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Edición crítica de las obras para piano de Alexis Rago

Trabajo de Grado para optar

al Título de Licenciado en Artes Mención Música

Autora: Sara Petrizzo Montero

Tutor: Juan Francisco Sans

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APROBACIÓN DEL TUTOR

En mi carácter de Tutor del Trabajo de grado presentado por la ciudadana Sara Petrizzo, para optar a la Licenciatura en Artes, Mención Música, considero que dicho Trabajo reúne los requisitos y méritos suficientes para ser sometido a la presentación pública y evaluación por parte del jurado examinador que se designe.

En la ciudad de Caracas, a los _____ del mes de _____ de 2012.

Juan Francisco Sans

DEDICATORIA

*A Andrea y Amanda Guzmán,
con todo el Amor.*

*El autor no produce sino posibilidades de
sentido, de formas, si se quiere, y es el mundo
el que las llena.*

Roland Barthes

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RESUMEN

El presente trabajo consiste en la edición crítica de las obras completas para piano del compositor venezolano Alexis Rago (Caracas 1930- Mónaco 2009), enmarcada dentro de la línea de investigación Clásicos de la literatura pianística venezolana que adelanta el Departamento de Música de la Escuela de Artes. El objeto de este estudio es dar a conocer el repertorio de música para piano compuesto por este creador, quien además de compositor, se destacó como eximio pianista. Pese a la importancia de su producción para este instrumento, la misma no ha sido publicada hasta la fecha, por lo que consideramos que nuestra propuesta constituye un aporte significativo al conocimiento de la música venezolana del siglo XX. Para la conceptualización metodológica y teórica de la edición crítica, partiremos de las propuestas hechas por James Grier (2008) y Juan Francisco Sans (2006).

Palabras claves: Alexis Rago, edición crítica, música piano, Clásicos de la Literatura Pianística Venezolana.

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INTRODUCCIÓN

El presente trabajo se enmarca dentro de la línea de investigación Clásicos de la literatura pianística venezolana del Departamento de Música de la Escuela de Artes de la Universidad Central de Venezuela. En particular, esta investigación se concentra en la edición de las obras completas para piano de Alexis Rago (Caracas 1930 – Mónaco 2009). Este compositor es uno de los creadores musicales más prolíficos y brillantes de su generación. Su carrera como compositor y concertista se desarrolló fundamentalmente en el exterior, aunque nunca perdió los nexos con Venezuela, y muy a menudo venía al país a estrenar obras o a ofrecer conciertos con su música. Pese a su importancia en el campo de la composición musical, su obra ha sido escasamente publicada, por lo que no se ha difundido en el grado que merece. Es por ello que nos propusimos la edición crítica de su obra para piano, a objeto de facilitar su publicación posterior.

De la generación de músicos formados en el exterior, Alexis Rago fue uno de los compositores y pianistas venezolanos más destacados del siglo XX. Sus estudios musicales los inició en Caracas y luego se trasladó a Estados Unidos donde estudió en el Pearbody Conservatory of Music en Baltimore. Posteriormente viajó a Roma donde perfeccionó sus conocimientos en composición en la Academia de Santa Cecilia bajo la guía de los maestros Franco Margola y Armando Renzi, y estudios de piano con Aldo Mantía y Renzo Silvestri. A partir de 1964 fija su residencia en Londres. En 1967 fue invitado por el gobierno venezolano para crear el Conservatorio de Música del Estado Aragua, en Maracay, el cual dirigió hasta 1969. Tras dos años de permanencia en Venezuela, regresa de nuevo a Londres desempeñándose como profesor de la cátedra de piano en el Conservatorio Heel. Su carrera la desarrolló concretamente desde Londres, y luego, en sus años postreros, en el principado de Mónaco, donde residió desde 1997 hasta su fallecimiento en 2009.

Pianista de talla internacional, Alexis Rago se ha desempeñado como un compositor prolífico, con una obra extensa y reconocida, escrita para los más diversos géneros: obras sinfónicas, piezas para piano, música de cámara, ballet, obras para guitarra, tres óperas sobre libretos propios, entre otros.

La actividad artística de Alexis Rago fue muy intensa, abarcando la composición y la interpretación pianística con mucho éxito en Europa y América. Como concertista, recibió elogios de la crítica y el público. Virtuoso del instrumento, sus obras fueron estrenadas en los más destacados centros del mundo y galardonadas internacionalmente.

Con este trabajo se recupera el repertorio para piano solo de Alexis Rago, que se había mantenido prácticamente inédito hasta los momentos, lo que permite ofrecer a los musicólogos, instrumentistas y estudiosos la oportunidad de conocer la música de este compositor, bien sea para su ejecución o para estudios interpretativos, críticos o analíticos.

ANTECEDENTES

La obra musical de Alexis Rago permanece aún en su mayor parte no publicada. Héctor Pérez Marchelli hizo en 2001 una edición no comercial del *Joropo Macabro* para piano. En esa misma publicación, menciona otras de sus obras para piano que ya habían sido editadas con anterioridad, entre ellas *Cuadros fabulosos* (Viena, Garten, 1961); *Tres elegías a los muertos* (Roma, Fiori, 1962), y *Suite para piano* (Roma, Garten, 1963). Nuestros esfuerzos por dar con estas ediciones fueron totalmente infructuosos. Además de estas composiciones para piano, el Instituto Latinoamericano de Investigaciones y Estudios Musicales Vicente Emilio Sojo publicó en 1984 la obra *Rapasgotori*, para canto y piano, con texto de Luis Pastori. En el conjunto de la vasta obra de Alexis Rago -que incluye al menos 3 óperas, 1 ballet, 24 obras sinfónicas, 5 obras para cuerdas, 23 composiciones de cámara, 8

obras para trío con piano, 23 canciones para voz y piano, 4 obras corales, 14 piezas para guitarra sola, 15 obras para dos guitarras, más la inmensa cantidad de música de piano que incluimos en este trabajo, este número de composiciones publicadas resulta absolutamente incomprensible.

Existen muy pocos datos en la literatura especializada acerca de la vida y obra de Alexis Rago. Podemos encontrar alguna información en la *Enciclopedia de la Música en Venezuela* (Sangiorgi 1998:498), donde se destaca la formación académica del compositor y se ofrece un catálogo de obras donde se destacan con diversos premios nacionales e internacionales de música. Particularmente en lo que se refiere a la música para piano, este catálogo está incompleto, además de ofrecer datos poco precisos acerca de las obras que reseña. En la *Revista Musical de Venezuela* (Faiers 1989:187) encontramos comentarios sobre una de las composiciones de Alexis Rago: “Físico y Fantasmagoría es una de las producciones pianísticas más importantes del compositor, debido a su profundo contenido programático e imaginación”. En “La piedra y el sonido”, artículo publicado en el mismo volumen de la *Revista Musical de Venezuela*, Rhazés Hernández López (1989:195) hace una ligera mención al compositor y virtuoso del instrumento que fue Alexis Rago. La publicación *Compositores venezolanos* (s.f.: 45) apenas lo destaca en pocas líneas, como uno de los músicos formados en el exterior. *La primera muestra de compositores venezolanos* ni siquiera lo menciona.

En la publicación *Sonido que es Imagen...Imagen que es historia...* del Banco Provincial se ofrecen algunos datos mínimos acerca del compositor, aunque nos brinda algunas novedades referentes a los Premios Nacionales de Composición que Rago obtuvo a lo largo de su trayectoria musical. De igual manera, el *Diccionario de la Música Española e Hispanoamericana* de Emilio Casares (2002:17) señala el reconocimiento que ha tenido Alexis Rago como compositor a través de estos premios: Premio Nacional de Música en 1963, Premio Nacional de Música Juan Bautista Plaza en 1968, y cuatro premios en el Festival de Brent, Londres, 1965 y

1966. En los comentarios a la edición de *Rapasgotori*, partitura para tenor y piano de Alexis Rago y Luis Pastori, se hace alusión a una Mención Honorífica que obtuvo el compositor en 1965 como pianista, laureado con el diploma y medalla de oro de la Fundación Giovanni Sgambati en Roma, y con el diploma al mérito del Círculo Internacional de Artistas y de la Sociedad Franz Liszt de Bologna.

Dos discos grabados por Alexis Rago han sido aclamados por la crítica londinense, reconociendo el nivel internacional del compositor, quien ha desarrollado un lenguaje musical propio. En la carátula de uno de los LP grabado por el Trío Dumka Alan Faiers enfatiza la importancia del carácter dramático de *Trenodia* para piano: “Esta obra, en un solo movimiento, está basada en un motivo de cuatro notas, con una duración total de 20 minutos. Se trata de una de las obras más largas escritas en los últimos 100 años en los anales del repertorio pianístico”. Dicha pieza adquiere un particular interés por estar interpretada en el disco por el propio Alexis Rago, grabación realizada ante el público de Londres.

En *Culture and customs of Venezuela* de Mark Dinneen, así como en *A guide to the Latin America art song repertoire* de Maya Hoover, se hace también mención de Rago, lo que evidencia el prestigio internacional que alcanzó en vida. Estos textos resaltan algunas características del lenguaje musical del compositor, cuyo estilo integra la vanguardia europea, la nueva música norteamericana de los años 60 con una fuerte influencia de la música postromántica e impresionista, y un estilo neotonal que a veces apunta hacia un neonacionalismo.

En la hemerografía musical venezolana se cita a Alexis Rago en repetidas ocasiones, pero siempre de forma muy escueta. Encontramos notas acerca de su actividad en las revistas *Clave* (1998:136), en la *Revista Musical de Venezuela* (1998:181) y de la *Revista Orquesta Sinfónica de Venezuela* (1966-1994:192) y boletines informativos.

Desde 2001 se viene desarrollando en el Departamento de Música de la Escuela de Artes de la Universidad Central de Venezuela un proyecto de ediciones de música para piano denominado Clásicos de la literatura pianística venezolana, destinado a recuperar y publicar gran parte del repertorio escrito para este instrumento por los compositores venezolanos más importantes. Este proyecto tiene como finalidad hacer una colección lo más exhaustiva posible que pueda ser utilizada por concertistas, estudiantes, musicólogos, investigadores, teóricos.

Hasta el momento de la realización del presente trabajo, las obras para piano de Alexis Rago habían sido escasamente publicadas, por lo que consideramos que el mismo constituye una contribución sustantiva a la colección mencionada, que ya alcanza los once volúmenes publicados y otros tantos por publicar, donde cada volumen agota la obra pianística de un compositor en particular. Los aparatos críticos que sustentan las decisiones tomadas para la propuesta editorial de esta colección se fundamentan en los textos *La edición crítica de la música* de James Grier (2008) y “La edición crítica para piano en el contexto latinoamericano” de Juan Francisco Sans (2006).

La edición musical es un proceso complejo que busca seleccionar, recopilar, transcribir y publicar la obra de un compositor. De esta labor deriva un interés por el contexto histórico y biográfico en el cual surge la música a editar, y también por el estilo que desarrolla el autor. Este acto es crítico por naturaleza. Se requiere de un conocimiento técnico, teórico y metodológico para fijar, interpretar, comentar y analizar los textos musicales a editar. Para los efectos de los criterios técnicos de notación musical nos referimos al protocolo establecido por la MPA *Music Publishers Association of the United States* (1993) y *Music Notation* de Gardner Read (1979).

El presente trabajo propone la edición crítica del repertorio completo de obras para piano de Alexis Rago, con la intención de contribuir con la difusión de uno de

los compositores venezolanos más importantes a nivel internacional. Por ser el caso de una obra que no ha sido editada ni publicada, este trabajo propone el acceso a dicho material para su ejecución y estudio a través de una edición crítica.

CRITERIOS GENERALES DE EDICIÓN

En su libro *La edición crítica de música*, James Grier (2008:12) expresa que editar constituye un acto crítico. La edición consiste en una serie de decisiones fundamentadas, críticas e informadas, que constituyen un acto de la interpretación textual. El compromiso crítico del editor comienza con la elección del corpus de obras, y continúa con la comprensión de los elementos musicales de cada pieza que lo integra. Además, se requiere del conocimiento de las condiciones históricas, sociales y culturales que influyeron en la factura de esa música, así como en la definición de los elementos constituyentes del estilo del compositor. Todo esto contribuye a crear una conciencia crítica sobre el repertorio. Según Grier: (2008:14), cada pieza constituye un desafío por sí misma, pero hay un grupo de problemas comunes que subyacen al proceso de edición, independientemente del repertorio que se aborde y de su estilo. Los problemas fundamentales de la edición estriban en definir la naturaleza de las fuentes musicales y su condición histórica; establecer las relaciones entre las fuentes; y ante las evidencias que éstas presentan, llegar a conclusiones sobre la naturaleza y la situación histórica de la obra; una vez evaluados todos estos elementos, tomar las decisiones editoriales derivadas de estas evidencias y conclusiones, y encontrar el modo más eficaz de presentar el texto.

En lo que se refiere al establecimiento del texto musical, es decir, al contenido semiótico de lo que está anotado, Grier (2008:34) propone la utilización de tres categorías como instrumento metodológico para la realización del trabajo editorial: *buenas lecturas*, o sea, aquellas lecturas confiables en donde no hay duda alguna de ellas; *lecturas razonables en competencia*, cuando existen dos o más lecturas posibles y todas son buenas dentro del estilo del compositor; y *errores claros*, aquellos donde

se observan discrepancias evidentes dentro del contexto de la obra y del estilo del compositor, y resultan indudablemente inaceptables.

Consideraciones editoriales

Para la edición ofrecemos en primer lugar consideraciones generales, luego una descripción de las fuentes con los comentarios acerca de las obras; y por último, reflejados al pie de página en las partituras, los problemas puntuales que se presentan en algún compás determinado y las soluciones ofrecidas para cada caso.

El conjunto de partituras que nos ocupa conforman un repertorio de 21 obras escritas para el instrumento, en su mayor parte inéditas hasta la fecha, disponibles únicamente en los archivos privados de su viuda, la señora Mariela Rago. De este fondo recuperamos las fuentes que utilizamos aquí. Todos los manuscritos sobre los que se han basado estas ediciones se encuentran a buen respaldo de la viuda en la actualidad.

A la hora de editar este trabajo, nuestra intención fue facilitar la lectura de la obra para una mayor comprensión de la misma, tratado de unificar las irregularidades que se repiten en las partituras, dejando constancia de los cambios contenidos en la fuente.

En cuanto a los títulos de las obras los hemos conservado en el idioma original en que fueron escritos. Salvo los casos de *La valse des souvenirs*, *Ghosts*, *Trenodia*, *Secret Waltz* y *Animation*, los demás están en español.

En general, hay ciertos elementos musicales que se repiten claramente a lo largo de las obras que tuvimos que normalizar. Tal es el caso de la *ottava bassa* que utilizamos para evitar el exceso de las líneas adicionales.

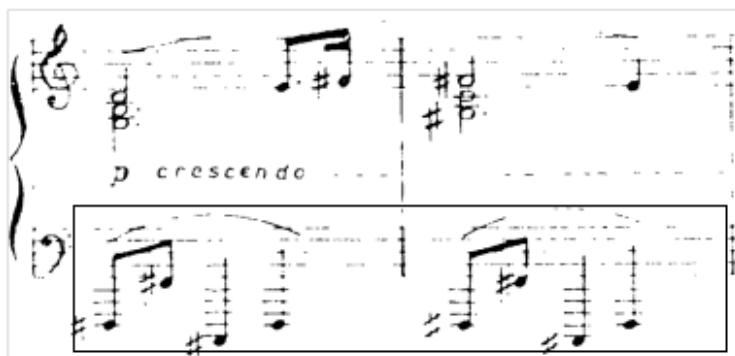


Figura 1. Exceso de líneas adicionales en cc. 43 y ss. en la primera de las *Tres elegías a los muertos*.



Figura 2. Inclusión del signo de *ottava bassa* en la edición

Igualmente para los bajos con octavas paralelas abreviadas en la mano izquierda, en donde solo aparece una nota con la indicación de *8va.*, las hemos desplegado para facilitar su lectura, como se observa en la figura a continuación:



Figura 3. Octavas paralelas abreviadas en los cc. 30 y ss. en *Ídolos deformes* de *Escenas de ritos prohibidos*



Figura 4. Despliegue de las octavas paralelas abreviadas en la edición.

En la música no tonal de Alexis Rago se aprecia un alto grado de inconsistencia en lo referente al uso de las alteraciones. Hemos considerado pertinente unificar la notación colocando a cada una de las notas la alteración correspondiente (sostenido, bemol o becuadro), lo que proporciona claridad en la lectura de la obra. Esta ambigüedad es evidente en cuanto al uso de reiteración de alteración de nota en el mismo registro, como se observa en la figura a continuación:



Figura 5. Reiteración de alteración de nota en el mismo registro en los cc. 23 y ss. en *Maleficio de Escenas de ritos prohibidos*.



Figura 6. Supresión de alteraciones reiteradas en el mismo registro en la edición.

Esta ambigüedad es evidente también en cuanto al uso de alteraciones en la repetición de las ligaduras de duración de un acorde, el cual se le vuelven a escribir solo algunas de las alteraciones previamente utilizadas, mientras que a otras no. Esta omisión de alteraciones en las notas ligadas, supone imprecisión de la nota, y hemos procurado aclararla en todos los casos, como se observa en la figura a continuación:



Figura 7. Repetición de alteraciones en notas ligadas de un acorde en los cc.14 y ss. en la *Danza de la superstición*.



Figura 8. Supresión de las alteraciones en las notas ligadas de un acorde en la edición.

Ha sido común encontrarnos a lo largo del repertorio con pasajes escritos en la clave que no corresponde, por lo que hemos ubicado los pasajes en la altura adecuada, como se observa en la figura a continuación:



Figura 9. Pasaje escrito en la clave que no corresponde en c.59 en *Trenodia*.



Figura 10. Inclusión de la clave correcta en la edición.

De la misma manera, hemos colocado las claves omitidas en el manuscrito. En el siguiente ejemplo, se muestra cómo dentro de un sistema se produce un cambio de clave que fue omitida, como se observa en la figura a continuación:



Figura 11. Omisión de la *clave de Fa* en el último compás en la *Danza de Escenas de ritos prohibidos*.



Figura 12. Inclusión de la *clave de Fa* en la edición.

En algunas ocasiones, hemos procedido a sustituir la indicación *D. C. al segno*, por un *D.C. al Coda*, que resulta lo procedente en estos casos, como se observa en la figura a continuación:

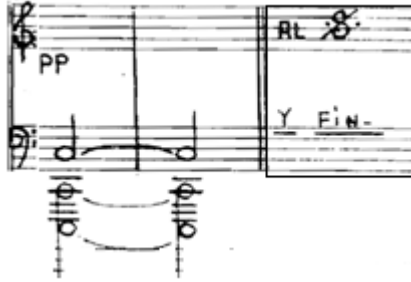


Figura 13. Indicación de D.C. al *segno*, por un D.C. al *Coda* en *Maleficio de Escenas de ritos prohibidos*.

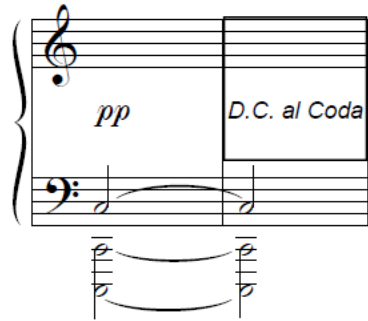


Figura 14. Sustitución de D.C. al *segno* por un D.C. al *Coda* en la edición.

El siguiente ejemplo muestra incongruencias en cuanto a la métrica establecida en el contexto y en los tiempos del compás. La observación de la escritura de cada una de las figuras (dos corcheas, negra, dos corcheas, negra) en la mano derecha resulta dudosa, por la que la hemos cambiado a tresillos. La mano izquierda la hemos colocado en semicorcheas, como se muestra en la figura a continuación:



Figura 15. Valores de figuras que exceden los tiempos del compás en el c. 82 de *Trenodia*.



Figura 16. Adecuación de los valores al compás en la edición.

Otro caso de irregularidad que aparece comúnmente en todas las partituras, es la indefinida ubicación horizontal de las dinámicas, especialmente los reguladores. Se trató de realinearlas en cada caso específico, definiendo el lugar adecuado para cada una de ellas, de acuerdo a la verticalidad. El lugar correcto donde deben ir los reguladores, colocados de una manera que indica a qué voz pertenece, juega un papel muy importante en el significado de cada pasaje. Igualmente la posición de las dinámicas las hemos hecho coincidir con el lado izquierdo de la plica de la nota. Cuando las dinámicas se han visto repetidas sin necesidad en la partitura consecutivamente en dos compases seguidos, las hemos eliminado por redundantes, como se observa en la figura a continuación:



Figura 17. Dinámicas redundantes en los cc.109 y ss. en *Danza de Escenas de ritos prohibidos*.



Figura 18. Unificación de las dinámicas redundantes en la edición.

Uno de los problemas más comunes que nos encontramos a la hora de editar la obra, es la no correspondencia rítmica de las notas de la derecha con las notas de la izquierda, que se ve especialmente comprometida en pasajes tipo *Cadenza*. En este caso se ha asignado el número de valores musicales para escribirlos en el tempo correspondiente, como se observa en la figura a continuación:



Figura 19. No correspondencia rítmica en pasajes tipo *Cadenza* de los cc.84 y ss. en *Fuegos fatuos de Físico y Fantasmagoría*.

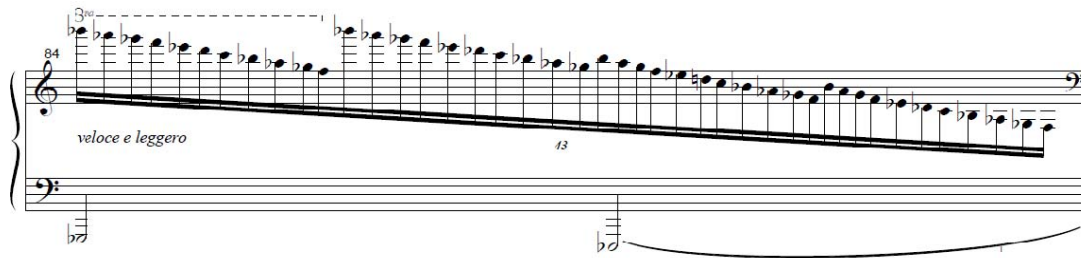


Figura 20. Ajuste de la correspondencia rítmica en pasajes tipo *Cadenza* en la edición.

Con respecto a las ligaduras de expresión, hemos encontrado piezas donde están colocadas de forma imprecisa: no se sabe donde comienzan y donde terminan y en algunos casos ni siquiera aparecen. Independientemente del número de voces, las ligaduras fueron colocadas una para cada voz del lado del núcleo de la voz cantante. A menudo había que hacer una comparación de los trozos parecidos y/o repetidos para definir la colocación o no de las ligaduras, como se observa en la figura a continuación:



Figura 21. Ligaduras de expresión no escritas en los cc.26 y ss. en *Danza mágica*.

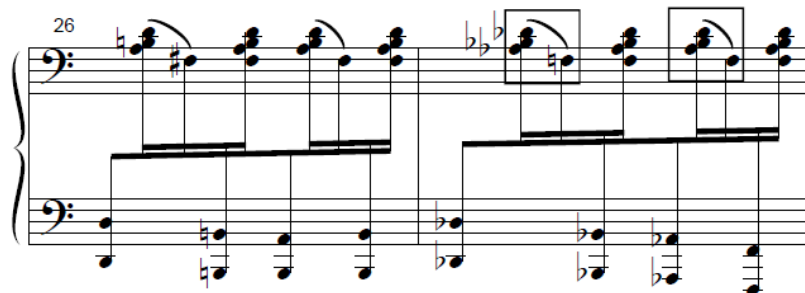


Figura 22. Inclusión de ligaduras de expresión no escritas en la edición.

En el siguiente ejemplo, se muestra la omisión de las ligaduras en las notas del acorde, como se observa en la figura a continuación:



Figura 23. Ligaduras omitidas en las notas del acorde en el c. 117 en *Trenodia*.

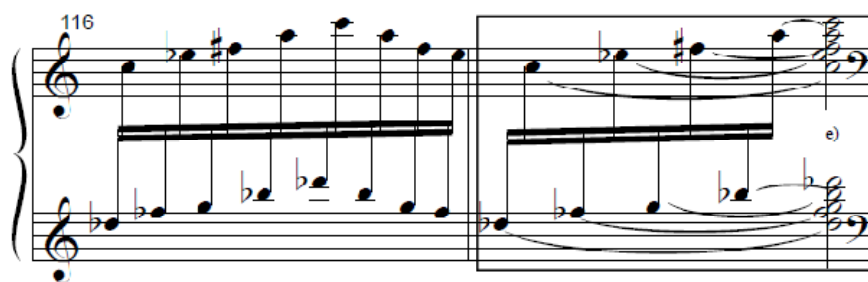


Figura 24. Inclusión de ligaduras por acumulación en las notas del acorde en la edición.

De la misma manea, en el siguiente ejemplo se muestra colocadas las ligaduras de expresión, corregidas en el sentido que corresponde a la voz cantante, como se observa en la figura a continuación:



Figura 25. Indicación de las ligaduras de expresión en los cc. 47 y ss. en *Mujer vestida de luna* de *Físico y Fantasmagoría*.



Figura 26. Corrección de la orientación de las ligaduras de expresión en la edición.

Comúnmente encontramos fragmentos, e incluso secciones completas de la *Cadenza*, donde las barras de compás están omitidas, posiblemente con la idea de crear la sensación de un *continuum*. En estos casos las dejamos tal cual aparecen en los manuscritos, como se observa en la figura a continuación:



Figura 27. Indicación de barras de compás omitidas en la *Cadenza* de *Danza de la superstición*.

Los términos para los *tempi* y otras indicaciones se han mantenido en el idioma italiano, y fueron corregidos cuando estaban mal escritas, como se observa en la figura a continuación:



Figura 28. Indicación del *tempo* en italiano con problemas sintácticos en *La valse des souvenirs* N°4



Figura 29. Corrección del problema sintáctico del *tempo* en italiano en la edición.

Otros ejemplos: *Quasi marcia* por *Quasi marcha*, *martellato* por *martelato*, etc.

En algunos casos no aparecen indicaciones de *tempo*, como se observa en la figura a continuación:



Figura 30. Falta de indicación de *tempo* en el *Vals caprichosos a Mariela* N°2

El siguiente ejemplo muestra un error de escritura, lo cual hemos corregido, como se muestra en la figura a continuación:



Figura 31. Error en la escritura en *Danza del llanero seductor* de *Tres danzas venezolanas*.



Figura 32. Corrección del error claro en la edición.

En algunas piezas se muestran cambios posteriores a la copia a lápiz que suponemos son del compositor. Estos fueron incluidos en la edición, como se muestra en la figura a continuación:



Figura 33. Correcciones supuestamente autorales agregadas a lápiz en el último compás de *Preludio N° 1*.

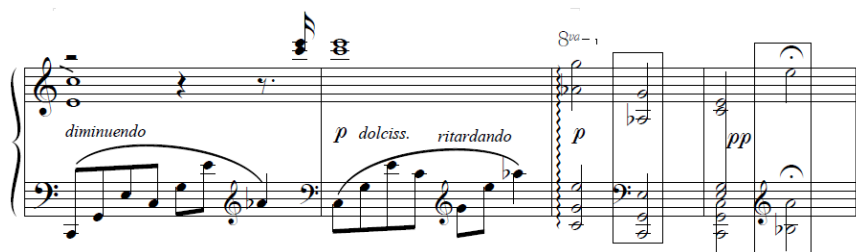


Figura 34. Correcciones autorales incluidas en la edición.

En cuanto a la conducción de las voces armónicas, debe quedar clara colocando las plicas y los valores independientes en cada una de ellas, para hacer evidente la polifonía, como se observa en la figura a continuación:



Figura 35. Confusión gráfica en la conducción de las voces polifónicas en los cc. 65 y ss. de *Joropo Macabro*.



Figura 36. Inversión de plicas en las voces polifónicas en la edición.

Otro ejemplo de este caso se observa en la figura a continuación:



Figura 37. Confusión en la conducción de las voces polifónicas en los cc. 20 y ss. en *Fábula del camino azul* de *Cuadros fabulosos*.

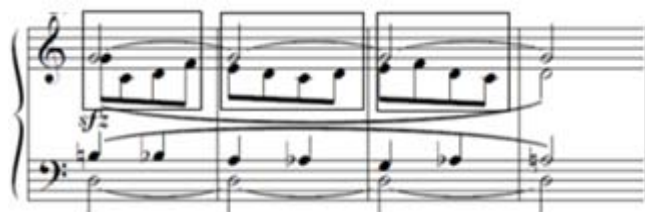


Figura 38. Corrección en la orientación de las plicas para definir la conducción de las voces polifónicas en la edición.

Con respecto a las omisiones de la medida del compás, el siguiente ejemplo muestra el cambio de 2/4 a 4/4, por lo que se deduce que fue omitido, como se observa en la figura a continuación:



Figura 39. Cambio de compás omitido en el c. 14 en *Marcha del caballero andante* de *Cuadros fabulosos*.

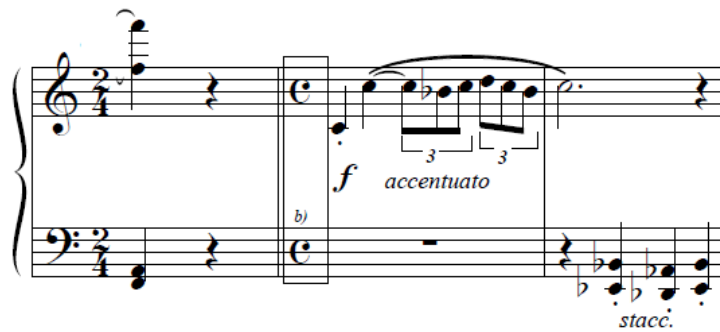


Figura 40. Corrección de cambio de compás en la edición.

Igualmente, se omitió la doble barra de compás por la sencilla, como se observa en la figura a continuación:



Figura 41. Indicación de doble barra de compás en *Danza de Escenas de ritos prohibidos*



Figura 42. Corrección de la doble barra del compás por la sencilla en la edición.

En cuanto a la inconsistencia rítmica, el siguiente ejemplo muestra la sustitución de los valores de las notas por otros, como se observa en la figura a continuación:



Figura 43. Indicación de inconsistencia rítmica en el c. 66 en *Vals a Mariela N° 1*



Figura 44. Corrección de la inconsistencia rítmica en la edición.

El siguiente ejemplo muestra la anulación de la armadura anterior para introducir una nueva armadura de clave, la cual omitimos por ser redundante e innecesaria, como se observa en la figura a continuación:



Figura 45. Anulación de la armadura de clave anterior en el c. 47 en *Vals caprichosos a Mariela N° 10*

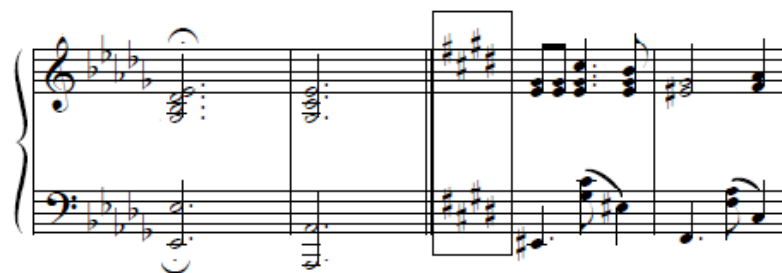


Figura 46. Eliminación de la anulación de la nueva armadura de clave en la edición.

El siguiente ejemplo muestra la distribución de las voces correctamente. Los innecesarios silencios en la escritura fueron eliminados, como se observa en la figura a continuación:



Figura 47. Distribución de las voces en los cc. 62 y ss. en *Danza del llanero seductor* de *tres danzas venezolanas*.



Figura 48. Redistribución de las voces en la edición.

En cuanto a la indicación de valores incompletos en las voces polifónicas, hemos agregado los signos de silencios, una para cada voz, como se observa en la figura a continuación:



Figura 49. Valores incompletos de silencios en la conducción de las voces polifónicas en los cc. 43 y ss. en *Campanas del abismo* de Físico y *Fantasmagoría*.



Figura 50. Inclusión de valores de silencios en la conducción de las voces polifónicas en la edición.

Descripción de las fuentes

La naturaleza de las fuentes juega un papel primordial en las consideraciones editoriales de las piezas. La presente edición la hemos realizado con base en los materiales que nos ha proporcionado Mariela Rago, viuda de Alexis Rago, quien conserva los manuscritos de su esposo. Ella nos ha facilitado fotocopias de cada obra, a partir de las cuales hemos realizado el trabajo. Cabe mencionar que de cada obra hay un único manuscrito, lo que nos impide un análisis comparativo entre fuentes de una misma pieza. La única excepción a esto es la edición realizada por Héctor Pérez Marchelli del *Joropo macabro* en 2001.

En el catálogo que Pérez Marchelli ofrece en la portadilla de su edición del *Joropo macabro*, menciona 26 obras para piano, de las cuales nosotros estamos editando efectivamente 21. Entre las obras mencionadas en esa publicación y de las cuales no tenemos nada están *Aguafuertes*, *London Suite para piano*, *Fantoches para*

dos pianos, Pájaros y árboles, Souvenir a Chopin, Impressioni di un Soggiorno nella villa Guillicchini, Danza Fantasía, Sonata (I ó II), Cuadro sonoro de la batalla de Ayacucho, para piano con efectos sonoros. Obviamente, estas obras no están publicadas en la presente edición, por cuanto carecemos de fuentes para hacerlo. No tenemos la certeza siquiera de que Rago haya escrito la música antes señalada, si eran proyectos no concluidos, o si fueron obras escritas pero luego desechadas. La poca difusión que su obra ha tenido no ha ayudado en esta tarea de saber si esta música existe efectivamente o no. Por último, su carrera como pianista y compositor que vivió casi toda su vida en diferentes países dificulta el seguimiento a su obra musical.

Además del *Joropo macabro* publicado por Pérez Marchelli, existen según el catálogo antes mencionado tres publicaciones de las obras para piano de Alexis Rago, cuales son *Cuadros fabulosos*, publicada en 1961 en Viena por Garten, *Suite para piano*, publicada en 1963 en Roma por la misma editorial, y *Tres elegías a los muertos*, publicada en 1962 en Roma por Fiori. Más allá de esta noticia, no tenemos otra información acerca de estas publicaciones. Afortunadamente, sí se preservaron los manuscritos de estas obras, que son las que usamos aquí como fuentes.

Además de esta inconsistencia, existen obras que están en nuestras manos, pero que Pérez Marchelli no menciona en su catálogo. Ellas son: *Preludios, Joropo Fantasía, La Valse des Souvenances, Sonata, Piezas expresionistas No 6.* Por supuesto, hemos editado aquí estas obras. Sin embargo, el que falten fuentes para obras que están en el catálogo, y el que haya fuentes de obras que no están en el catálogo, establece una discrepancia que hace incierto determinar el número exacto de composiciones del autor.

Uno de los problemas que encontramos aquí consiste en que ninguna obra está datada, por lo que el criterio de fecha no puede ser utilizado como parámetro para ordenar el material. Tampoco existen dedicatorias en estas composiciones, salvo los *12 valses a Mariela*, que ostensiblemente fueron escritos para su esposa.

El orden en que vamos a publicar la producción de Rago en este trabajo obedece a dos categorías básicas. La primera categoría está constituida por obras cíclicas, o sea, estructuradas en varios movimientos. El primer grupo obedece a los tipos de formas clásicas tradicionales usadas comúnmente en la música: elegías, preludios, suites y sonatas, relacionadas directamente con principios estructurales que rigen la forma. El segundo grupo está constituido por piezas de tipo dancístico, cuales son valeses y danzas, donde a pesar de la alusión que los títulos hacen a música de baile, el autor aprovecha casi siempre para desarrollar un lenguaje más personal. En la segunda categoría están las obras sueltas que se desarrollan en un solo movimiento, o en varios, pero sin solución de continuidad. Esta categoría se subdivide a su vez en obras sueltas de forma dancística, como los joropos (*Joropo macabro*, *Joropo Fantasía*, *Joropo satánico*, *Joropo noble*) y las danzas (*Danza de la superstición* y *Danza mágica*). En ambos grupos encontramos a su vez obras con títulos metafóricos y descriptivos, cuales son *Cuadros fabulosos*, *Físico* y *Fantasmagoría*, *Escenas de ritos prohibidos*, *Ghosts*, *Trenodia*, *La barca de Caronte* y *Nébula*. Utilizando este criterio de ordenación de la obra, pasamos a describir las fuentes utilizadas en el presente trabajo.

Grupo I: obras cíclicas

1. Obras cíclicas de formas clásicas

1.1. *Tres Elegías a los muertos* ms. a tinta, *s/f*, 8 pp. + portadilla. La obra está conformada por tres secciones, bien diferenciadas por sus contrastantes acompañamientos rítmicos, todas de corta duración de expresión fúnebre y de lamento. Para la edición de esta obra se trabajó con uno de los mejores manuscritos a plumilla fina de la colección. Consideramos que contiene indicaciones claras y precisas de fraseo y matices realizadas por un amanuense profesional.

1.1.1. *I*

1.1.2. 2

1.1.3. 3

1.2. *Preludios*, ms. a tinta, *s/f*, 26 pp. + portadilla. Consiste en una serie de seis piezas breves que exponen motivos diferentes sin una concatenación particular entre ellas. Como es usual en este género musical, todos los preludios tienen un aire improvisado. La caligrafía rudimentaria de este apógrafo parece contener correcciones autorales, las cuales agregamos a la edición.

1.2.1. 1

1.2.2. 2

1.2.3. 3

1.2.4. 4

1.2.5. 5

1.2.6. 6

1.3. *Piezas expresionistas*, ms. a tinta, *s/f*, 20 pp. + portadilla. Esta obra está conformada por una serie de seis piezas, en donde Rago trató de lograr una síntesis referencial de las técnicas expresionistas con material temático nacional. Los giros armónicos y rítmicos que la caracterizan subrayan un estilo contrapuntístico y cromático que dan continuidad a cada una de las piezas, todas ellas de corta duración. Rago pretende crear aquí una expresión de carácter íntimo y detallista. Respecto a la caligrafía, están escritas en una forma legible con plumilla fina del mismo amanuense que copió la *Danza de la superstición*. La N° 6 no aparece mencionada en el catálogo de obras de Pérez Marchelli.

1.3.1. 3

1.3.2. 4

1.3.3. 5

1.3.4. 6

1.4. *Suite para Piano* ms. a tinta, *s/f*, Total 15 pp. + portadilla. Se trata de una obra de cinco movimientos diferentes dispuestos en una secuencia, abriendo con un *Preludio campestre* Allegro moderato que sirve de introducción. El siguiente es *Secret waltz* que evoca los valsés franceses. El tercero, *Ocaso*, es un expresivo movimiento de tempo Andante. Regresando a la calma, el Lento del *Coral de la noche*, antecede a lo que sería el final de la Suite. La obra termina con un alegre *Estudio* brillante. Los subtítulos que la conforman, *Preludio campestre*, *Vals secreto*, *Ocaso*, *Coral de la noche*, *Estudio* traen a colación un aspecto importante de cada movimiento como es la forma musical: preludeo, vals, estudio. Rago rompe aquí con las formas tradicionales de los géneros que integran la suite, así como con las características propias del material temático. La copia disponible de la obra es una de las mejores escritas por un amanuense profesional.

1.4.1. *Preludio campestre*

1.4.2. *Secret waltz*

1.4.3. *Ocaso*

1.4.4. *Coral de la noche*

1.4.5. *Estudio*

1.5. *Sonata*, m.s a tinta, *s/f*, total 31 pp. + portadilla Se aprecia en esta composición para piano una estructura brillante y virtuosa de sonata clásica. A través de los cuatro movimientos, se evidencia el dominio técnico de los procedimientos clásicos del desarrollo temático y de las estructuras formales de este género.

1.5.1. 1^{er} movimiento, ms. a tinta, *s/f*, 12 pp. Es importante referirnos como caso curioso al primer movimiento de la sonata dispuesta en cuatro pautas, ya que dos resultan insuficientes para contener toda la música. No se trata de una composición a cuatro manos, sino una distribución de las voces en cuatro pautas, un solo sistema, que incluye melodías y acompañamientos escritos en 4/4.

1.5.2. II^{do} movimiento, *s/f*, 8 pp. El autor realizó el cambio de cuatro pautas por sistema escritos a dos, manteniendo intactas las notas escritas en 3/8.

1.5.3. III^{er} movimiento, *s/f*, 3 pp.

1.5.4. IV^{to} movimiento, *s/f*, 8 pp. La disposición rítmica de las partes gravita en torno a figuras persistentes de un pasaje dado, como es el caso del perpetuo continuo del acompañamiento, en estrecha relación con los originales ritmos irregulares sincopados y el cambio de dos medidas métricas de 5/4 que divide el motivo temático principal en unidades de tres mas dos, combinado con el metro binario de 2/4 de la última sección del cuarto movimiento

2. Obras cíclicas de tipo dancístico

2.1. *La valse des Souvenances*, ms. a tinta, *s/f*, total 37 pp. + portadillas. Los 9 valeses “de los recuerdos” que conforman esta serie, de forma danzante y ritmo vivo y rápido, expresan la gracia del baile al estilo del compositor. El

título escogido para la obra, creemos, rinde homenaje también a Mariela, su esposa. Escritos en diferentes tonalidades fa mayor, do mayor, mi mayor, si bemol, mi bemol mayor, etc., las estructuras armónicas de estos valeses, caracterizados por su timbre, es referencial a la estética de los Valeses nobles y sentimentales del compositor impresionista francés Maurice Ravel.

2.1.1. *La valse des Souvenances 1*

2.1.2. *La valse des Souvenances 2*

2.1.3. *La valse des Souvenances 3*

2.1.4. *La valse des Souvenances 4*

2.1.5. *La valse des Souvenances 5*

2.1.6. *La valse des Souvenances 6*

2.1.7. *La valse des Souvenances 7*

2.1.8. *La valse des Souvenances 8*

2.1.9. *La valse des Souvenances 9*

2.2. *Valeses caprichosos a Mariela*, ms. a tinta, *s/f*, 62 pp. + portadilla. En cada una de las partes se halla la imagen de Mariela. Suponemos, fueron compuestos inspirados en su esposa. De la misma manera, en lo referente a los valeses, las 12 partes evocan el tempo de danza de $\frac{3}{4}$ normalmente utilizados, sin mayores comentarios.

2.2.1. *Vals Caprichoso a Mariela N° 1* *Indicación de inconsistencia rítmica*

2.2.2. *Vals caprichoso a Mariela N° 2*

2.2.3. *Vals caprichoso a Mariela N° 3*

- 2.2.4. *Vals caprichoso a Mariela N° 4*
- 2.2.5. *Vals caprichoso a Mariela N° 5*
- 2.2.6. *Vals caprichoso a Mariela N° 6*
- 2.2.7. *Vals caprichoso a Mariela N° 7*
- 2.2.8. *Vals caprichoso a Mariela N° 8*
- 2.2.9. *Vals caprichoso a Mariela N° 9*
- 2.2.10. *Vals Caprichoso a Mariela N° 10*
- 2.2.11. *Vals Caprichoso a Mariela N° 11*
- 2.2.12. *Vals Caprichoso a Mariela N° 12*

2.3. *Tres Danzas venezolanas*, ms. a tinta, *s/f*, total 21 pp. + portadilla. Podemos apreciar que el compositor escribe estas piezas con originalidad, a través de una eficaz utilización de rasgos de la música folklórica, tales como las reiteraciones rítmicas y melódicas, cuyo material constituye la base que sustenta las distintas secciones de esta obra: Danza del llanero seductor, Danza del llanero triste, y Danza del llanero gallardo. Las diferentes partes de las que está conformada esta serie, representan estados emocionales y actitudes frente a la vida como la seducción, la tristeza y la gallardía que evocan las tradicionales danzas folklóricas de las pampas en la obra *Tres danzas argentinas* de Alberto Ginastera para piano.

2.3.1. *I Danza del llanero triste*

2.3.2. *II Danza del llanero seductor reubicación de las dinámicas.*

2.3.3. *III Danza del llanero gallardo*

3. Obras cíclicas con títulos descriptivos

3.1. *Cuadros Fabulosos*, ms. a tinta, *s/f*, 10 pp.+ portadilla. En las ocho piezas que conforman esta obra reina el carácter descriptivo de la música, asociado con imágenes o situaciones, como por ejemplo, *Fábula del camino azul*, escrito en un movimiento perpetuo del acompañamiento; *Marcha del caballero andante*, escrito en el espíritu de una marcha majestuosa; así como *Atardecer en la montaña mágica*, *la pequeña fuente encantada*, etc. La evocación programática es creada a través de una calidad sonora expresada en el material temático y rítmico. Varios motivos melódicos breves aparecen a través de las ocho secciones de la obra, de corta extensión, a menudo cromáticos, y dan una idea de diversidad entre las secciones, por su textura tímbrica.

3.1.1. 1. *Fábula del camino Azul.*

3.1.2. 2. *Atardecer en la montaña.*

3.1.3. 3. *Marcha del caballero andante.*

3.1.4. 4. *La pequeña fuente encantada*

3.1.5. 5. *Juego en las nubes diáfanas.*

3.1.6. 6. *El gigante de la roca.*

3.1.7. 7. *Canción de cuna para un niño rubio*

3.1.8. 8. *Filósofo y lírico.*

3.2. *Físico y Fantasmagoría*, ms. a tinta, *s/f*, total 138 pp. + portadilla. Un hecho de especial interés es el repertorio de piezas constituido por varios movimientos, como el caso de esta obra de compleja estructura, compuesta

de 11 partes, de 85 minutos de duración, de una muy lograda búsqueda de sensibilidad emotiva. Destacada como una de las más importantes obras de Rago, debido a su contenido programático, esta obra fue terminada en 1988 después de varios años de trabajo. De carácter imaginario y dramático, narra las partes de lo que podría ser el poder evocativo del libro del *Génesis*. Los títulos de las obras dejan entrever los profundos misterios de Eva en el jardín del Edén en *La mujer vestida en luz de luna*, una ofrenda a la mujer madre en *La mujer vestida en luz de sol*, lo trágico de la danza tenebrosa de los *Espíritus de la muerte*, la marcha fúnebre de *Apoteosis en guerra*, la muerte asecha en *Las campanas del abismo*, el alma liberada de los *Fuegos fatuos*, las delicadas armonías de *Ensueño*, el carácter místico de *Revelación*, las sonoridades explosivas del final en *Eternidad*, expresan el carácter de cada una de ellas. Esta obra incluye *glissandos* aplicados a intervalo de variada longitud y complejas estructuras de acordes. Obra muy pianística, rica en color, este ciclo es considerado por Faiers como la obra maestra de Rago. Según Alan Faiers en “ ‘Físico y Fantasmagoría’. Obra de Alexis Rago” (1989: pp.187-188) *Revista Musical de Venezuela*, comenta:

Rago hace un buen despliegue de melodías y planos de contrapunto que constituyen un verdadero léxico de este género. Además del uso de notas pedales que sostienen encadenamientos armónicos los cuales friccionan con el lenguaje diatónico-cromático que él combina inteligentemente, las superposiciones tonales son derivadas de los temas principales manteniendo de este manera todo un orgánico. Los pasajes “ostinati” tienen una función propia unificando a menudo la forma estructural y su función ilustrativa.

3.2.1. *I parte: Génesis*

3.2.2. *II parte: Animation*

3.2.3. *III Mujer vestida de luna*

3.2.4. *IV parte: Mujer vestida de sol*

3.2.5. *V parte: Espíritus de la muerte*

3.2.6. *VI parte: Apoteosis de guerra*

3.2.7. *VII parte: Campanas del abismo*

3.2.8. *VIII parte: Fuegos fatuos*

3.2.9. *IX parte: Ensueños*

3.2.10. *X parte: Revelación*

3.2.11. *XI parte: Eternidad*

3.3. *Escenas de ritos prohibidos*, ms. a tinta, *sf*, total 14 pp. + portadilla. Conformada por la serie de tres piezas *Maleficio*, *Ídolos deformes*, *Danza*, los subtítulos de las obras aluden a un lenguaje sonoro sombrío, lo domina el espíritu de lo demoníaco, de lo irracional; nos sugieren una connotación misteriosa y oscura de la misma. A pesar de las secuencias melódicas irregulares, la obra posee una simetría, puesto que ello proporciona a toda la obra una especie de patrón uniforme del acompañamiento. Las indicaciones de tempo en italiano fueron corregidas. Las alteraciones de las notas en una misma altura en el mismo compás, fueron omitidas; así como las alteraciones en notas ligadas. Las indicaciones de D.C. al segno fueron cambiadas por D.C. al Coda. De la misma manera la omisión de la clave fue corregida, colocándola en el sitio correspondiente. Las figuras rítmicas fueron esclarecidas de acuerdo a la métrica. Las dinámicas redundantes fueron omitidas.

3.3.1. *Maleficio*

3.3.2. *Ídolos deformes*

3.3.3. *Danza*

3.4. *Ghosts*, autógrafo a lápiz, *s/f*, total 17 pp. + portadilla. Esta imaginativa estilización del material descriptivo para piano, está compuesta por 8 miniaturas de apenas segundos de duración. Ninguna de las piezas dura más de 50 compases y el más corto 23. La fuente que utilizamos para la edición de ésta partitura parece ser el único autógrafo a lápiz realizado por el compositor. Hemos decidido conservar la notación original, por considerar que ésta transmite con claridad su concepto. Rago construye con frecuencia esta atmósfera meditativa mediante la introducción de figuras muy rápidas escritas en trazo ágil y carácter nervioso a base de enérgicas descargas de valores irregulares de la música. En la edición se redistribuyeron las voces colocándolas en la clave que corresponde. Se eliminaron las excesivas alteraciones para cambio de clave. Se corrigieron errores claros de notas en la escritura. Se colocaron las alteraciones faltantes. Las figuras rítmicas fueron corregidas según la métrica establecida. Las ligaduras de valor fueron colocadas adecuadamente. Los cambios de compás fueron aclarados en el caso necesario.

3.4.1. 1

3.4.2. 2

3.4.3. 3

3.4.4. 4

3.4.5. 5

3.4.6. 6

3.4.7. 7

3.4.8. 8

Grupo II: Obras sueltas

4. Obras sueltas de tipo dancístico

4.1. *Joropo macabro. Precedido de un Andante sepulcral*, ms. a tinta, *s/f*, total 17 pp. + portadilla. Como lo dice su subtítulo, tiene un amplio preludio en tiempo de andante “sepulcral”, escrito en cuatro cuartos, en un estilo muy pianístico, con uso abundante de octavas y notas cromáticas. Luego comienza propiamente el *Joropo macabro*. El título nos remite a la danza macabra de la edad media, que se bailaba en los cementerios, sobre las tumbas. La fuente utilizada para esta obra es una copia hecha con gran cuidado y claridad, por lo que son escasos los errores que encontramos en ella.

4.2. *Joropo fantasía*, ms. a tinta, *s/f*, total 12 pp. + portadilla. En el caso de esta obra, se distingue por su carácter improvisado e imaginativo libre de la forma musical que lo caracteriza. De esta manera, Rago transmite en cada una de ellas una mayor expresividad musical dejando a un lado las implicaciones de la forma tradicional del joropo.

4.3. *Joropo satánico*, ms. a tinta, *s/f*, total 15 pp. + portadilla. Las alusiones reales a un joropo como género musical son notoriamente escasas. Por ejemplo, no vemos por ningún lado el bajo atravesado, los ciclos armónicos o giros melódicos característicos, o cadencias y cláusulas propias del joropo. Los compases introductorios a esta pieza despliegan el carácter satánico que la caracteriza.

4.4. *Joropo noble*, ms. a tinta, *s/f*, total 12 pp. + portadilla. Más allá de usar algunas hemíolas en un compás de tres tiempos y algunos ritmos ternarios complejos, Rago evoca vagamente el aire del joropo, con sentimiento y sensibilidad individualista, a través de un lenguaje armónico bastante

cromático, que dan paso a unas líneas melódicas contrapuntísticas de gran velocidad, de una forma no tradicional.

4.5. *Danza de la superstición*, ms. a tinta, *sf*, total 13 pp. + portadilla. Tal como se observa en el desarrollo de la pieza, de un solo movimiento, la recurrencia de los motivos rítmicos de la mano izquierda, vienen dados con presentaciones idénticas en cuanto a su estructura, estrechamente relacionada con la forma de la pieza. Tiene un acompañamiento uniformemente sincopado de principio a fin a lo largo de la obra.

4.6. *Danza mágica para piano a cuatro manos*, ms. a tinta, *sf*, total 15 pp. + portadilla. De particular interés por su colorido y textura sonora en la disposición de las voces, es la única pieza escrita para cuatro manos que proporciona al material temático y armónico de la pieza, un especial tratamiento de la técnica de ejecución. El contraste climático melódico que se establece entre las dos partes, mantiene el nivel dinámico de la obra a cuatro manos, que proyecta la intensidad expresiva del autor.

5. Obras sueltas de títulos descriptivos

5.1. *Trenodia*, ms. a tinta, *sf*, total 17 pp. + portadilla. Una de las obras más largas de la colección, escrita en un solo movimiento, con duración de 20 minutos. Constituye una de las piezas más destacadas, ejecutada por el compositor. Rago, como gran pianista que era, da muestras aquí de un decantado estilo compositivo propio, basado en un motivo de cuatro notas entre negras y blancas presente en la pieza. Desde el punto de vista pianístico, requiere un ejecutante experto tanto en la técnica como en la interpretación. Indudablemente se trata de una obra muy compleja. El material temático es desarrollado gradualmente acompañado por motivos rítmicos a lo largo de toda la extensión del teclado. En esta obra hay una dramática expresión de lamentación hacia la muerte ligada a un episodio de

su vida causado por un trágico accidente que la lleva a escribir. El manuscrito estudiado presentó serios errores de copia. El movimiento lento, a diferencia del resto de la pieza, es de otro copista.

5.2. *La Barca de Caronte*, ms. a tinta, *sf*, total 2 pp.+ portadilla. Rago ha mostrado un acentuado interés en mostrar el misticismo en muchos de los títulos de sus obras, utilizando en este caso la mitología griega. Esta producción revela la orientación estilística hacia las microestructuras, la libertad formal y una especial atención al timbre y la dinámica. Este manuscrito, junto al de las *Escenas de ritos prohibidos*, es una de las peores copias con los que nos hemos encontrado a la hora de editar las piezas.

5.3. *Nébula*, ms. a tinta, *sf*, total 6 pp.+ portadilla. Esta pieza expresa claramente una verticalidad en la obra, resultado de una distribución de las armonías, formando así bloques de acordes enteramente cromáticos en combinación con los elementos técnicos y expresivos del instrumento. La suspensión del centro tonal genera en este tipo de material, la ausencia de reposo. Se produce de esta manera un clima emocional exaltado que llega a los límites sonoros. Rago experimenta aquí el empleo del instrumento en función del color. Esta obra revela un estilo intuitivo, abierto a toda clase de efectos rítmicos y tímbricos que el compositor experimentó con la forma.

Al editar la obra de un compositor, lo normal es contar con manuscritos autógrafos. Sin embargo, esto no sucede así en el caso de la obra de Rago. La única copia manuscrita que podemos atribuir sin duda alguna al compositor es *Ghosts*. Se trata de un borrador a lápiz, que es el producto más inmediato de la composición musical, con los trazos veloces de quien está copiando una idea musical al vuelo. El resto son obvias copias de amanuenses, pero constituyen la única versión disponible de las obras en cuestión. Muchos de estos apógrafos están intervenidos, presumiblemente por el propio autor, corrigiendo usualmente errores de copia.

En el corpus se hacen evidentes al menos cuatro copistas claramente diferenciados entre sí. Por ejemplo, *Escenas de ritos prohibidos* y *La barca de Caronte* son del mismo copista, con una caligrafía de bastante baja calidad. Por otro lado, la *Danza de la superstición* y las *5 piezas expresionistas* son de un calígrafo muy competente y de limpio trazo. Lo que queda claro en todo caso, es que ninguno de ellos es el compositor, ya que ambos difieren de manera notable de la caligrafía que observamos en el borrador de *Ghosts*, que es claramente autoral. Si bien la caligrafía y algunos datos extra musicales pudieran arrojarnos pistas acerca del número de copistas que transcribieron la obra de Rago, no tenemos una evidencia exacta de cuántos fueron, y resulta difícil establecerlo sin un estudio mucho más profundo del que podemos hacer aquí. Siendo que el tratamiento caligráfico de los diferentes copistas no es el objeto de este trabajo, y que no tenemos otra alternativa que usar las únicas copias disponibles, no importa de qué copistas sean, no abundaremos en más ejemplos.

CONCLUSIONES

Extremadamente prolífico, Rago escribió alrededor de más de 100 obras en todos los géneros. No puede ser considerado un típico compositor nacionalista, puesto que cultivó varias orientaciones europeas contemporáneas, incluyendo el uso del estilo no tonal. La importancia que alcanzó este compositor fuera del país, no evidencia la inclusión de referencias bibliohemerográficas encontradas hasta ahora. A pesar de la cantidad de obras que produjo el compositor, su divulgación ha sido limitada. Su obra ha sido escasamente publicada. Además encontramos numerosas divergencias entre el catálogo de obras, y las obras que efectivamente se encuentran en su archivo.

Los rasgos característicos de la música de Rago son la creciente importancia atribuida al uso de la escala cromática, la escritura claramente contrapuntística, la síncopa, las escalas en terceras, el carácter rítmico que creó ciertas transformaciones

en su estilo musical con el deliberado propósito de alcanzar un compromiso entre las técnicas tradicionales y contemporáneas. Con la intención de que su música fuera más fácilmente asequible, trató de combinar un lenguaje que incluye aspectos de la música europea con recursos modernos de composición. La suya es una estética de la vanguardia musical contemporánea. Introduce elementos emparentados con las técnicas de la música no tonal de mediados de siglo pasado.

Rago ha mostrado un acentuado interés en mostrar el misticismo en muchas de sus obras. Su pródiga producción revela la orientación estilística hacia las microestructuras, la libertad formal y una especial atención al timbre y la dinámica.

La gigantesca producción de Rago se expresa en la necesidad interior de componer, y en su aproximación instintiva a la música a través de toda su carrera como intérprete. Al oficio de compositor, los sonidos escritos en las partituras cobraron vida de manera prodigiosa en sus manos, unidos a sus conocimientos musicales y una amplia cultura humanística que le permitió expresar profundamente su obra y transmitirla.

Este trabajo fue realizado con toda la intención de hacer conocer la obra para piano de Alexis Rago a los estudiosos, músicos e intérpretes, permitiéndoles no sólo examinar a fondo el trabajo de composición, sino también cuales eran las convenciones musicales y artísticas del compositor, de la época en que fueron escritas y el significado estilístico de los signos musicales.

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CORPUS DE LA OBRA

Tres elegías a los muertos

1

Alexis Rago
Edición: Sara Petrizzo

Molto moderato

Piano

sfz p *sfz p* *sfz p* *crescendo.....*

sfz p *sfz p* *ff* *sfz p*

sfz p *sfz p* *espressivo* *sfz p* *sfz p*

sfz p *sfz p* *sfz p* *sfz p*

sfz p *sfz p* *sfz p* *sfz p*

sfz p *ff* *sempre ff*

sfz p

25

p la melodia acentato dolce

29

sfz p *sfz p*

33

sotto voce
sfz p *sfz p* *sfz p* *sfz p*

37

sfz p *sfz p* *sfz p* *sfz p*

41

sfz p *sfz p* *p crescendo...*

Sub

45

Sub

49

ff *decrescendo.....*

8vb

54

p

8vb

59

sotto voce
sfz p *sfz p* *pp*

63

crescendo molto..... *ff*

68

fff *rinforzando*

73

fff

Lento

Piano

mp

4

crescendo.....

ff

8va₁

6

8

p poco a poco crescendo.....

10

8va

ff

3 3 3 3

12

fff rallentando e rinforzando

3 3

pesante

4

14 *sempre ff* 3

16 *rinf. molto* *fff*

18 *poco a poco diminuendo sino alla fine.....*

20

22

24 *p* *poco rall.....* *pp*

Andante

Piano

f dolente *crescendo.....* *ff*

5 *mp* *crescendo.....* *ff*

9 *dim.* *p espress.*

12 *p* *fff*

15 *ff pesante*

18 *mf* *diminuendo* *sotto voce*

a) Blanca en la fuente

The musical score consists of six systems of piano music. The first system (measures 1-4) begins with a piano (*f*) dynamic and a 'dolente' marking. It features a trill in the right hand and a triplet in the left hand. The second system (measures 5-8) starts with a mezzo-piano (*mp*) dynamic and includes a 'crescendo' marking. The third system (measures 9-11) shows a 'dim.' (diminuendo) marking and a 'p espress.' (piano, expressive) marking. The fourth system (measures 12-14) contains a piano (*p*) dynamic and a fortissimo (*fff*) dynamic. The fifth system (measures 15-17) is marked 'ff pesante' and features a sixteenth-note passage in the right hand. The sixth system (measures 18-20) begins with a mezzo-forte (*mf*) dynamic and includes 'diminuendo' and 'sotto voce' markings. The score concludes with a fermata in measure 18.

22

rit..... *p*

a tempo
25

espressivo

28

p dolce

32

crescendo..... *f*

35

piu rinforz..... *ff*

39

sfz *pp*

Preludio

1

Alexis Rago
Edición: Sara Petrizzo

Lentamente monotono

Piano

p *mezza voce*

5 *8va* *sfz* *f*

9 *cresc.* *f*

13 *f* *mp* *dolcissimo*

17 *p* *dolce* *mf*

21 *mp* *diminuendo* *p dolciss. ritardando* *p* *pp*

Allegretto non tanto alla Danza

Piano

p

dolce con tristezza

cresc.

f

pp

mf

Sva₁

ff appassionato

meno f

diminuendo

pp

7

14

21

27

33

Vivace e vizzarro

Piano

Musical score for "Vivace e vizzarro" in 6/8 time, marked "Piano". The score is divided into six systems, each with a treble and bass clef staff. The key signature is one sharp (F#).

System 1 (Measures 1-5): Treble clef starts with a melodic line marked *mp*. Bass clef has a rhythmic accompaniment. Measure 5 ends with a *p* dynamic marking.

System 2 (Measures 6-10): Treble clef continues the melodic line. Bass clef accompaniment. Measure 10 has a *mf* dynamic marking.

System 3 (Measures 11-15): Treble clef continues the melodic line. Bass clef accompaniment. Measure 13 has a *pp* dynamic marking.

System 4 (Measures 16-21): Treble clef starts with a melodic line marked *mf*. Measure 17 has a *pp* dynamic marking. Measure 20 has a *f* dynamic marking. A *Sua* marking with a dashed line is above measure 17.

System 5 (Measures 22-26): Treble clef continues the melodic line. Bass clef accompaniment. Measure 23 has a *p* dynamic marking.

System 6 (Measures 27-31): Treble clef continues the melodic line. Bass clef accompaniment. Measure 27 has a *f* dynamic marking.

32 *p* *f* *Sva* *Sva*

40 *sotto voce*

44 *piú sotto voce*

48 *p* *ff* *Sva* *Svb* *mf brillante* *staccato*

55 *diminuendo*

61 *p*

67

p *pp*

74

f brillante *m.d sopra*

80

sempre f

86

m.d sopra

91

crescendo

94

8va *8va* *ff* *lunga* *ff*

Andantino dolce e poético

Piano

mp teneramente

poco f

diminuendo

p

p dolce

poco f

p

pp

FINE

poco movendo

p dolce

crescendo.....

f

p

crescendo.....

f

p

pp

D.C al FINE

Allegro movimentato

Piano

The musical score is written for piano in common time (C) and consists of six systems of two staves each. The first five systems (measures 1-15) feature a melody in the right hand with slurs and a bass line with chords and eighth notes. The sixth system (measures 13-16) features a more complex texture with a bass line in the left hand and a treble clef staff in the right hand. Dynamic markings include *f* (forte) at the beginning of the first system, *p* (piano) at the start of measures 13 and 16, and *cresc.* (crescendo) leading to *f* (forte) in measures 14 and 15. Articulation marks like accents and slurs are used throughout. The piece concludes with a fermata over the final notes of measure 16, with an *8va* (octave) marking above the staff.

19 *p* *cresc.* *f* *ff* *8va*

22

25

28

31

33 *ff* *ff*

Pomposamente alla marcia

Piano

mp

staccato

Musical score for piano, measures 1-24. The score is in common time (C) and features a variety of dynamics and articulations. The first system (measures 1-4) is marked *mp* and *staccato*. The second system (measures 5-8) is marked *f*. The third system (measures 9-12) is marked *ff*. The fourth system (measures 13-16) is marked *ff* and *marcato*. The fifth system (measures 17-20) is marked *f*. The sixth system (measures 21-24) is marked *f*. The score includes numerous triplets and staccato markings.

25

p

29

poco.....a.....poco.....

32

crescendo..... f

35

f *sempre staccato*

38

sfz sfz sfz sfz sfz sfz sfz sfz
p il basso

42

sfz *diminuendo.....* *p*

48

Musical score for measures 48-52. The right hand features a melodic line with triplets and slurs. The left hand provides a steady accompaniment of quarter notes.

53

Musical score for measures 53-57. The right hand is silent. The left hand continues with a quarter-note accompaniment.

58

sotto voce

Musical score for measures 58-61. The right hand has a melodic line with triplets. The left hand accompaniment continues.

62

risvegliando

Musical score for measures 62-64. The right hand has a melodic line with triplets. The left hand accompaniment continues.

65

crescendo

f

Musical score for measures 65-68. The right hand has a melodic line with triplets. The left hand accompaniment continues. The dynamic *f* is indicated.

69

ff

Musical score for measures 69-72. The right hand has a melodic line with triplets. The left hand accompaniment continues. The dynamic *ff* is indicated.

73

ff *marcato*

77

3

80

f

3

83

ff

3

86

Sva

3

89

ff *marcattissimo*

fff

Piezas expresionistas

1

Alexis Rago
Edición: Sara Petrizzo

Allegro

Piano

Measures 1-4 of the piano part. The bass clef has a 3/4 time signature. The right hand has a treble clef. Dynamics include forte (*f*) and piano (*p*).

Measures 5-8 of the piano part. The right hand has a treble clef with a key signature change to one flat. Dynamics include mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*).

Measures 9-12 of the piano part. The right hand has a treble clef with a key signature change to two flats. Dynamics include piano (*p*), *piu sentito*, forte (*f*), and mezzo-piano (*mp*).

Measures 13-16 of the piano part. The right hand has a treble clef with a key signature change to two flats. Dynamics include sforzando (*sfz*) and piano (*p*).

Measures 17-20 of the piano part. The right hand has a treble clef with a key signature change to one flat. Dynamics include mezzo-piano (*mp*) and piano (*p*).

Measures 21-24 of the piano part. The right hand has a treble clef with a key signature change to one flat. Dynamics include piano (*p*) and a crescendo (*cresc.*).

25

f *p*

29

mp *mf*

32

p *piu sentito* *f*

35

poco a poco dim.....

39

p

(8va)
42

piu f *p*

con malinconia

Piano

p espress.

p

piu sentito

p poco a poco cresc.....

f

f con passione

A tempo

ritenuto

p con grazia

pp

Sva

Svb

Svb

Vivace

Piano

Musical score for Piano, marked *Vivace*. The score is in 6/8 time and consists of six systems of two staves each. The key signature has two flats (B-flat and E-flat).

- System 1 (Measures 1-4):** The right hand plays a series of chords with eighth notes. The left hand plays a bass line with eighth notes. Dynamics range from *f* to *p*.
- System 2 (Measures 5-8):** Measure 5 features a melodic flourish in the right hand. Dynamics range from *f* to *p*.
- System 3 (Measures 9-12):** Similar to the first system, with chords in the right hand and bass line in the left. Dynamics range from *p* to *f*.
- System 4 (Measures 13-16):** Similar to the first system. Dynamics range from *f* to *p*.
- System 5 (Measures 17-20):** The right hand has a melodic line with a *p cresc.* marking. Dynamics range from *p* to *f*.
- System 6 (Measures 21-24):** Similar to the first system. Dynamics range from *p* to *f*.

25

f

28

p *f*

32

f *p*

35

p *cresc.*

38

f *p*

42

f dim. *p* *8va*

Allegretto comodo

Piano

p

Musical notation for measures 1-4. The piece is in 3/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth notes. A piano (*p*) dynamic marking is present.

Musical notation for measures 5-8. Measure 5 continues the melodic pattern. Measure 6 has a slur. Measure 7 features a whole note chord in the right hand. Measure 8 continues the accompaniment. A piano (*p*) dynamic marking is present.

Musical notation for measures 9-12. The melodic line in the right hand continues with slurs and accents. The accompaniment in the left hand remains consistent. A piano (*p*) dynamic marking is present.

Musical notation for measures 13-16. Measure 13 continues the melodic pattern. Measure 14 has a slur. Measure 15 features a whole note chord in the right hand. Measure 16 continues the accompaniment. A piano (*p*) dynamic marking is present, with the instruction *p poco a poco cresc.....* starting in measure 15.

Musical notation for measures 17-19. Measure 17 starts with a forte (*f*) dynamic marking and a slur. Measure 18 has a slur and a five-finger fingering (*5*). Measure 19 features a slur and a *Sva* (Sustained Vibration) marking. A piano (*p*) dynamic marking is present.

Musical notation for measures 20-24. Measure 20 starts with a slur and a five-finger fingering (*5*). Measure 21 has a slur and a *Sva* marking. Measure 22 has a slur and a *Sva* marking. Measure 23 has a slur and a *Sva* marking. Measure 24 has a slur and a *Sva* marking. A piano (*p*) dynamic marking is present.

22 *S^{va}*

23 *S^{va}*

24

25 *S^{va}*

28

29 *S^{va}*

31 *S^{va}*

32

33

34

35

36

37

38

39 *f* *S^{va}*

40

41

con tristezza

Piano

p

il basso molto espressivo

11

f marcato

mf

14

f marcato

mf

19

22

p

pp

Allegro molto

Piano

f *meno f*

Measures 1-3 of the piano score. The right hand features chords in the treble clef, and the left hand features chords in the bass clef. The first measure is marked *f* and the third measure is marked *meno f*.

4 *cresc.*

f

Measures 4-6. Measure 4 is marked *cresc.* with a hairpin. Measure 5 is marked *f*. The right hand has chords, and the left hand has chords.

7

Measures 7-9. The right hand has chords, and the left hand has chords.

10 *diminuendo poco a poco*

Measures 10-12. Measure 12 features a melodic line in the right hand with a slur and a hairpin labeled *diminuendo poco a poco*.

13 *rit.....* *p* *sonoro* *Lento a capriccio* *p* 5

Measures 13-15. Measure 13 is marked *rit.....* and *p*. Measure 14 is marked *sonoro*. Measure 15 is marked *Lento a capriccio* and *p*. The right hand has a melodic line with slurs and a fermata. The left hand has chords and a bass line.

16 *sonoro* *p* 5 *sonoro*

Measures 16-18. Measure 16 is marked *sonoro*. Measure 17 is marked *p*. Measure 18 is marked *sonoro*. The right hand has a melodic line with slurs and a fermata. The left hand has chords and a bass line.

19

22 *Tempo primo*

25 *cresc.*

28

31

34

Suite para piano

Preludio campestre

Alexis Rago
Edición: Sara Petrizzo

Allegro moderato

Piano

4

cantabile

7

mf

10

13

p

16

p *cresc...* *f*

8va

19 *f*

22 *marcato*

25 *pp* *espressivo*

28 *marcato*

31 *sentito* *p*

34 *sentito* *poco...a...poco...diminuendo*

37

p smorzando..... *pp* *pp leggerissimo e lontano*

41

cantabile

45

49

53

p cresc..... *f*

57

f

60 *marcato* *dim.*

64 *p*

68

71

74 *p* *p*

77 *Lento* *pp* *pp*

Secret waltz

Lento e languido

Piano

p

poco riten.

A tempo

dolce ed espressivo

poco cresc.

più sentito

mf

rit.....

A tempo

mf con passione

8va

f

diminuendo..... e rit.....

pp

A tempo

p legato con intimissimo sentimento

p

tranquillo

p dolcissimo

34 *animato*
p scherzando

39 *Lento*
rit.

43 *A tempo*
il basso staccato

48 *A tempo*
rit.
ff appassionato

53 *f* *diminuendo.....e rit. assai....*
8va

57 *Lento*
pp
f marcato

Ocaso

Andante espressivo

Piano

5 *cresc..... f*

9 *p espressivo*

13

17

21 *b)*

a) Blanca con puntillo en la fuente
b) Idem

25 *agitato*

29 *f appassionato* *Sva* *ritardando molto...p*

33 *a tempo* *marcato* *f* *mp rit.*

37 *rit.* *f* *agitato*

41 *rit.*

46 *a tempo* *ma senza fretta* *rit.* *a tempo* *rit.*

a tempo

a tempo

50

rit.

molto tranquillo

a tempo

54

rit.

a tempo

58

rit.

rit.

f

63

rit.

69

a tempo

parsimonioso

8^{va} 1

73

8^{va} 1

8^{va} 1

8^{va} 1

rit.....

d) Blanca en la fuente

Coral a la noche

Lento

Piano

mp

cresc.....

mf

dim.....

cresc.....

f

dim.....

p

sotto voce

cresc.....

f

rit.

p

39

The image shows a piano score for 'Coral a la noche'. It consists of six systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Lento'. The score begins with a piano (*mp*) dynamic and features a series of chords and melodic lines. A crescendo (*cresc.....*) is indicated in the second system. The third system starts with a mezzo-forte (*mf*) dynamic and includes a decrescendo (*dim.....*) and another crescendo (*cresc.....*). The fourth system reaches a fortissimo (*f*) dynamic. The fifth system features a decrescendo (*dim.....*) to a piano (*p*) dynamic, with the instruction 'sotto voce' (under the voice) written above the staff. The final system shows a crescendo (*cresc.....*) to fortissimo (*f*), followed by a ritardando (*rit.*) and a final piano (*p*) dynamic. The page number '39' is located at the bottom center.

Estudio

Allegro brillante

Piano

p grazioso

mf

p *f*

p *crescendo* *f*

p *p cresc.....*

ff *p cresc.....*

a) Corchea en la fuente
b) Sol natural en la fuente

22

ff

25

p *p cresc.....*

28

marcato

31

Sva

34

p cresc..... *ff*

38

f

Sonata

I

Alexis Rago
Edición: Sara Petrizzo

Andante maestoso ♩ = 88

Piano

pp misterioso

pp leggierissimo lontano

8va

5

poco a poco *cresc.*

9

più forte ed ancora cresc. *ff* rinforzando

a) Sol en la fuente

8va - - - - -

14

fff

fff marcatisimo

p

19 Tranquilo

senza carrera

8va - - - - -

pp glissando delicatissimo

22

Gliss.

22

p

un poco ritenuto il tempo

sotto voce

mf

b)

24

8va - - - - -

Gliss.

22

Gliss.

22

p

p

24

mf espressivo

b) Negra en la fuente

28

14

delicatissimo

28

p

32

14

14

15

senza doreza

32

f

35

15

15

15

35

poco..... a poco..... dim.....

38

15

15

14

8va

rit.

pp

8va

8va

8va

40

Meno mosso

mp

quasi recitativo

con molta espressione

pp

8va

45

piú f

pp

8va

8va

50

Andante solenne

mf

3

8va

8va

55

cresc.

ff

sempre ff

45

più mosso

8va

60

fff

marcatissimo

Allegro

8va

66

ff precipitando martellato

rinforzando

sempre ff

Lentamente

8va

71

lunga

mp

pp rit.

71

lunga

8vb

c) Negra con doble puntillo en la fuente
 d) La natural en la fuente
 e) La bemol en la fuente

78 *Andante maestoso*

pp *leggerissimo lontano* *poco*

pp *misterioso* *poco a poco cresc.....*

85 *a poco cresc.....* *più forte ed ancora cresc.....*

più forte ed ancora cresc.....

90 *ff rinforzando* *fff marcatisimo* *p*

96 *Tranquillo* *un poco ritenuto il tempo* *un poco piú animato*

sotto voce *mp* *p il basso un poco staccato*

102 *mf poco.....a poco.....diminuendo...* *pp rit.....*

S^{va}

107 *pp* *Lento* *p lugubre*

S^{va} *S^{vb}*

114 *Adagio* *perdendosi e rallentando* *p diminuendo e rit.* *ppp*

S^{va} *S^{vb}* *sotto voce*

II

Allegro ♩ 76

Piano

mp *mf* *cresc.* *f* *p* *mf*

cresc. *f* *p leggiero*

p leggiero

8va 18 *p leggiero*

8va 23 *cresc.* *f* *p leggiero*

28 *cresc.* *f*

33 *p* *leggiero* *cresc.....*

38 *f* *ff* *cresc.....* *f*

43 *ff* *f* *ff*

48 *f*

53

58 *mf* *espressivo*

64

cresc.....

This system contains measures 64 through 69. The right hand features a series of chords, with a prominent sustained chord in measure 65. The left hand has a melodic line with a trill in measure 65 and a descending eighth-note pattern in measure 66. A *cresc.....* marking is present in measure 67.

70

This system contains measures 70 through 75. The right hand continues with chords, and the left hand has a melodic line with a trill in measure 70 and a descending eighth-note pattern in measure 71. A *cresc.....* marking is present in measure 72.

76

f

diminuendo

This system contains measures 76 through 81. The right hand features a series of chords, with a prominent sustained chord in measure 76. The left hand has a melodic line with a trill in measure 76 and a descending eighth-note pattern in measure 77. A *f* marking is present in measure 76, and a *diminuendo* marking is present in measure 78.

82

cresc.....

f

This system contains measures 82 through 88. The right hand features a series of chords, with a prominent sustained chord in measure 82. The left hand has a melodic line with a trill in measure 82 and a descending eighth-note pattern in measure 83. A *cresc.....* marking is present in measure 84, and a *f* marking is present in measure 88.

89

This system contains measures 89 through 94. The right hand features a series of chords, with a prominent sustained chord in measure 89. The left hand has a melodic line with a trill in measure 89 and a descending eighth-note pattern in measure 90.

95

This system contains measures 95 through 100. The right hand features a series of chords, with a prominent sustained chord in measure 95. The left hand has a melodic line with a trill in measure 95 and a descending eighth-note pattern in measure 96.

100

f *espressivo*

106

112

118

124

p *f*

130

p *f*

135 *mp* *mf* *cresc.....* *f* *p*

141 *mf* *cresc.....* *f* *p leggiero*

147

152 *Sva*

157 *Sva* *cresc.....* *f*

162 *p leggiero* *cresc.....* *f*

168

p leggiero

cresc.

173

f

ff

cresc.....

f

179

ff

ff

f stretto

vivo

185

8va

191

crescendo

8va

197

ff

ff

III

Lento con elevazione ♩ = 58

Piano

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures, followed by a series of chords. The lower staff is in bass clef and contains a bass line with a slur over the first two measures, followed by a series of chords. The dynamic markings are *p espress.* in the first measure, *pp lontano* in the second measure, and *sfz* in the third measure. A dynamic hairpin is shown under the *sfz* marking. A bracket above the upper staff spans the first two measures, with the marking *8va* above it.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures, followed by a series of chords. The lower staff is in bass clef and contains a bass line with a slur over the first two measures, followed by a series of chords. The dynamic markings are *mp* in the first measure, *pp* in the second measure, *mp cresc.* in the third measure, and *f* in the fourth measure. A dynamic hairpin is shown under the *mp cresc.* marking.

The third system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures, followed by a series of chords. The lower staff is in bass clef and contains a bass line with a slur over the first two measures, followed by a series of chords. The dynamic markings are *mf* in the first measure, *p* in the second measure, *mp* in the third measure, *p* in the fourth measure, and *p cresc.* in the fifth measure. A dynamic hairpin is shown under the *mp* marking.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures, followed by a series of chords. The lower staff is in bass clef and contains a bass line with a slur over the first two measures, followed by a series of chords. The dynamic markings are *mf diminuendo* in the first measure, *p* in the second measure, and *mp* in the third measure. A dynamic hairpin is shown under the *mf diminuendo* marking.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a slur over the first two measures, followed by a series of chords. The lower staff is in bass clef and contains a bass line with a slur over the first two measures, followed by a series of chords. The dynamic markings are *mf* in the first measure, *p* in the second measure, and *mp* in the third measure. A dynamic hairpin is shown under the *mf* marking.

32

f marcato

p

37

pp

mp

p

pp

p

pp

8va

44

p cresc.

rinforzando

ff

dim.

8va

Sub

50

dolce

p

dolcissimo

58

p

p

mp

mp

p

pp

8va

IV

Allegro vigoroso

Piano

Musical notation for measures 1-4. The piece is in 5/4 time and B-flat major. The right hand features a melodic line with triplet eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *f marcato e sempre agitato*.

Musical notation for measures 5-8. The right hand continues the melodic line with triplet eighth notes, and the left hand maintains the accompaniment. Measure 8 ends with a fermata over the final chord.

Musical notation for measures 9-12. The right hand continues the melodic line with triplet eighth notes, and the left hand maintains the accompaniment. Measure 12 ends with a fermata over the final chord.

Musical notation for measures 13-16. The right hand continues the melodic line with triplet eighth notes, and the left hand maintains the accompaniment. Measure 16 ends with a fermata over the final chord.

Musical notation for measures 17-20. The right hand continues the melodic line with triplet eighth notes, and the left hand maintains the accompaniment. Measure 20 ends with a fermata over the final chord. The word *Sua* is written above the staff in measures 17 and 18.

Musical score for measures 21-24. The piece is in B-flat major and 3/4 time. The right hand features a melodic line with triplet eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical score for measures 25-28. The tempo changes to **Allegro con fuoco** and the key signature changes to C major. The right hand has a more active melodic line with triplet eighth notes. The left hand continues with a steady accompaniment. A *S^{va}* marking is present above the right hand.

Musical score for measures 29-31. The right hand has a melodic line with a 7-measure rest. The left hand has a 7-measure rest. The piece concludes with a **ff** dynamic marking and a final chord.

Musical score for measures 32-36. The tempo is **Allegretto con grazia** and the key signature changes to D major. The right hand has a melodic line with triplet eighth notes. The left hand has a 3-measure rest. The piece concludes with a **p** dynamic marking and the instruction *cantando*.

Musical score for measures 37-41. The right hand has a melodic line with triplet eighth notes. The left hand has a 3-measure rest. The piece concludes with a **p** dynamic marking and the instruction *cantando*.

43

43-47

cresc.

Measures 43-47: Treble and bass clefs. Treble clef contains chords and triplets. Bass clef contains triplets. A dotted line labeled *cresc.* spans from measure 45 to 47.

48

48-52

f *dim.* *p*

Measures 48-52: Treble clef contains chords and triplets. Bass clef contains triplets. Dynamics: *f* (measure 48), *dim.* (measures 49-51), *p* (measure 52).

53

53-56

Measures 53-56: Treble clef contains chords and triplets. Bass clef contains triplets.

57

57-60

p *mp* *leggero*

Sma

Measures 57-60: Treble clef contains chords and triplets. Bass clef contains triplets. Dynamics: *p* (measure 57), *mp* (measure 58), *leggero* (measures 59-60). *Sma* (Sforzando) markings above measures 59 and 60.

61

61-64

più leggero

Sma

Measures 61-64: Treble clef contains chords and triplets. Bass clef contains triplets. Dynamics: *più leggero* (measures 61-64). *Sma* (Sforzando) marking above measure 64.

65

65-68

sempre piano
staccato il basso

Measures 65-68: Treble clef contains chords and triplets. Bass clef contains triplets. Dynamics: *sempre piano* (measures 65-68). *staccato il basso* (staccato the bass) instruction below measure 68.

69

ancore più piano

73

8va

77

Tempo primo

senza rit.

pp

f marcato e sempre agitato

81

85

89

93

8va

97

101

105

Allegro con fuoco

8va

107

ff

61

La valse des souvenirs

Alexis Rago
Edición: Sara Petrizzo

1

Piano

mp

mf presto

calmo espressivo

diminuendo

rallentando

p

11

poco riten.

Moderato con anima

p espress.

18

f

24

f

poco rit.

con grazia

p slentando

29

cresc.

f

35 *piu sentito*
mp slentando

40
cresc. *f* *poco ritar.* *p* *rit.*

45 *A tempo*
f appassionato

51
p subito *poco.....a poco.....cresc.....ed* *affrettando*
marcato il basso

57
riinforzando

63
mf presto *poco rall.* *diminuendo*

calmo espressivo

Lento

Musical score for measures 68-74. The piece is in a minor key. Measure 68 starts with a piano (*p*) and expressive (*espress.*) dynamic. The music features a series of chords and a melodic line in the right hand. A *sentito* marking is present in measure 74.

riten.

Moderato con anima

Musical score for measures 75-81. The tempo changes to Moderato con anima. Measure 75 begins with a piano (*p*) and expressive (*espress.*) dynamic. A *riten.* marking is placed above measure 75. A five-measure rest is indicated above measure 78.

Musical score for measures 82-87. The tempo changes to A tempo. Measure 82 starts with a forte (*f*) dynamic. A five-measure rest is indicated above measure 82. A *poco riten.* marking is placed above measure 85. Trills are present in measures 86 and 87.

Musical score for measures 88-93. The tempo changes to animato. Measure 88 starts with a forte (*f*) dynamic. A *rit.* marking is placed above measure 90. A piano (*p*) dynamic is used in measures 91 and 92. A *cresc.* marking is placed above measure 93.

Musical score for measures 94-98. A *ritar.* marking is placed above measure 94. A piano (*p*) dynamic is used throughout. A *rinf.* marking is placed above measure 95. A first ending bracket labeled 'a)' spans measures 96-98.

Musical score for measures 99-104. The tempo changes to Lento. Measure 99 starts with a forte (*f*) dynamic. A piano (*p*) and dolce dynamic is used in measure 100. A *molto riten.* marking is placed above measure 102. A *lunga* marking is placed above measure 104.

a) La en la fuente

Tempo giusto

Piano

f *p espressivo*

Animato

p *poco a poco crescendo*

f *decrescendo* *rit.* *f*

p *con intimo sentimento* *più sentito* *appassionato*

dim. *p cresc. ed agitato* *f*

39 *decrecendo* *p* *poco rit.* *A tempo* *p* *poco a*

45 *poco* *incalzando* *e cresc.* *rinforzando*

51 *Agitato* *f marcato* *f lunga*

56 *Senito*

61 *f* *f* *ben marcato il basso*

66 *Adagio* *mp* *mf* *p* *pp*

Ad Libitum

Piano

mf

mf

p dolcemente

Calmo e poético

con affetto

Il basso espressivo

poco rit.

A tempo

crescendo

f

p dolcissimo

ritardando

p

più mosso scherzando

la prima volta sentito
la seconda volta piano

la prima volta sentito
la seconda volta piano

67

31

rit.

Detailed description: This system contains measures 31 through 35. The music is written for piano in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes. A 'rit.' (ritardando) marking is placed above the right hand in measure 35.

36

quasi cadenza

Tempo primo

f *poco rit.* *mf* *mp*

Detailed description: This system contains measures 36 through 41. Measures 36-40 are marked 'quasi cadenza' and feature a melodic line in the right hand with a dynamic of *f* (forte). Measure 40 is marked 'poco rit.' (poco ritardando). Measures 41-42 are marked 'Tempo primo' (return to original tempo) and feature a melodic line in the right hand with dynamics of *mf* (mezzo-forte) and *mp* (mezzo-piano). The left hand continues with a steady accompaniment.

42

p *dolcemente* *con affetto*

il basso espressivo

Detailed description: This system contains measures 42 through 46. The right hand has a melodic line with dynamics *p* (piano) and *dolcemente* (dolce), and *con affetto* (with affection). The left hand is marked 'il basso espressivo' (expressive bass) and features a simple accompaniment of eighth notes.

47

A tempo

poco rit. *crescendo*

Detailed description: This system contains measures 47 through 51. Measures 47-50 are marked 'poco rit.' (poco ritardando). Measure 51 is marked 'A tempo' (return to original tempo) and features a 'crescendo' dynamic marking. The right hand has a melodic line, and the left hand has an accompaniment.

52

f *p* *dolcissimo* *ritardando*

Detailed description: This system contains measures 52 through 57. Measure 52 starts with a dynamic of *f* (forte). Measure 53 has a dynamic of *p* (piano). Measure 54 has a dynamic of *p* (piano) and is marked 'dolcissimo' (dolcissimo). Measure 57 is marked 'ritardando' (ritardando). The right hand has a melodic line, and the left hand has an accompaniment.

58

tranquillo

p *espressivo* *morendo* *e rit.* *pp*

Detailed description: This system contains measures 58 through 62. The right hand is marked 'tranquillo' (tranquillo) and features a melodic line with a dynamic of *p* (piano). The left hand is marked '*p* espressivo' (piano espressivo) and features a melodic line with dynamics of *morendo* (morendo) and *e rit.* (e ritardando). Measure 62 ends with a dynamic of *pp* (pianissimo).

Lento con mestizia

Piano

p espressivo *mf* *poco rit.* *p*

un poco più animato
p con intimo

sentimento

7

13

19

25

31

Lento con mestizia

Musical score for measures 37-42. The piece is in a minor key. Measures 37-42 feature a melodic line in the right hand with slurs and a bass line with sustained notes. Performance markings include *poco rit.* and *p espressivo cedendo*.

Musical score for measures 43-48. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. Performance markings include *poco rit.* and *p*.

Musical score for measures 49-54. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

Musical score for measures 55-60. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs.

Musical score for measures 61-66. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. Performance markings include *molto espressivo* and *sentito*.

Musical score for measures 67-70. The right hand has a melodic line with slurs, and the left hand has a bass line with slurs. Performance markings include *Lento* and *sonoro*.

Piano

A capriccio

mf

rit.

placido

p dolce

e con tenerezza

sentito con anima

calmo

agitato

cresc. e rit. f

p

p

il basso emergente

f

A tempo

p

crescendo

rit.

31 *recitativo a piacere*

p *lentamente espressivo* *poco* *crescendo*

36 *ritenuto*

sentito *mf* *espressivo*

41 *armonioso con affecto*

riten. *p* *il basso espressivo*

46

sentito con anima *rit.*

51 *A tempo*

crescendo *f* *riten.*

56 *calmo assai*

mp *sentito* *p* *molto rit.* *pp*

Deciso

Piano

f

Vivace

mp marcato il tema

12

17

cresc.

f riten.

22

2.

riten.

Languendo

p espress.

sentitto

sentitto

27

sentitto

f *sentitto*

p

32 *poco rit.* *A tempo*

sentitto *dolce* *sentitto* *cresc.* *incalzando*

il basso marcato

37 *f*

42 1. 2. *Vivace*

mp marcato il tema

48

53 *cresc.*

58 *sempre vivace*

f marcato *poco rit.*

Piano

Lento *A tempo*

p espress. *p* *p con intimo sentimento*

sentito *riten.* *3*

a tempo *un poco più mosso*

cantabile *cresc.* *f sentito*

espressivo

Adagio

p *cresc.* *f sentito* *rit.* *f*

Lunga *A tempo*

sentito doloroso *più sentito*

A tempo

ritenuto *3* *p* *p*

Inquieto

Piano

p *cresc.* *incalzando* *rinforzando* *f*

Moderato

p *con nostalgia*

A tempo ma senza rigore

rit. *p* *lamentoso* *sempre piano*

poco rit.

Affettuoso

p *dolce*

il basso emergente e molto espressivo

25

29 *ritenuto*
più sentito
p subito

33 *A tempo*
sentito
f
poco rit.
A tempo calmo

38 *animato*
cresc.
f

43 *tranquillo*
p
pp
p
pp

47 *Moderato con anima*
p espress.

51 *Lento*
poco a poco rit. e morendo
p *lunga* *mp* *p*

Vivace-scherzando

Piano

p *crescendo* *f*

p *crescendo*

14

A tempo

poco rit. *p* *crescendo*

21

f

28

ritar.

dim.

Affanoso senza slentare

p *molto espressivo*

35

p

42

42

sentito

p *cresc.*

This system contains measures 42 through 48. The music is in 3/4 time. The right hand features a series of chords, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *sentito* and *p cresc.*

49

49

e incalzando *rinforzando* *f appassionato* *poco rit.*

This system contains measures 49 through 55. The right hand has a melodic line with a large slur, and the left hand continues with eighth notes. Dynamics include *e incalzando*, *rinforzando*, *f appassionato*, and *poco rit.*

56 a tempo

56 a tempo

mf

This system contains measures 56 through 62. The right hand has a melodic line with a large slur, and the left hand continues with eighth notes. The dynamic marking is *mf*.

63

63

This system contains measures 63 through 70. The right hand has a melodic line with a large slur, and the left hand continues with eighth notes. The dynamic marking is *p*.

71 a tempo

71 a tempo

poco rit. *cresc.*

This system contains measures 71 through 76. The right hand has a melodic line with a large slur, and the left hand continues with eighth notes. Dynamics include *poco rit.* and *cresc.*

77

77

f *rit.* *f* *ritenuto*

This system contains measures 77 through 83. The right hand has a melodic line with a large slur, and the left hand continues with eighth notes. Dynamics include *f*, *rit.*, *f*, and *ritenuto*.

Tempo primo
Vivace Scherzando

85

p *crescendo* *f*

Measures 85-91: Treble clef, bass clef, key signature of two flats. Measure 85 has a whole rest in the treble and a whole note chord in the bass. Measures 86-91 feature a melodic line in the treble with slurs and a bass line with chords. Dynamics range from *p* to *f*.

92

Measures 92-97: Treble clef, bass clef, key signature of two flats. Measures 92-97 feature a melodic line in the treble with slurs and a bass line with chords.

98

a tempo

poco rit. *cresc.*

Measures 98-104: Treble clef, bass clef, key signature of two flats. Measure 98 has a fermata. Measures 99-104 feature a melodic line in the treble with slurs and a bass line with chords. Dynamics include *poco rit.* and *cresc.*.

105

Measures 105-111: Treble clef, bass clef, key signature of two flats. Measures 105-111 feature a melodic line in the treble with slurs and a bass line with chords.

112

deciso

ritar. *f*

Measures 112-119: Treble clef, bass clef, key signature of two flats. Measure 112 has a fermata. Measures 113-119 feature a melodic line in the treble with slurs and a bass line with chords. Dynamics include *ritar.* and *f*.

120

calmo

Lento

f *mp* *mp* *pp*

Measures 120-126: Treble clef, bass clef, key signature of two flats. Measure 120 has a fermata. Measures 121-126 feature a melodic line in the treble with slurs and a bass line with chords. Dynamics include *f*, *mp*, and *pp*.

Vals caprichoso a Mariela

1

Alexis Rago
Edición: Sara Petrizzo

Piano

Moderato Lento

mf *mp* sentito con passione

5 *ten.* *più sentito* *ten.* *f* appassionato

9 *poco rit.* *p* con grazia 1. *poco rit.* 2. *poco rit.*

13 *f* con intimissimo sentimento

18 1. *rit.* 2. *sf cresc.*

22 *A tempo* *f* appassionato e marcato *ten.* *sempre sentito* *ten.*

26 *f* appassionatissimo ritenuto *p* con grazia *poco rit.* *poco rit.*

31 *calmo* *più sentito* *p* *mezza voce* *p*

35 *agitando* *p cresc. e stringendo*

39 *marcato il basso* *rinforzando* *f*

43 *poco a poco* *diminuendo* *p*

46 *crescendo*

50 *f* *ritenuto* *f*

55 *Lento* *marcato* *mf* *p* *molto calmo* *p*

60 *tr* *dolcissimo con intimo sentimento* *tr*

64 *tr* *A tempo* *morendo* *p* *mf* *cresc.*

69 *f marcato*

74 *poco rit.* *f* *mf* *p*

a) Corchea en la fuente
b) Clave de Fa en la fuente

Piano

mf

p espressivo con malinconia

6 *p crescendo.....*

f poco rit.

A tempo

11 *p crescendo*

16 1. *f poco rit.*

2. *f p riten. p*

20 *p*

f

25 *p*

30

Measures 30-33: Treble clef, key signature of two sharps (F# and C#). Measure 30 has a dynamic marking of *p*. Measure 31 has a dynamic marking of *f*. The bass line consists of quarter notes and half notes.

34

Measures 34-37: Treble clef, key signature of two sharps. Measure 34 has a first ending bracket labeled "1." and a second ending bracket labeled "2.". Measure 35 has a dynamic marking of *f*. Measure 36 has a dynamic marking of *crescendo*. Measure 37 has a dynamic marking of *ed affectando.....*. The bass line has a dynamic marking of *f*.

38

Measures 38-41: Treble clef, key signature of two sharps. Measure 38 has a dynamic marking of *rinforzando*. Measure 39 has a dynamic marking of *f*. The bass line has a dynamic marking of *f*. There is a *S^{va}* marking above the treble staff.

Cadenza ad libitum

Measures 42-43: Treble clef, key signature of two sharps. Measure 42 has a dynamic marking of *Presto Volante*. Measure 43 has a dynamic marking of *f*. The bass line has a dynamic marking of *f*. There is a *S^{va}* marking above the treble staff and a *m.d* marking below the bass staff.

44

Measures 44-45: Bass clef, key signature of two sharps. Measure 44 has a dynamic marking of *sotto voce*. Measure 45 has a dynamic marking of *cresc.*. The treble staff has a dynamic marking of *affrettando*.

46

Measures 46-47: Treble clef, key signature of two sharps. Measure 46 has a dynamic marking of *veloce*. The bass line has a dynamic marking of *f*.

47 *rallentando*

p
mp

50

crescendo

55

f poco rit.

60

crescendo
f
p

65

p
crescendo
f
8va

69

ritardando e smorzando
pp
p
pp
8va
Lento

Piano

mp

rit...

8

p *molto espressivo* *con intimo sentimento*

13

18

23

piú mosso

cresc...

28

f

33 *rallentando e perdendo*

p

38

rit.

43

48

53

declamato

p *espressivo*

58

63

p *molto espressivo*

68

73

78

83

S^{va}

88

rit.

Piano

p tutto pezzo delicatesimo

5

9

13

un poco piu mosso

17

21

sva

25

29

33

37

41

42

poco a poco ritardando e smorzando

8^{va}

43

44

pp

Tempo primo

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

8^{va}

ritardando.....

60

61

62

63

pp

Piano

p *cantabile con sentimento*

Measures 1-6. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Dynamics: *p*. Tempo: *cantabile con sentimento*.

7

5

3

p a pp

Measures 7-11. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Dynamics: *p a pp*. Fingerings: 5, 3.

12

p *p*

Measures 12-16. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature. Dynamics: *p p*.

17

Measures 17-22. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature.

23

Measures 23-27. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature.

28

Measures 28-32. Treble clef, 3/4 time signature. Bass clef, 3/4 time signature.

33

40

ritardando

47

lunga

p

52

57

62

cresc.....

f

Moderato con anima

Piano

p *dolcemente espressivo*

Musical score for measures 1-6 and 7-12. The score is in 3/4 time with a key signature of three flats. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The tempo is 'Moderato con anima' and the dynamics are 'p' and 'dolcemente espressivo'.

Musical score for measures 13-17. The score includes dynamic markings 'cresc.', 'f rit.', 'p', and 'rit. p'. It features a first and second ending for the final measure.

Musical score for measures 18-23. The tempo changes to 'più mosso agitato'. Dynamic markings include 'mf', 'crescendo', and 'rinforzando'. The right hand has a melody with slurs and accents, while the left hand has a rhythmic accompaniment.

Musical score for measures 24-29. The dynamic marking is 'ff appassionato'. The right hand has a melody with slurs and accents, and the left hand has a rhythmic accompaniment.

Musical score for measures 30-34. The dynamic marking is 'ritardando.....'. The right hand has a melody with slurs and accents, and the left hand has a rhythmic accompaniment.

Piano

36 *p* *crescendo ed accelerando* *f*

37 *rallentando*

40 *pp* *delicato* *m.d* *sempre delicato* *m.d* *m.d* *m.d*

48 *non Presto* *p* *legato* *cresc.* *f* *ritardando molto* *p*

50 *un poco marcato il canto* *p* *espressivo* *crescendo* *mf* *diminuendo*

58 *mf* *rit.* *morendo* *pp*

Molto appassionato

Piano

f

5

10

15

20

25

con passione

p

Musical score for measures 30-34. The piece is in A major (two sharps). Measure 30 starts with a treble clef and a bass clef. The right hand has a melodic line with a fermata over measures 32-33. The left hand has a bass line with chords. There are two first endings (1.) and a second ending (2.) starting at measure 33. The key signature changes to B minor (two sharps) at the end of the system.

dolce con anima

Musical score for measures 35-39. The piece is in B minor (two sharps). The tempo/mood is *dolce con anima*. The right hand has a melodic line with a fermata over measures 35-36. The left hand has a bass line with chords. The key signature changes to D minor (one sharp) at the end of the system.

Musical score for measures 40-44. The piece is in D minor (one sharp). The right hand has a melodic line with a fermata over measures 40-41. The left hand has a bass line with chords. The key signature changes to F minor (one flat) at the end of the system.

Musical score for measures 45-48. The piece is in F minor (one flat). The right hand has a melodic line with a fermata over measures 45-46. The left hand has a bass line with chords. The key signature changes to C minor (no sharps or flats) at the end of the system.

agitato

Musical score for measures 49-52. The piece is in C minor (no sharps or flats). The tempo/mood is *agitato*. The right hand has a melodic line with a fermata over measures 49-50. The left hand has a bass line with chords. The dynamic is *p* (piano). The key signature changes to G minor (two flats) at the end of the system. A *cresc.....* (crescendo) marking is present over measures 51-52.

Musical score for measures 53-56. The piece is in G minor (two flats). The right hand has a melodic line with a fermata over measures 53-54. The left hand has a bass line with chords. The dynamic is *f* (forte). The key signature changes to D minor (one sharp) at the end of the system. A *rit.* (ritardando) marking is present over measures 55-56.

57

p lontano

This system contains measures 57 through 62. The right hand features a melodic line with a fermata over the final measure. The left hand provides harmonic support with chords and moving lines. The dynamic marking *p* and the tempo marking *lontano* are present.

63

rit. *A tempo*

This system contains measures 63 through 67. It begins with a *rit.* (ritardando) marking and transitions to *A tempo* (Allegretto). The right hand has a melodic line with a fermata, and the left hand has a sustained chord with a fermata.

68

This system contains measures 68 through 72. The right hand has a melodic line with a fermata, and the left hand has a sustained chord with a fermata.

73

This system contains measures 73 through 76. The right hand features a melodic line with a triplet of eighth notes. The left hand has a sustained chord with a fermata.

77

This system contains measures 77 through 80. The right hand has a melodic line with a fermata, and the left hand has a sustained chord with a fermata.

81

This system contains measures 81 through 84. The right hand has a melodic line with a fermata, and the left hand has a sustained chord with a fermata.

85

f *appassionato*

90

95

stretto

sfz

100

104

f

108

ritardando

Lento a piacere

8^{va} -1

ritardando

Lento a piacere

8^{va} -1

a) Fa en la fuente

con malinconia

Piano

p *molto espressivo*

5

9

13

rit.

A tempo

17

a)

21

cresc.....

25 *agitato*

f

29

33 *Veloce*

rit. *f* *p* *leggero*

36

p *leggero*

37

38

p *ritenuto* *pp*

con nobiltá

42

Measures 42-46: This system contains five measures of music. The right hand features a melodic line with dotted rhythms and slurs, while the left hand provides a steady accompaniment of eighth notes. The key signature is one flat (B-flat).

47

Measures 47-51: This system contains five measures of music. The right hand continues the melodic line with dotted rhythms and slurs. The left hand accompaniment includes a change in key signature to two flats (B-flat and E-flat) at measure 49.

52

Measures 52-57: This system contains six measures of music. The right hand continues the melodic line with dotted rhythms and slurs. The left hand accompaniment continues with eighth notes, maintaining the two-flat key signature.

58

Measures 58-61: This system contains four measures of music. The right hand part begins with a long melodic slur. The left hand accompaniment features a more active eighth-note pattern.

62

Measures 62-66: This system contains five measures of music. The right hand continues with a long melodic slur. The left hand accompaniment features a more active eighth-note pattern.

67

Measures 67-71: This system contains five measures of music. The right hand continues the melodic line with dotted rhythms and slurs. The left hand accompaniment returns to a steady eighth-note pattern.

72 *cresc....*

Musical score for measures 72-76, bass clef, piano. The music consists of a series of chords and dyads, with a *cresc....* marking in measure 74.

77

Musical score for measures 77-81, bass clef, piano. The music continues with chords and dyads, ending with a double bar line in measure 81.

82 *veloce*

p *m.d* *m.i* *cresc....* *f*

Musical score for measures 82-86, piano and treble clef. The tempo is marked *veloce*. The piano part (bottom staff) features a series of chords and dyads, with a *cresc....* marking in measure 84. The treble part (top staff) features a series of eighth notes, with a *f* marking in measure 84. A long slur covers the entire passage.

87 *f* *p* *cresc....*

Musical score for measures 87-88, piano and treble clef. The piano part (bottom staff) features a series of chords and dyads, with a *f* marking in measure 87 and a *p* marking in measure 88. The treble part (top staff) features a series of eighth notes, with a *cresc....* marking in measure 88.

89 *tr* *lunga a piacere* *f*

Musical score for measures 89-90, piano and treble clef. The piano part (bottom staff) features a series of chords and dyads, with a *f* marking in measure 89. The treble part (top staff) features a series of eighth notes, with a *tr* marking in measure 89 and a *lunga a piacere* marking in measure 90. A long slur covers the entire passage.

calmo recitativo

Musical score for measures 91-93. The piece is in a calm recitative style. The right hand features a melodic line with a trill (tr) at the end of measure 93. The left hand provides a simple harmonic accompaniment.

Musical score for measures 94-101. The right hand has a melodic line with trills (tr) in measures 94, 96, and 98. The left hand has a rhythmic accompaniment. The tempo marking *molto riten.* appears in measure 100.

Tempo primo

Musical score for measures 102-106. The tempo is marked *Tempo primo*. The right hand has a melodic line. The left hand has a rhythmic accompaniment. The dynamic marking *p* and the instruction *molto espressivo* are present.

Musical score for measures 107-111. The right hand has a melodic line. The left hand has a rhythmic accompaniment.

Musical score for measures 112-116. The right hand has a melodic line. The left hand has a rhythmic accompaniment.

Musical score for measures 117-121. The right hand has a melodic line. The left hand has a rhythmic accompaniment. The dynamic marking *rit* is present.

122

Musical score for measures 122-125. The right hand has a melodic line with a long slur over measures 123-125. The left hand has a bass line with chords and some eighth notes.

126

agitato

Musical score for measures 126-129. The right hand has a melodic line with a slur over measures 127-129. The left hand has a bass line with chords and eighth notes.

130

Musical score for measures 130-133. The right hand has a melodic line with a slur over measures 131-133. The left hand has a bass line with chords and eighth notes.

134

ritardando

f

Musical score for measures 134-137. The right hand has a melodic line with a slur over measures 135-137. The left hand has a bass line with chords and eighth notes. A dynamic marking 'f' is present in measure 137.

138

Musical score for measures 138-141. The right hand has a melodic line with a slur over measures 139-141. The left hand has a bass line with chords and eighth notes.

142

Musical score for measures 142-145. The right hand has a melodic line with a slur over measures 143-145. The left hand has a bass line with chords and eighth notes.

a) Blanca en la fuente

Allegretto

Piano

3

3

3

3

3

3

affettuoso

p *ritenuto*

5

p

10

ritenuto

16

poco rit...

p

il basso emergente

agitato

22

crescendo

28

f

32 *rinforzando*

1. 2.

37

40 *Tempo primo*
ritenuto

46 *poco riten*

52 *ritardando*

57 *Lento*
pp *marcando* *pp*

Piano

rit.

7

p molto espressivo

12

più sentito

17

cresc.

dim. e ritenuto

23

p dolcemente

a)

29

Cadenza ad libitum

Musical score for measures 34-39. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. Measure 34 starts with a treble clef and a bass clef. The right hand has a melodic line with a fermata over the final note. The left hand has a rhythmic accompaniment. A double bar line is present at the end of measure 39.

Musical score for measures 40-41. Both hands feature long, sweeping melodic lines that rise and then fall, spanning across the two measures.

Musical score for measures 42-48. Measure 42 features a complex, slanted melodic line in the right hand. The piece transitions to a key with two sharps (F# major or C# minor) starting from measure 49.

Musical score for measures 49-54. The piece is in a key with two sharps (F# major or C# minor). The right hand plays chords, and the left hand plays a simple bass line.

Musical score for measures 55-60. The piece is in a key with two sharps (F# major or C# minor). The right hand has chords, and the left hand has a bass line. The instruction *più sentito* is written above measure 55. *crescendo* is written above measure 59. *f* (forte) is written above measure 60.

Musical score for measures 61-65. The piece is in a key with two sharps (F# major or C# minor). The tempo is marked *Lento*. The instruction *dim. rit. assai* is written above measure 61. *f* (forte) is written above measure 62. *presente* is written above measure 63. *f* (forte) is written above measure 64. *f* (forte) is written above measure 65. A fermata is placed over the final note of measure 65.

Vivace

Piano

legiermente

cresc

f

tr

f

p

piú lento

p

il basso abrossivo ed energético

tr

f

40

Musical notation for measures 40-47. Treble clef has chords with slurs. Bass clef has a rhythmic pattern of quarter notes and eighth notes.

48

Musical notation for measures 48-55. Treble clef has chords with slurs. Bass clef has a rhythmic pattern. Measure 55 has a *ritenuto* marking.

56 Cadenza ad libitum

Musical notation for measure 56. Treble clef has a long melodic line starting with a piano *p* dynamic. Bass clef has a few chords.

57

Musical notation for measure 57. Treble clef has a long melodic line. Bass clef has chords and a tremolo effect.

58

Musical notation for measure 58. Treble clef has a long melodic line. Bass clef has a few chords.

59

Musical notation for measure 59. Treble clef has a long melodic line. Bass clef has a few chords. Measure 59 has a *f* dynamic marking.

60 Vivace

p *leggero*

64

68

72

cresc

78

tr *tr* *tr*
f *diminuendo* *p rit.*

84 A tempo

p *crescendo ed accelerando* *ff*

languido

Piano

p

6

11

f

17

f con impetu

23

28

crescendo

rinforzando

f

Detailed description of the musical score: The score is for a piano piece in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a *languido* (slowed down) instruction. The first system (measures 1-5) starts with a piano (*p*) dynamic. The second system (measures 6-10) includes a repeat sign at measure 11. The third system (measures 11-16) features a forte (*f*) dynamic. The fourth system (measures 17-22) is marked *f con impetu* (fortissimo with impetuosity). The fifth system (measures 23-27) contains triplet figures. The sixth system (measures 28-30) includes performance directions for *crescendo*, *rinforzando* (renewed vigor), and a final forte (*f*) dynamic. The score concludes with a double bar line at the end of measure 30.

33 *p* *leggero*

34

35 *p* *ritenuto*

36 *p* *sotto voce* *risvegliando* *mf* *sentito con ardore.*

8va

42 *(il ritornello piano molto espressivo)*

49 *p* *scomparendo...* *ppp* *f* *accentato* *ritenuto*

Tres danzas venezolanas

Danza del llanero seductor

Alexis Rago
Edición: Sara Petrizzo

I

Moderato

Piano

mp
quasi arpa

7 *8va*
più sentito

13 *m.i.*
mf un poco più mosso

17 *rit.....* *molto riten.*

22 *brillante*
accell.
cresc.

23 *8va* *f* *8va*
ff *Lunga*

rit.

a) El *Mi* es un Do en la fuente.

25

p con grazia

non legato e sempre uniforme

33

mf

41

mf un poco accentato

49

mf

55

f

8va

62

meno mosso

f *p espress.* *f*

71 *poco a poco dim.....*

77 *rit.....* *molto riten.*

83 *Adagio molto espressivo*
p *dolcissimo teneramente*

87 *mp* *cresc.....*

91 *f* *mp* *p* *mp* *p* *mf*₃

95 *p* *tranquillo espressivo* *mf* *p*

b) El silencio de negra no aparece en la fuente
c) Blanca en la fuente

99 *poco a poco più di moto*

p cresc.

104 *Sua*

f *ff lunga*

109 *Allegro comodo*

f con grazia

non legato e marcato

116

123

129 *Sua*

f

135 *S^{va}*

cresc.....

139

f

143 *Lento*

ff *p*

Allegro

mf *marcato*

149

155 *Allegro*

rit..... *mf* *rallentando il tempo*

162 *meno mosso allarg.*

mp *p allentandosì* *pp marcando* *f* *ff*

Allegro deciso

d) Los silencios no aparecen en la fuente

Danza del llanero triste

II

Piano

Lento

f

6 *con moto cantando espressivamente*

p

10

14 *mf* *pìu sentito*

18 *ritenuto*

22 *A tempo*

mf *agitato cresc.....*

The musical score is written for piano in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of six systems of two staves each. The first system starts with a forte (*f*) dynamic and a tempo marking of 'Lento'. The second system begins at measure 6 with a piano (*p*) dynamic and the instruction 'con moto cantando espressivamente'. The third system starts at measure 10. The fourth system starts at measure 14 with a mezzo-forte (*mf*) dynamic and the instruction 'pìu sentito'. The fifth system starts at measure 18 with a 'ritenuto' marking. The sixth system starts at measure 22 with an 'A tempo' marking and a mezzo-forte (*mf*) dynamic, followed by the instruction 'agitato cresc.....'. The score features various musical notations including chords, arpeggios, and melodic lines with slurs and phrasing marks.

25 *f* *cresc.....* *Sva*

29 *f* *f* *Sva*

33

37 *ritenuto* *A tempo* *mp* *cresc.....* *marcato il basso*

41 *ff* *mp* *cresc.....* *Sva*

45 *ff* *mp sentito* *cresc.....*

8va-----
49 *ff* *mf* *sentito* *p*

53

57 *ff* 8va-1

62 *p* *scorrevole cresc.....* *f* *p* *subito*

66 *p* *cresc.....* *f* *p* *subito* 8va-----

70 *mf* *più sentito*

74

ritenuto

78

A tempo

mf *agitato cresc.....* *f*

Sva

82

cresc..... *f*

Sva

86

cresc..... *f*

f

90

ff con fuoco *dim.*

Sva

95

mf *decrescendo.....* *perendosi.....* *ritenuto assai.....* *ff risoluto* *ff*

ff

Danza del llanero gallardo

III

Allegro con brio

Piano

f *il ritmo sempre molto preciso*

The musical score is written for piano in 3/4 time. It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system starts with a forte dynamic and the instruction 'il ritmo sempre molto preciso'. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations like accents and slurs. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 11. The score concludes with a final cadence in the key of two flats.

a) Si natural en la fuente

31

sfz *sfz* *sfz*

Measures 31-35: Treble clef with a complex chordal texture and a bass line. Dynamic markings *sfz* are present in measures 33, 34, and 35. A *gliss.* marking is above measure 33.

36

sfz *sfz* *sfz* *sfz* *sfz*

Measures 36-40: Treble clef with a complex chordal texture and a bass line. Dynamic markings *sfz* are present in measures 36, 37, 38, 39, and 40.

41

sfz *sfz* *sfz* *sfz*

Sva

Measures 41-45: Treble clef with a complex chordal texture and a bass line. Dynamic markings *sfz* are present in measures 41, 42, 44, and 45. A *Sva* marking is above measure 43.

46

sfz *sfz* *sfz sempre forte* *f*

Sva

Measures 46-50: Treble clef with a complex chordal texture and a bass line. Dynamic markings *sfz*, *sfz sempre forte*, and *f* are present. A *Sva* marking is above measure 46.

51

cresc. *gliss.* *gliss.* *ff*

Measures 51-54: Treble clef with a complex chordal texture and a bass line. Dynamic markings *cresc.*, *gliss.*, and *ff* are present. A *gliss.* marking is above measure 52.

55

f *sfz* *sfz* *sfz* *sfz*

Measures 55-59: Treble clef with a complex chordal texture and a bass line. Dynamic markings *f* and *sfz* are present.

59 *sfz*

63 *mp* *ritenuto* *un poco il tempo*

68 *p dolce* *p* *accel.* *e cresc. molto* *ff* *A tempo*

72 *f* *gliss.*

76 *gliss.*

79 *p* *cresc. molto* *Sva* *ff* *marcatissimo*

Cuadros fabulosos

1. Fábula del camino azul

Alexis Rago
Edición: Sara Petrizzo

Allegro affannoso

Piano

p

poco rit.....

grazioso

senza affrett.

a tempo

cresc.....

f ansioso

dim.....

rit.....

meno mosso - espressivo

sfz

sfz

sfz

sfz

40

sfz *sfz*

48

sfz *p* Tempo primo

54

poco rit..... *grazioso*
senza affrett.

59

a tempo
cresc.....

63

f *ansioso* *poco rit.....*

67

grazioso
rall..... *f* *mf*

2. Atardecer en la montaña mágica

Andantino dolce

Piano

p

4

8

cresc.....

12

poco rallentando

f

a)

16

dolce espressivo

f

22

affrett. e cresc.

p

Sva

Sva

p

a) Las ligaduras de duración de la m.i. no están en la fuente.
b) Sin puntillo en la fuente.

3. Marcha del caballero andante

Allegro maestoso

Piano

mf marcato *cresc.....* *f* *mf*

Il basso sempre staccato

7 *cresc.....* *ff*

13 *f accentuato* *mf* *stacc.* *stacc.*

20 *rinforzando* *cresc. molto.....* *f* *cresc.....*

25 *ff* *piú rinforzando*

30 *f enérgico* *ff* *fff*

The musical score is written for piano in common time (C). It consists of six systems of two staves each (treble and bass clef). The piece begins with a tempo marking of 'Allegro maestoso'. The first system starts with a dynamic of 'mf marcato' and includes a 'cresc.' marking. The bass line is marked 'Il basso sempre staccato'. The second system features a 'ff' dynamic. The third system includes 'f accentuato' and 'mf' dynamics, with 'stacc.' markings in the bass. The fourth system has 'rinforzando', 'cresc. molto', and 'f' dynamics. The fifth system includes 'ff' and 'piú rinforzando'. The sixth system ends with 'f enérgico', 'ff', and 'fff' dynamics. The score includes various musical notations such as triplets, slurs, and accents.

a) En la fuente no aparece el silencio de negra.
 b) El cambio de compás no aparece en la fuente

4. La pequeña fuente encantada

Poco allegretto
Piano
p dolce
rall.
Presto

6 *S^{va}*
animato

9 *tranquillo*
dim.
p
capriccioso

13 *S^{va}*
string. e cresc.

15 *tranquillo*
p
pp
rall. molto
poco allegretto

18 *rall.*
lentamente rall.

The score is written for piano in 3/4 time. It features various dynamics (p, dolce, dim., pp, cresc.) and articulations (rall., animato, capriccioso, string.). The piece includes a section marked 'S^{va}' (Sopravento) and a final section marked 'lentamente rall.'.

a) La dinámica *piano* no está en la fuente.

5. Juego en las nubes diáfanas

Vivacemete giocoso

Piano

p

Musical notation for measures 1-2. The piece is in C major, 2/4 time. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes.

Musical notation for measures 3-4. The right hand continues the melodic pattern with a triplet in measure 3. The left hand accompaniment remains consistent.

Musical notation for measures 5-6. The right hand melodic line shows some chromatic movement. The left hand accompaniment continues with chords and eighth notes.

Musical notation for measures 7-8. The right hand melodic line concludes with a triplet. The left hand accompaniment continues with chords and eighth notes.

Di corsa e con grazia

Musical notation for measures 9-10. The tempo and character change to 'Di corsa e con grazia'. The right hand features a more active melodic line with triplets and slurs. The left hand accompaniment continues with chords and eighth notes.

Musical notation for measures 11-12. The right hand melodic line continues with triplets and slurs. The left hand accompaniment continues with chords and eighth notes. The piece concludes with a *f* dynamic and the word *FINE*. The initials *D.C.* are written at the bottom right.

6. El gigante de la roca

Andante, non troppo Lento

Piano

The musical score is written for piano in common time (C). It consists of six systems of music, each with a grand staff (treble and bass clefs). The first system includes the tempo marking 'Andante, non troppo Lento' and dynamic markings 'ff pesante' and 'marcato assai'. The second system begins at measure 5. The third system includes 'ff pesante' and 'marcato assai'. The fourth system begins at measure 13 and includes 'marcatissimo' and 'diminuendo'. The fifth system begins at measure 17 and includes 'sotto voce'. The sixth system begins at measure 21 and features several triplet markings. The score concludes with a final cadence.

ff pesante *marcato assai*

5

9 *ff pesante* *marcato assai*

13 *marcatissimo* *diminuendo*

17 *sotto voce*

21

25 *ff* *energico* *rinforzando* *fff* *feroce*

28 *sempre ff*

30 *marcato* *marcato*

32 *smorzando*

34 *p* *pp* *ff pesante*

37 *fff marcattissimo*

7. Canción de cuna para un niño rubio

Andante calmo

Piano *p* *legatissimo*

5 *poco cresc.....* *dim. e rit.*

9 *pp* *carezzevole*

13

17 *p* *sentito* *f*

20 *pp*

The musical score is written for piano in 4/4 time. It consists of six systems of music, each with a treble and bass clef staff. The first system (measures 1-4) is marked 'Andante calmo' and 'Piano p legatissimo'. The second system (measures 5-8) includes the instruction 'poco cresc.....' followed by 'dim. e rit.'. The third system (measures 9-12) is marked 'pp carezzevole'. The fourth system (measures 13-16) contains no specific markings. The fifth system (measures 17-20) is marked 'p sentito' and 'f'. The sixth system (measures 21-24) ends with 'pp'. The score features various musical notations including slurs, ties, and dynamic markings.

8. Filósofo y lírico

Andante sostenuto e poetico

Piano

p
L'accompag. sempre legato

p
cresc.

f
dim.....
p

cresc.
poco agitato

dimiñ.
perendosi
pp delicatissimo

Lento
poco a poco rall.....
p

20

(Sub)

24

Sva

28

Sva

31

(Sub)

36

Sva

42

Sub

66 *tr*
ppp
più animato

70

74

78

82 *quasi alla marcia*
non legato

87

92 *piu sentito*

Svb

97 *f marcato*

Sva
(Svb)

102

Sva
Svb

106

Sva
(Svb)

108 *ff rinforzando molto..... con strepito fff*

Svb

112 *tempo primo molto tranquillo*

p pp p pp p sotto voce
Sva
(Svb)

Adagio

118

pp *espressivo*

p *piu sentito*

cresc.....

123

f

p *cresc. molto*

ff

poco riten.

sfz

127 Moderato

p

p

131

piu sentito

135

cresc.....

f

rinforzando

139

ff

con fuoco

143

8vb

147

poco...a... poco...

8vb

151

diminuendo.....

(8vb)

153

(8vb)

155

p

un poco accentato
p

8vb

157

(8vb)

159 -

Lento

160

pp *Lontano*

163

164

167

Sempre *pp*

169

Lento assai
rit. *pp* *pp* *ppp*

145

Animation

II parte

Allegro vivace

The musical score is written for piano and consists of several systems of staves. The first system (measures 1-4) is marked *pp* and *delicatissimo*. It features a treble and bass clef with a common time signature. The right hand has a melodic line with glissando markings and an 8-measure rest. The left hand has a rhythmic accompaniment. The second system (measures 5-8) continues the piece, with a treble clef in the upper staff and a bass clef in the lower staff. It includes a *b)* marking and a glissando. The third system (measures 9-12) is marked *p* and features a treble clef in the upper staff and a bass clef in the lower staff. The fourth system (measures 13-16) is marked *p* and features a treble clef in the upper staff and a bass clef in the lower staff. The fifth system (measures 17-20) is marked *p* and *pp*, and features a treble clef in the upper staff and a bass clef in the lower staff. The sixth system (measures 21-24) is marked *p* and *leggero*, and features a treble clef in the upper staff and a bass clef in the lower staff. The seventh system (measures 25-28) is marked *cresc.* and features a treble clef in the upper staff and a bass clef in the lower staff. The tempo changes from *Allegro vivace* to *Vivace assai* at measure 17. The score includes various musical notations such as glissandos, rests, and dynamic markings.

a) Sin Gliss en la fuente

25

mf p

This system contains measures 25 through 28. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment of eighth-note chords. Dynamic markings include *mf* at the start of measure 26 and *p* at the start of measure 27.

29

This system contains measures 29 through 32. The right hand continues with eighth-note patterns, and the left hand maintains the accompaniment. The piece concludes with a final chord in the right hand.

33

This system contains measures 33 through 36. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth-note chords. The piece ends with a final chord in the right hand.

37

37

cresc.

This system contains measures 37 through 40. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth-note chords. A *cresc.* marking is present in measure 39. The piece ends with a final chord in the right hand.

41

41

dim. p cresc.

This system contains measures 41 through 44. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth-note chords. Dynamic markings include *dim.* at the start of measure 41, *p* at the start of measure 43, and *cresc.* at the start of measure 44. A first ending bracket with a repeat sign is shown above measures 43 and 44.

45

45

pp

This system contains measures 45 through 48. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth-note chords. A *pp* marking is present at the start of measure 45. A first ending bracket with a repeat sign is shown above measures 47 and 48.

8 8 8

49 *mp* *più sentito* *pp* *mp* *pp* *mp*

Detailed description: This system contains measures 49 through 53. The music is written in treble and bass clefs. Measures 49-51 feature a melody in the treble with eighth-note patterns, while the bass provides a steady accompaniment. Dynamic markings include *mp*, *pp*, and *mp*. The instruction *più sentito* is placed over measures 50-51. Measure 52 continues the melody, and measure 53 ends with a final chord.

8 8

54 *pp* *mp* *dim. molto* *e rall.* *ppp*

♩ al CODA

Detailed description: This system contains measures 54 through 57. Measures 54-56 show a similar melodic pattern to the previous system, with dynamics *pp*, *mp*, and *ppp*. The instruction *dim. molto* spans measures 55-56, and *e rall.* spans measures 56-57. Measure 57 concludes with a final chord, followed by the instruction *♩ al CODA*.

Allegretto

58 *p* *un poco marcato*

Detailed description: This system contains measures 58 through 62. The tempo is marked *Allegretto*. The music features a more active melody with triplets in measures 59, 60, and 61. The dynamic is *p*, and the instruction *un poco marcato* is present. The bass line consists of chords with a wavy line indicating a tremolo effect.

63

p

Detailed description: This system contains measures 63 through 67. The melody continues with triplets in measures 63, 64, and 65. The dynamic is *p*. The bass line remains consistent with the previous system.

68 *un poco marcato*

Detailed description: This system contains measures 68 through 72. The tempo instruction *un poco marcato* is repeated. The melody features triplets in measures 68, 69, and 70. The dynamic is *p*.

73

mf *p rit.* *pp* *p* *leggero*

Detailed description: This system contains measures 73 through 77. Measure 73 starts with a triplet and a dynamic of *mf*. Measures 74-75 show a triplet with a dynamic of *p* and the instruction *rit.*. Measure 76 continues the triplet with a dynamic of *pp*. Measure 77 features a triplet with a dynamic of *p* and the instruction *leggero*. The bass line continues with chords and tremolos.

78 *pp* *leggerissimo*

81

84 *p* *leggero*

87 *pp* *leggerissimo*

90 *poco rit.* *p* *poco a poco accelerando e cresc...*

93 *un poco ritenuto* *ff*

Agitato

96 *p* b) *poco....a....poco....cresc.....*

99 *rinforzando*

102 *rinforzando e stringendo*

105 *fuocoso assai* *con strepito*

108 *ff* *diminuendo.....*

111

b) Los silencios de corchea no aparecen en la fuente en los cc. 96 y ss.

113

mp

117

cresc.....

121

rinforzando

125

fff precipitato

129

diminuendo senza slentare

133

mp a tempo

c) El Fa becuadro del acorde está sostenido en la fuente

137

poco a poco smorzando

141

slentando un poco

p

8

gliss.

7

145

gliss.

7

gliss.

7

149

gliss.

7

p

8

155

Presto

p

157

159

161

164

167

168

CODA

D.C al segno
e dopo alCODA

175

gliss.
28

Mujer vestida de luna

III parte

Molto calmo ed espressivo

Piano

p

p

Sub

semprep

Sub

dolce

a)

a)

a)

a) Sin ligadura en la fuente
b) Re en la fuente

68 *smorzando* *p* *mf* *espressivo*

73

78 *cresc.* *f*

83 *marcato il canto* *armoniosamente e cantabile*

86

89

93

97

104

110

115

122

c) Mi en vez de Fa en la fuente

Mujer vestida de sol

IV parte

Andante solemne

Piano

f

pesante

p

f

7

pesante

p

f

12

pesante

dim. poco a poco.....

16

p

21

mf

a)

25

a) Re natural en la fuente

29

f *mp* *mp*

smorzando

33

pp *p* *dolce con intimissimo sentimento*

38

f *robusto*

il basso accentuato

43

mp *rall.* *pp* *p* *p*

47

cresc. *p* *cresc.*

53

p *p* *poco a poco cresc.*

59 *f* *p* *pp* *dolcissimo*

64

68 *f* *smorzando* *mp*

73 *mp* *pp* *p* *dolce con intimissimo sentimento*

77 *f* *robusto*

82 *mp* *rall.* *pp*

Sva

The musical score consists of six systems of piano music. Each system contains two staves (treble and bass clef). The first system (measures 59-63) features a dynamic range from *f* to *pp* and includes the instruction *dolcissimo*. A *Sva* (Sforzando) marking is present above the first measure. The second system (measures 64-67) continues the melodic and harmonic development. The third system (measures 68-72) includes a *f* dynamic, a *smorzando* (diminuendo) instruction, and an *mp* dynamic. The fourth system (measures 73-76) is characterized by triplet patterns in both hands, with dynamics *mp*, *pp*, and *p*. The instruction *dolce con intimissimo sentimento* is written above the right hand. The fifth system (measures 77-81) features a *f* *robusto* dynamic and a series of chords in the right hand. The sixth system (measures 82-85) returns to triplet patterns with dynamics *mp*, *rall.*, and *pp*. A *Sva* marking is also present above the final measure.

86 Recitativo

mp *declamato con grande espressione*

92

ritenuto

A tempo

99

poco a poco cresc.....

103

stringendo

107

f appassionato *rinforzando assai* *ff*

Meno mosso con grandiosità

111

fff sempre marcatissimo *lunga*

b) en los cc. 111 y ss. las voces de la mano izquierda se cambiaron a la clave de Fa

V. Espíritus de la muerte

Allegro tumultuoso

Piano

p

5

poco...a...poco.....cresc.....

p

9

Sva

13

ff

ff con fuoco

16

Sva₋₁

21

f

26

cresc. molto

30

ff con forza

8va 8vb

34

38

8va 8vb

42

8vb

46

ff con strepito

49 *S^{va}---*
ff con strepito
(*S^{vb}*)
S^{vb}

53
S^{vb}---
S^{va}---
al Coda

56 *Agitato*
f
S^{va}---
S^{va}---
S^{va}---

60
calmando e rit.

64 *Andante con espressisone*
p
molto espressivo
tr
mf

69
p
mf

73 *pp* *delicato* *8va*

77 *cresc.*

80 *f* *cresc.* *f*

84 *cresc.* *f* *dim.....*

89 *pp* *p* *mp* *molto espressivo*

94 *cresc.* *f*

98

Musical score for measures 98-101. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment with triplets.

102

pp *delicato*

8va

Musical score for measures 102-104. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment with a slur. The dynamic is *pp* *delicato*. An 8va marking is present.

105

cresc. *f*

8va

Musical score for measures 105-107. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment with a slur. The dynamic is *cresc.* *f*. An 8va marking is present.

108

cresc. *f* *cresc.* *f*

Musical score for measures 108-112. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment with a slur. The dynamic is *cresc.* *f* *cresc.* *f*.

113

f *dim.....* *pp* *f*

Musical score for measures 113-117. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment with a slur. The dynamic is *f* *dim.....* *pp* *f*.

118

Agitato *f marcato* *f* *p*

Musical score for measures 118-122. The right hand has a melodic line with a slur. The left hand has a rhythmic accompaniment with triplets. The dynamic is *f marcato* *f* *p*. The tempo marking is *Agitato*.

122

piu calmo

125

f *rit.* *p* *pp delicato*

8^{va}

129

(8^{va})

132

cresc. *f* *cresc.*

136

f *cresc.* *f*

141

dim..... *pp*

145 *p espress.* *tr* *p* *tr*

149 *p sotto voce* *tr* *tr* Coda *Sva-*

D.C al segno
e dopo al Coda

153 *Andante* *p* *tr* *Svb-*

157 *pp* *tr* *p* *p* *sotto voce*

161 *p* *pp* *Sva-* *Allegro* *f*

165 *ff deciso* *Sva-*

Apoteosis de guerra

VI parte

Allegro tumultuoso

poco a poco cresc.

Piano

The musical score is written for piano and consists of six systems of music, each with two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamic markings and performance instructions:

- Measures 5-8:** Bass clef, *pp* (pianissimo), *Sub* (sub-octave) markings. The music consists of dense, repeated chords.
- Measures 9-11:** Treble clef, *ff* (fortissimo), *ff*, *marcatissimo* (marked). The music features a melodic line with slurs and accents.
- Measures 12-14:** Treble clef, *cresc.* (crescendo), *5* (fingerings), *ff* (fortissimo), *pp* (pianissimo), *Sva* (super-octave) marking. The music includes a melodic line with slurs and a dense chordal accompaniment.
- Measures 15-18:** Bass clef, *poco a poco cresc.* (poco a poco crescendo), *fff* (fortississimo), *ff*, *marcatissimo*. The music consists of dense, repeated chords.
- Measures 19-20:** Treble clef, *non legato* (non legato), *un poco marcato ma piano* (un poco marcato ma piano). The music features a melodic line with slurs and a dense chordal accompaniment.

24

cresc.
ff
pp
Sub

28 *poco a poco cresc.....*

fff
ff *marcatissimo*

33 *Lento ma non troppo*

mf
p
3

38

p
p
p
p
p

43 *Andante maestoso funebre*

p
p

48

più sentito

53 *p* *cresc.*

58 *f marcato* *ff* *p*

62 *diminuendo*

67 *Sostenuto* *rit....* *p molto espressivo*

72 *più sentito* 3

77 *p* *sotto voce*

81

più sentito

85

f marcato

89

sempre f

cresc. f

94

Andante maestoso funebre

f

p

99

più sentito

104

p

cresc.

109

f marcato *ff* *p*

113

117

diminuendo *rit...*

122 *Allegro tumultuoso* *poco a poco cresc.*

pp

Svb

125

fff *ff* *marcattissimo* *ff*

(Svb)

129 *non legato*

un poco marcato ma piano

133

poco a poco cresc.

pp

ff

5

5

5

5

Sub

137

fff

Sub

140

ff *marcatissimo*

non legato

un poco marcato ma piano

5

5

5

5

Sub

144

cresc.

5

5

5

5

Sub

147

pp

fff

poco a poco cresc.

Sub

150

fff *marcatissimo*

fff

(Sub)

Campanas del abismo

VII parte

Andante moderato

Piano

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is common time (C). The key signature has two flats (B-flat and E-flat). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with a slur over the first two measures and a crescendo hairpin. The lower staff provides a harmonic accompaniment with chords and some moving lines.

The second system continues the musical piece. It features similar notation to the first system, with a piano (*p*) dynamic. The melodic line in the upper staff continues with slurs and a crescendo hairpin. The bass line continues with harmonic support.

The third system of the score includes performance instructions. The upper staff has a melodic line with a slur and a crescendo hairpin. The lower staff has a more active line with eighth notes. Performance markings include *più sentito* and *poco cresc...*. A measure number '9' is indicated at the beginning of the system.

The fourth system of the score includes performance instructions. The upper staff has a melodic line with a slur and a crescendo hairpin. The lower staff has a more active line with eighth notes. Performance markings include *mp sentito*, *pp*, *p*, and *poco cresc.*. A measure number '14' is indicated at the beginning of the system.

18

mf dim.....

18

18

23

p

23

23

23

27

27

27

27

31 *legatissimo*

p

This system contains measures 31 through 34. The top staff features a melodic line with slurs and ties, marked *legatissimo*. The middle and bottom staves provide harmonic accompaniment with chords and moving lines. Measure 31 includes a dynamic marking of *p*. The system concludes with a double bar line and repeat signs.

35

This system contains measures 35 through 38. The musical notation continues with similar melodic and harmonic patterns as the previous system. The system concludes with a double bar line and repeat signs.

39

p

This system contains measures 39 through 42. The melodic line in the top staff shows some variation, including a dotted note in measure 40. The dynamic marking *p* is present. The system concludes with a double bar line and repeat signs.

43

43

43

48

48

48

52

52

52

52

3/4

56 *mf*

Musical score for measures 56-59. Treble clef, 3/4 time. Bass clef, 3/4 time. Dynamics include *mf* and *sfz*.

60 *cresc....* *sfz* *f* *diminuendo* *mp*

Musical score for measures 60-63. Treble clef, common time. Bass clef, common time. Dynamics include *cresc....*, *sfz*, *f*, *diminuendo*, and *mp*.

64 *sfz* *sfz*

Musical score for measures 64-66. Treble clef, common time. Bass clef, common time. Dynamics include *sfz*.

67

Musical score for measures 67-69. Treble clef, common time. Bass clef, common time.

70 *f* *marcato*

Musical score for measures 70-72. Treble clef, common time. Bass clef, common time. Dynamics include *f* and *marcato*.

73

Musical score for measures 73-75. Treble clef, common time. Bass clef, common time. Includes a triplet.

Musical score for measures 77-80. The piece is in a key with one sharp (F#) and one flat (Bb). The right hand features complex textures with triplets and slurs. The left hand has a steady eighth-note accompaniment. A dashed line labeled 'Sub' is below the bass staff.

Musical score for measures 81-83. Measure 81 contains triplets in the right hand. Measure 82 has a slur in the right hand. Measure 83 begins with the instruction *poco a poco cresc* and a piano (*p*) dynamic. The left hand continues with eighth notes. A dashed line labeled 'Sub' is below the bass staff.

Musical score for measures 84-86. The right hand has a melodic line with slurs. The left hand has a consistent eighth-note accompaniment. A dashed line labeled 'Sub' is below the bass staff.

Musical score for measures 87-89. The right hand has a melodic line with slurs. The left hand has a consistent eighth-note accompaniment.

Musical score for measures 90-92. Measure 90 has a *rinforzando* marking. Measure 91 has a *poco ritenuto* marking. The right hand has a melodic line with slurs. The left hand has a consistent eighth-note accompaniment.

93 *ff* *molto ritenuto* *Con grandiosità solenne* *8va*

fff senza fretta ben misurato

93 *sempre ff marcatissimo*

93 *fff senza fretta ben misurato*

97 *8va*

97 *8va*

97 *8va*

100 *8va*

100 *8va*

100 *8va*

103

Sva

sempre ff

107

fff

marcatissimo

fff

fff

112

sempre ff e marcatissimo

116

120

120

120

120

120

120

124

124

124

124

124

124

124

128

sempre *f*

sempre *f*

sempre *f*

132

sempre *f*

sempre *f*

132

sempre *f*

132

136

Musical score for measures 136-139. The score consists of six staves. The top two staves are vocal parts with lyrics. The middle two staves are piano accompaniment. The bottom two staves are bass lines. The key signature changes from one sharp (F#) to two flats (Bb) between measures 137 and 138. The tempo is marked 'Allegretto'.

140

Musical score for measures 140-143. The score consists of six staves. The top two staves are vocal parts with lyrics. The middle two staves are piano accompaniment. The bottom two staves are bass lines. The key signature changes from two flats (Bb) to one sharp (F#) between measures 142 and 143. The tempo is marked 'Allegretto'. A dynamic marking 'f' (forte) is present in measure 142.

144

144

144

144

144

144

144

149

149

149

149

149

149

149

153

153

153

157

157

f marcato poco a poco diminuendo

157

161

161

165

165

165

170

170

170

175

175

175

p un poco rall.

ppp

Fuegos fatuos

Vivace

VIII

Piano

pp
leggerissimo

8va

8va

8va

p un poco più sonoro

1

13

Musical score for measures 13-14. Treble clef has arpeggiated chords with slurs. Bass clef has a steady eighth-note accompaniment.

15

Musical score for measures 15-16. Treble clef has arpeggiated chords with slurs. Bass clef has a steady eighth-note accompaniment.

17

Musical score for measures 17-18. Treble clef has arpeggiated chords with slurs. Bass clef has a steady eighth-note accompaniment.

19

Musical score for measures 19-20. Treble clef has arpeggiated chords with slurs. Bass clef has a steady eighth-note accompaniment.

21

p scherzando

leggerissimo

8va - - - - -

Musical score for measures 21-22. Measure 21 has chords with "p scherzando" and "8va" marking. Measure 22 has a long melodic line with "leggerissimo" marking.

23

p

8va - - - - -

Musical score for measures 23-24. Measure 23 has chords with "p" and "8va" marking. Measure 24 has a long melodic line.

25

Musical score for measures 25-26. The right hand features a series of chords with a melodic line, while the left hand plays a steady eighth-note accompaniment. A slur covers the right hand from measure 25 to 26.

27

Musical score for measures 27-28. Similar to the previous system, with a melodic line in the right hand and eighth-note accompaniment in the left. A slur covers the right hand from measure 27 to 28.

29

Musical score for measures 29-30. The right hand has a melodic line with a slur. The left hand has a steady eighth-note accompaniment. The instruction *leggerissimo e scorrevole* is written below the right hand. The tempo marking *veloce* is written below the left hand.

31

Musical score for measures 31-32. The right hand has a melodic line with a slur. The left hand has a steady eighth-note accompaniment. The instruction *p leggero* is written below the right hand.

32

Musical score for measures 32-33. The right hand has a melodic line with a slur. The left hand has a steady eighth-note accompaniment. The instruction *pp senza slentare* is written below the right hand. The instruction *scomparendo* is written below the left hand.

33

Musical score for measures 33-34. The right hand has a melodic line with a slur. The left hand has a steady eighth-note accompaniment. The instruction *pp leggerissimo* is written below the right hand.

8^{va} -

Measures 35-36: The right hand features a melodic line with eighth-note slurs, and the left hand provides a steady accompaniment of eighth notes. The key signature changes from one sharp to one flat between measures.

8^{va} -

Measures 37-38: Continuation of the eighth-note melodic pattern in the right hand and accompaniment in the left hand. The key signature remains one flat.

8^{va} -

Measures 39-40: Continuation of the eighth-note melodic pattern in the right hand and accompaniment in the left hand. The key signature changes from one flat to one sharp between measures.

41

p

un poco più sonoro

Measures 41-42: Continuation of the eighth-note melodic pattern in the right hand and accompaniment in the left hand. The dynamic marking *p* (piano) is present, and the instruction *un poco più sonoro* (a little more sonorous) is written below the first measure. The key signature remains one sharp.

Measures 43-44: Continuation of the eighth-note melodic pattern in the right hand and accompaniment in the left hand. The key signature remains one sharp.

Measures 45-46: Continuation of the eighth-note melodic pattern in the right hand and accompaniment in the left hand. The key signature changes from one sharp to one flat between measures.

47

Musical score for measures 47-48. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, each beamed together and tied to the next. The lower staff is in bass clef and contains a bass line with a series of eighth notes, also beamed together. The key signature changes from one flat to one sharp between measures 47 and 48.

49

Musical score for measures 49-50. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, each beamed together and tied to the next. The lower staff is in bass clef and contains a bass line with a series of eighth notes, also beamed together. The key signature changes from one sharp to one flat between measures 49 and 50.

51

Musical score for measures 51-52. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, each beamed together and tied to the next. The lower staff is in bass clef and contains a bass line with a series of eighth notes, also beamed together. The key signature changes from one flat to one sharp between measures 51 and 52.

52

Musical score for measures 52-53. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with a series of eighth notes, each beamed together and tied to the next. The lower staff is in bass clef and contains a bass line with a series of eighth notes, also beamed together. The key signature changes from one sharp to one flat between measures 52 and 53.

53

p scherzando

Musical score for measures 53-55. The system consists of two staves. The upper staff is in bass clef and contains a melodic line with a series of eighth notes, each beamed together and tied to the next. The lower staff is in bass clef and contains a bass line with a series of eighth notes, also beamed together. The key signature changes from one flat to one sharp between measures 53 and 54. The tempo/mood marking *p scherzando* is present.

56

Musical score for measures 56-57. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth notes, each beamed together and tied to the next. The lower staff is in bass clef and contains a bass line with a series of eighth notes, also beamed together. The key signature changes from one sharp to one flat between measures 56 and 57.

58

Musical notation for measures 58-59. Treble clef: melodic line with slurs and ties. Bass clef: accompaniment with slurs.

60

Musical notation for measures 60-61. Treble clef: melodic line with slurs. Bass clef: accompaniment with slurs.

62

Musical notation for measures 62-63. Treble clef: melodic line with slurs. Bass clef: accompaniment with slurs.

al CODA

veloce

63

Musical notation for measures 63-64. Treble clef: melodic line with slurs. Bass clef: accompaniment with slurs.

p *leggero*

64

Musical notation for measures 64-65. Treble clef: melodic line with slurs. Bass clef: accompaniment with slurs.

scomparendo *pp* *rit.....*

65

Musical notation for measures 65-67. Treble clef: melodic line with slurs. Bass clef: accompaniment with slurs.

p

con moto

68

3

b^b:

3

3

3

g.
v.

71

3

3

3

3

stringendo

74

76

quasi trillo

78

81

rit.....

8va - - - - -

8va - - - - -

96

8va - - - - -

8va - - - - -

99

8va - - - - -

8va - - - - -

ppp

102

leggero

105

106

8va - - - - -

p 3 3 3 3 3 3 3 3

107

110 Adagio

sotto voce

113

p stringendo

poco.....a poco.....

ff

114

stringendo

ff

ff

D.C al segno
e dopo al Coda

Coda

115

p Presto

116

scomparendo senza slentare

117

ppp

pp

pp

pp

Ensueños

IX parte

Lentamente placido

Piano

p

dolcemente cantando

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with a slur over measures 1-5. The left hand provides harmonic support with chords and single notes.

Musical notation for measures 6-11. The right hand continues the melodic line with a slur. The left hand has a steady accompaniment.

Musical notation for measures 12-16. Measure 12 starts with a slur. Measure 13 has a sixteenth-note triplet marked with a '6'. Measure 14 has a slur. Measure 15 has a sixteenth-note triplet marked with a '6'. Measure 16 has a slur. Dynamics include *delicatissimo* and *pp*.

Musical notation for measures 17-22. Measure 17 has a slur and the instruction *poco più sentito*. Measure 18 has a slur and *dolcemente*. Measure 19 has a slur. Measure 20 has a slur and *p*. Measure 21 has a slur. Measure 22 has a slur.

Musical notation for measures 23-27. Measure 23 has a slur, *pp*, and *dolcissimo*. Measure 24 has a slur and *pp*. Measure 25 has a slur and *p*. Measure 26 has a slur and *delicatissimo*. Measure 27 has a slur and *p*. Octave markings *8va* are present above the right hand.

Musical notation for measures 28-33. Measure 28 has a slur and *pp*. Measure 29 has a slur. Measure 30 has a slur. Measure 31 has a slur. Measure 32 has a slur. Measure 33 has a slur and *p*. Octave markings *8va* are present above the right hand.

Piú agitato

Musical score for measures 67-70. The right hand features a rapid, ascending and descending melodic line with slurs and accents. The left hand provides a steady accompaniment of chords and eighth notes.

Musical score for measures 71-74. The right hand continues with a similar melodic pattern. The left hand accompaniment includes slurs and dynamic markings. A dashed line labeled "Sub" is present below the bass staff.

Musical score for measures 75-80. The right hand has rests, while the left hand plays chords. Dynamic markings include *mf* and *calmando*. A dashed line labeled "Sva" is present below the bass staff.

Musical score for measures 81-85. The right hand features triplets and a *p* *tranquillo* marking. The left hand has rests. A dashed line labeled "Sva" is present below the bass staff. Dynamic markings include *pp* and *delicatissimo*.

Musical score for measures 86-92. The right hand has a melodic line with slurs. The left hand has rests. A dynamic marking of *sempre p* is present.

Musical score for measures 93-98. The right hand has a melodic line with slurs. The left hand has chords. A dynamic marking of *p* *espressivo* is present.

99

Musical score system 1, measures 99-104. The system consists of two staves. The right staff contains a melodic line with a slur over measures 99-100 and a fermata over measure 100. The left staff contains a bass line with chords and some moving lines.

105

6

p delicato

pp 6 *delicatissimo*

Musical score system 2, measures 105-110. The system consists of two staves. The right staff has a melodic line with a slur over measures 105-106 and a fermata over measure 106. A sixteenth-note triplet is marked with a '6' above it. The left staff has a bass line with chords and some moving lines.

111

dolcemente

dolcissimo

Musical score system 3, measures 111-116. The system consists of two staves. The right staff has a melodic line with a slur over measures 111-112 and another slur over measures 113-114. The left staff has a bass line with chords and some moving lines.

117

pp

p dolcemente

S^{va}

Musical score system 4, measures 117-122. The system consists of two staves. The right staff has a melodic line with a slur over measures 117-118 and another slur over measures 119-120. The left staff has a bass line with chords and some moving lines.

123

p senza affretare

pp delicatissimo

S^{va}

Musical score system 5, measures 123-128. The system consists of two staves. The right staff has a melodic line with a slur over measures 123-124 and another slur over measures 125-126. The left staff has a bass line with chords and some moving lines.

129

dolce

Musical score system 6, measures 129-134. The system consists of two staves. The right staff has a melodic line with a slur over measures 129-130 and another slur over measures 131-132. The left staff has a bass line with chords and some moving lines.

137

grazioso

This system contains measures 137 to 142. The right hand features a melodic line with a slur over measures 137-140 and a fermata over measure 141. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo marking 'grazioso' is placed above the right hand.

143

p *delicato* *pp* *delicatissimo*

S^{va}

This system contains measures 143 to 148. The right hand has a melodic line with a slur over measures 143-146 and a fermata over measure 147. The left hand has a bass line with chords. The tempo markings '*p* *delicato*' and '*pp* *delicatissimo*' are placed below the right hand. A dashed line labeled 'S^{va}' spans across measures 143-148.

149

mp

This system contains measures 149 to 154. The right hand has a melodic line with a slur over measures 149-152 and a fermata over measure 153. The left hand has a bass line with chords. The tempo marking '*mp*' is placed to the left of the right hand.

155

poco.....

This system contains measures 155 to 159. The right hand has a melodic line with a slur over measures 155-158 and a fermata over measure 159. The left hand has a bass line with chords. The tempo marking '*poco*.....' is placed below the right hand.

160

a poco..... *stringendo* *mf* *più di moto*

quasi cadenza

S^{va}

This system contains measures 160 to 164. The right hand has a melodic line with a slur over measures 160-163 and a fermata over measure 164. The left hand has a bass line with chords. The tempo markings '*a poco*.....', '*stringendo*', and '*mf* *più di moto*' are placed below the right hand. A dashed line labeled 'quasi cadenza' spans across measures 160-164. A dashed line labeled 'S^{va}' spans across measures 160-164.

165

dim. *e rit.*

This system contains measures 165 to 169. The right hand has a melodic line with a slur over measures 165-168 and a fermata over measure 169. The left hand has a bass line with chords. The tempo markings '*dim.*' and '*e rit.*' are placed below the right hand.

171 A Tempo

p / calmo

177

rit. *p* armonioso

tranquillo assai

183

mf moreto

più piano

mp marcato

188

mp

rit.....e.....morendo *pp*

p ritenuto

senza fretta

194

p ritenuto

ritenuto

ritenuto

199

mp

p

pp

Revelación

X

Allegro

Piano

pp leggero

mp

il canto marcato dolcemente ed espressivo

5

A Tempo

p sempre leggero

poco ritenuto

9

13

17

21

rit.....

The musical score is written for piano in common time (C). It consists of six systems of music, each with a treble and bass clef staff. The first system is marked 'Allegro' and 'Piano', with dynamics *pp* leggero and *mp*. The second system continues the first system. The third system is marked 'A Tempo' and 'Piano', with dynamics *p* sempre leggero and *poco ritenuto*. The fourth system continues the third system. The fifth system continues the fourth system. The sixth system is marked 'rit.....' and ends with a double bar line. The score includes various musical notations such as slurs, ties, and dynamic markings.

Meno mosso

25

accentato ed espressivo

Animato

29

cresc.....

33

cresc. assai

36

f *mp*

il canto marcato dolcemente ed espressivo

40

A Tempo

44

poco rit. *p*

a) Negra en la fuente

48

52

56

rit.....

60

Andante religioso

p con devozione

b)

65

71

mp

c)

b) MI natural en la fuente
c) Blanca en la fuente

76 *cresc..... f* *calmando*

81 *Allegro* *f con fuoco*

86 *sempre f*

90 *f*

94 *cresc assai.....* *f* *pp leggero*

97

il canto marcato dolcemente ed espressivo

100

p₂

104

poco rit.

A Tempo

p leggero

107

111

115

rit.....

119

Adagio

f pesante

Allegro

Sva

perdendosi senza slentare PPP

lasciare vibrare

Eternidad

XI parte

Andante

Piano

p

Musical notation for measures 1-4. The piece is in common time (C) and features a piano accompaniment. The left hand plays a series of chords and single notes, while the right hand plays chords and a melodic line. The dynamics are marked *p*.

Musical notation for measures 5-8. The piece continues with piano accompaniment. The left hand plays chords and single notes, while the right hand plays chords and a melodic line. The dynamics are marked *p*. A *Sub...* marking is present at the end of the system.

Musical notation for measures 9-12. The piece continues with piano accompaniment. The left hand plays chords and single notes, while the right hand plays chords and a melodic line. The dynamics are marked *pp*.

Musical notation for measures 13-16. The piece continues with piano accompaniment. The left hand plays chords and single notes, while the right hand plays chords and a melodic line. The dynamics are marked *p*.

Musical notation for measures 17-20. The piece continues with piano accompaniment. The left hand plays chords and single notes, while the right hand plays chords and a melodic line.

21

pp

pp

25

S^{va}

pp

pp

29

Maestoso

mp

mf

il basso sempre stacatto

33

il basso sempre stacatto

37

il basso sempre stacatto

41

Measures 41-44: The right hand plays chords in the bass clef, and the left hand plays a steady eighth-note accompaniment. Measure 44 features a long, sustained chord in the right hand.

45

Measures 45-48: Similar to the previous system, with chords in the right hand and eighth-note accompaniment in the left hand. Measure 48 has a long, sustained chord in the right hand.

49

Measures 49-52: Continuation of the chordal texture in the right hand and eighth-note accompaniment in the left hand. Measure 52 features a long, sustained chord in the right hand.

53

Measures 53-56: Measures 53-54 continue the previous texture. Measure 55 has a treble clef and a dynamic marking of *f*. Measure 56 has a long, sustained chord in the right hand.

57

Measures 57-60: Measures 57-58 have a treble clef. Measures 59-60 continue the chordal texture in the right hand and eighth-note accompaniment in the left hand. Measure 60 has a long, sustained chord in the right hand.

61

Measures 61-64: Measures 61-62 have a treble clef. Measures 63-64 continue the chordal texture in the right hand and eighth-note accompaniment in the left hand. Measure 64 has a long, sustained chord in the right hand.

65

8^{va}

This system contains measures 65 through 68. The right hand features a series of chords, with some notes beamed together. The left hand plays a steady eighth-note accompaniment. A dashed line labeled '8^{va}' is positioned below the bass staff.

69

8^{va}

This system contains measures 69 through 72. The right hand continues with chordal textures, including some sustained notes. The left hand maintains the eighth-note accompaniment. A dashed line labeled '8^{va}' is positioned below the bass staff.

73

This system contains measures 73 through 76. The right hand has more complex chordal structures with some notes beamed. The left hand continues with the eighth-note accompaniment.

77

ff

This system contains measures 77 through 80. The right hand features sustained chords, and the dynamic marking *ff* (fortissimo) is present. The left hand continues with the eighth-note accompaniment.

81

This system contains measures 81 through 84. The right hand has sustained chords, and the left hand continues with the eighth-note accompaniment.

85

This system contains measures 85 through 88. The right hand has sustained chords, and the left hand continues with the eighth-note accompaniment.

89

93

97

101

ritenuto

Maestoso

mf

105

109

cresc.

ff

f

System 1, measures 112-114. The score is in G minor (three flats). It features a complex texture with many chords and triplets in both hands. Measure 112 has a treble clef, while the rest of the system has a bass clef. The key signature changes to B-flat major (two flats) at the end of the system.

System 2, measures 115-117. The score is in B-flat major (two flats). It features a complex texture with many chords and triplets in both hands. Measure 115 has a bass clef, while the rest of the system has a treble clef. The dynamic marking *f* (forte) is present in measure 116, and *con forza* is present in measure 117.

System 3, measures 118-120. The score is in B-flat major (two flats). It features a complex texture with many chords and triplets in both hands. Measure 118 has a treble clef, while the rest of the system has a bass clef. The dynamic marking *sempre f* (sempre forte) is present in measure 118.

System 4, measures 121-123. The score is in B-flat major (two flats). It features a complex texture with many chords and triplets in both hands. Measure 121 has a treble clef, while the rest of the system has a bass clef.

System 5, measures 124-126. The score is in B-flat major (two flats). It features a complex texture with many chords and triplets in both hands. Measure 124 has a treble clef, while the rest of the system has a bass clef. The dynamic marking *8va* (octave) is present in measure 124. There is a first ending bracket labeled 'a)' in measure 126.

System 6, measures 127-129. The score is in B-flat major (two flats). It features a complex texture with many chords and triplets in both hands. Measure 127 has a treble clef, while the rest of the system has a bass clef. The dynamic marking *8va* (octave) is present in measure 127. There is a second ending bracket labeled 'b)' in measure 129.

a) Blanca en la fuente
b) Idem

130

3 3 d)

133

3 3 d)

136

cresc..... *più subito* *poco..... a..... poco..... cresc.....*

139

rinforzando m.d. m.d. 8vb

142

ff *accentato assai* 8vb

145

decresc..... *smorzando assai* 8vb

c) Blanca en la fuente
d) Idem

Adagio

148 *mp* *pp* *lontano* *pp* *delicatissimo* *Sva*

152 *Sva* *Svb*

154 *pp* *Sva*

157 *Sva* *Sva* *sempre* *pp*

160 *Sva*

163 *morendo* *pp* *ppp* *ppp* *Sva* *Svb* *m.i.*

Escenas de ritos prohibidos

I. Maleficio

Alexis Rago
Edición: Sara Petrizzo

Vivo

Piano

p

mf

f

f

ff

rit. pp

D.C. al Coda

ff

Coda

Gua

8

16

23

30

41

219

II. Ídolos deformes

Lento y misterioso

Piano

pp *legato*

p *poco cresc.*

mf *f* *ff* *f*

p *mf* *p* *mf*

cresc. *ff* al Coda

Meno mosso

pp *p*

Quasi marcia

pp *p*

Sub

The musical score is written for piano and consists of six systems of music. The first system (measures 1-6) is marked 'Lento y misterioso' and 'Piano', with dynamics *pp* *legato*, *p*, and *poco cresc.*. The second system (measures 7-12) features dynamics *mf*, *f*, *ff*, and *f*. The third system (measures 13-17) has dynamics *p* and *mf*. The fourth system (measures 18-21) includes a *cresc.* marking, triplets, and a *ff* dynamic, ending with 'al Coda'. The fifth system (measures 22-26) is marked 'Meno mosso' and contains dynamics *pp* and *p*. The sixth system (measures 27-32) is marked 'Quasi marcia' and contains dynamics *pp* and *p*. The score includes various musical notations such as slurs, ties, and triplets.

36

mf *f*

This system contains measures 36 through 42. The bass clef part features a steady eighth-note accompaniment. The treble clef part has a melodic line with some rests. Dynamics range from mezzo-forte (mf) to forte (f).

43

cresc..... *ff*

This system contains measures 43 through 48. The bass clef part continues with eighth notes. The treble clef part has a melodic line. A crescendo hairpin leads to fortissimo (ff) dynamics.

49

dim..... *mf*

This system contains measures 49 through 55. The bass clef part continues with eighth notes. The treble clef part has a melodic line. A decrescendo hairpin leads to mezzo-forte (mf) dynamics.

56

p *pp* *ppp*

D.C. al Coda

This system contains measures 56 through 61. The bass clef part continues with eighth notes. The treble clef part has a melodic line. Dynamics range from piano (p) to pianissimo (pp) to pianississimo (ppp). The system ends with the instruction "D.C. al Coda".

62 Coda

ff

This system contains measures 62 through 64. The bass clef part continues with eighth notes. The treble clef part has a melodic line. Dynamics range from fortissimo (ff).

65

fff

Sva *Svb*

This system contains measures 65 through 71. The bass clef part continues with eighth notes. The treble clef part has a melodic line. Dynamics range from fortississimo (fff). The system ends with the instruction "Svb".

III. Danza

Allegro Selvaggio

Piano

p misterioso *mf*

p m.i m.d m.i m.d

11 *f* piu vivo \wedge m.i m.i m.d m.d

17 *p* Tempo primo *p*

23 *f* *p* 8va -

29 *mf* *mf* *f* *p* 8va -

(8va)-----

35 *f* *p* *ff* *fff* furioso

(8vb)-----

39 Martellato *fff ritmico* misterioso *p*

(8vb)-----

44 ritmico martellato *fff* *fff*

(8vb)-----

51 misterioso *p* *p* *mf*

(8vb)-----

57 *p* *mf* *p*

(8vb)-----

65 Scherzando *pp rit.* *p*

(8vb)-----

71 *cantabile* *con lirismo*

p *p*

78

mf *rit.* *f*

86 *S^{va} diabólico*

ff *fff*

92 *S^{va}*

ff *fff* *ff* *fff*

99 *Tempo primo*

fff

106 *Presto*

fff *fff* *ff*

a) El tempo de 2/4 corresponde a 6/8
 b) Negra en la fuente
 c) Corchea en la fuente
 d) No aparece la clave de Fa en la fuente

Ghosts

1

Alexis Rago
Edición: Sara Petrizzo

Piano

Agitato

p sotto voce

4

7

10

ff

13

f

16

diminuendo

p rit.....

Presto

pp leggero

pp

Lentamente

Piano

p a)

a) Indicación de tempo poco clara

Vivo

Piano

p

leggero e distinto

5

9

13 *Sva*

17 *(Sva)*

21

Measures 25-29. Treble clef. Key signature: one sharp (F#). The right hand features a continuous pattern of triplets of eighth notes. The left hand plays a steady eighth-note accompaniment.

Measures 30-33. Treble clef. Key signature: one flat (Bb). The right hand continues with triplets of eighth notes. The left hand accompaniment remains consistent.

Measures 34-38. Treble clef. Key signature: one flat (Bb). The right hand continues with triplets of eighth notes. The left hand accompaniment remains consistent.

Measures 39-42. Bass clef. Key signature: one flat (Bb). The left hand features a continuous pattern of triplets of eighth notes. The right hand plays a steady eighth-note accompaniment.

Measures 43-47. Bass clef. Key signature: one flat (Bb). The left hand continues with triplets of eighth notes. The right hand accompaniment remains consistent.

Measures 48-52. Treble clef. Key signature: one flat (Bb). The right hand features a continuous pattern of triplets of eighth notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is present at the end of the system. A first ending bracket labeled "1^{va}" spans measures 50-52.

a) Clave de Sol en la fuente

Andante molto tranquillo

Piano

p

a) La natural ce. 3 y ss. en la fuente

Allegretto Sherzando

Piano *p*

- a) Re bemol en la fuente
 b) Semicorchea en la fuente
 c) Sol becuadro en la fuente en vez de Si becuadro
 d) Mi bemol en la fuente

Lento

Piano

mp

Musical notation for measures 1-4, piano part. The score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Lento'. The dynamics are marked 'mp'. The notation consists of two staves, both in bass clef. The right hand plays chords and single notes, while the left hand plays a simple bass line.

Musical notation for measures 5-8, piano part. The notation continues from the previous system, maintaining the same key signature and tempo. The dynamics remain 'mp'.

Musical notation for measures 9-12, piano part. The notation continues from the previous system. A slur is present over measures 10 and 11 in the right hand.

Musical notation for measures 13-16, piano part. The dynamics are marked 'p' at the beginning and 'f' at the end, with a 'cresc.....' marking in between. The notation continues from the previous system.

Musical notation for measures 17-20, piano part. The dynamics are marked 'ff'. The notation continues from the previous system. A slur is present over measures 18 and 19 in the right hand.

Musical notation for measures 21-24, piano part. The dynamics are marked 'p'. The notation continues from the previous system. A 'rit.....' marking is present over measures 22 and 23.

a) Clave de Fa en la fuente

Vivo

Piano

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

ritenuto

p *leggero delicato*

11

13

18

21

f

dim.....e rit.....

pp

8va

Allegretto giocoso

Piano

il basso staccato

cresc.....
f

Lento

rit.
f \triangleright *p* *pp*

lunga *pp* *p*

p

Andante

rit..... *p* *pp molto riten.* *p*

a) Cambio de compás a 2/2 en los cc. 8, al 12, 15, 16 y 21 al 24

Joropo macabro

Precedido de un Andante sepulcral

Alexis Rago
Edición: Sara Petrizzo

Andante Sepulcral

Piano

f pesante *mf* *f*

mf *f* *mf*

p *poco cresc.* *mf* *piú cresc.*

f *ff*

sempre forte e marcato

f *mf* *p*

m.d. sopra

23 dolente

la melodia marcata

27

p

31

espressivo e marcato

35

cresc.

f accentato ed appassionato

39

dim.

p smorzando e rallentando

Sub

43

molto calmo

p

pp

mi

Sub

47 *A tempo*

p *poco rit.*

49 *allargando-passionato assai* *a tempo*

mf *piu sentito* *m.i.*

52 *allargando appassionato* *calmo*

dim.....e rit. *mp espressivo*

55

poco....a poco...morendo *p*

59 *Sva*

pp *mp la melodia sempre emegente*

Svb
il basso sotto voce ma sentito

62

Svb

64

(8vb)

65

la melodia sempre emegente

(8vb)

il basso sotto voce ma sentito

66

8vb

67

(8vb)

68

(8vb)

69

ritardando assai morendo

pp

mf

8vb

Allegro molto

Piano

mp *cresc.....* *rinforzando*

f *crescendo.....*

f *ff* *vibrato* *Sva -* *Allegro moderato* *mf*

decrescendo *mf p*

mf p

25

mf

29

decrescendo

mf p

33

mf p

37

41

marcato il tema

45

cresc.....

f

49

p *leggero*

53

agitato
marcato il basso

56

Sub

59

ritenuto
f *tr* *tr* *ff*
con bravura energico
f marcato

64

rinforzando

68

sempre forte

72

f

rit.

75 animato il tempo

mf

78

81

84 piano-leggero e sempre animato

87

90

poco rall.

93

A tempo

cresc.....

f

cadenza presto

8^{va}

f

95

3 5 3 5

97

3 5 3 5

99

rall. e decresc.

3 5 3 5

101

molto ritenuto e marcatissimo

ff lunga

calmo

sfz

cresc.

3 3 3

105 *dim. e rallentando* *pp* *pp* *misterioso* Lento

111 *p*

118 *p* *p*

124 *Allegro molto* *mp* *resvegliando* *crescendo* *rinforzando*

128 *f*

130

cresc.....

132

134

f

ff *vibrato*

Presto marcato

137

f

140

143

146

Musical score for measures 146-148. The piece is in a minor key with a 3/4 time signature. The right hand features a series of chords, while the left hand plays a steady eighth-note accompaniment.

149

poco a poco dim. e rallentando

Musical score for measures 149-151. The tempo and dynamics are marked *poco a poco dim. e rallentando*. The musical texture continues with chords in the right hand and eighth notes in the left hand.

152

Musical score for measures 152-154. The accompaniment remains consistent with the previous measures.

155

più ritenuto

Musical score for measures 155-156. The tempo is marked *più ritenuto*. Measure 156 features a dynamic marking of *p* and a crescendo leading to *molto*.

157

Musical score for measures 157-158. The right hand part begins in treble clef. Measure 158 has a dynamic marking of *f*.

Presto

8^{va} - - - - -

159

Musical score for measures 159-161. The tempo is **Presto**. Measure 159 has a dynamic marking of *cresc.*. Measure 160 has a dynamic marking of *ff*. The piece concludes with a final chord in the right hand and a fermata in the left hand.

Joropo fantasía

Alexis Rago
Edición: Sara Petrizzo

Piano

Agitato

mf *cresc.* *f* *mf* *cresc.*

f *f* *cresc.* *ff*

ff *ben marcato energico*

10

13 *poco a poco stringendo e crescendo*

p

14 *f*

17 *rit. e dim.* *più rit.*

Musical score for measures 17-20. The piece is in G major. Measures 17-19 feature a long melodic line in the right hand and a corresponding line in the left hand, both marked *rit. e dim.*. Measure 20 begins with *più rit.* and features a melodic phrase in the right hand and a bass line in the left hand.

21 *allargando* *p* *m.i.* *m.d.* *m.i.* *m.d.*

Musical score for measures 21-24. The tempo is *allargando*. The piece is marked *p*. Measures 21-22 have a melodic line in the right hand and a bass line in the left hand. Measures 23-24 feature a melodic phrase in the right hand and a bass line in the left hand, with *m.i.* and *m.d.* markings above the notes.

25 *Lento* *pp* *Allegretto affettuoso* *p* *con grazia*

Musical score for measures 25-28. The tempo is *Lento*. The piece is marked *pp*. Measures 25-26 have a melodic line in the right hand and a bass line in the left hand. Measures 27-28 feature a melodic phrase in the right hand and a bass line in the left hand, with *p* and *con grazia* markings above the notes.

29 *dolce leggermente* *più sentito*

Musical score for measures 29-32. The tempo is *dolce leggermente*. The piece is marked *p*. Measures 29-30 have a melodic line in the right hand and a bass line in the left hand. Measures 31-32 feature a melodic phrase in the right hand and a bass line in the left hand, with *più sentito* markings above the notes.

33 *rit.* *p* *molto riten.*

Musical score for measures 33-36. The tempo is *rit.*. The piece is marked *p*. Measures 33-34 have a melodic line in the right hand and a bass line in the left hand. Measures 35-36 feature a melodic phrase in the right hand and a bass line in the left hand, with *p* and *molto riten.* markings above the notes.

37 *A tempo* *mf* *passionato con tenerezza*

Musical score for measures 37-40. The tempo is *A tempo*. The piece is marked *mf*. Measures 37-38 have a melodic line in the right hand and a bass line in the left hand. Measures 39-40 feature a melodic phrase in the right hand and a bass line in the left hand, with *passionato con tenerezza* markings above the notes.

Measures 40-42 of a piano score. The right hand features a melodic line with slurs and a triplet of eighth notes in measure 41. The left hand provides a steady accompaniment of eighth notes.

Measures 43-45 of a piano score. The right hand continues with a melodic line, including a triplet of eighth notes in measure 43. The left hand maintains the eighth-note accompaniment.

Measures 46-49 of a piano score. Measure 46 is marked *p* *espressivo con mestizia*. The right hand has a more complex melodic line with slurs and accents. The left hand continues with eighth notes.

Measures 50-53 of a piano score. The right hand features a melodic line with slurs and accents. The left hand continues with eighth notes.

Measures 54-57 of a piano score. Measure 54 is marked *poco rit.* and *A tempo*. Measure 55 is marked *mf con sentimento*. The right hand has a melodic line with slurs and a triplet of eighth notes in measure 56. The left hand continues with eighth notes.

Measures 58-60 of a piano score. The right hand features a melodic line with slurs and a triplet of eighth notes in measure 58. The left hand continues with eighth notes.

a) corchea en la fuente

61

f rit. *p*

This system contains measures 61 to 64. The right hand features a melodic line with a trill in measure 62 and a triplet of eighth notes in measure 63. The left hand provides a steady accompaniment. Dynamics include *f rit.* (forte, ritardando) and *p* (piano).

Adagiamente calmado

65

espressivo con intimo sentimento

This system contains measures 65 to 69. The right hand has a series of chords, while the left hand plays a descending eighth-note line. The instruction *espressivo con intimo sentimento* is written across the system.

70

ritenendo il tempo *mf*

This system contains measures 70 to 74. The right hand has a melodic line with a fermata in measure 72. The left hand has a bass line with a fermata in measure 72. The instruction *ritenendo il tempo* (retaining the tempo) is written across the system, and *mf* (mezzo-forte) is indicated in measure 73.

Lento

75

declamato e sentito

This system contains measures 75 to 78. The right hand has a long, sweeping melodic line with a fermata at the end. The left hand has a bass line with a fermata in measure 78. The instruction *declamato e sentito* (declamatory and felt) is written across the system.

79

This system contains measures 79 to 82. The right hand has a long, sweeping melodic line with a fermata at the end. The left hand has a bass line with a fermata in measure 82.

83

molto ritenuto

8_b

This system contains measures 83 to 86. The right hand has a long, sweeping melodic line with a fermata at the end. The left hand has a bass line with a fermata in measure 86. The instruction *molto ritenuto* (very ritardando) is written across the system. A dashed line labeled 8_b is at the bottom.

87 *animato*
p *cresc.* *f* *f marcato*

90 *f* *f marcato*

93 *f* *rinf.* *ff* *con fuoco marcatissimo*

96

100 *animato*
p

103

8va

106

ff *marcatissimo*

109

Presto

p

112

crescendo

113

f *dim e rallentando*

115

mosso

cresc. *f*

119

Allegretto affettuoso

p con grazia *dolce leggermente*

b) Las notas La bemol Do becuadro y Mi bemol no aparecen en la fuente

123

più sentito

126

rit.

p molto riten

A tempo

mf appassionato con tenerezza

130

133

136

p espressivo con mestizia

139

più sentito

142

142

145

poco rit.

mf appassionato con tenerezza

145

148

148

151

151

154

rit.

molto riten.

p

Allegro deciso

154

158

158

161

f

164

crescendo molto

ff

Sva

Sub

167

V

173

f con fuoco molto marcato

Sva

177

p *crescendo* *rinforzando*

Sva

180

f *ff* *fff*

Sva

Sub

Joropo satánico

Alexis Rago
Edición: Sara Petrizzo

Allegro

Piano

p

5

crescendo

9

sempre marcato e piu crescendo

13

incalzando

con fuoco

ff

16

sempre forte

19

22

25

8va-----

smorzando e rall.

28

(8va)-----

lunga

pp

p lusingando

32

36

un poco animato e scherzando

smorzando e riten.

p

p riten.

40

dolcissimo

pp un poco ritenuto

A tempo ma calmo

Musical score for measures 43-45. The piece is in a minor key with a 3/4 time signature. Measure 43 starts with a treble clef and a bass clef. The music features a series of eighth and sixteenth notes in the right hand, with a bass line in the left hand. Dynamics include *calando*, *p*, and *pp*. A fermata is placed over the final note of measure 45.

Musical score for measures 46-48. The piece continues with a treble clef and a bass clef. Measure 46 is marked *agitato* and *f con fuoco*. The music is more rhythmic and intense. Measure 48 is marked *f*. The bass line is particularly active with eighth notes.

Musical score for measures 49-51. The piece continues with a treble clef and a bass clef. Measure 49 is marked *p non legato e leggero*. The music is more melodic and flowing. Measure 51 is marked *p*. The bass line is more active with eighth notes.

Musical score for measures 52-54. The piece continues with a treble clef and a bass clef. Measure 52 is marked *cresc. molto*. The music is more rhythmic and intense. Measure 54 is marked *cresc. molto*. The bass line is particularly active with eighth notes.

Musical score for measures 55-57. The piece continues with a treble clef and a bass clef. Measure 55 is marked *ff*. Measure 56 is marked *mp*. Measure 57 is marked *mf* and *appassionato*. The music is more rhythmic and intense. The bass line is particularly active with eighth notes.

Musical score for measures 58-60. The piece continues with a treble clef and a bass clef. Measure 58 is marked *mf*. Measure 59 is marked *mf*. Measure 60 is marked *ralentando ed dolendo*. The music is more melodic and flowing. The bass line is particularly active with eighth notes.

61

dim. *accentato*

64 *agitato*

f

67 *8va*

p non legato e leggero

70

f

73 *8va*

f *p ma sempre ben marcato il tema*

76

Il basso sempre staccato e piano

79

3

82

f *sentito*

leggerissimo

p

8va

85

leggerissimo

p

8va

p

poco a poco cresc.

88

91

rinforzando

ff *marcatissimo*

94

marcatissimo

Scherzando

p

3

97 *f* *p* *f*

100 *p* *f* *p*

103 *allargando* *scorrevole* *leggero con grazia*

106

109 *cedendo*

112 *rit.* *con gravità* *f pesante* *il basso marcato ed espressivo*

115

Musical score for measures 115-117. The right hand features a series of chords with a slur over them, while the left hand plays a simple accompaniment of chords and single notes.

118

Musical score for measures 118-120. Similar to the previous system, with a slurred chord sequence in the right hand and accompaniment in the left hand.

121 *Allegro*

p

Musical score for measures 121-123. The tempo is marked "Allegro". The right hand has a melodic line starting with a piano (*p*) dynamic, and the left hand has a steady accompaniment.

124

Musical score for measures 124-126. The right hand continues the melodic line, and the left hand accompaniment becomes more active with eighth notes.

127

crescendo

Musical score for measures 127-129. The right hand has a melodic line, and the left hand accompaniment is marked with a *crescendo* dynamic.

130

sempre marcato e piu crescendo

Musical score for measures 130-132. The right hand has a melodic line, and the left hand accompaniment is marked with "sempre marcato e piu crescendo".

133 *incalzando*

136 *con fuoco* *sempre forte*

139

142

145

148 *smorzando e rall.* *lunga* *pp*

151 *p*

154

157

Vivace

160 *f*

163

166

agitato ed appassionato

169

172

175

rall. e ben marcato

a tempo

f

178

poco a poco decrescendo e rit.....

p

182

Adagio

pp

p

187

allargando

p

pp

193

p *stringendo e crescendo*

195

197

più rinforzando

199

f precipitato

203

animato

p *crescendo*

206

rinf. *ff* *8va*

trionfante

209

ff pesante

Measures 209-211: The right hand features a series of chords, while the left hand plays a simple bass line with some triplets.

212

Measures 212-214: The right hand continues with chords, and the left hand has a steady bass line.

215

poco rit..... *sfz*

Measures 215-218: The tempo slows down slightly. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.

219

precipitato *Presto* *crescendo*

Measures 219-221: The tempo increases significantly. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.

222

ff *m.d.*

Measures 222-224: The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.

225

ff

Measures 225-227: The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes.

14 *poco a poco rallentando e smorzando*

15 *molto calmo*
p
espressivo

18 *declamato*
mp

21 *f*

24 *Allegro moderato*
pp
p

28 *p* *molto espressivo*

31

3

34

A tempo

3

ritenuto

37

3

40

3

ritardando

43

46

agitato

f

agitato

Musical score for measures 49-51. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. Measure 49 features a forte (*f*) dynamic. Measures 50 and 51 are marked *p* (piano) and include the instruction *agitato*. The notation includes chords and melodic lines in both hands.

lunga

Musical score for measures 52-54. Measure 52 is marked *crescendo*. Measure 53 is marked *f* (forte). Measure 54 is marked *f* and includes the instruction *lunga*. The notation consists of chords in both hands.

Leggerissimo senza fretta

Musical score for measures 55-57. Measure 55 is marked *p* (piano). Measures 55-57 are marked *Leggerissimo senza fretta*. Measure 57 is marked *mf* (mezzo-forte) and includes the instruction *poco rall.* (poco rallentando). The notation features a wide intervallic sweep in both hands.

Allegro moderato

Musical score for measures 58-60. Measure 58 is marked *p* (piano) and includes the instruction *ritenuto*. Measure 59 is marked *con intimo sentimento*. Measure 60 is marked *con intimo sentimento*. The tempo is *Allegro moderato*. The notation shows a melodic line in the right hand and a supporting bass line in the left hand.

cresc.

Musical score for measures 61-63. Measure 61 is marked *cresc.* (crescendo). Measure 62 is marked *cresc.*. Measure 63 is marked *f* (forte). The notation features a melodic line in the right hand and a supporting bass line in the left hand.

f

rit.

p

morendo

Musical score for measures 64-66. Measure 64 is marked *f* (forte). Measure 65 is marked *rit.* (ritardando). Measure 66 is marked *p* (piano) and includes the instruction *morendo*. The notation shows a melodic line in the right hand and a supporting bass line in the left hand.

67 *pp* *leggero* *poco a poco cresc.* *incalzando*

70 *rinforzando* *poco allargando e ben marcato*

73 *ff* *mf marcato* *ff* *mf marcato*

77 *ff* *p cresc.* *Presto*

79 *senza fretta* *f*

82 *appassionato* *f riten.* *con bravura* *accentato e sempre appassionato*

85

Musical score for measures 85-87. The piece is in a key with three flats (B-flat major or D-flat minor) and a common time signature. Measure 85 features a triplet of eighth notes in both hands. Measures 86 and 87 contain sustained chords with a fermata over the final chord in each system.

88

Musical score for measures 88-90. Measure 88 has a fermata over a chord. Measures 89 and 90 feature triplet eighth notes in the bass line. A *Sub* marking is present in measure 89. Measure 90 ends with a fermata over a chord.

91

Musical score for measures 91-93. Measure 91 has a fermata over a chord. Measures 92 and 93 feature triplet eighth notes in the bass line. Measure 93 ends with a fermata over a chord.

94

Musical score for measures 94-96. Measures 94 and 95 feature triplet eighth notes in both hands. Measure 96 features a fermata over a chord. A *ff* dynamic marking is present in measure 96. A *Sub* marking is present in measure 95.

97

Musical score for measures 97-99. Measures 97-99 feature continuous triplet eighth notes in both hands. A *f* dynamic marking is present in measure 97. The instruction *allargando assai* is written above the staff in measure 99.

100

Musical score for measures 100-101. Measure 100 features a fermata over a chord. Measure 101 features a fermata over a chord. A *p* dynamic marking is present in measure 100. The piece concludes with a double bar line and a repeat sign.

103

più sentito

106

p

109

mp dolce

accelerando e crescendo

rinf.

113

mf

cresc.

8va

p

115

poco a poco rallentando e smorzando

p

117

molto calmo

espressivo

121 declamato

mp *f*

Measures 121-123: Bass clef, 3/4 time signature. Measure 121 starts with a half note G2 and a half note G3. Measure 122 features two triplet eighth notes in both hands. Measure 123 ends with a half note G3. Dynamics range from *mp* to *f*.

124

pp

Measures 124-126: Bass clef, 3/4 time signature. Measure 124 has a dotted quarter note G2 and a quarter note G3. Measure 125 has a triplet eighth note G2 and a quarter note G3. Measure 126 has a dotted quarter note G2 and a quarter note G3. Dynamics range from *pp* to *pp*.

127 Allegro moderato

p *p molto espressivo*

Measures 127-129: Treble clef, 3/4 time signature. Measure 127 has a half note G3. Measure 128 has a half note G3. Measure 129 has a triplet eighth note G3 and a quarter note G3. Dynamics range from *p* to *p molto espressivo*.

130

Measures 130-132: Treble clef, 3/4 time signature. Measure 130 has a triplet eighth note G3 and a quarter note G3. Measure 131 has a triplet eighth note G3 and a quarter note G3. Measure 132 has a triplet eighth note G3 and a quarter note G3. Dynamics range from *p* to *p*.

133

Measures 133-135: Treble clef, 3/4 time signature. Measure 133 has a triplet eighth note G3 and a quarter note G3. Measure 134 has a triplet eighth note G3 and a quarter note G3. Measure 135 has a triplet eighth note G3 and a quarter note G3. Dynamics range from *p* to *p*.

136 A tempo

ritenuto

Measures 136-138: Treble clef, 3/4 time signature. Measure 136 has a triplet eighth note G3 and a quarter note G3. Measure 137 has a triplet eighth note G3 and a quarter note G3. Measure 138 has a triplet eighth note G3 and a quarter note G3. Dynamics range from *ritenuto* to *p*.

139

3

3

142

animato il tempo

ritardando e diminuendo

p

145

148

151

154

cresc. molto

ff

8va

Danza de la superstición

Alexis Rago
Edición: Sara Petrizzo

Allegro

Piano

mezza voce
misterioso

p

mezza voce

p

mezza voce

p

7

mezza voce

p

cresc.....

13

ff

mf *diminuendo.....*

pp.....

20

p *leggero*

con forza

f

f

leggermente

24

f

leggermente

f

28

sfz

pp subito

276

legatissimo

32

sotto voce

p

p

8^{va}

36

p scherzando

(8^{va})

41

cresc.

45

ff

8^{va}

3 5

8^{va}

49

f

dim.

(8^{va})

53

8^{va}

loco

(8^{va})

a) En la fuente aparece el acorde en una octava bassa imposible de tocar el la bemol

57

cresc..... *f*

62

cresc..... *f..... con forza.....*

65

Sva
p *dolce*

69

Sva
f brillante *diminuendo.....*

73

mp mp mp mp

77

p *smorzando assai*

81 *sotto voce* *p* *pp*

Meno mosso con duoli

85 *p lontano* *poco pesante* *p*

90 *poco pesante*

95

100

105 *poco a poco* *cresc...*

b)

b) Cc 106 al 110 los silencios de la mano izquierda son de negra en la fuente

110 *va*

f *diminuendo*..... *p*

115

c)

120

p *sempre piano*

126

pp *misterioso* *sotto voce*

movendo un poco

131

poco.....*a poco*.....*cresc.*.....

134

c) En los cc 116 al 118 a ligadura no está en la fuente

137

sfz *pp subito* *sotto voce*

140

poco.....a poco.....cresc.....

143

sfz

147

ff

150

pp

155

Cadenza

veloce

158

161

165

168

171

174

Danza mágica

para piano a cuatro manos

Alexis Rago

Edición: Sara Petrizzo

Primo

ff marcato

slargando p

mp espressivo

Secondo

ff marcato

slargando p

mp

5

Sva

tranquillo

p dolce con eleganza

poco rall.

5

mf

tranquillo

p espressivo

poco rall.

9

Sva

p armonioso

sempre piano e armonioso

9

mp melancolico

283

13

rit. smorzando *pp* *rit. smorzando*

rit. smorzando *pp sotto voce* *rit.*

8vb

17

ugualmente e leggero poco.....a.....poco.....crescendo.....ed.....accelerando.....il.....tempo

17

p *f*

19 *veloce* *f* *rinforzando* *ff* *lunga*

8va

19 *f* *ff* *lunga*

Allegro spiccato

22 *mf* con anima ed marcato *cresc.* *f*

Allegro spiccato

22 *cresc.* *f*

26 *f* *f* *sentito poco slargendo*

26 *poco slargendo*

A tempo

30 *mf* scherzando

A tempo

30 *f* bene in rilievo ed espressivo

35

p espressivo con grazia

8va

39

A tempo

mp

slargando

8va

39

A tempo

p espressivo

43

A tempo

mp più sentito

slargando

8va

43

A tempo

mp

slargando a)

a) Slargando no está en la fuente

A tempo

A tempo

47

8^{va}

p

poco a poco cresc.....

47

A tempo

mp più sentito

slargando

A tempo

p

poco a poco cresc.....

(8^{va})

51

ff

51

ff

mf

55

Meno mosso

p cantando espressivo

55

Meno mosso

p

rit.

p marcato ed espressivo il basso

59 *cresc.....* *f* *p*

59 *cresc.....* *f* *p*

63 *f*

63 *f* *p*

67 *cresc.....* *f* *rinforzando* *ff marcattissimo*

67 *cresc.....* *f* *rinforzando* *ff*

71

ff

f

75

diminuendo

ritardando

pp

f

Andante capriccioso

75

diminuendo

ritardando

pp

f

marcato

Andante capriccioso

79

slargando

p

A tempo

79

slargando

p

A tempo

82

Soprano

rit. dim. p

85 Allegro

p *ugualmente* *cresc.*

85 Allegro

p *ugualmente* *cresc.*

87

f

87

f

90 *Agitato*

f *ff* 8va

90 *Agitato*

f *ff*

93 *Allegro spiccato*

mf con anima ed marcato *f*

93 *Allegro spiccato*

mf *f*

98 *A tempo*

mf *f* *sentito poco slargendo* *mf scherzando*

98 *A tempo*

f *poco a poco slargendo* *f bene in rilievo ed espressivo*

d) A partir del cc 97 las ligaduras no están en la fuente

103

103

p.

p.

p.

p.

108

8va

p espressivo con grazia

slargando

A tempo

108

A tempo

p espressivo

113

mp più sentito

slargando

8va

113

A tempo

118

p

poco a poco cresc.....

Detailed description: This system covers measures 118 to 121. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. The tempo is marked 'A tempo'. Dynamics include piano (*p*) and a gradual crescendo (*poco a poco cresc.....*).

A tempo

A tempo

118

mp più sentito

slargando

p

poco a poco cresc.....

Detailed description: This system covers measures 118 to 121. The right hand has a melodic line with a *slargando* (ritardando) marking. The left hand has a rhythmic accompaniment. Dynamics include mezzo-piano (*mp*), piano (*p*), and a gradual crescendo (*poco a poco cresc.....*).

S^{va}

122

ff

p *cresc.....*

deciso

Detailed description: This system covers measures 122 to 125. The right hand has a melodic line with a fortissimo (*ff*) dynamic. The left hand has a rhythmic accompaniment. Dynamics include piano (*p*) and a gradual crescendo (*p cresc.....*). The tempo is marked 'deciso'.

122

ff

p *cresc.....*

deciso

Sub

Detailed description: This system covers measures 122 to 125. The right hand has a melodic line with a fortissimo (*ff*) dynamic. The left hand has a rhythmic accompaniment. Dynamics include piano (*p*) and a gradual crescendo (*p cresc.....*). The tempo is marked 'deciso'.

S^{va}

125

ff

ff

fff

S^{va}

Detailed description: This system covers measures 125 to 128. The right hand has a melodic line with fortissimo (*ff*) dynamics. The left hand has a rhythmic accompaniment. Dynamics include fortissimo (*ff*) and fortississimo (*fff*).

125

ff

f

fff

fff

Detailed description: This system covers measures 125 to 128. The right hand has a melodic line with fortissimo (*ff*) dynamics. The left hand has a rhythmic accompaniment. Dynamics include fortissimo (*ff*), forte (*f*), and fortississimo (*fff*).

Trenodia

Alexis Rago
Edición: Sara Petruzzo

Andante mosso

Piano

p *più sentito*

Sub-----

Detailed description: This system contains measures 1 through 5. It is written for piano in a grand staff with two bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Measure 1 starts with a piano (*p*) dynamic. The music features a melodic line in the upper bass staff and a supporting line in the lower bass staff. A *più sentito* marking appears in measure 3. Measure 5 ends with a triplet of eighth notes. A dashed line labeled 'Sub' is positioned below the lower bass staff.

6

più sentito

(Sub)-----

Detailed description: This system contains measures 6 through 11. It continues the grand staff notation. Measure 6 begins with a triplet of eighth notes in the lower bass staff. A *più sentito* marking is present in measure 7. Measure 11 ends with a triplet of eighth notes. A dashed line labeled '(Sub)' is positioned below the lower bass staff.

12

Sub-----

Detailed description: This system contains measures 12 through 16. It introduces a treble clef for the upper staff. Both staves feature triplet markings over eighth notes. Measure 16 ends with a triplet of eighth notes. A dashed line labeled 'Sub' is positioned below the lower bass staff.

17

Detailed description: This system contains measures 17 through 22. The notation continues in the grand staff. Measure 22 ends with a triplet of eighth notes.

23

pp

Sub-----

Sva-----

Detailed description: This system contains measures 23 through 27. Measure 23 begins with a piano-piano (*pp*) dynamic. Measure 27 ends with a triplet of eighth notes. A dashed line labeled 'Sub' is positioned below the lower bass staff, and a dashed line labeled 'Sva' is positioned below the upper treble staff.

28

leggero crescendo ed accelerando *f*

Detailed description: This system contains measures 28 through 32. Measure 28 begins with a *leggero crescendo ed accelerando* marking. The music features a rapid sixteenth-note pattern in the upper treble staff. Measure 32 ends with a triplet of eighth notes and a forte (*f*) dynamic. A dashed line labeled 'Sub' is positioned below the lower bass staff.

Allegro

32 *pp* *due pedoli tenuti leggero* *leggero*

Andante

35 *f* *mf*

Presto

meno mosso

39 *pp* *mp* *f*

8va

44 *pp* *mp* *p*

a)

8va

48 *f* *p*

b)

54 *accelerando*

54 *f* *p* *f* *p*

a) En la fuente no aparece la nota
 b) Idem

60 *accelerando* *a tempo* *accelerando* *a tempo*

65 *diminuendo* *p* *p* *pp*

70 *Allegro* *pp leggiero*

73 *Andante* *pp* *mf espressivo*

80 *Allegro*

83 *f*

c) En esta asemicorchea existe un *la* que hemos omitido por constituir un error claro

86

89

90

94

97

101

104

f

p

f

8va

8vb

d)

8va

8vb

107 *f* *Sva*

110 *Sva*

113 *Sva* *f* *Sub*

116 *Sub*

120 *Sub*

124 *Sub*

e) Las ligaduras no están en la fuente
f) Idem

Allegro strepitoso

128

133

136

139

143 sempre Allegro

150

Sub

Sva

ff

poco a poco

Sub

Sva

ff

crescendo

Sub

Detailed description: This page of a musical score contains six systems of piano music, numbered 128 to 150. The tempo is marked 'Allegro strepitoso'. The first system (measures 128-132) features a rhythmic pattern in the bass clef with a 'Sub' (sub-octave) marking. The second system (measures 133-135) includes a fortissimo (*ff*) dynamic marking. The third system (measures 136-138) is marked 'poco a poco' and shows a gradual change in dynamics. The fourth system (measures 139-142) has a 'Sub' marking and continues the rhythmic pattern. The fifth system (measures 143-149) is marked 'sempre Allegro' and 'ff', featuring a triplet in the right hand. The sixth system (measures 150-152) includes a 'crescendo' marking and a triplet in the right hand. The score uses a variety of clefs (bass and treble) and includes dynamic and articulation markings throughout.

154

8va

crescendo

158

8va

crescendo

162

8va

crescendo

166

8va

170

ff

176 Lento

Lento

182

meno mosso

188

pp

pp

193

poco.....cresc.....

197

mf \triangleright *p*

Svb

202

Sva

206

Sempre pp

209

(8vb)

212

8vb

215

(8vb)

218

8vb

222

Allegro

ff con fuoco

8va-1

g) h) i) j)

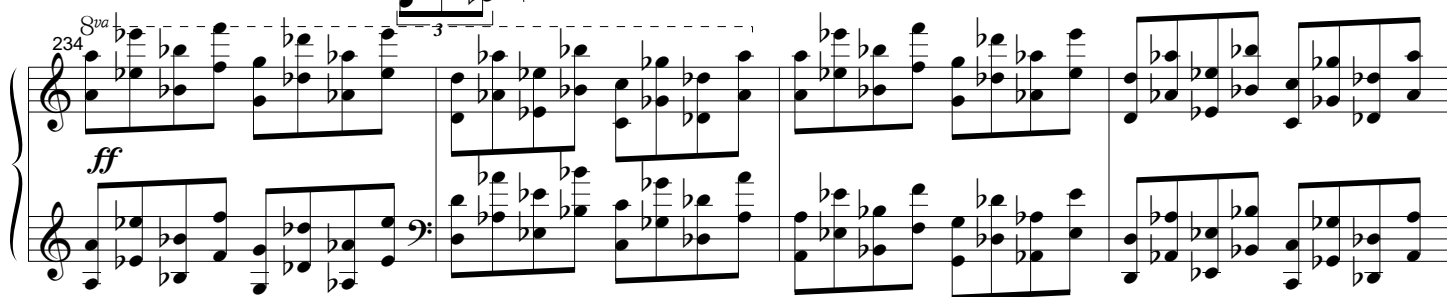
226

8va-1

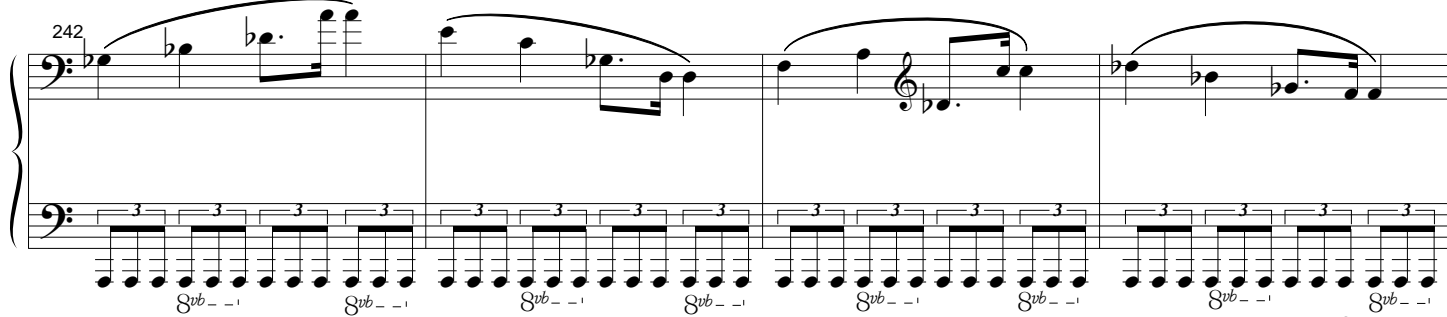
j)

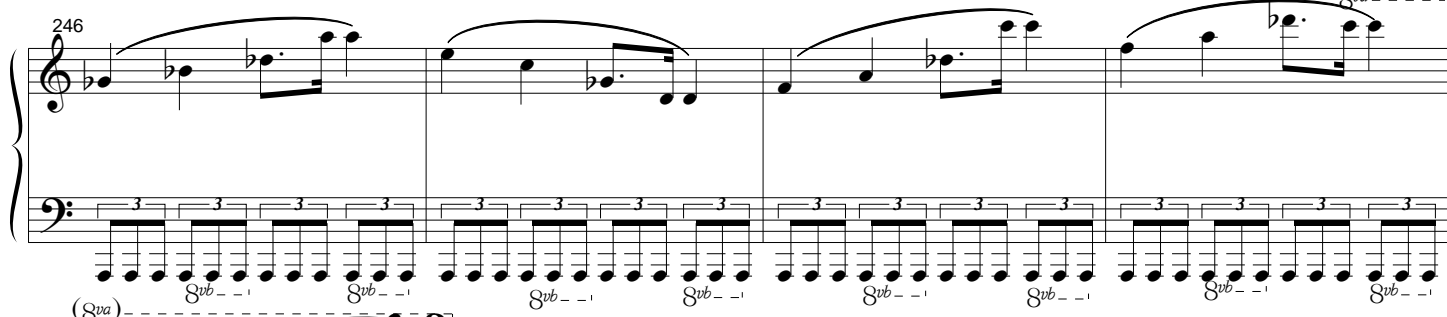
- g) Silencio de negra en la fuente
- h) Blanca en la fuente
- i) Silencio de negra en la fuente
- j) Blanca en la fuente

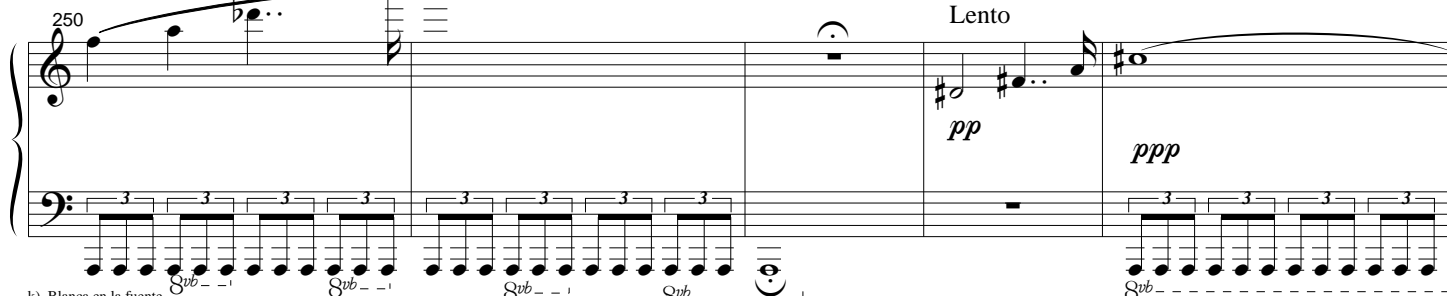
230  

234 *8va* *ff* 

238 *mosso* *ff* *Sempre ff e mosso* 

242 

246 *8va* 

250 *Lento* *pp* *ppp* 

k) Blanca en la fuente
l) Idem

255

(Svb) Svb Svb Svb

260

(Svb) Sva Sva Sva

265

poco a poco crescendo Sva Sva Sva Sva

268

Sva Sva Sva

Andante

271

Svb Svb Svb Svb

277

(Svb) Svb Svb

m) Fa en la fuente

La barca de Caronte

Alexis Rago
Edición: Sara Petrizo

Andante con motto

Piano

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

7 *più mosso* *p legato* *f* *ff* *ff*

12 *mf* *pp* *f agitato* *ff*

17 *p crescendo.....*

22 *ff* *ff* *precipitando*

25 *Tempo primo* *p* *mf*

A tempo

18

21

poco riten. *pp* *f* *poco riten.*

25

A tempo *p* *poco riten.* *pp* A tempo *mf* *un poco accentato*

29

Sva

32

Scorrevole *p* 6 6 6 6

33

cresc..... 6 6 6 6

34

Musical score for measures 34-35. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. Both staves feature a melodic line with a slur and a '6' (sextuplet) marking. The music is marked with a hairpin crescendo.

35

Musical score for measures 35-36. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. Both staves feature a melodic line with a slur and a '6' (sextuplet) marking. The music is marked with a hairpin crescendo.

36

Musical score for measures 36-37. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The music is marked with a hairpin crescendo, then *poco riten.* (poco ritardando), and finally *p* (piano). A dashed line labeled *8va* indicates an octave shift in the upper staff.

A tempo

37

Musical score for measures 37-38. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The music is marked *precipitando poco a poco cresc.* (precipitandissimo poco a poco crescendo).

39

Musical score for measures 39-40. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The music is marked *rinf.* (rinfornando) and *ff* (fortissimo) with *vibrato* markings.

41

Musical score for measures 41-42. The system consists of two staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef. The music is marked *sempre forte* and *ritenuto il tempo* (ritardando il tempo).

adagiamente

Musical score for measures 67-70. The piece is in a key with one sharp (F#) and a 3/4 time signature. Measure 67 features a treble clef with a half note G4 and a quarter note A4. The bass clef has a half note G2 and a quarter note A2. From measure 68 to 70, the bass clef plays a triplet of eighth notes (G2, A2, B2) under a slur, with a '3' above it. The treble clef has chords: G4-A4-B4 in measure 68, G4-A4-B4-C#4 in measure 69, and G4-A4-B4-C#4 in measure 70. The tempo marking *adagiamente* is at the top. The performance instruction *dolcissimo con intimo sentimento* is above the bass line in measure 68. The instruction *sempre legatissimo* is below the bass line in measure 68.

Musical score for measures 70-73. The bass clef continues with triplet eighth notes under a slur, with a '3' above it. The treble clef has chords: G4-A4-B4 in measure 70, G4-A4-B4-C#4 in measure 71, G4-A4-B4-C#4 in measure 72, and G4-A4-B4-C#4 in measure 73. The tempo marking *adagiamente* is at the top. The performance instruction *dolcissimo con intimo sentimento* is above the bass line in measure 70. The instruction *sempre legatissimo* is below the bass line in measure 70.

Musical score for measures 73-76. The bass clef continues with triplet eighth notes under a slur, with a '3' above it. The treble clef has chords: G4-A4-B4 in measure 73, G4-A4-B4-C#4 in measure 74, G4-A4-B4-C#4 in measure 75, and G4-A4-B4-C#4 in measure 76. The tempo marking *adagiamente* is at the top. The performance instruction *dolcissimo con intimo sentimento* is above the bass line in measure 73. The instruction *sempre legatissimo* is below the bass line in measure 73. The instruction *dim. e rit.* is above the treble line in measure 75. The dynamic marking *pp* is at the end of measure 76.

Musical score for measures 76-80. The treble clef has a half note G4, a quarter note A4, and a quarter note B4, all under a slur. The bass clef has a half note G2, a quarter note A2, and a quarter note B2, all under a slur. The tempo marking *adagiamente* is at the top. The performance instruction *sotto voce espressivo* is above the treble line in measure 76.

Andante espressivo accentato assai

Musical score for measures 81-86. The bass clef has a half note G2, a quarter note A2, and a quarter note B2, all under a slur. The treble clef has chords: G4-A4-B4 in measure 81, G4-A4-B4-C#4 in measure 82, G4-A4-B4-C#4 in measure 83, G4-A4-B4-C#4 in measure 84, G4-A4-B4-C#4 in measure 85, and G4-A4-B4-C#4 in measure 86. The tempo marking *Andante espressivo accentato assai* is at the top. The dynamic marking *f con somine passione* is above the bass line in measure 81.

Musical score for measures 87-90. The bass clef has a half note G2, a quarter note A2, and a quarter note B2, all under a slur. The treble clef has chords: G4-A4-B4 in measure 87, G4-A4-B4-C#4 in measure 88, G4-A4-B4-C#4 in measure 89, and G4-A4-B4-C#4 in measure 90. The tempo marking *Andante espressivo accentato assai* is at the top. The performance instruction *smorzando* is above the bass line in measure 87. The dynamic marking *p* is at the end of measure 90.

ANEXOS