



Diaz Rafael

Espagne

Flamenco Opus 9

A propos de l'artiste

Né à Malaga, il a étudié la clarinette et le piano au Conservatoire, puis au Conservatoire de Séville où il a étudié la composition avec Manuel Castillo (élève de Nadia Boulanger à Paris) et la direction d'orchestre avec Manuel Galduf. Il a fait une composition basée sur la musique traditionnelle espagnole et le Flamenco, le tout filtré par la musique électro-acoustique qu'il pratique habituellement.

Qualification : Piano, Clarinette, Composition, Direction d'orchestre

Sociétaire : SGAE

Page artiste : https://www.free-scores.com/partitions_gratuites_rafaeldiaz.htm

A propos de la pièce



Titre : Flamenco Opus 9

Compositeur : Rafael , Diaz

Droit d'auteur : Copyright © Diaz Rafael

Editeur : Rafael , Diaz

Instrumentation : 4 guitares (quatuor)

Style : Contemporain

Commentaire : Basé sur des matériaux du Flamenco

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



Cette partition ne fait pas partie du domaine public. Merci de contacter l'artiste pour toute utilisation hors du cadre privé.

Interdiction de diffusion sur d'autres sites Web.



- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste

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 dejaran 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 natural sign on the second string. Measure 2 includes a *cap.* (cappiccio) marking and a natural sign on the second string. Measure 3 shows a natural sign on the second string and the instruction *ord.* (ordenación).

Musical notation for measures 4, 5, and 6. Measure 4 includes a natural sign on the second string. Measure 5 features a *Ord. 0* marking and a natural sign on the second string. Measure 6 includes a natural sign on the second string and a *φ* (phrasing) marking. An inset photograph shows a hand playing a guitar. Below the staff, there are circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Musical notation for measures 7, 8, 9, and 10. Measure 7 includes a *glissy* marking. Measure 8 includes a *sul pont.* (sul ponticello) marking. Measure 9 includes an *arm 4ª (violín)* marking. Measure 10 includes a *sul pont.* marking and a plus sign (+).

Musical notation for measures 11, 12, 13, 14, and 15. Measure 11 includes a *XII* marking. Measure 12 includes a *tr* (trill) marking. Measure 13 includes a *Tambora* marking. Measure 14 includes a *φ* marking. Measure 15 includes a *tr* marking.

Musical notation for measures 16, 17, 18, and 19. Measure 16 includes a *3* (triple) marking. Measure 17 includes a natural sign on the second string. Measure 18 includes a natural sign on the second string. Measure 19 includes a natural sign on the second string and a circled number 6.

Musical notation for measures 20, 21, 22, 23, and 24. Measure 20 includes a *trino + rasg* marking. Measure 21 includes a *i* (finger) marking. Measure 22 includes a *tr* marking. Measure 23 includes a *IV* marking. Measure 24 includes a *ord. rasg de más a menos* marking and a circled number 1.

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 3

Guit. B

Guit. C
0

Guit. D

2

♩ = 80

5

Guit. A
rasg. pizz. arm 8ª

Guit. B
rasg. pizz. arm 8ª

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.-----

(Malagueña)

Guit. A *f*

Guit. B *f*

Guit. C *f*

Guit. D *p*

10

Guit. A

Guit. B

Guit. C

Guit. D *gliss.*

♩ = 50

15

TUTTI solo mano izquierda

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

Guit. B *f*

Guit. C *f*

Guit. D *f*



♩ = 80

20

Guit. A *ord.* ⑥ *p* *ord.*

Guit. B *ord.* *p* *ord.*

Guit. C pizz

Guit. D arm.8ª



25

Guit. A *f*

Guit. B *ord.*

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

Guit. D *ord.* *p* *ord.* *gliss.*

♩ = 50

30

Guit. A

Guit. B

Guit. C

Guit. D



♩ = 80

♩ = 50

Guit. A

Guit. B

Guit. C

Guit. D

35

arm 8ª -----

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

arm 8ª

arm 8ª

simile

non arpegg.

non arpegg.

non arpegg.

XII

XII

XII

XII



♩ = 80

40

45

Guit. A

Guit. B

Guit. C

Guit. D

TUTTI sul pont.

ord. 3 0 3 0 0 3

pp

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*

60

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

Guit. B: ord.

Guit. C: rasg., ff, rasg., f, rasg., I

Guit. D: rasg., ff, rasg., f, rasg., I

pizz f

ord. p

pizz f

ord. p

♩ = 50

65

Guit. A: ϕ ϕ ϕ ϕ

Guit. B: ϕ ϕ ϕ

Guit. C: 3 3 3 3

Guit. D: 1 2 0

sul pont

f

f

f

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

Guit. A: *3* *3* *3* *3* *3* *3* *ord.* *0*

Guit. B: *3*

Guit. C: *ord. sul tasto* *pp*

Guit. D: *3*



♩ = 80

75

Guit. A: *f* *f*

Guit. B: *ord.* *f* *f*

Guit. C: *ord.* *P* *f*

Guit. D: *ord.* *P* *f*

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

sul tasto

sul tasto

XII

TUTI ord.

30

Guit. A

Guit. B

Guit. C

Guit. D

pizz

pizz

f

f

f

f

ord.

sul pont.

5

Guit. A

Guit. B

Guit. C

Guit. D

ord.

pizz

pizz

pizz

f

f

f

f

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*, rasg.

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

50

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

Guit. B: pizz 5, XII, I, *f*

Guit. C: pizz 5, XII, *f*, 0 3, 6

Guit. D: gliss., *f*, 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.

5 sul tasto rasg.

♩ = 60

10

15

Musical score for measures 15-19. The score is written for four guitar staves: Guit. A, Guit. B, Guit. C, and Guit. D. Measure 15 is marked with a box containing the number 15. The music includes various techniques such as triplets (indicated by '3'), slurs, and dynamic markings like *f* (forte) and *fz* (forzando). Guit. A and Guit. B have a *f* marking at the start of measure 15. Guit. C has a *fz* marking at the start of measure 16. The score also includes a double bar line with a repeat sign (two slanted parallel lines) before measure 15.

Musical score for measures 20-24. The score is written for four guitar staves: Guit. A, Guit. B, Guit. C, and Guit. D. The music features complex rhythmic patterns, slurs, and dynamic markings like *fz* and *ord.* (ordinando). Guit. A and Guit. B have a *fz* marking at the start of measure 20. Guit. C has a *fz* marking at the start of measure 21. The score also includes a double bar line with a repeat sign (two slanted parallel lines) before measure 20.

20

Musical score for measures 25-29. The score is written for four guitar staves: Guit. A, Guit. B, Guit. C, and Guit. D. The music features dense rhythmic textures, slurs, and dynamic markings like *fz* and *ord.* (ordinando). Guit. A and Guit. B have a *fz* marking at the start of measure 25. Guit. C has a *fz* marking at the start of measure 26. The score also includes a double bar line with a repeat sign (two slanted parallel lines) before measure 25.

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* *simile* *0* *0*

Guit. B *5* *5*

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

Guit. D ϕ *5* *5*

TUTTI trino + rasg

Guit. A

Guit. B

Guit. C

Guit. D

ff

60 ♩ = 60

Guit. A

Guit. B

Guit. C

Guit. D

p

ord.

p

gliss.

gliss.

p

p

TUTTI ord. rasg de más a menos 65

Guit. A

Guit. B

Guit. C

Guit. D

gliss.

gliss.

ff

ff

ff

ff

p

ff

♩ = 50

TUTTI solo mano izquierda

Guit. A

Guit. B

Guit. C

Guit. D

f

f

f

sul pont.

5 0

3

♩ = 60

70

XII

TUTTI rasg.

Guit. A

Guit. B

Guit. C

Guit. D

f

f

f

f

TUTTI cap.

TUTTI rasg.

XII

XII

XII

XII

6

6

6

6

TUTTI sul pont. TUTTI (gliss no cromático)

75

Guit. A

Guit. B

Guit. C

Guit. D

f

f

f

f

gliss.

gliss.

gliss.

gliss.

3 3

5

5

5

3

3

3

Flamenco opus 9
Los ojillos de tu cara...

Rafael Diaz

♩ = 60

1

afinación

sul pont. -----

Guit. A

ff

Guit. A

cap.

(sul pont) -----

0 1

gliss.

Guit. A

3 3 3 3 3 3 0 3 3 3

7

3/4

Tocar pisando sobre la varilla metálica del traste.

2

♩ = 80

rasg

pizz.

arm 8^a

5

pizz.

arm 8^a

Guit. A

f

7

♩ = 60

sul tasto -----

Guit. A

3 3 3 3 3 3 3 3

pp

♩ = 80

ord. 8 *f* 3 3 3 *varilla metálica* 10 ϕ -----

♩ = 50

15 *f* 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

f *f*

Guit. A

♩ = 80

30

XII

1 2 3

f simile

Guit. A

♩ = 50

35 arm 8ª

Guit. A

Guit. A

♩ = 80

40

sul pont. +

f

Guit. A

♩ = 80

45

ord. 0 0 0 0 0

pp

Guit. A

♩ = 80

50

sul pont.

ff

Guit. A

Guit. A

Guit. A

Guit. A

Guit. A

Guit. A

Guit. A

Guit. A

Tan bonitos son de noche ...

♩ = 80

Guit. A

1 XII 5 pizz 3

Guit. A

10 Ord. sul pont. p 5

Guit. A

15 ord. 3 p

Guit. A

20 XII f 3 6

Guit. A

25 sul tasto 3 ord. 5 p f

Guit. A

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

Guit. A

5 ord. 35 p

Guit. A

Ord. 5 pont. f I XII 40

Guit. A

45 gliss. f

Guit. A

50 pizz. ord. p f XII libero sul tasto

Guit. A

3 sul pont. s. vibrato f

Guit. A

55 ord. pizz. p f

Guit. A

I 60 f 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 0 3

Guit. A

5 5 5

φ

Guit. A

ord. 0 0 gliss.

Guit. A

♩ = 80 ord. f 5 f

Guit. A

φ 6

Guit. A

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

Guit. A

f 3 3 3 3 3

Guit. A

3 3 3 3 p

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

Guit. A

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

Guit. A **50**

Guit. A

Guit. A **55** *simile*

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

60 ♩ = 60

Guit. A

60 p 5 5 5 gliss.

65

Guit. A

ord. rasg de más a menos

gliss. 1 ff

♩ = 50

Guit. A

solo mano izquierda

f

♩ = 60

Guit. A

cap.

6 cap. 6

70 XII

Guit. A

rasg. sul pont.

p rasg. sul pont.

glis (no cromático)

Guit. A

gliss. 75 gliss.

3 3 3 3 3 75 gliss.

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
3/4
Tocar pisando sobre la varilla metálica del traste.

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

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

♩ = 80

Guit. B

30 XII non arpegg. f p

♩ = 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. gliss. ⑥ ff

ord. sul pont.

Guit. B

55 ord. rasg. glis en 8^a ----

Guit. B

60

Guit. B

ord. 65

Guit. B

$\text{♩} = 50$
(para el DO y arpeg. lento)

70 solo mano izquierda0

Guit. B

75

Guit. B

$\text{♩} = 80$
ord. sul tasto

75

Guit. B

Tan bonitos son de noche ...

1 $\text{♩} = 80$

Guit. B *f*

5 3

10 sul pont. *p* *f* XII

ord. 15 *f* *p*

XII 20 *f* 3

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

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

Guit. B

pizz 5
f
Ord. 35
p

Guit. B

pont. 5
f
Ord. XII 40
p

Guit. B

45
p
f
XII

Guit. B

50 XII
pizz 5
ord. I
sul pont.
s. vibrato
f

Guit. B

55
ord. 5
pizz 5
ord. 3
4 6
f

Guit. B

60
3
I
f

Como son por la mañana.

♩ = 80

Guit. B

1

sul pont.

f

Guit. B

5

p

Guit. B

10

rasg.

cap

♩ = 60

f

Guit. B

15

0

0

f

Guit. B

simile

0

3

3

3

f

Guit. B

ord.

0

20

0

f

Guit. B

0

f

$\text{♩} = 80$

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

ord. sul pont.

Guit. B

Guit. B

0 0 simile 50 0 0 simile

① ② p

Guit. B

Guit. B

55 trino + rasg tr V 0 tr V ord.

ff

Guit. B

60 ♩ = 60 65 I ord. rasg de más a menos

p ff

Guit. B

60 ♩ = 50 60 mano izquierda 3 cap.

p f f

Guit. B

70 XII rasg 75 sul pont.

f

Guit. B

75 glis (no cromático) gliss. gliss. gliss.

f

8 $\text{♩} = 80$

Guit. C

0 p 6 5 1 2 10

Guit. C

11 12 13 14

$\text{♩} = 50$ **15**

Guit. C

solo mano izquierda

f 16 17 18

$\text{♩} = 80$ **20**

Guit. C

pizz - - - - -

19 20 21 22 23 24

25 ord. $\text{♩} = 80$

Guit. C

p ord.

25 26 27 28

$\text{♩} = 50$ **30**

Guit. C

f

29 30 31 32

♩ = 80

XII simile

Guit. C

♩ = 50

35 arm 8^a ---- 40

Guit. C

♩ = 80

sul pont. ---

gliss.

45

Guit. C

ord.

3 0 3 0 0 3

f pp f

Guit. C

50

0 0 0 0

pp f

Guit. C

sul pont. ---

ff

Guit. C

55

tr

f p f p f

Guit. C

Guit. C

rasg. rasg.

60

XII

ff *f*

Guit. C

rasg. I

pizz

65

p *f*

Guit. C

$\text{♩} = 50$

f

Guit. C

70

solo mano izquierda

f

Guit. C

ord. sul tasto

pp

Guit. C

$\text{♩} = 80$

75

ord.

p *f*

Tan bonitos son de noche ...

Guit. C

1 $\text{♩} = 80$

I 3 gliss. 5 XII

Guit. C

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

p f

Guit. C

ord. 15

p

Guit. C

pont. ord. 20

f

Guit. C

XII

5

Guit. C

25 ord. 5

p f

Guit. C 30

Guit. C 35

pizz Ord.

Guit. C 40

pont. ord. arm. 8^a

Guit. C 45

ord. rasg.

Guit. C 50 XII

pizz

Guit. C 55

sul pont. s. vibrato ord. pizz

Guit. C 60

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.

5

i

6

Guit. C

0

50

simile

p

Guit. C

Guit. C

5

55

f

Guit. C

trino + rasg

ff

V

V

p

Guit. C

60 ♩ = 60

glass

60

p

Guit. C

ord. rasg de más a menos

XII

65

ff

$\text{♩} = 50$

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

♩ = 80
arm. 8^a ----- **20**

Guit. D

25

Guit. D

♩ = 50 **♩ = 80**

Guit. D

♩ = 50

XII non arpegg. **35** arm 8^a

Guit. D

40

Guit. D

♩ = 80 sul pont. ---

Guit. D

45

Guit. D

Guit. D

pp *f*

50

Guit. D

ff *f*

55

Guit. D

f *p* *f* *f*

60

Guit. D

p *f* *ff*

65

Guit. D

f *p*

70

Guit. D

p *f*

75

Guit. D

f *p*

80

Guit. D

Musical notation for guitar D, first system. It shows a treble clef with a key signature of one flat. 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 an upward bowing hairpin. The fifth measure has a triplet of eighth notes (Bb2, D3, F3) with downward bowing hairpins. The sixth measure has a whole rest.

Guit. D

75 $\text{♩} = 80$

ord. ϕ ϕ

p *f*

Musical notation for guitar D, second system. It shows a treble clef with a key signature of one flat. The first two measures have whole rests. The third measure has a dotted half note chord (Bb2, D3, F3) with an "ord." marking and a fermata. The fourth measure has a dotted half note chord (Bb2, D3, F3) with a fermata. The piece ends with a double bar line and a 4/4 time signature.

Tan bonitos son de noche ...

Guit. D ♩ = 80

Guit. D

Guit. D

Guit. D

Guit. D

Guit. D

30

Guit. D

f *p* *p*

35

Guit. D

f *p* *p* *f*

pizz ord. pont.

40

Guit. D

f *p* *f*

arm. 8ª

45

Guit. D

p *f*

rasg. gliss.

50

Guit. D

f 3 ⑥ ② sul pont.

55

Guit. D

f *p* *f*

sul pont. s. vibrato ord.

60

Guit. D

⑥ 3 ⑥ ③

Como son por la mañana.

1 pont. $\text{♩} = 80$

5 p

10 cap. rasg. f

$\text{♩} = 60$ simile

15 ord. 0

20 0

$\text{♩} = 80$ **25** cap. f

35

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

60 $\text{♩} = 60$

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

XII ord. rasg de más a menos 65

Guit. D *ff*

$\text{♩} = 50$

Guit. D *f* sul pont. 5 0 solo mano izquierda

$\text{♩} = 60$

Guit. D cap. 70 XII rasg *f* *p*

Guit. D sul pont.

(glis no cromático) 75 *gliss.* 3 *gliss.* 3 *gliss.* 3