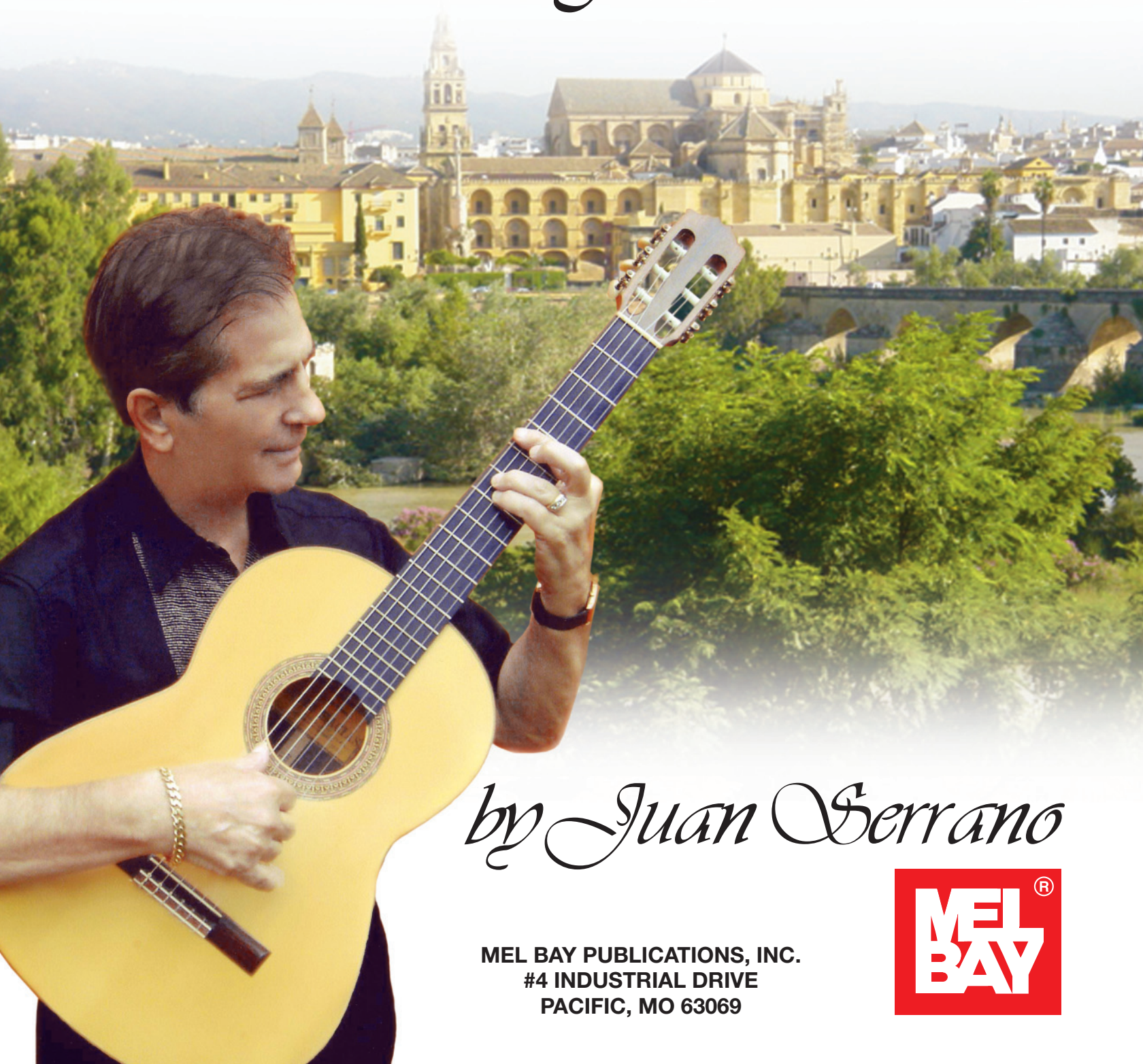


MEL BAY PRESENTS

MB21459

Flamenco Studies

Falsetas de mi Padre



by Juan Serrano

MEL BAY PUBLICATIONS, INC.
#4 INDUSTRIAL DRIVE
PACIFIC, MO 63069



MEL BAY PRESENTS

Flamenco Studies

Falsetas de mi Padre

by Juan Serrano

Cover photograph of Juan Serrano courtesy of **Benoit Provost**.

Guitar by **David Macias**



1 2 3 4 5 6 7 8 9 0

© 2009 BY MEL BAY PUBLICATIONS, INC., PACIFIC, MO 63069.

ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED. B.M.I. MADE AND PRINTED IN U.S.A.

No part of this publication may be reproduced in whole or in part, or stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopy, recording, or otherwise, without written permission of the publisher.

Visit us on the Web at www.melbay.com — E-mail us at email@melbay.com

CONTENTS

Author's preface	2
Introduction	3
Alegrias por Rosas	4
Bulerias	18
Bulerias en Am	40
Caracoles	62
Fandangos de Huelva	74
Farrucas	90
Granainas	104
Rumba	122
Sevillanas	146
Siguiriyas	176
Soleares	188
Taranto.....	204
Tientos	220
Verdiales	236
Zapateado	251

AUTHOR'S PREFACE

This book is composed of all of the falsetas that I learned from my father from 1943 until 1947.

My parents were professional flamenco artists. My father, Antonio Serrano, also known by the artistic name of Antonio el del Lunar was an extraordinary guitarist of his era from 1890 to 1964. My mother, Cecilia Rodriguez, known as La Niña de la Sierra was a great singer of her era from 1900 to 1984.

When I was very young I was fascinated just listening to my parents rehearse at home. I was mesmerized by the movements of the hands of my father. So strong was my love for flamenco that I was able to immediately memorize and sing the melody of any falseta that my father played.

At the age of nine years my father asked me the question that I had waited for so long; if I wanted to learn to play the guitar. I was so excited that I jumped from my seat screaming "Yes!" Thus began my first lessons in flamenco guitar. I studied with my father for 4 years. At the age of 13 I made my professional debut in the Grand Theater of Cordoba, Spain.

I hope that learning and interpreting these falsetas gives you as much satisfaction as they gave me during my apprenticeship and the beginning of my career.

Juan Serrano

I would like to thank my friend and former student, Fred Thrane for his encouragement, support and inspiration to begin and complete this project. It was very enjoyable for me to work on this book, because it brought back all the memories of my childhood.

Thank you Fred.

INTRODUCTION

Flamenco guitarist, Antonio el del Lunar, is one of the most influential figures in flamenco guitar in the last 100 years. His wife, Niña de la Sierra, and a very young Juanito Serrano toured for many years with the flamenco troupe of singers Pepe Pinto and Niña de los Pienes, whose given name was Pastora Pavon. This placed the family of Antonio el del Lunar in the daily influence of the most influential figures in the world of flamenco.

Antonio el del Lunar, in addition to being the primary teacher of his son Juanito Serrano was also the teacher of Rafael el Tomate, Alfonso Labrador, Antonio Verdu, Fernando Ortiz, Pepe Corralisa, Merengue de Córdoba and many others. They continue to influence flamenco guitarists around the world.

Backstage at many concerts was a young Juanito Serrano peering through the cracks between the curtains as his father's fingers cut the hearts of his audience with the "five daggers" of his right hand (his fingernails). Young Juanito could not always see exactly what the adults would be playing and invented many right-hand strumming *rasgueado* patterns. It was his patient father that showed him the first *falsetas* (variations) on the *cómpas* (rhythm) that influenced Juanito, who later become the guitarist for the troupes of Pepe Pinto, Niña de los Pienes, Conchita Piquer, Juanito Valderrama, and many other great flamenco artists. After several tours as a teenager, the 18-year old Juanito Serrano became a fixture as an accompanist in Madrid for the greatest singers in flamenco, including La Paquera de Jerez, Fernanda and Bernarda de Utrera, Fosforito, Manolo Caracol, Antonio Mairena and dancers La Chunga, El Farruco, Los Pelaos, Pastora Imperio and many others. Later he won the hearts of audiences in the U.S. and the world as a soloist.

The beauty of these compositions is only made more seductive by their simplicity and ergonomic synergy that is congruent with the hands and the instrument. Before these compositions have come to light via the heart, mind, and pen of the incomparable maestro Juan Serrano, some of the most simplistic and beautiful written studies in flamenco were those of Serrano's *Systematic Studies for Flamenco Guitar*, Mel Bay (96871BCD), 2001, and *Flamenco Guitar: Basic Techniques*, Mel Bay (93632BCD), 1979. The roots of this great tree that is so vital to the "flora" of the flamenco guitar are now visible. The inspiration for the greatness of so many flamenco guitarists that have followed him lies within these pages. These are exquisite complete compositions that are a natural progression from the study of music fundamentals, note-reading, and pedagogical exercise and repertoire found in *The Flamenco/Classical Guitar Tradition*, Mel Bay (21029), 2007 and are intended to be the flamenco repertoire studies for subsequent study.


For those guitarists who already read music and play classical guitar, these are excellent introductory studies in flamenco technique and repertoire that maintain a level of structural and superficial beauty that is worthy of performance in any concert hall. For those advanced flamenco guitarists, here is a glimpse inside of the historical world of flamenco that predates and influenced some of your greatest heroes in the flamenco guitar world. Let it ferment in your spirit and revolutionize your flamenco playing as the *duende* of Antonio el del Lunar has for so many before you.

Corey Whitehead, D.M.A.

Assistant Professor, Flamenco and Classical Guitar

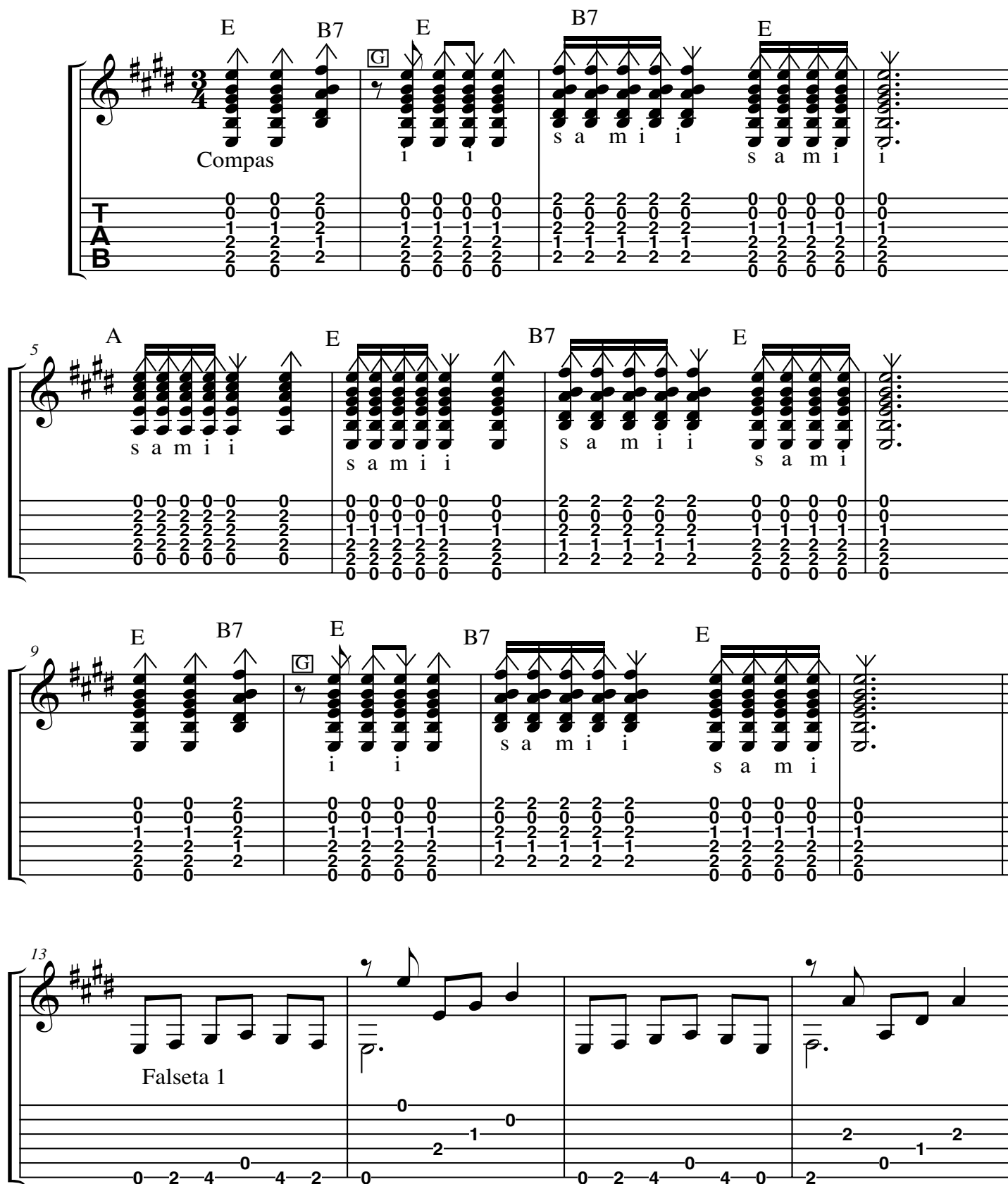
Department of Music

The California State Univesity, at Fresno

Symbol  for the Spanish word "Golpe"--meaning to tap the top of the guitar only with the anular (a) finger

ALEGRÍAS POR ROSAS

Strum every compas in the same manner



Compas

1 1

s a m i i

s a m i i

s a m i i

s a m i i

s a m i i

s a m i i

Falseta 1

ALEGRÍAS POR ROSAS

17

Key signature: three sharps (F#, C#, G#). The score consists of a treble clef staff and a bass staff. The treble staff contains a melody with eighth and quarter notes, and a final measure with a quarter rest. The bass staff contains a bass line with eighth and quarter notes, and a final measure with a quarter rest. The piece ends with a double bar line.

21

Sheet music for 'The Rose Tree' in G major (one sharp). The score is in 2/4 time and consists of four measures. The melody is written in the treble clef, and the bass line is written in the bass clef. The melody features a mix of eighth and quarter notes, with a repeat sign in the second measure. The bass line consists of a simple accompaniment of eighth and quarter notes. The key signature is G major, indicated by one sharp (F#).

25

Key signature: three sharps (F#, C#, G#). The score consists of a vocal melody and a guitar accompaniment. The melody is written in treble clef, and the guitar part is written in a six-string format with fret numbers indicated below the staff. The melody features a mix of eighth and quarter notes, with some phrases marked with a 'z' (likely for a grace note or a specific articulation). The guitar part uses a combination of open strings, fretted notes, and chords, with some measures featuring a 'p.' (piano) marking.

29

Compas

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

ALEGRÍAS POR ROSAS

33

Falseta 2

2-2-2-4-4-4-5-5-5 7-7-7-7-7-7-7-7-7 2-2-2-4-4-4-5-5-5 7-7-7-7-7-7-7-7-7

4 2 6 4 4 2 6 4

2 0 2 0

37

121212121212121212 7-7-7-7-7-7-7-7-7 121212121212121212 7-7-7-7-7-7-7-7-7

11 9 6 4 11 9 6 4

0 0 0 0

41

2-2-2-4-4-4-5-5-5 4-4-4-2-2-2-0-0-0 4-4-4-2-2-2-4-4-4 0-0-0

4 2 2 1 2 2 2 2 1 0

2 0 2 2 2 0

45

Compas

0 0 2 0 0 0 0 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

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

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

ALEGRÍAS POR ROSAS

49

Falseta 3

53

57

61

ALEGRÍAS POR ROSAS

65

Compas

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

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

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

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

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

69

Falseta 4

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

73

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

77

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

ALEGRÍAS POR ROSAS

81

Compas

85

Falseta 5

89

93

ALEGRÍAS POR ROSAS

97

Key signature: three sharps (F#, C#, G#). The score consists of a treble clef staff and a guitar fretboard staff. The treble staff contains a melody of eighth and quarter notes. The guitar staff contains fret numbers (0, 1, 2, 4) indicating fingerings for the notes.

Measures 97-100:

- Measure 97: Treble staff has a half note G#4, a quarter note A4, a quarter note B4, and a quarter note C5. The guitar staff has fret numbers 2, 4, 0, 1, 2, 4.
- Measure 98: Treble staff has a half note C5, a quarter note B4, a quarter note A4, and a quarter note G#4. The guitar staff has fret numbers 1, 2, 4, 1, 2, 4.
- Measure 99: Treble staff has a half note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The guitar staff has fret numbers 1, 2, 4, 1, 2, 4.
- Measure 100: Treble staff has a half note B3, a quarter note A3, a quarter note G#3, and a quarter note F#3. The guitar staff has fret numbers 1, 2, 4, 1, 2, 4.

[illegible]

109

3 3 3 3 3 3 3

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

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

ALEGRÍAS POR ROSAS

113

Compas

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

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

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

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

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

117

Falseta 7

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

4 4 2 4 2 4 2 4 2 1

2 2

0 0

121

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

4 4 2 4 2 4 2 4 2 1

2 2

0 0

125

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

4 3 2 2 2 4 2 1 2 0

2 2

0 0

ALEGRÍAS POR ROSAS

129

0

2 0 4 0 2

2 1 4 1 2

2 1 4 2 1 4

0 2 1 0

133

Compas

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

137

Falseta 8

0-2-4 0-2-4-5-4-2 0-4 0-2-0-2-4-2-0 0-2-4 0-2-4-5-4-0 2-2-2 4

2 4 2

ALEGRÍAS POR ROSAS

145

7

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

149

The Rose Tree

G Major (one sharp)

3/4

Melody line: Treble clef, G major, 3/4 time. The melody consists of eighth and quarter notes, with triplets indicated by a '3' over the notes.

Guitar accompaniment line: Standard notation with fret numbers. The accompaniment consists of eighth and quarter notes, with triplets indicated by a '3' over the notes.

153

Key signature: three sharps (F#, C#, G#). The score consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a bass line with fingerings indicated by numbers 0, 2, 4, and 1. The piece ends with a double bar line.

157

Compas

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

ALEGRÍAS POR ROSAS

161

Falseta 9

165

169

173

ALEGRÍAS POR ROSAS

177

3 3 3

4 5 7

1 1 2 2 4

4 5 7

1 1 2 2 4

0 0 2

0 0 2

0 1 2

2 0 2

2 0 2

2 0 2

181

Compas

0 0 2

0 0 0

1 1 2

2 2 1

2 2 2

0 0 0

0 0 0

1 1 1

2 2 2

2 2 2

0 0 0

0 0 0

1 1 1

2 2 2

2 2 2

0 0 0

0 0 0

1 1 1

2 2 2

2 2 2

0 0 0

0 0 0

1 1 1

2 2 2

2 2 2

0 0 0

185

Falseta 10

2 1

4 2 1 2

1 4 2 4 2 0

4 2 0 2 0 4

2 1 2

2 0 1 2

189

2 1

4 2 1 2

1 4 2 4 2 0

4 2 0 4 0 2

0 1 0

2 1 0

0 2 0

ALEGRÍAS POR ROSAS

193

5 4 2 4 2 0

4 0 4 2 0 2

0 2 3 2 0 3

[illegible][illegible]

ALEGRÍAS POR ROSAS

[illegible][illegible]

211

Musical score for 'The Rose Tree' in G major (one sharp). The score is written for a single melodic line on a treble clef staff. The melody consists of a series of eighth notes, with some measures containing beamed eighth notes. The key signature is G major, indicated by one sharp (F#). The time signature is 2/4, indicated by the '2' over the first measure and the '4' over the second measure. The score is divided into two systems by a double bar line. The first system contains five measures, and the second system contains four measures. The final measure of the second system ends with a double bar line and a repeat sign.

The numbers at the beginning of each falseta indicate on what beat the falseta begins

BULERIAS

Strum every compas in the same manner

First system of musical notation for Bulerias, measures 1-4. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with notes and rests. Below the staff, the word "Compas" is written, followed by a table of fret numbers for the Treble (T), Alto (A), and Bass (B) staves.

Compas	1	2	3	4	5	6	7	8	9	10	11	12
T	0	0	0	0	0	0	0	0	0	0	0	0
A	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0

Second system of musical notation for Bulerias, measures 5-8. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with notes and rests. Below the staff, the word "Compas" is written, followed by a table of fret numbers for the Treble (T), Alto (A), and Bass (B) staves.

Compas	1	2	3	4	5	6	7	8	9	10	11	12
T	0	0	0	0	0	0	0	0	0	0	0	0
A	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	0	0	0	0	0	0	0	0

Third system of musical notation for Bulerias, measures 9-12. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single staff with notes and rests. Below the staff, the word "Compas" is written, followed by a table of fret numbers for the Treble (T), Alto (A), and Bass (B) staves.

Compas	1	2	3	4	5	6	7	8	9	10	11	12
T	1	1	1	1	1	1	1	1	1	1	1	1
A	3	3	3	3	3	3	3	3	3	3	3	3
B	0	0	0	0	0	0	0	0	0	0	0	0

BULERIAS

13

A Bb A Bb A

G G

s a m i

1

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

0 0 0 1 0 1 1 1 0 0 0 0 0 0

(1)

17

Falseta 1

3 3 3 3 3 3 3

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

21

3 3 3 3 3 3 3

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

25

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

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

BULERIAS

[illegible][illegible]

37

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

[illegible]

BULERIAS

45

Compas

The musical score for 'Compas' is written on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is a four-line staff with a series of rhythmic notations. The piece is divided into measures by vertical bar lines. The notation includes various note values, rests, and dynamic markings.

49 (1)

Falseta 3

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

57

Compas

BULERIAS

61 (1) 3 3

Falseta 4

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

65

3

3

2 3 2 0

2 3 2 0

4 0

0 4 0 4 0

4

69

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

[illegible]

BULERIAS

77

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

80

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

84

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

88

BULERIAS

92

Compas

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

96

(1)

Falseta 6

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

100

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

104

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

BULERIAS

108

This musical score is for guitar, spanning measures 108 to 111. It is written in 3/4 time with a key signature of one flat (B-flat). The notation includes a treble clef and a single flat. The melody is composed of eighth and quarter notes, often beamed together. The guitar accompaniment is indicated by numbers 0 through 3 on the staff lines, representing fret positions. Measure 108 starts with a whole note B-flat on the treble staff and a '2' on the guitar staff. Measure 109 contains a series of eighth notes on the treble staff and fret numbers 0, 1, 0, 3, 1, 3 on the guitar staff. Measure 110 continues the eighth-note melody and includes fret numbers 2, 3, 1, 3. Measure 111 concludes the phrase with a quarter note on the treble staff and fret numbers 3, 1, 0, 3, 1.


112

The musical score for 'The Rose Tree' is presented in a system with four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in a simple, folk-like style. The third and fourth staves are for guitar, with the third staff being the treble and the fourth staff being the bass. The guitar part is written in a simple, folk-like style, using a mix of single notes and chords. The score is divided into four measures. The first measure contains a single note in the treble and a single note in the bass. The second measure contains a single note in the treble and a single note in the bass. The third measure contains a single note in the treble and a single note in the bass. The fourth measure contains a single note in the treble and a single note in the bass.

116

Compas

119



(12)

Falseta 7

0 0 0 0 0 0 0 0 0 5 6 3 5 3 6 5

3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2

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

1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0

BULERIAS

127

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one flat (B-flat). The melody starts with a series of eighth notes, followed by a half note, and then a series of quarter notes. The guitar accompaniment is written in a six-string format, with the top line representing the high E string and the bottom line representing the low E string. The accompaniment features a series of chords and single notes, with some strings being muted (indicated by '0'). The score is divided into measures by vertical bar lines.

[illegible]

BULERIAS

[illegible]

142

The image shows a musical score for guitar, measures 142 through 145. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, and the fretboard positions are indicated by numbers 0 through 5 on a six-line staff below the melody. Measure 142: The melody starts with a quarter note on G4 (fret 2), followed by a quarter note on F#4 (fret 3), and a quarter note on E4 (fret 2). The fretboard positions are 5, 3, and 2. Measure 143: The melody continues with a quarter note on D4 (fret 1), a quarter note on C4 (fret 0), a quarter note on B3 (fret 1), and a quarter note on A3 (fret 0). The fretboard positions are 5, 5, 5, 5, 5. Measure 144: The melody consists of a half note on G4 (fret 2) and a half note on F#4 (fret 3). The fretboard positions are 0 and 0. Measure 145: The melody consists of a half note on E4 (fret 2) and a half note on D4 (fret 1). The fretboard positions are 4, 2, and 0.

146

3 2 0 3 3 3 3 3 3 0 3 2 3

150

BULERIAS

154

Compas

[illegible]

161

Measures 161-164 of a musical score for guitar. The score is written on a grand staff with a treble clef and a key signature of one flat (B-flat). The melody is written on the top staff, and the bass line is written on the bottom staff. The melody consists of eighth and quarter notes, with a sharp sign indicating a change in pitch. The bass line consists of numbers 0, 4, 2, and 0, indicating fret positions.

[illegible]

BULERIAS

169

0 0 0 0

4 2 0

0 0 0 0

4 0 2

173

0

3 2 3

0 0 0 0 0 0 0 0

0 3

0 1 0 1 0 1 0 1

0 1

0 3

3 2 3

2 2 2 2

0 3 2

177

3 3 3 3

1 3 2

2 2 2 2

0 3 2

181

2 2 2 0

3 1 0

0 0 0 0 0 0 0 0

0 0

0 2 0 2 0 2 0 2

0 2

BULERIAS

185

Compas

188 (12)

Falseta 10

192

196

BULERIAS

200

0 3 0 3 0 3 1 0

204

Compas

0 0 0 0 0 0 0 0

208

(1)

Falseta 11

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

212

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

BULERIAS

232 (12)

Falseta12

0 0 0 1 0

3 1 0 1 0 1

3 0 2 3 0 3

235

2 3 0 2 3 2

0 3 2 3 0 3

5 3 5 3 2

239

2 0 3 2

0 3 2 0 3 2

0 2 0 2 0 4

0 1 4 1 0 1

243

4 0 4

2

4 0 2

4 0 3

BULERIAS

263

0 0 0 0 0 0 0 0 0 5 6 7 6 5 6 3

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

267

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

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

1 1 1 1 1 1 1 1 1 1 1 1 1

271

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

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

275

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

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

3 3 3 3 3 3 3 3 3 3 3 3 3

BULERIAS

295

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

299

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

303

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

307

0 0 0 0 0 0 0 0 0 3 3 2 0 3 2 0 3 2

BULERIAS

327

0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 0 0 0 0 0

3 3 3 3 2 2 2 2 2 2 3 3 3 3 3 3 2 2 2 2 2

3 3 3 3 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0

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

331

0 0

3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1

334

0 0

3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The numbers at the beginning of each falseta indicate on what beat the falseta begins

BULERIAS IN A MINOR

Strum every compas in the same manner

Sheet music for Bulerias in A Minor, featuring guitar notation, lyrics, and tablature.

Compas 1-4:

- Chords: Dm, Am, E7, Am
- Lyrics: s a m i i, s a m i i, s a m i i, s a m i
- Tablature: T (1-1-1-1-1), A (3-3-3-3-3), B (0-0-0-0-0)

Compas 5-8:

- Chords: Am, E7, Am
- Lyrics: i, i, i, s a m i
- Tablature: T (0-0-0-0), A (1-1-1-1), B (2-2-2-2)

Compas 9-12:

- Chords: E7, Am, E7, Am
- Lyrics: i, i, i, s a m i
- Tablature: T (0-0-0-0), A (3-3-3-3), B (0-0-0-0)

Compas 13-16:

- Chords: Am
- Lyrics: i, i, i, i
- Tablature: T (0-0-0-0), A (1-1-1-1), B (2-2-2-2)

BULERIAS IN A MINOR

17 Am E7 Am E7 Am

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

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

21 (1)

Falseta 1

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

25

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

29

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

BULERIAS IN A MINOR

33

Compas

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

37

1 1 1 1 1 1 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3

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

41

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

1 1 1 1 3 1 3 3 3 3 1 1 1 1

2 2 2 2 1 2 1 1 1 1 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

45 (1)

Falseta 2

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

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

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

BULERIAS IN A MINOR

49

Measures 49-52 of the musical score. Measure 49: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: 0, 2, 0, 3, 2, 0. Measure 50: Treble clef, G4 half, A4 half, B4 half, C5 half. Bass clef: 2, 0, 4, 0, 2, 0. Measure 51: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: 4, 0, 2, 0, 3, 2. Measure 52: Treble clef, G4 quarter, A4 quarter, B4 quarter, C5 quarter. Bass clef: 0. Fingering numbers 0, 1, 2, 2, 0 are shown on the right side of the bass staff.

53



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

57

0 1 3 0 1 0 0 5 4 5 7 5 0 8 7 10 8 7 10

61

Musical score for 'The Rose Tree' (Measures 61-64). The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The melody consists of eighth and sixteenth notes, while the piano part features a simple harmonic accompaniment using the numbers 0, 1, 2, and 3.

Measure 61: Melody: G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4. Piano: 0-1-3-0-1-3 | 1-0-3-1- | 2-0-1-3-0-1- | 0-3-1-0-.

Measure 62: Melody: G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4. Piano: 0-1-3-0-1-3 | 1-0-3-1- | 2-0-1-3-0-1- | 0-3-1-0-.

Measure 63: Melody: G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4. Piano: 0-1-3-0-1-3 | 1-0-3-1- | 2-0-1-3-0-1- | 0-3-1-0-.

Measure 64: Melody: G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4 | F#4-G4-A4-B4-A4-G4. Piano: 0-1-3-0-1-3 | 1-0-3-1- | 2-0-1-3-0-1- | 0-3-1-0-.

BULERIAS IN A MINOR

65

1 2 0 1 3 0 3 1 0 2

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

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

69

Compas

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

3 1 3 3 3 3 1 1 1 1 1 1 1 1

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

73

1 1 1 1 1 1 0 0 0 0 0 0 0 0

3 3 3 3 3 3 1 1 1 1 1 1 1 1

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

77

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

1 1 1 3 1 3 3 3 1 1 1 1 1 1

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

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

BULERIAS IN A MINOR

81 (2)

Falseta 3

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

Detailed description: This image shows the musical notation for Falseta 3, measures 81 through 84. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff, the fret numbers for the guitar are indicated: 2 3 2 0 for measure 81, 3 2 0 0 2 for measure 82, 3 2 0 for measure 83, and 2 0 4 for measure 84. The number 4 is positioned below the final measure, indicating a four-measure phrase.

85

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

2 3 2 0 3 2 0 0 2 3

89

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

93

Measures 93-96 of the musical score. The notation is on a single staff with a treble clef. Measure 93 contains four eighth notes (G4, A4, B4, C5). Measure 94 contains three eighth notes (G4, A4, B4). Measure 95 contains five eighth notes (G4, A4, B4, C5, D5). Measure 96 contains three eighth notes (G4, A4, B4). The guitar tablature below the staff shows the fret numbers for each note: 0, 0, 0, 0 for measure 93; 0, 2, 3 for measure 94; 3, 3, 3, 3, 3 for measure 95; and 0, 3, 2 for measure 96.

BULERIAS IN A MINOR

97

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

0
0
1
0
2

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

101

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

[illegible][illegible]

BULERIAS IN A MINOR

113

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

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

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

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

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

[illegible]

121 (1)

Falseta 4

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

Detailed description: This is a musical score for a guitar piece. It features a single melodic line on a treble clef staff. The notation includes eighth and sixteenth notes, some beamed together, and a half note. The piece is divided into four measures. The first measure contains the text 'Falseta 4'. Below the staff, a sequence of numbers (0, 3, 2, 0, 3, 2, 2, 0, 2, 3, 2, 0, 3, 2, 0, 1) represents the fret positions for each note in the melody.

125

This musical score is for guitar, spanning measures 125 to 128. The notation is in treble clef with a key signature of one sharp (F#). The music is written on a single staff. Measure 125 contains a half note chord of G4 and B4 (F#), followed by a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 126 contains a half note G4. Measure 127 contains a half note chord of G4 and B4, followed by a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 128 contains a half note G4, a quarter note F#4, and a quarter note E4. The guitar tablature is written below the staff. Measure 125 has fret numbers 0, 4, 2, 0, 4, 2. Measure 126 has fret number 0. Measure 127 has fret numbers 2, 3, 2, 0, 3, 2. Measure 128 has fret numbers 0, 2, 2.

BULERIAS IN A MINOR

129

0 3 2 0 3 2 2 2 3 2 0 3 2 0 2 3

133

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

137

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

141

Compas

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

BULERIAS IN A MINOR

145


1 1 1 1 1 1 1 0 0 0 0 0 0 0

3 3 3 3 3 3 3 2 2 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

149



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

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

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

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

(1)

Musical notation for Falseta 5, measure 153. The staff shows a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The fretboard diagram below shows fingerings: 0, 5, 4, 5, 7, 5, 4, 6, 7, 0, 1, 0, 1, 3, 1, 0, 1, 2.

157

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

BULERIAS IN A MINOR

161

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

165

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

169

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

173

Compas

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

BULERIAS IN A MINOR

177

1-1-1-1-1-1 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 0-0-0-0-0 0 0-0-0-0-0 0 0-0-0-0-0 0

181 (12)

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 0-0-0-0-0 0 0-0-0-0-0 0 0-0-0-0-0 0

Falseta 6

185

5-5-5-0 3-0-1-0 3-1-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0 0-0-0-0

189

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

BULERIAS IN A MINOR

193

The image shows a musical score for guitar, measures 193 through 196. The notation is in treble clef with a key signature of one sharp (F#). The melody is written on a single staff, and the fretting is indicated by numbers 0 through 3 on a four-line staff below. Measure 193: G4 (1), A4 (0), B4 (2), C5 (2). Measure 194: D5 (3), E5 (2), F#5 (3), G5 (0). Measure 195: A4 (3), G4 (1), F#4 (0), E4 (0). Measure 196: D4 (0), C4 (3), B3 (1), A3 (0).

197

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

[illegible]

205

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

BULERIAS IN A MINOR

209

Compas

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

213

1 1 1 1 1 1 0 0 0 0 0 0 0 0

3 3 3 3 3 3 2 2 2 2 2 2 2 2

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

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

217

(12)

Falseta 7

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

1 1 1 1 3 3 3 3 3 3 3 3 3 3

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

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

221

5 5 5 4 5 6 5 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

BULERIAS IN A MINOR

225

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

229

5 5 5 4 5 7 8 1 1 1 1 3 3 3 3

233

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

237

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

BULERIAS IN A MINOR

241

Measures 241-244 of a musical score for guitar. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The melody is written on the treble staff, and the guitar fingering is written on the bottom staff. Measure 241: Treble staff has a quarter note G4, an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, and a quarter note E5. Fingering: 1, 2, 1, 2, 1, 2. Measure 242: Treble staff has a quarter note F#4, an eighth note G4, a quarter note A4, an eighth note B4, a quarter note C5, and a quarter note D5. Fingering: 1, 2, 1, 2, 0, 2. Measure 243: Treble staff has a quarter note E5, an eighth note D5, a quarter note C5, an eighth note B4, a quarter note A4, and a quarter note G4. Fingering: 0, 2, 0, 2, 3, 2. Measure 244: Treble staff has a quarter note F#4, an eighth note G4, a quarter note A4, an eighth note B4, a quarter note C5, and a quarter note D5. Fingering: 0. The piece ends with a double bar line.

245

Compas

0 3 1 0 2 2

249

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

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

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

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

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

[illegible]

BULERIAS IN A MINOR

257

261

265

269

BULERIAS IN A MINOR

273

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

277

Compas

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

281

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

285

(12)

Falseta 9

0 0

BULERIAS IN A MINOR

289

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

293

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

297

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

301

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

BULERIAS IN A MINOR

305

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

309

Compas

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

313

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

317

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

BULERIAS IN A MINOR

(1)

321

Falseta 10

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

325

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

329

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

333

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

BULERIAS IN A MINOR

337

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

341

Compas

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

345

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

349

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

CARACOLES

Strum every compass in the same manner

[illegible]

13

Falseta 1

0 1 0 0

3 2 0 3 2 0 3 2 0 3 2 0 0

CARACOLES

97

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

3 2 0 0 3 2 0 1

101

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

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

105

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

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

109

Compas

0 0 1 0 0 0 0 0 1 1 1 1 1 0 0 0 0 0

1 1 0 1 1 1 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 0

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

CARACOLES

161

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

164

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

167

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

Compas

170

0 0 0 0
1 1 1 1 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 0 0

CARACOL

173

1 1 1 1 1 1 1 1
1 1 1 1 1 1 1 1
2 2 2 2 2 2 2 2
3 3 3 3 3 3 3 3
1 1 1 1 1 1 1 1

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

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

176

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

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

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

179

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

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

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

FANDANGOS DE HUELVA

Strum every compas in the same manner

Chords: E, Am

Compas

TAB

Chords: E, F

Chords: F, E

Chords: Am, E

FANDANGOS DE HUELVA

21

The image shows the 21st measure of a musical score for 'The Rose Tree'. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Below the staff, there are three lines of fingerings, each with numbers 1 through 3 indicating the fingers to be used for each note. The first line of fingerings is 1 0 3 1 0, the second is 0 1 3 3, and the third is 0 3 1 0 2. The measure is divided into four equal parts by vertical bar lines.

25

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

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

[illegible]

FANDANGOS DE HUELVA

33

Falseta 2

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

37

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

41

Compas

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

45

Copla 1

C

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

FANDANGOS DE HUELVA

49

F

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

53

C

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

57

G7

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

61

1-1-1-1-1-1-1-1-1 1-1-1-1-1-1-1-1-1 0-1-0 3-1-0 1-3 0 3-1-0

FANDANGOS DE HUELVA

[illegible]

69

Compas

The image shows a musical score for a piece titled 'Compas'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The music is divided into four measures. The first measure contains a series of eighth notes, starting with a sharp sign. The second measure contains a series of eighth notes, followed by a quarter note. The third measure contains a series of eighth notes, followed by a quarter note. The fourth measure contains a series of eighth notes, followed by a quarter note. The word 'Compas' is written below the first measure.

[illegible]

77

FANDANGOS DE HUELVA

81

85

89

93

Compas

Falseta 4

FANDANGOS DE HUELVA

98

3 3 3 3

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

102

3 3 3 3 3 3 3 3 3 3 3 3

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

106

3 3 3 3 3 3

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

Compas

110

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

Copla 2

FANDANGOS DE HUELVA

114 A

118 E7

122 A

126 E7

FANDANGOS DE HUELVA

[illegible]

138

FANDANGOS DE HUELVA

146

150

154

Compas

158

Copla 3

FANDANGOS DE HUELVA

162 C

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

166 F

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

170 C

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

174 G7

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

FANDANGOS DE HUELVA

C

178

0 2 0 2 0 3 2

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

E

182

1 0 2 0 2 1

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

Compas

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

186

0 0 0 0 0 0 0

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

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

Falseta 6

1 1 1 3 0


190

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

FANDANGOS DE HUELVA

[illegible]

198



Falseta 7

[illegible]

206

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

FANDANGOS DE HUELVA

210

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

214

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

218

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

222

1 1 1 1 1 | 1 1 1 1 0 | 0 0 0 0 0 | 0 0 0 0 1

FANDANGOS DE HUELVA

226

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

230

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

3 — 1 — 0

This page has been left black to avoid awkward page turns.

FARRUCAS

Strum every compass in the same manner

[illegible]

Figure 1 displays a musical score for guitar, showing a sequence of chords (E7, Am, Dm, Am) and corresponding fret numbers for each string across four measures. The score includes a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The fret numbers are written below the strings, with some strings having multiple fret numbers indicating a barre or a specific fingering.

Measure	Chord	String 1 (Treble)	String 2	String 3	String 4	String 5	String 6 (Bass)
1	E7	0	0	0	2	2	0
2	E7	0	0	2	2	3	0
3	E7	1	1	1	1	1	0
4	E7	0	0	0	0	0	0
5	E7	2	2	2	2	2	2
6	Am	0	0	0	0	0	0
7	Am	1	1	1	1	1	1
8	Am	2	2	2	2	2	2
9	Am	2	2	2	2	2	2
10	Am	0	0	0	0	0	0
11	Dm	1	1	1	1	1	1
12	Dm	3	3	3	3	3	3
13	Dm	2	2	2	2	2	2
14	Dm	0	0	0	0	0	0
15	Dm	0	0	0	0	0	0
16	Am	0	0	0	0	0	0
17	Am	1	1	1	1	1	1
18	Am	2	2	2	2	2	2
19	Am	2	2	2	2	2	2
20	Am	0	0	0	0	0	0

[illegible]

13

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

91

21

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

25

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

29

Compas

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

FARRUCAS

[illegible]

37

Falseta 2

The image shows a musical score for a piece titled 'Falseta 2'. It consists of a single system with two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef staff. The music is written in a style that suggests a guitar or a similar stringed instrument. The score is divided into four measures. The first measure contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The second measure contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The third measure contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The fourth measure contains a treble clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff contains a series of numbers (0, 2, 4, 2, 0, 1) that likely represent fret numbers for a guitar. The text 'Falseta 2' is written below the first measure.

[illegible][illegible]

FARRUCAS

[illegible][illegible]

57

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

61

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

2 3 2 3 2 0 2 0 3 2 3 2 0 3 2 3

0 2 3 0 2 0 3 2 3 2 0 3 2 3

FARRUCAS

[illegible][illegible]

73

Falseta 4

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

77

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

FARRUCAS

[illegible][illegible]

93

Falseta 5

5 4 4 5 4 5 4 0 0 0 0 0 0 5 4 4 5 4 5 4 0 0 0 0 0 0

6 5 6 6 6 0 0 0 0 0 6 5 6 6 1 1 1 1 1 2 2 2 2 2 2 0 0 0 0 0 0

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

2 2

FARRUCAS

97

1 3 0 5 3 1 0 3

1 2 0 1 0 2 0 3

2 3 0 2 3 0 2 3

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

[illegible][illegible]

109

Falseta 6

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

FARRUCAS

[illegible]

125

Compas

0 0 2 1 2 0 1

2 1 1 1 1 1

2 2 2 2 2 2

0 0 0 0 0 0

0 0 0 0 0 0

0 0 2 2 3 3

1 1 1 1 1 1

0 0 0 0 0 0

2 2 2 2 2 2

0 0 0 0 0 0

1 1 1 1 1 1

2 2 2 2 2 2

0 0 0 0 0 0

0 0 0 0 0 0

FARRUCAS

129

0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 0 0 0 0 0 0

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

1 1 1 1 1 1 1 1 2

2 2 2 2 2 2 2 2 0

133

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

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

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

Falseta 7

137

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

0 0

0 0

0 0

141

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

0 0

0 0

0 0

FARRUCAS

145

Compas

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

149

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

153

Falseta 8

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

157

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

FARRUCAS

161

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

[illegible]

173

Falseta 9

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

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

1 1 1 1 1 1 2 2 2 2 2 2 7 5 5 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 4 4

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

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

FARRUCAS

177

1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 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 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0

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

181

1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 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 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1

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

185

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 0 3-1-0 1 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0

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

189

3-0-2-3-0 3-2-0 2 0-2-3-2-0 3 0 0-2-0 3-2 0 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0

3 0 2 3 0 2 3 0 2 3 2 0 0 0 0 0 0

FARRUCAS

[illegible][illegible]

201

Falseta 10

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

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

[illegible]

FARRUCAS

209

0-1-0 3-1-0 0-1-3 0-1 0 0 0 0 0 0

1 1 1 1 1 1

2 2 2 2 2 2

0 0 0 0 0 0

3 0-1-0 5-3-1-8-7-5 5 8-6 0-5 4-7-5-0

3 3

8-6 1-3

[illegible]

217

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

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

1 1 0 0 1 1 0 0 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

[illegible]

GRANAINAS

Strum every compas in the same manner

B7 C

Compas

i i s a m i i s a m i i

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

2 1

5 B7

s a m i i s a m i i

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

9 Falseta 1

0	7	6	7	9	6	7	5	0	4	5	7	4	5	3	2	2	3	5	2	3
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

13

2	4	0	3	2	0	7	6	7	9	6	7	5	0	4	5	7	4	5	3	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

GRANAINAS

17

0 0 0 2 0 3 0 3

2 3 5 2 3 2 4 0 3 2 0

21

1 3 1 0 2 0 0

3 2 0 4 1 2 3 4 5 6 7 8 7 7

25

Compas

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

0 0 0 0 0 0 1 1 1 1 1 1 1 1 1 1 0 0

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

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

2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 2 1

29

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

GRANAINAS

33

Falseta 2

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

2 0 2 0 2 0 2 0

0 0

37

Musical score for 'The Rose Tree' (Measures 37-40). The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed in groups. The lyrics 'The Rose Tree' are written below the staff. The score is divided into four measures, each containing a line of lyrics. The first measure contains the lyrics 'The Rose Tree', the second 'The Rose Tree', the third 'The Rose Tree', and the fourth 'The Rose Tree'. The score ends with a double bar line.

[illegible][illegible]

GRANAINAS

49

5 5 5 7 7 7 8 8 8 2 2 2 2 2 2 2 2 2 8 8 8 8 8 8 8 8 8 8 8 8 7 7 7 5 5 5 1 2 1 7 8 7 5 4

53

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

57

1 2 3 4 5 6 7 8 7 7 2 2 2 2 2 2 2 2 2 1 1 1 1 1 1 1 1 1 2 2 2 2 2 2 2 2 2

Compas

61

0 2 1 0 3 1 0 1 3

GRANAINAS

65

Falseta 3

69

73

77

GRANAINAS

81

Compas

1 2 3 4 5 6 7 8 7

7

2 2 2 2 2 2

0 0 0 0 0 0

2 2 2 2 2 2

1 1 1 1 1 1

2 2 2 2 2 2

85

[illegible]

93

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

5 5 | 4 4 | 0 |

0

GRANAINAS

97

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

101

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

105

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

109

1 2 3 4 5 6 7 8 7 | 7

Compas

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

GRANAINAS

113

[illegible]

121

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the melody and the first two measures of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The third system contains the final two measures of the melody and the final two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody consists of eighth and quarter notes, while the bass line consists of quarter and eighth notes. The piece ends with a double bar line.

125

The image shows a musical score for the song 'The Rose Tree'. It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in treble clef and the guitar part in bass clef. The score is divided into four measures. The first measure contains the first line of the melody and the first line of the guitar part. The second measure contains the second line of the melody and the second line of the guitar part. The third measure contains the third line of the melody and the third line of the guitar part. The fourth measure contains the fourth line of the melody and the fourth line of the guitar part. The guitar part is a simple bass line with some chords. The melody is a simple tune with some grace notes. The score is for a single system, with the first measure starting at measure 125.

GRANAINAS

129

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

133

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

137

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

141

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

GRANAINAS

145

0 0 0 0 0 0

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

149

0 0 0 0 0 0

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

153

0 0 0 0 0 0 8 8 9 8

7 10 8 7 9 9 9 9 7 9 7

157

7 7 7 7 5 5 5 5 4 4 4 4 4 4

5 7 3 5 2 3 2 0 3 2

GRANAINAS

161

165

Compas

169

173

Falseta 6

GRANAINAS

177

0 2 3
0 0 0

3 2 2 3 2
0 0 0

0 2 3
0 0 0

3 5 3 2 0

181

3 0 2
0 0 0

2 3 2 0 3
0 0 0

1 3 0
0 0 0

4 0 2 0 3 1
0 0 0

185

0 2 3
0 0 0

1 0 2 0
0 0 0

2 3 1
0 0 0

4 2 0 2
0 0 0

189

2
0 0 0

4 4 2 0
0 0 0

0 2
0 0 0

2 0 4 2 0 3
0 0 0

GRANAINAS

193

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

197

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

200

0 1 0 0 1 0 2 0 3 1 0 2 0 4 2 0 3 2 0 3 2 1 2 3 4 5 6 7 8 7

204

Compas

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

GRANAINAS

208

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

2 1

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

212

Falseta 7

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

7 9 10 9 7 9 10 9 7

216

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

9 10 7 9 10 9 9 9 7

220

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

GRANAINAS

224

2 9 9 7 7 8 7 8 1 0 0 0 2 3

228

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

232

2 0 4 2 0 3 0 2 3 2 1 2 3 4 5 6 7 8 7 7

236

Compas

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

GRANAINAS

240

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

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

1 1 1 1 1 | 1 1 1 1 1

2 2 2 2 2 | 2 2 2 2 2

244

Falseta 8

0 0 2 | 3 3 3 3 3 3 3 3 | 7 0 0 5 3 | 2 0 3 5 3

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

0

248

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

4 2 4 | 3 0 2 | 0 2

3

252

0 0 2 | 3 3 3 3 3 3 3 3 | 7 0 0 5 3

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

0

GRANAINAS

[illegible][illegible]

264

3 3 3

Compas

2 2 2

0 0 0

1 1 1

2 2 2

2-0 3-2-0 3-2-3-2 1-2-3-4-5-6-7-8-7 7

268

2 3 4 5 | 2 3 4 5 | 2 3 4 5 | 2 3 4 5

GRANAINAS

[illegible]

RUMBA

This symbol \textcircled{T} is played by crossing the right hand over the six strings at the lower end of the finger board and the tips of the fingers produce a soft stroke on the sounding board of the guitar

Strum every compas in the same manner

Em B7 Em B7

Compas

5 Em Am Em B7

9 Em

i i s a m i i

Falseta 1

RUMBA

13

Guitar part (simplified notation):

Measure 1: 2 3 0 2 3 0 3

Measure 2: 1 2 1 2 1 0

Measure 3: 5 5 5 5 5 3

Measure 4: 2 4 2 4 4

2

4

3

17

Musical score for 'The Rose Tree' in G major, 3/4 time. The score consists of a vocal melody and a guitar accompaniment. The vocal melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The guitar accompaniment is written on a six-string guitar with a standard tuning (E2, A2, D3, G3, B3, E4). The score is divided into four measures. The first measure contains a vocal melody starting on G4, followed by a guitar accompaniment with a bass line of G2, B2, D3, and a treble line of G4, B4, D5. The second measure contains a vocal melody starting on A4, followed by a guitar accompaniment with a bass line of A2, C3, E3, and a treble line of A4, C5, E5. The third measure contains a vocal melody starting on B4, followed by a guitar accompaniment with a bass line of B2, D3, F#3, and a treble line of B4, D5, F#5. The fourth measure contains a vocal melody starting on C5, followed by a guitar accompaniment with a bass line of C3, E3, G3, and a treble line of C5, E5, G5. The score is marked with a '17' at the beginning of the first measure.

21

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score consists of a vocal melody and a guitar accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The guitar accompaniment is written on a six-string guitar system with a treble clef and a key signature of one sharp. The music is divided into four measures. The first measure contains a vocal melody starting on G4 and a guitar accompaniment with a bass line of G2-D2-A1 and a treble line of G4-A4-B4. The second measure contains a vocal melody starting on A4 and a guitar accompaniment with a bass line of A2-E2-B1 and a treble line of A4-B4-C5. The third measure contains a vocal melody starting on B4 and a guitar accompaniment with a bass line of B2-F#2-C#2 and a treble line of B4-C5-B4. The fourth measure contains a vocal melody starting on C5 and a guitar accompaniment with a bass line of C3-G2-A2 and a treble line of C5-B4-A4. The score includes a capo position of 21 and a final double bar line.

25

The Rose Tree

♩ 2/4

G major (one sharp)

First ending: ♩ 2/4

Second ending: ♩ 2/4

Third ending: ♩ 2/4

Fourth ending: ♩ 2/4

Fifth ending: ♩ 2/4

Sixth ending: ♩ 2/4

Seventh ending: ♩ 2/4

Eighth ending: ♩ 2/4

Ninth ending: ♩ 2/4

Tenth ending: ♩ 2/4

Eleventh ending: ♩ 2/4

Twelfth ending: ♩ 2/4

Thirteenth ending: ♩ 2/4

Fourteenth ending: ♩ 2/4

Fifteenth ending: ♩ 2/4

Sixteenth ending: ♩ 2/4

Seventeenth ending: ♩ 2/4

Eighteenth ending: ♩ 2/4

Nineteenth ending: ♩ 2/4

Twentieth ending: ♩ 2/4

Twenty-first ending: ♩ 2/4

Twenty-second ending: ♩ 2/4

Twenty-third ending: ♩ 2/4

Twenty-fourth ending: ♩ 2/4

Twenty-fifth ending: ♩ 2/4

Twenty-sixth ending: ♩ 2/4

Twenty-seventh ending: ♩ 2/4

Twenty-eighth ending: ♩ 2/4

Twenty-ninth ending: ♩ 2/4

Thirtieth ending: ♩ 2/4

Thirty-first ending: ♩ 2/4

Thirty-second ending: ♩ 2/4

Thirty-third ending: ♩ 2/4

Thirty-fourth ending: ♩ 2/4

Thirty-fifth ending: ♩ 2/4

Thirty-sixth ending: ♩ 2/4

Thirty-seventh ending: ♩ 2/4

Thirty-eighth ending: ♩ 2/4

Thirty-ninth ending: ♩ 2/4

Fortieth ending: ♩ 2/4

Forty-first ending: ♩ 2/4

Forty-second ending: ♩ 2/4

Forty-third ending: ♩ 2/4

Forty-fourth ending: ♩ 2/4

Forty-fifth ending: ♩ 2/4

Forty-sixth ending: ♩ 2/4

Forty-seventh ending: ♩ 2/4

Forty-eighth ending: ♩ 2/4

Forty-ninth ending: ♩ 2/4

Fiftieth ending: ♩ 2/4

Fifty-first ending: ♩ 2/4

Fifty-second ending: ♩ 2/4

Fifty-third ending: ♩ 2/4

Fifty-fourth ending: ♩ 2/4

Fifty-fifth ending: ♩ 2/4

Fifty-sixth ending: ♩ 2/4

Fifty-seventh ending: ♩ 2/4

Fifty-eighth ending: ♩ 2/4

Fifty-ninth ending: ♩ 2/4

Sixtieth ending: ♩ 2/4

Sixty-first ending: ♩ 2/4

Sixty-second ending: ♩ 2/4

Sixty-third ending: ♩ 2/4

Sixty-fourth ending: ♩ 2/4

Sixty-fifth ending: ♩ 2/4

Sixty-sixth ending: ♩ 2/4

Sixty-seventh ending: ♩ 2/4

Sixty-eighth ending: ♩ 2/4

Sixty-ninth ending: ♩ 2/4

Seventieth ending: ♩ 2/4

Seventy-first ending: ♩ 2/4

Seventy-second ending: ♩ 2/4

Seventy-third ending: ♩ 2/4

Seventy-fourth ending: ♩ 2/4

Seventy-fifth ending: ♩ 2/4

Seventy-sixth ending: ♩ 2/4

Seventy-seventh ending: ♩ 2/4

Seventy-eighth ending: ♩ 2/4

Seventy-ninth ending: ♩ 2/4

Eightieth ending: ♩ 2/4

Eighty-first ending: ♩ 2/4

Eighty-second ending: ♩ 2/4

Eighty-third ending: ♩ 2/4

Eighty-fourth ending: ♩ 2/4

Eighty-fifth ending: ♩ 2/4

Eighty-sixth ending: ♩ 2/4

Eighty-seventh ending: ♩ 2/4

Eighty-eighth ending: ♩ 2/4

Eighty-ninth ending: ♩ 2/4

Ninetieth ending: ♩ 2/4

Ninety-first ending: ♩ 2/4

Ninety-second ending: ♩ 2/4

Ninety-third ending: ♩ 2/4

Ninety-fourth ending: ♩ 2/4

Ninety-fifth ending: ♩ 2/4

Ninety-sixth ending: ♩ 2/4

Ninety-seventh ending: ♩ 2/4

Ninety-eighth ending: ♩ 2/4

Ninety-ninth ending: ♩ 2/4

Hundredth ending: ♩ 2/4

RUMBA

[illegible]

RUMBA

[illegible]

53

Musical score for 'The Rose Tree' on page 53. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melody line and a guitar accompaniment line. The melody consists of eighth and quarter notes, while the guitar accompaniment uses a mix of chords and single notes. The piece is divided into four measures. The first measure has a treble clef and a key signature of three sharps. The second measure has a bass clef and a key signature of three sharps. The third measure has a treble clef and a key signature of three sharps. The fourth measure has a bass clef and a key signature of three sharps. The guitar accompaniment is written in a simplified notation with numbers 0-4 on a five-line staff.

RUMBA

[illegible]

RUMBA

77

[illegible]

85

Musical score for 'The Rose Tree' on page 85. The score is in treble clef with a key signature of one sharp (F#). It consists of a melody line and a guitar accompaniment line. The melody line features a series of eighth and sixteenth notes, often beamed together. The guitar accompaniment line uses a mix of single notes, chords, and rests, with some notes marked with a '7' indicating a seventh fret. The score is divided into four measures by vertical bar lines.

[illegible]

RUMBA

93

0 2 3 0 2 0 3 2 3

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

1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3

97

2 3 2 0 3 1 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

2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3

101

2 0 3 0 2 0 3 2 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

2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3

Compas

105

0 0 0 0 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

2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3

RUMBA

109

Falseta 3

0 0 2 2

0 2 4 1 2 4 0 2

0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 2 0 4 2

113

1 0 0 0 0

0 0 0 0 0

2 2 2 2 2

3 3 3 3 3

3 0 2 0 3 2 1

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

117

0 0 0 0 0

0 0 0 0 0

2 2 2 2 2

0 2 2 2 2 2 2 2 2 2 2 2 2 0 2 0 4 2

121

1 0 0 0 0

0 0 0 0 0

2 2 2 2 2

3 3 3 3 3

3 0 2 0 3 2 1

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

RUMBA

173

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

4 4 4 4 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5

2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4

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

177

2 2 2 2 2 2 2 2 5 3 2 3 3 3 3 3 3 3 7 5 3

1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3

181

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

4 4 4 4 4 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0

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

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 2 2 2 2 2 2 2 2 2 2 2

Compas

185

0 0 0 0 0 0 0 0 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0

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

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

RUMBA

189

Falseta 5

193

197

201

RUMBA

205

Compas

209

Falseta 6

213

217

RUMBA

253

257

261

265

RUMBA

269

3 0 3 3 1

3 0 0 0 0 0 4

5 5 4 5

0 0 0 0

273

3 0 3 3 1

3 3 3 3 3 3 3

5 5 5 5 5 5 5

3 0 3 1

0 0 0 0 0

0 0 0 0 0

2 2 2 2 2

277

0 0 5 0

0 1 0 2

0 2 0

2 2 2 2 0

0 2 1 1 2

281

2 3 2 0

0 0 2 0 4

0 0 0 0 0 0 0

0 0 0 0 0 0 0

2 2 2 2 2 2 2

0 0 0 0 0 0 0

2 2 2 2 2 2 2

RUMBA

285

289

293

Compas

297

RUMBA

300

Falseta 8

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

304

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

308

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

312

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

RUMBA

364

Compas

367

370

SEVILLANAS

1

Strum every compas in the same manner

Am E7 Am E7 Am

Compas

TAB

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

5

Salida

TAB

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

9

Compas Copla

TAB

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

13

TAB

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

SEVILLANAS

17

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

21

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

25

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

29

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

SEVILLANAS

2

46 A E7 A

Compas

49

Salida

53

Compas

57

Copla

SEVILLANAS

77

0 3 2 0 2

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

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

80

0 0 0 0 0

2 2 2 2 2

2 2 2 2 2

0 0 0 0 0

5 5 5 5 4 0 2

83

3 3 3 3 2 3 0 2 2 2 2 0 0 0

87

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

3

Compas

Salida

Compas

Copla

SEVILLANAS

107

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

[illegible]

115

Measures 115-118 of a musical score for guitar. The score is written on a single staff with a treble clef. The key signature has one sharp (F#). The time signature is 4/4. The notation includes eighth and quarter notes, some beamed together. Below the staff, the fret numbers for each measure are indicated: Measure 115: 3, 2, 0, 2; Measure 116: 3, 0, 2, 3, 2; Measure 117: 0, 3, 2, 3; Measure 118: 0, 2, 3.

119

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

SEVILLANAS

123

The Rose Tree

The Rose Tree

The Rose Tree

126

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

129

3 1 0 1

3 0 1

1 0 2 2

132

2 0 1 1 0 2 0 1 2 2

SEVILLANAS

4

136 D A7 D

Compas

2 2 2 2 2 2
3 3 3 3 3 3
2 2 2 2 2 2
0 0 0 0 0 0

3 3 3 3 2
0 0 0 0 3
2 2 2 2 0
0 0 0 0 0

2 2 2 2 2 2
3 3 3 3 3 3
2 2 2 2 2 2
0 0 0 0 0 0

3 3 3 3 2
0 0 0 0 3
2 2 2 2 0
0 0 0 0 0

140

Salida

2 2 2 2 2 2
3 3 3 3 3 3
2 2 2 2 2 2
0 0 0 0 0 0

0 0 0 4 0 2 4
4 2 0 4 2 2 4 0

144

Compas

Copla

2 2 2 2 2 2
3 3 3 3 3 3
2 2 2 2 2 2
0 0 0 0 0 0

3 3 3 3 2
2 2 2 2 3
0 0 0 0 2
0 0 0 0 0

2 2 2 2 2 2
3 3 3 3 3 3
2 2 2 2 2 2
0 0 0 0 0 0

0 0 0 4 0 2 4

148

4 2 0 4
2 0 4 2
2 0 4 2
0 4 2 0

SEVILLANAS

152

0 0 0 0 4 2 4 4 2 0 4 2 2 4 0

156

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

160

4 2 0 4 2 0 4 2 2 0 4 2 0 4 2 0

164

0 0 0 0 4 2 4 4 2 0 4 2 2 4 0

SEVILLANAS

168

The image shows a musical score for the song "The Rose Tree". It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff, there are two systems of guitar tablature. The first system has five lines of numbers, and the second system has five lines of numbers. The numbers are arranged in a way that suggests a specific guitar technique, possibly a fingerstyle or a specific chord progression. The tablature is written in a way that is easy to read and understand.

171

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

174

Musical score for guitar, measures 174-176. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The rhythm is 3/4 time. The notes are: Measure 174: D4 (quarter), E4 (quarter), F#4 (quarter). Measure 175: G4 (quarter), A4 (quarter), B4 (quarter). Measure 176: C5 (quarter), B4 (quarter), A4 (quarter). The guitar fingering is indicated by numbers 0-3 on the strings.

Measure	Notes (Pitch)	Rhythm	Fingering (Strings)
174	D4, E4, F#4	Quarter, Quarter, Quarter	0, 3, 2, 0
175	G4, A4, B4	Quarter, Quarter, Quarter	3, 2, 0, 2
176	C5, B4, A4	Quarter, Quarter, Quarter	2, 3, 3, 3

177

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

2 3 2 0

5

A

E7

A

Compas

185

Salida

189

Compas

Copla

193

SEVILLANAS

197

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

201

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

205

2 2 2 2 2 2 0 3 3 3 3 2

209

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

SEVILLANAS

216

Musical score for 'The Rose Tree' (Measures 216-218). The score is written for a single melodic line in treble clef, key of D major (two sharps), and 3/4 time. The melody consists of eighth and quarter notes. The bass line is represented by a single line with fingerings (5, 3, 5, 2) corresponding to the notes in the melody.

Measure 216: D4 (quarter), E4 (quarter), F#4 (quarter).

Measure 217: G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter).

Measure 218: F#4 (quarter), E4 (quarter), D4 (half).

219

Measure 219: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of a half note F#4, a quarter rest, a quarter note G#4, and a half note A4. The bass line has a whole note 2. Measure 220: The melody continues with a half note A4, a half note B4, and a half note C#5. The bass line has a whole note 5. Measure 221: The melody continues with a half note C#5, a half note B4, and a half note A4. The bass line has a whole note 7.

222

This image shows measures 222 through 225 of a musical score. Measure 222 begins with a treble clef and a key signature of two sharps (F# and C#). The melody consists of quarter notes F#4, A4, and C#5, followed by a half note F#4. The bass line consists of a whole note chord F#3-A3-C#4. Measure 223 continues the melody with a half note F#4, a quarter rest, and a quarter note G4. The bass line has a whole note chord F#3-A3-C#4. Measure 224 features a melody of quarter notes A4, G4, F#4, and E4, with a half note D4. The bass line has a whole note chord F#3-A3-C#4. Measure 225 concludes with a double bar line. The melody has a quarter note F#4, a quarter rest, and a quarter note G4. The bass line has a whole note chord F#3-A3-C#4.

SEVILLANAS

6

226

C G7 C

Compas

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

230

Salida

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

234

Compas

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

238

Copla

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

SEVILLANAS

242

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

250

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

254

Musical score for 'The Rose Tree' (Meisterlied). The score is written for a single melodic line on a treble clef staff. The melody consists of 16 measures, grouped into four measures per system. The notes are as follows:

- Measure 1: Quarter note G4, Quarter note A4, Quarter note B4, Quarter note A4.
- Measure 2: Quarter note G4, Quarter note F#4, Quarter note E4, Quarter note D4.
- Measure 3: Quarter note C4, Quarter note B3, Quarter note A3, Quarter note G3.
- Measure 4: Quarter note F#3, Quarter note E3, Quarter note D3, Quarter note C3.

The score is presented in a standard musical notation format with a treble clef and a key signature of one sharp (F#).

SEVILLANAS

258

0 0 0 0 0 0 0 1 1 1 1 0 0 0 0 0 0

1 1 1 1 1 1 1 0 0 0 0 1 1 1 1 1 1

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

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

261

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

264

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

267

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

SEVILLANAS

287

0 2 2 2 3 0 2 3 0 2 2 0 2 3 0 2 3 0

291

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 3 0

295

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

299

0 2 2 2 3 0 2 3 0 2 2 0 2 3 0 2 3 0

SEVILLANAS

303

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

306

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

309

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

312

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

SEVILLANAS

332

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

336

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 3 2

340

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

344

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

SEVILLANAS

351

The image shows a musical score for guitar, measures 351-353. The music is written on a single staff in G major (one sharp). The melody consists of eighth and quarter notes. The fretboard diagram below the staff shows the fingerings for each measure. Measure 351: 2, 2, 3, 2. Measure 352: 0, 3, 2, 3, 0. Measure 353: 2, 2, 3, 2.

2	2	3	2	
0	3	2	3	0
2	2	3	2	

354

This image shows measures 354, 355, and 356 of a musical score for guitar. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). Measure 354 contains the notes G4, A4, Bb4, C5, D5, and E5. Measure 355 contains the notes G4, A4, Bb4, C5, D5, and E5. Measure 356 contains the notes G4, A4, Bb4, C5, D5, and E5. The guitar tablature is written on a six-line staff below the musical staff. Measure 354 has fret numbers 0, 3, 2, 3, 0. Measure 355 has fret numbers 2, 0, 4, 0. Measure 356 has fret numbers 3, 2, 0, 4, 0, 2.

357

This musical score for guitar covers measures 357 to 360. Measure 357 contains a treble clef, a key signature of one flat (B-flat), and a melody of quarter notes: B-flat, A, G, F. Measure 358 continues the melody with quarter notes: E, D, C, B-flat. Measure 359 continues with quarter notes: A, G, F, E. Measure 360 is a whole note chord consisting of B-flat, A, G, F, E, and D. The bass staff shows the fretting for each measure: measure 357 has four frets (3, 3, 3, 3); measure 358 has frets 2, 0, 2; measure 359 has frets 0, 3, 1, 0; and measure 360 has a vertical stack of fret numbers 0, 2, 2, 2, 2, 0.

SEVILLANAS

9

361 A E7 A

Compas

0-0-0-0 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 2

2-2-2-2 2 2 2 2 2 2 2-2-2-2 2 2 2 2 2 2

0-0-0-0 0 2 2 2 2 0 0-0-0-0 0 2 2 2 2 0

365

Salida

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

0-0-0-0 0 0 0 2 2 2 2 0 0-0-0-0 0 0 0 5 4 2 0 2

369

Compas Copla

0-0-0-0 0 0 0 0 0 0 0-0-0-0 0 0 0 5 4 2 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 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

0-0-0-0 0 0 0 2 2 2 2 0 0-0-0-0 0 0 0 5 4 2 0 2

373

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

0-0-0-0 0 0 0 2 2 2 2 0 0-0-0-0 0 0 0 5 4 2 0 2

SEVILLANAS

377

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

381

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

385

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

389

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

SEVILLANAS

9

393

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

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

396

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

399

3 0 2 3 0 2 4 2 0 0 0

402

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

SEVILLANAS

10

Am E7 Am

406

Compas

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
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	3	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

410

Salida

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

414

Compas

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
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	3	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

418

Copla

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

SIGUIRIYAS

Strum every compas in the same manner

[illegible]

9

Bb

A

p

p

p

Falseta 1

2 3 3 0 3

0 3 3 0 1

3 1 0 2 2

2 0 2

12

The musical score for measures 12-15 is as follows:

Measure	Melody (Treble Clef)	Bass Line (Numbers)
12	G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4 (half)	3 2 0 3 2
13	G4 (quarter), F#4 (half)	1 0
14	G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4 (half)	0 2 2
15	G4 (quarter), F#4 (half)	2 0 2

SIGUIRIYAS

16

Compas

20

23

Falseta 2

27

SIGUIRIYAS

31

Compas

35

Falseta 3

38

42

SIGUIRIYAS

46

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

50

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

Compas

54

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

57

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

Falseta 4

SIGUIRIYAS

61

2

1-0 3 0-1-0 3 0

1-0 3 1-0-1-0-1-3

0

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

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

65

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

3 3 0 3-1-0 2 2

Compas

0 0

2 2 2 2 2 2

2 2 2 2 2 2

0 0

68

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

2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 2 2 2 2 2 2 2 2 2

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

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

Falseta 5

72

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

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

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

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

SIGUIRIYAS

76

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

80

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

84

Compas

0 0 2 2 2 2 0

88

0 0 0 0 0 0 0 0 0 0 0 0 3 0 3 2 2 2

SIGUIRIYAS

92

Falseta 6

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

96

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

100

7 7 5 8 7 8 5 8 5 6 5 6 5 6 3 3 3 1 3 2 2 2 3 3 0 2 2 0 2

104

Compas

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

SIGUIRIYAS

138

Falseta 9

141

Musical score for 'The Rose Tree' (No. 141). The score is in 3/4 time, key of B-flat major (two flats). It consists of a melody line and a piano accompaniment. The melody is written in a single treble clef staff. The piano accompaniment is written in a grand staff (treble and bass clefs). The piece is divided into four measures. The melody features a mix of eighth and sixteenth notes, often beamed together. The piano accompaniment uses a variety of note values, including eighth, sixteenth, and thirty-second notes, with frequent rests. The piece ends with a final cadence in the fourth measure.

[illegible][illegible]

SOLEARES

Strum every compas in the same manner

E Fmaj7 E Fmaj7 E

Compas

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

5 E Fmaj7 E Fmaj7 E

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

9 Fmaj7 C Fmaj7 E

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

13 C C7 Dm E

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

SOLEARES

17 E Fmaj7 E Fmaj7 E

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

21 Falseta 1

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

25 Compas G

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

29 Falseta 2

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

SOLEARES

33

Compas

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

37

Falseta 3

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

41

Compas

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

45

Falseta 4

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

SOLEARES

49

Compas

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

53

Falseta 5

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

57

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

61

Compas

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

SOLEARES

81

Fa;seta 8

85

89

93

Compas

SOLEARES

129

Compas

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
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

133

Falseta 13

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

137

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

141

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

SOLEARES

145

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

0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0

149

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

0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0

153

Compas

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

157

Falseta 14

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

0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0

SOLEARES

177

Compas

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

181

Falseta 16

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

185

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

189

Compas

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

SOLEARES

209

Compas

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

213

Falseta 19

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

217

Compas

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

221

Falseta 20

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

SOLEARES

245

Measures 245-248 of a musical score for guitar. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line in the treble clef. Measure 245: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter). Measure 246: F#5 (quarter), G#5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (quarter), F#6 (quarter). Measure 247: F#6 (quarter), G#6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter), F#7 (quarter). Measure 248: F#7 (quarter), G#7 (quarter), A7 (quarter), B7 (quarter), C8 (quarter), D8 (quarter), E8 (quarter), F#8 (quarter). The guitar part is indicated by a 'G' in a circle at the beginning of the first staff. The fret numbers for the guitar part are: Measure 245: 0, 0, 0, 0, 0, 0, 0, 0. Measure 246: 0, 0, 0, 0, 0, 0, 0, 0. Measure 247: 0, 0, 0, 0, 0, 0, 0, 0. Measure 248: 0, 0, 0, 0, 0, 0, 0, 0.

TARANTO

Strum every compas in the same manner

G G7 F# (b9) G G7 F# (b9)

p p p p p s a m i i

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

[illegible]

12 F# (b9)

p s a m i i

Falseta 1

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

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

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0

4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0

2 2 2 2 3 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TARANTO

32

Falseta 2

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

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

0 4 4 2 3 0 2 3 2

35

0 0 0 0 0 0 0
0 0 0 0 0 0 0
0 0 0 0 0 0 0
4 4 4 4 4 4 4

3 2 3 2 0 2 3 2 0 3 2

0 0 0 0 0 0 0
0 0 0 0 0 0 0
0 0 0 0 0 0 0
4 4 4 4 4 4 4

2 3 0 2 3 2

38

0 0 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

3 2 3 2 0 2 3 2 0 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 0
2 2 2 2 2 2 2

3 2 3 0 2 3 2 3 2 3 0 3 2 0

42

0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
4 4 4 4 4 4

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

0 0 0 0 0 0
0 0 0 0 0 0
0 0 0 0 0 0
4 4 4 4 4 4

2 4 0 2 0

TARANTO

63

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

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

67

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

71

Compas

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

75

Falseta 4

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

TARANTO

80

Compas

84

Falseta 5

88

93

TARANTO

112

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

115

Compas

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

119

Falseta 7

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

123

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

TARANTO

156

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

160

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

164

2 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 2 0 2

167

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

TARANTO

170

Compas

174

Falseta 10

177

180

TARANTO

209

0 0 0 0 0 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
 3 3 3 3 3 3 3 3 3 3 3 3

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

212

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

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

This page has been left black to avoid awkward page turns.

TIENTOS

Strum every compas in the same manner

Compas

T
A
B

5

Falseta 1

9

13

TIENTOS

17

Compas

21

Falseta 2

25

29

TIENTOS

49

3 3 3 3

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

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

3 3 3 3

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

3-2-0 0-2-3 2-0 2-3-2

53

3 3 3 3

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

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

3 3 3 3 3 3

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

3-2-0 0-2-3 3-2-0 3

57

3 3 3 3

0 0 0 0 0 0
3 3 3 3 3 3
2 2 2 2 2 2
0 0 0 0 0 0

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

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

1-1-1-1-1-1-1-1

Compas

61

3 3 3 3

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

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

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

5 6 7 5 6 7 5

Falseta 4

TIENTOS

65

69

73

Compas

77

Falseta 5

TIENTOS

81

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

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

85

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

2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 3

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

89

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

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

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

93

Compas

0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2

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

TIENTOS

97

Falseta 6

101

105

Compas

109

Falseta 7

TIENTOS

113

117

121

125

Compas

TIENTOS

129

Falseta 8

133

137

141

Compas

TIENTOS

145

Falseta 9

149

153

157

Compas

TIENTOS

161

Falseta 10

165

169

173

TIENTOS

209

Compas

213

Falseta 13

217

221

Compas

TIENTOS

[illegible][illegible]

TIENTOS

241

The musical score for measures 241-244 is as follows:

Measure	Staff 1 (Treble)	Staff 2 (6-String)	Staff 3 (6-String)	Staff 4 (6-String)	Staff 5 (6-String)	Staff 6 (6-String)
241	C4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6	1-1-1-1-1-1	3-3-3-3-3-3	2-2-2-2-2-2	0-0-0-0-0-0	0-0-0-0-0-0
242	C4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6	0-0-0-0-0-0	1-1-1-1-1-1	0-0-0-0-0-0	2-2-2-2-2-2	3-3-3-3-3-3
243	C4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6	0-0-0-0-0-0	1-1-1-1-1-1	0-0-0-0-0-0	2-2-2-2-2-2	3-3-3-3-3-3
244	C4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6	0-0-0-0-0-0	1-1-1-1-1-1	0-0-0-0-0-0	2-2-2-2-2-2	3-3-3-3-3-3

VERDIALES

Strum every compas in the same manner

E 3 3 3 3 3 3 F 3 3

Compas

T 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

A 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

B 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 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 3 3 3 3 3 3 3 3 3 3

3 3 G F# F E 3 3 3 3

5

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

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

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

3 3 3 3 3 3 3 3 3 3 5 4 3 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 2 1 2 2 2 2 2 2 2 2 2 2 2 2 2

E 3 3 F 3 3 3 3 G F# F

9

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

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 1 1 1 1 1 1 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 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

E

13

Falseta 1

0 5 6 8 5 6 8 6 3 5 6 3 5 6 5 1 3 0 1 0 1 5 3 1

0 6 8 5 6 8 6 3 5 6 3 5 6 5 1 3 0 1 0 1 5 3 1

1 6 8 5 6 8 6 3 5 6 3 5 6 5 1 3 0 1 0 1 5 3 1

2 6 8 5 6 8 6 3 5 6 3 5 6 5 1 3 0 1 0 1 5 3 1

0 6 8 5 6 8 6 3 5 6 3 5 6 5 1 3 0 1 0 1 5 3 1

VERDIALES

17

3 3

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
2-2-2-2-2-2-2-2-2
2-2-2-2-2-2-2-2-2

5 6-8 5 6-8 5 6 5 8-7
3 5-6 3 5-6 3-5 3-1-0
1 0-1-0 3-1-0 2-0 3

21

3 3

s a m i s a m i

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

25

3 3 3 3 3 3

Compas

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

29

Falseta 2

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

VERDIALES

33

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

1 2 0 3

37

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

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

41

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

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

45

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

1 0

VERDIALES

49

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

3 1 2 0

53

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

3 1 0 0

57

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

0 0 0 0

Compas

61

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

3 2 1 0

VERDIALES

81

3

3

3

Compas

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

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

85

3

3

3

3

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

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

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

2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 5 4 3 2

2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 5 4 3 2

3 2 1 0

89

C

3

3

3

3

Copla 1

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

2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3

93

F

3

3

3

3

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

1 1

2 2 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3

VERDIALES

VERDIALES

113

3 3

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

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

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

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

117

3 3 3 3 3 3

Compas

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

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

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

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

3 5 4 3 3 3 3 2 1

121

Falseta 4

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

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

1 1 2 2 2 1 2 2 2 2 2 2 2 2 2 2 2 3 2 2 3

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 2 2 3

125

3 3

3 3 3 3 3 3 3 3 8 7 5 8 7 5 7 5 8 7 5 3 5 3 6 5 3 1

3 3 3 3 3 3 3 3 8 7 5 8 7 5 7 5 8 7 5 3 5 3 6 5 3 1

4 4 4 4 4 4 4 4 8 7 5 8 7 5 7 5 8 7 5 3 5 3 6 5 3 1

5 5 5 5 5 5 5 5 8 7 5 8 7 5 7 5 8 7 5 3 5 3 6 5 3 1

5 5 5 5 5 5 5 5 8 7 5 8 7 5 7 5 8 7 5 3 5 3 6 5 3 1

VERDIALES

145

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

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

149

1 0 3 1 0 1 0 2 0 2 0 3 2 0 0 0 0 0 0 0 0 0 5 8 6 5 5 8 6 3 6 5 3 6 5

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

153

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

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

157

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

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

VERDIALES

161

3

3

3

Compas

165

3

3

3

3

169

Copla 2

3

3

173

3

3

3

VERDIALES

209

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 0 0 0 0

1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2

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

5 7 3 5

213

3 3 3 3 3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2

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

0 2 0 2 0 3

217

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 0 0 0 0

1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2

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

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

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

221

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 0 0 0 0

1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2

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

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

0 2 0 2 0 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

VERDIALES

225

3

3

3

Compas

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

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

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

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

229

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 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

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

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

233

3

3

3

3

3

3

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

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

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

5 4 3 2 2 2 2 2 2 2 2 2 2 2 2 2

3 2 1 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 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

237

3

3

3

3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

ZAPATEADO

24

Falseta 2

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

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

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

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

3-3 3-3 3-3 3-3 3-3 3-3 3-3 3-3

27

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

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

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

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

30

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

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

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

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

33

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

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

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

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

ZAPATEADO

60

3 3 3 3 3 3

Compas

0 0 1 1 1 1 1 1 0 0 0 0 0 0 0 0

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

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1

63

3 3 3 3 3 3

1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0

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

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1

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

0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1

66

Las Campanas

0 2 0 3 2 0 3

70

2 0 3 2 0 3 2 0

ZAPATEADO

74

0 2 0 3 2 0 3

78

2 0 3 2 0 3 2 0

82

0 2 2 0 3 3 2 0 0 3

86

2 0 3 3 2 0 0 3 2 2 0

ZAPATEADO

90

0 2 2 0 3 3 2 0 0 3

94

2 0 3 3 2 0 0 3 2 2 0

98

3 2 0 3 2 0 3 2 0 3 2 0 3 3 3 3 0 2 3 0 2 3 0 2 3 0 3

101

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

ZAPATEADO

104

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

108

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

112

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

116

3 2 2 0 0 0 0 3 3 0 0 3 2 2 2 0 0 0 3 3

ZAPATEADO

119

3 3 3 3 3 3

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

122

3 3 3 3 3 3

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

125

3 3 3 3 3 3 3 3 3 3 3 3

0—0—0 3—3—3 0—0—0 3 2—0 3—2—0 3—2—0 0—3—2—0 3 2—0 3—2—0 3—2—0 0—3—2—0 3 2—0 3—2—0 3—2—0

128

Compas

3 3 3 3 3 3 3 3 3 3 3 3

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

