

Ritmos Nariñenses

Diez Obras Nariñenses Para Guitarra Solista

Recital II (Convicción)

**Rolando
Chamorro Jiménez**



Editorial
Universidad de **Nariño**



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DIEZ OBRAS NARIÑENSES PARA GUITARRA SOLISTA

**RECITAL II
(CONVICCION)**

RITMOS NARIÑENSES

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ROLANDO CHAMORRO JIMÉNEZ



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Chamorro Jiménez, Rolando Efraín

Diez obras nariñenses para guitarra solista, recital No.2 “Convicción” Ritmos Nariñenses / Rolando Efraín Chamorro Jiménez. - - 1ª ed.-- San Juan de Pasto: Editorial Universidad de Nariño, 2021.
59p.

Incluye partituras

ISMN : 979-0-9005332-6-5

1.Cancionero regional– música impresa- guitarra solista 2. Música folklórica – Nariñense- partituras 3. Propuesta didáctica –guitarra solista – cancionero regional. 4. Música para guitarra - - arreglos.

780.263 C448c – SCDD-Ed. 22

Biblioteca Alberto Quijano Guerrero

DIEZ OBRAS NARIÑENSES PARA GUITARRA SOLISTA – Recital II (Convicción)

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ISMN: 979-0-9005332-6-5
Primera Edición

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Fecha de Publicación: febrero 2022
San Juan de Pasto–Nariño–Colombia

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Dedicatoria

A mis hijos María José, Jéssica María, Rolando de Jesús, Manuel Alejandro.

A mis estudiantes de guitarra del Departamento de Música de la Universidad de Nariño.

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INTRODUCCIÓN

Las obras vocales-instrumentales de nuestros compositores nariñenses, en diferentes épocas de la historia, cuentan desde su concepción con la posibilidad de ser ejecutadas de manera profesional en el lenguaje solista de la guitarra; la expresión magistral de los sentimientos, pensamientos, emociones y experiencias hechas música por los autores nariñenses, permite que sean argumentadas con el rigor académico asegurándoles así su continuidad e internalización.

Sería imperdonable permitir que el inexorable paso del tiempo deje en el olvido importantes muestras musicales de nuestra región, y aprovechando la facilidad que proporciona los medios de comunicación y las redes sociales para acceder al producto musical, desde la educación se los debe reconocer y aprovechar de manera consciente para la creación de programas de música formal y no formal, que posibiliten incrementar el nivel de ejecución instrumental en las posibilidades de percusión, vientos, cuerdas pulsadas y cuerdas frotadas.

Contemplar esta realidad, da pie para incorporar referentes a fin de ayudar a comprender y conocer los aspectos fundamentales de la música y proporcionar recursos para asumir de manera juiciosa el hecho musical y disfrutar como oyente e interprete. Así mismo, la participación permanente en festivales y concursos exige incrementar el nivel individual y colectivo en el ámbito instrumental y vocal.

Diez obras nariñenses para guitarra solista es una propuesta didáctica, novedosa e inédita que apuesta para que nuestro cancionero regional sea incluido en los programas y conciertos guitarrísticos de Nariño, Colombia y el mundo. Esta labor será asumida por instrumentistas que ya han logrado la interiorización y apropiación de los fundamentos técnico operativos del instrumento.

Rolando Chamorro Jiménez

PRESENTACIÓN

Quizás una de las manifestaciones del ser humano que más despierta su sensibilidad es la música en sus diferentes matices y estilos a través de variados instrumentos. Gracias a la magia de la guitarra, la música ha traspasado fronteras no solamente territoriales sino también sociales, culturales y emocionales. En este sentido, sus notas y acordes han un hecho un recorrido incansable e infinito por el mundo de lo intangible, de lo intrínseco y ha penetrado en la esencia de lo humano dejando huellas indelebles todas ellas con diversas perspectivas, diversas construcciones y diversas interpretaciones.

El maestro Rolando Chamorro es un cultor abnegado de la música universal, nacional y regional y desde sus interpretaciones y arreglos para composiciones musicales de autores nariñenses, ha avivado con excepcional talento el acervo cultural de esta región de Colombia logrando que lo local aborde los escenarios de lo universal. En este libro, el maestro Chamorro logra apropiarse de las notas inquietas de ritmos como la danza, el bambuco, el pasillo y el sonsureño; con gran generosidad musical hace una propuesta para que amantes e intérpretes de la guitarra solista encuentren en este trabajo un referente didáctico e inédito como un aporte musical para el mundo desde esta región andina repleta de colores y armonías musicales con identidad y sensibilidad propias.

Las diez obras plasmadas en este libro retoman composiciones musicales de autores que representan parte de la idiosincrasia cultural propia de esta región del país. Sin desvirtuar la esencia de cada una de las piezas musicales y respetando su originalidad, el maestro Chamorro retoma, reconstruye y propone agradables arreglos a través del lenguaje musical para ser interpretadas en guitarra solista. Sea esta una invitación para que el lector navegue con deleite por los intersticios de cada una de las manifestaciones musicales propuestas por el maestro y amigo Rolando Chamorro.

Vicente Araújo Quintero Ph. D.

PRESENTATION

Possibly one of the manifestations of the human being that most awakens his sensitivity is music in its different nuances and styles through various instruments. Thanks to the magic of the guitar, music has crossed borders, not only territorial but also social, cultural, and emotional. In this sense, its notes and chords have made a tireless and infinite journey through the world of the intangible, of the intrinsic and have penetrated the human essence, leaving indelible traces, all of them with different perspectives, different constructions, and different interpretations.

The Maestro Rolando Chamorro is a selfless cultivator of universal, national and regional music, from his interpretations and arrangements for musical compositions by Nariñense authors, he has fanned with exceptional talent the cultural heritage of this Colombian region, achieving that the local approach the universal stages. In this book, Maestro Chamorro attains to appropriate the restless notes of rhythms such as dance, Bambuco, Pasillo, and Sonsureño; with great musical generosity, he makes a proposal in order to lovers and performers of the solo guitar find in this work an unprecedented didactic reference as a musical contribution for the world from this Andean region full of colors and musical harmonies with their own identity and sensitivity.

The ten works embodied in this book retake musical compositions by authors who represent part of the cultural idiosyncrasy typical of this region of the country. Without distorting the essence of each one of these musical pieces and respecting their originality, Maestro Chamorro retakes, reconstructs, and proposes pleasant arrangements through the musical language to be performed on a solo guitar. Let this be an invitation for the reader to navigate with delight through the interstices of each of the musical manifestations proposed by the Maestro and friend Rolando Chamorro.

Vicente Araújo Quintero Ph. D.

ILUSIÓN

(Danza)

⑥ = D

♩ = 90

Jesús Maya Santacruz
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩ VII ♩ V C II ♩ V

mf

C II

p

7

mf

10

♩ V

mf

13

C III

p *mf*

ILUSIÓN

16

1. 2.

Arm. VII XII VII

p

19

22

mf

Arm. XIV XII XIV

25

28

31

f

ILUSIÓN

34 C V

37

40 C III

43

46 C III

Fine

PORQUE TE MUESTRAS ALTIVA

(Bambuco)

♩. = 88

Luis Antonio "Chato" Guerrero

Arreglo para guitarra:

Rolando Chamorro Jiménez

♩ VII

mf

4

7

10

f

13

mf

16

5

5

Detailed description: This is a guitar score for the piece 'Porque te muestras altiva' in Bambuco style. The music is in 6/8 time with a tempo of 88 beats per minute. It is written in G major (one sharp) and uses a treble clef. The score consists of six systems of music. The first system starts with a 7-measure rest, followed by a triplet of eighth notes (G4, A4, B4) and a repeat sign. The melody continues with eighth and quarter notes, often beamed together. The bass line consists of simple chords and single notes. Dynamics include mezzo-forte (mf) and forte (f). Fingerings are indicated with numbers 1-4. Techniques like triplets and slurs are used throughout. The piece ends with a final chord on the fifth fret.

PORQUE TE MUESTRAS ALTIVA

19

22

f

25

28

mf

31

f

34

f

37

rit. *add libitum* *p*

PORQUE TE MUESTRAS ALTIVA

40

f *a tempo*

43

C IV C III C II

mf

46

mf

49

C II

mf

52

C II

p

55

1. 2.

f

58

Fine

PARA OLVIDARTE

(Pasillo)

♩ = 91

Rolando Chamorro Jiménez

Arreglo para guitarra:

Rolando Chamorro Jiménez

mf

CV

p

f

C I

f

1. 2.

PARA OLVIDARTE

19

C III C V C VIII C VII

22

C III

mf

25

C III

p

28

C III

mf

31

C VII

mf

34

C V

mf

Fine

LEJOS DE MI HOGAR

(Sonsureño)

Blanca Paz y Héctor Buesaquillo

Arreglo para guitarra:

Rolando Chamorro Jiménez

♩. = 96

The image shows a guitar score for the piece 'Lejos de mi hogar' (Sonsureño). The score is written in treble clef with a 6/8 time signature. It consists of seven staves of music, each with a measure number at the beginning. The dynamics are indicated by *p*, *mf*, and *f*. The score includes various guitar techniques such as fingerings (1-4), slurs, and accents. A 'C V' marking is present above the 10th measure. The piece concludes with a double bar line and a repeat sign at the end of the 19th measure.

NO TENGAS MIEDO DE AMAR

(Bolero)

♩ = 90

Sixto Insuasty Narváez
Arreglo para guitarra:
Rolando Chamorro Jiménez

The image shows a guitar score for the bolero "No Tengas Miedo de Amar". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a dynamic marking of *mf*. The second staff has a dynamic marking of *p*. The fourth staff has a dynamic marking of *mf*. The sixth staff has a dynamic marking of *p*. The score includes various guitar techniques such as triplets, slurs, and accents. Chord diagrams are indicated by letters C II, C III, and C V above the notes. The piece concludes with a final chord in the sixth staff.

NO TENGAS MIEDO DE AMAR

Musical score for guitar, measures 12-26. The score is written in treble clef with a key signature of one sharp (F#). The music features a mix of chords and melodic lines. Measure 12 starts with a 4-finger chord. Measure 14 includes a C II chord and a repeat sign. Measure 16 includes a C VII chord and a 6-finger chord. Measure 18 includes a C V chord and a 4-finger chord. Measure 22 includes a C II chord. Measure 24 includes a 2-finger chord and a 1-finger chord. Measure 26 includes a 3-finger chord and a 4-finger chord. Dynamics include *mf* and *f*. Fingerings are indicated by numbers 1-4 and 6. A 7-measure rest is shown in measures 12, 14, 16, and 18.

NO TENGAS MIEDO DE AMAR

28 *f*

30 C II C III

32 C VII *mf*

34 C V C II

36

38 C II C II *f*

40 *Arm. XII*

Detailed description: This is a musical score for guitar, consisting of seven staves of music. The key signature has one sharp (F#) and the time signature is 4/4. The score begins at measure 28 with a treble clef and a key signature of one sharp. The first staff (measures 28-29) features a melody with a forte (*f*) dynamic. The second staff (measures 30-31) includes guitar-specific markings 'C II' and 'C III' above the staff. The third staff (measures 32-33) has a mezzo-forte (*mf*) dynamic and markings 'C VII' and 'C IV' above the staff. The fourth staff (measures 34-35) has markings 'C V' and 'C II' above the staff. The fifth staff (measures 36-37) continues the melodic line. The sixth staff (measures 38-39) has a forte (*f*) dynamic and markings 'C II' and 'C II' above the staff. The seventh staff (measures 40-41) concludes with a double bar line and a repeat sign, with the marking 'Arm. XII' above the staff.

MUERTE TRANQUILA

(Pasillo)

Floresmilo Florez Figueroa
Arreglo para guitarra:
Rolando Chamorro Jiménez

♩ = 118

The score is written for guitar in treble clef, 3/4 time, with a key signature of one sharp (F#). It consists of five systems of music, each with a treble staff and a bass staff. The first system starts with a dynamic marking of *mf*. The second system includes a measure with a 2/4 time signature change. The third system includes a measure with a 4/4 time signature change and a dynamic marking of *f*. The fourth system includes a measure with a 2/4 time signature change. The fifth system includes a measure with a 3/2 time signature change and a dynamic marking of *mf*. Chord diagrams are provided for several measures, labeled C II and C VII. Fingerings are indicated by numbers 1-4 in circles, and circled numbers 5 and 6 indicate specific fret positions. The score includes various musical notations such as slurs, accents, and rests.

MUERTE TRANQUILA

16

1. 2. C III *p*

19

22

mf

25

28

mf

31

C II 1. 2.

34

C III *p*

MUERTE TRANQUILA

37

mf

40

f

43

f

46

mf

49

f Fine

LA MARINERA

19 *p* C II

22 *f* C II

25 *p* C II

28

31 *mf* C III

34 *Arm. XII* C VII

D.S. al Fine

Fine

© = D

CISNES DEL LAGO

(Fox)

Floresmilo Flores Figueroa

Arreglo para guitarra:

Rolando Chamorro Jiménez

♩ = 87

The score is written for guitar in 2/4 time, with a tempo of 87 beats per minute. It consists of five systems of music, each with a treble clef and a key signature of one flat (B-flat). The first system starts with a *mf* dynamic. The second system begins at measure 4 and includes a *p* dynamic. The third system starts at measure 7 and features a *mf* dynamic. The fourth system begins at measure 10 and is marked *f*. The fifth system starts at measure 13. The score includes various musical notations such as slurs, ties, and fingerings (1-4). Chord diagrams are indicated by letters C II, C III, and C VII. A double bar line with repeat dots is used at the end of the first system. A dashed line labeled 'C VII' spans across the end of the fifth system.

CISNES DEL LAGO

16

mf

19

C II C VII

22

C VII C V C V

25

f

28

p

31

p

EL DURAZNERO

(Bambuco villancico)

♩. = 96

Jeremías Quintero Gutiérrez
Arreglo para guitarra:
Rolando Chamorro Jiménez

The score is written for guitar in treble clef with a key signature of one sharp (F#). It consists of five systems of music, each with a treble staff and a bass staff. The first system (measures 1-3) features a melody with fingerings 1, 2, 3 and a C VII chord. The second system (measures 4-6) includes a melody with a 4th finger and a C V chord. The third system (measures 7-9) has two first endings, with a C II chord in the first ending. The fourth system (measures 10-12) features a melody with a 1st finger and a C VII chord. The fifth system (measures 13-15) includes a melody with a 4th finger and a C II chord. The sixth system (measures 16-18) features a melody with a 4th finger and a C II chord. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece concludes with a final chord in the sixth system.

EL DURAZNERO

19 Φ II C II

22 *f*

25 C VII C II *mf*

28 C II C II *p* *f*

31 C II C II *mf*

34 1. 2. *f*

D.C. al Fine

Fine

A DOS AHIJADAS

(Sonsureño)

♩. = 101

Segundo Pinchao
Arreglo para guitarra:
Rolando Chamorro Jiménez

The image shows a guitar score for the piece 'A Dos Ahijadas' (Sonsureño). The score is written in 6/8 time with a tempo of 101 beats per minute. It consists of seven systems of music, each with a treble clef staff and a bass clef staff. The piece begins with a mezzo-forte (*mf*) dynamic. The first system (measures 1-3) features a melody in the treble staff and a bass line in the bass staff. The second system (measures 4-6) starts with a forte (*f*) dynamic and includes a guitar-specific notation for a barre on the 4th fret, with fingerings 4, 2, 1, 3 and 4, 3, 2. The third system (measures 7-9) returns to a mezzo-forte (*mf*) dynamic. The fourth system (measures 10-12) includes a 'C III' barre instruction above the treble staff. The fifth system (measures 13-15) also includes a 'C III' barre instruction. The sixth system (measures 16-18) returns to a forte (*f*) dynamic with another guitar-specific notation for a barre on the 4th fret, with fingerings 4, 2, 1, 3 and 4, 3, 2. The seventh system (measures 19-21) concludes with a mezzo-forte (*mf*) dynamic.

A DOS AHIJADAS

22

25

28

31

34

37

40

D.C. al Fine

Fine

ANEXOS

PARTITURAS

ADAPTACIONES

ILUSIÓN

(Danza)

♩ = 90

Jesús Maya Santacruz

Adaptación:

Rolando Chamorro Jiménez

D A7 A7 D D D#7

mf *p*

Em A7 D D A7

mf

B7 Em Gm 3fr. D A7

p *mf*

D D D F#7 F#7

1. 2.

p

Bm Bm G A7 D

mf

ILUSIÓN

26

Bm Em A7 D

f

31

G G G#7 3fr. Am Am D7

p

36

D7 G G D7

p

40

G G7 C Cm 3fr.

mf

44

G D7 G G

mf

Fine

PORQUE TE MUESTRAS ALTIVA

(Bambuco)

♩ = 88

Luis "chato" Guerrero

Adaptación:

Rolando Chamorro Jiménez

Am E7 E7

mf

Am F E7 E7

4

Am A7 A7

8 1. 2.

f

A7 Dm B7 B7

12

E7 E7 A A

16

f

PORQUE TE MUESTRAS ALTIVA

20

C#m 4fr. Cm 3fr. Bm E7 E7

mf

24

E7 A A A

mf

28

A E7 E7 E7

p

32

A A E7 A

f *rit.*

PARA OLVIDARTE

(Pasillo)

Rolando Chamorro Jiménez

Adaptación:

Rolando Chamorro Jiménez

♩ = 91

Am



A7



Dm



Musical staff 1 (measures 1-4) with dynamic marking *mf*.

Dm



E7



E7



Am



Musical staff 2 (measures 5-8) with measure number 5 at the start.

Am



Am



C



B7



Musical staff 3 (measures 9-12) with measure number 9 at the start.

B7



Dm



E7



Am



Musical staff 4 (measures 13-16) with measure number 13 at the start and dynamic marking *f*.

Am



Dm



G7



C



Musical staff 5 (measures 17-20) with measure number 17 at the start and dynamic marking *f*.

PARA OLVIDARTE

21

A7 Dm G7 C

mf

25

C Dm E7 Am

p

29

Am B7 E7 Am

mf

Fine

LEJOS DE MI HOGAR

(Sonsureño)


♩. = 96

Blanca Paz y Héctor Buesaquillo


Adapación:

Rolando Chamorro Jiménez


Am Am E7 Am



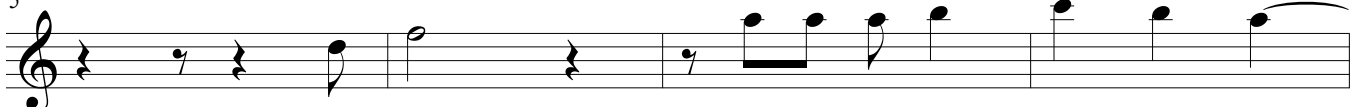
mf




Am Dm Dm Dm




5 *f*




Am Am E7 E7




9 *mf*




Am Am E7 E7




13 *p*



Am Am Am Am



17 *p*



LEJOS DE MI HOGAR

Am G7 G7 C

21

mf

C G7 G7 C

25

p

C C E7 E7

29

mf

Am Am E7 E7 Am

33

mf

NO TENGAS MIEDO DE AMAR

(Bolero)

♩ = 90

Sixto Insuasty Narváez

Adaptación:

Rolando Chamorro Jiménez

Em Am B7 Em

p

Em F# C B7

mf

Em Am B7 Em

f

Em F# B7 Em

13

Em Am D7 G

mf

NO TENGAS MIEDO DE AMAR

21

G F# C B7

f

25

Em Am B7 Em

mf

29

Em F# B7 Em

f

MUERTE TRANQUILA

(Pasillo)

♩ = 118

Floresmilo Florez Figueroa

Adaptación:

Rolando Chamorro Jiménez

Em Em E7 Am Am



mf

6 B7 B7 Em Em E7



f

11 E7 Am Am B7 B7



mf

16 Em Em D7 E7 Am



1. 2.

p

21 D7 G G G E7



mf

Detailed description: This block contains the musical score for the piece 'Muerte Tranquila' in Pasillo style. It is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked as 118 beats per minute. The score is divided into four systems, each with guitar chord diagrams above the staff. The first system (measures 1-5) has chords Em, Em, E7, Am, Am and a dynamic marking of *mf*. The second system (measures 6-10) has chords B7, B7, Em, Em, E7 and a dynamic marking of *f*. The third system (measures 11-15) has chords E7, Am, Am, B7, B7 and a dynamic marking of *mf*. The fourth system (measures 16-20) has chords Em, Em, D7, E7, Am, with first and second endings, and a dynamic marking of *p*. The fifth system (measures 21-25) has chords D7, G, G, G, E7 and a dynamic marking of *mf*.

MUERTE TRANQUILA

26

E7 Am Am Am B7

Musical staff for measures 26-30. The key signature is one sharp (F#). The staff contains a melodic line with various note values and rests. Above the staff, five guitar chord diagrams are provided: E7, Am, Am, Am, and B7.

31

B7 Em Em C C

1. 2.

p

Musical staff for measures 31-35. The key signature is one sharp (F#). The staff contains a melodic line with a first ending (marked '1.') and a second ending (marked '2.'). Above the staff, five guitar chord diagrams are provided: B7, Em, Em, C, and C. The dynamic marking *p* (piano) is placed below the staff.

36

C Dm G7 G7 G7

mf

Musical staff for measures 36-40. The key signature is one sharp (F#). The staff contains a melodic line. Above the staff, five guitar chord diagrams are provided: C, Dm, G7, G7, and G7. The dynamic marking *mf* (mezzo-forte) is placed below the staff.

41

C C C C F

f

Musical staff for measures 41-45. The key signature is one sharp (F#). The staff contains a melodic line. Above the staff, five guitar chord diagrams are provided: C, C, C, C, and F. The dynamic marking *f* (forte) is placed below the staff.

46

F C G7 C C

mf *f*

Fine

Musical staff for measures 46-50. The key signature is one sharp (F#). The staff contains a melodic line ending with a double bar line. Above the staff, five guitar chord diagrams are provided: F, C, G7, C, and C. The dynamic marking *mf* (mezzo-forte) is placed below the staff, and *f* (forte) is placed below the final measure. The word **Fine** is written at the end of the staff.

LA MARINERA

(Sonsureño)

♩. = 94

Arturo de la Rosa

Adaptación:

Rolando Chamorro Jiménez

Em B7 D7 G G G

1. 2.

f *mf*

B7 B7 Em Em B7 B7

7

mf

Em Em B7 B7 Em Em

13

p *f*

B7 B7 Em D7 G B7

19

p

Em D7 G B7 Em

25

mf


CISNES DEL LAGO

(Fox)

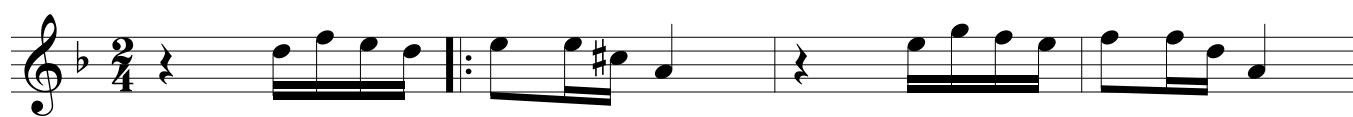
♩ = 87

Floresmilo Flores Figueroa
Adaptación:
Rolando Chamorro Jiménez


Dm A7 A7 Dm




mf




Dm Gm A7 Dm A7




5 *p* *mf*




Dm D A7 A7




9 1. 2. *f*




D D A7 A7




13



D D A7 A7



17 *mf*



CISNES DEL LAGO

21

D D G A7

25

D A7 D D

29

G G A7 A7

33

A7 D D D

37

G G A7 D

41

D A7 D D

EL DURAZNERO

(Bambuco villancico)

Jeremías Quintero Gutiérrez

Adaptación:

Rolando Chamorro Jiménez

♩. = 96

Em B7 B7 Em

f

Musical notation for the first staff, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The first measure has a forte (*f*) dynamic marking.

Em C Am B7

5 *mf*

1.

Musical notation for the second staff, starting with a treble clef and a key signature of one sharp (F#). The melody continues with eighth and quarter notes. The second measure has a mezzo-forte (*mf*) dynamic marking. A first ending bracket labeled '1.' spans the final two measures of this staff.

B7 Em E B7 E

9 *f*

2.

Musical notation for the third staff, starting with a treble clef and a key signature of one sharp (F#). The melody continues with eighth and quarter notes. The fourth measure has a forte (*f*) dynamic marking. A second ending bracket labeled '2.' spans the first two measures of this staff, which then lead into a key change to three sharps (F#, C#, G#).

B7 E E B7 E

13 *mf*

Musical notation for the fourth staff, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The melody continues with eighth and quarter notes. The first measure of this staff has a mezzo-forte (*mf*) dynamic marking.

B7 E E A

17

Musical notation for the fifth staff, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The melody continues with eighth and quarter notes. The first measure of this staff has a mezzo-forte (*mf*) dynamic marking.

EL DURAZNERO

21

B7 E E B7

f

25

B7 E E B7

mf *p*

29

B7 E E

f

32

B7 B7 E

mf

A DOS AHIJADAS

(Sonsureño)

♩. = 101

Segundo Pinchao

Adaptación:

Rolando Chamorro Jiménez

Am C E7 Am Am

mf

Detailed description: This block contains the first five measures of the piece. Above the staff, five guitar chord diagrams are shown: Am, C, E7, Am, and Am. The musical notation is in 6/8 time, featuring eighth and quarter notes with slurs and ties. A repeat sign is present at the end of the fifth measure. The dynamic marking *mf* is placed below the first measure.

C E7 Am Am F

f

Detailed description: This block contains measures 6 through 10. Above the staff, five guitar chord diagrams are shown: C, E7, Am, Am, and F. The musical notation continues with eighth and quarter notes, including slurs and ties. A repeat sign is present at the end of the eighth measure. The dynamic marking *f* is placed below the sixth measure.

F F F F G7

Detailed description: This block contains measures 11 through 15. Above the staff, five guitar chord diagrams are shown: F, F, F, F, and G7. The musical notation consists of eighth and quarter notes with slurs and ties.

C C C C C

mf

Detailed description: This block contains measures 16 through 20. Above the staff, five guitar chord diagrams are shown: C, C, C, C, and C. The musical notation features eighth and quarter notes with slurs and ties. A repeat sign is present at the end of the 16th measure. The dynamic marking *mf* is placed below the 17th measure.

C C E7 Am Am

f

1. 2.

Detailed description: This block contains measures 21 through 25. Above the staff, five guitar chord diagrams are shown: C, C, E7, Am, and Am. The musical notation includes eighth and quarter notes with slurs and ties. A repeat sign is present at the end of the 23rd measure. The dynamic marking *f* is placed below the 21st measure. At the end of the piece, there are two first endings: '1.' and '2.', with the second ending leading to a final double bar line.

Ritmos Nariñenses

Diez Obras Nariñenses Para Guitarra Solista

Recital II (Convicción)



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ISBN: 979-0-9005332-6-5



Editorial
Universidad de **Nariño**