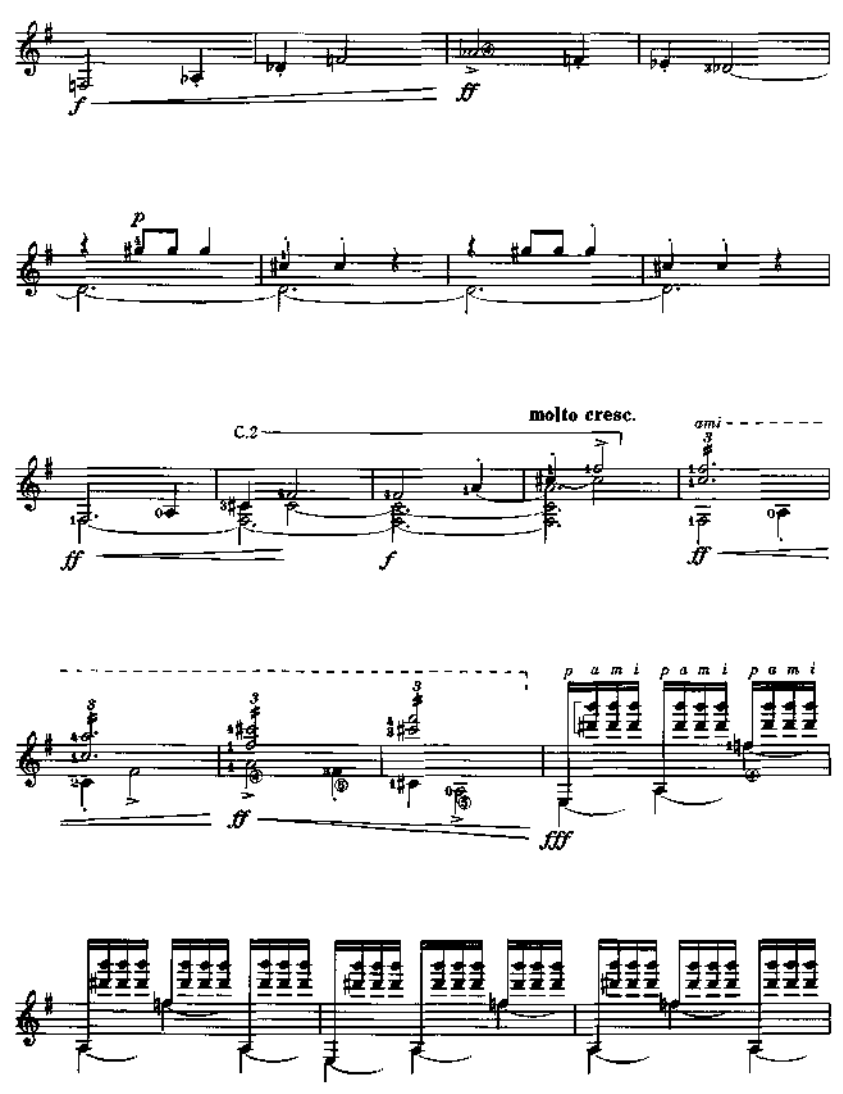
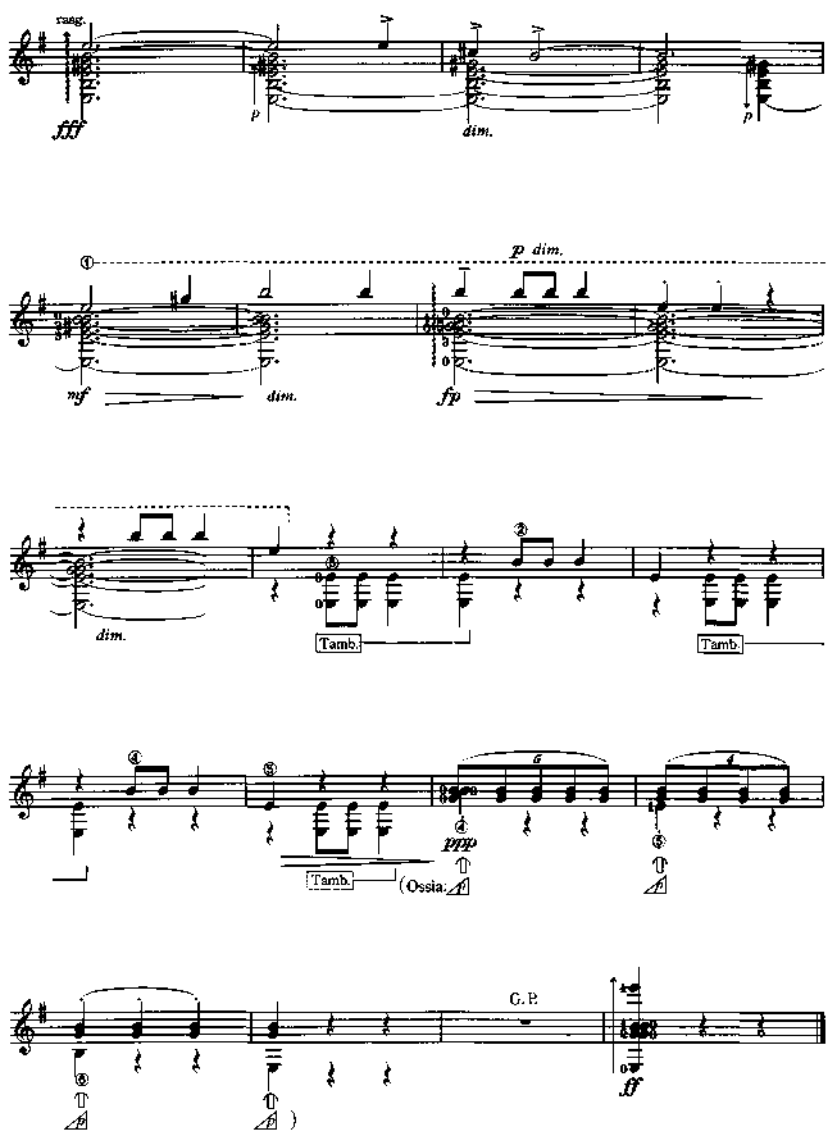
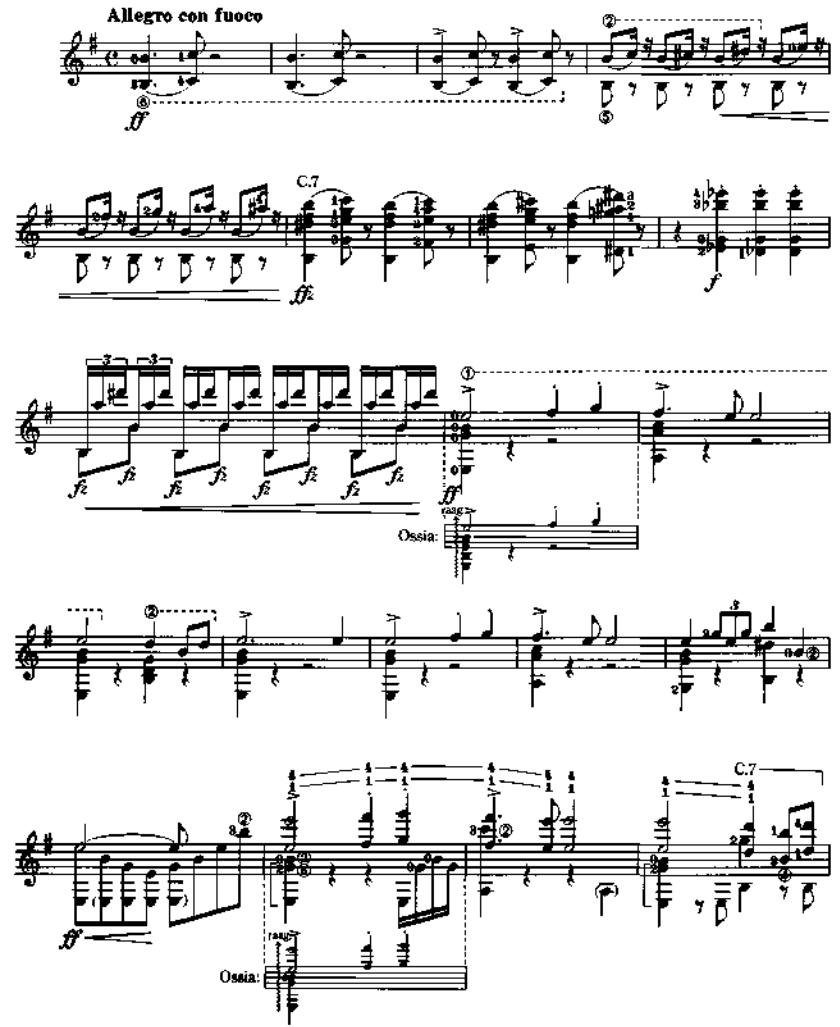
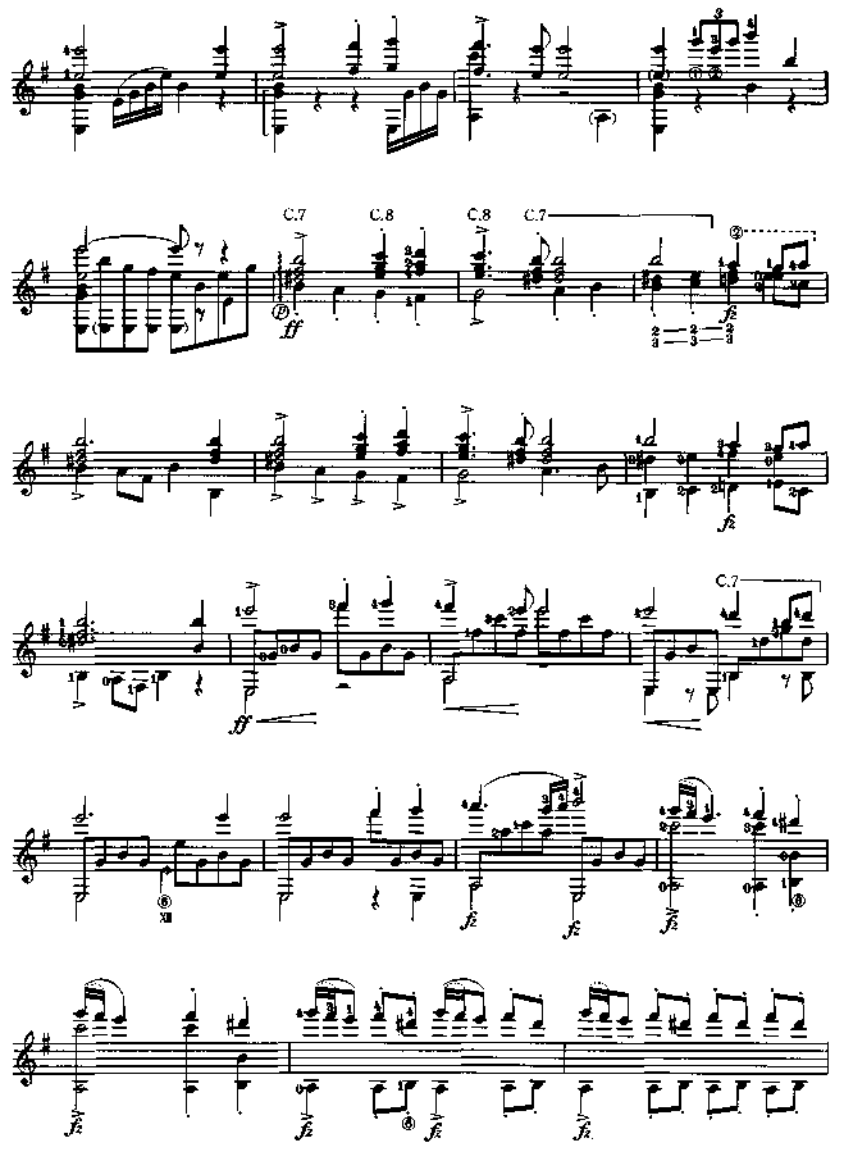
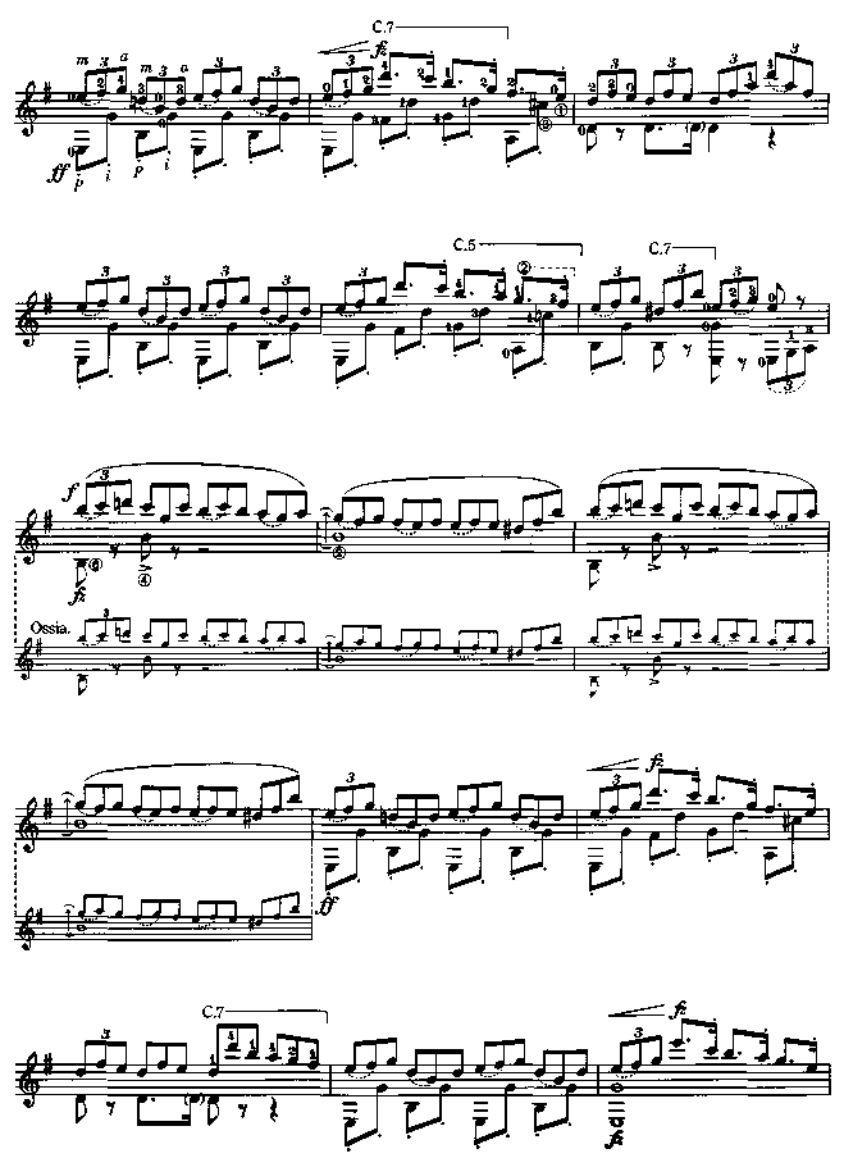

f
ff
p
C.2
molto cresc.
ami
ff
f
ff
p a m i p a m i p a m i
ff
fff

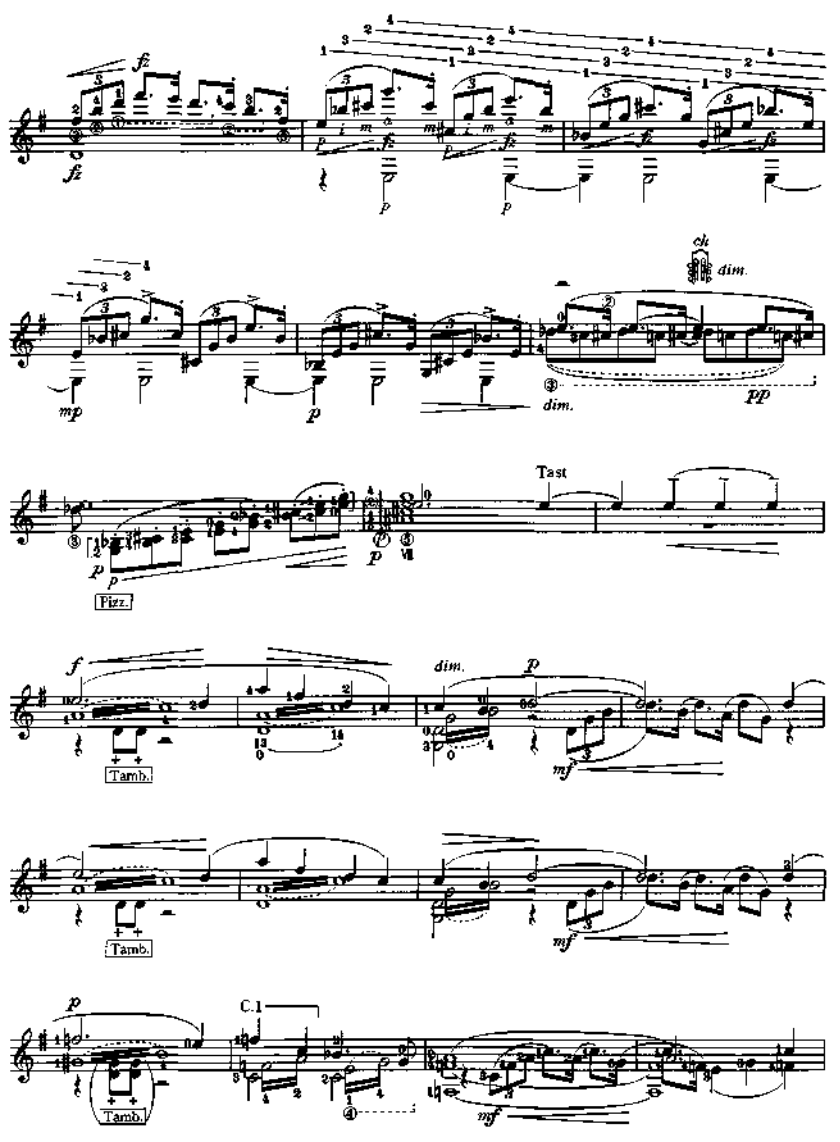

rasg.
fff
p
dim.
p
p dim.
mf
dim.
fp
dim.
Tamb.
Tamb.
Tamb.
ppp
(Ossia:
C. P.
ff
)

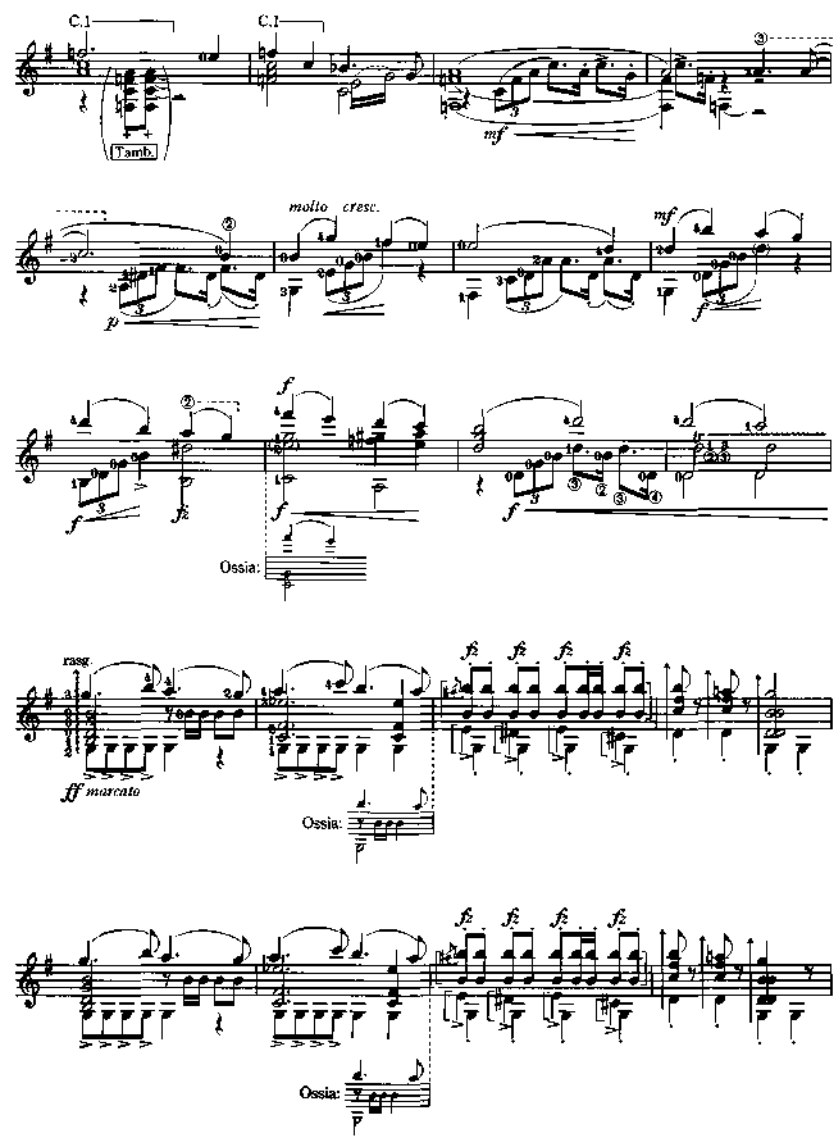
IV

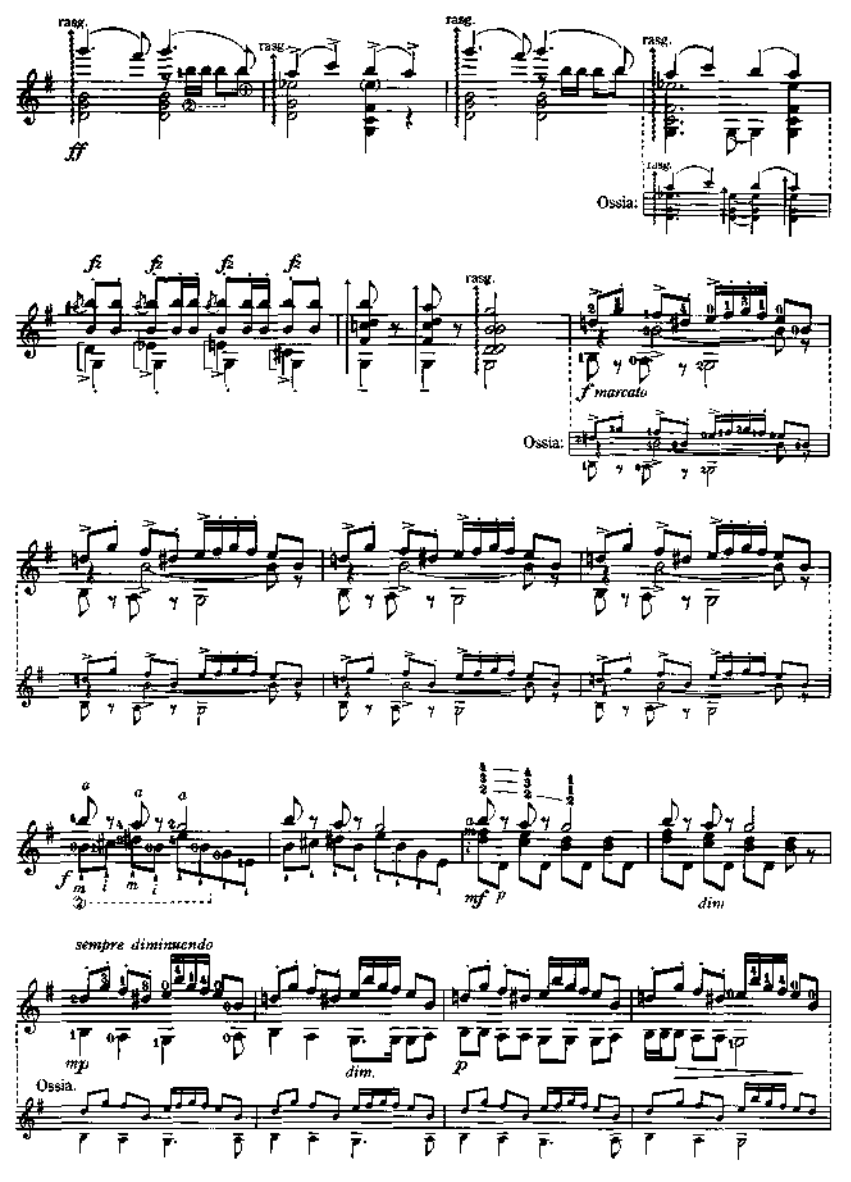


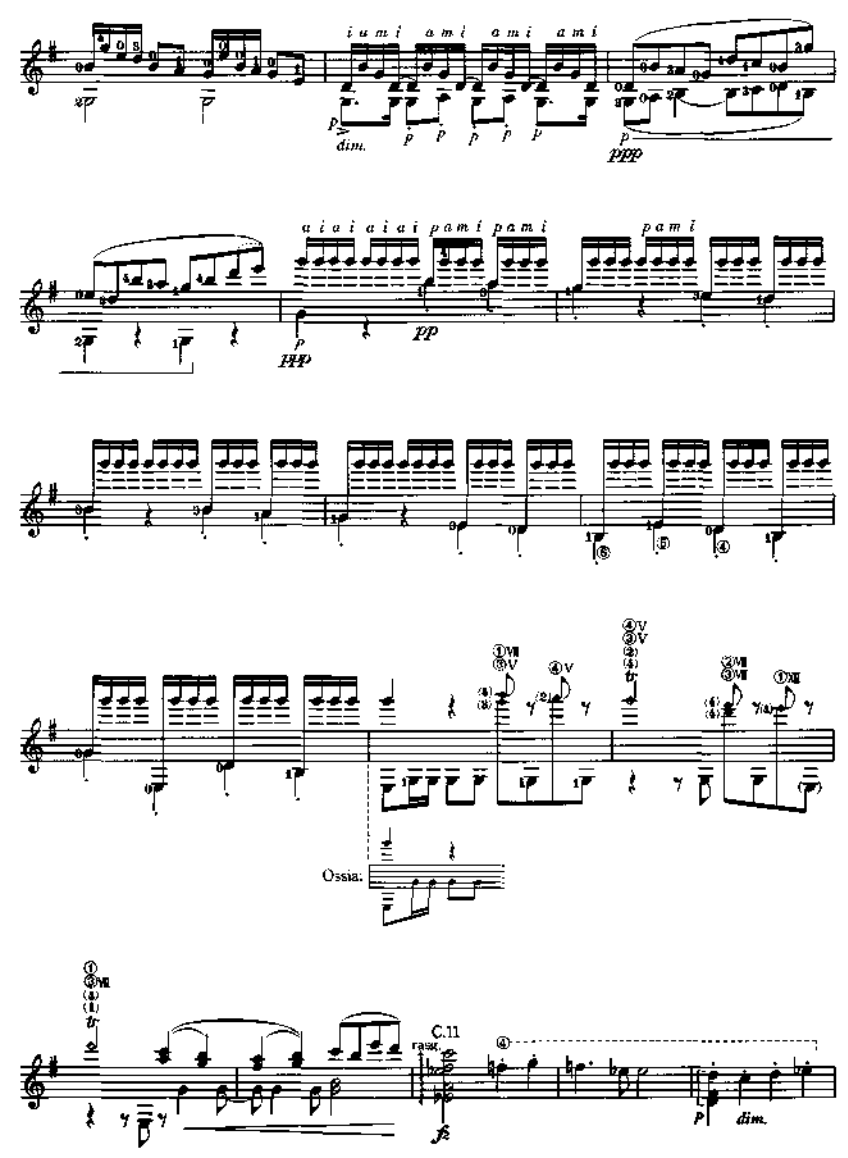

C.7
C.8
C.8
C.7
ff
fz
fz
ff
C.7
fz
fz
fz
fz
fz
fz

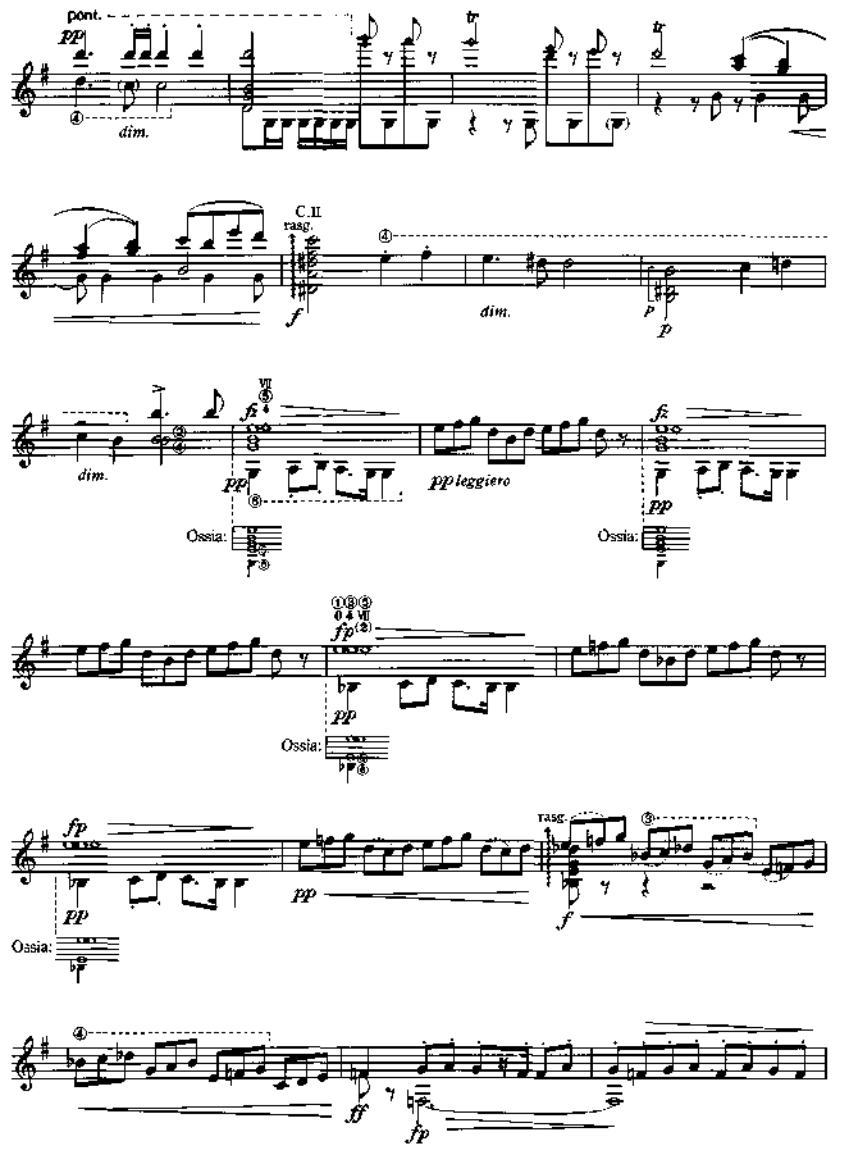

C.7
C.5
C.7
Ossia.
C.7

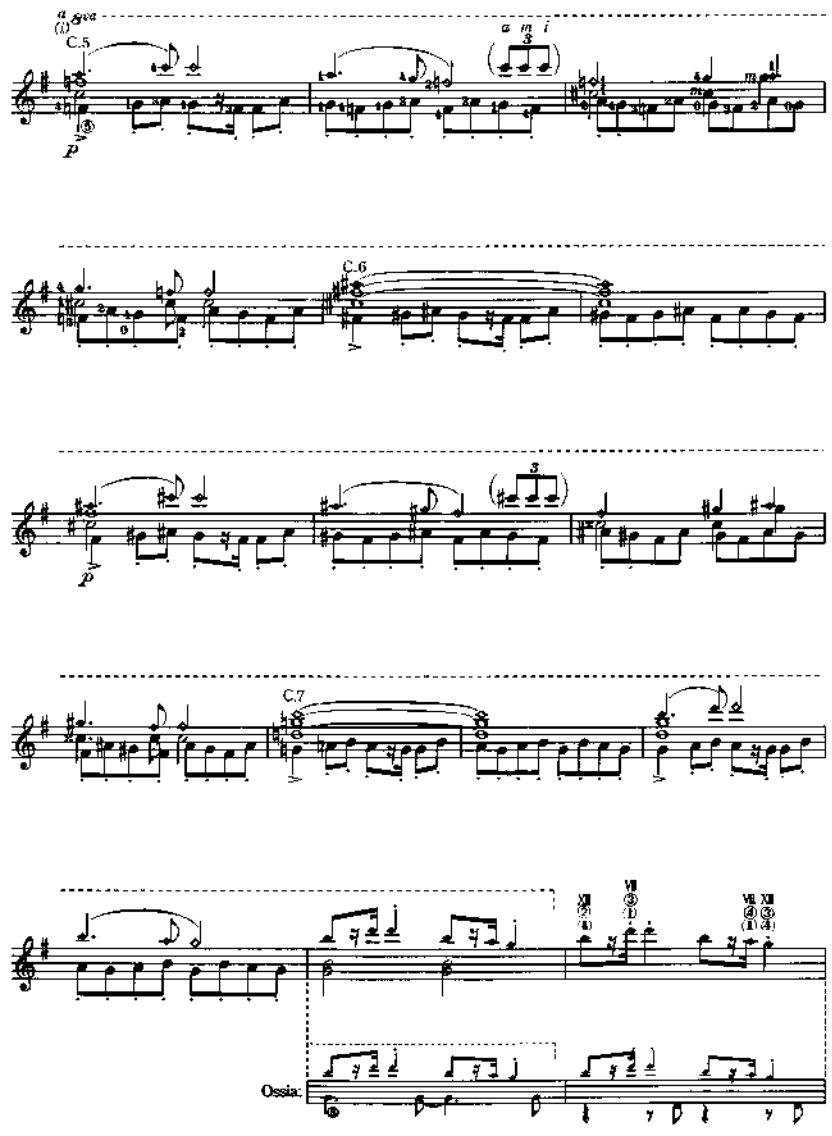

fz
p
mp
dim.
pp
Tast
Pizz.
f
Tamb.
mf
C.1

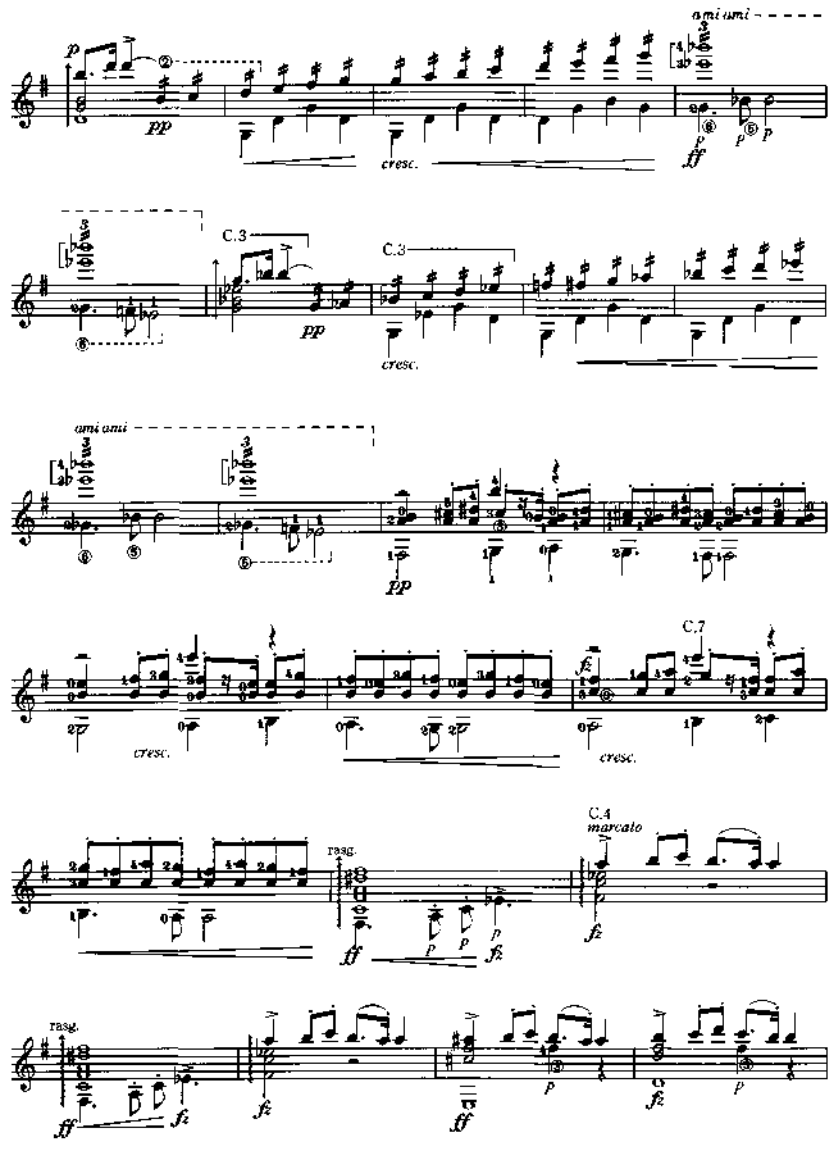

C.1
C.1
Tamb.
mf
molto cresc.
p
mf
f
Ossia:
rasg.
ff marcato
fz
Ossia:
fz
Ossia:

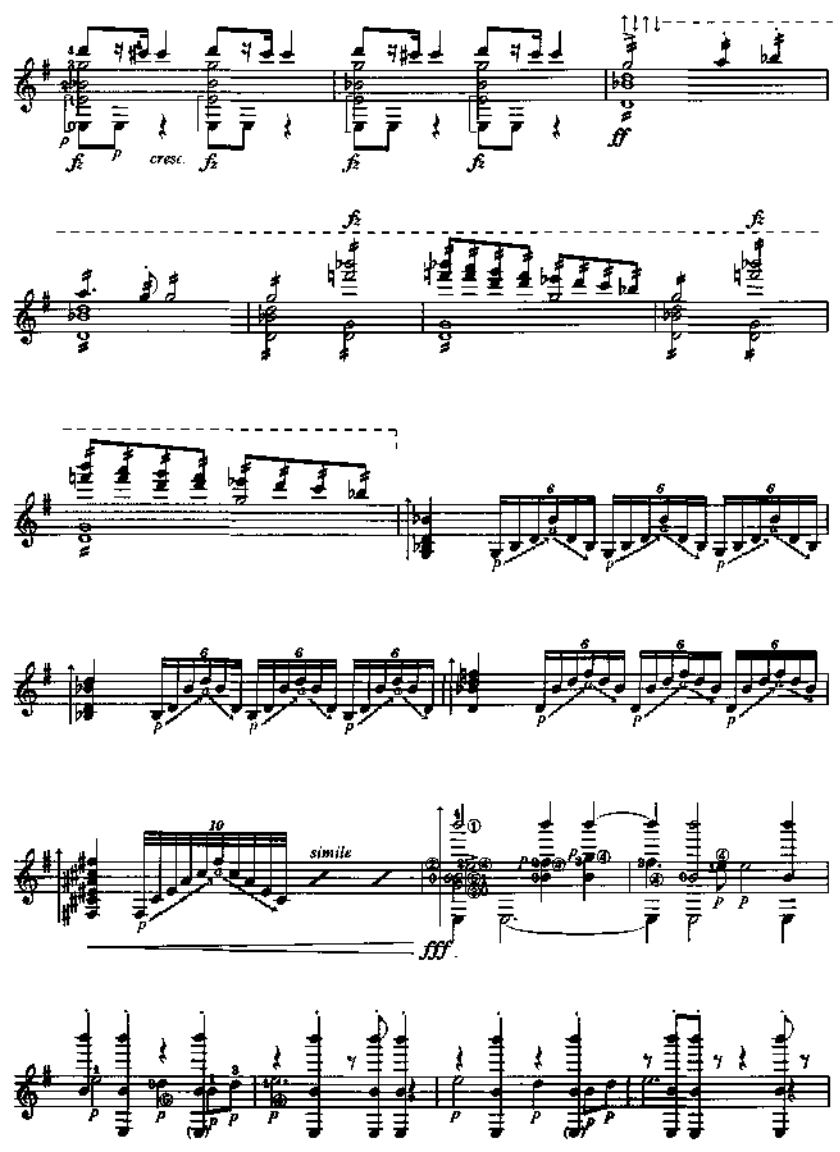

rasg.
ff
Ossia:
fz
f marcato
a
mf
p
dim
sempre diminuendo
mp
dim.
Ossia.

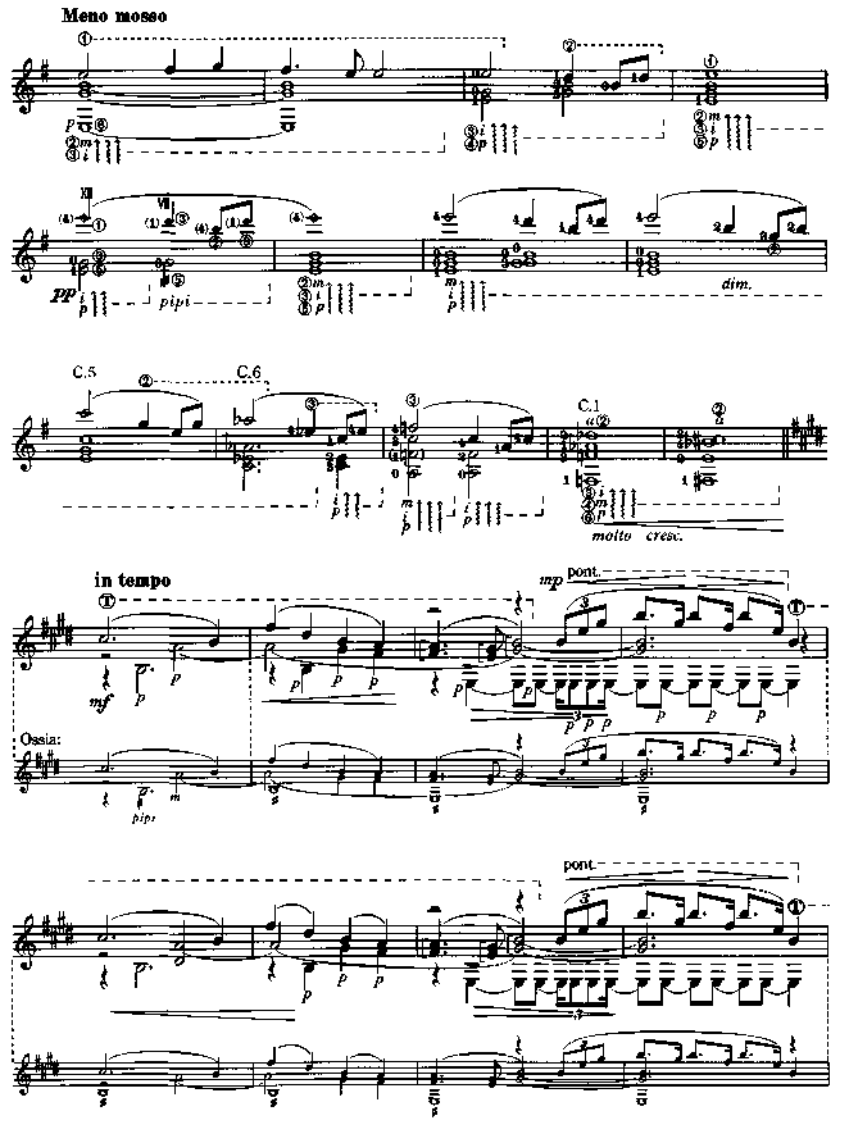

i u m i a m i a m i a m i
dim.
ppp
a i a i a i a i p a m i p a m i
p a m i
pp
Ossia:
C.11
rasg.
dim.

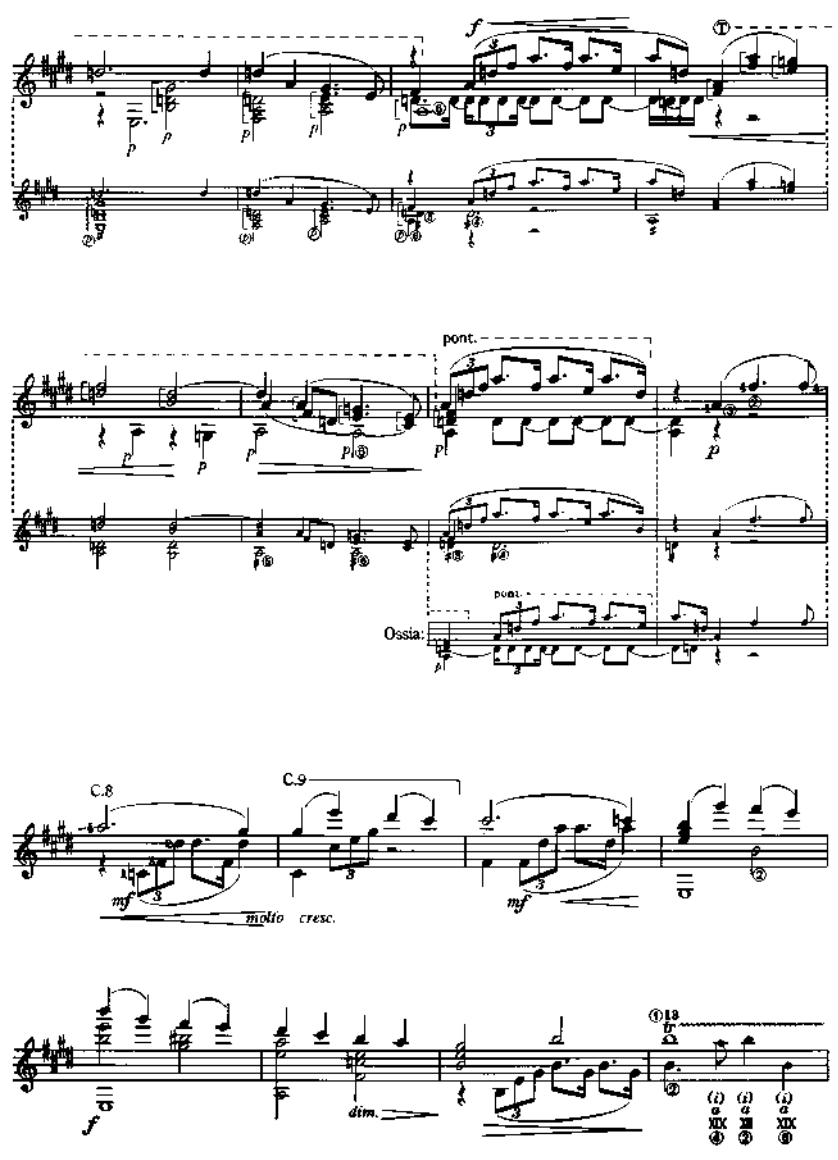

pont.
pp
dim.
C.II
rasg.
f
dim.
P
p
dim.
fz
pp
pp leggiero
fz
pp
Ossia:
Ossia:
fp
pp
Ossia:
fp
pp
pp
rasg.
f
ff
fp

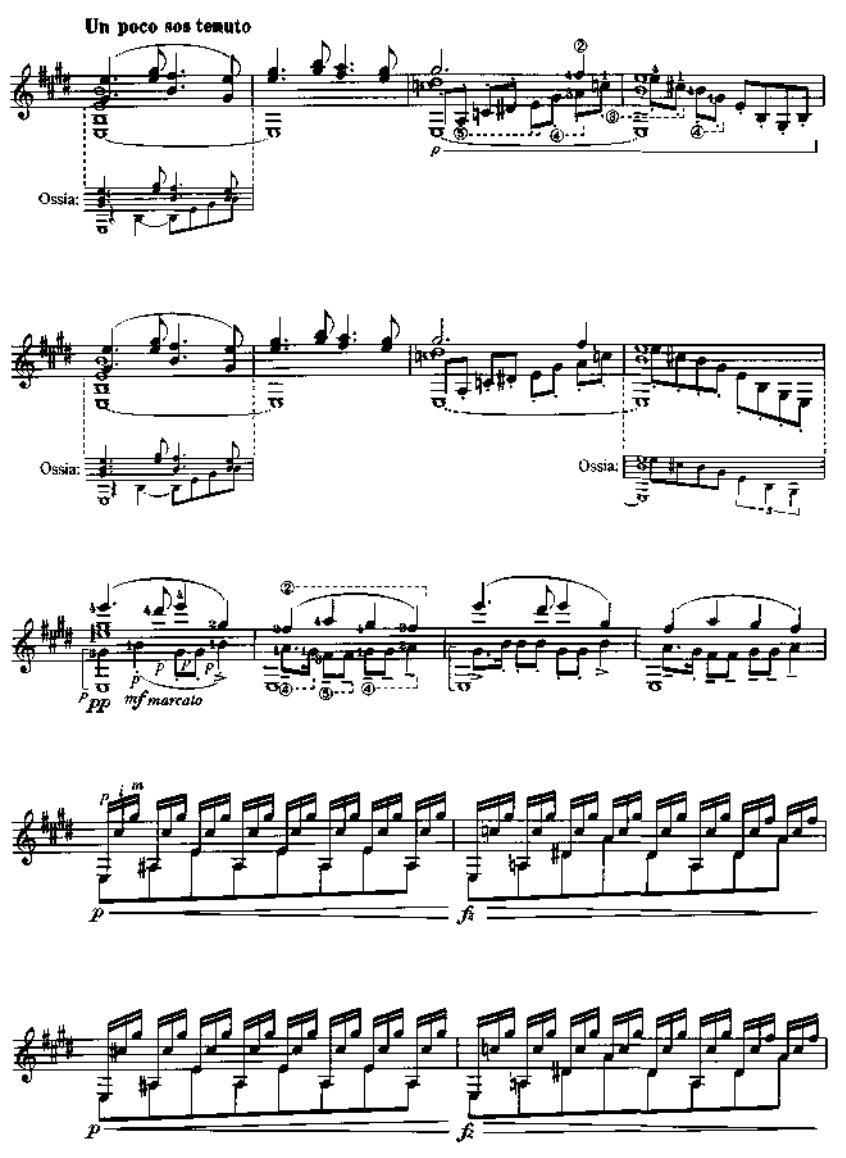

a 8va
C.5
a m i
C.6
C.7
Ossia:

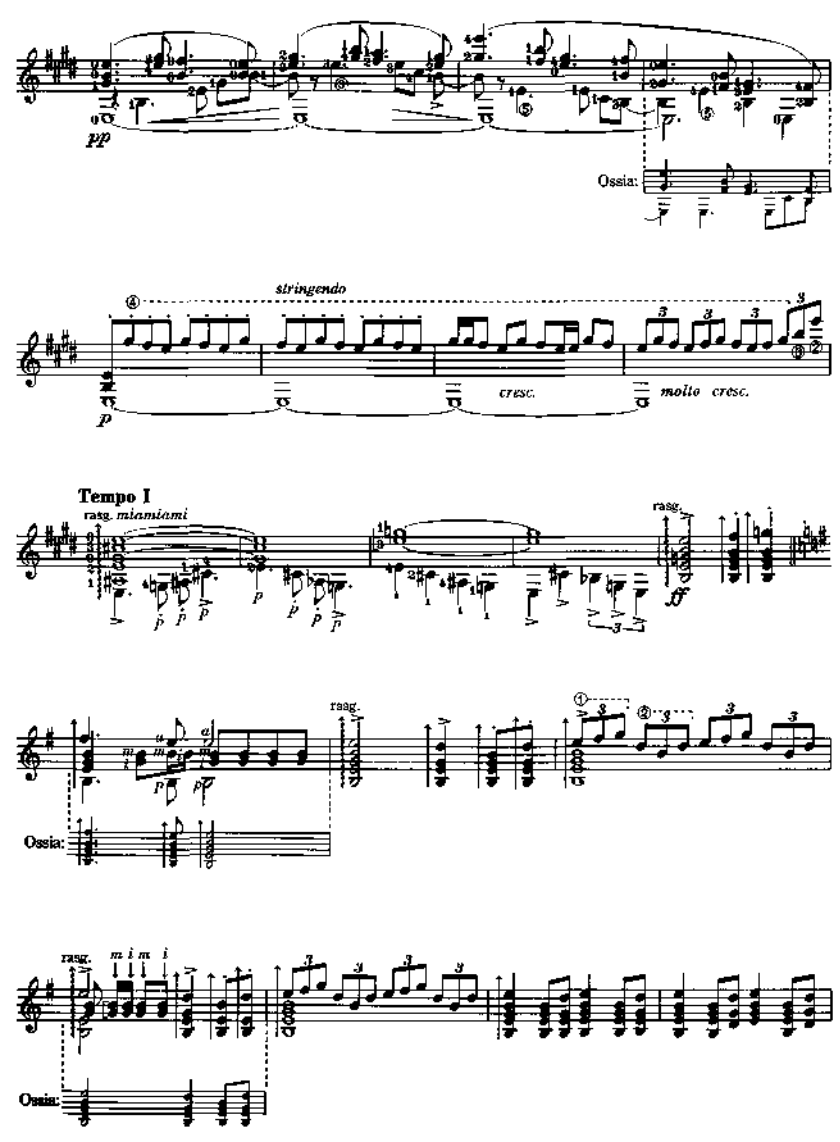

ami ami
C.3
C.3
ami ami
C.7
C.4
marcato
rasg.
rasg.

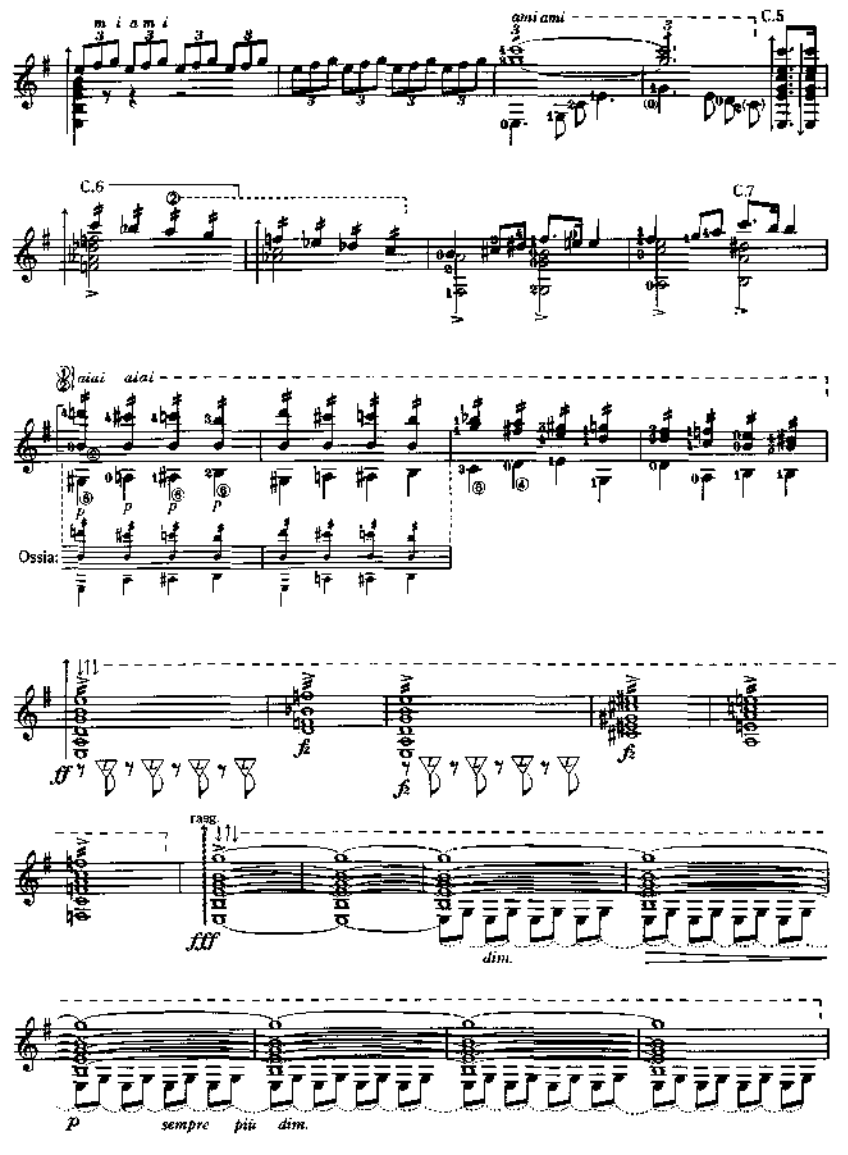

fz
p
cresc.
ff
simile
fff

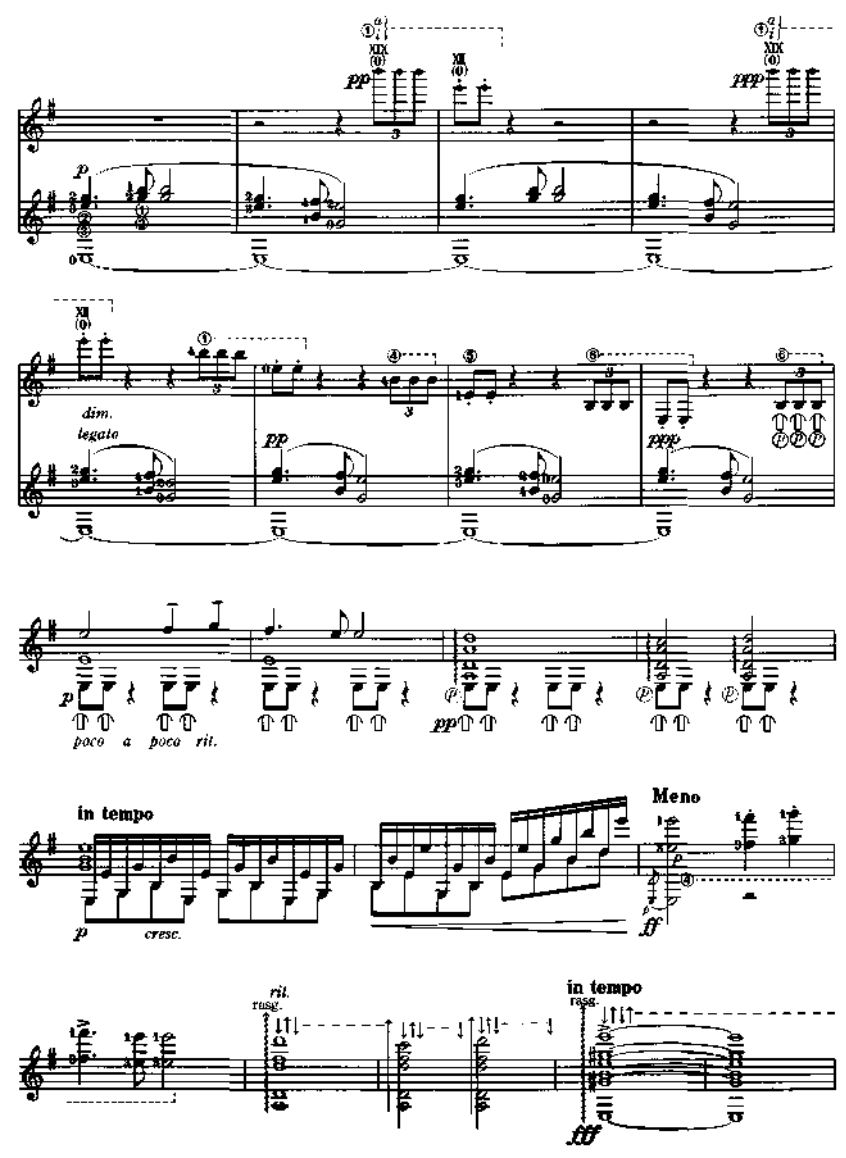

Meno mosso
pipi
dim.
C.5
C.6
C.1
molto cresc.
in tempo
pont.
Ossia:
pont.

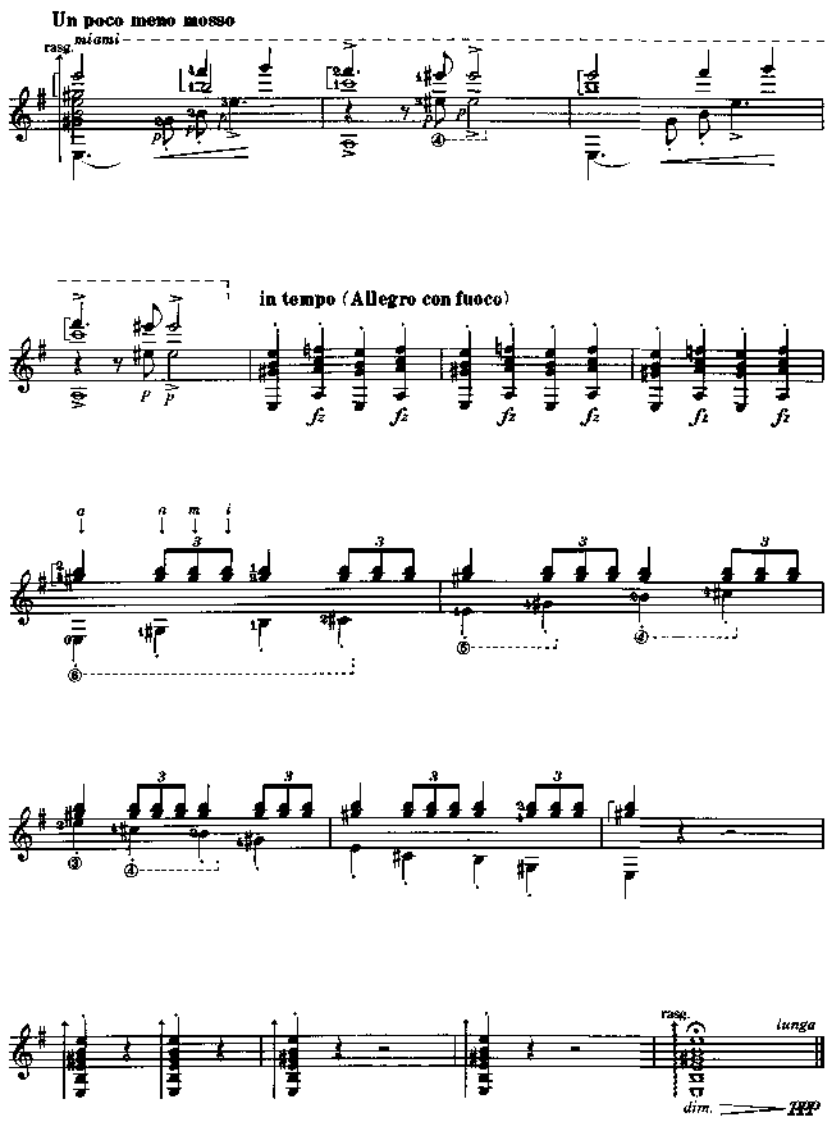

pont.
Ossia:
C.8
C.9
molto cresc.
dim.


Un poco sos tenuto
Ossia:
Ossia:
Ossia:
p
pp
mf marcato
p
fz
p
fz


pp
Ossia:
stringendo
p
cresc.
molto cresc.
Tempo I
rasg. miamiami
rasg.
ff
Ossia:
Ossia:


m i a m i
ami ami
C.5
C.6
C.7
aiai aiai
Ossia:
ff
fz
rasg.
fff
dim.
p
sempre più dim.


pp
ppp
dim.
legato
poco a poco rit.
in tempo
cresc.
Meno
ff
ril.
rasg.
in tempo
rasg.
fff


Un poco meno mosso
rasg.
miami
in tempo (Allegro con fuoco)
rasg.
lunga
dim.
ppp

●奏法解説

ハーモニックス(♩♪など)……すべて実音で記譜

自然倍音
……Ⅲ Ⅳ Ⅴ ……ポジション
(1 2 3 4)……触れる指
⑥⑤④③②①……弦

人工倍音
(…Ⅲ Ⅳ Ⅴ…)……左指の押えるポジション
XV XVI XVII……右指の触れるポジション
1 2 3 4……押える指
(i)……触れる指
p a ch……奏する指

𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯……⑦⑧⑨などによる和音のトレモロ(爪は使わない)
( )は間の不所弦の処理方法を示す

ⓘ……指定された指(iまたはch、特にない時は任意)の爪によるトレモロ(マンドリンにおけるピックの役割を爪に与える)

𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯……和音のトレモロ

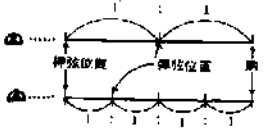
𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯……指定された指による急速なアルペジオを音符の長さ続ける

Tamb.……Tambora タンボーラ
+……⑦による
×……⑧または⑨による

rasg.
……graneado グラネアード
……rasgueado seco ラスゲア・ード・セコ
……指定された指だけによる重音奏法
Ⓟ……指頭奏法(爪は使わない)

↥ ↕……⑦と⑨で弦をつまみ、表面板に対し垂直上向に奏す
↕……右指をはなした後、弦を指板に当てない場合
↨……右指をはなした後、弦を指板に当てる場合(バルトーク・ピチカートのようなもの)

……ヘッドの部分の弦を弾く
post.……駒の近くで
tast.……指板上で



……技術的なスラー

……フレット上を押える

……爪を使わずに叩く(Lは左手のひら)

……打楽器奏法(★の位置を叩く)

●EXPLANATION FOR PERFORMANCE

Harmonics(♩ ♪etc.)……all notated in actual notes.

Natural harmonics
…Ⅲ Ⅳ Ⅴ ……position
(1 2 3 4)……Fingering
⑥⑤④③②①……String

Artificial harmonics
(…Ⅲ Ⅳ Ⅴ…)……position to be held by left finger.
XV XVI XVII……Position to be touched by right finger.
1 2 3 4……Finger to hold.
(i)……Finger to touch.
p a ch……Finger to play.

𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯……Tremolo in chord by ⑦ ⑧ or ⑨(nails are not used).
[ ] indicates the manner of treating unused strings in between played strings.

ⓘ……Tremolo with the nails of indicated finger (i or ch, or any finger if not indicated) . (this gives the nails the role of mandolin pick) .

𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯……Tremolo in chord.

𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯……Continue to play rapid arpegio by the indicated fingers. for the length of the note.

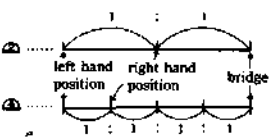
Tamb.……Tambora.
+……with ⑦
×……with ⑧ or ⑨

rasg.
……graneado.
……rasgueado seco.
……Double stopping played only by the indicated fingers.
Ⓟ……Play with fingertips (nails are not used).

↥ ↕……Pluck the string with ⑦ and ⑨ and play upwards and vertically against the sound board.
↕……After letting right fingers go, do not hit the string against fret board
↨……After letting right fingers go, hit the string against fret board

……press over the fret with finger tip

poot.……Stroke close to the bridge
tast.……Stroke on the finger board



……Left hand slur.

……on the fret

……beat the guitar without nail (L : the hollow of left hand)

……beat the guitar (on the place marked with ★) ……to finger at the head upon the strings