



2^{do}. ALBUM

DIEZ COMPOSICIONES

PARA GUITARRA

De diferentes generos y autores por
DOMINGO PRAT

RICORDI

2^{do}. ALBUM

DIEZ COMPOSICIONES

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De diferentes géneros y autores

por

DOMINGO PRAT

- | | |
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GAVOTA

Transcripción para Guitarra de
D. PRAT

J. F. RAMEAU

(25/9/1683 - 12/9/1764)

1 *p*

rit.

FIN *p*

f p p p a tempo

dim.

rall.

D.C. hasta Fin

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SONATA

Transcripción para Guitarra de
D. PRAT

D. CIMAROSA
(17/12/1749 - 11/1/1801)

(M. M. ♩ = 138)

The image displays a guitar transcription of a sonata by D. Prat, arranged by D. Cimaroza. The music is written on six staves in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked as (M. M. ♩ = 138). The piece begins with a dynamic marking of *f* (forte). The notation includes various chords such as C7^a, C3^a, C2^a, and C9^a, along with fingerings (1-4) and articulation marks like accents (*acc.*) and slurs. The piece concludes with a dynamic marking of *p* (piano).

C2^a.....

p p p p f e marcato

C2^a.....

Arm. 8 do.

p

C2^a.....

Arm. 8 do.

p p p p p p p p f e marcato p

- el canto.....

C9^a.....

p

C7^a..... C3^a..... C2^a..... C2^a.....

p

C2^a.....

p

p

② ② C4^a C4^a C4^a-C7^a f

f p

This system shows the first two staves of music. The upper staff contains a melodic line with fingerings (1, 2, 3, 4) and accents. The lower staff contains a bass line with fingerings (1, 2, 3, 4) and dynamics *f* and *p*. Chordal structures are indicated as C4^a and C4^a-C7^a.

Armonicos octavados el canto.....

This system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment of eighth notes. A dashed line labeled "Armonicos octavados el canto....." spans across the system.

p

This system continues the musical piece with a treble staff and a bass staff. The dynamics are marked *p*.

f

cresc.

This system shows a treble staff and a bass staff. The dynamics are marked *f* and *cresc.*

f p

This system continues with a treble staff and a bass staff. Dynamics are marked *f* and *p*.

f

This system shows a treble staff and a bass staff. The dynamics are marked *f*.

decisivo p p p C2^a C5^a

This system is the final one on the page, featuring a treble staff and a bass staff. Dynamics include *decisivo*, *p*, and *m*. Chordal structures are indicated as C2^a and C5^a.

TONADILLA

No quiero cosas de maja
porque estas me apestan ya,
y toca en majadería
tanto en las majas, majar.

(De "El Amor Melonero"
Cancionero musical popular
español F. Pedrell, Tomo IV
pág. 19)

Versión para Guitarra de
D. PRAT

BLAS LASERNA
(1790)

The musical score is written for guitar and consists of five systems of notation. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It features a series of triplets of eighth notes, with the lyrics "p i m p i m" written below. The second system continues the triplet pattern. The third system includes a *rall.* (rallentando) section followed by a *a tempo* section, with dynamics of *p* (piano). The fourth system is marked *meno tempo* and includes several *Arm.* (armature) markings with the number 12. The fifth system concludes with a *f* (forte) dynamic and the instruction *cantando* (cantando).

C3^a.....

4 p p

C3^a.....

3 2 3 2 4 7 7

7 3 4 4 2 3 4 4 2 2 4

2 3 4 4 2 2 2 3

C3^a.....

Pizzicato..... f 1 3 3 4 1 6 1 6 1 6

C3^a..... C10^a.....

f v e risoluto p p molto

C3^a..... C5^a..... C3^a.....

p mf meno tempo rall. D. C. FIN

GONDOLIERE

Armonizada para Guitarra por
D. PRAT

L. RICCI
(1805 - 1859)

Andante

Armónicos octavados el canto -----

4 *p m p p*

mf p

rit.

Sonido natural

p a tempo cresc. f

p rit. a tempo

mf p ritard. a tempo

f p rit.

C7²

mf *a tempo* *f* *p* *mf*

C7²

p *rit.* *a tempo*

C5² C2²

p *a tempo*

C2² ten.

p *a tempo*

C5² C2² C2² ten.

p *a tempo*

D. C. y sigue

Arm. 12

dim. *morendo - - poco*

Arm. 12 Arm. 8 dos.

a poco *rall.*

LA NUIT ROMANZA

(Op. 44)

Arreglo para Guitarra de
D. PRAT

A. RUBINSTEIN

(28 / 11 / 1829 - 20 / 11 / 1894)

Andante con moto (M. ♩ = 69)

The musical score is arranged in six systems, each with a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as chords, fingerings (e.g., 1, 2, 3, 4, 5), dynamics (p, f, m, a), and articulation marks. Chord changes are indicated by labels like C2^a, C7^a, C0^a, C4^a, and C2^a. The piece begins with a treble clef and a '5' above the staff, indicating a capo position. The first system features a melody in the treble and a bass line with a 'p' dynamic. The second system includes a '2' above the staff and a 'C7^a' chord label. The third system has a 'C2^a' label and an 'a' dynamic. The fourth system features a 'C0^a' label, a 'C7^a' label, and an 'f' dynamic. The fifth system includes a 'C4^a' label and a 'C2^a' label. The sixth system starts with a 'Piano' instruction and a circled '1' above the staff.

C7²----- C7²----- C11²-----

sotto voce

C9²----- C9²-----

sf *p*

C7²----- C7²----- C11²-----

sotto voce

C9²----- C7²-----

f *p* *rit.* *p* *p* *p*

C2²----- C1²----- C2²-----

p *m* *a* *m* *a* *m* *a* *m* *i*

C2²-----

p *i* *m* *p* *i* *m* *a* *m* *i* *p* *i* *m*

p

C7^a C9^a C7^a

a m i p i m a m i p i m

C9^a

m i p i m a m i p i m

C9^a C8^a

p i m a m i p i m

C8^a C6^a

a m i p i m

C6^a C4^a

p i m a m i p i m

C4^a

p i m a m i p i m a m i

p *crescendo* *poco* *a . poco e*

C2^a

ritardando *ff*

fff sf a tempo con fuoco p

fff sf

f p ten.

ff pp p a tempo sotto voce

Arm. 12 p i m dim.

Sa. alta en la boca p

MAZURKA

Transcripción para Guitarra de
D. PRAT

P. CHAIKOVSKY

(1840 - 1893)

6

C7^a C6^a C5^a

C5^a C2^a C4^a

C7^a C6^a

C5^a C2^a C4^a C2^a

C2^a C6^a *Arm.* 19

C8^a C7^a C6^a C5^a

C8^a C7^a C5^a C2^a

Arm. 19

C8^a C7^a C6^a C5^a C8^a

C7^a C5^a C3^a

C7^a

C7^a C6^a C5^a C2^a

C4^a C7^a

C7^a C6^a C5^a C2^a C4^a

C2^a C7^a FIN

C6^a

C8^a C6^a

C5^a

Musical staff 1: Treble clef, key signature of one flat, 4/4 time signature. It features a sequence of chords with fingering numbers (0, 2, 3, 4) and accents (>).

Musical staff 2: Treble clef, key signature of one flat, 4/4 time signature. It begins with a dynamic marking of *pp* and contains chords with fingering numbers and accents.

Musical staff 3: Treble clef, key signature of one flat, 4/4 time signature. It includes chord labels *C3²*, *C6²*, and *C1²*, along with various fingering numbers and accents.

Musical staff 4: Treble clef, key signature of one flat, 4/4 time signature. It includes chord labels *C1²*, *C3²*, *C4²*, *C6²*, and *C8²*, with a dynamic marking of *f*.

Musical staff 5: Treble clef, key signature of one flat, 4/4 time signature. It includes chord labels *C6²*, *C8²*, and *C6²*, with a dynamic marking of *f* and circled fingering numbers.

Musical staff 6: Treble clef, key signature of one flat, 4/4 time signature. It includes chord labels *C6²* and circled fingering numbers.

Musical staff 7: Treble clef, key signature of one flat, 4/4 time signature. It includes chord labels *C2²*, *C1²*, and *C2²*, with circled fingering numbers and a final instruction *D. C. hasta Fin*.

YARAVÍ I^o

MELODIA INCAICA

Versión para Guitarra de
D. PRAT

Largo (M. ♩ = 52)

6^a en Re

C 10^a

Trino

7

pp *p* *p* *f*

mf *a tempo* *p*

ritard. *Lento*

C 2^a

P *a tempo*

C 3^a

C 10^a

rit. *f* *cantando* *P* *sempre*

C 10² 7

C 8²

rit. molto

p

C 10² 7

p

f

C 3²

f con fuoco

C 3²

pesado

rit. molto

C 10²

Trino

f

perdiéndose

Arm. 12

YARAVÍ IIº

MELODIA INCAICA

Versión para Guitarra por
D. PRAT

The musical score consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It features a sequence of chords and melodic lines with fingerings (1-4) and a dynamic marking of *ff*. A dashed line above the staff indicates a **C5** barre. The second staff continues the piece with similar notation, including a **C10** barre and a *Pizzicato* instruction. The third staff includes a *rit. molto* marking and *Pizz.* instructions. The fourth staff is marked **CANTO** and includes a *Sonido natural* instruction. The fifth staff continues the melodic and harmonic development. The sixth staff concludes with a **C7** barre and dynamic markings of *ff*, *p*, and *fff*, along with the instruction *con dolore*.

Arm. 12 ① Arm. 19 ③ Arm. 12 ②

pp *Lento* *lento e molto effusivo* *rit.*

C 10^a ③

Pizzicato *Pizz.* *Pizz.* *rit. molto*

CANTO ③

Sonido natural

m *m* C 7^a

ff *con dolore* *p* *fff*

Arm. 12 ① Arm. 7 ③ Arm. 12 ②

Arm. 7 ④ Arm. 7 ③ Arm. 12 ③ Arm. 12 ③ Arm. 7 ⑤

calando *Pizzicato*

ESTILO N° 2

Para Guitarra

D. PRAT

Tempo di Milonga

9 *mf* *m i p a* *p p p p*

C5^a 1^a Vez *i m a m i* *p*

C5^a 2^a Vez *m i m a m i m* *p*

C3^a *p*

C5^a C3^a *rall.*

Lento C5^a *f* *muy cantado* *f* *lento.* *mf* *rit.*

C5^a C3^a *sempre P* **CANTO**

Andante tranquillo

3
1 2
C9^a
m i
pp

C9^a
a m i a
p p

C7^a
m i a m i a
pp p p

C7^a
m i a m i a
pp mf

C5^a
f lento

C5^a
P y rallentando

C3^a
pp

ESTILO Nº 3

Aires Argentinos

D. PRAT

(M. ♩ = 200)

10

C 3ª

C 5ª

C 5ª

C 10ª

Arm. 12

Arm. 12

C 3ª

C 5ª

C 10ª

FIN

rallentando

Lento cantando

muy vibrado

C 3ª

(M. ♩ = 132)

C 3ª

rallentando

rit.

1ª Vez

2ª Vez

rit.

rit.

Lento cantando

C 3ª

C 3ª

muy vibrado

rallentando

D. C.
hasta Fin

William F. de la Cruz

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