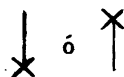


REFERENCIAS

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.

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".



Golpear el puente mediante un ataque lateral del pulgar.

Strike with side of thumb on the bridge.



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.

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.



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 Xº 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.

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.



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.

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 tastiera". 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.

CRONOMIAS I

(Sonata)

I

ABEL CARLEVARO

Poco libero

(♩ = 120, ca.)

lunga

golpe (puente)

(♩ = 160, ca.)

(C I) CI

poco accell.

Piú mosso (♩ = 76, ca.)

(in uno)

(C I)

poco rall.

CI

mf quasi. rall.

arm. 19

(in uno)

a tempo

mf e marcato

♩ II

♩ II

♩ VI

Poco grottesco

poco rit. *a tempo* *mp*

③ ③ ② ② ①

p *p* *mf* *mp* *arm. 8 ds*

marcato e poco metalico il canto

mf *Poco grottesco*

③ ②

i *m* (CI) *CI* *calmando*

Poco meno mosso $\text{♩} = 133 \text{ ca.}$ *i* *m* *a* *ten.* *a* *i* *m*

ten. *p* *i* *m* *a* *ten.* *a* *i* *m*

③

a *i*

② ②

③ 2 1 3 ② 4 ③ ② 0 1 2 ③ 1 3 10 4 3

p p m i

p i m

rall. a tempo

(♩ III)

Come prima (♩ = 120, ca.)

0 3 2 1 0 4 2 ④ 0 4 2

f marcato e pesante mp

m a ① I m (♩ = 160, ca.)

3 4 2 3 4 2 4 2 4 2

① I

3 4 4 4 4 1

p

① I Più mosso (♩ = 70) (in uno)

0 3 0 2 3 0 4 3 2 1

poco accel. poco rall.

① I

1 0 4 2 4 1 ③

mf

arm. 19

④ 4 1 0 2 1 2 4 1

mp quasi. rall. a tempo

mf e marcato

C II

cresc. *quasi. rall.*

C II

a tempo *quasi. rall.*

♩ VI

a tempo *poco allargando*

ten.

a tempo mp

poco metálico

Musical staff 1: Treble clef, key signature of one sharp (F#). Starts with a piano (*p*) dynamic and a *poco rall.* marking. The first measure contains a triplet of eighth notes with an *m* dynamic. The second measure has a circled 5 above it. The third measure has a circled 4 above it. The fourth measure has a circled 4 above it. The fifth measure has a circled 4 above it. The sixth measure has a circled 3 above it. The seventh measure has a circled 3 above it. The eighth measure has a circled 3 above it. The tempo changes to *a tempo* at the beginning of the second measure.

Musical staff 2: Treble clef, key signature of one sharp (F#). Starts with a piano (*p*) dynamic. The first measure has a circled 2 below it. The second measure has a circled 3 below it. The third measure has a circled 4 below it. The fourth measure has a circled 4 below it. The fifth measure has a circled 3 below it. The sixth measure has a circled 2 below it. The seventh measure has a circled 2 below it. The eighth measure has a circled 2 below it. The tempo changes to *a tempo* at the beginning of the second measure. Dynamics include *i*, *m*, and *p*. A *poco rall.* marking is present between the fifth and sixth measures.

Musical staff 3: Treble clef, key signature of one sharp (F#). Starts with a piano (*p*) dynamic. The first measure has a circled 3 below it. The second measure has a circled 4 below it. The third measure has a circled 3 below it. The fourth measure has a circled 3 below it. The fifth measure has a circled 2 below it. The sixth measure has a circled 2 below it. The seventh measure has a circled 2 below it. The eighth measure has a circled 1 below it. Dynamics include *i*, *m*, and *p*.

Musical staff 4: Treble clef, key signature of one sharp (F#). Starts with a piano (*p*) dynamic. The first measure has a circled 2 below it. The second measure has a circled 3 below it. The third measure has a circled 3 below it. The fourth measure has a circled 3 below it. The fifth measure has a circled 3 below it. The sixth measure has a circled 3 below it. The seventh measure has a circled 3 below it. The eighth measure has a circled 3 below it. Dynamics include *i* and *m*.

Musical staff 5: Treble clef, key signature of one sharp (F#). Starts with a mezzo-forte (*mf*) dynamic and a *mf e marcato* marking. The first measure has a circled 2 below it. The second measure has a circled 1 below it. The third measure has a circled 2 below it. The fourth measure has a circled 2 below it. The fifth measure has a circled 3 below it. The sixth measure has a circled 3 below it. The seventh measure has a circled 3 below it. The eighth measure has a circled 3 below it. The tempo changes to *poco ten.* at the beginning of the second measure. Dynamics include *m*, *i*, *p*, and *mp*. A *Poco meno* marking is present above the sixth measure.

Musical staff 6: Treble clef, key signature of one sharp (F#). Starts with a piano (*p*) dynamic. The first measure has a circled 1 below it. The second measure has a circled 2 below it. The third measure has a circled 3 below it. The fourth measure has a circled 4 below it. The fifth measure has a circled 3 below it. The sixth measure has a circled 2 below it. The seventh measure has a circled 3 below it. The eighth measure has a circled 3 below it. The ninth measure has a circled 3 below it. The tenth measure has a circled 3 below it. The tempo changes to *poco rall.* at the beginning of the second measure. Dynamics include *p* and *mp*. A marking *arm. 8^{dos}* is present above the eighth measure.

poco ten.
mf
ten.
arm. 8dos
p
poco ten.
espress.
poco più mosso.

CH.

a tempo

poco rit.

a tempo
mf
allargando

arm. 19
arm. 19
Grazioso (♩ = 72, ca.)
mp
rall.

mp mf p mf p p

apagar (con los dedos)

pp mf pp

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

mf a tempo pp

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

mf accell. poco rall. Perdendosi pp

(Rep. ad libitum) a tempo

mp espress. mf ten.

p a tempo poco rall. a tempo poco rall.

p i m a

pp *a tempo*

pp *accel.*

pp *f* *i m a i* (apagar todas las cuerdas) (Silence all strings) (secco)

m i m *Rep. ad libitum*

aspro *accell.* *ritard.* *p* *ten.* *i m a i*

a m p *mp* *arm. 12* *apagar* *Poco meno*

(♩ = 96) *liberamente*

a tempo *rubato* *rit.* *a tempo*

4 5 6
rubato *rit.* *a tempo*

6 6 5
poco cresc. *mf*

6 6 6 1
f *allargando* *rall.*

p *a tempo*

Poco meno

(On the extension of all the string.)

f *gliss (lento)* *p* *Perdendosi*

(en la extensión de toda la cuerda)

Come prima

(♩ = 52)

ten. *mp* *p* *unghia sul pont.* *rubato ad libitum* *rit.*

lascia vibrare

mf
arm. 8dos

calmo
poco rubato

p
tambora
tamb.
liberamente (velutato)
accell. molto rit.

gliss (lento)
Sibilante
arm. 19
arm. 12
(sulla corda 6)
(4 y 3)

Sibilante
(sulla corda 6)
arm. 70
(4 y 3)

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 arco superior hasta la extinción del sonido.-

p *mf* *pp*
Perdendosi
durata: 7 secondi appross

Finale

III

(♩ = 80 - 84)

The musical score is written for guitar in 3/8 time. It begins with a tempo marking of 80-84 beats per minute. The first staff starts with a *mf* dynamic and includes fingerings (1, 4, 1) and circled numbers 2 and 3. A *secco* marking is placed above the final chord. The second staff features an *arm. 59* marking above a circled 59, a *mp* dynamic, and fingerings (4, 5, 6). It then transitions to *a tempo* and *mf* dynamics with fingerings (1, 4, 1, 3, 2, 2, 0). The following three staves contain complex rhythmic patterns, including triplets and arpeggios, with various fingerings and dynamics like *mp*. The sixth staff includes fingerings (3, 4, 0) and (2, 1, 3). The final staff concludes with fingerings (1, 2, 0) and circled numbers 3 and 4.

Poco meno

③

1 2 0

1 2 3

4 0

1 2 #4

4 4

accel. molto

mf

a tempo

⑥

4 4

4 1

4 1

3 #2

4 #3

4 #3

4 #3

4 #3

4 #3

4 #3

espress.

②

③

③

4 3

4 3

2 1

1 3

0 3

4 1

4 1

4 1

4 1

4 1

poco rit.

a tempo

mp

③

3 #4

4 #4

3 #4

0 #4

1 #4

0 #4

1 #4

2 #4

3 #4

4 #4

②

④

②

0 3

2 1

2 1

2 1

2 1

2 1

2 1

2 1

2 1

2 1

②

④

③

3 #4

2 #4

2 #4

2 #4

2 #4

2 #4

2 #4

2 #4

2 #4

2 #4

p (apagado)

m i

m i

③

②

4 #4

1 #4

1 #4

1 #4

1 #4

1 #4

1 #4

1 #4

1 #4

1 #4

④

③

Musical staff 1: Treble clef, key signature of one sharp (F#), 7/8 time signature. The staff contains a sequence of notes with various fingerings (0, 1, 2, 3, 4) and a dynamic marking of *poco rit.* followed by *a tempo*.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *f*.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings (2, 3, 4) and a dynamic marking of *f*.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings (1, 2, 4) and a dynamic marking of *f*.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings (1, 2, 3, 4) and a dynamic marking of *f*.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings (2, 3, 4) and a dynamic marking of *f*. A circled 'C' with a vertical line through it is positioned above the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings (0, 1, 2, 3, 4) and a dynamic marking of *f*. A circled 'C' with a vertical line through it is positioned above the staff.

sul pont. *nat.*

rilasciando *a tempo.*

mf

Poco meno **Largamente**

mp *suave* *espress.*

poco rit. *(sul pont.)* *gliss (lento) espress.* *(sul pont.)* *espress.*

(sul pont.) *libero* *ten.*

accell. *rit.* *arm. 7°*

Poco più mosso e rubato

② ③ ④ ⑤ ⑥ ⑦

mf *p*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

p

libero ③ ③ *ten.*

accel. *rit.* *p a tempo*

libero ③ ③ *ten.*

accel. *rit.*

a tempo *accel.*

meno mosso *rall.*

pesante

(libero)

ten.

C II

(libero)

rall.

rit.

pizz.

rit.

Primo tempo

mf

(secco)

arm. 50

mp

mf a tempo

mp

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with slurs and accents. A *dim.* (diminuendo) hairpin is placed under the first four measures. A dashed line indicates a fingered passage (1, 2, 3, 4) with a *pizz.* (pizzicato) marking and a *mp* (mezzo-piano) dynamic. The passage ends with notes 3 and 0.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. A *pizz.* (pizzicato) marking is at the beginning. A dashed line indicates a fingered passage (1, 2, 3, 4, 0, 1). A *m i* (mordent) marking is above a note, with a *(poco metal.)* (poco metal) instruction below it. A *p* (piano) dynamic is marked below a note, followed by *i* and *m* fingerings. The staff ends with a *(nat.)* (natural) marking above a note.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. A dashed line indicates an *arm. 8^{dos}* (armature 8 dots) marking. A *pizz.* (pizzicato) marking is at the beginning. A *p* (piano) dynamic is marked below a note, followed by *allargando* (ritardando) and *accell.* (accelerando) markings. A *mf* (mezzo-forte) dynamic is marked below a note, followed by *rit. p* (ritardando piano) markings. A *libero* (ad libitum) marking is above a section of the staff, with a *(rep. ad libitum)* (repeat ad libitum) instruction below it. A circled 3 (3) is below a note, and a circled 4 (4) is below a note.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. A *p* (piano) dynamic is marked below a note, followed by *tempo* (tempo) markings. A circled 5 (5) is above a note. A *p* (piano) dynamic is marked below a note. The staff contains the letters *i m i m* above the notes.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. A circled 4 (4) is above a note. A *p* (piano) dynamic is marked below a note. A circled 3 (3) is above a note. A *p* (piano) dynamic is marked below a note. A circled 2 (2) is above a note. A *p* (piano) dynamic is marked below a note. A circled 0 (0) is above a note. A *p* (piano) dynamic is marked below a note. A circled 3 (3) is above a note.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. A *p* (piano) dynamic is marked below a note. A circled 3 (3) is above a note. A *p* (piano) dynamic is marked below a note. A circled 1 (1) is above a note. A *p* (piano) dynamic is marked below a note. A circled 2 (2) is above a note. A *p* (piano) dynamic is marked below a note. A circled 3 (3) is above a note.

1. *p* *i* *p* *m* *p* *p* *mf* *a* *i* *a* *i*

a *i* *a* *i* *a* *i* *a* *i* *a* *i*

a *i* *a* *i* *a* *i* *a* *i* *a* *i*

a *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i*

a *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i*

a *m* *i* *a* *m* *i* *a* *m* *i* *a* *m* *i*

pesante *ten.* *(lascia vibrare)* *secco*