

Siempre durante toda la obra  
a no ser que se indique lo contrario

# VII. TRAGEDIA VIOLETA

(Para octeto de guitarras)  
*En homenaje a Violeta Parra.*  
(2012)

"ILLE DOLET VERE QUI SINE TESTE DOLET"

♩. =70

♩. =50

## I. PRÓLOGO

ARNALDO Delgado

XII

Guitarra 1

*mf*

*p*

*p* *mf* *p*

Guitarra 2

*f*

Guitarra 3

*f*

Guitarra 4

*f*

Guitarra 5

*f*

Guitarra 6

*f*

Guitarra 7

*f*

XII

Guitarra 8

*p* *mf*

*mf*

*mf*

*p*

① ②

4

④ ③

9

Guit. 1

Guit. 2

Guit. 7

Guit. 8

*ff* subito *f* *mp* *p* *f* *mf* *mf* *ff* subito *mf*

XII

③ ④



17

Guit. 2

Guit. 7

*mp* *ff* *f* *mp* *p* *mf* *ff* *p*

XII VII III

rit. . . . .

♩. = 70      ♩. = 50

Guit. 3

Guit. 6

Guit. 7

Measures 25-32. Guit. 3 and 6 play complex rhythmic patterns with various dynamics (f, mf, ff). Guit. 7 is silent.



Guit. 4

Guit. 5

Guit. 6

pizz. -----

Measures 33-40. Guit. 4 plays a complex rhythmic pattern with dynamics (pp, p, mf, f, ff). Guit. 5 and 6 play simpler patterns with dynamics (mp, p).

Guit. 4

40

*f* *mp*

Guit. 5

*f* *p*

Guit. 1

45

*ff* *mp* *ff* *f* rit.

Guit. 2

*ff* *mf* *mp*

Guit. 3

*ff* *ff* *f*

Guit. 4

*p* *ff* *ff* *f*

Guit. 5

*p* *ff* *ff* *f*

Guit. 6

*ff* *ff* *f*

Guit. 7

*ff* *mf* *mp*

Guit. 8

*ff* *mp* *ff* *f*

# II. PÁRODOS

5

$\text{♩} = 75$   $\text{♩} = 60 \text{ ca.}$

Guitarra 1

*f* *ff*

Guitarra 2

*f* *ff*

Guitarra 3

*f* *ff*

Guitarra 4

*f* *ff* *mf* XII <sup>①</sup> <sup>②</sup>

Guitarra 5

*p* *p* *p* *p* *pp*

Guitarra 6

*p* *mp*

Guitarra 7

*p* *mp*

Guitarra 8

*p* *mp*

♩=100 ca.

64

Guit. 1

Guit. 2

Guit. 3

Guit. 4

Guit. 5

Guit. 6

Guit. 7

Guit. 8

*f*

*ff*

*ff*

*f*

*f* *p* *ff* *ff*

*p* *p* *pp* *mp*

*mp*

*mp*

*mp*

76

$\text{♩} = 50 \text{ ca.}$   $\text{♩} = 60 \text{ ca.}$   $\text{♩} = 70 \text{ ca.}$

Guit. 1 *ff*

Guit. 2 *ff*

Guit. 3 *ff*

Guit. 4 *ff*

Guit. 5 *mp mp p*

Guit. 6 *mp p f mf*

Guit. 7 *mp p f mf*

Guit. 8 *mp mp pizz. mf*



101

Guit. 1

Guit. 2

Guit. 3

Guit. 4

Guit. 5

Guit. 6

Guit. 7

Guit. 8

*mf* *f* *fff*

*mf* *f* *ff* *fff*

*p* *f* *ff* *fff*

*mf* *f* *ff* *fff*

*mf* *f* *ff* *fff*

*f* *ff* *fff*

*f* *ff* *fff*

*f* *ff* *fff*

### III. EPISODIOS

Musical score for guitar ensemble, measures 1-8. The score is written for eight guitars (Guitarra 1 to Guitarra 8) in 6/8 time, with a tempo of 70 bpm. The key signature has one flat (B-flat).

The score features complex rhythmic patterns, including rasgueado (strumming) and various dynamic markings (ff, f, mf, ff, mf).

Key features of the score include:

- Guitarra 1:** Rests in measures 1-4, then plays a melodic line in measure 5.
- Guitarra 2:** Rasgueado XII, ff, f, f, f.
- Guitarra 3:** Rasgueado XII, ff, f, f, f.
- Guitarra 4:** Rasgueado XII, ff, f, f, f.
- Guitarra 5:** Rasgueado XII, ff, f, ff, 1. 6.
- Guitarra 6:** Rasgueado XII, ff, mf, ff, 1. 6.
- Guitarra 7:** Rasgueado XII, ff, mf, ff, mf.
- Guitarra 8:** ff, mf, ff, mf, ff.

♭ 1. Pizz Bártok.

[illegible]

126

Guit. 1

Guit. 2

Guit. 3

Guit. 4

Guit. 5

Guit. 6

Guit. 7

Guit. 8

Rasgueado CIII

Rasgueado CVII

*f*

*mf*

134

Guit. 1

*f* *f* *mf*

Guit. 2

*f* *f* *mf*

Guit. 3

*ff* *fff*

Guit. 4

*mf* *mp* *ff* *fff*

Guit. 5

*f* *ff* *fff*

Guit. 6

*f* *ff* *fff*

Guit. 7

*ff* *fff*

Guit. 8

*f* *ff* *fff*



152

Guit. 1

Guit. 2

Guit. 3

Guit. 4

Guit. 5

Guit. 6

Guit. 7

Guit. 8

CIII-----CVII-----CIII-----

CIII-----CVII-----CIII-----

CIII-----CVII-----CIII-----

CIII-----CVII-----CIII-----

CIII-----CVII-----CIII-----

CIII-----CVII-----CIII-----

CIII-----CVII-----CIII-----

CIII-----CVII-----CIII-----

*f* *mf* *f* *mf* *f* *f* *f* *f*

158

Guit. 1

Guit. 2

Guit. 3

Guit. 4

Guit. 5

Guit. 6

Guit. 7

Guit. 8

*mp* *mf* *p* *p*

*mp*

*mp*

*mp*

*mp* *mf* *ff*

*mf* *ff*

*mf* *ff*

*mp* *mf* *p* *mp*

Detailed description of the musical score: The score is for eight guitars, labeled Guit. 1 through Guit. 8. Measure 158 starts with a treble clef and a key signature of one sharp (F#). Guit. 1 has a whole rest, then a half note G2 (marked *mp*), followed by a quarter note A2 (marked *mf*), and then a quarter note G#2. Guit. 2 has a whole rest. Guit. 3 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Guit. 4 has a whole rest. Guit. 5 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Guit. 6 has a whole rest. Guit. 7 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Guit. 8 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Measure 159: Guit. 1 has a whole rest, then a half note G2 (marked *mp*), followed by a quarter note A2 (marked *mf*), and then a quarter note G#2. Guit. 2 has a whole rest. Guit. 3 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Guit. 4 has a whole rest. Guit. 5 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Guit. 6 has a whole rest. Guit. 7 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Guit. 8 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Measure 160: Guit. 1 has a whole rest, then a half note G2 (marked *mp*), followed by a quarter note A2 (marked *mf*), and then a quarter note G#2. Guit. 2 has a whole rest. Guit. 3 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Guit. 4 has a whole rest. Guit. 5 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Guit. 6 has a whole rest. Guit. 7 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Guit. 8 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Measure 161: Guit. 1 has a whole rest, then a half note G2 (marked *mp*), followed by a quarter note A2 (marked *mf*), and then a quarter note G#2. Guit. 2 has a whole rest. Guit. 3 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Guit. 4 has a whole rest. Guit. 5 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Guit. 6 has a whole rest. Guit. 7 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2. Guit. 8 has a quarter note G#2 (marked *mp*), followed by a quarter note A2, and then a quarter note G#2.

168

Guit. 1

*p* *f*

Guit. 2

*f* *ff* *ff*

Guit. 3

*mp* *mp* *ff*

Guit. 4

*f*

Guit. 5

*mp* *mp* *ff* *ff*

Guit. 6

*f* *ff* *mf* *mf*

Guit. 7

*mp* *mf* *f*

Guit. 8

*mp* *mf* *f*

176

rit. . . . . pizz. . . . . ♩ = 50 ca.

Guit. 1 *ff* *mp* *mp*

Guit. 2 *f* *p*

Guit. 3 *mp*

Guit. 4 *ff* *mp* *mp*

Guit. 5 *ff* *p*

Guit. 6 *f* *mf* *p*

Guit. 7 *ff* *mp*

Guit. 8 *ff* *mp* *p*

## IV. ESTÁSIMO

19

$\text{♩} = 40$

Con dedos índice y medio

Guitarra 1

*ppp*  $\text{<mp>pp}$  *p* *mp* *mp* *mf* *f* *ppp*  $\text{<mp>}$

Guitarra 2

*p* *ppp*  $\text{<mp>pp}$  *mp* *mp* *mf* *ppp*  $\text{<mp>pp}$  *f*

Guitarra 3

*p* *p* *ppp*  $\text{<mp>pp}$  *mp* *ppp*  $\text{<mp>pp}$  *f* *f*

Guitarra 4

*p* *p* *mp* *ppp*  $\text{<mp>pp}$  *mf* *f* *f*

Guitarra 5

*p* *p* *mp* *ppp*  $\text{<mp>pp}$  *mf* *f* *f*

Guitarra 6

*p* *p* *ppp*  $\text{<mp>pp}$  *mp* *ppp*  $\text{<mp>pp}$  *f* *f*

Guitarra 7

*p* *ppp*  $\text{<mp>pp}$  *mp* *mp* *mf* *ppp*  $\text{<mp>pp}$  *f*

Guitarra 8

*ppp*  $\text{<mp>pp}$  *p* *mp* *mp* *mf* *f* *ppp*  $\text{<mp>}$

192

rit. . . . .  $\text{♩} = 65 \text{ ca.}$  rit. . . . .  $\text{♩} = 50 \text{ ca.}$

Guit. 1

$\text{>pp}$   $mf$   $mf$   $f$   $mf$   $mf$   $mf$

Guit. 2

$ppp < mp > pp$   $mf$   $f$   $mf$   $mf$   $pp$   $f$   $mf$

Guit. 3

$mf$   $ppp < mp > pp$   $f$   $f$   $f$

Guit. 4

$mf$   $mf$   $ppp$   $f$   $pp$

Guit. 5

$mf$   $mf$   $ppp$   $f$   $pp$

Guit. 6

$mf$   $ppp < mp > pp$   $f$   $mf$

Guit. 7

$ppp < mp > pp$   $mf$   $f$   $mf$   $mp$   $mf$

Guit. 8

$\text{>pp}$   $mf$   $mf$   $f$   $mf$   $mp$   $mf$

sul tasto -----

sul tasto -----

[illegible]

213

♩=140 ca.

Guit. 1

*ff*

*pp*

Guit. 2

*mf* *f*

*pp*

Guit. 3

*mf* *f*

*pp*

Guit. 4

*mf* *f*

*mp*

Guit. 5

*f*

*mp*

Guit. 6

*mf* *f*

*pp*

Guit. 7

*mf* *f*

*pp*

Guit. 8

*mf* *ff*

*pp*

Detailed description: This musical score page contains eight staves, each labeled 'Guit. 1' through 'Guit. 8'. The music is written in treble clef with a key signature of one sharp (F#). The score begins at measure 213. Guitars 1, 2, 3, 4, 5, 6, and 7 have melodic lines with various rhythmic patterns, including eighth and sixteenth notes, and some chords. Guitars 1 and 8 play sustained chords in the 3/4 and 6/8 sections. Dynamics are indicated by *mf*, *f*, *ff*, and *pp*. A tempo marking '♩=140 ca.' is present above the first staff. The score concludes at measure 218 with a 6/8 time signature change.

224  $\text{♩} = 40$  rit. . . . .

Guit. 1 *fff* *ppp* < *mp* > *pp* *p* *mp* *mp*

Guit. 2 *fff* *p* *ppp* < *mp* > *pp* *mp* *mp*

Guit. 3 XII *fff* *mf* *p* *p* *ppp* < *mp* > *pp* *mp*

Guit. 4 *pp* *p* *p* *mp* *p*

Guit. 5 *pp* *p* *p* *mp* *p*

Guit. 6 XII *fff* *mf* *p* *p* *ppp* < *mp* > *pp* *mp*

Guit. 7 *fff* *p* *ppp* < *mp* > *pp* *mp* *mp*

Guit. 8 *fff* *ppp* < *mp* > *pp* *p* *mp* *mp*

## V. ÉXODO

24

♩=110

Guuitarra 1

Guuitarra 2

Guuitarra 3

Guuitarra 4

Guuitarra 5

Guuitarra 6

Guuitarra 7

Guuitarra 8

1. ⑥

1. ⑥

*f*

*f*

*mf*

*p*

*f*

*p*

*ff*

*mf*

*mf*

*f*

*p*

*ff*

*mf*

*ff*

*pp*

Con uña del dedo índice

238

Guit. 1

*ppp* *ff* *fff*

Guit. 2

Con uña del dedo índice

*ppp* *ff* *fff* *ppp* *ff*

Guit. 3

XII

*ff* *fff* *mf* *f* *p* *pp* *mf*

Guit. 4

XII

*ff* *f* *mf* *f* *p*

Guit. 5

XII

*ff* *f* *p* *f* *p* *pp* *mf*

Guit. 6

XII

*ff* *f* *p* *f* *p*

Guit. 7

1/2CIII-----

*p* *f* 6 6

Guit. 8

*p* *f*

243

Guit. 1 *f* *f* *mp* *fff* Rasgueado *rit.*

Guit. 2 *f* *f* *mp* *fff* Rasgueado

Guit. 3 *mp* *ff* *p* *f* 1/2CIII-----

Guit. 4 *pp* *mf* *fff* Rasgueado

Guit. 5 *mp* *ff* *p* 6 6 6 6

Guit. 6 *pp* *mf* *f* *mf* 3 3 3 3 3 3

Guit. 7 *p* *mp* *fff* Rasgueado

Guit. 8 *p* *mp* *fff* Rasgueado

Detailed description of the musical score: The score is for 8 guitars, numbered 1 through 8. It covers measures 243 to 246.   
 - Guitars 1 and 2: Play chords. Measure 243: *f*. Measure 244: *f*. Measure 245: *mp*. Measure 246: *fff* Rasgueado.   
 - Guitars 3 and 4: Play melodic lines. Measure 243: *mp*. Measure 244: *ff*. Measure 245: *p*. Measure 246: *f*.   
 - Guitars 5 and 6: Play melodic lines. Measure 243: *mp*. Measure 244: *ff*. Measure 245: *p*. Measure 246: *mf*.   
 - Guitars 7 and 8: Play melodic lines. Measure 243: *p*. Measure 244: *mp*. Measure 245: *fff*. Measure 246: *fff* Rasgueado.   
 - Additional markings: A 'Rit.' (ritardando) marking is present above Guitars 1 and 2 in measure 246. A '1/2CIII' marking is present above Guitars 3 and 4 in measure 245.   
 - Dynamics: *f* (forte), *mp* (mezzo-piano), *p* (piano), *ff* (fortissimo), *fff* (fortississimo), *pp* (pianissimo), *mf* (mezzo-forte).   
 - Techniques: 'Rasgueado' is indicated for Guitars 1, 2, 4, 7, and 8 in measure 246.   
 - Fingerings: Numbers 6 and 3 are used to indicate fingerings for specific notes.

Rubato, bien trágico

248

$\text{♩} = 60$

rit. 27

Guit. 1

Guit. 2

Guit. 3

Guit. 4

Guit. 5

Guit. 6

Guit. 7

Guit. 8

*sempre mp*

*sempre p*

*sempre p*

Tambora-----

*p*

Tambora-----

*p*

261  $\text{♩} = 110$

Guit. 1 *ff*

Guit. 2 *ff*

Guit. 3 *ff* *f* 6 6

Guit. 4 *ff* *f* 6 6

Guit. 5 *f* 6 6 *ff* 1/2CIII-----

Guit. 6 *f* 6 6 *ff*

Guit. 7 *p* 6 6 6 6 *ff* *ff* *ff* 1/2CIII-----

Guit. 8 *p* 6 6 6 6 *ff* *ff* *ff*

Detailed description: The musical score is for 8 guitars, labeled Guit. 1 through Guit. 8. The time signature is 2/4, and the tempo is marked as 110 bpm. The key signature has one flat (B-flat). Measure 261: Guitars 1 and 2 play a chordal figure (F#4, G4, A4, Bb4, C5) in the treble clef. Measure 262: Guitars 1 and 2 continue the chordal figure. Measure 263: Guitars 3 and 4 enter with a chordal figure (F#4, G4, A4, Bb4, C5). Measure 264: Guitars 3 and 4 continue the chordal figure. Measure 265: Guitars 5 and 6 enter with a sixteenth-note pattern (F#4, G4, A4, Bb4, C5). Measure 266: Guitars 5 and 6 continue the sixteenth-note pattern. Measure 267: Guitars 7 and 8 enter with a sixteenth-note pattern (F#4, G4, A4, Bb4, C5). Measure 268: Guitars 7 and 8 continue the sixteenth-note pattern. Measure 269: Guitars 7 and 8 continue the sixteenth-note pattern. Measure 270: All guitars play a final chordal figure (F#4, G4, A4, Bb4, C5).

270

Guit. 1

*f*

Guit. 2

*f*

Guit. 3

*mf* *mf* *f*

Guit. 4

*mf* *mf* *f*

Guit. 5

1/2CIII-----

Guit. 6

*p* *ff*

Guit. 7

*p* *ff* *mf*

Guit. 8

*mf*

Detailed description: The score is for 8 guitars. Measures 270-273. Measure 270: Guitars 1 and 2 play a 6/8 eighth-note pattern (G4, A4, B4, C5, B4, A4, G4) in G major, marked forte (f). Guitars 3 and 4 play a 16th-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3) in G major, marked mezzo-forte (mf). Guitars 5 and 6 play a 16th-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3) in G major, marked piano (p). Guitars 7 and 8 play a 16th-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3) in G major, marked mezzo-forte (mf). Measure 271: Guitars 1 and 2 play a 6/8 eighth-note pattern (G4, A4, B4, C5, B4, A4, G4) in G major, marked forte (f). Guitars 3 and 4 play a 16th-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3) in G major, marked mezzo-forte (mf). Guitars 5 and 6 play a 16th-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3) in G major, marked piano (p). Guitars 7 and 8 play a 16th-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3) in G major, marked mezzo-forte (mf). Measure 272: Guitars 1 and 2 play a 6/8 eighth-note pattern (G4, A4, B4, C5, B4, A4, G4) in G major, marked forte (f). Guitars 3 and 4 play a 16th-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3) in G major, marked mezzo-forte (mf). Guitars 5 and 6 play a 16th-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3) in G major, marked piano (p). Guitars 7 and 8 play a 16th-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3) in G major, marked mezzo-forte (mf). Measure 273: Guitars 1 and 2 play a 6/8 eighth-note pattern (G4, A4, B4, C5, B4, A4, G4) in G major, marked forte (f). Guitars 3 and 4 play a 16th-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3) in G major, marked mezzo-forte (mf). Guitars 5 and 6 play a 16th-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3) in G major, marked piano (p). Guitars 7 and 8 play a 16th-note pattern (G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3) in G major, marked mezzo-forte (mf). A bracket labeled '1/2CIII' spans measures 271 and 272.

[illegible]

[illegible]