

# SARRACENA

## Таранта

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Allegretto

p *mf*

p

p

Musical score for a string instrument, page 12, featuring six staves of music.

**Staff 1:** Treble clef, key signature of one sharp. Dynamics: *p*, *p*. Articulation: *i*.

**Staff 2:** Treble clef, key signature of one sharp. Articulation: *i*.

**Staff 3:** Treble clef, key signature of one sharp. Dynamics: *p*, *i*, *i*.

**Staff 4:** Treble clef, key signature of one sharp. Dynamics: *i*, *i*, *i*. Performance instruction: *cresc.*

**Staff 5:** Treble clef, key signature of one sharp. Dynamics: *i*, *p*, *p*. Articulation: *i a/m i*, *i a/m i*.

**Staff 6:** Treble clef, key signature of one sharp. Dynamics: *p*. Articulation: *i a/m i*.

**Staff 7:** Treble clef, key signature of one sharp. Articulation: *i a/m i*.

**Staff 8:** Treble clef, key signature of one sharp. Articulation: *i a/m i*.

**Staff 9:** Treble clef, key signature of one sharp. Articulation: *i a/m i*.

**Staff 10:** Treble clef, key signature of one sharp. Articulation: *i a/m i*.



*ad libitum*

*a*      *m*      *i m*      *a m*      *a m*

*i m a m*      *i m a m*      *i m i m*

*p*      *p*      *p*

*p*      *1 3*      *3*      *0*

*p*      *i*

*3*      *0*

*p*      *2*      *1*

*2 4*      *0*

*ten*

*2 4 0*      *0 4*

*1 0 1 0*

*4 0*

II

*p*      *a m i*

*④*

*4*      *3*      *4*

III

*p*      *3*

*3 3*

*④*

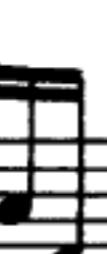
*3*

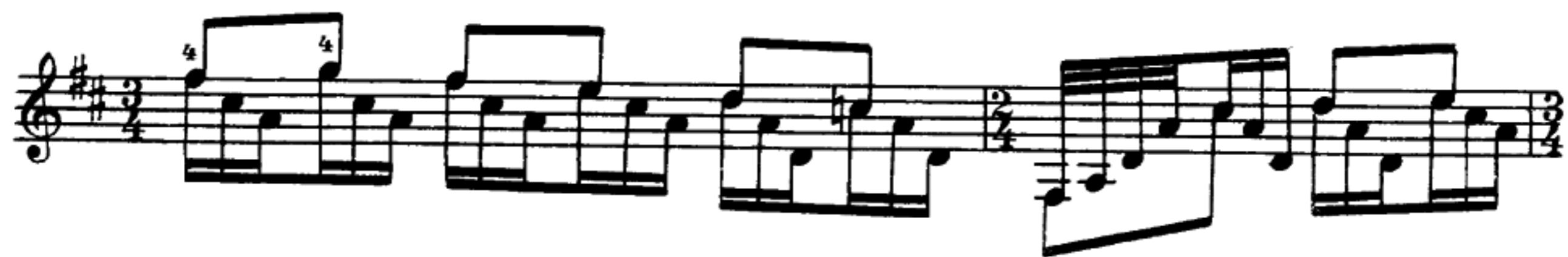
14

V.



III

*p a m i**animato***Più mosso***a m i**a m i*



The image shows a page of sheet music for a six-string guitar. It consists of six horizontal staves, each representing one of the six strings. The top four staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). The bottom two staves are in 2/4 time and also have a key signature of one sharp. Each staff contains a series of notes and rests, with specific fingerings indicated below them. The first staff starts with a note at the 12th fret, followed by a note at the 11th fret. The second staff starts with a note at the 10th fret, followed by a note at the 9th fret. The third staff starts with a note at the 8th fret, followed by a note at the 7th fret. The fourth staff starts with a note at the 6th fret, followed by a note at the 5th fret. The fifth staff starts with a note at the 4th fret, followed by a note at the 3rd fret. The sixth staff starts with a note at the 2nd fret, followed by a note at the 1st fret. The music includes various note heads, stems, and rests, as well as slurs and grace notes. The fingerings are represented by small numbers placed directly below the staff, such as '1' for the index finger or '4' for the pinky finger.

ad libitum  
II - - - 7

The image shows six staves of musical notation for guitar, arranged vertically. The first five staves begin with a treble clef and a key signature of one sharp. The first four staves are in common time, while the last two are in 6/8 time. Various performance instructions are included, such as 'Lento' with a dashed line, 'ten.' (tenuto), 'i' (slap), 'm' (pop), and dynamics like 'p' (pianissimo) and 'f' (fortissimo). Fingerings are indicated above the notes, and slurs group the strokes. The notation uses standard musical symbols like eighth and sixteenth notes, along with specific guitar techniques.

10                    10                    10

Lento

Lento

ad libitum II. III.

*ten.*

*ten.*

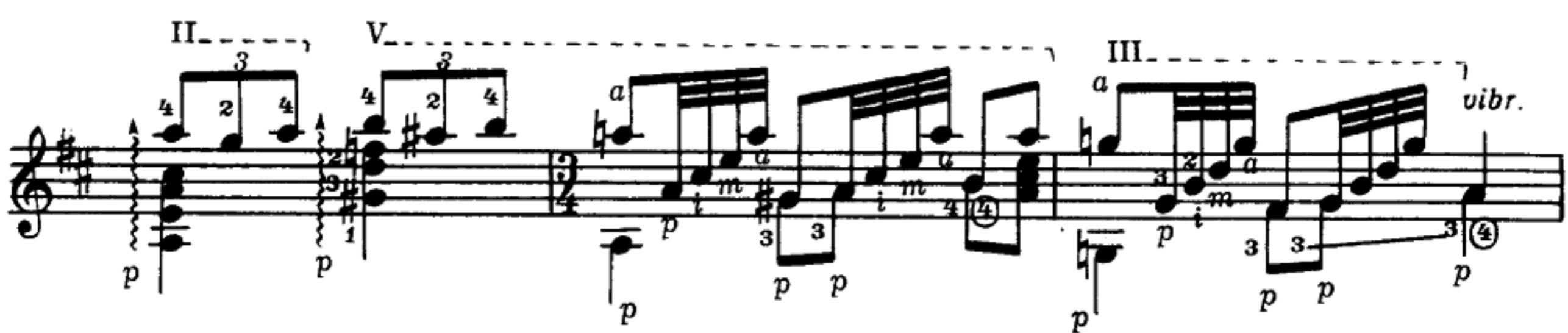
Musical score for soprano and piano. The soprano part is in treble clef, G major (two sharps), common time. The piano part is in bass clef, C major (no sharps or flats). Measure 6 starts with a forte dynamic (F#) followed by a sixteenth-note run. Measure 7 begins with a eighth-note followed by eighth-note pairs. Measure 8 consists of eighth-note pairs. Measure 9 starts with a piano dynamic (p) followed by a sustained note with a fermata, then eighth-note pairs. Measure 10 concludes with eighth-note pairs.

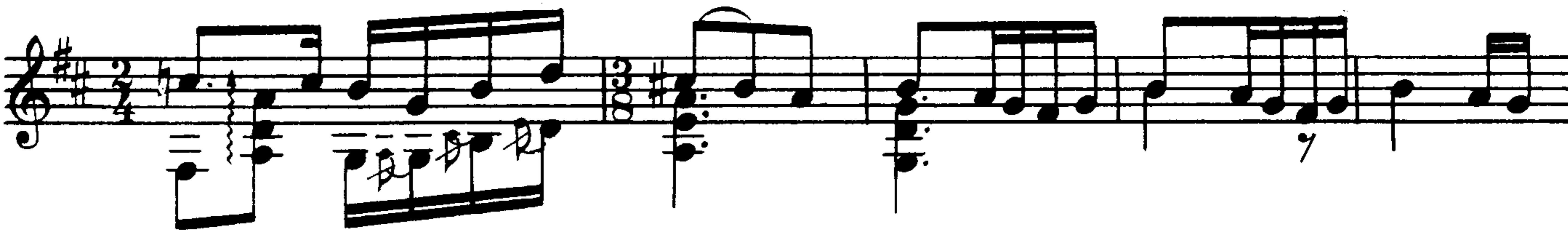
A musical score for piano in G major (two sharps) and common time. The page shows measures 3 through 6. Measure 3 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 4 begins with a piano dynamic (p), featuring eighth-note pairs connected by a bracket. Measure 5 starts with a piano dynamic (p) and includes a circled number ⑥ above the staff. Measure 6 concludes the section with a forte dynamic (f). The music consists of eighth and sixteenth notes, primarily on the middle and upper voices of the piano.

The musical score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 11 starts with a whole note rest followed by a half note. The right hand then plays a eighth-note triplet (three notes in a sixteenth-note time value) followed by a sixteenth note. The left hand plays a eighth-note triplet (three notes in a sixteenth-note time value) followed by a sixteenth note. Measure 12 begins with a eighth-note triplet (three notes in a sixteenth-note time value) followed by a sixteenth note. The right hand then plays a eighth-note triplet (three notes in a sixteenth-note time value) followed by a sixteenth note. The left hand plays a eighth-note triplet (three notes in a sixteenth-note time value) followed by a sixteenth note.

A musical score for piano in G major (two sharps) and common time. The score consists of eight measures. Measure 1: Treble clef, two sharps, dynamic p. Measure 2: Measures 2-4: Measures 2-4 show eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 5: Measure 5 shows eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 6: Measure 6 shows eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 7: Measure 7 shows eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 8: Measure 8 shows eighth-note chords in the right hand and eighth-note patterns in the left hand.







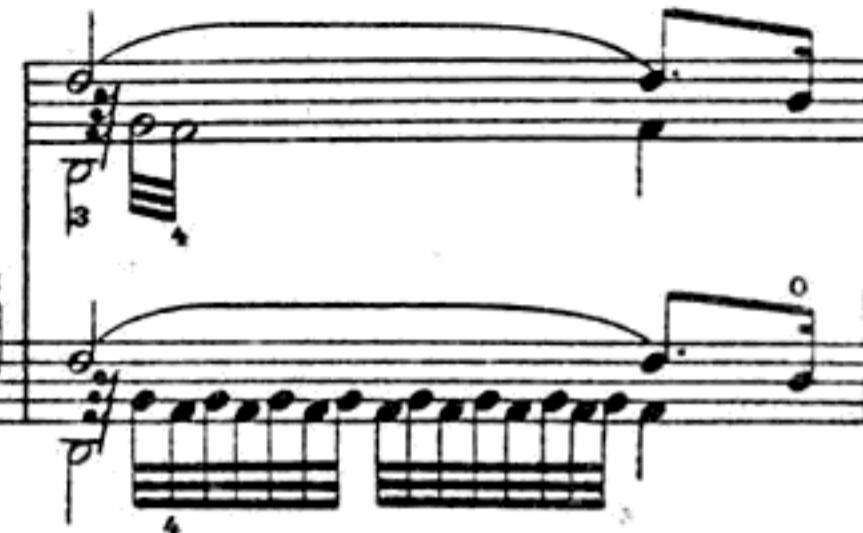
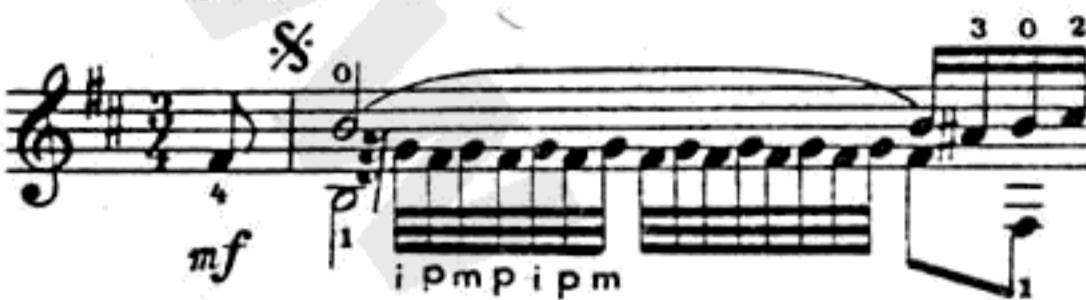
Lento - - - - -



# ДАЛИ

М. КАНО

Adagio ( $\text{♩} = 56\text{м}$ )



poco rit.

a tempo



VII



IX

3 4

VII

II

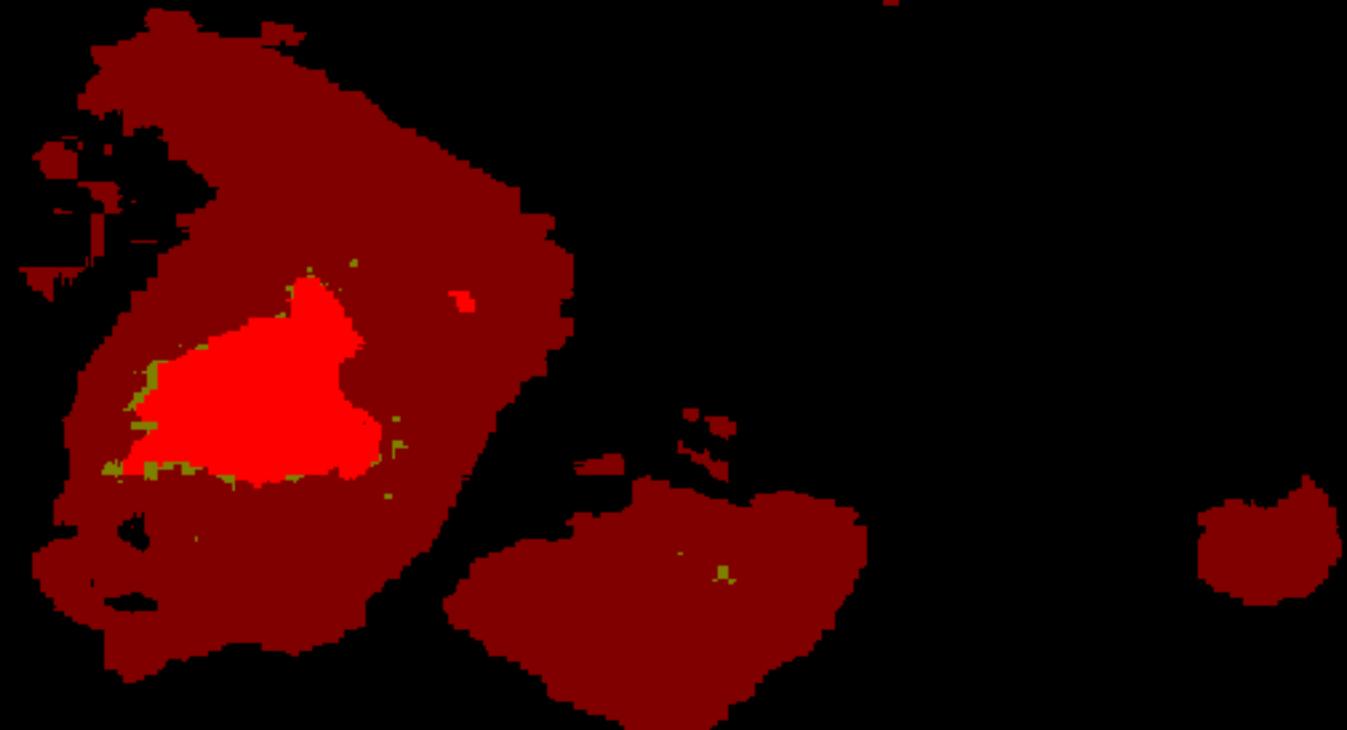


Sheet music for guitar, featuring tablature and musical notation. The music is divided into sections by Roman numerals (I, II, III, IV, V, VI, VII) and includes various performance instructions:

- poco rit.** (Measures 1-2)
- II** (Measure 2)
- a tempo** (Measure 3)
- VII** (Measure 4)
- rit.** (Measure 5)
- a tempo** (Measure 6)
- III** (Measure 7)
- II** (Measure 8)
- IV** (Measure 9)
- a tempo** (Measure 10)
- poco rit. от  $\times$  до  $\oplus$**  (Measure 11)
- a tempo** (Measure 12)
- II** (Measure 13)
- III** (Measure 14)
- II** (Measure 15)
- III** (Measure 16)
- VII** (Measure 17)
- rit.** (Measure 18)
- фл. 12** (Measure 19)
- p** (Measure 20)
- pp** (Measure 21)

# Guitarra Flamenca Paso a Paso

por Oscar Herrero



De Colores  
Eclipse  
El Rastrillo

De Colores  
Eclipse  
El Rastrillo

de Oscar Herrero

libro de partituras

Temas de introducción de la serie de videos  
"Guitarra Flamenca Paso a Paso"

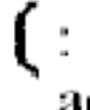


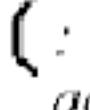
RGB ARTE VISUAL

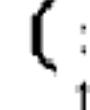
# Techniques de main droite et notation

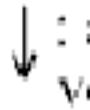
## Técnicas de mano derecha y símbolos

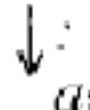
### Right-hand techniques and notation

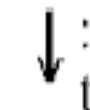
 : attaque sèche du pouce sur un accord, des graves vers les aigus, accompagnée d'un *golpe*.

 : *ataque seco del pulgar en un acorde, de las graves hacia las agudas, al que se añade un golpe.*

 : chord to be played by a single direct thumbstroke, from the low notes to the upper ones, accompanied by a *golpe*.

 : attaque de l'ongle du pouce, des aigus vers les graves.

 : *ataque de la uña del pulgar de las agudas hacia las graves.*

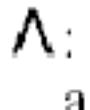
 : chord to be played using the back of the thumbnail, from the high notes to the low ones.

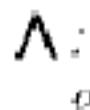
Pouce / index: quand on joue des octaves, sixtes, tierces... avec le pouce et l'index, le pouce est buté et anticipe un peu sur la note aiguë:

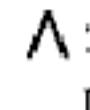


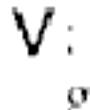
*Pulgar / índice: cuando uno toca con el pulgar y el índice, el pulgar se apoya y se anticipa un poco a la nota aguda;*

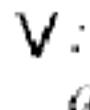
Thumb / index: octaves, sixths, thirds to be played with thumb and index; the thumb plays resting just ahead of the index finger.

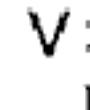
 : attaque d'un doigt, des graves vers les aigus.

 : *ataque de un dedo, de las graves hacia las agudas.*

 : fingerstroke, from the low notes to the high ones.

 : attaque d'un doigt, des aigus vers les graves.

 : *ataque de un dedo, de las agudas hacia las graves.*

 : fingerstroke, from the high notes to the low ones.

i = index; m = majeur; a = annulaire;  
x = auriculaire; p = pouce.

i = índice; m = medio; a = anular;  
x = meñique; p = pulgar.

i = index; m = middle finger;  
a = ring finger; x = little finger;  
p=thumb.



accord arqué du pouce  
*acorde arpegiado del pulgar*  
arpeggiated chord using a single thumbstroke



accord arqué pi m a  
*acorde arpegiado pi m a*  
arpeggiated chord using pi m a

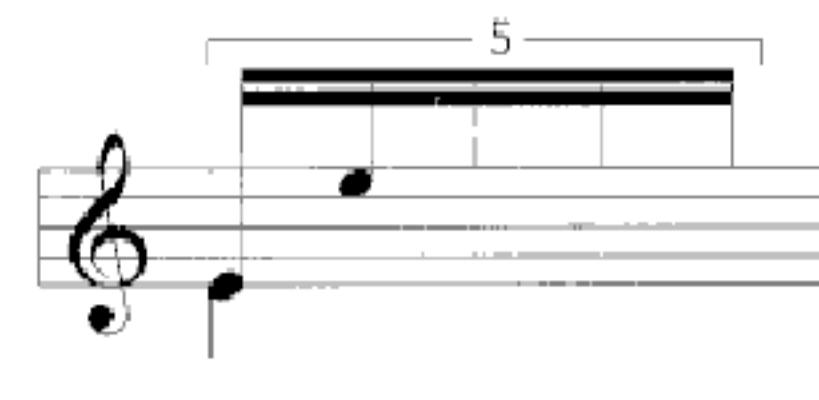
\* : *golpe* - coup percussif sur la table d'harmonie, par le majeur ou l'annulaire, ou les deux doigts ensemble.

\* : *golpe* - percusión en el "golpeador" con el dedo medio o con el anular, o con los dos dedos juntos.

\* : *golpe* - percussive tap on the table of the guitar, using the medial or annular fingers, or both together.



trémolet flamenco  
*trémolo flamenco*  
flamenco tremolo



(écriture simplifiée dans les transcriptions)  
*(escritura simplificada en las transcripciones)*  
(simplified notation used in the transcriptions)

## Main gauche et notation Mano izquierda y símbolos Left-hand techniques and notation

Les guitaristes de flamenco utilisent beaucoup les ligados et glissés: on veillera à bien respecter les indications des transcriptions sur ces techniques. Il arrive que les notes soient jouées uniquement par la percussion d'un doigt de la main gauche sur une corde. Nous l'indiquons par un signe de liaison sous la note:

*Los tocaores suelen utilizar mucho los ligados y "glisandos". El estudiante deberá respetar las indicaciones en las transcripciones sobre dichas técnicas. Puede que se toquen unas notas sólo percutiendo la cuerda con un dedo de la mano izquierda. Lo señalaremos con un símbolo de ligado bajo la nota:*



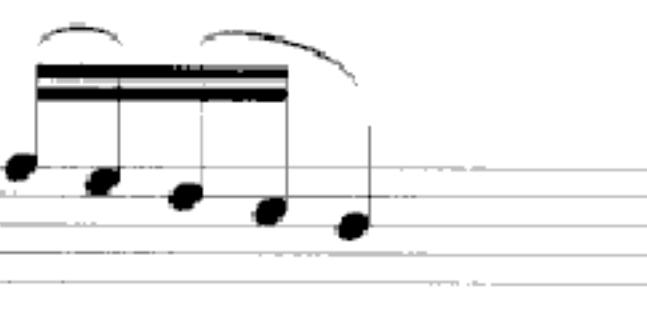
Répétitions d'accords: elles sont indiquées par des traits sur les transcriptions:

*Se señalarán las repeticiones de acordes como se indica:*



Les guitaristes de flamenco gardent fixées les positions de main gauche aussi longtemps que possible (d'où les dissonances dues aux tenues de notes). Pour clarifier les transcriptions, nous n'avons pas écrit ces tenues. On analysera donc les partitions pour les restituer:

*Los tocaores conservan las posiciones de la mano izquierda el mayor tiempo posible (de ahí mas disonancias debidas a la duración de las notas). Para que la transcripción sea más clara, no hemos escrito dicho efecto. El estudiante deberá entonces analizar las partituras:*



Le même jeu en position est aussi la cause d'accords complexes (souvent avec cordes à vide) utilisés pour ajouter une couleur sonore aux *falsetas*, et non pour induire une séquence harmonique que l'on attendrait pour la musique classique ou le jazz.

Dans ce cas, nous avons choisi d'indiquer l'accord pensé par le guitariste, et non l'accord réellement joué:

*La misma manera de tocar en posiciones fijas genera unos acordes complejos (a menudo con cuerdas al aire) utilizados para añadir cierta coloración sonora a las *falsetas*, y no para inducir un ciclo de acordes que uno se esperaría encontrar en música clásica o en jazz.  
En tal caso hemos elegido indicar el acorde pensado por el guitarrista y no el acorde que se toca concretamente:*

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

sera noté G / E et non G13 / F7M / E

*se escribirá G / F / E y no G13 / F7M / E*

Flamenco guitarists use a lot of slurs and slides, and the student should adhere to the exact markings in the transcriptions. On occasion some notes are played only by the left-hand finger hammering on the string. We show this by a half slur under the note:

Repeated chords are shown by an oblique line in the transcriptions:

Flamenco guitarists maintain their left hand positions as long as possible (eventually leading to disords from held notes). To write out all these tied notes would clutter up transcriptions, so the written music should be closely studied so that the tied notes are correctly held:

Playing the same music in higher positions can be the cause of complex chords (often with open strings) which are used more to give a specific colour to the *falsetas*, rather than to introduce a harmonic sequence that one might expect in the context of classical music, or jazz.  
In this case we have given the name of the chord that the guitarist would be thinking of, rather than that actually played:

is written as G / F / E rather than G13 / F7M / E