

# Guitarra

3<sup>a</sup> Antologia di Successi

facili trascrizioni con intavolatura  
a cura di Roberto Fabbri

## Pop & Latin

Feelings  
Bésame mucho  
El Chocle  
Tico Tico

## Cinema

La vita è bella da: "la vita è bella"  
My heart will go on da: "Titanic"  
Unchained Melody da: "Ghost"  
La canzone di Orfeo da: "Orfeo negro"

## Classica

Ballade (R. Fabbri)  
Marcia Turca (W. A. Mozart)  
Asturias (I. Albeniz)

Il "Tico di Tico" è stato scritto nel 1917 da Zequinha de Abreu. La canzone è arrivata negli Stati Uniti grazie alla Disney, attraverso il cartone animato di propaganda ispano-americana: "Saludos Amigos", che vide la luce a cavallo fra le due guerre mondiali. In questo cartoon è Donald Duck (il nostro Paperino) ad introdurre la canzone.

Di questo brano ne esistono innumerevoli versioni, questa da me proposta per chitarra sola, non vuole essere una "semplice" riduzione ma un arrangiamento vero e proprio, che in alcuni momenti diviene anche complesso, quindi iniziate lo studio lentamente per poi portarlo alla velocità, desiderata.

Trascrizione di Roberto Fabbri

The sheet music consists of four staves of musical notation for guitar. The top two staves are in common time (indicated by a 'C') and the bottom two are also in common time. The first staff uses a treble clef and has dynamics 'f' and 'ff'. The second staff uses a bass clef and has dynamics 'mf' and 'ff'. The third staff uses a treble clef and has dynamics 'ff'. The fourth staff uses a bass clef and has dynamics 'ff'. Fingerings are indicated above the notes, such as '3 2 3', '4 1 1', '4 2 1', '3 1 2', '0 4 2', '2 1 2', etc. Measure numbers 1, 5, 9, and 13 are visible at the beginning of each staff respectively. The music includes various guitar chords and fingerings indicated by numbers above the notes.

III.

17

3 3 3 3 5 5 8 8 8 10 10 10 8 7 7 7 10 8 8 6 6 6 5 6 6 6 7 7 7 0 0 3

21

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

III.

25

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

28

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

Sheet music for guitar, page 39, in 12/8 time. The key signature is A major (no sharps or flats). The music consists of six measures. Measures 1-3 show eighth-note patterns. Measure 4 starts with a bass note, followed by a sixteenth-note pattern (1 0 1 2), another bass note, and a sixteenth-note pattern (3 2 1 2). Measure 5 begins with a bass note, followed by a sixteenth-note pattern (2 1 2 0). Measure 6 starts with a bass note, followed by a sixteenth-note pattern (2 1 3 4 1). The tablature below shows the fingerings for each measure: 5-2-4-2, 2-2-0-2, 2-0-2-3, 2-0-2-3, 3-2-3-0, and 7-9-10-7.

Sheet music for guitar in 44 time, treble clef, key of A major (two sharps). The first measure shows a descending scale from 1 to 4. The second measure starts with a grace note (2) followed by a dotted half note (3). The third measure begins with a 1. The fourth measure begins with a 2. The tablature below shows the corresponding fingerings and string numbers.

44

dal **S** al FINE

1 2 3 4

② - - - ③

4 2 1 3

0 3 2 0

1.

2.

2 1 2

9-10-11-12-14-12-10-9

12-10-9-11-0-3-2-0

2-2-2-0

2-2-0-2-1-2

“Bésame Mucho” è una canzone messicana scritta nel 1940 da Consuelo Velázquez prima del suo sedicesimo compleanno. Secondo Velázquez, gli venne ispirata da un’aria di un’opera spagnola di Enrique Granados. Tuero di Emilio fu il primo a registrare la canzone, ma questo brano è stato poi eseguito da molti artisti fra cui alcuni famosissimi quali Elvis Presley ed i Beatles! Questa mia versione chitarristica è caratterizzata da una ritmica particolarmente accentuata, nonché dal ripetuto uso di rasgueadi che ne sottolineano ancora di più la sua derivazione spagnola.

Trascrizione di Roberto Fabbri

The first section of the musical score consists of two staves. The top staff is a standard musical notation with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It features a continuous sequence of eighth-note chords and rests. The bottom staff is a guitar tablature (TAB) showing six strings. The first string (T) has a 0 above it. The second string (A) has a 1 above it. The third string (B) has a 2 above it. The fourth string (G) has a 3 above it. The fifth string (D) has a 2 above it. The sixth string (C) has a 1 above it. The tablature shows various fingerings and rests corresponding to the chords in the musical notation.

The second section of the musical score begins at measure 4. The top staff continues with eighth-note chords and rests. The bottom staff shows a change in tablature. The first string (T) has a 0 above it. The second string (A) has a 1 above it. The third string (B) has a 2 above it. The fourth string (G) has a 3 above it. The fifth string (D) has a 2 above it. The sixth string (C) has a 1 above it. The tablature shows a variety of fingerings and rests.

The third section of the musical score begins at measure 7. The top staff shows eighth-note chords and rests. The bottom staff shows a change in tablature. The first string (T) has a 0 above it. The second string (A) has a 1 above it. The third string (B) has a 2 above it. The fourth string (G) has a 3 above it. The fifth string (D) has a 2 above it. The sixth string (C) has a 1 above it. The tablature shows a variety of fingerings and rests.

The final section of the musical score begins at measure 11. The top staff shows eighth-note chords and rests. The bottom staff shows a change in tablature. The first string (T) has a 0 above it. The second string (A) has a 1 above it. The third string (B) has a 2 above it. The fourth string (G) has a 3 above it. The fifth string (D) has a 2 above it. The sixth string (C) has a 1 above it. The tablature shows a variety of fingerings and rests.

Sheet music for guitar, measures 14-15. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 14 starts with a grace note followed by a sixteenth note. The melody continues with eighth notes and sixteenth-note patterns. Measure 15 begins with a sixteenth note. The bass line provides harmonic support throughout both measures.

17

3 3 3 3

4 0 1 3 1 0 4 3 2

2 2 2 2 2 2 2 2

5 0 1 0 1 -2 1 0 -2 -2 -1 0 1 0 1 0 1 0 1 0 1 0 1 0 1

0 2 1 0 0 2 3 0

Sheet music for guitar, measures 20-21. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a standard six-string guitar neck with fret numbers. Measure 20 starts with a half note on the 1st string, followed by a quarter note on the 2nd string, a eighth-note pair on the 3rd and 4th strings, and a eighth-note pair on the 5th and 6th strings. Measure 21 begins with a measure repeat sign. It consists of a eighth-note pair on the 3rd and 4th strings, a eighth-note pair on the 2nd and 3rd strings, a eighth-note pair on the 1st and 2nd strings, and a eighth-note pair on the 5th and 6th strings.

20

4

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

26

29

32

35

Sheet music for guitar, page 41. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is a six-string tablature. Measure 41 starts with two groups of three eighth notes each, followed by a sixteenth note, a quarter note, and a sixteenth note. The tablature shows the strings being plucked with the right hand. Measure 42 begins with a sixteenth note followed by a sixteenth-note rest. The tablature shows the strings being plucked with the right hand.

50

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

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

54

*Ras.*

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

*Ras.*

*dal*

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

CODA

*Ras.*

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

*Ras.*

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

59

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

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

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

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

"El Choclo" è uno dei più popolari tanghi argentini di tutti i tempi, pubblicato nel 1903 con musica e testo di Angel Villoldo. Il titolo del brano significava "pannoccchia di granoturco", termine usato - secondo alcuni - forse in senso non letterale ma allusivo alla forma vagamente fallica della pannoccchia.

In seguito, nel 1947, fu dato alla composizione un nuovo testo nel quale si diceva: "Con questo tango nacque il tango, e come un grido salì dai bassifondi cercando il cielo". La chitarra è lo strumento con cui si accompagnavano i Payadores, quei musicisti itineranti ed improvvisatori che diedero vita al genere del tango, quindi questa trascrizione per chitarra sola potrebbe essere quasi considerata una restituzione alle sonorità originarie di questa musica.

Trascrizione di Roberto Fabbri

The sheet music consists of four staves of musical notation for guitar, with corresponding tablatures below each staff. The notation includes treble clef, 2/4 time signature, and various dynamic markings like accents and slurs. Fingerings are indicated above the notes, and strumming patterns are shown with vertical strokes. The tablatures show the fret positions and string numbers (T, A, B) for each note. The music is divided into measures by vertical bar lines, with measure numbers 1, 5, 9, and 13 indicated at the beginning of each staff.

18

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

i                2                3                2                3                1

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

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

3                2                3                3                3                3

22

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

3 i                3                3                3                3                3                2

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

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

3                4                0                2                3                2                1

27

1/2 II ——————      3      2 4 0      1 2      0 2      3

7 . 0 —————— 1 —————— 3 —————— 0 —————— 1 2 1 0 3 —————— 2 3 2 2 2 4

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

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

0                0                2                0                4                2

(II).

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

3 . —————— 1 —————— 2 —————— 3 —————— 0 —————— 1 2 2 0 2 —————— 2 4 2 1 5 5 2

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

4 2      2                3                0                3                2 2      0 2

2                2                0                3                2 2      0 2

( $\frac{1}{2}$  II) \_\_\_\_\_

36

$\frac{3}{2}$

2 4 0  
1 2  
0 2

$\frac{3}{2}$

II 3

Fret positions for the bottom staff:

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

(II) \_\_\_\_\_

40

$\frac{3}{2}$

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

$\frac{3}{2}$

II 1 4 1

D.C. al   
poi segue

Fret positions for the bottom staff:

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

② *rall.*

45

*a tempo*

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

Fret positions for the bottom staff:

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

50

$\frac{3}{2}$

2 4 2 1  
1 0 0  
1 0 4  
1 3  
1 0 2  
2 4 2 1  
4 2 0  
2 0 4  
2 3  
< >

*rall.*

Fret positions for the bottom staff:

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

Nel 1974 Morris Albert registra il suo primo album destinato a diventare uno dei più grandi successi degli anni '70. Feelings è il brano più famoso dell'album e si colloca immediatamente al primo posto delle classifiche Brasiliane dove rimane al vertice per ben sei mesi. Il brano viene trasmesso in seguito dalle radio di tutto il mondo, al punto che nel 1976, Morris Albert riceve ben quattro nominations ai Grammy Award. Questo brano si adatta benissimo ad essere suonato sulla chitarra, l'andamento è lento e non presenta quindi particolari difficoltà tecniche, ma il risultato finale è di notevole effetto.

Trascrizione di Francesco Russo, Claudio Simeoni e Roberto Fabbri

II ————— (3)

TABLATURE:

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

TABLATURE:

7	0	0	0	0	0	0	7	8	0
	0	0	0	0	0	0	0	0	0
	7				6				
0									

$\frac{1}{2}$  V —————

TABLATURE:

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

9

1. 2.

7 0 2 0 2 0 . . . 6 7 5 6 7 5 7

5 7 5 7 5 7 2 2 0

VIII X VII

12

10 9 9 10 9 10 12 10 13 12 13 10 7 7 7 7 7 9

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

15 1/2 V

7 9 10 8 7 10 7 8 5 8 5 5 5 0 5 7 8 7 5 8 5

0 0

18

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

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

21

III                  II                  I

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

24

1 2 2 1 2 2 | 0 2 1 0 2 0 2 | 0 2 2 2 2 2 |

27

dal al poi CODA

0 | 1 2 -1 1 -2 1 |

CODA

28

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

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



(Chanson d'Orphée) (Mahna de carnaval)

Adattamento del testo italiano di M. Panzeri - Testo francese di F. Llenas - Testo portoghese di A. Maria - Musica di L. Bonfá

Questo brano è tratto dal film "Orfeu Negro", realizzato in Brasile nel 1959 dal regista francese Marcel Camus. È basato sulla canzone "Orfeu da Conceição" del poeta brasiliano Vinícius de Moraes, che è un adattamento della leggenda greca di Orfeo ed Euridice, trasportata nel contesto moderno di Rio de Janeiro durante il Carnevale. Il film è particolarmente famoso per la sua colonna sonora scritta dalla leggenda della bossa nova: Antonio Carlos Jobim, specialmente per la canzone "Manhã de Carnaval" (in Italia nota appunto come la Canzone di Orfeo) scritta da Luiz Bonfá. Si tratta quindi di un classico della bossa nova!

Trascrizione di Roberto Fabbri

TABULATION (Guitar Tab):

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

12

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

16

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

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

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 0; string 5 has a 2; string 4 has a 1; string 3 has a 3; string 2 has a 0; and string 1 has a 0. The 0 on string 1 indicates that the string is muted or plucked without being stopped by a finger.

20

1/2 III - 0

1/2 V

1/2 IV

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 0; string 5 has a 3; string 4 has a 0; string 3 has a 3; string 2 has a 2; and string 1 (high E) has a 4. The 0 on string 5 indicates that the string is muted or plucked without being stopped by a finger.

Fretboard diagram for the first measure of the C major scale. The diagram shows six strings with the following fingerings: string 6 (low E) has a 0 at the 6th fret; string 5 (B) has a 3 at the 5th fret and a 3 at the 3rd fret; string 4 (G) has a 5 at the 5th fret and a 3 at the 3rd fret; string 3 (D) has a 3 at the 3rd fret; string 2 (A) has a 2 at the 2nd fret and a 0 at the open position; string 1 (E) has a 5 at the 5th fret.

Sheet music for guitar, page 28, measures 0-4. The music is in common time. Fingerings and slurs are indicated above the notes. The tablature below shows the corresponding fingerings for each string.

Measure 0: 0, 0, 0, 2, 1  
Measure 1: 2, 1, 0, 2, 1  
Measure 2: 3, 2, 0, 2, 1  
Measure 3: 2, 3, 2, 1, 4, 0  
Measure 4: 4, 3, 2, 1, 4, 0

Sheet music for guitar, page 33, featuring a treble clef, a key signature of one sharp, and a time signature of  $\frac{1}{2}$ . The music includes various slurs, grace notes, and dynamic markings like  $\textcircled{3}$ . The tablature below shows the fret positions for each string.

0 0 0 0 0 0 0 0 0 0

0 3 4 1 0 1 2 3 2 1

0 4 1 2 3 3 2 1 0 0

0 1 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0

Testo di H. Zaret - Musica di A. North

"Unchained Melody" è una delle canzoni più registrate del ventesimo secolo, sembra se ne contano almeno 500 versioni! Composta negli anni cinquanta, testo di Hy Zaret e musica di Alex North, "Unchained Melody" è riapparsa ai vertici delle classifiche di ascolti americane nel 1990, dopo che la versione dei "Righteous Brothers" del 1965, fu usata per il film "Ghost". La versione chitarristica è semplice e lineare, cercate di mettere bene in evidenza la linea melodica, mantenendo l'accompagnamento su un piano sonoro leggermente inferiore.

Trascrizione di Claudio Simeoni

The sheet music consists of five staves. The top staff shows a treble clef, common time, and a piano bass line with fingerings (1, 4, 0) and a sustained note. The second staff is a guitar tab with strings T, A, and B, showing a simple melody. The third staff shows a treble clef, common time, and a guitar melody with fingerings (4, 0, 4, 1, 4, 0, 2, 3). The fourth staff is a guitar tab with fingerings (0, 3, 3, 3, 2, 3, 2, 2, 0, 2, 2, 0, 2, 3, 0, 2, 0, 0, 0, 0, 3). The fifth staff shows a treble clef, common time, and a guitar melody starting at measure 8 with fingerings (1, 0, 3, 2, 2, 3, 2, 2, 0, 2, 2, 0, 2, 3, 1, 1, 2, 1, 2, 1, 2, 0, 0, 0, 0, 1).

16

FINE

20

$\frac{1}{2}$  III

23

$\frac{1}{2}$  VIII

27

D.C. al FINE



# MY HEART WILL GO ON



## Track 7

Testo di Will Jennings - Musica di James Horner

"My Heart Will Go On" è il brano principale della colonna sonora del famosissimo film "Titanic" del 1997 che vedeva protagonista Leonardo Di Caprio. Con la musica di James Horner e il testo di Will Jennings, il brano è stato registrato da Céline Dion. Uscito nel 1997 nell'album della Dion "Lets Talk About Love", è diventato subito un successo mondiale. L'accattivante melodia ben si presta alla nostra delicata versione chitarristica.

Trascrizione di Claudio Simeoni

12

16

20

24

# LA VITA È BELLA

Track 8

Musica di Nicola Piovani

Con la colonna sonora del film di Roberto Benigni "La vita è bella" (1997) il compositore Nicola Piovani vince il premio Oscar. La melodia di questa musica è malinconica ed allegra al tempo stesso, struggente ed ironica; la nostra versione per chitarra, cerca di mettere in evidenza queste caratteristiche, attuando un elaborazione semplice ma non per questo scontata.

Trascrizione di Francesco Russo

18

II  
II

22

III

26

29

al CODA

II

33

$\frac{1}{2} V$

5 7 8 7 5 8 | 7 0 0 0 | 5 7 8 7 5 3 | 2 0 3 0 |  
5 5 5 5 | 0 0 0 0 | 5 5 5 5 | 0 0 0 0 |  
0 0 0 0 | 0 2 2 0 | 0 0 0 0 | 1 0 0 0 |

37

II

2 5 4 2 | 0 0 2 4 0 2 3 5 | 7 0 0 0 | 5 7 8 7 5 8 |  
2 2 2 2 | 0 0 0 0 | 0 0 0 0 | 5 5 5 5 |  
0 0 0 0 | 0 7 7 7 | 0 7 7 7 | 0 0 0 0 |

41

II

7 0 0 0 | 5 7 8 7 5 3 | 2 0 3 0 | 2 3 5 3 |  
3 0 0 0 | 0 0 0 0 | 0 0 0 0 | 2 4 2 2 |

45

Dal al CODA

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

CODA

0 0 0 0 0 0 |  
3



# MARCA TURCA

W. A. Mozart



La "Marcia Turca" è forse una tra le melodie più riconoscibili del pianeta. E la chitarra classica riesce, secondo me, a rendere questo pezzo in maniera eccellente.

Questo è poi un brano ideale anche per affrontare alcuni aspetti tecnici legati al nostro strumento. Quello più evidente è rappresentato dalla legatura combinata (descendente-ascendente) all'inizio del tema, presente nella prima quartina di semicrome. Al fine di perfezionare questa doppia legatura, provate a suonare la sequenza 4-2-1-2 sulle sei corde della chitarra in prima posizione, cominciando dalla prima corda. Fate questo almeno cinque minuti, le legature miglioreranno immediatamente.

Trascrizione di Roberto Fabbri

**Allegretto**

The sheet music consists of five staves of musical notation for classical guitar, with tablature provided below each staff. The first staff is in treble clef and 2/4 time, with dynamics like *p*. The second staff shows a bass line with tablature below it. The third staff begins at measure 4 with a dynamic of  $\frac{1}{2} V$ , featuring sixteenth-note patterns. The fourth staff begins at measure 10, showing eighth-note patterns. The fifth staff concludes the piece at measure 16. Each staff includes a tablature line below it, indicating fingerings and string numbers (e.g., 1, 2, 3, 4, 5, 6) for each note.

21

8 7 5 4 | 5 0 1 4 | 1 2 | tr 2 4 | :||: 2<sup>a</sup> **p** | 5 7 | 9 5 7 |

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

26

9 7 5 4 | 2 4 5 7 | 4 0 5 7 | 9 5 7 | 9 7 5 4 | 2 7 4 0 | 5 |

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

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 2 | 0 |

IX

**p** meno | ② | ③ | ④ |

9 10 9 | 12 | 10 12 10 9 | 11 10 9 | 11 | 6 7 9 6 | 6 8 6 | 6 | 11 10 11 9 10 9 10 12 | 9 |

VIII IX

36 | 2 1 2 1 | 2 2 1 4 | 2 4 2 1 | 3 2 1 3 | IV | 2 4 1 2 | 3 1 2 3 | 1 2 4 1 | 2 3 1 2 | 4 3 1 |

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

4

44

48

52

Sheet music for guitar, measures 59-60. The top staff shows a treble clef, a key signature of three sharps, and a time signature of common time. The bottom staff shows a standard six-string guitar neck. Measure 59 starts with a grace note (0) followed by a sixteenth-note pattern (0, 1, 4, 2, 0, 1, 0, 4). Measure 60 continues with a grace note (1), followed by a sixteenth-note pattern (4, 2, 0, 1, 4, 2, 0, 1). The guitar neck diagram below shows the fingerings for these notes across the strings.

70 
  
 76 
  
 80 
  
 84 
  
 88 
  
 92



"Ballade" è un brano da me composto nel 2006 in stile di "Ballad nordamericana" e dedicato all'amico chitarrista statunitense Jeff Cogan.  
 Questo pezzo è come una cartolina, un'immagine musicale dei grandi spazi dell'America del nord. Il pezzo fa parte della mia raccolta "Fra classico e..." che contiene nove composizioni, ognuna dedicata ad un luogo o ad una persona, che il mio "girovagare" per il mondo mi ha dato modo di conoscere.  
 Sono, in sostanza, dei personali "ricordi in musica".

## Intro

The intro section consists of two staves. The top staff is a musical score in G major (one sharp) with a common time signature. It features six measures of sixteenth-note patterns. The bottom staff is a tablature for a six-string guitar, showing fingerings (e.g., 0, 2, 4, 1) and string numbers (T, A, B).

This section begins at measure 4. The musical score shows a melodic line with eighth and sixteenth notes, accompanied by a bass line. The tablature below shows the corresponding fingerings and string positions for each note.

This section begins at measure 7. The musical score shows a melodic line with eighth and sixteenth notes, accompanied by a bass line. The tablature below shows the corresponding fingerings and string positions for each note.

This section begins at measure 10. The musical score shows a melodic line with eighth and sixteenth notes, accompanied by a bass line. The tablature below shows the corresponding fingerings and string positions for each note.

IX

13

12 9 12 9 9 | 9 9 12 11 12 | 9 0 9 0 9 |

9 11 | 9 11 | 0 7 |

IV

16

9 0 5 | 7 4 5 4 | 0 4 0 0 2 |

7 9 -7 | 6 4 5 4 | 0 2 4 0 2 |

19

1. 0 | 0 2 4 1 | 0 | 2.

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

22

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

12 11 11 | 9 11 11 | 0 7 9 | 9 9 7 9 |

0 2 4 1 | 0 9 11 0 9 11 | 0 7 9 | 9 9 7 9 |

IV

25

IV

28

II

31

34

II

37

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

40

da ♪ da ♪  
e poi FINE

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

FINE

43

1, ,

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

45

rallentando  
M.D.  
XII (1)

7 9 7 0 7 9 7 0 2 5 2 0 1 4 1 4 0 2 4 1 0 12  
arm.



Asturias è il quinto movimento della Suite Spagnola, Op. 47 del compositore spagnolo Isaac Albeniz. Questo brano è probabilmente più famoso nel mondo della chitarra classica, anche se originalmente composto per pianoforte. La sua prima trascrizione chitarristica si deve al chitarrista spagnolo Francisco Tárrega. Molte furono poi le trascrizioni per chitarra delle sue composizioni, tanto da far dichiarare allo stesso Albéniz, di preferire le trascrizioni per chitarra di Tarrega ai suoi lavori originali per pianoforte! Questa mia versione si rifà principalmente alle versioni storiche di Tárrega e Segovia con alcuni piccoli cambiamenti personali.

Trascrizione di Roberto Fabbri

The sheet music contains five staves of musical notation for classical guitar, with corresponding fingerings and a bass tablature below each staff. The staves are numbered 1, 4, 7, 10, and 13 from top to bottom. The notation includes sixteenth-note patterns and various strumming techniques indicated by numbers (e.g., 1, 4, 5, 6) and letters (e.g., J, I). The bass tablature shows the fret positions for each note.

Sheet music for guitar with tablature, measures 16-21. The music is in 16th-note time (indicated by the '16' in the top left) and G major (indicated by the sharp symbol). The first measure shows a sequence of eighth-note pairs. Measures 2-5 show sixteenth-note patterns with various slurs and grace notes. Measures 6-9 show eighth-note patterns. Measures 10-11 show sixteenth-note patterns. The tablature below the staff shows the string and fret for each note. Measure 16 starts at the 10th fret of the 6th string. Measure 17 starts at the 7th fret of the 6th string. Measure 18 starts at the 7th fret of the 6th string. Measure 19 starts at the 7th fret of the 6th string. Measure 20 starts at the 7th fret of the 6th string. Measure 21 starts at the 7th fret of the 6th string.

BVII

25

26

7 7 0 0 0 0 0 0 0 | 7 7 0 0 0 0 0 0 0 |

7 7 0 0 0 0 0 0 0 | 7 7 0 0 0 0 0 0 0 |

8 8 9 9 9 9 9 9 9 | 8 8 9 9 9 9 9 9 9 |

9 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 9 |

7 7 9 10 7 9 9 9 7 | 7 7 9 10 7 9 9 9 7 |

29

7 0 0 0 0 0 | 7 0 0 0 0 0  
8 9 10 7 9 9 | 8 9 10 7 9 9  
9 9 9 9 9 9 | 9 9 9 9 9 9  
7 7 7 7 7 7 | 7 7 7 7 7 7

31

7 0 0 0 0 0 | 0 0 0 0 0 0  
8 9 7 9 10 12 | 9 10 12 9 10 9  
9 9 9 9 10 9 | 10 10 9 9 10 9  
7 7 7 7 7 7 | 7 7 7 7 7 7

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

33

4 0 0 4 0 0 | 0 0 2 0 0  
2 0 0 4 0 0 | 0 0 2 0 0  
0 0 2 0 0 | 0 0 2 0 0  
3 0 1 0 4 0 | 4 0 5 0 4 0  
1 0 0 0 0 0 | 0 0 0 0 0 0  
0 0 0 0 0 0 | 0 0 0 0 0 0  
9 9 10 12 9 10 | 10 9 10 12 9 10  
10 10 12 9 10 | 0 0 0 0 0 0

35

12 0 0 0 0 0 | 0 0 0 0 0 0  
0 0 0 0 0 0 | 0 0 0 0 0 0  
9 9 10 12 9 10 | 10 9 10 12 9 10  
10 10 12 9 10 | 0 0 0 0 0 0

(5) .....

BVIII

37

12 8 8 8 8 8 | 12 8 8 8 8 8  
8 9 10 12 9 10 | 8 10 9 12 9 10  
9 9 10 10 10 10 | 9 9 10 10 10 10  
10 10 10 10 10 10 | 8 8 8 8 8 8

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

41

(B VII)

B VIII

7 7 7 7 7 7 | 8 8 8 8 8 8

7 7 8 10 8 8 9 8 8 | 10 9 12 9 9 9 10 9 10

8 9 10 11 12 13 14 | 15 16 17 18 19 20

43

BVII —————— BVIII ——————

7 7 7 7 7 7      8 8 8 8 8 8

7 7 8 8 9 8      8 9 12 9 9 10

9 10 9 8 9 8      10 9 9 10 9 10

9 9 9 9 9 9      8 8 8 8 8 8

7 7 7 7 7 7      8 8 8 8 8 8

BVII

45

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

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

7 0 7 0 7 0 7 0 7 0 0 7 0 7 0 7 0 0 7 0 7 0 0 7

7 9 10 7 9 0 7 9 0 0 7 0 7 0 9 0 0 7 0 7 9 0 0 7

47

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

#

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

0 7 0 7 0 0 7 0 7 0 0 7 | 0 7 0 7 0 0 7 0 7 0 7 0 7 0 7 0 7

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

Sheet music for guitar, page 10, measures 49-50. The key signature is A major (no sharps or flats). The time signature is common time. The music consists of two measures of sixteenth-note patterns. Measure 49 starts with a bass note at the bottom of the staff. Measure 50 continues the sixteenth-note pattern. Below the staff is a fretboard diagram showing fingerings (4, 5) and string numbers (0, 0, 0, 0, 0, 0) for each measure.

BVII

55

1 2 0 0 2 0 4 2 0 2 0

(3)

8 7 8 7 9 8 -10 8 -7 8 8 7 9 8 7

7 9

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

7

Musical score for guitar, page 10, measures 57-58. The key signature is B VII (B major). The time signature is common time. The score consists of two staves. The upper staff shows a treble clef, a sharp sign, and a bass clef. The lower staff shows a bass clef. Measure 57 starts with a bass note followed by six eighth-note chords. Measure 58 continues with six eighth-note chords. Below the staff, a tablature shows the fingerings for each chord.

57

B VII

8 7 8 7 9 8 10 8 7 8 8 7 10 8 7 | 9 8 7 10 8 7 8 8 7 10 8 7 9 8 7 8 9

59

arm.

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

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

12-12 13-13 11-11 12-12 11-11 14-14 <19>

7-7 6 6 9 9 8 8 11 11

4  
4  
6  
7

63

VII  
arm. 8°.....

7 - 5 - 7 10 - 7 - 8 - 7 - 5 - 7  
9 - 7 - 9 12 - 9 - 7 - 9

arm.  
<19>

7 - 5 - 7 10 - 7 - 8 - 7 - 5 - 7  
9 - 7 - 9 12 - 9 - 7 - 9

70

III  
arm. 8°.....

2 1  
4 3  
3 2  
1

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

arm.  
<15>

7 - 8 - 7  
9 - 10 - 9

arm.  
<14>

76

IV

6 - 2 - 3 - 5 - 3 - 2 5 - 8 7  
8 - 4 - 5 - 4 - 2 - 5 4 - 3 - 2

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

82

2 0  
1 3  
0 0  
6 - 9 - 8 - 7 - 6

0 0  
7 - 6  
5 - 4  
3 - 4

0 3  
2 - 1  
0 2  
4 - 3

88

0  
1 2 4 2  
0 2  
4 4  
0 2 3 5 3 2 0 2  
7 - 9 - 10 - 12 - 10 - 9 - 7

Sheet music for guitar, page 93. The top staff shows a melodic line with fingerings: 3 2, 1 4, 3 1, 4 3, 1 3 2 3, 1 3, 2 3, 3 0, 2 (3), 3 0, 4 (2). The bottom staff is a bass tablature with the following notes: 9 8 4 7 6 2, 5 4 6 8 7 8, 7 9, 7 8, 5 7 5 8 7, 0 7 9.

Sheet music for guitar, page 10, measures 98-100. The music is in common time, key signature of A major (two sharps). Measure 98 starts with a bass note (D) followed by a sixteenth-note pattern (B, G, D, B). Measures 99 and 100 continue with sixteenth-note patterns and eighth-note chords. Fingerings and dynamic markings are included.

98

5  
6  
5  
5

7 8 5 7 5 8 7 0 7 0 3

106

BV

③.....

⑤ ③

⑤ ③

0

③ ④ ⑤ ⑥ ⑥ ⑥

0 1

⑥ ⑤ ⑥ .....

5 7 9 11 9 7 5 0 8 8 0 8

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

134

arm.12 (2)

pp  
arm.

0 0 0 0 0 | 0 0 0 0 0 | <12> <12> <12> 0  
5 5 5 5 5 | 5 5 5 5 5 | 2 2 2 2 2 | 0

0 0 0 0 0 | 0 0 0 0 0 | <12> <12> <12> 0  
5 5 5 5 5 | 5 5 5 5 5 | 2 2 2 2 2 | 0

0 0 0 0 0 | 0 0 0 0 0 | <12> <12> <12> 0  
5 5 5 5 5 | 5 5 5 5 5 | 2 2 2 2 2 | 0