

# Roque Carbajo



## Couleurs latino-américaines

Solo guitar

Carlam musique CM250





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**Gravure / Engraving** : Roque Carbajo  
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25

29

33

*a m i p a m*

37

V

41

VII

45

*p i a m i p a m*

49

53

57

61

*D.C. al  $\Phi$  e Coda*

*Coda*

à Raül Garcia Zàrate

# II-Machu Picchu

Roque Carbajo

Andante maestoso ♩ = 65

The first system of music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a 4-measure rest, followed by a series of chords and single notes. Fingerings are indicated with numbers 1-4. The dynamic is *mf* and the style is *marcato e espressivo*.

*mf* *marcato e espressivo*

The second system continues the piece with similar chordal textures. It includes a *dim* (diminuendo) marking. The dynamic remains *mf*.

*dim*

The third system features a *rit.* (ritardando) marking at the beginning, followed by a *mp* (mezzo-piano) dynamic. The tempo changes to *a tempo*. The style is *mf nostalgico*. There are fingering numbers and a circled 4. A second ending bracket labeled 'II' is present.

*rit.*

*a tempo*

*mp*

*mf nostalgico*

The fourth system continues with a circled 4 and a second ending bracket labeled 'II'. The dynamic is *mf*.

The fifth system includes a circled 6 and a circled 5. It features a third ending bracket labeled 'III' and a fourth ending bracket labeled 'V'. The dynamic is *mf*.

*mf*

The sixth system is divided into two first endings. The first ending is marked '1.' and 'II', with a *rit.* marking. The second ending is marked '2.' and 'II'. The tempo is *a tempo*. The style is *mf nostalgico*. The dynamic is *mp*. The piece concludes with a *rall. poco a poco* (rallentando poco a poco) marking.

*rit.*

*a tempo*

*mp*

*mf nostalgico*

*rall. poco a poco*

17 *mp* *subito ad lib* *libero* l.v. ----- *p* *i* *p* *m* *i* *a* *m* *a* *m* *a* *i* *m* *a* *m* *p* *i* *sfz*

19 *sfz* *rit.* **Tempo I** *mf*

22 *dim* *mp* 1.

**Calmo** 2. *mp*

29 *mf* *rall. molto* *tambora p* VII h.12

à la mémoire d'Attilio "Nino" Fiorelli

# III-Yerba mate

Roque Carbajo

Tempo di bailecito ♩ = 130

mf

5

sfz

9

f

13

mf

17

f marcato

21

26 *mf*

31 *sfz*

36 *f* *mf*

40 *f marcato*

45

50 *mf*

55 *sfz*

60

*f* *dim.*

64

*f marcato*

69

74

*mf*

79

*sfz* *mp* *p*

à Sindo Garay

# IV-Canción cubana

Roque Carbajo

Tempo di habanera  $\text{♩} = c. 65$

Musical notation for measures 1-3. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Measure 1 starts with a piano (*p*) dynamic and a *dolce* marking. Fingering numbers 1, 0, #3, #1 are shown. A Roman numeral II is placed above the staff. Measure 2 continues with a piano (*p*) dynamic. Measure 3 continues with a piano (*p*) dynamic.

Musical notation for measures 4-6. Measure 4 starts with a *rit.* marking. Measure 5 features a *mf cantabile* marking and a *a tempo* marking. A 4/4 time signature change is indicated by a double bar line with a 4/4 symbol. Fingering numbers 2, 3, 4, 2 are shown. Roman numerals II, VII, and VIII are placed above the staff. Measure 6 continues with a piano (*p*) dynamic.

Musical notation for measures 7-9. Measure 7 starts with a piano (*p*) dynamic. Fingering numbers 3, 0, 0, #, 2, -2, 0 are shown. Roman numeral II is placed above the staff. Measure 8 continues with a piano (*p*) dynamic. Measure 9 continues with a piano (*p*) dynamic. Fingering numbers 3, 1, 1, 0, 4 are shown.

Musical notation for measures 10-12. Measure 10 starts with a *mp* dynamic. A first ending bracket labeled '1.' spans measures 10-12. Fingering numbers 1, 2, 3, 0, 0, 0 are shown. Roman numeral II is placed above the staff. Measure 11 continues with a piano (*p*) dynamic. Measure 12 continues with a piano (*p*) dynamic and a *rit.* marking. Fingering numbers 3, 0 are shown.

Musical notation for measures 13-15. Measure 13 starts with a *mp* dynamic and a *rit.* marking. A second ending bracket labeled '2.' spans measures 13-15. Fingering numbers 2, 3, 4 are shown. Roman numeral II is placed above the staff. Measure 14 continues with a piano (*p*) dynamic. Measure 15 continues with a piano (*p*) dynamic and a *rit.* marking. A *a tempo* marking is placed above the staff. A 4/4 time signature change is indicated by a double bar line with a 4/4 symbol. Roman numeral II is placed above the staff. Measure 15 ends with a *l.v.* (l'vivente) marking and a Roman numeral IV placed above the staff. Fingering numbers 2, 3, 4 are shown.

16

*mf con profundezza*

*caressando dim.*

19

*sfz*

*rit.*

22

*rall.*

*sfz*

*mp*

*D.S. al  $\oplus$  e Coda*

*Coda*

II

*mp*

*rall. poco a poco*

VII

*p*

à *Ciro Perez*

# V-El conventillo

Roque Carbajo

Moderato ♩ = 95

5 *mf*

4 1. 2. *f*

7 1.

10 3. *p*

13 2.

16

19

*mf cantabile*

22

25

28

*mp dolce*

31

34

X V

37

*D.S. al Fine e Coda*

*Coda*

38 39 40 41

42 43 44 45

*mf*

1. 2.

II

*rasg.*

*f*

à la mémoire de mon père

# VI-La Sandunga

arr. R.Carbajo

traditionnel mexicain

Commodo ♩ = c.120

1. *mf*

2. *a tempo* *f* *espressivo*

8

12 *mf*

16 *dim.*

20 *f* *harm.12*

Detailed description: This is a guitar score for the piece 'VI-La Sandunga'. It is written in 3/4 time with a tempo of approximately 120 beats per minute. The score is arranged by R. Carbajo and is based on a traditional Mexican melody. The piece is in the key of D major. The notation includes various guitar-specific elements such as fret numbers (0-4), natural harmonics (harm.12), and dynamic markings like *mf*, *f*, and *espressivo*. The score is divided into six systems of music, each with a measure number (4, 8, 12, 16, 20) at the beginning. There are first and second endings marked with '1.' and '2.'. The piece concludes with a double bar line and repeat dots.

24

III II I

*dim.* *mf*

28

V

*mf*

32

*rit.*

36

*mp dolce*

40

*mf*

44

II II

*mp piacevole*

48

IX VII

*mf*

52

*mp*

56

*sfz*

60

*mf*

64

*gliss.*

*mp*

D.S. al  $\oplus$  e Coda

Coda

*rit. poco a poco*

*a tempo*

*mp delicato*

*dim.*

*rit.*

*pp*



20

*f marcato il basso*

24

*mp*

28

*p*

32

*cresc.* *pizz.* *p*

*D.S. al  $\oplus$  e Coda*

*Coda*

*rall. poco a poco* *f*

# VIII-Seresta

Roque Carbajo

Tempo di Chôro ♩ = c. 60

mf

3

7

10

14

*a tempo*

*rit.*

*mp*

*cresc.*

*rit.*

*dim.*

*rall.*

*p*

V

VI

VII

VIII

IX

II

*a tempo*

16 *mf* *cresc.* V

20 *dim.* III

24

28 *dim.* IV II V

32 *mp teneramente* *p* *sfz* II

36 *sfz* II

40

II IV II VII IX VII

*cresc.*

44

VII V III

*dim.*

46

2. II V V

50

54

1. *rit.* *a tempo* 2. *rit.*

*p* *mp*

Le travail musical et pédagogique de Roque Carbajo  
est disponible chez Carlam musique.

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