

Cravo e a Rosa

Brésil

Librement

mf *m i m i m* *i* *m i m i m* *i* *m i m i m* *i* *m i m i m* *i*

rall. *m i m i m* *i* *m i m i m* *i* *m i m i m* *i* *m i m i m* *i*

A Tempo (♩ = 96)

mf *m i m i m* *i* *m i m i m* *i* *m i m i m* *i* *m i m i m* *i*

p! *m i m i m* *i* *m i m i m* *i* *m i m i m* *i* *m i m i m* *i*

The musical score is written for two staves in 3/4 time, with a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature change to one sharp. The music is marked 'Librement' and starts with a dynamic of *mf*. The melody consists of eighth and sixteenth notes, with fingerings indicated by 'm' and 'i'. The second staff continues the melody and includes a 'rall.' marking. The tempo then changes to 'A Tempo' with a quarter note equal to 96 beats per minute. The piece concludes with a dynamic of *p!* and a final cadence.

Mi Linda Mariquita

Mexique

(♩ = 96)

The musical score is written for a piano in 4/4 time. The key signature has two sharps (F# and C#). The tempo is marked as quarter note = 96. The score consists of two staves. The upper staff contains the melody with various ornaments and slurs. The lower staff contains the piano accompaniment, featuring chords and rhythmic patterns. Dynamics include *mp*, *p*, and *mf*. Fingerings are indicated by numbers 1-5. The piece is in a 4/4 time signature.

Canção

Brasil

5

(♩. = 50)

harm. XII harm. V

A En vous inspirant de l'exemple ci-contre, maintenez la résonance des notes supérieures de l'arpeggio. Assurez inamovibles, dès l'introduction, la pulsation ternaire.



An dem angegebenen Beispiel orientiert die Resonanz der oberen Noten des Arpeggio erhalten. Dennoch von Anfang an des dreiteiligen Takt sichern.

B Harmóniques naturelles obtenues en effleurant, avec le 4^e ou le 1^{er} doigt tendu, les cordes ①, ② et ③ au-dessus de la XII^e ou de la V^e barrette.

Natürliche Flageolet-Töne, die dadurch erreicht werden, daß der erste oder vierte gestreckte Finger auf den ①, ② und ③. Saiten über dem 12. oder 5. Bundstäbchen leicht aufliegt.

Following the example at right, maintain the resonance of the upper notes of the arpeggio. However, continue the ternary rhythm.

Natural harmonics obtained by brushing the ①, ② or ③ strings, above the 12th or 5th fret, with the 4th or 1st finger: straightened.

Inspirándose del ejemplo adjunto, mantenga la resonancia de las notas superiores del arpeggio. No obstante asegure la pulsación ternaria desde la introducción.

Armónicos naturales obtenidos rozando con el 4^o ó 1^o dedo estirado, las cuerdas ①, ② y ③ sobre el XII o V trastes.

El Cachimbo

Chili

(♩. = 84)

mf

p *i* *m*

mf

m

p *i* *m*

San Pedro

Bolivie

(♩ = 69)

A Harmoniques naturelles obtenues en effleurant, avec le 4^e doigt tendu, les cordes ①, ② et ③ au-dessus de la XII^e barrette. La main droite joue normalement.

Natürliche Flageolettöne, die dadurch erreicht werden, daß der 4. gestreckte Finger auf den Saiten ①, ② und ③ über dem 12. Bundstäbchen leicht aufliegt. Die rechte Hand spielt normal.

Natural harmonics obtained by brushing the ①, ② or ③ strings above the 12th fret, with the straightened 4th finger.

Armónicos naturales obtenidos rozando con el 4^o dedo estirado, las cuerdas ①, ② y ③ sobre el XII traste. La mano derecha toca normalmente.

Maninha

Brésil

9

Musical score for "Maninha" (Brazil). The score is in G major and 4/4 time. It consists of two systems of piano accompaniment.

The first system begins with a tempo marking of *Lent* and a dynamic of *mp*. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The tempo changes to *rall.* and then *A Tempo* (quarter note = 112). The dynamic remains *mp*.

The second system begins with a dynamic of *mf*. The right hand continues the melodic line with slurs and accents, and the left hand continues the rhythmic accompaniment. The dynamic changes to *p* in the final measures of the system.