

# Tomar el Asunto en sus Manos

Score

Guitarras y décimas para provocar

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pizz. -----  $\text{♩} = 75 \text{ c.a.}$

Guitarra 1  $f^2$

Guitarra 2 *mp* *p* *mf* *f*

Guitarra 3 pizz. -----  $f^2$

Guitarra 4 *mp* *p* *mf* *f*

Guitarra 5 pizz. -----  $f^2$

Guitarra 6 *mp* *p* *mf* *f*

Guitarra 7 pizz. -----  $f$

Guitarra 8 *mp* *p* *mf* *f*

Musical score for eight guitar parts (Gtr. 1 to Gtr. 8) in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The score shows measures 2 and 6. Gtr. 1 is silent in both measures. Gtr. 2, 4, 6, and 8 play a melodic line starting on the 4th string, moving up stepwise. Gtr. 3, 5, and 7 play a rhythmic accompaniment of eighth notes. Dynamics include *mp* (mezzo-piano) and *f* (forte).

**Gtr. 1 (Al publico y a viva voz):**

A los amigos presentes  
una advertencia les hago;  
esta obra no es halago,  
ni mucho menos "entrete".  
Perdone que le espete,  
no me quede otra opción,  
ya que es provocación  
de lo que esto se trata;  
no quedarse quieto en casa  
molesta a la institución.

Musical score for guitar parts Gtr. 3 y 4 and Gtr. 7 y 8. Gtr. 3 y 4 play a rhythmic accompaniment of eighth notes, marked *p* (piano). Gtr. 7 y 8 play a similar rhythmic accompaniment, also marked *p*. The score includes a double bar line with a repeat sign at the end of the section.

17

Gtr. 3

Gtr. 5

Gtr. 7 y 8

*f*

*mf*

*p*

*f*

Gtr. 1 y 2

*mf*

*cantando*

Gtr. 3

*p*

solo 5

*metálico*

Gtr. 5 y 6

*mf*

*p*

Gtr. 6

*p*

*metálico*

Gtr. 3 y 4

*mf*

Gtr. 7 y 8

*mf*

*p*

Poco más rápido

rit.

33

Gtr. 1 y 2

Gtr. 3

Gtr. 4

Gtr. 5

Gtr. 6

Gtr. 7 y 8

4:3 *f*

*p* *mp* *p* *f*

*p* *mp* *p* *f*

XV *mf* *p* *mp* *f*

XV *mf* *p* *mp* *f*

*ppp* *mp* *f*

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

*f* *mp* *f*

Gtr. 5 y 6 *metálico*

*rit.*

Detailed description: This is a musical score for an 8-piece guitar ensemble. The score is written for eight staves, labeled Gtr. 1 y 2, Gtr. 3, Gtr. 4, Gtr. 5, Gtr. 6, and Gtr. 7 y 8. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Poco más rápido'. The score begins at measure 33. Gtr. 1 y 2 play a melodic line with a 4:3 ratio and a forte (*f*) dynamic. Gtr. 3 and 4 provide harmonic support with various dynamics including *p*, *mp*, and *p*. Gtr. 5 and 6 play a 'metálico' (metallic) effect. Gtr. 7 and 8 play a rhythmic pattern with dynamics ranging from *p* to *f*. The score includes various articulations such as slurs, accents, and dynamic hairpins. A 'rit.' (ritardando) marking is present at the end of the piece.



The musical score consists of five staves for guitar tracks:

- Gtr. 1 y 2:** Starts at measure 50 with a 4:3 ratio. Dynamics include *mp*. Tempo markings are *a tempo*, *rit.* with a 4-measure fermata, and *a tempo*. Time signatures are 4/4, 3/4, 5/4, and 3/4.
- Gtr. 3:** Dynamics include *p* and *pp*. Time signature is 3/4.
- Gtr. 4:** Dynamics include *p* and *pp*.
- Gtr. 5 y 6:** Dynamics include *mf*, *p*, and *pp*. Includes a *cresc.* marking. Time signature is 3/4.
- Gtr. 7 y 8:** Dynamics include *ppp*, *mf*, *p*, and *pp*. Includes a *cresc.* marking. Time signature is 3/4.

58

Gtr. 1 y 2

Gtr. 2

Gtr. 3 y 4

Gtr. 5 y 6

Gtr. 7 y 8

solo 1 sul tasto  
delicado, sereno

Un poco más reposado

sul tasto  
delicado, sereno

cantando  
2

solo 6

pp

pp

p

mf

f

f mf

pp

f > mp

dim.

pp

⑤

④

④

⑤

65

Gtr. 1

Gtr. 2

Gtr. 3 y 4

Gtr. 5

Gtr. 7 y 8

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

*cresc.* *cresc.*

*mf* *ppp*

*pp* *cresc.*

*pp* *cresc.*

sul ponticello

sul ponticello

Detailed description: This musical score is for a guitar ensemble of five parts. It begins at measure 65. The first two staves (Gtr. 1 and Gtr. 2) play a rhythmic pattern of eighth notes, with a *cresc.* marking. The third and fourth staves (Gtr. 3 y 4) play a melodic line with dynamic markings *p*, *mp*, *f*, and *mf*, and include fingerings of 2 and 4. The fifth staff (Gtr. 5) has dynamics *mf* and *ppp*. The last two staves (Gtr. 7 y 8) play a simple rhythmic pattern with dynamics *pp* and *cresc.*, and the instruction *sul ponticello*.

Más rapidito

72

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5 y 6

Gtr. 7

Gtr. 8

*p* *cresc.* *f* *ff* *sfz* *p* *sfz* *sfz* *sfz* *sfz* *sfz*

*sul ponticello*

4 3 2 5

4/8 3/4

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XVIII XVIII XVII XVI XV

Gr. 1 y 2 *mf*

Gr. 3 *< mf* *f*

ord.

Gr. 5 y 6 *f* *mf*

*rit.*

Un poco más reposado

86 *a tempo*

Gr. 1 y 2 *mf*

Gr. 3 y 4 *mf*

Gr. 5  
Voz *mf cantando*  
In - jus - ti - cias hoy se vi - ven, in - jus - ti - cias hoy se

Voz (gr. 6) *mf cantando*  
In - jus - ti - cias hoy se vi - ven, in - jus - ti - cias hoy se

Gr. 6 *mf*

Voz (gr. 7) *con voz lastimera mf*  
In - jus - ti - cias hoy se vi - ven,

92

*rit.*  
sul tasto

*a tempo*

*ord.*

*p* *f* *sfz* *mp* *f* *mf*

*sul tasto*

*ord.*

*f* *sfz* *sffz*

Gtr. 1 y 2

Gtr. 3 y 4

Gtr. 4

Voz (gtr. 6)

Gtr. 6

Voz (gtr. 7)

4:3 4:3

vi - ven dí - a tras dí a las ve - mos,

4:3 4:3

vi - ven dí - a tras dí a las ve - mos,

4:3 4:3

las ve - mos

que  
pizz.

Detailed description: This is a musical score for a piece titled "Tomar el Asunto en sus Manos". The score is for guitar and voice. It begins at measure 92. The key signature has three sharps (F#, C#, G#) and the time signature is 8/8. The score is divided into three systems. The first system (measures 92-100) features a guitar introduction with a "rit." (ritardando) and "sul tasto" instruction, followed by a return to "a tempo". Dynamics range from piano (p) to fortissimo (sfz). The second system (measures 101-110) continues the guitar parts with "ord." (ordinario) and "sul tasto" instructions, with dynamics from forte (f) to sffz. The third system (measures 111-115) features vocal entries. The vocal parts (Voz gtr. 6 and Voz gtr. 7) sing "vi - ven dí - a tras dí a las ve - mos," and "las ve - mos" respectively. The guitar parts (Gtr. 4, Gtr. 6, and Gtr. 1 y 2) provide accompaniment with various techniques like "pizz." (pizzicato) and "mf" (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

96

Gtr. 1 y 2

Gtr. 5

Voz

Voz (gtr. 6)

Gtr. 6

Voz (gtr. 7)

Gtr. 3 y 4

Gtr. 8

*mp*

*mp*

*mp*

*ff*

*mp*

*rall.*

*pizz.*

*a tempo*

no nos que-de-mos quié-tos an-te quié-nes no o-pri-men.

no nos que-de-mos quié-tos an-te quié-nes no o-pri-men.

que no nos que-de-mos quié-tos an-te quié-nes nos o-pri-men.

101 *rall.* ♩. = 68 c.a.

Gtr. 1 *ff*

Gtr. 2 *ff*

Gtr. 3 *ff*

Gtr. 4 *ff*

Gtr. 5 *ff*

Gtr. 6 *mp* *dolce* *cresc.* *vib* *p* *cresc.* *sul tasto* *molto vib* *mf*

Gtr. 7 *suave* *p* *pp* *p* *cresc.*

Gtr. 8 *ff*

**Declamando:**  
Vieja historia se repite, no me quedo

110 *8va* *8va* *8va* *8va*  $\text{♩} = 83 \text{ c.a.}$   
*molto vib*

Gtr. 1 *f* *ff* *mf*  
*molto vib*

Gtr. 2 *f* *ff* *mf*  
*molto vib*

Gtr. 3 *sul ponticello* *mf* *f* *mp* *sf* *molto vib*  
*mf* *f* *mp* *sf* *mf*

Gtr. 4 *ord.* *f*

Gtr. 5 *f* *ff*

Gtr. 6 *8va* *2* *2* *2* *2*

Gtr. 7 *f* *ff*

Gtr. 8 callao' al denunciar a los amos y a quienes los protegen. A que los saquen no espere; tome el asunto en sus manos.

This musical score is for an 8-guitar ensemble. The notation is as follows:

- Gtr. 1:** Treble clef. Starts with a *8va* marking. Dynamics include *mf* and *sul tasto*. Fingerings of 2 are indicated.
- Gtr. 2:** Treble clef. Dynamics include *mf*. Fingerings of 2 are indicated.
- Gtr. 3:** Treble clef. Dynamics include *sf* and *f*. Fingerings of 2 are indicated.
- Gtr. 4:** Treble clef. Starts with *molto vib* and a circled 1. Dynamics include *sf* and *f*. Fingerings of 2 are indicated.
- Gtr. 5:** Bass clef. Starts with *molto vib* and a circled 6. Dynamics include *mf* and *sf*.
- Gtr. 6:** Bass clef. Starts with a circled 2. Dynamics include *mf* and *sf*.
- Gtr. 7:** Bass clef. Starts with *molto vib*. Dynamics include *mf*. Fingering of 2 is indicated.
- Gtr. 8:** Bass clef. Starts with *molto vib* and a circled 2. Dynamics include *sf* and *f*. Fingering of 2 is indicated.
- Gtrs 5 y 6:** Bass clef. Dynamics include *fp*.

127

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5 y 6

Gtr. 7

Gtr. 8

*sf*

*f*

*mp*

*pp*

ord.

repetir manteniendo pulso

*sf*

*f*

*sf*

*f*

*mp*

*pp*

*sf*

*fp*

*fp*

*sf*

*f*

*dim.*

*sf*

*f*

*dim.*

*f*

*mf*

*sf*

*f*

*dim.*

sul tasto 2

ord.

sul tasto

sul ponticello

*expresivo, libremente cantando y tocando al unísono*

Gtr. 1, 3 y 4

Mal es-tá nues-tra so-cie-dad , mal es-tá nues-tra so-cie-dad se-rá que al-go nos pa-sa ,

*mp*

8"

Gtr. 2

*pp*

Gtr. 3

8"

*pppp*

Gtr. 5 y 6

8"

*pppp*

Gtr. 5, 6 y 7

8"

*pppp*

Gtr. 7

8"

*pppp*

Gtr. 8

*pppp*

*cantando*

ni tran-

*mp*

144

Gtr. 1, 3 y 4

Gtr. 2

Gtr. 5, 6 y 7

*y tocando al unísono*

no seen-cuen-tra tran-qui-li - dad

yes-tu-dian-tes re-ac-cio-nan

qui-lo+es-toy en ca-sa me do - mi - na la an-sie-dad

si to-do nos co-ac-cio - na

gri-tan-do por nues-tras ca-

149

Gtr. 1, 3 y 4

Gtr. 2

Gtr. 5, 6 y 7

y nohay na-die que a-pa-gue el fer-vor quees-to a-lo \_\_\_\_\_ ja.

*pppp*

lles el fer-vor quees-to a-lo \_\_\_\_\_ ja.

**Todos, casi susurrando (en crescendo):**

No somos secos pal verso,  
 y pucha que lo intentamos,  
 no es por quedar bien parados,  
 no más seguimos en ello.  
 Y antes de dar verso entero  
 volvemos a repetirles,  
 sin aspavientos decirles;  
 "no hay que quedarse pasmado",  
 "tome el asunto en sus manos;  
 ¡que el cuento no se repite!