

# INDICE DEI SIMBOLI

## INDEX OF SYMBOLS

**SP**

ponticello  
*bridge*

**M**

zona media  
*middle zone*

**B**

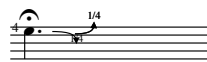
buca  
*hole*

**ST**

sulla tastiera  
*keyboard*



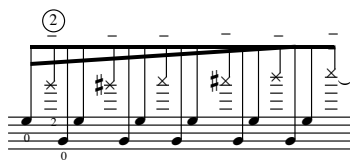
tirare la corda alzando l'intonazione di un quarto di tono circa  
*pull the string, raising the pitch for about a quarter tone*



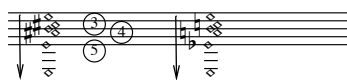
oscillazione del dito a destra e sinistra cambiando l'intonazione  
*oscillation of finger left and right by changing the pitch*



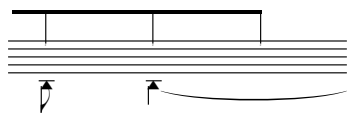
ripetere la sequenza di note  
*repeat the sequence of notes*



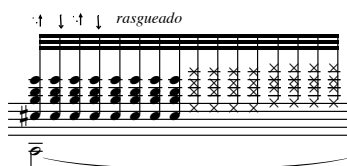
suoni percussivi sulla corda oltre la tastiera e rallentando  
*percussive sounds on the string over the keyboard and slowing*



appoggiare l'indice sulle corde e pizzicare con l'anulare in diagonale da sinistra a destra  
*support the index on the strings and pluck with the ring finger diagonally from left to right*



colpi col dito della mano sinistra  
*strokes with the finger of his left hand*



rasgueado glissando la posizione fino al ponticello  
*rasgueados glissando place until the bridge*



accelerando  
*accelerating*

# Sergio Fabian Lavia

## ESTUDIOS DE ARPEGGIOS

Per chitarra

### Estudio N. 1

$\text{♩} = 76$

Diteggiatura dell'autore

*p i m a*

*f* Libre y expresivo

3

*p i a m*

*f* Libre y expresivo

5

*p i m a*

*f* Libre y expresivo

7

(simile)

VI

IV

*p i m a*

*mf*

VI \_\_\_\_\_ VIII \_\_\_\_\_

IX \_\_\_\_\_ VIII \_\_\_\_\_ VI \_\_\_\_\_ VIII \_\_\_\_\_ VI \_\_\_\_\_

V \_\_\_\_\_

a m i m p i m a m i m

*mp*

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

VII \_\_\_\_\_ VIII \_\_\_\_\_

23 **II**

25 **p i m a m i**

*mf*

27

29 **VII**

31 **V**

*rit.* -----

33 **a tempo**

*f*

# Estudio N. 2

♩ = 138-144

*ff con l'unghia* *f col polpastrello* *ff con l'unghia*

*f col polpastrello*

*f* *ff* *con l'unghia* *f col polpastrello*

*ff con l'unghia* *f col polpastrello*

*f* *f*

5

a p i m a

rasgueado e a m i

*mf* *ff*

13

a m i a m i a m

i m p i m p i m a

*p* *f* *ff*

16

*p*

*rit. ---*

*poco meno mosso*

20

a m i p

*mp*

24

28

a m i p m a m

a i m i p m i p m i

*f*







# Estudio N. 3

♩. = 66

*m i p*

**M** *mf*

**B** *p*

*mp*

de **B** - - - - a **SP**

8

(simile)

**ff**

9 *número de repeticiones ad libitum*

(duraciones e intensidades improvisadas)

**p**

10

$\text{♩} = 52$   
a m i p

**p** (3) (4)

12

(3) (4)

13

**mp** (3) (4)

14

**mp** (5) (6)

15

(5)

16

8

*mf*

17

8

18

8

19

8

20

8

21

8

22

8

*ppp*

*p*

de [M] - - - a [SP] - - - - -

# Estudio N. 4

♩ = 54

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

8 (M) *f*

2 *p* *molto vibrato* *ff* (B) *mf* *ff*

3 (M) *mf*

4 *p* *molto vibrato* *ff* (B) *mf*

5 (B) *mf* *ff*

6 *p* *i m a* *P i m a*

9

12

15

18

21

*p i m a*

*sfz subito p*

24

*sfz subito p*

27

p \_\_\_\_\_ i m p \_\_\_\_\_ i m p i m

30

(simile)

**M** *f*

31

32

33

34

*pp* **sp**

arm. XII

*mf* \_\_\_\_\_ *fff*

# Estudio de una nota

♩ = 60

a m i p

① ② ③ ④ (simile)

SP M B

*mf*

4 m i p

① ② ③ (simile)

SP M B ST

7 m i p

0 1 4

① ② ③ (simile)

SP M B ST

9

*molto vibrato*

① ② ③

*ff* *mf* SP M B ST

11

armonici

XII VII XII V<sup>va.</sup>

*molto vibrato*

① ⑤ ⑥ ① ④

*pp* *p* *ppp* *mf*

*a tempo*

13 a i p

8 (3) — (*simile*)

**M** *mp*

16 a i p

8 (3) —

19

8 (3) —

22 a i p

8 (3) —

*mf*

*ff*

25 a i p

8 (3) —

*p*

*f*

*p*

*p — m*

28

8 (3) —

*rall.* -----

*mf* *mp*

XII VII XII



# Estudio N. 5

♩ = 104-112

A **M** *mf* con presencia

**B** *mf* lirico **M** *ff* > **B** *f*

*p* **B** --- a **SP** --- *mf* **SP** *pp* con unghia

**M** *ff* **ST** *pp* **M** *mf* *molto vibrato*

*rasgueo* *ff* *rasgueo* *fff*

**SP** *f* **ST** *mp* *mp* mecànico **SP** *mp* *(simile)*

♩ = 160

17 ♩ = 132 ♩ = 160

12 III ————— p m i p a m i p a m i p m i p m i

[M] *mf* [SP] *mp*

14 ♩ = 132 III — I —

[M] *mf* *f* *ff* [SP] *sffz*

15 VII ————— p i m p i p m a i p m p p i p m

[M] *mf* [B] *pp* *f* [M] *pp*

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

*ff* [ST] *pp* [SP] [M] *mf*

18 ♩ = 100-120 p — i m a m i p i m a m i p a m i p — i m a

*ff*

19 ♩ = 120 VII ————— p i m p i p m a p a i m p a

[M] *mf* [B] *pp* *f*

21 **III** *pp* **M** *ff* *pp*

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

23 **III** *mf* **ST** *ff*

p m i p a p i m a

$\text{♩} = 100-120$

25

26

27  $\text{♩} = 120$  *mf* **ST** *pp* **B** *f*  $\text{>}$  *p*

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

28 *f* **V** *p*

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

29 *a*  
*i p m*  
*p i m*  
 3 *molto vibrato*

*rallentando ----- poco ----- a ----- poco -----*

*inizio* ♩ = 60 *se repite las veces que el interprete desee aumentando progresivamente la velocidad*

30 *p a m i p*

31

32

33 *rasgueo*

X ripetizioni poi Coda

*f ----- fff*

34 *Coda*  
*màxima velocidad*  
*con sorpresa!*

# Estudio N. 6

Dos Canciones

♩ = 92

## Canción N. 1

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

*mp* lasciare vibrare

p

a p i m a m

a p m i m i

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

VI ——— 3 1

16 III 4 2 IV III

*accel.* -----

20 II a i m a  
p i p i

----- *rall.* ----- *a tempo*

24

27 II

----- *rall.* -----

$\text{♩} = 112$

### Cancion N. 2

29 p i m a m i

*mp lasciare vibrare*

33 V  
a i a  
m i p p i m

37 *II* *i m a m i m*

41 *II* *m i m a*

45 *II*

49 *VII* *p m i m p i m a*

53 *a a* *i m*

57

61

②

65

II

69

II

73

VII

76

arm. 8va-



# Estudio N. 7

♩ = 80

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

*mp*

This musical staff contains the first line of the piece. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single voice with guitar fingering indicated by numbers 1-4 and 0. The lyrics 'a m i p i a m i a m i a m i a m i a m i a m i' are placed above the notes. The dynamic marking *mp* is centered below the staff.

4

This musical staff contains the second line of the piece, starting at measure 4. It continues the melody with guitar fingering. The dynamic marking *simile* is placed above the staff.

7

This musical staff contains the third line of the piece, starting at measure 7. It continues the melody with guitar fingering.

10

This musical staff contains the fourth line of the piece, starting at measure 10. It continues the melody with guitar fingering.

13

This musical staff contains the fifth line of the piece, starting at measure 13. It continues the melody with guitar fingering.

16

This musical staff contains the sixth line of the piece, starting at measure 16. It continues the melody with guitar fingering.

19

*pl*

This musical staff contains the seventh line of the piece, starting at measure 19. It concludes with a fermata over a whole note chord. The dynamic marking *pl* is placed below the staff.

Musical staff 22: Treble clef, 8/8 time signature. Contains six measures of music with various chords and melodic lines. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes.

Musical staff 25: Treble clef, 8/8 time signature. Contains six measures of music with various chords and melodic lines. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes.

II \_\_\_\_\_ II \_\_\_\_\_

Musical staff 28: Treble clef, 8/8 time signature. Contains six measures of music with various chords and melodic lines. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes.

*poco più mosso*

Musical staff 31: Treble clef, 8/8 time signature. Contains six measures of music. The first measure has the dynamic *mf*. The second measure has the instruction *rasgueo* with downward arrows under the notes. The lyrics "i p i p i" are written above the notes. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes.

*tempo I*

Musical staff 34: Treble clef, 8/8 time signature. Contains six measures of music. The first measure has the dynamic *mp*. The second measure has the dynamic *mf*. Fingering numbers (0, 1, 2, 3, 4, 5, 7) are indicated below the notes.

Musical staff 37: Treble clef, 8/8 time signature. Contains six measures of music. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes.

Musical staff 40: Treble clef, 8/8 time signature. Contains six measures of music. Fingering numbers (0, 1, 2, 3, 4) are indicated below the notes.