

MEL BAY PRESENTS

ALBÉNIZ FOR Acoustic GUITAR

BY LAURINDO ALMEIDA



MEL®

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ACOUSTIC GUITAR*

BY LAURINDO ALMEIDA

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Isaac Albéniz

(1860-1909)

Born May 29, 1860 in Camprodon, Spain, Isaac Albéniz made his debut at the age four in Barcelona with an astonishing piano performance that had the audience suspecting fraud. A composer at the age of seven, he was refused admittance to the Paris Conservatoire because of his age so he began his formal musical training at the Madrid Conservatory.

Running away from home at the age of thirteen he made his way to Costa Rica, South America, the United States and then to England. This adventure was supported by his performances. Going to Germany in 1874 he was admitted to the Leipzig Conservatory as a pupil of Jadassohn and Reinecke. Returning to Spain he obtained a grant from Count Morphy, a high dignitary under King Alfonso XII, which enabled him to continue his studies at the Brussels Conservatoire where he studied composition with Gevaert and piano with Brassin. An ambition to study under Liszt was realized in 1878 when he went to Budapest to study under the master whose influence was to be clearly evident in Albéniz' later works.

He taught for awhile in Barcelona and in 1889 he gave concerts of his compositions in Paris and England which provided him with funds to undertake more studies in Paris under Dukas and d'Indy. He wrote the comic opera "The Magic Opal", which was produced in 1893 and "Enrico Clifford" and "Pepita Jiménez" which were performed in Barcelona in 1894 and 1895.

As one of the leaders in the renaissance of Spanish music at the turn of the century he was regarded as the founder of the Spanish *national school*. Always fascinated with the music of Andalucia, Albéniz composed numerous small, but beautifully formed portraits of his native Spain. These brightly colored piano pictures of his native land are sufficient reason for him to be called the *Liszt of Spanish music*.

Although he wrote no music specifically for the guitar, so much of his composition for the piano was so strongly influenced by the sound of the guitar that transcriptions of his music for that instrument are particularly successful. He has often said that some of the guitar transcriptions by Francisco Tárrega pleased him more than the original piano counterparts.

Laurindo Almeida

(1917-1995)

The international acclaim of audiences and critics alike has established Laurindo Almeida as one of the world's truly great concert guitarists, and yet he is well remembered as a featured soloist with the Modern Jazz Quartet on 2 celebrated world tours. From Beethoven and Bach to Bossa Nova, Broadway hits and jazz — all of these styles are a part of his seemingly limitless repertoire. Most significantly, he did it all with superb skill and artistry.

Born in São Paulo, Brazil, he received his earliest musical training on the piano from his mother, a concert pianist. His sister Maria was the family guitar student, but it was Laurindo who was to master and become a virtuoso on the instrument and one of Brazil's most highly regarded musicians.

Leaving a successful career in concert and radio performance in Brazil, he relocated to Hollywood in 1947 where he spent a year doing concerts and movie work. But jazz lured him to the orchestra of the innovative Stan Kenton. He brought to Kenton, and the world, his new and exciting conception, Bossa Nova. His world premier performances of Pele-Rugulo's "Lament" and his own "Amazonia" at the Chicago Opera House and Carnegie Hall drew tremendous acclaim. Today's jazz guitarists are still influenced by the innovative concepts he introduced during the Kenton years.

As a superlative concert artist, Capitol and Decca records were to spearhead new triumphs for him in classical guitar recordings. He was chosen for world premier recordings of works by two of Brazil's greatest composers, "Concerto for Guitar" by Villa-Lobos, and Radamés Gnáttali's "Concerto de Copacabana." Almeida has more than 200 compositions to his credit in addition to countless transcriptions of the classics for the guitar.

A consistent winner in *Downbeat* and *Playboy* magazine jazz polls and a Movie Poll winner since 1947, he was nominated 16 times by the Academy of Recording Arts and Sciences and won five Grammy awards. For one Grammy, his composition "Discantus for Three Guitars" tied with Igor Stravinsky's "Moments for Piano and Orchestra" for Best Contemporary Composition. Among the many national and international citations I received was a Certificate of Honor for having the distinction of becoming a reference file in the Library of Congress, Washington, D.C., where all of his manuscripts will eventually reside. All told, Laurindo Almeida was a complete musician of the highest order.

Explanation of Signs and Fingering

Fingers of the left hand are indicated by numbers placed above or to the left of the note(s).

- | | |
|-----------|-----------|
| 1. Index | 3. Ring |
| 2. Middle | 4. Little |

Fingers of the right hand are indicated by letters placed above, below or to the left of the note(s).

- | | | | | | |
|---------|-------|---------|--------|---------|--------|
| p | Thumb | i | Index | m | Middle |
| a | Ring | c | Little | | |

Strings or unisons are indicated by numbers enclosed in a circle placed below or to the right of the note(s). Open strings are indicated by a zero placed to the left of the note(s). M.C. (or MC) indicates the Half Barre and C indicates the Grand Barre. The fret at which the Grand or Half Barre is placed is indicated by a Roman numeral placed above the sta

Explicación de los Signos y Digitación

Los dedos de la mano izquierda se indican con números colocados encima o a izquierda de la(s) nota(s).

- | | |
|-----------|------------|
| 1. Índice | 3. Anular |
| 2. Medio | 4. Meñique |

Los dedos de la mano derecha se indican con letras colocadas encima, debajo o a izquierda de la(s) nota(s).

- | | | |
|-----------|------------|----------|
| p..Pulgar | i..Índice | m..Medio |
| a..Anular | c..Meñique | |

Las cuerdas o unísonos se indican con números escritos dentro de un pequeño círculo colocado a la derecha o debajo de la(s) nota(s). Las cuerdas al aire son indicadas por un pequeño zero colocado a la izquierda de la(s) nota(s). M.C. (MC) indica Media Barra y G.C. (G.C.) indica Gran Barra.

Sevilla

Technical Directions

Sevilla is the most difficult number in this collection. First, make sure that the ⑤ string has been tuned down to G and the ⑥ string down to D. Since there is so much shifting position it is essential that fingerings be observed very carefully to ensure that the notes are played on the correct strings and in the proper positions.

The first problem area is the last part of measure 21 and all of measure 22. There is a long stretch here and you will need practice to get the high G with the 4th finger and then making the slur from B to A♯ on the ② string.

In measure 28, place the C III barre as G is played on the ④ string on the second half of the 2nd beat. This puts you in position to play the rest of the measure. On the 1st beat of measure 29 make sure that you play the 3rd finger slide to B♭ on the ④ string as indicated.

Since the shift from the last chord in measure 38 to the first chord in measure 39 is rather tricky, a little separate practice on this is suggested.

Since the scale passage starting at measure 41 is played moderately fast, the strings should be fingered as indicated.

The scale passage at measure 83 is very important and extra practice will probably be required. The interpretation of this section is as important as *striking* the correct notes. You can make the most of the positions in which you are playing by bringing out the moving melody line. Also, be sure the triplets are phrased correctly; the triplets are slurred and the 16ths are played normally.

The next problem area is at measure 97. You must start at the XIII fret and move rapidly up and down the fingerboard. It is essential that the fingering be watched closely making sure that the notes are played on the correct strings. You will note that a pattern is established which, once mastered, can be smoothly played.

Sevilla

Isaac Alí

Transcribed & arranged by Laurindo Almeida

Allegretto

The sheet music for "Sevilla" consists of six staves of musical notation, arranged in two columns. The first column contains staves 1 through 6, and the second column contains staves 7 through 16. The key signature is G major (one sharp). The time signature is common time (indicated by '3'). Fingerings are indicated by numbers above or below the notes, such as '1', '2', '3', '4', '(1)', '(2)', '(3)', and '(4)'. Dynamic markings include 'MC VII' at the beginning of the first staff, 'MC III' at the beginning of the third staff, 'MC I' at the beginning of the fourth staff, 'C III' at the beginning of the fifth staff, and 'MC III' again at the beginning of the eighth staff. The music features various rhythmic patterns, including eighth and sixteenth note groups, and includes bass and treble clef staves.

19 MC VII

22 C VIII

25 C VIII

28 C VIII C III

31 C VII C II

34 C VII C II

37

40 *ten.*

 43

 46 *MC II*

 49 *(thumb)* *p*

 52

 55

C III —————

61

64

67

70

73

ritard.

copla ad libitum

76

79

MCI —————

MCI —————

82

85

88

rubato

C VI C VI C III

91

8va
harm.12

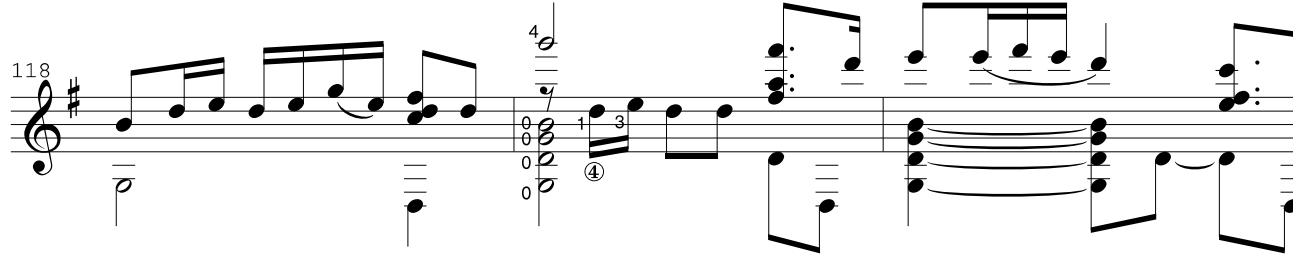
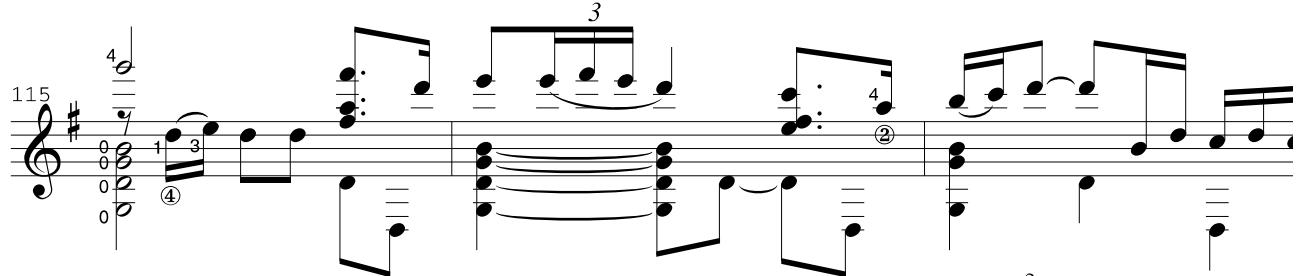
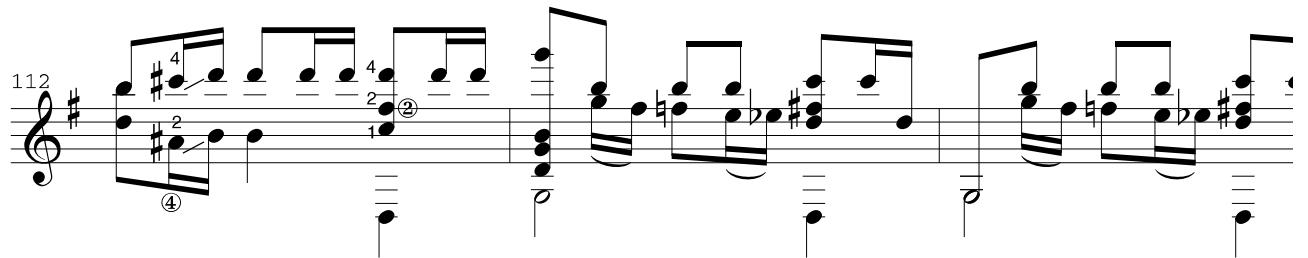
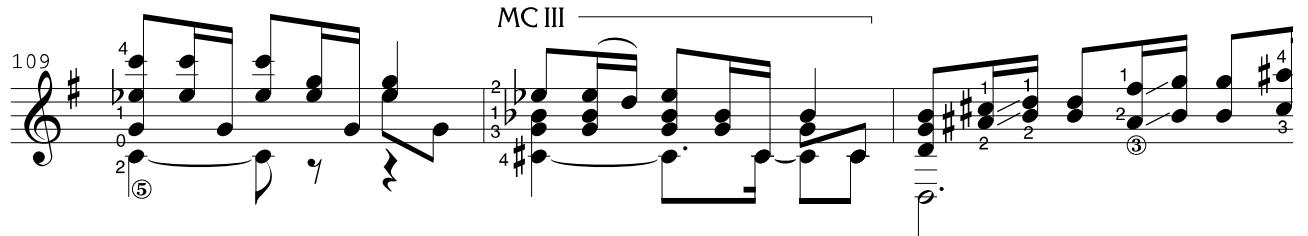
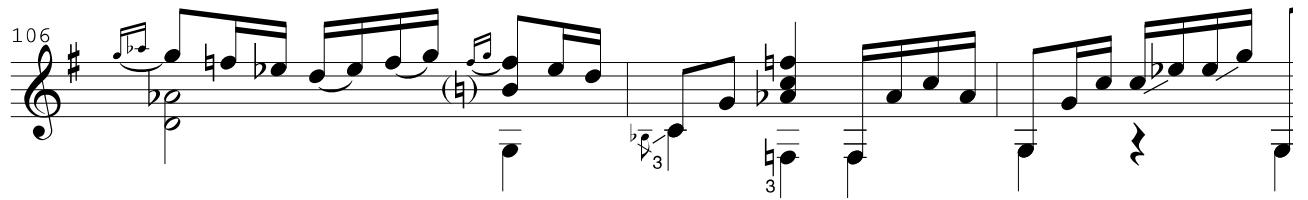
94

15ma
harm.5

C VI C VI 1st pos.

97

100



C III

124

127

130

133

136

Sevilla

Tablature

Isaac Alí

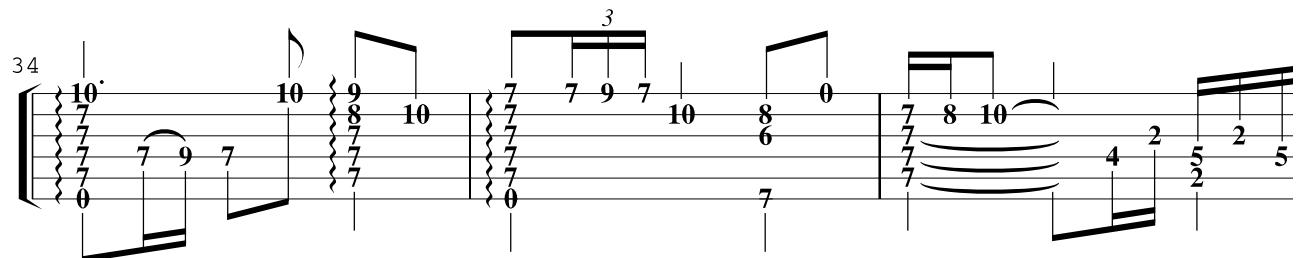
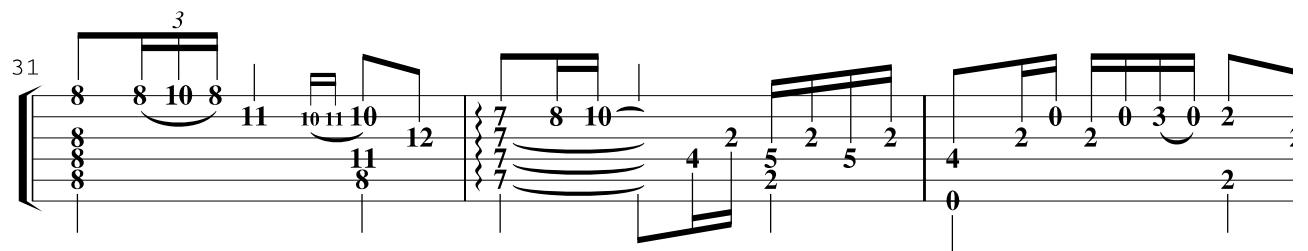
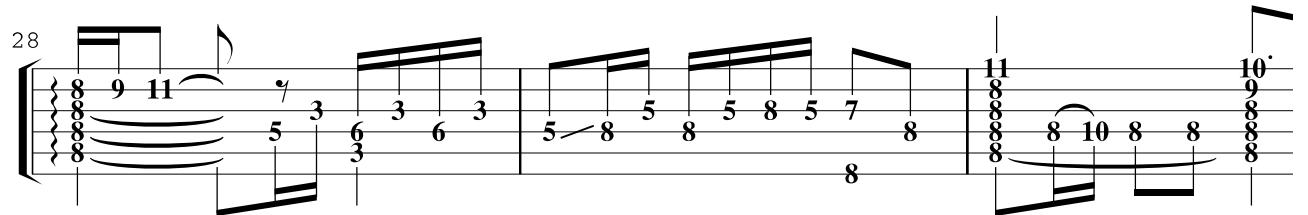
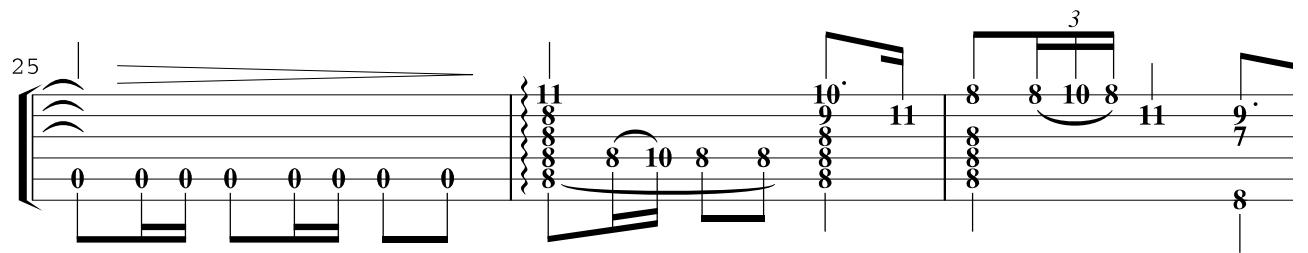
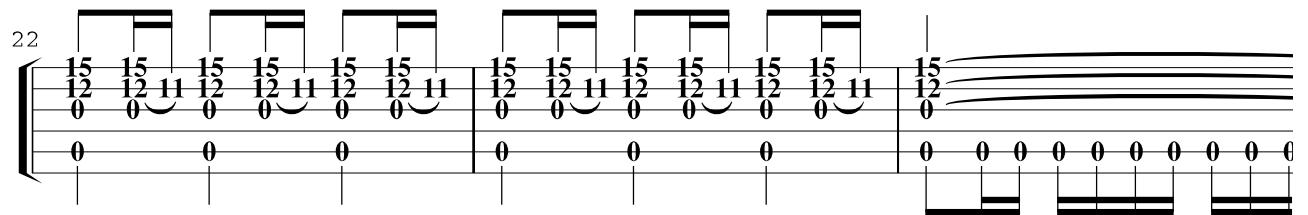
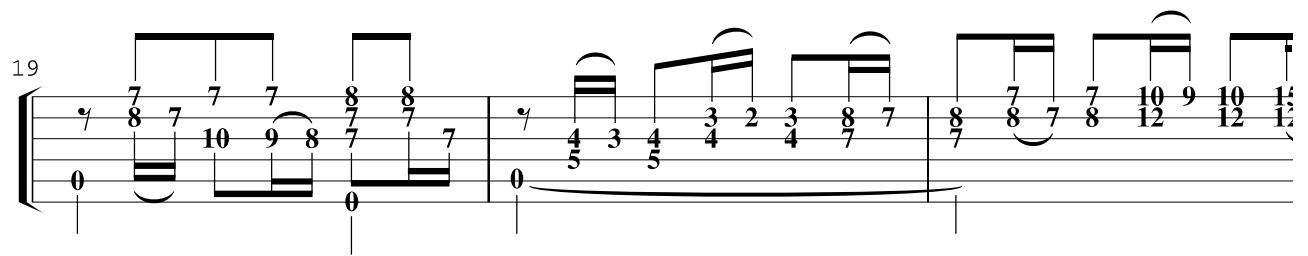
Transcribed & arranged by Laurindo Almeida

⑤ = G

⑥ = D

Allegretto

The tablature consists of six staves, each representing a string of the guitar. The strings are numbered 1 through 6 from bottom to top. Fingerings are indicated above the notes, and slurs are used to group notes together. The music starts at measure 3 and continues through measure 16. Measures 3, 4, and 7 feature slurs over groups of three notes. Measures 10 and 13 show more complex patterns with multiple slurs and fingerings. Measure 16 concludes with a single note on the 6th string.



40. 5. 7 8 7
 41. 10 8 5 7
 42. 10 7 8 10 8 7 10 7 10 8
 43. 7 8 5 7 5 7 5 8 7 8

46. 7 3 2 2 2 3 3 2 2
 47. 5 4 3 2 2 2 5 4 3 2 2
 48. 7 3 2 2 2 3 3 2 2
 49. 7 0 0 0 0 0 0 0 0 0

52. 15 0 0% 12 14 12 12 0
 53. 14 10 12 12 14 12 10 8 7 7 10 9 8 7 7 0
 54. 7 8 10 7 0 4 3 5 3 5 0
 55. 3 0 3 0 3 0 2 3 3 15 0 0% 12 14 12 12 0

58. 7 8 10 7 0 3 0 2 3 0 2 3 1

61

64

67

70

73

ritard.

copla ad libitum

76

79

Guitar tablature for measure 82. The staff shows six strings. Fingerings include 1, 3, 4 at the beginning, followed by a rest, then 11, 10, 8, 11, 8, 10, 8, 11, 9, 11, 8, 11, 9, 8, 10, 8, 9, 11, 8. A '3' is written below the 10th string. Measures end with a double bar line.

Fretboard diagram for measure 85. The diagram shows a six-string guitar neck with the following fingerings and string numbers:

- String 6: Fret 8 (3), Fret 9 (3), Fret 8 (3)
- String 5: Fret 10 (3), Fret 8 (3)
- String 4: Fret 12 (3), Fret 8 (3), Fret 10 (3), Fret 12 (3), Fret 10 (3)
- String 3: Fret 7 (3), Fret 8 (3), Fret 7 (3)
- String 2: Fret 10 (3), Fret 12 (3), Fret 13 (3)
- String 1: Fret 10 (3), Fret 12 (3), Fret 10 (3), Fret 8 (3), Fret 7 (3), Fret 5 (3), Fret 5 (3), Fret 3 (3), Fret 5 (3), Fret 3 (3)

Guitar tablature for measures 88-90. The tab shows the left hand's fingerings and the right hand's strumming pattern. Measure 88 starts with a downstroke (|) followed by an upstroke (>). Measures 89 and 90 show a repeating strumming pattern of downstroke, upstroke, upstroke, downstroke. Measure 90 concludes with a fermata over the last note.

Guitar tablature for measure 91. The tab shows a sequence of notes and rests across six strings. The notes are indicated by vertical stems with numerical values above them. The first six notes are 8, 6, 6, 8, 9, and 6. The next note is a rest. The following notes are 8, 9, 8, 6, 7, 7, 6, 4, 6, 4, 3, 5, 4, 7, 0, 0, and 0. The last note is a rest. The tab also includes several slurs and grace notes.

Sheet music for guitar in 9/4 time, page 10, measures 1-10. The music consists of ten measures of tablature with various slurs, grace notes, and dynamic markings like accents and slurs. Measure 1 starts with a bass note followed by six eighth-note pairs. Measures 2-3 show eighth-note patterns with grace notes and slurs. Measures 4-5 feature sixteenth-note patterns with slurs and grace notes. Measures 6-7 continue with sixteenth-note patterns and slurs. Measures 8-9 show eighth-note patterns with slurs and grace notes. Measures 10 concludes with a sixteenth-note pattern.

Fretboard diagram for Exercise 97. The diagram shows a six-string guitar neck with the following fingerings and rests:

- String 6: 0 (rest), 13, 13, 16, 10, 10, 13, 7, 7
- String 5: 0 (rest), 15, 13, 12, 10, 9
- String 4: 0 (rest), 7, 6, 10, 10, 13, 12, 12
- String 3: 12, 10, 10, 13, 12, 12, 12, 10, 9
- String 2: 12, 10, 13, 12, 12, 12, 10, 9
- String 1: 12, 10, 10, 13, 13, 12, 12, 10, 9

A musical staff with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The staff begins with a sharp sign (F#) at the top. It contains two groups of eighth-note pairs, each consisting of two vertical stems with horizontal dashes. After the second group, there is a single vertical stem with a horizontal dash, followed by a short vertical line, a long vertical line, and another short vertical line. This pattern repeats once more, ending with a single vertical stem with a horizontal dash and a short vertical line.

103

106

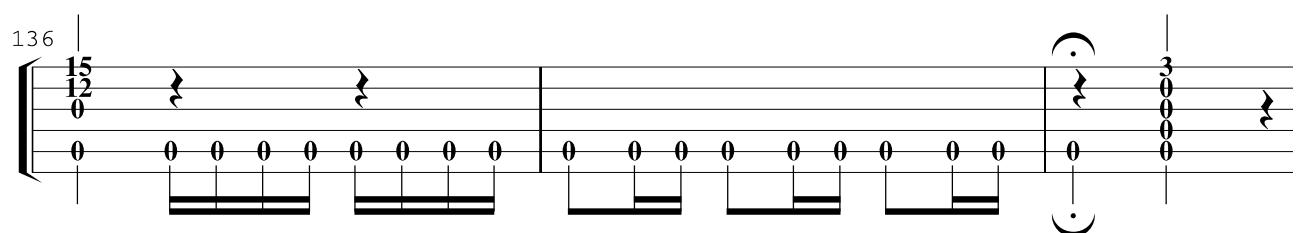
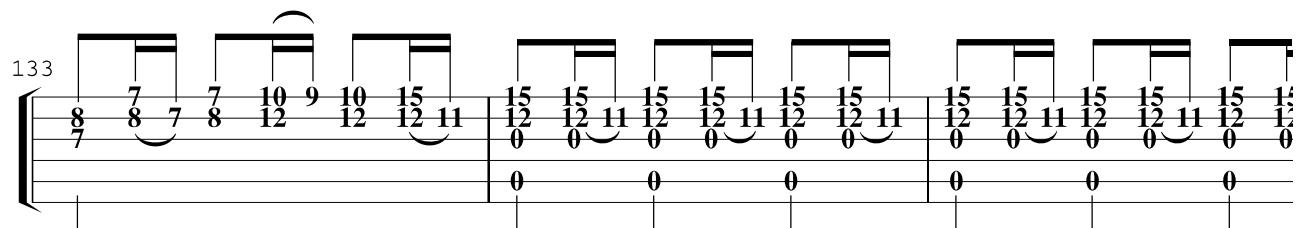
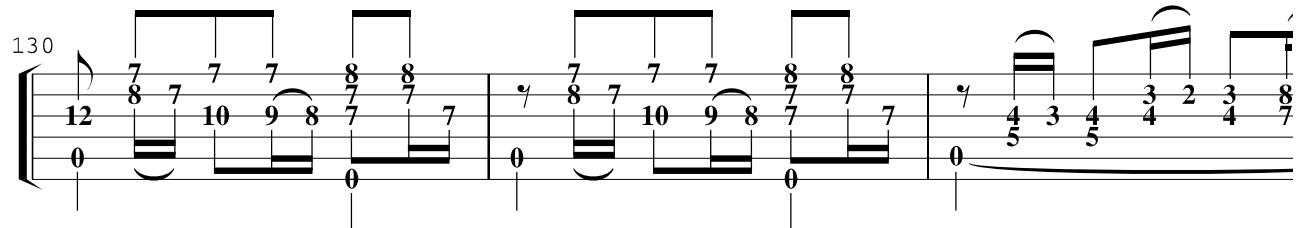
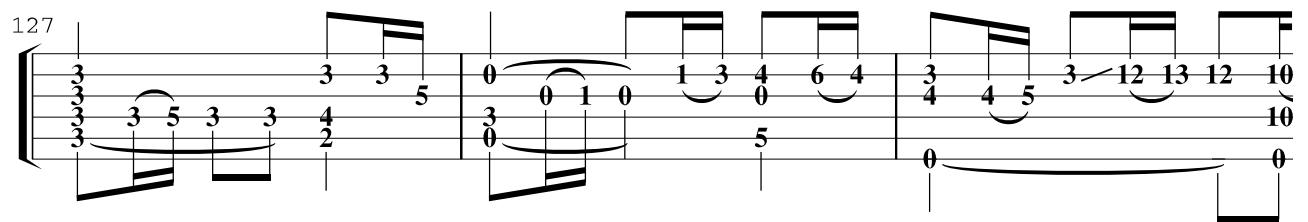
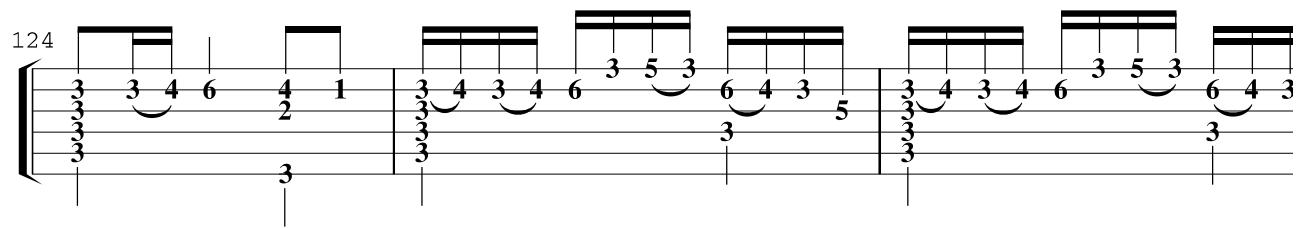
109

112

115

118

121



Danza Española No. 3

(“Serenata Andaluza”)

Technical Directions

In measure 4, make sure you move to the ② string for the last two notes. This shift position is necessary since the next four measures are played in the upper positions.

The sequence in measures 5 and 6 is quite easily played if the fingerings are observed exactly as marked. In measures 5 and 13, the lower voice triplet on the second beat played C♯ and D♯ on the ⑥ string and the E♯ on the ⑤ string.

In measures 22, 23 and 24, make sure that the thirds are played on the correct fret. Practice separately a few times.

In Measure 44, make sure to move to the VII fret for the first triplet in the measure.

In measure 56, by playing the last A on the ② string you are in position for the next measure.

The best way to play measure 59 is to place a 4th finger barre at the VII fret to play the triplet and then, lifting the barre, the fourth finger plays the ① string D and then slides up to the high F. The harmonic is played at the XII fret on the ⑤ string.

When playing the sequence beginning at measure 69, watch out for the shift position. The last note, F, is played on the ③ string at the X fret. Make this shift on the second note (open E) of the triplet.

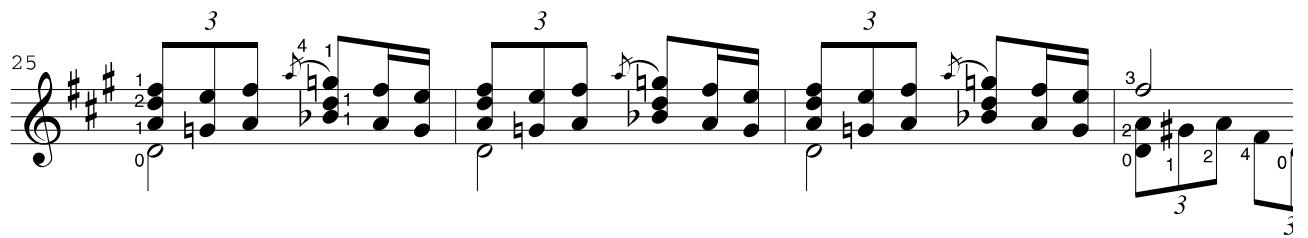
Danza Española No. 3

(“Serenata Andaluza”)

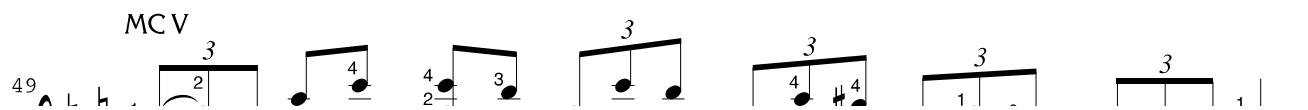
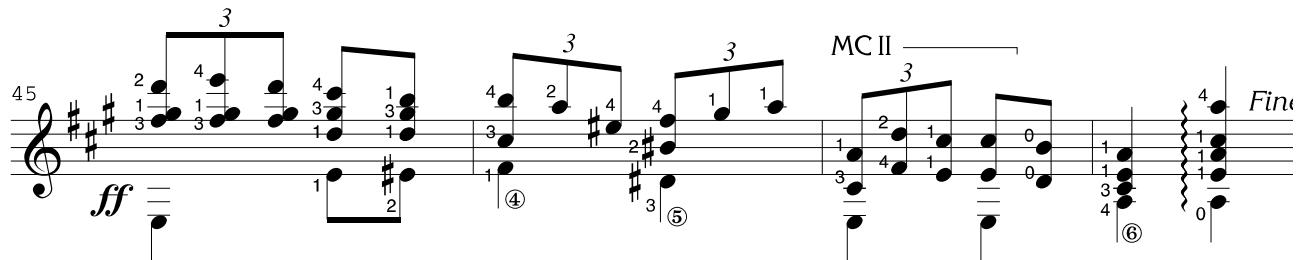
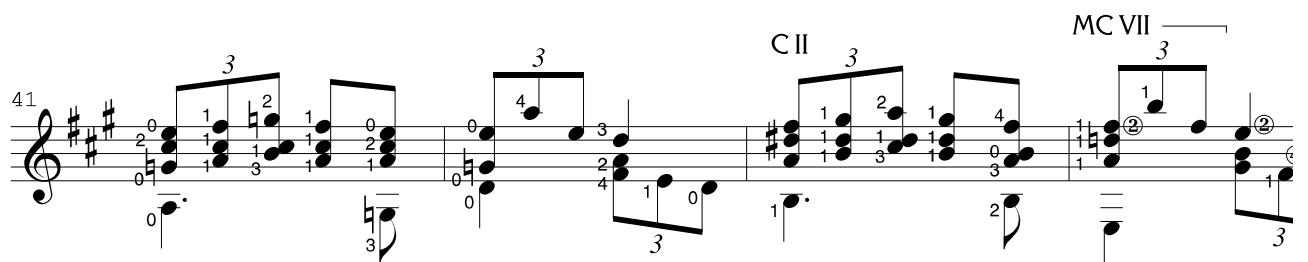
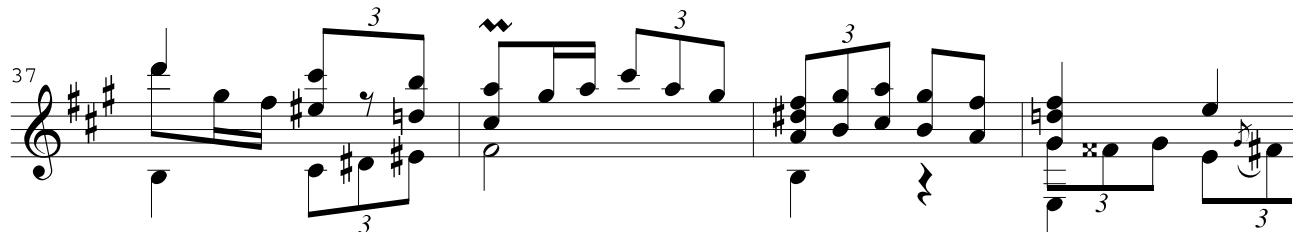
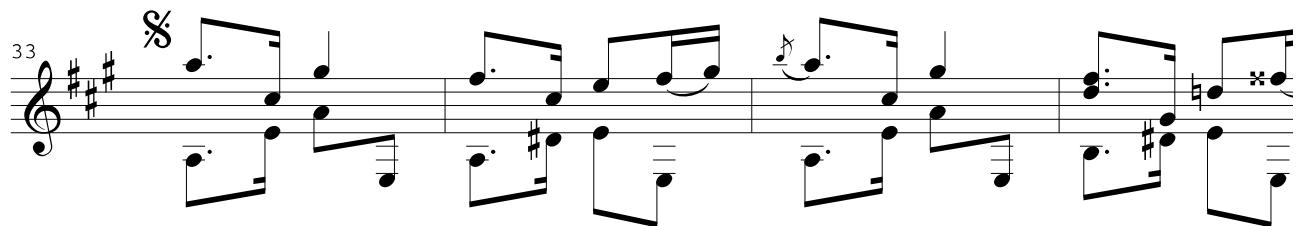
Isaac Alt

Transcribed & arranged by Laurindo Almeida

The sheet music consists of three staves of musical notation for a guitar or similar instrument. The notation uses a treble clef and a key signature of four sharps. Fingerings are indicated above the notes, and dynamic markings like 'dim.' are present. The music is divided into measures by vertical bar lines. The first staff begins with 'MC II' and includes measures 1 through 8. The second staff begins with 'C VII' and includes measures 5 through 12. The third staff begins with 'C VII' and includes measures 13 through 21. Measure numbers are placed at the start of each new staff.



Musical score page 29. Treble clef, key signature of four sharps. Measure 29 starts with a bass note at 1 followed by a sixteenth-note pattern. The pattern consists of a eighth-note at 2, a sixteenth-note at 4, a sixteenth-note at 1, and a sixteenth-note at 0. This is followed by a sixteenth-note at 3, a sixteenth-note at 0, a sixteenth-note at 3, and a sixteenth-note at 2. The measure ends with a bass note at 0 followed by a sixteenth-note at 1.



MC V

53

57 C VII

ten.

h.12

61

65

69

73 D.S. al Fine

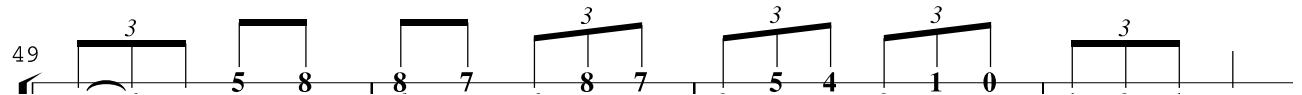
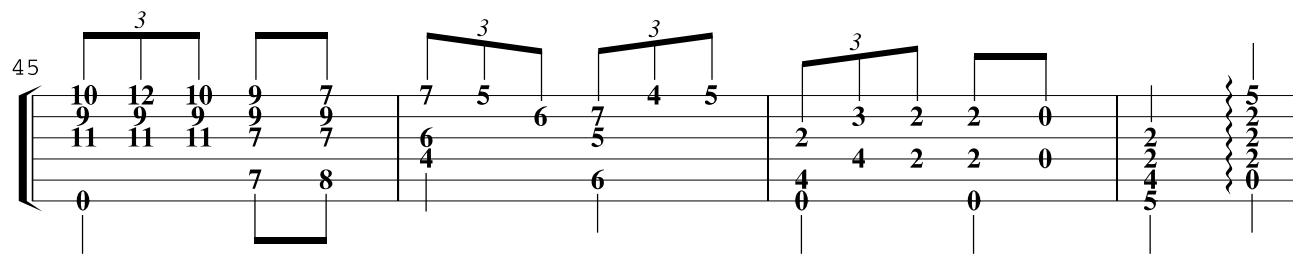
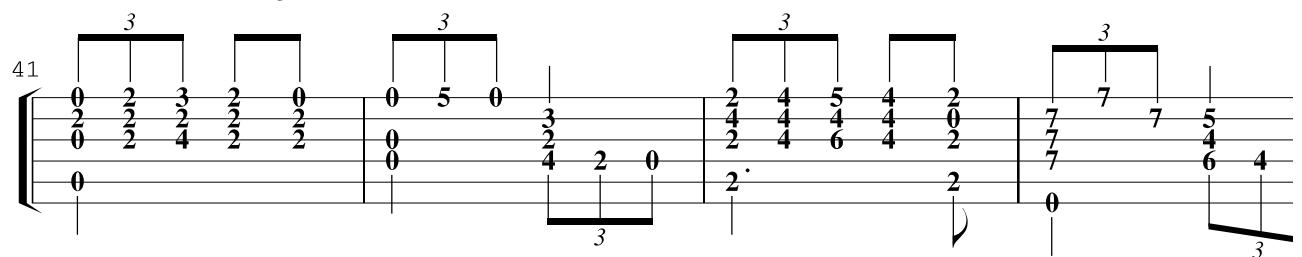
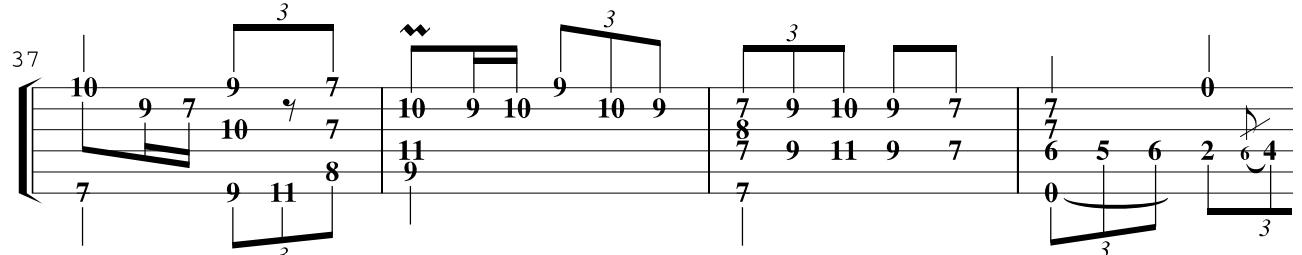
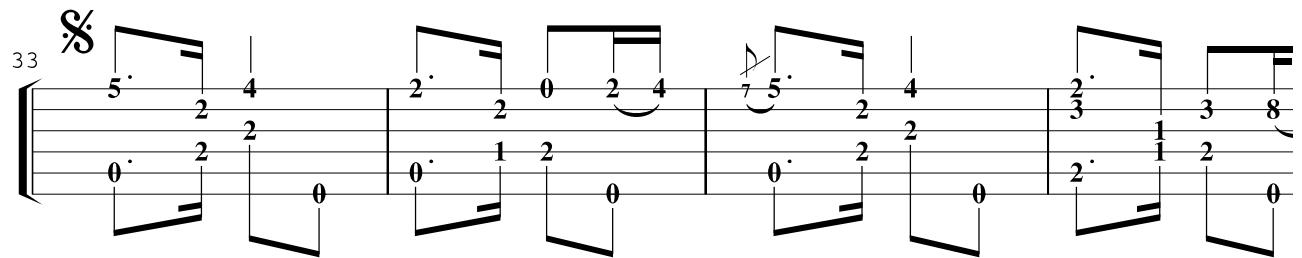
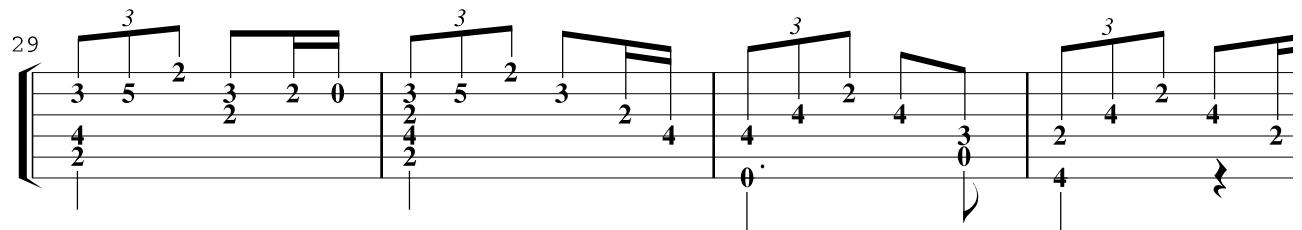
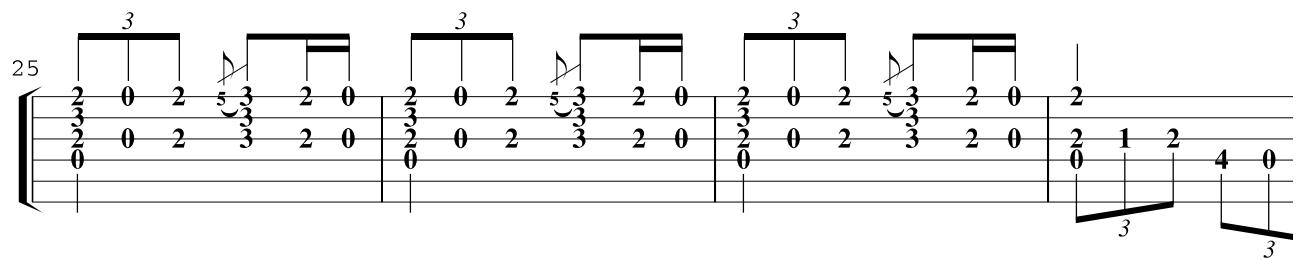
Danza Española No. 3

Tablature

Isaac Alé

Transcribed & arranged by Laurindo Almeida

The tablature consists of six staves of guitar music. Staff 1 starts at measure 2 and ends at measure 7. Staff 2 starts at measure 5 and ends at measure 10. Staff 3 starts at measure 9 and ends at measure 14. Staff 4 starts at measure 13 and ends at measure 18. Staff 5 starts at measure 17 and ends at measure 22. Staff 6 starts at measure 21 and ends at measure 26. Each staff shows the left hand's position on the neck and the right hand's picking pattern.



D.S. a

Leyenda

Technical Directions

The first ten measures are played entirely in the VII position. Make sure the second open string B is played as marked with the rest of the melody played on the ④, ⑤ and ⑥ strings. This pattern is the basic thematic structure of the piece and is repeated a number of times.

The triplets at measure 17 should be played with the 4th finger remaining on the V fret B. The second note of the triplet will always be the open B so your only concern reaching the first note of the triplet. The reaches involved here are not too difficult but may require extra practice.

At measure 25 make sure that the fingering of the right hand triplets is p,n as indicated.

Finger measure 32 exactly as shown, making sure that the measure ends with the second finger on the ④ string B. This gives the best position for the first chord in measure 33.

When the first chord in measure 37 is struck, be careful not to strike the first string also. The position change here from the Vth to the VIIth position is somewhat difficult.

A difficult sequence occurs in measures 54 and 56 where the 4th finger must reach the D at the XII fret on the ④ string. Practice will be needed to execute this smoothly.

In measure 79 make sure the first G on the ⑤ string is played as marked. You're now in position for the next measure.

To play the long stretch on the second beat of measure 82 the ② string A# must be played with the 4th finger with a C VII barre which is held through measure 83.

To play the muffled section starting on measure 92, place the side of the right hand over the strings at the bridge. The result will be a muffled sound when you play. All of the notes are played with the thumb on the ④ string as indicated.

The reach for the 4th finger in measure 114 is difficult. If you think of it as a chord, (it is the dominant 7th of F, a C 7th) with a suspended sharped 11th moving around the fixed notes), then the fingering becomes more logical.

Leyenda

Isaac Alé
Transcribed & arranged by Laurindo Almeida

The image shows six staves of musical notation for guitar, arranged vertically. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature varies by staff: 3/4 for the first four staves, 7 for the fifth, and 10 for the sixth. The notation consists of vertical stems with horizontal dashes indicating string selection. Fingerings are indicated above the stems, such as 'm' for muted strings or specific finger numbers (1-6) for plucked strings. The music includes various patterns of eighth and sixteenth notes, with some measures featuring grace notes or slurs. The first staff concludes with a dynamic marking 'p' and a crescendo line. The second staff ends with a fermata over the last note. The third staff ends with a repeat sign and a first ending instruction. The fourth staff ends with a repeat sign and a second ending instruction. The fifth staff ends with a repeat sign and a first ending instruction. The sixth staff ends with a repeat sign and a second ending instruction.

18

20

22

24

C VII

p p p p

26

28

30

The image shows six staves of musical notation for a guitar, arranged vertically. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature varies by measure: 32, 34, 36, 38, MC VII, and 42.

- Staff 1 (Measure 32):** Features six groups of three eighth-note chords. The first group is labeled '3'. The second group has the first note of each chord marked with a circled '3'. The third group has the second note marked with a circled '3'. The fourth group has the third note marked with a circled '3'. The fifth group has the fourth note marked with a circled '3'. The sixth group has the fifth note marked with a circled '3'. Fingerings '(4)', '(5)', and '(4)' are shown under the first, second, and fourth groups respectively. A dynamic 'p' is at the end.
- Staff 2 (Measure 34):** Shows six groups of three eighth-note chords. The first group is labeled '3'. The second group has the first note of each chord marked with a circled '3'. The third group has the second note marked with a circled '3'. The fourth group has the third note marked with a circled '3'. The fifth group has the fourth note marked with a circled '3'. The sixth group has the fifth note marked with a circled '3'. Fingerings '(4)' and '(5)' are shown under the first and second groups respectively.
- Staff 3 (Measure 36):** Shows six groups of three eighth-note chords. The first group is labeled '3'. The second group has the first note of each chord marked with a circled '3'. The third group has the second note marked with a circled '3'. The fourth group has the third note marked with a circled '3'. The fifth group has the fourth note marked with a circled '3'. The sixth group has the fifth note marked with a circled '3'. Fingerings '(4)', '(5)', and '(4)' are shown under the first, second, and fourth groups respectively. A label 'CV' is above the fifth group.
- Staff 4 (Measure 38):** Shows six groups of three eighth-note chords. The first group is labeled '(CV)'. The second group has the first note of each chord marked with a circled '3'. The third group has the second note marked with a circled '3'. The fourth group has the third note marked with a circled '3'. The fifth group has the fourth note marked with a circled '3'. The sixth group has the fifth note marked with a circled '3'. Fingerings '1', '2', '3', and '4' are shown under the first, second, third, and fourth groups respectively.
- Staff 5 (Measure MC VII):** Shows six groups of three eighth-note chords. The first group is labeled 'MC VII'. The second group has the first note of each chord marked with a circled '3'. The third group has the second note marked with a circled '3'. The fourth group has the third note marked with a circled '3'. The fifth group has the fourth note marked with a circled '3'. The sixth group has the fifth note marked with a circled '3'. Fingerings '1', '2', '3', and '4' are shown under the first, second, third, and fourth groups respectively.
- Staff 6 (Measure 42):** Shows six groups of three eighth-note chords. The first group is labeled '3'. The second group has the first note of each chord marked with a circled '3'. The third group has the second note marked with a circled '3'. The fourth group has the third note marked with a circled '3'. The fifth group has the fourth note marked with a circled '3'. The sixth group has the fifth note marked with a circled '3'. Fingerings '1', '2', '3', and '4' are shown under the first, second, third, and fourth groups respectively.

Musical score for page 48, measures 48-50. The score consists of two staves. The left staff uses a treble clef and has a key signature of one sharp. The right staff uses a bass clef and has a key signature of one sharp. Measure 48 starts with a bass note (G) followed by a sixteenth-note pattern. Measure 49 continues the sixteenth-note pattern. Measure 50 begins with a bass note (D) followed by a sixteenth-note pattern. The score includes dynamic markings (p, m), fingerings (e.g., 3, 4, 5), and measure numbers (48, 49, 50).

A musical score for three staves, numbered 50. The first staff starts with a treble clef, a key signature of one sharp, and a tempo marking of 108. It consists of six measures of eighth-note patterns. The second staff begins with a bass clef and a key signature of one sharp, continuing the eighth-note patterns. The third staff begins with a treble clef and a key signature of one sharp, also continuing the eighth-note patterns. Various fingerings are indicated by numbers (4, 5, 6) below the notes, and dynamic markings like 'mf' (mezzo-forte) and 'p' (piano) are placed above the staves.

C VII

A musical score for a six-string guitar. The key signature is A major (one sharp). The first measure starts with a bass note (1) followed by a eighth-note pair (2, 1) and a sixteenth-note triplet (3). The second measure begins with a sixteenth-note triplet (3) followed by a eighth-note pair (4, 2). The third measure starts with a eighth-note pair (3, 1) followed by a sixteenth-note triplet (3). The fourth measure begins with a eighth-note pair (2, 1) followed by a sixteenth-note triplet (3). The fifth measure starts with a eighth-note pair (3, 2) followed by a sixteenth-note triplet (3). The sixth measure begins with a eighth-note pair (4, 1) followed by a sixteenth-note triplet (3). The seventh measure starts with a eighth-note pair (3, 4) followed by a sixteenth-note triplet (3). The eighth measure begins with a eighth-note pair (4, 1) followed by a sixteenth-note triplet (3).

A musical score for piano, page 55. The score consists of two staves. The top staff shows a melodic line with grace notes and dynamic markings of '3'. The bottom staff shows a harmonic line with a bass clef and a key signature of one sharp. The music is in common time.

To Coda Ø

piu lento

63

a tempo

68

a tempo

73

C III

C II

quasi a tempo

79

C VII

83

C II

88

92

muffled -----, *open...*

96

CV

100

104

108

rit. poco

112

i m *i m* *i m* *i m* *i m* *i m* CVII

C VIII

rall.

ad lib.

117

C II

D.C. al

CODA

123

gva
harm.19

mf

metallico

Measure 123: Treble clef, key signature of one sharp. Notes: 1, 2, 0, 0, 1, 0, 2, 0, 1, 2, 4, 0, 1, 0, 1. Articulation: diamond above first note, 0 above second note, 2 above third note, 1 above fourth note, 2 above fifth note, 1 above sixth note, 1 above eighth note.

Measure 124: Notes: 0, 1, 2, 0, 1, 0, 2, 0, 1, 2, 4, 0, 1, 0, 1. Articulation: 0 above first note, 2 above second note, 1 above third note, 2 above fourth note, 1 above fifth note, 1 above eighth note.

Measure 125: Notes: 2, 0, 1, 0, 2, 0, 1, 0, 2, 0, 1, 0, 1, 0, 1. Articulation: 2 above first note, 0 above second note, 1 above third note, 0 above fourth note, 2 above fifth note, 0 above sixth note, 1 above seventh note, 0 above eighth note.

Measure 126: Notes: 0, 1, 2, 0, 1, 0, 2, 0, 1, 0, 1, 0, 1, 0, 1. Articulation: 0 above first note, 1 above second note, 2 above third note, 0 above fourth note, 1 above fifth note, 0 above sixth note, 1 above seventh note, 0 above eighth note.

Measure 127: Notes: 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1. Articulation: 1 above first note, 0 above second note, 1 above third note, 0 above fourth note, 1 above fifth note, 0 above sixth note, 1 above seventh note, 0 above eighth note.

Measure 128: Notes: 2, 0, 1, 0, 2, 0, 1, 0, 2, 0, 1, 0, 1, 0, 1. Articulation: 2 above first note, 0 above second note, 1 above third note, 0 above fourth note, 2 above fifth note, 0 above sixth note, 1 above seventh note, 0 above eighth note.

129

naturale

piu mosso

Measure 129: Notes: 0, 1, 2, 0, 1, 0, 2, 0, 1, 0, 1, 0, 1, 0, 1. Articulation: 0 above first note, 1 above second note, 2 above third note, 0 above fourth note, 1 above fifth note, 0 above sixth note, 2 above seventh note.

Measure 130: Notes: 0, 1, 2, 0, 1, 0, 2, 0, 1, 0, 1, 0, 1, 0, 1. Articulation: 0 above first note, 1 above second note, 2 above third note, 0 above fourth note, 1 above fifth note, 0 above sixth note, 2 above seventh note.

Measure 131: Notes: 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1. Articulation: 1 above first note, 0 above second note, 1 above third note, 0 above fourth note, 1 above fifth note, 0 above sixth note, 1 above seventh note, 0 above eighth note.

Measure 132: Notes: 0, 1, 2, 0, 1, 0, 2, 0, 1, 0, 1, 0, 1, 0, 1. Articulation: 0 above first note, 1 above second note, 2 above third note, 0 above fourth note, 1 above fifth note, 0 above sixth note, 2 above seventh note.

133

Measure 133: Notes: 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1. Articulation: 1 above first note, 0 above second note, 1 above third note, 0 above fourth note, 1 above fifth note, 0 above sixth note, 1 above seventh note, 0 above eighth note.

135

secco (dry)

harm.7

Measure 135: Notes: 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1. Articulation: 1 above first note, 0 above second note, 1 above third note, 0 above fourth note, 1 above fifth note, 0 above sixth note, 1 above seventh note, 0 above eighth note.

Leyenda

Tablature

Isaac Alé

Transcribed & arranged by Laurindo Almeida

The image displays six staves of guitar tablature, each representing a different measure of the piece. The staves are arranged vertically, showing the fretboard and string numbers for each note. Measure 3 starts at the 4th fret. Measure 4 starts at the 7th fret. Measure 7 starts at the 7th fret. Measure 10 starts at the 7th fret. Measure 13 starts at the 7th fret. Measure 16 starts at the 1st fret.

Guitar tablature for a solo section, likely for electric guitar. The tabs show sixteenth-note patterns across the neck. Fingerings are indicated above the strings, and muting techniques are shown below the strings.

Measures 18-24:

- String 6: 3, 3, 3, 3, 3, 3
- String 5: 0, 7, 0, 7, 0, 7, 0, 7
- String 4: 4, 5, 7, 4, 5, 7, 4, 5
- String 3: 0, 7, 0, 7, 0, 7, 0, 7
- String 2: 7, 0, 7, 0, 7, 0, 7, 0
- String 1: 4, 5, 7, 4, 5, 7, 4, 5

Measure 25:

- String 6: 3, 3, 3, 3, 3, 3
- String 5: 0, 7, 0, 7, 0, 7, 0, 7
- String 4: 5, 7, 4, 5, 7, 4, 5
- String 3: 0, 7, 0, 7, 0, 7, 0, 7
- String 2: 7, 0, 7, 0, 7, 0, 7, 0
- String 1: 4, 5, 7, 4, 5, 7, 4, 5

Measures 26-28:

- String 6: 3, 3, 3, 3, 3, 3
- String 5: 0, 0, 0, 0, 0, 0
- String 4: 7, 9, 10, 7, 9, 9
- String 3: 0, 0, 0, 0, 0, 0
- String 2: 7, 9, 10, 7, 9, 9
- String 1: 0, 0, 0, 0, 0, 0

Measure 29:

- String 6: 3, 3, 3, 3, 3, 3
- String 5: 0, 0, 0, 0, 0, 0
- String 4: 9, 10, 7, 9, 10, 9
- String 3: 0, 0, 0, 0, 0, 0
- String 2: 7, 9, 10, 7, 9, 9
- String 1: 0, 0, 0, 0, 0, 0

Measure 30:

- String 6: 3, 3, 3, 3, 3, 3
- String 5: 7, 0, 7, 0, 7, 0
- String 4: 3, 3, 3, 3, 3, 3
- String 3: 0, 0, 0, 0, 0, 0
- String 2: 7, 0, 7, 0, 7, 0
- String 1: 3, 3, 3, 3, 3, 3

Guitar tablature for six staves, numbered 32 to 44. Each staff shows a six-string guitar neck with fingerings and pick strokes.

Staff 1 (Fretboard 1):

- Measure 32: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 7, up at 9, up at 10, up at 9.
- Measure 33: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 7, up at 9, up at 10, up at 9.
- Measure 34: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 7, up at 9, up at 10, up at 9.
- Measure 35: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 7, up at 9, up at 10, up at 9.
- Measure 36: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 7, up at 9, up at 10, up at 9.
- Measure 37: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 7, up at 9, up at 10, up at 9.
- Measure 38: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 12, up at 9, up at 10, up at 9.
- Measure 39: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 12, up at 9, up at 10, up at 9.
- Measure 40: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 12, up at 9, up at 10, up at 9.
- Measure 41: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 12, up at 9, up at 10, up at 9.
- Measure 42: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 12, up at 9, up at 10, up at 9.
- Measure 43: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 12, up at 9, up at 10, up at 9.
- Measure 44: Open strings (0, 0, 0, 0, 0, 0) with pick down at 9, up at 10, up at 12, up at 9, up at 10, up at 9.

piu lento

63

a tempo

68

a tempo

73

quasi a tempo

79

83

88

muffled - - - - - open...

92

96

100

104

108

poco rit.

112

114

ad lib

117

CODA

123 <19>

metallico

naturale

129

133

135

secco (dry)

Malagueña

Technical Directions

In the 2nd measure there is a group of five notes on the 2nd beat called a *quintuplet*. This quintuplet is played in the same time valuation as an eighth note. Make sure that it is played in rhythm with the rest of the measure.

The triplets in measure 6 are to be slurred. They should be practiced separately until they are smooth and clear. The same slurred pattern occurs many times throughout the piece.

Playing the first note C in measure 25 on the ⑥ string puts you in position to play the measures that follow.

The meno mosso section beginning at measure 26 is rather difficult because of the lower voice triplets that are played against the melody. The important thing to do here is to emphasize the melody with an apoyando stroke wherever possible. This section will most certainly require additional practice.

In measure 71, play the harmonics on the ① string with the left hand at the rosette over the sound hole.

In measure 77, the 4th finger slides from A to B to C in the melody. The whole step move from A to B will probably require extra practice.

Malagueña

Isaac Alé
Arranged for guitar by Laurindo Almeida

The sheet music consists of eight staves of musical notation for guitar. The key signature is one sharp (F#). The time signature varies between common time (3/4) and 5/8. The first staff begins with an instruction *ad lib*. The second staff features a section starting with a bass note followed by a treble note. The third staff includes a dynamic marking *p*. The fourth staff contains a section marked with the number 5. The fifth staff begins with a bass note followed by a treble note. The sixth staff includes a dynamic marking *p*. The seventh staff contains a section marked with the number 5. The eighth staff begins with a bass note followed by a treble note. The ninth staff contains a section marked with the number 5. The tenth staff begins with a bass note followed by a treble note. The eleventh staff includes a dynamic marking *p*. The twelfth staff contains a section marked with the number 5. The thirteenth staff begins with a bass note followed by a treble note. The fourteenth staff contains a section marked with the number 5. The fifteenth staff begins with a bass note followed by a treble note. The sixteenth staff contains a section marked with the number 5. The seventeenth staff begins with a bass note followed by a treble note. The eighteenth staff contains a section marked with the number 5. The nineteenth staff begins with a bass note followed by a treble note. The twentieth staff contains a section marked with the number 5. The twenty-first staff begins with a bass note followed by a treble note. The twenty-second staff contains a section marked with the number 5.

meno mosso
cantando

26

30 *allargando*

34

38

42

46

50

a tempo

The sheet music consists of eight staves of guitar tablature. Measure 26 begins with a single note, followed by a six-note chord (fingering 6, 3, 4). Measures 27-29 show various chords and single notes, with fingerings such as 2, 3, 1, 0; 2, 3, 1, 0; and 2, 3, 1, 0. Measure 30 is marked *allargando*. Measures 34-37 show eighth-note patterns. Measure 42 features sixteenth-note patterns. Measures 46-49 show eighth-note patterns. Measure 50 concludes with a six-note chord.

54

58

62

66

70

Lento

harm.12 harm. on rosette

8va

Fine

Lento

3 4 3

3 4 3

75

a tempo

sempre p

79

MCV

C I C III

poco rit.

a tempo

83

C VIII

Measure 1: Treble clef, 3/4 time. Bassoon part starts with a single note (1), followed by a group of four notes (1, 3, 1, 4) with a circled '2' above it, and a final note (0). The bassoon part ends with a long horizontal bar line.

Measure 2: Bassoon part continues with a single note (1), followed by a group of four notes (1, 3, 1, 4) with a circled '2' above it, and a final note (0).

Measure 3: Bassoon part starts with a single note (1), followed by a group of four notes (1, 3, 1, 4) with a circled '2' above it, and a final note (0).

Measure 4: Bassoon part starts with a single note (1), followed by a group of four notes (1, 3, 1, 4) with a circled '2' above it, and a final note (0).

87 4
3 2 3 0 0
④

3
C III

4 2 3 0 0
③ ④

4 1 4 4
3 3 3 0 0
② ① ④

4 2 3 0 0
③ ② ④

*Lento
cadenza*

95

D.S. a

Malagueña

Tablature

Isaac Alí

Arranged for guitar by Laurindo Almeida

The tablature shows the following measures:

- Measure 3: *ad lib*. Fret 3, string 4; fret 0, string 3; fret 2, string 2; fret 2, string 1.
- Measure 4: Fret 0, string 4; fret 2, string 3; fret 2, string 2; fret 1, string 1; fret 0, string 0.
- Measure 5: Fret 3, string 5; fret 5, string 3; fret 3, string 2; fret 3, string 1; fret 0, string 0.
- Measure 6: Fret 0, string 4; fret 2, string 3; fret 2, string 2; fret 1, string 1; fret 0, string 0.
- Measure 7: Fret 3, string 5; fret 5, string 3; fret 3, string 2; fret 3, string 1; fret 2, string 0.
- Measure 8: Fret 0, string 4; fret 2, string 3; fret 2, string 2; fret 1, string 1; fret 0, string 0.
- Measure 9: Fret 3, string 5; fret 5, string 3; fret 3, string 2; fret 3, string 1; fret 2, string 0.
- Measure 10: Fret 0, string 4; fret 2, string 3; fret 2, string 2; fret 1, string 1; fret 0, string 0.
- Measure 11: Fret 3, string 5; fret 5, string 3; fret 3, string 2; fret 3, string 1; fret 2, string 0.
- Measure 12: Fret 0, string 4; fret 2, string 3; fret 2, string 2; fret 1, string 1; fret 0, string 0.
- Measure 13: Fret 3, string 5; fret 5, string 3; fret 3, string 2; fret 3, string 1; fret 2, string 0.
- Measure 14: Fret 0, string 4; fret 2, string 3; fret 2, string 2; fret 1, string 1; fret 0, string 0.
- Measure 15: Fret 3, string 5; fret 5, string 3; fret 3, string 2; fret 3, string 1; fret 2, string 0.
- Measure 16: Fret 0, string 4; fret 2, string 3; fret 2, string 2; fret 1, string 1; fret 0, string 0.
- Measure 17: Fret 3, string 5; fret 5, string 3; fret 3, string 2; fret 3, string 1; fret 2, string 0.
- Measure 18: Fret 0, string 4; fret 2, string 3; fret 2, string 2; fret 1, string 1; fret 0, string 0.
- Measure 19: Fret 3, string 5; fret 5, string 3; fret 3, string 2; fret 3, string 1; fret 2, string 0.
- Measure 20: Fret 0, string 4; fret 2, string 3; fret 2, string 2; fret 1, string 1; fret 0, string 0.
- Measure 21: Fret 3, string 5; fret 5, string 3; fret 3, string 2; fret 3, string 1; fret 2, string 0.
- Measure 22: Fret 0, string 4; fret 2, string 3; fret 2, string 2; fret 1, string 1; fret 0, string 0.

*meno mosso
cantando*

26

allargando

a tempo

30

34

5

38

36

40

42

41

45

46

47

51

54

58

62

66

70

a tempo
sempre **p**

75

79

rit.

a tempo

83

87

molto rit.

91

Lento
cadenza

95

D.S. al.

This block contains four staves of guitar tablature. Staff 1 (measures 83-86) includes dynamics (D, :), fingerings (3, 9, 10, 0, 8, 7), and slurs. Staff 2 (measure 87) includes fingerings (7, 6, 6, 5, 7, 5, 3, 6, 4, 5, 6, 4, 5, 6, 0, 0). Staff 3 (measure 91) includes fingerings (5, 5, 5, 3, 5, 3, 0, 1, 0, 2, 2, 0, 1, 1, 3, 5, 8, 7, 5, 7, 0, 0) and a dynamic (molto rit.). Staff 4 (measure 95) includes fingerings (8, 7, 10, 7, 8, 10, 8, 7, 10, 7, 8, 10, 8, 7, 8, 6, 5, 6, 8, 6, 5, 2, 5, 3) and a dynamic (D.S. al.). Measure 95 ends with a downward arrow indicating a downward bend.

Tango

Technical Directions

It is very important that a tango rhythm feeling is prominent at all times. For instance, in measure 13, a dotted eighth note is played against a triplet. In these cases the last note of the triplet is given the time valuation of the sixteenth note in the lower voice. In other instances, as in measure 12 where a triplet is played against two eighth notes, the similarity is that the last note of the triplet is given the time valuation of the sixteenth note of a dotted eighth and sixteenth note combination. Once the tango rhythm is distinctly felt, your concentration can be applied to specific problem areas and fingering difficulties.

The last two chords of measure 5 are a little difficult to play and may require practice by themselves. Make sure to play the last chord on the ②, ③ and ⑥ strings.

Measure 8 presents a difficult reach. The 2nd finger must hold the low B while playing the slur on the first string. The trick here is to raise the 2nd finger at the eighth rest.

You will find measures 12 and 16 much easier to play if the barre is kept through the entire measure as indicated.

The section beginning at measure 35 is very important but a little tricky because of the fingering and rhythm. In measures 35 and 38 make sure you move to a C VI in the middle of the measure as marked; you will find it very helpful. Also, in measure 38, keep the fourth finger on G♯ (the last note of the 2nd triplet) while playing the grace note and second beat. By so doing, the last note (G♯) is already fingered.

Since the first chord in measure 53 is a little tricky be sure to play the chord on the ④, ⑤, ③ and ① strings.

In measure 56, be sure to play the last C with the 2nd finger on the ③ string at the 1st fret, otherwise you will have difficulty in positioning your fingers for the suspended four chord on the first beat of measure 57.

Tango

Isaac Alt

Arranged for guitar by Laurindo Alm

Andantino $\text{♪} = 100$

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21

C II —————
C VII —————
C IV —————
C II —————
C II —————
C VII —————
C IV —————
C VII —————
C IV —————
C VII —————
MC IV —————
C IV —————

25 C IX — C II — MC IV 3 C VII — C II —

 29 C IV —

 33 C IV 3 MC VI — MC VI — MC I — 3 ·

 37 C IV 3 MC VI — C IV 3 MC VI —

 41 C II 3

 45

 49 3

53

C VIII

1 2 1 ② 3 ③ ③
④ 3 ⑤

MCI

3 3 3 3 3 3

56

C II

3 0 3 2 3 4 1 0 3
1 2 4 3 4 5 3 4 5
⑥

59

8va harm.

4 4 4 4 4 4

Tango Tablature

Isaac Alí

Arranged for guitar by Laurindo Alm

Andantino ♩ = 100

The tablature consists of six staves, each representing a measure of the piece. The first staff begins with a common time signature (2/4 over 4/8) and quickly changes to a 6/8 time signature. The notation uses standard guitar tablature with vertical lines for strings and horizontal strokes for notes. Fingerings are indicated above the strings, and strumming directions are shown with arrows. Measure numbers 1 through 21 are placed at the start of each staff.

25 9. 10 9 12 4 5 2 5 7 9 7 7 5 2
 8 9 2. 4 4 2 3 4 2 3 4 2 0

 29 4 7 9 7 5. 5 7 4 5 7 6 6 6 5 6 10 8
 7. 7 7 2 3 4 2 0 4 6 0 6 4 3 1 3 1 4

 33 4 6 7 6 4 4. 6 6 7 4 8 6 7 9 1 3 1 3 1 4
 5 6 8 6 4 4 6 6 4 3 4 6 6 7 6 4 4 3 1 3 1 4

 37 7 5 3 7 4 6 6 7 8 9 6 6 8 6 9 7 4 8 6 7 9 6 5 5 6 0
 6 4 6 4 4 6 6 4 3 4 6 6 4 3 4 6 6 4 3 4 6 6 4 3 4 5

 41 5 3 5 5 4 5 4 6 3 5 2 0 7 6 4 0 2 1 0 2 2 2 2 2 5 3 2
 5 4 4 4 3 4 2 3 2 0 7 6 4 0 2 1 0 2 2 2 2 2 5 3 2

 45 5. 6 0 6 7 5 7 9. 4 7 5 7 6 7. 6 7 3 5 4 6 7 9 9 7 1
 6 0 6 7 0 7 6 5 6 7 6 7 0 4 7 9 9 7 1

 49 5 7 5 4 7 5 7 5 4 5 7 5 4 5 7 5 3 5 5 3 5

53

 56

 59

Cadiz

(from Suite Espanola)

Tune 6th String Down To D

Technical Directions

In measures 1, 37 and 73 the octave D's on the first beat are played together with the thumb. Make sure the triplets in measures 1, 2, 3 and 4 are fingered a, m, i with the right hand. This pattern occurs again at measures 37 and 73.

A barre at the VII fret is necessary on the last sixteenth note of the 2nd beat of measure 6 as indicated.

There is a long stretch on the first beat of measure 8. The 1st finger plays E on the ⑤ string at the VII fret, the 4th finger plays E on the ① string at the XII fret and then moves to play the B on the ② string. The other fingers move to the X, XI and XII frets to play the triplet on the second half of the first beat. Play the harmonics in measure 12 with the first finger.

On the second beat of measure 18 the 2nd finger slides on the ④ string from E to G and then back again. A nice effect results from sliding for the notes on one string and it also makes the chords much easier to play. The same device is used in measure 20 where, on the second beat, the 2nd finger slides on the ② string from C# to G.

There is a difficult reach on the second beat of measure 28 where the 2nd finger plays A on the ② string and the 3rd finger plays C# on the ⑥ string.

Be sure that the section starting at measure 41 is played with an MC V. Keeping the barre as long as possible will make the section much easier to play.

In the section starting at measure 57 make sure the notes are fingered on the correct strings; such as the first chord in measure 59 which involves notes at the XIV, XV and XVII frets.

In measures 66 and 68 there is a scale passage on the ① string above the XII fret. Make sure that the correct notes are struck and that the passage is played smoothly.

Cadiz

(from Suite Espanola)

Isaac Alh

a tempo

A musical staff with a time signature of 12/8. It features a series of eighth-note patterns. The first measure starts at 16, followed by a dynamic 4, then a measure starting at 0 with a dynamic 1. Measures follow at 2, 4, 6, 8, 10, and 12.

19

22 C VII

26 C VII

h.12 MC III

(MC III)

MC X

32

rit.

8va - - - - - h.7 h.12

MC V

To Coda

MC V —————

41

44

47

cresc.

MC V —————

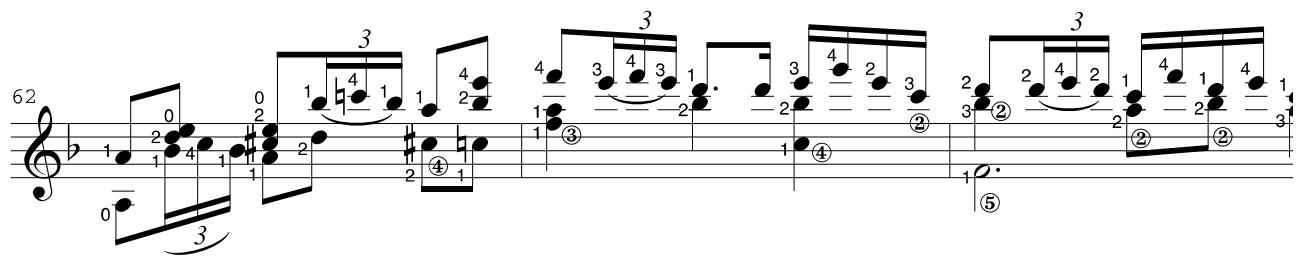
50

53

56

MC X —————

59



65

67

69

71

74

MCV

D.S. al

Φ CODA

77



1

1

8va - 1
art. harm.
8va - 7

h.7

Cadiz

Tablature

Isaac Alé

Arranged for guitar by Laurindo Almeida

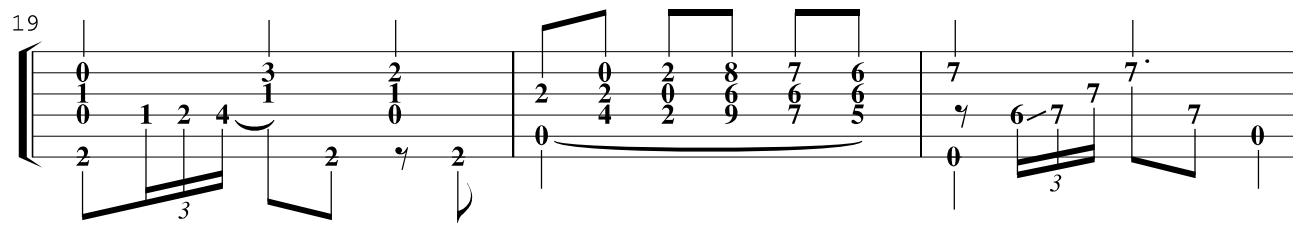
Allegretto

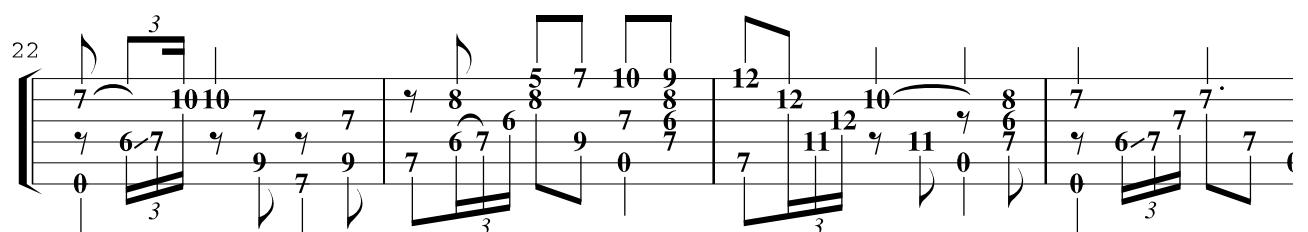
(6) = D

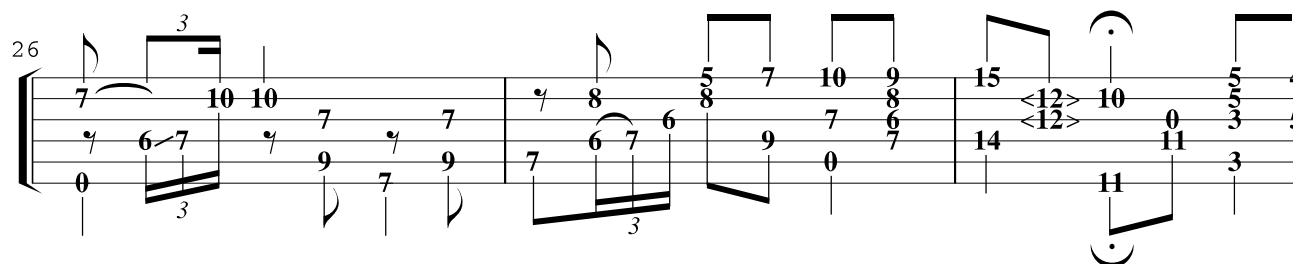
3
4
7
10
10
13

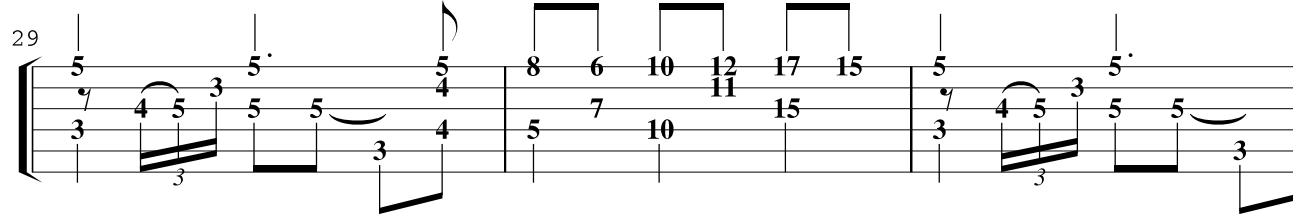
cadez

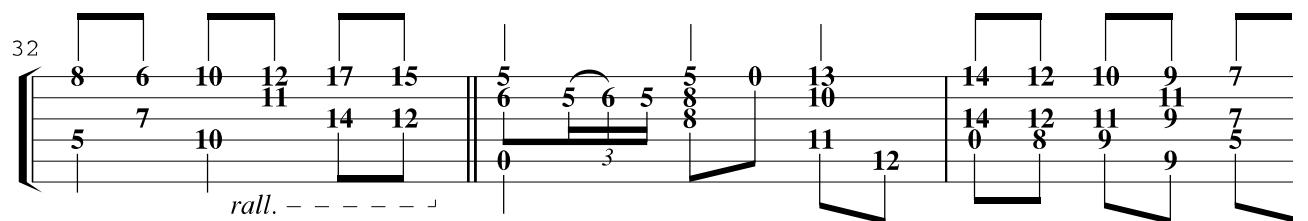
10 a tempo

19


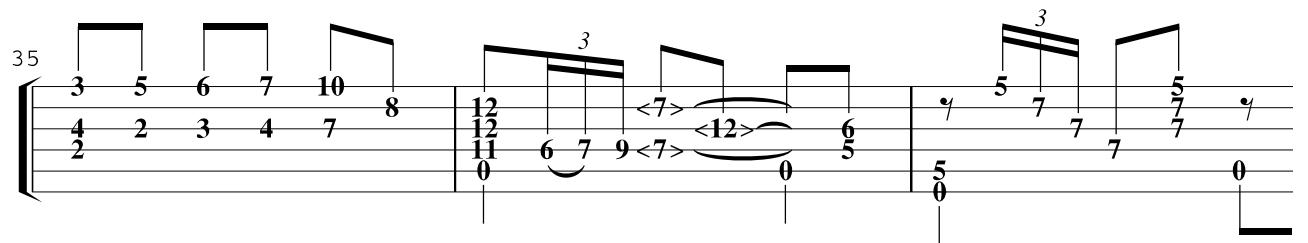
 22


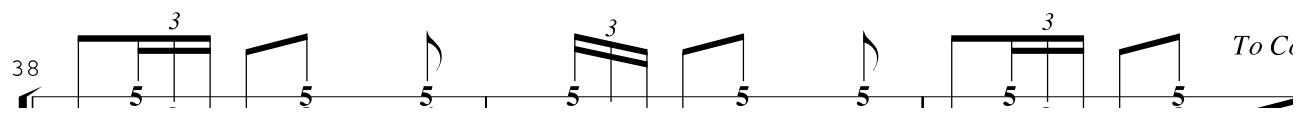
 26


 29


 32


rall. - - - - -

 35


 38


To C

41

p

44

47

cresc.

p

50

53

56

59

62

0 3 5 3 2 7 10 11 13 12 13 12 10 10 12 15 12 13 10 10 12 10 8 13 10 12 8

65

0 0 0 0 12 13 15 17 15 12 14 13 12

67

10 3 0 0 0 12 13 15 17 15 12 14 13 12

69

10 8 10 11 10 8 10 8 11 10 6 5 6 8 5 8 9 6 7 5 5 7

71

0 0 0 5 8 5 7 5 0 0 5 7 7 0

74

5 8 6 7 5 6 5 7 5 7 5 0 6 7 5 8 6 7 0

D.S. al

Coda

77

10 10 14 17 <10>

Art. Harm. Nat. Harm.

Zambra Granadina

Tune 6th String Down To D

Technical Directions

Measures 3 and 4 are fingered mainly on the ② and ③ strings while the fingering measures 5 and 6 slides up and down on the ③ and ④ strings. Make sure that the triple in measures 3 and 5 are fingered on the correct strings.

There are some difficult shifts of position in the second half of measure 9 and the first chord in measure 10 that will require some practice. In measure 9 you must move from the X position to the XIII position. Keep the 3rd finger in place on the last beat of measure 9 and just set your fingers down on the first chord in measure 10. (Also in measures 4 and 44).

The first chord in measure 17 involves a difficult reach with the 4th finger playing C on the ④ string. You will have to practice this a few times. The last note of this measure A on the ④ string, is played with the third finger which then slides up to the D at the X fret for the first chord in measure 18.

A difficult shift occurs on the second beat of measure 45 where you must move from a six fret reach on the first chord to sliding the 4th finger up to high G on the second part of the beat.

The best way to play measures 51 and 52 is to place a C X barre on the first beat of measure 51, lift the barre for the second beat triplet, then use it again for all of measure 52.

Zambra Granadina

Isaac Alt

Arranged for guitar by Laurindo Alm

⑥ = D *Allegretto*

The sheet music for "Zambra Granadina" is arranged for guitar and consists of six staves of musical notation. The key signature is 6 (D major). The time signature is 2/4. The tempo is Allegretto. Fingerings are indicated above the notes, and dynamic markings like accents and slurs are used. The music includes various chords and rhythmic patterns typical of a zambra or granadina style.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19

Sheet music for guitar, measure 22. The key signature has one flat. The tempo is marked *ben marcato*. The first measure shows a bass line with notes at 4, 3, 4, 3, 1. The second measure starts with a bass note at 0. The third measure starts with a bass note at 0, followed by a bass line with notes at 3, 2, 4, 2, 3, 1, 2, 0. The fourth measure starts with a bass note at 0. The fifth measure starts with a bass note at 0.

Sheet music for guitar, measures 26-29. The key signature is B-flat major (two flats). Measure 26 starts with a treble clef, a B-flat key signature, and a '3' below the staff. Measures 27-29 show a transition to a different section, indicated by a bass clef and a '1' below the staff.

29

2-4-2

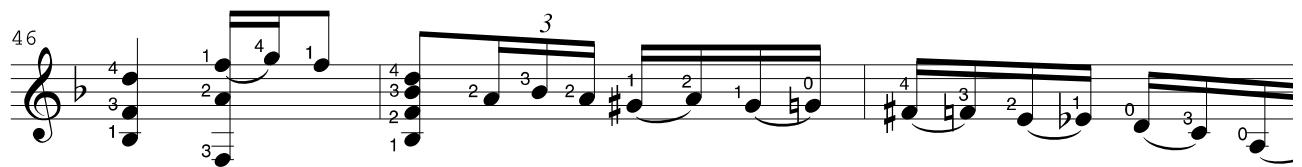
1-2-1

The image shows a page of sheet music for a six-string guitar. The music is in common time. Measure 32 starts with a treble clef, a B-flat key signature, and a 32nd-note tempo. It features a series of eighth-note chords and some sixteenth-note patterns. Measure 33 begins with a change in key signature to C major (no sharps or flats). The tablature shows the strings being plucked with the right hand, indicated by vertical strokes. Fingerings are provided above the strings: in measure 32, fingers 1, 2, and 3 are used; in measure 33, fingers 4, 3, 2, and 1 are shown. Measures 34 and 35 continue in the C major key signature. A 'To Co' instruction is written in the margin of the third measure.

Musical score for piano, page 10, measures 35-36. The score consists of two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. It features a dynamic marking of p (piano) at the beginning. Measure 35 ends with a fermata over the first note of the next measure. Measure 36 begins with a dynamic marking of f (forte). The bottom staff uses a bass clef, a key signature of one sharp, and a common time signature. It also features a dynamic marking of p at the beginning. Measure 35 ends with a fermata over the first note of the next measure. Measure 36 begins with a dynamic marking of f . Measure 36 concludes with a repeat sign and a double bar line.

Musical score for piano, page 10, system 39. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one flat. Measure 39 begins with a bass note followed by a treble note. The right hand then plays a eighth-note eighth-note eighth-note eighth-note pattern. The left hand provides harmonic support with eighth-note chords. The measure ends with a bass note followed by a treble note.

A musical score for a single instrument, likely a woodwind or brass, featuring two staves. The first staff begins with a dynamic of f and includes a tempo marking of 42. It consists of six measures of music. The second staff begins with a dynamic of ff and also contains six measures. The music is primarily composed of eighth and sixteenth notes, with some sixteenth-note patterns grouped by vertical bar lines. Measures 42 and 43 conclude with a repeat sign and a double bar line, indicating a section of the piece.



49 MC X — MC X —

53

ff ——————
dim. ——————

a tempo

57

p [————— 0 0 ——————]

61

65 marcato

C VII ——————

68

71

CI

75

MC II

CI

78

81

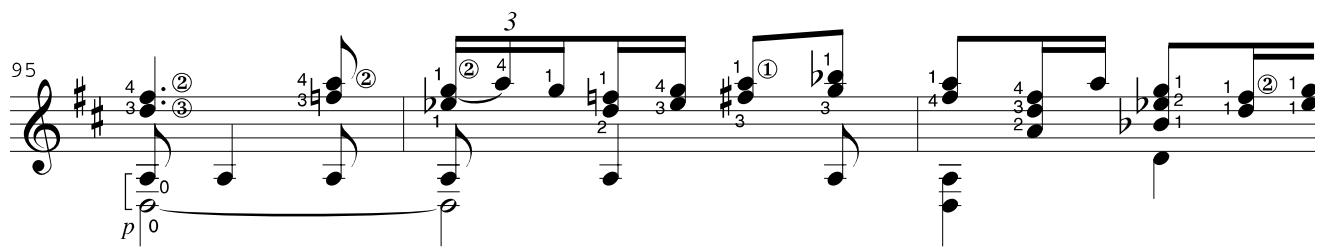
84

D.S. al Cod

\emptyset CODA

87

91



98

harm.12

8va -----
harm.7 -----

MC III

102

106

Zambra Granadina

Tablature

Isaac Alí

Arranged for guitar by Laurindo Alm

Allegretto

⑥ = D

The tablature is arranged in six staves, each representing a different measure or section of the piece. The first staff starts at measure 2 and ends at measure 7. The second staff starts at measure 5. The third staff starts at measure 8. The fourth staff starts at measure 11. The fifth staff starts at measure 15. The sixth staff starts at measure 19. Each staff shows the fret positions for each string, with numbers indicating the finger used for each note. Slurs and grace notes are also present to indicate specific performance techniques.

22

ben marcato

8 7 8 7 5

26

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

29

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

32

To C

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

35

2, 0, 2, 0, 2, 2, 10, 0, 0, 10, 8, 10, 8, 6, 9, 10, 6, 9, 10, 9

39

7, 8, 0, 0, 7, 5, 7, 5, 0, 0, 8, 5, 7, 5, 2, 3, 0, 2, 4, 3, 5, 4

42

10, 12, 13, 17, 13, 15, 13, 10, 5, 10, 13, 15, 13

Guitar tablature for measures 46-47. The tab shows a descending scale pattern across six strings. Measure 46 starts with a 3 on the 6th string, followed by a 1, 3, 1, 2, 3, 2, 1, 2, 1, 0. Measure 47 continues with 4, 3, 2, 1, 0, 3, 0.

Fretboard diagram for measure 49. The staff shows a melodic line starting at the 3rd fret. It includes grace notes (short vertical strokes) and slurs (curved lines). Fingerings are indicated above the notes: 3, 5, 7, 5, 3, 5; 3, 3; 3, 3; 10, 11, 10; 8, 10, 8, 11, 13; 10, 11, 10; 11, 11. The bass line consists of sustained notes at the 6th and 11th frets.

53

5 6 7 8 9 10 9 10 9 10 9 10

ff

dim. - - - - -

Guitar tablature for measure 57. The measure starts with a dynamic *a tempo*. The first two strings are muted (0). The 10th fret of the 10th string is played. The 8th, 10th, 8th, 6th, and 8th strings are played in a sequence. The 5th, 7th, and 6th strings are muted. The 5th, 7th, and 5th strings are played in a sequence. The 3rd, 4th, 3rd, and 4th strings are played in a sequence. The 2nd and 3rd strings are muted.

A guitar tablature for measure 61. The staff starts with a dotted quarter note followed by a half note. The first two strings are muted. The third string has a note at the 3rd fret. The fourth string has a note at the 2nd fret. The fifth string has a note at the 0th fret. The sixth string has a note at the 3rd fret. The seventh string has a note at the 0th fret. The eighth string has a note at the 3rd fret. The ninth string has a note at the 5th fret. The tenth string has a note at the 3rd fret. The eleventh string has a note at the 2nd fret. The twelfth string has a note at the 0th fret. The thirteenth string has a note at the 2nd fret. The fourteenth string has a note at the 0th fret. The fifteenth string has a note at the 3rd fret. The sixteenth string has a note at the 4th fret. The十七弦 has a note at the 4th fret. The eighteen弦 has a note at the 4th fret. The nineteen弦 has a note at the 4th fret. The twenty弦 has a note at the 4th fret.

Fretboard diagram for measure 65. The staff shows a melodic line starting at fret 5. It includes grace notes (short vertical strokes) and a dynamic marking "marcato" with a dot over the 10th string. Fingerings are indicated above the strings: 2, 5, 3, 5, 3, 2, 3; 7, 9, 12; 10, 12, 10, 9, 10; 2, 4; 3, 2.

68

3

{5

0 2

0 9

5

5

71

75

78

81

84

D.S. al

CODA

87

91

95

10 16 8 10 8 6 8 5 6 5 7 5 3 4 3 7

98

11 12 0 0 0 <7> 0 0 <7> <7> <7> <7> <7> <7>

102

3 5 3 5 3 5 3 5 3 10 15 17 15 7 10

106

7 3 5 2 3 2 0 0 7 4 0 0 10 11 0

