

Mario Alfauell

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

Sobre una canción recopilada por EMILIA PRIETO en el
Valle intermontano central de COSTA RICA (p. 84)

I Concierto Op. 388

(Nº 20)

2/p. Tempo di TAMBITO - Malambo, Kupa paugo - - -

PIANO Solo

Celista

Mandarina

Arpa

Violini

Violoncello

CLAVINOVA
acompañante

PIANO

CLAVINOVA

f dim. *ga---*

3 3

CLAVINOV

sfz *etc.* *sfz* *etc.*

3

CLAVIN

sfz *etc.* *dim.* *Solo* →

Solo →

Solo →

CLAV.

dim. *etc.*

Handwritten musical notation for the first system, featuring a grand staff with treble and bass clefs. The bass line includes a flat sign and a series of notes. The treble line has a few notes and rests.

Handwritten musical notation for the second system, including a 'str.' (string) section with a wavy line and a grand staff with bass clefs. The bass line has notes and rests, with some slurs.

Handwritten musical notation for the third system, labeled 'Solo' and 'CLAV.' (Clavier). It features a grand staff with treble and bass clefs. The bass line has a wavy line, and the treble line has notes and rests.

Handwritten musical notation for the fourth system, labeled 'Solo' and 'CLAV.' (Clavier). It includes a 'VIOLIN' section with a wavy line and a grand staff with treble and bass clefs. The bass line has notes and rests, with a '5' and '8a' marking.

Handwritten musical notation for the fifth system, labeled 'CLAV.' (Clavier). It features a grand staff with treble and bass clefs. The bass line has notes and rests, with a 'Stacc-TALÓN' marking and a 'Sub. fÚRICO' marking.

4

CLAV.

3/4 *Lento assai* 3/4 *Lento assai*

μ = VOLUMEN Menor, DE LOS CINCO MATHISES USADOS:
pp p μ f ff

* ————— fermata LARGA en la que las FIGURACIONES en cuestión CONTINÚAN en MOVIMIENTO

quasi
glus.
CLAV.

5

ga - - - ->

ga - - - -> Solo loco dim.

CLAV. Solo

tormentoso (solo)

* il solita SEÑALA CUÁNDO

Handwritten musical score for piano. The system consists of two staves. The upper staff is in treble clef and contains notes with accidentals (flats and sharps) and a circled '6' above it. The lower staff is in bass clef and contains notes with accidentals. A 'Solo' marking with an arrow is at the end of the system. A 'P' (piano) dynamic marking is at the beginning.

Handwritten musical score for solo. The system consists of two staves. The upper staff is in treble clef and contains notes with accidentals and a circled '6' above it. The lower staff is in bass clef and contains notes with accidentals. A 'Solo' marking is on the left. A 'V. CELL.' marking is in a box above the lower staff. A 'CLAV.' marking is on the left. A 'Solo' marking with an arrow is at the end of the system. A 'P' (piano) dynamic marking is at the beginning.

Handwritten musical score for piano. The system consists of two staves. The upper staff is in treble clef and contains notes with accidentals. The lower staff is in bass clef and contains notes with accidentals. A 'PNO Solo' marking is on the left. A 'Vc.' marking is on the left.

5 *Leuto assai*

Handwritten musical score for organ. The system consists of two staves. The upper staff is in treble clef and contains notes with accidentals and a circled '5' above it. The lower staff is in bass clef and contains notes with accidentals. A 'ORGANO' marking is in a box above the upper staff. A 'sfz' (sforzando) marking is on the left. A 'strum' marking is on the left. A 'Solo' marking is on the left. A 'CLAV.' marking is on the left. A 'Solo' marking with an arrow is at the end of the system.

Handwritten musical score for solo. The system consists of two staves. The upper staff is in treble clef and contains notes with accidentals. The lower staff is in bass clef and contains notes with accidentals. A 'Solo' marking is on the left. A 'CLAV.' marking is on the left.

(5 *Leuto assai*)

Handwritten musical score for clavichord. The system consists of two staves. The upper staff is in treble clef and contains notes with accidentals and a circled '5' above it. The lower staff is in bass clef and contains notes with accidentals. A 'CLAV.' marking is on the left. A 'sfz' (sforzando) marking is on the left. A 'Solo' marking is on the left. A 'CLAV.' marking is on the left. A 'Solo' marking with an arrow is at the end of the system.

CLAV. 7 V. CEU.

furioso

(5/4 *Lento assai*)

8a --- 9a ---

Solo

CLAV. X

8a --- 9a ---

Solo

15a --- 8a --- 5' 2000

f INMUTABLE *glis. IRREGULAR*

(en TECLAS blancas)

8a --- 15a ---

8a --- 15a ---

Solo

glis. IRREGULAR

(en teclas NEGRAS)

f *sempre* ma-poco-a-poco-diin-OL-TO

8a ---

CLAV.

Handwritten musical score for CLAV. (Clavier). The score is written on two staves (treble and bass clef). It features a melodic line with various accidentals (sharps, flats, naturals) and a dynamic marking of *p* (piano) with the instruction *espressivo*. A fermata is placed over a note, and the word *dim.* (diminuendo) is written above the staff. The piece concludes with *etc.* (et cetera). A handwritten *mf* (mezzo-forte) is written above the top staff.

Empty musical staff.

Handwritten musical score for MARIMBA. The score is written on two staves. It includes a melodic line with a dynamic marking of *m* (mezzo) and the instruction *loco*. A bracketed section contains the notes (b, b, b). The piece begins with a dynamic marking of *ff* (fortissimo). The score concludes with a melodic line and a dynamic marking of *ff*.

Empty musical staff.

Handwritten musical score for VIOLIN. The score is written on two staves. It features a melodic line with a dynamic marking of *p* (piano) and the instruction *espressivo*. The piece concludes with a melodic line.

Empty musical staff.

Handwritten musical score on a single staff, featuring a melodic line with various accidentals.

Empty musical staff.

Handwritten musical score for MARIMBA and ARPA. The score is written on two staves. The MARIMBA part is marked with *P* (piano). The ARPA part is marked with *pp* (pianissimo) and includes the instruction *dim.*. The score concludes with a melodic line and the instruction *loco*.

Empty musical staff.

Handwritten musical score for MARIMBA. The score is written on two staves. It features a melodic line with various accidentals and a dynamic marking of *pp* (pianissimo). The piece concludes with a melodic line.

quasi glis.

Mario Alfagüell
Op. 388

Materia prima:

Concierto para PIANO (No. 20)
Y MUY PEQUEÑA ORQUESTA

4

2 1

Tom por rial se rra o sundul-ce ni sa cao
Es-me-ral-di-ta llo-rando por que sea ca boel big
co-cho Juan Ki centar -ta' ju gan do Ma nne
ltoes-tá san-tan-doy ya nra sor las o - cho 7-5

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

Lo del "límpido cielo" no se ajusta a la verdad. La estación lluviosa 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 toponimia 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).

No 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.

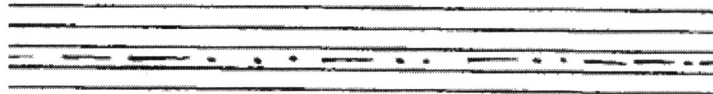
Pasiūlymai dėl **Mario Alfaguell** muzikos atlikimo:

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 tarpai žymi pertrauką.
2. Taškuotos linijos arba taškai-linijos reiškia prieš tai buvusio garso konteksto tęstinumą.
3. Aukščiau pažymėti apskritime - reiškia tų skambėjimų improvizaciją, specifinį 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, interpretuojant 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.

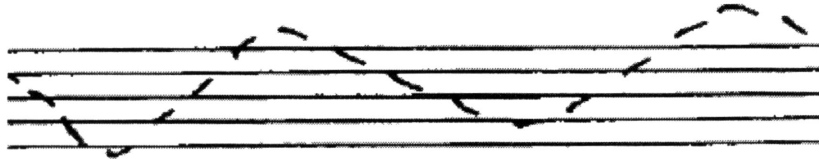


3. Pitches enclosed inside a circle represent the improvisation of those sonorities for a specific amount of time. The order of pitches can be respected or they can also be varied according to the judgment of the performer.

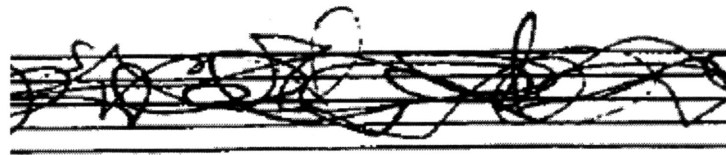


¹ In this context "spatial notation" is referred to the shape, size and position of the graphic notation. If two similar notations are presented twice, but one is longer than the other, that should impact the performance of the composition.

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.