



Diaz Rafael

Spain

Flamenco Opus 9

About the artist

Born in Malaga, he studied Clarinet and Piano at the Conservatory and then went on to the Seville Conservatory where he studied composition with Manuel Castillo (a student of Nadia Boulanger in Paris) and conducting with Manuel Galduf. He made a composition based on traditional Spanish music and Flamenco filtered all by the electro-acoustic music he usually practices.

Qualification: Piano, Clarinet, Composition, Conducting

Associate: SGAE

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-rafaeldiaz.htm>

About the piece



Title: Flamenco Opus 9

Composer: Rafael , Diaz

Copyright: Copyright © Diaz Rafael

Publisher: Rafael , Diaz

Instrumentation: 4 guitars (quartet)

Style: Contemporary

Comment: Basado en materiales del Flamenco

Diaz Rafael on [free-scores.com](https://www.free-scores.com)



This work is not Public Domain. You must contact the artist for any use outside the private area.

Prohibited distribution on other website.



- listen to the audio
- share your interpretation
- comment
- contact the artist

Flamenco Opus 9

Rafael Diaz



Guitar Quartet

Normas generales

- = Las alteraciones afectarán sólo a la nota que las lleve o repetidas y siempre dentro del mismo compás o división y no a las distintas octavas, (a veces se ponen para evitar confusión) tampoco de un compás a otro ni de un instrumento a otro.
- = Los trinos serán siempre con la nota cromática superior (salvo indicaciones).
- = Las articulaciones afectarán a la nota que las lleve y no a otras aunque aparezcan ligadas.
- = Siempre que sea posible, en los armónicos se levantarán los dedos para que resuenen.
- = Cuando se indica rasgueado (rasg) y siempre con 3 barras, quiere decir "graneado, extendido etc." en resumen; con un abaniquero de dedos y por el tiempo que indica la figura que lo lleve.
- = Determinados acontecimientos se indican directamente sobre la partitura por ser más práctico y otros no se indican por ser muy conocidos.
- = Cuerdas al aire, armónicos y golpes sobre la caja, siempre que sea posible se dejarán vibrar, por lo que los acordes que contengan cuerdas al aire no se apagarán.
- = Determinadas cosas no se explican por ser de sobra conocidas o porque aparecen sobre la partitura..
- = Los acordes de hasta 4 notas y salvo indicación, no se arpegiarán.
- = Al estar esta pieza basada en el Flamenco, los intérpretes con buen criterio y no obstante lo dicho anteriormente, podrá rasguear los acordes en la forma o manera que crea oportuno e incluso añadir cualquier gesto (siempre con medida) que pueda realzar el carácter Flamenco de la pieza.

Específicas

- 1) Lo más rápido posible / la ligadura fraccionada que aparece alguna vez es para recordar que las cuerdas al aire se deben dejar vibrar. el "0" que indica la cuerda al aire se pondrá dependiendo del espacio arriba o al lado.
- 2) Capirotazo (cap) golpe rápido que se da a las cuerdas de grave a agudo haciendo resbalar con violencia la uña del dedo medio sobre la yema del pulgar / Pausa.
- 3) Trémolo (siempre con 3 barras) de la nota superior y ataque sin trémolo de la inferior.
- 4) El grupo se ejecutará de menos a más velocidad (o a la inversa según aparezca) mientras las notas cuadradas se tocarán en la posición indicada extendiendo el dedo índice de la mano izquierda como una cejilla y oprimiendo las cuerdas pero sin que estas rocen la tastiera (como si fuese un armónico) pero en el centro del espacio, se obtendrá una sonoridad sorda / Ordinario (ord.) significa tocar de manera habitual en el sitio habitual, anula otras indicaciones
- 5) Con el procedimiento anterior pero solo en una nota mientras la otra nota se hace de manera ordinaria / Acorde con nota ordinaria y nota ejecutada con el procedimiento anterior.
- 6) Siempre pisando directamente sobre la varilla metálica del traste con el dedo 2 mientras el dedo 1 pisa el espacio del mismo traste como una cejilla / Dentro de un acorde en una sola nota se pisa sobre la varilla metálica / atacar las notas y sobre la cuerda pisada en el espacio del traste, después pisar en el traste (la varilla metálica) sin ataque de la mano derecha.
- 7) Glisado ad lib. (no cromático) desde la altura indicada a otra sugerida por el gráfico.
- 8) Ejecutando el trémolo mientras poco a poco se va hacia el ponticello.
- 9) Armónico tipo violín, se obtienen pisando con el dedo 1 de manera normal sobre la nota indicada y en la misma cuerda con dedo 4 armónicamente en un punto nodal, realizando ambas operaciones con una misma mano en este caso pisando a la 4ª (6 traste más arriba)
- 10) Trémolo glisando de una nota a otra mientras se tira con la mano izquierda (+) la cuerda al aire.
- 11) Arpegiando en el sentido de la flecha de agudo a grave / Armónicos sobre el traste XII, pero tocando al aire la 6ª cuerda y arpegiando de grave a agudo.
- 12) Trémolo (siempre con 3 barras) más trino en la cuerda pisada, se debe ejecutar desfasado, no coincidiendo la digitación con los ataques de las notas con lo que resultará una sonoridad "rota"
- 13) Golpe sobre la caja del instrumento y debajo de la boca. / Tambora golpeando las cuerdas con la palma de la mano derecha sobre la boca del instrumento.
- 14) En la nota indicada pisar la varilla metálica y vibrar mucho.
- 15) Oscilación (solo una) del sonido, regular y lentamente, se ejecutará flexionando la cuerda en sentido vertical y volviéndola a su sitio mientras se hace un trémolo.

- 16)** Cuarto de tono ascendente, se ejecutará flexionando la cuerda en sentido vertical., si aparece sin ligar tener flexionada la cuerda.
- 17)** Cuarto de tono descendente (en este caso de la nota SI) siempre flexionando la cuerda.
- 18)** Tirando por dentro en el espacio entre la nota pisada y la cejilla y con la uña, se obtendrán 2 sonoridades sobre la misma cuerda.
- 19)** Percutiendo directamente fuertemente sobre el diapasón con los dedos de la mano izquierda en la nota escrita.
- 20)** Atacar el acorde y después con un golpe rápido del canto de la mano haciendo pegar las cuerdas con el diapasón en la boca del instrumento, e inmediatamente separar la mano.
- 21)** Ejecutar los acordes solamente con el dedo índice.
- 22)** Mientras se rasguea de manera continuada, hacer un trino entre cuerdas al aire y con cejilla en el traste indicado siempre sobre las 6 cuerdas.
- 23)** Comenzando a velocidad normal y ralentizando poco a poco el rasgueado.

Cuando se habla de trémolo a veces es en sentido violinístico de repetición rápida de la misma nota o alternancia continuada de dos notas.

El rasgueo normal debe ser "graneado o sencillo" que llaman algunos.

Situación de los intérpretes en el escenario

Guitarra B	Guitarra D
Guitarra A	Guitarra C

Performance note

- = The alterations will affect only the note that carries them or repeated and always within the same measure or division and not to the different octaves, (sometimes put to avoid confusion) also not from one bar to another or from one instrument to another.
- = The trills will always be with the upper chromatic note (unless otherwise indicated).
- = The articulations will affect the note that carries them and not others, even if they are linked.
- = Whenever possible, the fingers should be raised in the harmonics so that they resonate.
- = When rasgueado (rasg) is indicated and always with 3 lines, it means "graneado, extended etc." in summary, with a fan of fingers and for the time indicated by the figure that carries it.
- = Certain events are indicated directly on the score because they are more practical and others are not. are indicated as being well known.
- = Open strings, harmonics and hits on the box, whenever it is possible they will let vibrate, reason why chords containing open strings will not be extinguished.
- = Certain things are not explained because they are well known or because they appear on the score.
- = Chords up to 4 notes and unless indicated, will not be arpeggio.
- = As this piece is based on Flamenco, the performers with good criteria will be able to strum the chords in the form or way that thinks opportune and even add any gesture (always with moderation) that can enhance the Flamenco character of the piece.

Specific

- 1) As fast as possible / the fractionated ligature that ever appears is to remember that the strings to the air are must be left to vibrate. " 0 " indicating the air string will be placed depending on the space above or to the side.
- 2) Capirotazo (cap) fast hit on the strings from deep to sharp making slide with violence the nail of the middle finger over thumbtip making slide with violence the nail of the middle finger over thumbtip / Pause.
- 3) Tremolo (always with 3 lines) of the upper note and attack without tremolo of the lower.
- 4) The group will be executed from less to more speed (or opposite as it appears) while the square notes will be run from less to more speed (or opposite as it appears) while the square notes will be played. will play in the indicated position by extending the index finger of the left hand like a capo and pressing the strings but without these touching the tastiera (as if it were a harmonic) but in the center of the space, you will obtain a sonority deaf / Ordinary (ord.) means to play habitually in the usual place, cancels other indications
- 5) With the previous procedure but only in one note while the other note is made in an ordinary way / According to ordinary note and note executed with the above procedure.
- 6) By stepping directly on the metal fret rod with finger 2 of the left hand while finger 1 steps on the space of the same fret / Within a chord in a single note you tread on the metal rod / attack the notes and on the tread string in the fret space, then step on the fret (the metal rod) without attack from the right hand.
- 7) Gliss ad lib. (not chromatic) from the height indicated to another height suggested by the graph.
- 8) Executing the tremolo while slowly moving towards the ponticello.
- 9) Violin type harmonic, obtained by treading with the finger 1 in a normal way on the indicated note and in the same one. string with finger 4 harmonically in a nodal point, performing both operations with one hand in this case treading on the 4th (6 fret higher)
- 10) Tremolo gliss. of a note to another while it is pulled with the left hand (+) the open string .
- 11) Arpeggio in the direction of the arrow from high to low / Harmonics on fret XII, but playing the 6th open and arpeggio from low to high.
- 12) Tremolo (always with 3 lines) plus trill in the treading string, must be executed out of phase, not coinciding the fingering with the attacks of the notes with what will result in a sonority broken "rota"
- 13) Blow on the instrument case and under the mouth / Drum hitting the strings with the palm of the hand right over the mouth of the instrument.
- 14) In the note indicated, tread on the metal rod and vibrate a lot.
- 15) Oscillation (only one) of the sound, regular and slowly, will be executed bending the string in vertical sense and returning it to its place while making a tremolo.

- 16) Quarter of ascending tone, it will be executed flexing the string in vertical sense., if it appears without ligar to have the string flexed.
- 17) Quarter of descending tone (in this case of the note B) always flexing the string.
- 18) Pulling inside in the space between the treaded note and the nut and with the fingernail, 2 sonorities will be obtained on the same string.
- 19) Hitting strongly on the fretboard with the fingers of the left hand on the written note.
- 20) Attacking the chord and then with a quick hit of the side of the hand making together the strings with the tastiera in the mouth of the instrument, and immediately separate the hand
- 21) Execute the chords only with the index finger.
- 22) While rasgueo continuously, make a trill between strings in the air and with capo at the indicated fret. always on the 6 strings.
- 23) Starting at normal speed and slowly slowing down the strumming.

When speaking of tremolo, it is sometimes in the violinistic sense of rapid repetition of the same note or continuous alternation of two notes.

The normal rasgueado, must be "graneado or simple".

Performers on stage

Guitar A

Guitar B

Guitar C

Guitar D

Flamenco opus 9

(Ejemplos musicales, el compás 1 se corresponde a la parte teórica nº 1 de la página anterior y sucesivamente)
(Musical examples, measure 1 corresponds to the theoretical part nº 1 of the previous page and so on.)

Musical notation for measures 1 and 2. Measure 1 features a guitar chord with a 'cap.' (cappiccio) marking. Measure 2 shows a single note with an 'ord.' (orden) marking.

Musical notation for measures 3 through 6. Measure 3 includes a '5' marking. Measure 4 has a '0' marking. Measure 5 features a '5' marking and a '1 2' sequence. Measure 6 includes a '0' marking and a '6 5' sequence. An inset photograph shows a hand playing a guitar.

Musical notation for measures 7 through 10. Measure 7 includes a '5' marking and a 'glissy' marking. Measure 8 has a 'sul pont.' marking. Measure 9 has an 'arm 4ª (violín)' marking. Measure 10 has a 'sul pont.' marking.

Musical notation for measures 11 through 15. Measure 11 includes a 'XII' marking. Measure 12 has a '0' marking and a 'tr' marking. Measure 13 has a 'Tambora' marking. Measure 14 has a '0' marking. Measure 15 has a 'tr' marking.

Musical notation for measures 16 through 19. Measure 16 has a '3' marking. Measure 17 has a 'b' marking. Measure 18 has a '6' marking. Measure 19 has a '6' marking.

Musical notation for measures 20 through 23. Measure 20 has a 'trino + rasg' marking. Measure 21 has a 'b' marking. Measure 22 has a '0' marking and a 'IV' marking. Measure 23 has a 'I' marking and an 'ord. rasg de más a menos' marking.

Flamenco opus 9

Los ojillos de tu cara...

A mi amigo Miguel Arias

Rafael Diaz

♩ = 60

1

TUTTI sul pont. -----

(sul pont) -----

Guit. A
afinación
ff
cap.

Guit. B
afinación
ff
cap.

Guit. C
afinación
ff
cap.

Guit. D
afinación
ff
cap.

(sul pont) -----

Tocar pisando sobre la varilla metálica del traste.

Guit. A
3 3 3 3 3 3 0 3 3 3

Guit. B

Guit. C
0

Guit. D

2

♩ = 80

Guit. A
rasg. pizz. arm 8ª 5 pizz. arm 8ª

Guit. B
rasg. pizz. arm 8ª pizz.

Guit. C
cap. arm 8ª

Guit. D
cap. pizz. arm 8ª

♩ = 60

7 TUTTI sul tasto -----

Guit. A *pp*

Guit. B *pp*

Guit. C *pp*

Guit. D *pp*



8 ♩ = 80

Tocar pisando sobre la varilla metálica del traste.-----

Guit. A *f*

Guit. B *f*

Guit. C *f*

Guit. D *p*

(Malagueña)



10

Guit. A

Guit. B

Guit. C

Guit. D

♩ = 50

30

Guit. A *f*

Guit. B *f*

Guit. C *f*

Guit. D *p*



♩ = 80

♩ = 50

Guit. A *f* XII simile 35 arm 8^a -----

Guit. B *f* XII non arpegg. arm 4^a (como un violín y abarcando 6 trastes) sin levantar el 4^o dedo

Guit. C *f* XII simile arm 8^a

Guit. D *f* XII non arpegg. arm 8^a



♩ = 80

40

45

TUTTI sul pont.

Guit. A *f*

Guit. B *f*

Guit. C *f*

Guit. D *f*

ord. 3 0 3 0 0 3 *pp*

ord. 0 0 0 0 0

50

Guit. A *pp* *f*

Guit. B *f* *pp*

Guit. C *f*

Guit. D *pp* *f*

TUTTI sul pont.

TUTTI ord.

Guit. A *ff*

Guit. B *ff* *gliss.*

Guit. C *ff*

Guit. D *ff*

55 TUTTI sul pont. TUTTI ord.

TUTTI Rasg. --- glis sobre las 6 cuerdas

Guit. A *p* *f* *p* *f* *ff*

Guit. B *p* *f* *p* *f* *ff*

Guit. C *p* *f* *f* *p* *f*

Guit. D *p* *f* *f* *p* *f*

glis en 8ª ---

60

Guit. A: II, II, IV, II, VII, V, III

Guit. B: ord.

Guit. C: rasg., rasg., XII, rasg., I

Guit. D: rasg., rasg., XII, rasg., I

pizz f

ord. p

pizz f

ord. p

♩ = 50

(para el DO y arp. lento)

65

Guit. A: f

Guit. B: f

Guit. C: 3, 3, 3, 3

Guit. D: 1, 2, 0

sul pont f

0 f

70

Guit. A: solo mano izquierda, 3, 3, 3

Guit. B: solo mano izquierda, 0

Guit. C: solo mano izquierda, f

Guit. D: ord., p

Tan bonitos son de noche ...

♩ = 80

1

XII

I

5

pizz 3

ord.

Guit. A

Guit. B

Guit. C

Guit. D

f

10

TUTTI sul pont.

TUTTI ord.

5

5

5

5

0 0 0 0

XII

XII

XII

I

XII

Guit. A

Guit. B

Guit. C

Guit. D

p

f

f

15

XII

3

3

3

3

miss.

ord.

ord.

Guit. A

Guit. B

Guit. C

Guit. D

f

p

p

f

20 25

Guit. A

Guit. B

Guit. C

Guit. D

ord.

I

XII

sul tasto

TUTI ord.

30

Guit. A

Guit. B

Guit. C

Guit. D

ord.

pizz

f

p

5

3

ord.

sul pont.

5

Guit. A

Guit. B

Guit. C

Guit. D

ord.

pizz

f

p

5

3

35 TUTTI ord.

40

Guit. A: *f*, *p*, *f*, ord. 5, I, 0, ϕ

Guit. B: *f*, *p*, *f*, ord. 5, XII, ϕ

Guit. C: *p*, *p*, *f*, ord. 5, arm. 8^a, ϕ

Guit. D: *p*, *p*, *f*, pont., gliss., ord. arm. 8^a, ϕ

45

Guit. A: *f*, gliss., *f*

Guit. B: *p*, *f*

Guit. C: *f*, gliss., *f*, rasg., *f*

Guit. D: *p*, *f*, *f*, rasg., *f*, 4

50

Guit. A: pizz, 5, ord., I, XII

Guit. B: pizz, 5, XII, ord., I

Guit. C: pizz, 5, XII, ord., I, 0, 3, 6, XII

Guit. D: gliss., 3, 2

libero sul tasto

Guit. A

Guit. B sul pont.

Guit. C sul pont.

Guit. D sul pont.

TUTTI sul pont. s. vibrato

55 TUTTI ord.

Guit. A p pizz f ord. 3

Guit. B p pizz f ord. 3

Guit. C p pizz f

Guit. D p ord. 3

60

Guit. A

Guit. B

Guit. C

Guit. D

Como son por la mañana.

♩ = 80

1 TUTTI sul pont. TUTTI cap.

Musical score for measures 1-4. Four guitar staves (A, B, C, D) are shown. The music is in 3/4 time with a tempo of 80. It features a 'TUTTI sul pont.' section with a dynamic marking of *f*. The first measure is marked with a '1' in a box. The second measure has a '5' above it. The third measure has a '3' above it. The fourth measure is marked with 'TUTTI cap.' and a fermata. The score includes various guitar techniques such as ponticello and capotuning.

5 sul tasto rasg.

Musical score for measures 5-8. Four guitar staves (A, B, C, D) are shown. The music is in 3/4 time with a dynamic marking of *p*. The first measure is marked with a '5' in a box. The second measure has a '5' above it. The third measure has a '3' below it. The fourth measure is marked with 'rasg.' and a dynamic marking of *f*. The score includes various guitar techniques such as sul tasto and rasgueo.

♩ = 60

10

Musical score for measures 10-13. Four guitar staves (A, B, C, D) are shown. The music is in 3/4 time with a tempo of 60. The first measure is marked with a '10' in a box. The second measure has a circled '6' below it. The third measure has a circled '5' and a circled '4' below it. The fourth measure has a circled '0' below it. The score includes various guitar techniques such as capotuning and fingerings.

35

Guit. A *f* 3 3 3 3 3 3 3 3 3 3

Guit. B Tambora (con la palma de la mano en la boca del instrumento) *mf*

Guit. C 3 3 3 3 3 3 3 3 3 3 *p*

Guit. D 3 3 3 3 3 3 3 3 3 3 *p*

Guit. A TUTTI pizz --- 40 *f* 3 3 3 3 3 3 3 3 3 3

Guit. B *f* 3 3 3 3 3 3 3 3 3 3

Guit. C *p* 3 3 3 3 3 3 3 3 3 3 *f*

Guit. D *f* 3 3 3 3 3 3 3 3 3 3

Guit. A 45 *ord.* 5 5 5 5 5 5 5 5 5 5

Guit. B 3 3 3 3 3 3 3 3 3 3

Guit. C *ord.* 5 5 5 5 5 5 5 5 5 5

Guit. D *ord.* 5 5 5 5 5 5 5 5 5 5

TUTTI ord. + sul pont.

TUTTI ord.

Guit. A *rasg* *f* *5*

Guit. B *rasg* *p* *simile* *5*

Guit. C *p* *0* *simile*

Guit. D *p* *0* *simile* *5*

50

Guit. A *3* *5* *3*

Guit. B *p* *simile* *5*

Guit. C *simile* *0*

Guit. D ϕ *5*

55

Guit. A *3* *5* *simile* *0* *5*

Guit. B *5* *5*

Guit. C *0* *f* *5* *0*

Guit. D ϕ *5*

TUTTI trino + rasg

Guit. A **ff** **IV**

Guit. B **ff** **V**

Guit. C **ff** **V**

Guit. D **ff** **VI**

60 ♩ = 60

Guit. A **p** 5 5 5

Guit. B **p** ord. 0

Guit. C **p** gliss. gliss.

Guit. D **p** gliss. gliss. 0 3 0

TUTTI ord. rasg de más a menos **65**

Guit. A **ff** gliss.

Guit. B **ff** gliss.

Guit. C **ff** 0 XII

Guit. D **ff** 3 0 XII

Flamenco opus 9
Los ojillos de tu cara...

Rafael Diaz

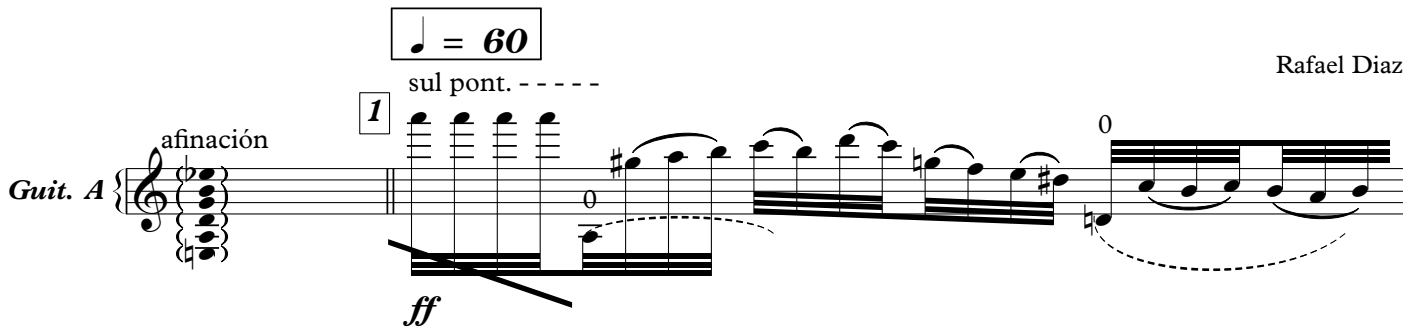
♩ = 60

1

afinación

sul pont. -----

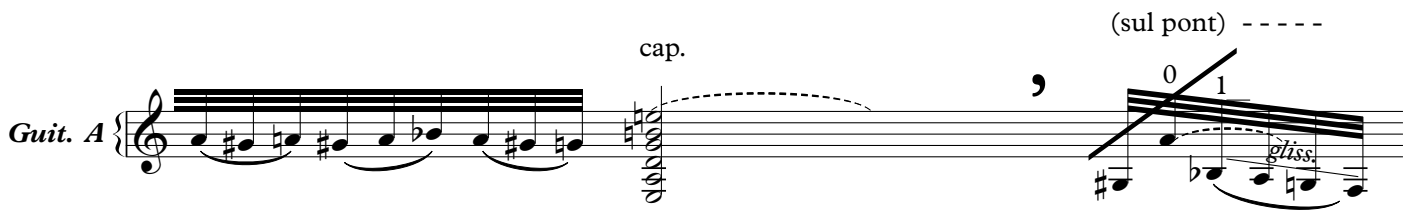
ff



cap.

(sul pont) -----

gliss.



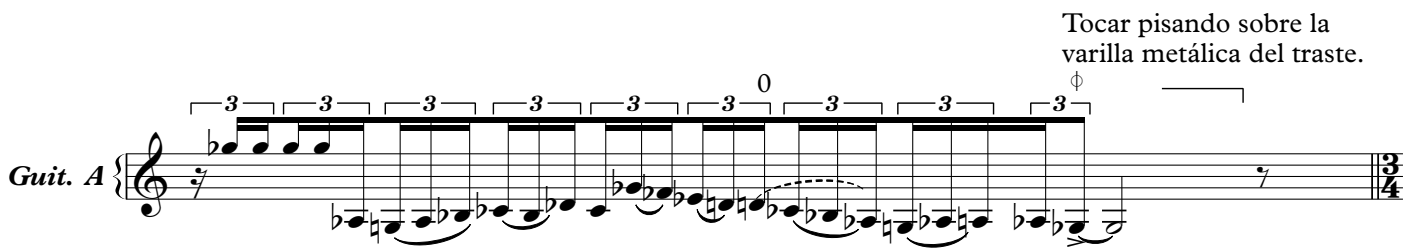
3 3 3 3 3 3 0 3 3 3

7

3 4

ϕ

Tocar pisando sobre la varilla metálica del traste.



2

♩ = 80

rasg

pizz.

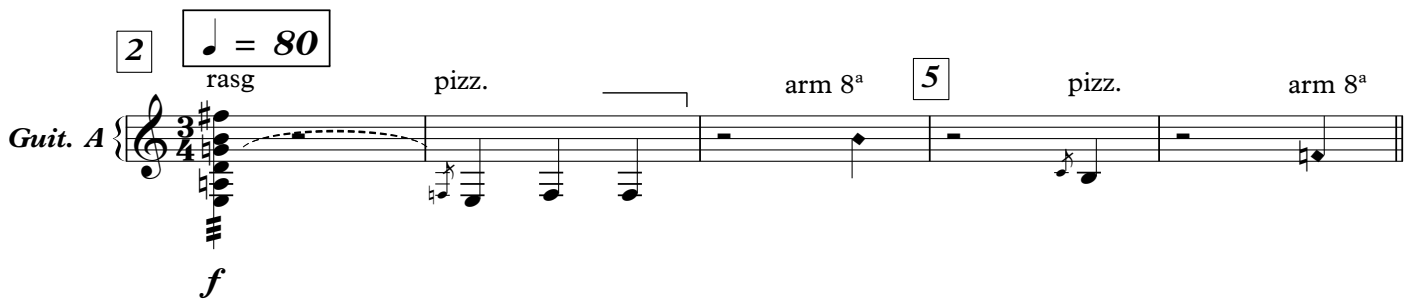
arm 8^a

5

pizz.

arm 8^a

f



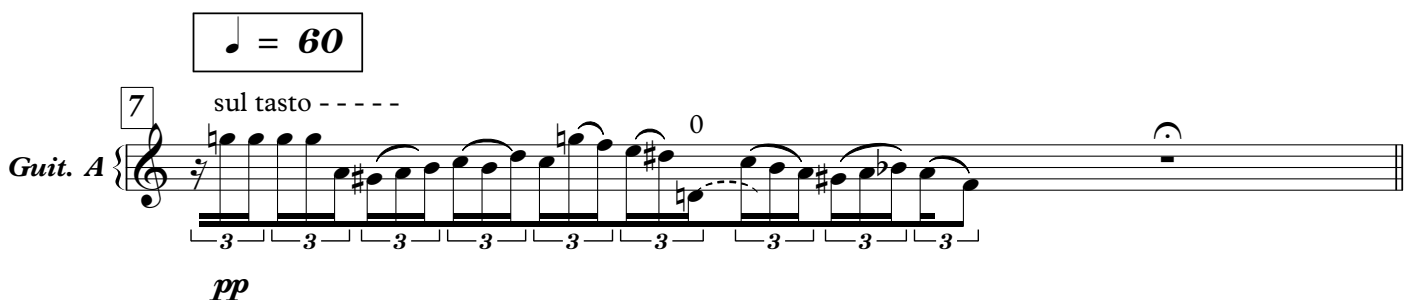
7

♩ = 60

sul tasto -----

3 3 3 3 3 3 3 3

pp



♩ = 80

ord. 8 3 3 3 7 ϕ varilla metálica 10

♩ = 50

15 solo mano izquierda

3 3 3 3 3 3 3

♩ = 80

20

ord. 6 p

25

♩ = 50

0 0 0 3 3 3 3 3 3

Guit. A

$\text{♩} = 80$

30

XII

①
②
③
④

f simile

Guit. A

$\text{♩} = 50$

35 arm 8ª -----

f

Guit. A

Guit. A

$\text{♩} = 80$

40

sul pont. +

f

Guit. A

45

ord. 0 0 0 0 0

f *pp*

Guit. A

50

sul pont. +

f *ff*

Tan bonitos son de noche ...

♩ = 80

Guit. A

1 XII I 5 pizz 3

f

Guit. A

Ord. 10 sul pont. 5 p

Guit. A

ord. 15 3 p

Guit. A

XII 20 3 p

Guit. A

25 sul tasto 3 ord. 5 p f

Guit. A

30 pizz 3 ord. 5 p p f sul pont. ---

Guit. A

5
ord. 35
p

Guit. A

ord. 5
pont. f
5
I
0
40
XII

Guit. A

45
gliss.
f
XII

Guit. A

50
pizz
ord. I
XII
libero sul tasto
p
f

Guit. A

3
sul pont. s. vibrato
f

Guit. A

55
ord. 5
pizz 5
ord. 3
f
f

Guit. A

I
60
3/4

Como son por la mañana.

♩ = 80

Guit. A

sul pont.

1

f

Guit. A

cap.

5

sul tasto

p

Guit. A

rasg.

cap

10

♩ = 60

6

Guit. A

0

15

3 5 4

Guit. A

0

simile

0 0 0 0

ord.

3 0 3 3 0

Guit. A

20

3 3 3

Guit. A

5 5 5

φ

Guit. A

ord. 0 gliss.

Guit. A

♩ = 80 ord. f 5 f

Guit. A

Guit. A

(golpe sobre la caja) 30 p 3 3 3 3 3 3 3 3 p

Guit. A

35 f 3 3 3 3 3

Guit. A

3 3 3 3 3 p

Guit. A *pizz* *f* **40**

Guit. A

Guit. A *ord. sul pont.* **45** *rasg*

Guit. A **50**

Guit. A

Guit. A **55** *simile*

Guit. A *trino + rasg* **IV** *tr* **IV** *ff*

60 ♩ = 60

Guit. A

60 *p* 5 5 5 gliss.

65

Guit. A

ord. rasg de más a menos

gliss. I *ff* gliss.

50

Guit. A

solo mano izquierda

f

60

Guit. A

cap.

cap. 6

70

Guit. A

XII

rasg.

sul pont.

p *f* sul pont.

glis (no cromático)

75

Guit. A

gliss. gliss. gliss.

3 3 3 3 3 3

Flamenco opus 9

Los ojillos de tu cara...

Rafael Diaz

1 $\text{♩} = 60$
sul pont. -----
afinación
Guit. B
ff

Guit. B
cap.

(sul pont) -----
Guit. B
0 ϕ
Tocar pisando sobre la varilla metálica del traste.
3/4

2 $\text{♩} = 80$
rasg
pizz. arm 8ª 5 pizz.
Guit. B
f

7 $\text{♩} = 60$
sul tasto -----
Guit. B
pp

♩ = 80

8 ord. (varilla) ϕ 10

f 3 3 *f*

♩ = 50

ϕ solo mano izquierda *f*

15

♩ = 80

ord. 20

ord.

ord. *p* gliss.

25

gliss.

♩ = 50

0

♩ = 80

Guit. B

30 XII non arpegg. f

♩ = 50

Guit. B

35 arm 4ª (como un violín y abarcando 6 trastes) sin levantar el 4º dedo

♩ = 80

Guit. B

40 sul pont. f

Guit. B

45 f

Guit. B

ord. pp f

Guit. B

50 sul pont. ff gliss.

Guit. B

ord. ϕ ϕ 3 p 3 p f 3 f sul pont. tr

Guit. B

55 ord. 3 p f tr rasg. glis en 8ª ---- ① ② ff

Guit. B

60 f

Guit. B

ord. 65 p

Guit. B

$\text{♩} = 50$
(para el DO y arpeg. lento) 70 solo mano izquierda 0 f

Guit. B

3 7 f 75

Guit. B

$\text{♩} = 80$
ord. sul tasto 75 f f

Tan bonitos son de noche ...

1 $\text{♩} = 80$

Guit. B *f*

5 3

10 sul pont. *p* *f* XII

ord. 3 15 *f* *p*

XII 20 *f* 3

25 sul tasto 3 ord. 5 *p* *f*

30 pizz 3 ord. 5 5 *f* *p* *p*

Guit. B

pizz 5

Ord. 35

f p

Guit. B

pont. 5

Ord. XII 40

f p

Guit. B

45

p f

Guit. B

50 XII I

pizz 5 ord. sul pont. s. vibrato

p f f

Guit. B

55 ord. 5 pizz 5 ord. 3 6

p f f

Guit. B

60 I

p f

Como son por la mañana.

♩ = 80

Guit. B

1

sul pont.

f

Guit. B

5

p

p

Guit. B

10

rasg. cap

♩ = 60

f

Guit. B

15

f

f

Guit. B

simile

f

Guit. B

ord.

20

f

Guit. B

0

f

♩ = 80

25

ord.

Guit. B

Guit. B

Guit. B

Tambora (con la palma de la mano en la boca del instrumento)

Guit. B

Guit. B

Guit. B

Guit. B

Guit. B

0 0 simile 50 0 0 simile

① ② p

Guit. B

Guit. B

55 trino + rasg tr V ord.

ff

Guit. B

60 ♩ = 60 gliss. gliss. I ord. rasg de más a menos

p ff

Guit. B

♩ = 50 mano izquierda 3 cap. 60

p f f

Guit. B

70 XII rasg sul pont. f

Guit. B

glis (no cromático) gliss. 75 gliss.

Flamenco opus 9

Los ojillos de tu cara...

Rafael Diaz

♩ = 60

afinación

sul pont. -----

cap.

Guit. C

ff

(sul pont) -----

0

Tocar pisando sobre la varilla metálica del traste

Guit. C

♩ = 80

2

cap.

arm 8^a

5

Guit. C

f

♩ = 60

7

Guit. C

pp

ord.

0

0

0

0

gloss.

f

8 $\text{♩} = 80$

Guit. C

1 2

10

p

Guit. C

$\text{♩} = 50$ **15**

Guit. C

solo mano izquierda

$\text{♩} = 80$ **20**

Guit. C

pizz - - - - -

25 ord. $\text{♩} = 80$

Guit. C

p ord.

$\text{♩} = 50$ **30**

Guit. C

f

♩ = 80

XII simile

Guit. C

Detailed description: This system contains measures 1 through 34. It begins with a tempo marking of quarter note = 80. The music is in C major and 4/4 time. It features a series of chords and arpeggios, with a specific instruction to play at the 12th fret (XII) and a 'simile' (similar) marking. The notation includes fingerings 4, 5, and 6 on the bass staff.

♩ = 50

35 arm 8^a ----

40

Guit. C

Detailed description: This system contains measures 35 through 44. The tempo is marked as quarter note = 50. The music continues with a melodic line in the treble clef. A marking 'arm 8^a ----' is present above the staff. Measure numbers 35 and 40 are indicated in boxes.

♩ = 80

sul pont. ---

45

Guit. C

Detailed description: This system contains measures 45 through 49. The tempo is quarter note = 80. The music features a 'sul pont.' (sul ponticello) marking and a 'gliss.' (glissando) marking. Dynamics of *f* (forte) are indicated. Measure number 45 is boxed.

ord. 3 0 3 0 0 3

Guit. C

Detailed description: This system contains measures 50 through 54. It features a 'ord.' (ordine) marking with fingerings 3, 0, 3, 0, 0, 3. Dynamics of *f* and *pp* (pianissimo) are used. Measure number 50 is boxed.

50 0 0 3 0 3

Guit. C

Detailed description: This system contains measures 55 through 59. It features triplets and dynamics of *pp* and *f*. Measure number 50 is boxed.

sul pont. ---

Guit. C

Detailed description: This system contains measures 60 through 64. It features a 'sul pont.' marking and a *ff* (fortissimo) dynamic. The bottom staff is crossed out with a diagonal line.

55

Guit. C

Detailed description: This system contains measures 65 through 69. It features a 'tr' (trill) marking and dynamics of *f*, *p*, and *f*. Measure number 55 is boxed.

Guit. C

rasg. rasg.

60 XII

ff *f*

Guit. C

rasg. I pizz

65

p *f*

Guit. C

f

$\text{♩} = 50$

Guit. C

70 solo mano izquierda

f

Guit. C

ord. sul tasto

pp

Guit. C

75 $\text{♩} = 80$ ord.

p *f*

Tan bonitos son de noche ...

Guit. C

1 $\text{♩} = 80$

I 3 gliss. 5 XII

Guit. C

XII 10 sul pont. 5 ord. 0 0 0 0 XII XII

Guit. C

ord. 15 p

Guit. C

pont. ord. 20 f

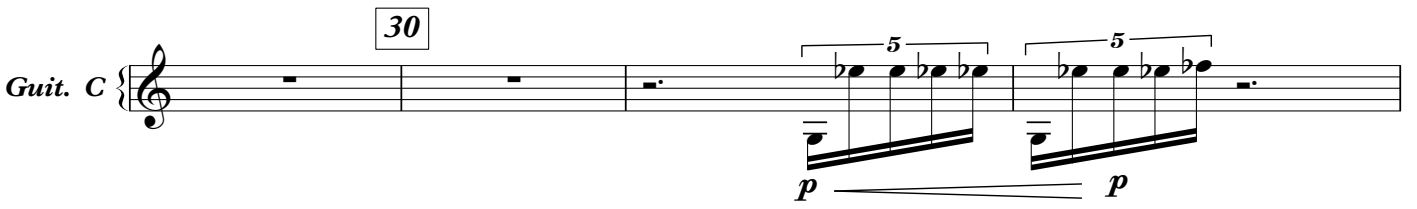
Guit. C

XII XII XII XII

Guit. C

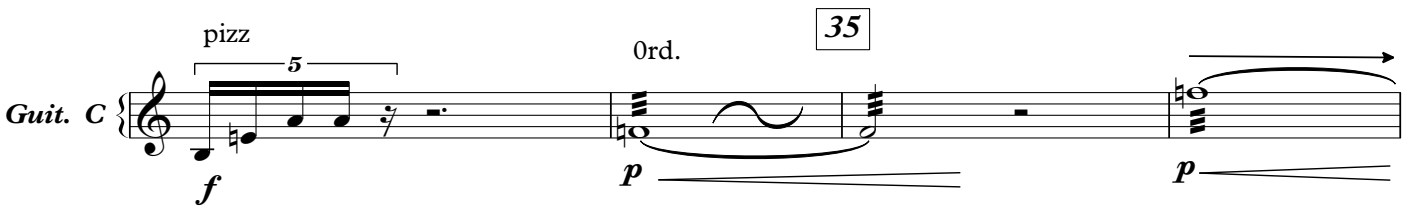
25 3 5 p f

Guit. C 30



p *p*

Guit. C 35



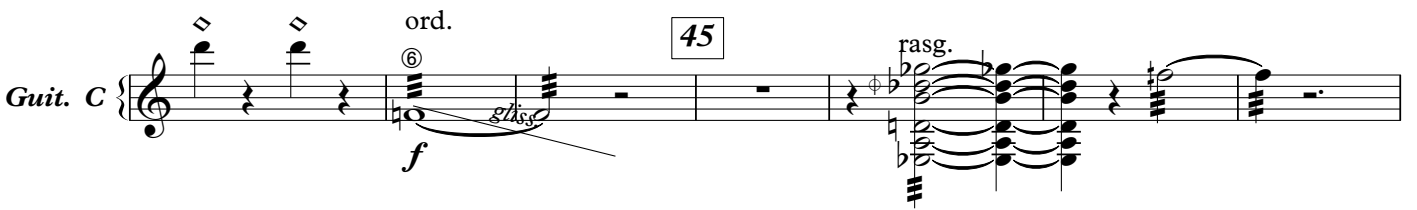
pizz *f* *Ord.* *p* *p*

Guit. C 40



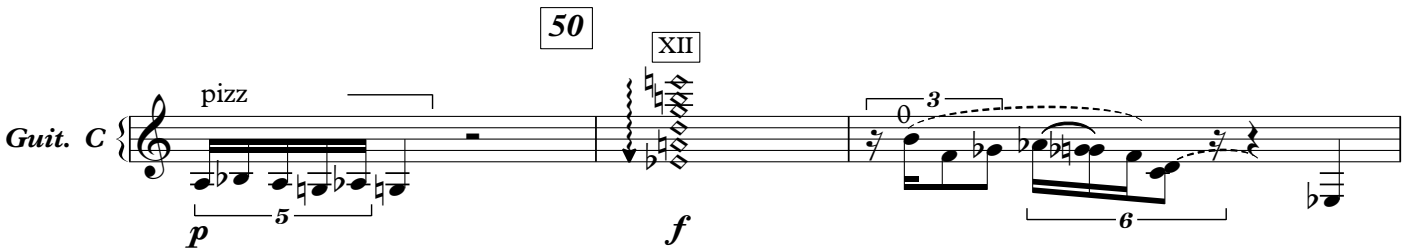
pont. *f* *ord.* *arm. 8ª* *φ* *D*

Guit. C 45



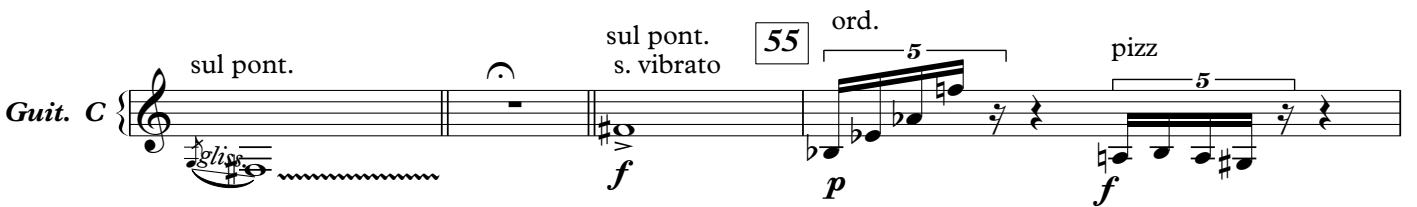
ord. *f* *gliss.* *6* *rasg.*

Guit. C 50



pizz *p* *6* *XII* *0 3* *6*

Guit. C 55



sul pont. *gliss.* *sul pont. s. vibrato* *f* *ord.* *p* *pizz* *f* *5*

Guit. C 60



φ *3* *2* *φ* *3/4*

Como son por la mañana.

♩ = 80

Guit. C

Guit. C

Guit. C

Guit. C

Guit. C

Guit. C

Guit. C

Guit. C

Guit. C

♩ = 80

25

cap.

f

Guit. C

6

6

6

Guit. C

30

p

Guit. C

35

p

Guit. C

p

pizz. ---

f

Guit. C

40

Guit. C

45

sul pont.

ord.

i

6

Guit. C

0

50

simile

p

Guit. C

0

Guit. C

5

55

f

0

Guit. C

trino + rasg

ff

V

V

p

Guit. C

60 ♩ = 60

0

p

Guit. C

ord. rasg de más a menos

XII

65

ff

0

$\text{♩} = 50$

solo mano izquierda

f

$\text{♩} = 60$

cap.

f

70

XII

rasg.

f

sul pont.

(gliss no cromático)

gliss.

75

gliss.

Flamenco opus 9

Los ojillos de tu cara...

Rafael Diaz

♩ = 60

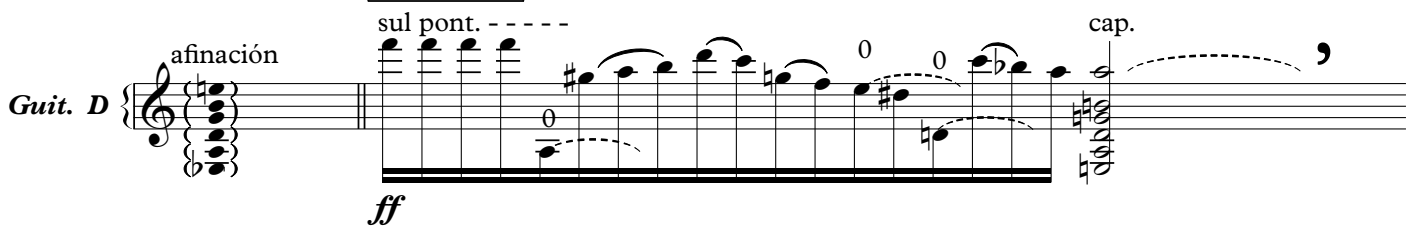
Guit. D

afinación

sul pont. -----

cap.

ff



(sul pont) -----

Guit. D

0

3/4



♩ = 80

Guit. D

2

cap.

pizz. -----

5

arm 8^a

f



♩ = 60

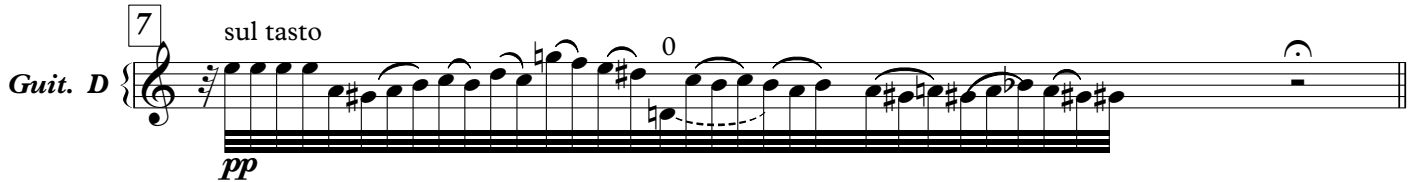
Guit. D

7

sul tasto

0

pp



♩ = 80

Guit. D

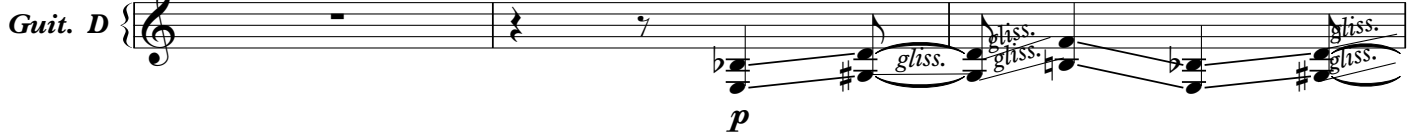
8

ord.

10

p

gliss.



Guit. D

gliss.



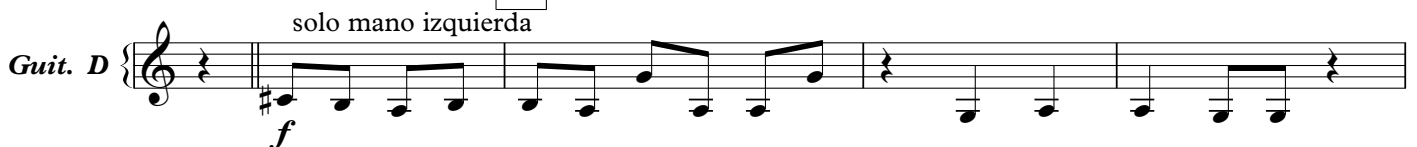
♩ = 50

15

Guit. D

solo mano izquierda

f



Guit. D

pp *f*

50

Guit. D

ff

Guit. D

f *p* *f* *f*

55

Guit. D

p *f* *ff*

Guit. D

f *p*

60 I

Guit. D

p

65

Guit. D

f *p*

70

♩ = 50

Guit. D

A musical staff for guitar D in treble clef. It contains five measures. The first measure has a whole rest. The second measure has a dotted quarter note chord (Bb2, D3, F3). The third measure has a dotted quarter note chord (Bb2, D3, F3). The fourth measure has a triplet of eighth notes (Bb2, D3, F3) with a bracket underneath labeled '3'. The fifth measure has a whole rest. Above the notes are wavy lines with arrows pointing down, indicating vibrato or tremolo.

Guit. D

75 $\text{♩} = 80$

ord. ϕ ϕ

p *f*

A musical staff for guitar D in treble clef. It contains four measures. The first and second measures have whole rests. The third measure has a half note chord (Bb2, D3, F3) with a dynamic marking of *p* and an articulation mark ϕ above it. The fourth measure has a half note chord (Bb2, D3, F3) with a dynamic marking of *f* and an articulation mark ϕ above it. The piece ends with a double bar line and a 4/4 time signature.

Tan bonitos son de noche ...

1 $\text{♩} = 80$

Guit. D

f

5

Guit. D

f

10

Guit. D

ord.

15

p

Guit. D

ord.

f

20

Guit. D

24

Guit. D

ord.

f

p

25

Guit. D

30

f

p

p

Guit. D

35

f

pizz

5

ord.

p

p

f

pont.

gliss.

Guit. D

40

arm. 8ª

f

Guit. D

45

p

f

rasg.

4

gliss.

Guit. D

50

f

3

6

2

f

f

sul pont.

Guit. D

55

sul pont.
s. vibrato

ord.

5

f

p

f

3

Guit. D

60

f

3

6

3

Tambora (con la palma de la mano en la boca del instrumento)

Guit. D 30

mf

Guit. D 35

p

Guit. D

f pizz.

Guit. D 40

Guit. D 45

ord. + sul pont.

i

Guit. D 50

0 || 0 || simile

p

Guit. D 55

Guit. D *ff*

VI VI 6 7

Guit. D *p*

60 $\text{♩} = 60$

gliss. gliss. VI 0 3 0 3 0 3 3

Guit. D *ff*

XII ord. rasg de más a menos

65

XII

Guit. D *f*

$\text{♩} = 50$

sul pont. 5 0

solo mano izquierda

5 0

Guit. D *f*

$\text{♩} = 60$

cap. 60 65 70 XII rasg *f*

60 65 70 XII rasg

Guit. D *f*

sul pont.

sul pont.

Guit. D *f*

(glis no cromático)

75 gliss. 3

3 3 3