

# Idilio

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arr. Andreas Wagner

## Intro

Guitar

Guitar

<b>T</b>	4	5	5	5	5	3	1	3	1
<b>A</b>	0	0	0	4	0	4	0	4	0
<b>B</b>	0	x	2	x	0	0	x	x	0

3

Guitar

0	1	2	2	2	2	3	3	3	0	2
0	2	2	2	2	2	2	3	2	1	2
0	x	0	x	0	x	0	x	0	x	0

6

Guitar

0	1	3	0	3	1	0	0	0	0	0
0	2	2	2	2	3	0	0	0	0	0
x	0	4	3	x	x	3	3	x	1	4

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9

1 — 1 — 1 — 1 — 1 | 0 | 0 3 2 |

2 — 2 — 2 — 2 — 2 | 0 4 0 | 1 3 1 |

3 — 3 — 3 — 3 — 3 | 3 0 2 | 1 1 2 |

x — 3 — x — 3 — x | x — 3 — x — 0 — x | x — 2 — x — 2 — x

12

0 — 0 — 0 — 0 — 0 | 2 0 2 0 |

2 — 1 — 4 — 3 — 4 | 1 — 1 — 1 — 1 — 1 | 2 — 0 — 1 — 2 — 0 |

2 — 2 — 2 — 2 — 2 | 2 — x — 2 — x — 2 | 2 — x — 1 — x — 0 |

15

0 — 0 — 0 — 4 — 0 | 0 0 0 3 0 | 4 0 0 4 0 |

2 — 0 — 0 — 0 — 0 | 0 — 0 — 0 — 3 — 0 | 4 — 0 — 0 — 4 — 0 |

0 — x — 2 — x — 2 | 0 — x — 2 — 0 — 0 | 0 — x — 2 — x — 2 |

18 

22 

25 

© this arrangement Andreas Wagner

# Idilio

28

B VII VII VII II

7 7 7 7 7 7 7 10 8 10 8 10 0 3 0 0

7 8 7 8 7 7 2 8 7 8 7 0 0 0 0

7 x 9 x 7 7 x 9 x 7 0 x 2 x 0

31

B II

0 3 3 3 2 2 2 2 2 2 2 2 2 2

0 0 4 2 2 3 3 2 3 2 3 2 2 2

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

34

BII BVII

0 4 7 7 7 7 7 7 7 7 7 7

4 2 4 2 2 4 2 4 7 7 8 7 8 7

2 x 2 x 2 x 2 x 7 7 x 9 x 7

37 **BVII** **II** **XII**

10 8 10 8 | 10 0 3 0 0 || 0 0 0 7

8 7 8 7 | 0 0 2 0 || 2 2 2

x 9 x 7 | 0 x 2 x || x 2 x

40 **VII** **VII** **VII** **BV**

12 12 12 12 12 | 10 8 8 | 10 8

0 0 0 0 0 | 0 0 0 0 | 0 7 5

0 x 7 x | x 7 6 | 0 x 0 x

43 **BX** **B1/2X**

10 10 10 10 | 12 14 | 12 10 12 10

5 0 10 10 10 | 11 14 11 | 10 11 11

0 10 | 0 0 | 0 0

x 0 11 | x x | x x

tricky!

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46

VII

2

4

1

IV

BVIII

8 10 7 0

0 0 0 0

x x 3 5 6 7

49

BVII

8 9 11 8

8 10 8 7

x x 8 7

52

BVII

7 7 7 7 7

7 10 8 10 8

7 7 9 7

55

BVII 1 3 3 BXI 1 2 4

58

Break

Repeat 2x

4 II 4

61

To Coda  $\oplus$   
on 2nd repeat

Montuno section

I IV 4

# Idilio

65

III II

3 0 1 2 3 0 2 3 3 2 3 1 2 3 2

5 4 4 4 0 2 0 2 0 0 2 0 1

3 3 3 3 3 3 3 3 3 3 3 3 3

68

0 2 2 2 2 1 2 4 0 2 1 0 4 0 2 0

2 2 2 2 2 1 2 4 0 2 1 0 4 0 2 0

2 3 2 2 2 1 2 4 0 2 1 0 4 0 2 0

## gtr. montuno

71

BV IV

1. 4 1 4 3 2 2 2 #

0 0 0 0 4 5 5 5 5 5 5 4 5 4 5

2 0 2 2 4 7 7 7 7 7 6 5 4 5

0 x 2 x 0 0 2 3 4 5 x 7 x 6 5 x 5 4



75

BIII II III

8

5 4 3 3 2 1 2 3 4 3 2 1 2 3 4 2 3 0

3 x 5 2 x 3 x 0 2 x 3 x 0

78

2 bass+perc.

8

1 2 1 2 0 0 0 0 0 1 2 0 0 2 3 5 0 4

2 x 2 1 0 x 0 0 2 3 H P H

82

V

8

5 5 4 3 5 4 3 3 3 2 3 2

H H H P H H P H H H P

# Idilio

86

3 perc.

2 H 1 P 0 P 2 H 2 H 2 H 0

90

## Break

94

3

3 3 0 1 0 2 0 x x x 0

98

3 3 0  
3 3 0  
2 2 0  
1 1 0  
2 2 0

x x x x x 0

1 1 1 0  
2 2 2 1  
0 0 1 2

102

0 0 2 0  
2 1 2 2  
2 2 0 2

0 2 0 2

105

1 1 1 0  
2 2 2 1  
0 1 2 1

0 0 2 0  
2 1 2 2  
2 0 0 2

0 2 3 2 0

# Idilio

*D.S. al Coda*

BVII

108

8

7 1 2 3 7 # 2

7 7 7 7 7 7

8 8 8 8 8 8

8 8 8 8 8 8

7 7 7 7 7 7

5

2 3 5 6 7

7 7 7 7 7 7

7 7 7 7 7 7

3 0

3 0

2 0

1 2

2 0

0

## NOTES:

Roman numerals indicate frets  
 B + roman numeral indicate a barred chord on that fret

H: Hammer on  
 P: Pull-off

Percussion+bass fill:  
 LH plays bass with hammer-ons and pull-offs  
 RH plays tones (low percussion notes) with thumb on sound board,  
 and slaps (high percussion notes) with index or middle finger on side board

Percussion fill:  
 RH plays two-bar conga tumbao pattern with palm, thumb  
 and fingers on soundboard while dampening strings  
 LH plays high slap solo notes on side board.