

# MIGUEL BAREILLES

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## AGUA

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PARA GUITARRA Y CUARTETO DE CUERDAS

*Miguel Bareilles*

# AGUA

Para guitarra y cuarteto de cuerdas

Dedicada a Federico Díaz

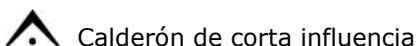
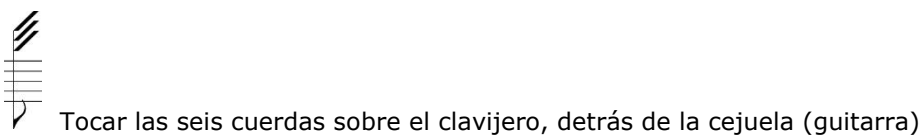
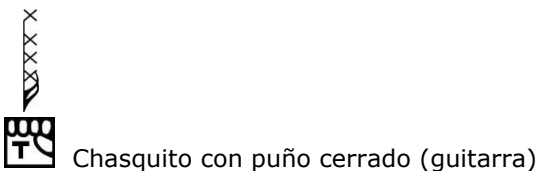
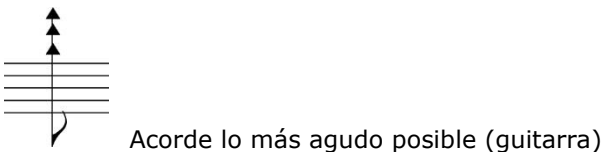
Por Miguel Bareilles

NOTA: esta obra nace como un homenaje a la relación histórica del hombre con el agua, a la vez que intenta constituir una denuncia a los factores que acentúan la situación cada vez más crítica de la escasez de agua en el mundo: industria sin tecnología de depuración, descarga de sustancias tóxicas, y el uso indiscriminado del recurso en todas sus formas.

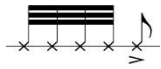
Siendo América Latina uno de los reservorios de agua más importantes del planeta, la obra pretende poner en relieve la inmensa responsabilidad que esto supone en el orden social, y el enorme peligro que implica en el orden político.

La composición agrupa diversas sonoridades de carácter tradicional (folclore) que remiten a los tiempos en que el agua era entendida como un "don" natural, pasando por sonoridades de carácter urbano (tango, jazz), símbolos del crecimiento demográfico y económico, hasta alcanzar sonoridades dodecafónicas que buscan representar el efecto devastador que las sociedades actuales están produciendo.

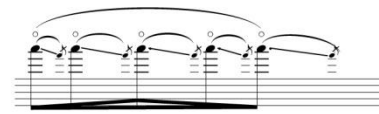
## Símbolos especiales:



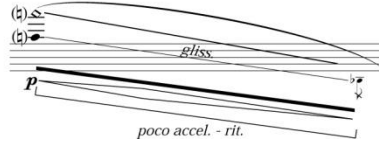
🔊 Bartók pizzicato



Percusión de los dedos sobre la caja (cuerdas)



sul A *Seagull effect (by George Crumb)*



Glissando sobre todo el diapasón del cello en posición de armónico (stopped de octava), sin ajustar el intervalo (George Crumb).

# Agua

para guitarra y cuarteto de cuerdas  
Dedicada a Federico Díaz

Miguel Bareilles  
Berlin 2014

♩ = 70-80

Violin I: *ad libitum*, artificial harmonic (b), *pp*, *p*, *mp*

Violin II: *ad libitum*, artificial harmonics (b), *p*, *mp*

Viola: *ad libitum*, natural harmonic sul G, *p*, natural harmonic sul A, *p*

Cello: *ad libitum*, artificial harmonics sul A, *p*

Guitar: *ad libitum*, *ord*, *6*, *mp*, *mf*, *f*, *to pont.*, *pont.*

Violin: *4*, *sul pont.*, *poco accel. - rit.*, *decesc.*, *pp*, *sul tasto*

Viola: *sul pont.*, *decesc.*, *pp*, *ppp*, *sul tasto*

Cello: *sul pont.*, *decesc.*, *pp*, *ppp*, *sul tasto*

Cello: *sound*, *sul A*, *Seagull effect (by George Crumb)*, *gliss.*, *p*

Guitar: *6*, *6*, *3 2 1*, *leggiero*, *f*, *poco accel. - rit.*, *ord.*, *3*, *3*, *3*, *decesc.*, *arm.*, *3*, *6 2 1*, *mp*

**A**

11 *misterioso*  $\text{♩} = 140$  *misterioso*

*misterioso staccato*  
*ppp* *pp* *p*

*misterioso staccato (détaché)*  
*ppp* *cresc.* *pp* *cresc.* *p*

*misterioso staccato*  
*ppp* *cresc.* *pp* *cresc.* *p*

*misterioso*  
*mp* *dejar sonar*

15

*cresc.* *mp*

*cresc.* *mp*

*cresc.* *mp*

*mp* *mp*

18

*mp* *mp*

*cresc.*

*cresc.* *mp*

*cresc.* *mp*

*cresc.* *mp*

21 *détaché*

*cresc.* *mp* *mf* *mf* *mf*

*cresc.* *mf* *mf* *mf* *mf*

*cresc.* *mf* *mf* *mf* *mf*

*cresc.* *mf* *mf* *mf* *mf*

*cresc.* *mf* *mf* *mf* *mf*

*gliss.* *mf*

23 *tr*

*mp* *mf* *cresc.* *détaché* *détaché*

*fp* *sf* *mf* *cresc.* *détaché*

*mf* *cresc.* *détaché* *détaché* *détaché*

*Tap, on the sound box with the fingers* *détaché* *détaché*

*rasgueado* *f* *with the clenched fist*

*fp* *sf* *mf* *cresc.* *mf* *cresc.* *f*

*slap* *sfz* *mf* *cresc.* *f*

26

*détaché* *détaché* *détaché*

*détaché* *détaché* *détaché*

*détaché* *Tap, on the sound box with the fingers* *détaché* *détaché* *pizz.*

*f* *mp* *f* *mp* *mp*

*the highest possible* *mp*

30

pizz. *p* arco *mf*

pizz. *p* arco *mp*

pizz. *p* arco *mp*

pizz. *p* arco *mp*

pizz. *p* arco *mf*

34

*f* *poco cresc.* *mf*

*mf*

*mf*

*mf*

*poco cresc.* *f*

38

*f* *poco cresc.* *détaché*

*f* *détaché*

*f* *détaché*

*f* *détaché*

*f* *détaché*

41

pizz. arco

*f* *f* *mf* *mf* *mf* *mf* *subito ppp* *subito ppp* *subito ppp* *subito ppp*

**B**

45

$\text{♩} = 62$

*ppp* *pp* *p* *mp* *ppp* *pp* *p* *mp* *ppp* *pp* *p* *mp* *ppp* *pp* *p* *mp*

C. 5 C. 8 C. 7 C. 8 C. 2

*p* dejar sonar *mp* *mf* *mp*

52

*cantabile*

*mp* *p* *mf* *mf* *p* *p* *mf* *mf* *p* *mp* *mf* *mf*

C. 5 C. 8 C. 7 C. 8

*mp* *mf* *mf* *mf* *rit.*

siempre dejar sonar todas las voces



59 C ♩ = 65

*f* *mf* *mp* *ppp* *pp* *mp* *sfz* *p*

*sul tasto* *sul tasto*

*pizz.*

*fretless emulation*

*tr.*

65

*ord.* *pp* *p* *f* *mf*

*arco* *ppp* *pp* *p*

*poco a poco cresc.*

C. 1 C. 3 C. 6 C. 3

69

*mf* *mp* *p* *f* *mf*

*arco* *mp* *p*

C. 4

72

*mp* *mf* *f* *f* *f* *f*

*mp* *mf* *mf* *f*

*mp* *mf* *mf* *f*

*mf* *mf* *mf* *f*

C. 3 C. 4 C. 6

*mf* *f* *f* *f*

*gliss.* *sfz*

75

**D**

*poco accel.*

*legato sul tasto*

$\text{♩} = 65$

*>mf* *p* *mp* *sfz* *ff* *fff* *pp*

*p* *mp* *sfz* *ff* *fff* *pp*

*p* *mp* *sfz* *ff* *fff* *ppp* *pp*

*p* *mp* *sfz* *ff* *fff* *pp*

C. 7

*f* *ff* *fff*

*tapping* *Bartók pizz.*

means play on the strings at the head

81

*poco rall.*

*p* *mp* *mf* *f* *mf* *mp* *p*

*p* *mp* *mf* *f* *mf* *mp* *p*

*p* *mp* *mf* *f* *mf* *mp* *p*

*p* *mp* *mf* *f* *mf* *mp* *p*

*poco rall.*

*mf*

89  $\text{♩} = 65$  poco accel.

pp p mp p mf f

Detailed description: This system contains measures 89 to 94. It features five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The fourth and fifth staves have a treble clef. Dynamics include pp, p, mp, and f. The tempo is marked 'poco accel.' and the metronome is set to 65. There are various articulations like accents and slurs throughout the piece.

95  $\text{♩} = 86$  marcato

mf f ff marcato ff marcato ff

Detailed description: This system contains measures 95 to 99. It features five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The fourth and fifth staves have a treble clef. Dynamics include mf, f, and ff. The tempo is marked 'marcato' and the metronome is set to 86. There are various articulations like accents and slurs throughout the piece.

100 détaché

fff détaché p 3 3 mp 3 3 mp 3 3 fff détaché mp fff

Detailed description: This system contains measures 100 to 104. It features five staves. The top staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The fourth and fifth staves have a treble clef. Dynamics include fff, p, mp, and fff. The tempo is marked 'détaché'. There are various articulations like accents and slurs throughout the piece.

105

rall.

ppp

p 3 3 pp

pizz. ppp

p ppp

rall.

con la yema de los dedos

ppp

solo (ad libitum)

p mp

6 6

mp mf

**E**

♩ = 140 misterioso

112

6+2/8

staccato

ppp pp

arco staccato

ppp cresc. pp cresc.

arco staccato

ppp cresc. pp cresc.

6 3

mp mf

mp mf

118

8va

gliss.

p

p cresc.

p cresc.

p cresc.

mp dejar sonar mp

121

*gliss.*  
*mp*  
*mp*  
*cresc.*  
*mp*  
*cresc.*  
*mp*  
*cresc.*  
*mf*  
*cresc.*  
*f*

124

*mp*  
*mp*  
*mp*  
*mp*  
*mf*  
*f*

126

*détaché*

*cresc.*  
*mp*  
*cresc.*  
*mf*  
*cresc.*  
*mf*  
*mf*  
*mf*  
*slap sfz*  
*gliss.*  
*f*  
*f*

128

*mp* *tr* *mf* *cresc.* *détaché*

*fp* *sf* *mf* *cresc.* *détaché*

*fp* *sfz* *mf* *cresc.* *Tap, on the sound box with the fingers* *détaché*

*mf* *cresc.* *rasgueado* *f* *with the clenched fist*

131

*détaché* *détaché* *détaché*

*détaché* *détaché* *détaché*

*détaché* *Tap, on the sound box with the fingers* *détaché* *pizz.* *f* *mp*

*f* *gliss.* *the highest possible* *mp*

135

*pizz.* *p* *arco* *mf*

*mp*

*pizz.* *arco* *mp*

*arco* *mp*

*mf*

139

*f* *poco cresc.* *mf* *mf* *f*

143

*f* *poco cresc.* *détaché* *détaché* *détaché* *détaché*

146

*pizz.* *f* *arco* *detache* *pizz.* *f* *arco* *detache* *pizz.* *f* *arco* *detache*

148

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

151

*fff* *fff* *fff* *sfz*

*fff* *fff* *fff* *sfz*

*fff* *fff* *fff* *sfz*

*fff* *fff* *fff* *sfz*

*fff* *fff* *fff* *fff*



Violin I

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Berlin 2014

♩ = 70-80 *artificial harmonic*  
*ad libitum*

Violin I

5 *sul pont. -----> sul tasto*  
*poco accel. - rit.*

*p* *decresc.*

11 **A** ♩ = 140 *misterioso*

8

20 *détaché*

*mp* *cresc.* *mp*

23 *tr*

*mp* *mf* *cresc.*

25 *détaché*

*mp*

27

*mp*

Violin I

29 *pizz.* *p* *arco* *mf*

34 *f*

37 *poco cresc.* *f* *poco cresc.*

40 *pizz.* *arco* *mf* *mf*

43 **B**  $\text{♩} = 62$  *subito ppp* *ppp* *pp* *p*

51 *cantabile* *mp* *3* *3*

57 *mf* *f* *mf*

61 **C**  $\text{♩} = 65$  *sul tasto* *pp* *mp* *sfz* *pp* *mp* *sfz* *pp*

67 *pp* *p* *mf*

70 *mf* *p*

72 *mp* *mf* *f*

74 *f* *mf* *p* *mp sfz*

*détaché* *sul pont.* *to*

77 *ord.* *ff* *fff* *pp* *p* *ord.*

**D**  $\text{♩} = 65$  *poco accel.* *legato sul tasto*

82 *mp* *mf*

85 *f* *mf* *mp* *p*

*poco rall.*

89  $\text{♩} = 65$  **4** *poco accel.*

Violin I

93 *p* *mf*

97  $\text{♩} = 86$  *marcato* *f* *ff*

100 *rall.*

102 *détaché* *fff* *p* *ppp*

108 *7*

116 **E**  $\text{♩} = 140$  *misterioso* *p* *mp*

124 *mp* *mp* *détaché* *cresc.*

127 *mp* *mp* *tr*

129 *mf* *cresc.*

130 *détaché*

132

134 *pizz.* *p* *mf* *arco*

139 *f*

142 *poco cresc.* *f* *poco cresc.*

145 *pizz.* *arco* *détaché*

148 *f cresc.*

151 *fff* *fff* *fff* *fff* *sfz*

Violin II

# Agua

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Berlin 2014

Violin II

♩ = 70-80  
*ad libitum*      *artificial harmonics*      (  $\flat$   $\underline{\underline{\circ}}$   $\underline{\underline{\circ}}$  )      (  $\underline{\underline{\circ}}$   $\underline{\underline{\circ}}$  )

4      *sul pont. -----> sul tasto*

**A**      ♩ = 140  
*misterioso*  
 11 *staccato*      □ V V □ V V □ V V □ V V □ V

13

15  
*cresc.*      *mp*

17  
*cresc.*

19

21  
*cresc.*      *mf*      *fp* < *sf*

V.S.

Violin II

24 *mf* *cresc.* *détaché* *détaché*

27 *détaché* *détaché* **3** *mp*

35 *mf*

39 *détaché* *détaché* *pizz.* *arco* *f* *f* *f* *mf* *mf*

**B** ♩ = 62

43 *subito ppp* *ppp* *pp* *p*

51 *mp* *p* *p*

**C** ♩ = 65 *pizz.*

58 *mf* *f* *mf* *mp* *ppp*

64 *arco* *ppp* *pp* *p* *mp*

70 *p* *mp* *mf*

74 *mf* *f* *p* *mp* *sfz* *to*

*ord.* *sul pont.* *to*

77 *ord.* *ff* *fff* *pp* *p* *mp* *ord.*

*poco accel.* *sul tasto* *legato*

$\text{♩} = 65$

83 *mf* *f* *mf*

*poco rall.*

87 *mp* *p* *pp* *p*

$\text{♩} = 65$  *poco accel.*

92 *mf*

97 *f* *ff*

$\text{♩} = 86$  *marcato*

101 *fff* *rall.* *détaché*

104 *mp* *p* *pp*

108 *7* *6+2* *8*



Violin II

**E** ♩ = 140  
*staccato*

116 *ppp* *pp*

118 *p*

120 *cresc.* *mp*

122 *cresc.*

124

126 *cresc.* *mf* *fp* *sf*

129 *mf* *cresc.* *détaché* *détaché*

132 *détaché* *détaché* *3* *mp*

140 *mf* *détaché*

145 *f* *détaché* *pizz.* *f* *f* *arco* *détaché*

Violin II

148

*f* *cresc.*

151

*fff* *fff* *fff* *fff* *sfz*

Viola

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♩ = 70-80  
ad libitum

natural harmonic (sul G) sul A

*p* *p*

4 sul pont. -----> sul tasto

*p* *decresc. pp* *ppp*

11 **A** ♩ = 140  
misterioso  
staccato (détaché)

*ppp* *cresc.* *pp* *cresc.* *p*

14 *cresc.* *mp*

17 *cresc.* *mp*

20 *cresc.*

22 *mf*

24 *détaché* *détaché* *détaché*

V.S.

Viola

28 *détaché* **2** pizz.  $\varphi$   $\varphi$  arco *mp*

35 *mf* *détaché*

40 *f* *détaché* *f* *mf* *mf*

**B** 62

43 *subito ppp* *ppp* *pp* *p*

51 *mp* *p* *p*

**C** ♩ = 65

58 *mf* *f* *mf* *mp* *ppp*

66 *pp* *p* *mp* *p* *mp* *mf*

*sul pont.* ----- *to*

73 *mf* *f* *p* *mp* *sfz* *poco accel.*

-> ord.

77 *ff* *fff* *ppp* *pp* *p* *♩ = 65 legato*

82

*mp* *mf* *f*

85

poco rall.

*mf* *mp* *p*

89

$\text{♩} = 65$  poco accel.

*pp* *p* *mp*

93

*f*

97

$\text{♩} = 86$  marcato

*f* *ff*

101

*fff* *mp* 3 3

rall.

105

*p* *pp* *ppp* pizz.

108

7

Viola

**E**

$\text{♩} = 140$

*arco staccato*

116

Musical staff 116-118: 6/8 time signature, *ppp* *cresc.* *pp* *cresc.* *p*

119

Musical staff 119-121: *cresc.* *mp*

122

Musical staff 122-124: *cresc.* *mp*

125

Musical staff 125-126: *cresc.*

127

Musical staff 127-128: *mf*

129

Musical staff 129-132: *détaché* *détaché* *détaché*

133

Musical staff 133-139: *détaché* **2** *pizz.φ φ arco* *mp*

140

Musical staff 140-144: *mf* *détaché*

145

Musical staff 145-147: *f* *détaché* *f* *détaché*

148

Musical staff 148-150: *cresc.*

151

Musical staff 151-155: *fff* *fff* *fff* *fff* *fff* *sfz*

Violoncello

# Agua

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Berlin 2014

$\text{♩} = 70-80$   
*ad libitum*

Cello

artificial harmonics

2

[sul A]

*p*

sound

Cello

sul A Seagull effect (by George Crumb)

play

*p*

*gliss.*

*poco accel. - rit.*

4

6+2/8

11

**A**  $\text{♩} = 140$   
misterioso  
staccato

*ppp* *cresc.* *pp* *cresc.* *p*

14

*cresc.* *mp*

17

*cresc.* *mp*

V.S.

6+2/8

Violoncello

20

*cresc.* *mf*

23

*fp* < *sf* *mf* *cresc.* Tap, on the sound box with the fingers *détaché*

26

*détaché* Tap, on the sound box with the fingers *détaché* *détaché*

pizz. *f* *mp* arco *mp*

*mf* *détaché*

*f* *détaché* *f* *f* *pizz.* *f* *arco* *mf* *mf*

**B** ♩ = 62

*subito ppp* *ppp* *pp* *p* *mp*

*p* *mp* *mf*

**C** ♩ = 65 (fretless emulation) pizz.

*f* *mf* *f* *mf*



63

3

66

*poco a poco cresc.*

*f*

3

68

arco

*mp*

6

*p*

*mf*

*mf*

*f*

*p*

*mp*

*sfz*

*sul pont.*

*to*

*ord.*

*ff*

*fff*

*pp*

*p*

*mp*

*poco accel.*

$\text{♩} = 65$

*mf*

*f*

*mf*

*mp*

*pp*

*poco rall.*

$\text{♩} = 65$

*p*

*mp*

*poco accel.*

Violoncello

♩ = 86  
*marcato*

Musical score for the first section of the cello piece, measures 1-7. The music is written in bass clef with a key signature of one sharp (F#). The tempo is marked  $\text{♩} = 86$  and *marcato*. The dynamics range from *f* to *fff*. The first line contains measures 1-4, the second line contains measures 5-6, and the third line contains measure 7. Measure 7 is a whole rest. The piece concludes with a double bar line and a repeat sign, with a  $6+2$  over the bar line and an  $8$  below it.

**E**  $\text{♩} = 140$   
*arco staccato*

Musical score for the second section of the cello piece, measures 8-14. The music is written in bass clef with a key signature of one sharp (F#). The tempo is marked  $\text{♩} = 140$  and *arco staccato*. The time signature is 6/8. The dynamics range from *ppp* to *mf*. The first line contains measures 8-10, the second line contains measures 11-12, the third line contains measure 13, and the fourth line contains measure 14. Measure 14 is a whole rest. The piece concludes with a double bar line and a repeat sign, with a  $6+2$  over the bar line and an  $8$  below it.

Tap, on the sound box with the fingers *détaché*

Violoncello

*détaché* *Tap, on the sound box with the fingers* *détaché* *détaché*

*pizz.* *arco*

*f* *mp* *mp*

*mf* *détaché*

*f* *détaché* *pizz.* *arco* *detache*

*f* *f* *f* *f*

*f* *cresc.*

*fff* *fff* *fff* *fff* *sfz*

The musical score is written in bass clef with a 12/8 time signature. It consists of six staves of music. The first staff features a series of chords with a 'détaché' instruction and a specific performance instruction: 'Tap, on the sound box with the fingers'. The second staff begins with a 'pizz.' instruction and dynamic markings of 'f' and 'mp', transitioning to 'arco' and 'mp'. The third staff has a 'mf' dynamic and ends with a 'détaché' instruction. The fourth staff starts with 'f' and 'détaché', followed by 'pizz.' and 'arco detache' sections, all marked with 'f'. The fifth staff features a 'f' dynamic and a 'cresc.' (crescendo) marking. The final staff is marked with 'fff' (fortississimo) throughout, ending with an 'sfz' (sforzando) marking.

Acoustic Guitar

# Agua

para guitarra y cuarteto de cuerdas  
Dedicada a Federico Díaz

Miguel Bareilles  
Berlin 2014

Guitar

*ad libitum*  
♩ = 70-80

*ord*

*to pont.*.....

*mp* *mf*

--> *pont.*

3

*f*

5

*leggiero*

*f*

7

*ord.*

*arm.* (↓)

*decresc.*

*mp*

3 3 3 3

**A**

♩ = 140

11 misterioso

2

13 *mp* *dejar sonar*

15 *mp*

17 *mp*

19 *mp* *cresc.*

21 *cresc.*

22 *mf* *slap* *sfz*

24 *mf* *cresc.* *rasgueado* *f* *with the clenched fist*

26 *f*

28 *gliss.*  
*the highest possible* *mp*

30

32

34 *mf*

36 *poco cresc.*  
*f*

38

40

42 *f*

**B** ♩ = 62  
C. 5

43

*p* dejar sonar

Detailed description: Musical staff 43-46. Treble clef, 4/4 time signature. Measure 43 starts with a whole rest. Measure 44 has a half note G4 with a fermata. Measure 45 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 46 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. A dynamic marking *p* is below measure 45. The instruction "dejar sonar" is written below measure 45. A trill is marked above measure 45.

47

*mp* *mf*

Detailed description: Musical staff 47-50. Treble clef, 4/4 time signature. Measure 47 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 48 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 49 has a quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 50 has a quarter note B3, quarter note A3, quarter note G3, quarter note F3. Dynamic markings *mp* and *mf* are present. Chord changes C. 8, C. 7, and C. 8 are indicated above the staff.

51

*mp* *mp*

siempre dejar sonar todas las voces

Detailed description: Musical staff 51-54. Treble clef, 4/4 time signature. Measure 51 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 52 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 53 has a quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 54 has a quarter note B3, quarter note A3, quarter note G3, quarter note F3. Dynamic markings *mp* and *mp* are present. The instruction "siempre dejar sonar todas las voces" is written below the staff. Chord changes C. 2 and C. 5 are indicated above the staff.

55

*gliss.*

Detailed description: Musical staff 55-58. Treble clef, 4/4 time signature. Measure 55 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 56 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 57 has a quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 58 has a quarter note B3, quarter note A3, quarter note G3, quarter note F3. A glissando marking *gliss.* is above measure 58. Chord changes C. 8, C. 7, and C. 8 are indicated above the staff.

**C** ♩ = 65

59

*p*

Detailed description: Musical staff 59-64. Treble clef, 4/4 time signature. Measure 59 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 60 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 61 has a quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 62 has a quarter note B3, quarter note A3, quarter note G3, quarter note F3. Measure 63 has a quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 64 has a quarter note A3, quarter note G3, quarter note F3, quarter note E3. A dynamic marking *p* is below measure 62. A trill is marked above measure 62.

65

*mf*

Detailed description: Musical staff 65-68. Treble clef, 4/4 time signature. Measure 65 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 66 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 67 has a quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 68 has a quarter note B3, quarter note A3, quarter note G3, quarter note F3. A dynamic marking *mf* is below measure 68. Chord changes C. 1, C. 3, C. 6, and C. 3 are indicated above the staff.

69

*f*

Detailed description: Musical staff 69-72. Treble clef, 4/4 time signature. Measure 69 has a quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 70 has a quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 71 has a quarter note F4, quarter note E4, quarter note D4, quarter note C4. Measure 72 has a quarter note B3, quarter note A3, quarter note G3, quarter note F3. A dynamic marking *f* is below measure 69. Chord changes C. 4 and C. 3 are indicated above the staff.

71 *mf* C. 3 *mf*

73 *f* C. 4 C. 6 *sfz*

75 *f* C. 7 *ff* *fff* *poco accel.* *tapping* *Bartók pizz.*

78 *mf* *poco rall.*

89 *mf* *poco accel.*

93 *f*

95 *f*

97 *mf* *5*



103 *fff* *rall.* *con la yema de los dedos* *p* *ppp*

108 *solo (ad libitum)* *p* *mp*

111 *mp* *mf*

113 *mp* *mf*

116 **E**<sub>140</sub> *mp* *mf* *mp* *dejar sonar*

119 *mp*

121 *mf*

123 *cresc.* *f*

125

126 *cresc.* *slap sfz gliss.*

127 *f* *slap sfz*

129 *mf* *cresc.* *rasgueado* *f* *with the clenched fist*

131 *f*

133 *gliss.* *the highest possible* *mp*

135

137 *mf*

139 *poco cresc.*

141 *f*

143

145

147 *f* *cresc.*

151 *fff* *fff* *fff*

153 *fff*