

Alexandro Sanz - Amiga Mia

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♩ = 72,999985

Alto Flute

Percussion

Jazz Guitar

Electric Guitar

Kora

5-string Electric Bass

Electric Piano

FM Synth

Synth Strings

Pad 1 (New Age)

FX 4 (Atmosphere)

Viola

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Perc.

J. Gtr.

E. Bass

Syn. Str.

FX 4



9

A. Fl.

Perc.

J. Gtr.

E. Bass

Syn. Str.

FX 4

Vla.

A mi ga mi a lo sî so lo vi ves por îl

13

A. Fl.

Perc.

Kora

Syn. Str.

Vla.

y ïl_lo sa be tam biïn pe ro_ïl no te vi co mo yo su pli car le_a mi bo ca que

17

A. Fl.

Perc.

Kora

Syn. Str.

Vla.

di ga que_ha con fe sa do_en tre co pas que_es con tu piel con quien sue ca de no che

21

A. Fl.

Perc.

Kora

E. Bass

FM

Syn. Str.

Vla.

y que_en lo que se con ca da bo tyn que de sa bro chas pen san

24

A. Fl.

Perc.

Kora

E. Bass

FM

Syn. Str.

Vla.

do_en sus ma nos ÿl no te_ha vis to tem blar es pe ran do u na pa la bra_al gñ ges



28

A. Fl.

Perc.

Kora

E. Bass

FM

Syn. Str.

Vla.

to_un a bra zo ÿl no te vñ co mo yo sus pi ran do con los o ji tos a bier

32

A. Fl.

Perc.

Kora

E. Bass

FM

Syn. Str.

Vla.

tos de par en par es cu char me no brar le ay a mi ga мн а lo сїт у_їл tam biїm



36

A. Fl.

Perc.

J. Gtr.

Kora

E. Bass

FM

Syn. Str.

FX 4

tos de par en par es cu char me no brar le ay a mi ga мн а lo сїт у_їл tam biїm

Musical score for measures 39-42. The score includes five staves: Percussion (Perc.), J. Gtr. (Jazz Guitar), E. Bass (Electric Bass), Syn. Str. (Synthesizer Strings), and FX 4 (Effects 4). The J. Gtr. staff features a triplet of eighth notes in measure 40. The E. Bass staff has a long note with a fermata in measure 41. The Syn. Str. and FX 4 staves contain complex textures with many notes and rests.



Musical score for measures 43-45. The score includes seven staves: A. Fl. (Alto Flute), Perc., J. Gtr., Kora, E. Bass, Syn. Str., and FX 4. The A. Fl. staff has a rest in measure 43 and then enters in measure 44. The Kora staff has a rest in measure 43 and then enters in measure 44. The E. Bass staff has a long note with a fermata in measure 45. The Syn. Str. and FX 4 staves contain complex textures with many notes and rests.

A mi ga mi a no sŭ

46

A. Fl.

Perc.

Kora

E. Bass

Syn. Str.

Vla.

que de cir ni que_ha cer pa ra ver te fe liz o ja ló pu



49

A. Fl.

Perc.

Kora

E. Bass

Syn. Str.

Vla.

die ra man dar en el al ma la li ber tad que_es lo_que a_ñl le_ha ce fal

52

A. Fl.

Perc.

Kora

E. Bass

FM

Syn. Str.

Pad 1

Vla.

ta lle nar te los bol si llos de gue rras ga na das de sue cos de_i lu sio nes re no va



56

A. Fl.

Perc.

Kora

E. Bass

Syn. Str.

Pad 1

Vla.

das yo quie ro re ga lar te_u na po_e sh a tu pien sas que_es toy dan do las no ti

60

A. Fl.

Perc.

Kora

E. Bass

E. Pno.

Syn. Str.

Vla.

cias A mi ga mh a o ja l_b_al gъn dh a es cu chan do



63

A. Fl.

Perc.

E. Bass

E. Pno.

Syn. Str.

Vla.

mi can ciyn de pron to_en tien das que lo que nun ca qui ce fue con tar tu_his to

66

A. Fl.

Perc.

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

ria o que pu die ra re sul tar con mo ve do ra pe ro per do na a mi ga



70

A. Fl.

Perc.

E. Bass

E. Pno.

Syn. Str.

Vla.

mh a no_es in te li gen te_a mi sa bi du rh a ihs ta_es mi ma

73

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Vla.

ne ra de de cir las co sas no_es que sea mi tra ba jo es que_es mi_i dio ma



76

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Vla.

Y_a mi ga mh a prin ce sa de_un cuen to_in fi

79

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

ni to a mi ga mh a tan

82

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Vla.

so lo pre ten do que cuen tes con mi go_a mi ga mh a a

85

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

ver si_u nos de_ĩs tos dñ as por fin a

88

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

pren do a_ha blar sin te ner que dar tan tos ro de os que

91

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Vla.

to da_ñs his to ria me_impor ta porque_e res mi_a mi ga no uh

95

A. Fl.

Perc.

J. Gtr.

E. Gtr.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

FX 4

Vla.

no

99

The musical score consists of 11 staves. The first system (measures 95-98) includes A. Fl., Perc., J. Gtr., E. Gtr., Kora, E. Bass, E. Pno., FM, Syn. Str., FX 4, and Vla. A double bar line is placed at the beginning of measure 95. The second system (measures 99-102) includes Perc., J. Gtr., E. Bass, Syn. Str., and FX 4. A double bar line is placed at the beginning of measure 99, with the word 'no' written above it. The score contains various musical notations such as triplets (marked with '3'), slurs, and dynamic markings like 'no'.

103

A. Fl.

Perc.

J. Gtr.

E. Bass

Syn. Str.

FX 4

Vla.

A mi ga mi a lo sî so lo vi ves por îl



107

A. Fl.

Perc.

Kora

E. Bass

FM

Syn. Str.

Vla.

y îl_lo sa be tam biîn pe ro_îl no te vîi co mo yo su pli car le_a mi bo ca que

111

A. Fl.

Perc.

Kora

E. Bass

FM

Syn. Str.

Vla.

di ga que ha con fe sa do en tre co pas que es con tu piel con quien sue co de no che

115

A. Fl.

Perc.

Kora

E. Bass

E. Pno.

FM

Syn. Str.

Pad 1

Vla.

A mi ga mi a no sñ que de cir ni que ha cer

119

A. Fl.

Perc.

Kora

E. Bass

E. Pno.

Syn. Str.

Vla.

pa ra ver te fe liz o ja ló pu die ra man dar en el al ma la li ber

123

A. Fl.

Perc.

Kora

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

tad que es lo que a_ñil le ha ce fal ta lle nar te los bol si llos de gue rras ga na

126

A. Fl.

Perc.

Kora

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

das de sue cos de_i lu sio nes re no va das yo quie ro re ga lar te_u na po_e sh

130

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Vla.

a tu pien sas que_es toy dan do las no ti cias A mi ga mh

133

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

a prin ce sa de_un cuen to_in fi ni to

Detailed description: This is a page of a musical score for a multi-instrument ensemble. The score is written for eight parts: Alto Flute (A. Fl.), Percussion (Perc.), Electric Guitar (E. Gtr.), Electric Bass (E. Bass), Electric Piano (E. Pno.), Synthesizer Strings (Syn. Str.), Pad 1, and Viola (Vla.). The music is in a key with one sharp (F#) and a 3/4 time signature. The Alto Flute part features a melodic line with some grace notes. The Percussion part has a complex, rhythmic pattern with many sixteenth notes. The Electric Guitar part includes a triplet of eighth notes. The Electric Bass part has a steady, walking bass line. The Electric Piano part provides harmonic support with chords and moving lines. The Synthesizer Strings part has long, sustained notes. The Pad 1 part has a few scattered notes. The Viola part has long, sustained notes. The lyrics 'a prin ce sa de_un cuen to_in fi ni to' are written below the Viola part.

136

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

a mi ga mh a tan so lo pre ten do que cuen

139

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Vla.

tes con mi go_a mi ga mh a a ver si_u nos de_ñs tos dh

142

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

as por fin a pren do a ha

145

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Vla.

blar sin te ner que dar tan tos ro de os que to da ĩsta his to ria me im

148

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Vla.

por ta porque_e resmi_a mi ga no no no



152

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Vla.

a mi ga mh a prin ce sa de_un cuen to_in fi

155

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

ni to a mi ga mh a tan

158

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Vla.

so lo pre ten do que cuen tes con mi go_a mi ga mh a

161

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

a ver si_u nos de_ñs tos dh as por fin a

Detailed description: This is a page of a musical score for a multi-instrument ensemble. The score is arranged in a vertical stack of staves. At the top left, the page number '26' is printed. The first staff is for the Alto Flute (A. Fl.), starting at measure 161. It features a melodic line with a sixteenth-note sextuplet and a triplet. The Percussion (Perc.) staff shows a complex rhythmic pattern with various note values and rests. The Electric Guitar (E. Gtr.) staff has a melodic line with a triplet and a sixteenth-note triplet. The Electric Bass (E. Bass) staff provides a bass line with eighth and sixteenth notes. The Electric Piano (E. Pno.) staff has a melodic line with eighth and sixteenth notes. The Synthesizer Strings (Syn. Str.) staff has a melodic line with eighth and sixteenth notes. The Pad 1 staff has a melodic line with eighth and sixteenth notes. The Viola (Vla.) staff has a melodic line with eighth and sixteenth notes. The lyrics 'a ver si_u nos de_ñs tos dh as por fin a' are written below the Viola staff.

164

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

pre_n do a_ha blar sin te ner que dar tan tos ro de os que

167

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

to da_ĩsta_his to ria me_im por ta por que_e res mi_a mi ga

170

A. Fl.

Perc.

E. Gtr.

E. Bass

E. Pno.

Syn. Str.

Pad 1

Vla.

no no no

Sanz - Amiga Mia
Alto Flute

♩ = 72,999985

10

15

3

20

25

29

33

8

45

50

54

59

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V.S.



125

130

136

141

147

154

160

166

169

Sanz - Amiga Mia
Percussion

♩ = 72,999985

6

10

14

18

22

26

30

34

38

42

46

50

54

58

62

66

70

74

78

Percussion

82

86

90

94

98

102

106

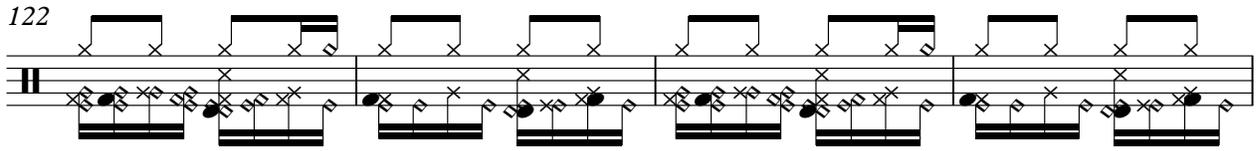
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114

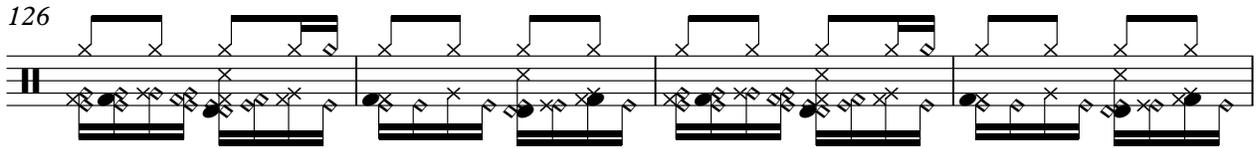
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V.S.

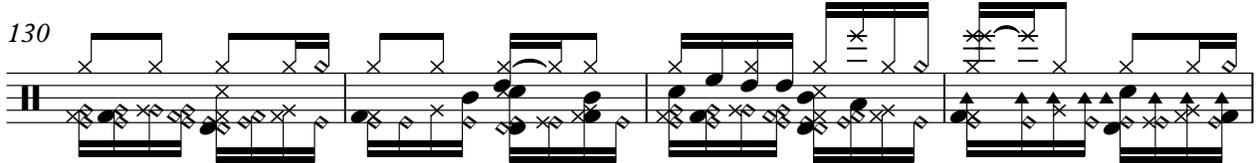
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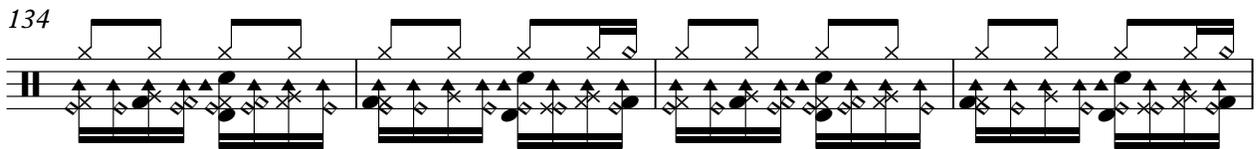
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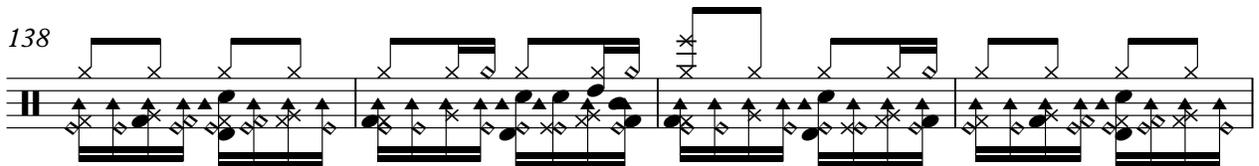
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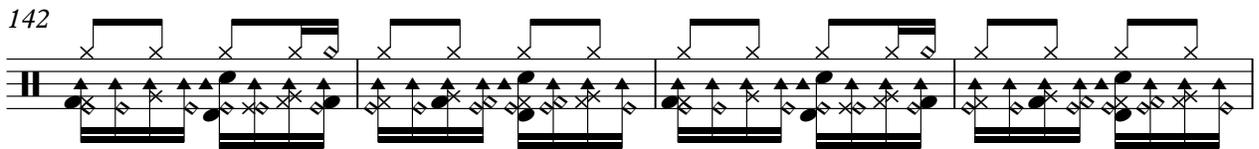
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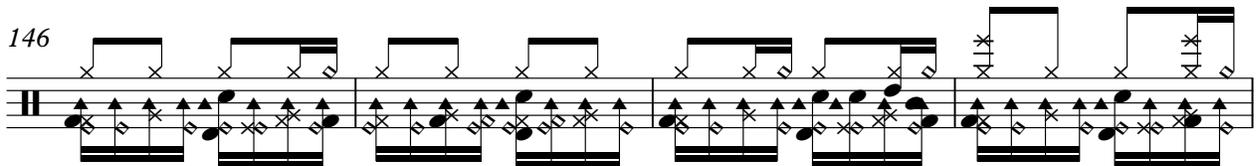
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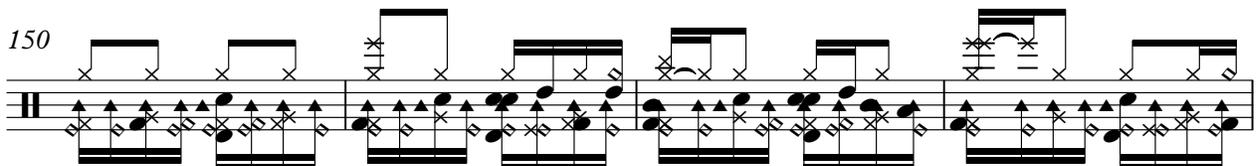
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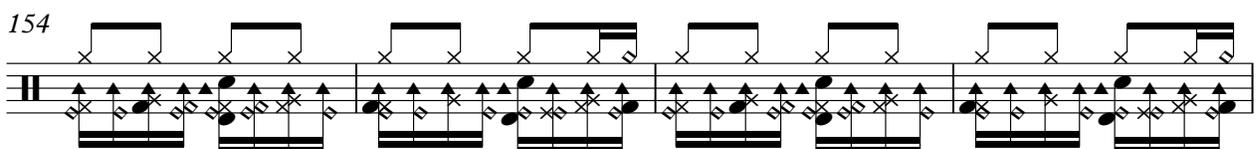
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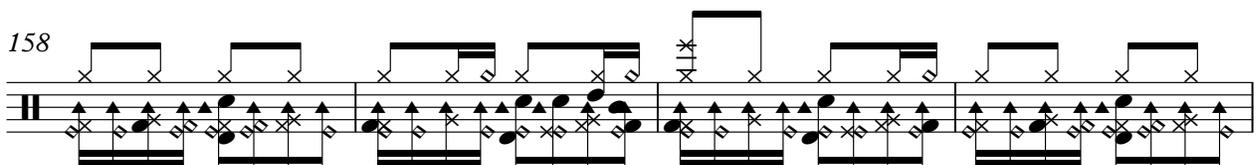
150



154



158



162

Musical notation for measures 162-165. The notation is on a single staff with a treble clef. It features a complex rhythmic pattern with many beamed notes and rests. Above the staff, there are several groups of 'x' marks, likely representing specific percussive sounds or techniques. The notes are primarily eighth and sixteenth notes, often beamed together in groups of four or eight.

166

Musical notation for measures 166-170. Similar to the previous system, it features a complex rhythmic pattern with beamed notes and rests. The notation includes several groups of 'x' marks above the staff. The rhythmic complexity continues with various note values and groupings.

170

Musical notation for measures 170-174. This system shows the continuation of the complex rhythmic pattern. It includes several groups of 'x' marks above the staff. The notation concludes with a final measure that has a whole rest, indicating the end of the piece.

Sanz - Amiga Mia
Jazz Guitar

♩ = 72,999985

2

3

3

6

10

26

3

39

3

43

52

3

98

3

101

103

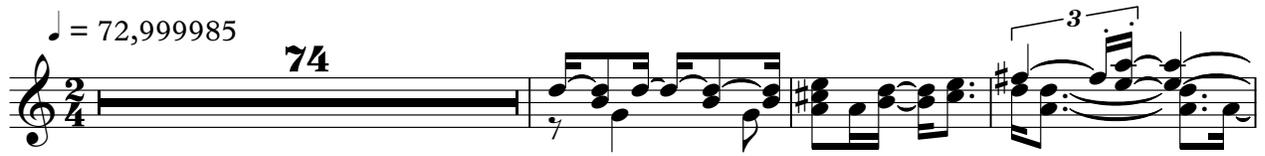
69

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Sanz - Amiga Mia
Electric Guitar

♩ = 72,999985

74



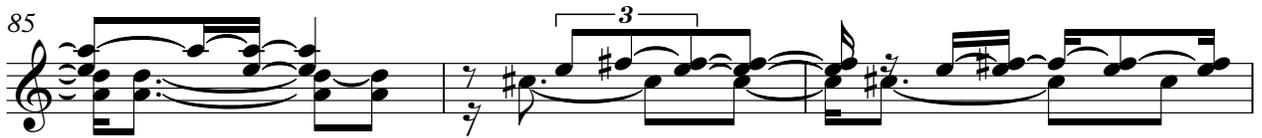
78



82



85



88

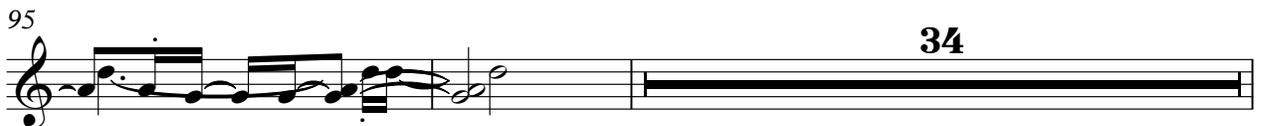


92



95

34



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131

135

138

141

144

148

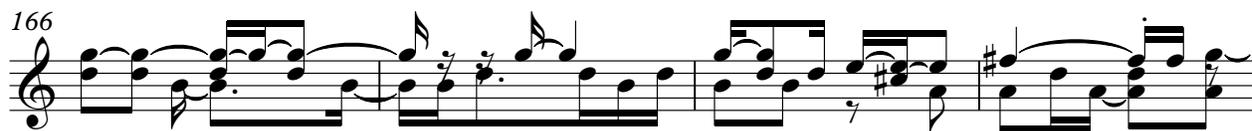
152

156

159

163

166



Musical notation for measures 166-169. The notation is on a single staff with a treble clef. Measure 166 starts with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, some beamed together, and rests. Measure 167 continues the melodic line. Measure 168 features a key signature change to two sharps (F# and C#). Measure 169 concludes the phrase with a final note and a fermata.

170



Musical notation for measure 170. The notation is on a single staff with a treble clef. The measure begins with a treble clef and a key signature of two sharps (F# and C#). It contains a complex rhythmic pattern of eighth and sixteenth notes, some beamed together, and rests. The measure ends with a double bar line.

Sanz - Amiga Mia
Kora

♩ = 72,999985

13

20

30

37

47

54

60

110

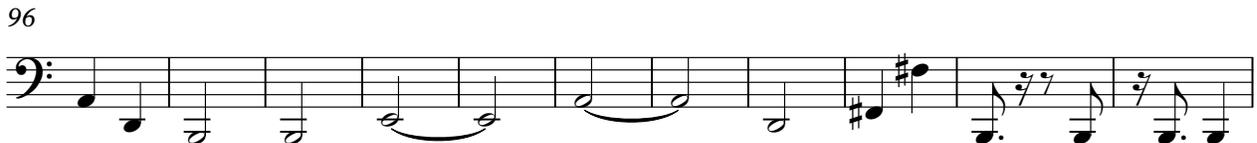
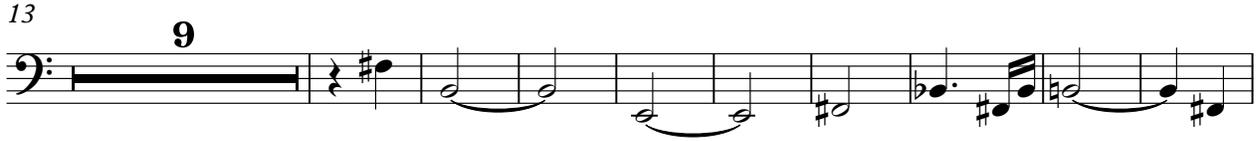
117

126

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Sanz - Amiga Mia
5-string Electric Bass

♩ = 72,999985



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V.S.

Sanz - Amiga Mia
Electric Piano

♩ = 72,999985

Musical notation for measures 56-59. Measure 56 is a whole rest in both staves. Measure 57 contains a whole note chord in the right hand and a whole note chord in the left hand. Measure 58 is a whole rest in both staves. Measure 59 features a melodic line in the right hand and a bass line in the left hand.

Musical notation for measures 60-61. Measure 60 shows a melodic line in the right hand and a bass line in the left hand. Measure 61 features a melodic line in the right hand and a bass line in the left hand, including a triplet of eighth notes in the right hand.

Musical notation for measures 62-64. Measure 62 shows a melodic line in the right hand and a bass line in the left hand. Measure 63 features a melodic line in the right hand and a bass line in the left hand. Measure 64 includes a triplet of eighth notes in the right hand.

Musical notation for measures 65-69. Measure 65 shows a melodic line in the right hand and a bass line in the left hand. Measure 66 features a melodic line in the right hand and a bass line in the left hand. Measure 67 includes a melodic line in the right hand and a bass line in the left hand. Measure 68 shows a melodic line in the right hand and a bass line in the left hand. Measure 69 features a melodic line in the right hand and a bass line in the left hand.

Musical notation for measures 70-76. Measure 70 shows a melodic line in the right hand and a bass line in the left hand. Measure 71 features a melodic line in the right hand and a bass line in the left hand. Measure 72 includes a melodic line in the right hand and a bass line in the left hand. Measure 73 shows a melodic line in the right hand and a bass line in the left hand. Measure 74 features a melodic line in the right hand and a bass line in the left hand. Measure 75 includes a melodic line in the right hand and a bass line in the left hand. Measure 76 shows a melodic line in the right hand and a bass line in the left hand.

Musical notation for measures 77-80. Measure 77 shows a melodic line in the right hand and a bass line in the left hand. Measure 78 features a melodic line in the right hand and a bass line in the left hand. Measure 79 includes a melodic line in the right hand and a bass line in the left hand. Measure 80 shows a melodic line in the right hand and a bass line in the left hand.

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V.S.

82

87

90

94

118

122

126

Musical notation for measures 126-129. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). Measure 126 features a melodic line in the treble and a bass line with a whole note chord. Measure 127 continues the melody with eighth notes. Measure 128 has a melodic line with a fermata. Measure 129 concludes with a melodic phrase.

131

Musical notation for measures 131-134. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 131 features a complex rhythmic pattern with triplets in the treble. Measure 132 continues with a triplet. Measure 133 has a melodic line with a fermata. Measure 134 concludes with a melodic phrase.

136

Musical notation for measures 136-139. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 136 features a melodic line with a fermata. Measure 137 continues with a melodic line. Measure 138 has a melodic line with a fermata. Measure 139 concludes with a melodic phrase.

140

Musical notation for measures 140-143. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 140 features a melodic line with a fermata. Measure 141 continues with a melodic line. Measure 142 has a melodic line with a fermata. Measure 143 concludes with a melodic phrase.

145

Musical notation for measures 145-148. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 145 features a melodic line with a fermata. Measure 146 continues with a melodic line. Measure 147 has a melodic line with a fermata. Measure 148 concludes with a melodic phrase.

149

Musical notation for measures 149-152. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measure 149 features a melodic line with a fermata. Measure 150 continues with a melodic line. Measure 151 has a melodic line with a fermata. Measure 152 concludes with a melodic phrase.

V.S.

154

Musical score for measures 154-157. The piece is in 7/8 time. Measure 154 features a piano (p) dynamic. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

158

Musical score for measures 158-162. The melody continues with eighth and sixteenth notes in the treble clef, and the bass clef accompaniment remains consistent with eighth notes.

163

Musical score for measures 163-165. Measure 164 contains a triplet of eighth notes in the treble clef, indicated by a '3' above the notes. The bass clef accompaniment continues with eighth notes.

166

Musical score for measures 166-168. The melody in the treble clef features eighth and sixteenth notes, and the bass clef accompaniment consists of eighth notes.

169

Musical score for measures 169-172. The melody in the treble clef consists of eighth and sixteenth notes, and the bass clef accompaniment features eighth notes. The piece concludes with a double bar line.

Sanz - Amiga Mia
FM Synth

♩ = 72,999985

2 17

Musical notation for measures 1-17. Measure 1 has a fermata with a '2' above it. Measure 17 has a fermata with a '17' above it. The key signature has one sharp (F#).

26

2 2

Musical notation for measures 26-36. Measure 26 has a fermata with a '2' above it. Measure 36 has a fermata with a '2' above it. The key signature has one sharp (F#).

37

13 42

Musical notation for measures 37-42. Measure 37 has a fermata with a '13' above it. Measure 42 has a fermata with a '42' above it. The key signature has one sharp (F#).

96

11 11

Musical notation for measures 96-111. Measure 96 has a fermata with a '11' above it. Measure 111 has a fermata with a '11' above it. The key signature has one sharp (F#).

112

57 57

Musical notation for measures 112-168. Measure 112 has a fermata with a '57' above it. Measure 168 has a fermata with a '57' above it. The key signature has one sharp (F#).

Sanz - Amiga Mia
Synth Strings

♩ = 72,999985

2

13

22

31

42

52

63

73

84

94

104

Musical staff 104: A single staff of music in treble clef with a key signature of one sharp (F#). It begins with a melodic line of eighth notes (F#, G, A, B, C, D, E, F#) followed by a series of sustained chords and arpeggiated patterns.

114

Musical staff 114: A single staff of music in treble clef with a key signature of one sharp (F#). It features a melodic line of eighth notes (F#, G, A, B, C, D, E, F#) and sustained chords.

124

Musical staff 124: A single staff of music in treble clef with a key signature of one sharp (F#). It contains a melodic line of eighth notes (F#, G, A, B, C, D, E, F#) and sustained chords.

134

Musical staff 134: A single staff of music in treble clef with a key signature of one sharp (F#). It features a melodic line of eighth notes (F#, G, A, B, C, D, E, F#) and sustained chords.

143

Musical staff 143: A single staff of music in treble clef with a key signature of one sharp (F#). It contains a melodic line of eighth notes (F#, G, A, B, C, D, E, F#) and sustained chords.

152

Musical staff 152: A single staff of music in treble clef with a key signature of one sharp (F#). It features a melodic line of eighth notes (F#, G, A, B, C, D, E, F#) and sustained chords.

162

Musical staff 162: A single staff of music in treble clef with a key signature of one sharp (F#). It contains a melodic line of eighth notes (F#, G, A, B, C, D, E, F#) and sustained chords.

168

Musical staff 168: A single staff of music in treble clef with a key signature of one sharp (F#). It features a melodic line of eighth notes (F#, G, A, B, C, D, E, F#) and sustained chords.

Sanz - Amiga Mia
Pad 1 (New Age)

♩ = 72,999985

54 9

68 9 4

87 27 6 3

125 5

138 4 10

158 4

166 3

Sanz - Amiga Mia
FX 4 (Atmosphere)

♩ = 72,999985

2

6

10 26

39

43 52

97

101

104 69

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112

2

do pas que pichon cotoche Agias q'ntena p'rtiz q'pu d'ncal'ral'

122

malhier q'ntena tabol sig'ega d'ad'ui s'oc'va d'ar'iga l'ap'ite a p'at'os'

131

d'ad'ui c'ias A mi gamh a prin d'ad'ui n'ito an'ja m'ra tan s'oc'p'en'

139

tes'onga m'ra a s'oc'p' as p'ra p'ra ha b'lar tan'que d'ad'ui im'

148

p'ra p'ra a m'ra no no no an'ja m'ra prin d'ad'ui n'ito an'ja'

157

m'ra tan s'oc'p'en tes'onga m'ra a s'oc'p' as p'ra p'ra ha'

165

b'lar tan'que d'ad'ui im p'ra p'ra a m'ra no no'