UNIVERSIDAD POLITÉCNICA DE VALENCIA

FACULTAD DE BELLAS ARTES

DEPARTAMENTO DE COMUNICACIÓN AUDIOVISUAL, DOCUMENTACIÓN E HISTORIA DEL ARTE.

TÍTULO DEL PROGRAMA: *MÚSICA*

ANÁLISIS MUSICAL DE LA OBRA PARA PIANO DE VICENTE ASENCIO

Volumen II
Partitura señalizada

TESIS DOCTORAL

Presentada por:

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Dirigida por el:

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ANÁLISIS MUSICAL DE LA OBRA PARA PIANO DE VICENTE ASENCIO

VOLUMEN II

PARTITURA SEÑALIZADA

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Preludio a la Dama de Elche

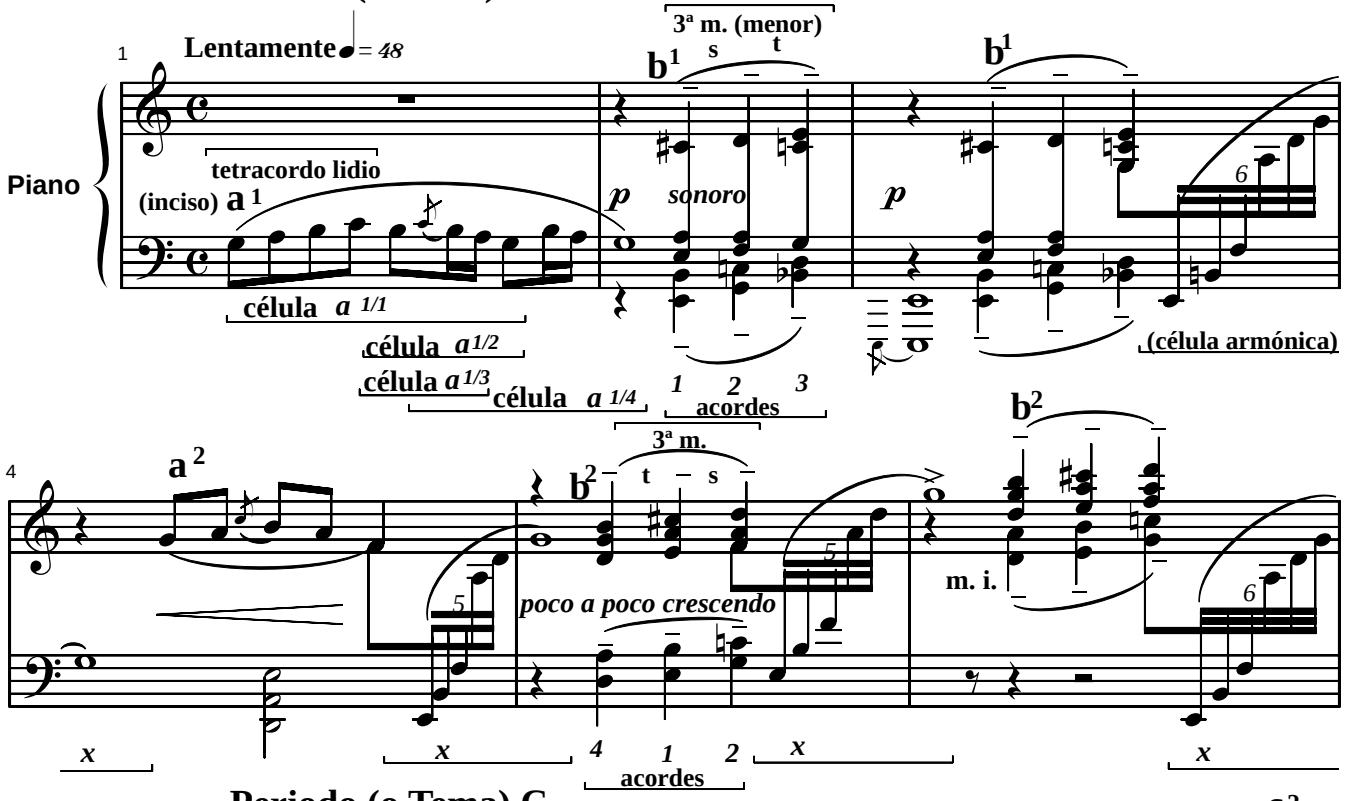
(1940)

Vicente (Vicent) Asencio
(1908-1979)

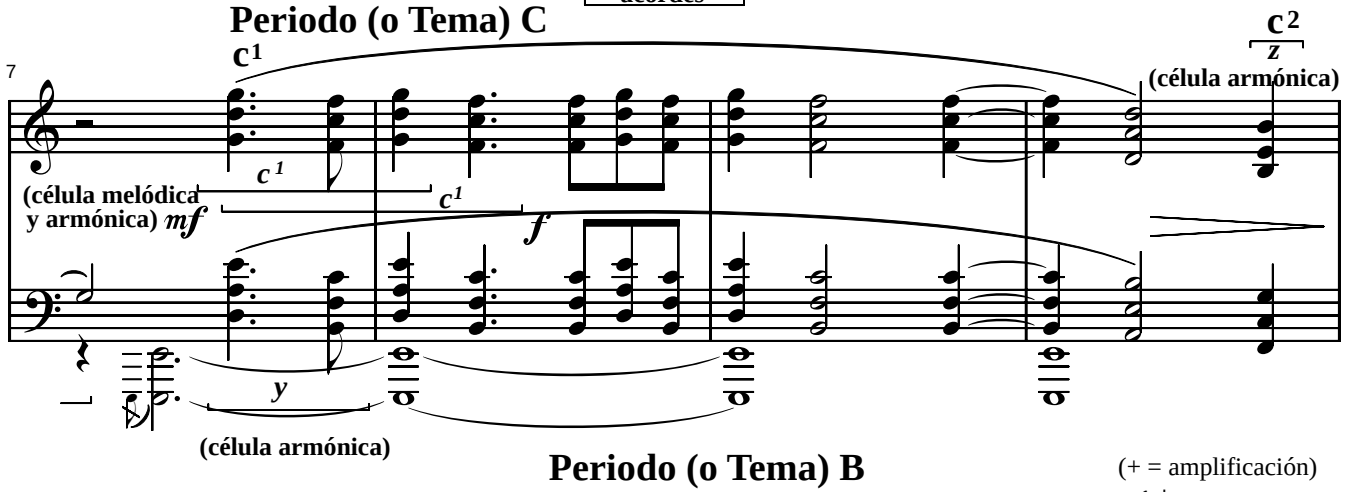
SECCIÓN 1ª (Exposición)

Periodo (o Tema) A/B

(t = tono)
(s = semitono)

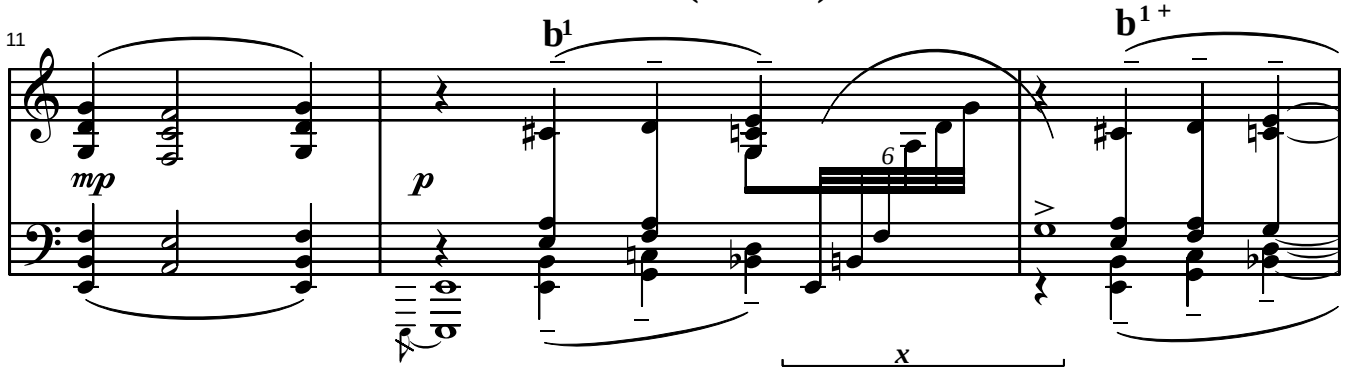


Periodo (o Tema) C

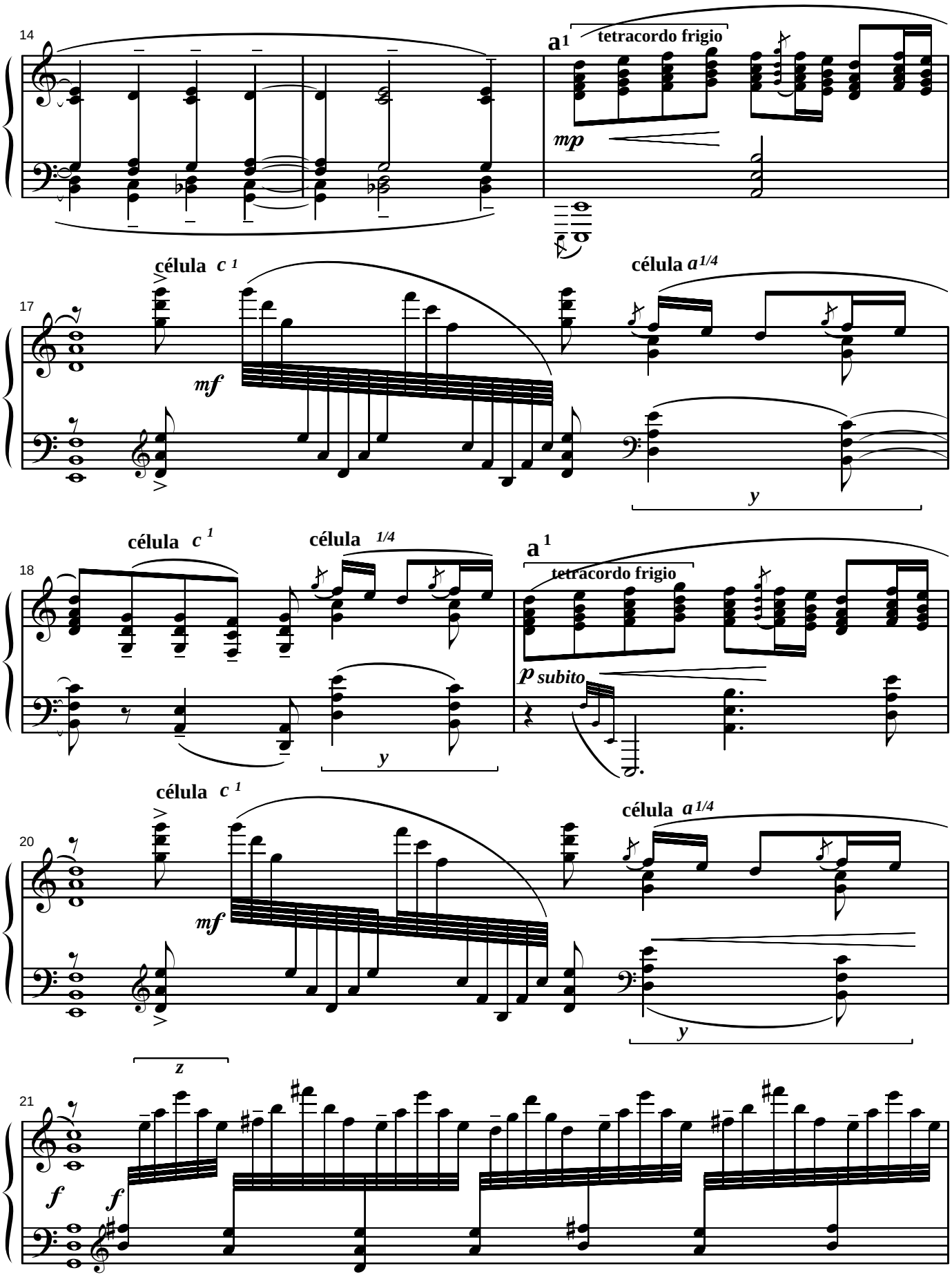


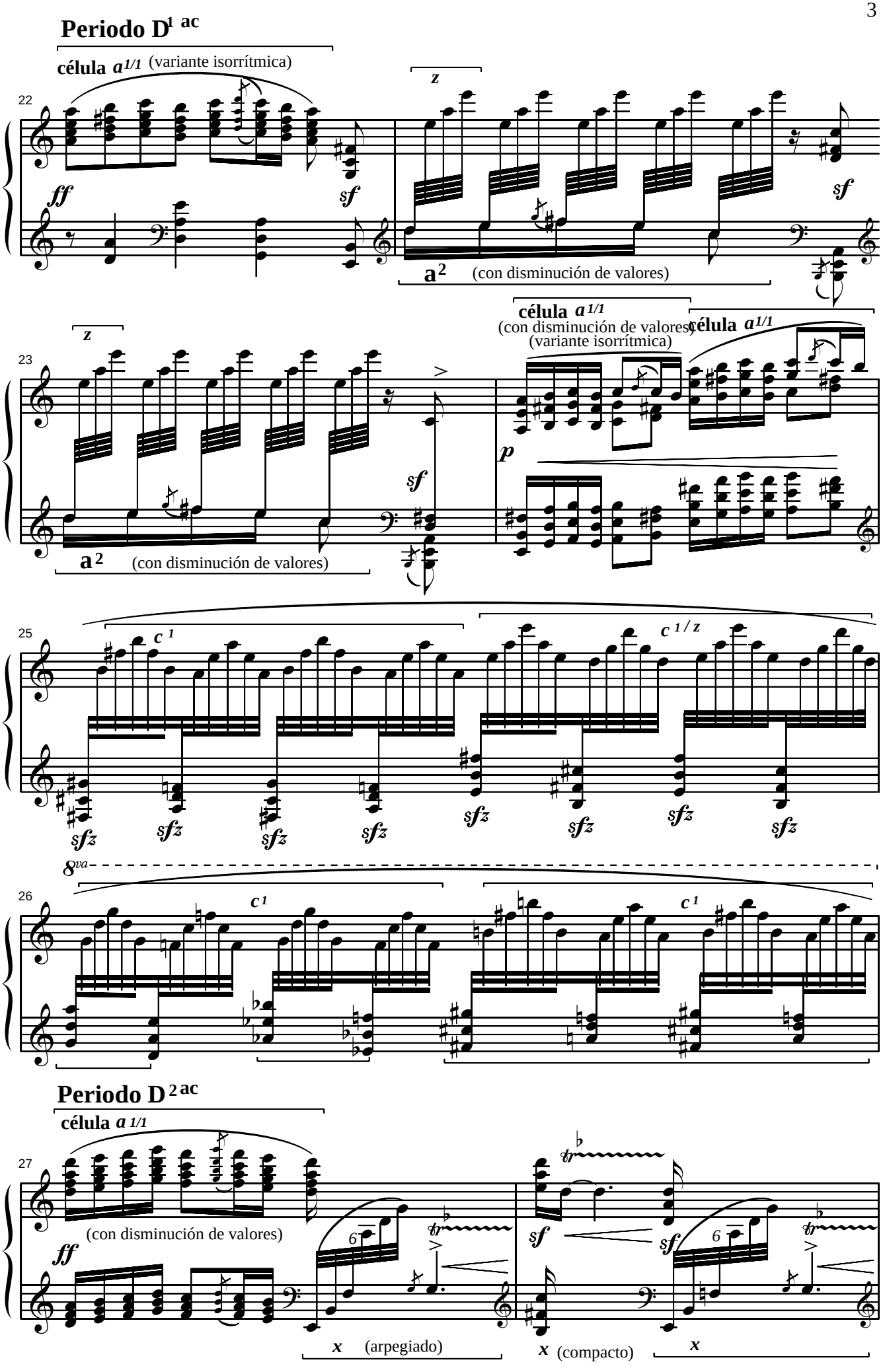
Periodo (o Tema) B

(+ = amplificación)



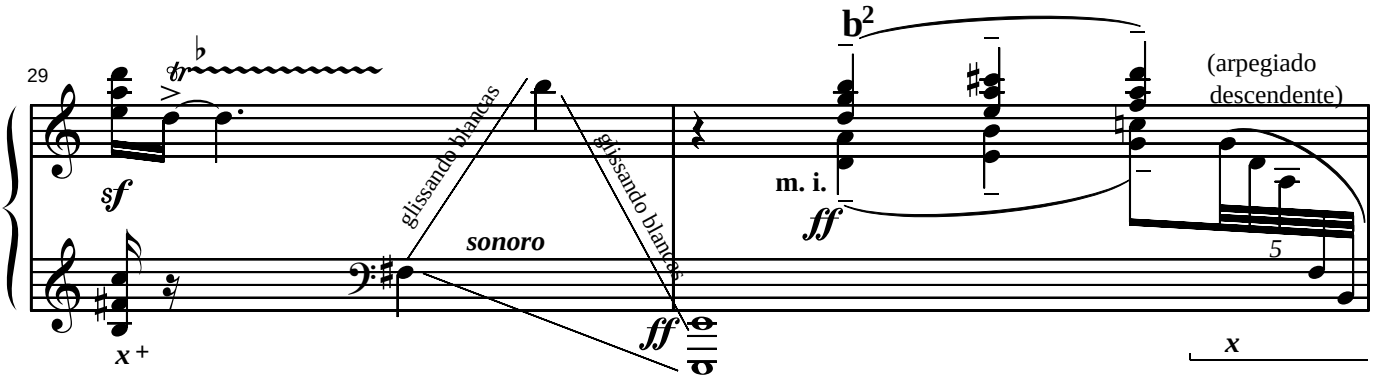
SECCIÓN 2ª (Desarrollo temático)
Periodo D^{ac}



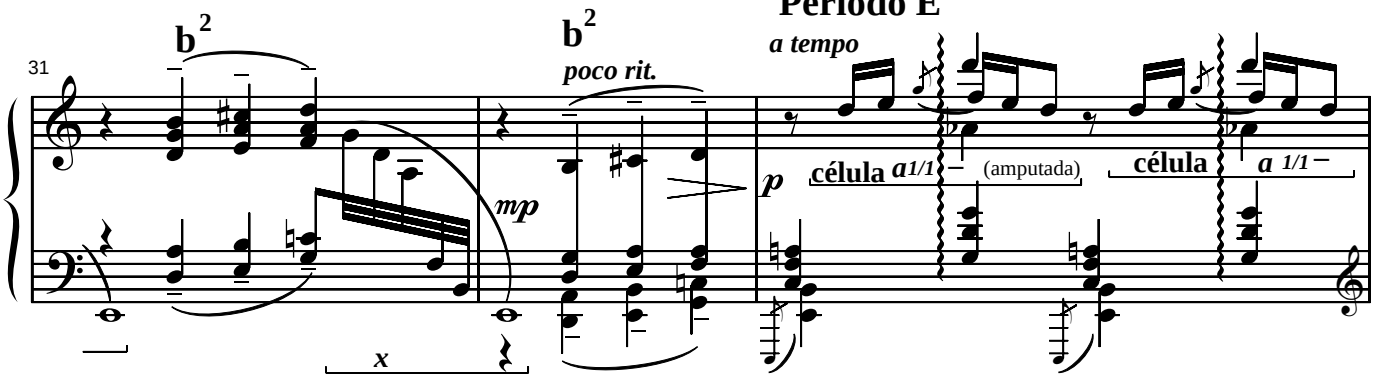

Periodo D1 ac
célula a1/1 (variante isorrítmica)
22
ff
sf
z
sf
a2 (con disminución de valores)
célula a1/1
(con disminución de valores)
(variante isorrítmica)
célula a1/1
23
z
sf
p
a2 (con disminución de valores)
25
c 1
c 1 / z
sfz
8va
26
c 1
Periodo D2 ac
célula a 1/1
27
(con disminución de valores)
ff
sf
x (arpegiado)
x (compacto)
x

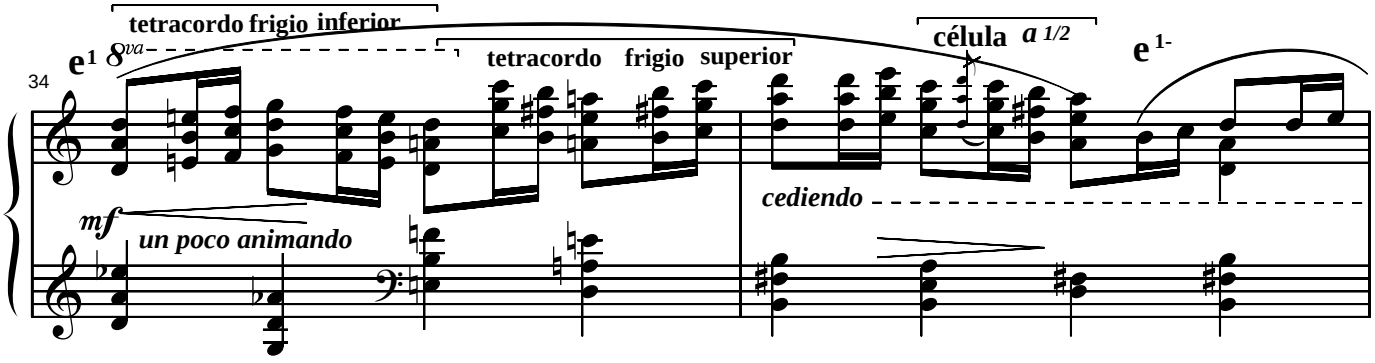
SECCIÓN 3ª (Reexposición)

Periodo B

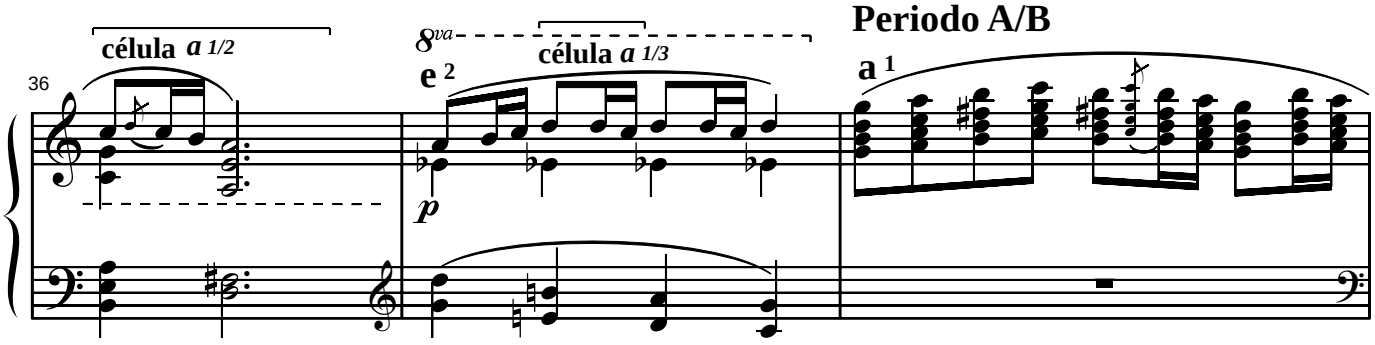


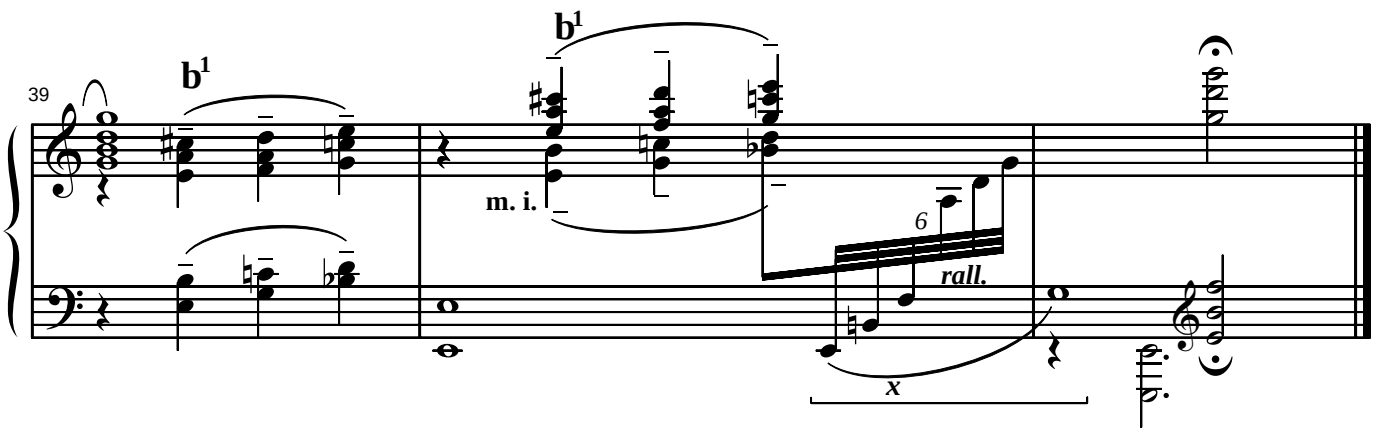
Periodo E a





Periodo A/B

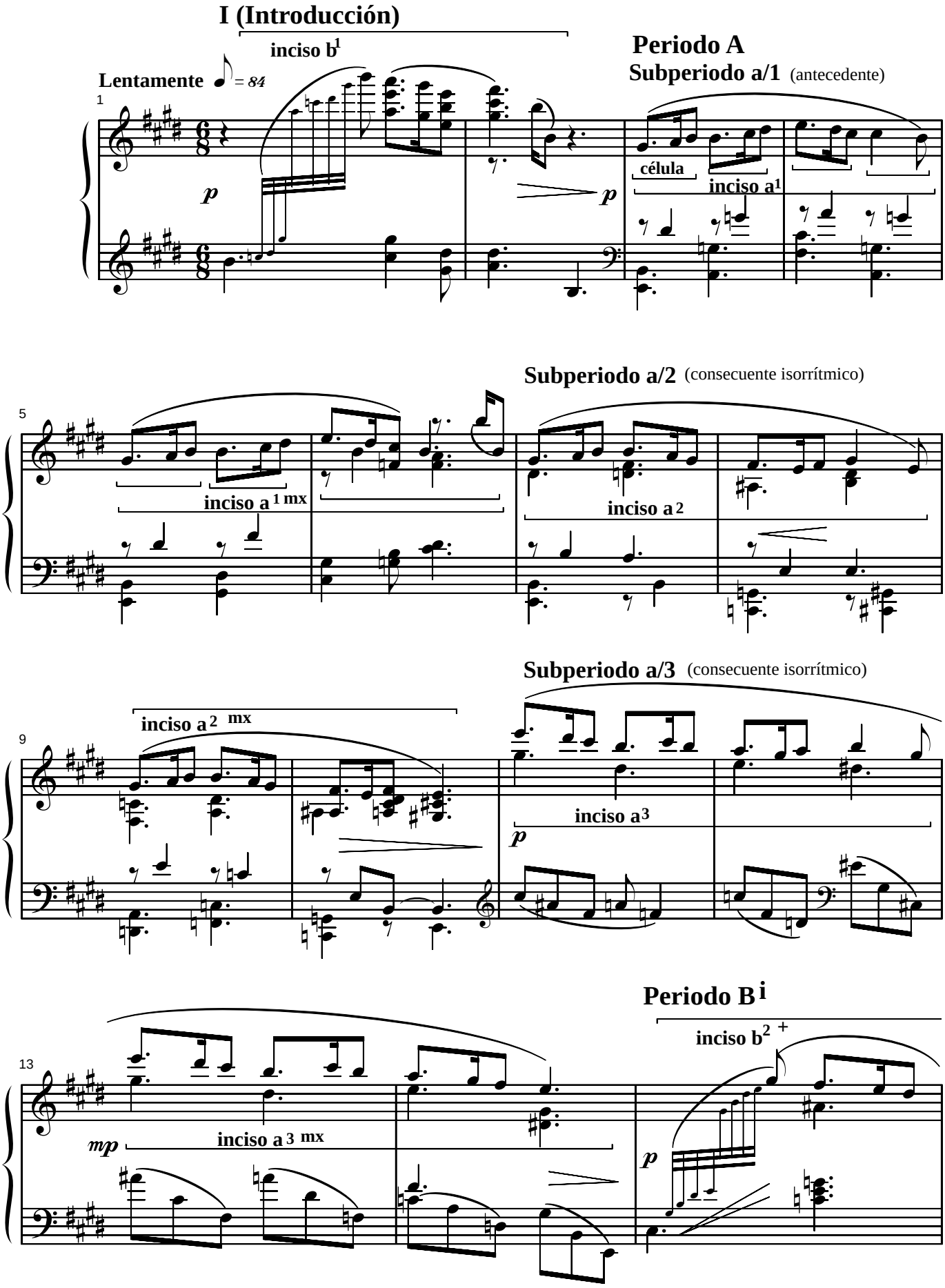


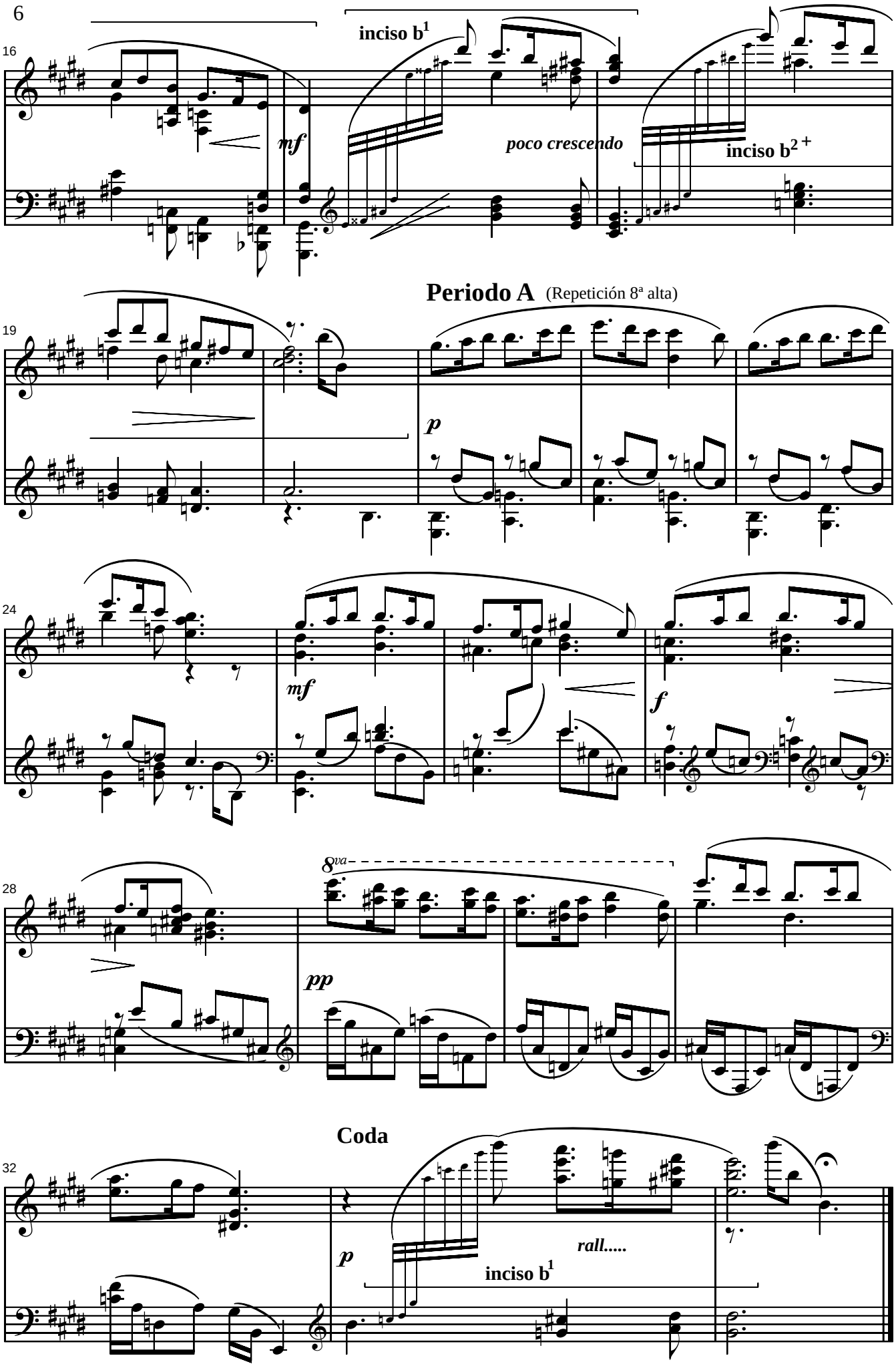


Cançó de Bres

(1945)

Vicente Asencio




16
inciso b1
mf
poco crescendo
inciso b2 +
Periodo A (Repetición 8ª alta)
19
p
24
mf
f
28
8va
pp
Coda
32
p
rall.....
inciso b1

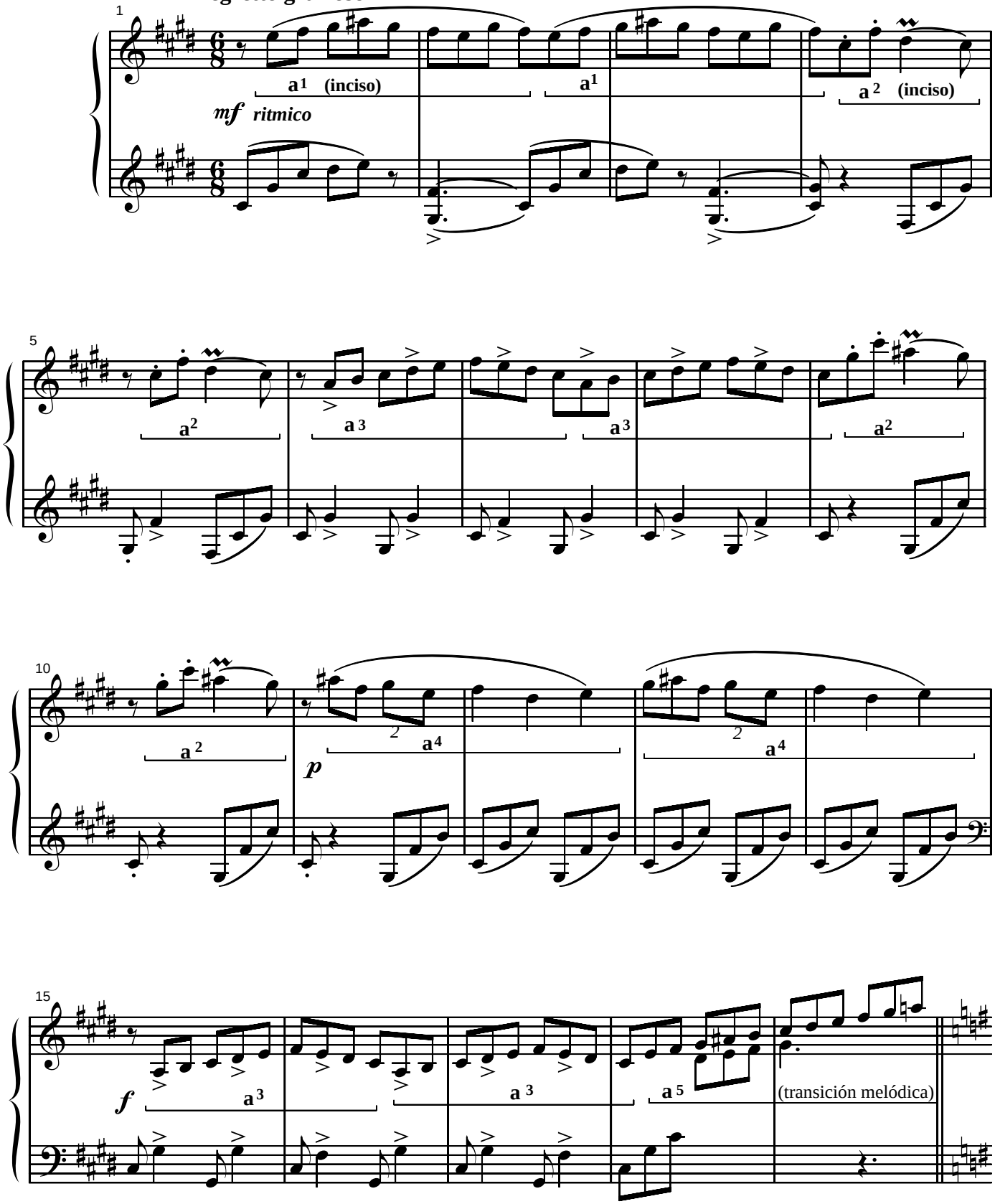
Zapateado
(1945)

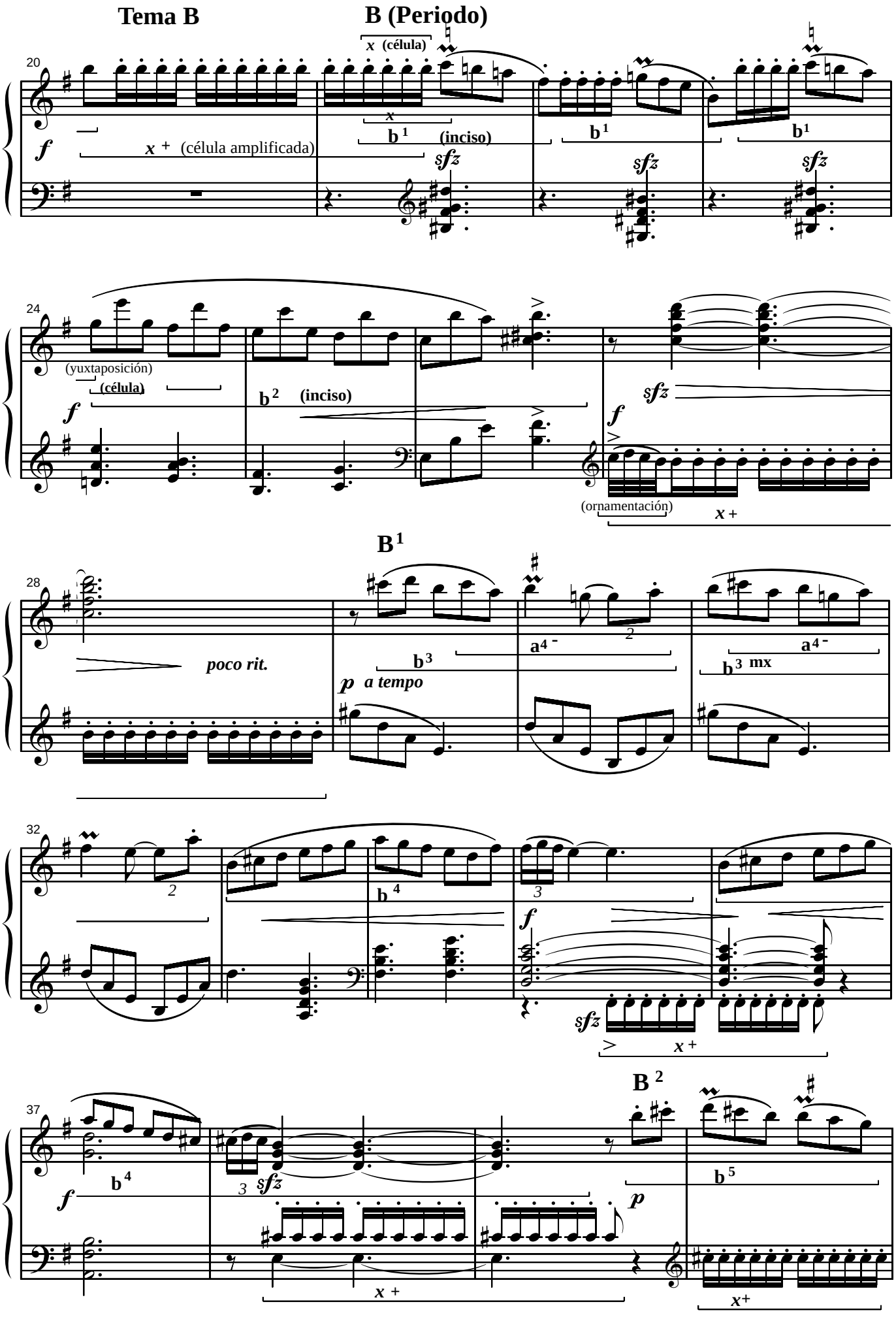
Vicente Asencio

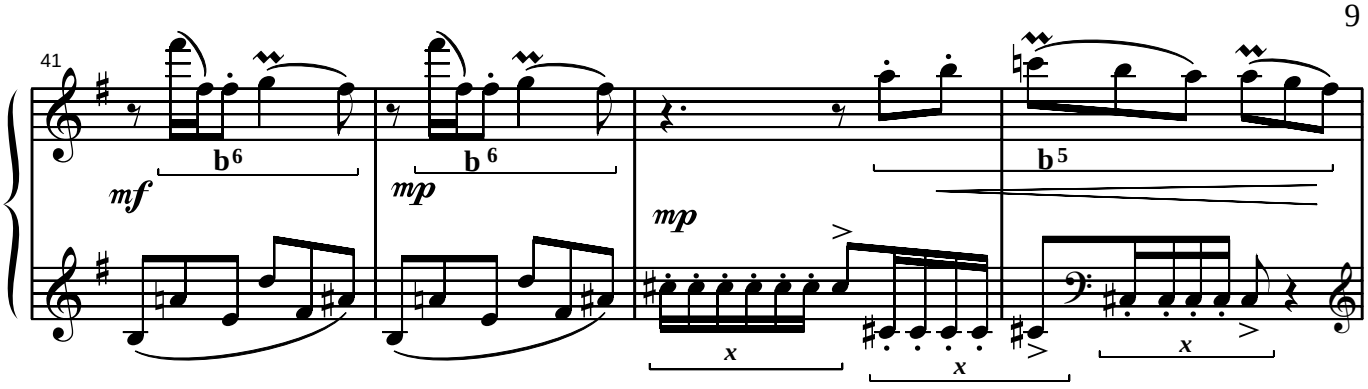
SECCIÓN 1ª (Exposición)

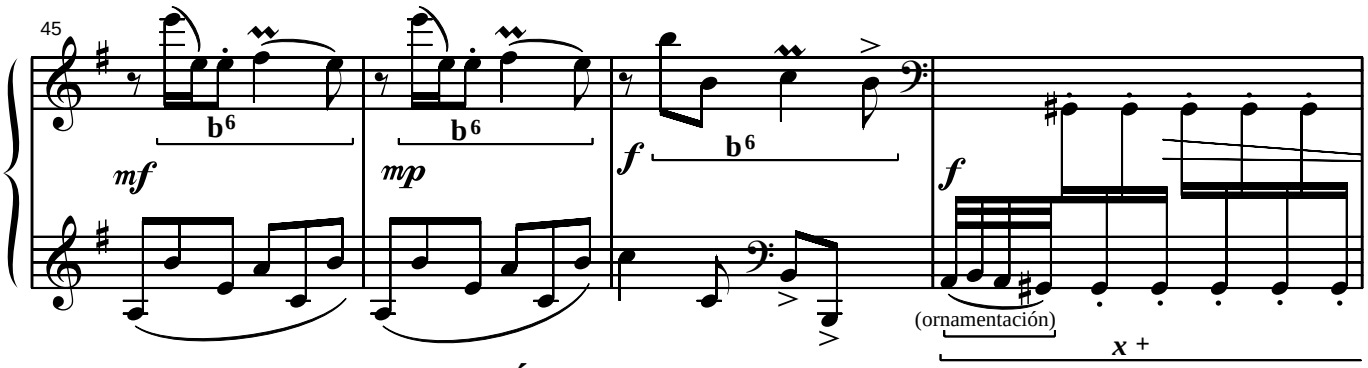
Tema A

Allegretto grazioso ♩. = 100



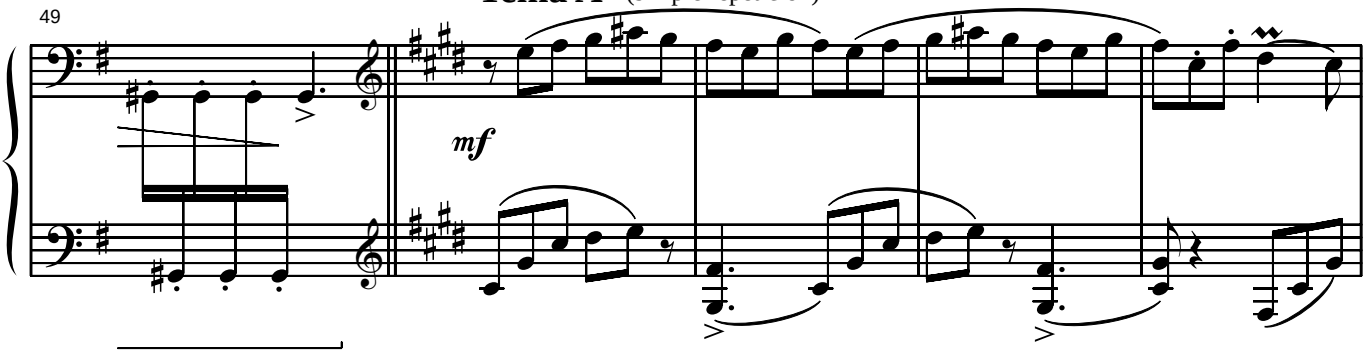

Tema B
B (Periodo)
x (célula)
x + (célula amplificada)
b 1 (inciso)
b 1
b 1
(yuxtaposición)
(célula)
b 2 (inciso)
(ornamentación)
x +
B 1
poco rit.
b 3
a 4 -
b 3 mx
a 4 -
p a tempo
b 4
x +
B 2
b 4
b 5
x +
x+

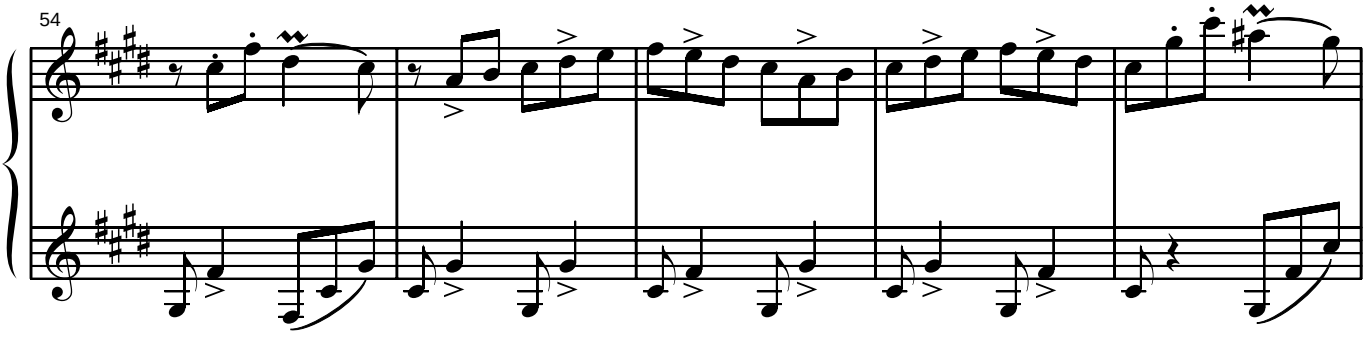


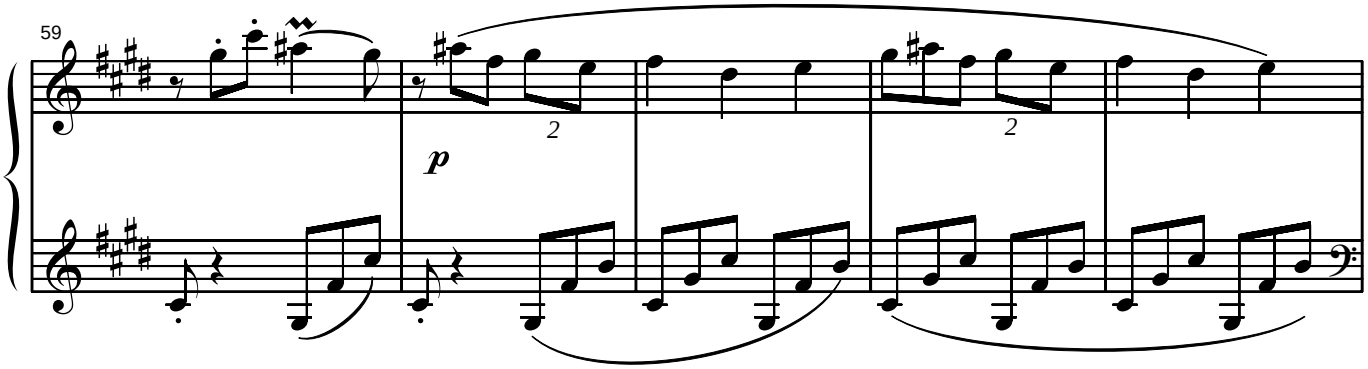


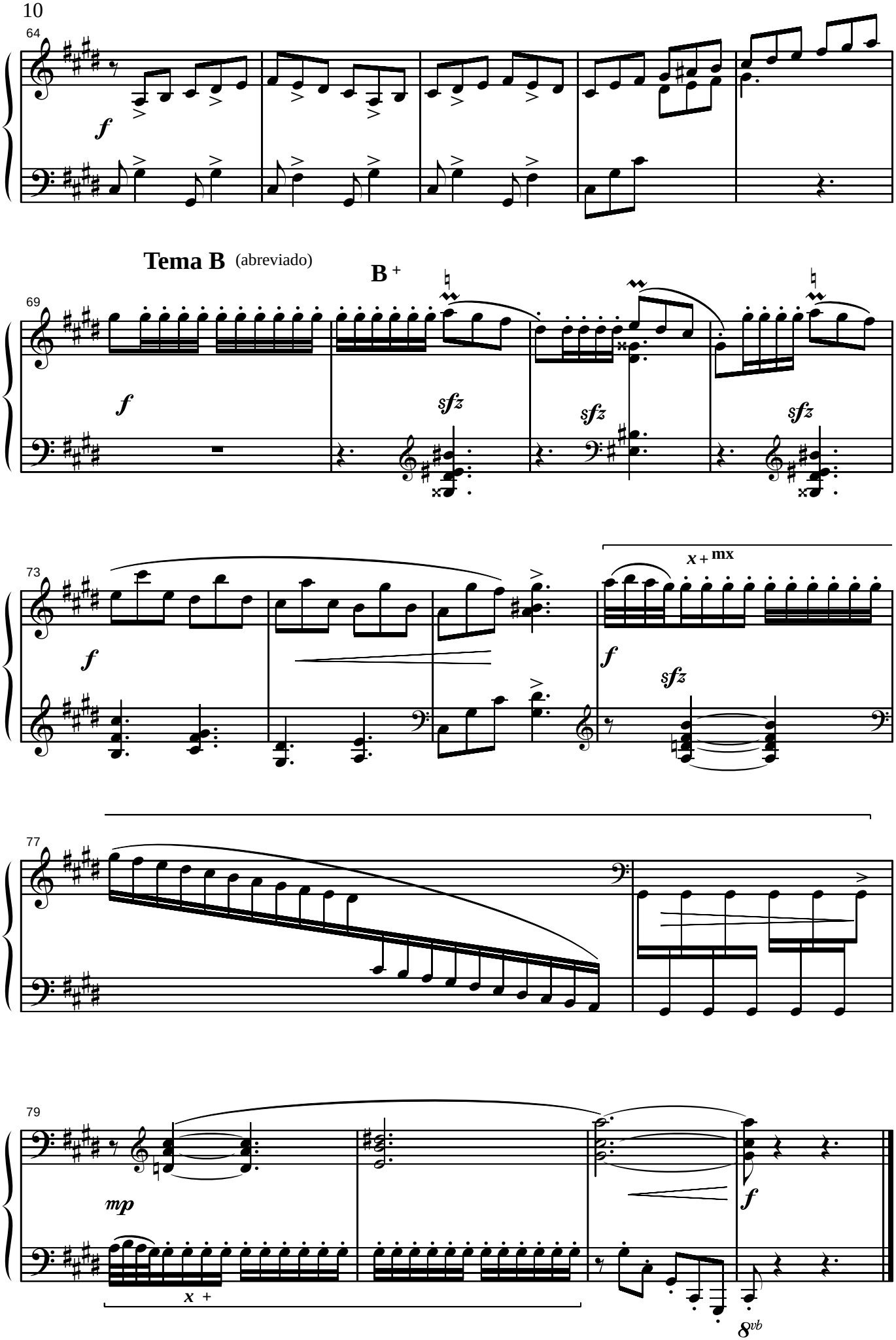
SECCIÓN 2ª (Reexposición)

Tema A (simple repetición)








64
f
Tema B (abreviado)
B +
69
f
sfz
sfz
sfz
73
f
x + mx
f
sfz
77
79
mp
x +
f
8vb

Elegía a Manuel de Falla

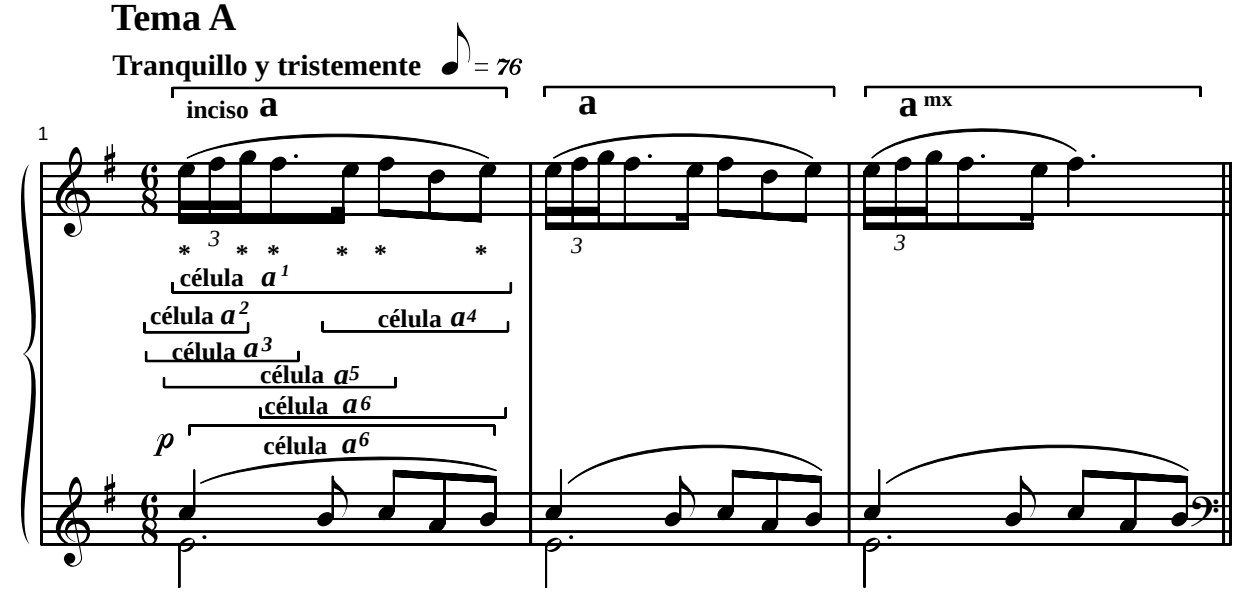
(1946)

Vicente Asencio

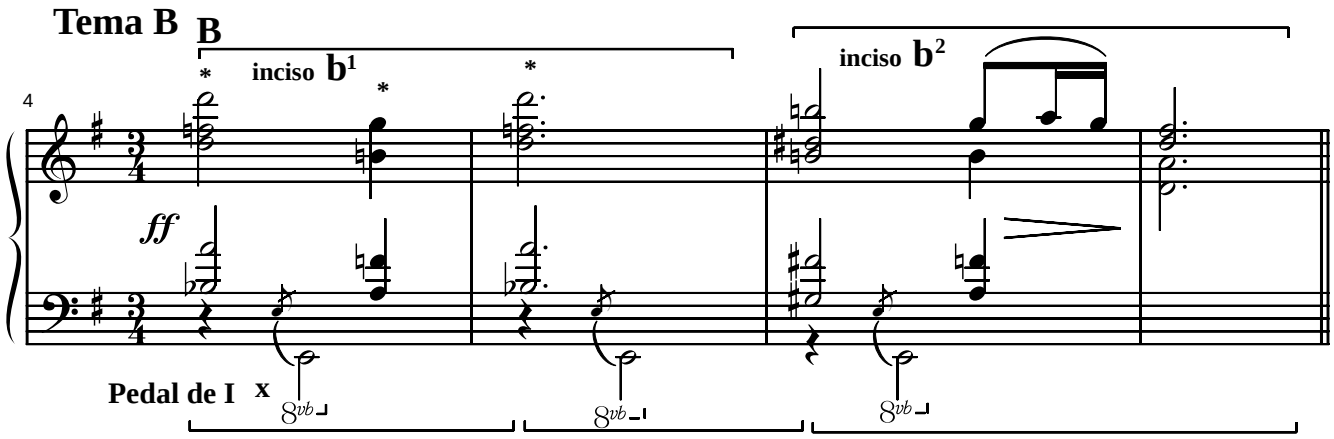
SECCIÓN 1ª

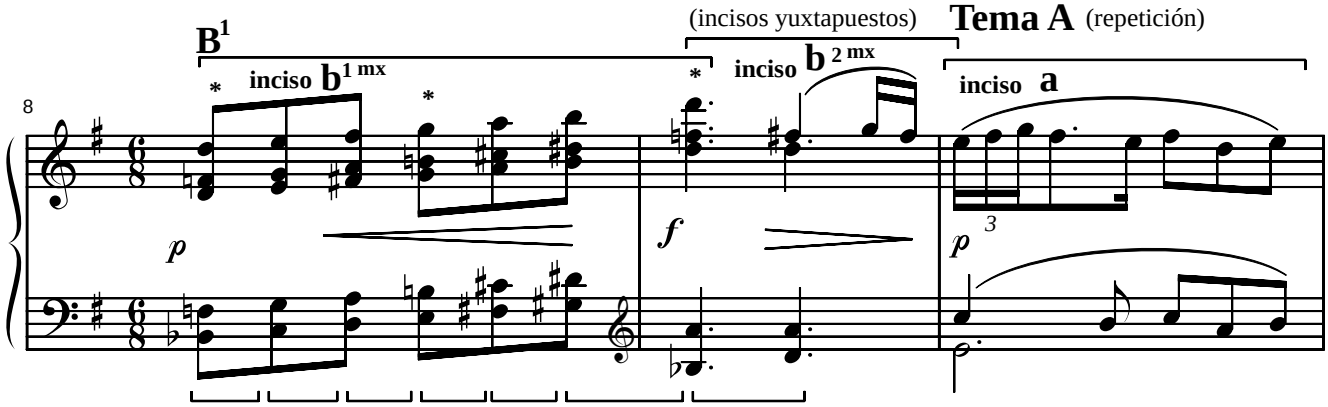
Tema A

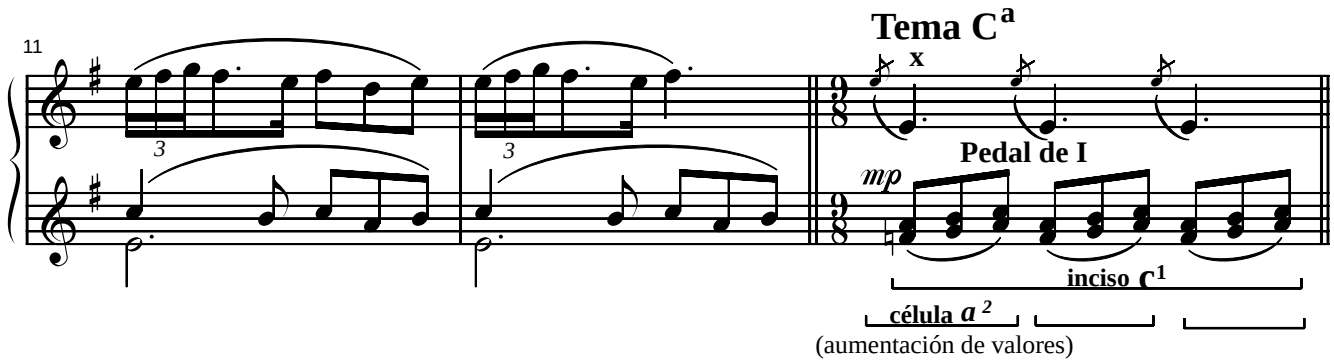
Tranquillo y tristemente ♪ = 76



Tema B

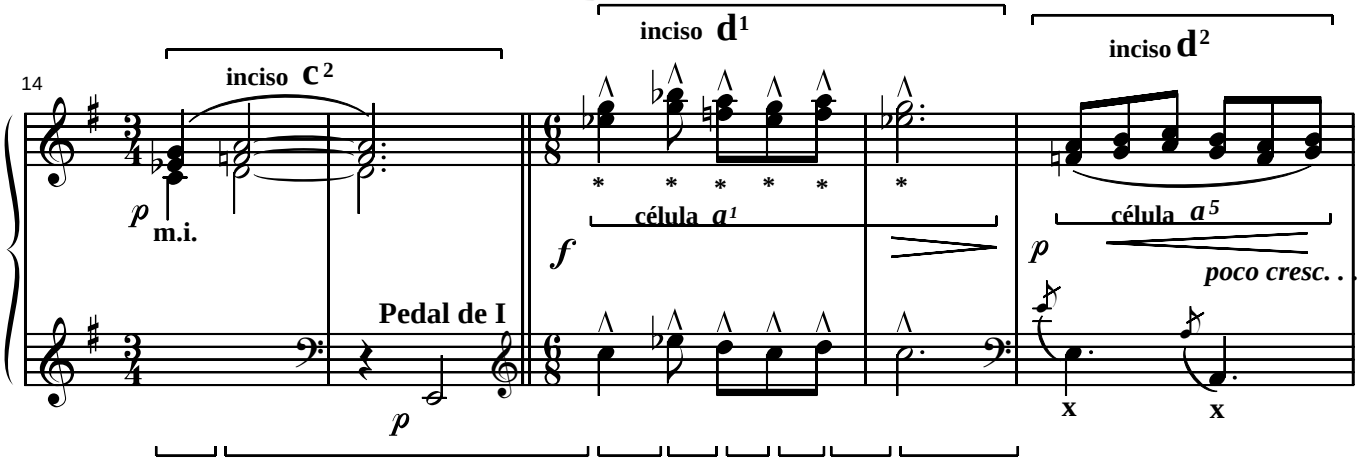






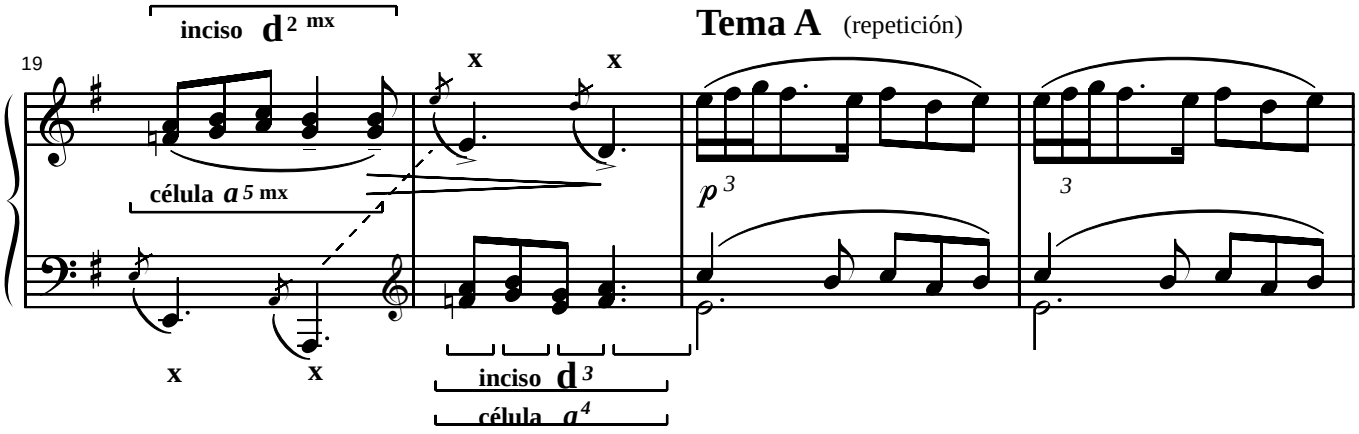
Sección 2ª

D ac



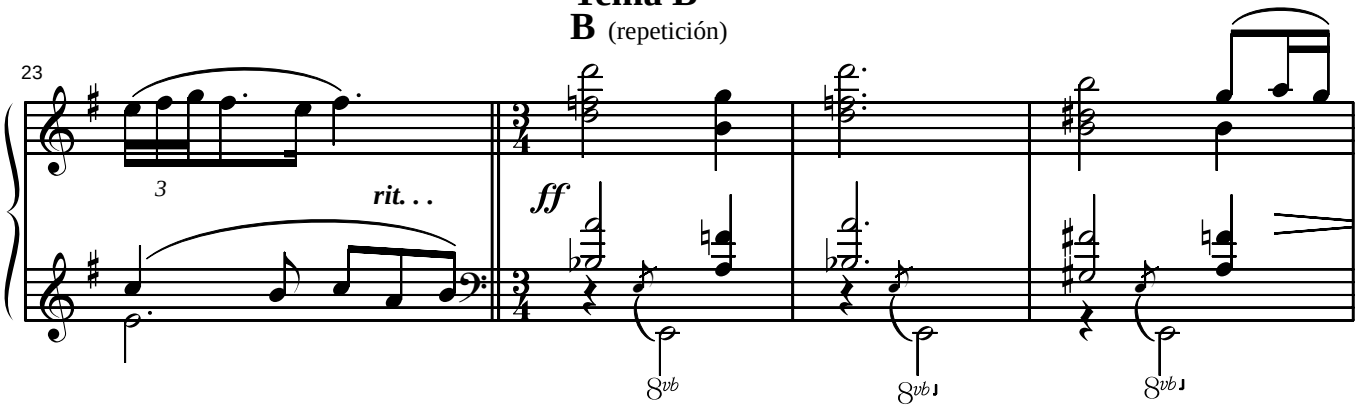
SECCIÓN 3ª

Tema A (repetición)

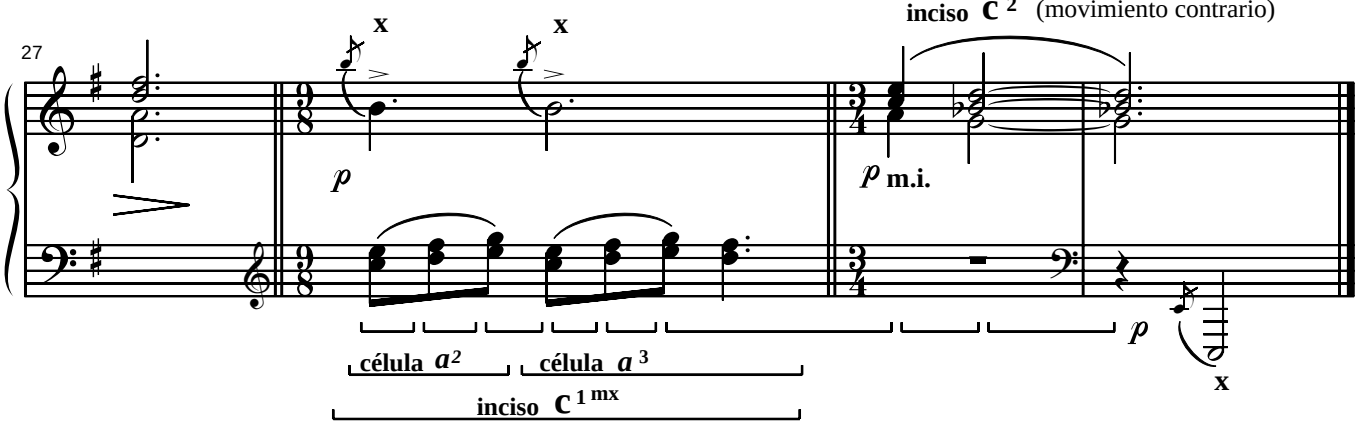


Tema B

B (repetición)



Tema C a



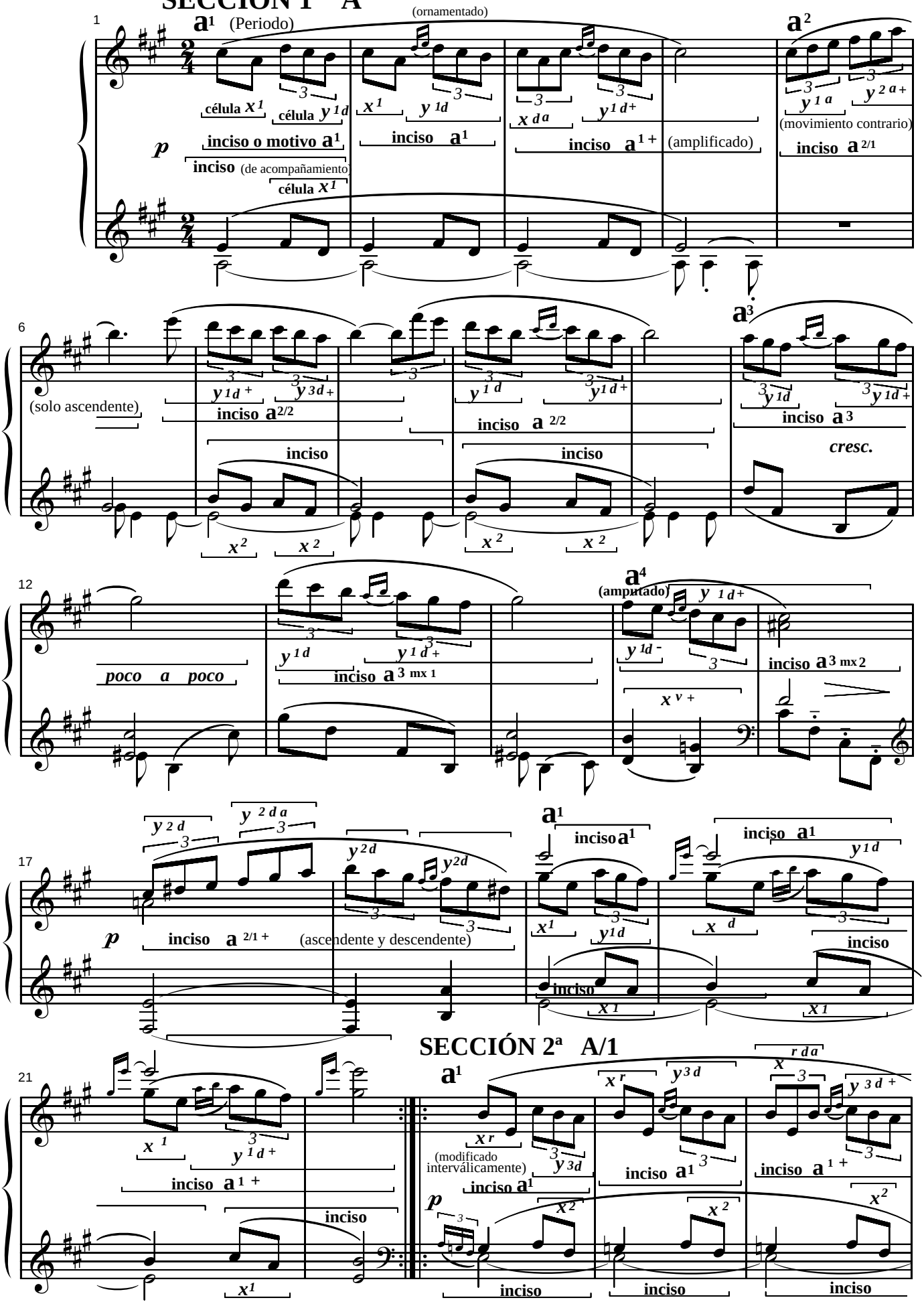
Sonatina

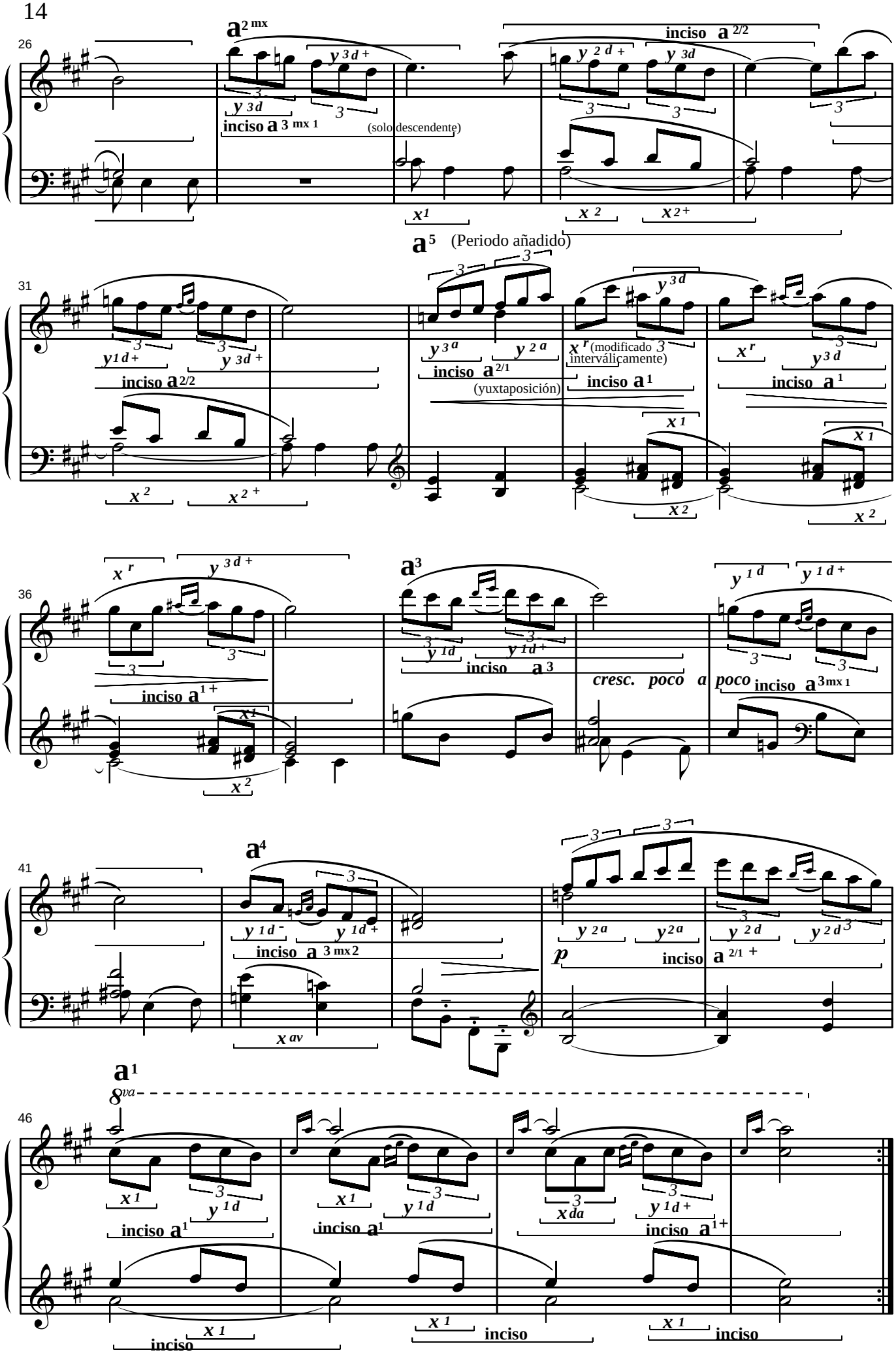
(1946)

Vicente Asencio

Andantino ♩ = 66

SECCIÓN 1ª A




26
a2 mx
inciso a 2/2
y 3d +
y 3d
inciso a 3 mx 1
(solo descendente)
y 2 d +
y 3d
x1
x 2
x 2 +
a5 (Periodo añadido)
31
y1 d +
y 3d +
inciso a2/2
y 3 a
y 2 a
inciso a2/1
(yuxtaposición)
x r (modificado interválicamente)
inciso a1
y 3 d
inciso a1
x 1
x 2
x 2 +
x 2
x 2
36
x r
y 3 d +
inciso a1 +
a3
y 1d
y 1 d +
inciso a3
cresc. poco a poco
y 1 d
y 1 d +
inciso a3mx1
41
a4
y 1 d -
y 1 d +
inciso a 3 mx2
x av
y 2 a
y 2a
y 2 d
y 2 d
p
inciso a 2/1 +
a1
8va
46
x 1
y 1 d
inciso a1
x 1
y 1 d
inciso a1
x da
y 1 d +
inciso a1+
x 1
inciso
x 1
inciso
x 1
inciso

Tango de la casada infiel

(1950)

Vicente Asencio

SECCIÓN 1ª

I (Introducción)

Poco calmo ♩ = 66

Tema A

a 1

célula x 1d

célula y

célula rítmica z 1

célula y r

célula rítmica z 2 (acompañante)

(generatriz)

p

f ritmico

Poco más ♩ = 72

a 2

célula y + (amplificación)

mf *grazioso*

x 2d (variantes isorrítmicas)

x 2a (variantes isorrítmicas)

z 3a

y (ornamentado)

cresc.

z 3d

a 1 - (reducido)

f *accelerando . . . . .*

Tema B a

Tempo I

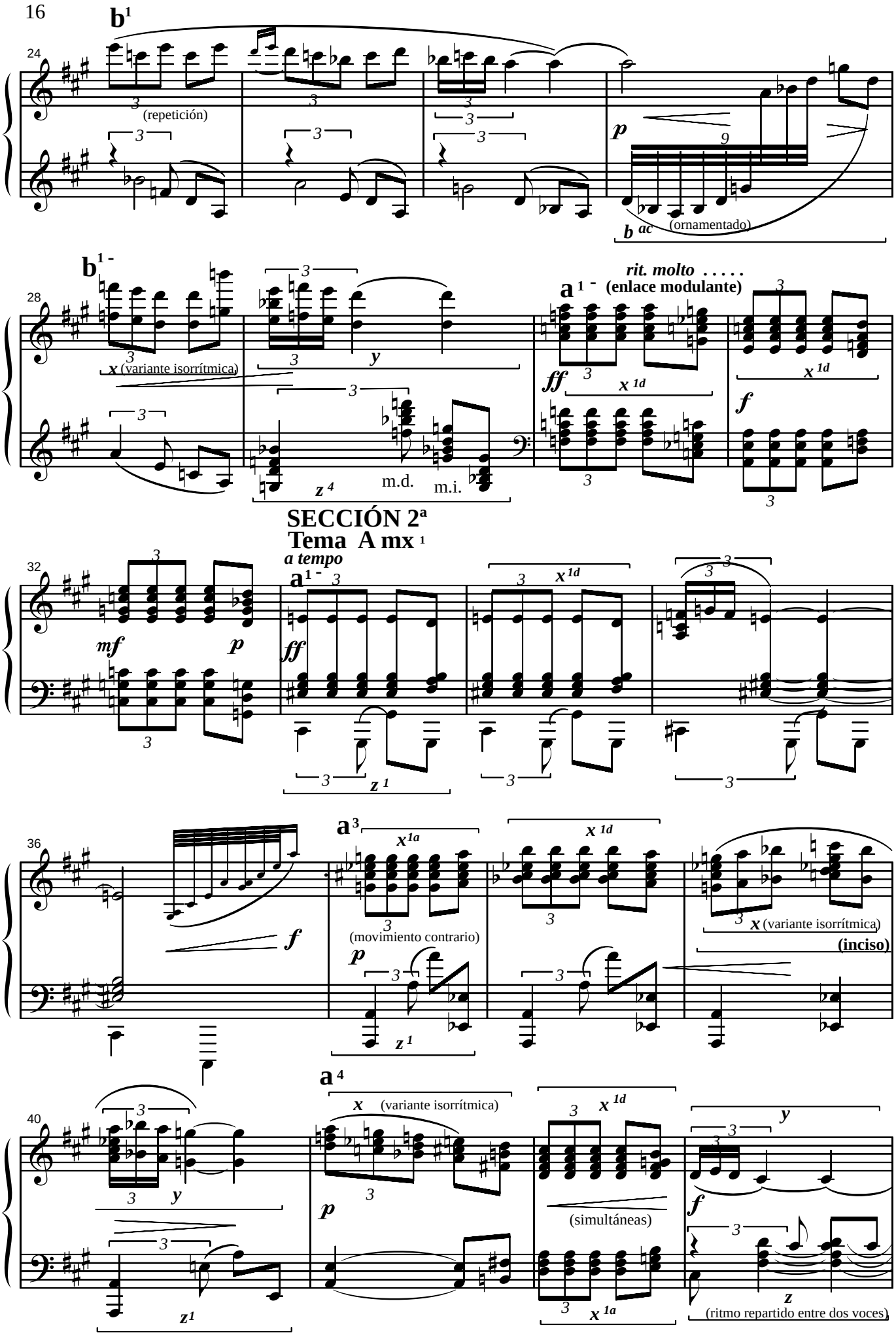
b 1

x 3

x 4 (ornamentada con semitrino)

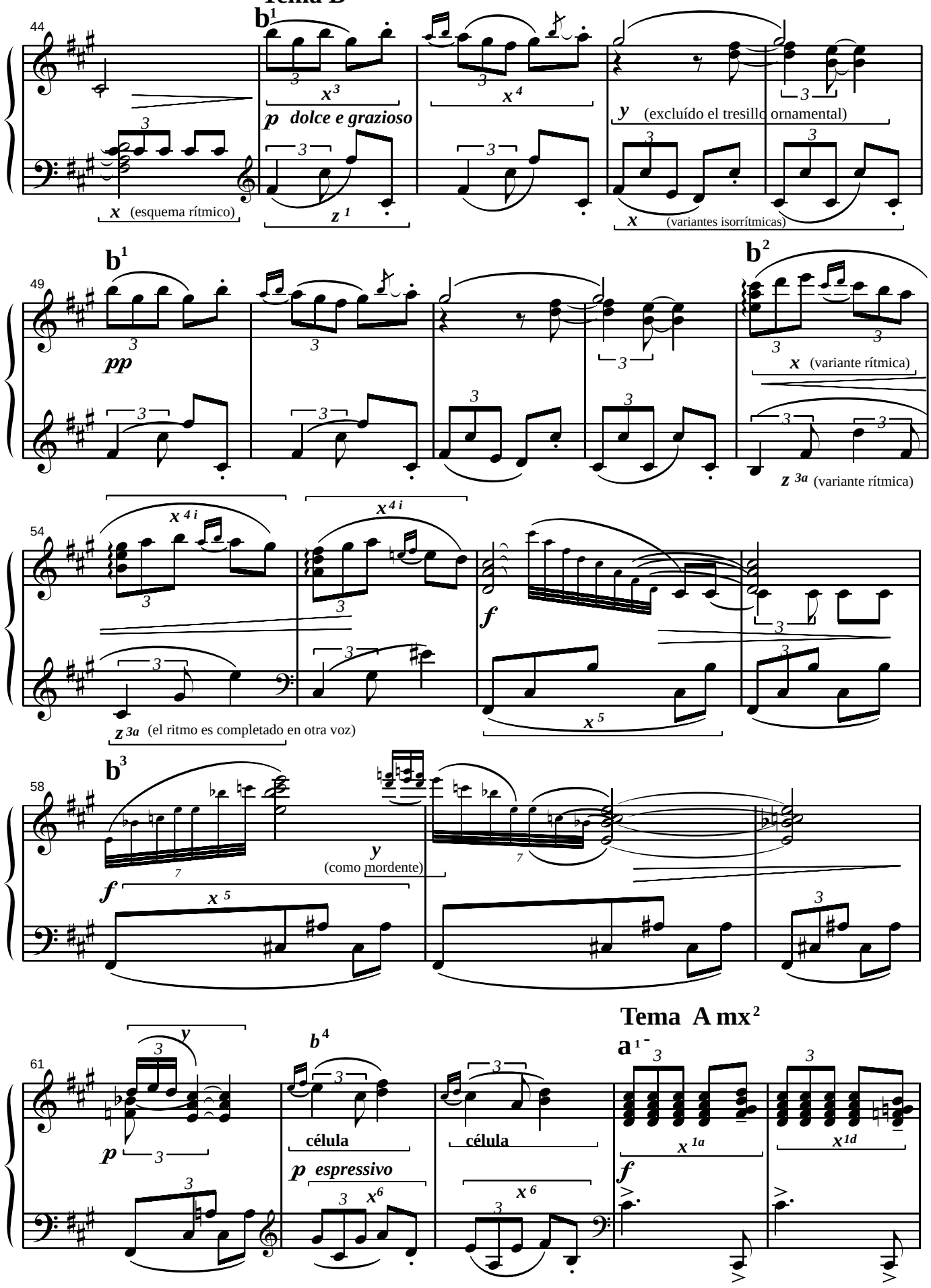
z 3d (repartida entre dos voces)

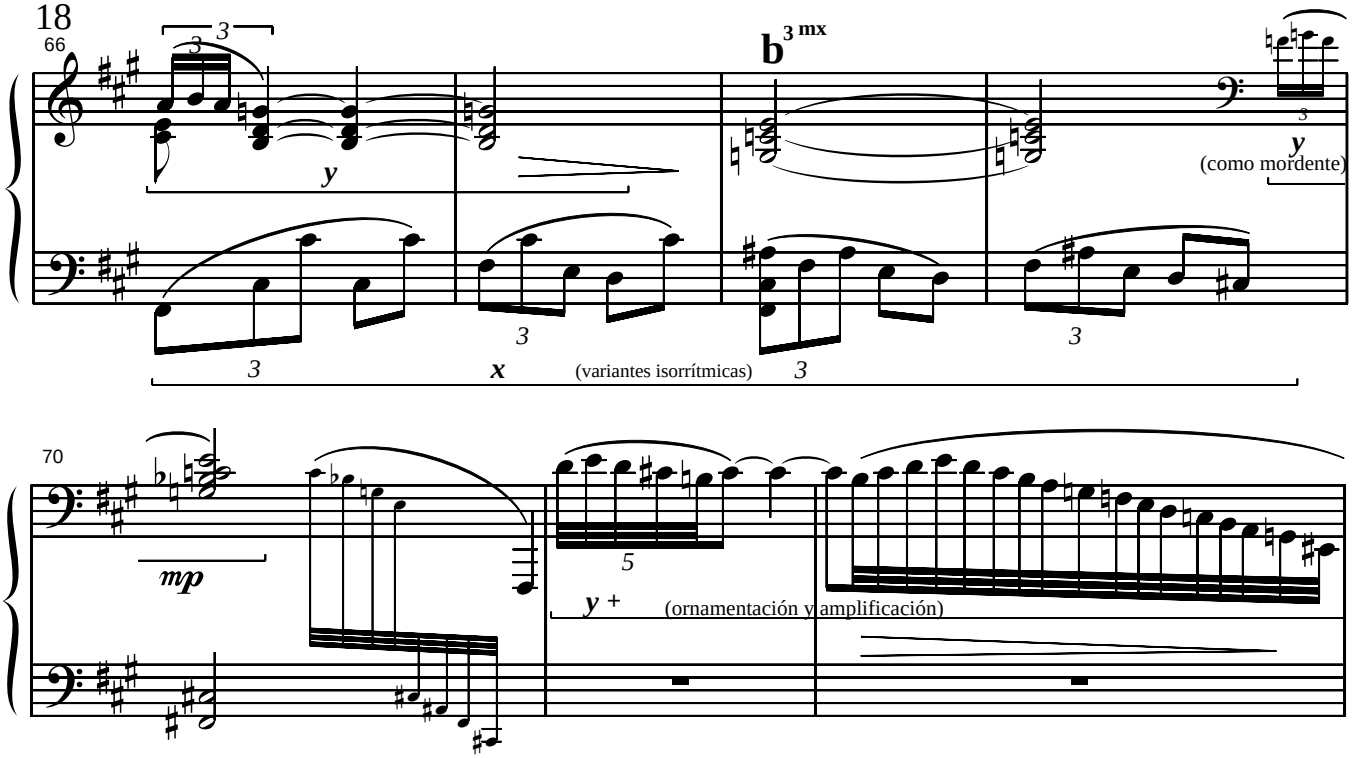
b ac (célula acompañante)


b1
24
(repetición)
p
b ac
(ornamentado)
b1 -
28
x (variante isorrítmica)
y
z 4
m.d.
m.i.
rit. molto . . . . .
a1 - (enlace modulante)
ff
x 1d
f
SECCIÓN 2ª
Tema A mx 1
a tempo
32
mf
p
a1 -
ff
z 1
36
f
a3
x 1a
(movimiento contrario)
p
z 1
x (variante isorrítmica)
(inciso)
a4
40
x (variante isorrítmica)
p
(simultáneas)
f
z1
x 1a
z
(ritmo repartido entre dos voces)

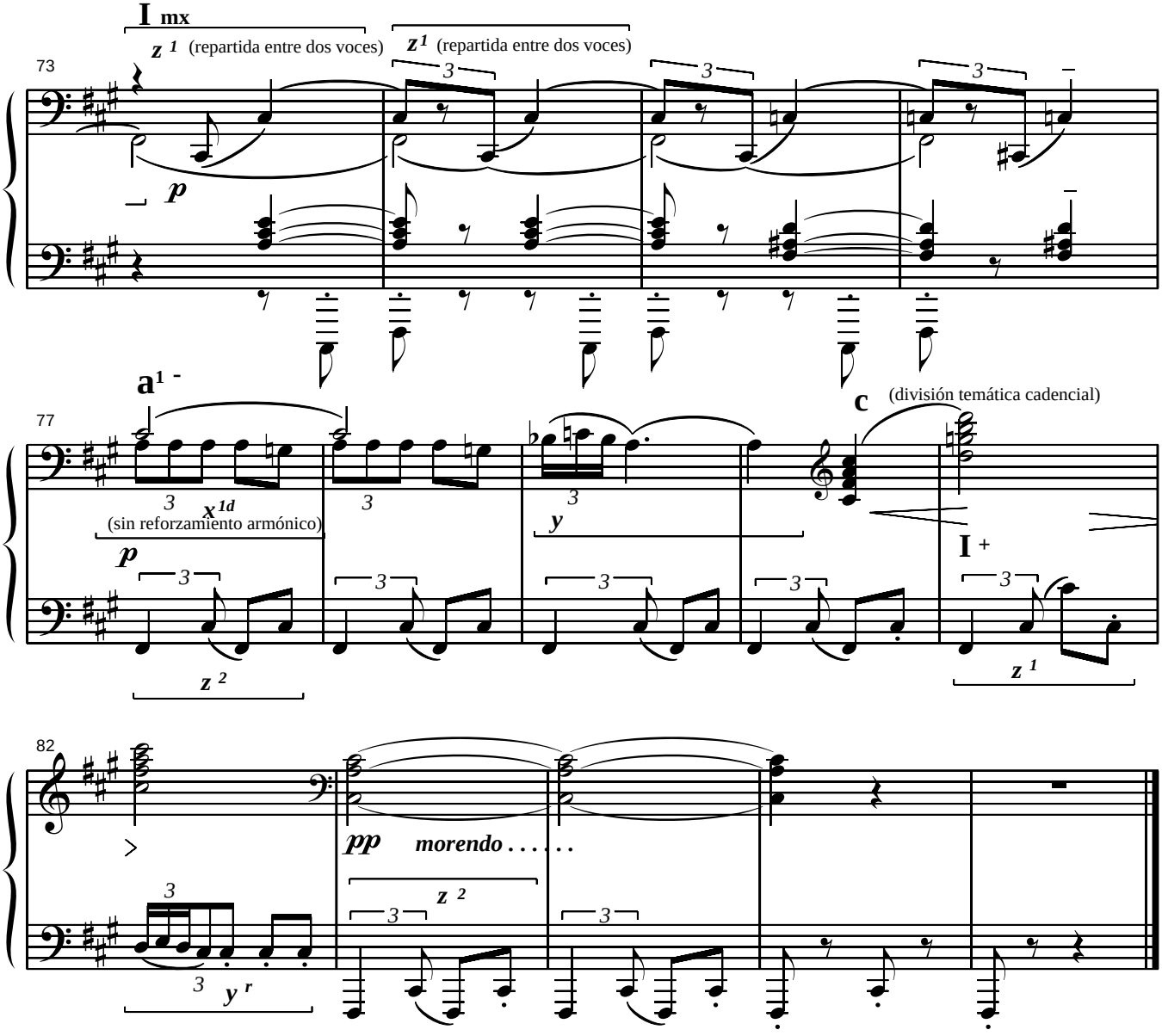
SECCIÓN 3ª

Tema B a mx





SECCIÓN 4ª Coda



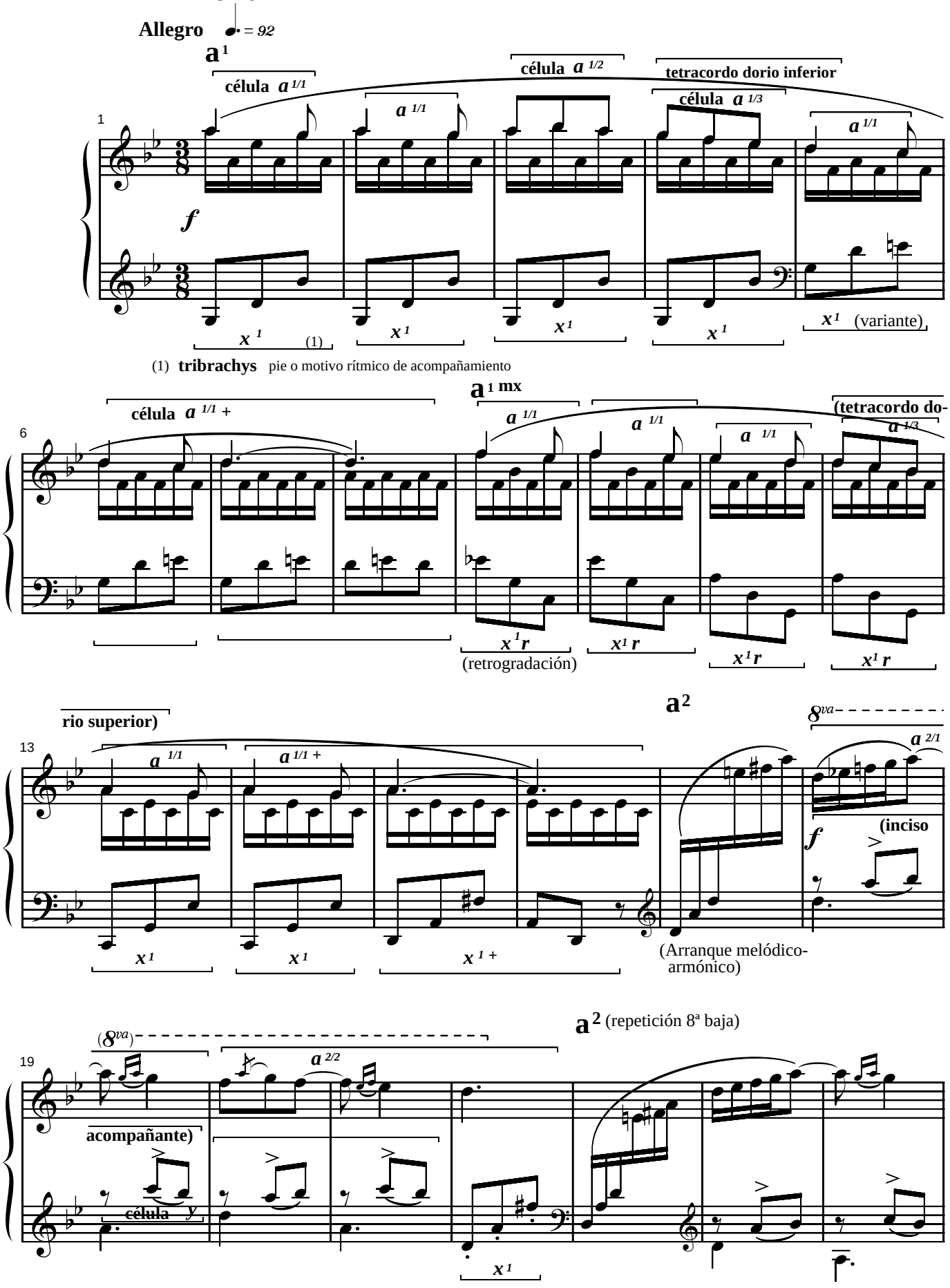
Danza de la casada infiel

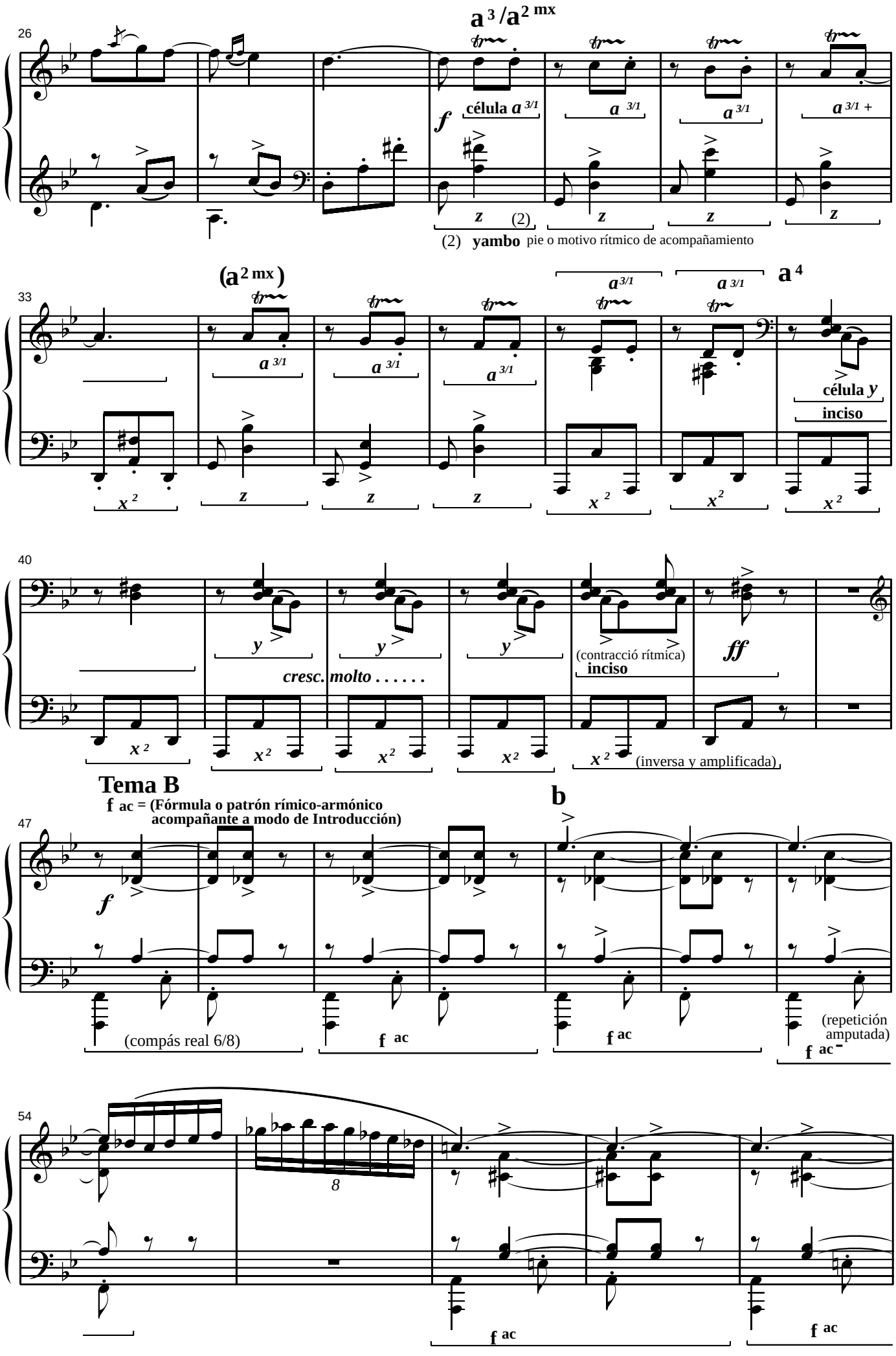
(1950)

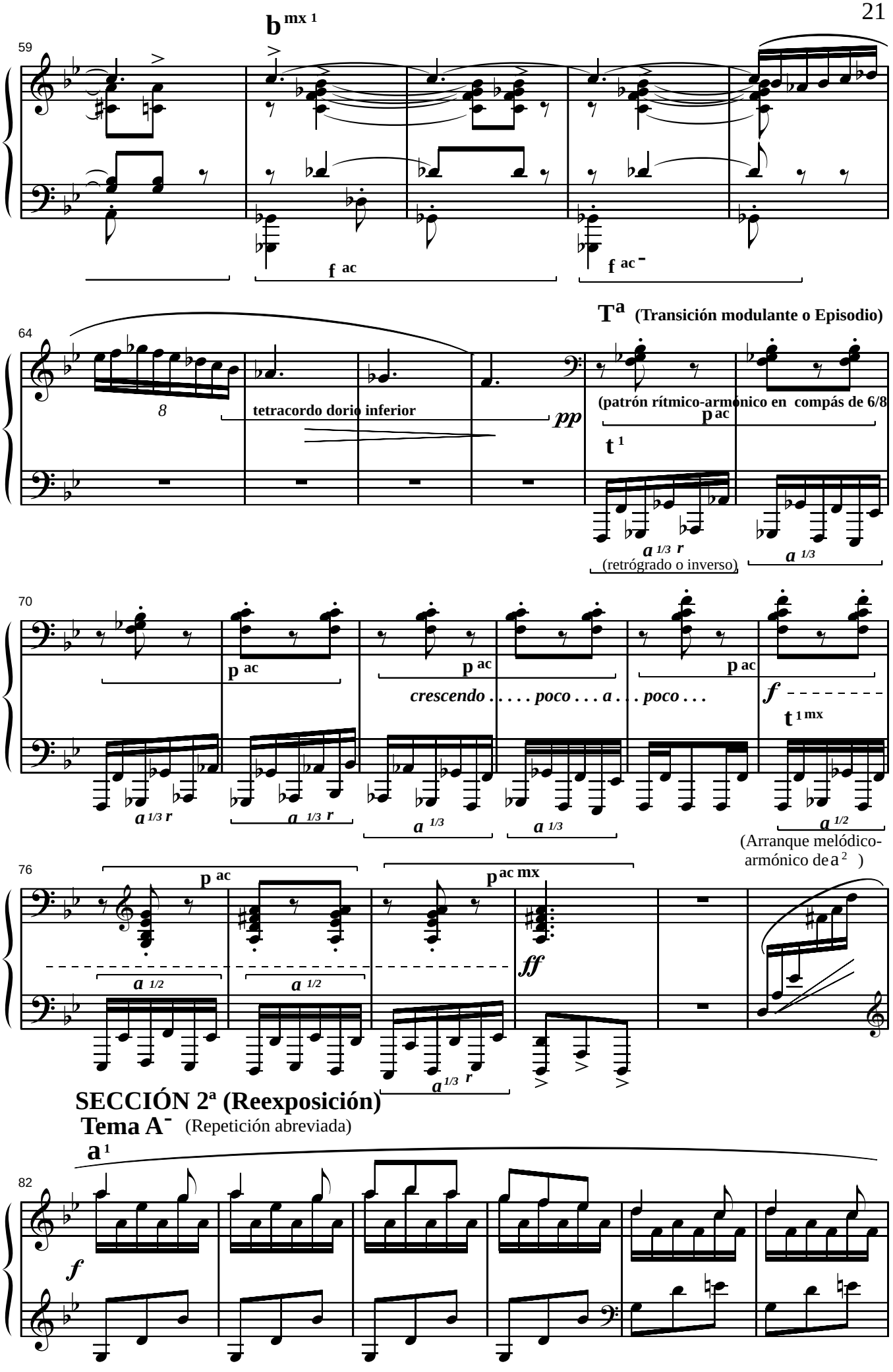
Vicente Asencio

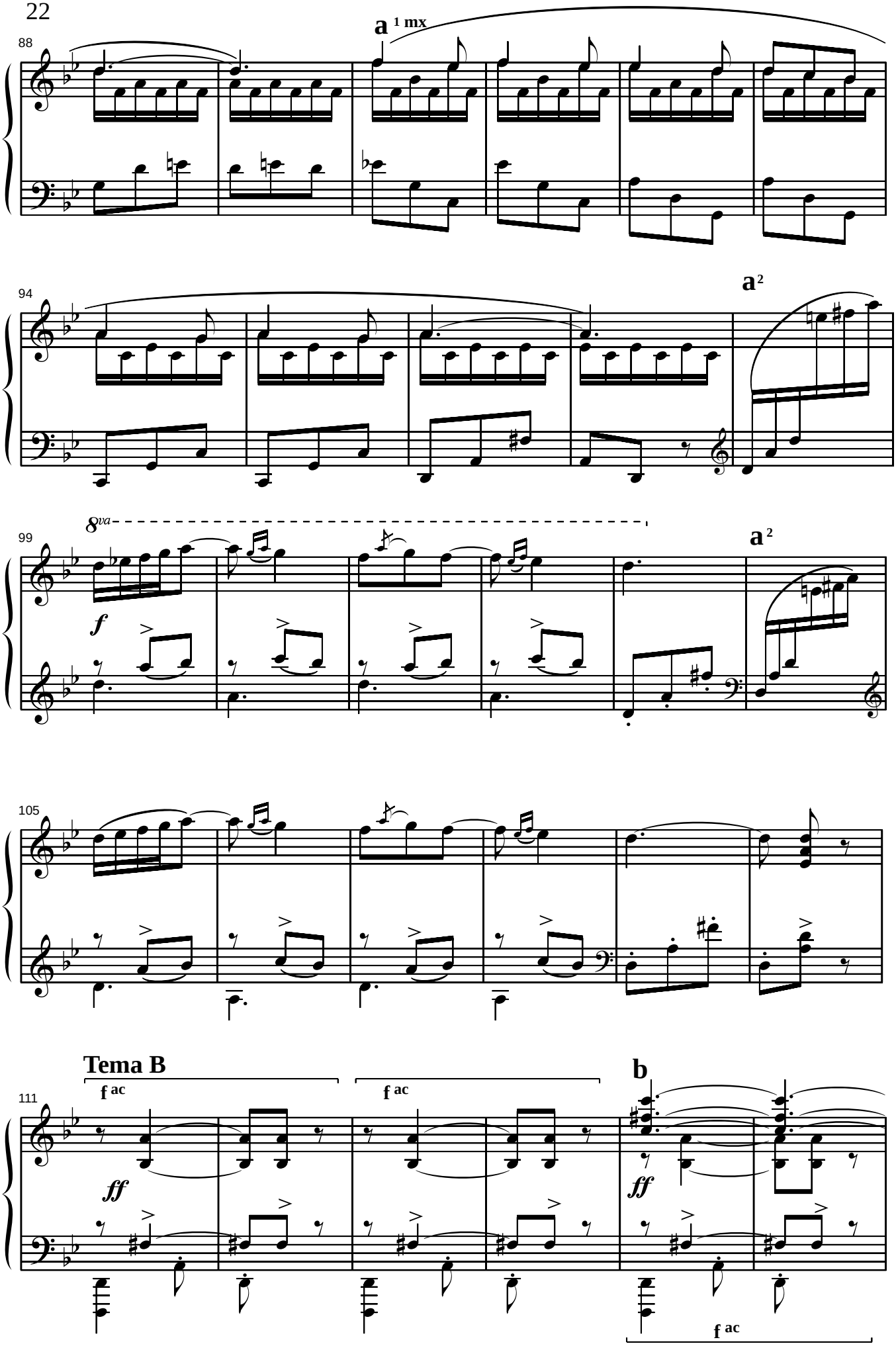
SECCIÓN 1ª (Exposición)

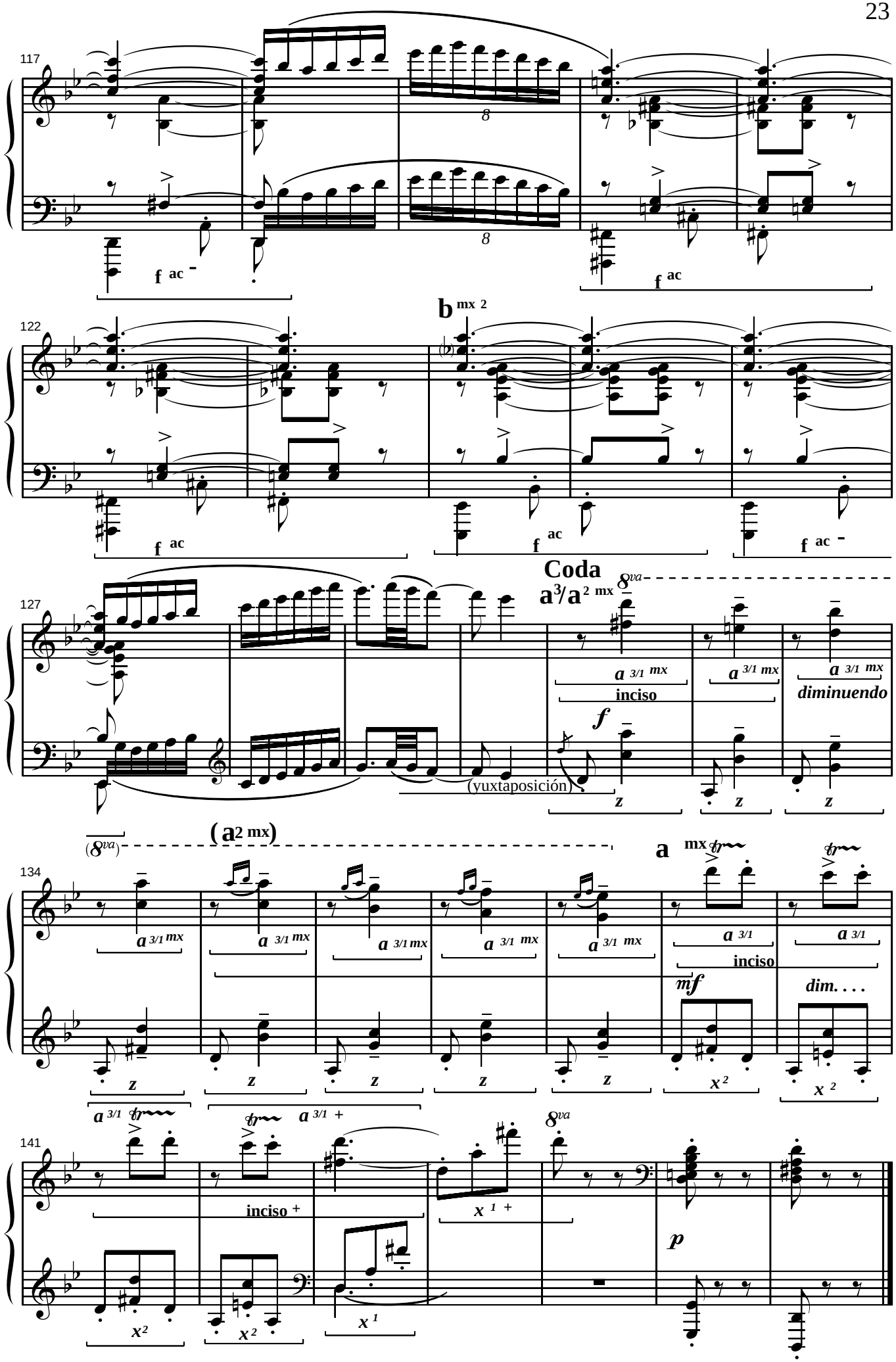
Tema A




a 3 /a 2 mx
26
célula a 3/1
a 3/1
a 3/1
a 3/1 +
f
z
(2)
(2) yambo pie o motivo rítmico de acompañamiento
(a 2 mx)
a 4
33
célula y
inciso
x 2
40
cresc. molto . . . . . .
(contracció rítmica)
inciso
ff
(inversa y amplificada)
Tema B
f ac = (Fórmula o patrón rímico-armónico acompañante a modo de Introducción)
b
47
(compás real 6/8)
(repetición amputada)
54


b mx 1
59
f ac
f ac -
Ta (Transición modulante o Episodio)
64
8
tetracordo dorio inferior
pp
(patrón rítmico-armónico en compás de 6/8
p ac
t 1
a 1/3 r
(retrógrado o inverso)
a 1/3
70
p ac
p ac
p ac
crescendo . . . . . poco . . . a . . . poco . . .
f
t 1 mx
a 1/3 r
a 1/3 r
a 1/3
a 1/3
a 1/2
(Arranque melódico-armónico de a 2)
76
p ac
p ac mx
ff
a 1/2
a 1/2
a 1/3 r
SECCIÓN 2ª (Reexposición)
Tema A- (Repetición abreviada)
a 1
82
f


a 1 mx
88
a 2
94
8va
99
f
a 2
105
Tema B
f ac
111
ff
b
f ac


117
f ac
f ac
122
b mx 2
f ac
f ac
f ac
127
Coda
a3/a2 mx
8va
a 3/1 mx
inciso
diminuendo
f
(yuxtaposición)
(8va)
(a2 mx)
134
a mx
a 3/1 mx
a 3/1
inciso
mf
dim. . . .
141
inciso +
x 1 +
8va
p

Danza de Alborada Burlesca

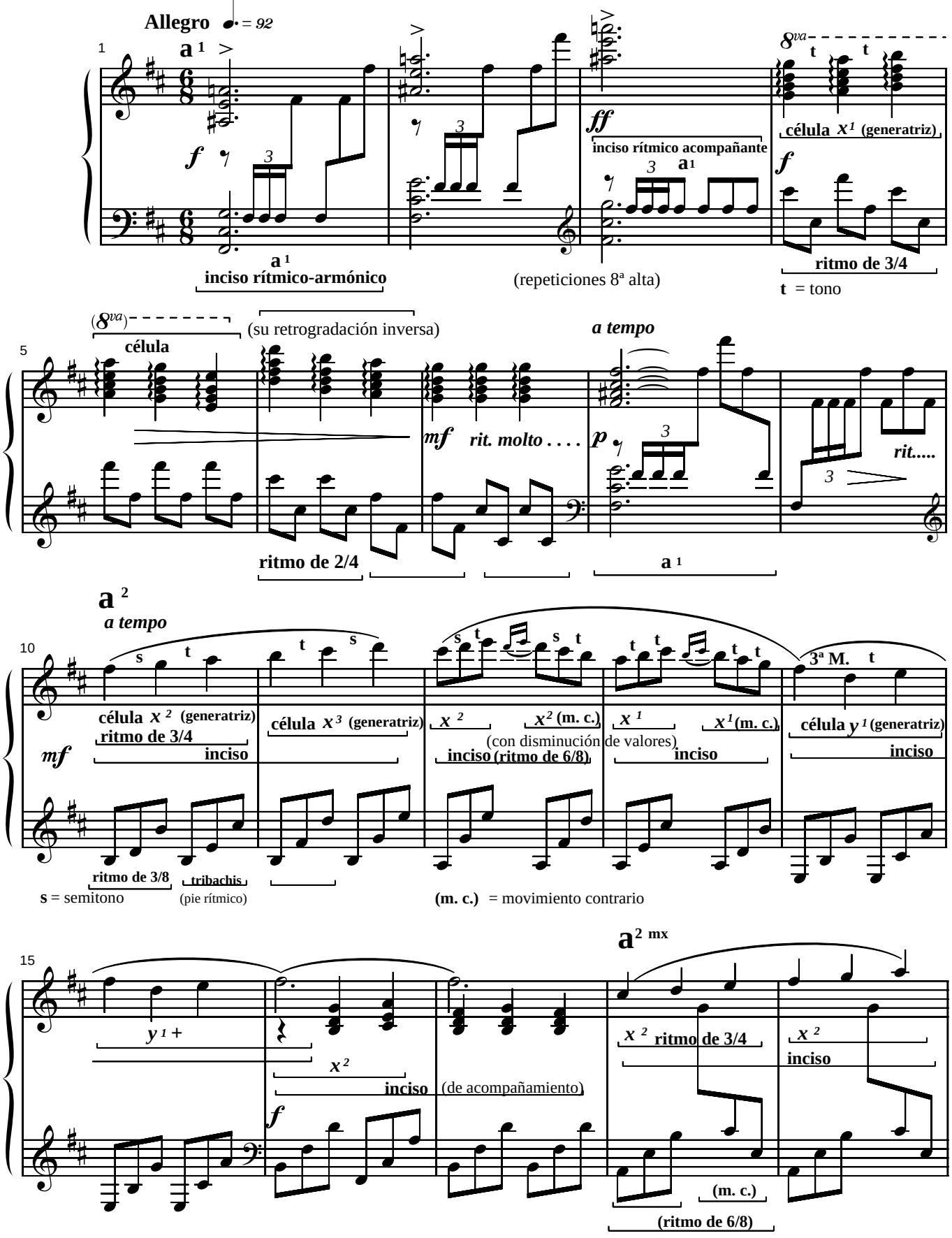
(1956)

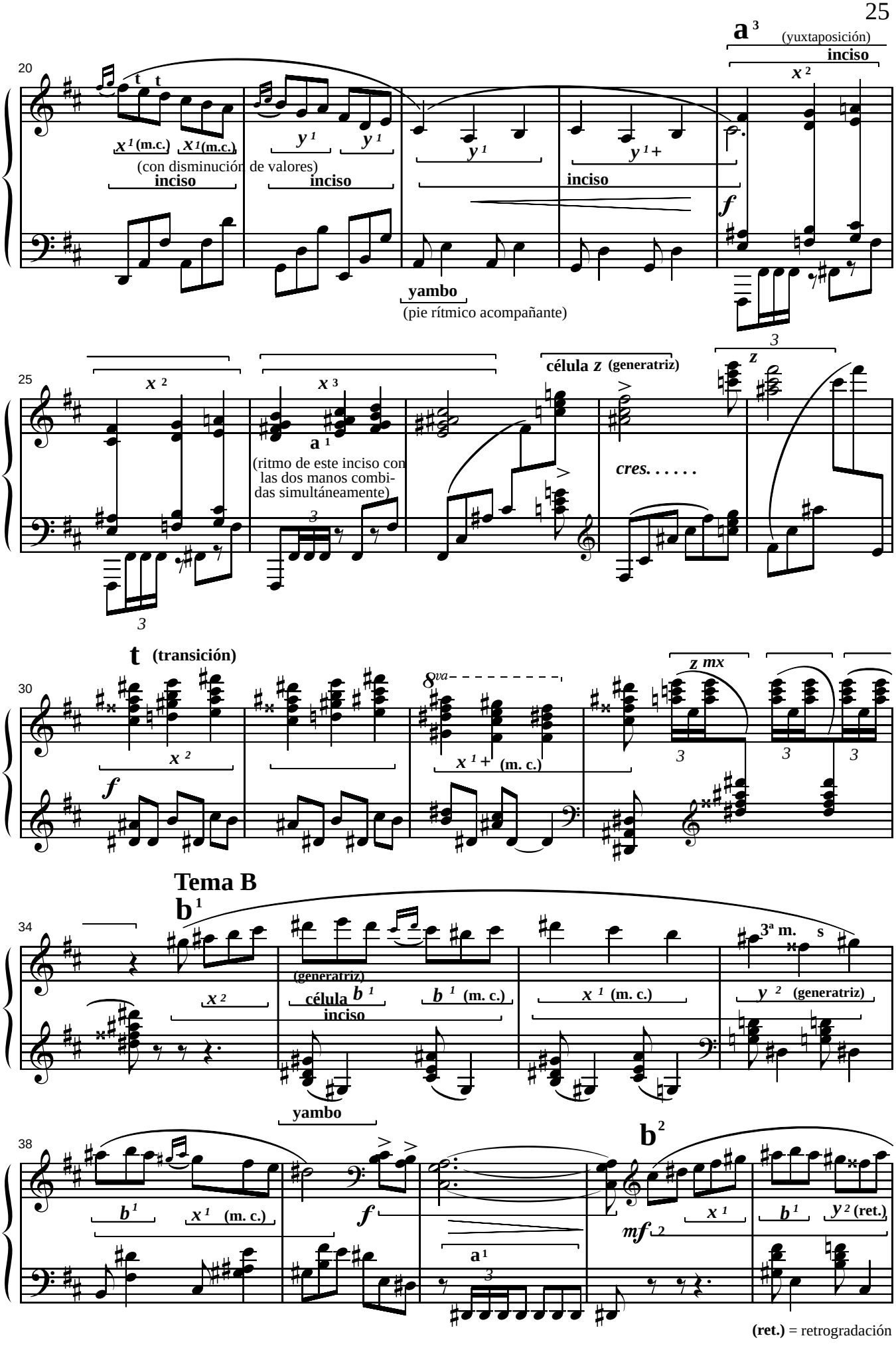
Vicente Asencio

SECCIÓN 1ª

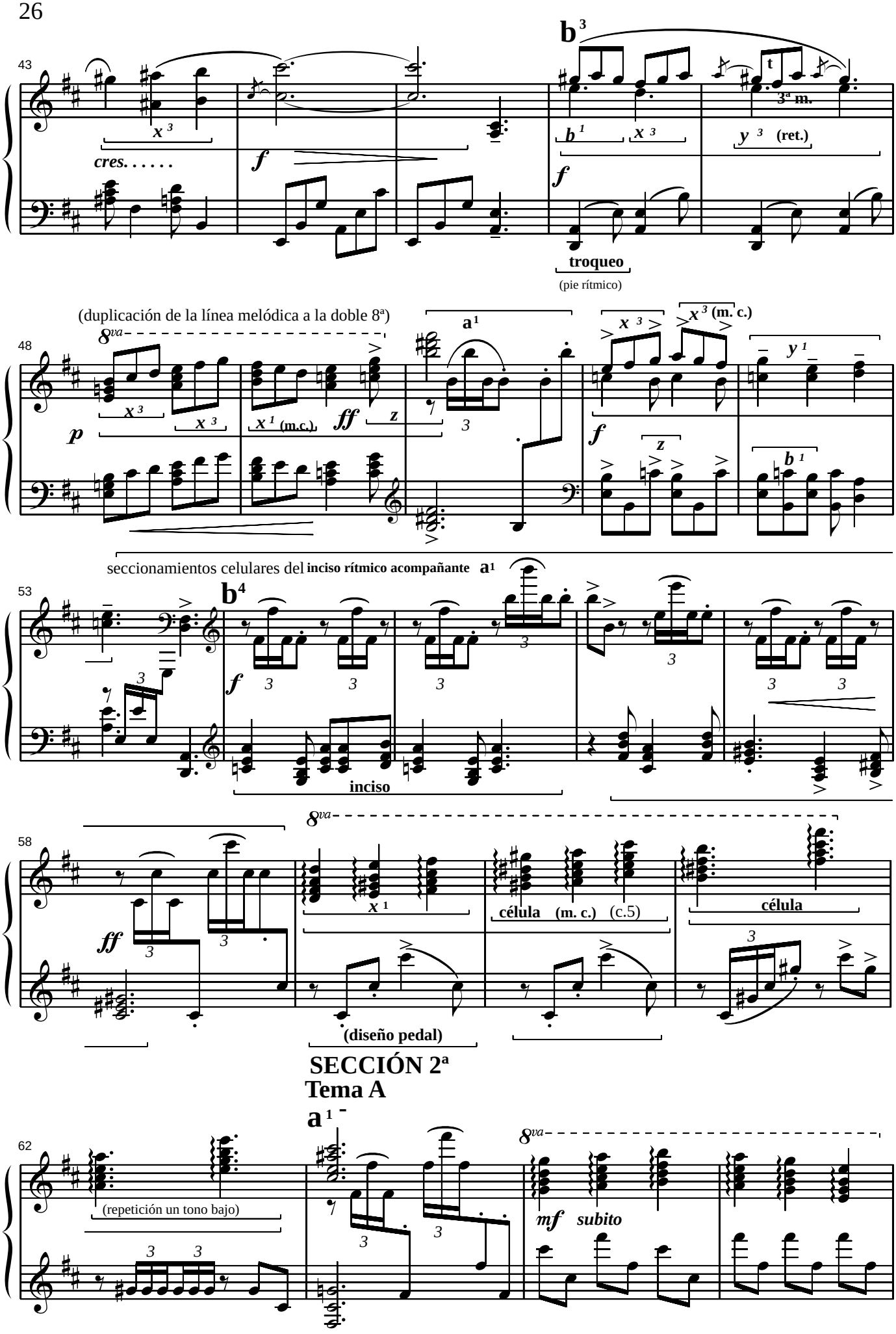
Tema A

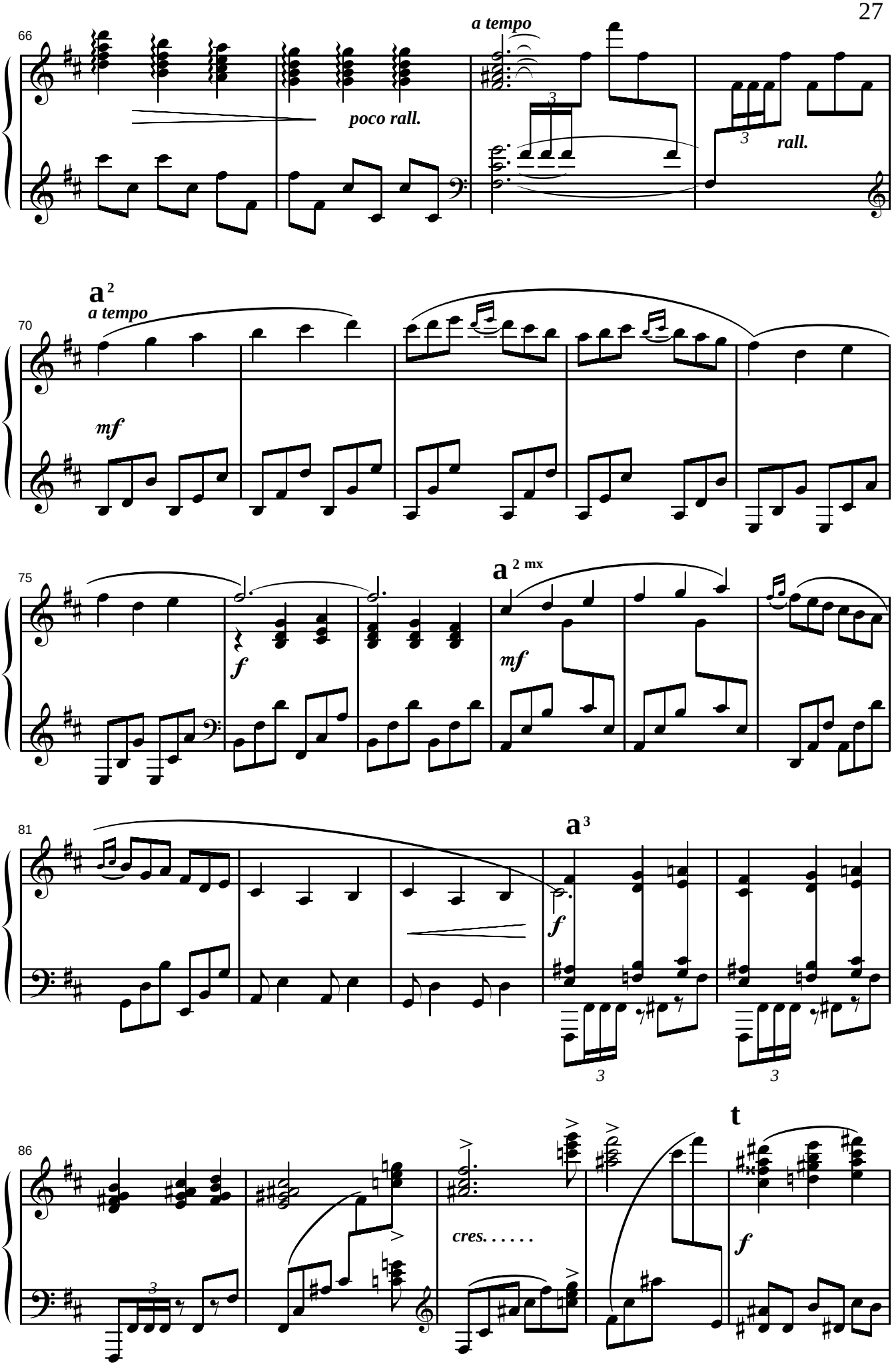
a¹ (Periodo)

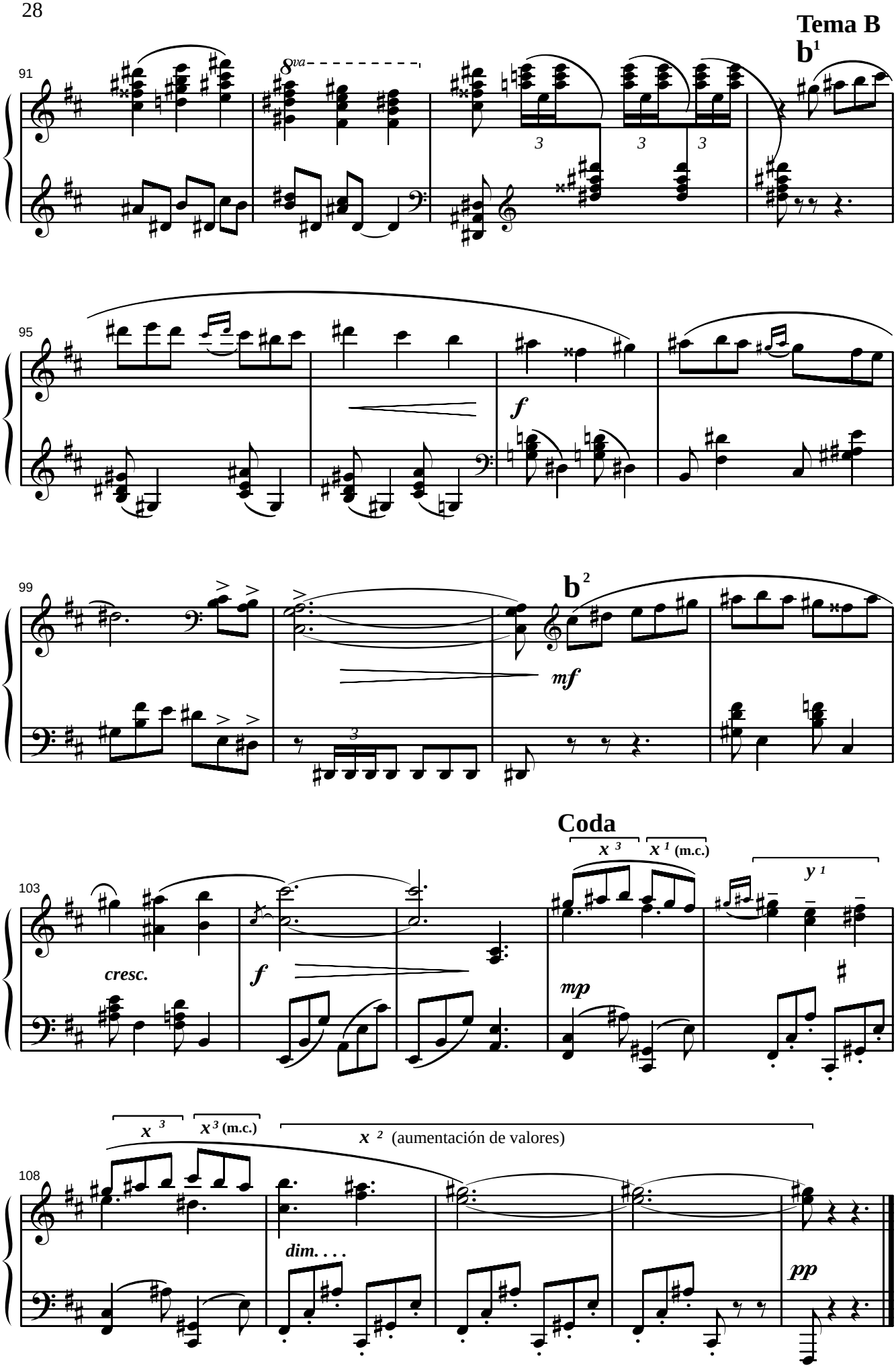




(ret.) = retrogradación


43
b3
x3
cres. . . . . .
f
b1
x3
y3 (ret.)
3a m.
t
troqueo
(pie rítmico)
(duplicación de la línea melódica a la doble 8a)
48
8va
p
x3
x3
x1 (m.c.)
ff
z
a1
x3
x3 (m. c.)
y1
f
z
b1
seccionamientos celulares del inciso rítmico acompañante a1
53
b4
f
inciso
58
ff
8va
x1
célula (m. c.) (c.5)
célula
(diseño pedal)
SECCIÓN 2a
Tema A
a1
62
(repetición un tono bajo)
8va
mf subito


66
a tempo
poco rall.
rall.
a 2
a tempo
70
mf
75
a 2 mx
f
mf
81
a 3
f
3
3
86
t
cres. . . . . .
f
3


Tema B
b1
91
8va
3
3
3
95
f
b2
99
mf
Coda
x 3
x 1 (m.c.)
y 1
103
cresc.
f
mp
x 3
x 3 (m.c.)
x 2 (aumentación de valores)
108
dim. . . .
pp

Danses valencianes

(1960-1964)

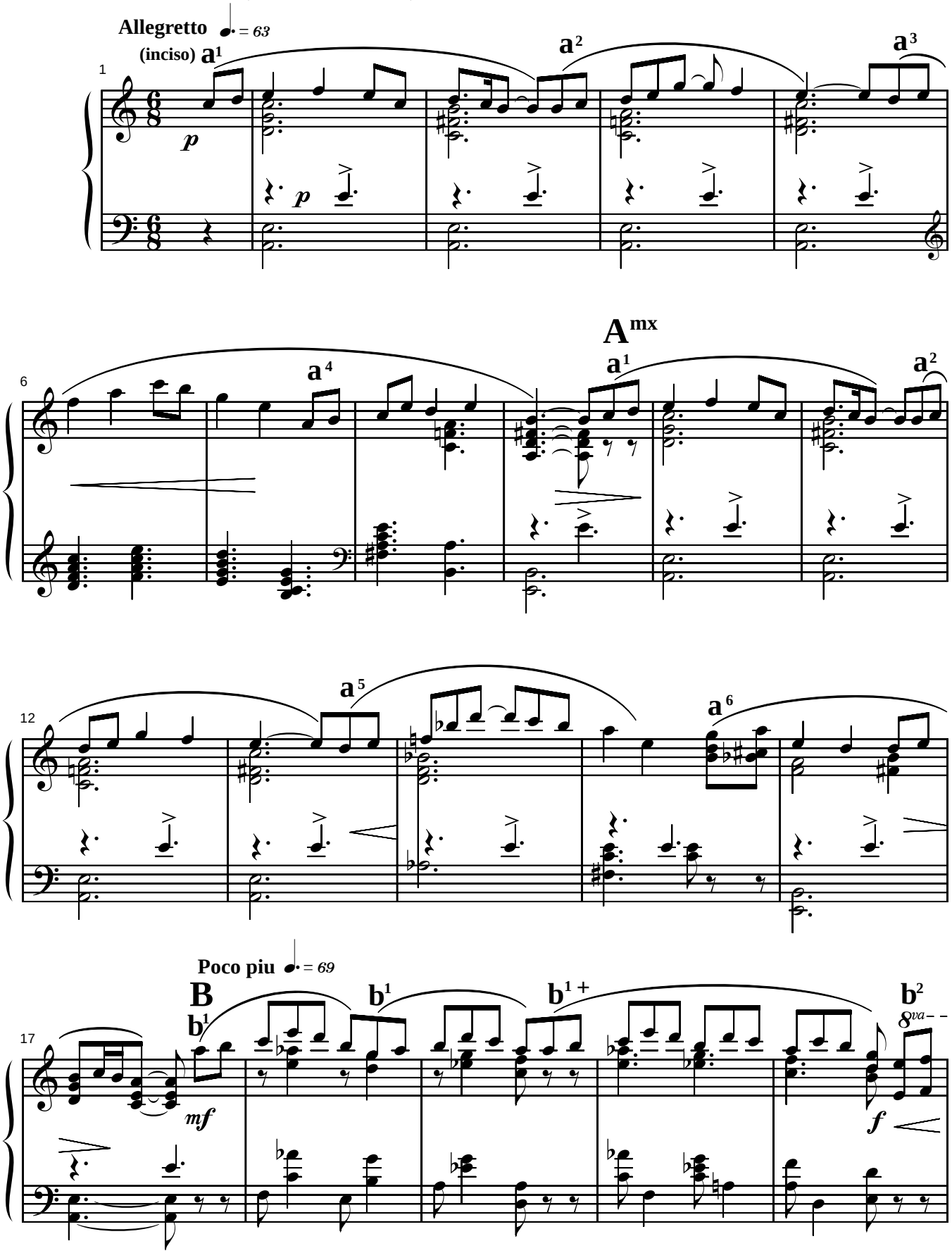
I

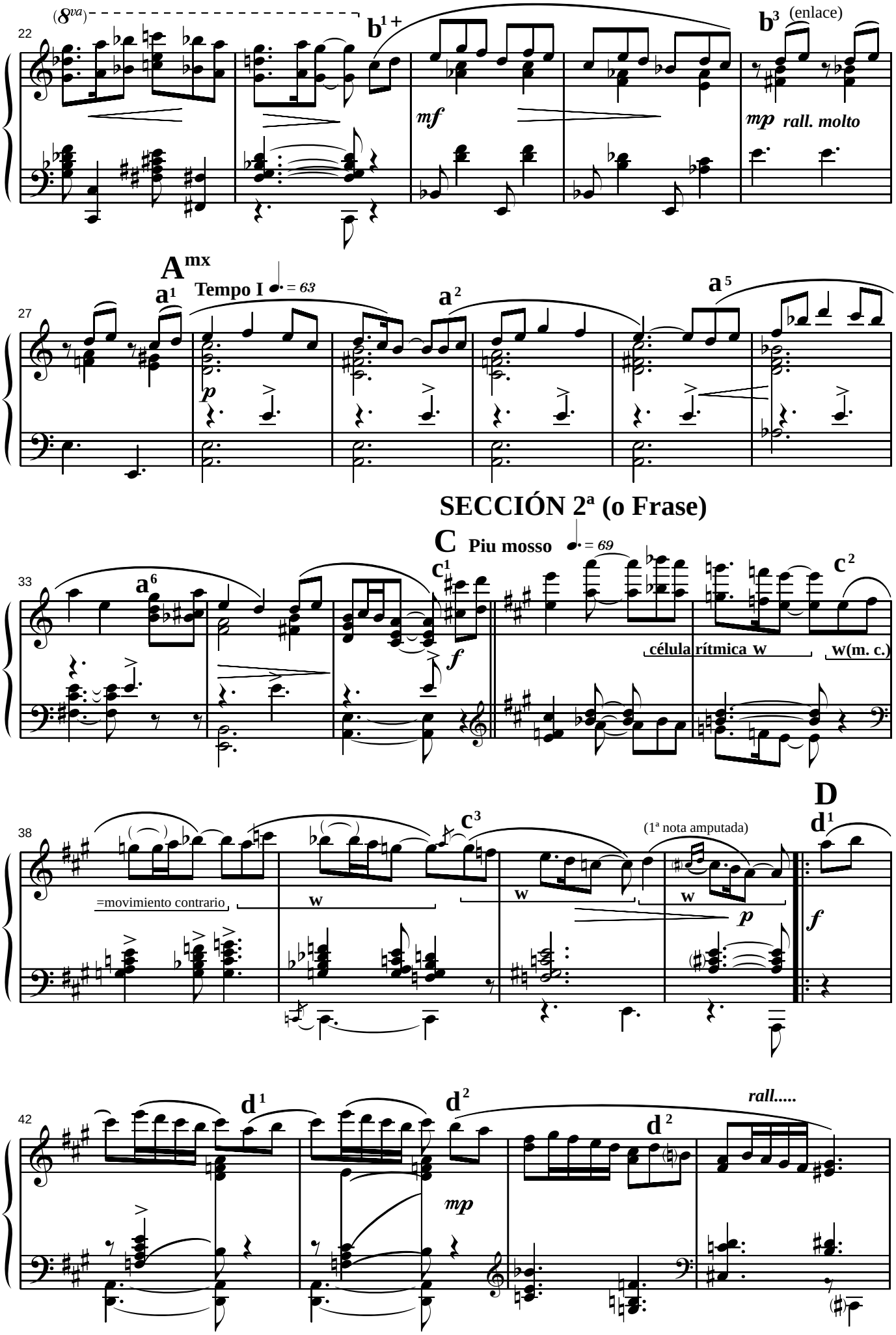
(1ª versión)

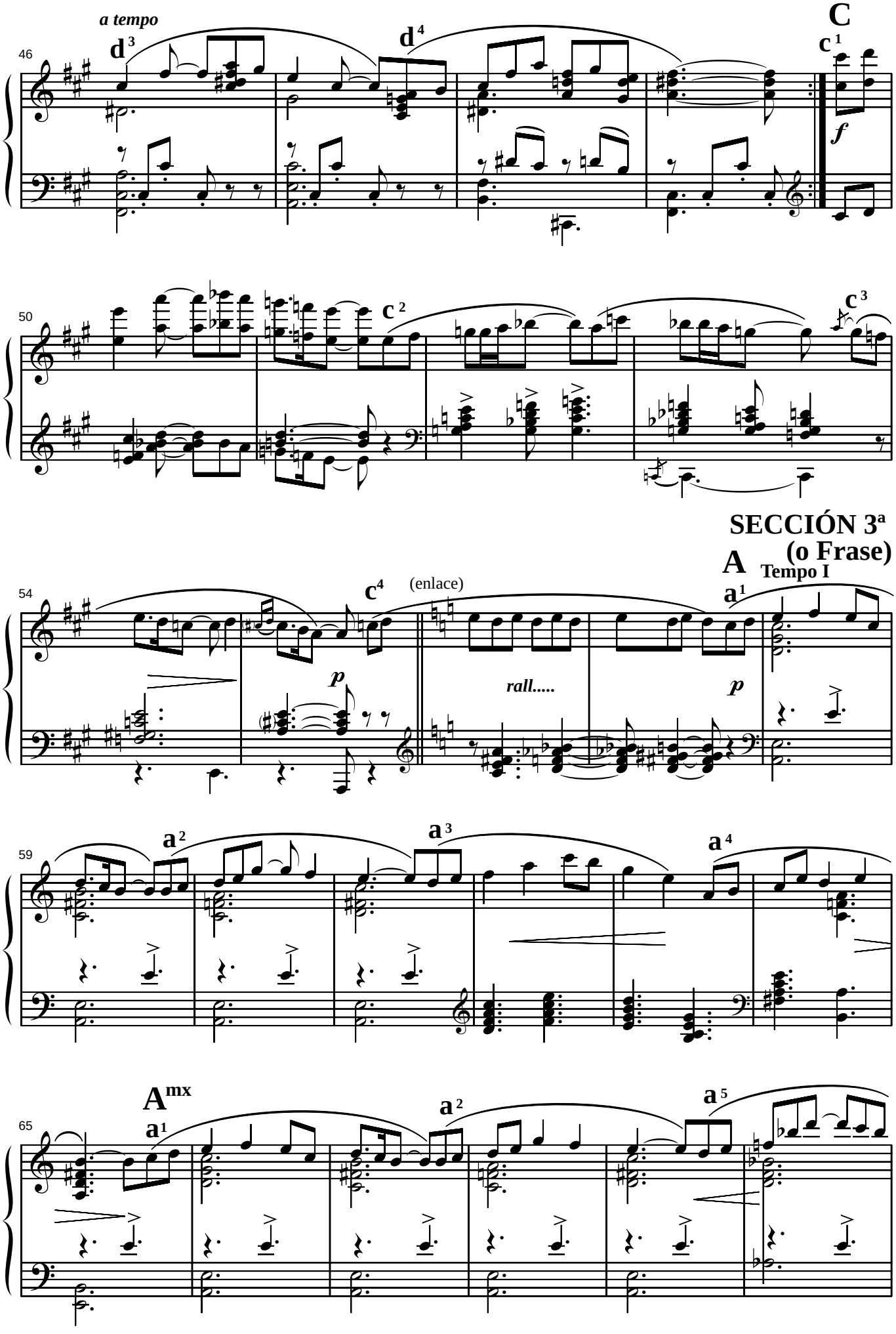
Vicente Asencio

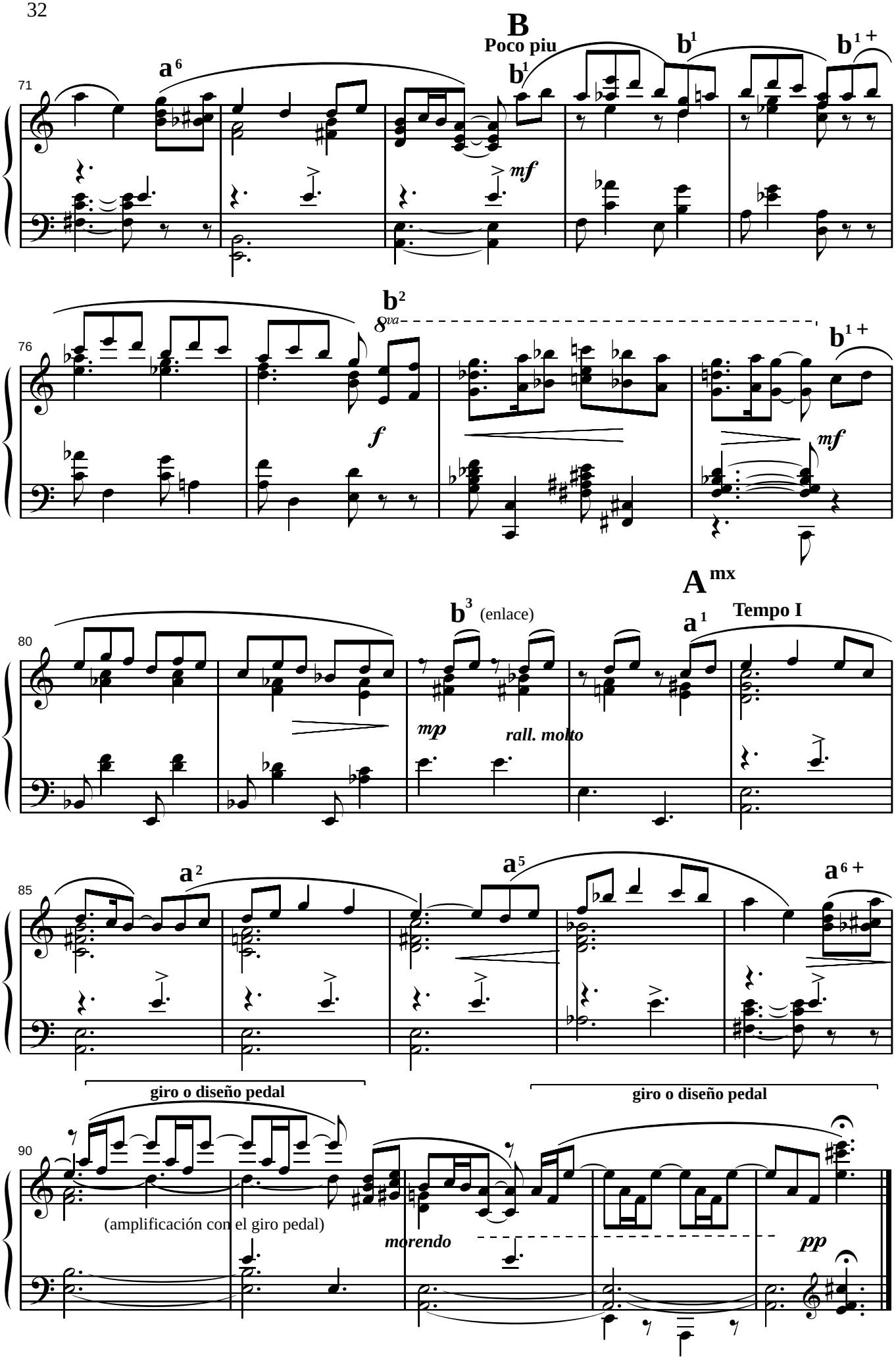
SECCIÓN 1ª (o Frase)

A (Tema o Periodo)




(8va)
b1 +
b3 (enlace)
mf
mp rall. molto
A mx
a1 Tempo I = 63
a2
a5
p
SECCIÓN 2ª (o Frase)
C Piu mosso = 69
a6
c1
c2
f
célula rítmica w
w(m. c.)
D
c3
d1
(1ª nota amputada)
=movimiento contrario
w
p
f
d1
d2
rall.....
mp


a tempo
d 3
d 4
C
c 1
f
c 2
c 3
SECCIÓN 3ª
(o Frase)
A
Tempo I
c 4
(enlace)
a 1
p
rall.....
p
a 2
a 3
a 4
A mx
a 1
a 2
a 5

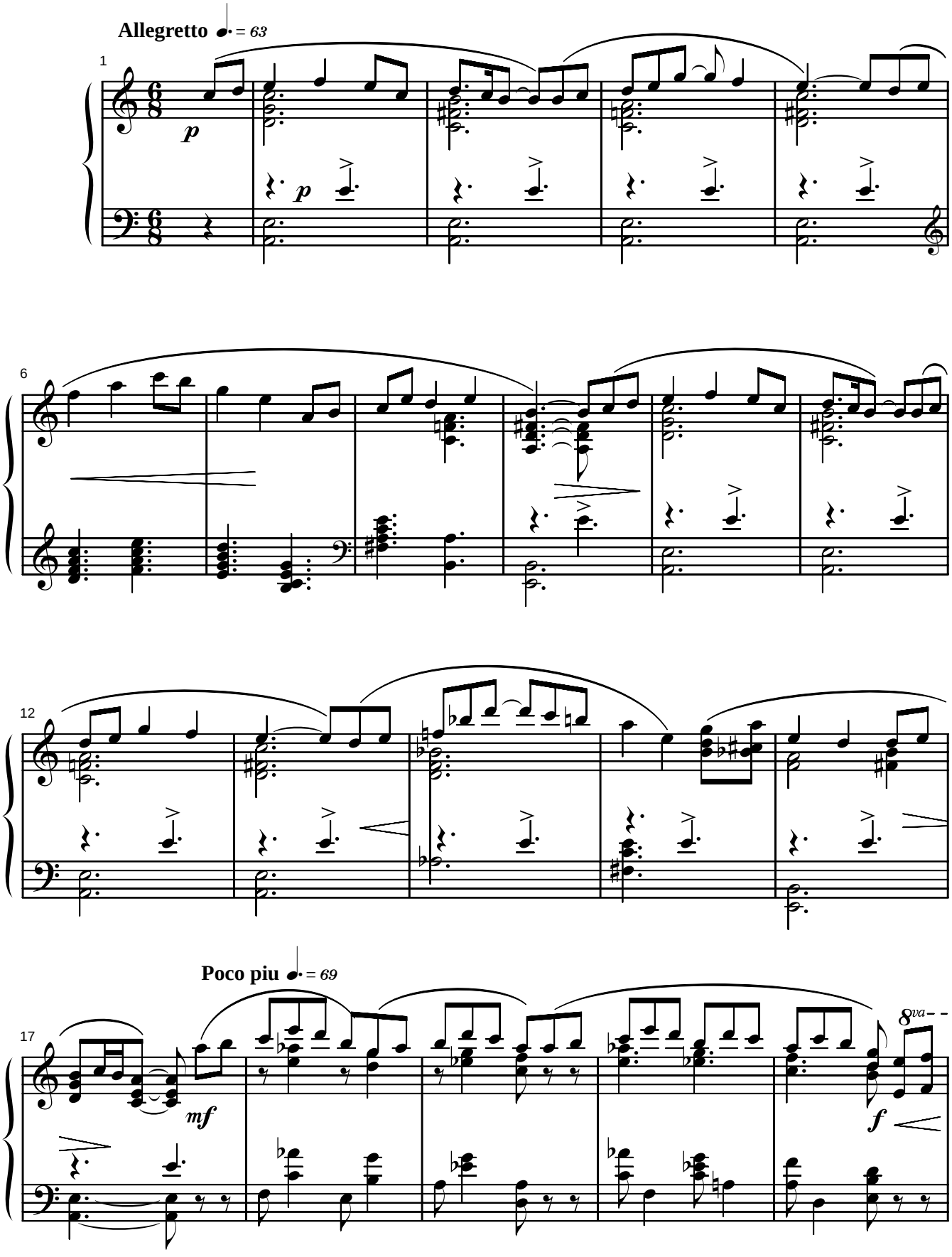

B
Poco piu
a 6
b 1
b 1
b 1 +
71
mf
b 2
8va
b 1 +
76
f
mf
A mx
b 3 (enlace)
a 1
Tempo I
80
mp
rall. molto
a 2
a 5
a 6 +
85
giro o diseño pedal
giro o diseño pedal
90
(amplificación con el giro pedal)
morendo
pp

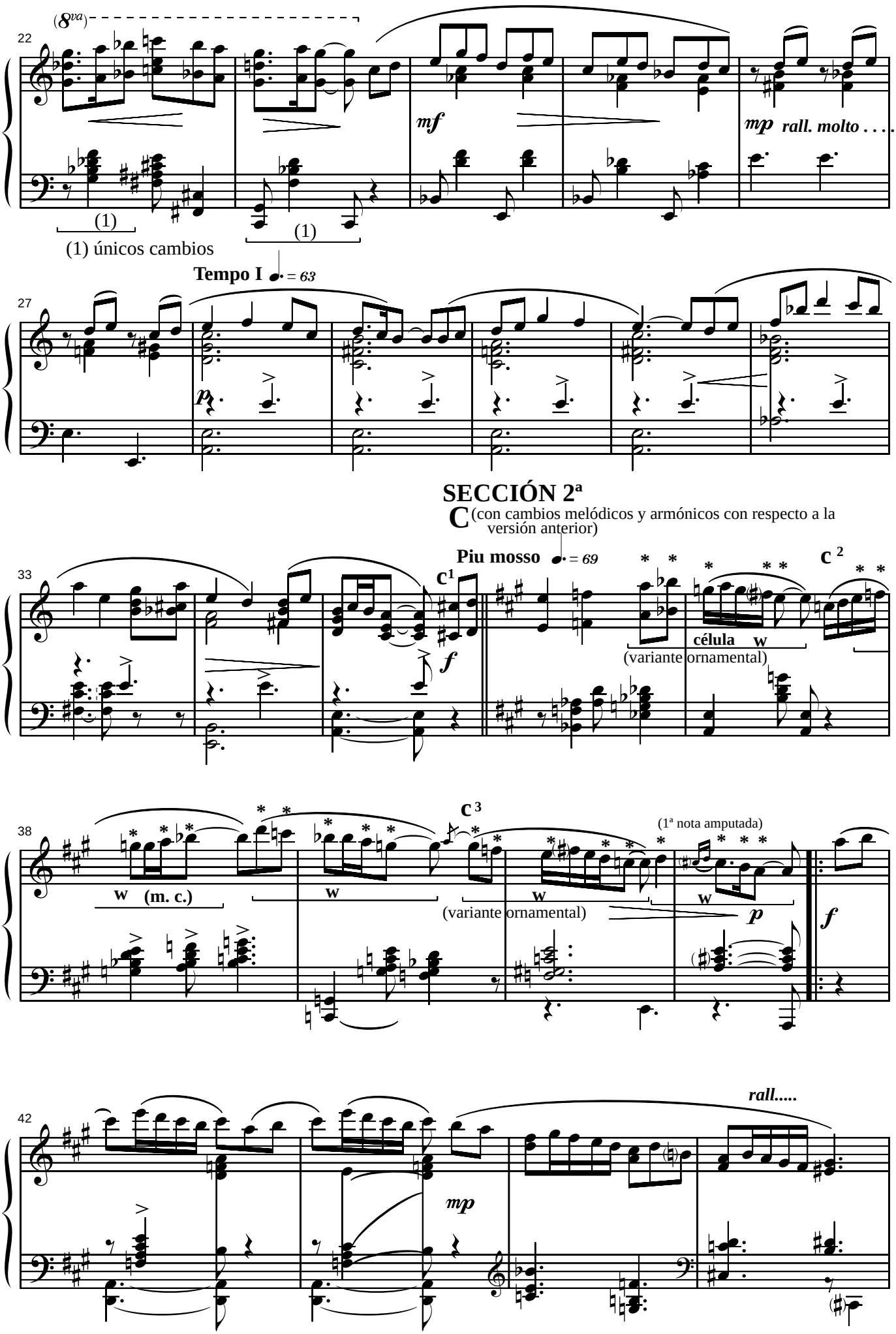
I

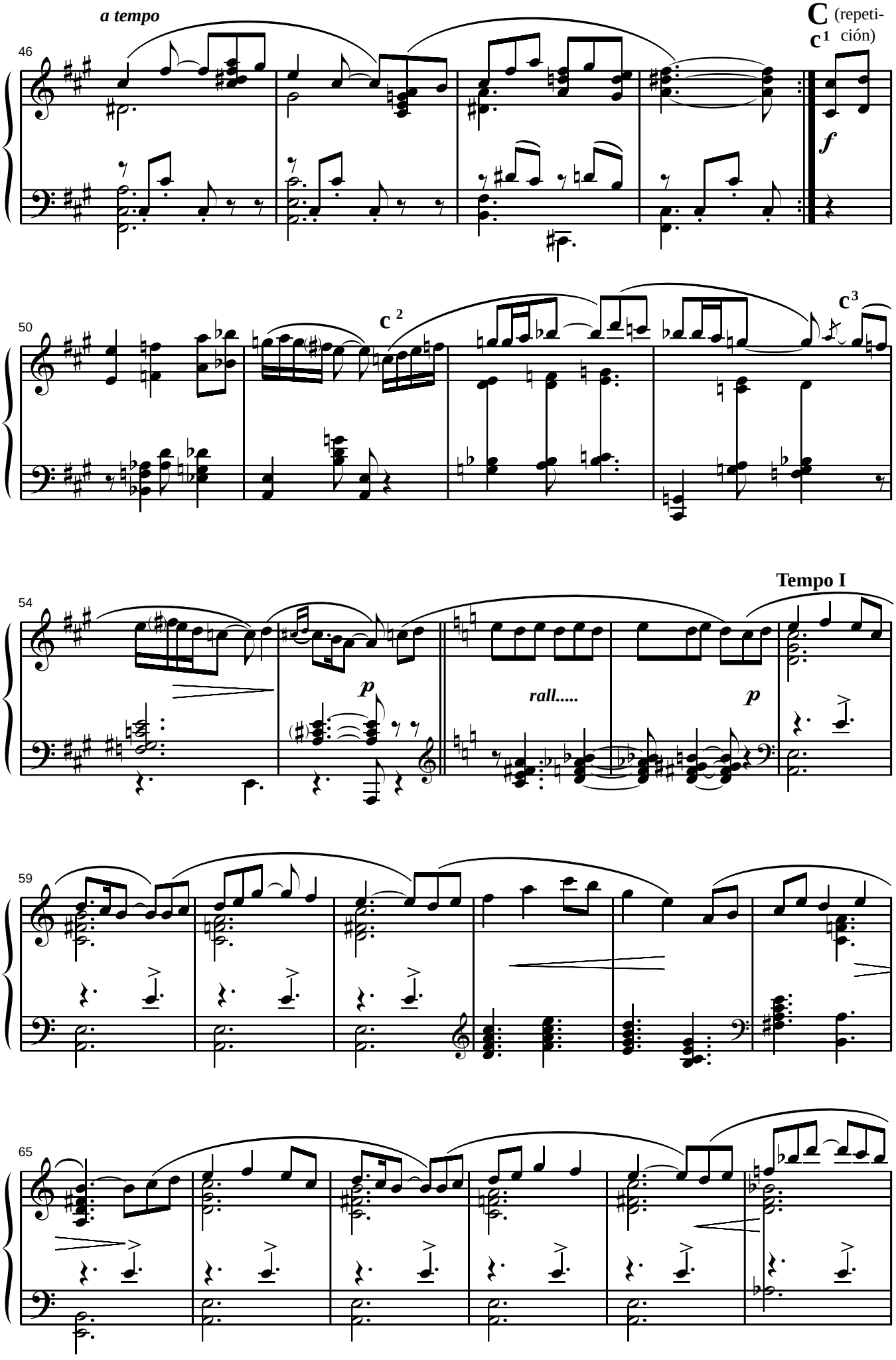
(2ª versión)

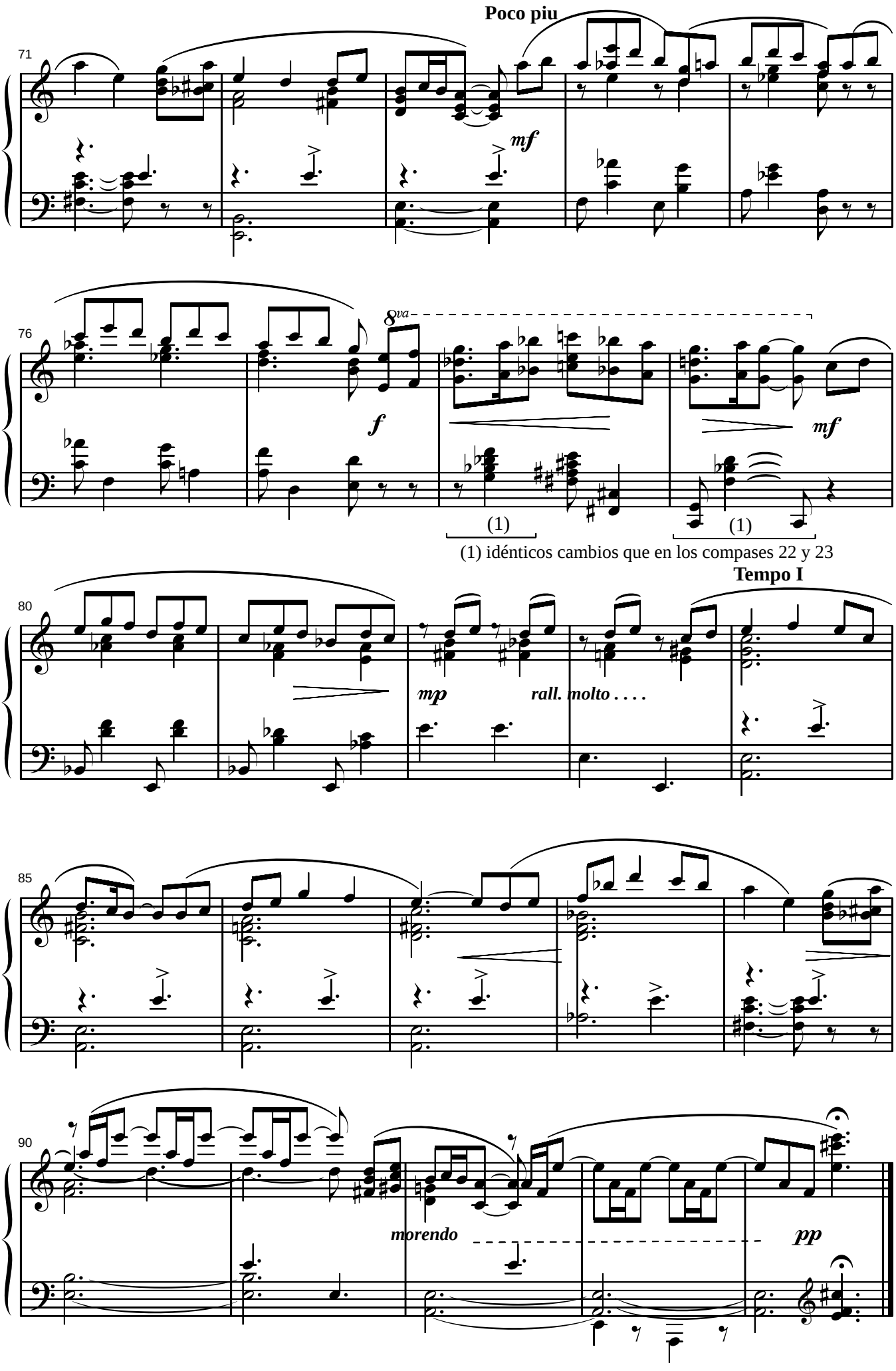
Vicente Asencio

SECCIÓN 1ª (o Frase)(Casi idéntica a la anterior versión)




(8va)
22
mf
mp rall. molto . . . .
(1)
(1)
(1) únicos cambios
Tempo I ♩. = 63
27
p
SECCIÓN 2ª
C (con cambios melódicos y armónicos con respecto a la versión anterior)
Piu mosso ♩. = 69
33
C 1
f
C 2
célula w
(variante ornamental)
C 3
38
w (m. c.)
w
w
(variante ornamental)
w
(1ª nota amputada)
p
f
rall.....
42
mp

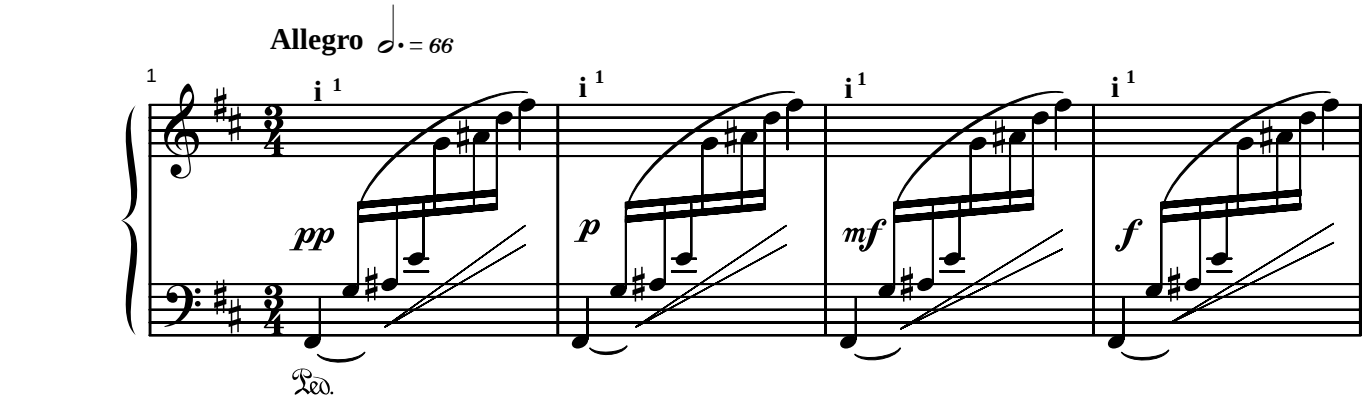

a tempo
C (repeti-
C1 ción)
46
f
50
C 2
C3
Tempo I
54
p
rall.....
p
59
65


Poco piu
71
mf
76
8va
f
mf
(1)
(1)
(1) idénticos cambios que en los compases 22 y 23
Tempo I
80
mp
rall. molto . . . .
85
90
morendo
pp

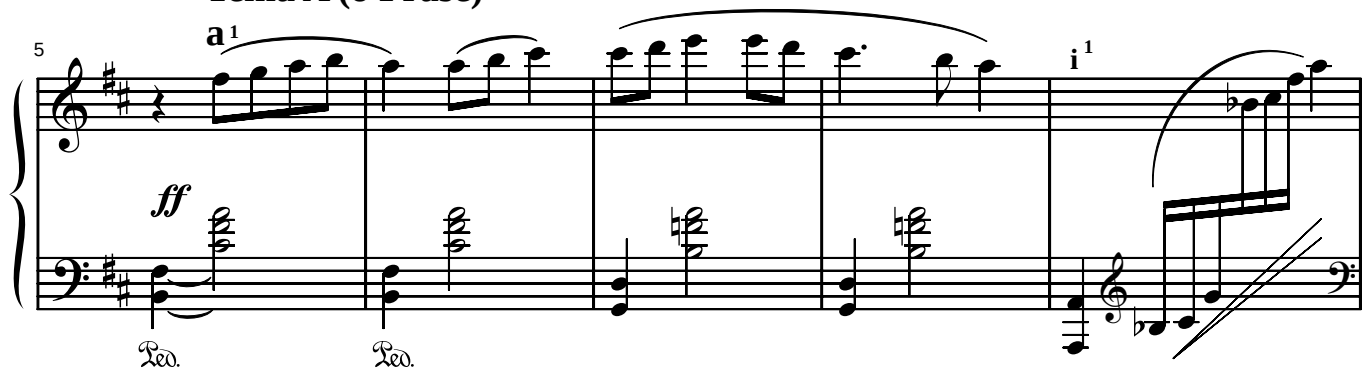
II

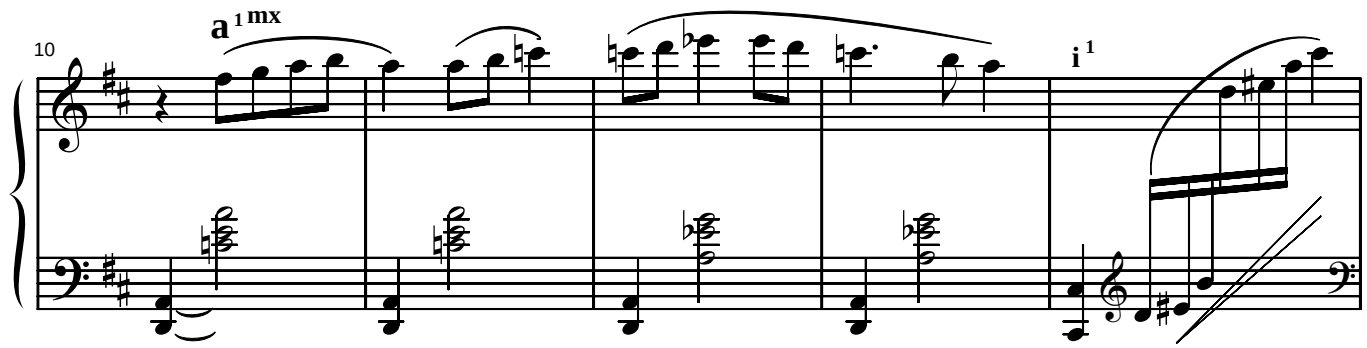
Vicente Asencio

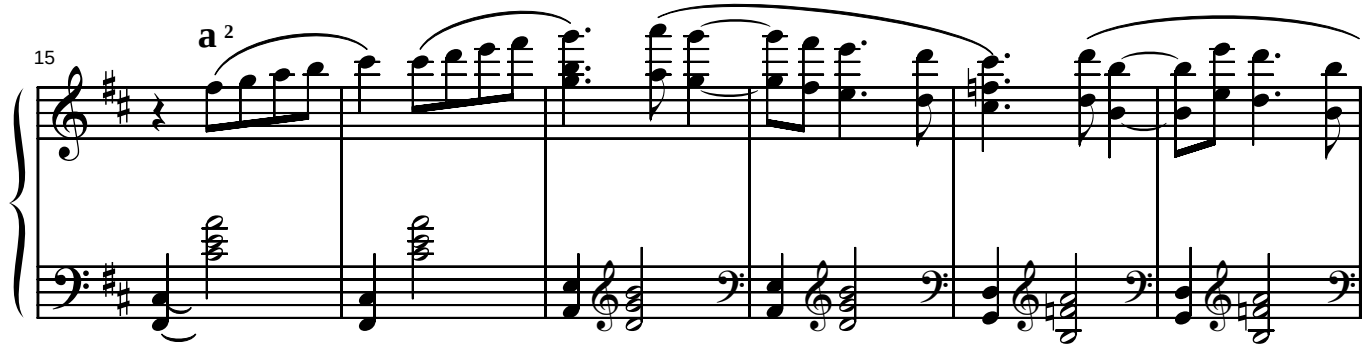
SECCIÓN 1ª
Introducción



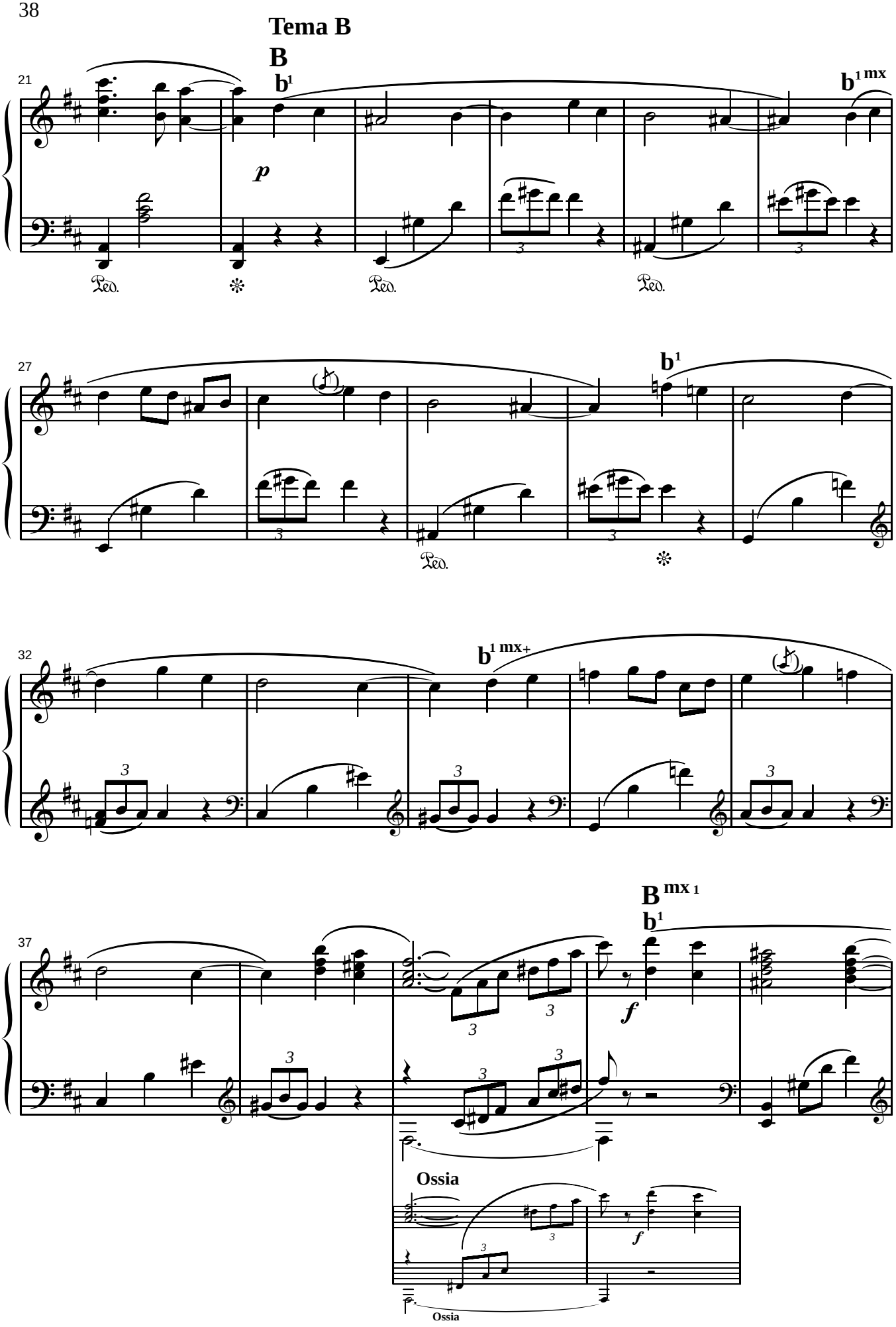
Tema A (o Frase)

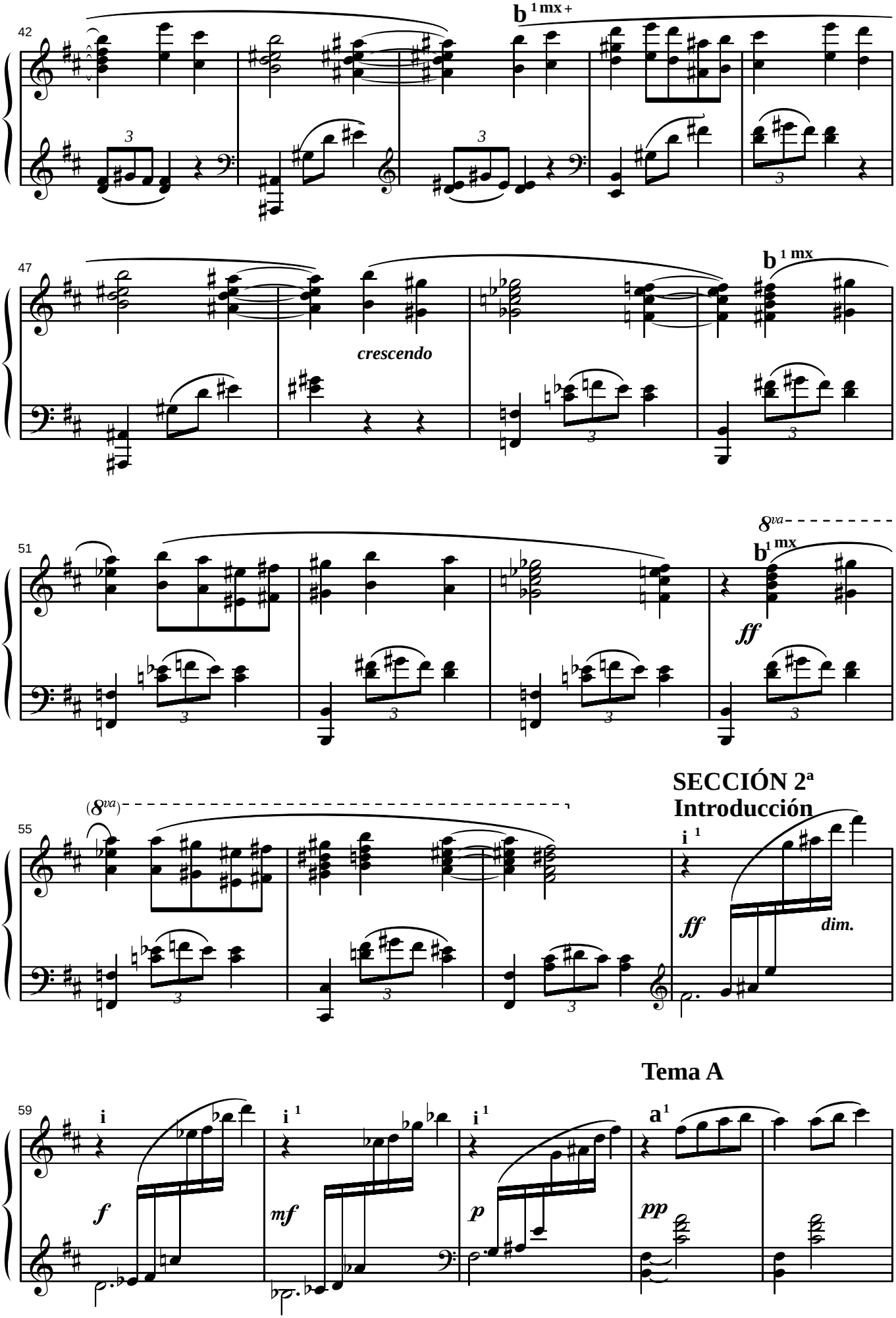


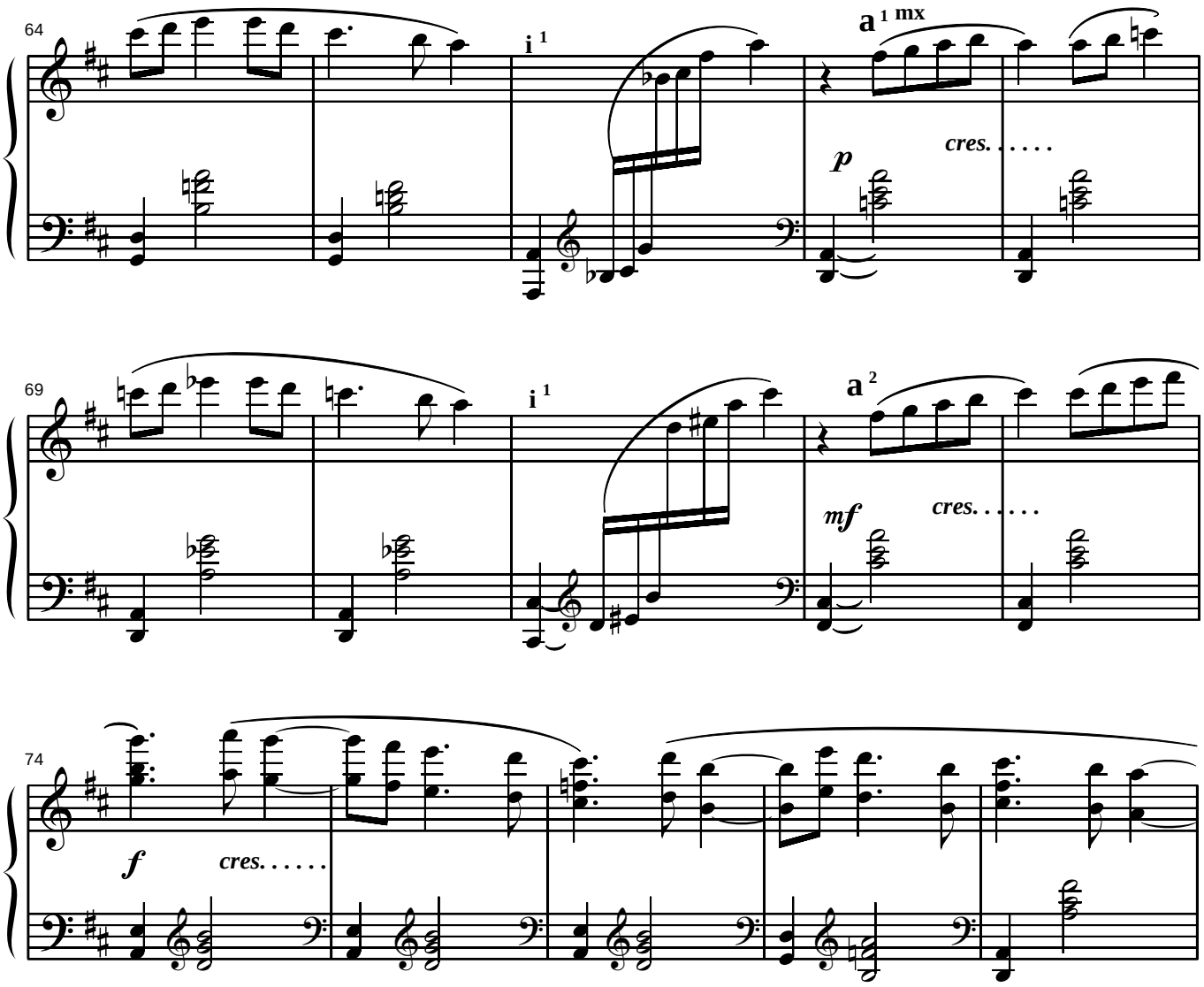




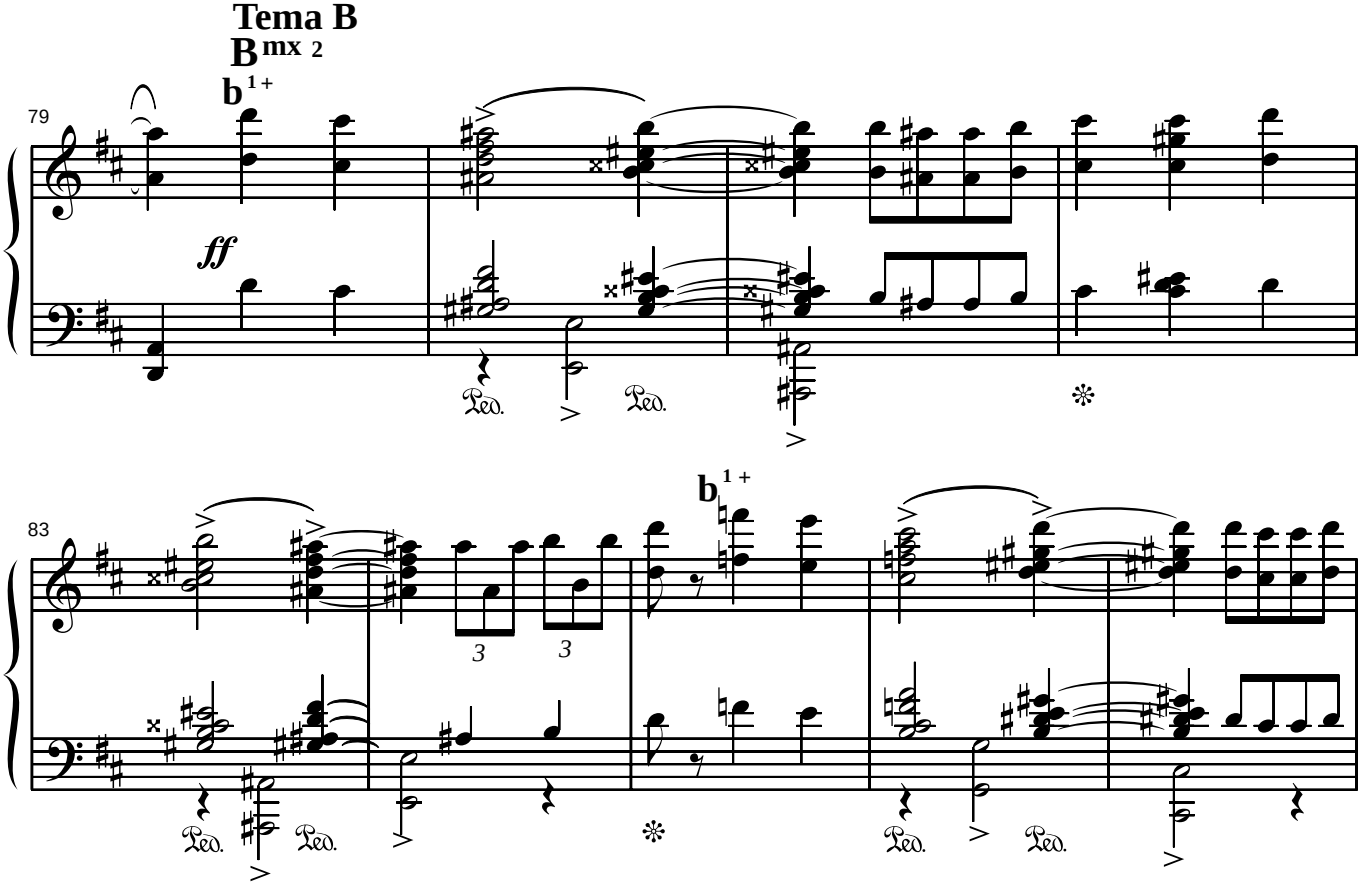
Tema B

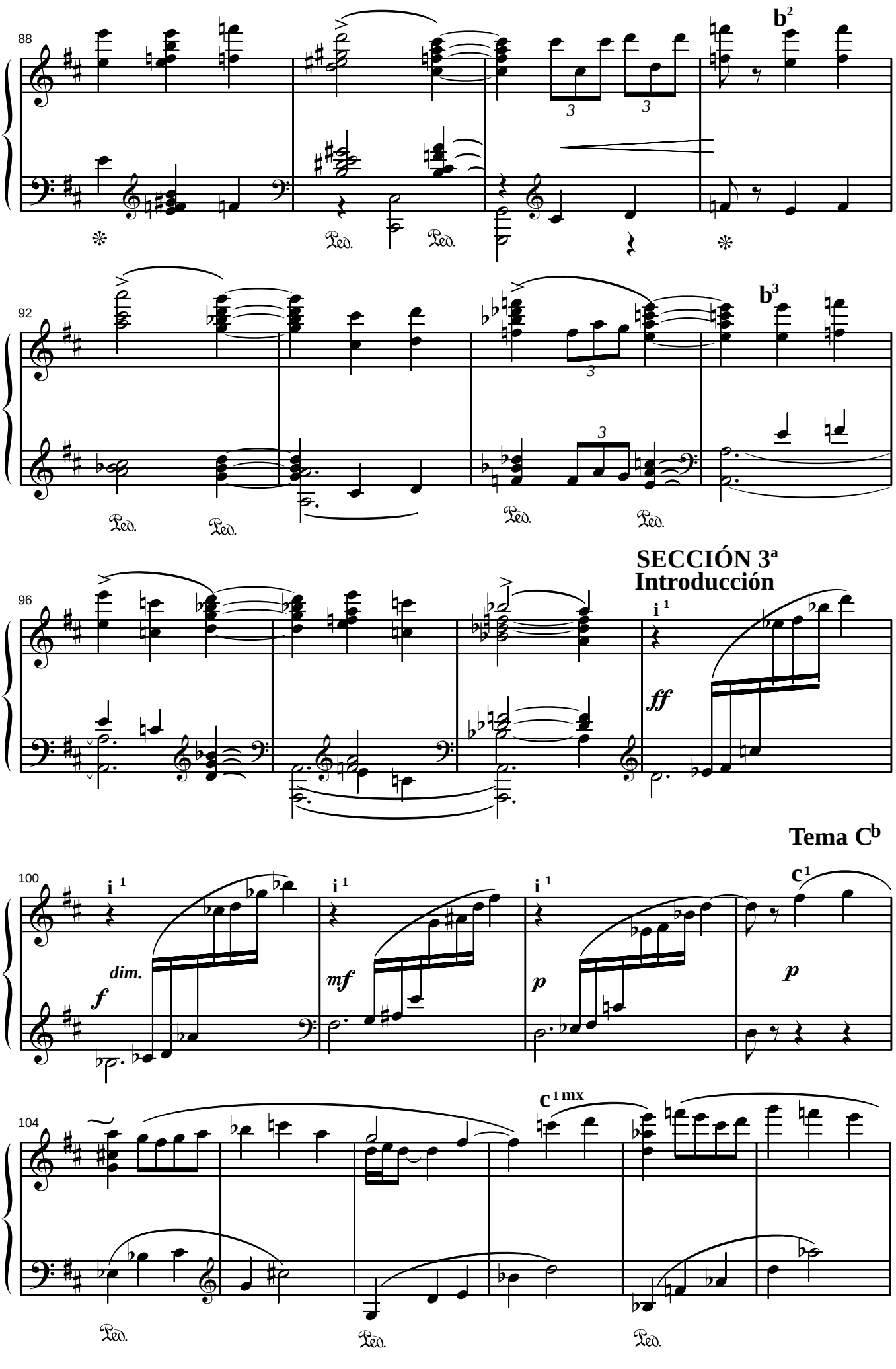


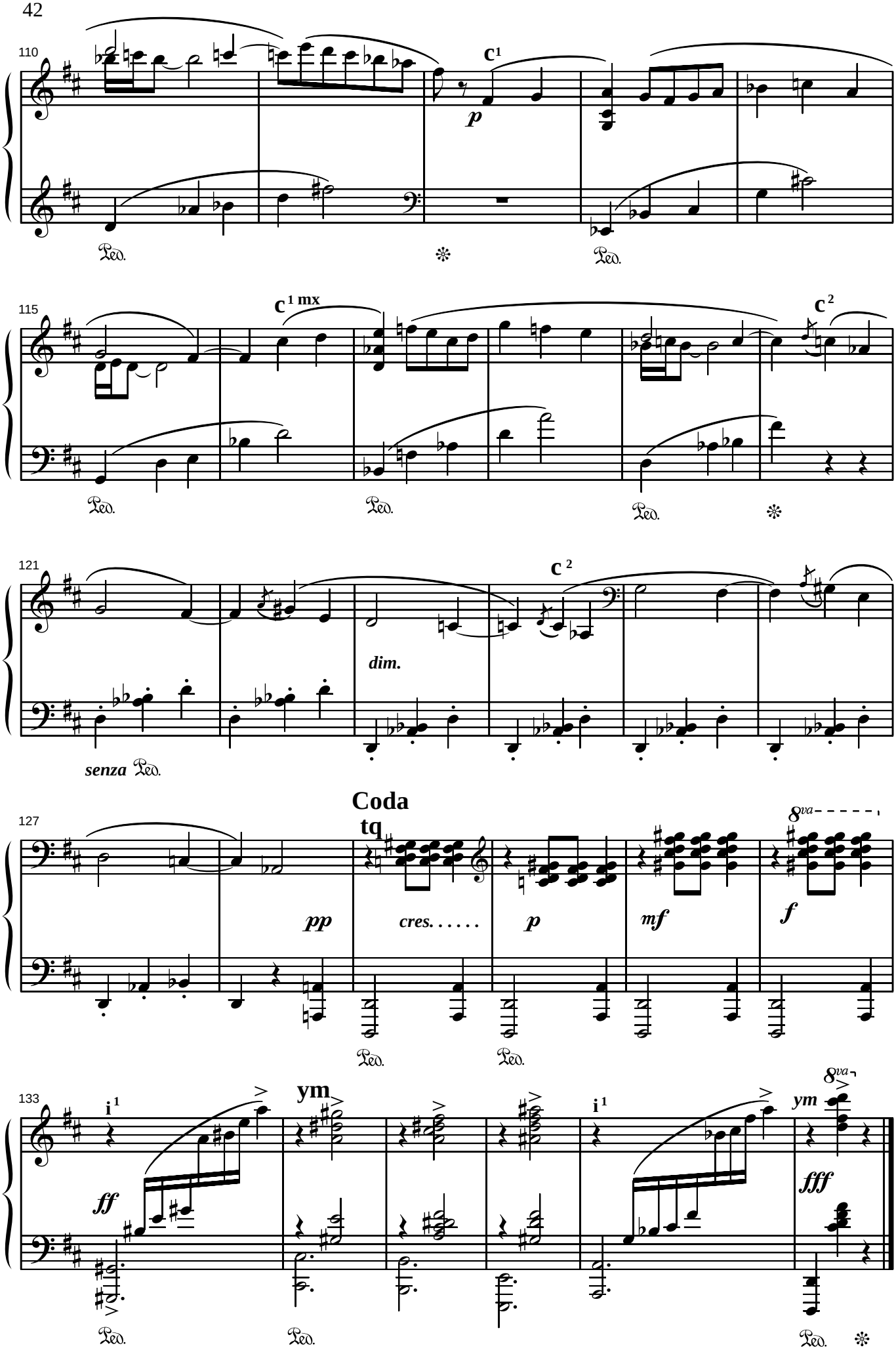

42
b 1 mx +
47
b 1 mx
crescendo
51
8va
b 1 mx
ff
(8va)
55
SECCIÓN 2ª
Introducción
i 1
ff
dim.
Tema A
59
i
f
i 1
mf
i 1
p
a 1
pp


64
i 1
a 1 mx
p
cres. . . . . .
69
i 1
a 2
mf
cres. . . . . .
74
f
cres. . . . . .

Tema B


B mx 2
b 1+
79
ff
Ped.
Ped.
83
b 1+
3
3
Ped.
Ped.
Ped.
Ped.


88
b2
92
b3
SECCIÓN 3ª
Introducción
96
i 1
ff
Tema Cb
100
i 1
dim.
f
mf
p
c1
104
c1 mx
Ped.

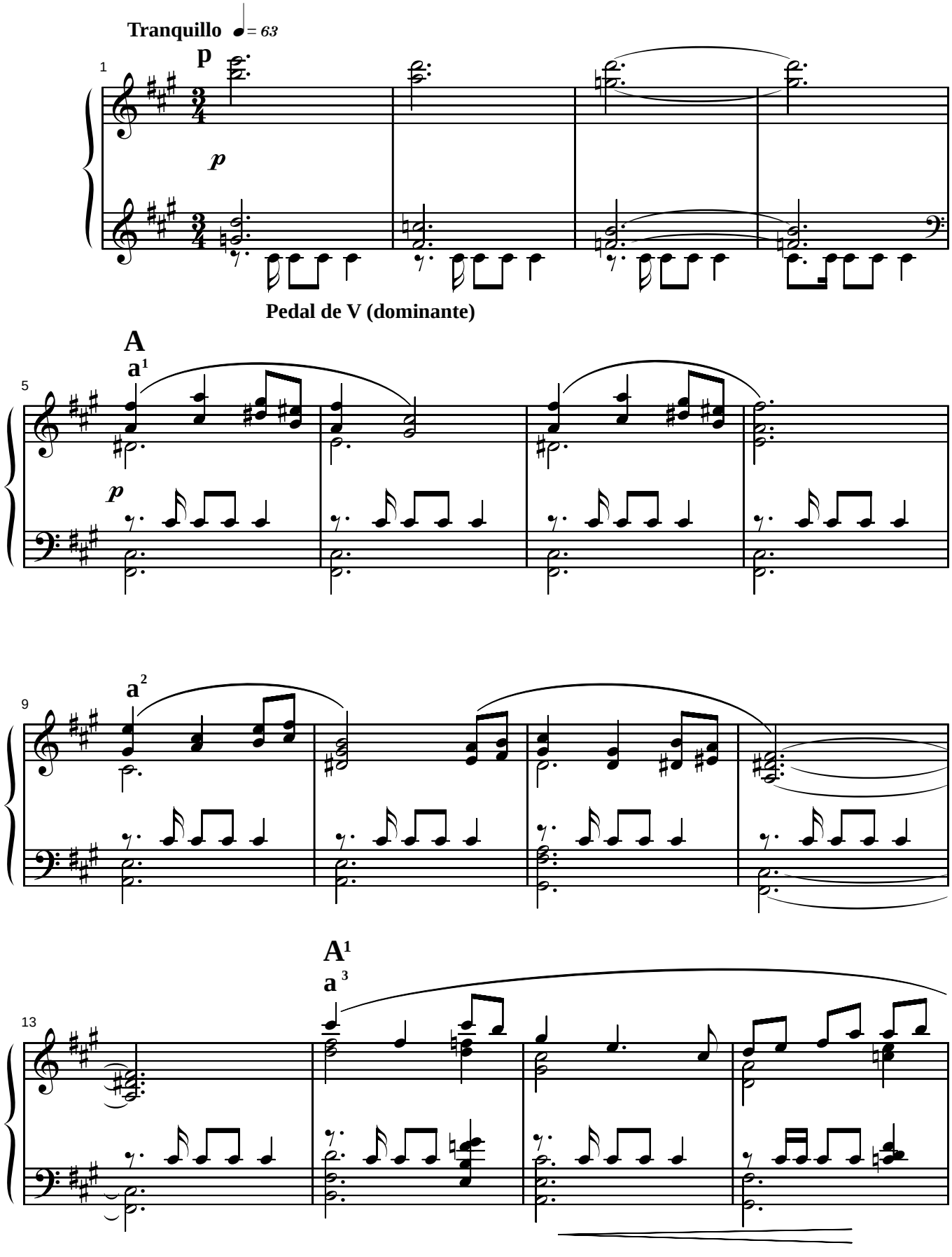

110
c1
p
Ped.
115
c1 mx
c2
121
dim.
senza Ped.
Coda
tq
127
pp
cres. . . . . .
p
mf
f
8va
133
i1
ym
ff
fff

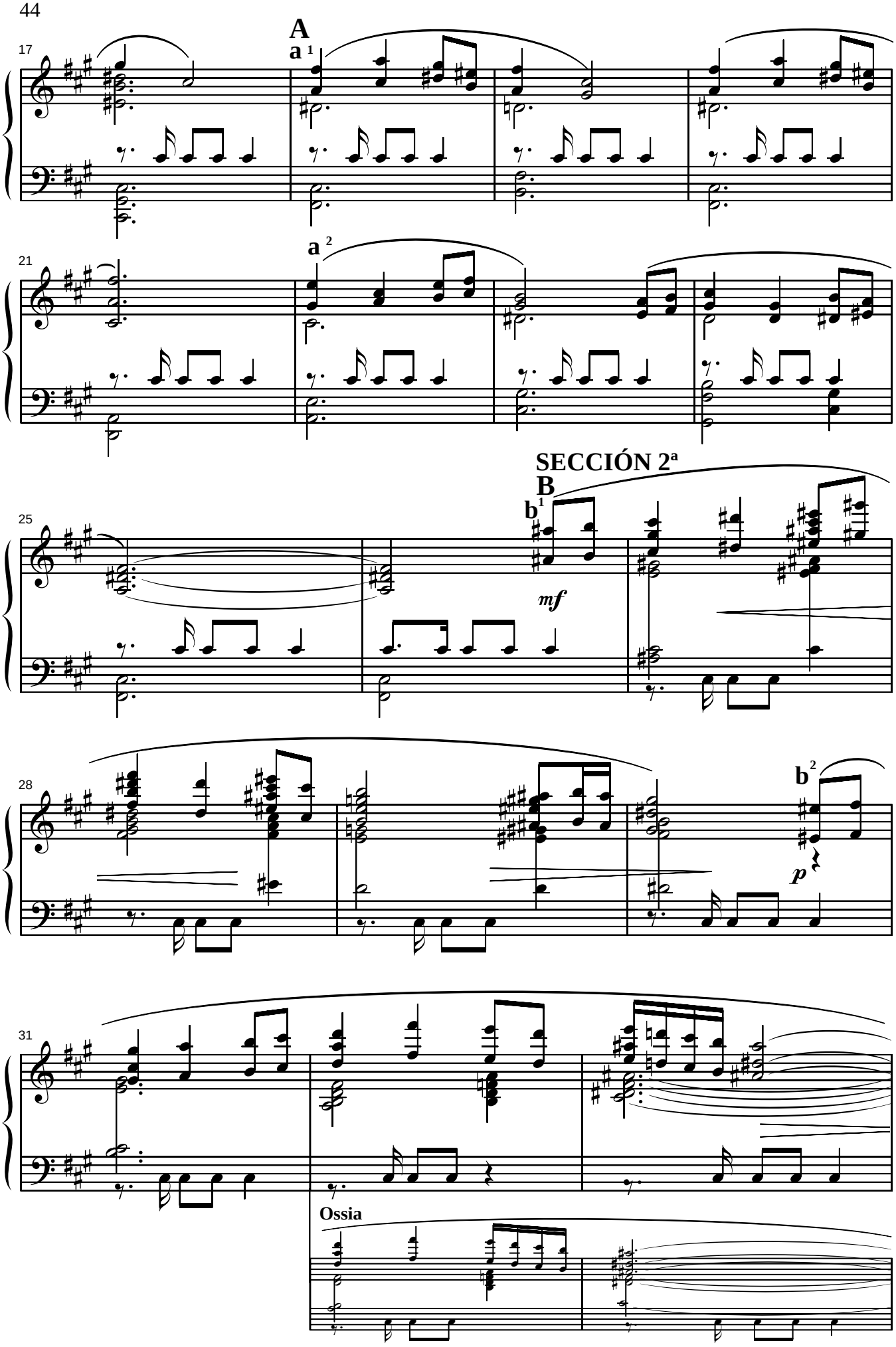
III

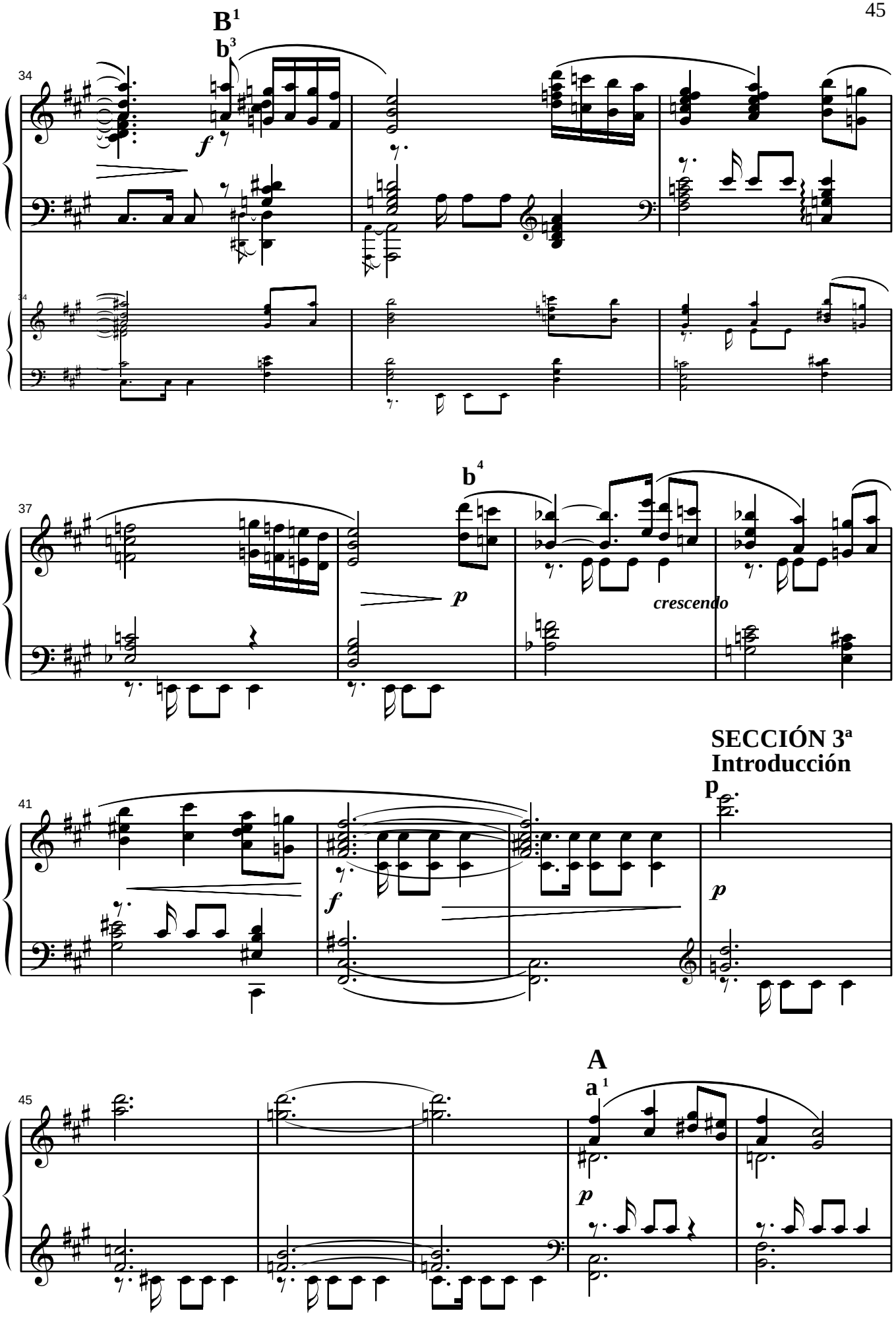
(1ª versión)

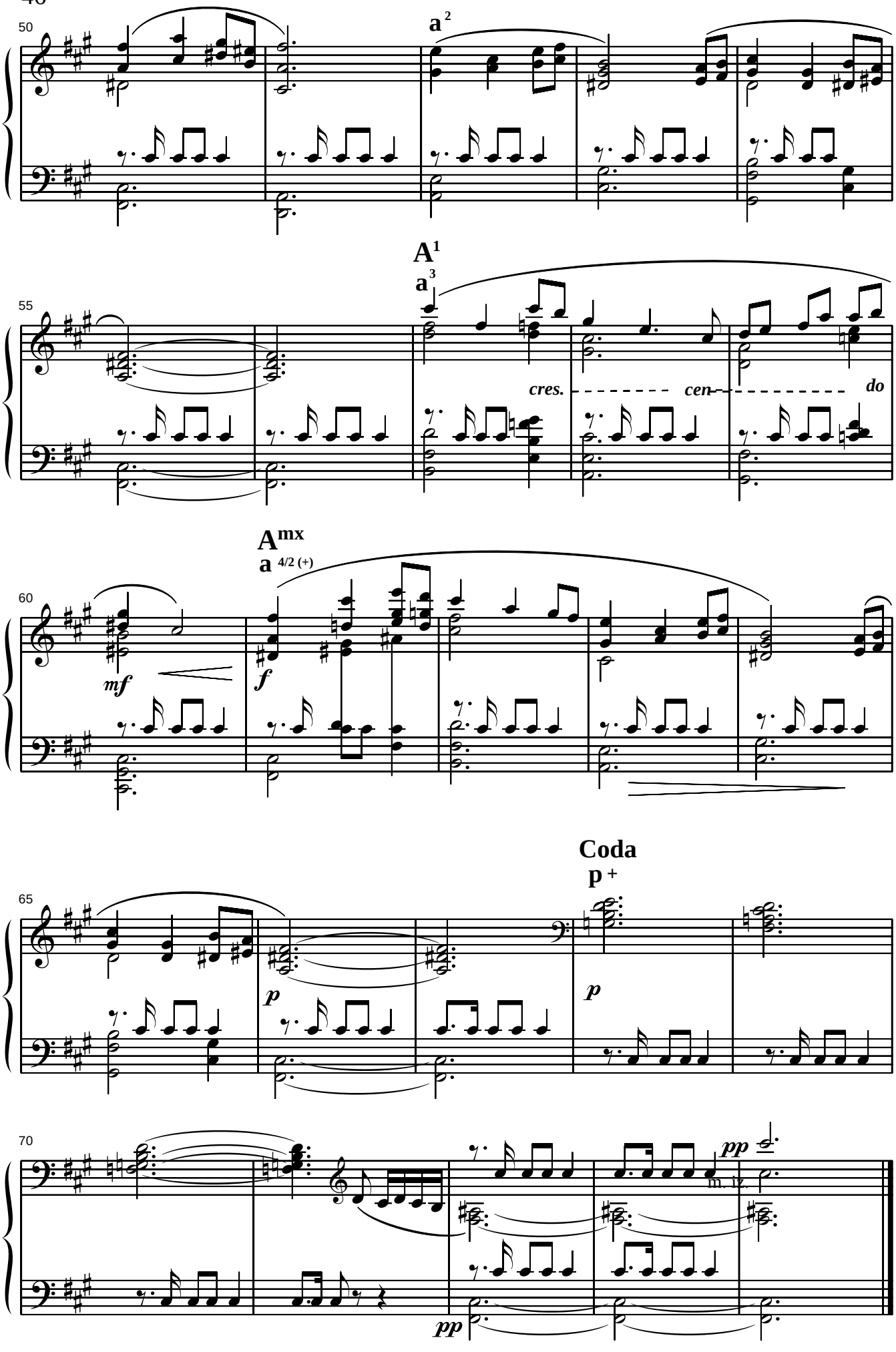
Vicente Asencio

SECCIÓN 1ª
Introducción




A
a 1
17
a 2
21
SECCIÓN 2ª
B
b 1
25
mf
28
b 2
p
31
Ossia


B1
b3
34
f
34
b4
37
p
crescendo
SECCIÓN 3ª
Introducción
41
f
p
A
a1
45
p


50
a 2
A1
a 3
55
cres.
cen
do
Amx
a 4/2 (+)
60
mf
f
Coda
p +
65
p
p
70
pp
pp

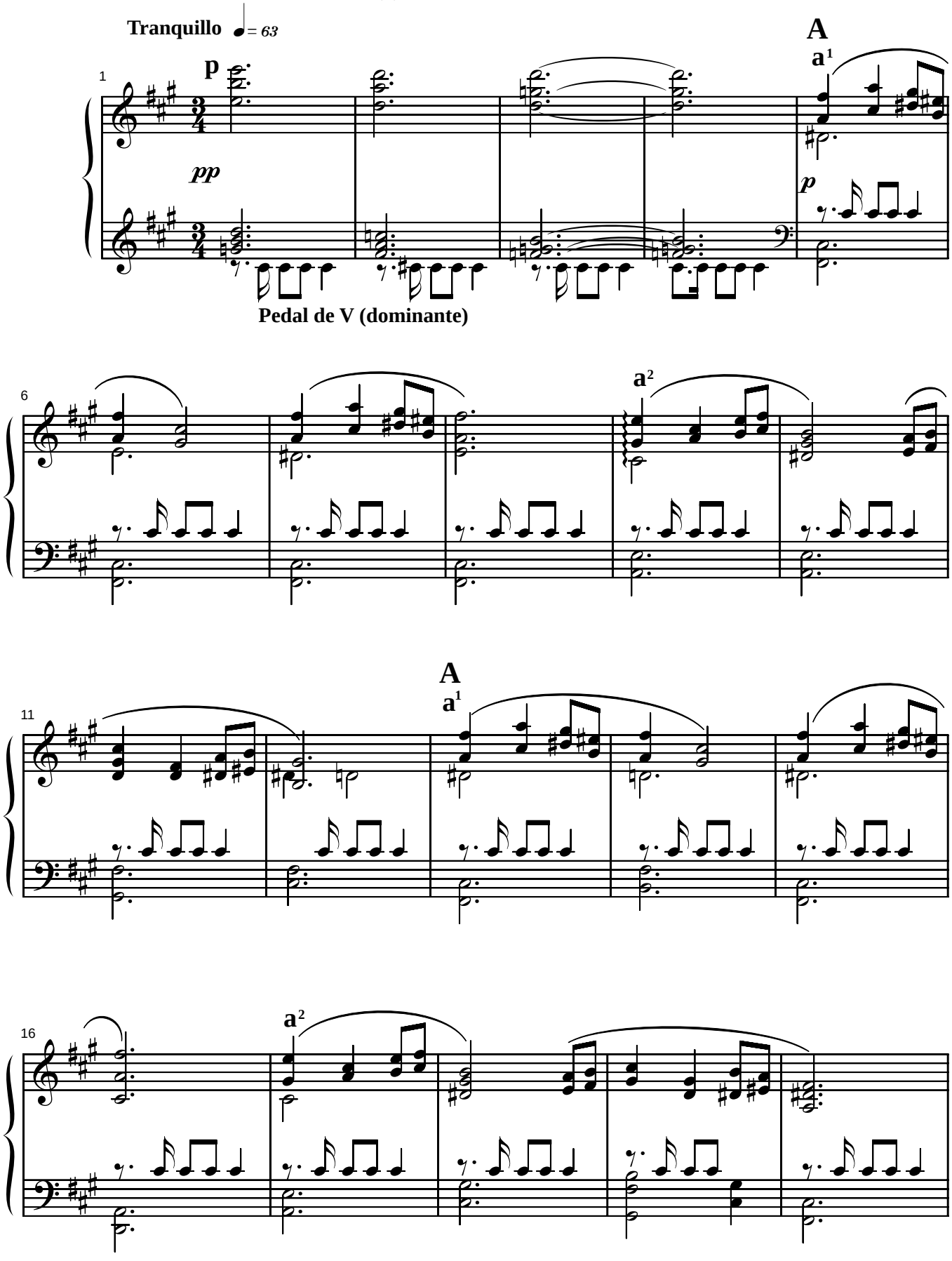
III

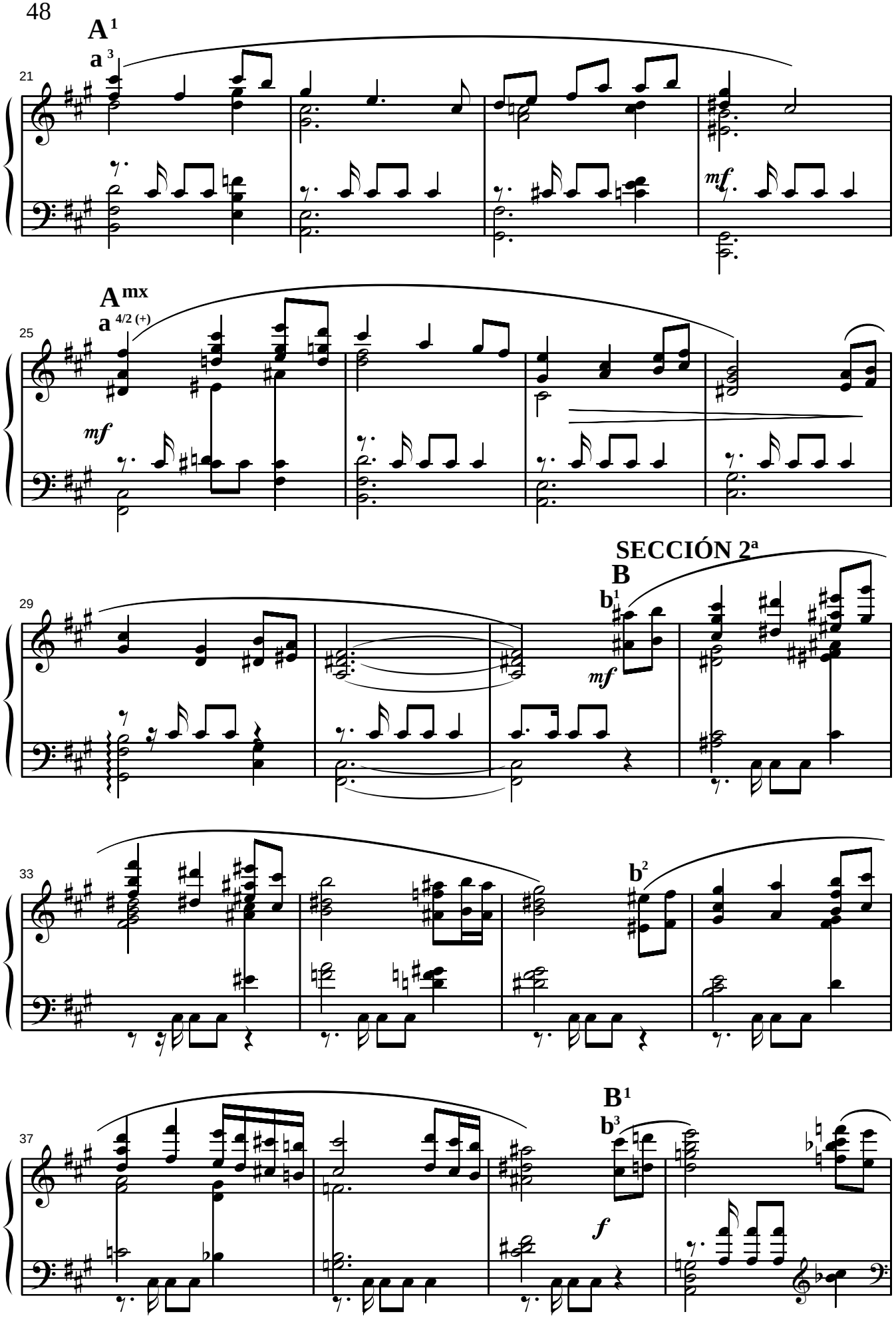
(2ª versión)

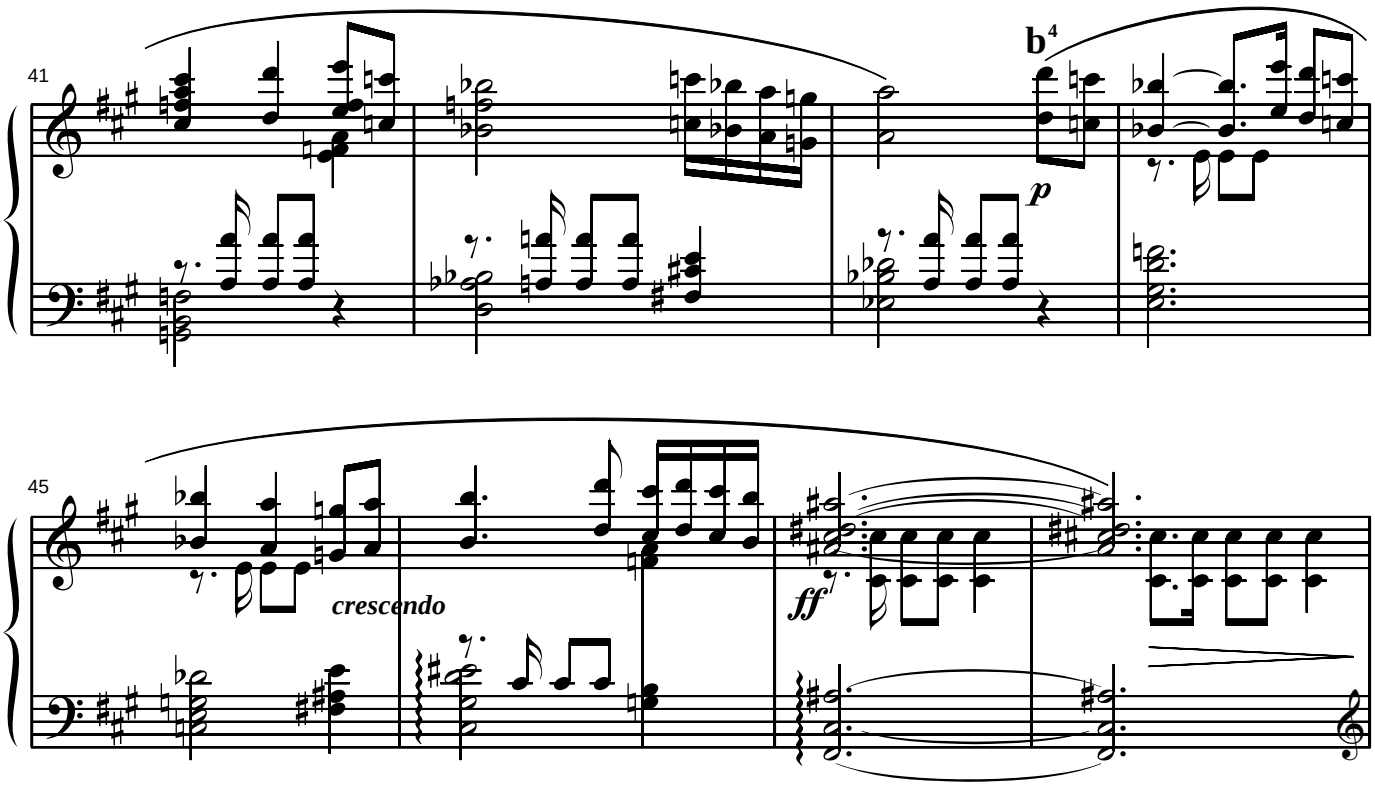
Vicente Asencio

SECCIÓN 1ª

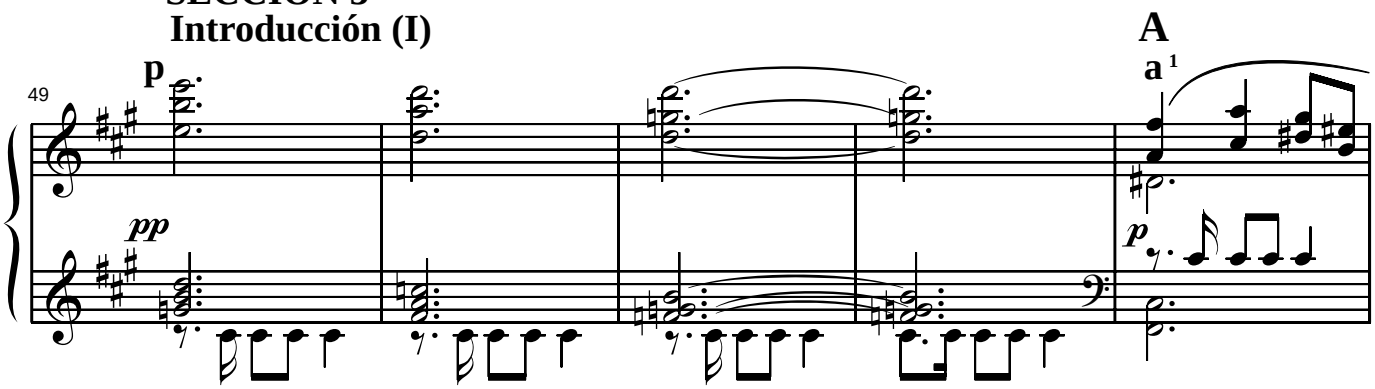
Introducción (I)

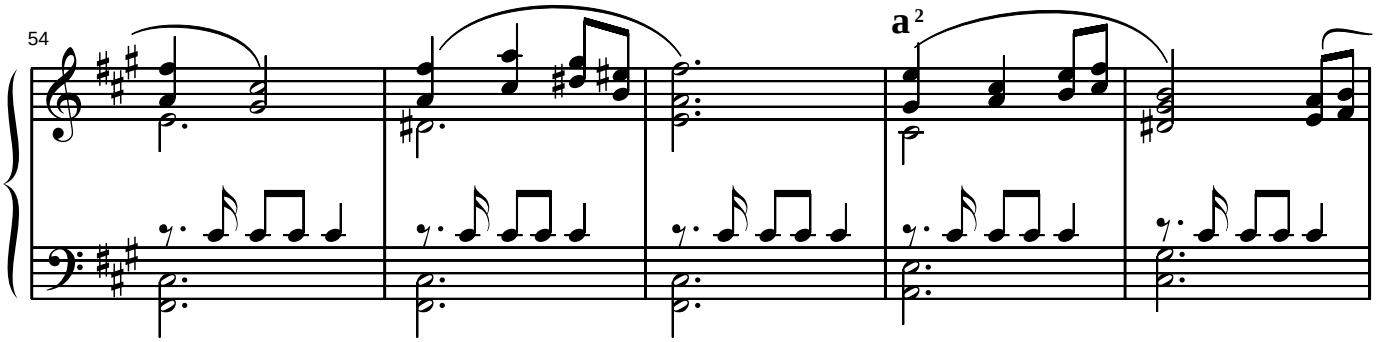


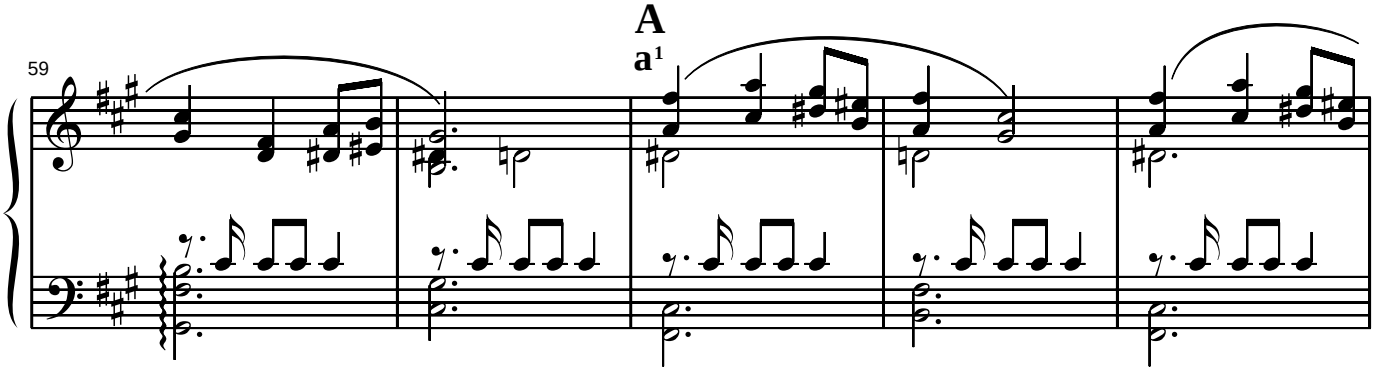

A1
a 3
21
mf
Amx
a 4/2 (+)
25
mf
SECCIÓN 2ª
B
b1
29
mf
b2
33
B1
b3
37
f

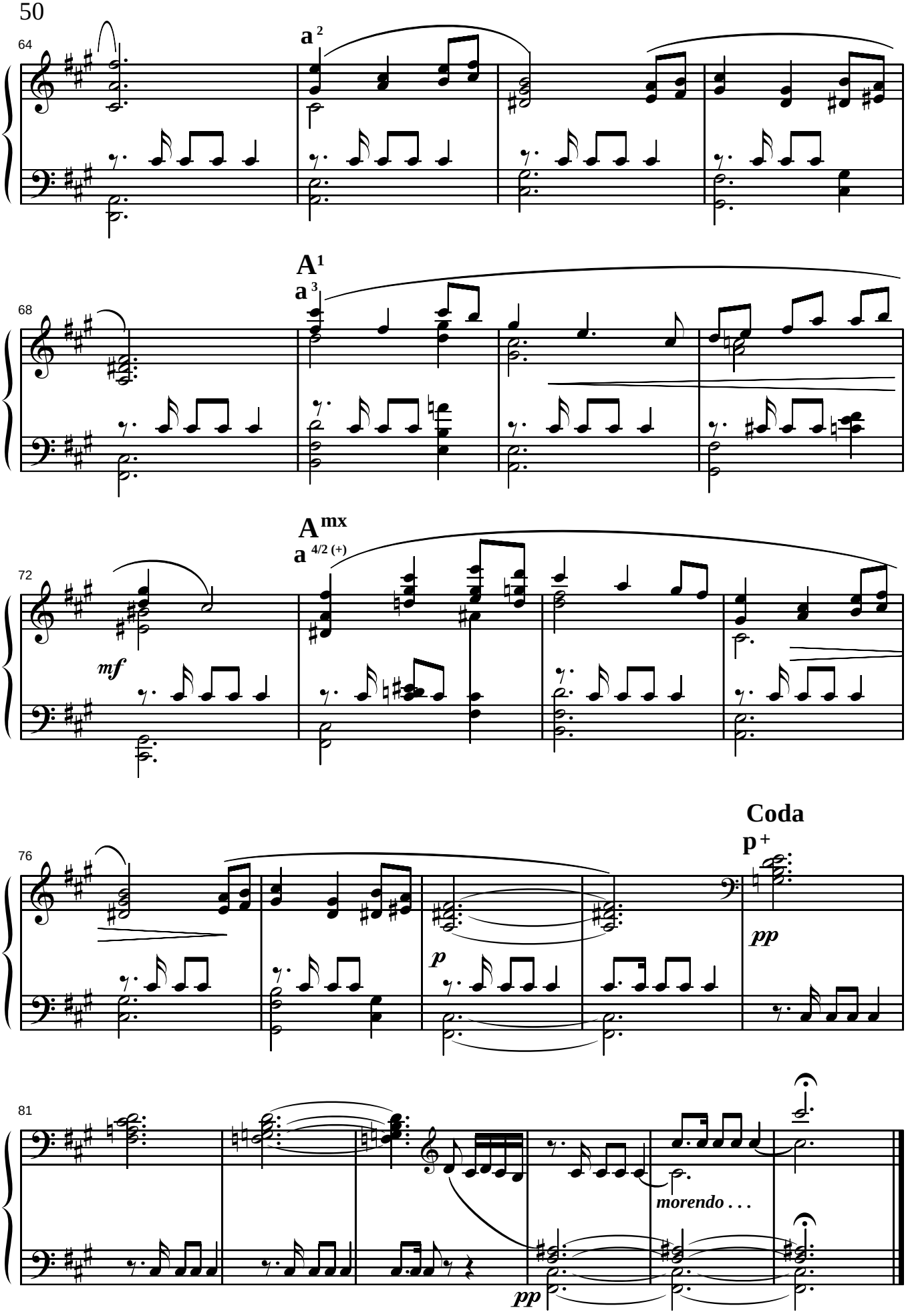


SECCIÓN 3ª
Introducción (I)





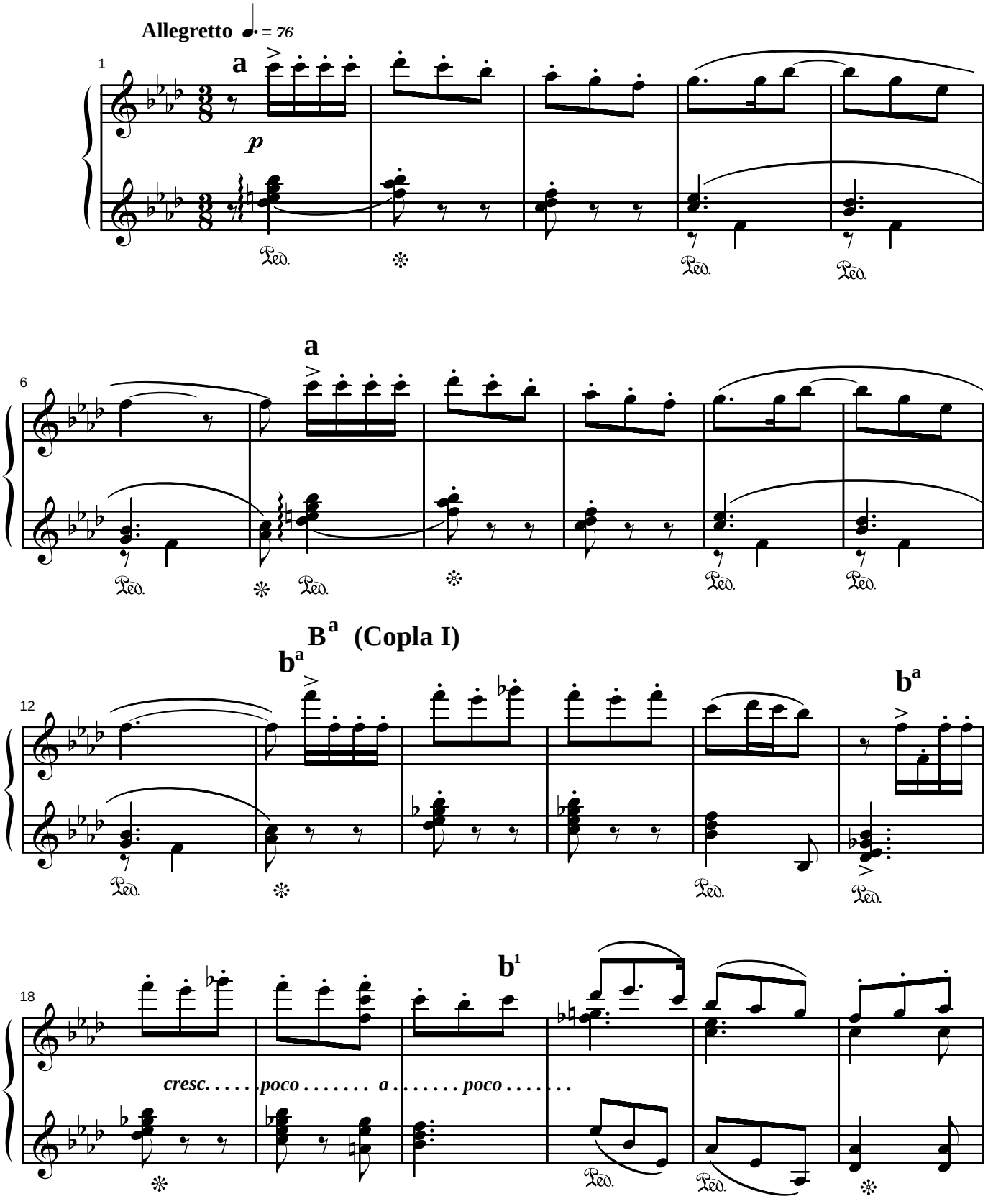


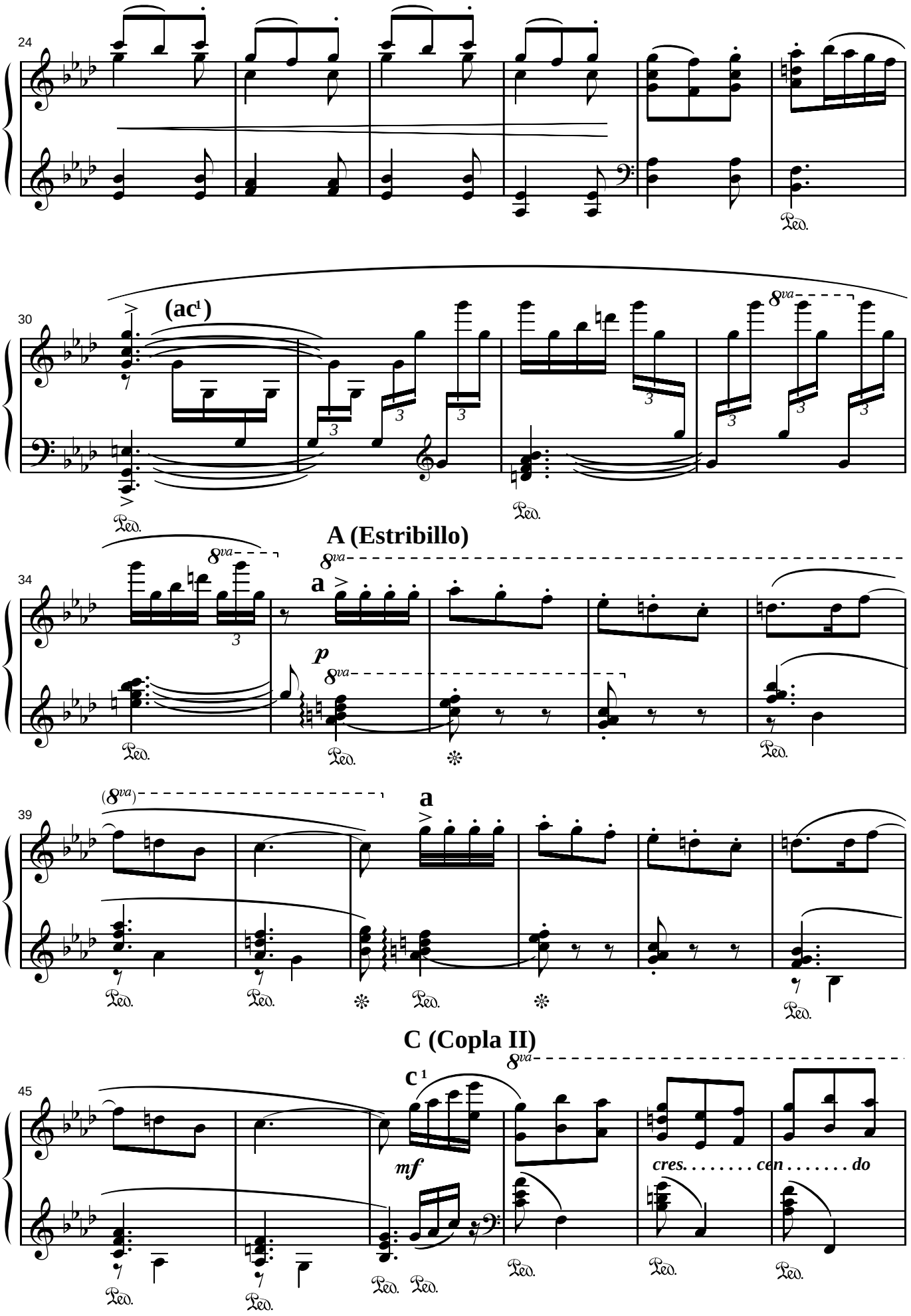

64
a 2
68
A1
a 3
72
A mx
a 4/2 (+)
mf
76
Coda
p +
p
pp
81
morendo . . .
pp

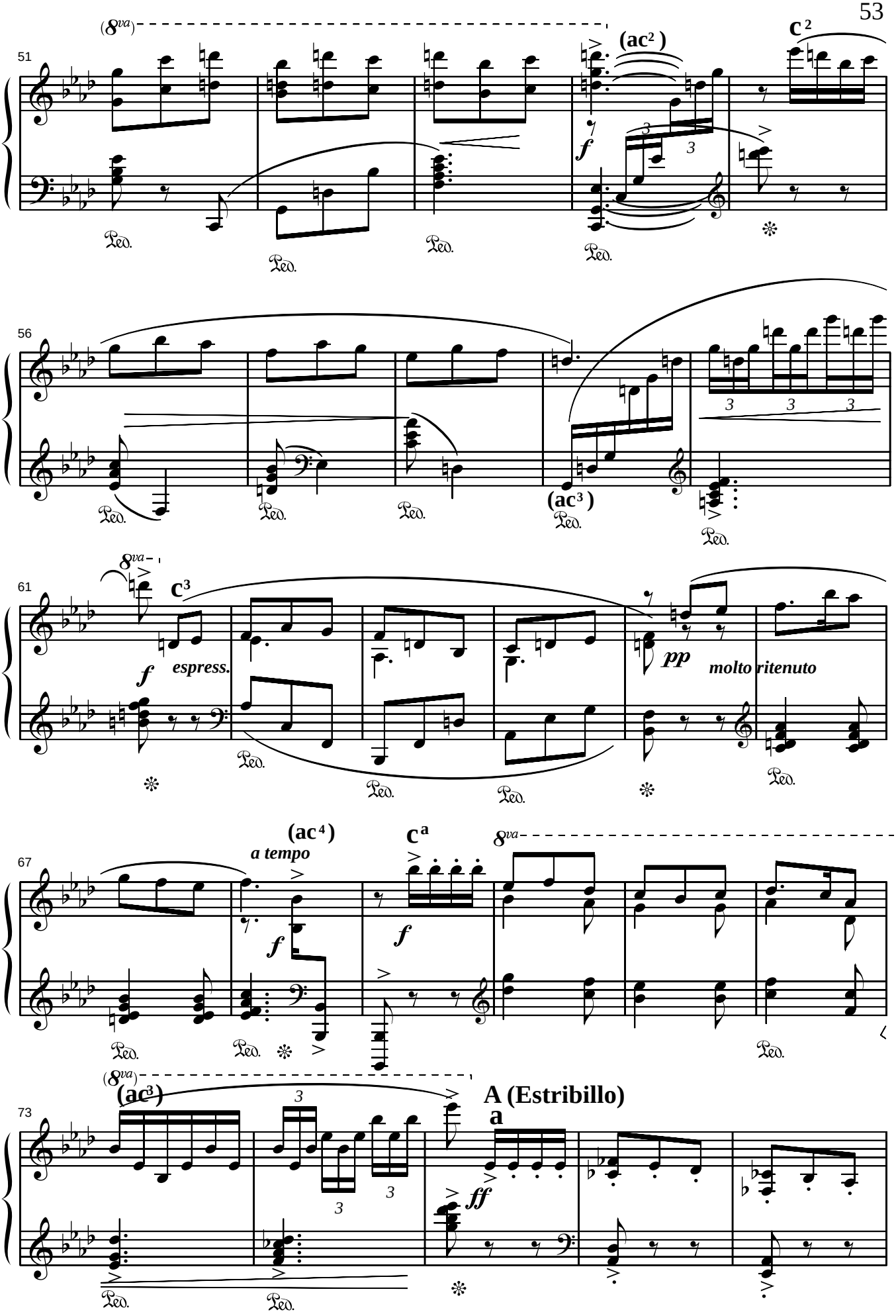
IV

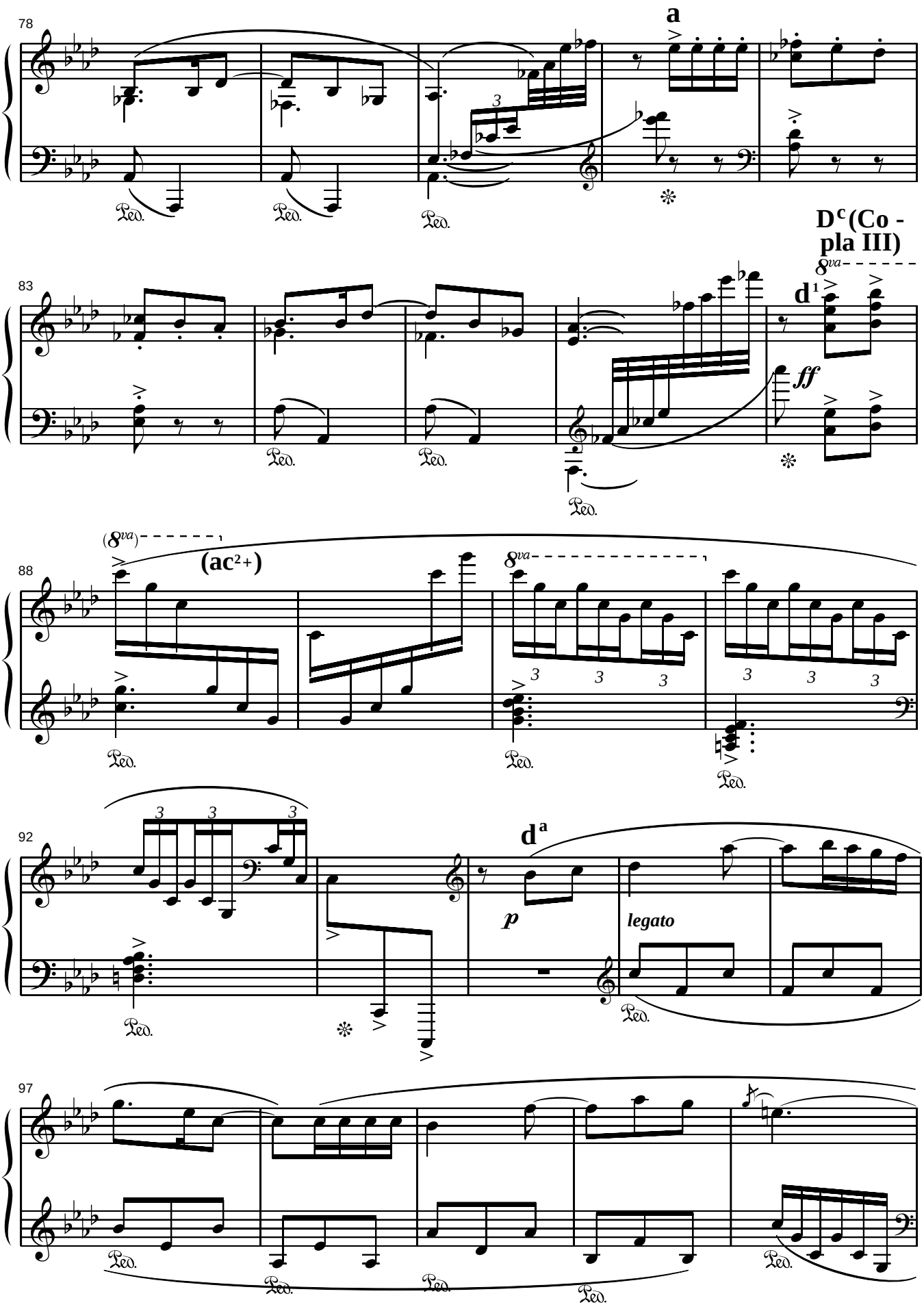
Vicente Asencio

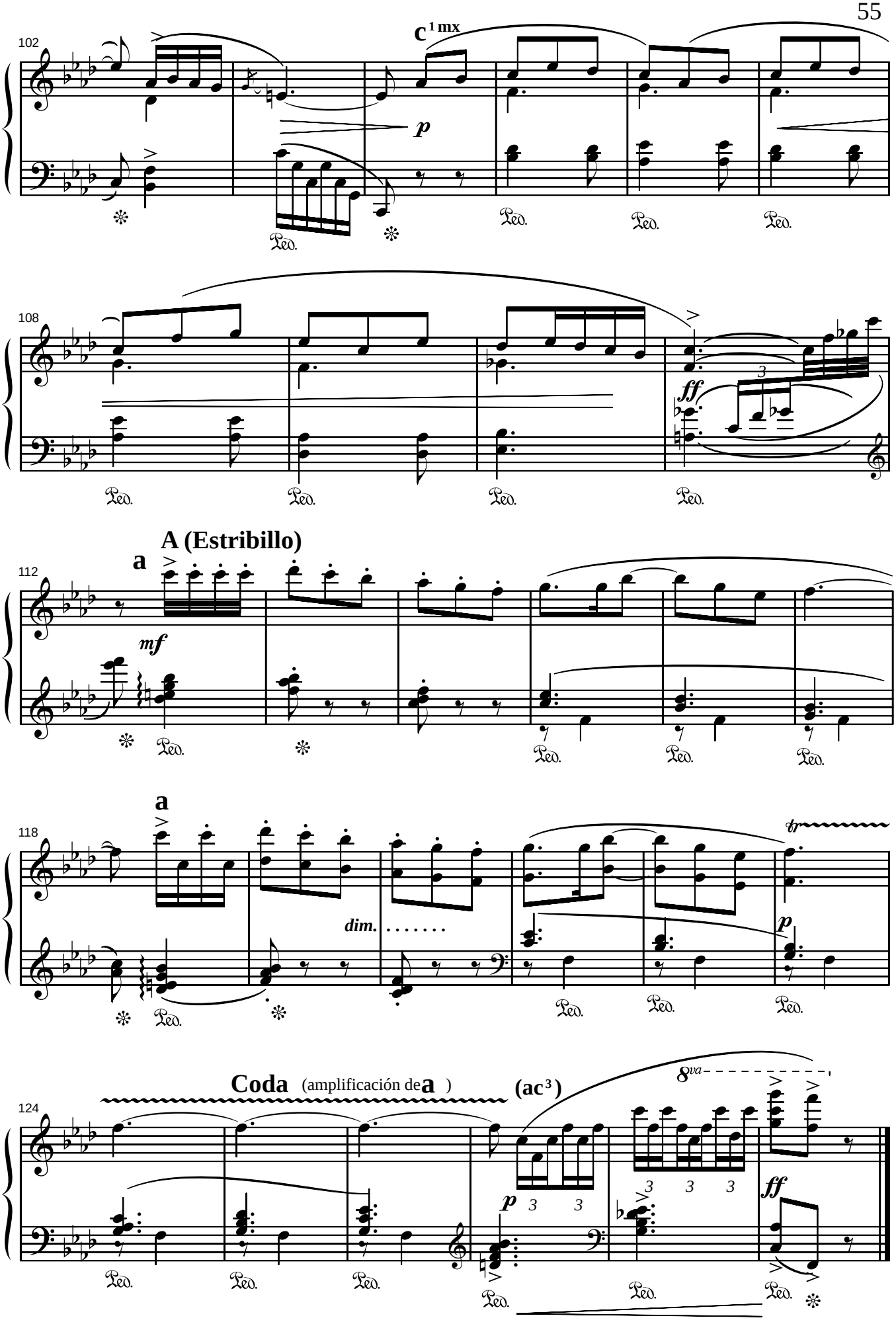
A (Estribillo)




24
30
(ac¹)
8va
Ped.
A (Estribillo)
34
a
p
39
(8va)
C (Copla II)
45
c¹
mf
cres. . . . . cen . . . . . do

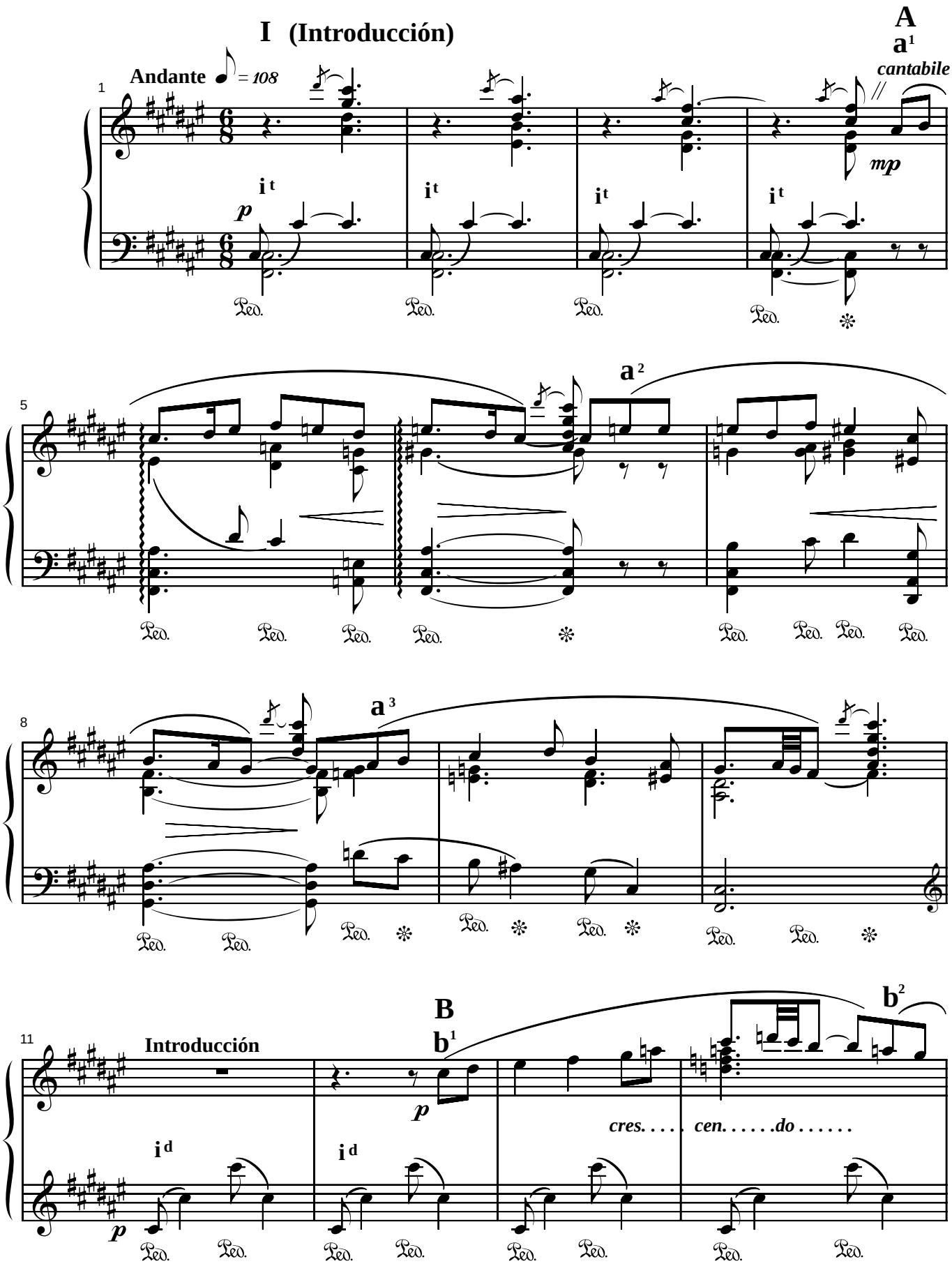

(8va)
51
(ac²)
c²
f
3
3
Ped.
56
(ac³)
3
3
3
61
8va
c³
f
espress.
pp
molto ritenuto
67
(ac⁴)
a tempo
cª
8va
f
f
73
(8va)
(ac³)
3
3
3
A (Estribillo)
a
ff

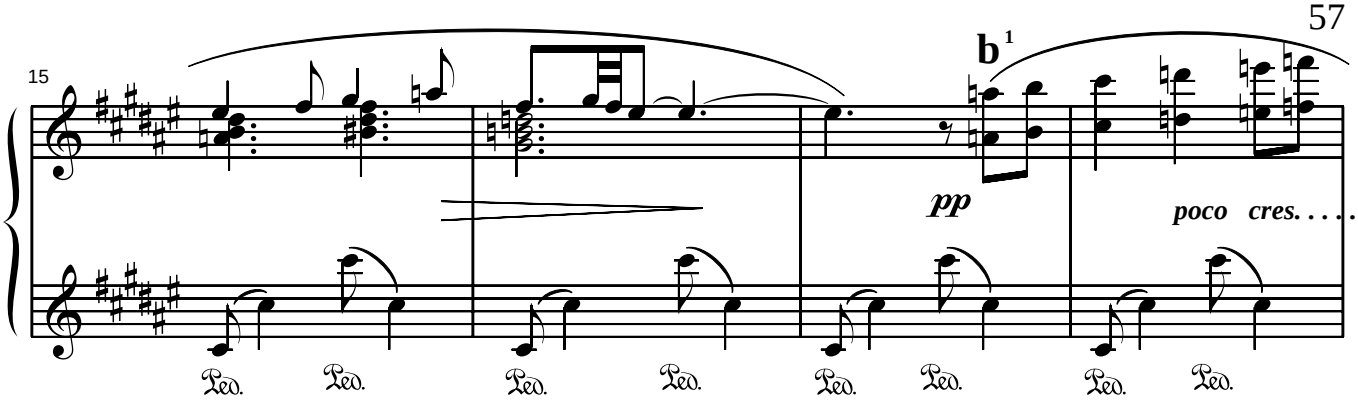

78
a
83
Dc (Co - pla III)
8va
d1
ff
88
(8va)
(ac2+)
8va
92
da
p
legato
97

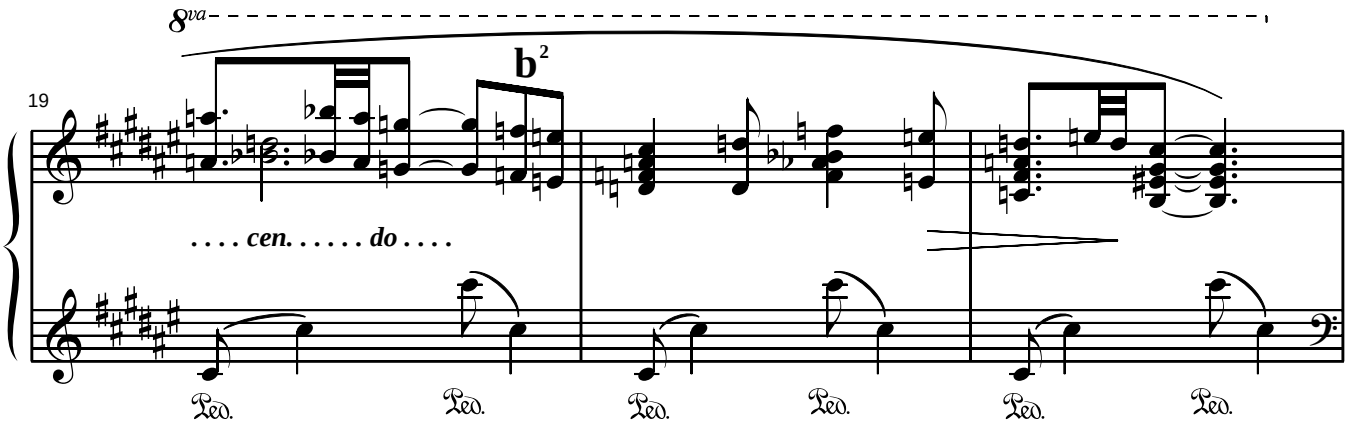

102
c 1 mx
p
108
ff
A (Estribillo)
a
112
mf
a
118
dim.
tr
p
Coda (amplificación de a)
(ac³)
124
8va
p
ff

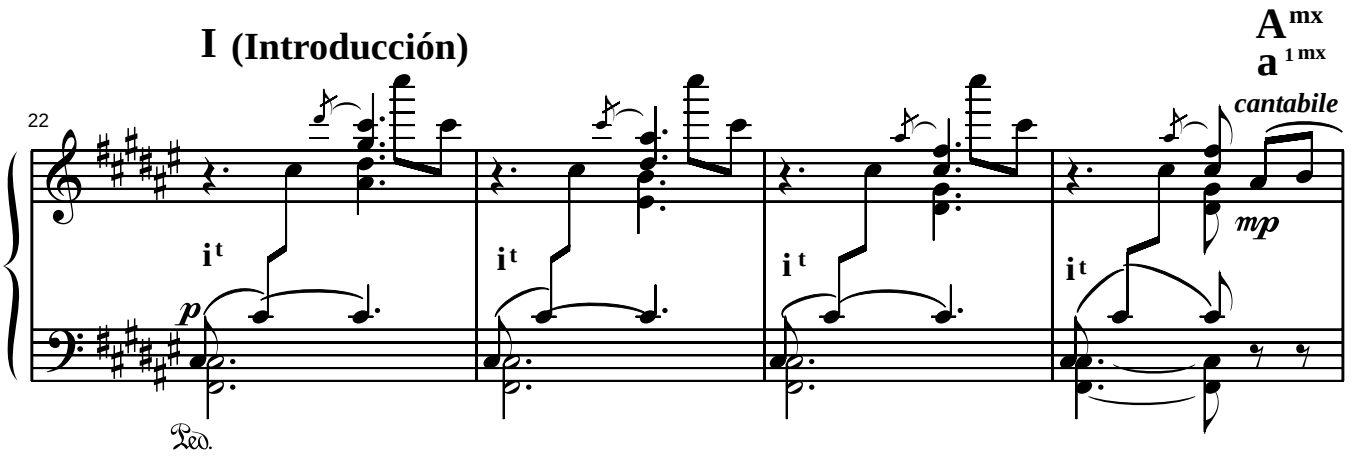
(V) Albada

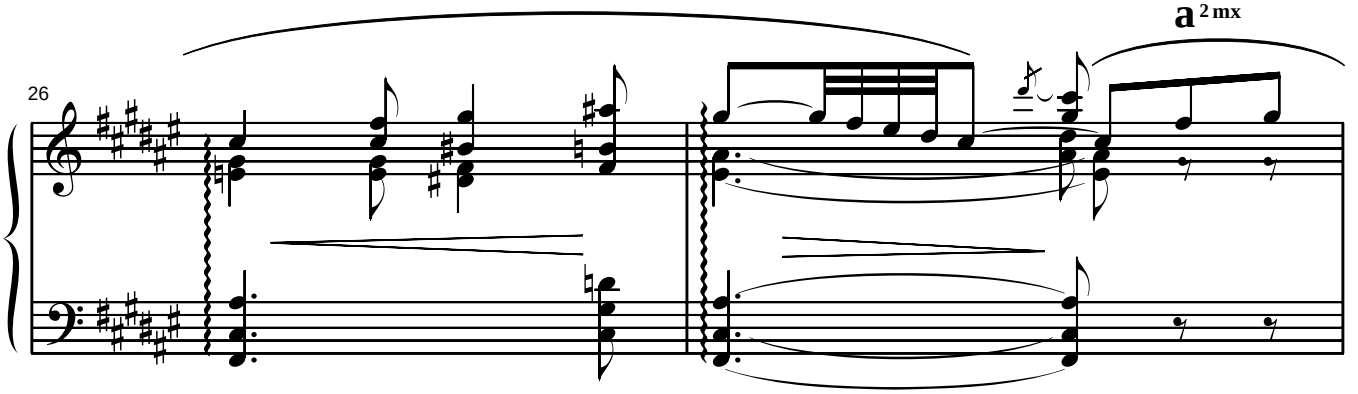
Vicente Asencio

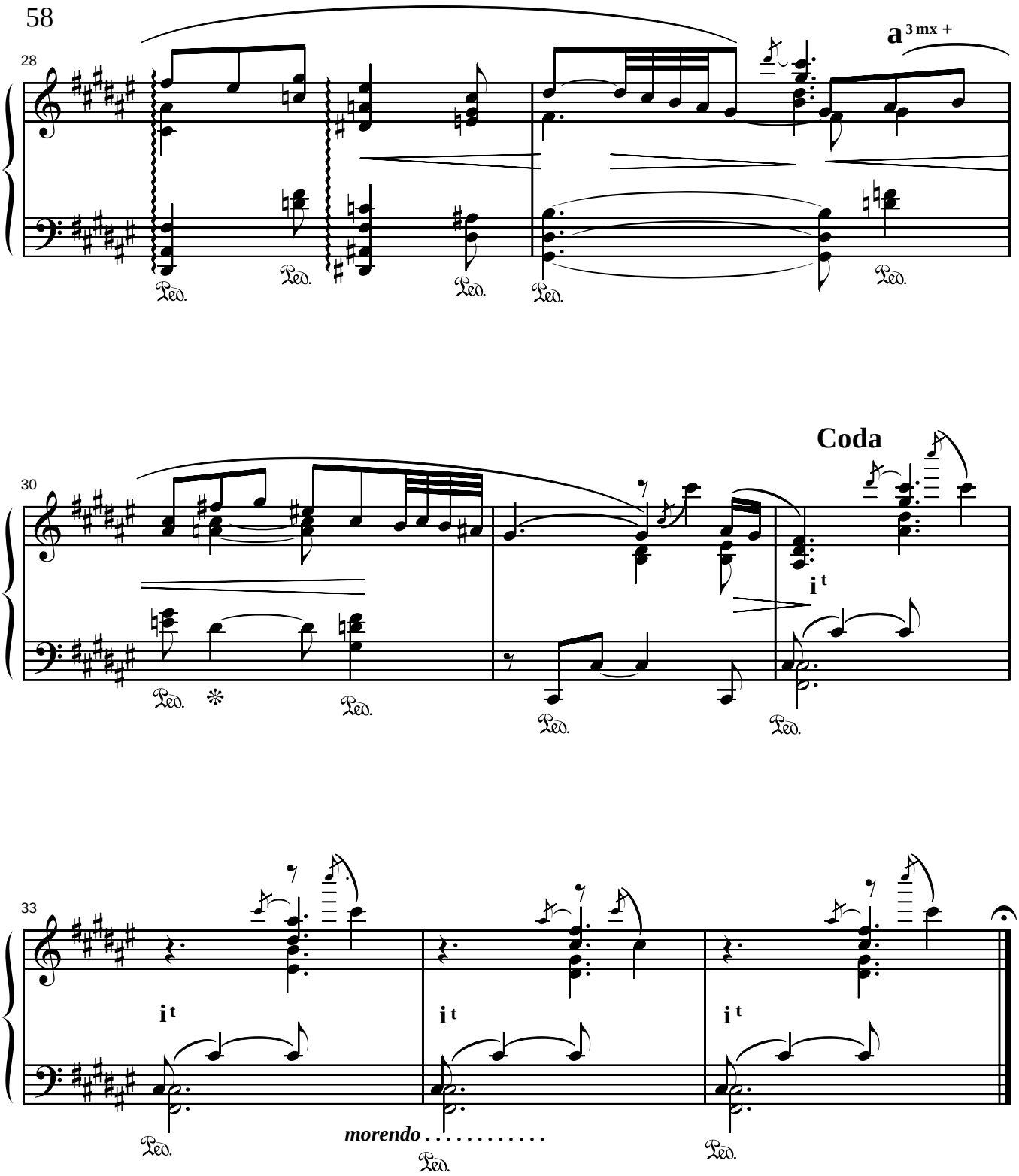



15
b 1
pp
poco cres. . . . .
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


8va
19
b 2
. . . . cen. . . . . do . . . .
Ped. Ped. Ped. Ped. Ped. Ped.


I (Introducción)
A mx
a 1 mx
cantabile
22
i t
p
mp
Ped.


a 2 mx
26

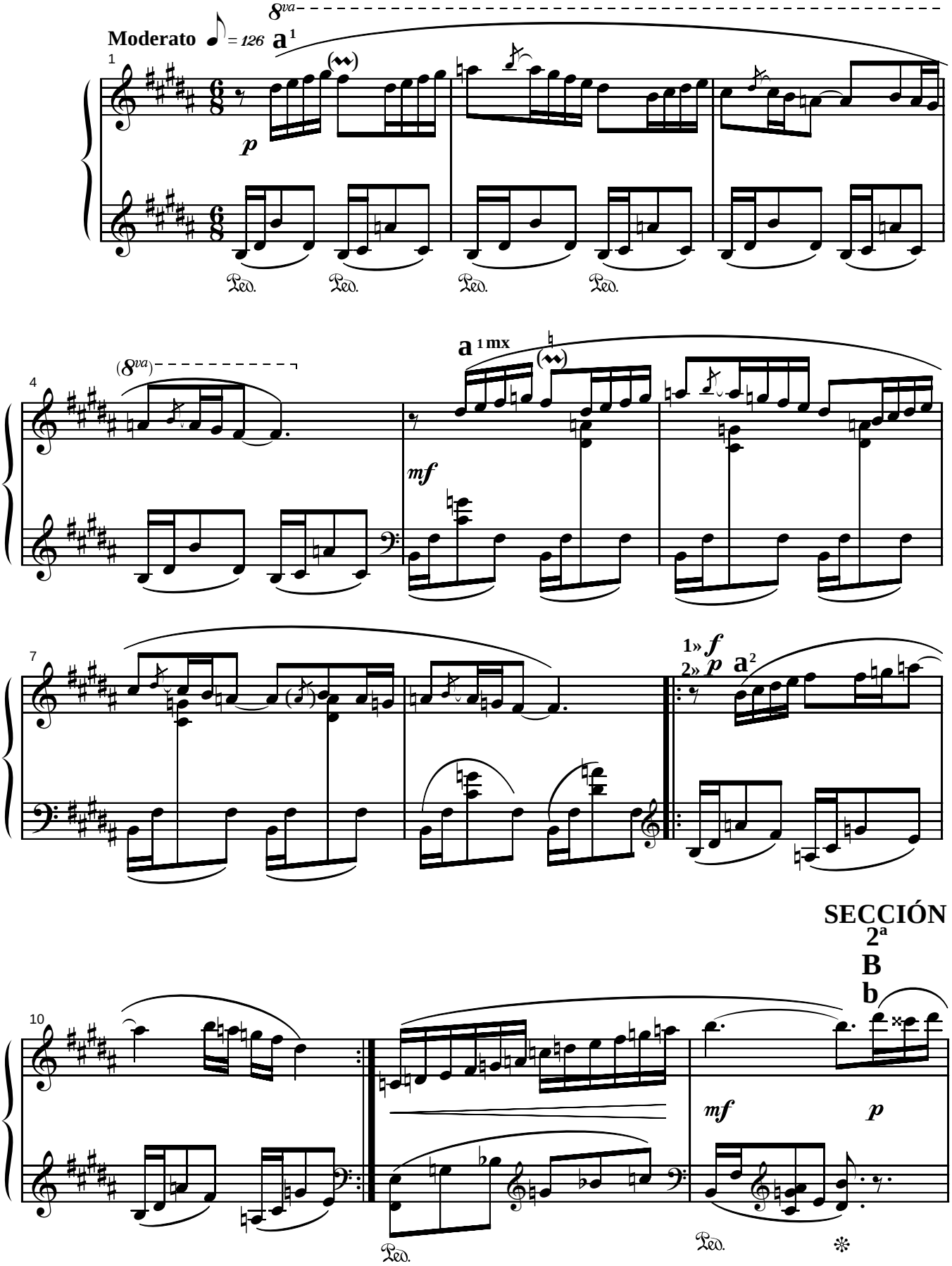

28
a 3 mx +
Ped.
Ped.
Ped.
Ped.
Ped.
30
Coda
it
Ped.
Ped.
Ped.
Ped.
33
it
it
it
Ped.
morendo . . . . . .
Ped.
Ped.

VI

Vicente Asencio

SECCIÓN 1ª

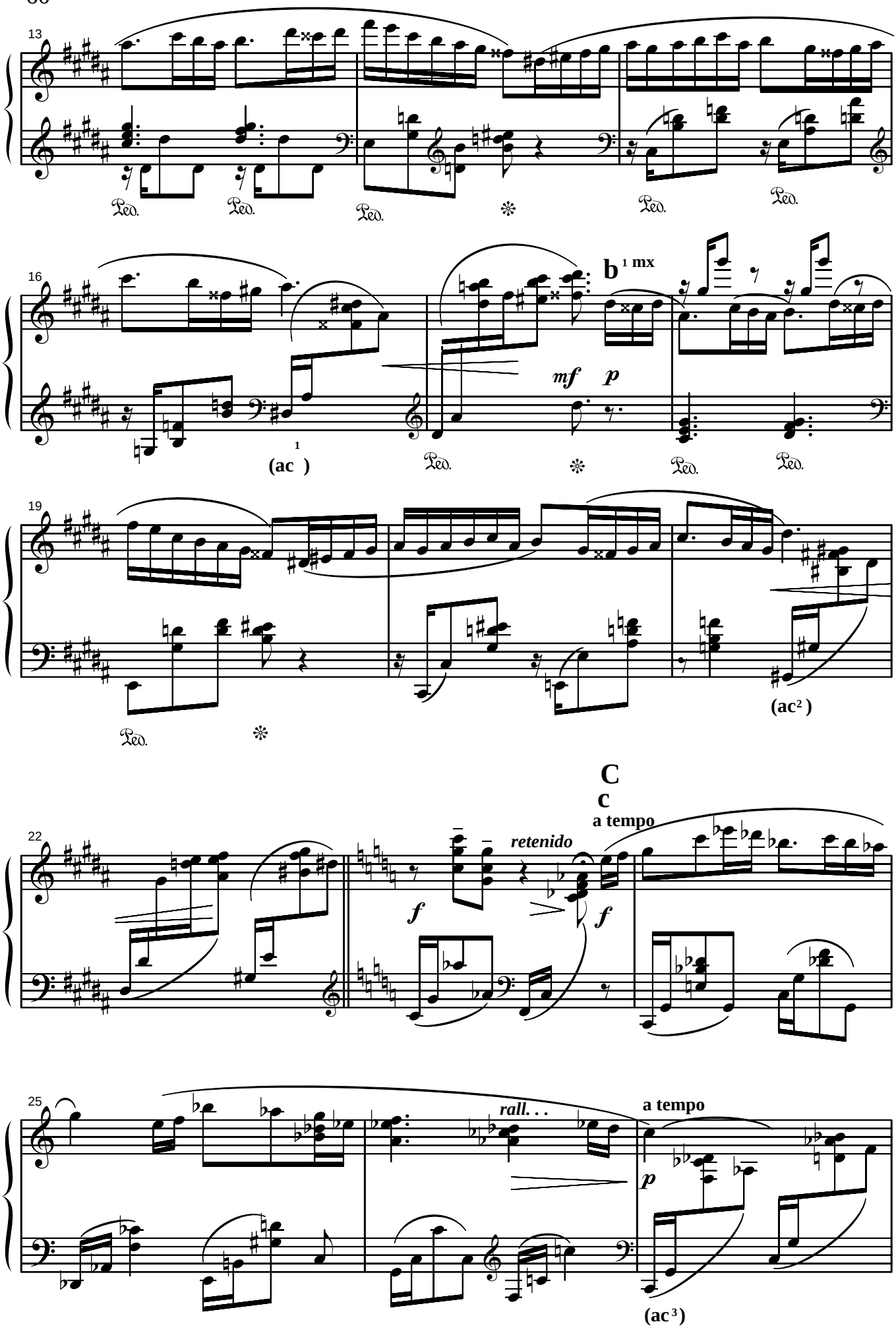
A

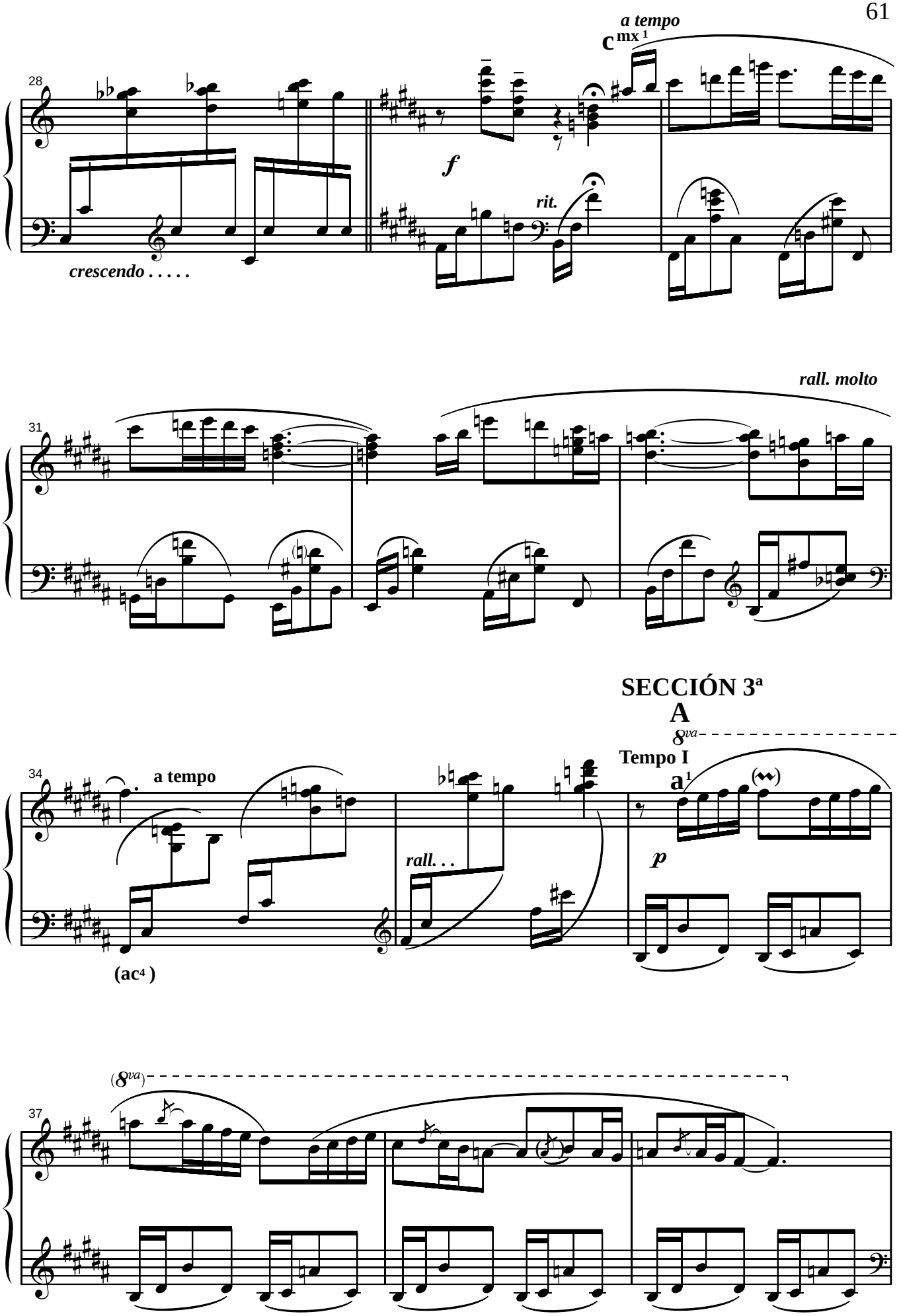


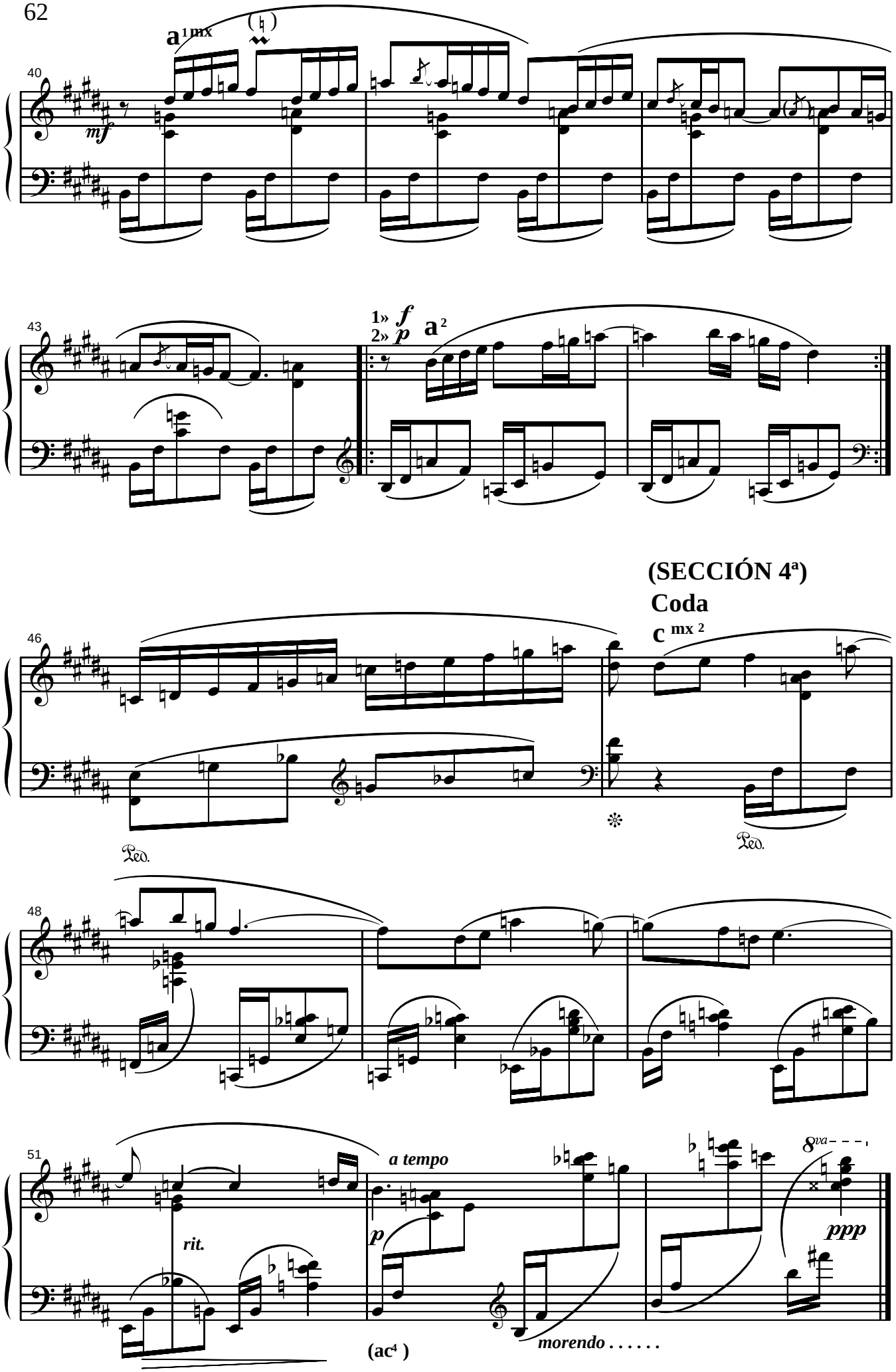
SECCIÓN 2ª

B

b


13
Ped.
Ped.
Ped.
Ped.
Ped.
16
b 1 mx
mf
p
(ac 1)
Ped.
Ped.
Ped.
19
(ac2)
Ped.
C
c
a tempo
22
retenido
f
f
25
rall. . .
a tempo
p
(ac3)


a tempo
c mx 1
28
f
rit.
crescendo . . . . .
rall. molto
31
SECCIÓN 3ª
A
8va
Tempo I
a1
34
a tempo
rall. . .
p
(ac4)
(8va)
37

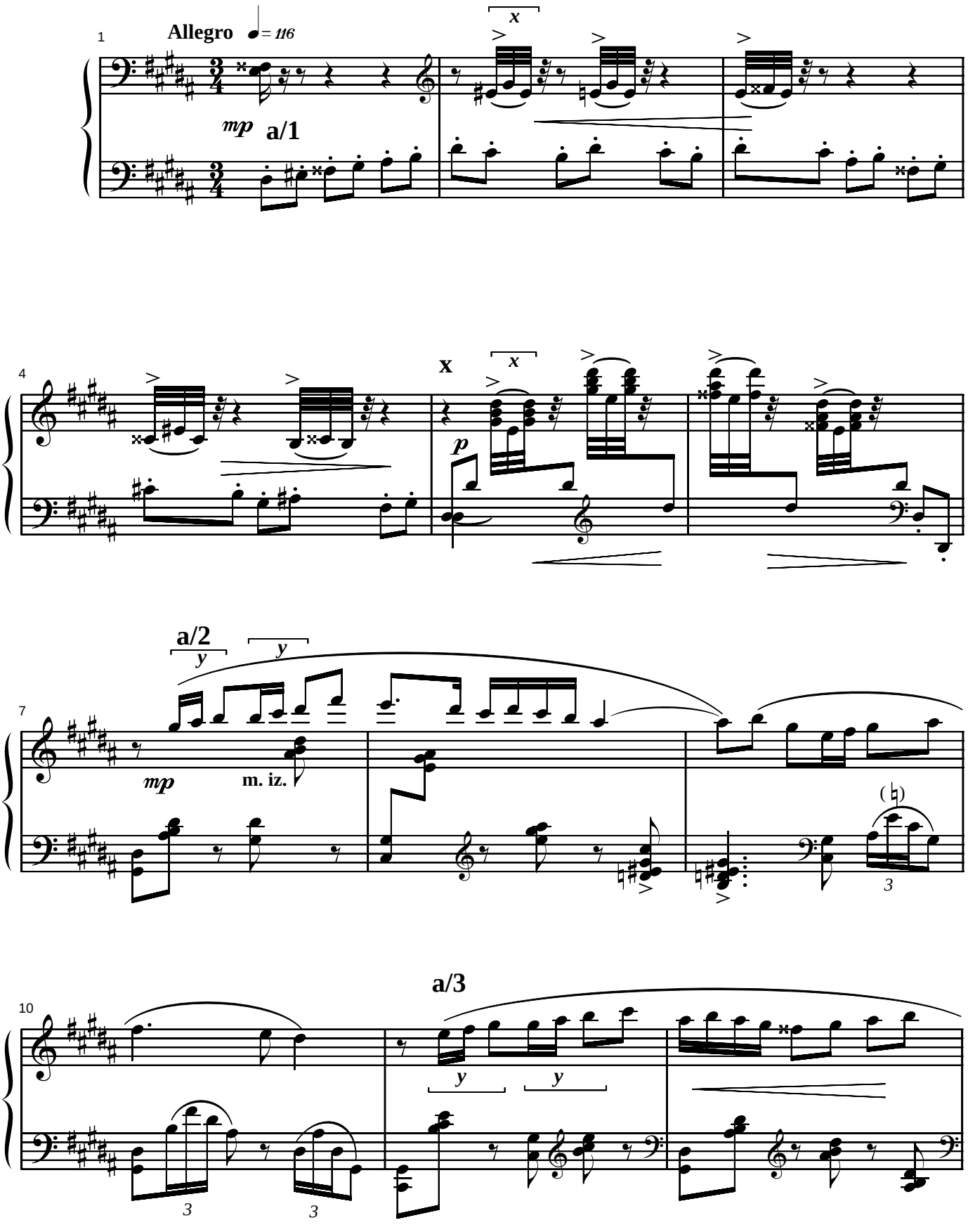

a 1 mx
40
mf
43
1» f
2» p
a 2
(SECCIÓN 4ª)
Coda
c mx 2
46
Ped.
Ped.
48
51
a tempo
p
rit.
ppp
8va
(ac4)
morendo . . . . . .

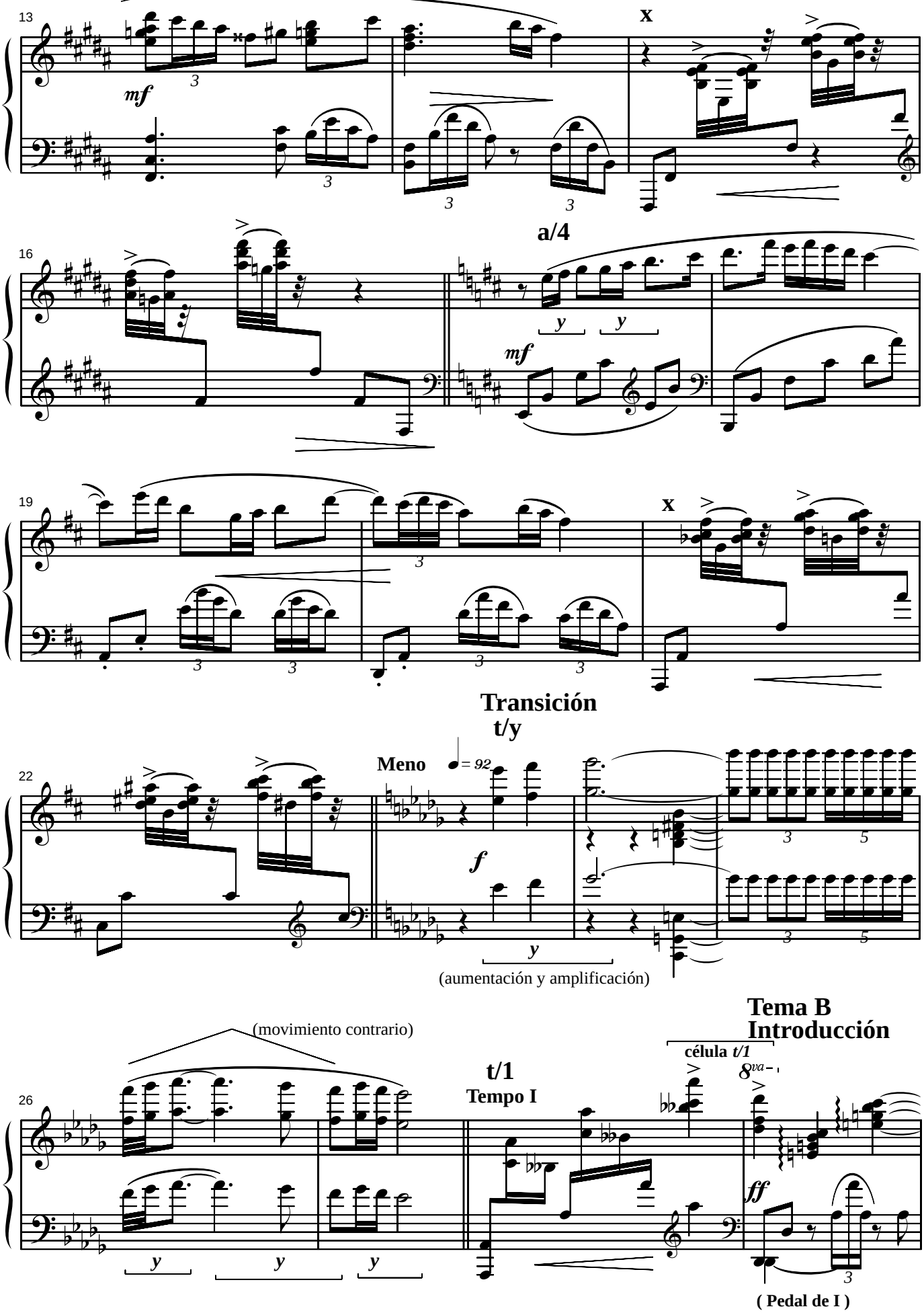
VII

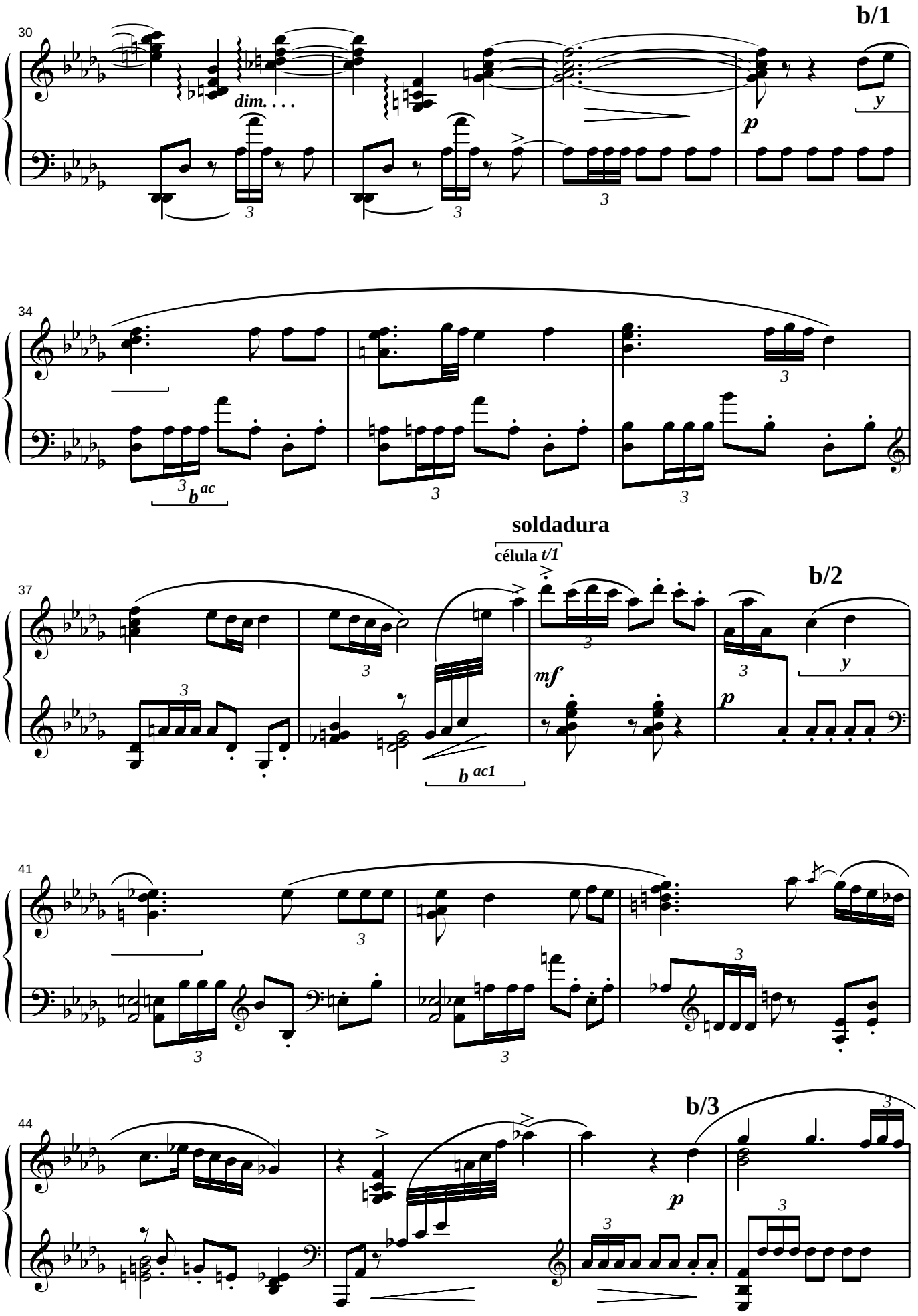
Vicente Asencio

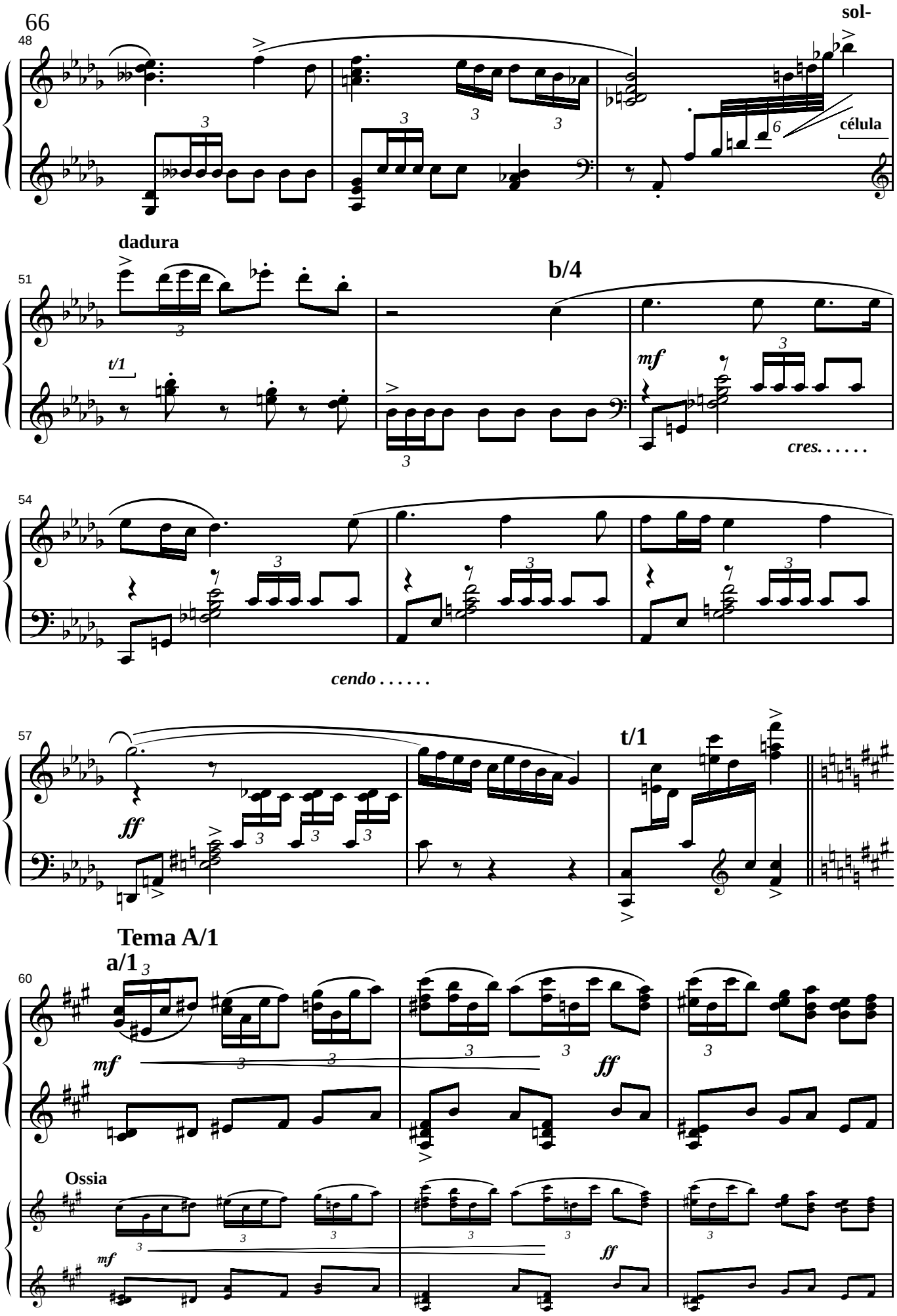
SECCIÓN 1ª

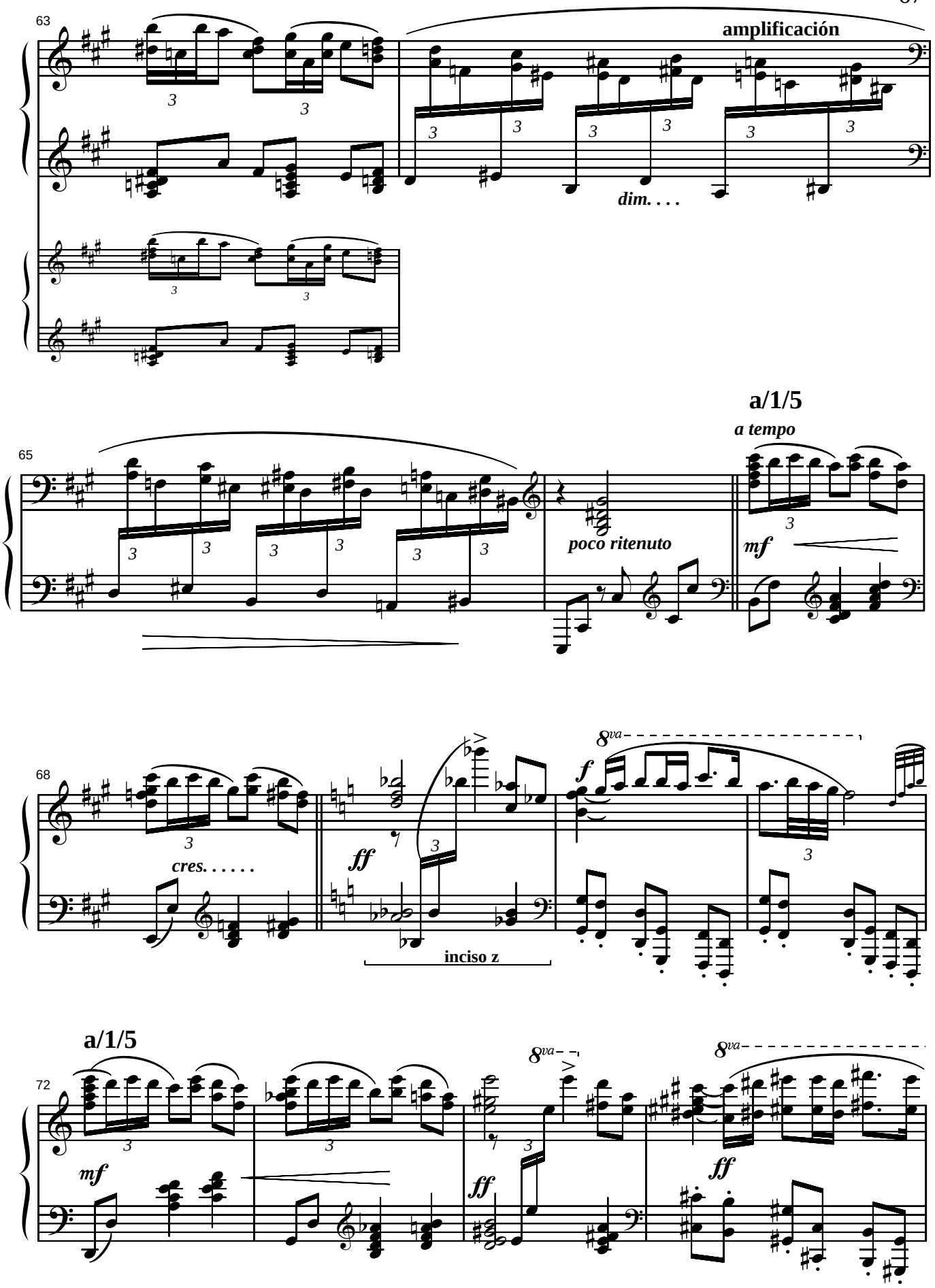
Tema A

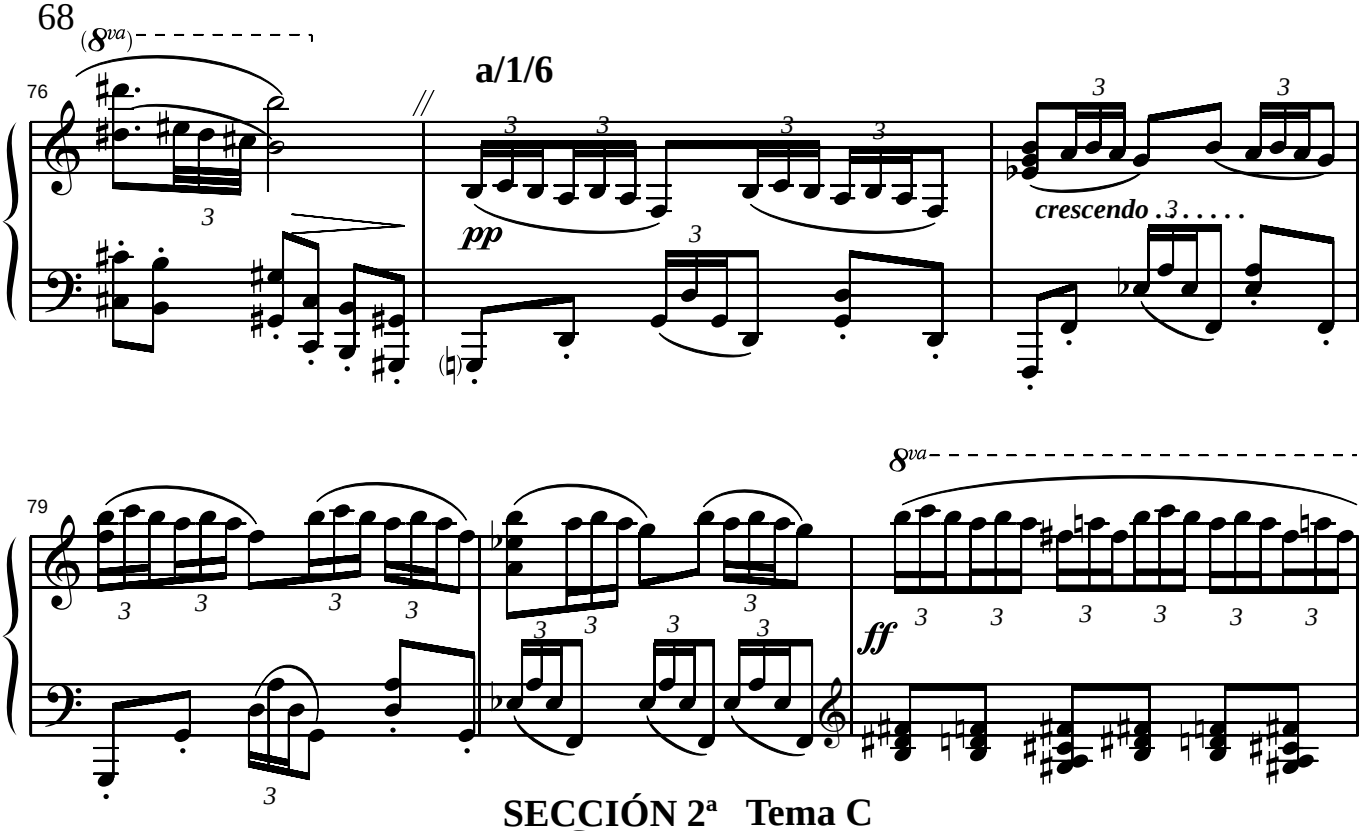



13
mf
x
a/4
16
y
y
mf
19
x
Transición
t/y
22
Meno
= 92
f
y
(aumentación y amplificación)
Tema B
Introducción
célula t/1
8va
(movimiento contrario)
t/1
Tempo I
26
y
y
y
ff
(Pedal de I)

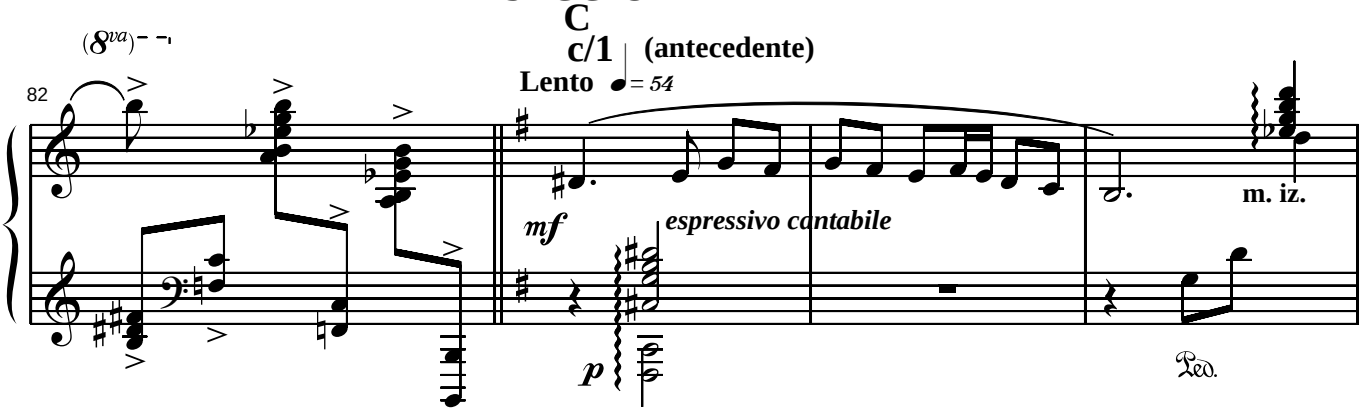

b/1
30
dim. . . .
p
y
34
b ac
soldadura
célula t/1
37
b/2
mf
p
y
b ac1
41
44
b/3
p

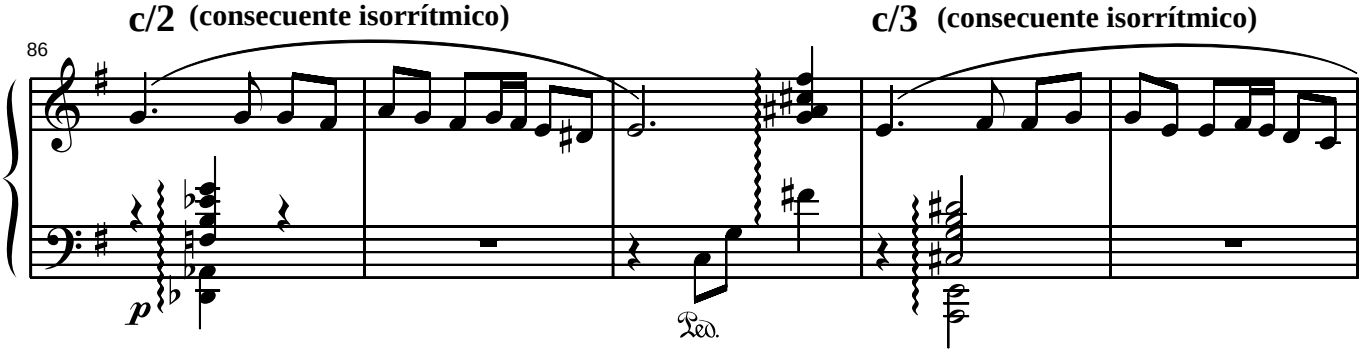

48
sol-
célula
dadura
51
b/4
t/1
mf
cres. . . . . .
54
cendo . . . . . .
57
ff
t/1
Tema A/1
a/1
60
mf
ff
Ossia
mf
ff

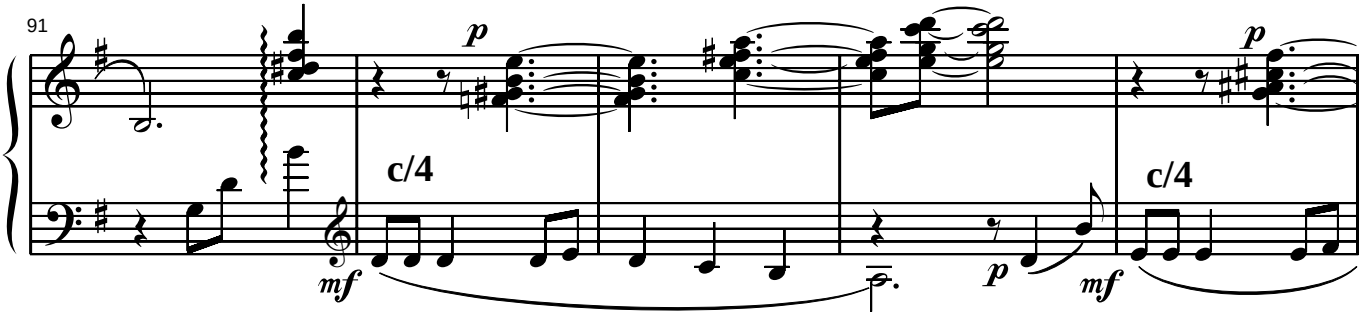

63
amplificación
dim. . . .
a/1/5
a tempo
65
poco ritenuto
mf
68
cres. . . . . .
ff
f
8va
inciso z
a/1/5
72
mf
ff
8va
ff

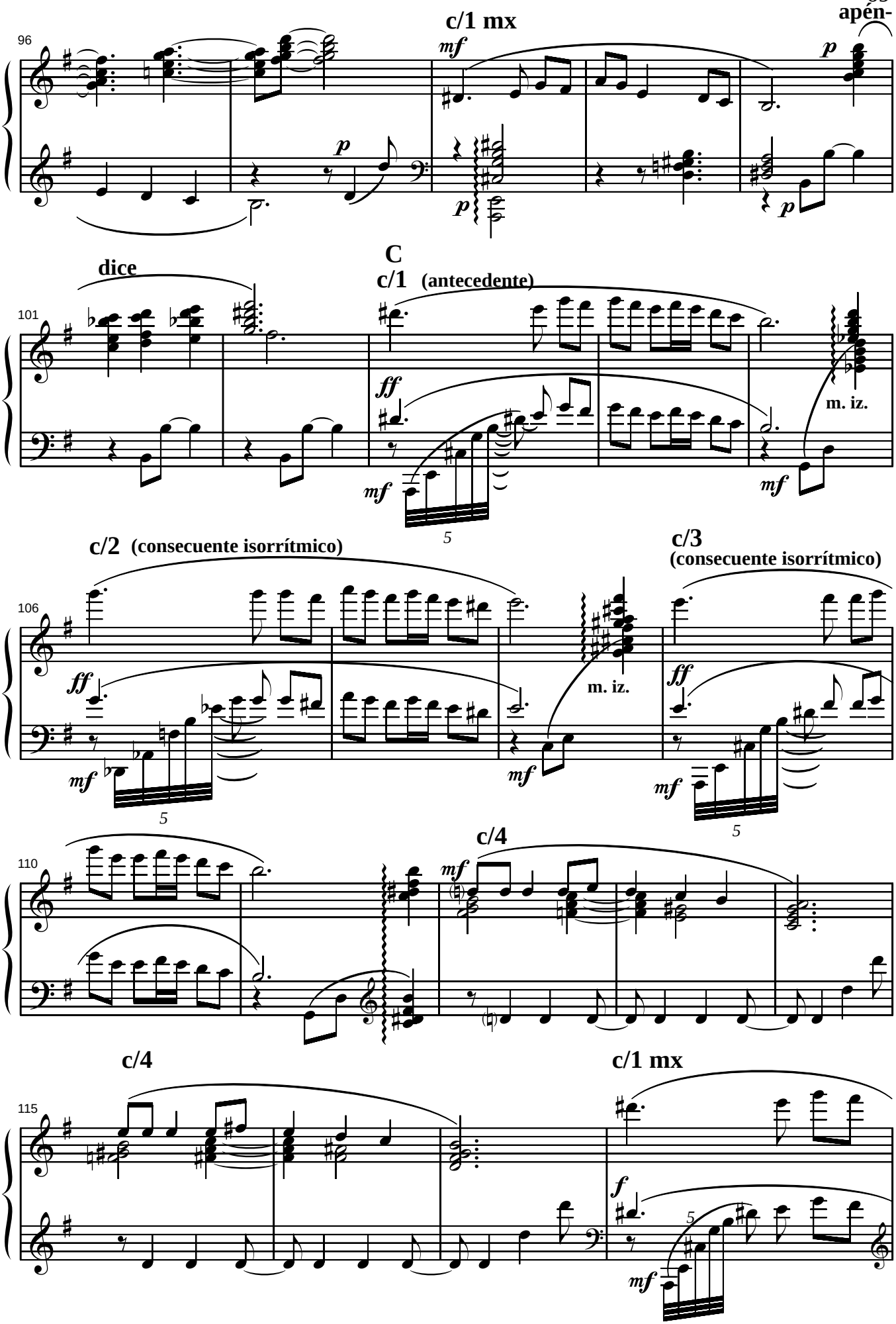


SECCIÓN 2ª Tema C

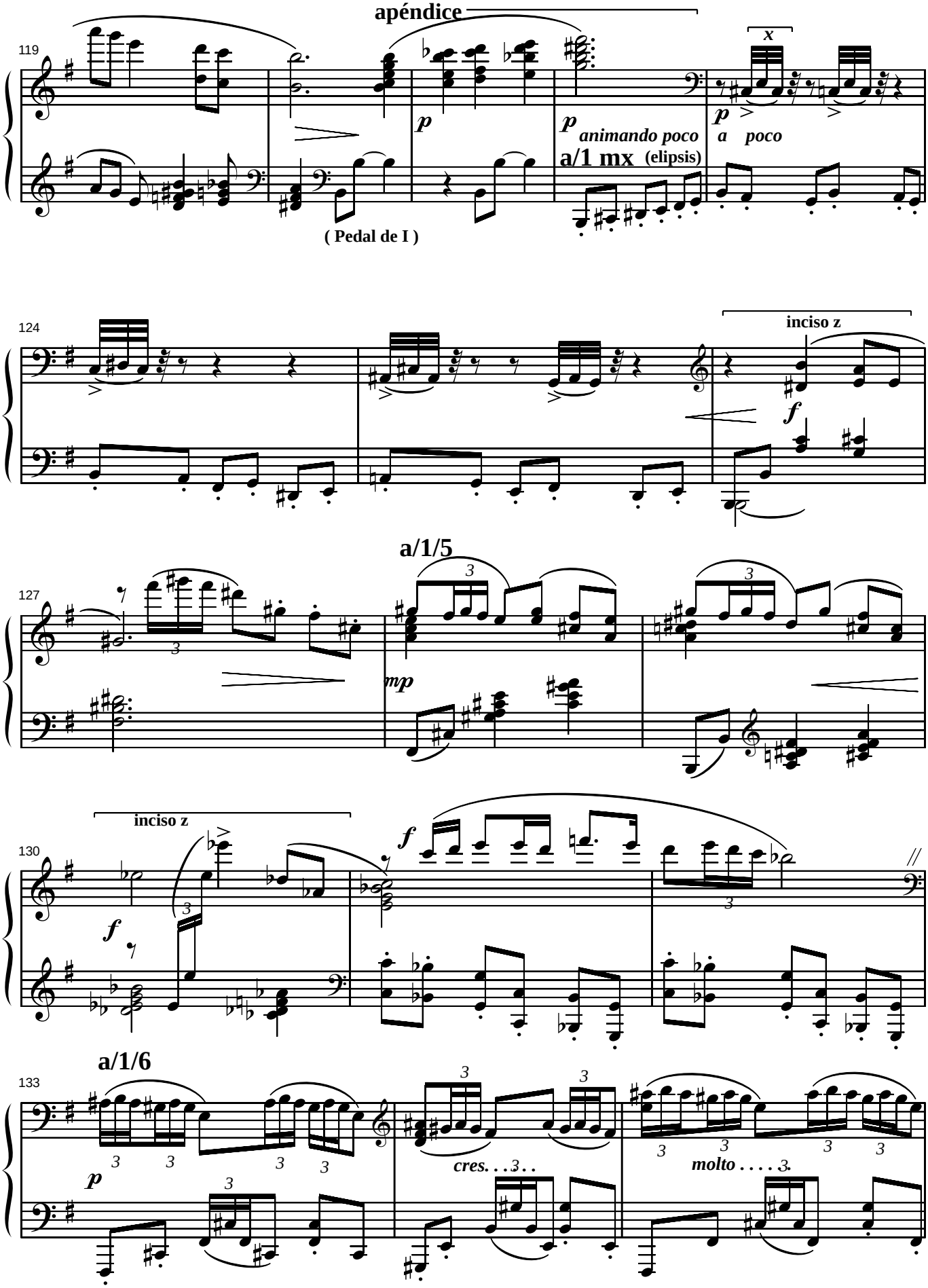


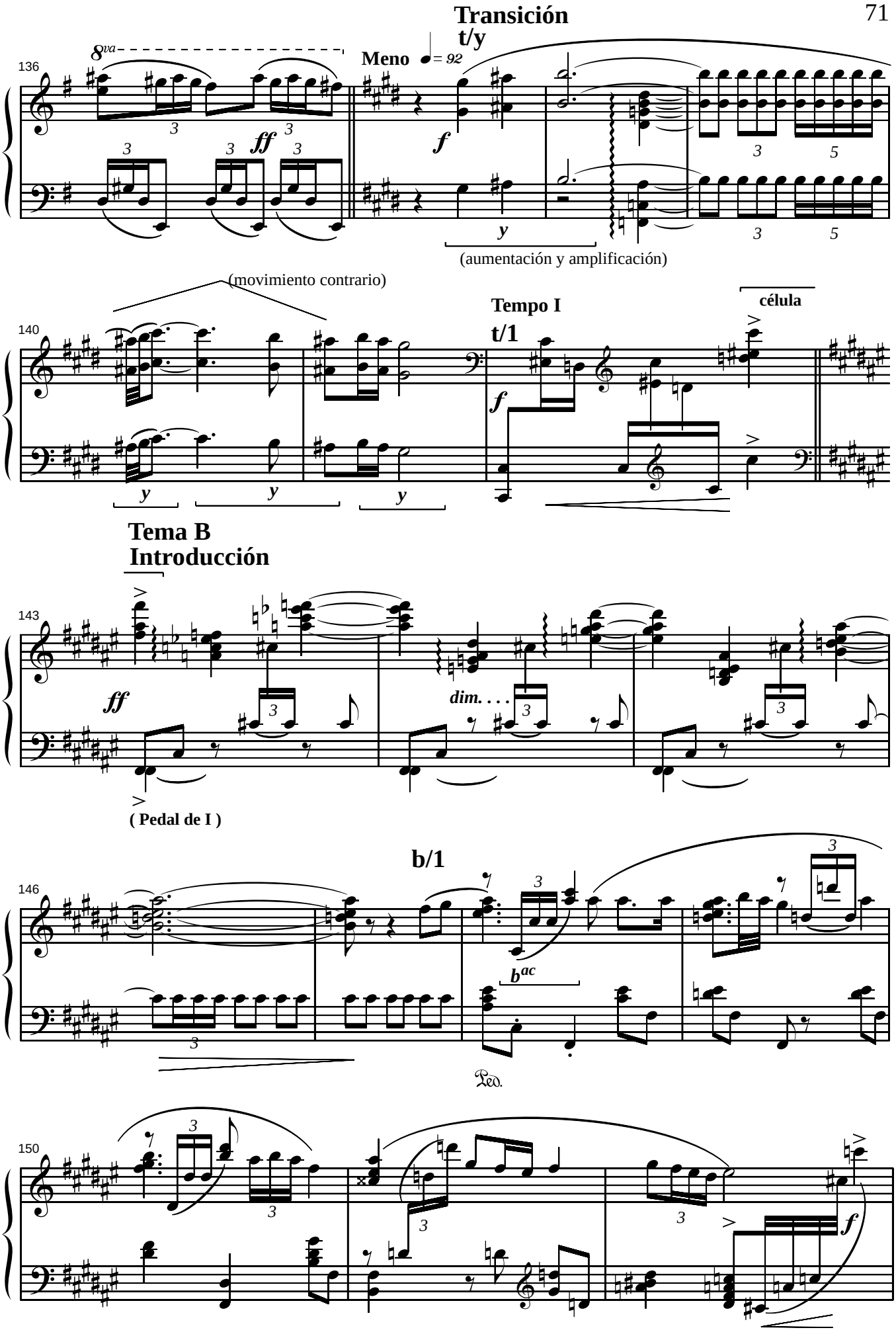


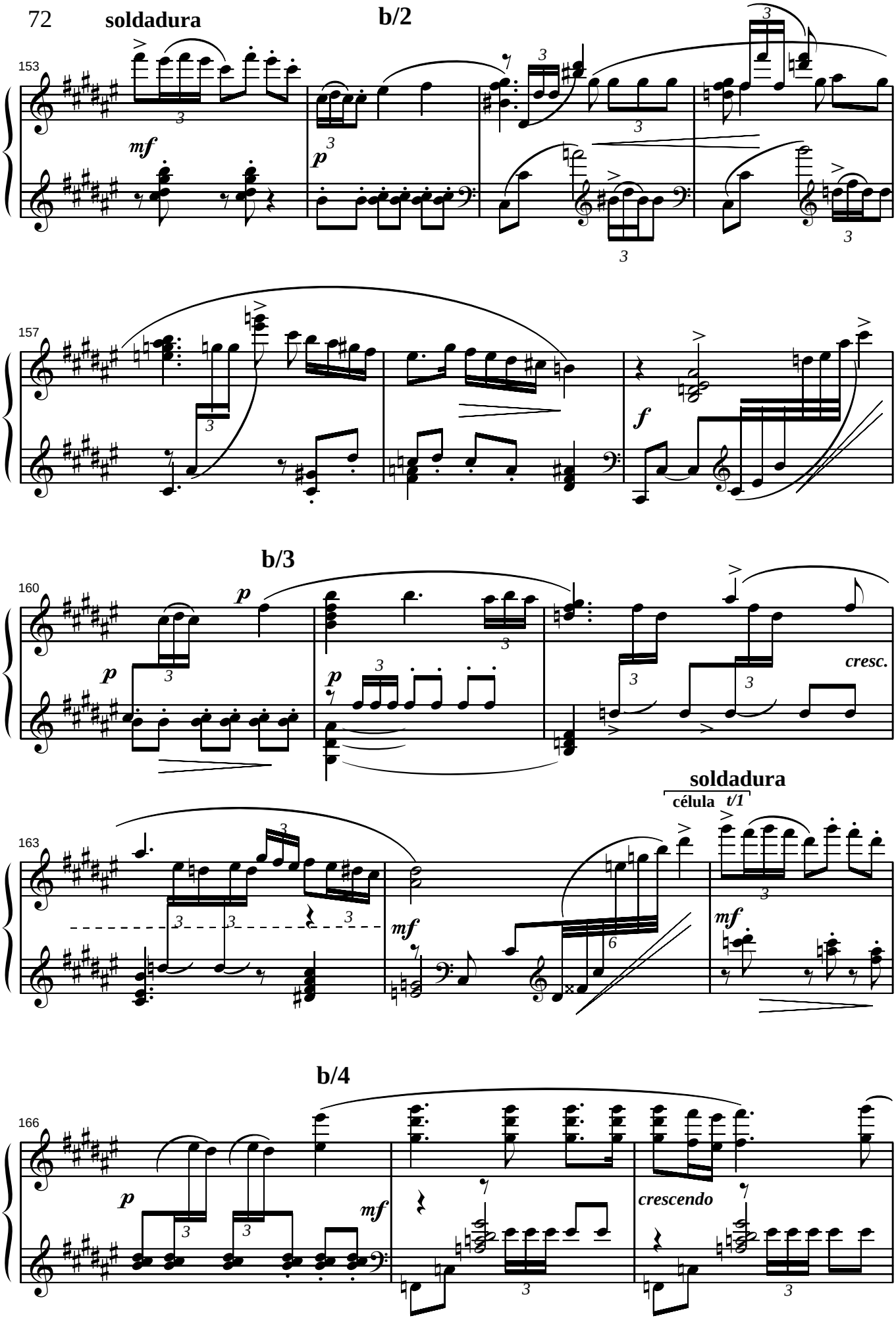


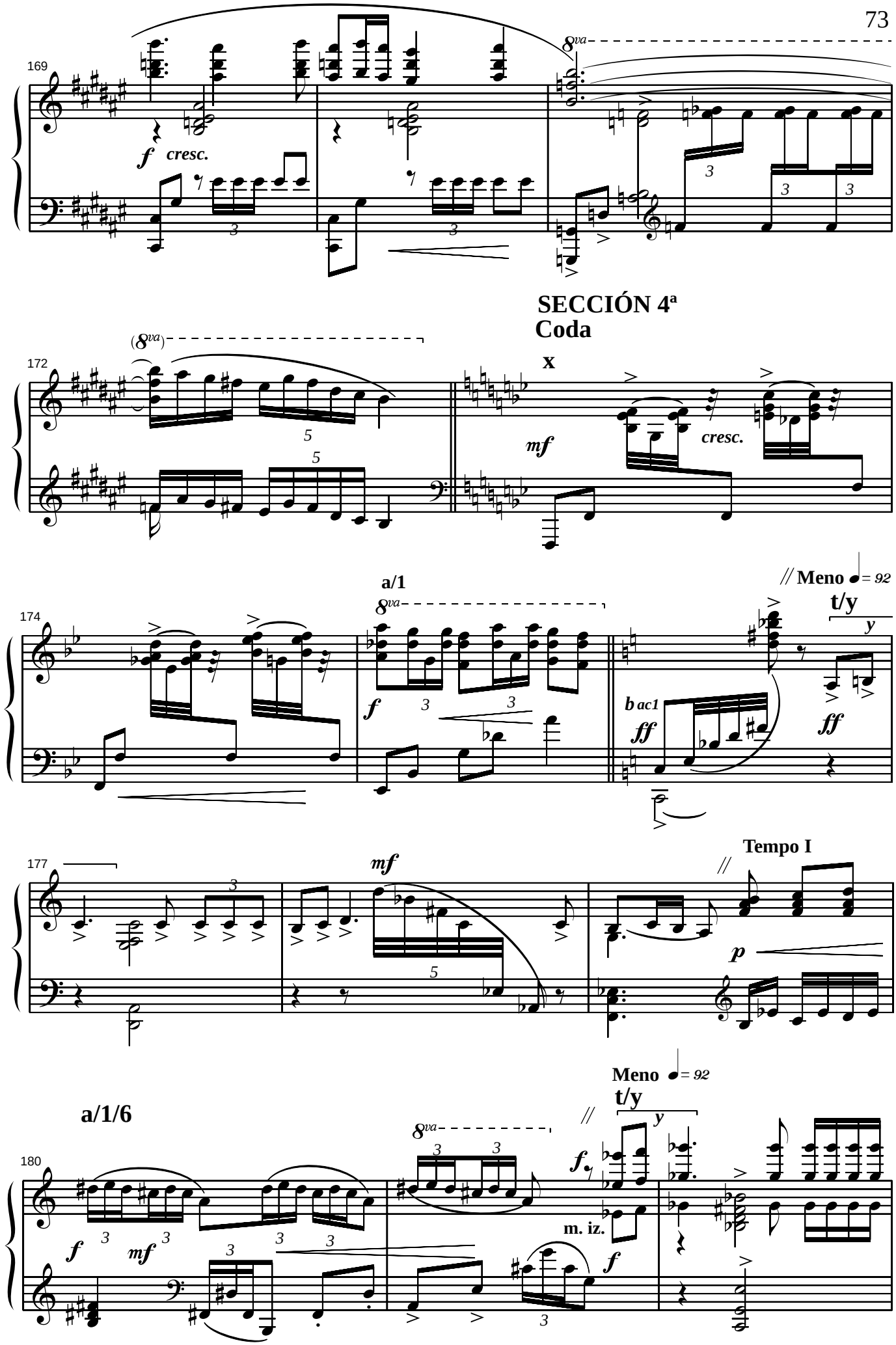

c/1 mx
apén-
96
mf
p
p
p
p
C
dice
c/1 (antecedente)
101
ff
mf
m. iz.
mf
5
c/2 (consecuente isorrítmico)
c/3
(consecuente isorrítmico)
106
ff
mf
m. iz.
mf
ff
mf
5
c/4
110
mf
c/4
c/1 mx
115
f
mf
5

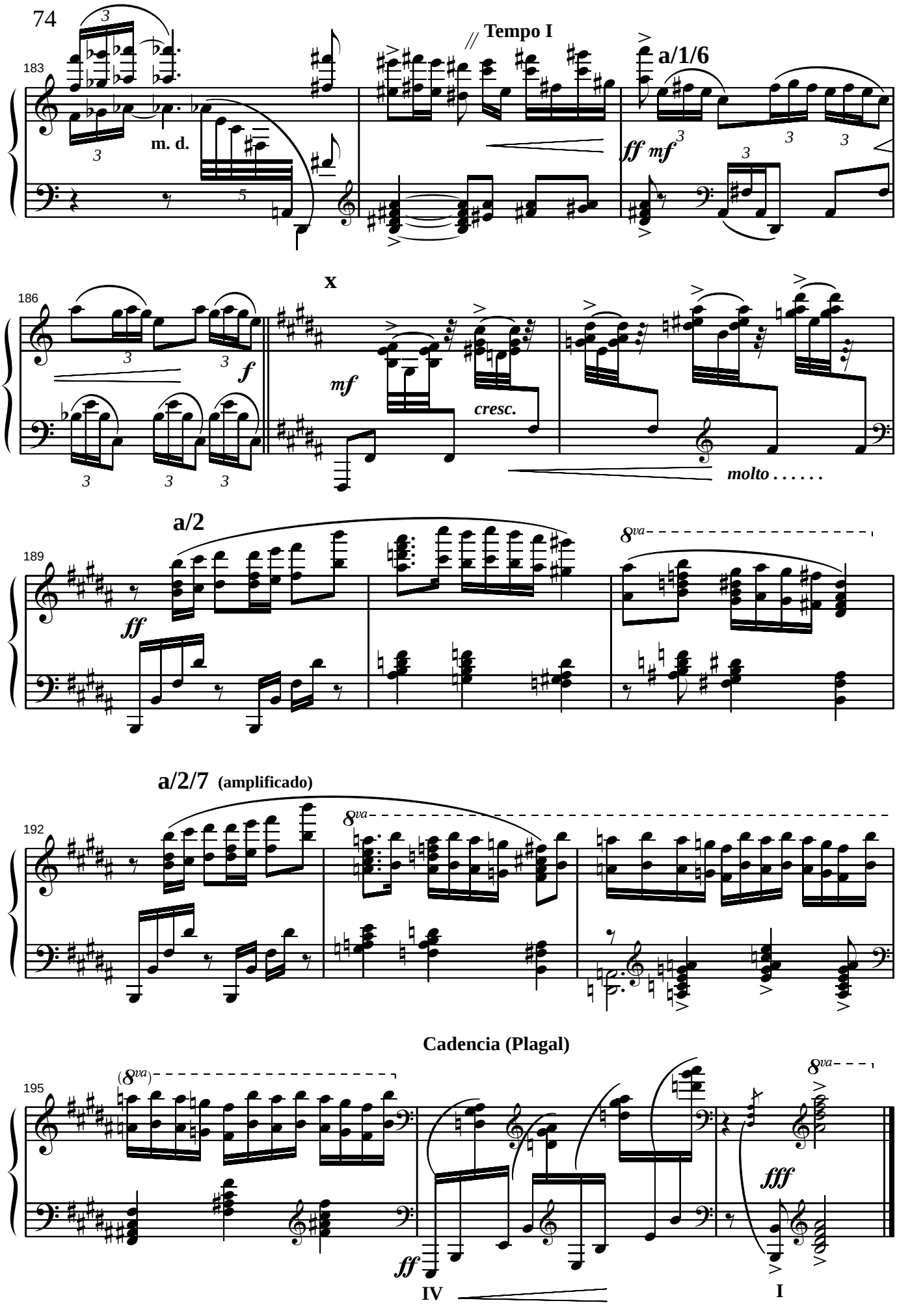
SECCIÓN 3ª
Tema A/1 mx




Transición
t/y
136
8va
Meno
♩= 92
ff
f
y
(aumentación y amplificación)
(movimiento contrario)
Tempo I
célula
140
t/1
f
y
Tema B
Introducción
143
ff
dim. . . .
(Pedal de I)
b/1
146
bac
Ped.
150
f


soldadura
b/2
153
mf
p
157
f
b/3
160
p
p
p
cresc.
soldadura
célula t/1
163
mf
mf
b/4
166
p
mf
crescendo


169
8va
f cresc.
SECCIÓN 4ª
Coda
172
(8va)
x
mf
cresc.
a/1
174
8va
f
b ac1
ff
ff
// Meno = 92
t/y
y
177
mf
Tempo I
p
a/1/6
180
8va
f
mf
f.
m. iz.
f
Meno = 92
t/y
y


183
m. d.
Tempo I
a/1/6
ff mf
186
x
f
mf
cresc.
molto . . . . . .
189
a/2
ff
8va
192
a/2/7 (amplificado)
8va
195
Cadencia (Plagal)
(8va)
8va
ff
fff
IV
I