

# DOS OBRAS PARA GUITARRA

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## UN COMENTARIO SOBRE LAS OBRAS

La presente edición presenta dos obras para guitarra solista, *Sobre un canto de pilón* (2004) y *Sonata para una Hija de la Nube* (2008). La guitarra moderna es un instrumento joven, con poco más de un siglo de existencia; una parte importante del repertorio guitarrístico consiste en adaptaciones de música concebida para instrumentos antiguos. Gozando la guitarra de una fuerte presencia en las tradiciones populares ibéricas y latinoamericanas, otra parte importante del repertorio guitarrístico consiste en adaptaciones de piezas populares. Las obras de gran formato para el instrumento solista no ocupan un lugar prominente en el repertorio, y dadas las dificultades que presenta la escritura para la guitarra para compositores no guitarristas, estas obras son en su mayoría el fruto de la colaboración entre guitarristas y compositores de la segunda mitad del siglo XX. Cabe destacar las composiciones de Alberto Ginastera, Benjamin Britten, Heitor Villalobos, y Leo Brouwer, entre las más importantes de este período, por colocar a la guitarra al servicio de lenguajes y técnicas de composición audaces y de vanguardia; de este grupo sólo Brouwer es guitarrista. También escribieron obras de gran formato para la guitarra solista Antonio Lauro, Manuel Ponce, Joaquín Rodrigo y Mario Castelnuovo Tedesco. En tiempos más recientes, ha aumentado la atención de los compositores académicos hacia la guitarra solista y se ha enriquecido notablemente el repertorio, sin embargo la tradición de un repertorio muy ligado a las transcripciones y arreglos de música popular sigue dominando los programas en los recitales de guitarra solista. Sin negar esa importante vertiente del repertorio, es importante resaltar las enormes posibilidades técnicas y expresivas del instrumento; la guitarra llama a su continuo redescubrimiento, a la escritura de nueva música, a la exploración de los grandes formatos. *Sobre un canto de pilón* es una obra realizada a partir del tema de un canto de trabajo venezolano, con el que las mujeres campesinas acompañaban la molienda del maíz, en una tradición ya extinta hoy. En el trabajo del pilón, el maíz se reúne en un gran mortero y se procede a desprender la piel del grano por la acción de un gran mazo de madera que solía pesar más de 4 kilos. La respiración y los quejidos imbricados con la acción de pilar van delineando la identidad rítmica del canto de pilón, en el cual suelen alternar dos pilanderas. La letra se pasea por temas amorosos y de la vida en el campo, y de la melodía se desprende una gran fuerza emotiva.

*Sobre un canto de pilón* consiste en la presentación del tema y ocho variaciones, y dura aproximadamente ocho minutos. La guitarra requiere una afinación especial, con la quinta cuerda en Sol y la sexta en Re. En una entrevista realizada al músico popular Luis Mariano Rivera en el año 2001, nos contó que el tema fue recopilado por él en la década del 40. En dicha entrevista tuvimos la ocasión de mostrarle los primeros compases de la obra. La *Sonata para una hija de la nube* consta de tres movimientos: *Obertura*, *Lamento*, y *Rondó*; dura aproximadamente 20 minutos. La guitarra presenta su afinación tradicional, y se emplean centros tonales no habituales para el instrumento en los movimientos *Lamento* y *Rondó* (Do sostenido y Si, respectivamente).

El título de la composición está referido a una imagen literaria perteneciente a la tradición del Sáhara Occidental, en la cual se conoce al pueblo saharahui como “los hijos de la nube”. Este pueblo habita un territorio en el continente africano que se encuentra al sur de Marruecos, el norte de Mauritania, y el oeste de Argelia; desde finales del siglo XIX hasta 1975 fue colonia española, y a partir de 1976 forma parte de la República Árabe Saharahui Democrática, estando la mayor parte de su territorio bajo ocupación marroquí. La obra no contiene elementos de la tradición musical saharai, sino alusiones meramente subjetivas a la imagen literaria que le da el título. La Sonata para una hija de la nube y Sobre un canto de pilón contienen elementos comunes en cuanto al lenguaje armónico y modal utilizado, con empleo de modos como el lidio, el eólico o el locrio; presencia de bimodalidad y bitonalidad. Ambas aprovechan una gama variada y equilibrada de recursos técnicos del instrumento, tales como arpeggios, rasgueos, tambora, armónicos naturales y artificiales, distintos colores tímbricos, y la totalidad del registro. Pese a sus exigencias técnicas, la escritura es idiomática.

Simón Rodríguez Porras

# SONATA PARA UNA HIJA DE LA NUBE

(2008)

- I. Obertura
- II. Lamento
- III. Rondó



# 1. Obertura

62 00(4)(3)(2)0 VII

00 6 II

3 0(3)(4) 6 XI 2 00(5)(4)(3)0

mf

5 3 0 4 4 0 0 2 0(4) 0 0 4(3) 0 0

7 2 0 2 3 0 4 2 0 0 3 0 0 3 4 4 3 0

p f mp subito

10 II 3 4 0 0 4 0 0 3 0 0

mf p

13 VI 0 0 6 6 0 2 4 0 0 0 6

f

15 3 4 0 3 0 0 3 poco rit. Dulce 4

p mf

19 *A tempo*

24

28

32

34

36

39

41

44 *oscuro* VII V

47 II

50 IV m.d.

52 m.d. II

54 IV IX

57 *poco meno* V

60 VII V III IV mp

63 VII III *deciso* II

67 *f* *pp*

71 *sobre la boca* *mf* *mp* *f* *p*

77 *f*

80 *f*

82 *mf*

84 *f* *mf*

86 *ff*

88 *VII* *mf* *mp*

90 *rall.* *m.d.* *mf* *A tempo* *m.d.* *poco tenuto*

94 *mf* *m.d.*

98 *f* *mp* *mf*

103 *mf*

105 *f* *rit.* *ff* *A tempo* *mf* *Tambora*

107 *mf*

108 *f* *mp*

109 *f*

111 *mp*

112 *sf* *mf*

113 *sf* *mp*

114 *f* *p*

115 *f*

116 *p subito* *f*

117

118 *mf*

119

8

VIII

120

8

*mp*

VII

121

8

*f* *p* *mp*

122

8

*mf* *ff*

123

8

*f* *mf*

126

8

*f* *sf*

129

8

*mp* *f*

132

*delicado*

8

*mp* *p*

136 lejano  
mp

141 m.d.

146 cristallino IX  
mf

148 VI IV  
mp mf

150

151 IX  
p

152 VII  
f ff

154  
mf rall. mp

# II. Lamento

♩ = 94

④ 4

*mp* *mf*

② ③ VII

*mf*

③ VI

*mf* *mp* *f*

④ IV VII

*p* *mf*

②

*mp*

③ IV

*f* *mf*

③ IV m.d.

*mf*

37 *f* A Tempo IV II *rall.* *m.d.*

Musical staff 37-40: Treble clef, key signature of three sharps (F#, C#, G#), 8/8 time signature. Measure 37 starts with a forte (f) dynamic. The staff contains eighth and quarter notes with various fingering numbers (1, 2, 3, 4, 0) and a circled 4. A dashed line labeled 'IV' spans measures 37-38, and another labeled 'II' spans measures 39-40. A 'rall.' (ritardando) marking is above measure 39, and 'm.d.' (morendo) is above measure 40.

41 *mp* *mf* IV

Musical staff 41-44: Treble clef, key signature of three sharps, 8/8 time signature. Measure 41 starts with a mezzo-piano (mp) dynamic. The staff contains eighth and quarter notes. A dashed line labeled 'IV' spans measures 43-44. A mezzo-forte (mf) dynamic is marked in measure 44.

45

Musical staff 45-48: Treble clef, key signature of three sharps, 8/8 time signature. Measure 45 starts with a mezzo-forte (mf) dynamic. The staff contains eighth and quarter notes.

49 *m.d.* *p* poco rubato *f*

Musical staff 49-52: Treble clef, key signature of three sharps, 8/8 time signature. Measure 49 starts with a mezzo-forte (mf) dynamic. The staff contains eighth and quarter notes with various fingering numbers (1, 2, 3, 4, 0) and circled numbers (3, 4). A 'poco rubato' marking is above measure 51, and a piano (p) dynamic is marked in measure 51. A forte (f) dynamic is marked in measure 52.

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

Musical staff 53-56: Treble clef, key signature of three sharps, 8/8 time signature. Measure 53 starts with a mezzo-forte (mf) dynamic. The staff contains eighth and quarter notes with various fingering numbers (1, 2, 3, 4, 0) and circled numbers (3, 4). Dynamics include mf, f, mp, and f.

57 *mp*

Musical staff 57-60: Treble clef, key signature of three sharps, 8/8 time signature. Measure 57 starts with a mezzo-piano (mp) dynamic. The staff contains eighth and quarter notes with various fingering numbers (1, 2, 3, 4, 0) and circled numbers (3, 4). A mezzo-piano (mp) dynamic is marked in measure 60.

61 *f* A Tempo

Musical staff 61-64: Treble clef, key signature of three sharps, 8/8 time signature. Measure 61 starts with a forte (f) dynamic. The staff contains eighth and quarter notes with various fingering numbers (1, 2, 3, 4, 5, 6, 0) and circled numbers (2, 3, 4, 5, 6). A forte (f) dynamic is marked in measure 61, and 'A Tempo' is marked in measure 64.

65 *p* *mf*

Musical staff 65-68: Treble clef, key signature of three sharps, 8/8 time signature. Measure 65 starts with a piano (p) dynamic. The staff contains eighth and quarter notes. Dynamics include p and mezzo-forte (mf).

70

75

80

85

88

91

95

99

102 *p* *mf* *mp*

106 *mf*

110 *p* *mf* II

114 *mp* II

118 *mf* 4 IX 2 4

121 *mp* *f* IV II ② 4 5

125 *mp* 5 3

129 *mf* *mp* *m.d.* 3

IV

133 *f*

137

141 *tenuto* *A tempo* IX *p* *cresc.*

145 *rallentando*

149 *A tempo* XI *f*

153 *mf*

158 *mp*

162 *molto rallentando* *f* *p* *mp* *pp*



# III. Rondó

• = 112 Rítmico

The musical score is written for guitar in a key with three sharps (F#, C#, G#) and a 12/8 time signature. It consists of seven systems of music, each starting with a measure number (8, 7, 13, 17, 20, 24, 28) and an octave sign (8). The score includes various musical notations such as chords, triplets, and slurs. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *f*, *mf*, *mp*, *p*, *sfz*, and *sffz*. Roman numerals (V, VII, II, IV) indicate chord positions. The tempo is marked as 'Rítmico' with a quarter note equal to 112. The piece concludes with a final measure at measure 28.

32 *mf* *f* *mf* *f*

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

VII

40 *f* *mp* *f*

45 *mf* *p*

*m.d.*

V

49 *mp* *f* *mf*

*rall.* *A tempo e sostenuto*

54 *f* *mp* *mf*

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

65 *f* *mf*

70

3 4 3 5 4 0 2 3 0

*f*

75

*mf* *mp* *poco rall.*

*Poco meno*  
*A tempo*

79

*mf* 0 3 2 1 2 4 2 1

II

83

2 0 3 3 2 4 3 1 4

IV

87

*mp* *f* ♩ = 62 *Poco andante*

I II

91

*f*

94

*mf* 0 2 1 3 4 2 1

II II

98

*f* 3 3

104

*mp* *mf* *pp*

110

♩ = 94

*mp* *mf*

114

*Grave*  
*A tempo e sostenuto*

VI

*poco rall.* *mp*

119

*f* *mp* *mf*

124

*f* *p*

127

④ ③ ② ①

II III

*mf*

130

*f*

132

IX VII

*mf*

134

*mf*

137

*poco rall.* *mp*

140

145

$\bullet = 112$   
*f*

149

153

157

161

*f* *tenuto* *sffz* *f*



SOBRE UN CANTO DE PILÓN

(2004)



Ⓞ = Re  
Ⓢ = Sol

*♩ = 50*  
*misterioso*

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

IV VIII

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

V

11 *mf* III

16 I

21 *p*

*♩ = 66*  
*pesado*

26 *mp* *f*

30 *mf* (Tumbora)

Detailed description of the musical score: The score is written in 2/4 time and consists of seven systems of music. The first system (measures 1-5) is marked *misterioso* with a tempo of 50. It features a melody in the upper voice and a Tumbora accompaniment in the lower voice. Dynamics range from *mf* to *p*. Roman numerals IV and VIII are placed above the melody. The second system (measures 6-10) continues the melody and accompaniment, with dynamics *mf*, *mp*, *mf*, and *f*. A Roman numeral V is placed above the melody. The third system (measures 11-15) shows the melody and accompaniment with a *mf* dynamic and a Roman numeral III. The fourth system (measures 16-20) continues with a *mf* dynamic and a Roman numeral I. The fifth system (measures 21-25) features a *p* dynamic. The sixth system (measures 26-29) is marked *pesado* with a tempo of 66, featuring a *mp* dynamic and a *f* dynamic. The seventh system (measures 30-34) includes a Tumbora part marked with an accent (>) and a *mf* dynamic.

34

*v* *v* *f*

38

*v* *mf*

42

*v* *f*

II V

46

*v* *mp* *f*

50

*v* *mp*

VI

54

*v* *f* *mp*

58

*v* *f* *mf*

62

*v* *mp* *mf*

66 *mp* *mf*

Musical staff 66-69: Treble clef, key signature of two flats (B-flat, E-flat). Measure 66 starts with a half note G4, followed by a quarter rest, then a quarter note F4. Measure 67 has a half note E4, a quarter note D4, and a quarter note C4. Measure 68 has a half note B3, a quarter note A3, and a quarter note G3. Measure 69 has a half note F3, a quarter note E3, and a quarter note D3. Dynamics: *mp* at the start, *mf* at the start of measure 69.

70 *f*

Musical staff 70-73: Treble clef, key signature of two flats. Measure 70 has a half note G4, a quarter note F4, and a quarter note E4. Measure 71 has a half note D4, a quarter note C4, and a quarter note B3. Measure 72 has a half note A3, a quarter note G3, and a quarter note F3. Measure 73 has a half note E3, a quarter note D3, and a quarter note C3. Dynamics: *f* at the start of measure 73.

74 *ff* *mp* *mp* coral

Musical staff 74-78: Treble clef, key signature of two flats. Measure 74 has a half note G4, a quarter note F4, and a quarter note E4. Measure 75 has a half note D4, a quarter note C4, and a quarter note B3. Measure 76 has a half note A3, a quarter note G3, and a quarter note F3. Measure 77 has a half note E3, a quarter note D3, and a quarter note C3. Measure 78 has a half note B2, a quarter note A2, and a quarter note G2. Dynamics: *ff* at the start, *mp* at the start of measure 76, *mp* at the start of measure 78. The word "coral" is written above measure 77. Time signature changes from 4/4 to 5/4 in measure 77 and back to 4/4 in measure 78.

79 *mf*

Musical staff 79-82: Treble clef, key signature of two flats. Measure 79 has a half note G4, a quarter note F4, and a quarter note E4. Measure 80 has a half note D4, a quarter note C4, and a quarter note B3. Measure 81 has a half note A3, a quarter note G3, and a quarter note F3. Measure 82 has a half note E3, a quarter note D3, and a quarter note C3. Dynamics: *mf* at the start of measure 80.

83 *mp* *mf*

Musical staff 83-86: Treble clef, key signature of two flats. Measure 83 has a half note G4, a quarter note F4, and a quarter note E4. Measure 84 has a half note D4, a quarter note C4, and a quarter note B3. Measure 85 has a half note A3, a quarter note G3, and a quarter note F3. Measure 86 has a half note E3, a quarter note D3, and a quarter note C3. Dynamics: *mp* at the start of measure 84, *mf* at the start of measure 86.

87 *mp*

Musical staff 87-90: Treble clef, key signature of two flats. Measure 87 has a half note G4, a quarter note F4, and a quarter note E4. Measure 88 has a half note D4, a quarter note C4, and a quarter note B3. Measure 89 has a half note A3, a quarter note G3, and a quarter note F3. Measure 90 has a half note E3, a quarter note D3, and a quarter note C3. Dynamics: *mp* at the start of measure 89.

91 *f*

Musical staff 91-93: Treble clef, key signature of two flats. Measure 91 has a half note G4, a quarter note F4, and a quarter note E4. Measure 92 has a half note D4, a quarter note C4, and a quarter note B3. Measure 93 has a half note A3, a quarter note G3, and a quarter note F3. Dynamics: *f* at the start of measure 92.

94 *mp*

Musical staff 94-97: Treble clef, key signature of two flats. Measure 94 has a half note G4, a quarter note F4, and a quarter note E4. Measure 95 has a half note D4, a quarter note C4, and a quarter note B3. Measure 96 has a half note A3, a quarter note G3, and a quarter note F3. Measure 97 has a half note E3, a quarter note D3, and a quarter note C3. Dynamics: *mp* at the start of measure 97. Time signature changes to 3/4 at the end of measure 97.

99  $\text{♩} = 120$   
*furioso*  
*mf*

104

109

114

118

122

128

*mp* *ff*

133 *humorístico*  
 $\text{♩} = 70$   
*p* *mf*

137

IV IV II

Musical staff 137-140: Treble clef, key signature of one sharp (F#). Measures 137-140. Chord markings: IV, IV, II.

141

V IV

Musical staff 141-144: Treble clef, key signature of one sharp (F#). Measures 141-144. Chord markings: V, IV.

145

II VI V

Musical staff 145-148: Treble clef, key signature of one sharp (F#). Measures 145-148. Chord markings: II, VI, V.

149

Musical staff 149-152: Treble clef, key signature of one sharp (F#). Measures 149-152.

153

*mp* *p* *mf*

Musical staff 153-156: Treble clef, key signature of one sharp (F#). Measures 153-156. Dynamics: *mp*, *p*, *mf*.

157

*p* *rall.* *mp* *ingenuo* = 120 VII XII

Musical staff 157-162: Treble clef, key signature of one sharp (F#). Measures 157-162. Dynamics: *p*, *rall.*, *mp*. Tempo: *ingenuo*. Metronome: = 120. Chord markings: VII, XII.

163

VII XII

Musical staff 163-167: Treble clef, key signature of one sharp (F#). Measures 163-167. Chord markings: VII, XII.

168

XII VII

Musical staff 168-172: Treble clef, key signature of one sharp (F#). Measures 168-172. Chord markings: XII, VII.

174 *V III V* *mf* *pp* *Gran Pausa*

179 *p* *rasgueo*

183 *f*

185 *ff* *fff* *mp* *6* *6* *6* *6*

188 *mf* *6* *6* *6* *6* *6* *6*

190 *f* *6* *6* *6* *6* *6* *6* *6* *6*

192 *p* *6* *6* *6* *p* *6* *6* *6*

194 *3* *ff* *mp* *6* *6* *6* *6*

196

6 6 6 6 6 6

198

IV

6 6 6 6 6 6

*f*

200

6 6 6

202

*p* 6 6 6 6 6 6

204

6 6 6 6 6 6

206

6 6 6 6 6 6

rall.

208

(♩ = 120)  
A tempo

*mp* *mf*

213

*mp* *mf*

217 Musical staff 217: Treble clef, key signature of two flats, 4/4 time. Measures 217-220. Dynamics: *mp*.

221 Musical staff 221: Treble clef, key signature of two flats, 4/4 time. Measures 221-224. Dynamics: *f*.

225 Musical staff 225: Treble clef, key signature of two flats, 4/4 time. Measures 225-229. Dynamics: *mp*, *f*.

230 Musical staff 230: Treble clef, key signature of two flats, 4/4 time. Measures 230-234. Dynamics: *mp*, *f*.

235 Musical staff 235: Treble clef, key signature of two flats, 4/4 time. Measures 235-238. Dynamics: *p*, *mf*, *f*, *mp*.

239 Musical staff 239: Treble clef, key signature of two flats, 4/4 time. Measures 239-241. Dynamics: *mf*.

242 Musical staff 242: Treble clef, key signature of two flats, 4/4 time. Measures 242-246. Dynamics: *mp*, *p*, *mf*.

247 Musical staff 247: Treble clef, key signature of two flats, 4/4 time. Measures 247-251. Dynamics: *f*, *mf*, *mp*, *p*.



