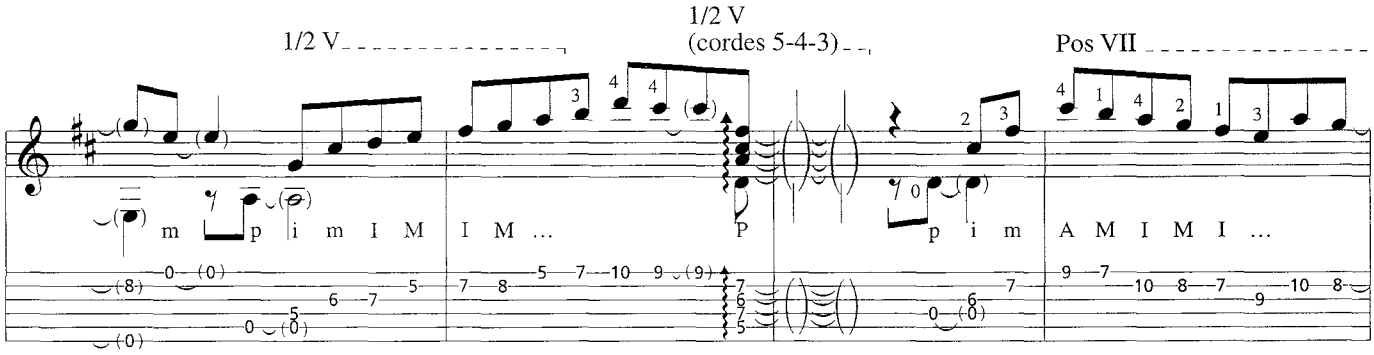

A
i m a I M I M I
P ...
P ...
P ...

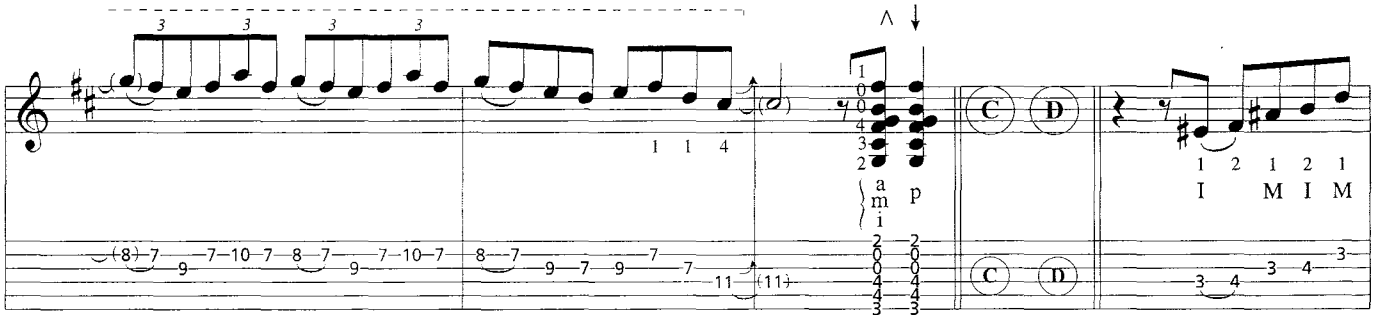

B
P ...
P ...
P ...
P ...

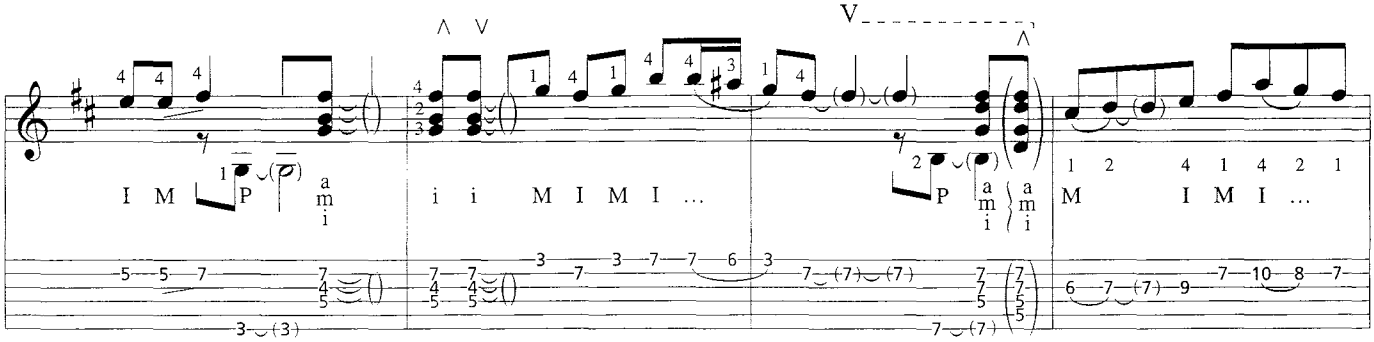

C
P ...
a m i p
a m i P
a m i p
I
M p

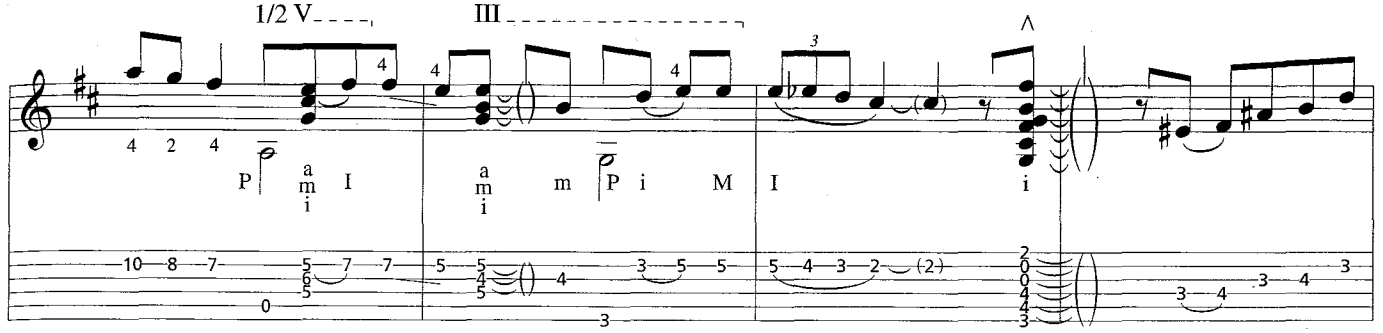

V ∧ 4 1 2 4 1
i i I M I M p
a m i
p I M p
V ∧
i i P ...
P P P

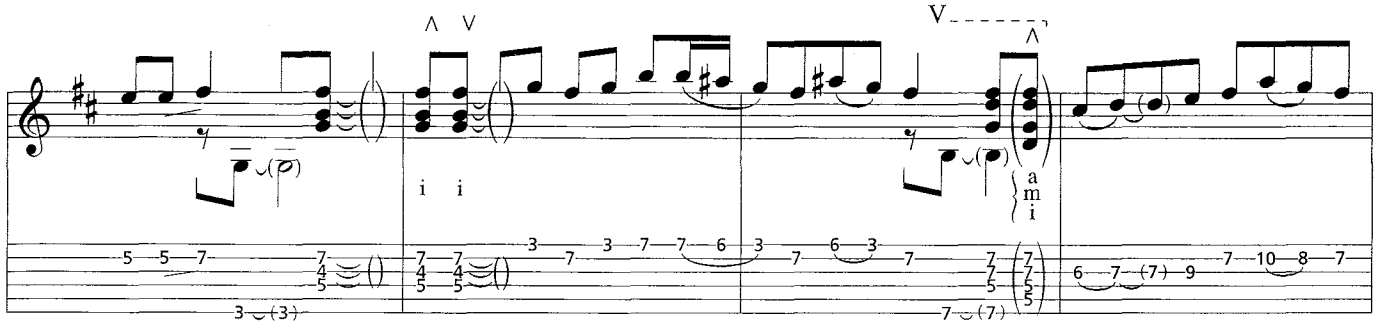

II
∧
D
V
p P P P p
a m i p
a m i P
a m i
a m i
M p

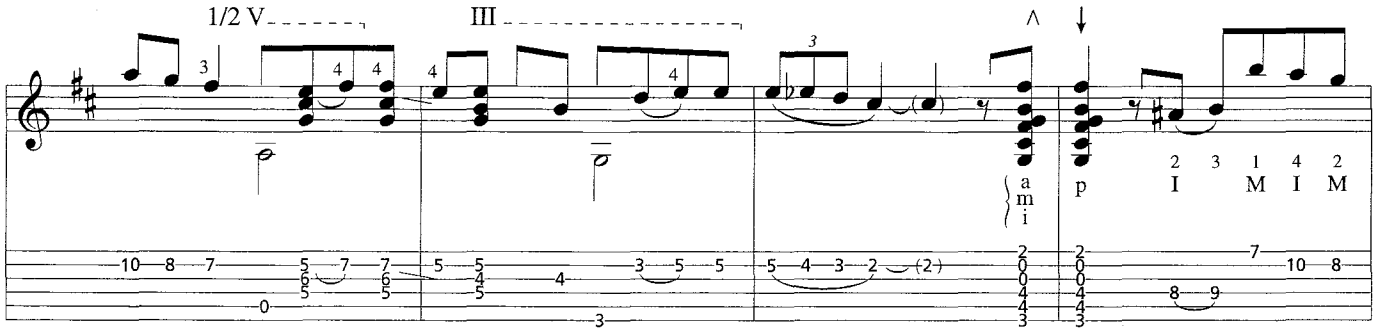

1/2 V
1/2 V
(cordes 5-4-3)
Pos VII
m p i m I M I M ...
P
p i m A M I M I ...

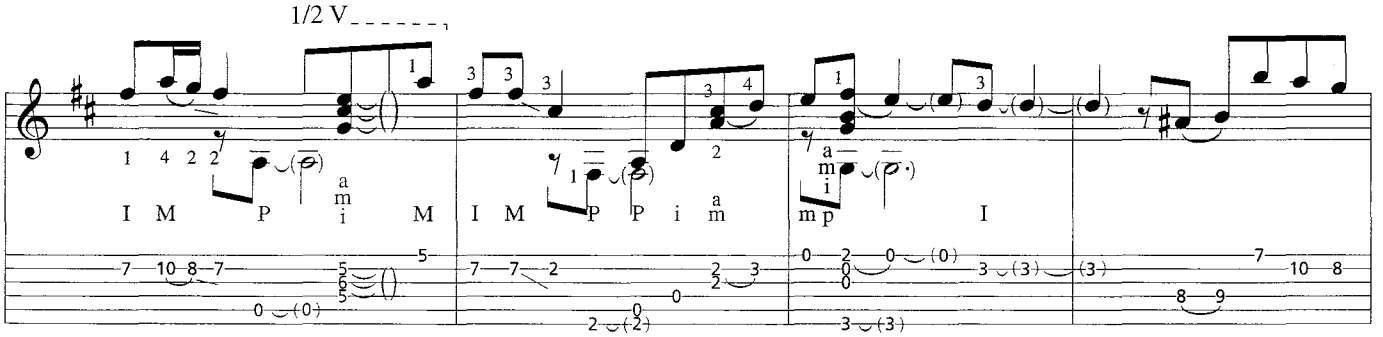

∧
a m i p
C D
C D
I M I M


∧ V
V
∧
I M P a m i
i i M I M I ...
P a m i a m i
M I M I ...


1/2 V
III
P a m i I
a m i m P i M I i


V
i i
a m i


1/2 V
III
a m i
p I M I M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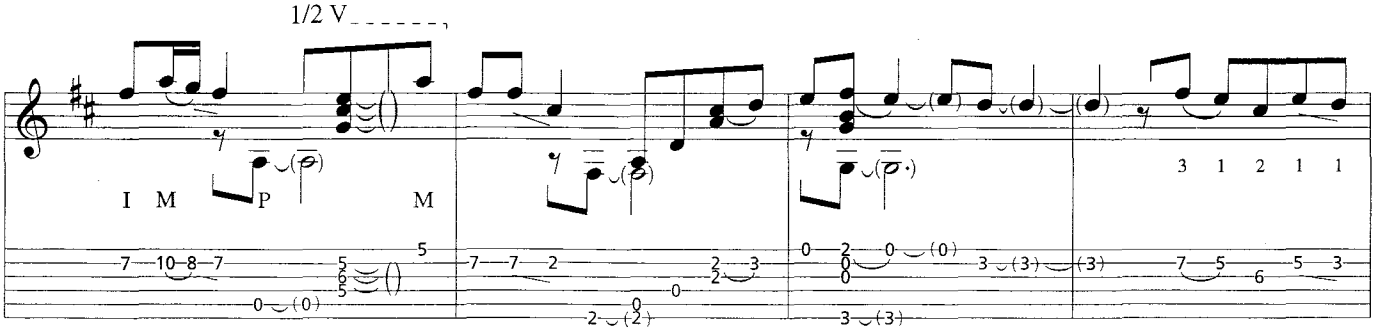
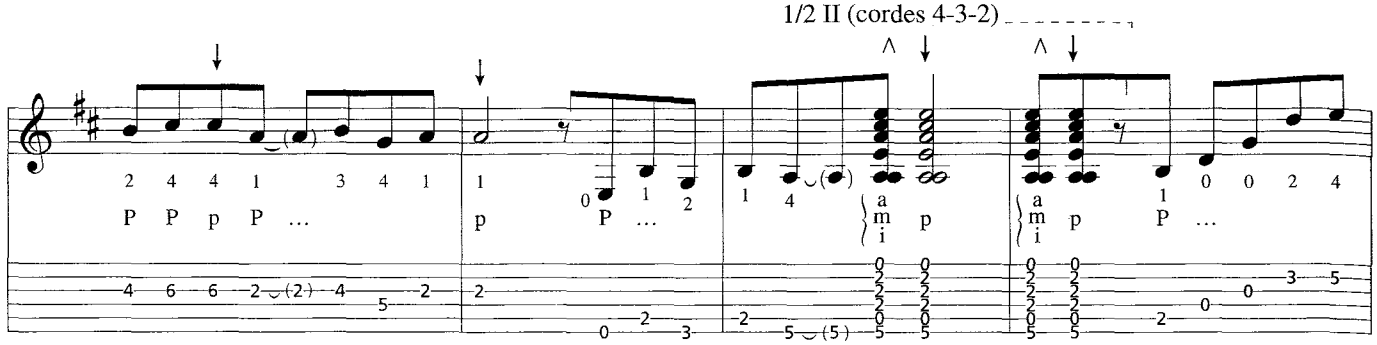
I M P a m i M I M P P i a m
a m i m p I


1/2 V
I M P M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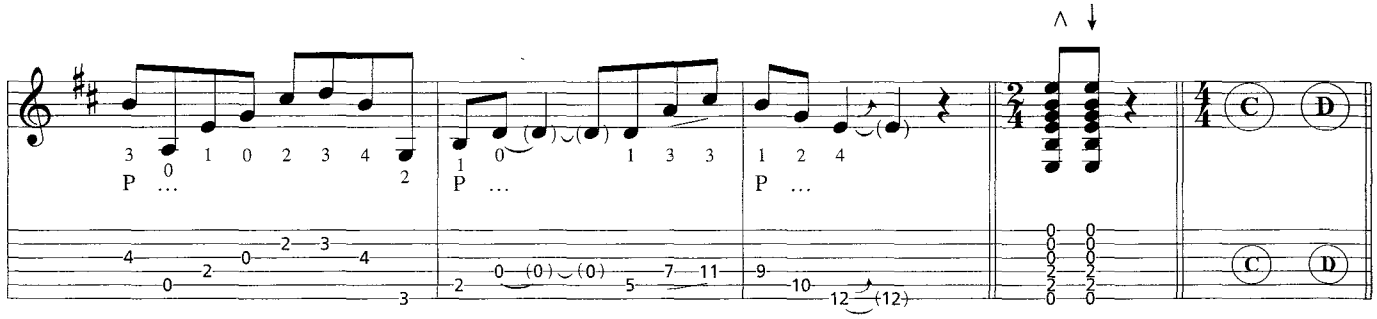
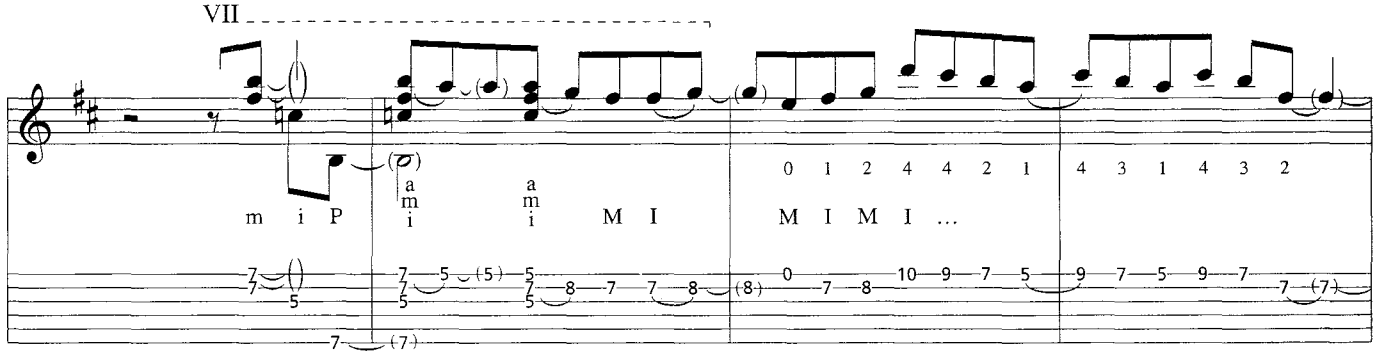
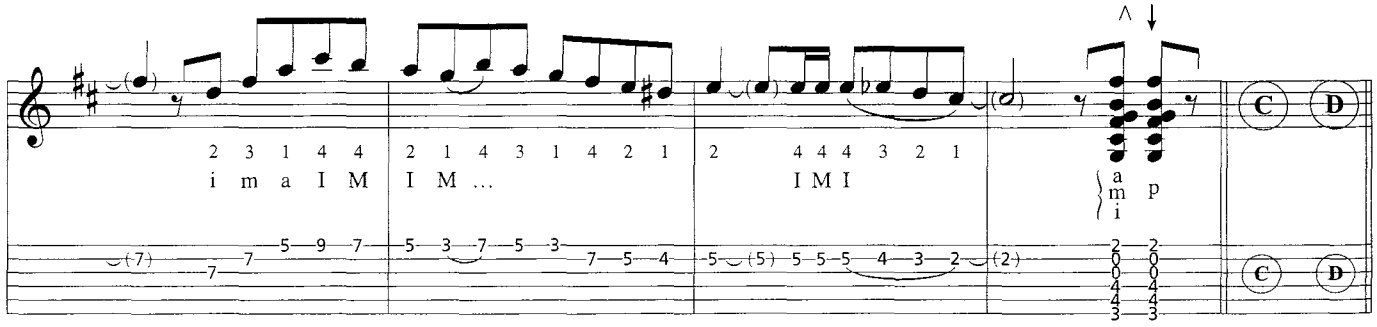
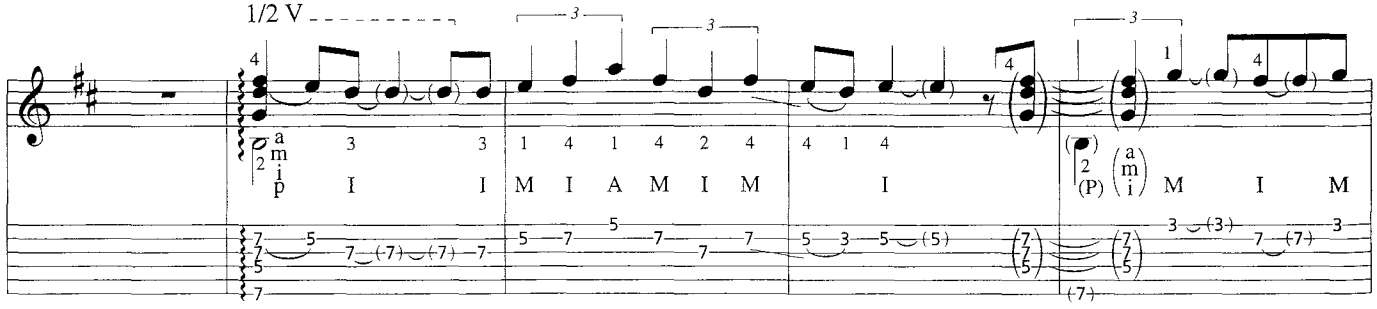
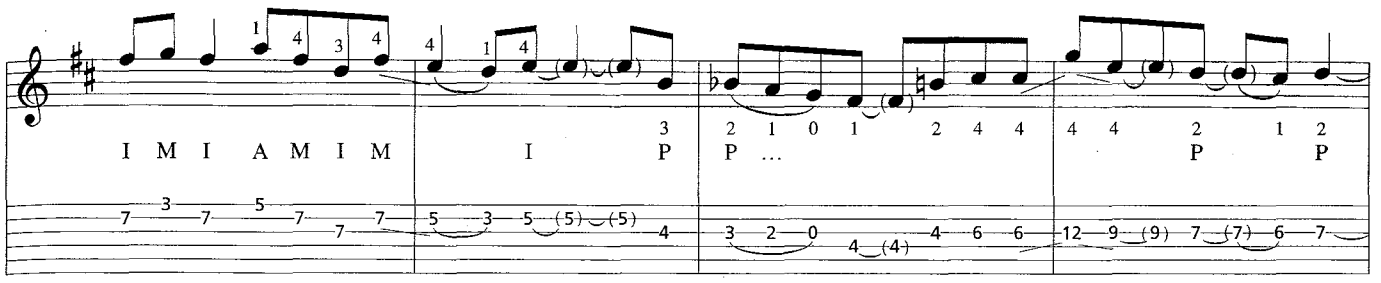
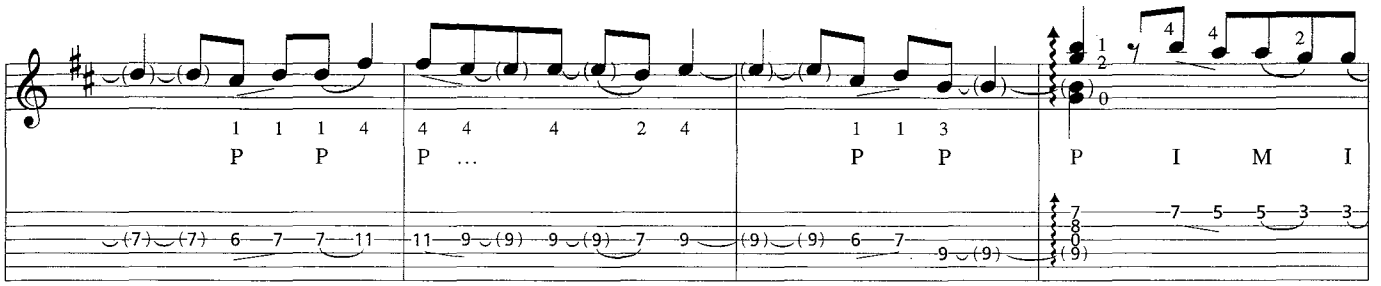

C
D

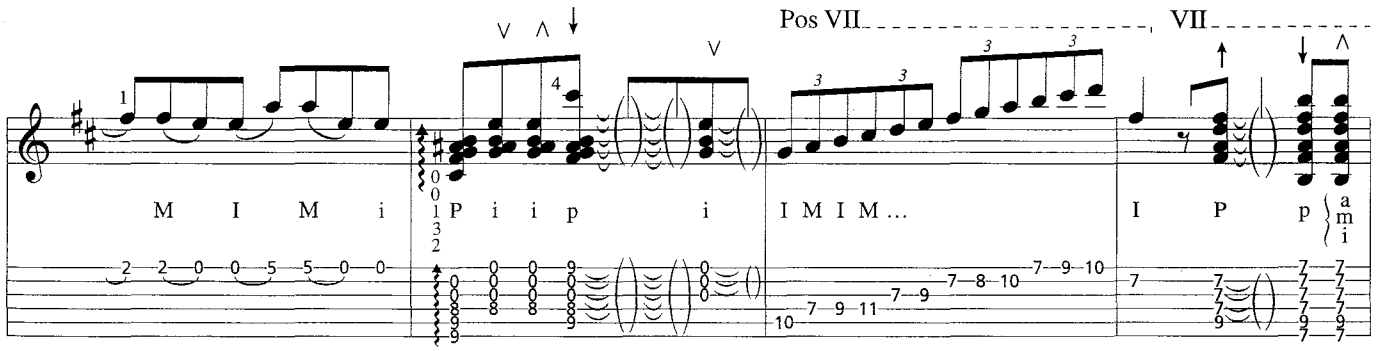

VII

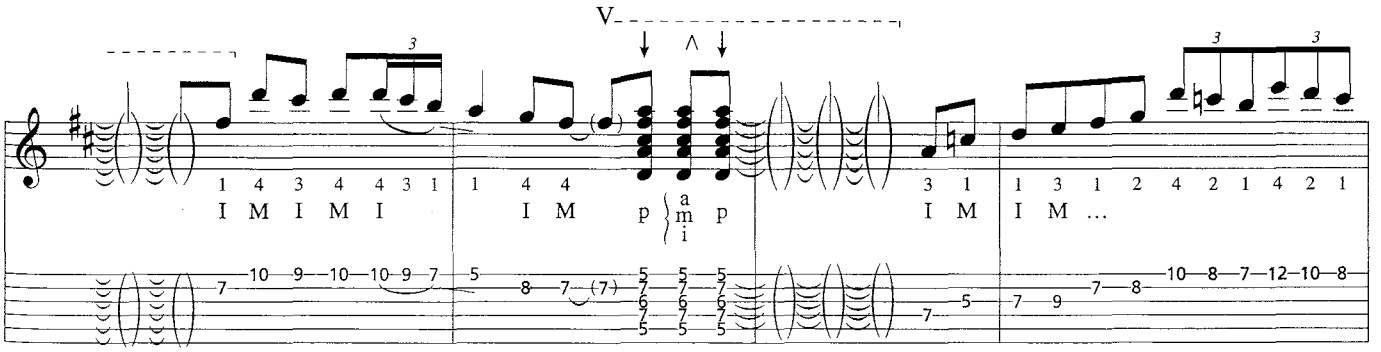

C
D

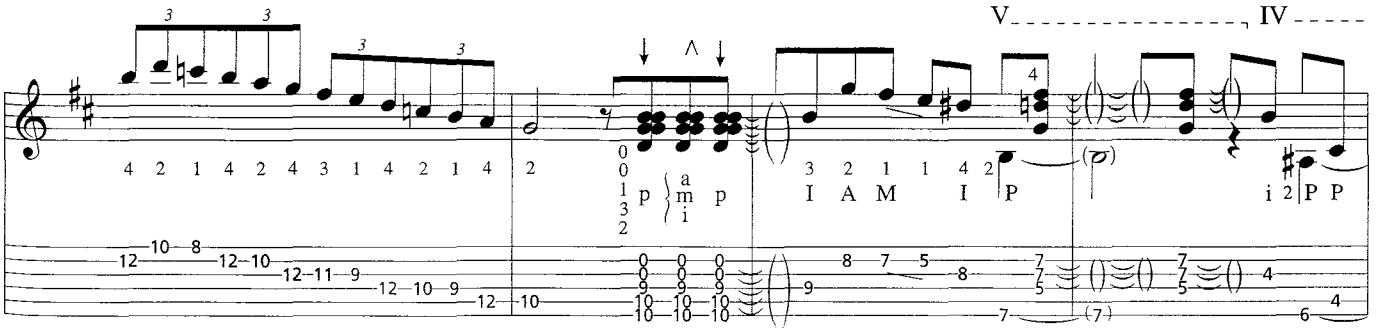

1/2 V

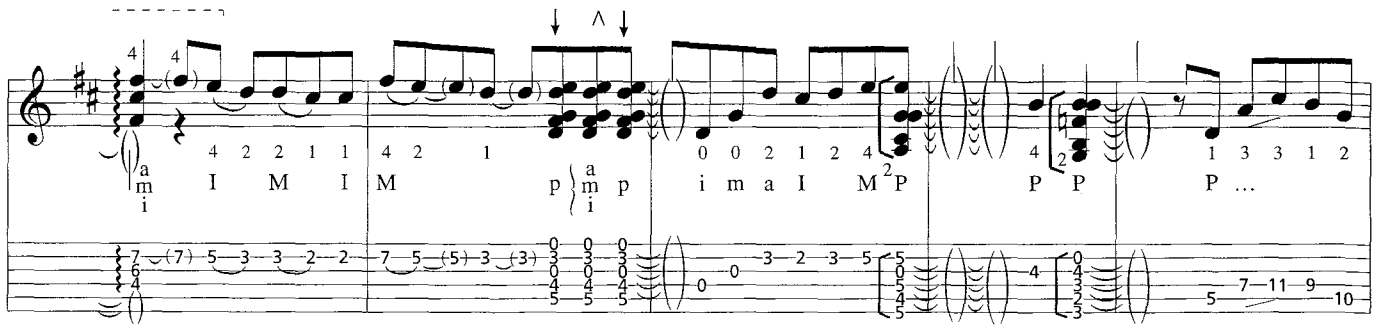

I M I A M I M
I P
P ...
P P

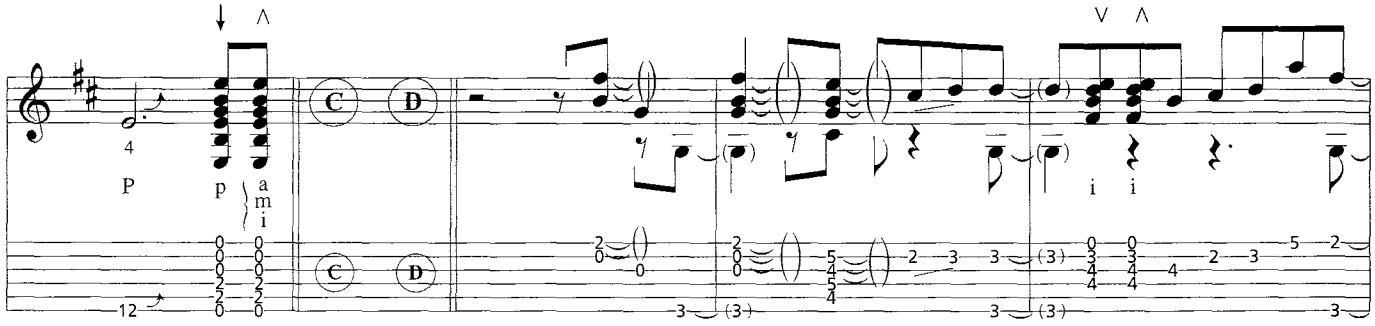

P P
P ...
P P
P I M I

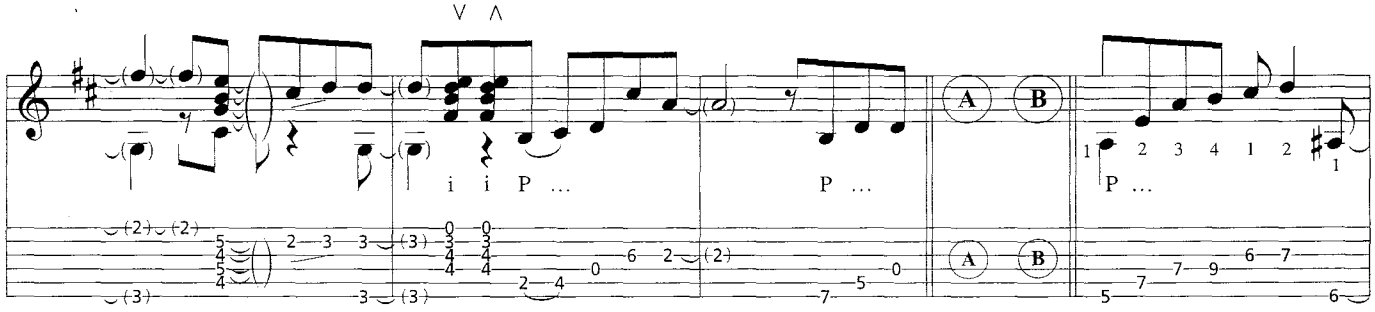

Pos VII
VII
M I M i
P i i p i
I M I M ...
I P p a m i

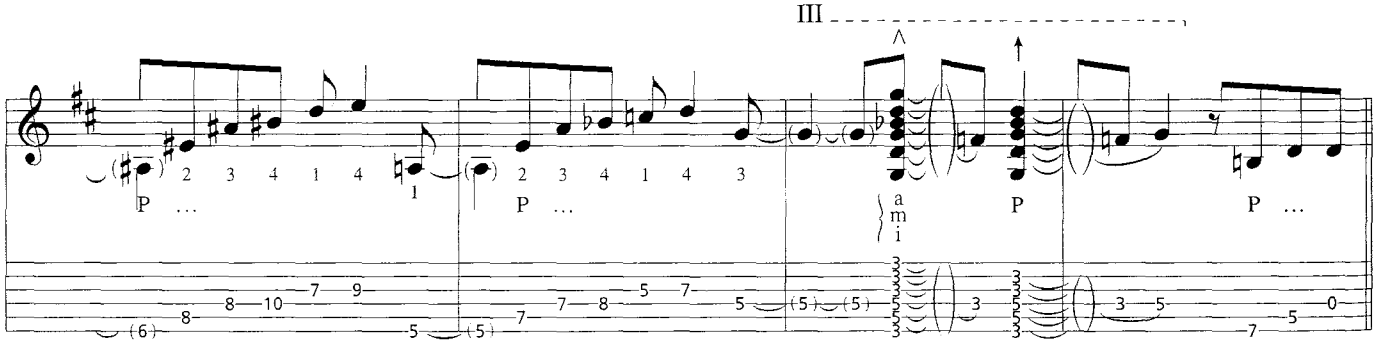

V
I M I M I
I M p a m i p
I M
I M ...

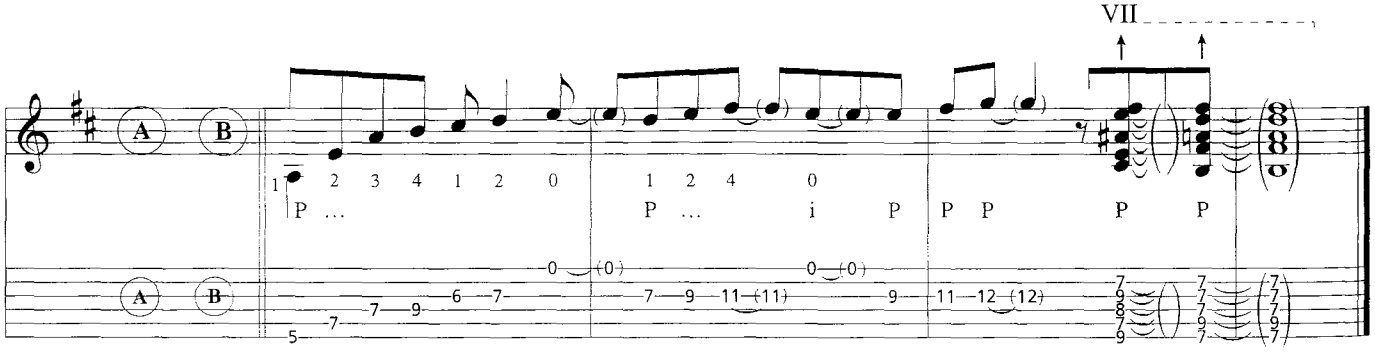

V
IV
p a m i p
I A M I P
i 2 P P


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


C D
P
p a m i
i i

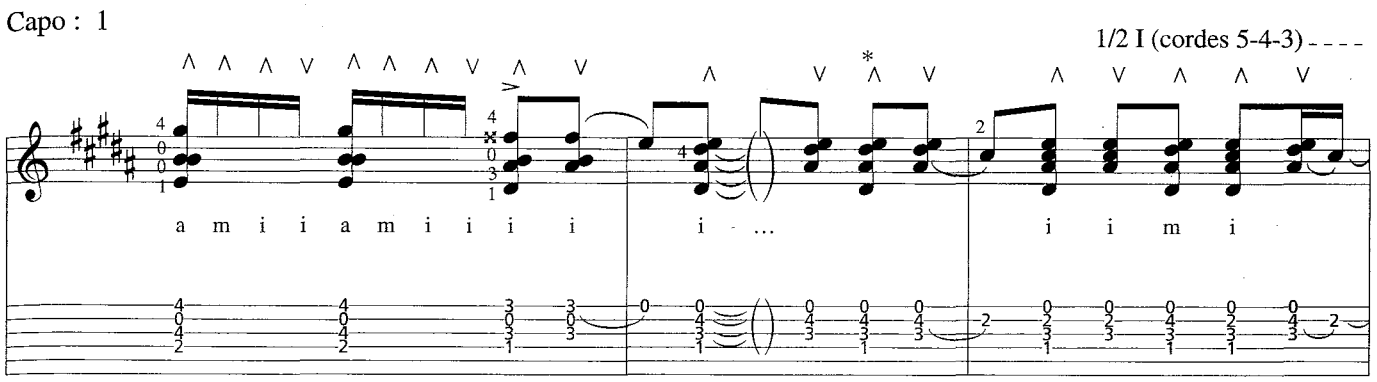

i i P ...
P ...
A B
P ...

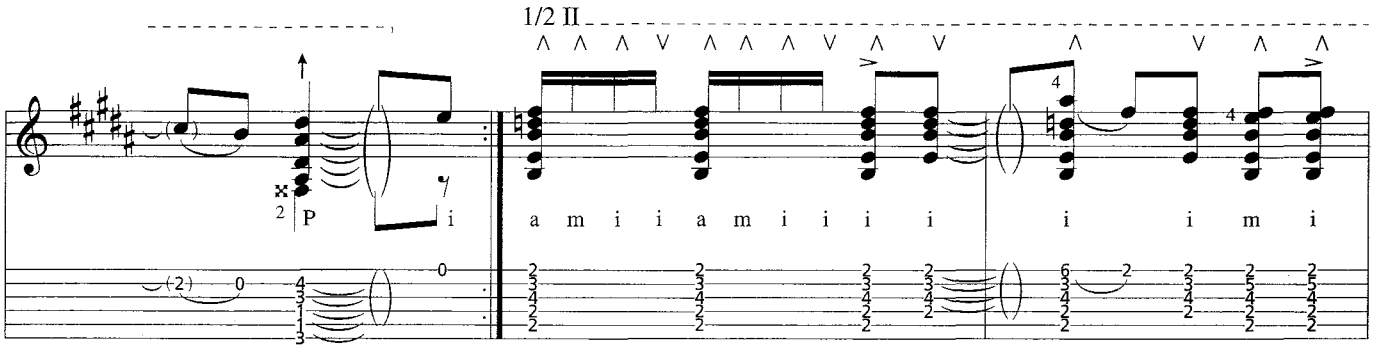

III
P ...
P ...
a m i
P
P ...

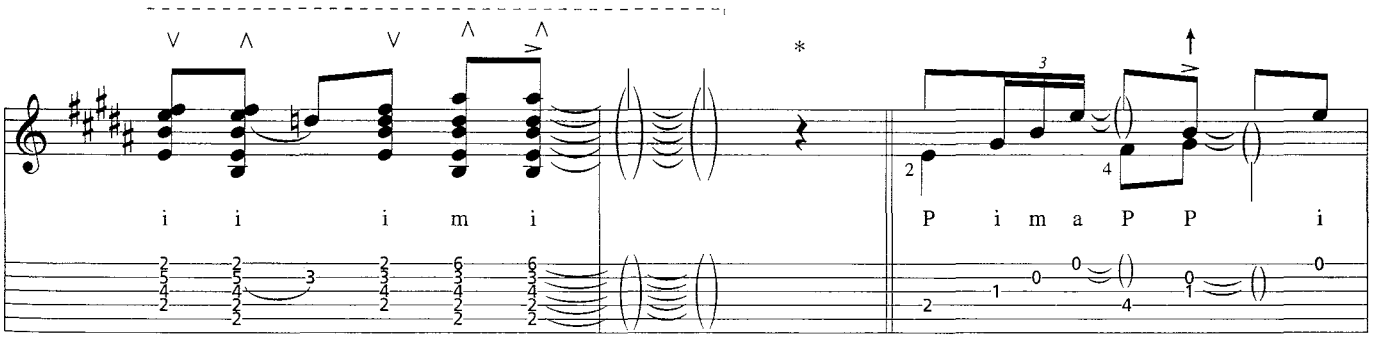

VII
A B
P ...
P ...
i P
P P
P P

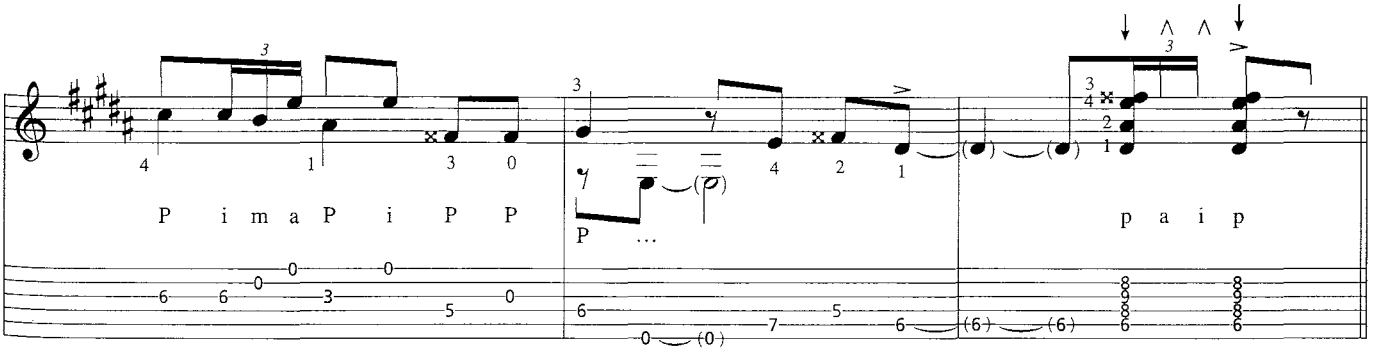
REINO DE SILIA (SOLEÁ POR BULERÍA) – VICENTE AMIGO

Capo : 1









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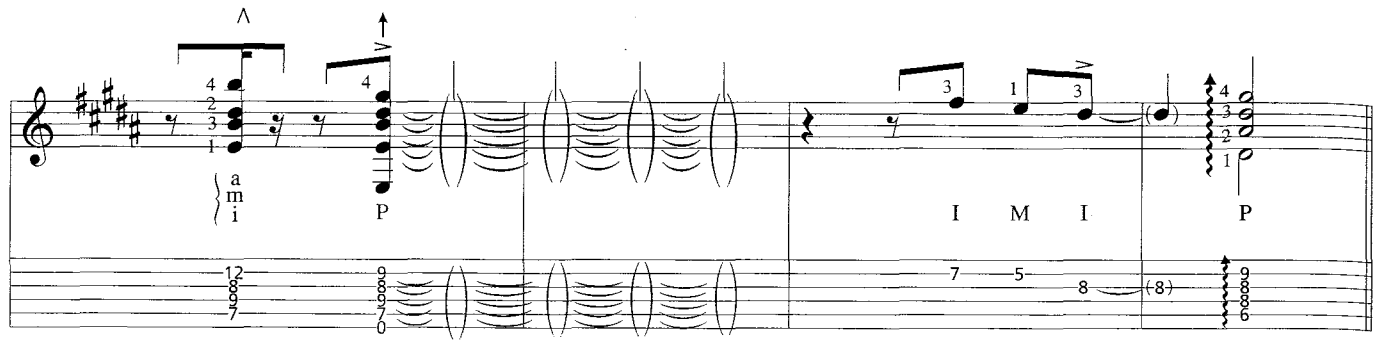
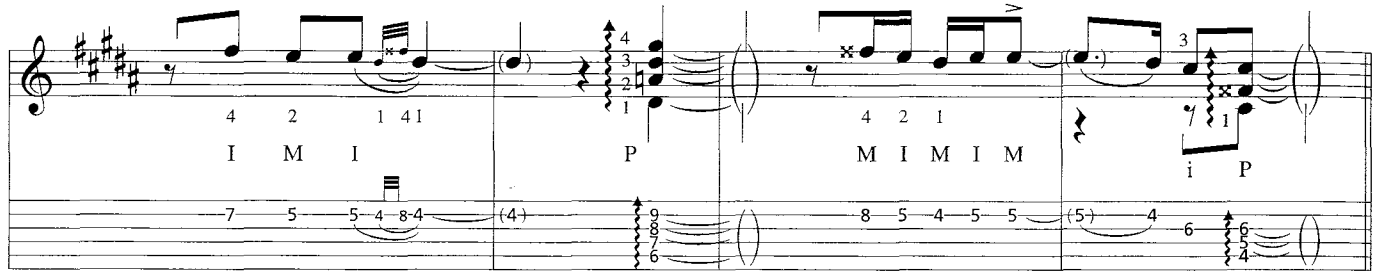
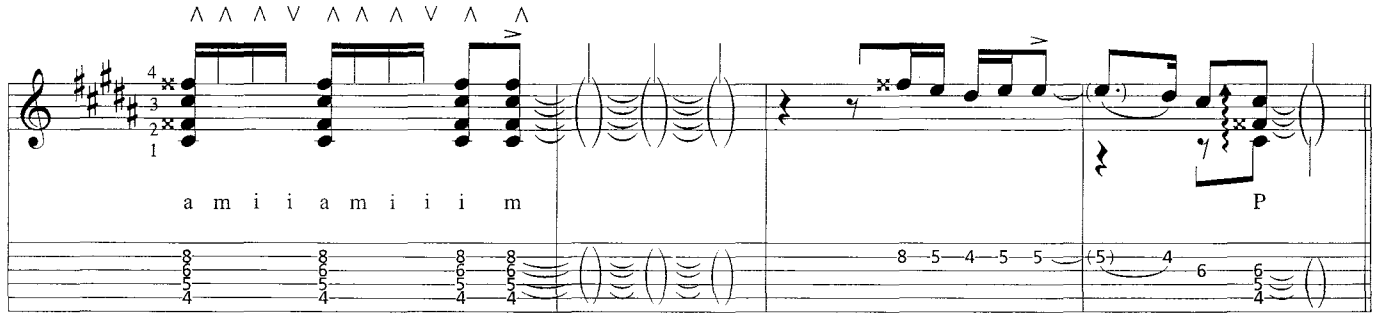
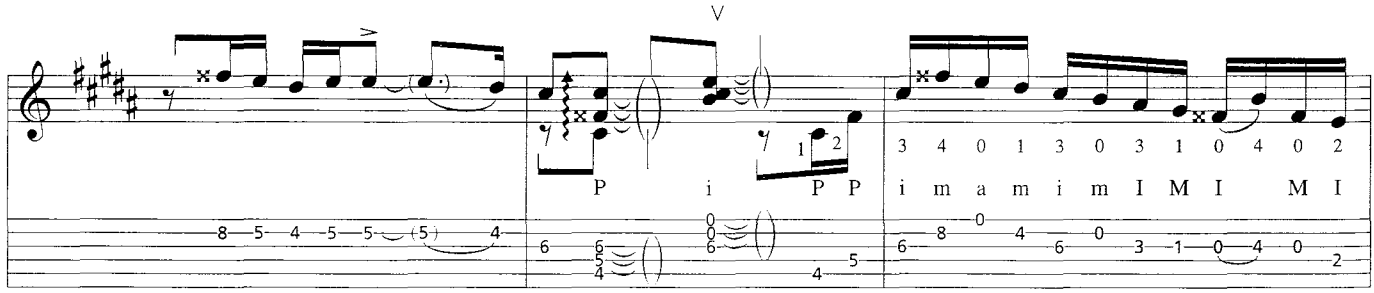
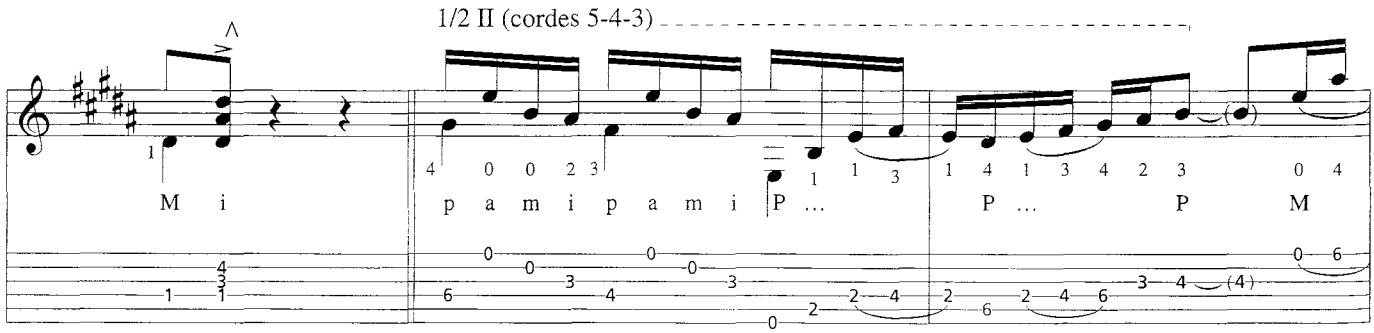
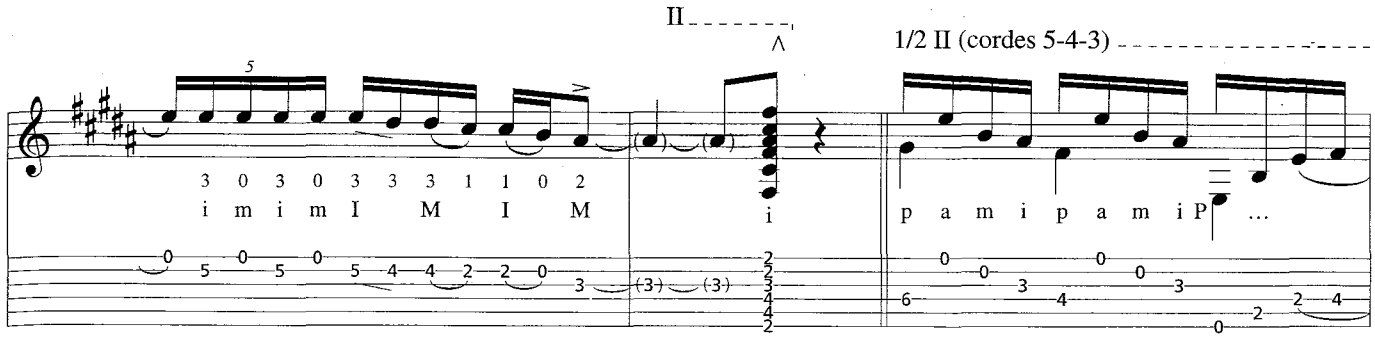

a
m
i
P
I M I P

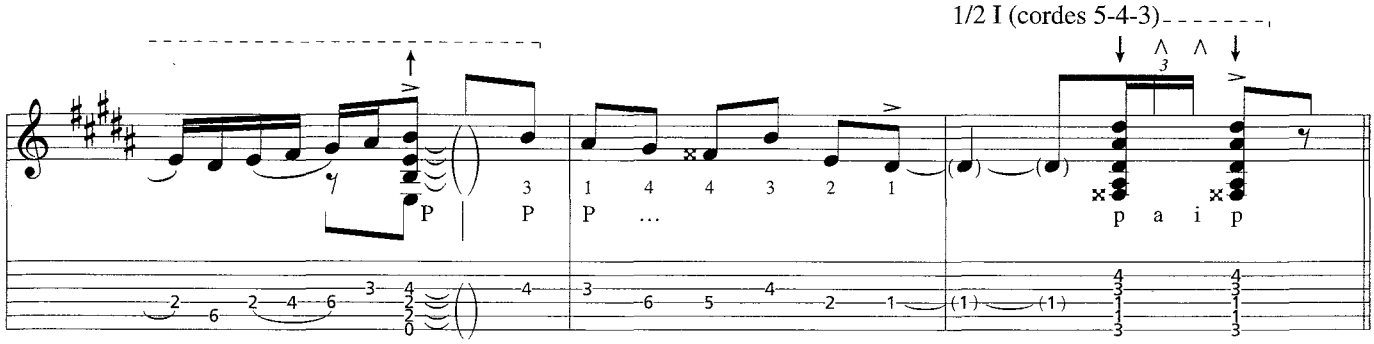

I M I P
M I M I M
i P

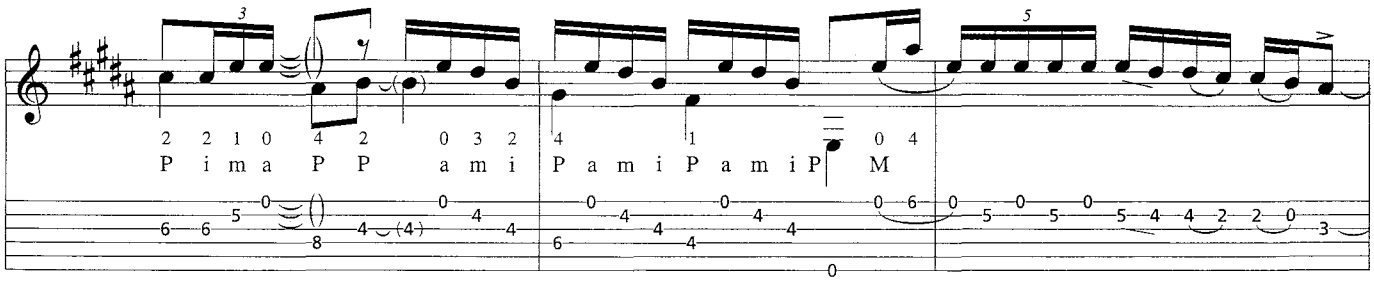

a m i i a m i i i m
P

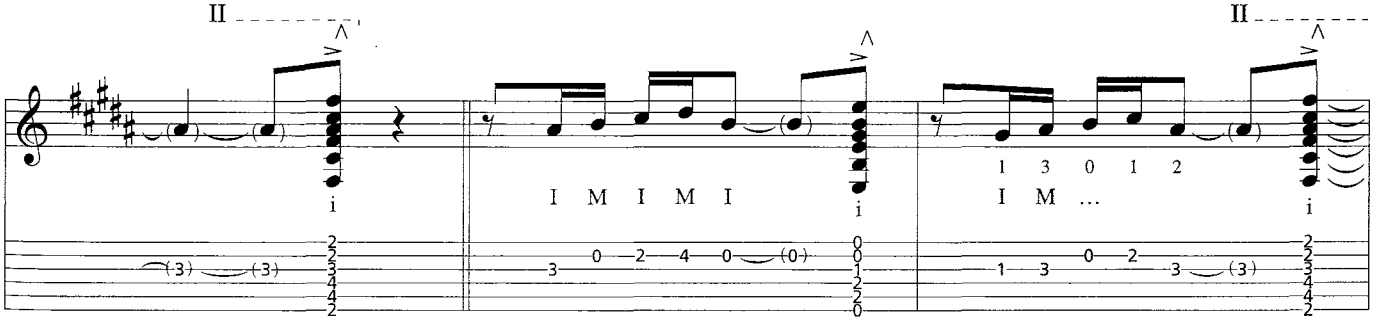

P i P P
i m a m i m I M I M I

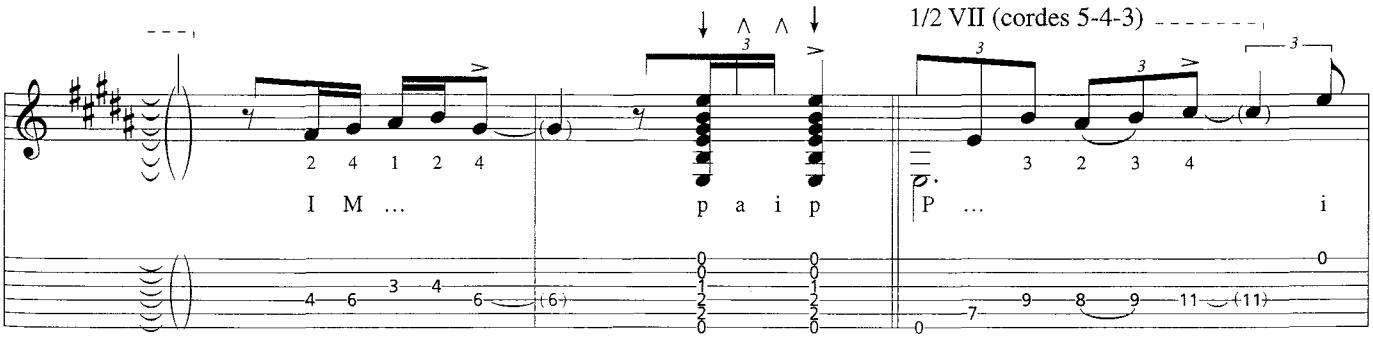

1/2 II (cordes 5-4-3)
M i
p a m i p a m i P ...
P ... P M

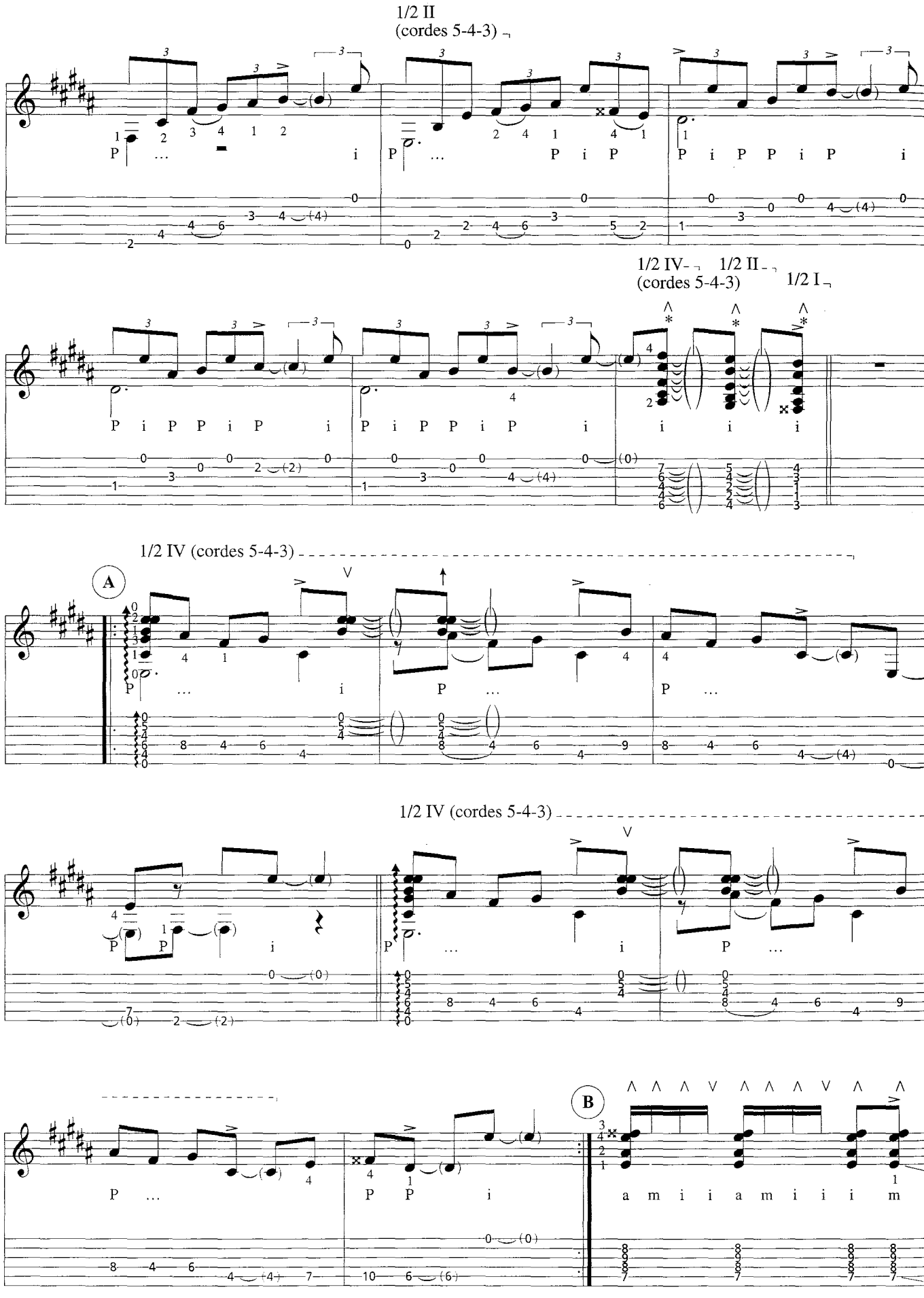

II
1/2 II (cordes 5-4-3)
3 0 3 0 3 3 3 1 1 0 2
i m i m I M I M
i
p a m i p a m i P ...

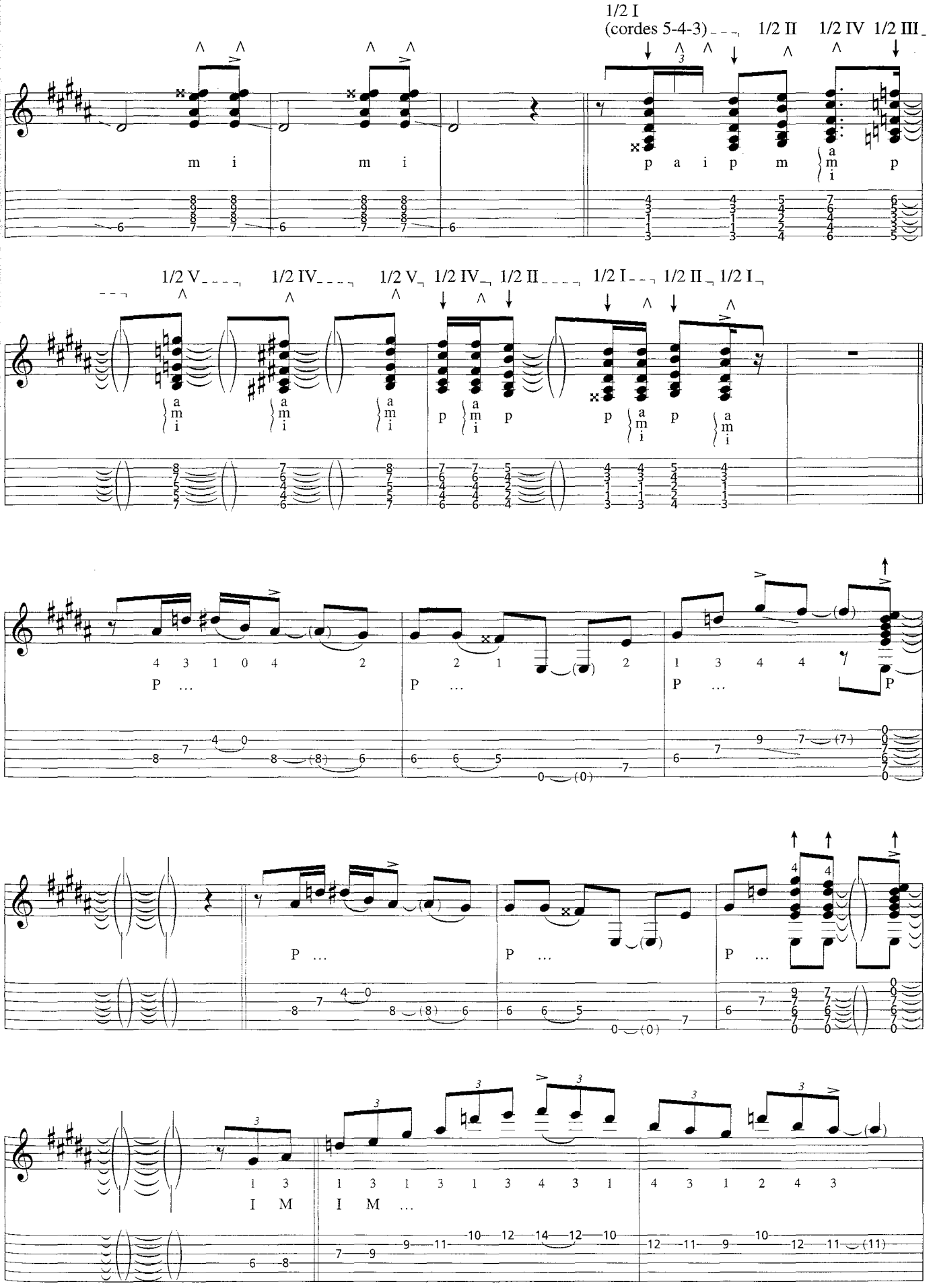

1/2 I (cordes 5-4-3)
3 1 4 4 3 2 1
P P P ...
p a i p

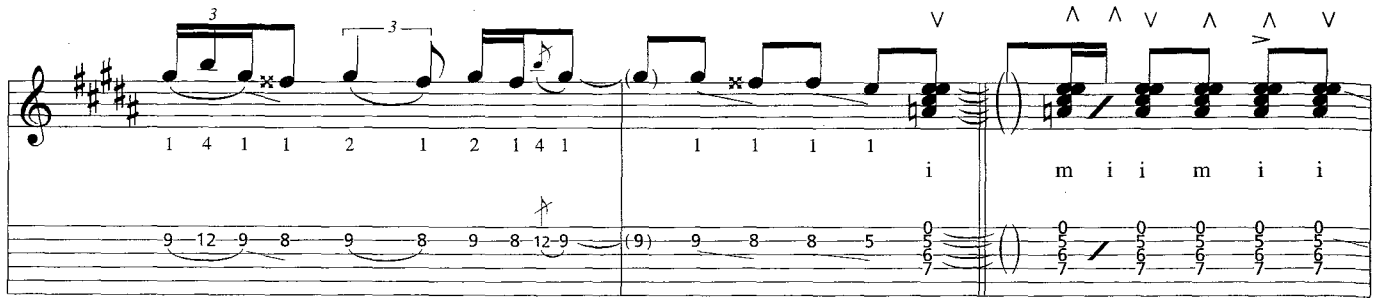

2 2 1 0 4 2 0 3 2 4 1 0 4
P i m a P P a m i P a m i P a m i P M

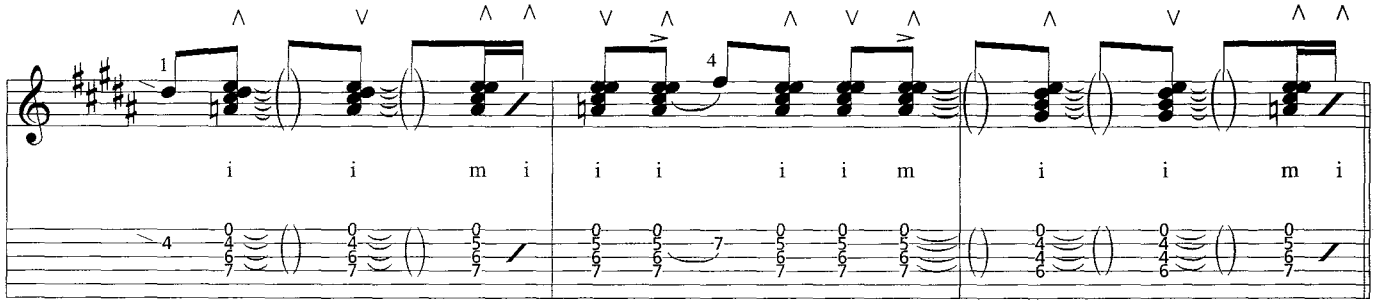

II
II
i
I M I M I
i
1 3 0 1 2
I M ...
i

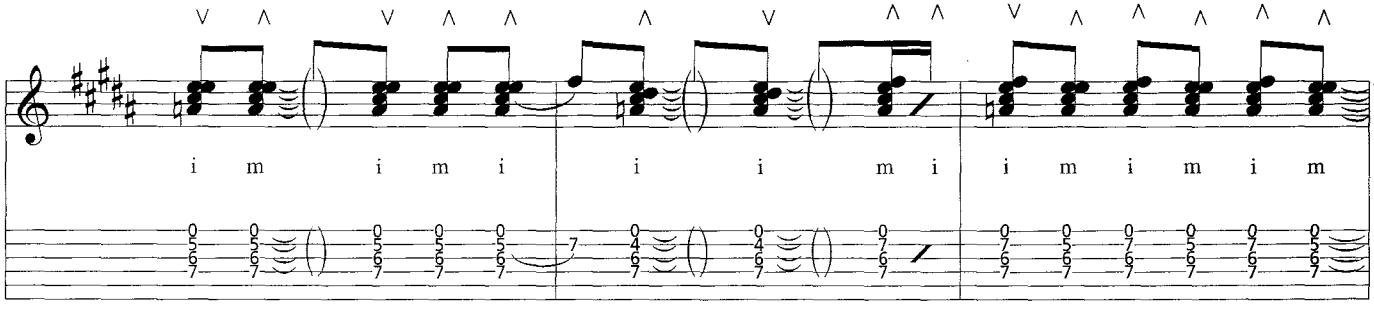

1/2 VII (cordes 5-4-3)
2 4 1 2 4
I M ...
p a i p
3 2 3 4
P ...
i

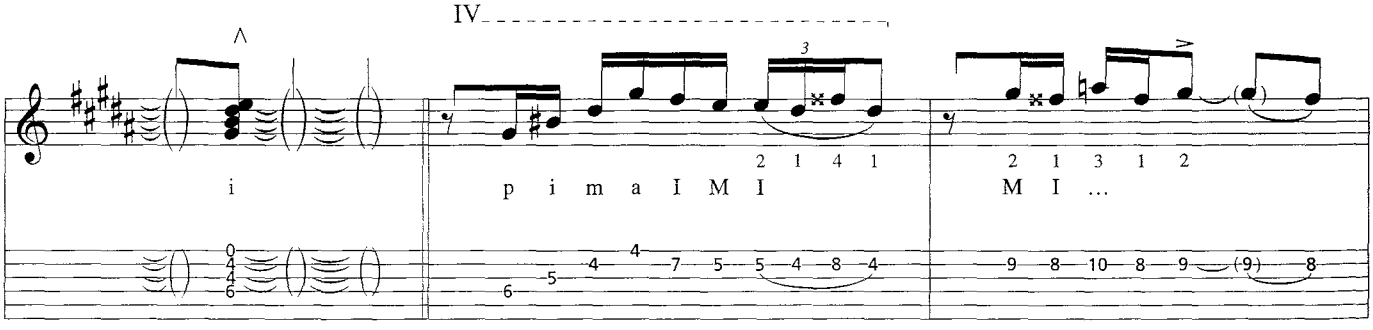

1/2 II
(cordes 5-4-3)
1/2 IV-
(cordes 5-4-3)
1/2 II
1/2 I
1/2 IV (cordes 5-4-3)
A
1/2 IV (cordes 5-4-3)
B

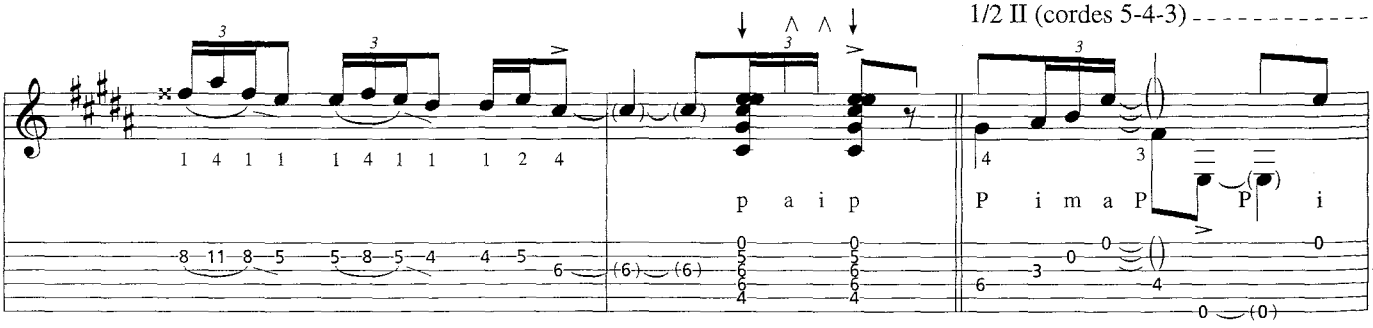

1/2 I
(cordes 5-4-3)
1/2 II
1/2 IV
1/2 III
m i
m i
p a i p m
a m i
p
1/2 V
1/2 IV
1/2 V
1/2 IV
1/2 II
1/2 I
1/2 II
1/2 I
a m i
p
a m i
p
p
a m i
p
a m i
P ...
P ...
P ...
P
P ...
P ...
P ...
I M
I M ...

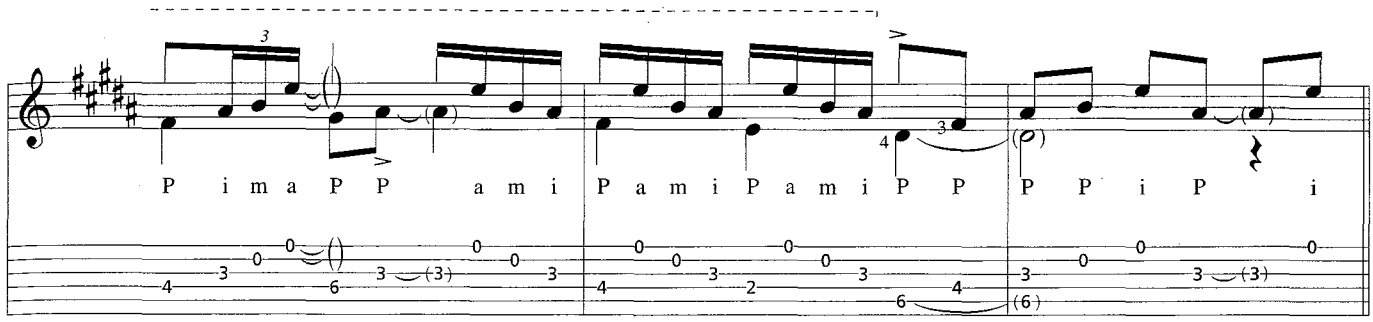

1 4 1 1 2 1 2 1 4 1
1 1 1 1
i
m i i m i i

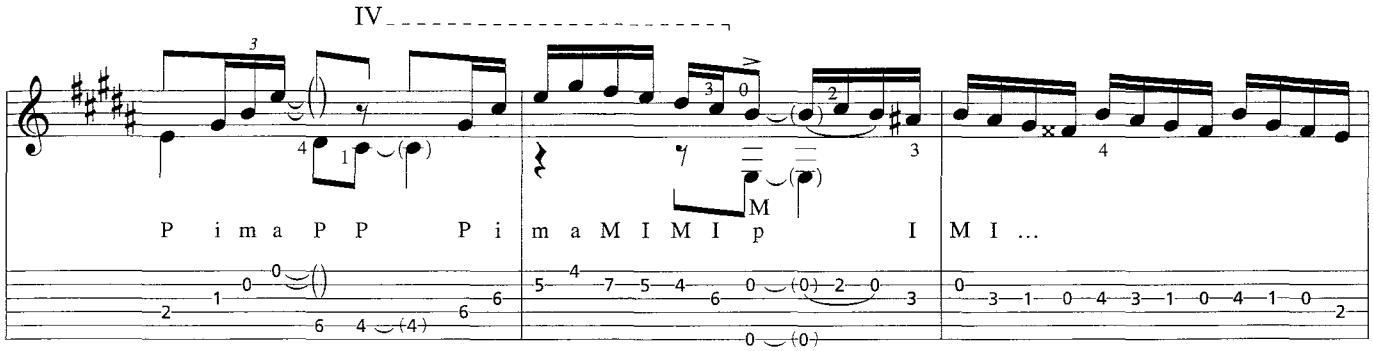

i i m i
i i i i m
i i m i

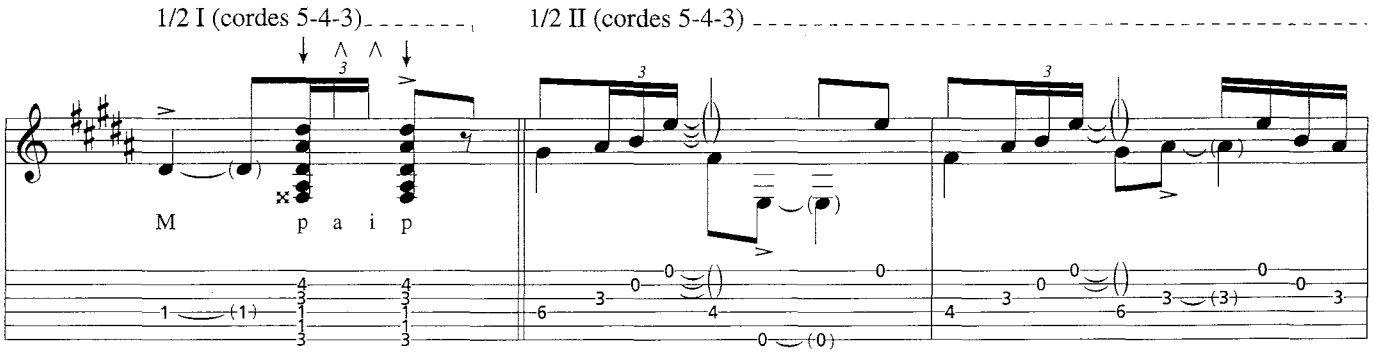

i m i m i
i i m i
i m i m i m

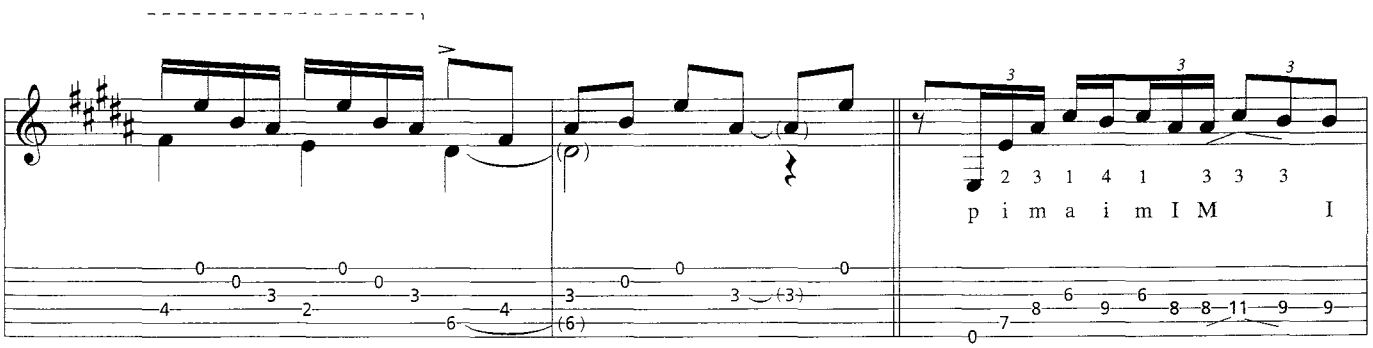

IV
i
2 1 4 1
p i m a I M I
2 1 3 1 2
M I ...

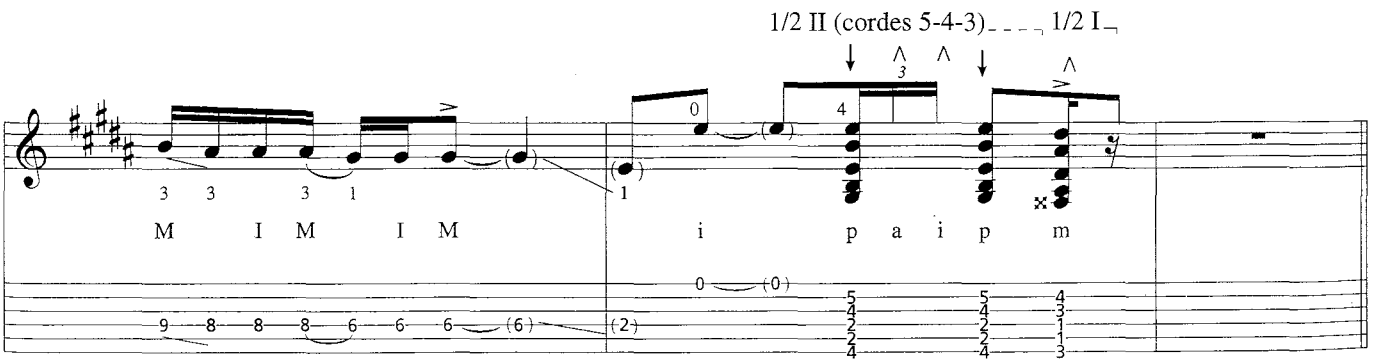

1/2 II (cordes 5-4-3)
1 4 1 1 1 4 1 1 1 2 4
p a i p
P i m a P P i


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


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


1/2 I (cordes 5-4-3)
1/2 II (cordes 5-4-3)
M p a i p


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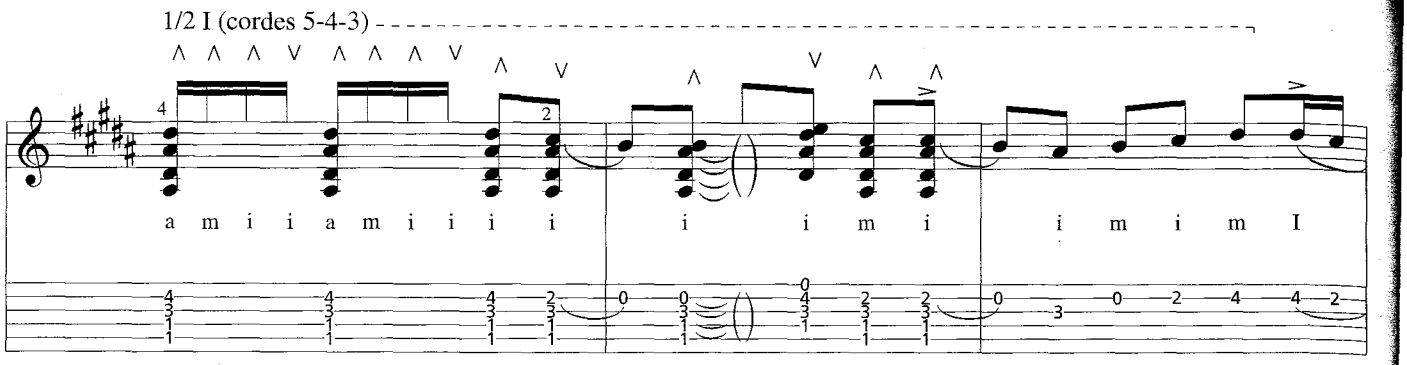
1/2 I
M I M I M i p a i p m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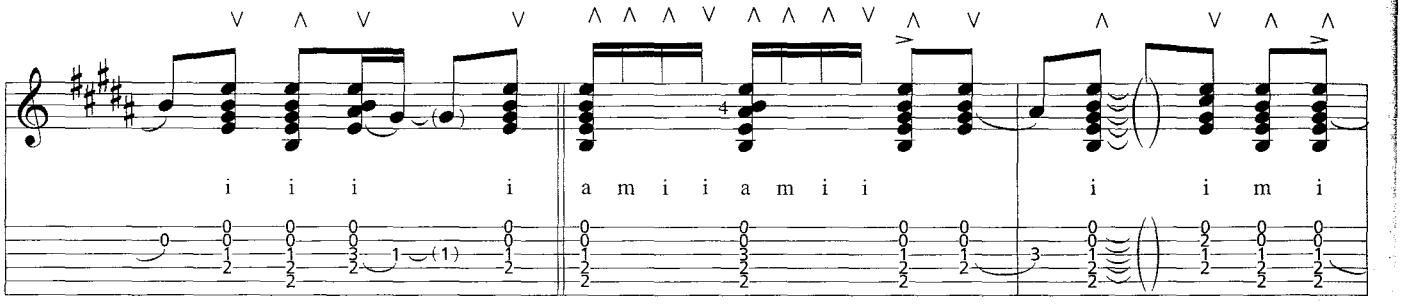
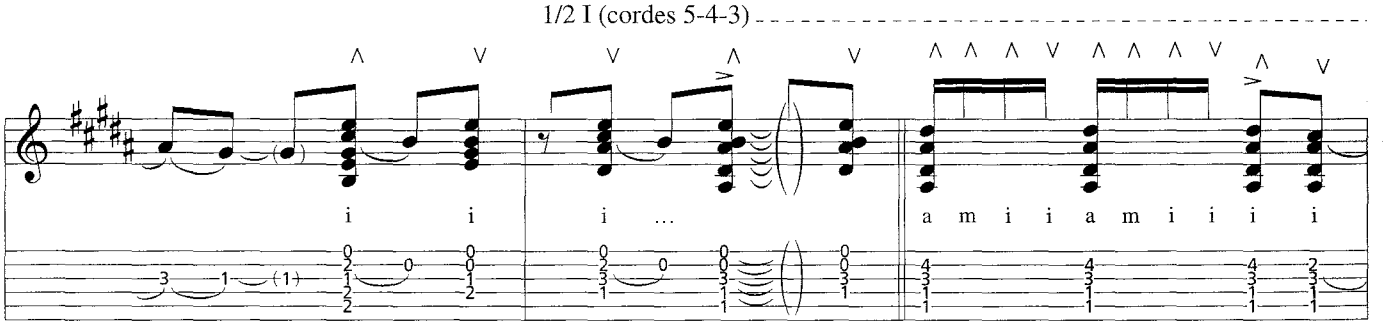
a m i i a m i i i i i i m i i m i m I


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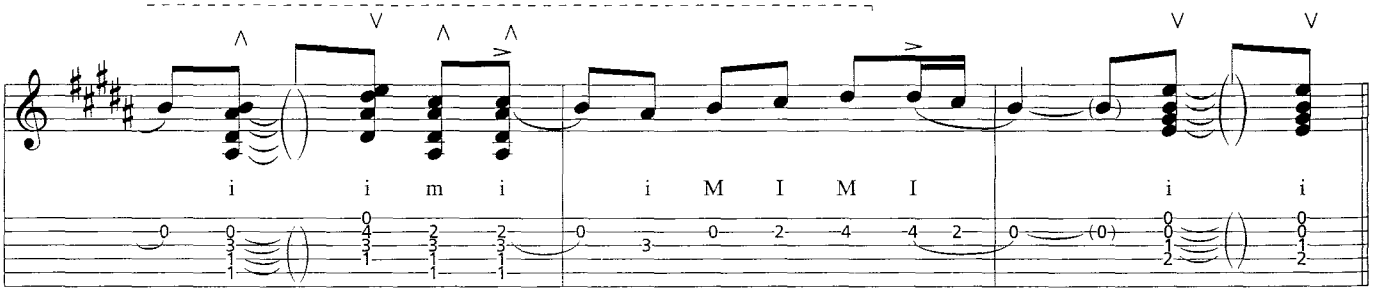
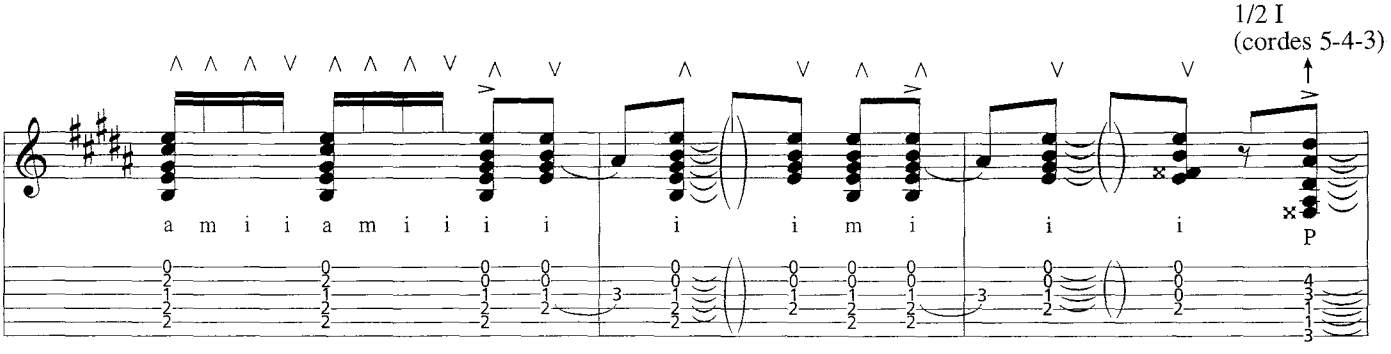
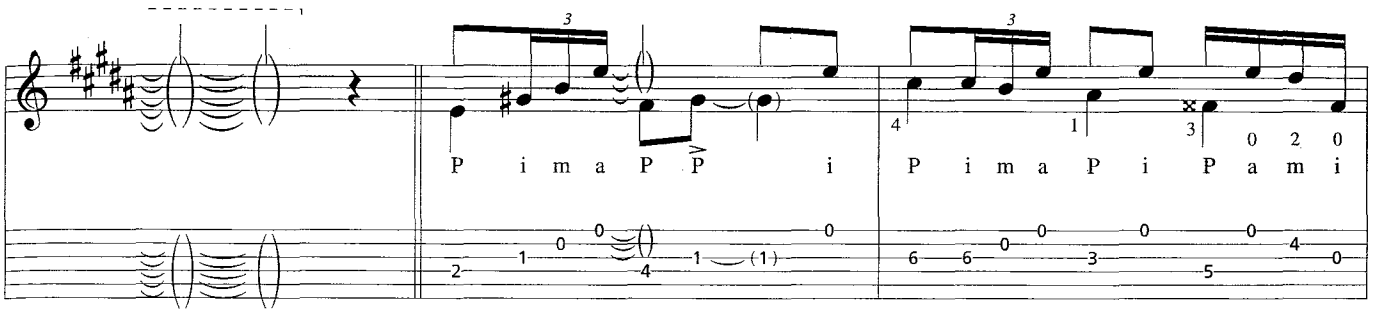
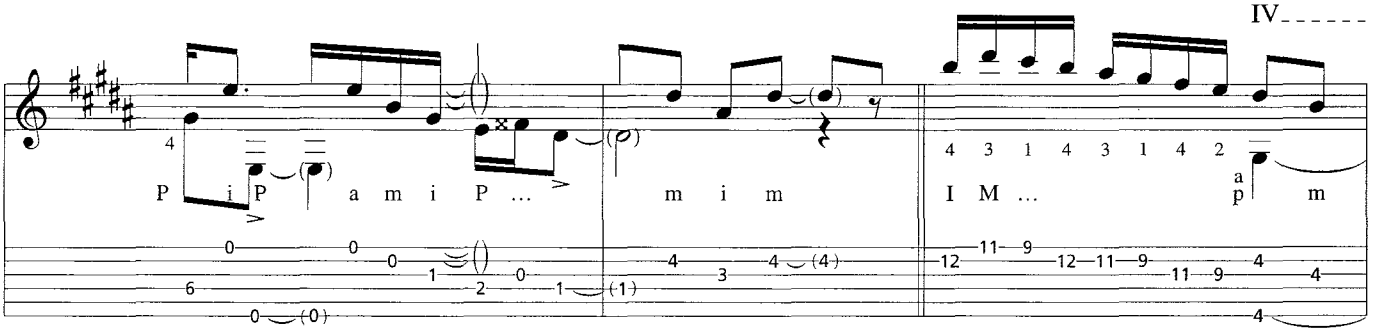
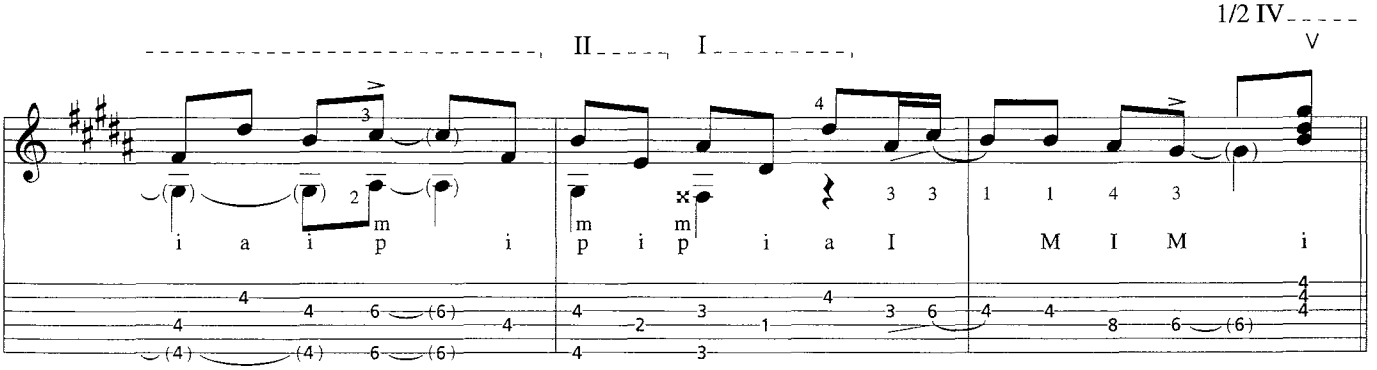
i i i ... a m i i a m i i i i

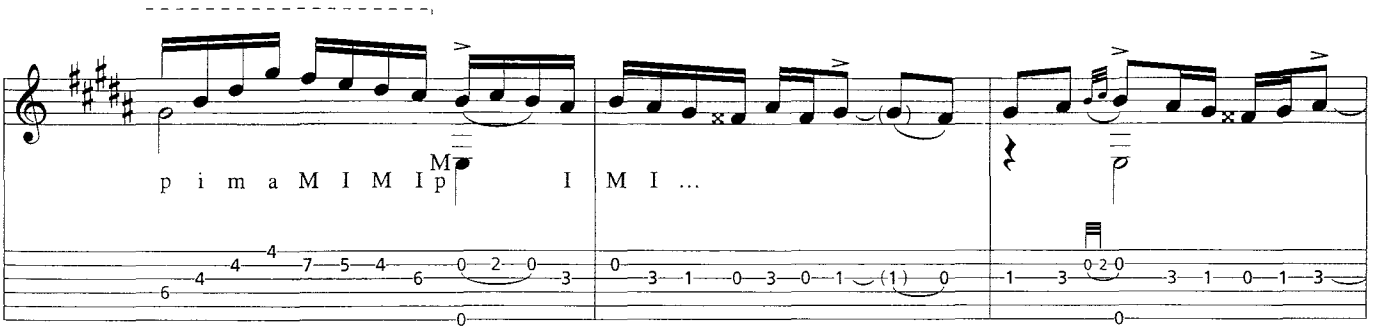

i i m i i M I M I i i

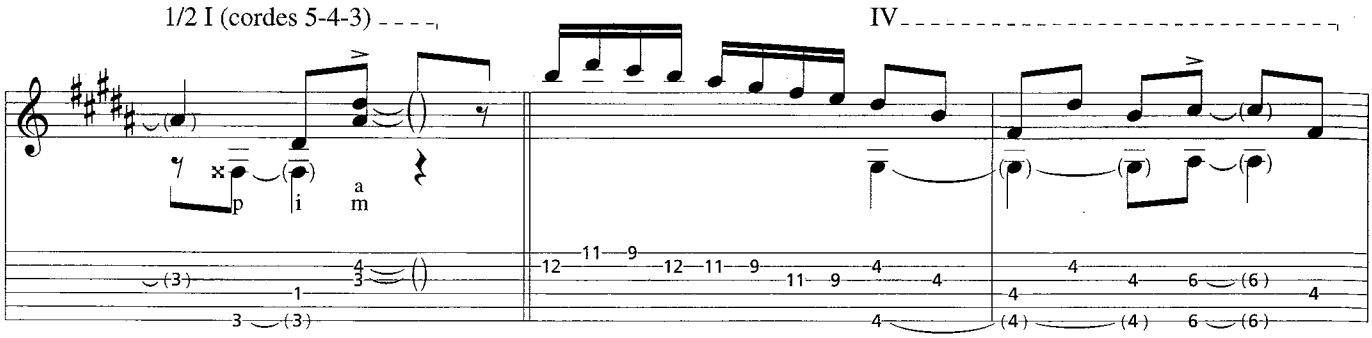

1/2 I
(cordes 5-4-3)
a m i i a m i i i i i i m i i i
P


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


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


1/2 IV
II
I
V
i a i p i
p i p i a I
M I M i


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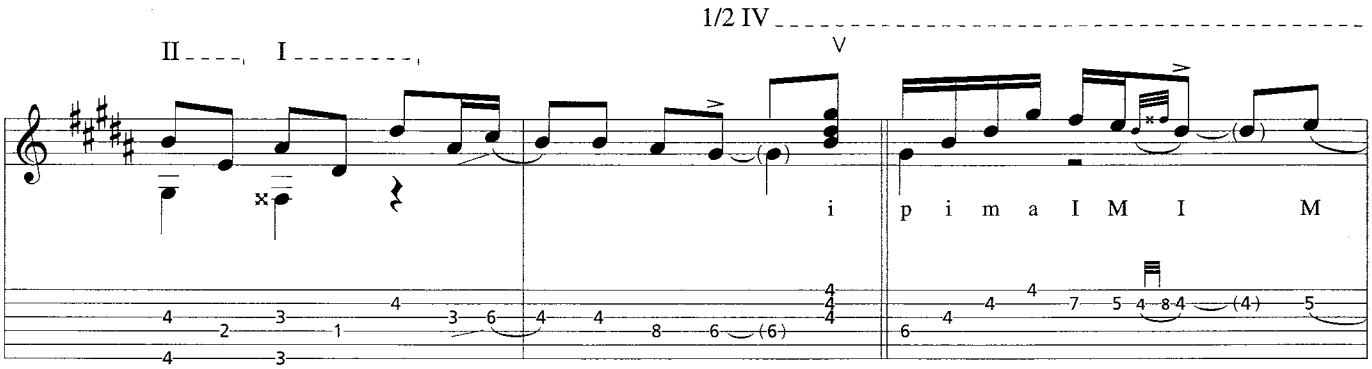
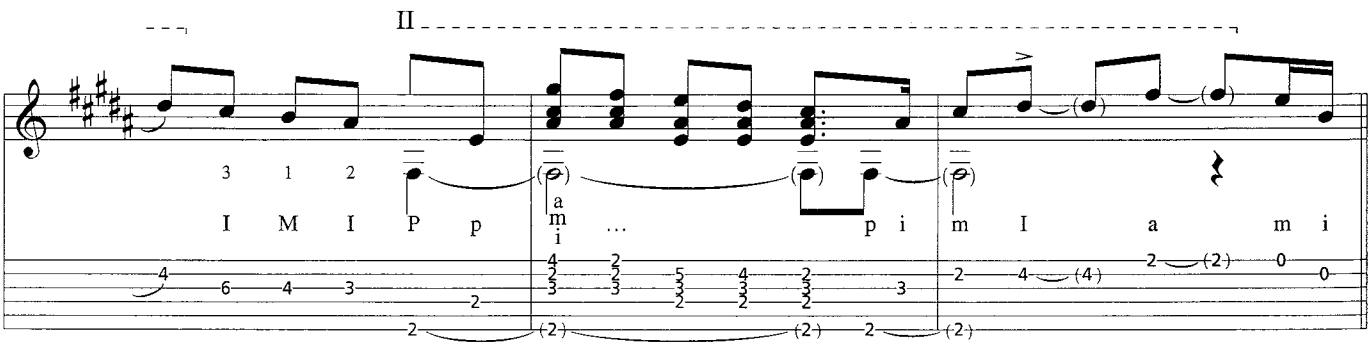
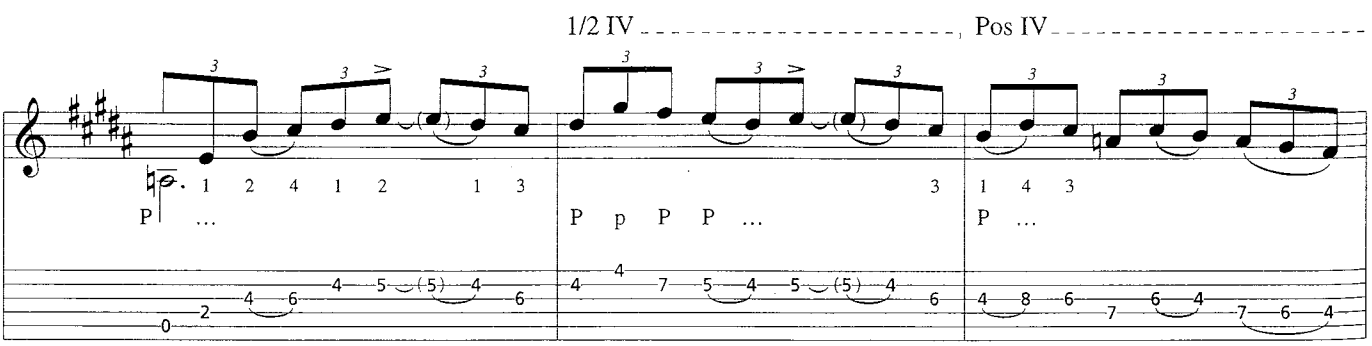
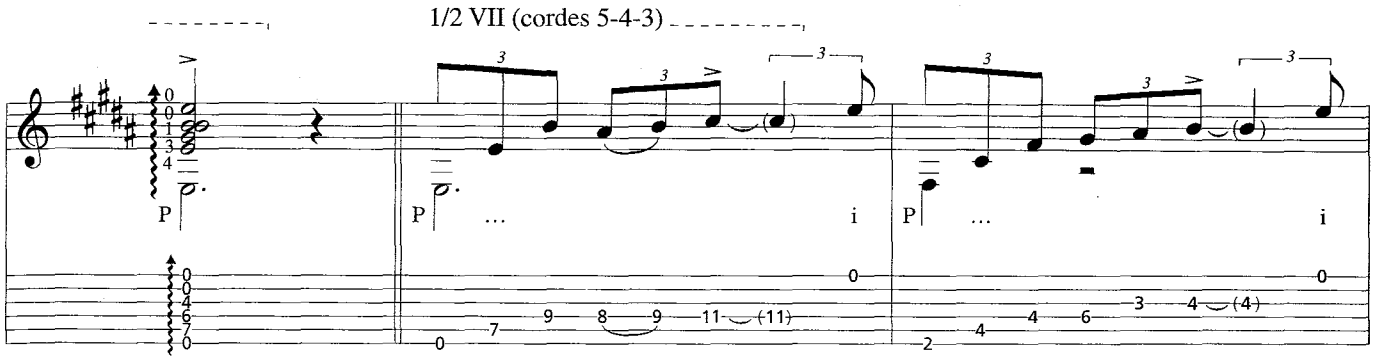
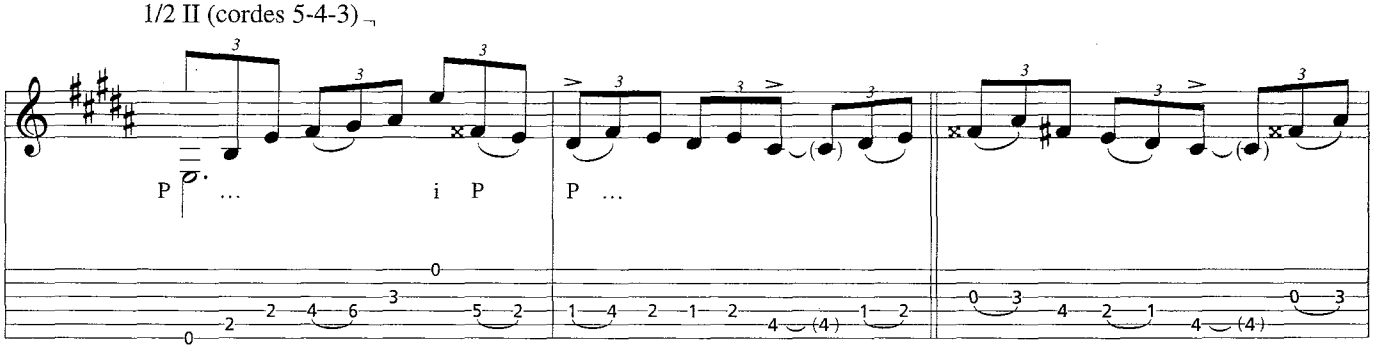
IV
p i a m


II
I
1/2 IV
V
i p i m a I M I M


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


1/2 IV
Pos IV
1 2 4 1 2 1 3
P ...
P p P P ...
3 1 4 3
P ...


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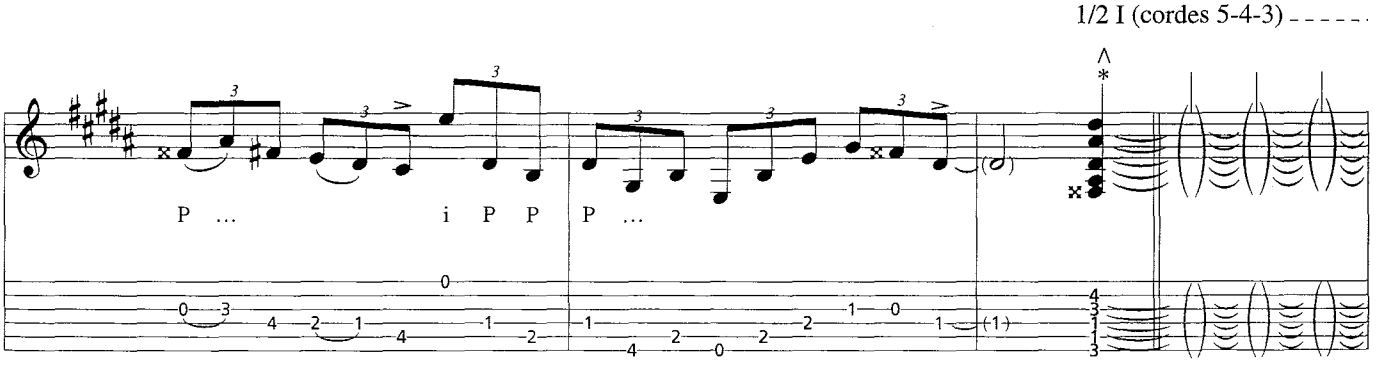
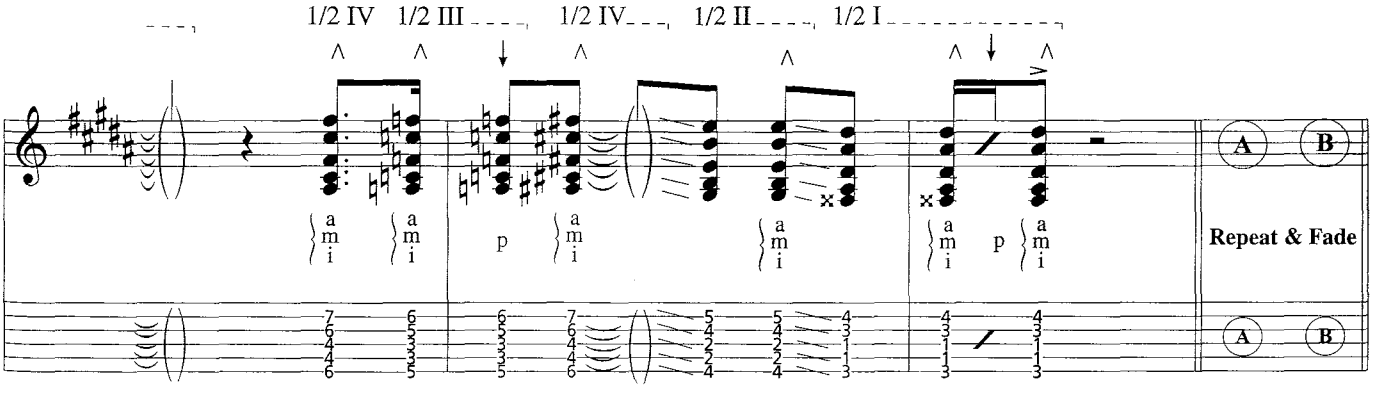
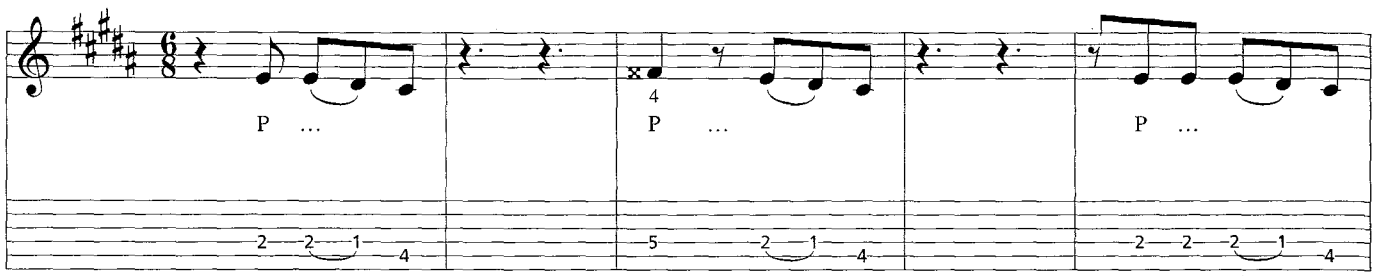
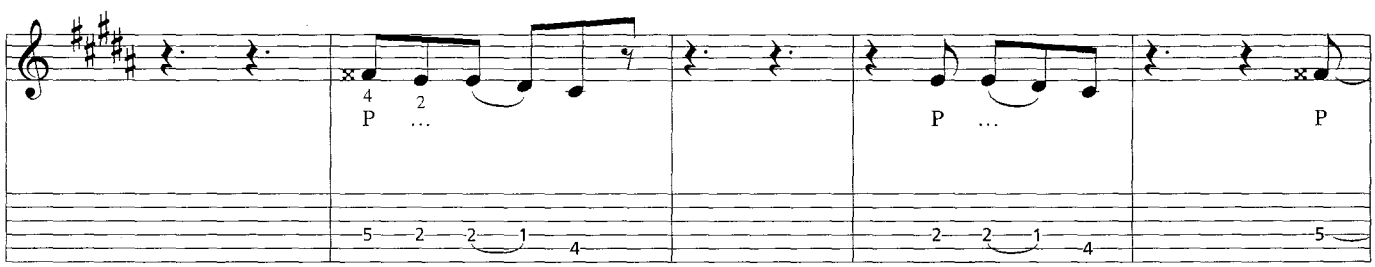

1/2 I (cordes 5-4-3)

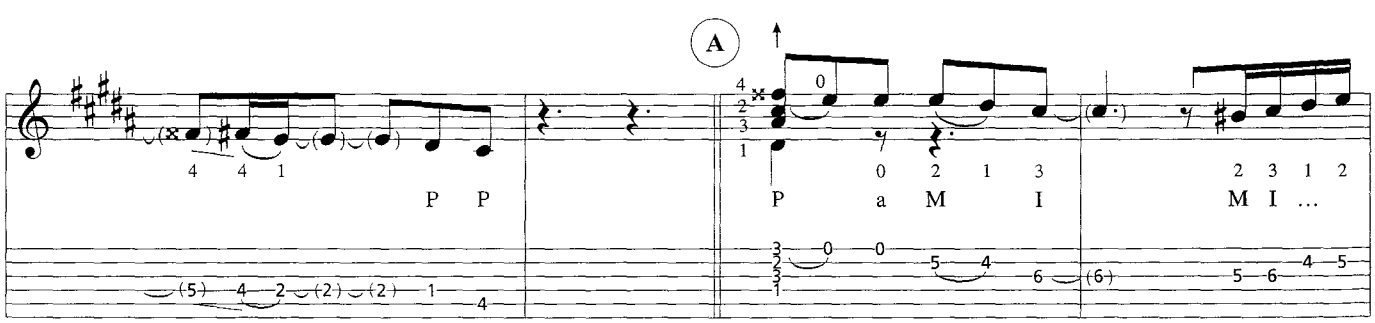

1/2 IV
1/2 III
1/2 IV
1/2 II
1/2 I
Repeat & Fade

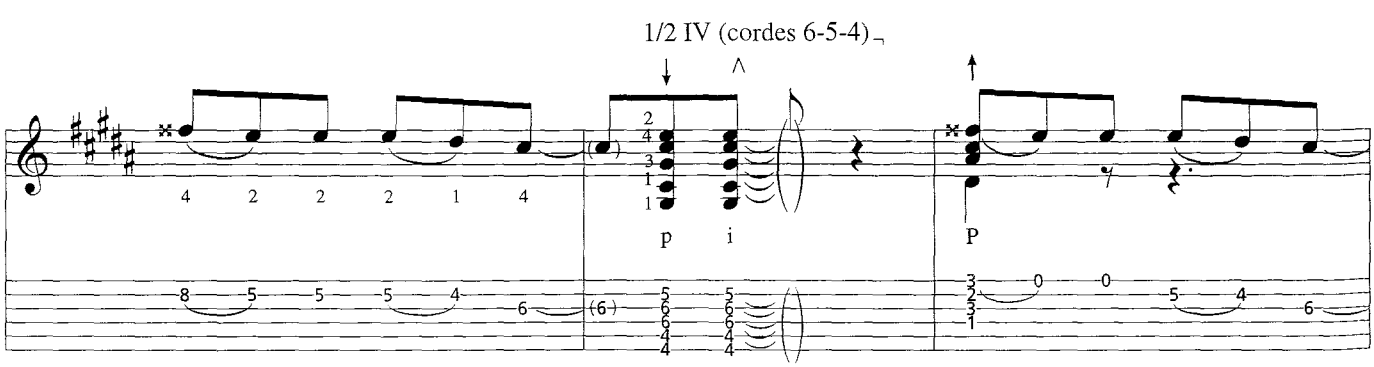
DE BLANCO Y ORO (TANGUILLO) – VICENTE AMIGO

Capo : 1









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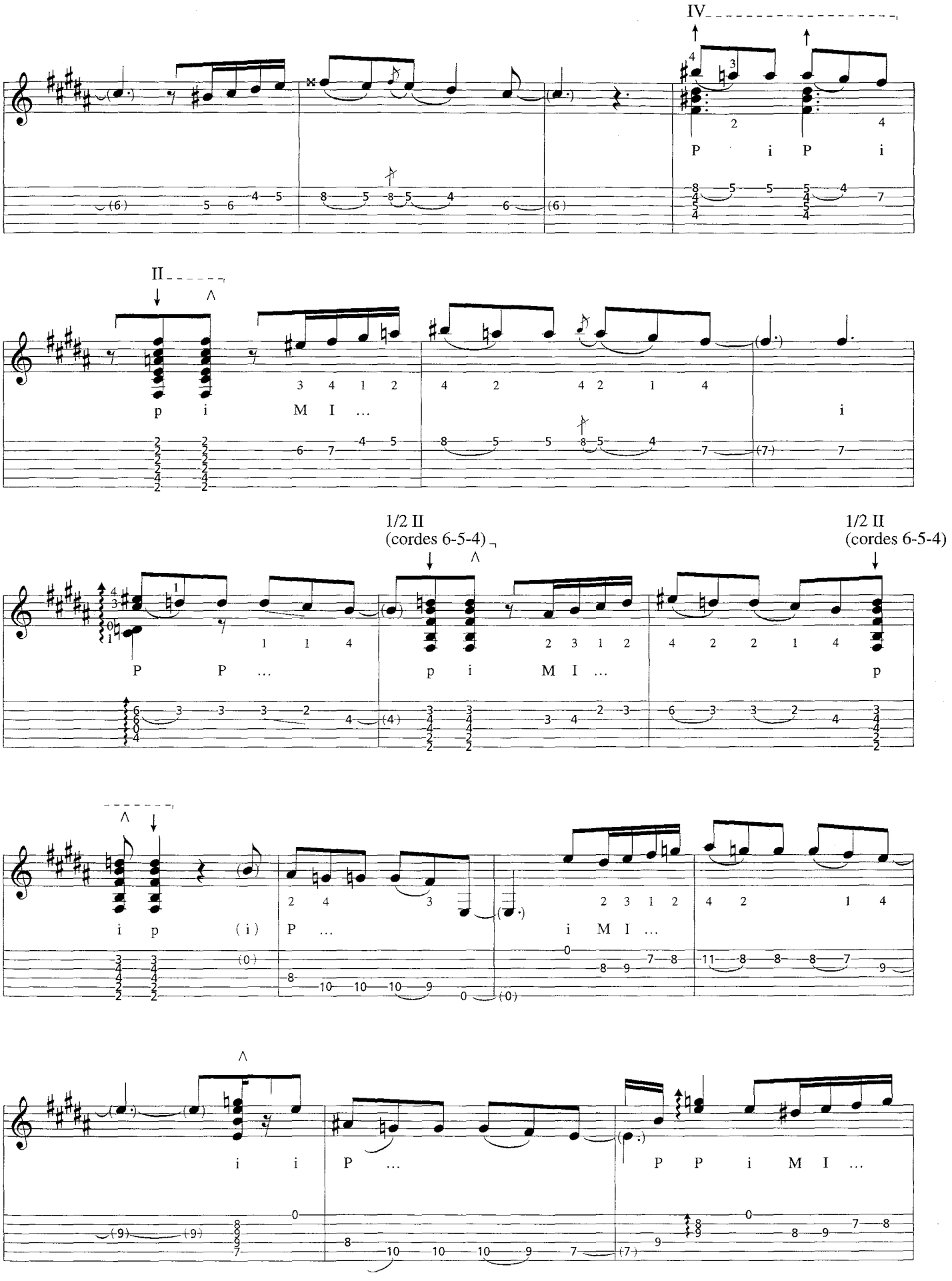
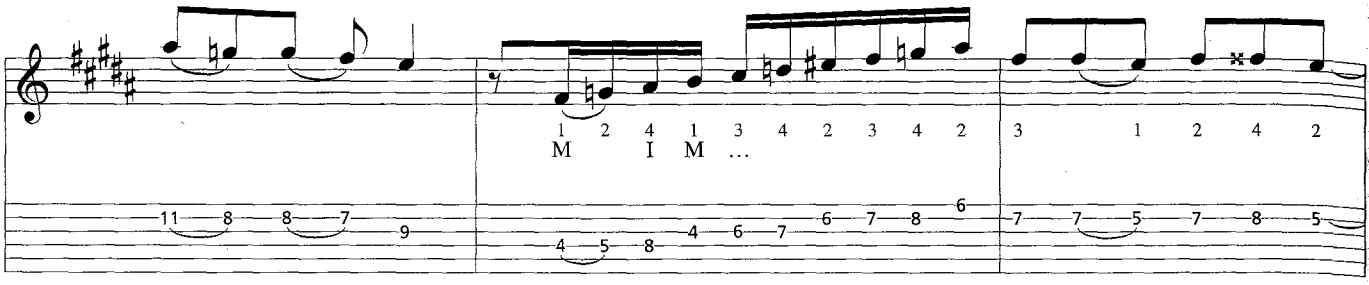
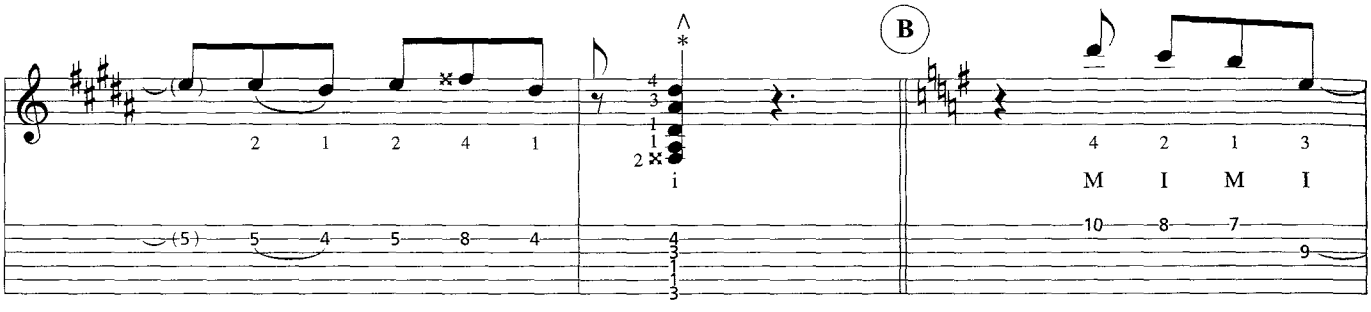
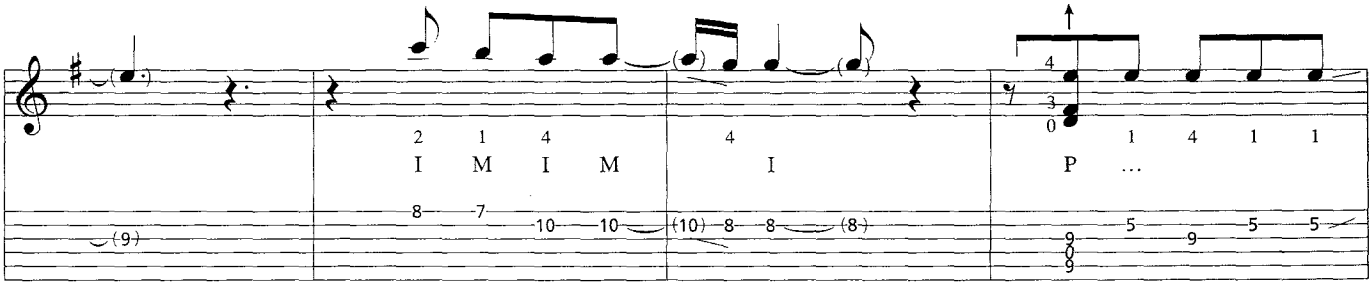
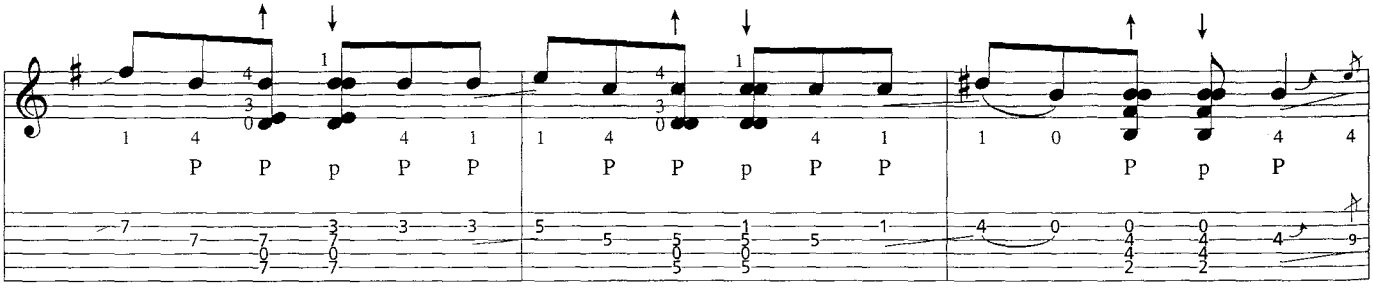

IV
P i P i
II
p i M I ...
i
1/2 II
(cordes 6-5-4)
P P ...
p i M I ...
1/2 II
(cordes 6-5-4)
p
i p (i) P ...
i M I ...
i i P ...
P P i M I ...

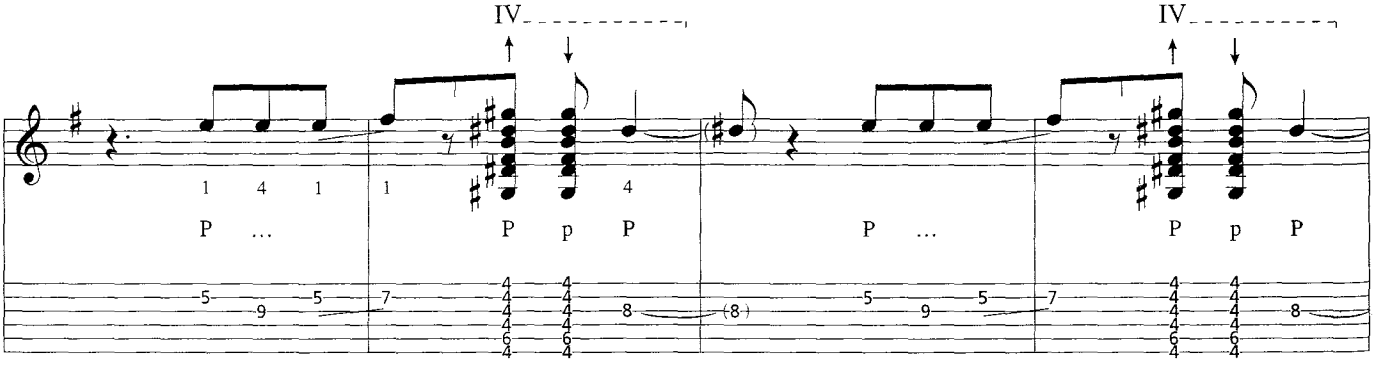


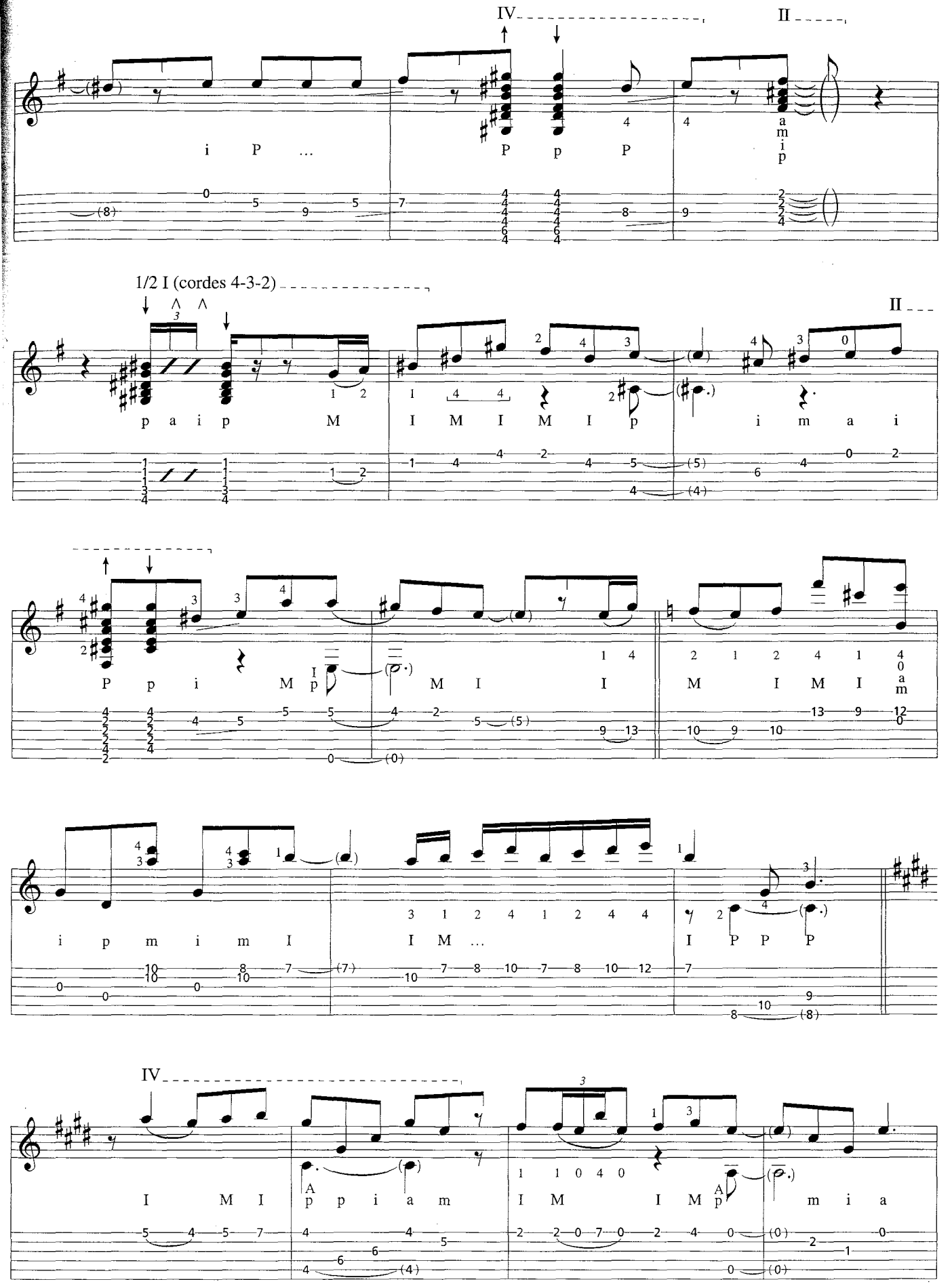
1/2 I (cordes 5-4-3)

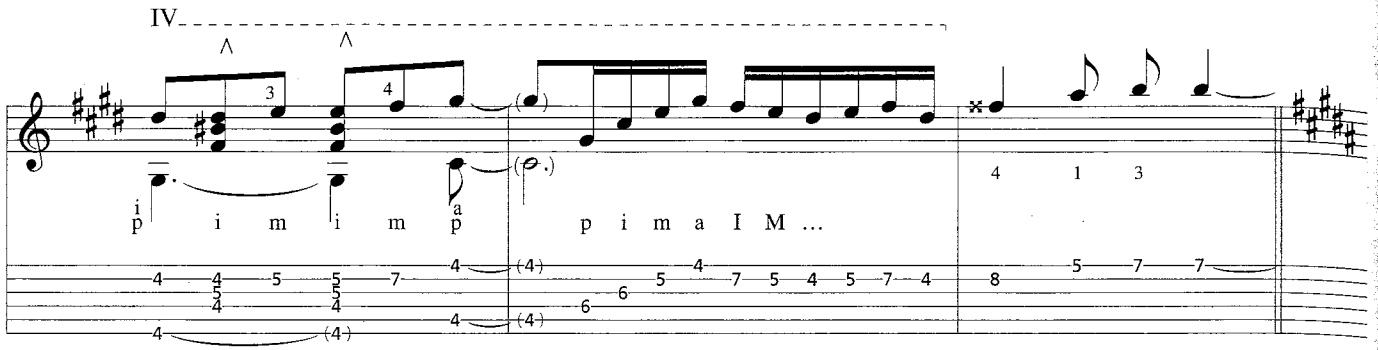


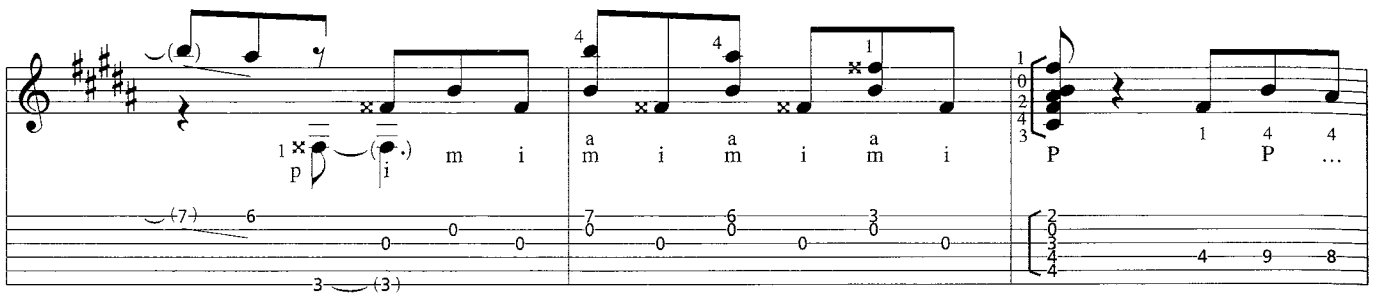


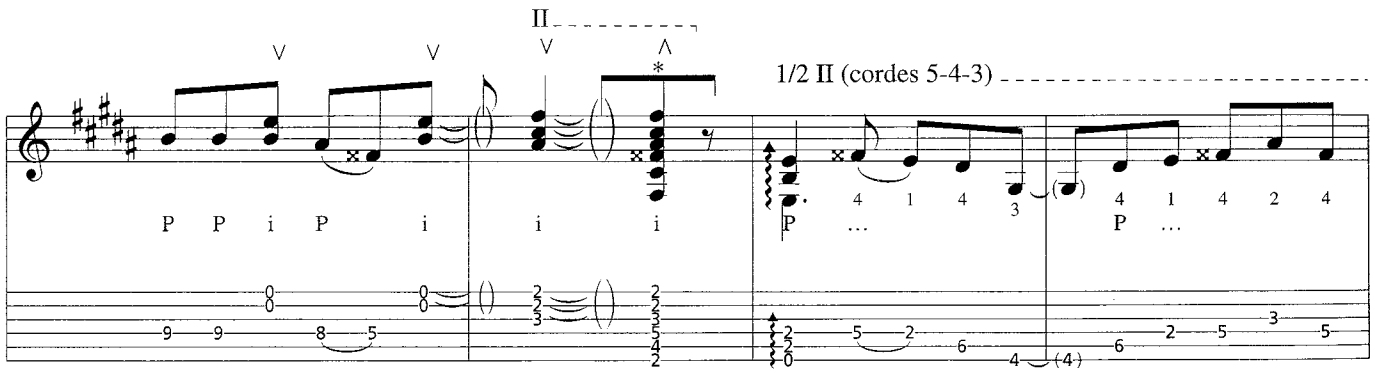


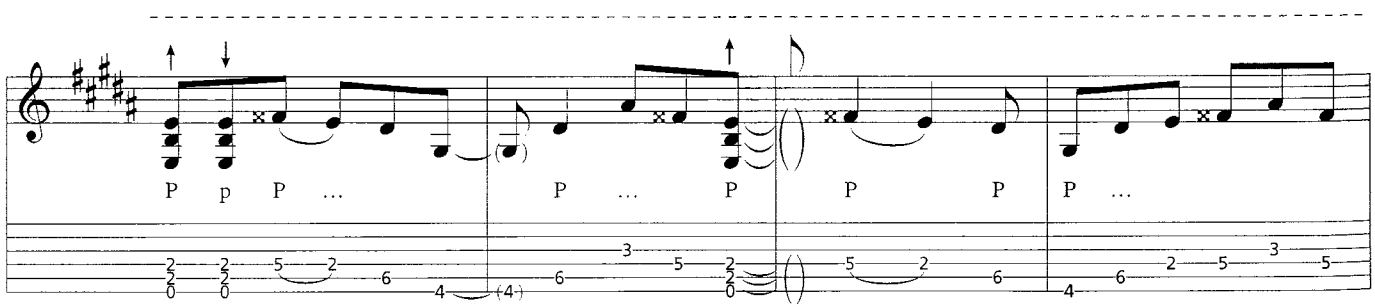


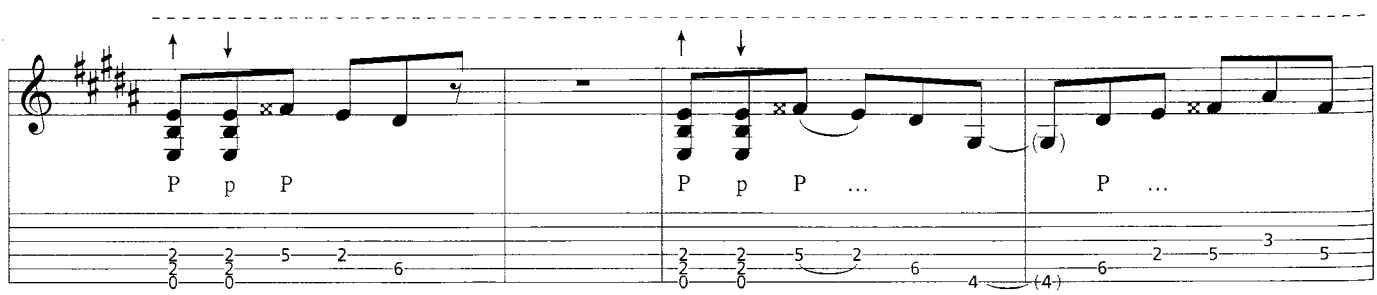

IV
II
i P ...
P p P
a m i p
1/2 I (cordes 4-3-2)
II
p a i p M I M I M I p i m a i
P p i M p M I I M I M I a m
i p m i m I I M ...
I P P P
IV
I M I p p i a m I M I M p m i a

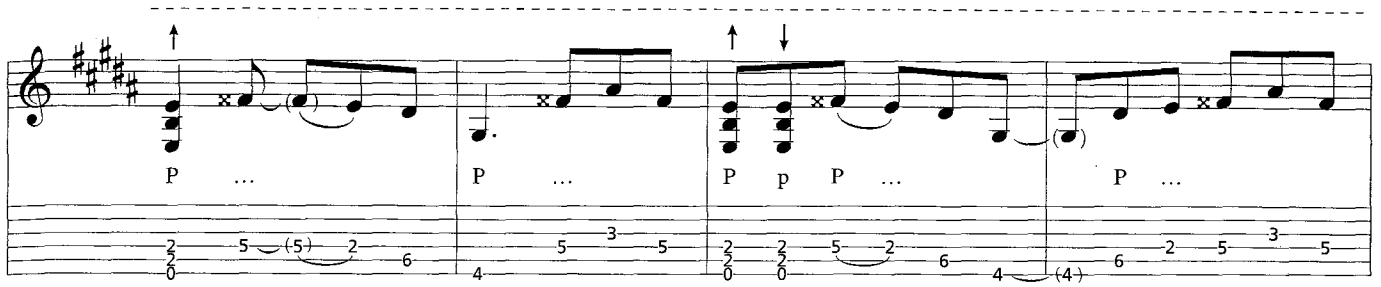

IV
p i m i m p
p i m a I M ...

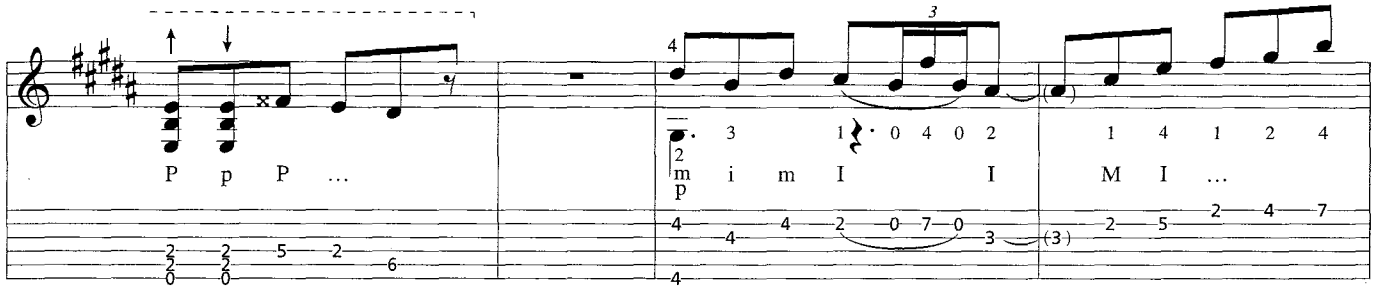

m i
a m a i m a i m i
P
P ...

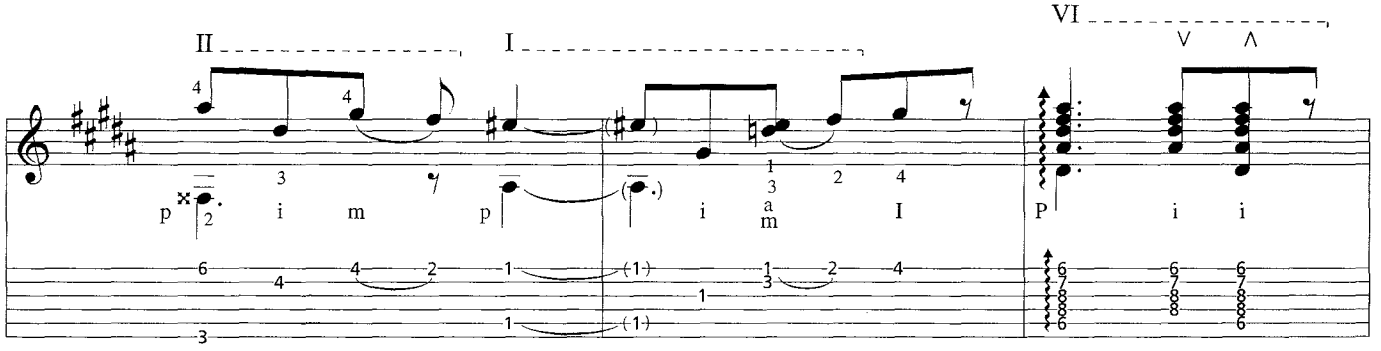

II
1/2 II (cordes 5-4-3)
P P i P i i i
P ...
P ...

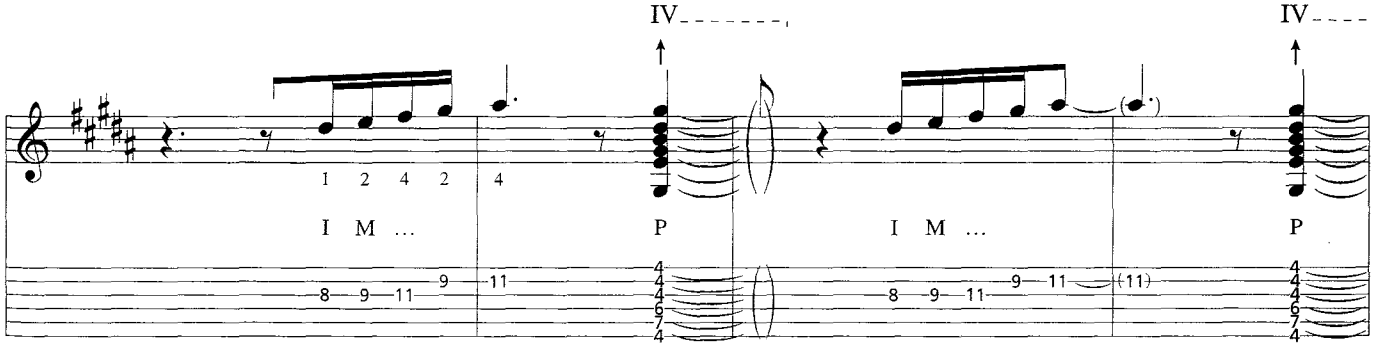

P p P ...
P ...
P
P
P
P ...

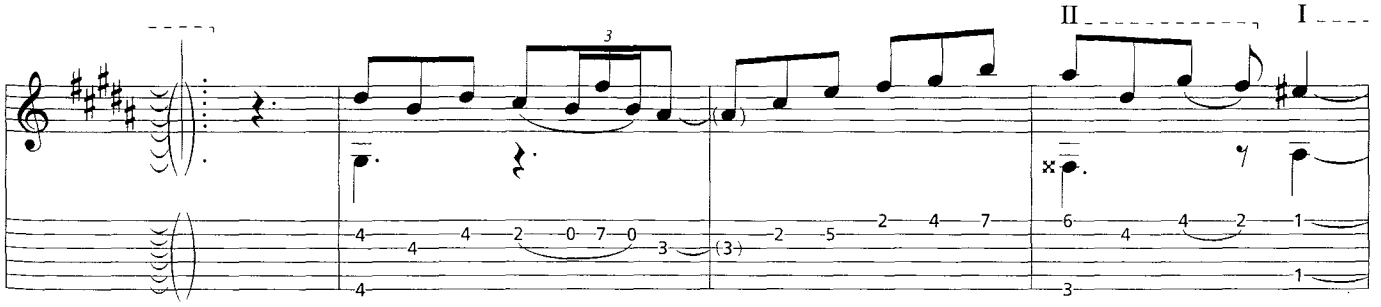

P p P
P p P ...
P ...

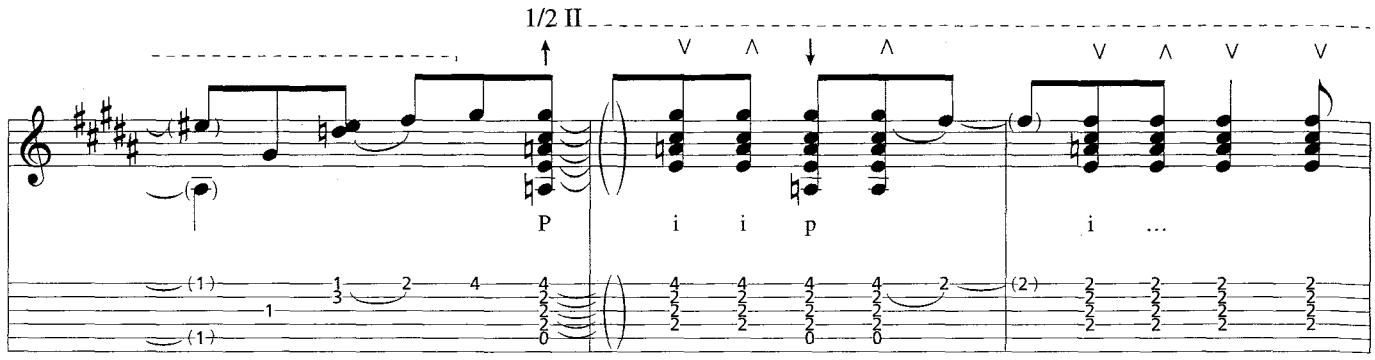

P ...
P ...
P p P ...
P ...


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


II
I
VI
V ∧
p i m p
i a m I
P i i


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


II
I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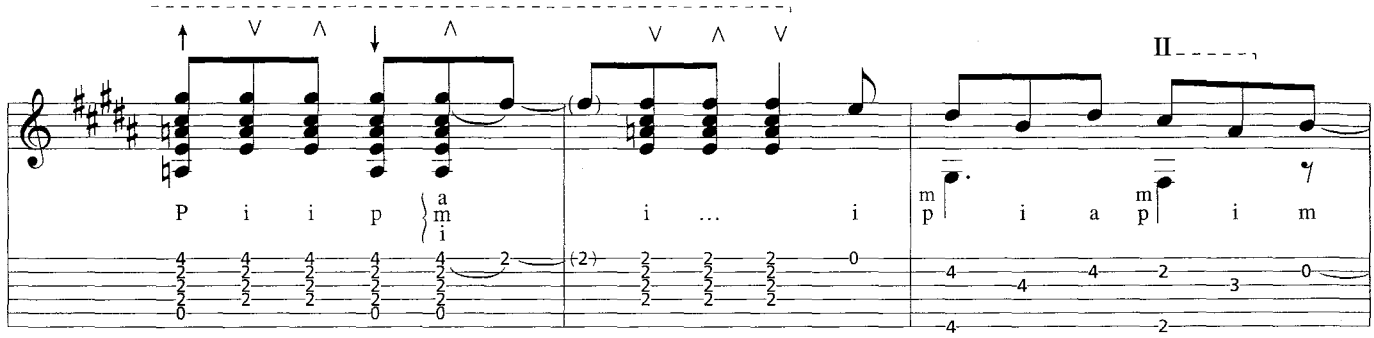
P i i p i ...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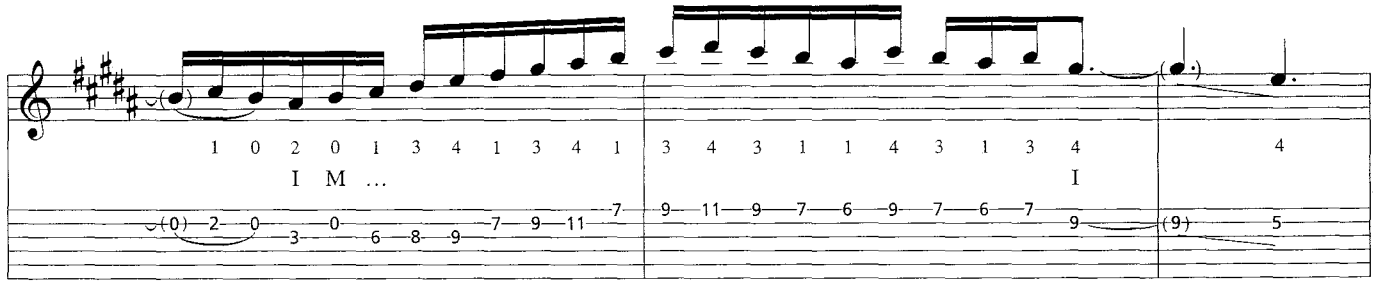
P i i p a m i i ... i
m p i a p i m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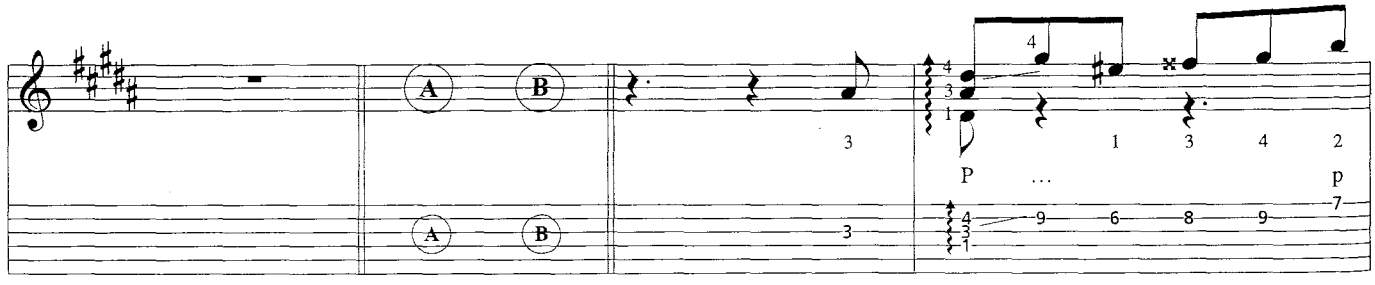
I M ... I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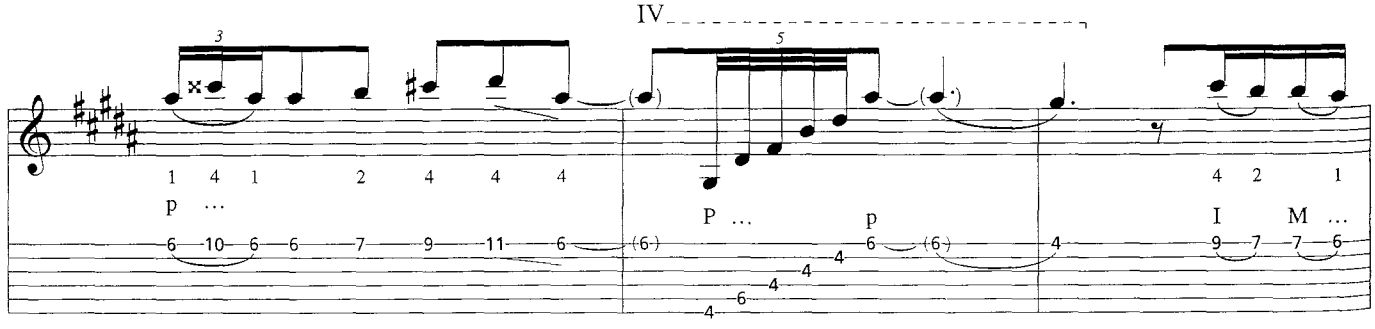
A B
P ... p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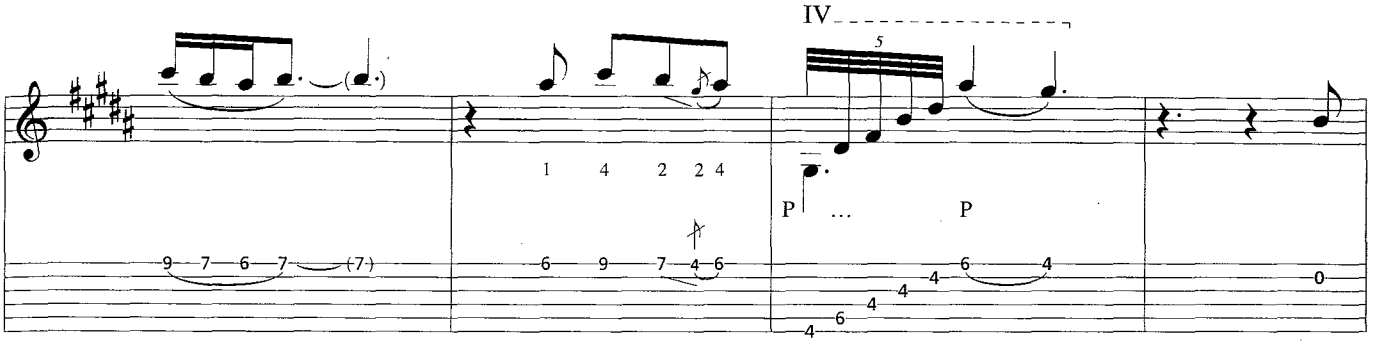
p ... P ... p I M ...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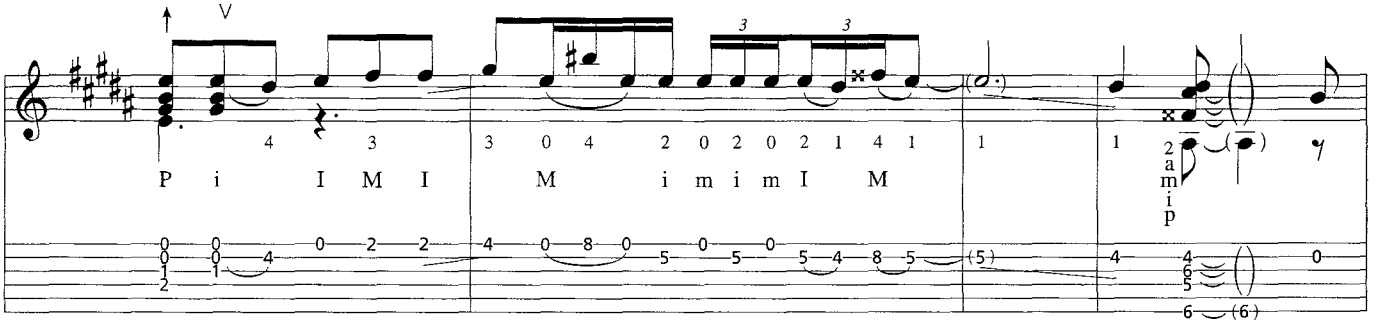
P ... P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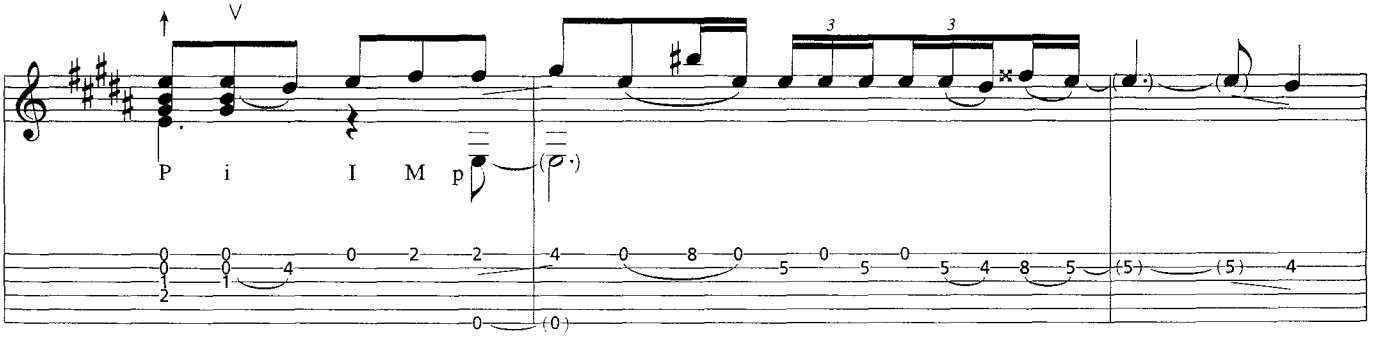
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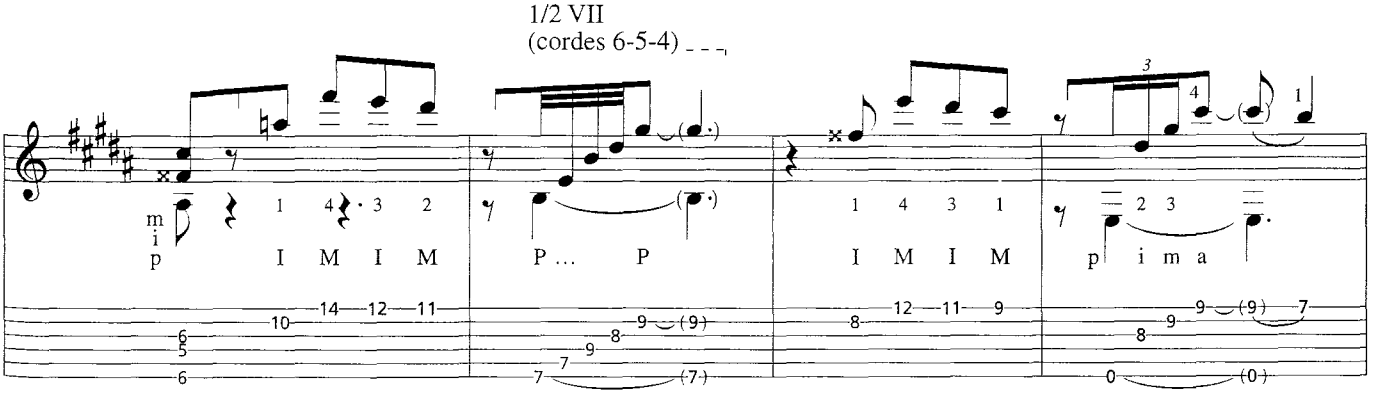
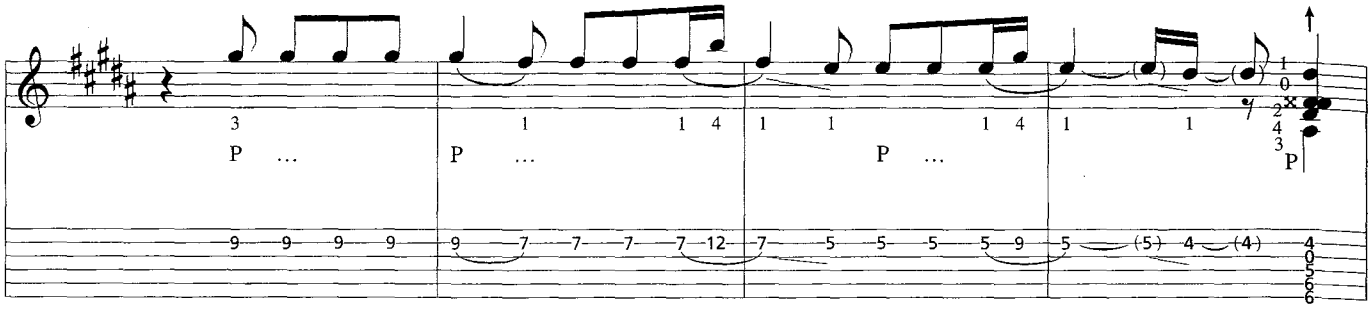
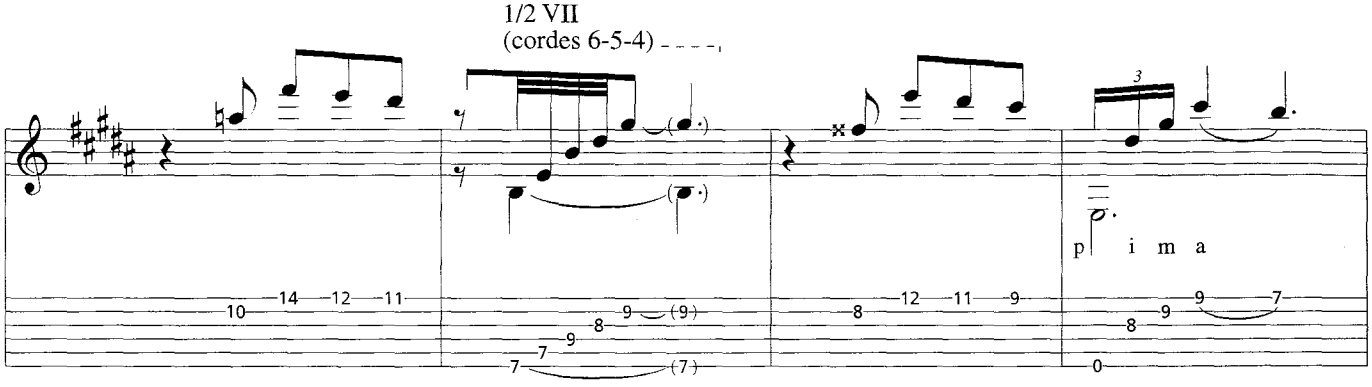

1/2 VII
(cordes 6-5-4)
m i p I M I M
P ... P
I M I M
p i m a


P ...
P ...
P ...
P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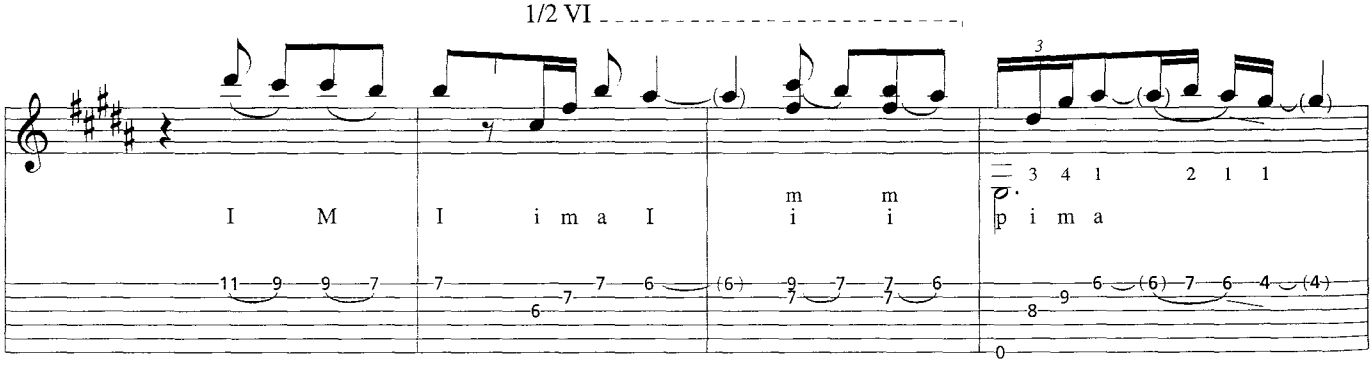
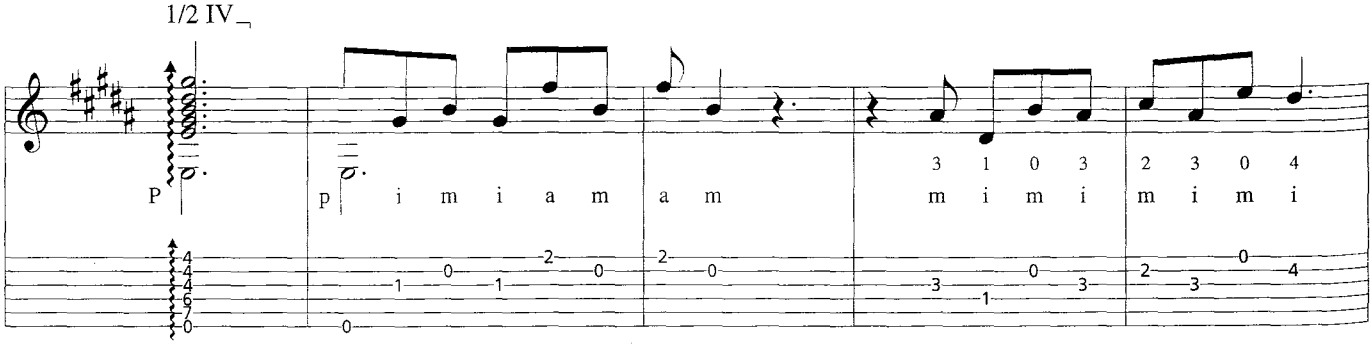
(cordes 6-5-4)
p i m a


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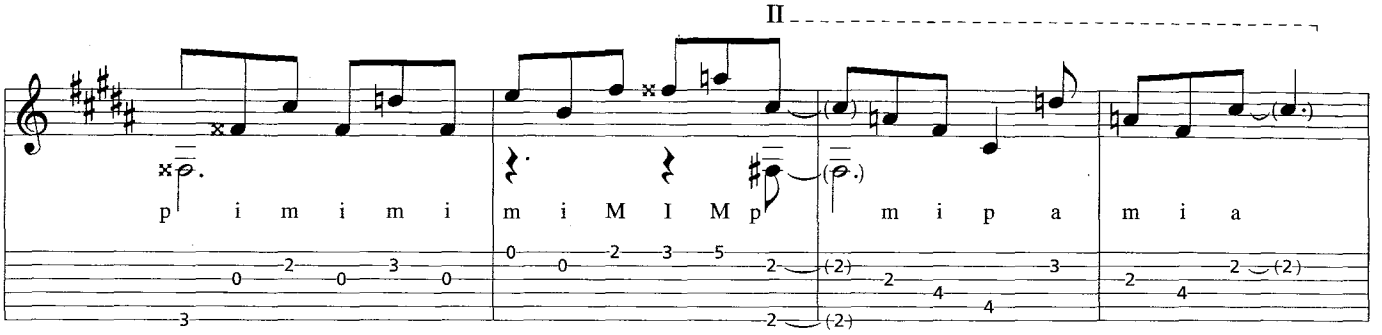
P
p i m i a m a m
m i m i
m i m i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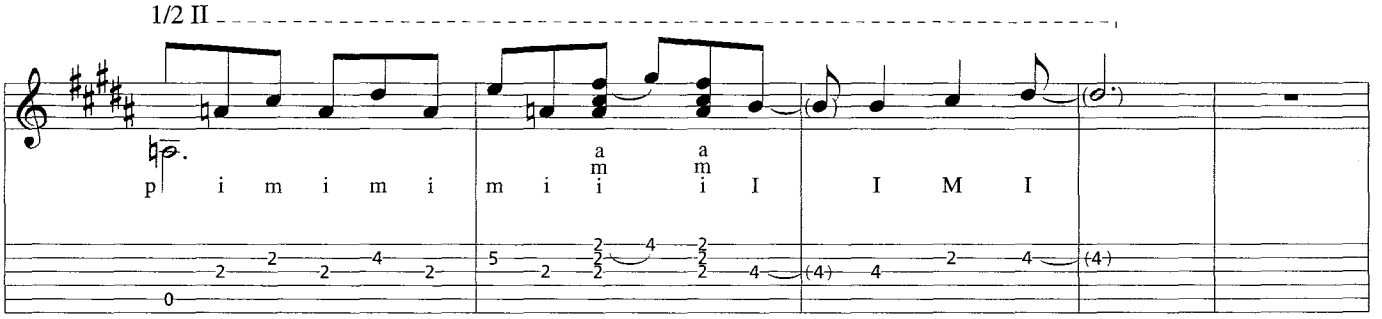
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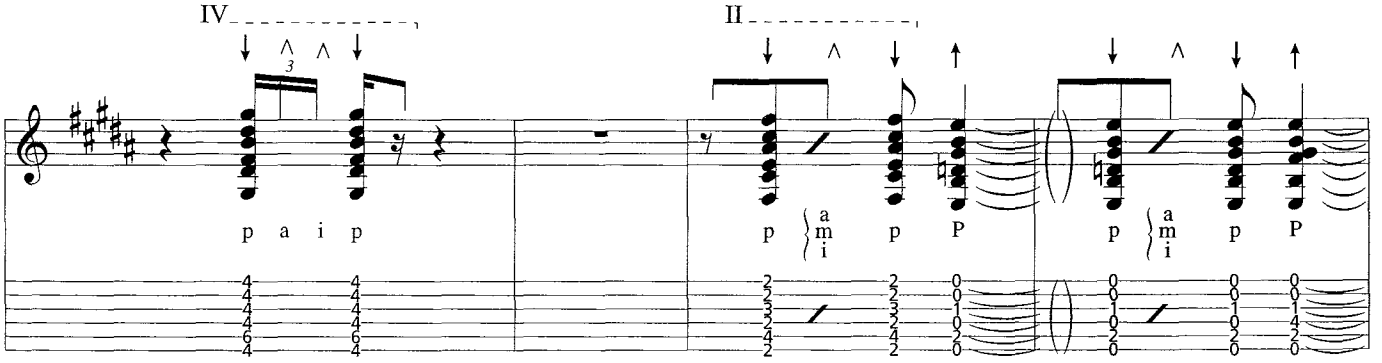
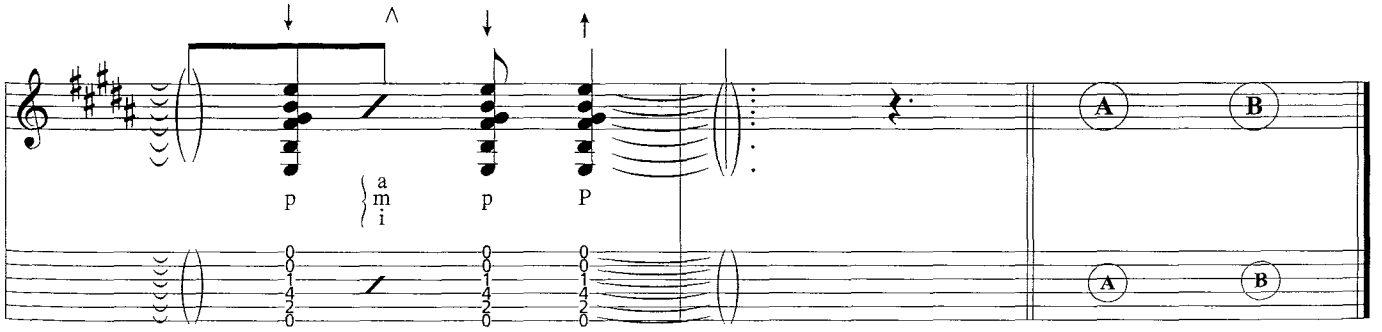
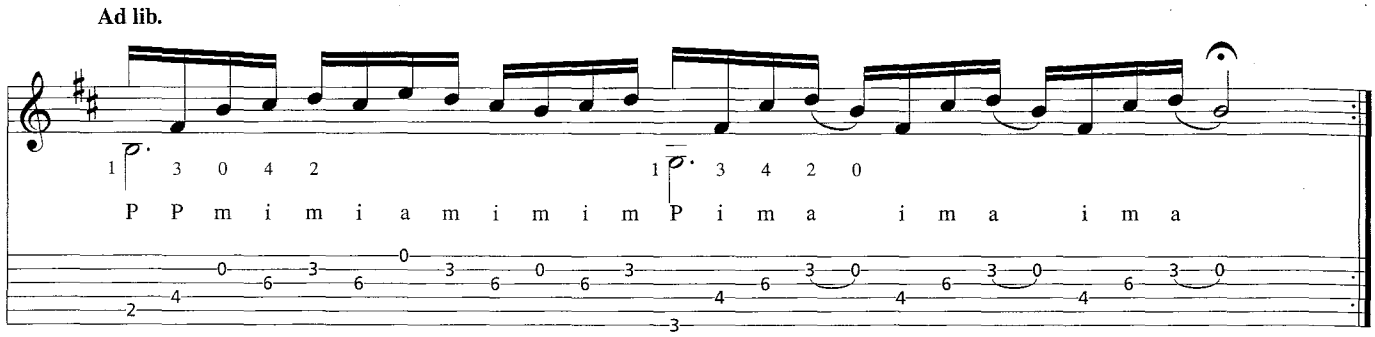
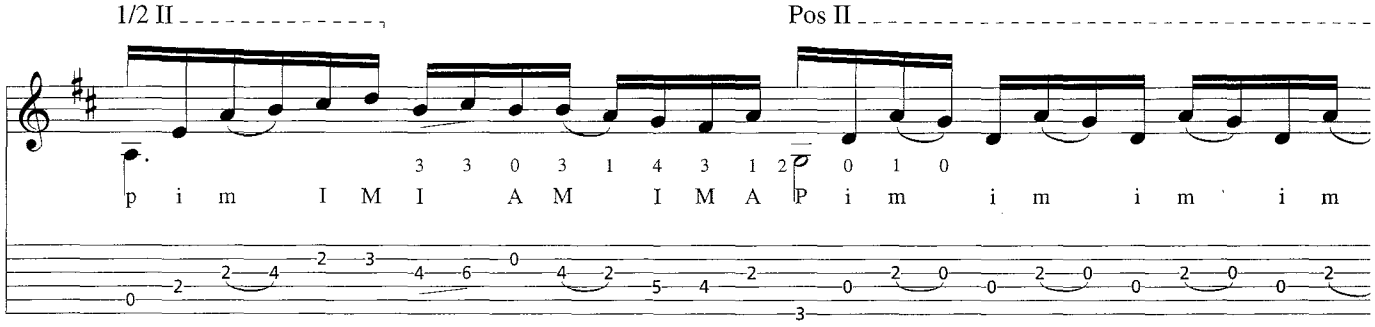

IV
p a i p
II
p a m i p P
p a m i p P

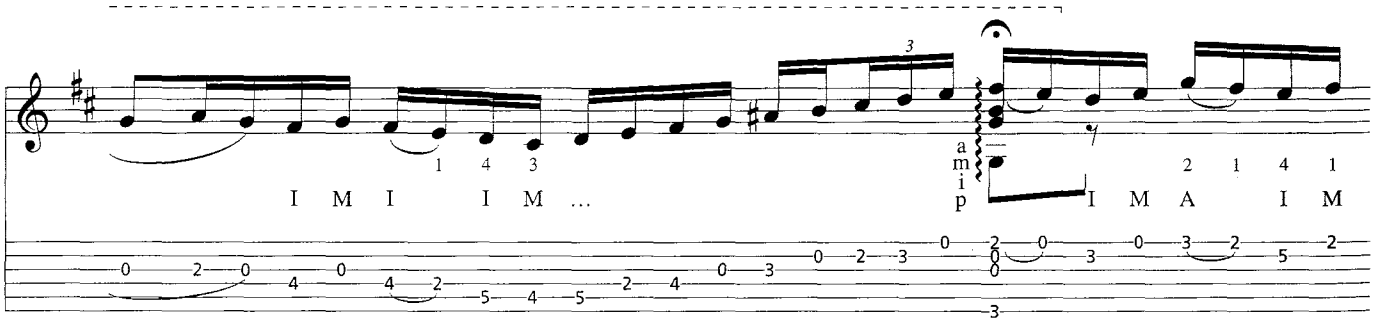

p a m i p P
A
B
A
B

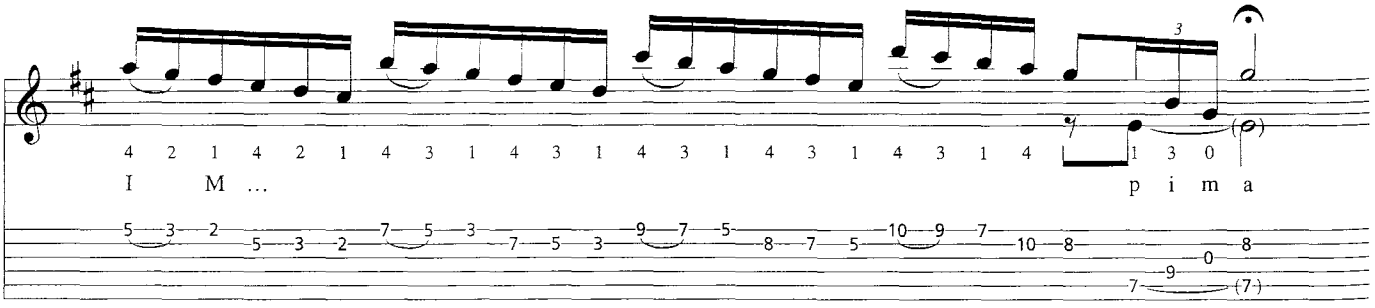
CALLEJÓN DE LA LUNA (TARANTA) – VICENTE AMIGO

Capo : 1









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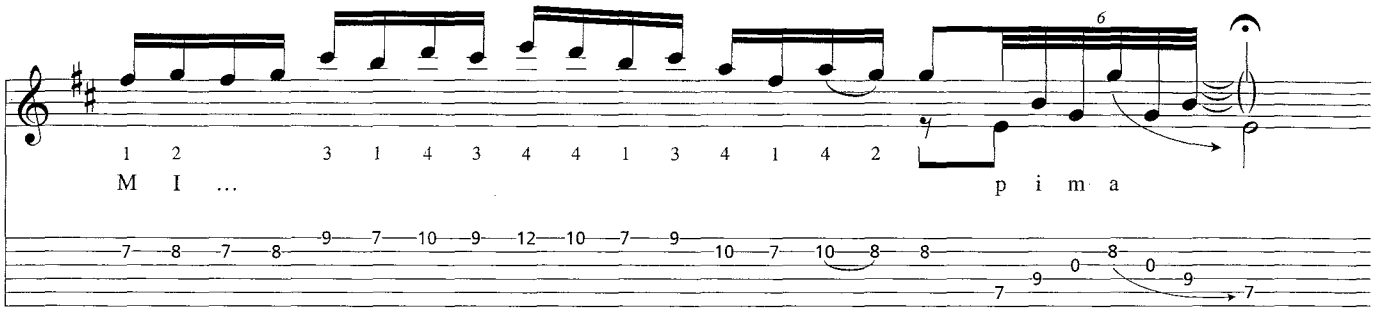
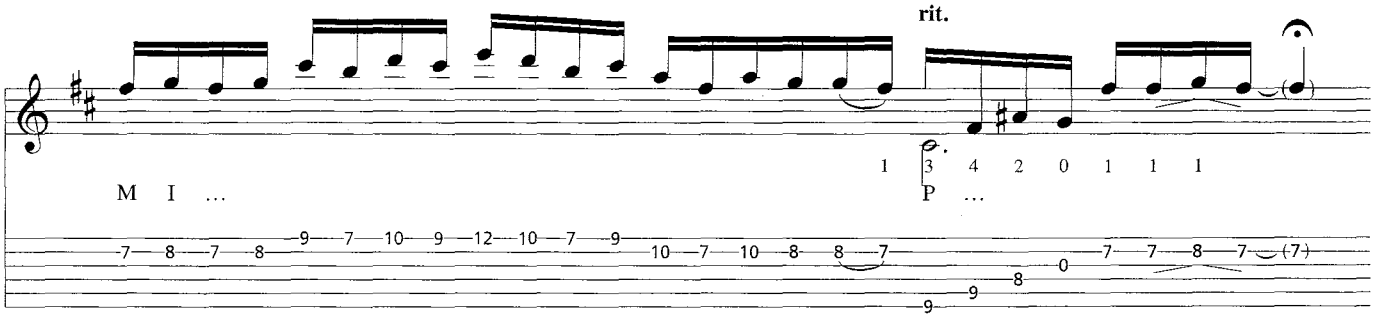

M I ...
p i m a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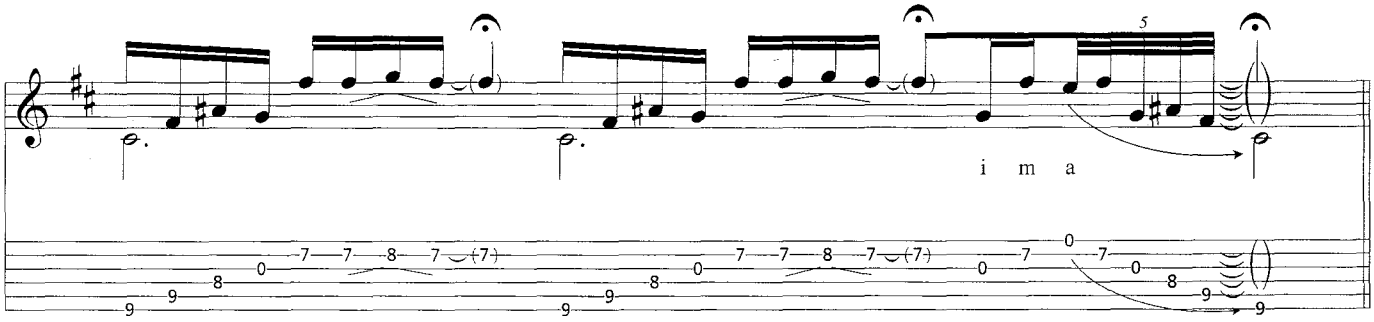
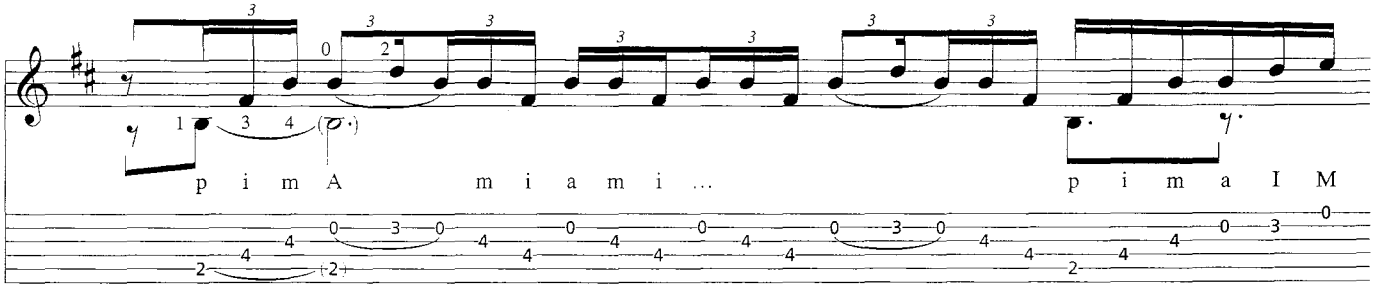
P ...


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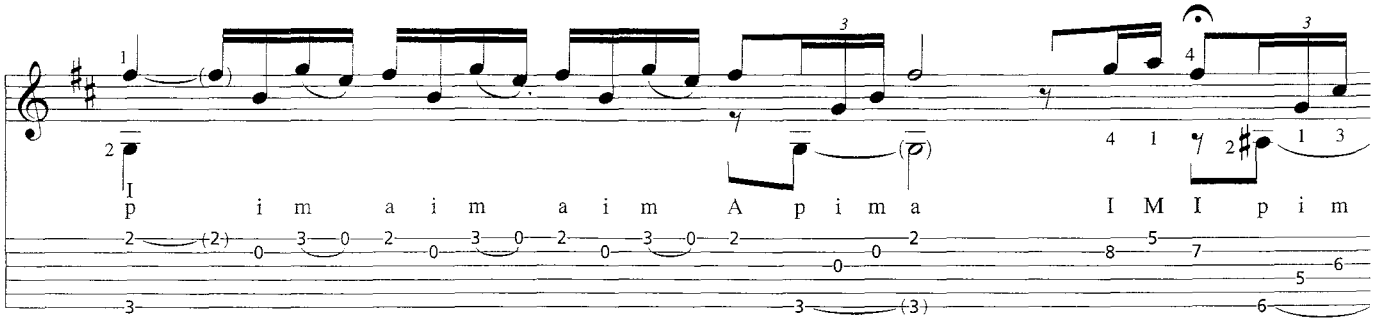
p i m a I M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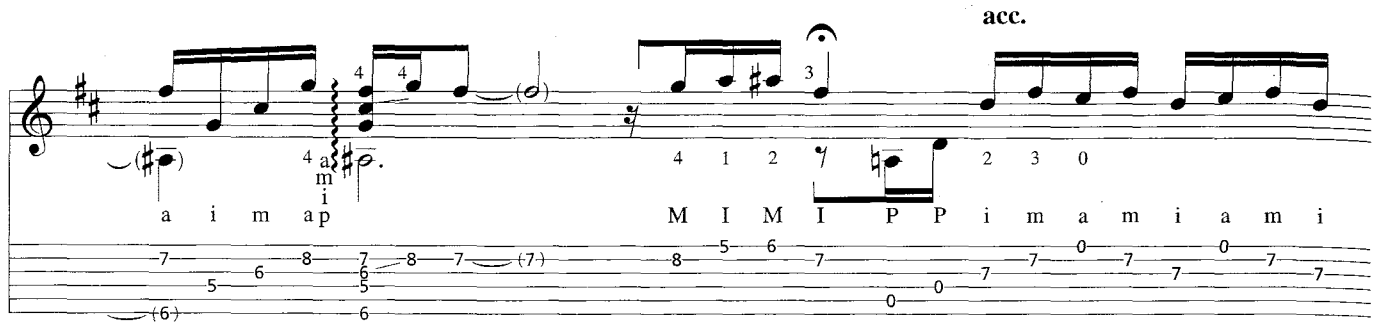
p i m a i m a i m A p i m a
I M I p i m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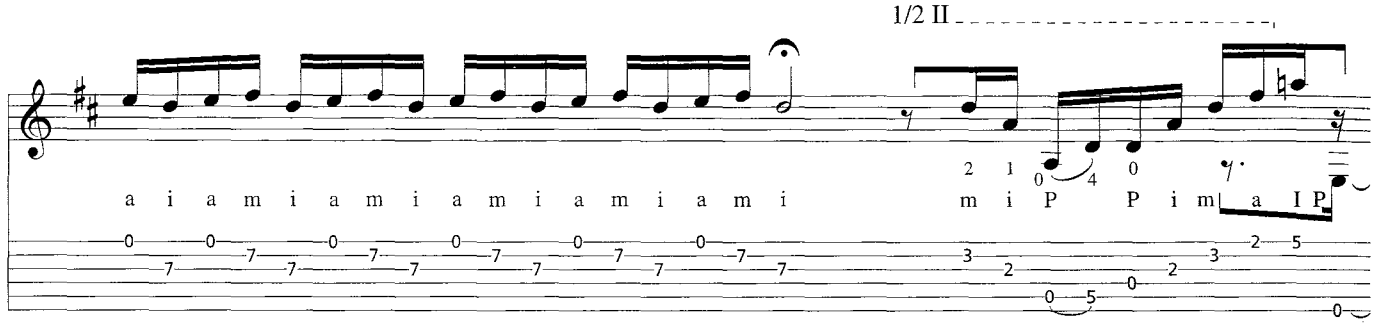
a i m a p
M I M I P P i m a m i a m i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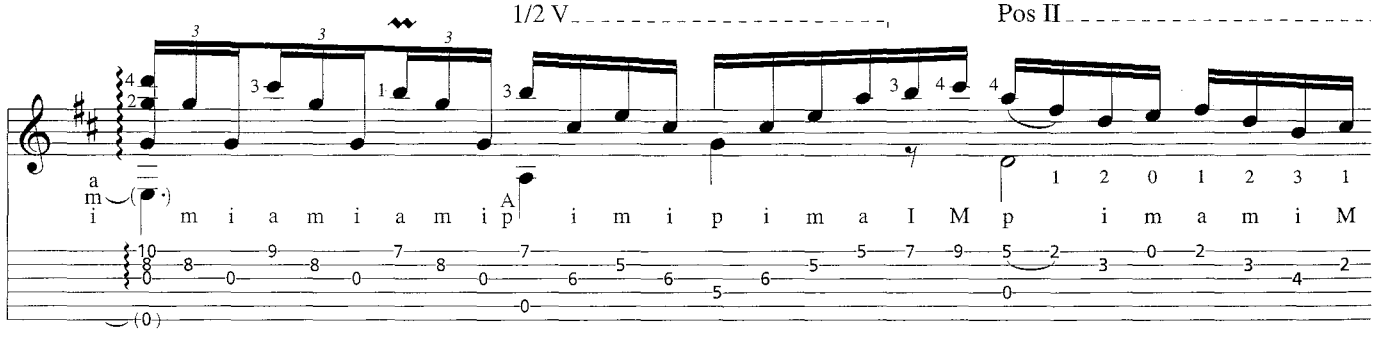
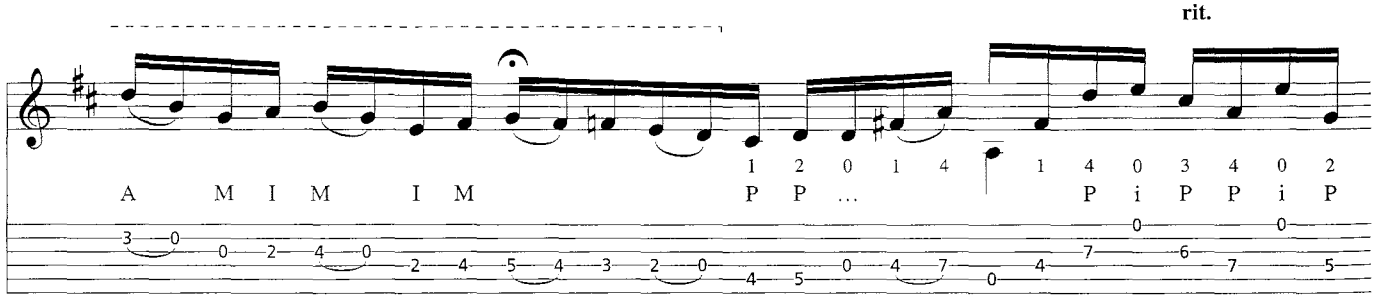
m i P P i m a I P


1/2 V
Pos II
i m i a m i a m i p i m i p i m a I M p i m a m i M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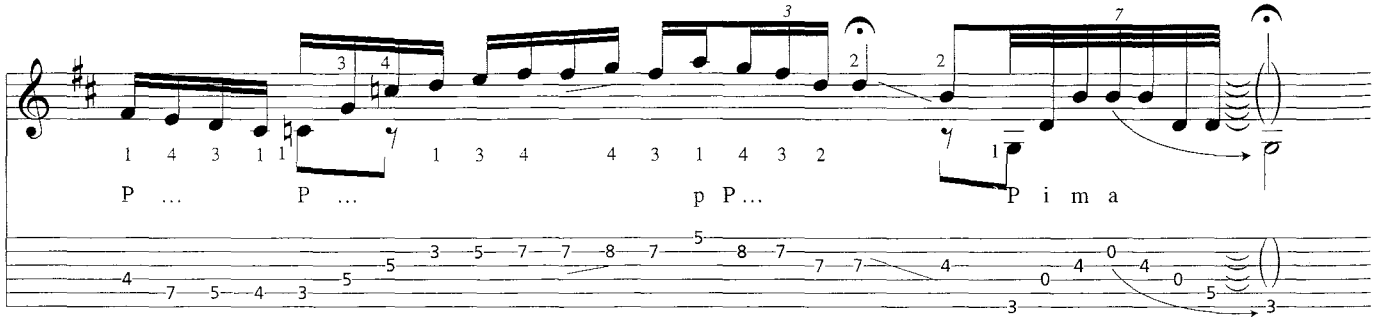
P P ...
P i P P i P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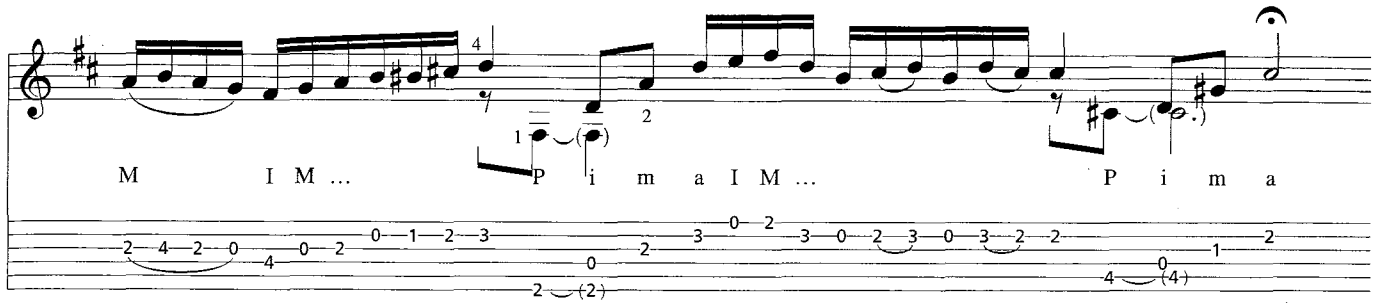
p P ...
P i m a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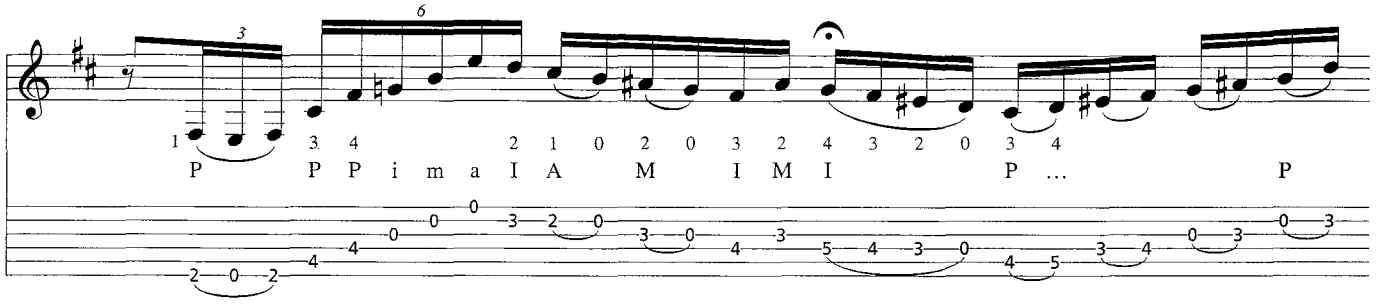
P i m a I M ...
P i m a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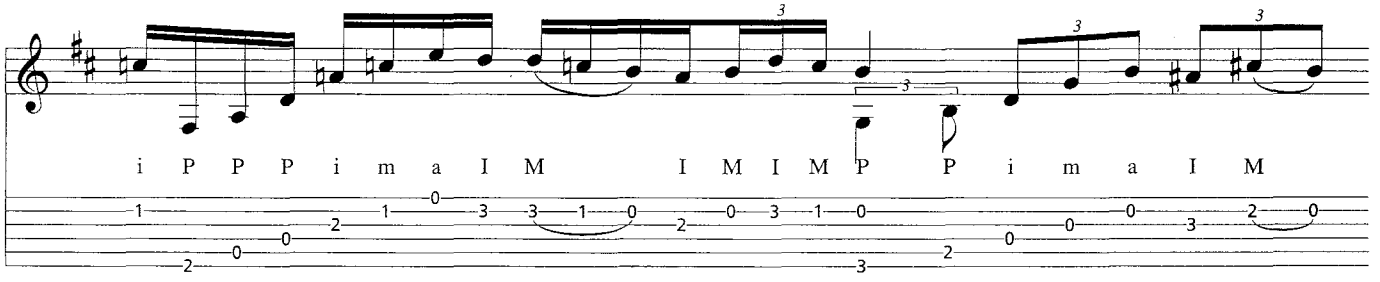
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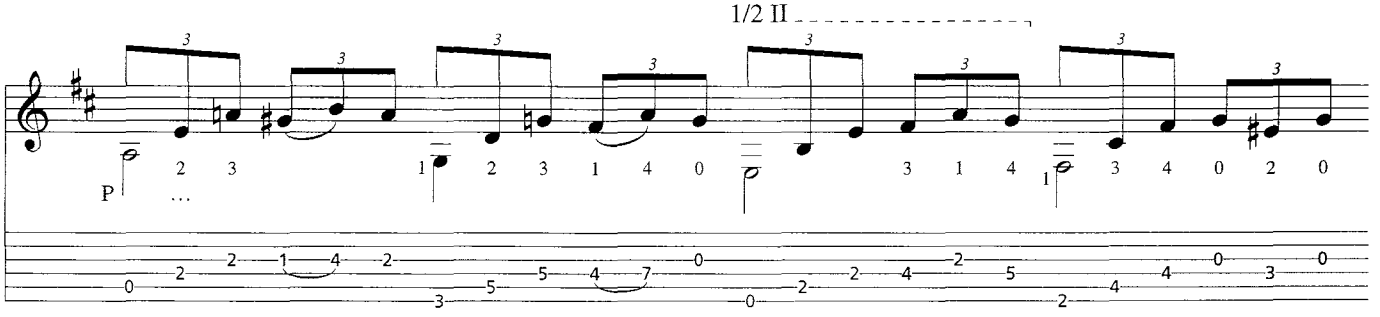
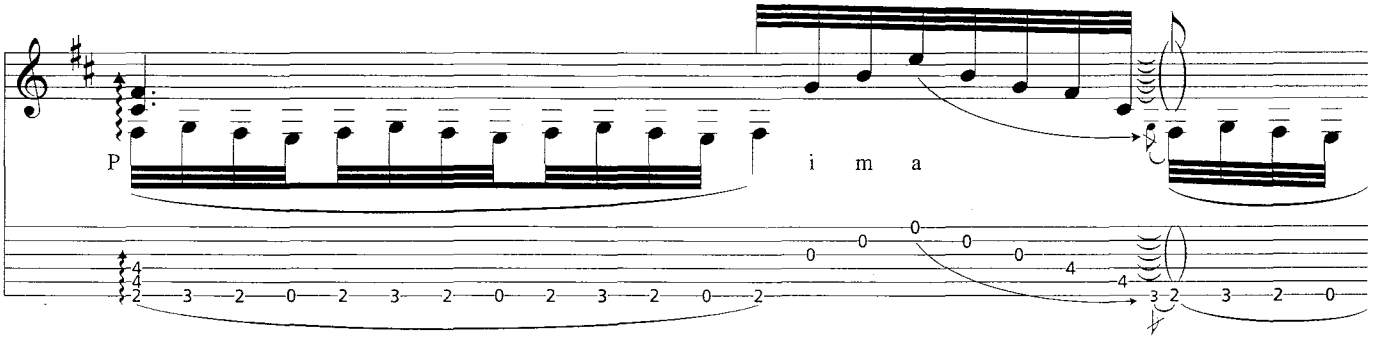

1/2 II
P ...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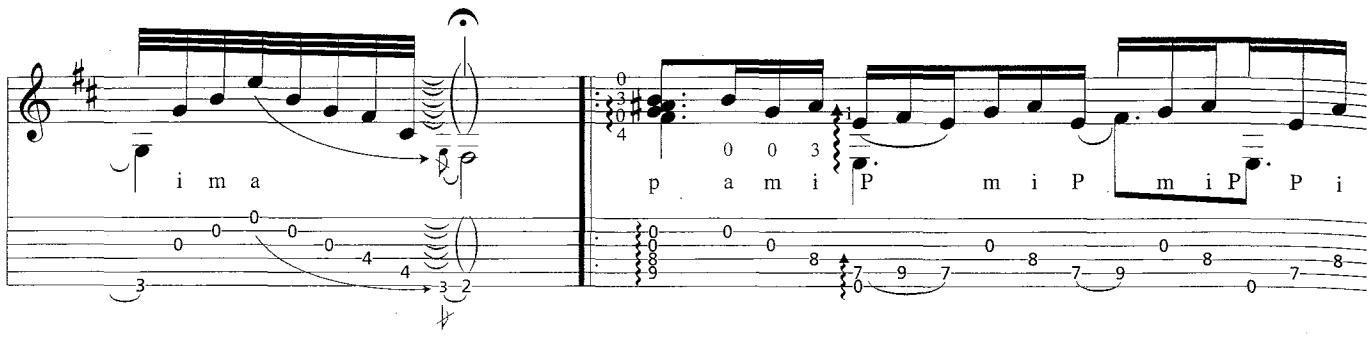
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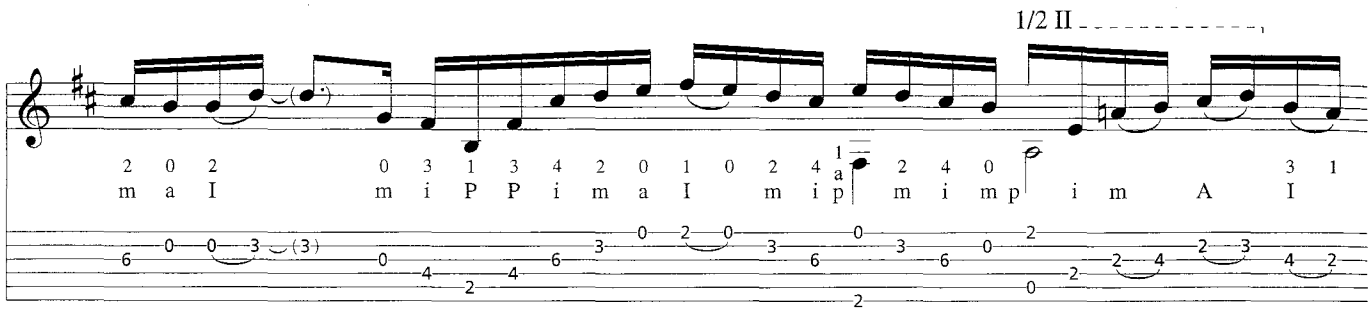
p a m i P m i P m i P P i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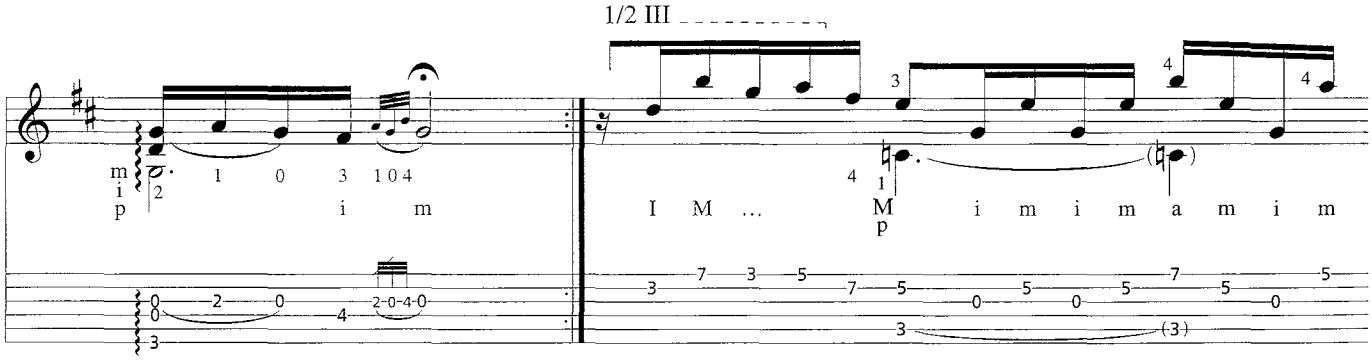
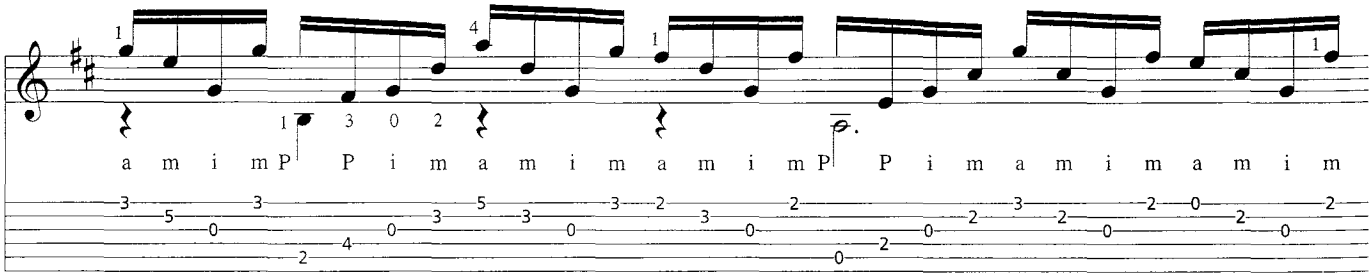

1/2 III
m i p 1 0 3 1 0 4
p i m
I M ... M i m i m a m i m
p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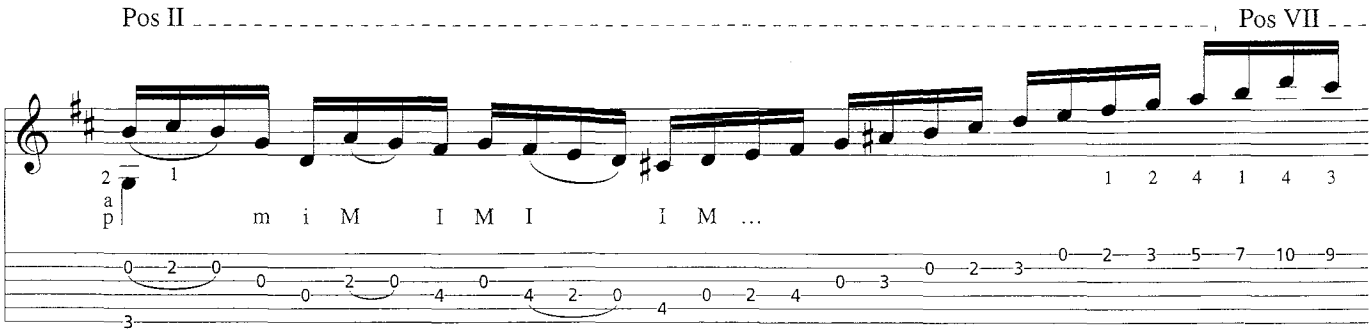
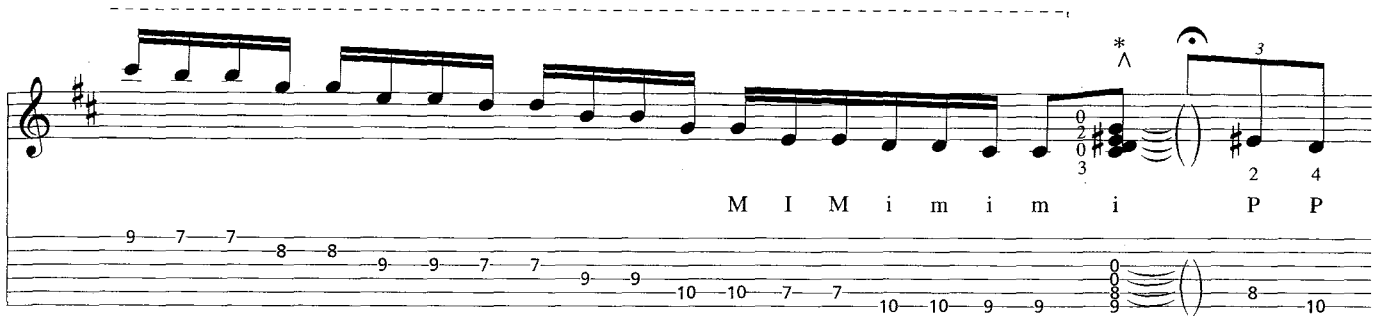

Pos II
Pos VII
a p m i M I M I I M ...
1 2 4 1 4 3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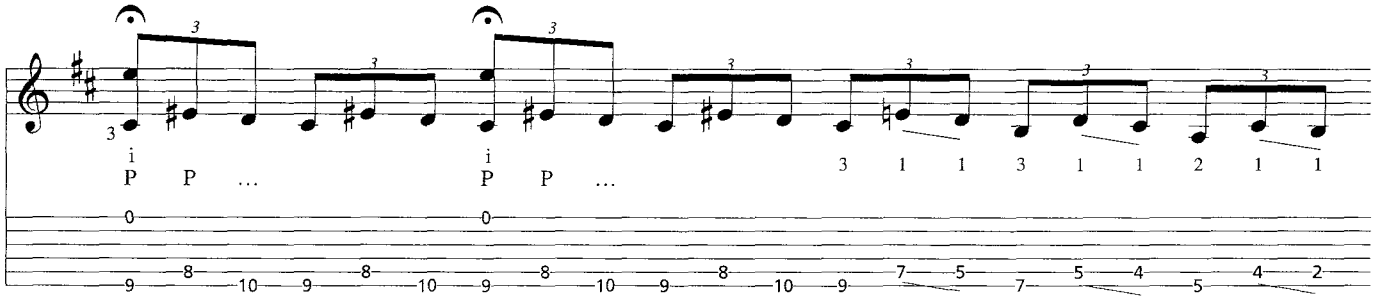
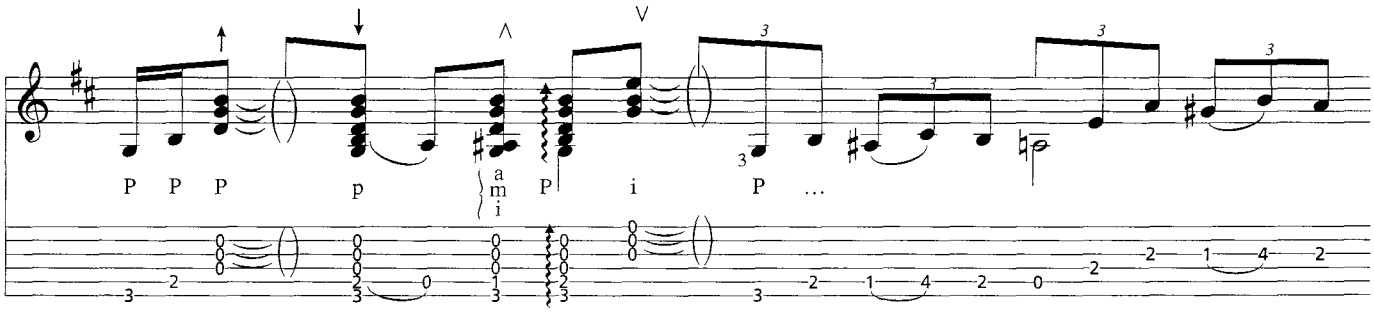

i P P ...
i P P ...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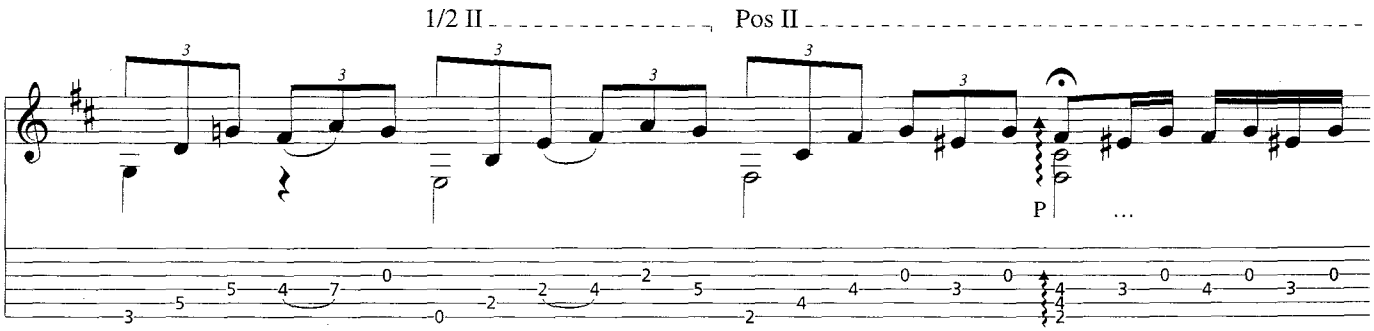
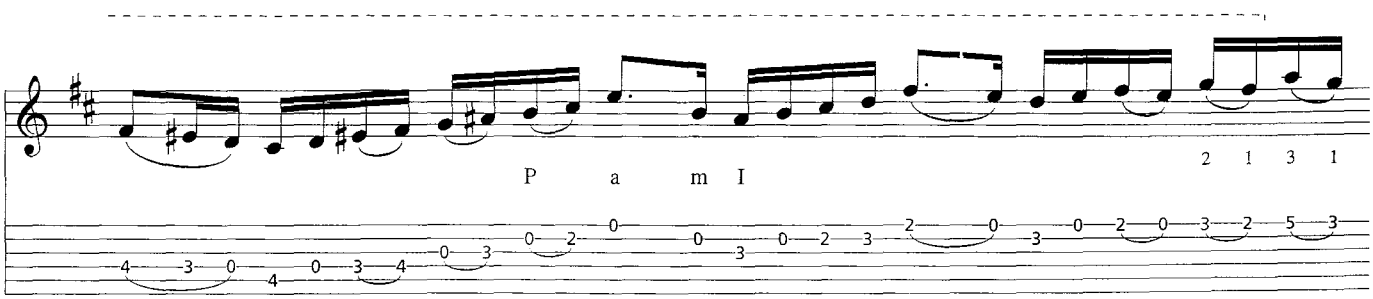
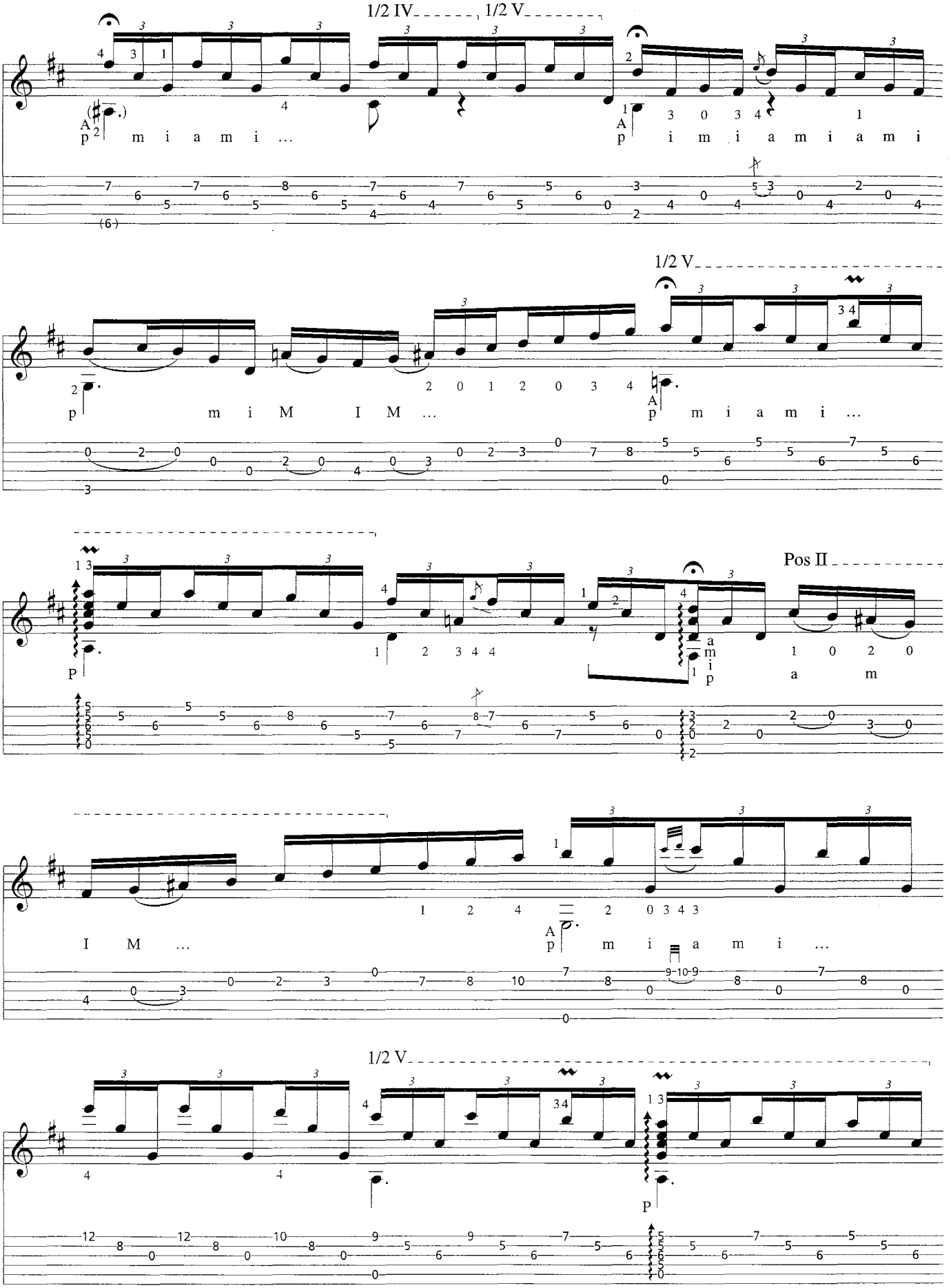
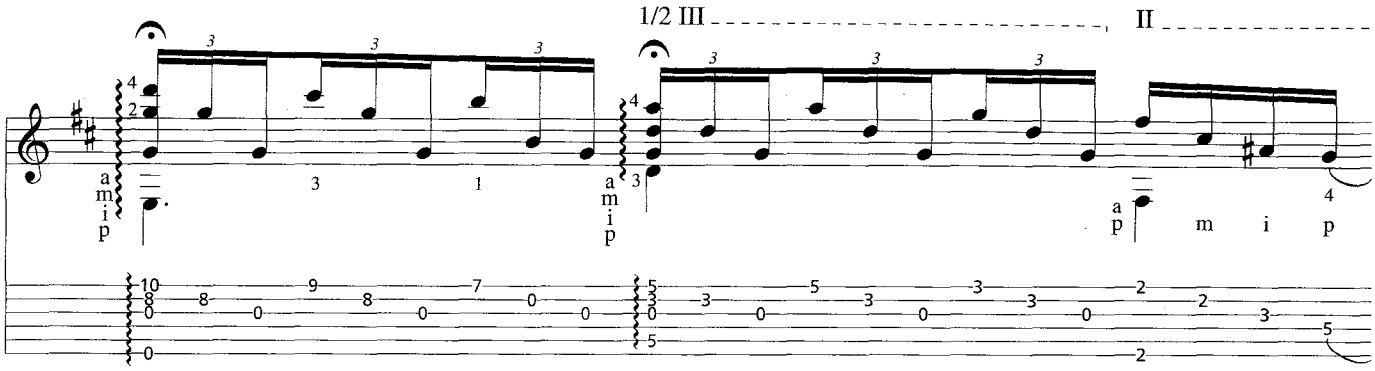

1/2 II
Pos II
P ...


P a m I


1/2 IV
1/2 V
p m i a m i ...
p i m i a m i a m i
1/2 V
p m i M I M ...
p m i a m i ...
P
Pos II
a m i p
a m
I M ...
p m i a m i ...
1/2 V
P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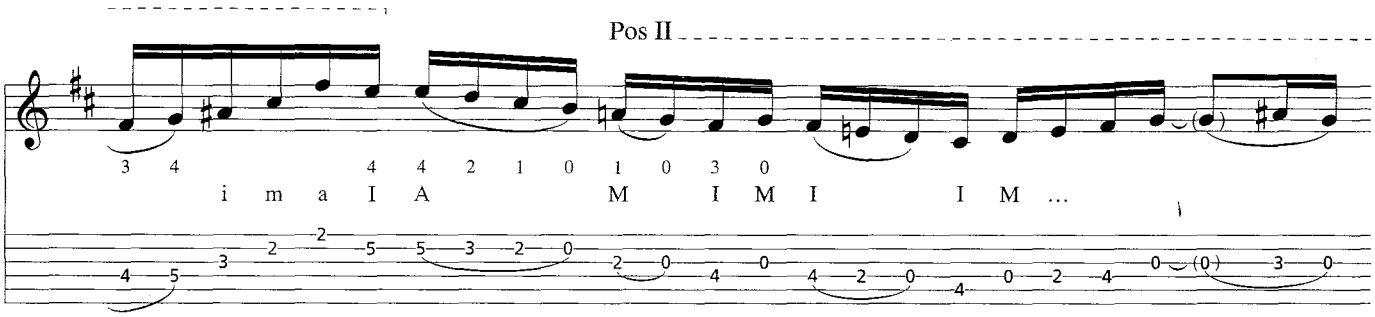
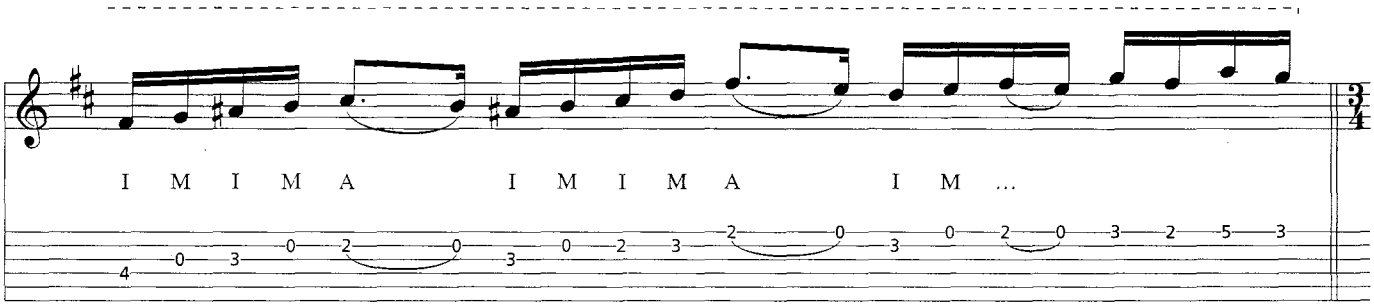
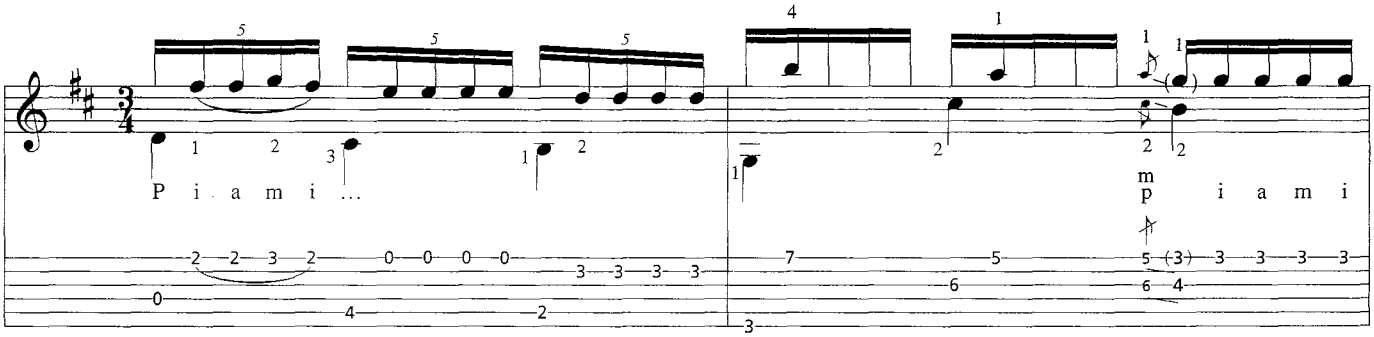
II
a m i p
a m i p
a p m i p


Pos II
i m a I A M I M I I M ...


I M I M A I M I M A I M ...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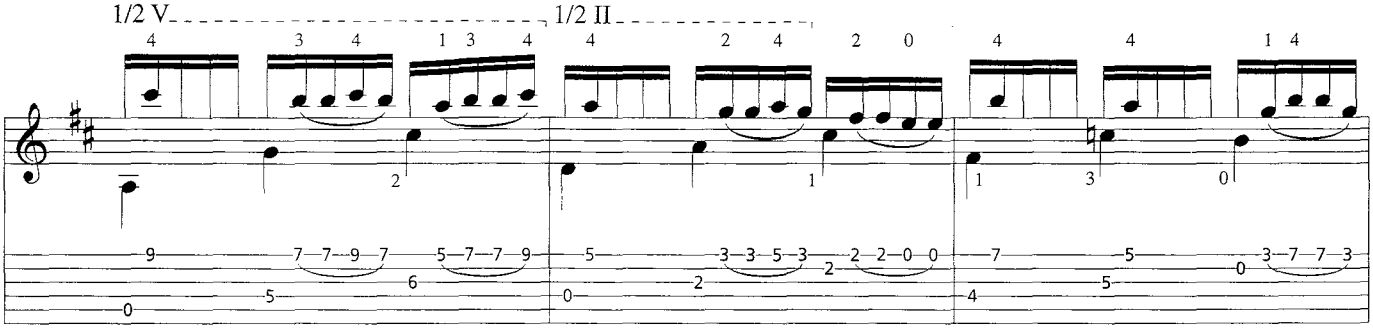
m p i a m i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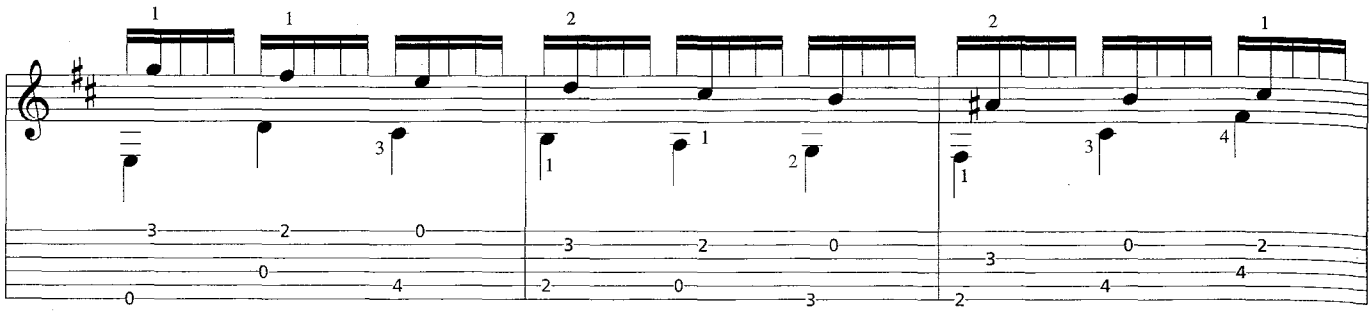
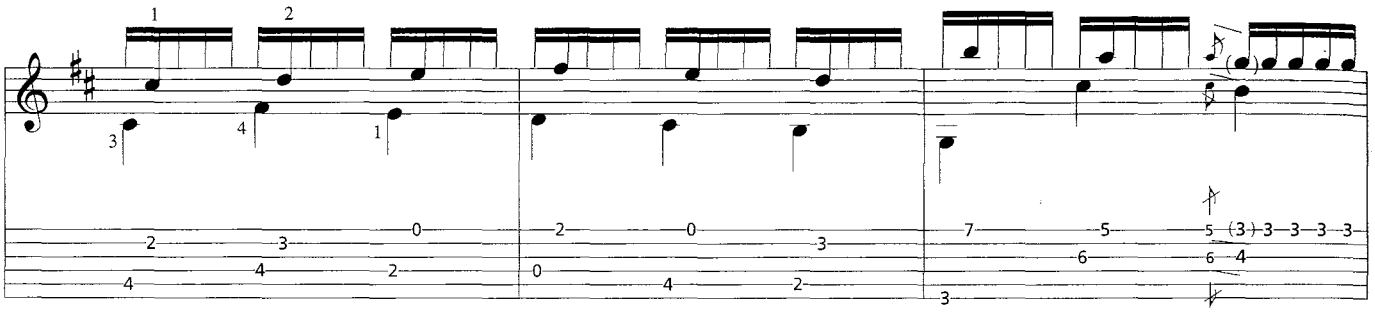
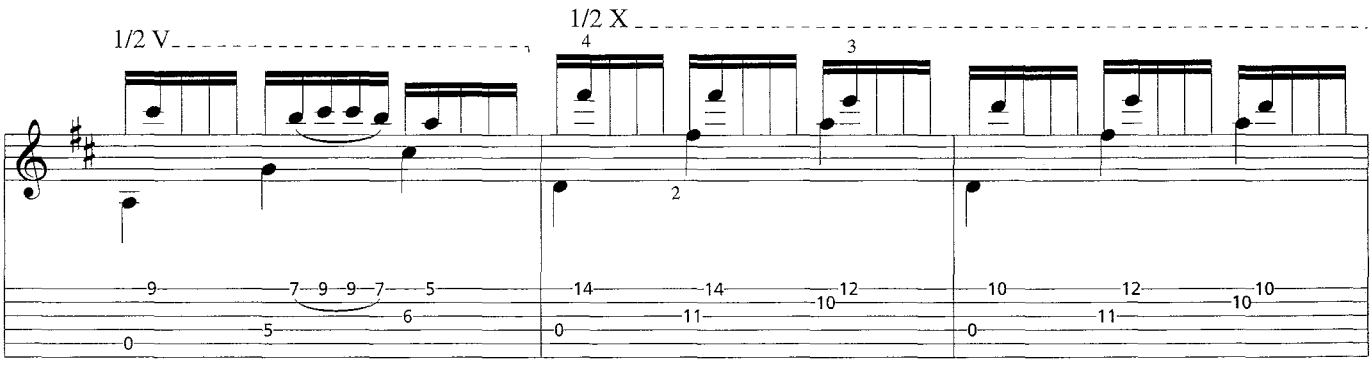
1/2 II



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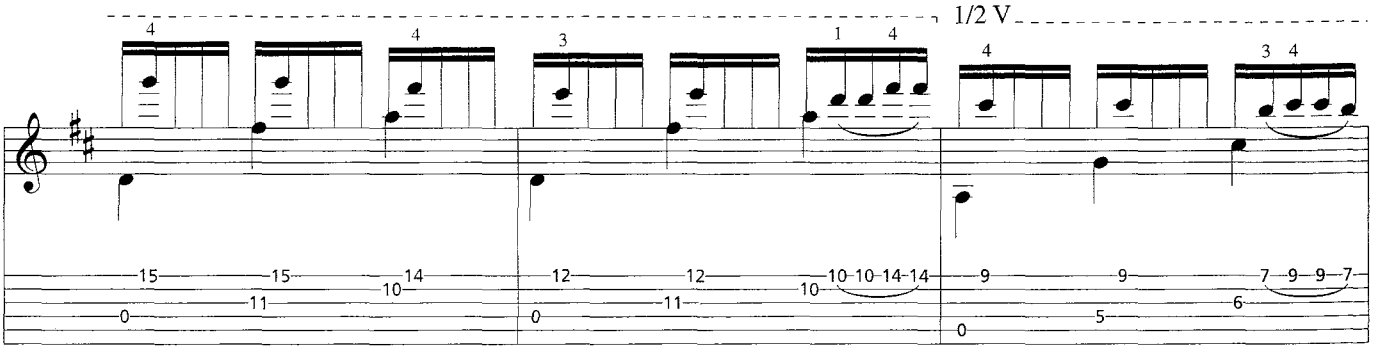
1/2 X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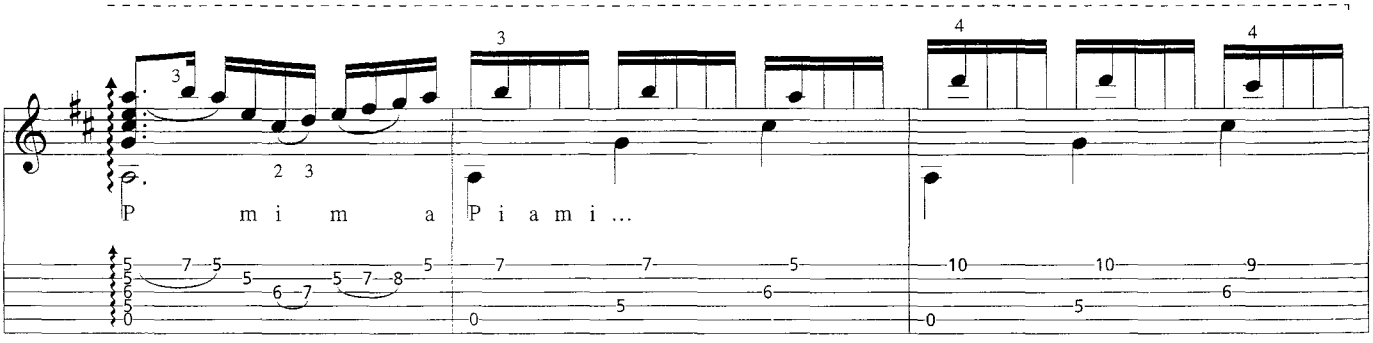
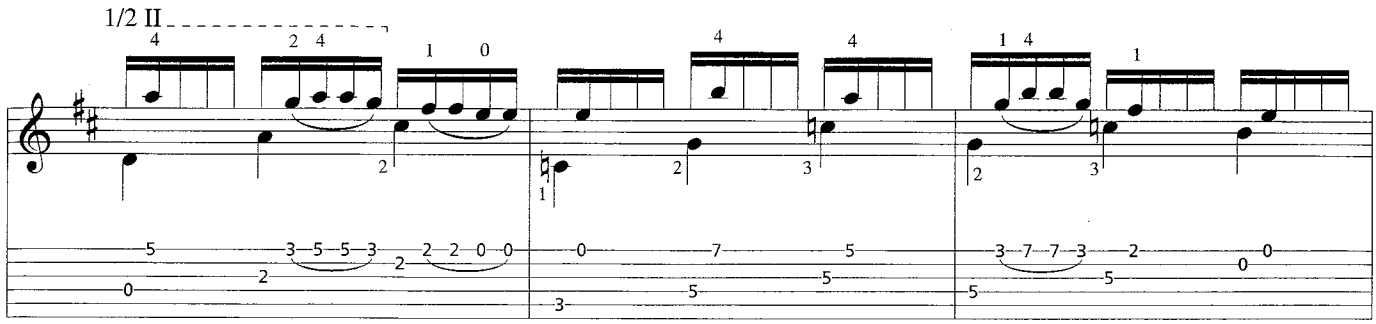
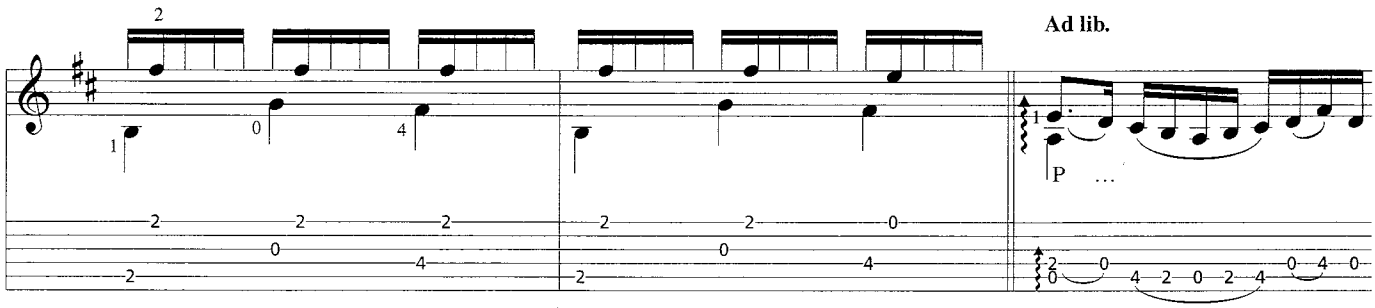

P m i m a P i a m i ...


1/2 II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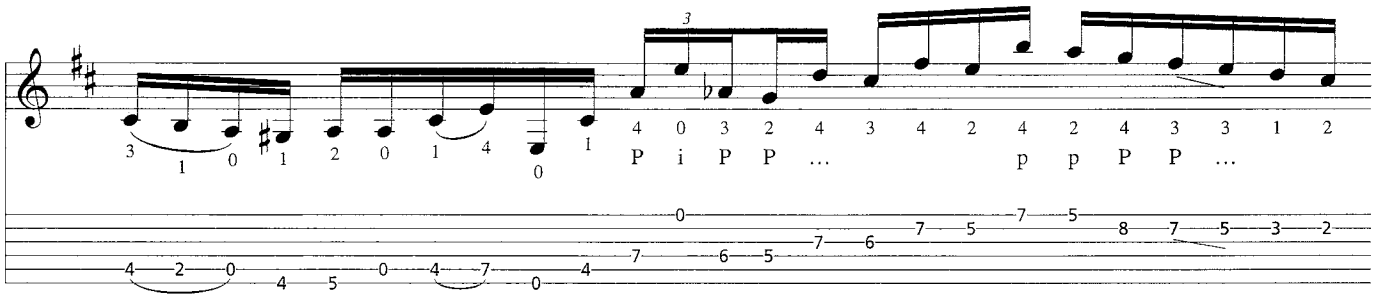
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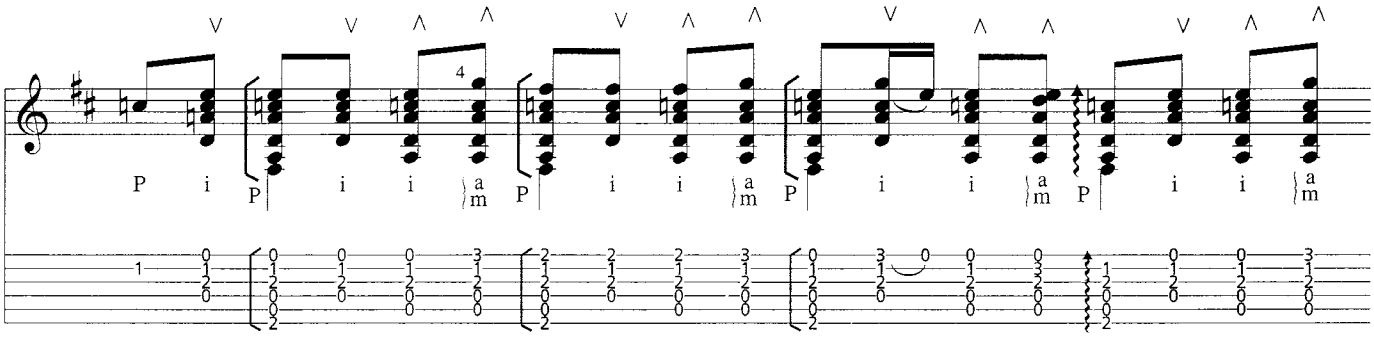
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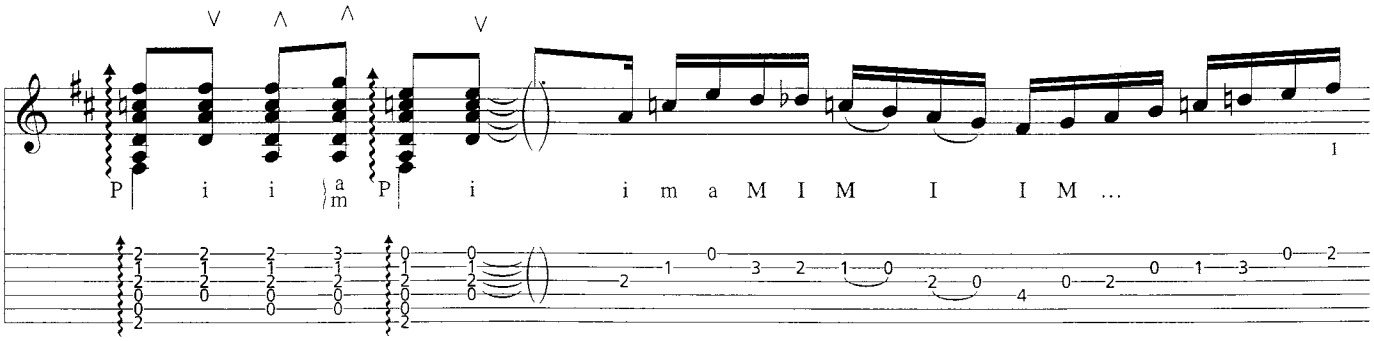
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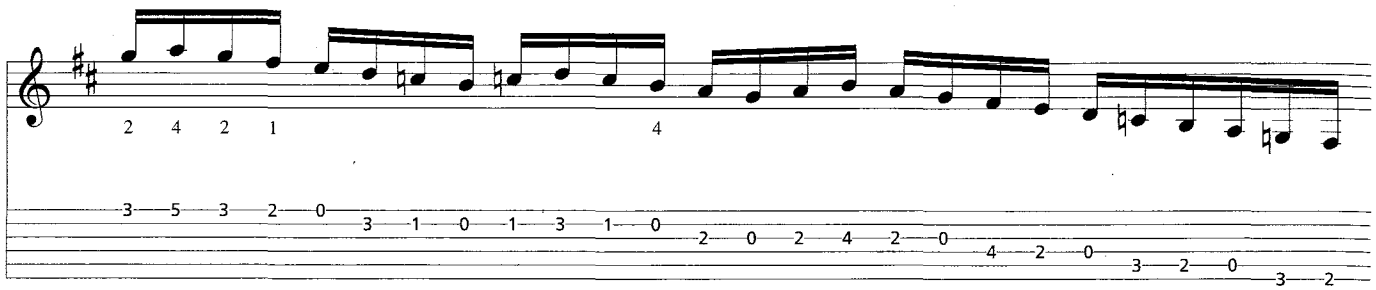
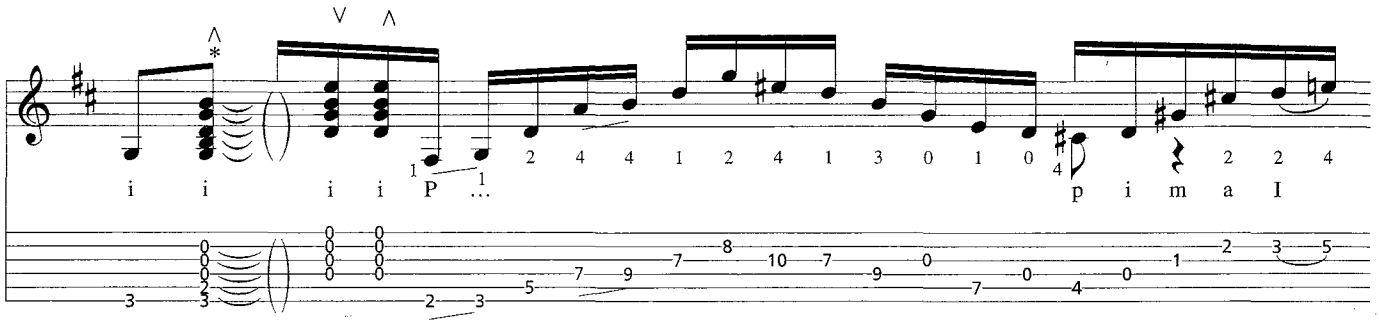
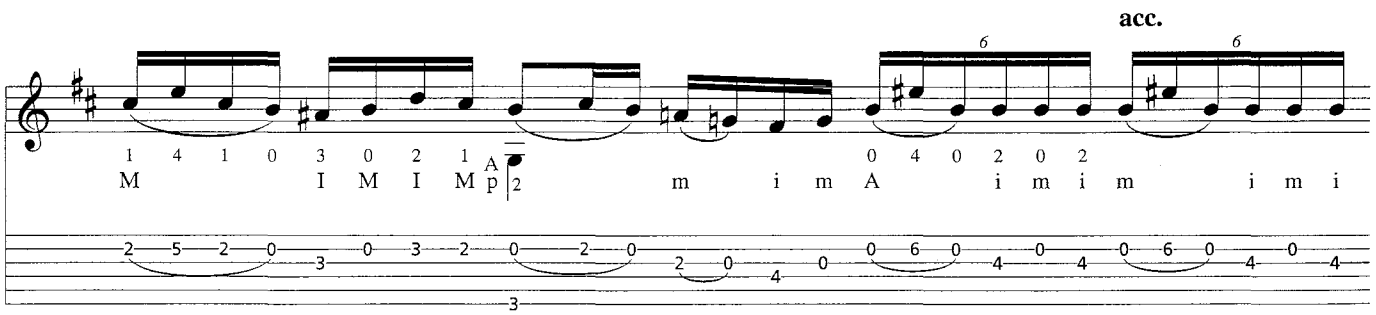
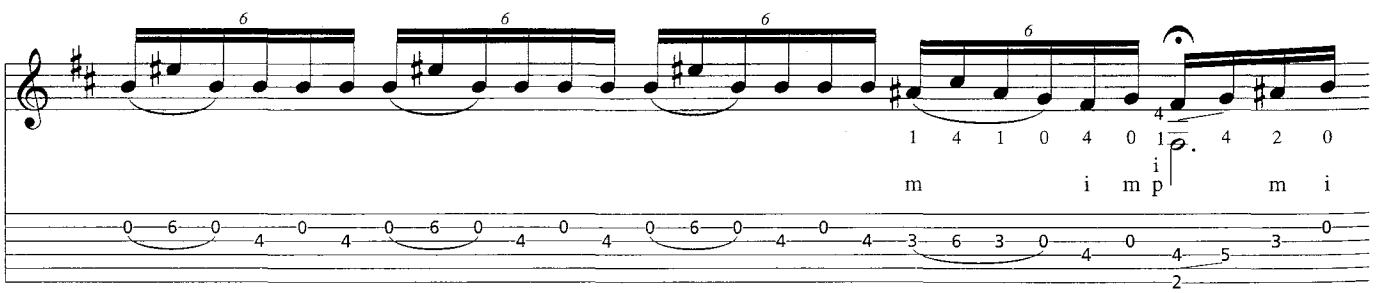



i i i i P ...
p i m a I


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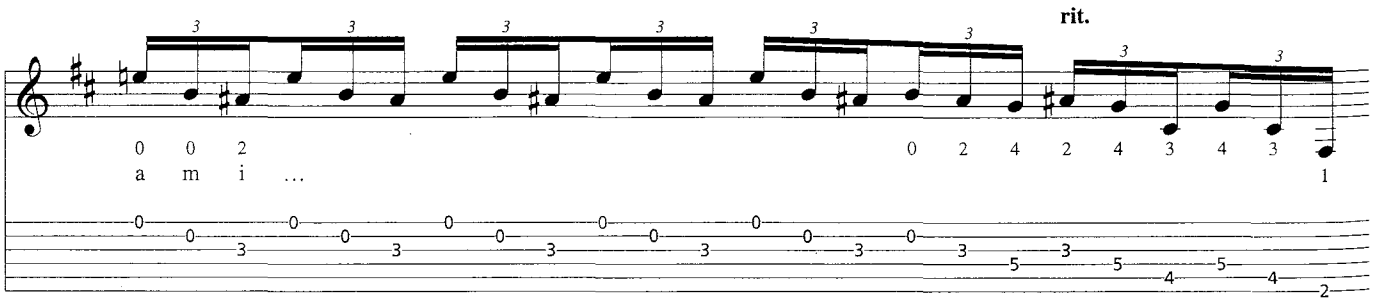
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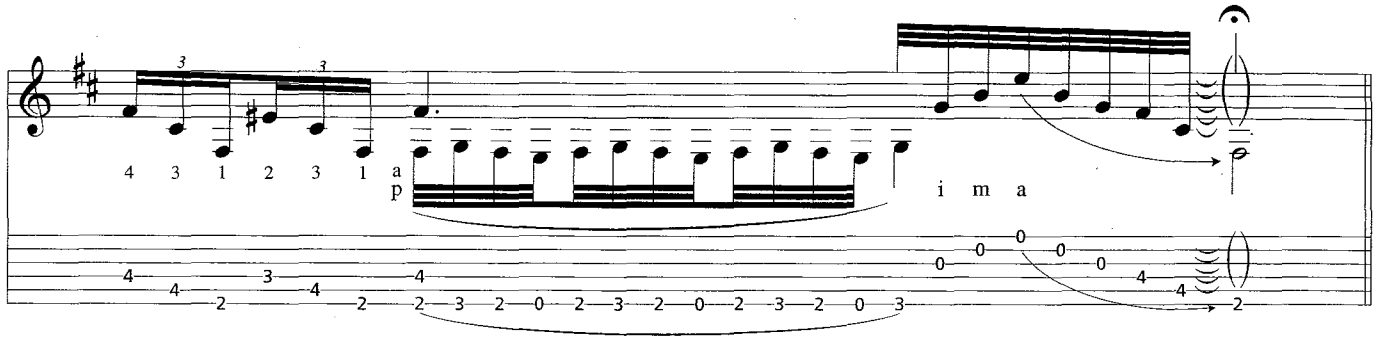
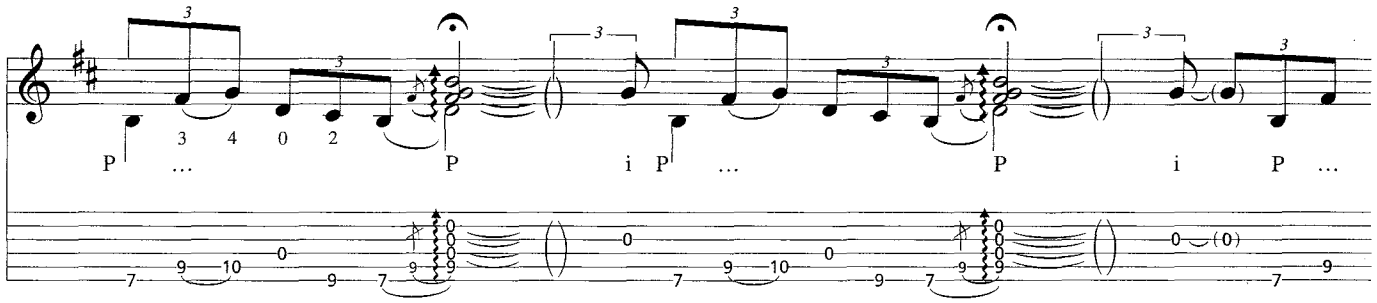
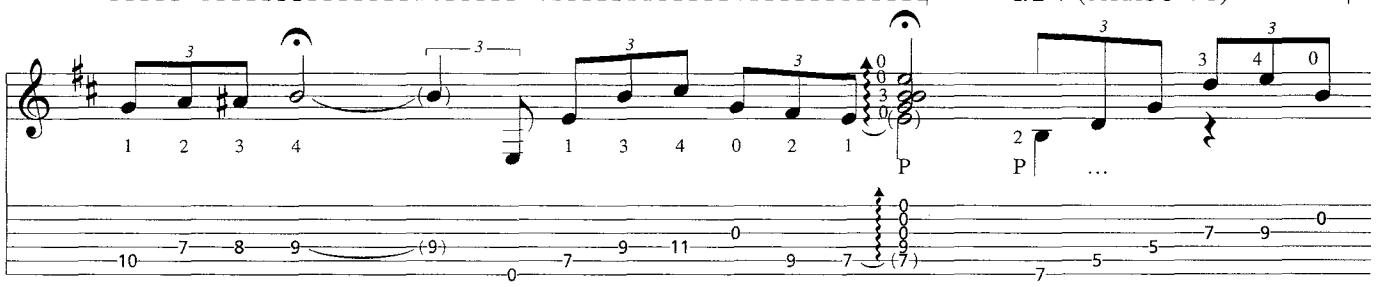
a m i ...



Pos VII



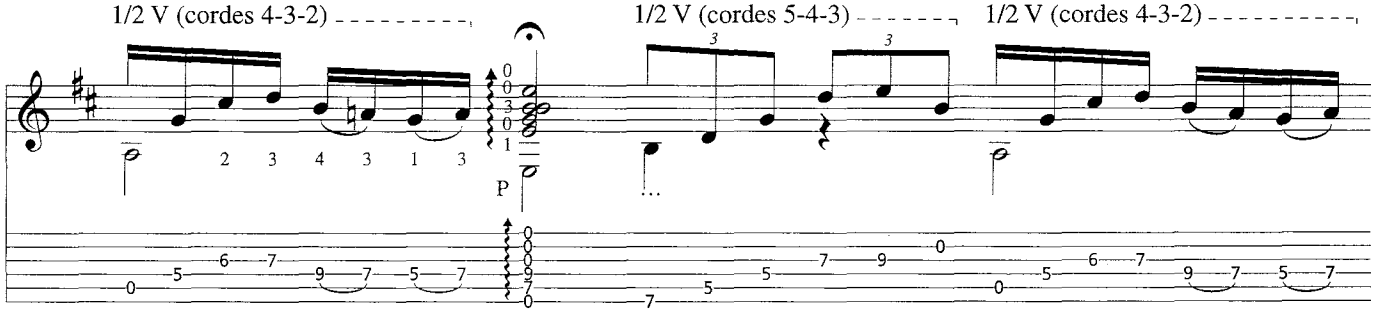
1/2 V (cordes 5-4-3)

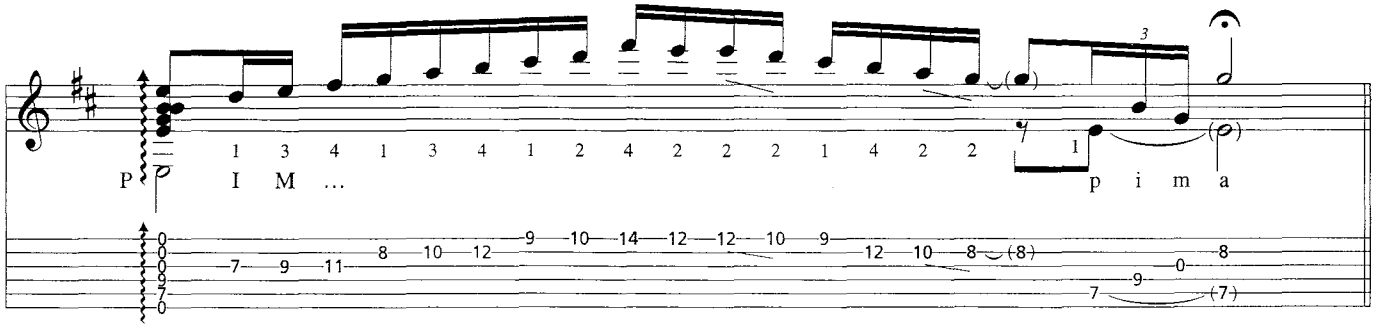


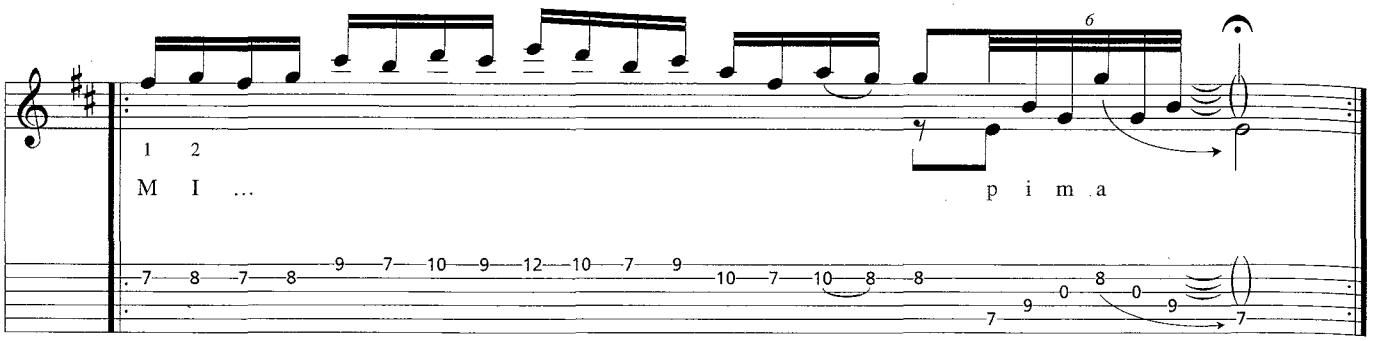
1/2 V (cordes 4-3-2)

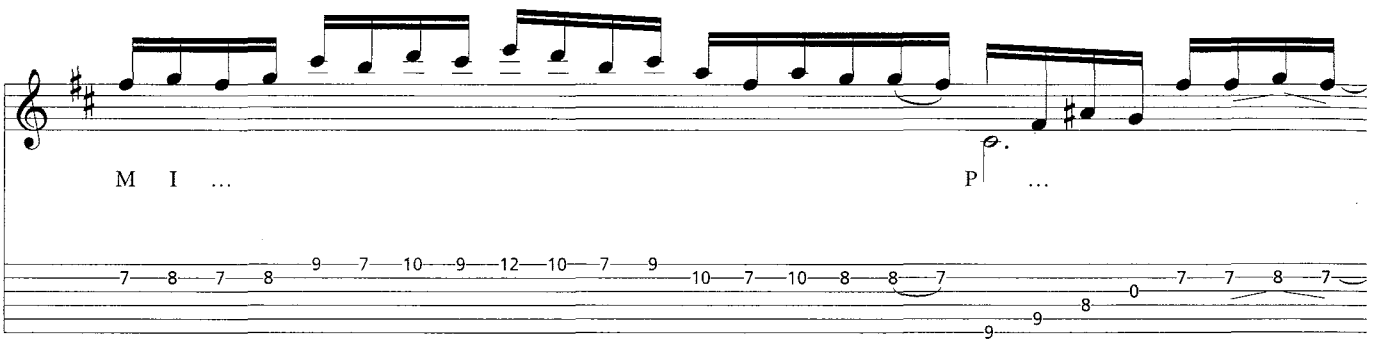
1/2 V (cordes 5-4-3)

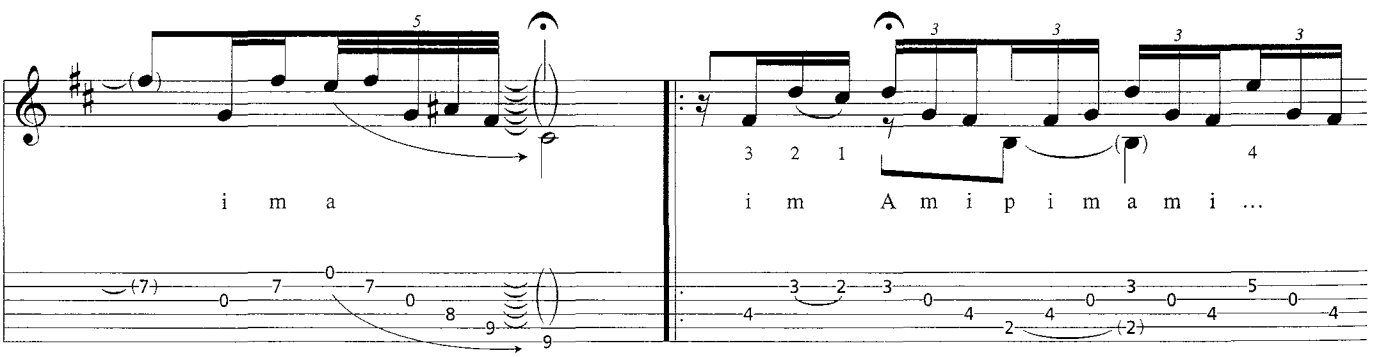
1/2 V (cordes 4-3-2)

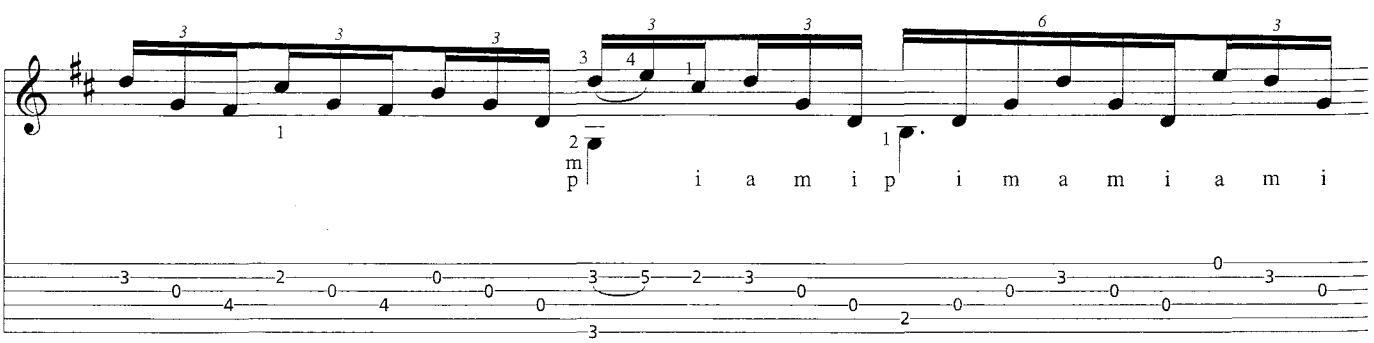





1 2
M I ...
p i m a


M I ...
P ...


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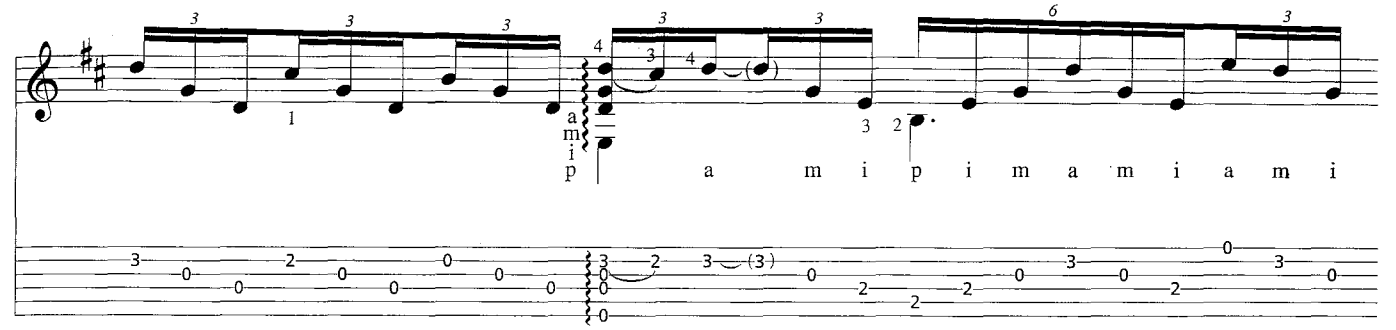
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m
i
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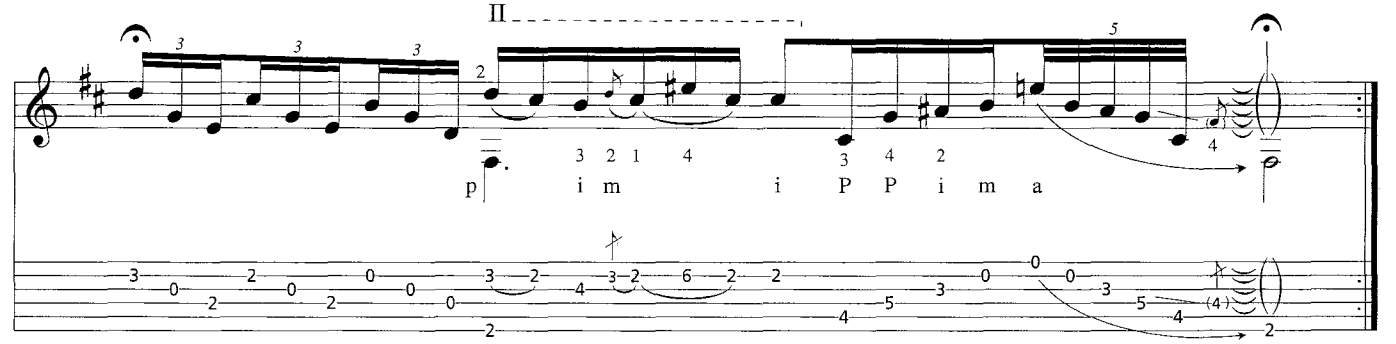
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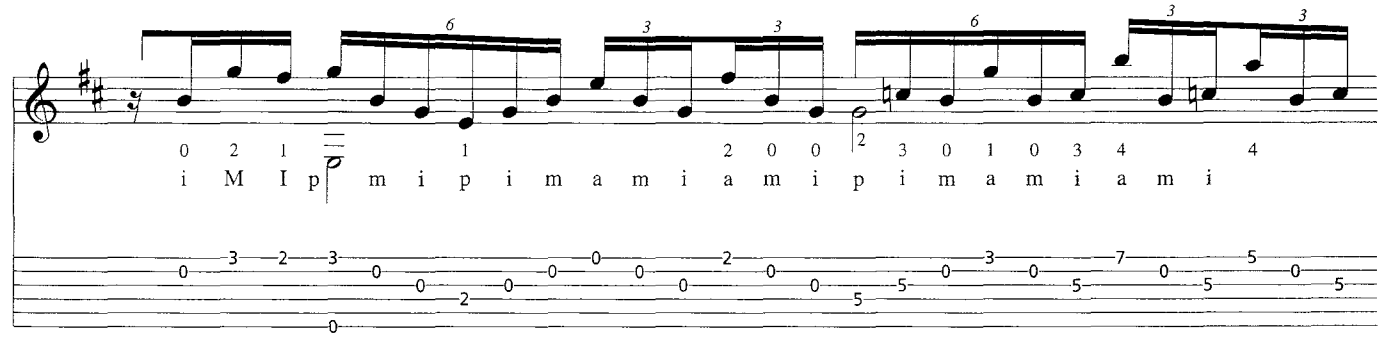
p i m i P P i m a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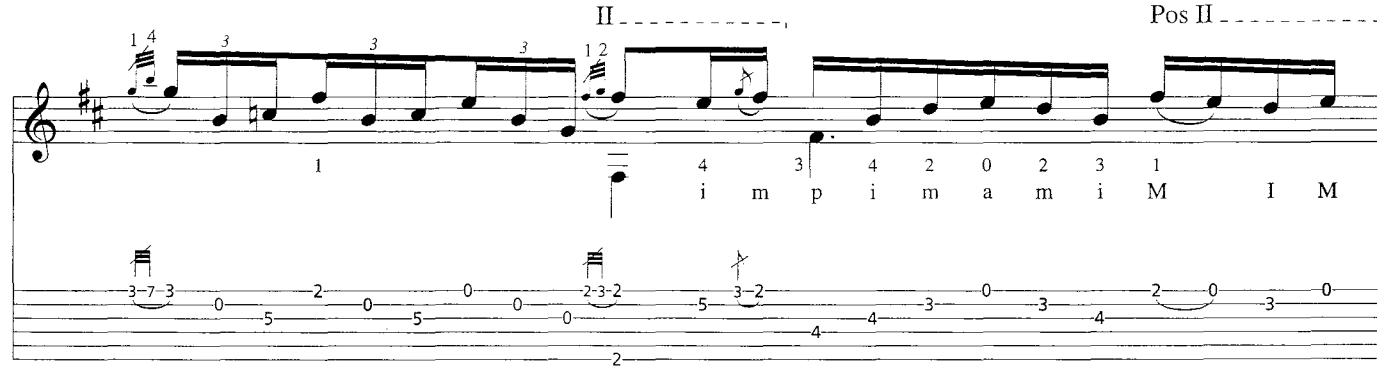
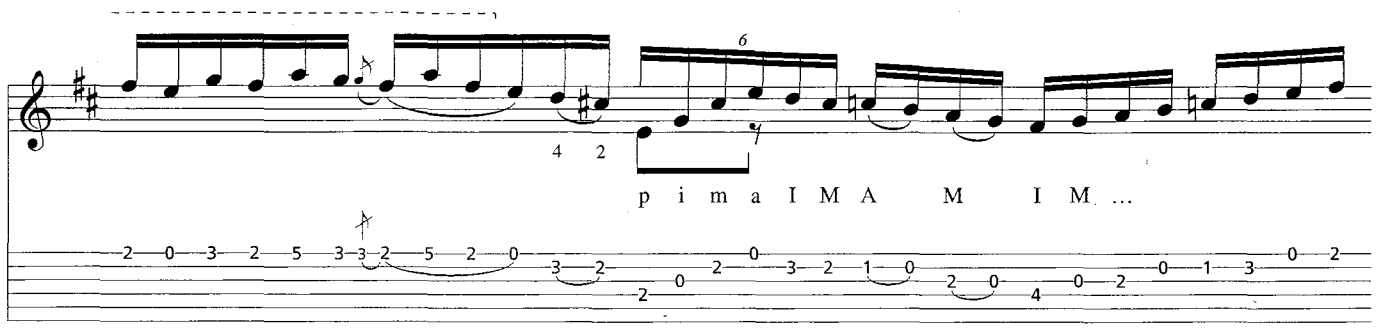

II
Pos II
i m p i m a m i M I M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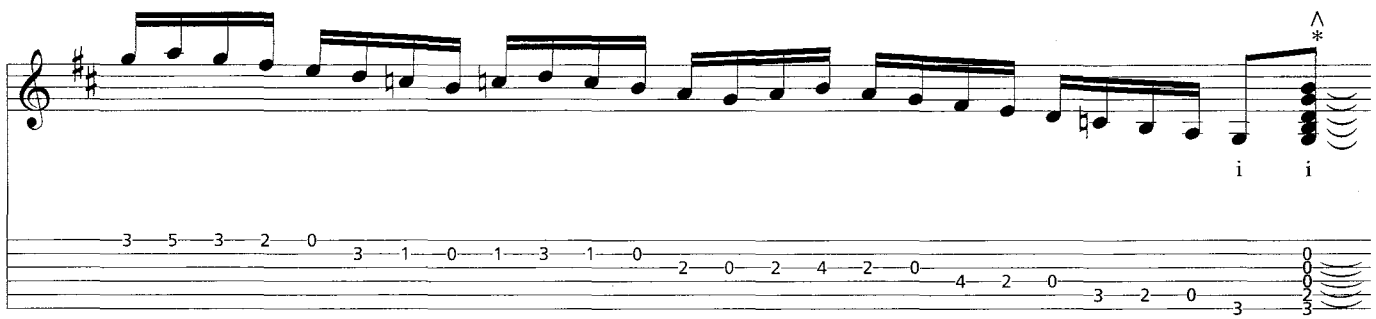
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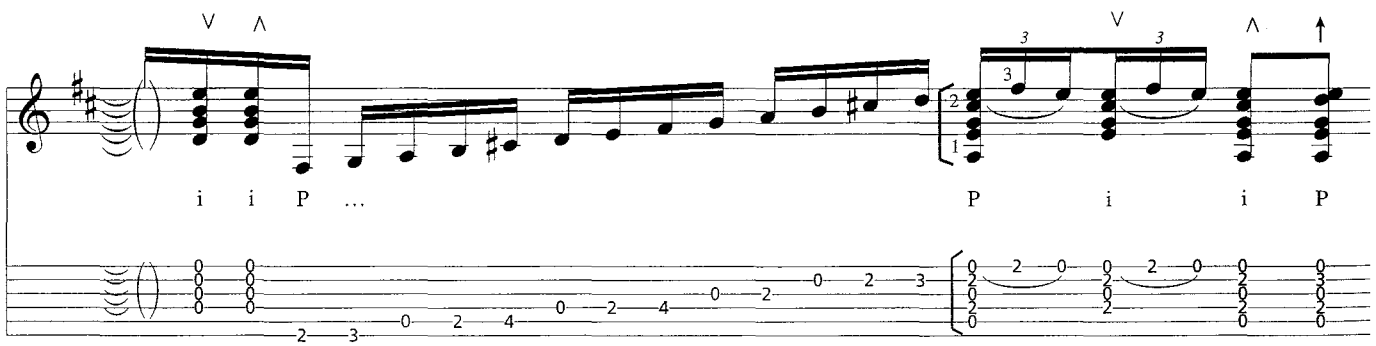
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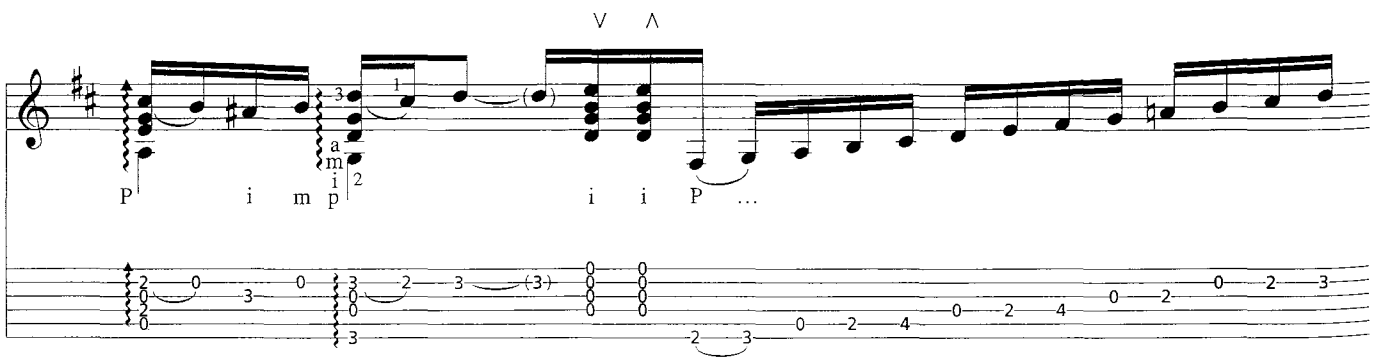
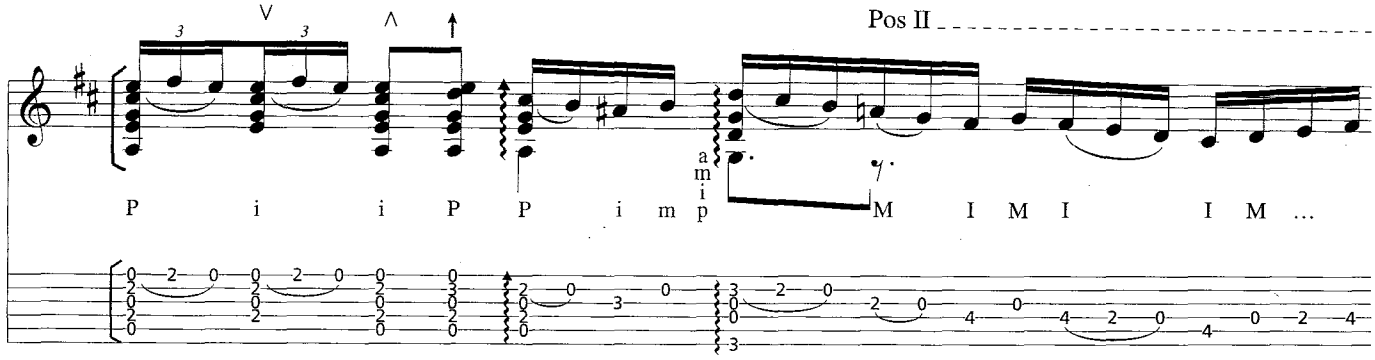
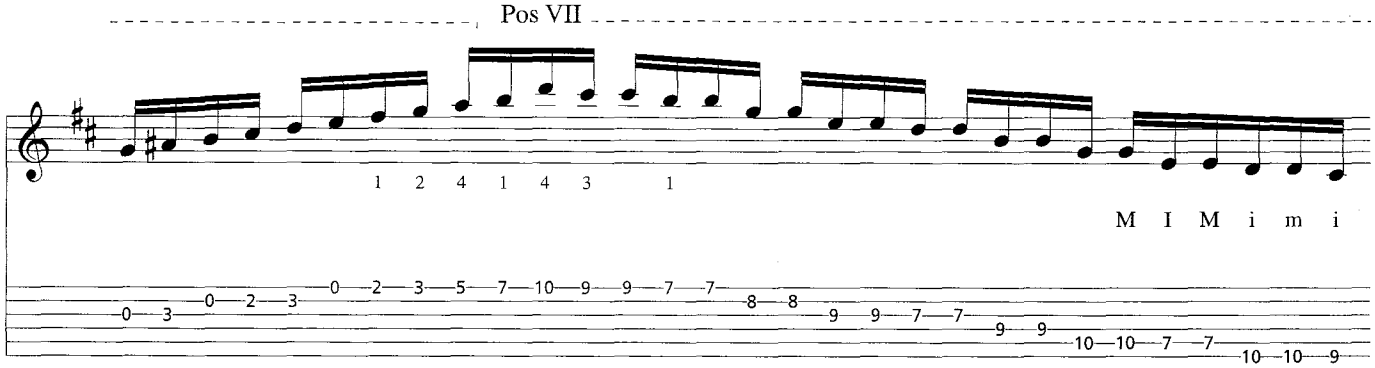
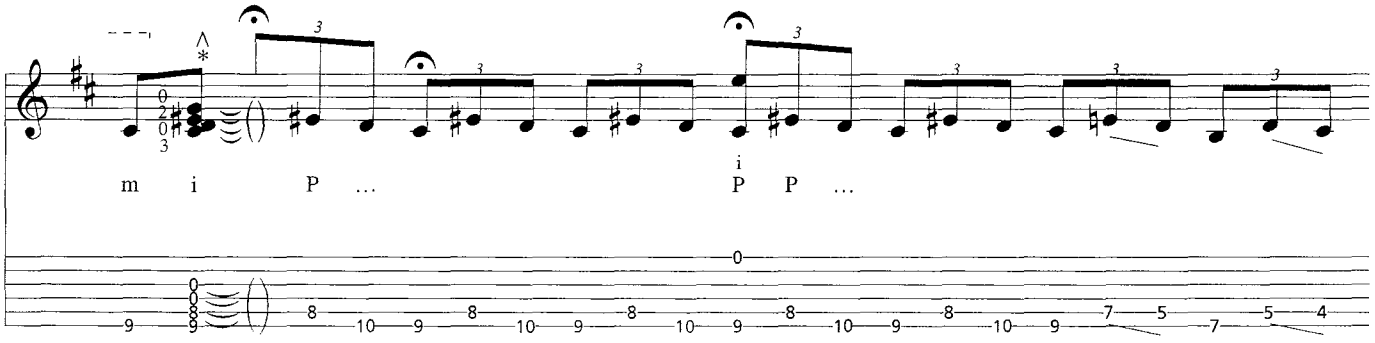
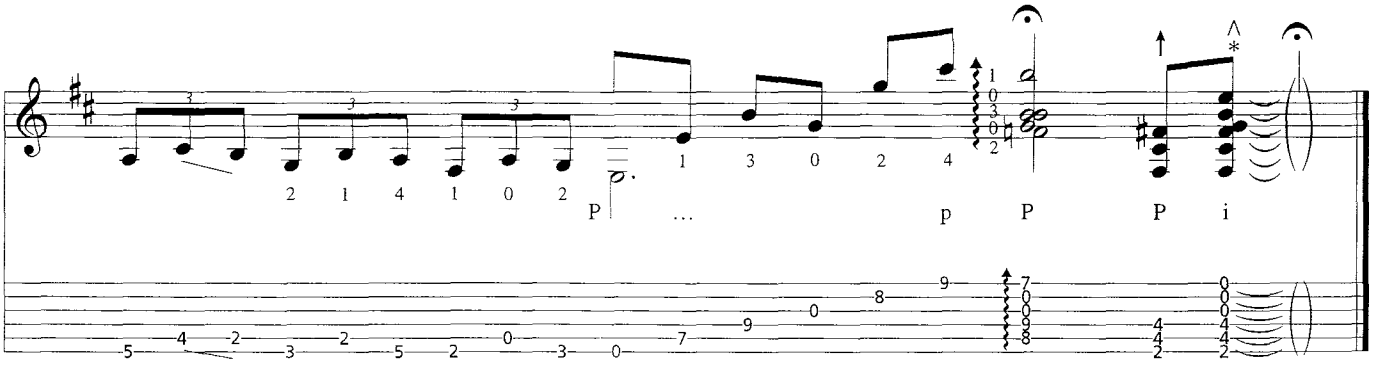
P i i P


P i m p
i i P ...

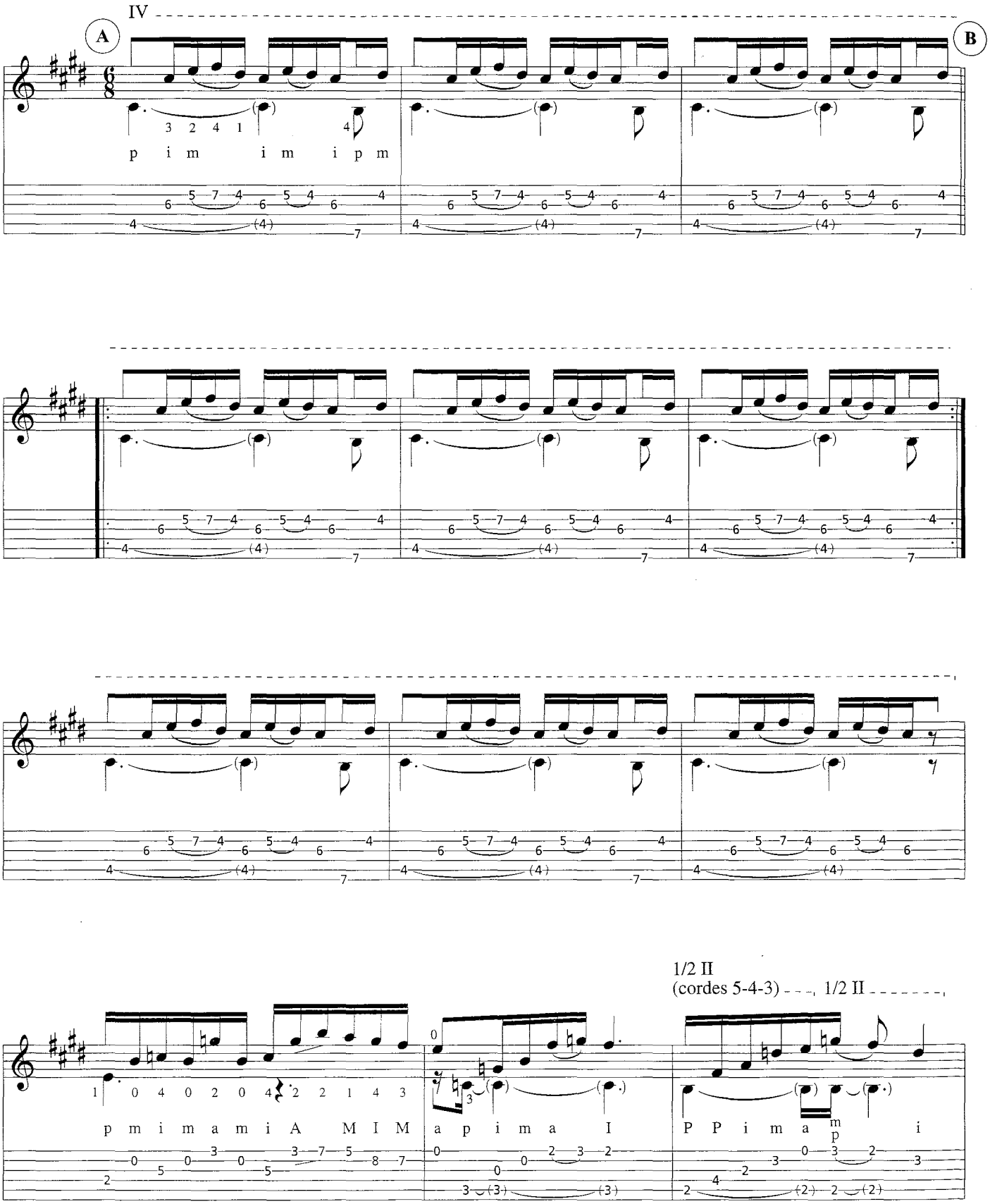

Pos II
P i i P P i m p
a m i
M I M I I M ...


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


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


2 1 4 1 0 2
P ...
1 3 0 2 4
p P P i

VIVENCIAS IMAGINADAS (ZAPATEADO) – VICENTE AMIGO



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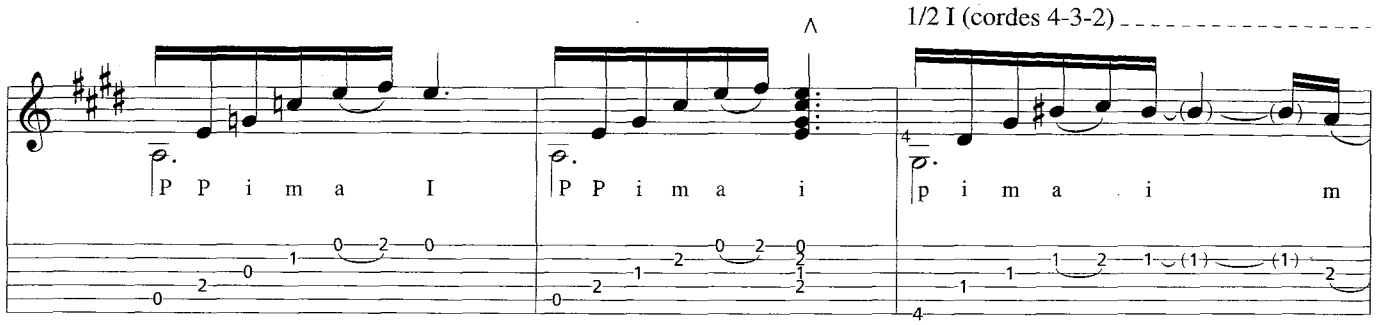
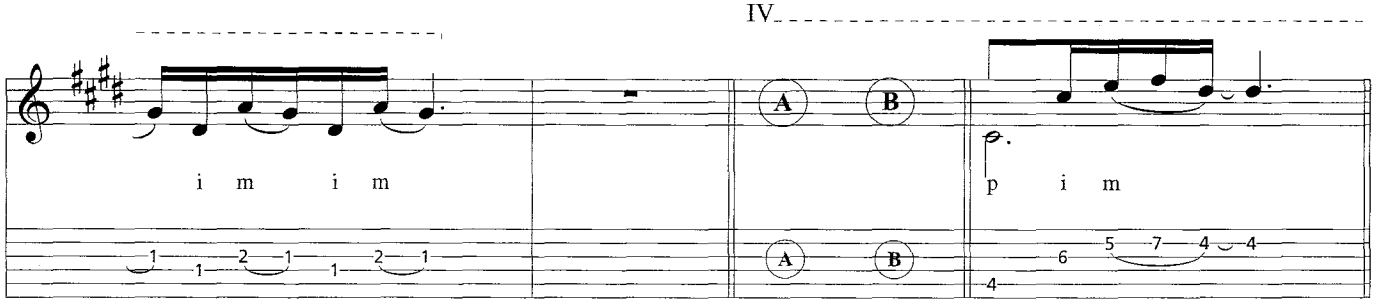
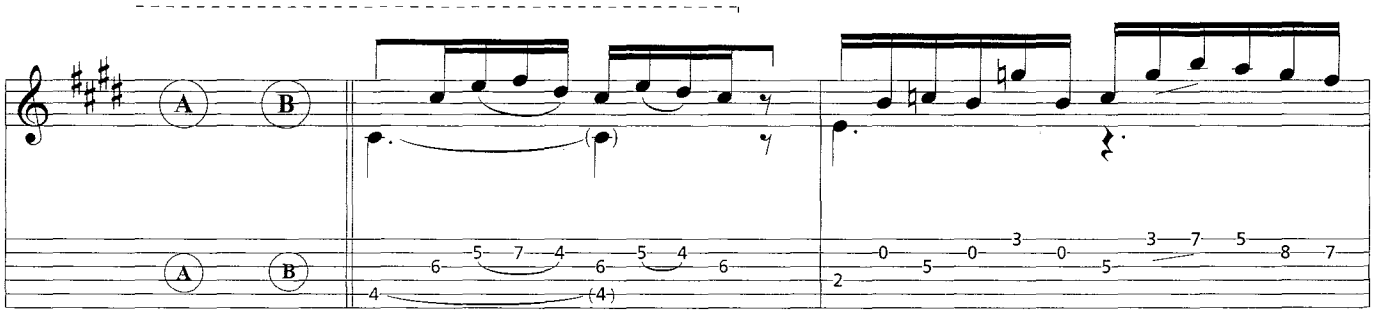
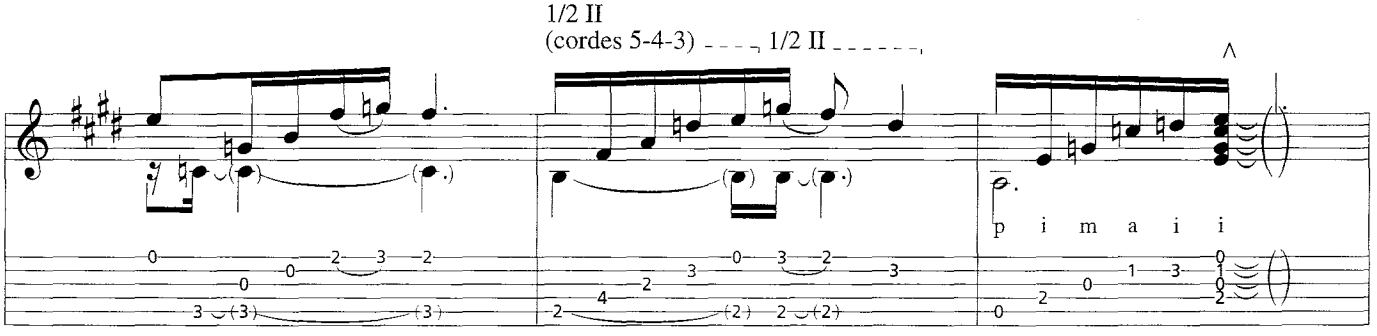
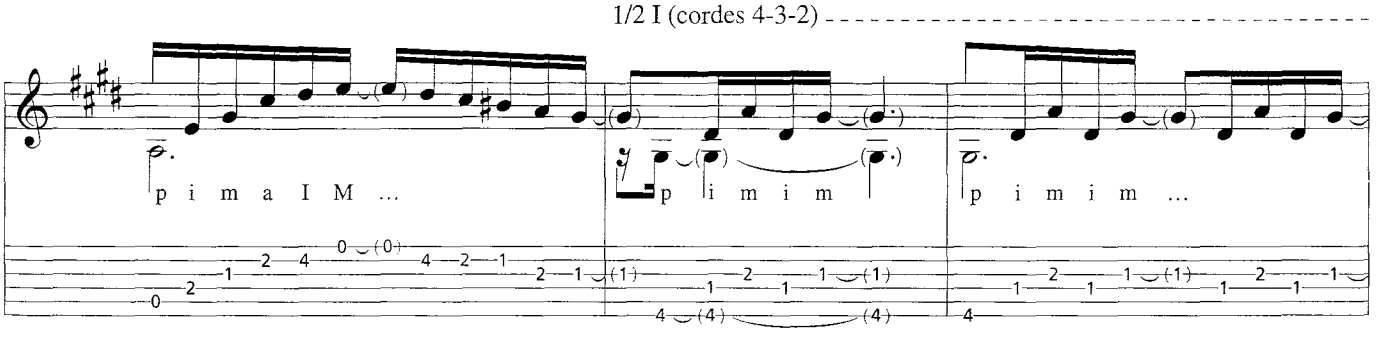
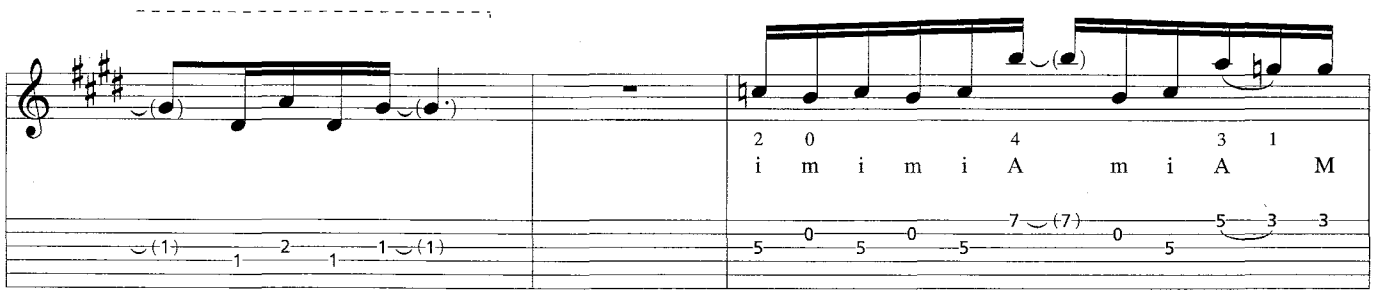

1/2 I (cordes 4-3-2)
P P i m a I
P P i m a i
p i m a i m


IV
i m i m
A
B
p i m


A
B


1/2 II
(cordes 5-4-3)
1/2 II
p i m a i i


1/2 I (cordes 4-3-2)
p i m a I M ...
p i m i m
p i m i m ...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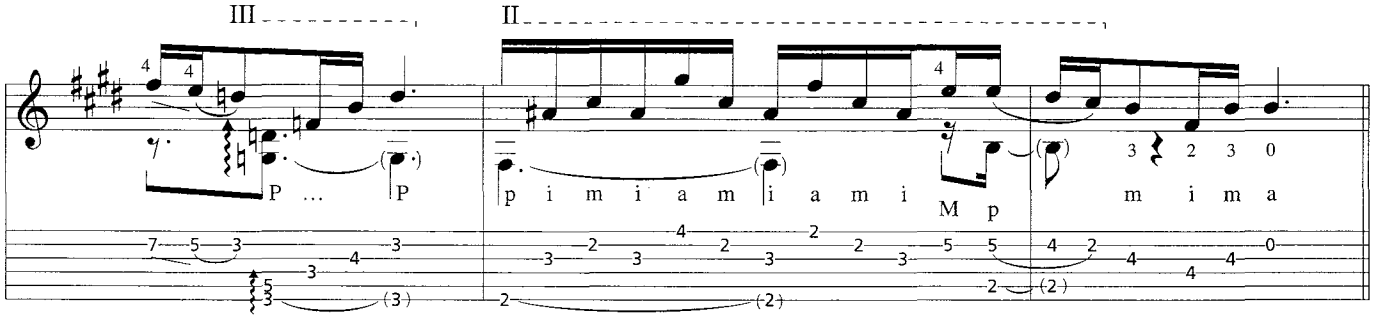
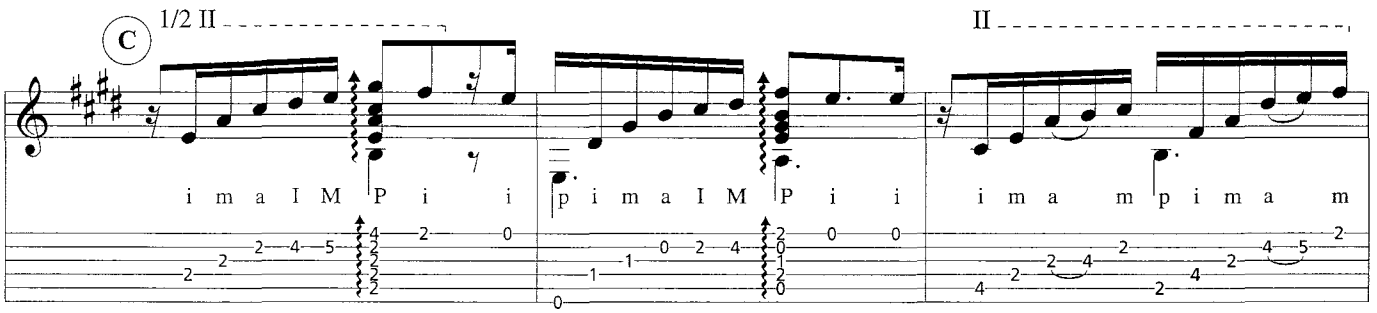
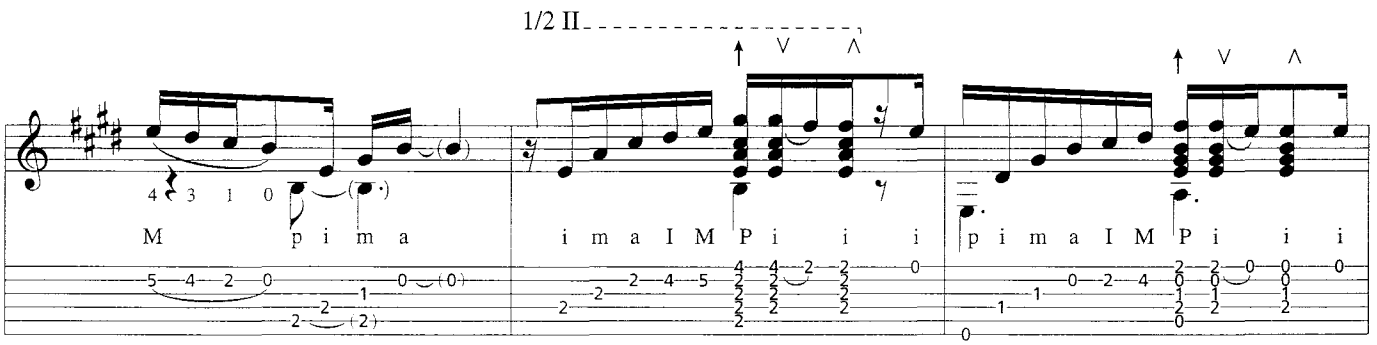
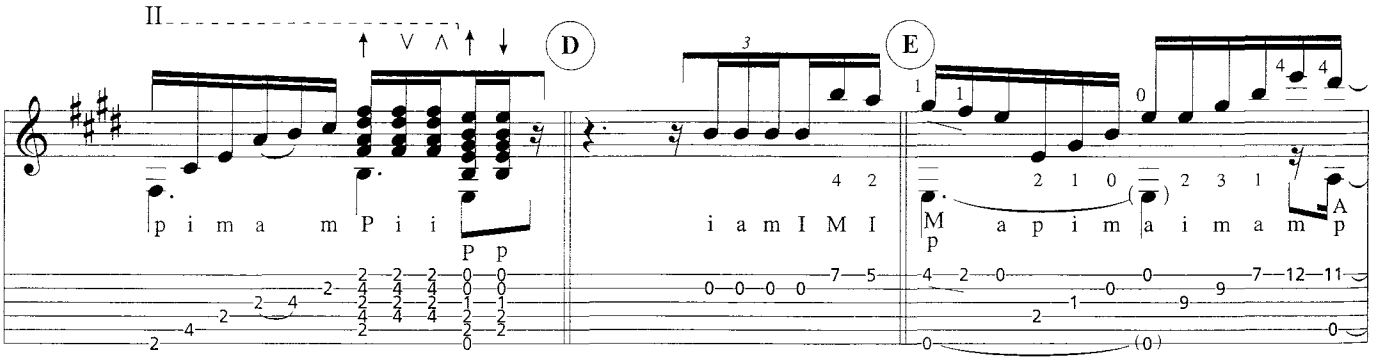
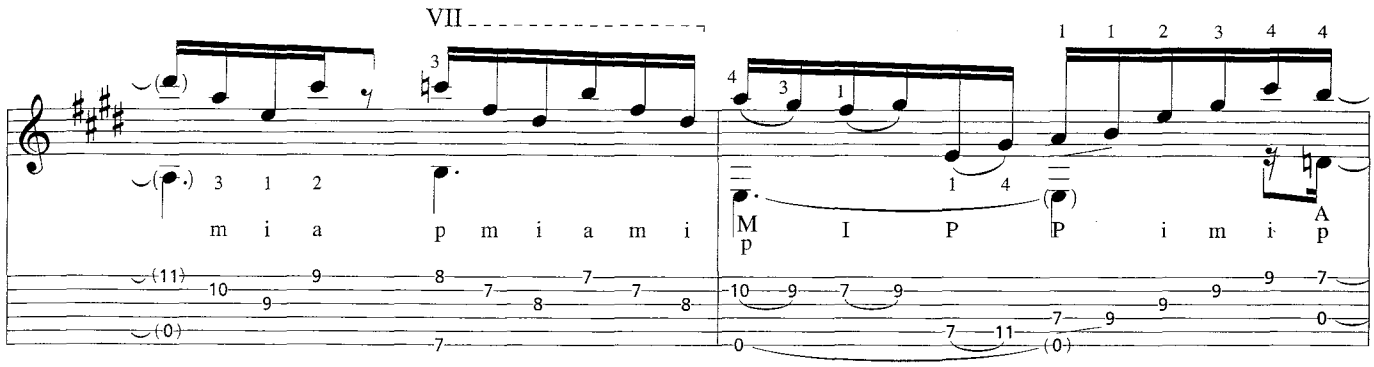
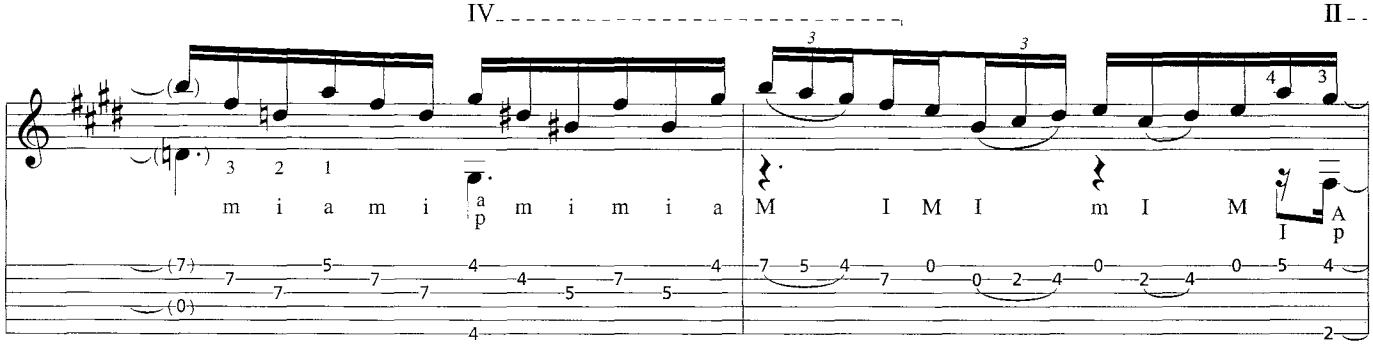

III
II
P ... P
p i m i a m i a m i M p m i m a


C
1/2 II
II
i m a I M P i i
p i m a I M P i i
i m a m p i m a m


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


II
D
E
p i m a m P i i
P p
i a m I M I
M p a p i m a i m a m p A


VII
m i a p m i a m i
M I P P i m i A
p p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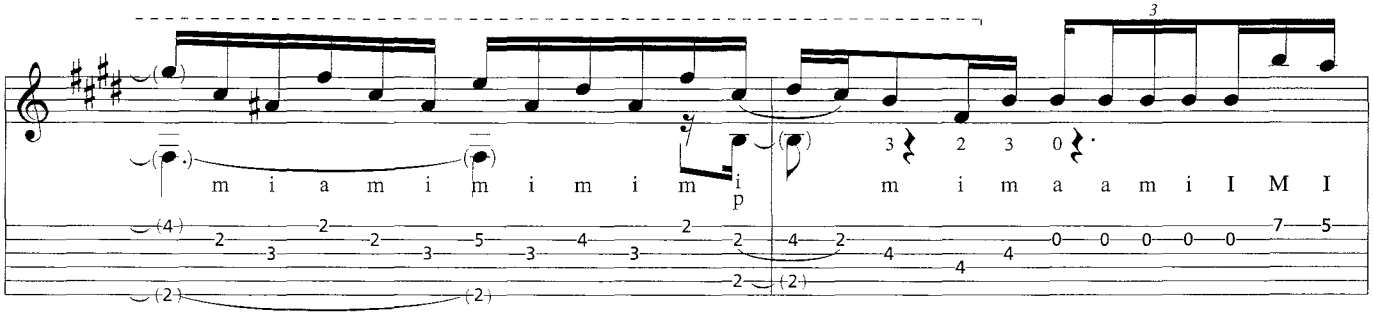
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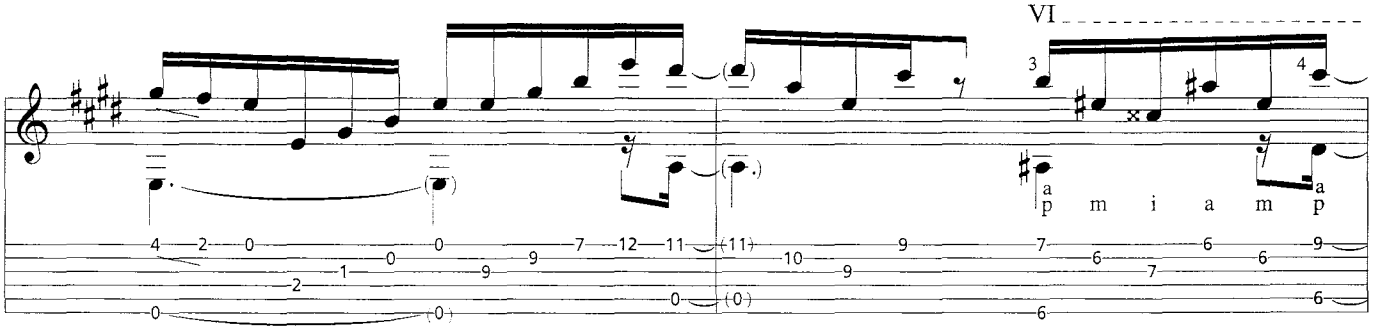
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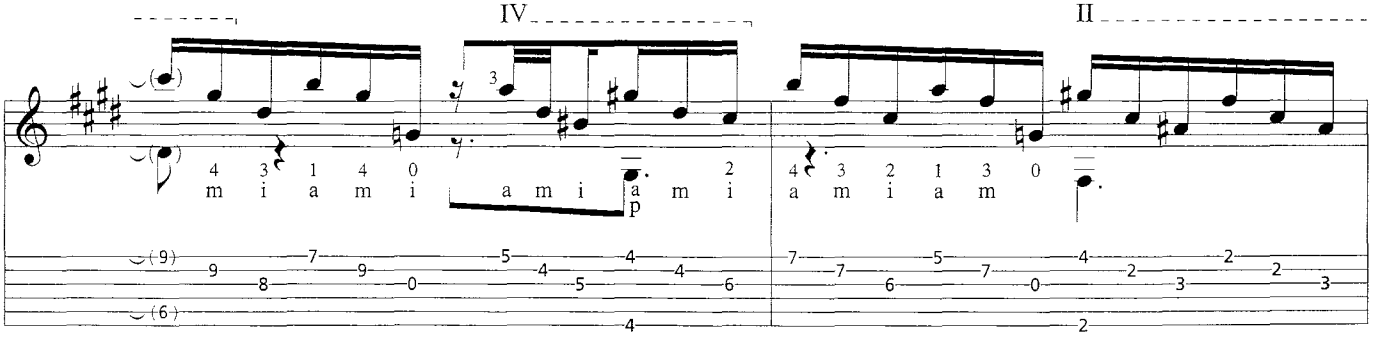
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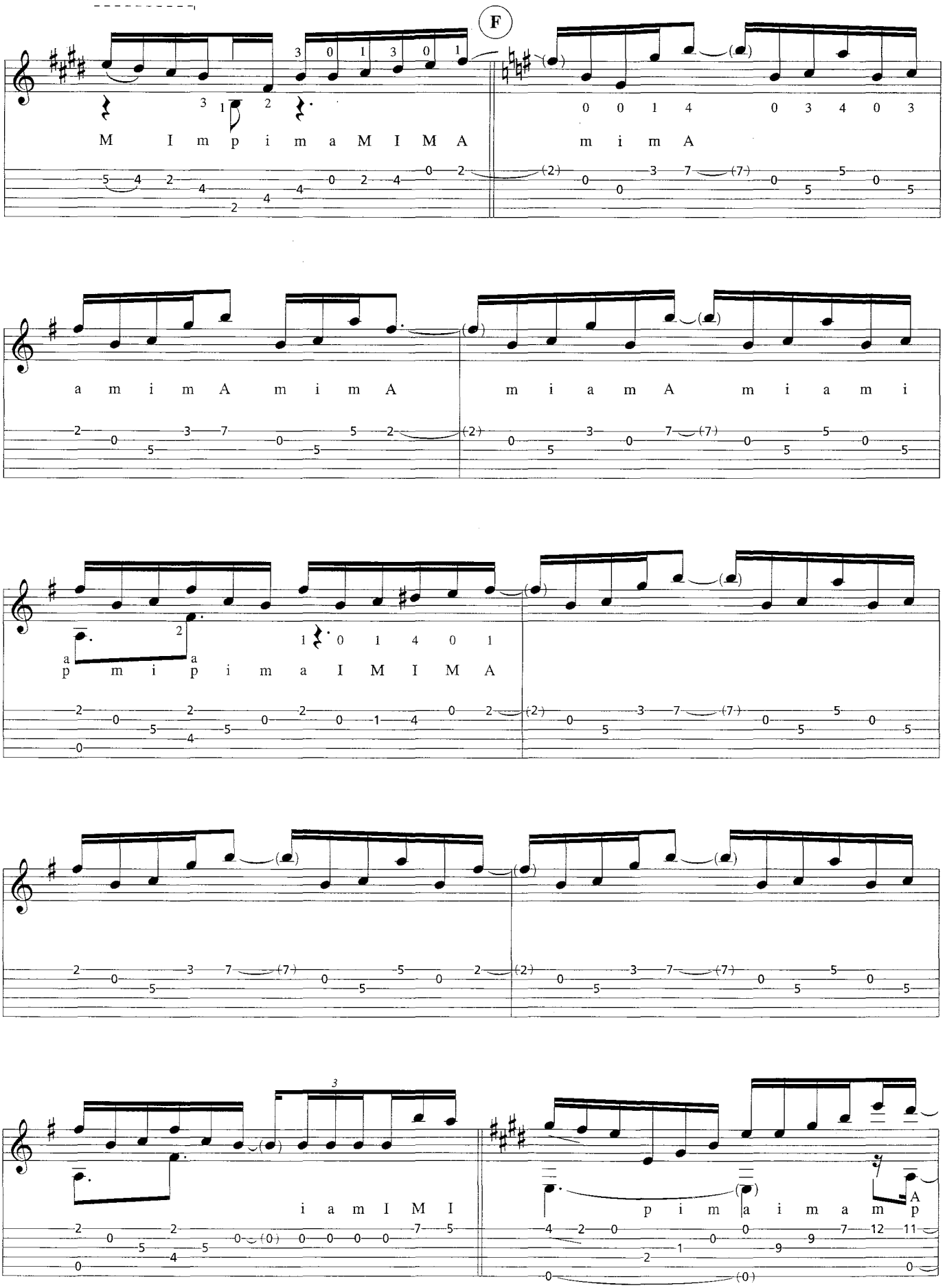
p
a m i a m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m i m A
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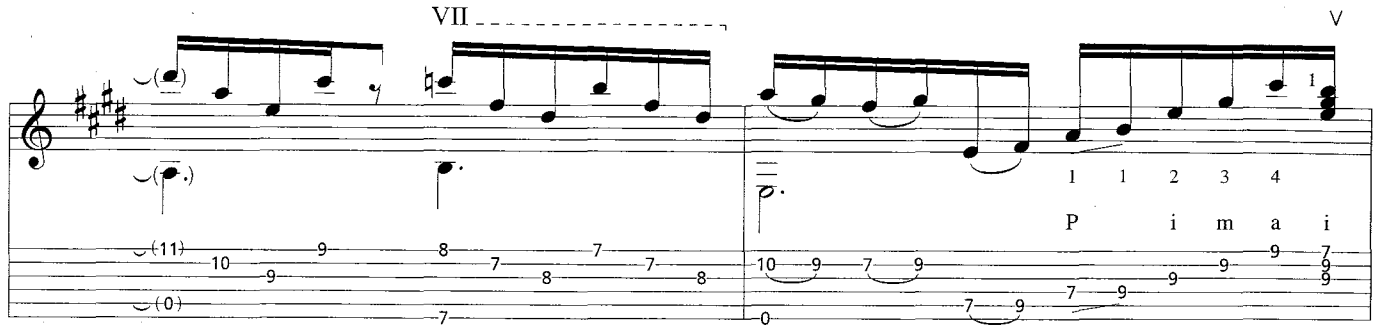
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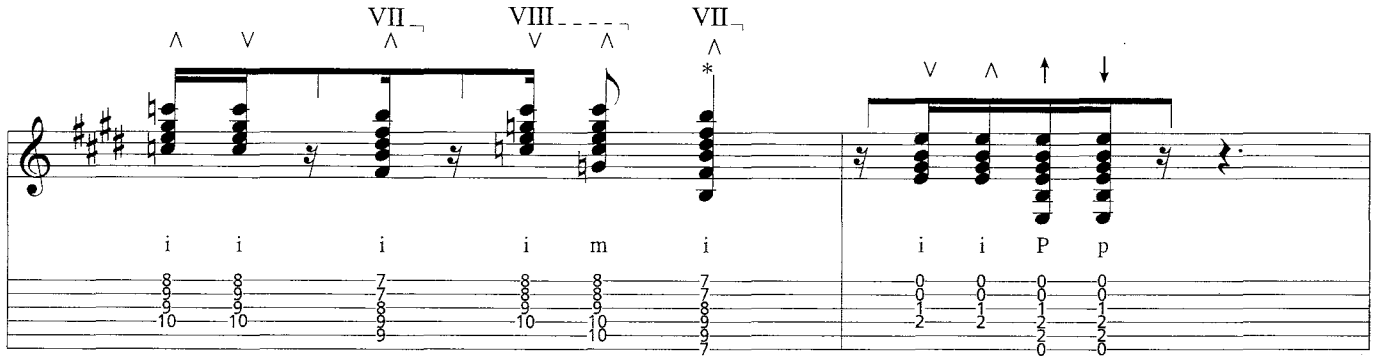
P i m a i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VIII
VII
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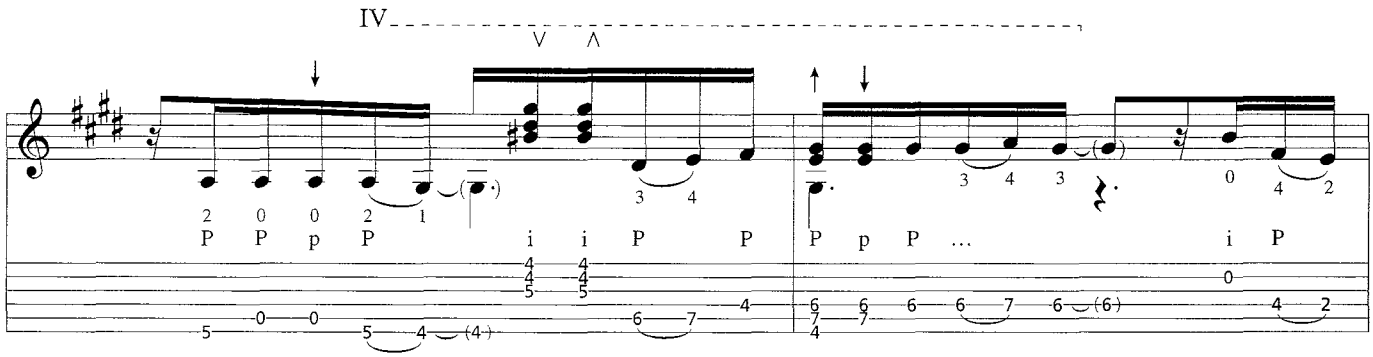
i i P p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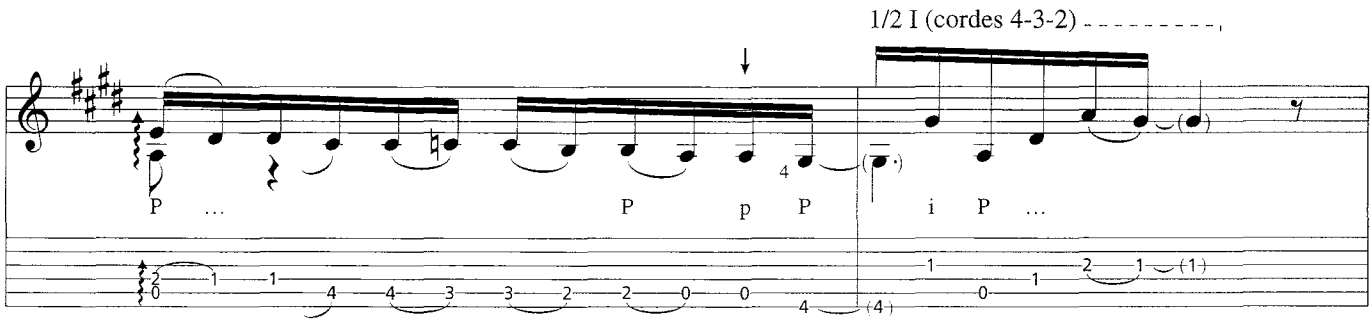
P p P ... i P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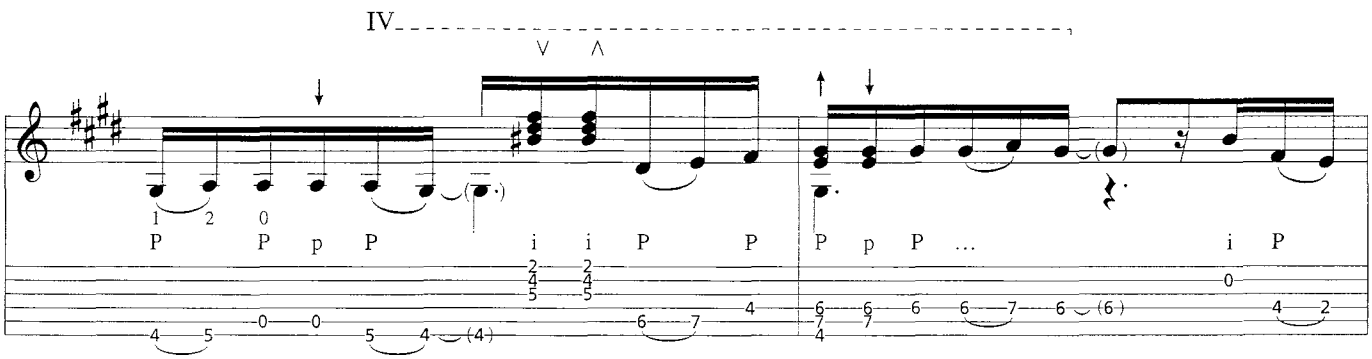
P ... P p P
i P ...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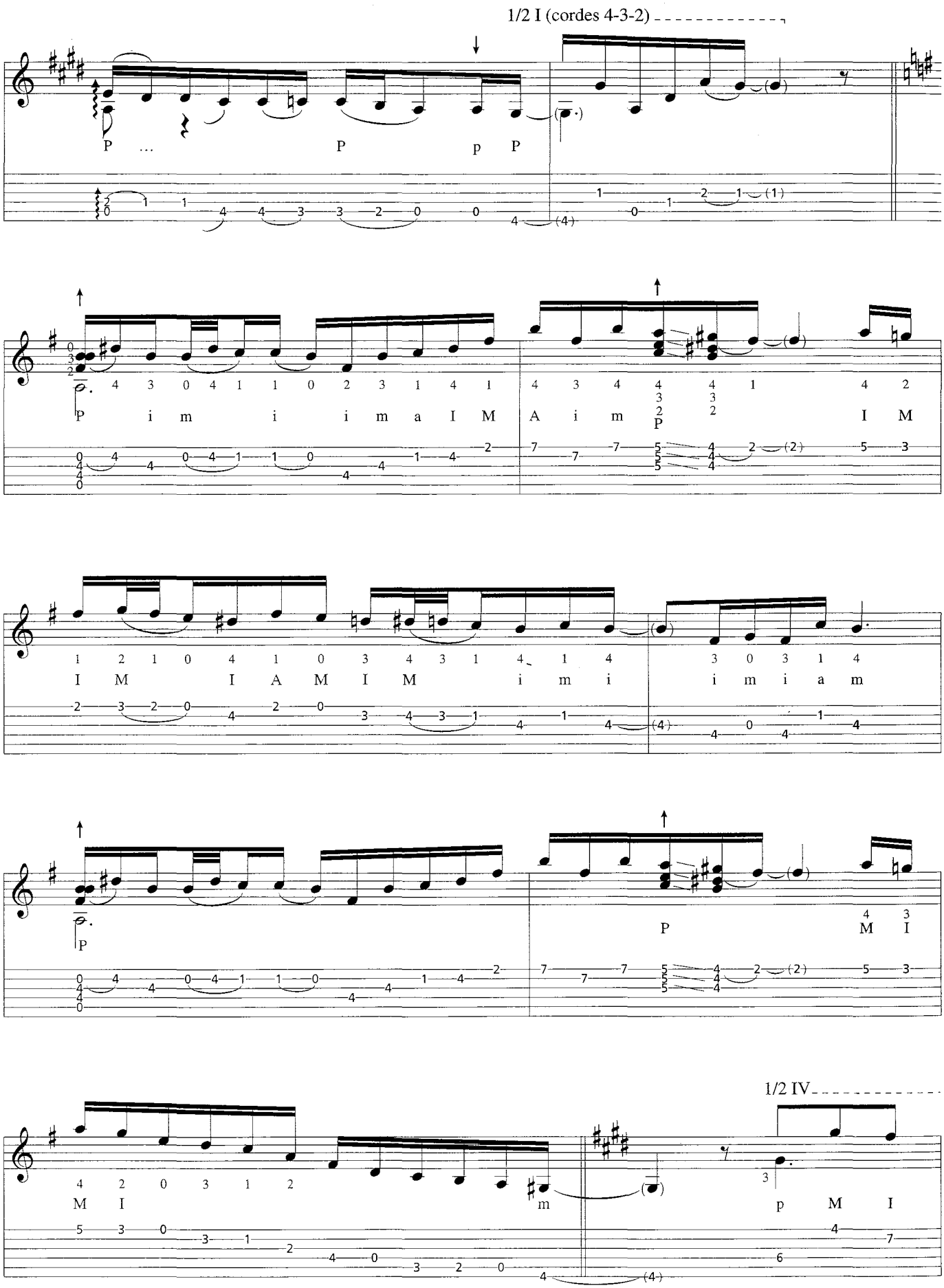
P p P ... i P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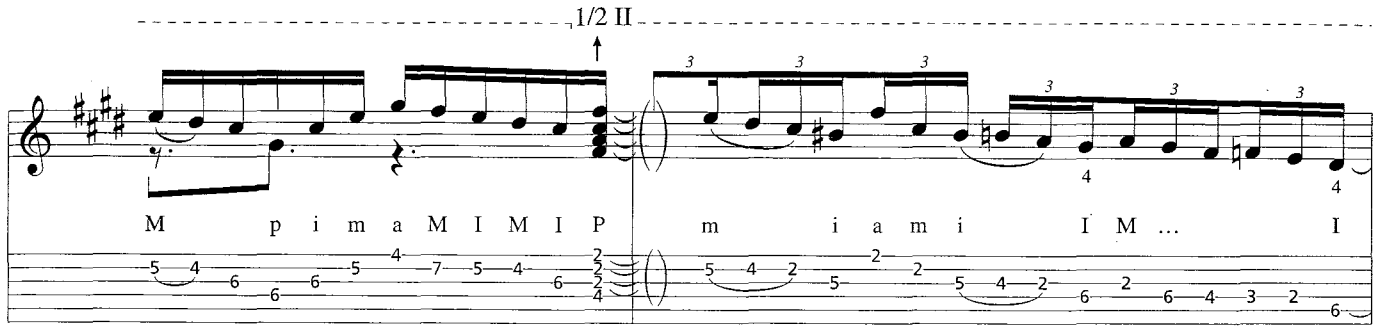
I M I A M I M i m i i m i a m
P P M I
M I m p M I
1/2 IV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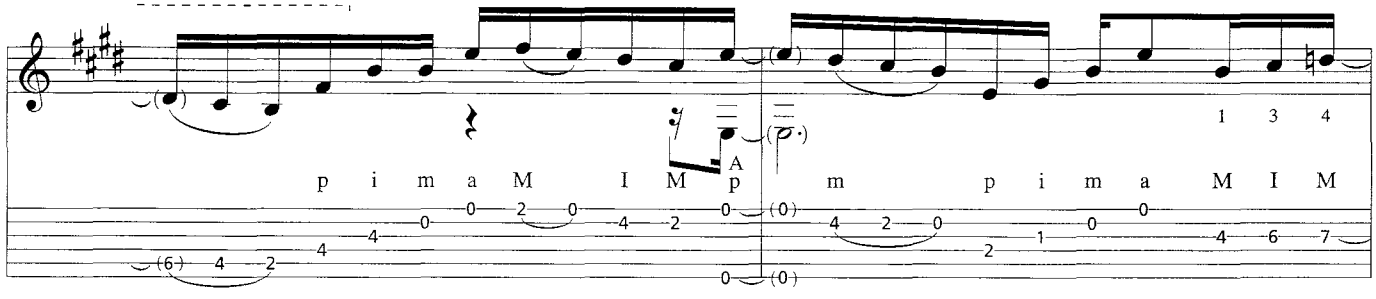
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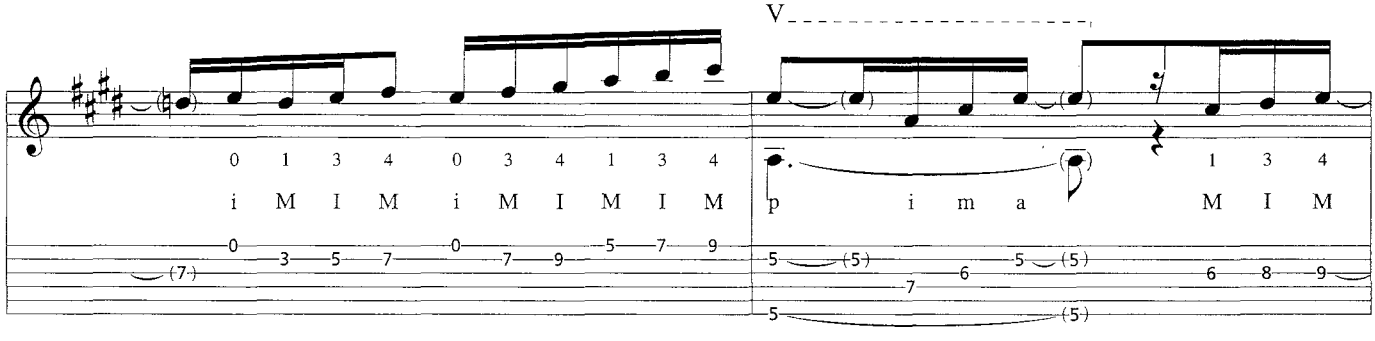
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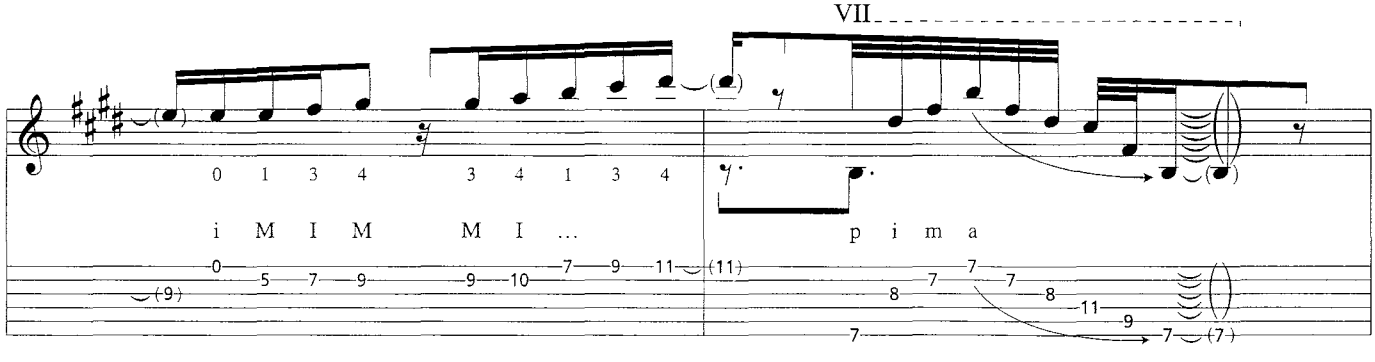
0 1 3 4 0 3 4 1 3 4 1 3 4
i M I M i M I M I M p i m a M I M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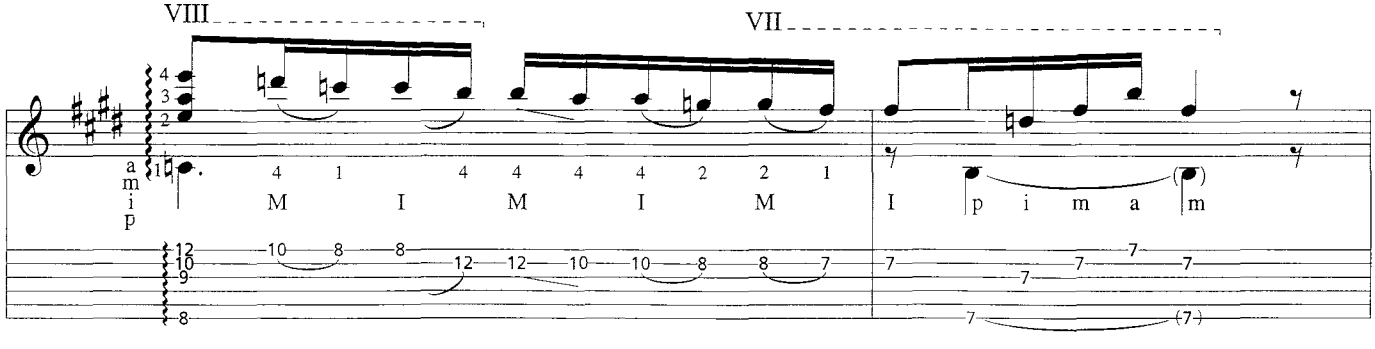
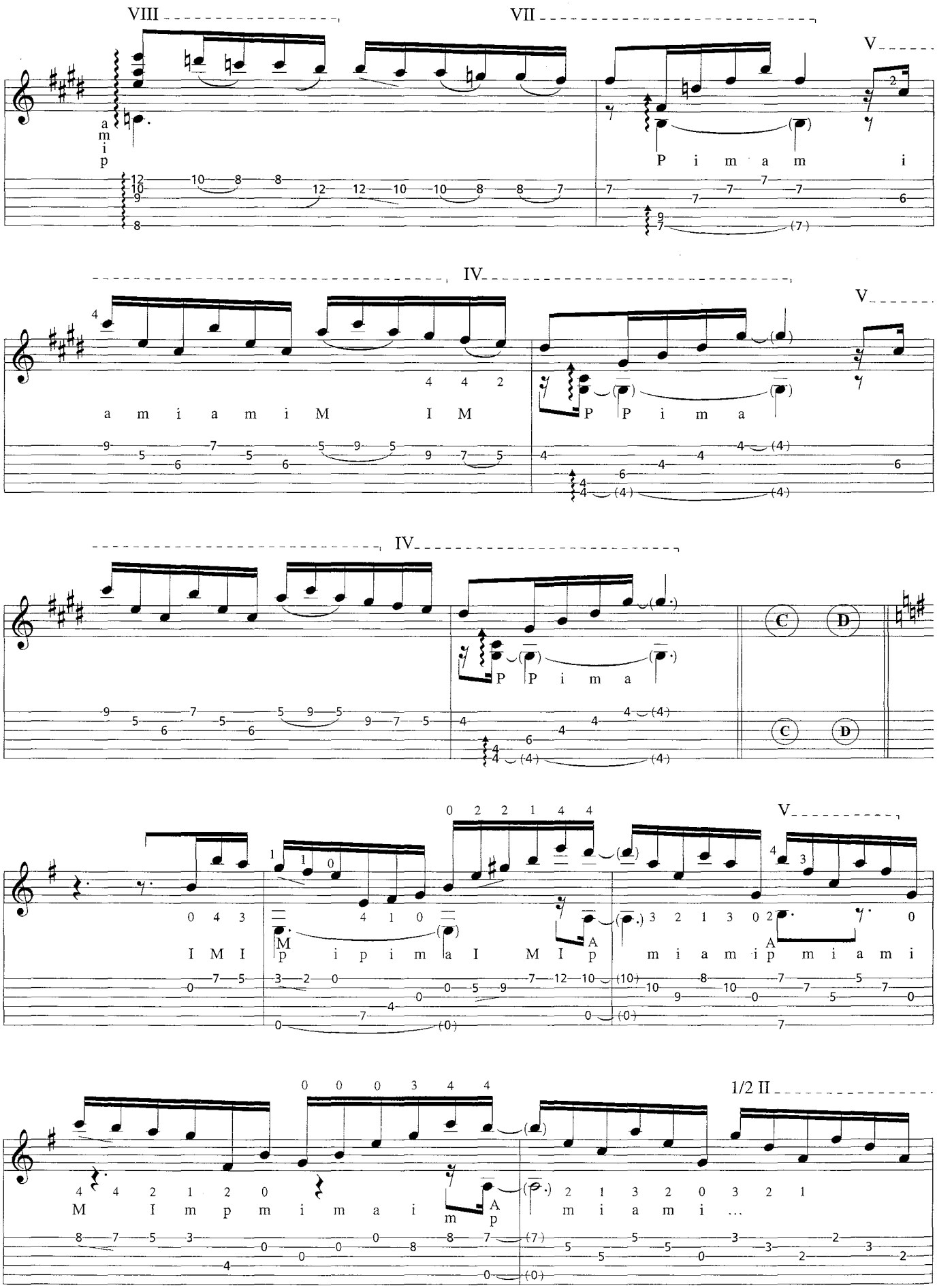
i M I M M I ... p i m a


VIII
VII
M I M I M I p i m a m


VIII
VII
V
a m i p
P i m a m i
IV
V
a m i a m i M I M
P P i m a
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C D
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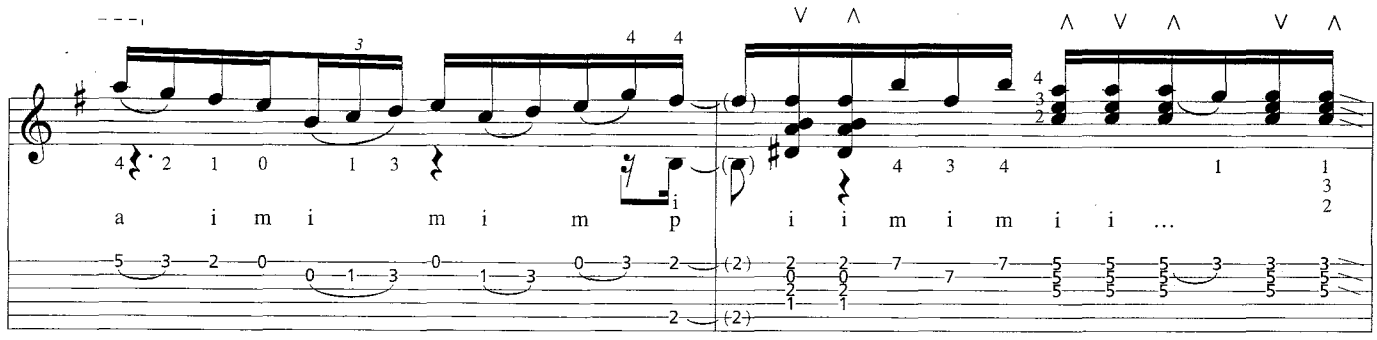
V
I M I p i p i m a I M I p m i a m i p m i a m i
1/2 II
M I m p m i m a i m p m i a m i ...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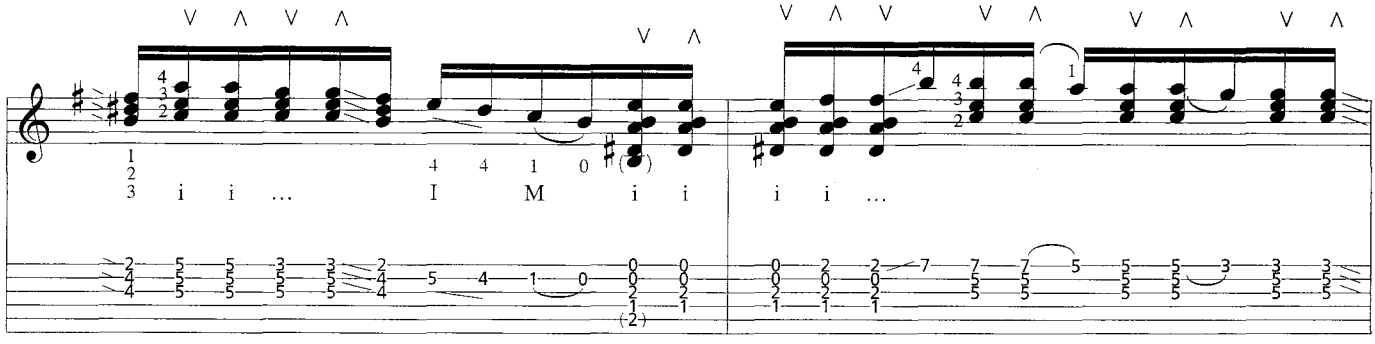
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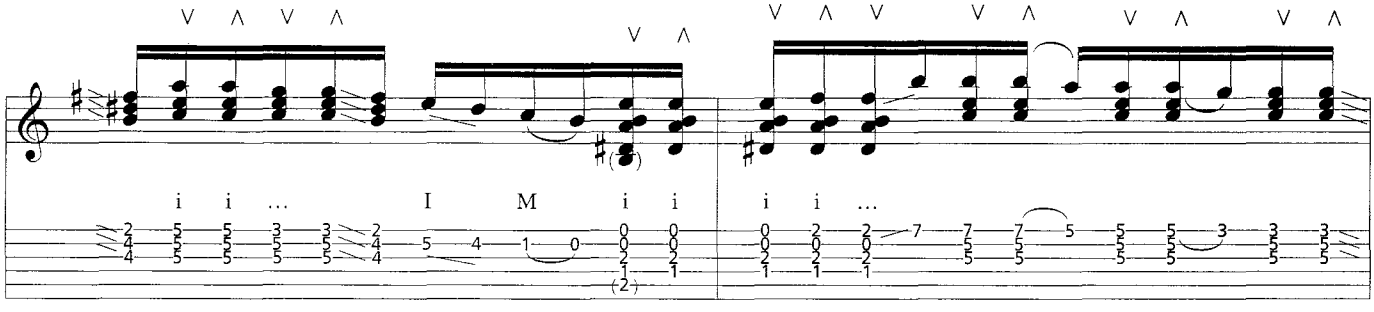
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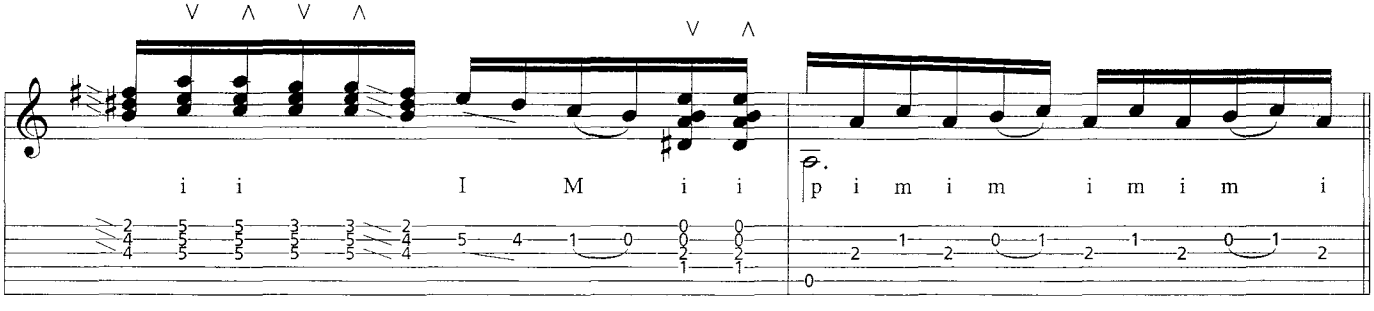
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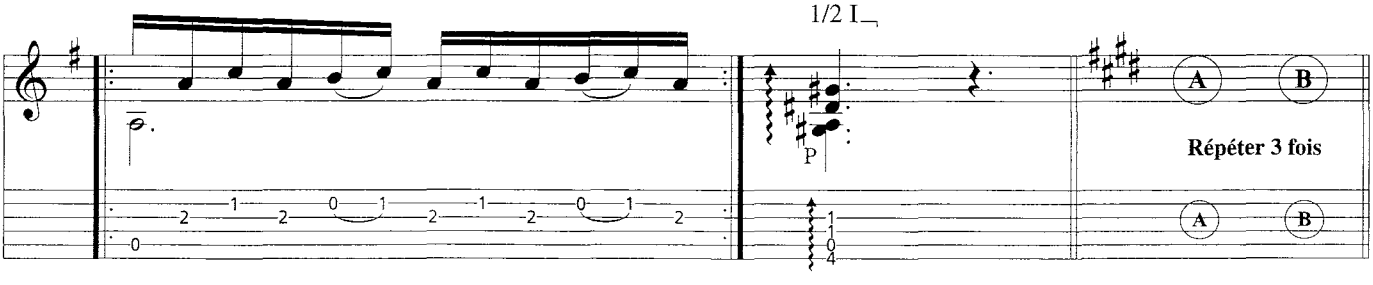
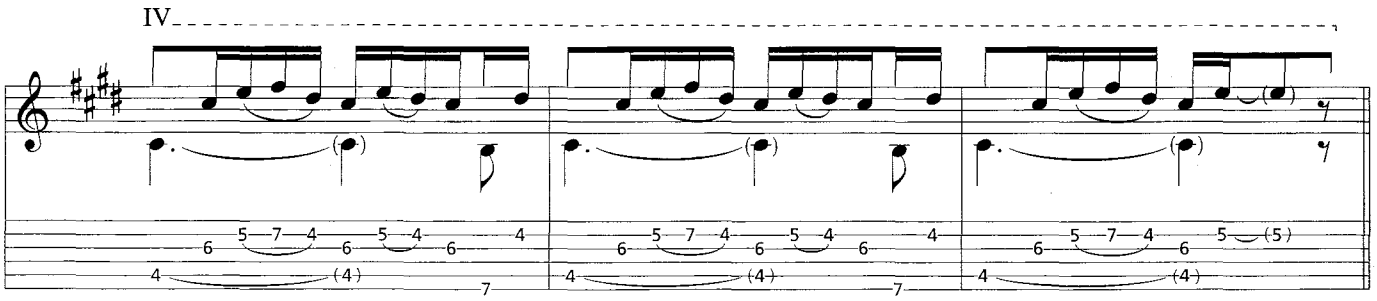

1/2 I
P
A
B
Répéter 3 fois
A
B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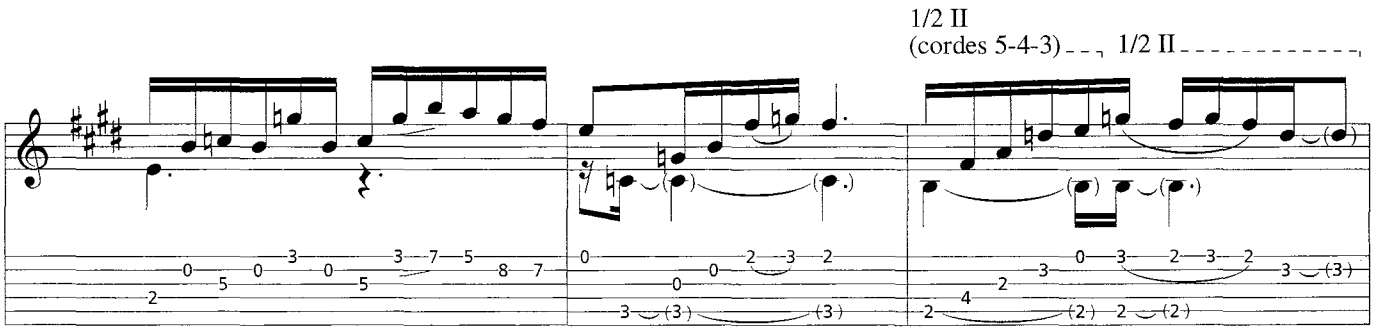
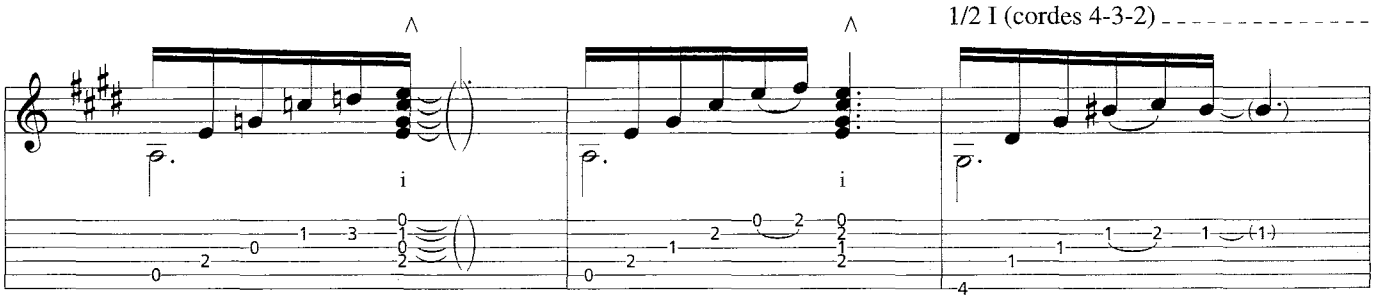

1/2 II
(cordes 5-4-3)
1/2 II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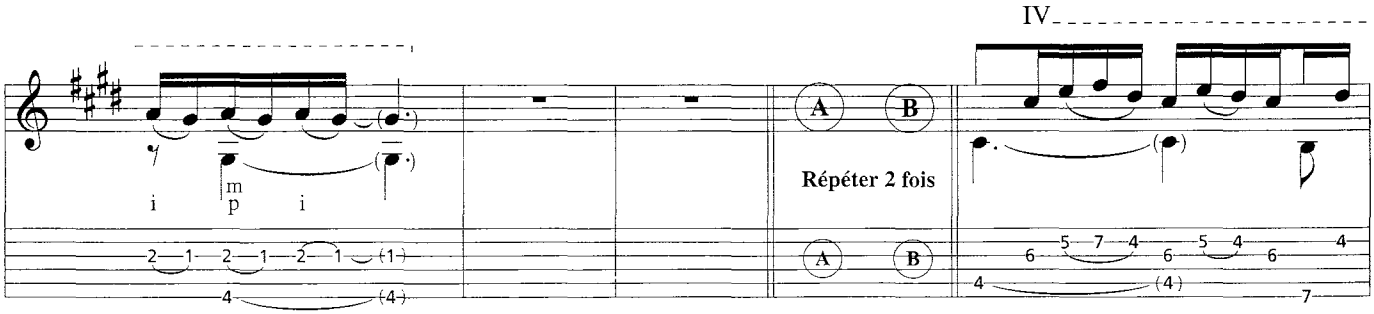
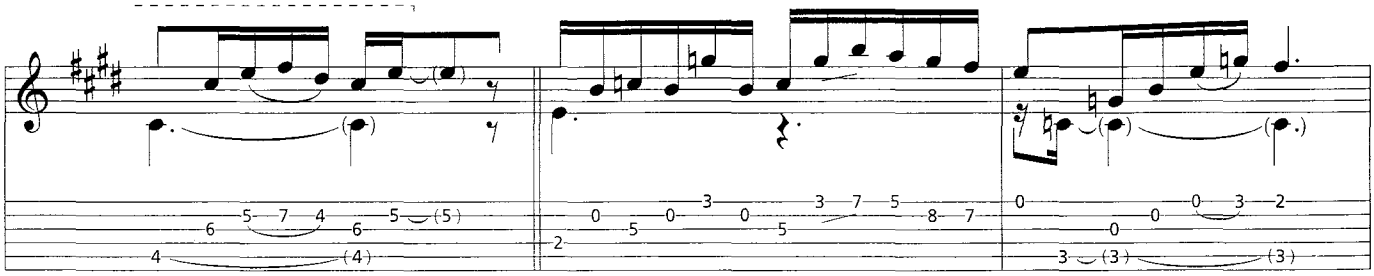
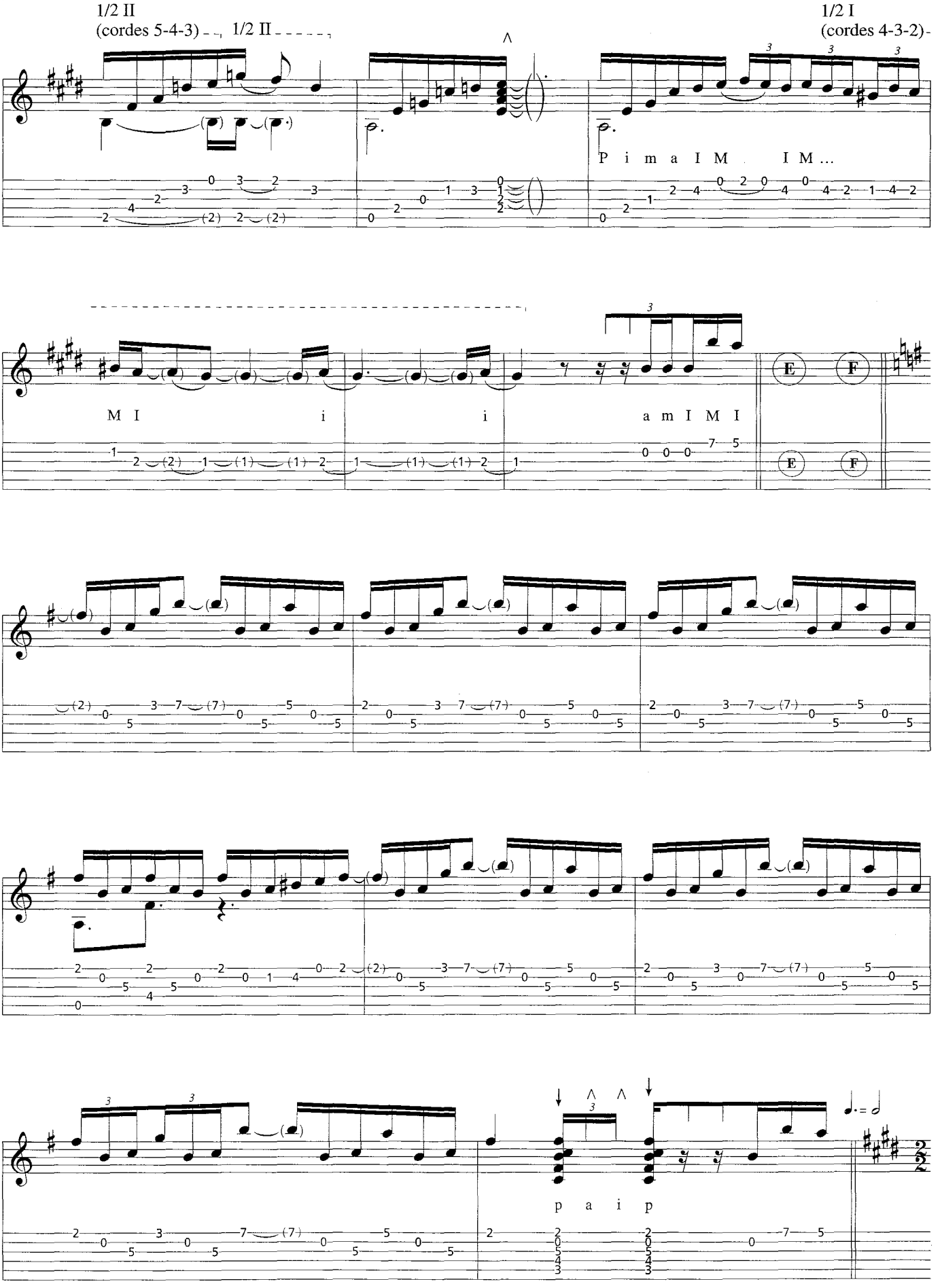
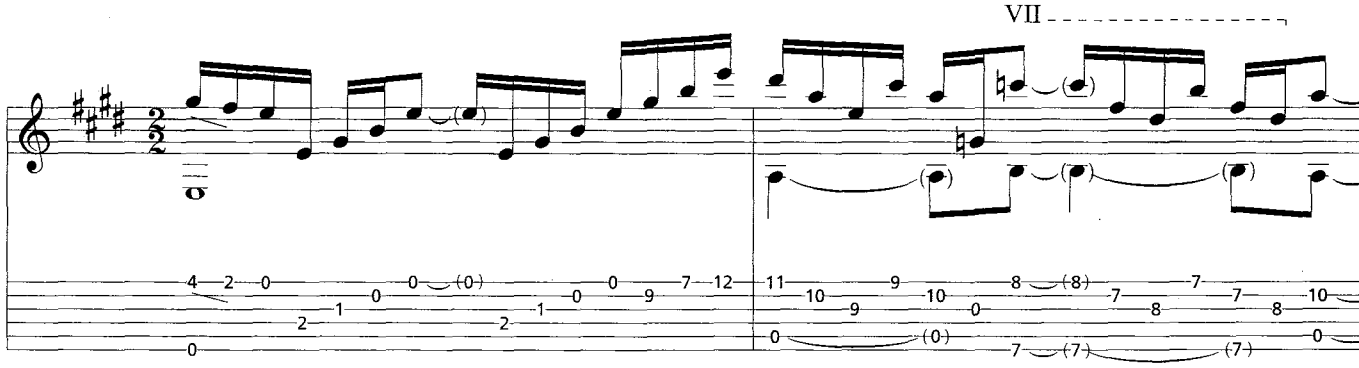

IV
A
B
Répéter 2 fois
A
B




1/2 II
(cordes 5-4-3)
1/2 II
1/2 I
(cordes 4-3-2)
P i m a I M I M...
M I i i a m I M I
E
F
p a i p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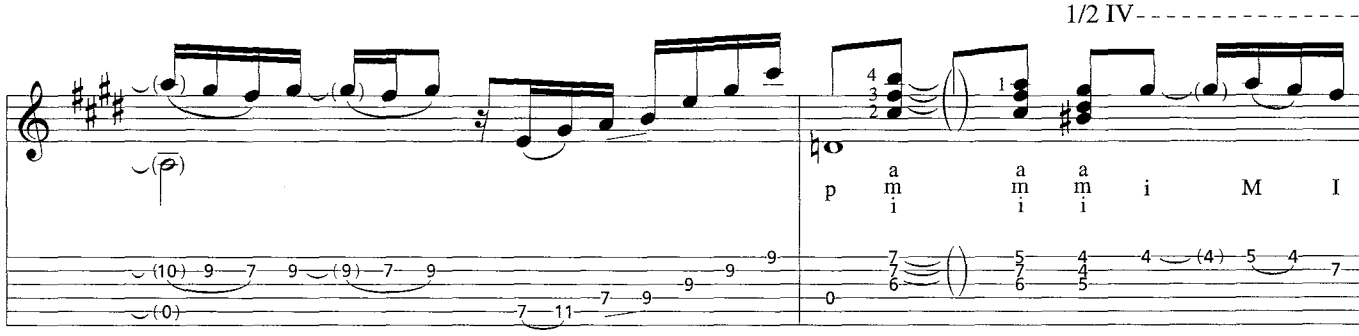
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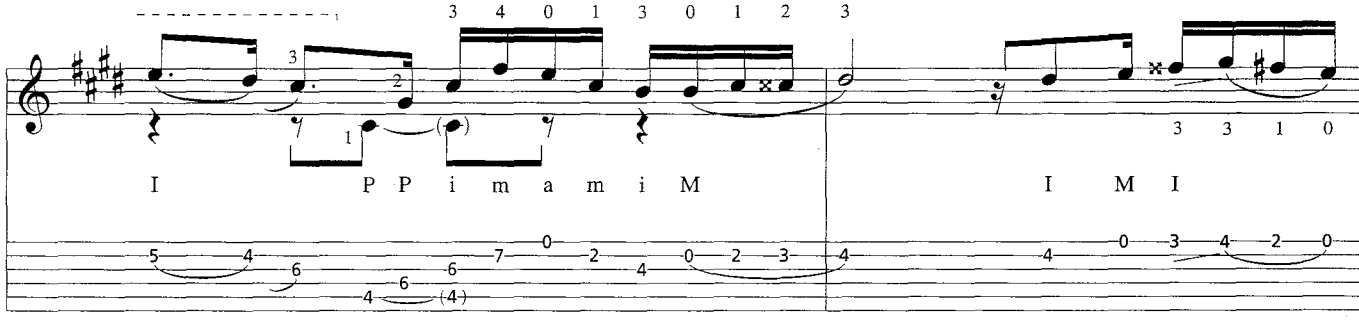
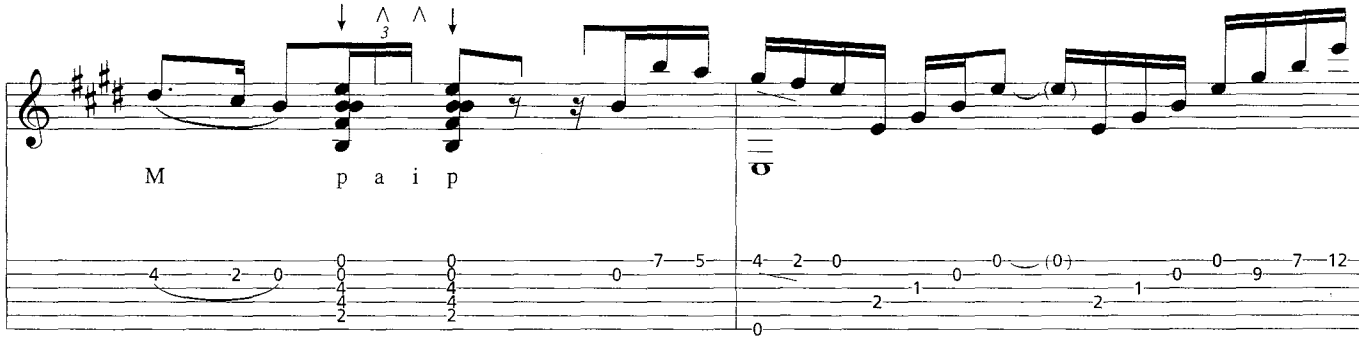
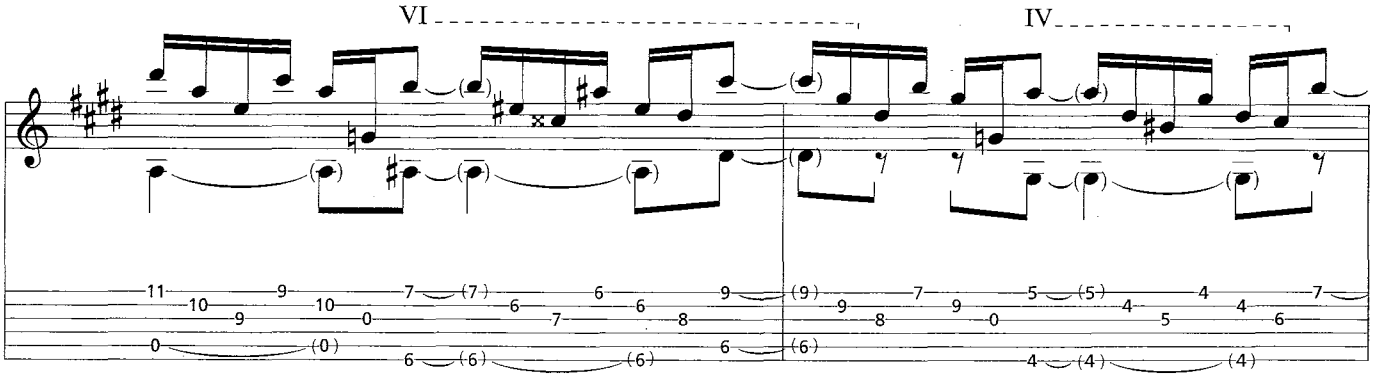
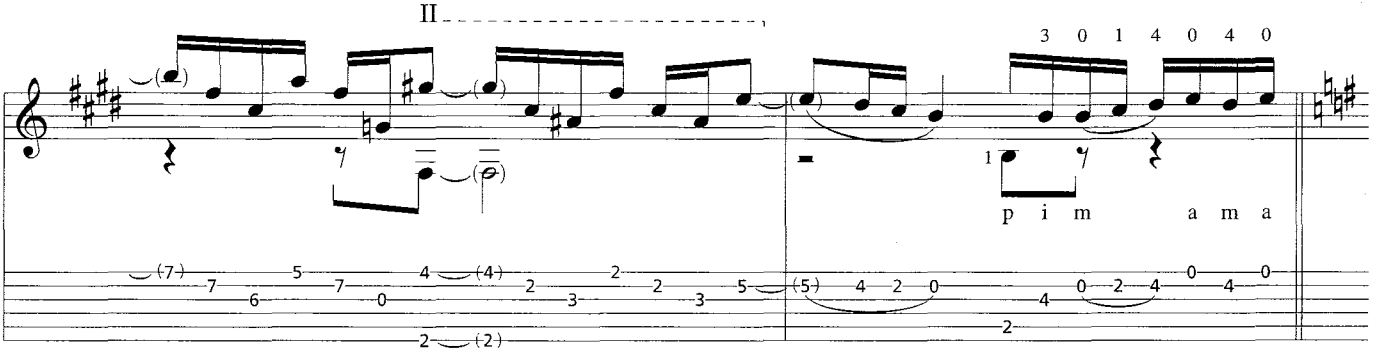
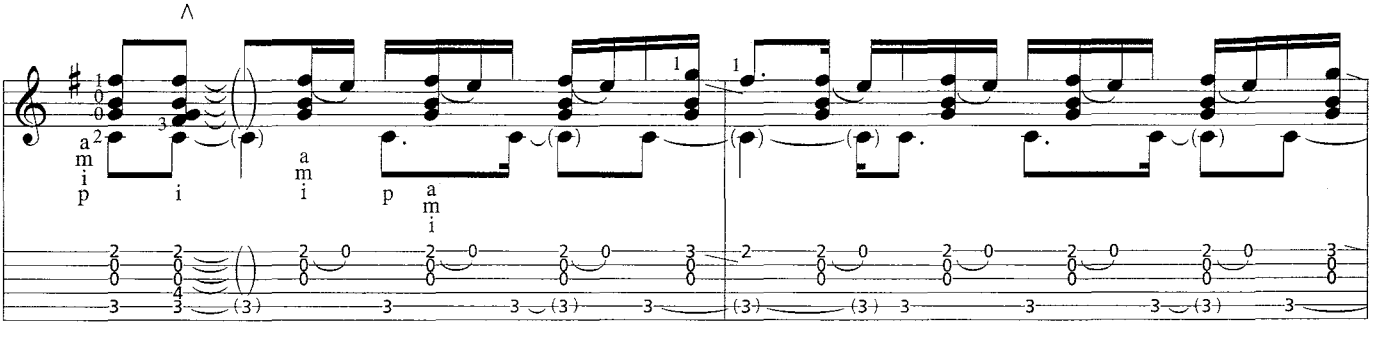
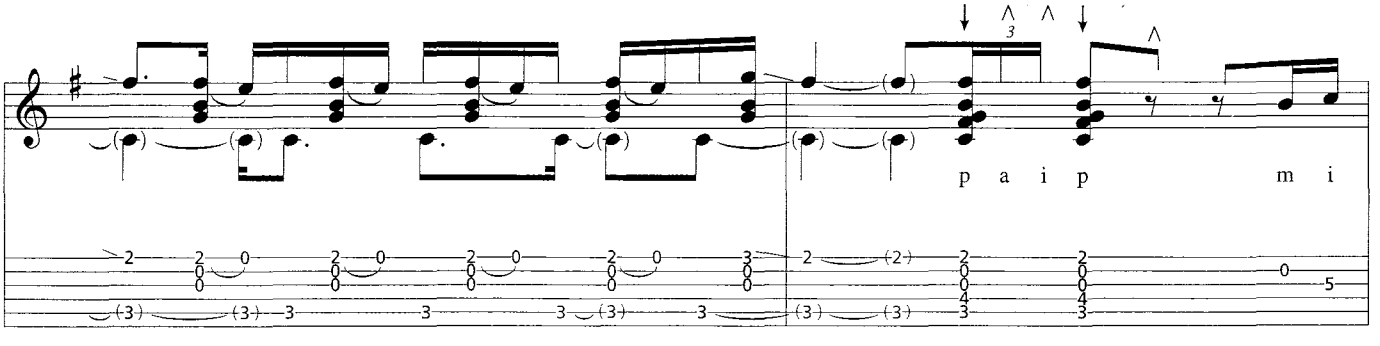

I P P i m a m i M
I M I

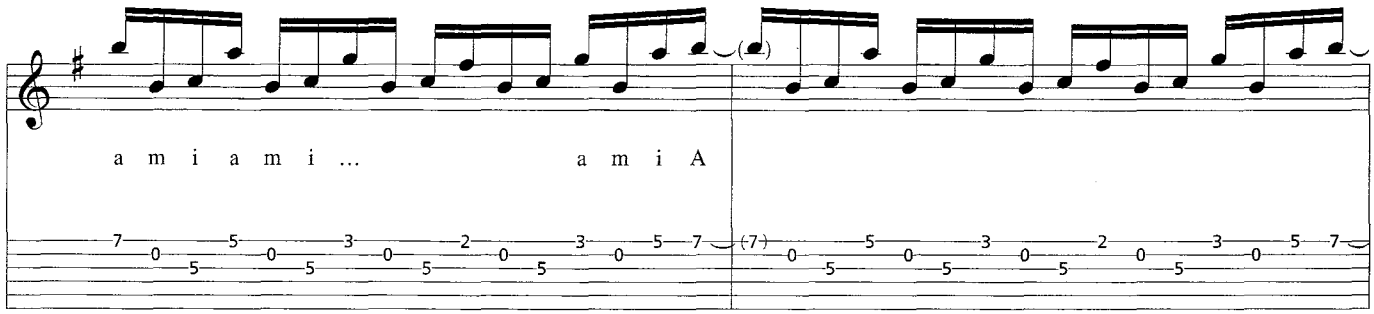

M p a i p

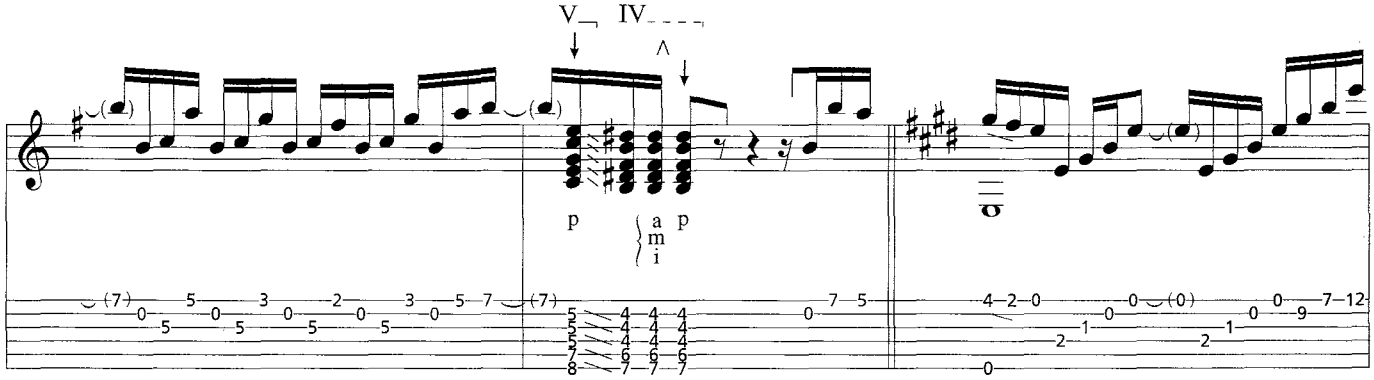

VI
IV


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


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


p a i p m i


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


V
IV
p
a
m
i
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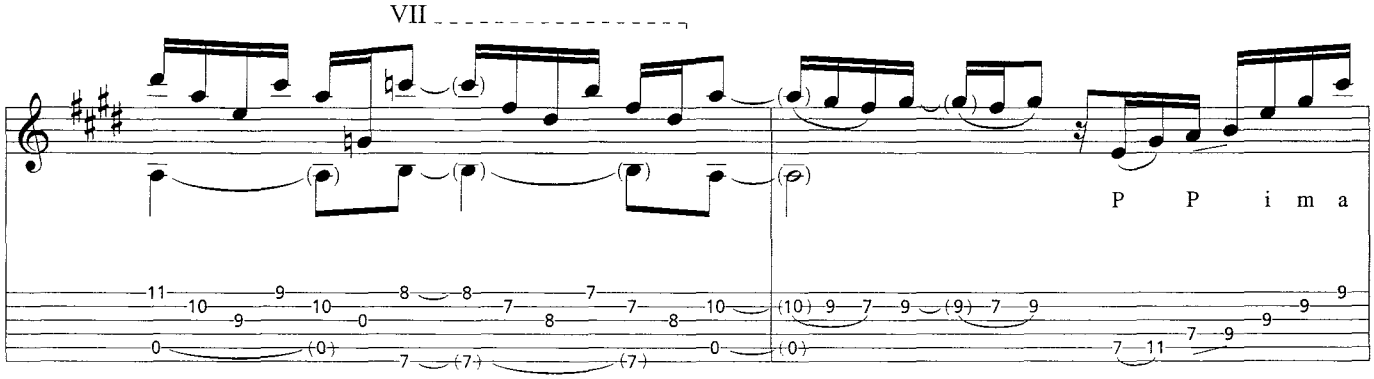
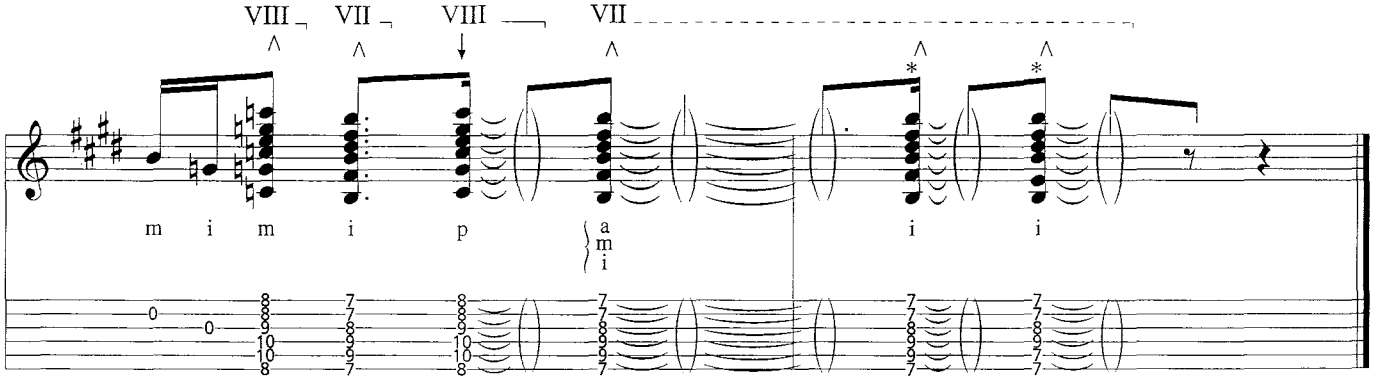

VII
P P i m a


VIII
VII
VIII
VII
m i m i p
a
m
i
i i

Biographie
Biografía
Biography

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

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

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

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

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

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

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

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

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