

Manuelita

(Mazurca)

Música de

Rafael Chávez Torres



Transcripción para la guitarra por:

Gustavo Porras

MANUELITA

(Mazurca)

Rafael Chávez Torres

Trancipción por Gustavo Porras

Introducción
Adagio

Guitar

The introduction is in 3/4 time, marked Adagio and piano (p). It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with chords and single notes. Fingering numbers (1-3) are indicated above the notes. A dynamic marking of *p* is placed below the first staff. The second staff continues the melody and includes a measure with a fermata over a chord, marked with a circled '4'. The third staff concludes the introduction with a final chord marked 'arm XII' and a fermata. A *rit.* (ritardando) marking is placed below the final measure. The time signature changes from 3/4 to 2/4 at the end of the introduction.

Mazurca

The Mazurca section is in 3/4 time and marked with a section symbol (§). It begins at measure 9. The melody is more rhythmic and dance-like than the introduction, featuring many eighth and sixteenth notes. The bass line is more active, with frequent chords and single notes. Fingering numbers (1-4) are indicated above the notes. A dynamic marking of *f* (forte) is placed below the first staff. The section is divided into measures 9-11, 12-14, and 15-17. Measure 12 is marked with a circled 'III'. Measure 15 is marked with a circled 'VII'. Measure 17 is marked with a circled 'IX'. A *cresc.* (crescendo) marking is placed below the first staff of the second system. The section ends with a final chord marked with a circled '3'.

MANUELITA

18

20

23

26

29

32

MANUELITA

III -----

34

p

VII -----

36

cresc.

p.

XIV -----

XII -----

38

p.

p.

VII -----

40

p.

p.

a III -----

V -----

42

cresc.

p.

VI -----

44

f

f

MANUELITA

46

Musical notation for measures 46-47. Measure 46 contains a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth notes with a triplet of eighth notes in the second measure. The bass line features chords and single notes. Measure 47 continues the melody with a triplet of eighth notes.

48

Musical notation for measures 48-49. Measure 48 continues the melody with a triplet of eighth notes and an accent (>) over the final note. Measure 49 features a triplet of eighth notes and a dynamic marking of *mf*.

51

Musical notation for measures 51-52. Measure 51 includes a triplet of eighth notes and a slur over a group of notes. Measure 52 features a first finger (1) on the treble clef, a key signature change to two sharps (F# and C#), and a circled number 3 (③) in the bass line. A Roman numeral IX is positioned above the staff.

54

Musical notation for measures 54-55. Measure 54 continues the melody with a triplet of eighth notes. Measure 55 features a triplet of eighth notes and a dynamic marking of *mf*.

56

Musical notation for measures 56-57. Measure 56 includes a key signature change to one flat (Bb) and a triplet of eighth notes. Measure 57 features a triplet of eighth notes and a dynamic marking of *mf*.

59

Musical notation for measures 59-60. Measure 59 includes a triplet of eighth notes and a dynamic marking of *mf*. Measure 60 features a triplet of eighth notes and a key signature change to two sharps (F# and C#).

Trío

62

66

70

74

78

82

MANUELITA

86

III

3 4 2 3 1 3 3 4

90

III

3 1 2 2 4

93

II

1. 2. 4 4

3

96

VII

3 3 1 4 3 3 2

99

VI

XII

4 1 4 2

102

I

3 4 1 4 4 3

3 4

MANUELITA

127

130

132

Compuesta en San José, Costa Rica entre los años 1894 y 1902.
Transcripción para la guitarra en Alicante, España 2018.