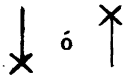
REFERENCIAS

Las indicaciones metronómicas no deben tomarse como medidas rígidas, sino más bien como una guía con la cual el intérprete puede construir paralelamente su propio tiempo.



Golpear el puente mediante un ataque lateral del pugar.

ENTONACION OSCILANTE (vibración transversal)
Este signo colocado a continuación de una nota, indica una alteración del sonido natural de la cuerda y una inestabilidad en la entonación. Se realiza con movimientos transversales del dedo y hacia ambos lados de la cuerda, provocando una fracción ascendente (indefinida) y una sensación oscilante en la entonación. La línea recta, último sector de la curva senoidal, indica la vuelta al reposo. Puede, inclusive, realizarse una sola vez y hacia un solo lado de la cuerda y en este caso se escribirá el signo con una sola curva.

SIBILANTE (ZUFOLINO)
La cuerda sexta debe frotarse con la parte interior de la uña y la yema conjuntamente, deslizando para su efecto el dedo índice desde el espacio X° aproximadamente hacia el puente; produce un efecto tímbrico similar al silbo y en la medida de la velocidad se percibe un sonido más agudo. La figura colocada encima del signo, indica la duración aproximada que debe permanecer dicho efecto sonoro luego de efectuado el deslizamiento longitudinal de la uña sobre la cuerda sexta.

GOLPETEO
Golpes alternados del pulgar y anular con la mano derecha abierta y extendida a ambos lados del puente. Se realiza con un pequeño movimiento giratorio de la mano (a izquierda y derecha), con fijación de los dedos y con la mano abierta. La calidad tímbrica de la percusión, así como su intensidad dinámica, varían según la ubicación de la mano sobre la tapa armónica.

REFERENCES

Metronome indications should not be taken as rigid measures, but rather like a guide with which the performer can construct parallelly his own "tempo".

Strike with side of thumb on the bridge.

OSCILLATING INTONATION (transversal vibration)
This mark placed after a note indicates an alteration of the natural sound of the string and an instability of intonation. It is performed through transversal movements of the fingers and towards both sides of the string, causing an ascending fraction (indefinite) and an oscillating sensation of intonation.
The straight line, last sector of the senoidal curve, indicates the return to rest. It may, inclusively, be performed one only time and towards one only side of the string and in such a case it will be written with a sign with one only curve.

HISSING (ZUFOLINO)
The sixth string must be rubbed at the same time with the inner part of the nail and the tip of the finger, allowing for this effect that the index finger glide approximately from the Xth. space towards the bridge. It produces a tone quality similar to a hiss and in the measure of the rapidity a higher pitched sound is perceived. The figure placed on top of the mark indicates the approximate duration during which the sonorous effect should last after the longitudinal glide of the nail on the sixth string has been effected.

CONTINUED STRIKING
Alternated striking of the thumb and fourth finger, with the right hand rotating opened and extended on both sides of the bridge. It is performed with a small revolving movement of the hand (to the left and right), with fixed fingers and with open hand.
The tone quality of the percussion as well as its dynamic intensity vary according to the position of the hand on the sound board.

VELUTATO (SFIORANDO)
Deslizamiento transversal con la yema del dedo índice "sulla tastiera". Se realiza por frotación muy suave de la yema sobre las cuerdas (desde la prima a la sexta) y utilizando el acorde con los dedos que han sido colocados anteriormente.

TAMBORA (TAMB.)
Esta palabra indica golpe en las cuerdas muy cerca del puente. Se ejecuta con la parte lateral del dedo pulgar y con participación de la mano en un pequeño giro (hacia la izquierda) para facilitar la actuación del pulgar en el momento del ataque.

VELVETY
Transversal gliding with the tip of the index finger "sulla tastierra". It is produced by rubbing very softly the tip of the finger on the strings (from the first to the sixth) and using the chord with the fingers that have been previously placed.

TAMBORA (TAMB.)
This word indicates a knock on the strings very near the bridge. It is performed with the lateral side of the thumb and with the help of the hand with a small rotation (towards the left) to facilitate the performance of the thumb at the moment of attacking.

a Miguel A. Girollet

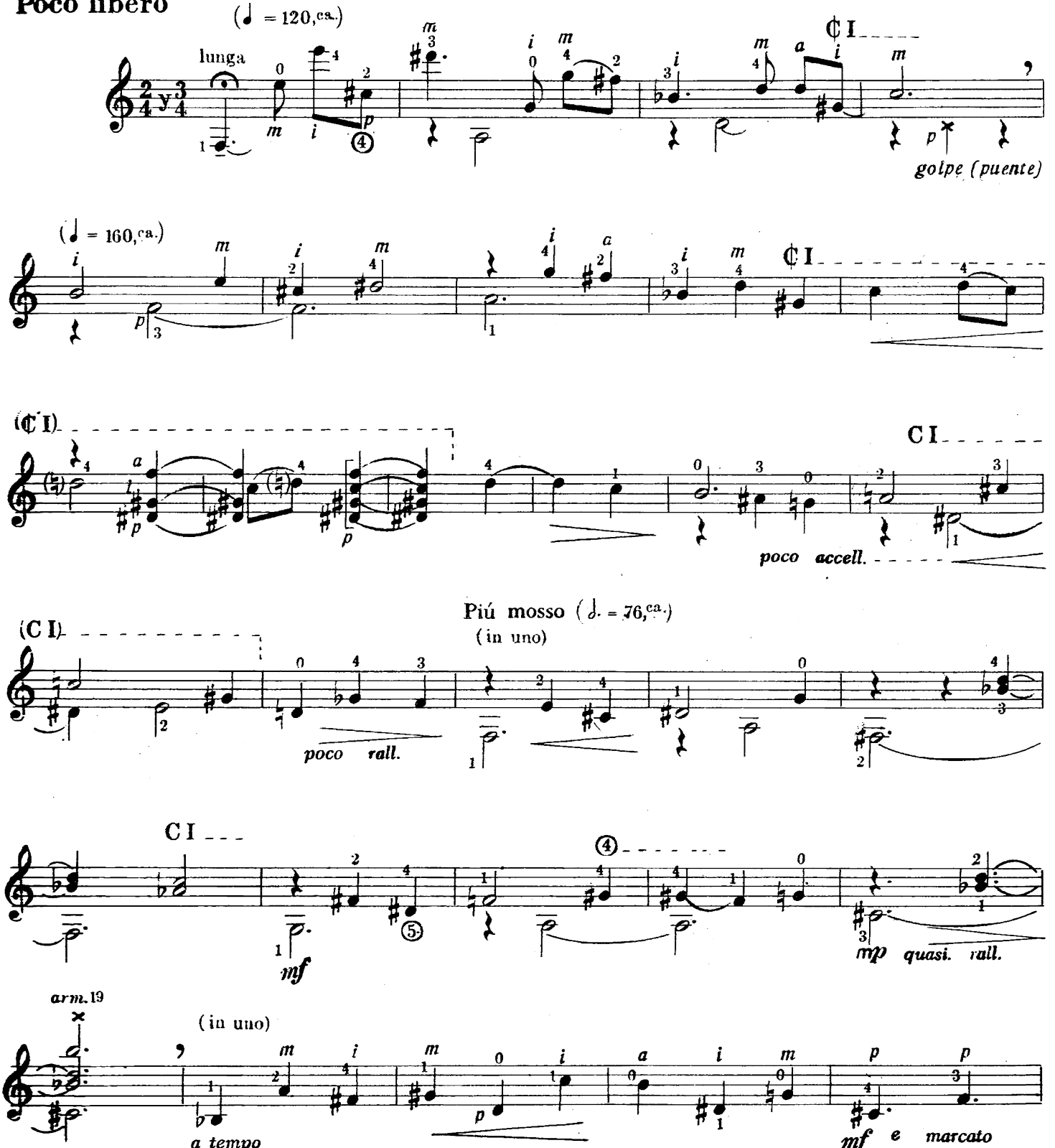
CRONOMIAS I

(Sonata)

I

ABEL CARLEVARO

Poco libero



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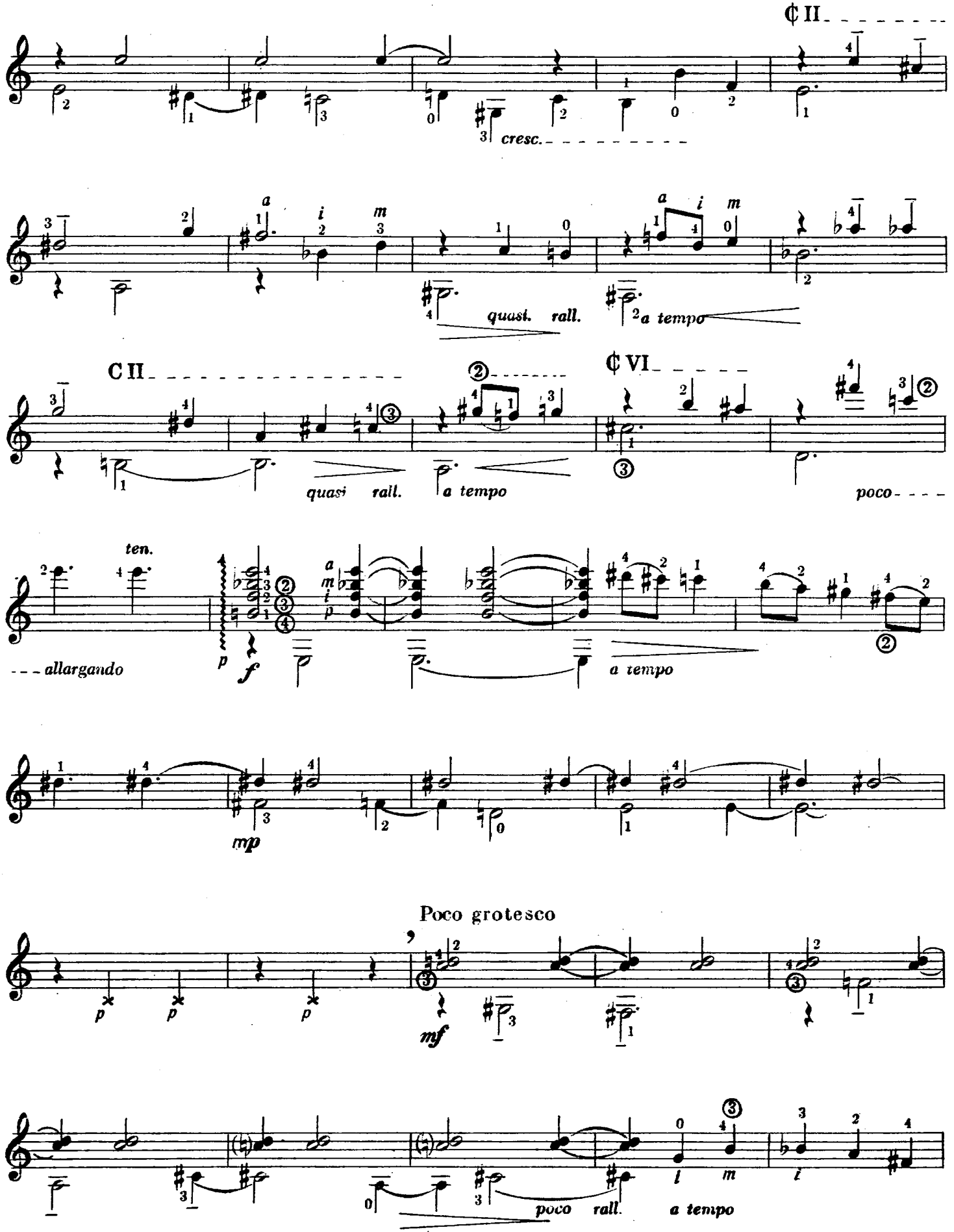
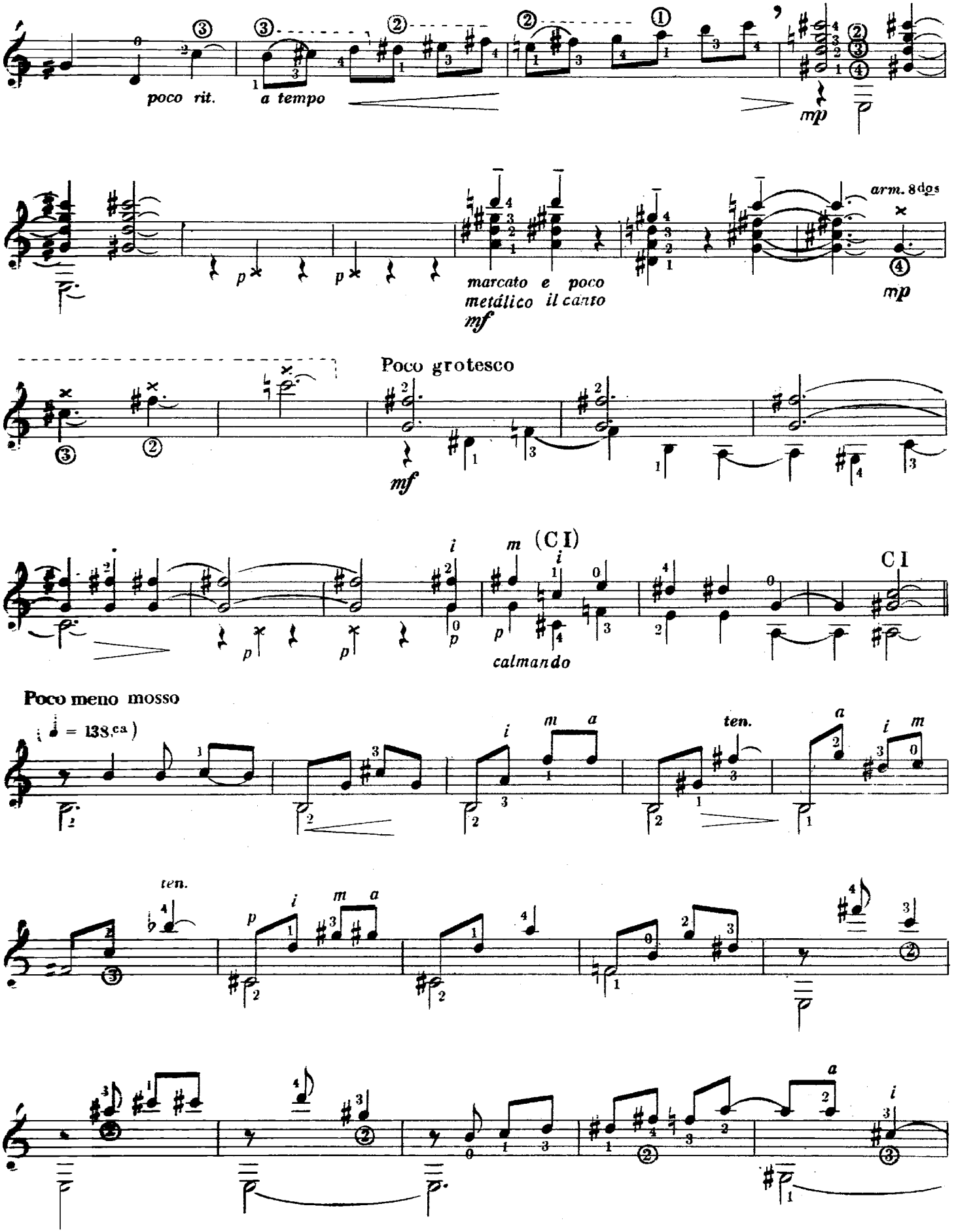
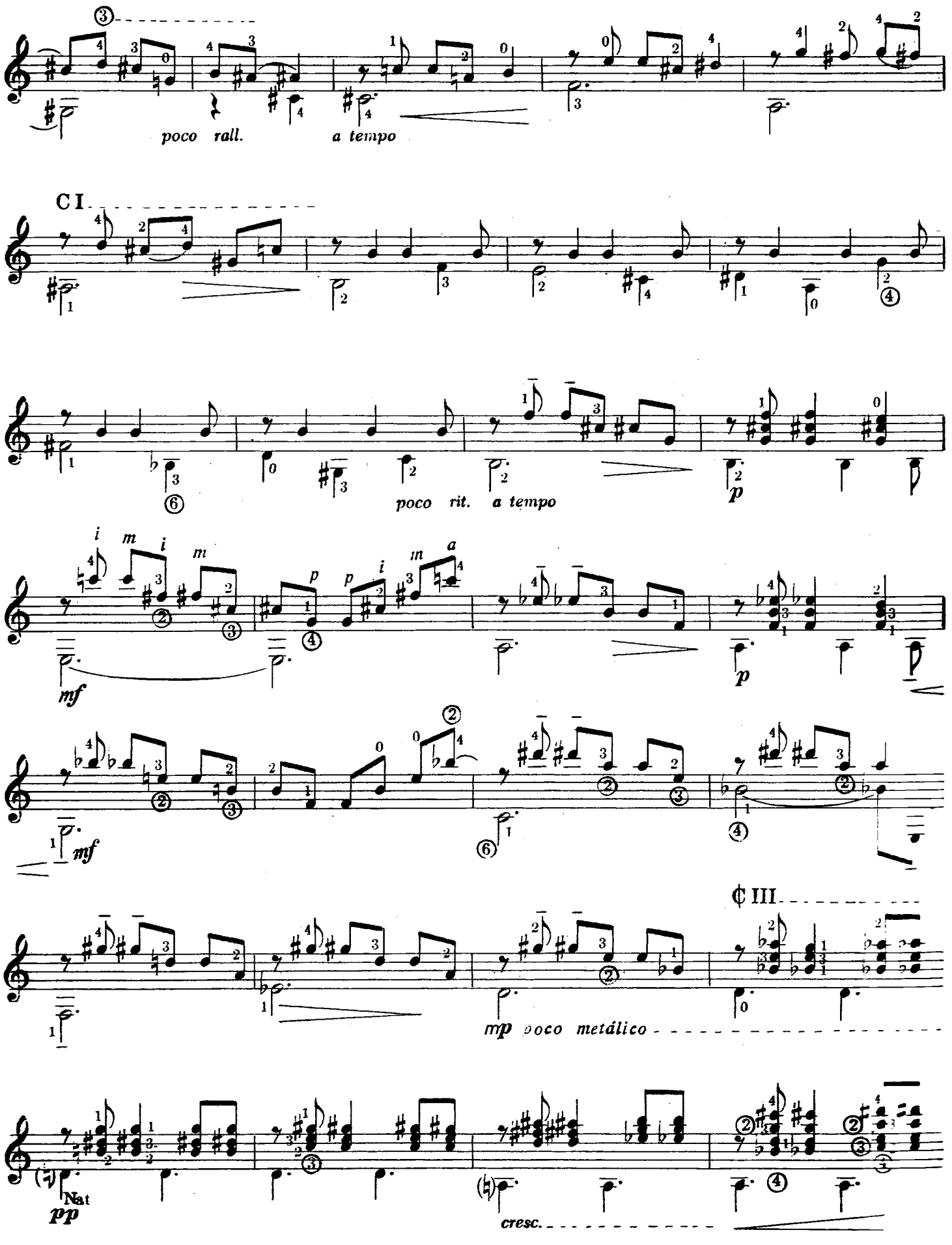
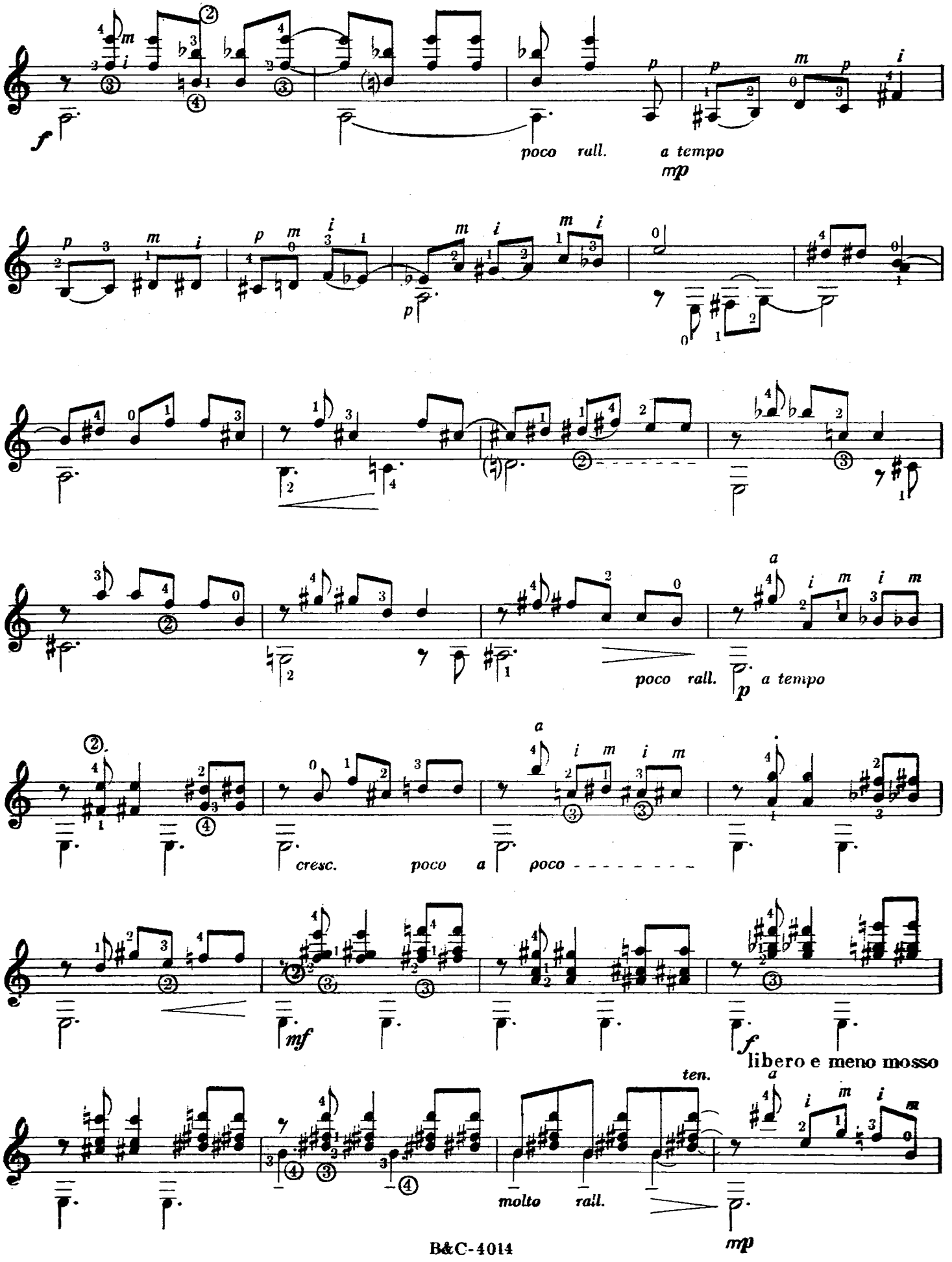
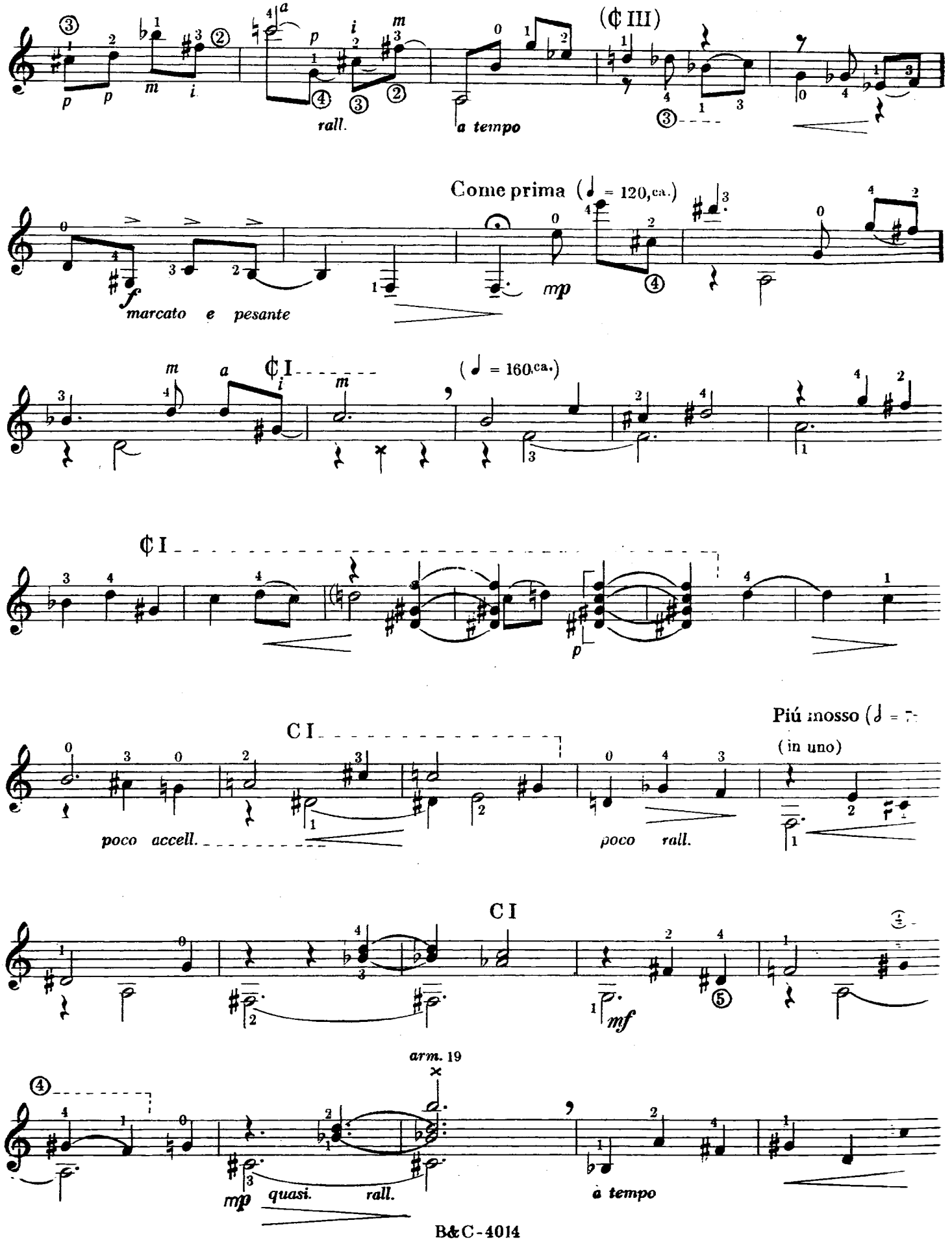
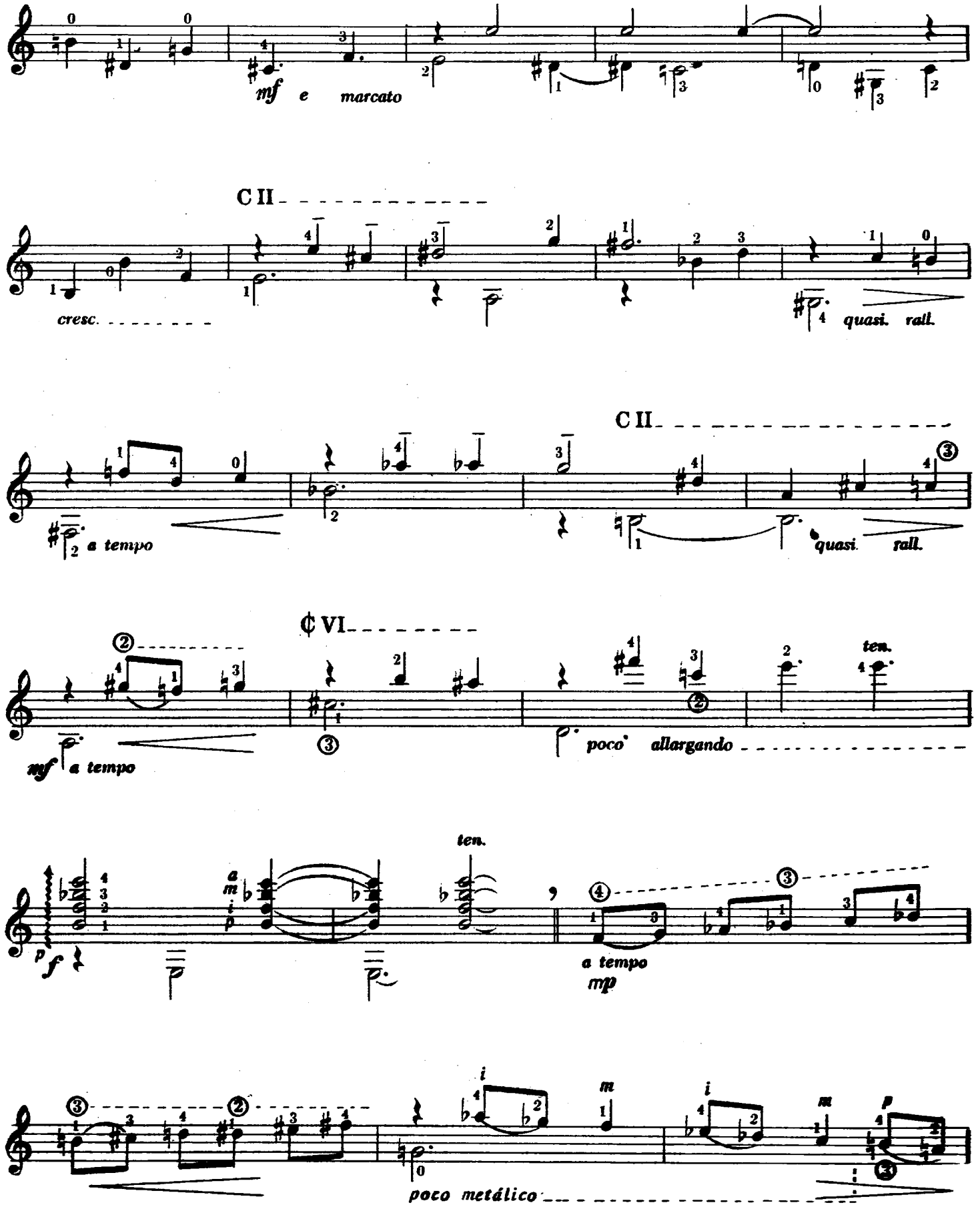

¢ II
cresc.
quasi. rall.
a tempo
C II
quasi rall.
a tempo
¢ VI
poco
ten.
allargando
a tempo
mp
Poco grotesco
mf
poco rall.
a tempo

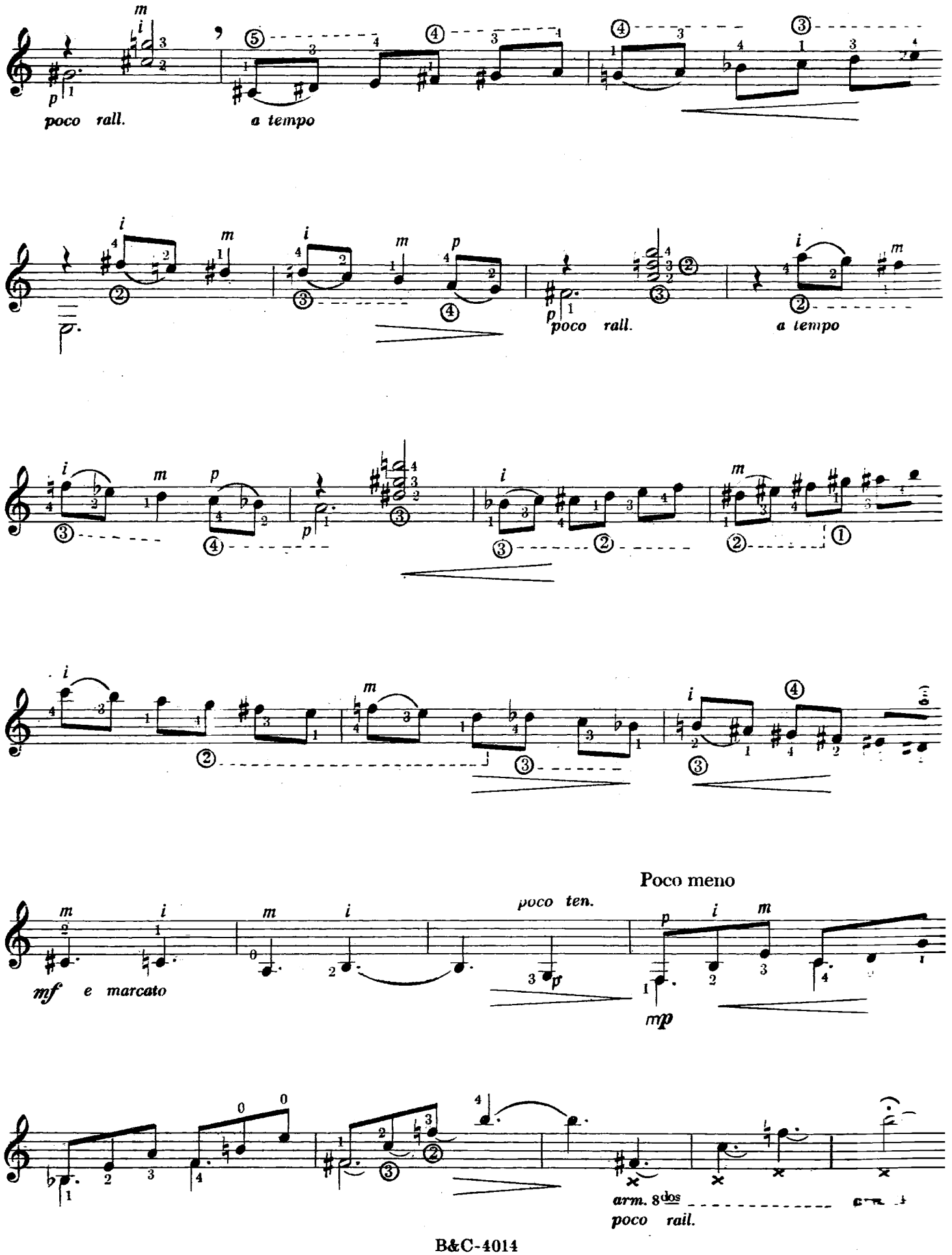

poco rit.
a tempo
mp
arm. 8dos
marcato e poco
metálico il canto
mf
mp
Poco grotesco
mf
(C I)
C I
calmando
Poco meno mosso
(= 138 ca)
ten.
ten.


poco rall.
a tempo
C I
poco rit. a tempo
mf
p
mf
¢ III
mp poco metálico
pp
Nat
cresc.


f
poco rall.
a tempo
mp
p
cresc.
poco a poco
mf
f
libero e meno mosso
ten.
molto rall.
mp


(¢ III)
rall.
a tempo
Come prima (♩ = 120,ca.)
marcato e pesante
mp
¢ I
(♩ = 160.ca.)
¢ I
p
C I
Più mosso (♩ =
(in uno)
poco accell.
poco rall.
C I
mf
arm. 19
mp quasi. rall.
a tempo

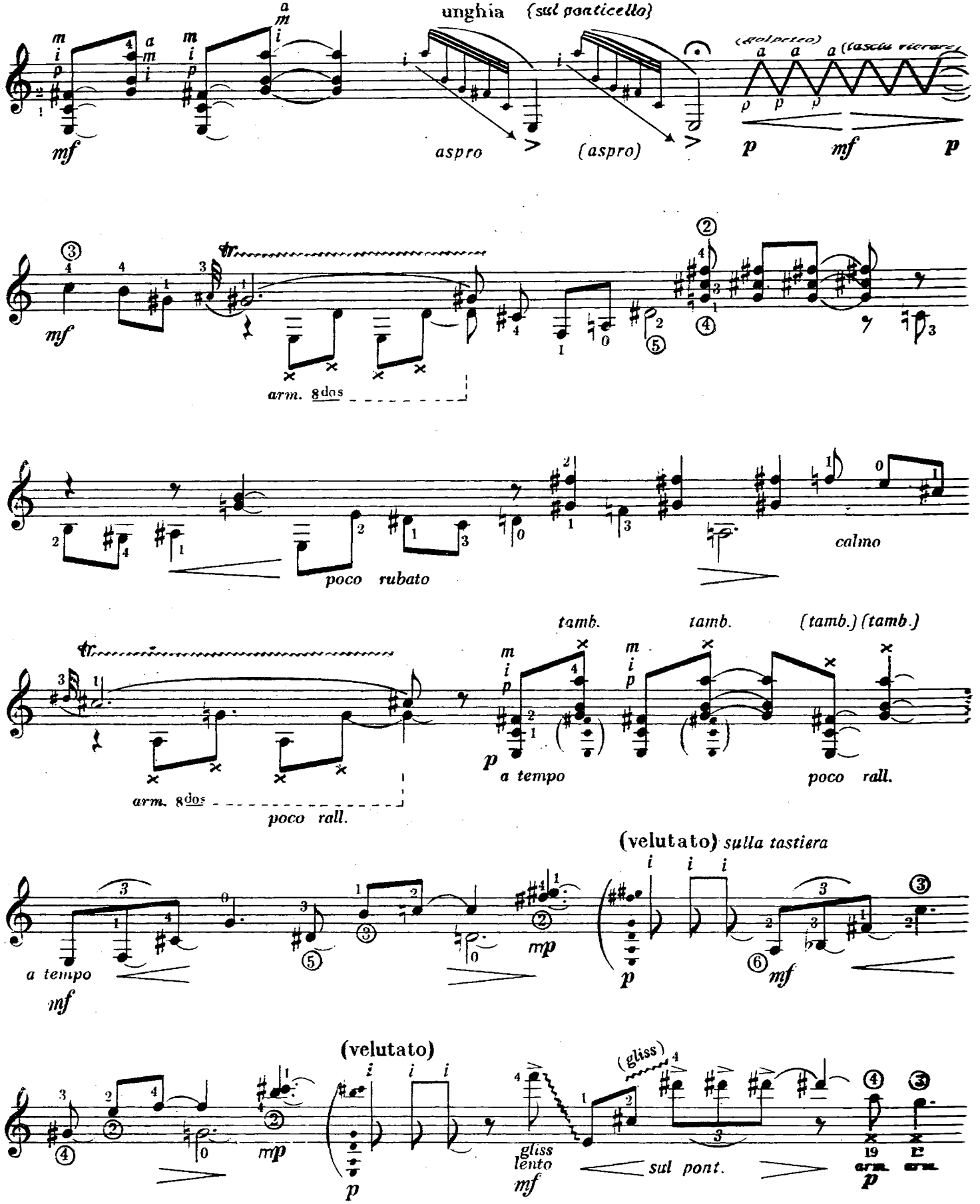

mf e marcato
C II
cresc.
quasi. rall.
C II
a tempo
quasi. rall.
¢ VI
mf a tempo
poco allargando
ten.
ten.
a tempo
mp
poco metálico

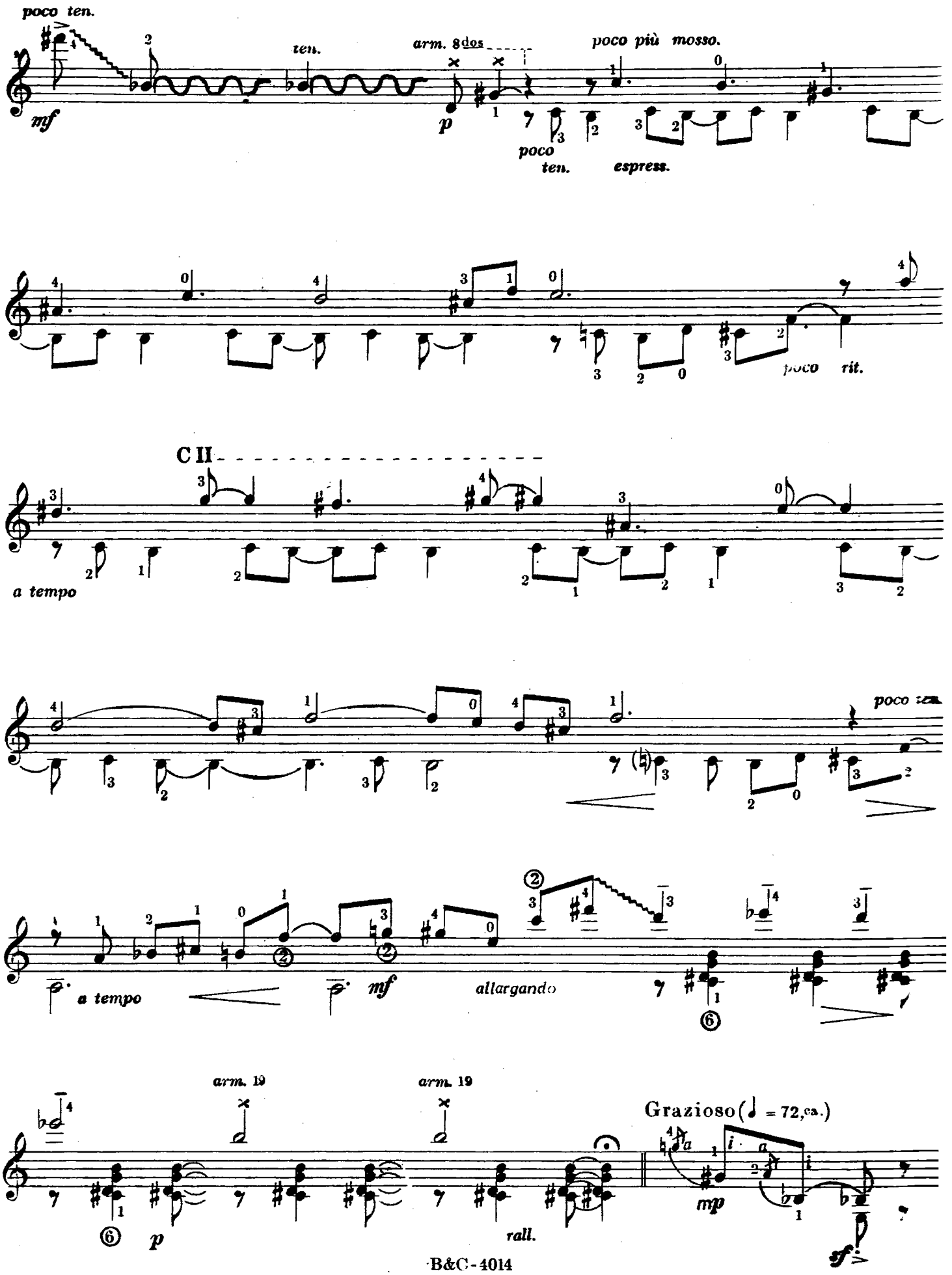

poco rall.
a tempo
poco rall.
a tempo
Poco meno
poco ten.
mf e marcato
mp
arm. 8dos
poco rall.

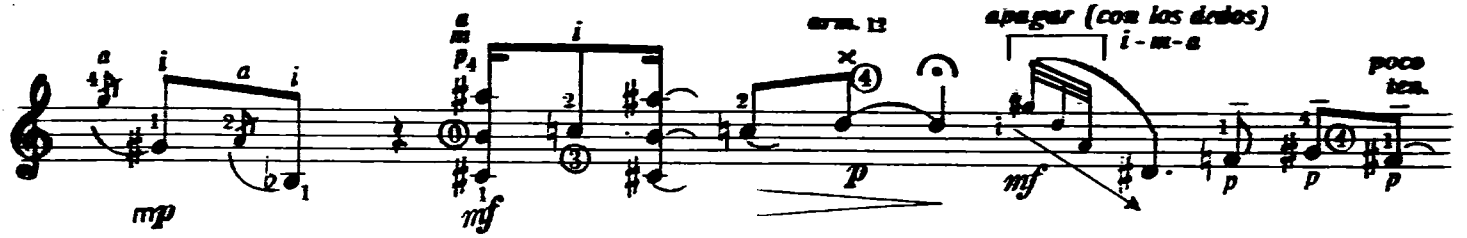
Intermezzo

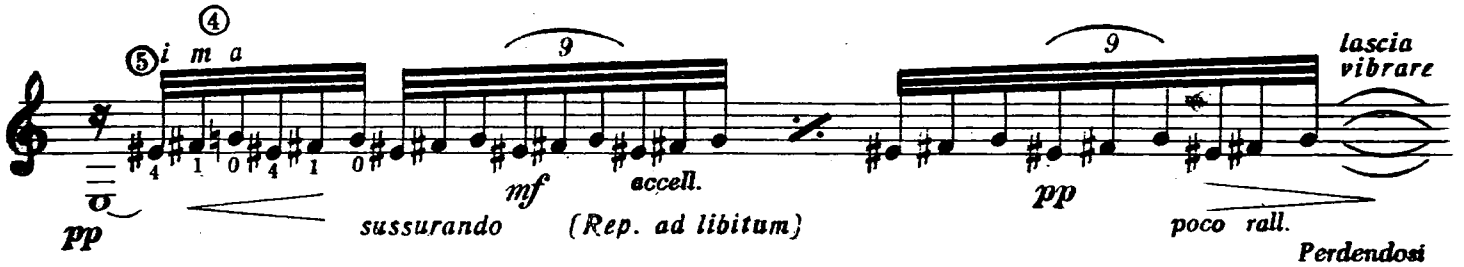
(♩ = 52,ca.)

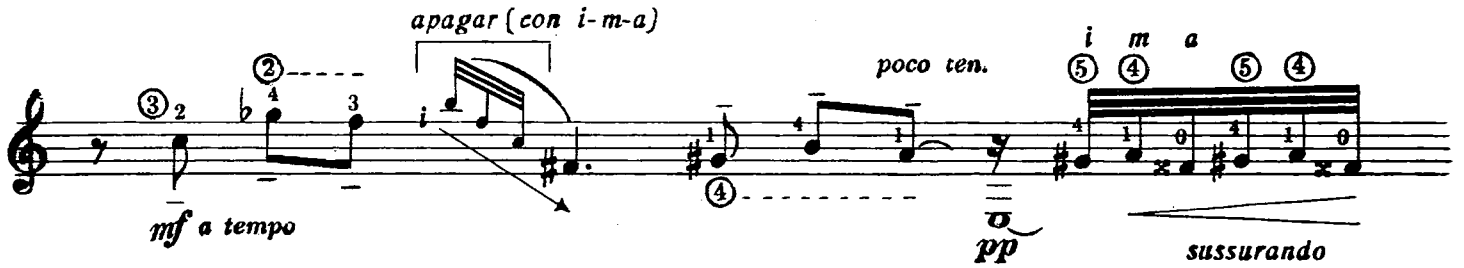
II

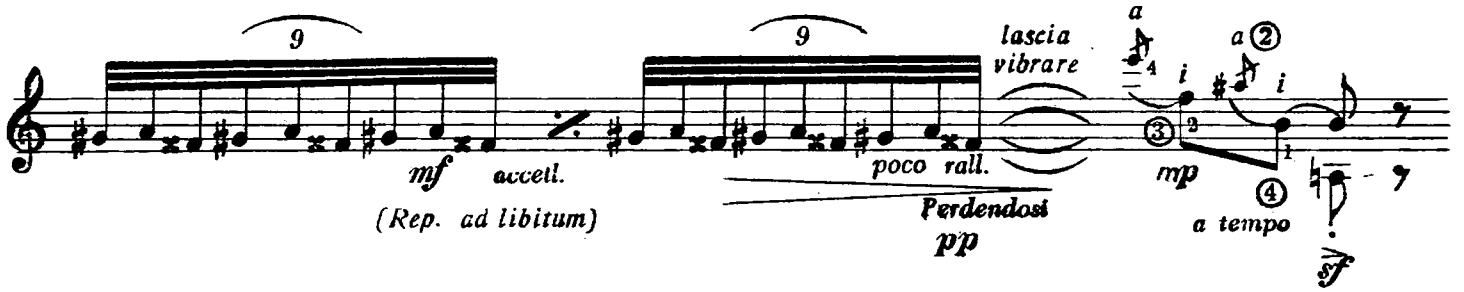


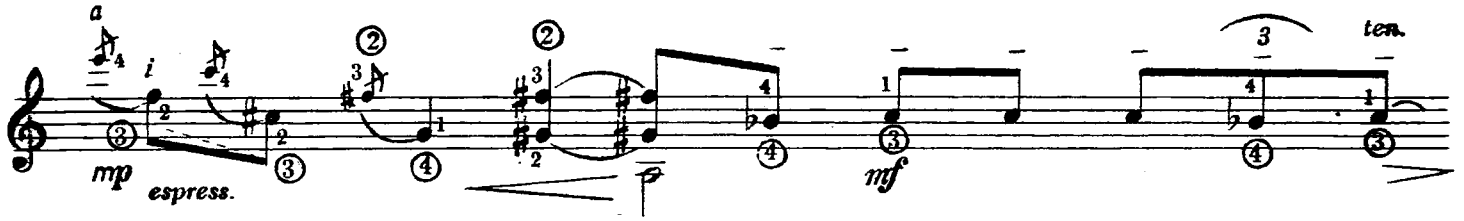

poco ten.
mf
ten.
arm. 8dos
p
poco più mosso.
poco
ten.
espress.
poco rit.
C II
a tempo
poco ten.
a tempo
mf
allargando
arm. 19
arm. 19
p
rall.
Grazioso (♩ = 72,ca.)
mp
sf

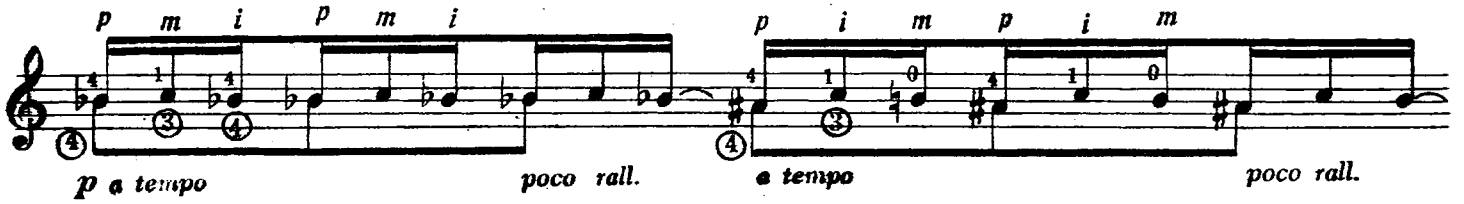

mp
mf
p
mf
p
p
p
apagar (con los dedos)
i - m - a
poco ten.

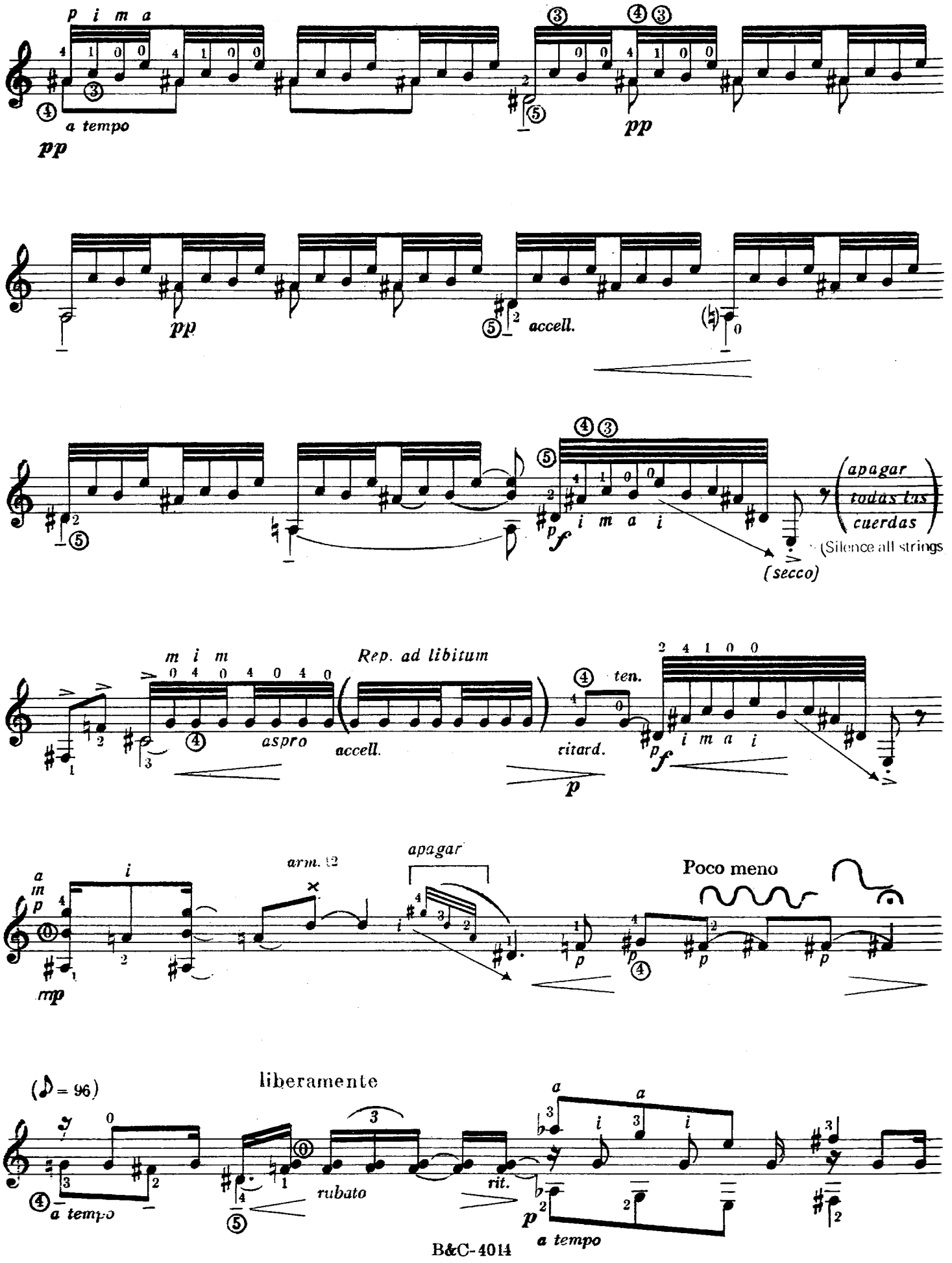

pp
sussurando
mf
accell.
(Rep. ad libitum)
pp
poco rall.
Perdendosi
lascia vibrare

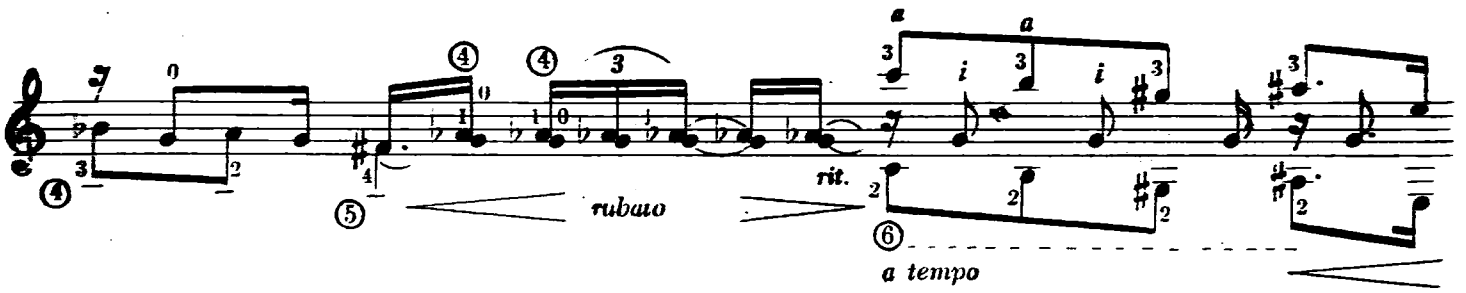

apagar (con i-m-a)
mf a tempo
poco ten.
pp
sussurando

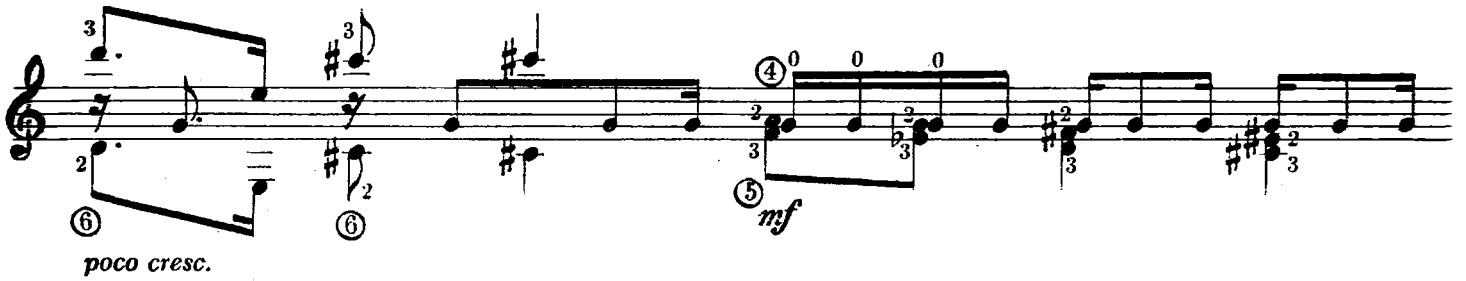

mf
accell.
(Rep. ad libitum)
poco rall.
Perdendosi
pp
lascia vibrare
mp
a tempo
sf

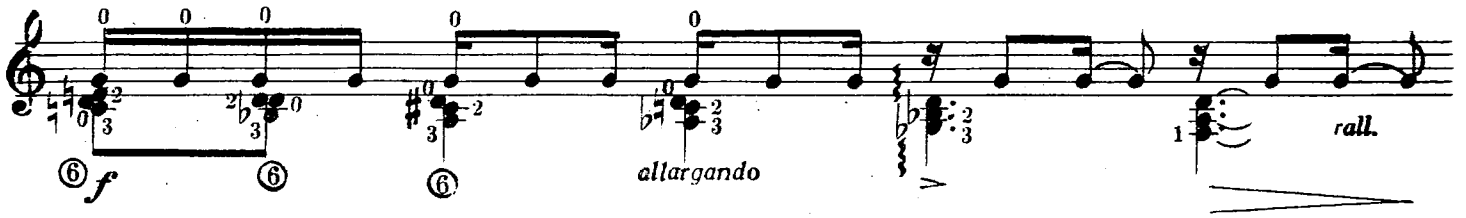

mp
espress.
mf
ten.

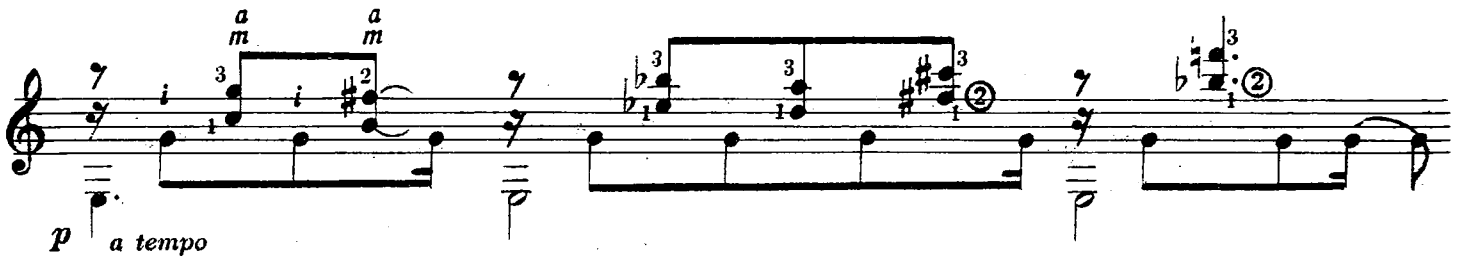

p a tempo
poco rall.
a tempo
poco rall.


p i m a
a tempo
pp
pp
pp
accell.
apagar
todas las
cuerdas
(Silence all strings
(secco)
m i m
Rep. ad libitum
aspro
accell.
ritard.
ten.
i m a i
a
m
p
i
arm. 12
apagar
Poco meno
mp
(♪ = 96)
liberamente
a tempo
rubato
rit.
a tempo



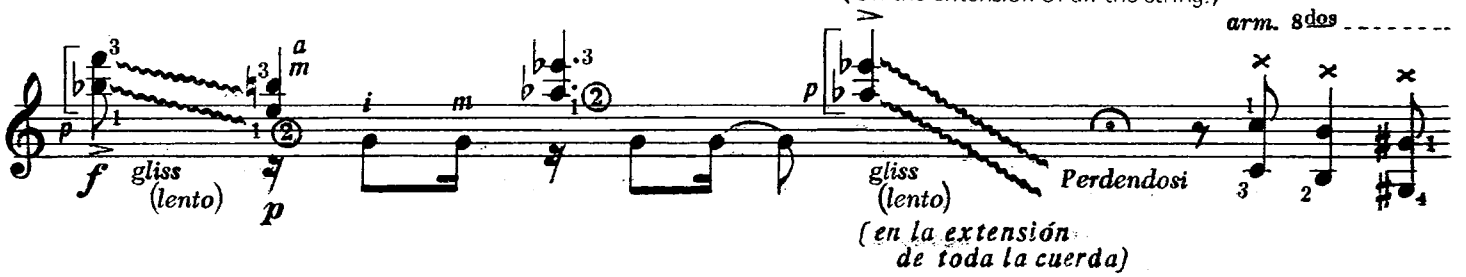




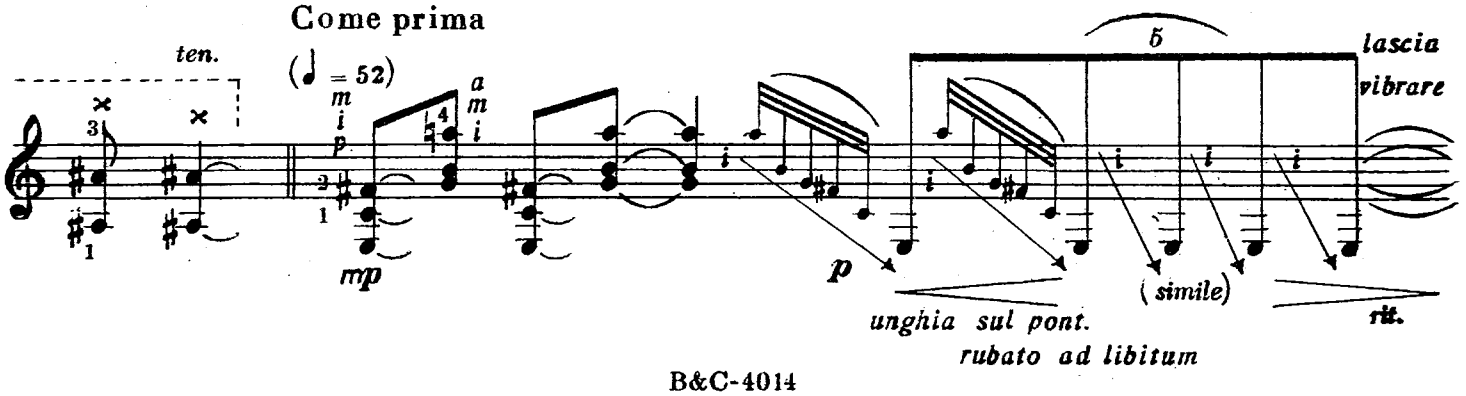


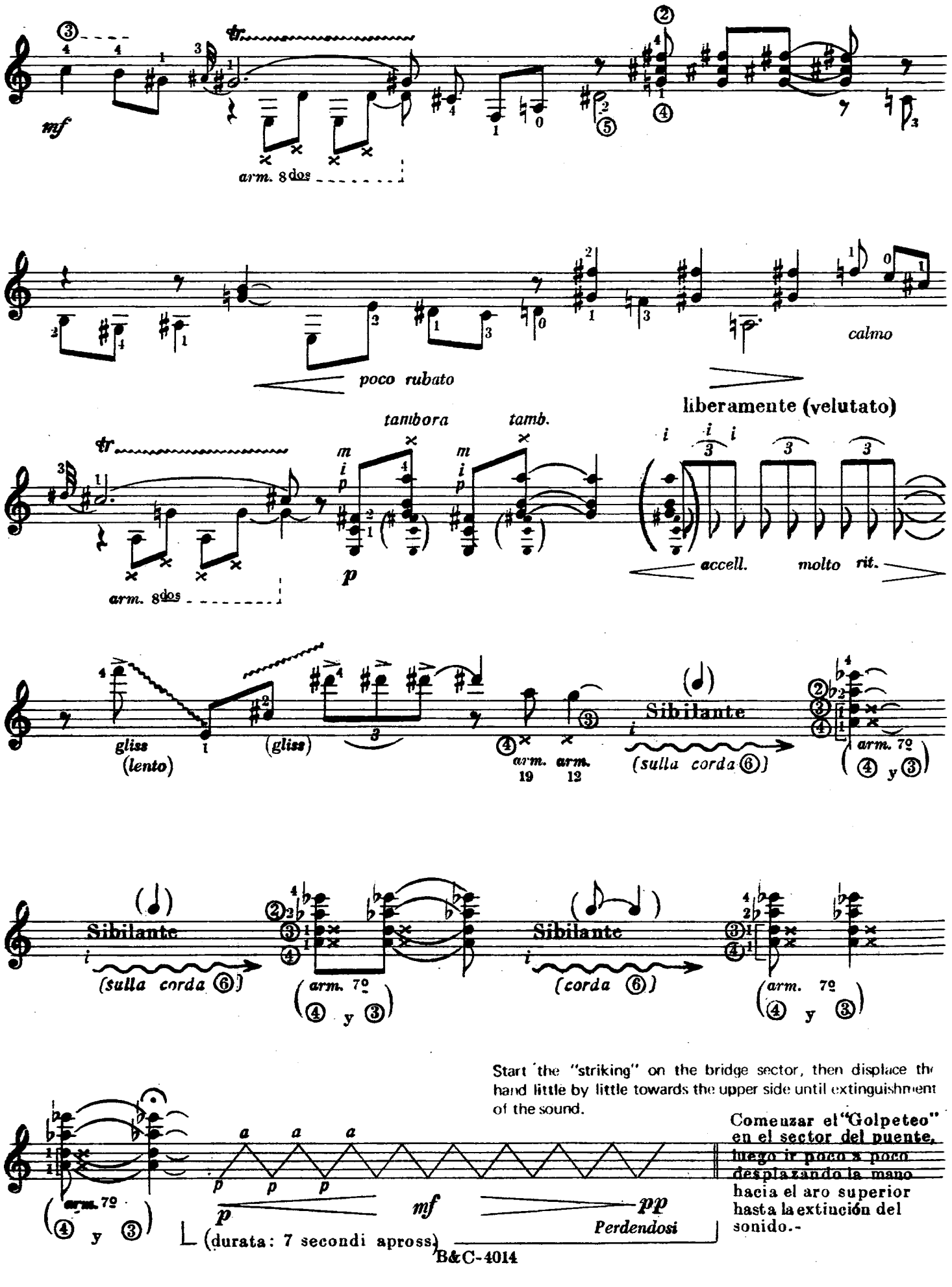
Poco meno

(On the extension of all the string.)



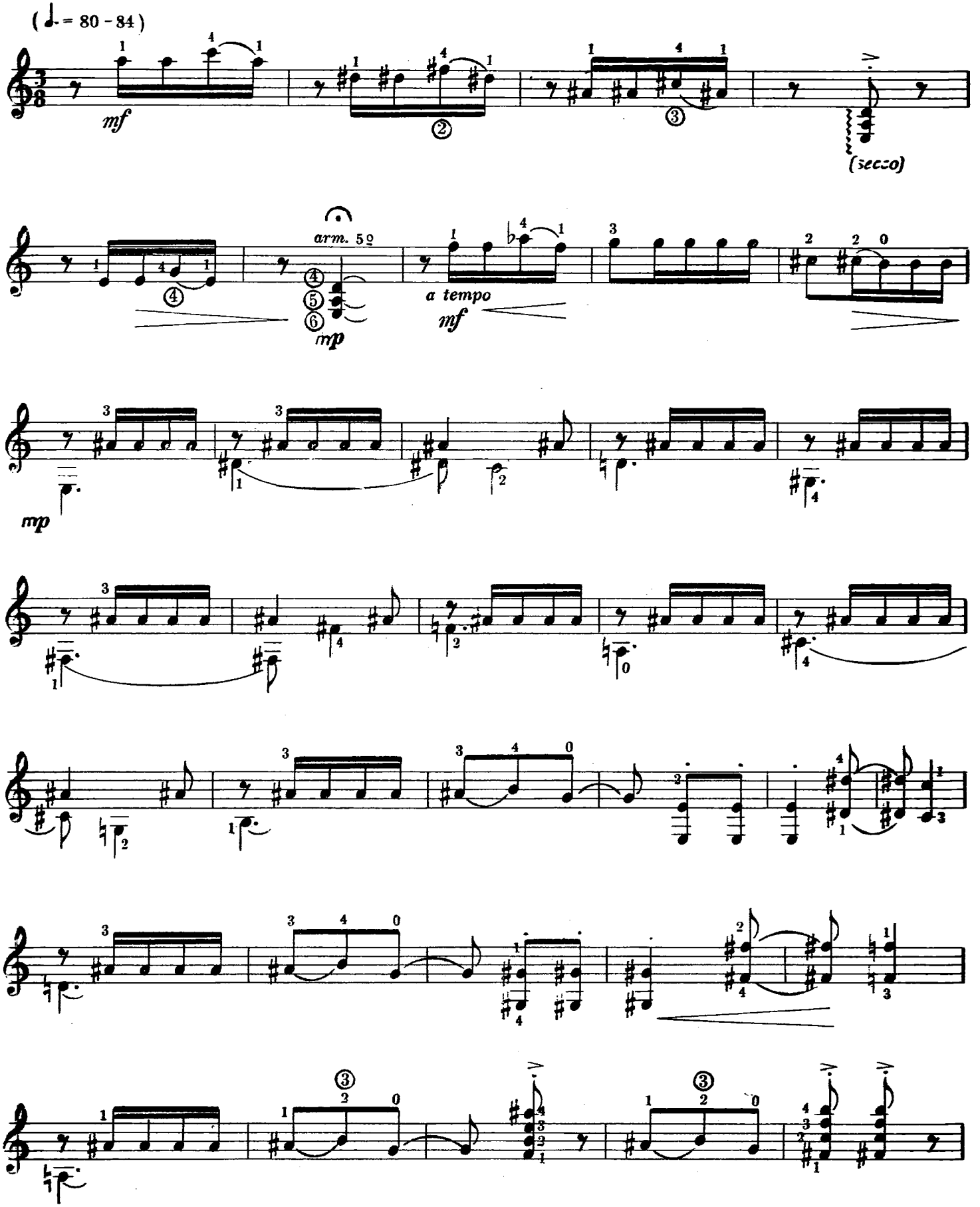
Come prima

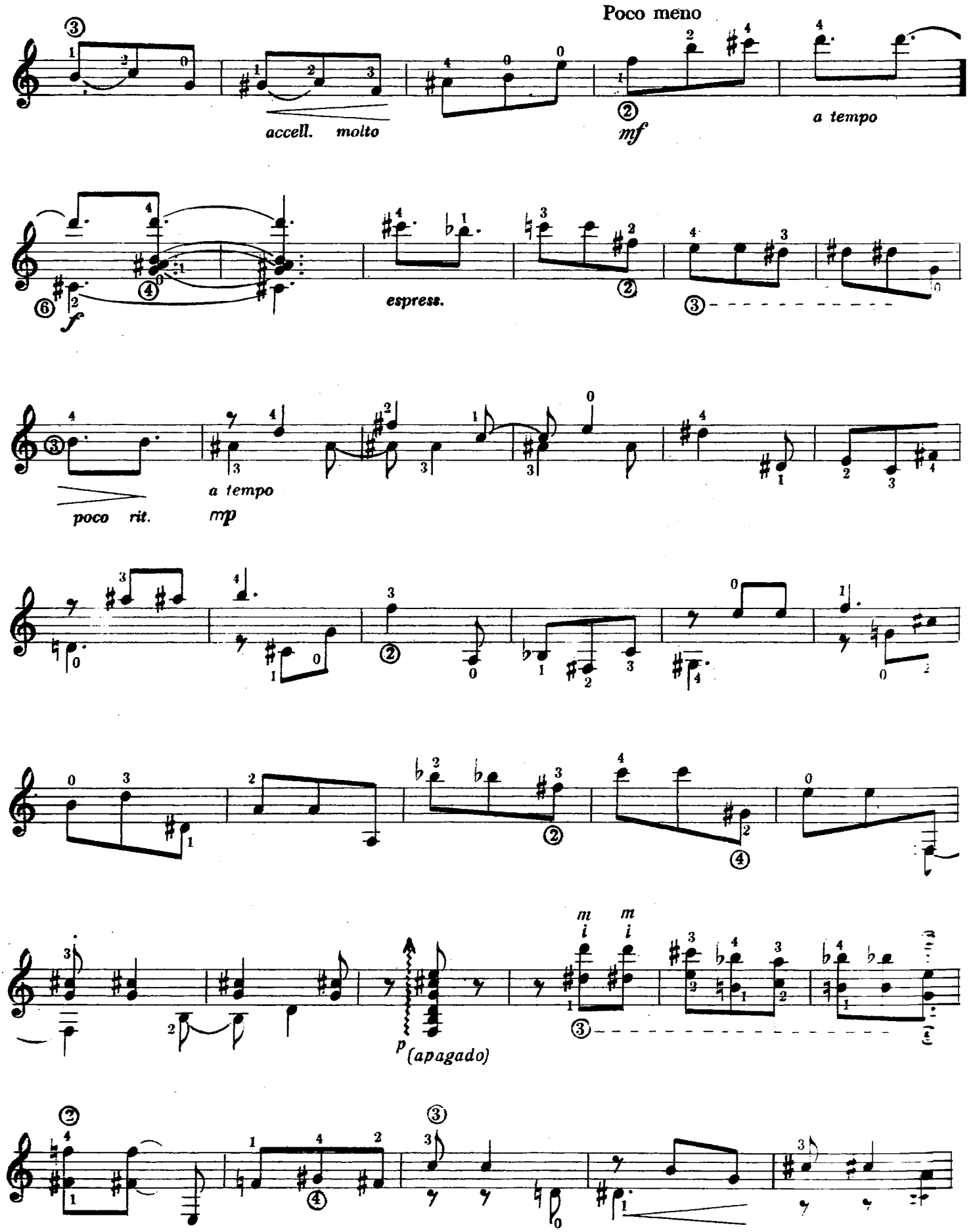


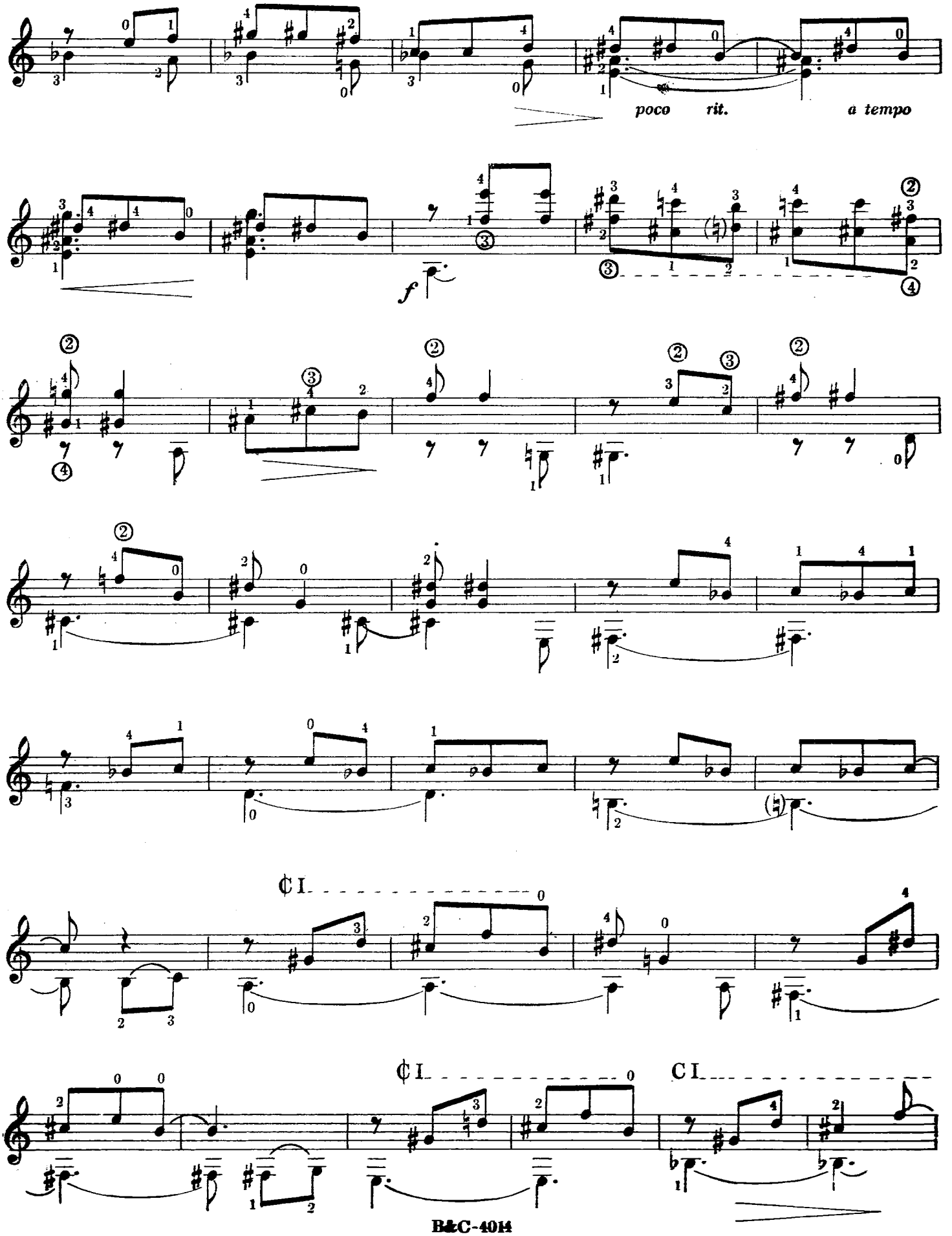

mf
tr.
arm. 8dos
poco rubato
calmo
liberamente (velutato)
tambora
tamb.
p
accell.
molto rit.
gliss
(lento)
(gliss)
arm. 19
arm. 12
Sibilante
(sulla corda ⑥)
arm. 7º
④ y ③
(corda ⑥)
Start the "striking" on the bridge sector, then displace the hand little by little towards the upper side until extinguishment of the sound.
Comenzar el "Golpeteo" en el sector del puente, luego ir poco a poco desplazando la mano hacia el aro superior hasta la extinción del sonido.-
(durata: 7 secondi apross.)
Perdendosi

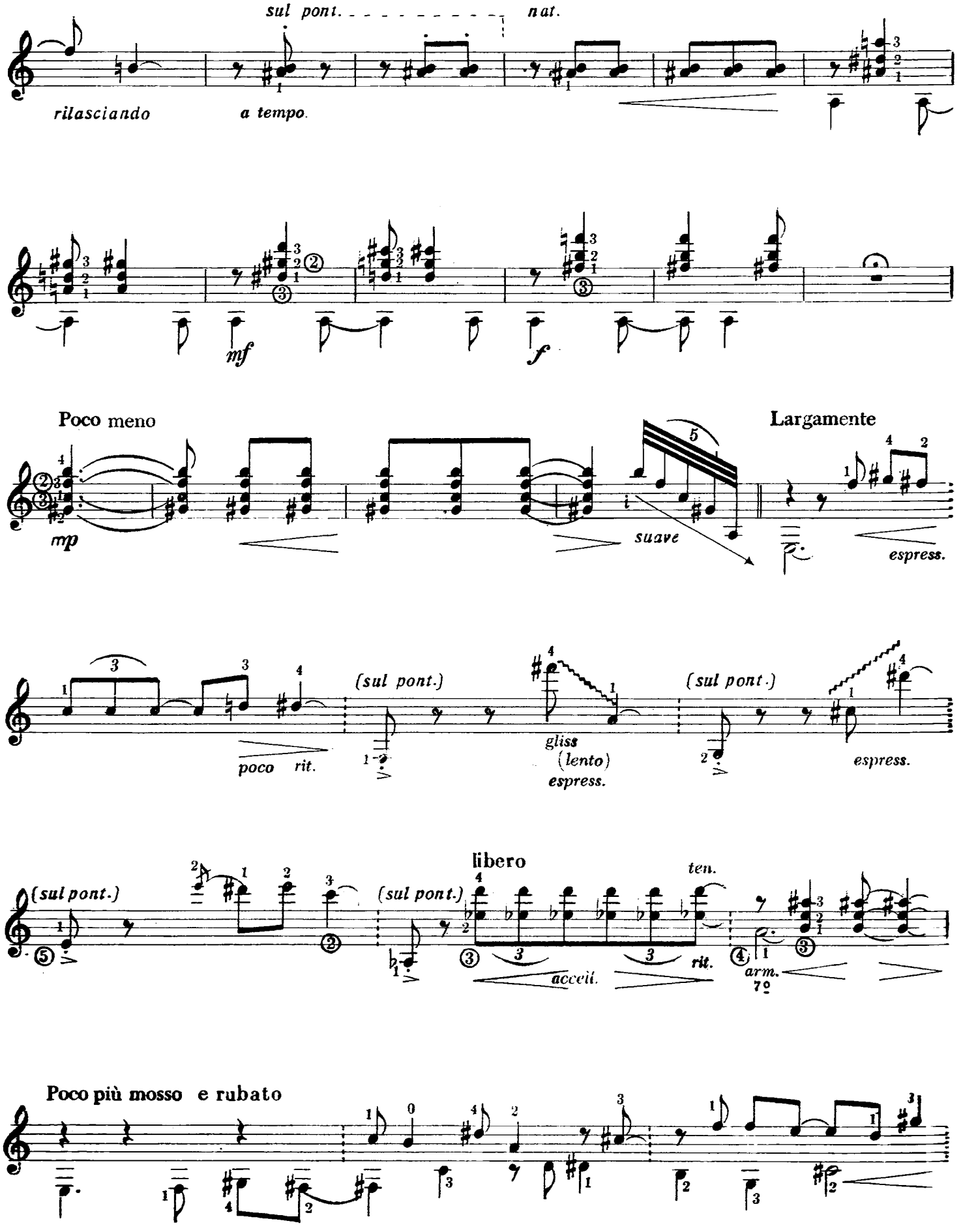
Finale

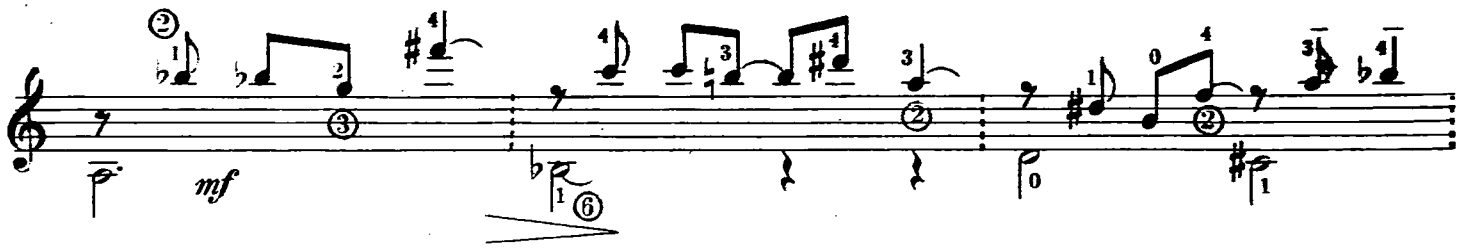
III

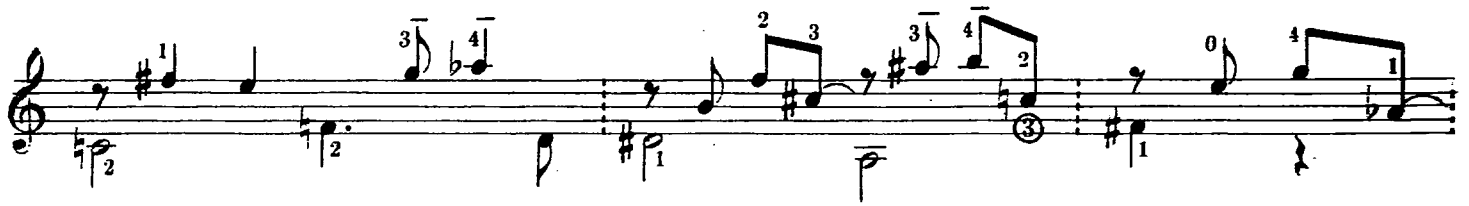


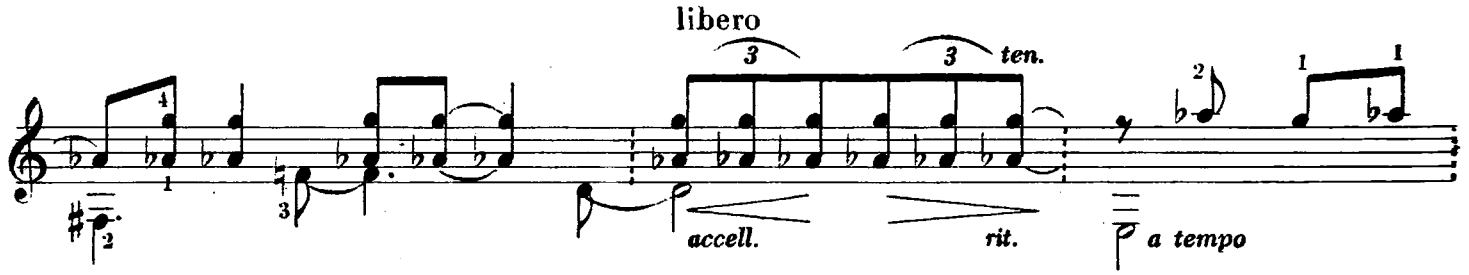

Poco meno
accell. molto
mf
a tempo
f
espress.
poco rit.
a tempo
mp
p (apagado)

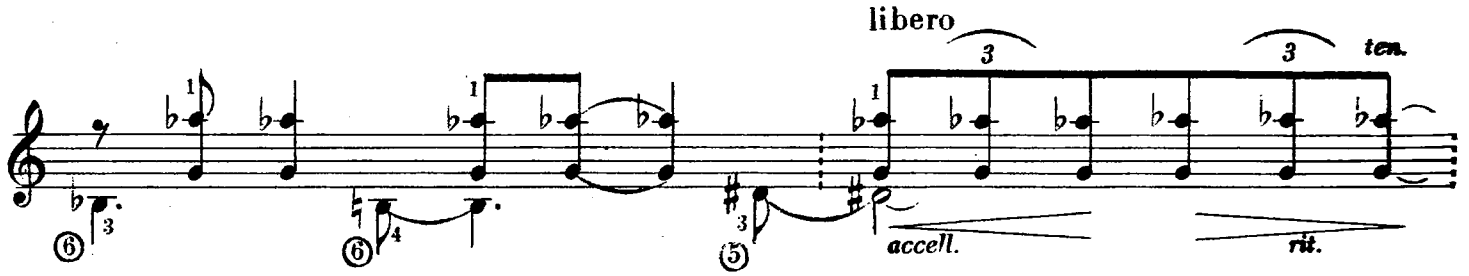

poco rit.
a tempo
f
C I
C I
C I

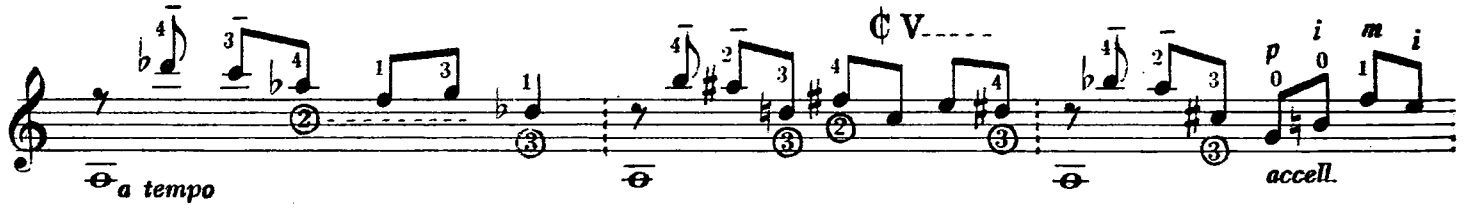

sul pont.
nat.
rilasciando
a tempo.
mf
f
Poco meno
mp
suave
Largamente
espress.
poco rit.
(sul pont.)
gliss
(lento)
espress.
(sul pont.)
espress.
(sul pont.)
libero
(sul pont.)
ten.
accell.
rit.
arm.
Poco più mosso e rubato

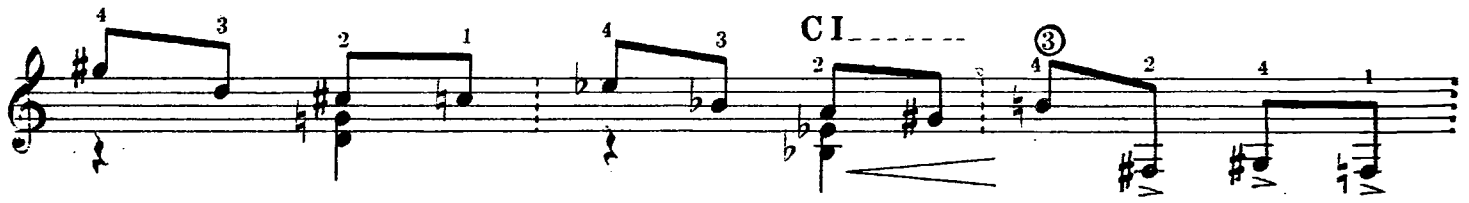

mf

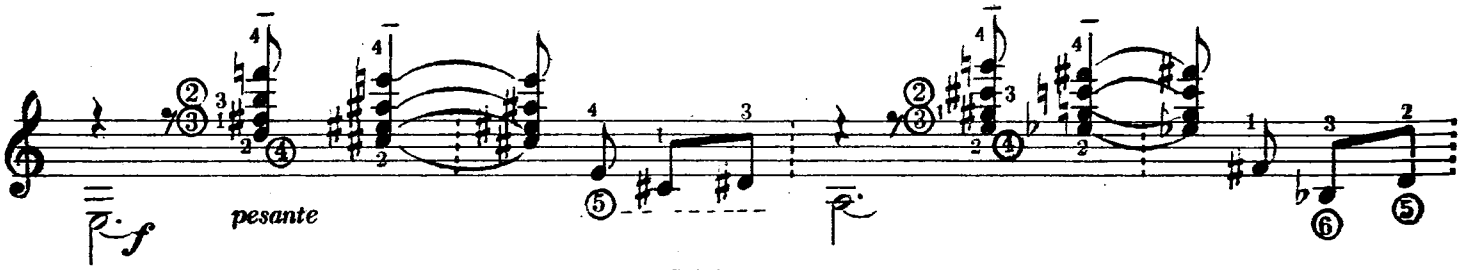


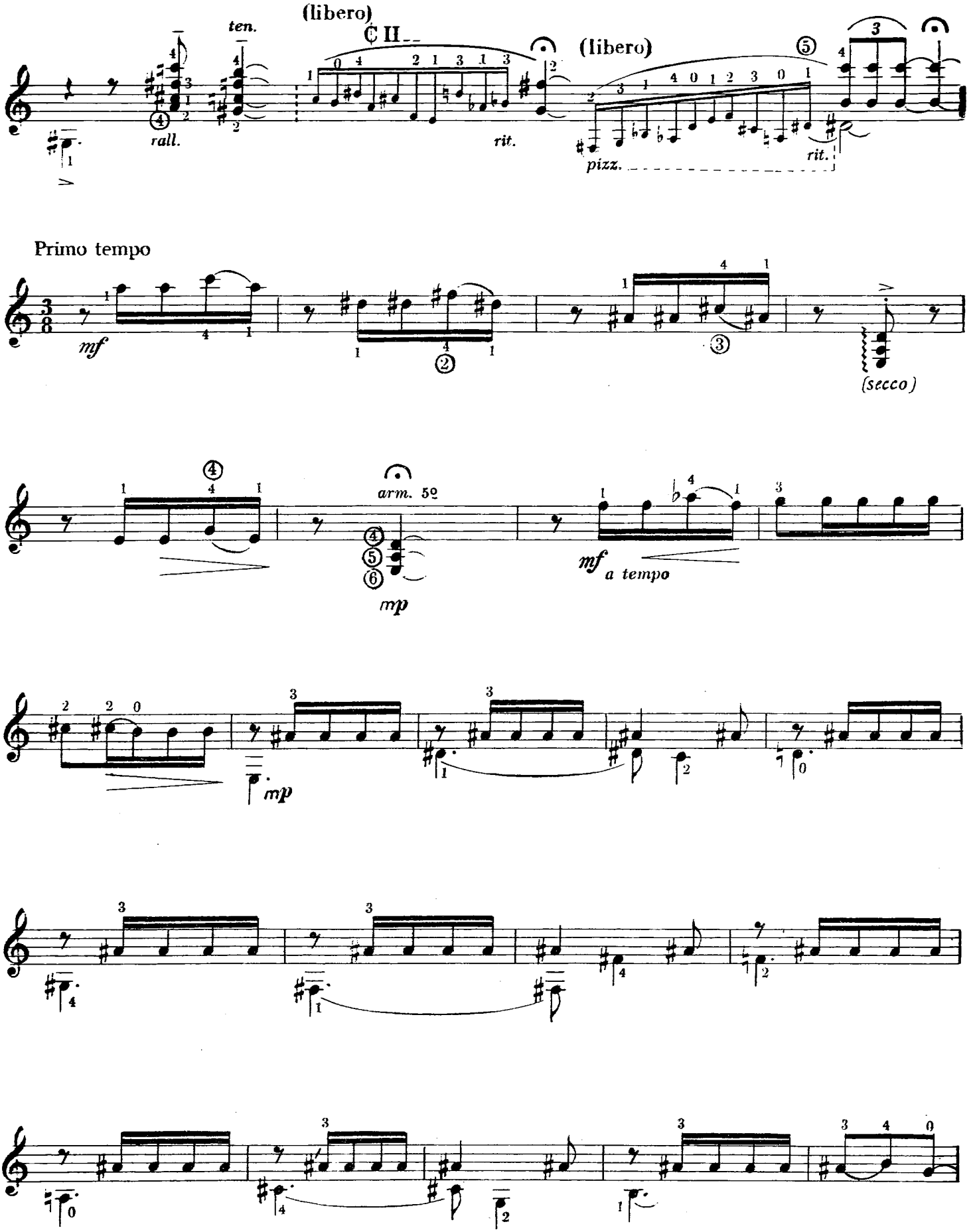

libero
ten.
accell.
rit.
a tempo

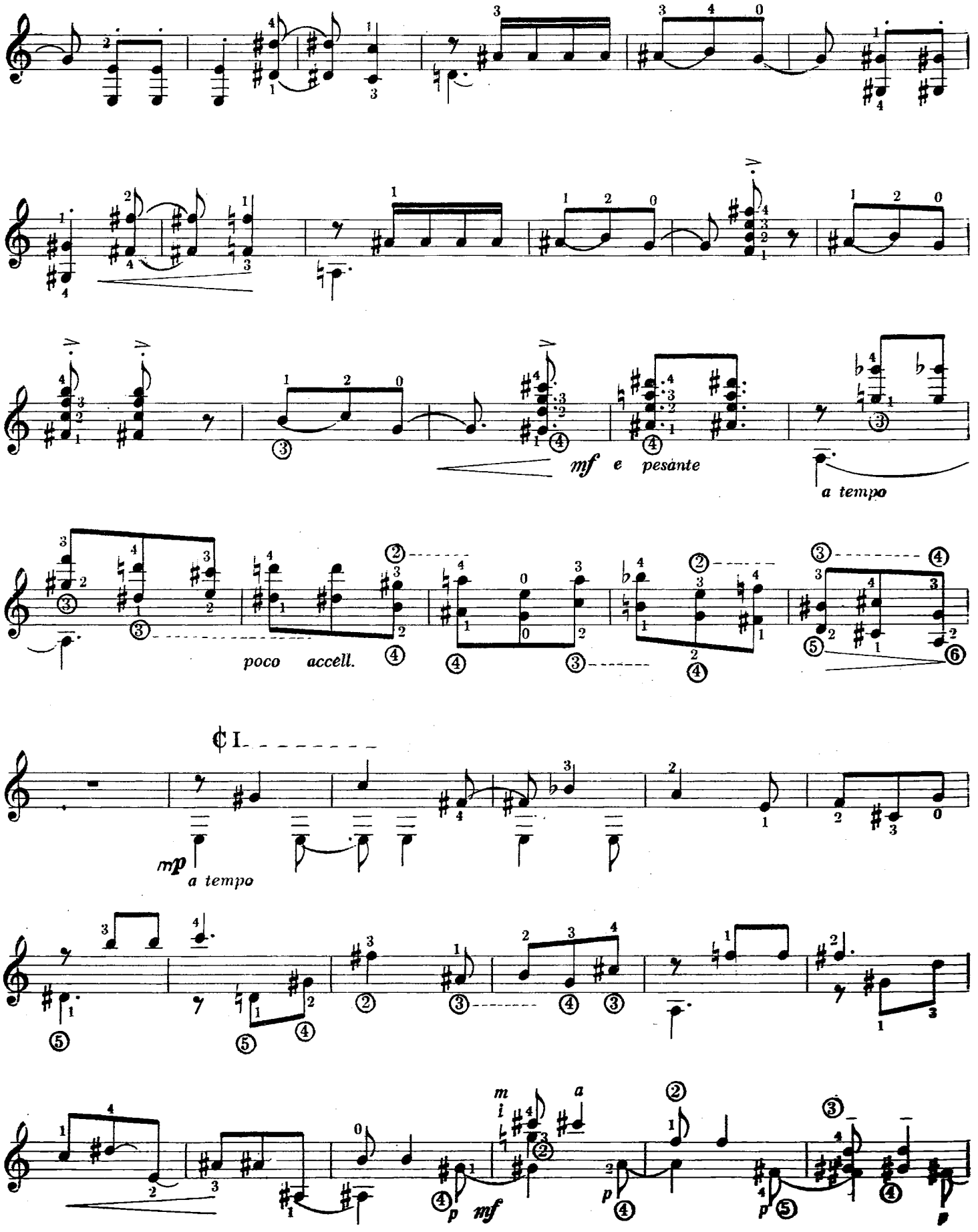

libero
ten.
accell.
rit.

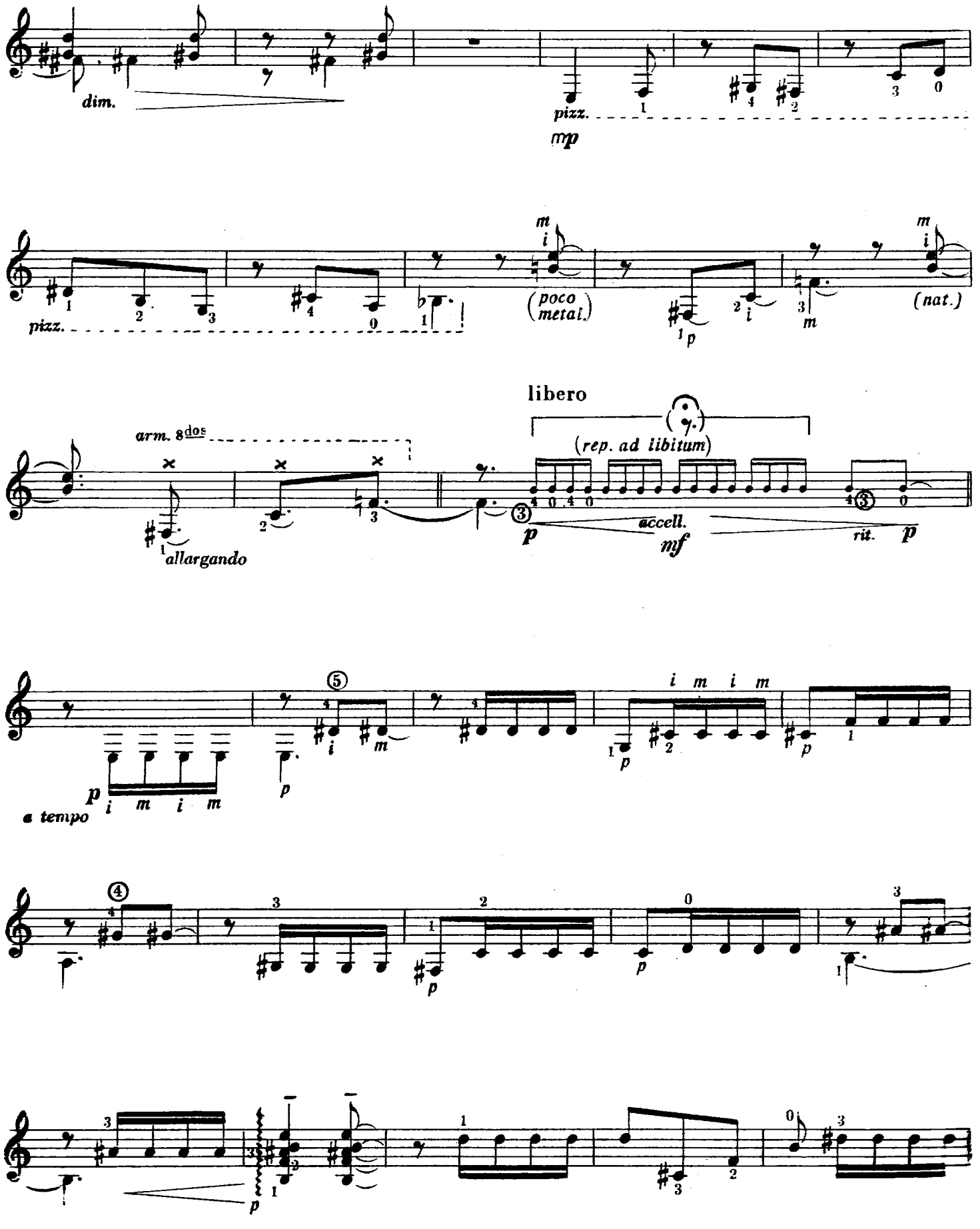

a tempo
accell.

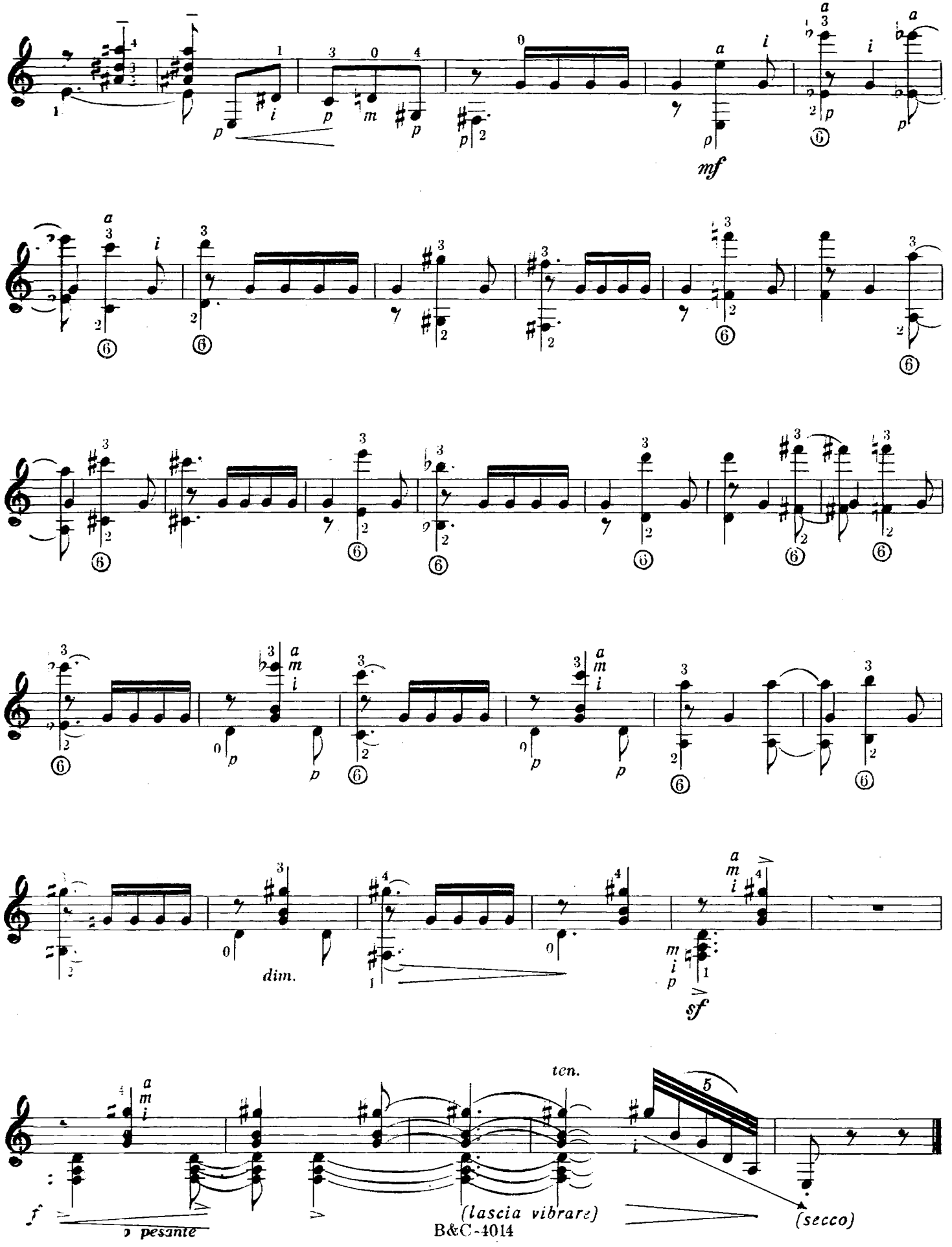

meno mosso
rall.


pesante


(libero)
ten.
rall.
rit.
(libero)
pizz.
rit.
Primo tempo
mf
(secco)
arm. 5º
mp
mf
a tempo
mp


mf e pesante
a tempo
poco accell.
mp
a tempo
mf


dim.
pizz.
mp
pizz.
(poco metal.)
(nat.)
libero
arm. 8dos
(rep. ad libitum)
allargando
accell.
mf
rit.
a tempo


mf
dim.
sf
ten.
(lascia vibrare)
(secco)
f
pesante