

1ª Mano izquierda

# SONATA

para la mano izquierda Op. 250

para ISMAEL GAMBOA QUIRÓS



MANO IZQ.  
al PIANO

8a -----  
 PP leggiero (sim.) poco a poco cres. --- MOLTO

8a -----  
 f

8a -----  
 sub 8a P

8a -----  
 - (8a) -----

8a -----  
 m P

8a -----  
 P sempre

1 2 3 5 4

*sub. f*      *poco a poco dim*

*tranquilo*

*P*

*sempre P*      *poco a poco*

8a --- 15a --- 8a --- 15a --- 4 -

cresc - - - - - rem - - - - -

8a --- 15a --- 8a --- 8a --- 15a --- 15a --- 8a ---

- - - pre

*p* *f* tremolo

*f* *p* (sim)

(sim)

5 - tranquillo

ar. el. poco a poco

pp poco a poco cresc.

- 6 -

Handwritten musical notation on a staff with treble clef. The notes are: G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. Dynamics include *sa* and *f*. A large slur covers the final notes.

Handwritten musical notation on a staff with bass clef. It features a tremolo pattern labeled "trem." and dynamic markings *ff* and *Pdim.*. The notes are: G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3, C3. A large diamond-shaped slur is drawn over the notes.

Handwritten musical notation on a staff with bass clef. The notes are: G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3, C3. A dashed line labeled "sa" is written below the staff.

Handwritten musical notation on a staff with bass clef. The notes are: G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3, C3. The staff ends with a double bar line. To the right, there is a handwritten note: "M. 1<sup>o</sup> de JUNIO, 2011 6:50 a.m." and "Op. 250".

(Lento)

Handwritten musical notation on two staves. The top staff has a treble clef and notes: G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4. Dynamics include *f dim.* and *P dim.*. The bottom staff has a bass clef and notes: G#3, A3, B3, C4, B3, A3, G#3, F#3, E3, D3, C3. Dynamics include *ff dim.*. A page number "6" is written at the bottom right.

-7-

8a - - - - -

can INQUIETUD

mitioso  
(Lento CONE PRIMA)

pp  
con SORD.

8a - - - - -

SENZA Sord.

sub. ff  
8a - - - - - dim. poco a poco f # in dim - - - - -

*Rit. An*

Handwritten musical notation on a single staff in G-clef, featuring a melodic line with various accidentals and dynamics.

*rit. al-pp # . . # . . etc*

*(8a)*

*I<sup>o</sup> CORAL*

Handwritten musical notation on a single staff in G-clef, consisting of a series of chords with various accidentals.

*u*

*(8a)*

Handwritten musical notation on a single staff in G-clef, showing a sequence of chords with accidentals.

*(Como un Bop de ALBERTI)*

Handwritten musical notation on a single staff in G-clef, featuring a melodic line with slurs and various accidentals.

*P*

*VARIABLE*

*Lento (come prima)*

Handwritten musical notation on a single staff in G-clef, showing a melodic line with slurs and various accidentals.

*rit. ff*

*poco a poco dim.*

*II<sup>o</sup> CORAL  
con SORD*

Handwritten musical notation on a single staff in G-clef, consisting of chords with various accidentals.

*P 8a*

*poco a poco dim.*



Handwritten musical notation on a staff with treble clef and key signature of two sharps (F# and C#). The notes are grouped with slurs and ties. Above the staff, there are markings: "SENZA Sord." and "8a" with a dashed line. Below the staff, the instruction "sempre PP" is written.

Handwritten musical notation on a staff with treble clef and key signature of two sharps. The notes are heavily scribbled over with ink. Above the staff, there are markings: "ff" and "#". Below the staff, the instruction "incl. f" is written.

Handwritten musical notation on a staff with bass clef and key signature of two sharps. The notes are grouped with slurs. Above the staff, the instruction "III CORAL (sempre TRANQUILLO)" is written. Below the staff, the instruction "I sempre" is written.

Handwritten musical notation on a staff with bass clef and key signature of two sharps. The notes are grouped with slurs. Below the staff, the instruction "sempre P" is written.

Handwritten musical notation on a staff with bass clef and key signature of two sharps. The notes are grouped with slurs. Above the staff, the instruction "NON accel. non rit." is written. Below the staff, the instruction "NON dim. NON cresc." is written. There are also markings "8a" and "15a" with dashed lines. At the bottom right, the text "Mario Alfesioni Op. 250" and "M. 1.ª JUNIO, 2011 (9:00 a.m.)" is written.

Anagramma:  
 3 4 5 2 1 (Nos. Camp. 6 7 8 9 - - -)  
 I S M A E L G A M B O A U I R O S .

s. camp.  
 Handwritten musical notation on a staff with treble clef and key signature of two sharps, showing a few notes.

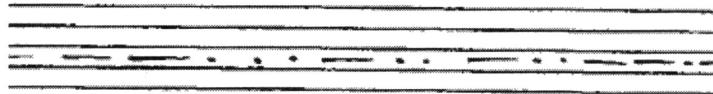
## Pasiūlymai dėl **Mario Alfaguell** muzikos atlikimo:

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 notation<sup>1</sup> 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.



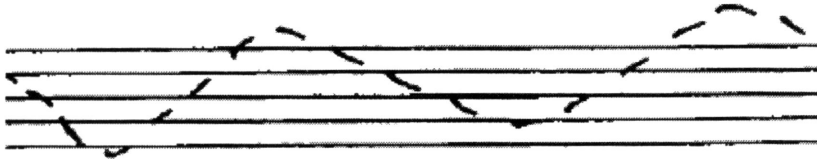
3. Pitches enclosed inside a circle represent the improvisation of those sonorities for a specific amount of time. The order of pitches can be respected or they can also be varied according to the judgment of the performer.



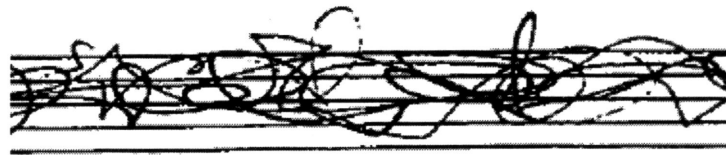
---

<sup>1</sup> 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.