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*ANÁLISIS MUSICAL
DE LA OBRA PARA PIANO
DE VICENTE ASENCIO*

Volumen II
Partitura señalizada

TESIS DOCTORAL

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**ANÁLISIS MUSICAL DE LA OBRA PARA PIANO
DE VICENTE ASENCIO**

VOLUMEN II

PARTITURA SEÑALIZADA

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

14

a¹ tetracordo frigio
mp

17

célula c¹
mf
célula a^{1/4}
y

18

célula c¹ célula 1/4 a¹ tetracordo frigio
p subito
y

20

célula c¹
mf
célula a^{1/4}
y

21

z
f f

Periodo D¹ ac

célula *a*1/1 (variante isorrítmica)

22 *ff* *sf* *sf*

*a*² (con disminución de valores)

23 *sf* *p*

célula *a*1/1 (con disminución de valores)
célula *a*1/1 (variante isorrítmica)

25 *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

8va-

26 *c*¹ *c*¹

Periodo D² ac

célula *a*1/1

27 *ff* *sf* *sf*

(con disminución de valores)

x (arpegiado) *x* (compacto) *x*

SECCIÓN 3ª (Reexposición) Periodo B

29 *sf* *b* *glissando blancas* *sonoro* *glissando blancas* *m. i.* *ff* *b²* (arpegiado descendente) *x*

31 *b²* *b²* *poco rit.* *a tempo* *mp* *p* *célula a 1/1* (amputada) *célula a 1/1-* *x*

34 *e¹* *8^{va}* *tetracordo frigio inferior* *tetracordo frigio superior* *célula a 1/2* *e¹⁻* *mf* *un poco animando* *cediendo*

36 *célula a 1/2* *8^{va}* *e²* *célula a 1/3* *a¹* *p* *a¹*

39 *b¹* *b¹* *m. i.* *rall.* *6* *x*

Cançó de Bres (1945)

Vicente Asencio

I (Introducción)

Lentamente $\text{♩} = 84$

inciso b¹

Periodo A
Subperíodo a/1 (antecedente)

p

p

célula

inciso a¹

Subperíodo a/2

 (consecuente isorrítmico)

inciso a¹ mx

inciso a²

Subperíodo a/3

 (consecuente isorrítmico)

inciso a² mx

inciso a³

p

Periodo Bⁱ

inciso a³ mx

mp

inciso b² +

p

6

16

mf

poco crescendo

inciso b¹

inciso b²⁺

19

p

Periodo A (Repetición 8^a alta)

24

mf

f

28

pp

8va

Coda

32

p

rall....

inciso b¹

Zapateado

(1945)

Vicente Asencio

SECCIÓN 1ª (Exposición)

Tema A

Allegretto grazioso ♩ = 100

1

mf ritmico

a¹ (inciso) a¹ a² (inciso)

5

a² a³ a³ a²

10

a² *p* a⁴ a⁴

15

f a³ a³ a⁵ (transición melódica)

Tema B

B (Periodo)

20

f *x + (célula amplificada)* *x (célula)* *b¹ (inciso)* *b¹* *b¹* *b¹* *sfz* *sfz* *sfz*

24

f *(yuxtaposición)* *(célula)* *b² (inciso)* *sfz* *f* *(ornamentación)* *x +*

28

B¹ *poco rit.* *p a tempo* *b³* *a⁴⁻* *2* *a⁴⁻* *b³ mx*

32

2 *b⁴* *3* *f* *sfz* *x +*

37

B² *f* *b⁴* *3 sfz* *p* *b⁵* *x +* *x +*

Musical score for measures 41-44. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures of music. The first two measures are marked *mf* and *mp* respectively, with a bracket labeled b^6 under the notes. The third measure is marked *mp*. The fourth measure is marked b^5 . The lower staff is in treble clef and contains four measures of music. The first two measures are marked *mf* and *mp*. The third and fourth measures are marked *mp* and have a bracket labeled x under the notes. There are also dynamic markings $>$ and $>$ above the notes in the third and fourth measures.

Musical score for measures 45-48. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures of music. The first two measures are marked *mf* and *mp* respectively, with a bracket labeled b^6 under the notes. The third measure is marked *f* and b^6 . The fourth measure is marked *f*. The lower staff is in treble clef and contains four measures of music. The first two measures are marked *mf* and *mp*. The third and fourth measures are marked *f*. The fourth measure has a bracket labeled $x +$ and the word "(ornamentación)" written below it. There are also dynamic markings $>$ and $>$ above the notes in the third and fourth measures.

SECCIÓN 2ª (Reexposición)
Tema A (simple repetición)

Musical score for measures 49-53. The system consists of two staves. The upper staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains five measures of music. The first measure is marked *mf*. The lower staff is in bass clef and contains five measures of music. There are dynamic markings $>$ and $>$ above the notes in the first, third, and fifth measures.

Musical score for measures 54-58. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains five measures of music. The lower staff is in treble clef and contains five measures of music. There are dynamic markings $>$ and $>$ above the notes in the first, second, third, and fourth measures.

Musical score for measures 59-63. The system consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains five measures of music. The first measure is marked *p*. The lower staff is in treble clef and contains five measures of music. The second and fourth measures are marked with a '2' above the notes, indicating a second ending. There are dynamic markings $>$ and $>$ above the notes in the first, third, and fifth measures.

64

Tema B (abreviado)

B +

69

73

77

79

Elegía a Manuel de Falla

(1946)

Vicente Asencio

SECCIÓN 1ª

Tema A

Tranquillo y tristemente $\text{♩} = 76$

1

inciso a a a^{mx}

* 3 * * * * *

célula a¹

célula a² célula a⁴

célula a³

célula a⁵

célula a⁶

p

Tema B

4

inciso b¹ * inciso b²

ff

Pedal de I x 8vb

8

B¹ (incisos yuxtapuestos) Tema A (repetición)

inciso b^{1 mx} * inciso b^{2 mx} inciso a

p f p 3

11

Tema C^a

9

Pedal de I

mp

inciso c¹

célula a²

(aumentación de valores)

Sección 2ª

D^{ac}

14 *p* m.i. *f* *p* poco cresc..

inciso C² inciso d¹ inciso d²

célula a¹ célula a⁵

Pedal de I

SECCIÓN 3ª

Tema A (repetición)

19 *p*³ 3

inciso d² mx célula a⁵ mx

inciso d³ célula a⁴

Tema B

B (repetición)

23 3 rit... *ff*

Sub Sub₁ Sub₁

Tema C^a

27 *p* *p* m.i.

inciso C² (movimiento contrario)

célula a² célula a³

inciso C¹ mx

Sonatina (1946)

Vicente Asencio

Andantino ♩ = 66

SECCIÓN 1ª A

1 **a¹** (Periodo) (ornamentado) **a²**

p **inciso o motivo a¹** **inciso a¹** **inciso a¹⁺** (amplificado) **inciso a^{2/1}** (movimiento contrario)

p **inciso** (de acompañamiento) **célula x¹**

p **célula x¹** **célula y^{1d}** **x¹** **y^{1d}** **x^{da}** **y^{1d+}** **y^{1a}** **y^{2a+}**

6 **a³**

(solo ascendente) **inciso a^{2/2}** **inciso a^{2/2}** **inciso a³** *cresc.*

inciso **inciso** *cresc.*

x² **x²** **x²** **x²**

y^{1d+} **y^{3d+}** **y^{1d}** **y^{1d+}** **y^{1d}** **y^{1d+}** **y^{1d}** **y^{1d+}**

12 **a⁴** (amputado) **y^{1d+}**

poco a poco **inciso a^{3 mx 1}** **inciso a^{3 mx 2}**

inciso **inciso**

y^{1d} **y^{1d+}** **y^{1d-}** **x^{v+}**

17 **a¹** **inciso a¹** **inciso a¹** **y^{1d}**

p **inciso a^{2/1+}** (ascendente y descendente) **inciso** **inciso**

y^{2d} **y^{2da}** **y^{2d}** **y^{2d}** **x¹** **y^{1d}** **x^d** **inciso**

inciso **inciso** **inciso**

x¹ **x¹** **x¹** **x¹**

SECCIÓN 2ª A/1

21 **a¹** **x^{r da}** **x³** **y^{3d}** **x³** **y^{3d+}** **y^{3d+}**

inciso a¹⁺ **inciso a¹** **inciso a¹⁺**

p **inciso** **inciso** **inciso**

x¹ **y^{1d+}** **x^r** **y^{3d}** **x²** **x²** **x²** **x²**

inciso **inciso** **inciso**

(modificado interválicamente) **inciso a¹**

26

a^{2mx}

y 3d *y 3d+* *y 2d+* *y 3d*

inciso a^{3mx1} (solo descendente)

inciso a^{2/2}

x¹ *x²* *x²⁺*

a⁵ (Periodo añadido)

31

y 1d+ *y 3d+* *y 3a* *y 2a* *x^r* (modificado 3 interválicamente) *y 3d*

inciso a^{2/2} **inciso a^{2/1}** (yuxtaposición) **inciso a¹** **inciso a¹**

x² *x²⁺* *x¹* *x²* *x¹* *x²*

36

x^r *y 3d+* *a³* *y 1d* *y 1d+* *y 1d* *y 1d+*

inciso a¹⁺ **inciso a³** *cresc. poco a poco* **inciso a^{3mx1}**

x²

41

a⁴ *y 1d-* *y 1d+* *y 2a* *y 2a* *y 2d* *y 2d³*

inciso a^{3mx2} **inciso a^{2/1+}**

p *x^{av}*

a¹

46

x¹ *y 1d* *x¹* *y 1d* *x^{da}* *y 1d+*

inciso a¹ **inciso a¹** **inciso a¹⁺**

8va *inciso* *inciso* *inciso*

Tango de la casada infiel

(1950)

SECCIÓN 1ª I (Introducción)

Tema A a¹

Vicente Asencio

Poco calmo ♩ = 66

Poco más ♩ = 72

1 *p* (generatriz) *f* ritmico

6 *mf* 3 *grazioso* *x*^{2d} (variantes isorrítmicas)

11 *x*^{2a} (variantes isorrítmicas) *y*⁵ (ornamentado) *cresc.*

15 *f* *accelerando* *a*¹ - (reducido)

19 *p* *b*¹ *x*³ *x*⁴ (ornamentada con semitrino) *y*

*z*¹ *z*² (acompañante) *z*^{3a} *z*^{3d} (repartida entre dos voces) *b*^{ac} (célula acompañante)

b¹

24

(repetición)

p

b ac (ornamentado)

b¹⁻

28

x (variante isorrítmica)

y

z⁴ m.d. m.i.

ff *x^{1d}*

f *x^{1d}*

rit. molto
a¹⁻ (enlace modulante)

SECCIÓN 2^a
Tema A mx¹

32

a tempo

a¹⁻ *3*

mf *p* *ff*

x^{1d}

z¹

36

f

a³ *x^{1a}* *x^{1d}*

(movimiento contrario)

p *z¹*

x (variante isorrítmica)

(inciso)

40

y

p *z¹*

x (variante isorrítmica)

(simultáneas)

f *z*

(ritmo repartido entre dos voces)

x^{1a}

SECCIÓN 3^a
Tema B^a mx

44 **b¹**

p dolce e grazioso

x (esquema rítmico)

*z*¹

*x*³

*x*⁴

y (excluido el tresillo ornamental)

x (variantes isorrítmicas)

49 **b¹**

pp

z^{3a} (variante rítmica)

x (variante rítmica)

54 **b²**

*x*⁴ⁱ

f

z^{3a} (el ritmo es completado en otra voz)

*x*⁵

58 **b³**

f

*x*⁵

y (como mordente)

7

Tema A mx²

61 **b⁴**

p

célula

p espressivo

*x*⁶

*a*¹⁻

x^{1a}

x^{1d}

18
66

y

b 3 mx

y (como mordente)

3

x (variantes isorrítmicas)

3

70

mp

5

y + (ornamentación y amplificación)

SECCIÓN 4ª Coda

73

p

z 1 (repartida entre dos voces)

z 1 (repartida entre dos voces)

z 1 (repartida entre dos voces)

77

a 1 -

(sin reforzamiento armónico)

p

3

3

y

I +

z 1

z 2

z 1

82

>

pp morendo

3

y r

z 2

3

3

3

3

Danza de la casada infiel

(1950)

Vicente Asencio

SECCIÓN 1ª (Exposición) Tema A

Allegro $\bullet = 92$

a¹

célula **a^{1/1}** célula **a^{1/2}** tetracordo dorio inferior célula **a^{1/3}** **a^{1/1}**

1

f

x^1 (1) x^1 x^1 x^1 x^1 (variante)

(1) **tribrachys** pie o motivo rítmico de acompañamiento

célula **a^{1/1} +** **a¹ mx** **a^{1/1}** **a^{1/1}** **a^{1/1}** (tetracordo do-rio superior) **a^{1/3}**

6

f

$x^1 r$ (retrogradación) $x^1 r$ $x^1 r$ $x^1 r$

rio superior) **a²** 8^{va}----- **a^{2/1}**

13

f (inciso)

(Arranque melódico-armónico)

a² (repetición 8ª baja)

19

f

26 a^3/a^2 mx

f célula $a^{3/1}$ $a^{3/1}$ $a^{3/1}$ $a^{3/1} +$

(2) yambo pie o motivo rítmico de acompañamiento

33 $(a^2 mx)$

$a^{3/1}$ $a^{3/1}$ $a^{3/1}$ $a^{3/1}$ $a^{3/1}$ a^4

célula y inciso

x^2 x^2 x^2 x^2 x^2 x^2

40

y *cresc. molto* (contracción rítmica) *ff* inciso

x^2 x^2 x^2 x^2 x^2 (*inversa y amplificada*),

Tema B

f ac = (Fórmula o patrón rítmico-armónico acompañante a modo de Introducción)

47 *b*

f (compás real 6/8) *f ac* *f ac* (repetición amputada) *f ac-*

54

8 *f ac* *f ac*

59 **b mx 1**

f ac f ac-

64 **T^a (Transición modulante o Episodio)**

8 tetracordo dorio inferior pp (patrón rítmico-armónico en compás de 6/8) p ac t¹

a^{1/3 r} (retrogrado 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 a²)

76

p ac p ac mx ff

a^{1/2} a^{1/2} a^{1/3 r}

SECCIÓN 2^a (Reexposición)
Tema A⁻ (Repetición abreviada)

82

f

a¹

a¹ mx

88

Musical score for measures 88-93. The piece is in a minor key. The right hand features a continuous eighth-note arpeggiated pattern. The left hand has a bass line with some chromatic movement. A slur covers measures 88-93.

a²

94

Musical score for measures 94-98. The right hand continues the arpeggiated pattern. The left hand has a bass line. A slur covers measures 94-98.

8va

a²

99

Musical score for measures 99-104. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. A dashed line above the staff indicates an octave shift. A slur covers measures 99-104.

105

Musical score for measures 105-110. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents.

Tema B

f ac

f ac

b

111

Musical score for measures 111-116. The piece is in a major key. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. A slur covers measures 111-116.

f ac

117

f ac *8* *f ac*

122

f ac *b mx 2* *f ac* *f ac*

127

Coda *a³/a² mx^{8va}*

f *a³/a² mx^{8va}* *a³/1 mx* *inciso* *a³/1 mx* *diminuendo*

(yuxtaposición) *z* *z* *z*

134

a³/1 mx *a³/1 mx* *a³/1 mx* *a³/1 mx* *a³/1 mx* *a³/1* *inciso* *mf* *dim...*

8va *z* *z* *z* *z* *z* *x²* *x²*

141

inciso + *x¹ +* *8va* *p*

x² *x²* *x¹*

Danza de Alborada Burlesca

(1956)

Vicente Asencio

SECCIÓN 1ª

Tema A a¹ (Periodo)

Allegro $\bullet = 92$

1 **a¹** *f* *ff* *f* *8va* *t* *t* *célula x¹ (generatriz)* *ritmo de 3/4* *t = tono*

a¹ *inciso rítmico-armónico* *(repeticiones 8ª alta)*

5 *(8va)* *célula* *(su retrogradación inversa)* *a tempo* *mf rit. molto ... p* *ritmo de 2/4* *a¹* *rit....*

10 *a²* *a tempo* *mf* *s* *t* *s* *t* *s* *t* *s* *t* *s* *t* *3ª M.* *t* *célula x² (generatriz)* *ritmo de 3/4* *inciso* *célula x³ (generatriz)* *x²* *x² (m. c.)* *x¹* *x¹ (m. c.)* *célula y¹ (generatriz)* *inciso* *inciso* *inciso* *inciso* *inciso* *ritmo de 3/8* *tribachis* *(pie rítmico)* *(m. c.) = movimiento contrario*

15 *a² mx* *a tempo* *y¹+* *x²* *inciso (de acompañamiento)* *f* *x² ritmo de 3/4* *inciso* *(m. c.)* *(ritmo de 6/8)*

43

cres. *f* *f*

x^3 b^3 x^3 y^3 (ret.)

troqueo
(pie rítmico)

48

(duplicación de la línea melódica a la doble 8ª)

p *ff* *f*

x^3 x^3 x^1 (m.c.) z x^3 x^3 (m.c.) y^1 z b^1

8va

53

seccionamientos celulares del inciso rítmico acompañante a¹

f

3 3 3 3 3

inciso

58

ff

3 3 x^1 3 3

(diseño pedal)

célula (m.c.) (c.5) célula

8va

SECCIÓN 2ª

Tema A

a¹

62

(repetición un tono bajo) *mf subito*

3 3 3 3

8va

66 *a tempo*
poco rall.
rall.

70 *a²*
a tempo
mf

75 *a² mx*
f
mf

81 *a³*
f

86 *cres.*
f
t

Tema B

b¹

91

Sva

3 3 3

95

f

99

mf

*b*²

Coda

103

cresc.

f

mp

*x*³ *x*¹ (m.c.) *y*¹

108

dim...

pp

*x*³ *x*³ (m.c.) *x*² (aumentación de valores)

Danses valencianes

(1960-1964)

I

(1ª versión)

Vicente Asencio

SECCIÓN 1ª (o Frase)

A (Tema o Periodo)

Allegretto ♩ = 63
(inciso) **a¹**

The score is written for piano in 6/8 time. It consists of four systems of music. The first system (measures 1-5) is marked *p* and contains the first phrase **a¹**. The second system (measures 6-11) contains phrases **a⁴** and **A^{mx} a¹**. The third system (measures 12-16) contains phrases **a⁵** and **a⁶**. The fourth system (measures 17-21) is marked **Poco piu** ♩ = 69 and contains phrases **B b¹**, **b¹⁺**, and **b²**. The final phrase **b²** is marked *f* and has an *8va* (octave) marking above it. The bass line throughout the piece features a steady eighth-note accompaniment.

22 (8^{va}) b^1+ b^3 (enlace)
mf *mp rall. molto*

27 A^{mx} a^1 Tempo I $\bullet = 63$ a^2 a^5
p

SECCIÓN 2^a (o Frase)

33 a^6 C Piu mosso $\bullet = 69$ c^1 c^2
f célula rítmica w w(m. c.)

38 c^3 D d^1 (1^a nota amputada)
 =movimiento contrario, w w w *p* *f*

42 d^1 d^2 d^2 *rall....*
mp

a tempo

46 **d³** **d⁴** **c¹** **f**

50 **c²** **c³**

SECCIÓN 3^a
A (o Frase)
Tempo I

54 **c⁴ (enlace)** **a¹** **p** **rall....** **p**

59 **a²** **a³** **a⁴**

A^{mx} **a¹** **a²** **a⁵**

65

B

Poco piu

71 *a*⁶ *b*¹ *b*¹ *b*¹⁺

76 *b*² *b*¹⁺

8va

f *mf*

80 *b*³ (enlace) *a*¹ **A** *mx* **Tempo I**

mp *rall. molto*

85 *a*² *a*⁵ *a*⁶⁺

90 *giro o diseño pedal* *giro o diseño pedal*

(amplificación con el giro pedal) *morendo* *pp*

I
(2ª versión)

Vicente Asencio

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

Allegretto $\bullet = 63$

1

p

6

12

Poco piu $\bullet = 69$

17

mf

f

8va--

(8^{va})

22

mf *mp rall. molto...*

(1) (1)

(1) únicos cambios

Tempo I ♩ = 63

27

p

SECCIÓN 2^a

C (con cambios melódicos y armónicos con respecto a la versión anterior)

Piu mosso ♩ = 69

33

f

*C*¹ *C*²

* * * * *

célula w
(variante ornamental)

38

w (m. c.) *w* *w* *w*

(variante ornamental) *p* *f*

*C*³

(1ª nota amputada)

42

mp *rall....*

a tempo

46

50

Tempo I

54

59

65

Poco piu

71

mf

Detailed description: This system contains measures 71 through 75. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. A dynamic marking of *mf* is present in measure 73.

76

8va

f

mf

(1)

(1)

Detailed description: This system contains measures 76 through 79. Measure 76 has a dynamic marking of *f*. Measure 78 has a dynamic marking of *mf*. A dashed line labeled "8va" spans measures 78 and 79. Two first endings are marked with "(1)" below the staff.

(1) idénticos cambios que en los compases 22 y 23

Tempo I

80

mp

rall. molto

Detailed description: This system contains measures 80 through 84. Measure 81 has a dynamic marking of *mp*. Measure 82 has a tempo marking of *rall. molto*. The music shows a gradual deceleration.

85

Detailed description: This system contains measures 85 through 89. The right hand continues with melodic patterns, and the left hand has chords and single notes. The tempo remains *rall. molto*.

90

morendo

pp

Detailed description: This system contains measures 90 through 94. Measure 91 has a dynamic marking of *morendo*. Measure 93 has a dynamic marking of *pp*. The piece concludes with a final chord in measure 94.

SECCIÓN 1ª Introducción

Allegro $\text{♩} = 66$

Musical score for the introduction of Section 1, measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a quarter note equal to 66 beats per minute. The dynamics progress from *pp* to *p*, *mf*, and *f*. The right hand features a melodic line with slurs and fingerings (i¹), while the left hand provides a bass line with slurs and 'Led.' markings.

Tema A (o Frase)

Musical score for Tema A, measures 5-9. The right hand has a melodic line with slurs and fingerings (a¹ and i¹). The left hand has a bass line with slurs and 'Led.' markings. The dynamic is marked *ff*.

Musical score for Tema A, measures 10-14. The right hand has a melodic line with slurs and fingerings (a^{1mx} and i¹). The left hand has a bass line with slurs. The dynamic is marked *ff*.

Musical score for Tema A, measures 15-19. The right hand has a melodic line with slurs and fingerings (a²). The left hand has a bass line with slurs. The dynamic is marked *ff*.

Tema B

B

b¹

21

p

Ped. *

27

Ped. *

32

b¹ mx+

37

B mx₁
b¹
f

Ossia

f

Ossia

42 **b¹ mx+**

47 **b¹ mx**
crescendo

51 **b¹ mx**
ff
8va

SECCIÓN 2^a
Introducción

55 *8va*
ff
dim.

Tema A

59 **f** **mf** **p** **pp**
i **i¹** **a¹**

64

*i*¹ *a*^{1 mx}
p *cres.*

This system contains measures 64 through 68. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. The dynamic starts at *p* and increases through a *cres.* marking.

69

*i*¹ *a*²
mf *cres.*

This system contains measures 69 through 73. The melodic line continues with slurs and accents. The dynamic is marked *mf* with a *cres.* marking.

74

f *cres.*

This system contains measures 74 through 78. The right hand has a more active melodic line with many slurs and accents. The dynamic is marked *f* with a *cres.* marking.

Tema B
B^{mx 2}

79

*b*¹⁺
ff

ped. *>* *ped.* *>* *

This system contains measures 79 through 82. The right hand features a complex texture with many slurs and accents. The dynamic is marked *ff*. Pedal points are indicated in the left hand.

83

*b*¹⁺
3 3

ped. *>* *ped.* *>* *

This system contains measures 83 through 87. The right hand continues with complex textures and slurs. The dynamic remains *ff*. Pedal points and triplets are present in the left hand.

88

* Led. Led. *

92

Led. Led. Led. Led.

SECCIÓN 3ª
Introducción

96

ff *i*¹

Tema C^b

100

dim. *f* *mf* *p* *c*¹

104

Led. Led. Led. *c*¹ *mx*

110 *p* *c¹*

Led. * Led.

115 *c¹ mx* *c²*

Led. Led. Led. *

121 *c²* *dim.*

senza Led.

Coda 127 *tq* *pp* *cres.* *p* *mf* *f* *8va*

Led. Led.

133 *ff* *i¹* *ym* *i¹* *ym* *fff* *8va*

Led. Led. Led. *

III
(1ª versión)

Vicente Asencio

SECCIÓN 1ª
Introducción

Tranquillo ♩ = 63

1 *p*

Pedal de V (dominante)

5 **A**
*a*¹ *p*

9 *a*²

13 **A**¹
*a*³

17 **A**
a¹

21 **a²**

SECCIÓN 2^a
B
25 **b¹**
mf

28 **b²**
p

31

Ossia

34

B¹
b³

f

37

b⁴

p *crescendo*

SECCIÓN 3ª
Introducción

41

f *p*

45

A
a¹

p

50 a^2

55 A^1
 a^3
cres. --- cen- do

60 A^{mx}
 $a^{4/2 (+)}$
mf ∇ *f*

Coda
 p^+
p *p*

70 *pp* *pp*

III
(2ª versión)

Vicente Asencio

SECCIÓN 1ª
Introducción (I)

Tranquillo ♩ = 63

1 **p** **pp** **A** **a¹**

6 **a²**

11 **A** **a¹**

16 **a²**

Pedal de V (dominante)

A¹

21 a³

A mx

25 a^{4/2 (+)}

SECCIÓN 2^a

B

29 b¹

33 b²

B¹

37 b³

41

b⁴

p

45

crescendo

ff

SECCIÓN 3ª Introducción (I)

49

p

pp

A
a¹

54

a²

59

A
a¹

50

64

68

72

76

81

IV

Vicente Asencio

A (Estribillo)

Allegretto ♩ = 76

Musical score for section A (Estribillo), measures 1-5 and 6-11. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Allegretto, marked with a quarter note equal to 76 beats per minute. The piece begins with a treble clef and a piano (*p*) dynamic. The first system (measures 1-5) features a melodic line in the right hand starting with a forte (*f*) dynamic and an accent (>) on the first note, and a piano accompaniment in the left hand. The second system (measures 6-11) continues the melodic and accompanimental patterns. Rehearsal marks are indicated by 'Reo.' and asterisks (*) below the staff.

B^a (Copla I)

Musical score for section B^a (Copla I), measures 12-17 and 18-23. The score continues in the same key signature and tempo. The first system (measures 12-17) includes a melodic line with a forte (*f*) dynamic and an accent (>) on the first note, and a piano accompaniment. The second system (measures 18-23) features a piano (*p*) dynamic and a crescendo marking: *cresc. poco a poco*. The melodic line in the right hand is marked with a forte (*f*) dynamic and an accent (>) on the first note. Rehearsal marks are indicated by 'Reo.' and asterisks (*) below the staff.

24

Ped.

30

(ac^t)

8va

Ped.

A (Estrillo)

34

8va

a

p

8va

Ped.

39

(8va)

a

Ped.

C (Copla II)

45

c¹

mf

cres. cen do

Ped.

51 *(8va)* *(ac²)* *c²*

Ped. *Ped.* *Ped.* *Ped.* *

56 *(ac³)*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *

61 *8va-1* *c³* *f espress.* *pp molto ritenuato*

Ped. *Ped.* *Ped.* *Ped.* *

67 *(ac⁴)* *a tempo* *c^a* *8va*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *

73 *(ac³)* *A (Estribillo)* *a* *ff*

Ped. *Ped.* *

78

Musical score for measures 78-82. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef. The music features a series of chords in the left hand, many marked *Leg.* (legato). The right hand has a melodic line with a triplet of eighth notes in measure 80 and a dynamic marking *a* in measure 81. A fermata is placed over the final chord in measure 82. A star symbol is located below the right staff in measure 81.

D^c (Co - pla III)

83

Musical score for measures 83-87. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef. The music features a series of chords in the left hand, many marked *Leg.* (legato). The right hand has a melodic line with a dynamic marking *ff* in measure 86. A fermata is placed over the final chord in measure 87. A star symbol is located below the right staff in measure 86. A dynamic marking *d¹* is present in measure 87.

88

Musical score for measures 88-91. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef. The music features a series of chords in the left hand, many marked *Leg.* (legato). The right hand has a melodic line with a dynamic marking *(ac²⁺)* in measure 88. A fermata is placed over the final chord in measure 91. A star symbol is located below the right staff in measure 91. A dynamic marking *8^{va}* is present in measure 89.

92

Musical score for measures 92-96. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef. The music features a series of chords in the left hand, many marked *Leg.* (legato). The right hand has a melodic line with a dynamic marking *p* in measure 93 and a marking *legato* in measure 94. A fermata is placed over the final chord in measure 96. A star symbol is located below the right staff in measure 94. A dynamic marking *d^a* is present in measure 92.

97

Musical score for measures 97-101. The system consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef. The music features a series of chords in the left hand, many marked *Leg.* (legato). The right hand has a melodic line. A fermata is placed over the final chord in measure 101.

102 *c¹mx*

p

Ped. *Ped.* *Ped.*

108

ff

Ped. *Ped.* *Ped.* *Ped.*

A (Estribillo)

112 *a*

mf

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

118 *a*

dim.

p

Ped. *Ped.* *Ped.*

Coda (amplificación de a)

124

p

ff

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

(V) Albada

Vicente Asencio

I (Introducción)

A
a¹

Andante $\text{♩} = 108$

cantabile

mp

p *it*

it

it

it

ped.

ped.

ped.

ped.

*

5

a²

ped.

ped.

ped.

ped.

*

ped.

ped.

ped.

ped.

8

a³

ped.

ped.

ped.

*

ped.

*

ped.

ped.

ped.

*

11

Introducción

B

b¹

b²

p

cres. cen. do.

id

id

p

ped.

ped.

ped.

ped.

ped.

ped.

ped.

ped.

15

pp *poco cres. . . .*

Reo. Reo. Reo. Reo. Reo. Reo. Reo. Reo.

19

8va-----

pp *..... cen. do*

Reo. Reo. Reo. Reo. Reo. Reo.

I (Introducción)

22

mp *cantabile*

Reo.

26

a 2mx

58

28

Musical score for measures 28-29. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a bass line with slurs and 'Ped.' markings. Dynamics include 'a 3mx+'.

Coda

30

Musical score for measures 30-31. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a bass line with slurs and 'Ped.' markings. Dynamics include 'it'.

33

Musical score for measures 33-35. The treble clef contains a melodic line with a slur and a fermata. The bass clef contains a bass line with slurs and 'Ped.' markings. Dynamics include 'it' and 'morendo...'.

SECCIÓN 1ª

A

Moderato $\text{♩} = 126$ a^1

p

mf

1> f
2> p a²

Red. *Red.* *Red.* *Red.*

Red. *Red.* *

SECCIÓN 2ª

B

b

mf *p*

Red. *Red.* *

13

Ped. Ped. Ped. *

16

b^{1 mx}
mf p
(ac¹) Ped. * Ped. Ped.

19

Ped. * (ac²)

22

f *retenido* *f* C
a tempo *

25

p *rall...* a tempo (ac³)

40 *a¹ mx* (*h*)

mf

43 *1> f a²*
2> p

(SECCIÓN 4^a)

Coda

46 *c mx 2*

Red. * *Red.*

48

51 *a tempo* *rit.* *p* *ppp* *8va*

(*ac⁴*) *morendo.....*

VII

Vicente Asencio

SECCIÓN 1ª Tema A

1 **Allegro** ♩ = 116

mp a/1

4

p

7

mp m. iz.

a/2

y

(b)

3

10

a/3

y

3

3

13 *mf* 3 X

16 a/4 *mf* y y

19 X

Transición
t/y

22 *Meno* = 92 *f* y

(aumentación y amplificación)

Tema B
Introducción

(movimiento contrario) t/1 Tempo I *ff* célula t/I 8va-1

26 y y y (Pedal de I)

b/1

30

dim. ...

p

y

3

3

3

Detailed description: This system contains measures 30 through 33. The right hand features a complex melodic line with many beamed notes and slurs, including a triplet in measure 31. The left hand has a steady bass line with triplets in measures 30, 31, and 32. Dynamics include a decrescendo (dim. ...) and piano (p). An articulation 'y' is present in measure 33.

34

3

3

3

Detailed description: This system contains measures 34 through 36. The right hand has a melodic line with slurs and a triplet in measure 35. The left hand has a bass line with triplets in measures 34, 35, and 36. A dynamic marking 'b ac' is under the first triplet in measure 34.

soldadura

célula t/1

b/2

37

mf

p

y

3

3

3

b ac1

Detailed description: This system contains measures 37 through 40. The right hand has a melodic line with slurs and triplets in measures 37, 38, and 39. The left hand has a bass line with triplets in measures 37, 38, and 39. Dynamics include mezzo-forte (mf) and piano (p). An articulation 'y' is present in measure 40. A dynamic marking 'b ac1' is under the first triplet in measure 39.

41

3

3

3

Detailed description: This system contains measures 41 through 43. The right hand has a melodic line with slurs and triplets in measures 41, 42, and 43. The left hand has a bass line with triplets in measures 41, 42, and 43.

b/3

44

p

3

3

Detailed description: This system contains measures 44 through 46. The right hand has a melodic line with slurs and triplets in measures 44, 45, and 46. The left hand has a bass line with triplets in measures 44, 45, and 46. A dynamic marking 'p' (piano) is present in measure 45.

66
48

sol-
célula

51

dadura
b/4
t/1
mf
cres.....

54

cendo.....

57

t/1
ff

Tema A/1
a/1₃

60

Ossia
mf
ff

63

amplificación

dim. ...

This system contains measures 63 and 64. It features a grand staff with two treble clefs and two bass clefs. The music consists of eighth-note triplets in both hands. The right hand has a melodic line with a slur over the first two measures, and the left hand provides harmonic support. The dynamic marking 'amplificación' is placed above the right hand, and 'dim. ...' is placed below the left hand.

65

a/1/5
a tempo

poco ritenuto

mf

This system contains measures 65 and 66. It features a grand staff with two bass clefs and two treble clefs. The music consists of eighth-note triplets in both hands. The right hand has a melodic line with a slur over the first two measures, and the left hand provides harmonic support. The dynamic marking 'poco ritenuto' is placed above the right hand, and 'a/1/5 a tempo' is placed above the left hand. The dynamic marking 'mf' is placed below the right hand.

68

cres.

ff

8va

inciso z

This system contains measures 68, 69, 70, and 71. It features a grand staff with two treble clefs and two bass clefs. The music consists of eighth-note triplets in both hands. The right hand has a melodic line with a slur over the first two measures, and the left hand provides harmonic support. The dynamic marking 'cres.' is placed below the right hand, and 'ff' is placed below the left hand. The dynamic marking '8va' is placed above the right hand, and 'inciso z' is placed below the left hand.

72

a/1/5

mf

ff

8va

This system contains measures 72, 73, 74, and 75. It features a grand staff with two treble clefs and two bass clefs. The music consists of eighth-note triplets in both hands. The right hand has a melodic line with a slur over the first two measures, and the left hand provides harmonic support. The dynamic marking 'a/1/5' is placed above the right hand, and 'mf' is placed below the left hand. The dynamic marking 'ff' is placed below the right hand, and '8va' is placed above the right hand.

68

(8va)-----

a/1/6

76

pp

crescendo .3....

8va-----

79

ff

SECCIÓN 2ª Tema C

C

c/1 (antecedente)

Lento ♩ = 54

(8va)-----

82

mf

espressivo cantabile

p

m. iz.

Red.

c/2 (consecuente isorrítmico)

c/3 (consecuente isorrítmico)

86

p

Red.

91

p

c/4

mf

p

mf

96 *c/1 mx* *mf* *p* 69 apén-

101 *dice* *C* *c/1 (antecedente)* *ff* *mf* *m. iz.*

106 *c/2 (consecuente isorrítmico)* *c/3 (consecuente isorrítmico)* *ff* *mf* *m. iz.*

110 *c/4* *mf*

115 *c/4* *c/1 mx* *f* *mf*

SECCIÓN 3^a
Tema A/1 mx

apéndice

119

p *animando poco* *p* *a poco*
a/1 mx (elipsis)

(Pedal de I)

124

f **inciso z**

127

mp **a/1/5** 3

130

f **inciso z** 3

133

p **a/1/6** 3 3 3 3 *cres... 3...* *molto 3.*

Transición
t/y

136 *8va* *Meno* = 92 *f* *ff* *y* *3* *5* *3* *5*

140 *f* *Tempo I* *t/1* *célula* *y* *y* *y*

Tema B
Introducción

143 *ff* *dim. ...* *3* *3* *3* *(Pedal de I)*

146 *b/1* *3* *bac* *Ped.*

150 *3* *3* *3* *f*

72

soldadura

b/2

153

mf

p

p

p

157

p

p

p

f

b/3

160

p

p

p

p

cresc.

163

mf

mf

mf

mf

soldadura
célula *t/1*

b/4

166

p

p

mf

mf

crescendo

169

f cresc.

8va

SECCIÓN 4ª
Coda

172

(8va)

mf *cresc.*

174

a/1

8va

f *ff*

t/y

// Meno ♩ = 92

177

mf *p*

Tempo I

180

a/1/6

8va

f *mf* *ff*

m. iz.

// Meno ♩ = 92

74

183

m. d.

Tempo I

ff *mf*³

a/1/6

186

X

f *mf* *cresc.*

molto

189

ff

a/2

8va

192

8va

a/2/7 (amplificado)

Cadencia (Plagal)

195

8va

ff *fff*

IV **I**