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201

UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO

ESCUELA NACIONAL DE MÚSICA

"COMPOSITORES MEXICANOS A FINALES DEL SIGLO XX"

TRABAJO COMPLEMENTARIO A LA GRABACIÓN QUE COMO
OPCIÓN DE TESIS SUSTENTA:

ISAAC JUÁREZ FLORES

PARA OBTENER EL TÍTULO DE:

LICENCIADO EN PIANO.

ASESOR:

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A mis padres David Juárez Juárez y María Isabel Flores Ávila; gracias por su amor, apoyo y comprensión, sin ustedes esto no sería posible, siempre estarán en mi corazón.

A mis hermanos David y Alejandra, al igual que sus hijos Cindy, David, Lissette y Alejandra; con cariño.

A mis maestros, compañeros, alumnos y amigos.

Un agradecimiento a los compositores Roberto Medina, Eugenio Delgado y Hugo Rosales por haberme confiado sus obras y haber tenido a mi disposición su valioso tiempo.

Un especial agradecimiento a mi maestra y asesora Monique Rasetti, gracias por haber compartido tus conocimientos y darme la justa y paciente orientación cuando era necesario, siempre te recordaré con cariño.

Gracias a ti que con tus frutos hiciste ver las cosas de diferente manera. Gracias Dios por darme la vida.

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RESUMEN

Las obras que aquí se presentan fueron compuestas en las dos últimas décadas del siglo XX en México.

Escogí este trabajo como opción de tesis, porque no es común tener la oportunidad de trabajar una obra con su compositor, para obtener una ejecución más cercana a su idea. Los compositores que colaboraron con este trabajo se encuentran actualmente en el ejercicio de la composición; y se trata de Roberto Medina, Eugenio Delgado y Hugo Rosales.

El lenguaje que utilicé en el resumen, está intencionalmente hecho de manera coloquial. Así, para aquello que apenas se inician en la música no les será complicado comprender la lectura de las obras.

El material que aquí se presenta es:

- 1) “Navegando en la luz de tus ojos”, de Roberto Medina.
- 2) “Escenas del culto olvidado”, de Eugenio Delgado.
- 3) “Sonata Dos para dos pianos a cuatro manos”, de Eugenio Delgado.
- 4) “Primera Sonata”, de Eugenio Delgado.
- 5) “Sonata Cíclica: Anaid a la paloma”, de Hugo Rosales.

ROBERTO MEDINA

Nació en Morelia, Michoacán. Siendo niño perteneció al coro de niños cantores de Morelia. De 1970 a 1980, realizó sus estudios musicales en el conservatorio de las Rosas, cuyos maestros fueron Rubén Valencia, Bonifacio Rojas, Gerhart Müench.

En 1980 obtiene una beca para estudiar durante cuatro años en el taller de composición Carlos Chávez del CENIDIM en la Ciudad de México, bajo la dirección de Manuel Enríquez, Federico Ibarra y música electrónica con el Ingeniero Pavón. Ha tomado cursos de composición con los maestros Mario Lavista, Rodolfo Halfter, Julio Estrada, Francisco Nuñez, Leo Bower, Alcidez Lanza, Ramón Barce, K. Ramón K. Kotonsky y Alian Deprez. Como compositor ha participado en los festivales de música contemporánea organizados en la Universidad Autónoma Metropolitana, en los foros internacionales del INBA y en cuarto Festival Cervantino.

Fue pianista acompañante de los niños cantores de Morelia, y durante breve tiempo su director, fu{e maestro en el Conservatorio de las Rosas, en las Escuela Popular de Bellas Artes de la UMSH, de la Escuela Superior del INBA, de la que actualmente es subdirector.

También participó en el encuentro latinoamericano de arpas, y en 1990-1991 fue becario del FONCA como creador.

"NAVEGANDO EN LA LUZ DE TUS OJOS"

Roberto Medina.

A			B			A			B'			CODA		
Tema a	Des	Puente	Tema b	Des.	Puente									

La obra no cuenta con barra de compás, pero en la partitura vienen las secciones indicadas con plumones.

En la sección A, el ritmo, así como la melodía, son muy libres. Al final de la sección hay un puente en el que encontramos apoyaturas como una diagonal, la cual indica (según el compositor) que son mas expresivas que rápidas.

The musical score consists of two staves of handwritten notation. Staff 1 begins with a treble clef, a key signature of one sharp, and a common time signature. It contains several measures of music with various note values and rests. Dynamic markings include 'P' (piano) and 'f' (forte). Staff 2 continues the piece, also starting with a treble clef and one sharp. It includes a dynamic marking 'Naturales' and a measure number '6.'

En el tema "b" (Sección B), a pesar de una atmósfera parecida a A, el tema cambia de aspecto.

A handwritten musical score for section B, page 8. The score consists of two staves. The top staff is in common time and has a dynamic marking of $p p$. It features various rhythmic patterns, including eighth-note groups and sixteenth-note figures, with some notes tied over. The bottom staff follows a similar pattern but includes a measure with a triple-time signature ($\frac{3}{8}$) indicated by a bracket under the first three measures. The music is written on five-line staff paper.

El desarrollo de B va a tener parajes rápidos, interrumpidos ya sea por cuartos o corcheas.

A handwritten musical score for section B, page 9. This page shows a continuation of the musical development. The top staff begins with a series of eighth-note pairs followed by a melodic line with grace notes. The bottom staff starts with a measure in common time (indicated by a '4') and then transitions to a measure in triple time (indicated by a '3'). The music is written on five-line staff paper.

El puente está formado con los recursos del puente de la sección A.

A handwritten musical score for the bridge, page 7. The top staff shows a melodic line with eighth-note pairs and grace notes. The bottom staff features a rhythmic pattern with eighth-note groups and sixteenth-note figures. The music is written on five-line staff paper.

El puente B en laza con la reexposición (nuevamente A).

A handwritten musical score for section B. It consists of two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic marking 'mf' and a crescendo arrow followed by a forte dynamic 'p'. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a tempo marking 'Nº Loco' and a dynamic marking '8°'. The score is annotated with various slurs, grace notes, and performance instructions.

B' contiene los mismos pasajes rápidos de B, pero su carácter es más suave en intensidad, lo que nos lleva a un final próximo.

A handwritten musical score for section B'. It shows two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It has a dynamic marking 'mf' and measures numbered 12 and 13. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. Measures numbered 12 and 13 are also present here.

La Coda retoma el tema "a" (Sección A), y concluye con un carácter muy suave y notas cada vez más largas.

A handwritten musical score for the Coda. It features two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains measures numbered 10, 11, 12, 13, and 14. The bottom staff starts with a bass clef, a key signature of one sharp, and a common time signature. It contains measures numbered 10, 11, 12, 13, and 14. The score includes various slurs, grace notes, and dynamic markings like 'p' and 'p. possible'. Measure 14 ends with a fermata over the bass clef staff.

- Navegando en la luz de Tus ojos -

A

P

L3 2 1

Loco

P P = P MF

L3 1 3

Puente

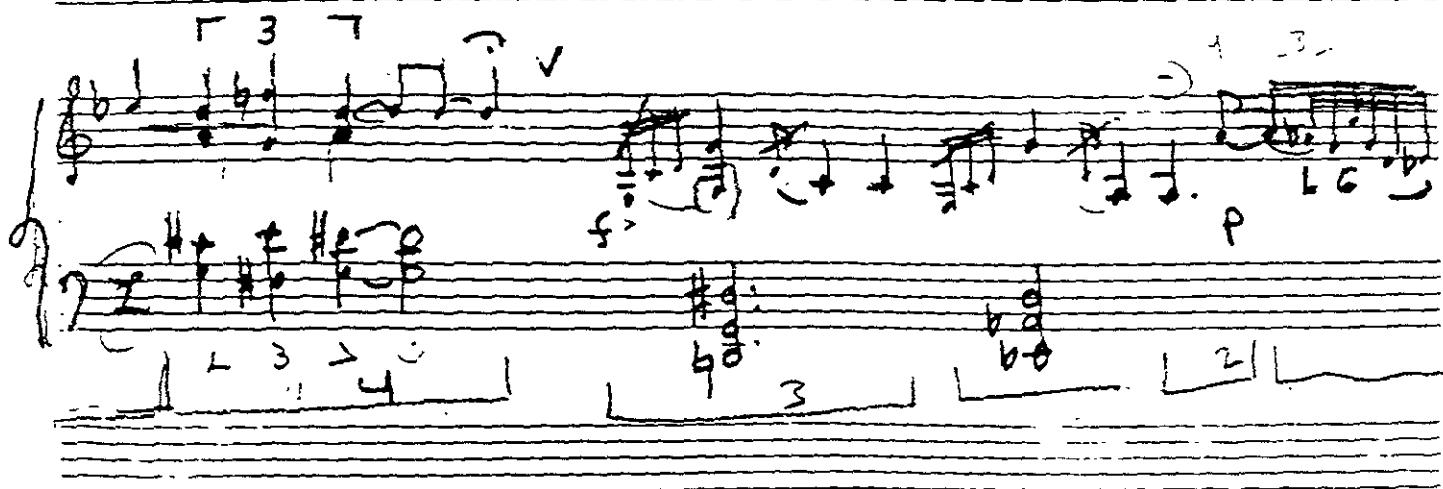
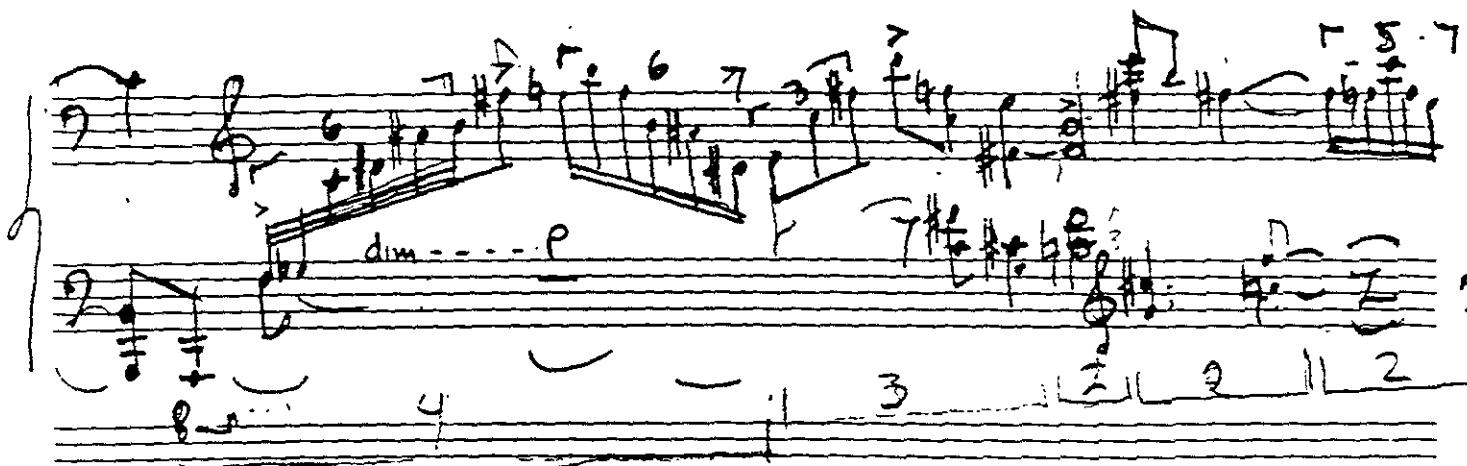
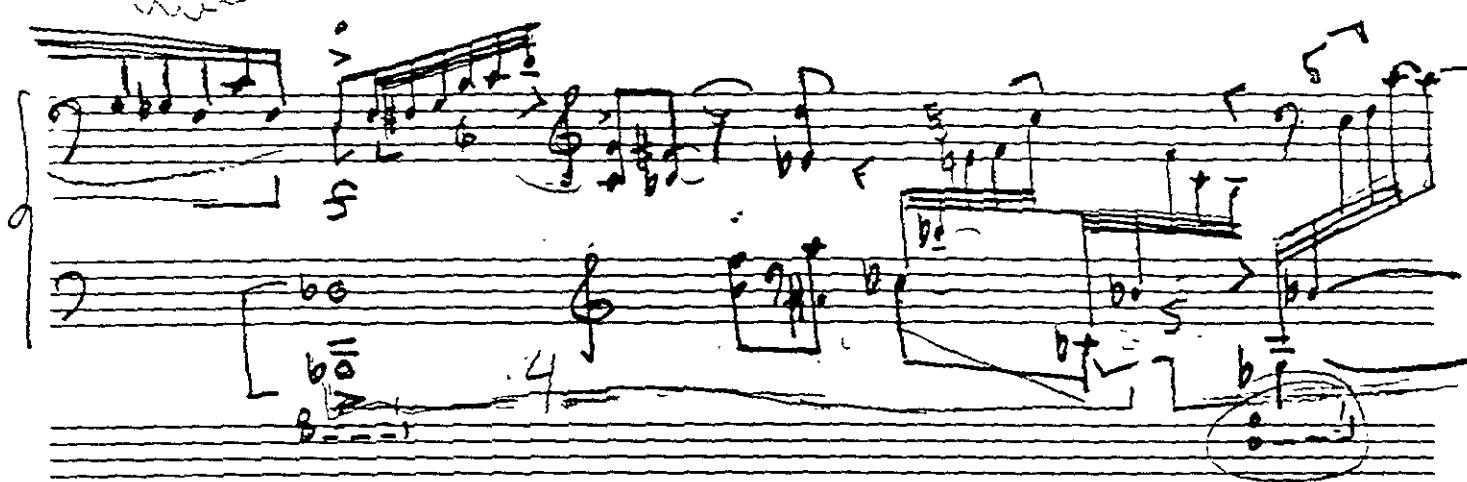
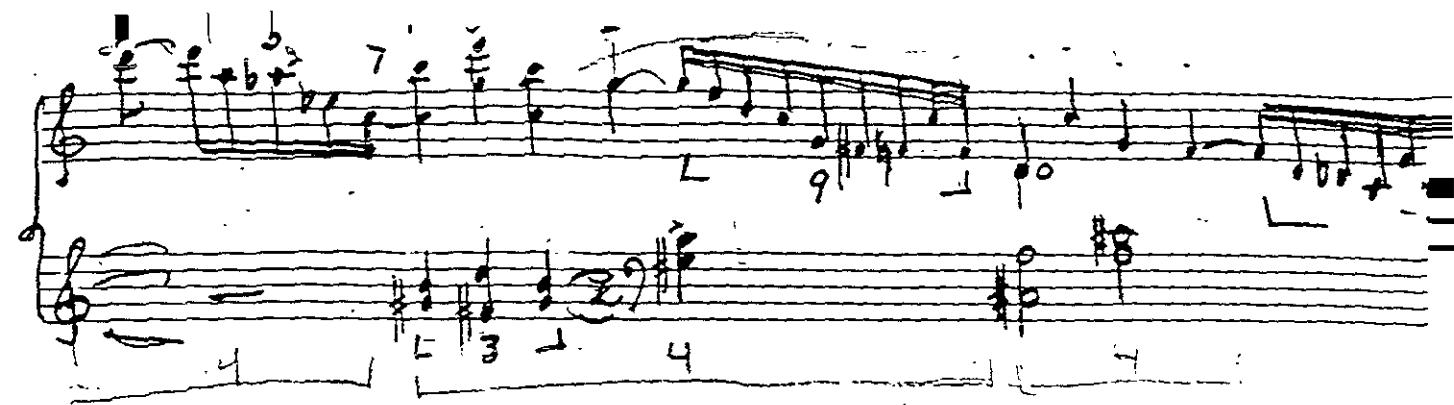
Navegando

L3 1 2 3

B

L3 2 1

Loco



A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of six staves of music, each with unique dynamics and performance instructions.

- Staff 1:** Soprano part. Dynamics: p , pp . Performance instruction: *fuerte*.
- Staff 2:** Alto part. Dynamics: $b+$, g .
- Staff 3:** Piano part. Dynamics: 3-- , p .
- Staff 4:** Soprano part. Dynamics: p .
- Staff 5:** Alto part. Dynamics: p .
- Staff 6:** Piano part. Dynamics: p .

Performance instructions include:

- Staff 1:** *fuerte*, p , pp , $b=$, $g=$, $b=$, $g=$.
- Staff 4:** *mf*, $>p$.
- Staff 5:** *Loco*.
- Staff 6:** *Loco*.
- Staff 7:** *R.I.*
- Staff 8:** *15*, *8*.
- Staff 9:** *mt*, *12*, *13*.
- Staff 10:** *2*.

3

Handwritten musical score for a string instrument (likely cello or bass). The score consists of four staves. The top staff uses a bass clef and has dynamic markings *f* and *p*. The second staff uses a bass clef and includes a tempo marking *L.3*. The third staff is blank. The bottom staff uses a bass clef and includes a tempo marking *L.3*. Measure numbers 1, 2, 3, and 4 are indicated below the staves.

Handwritten musical score for a string instrument (likely cello or bass). The score consists of four staves. The top staff uses a bass clef and includes a dynamic marking *pp* and a tempo marking *L.60*. The second staff uses a bass clef and includes a tempo marking *L.3*. The third staff is blank. The bottom staff uses a bass clef and includes a tempo marking *L.3*. Measure numbers 1, 2, 3, and 4 are indicated below the staves.

Handwritten musical score for a string instrument (likely cello or bass). The score consists of four staves. The top staff uses a bass clef and includes a tempo marking *Lento*. The second staff uses a bass clef and includes a tempo marking *Lento*. The third staff is blank. The bottom staff uses a bass clef and includes a tempo marking *Lento*. Measure numbers 1, 2, 3, and 4 are indicated below the staves.

Handwritten musical score for a string instrument (likely cello or bass). The score consists of four staves. The top staff uses a bass clef and includes a tempo marking *P. possible*. The second staff uses a bass clef and includes a note instruction "Gastar pedal para pedirse el sonido". The third staff is blank. The bottom staff uses a bass clef and includes a tempo marking *L.3*. Measure numbers 1, 2, 3, and 4 are indicated below the staves.

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EUGENIO DELGADO

Nació en el Valle de Santiago, Guanajuato. Estudió composición en la Escuela Superior de Música del INBA, y llevó taller de composición en el CENIDIM; ha tomado cursos de composición con Manuel Enríquez, Raúl Pavón, Mario Lavista, Valdimir Kotonski, Ramón Barce, Leo Brower, entre otros.

Con la Ninfa Eco ganó el segundo lugar en el Concurso nacional para obras orquestales José Pablo Moncayo; y ganó el primer lugar con la obra “Finjamos que soy feliz” en el Primer Certamen Universitario Sor Juana Inés de la Cruz.

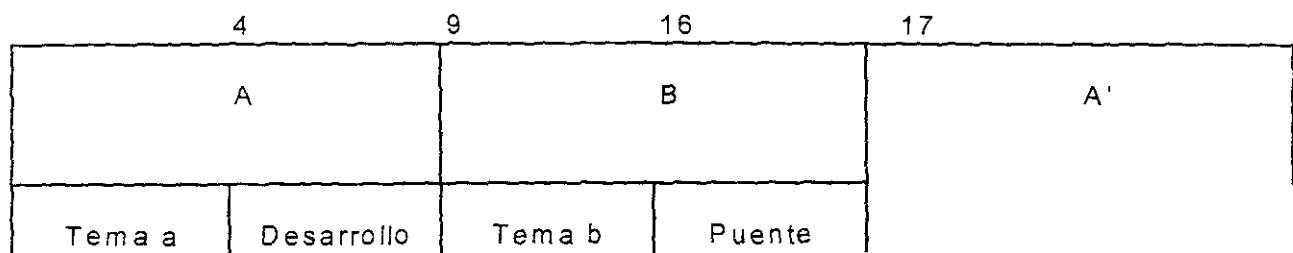
Actualmente cursa la Licenciatura en Piano en la Escuela Nacional de Música de la UNAM, y se dedica a la composición y a la investigación en el CENIDIM.

"ESCENAS DEL CULTO OLVIDADO"

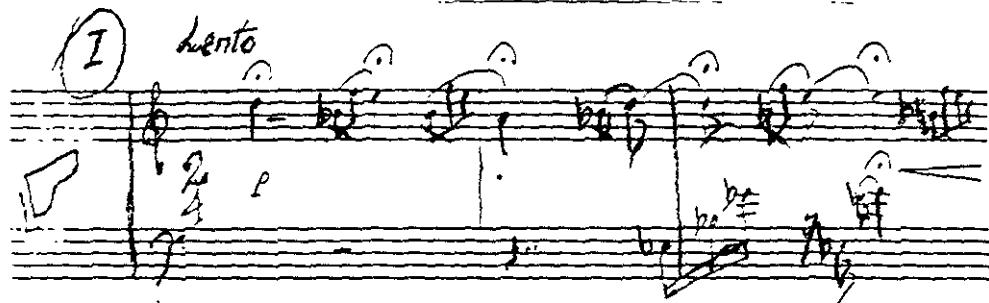
Eugenio Delgado.

Es una obra que consta de cuatro piezas para Piano solo; una característica de estas piezas es que la mano derecha tiene una tonalidad diferente a la de la mano izquierda.

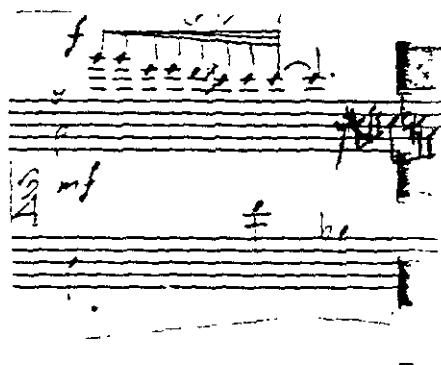
I



En la primera pieza, la sección A tiene un carácter libre y el ritmo no es riguroso ("Lento").



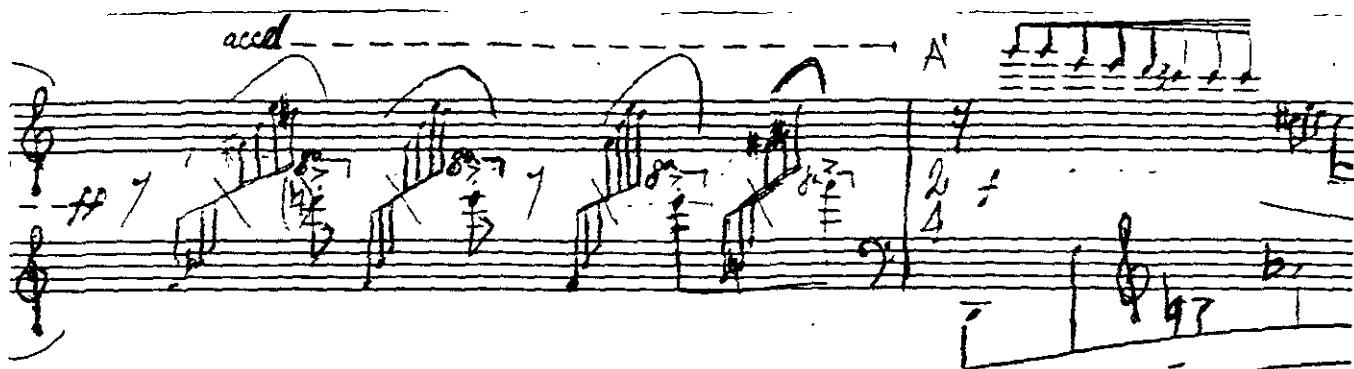
En su desarrollo cuenta con un adorno cuyo carácter es "accelerando" en cada nota.



En la sección B, la mano izquierda maneja la tonalidad de do menor en primera inversión, dos compases después aparece la mano derecha con la tonalidad de do sostenido menor.



El puente que se encuentra al final de esta sección, enlaza B con A'



II

	6	11	17	20	24	
	A		B		A'	
Tema a			Tema b	Desarrollo	Puente	
						15

El carácter de la segunda pieza es más agresivo ($\text{♩}=96$) que la anterior, y el ritmo es binario ($\frac{2}{2}$). En la mano derecha aparece armadura de Mi Mayor, y en la izquierda de Do Mayor.

A handwritten musical score for two hands. The top staff is for the right hand (Mi Mayor) and the bottom staff is for the left hand (Do Mayor). The key signature is one sharp. The tempo is indicated as $(\text{♩}=96)$. The first measure shows a bass note followed by eighth-note pairs. The second measure shows eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The third measure shows eighth-note pairs in both hands. The fourth measure shows eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The fifth measure shows eighth-note pairs in both hands.

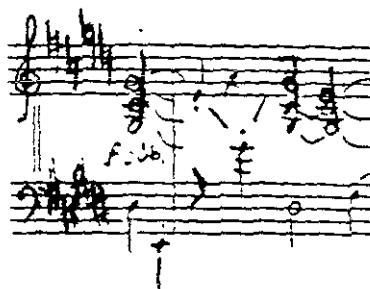
La sección B inicia con un tiempo más tranquilo ($\text{♩}=80$), y las armaduras se invierten: Mi Mayor en la mano izquierda y Do Mayor en la derecha.

A handwritten musical score for two hands. The key signature changes to no sharps or flats. The tempo is indicated as $(\text{♩}=80)$. The first measure shows eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The second measure shows eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The third measure shows eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The fourth measure shows eighth-note pairs in the right hand and sixteenth-note patterns in the left hand.

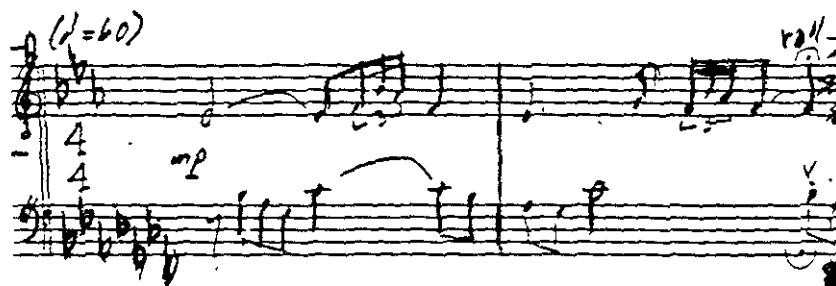
En el desarrollo de la Sección B, encontramos la parte climática de la pieza, la cual presenta un cambio de armadura regresando a la forma en que inició la pieza.

A handwritten musical score for two hands. The key signature changes back to one sharp. The first measure shows eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The second measure shows eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The third measure shows eighth-note pairs in the right hand and sixteenth-note patterns in the left hand. The fourth measure shows eighth-note pairs in the right hand and sixteenth-note patterns in the left hand.

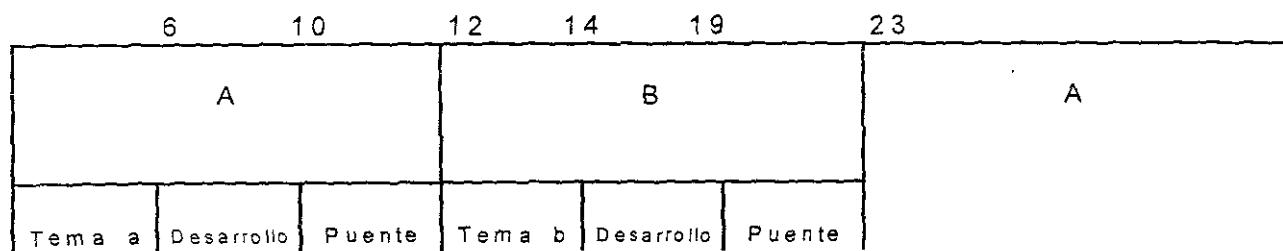
En el puente se invierten otra vez las armaduras.



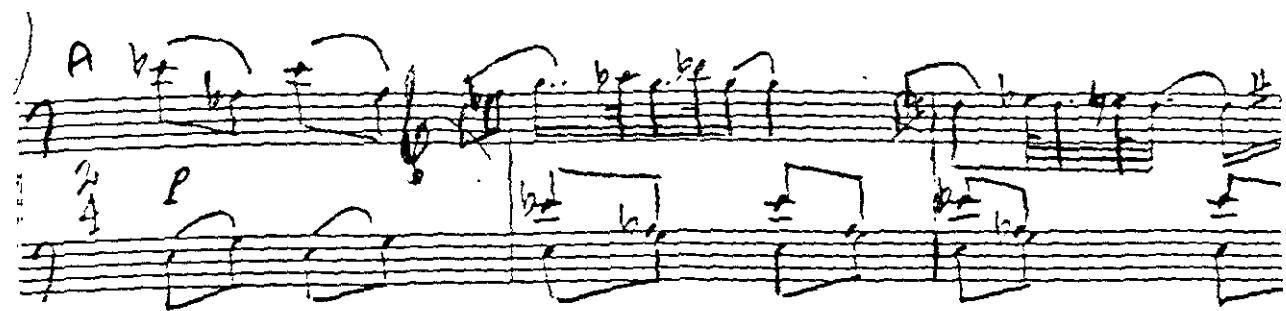
En la reexposición a la sección A', la mano derecha tiene armadura de Mi bemol Mayor; y la izquierda la armadura de Do bemol mayor.



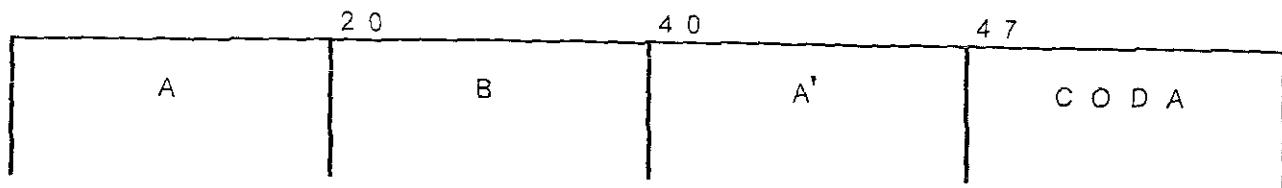
III



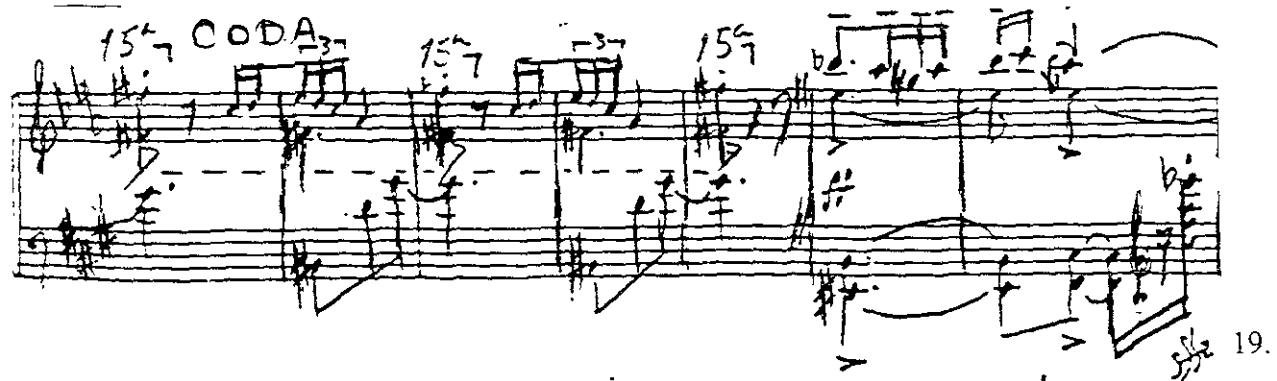
En la tercera pieza el ritmo es binario ($\frac{2}{4}$); la sección A tiene un tiempo muy lento, y B es más movido y de mayor intensidad sonora. En toda la pieza se utiliza el recurso de la bitonalidad a pesar de que las armaduras no lo indiquen.



IV



La cuarta y última pieza, es de un movimiento más rápido que las otras, y su ritmo es ternario ($\frac{3}{8}$): en la mano izquierda aparece la armadura de fa sostenido menor, y en la derecha la de do menor.

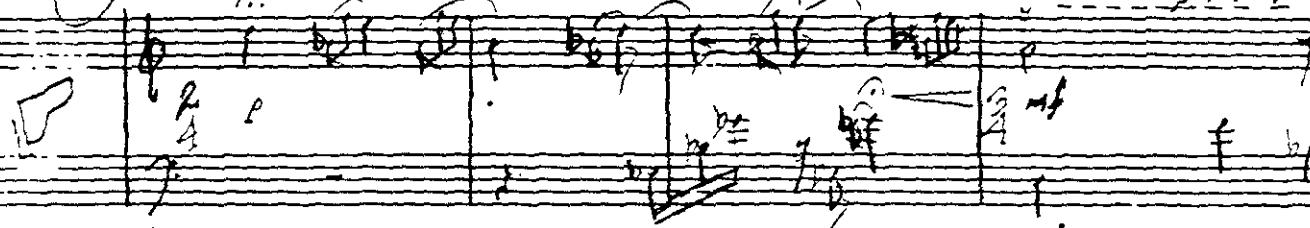


Escenas del "Cílto Olvidado"

(a José Juncos)

Escena I.

(I) A lento



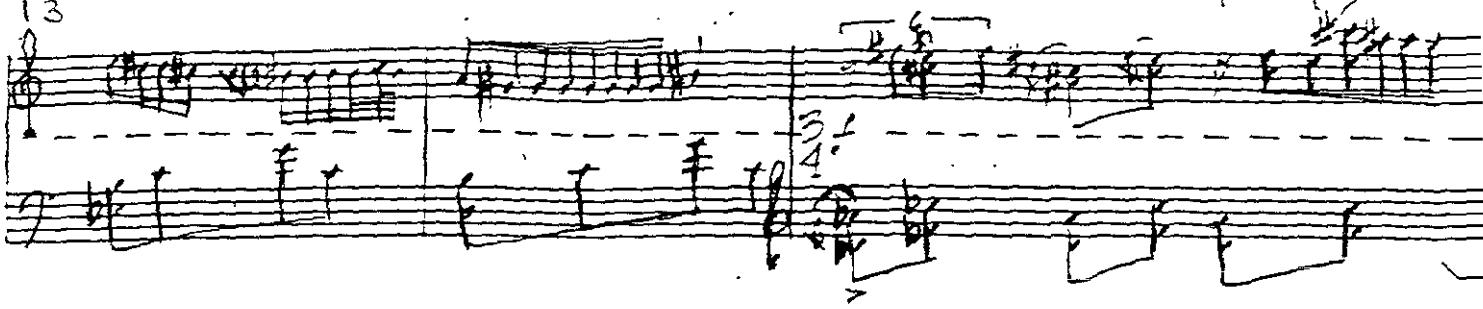
5



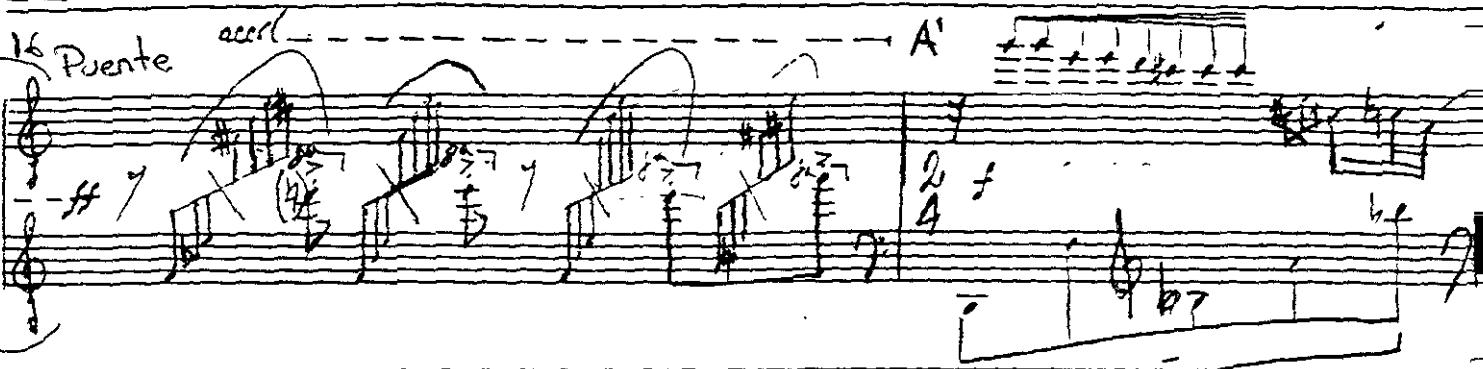
B poco più mosso



13

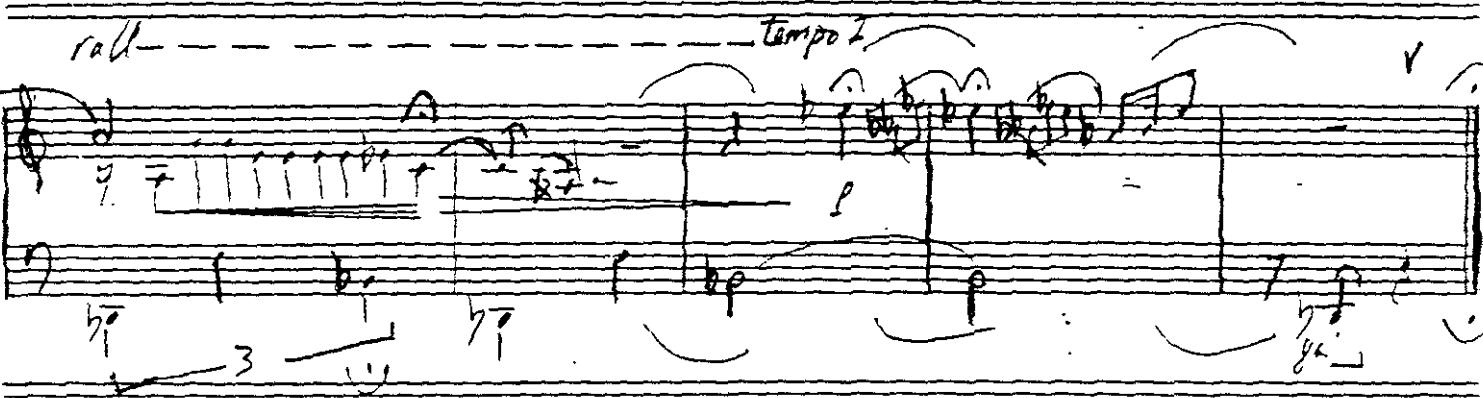


16 Puente acci

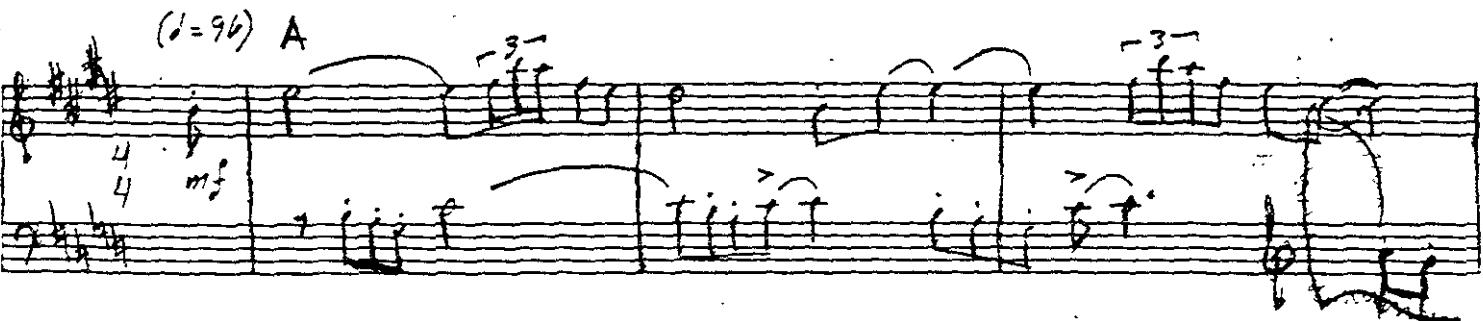


rall

tempo 2



(d=96) A



all - - - - - (d=60)

mp

poco poco a poco - - -

16

17

18

all - - - - - (d=60) A'

all - - - - -

- - - - - (d=54)

all - - - - -

7

$\frac{2}{4}$ p

8

9

10

p

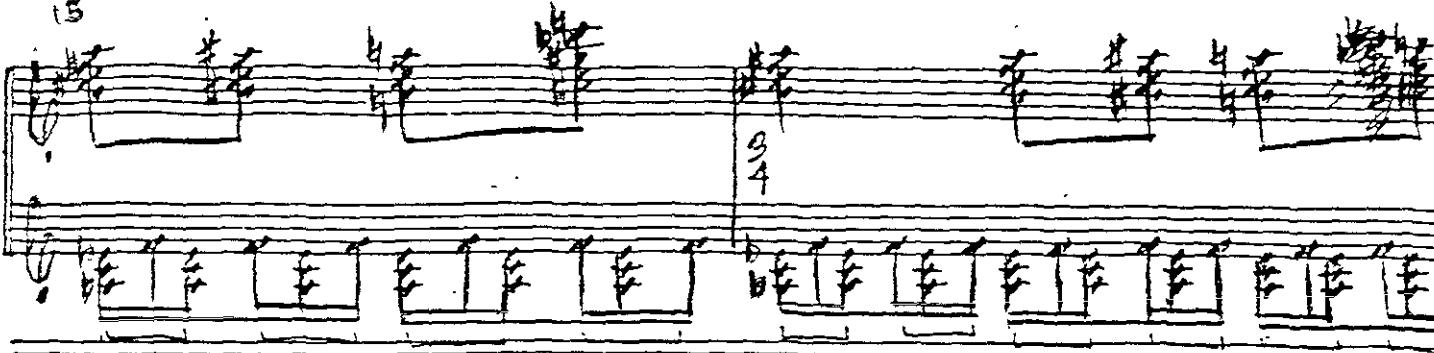
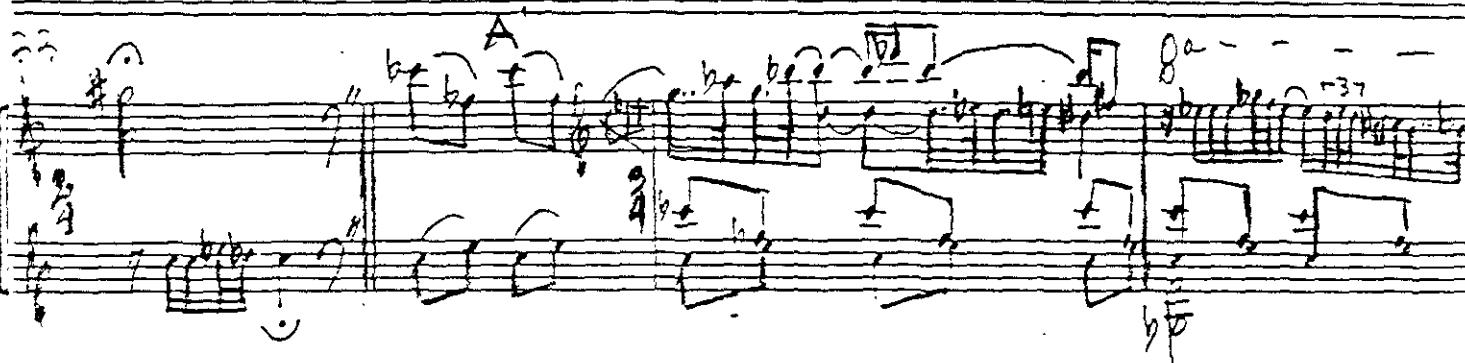
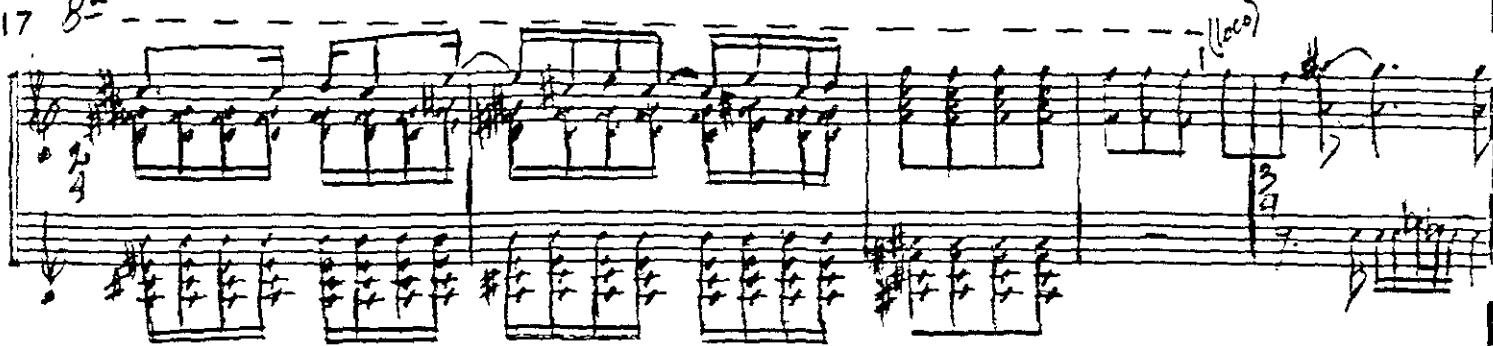
11 (loco)

12

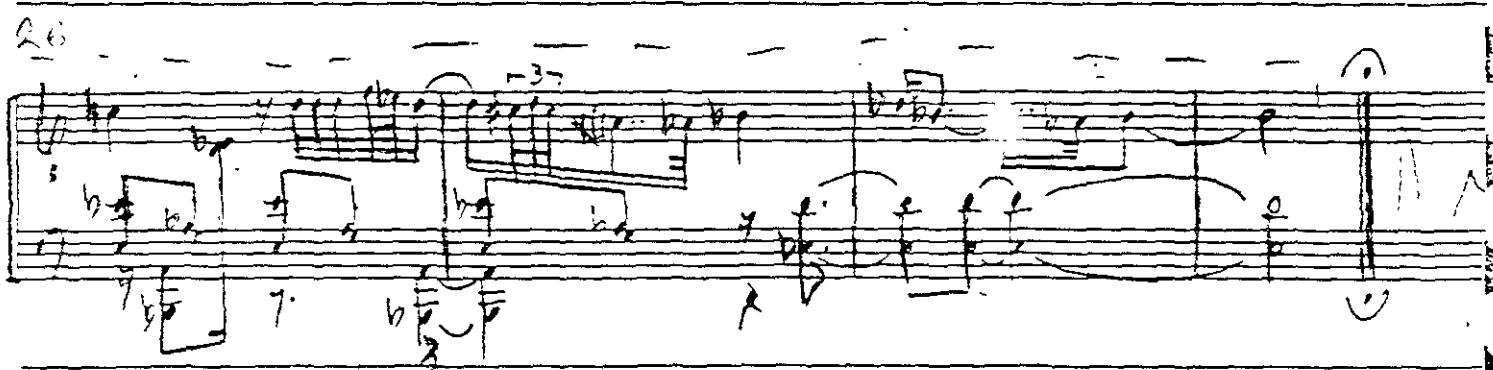
13

This image shows a handwritten musical score for a string quartet, consisting of four staves. The top two staves are for violins, the third for cello, and the bottom for bass. The score includes various musical markings such as dynamics (p, f), articulations (staccato dots, dashes), and performance instructions (e.g., 'loco'). Measure 7 starts with a dynamic p . Measures 8 and 9 show complex rhythmic patterns with sixteenth-note figures. Measure 10 begins with a dynamic p . Measure 11 is marked '(loco)'. Measure 12 features a dynamic f . Measure 13 concludes the page.

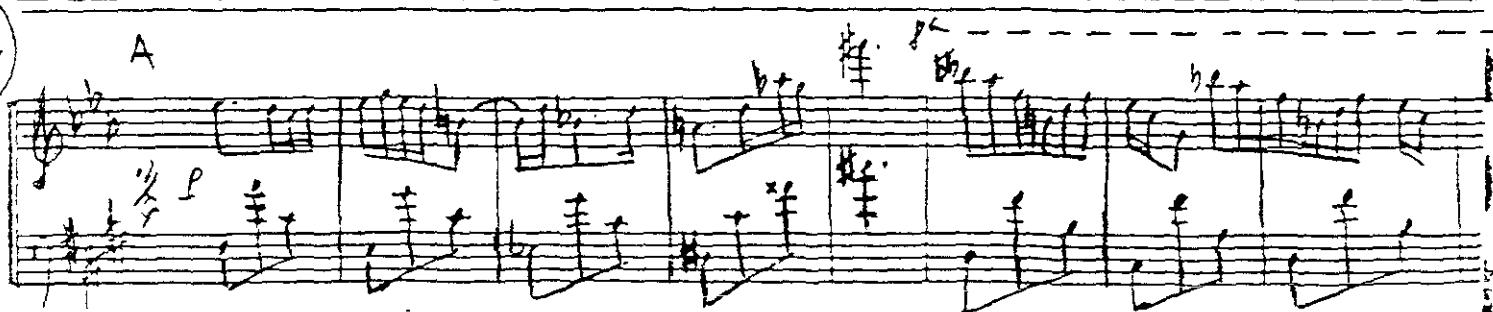
15

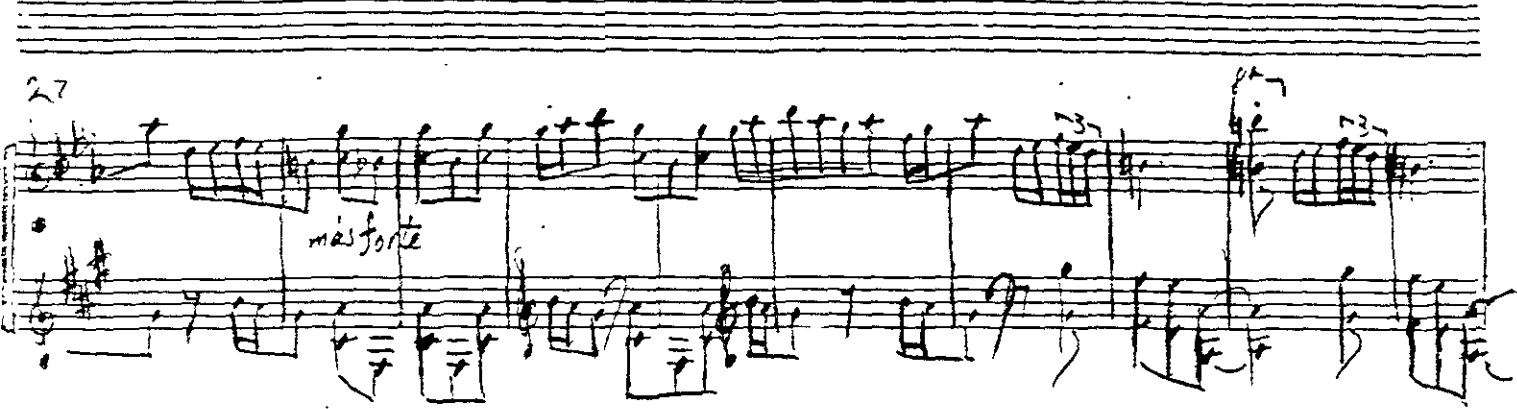
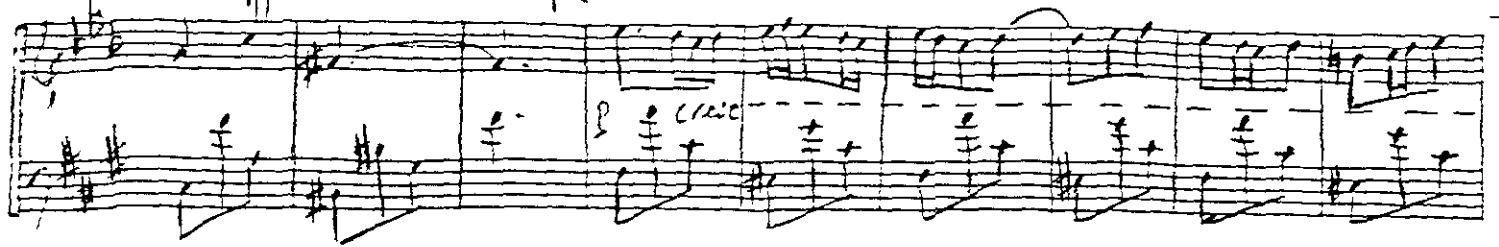
17 8^e

26



A

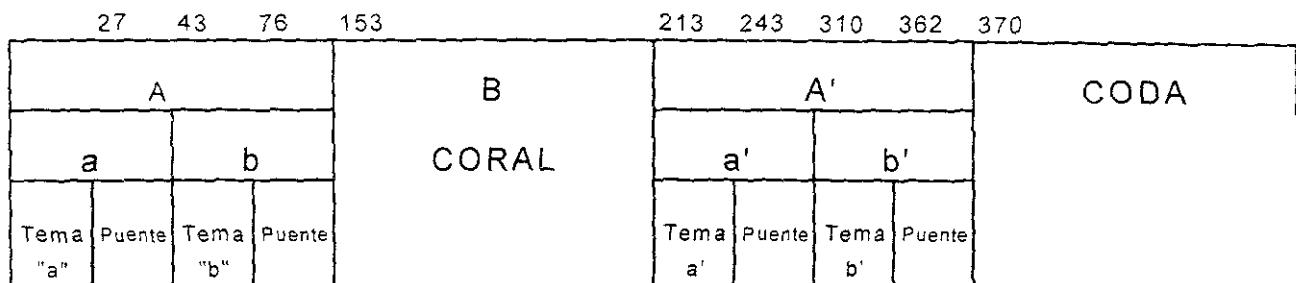




"SEGUNDA SONATA"

(Para dos Pianos a cuatro manos)

Eugenio Delgado.



Esta sonata consta de un solo movimiento, en el que hay varios cambios de tiempo, las melodías tienen muchas atmósferas distintas, así como una abundancia de cromatismos. El ritmo es binario ($\frac{2}{4}$).

La sección A cuenta con parte "a", y parte "b"; en la parte "a" (Moderato mágico) la mano izquierda empieza con una figura rítmica que abarca cinco octavos. En el tercer compás (tercer tiempo), empieza la mano derecha con la misma figura rítmica de octavos, pero en grupos de seis; el segundo piano entra en el último cuarto del quinto compás en forma de canon, pero en un registro más grave.

El puente empieza con el compás veintisiete. En el segundo piano hay un la bemol como nota pedal, y en el primer piano, un ritmo de tres contra dos.



En la parte “b” de la sección A (Doppio Movimiento), el primer piano tiene arpegios encontrados los que van a ir subiendo de intensidad sonora.



En el puente de la parte "b" se presentan terceras cromáticas.

A musical score page featuring five staves of music. The top two staves show a series of eighth-note patterns. The middle staff has a key signature of one sharp (F#). The bottom three staves show bass notes and some eighth-note patterns. There are several circled numbers (1, 2, 3, 4, 5) with arrows pointing to specific notes or chords, likely indicating harmonic analysis or performance markings.

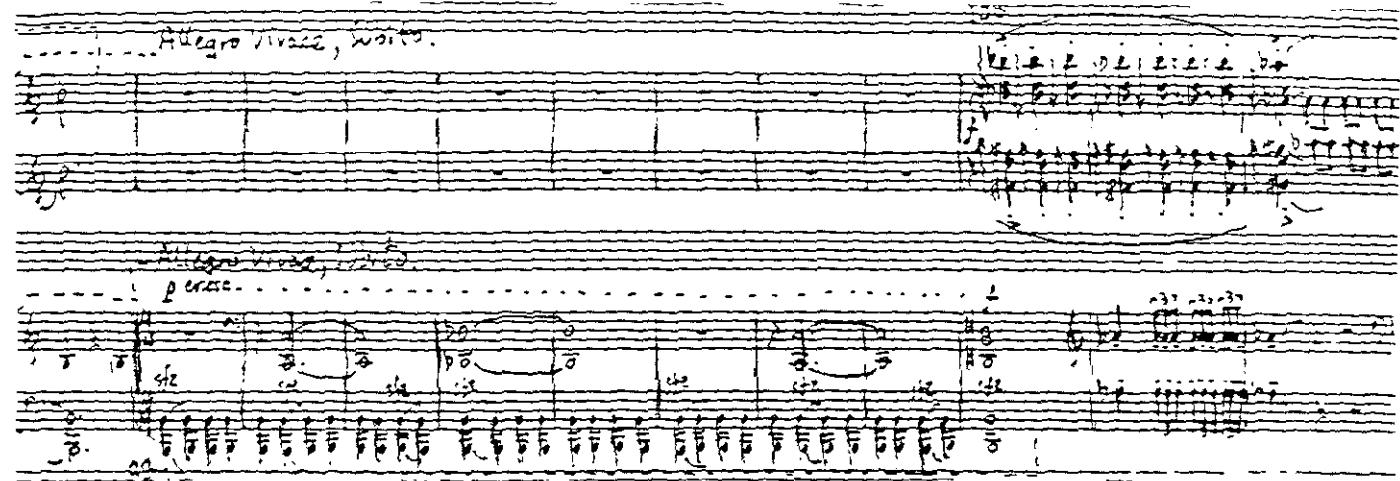
La sección B (Lento), se trata de un Coral muy melancólico.

A musical score page featuring four staves of music. The top staff has a key signature of one sharp (F#). The middle staff has a key signature of one flat (B-flat). The bottom staff has a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns. The word "expresivo." is written above the middle staff, and "p, expresivo." is written above the bottom staff, both with curved arrows pointing to specific measures.

La parte a' de la sección A', inicia con el "Quasi a tempo I, pochis. più mosso".

A musical score page featuring four staves of music. The top staff has a key signature of one sharp (F#). The middle staff has a key signature of one flat (B-flat). The bottom staff has a key signature of one sharp (F#). The first staff has handwritten text above it: "Quasi a tempo I, pochis. più mosso". The music consists of eighth and sixteenth note patterns. The page number "28." is located in the bottom right corner.

La parte b' de la sección A' empieza a partir del "Allegro Vivace, Súbito". Al final del puente hay una indicación (G.P.) que significa "gran pausa": después de ésta "gran pausa" se da inicio a la CODA.



replicar el sonido
x numero de veces
el mismo orden
y sucesivamente
molto.....

G.P.

Coda

Tranquilo, molto più lento che tenero

2^a Sonata.

(P/piano a 4 manos
a 2 pianos, 4 manos.)

Eugenio Delgado Parra

A

- 2^{da} sonata -
P/piano a 4 manos
(o 2 pianos 4 manos.)

Eugenio Delgado P.

Locroano, maestro

A

88

con sonido sempre.
simile...

con sord. sempre.

ped

(con expresión)

b

(con expresión)

simile....

c

(con expresión)

simile....

3

(con expresión)

(con expresión)

X A



Puente

25 (h) p. *call.* *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.*

(i) *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.*

muy animado como un encantamiento.

This section continues the musical score. It includes dynamic markings like *p.*, *p. ff.*, and *call.*. The instruction *muy animado como un encantamiento.* is written above the staff. Measure numbers 25 through 28 are present.

p. ff. *p. ff.*

p. ff. *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.*

This section continues the musical score. It includes dynamic markings like *p. ff.*. Measure numbers 29 through 32 are present.

p. ff. *p. ff.*

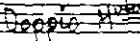
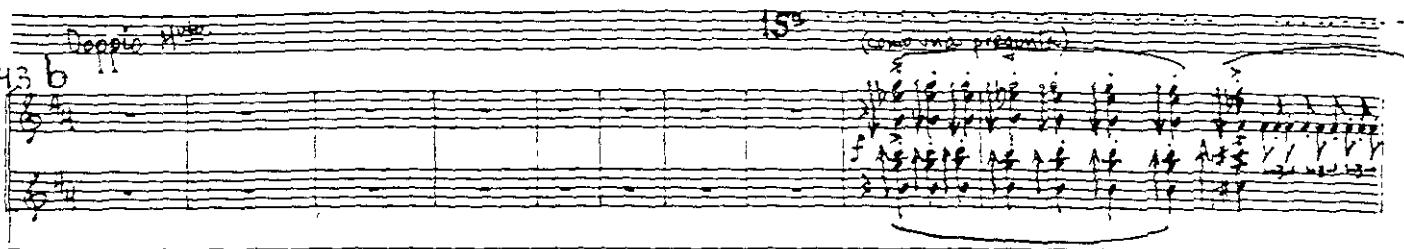
p. ff. *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.*

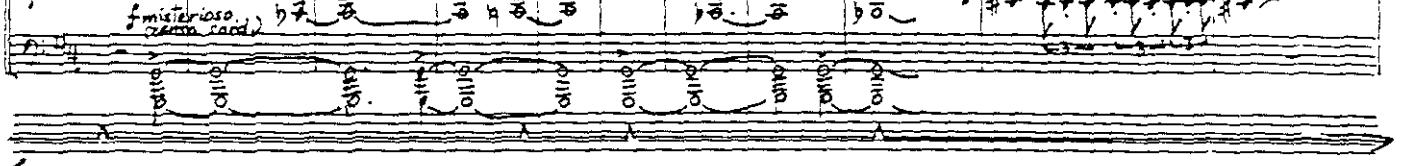
This section continues the musical score. It includes dynamic markings like *p. ff.*. Measure numbers 33 through 36 are present.

p. ff. *p. ff.*

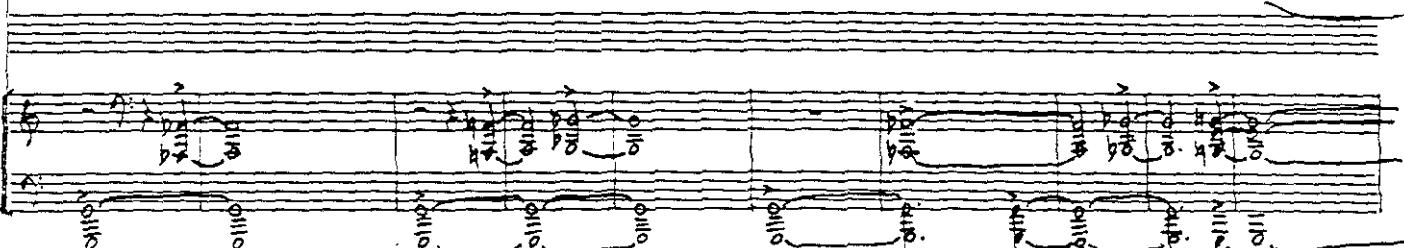
p. ff. *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.* *p. ff.*

This section continues the musical score. It includes dynamic markings like *p. ff.*. Measure numbers 37 through 40 are present.

Doppio 
 43 b  *(come una preghiera)*


 44  *misterioso*
zeno card 

 45 

 46 

 47 

 48 

Puente

153

154

(come un mormorio)

80

p.sib.

dura e molto cal.

p.sib (come un rango reverendo)

ppp

comp. cordine.

Quasi lo stesso tempo, più lento. (un lontananza, grid.)

155

87 (Tempo I)

p.d.

(come un eco, etc.)

p.tiste.

scava fortuna

96
 (cello)
 II
 104
 (molto espressivo, m.)
 poco a poco
 bō bō mf sforz.
 II
 110
 mf

114

1. più mosso.

f. seco.

sfz, molto legato.

2. più mosso.

mf

mp

mf

p

119

f. luminoso.

f. pleno.

#perante.

mordato.

128



più forte.

Continuation of the handwritten musical score. The top staff shows a dynamic instruction *più forte.* followed by a measure of eighth-note pairs. The bottom staff shows a measure of eighth-note pairs.

135



più piano.

Continuation of the handwritten musical score. The top staff shows a dynamic instruction *più piano.* followed by a measure of eighth-note pairs. The bottom staff shows a measure of eighth-note pairs.

138



più forte, portato.

Continuation of the handwritten musical score. The top staff shows a dynamic instruction *più forte, portato.* followed by a measure of eighth-note pairs. The bottom staff shows a measure of eighth-note pairs.

145

molto cal.

molto rall.
Dotto.

153 B

p, espressivo.

p, espressivo.

82

169

(mf) *cresc.*

(mf) *cresc.*

175 *pp, tremolance!*
(con sordina.)

pp mi.
con sordina.

182 *m.c.*

- 9 -

167

con tutta forza.

168

193

A. per lontananza.

169

p, triste.

170

171

con cordine. pp ppp

Quasi a tempo I, pochiss. più mosso.

213 a' A'

pensare sempre.

simile...

simile...

pensare sempre.

pensare sempre.

(portato, m.d.)

(portato, m.d.)

simile....

(portato, m.d.)

H (portato, m.d.)

230

Handwritten musical score for two staves. The top staff consists of six measures of rhythmic patterns with various note heads and rests. The bottom staff consists of four measures of rhythmic patterns.

231

Handwritten musical score for two staves. The top staff consists of five measures of rhythmic patterns. The bottom staff consists of four measures of rhythmic patterns.

242

Puente

Handwritten musical score for two staves. The top staff starts with a dynamic *p*, followed by a measure of eighth-note pairs and a dynamic *p*. It then continues with a series of eighth-note pairs, some with grace notes, and a dynamic *pp*. The bottom staff starts with a dynamic *p*, followed by a measure of eighth-note pairs and a dynamic *p*. It then continues with a series of eighth-note pairs, some with grace notes, and a dynamic *pp*.

253

a meno mosso.

(2^a vez poco rall.....)

~~mezzo f.~~

~~pp, doloso.~~

pp, poco pesante.

con cord.

264

al... a meno mosso.

: meno f.

meno p.

seccor cord.

265

(2^a vez poco rall.....)

restar gradvemente hasta.... Allegro M.

mf

mf

(2^a vez poco rall.....)

acceler gradvemente hasta.... Allegro M.

mf

ppp

poco, crece. hasta.... f

simile...

285

mezzo-forte

H

H

A

O

O

293

H

A

A

300

rall. - - - - a tempo e rall poco a poco

poco

mf

rall. - - - - a tempo e rall poco a poco

forte

mf

mf

310 b'

Allegro Vivace, Subito.

Handwritten musical score for orchestra. The top system starts with a dynamic of f . The bottom system begins with a dynamic of p .

150

322

Handwritten musical score for orchestra. The top system shows a section of eighth-note patterns. The bottom system shows a section of sixteenth-note patterns.

334

Handwritten musical score for orchestra. The top system features a melodic line with grace notes and slurs. The bottom system shows a rhythmic pattern of eighth and sixteenth notes.

84 345

355

Puente

364

8.

più forte. *mf*

legg (legg)

roll - piano mosso

pianissimo mosso mosso

ff maestoso.

pianissimo mosso mosso

ff più forte.

1st roll (legg.)

(2nd roll - - - - -) (legg.)

108th.

legg

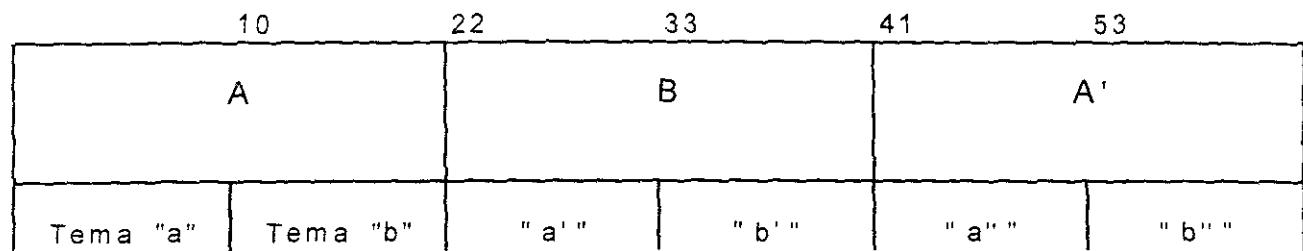
legg (legg.)

"PRIMERA SONATA"

Eugenio Delgado.

La "Primera Sonata" consta de cuatro movimientos, el primero es "Maestoso" ($\text{♩}=72$); el segundo es "Allegro Molto" ($\text{d}=132$); el tercero es "Andante con Moto" ($\text{♩}=60$), y el cuarto es "Allegro Molto Vivace" ($\text{♩}=184$).

I



El primer movimiento es bitemático, el ritmo es ternario ($\frac{3}{4}$); la sección A está dividida en tema "a" y tema "b".

Maestoso ($\text{♩}=72$)

Allegro, poco rubato ($\text{♩}=120$)

50.

La sección B también está conformada por los mismos temas ("a" Moderato, Poco Rubato ($\text{♩}=63$)), y "b" Allegro, Molto Rubato ($\text{♩}=80$).

Moderato, poco rubato ($\text{♩}=63$)

pp molto espressivo

Allegro, molto rubato ($\text{♩}=80$)

mf

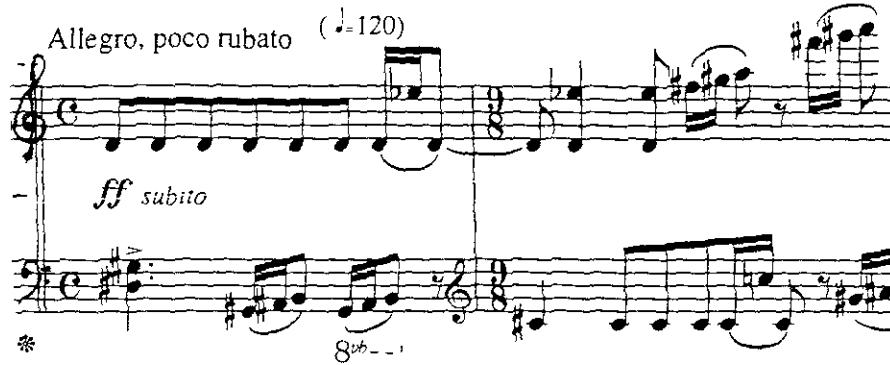
* 8vb
Ped.

* 8vb
Ped.

En la reexposición (A') aparecen nuevamente los dos temas. Cabe mencionar, que a la manera clásica, cuando surge la reexposición, los temas se encuentran transportados.

Tempo I ($\text{♩}=72$)

mf



II

Allegro Molto (d=132)

T e m a	1 3	D e s a r r o l l o
---------	-----	---------------------

La melodía del segundo movimiento es “Marcato”, su ritmo es binario, y el desarrollo está construido sobre el tema único del movimiento.

Allegro moltò (J=132)

En el desarrollo hay una nota pedal que cambia de sitio para dar mayor contraste: de sol sostenido pasa a do sostenido, de do sostenido pasa a si bemol, de si bemol se convierte en quinta justa con fa y do, y ya al final se transporta a si bemol.

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 1 starts with a dynamic *p* and a instruction *subito*. Measure 2 contains a bracketed section labeled *(Gross Octava)*. Measure 3 ends with a fermata over the bass staff.

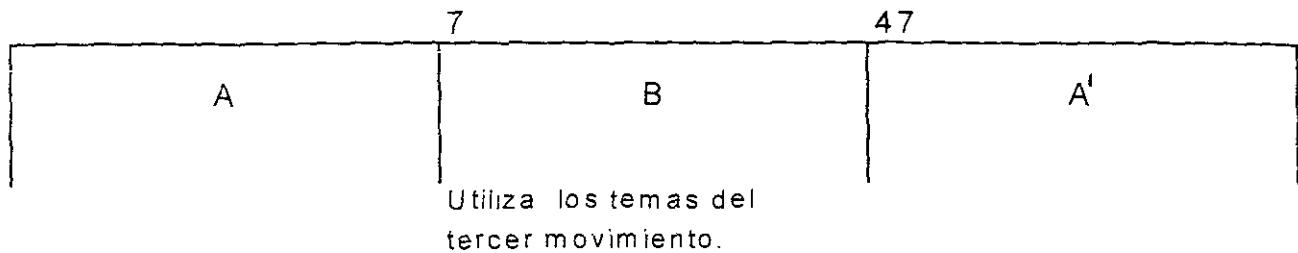
Handwritten musical score for two staves. The top staff starts with *cresc. poco* followed by *mf*. The bottom staff starts with *mf*.

Handwritten musical score for two staves. The top staff consists of three measures of eighth-note patterns. The bottom staff starts with *mf* and includes a harmonic diagram below the staff showing chords in G major (G, C, E), A minor (A, C#, E), D major (D, F#, A), and B minor (B, D, F#).

Handwritten musical score for two staves. The top staff consists of three measures of eighth-note patterns. The bottom staff consists of six measures of quarter-note chords in G major (G, C, E).

Handwritten musical score for two staves. The top staff consists of three measures of eighth-note patterns. The bottom staff consists of three measures of quarter-note chords in G major (G, C, E). A dynamic marking > is placed above the bass staff's first measure.

III

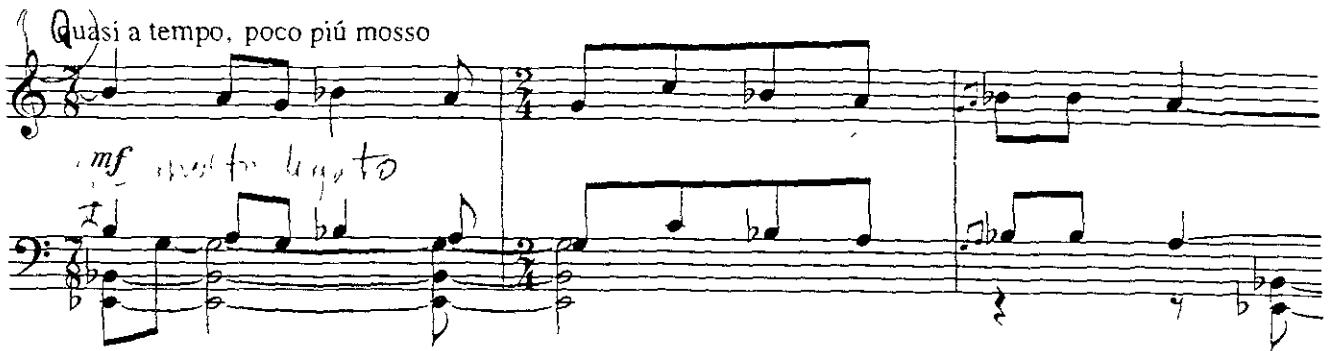


El tema inicial del tercer movimiento tiene carácter melancólico y misterioso; el bajo sugiere una relación con los demás movimientos (Nota repetida, a veces sincopada).

Andante con moto (♩=60)

pp

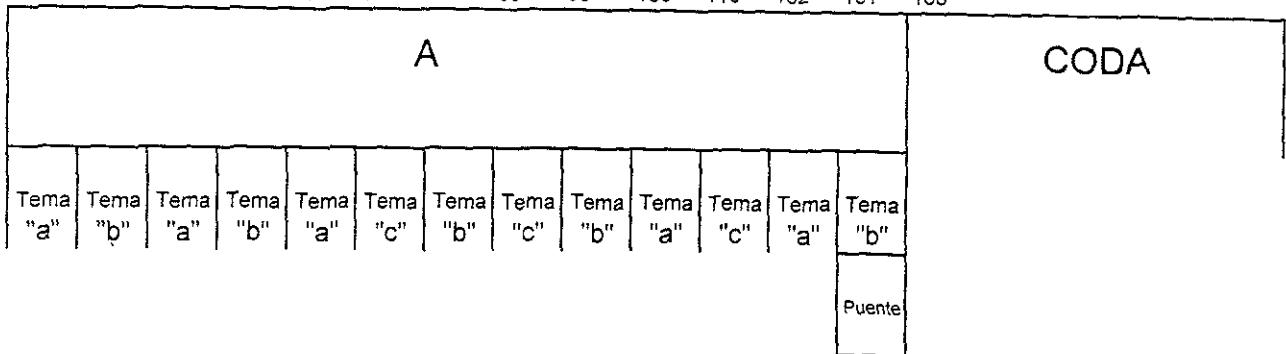
A partir del sexto compás vamos a encontrar temas del Primer movimiento tratados libremente.



IV

Allegro molto vivace ($\text{♩}=184$)

23 29 35 40 60 87 90 95 100 110 132 161 168



Es una sucesión de tres temas en forma libre en una sola sección. Antes de dar inicio con la coda, hay un puente con la indicación "accelerando poco a poco".

Allegro molto vivace ($\text{♩}=184$)

accel. poco a poco

ff

Two staves of musical notation. The top staff uses a bass clef and has a key signature of one sharp. It consists of eight measures of eighth-note patterns. The bottom staff also uses a bass clef and has a key signature of one sharp. It consists of eight measures of sixteenth-note patterns. The music is dynamic *ff*.

CODA

quasi a tempo, piú vivo

fff

Two staves of musical notation. The top staff is in G major with a bass clef, showing eighth-note patterns. The bottom staff is in C major with a bass clef, showing eighth-note patterns. The dynamic is *fff*. The music ends with a fermata over the last note of each staff.

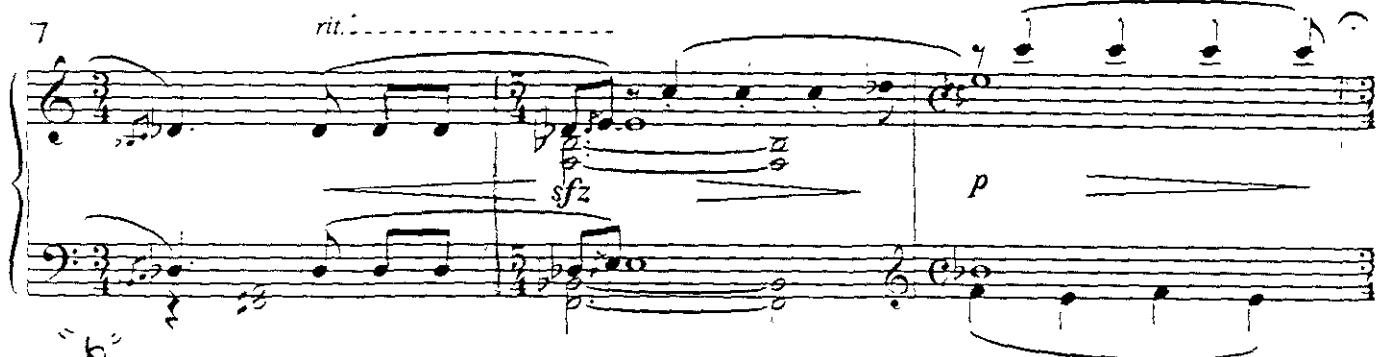
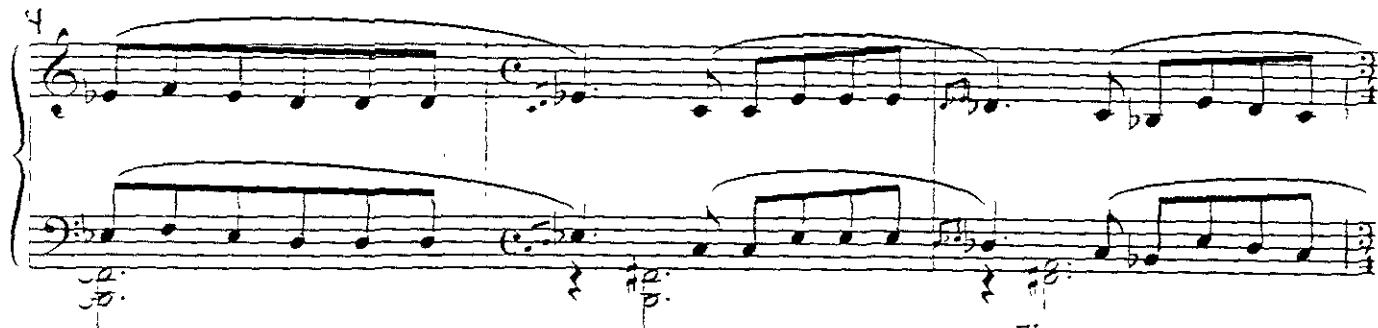
Primera Sonata

Eugenio Delgado

A

Maestoso (♩ = 72)

Piano



Allegro, poco rubato (♩ = 120)



16 *a tempo*
p
cresc.

17 *Tempo I*
f pieno
B

22 *Moderato, poco rubato* (..63)
pp molto espressivo

25 *rit.*
a tempo

28 *f*
p cresc. e accel. molto
f
Ped.

31 *a tempo*

f p cresc. e accel. molto

f

rit.

Allegro, molto rubato (..80)

33

mf

8va

2ed

37

8va

2ed

40 *Tempo I (..72)*

A'

mf

43

46

rit. ----- *a tempo*

f

49

p cresc. e accel. molto ----- *f* ----- *f* ----- *p cresc. e accel. molto*

rit. ----- *a tempo*

b''
Allegro, poco rubato (♩ = 120)

rit. ----- *f* ----- *ff subito*

8va

52

53

Allegro, molto rubato (♩ = 80)

sfp

59

poco meno mosso

8:4-
8:5-
8:6-
8:7-
molto rall.

Allegro molto (♩ = 132)

f

p

poco meno mosso

a tempo

f

ff

12 *Desarrollo*

p subito

16

sfz

20

sfz

24 *mf*

sfz *sfz*

27 *f*

sfz

12 *Desarrollo*

p subito

16

sfz

20

sfz

24 *mf*

sfz *sfz*

27 *f*

sfz

30

33

36

39

42

45

48

51

54

57

60

63

66

69

72

75

78

81

84

87

90

93

96

99

100

30

33

36

p subito

cresc. poco

mf

2ed

39

** 2ed*

(E) 2ed

m. a.

43

s

47

ff

ff

mf

m. d.

54

V

57

V

60

mf

64

65

66

67

68

69

70

71

72

73

74

75

76

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986

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989

990

991

992

993

994

995

996

997

998

999

1000

84 28

ff

ff

ff

m. d.

104

Handwritten musical score page 104. The top staff consists of five horizontal lines with vertical stems pointing right. The bottom staff consists of five horizontal lines with vertical stems pointing left.

105

Handwritten musical score page 105. The top staff has vertical stems pointing right. The bottom staff has vertical stems pointing left. A dynamic marking "fff" is placed above the top staff, and "(ff)" is placed below the bottom staff. The instruction "m.d." is written below the bottom staff.

106

Handwritten musical score page 106. The top staff has vertical stems pointing right. The bottom staff has vertical stems pointing left.

107

Handwritten musical score page 107. The top staff has vertical stems pointing right. The bottom staff has vertical stems pointing left.

108

Handwritten musical score page 108. The top staff has vertical stems pointing right. The bottom staff has vertical stems pointing left.

120

This page contains five staves of handwritten musical notation. The notation includes various note heads, stems, and rests, typical of early printed music notation. The staves are organized into measures by vertical bar lines. The first three staves begin with a treble clef, while the fourth and fifth staves begin with a bass clef. Measures 120 through 124 are shown, with measure 125 partially visible at the bottom.

121

122

123

124

125

Andante con moto (♩=60)

pp

8va

8va v.

(sempre =) B

8va v.

2do

* 8va v.
2do

8va v.
2do

2do

* 8va v.
2do

* 2do

16 (sempr. $\frac{3}{4}$) riz -----

p cresc e accel. ----- *mf* -----

20

19 a tempo ----- *mf* ----- *p f* -----

p cresc. e accel. ----- *mf* ----- *p f* -----

22 a tempo 8. a ----- *fp cresc. e accel.* ----- *mf* -----

p ----- *fp cresc. e accel.* ----- *mf* -----

25 a tempo ----- *mf* ----- *p f* -----

p cresc e accel. ----- *mf* ----- *p f* -----

28 a tempo ----- *f p* ----- *pp* -----

p ----- *f p* ----- *pp* -----

31

molto rall.

32 Quas: a tempo, poco piú mosso

mf

33

41

42

47 A' T. I.

47 A' T. I.

48

49

rall.

50 Allegro molto vivace (..184)

A.

51

pp

52

53

54

55

X Reggio 10 X

56

13

17

21

"b"

fp

22

23

24

25

26

27

28

"a"

sfp

* 2nd

31

cresc

35 "b"

fp

cresc.

39 "a"

sfp

* Red

43

* Red ad lib.

47

51

55

59

cresc

sfp

63

f subito

67

f subito

Handwritten musical score for two staves, measures 71 through 87. The score consists of two systems of music.

Measure 71: The top staff begins with a sixteenth-note pattern. The bottom staff has a single eighth note followed by a sixteenth-note pattern. Dynamic marking: *sfp*.

Measure 75: The top staff continues its sixteenth-note pattern. The bottom staff has a sixteenth-note pattern. Dynamic marking: *sfp*. Measure number 8 is indicated above the top staff.

Measure 79: The top staff continues its sixteenth-note pattern. The bottom staff has a sixteenth-note pattern. Dynamic marking: *f subito*. Measure number 8 is indicated above the top staff.

Measure 83: The top staff begins with a sixteenth-note pattern. The bottom staff has a sixteenth-note pattern. Dynamic marking: *sfp*. Measure number 8 is indicated above the top staff. The dynamic changes to *mf* at the end of the measure.

Measure 87: The top staff begins with a sixteenth-note pattern. The bottom staff has a sixteenth-note pattern. Measure number 8 is indicated above the top staff.

90 *c''*

sfp

8

sfp

f subito

cd

b'

(h)

101 *a'*

sfp

200 * 200 *

200 * Red. *

This page contains six staves of handwritten musical notation. The first staff begins at measure 90 with dynamic *sfp*, followed by a measure with vertical stems and a dynamic instruction *f subito*. The second staff starts at measure 8 with dynamic *sfp*. The third staff begins at measure cd. The fourth staff starts at measure *b'* with dynamic (h). The fifth staff begins at measure 101 with dynamic *sfp*. The sixth staff starts at measure 200 with dynamic * 200 *. Measures 200 and Red. are indicated below the staff.

109

sfp

110

8

sfp

f subito

111

8

112

f subito

113

8

sfp

f subito

114

8

139

A handwritten musical score for two voices. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves have a common time signature. The music consists of measures separated by vertical bar lines. Measure 139 starts with a whole note rest followed by a dotted half note. Measures 140-141 show eighth-note patterns. Measure 142 begins with a sixteenth-note pattern. Measure 143 starts with a whole note rest followed by a dotted half note. Measure 144 shows eighth-note patterns. Measure 145 begins with a sixteenth-note pattern. Measure 146 starts with a whole note rest followed by a dotted half note. Measure 147 shows eighth-note patterns. Measure 148 begins with a sixteenth-note pattern. Measure 149 starts with a whole note rest followed by a dotted half note. Measure 150 shows eighth-note patterns. Measure 151 begins with a sixteenth-note pattern. Measure 152 starts with a whole note rest followed by a dotted half note. Measure 153 shows eighth-note patterns. Measure 154 begins with a sixteenth-note pattern. Measure 155 starts with a whole note rest followed by a dotted half note. Measure 156 shows eighth-note patterns. Measure 157 begins with a sixteenth-note pattern. Measure 158 starts with a whole note rest followed by a dotted half note. Measure 159 shows eighth-note patterns. Measure 160 begins with a sixteenth-note pattern.

mf

sfp

140

141

cresc.

142

mf

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

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162

163

164

165

rall.

Fuente
acc. poco a poco

ff

molto rall.

accel. molto

a tempo

Coda

p cresc. molto

pp

169 *Quasi a tempo, più vivo*

170

171

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HUGO ROSALES.

Nació en la Ciudad de México en 1956. Sus estudios los realizó en la Escuela Nacional de Música, en el CENIDIM del INBA, y como becario en el Instituto Superior de Arte. de la Habana, Cuba, donde se graduó como Licenciado en Música, con especialidad en Composición Sinfónica bajo la dirección de Roberto Valera, Carlos Fariñas y Harol Gramatges. Ha participado en diversos cursos con los maestros Manuel Enríquez, Raúl Pavón, Juan Blanco, Leo Brower, Luigi Nono, W. Kotonsky, Peter Shat, Corium Allaronian, Villalpando, Joji Yuasa, Franco Donatoni, entre otros. Fue cofundador de los grupos Cultura Independiente, MARE, Disonus, Ensamble Nacional de Artes Escénicas y otros. Fue invitado al encuentro de Jóvenes Creadores Latinoamericanos y del Caribe, que tuvo lugar en la Casa de las Américas, y también participó en varios encuentros y festivales internacionales en Cuba y México. Ha obtenido numerosos reconocimientos, entre los que destacan Juventudes Musicales, el del Concurso Nacional de Composición de las Escuelas de Arte y del Ministerio de Cultura de Cuba, Composición Sinfónica del Concurso Nacional Sor Juana Inés de la Cruz, convocado por el Estado de México. Actualmente colabora con la revista Armonía de la Escuela Nacional de Música de la UNAM, y con la revista Educación Artística del INBA, y de la Escuela Nacional de Música de la UNAM.

SONATA CÍCLICA
“ANAIID A LA PALOMA”

Hugo Rosales.

La forma cíclica, como su nombre lo indica, consta de varios temas, los cuales van apareciendo a lo largo de toda la obra, en forma retrospectiva. En esta sonata emplea la forma cíclica de una manera personal, ya que presenta elementos nuevos en los primeros cuatro movimientos, y hasta el quinto movimiento aparece una recapitulación. Los movimientos de esta Sonata son: el primero es moderado ($\text{♩}=75$), el segundo es “Lento”, el tercero es “Allegro”, el cuarto es de tiempo “Lento” ($\text{♩}=60$), y el quinto es Allegro.

I

$\text{♩}=75$

14	20	22	28	33	39	CODA
A						
a	b	Puente	a	b	Puente	

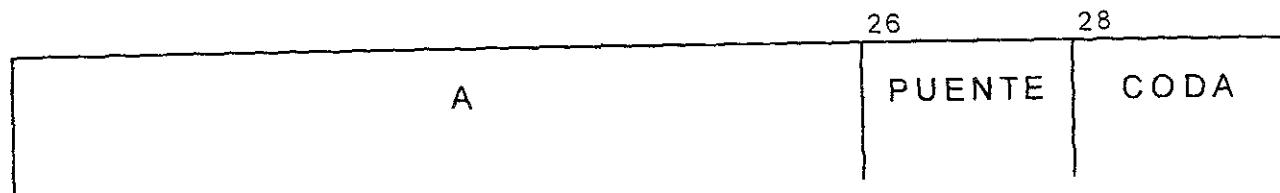
El primer movimiento es Rubato con un ritmo elaborado sobre los mismo valores, constantemente presenta un motivo en el bajo que enlaza algunas frases con otras.

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The time signature changes between common time (4/4) and 2/4. The score consists of several measures of music, ending with a repeat sign and a double bar line, indicating a return to a previous section or a repeat of a phrase. The page number 84 is written at the bottom right of the score.



II

Lento

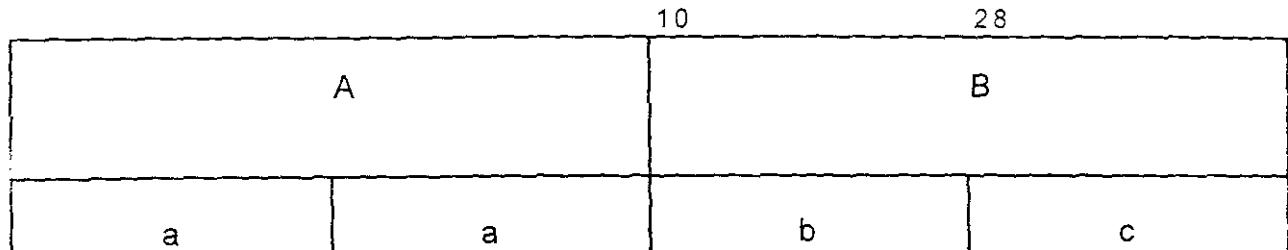


Durante todo el segundo movimiento, el tema inicial (ver ejemplo) se repetirá de la misma forma. Cada vez que aparece su velocidad aumentará gradualmente, y además se transporta a otros registros.

LENTO

III

Allegro



El tercer movimiento está compuesto por las secciones A y B. La sección A tiene compás de repetición. La sección B se divide en dos partes, "b" y "c", en la segunda parte ("c") hay un signo

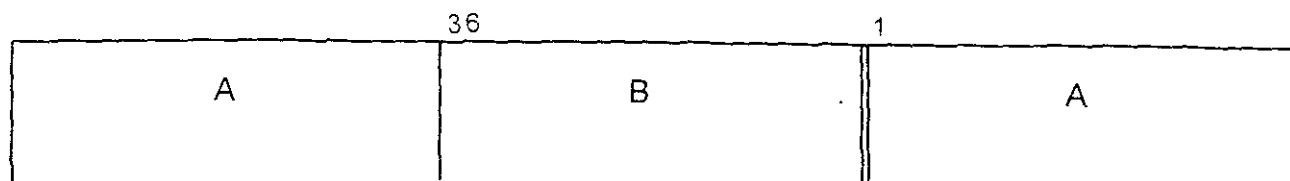


, por medio del cual el compositor indica que quiere un arpegio sobre las teclas blancas en el registro agudo del piano; el compositor sugiere que el arpegio se construye a partir de mi.

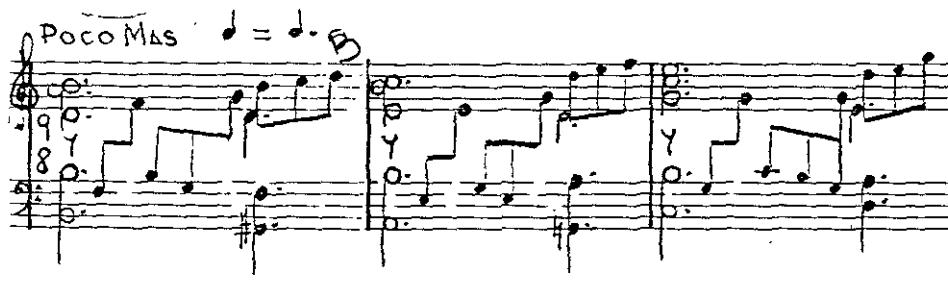
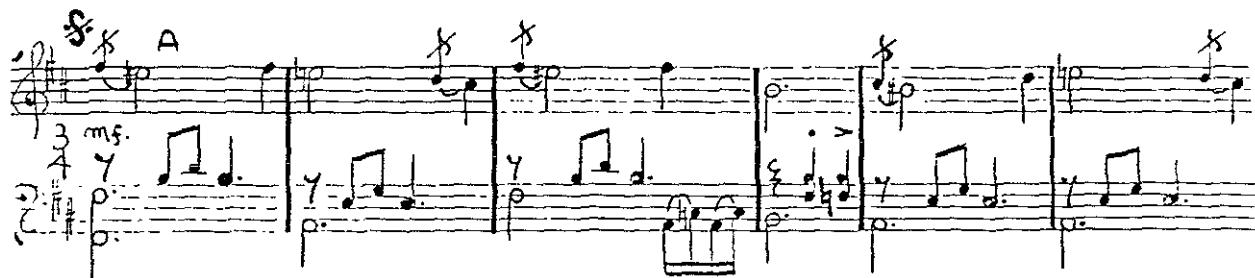
ALLEGRO

ENÉRGICO

IV

 $\text{♩} = 60$ 

El cuarto movimiento difiere de los demás por su atmósfera tranquila, el ritmo es ternario (Sección A ($\frac{3}{4}$)) y en Sección B ($\frac{2}{4}$)).

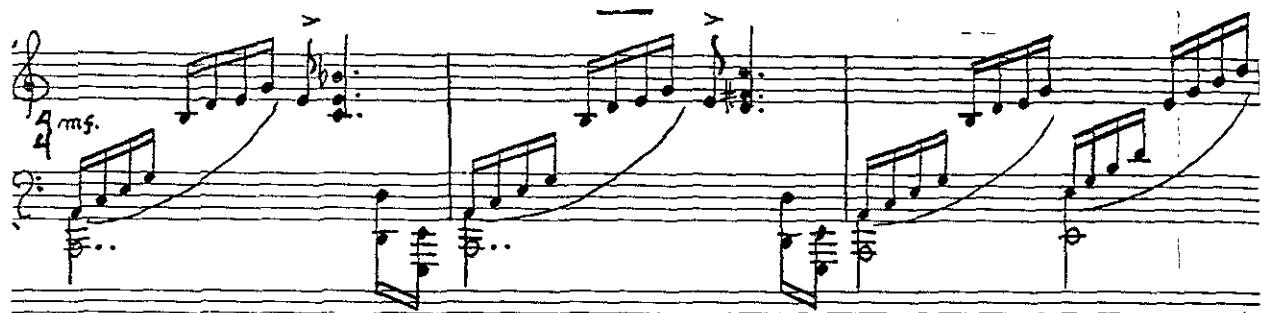


V

Allegro

	7	16	22	31	35	44	49	54
Introducción Arpegios y 2º movimiento	Tema I 1er movimiento	Introducción Arpegio y 2º movimiento	Tema II 1er y 2º movimiento	Accelerando Puente	Tema III 3er movimiento Parte "a"	Introducción Arpegios y 2º movimiento	Accelerando Puente	Tema IV Final 3er movimiento parte "b" y "c"

La estructura de este movimiento es totalmente libre. Se van enlazando los temas de los movimientos anteriores, motivo por el cual el compositor le puso el título de "Sonata Cíclica".



Poco a Poco Acel - - - - - A TEMPO

Allard a la paloma

(Ba) HUGO ROSALES CLP

1 $\text{♩} = 75$

$\frac{1}{4}$ m.s.

$2:\#$

$\frac{1}{4}$ $\frac{1}{4}$

Poco ROLL

3 A TEMPO.

$\frac{1}{4}$ $\frac{1}{4}$

$2:\#$

5

$\frac{1}{4}$ $\frac{1}{4}$

$2:\#$



8 A TEMPO.

9

A TEMPO.

(ARPEGIO LENTO.) A TEMPO.

RIT.

RALL.

10 A TEMPO.

5 4

11

4 4

This block contains five staves of handwritten musical notation. Staff 8 starts with a treble clef, a key signature of 2 sharps, and common time. It includes dynamic markings like 'A TEMPO.' and 'RIT.'. Staff 9 follows with a similar structure. Staff 10 begins with a bass clef and a key signature of 2 sharps. Staff 11 concludes the page with a bass clef and a key signature of 2 sharps.

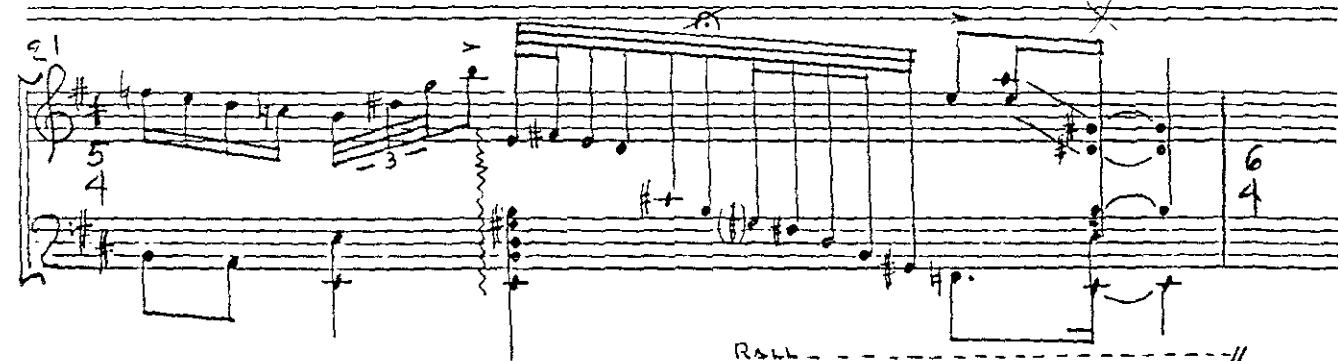
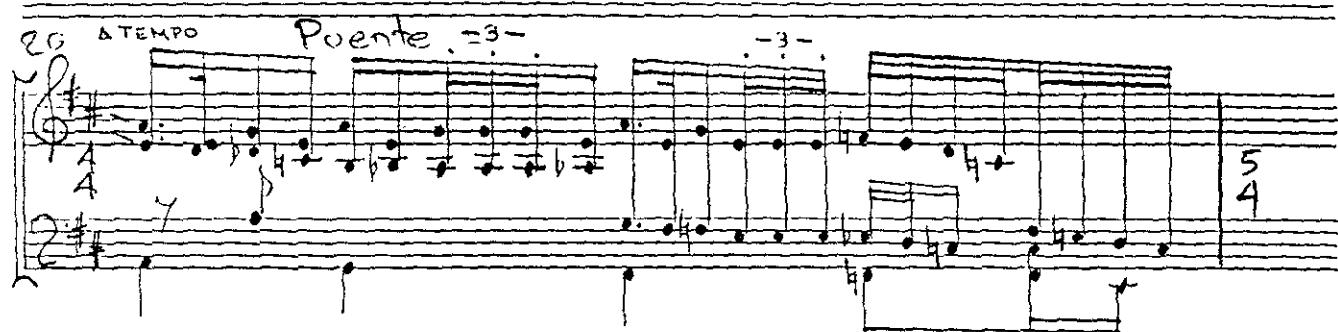
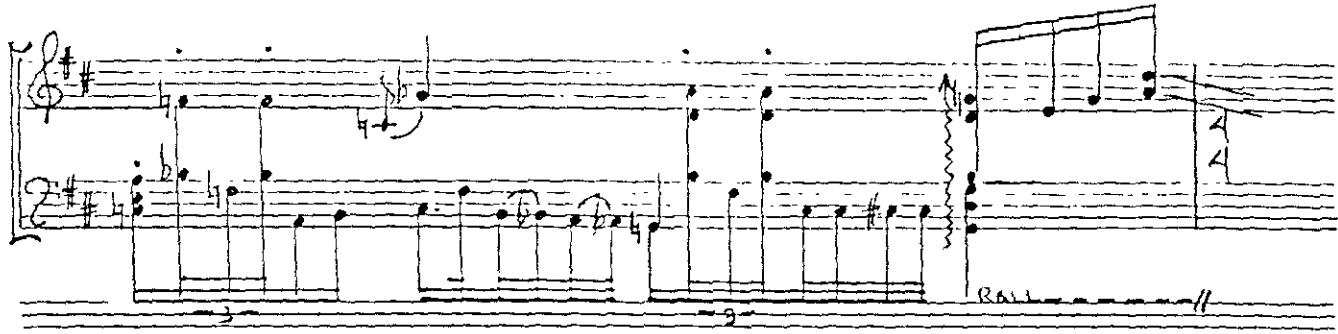
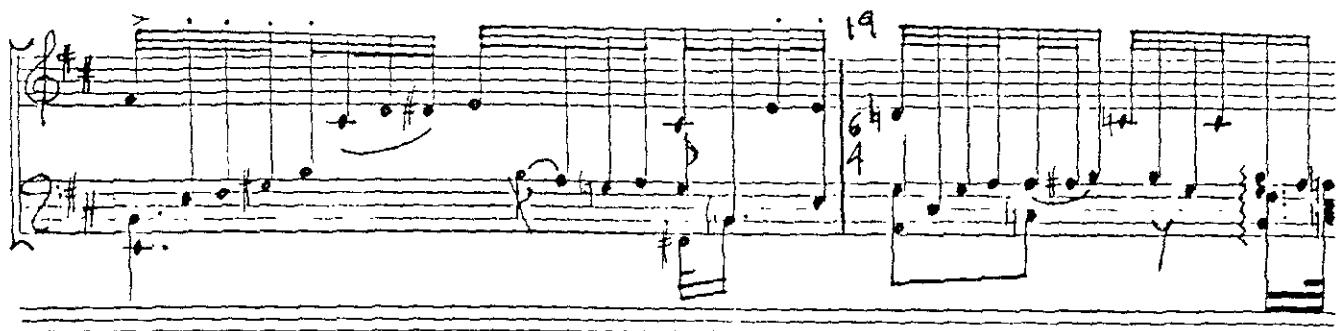
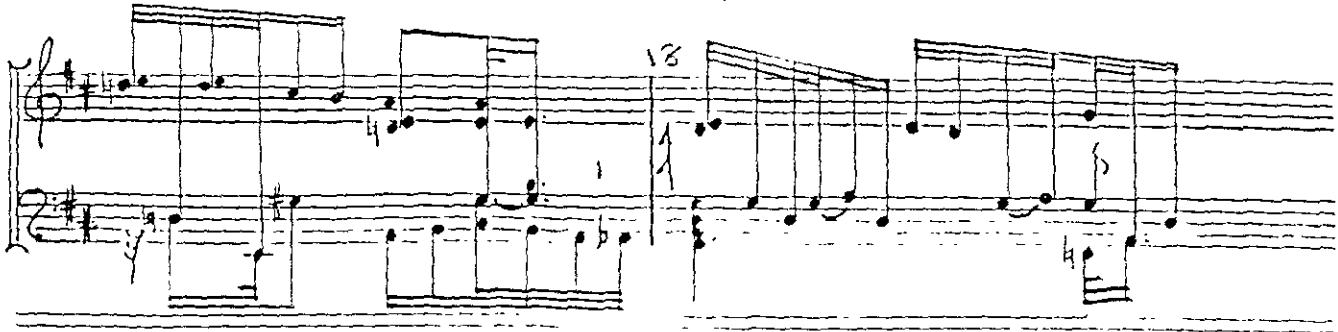
12.

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22

POCO MAS *a B*

23

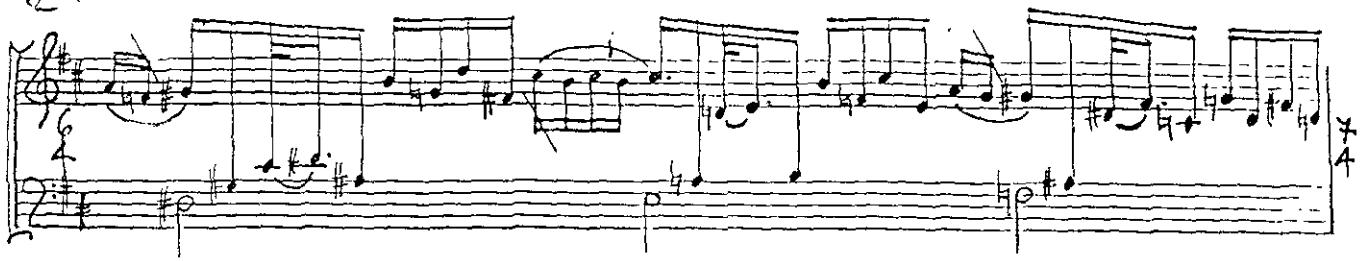
24 Δ TEMPO

25

Δ TEMPO

26

Δ TEMPO



Handwritten musical score for two staves. The top staff is in common time (C) and the bottom staff is in 2/4 time (2/4). Both staves have a key signature of one sharp (F#). The music consists of six measures. Measures 1-4 show eighth-note patterns. Measure 5 starts with a whole note followed by eighth notes. Measure 6 ends with a half note.

ATTEMPO

Handwritten musical score for two staves. The top staff is in common time (C) and the bottom staff is in 2/4 time (2/4). Both staves have a key signature of one sharp (F#). The music consists of six measures. Measures 1-4 show eighth-note patterns. Measure 5 starts with a whole note followed by eighth notes. Measure 6 ends with a half note.

POCORALL //

Handwritten musical score for two staves. The top staff is in common time (C) and the bottom staff is in 2/4 time (2/4). Both staves have a key signature of one sharp (F#). The music consists of six measures. Measures 1-4 show eighth-note patterns. Measure 5 starts with a whole note followed by eighth notes. Measure 6 ends with a half note.

1-3-

Handwritten musical score for two staves. The top staff is in common time (C) and the bottom staff is in 2/4 time (2/4). Both staves have a key signature of one sharp (F#). The music consists of six measures. Measures 1-4 show eighth-note patterns. Measure 5 starts with a whole note followed by eighth notes. Measure 6 ends with a half note.

Fuente
ATEMPO

Poco Rall. //

32 **ATTEMPO**

34

Poco Rall. //

35 **A TEMPO**

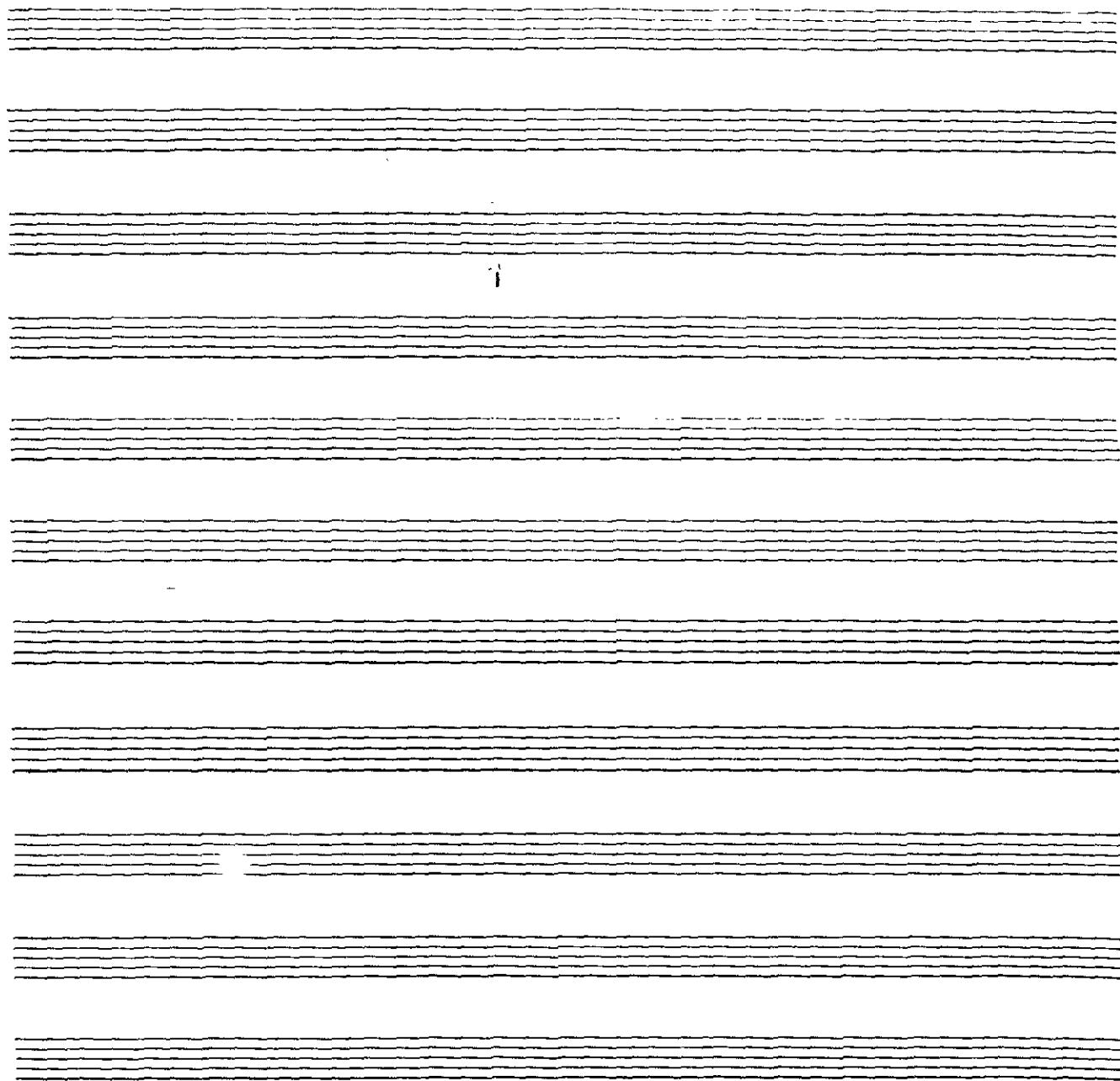
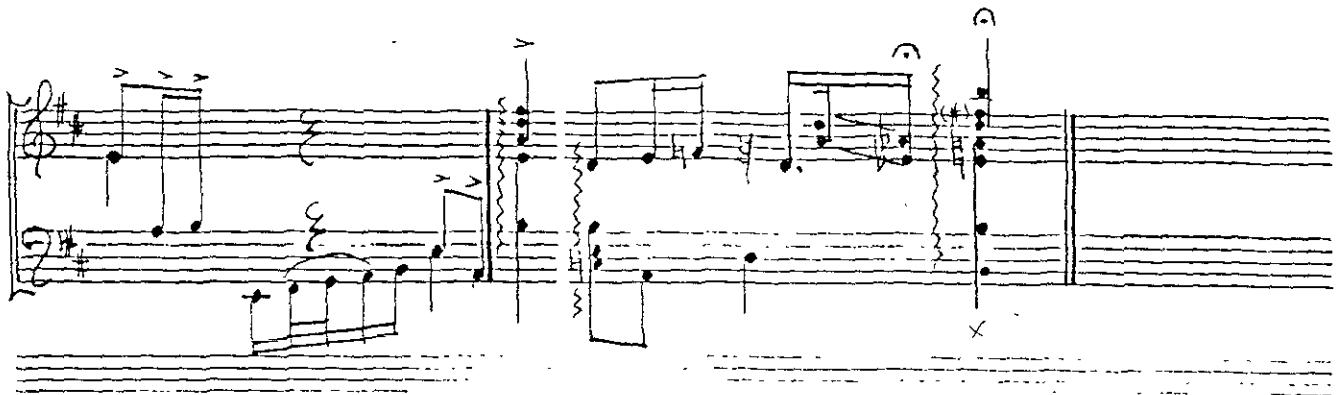
Poco Rall. //

36 **AT TEMPO**

Poco Rall. //

38 **AT TEMPO CODA**

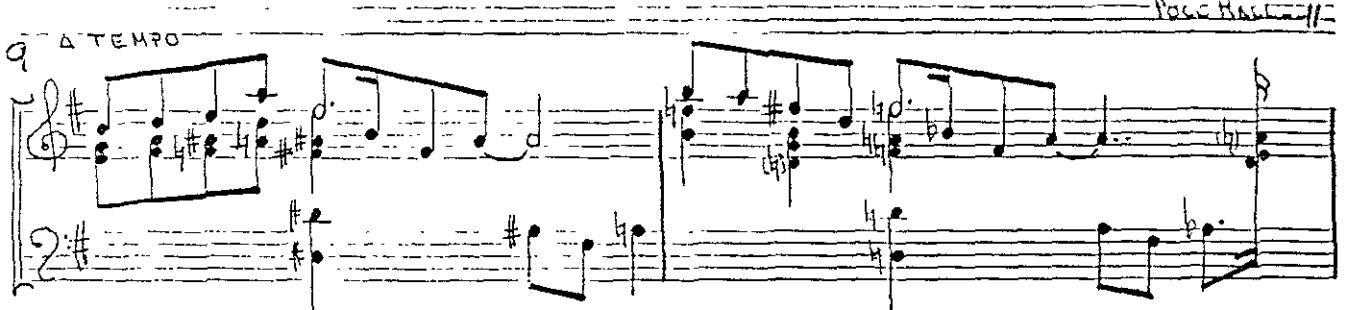
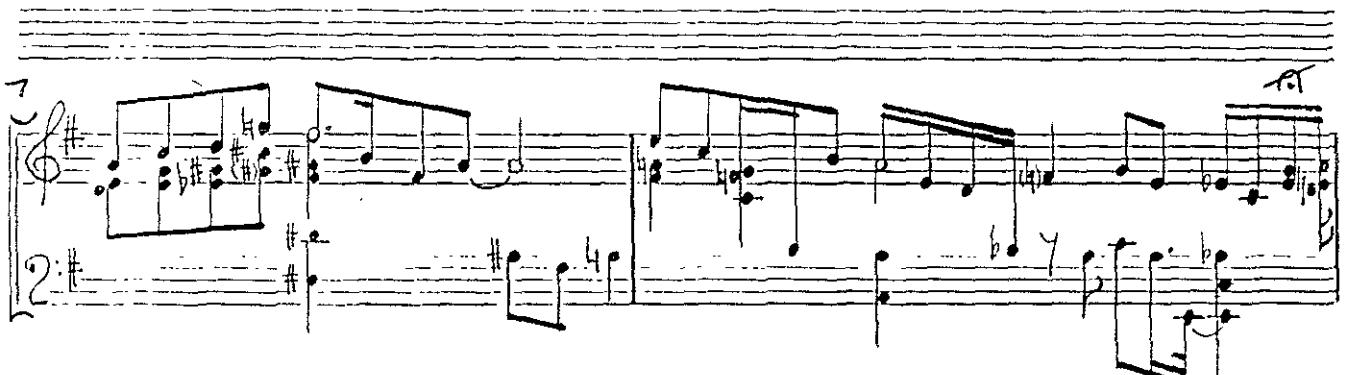
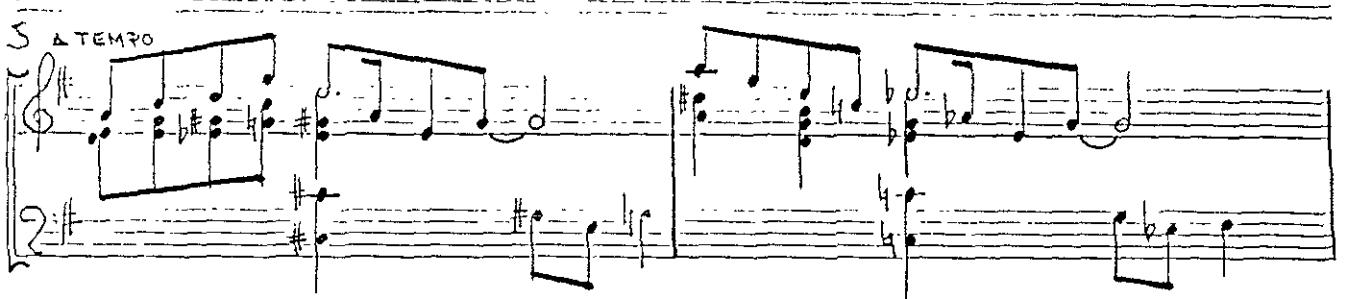
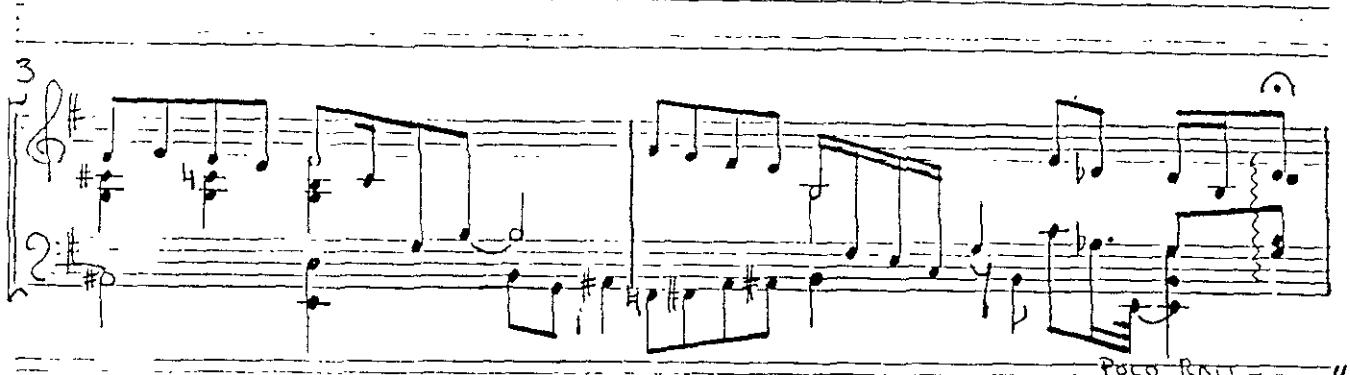
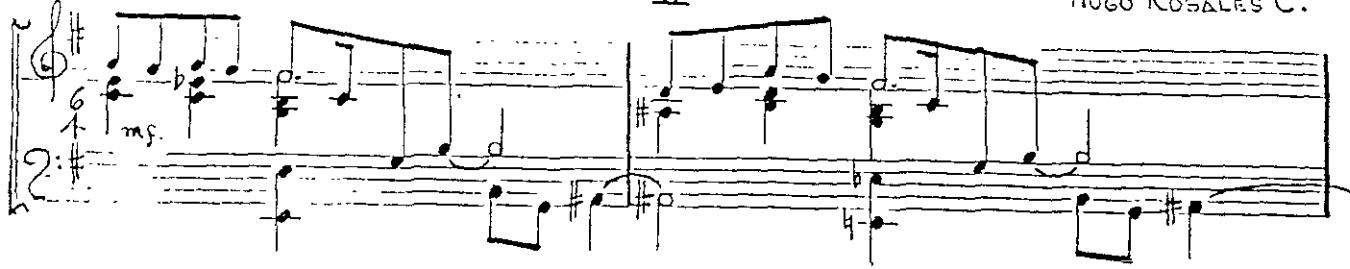
POCO RALL. //

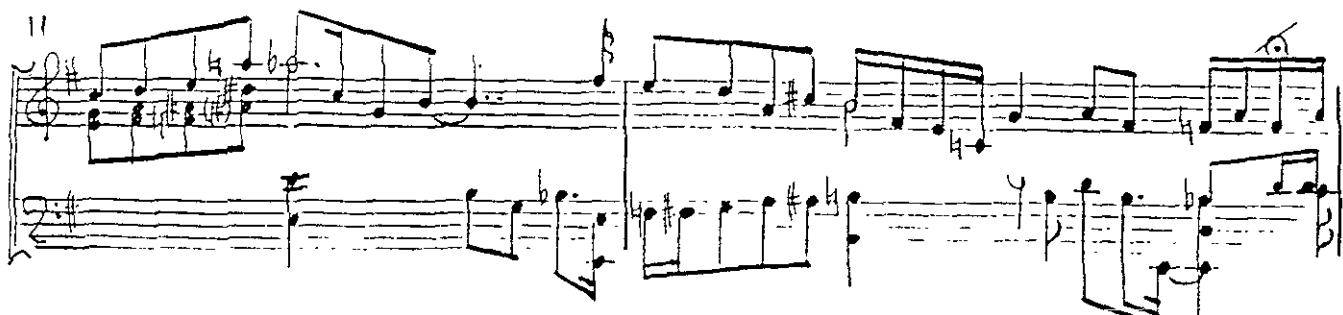


LENTO A

II

HUGO ROSALES C.





Poco Poco - //

13 A TEMPO

Handwritten musical score for three staves. The top staff is in G major (one sharp), the middle staff is in C major (no sharps or flats), and the bottom staff is in F major (one flat). The music includes eighth-note patterns and sixteenth-note chords. Measure 13 ends with a dynamic instruction "Poco Poco" followed by a repeat sign.

Poco Poco - //

15

Handwritten musical score for three staves. The top staff is in G major (one sharp), the middle staff is in C major (no sharps or flats), and the bottom staff is in F major (one flat). The music continues with eighth-note patterns and sixteenth-note chords.

A TEMPO

Handwritten musical score for three staves. The top staff is in G major (one sharp), the middle staff is in C major (no sharps or flats), and the bottom staff is in F major (one flat). The music features eighth-note patterns and sixteenth-note chords. Measure 17 ends with a dynamic instruction "Poco Poco" followed by a repeat sign.

Poco Poco - //

19

Handwritten musical score for three staves. The top staff is in G major (one sharp), the middle staff is in C major (no sharps or flats), and the bottom staff is in F major (one flat). The music concludes with eighth-note patterns and sixteenth-note chords.

21

A TEMPO

Poco Ball... //

25

Puente

A TEMPO

Poco Ball... //

27

Poco //

Poco //

28 CODA

A TEMPO

(Rif.)

HUGO ROSALES C.

Handwritten musical score for a solo instrument, likely guitar, featuring six staves of music. The score includes various performance instructions such as dynamic markings (e.g., *CRES*, *POCORALL*, *RALL*, *A TEMPO*, *Δ TEMPO*, *CANTADO*), fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9), and string indications (e.g., 1, 2, 3, 4, 5, 6). The music consists of six staves, each with a different key signature and time signature. The first staff starts with a key of $\text{G} \# \text{F}$ and a time signature of $\frac{5}{4}$. The second staff starts with a key of $\text{G} \# \text{F}$ and a time signature of $\frac{5}{4}$. The third staff starts with a key of $\text{G} \# \text{F}$ and a time signature of $\frac{5}{4}$. The fourth staff starts with a key of $\text{G} \# \text{F}$ and a time signature of $\frac{5}{4}$. The fifth staff starts with a key of $\text{G} \# \text{F}$ and a time signature of $\frac{7}{4}$. The sixth staff starts with a key of $\text{G} \# \text{F}$ and a time signature of $\frac{9}{4}$.

12 ENÉRGICO

13

14

15

16

17

18

19

20

21

22

This image shows a handwritten musical score consisting of six staves of music. The score is written on five-line staff paper. The instruments involved include a flute, oboe, bassoon, cello, double bass, and strings. The music is in common time, with various key signatures (F major, G major, A major, C major, D major) indicated by sharps and flats. Measure numbers 12 through 22 are visible above the staves. The score includes dynamic markings such as 'ENÉRGICO' at measure 12, 'p' (piano), and 'f' (fortissimo). There are also performance instructions like 'tr' (trill) and 'rit' (ritardando). The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, along with unique slurs and bar lines.

26

27

C

Δ TEMPO

(RIT.)

28

Δ TEMPO

(RIT.)

29

Δ TEMPO

(RIT.)

30

Δ TEMPO

(RIT.)

31

Δ TEMPO

(RIT.)

32

Δ TEMPO

(RIT.)

33

Δ TEMPO

(RIT.)

34

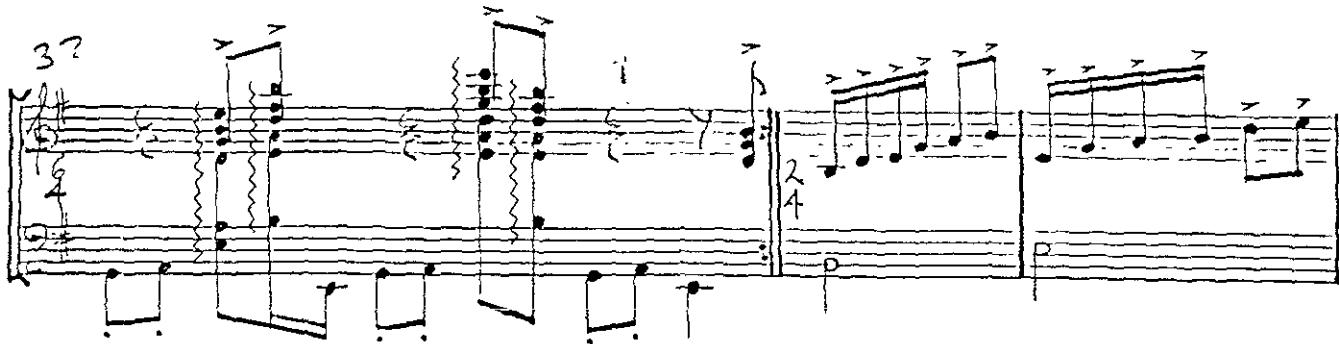
Δ TEMPO

(RIT.)

35

Δ TEMPO

(RIT.)



Handwritten musical score for two staves. The top staff starts with a measure of eighth notes. Measure 41 begins with a '6' above a '4' time signature. The music continues with various note patterns, including eighth and sixteenth notes with wavy lines and vertical strokes.

1

A $\text{♩} = 60$

IV

HUGO ROSALES C.

1

3 mf.

IV

HUGO ROSALES C.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

27

A handwritten musical score page featuring five staves of music. The notation is dense, with various note heads, stems, and rests. The first staff uses a treble clef, the second a bass clef, and the third a tenor clef. Measures are separated by vertical bar lines.

28

B Poco M_{as} ♩ = ♫.

A handwritten musical score page featuring five staves of music. The notation is dense, with various note heads, stems, and rests. The first staff uses a treble clef, the second a bass clef, and the third a tenor clef. Measures are separated by vertical bar lines. A tempo marking "B Poco M_{as} ♩ = ♫." is written above the fourth staff.

29

A handwritten musical score page featuring five staves of music. The notation is dense, with various note heads, stems, and rests. The first staff uses a treble clef, the second a bass clef, and the third a tenor clef. Measures are separated by vertical bar lines.

30

A handwritten musical score page featuring five staves of music. The notation is dense, with various note heads, stems, and rests. The first staff uses a treble clef, the second a bass clef, and the third a tenor clef. Measures are separated by vertical bar lines.

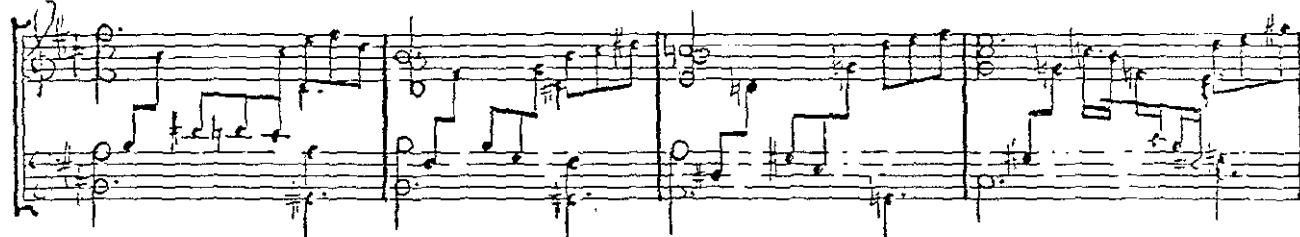
31

A handwritten musical score page featuring five staves of music. The notation is dense, with various note heads, stems, and rests. The first staff uses a treble clef, the second a bass clef, and the third a tenor clef. Measures are separated by vertical bar lines.

48.



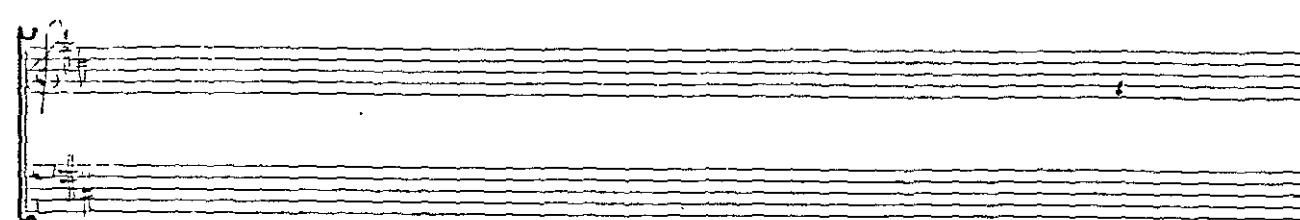
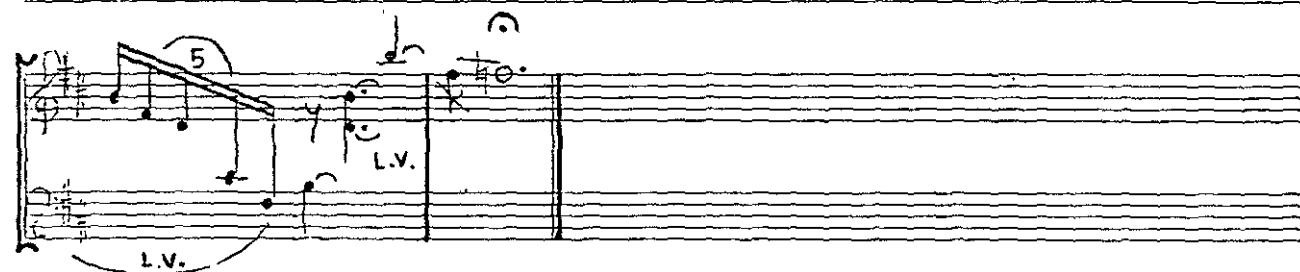
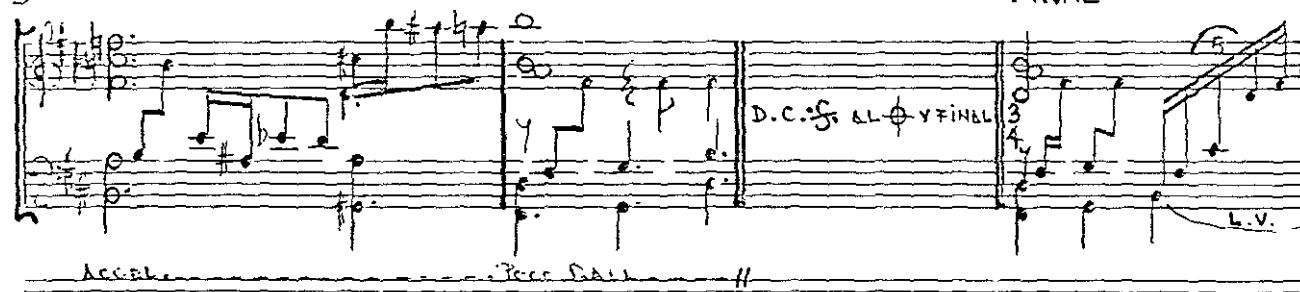
52



56

57

FINAL



1

IV

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2

14

Tema 2

34

44

-5-

-5-

-5-

25

f.

3

- 6 -

29

Puente $\frac{3}{4}$

Poco a Poco Accel.

Poco a Poco Accel.

34

A Tener. Tema III

34

35

CRESG. Y ACCEL. Poco RALL. //

4

CANTANDO

38

54

A TEMPO

59

30.

4

3.

0.

ROLL - //

41

ROLL - //

43

Poco ROLL - //

44 A TEMPO

m.f.

29

Puente

30

Poco a Poco Accel.

Puente A TIEMPO Tema 4

50

Ensayo

53

56

6

6^a

6^b

6^c

6^d

6^e

6^f

RIT.

TEMPO

7

72

73

74

A TEMPO

(RIT.)

75

76

77

Poco a Poco ACCEL.