

Mario Altagüell

7 CONCIERTOS de 7 MINUTOS para PIANO y MUY PEQUEÑA ORQUESTA
- DE TEMPORAL -

Sobre una canción recopilada por Emilia Prieto en el
Valle intermitente central de Costa Rica (p. 84)

1º Concierto Op. 388

(Nº 20)

2/4. Tempo di TAMBITO - Malambo, Huapango ---

PIANO Solo

Celesta

Mariúmba

Arpa

Oboe

Cítrola

PIANO

CLAVINOVA

acompañante

2

A handwritten musical score for three voices. The top staff is labeled 'CLA VI NO VA' and has a bass clef. The middle staff has a soprano clef. The bottom staff has an alto clef. The score includes dynamic markings like 'f dim.', '8a---', and '8a---'. There are also performance instructions such as '3' over groups of notes and a circled '3'. A fish illustration is present on the right side of the page.

A handwritten musical score for three voices: CLA, VIN, and OV. The music is written on four-line staves. Measure 1 starts with a forte dynamic (f) and a grace note. The vocal parts are labeled 'etc.' with a bracket. Measure 2 starts with a dynamic sfp (sf p) and a grace note. The vocal parts are labeled 'etc. - - -' with a bracket. The score includes various dynamics like forte, piano, and sforzando, as well as performance instructions like 'etc.' and 'sf p'.

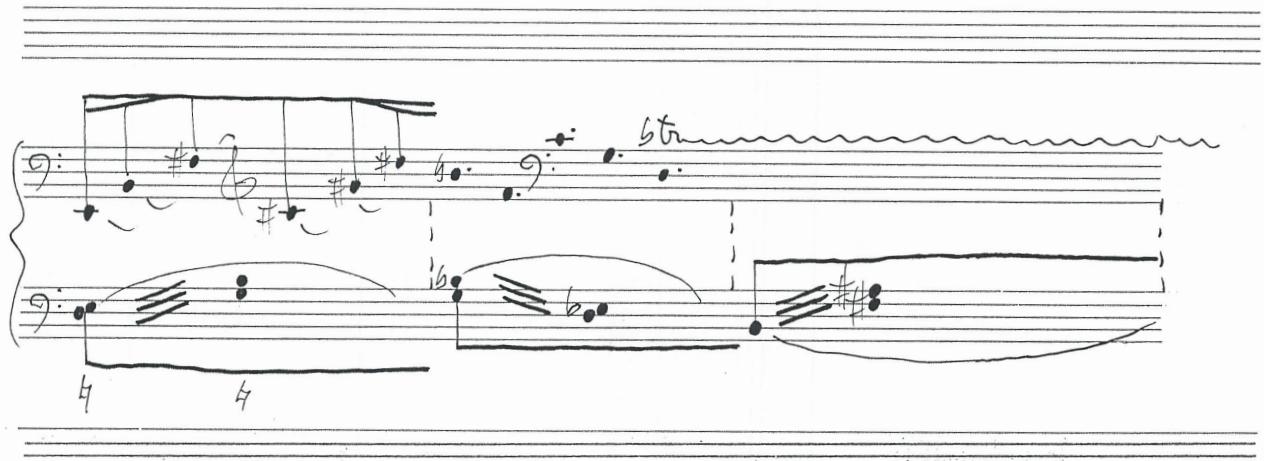
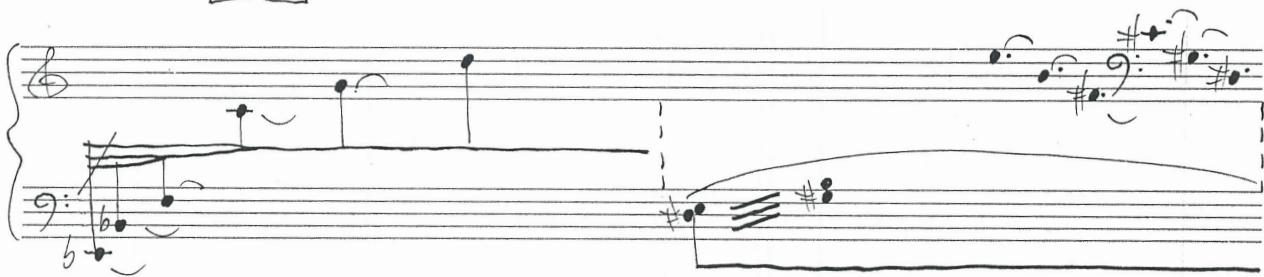
Handwritten musical score for Clarinet (CLA) and Violin (VIN). The score consists of two staves. The Clarinet staff starts with a dynamic *sfz*. The Violin staff has a dynamic *f*. The music includes various note heads, stems, and rests. Performance instructions like "etc." are written above the notes. A section labeled "Solo" is marked with an arrow pointing right. The piece ends with a dynamic *diss.*

Solo.

A handwritten musical score for 'CLAV.' (piano). The score consists of two staves. The top staff is in treble clef and has a tempo marking of $\frac{=}{\text{E}} \cdot \text{E} \cdot$. The bottom staff is in bass clef. The music begins with a series of eighth-note grace notes followed by a sustained note. The melody continues with a wavy line, labeled 'sim.' above the first dip and 'etc.' above the second dip. The score concludes with a series of eighth-note dashes. The bass staff ends with a fermata over three notes.

A handwritten musical score for a bassoon. The score consists of two systems of music. The first system starts with a bass clef, a common time signature, and a key signature of one sharp. It features a bassoon line with sixteenth-note patterns and a cello/bass line below it with eighth-note patterns. The second system begins with a bass clef, a common time signature, and a key signature of one flat. It continues the bassoon's sixteenth-note pattern and introduces a new cello/bass line with eighth-note patterns.

[3]



Solo {

CLAV. {

Solo {

CLAV. {

VIOLIN

CLAV. {

Stacc-TALÓN

Sust. fúrico

4

CLAV.

9:

sf

etc. — — — —

8a →

LOCO

solo pp inmutable

6

P

8a →

Solo

3/ *Lento assai* 3/ *Lento assai*

*M = VOLUMEN MUY BAJO, DE LOS
CINCO MATISSES USADOS:*

PP P M f ff

* — formula LARGA en
la que las FIGURACIONES en cada
línea continúan su MOVIMIENTO

quasi
giu.

CLAV.

5

8a -- →

Solo

f

LOCO

etc.

diss.

CLAV.

Solo

tormentoso (solo)

* il solista SEÑALA CUANDO

8a →

6

P 8a → Solo

Solo

2a → etc.

sfp V.CELL.

CLAV. (Vc.) sfp

[PNO Solo] Vc.

5 ↓ Lento affai ↓ ↓

ORGANO

sfp

stimm. sfp

Solo

CLAV. etc.

(5/lethargia)

CLAV. sfm

A handwritten musical score for two instruments. The top staff is for the Cello (C.CEL.), featuring a bass clef, a 7/8 time signature, and a key signature of one sharp. The bottom staff is for the Violin (V.CELL.), featuring a treble clef, a 9/8 time signature, and a key signature of one sharp. The score includes various slurs, grace notes, and dynamic markings like 'furioso'.

A horizontal line representing a five-line staff, used for writing musical notes and rests.

A hand-drawn musical score on five-line staves. The top staff is labeled 'Sole.' and the bottom staff is labeled 'CLAV.'. Both staves begin with a clef (F), a key signature of one sharp (F#), and a common time signature. The 'Sole.' staff has a tempo marking of 90 BPM. The 'CLAV.' staff has a tempo marking of 8a BPM. The music consists of eighth-note patterns. The 'Sole.' staff features a dynamic instruction 'v' above the notes. The 'CLAV.' staff features a dynamic instruction 'v' below the notes. There are also grace note-like markings consisting of three dots above the main notes.

A handwritten musical score for 'Solo' featuring five staves of music. The first staff starts with a dynamic ***ff*** and a tempo marking ***INMUTABLE***. It includes performance instructions like ***gliss.*** and ***IRREGULAR***, and a note with a bracket labeled **(en TECAS blancas)**. The second staff begins with a dynamic ***g:*** and a thick vertical bar. The third staff starts with a dynamic ***8a - -***. The fourth staff starts with a dynamic ***15a - -***. The fifth staff starts with a dynamic ***8a - - - -*** followed by ***15a - - - -***.

irregular
gliss.
(en tictos NEGROS)

Solo
sempre ff ma-poco-a---poco---dici---OL---TO---

9:(E): ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

8a- →

CLAN.

8

tempo f

D expression

quasi gliss.

A handwritten musical score for marimba. The score includes a key signature of one sharp, a time signature of 8/8, and a tempo marking of 'triumph' loco. It features a melodic line with grace notes and dynamic markings like #p. The score is divided into measures by vertical bar lines. A bracket labeled 'M' groups the first two measures. A box labeled 'MARIMBA' contains a melodic line with grace notes and dynamic markings like b. The score concludes with a dynamic marking of ff.

A handwritten musical score for violin. The top staff begins with a treble clef, a key signature of four sharps, and a common time signature. It contains several eighth-note groups and rests. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains eighth-note groups and rests. The score is annotated with 'VIOLIN' above the top staff and 'Pizzicato' below the bottom staff.

A handwritten musical score on five-line staff paper. The melody consists of six notes. The first note is a whole note with a circled 'b' dynamic above it. The second note is a half note with a 'bo' dynamic above it. The third note is a quarter note with a small dot above it. The fourth note is a half note with a sharp sign dynamic above it. The fifth note is a half note with a sharp sign dynamic above it. The sixth note is a quarter note with a small dot above it. The melody starts at a low pitch, rises to a peak, falls, rises again, and then falls.

MARIMBA

6 9: P

ga -- 75^a -- 8^a -- 1000

PP

ARPA

A handwritten musical score for marimba, page 9. The score consists of two staves. The top staff uses a soprano C-clef and has a key signature of B-flat major (two flats). The bottom staff uses a bass F-clef and has a key signature of G major (one sharp). The music includes various note heads, stems, and rests, with some notes having curved lines above them. The title "MARIIMBA" is written in a box at the top right. The page number "9:" is written on the left side.

quasi gliss.

Mario Alfagüel

Op. 388

Concierto para PIANO (Nº. 20)

y MUY PEQUEÑA ORQUESTA

Materia prima:

1
2
3
4

Tóm por zal se zra o sun dul ee mi sa rao

En - mer - al - di - ta llor - nando por que sea calo loz

co - cho gran ki sentor - tía ju gan do ma nue

ltoes itá cantón soy ya vana sor las o - chos 7 - 5

absurdo, erróneo y anticientífico que puede rectificarse un día de tantos, las disciplinas metereológicas que tuvo a bien imponernos la naturaleza, al parecer, no tienen remedio.

Lo del "límpido cielo" no se ajusta a la verdad. La estación Iluviosa en la zona atlántica y central es abrumadora, lo que no ocurre en tanta medida por el lado del Pacífico.

La meteorología es despótica con nosotros y el dios Tláloc instaló en estos contornos, por toda una eternidad, su cuartel general o su base de operaciones.

Nieblas y brumas arreadas por los alisios, precipitándose entre los cangilones del Irazú y la Carpintera, mantienen una envoltura gris-plomiza invulnerable a los rayos del sol que cierra los horizontes y llena de un frío húmedo el Valle de las Sombras, según dicen que fue la denominación que los güetares-catedráticos en toponomía le asignaron a estas comarcas. Eso se ve todos los días, en toda la proporción del fenómeno, si se contempla la zona sur-este desde las faldas del Barva. Y el sombrío panorama de las nebulosidades no mejora mayor cosa durante la estación seca (12).

Nos explicamos la mohina. *A dos puyas no hay toro bravo.* El ánimo se contagia de ambiente.

Entre la pésima costumbre de ser pobres —al decir de don Manuel de Jesús y la mortificación de la llovedera durante largos ocho meses, bajo un sol anémico cuando se digna asomar,— el alma se acoquina, languidece y decae.

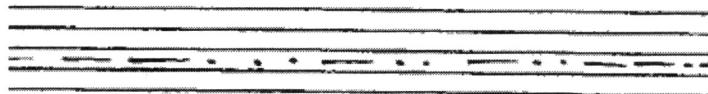
Pasiūlymai dėl **Mario Alfaguell** muzikos atlikimo:

1. Erdvinis žymėjimas turi būti vykdomas sekančiai (šiame kontekste erdvinis žymėjimas apima grafinio žymėjimo formą, dydį ir vietą` . Jei yra pateikiami du panašūs žymėjimai, bet vienas ilgesnis negu kitas, tai kompozicijos atlikimą):
 - a. turetų įtakoti Garso trukmė yra proporcinga grafinio žymėjimo ilgiui.
 - b. Ilgos linijos žymi ilgesnius skambėjimus.
 - c. Trumpos linijos reiškia trumpesnius skambėjimus.
 - d. Tušti tarpat žymi pertrauką.
2. Taškuotos linijos arba taškai-linijos reiškia prieš tai buvusio garso konteksto tēstinumą.
3. Aukšciau pažymėti apskritime - reiškia tų skambėjimų improvizaciją, specifinj laiko tarpą. Aukščių tvarka gali būti tokia , kaip pažymėta arba kitokia, pagal atlikėjo sprendimą.
4. Banguotos linijos rodo skirtingų aukščių kryptį ir elgesį.
5. Netaisyklingos linijos siūlo aleatorinę Improvizaciją.
6. Kiti muzikiniai žymėjimai turi vienodą reikšmę su kitais tradiciniais frazės žymėjimais.

Asmeninė ir kūrybinė grafinio žymėjimo interpretacija yra sveikintina.
Atlikėjas gali tapti kūrinio bendraautoriumi – kompozitoriumi,
interpretuoojant partitūrą skirtingu būdu. Šis paaiškinimas gali būti suprastas tik kaip rekomendacija , ir neskirta riboti atlikėjo vaizduotės.

Suggestions for the performance of the music of Mario Alfagüell:

1. The spatial notation¹ must be respected as follow:
 - a. The duration of the sound is proportional to the size of the graphic notation.
 - b. Long lines produce longer sonorities.
 - c. Short lines produce shorter sonorities.
 - d. Empty spaces represent rests.
2. Dotted lines or dots-lines imply the continuation of the previous sound context.

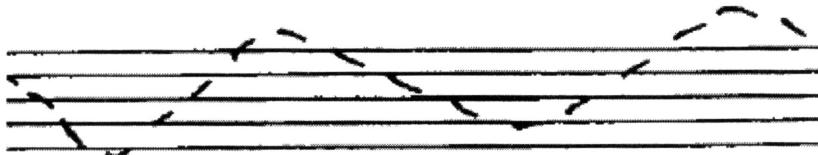


3. Pitches enclosed inside a circle represent the improvisation of those sonorities for a specific amount of time. The order of pitches can be respected or they can also be varied according to the judgment of the performer.

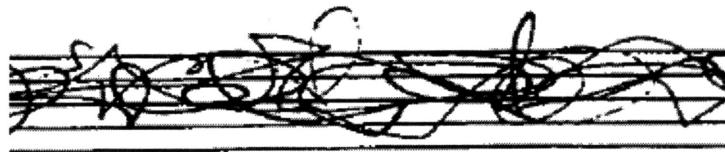


¹ In this context “spatial notation” is referred to the shape, size and position of the graphic notation. If two similar notations are presented twice, but one is longer than the other, that should impact the performance of the composition.

4. Waved lines indicate the direction and behavior of different heights.



5. Irregular lines suggest aleatoric improvisation.



6. Other musical markings has an equal meaning to the traditional phrase markings.

Personal and creative interpretation of the graphic notation is welcome. The performer can become a co-composer of the work by interpreting the score in a different way. This explanation can be understood as a reference only and it is not intended to limit the imagination of the performer.