

# Casi Te Perdí (Vals # 6)

(Guitar Solo)

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The score is written for guitar in 3/4 time, key of D major. It consists of four systems of music. The first system (measures 1-5) starts with a tempo of Moderato (♩=110) and a key signature of one sharp (F#). It features a melody with various chords (1/2 C9, C4, C2) and fingerings. The second system (measures 6-10) includes a ritardando section and a poco accel. section (♩=100). The third system (measures 11-13) includes a ritardando section and a poco accelerando section (♩=110). The fourth system (measures 14-18) includes a ritardando section and a poco accelerando section (♩=100). The score includes various guitar techniques such as barre (C4, C6, C7, C8, C9, C1, C2), triplets, and slurs. Dynamics range from *mf* to *p*. A note at the bottom of the first system indicates that parentheses around C4 indicate a partial barre.

Moderato ♩=110  
1/2 C9  
1 4 2 4  
3 4  
C4 3 3  
rit. C2 3 4 1 4 3 2 3 4  
0  
accel. ♩=92  
3 2 1 2 3 2

6 0 1 0 1 1 rit. 1 2 4 3 4 3 1 1  
4 3 1 4 3 1 1  
mp 4 3 3 C7

10 3 4 4 3 C6 1 4 1 4 3 4 C7 C9 C1 1 1 1 4  
1 2 2 0 2 2  
a piacere a tempo mp poco accelerando

14 (\*C4) 0 1 4 1 0 3 0 3 0 1 100 1/2 C2 3 3  
3 0 0 4 1 0 3 0 3 0 1  
4 3 3 2 2 4  
p mp

18 3 0 2 4 1 2 4 0 C8 1/2 C2 C2 2 1 2 1 4 0 4  
2 3 3 4 2 1 2 1 4 0 4  
5 4 2 3 4 3 2 4 3 3 6 3

(\*) El uso del paréntesis en la cejilla (C4), indica cejilla parcial, en donde algunas cuerdas bajo la misma pueden estar al aire.

accel. . . . .

2  
23

VII C4 2 4 3 2 1 ③ 4 3 4 0 3 4 3 4 3 0 2 4 1 2 2 C2

$\text{♩} = 105$

27

$\text{♩} = 105$

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

*mp* meno

**Allegro**  $\text{♩} = 120$

31

4 3 1 0 1/2 C1 1 4 0 4

*mf*

36

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

accel. . . . .  
**Allegro**  $\text{♩} = 130$

40

2 3 1 2 4 2 1 1 2 4 C7 1 3

44

C7 4 3 1 4 3 0 XI (C1) 1 2 0 3 0 (C8) C8 4 4 3 2

48 **rit.**  $\text{♩} = 122$  C2

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

1 3 3 1 1 1 3 3 0 4 2

52 **rit.** **Allegro**  $\text{♩} = 120$

2. 1 0 4 1 3 4 0 1 4 3 0 0

1 1 3 2 2 1 2 2 2 3 2 2

0 2 3 *mf*

57 2 0 4 1 0 3 4 1 3 4 1 0 0 4 1

1 3 3 3 2 2 3 3 3 2 2

62 3 4 XIX XII C5 4 2 C8 4 4

1 4 3 2 3 4 2 2 4 4 4

1 4 3 2 3 4 2 3 4 2 3 4 4

67 **rit.** 4 2 1/2 C5 2 3 3 1 3 4 4 0 0 3 0

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

0 0 3 6 4 3 4 2 6 5

71 **accel.**  $\text{♩} = 75$

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

5 4 1 3 2 4 2 4

1 1 3 1 1 1 1 1

4 75 ② 1 3 2 0 3 0 2 4 1 2 3 0 4 1

80 4 3 0 4 1 3 0 2 0 4 0 C5 4 2 4 3 2 1 (C5)

85 C8 2 3 4 0 C8 4 4 4 1 2 4 2 1/2 C5 2 3 3 1 3 4 4 0 0 3 0

accel.  
Allegro ♩=120

91 2 C8 4 1 2 4 2 1 1 2 4 C7 1 3

96 C7 4 3 1 4 3 0 (C1) 1 2 0 3 0 (C8) C8 4 3 2 1 3 2 0 2 C2 2 =122 0 2

101 0 4 4 2 2 0 4 2 2 0 3 1 1 3 3 1 1 1 3 3 0 4 2