

CANCIÓN AL ÁRBOL DEL OLVIDO

(original para canto y piano)

Letra: FERNÁN SILVA VALDÉS

Música: ALBERTO GINASTERA

transcripción y arreglo para voz aguda y guitarra: Pablo Izurieta

lento

En mis

pp *legato*

5 pa - gos hay un ár - bol Que del - ol - vi - do - se lla - ma Al que

9 *ritardando* *a tempo* van a des - pe nar se Vi - da - li tay Los mo - ri - bun - dos del al - ma

14

p *espressivo*

18 Pa - ra

Detailed description: This is a musical score for voice and guitar. It is in 2/4 time and the key signature has one sharp (F#). The score is divided into systems. The first system (measures 1-4) starts with a vocal line that is mostly silent, followed by a guitar line. The second system (measures 5-8) contains the lyrics 'pa - gos hay un ár - bol' and 'Que del - ol - vi - do - se lla - ma Al que'. The third system (measures 9-13) contains the lyrics 'van a des - pe nar se Vi - da - li tay' and 'Los mo - ri - bun - dos del al - ma'. The fourth system (measures 14-17) is primarily for the guitar. The fifth system (measures 18-21) contains the lyric 'Pa - ra'. The score includes various musical notations such as dynamics (pp, p), articulation (legato, espressivo), and performance directions (lento, ritardando, a tempo). Fingerings and guitar techniques like triplets and slurs are indicated throughout the guitar part.

22

no pen-sar en vos Ba-joel ár-bol del ol-vi-do Mea-cos

26

tú - na no-che - ci-ta Vi-da-li-tay Y me que-dé bien dor - mi-do

ritard *a tempo*

a tempo

31

C 2

C 2

C 2

35

C 2

38

Al des - per - tar dea - quel sue - ño Pen -

41

piú lento

Vocal line for measures 41-44. The melody is in treble clef with a key signature of three sharps (F#, C#, G#). It features a mix of eighth and sixteenth notes, with some rests and a fermata over the final note of the phrase.

sa - baen vos o-tra vez, - Pues meol-vi-dé deol-vi dar-te, Vida-li-tay

Piano accompaniment for measures 41-44. The right hand features chords labeled C 2, C 4, and C 6. The left hand has a rhythmic pattern of eighth notes with fingerings 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1. A circled 6 indicates a sixteenth-note pattern. A bracket labeled 'arm 12' spans measures 42-43.

45

ritard

tempo I

Vocal line for measures 45-48. The melody is in treble clef with a key signature of three sharps. It begins with a ritardando and then returns to the tempo. The notes are mostly quarter and eighth notes.

En cuan-ti-to mea-cos - té

Piano accompaniment for measures 45-48. The right hand has chords labeled C 2, C 4, and C 6. The left hand has a rhythmic pattern of eighth notes with fingerings 0, 4, 1, 2, 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1. A circled 6 indicates a sixteenth-note pattern. The dynamic marking 'pp' is present.

50

Empty vocal line for measure 50, consisting of a single staff with a treble clef and a key signature of three sharps.

Piano accompaniment for measure 50. The right hand has a chord with fingerings 4, 3, 1. The left hand has a chord with fingerings 2, 0. A double bar line is present at the end of the measure.