

CARRILLON

Estudio

ARMONIZADO: LUIS ALVAREZ

BENVENUTO TERZI

5ª en Sol

♩=80

Allegro

Arm..12

Arm..19

Arm..12

Arm..12

Arm..19 Arm..17 Arm..19 Arm..12

2
16 *Vibrato*

Arm..19 Arm..12

Detailed description: This is the first musical staff, starting at measure 16. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes with triplet markings (three '3's) over the first six measures. A handwritten checkmark and the word 'Vibrato' are written above the staff. The staff ends with a double bar line. Below the staff, there are two horizontal lines with brackets: 'Arm..19' under measures 16-18 and 'Arm..12' under measures 17-18.

19

Arm..19

Detailed description: This is the second musical staff, starting at measure 19. It continues the melody with eighth notes and triplet markings. The staff ends with a double bar line. Below the staff, there is a horizontal line with a bracket labeled 'Arm..19' covering measures 19-21.

22

Arm..12 Arm..19

Detailed description: This is the third musical staff, starting at measure 22. It continues the melody with eighth notes and triplet markings. The staff ends with a double bar line. Below the staff, there are two horizontal lines with brackets: 'Arm..12' under measures 22-24 and 'Arm..19' under measures 23-24.

25

Arm..12

Detailed description: This is the fourth musical staff, starting at measure 25. It continues the melody with eighth notes and triplet markings. The staff ends with a double bar line. Below the staff, there is a horizontal line with a bracket labeled 'Arm..12' covering measures 25-27.

28

Arm..19 Arm..12

Detailed description: This is the fifth musical staff, starting at measure 28. It continues the melody with eighth notes and triplet markings. The staff ends with a double bar line. Below the staff, there are two horizontal lines with brackets: 'Arm..19' under measures 28-30 and 'Arm..12' under measures 29-30.

31

Arm..19

Detailed description: This is the sixth musical staff, starting at measure 31. It continues the melody with eighth notes and triplet markings. The staff ends with a double bar line. Below the staff, there is a horizontal line with a bracket labeled 'Arm..19' covering measures 31-33.

34

37

Arm..19

40

Arm..12

43

45

Arm..19

Arm..17

Arm..19

47

Arm..12

Arm..19

Invierno Porteño

ブエノスアイレスの冬

Astor Piazzolla
Transcribed by Sergio Assad

Lento e drammatico

① C.II

⑤

⑥ C.VI

più mosso

movido

C.IV

rall.

ad lib. l.v.

C.VI l.v.

⑦ l.v.

precipitando

⑧ *Lento*

sempre agitato

rall.

⑨ **Tempo I**

C.II C.II C.II C.VII

⑩

27

C.VIII
accel.

31

più mosso marcato

34

stacc. e marcato

38

rall. e dim. poco a poco

42

Tempo I

47

sempre stesso tempo

51

rall. poco a poco

56

rall. poco a poco

60

rall. poco a poco

95

C.VII C.VI C.V 5

Tempo I

molto rall.

98

C.VII 3 3 C.I

Vivo

molto accel.

105

6 5

rall. dim.

108

C.I 3

Tempo I

C.III

112

C.III C.I C.I C.III

più mosso

116

C.I 3 4 3 4

harm. gva

rall. poco a poco

120

loco l.v.

molto rit.

Verano Porteño

ブエノスアイレスの夏

Astor Piazzolla

Transcribed by Sergio Assad

① A

⑤

⑧

⑪

⑮

⑲

⑳

♩. VII

26

Musical notation for measure 26, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes with slurs. The bass line is primarily whole notes. A circled '1' above the staff indicates a first ending.

30

Musical notation for measure 30, continuing the piece with similar rhythmic patterns and a key signature of one sharp.

34

Musical notation for measure 34, including the instruction *molto rall.* and *harm. 8va art. 19*. The notation shows a trill and a grace note.

38

Lento

Musical notation for measure 38, marked *Lento*. It features a treble clef, a key signature of one sharp, and a 4/4 time signature. The melody includes triplets and a circled '1' above the staff.

Musical notation for measure 42, showing a sixteenth-note run with a circled '6' above the staff.

Musical notation for measure 46, featuring a triplet and a circled '3' above the staff.

48

Musical notation for measure 48, including a triplet and a circled '2' above the staff.

51

Musical notation for measure 51, marked *ad lib.* and *harm. 12*. It includes a complex harmonic passage with a circled '12' and a circled '2' above the staff. The piece concludes with a double bar line and a *sfz* dynamic marking.

Subito molto vivace

55

59 C.III

62

67

70

73

Percussion
R.H. (右手)

A B C D

(on the top)
※ 表面板をたたく

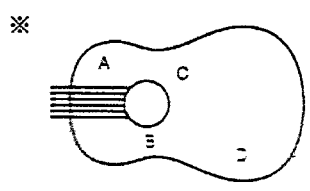
76

(右手) (左手)
R.H. R.H. L.H. R. L. R. L. R. R.

(on the neck)
指板をたたく

(押弦をずらし、音程を上げる)
bend

ff



15

mp ff sub all.

17

exposé

pp mf

19

II XXIV (main droite)

mp sans perdre le tempo

Tragique!

VII

moins tragique

mp

23

p sub

25

Alleg.

ff sub

26

mf

28

H V

Jouer de \odot à $\%$

puis finir

ff sub

à Vladimir Mikulka

LES JOUETS DU PRINCE | THE PRINCE'S TOYS

"Le Prince Capricieux"

"The Mischievous Prince"

Doigtés de
Vladimir Mikulka

Nikita KOSHKIN

Andantino e rubato

The musical score consists of ten staves of music. It begins with a treble clef and a 3/4 time signature. The first staff includes dynamics like *mp* and *p*, and performance markings such as *gliss.* and *Rit. here*. The second staff features *mf*, *p*, and *ord.* markings, along with *sul ponticello* and *Meno mosso*. The third staff has *rall.* and *f* markings, with *sul pont.* and *sul tasto* instructions. The fourth staff includes *mf*, *f*, and *sub. pp rit.* markings. The fifth staff has *mf*, *p*, and *sub. p* markings, with *III - IV* and *Grind* annotations. The sixth staff is marked *a tempo* and includes *pp* and *mf* dynamics. The seventh staff has *p* and *cresc.* markings. The eighth staff features *ff* dynamics and Roman numerals *X*, *VIII*, *VI*, *V*, *V*, *III*, and *I*. The ninth staff is marked *Tempo I* and includes *sf* dynamics. The score is heavily annotated with fingerings, slurs, and performance directions.

4 Più mosso

Musical score for guitar, starting with "Più mosso". The score consists of 24 numbered measures. It features a variety of techniques including triplets, slurs, and dynamic markings such as *f*, *mp*, *sfz*, and *pp*. The piece concludes with a pizzicato section marked "pp".

Imitation du pizzicato joué avec la partie charnue du pouce.

Mit dem fleischigen Teil des Daumens gespielt Imitation des Pizzicato.

An imitation of pizzicato played with the flesh of the thumb.

Imitación del pizzicato tocado con la parte carnosa del pulgar.

37

41

44

40

5

6

♀ Tirer la corde vers le haut de façon à ce qu'elle frappe fortement le manche.

Die Saite so nach oben ziehen, daß sie fest am Griffbrett anschlägt.

Pull the string off so that it strikes hard on fingerboard.

Tire la cuerda hacia arriba de manera que golpee con fuerza contra la tastiera.

La main droite et la main gauche frappent alternativement le manche - la main droite la 6^e et la 4^e corde avec i et m à la 11^e position et la main gauche les 2^e et 3^e doigts sur les mêmes cordes à la 9^e position.

Die rechte und die linke Hand klopfen abwechselnd an den Hals - die rechte Hand mit dem Zeige- und Mittelfinger die 6. und 4. Saite in der II. Lage und die linke Hand den 2. und 3. Finger auf denselben Saiten in der 9. Lage.

Right and left hand alternately tapping the finger-board - the right hand the 6th and the 4th string with i and m at the 11th position and the left hand 2nd and 3rd finger same strings at the 9th position.

La mano derecha y la mano izquierda golpean alternadamente la tastiera. La mano derecha con los dedos i y m sobre la 6^a y 4^a cuerdas en la XI posición. La mano izquierda con los dedos 2 y 3 sobre las mismas cuerdas en la IX posición.

“La Poupée” “The Doll with Blinking Eyes”

① Adagio ✓

mf sul ponticello

⑤ a tempo

p dolce sul tasto

⑨ nail sound brighter

mp *mf*

⑬

⑰

- * Faire glisser l'ongle du pouce de la main droite sur la 6^e corde vers le chevalet de façon à produire un "squeak".
- ** Frapper sur le chevalet (partie supérieure) avec le pouce.
- *** Frapper sur le chevalet (partie inférieure) avec l'ongle de l'index.

- Den Nagel des rechten Daumens auf der sechsten Saite in Richtung Steg gleiten lassen, so daß ein sog. "Squeak-Ton" entsteht.
- Mit dem Daumen an den oberen Teil des Stegs schlagen.
- Mit dem Nagel des Zeigefingers an den unteren Teil des Stegs schlagen.

- Slide the right hand thumb nail on the 6th string toward the bridge to produce a squeak.
- Strike the bridge (upper part) with the thumb.
- Strike the bridge (bottom part) with the nail on the index finger.

- Deslizar hacia el puente la uña del pulgar de la mano derecha sobre la 6ta cuerda produciendo un "squeak".
- Golpee con el pulgar el puente (parte superior).
- Golpee con la uña del índice el puente (parte inferior).

21

f espressivo

25

dim. *p* *rit.*

29

Più mosso

mp *mf*

mp *mf*

32

35

Vib. x Time

f *p*

f *p*

38

mf *p* *f*

mf *p* *f*

41

f espressivo

f espressivo

10

71

72

79

83

85

90

98

* x Tambora avec le pouce alternativement sur les cordes et le cordier.

Tambora mit dem Daumen, abwechselnd auf den Saiten und dem Saitenhalter.

Tambora with the thumb alternately on the strings and the nut.

Tambora con el pulgar alternando sobre las cuerdas y el clavijero.

"Les Soldats de Plomb" "The Tin Soldiers"

— Marching Band
Intro Slow

⑤ over ⑥
(March)
Marciale Piano P on ③

①

②

#1 only B string close to bridge

③

naturale

loco **ff** sul pont.
Tromba

④

Mita Resonancia sul all string

sf sf sf sf sf **pp lontano**
sul tasto

⑤

no D

pp **accl.**
cresc.
pip pip

⑥

Allegro

mf marcato **f** **mf**

⑦

f

⑧

f ②
④ ⑤ ⑥

Imitation d'un tambour. A l'aide de la main droite tirer la 2^e corde sur la 1^{re}.

Trommelimitation. Mit Hilfe der rechten Hand die 2 Saite über die 1. ziehen.

An imitation of a drum. With the help of the right hand pull the 2nd string over the 1st one.

Imitación de un tambor. Ayudarse con la mano derecha para cruzar la 2da cuerda sobre la 1ra.

2 laws fret
Più mosso (non troppo)
 sf M.G. L.H. sempre
 gliss. sf gliss. sf M.G. L.H. sempre
 f M.G. L.H. sempre

Effectuer des glissandos rapides avec les 1^{er} et 2^e doigts de la main gauche entre la VII^e et la VIII^e position.

Arpèges rapides joués avec le doigt 1 ou 2 de la main gauche. Solo main gauche.

Frapper le chevalet (partie supérieure) avec le pouce.

Schnelle Glissandi, ausgeführt mit dem 1. und 2. Finger der linken Hand zwischen der VII. und VIII. Lage.

Schnelle, mit dem Zeige- oder Mittelfinger der linken Hand gespielte Arpeggien. Solo der linken Hand.

Mit dem Daumen auf den oberen Teil des Steges klopfen.

Quick glissandos with the left hand 1st and 2nd finger between the VIIth and the VIIIth position.

Quick arpeggiated chords played with left hand 1 or 2. Left hand solo.

Strike the bridge with the thumb (upper part).

Efectue glissandos rápidos con los dedos 1 y 2 de la mano izquierda entre la VII y VIII posiciones.

Arpegios rápidos tocados con el dedo 1 o 2 de la mano izquierda. Solo de la mano izquierda.

Golpee con el pulgar el puente (parte superior).

42 Main gauche solo
Left hand solo

- * Solo de la main gauche frappant les notes indiquées. Suivre "simile".
 - ** *i* Avec l'index de la main droite faire des arpeges rapides entre le sillet de tête et la mécanique.
 - *** *p* Taper sur le chevalet (partie inférieure) avec l'ongle de l'index.
 - **** *f* Taper sur le sillet avec le pouce.
- Solo der linken Hand, die angegebenen Noten anschlagend. "Simile" folgen.
 - Schnelle, mit dem Zeigefinger der rechten Hand zwischen dem oberen Teil des Sattels und den Wirbeln ausgeführte Arpeggien.
 - Mit dem Zeigefingernagel auf den unteren Teil des Steges schlagen.
 - Den Sattel mit dem Daumen anschlagen.
- Left and solo tapping indicated notes. Follow "simile".
 - With the right hand index play quick arpeggios between the topnut and machine head barrels.
 - Strike the bridge (bottom part) with the nail of the index finger.
 - Strike the nut with the thumb.
- Solo de la mano izquierda golpeando las notas indicadas. Seguir "simile".
 - Con el índice de la mano derecha haga arpegios rápidos entre el hueso y las clavijas.
 - Golpee con la uña del índice el puente (parte inferior).
 - Golpee con el pulgar sobre el hueso.

63

mf dim.

(:x)

65

rit. pp 4 fingers vibr.

morendo mute (5) (6) B4 release (24)

loco

(:x)

Vay caehl

67

Tempo I (Marciale)

rall. gliss.

loco

1 Tamb. mil.

2 Tamb. mil.

69

Andante

Tempo I

ord. ff mf mp pp f

Tamb. mil.

72

pizz. rall. Vivo * **

pizz. rall. Vivo * **

ff

Tamb. mil.

loco

mp pp

- * ♯ Pizzicato à la Bartok. *Bartok-Pizzicato.* Hit the sound-board with right hand fingers.
- ** ♯ Frapper sur la table avec les doigts de la main droite. *Mit den Fingern der rechten Hand auf die Oberseite des Resonanzkörpers klopfen.*
- ♯ Pizzicato Bartok. *Golpee con los dedos de la mano derecha sobre la tapa.*

as below

Accelerando

Imitation du galop d'un cheval.
Utiliser les ongles de la main
droite - a m i a m i - sur l'éclisse.

Imitation von Pferdegalopp.
Benutzen Sie hierzu di Nägel der
rechten Hand (Ringf. Mittelf.
Zeigef. Ringf. Mittelf. Zeigef.)
auf der Zarge.

An imitation of a horse gallop.
Use nails of the right hand -
a m i a m i - on the side of the
guitar.

Imitación del galope de un
caballo. Utilice las uñas de la
mano derecha a m i a m i sobre
el aro.

“La Parade des Jouets”
 “The Big Toy’s Parade”
 (Thème et Variations)

Moe M...ant

Thème
 Lento rubato

①

Valse
 Vivo-meccanicamente

②

Poser la paume de la main droite sur la 6^e corde et jouer les basses en tirant la corde vers le haut de façon à ce qu'elle frappe le manche. Technique similaire à celle du pizzicato de Bartok.

Die Handfläche der rechten Hand auf die 6. Saite legen und die Bässe beim Spielen so nach oben ziehen, daß sie am Griffbrett anschlagen. Dies ist ähnlich wie bei dem "Bartok-pizzicato".

Put the right palm on the 6th string and play the bass notes by pulling the string off with the thumb so that it strikes hard on the finger-board. The technique is similar to a Bartok pizzicato.

Apoye la palma de la mano derecha sobre 6ta cuerda y toque los bajos tirando la cuerda hacia arriba, de manera que golpee contra la tastiera. El toque es similar al del pizzicato Bartok.

i m i m i i m i m i CIII

First system of musical notation. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Fingerings are indicated by circled numbers 1 through 5. A dynamic marking of *p.* (piano) is present. The system concludes with the Roman numeral CIII.

CII CIX CVII

non dim.

Second system of musical notation. It continues the melody with notes and fingerings. A dynamic marking of *f* (forte) is shown, followed by *non dim.* (non-diminuendo). The system is marked with Roman numerals CII, CIX, and CVII.

CVI CIV

f dim.

Third system of musical notation. It includes notes and fingerings. A dynamic marking of *f dim.* (forte diminuendo) is present. The system is marked with Roman numerals CVI and CIV.

m i m

f

Fourth system of musical notation. It features notes and fingerings. A dynamic marking of *f* (forte) is present. The system is marked with the syllable *m i m*.

m i m

cresc. *f*

Fifth system of musical notation. It includes notes and fingerings. A dynamic marking of *cresc.* (crescendo) leads to *f* (forte). The system is marked with the syllable *m i m*.

m i m

cresc. *meno f*

Sixth system of musical notation. It features notes and fingerings. A dynamic marking of *cresc.* (crescendo) leads to *meno f* (mezzo-forte). The system is marked with the syllable *m i m*.

m i m

cresc. *mf*

Seventh system of musical notation. It includes notes and fingerings. A dynamic marking of *cresc.* (crescendo) leads to *mf* (mezzo-forte). The system is marked with the syllable *m i m*.

poco cresc.

Eighth system of musical notation. It features notes and fingerings. A dynamic marking of *poco cresc.* (poco crescendo) is present. The system concludes with a double bar line.

52 *12*

cresc. *ff*

56 *RS first of cat group*

ff poco dim. *(non rit.)*

60

p.

65

f

70

p. *cresc.* *p.* *p.* *p.*

75

f *p*

80

sf *sf* *sf* *dim.* *sf* *rit.*

85

pizz. *loco* *ord.* *pp* *sf* *attacca*

113 CII

117

f impetuoso

121

125

129

mp cresc.

131

ff rasg.

133

rit.

pp attacca

139

Moderato

43

47

51

55

59

Faire glisser l'ongle du pouce de la main droite sur la 6^e corde vers le chevalet de façon à produire un "squeak".

Den Nagel des rechten Daumens auf der sechsten Saite in Richtung Sieg gleiten lassen, so daß ein sog. "Squeak-Ton" entsteht.

Slide the right hand thumb nail on the 6th string toward the bridge to produce a squeak.

Deslizar hacia el puente la uña del pulgar de la mano derecha sobre la 6ta cuerda produciendo un "squeak".

162

Tamb. -----

166

170

174

178

182

* **xxx** Frapper légèrement la table avec les parties charnues de i et m.

Die Oberseite des Resonanzkastens mit den fleischigen Teilen der Zeige- und Mittelfinger leicht anschlagen.

Tap lightly the sound-board with the flesh of i and m.

Golpee suavemente la tapa con la parte carnosa del i y m.

200

202

205

207

210

Tirer la 6^e corde sur la 5^e et jouer les notes indiquées.

Die 6. Saite über die 5. ziehen und die angegebenen Noten spielen.

Pull the 6th string over the 5th and play the indicated figures.

Cruce la 6^a cuerda sobre la 5^a y toque las notas indicadas.

Piu mosso

213

Musical notation for measures 213-217. Treble clef, 4/4 time. Notes are mostly eighth notes. Dynamics include *sf* and *pizz.* CI is indicated above the staff.

217

Musical notation for measures 217-221. Treble clef, 4/4 time. Notes include triplets and sixteenth notes. Dynamics include *pizz.* and *loco*.

221

Musical notation for measures 221-225. Treble clef, 4/4 time. Notes include eighth notes and triplets. Dynamics include *sf*, *ff*, and *sul pont.* CI is indicated above the staff.

224

Musical notation for measures 224-228. Treble clef, 4/4 time. Notes include eighth notes and triplets. Dynamics include *sf*. CI is indicated above the staff.

228

Musical notation for measures 228-232. Treble clef, 4/4 time. Notes include eighth notes and triplets. Dynamics include *sf* and *dim.* CI is indicated above the staff.

232

Musical notation for measures 232-236. Treble clef, 4/4 time. Notes include eighth notes and triplets. Dynamics include *accel.* and *ff*. CI is indicated above the staff.

235

Musical notation for measures 235-239. Treble clef, 4/4 time. Notes include eighth notes and triplets. Dynamics include *rit. z ami* and *sf*. Tamb. mil. is indicated below the staff.

239 Andante *ff macabre* *ff* *ff*

243 *ff* *ff* *ff*

247 *ff* *ff* *ff* *Rip*

250 *ff*

255 *ff* *diminuendo* *simile* *pp* *glissando* *loco*

Tambour continu en roulant
a m i a m i.

Ununterbrochener Trommel-
schlag durch das Abrollen von
Ringf. Mittelf. Zeigef. Ringf.
Mittelf. Zeigef.

A continuous drum-rolling
a m i a m i.

Tambor continuo redoblando
a m i a m i.

30 pizz. -

Prince Prince Singe Monkey

261 pizz. -

Coda Carrosse Coach Poupée Doll

264 Andantino Tamb. -

Coda Carrosse Coach Poupée Doll

268 art. arm. -

CIII CI

271 art. arm. -

274 art. arm. -

Frapper le cordier avec le pouce. Den Saitenhalter mit dem Daumen anschlagen. Hit the ~~nut~~ ^{bridge} with the thumb Golpee el clavijero con el pulgar.

Shape (leading notes!)

279

282

285

art. arm.

288

290

nat. arm.

loco

* CXI

sfz

XIX

✕ Tirer la 3^e corde sur la 2^e et jouer les notes à la façon du pizzicato de Bartok. Relâcher doucement la pression sur les cordes croisées.

Die 3. Saite über die 2. ziehen und die Noten wie beim Bartok-pizzicato spielen. Den Druck auf den überkreuzten Saiten langsam nachlassen.

Pull the 3rd string over the 2nd and stricke the notes in a Bartok pizzicato manner. Relax slowly the pressure of crossed strings.

Cruce la 3ra cuerda sobre la 2da y toque las notas en forma de pizzicato Bartok. Suelte suavemente la presión sobre las cuerdas cruzadas.

art. arm. ----- loco CX

sfz

**

art. arm. ----- loco CXII

After for down best

CXI

sfz

Clavis

RTI 'Harmonics but without pitch

Meno mosso

for best sound, thumb should form 90° angle w/ the strings

lunga ad libitum glissando

morendo

dim.

"Collection V. Mikulka"

Faire glisser l'ongle du pouce de la main droite sur la 6^e corde vers le chevalet de façon à produire un "squeak".
 Taper sur le chevalet avec le pouce.
 Taper sur le chevalet avec l'ongle de l'index.
 Jouer les notes sans hauteur précise entre la rosace et le chevalet sur les cordes indiquées.
 Faire glisser très lentement l'ongle du pouce de la main droite sur la 6^e corde du chevalet au cordier.

Den Nagel des rechten Daumens auf der sechsten Saite in Richtung Steg gleiten lassen, so daß ein sog. "Squeak-Ton" entsteht.
 Mit dem Daumen an den Steg klopfen.
 Mit dem Nagel des Zeigefingers den Steg anschlagen.
 Die Noten ohne genaue Intonation auf den angegebenen Saiten zwischen dem Schalloch und dem Steg spielen.
 Den Nagel des rechten Daumens auf der 6. Saite ganz langsam vom Steg zum Saitenhalter gleiten lassen.

Slide the right hand thumb nail on the 6th string toward the bridge to produce a squeak.
 Knock on the bridge with the thumb.
 Knock on the bridge with the nail of the index finger.
 Notes without a precise intonation to be played on the indicated strings between the sound-hole and the bridge.
 Slide very slowly with the right hand thumb nail on the 6th string in direction from the bridge to the top nut.

Deslizar hacia el puente la uña del pulgar de la mano derecha sobre la 6ta cuerda produciendo un "squeak".
 Golpee con el pulgar sobre el puente.
 Golpee con la uña del índice sobre el puente.
 Toque las notas sin altura precisa entre la boca y el puente sobre las cuerdas indicadas.
 Deslice muy lentamente la uña del pulgar de la mano derecha sobre la 6ta cuerda desde el puente hacia el clavijero.

for Manus Noble

HOT CLUB FRANÇAIS

Gary Ryan

Pink Intro
Fast, playful and light ♩ = 160
f

4

7

golpe

Em/A(i i)

f

l.h.

10

13

16

D *B* *Gm7* *A7#6*

f *mf*

Handwritten musical score for guitar, consisting of seven staves. The score includes various musical notations such as notes, rests, and chords. Performance instructions and annotations are written in the margins and between staves.

- Staff 1:** Contains notes with fingerings (3, 4) and a vibrato instruction (vib.).
- Staff 2:** Features a sequence of notes with fingerings (12, 12, 12) and chords including *G⁷/A*, *Bm/D*, and *B⁰/6*.
- Staff 3:** Includes chords *D^Δb⁵/A^b* and *G⁷*, and notes with fingerings (1, 2, 3, 4). A Roman numeral VI is also present.
- Staff 4:** Shows notes with fingerings (1, 2, 3, 4) and a *Pan.* annotation.
- Staff 5:** Contains notes with fingerings (1, 2, 3, 4) and a *pont.* instruction.
- Staff 6:** Features notes with fingerings (1, 2, 3, 4) and a *warm* annotation.
- Staff 7:** Includes notes with fingerings (1, 2, 3) and a *gliss.* instruction.

Additional annotations include *mp*, *mf*, *rit.*, *Alto*, *T*, and ****.

Right hand tap. Hold note and pull-off when indicated.
 Left hand hammers behind the right hand note.

40

43

Warn golpe
Bass a

⑥ with thumb flesh like double bass

l.h.

46

trico

49

slide back for right

52

finger click

l.h. behind nut

r.h. damp open hand

Am inu

Am 9

mp più lirico

55

Arco

58

III

6m7

F

Arco

6

Gm²/B²

61

64

67

70

73

76

79

82

85

88

91

94

97

100

103 *D#07* *cm* *A7/C#*

106 *D* *cm7* *127* *Double major* *Repeat*

109

112

115

118

121

124

127

130

133

136

139

142

or E. mand.

145 *boldly with attack*

148 *suddenly warmer and more lyrical*
mf

Villa Lobo
151 *leggiero*

154

157

160 *staccato* *senza rall.* *vib.*
mp

BENGA BEAT

2011

Gary Ryan

$\text{♩} = 122$

V

gentle l.h. tapping/damping

pizz.

make a 'very clear' distinguishable difference between these

4

VII

③

①

⑥

pizz.

sim.

8

Short

6th string slightly down and back to pitch

Long

l.h. strikes side of guitar

12

l.h. behind nut

14

l.h. taps strings on edge of soundhole

r.h. taps on soundboard

a m i

③

r.h. fingerlick

l.h. taps and slides to produce string squeak

l.h. on side

(pizz.)

16

③

⑥

to be sung as "invisibly" as possible

18

ood n day ar — um ba — ay yar um

ord.

pizz. basso

21

ba hum a doo-dle a dum ba ood n day ar — um

ord.

r.h: 12 —

pizz. basso

24

ba day den doo by yar ood n

ord.

pizz. basso

ord.

27

day ar — um ba — a yar um ba —

pizz. basso

30

ood n way ar — um ba day — den doo by

ord.

r.h: 12

ord.

3

Aah

pizz. basso

Back ~ 2

ord.

pizz. basso

Back ~ 2

12

a 5 3 4

pizz.

F/A III

5 4 0

pizz. (centred on the lower strings)

F

C/E

C

pizz.

I Bb

F

ord.

pizz.

I

ord.

r.h. 12

77

F

4

Bb VIII

I 3

V Du (II)

83

F

3 2

Jump

III 3/D

V Du

88

I Am

C

Bb

93

4/4

dood n day ar um ba

pizz. basso

97

a yar um ba hum a doo-dle a dum ba ood n

ord.

100

day ar um ba -day den doo by yar

ord.

pizz. basso

pizz. basso

103

dood n day ar um ba a yar um ba

106

dood n day ar um

Success

ord.

109

ba day den doo by yar

pizz. basso

112

pizz.

pizz.

pizz.

115

ord.

ord.

pizz.

sim.

118

122

126

129

132

135

138

* T = Right hand tap. Hold note and pull-off when indicated.
 ** Left hand hammers behind the right hand note.

141

pizz. pizz. pizz.

144

pizz. pizz. ord.

147

pizz. ord. 3

150

pizz.

rest the l.h. wrist on the fretboard above 12th fret to damp the strings

154

pizz. P L P F F P L P F F

157

pizz. P L P F F P L P F F

Ra. RH over strings

P.L. LH

160

pizz. P L P F F P L P F F

- * P = Forceful tambora with r.h. thumb over bass strings.
- L = The l.h. fingers tap strings over the soundhole.
- F = The r.h. fingers tap the table near the bridge above ①.
- 3 = Notes identified with this number played as a l.h. tap on the table above the 1st string.
- S = l.h. tap on side of the guitar.
- T = Tambora with r.h. palm while l.h. gradually tilts up, therefore changing the resonance and pitch of the sound.

163

Stops

perc. using r.h. flesh
a m i a a a

P L F P L F N

r.h. click

r.h.

166

perc. using r.h. nails
a m i a a m i a

r.h. nails on side of guitar
pa

perc. using r.h. nails

l.h. strikes side of guitar

l.h. thumb

169

clap

r.h. click

**

a m i a

172

a m i

with back of i finger

freeze

pizz. basso

175

178

side

ord.

pizz. basso

J. At Marina
RH as soon as
this is played

N = l.h. damps the strings by holding the neck of the guitar
* r.h. tap on side of guitar.

** The l.h. thumb taps so that the 6th string is forced against the fingerboard and produces a "sitar" sound.

*** Flick the topside of the guitar in the "arch" using the index finger nail of the right hand.

223

II VII ② ⑤ VII

226

II VII ② ③ ④ ⑤ ③ ④ ② ⑤

229

ord. III ③ ④

r.h. percussive damping (crisis onward)

232

③ ③

235

VII 3 II

238

③

241

r.h. percussive damping

244 *sim.*

247

250

253

256 *poco rit.*

259 *a tempo*

262 *f* finger click side