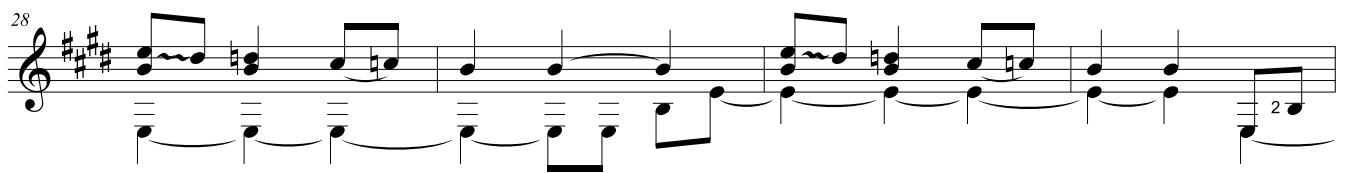


¡Viva Sevilla!

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The sheet music consists of six staves of tablature for classical guitar. Measure 1 starts with a dynamic *a m* and a tempo of c. 192 BPM. It features a CII chord followed by a sequence of eighth-note patterns. Measure 2 begins with a *f IX* dynamic. Measures 3-4 show a continuation of eighth-note patterns. Measure 5 starts with a *CII* dynamic. Measures 6-7 continue the eighth-note patterns. Measure 8 starts with a *p* dynamic and a *(3)* dynamic. Measures 9-10 continue the eighth-note patterns. Measure 11 starts with a *f IX* dynamic. Measures 12-13 continue the eighth-note patterns. Measure 14 starts with a *p* dynamic. Measures 15-16 continue the eighth-note patterns. Measure 17 starts with a *a m* dynamic. Measures 18-19 continue the eighth-note patterns. Measure 20 starts with a *p* dynamic. Measures 21-22 continue the eighth-note patterns. Measure 23 starts with a *p* dynamic. Measures 24-25 continue the eighth-note patterns.



32

ΦIX

Musical score page 32. The music continues in G major. Measure 32 features complex fingerings (1-5, 2-4, 3-5, 4-3, 5-2) and grace notes. Measure 33 begins with a melodic line starting at the bottom of the staff.

36

Musical score page 36. The music remains in G major. The melody is primarily composed of eighth notes. The bass line provides harmonic support.

40

i i i a m CVIII p i CIII 4 3 2 1

Musical score page 40. The music shifts to a more complex harmonic section. Measures 40-41 feature dense chords and grace notes. Measure 42 begins with a melodic line starting at the bottom of the staff. Various dynamic markings (p, f) and performance instructions (i, a, m, CVIII, CIII) are present.

44

3 4 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

Musical score page 44. The music continues in G major. The melody is primarily composed of eighth notes. The bass line provides harmonic support.

48

p p CVIII p p CIII 4 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1 3 2 1

Musical score page 48. The music continues in G major. The melody is primarily composed of eighth notes. The bass line provides harmonic support.

56

p
CVII
i

60

3
p

64

p
CVII
CVIII
CVII

68

CVIII
CVII
CV
CVII

72

p
⑥

76

p
④
⑤
③
①

80

2
am

84 99

115 *y re gre sar* *co mo* *la go lon dri* *na Se vi* *lla no-hay*
me jor lu gar *Be*

120
lla Se vi *lla* *Siem* *pre Se vi* *lla* *¶IX Vi* *va Se vi* *lla*

125
que Se vi lla te da *no te lo pue den qui tar* *Lo*
a m a m a m a m a m a m a m a m a m a m a m a m a m

130
p a m p a m a m p a m p a m p a m p a m p a m p a m

135
ra, que no, *na die la po dría-in ven tar* *Si no-e xis tie*
p a m p a m p a m p a m p a m p a m p a m p a m p a m

140
a m a m p a m p a m p a m p a m p a m p a m p a m p a m

145
CII *p a m p a m p a m p a m p a m p a m p a m p a m p*

Lle
 150 *na de ma gia-es tá mi Se vi*

lla
 155 *El na ran CIII*

jo en flor; y su ca lor y-es que-a Se vi lla tú que rrás vol
 160 *ver per der te-en un a tar de cer Y-en mi Se vi*

 165 *lla*

 170 *a*

 175 *a a a*

 180 *3 i a 3 i a 3 i a 3 i a 3 i a 3 i a a m i*
 101 *CjII*
 Fine *a i p*
 Dal al y Fine