

Abel Carlevaro



Abel Carlevaro, extraordinario virtuoso, compositor y pedagogo nacido en Montevideo, Uruguay, es uno de los guitarristas más importantes de nuestro tiempo, y el creador de una nueva escuela de técnica instrumental. Ha sido reconocido en todo el mundo como un ejecutante excepcional ganándose la admiración y estima de músicos de la talla de Heitor Villa-Lobos y Andrés Segovia. Sus presentaciones en los centros musicales más importantes de Europa, América Latina y los Estados Unidos han recibido los más cálidos elogios por parte del público y la crítica.

Consagrado compositor, la producción de Carlevaro abarca desde sus "Preludios Americanos", que ya forman parte del repertorio de importantes guitarristas de América y Europa, hasta su "Concierto N° 3 para Guitarra y Orquesta", estrenado por "The Chamber Symphony of San Francisco" y compuesto por encargo de dicha institución. También han estrenado obras cuyas renombrados conjuntos contemporáneos tales como "The San Francisco Contemporary Music Players" y el "Kronos Quartet". Su "Concierto del Plata" para guitarra y orquesta ha sido interpretado por importantes orquestas sinfónicas europeas y americanas.

Pedagogo profundo, Abel Carlevaro es el creador de la nueva escuela de técnica instrumental, que marca un hito fundamental en la evolución de la guitarra, y que está expresada en su libro "Escuela de la Guitarra - Exposición de la Teoría Instrumental", en los cuadernos de la "Serie Didáctica" y en los "Carlevaro Masterclass". Estas obras pedagógicas, así como sus composiciones y transcripciones, son editadas por Boosey and Hawkes de Nueva York, Ediciones Chanterelle de Heidelberg, Publicaciones Barry de Buenos Aires y Henri Lemoine de París.

Investigador incesante, Carlevaro ha creado además una nueva guitarra cuyo sistema y concepción rompen con los cánones de la construcción tradicional.

El Maestro Carlevaro ofrece todos los años cursos magistrales en Europa y América, y es invitado con frecuencia a integrar jurados en concursos internacionales de interpretación y composición. Como reconocimiento a sus excepcionales méritos y relevante acción en favor de la música, la Organización de los Estados Americanos otorgó a Abel Carlevaro el 18 de marzo de 1985 su más alta distinción: el prestigioso Diploma de Honor, y en 1987 el Gobierno de Venezuela, en ceremonia pública, lo honró con la Orden Andrés Bello.

Abel Carlevaro, an exceptional virtuoso, composer and teacher born in Montevideo, Uruguay is not only one of the most important guitarists of our time but the creator of a new school of instrumental technique as well. He has been recognised as an exceptional performer worldwide and has gained the admiration and esteem of musicians such as Heitor Villa-Lobos and Andrés Segovia. His performances in the most important music centres in Europe, Latin America and the United States have been acclaimed with high praise by the public and the critics alike.

Carlevaro is a devoted composer. His musical production ranges from his "Preludios Americanos" which already form part of the repertoire of renowned guitarists in America and Europe, to his "Concierto N° 3 para Guitarra y Orquesta" composed by request of and played for the first time by The Chamber Symphony of San Francisco. Other contemporary ensembles of renown such as The San Francisco Contemporary Music Players and The Kronos Quartet have also performed some of Carlevaro's works for the first time. His "Concierto del Plata" for guitar and orchestra has been interpreted by important European and American symphony orchestras.

A profound and dedicated teacher, Carlevaro is the creator of a new school of instrumental technique, a fundamental milestone in the evolution of the guitar expounded in his book "Escuela de la Guitarra - Exposición de la Teoría Instrumental" (School of Guitar - Exposition of Instrumental Theory), in the didactic series the "Cuadernos" as well as in the "Carlevaro Masterclass" series. These pedagogical works as well as his compositions and transcriptions are edited by Boosey and Hawkes of New York, Chanterelle Verlag of Heidelberg, Barry Editorial of Buenos Aires and Henri Lemoine of Paris.

An indefatigable researcher, Carlevaro has also invented a new guitar, the conception and design of which break away totally from traditional guitar making.

Every year Maestro Carlevaro offers masterclasses in Europe and America and is often invited to take part in juries at international competitions for interpretation and composition. To acknowledge his exceptional merits and his relevant work in music, on March 18, 1985 the Organisation of American States granted Abel Carlevaro its highest honour, the prestigious Diploma de Honor, and in 1987 the Government of Venezuela, in public ceremony, honoured him with the Order of "Andrés Bello".

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Microestudios

Volume 1
7 Preliminary Studies
Microestudios 1-5

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Chanterelle
791

a Jad AZKOUL

Ejercicios Previos

Preliminary Exercises

Abel CARLEVARO

Para el pulgar

Los dedos (i,m,a) permanecen apoyados en las cuerdas ①, ② y ③

1

For the thumb

Fingers (i,m,a) remain on strings ①, ② and ③

2

Marcato

3

5

9

13

4

Movimientos combinados
Combinations

5

9

13

(i - m) *sempre p*

(p) *mf* - *cantare*

i m i m i m

6

10

14

5

9

13

poco meno -----

7

♩ = 96 - 100

5

9

13

meno mosso -----



Microestudios

1

Abel CARLEVARO

Festivo

(♩ = 116 - 120)

Musical notation for measures 1-6. The staff shows a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line features a consistent pattern of chords with fingerings 0, 3, 0, 3, 0, 3, 3, 3, 3, 3, 3. The dynamic marking *mp* is present below the first measure.

Musical notation for measures 7-11. The melody continues with eighth and quarter notes. The bass line maintains the chordal pattern with fingerings 3, 3, 3, 3, 3, 3, 3, 3. A slur is placed over the final two measures of this system.

Musical notation for measures 12-16. The melody includes a sharp sign (F#) in measure 12. The bass line continues with fingerings 3, 0, 3, 3, 3, 3, 3. A slur is placed over the final two measures of this system.

Musical notation for measures 17-21. The melody features a sharp sign (F#) in measure 17. The bass line continues with fingerings 3, 3, 3, 3, 3, 0, 3, 3. A slur is placed over the final two measures of this system.

Musical notation for measures 22-27. The tempo marking *poco ten.* is followed by a dashed line and *a tempo*. The melody includes a sharp sign (F#) in measure 22. The bass line continues with fingerings 3, 0, 3, 3, 3, 3, 3, 3, 3. A slur is placed over the final two measures of this system.

Musical notation for measures 28-32. The melody continues with eighth and quarter notes. The bass line maintains the chordal pattern with fingerings 3, 3, 3, 3, 3, 3, 3, 3. A slur is placed over the final two measures of this system.

Musical notation for measures 33-37. The melody concludes with a double bar line. The bass line continues with fingerings 3, 3, 0, 3, 0, 3. The dynamic marking *rall.* is present at the end of the piece.

2

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(♩=152 - 160)

mp p i m 4 p i m 4 1 0 3 2 i m p 3 2 i m 4 1 i m 3 2 0 4 1 0 p

3 p i m 4 1 0 3 2 0 4 1 0 4 1 0 3 2 0 4 1 0 3 2 0 4 1 0

6 (3 - 4 - 5) a tempo p molto rall.

9 3 2 0 4 1 0 4 1 0 3 2 0 0 3 2 0 4 1 0 4 1

11 3 2 0 4 1 0 4 1 0 3 2 0 4 1 0 3 2 0 4 1 0 3 2 0 4 1 0

14 (3 - 4 - 5) a tempo p molto rall. mf

3

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Tranquillo (♩ = 88)

The musical score is written for guitar in 2/4 time, marked 'Tranquillo' with a tempo of quarter note = 88. The key signature has one sharp (F#). The score consists of six lines of music, each containing seven measures. The first measure of the first line is marked with a piano (*p*) dynamic. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingerings are indicated by numbers 1-4 and 0 (open string). There are several triplets and sixteenth-note runs. The score concludes with a final measure in the sixth line.

poco ten. poco piu mosso

27

p

32

poco meno **Tempo primo**

36

più calmo

40

44

rall. -----

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(♩. = 120 - 126)

1 3 0 0 1 3 4 1 3 4 1 3 0 0 1 3 4 1 3 4

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

5 1 3 0 2 4 0 1 3 0 2 4 2 4 0 1 3 0

i m i m i m i p i p i p i m

9 0 2 4 0 1 3 0 0 1 3 4 1 3 4 1 3

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

13 4 poco meno ten. a tempo 1 4 0 0 2 4 0 1 3 0 2 4

p i m a i m i m i

17 0 1 3 0 2 4 0 1 3 1 3 1 3 0 1 3 0

m i m i m i m i p i p i m

20 0 2 4 0 1 3 0 0 1 3 4 1 3 4 1 3 4 1 3

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

24 4 ten. a tempo 1 3 0 1 3 0 1 3 4

m i m i m i m

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Poco rubato (♩ = 76 - 80)

i m i m i m i m
2 1 2 1 2 1 2 1
p
ten. a tempo

p i m a m i m
3 4 2 1 3 4 1 0 1 4 1
p
poco ten. Poco più lento ten.

p i m a m i m
3 4 2 1 3 4 1 0 1 4 1
p
a tempo Poco più lento

p i m a m i m
3 4 2 1 3 4 1 0 1 4 1
p
a tempo poco rit. mf (marcato)

p i m a m i m
3 4 2 1 3 4 1 0 1 4 1
p
a tempo Poco meno

a m i m a m i m
3 0 2 4 2 0 2 4 2 3
p
allargando ten. rall.

Abel Carlevaro

Microestudios

Volume 2

Microestudios 6-10

Chanterelle

792

a Michel SADANOWSKY
Microestudios

6

Abel CARLEVARO

Calmo

(♩. = 60 - 63)

The musical score consists of six staves of music for guitar, written in treble clef with a 6/8 time signature. The music is characterized by a calm tempo and features a variety of techniques including slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 (open string). Dynamics are marked with 'p' (piano) and 'pp' (pianissimo). Articulation includes accents and slurs. The score includes a 'Poco accel.' section followed by a 'rall.' section, indicated by dashed lines.

Poco accel.

rall.

Abel CARLEVARO

♩ = 92 - 96

mf

a tempo
Poco meno

Poco rit.

a tempo

p

poco meno
rall.

Abel CARLEVARO

Poco animato

Musical notation for the first system. It features a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with notes marked with fingerings (2, 4, 0, 1, 4, 0, 2, 4, 0) and dynamics (mf, p). A slur covers the first nine notes. The second measure of the second phrase has a 'rall.' marking with a dashed line. The system ends with a fermata.

a tempo

Musical notation for the second system, continuing from the first. It features a treble clef and a key signature of one sharp. The notation includes a melodic line with notes marked with fingerings (2, 4, 0, 1, 4, 0, 2, 4, 0) and dynamics (mf, p). A slur covers the first nine notes. The system ends with a fermata.

rall.-----

Musical notation for the third system. It features a treble clef and a key signature of one sharp. The notation includes a melodic line with notes marked with fingerings (2, 4, 0, 1, 4, 0, 2, 4, 0) and dynamics (p). A slur covers the first nine notes. The system ends with a fermata.

Musical notation for the fourth system. It features a treble clef and a key signature of one sharp. The notation includes a melodic line with notes marked with fingerings (2, 4, 0, 1, 4, 0, 2, 4, 0) and dynamics (p). A slur covers the first nine notes. The system ends with a fermata.

Musical notation for the fifth system. It features a treble clef and a key signature of one sharp. The notation includes a melodic line with notes marked with fingerings (1, 4, 0, 1, 4, 0, 2, 4, 0) and dynamics (p). A slur covers the first nine notes. The system ends with a fermata and a 'rall.' marking with a dashed line.

Poco meno

Abel CARLEVARO

Espressivo, poco libero

(♩ = 80 - 84)

1
i m i m a m i ten.

5
i m i m Poco rall. a a tempo i m i m

8
CIII
0 1 0 1 3 0 1 2 3 4 2 4
Poco meno a tempo

11
2 1 2 2 1 2 i m i m a tempo
Poco meno Poco rall. 1 3 2 p

15
a i m i m 4 3 4 0 2 4 2 4
1 3 p p

18
a m i i m i m
0 1 2 4 0 3 0 2 1 2 0 1 2 1 4 2
1 p p

21 *ten.*
Pesante *p* *senza rigore*
 i m i m p i m p i m a p i m i
 ⑤ ④ ③ ③ ②

23 *Poco meno*
 a m i
 ΦIV ΦII *ten.* *a tempo*
 ③ ③ ③

26 *ten.*
 mf *p* *ten.*

28 CIII i m a *a tempo*
 p *Poco rit.* p

32 CVII i m a ΦI
 ② ⑤ ③ ④
 p *Poco rit.* p p

36 *rall.*

Abel CARLEVARO

♩ = 72

♩ = 92
a tempo

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

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

Poco meno

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

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

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

Poco meno

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

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

20 *m i m i m i m i m i m i*

Poco rit. *a tempo* *Poco rall.* *ten.* *a tempo*

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

Meno *Molto rall.* ----- *l.v.*

Abel Carlevaro

Microestudios

Volume 3:
Microestudios 11-15

Chanterelle 793

a Antonio Pereira Arias
Microestudios
11

Abel CARLEVARO

(♩ = 126)

CIII

(CI)

Comodo (♩ = 58)

The musical score is written for guitar in 2/4 time, with a tempo marking of "Comodo" and a quarter note equal to 58 beats per minute. The score is divided into six systems, each starting with a measure number (1, 4, 7, 9, 13, 16). The notation includes a treble clef, a key signature of one sharp (F#), and various guitar-specific markings such as fret numbers (0-4), fingerings (1-4), and articulations (accents, slurs). Dynamics range from *p* (piano) to *ten.* (tenuto). Performance instructions include *a tempo*, *poco meno*, *quasi rall.*, and *rall.*. The score concludes with the instruction "arm. VII" (arm VII) and a final *rall.* marking.

13

Abel CARLEVARO

Espressivo

Musical score for guitar, measures 1-30. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes various musical notations such as slurs, triplets, and dynamic markings.

Measure 1: *i m i m* (fingerings), *a a* (fingerings), ΦV (articulation), *p i p i* (fingerings).

Measure 6: ΦIV (articulation).

Measure 11: ΦV (articulation), *CI* (articulation).

Measure 15: *poco meno a tempo* (tempo/dynamics), ΦIII (articulation).

Measure 20: *a a* (fingerings), *p i p i* (fingerings).

Measure 25: *poco meno (CI)* (tempo/dynamics/articulation), *ten.* (tempo), *rall.* (tempo), *a tempo* (tempo).

Measure 29: *poco ten.* (tempo), *a tempo* (tempo), *meno* (dynamics), *p i p i* (fingerings), *poco rit.* (tempo).

14

Abel CARLEVARO

♩ = 84 - 88

Musical notation for measures 1-4. The piece is in 2/4 time. Measure 1 starts with a piano (*p*) dynamic and a circled 3. The melody consists of quarter notes: G4, A4, B4, C5. The bass line has chords: G2-B2, A2-C3, B2-D3, and a triplet of G2-A2-B2. Measure 2 continues the melody: D5, E5, F5, G5. Bass line: C3-E3, D3-F3, E3-G3, and a triplet of G2-A2-B2. Measure 3: A5, B5, C6, D6. Bass line: F3-A3, G3-B3, F3-A3, and a triplet of G2-A2-B2. Measure 4: E6, F6, G6, A6. Bass line: A3-C4, B3-D4, A3-C4, and a triplet of G2-A2-B2.

Musical notation for measures 5-8. Measure 5: B6, C7, D7, E7. Bass line: B3-D4, C4-E4, B3-D4, and a circled 3. Measure 6: F7, G7, A7, B7. Bass line: C4-E4, D4-F4, C4-E4, and a circled 3. Measure 7: C8, D8, E8, F8. Bass line: E4-G4, D4-F4, E4-G4, and a circled 3. Measure 8: G8, A8, B8, C9. Bass line: F4-A4, E4-G4, F4-A4, and a circled 3.

Musical notation for measures 9-13. Measure 9: D9, E9, F9, G9. Bass line: G4-A4, F4-A4, G4-A4, and a circled 3. Measure 10: A9, B9, C10, D10. Bass line: A4-C5, G4-A4, A4-C5, and a circled 3. Measure 11: E10, F10, G10, A10. Bass line: B4-D5, A4-C5, B4-D5, and a circled 3. Measure 12: B10, C11, D11, E11. Bass line: C5-E5, B4-D5, C5-E5, and a circled 3. Measure 13: F11, G11, A11, B11. Bass line: D5-F5, C5-E5, D5-F5, and a circled 3.

Musical notation for measures 14-18. Measure 14: C12, D12, E12, F12. Bass line: E5-G5, D5-F5, E5-G5, and a circled 3. Measure 15: G12, A12, B12, C13. Bass line: F5-A5, E5-G5, F5-A5, and a circled 3. Measure 16: D13, E13, F13, G13. Bass line: G5-A5, F5-A5, G5-A5, and a circled 3. Measure 17: A13, B13, C14, D14. Bass line: A5-C6, G5-A5, A5-C6, and a circled 3. Measure 18: E14, F14, G14, A14. Bass line: B5-D6, A5-C6, B5-D6, and a circled 3.

Musical notation for measures 19-23. Measure 19: B14, C15, D15, E15. Bass line: C6-E6, B5-D6, C6-E6, and a circled 3. Measure 20: F15, G15, A15, B15. Bass line: D6-F6, C6-E6, D6-F6, and a circled 3. Measure 21: C16, D16, E16, F16. Bass line: E6-G6, D6-F6, E6-G6, and a circled 3. Measure 22: G16, A16, B16, C17. Bass line: F6-A6, E6-G6, F6-A6, and a circled 3. Measure 23: D17, E17, F17, G17. Bass line: G6-A6, F6-A6, G6-A6, and a circled 3.

24

a *i* *a* *a* *a*

p

poco meno

28

p

31

arm. XIX *a tempo, calmo*

p *p* *p*

rall.

35

p

rall.

15

Abel CARLEVARO

♩ = 84 - 88
Poco rubato

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

(poco rall.) (poco rall.)

4 *a tempo* *p* *i m* *m i* *a tempo* *i m* *m i* *Poco meno*

Poco meno

8 *a tempo* *i m* *m i* *Poco meno* *Con Grazia*

Con Grazia

11 *a tempo* *i m* *m i* *a tempo* *i m* *m i* *m*

14 *i m* *m i* *a tempo* *i m* *m i* *m*

18 *a tempo*

rall.

20 *ten.*

f

22 *arm. XIX*

poco rall.