

Almoraima

Bulerias

Paco de Lucia (1947-)

Almoraima

Standard tuning

♩ = 250

N-Gt

1

G G G

Capo. fret 2

mf

6

10

f mf f mf

15

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for a vocal line and a guitar accompaniment. The guitar part is in standard tuning and features a complex rhythmic pattern with triplets and a dynamic marking of *mf*. The vocal line is in treble clef and includes a key signature of one sharp (F#). The score is divided into measures 19 through 22. The guitar part includes a fretboard diagram showing the fret positions for each string.

23

f *mf*

TAB

The image displays a musical score for the song "The Wind" by Gustav Mahler. The score is presented in two staves: a vocal line and a guitar accompaniment line.

Vocal Line: The vocal line is written in treble clef with a key signature of one sharp (F#). It features a melody with several triplet markings (indicated by a '3' over a bracket) and dynamic markings of *f* (forte) and *mf* (mezzo-forte).

Guitar Accompaniment: The guitar accompaniment is written in tablature format, showing fret numbers on six strings. It includes triplet markings and dynamic markings of *f* and *mf*.

The score is divided into measures by vertical bar lines, and the overall structure is organized into systems.

39

f *mf* *f* *mf* *f* *mf*

TAB (3) 5 5 6 5 (5) 3 8 6 5 (5) 7

6 7 6 7 6 7

45

f *mf* *f* *mf* *f* *mf*

TAB (7) 5 5 6 5 (5) 5 3 3 (3) 3

6 7 6 7 6 7

51

f *mf* *f* *mf*

TAB 3 1 1 (1) 5 3 2 0 2 3 5 3 2 0

2 (2) 3 3

57

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

3 3 3

61

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

3 3 3

66

TAB

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

70

f mf *f mf* *f mf*

TAB

(3)	1	1	0	(0)	0	0	0	0	0	0	0	(3)	2	3	6	1	
(2)	3	3	2	(1)	1	1	1	1	1	1	1	(3)	3	3	3	3	
(3)	2	2	0	(3)	3	3	3	3	3	3	3	(3)	3	3	3	3	
			3			2			2			5					

75

f mf

G

TAB

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

80

TAB

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

83

f mf

TAB

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

105

f *mf*

TAB

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

109

f *mf*

TAB

5	5	5	3	1	5	3	1	5	3	1	3	5	(5)	3	3	3	3	3

113

f *mf*

TAB

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

G

117

f *mf*

TAB

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

G

121

TAB

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

158 C.3

TAB

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

162 C.3

TAB

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

166

TAB

5	3	5	3	6	3	5	3	2	5	(5)	3	1	0	1	(1)	3	5
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	5

171 C.3

TAB

3	2	(2)	3	2	3	2	0	3	2	0	1	5	5	1	7	7	3
1	2	(2)	3	2	3	2	0	3	2	0	1	5	5	1	7	7	3
1	0	(0)															

176 C.6

TAB

3	3	3						3	3							6	
5	5	5						4	4							6	
5	5	5						5	5							7	
(3)			7	2	0	3	6	5	3	0	5	11	10	3	6		

2

197

TAB

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

199

f *mf*

TAB

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

202

f *mf* *f* *mf*

TAB

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

205

f *mf* *f* *mf*

TAB

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

209

f *mf*

TAB

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

G

1

213

f *mf*

TAB

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

C.5

2

217

f *mf*

TAB

0 0 0 0 5 5 5 5 3 3 3 0

G

221

f *mf*

TAB

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

G

225

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

230

f *mf*

TAB

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

250

G

f *mf*

TAB

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

304

TAB

2	2	2	2	2	2	2	2	2	2	(2)
0	5	0	5	0	6	4	5	0	5	0

309

TAB

(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)
(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)
5	5	5	5	5	5	5	5	5	5	5

312

TAB

(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)
(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)
5	5	5	5	5	5	5	5	5	5	5

315

TAB

(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)	(2)
(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)	(0)
5	5	5	5	5	5	5	5	5	5	5

318

TAB

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

[illegible]

The image shows a musical score for the song "The Wind" by Gustav Mahler. The score is written for voice and guitar. The vocal line is in G major, 4/4 time, and the guitar is in standard tuning. The score includes measures 355-358, with dynamic markings of *f* and *mf*. The guitar part features a complex rhythmic pattern with triplets and a 7th fret barre.

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest. Below the staff, the lyrics 'T A B' are aligned with the notes. The 'T' is under the first G, 'A' is under the second A, and 'B' is under the third B. The 'A' and 'B' are stacked vertically under the fourth and fifth notes respectively. The 'T' is under the first G, 'A' is under the second A, and 'B' is under the third B. The 'A' and 'B' are stacked vertically under the fourth and fifth notes respectively.