

Soleá

La base

GRADE
NIVEL 3

Capo at 2nd fret
Cejilla al dos

The musical score is divided into four systems, each with a vocal line and a guitar line. The guitar line includes fret numbers and fingering instructions.

System 1: Starts with a treble clef, key signature of one sharp (F#), and 3/4 time. The guitar line has a capo at the 2nd fret. The first measure is marked with a Roman numeral II and the instruction "Hold chord". The second measure is marked with "Ligado". The system ends with a Roman numeral III and a square symbol.

System 2: Continues the melody. The guitar line shows various fret positions and fingerings.

System 3: Includes the lyrics "e a m i i i i i i". The guitar line features a five-finger roll (marked with a '5') over the lyrics. The system ends with a Roman numeral III and a square symbol.

System 4: Continues the lyrics and guitar accompaniment. The system ends with a Roman numeral III and a square symbol.

14

e a m i i i i i e a m i i i i i i i

e a m i i i i i e a m i i i i i i i

17

ma i i i i i i p p p

ma i i i i i i p p p

21

m i m i a i m a

m i m i a i m a

25

a m i m a i m a

a m i m a i m a

29

i i i i a i m a

i i i i a i m a

33

ma i e ami p i i i i i p p p

37

p p p p p p p p p p p p

41

p p p p p p p p p p p p

45

i e ami i i i i i e ami i i i i e ami i i i i i

48

p i p p p p p p

Fandango

de Huelva

Capo at 2nd fret
Cejilla al dos

i i i i i Ligado e a m i i

i i i e a m i i i i i i i i e a m i i i

i i i i p i i i p m p p m a i i i p i m a i m a i

m a i i i p i i i p m p p m a i i i i i e a m i i i

14

i i i i p i

p p p

19

p i m

p p p

24

i p i i p i p i i i p m p p

p p p p

28

ma i i i i e a m i i i i i p i i i e a m i i

p p p p

32

i i i i i i i i i i p i

p

35

p i m *p p* *p p* *p*

39

p p *p* *i i i p* *i i i p*

43

p i p m i *p m i* *p* *i i i p* *p i i i* *p*

48

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

52

ma i i i i i e a m i i i i i p i *ma p ma p*

Alegrías

GRADE 3
NIVEL 3

en mi (con silencio)

Capo at 2nd fret
Cejilla al dos

5/8 CIV

e a m i i e a m i i i i i i i i i i i i

e a m i i e a m i i i i i i i i i i i i

i e a m i i i e a m i i i i i i e a m i i e a m i i i i

i i i i i i i e a m i i i e a m i i i i i i i i

e a m i i e a m i i i i i i i i e a m i i i i p

V IV CII

13 *p* *p* *p* *a* *m* *i* *p*

14 *i* *i* *i* *i* *i* *i* *i* *i*

15 *i* *i* *i* *i* *i* *i* *i* *i*

16 *i* *i* *i* *i* *i* *i* *i* *i*

p *p* *p* *p* *p* *p* *p* *p*

Alzapúa

17 *i* *i* *e* *a* *m* *i* *i*

18 *i* *i* *i* *i* *i* *i* *i* *i*

19 *i* *i* *i* *i* *i* *i* *i* *i*

20 *i* *i* *i* *i* *i* *i* *i* *i*

p *p* *p* *p* *p* *p* *p* *p*

21 *e* *a* *m* *i* *e* *a* *m* *i* *i* *i*

22 *e* *a* *m* *i* *e* *a* *m* *i* *i* *i*

23 *i* *i* *i* *i* *e* *a* *m* *i* *i*

24 *i* *p* *p* *i*

CII CII CIV

25 *m* *i* *m* *i*

26 *i* *m* *i* *m*

27 *a* *a* *a*

28 *m* *a*

CIII CII

29 *i* *i*

30 *i* *m* *a*

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

32 *i* *p* *p* *i*

33

i i e a m i i i

i i e a m i i i

i i i i i

p p

37

e a m i i i i i e a m i i i i i

p p p p

Silencio

41

i a m i i a m i

p p p p p

45

i a m i

p p p p p

49

p p p p p p p p

p p p p

53

3 5 3 5 3 5

p *p* *p* *p* *p* *p*

p *p*

57

3 5 3 5 3 5

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p*

61

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

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

a *m* *i*

p

65

ma *ma*

ma *ma*

ma *ma*

ma *ma*

ma *ma*

ma *ma*

71

ma *ma*

ma *ma*

ma *ma*

ma *ma*

ma *ma*

ma *ma*

II ⁴/₆ **CH**

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

76

p *p* *p* *i*

CII

81

i i i i i i i i i i i i i e amii i e ami i i i i i

85

e amii e amii i i i i i i i i e amii i e ami p p i i

89

i i i i i i i i i i i i e amii i i i e amip p i

93

e amii e amii i i e amieami i i

Bulerías

por arriba

Capo at 2nd fret
Cejilla al dos

First system of musical notation (measures 1-4). It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is written on a single staff with lyrics 'e a mi i i i i i i i i i i i i i i i i'. The guitar accompaniment is shown on a six-line staff with fret numbers and rhythmic markings. A triplet of eighth notes is indicated in the first measure. There are also square symbols above the staff in measures 2, 3, and 4.

Second system of musical notation (measures 5-8). It continues the melody with lyrics 'e a mie a mie a mi i i i i i i i i i i i i i i i i'. The guitar accompaniment includes a 11:2 ratio marking above the staff in measure 5. There are square symbols above the staff in measures 6, 7, and 8.

Third system of musical notation (measures 9-12). The melody continues with lyrics 'e a mie a mie a mi i i i i i i i i e a mi i i e a mi i i i'. The guitar accompaniment features 11:2 ratio markings in measures 9 and 10, and triplet markings in measures 11 and 12. There are square symbols above the staff in measures 10, 11, and 12.

Fourth system of musical notation (measures 13-16). The melody concludes with lyrics 'i i i ma i i i i i e a mi i i i i'. The guitar accompaniment includes a 4/4 time signature change in measure 14 and a 4/4 ratio marking in measure 15. There are square symbols above the staff in measures 14, 15, and 16.

17

ma *i i i i e a m i i p p p p p p p p*

i i i ma i i i i i e a m i i

24

32

40

47

ma p ma p ma p ma p ma p ma i i

ma p ma p ma p ma p ma p ma i i

II III II I

51

i i ma ma ma

i i ma ma ma

i i i i

56

i i i i i i i i i i i i i i i ma i

i i i i i i i i i i i i i i i ma i

61

i i e a m i i i i m i m i m i i e a m i i

i i e a m i i i

i i e a m i i

67

i i i e a m i i i m i m i i e a m i i

i i i e a m i i

73

i i i i e a m i p

i i i i e a m i p

79

ma pmap mapma pmap ma i i i i e ami i

84

i i i i i i i i e ami i i e amie amie ami i

88

i i i i i i i i i i i i i i ma i

93

i i i i e ami i i i i i e ami p i

97

i i i i e ami i i p p p p p p i i i i i i i i i

103

i i i i e a m i i i i

i i i i e a m i i i i

108

113

ma p map map ma p map

ma i i i i ma ma ma

ma p map ma p map ma p

ma i i i i ma ma ma

II III II I

118

e a m i i

i i i i e a m i i i i

e a m i i i i i i e a m i i i i

123

i p i i i i i i i i p

ma p map ma p ma p ma p

ma p map ma p ma p ma p

12 *a m i* *a m i*

m i m i m
ma p i i i
i i i
p i i i

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

i i i
ma p i i i
i i i
ma p i i i

20 *i* *ma p* *i i i* *i* *i i i*

i
ma p i i i
i p p p
p i i i

24 *i* *p p* *i i i* *p p* *i i i*

i
p p i i i
p p i i i
p i i i

28 *i* *p p* *i i i* *p p* *i i i*

i
p p i i i
p p i i i
p ma p i i i

33

p p p *p* *ma p i i i* *m p p m p p m p p* *ma i i*

p *ma p i i i* *p p m p p m p p m p p* *ma i i*

37

p *ma p i i i* *p* *i ma p i i i* *p* *i ma p i i i* *p* *i ma p i i i*

p *ma p i i i* *p* *i ma p i i i* *p* *i ma p i i i* *p* *i ma p i i i*

12

m i m i m *p* *ma p i i i* *p* *i i i* *p* *i i i*

ma p i i i *p* *i i i* *p* *i i i*

16

p *ma p i i i* *p* *ma p i i i* *p* *ma p i i i* *p* *ma p i i i*

ma p i i i *ma p i i i* *ma p i i i* *ma p i i i*

48

i p p p p *p* *p i i i* *p* *p p p* *p* *p i i i*

i p p p p *p* *i i i i* *p* *p p p* *p* *p i i i*

II I

i p p p *p p* *2 0 1 3 1 0 2* *p ma p i i i*

i *ma p i i i*

i p p p p *p i i* *p i ma p* *p p p i i i*

i p i ma p i i i p p p i i i

p p p *p i ma p* *p i i i* *p ma p i i i* *p i ma p i i i*

p i ma p i i i ma p i i i p i ma p i i i

p i *p i ma p* *p p p i m m* *p ma p i i i*

p i ma p i i i p ma p i i i

p p p i m m *p i ma p i i i* *p p p m p p m p p* *p p p m p p m p p*

p i ma p i i i p p p m p p m p p p

Malagueña

GRADE 3
NIVEL 3

Vélez

Toque libre (in free time)

Capo at 2nd fret
Cejilla al dos

$\frac{5}{8}$ CIV *i a m i* $\frac{5}{8}$ CV *i a m i*

p *p* *p* *p* *p* *p* *p*

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

Arrastre

p *p*

a m i *a m i*

p *p*

a m i

p *p*

5

p *m* *i* *a* *p* *etc.* *m* *a* *m* *a* *m*

6

p *m* *i*

7

p *i* *m* *a*

12

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

13

p *p* *Slow slide* *p* *p*

VII I