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*Maximo Diego Pujol*  
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# La Guitarra

# Latinoamericana

Maximo Diego Pujol  
**TRES PIEZAS RIOPLATENSES**  
für Gitarre solo



**Edition**  
**Helbling**  
MNSBRUCK ■

## Preface

*M*áximo Diego Pujol was born on December 7th, 1957, in Buenos Aires, where he later studied at the "Juan José Castro" conservatory and was granted the academic degree "Profesor de Guitarra". In addition to numerous instrumental studies he also did composition studies under Leónides Arnedo. On the guitar he gave many concerts in Buenos Aires as well as in many other places in Argentina, but also in other Latin American and European countries. As a soloist he played with important orchestras such as the "Solistas de Buenos Aires" or the Philharmonic Orchestra of Bogotá. As a composer as well as a soloist he was rewarded on many occasions. Pujol is a prominent representative of a young generation of Argentinean composers who go back to their own musical culture and use the traditional music material without, however, disregarding contemporary tendencies. His works are performed worldwide.

The present "Tres Piezas Rioplatenses" reflect the grown Argentinean music, especially that of the Rio-de-la-Plata-region with its Spanish but also African influences. The tango "Don Julián" is dedicated to the composer Julián Plaza, who preceded Astor Piazzolla in further developing the tango with regard to rhythm and harmony. In this piece of music we find elements of today's tango. The composition Septiembre is one of the category "Milonga", a song form of a melodic character and with ideological texts, accompanied with the guitar. Its rhythm is characterized through the division of the 4/4 time in 3+3+2. The work "Rojo y Negro" (Red and Black) is a "Candombe", a rhythmically accentuated dance of African origin, which is very popular especially among the colored population of the Rio-de-la-Plata-region.

All three pieces make full use of the large range of possible sounds of the guitar. In the present compositions, especially the rhythm is carefully worked on, it excels in syncopes, ostinatos and shifts of stress. These three striking movements of medium level can be performed either individually or as a whole.

## Prólogo

*M*áximo Diego Pujol nació en Buenos Aires el 7 de Diciembre de 1957. Egresó del Conservatorio "Juan José Castro" como "Profesor de Guitarra". Estudió Composición con el profesor Leónides Arnedo. Como concertista de guitarra se presentó en Buenos Aires y otras ciudades argentinas, en Latinoamérica y Europa. Se desempeñó como solista con la Orquesta Filarmónica de Bogotá y con "Los Solistas de Buenos Aires". Recibió numerosos premios y distinciones tanto como compositor y como guitarrista.

Pujol es un sobresaliente representante de una joven generación de compositores argentinos que, sin ignorar las corrientes contemporáneas, utiliza material tradicional de la música de esta región. Sus obras son ejecutadas en todo el mundo.

En las siguientes "Tres Piezas Rioplatenses" se refleja la música argentina correspondiente a la región del Río de la Plata, que recibió influencias españolas y también en cierta medida africanas. El tango "Don Julián" está dedicado al compositor Julián Plaza, que ya antes que Astor Piazzolla había contribuido al desarrollo rítmico y armónico del tango. Septiembre es una "Milonga", forma cantada de carácter melódico, basada muchas veces en un texto de contenido filosófico, que se acompaña con una guitarra. Desde el punto de vista rítmico el compás de 4/4 se divide en 3+3+2. "Rojo y Negro" es un "Candombe", una danza de raíz africana muy rítmica, que era bailada especialmente por la población negra de la región del Río de la Plata.

En las tres obras se utilizan las posibilidades sonoras de la guitarra. El aspecto rítmico de estas composiciones es rico en síncopas, ostinatos y desplazamiento de acentos. Estas tres piezas de mediana dificultad pueden tocarse así agrupadas o por separado.

# I. Don Julián

Máximo Diego Pujol

*Tempo di Tango (Allegro)*

The musical score consists of ten staves of music. The first staff begins with a *mf* dynamic and includes a triplet of eighth notes. The second staff continues with *mf* dynamics and features a *f* dynamic marking. The third staff starts with a *ff* dynamic and includes the lyrics *mi m* and *mi mi m*. The fourth staff has a *mf* dynamic and includes a triplet of eighth notes. The fifth staff begins with *mf* dynamics and includes a *f* dynamic marking. The sixth staff starts with *mf* dynamics and includes a *ten. (poco) piu lento, cantabile* instruction. The seventh staff begins with a *mp* dynamic and includes a *ten. (poco) piu lento, cantabile* instruction. The eighth staff starts with a *mp* dynamic and includes a *ten. (poco) piu lento, cantabile* instruction. The ninth staff begins with a *mp* dynamic and includes a *ten. (poco) piu lento, cantabile* instruction. The tenth staff starts with a *mp* dynamic and includes a *ten. (poco) piu lento, cantabile* instruction.

\* am Steg zu spielen (metallico)



# II. Septiembre

Máximo Diego Pujol

*Andante*

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). It begins with a 'civ' marking and contains various fingerings (3, 4, 3, 4) and dynamics (p, p).

*poco più mosso*

Musical staff 2: Treble clef, key signature of two sharps. It features a 'civ' marking, fingerings (3, 4, 3, 4), and dynamics (p, p).

Musical staff 3: Treble clef, key signature of two sharps. It includes fingerings (0, 1, 2, 3, 4), dynamics (p sub., f, p sub.), and a '3' marking.

Musical staff 4: Treble clef, key signature of two sharps. It features fingerings (1, 2, 3, 4) and dynamics (poco a poco).

*Tempo I°*

Musical staff 5: Treble clef, key signature of two sharps. It includes a 'rall.' marking, a repeat sign, and dynamics (mf).

Musical staff 6: Treble clef, key signature of two sharps. It features a first ending bracket and dynamics (f).

Musical staff 7: Treble clef, key signature of two sharps. It includes a second ending bracket, fingerings (1, 3, 4, 3, 1, 2, 4, 3), and dynamics (pp, rall., ppp).



a m i i a m i

*ff* *p* *mf*

*ff* *mf* *ff*

*mf* *ff* *mf*

*mf*

*ff* *mf*

*ff* *f*

*f*  $\epsilon IV$

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a series of eighth-note chords with accents. A dynamic marking of *ff* is present at the end of the staff. A fingering '1' is shown above the final note.

Musical staff 2: Treble clef, key signature of three sharps. It features a melodic line with triplets and accents, and a bass line with chords. The lyrics "a mi a mi a mi a mi" are written above the notes. Dynamic markings include *mf* and *m*. Fingerings and slurs are indicated throughout.

Musical staff 3: Treble clef, key signature of three sharps. It contains eighth-note chords with various fingerings (2, 4, 0, 3) and a dynamic marking of *f*.

Musical staff 4: Treble clef, key signature of three sharps. It features eighth-note chords with accents and a dynamic marking of *f*. A fingering '2' is shown above the first note.

Musical staff 5: Treble clef, key signature of three sharps. It contains eighth-note chords with accents and a dynamic marking of *ff*. Fingerings and slurs are indicated.

Musical staff 6: Treble clef, key signature of three sharps. It features eighth-note chords with a dynamic marking of *mp* and a final *f* marking.

Musical staff 7: Treble clef, key signature of three sharps. It contains eighth-note chords with accents and a dynamic marking of *ff*.

