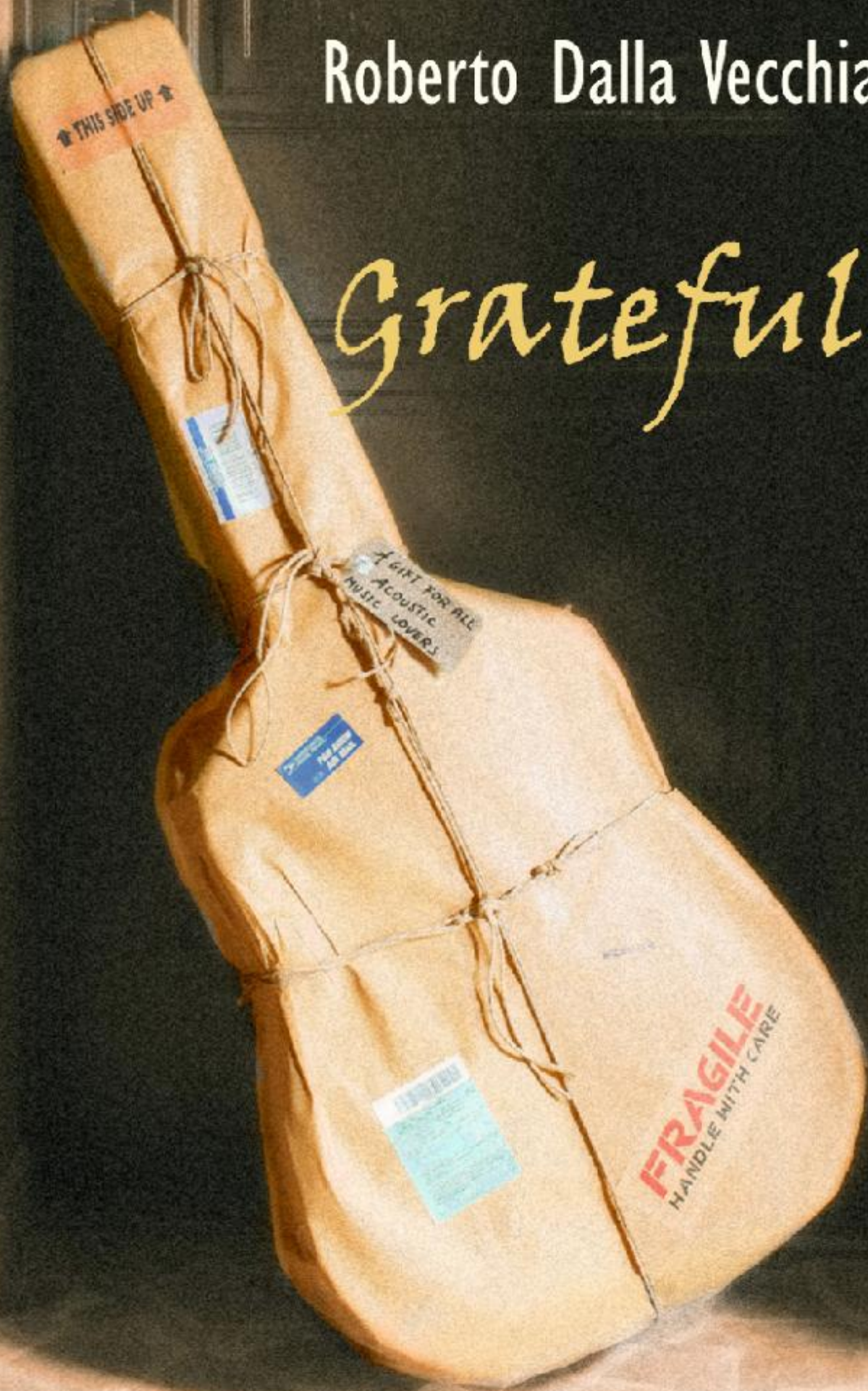


Roberto Dalla Vecchia

Grateful



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GUITAR TRANSCRIPTIONS

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introduction

This book contains the transcriptions in both standard notation and tablature of the main guitar parts included in the CD *Grateful*.

Recorded at Magister Studio, Italy, "*Grateful*" captures feelings and melodies that are the heart of Roberto's musical journey: *flatpicking guitar with Italian gusto*.

Says Roberto Dalla Vecchia: *"The recording is completely acoustic and we have tried our best to capture the true tone and sound of my guitar and the other instruments.*

Most of the tunes I write are a combination of my love for bluegrass and my love for all the great Italian melodies I have been listening to growing up here".

"*Grateful*" features ten tracks, eight of which were written by Roberto Dalla Vecchia including an original adaptation of the popular 19th century Italian song, "Addio mia bella addio" and a fresh arrangement of the fiddle tune "Flowers of Edinburgh".

"It's always a thrill to play with outstanding musicians," says Dalla Vecchia "Gambetta's guitar playing is full of energy and passion! His enthusiasm and love in all the musical projects he embraces are a constant inspiration for my music."

Audio samples from "*Grateful*" and online ordering are available at Dalla Vecchia's Web page, www.robertodallavecchia.com

... a passion for playing guitar
... a musical family
... a musical country
... loving and helping hands along the way
... all the blessings of my life
I am grateful

Ticket To Cesuna

Music by Roberto Dalla Vecchia

Tuning: E G D G B E

$\text{♩} = 120$

♩ G

3 1 0 0

s p

B \flat /G F/G B \flat /G F/G C/G

3

H 4

V

G

6

H VP VH V

Em Cadd9

10

H

Flowers of Edinburgh

Traditional, arranged by Roberto Dalla Vecchia

Tuning: D A D G B E

$\text{♩} = 108$

Intro: harmony part Roberto

First solo Roberto

D A G

D A G A D

Grateful

Music by Roberto Dalla Vecchia

Tuning: D A D G A D

Capo III

♩ = 100

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with a repeat sign. The bottom staff is in bass clef and contains a guitar accompaniment with various fret numbers (3, 4, 5) and techniques such as triplets (3), slurs (2/4), and a hammer-on (H).

The second system of music consists of two staves. The top staff continues the melodic line with a triplet (3) and a slur. The bottom staff continues the guitar accompaniment with fret numbers (3, 4, 5) and techniques such as triplets (3), slurs (4 2 0 2), a hammer-on (H), and a pull-off (P).

The third system of music consists of two staves. The top staff continues the melodic line with a slur and a pull-off (P). The bottom staff continues the guitar accompaniment with fret numbers (2, 3, 4) and techniques such as slurs (4 0 2), a hammer-on (H), and a pull-off (P).

The fourth system of music consists of two staves. The top staff continues the melodic line with a triplet (3) and a slur. The bottom staff continues the guitar accompaniment with fret numbers (4, 5) and techniques such as slurs (2/4), a hammer-on (H), and a pull-off (P).

Red Rock

Music by Roberto Dalla Vecchia

$\text{♩} = 99$

Intro

First system of musical notation (measures 1-4). The treble clef staff shows a melody in G major with a key signature of one sharp (F#). The bass clef staff shows a guitar accompaniment with fret numbers and 'x' marks for muted strings. Fingerings are indicated by numbers 1-3. Strumming patterns are marked with 's'. Measure 1: Treble has a quarter rest, bass has a whole note chord (7 6 5 x x x). Measure 2: Treble has a quarter rest, bass has a whole note chord (7 9 11 x x x). Measure 3: Treble has a quarter note G4, bass has a half note chord (5 7 7 6 x x x). Measure 4: Treble has a quarter note A4, bass has a half note chord (1 2 0 1 2 x x x).

Second system of musical notation (measures 5-8). Measure 5: Treble has a quarter note G4, bass has a half note chord (7 6 5 x x x). Measure 6: Treble has a quarter note G4, bass has a half note chord (7 9 11 x x x). Measure 7: Treble has a quarter note G4, bass has a half note chord (12 12 x 11 9 11). Measure 8: Treble has a quarter note G4, bass has a half note chord (10 10 11 9 10).

Third system of musical notation (measures 9-12). Measure 9: Treble has a quarter note G4, bass has a half note chord (7 6 5 x x x). Measure 10: Treble has a quarter note G4, bass has a half note chord (7 9 11 x x x). Measure 11: Treble has a quarter note G4, bass has a half note chord (5 7 7 6 x x x). Measure 12: Treble has a quarter note G4, bass has a half note chord (1 2 0 1 2 3/4).

Fourth system of musical notation (measures 13-16). Measure 13: Treble has a quarter note G4, bass has a half note chord (7 6 5 x x x). Measure 14: Treble has a quarter note G4, bass has a half note chord (7 9 11 x x x). Measure 15: Treble has a quarter note G4, bass has a half note chord (12 12 x 11 9 11). Measure 16: Treble has a quarter note G4, bass has a half note chord (10 10 11 9 10). The system ends with a double bar line and a 'To Coda' symbol.

Waltz For Mari

Music by Roberto Dalla Vecchia

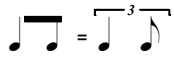
♩ = $\overbrace{\text{♩} \text{♩} \text{♩}}^3$

♩ = 88

Chords: D, C, G, A6, D, C, G, A7, Am7, D9, G5, To Coda, Gm6/Bb, Bm, G#m7(b5), A9sus4, A9

The Zebra

Music by Roberto Dalla Vecchia



♩ = 91

Em D A7 Em D A7

Am7 B7 Em

Em D A7 Em D A7

Am7 B7 Em

7 1. AD -

Verse

C G5 C

21 DIO MIA BEL - LA AD - DIO CHE L'AR - MA - TA SE NE
2, 3, 4, 5. See additional lyrics.

G5 D5 G5 C

24 VA E SE NON PAR - TIS - SI AN - CH' - IO SA - REB - BE UN -

G5 C D5 G5

27 A VIL - TA' E SE NON PAR - TIS - SI AN - CH' -

C G5 C

30 IO SA - REB - BE UN - A VIL - TA'.

To Coda (after Verse 5)

Ghost To Ghost

Music by Roberto Dalla Vecchia

♩ = 136

harmony part of Roberto (melody)

The first system of music consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The melody is written in a simple, flowing style. Below the treble staff is a bass staff with a double bass clef, containing guitar-style chord diagrams. The first two measures of the bass staff include 'P' (piano) and 'S' (sforzando) markings above the notes. The chord diagrams are: 7 0 0 5 4 0, 7 0 0 5 4 0, 6 0 2 0, and 4 2 1.

The second system continues the melody and harmony. The bass staff chord diagrams are: 2 2 0 2 0 2, 0 1 2 1 0 0, 4 3 2 4 2 0, and 4 4 4 7. The melody concludes with a quarter rest in the final measure.

To Coda 

The third system repeats the first system's melody and bass staff chord diagrams. The bass staff chord diagrams are: 7 0 0 5 4 0, 7 0 0 5 4 0, 6 0 2 0, and 4 2 1.

The fourth system continues the melody and harmony. The bass staff chord diagrams are: 2 2 0 2 0 2, 0 1 2 1 2, 0 6 4 6 4, and 6 7 6 0. The melody concludes with a quarter rest in the final measure.

harmony part of Beppe

Measures 1-4 of the harmony part. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a bass line with fingerings and dynamics: $12 \overset{P}{\circ} \circ \overset{S}{9-7} \circ$ | $10 \overset{P}{\circ} \circ \overset{S}{9-7} \circ$ | $9 \circ \circ 6 \circ \circ$ | $2 \circ \circ 4 \circ \circ$.

Measures 5-8 of the harmony part. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a bass line with fingerings: $6 \ 5 \ 5 \ 7 \ 5 \ 7$ | $5 \ 4 \ 4 \ 5 \ 4$ | $8 \ 6 \ 7 \ 7 \ 6 \ 9$ | $7 \ 8 \ 7 \ 11$.

Measures 9-12 of the harmony part. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a bass line with fingerings and dynamics: $12 \overset{P}{\circ} \circ \circ \overset{S}{9-7} \circ$ | $10 \overset{P}{\circ} \circ \circ \overset{S}{9-7} \circ$.

To Coda $\text{\textcircled{C}}$

Measures 11-12 of the harmony part. The treble clef staff contains a melodic line. The bass clef staff contains a bass line with fingerings: $9 \circ \circ 6 \circ \circ$ | $2 \circ \circ 4 \circ \circ$.

Measures 13-16 of the harmony part. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a bass line with fingerings and dynamics: $6 \ 5 \ 5 \ 7 \ 5 \ 7$ | $0 \circ 1 \circ 1 \ 2$ | $4 \ 2 \circ \circ 6 \ 4$ | $\overset{S}{4/6} \circ \circ \circ \circ$.

Impronte Lontane

Music by Roberto Dalla Vecchia

Tuning: D G C F A D

Capo II

Intro

$\text{♩} = 70$

F6 Em

F6 Em

F6 Em

F6 Em

14

18

upright bass $\text{♩} = 114$

21

24