

Añorando el pago

para dos Guitarras

FOLCLORE

Añorando el pago

Coco Nelegatti

I. Cueca

♩=100

Guitarra I

Guitarra II

mf

+ : Hammer-on y/o Pull-off

6

mf

8^{va}

11

16

21

25

mp

30

p

35

mf

40

p

44

$\text{♩} = 90$

II. Vidala

48 **rit.** $\text{♩} = 90$ GOLPE DE CAJA:
Golpe suave sobre el Diapasón,
mano izquierda con posición de la menor

54

61

67

72

III. Chacarera

♩=130

GOLPE DE BOMBO, CUERO:
Golpe de sonido grave, tocar con la parte lateral del pulgar sobre el diapasón.
Tapar las cuerdas con mano izquierda.

GOLPE DE BOMBO, ARO:
Golpe de sonido agudo, tocar con dedos índice y mayor sobre la caja por debajo del diapasón.
Tapar las cuerdas con mano izquierda.

79

86

mp

94

mf

99

mp *mf*

104

8va
p
p

108 (8)

mf
mf
mf

112

116

120

123

4 5

127

132

137

141

145

GOLPE DE BOMBO:
 Los tres primeros golpes serán tocados debajo del diapason consecutivamente, con anular, medio e índice. El cuarto golpe tocar con pulgar.

Añorando el pago

Coco Nelegatti

I. Cueca

Guitarra I

$\text{♩} = 100$

5

mf

8

14

19

24

25

30

36

40

44

mp

mf

p

$\text{♩} = 90$

+: Hammer-on y/o Pull-off

2
II. Vidala

48 *rit.* $\text{♩} = 90$
GOLPE DE CAJA:
Golpe suave sobre el Diapasón,
mano izquierda con posición de la menor
mp *mf*

55

60

65 *mp*

69 *pp* *mf*

73 *mf*

III. Chacarera

79 $\text{♩} = 130$

GOLPE DE BOMBO, CUERO:
Golpe de sonido grave, tocar con la parte lateral del pulgar sobre el diapasón.
Tapar las cuerdas con mano izquierda.

GOLPE DE BOMBO, ARO:
Golpe de sonido agudo, tocar con dedos índice y mayor sobre la caja por debajo del diapasón.
Tapar las cuerdas con mano izquierda.

87

95

100

107

p *mf*

8^{va}

111

115

119

123

128

133

138

142

145

GOLPE DE BOMBO:
 Los tres primeros golpes serán tocados debajo del diapasón consecutivamente, con anular, medio e índice. El cuarto golpe tocar con pulgar.

Añorando el pago

Coco Nelegatti

I. Cueca

Guitarra II

$\text{♩} = 100$

mf

+ : Hammer-on y/o Pull-off

5

11

17

22

26

30

2

34

37

41

44

$\text{♩} = 90$

II. Vidala

48

rit.

$\text{♩} = 90$

2

mp

pp

55

③

④

②

③

①

mp

61

7

67

pp

mf

73

mf

III. Chacarera

79 ♩=130

Musical notation for measures 79-85. The music is in treble clef with a key signature of one sharp (F#). It features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate bass staff. The notation includes many beamed notes and rests, suggesting a fast, rhythmic piece. The tempo is marked as ♩=130.

86

Musical notation for measures 86-90. The music continues in the same key signature. It features a grand staff and a bass staff. The notation includes beamed notes and rests. The dynamic marking *mp* (mezzo-piano) is present.

91

Musical notation for measures 91-95. The music continues in the same key signature. It features a grand staff and a bass staff. The notation includes beamed notes and rests. The dynamic marking *mf* (mezzo-forte) is present.

96

Musical notation for measures 96-99. The music continues in the same key signature. It features a grand staff and a bass staff. The notation includes beamed notes and rests. The dynamic marking *mf* (mezzo-forte) is present.

100

Musical notation for measures 100-103. The music continues in the same key signature. It features a grand staff and a bass staff. The notation includes beamed notes and rests. The dynamic markings *mp* (mezzo-piano) and *mf* (mezzo-forte) are present.

104

Musical notation for measures 104-106. The music continues in the same key signature. It features a grand staff and a bass staff. The notation includes beamed notes and rests. The dynamic marking *p* (piano) is present.

107

Musical notation for measures 107-110. The music continues in the same key signature. It features a grand staff and a bass staff. The notation includes beamed notes and rests. The dynamic markings *mf* (mezzo-forte) and *p* (piano) are present.

111

115

121

127

132

137

141

145