



Máximo Diego

**Pujol**

6

# Revelaciones

pour guitare



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## REVELACIONES

piezas surgieron a partir de aquellos momentos en los que uno logra un contacto más profundo con tuación determinada. Es la percepción, a través de los sentidos, del contenido último de las cosas. pifanía que nos brinda la plenitud.

**uevo día**” es una milonga que describe ese momento del amanecer, de los nuevos colores del cielo a tierra en los primeros minutos del alba de la pampa argentina.

**o express**” es un instante musical en el caos y el vértigo en una zona congestionada de una gran l como Buenos Aires.

**úsqueda**” es una canción en la que una melodía busca su lugar en una tonalidad. Comienza rror” en un ámbito hasta que por fin, en cierto momento encuentra su mundo sonoro para acompañarla.

**ato**” es una milonga – candombe a partir de la alegría y la vitalidad de la gente de color que, en otros os, habitó la tierra argentina.

**ión de la tarde**” es una pieza que surgió espontáneamente al apreciar la belleza de una hermosa tarde és de la ventana de mi lugar de trabajo.

**a la vuelta**” es una expresión típica argentina que nos dice que algo está muy cerca de nosotros. relación que dio origen a esta pieza es un recuerdo de mi infancia, cuando mi madre me pedía que a hacer una compra “acá a la vuelta”, a un almacén de mi barrio y yo aprovechaba ese ratito para me con mis amigos y jugar con ellos.

Màximo Diego PUJOL

## REVELATIONS

*ières sont nées de ces moments où on réussit à entrer en contact de façon intime avec une situation née. On perçoit, grâce à nos sens, le contenu ultime des choses. C’est une épiphanie qui nous te la plénitude.*

*ouveau jour*” est une milonga qui décrit ce moment de l’aurore, des nouvelles couleurs du ciel et de e dans les premières minutes de l’aube sur la pampa argentine.

*o express*” est un moment musical dans le chaos et le vertige d’une zone congestionnée de la grande u’est Buenos Aires

*uête*” est une chanson où la mélodie cherche sa place dans une tonalité. Elle commence “par erreur” in registre jusqu’à ce qu’enfin, à un certain moment, elle trouve son univers sonore pour l’accompagner.

*ître*” est une milonga – candombe, qui prend racine dans la joie et la vitalité des gens de couleur qui, ois, peuplaient la terre argentine.

*ison du soir*” est une pièce qui est née spontanément alors que j’appréciais la beauté d’une magique par la fenêtre de mon lieu de travail.

*a la vuelta*” est une expression typiquement argentine qui signifie que quelque chose est tout près de La révélation qui fut à l’origine de cette pièce est un souvenir d’enfance, quand ma mère me demandait r faire une course “acá a la vuelta”, dans un magasin du quartier et que j’en profitais pour aller voir nis et jouer avec eux.

Traduction française: Aude AMEILLE

# SEIS REVELACIONES

pour guitare

Máximo Diego PUJOL

## I. Un nuevo día

♩ = 56

*p i m p i m*

*mf*

5 *mp*

9 *mf* *mp*

13

17 *mf*

21 *mp*

25 *p* *rit.*



### III. La búsqueda

Andante

Musical score for 'III. La búsqueda' in 4/4 time, marked Andante. The score consists of ten staves of music, each with a measure number (4, 8, 12, 16, 20, 24, 28, 32) at the beginning. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. Circled numbers (e.g., ①, ②, ③, ④) are placed above notes. Roman numerals (CIV, CII) are placed above notes. The dynamic markings are *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The score concludes with a double bar line and the marking *mp*.

# IV. Mulato

♩ = 104

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked as ♩ = 104. The score consists of eight staves of music, alternating between piano and guitar parts. Dynamics include *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Articulations such as accents and slurs are used throughout. Fingerings are indicated by numbers 1-4. Circled numbers (e.g., ①) likely indicate specific fingering or breath marks. The guitar part includes a section marked *son. nat.* (sonorant natural). The piano part includes a section marked *met.* (metronome). The score concludes with a final flourish in the piano part.

29

33

ΦV CVII ΦV

37

m a m

41

45

49

53

57

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

*mf*

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

*mp*

1. 9 ① 3 ② 2 ③ 1 ④ 3 2 1 3 2 1 3 2 1

*mf*

2. 13 ① 3 ③ ④ ① 14 ② ① 15 ② ① 16 2 1 2 3

*mf* *f*

17 ① 18 ② 19 ③ 20 ④ 1 2 3 4 1 2 3 4 1 2 3 4

*p* *mp* *f*

21 ① 22 ② 23 ③ 24 ④ 1 2 3 4 1 2 3 4 1 2 3 4

*mf*

25 ① 26 ② 27 ③ 28 ④ 1 2 3 4 1 2 3 4 1 2 3 4

*f* *mp* *f*

29 ① 30 ② 31 ③ 32 ④ 1 2 3 4 1 2 3 4 1 2 3 4

*mf*



93 *p* *met.*

97 *son. nat.*

101 *f* *mp* *f*

105 *mf*

109

113

117

121

125  $\phi$ VIII  $\textcircled{\phi}$ VII  $\phi$ V *mp* *met.*

# V. Canción de la tarde

à Giulio Tampalini

Andante ♩ = 84

The musical score is written for a single melodic line in G major (one sharp) and 4/4 time. The tempo is Andante, with a quarter note equal to 84 beats per minute. The score is divided into seven systems, each containing a single staff of music. The first system begins with a circled Roman numeral ΦII and a dynamic marking of *mp*. The second system continues with *mp*. The third system features a circled Roman numeral ΦI and a dynamic marking of *mf*. The fourth system continues with *mf*. The fifth system features a circled Roman numeral ΦIV and a dynamic marking of *f*. The sixth system features a circled Roman numeral ΦIX and a dynamic marking of *f*. The seventh system concludes with a circled Roman numeral ΦIX and a dynamic marking of *p*. The score includes various articulation marks, such as accents and slurs, and detailed fingering for each note. The piece ends with a double bar line and the Roman numeral XII.

29  $\Phi$ II  
 Musical notation for measures 29-32. Includes fingerings (e.g., 4 1 3, 3 2 1 2 4) and dynamic marking *mf*.

33 *più mosso*  
 Musical notation for measures 33-36. Includes fingerings (e.g., 1 3 2 4, 4 1 4) and dynamic marking *p*.

37  $\Phi$ II  
 Musical notation for measures 37-40. Includes fingerings (e.g., 1 1 1, 1 3) and dynamic marking *f*.

41  $\Phi$ I CV  
 Musical notation for measures 41-43. Includes fingerings (e.g., 2, 3, 2, 1) and dynamic marking *p*.

44 *i a m*  $\Phi$ II  
 Musical notation for measures 44-46. Includes fingerings (e.g., 1 3, 3 1) and dynamic markings *p* and *mf*.

47  
 Musical notation for measures 47-49. Includes fingerings (e.g., 4, 3 1, 4 2) and dynamic marking *p*.

50  
 Musical notation for measures 50-52. Includes fingerings (e.g., 2, 4 2, 3, 2) and dynamic markings *mf* and *p*.

53 XII  
 Musical notation for measures 53-55. Includes fingerings (e.g., 3 1 4, 4, 1, 3 1) and dynamic marking *f*.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. A dynamic marking of *f* is present at the beginning.

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. A dynamic marking of *f* is present at the beginning.

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. Dynamic markings include *p*, *mf*, and *mp*. Fingering numbers (1, 2, 3, 4) are indicated for some notes.

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. A dynamic marking of *mf* is present at the beginning. The word *rit.* is written above the staff.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. Dynamic markings include *rit.* and *tempo primo*. A dynamic marking of *p* is present at the beginning.

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords.

Musical staff 7: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords. A dynamic marking of *mf* is present at the end.

Musical staff 8: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords.

82

Musical staff 82: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, and a bass line with whole notes. A fermata is placed over the first two notes of the bass line.

85

Musical staff 85: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with whole notes. A fermata is placed over the first two notes of the bass line. The dynamic marking *mf* is present.

88

Musical staff 88: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with whole notes. The dynamic marking *f* is present.

91

Musical staff 91: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with whole notes. The dynamic marking *p* is present.

94

Musical staff 94: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with whole notes.

97

Musical staff 97: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with whole notes. Fingerings 1, 2, 3, and 4 are indicated above notes. The dynamic marking *mp* is present.

100

Musical staff 100: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and a bass line with whole notes. Fingerings 1, 2, and 3 are indicated above notes. The dynamic marking *pp* is present. A fermata is placed over the final notes. The Roman numeral **XII** and **PPP** are at the end.

# VI. Acá a la vuelta

à Dora Argañarás

Allegretto ♩ = 88

The first system of musical notation is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a forte (*f*) dynamic. The melody features a series of eighth-note patterns with various fingering indications (1, 2, 3, 4) and accents. The bass line consists of simple chords and single notes.

The second system continues the piece with a mezzo-forte (*mf*) dynamic. It includes more complex rhythmic patterns and fingering, such as triplets and sixteenth-note runs. The bass line provides harmonic support with chords and moving lines.

The third system features a variety of rhythmic textures, including sixteenth-note passages and eighth-note patterns. The dynamics fluctuate between mezzo-forte and forte. Fingering is meticulously indicated throughout the piece.

The fourth system includes melodic phrases with accents and slurs. The dynamics range from mezzo-piano (*mp*) to mezzo-forte. The bass line continues to provide a steady accompaniment.

The fifth system shows a return to a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) section. It contains intricate rhythmic patterns and fingering, maintaining the piece's energetic character.

The sixth and final system of the page concludes the piece with a series of eighth-note patterns and chords. The dynamics are consistent with the previous systems, ending with a clear cadence.

31 *mf*

36

41 *mf*

46 *f*

51 *f*

56

61 *f* *rit.*

Andante

mp

p

CI

Allegretto (tempo primo)  
pizz  
pp

son. nat.  
mp



109

113

117

121

125

130

135

140

145

18

150

pizz  
pp

155

160

p

165

son. nat.  
mp

170

174

f

178

182

CVII CIX  
ff

# Œuvres de Maximo Diego PUJOL

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# Màximo Diego Pujol



Maximo Diego Pujol est né le 7 décembre 1957 à Buenos Aires. Sa formation inclut des études de guitare auprès de Horacio Ceballos et Miguel Angel Girollet et des cours de perfectionnement et d'interprétation avec Abel Carlevaro, Antonio de Racó, Léo Brouwer et Wolf Scheib. Parallèlement il travaille l'harmonie et la composition avec Leonidas Arnedo.

Entre 1981 et 1989, il obtient de nombreuses récompenses dont cinq premiers prix en tant que guitariste et compositeur, notamment le prix de composition au "Carrefour Mondial de la Guitare" en Martinique en 1986. Il développe une intense activité pédagogique et réalise des master classes en Amérique du Sud, Europe, Asie et Océanie.

Il reflète fortement l'héritage musical de son pays, particulièrement le langage du tango d'Astor Piazzolla. Ceci est évident aussi bien dans ses premières oeuvres spontanées que dans celles conçues plus tard par une pensée formelle académique.

*Maximo Diego Pujol was born on December 7th 1957, in Buenos Aires, Argentina. His instrumental work is primarily with Gaspar Navarro, Alfredo Vincente, Gascon & Horacio Ceballos, he also took part in courses with Eduardo Castanera, Abel Carlevaro, Miguel Angel Girollet, and Wolf Scheib. At various times he also studied harmony, composition and interpretation with Leonidas Arnedo, Antonio de Racó & Leo Brouwer. He graduated from the Castro Provincial Conservatory with degree in "Professor Superior de Guitar" (Senior Guitarist). "His guitar compositions have won awards at competitions in Columbia, France and the World Festival in Martinique and in 1989 he was awarded the Argentine Composers' Union Best Composer of Classical Music. His work is strongly influenced by the great Argentine composer Astor Piazzolla. Like Piazzolla, Maximo Pujol uses the tango as a basic style in wonderful, melodically rich works that make full use of the expressive powers of the guitar"*

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6 Revelaciones

M. D. PUJOL

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