

OPUS - 2

TRES SONATAS PIANO

SONATA N° 2

1.- ALEGRO VIVACE

TRANSCRIPCIÓN: LUIS ALVAREZ

BEETHOVEN
(1770 - 1827)

$\text{♩} = 132$

Guitarra 1

Guitarra 2

Guit.1

Guit.2

Guit.1

Guit.2

Guit.1 ¹²

Guit.2 ³

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Guit.1 ¹⁶

Guit.2

Guit.1 ²⁰

Guit.2 *f* ³

Guit.1 ²⁴

Guit.2 *sf*

28

Guit.1

Guit.2

f

3

31

Guit.1

Guit.2

sf

3

34

Guit.1

Guit.2

f

sf

3

37

Guit.1

Guit.2

sf

ff

2

3

40

Guit.1

Guit.2

44

Guit.1

Guit.2

48

Guit.1

Guit.2

poco rall.

poco rall.

♩ = 132

a tempo *mf*

52

Guit.1

Guit.2

a tempo

fp

56

Guit.1

Guit.1

68 *sf*

Guit.2

Guit.1

71

Guit.2

Guit.1

74

Guit.2

Guit.1

77

Guit.2

Guit.1

Guit.2

Guit.1

f
ff

Guit.2

Guit.1

sf *sf*

Guit.2

Guit.1

sf *sf*

Guit.2

105

Guit.1

Guit.2

109

Guit.1

Guit.2

113

Guit.1

Guit.2

117

Guit.1

Guit.2

121

Guit.1

ppp

Guit.2

Musical notation for measures 121-124. Guit.1 has rests in measures 121 and 122, then plays chords in 123 and 124. Guit.2 plays a rhythmic pattern of quarter notes with rests in measures 121-124. Dynamics include ppp.

125

Guit.1

f

Guit.2

Musical notation for measures 125-127. Guit.1 and Guit.2 play similar patterns. Guit.1 has a forte (f) dynamic. Both guitars play a sixteenth-note triplet in measures 126 and 127.

128

Guit.1

Guit.2

Musical notation for measures 128-130. Guit.1 and Guit.2 play similar patterns. Both guitars play a sixteenth-note triplet in measures 129 and 130.

131

Guit.1

I)

ff

Guit.2

Musical notation for measures 131-134. Guit.1 plays chords, with a first ending bracket (I) and a fortissimo (ff) dynamic. Guit.2 plays a rhythmic pattern of quarter notes.

135

Guit.1

Guit.2

138

Guit.1

Guit.2

141

Guit.1

Guit.2

ff

144

Guit.1

Guit.2

147

Guit.1

Guit.2

ff

150

Guit.1

Guit.2

153

Guit.1

Guit.2

156

Guit.1

Guit.2

171

Guit.1

Guit.2

174

Guit.1

Guit.2

f *p*

177

Guit.1

Guit.2

180

Guit.1

Guit.2

Guit.1 183 *f* 3 7 7 3 15

Guit.2 7 2 7

Guit.1 186 3

Guit.2 *f* 3 3 3

Guit.1 189 3 7 3

Guit.2 7 3 3

Guit.1 192 2 7

Guit.2 3 3 7

Guit.1

195

Guit.2

Guit.1

198

Guit.2

Guit.1

201

Guit.2

Guit.1

204

Guit.2

207

Guit.1

Guit.2

210

Guit.1

Guit.2

213

Guit.1

Guit.2

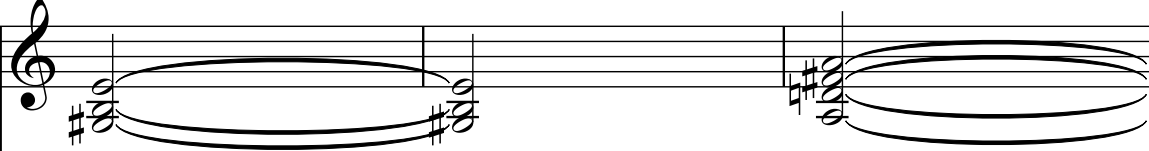
216

Guit.1

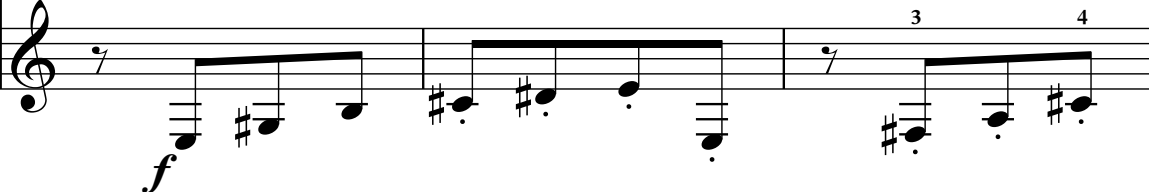
Guit.2

219

Guit.1

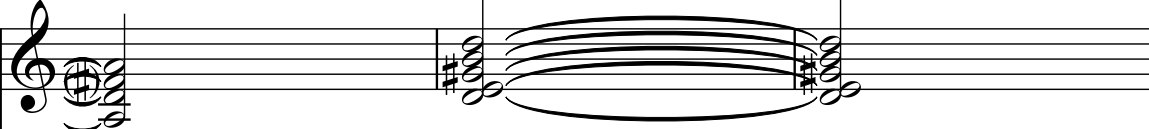


Guit.2



222

Guit.1

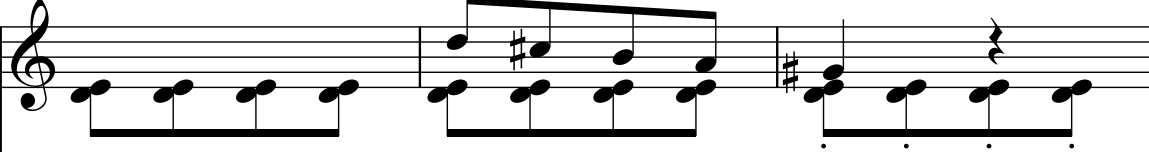


Guit.2




225

Guit.1



Guit.2



228

Guit.1



Guit.2



I)

231

Guit.1

Guit.2

234

Guit.1

Guit.2

p

237

Guit.1

Guit.2

240

Guit.1

Guit.2

f

243

Guit.1

p

Guit.2

f

247

Guit.1

Guit.2

3

251

Guit.1

pp

Guit.2

254

Guit.1

Guit.2

258

Guit.1

Guit.2

ff

261

Guit.1

Guit.2

sf *f*

264

Guit.1

Guit.2

sf

267

Guit.1

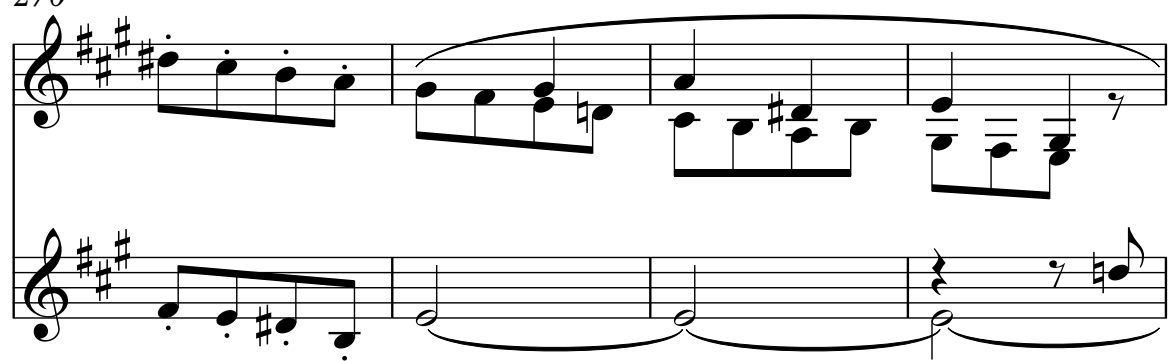
Guit.2

f *ff*

270

Guit.1

Guit.2



274

Guit.1 *rall.*


Guit.2 *rall.*



278

Guit.1

Guit.2



$\text{♩} = 132$

282

Guit.1

Guit.2



286

Guit.1

Guit.2



289

Guit.1

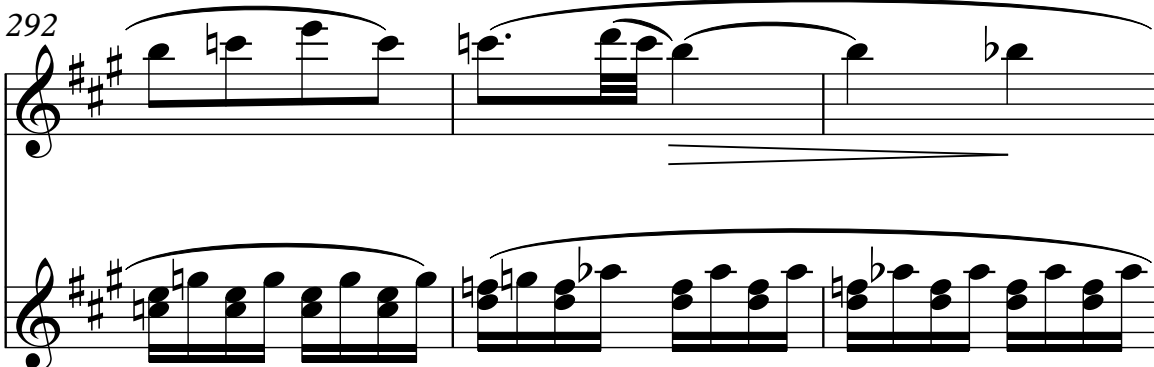
Guit.2



292

Guit.1

Guit.2



295

Guit.1

Guit.2

sf



298 *sf*

Guit.1

Guit.2

301 *sf* *sf*

Guit.1

Guit.2

304 *ff*

Guit.1

Guit.2

307 *ff*

Guit.1

Guit.2

310

Guit.1

Guit.2

313

Guit.1

Guit.2

316

Guit.1

Guit.2

319

Guit.1

Guit.2

322

Guit.1 *sf*

Guit.2 *sf*

325

Guit.1 *sf*

Guit.2

328

Guit.1 *ff*

Guit.2 *sf*

331

Guit.1

Guit.2 *sf*

334

Guit.1

Guit.2

337

Guit.1

Guit.2

340

Guit.1

Guit.2

343

Guit.1

Guit.2