



PATRIMONIO MUSICAL CUBANO

MÚSICA DE CÁMARA



CUBA, SIGLO XIX

— libro —
PRIMERO



REVISIÓN, ESTUDIO Y TRANSCRIPCIÓN

José Raúl López
Miriam Escudero



CENTRO DE INVESTIGACIÓN Y DESARROLLO DE LA MÚSICA CUBANA
MUSEO NACIONAL DE LA MÚSICA
COLEGIO UNIVERSITARIO SAN GERÓNIMO DE LA HABANA
UNIVERSIDAD DE VALLADOLID, ESPAÑA

-2023-



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PRESENTACIÓN

por *Miriam Escudero*

Dedicado a la música de cámara, este octavo libro de la colección «Patrimonio Musical Cubano» compila, por vez primera, obras instrumentales para pequeño formato, escritas durante el siglo XIX por autores cubanos, nacidos o residentes en Cuba. Se trata de 18 piezas y dos *addendums* —12 de ellas inéditas—, compuestas por Antonio Raffelín (1786-1881), Laureano Fuentes Matons (1825-1898), Nicolás Ruiz Espadero (1832-1890), José Comellas (1842-1888), Joseph Van der Gucht (siglo XIX), José Manuel Jiménez (1852-1917) y Cecilia Arizti (1856-1930), que han sido estudiadas y transcritas —en edición crítica— por el pianista cubano-americano Dr. José Raúl López.

Conocí al Dr. López (como cariñosamente le llaman sus alumnos) en 2015, durante mi primera visita a Florida International University, donde radica como Professor and Coordinator of the Piano & Organ Studies Programs at The Herbert and Nicole Wertheim School of Music and Performing Arts. Fui invitada por él para dar a conocer, precisamente, los resultados de la colección «Patrimonio Musical Cubano» en ese recinto académico. Desde entonces, hemos colaborado en proyectos musicológicos que buscan rescatar el repertorio cubano del siglo XIX para piano solo y conjuntos de cámara. Nuestro primer resultado profesional fue la publicación en 2021 —luego de 150 años inéditos—, de los ocho *Grandes Estudios de Ejecución Trascendente* y otras nueve obras para piano, escritas por Nicolás Ruiz Espadero (1832-1890), amigo personal y editor de Louis Moreau Gottschalk (1829-1869)¹.

A partir de esa experiencia, en la que también participó como autor, el Dr. Cecilio Tiele, nos hemos propuesto un nuevo desafío: presentar en dos volúmenes una muestra antológica de la creación camerística cubana y un tercero dedicado a la obra para piano solo de José Comellas, Gaspar Villate (1851-1891), José Manuel Jiménez y Cecilia Arizti, compositora insignia de Cuba. La competencia técnica, la dedicación y el entusiasmo de López para rescatar el legado musical de Cuba es un testimonio de su compromiso con la investigación musicológica en un área a la que aporta, además, sus saberes como intérprete. Otros proyectos futuros abarcarán obras orquestales y piezas concertantes para piano y orquesta.

Se considera a López una de las voces autorizadas en cuanto a repertorio pianístico en el área iberoamericana, que ha contribuido significativamente al conocimiento de la historia de ese instrumento y su repertorio durante el siglo XIX en Cuba, España y Estados Unidos, con desinteresada profesionalidad. Avalan su experiencia como intérprete especializado en repertorios decimonónicos, los contenidos de sus fonogramas centrados en la obra de Charles-Valentin Alkan (1813-1888) y Riccardo Malipiero (1914-2003) para el sello británico Toccata Classics, con gran éxito de la crítica. Especialmente importantes

¹ José Raúl López, Cecilio Tiele y Miriam Escudero, *Nicolás Ruiz Espadero (La Habana 1832-1890). Repertorio pianístico* (La Habana, Ediciones Cidmuc, 2021).

han sido los estrenos en 2015 y 2019 de la música de los compositores cubanos José Comellas y Nicolás Ruiz Espadero, como una subserie especial del sello discográfico Toccata.

Principia este volumen un ensayo analítico de su autoría en el que resume las características estilísticas de cada obra y sus circunstancias de creación. Además, López realiza una cuidadosa edición crítica a partir de archivos digitalizados que exigieron su total experiencia como pianista para descifrar segmentos problemáticos, incluso componiendo transiciones faltantes. A ello se suman unas minuciosas notas críticas que explican y justifican sus correcciones y decisiones artísticas.

Y es que la colección «Patrimonio Musical Cubano», ha establecido un estándar de gestión cultural con énfasis en la preservación del documento, de manera que cada uno de los libros publicados (ocho volúmenes entre 2011 y 2023), constituya, en sí mismo, un nuevo documento que perpetúa la memoria. Al tratarse de música, hay dos formas fundamentales de preservar. Por una parte la fuente original, y por otra la transcripción que es, en sí misma, una interpretación de la obra, en la cual se aportan soluciones y enmiendas basadas en un profundo conocimiento del lenguaje del autor. Sin esa lectura, es difícil decodificar el manuscrito autógrafo porque hay mucho, no escrito, que debe ser descubierto por el experto. De igual manera debe mediar de manera proactiva el estudio del intérprete quien puede consultar los documentos originales que se socializan en repositorios digitales.

Selección del repertorio

La muestra de obras que componen este primer volumen dedicado a la música de cámara del siglo XIX, fue escrita por compositores cubanos o residentes en la Isla y se localiza en bibliotecas y archivos de Cuba, Estados Unidos, Francia, Holanda y España. Su índice abarca 18 obras, compuestas entre 1815 y 1893, que se ordenan cronológicamente de acuerdo con la fecha de nacimiento de sus siete autores. Ellos representan cuatro centros de intensa actividad cultural durante el período colonial: La Habana (Raffelin, Espadero y Arizti); Matanzas (Comellas); Trinidad y Cienfuegos (Jiménez); y Santiago de Cuba (Fuentes Martón). A la par, con excepción de Espadero y Arizti, se trata de músicos migrantes, que desarrollaron su carrera artística en ciudades de Cuba, Estados Unidos y Alemania. El propio Van der Gucht es un ejemplo de la movilidad itinerante entre el viejo y el nuevo mundo.

Este criterio de selección, basado en una región cultural, lejos de ser una razón nacionalista, nos ubica en un espacio sonoro común, pues todos ellos, fueran luego cubanos, españoles, holandeses, alemanes o norteamericanos, por circunstancias de nacionalidad o ciudadanía, tuvieron en común el haber escuchado la música que se hacía en los espacios de concierto de Cuba, por sus contemporáneos y por los líderes de estilo de su época. Más aún, ellos compartieron maestros y alumnos, asistieron juntos a conciertos, compartieron escenarios, e incluso, fueron a estudiar o trabajar en los mismos centros en Estados Unidos y Europa, y hasta publicaron con editores similares.

De su catálogo, se han privilegiado obras para pequeño formato a dúo, trío y cuarteto. La mayoría tiene como protagonista al piano, que comparte roles, indistintamente, con la flauta, el clarinete, el violín, la viola y el violonchelo, siendo predominante el par: violín y teclado. También se incluyen un trío y un cuarteto para instrumentos solos.

Esta antología cronológica de la composición camerística en Cuba se inicia con cuatro obras instrumentales de Antonio Raffelin. Él es el más temprano compositor del que

conservamos piezas expresamente instrumentales en Cuba (compuestas entre 1815-1855), además, dedicó gran parte de su creación a la música religiosa, como hizo su contemporáneo Juan Paris en Santiago de Cuba (1759-1845). Poco se conoce de su trayectoria, su nombre aparece mencionado en enciclopedias y diccionarios de música, pero aun no se ha realizado un estudio completo de su obra. La reconstrucción de su repertorio conlleva la localización de obras dispersas en varios fondos².

Continúa en el tiempo la creación de Laureano Fuentes Matons, en representación de la actividad musical de salón en Santiago de Cuba, su vasta obra ha sido estudiada parcialmente por las investigadoras cubanas Iránea Silva Santiago y Nisleidys Flores Carmona. Revisitamos a Nicolás Ruiz Espadero, ahora con obras de diferente factura que dan fe de la versatilidad de este compositor. Para ello nos auxiliamos de los estudios de Cecilio Tiele (referenciados en el libro correspondiente de esta misma colección). Se presentan por vez primera composiciones de cámara de José Comellas —cuya obra estudia a profundidad José Raúl López—, y de Joseph Van der Gucht, quien fuera maestro de los famosos violinistas cubanos Claudio José Domingo Brindis de Salas Garrido y Rafael Díaz Albertini.

Dos obras de José Manuel Jiménez Berroa, representan a la región central. Este músico de talla internacional, fue fruto de la activa vida musical de la Villa de Trinidad y de la labor formativa de su familia, liderada por su abuelo Francisco Nicasio Jiménez, su padre José Julián Jiménez y su tía Catalina Berroa, según se narra y documenta en el reciente libro publicado por Olavo Alén y Gudrun Weber³. Cierra el volumen Cecilia Arizti, en representación de las mujeres músicos de su época, cuya genealogía artística la emparenta con Espadero, de quien fuera discípula, y que a su vez fue alumno del padre de ella, el español Fernando Arizti.

Cada obra se acompaña de un aparato crítico en el que, de manera sucinta, se describen cinco indicadores relativos al documento original y a su transcripción. Ellos son: Signatura, para situar dónde se conservan las fuentes físicas y digitales; los Datos de portada que incluyen el título propio, tal cual aparece en el original y que constituye la base del título normalizado; la Caracterización del documento, que describe las partes que lo componen; los Comentarios del transcriptor, José Raúl López, que derivan de su experiencia inmediata con la escritura musical y las Notas, en las que se constata cada modificación realizada. La labor de edición ha incluido la normalización de los títulos, el orden del índice, los criterios analíticos y el arbitraje, para preservar estas obras con un criterio de edición históricamente informado. Como complemento, realicé un estudio detallado de las fuentes. En él se explica la biografía de cada documento musical, las evidencias que avalan su pertinencia en esta publicación y los detalles que refieren la historia de su producción y conservación, formas de difusión y posibles consumidores.

² De Antonio Raffelin se localizan tres obras en la iglesia de La Merced, en La Habana. Véase Miriam Escudero Suástegui, *El archivo de música de la iglesia habanera de La Merced : Estudio y catálogo* (La Habana Cuba: Fondo Editorial Casa de las Américas, 1998), p. 119. También pueden encontrarse composiciones suyas en la prensa cubana del siglo XIX; en *The University of Pennsylvania Libraries, The Library of Congress, The Library of Johns Hopkins University* y la Real Biblioteca del Palacio Real de Madrid. Agradezco la información detallada a mi queridos colegas, Dr. Emilio Cueto y Ramón Leyva.

³ Olavo Alén Rodríguez y Gudrun Weber, *Entre Cuba y Alemania. Vida y obra de la familia cubana de músicos Jiménez* (Potsdam, WeltTrends, 2021).

La gestión documental de los fondos y referencias para el presente libro fueron curados por Bertha Fernández, especialista del Gabinete de Patrimonio Musical Esteban Salas, quien dirige la Biblioteca Fonoteca-Fray Francisco Solano. Con el concurso de varias instituciones y de sus especialistas se hizo posible el acceso a los documentos fundamentales. Ellos son: el Museo Nacional de la Música y la Biblioteca Nacional de Cuba José Martí, en La Habana; la Biblioteca Elvira Cape de Santiago de Cuba; *Nederlands Muziek Instituut* de Holanda; *The Library of Congress* y *The Library of the University of Louisville*, en Estados Unidos; la *Bibliothèque nationale de France*, y la Biblioteca del Real Conservatorio Superior de Música de Madrid. Se complementa este texto con tres anexos que dan cuenta de los fondos consultados y los datos que emergen de cada documento.

Este octavo volumen de la colección Patrimonio Musical Cubano tributa a la gestión del patrimonio cultural y la educación patrimonial como líneas de investigación que se fomentan en sinergia con el Centro de Investigación y Desarrollo de la Música Cubana; el Museo Nacional de la Música; el Gabinete de Patrimonio Musical Esteban Salas del Colegio Universitario San Gerónimo de La Habana, Universidad de La Habana; la Universidad de Valladolid, España y su Agrupación Musical Universitaria; la Oficina del Historiador de la Ciudad de La Habana; el Instituto Cubano de la Música; Manhattan School of Music e International Piano Festivals.

La labor de dirección editorial, ha incluido, como en cada volumen de la colección, la gestión de contenido, imágenes, tablas e índices complementarios, menciones de autoridad, y una cuidada maquetación que favorece la relación entre texto y música. Al igual que en volúmenes anteriores, hemos contado con la asesoría de la catedrática de la Universidad de Valladolid, la Dra. María Antonia Virgili y los especialistas de la Sección de Historia y Ciencias de la Música, de este mismo centro académico, que nos han acompañado fielmente desde que se inició, en 1999, el andar de esta sede académica con la Oficina del Historiador, en la noble labor de procurar la salvaguardia del patrimonio musical cubano. Asimismo, el compromiso de otro entrañable amigo, el profesor Dr. Salomón Gadles Mikowsky ha sido definitivo.

Este volumen se ha abordado en coedición de los sellos editoriales del Centro de Investigación y Desarrollo de la Música Cubana y el Museo Nacional de la Música. Uno de los impulsores de esta iniciativa, Jesús Gómez Cairo, ya no está con nosotros. El puso a disposición los fondos del museo y a sus excelentes gestores documentales para que fuera posible hacerlo. A él y a Eusebio Leal Spengler dedicamos este texto, pues todo lo que fomenta la preservación de la memoria cultural les honra.

Es este un material que contribuye al conocimiento del repertorio camerístico latinoamericano; que constituye bibliografía de consulta indispensable para el programa de historia de la música cubana del sistema de enseñanza artística y para los estudios sobre la gestión del patrimonio histórico-documental de las músicas, que propone en su programa de maestría el Colegio Universitario San Gerónimo de La Habana.

Como evidencia de aquel mundo interconectado de artistas y escenas de la música de cámara en América, durante el siglo XIX, cito a José Martí, testigo de excepción, quien dejó testimonio de su alcance al narrar, en la *Revista Universal de México*, el 12 de junio de 1875, un concierto al que asistió, en el teatro del Conservatorio de aquella ciudad: «Yo he oído a Jehin Prume y a Monasterio, yo he oído a Fortuny y a Sarmiento [...] y tal me parece que todavía tengo en el alma esa potente música de White».

NINETEENTH-CENTURY CHAMBER MUSIC IN CUBA, VOLUME I

by José Raúl López

The cultivation of chamber music as a compositional genre in nineteenth-century Cuba is inseparable from the fortuitous convergence of distinct cultural transformations in colonial society during the initial decades of the century. Music critic, composer, and amateur cellist Serafín Ramírez recounts numerous details describing the musical development of the island in his *La Habana artística* (published in 1891), especially the propagation of house concerts offering chamber music. Some of these include the weekly sessions organized by music aficionado Francisco Montero, made possible with newly arrived musicians from Spain around 1816;¹ those championed by José María Peñalver that featured pianist Dolores Espadero, mother of the future composer Nicolás Ruiz, in chamber and solo works;² and those organized by Ramírez in his abode in 1865 with violinists José Domingo Bousquet, Joseph Van der Gucht and others, prior to the inauguration of the Sociedad de música clásica (Society of Classical Music) in 1866, a product of Ramírez's dedication to the musical scene.³ The repertoire listed ranges from numerous Haydn quartets, Beethoven's op. 18, No. 4, double quartets by Spohr and Onslow, and piano trios by Mendelssohn and Anton Rubinstein. On the eastern part of the island, Santiago de Cuba, the creation of the Sociedad de música de cámara (Society of Chamber Music) in 1888 further cemented the growing acceptance of the medium.⁴

One of these chamber musicians is Antonio Raffelin who was born in Havana in 1786. The son of Antonio Raffelin y Grossau, an officer in a French dragoon regiment mentioned during the English occupation, and Bárbara Rustán de Estrada, a creole of Spanish descent, he was orphaned at an early age. Raffelin received musical training from several resident musicians, including Gregorio Velázquez (who taught him to play vio-loncello and bass), Manuel Cocco (counterpoint), and English musician Thomas Tlown (violin)⁵. Armed with such well-rounded tutelage and versatility, Raffelin dedicated his early career to composition and musical instruction. He found the Academia Filarmónica de Santa Cristina in 1836,⁶ which provided individual musical tuition and even orchestral experience in ensembles organized by him.

According to the two main biographical sources consulted, Raffelin traveled to Paris in 1836, premiered a number of compositions—including a quartet and a symphony (possibly his Third)—and received positive notices in the Parisian press related to his activities.

¹ Serafín Ramírez, *La Habana artística: apuntes históricos*. Annotated edition by Zoila Lapique Becali (La Habana: Ediciones Museo de la Música, 2017), vol. I, p. 52.

² *Ibid.*, p. 55.

³ *Ibid.*, pp. 218-220.

⁴ Alejo Carpentier, *La música en Cuba* (La Habana: Editorial Letras Cubanas, 1979), p. 212.

⁵ *Ibid.*, pp. 133-136.

⁶ Ramírez, op. cit., p. 173.

It is not possible to establish the departure year as definitive, for the Parisian press notices consulted situate Raffelin in France in the mid 1840's. Apparently this Paris residency may have lasted until 1848-49, after which he returned to Cuba, embarking in musical presentations throughout the island. Shortly thereafter he entered a religious order, moved to Philadelphia, U.S., and dedicated his future compositional efforts to ecclesiastical works, including masses, hymns, motets, etc. While residing in Philadelphia, he found the musical publication *La Lira Cristiana* (*The Christian Lyre*).⁷⁻⁸ Amongst the most travelled 19th century composers born in Cuba, Raffelin returned to Europe in the early 1860's, where one of his masses was presented to Pope Pius IX and another to Spain's Queen Isabel II. After another sojourn in the U.S., Raffelin finally returned to Cuba, crowned with honors, where he died in 1882.⁹

The works presented in this volume primarily date from Raffelin's early compositional career prior to his religious phase. The earliest of these is the *Quatuor concertant pour flûte, violon, alto et basse*, op. 19, published by Eugène-Théodore Troupenas (1798-1850) around 1845 in individual parts. It is not possible to ascertain whether this work was written in Cuba or in France during Raffelin's visit, nor whether it is the quartet—the instrumentation is not mentioned—referred to by the 12 September 1845 note in the Parisian newspaper *La Presse*, which reads, in part:

*De toutes les compositions musicales qui nous viennent de l'étranger, il n'en est point que nous ayons entendues avec de plaisir qu'un quatuor et autres morceaux que M. Ant. Raffelin, de la Havane, fait graver en ce moment; œuvres qui décèlent non seulement de grandes connaissances musicales, mais encore un véritable talent de compositeur.*¹⁰ [Of all the musical compositions that have come to us from abroad, there isn't one that we have heard with such pleasure as a quartet and several pieces that Mr. Ant. Raffelin, of Havana, is presently engraving; works that denote not only a great musical knowledge, but a true compositional talent.]

The inclusion of flute and double bass possibly destines the work to the realm of domestic chamber music, given the prominence of the flute during the century in numerous original pieces and in transcriptions of orchestral works for chamber ensembles (Hummel's transcriptions of Haydn and Mozart symphonies, including selected piano concertos, for instance). The addition of a double bass is not unusual, as evidenced by the popularity of works written in the early nineteenth century for piano and strings (quintets by Hummel, Dussek, Schubert, Ries) and in France, the popular string quintets of George Onslow (1784-1853) and Louise Farrenc's (1804-1875) two piano quintets op. 30/31, dating from 1839 and 1840. In this particular case, the designation *basse* can refer to the cello or double

⁷ A variant *La Lira Cristiana* appears in the Real Academia de la Historia biography.

⁸ According to Radamés Giro, the publication of *La Lira Cristiana* occurred during Raffelin's residence in California, 1862-65. See "Relaciones cubano-norteamericanas en la música de concierto, 1850-1902" in *Culturas encontradas: Cuba y los Estados Unidos*, Rafael Hernández y John H. Coatsworth. Coords. (La Habana: Centro de Investigación y Desarrollo de la Cultura Cubana Juan Marinello, 2001), p. 57.

⁹ "Antonio Raffelin Rustán de Estrada," Real Academia de la Historia, accessed March 17, 2021, dbe.rah.es/biografias/70811/antonio-raffelin-rustan-de-estrada

¹⁰ Unknown author, *La Presse*, 12 September 1845.

bass, and one should note the unsystematic use of the term in publications of Onslow's own music at the time. Raffelin's use of the *concertante* element presents, at times, virtuosic intervention by all participants in the musical discourse, often in register pairs. The instrumentation allows for the exploitation of competing and contrasting registral possibilities, pitted against each other or interwoven in support of a featured member.

The *Quartet's* first movement reveals a composer possessing a firm grasp of classical sonata form, tinted with virtuosic passage work that adorns cadential *formulae* derived from the *sinfonia concertante* genre. After the opening four measures, which function as an introduction, the ensuing *Italianate* two-phrase groups—dominated by the flute—are effectively contrasted by varying the accompaniment from a classical texture to one with a true popular lilt (Fig. 1).

Fig. 1. Antonio Raffelin, *Quatuor*, 1st mvt. Allegro risoluto, mm. 9-15.

The dominant modulation to the expected key of A major includes a linear progression using the Italian augmented 6/3 chord (Fig. 2). The second theme group is comprised of no fewer than six phrase groups of varying lengths, involving and contrasting the dual instrumental forces (flute/violin and viola/bass). A brief listing of the groups can be summarized thus (Table 1).

Fig. 2. Antonio Raffelin, *Quatuor*, 1st mvt. Allegro risoluto, mm. 29-32.

Group	Measures	Description
IIa	36-42	Rhythmic unison with accented second beat, followed by a melodic rounding of the phrase
IIb	43-55	Flute –concertante element, sequential, using "Neapolitan school" thirds with the violin.
	56-64	Repeated, with reversed roles.
IIc	65-68	A minor – instrumental dialogue culminating in half cadences.
IId	74-94	Commences as a duet between viola and bass, followed by a bass solo (mm. 76-84), and a cadential interchange.
IIf	95-106	Contrast between syncopated unisons and sustained chorale accompaniment to the flute line.
IIg	107-120	4-part counterpoint
	121-124	Closing phrase.

Table 1. Antonio Raffelin, *Quatuor*, 1st mvt., second theme groups.

Figure 3 (mm. 86-94) presents the *concertante* alternation between the low strings and its eventual cadential resolution. Among the highlights of the movement are measures 107-120, which depict unquestionable contrapuntal skill in its 9-8 and 7-6 suspensions (Fig. 4) The development section is 37 measures long and presents during its course a number of felicitous phrases that proves Raffelin's training and exposure to late Classical masters. One such example is the sequential imitation in mm. 136-138 between all members, set in motion by the unassuming phrase end at bar 134 (Fig. 5).

Fig. 3. Antonio Raffelin, *Quatuor*, 1st mvt. Allegro risoluto, mm. 86-94.

107

Vln

ff Va

Fl

Cb

111

Fig. 4. Antonio Raffelin, *Quatuor*, 1st mvt. Allegro risoluto, mm. 107-114.

133

p

137

reducció

f

Fig. 5. Antonio Raffelin, *Quatuor*, 1st mvt. Allegro risoluto, mm. 133-142.

With the arrival of the dominant at bar 143, its prolongation to the start of the recapitulation at bar 163 is achieved through varied means, including these 8 bars that flavor the simple dominant with the minor subdominant (Fig. 6). The recapitulation of both theme groups in D major faithfully reproduces the exposition layout, only differing from it in the closing 9-measure *codetta*.

Fig. 6. Antonio Raffelin, *Quatuor*, 1st mvt. Allegro risoluto, mm. 152-159.

The second movement is a Romanza in G major, having the form A-B-C-A1-Coda. Its basic plan can be summarized thus:

A	B	C	A1	Coda
1-12	35-42	Minore	Maggiore	114-124
13-20	42-48	68-74	84-93	124-134
21-28	49-53	75-83	94-101	
29-34	53-67		102-109	
			110-113	

Table 2. Antonio Raffelin, *Quatuor*, 2nd mvt. Romanza, scheme.

From a purely melodic point of view, Raffelin's themes lack a true memorable profile in this movement. The opening 10-measure phrase does contain an element of instrumental color by having the pizzicato strings accompany the flute, but it is in the B section that Raffelin's strengths lie, in the imitative part writing, a quality which may have served him well in the vocal parts of his later religious works. This can be observed in Figure 7, especially in the *quasi-stretto* entries (note the broken slurs).

After a short *Minore* section (C), A1 is reinstated with a new texture, with flute/violin in thirds, accompanied by the unison viola/bass triplets, an octave apart. The 2nd and 3rd phrases of A1 are also varied texturally, followed by the Coda, which explores the instrumental grouping in pairs.

The Minuetto and Trio possess a Haydnesque air, punctuated by sforzandi, and dominated by the flute. The Trio, cast in G major, exhibits a more rustic character, and is only in its second part that the strings are momentarily given the main melodic material, which is shared by both flute and violin in the closing phrase. The customary *Da Capo* indication rounds the movement (Table 3).

Fig. 7. Antonio Raffelin, *Quatuor*, 2nd mvt. Romanza, mm. 42-61.

A (D major)			B (Trio, G major)		
A	B	A	A	B	A
1-8	9-22	23-38	40-47	48-62	63-66

Table 3. Antonio Raffelin, *Quatuor*, 3rd mvt. Minuetto, scheme.

The concluding Presto assai in 6/8 time is a spirited *saltarello* that exploits the instrumental groupings mentioned previously to great effect. Its plan can be represented by the following scheme (Table 4).

A	B	transition	A1	B1	Coda
1-16	31-38	56-66	67-82	96-103	121-142
17-30	39-46		83-95	104-111	
	46-56			111-121	

Table 4. Antonio Raffelin, *Quatuor*, 4th mvt. Presto assai, scheme.

The festive atmosphere is clearly heard in the incipient phrases (Fig. 8) that constitute the first completed period, followed by the modulation to the anticipated dominant arrival.

Fig. 8. Antonio Raffelin, *Quatuor*, 4th mvt. Presto assai, mm. 1-8.

The flute and violin take turns announcing the first 16 measures of B, and alternatively and imaginatively construct the second phrase (Fig. 9).

Both A and B sections are recapitulated in D major. The Coda further displays the movement's jollity, when all members successively take turns exiting the musical dialogue before the final cadence (Fig. 10).

Unearthing Raffelin's published works is a daunting, if not impossible task. There is no official catalogue of titles, opus numbers, and the music was printed by different firms in multiple scattered locations throughout his itinerant life. Europe (especially France), the U.S. and Cuba represent the main publishing regions, but the unavailability of most extant publications prevents an accurate dating assessment. According to Carpentier, the precocious 9-year old composed a melody titled *La Boca* (*The mouth*), which was published in New York (City) in 1805.¹¹ If this is factual, it would signal the publishing debut in the U.S., years before he visited the country.

¹¹ Carpentier, op. cit., 134.

Fig. 9. Antonio Raffelin, *Quatuor*, 4th mvt. Presto assai, mm. 46-50.

Fig. 10. Antonio Raffelin, *Quatuor*, 4th mvt. Presto assai, mm. 129-142.

The *Air with variations for a violin principal and an accompaniment for a second violin and bass* was published in parts, without an opus number, in Philadelphia by the firm Bacon & Co., sometime around 1815-1825.¹² The piece is scored for a string trio of unusual configuration (2 violins and bass), rather than the violin, viola, cello norm established during the Classical era, but the possibility that a cello is implied cannot be ruled out, as in the previous work. Since there is no evidence that Raffelin resided in the States prior to 1850, it is possible this work was written in Cuba, destined for domestic music-making

¹² Sarah J. Weatherwax, curator, *Noteworthy Philadelphia: a city's musical heritage, 1750-1915* (Philadelphia, Pennsylvania: The Library Company of Philadelphia), 31. This music publishing company was formed by Allyn Bacon, originally from Hartford, Connecticut, after relocating to Philadelphia around 1815.

by an advanced soloist (perhaps the composer himself) and the modest participation of a second violin with bass, all instruments Raffelin mastered. The 16-measure *Air*, written as an Andante in G major (in 2/4 signature), is constructed using prime harmonic language. One noteworthy detail is the interpolation of four instances of short cadenzas within its structure. The mini-cadenzas are omitted during variations I-IV, VI and VII (all Allegros), but reappear, in a new design, in the 5th variation, an Andante.

The Bass part limits its contribution to a generalized supporting role, but the second violin's, though it remains basic overall, at times does join the Principal violin in thirds. The seven variations (all in the major modality) are obviously conceived as a vehicle for technical display, and each incorporates a particular instrumental and technical elaboration. Variation I focuses on slurring; Var. II on two-note patterns and string crossings; Var. III centers on alternating legato double-stops akin to trills; Var. IV's bouncy triplets are reminiscent of an Irish Jig (perhaps a clue as to its publication destiny); Var. V returns to the lyrical Andante tempo and utilizes double-stops (primarily thirds), reintroducing the interpolated cadenza gestures of the theme, now varied. Var. VI exploits chordal arpeggiation patterns and string crossings, all part of a violinist's arsenal, previously seen in examples ranging from Bach's Chaconne from the *Partita in D minor*, BWV1004 to Felix Mendelssohn's *Violin Concerto*, op 64, among many others. The 7th variation returns to double stops (in the presumed Andante tempo, though it is not indicated) and the work concludes with a simple *codetta*, gradually fading away until the V-I fortissimo cadence of the last two bars.

The two sets of variations, op. 66 and 67, were published in 1855, when the composer was 59 years old, probably temporarily visiting or residing in the U.S., during his religious experience, though both sets were conceived as typical virtuosic works aimed at showcasing a violinist's skill and their creation may well precede their publication. The two extant digitized copies at the Library of Congress offer a number of details: both works were dedicated to Americans (one of them an attorney friend of the composer); both were conceived to be rendered in multiple versions—the solo line accompanied by orchestra, quartet, or piano; and all were announced as published by G. André & Co. in Philadelphia, G. L. Rectamus & Co, in New Orleans, and Edelman & Co. in Havana.

Similarities in conception are obvious in both sets: both feature an introduction of comparable length; both contain at least one cadenza for the violin at the corresponding dominant preparation prior to the statement of the principal theme; both exploit—to varying degrees—violinistic technique such as passage work in scales, arpeggios, string crossings combined with slurring, double stops, a variation using harmonics, and a virtuoso coda. The piano versions included in this volume share a functional accompanimental role resembling a modest orchestral reduction.

The *Sixième Air varié*, op. 66 is the more artistically elaborated of the two, and its Introduction unveils a lyrical approach in the violin melodic lines evocative of Italian Romantic operas (the main theme to be varied especially recalls the contours of a Rossini aria.) The ensuing variations—separated by a customary instrumental *ritornello*—are carefully planned and varied, giving the impression of a calculated effort to create a unified sense of flow, culminating in a final partial restatement of the theme prior to the concluding Coda.

The *Septième Air varié sur un thème national Américain*, op. 67, employs as its theme the familiar U.S. patriotic song *Yankee Doodle*, popularized during the American Revolu-

tionary War. The Introduction stresses the martial character of the implied subject, and its Italianate turns of phrase recall operatic overtures of Rossini, Donizetti and others. As with op. 66, a violin cadenza prepares the entry of the main theme. The first 8 measures of "Yankee Doodle" correspond to the generally accepted version that has come to the present, but the eight bars comprising the second phrase differed amongst early sources well into the 19th century. Raffelin's version is peculiarly harmonized (Fig. 11) and one wonders about the origin of the source he used. The violin line in the variations explores similar intricate writing as the op. 66 set, but here the effect is perhaps more overtly technical and less varied overall. By contrast, there are only five variations—the 4th introduces harmonics—and the Coda is launched by the theme itself, unlike op. 67, which did not relate to or quoted the thematic material.

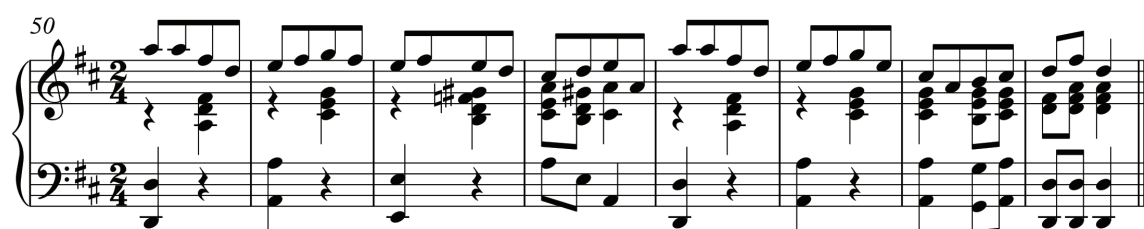


Fig. 11. Antonio Raffelin, 7me. *Air varié*, op. 67, mm. 50-57

In the field of 19th century "serious" music, the legacy of Laureano Fuentes y Matons (1825-1898) defines the musical heritage milieu of Oriente, the island's easternmost region. Born in Santiago de Cuba into a musical family, Fuentes—trained primarily as a violinist—exhibited in his abundant religious compositions a creative lineage traceable in importance to that of Esteban Salas during the latter's reign at the Santiago de Cuba Cathedral (1764-1803). The multifaceted Fuentes is also credited with having pioneered two musical genres in Cuba: the creation of the first opera written in the island (*La hija de Jefté*, 1875), and the first symphonic poem (*América*, 1892). As a writer, Fuentes' *Las artes en Santiago de Cuba* (1893) chronicles the musical and artistic history in Santiago since the early colonial period¹³.

Amongst Fuentes' secular compositions, which include orchestral overtures, songs, zarzuelas, works for solo piano and chamber music, the two compositions included in this volume date from 1859 and 1891, respectively, and represent two distinct creative periods in the composer's musical chronology. The two *Tríos, para flauta, violín y piano*, dated 23 November, 1859 on the piano part's title page, were written "expressively for his friends Gandarias and Guereca", possibly referring to a flutist and pianist. Even though the two trios are identified as such by the numbers appearing on the manuscript, it may be possible to assume that additional trios may have existed, or that these two could be performed together, representing the torso of a two-movement (or multi-movement) work. The *Tríos'* concise dimensions and modest technical demands suggests they were written for amateurs.

¹³ Carpentier, op. cit., 202-207.

The opening *moderato*, an Italianate cantinela, is largely monothematic. It utilizes the initial 14-measure extended antecedent phrase and the ensuing 9-measure modulatory consequent phrase as the basis for the recurring phrase groups that comprise the 65-measure movement. The instrumentation alternates the two main solo instruments as it traverses the tonalities of G major, E major, C major, A major, and D major/B minor, which deceptively ushers the tonic's return (m. 53), followed by a two-part Coda.

A (G major)	A1 (E major)	A (C major)	A1 (A major)	A (D major)	Coda
1-14 (Vln) → V7/E	15-23 (Vln, Fl)	24-37 (Fl, Vln) → A	38-43 (Fl, duet) → D	44-52 (Fl, Vln) → V/ B minor	53-58 59-65

Table 5. Laureano Fuentes, *Trío I (or 1st mvt.)*, para flauta, violín y piano, scheme.

The second *Trio* (*Allegro*, $\frac{3}{4}$ in C major) possesses the dance character of a Scherzo-Waltz and is in Rondo form, as shown in the diagram below.

A (C major)	B (E minor)	C (G major)	A/B	D (A minor)	A - Codetta (C major)
1-18 (Fl/Pno) predominate	19-26, 27-34 all 3 instruments 35-42 (V-I cadences) 43-50, 51-58	60-67, 67-75 all 3 instruments 76-79 (V-I cadences) Da Capo	as before	80-87 (Fl/Vln) 88-96 97-104 (B part) rhythm 105-111 112-119	120-126 all 3 Codetta: 127-end

Table 6. Laureano Fuentes, *Trío II (or 2nd mvt.)*, para flauta, violín y piano, scheme.

The second work for violin and piano, *La serenata, barcarola para violín con acompañamiento de piano* (dated 16 July, 1891), epitomizes the well-trodden path of the character piece during the Romantic era. It bears the form Introduction-ABA-Coda and, though it fails to generate the memorable melodic/harmonic profile of similar works by Ernst, Sarasate, Wieniawski and other European composers, it compensates for this deficiency by incorporating melodic imitation between the two instrumental lines on a regular basis. This motivic imitation is especially suited to the "B" section (mm. 43-53), as a prelude to the dominant preparation and the doubled cadence points that signal the shortened reprise of the "A" section (mm. 60-68). The basic plan unfolds thus:

Introduction	A	B	A	Coda
1-3 unison 4-14 LH ostinato pattern	15-22 (A major) 23-29 30-36 (C# minor) → V 37-43 (A major)	43-48 → V/D major 49-53 sequence → V/A major 53-59 (V of A major) 60-68—return to I	68-74 (shortened reprise)	74-85

Table 7. Laureano Fuentes, *La serenata*, scheme.

The figure of Nicolás Ruiz Espadero (1832-1890) is sufficiently well established to forgo a biographical sketch here.¹⁴ As Cuba's most universally recognized and published composer during the nineteenth century—primarily through editions issued in France by Léon Escudier—Espadero epitomized the prototype of the pianist/composer in the vein of Chopin, Alkan, Gottschalk and others who rarely ventured outside the intimate confines of the keyboard to include larger forces. Besides an arrangement of a piano trio by Anton Rubinstein rescored for piano quartet, a string quintet and a piano trio (all of which has been lost, if it ever did exist) mentioned by writer José Luis Vidaurreta,¹⁵ there are six extant chamber music compositions to date, all scored for violin and piano. Two are arrangements of works originally conceived for voice with piano accompaniment¹⁶, and solo piano. Of the four remaining original works, only the *Méditation*, op. 35, was published during the composer's lifetime. This volume presents the premiere publication of *La chute des feuilles*, op. 36, and two works found at the Real Conservatorio Superior de Música de Madrid, in a copyist's hand.

Among Espadero's early works, *La plainte du poète*, élégie pour piano, op. 14, exists in two versions—an easier one possibly written prior to 1858,¹⁷ published by Edelmann in Havana, and one dating from 1858 and later issued by Andrés Vidal y Roger (Barcelona) after a French edition.

The Edelmann version omits the now familiar 11-measure introduction and the pianistic figurations lack the varied, inventive textures from 1858, including much use of alternating hands. The work can be considered among Espadero's early triumphs and in *Fétis'* 1881 supplement to his *Biographie universelle des musiciens*, parts of a letter written by Gottschalk in 1861 are included as a footnote that reads, in part:

¹⁴ See Espadero, *lo hispánico musical en Cuba* by Cecilio Tiele Ferrer (1994), and *La música en Cuba* by Alejo Carpentier (1946).

¹⁵ José Luis Vidaurreta, *El compositor y pianista Nicolás Ruiz Espadero*, 1937. Among the works mentioned in the article is an *Ave Maria* scored for soprano, choir and orchestra, performed at the inaugural concert of the Society of Classical Music, 4 March 1866. Espadero's own orchestration of his *Sur la tombe de Gottschalk* is in the archive of the Sociedad de Conciertos de Madrid, and example of his venture into the orchestral realm.

¹⁶ At the writing of this essay, an arrangement of Espadero's *Canto del esclavo* has been located at the Cuban National Library, scored for 2 flutes, string quintet, harmonium and piano.

¹⁷ Cecilio Tiele Ferrer, *Espadero: lo hispánico musical en Cuba*, Agil Offset, Barcelona, 1994, p. 175.

Il écrivit des compositions originales, reflétant toutes une fraîcheur de mélodie, une élégance d'harmonie, une sonorité et une connaissance de l'instrument que assurent à Espadero un rang à part dans la multitude des compositeurs contemporains. [...] La Plainte du Poète, la dernière œuvre d'Espadero, est un petit poème qui traduit mieux que ne le ferait la parole les plaints du Tasse à son immortelle adorée.

[He writes original works, and all reflect a freshness of melody, an elegance of harmony, a sonority and knowledge of the instrument that assure Espadero a rank apart in the multitude of contemporary composers. [...] *La Plainte du Poète*, the last [published] work of Espadero, is a little poem that translates better than words Tasso's laments to his immortal beloved.]¹⁸

The 1881 arrangement for violin and piano is based on the more elaborate 1858 version for solo piano. It is newly titled *La plainte du Tasso*, op. 14, and is transposed to A major from the original Eb tonality, which permits the exploitation of the violin's natural resonance. The designation "pour violon et piano concertante" clearly implies Espadero's view of the pianist as an equal partner and not serving in a mere subsidiary role. The arrangement retains the solo version's formal plan, which unveils a basic A/B/A1/C/D/E(Coda) structure, as detailed in the following table.

A	B	A1	C	D	E(Coda)
1-9 Introduction	36-44 → V	45-48 → V	63-66 → I	84-87 IV → I	121-131
10-11 tempo set		49-52 → V	67-72 → III	88-93 → I	
12-15 → V		53-56 → V	73-76 → V	94-98 → I	
16-19 → V		57-60 → V	77-83 → V	99-105 → I	
20-23 → V		61-62 → V		106-120 → I	
24-27 → V					
28-31 → V					
32-35 → I (three 8-measure phrases)					

Table 7. Nicolás Ruiz Espadero, *La plainte du Tasso pour violon et piano concertante*, scheme.

From the onset, the addition of the violin grants Espadero the opportunity to exploit numerous textural possibilities, which aid in varying the often repetitive phrase groups. Through the use of contrasted violinistic effects such as *pizzicato-arco*, *tremolandi*, double stops, single-note melodic lines doubled at the octave, and fastidious articulation direc-

¹⁸ François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique, supplément et complément* (Paris: Librairie de Firmin Didot et C^{ie}, 1881), p. 307.

tions, these textural changes also influence and liberate the piano's part in the varying treatment of solo and accompanying roles. Also typical of the composer's meticulousness is the admonition to performers inserted on the second page regarding the expected adherence to his demands, when he states: "The exact observation of metronome markings, and all indications of nuances, colors, use of the pedals is recommended, if an interpretation faithful to the author's view is to be rendered."¹⁹

In the closing three measures of the work, Espadero provides an alternative ending gesture for the violin, and the last measure can only be approximated, since it is explicitly vague in order to elicit an improvisatory closure.

The *Chant de l'esclave*, op. 21, originally written for voice (soprano or tenor) and piano in 1856 with an Italian text by Alejandro Lorenzana,²⁰ became, in due course, among Espadero's most performed compositions during his lifetime. The work undoubtedly owes its popularity to the underlying extra-musical meaning, and not necessarily to its artistic merits, in my opinion. Dealing as it does with a slave's lament and description of his status, its treatment of slavery placed it in the midst of a national (and international) debate that did not reach a suitable conclusion until slavery was abolished in Cuba in 1886.

The work was frequently performed in Spain following its 1871 premiere in Madrid by Giovanni Bottesini (1821-1889), who had an extended career in Cuba as double-bassist. The *Chant* boasts no fewer than four differing adaptations: for violin/piano duet and piano solo (both by Espadero); a version for string orchestra—arranged by violinist Jesús de Monasterio (1836-1903), who was instrumental in promulgating Espadero's appreciation in Spain; and a recently located transcription for 2 flutes, string quintet, piano and harmonium in Cuban archives from 1904 from an unidentified transcriber. There is evidence that the violin and piano version may have been performed in a private soirée by noted Cuban violinist José White and Espadero shortly after its composition.²¹

The *Chant de l'esclave* bears the opus number 29 and in the manuscript that belonged to Ignacio Cervantes after Espadero's death—now in the Cuban National Library archives—it is referred to by two different titles in the opening pages: as *El canto del esclavo* and *Chanson de l'esclave*.²² The title pages identify the work as a Caprice for violin with piano accompaniment, and it is dedicated to the Belgian-born, Canadian-domiciled violinist Frantz Jehin-Prume (1838-1899), who toured Cuba during the 1860's. The violin/piano version differs in several details from the vocal/piano original (op. 21). Among the instrumental variants is the slight rhythmic adjustments to the melodic lines that contribute to a greater sense of flow; while the original vocal version contains more detailed tempi relationships not carried over in the arrangement; the use of independent vocal/piano lines in mm. 137-156 and mm. 165-171; and the ending, which adds twelve additional measures as a Coda. The structure is that of a basic A/B/A/C/A Rondo form, shown below for the instrumental version (Table 8).

¹⁹ "On recommande l'observation exacte des mouve[ments] marqués par le metronome, et de tout ce qui est [écrit] au sujet des nuances, accentuation, colorés et pedales, si on veut arriver à une interpretation d'après la manière de l'auteur".

²⁰ Ramírez, op. cit., Vol. II, p. 116. There is scant information on Lorenzana's origin and activities. According to Serafin Ramírez in his *La Habana artística*, Lorenzana was Italian and taught voice in Havana for a number of years, never achieving real recognition.

²¹ Tiele Ferrer, op. cit., p. 193.

²² As many as four titles are given at different times by different sources, including *El lamento del esclavo*.

A	B	A	C	A
G major	D major	G major	G minor	G major
mm. 1-20 Pno	61-68	79-80	105-108 Pno	137-144 (I-V)
introduction	65-78 (V-I)	introduction	introduction	145-152 (I)
21-24 introduction		81-88	109-114	152-156 (V)
25-32 (I-V)		3-phrases	6-measure phrase	157-164 sighs
3-phrases		89-96	115-126	165-173
33-40 (I)		97-104	12-measures	codetta
40-44 (V)			127-13	
45-52 sighs			10-measures	
53-60 codetta				

Table 8. Nicolás Ruiz Espadero, *Chant de l'esclave, caprice pour violon et piano*, scheme.

The additional copy of the *Chant* in Madrid's Real Conservatorio is not in Espadero's hand, but probably that of Monasterio. It is included in this volume for it contains a number of variants in the violin line, particularly the insertion of secondary voices as double stops, whereas the piano part remains largely the same.²³

The remaining four works were originally conceived for violin and piano, and it is precisely these pieces that reveal Espadero's true Romantic spirit in the chamber idiom, in my opinion.

The Méditation, op. 35, was published in 1868 in the US by A. E. Blackmar, and issued concurrently by Edelmann in an identical Cuban edition. The work was dedicated to violinist Rafael Díaz Albertini y Urioste (1857-1928), a young Cuban prodigy who eventually sailed for Europe in 1869 to study at the Paris Conservatory with Jean-Delphin Alard (1815-1888). Albertini won a first prize while a student at the Conservatory, and subsequently enjoyed a successful career centered primarily in France. Among the works dedicated to him is Saint-Saëns' *Havanaise*, op. 83, in 1888.

Tieles Ferrer has proposed a possible connection with the creation and publication of Espadero's op. 35 as centered on Albertini's initial European sojourn²⁴. In Blackmar's edition, the dedication "a mon petit ami" gives credence to this hypothesis, while in an extant copy of the Edelmann edition in Cuban archives annotated by Espadero, he presumably deleted the "petit" adjective and composed variants in both the violin and piano parts, perhaps contemplating a future revised edition for the older Albertini. This publication reproduces the variants as a separate version for the first time.

An interesting peculiarity of the piece is the use of *scordatura*, thus enriching the violin's natural resonance in open strings. The work is cast in E-flat major, but the violin part in the score is written in D, requiring the performer to tune the instrument a half step higher. The work's configuration (shown in the table below) is based on the principle of

²³ Copies of the existing chamber works by Espadero in the library of the Real Conservatorio Superior de Música de Madrid were provided by musicologist Prof. Fernando Delgado García, who also suggested Monasterio's role as transcriber and possible copyist.

²⁴ Tieles Ferrer, op. cit., pp. 180-181.

variation, as an expanded three-period section (A) is repeated (A1) twice. In the original version, only the piano part is varied at each iteration—presumably limiting the violin part to an 11-year old’s technical level—but, in the annotated Edelman score, Espadero clearly alters the violin part (A1), thereby balancing the formal plan. Figure 12 presents the printed version and the varied form in measures 103-108.



Fig. 12. Nicolás Ruiz Espadero, *Méditation*, op. 35, mm. 103-108.

The B section functions as a quasi-developmental commentary. Indeed, the use of the material is often imitative in a conversational, interlocutory manner. A2 is abridged, presenting only the 2nd of the three periods, followed by an expanding period that culminates in the work’s climax (mm. 194-200). The Coda reiterates the Bb-G motif found in the violin line (mm. 39-40).

A	A1	B - Transition to recapitulation	A2	Coda
1-32 Pno solo 32-40, 41-48 period 49-56, 57-64 sequential phrases 65-68 transition (Pno)	69-100 equivalent to 1-32 with minor changes + Vln 101-108 with Vln/Pno variants 117-124, 125- 132“ 133-136 transition with Vln/Pno	137-143 144-149 imitation 150-153, 154-157 158-164 dominant preparation	165-172, 173-180 181-188 189-200 enlarged period leading to climax	201-end

Table 9. Nicolás Ruiz Espadero, *Méditation*, pour violon et piano, scheme.

La chute des feuilles, op. 36, poses a dilemma in the Espadero catalog: whether the violin/piano version is the original, or whether the manuscript of the piano solo arrangement acquired by the New York Public Library in the 1940's, ascribed to Gottschalk and published in 1862 under his authorship, is Espadero's own.²⁵ Only a thorough examination of the calligraphy can reveal its true origin. Assuming that the chamber version is the original, the piano transcription differs considerably from it at times, especially in the later stages of the work as it exploits Thalberg's three-handed effect, a texture completely absent in the chamber rendition. The last page of the chamber version is missing, but it is clear that the phrases leading to it do not match the Coda of the solo arrangement, and I have therefore included a short *codetta* as a possible ending.

As with *La plainte du Tasso*, op. 36 takes its inspiration from European literature by including selected lines from the celebrated elegy of the same title written by Charles Hubert Millevoye (1782-1816) on the second page. The poem's mournful tone and its suggestive unity between death and nature is captured in Espadero's melodic line's lyrical, yet chaste contour. The violin line includes only one chord in a climactic moment (m. 54), while the piano part is expertly varied, especially in repeated phrases. As expected of Espadero, the score is imbued with numerous markings (fingerings, pedal usage, etc.) and his customary admonition to performers to obey all such indications in order to faithfully render the author's imagined realization.

A distinguishing characteristic of the work is its homogeneity of material and interconnection of phrases. Variety is achieved through subtle changes in harmonization; phrase extension and elision; and colorful alteration of keyboard accompanimental figures. The emphasis is less on achieving a distinct and delineated "form", but rather a through-composed, self-generated entity, summarized as follows (Table 10).

A	B	C	D
1-8 Piano introduction (A) 9-15 (I) 15-16 Piano (A) 17-23 (I) 24-29-32 [30-32 extension (V)] (A) 33-39 (I)	39-48 (Db to Bb) [46-48 extension (V)] 49-50, 51-52 repeated 53-54 exchange V/bII to Bb	Andante tranquillo 55-65 B major to Bb bII to V6/5 (chromatic)	66-67 Piano intro (A) 68-74 75-82, 82-91, 91-99 phrase extension/ elision 99-end Coda

Table 10. Nicolás Ruiz Espadero, *La chute des feuilles*,
nocturne pour violon et piano, scheme.

²⁵ Tiele, op. cit., p. 178.

The archives of the Real Conservatorio Superior de Música in Madrid contain copies of the *Impromptu mélodique* (1867) and *Melodía* (1868). The calligraphy is not Espadero's and his habitual and profuse indications are mostly lacking. Both works share a similar construction (A/B/A/C) and are summarized below (Table 11, 12).

A (E major)	B (C major)	A (E major)	C (Epilogue)
1-2 Piano Intro 3-10 repeated (V-I)	12-15/16-19 20-23/24-27 7-31 extension 31-33 - modulation to E major	34-41 repeated	43-52/53-61 with slight Coda 61 - end

Table 11. Nicolás Ruiz Espadero, *Impromptu mélodique*, scheme.

A (B minor) molto agitato	B (B major)	A (B minor)	C (E major)
1-7	8-13 14-19 20-26	27-35 modulates to E major	(a) 36-39 (4-measures) 40-45 (6-measures) (b) 54-56/57-58-based on melodic motif in m. 37 (c) 58 - end

Table 12. Nicolás Ruiz Espadero, *Melodía*, scheme.

A characteristic of both pieces is the expanded melodic intervallic contour of the violin line by using expressive gestures represented by minor 2nds, minor 9ths, etc. that generate a Romantically-charged atmosphere. In the *Impromptu mélodique*, there is a note above the staff initiating the C section that reads: "Epílogo que improviso" (Epilogue that I improvise), possibly enlarging the form and, most significantly, involving improvisation into the creative process, a long-cultivated component of previous eras, but regrettably neglected in practice during the second half of the century.

In *Melodía*, there is even a greater emphasis on unprepared contrast that captures the quintessential Romantic spirit. The initial 7 measures marked "*molto agitato drammatico*" are abruptly interrupted by the slower B-major section that insistently develops the sigh-motif gesture so pervasive in Romanticism. The return of the *agitato* at measure 27 is equally brusque, almost willful. In the E-major (B section), the extended phrases provide a seemingly unending tone of ecstasy.

José Comellas is the least recognizable and most un-researched figure of all 19th century Cuban-born composers who received their musical training in Europe and achieved critical praise for their activities as performers, composers, and pedagogues. This fact is undoubtedly a result of Comellas' own peripatetic existence, his extended domicile in the United States throughout much of the decades comprising 1870-88, and his own predilection for stressing his European origin²⁶ and training.

José Comellas y Carmona was born in the city of Matanzas on 21 February 1842, of Catalan immigrant parents. His father was a versatile musician (violinist, pianist, vocal coach) who taught the young Comellas and his siblings (Dolores, Altagracia) the rudiments of music. Unlike most of Comellas' contemporary musicians who continued their studies in France (Fernando Arizti, José White, Brindis de Salas, Ignacio Cervantes, to name a few), Comellas chose instead the Leipzig Conservatory in 1854,²⁷ and became a pupil of Ignaz Moscheles (1794-1870). After the conclusion of his studies, and for the remainder of his short life, Comellas' professional activities centered around Cuba, Baltimore, Maryland (US) and later New York city, with frequent visits to Europe (Germany). Most of his surviving thirty-odd compositions were published concurrently by Breitkopf und Härtel in Leipzig and G. Schirmer in New York, with several works released by smaller firms. Comellas died in Havana, on 9 February, 1888.

Of the two chamber compositions that have been located, the *Duo concertant*, for violin and piano on themes from Donizetti's *Lucrezia Borgia*, was published in 1868, without an opus number, by the Parisian publisher E. Gerard, an unusual anomaly given the number of his works published by German and American firms. It is possible that this French edition may have been facilitated through the auspices of the 2nd author listed on the cover, the Belgian-born émigré Joseph Van der Gucht. Van der Gucht, along with several brothers, all musicians, had arrived in Cuba in 1854²⁸ and quickly became involved in Havana's musical circles as chamber players and orchestral musicians. As concertmaster of the Tacón Theatre, Van der Gucht enjoyed a devoted following amongst his peers, and was a logical choice to review and advise young Comellas' efforts in composing the violin part.

Comellas' *Duo* follows a well-trodden path throughout the nineteenth century, saturated with endless derivative operatic works written for solo instruments such as the piano (Liszt, Thalberg, Herz, etc.) and violin (Ernst, Sarasate, Bull) that served not only to help disseminate an operatic genre in a new medium, but to primarily exhibit and exploit the virtuosity of the featured soloist. Common to most nineteenth century operatic paraphrases are the attributes of maximum contrast and incremental virtuosity, propelled through the selective inclusion of popular, recognizable tunes used for utmost effect with little regard for the relationship of the chosen material to the logical unfolding of the musical-dramatic flow. The table below expounds Comellas' plan, presenting a varied palette of snippets from arias, transitional material, choruses, etc. which are reconfigured and involve both instruments as equal protagonists.

²⁶ Comellas favored publishing his works under the Anglicized name Joseph Comellas, and even claimed Italian descent in the 1880 US Census while staying in Columbus, Georgia. The surname exists in both Spain and Italy.

²⁷ Emil Kneschke, *Das Conservatorium der Musik in Leipzig; seine Geschichte, seine Lehrer und Zöglinge; Festgabe zum 25. Jährigen Jubiläum am 2 April 1868*, Breitkopf und Härtel, 1868, p. 46. Comellas' appears as originating in Port-au-Prince [sic].

²⁸ Serafín Ramírez, *La Habana artística: apuntes históricos*, vol. II, pp. 189-190.

It is in the central part of the *Duo* (mm. 159-203) that Comellas manifests his prowess as a stylistic imitator. The result is a pastiche undistinguishable from Donizetti, yet the entire 44 measures never appear as such in the opera. They are the result of a precise analysis of Donizetti's style and a clever manipulation of musical quotation at a micro level, as shown in Figure 13.

Comellas, Duo, mm. 159-166

Comellas, Duo, mm. 175-181

Lucrezia Borgia, Act I, Largo mm. 4-5 *Prologo, Scena III, mm. 9-11*

4 9

Vie ni la mia ven det - - ta Com' è

10 Piano m. 18 m. 22

bel - lo! qua le in mia di gio - ja è spar - mia, o ciel, la

Fig. 13. José Comellas, *Duo concertant*, mm. 159-166; 175-181; and incipits from Gaetano Donizetti, *Lucrezia Borgia*, mm. 4-5, 9-11, 18 and 22.

Comellas employs three distinct quotations to edify his "Donizetti" melody (Table 13): the first 2 measures of *Veni: la mia vendetta*, sung by Duke Alfonso early in Act I; and three motifs from the Prologue's 3rd scene, during Lucrezia's aria *Com'è bello!* (mm. 10-11, 18, and 22). Bb: 8 (V) + 8 (V) Db: 7 (I) + 9 → V/Bb Bb: 6 (I) – 1 (+VI) – 2 (V6/4 – V) 2 (I – iv – I). The last 2 sections of the *Duo* are effectively contrasted and provide the necessary accumulation of intensity, culminating in the stirring Coda that closes the opera's Prologue.

Comellas: <i>Duo concertant</i> (1868)	Donizetti: <i>Lucrezia Borgia</i> (1833)
Measures:	Source:
1-16	Act I, Scene I introduction
17-32	Prologo: Introduction to Scena
33-49	Terzetto- Finale Act I (<i>Della Duchessa ai prieghi</i>)
50-158	Prologo–Stretta dell' Introduzione (<i>Bando a sì triste immagini</i>)
159-203	Act I, Scena e Cavatina
(159-174)	(<i>Vieni, la mia vendetta</i>) mm. 1-2
(177-180)	Prologo: Scena III e Romanza (<i>Com'è bello!</i>) mm. 10-11, 18, 22.
204-219	Act I Recitativo introduction (<i>Tutto eseguite?</i>) combined with
220-249	Prologo: Duetto (<i>Ama tua madre</i>)
250-end	Stretta- Finale del Prologo (<i>Ella infame</i>)

Table 13. José Comellas, *Dúo concertant* and Gaetano Donizetti *Lucrezia Borgia*, scheme.

The *Adieu à la Havanne, mélodie pour la flûte avec accompagnement de piano*, op. 2, for flute and piano, is one in a flurry of works published by Breitkopf in 1874²⁹ but probably written earlier. The title is misleading, for it does not represent a musical depiction of Cuba's musical elements, and was cleverly used to lure unsuspecting enthusiasts into purchasing a publication seemingly descriptive of an exotic destination. The work's musical discourse is palpably Italianate and operatic, tuneful, well written for both instruments in an interactive role, and possessing just the right amount of Romantic pathos. The following scheme represents its design (Table 14).

A	B	A
A minor	C major	A minor
1-12 Introduction	52-55 (I) – piano	64-70 – flute variation
13-20 (V) – flute, repeated as a phrase exchange with the piano 21-28 (I)	56-59 (I) – flute	70-79 – duet – Coda
29-32 (I) – flute	60-63 – duet to complete phrase and return to A minor	
33-36 – piano (phrase exchange)		
37-44 (I) – piano/flute		
45-51 (I) flute		

Table 14. José Comellas, *Adieu à la Havanne, pour flûte et piano*, scheme.

²⁹ Comellas' opus numbers do not always correspond to a logical progression. His *Elégie*, op. 3, for instance, published by G. Schirmer, dates from 1867.

Given the significant, but rarely properly acknowledged, role "free blacks" played in nineteenth century Cuban musical culture, it is unfortunate that only a handful were afforded the opportunity to travel abroad and attend European musical institutions as did their Caucasian counterparts. One such exception was José Manuel Jiménez Berroa, affectionately referred to as "Lico", born on 7 December 1852 in Trinidad, modern province of Santi Spíritus, into a musically distinguished family. Amongst his relatives, his aunt Catalina Berroa Ojea (1849-1911) garnered prominence as a pianist and organist (two of the eight instruments she reputedly mastered)³⁰, while his violinist father, José Julián, was the first Cuban-born musician to attend the Leipzig Conservatory in 1853-1854. Though José Julián only completed three semesters, the experience proved decisive when, 15 years later, he enrolled his two sons Nicasio (cellist) and José Manuel (pianist) at the Conservatory, joining them for an extended stay that yielded numerous performance opportunities (and career relationships) throughout Germany, France (even England) in chamber music (as the "Neger Trio") and participation in the string roster of the Gewandhaus orchestra.

For his part, José Manuel performed for the likes of Liszt and Wagner (corroborated by Cosima in her diary)³¹ and further attended the Paris Conservatory in 1876 as a pupil of Antoine François Marmontel (1816-1898), earning a first prize in piano in 1877. He returned to Cuba with an enviable resumé, among the most impressive of his contemporaries, only to face the inevitable racial climate that provoked his definitive return to Europe in 1890. After marrying a German national and creating a family, "Lico" combined the roles of performer and pedagogue, ultimately settling in Hamburg until his death in 1917. As a composer, his contribution mainly rests with the introduction of the Lied genre in Cuba, the creation of several pieces for solo piano, and the two extant chamber works presented in this volume.

Quejas del alma (*Laments of the Soul*), for clarinet in A and piano, was written around 1884 in Cienfuegos, during Jiménez's return to Cuba. Though the work was never published until now, there exists an arrangement for solo clarinet and chamber orchestra (including organ) by composer/conductor Gonzalo Roig (1890-1970), probably derived from the autograph manuscript, which subsequently became misplaced only to resurface in summer 2022 in the archives of the Cuban National Library. A piano part based on Roig's orchestration was prepared by copyist Carmelina Muñoz Alburquerque on 30 May 1979 and filed in the Cuban National Museum of Music.

The work is cast in A/B/A1/Coda form, as presented in the table below (Table 15). The inclusion of the clarinet accentuates the work's atmosphere through its expressive, liquid tone, setting the stage for the "B" section, dominated by three repeated "laments" outlining diminished arpeggios, as depicted in Figure 14. The return of A1 is unchanged, as it melts into the short Coda.

³⁰ Olavo Alén Rodríguez, Gudrun Weber, *Entre Cuba y Alemania: vida y obra de la familia cubana de músicos Jiménez*, p. 17.

³¹ Martin Gregor-Dellin and Dietrich Mack, eds., *Cosima Wagner's Diaries, 1869-1877, Vol. I*, trans. Geoffrey Skelton, (New York: R. Piper & Co. Verlag, 1978), p. 639.

A	B	A1
1-4 (V), 5-8 (I), 8 mm. 9-12 (V), 13-16 (I), 8 mm. (repeated) 17-20 (V), 21-24 (I), 8 mm.	25-32 – sequential construction vii°/vi - vii°/III - vii°/I – i6 #VI V ⁷ i, 8 mm. 33-40 (repeated of previous phrases, ending in V)	41-44 (V), 45-48 (I), 8 mm. 49-52 III→V, 4 mm. 53-54 interrupted, 2 mm. 55-62 Coda

Table 15. José Manuel Jiménez, *Quejas del alma, melodía para clarinete y piano, scheme.*

Fig. 14. José Manuel Jiménez, *Quejas del alma*, mm. 25-29.

The *Petite légende*, for violin and piano, dates from 1893, after Jiménez's return to Germany, and was published in Hamburg under the composer's own initiative. It too shares the A/B/A1/Coda format (shown below) but there is a distinct Cuban flavor in its "A" section, a sort of tropical "song without words" akin to a nineteenth century "*canción cubana*". This corresponds to a popular sentimental genre that was often harmonized—vocally and instrumentally—in 3rds and 6ths as it appears in the *Petite légende*. The repeated 10-measure phrases are rounded off by a mournful scalar descent, and a three-measure transition prepares the next section in the relative major tonality.

A	B	A1
Piano introduction	Bb major, 3/8	G minor
1-4 (V) – 4 mm.	28-35 – 8 mm. I → ii (C minor)	77-80 (V) – 4 mm.
5-8 (V) – 4 + 2, 9-10 (I)	36-43 – 8 mm. ii → IV (Eb major)	80-84 (V) – 4 mm.
Vln/Pno	44-47 (repeated) 48-51 (voice	84-86 (I) – 2 mm.
10-14 (V) – 4 mm.	exchange) (Eb major)	Coda: 86-91 (I)
14-18 (V) – 4 + 2 (I)	52-55, 56-59 – ii → V (G minor)	
20-24 (I) extension	60-67 – 8 mm., 68-76 – 9 mm. (G	
G minor	minor) dominant preparation	
Transition to (B) 25-27		
vii°/V (Bb)		

Table 16. José Manuel Jiménez, *Petite légende, pour violon avec acc. de piano*, scheme.

Even in this contrasting section, the sequential melodic contour is reminiscent of "contradanza" phrases already exploited by different authors such as Manuel Saumell (1817-1870) and José Marín Varona (1859-1912), as demonstrated in Figure 15.

Four sets of 8-measure phrases traversing the tonalities of Bb major, C minor, Eb major, and G minor unfold the sequences, followed by the dominant preparation to the return of the "A1" section. This recurrence is presented with minute changes, rounded up by the mournful Coda.

Jimenez, Petite légende, mm. 28-35

Saumell, La quejosita, mm. 1-4

Saumell, La Nené, mm. 1-4

Marín Varona, La hija de Oriente, mm. 1-4

Fig. 15. José Manuel Jiménez, *Petite légende*, mm. 28-35; Manuel Saumell, *La quejosita*, mm. 1-4; *La Nené*, mm. 1-4; José Marín Varona, *La hija de Oriente*, mm. 1-4

The last figure discussed in this essay is Cecilia Arizti Sobrino (1856-1930)³², Cuba's most important female composer during the latter half of the nineteenth century. Unlike female composers of "*contradanzas*" and songs, who usually published in newspapers under a pseudonym, Arizti openly issued her work as a professionally-trained musician without regard for the Victorian Age's social conventions. Her father, Fernando Arizti (1828-1888) had studied under Jean Frédéric Edelmann (1795-1848), the Alsatian emigré who virtually created Cuba's pianistic school. In 1842, Fernando travelled to Paris and was accepted into Friedrich Kalkbrenner's class, achieving distinction but, after initial tours of Spain, he returned to Cuba in 1848 and dedicated his energies to the teaching profession, instructing a new generation of Cuban pianists, which included his own daughter, Cecilia, and the young Espadero. Cecilia published a number of piano works in 1877, and appeared as a concert pianist (Carnegie Hall, 1896), but subsequently devoted her interests to pedagogical activities, teaching at the Peyrellade Conservatory³³ for many years and offering private tuition.

The *Romantica, mélodie pour violon avec accompagnement de piano*, published here for the first time, follows the typical A/B/A/Coda design (Table 17). Its melodic contour and harmonization complements the title and reveals a quintessentially Romantic sentimental piece. Arizti, in many of her solo piano works, cultivated chromaticism to a considerable degree and in *Romantica*, this proclivity manifests itself in several places, including the following measures in the "B" section over an A-pedal (Fig. 16). The return to "A1" is unchanged, but the short Coda delves once more into expressive chromatic harmonization.

A	B	A1
Introduction – Piano (F major)	36-43 (D minor)	68-75 (F major)
mm. 1-16	43-51	75-84
16-24	52-59	Coda: 84-99
25-33	59-67	
34-35 → transition to D minor		

Table 17. Cecilia Arizti, *Romantica, mélodie pour violon avec accompagnement de piano*, scheme.

³² Alicia Valdés Cantero, "Arizti", *Diccionario de la Música Española e Hispanoamericana* (Madrid: SGAE, 1999), tomo 1, p. 687.

³³ The conservatory was found by Carlos Alfredo Peyrellade (1840-1908), a respected pianist and pedagogue. Peyrellade, like Fernando Arizti and others, studied in France, but returned to Cuba in 1865.

The image shows a musical score for Cecilia Arizti's *Romantica*, measures 45-51. The score is in 3/4 time and D minor. It features a violin part and a piano accompaniment. Measures 45-47 are marked *f accel.* and *appassionato*. Measures 48-51 are marked *calando*, *riten*, and *dim*. The piano part includes a trill in measure 49.

Fig 16. Cecilia Arizti, *Romantica*, mm. 45-51.

The *Trio, para violin, violoncello y piano*, in D minor—premiered privately on 20 November 1893³⁴ by violinist Rafael Díaz Albertini, cellist Rafael Ortega, and the composer at the piano—is the first such work written in Cuba by a female composer. Indeed, it is thus far the only extant composition in the trio genre during the century and one of the few works in this volume that utilizes sonata-form, alongside Raffelin's contributions. Of Arizti's male counterparts, only examples from Raffelin and Comellas have survived,³⁵ since the manuscript of Espadero's *Piano Sonata*—two movements of which were given a Madrid premiere in December of 1868 by Adolfo de Quesada³⁶, has yet to surface. In general, Arizti's style, modeled after such European figures as Chopin, Schumann, and Anton Rubinstein, is characterized by a conservative employment of form, imbued with substantial chromaticism; an inclination to develop the materials, but exhibiting a general lack of memorable melodic construction, all traits present in the *Trio*.

³⁴ es.wikipedia.org/wiki/Cecilia_Arizti

³⁵ Raffelin not only composed the *Quatuor* already examined, but several symphonies. Comellas' *Sonata Brillante*, op. 21, published by Breitkopf, is probably the first piano sonata written and published by a Cuban-born composer.

³⁶ Information provided by Spanish musicologist Prof. Fernando Delgado García.

Allegro con brio

The first 16 measures present two main motifs: "a", comprised of a chromatic descent followed by a rhythmic ascent; and "b", eighth-note figurations that are used primarily in a transitional role (Fig. 17).



Fig. 17. Cecilia Arizti, *Trío*, 1st movt. *Allegro con brio*, mm. 1-4, 9-12.

The initial juxtaposition of these two motifs (mm. 1-44) is reaffirmed in mm. 45-60, whereupon motif "b" prepares the arrival of the second theme group in the expected relative major (F major). The second theme is presented by the piano, joined by an independent cello line. The melodic contour—not particularly memorable—is based on chordal arpeggiation, including an interesting reference to motif "b" (mm. 80, 94). A violin/cello duet ensues, repeating the theme, culminating in mm. 115-145 as a "closing theme", but in reality it is a further working-out of "a/b" followed by the dominant preparation to D minor and the customary repeat of the exposition (Table 18).

Exposition	Development	Recapitulation
1 st theme group mm. 1-8 (a), 9-16 (b) – repeated 17-24, 25-30 31-44 (tonicization of F major) 45-52, 53-60 (a/b) 61-76 – sequential preparation	mm. 146-161 – combines (a) and (b) V/D minor	2 nd theme – D major 162-193 194-201 – Closing theme 201-221 – further development of motifs (a) & (b) 222-239 – (a) 240 – (b) leads to final statement of (a) in 246-254.
2 nd theme group 77-92 – Pno & Vc 93-108 – Vln/Vc duo 109-116- Closing theme 116-132 – (a) 133-141 – uses (b) to repeat exposition		

Table 18. Cecilia Arizti, *Trío, para violin, violoncello y piano*, 1st mvt. *Allegro con brio*, scheme.

The development section lasts but 16 measures, continually exploiting the "a/b" duality. Arizti omits the recapitulation of the initial theme group, given the fact that "a/b" has frequently governed the discourse, and presents instead a slightly abridged second theme group in the parallel major at m. 162. This digression from strict textbook sonata-form was explored by several early composers of keyboard sonatas as a derivative of the binary Baroque dances, the genesis of the future Classical sonata genre. Chopin, however, adopted this deviation when extensive development of the initial themes occurred prior to the recapitulation, as evidenced in his op. 35 and 58 *Sonatas*. Further development of "a/b" resumes at m. 201, amounting to a developmental coda, which reaches its climax in the final statement of "a" (m. 246).

Scherzo

The second movement Scherzo presents a large A/B/A1 design, where the "A" sections are further conceived in an A/B/C/B/A arch form, and the *Trío* adopts a simpler tripartite plan, as detailed in the following table.

A	B
A mm. 1-8 (V-I), 9-16 (V-I) 8+8 17-25 (V-I), 25-32 (V) 8+8 33-41 (I) 8	mm. 166-168 – transition to meno mosso
B 41-48 (V), 49-52 8+4 53-59 (D minor), 60-64 → Bb 7+5 65-72 (Bb) 73-76 (Bb), 77-80 → V/D minor	Eb 169-176 (V) 17-184 (V)
C 81-88 (V), 89-96 (I-V) 97-103, 104-108 → Bb 7+5	C minor 187-194 (V) 195-202 (I)
B 109-116, 117-124	Eb 205-212 (V) 213-220 (V) 221-224 – transition to V7/Bb
A 125-132 (V-I) 133-140 (V-I) 141-149 (V) 157-165 (I)	Recapitulation – as A

Table 19. Cecilia Arizti, *Trío, para violín, violoncello y piano*, 2nd mvt. Scherzo, scheme.

As expected, the piano assumes the lead in the presentation of the material, while the strings punctuate, alternating between *pizzicato* and *arco* articulation. The material is not particularly memorable, even when reiterated with slight variants, but it does provide relief from the dramatic first movement. The start of "B" and its subsequent foray into D minor ("C") is a welcomed modification, for it presents one of the few moments of true independent instrumental dialogue in the movement, seen in Figure 18.

The image shows a musical score for Cecilia Arizti's Trio, 2nd movement, Scherzo, measures 81-88. The score is in 3/4 time and Eb major. It features a piano part with a melodic line and a 'ben Cantato' section, and a string part with a rhythmic pattern. The score is divided into two systems, with measures 81-84 and 85-88 respectively.

Fig. 18. Cecilia Arizti, *Trio*, 2nd movt. Scherzo, mm. 81-88.

The *Trío*, in Eb major, continues the instrumental discourse between violin and cello, with the piano providing basic chordal support, but the Da Capo return to "A" is written-out in full, with slight variants in the piano part.

Andante

The third movement, an *Andante* marked *Grave*, is in the key of A major, cast as a tripartite structure with a short coda. The "A" section is comprised of three symmetrical periods that outline the I – V – I progression. The "B" section, in the relative minor, retains the march-like dotted rhythm prevalent in the first section for much of its duration, with pervasive arrivals at half-cadences. At the recurrence of "A", Arizti assigns the melodic material to the piano, contrasting it with the strings' 16th-note harmonic variations, followed by the short Coda that concludes the movement (Table 20).

A	B	A1
mm. 1-16 (I) 8+8 mm. 17-32 (V) 8+8 mm. 33-48 (I) 8+8 mm.	mm. 49-56 (V) 8 mm. 57-72 extension (V) 73-80 81-88 (V/V) 89-105 (V) 105-116 → preparation to A major	mm. 117-132 (8+8 mm.) 133-148 (8+8 mm.) 149-164 (8+8 mm.) Coda 165-183

Table 20. Cecilia Arizti, *Trio, para violin, violoncello y piano*, 3rd mvt. Andante, scheme.

Allegro con fuoco

The last movement, *Allegro con fuoco*, is in modified sonata-form. As noted in aspects of the first movement, Arizti shows a marked preference for using short motifs that are suitable for sequential development, though not necessarily eloquent in their melodic profile. Motif "a" dominates mm. 1-32 (Fig. 19), followed by motif "b" set as one-on-one counterpoint between the strings with a flowing piano accompaniment (Fig. 20).

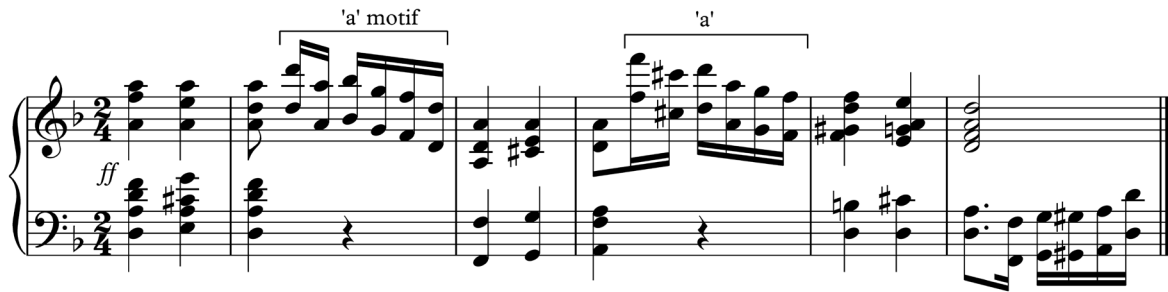


Fig. 19. Cecilia Arizti, *Trio*, 4th movt. *Allegro con fuoco*, mm. 1-6.

Measures 53-60 reinstate motifs "a" and "b" until the arrival of the 2nd theme group in the key of Bb major in bar 73 (Table 21).

Exposition	Development	Recapitulation
mm. 1-16, 17-32 (a motif) 32-40 (b motif) 41-52, 53-60 (a) Vln/Vc 61-72 transition to 2 nd theme (Bb) II theme group 73-80, 81-88, 89-96 97-109 Extension (I)	mm. 109-121 (c motif), imitation: 3 voices 121-128 (a) Pno 129-137 (b) Trio 137-140- V preparation	mm. 141-148, 149-156 157-164, 165-172 (I) New development 173-212 combines 2 nd theme with (c) 213-227 – (b) transition to 2 nd theme (D major) 228-235, 236-243, 244-251 252-264 sequential, extension Coda – 264-280.

Table 21. Cecilia Arizti, *Trio*, 4th mvt. *Allegro con fuoco*, scheme.

The image shows a musical score for Cecilia Arizti's *Trio*, 4th movement, measures 32-40. The score is in 3/4 time, key of B-flat major. It features a piano (*p*) introduction at measure 32, a *legato* section, and a fortissimo (*f*) section. The score is written for three staves: two for the piano and one for the cello/bass.

Fig. 20. Cecilia Arizti, *Trio*, 4th movt. Allegro con fuoco, mm. 32-40.

Once more, the melodic construction of this new theme is designed for development with its static profile, yet it still allows subsidiary lines to interweave around it. Arizti shows considerable imagination in crafting the next section —mm. 109-121—(Fig. 21). It presents a new thematic motif ("c") and one is tempted to interpret the form as that of a Rondo, but the true use of this theme and its potential for developmental dialogue will be seen shortly after the recapitulation ensues, when it is juxtaposed with the second theme.

The recapitulation of the "a" motif (mm, 141-172) is followed by a further development utilizing motif "c" alongside the 2nd theme group, prior to the dominant preparation using "b" (m. 212). The 2nd theme group is recapitulated in the parallel major, with minor changes, and the movement concludes with a short, brilliant Coda (Fig. 22).

Despite the *Trio*'s melodic shortcomings, it represents—along with Comellas' *Sonata*, op. 21, Raffelin's *Quatuor* and several of his symphonies—a significant contribution to the employment of "large form" in the soloistic, chamber and symphonic repertoire written in Cuba during the nineteenth century, which is finally being unearthed in this publication.

Musical score for Cecilia Arizti, *Trio*, 4th movement, measures 109-112. The score is in 3/4 time and features a piano (p) dynamic. It consists of two systems. The first system (measures 109-110) shows the right hand with a melodic line and the left hand with a bass line. A bracket labeled 'motif 'c'' spans measures 110-111. The second system (measures 111-112) includes an 8va⁻ marking and continues the melodic and bass lines with triplets.

Fig. 21. Cecilia Arizti, *Trio*, 4th movt., mm. 109-112.

Musical score for Cecilia Arizti, *Trio*, 4th movement, measures 192-197. The score is in 3/4 time and features a piano (p) dynamic. It consists of four systems. The first system (measures 192-193) shows the right hand with a melodic line and the left hand with a bass line. A bracket labeled '2nd theme' spans measures 192-193. A bracket labeled 'motif 'c'' spans measures 193-194. The second system (measures 194-195) continues the melodic and bass lines with triplets. The third system (measures 195-196) continues the melodic and bass lines with triplets. The fourth system (measures 196-197) shows the right hand with a melodic line and the left hand with a bass line. A bracket labeled '2nd theme' spans measures 196-197.

Fig. 22. Cecilia Arizti, *Trio*, 4th movt., mm. 192- 197.





Juan Federico Edelmann

Portada de *La Ilustración Cubana*, año III, núm. 35
La Habana, 20 de diciembre de 1887

MÚSICA DE CÁMARA. CUBA, SIGLO XIX.

Criterios de edición, libro primero

por Miriam Escudero y José Raúl López

Para dar a conocer el patrimonio musical latinoamericano debemos publicar la obra que permanece manuscrita, en archivos y bibliotecas, locales y foráneos. También es preciso compilar aquellas partituras sueltas que inundaron los almacenes de música durante el *boom* de impresiones ocurrido en la segunda mitad del siglo XIX y que se encuentran inconexas en colecciones de anticuarios y en cajones pendientes de inventario. Nuestros autores lo mismo publicaban sus obras en La Habana con la Casa de Juan Federico Edelmann (Strasbourg, 1795 - La Habana, 1848) que apostaban por impresores y editores de Francia, Estados Unidos y Alemania. Ello permitió el alcance internacional en los centros de su época, como demuestran las fuentes que comentamos a continuación.

Las 18 partituras y dos *addendums* que conforman este primer libro de música de cámara del siglo XIX, provienen de 12 manuscritos inéditos (siete autógrafos y diez copias) y ocho partituras impresas en el siglo XIX. Para su localización, hemos contado con la colaboración del Museo Nacional de la Música en La Habana, que facilitó la consulta de documentos de Espadero, Jiménez y Arizti; en la Biblioteca Nacional de Cuba José Martí, tuvimos acceso a una obra imprescindible de Jiménez; de los fondos de la Biblioteca Provincial Elvira Cape de Santiago de Cuba, provienen las dos piezas de Fuentes Matons; el *Nederlands Muziek Instituut* de Holanda compartió generosamente una partitura de Raffelin, y la Biblioteca del Real Conservatorio Superior de Música de Madrid, nos facilitó cuatro obras manuscritas de Espadero. Asimismo, consultamos las colecciones digitales, de acceso público, de la Biblioteca Nacional de España, la *Bibliothèque nationale de France*, *The Library of Congress*, *The Library of the University of Louisville*, *The Cuban Heritage Collection at the University of Miami Libraries*, y *The University of Florida Digital Collections*.

Para la localización de obras manuscritas en España, contamos con la colaboración generosa del musicólogo Dr. Fernando Delgado García, profesor del Real Conservatorio Superior de Música de Madrid, estudioso de la trayectoria musical del pianista y compositor Jesús de Monasterio y Agüeros (1836-1903), quien localizó, en su fondo personal, copias de obras de Nicolás Ruiz Espadero.

Fuentes impresas y manuscritas

La idea de completar una antología cronológica de la música de cámara en Cuba producida durante el siglo XIX por compositores nativos o radicados en la Isla, incluyó la edición de piezas tanto publicadas como inéditas. Si bien las primeras ya fueron socializadas por los impresores de su época, varias razones nos asisten a incluirlas en este libro. En primer lugar el hecho de que se encuentran, todas ellas, inconexas, en fondos diversos aun cuando se trate de un mismo autor. En el caso de Raffelin, por ejemplo, las cuatro obras fueron publicadas en formato de *particella* lo cual incita a conformar la partitura general.

Dependiendo de la calidad de las planchas y los métodos de impresión, se encuentran erratas y pasajes de difícil interpretación que son corregidos en esta nueva edición crítica. Ocurre con Espadero, por ejemplo, que anota correcciones en sus impresos, lo que ha dado lugar a un *addendum* que muestra esa segunda versión autógrafa de su obra.

Antonio Raffelin

Se inicia el libro con la obra *Quatour concertant, pour flûte, violon, alto et violoncelle (basse), op. 19*, de Antonio Raffelin (1786-1881), que se conserva en el *Nederlands Muziek Instituut* de Holanda. En su ficha¹, la biblioteca del instituto consigna que la obra proviene de la colección del afamado violinista holandés Willem Noske (1918-1995), uno de los principales contribuyentes a ese fondo².

Siguiendo la pista al origen del documento, encontramos en la portada la rúbrica manuscrita de Lesley Alexander (y también al inicio de las *particellas* de flûte y basse) y un cuño estampado con el texto: «Lesley Alexander, 29, Campden Grove, Kensington, W.». Un catálogo de anticuarios para la venta de música de cámara le describe como: «*Lesley Alexander (1841-1909), a member of the Irish landed gentry, lived in London ca. 1900 at the address given on the handstamp. See Burke: A Genealogical and Heraldic History of the Landed Gentry of Ireland, 9th ed. (London: Harrison & Sons, 1899), p. 4. Alexander owned a notable collection of sheet music*»³. Él mismo, fue benefactor del Lesley Alexander composition prize en el Royal College of Music de Londres⁴. ¿Cómo llegó la partitura de Raffelin a su colección? Es un tema abierto para investigación, posiblemente este cuarteto inusual, para flauta y cuerdas, fuera de interés para las competencias de instrumentos de viento que patrocinaba. Lo cierto es que en todas las *particellas* aparecen anotaciones a tinta, en inglés, que demuestran su uso, como en la parte de viola donde aclara «with violin».

Sin embargo, el *Quatour concertant* de Raffelin no fue publicado en Londres, sino mucho antes del nacimiento de Lesley, en París, con su portada en francés, por la casa editora de Eugène-Théodore Troupenas (activa entre 1825 y 1850), quien dio a conocer obras de compositores como Chopin, Rossini, Liszt, Auber, Thalberg, etc.⁵ La fecha de publicación del *Quatour concertant* podría fluctuar entre 1835-1850 cuando Troupenas estuvo radicado en la dirección que aparece en la portada: «40 rue Neuve-Vivienne, París». Hay pocos estudios sobre la trayectoria de la editorial Troupenas y sobre la figura de Antonio Raffelin. Los datos biográficos consultados le sitúan en París en 1836, y en un anuncio del periódico *La Presse*, de 1845, se menciona la reciente publicación de un cuarteto suyo⁶. Es curioso que su número de plancha, «R 10», contrasta con la evolución cronológica de la signatura de impresión de Troupenas: «before 1835 plate numbers are

¹ Consultado en 2023: opac-gonext.oclc.org

² Frits Zwart, "A New Music Institute in The Netherlands" *Fontes Artis Musicae* 50, no. 1 (2003): 62-68. Consultado en: www.jstor.org/stable/23509290.

³ Consultado en 2023: ilab.org/assets/catalogues/catalogs_files_2716_chamber_music_r_z.pdf

⁴ Herbert Antcliffe, "The Recent Rise of Chamber Music in England." *The Musical Quarterly* 6, no. 1 (1920): 12-23. Consultado en 2023: www.jstor.org/stable/738096.

⁵ Viviane Niaux, "Eugène Troupenas, éditeur de George Onslow: regard sur l'édition musicale dans la première moitié du XIXe siècle." 2010. halshs-00512565. Consultado en 2023: shs.hal.science/halshs-00512565

⁶ Véase cita en p. 14 de este libro. Consultar: Victoria Eli, «Raffelin, Antonio». *Diccionario de la Música Española e Hispanoamericana* (Madrid, SGAE, 2002), tomo 9, pp. 15-16.

with the format ###. In 1835, the numbering starts again at 1 but with the format T. ####, then T.M. #### in 1844 and finally E.T. & Co. ####. from 1845 to 1850»⁷. En este caso pareciera que el número de plancha «R. 10» corresponda a «R[affelin] 10» lo cual conduce a pensar que se trate de un consecutivo específico para sus obras, editadas por encargo del autor (véase portada del *Quatour* en pág. 63 de este libro).

También de Raffelin es el *Air with variations, for violin principal, second violin and bass*, adquirida por José Raúl López al anticuario Wurlitzer-Bruck (www.wurlitzerbruck.com), que será donada al Museo Nacional de la Música en La Habana. En la portada aparecen dos anotaciones: «from his friend Mr. Hopkins» y «J. Engle Negus». Curiosamente, la biblioteca de Johns Hopkins University atesora una obra titulada *Homage Polka*⁸, para piano, de Antonio Raffelin, con *copyright* de 1858. El segundo nombre parece pertenecer a J[ames] Engle Negus (1809-1884), personaje histórico de la ciudad de Filadelfia, lugar en el que se refiere que Raffelin tuvo su residencia. A ello se debe, quizás, que publicara su *Aria* con textos de portada en inglés y el nombre de los instrumentos en italiano con la editorial «Bacon & Co. Music Sellers», radicada en el «Nº 11. South Fourth Street» de la ciudad de Filadelfia entre 1815 y 1825.

Otro es el caso de las *6me. y 7me. Air varié* de Raffelin. Estas dos obras se localizan en *The Library of Congress*. La ficha de referencia de ambas nos remite a la colección *Music for a nation: American sheet music, 1820-1860* de esa institución.

Consists of over 15,000 pieces of sheet music registered for copyright during the years 1820 to 1860. [...] This collection of American and European composers provides an interesting chronicle of the developments in the music publishing business in the nineteenth-century United States. [...] In 1870, the United States Congress designated the Library of Congress the sole agency for copyright registration and deposit. The law required that a complete copy of each copyrighted work be deposited in the U.S. Copyright Office⁹. "Before 1870, most of the Library's music holdings were purchased and printed in Great Britain. The material in the copyright collection was almost exclusively the deposited work of American publishers. Almost overnight acquisition by purchase became insignificant, and the source of most of the Library's music holdings changed from England to the United States. America's legislature finally had a music collection made up largely of the product of its own presses"¹⁰.

El registro se realizaba en la oficina correspondiente al estado donde se encontraba el propietario o la editorial, en el caso de Raffelin, el estado de Pensilvania, porque la ciudad era Filadelfia. Todas las obras colectadas en los diferentes registros conformaron la colección actual que, como explica James Wintle, Head of Reader Services of the Music

⁷ Sobre la casa editorial E. Troupenas consultar imslp.org/wiki/Troupenas

⁸ Consultar: levysheetmusic.mse.jhu.edu/collection/164/124

⁹ Collection: *Music for the Nation: American Sheet Music, ca. 1820 to 1860* en www.loc.gov/collections/american-sheet-music-1820-to-1860/about-this-collection/

¹⁰ Gillian B. Anderson, *Putting the Experience of the World at the Nation's Command: Music at the Library of Congress, 1800-1917*, *Journal of the American Musicological Society* 42, no. 1 (1989): 108-49. Consultado en 2023: doi.org/10.2307/831419

Division of The Library of Congress, no han sido catalogadas en su totalidad, por esta razón, en ocasiones no aparece el descriptor de título en la ficha de cada obra sino que solo refiere a la antedicha colección¹¹.

En las portadas de las arias encontramos, además, unas anotaciones en tinta con los números de acceso a los derechos de autor, asignados por el registro estatal correspondiente, denominado: «Clerks office of the Distrit Court of the Estern District of Pennsylvania». Los dos números están acompañados de la fecha del depósito legal: «No 117. Deposited April 12th 1855 A Raffelin Prop.» y «No 205 filed June 12 1855 by A. Raffelin Prop.» (Figura 23).

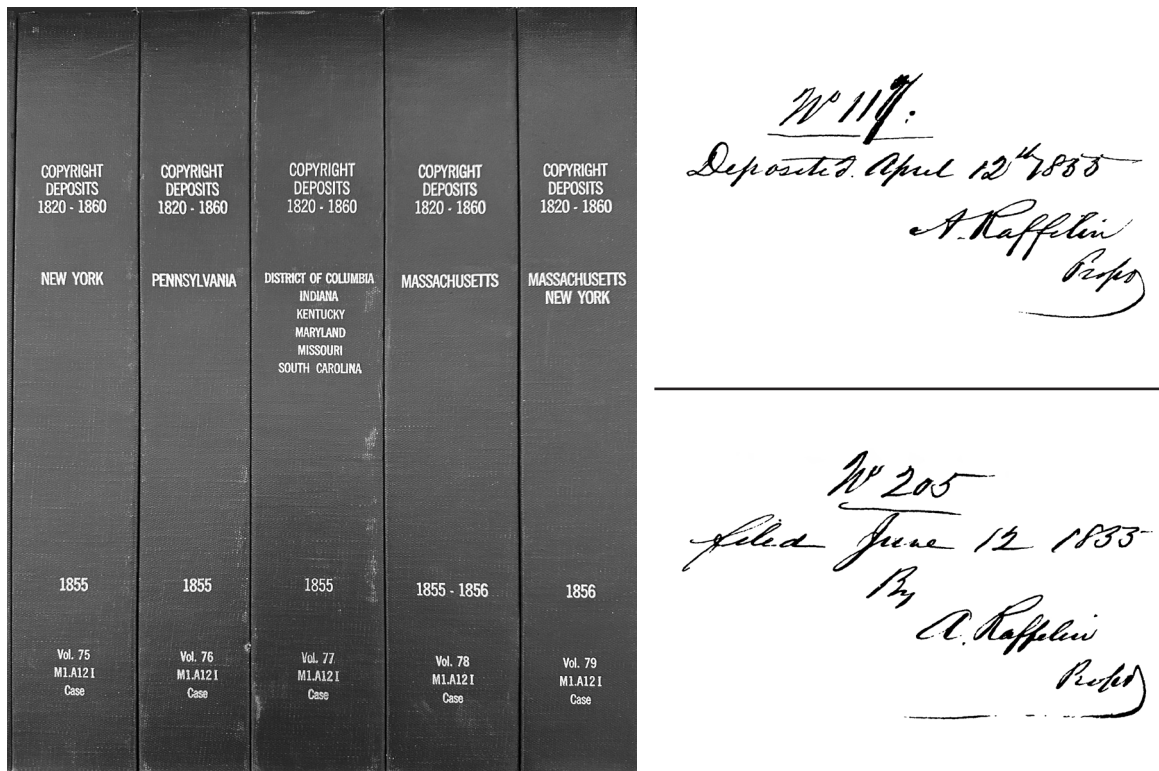


Fig. 23. Cajuelas de la colección Music for a nation: American sheet music, 1820-1860 of The Library of Congress. La segunda cajuela (de izq. a der.) corresponde con los depósitos legales de 1855 en el distrito de Pennsylvania. A la derecha, los registros de entrada de las dos piezas que aquí publicamos tal como aparecen en sus portadas.

Aparte de estas obras se localizan en *The Library of Congress* otras cuatro cuyo *copyright* fue inscrito en la misma oficina en 1847 y 1852. Ello sitúa a Antonio Raffelin entre 1847 y 1855 en Filadelfia. En el texto antes citado, sobre la colección Music for a nation: American sheet music, 1820-1860, se declara que contiene obras inscritas por «*American and European composers*». ¿Podría ser que Raffelin llegó a ser ciudadano de los Estados Unidos o España?

¹¹ Correspondencia intercambiada por Miriam Escudero con Eva Cisnero y James Wintle quienes fueron consultados para este libro y a los que se agradece su colaboración erudita.

La difusión de las arias (con portada en francés) estuvo a cargo de una editorial radicada en Filadelfia (donde se registraron sus derechos en abril y junio de 1855). G[ustav]. André & Co. (19 South 9th. St.), editor alemán establecido desde 1850 en aquella ciudad¹², tenía representación o filiación con almacenes en New York, «Firth, Pond & Co.»¹³; en Boston, «G. P. Reed»; en New Orleans, «G. L. Rectanus & Co.», y en La Habana, «Edelmann & Co.».

Otro aspecto que coloca a Raffelin en la escena de Filadelfia, es la dedicatoria de la *6me. Air varié*, dirigida a «*Madame Anne Rush*» quien pudiera ser Phoebe Ann Rush (1797/9-1857) conocida en Filadelfia como «*Madam Rush*», afamada anfitriona de la alta sociedad en esa ciudad¹⁴. En el caso de la *7me. Air varié*, Raffelin declara en la portada (también en francés) haberla compuesto y dedicado a su amigo «Ja[me]s. Monro[e] Mac-kie Esq[ui]re.», probablemente otro señor influyente de Filadelfia. La obra escrita sobre el conocido tema «nacionalista» *Yankee Doodle* fue publicada y socializada por las mismas cinco compañías editoriales.

Laureano Fuentes Matons

Nos dirigimos ahora a la Biblioteca Provincial Elvira Cape, que atesora la mayor parte de la obra de Laureano Fuentes Matons (1825-1898), un prolífico compositor, intérprete, protomusicólogo y gestor cultural de Santiago de Cuba. Para este libro fueron elegidas dos obras para conjunto de cámara que se conservan en formato manuscrito en la Biblioteca Elvira Cape y, en sendas copias fotostáticas, en la Biblioteca Nacional de Cuba José Martí, donde fueron enviadas cuando se conformó el fondo de música, dada la relevancia de Laureano como compositor.

Estas obras manuscritas, constituyen dos de las piezas inéditas que damos a conocer en este volumen. La primera de ellas, dos tríos (o un trío con dos movimientos) para flauta, violín y piano, compuestos el 23 de noviembre de 1859. Solo se conserva la copia realizada por «F. B. F.» (Francisco Barthelemy y Flores copista de Santiago de Cuba), en 1915, que da fe de ser fiel al original del autor. En la portada hay una errata, en lugar de consignar como fecha de composición el 23 de noviembre de 1859, aparece el año de copia «1815», pero en las *particellas*, aparece la fecha correcta. Fue dedicado a sus amigos Santiago Gandarias y Pablo Guereca, socios de número de la Real Sociedad Económica de Amigos del País de Santiago de Cuba mencionados en la *Guía de forasteros de la siempre fiel isla de Cuba de 1877*¹⁵. Sobre Santiago Gandarias, refiere la musicóloga Iránea Silva que era costumbre de Laureano dedicar sus obras a sus alumnos. Gandarias aparece mencionado en su libro *Las Artes en Santiago de Cuba* como niño estudiante de violín en 1850. Se infiere que pudo haber sido alumno suyo y por esa razón le dedicó la obra. A Pablo Guereca, solo lo menciona en su *Scrapbook* como parte de la lista de personas que compraron su libro¹⁶.

¹² Sobre la casa editorial G. André & Co. consultar: imslp.org/wiki/G._André

¹³ Sobre la casa editorial Firth, Pond & Co. consultar: imslp.org/wiki/Firth

¹⁴ Véase findingaids.library.upenn.edu/records/LCP_LCPRUSH

¹⁵ *Guía de forasteros de la siempre fiel isla de Cuba* (La Habana: Imprenta del Gobierno y capitanía general por S.M., 1877), pp. 201-202.

¹⁶ Información facilitada por la musicóloga Iránea Silva Santiago, especialista en la obra de Laureano Fuentes Matons.

La segunda obra para formato de cámara de Fuentes Matons, es *La serenata, barca-rola para violín con acompañamiento de piano* que se conserva en manuscrito autógrafo. Fue compuesta el 16 de julio de 1891 y dedicada a su «simpático amigo Emilio Reinoso (hijo)», probablemente otro alumno suyo.

Nicolás Ruiz Espadero

De la vasta obra de Nicolás Ruiz Espadero (1832-1890), estudiada y catalogada por Cecilio Tiele, damos a conocer seis obras. Cinco de ellas inéditas, una con dos versiones, y otra, publicada, con una segunda versión manuscrita sobre el impreso.

Espadero era dado a escribir una misma obra para varios formatos. Es el caso de *La plainte du Tasso, pour violon et piano concertante*¹⁷, que fue escrita originalmente para piano solo —según refiere Cecilio Tiele en su catálogo— con el nombre de *La plainte du poëte, élégie pour piano*¹⁸ y dedicada a su amigo Fernando Arizti (su maestro y padre de Cecilia Arizti) a quien llama en francés «Ferdinand».

La versión para piano solo, op. 14, cuenta a su vez con, al menos, tres ediciones (otro rasgo distintivo de Espadero quien, como su homólogo Raffelin, daba a conocer su obra con varios editores a la vez). Una, estuvo a cargo de Léon Escudier (se localiza en la BnF¹⁹), el impresor francés de muchas de sus obras y de las de Gottschalk; otra, fue publicada por Andrés Vidal y Roger (se localiza en la BNE²⁰), de Barcelona, y una tercera, que no hemos podido consultar, es la edición de Edelmann.

Las versiones para piano de Escudier y Vidal son diferentes y corresponden a planchas distintas. No solo porque se hayan vuelto a imprimir sino porque la versión de Vidal fue corregida y aumentada, por ejemplo, cuenta con la adición de una introducción de nueve compases y en la notación se emplea una escritura pianística mas elaborada que en la de Escudier, lo que denota un profundo trabajo de edición. Para diferenciarlas entre ellas las llamaremos *La plainte du poëte*, para piano, de Escudier y *La plainte du poëte, para piano*, de Vidal (Figura 24).

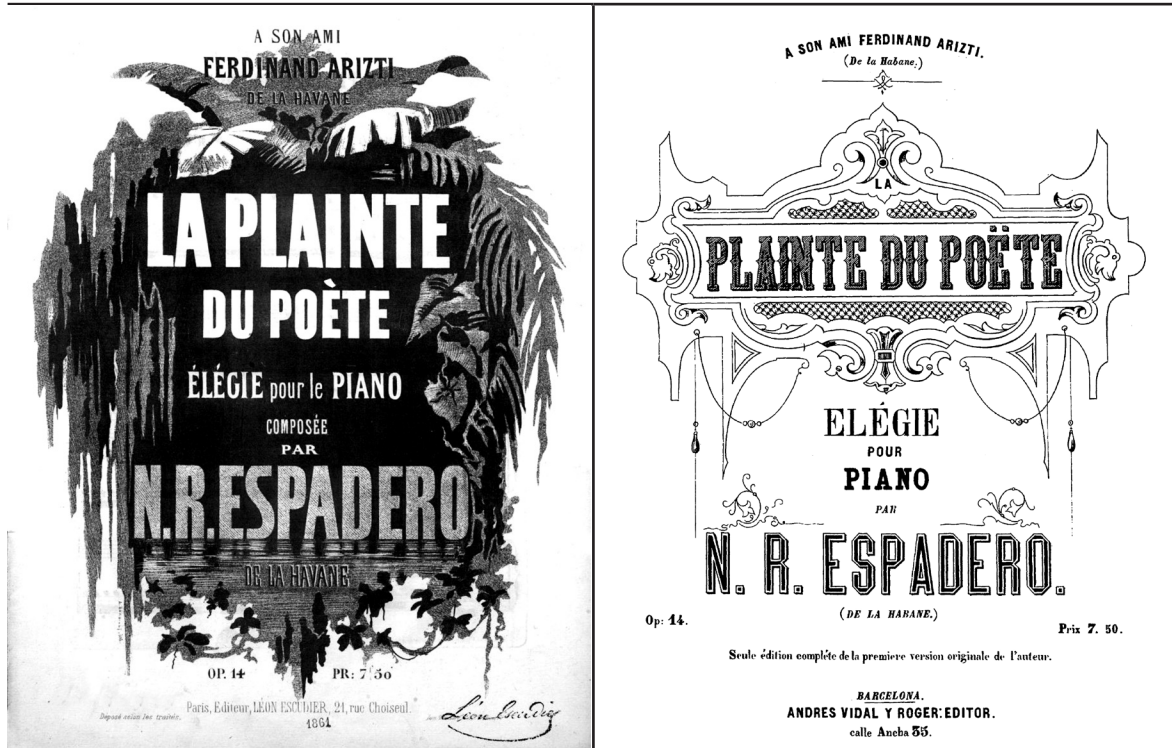
El diseño pintoresquista de Escudier, que evoca plantas tropicales y el mar asociado con la isla, contrasta con el clásico modernismo catalán de Vidal. Quizás Escudier trató de construir su estrategia de marketing utilizando «La Havane» como recurso exótico y Vidal la presenta como otra más de su catálogo. Sea por el diseño o por la constante inconformidad creativa de Espadero, es interesante que en la edición de Vidal se aclara en portada: «*Seule édition complète de la première version originale de l'auteur*» (única edición completa de la primera versión original del autor), ello podría entenderse como un distanciamiento de Espadero de la primera versión publicada por Escudier, menos elaborada.

¹⁷ Cecilio Tiele, *Espadero: Música y nación en Cuba colonial* (La Habana: Ediciones Museo de la Música, 2006), pp. 281-332 (en lo adelante CCT). CCT, obra 120, pp. 299 y 331

¹⁸ CCT, obra 028, pp. 289, 309-310.

¹⁹ Consultado en 2023: Biblioteca Nacional de Francia: gallica.bnf.fr/ark:/12148/btv1b72008805

²⁰ Consultado en 2023: Biblioteca Nacional de España: bdh.bne.es/bnsearch/detalle/bdh0000160907



La plainte du poète, élégie pour le piano impresión de Léon Escudier (París). Portada (arriba) y primera página de música (debajo)

La plainte du poète, élégie pour piano impresión de Andrés Vidal y Roger (Barcelona). Portada (arriba) y primera página de música (debajo)

2

A SON AMI FERDINAND ARIZTI de la Havane.

LA PLAINTÉ DU POÈTE
Elegie.

POUR LE PIANO. N. R. ESPADERO.

Moderato. (♩ = 66)

PIANO. *ben cantado.*

stringendo.

a Tempo

LÉON ESCUDIER, -Éditeur, rue de Choiseul, 21. L. F. 1967.

1

A SON AMI FERDINAND ARIZTI. (de la Havane.)

LA PLAINTÉ DU POÈTE
ÉLÉGIE.

Propiedad. PAR N. R. ESPADERO. Precio 9. Ptas. Op. 14.

Larghetto M.M. (♩ = 40.)

PIANO. *pp cresc.* *con espress. m. g. t. l. con espress. t. l. m. g. con espress. m. g. t. l. con espress. m. g. t. l.*

dolce e tranquillo.

a tempo. tranquillo. *a tempo. pausa ten: 3.* *animato. parlante. mf allarg. poco.*

El autor recomienda la observación exacta de los tiempos, expresión y colorido en sus menores detalles, como en el uso de los pedales según están marcados. A. 524. V.

Fig. 24. Diferencias entre las impresiones de *La plainte du poète*, para piano, de Nicolás Ruiz Espadero, publicadas por Léon Escudier y Andrés Vidal y Roger. Introducción y notación.

Para la propuesta de la obra con formato de violín y piano concertante, Espadero cambia el título de *La plainte du poëte* a *La plainte du Tasso*, un juego literario sutil, que emplea para modificar el nombre de la obra sin perder su esencia. El poeta Torquato Tasso (1544-1595), es el autor de la fábula pastoral *L'Aminta* (1573) de la que Espadero toma los versos del acto primero, escena segunda (vv. 1-12), y en la que el personaje principal, Aminta, expresa su lamento de amor, lo que sirve como soporte dramático a la obra. De manera que «poeta» y «Tasso» actúan como sinónimos en las dos piezas de Espadero: «poeta», para piano solo (en sus dos variantes: Escudier y Vidal), y «Tasso», para violín y piano.

De *La plainte du Tasso, para violín y piano concertante*, se conserva un manuscrito autógrafo, inédito, en el Museo Nacional de la Música en La Habana. Al inicio y al final del documento se consignan dos fechas que Tiele adjudica al proceso de composición. En la página inicial Espadero escribe: «Havana, 1858», lo que sería correspondiente con la versión de la obra para piano solo, y consistente con la fecha de entrada, en la portada de la partitura de Escudier, a la Bibliothèque nationale de France, en 1861. En la última página, Espadero añade su firma con fecha 15 de junio de 1881, indicando cuándo terminó la versión para violín y piano (Figura 25).

El calificativo «concertante» sugiere el orden de creación de las obras: primero compuso la versión para piano de Escudier (1858-1861), luego añadió la introducción y complejizó la factura en la edición de Vidal (1862-1880), y por último compuso el diálogo con el violín en su versión camerística (1881).

Sigue en orden *La chute des feuilles, nocturne pour violon et piano*, op. 36, de Nicolás Ruiz Espadero, descrita por Tiele con fecha [1859]²¹, pero no se ha podido comprobar esa datación. Se conserva en un manuscrito autógrafo, incompleto en el Museo Nacional de la Música en La Habana.

Louis Moreau Gottschalk (New Orleans, 1829 - Rio de Janeiro, 1869), amigo entrañable de Espadero, escribió una obra con el mismo título, y declara en su portada que es un nocturno con «*mélodie de N. R. Espadero de la Havane transcrite pour le piano par L. M. Gottschalk*», op. 42, datada aproximadamente entre 1860-1862. La declaración de Gottschalk remite a un tema escrito por Espadero con anterioridad a 1862, de donde el americano tomó, «¿sólo la melodía?», para transcribirlo al piano. El manuscrito de Espadero es definitivamente posterior, pues en él aparece copiado un texto literario (véase p. 215 de este libro), exactamente igual al de la partitura impresa de la obra de Gottschalk²² y la factura de la parte de piano es muy parecida a ella. Ante la duda, Tiele comenta: «Al examinar el ejemplar manuscrito de la Biblioteca Pública de Nueva York, con caligrafía de Espadero, surge la pregunta: ¿no será esta obra un arreglo del mismo Espadero y que su amigo permitió que se editara como arreglo propio? Dicho de otra manera ¿no será ésta una obra de Espadero, publicada bajo el nombre de Gottschalk?»²³.

²¹ CCT, obra 032, pp. 289 y 311.

²² Consultado en 2023: University of Rochester, Eastman School of Music, Sibley Music Library en: hdl.handle.net/1802/6884

²³ CCT obra 043, p. 314.

La chute des feuilles prueba la estrecha relación entre ambos compositores, capaces de intercambiar ideas y usarlas libremente. El resultado es una especie de composición a dos manos en la que Espadero retoma su idea original, enriquecida por el nocturno de Gottschalk y realiza una variación, probablemente póstuma, en la que la melodía que canta el violín les une eternamente al poema de Charles-Hubert Millevoye (1782 - 1816) que da nombre a la obra, siendo por fin, sus almas, «un instante consoladas» (Figura 26).

Con el *Chant de l'esclave, caprice pour violon et piano* (*Lamento del esclavo, capricho para violín y piano*)²⁴, op. 29, sucede algo semejante a lo que hemos explicado en la obra anterior. Espadero compone varias versiones y, además, se conservan dos copias inéditas, del siglo XIX, que han sido igualmente transcritas. La primera proviene de un manuscrito autógrafo que se conserva en el Museo Nacional de la Música en La Habana, propiedad del compositor cubano Ignacio Cervantes, quien lo consigna en la portada, y en la primera página con música, donde estampó su firma en lo que podría ser una suerte de exlibris de su colección privada, posible razón por la que el manuscrito permaneció inédito.

La segunda copia se encuentra en la Biblioteca del Real Conservatorio Superior de Música de Madrid, como parte del archivo del violinista español Jesús de Monasterio y Agüeros (1836-1903), un gestor fundamental en la vida musical madrileña del siglo XIX que admiró y difundió la música de Espadero. El interés de Monasterio por el *Chant de l'Esclave* hizo que orquestara la obra y la presentara ante el público sinfónico madrileño con gran éxito. El Dr. Fernando Delgado García, profesor del Real Conservatorio Superior de Música de Madrid tiene un artículo en preparación sobre este asunto. Más adelante abundaremos acerca del fondo.

También se localizan otras dos copias manuscritas, realizadas en el siglo XX. Una de ellas, en la Biblioteca Nacional de Cuba José Martí, que contiene un arreglo del *Chant de l'esclave* para formato orquestal (2Fl, VlnI, VlnII, Vla, Vc, harmonium y piano), fechado en 1904 por un copista cuyo nombre no ha sido descifrado, y que luego de su firma acota: «*Fecit transcription*». Otra copia realizada 1977 por Edilia Piñón, para el Museo Nacional de la Música en La Habana, se limita a transcribir el original de Espadero para violín y piano.

Sobre ese mismo tema, Espadero también compuso *Chant de l'esclave, paroles de Alex. Lorenzana, pour tenor ou soprano avec accompagnement de piano*²⁵, op. 21, y *Chant de l'esclave, arrangement pour piano*²⁶, op. 21. Tomando como referencia las fechas de los documentos y el número de opus, el orden de composición pudo haber sido: 1) obra para voz y piano op. 21 (impresa ca. 1878), 2) arreglo para piano op. 21 (impreso ca. 1878) y 3) versión para violín y piano op. 29 (manuscrito, compuesta en 1860). Esta última fecha deriva de la copia del fondo de Monasterio lo cual sitúa todo el proceso de composición de la saga del *Chant de l'esclave* (*Lamento del esclavo*)²⁷ en alguna fecha anterior a 1860, a menos que la fecha del manuscrito de Monasterio sea errada.

²⁴ CCT, obra 044 y 112, pp. 290, 298, 314, 329 y 330.

²⁵ CCT, obra 019, pp. 288 y 307. Obra consultada en 2023 en: Biblioteca Nacional de España en: bdh.bne.es/bne-search/detalle/bdh0000120923

²⁶ CCT, obra 045, pp. 290, 314 y 315. Obra consultada en 2023 en: Biblioteca Nacional de España en: bdh.bne.es/bne-search/detalle/bdh0000051394

²⁷ En la portada de la edición de la versión para piano, el título impreso en español es «Canto del esclavo». Mientras, en el manuscrito autógrafo de la versión para violín y piano, Espadero escribe «*Chanson de l'esclave*» que traduce como «*Lamento del esclavo*». Se ha empleado esta última variante como título en español. Nótese también que en la portada del manuscrito autógrafo de la versión para violín y piano la obra se titula «*Chanson de l'esclave*», lo que difiere de «*Chant de l'esclave*» que aparece en la portada impresa de la versión vocal.

Andante Moderato
Allegretto - ♩ = 84 - a 88 -

Viol.

Piano

Andante moderato ♩ = 72.
Armonioso.

PIANO.

p

2 Ped.

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

m.g.

m.d.

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

Fig. 26. Semejanzas entre el manuscrito (arriba) de *La chute des feuilles, nocturne pour violon et piano*, op. 36, de Nicolás Ruiz Espadero, y el impreso (debajo) de *La chute des feuilles, nocturne transcrite pour le piano*, op. 42, de Louis Moreau Gottschalk, cc. 1-4.

Espadero dedica tanto la versión vocal como la de piano solo del *Chant de l'esclave* a «Monsieur Charles Gounod», sin embargo, no sucede lo mismo con la obra para violín y piano, dirigida a su amigo, el famoso violinista y compositor belga-canadiense, Frantz Jehin-Prume (1839-1899), quien se presentó en concierto en La Habana entre 1864 y 1870²⁸. Quizás pensó la dedicatoria de este arreglo luego de un encuentro con él.

En el manuscrito del *Chant de l'esclave, caprice pour violon et piano* del fondo de Monasterio, fechado en 1860, fue copiado el poema de Alex. Lorenzana que sirve de texto a la obra vocal, ello sugiere que la versión para violín y piano fue posterior a la versión vocal. Aunque también es cierto que tanto *La plainte du poète*, como *La chute des feuilles*, fueron concebidas primero para piano solo, cual «poemas sin palabras».

Para 1882, era conocida la versión vocal del *Chant de l'esclave* en Matanzas, pues en su crítica musical: «El Canto del Esclavo por Espadero», publicada por Enrique A. Lecerff en la revista *El Liceo de Matanzas*, se comenta: «El objeto que aquí nos proponemos no es más que enumerar suscintamente [sic] las bellezas que resaltan en la obra mencionada, la cual ciertamente debe extrañarse que no haya adquirido mayor popularidad»²⁹.

Los manuscritos del fondo de Jesús de Monasterio

Cuatro obras de Espadero: *Chant de l'esclave* (Vln y Pno), *Impromptu mélodique*³⁰, *Melodía*³¹ y *Méditation*³², poseen copias manuscritas localizadas en el fondo del violinista español Jesús de Monasterio y Agüeros, en la Biblioteca del Real Conservatorio Superior de Música de Madrid. No se ha completado un estudio que sitúe el origen de las copias y no ha sido identificado el copista, sin embargo, la escritura de las cuatro obras es indudablemente la misma.

Los manuscritos revelan su uso por un violinista que añadió, por ejemplo, señalamientos de arco y comentarios de interpretación. Espadero solía enviar a sus editores, anotaciones generales en francés, sin embargo, estas copias contienen textos en español que remiten al proceso mismo de interpretación. Por ejemplo, en el *Impromptu mélodique* se indica «epílogo que improviso» (c. 43). Lo mismo sucede en el *Chant de l'esclave*, en el que Espadero solo coloca una indicación de tempo «M.M. 120-negra», mientras que en el manuscrito del fondo de Monasterio, alguien enfatiza: «recomiendo tocarlo al tiempo marcado» (c. 21), como resultado de una experiencia previa de ejecución (Figura 27).

Estas copias del fondo de Monasterio poseen fechas que podrían estar relacionadas con el año de composición, de copia o de ejecución. Ante la duda, se utilizan siempre como referencia de composición. Es el caso de *Impromptu mélodique* y *Melodía*, obras que únicamente se encuentran en el fondo de Monasterio y que aparecen fechadas junto al título en noviembre de 1867 y julio de 1868, respectivamente.

²⁸ Helmut Kallmann, "Jehin-Prume, Frantz". *Dictionary of Canadian Biography*. University of Toronto and Université Laval. Consultado en 2023 en: www.biographi.ca/en/bio/jehin_prume_frantz_12E.html

²⁹ *El Liceo de Matanzas. Segunda época de "El Club de Matanzas", revista mensual de literatura, ciencias y bellas artes*, año IV, núm. 3, Matanzas, 1 de octubre de 1882, pp. 37-38.

³⁰ CCT, obra 056, pp. 292 y 316.

³¹ CCT, obra 057, pp. 292 y 316-317.

³² CCT, obra 058, pp. 292 y 317.

The image shows a handwritten musical score for 'Chant de l'esclave, caprice pour violon et piano, op. 29' by Nicolás Ruiz Espadero. The score is arranged in five systems. The top system is the violin part, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes dynamic markings such as 'con fierezza', 'à tempo', and 'ff'. A section of the violin part is enclosed in a dashed box and labeled '1.º corde'. The piano accompaniment is written in the lower systems, featuring a bass clef and various chords and textures. It includes markings for 'Ped.' (pedal) and 'con 8.º' (octave). The score is annotated with various performance instructions and dynamic markings throughout.

Fig. 27. Copia de *Chant de l'esclave, caprice pour violon et piano, op. 29*, de Nicolás Ruiz Espadero, del fondo de Monasterio, que contiene anotaciones de arco para la ejecución del violín (ver lo señalado en línea discontinua).

Antes de ser copiada para el fondo de Monasterio, la obra *Méditation* fue publicada por Espadero con el editor Armand Edward Blackmar, con representación en New Orleans y New York e inscrito su *copyright* en 1868 en el distrito de New York. Dos ejemplares impresos se localizan en el Museo Nacional de la Música en La Habana y un tercero, en la Biblioteca Nacional de España³³. Este último contiene una dedicatoria escrita a tinta: «A mi amigo el Ex[celentísi]mo S[eñor] D[o]n José Riquelme [...] N. R. Espadero Julio 27 1875» quien fuera Gobernador de Santiago de Cuba entre 1872 y 1875³⁴. Tomado de ese texto, erróneamente se refiere, en la ficha de la Biblioteca Nacional de España, el año 1875 como fecha de publicación.

Literalmente sobre la obra impresa por Blackmar, Espadero añade anotaciones autógrafas de dinámica y pedal (hasta la página 10) modificando la parte de violín que complejiza con variaciones al tema. Después de la página 10 adosa un manuscrito autógrafo con más correcciones sobre lo anotado. Estas modificaciones no se reflejan en la copia de Monasterio, y quizás nunca llegaron a publicarse es por eso que se incluyen las dos versiones de la obra en este libro.

³³ Consultado en 2023 en: Biblioteca Nacional de España: bdh.bne.es/bnsearch/detalle/bdh0000289012

³⁴ Excmo. Sr. Mariscal de Campo D. José Luis Riquelme. *Guía de forasteros de la siempre fiel isla de Cuba*, 1877, p. 43.

En la portada, Espadero borra todo lo referente a la impresión de Blackmar y solo deja al editor Juan Federico Edelmann. A ello añade la supresión explícita de la dedicatoria impresa que modifica de «*À mon petit ami Raphaël Diaz Albertini Urioste*» a «*À mon ami Raphaël Diaz Albertini*». Según opina Tieles, ello se debe a que destina una primera *Méditation* al niño Albertini y luego la modifica para un adulto profesional, razón por la que también sustituye la frase «petit ami» por «ami», a secas, y en la segunda variante solo emplea el nombre artístico del violinista cubano, sin su segundo apellido (véanse pp. 279 y 297 en este libro).

José Comellas y Joseph Vander-Gucht

Adieu à la Havanne, mélodie pour la flûte avec accompagnement de piano, op. 2, de José Comellas (1842-1888), fue publicada por la casa Breitkopf & Härtel, y registrada por G. Schirmer en New York. Se conserva un ejemplar de esta obra dedicada a «B[enito] R[amos] Almeyda», caballero de la «íclita orden de San Juan de Jerusalem³⁵», en la biblioteca de la Universidad de Louisville, en Estados Unidos, cuyo catálogo sugiere el año 1874 como fecha aproximada de publicación. Su título nostálgico, *Adiós a La Habana*, y la fecha de impresión, podrían relacionarse con su estancia de estudios en Leipzig.

En *Duo concertant, sur Lucrezia Borgia de G. Donizetti, pour piano et violon*, Comellas comparte autoría con el violinista Joseph Vander-Gucht, afamado intérprete y profesor de la escena habanera del ochocientos quien fuera también maestro de Rafael Díaz Albertini³⁶. Fue publicada por la editorial de Edmond Gérard & Cie. (fl. 1860-1887), en 1868, momento en que estuvo radicada en la dirección que aparece en portada: «Boulevard des Capucines, 12, et rue Scribe, 2» con identificador de plancha «E. G.»³⁷. El documento se localiza en la Bibliothèque nationale de France, cuyo catálogo refiere en año «1868» como momento de publicación. La obra fue dedicada a Pio Mazorra, quien era Alcalde municipal de Bejucal, Cuba, en 1877.

José Manuel Jiménez Berroa

Siguen en el tiempo las composiciones de José Manuel Jiménez Berroa (1852-1917), violinista y compositor cubano, estudiado en un libro de reciente publicación con título *Entre Cuba y Alemania. Vida y obra de la familia cubana de músicos Jiménez*, de Olavo Alén y Gudrun Weber, al que ya hemos referido en la presentación. De su catálogo se han escogido dos obras: *Quejas del alma, melodía para clarinete y piano* y *Petite légende, pour violon avec accompagnement de piano*. La primera obra se conserva en versión manuscrita, autógrafa, en los fondos de la Biblioteca Nacional de Cuba. Jiménez la dedica a su amigo, el afamado clarinetista cienfueguero, Marino Coimbra (1842-1913)³⁸. Es probable que fuera compuesta durante el período en que José Manuel vivió en Cienfuegos, entre 1881 y 1890,

³⁵ *Guía de forasteros de la siempre fiel isla de Cuba*, 1877, p. 118.

³⁶ *Revista de Cuba*, Vol. 1 (La Habana: La propaganda literaria, 1877), p. 463. Consultada en 2023 en: digitalcollections.library.miami.edu/digital/collection/cubanlaw/id/130460

³⁷ Sobre la casa editorial E. Gérard et Cie. consultar: imslp.org/wiki/E._G%C3%A9rard_et_Cie.

³⁸ Véase Guerra Ramiro, *Historia de la nación Cubana* (Habana: Editorial Historia de la Nación Cubana, 1952), tomo VII, p. 460. Consultado en 2023 en: [University of Florida Digital Collections: ufdc.ufl.edu/AA00065150/00001/pdf](https://ufdc.ufl.edu/AA00065150/00001/pdf)

cuando pudo conocer a Coimbra y dedicarle su obra, en esa misma ciudad, el 4 de julio de 18[...]. En el manuscrito la fecha de la dedicatoria quedó incompleta, pero se documentan conciertos de Jiménez en Cienfuegos entre 1885 y 1890³⁹. Su obra fue conocida también por Gonzalo Roig, quien en 1950 compuso una versión orquestal de *Quejas del alma* (2Fl, 2Ob, 2Cl, 2Fg, 2Tp, VlnI, VlnII, Vla, Vc, Cb, Org) que se conserva en el Museo Nacional de la Música en La Habana, junto a la copia de Carmelina Muñoz Alburquerque, quien realizó en 1979 una reducción para piano y clarinete derivada del arreglo orquestal de Roig. Ambas copias han sido consultadas para cotejar con el original.

Petite légende, para violín y piano fue compuesta y financiada por Jiménez en Hamburgo e impresa por Stich und Druck von F. M. Geidel. Se localiza un ejemplar en el Museo Nacional de La Música en La Habana que perteneció a Guillermo Tomás pues aparece su firma estampada en tinta en la primera página. Sobre la relación de Tomás y Jiménez se sabe que mantuvieron una estrecha amistad, visible en artículos que aquel escribió para la revista *Musicalia*⁴⁰. La obra fue dedicada a Rosie Schiff⁴¹, quien parece estar relacionada con una familia influyente, anfitriona de músicos, en la escena de Hamburgo.

Cecilia Arizti

Clausuran este primer volumen dedicado a la música de cámara dos obras de la pianista cubana Cecilia Arizti Sobrino (1856-1930) *Romantica, mélodie pour violon avec accompagnement de piano* y *Trío, para violín, violoncello y piano*, ambas en copias manuscritas. *Romantica*, es autógrafa, con texto de portada en francés, parece haber sido preparada para una edición fuera de Cuba. Del *Trío*, se desconoce al copista, pero en portada queda estampado el nombre de la autora: «Señorita Cecilia Arizti». Es esta una de las obras más logradas de este volumen.

Criterios de edición

Todas estas consideraciones avalaron la conformación del índice de este libro, en que se ha optado por respetar los títulos y normalizarlos en la lengua original en la que fueron escritos. La disyuntiva se planteó en torno a mantener su nomenclatura original en francés e inglés o traducirla al español. Se ha optado por lo primero, y en el Anexo I se describen tres posibles variantes de mención: título propio, título normalizado en francés e inglés y título normalizado en español. En los Anexos II y III se encuentran los catálogos abreviados con la descripción de las fuentes impresas y manuscritas que sustentan este volumen.

Las singularidades de cada obra son reproducidas por José Raúl López en sus transcripciones. Sigue en ellas el principio de ediciones Urtext, casi a manera de facsímil (hasta donde lo permiten las herramientas del sistema reproductor Sibelius); práctica que también observan los impresores de las obras aquí reunidas. A diferencia de aquellos, López,

³⁹ Olavo Alén Rodríguez y Gudrun Weber, *Entre Cuba y Alemania: Vida y obra de la familia cubana de músicos Jiménez*, p. 102-107.

⁴⁰ Véase Guillermo M. Tomás, «José Manuel Jiménez», *Musicalia* 1 (febrero 1929), p. 159 y «José Manuel Jiménez: Conclusión», *Musicalia* 1 (marzo-abril 1929), p. 207.

⁴¹ Véase Autograph album of Rosie Schiff en: www.christies.com/lot/lot-music-autograph-album-of-rosie-schiff-london-5578683/?lid=1&from=siteindex&intobjectid=5578683

en su rol de transcriptor/editor, identifica activamente las erratas, señalando sus intervenciones entre paréntesis (sugerencias) y corchetes (añadidos). La digitación e indicaciones de uso del pedal son reproducidas lo más fielmente posible y se advierte al intérprete que su ausencia no significa una prohibición del uso. En general, lo que no aparece en la partitura es porque no está en el original. Las correcciones indispensables son explicadas en el aparato crítico de cada obra. Agradecemos la colaboración de la violista Laura Wilcox para corregir dudas con la escritura de las obras para cuerdas.

Abreviaturas

BNC: Biblioteca Nacional de Cuba José Martí

BNE: Biblioteca Nacional de España

BnF: *Bibliothèque nationale de France*

CCT: Catálogo de Nicolás Ruiz Espadero por Cecilio Tiele

HMNM: Museo Nacional de la Música, Cuba

LOC: *Library of Congress*, Estados Unidos

NMI: *Nederlands Muziek Instituut*, Holanda

RCSMM: Biblioteca del Real Conservatorio Superior de Música de Madrid

SBEC: Biblioteca Provincial Elvira Cape, Santiago de Cuba

UofL: *Library of the University of Louisville*, Kentucky, Estados Unidos



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179

Quatuor concertant, pour flûte, violon, alto et violoncelle (basse), op. 19

Antonio Raffelin

Signatura

NMI VL 13512

Datos de portada

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Características del documento

El *Quatuor concertant, pour flûte, violon, alto et violoncelle* (Cuarteto concertante, para flauta, violín, viola y violonchelo), op. 19 fue publicado por la casa editora francesa de Eugène-Théodore Troupenas (1825-1850), con número de plancha «R 10». La fecha de publicación podría fluctuar entre 1835-1850 cuando Troupenas estuvo radicado en la dirección que aparece en portada: 40 rue Neuve-Vivienne, París. En la biblioteca del Nederlands Muziek Instituut de Holanda se conservan cuatro *particellas* impresas sueltas para *flûte, violon, alto, basse*. Este último alude a un instrumento grave aunque la portada refiere específicamente «*violoncelle*».

Comentarios

No es posible determinar con exactitud si Raffelin ha definido *basse* refiriéndose a un violonchelo o a un contrabajo, debido a que el término podría referirse a ambos instrumentos. Como ejemplo, en numerosas obras de cámara del compositor franco-británico George Onslow (1784-1853), que gozaron de gran popularidad en Francia, el uso de *violoncelle* es a veces intercambiable con *basse*, y, de una misma forma, *basse* y *contre-basse*. El uso de uno u otro instrumento queda, pues, a elección individual.

Notas

I. Allegro risoluto

- c. 5, Vla – dinámica *p* añadida por analogía con otras voces.
- c. 25, Fl – dinámica *f* añadida por analogía con otras voces.
- c. 34, Fl – 3er. tpo., 1ra. semicorchea, falta el Sol sostenido.
- c. 40, Cb – 1er. tpo., debe ser un La, no un Si.
- c. 44, Vln – 2do. tpo., acento ajustado a la parte de flauta.
- c. 47, Vln – 3er. tpo., falta el Re natural en la 1ra. corchea del tresillo.
- c. 48, Fl – 1er. tpo., falta el Sol sostenido en la 1ra. corchea.
- c. 53, Fl – 3er. tpo., 3ra. semicorchea, falta el Sol sostenido.
- c. 54, Vln – 2do. tpo., falta el Re sostenido en la voz inferior.
- c. 54, Fl – 3er. y 4to. tpo., falta el Do natural y Re sostenido, respectivamente.
- c. 56, Fl – *p* añadido por analogía con otras voces.
- c. 61, Vln – 3er. tpo., 3ra. semicorchea, falta el Sol sostenido.
- c. 62, Vln – 4to. tpo., 1ra. semicorchea, falta el Re sostenido, 4ta. semicorchea, debe ser un Fa sostenido para mantener el acorde disminuído análogo con el compás 220.
- c. 73, Vln – 2do. tpo., debe ser un Si natural (acorde dominante).
- c. 74, Vla – 4to. tpo., aparece el ritmo como dos corcheas, podría ajustarse al ritmo del contrabajo (corchea con puntillo, semicorchea).
- c. 91, Vla – 4to. tpo., falta el Si natural.
- cc. 92-94, Cb (Vc) – desde el 3er. tpo., la parte debe haber sido impresa una octava más baja, y no como aparece en la *particella*.
- c. 95, Vla – dinámica *p* por analogía con otras voces.
- c. 96, Fl – 3er. tpo., 2da. corchea, falta el Do natural.
- c. 98, Fl – 1er. tpo., 2da. corchea, falta el Do natural.
- cc. 103-105, Vla – signos de dinámica puestos al comienzo del compás por analogía con otras voces.
- c. 106, Fl – dinámica *p* por analogía con otras voces.
- c. 125, Vln – 2do. y 3er. tpo., falta el Sol sostenido en la voz inferior.
- c. 128, Cb – la dinámica de *f* ocurre un compás antes que las demás voces, no ha sido cambiado.
- c. 155, Fl – 4to. tpo., *f* añadido por analogía con otras voces.
- c. 170, Fl – 1er. tpo., 2da. corchea, se ha añadido el La sostenido basado en la armonía de las cuerdas y por analogía con el compás 8.
- c. 187, Vln – dinámica *f* por analogía con otras voces.
- c. 196, Vln – dinámica *p* por analogía con otras voces.
- c. 198, Fl y Vla - dinámica *p* por analogía con otras voces.
- c. 212, Vln – el ritmo ha sido ajustado por analogía con otras voces.

- c. 212, Fl – 3er. tpo., falta el Fa natural.
- c. 220, Vln – 3er. tpo., falta el Fa natural, 4to. tpo., 1ra. semicorchea, falta el Sol sostenido.
- c. 227, Vla – dinámica *f* añadida por analogía con otras voces.
- c. 236, Vln – voz inferior debe ser un Mi natural.
- c. 254, Vla – dinámica *p* por analogía con otras voces.
- c. 255, Vla – dinámica *f* por analogía con otras voces.
- c. 256, Vla – dinámica *p* por analogía con otras voces.
- c. 257, Cb – 3er. tpo., falta el Do natural.
- c. 261, Fl – dinámica *f* ha sido colocada al comienzo del compás, siguiendo las demás voces.
- c. 263, Fl – dinámica *f* por analogía con otras voces.
- cc. 265-269, Vla – el pasaje ha sido escrito en el registro correspondiente, eliminando así el signo de 8va alta.
- c. 282, Vln – 3er. tpo., el Do debe ser natural.

II. Romanza

- c. 35, es interesante notar el uso de la escala armónica menor en vez de la melódica.
- c. 36, Vla – se ha cambiado el intervalo a Sol-Mi, de acuerdo con la armonía, en vez de Fa sostenido-Si.
- c. 39, Vln – dinámica *f* por analogía con otras voces.
- c. 90, Vla – 3er. tpo., 2da. corchea, falta el Do sostenido.
- c. 94, Fl – 2do. tpo., la tercera corchea pudiese ser Re (error de imprenta) en vez de Do, pero no ha sido cambiado.

III. Minuetto

- c. 1, el tempo *Allegro con foco* es posiblemente un error.
- c. 1, Cb – dinámica *f* por analogía con otras voces.
- cc. 25-26, Vla – está impresa la dinámica *f* y ausente el *fz* en el siguiente compás, pero se debe interpretar con los *fz* por analogía con las otras voces.
- c. 27, Vln – la nota debe ser Fa natural, no Sol natural. Ha sido cambiada.
- c. 29, existe un choque entre el Sol natural del violín y el Fa sostenido de la parte de flauta. No ha sido cambiado.
- cc. 40-66, se han incluido 1ras. y 2das. terminaciones en las repeticiones del Trío (Alternativa).
- cc. 55-56, Vla – los dos compases deben ser repetidos (no aparecen impresos como tal), lo que ha sido incluido en la partitura.

IV. Presto assai

--cc. 6 y 72, Vla – el Re impreso ha sido cambiado por un Do sostenido, acorde con la armonía. Nótese las quintas paralelas entre la viola y el contrabajo en el compás anterior, no han sido cambiadas.

--cc. 46-47, se ha añadido un compás en blanco que faltaba en la parte de flauta.

--c. 98, Fl – 2do. tpo., 3ra. corchea, cambiada del Re impreso a Do sostenido, por analogía con la misma línea melódica en la exposición y la parte de violín.



Quatour concertant, pour flûte, violon, alto et violoncelle (basse), op. 19

Tr. José Raúl López

Antonio Raffelin
La Habana, 1796-1882

Allegro risoluto

Flûte

Violon

Alto

Basse

6

10

pizz.

Quatour concertant

14

Musical score for measures 14-17. The system consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 14 features a melodic line in the Violin I with accents and slurs, while the Violin II, Cello/Double Bass, and Bass parts provide rhythmic accompaniment. The Cello/Double Bass part has a steady eighth-note pattern, and the Bass part has a simple quarter-note line.

18

Musical score for measures 18-21. The system consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 18 continues the melodic line in the Violin I. The Violin II, Cello/Double Bass, and Bass parts continue their accompaniment. The Cello/Double Bass part has a steady eighth-note pattern, and the Bass part has a simple quarter-note line.

22

Musical score for measures 22-25. The system consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 22 features a melodic line in the Violin I with accents and slurs. The Violin II, Cello/Double Bass, and Bass parts continue their accompaniment. The Cello/Double Bass part has a steady eighth-note pattern, and the Bass part has a simple quarter-note line. Dynamic markings include *(f)* in measure 22, *f* in measure 24, and *f* in measure 25. The instruction *f* arco is written in measure 25.

26

Musical score for measures 26-29. The score is in G major (one sharp) and 2/4 time. It consists of four staves: Treble, Treble, Bass, and Bass. The first staff has a melodic line with eighth and sixteenth notes. The second and third staves have a rhythmic accompaniment of eighth notes. The fourth staff has a bass line with eighth notes. Dynamics include *ff* in the second and third staves.

30

Musical score for measures 30-33. The score is in G major (one sharp) and 2/4 time. It consists of four staves: Treble, Treble, Bass, and Bass. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a chordal accompaniment with block chords. The third and fourth staves have a rhythmic accompaniment of eighth notes. Dynamics include *ff* in the second and third staves.

34

Musical score for measures 34-37. The score is in G major (one sharp) and 2/4 time. It consists of four staves: Treble, Treble, Bass, and Bass. The first staff has a melodic line with eighth and sixteenth notes, including a trill in measure 35. The second and third staves have a rhythmic accompaniment with block chords. The fourth staff has a bass line with eighth notes. Dynamics include *ff*, *p*, *fz*, and *p* in the first, second, and fourth staves.

Quatour concertant

39

Musical score for measures 39-42. The score is in G major (one sharp) and 3/4 time. It features four staves: Violin I, Violin II, Cello/Double Bass, and Bass. Measures 39-40 are marked *ff* (fortissimo) and *p* (piano). Measure 39 includes a triplet of eighth notes in the Violin I part. Measures 41-42 are marked *p*. The Cello/Double Bass part has a *fz* (forzando) marking in measure 39. The Bass part has a *p* marking in measure 39.

43

Musical score for measures 43-45. The score is in G major and 3/4 time. It features four staves: Violin I, Violin II, Cello/Double Bass, and Bass. Measures 43-45 are marked *p* (piano). The Violin I part has a triplet of eighth notes in measure 43. The Violin II part has a triplet of eighth notes in measure 44. The Cello/Double Bass part has a *p* marking in measure 43. The Bass part has a *p* marking in measure 43.

46

Musical score for measures 46-49. The score is in G major and 3/4 time. It features four staves: Violin I, Violin II, Cello/Double Bass, and Bass. Measures 46-49 are marked *p* (piano). The Violin I part has a triplet of eighth notes in measure 46. The Violin II part has a triplet of eighth notes in measure 47. The Cello/Double Bass part has a *p* marking in measure 46. The Bass part has a *p* marking in measure 46.

49

Musical score for measures 49-50. The system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many slurs and ties. The second staff is a treble clef with a key signature of two sharps, containing a simple harmonic accompaniment. The third staff is a bass clef with a key signature of two sharps, also containing a simple harmonic accompaniment. The fourth staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment.

51

Musical score for measures 51-52. The system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many slurs and ties. The second staff is a treble clef with a key signature of two sharps, containing a simple harmonic accompaniment. The third staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment. The fourth staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment.

53

Musical score for measures 53-55. The system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many slurs and ties. The second staff is a treble clef with a key signature of two sharps, containing a simple harmonic accompaniment. The third staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment. The fourth staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment. The dynamic marking *f* is present in the second, third, and fourth staves.

Quatour concertant

56

(p)

p

p

Musical score for measures 56-57. The system consists of four staves: Violin I, Violin II, Cello, and Bass. The key signature is two sharps (F# and C#). Measure 56 features a half note G4 in the Violin I part, a half note G4 in the Cello part, and a half note G2 in the Bass part. Measure 57 features a half note A4 in the Violin I part, a half note A4 in the Cello part, and a half note A2 in the Bass part. The Violin II part has a continuous eighth-note pattern throughout both measures.

58

Musical score for measures 58-60. The system consists of four staves: Violin I, Violin II, Cello, and Bass. The key signature is two sharps (F# and C#). Measure 58 features a half note G4 in the Violin I part, a half note G4 in the Cello part, and a half note G2 in the Bass part. Measure 59 features a half note A4 in the Violin I part, a half note A4 in the Cello part, and a half note A2 in the Bass part. Measure 60 features a half note B4 in the Violin I part, a half note B4 in the Cello part, and a half note B2 in the Bass part. The Violin II part has a continuous eighth-note pattern throughout both measures.

61

ff

fz

fz

Musical score for measures 61-63. The system consists of four staves: Violin I, Violin II, Cello, and Bass. The key signature is two sharps (F# and C#). Measure 61 features a half note G4 in the Violin I part, a half note G4 in the Cello part, and a half note G2 in the Bass part. Measure 62 features a half note A4 in the Violin I part, a half note A4 in the Cello part, and a half note A2 in the Bass part. Measure 63 features a half note B4 in the Violin I part, a half note B4 in the Cello part, and a half note B2 in the Bass part. The Violin II part has a continuous eighth-note pattern throughout both measures.

64

ff

f

f

Musical score for measures 64-67. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features four staves: a vocal line and three piano accompaniment staves (treble, middle, and bass clefs). The vocal line begins with a whole note rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment starts with a half note rest, followed by a series of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamic markings include *ff* for the vocal line and *f* for the piano accompaniment.

68

Musical score for measures 68-72. The vocal line consists of five whole notes: G4, A4, B4, G4, and F#4. The piano accompaniment continues with eighth-note patterns in both hands, maintaining the *f* dynamic.

73

ff

f

ff

Solo

f

p

ff

Solo

f

Musical score for measures 73-76. The vocal line has a half note G4, a whole note rest, a half note G4, and a whole note rest. The piano accompaniment features a variety of dynamics: *ff* in the vocal line and *ff* in the piano accompaniment for the first two measures, *f* for the next two, and *p* for the final two. The word *Solo* is written above the piano accompaniment in the first and fourth measures. The piano accompaniment includes chords and eighth-note patterns.

Quatour concertant

78

Musical score for measures 78-81. The system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and contains whole rests. The second staff is a treble clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents. The third staff is a bass clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents. The bottom staff is a bass clef with a key signature of two sharps, featuring a melodic line with slurs and a sharp sign.

82

Musical score for measures 82-85. The system consists of four staves. The top staff is a treble clef with a key signature of two sharps, containing whole rests in the first three measures and a half note in the fourth measure, marked with a *p* dynamic. The second staff is a treble clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents. The third staff is a bass clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents. The bottom staff is a bass clef with a key signature of two sharps, featuring a melodic line with slurs.

86

Musical score for measures 86-89. The system consists of four staves. The top staff is a treble clef with a key signature of two sharps, containing whole notes. The second staff is a treble clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents. The third staff is a bass clef with a key signature of two sharps, featuring a rhythmic pattern of eighth notes with accents. The bottom staff is a bass clef with a key signature of two sharps, featuring a melodic line with slurs.

89

cresc.

cresc.

93

ff *f* *p*

p *f* *p*

(p) *f* *p*

f *p* *f* *p*

98

f

f

f

f

Quatour concertant

102

Musical score for measures 102-105. The score is in G major (one sharp) and 3/4 time. It features four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The dynamics are marked as *f* (forte) and *p* (piano). The first staff has a melodic line with eighth and sixteenth notes. The second and third staves have accompaniment with eighth notes and rests. The fourth staff has a bass line with quarter notes and eighth notes.

106

Musical score for measures 106-111. The score continues in G major and 3/4 time. The first staff has a melodic line with eighth notes and a half note, marked with a *(p)* dynamic. The second and third staves have accompaniment with eighth notes and a *ff* (fortissimo) dynamic. The fourth staff has a bass line with eighth notes and a *ff* dynamic. There are slurs and accents over the notes in the first and second staves.

112

Musical score for measures 112-117. The score continues in G major and 3/4 time. The first staff has a melodic line with eighth notes and a half note, marked with a *(p)* dynamic. The second and third staves have accompaniment with eighth notes and a *ff* dynamic. The fourth staff has a bass line with eighth notes and a *ff* dynamic. There are slurs and accents over the notes in the first and second staves.

119

Musical score for measures 119-124. The system includes four staves: Treble, Treble, Bass, and Bass. The key signature has two sharps (F# and C#). The music features a melodic line in the upper Treble staff and a bass line in the lower Bass staff. There are repeat signs at the end of the system.

125

Musical score for measures 125-129. The system includes four staves: Treble, Treble, Bass, and Bass. The key signature has two sharps (F# and C#). The music features a melodic line in the upper Treble staff and a bass line in the lower Bass staff. Dynamics include *ff* and *f*. There are repeat signs at the end of the system.

130

Musical score for measures 130-134. The system includes four staves: Treble, Treble, Bass, and Bass. The key signature has two sharps (F# and C#). The music features a melodic line in the upper Treble staff and a bass line in the lower Bass staff. Dynamics include *p* and *p dolce*. There are repeat signs at the end of the system.

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135

Musical score for measures 135-138. The score is for a quartet in G major. Measure 135 features a melodic line in the first violin with a trill on G4, while the other instruments provide harmonic support. Measures 136-138 show a more active texture with various rhythmic patterns across all staves.

139

Musical score for measures 139-142. This section is marked *f* (forte). It features a dense, rhythmic texture with sixteenth-note patterns in the first violin and first piano parts, and eighth-note patterns in the second violin and second piano parts. The bass line consists of a steady eighth-note accompaniment.

143

Musical score for measures 143-146. The texture becomes more sparse and melodic. The first violin has a melodic line with some grace notes, while the other instruments play sustained chords and simple rhythmic accompaniment.

149

ff

ff

ff

ff

This system contains measures 149 through 153. It features four staves: Treble, Treble, Bass, and Bass. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first staff has a melodic line with some grace notes. The second and third staves provide harmonic support with chords and moving lines. The fourth staff has a bass line. The dynamic marking *ff* (fortissimo) is present in all four staves.

154

(f)

f

f

f

This system contains measures 154 through 157. It features four staves: Treble, Treble, Bass, and Bass. The music continues in the same key and time signature. The first staff has a melodic line with some grace notes. The second and third staves provide harmonic support with chords and moving lines. The fourth staff has a bass line. The dynamic marking *(f)* (forzando) is present in the first staff, and *f* (forte) is present in the other three staves.

158

f

ff

f

ff

This system contains measures 158 through 161. It features four staves: Treble, Treble, Bass, and Bass. The music continues in the same key and time signature. The first staff has a melodic line with some grace notes. The second and third staves provide harmonic support with chords and moving lines. The fourth staff has a bass line. The dynamic marking *f* (forte) is present in the first and third staves, and *ff* (fortissimo) is present in the second and fourth staves.

Quatour concertant

163

First system of music, measures 163-167. It consists of four staves: Violin I, Violin II, Cello, and Bass. The key signature is two sharps (F# and C#). The first three staves (Violin I, Violin II, and Cello) begin with a forte (*f*) dynamic and feature a series of sixteenth-note patterns with accents. The Bass staff also begins with *f*. In measure 167, the Violin I and II parts transition to a piano (*p*) dynamic and play a melodic line with slurs. The Cello and Bass parts also transition to *p* and play a rhythmic accompaniment.

168

Second system of music, measures 168-171. It consists of four staves: Violin I, Violin II, Cello, and Bass. The key signature remains two sharps. The Violin I part features a complex melodic line with many slurs and accents. The Violin II part plays a rhythmic accompaniment of eighth notes. The Cello part plays a rhythmic accompaniment of eighth notes. The Bass part plays a rhythmic accompaniment of eighth notes.

172

Third system of music, measures 172-175. It consists of four staves: Violin I, Violin II, Cello, and Bass. The key signature remains two sharps. The Violin I part features a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment of eighth notes. The Cello part plays a rhythmic accompaniment of eighth notes. The Bass part plays a rhythmic accompaniment of eighth notes. The word "pizz." is written below the Bass staff in measure 175.

176

Musical score for measures 176-179. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 176 features a series of eighth notes with accents in the Violin I part. The Viola and Cello/Double Bass parts have a steady eighth-note accompaniment. Measure 179 ends with a fermata over a half note in the Violin I part.

180

Musical score for measures 180-183. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 180 features a series of eighth notes with accents in the Violin I part. The Viola and Cello/Double Bass parts have a steady eighth-note accompaniment. Measure 183 ends with a fermata over a half note in the Violin I part.

184

Musical score for measures 184-187. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 184 features a series of eighth notes with accents in the Violin I part. The Viola and Cello/Double Bass parts have a steady eighth-note accompaniment. Measure 187 features a *f* dynamic marking in the Violin I part and a *f* *arco* marking in the Cello/Double Bass part.

Quatour concertant

188

Musical score for measures 188-191. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Violin I, Violin II, Cello, and Bass. Measures 188-191 show a rhythmic pattern of eighth notes in the strings and a melodic line in the Violin I part.

192

Musical score for measures 192-195. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Violin I, Violin II, Cello, and Bass. Measures 192-195 show a rhythmic pattern of eighth notes in the strings and a melodic line in the Violin I part. Dynamic markings are present: *p*, *fz*, *ff*, and *(p)*.

198

Musical score for measures 198-201. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Violin I, Violin II, Cello, and Bass. Measures 198-201 show a rhythmic pattern of eighth notes in the strings and a melodic line in the Violin I part. Dynamic markings are present: *(p)* and *p*. A triplet of eighth notes is marked with a '3' above it.

201

Musical score for measures 201-203. The score is in 3/4 time and D major. It features four staves: Treble, Violin, Cello/Double Bass, and Bass. The Treble staff has a melodic line with slurs and accents. The Violin staff has a similar melodic line with triplets and accents. The Cello/Double Bass staff has a simple harmonic accompaniment. The Bass staff has a simple harmonic accompaniment. The dynamic marking *p* is present in all staves.

204

Musical score for measures 204-206. The score is in 3/4 time and D major. It features four staves: Treble, Violin, Cello/Double Bass, and Bass. The Treble staff has a melodic line with slurs and accents. The Violin staff has a similar melodic line with triplets and accents. The Cello/Double Bass staff has a simple harmonic accompaniment. The Bass staff has a simple harmonic accompaniment. The dynamic marking *p* is present in all staves.

207

Musical score for measures 207-209. The score is in 3/4 time and D major. It features four staves: Treble, Violin, Cello/Double Bass, and Bass. The Treble staff has a melodic line with slurs and accents. The Violin staff has a similar melodic line with slurs and accents. The Cello/Double Bass staff has a simple harmonic accompaniment. The Bass staff has a simple harmonic accompaniment. The dynamic marking *p* is present in all staves.

Quatour concertant

209

Musical score for measures 209-210. The system consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is two sharps (F# and C#). Measure 209 features a rapid sixteenth-note passage in the Violin I part. Measures 210 show a sustained chord in the Violin II, Viola, and Cello/Double Bass parts.

211

Musical score for measures 211-213. The system consists of four staves. Measure 211 features a rapid sixteenth-note passage in the Violin I part. Measures 212-213 show a sustained chord in the Violin II, Viola, and Cello/Double Bass parts. Dynamics include *f* and *f* with a sharp sign.

214

Musical score for measures 214-216. The system consists of four staves. Measure 214 features a sustained chord in the Violin I part. Measures 215-216 show a rapid sixteenth-note passage in the Violin I part. Dynamics include *p*.

217

Musical score for measures 217-219. The score is in 3/8 time and D major. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 217 has a half note G4 in Treble 1 and Bass 1, and a half note G4 in Treble 2 and Bass 2. Measure 218 has a half note A4 in Treble 1 and Bass 1, and a half note A4 in Treble 2 and Bass 2. Measure 219 has a half note B4 in Treble 1 and Bass 1, and a half note B4 in Treble 2 and Bass 2. A slur covers the notes in measures 217 and 218.

220

Musical score for measures 220-223. The score is in 3/8 time and D major. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 220 has a quarter rest in Treble 1 and Bass 1, and a quarter note G4 in Treble 2 and Bass 2. Measure 221 has a quarter note A4 in Treble 1 and Bass 1, and a quarter note A4 in Treble 2 and Bass 2. Measure 222 has a quarter note B4 in Treble 1 and Bass 1, and a quarter note B4 in Treble 2 and Bass 2. Measure 223 has a quarter note C5 in Treble 1 and Bass 1, and a quarter note C5 in Treble 2 and Bass 2. Dynamics include *fz* (measures 220-221), *f* (measures 222-223), and *sf* (measures 220-221).

224

Musical score for measures 224-227. The score is in 3/8 time and D major. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 224 has a half note G4 in Treble 1 and Bass 1, and a half note G4 in Treble 2 and Bass 2. Measure 225 has a half note A4 in Treble 1 and Bass 1, and a half note A4 in Treble 2 and Bass 2. Measure 226 has a half note B4 in Treble 1 and Bass 1, and a half note B4 in Treble 2 and Bass 2. Measure 227 has a half note C5 in Treble 1 and Bass 1, and a half note C5 in Treble 2 and Bass 2. Dynamics include *f* (measures 224-227) and *(f)* (measures 226-227).

Quatour concertant

228

Musical score for measures 228-232. The system consists of four staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It contains a whole note chord in the first measure, followed by rests. The second staff has a treble clef and contains a melodic line of eighth notes. The third staff has a bass clef and contains a melodic line of eighth notes. The fourth staff has a bass clef and contains a melodic line of eighth notes. The word "Solo" is written above the third and fourth staves in the final measure. The dynamic marking "ff" is written below the fourth staff in the final measure.

233

Musical score for measures 233-237. The system consists of four staves. The top staff has a treble clef and contains a whole note chord in the first measure, followed by rests. The second staff has a treble clef and contains a melodic line of eighth notes with a dynamic marking "f". The third staff has a bass clef and contains a melodic line of eighth notes. The fourth staff has a bass clef and contains a melodic line of eighth notes. The dynamic marking "f" is written below the second staff in the first measure.

238

Musical score for measures 238-242. The system consists of four staves. The top staff has a treble clef and contains a whole note chord in the first measure, followed by rests. The second staff has a treble clef and contains a melodic line of eighth notes. The third staff has a bass clef and contains a melodic line of eighth notes. The fourth staff has a bass clef and contains a melodic line of eighth notes.

242

Musical score for measures 242-245. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 242 features a whole rest in Treble 1, a half note G in Treble 2, and a half note G in Bass 1. Measure 243 has a half note G in Treble 1, a half note G in Treble 2, and a half note G in Bass 1. Measure 244 has a half note G in Treble 1, a half note G in Treble 2, and a half note G in Bass 1. Measure 245 has a half note G in Treble 1, a half note G in Treble 2, and a half note G in Bass 1. Dynamics include *f* in Treble 2 and *p* in Bass 1.

246

Musical score for measures 246-249. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 246 features a whole note G in Treble 1, a whole note G in Treble 2, and a whole note G in Bass 1. Measure 247 has a whole note G in Treble 1, a whole note G in Treble 2, and a whole note G in Bass 1. Measure 248 has a whole note G in Treble 1, a whole note G in Treble 2, and a whole note G in Bass 1. Measure 249 has a whole note G in Treble 1, a whole note G in Treble 2, and a whole note G in Bass 1. Dynamics include *f* in Treble 2 and *p* in Bass 1.

250

Musical score for measures 250-253. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 250 features a whole rest in Treble 1, a whole rest in Treble 2, and a whole rest in Bass 1. Measure 251 has a whole rest in Treble 1, a whole rest in Treble 2, and a whole rest in Bass 1. Measure 252 has a whole rest in Treble 1, a whole rest in Treble 2, and a whole rest in Bass 1. Measure 253 has a whole rest in Treble 1, a whole rest in Treble 2, and a whole rest in Bass 1. Dynamics include *f* in Treble 2, *p* in Treble 1, *f* in Bass 1, and *(p)* in Bass 2.

Quatour concertant

255

First system of music (measures 255-262). It consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature has two sharps (F# and C#). Measure 255 starts with a forte (*f*) dynamic. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth notes. The fourth staff has a bass line with quarter notes. Dynamics change to piano (*p*) at measure 256 and back to forte (*f*) at measure 257. The system ends with a fermata over the final note of measure 262.

f *p* *f*

(*f*) (*p*)

f *p*

259

Second system of music (measures 259-262). It consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature has two sharps (F# and C#). Measure 259 starts with a forte (*f*) dynamic. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth notes. The fourth staff has a bass line with quarter notes. Dynamics change to piano (*p*) at measure 260 and back to forte (*f*) at measure 261. The system ends with a fermata over the final note of measure 262.

(*f*) *p*

f *p*

f *p*

ff *p*

263

Third system of music (measures 263-266). It consists of four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature has two sharps (F# and C#). Measure 263 starts with a forte (*f*) dynamic. The first staff has a melodic line with eighth notes. The second staff has a similar melodic line. The third staff has a bass line with eighth notes. The fourth staff has a bass line with quarter notes. Dynamics change to piano (*p*) at measure 264 and fortissimo (*ff*) at measure 265. The system ends with a fermata over the final note of measure 266.

f *p* *ff*

f *p* *ff*

f *p* *ff*

f *p* *ff*

269

Musical score for measures 269-275. It consists of four staves: Treble, Treble, Alto, and Bass. The key signature has two sharps (F# and C#). The music features melodic lines with slurs and ties, and a steady bass line.

276

Musical score for measures 276-281. It consists of four staves: Treble, Treble, Alto, and Bass. The key signature has two sharps (F# and C#). The music features a complex texture with slurs, ties, and a dynamic marking of *fz* (forzando) in the second staff.

282

Musical score for measures 282-287. It consists of four staves: Treble, Treble, Alto, and Bass. The key signature has two sharps (F# and C#). The music features a complex texture with slurs, ties, and dynamic markings of *f* and *ff* (fortissimo) in the second, third, and fourth staves.

286

Romanza

Flûte

p *dol.*
pizz.

Violon

pizz.

Alto

pizz.

Basse

8

16

Musical score for measures 16-23. The system consists of four staves: Treble, Treble, Alto, and Bass. The key signature is one sharp (F#). The music features a melodic line in the top Treble staff and accompaniment in the other three staves.

24

Musical score for measures 24-31. The system consists of four staves: Treble, Treble, Alto, and Bass. The key signature is one sharp (F#). The music features a melodic line in the top Treble staff and accompaniment in the other three staves. Dynamics include *cresc.*, *dol.*, *p cresc.*, *cresc.*, and *p*.

32

Musical score for measures 32-39. The system consists of four staves: Treble, Treble, Alto, and Bass. The key signature is one sharp (F#). The music features a melodic line in the top Treble staff and accompaniment in the other three staves. Dynamics include *p*, *f*, *pp*, *ff*, and *f*. There are also markings *(2.)* and *(3.)* in the Alto staff.

Quatour concertant

38

First system of music, measures 38-45. It consists of four staves: Violin I, Violin II, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 38 starts with a forte (*f*) dynamic. The Violin I part features a melodic line with eighth-note patterns and a half-note ending. The Violin II part has a similar eighth-note pattern. The Cello and Bass parts provide a rhythmic accompaniment with eighth notes and quarter notes.

46

Second system of music, measures 46-52. It consists of four staves: Violin I, Violin II, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 46 starts with a piano (*p*) dynamic. The Violin I part has a melodic line with eighth-note patterns and a half-note ending. The Violin II part has a similar eighth-note pattern. The Cello and Bass parts provide a rhythmic accompaniment with eighth notes and quarter notes.

53

Third system of music, measures 53-60. It consists of four staves: Violin I, Violin II, Cello, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 53 starts with a forte (*f*) dynamic. The Violin I part features a melodic line with eighth-note patterns and a half-note ending. The Violin II part has a similar eighth-note pattern. The Cello and Bass parts provide a rhythmic accompaniment with eighth notes and quarter notes. Dynamics change from *f* to *p* in measure 54.

59

65

Minore

70

Quatour concertant

76

Musical score for measures 76-82. The score is in 3/4 time and features four staves: Violin I, Violin II, Cello/Double Bass, and Bass. The key signature has one flat. Dynamics include *p*, *f*, *ff*, and *p*. The music consists of eighth and sixteenth notes, with some rests and a fermata in the final measure.

Maggiore

83

Musical score for measures 83-87. The score is in 3/4 time and features four staves. The key signature changes to two sharps. Dynamics include *f*. The music features a prominent triplet pattern in the lower staves, with some sixteenth-note runs in the upper staves.

88

Musical score for measures 88-94. The score is in 3/4 time and features four staves. The key signature has two sharps. Dynamics include *f* and *p*. The music continues with triplet patterns and sixteenth-note runs, ending with a fermata in the final measure.

93

Musical score for measures 93-98. The system consists of four staves: Treble, Treble, Bass, and Bass. The key signature is one sharp (F#). Measures 93-98 feature a complex rhythmic pattern with frequent triplets and slurs. The first staff has a melodic line with slurs and triplets. The second staff has a rhythmic accompaniment with slurs. The third and fourth staves have a bass line with slurs and triplets.

99

Musical score for measures 99-103. The system consists of four staves: Treble, Treble, Bass, and Bass. The key signature is one sharp (F#). Measures 99-103 feature a complex rhythmic pattern with frequent triplets and slurs. The first staff has a melodic line with slurs and triplets. The second staff has a rhythmic accompaniment with slurs and triplets. The third and fourth staves have a bass line with slurs and triplets. A dynamic marking of *f* is present in measure 100.

104

Musical score for measures 104-108. The system consists of four staves: Treble, Treble, Bass, and Bass. The key signature is one sharp (F#). Measures 104-108 feature a complex rhythmic pattern with frequent triplets and slurs. The first staff has a melodic line with slurs and triplets. The second staff has a rhythmic accompaniment with slurs and triplets. The third and fourth staves have a bass line with slurs and triplets. Dynamic markings of *cres.* are present in measures 105 and 108.

Quatour concertant

110

110

dol. *p* *f*

dolce *p* *f*

p dol. *p* *f*

p *p* *f*

Detailed description: This system contains measures 110 through 117. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The first staff (top) starts with a dynamic of *dol.* and has *p* and *f* markings. The second staff (treble) starts with *dolce* and has *p* and *f* markings. The third staff (bass) starts with *p dol.* and has *p* and *f* markings. The fourth staff (bottom) starts with *p* and has *p* and *f* markings.

118

118

p *p*

p *p*

p *p*

Detailed description: This system contains measures 118 through 124. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The first staff (top) starts with a dynamic of *p* and has another *p* marking. The second staff (treble) starts with *p* and has another *p* marking. The third staff (bass) starts with *p* and has another *p* marking. The fourth staff (bottom) starts with *p* and has another *p* marking.

125

125

p dol. *p*

dolce *p*

p *p dol.*

p *dol.*

Detailed description: This system contains measures 125 through 128. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The first staff (top) starts with *p dol.* and has *p*. The second staff (treble) starts with *dolce* and has *p*. The third staff (bass) starts with *p* and has *p dol.*. The fourth staff (bottom) starts with *p* and has *dol.*

129

pp f

pp ff

pp ff

Minuetto

Allegro con fuoco

Flûte

Violon

Alto

Basse

f fz fz

f fz fz

(f) fz fz

7

f

f

f

f

Quatour concertant

13

Musical score for measures 13-19. The first staff (treble clef) features a melodic line with a trill in measure 15. The second staff (treble clef) and third staff (bass clef) provide harmonic accompaniment. The fourth staff (bass clef) has a bass line. Dynamics include accents and sforzando markings.

20

Musical score for measures 20-26. The first staff (treble clef) features a melodic line. The second staff (treble clef) and third staff (bass clef) provide harmonic accompaniment. The fourth staff (bass clef) has a bass line. Dynamics include forte (*f*) and sforzando (*fz*) markings.

27

Musical score for measures 27-33. The first staff (treble clef) features a melodic line with a trill in measure 27. The second staff (treble clef) and third staff (bass clef) provide harmonic accompaniment. The fourth staff (bass clef) has a bass line.

33

ff

(ff)

ff

f

1.

39

Alternativa

p

dol.

p

p

p

45

f

f

f

1.

2.

Quatour concertant

51

First system of music, measures 51-56. It consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *p* (piano) and *f* (forte).

57

Second system of music, measures 57-62. It consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music continues with similar rhythmic patterns. A *p* (piano) dynamic marking is present.

63

Da Capo al Minuetto

Third system of music, measures 63-68. It consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music concludes with a double bar line and repeat signs. First and second endings are indicated by '1.' and '2.' above the staves.

Presto assai

Flûte

Violon

Alto

Basse

p *ff*

p *f*

p *f*

6

p *p*

p

p

12

f *cres.*

cres. *f*

cres. *f* *p*

cres. *f* *p*

Quatour concertant

18

18

p *cres.*

p *cres.*

p *cresc:*

p *cres.*

Musical score for measures 18-23. The score is in G major and 3/4 time. It features four staves: Violin I, Violin II, Cello, and Bass. Measures 18-23 show a dynamic progression from piano (*p*) to crescendo (*cres.*).

24

24

f

f

f

f

Musical score for measures 24-29. The score is in G major and 3/4 time. It features four staves: Violin I, Violin II, Cello, and Bass. Measures 24-29 show a dynamic progression from piano (*p*) to forte (*f*).

30

30

dol.

p

p

p

Musical score for measures 30-35. The score is in G major and 3/4 time. It features four staves: Violin I, Violin II, Cello, and Bass. Measures 30-35 show a dynamic progression from piano (*p*) to *dol.* (dolce).

36

musical score for measures 36-41, featuring four staves (treble, alto, tenor, and bass clefs) with various rhythmic patterns and dynamics such as *p* and *dol:*.

42

musical score for measures 42-46, featuring four staves (treble, alto, tenor, and bass clefs) with various rhythmic patterns and dynamics such as *p*.

47

musical score for measures 47-50, featuring four staves (treble, alto, tenor, and bass clefs) with various rhythmic patterns and dynamics such as *p*.

Quatour concertant

50

Musical score for measures 50-52. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music features intricate melodic lines with many slurs and accents, particularly in the upper staves. The bass line provides a steady accompaniment with some syncopation.

53

Musical score for measures 53-57. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music continues with complex melodic patterns. Dynamic markings include *f* (forte) in the middle of the system and *f* and *p* (piano) in the lower staves.

58

Musical score for measures 58-62. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The music features a prominent melodic line in the top staff with a *p* (piano) dynamic marking. The other staves have more sparse accompaniment.

64

64

p

p

p

p

Musical score for measures 64-69. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble, Treble, Alto, and Bass. The first staff has a melodic line with eighth-note patterns and slurs. The second and third staves have a rhythmic accompaniment of eighth notes with rests. The fourth staff has a bass line with eighth notes and rests. Dynamics include *p* (piano) in the first and third staves.

70

70

f

p

f

f

p

Musical score for measures 70-75. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble, Treble, Alto, and Bass. The first staff has a melodic line with eighth-note patterns and slurs. The second and third staves have a rhythmic accompaniment of eighth notes with rests. The fourth staff has a bass line with eighth notes and rests. Dynamics include *f* (forte) in the first, second, and third staves, and *p* (piano) in the first and third staves.

76

76

cres.

cres.

cres.

f

cres.

f

Musical score for measures 76-81. The score is in G major (one sharp) and 3/4 time. It consists of four staves: Treble, Treble, Alto, and Bass. The first staff has a melodic line with eighth-note patterns and slurs. The second and third staves have a rhythmic accompaniment of eighth notes with rests. The fourth staff has a bass line with eighth notes and rests. Dynamics include *cres.* (crescendo) in the first, second, and third staves, and *f* (forte) in the second and third staves.

Quatour concertant

82

Musical score for measures 82-88. The system consists of four staves. The first staff (Violin I) starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and dynamic markings *p* and *f*. The second staff (Violin II) also has a treble clef and F# key signature, with a dynamic marking *(p)*. The third staff (Cello) has a bass clef and F# key signature, with dynamic markings *p*. The fourth staff (Bass) has a bass clef and F# key signature, with dynamic markings *p*.

89

Musical score for measures 89-94. The system consists of four staves. The first staff (Violin I) has a treble clef and F# key signature, with a melodic line featuring slurs. The second staff (Violin II) has a treble clef and F# key signature, with dynamic markings *f*. The third staff (Cello) has a bass clef and F# key signature, with dynamic markings *f*. The fourth staff (Bass) has a bass clef and F# key signature, with dynamic markings *f* and *p*.

95

Musical score for measures 95-100. The system consists of four staves. The first staff (Violin I) has a treble clef and F# key signature, with dynamic marking *p dolce* and an *8va* marking with a dashed line. The second staff (Violin II) has a treble clef and F# key signature, with dynamic marking *p*. The third staff (Cello) has a bass clef and F# key signature, with dynamic marking *p*. The fourth staff (Bass) has a bass clef and F# key signature, with dynamic marking *p*. The *loco* marking is present above the first staff in the final measure.

101

dolce.
p

This system contains measures 101 through 106. It features four staves: a treble staff with a melodic line, a second treble staff with a more active melodic line, a bass staff with a steady eighth-note accompaniment, and a fourth treble staff with a melodic line. The music is in a key with two sharps (F# and C#) and a 3/8 time signature. The tempo is marked *dolce.* and the dynamics are *p*.

107

This system contains measures 107 through 111. It features four staves: a treble staff with a melodic line, a second treble staff with a more active melodic line, a bass staff with a steady eighth-note accompaniment, and a fourth treble staff with a melodic line. The music is in a key with two sharps (F# and C#) and a 3/8 time signature.

112

This system contains measures 112 through 116. It features four staves: a treble staff with a melodic line, a second treble staff with a more active melodic line, a bass staff with a steady eighth-note accompaniment, and a fourth treble staff with a melodic line. The music is in a key with two sharps (F# and C#) and a 3/8 time signature.

Quatour concertant

116

Musical score for measures 116-118. The system consists of four staves: Violin I, Violin II, Cello, and Bass. The key signature is two sharps (F# and C#). Measure 116 features a violin I melodic line with grace notes and a violin II line with a large slur. The Cello and Bass parts provide harmonic support with eighth notes and quarter notes.

119

Musical score for measures 119-123. The system consists of four staves: Violin I, Violin II, Cello, and Bass. The key signature is two sharps. Measure 119 has a violin I melodic line with a slur. Dynamic markings include *f* (forte) and *p* (piano) in the violin II, cello, and bass parts. Measure 120 has a *p* marking in the violin I part. Measure 121 has a *f* marking in the violin II part and a *(p)* marking in the cello part. Measure 122 has a *p* marking in the violin I part. Measure 123 has a *p* marking in the violin I part.

124

Musical score for measures 124-128. The system consists of four staves: Violin I, Violin II, Cello, and Bass. The key signature is two sharps. Measure 124 has a *p* marking in the violin I part. Measure 125 has a *f* marking in the violin I part. Measure 126 has a *f* marking in the violin II part. Measure 127 has a *f* marking in the cello part. Measure 128 has a *f* marking in the bass part.

130

p

This system contains measures 130 through 135. It features four staves: a treble staff with a melodic line, a second treble staff with a supporting line, a bass staff with a bass line, and a fourth staff with a bass line. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. A dynamic marking of *p* (piano) is placed above the second treble staff at the end of the system.

136

ff *ff*

p dolce. *ff*

p dolce. *Solo*

p *ff*

This system contains measures 136 through 141. It features four staves. The first treble staff has a melodic line with dynamic markings *ff* and *ff*. The second treble staff has a supporting line with dynamic markings *p dolce.* and *ff*. The bass staff has a bass line with dynamic markings *p dolce.* and *ff*. The fourth staff has a bass line with dynamic markings *p* and *ff*, and a *Solo* marking above it. The system concludes with a double bar line.

from his friend
Mr. Hopkins

Single Sheet

Air
With
VARIATIONS.

for a
Violin Principal, and an Accompaniment
for a Second Violin & Bass.

COMPOSED BY

A. Raffelt

Pr. 1.30.

Philadelphia. Printed by Bacon & Co. Music Sellers.

N^o 11. South Fourth Street

Air with variations, for violin principal, second violin and bass

Antonio Raffelin

Signatura

Partitura adquirida por José Raúl López. Donada al Museo Nacional de la Música en La Habana.

Datos de portada

«*Air / With / Variations, / for a / Violin Principal and an Accompaniment / for a Second Violin & Bass. / Composed by / A Raffelin / Pr. 1,50. / Philadelphia. Printed by Bacon & Co. Music Sellers / N° 11. South Fourth Street*».

Características del documento

El *Air with variations, for a violin principal and an accompaniment for a second violin and bass* (*Aria con variaciones, para violín principal con acompañamiento de violín segundo y bajo*), fue publicado por la casa editora norteamericana Bacon & Co. Music Sellers (Philadelphia, 1815-1825), sin fecha ni número de plancha. La obra ha sido adquirida por José Raúl López al anticuario Wurlitzer-Bruck (www.wurlitzerbruck.com) para ser donada al Museo Nacional de la Música en La Habana. Está compuesta por tres *particellas* impresas para *violino principal, violino secondo y basso*.

Notas

- c. 10, Vln 1 – 1er. tpo., falta el Fa natural en voz inferior.
- c. 19, Vln 1 – 2do. tpo., 3ra semicorchea, falta el Do natural en la voz superior.
- c. 27, Vln 1 – 2do. tpo., falta el Do sostenido.
- c. 58, Vln 2 – se ha incluido el ajuste armónico, ya que el original era un acorde dominante.
- c. 83, Vln 1 – cadenza: falta el Do natural en la antepenúltima corchea; 2do. tpo., falta el Do sostenido en la voz inferior.
- cc. 89-91, Vln 1 – aunque sólo la voz superior aparece ligada entre el 1er. y el 2do. tiempo, la voz inferior también debe ligarse.

--c. 100, Vln 1 – 2do. tpo., sexta fusa, falta el Do natural.

--cc. 104 y 112, choque armónico entre el Vln 1 y demás partes. Se sugieren las siguientes dos opciones (A y B), para usarse en uno o ambos compases.



--cc. 128-129, se agregó una primera y segunda terminación.

--c. 130, existen divergencias entre las partes en cuanto a la repetición. Debe ser opcional repetir la *codetta*.



*Air with variations, for violin principal,
second violin et bass*

Tr. José Raúl López

Antonio Raffelin
La Habana, 1796-1882

Andante

The score consists of three systems of staves. The first system (measures 1-4) includes Violin Pp, Violin 2°, and Bass. The Violin Pp part starts with a *p dol:* dynamic and features a melodic line with triplets and a trill. The Violin 2° and Bass parts provide harmonic support with chords and rhythmic patterns. The second system (measures 5-7) continues the Violin Pp line with a long phrase, while the Violin 2° and Bass parts are marked *Ad Lib*. The third system (measures 8-10) features a trill in the Violin Pp part, followed by a long melodic phrase, with the Violin 2° and Bass parts again marked *Ad Lib*.

Violin Pp
p dol:

Violin 2°
p

Bass
p

5
p

Ad Lib

Ad Lib

8
tr

Ad Lib

Ad Lib

Air with variations

11

tr
p

Ad Lib

f *p*

15

Var: 1 Allegro

f

Ad Lib

f

18

f

p *f* *p*

p *f* *p*

24

f

f

Var: 2

30

Musical score for measures 30-33. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 30 features a complex rhythmic pattern in the Treble staff with triplets and a fermata. The middle and bottom Treble staves have a simple accompaniment. Measure 31 continues the accompaniment. Measure 32 has a fermata in the Treble staff. Measure 33 is a repeat sign. The word *pizz.* appears above the middle Treble staff and below the Bass staff.

34

Musical score for measures 34-36. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 34 features a complex rhythmic pattern in the Treble staff with triplets and a fermata. The middle and bottom Treble staves have a simple accompaniment. Measure 35 continues the accompaniment. Measure 36 is a repeat sign.

37

Musical score for measures 37-39. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 37 features a complex rhythmic pattern in the Treble staff with triplets and a fermata. The middle and bottom Treble staves have a simple accompaniment. Measure 38 continues the accompaniment. Measure 39 is a repeat sign.

40

Musical score for measures 40-43. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 40 features a complex rhythmic pattern in the Treble staff with triplets and a fermata. The middle and bottom Treble staves have a simple accompaniment. Measure 41 continues the accompaniment. Measure 42 is a repeat sign. Measure 43 is a repeat sign.

Air with variations

43

Musical score for measures 43-45. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 43 features a complex melodic line in the top Treble staff with many beamed eighth notes. The middle Treble staff has a simple melodic line, and the Bass staff has a simple accompaniment.

46

Var: 3

Musical score for measures 46-48, labeled 'Var: 3'. The system consists of three staves: Treble, Treble, and Bass. Measure 46 features a complex melodic line in the top Treble staff with many beamed eighth notes. The middle Treble staff has a simple melodic line, and the Bass staff has a simple accompaniment. The system ends with a double bar line and repeat signs.

49

Arco

p

Arco

p

Musical score for measures 49-51. The system consists of three staves: Treble, Treble, and Bass. Measure 49 features a complex melodic line in the top Treble staff with many beamed eighth notes. The middle Treble staff has a simple melodic line, and the Bass staff has a simple accompaniment. The system ends with a double bar line and repeat signs.

52

Musical score for measures 52-54. The system consists of three staves: Treble, Treble, and Bass. Measure 52 features a complex melodic line in the top Treble staff with many beamed eighth notes. The middle Treble staff has a simple melodic line, and the Bass staff has a simple accompaniment. The system ends with a double bar line and repeat signs.

55

Musical score for measures 55-57. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 55 features a complex rhythmic pattern with sixteenth notes and chords in the upper staves, and a simple bass line. Measure 56 continues the pattern. Measure 57 is a repeat sign with a first ending. Measure 58 begins with a new melodic line in the upper staves and a bass line with eighth notes.

58

Musical score for measures 58-60. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 58 features a complex rhythmic pattern with sixteenth notes and chords in the upper staves, and a bass line with eighth notes. Measure 59 continues the pattern. Measure 60 is a repeat sign with a first ending.

61

Musical score for measures 61-63. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 61 features a complex rhythmic pattern with sixteenth notes and chords in the upper staves, and a bass line with eighth notes. Measure 62 continues the pattern. Measure 63 is a repeat sign with a first ending.

64

Var: 4

Musical score for measures 64-66. The system consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 64 features a complex rhythmic pattern with sixteenth notes and chords in the upper staves, and a bass line with eighth notes. Measure 65 continues the pattern with triplets. Measure 66 is a repeat sign with a first ending. The piece concludes with a piano (*p*) dynamic marking.

Air with variations

68

Musical score for measures 68-71. The top staff features a complex melodic line with sixteenth and thirty-second notes. The middle and bottom staves provide harmonic support with chords and bass lines.

72

Musical score for measures 72-75. The top staff continues the melodic development with some triplet-like patterns. The accompaniment remains consistent.

76

Musical score for measures 76-79. The top staff shows a return to a more active melodic line. The accompaniment provides a steady foundation.

Var: 5

Andante

80

Musical score for measures 80-83. The tempo is marked "Andante". The top staff begins with a piano (*p*) dynamic and a "dol." (dolente) marking. The music is more spacious and features sustained chords and slower-moving lines.

83

Ad Lib

Ad Lib

86

tr

p

Ad Lib

Ad Lib

p

89

94

tr

Ad Lib

Ad Lib

p

Var: 6
Allegro

97

p

100

103

106

109

Musical score for measures 109-111. The system consists of three staves: Treble, Alto, and Bass. Measure 109 features a dense sixteenth-note texture in the Treble staff. Measures 110-111 show a more sparse accompaniment in the other staves.

112 **Var: 7**

Musical score for measures 112-115. The system consists of three staves. Measure 112 is marked *f* and *p dol:*. Measure 113 has *ff* in the Alto and Bass staves. Measure 114 has *p* in the Alto and Bass staves. Measure 115 has *p* in the Bass staff.

116

Musical score for measures 116-121. The system consists of three staves. Measure 116 has *f* in the Treble and Bass staves. Measure 117 has *ff* in the Alto and Bass staves. Measure 118 has *p* in the Treble and Bass staves. Measure 119 has *f* in the Treble and Bass staves. Measure 120 has *p* in the Treble and Bass staves. Measure 121 has *p dol:* in the Alto and Bass staves.

122

Musical score for measures 122-125. The system consists of three staves. Measure 122 has *f* in the Treble staff. Measure 123 has *ff* in the Alto and Bass staves. Measure 124 has *ff* in the Bass staff.

Air with variations

127

p *p* *pp* *p dol:* *p* *pp*

1. 2.

p *pp*

134

ppp *ff* *ppp* *ff* *ppp* *ff*

SIXIÈME

AIR VARIÉ

POUR LE

VIOLON

Avec accompagnement d'Orchestre, ou Quatuor ou Piano

Composé & respectueusement dédié à

Madame Anne Rush

PAR

A. RAPPELIN.

Op. 66

*Prix avec Orchestre
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" avec Piano 15[¢] net*

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**6me. Air varié, pour le violon
avec accompagnement de piano, op. 66
Antonio Raffelin (Copyright, 1855)**

Signatura

LOC, M1.A12I vol. 76 Case Class

Datos de portada

«SIXIÈME / AIR VARIÉ / pour le / violon / Avec accompagnement d'Orchestre ou Quatour ou Piano / composé & respectuousement dédié à / Madame Anne Rush / par / A. RAFFELIN. / Op. 66 / Prix avec Orchestre / [Prix] avec Quatour / [Prix] avec Piano 75^c net / N. York / FIRTH, POND & C°. / Boston / G. P. REED / Philadelphia G. André & C°. 19 South 9th. St. / Entered according to act of Congress AD 1855 by A Raffellin [sic] in the Clerks office of the D[istri]t. C[our]t. of the E[ster]n D[istric]t [of] P[ennsylvani]a / E. M^c Carthy / N. Orleans G. L. RECTANUS & C°. / Habana EDELMANN & C°.» Dentro de las *particellas* utiliza el título abreviado de «6^{me}. AIR VARIÉ.».

Características del documento

La 6me. Air varié, pour le violon avec accompagnement de piano (6ta. Aria con variaciones, para violín con acompañamiento de piano), op. 66, integra la colección Music for a nation: American sheet music, 1820-1860 of The Library of Congress. Fue publicada por la casa editora norteamericana G. André & C°. radicada en Filadelfia, su derecho de autor fue inscrito en 1855. No posee número de plancha. Se conservan dos *particellas* impresas para piano y violon.

Notas

- Ciertos detalles han sido modificados para ajustarlos al sistema reproductor, e incluyen el comienzo de ciertas secciones en el compás anterior, y el uso de primera y segunda conclusión en repeticiones, sin contradecir la intención del compositor. La representación de pasajes ejecutados como armónicos en la parte de violín han sido re-escritos usando una nomenclatura consistente según el uso violinístico moderno.
- c. 30, Vln – falta el La natural en la penúltima corchea del compás.
- c. 31, Vln – la anacrusa del tema comienza al final del compás.
- c. 41, Vln – error de imprenta, las dos últimas corcheas deben ser negras para ocupar el 3er. y 4to. tiempo.

--cc. 38-39; 47-48; 54-55; 62; 70-71; 84-85; 93-94; 106-107; 115-116; 130-131; 139-140; 152-153; 161-162, los signos de repetición han sido desplazados para ajustarlos mejor visualmente al programa reproductor, creando primeras y segundas terminaciones.

--c. 72, Pno – MD, 4to. tpo., falta el Re natural en la voz inferior.

--cc. 144-162, Variación No. 5, el efecto armónico ha sido re-escrito por la violinista Laura Wilcox.

--c. 163, en la *particella* de violín aparece el cambio de tiempo *Moderato* cuatro compases antes que en la parte del piano. Es posible que sea un error de imprenta ya que el aire predominante sigue el patrón de *ritornello* empleado en las variaciones anteriores.

--c. 175, Pno – doble barra divisoria añadida conforme a la *particella* del violín.

--c. 188, Vln – 4to. tpo., 3ra. semicorchea, falta el Si natural.



6me. Air varié, pour le violon avec accompagnement de piano, op. 66

composé et respectueusement dédié à Madame Anne Bush

Tr. José Raúl López

Antonio Raffelin
La Habana, 1796 - 1882

Introduction

Maestoso

Violon

Piano

5

dol:

Sur la 3ème corde

9

f

13 *Sur la 4ième*

p *f*

16 *Sur la 4ième*

ff *accel.*

19 **Adagio cantabile**

dol:

20

p

23

3 1 3 2

27

1 1 4 4

Musical score for measures 30-31. The piece is in G major (one sharp) and 3/4 time. Measure 30 features a treble clef with a melodic line containing a triplet of eighth notes, a trill (tr), and an octave trill (8va). The piano accompaniment consists of sustained chords in the right hand and single notes in the left hand. Measure 31 continues the melodic line with a trill and an octave trill, while the piano accompaniment remains.

TEMA Andante. dolce con espressione

32 *Sur la 3sième corde*

Musical score for measures 32-35. Measure 32 begins with a treble clef and a melodic line starting with a repeat sign. The piano accompaniment is marked *p* (piano) and includes the instruction *colla parte*. The score shows four measures of music with a repeat sign at the end of measure 35.

Musical score for measures 36-39. Measure 36 starts with a treble clef and a melodic line featuring a triplet of eighth notes. The piano accompaniment continues with chords and single notes. The score concludes with a double bar line and repeat dots at the end of measure 39.

40

p

Sur la 3ième corde

44

3. 1. 1.

48

2. *f tutti* *cres* *ff* *tr*

Allegro con brio

53 *VAR: 1*

f

p

57

60

64

68

72

VAR: 2
Allegro con grazia

75

75

p

dol:

This system contains measures 75 through 78. The right-hand part begins with a whole rest, followed by a half note G4, and then a series of sixteenth-note chords. The left-hand part features a rhythmic accompaniment of eighth notes and chords. Dynamic markings include *p* and *dol:*.

79

79

This system contains measures 79 through 81. The right-hand part continues with sixteenth-note chords. The left-hand part has a steady eighth-note accompaniment.

82

82

f

f

This system contains measures 82 through 84. The right-hand part features a first ending bracket over the final two measures. The left-hand part continues with eighth-note accompaniment. Dynamic markings include *f*.

85

2.

f *p*

This system contains measures 85 and 86. Measure 85 begins with a first ending bracket labeled '2.' and a dynamic marking of *f*. The melody in the treble clef consists of eighth notes and quarter notes. Measure 86 begins with a second ending bracket labeled '2.' and a dynamic marking of *p*. The melody continues with eighth notes and quarter notes. The piano accompaniment in the grand staff consists of chords and single notes.

87

This system contains measures 87 and 88. Measure 87 features a dense texture of sixteenth notes in the treble clef. Measure 88 continues this texture. The piano accompaniment in the grand staff consists of chords and single notes.

89

dol

This system contains measures 89 and 90. Measure 89 features a dense texture of sixteenth notes in the treble clef. Measure 90 continues this texture. The piano accompaniment in the grand staff consists of chords and single notes. A dynamic marking of *dol* is present in the piano part.

92

1. *f* 2. *f* *tutti*

95

f

Allegro con fuoco

VAR: 3

99

f

102

Musical score for measures 102-104. The top staff is a single melodic line in treble clef with a key signature of three sharps (F#, C#, G#). It features a continuous eighth-note pattern. The bottom two staves are a grand staff in treble and bass clefs, providing harmonic support with chords and single notes. A dynamic marking 'v' is present at the end of measure 104.

105

Musical score for measures 105-107. The top staff continues the eighth-note melodic line with accents over the first three measures. Measures 106 and 107 are marked with first and second endings. The bottom two staves provide harmonic accompaniment with chords and single notes, also featuring first and second endings. Dynamic markings 'v' are present at the start of measures 105 and 106.

108

Musical score for measures 108-110. The top staff features a more complex melodic line with sixteenth-note runs and chords. The bottom two staves provide harmonic accompaniment with chords and single notes. A dynamic marking 'f' is present at the start of measure 108.

6me. Air varié

111

114

117

VAR: 4
Lento. dolce con espressione

122

Musical score for measures 122-125. The right hand has a melodic line with a repeat sign and a first ending. The left hand has a simple accompaniment with a piano (*p*) dynamic marking.

126

Musical score for measures 126-129. The right hand features a complex melodic line with triplets and slurs. The left hand has a steady accompaniment.

130

Musical score for measures 130-133. The right hand has two first endings. The left hand has a complex accompaniment with *dol* and *p* dynamic markings.

134

3

3

138

3

1.

2.

1.

2.

dol

dol

dol

VAR: 5

Allegro moderato

142

V

2

3

2

3

2

1

2

1

3

Harmonique

f

pp

legeramente

147

Musical score for measures 147-152. The right hand features a melodic line with various fingerings (1, 2, 3, 4) and a first ending bracket. The left hand provides harmonic accompaniment with chords and single notes.

153

Musical score for measures 153-158. The right hand continues the melodic line with fingerings and includes a second ending bracket. The left hand features a piano (*pp*) dynamic marking and continues the accompaniment.

159

Musical score for measures 159-164. The right hand includes first and second ending brackets and a forte (*f*) dynamic marking. The left hand continues the accompaniment with a forte (*f*) dynamic marking.

Moderato

164

cres:

cres: *ff*

169

3 3

172

3

Allegro

175

Musical score for measures 175-177. The piece is in A major (three sharps) and 2/4 time. The right hand features a continuous eighth-note pattern with slurs. The left hand consists of a simple bass line with quarter notes and rests. A dynamic marking of *p* (piano) is present in the first measure of the left hand.

178

Musical score for measures 178-180. The right hand continues with eighth-note patterns, including triplets and four-note groups with fingerings (3 1, 4 2). The left hand maintains the simple bass line with quarter notes and rests.

181

Musical score for measures 181-184. The right hand features more complex eighth-note patterns with slurs and accents. The left hand continues with the bass line, now including dynamic markings of *f* (forte), *>* (accent), and *rf* (ritardando forte).

185

185

rf

188

188

cres:

ff

191

191

v

194

Musical score for measures 194-195. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). Measure 194 features a treble staff with a continuous eighth-note accompaniment and a grand staff with block chords. Measure 195 continues the accompaniment and features a fermata over the grand staff.

196

Musical score for measures 196-197. The system consists of a single treble clef staff and a grand staff. The key signature is three sharps. Measure 196 features a treble staff with a continuous eighth-note accompaniment and a grand staff with block chords, including an accent (>) over the first chord. Measure 197 continues the accompaniment and features a fermata over the grand staff.

198

Musical score for measures 198-200. The system consists of a single treble clef staff and a grand staff. The key signature is three sharps. Measure 198 features a treble staff with a continuous eighth-note accompaniment and a grand staff with block chords. Measure 199 continues the accompaniment and features a fermata over the grand staff. Measure 200 features a treble staff with a melodic line and a grand staff with block chords.

6me. Air varié

201

cres: *cres:*

206

ff *ff*

210

ff *ff*

213

Musical score for measures 213-214. The key signature is three sharps (F#, C#, G#). The top staff (treble clef) contains a melodic line with eighth-note patterns. The bottom staff (bass clef) contains a harmonic accompaniment of chords. The music is divided into two measures.

215

Musical score for measures 215-218. The key signature is three sharps (F#, C#, G#). The top staff (treble clef) features a melodic line with accents and a dynamic marking of *ff*. The bottom staff (bass clef) features a harmonic accompaniment of chords with accents and a dynamic marking of *ff*. The music is divided into four measures.

7^{me}

AIR VARIÉ

Pour le
VIOLON

Précédées d'une Introduction

Sur un thème National Américain

YANKEE DOODLE

Avec accompagnement d'Orchestre ou Quatuor ou Piano

(Composée & dédiée à son ami)

JAS. MONRO MACKIE ESQ.

PAR

A. RAFFELIN.

Op. 67

Prix avec Orchestre
avec Quatuor 75^{cts} net
avec Piano

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7^{me}. Air varié, pour le violon avec accompagnement de piano, op. 67 Antonio Raffelin (Copyright, 1855)

Signatura

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«7^{me}. / AIR VARIE / pour le / violon / Précédées d'une Introduction / Sur un thème National Americain / YANKEE DOODLE / Avec accompagnement d'Orchestre ou Quatuor ou Piano / Composé & dédié à son ami / JAS. MONRO MACKIE ESQ. / par / A. RAFFELIN. / Op. 67 / Prix avec Orchestre / [Prix] avec Quatuor / [Prix] avec Piano 75^c net / Philadelphia G. ANDRÉ & C°. 19 South 9th. St. / N. York FIRTH, POND & C°. N. Orleans G. L. RECTANUS & C°. / Boston G. P. REED Habana EDELMANN & C°. / Entered according to act of Congress AD 1855 by A Raffelin in the Clerks office of the D[istri]t. C[our]t. of the E[ster]n D[istric]t [of] P[ennsylvania] / E. M^c. Carthy»

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La 7^{me}. Air varié, pour le violon avec accompagnement de piano (7^{ma}. Aria con variaciones, para violín con acompañamiento de piano), op. 67, integra la colección Music for a nation: American sheet music, 1820-1860 of The Library of Congress. Fue publicada por la casa editora norteamericana G. André & C°. radicada en Filadelfia, su derecho de autor fue inscrito en 1855. No posee número de plancha. Se conservan dos *particellas* impresas para piano y violon.

Notas

- c. 6, Pno – MD, faltaban las ligaduras en las voces inferiores del acorde.
- c. 40, Vln y Pno – alteraciones obvias han sido corregidas sin usar paréntesis.
- c. 59, Pno – la doble barra divisoria ha sido ajustada al sistema reproductor para una mejor presentación visual.
- c. 63, signo de repetición inicial agregado.
- c. 73, Pno – MI, 2do. tpo., voz inferior, falta el Sol sostenido.

--cc. 79, 140 – ver c. 59.

--c. 124, Vln, Variación No. 4, el efecto armónico ha sido re-escrito por la violinista Laura Wilcox.

--c. 191, Pno – MI, 1ra. corchea, voz inferior, falta el Do natural, 3ra. corchea, falta el Si bemol.

--c. 192, Pno – MD, 2do. tpo., 1ra. corchea, falta el Fa sostenido en el acorde, 2da. corchea, falta el Fa natural.



7me. Air varié, pour le violon avec accompagnement de piano, op. 67

Composé et dédié a son ami Jas. Monro Mackie, Esq.

Tr. José Raúl López

Antonio Raffelin
La Habana, 1796-1882

Introduction Tempo Marciale

Violon

Piano

6

10

7me. Air varié

14

v. *cres:*

19

v. *ff*

24

ff

30

sf *sf*

34

ff *ff*

40

ff *ff*

TEMA **Allegro**

41

49

VAR: 1 **Allegro con fuoco**

57

64

Musical score for measures 64-68. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff features a rhythmic pattern of eighth notes. The piano accompaniment in the grand staff consists of chords and single notes, with some rests indicated by a '7' symbol.

69

Musical score for measures 69-74. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff includes slurs and accents. The piano accompaniment in the grand staff features chords and single notes, with some rests indicated by a '7' symbol.

75

Musical score for measures 75-80. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff includes slurs and accents, and features first and second endings. The piano accompaniment in the grand staff features chords and single notes, with some rests indicated by a '7' symbol. A dynamic marking of *f* (forte) is present at the end of the system.

VAR:2

Allegro moderato

81

3

p

88

3

p

94

3

p

VAR: 3

Allegro vivo

100

f

mf

107

f

115

f

VAR: 4
Allegro non troppo

123

pp leggiero

131

VAR: 5
Allegro con forza

139

f

mf

146

151

157

163 **Coda**

mp *f*

mp *mf*

171

176

cres:

181

Musical score for measures 181-185. The top staff features a complex melodic line with many slurs and accents. The piano accompaniment consists of chords and eighth notes in both hands.

186 **più presto**

Musical score for measures 186-190. The tempo is marked "più presto". The top staff has a fast, repetitive eighth-note pattern. The piano accompaniment features chords and eighth notes. A "cres." marking is present at the end of the system.

191

Musical score for measures 191-195. The top staff has a melodic line with dynamics "ff" and "f". The piano accompaniment features chords and eighth notes. A "ff" marking is present at the beginning of the system.

198

The musical score consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace on the left, representing the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. Measure 198 starts with a treble clef and a key signature of one sharp. The melody in the top staff consists of eighth and quarter notes. The piano accompaniment in the middle and bottom staves features chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the middle staff at measure 201. The piece concludes with a double bar line at the end of measure 203.



Laureano Fuentes Matons

Portada de *La Ilustración Cubana*, año III, núm. 22
La Habana, 10 de agosto de 1887

Tríos, para flauta, violín y piano

Laureano Fuentes Matons (1859)

Signatura

SBEC, Laureano Fuentes Matons

Datos de portada

«Tríos / de / Violín Flauta y Piano / por / Laureano Fuentes M. / Cuba Nbre 23 de 18[59] / Dedicado à sus amigos Gandaria[s] y / Guereca / Copio [S/g] original / F. B. F. / 1915».

Características del documento

La obra/s *Tríos, para flauta, violín y piano*, compuesta el 23 de noviembre de 1859 se conserva en la Biblioteca Provincial Elvira Cape de Santiago de Cuba en copias manuscritas de las *particellas* de flauta, violín y piano realizadas por F[rancisco] B[arthelemy] y F[lores], en 1915. El título en plural «tríos» pone en duda si se trata de un trío con dos movimientos, con forma ABA, o de dos obras independientes.

Notas

Trío I (o primer movimiento): *Moderato*

--c. 2, Vln, falta el puntillo.

--c. 9, Pno – MD, 4to. tpo., 1ra. corchea no cuadra con la armonía, se sugiere un Do (acorde de sexta aumentada) en vez el del Re bemol (novena disminuida). Este cambio se ajusta al compás 32, sin modificar la línea melódica de la flauta.

--c. 23, Pno – falta el compás (resolución) en la *particella* del piano.

--c. 31, Pno – MD, 2do. tpo., última corchea, falta el Sol sostenido.

--c. 32, Pno – MD, 4do. tpo., 1ra. corchea, falta el Re sostenido.

--c. 35, Pno – la indicación «todo con 8-B» se puede aplicar solamente a ese compás o a los dos siguientes. Las octavas no vuelven a aparecer hasta el compás 53.

--c. 38, se ha incluido el cambio de tonalidad (La mayor).

--c. 46, Vln/Fl – 4to. tpo., discrepancia rítmica. Se ha alterado el ritmo de la flauta para preservar el dueto.

--c. 47, Pno – MD, 1er. tpo., 2do. acorde, falta el Sol natural.

--c. 51, Fl – ritmo alterado para preservar el dueto.

- c. 53, Pno – falta el Sol natural en el compás.
- cc. 54 y 56, Pno – MD, falta el Do natural.
- cc. 55 y 57, Pno – MD, falta el Sol natural.
- c. 58, se incluye el cambio de tonalidad a Sol mayor.

Trío II (o segundo movimiento): *Allegro*

- c. 1, Fl – se sugiere la dinámica *p*.
- c. 4, Fl – se sugiere un Si bemol en la apoyatura.
- c. 27, Fl – patrón melódico ajustado al piano.
- cc. 31-32, Pno – los acordes han sido enmendados.
- cc. 47-48, Pno – falta el Fa sostenido en los acordes.
- c. 49, Pno – acordes de dominante añadidos en el 2-3er. tpo.
- cc. 54-57, Pno – los acordes han sido correctamente asignados.
- cc. 58-59, En todas las *particellas* hay un compás en blanco (no. 59), que pudiera considerarse innecesario.
- c. 86, Fl – falta el compás, se ha compuesto.
- c. 95, Pno – falta el Sol sostenido en el acorde.
- c. 99, Pno – MD, 3er tpo., faltan el La y Do sostenidos en el acorde.
- c. 101, Pno – MD, 3er. tpo., falta el Si bemol en el acorde. Fl, faltan dos compases (102-103) que se han añadido. Pno, hay un compás de más.
- cc. 107-108, Pno – la tonalidad es de Do mayor. Se han incluido los cambios necesarios.
- c. 112, Pno – se ha ajustado el ritmo.
- cc. 116-119, Vln, se han añadido los compases que faltan.
- c. 129, Fl – debe ser Sol.
- c. 131, Fl – se ha añadido el La bemol en la apoyatura.



Tríos, para flauta, violín y piano (1859)

Dedicado a sus amigos Gandarias y Guereca

Tr. José Raúl López

Laureano Fuentes y Matons
Santiago de Cuba, 1825-1898

I Moderato

Flauta

Violín

Piano

5

9

13

Musical score for measures 13-15. The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). Measure 13 shows a piano introduction with a treble clef staff containing a whole rest and a bass clef staff with a quarter note G4, a quarter note A4, and a half note B4. Measure 14 continues with a quarter note C5, a quarter note D5, and a half note E5. Measure 15 features a dynamic marking of *pp* and a treble clef staff with a half note G5, a quarter note A5, and a quarter note B5, with a slur over the last two notes. The bass clef staff has a quarter note G4, a quarter note A4, and a half note B4.

16

Musical score for measures 16-18. Measure 16 has a treble clef staff with a half note G5 and a bass clef staff with a quarter note G4, a quarter note A4, and a half note B4. Measure 17 features a treble clef staff with a sixteenth note G5, a sixteenth note A5, a quarter note B5, and a quarter note C6, with a slur over the last two notes. The bass clef staff has a quarter note G4, a quarter note A4, and a half note B4. Measure 18 has a treble clef staff with a quarter note G5, a quarter note A5, and a quarter note B5, with a slur over the last two notes and a trill marking *tr* over the final note. The bass clef staff has a quarter note G4, a quarter note A4, and a half note B4. A dynamic marking of *f* is present below the bass staff.

19

Musical score for measures 19-21. Measure 19 has a treble clef staff with a quarter note G5, a quarter note A5, and a quarter note B5, with a slur over the last two notes. The bass clef staff has a quarter note G4, a quarter note A4, and a half note B4. Measure 20 features a treble clef staff with a quarter note G5, a quarter note A5, and a quarter note B5, with a slur over the last two notes. The bass clef staff has a quarter note G4, a quarter note A4, and a half note B4. Measure 21 has a treble clef staff with a quarter note G5, a quarter note A5, and a quarter note B5, with a slur over the last two notes. The bass clef staff has a quarter note G4, a quarter note A4, and a half note B4. A dynamic marking of *dolce* is present below the bass staff.

21

pp

24 *solo*

p

28

32

pizz.

pp

This system contains measures 32 through 35. The first staff (treble clef) features a melodic line with slurs and accents. The second staff (treble clef) has a long note in measure 32 followed by a rest, then a rhythmic pattern of eighth notes starting in measure 33, with the instruction 'pizz.' above it. The third and fourth staves (grand staff) show a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand, with the instruction 'pp' below the right hand in measure 33.

36

p
arco

This system contains measures 36 through 39. The first staff (treble clef) has a melodic line with slurs and accents, with a key signature change to three sharps (F#, C#, G#) starting in measure 37. The second staff (treble clef) has a rest in measure 36, then a long note in measure 37, followed by a rhythmic pattern of eighth notes starting in measure 38, with the instruction 'p arco' above it. The third and fourth staves (grand staff) show a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand.

40

This system contains measures 40 through 43. The first staff (treble clef) features a complex melodic line with slurs and accents. The second staff (treble clef) has a long note in measure 40, followed by a rhythmic pattern of eighth notes starting in measure 41. The third and fourth staves (grand staff) show a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand.

43

Musical score for measures 43-46. The system consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains melodic lines with various ornaments and dynamics. The middle staff is a grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. It features a piano accompaniment with chords and arpeggios. The bottom staff is a grand staff with a key signature of three sharps and a common time signature, providing a bass line. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). A *solo* marking is present in the middle staff. The piece concludes with a double bar line.

47

Musical score for measures 47-50. The system consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps and a common time signature. It contains melodic lines with various ornaments and dynamics. The middle staff is a grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. It features a piano accompaniment with chords and arpeggios. The bottom staff is a grand staff with a key signature of three sharps and a common time signature, providing a bass line. Dynamics include *p* (piano). The piece concludes with a double bar line.

51

Musical score for measures 51-54. The system consists of three staves. The top staff is a single treble clef staff with a key signature of three sharps and a common time signature. It contains melodic lines with various ornaments and dynamics. The middle staff is a grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. It features a piano accompaniment with chords and arpeggios. The bottom staff is a grand staff with a key signature of three sharps and a common time signature, providing a bass line. Dynamics include *p* (piano). The piece concludes with a double bar line.

54

Musical score for measures 54-56. The system consists of three staves. The top staff is a single treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). Measure 54 has a whole rest in the top staff. Measures 55-56 show melodic lines in the top staff and accompaniment in the grand staff. A fermata is placed over the grand staff in measure 55.

57

Musical score for measures 57-59. The system consists of three staves. The top staff is a single treble clef. The middle and bottom staves are a grand staff. The key signature changes to two sharps (F#, C#). Measure 57 has a half rest in the top staff. Measures 58-59 show melodic lines in the top staff and accompaniment in the grand staff. A dynamic marking of *f* is present in measure 57. A fermata is placed over the grand staff in measure 58.

60

Musical score for measures 60-62. The system consists of three staves. The top staff is a single treble clef. The middle and bottom staves are a grand staff. The key signature is two sharps (F#, C#). Measure 60 has a half rest in the top staff. Measures 61-62 show melodic lines in the top staff and accompaniment in the grand staff. A dynamic marking of *rall* is present in measure 61. Trills are marked with a '3' in measures 61 and 62. A fermata is placed over the grand staff in measure 61.

63

Musical score for measures 63-65. It features two staves for a piano and two staves for a flute. The piano part includes a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment. The flute part has a single staff with melodic lines. Dynamics include *ff* and *f*. The key signature has one sharp (F#).

II Allegro

Flauta

Violín

Piano

Musical score for measures 66-70. It features three staves: Flauta (Flute), Violín (Violin), and Piano. The Flauta part has a melodic line starting with a *p* dynamic. The Violín part has a rhythmic accompaniment starting with a *pp* dynamic. The Piano part has a right-hand staff with a melodic line and a left-hand staff with a rhythmic accompaniment starting with a *p* dynamic. The key signature has one sharp (F#).

7

Musical score for measures 71-75. It features three staves: Flauta, Violín, and Piano. The Flauta part has a melodic line with triplets. The Violín part has a rhythmic accompaniment with triplets. The Piano part has a right-hand staff with a melodic line and a left-hand staff with a rhythmic accompaniment. The key signature has one sharp (F#).

14

Musical score for measures 14-20. The system consists of two grand staves. The upper staff has a treble clef and contains a triplet of eighth notes in measure 14, followed by quarter notes and eighth notes. The lower staff has a bass clef and contains a triplet of eighth notes in measure 14, followed by quarter notes and eighth notes. Dynamics include *f* and *ff*. A fermata is present over the final measure.

21

Musical score for measures 21-26. The system consists of two grand staves. The upper staff has a treble clef and contains eighth notes and quarter notes. The lower staff has a bass clef and contains eighth notes and quarter notes. Dynamics include *f* and *ff*. A fermata is present over the final measure.

27

Musical score for measures 27-32. The system consists of two grand staves. The upper staff has a treble clef and contains eighth notes and quarter notes. The lower staff has a bass clef and contains eighth notes and quarter notes. Dynamics include *f* and *p*. A fermata is present over the final measure.

33

pizz.

40

C

f arco

ff

46

52

Musical score for measures 52-57. It features three staves: two treble clefs and one bass clef. The music includes various rhythmic patterns, rests, and accidentals. The bass line consists of chords and single notes with rests.

58

Solo

Musical score for measures 58-64. The first staff has a "Solo" marking and contains melodic lines with accents and slurs. The second and third staves provide accompaniment with chords and rhythmic patterns.

65

f

Musical score for measures 65-70. The first staff continues the solo melody with accents and slurs. The second and third staves provide accompaniment, with a forte (*f*) dynamic marking in the bass line.

71

78 *Se repite hasta el* $\text{\textcircled{O}}$
y sigue aqui *p*

dolce

86

94

Musical score for measures 94-100. The system consists of three staves. The top staff (treble clef) features a melodic line with eighth-note patterns and slurs. The middle staff (treble clef) contains chords and rests. The bottom staff (bass clef) has a steady eighth-note accompaniment. A dynamic marking of *ff* is present in the middle staff at measure 95.

101

Musical score for measures 101-107. The system consists of three staves. The top staff (treble clef) has a melodic line with slurs and accents. The middle staff (treble clef) contains chords and rests. The bottom staff (bass clef) has a steady eighth-note accompaniment. Dynamic markings include *ff* in the top staff at measure 103 and *f* in the middle staff at measure 103.

108

Musical score for measures 108-114. The system consists of three staves. The top staff (treble clef) has a melodic line with slurs and accents. The middle staff (treble clef) contains chords and rests. The bottom staff (bass clef) has a steady eighth-note accompaniment. Performance instructions include *pizz.* in the middle staff at measure 109 and *(arco)* in the middle staff at measure 111. A dynamic marking of *ff* is present in the bottom staff at measure 112.

114

Musical score for measures 114-119. The system consists of two staves. The upper staff is a single treble clef with a series of eighth-note patterns, each followed by a quarter rest. The lower staff is a grand staff (treble and bass clefs) with a similar eighth-note pattern in the treble and a bass line of chords and single notes.

120

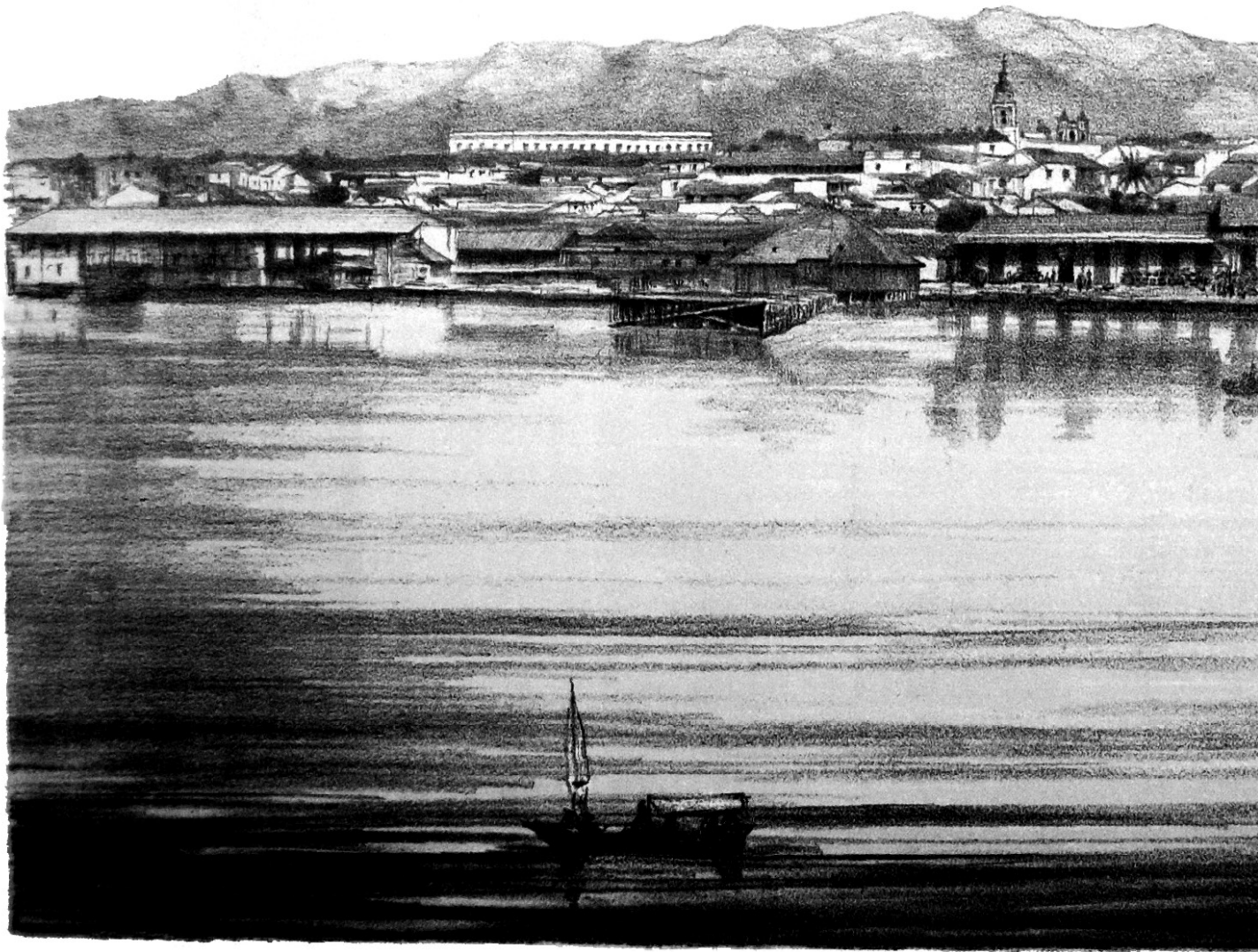
Musical score for measures 120-126. The system consists of two staves. The upper staff features a triplet of eighth notes in the first measure, followed by various chordal and melodic patterns. The lower staff continues with a bass line of chords and single notes, including another triplet in the first measure.

127

Musical score for measures 127-132. The system consists of two staves. The upper staff has a melodic line with a fermata over the final note of the first measure. The lower staff features a bass line of chords and single notes. Dynamics markings include *ff* (fortissimo) and *f* (forte).

131

The musical score consists of three systems of staves. The first system has two staves (treble and bass clef) with a dynamic marking of *ff* and a fermata over the first measure. The second system has two staves (treble and bass clef) with a fermata over the first measure. The third system has two staves (treble and bass clef) with a fermata over the first measure. The score is written in a key signature of one flat and a 3/4 time signature. The first measure of each system contains a half note followed by a quarter note, with a fermata over the first measure. The second measure of each system contains a half note followed by a quarter note, with a fermata over the first measure. The third measure of each system contains a half note followed by a quarter note, with a fermata over the first measure. The fourth measure of each system contains a half note followed by a quarter note, with a fermata over the first measure.



C. Collet lit

Publicada por Lamy

VISTA PARCIAL D

Copia de una fotografia de los Sr̄es A



y Colla. 1862.

Litog. de Em. M. Lamy. Cuba.

DE S.^o DE CUBA. N.^o 1.

Agüero y Bavastro, tom.^o desde la bahía.

La serenata, barcarola para violín con acompañamiento de piano

Laureano Fuentes Matons (1891)

Signatura

SBEC, Laureano Fuentes Matons

Datos de portada

«*La Serenata / Barcarola / para / Violin con acompañamiento de Piano. / A mi distinguido y simpático amigo Emilio Reinoso hijo / Laureano Fuentes / Cuba 16 de Julio de 1891*»

Características del documento

La obra *La serenata, barcarola para violín con acompañamiento de piano*, compuesta el 16 de julio de 1891, se conserva en partitura autógrafa, para violín y piano, en la Biblioteca Provincial Elvira Cape de Santiago de Cuba.

Notas

- c. 10, Pno – última nota debe ser una corchea.
- c. 28, Vln – el ritmo ha sido enmendado.
- c. 29, Pno – el ritmo ha sido enmendado.
- c. 35, Vln – la apoyatura no está clara, se sugiere un Sol.
- c. 42, Vln – el ritmo ha sido enmendado.
- c. 59, Pno – MI, 3ra. corchea, falta el Sol natural.
- c. 66, Vln – el ritmo ha sido enmendado.
- cc. 75 y 79, Pno – MI, 2do. tiempo, quizás pueda ser un Si, análogo con el compás 77, pero el patrón ostinato se ha mantenido como tal desde un principio, y solo ha cambiado en los compases 20, 21, 73 y 77.
- cc. 80-81, Vln – la designación «arco» es innecesaria, ya que se sobreentiende.
- cc. 82-85, Vln – la designación «harmonique» es innecesaria, y se han agregado las indicaciones, correspondientes de armónicos según el uso habitual.



La serenata, barcarola para violín con acompañamiento de piano (1891)

A mi distinguido y simpático amigo Emilio Reinoso (hijo)

Tr. José Raúl López

Laureano Fuentes y Matons
Santiago de Cuba, 1825-1898

Allegretto moderato

pizz.

Violin

Piano

ff

pp

6

pizz.

13

arco

poco meno

pp

tr

19

tr

ppp

24

lento

tr

tr

tr

lento

29

a tempo

tr

tr

tr

tr

a tempo

ppp *Eco*

34

Musical score for measures 34-38. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line features a melodic line with various ornaments and fingerings (2, 4, 3, 2, 3). The piano accompaniment consists of chords and moving lines in both hands.

39

lento *(a tempo)*

tr *tr* *ff*

Musical score for measures 39-43. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line has trills and dynamic markings. The piano accompaniment includes a forte (ff) section and a return to tempo.

44

ritard. poco

Musical score for measures 44-48. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line ends with a ritardando. The piano accompaniment features a descending chromatic line in the right hand.

49

Musical score for measures 49-53. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). Measure 49 begins with a treble staff containing a dotted quarter note, followed by eighth notes and a sixteenth-note triplet. The grand staff provides accompaniment with eighth-note patterns in the bass and chords in the treble. Dynamic markings include accents (>) and a forte (f) marking. A fermata is placed over the final note of measure 53.

54

Musical score for measures 54-57. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps. Measure 54 features a treble staff with eighth-note patterns and slurs. The grand staff continues with eighth-note accompaniment and chords. Dynamic markings include accents (>) and a forte (f) marking.

58

Musical score for measures 58-61. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps. Measure 58 features a treble staff with a dense sixteenth-note triplet pattern. The grand staff provides accompaniment with chords and eighth notes. Dynamic markings include *affrettando e crescendo* and *rall.*. Measure 61 includes a four-measure rest in the treble staff and a four-measure rest in the bass staff, both marked with a '4' above the staff.

62

8

67

tr

3

73

tr

tr

tr

tr

tr

Musical score for measures 79-82. The score is written for a single melodic line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 79 begins with a trill (tr) on the first note. The melodic line features a series of eighth notes with trills and ornaments (circles with a plus sign) above them. The piano accompaniment consists of chords and single notes, with some notes marked with a '7' (likely a fingering). Measure 82 starts with a melodic line containing fingerings (1, 1, 1, 1, 3, 1) and a long note with a fermata. The piano accompaniment continues with chords and notes, ending with a *ppp* dynamic marking.

La Plainte
du
Fassto

pour
Violon et Piano
Concertante
par

N. R. Espadero
(De la Havane)

Op. 24

[Handwritten signature]

La plainte du Tasso, pour violon et piano concertante, op. 14 Nicolás Ruiz Espadero (1858-1881)

Signatura

HMNM, Ruiz Espadero, Nicolás, Inv-4-5383.

Datos de portada

«*La Plainte / du / Tasso / pour / Violon et Piano / concertante / par / N. R. Espadero / (De la Havane) / Op-14 / N. R. Espadero [rúbrica]*».

Características del documento

La obra *La plainte du Tasso, pour violon et piano concertante* (*El llanto de Tasso, para violín y piano concertante*), op. 14, fue compuesta en 1881 y se conserva en partitura manuscrita autógrafa en el Museo Nacional de la Música en La Habana (CCT, obra 120, pp. 299 y 331). Está inspirada en los versos que escribió el poeta Torquato Tasso (1544-1595) para la fábula pastoral *L'Aminta*. Le antecede una versión para piano solo, compuesta por Espadero en 1858, que fue impresa con el título de *La plainte du poète* (CCT, obra 028, pp. 289, 309-310).

Comentarios

Al reverso de la portada se encuentra la siguiente indicación en francés:

Note de l'auteur

On recommande l'observation exacte des mouve[ments] marqués par le Metronome, et de tout ce qui est [écrit] au sujet des nuances, accentuation, colorés et pedales, si on veut arriver à une interpretation d'après la manière de l'auteur.

[Nota del autor

Recomendamos la observación exacta de los movimientos marcados por el Metrónomo, y de todo lo que se [escribe] sobre el tema de matices, acentuación, colores y pedales, si se quiere llegar a una interpretación acorde con la manera del autor.]

Debajo de la indicación aparecen unos versos de la fábula pastoral *L'Aminta* (1573) de Torquato Tasso, acto primero, escena segunda (vv. 1-12), que Espadero titula «*La plainte du Tasso*» en la que el personaje Aminta se lamenta diciendo:

La plainte du Tasso

*Ho visto al pianto mio
Risponder per pietate i sassi, é l'onde
E sospirar le fronde
Ho visto al pianto mio,
Ma non ho visto mai,
Ne spero di vedere
Compassion nella crudelle [sic] e bella
Che non so s'io mi chiami o donna o fera
Ma niega d'esser donna
Poichie [sic] niega pietate
A chi non la negaro
Le cose inanimate.*

Tasso¹

El llanto de Tasso

He visto al llanto mió
El mar, las piedras responder piadosas;
Y suspirar las hojas
He visto al llanto mio:
Mas no he visto jamas,
ni ver espero
Compadecerse mi enemiga bella,
(Que no sé si muger la nombre, ó fiera),
Pero ya niega ser muger humana
La que piedad me niega,
No habiéndola negado
Hasta la dura inanimada piedra.

Tasso

Notas

- c. 5, Pno – 2do. y 4to. tiempo, falta el puntillo.
- c. 7, Pno – MI, 4to. tpo., la negra ha sido cambiada a corchea, enmendando así el error rítmico.
- c. 19, Pno – MD, falta el Re natural en la 5ta. semicorchea del acompañamiento.
- c. 20, Pno – MI, la ligadura entre el 1er. y 2do. tiempo no tiene sentido si se ha de tocar el La anticipado como está escrito.
- c. 22, Pno – MD, 2do. tpo., voz superior, falta el puntillo.
- c. 25, Pno – MI, 1er. tpo., falta el puntillo en el bajo.
- c. 28, Pno – MD, 1er. tpo., voz superior, falta el puntillo.
- c. 34, Pno – MD, 2do. tpo., última corchea, probablemente falte el Do sostenido.
- c. 43, Pno – MD, es posible que falte el puntillo, que no se ha añadido, pero sí el silencio de corchea.
- c. 46, Pno – MD, 1er. tpo., falta el puntillo.
- c. 48, Vln – 2do. tpo., los puntos sobre las notas no son totalmente claros.
- c. 48, Pno – pequeño cambio en la escritura sin cambiar la intención del compositor. MI, 2do. tpo., la digitación de las últimas dos semicorcheas no es lógica y ha sido cambiada.
- c. 49, Pno – MD, 1er. tpo., falta el puntillo.

¹ Traducción al español tomada de *Aminta, fábula pastoral* de Torquato Tasso por Juan de Jáuregui (Madrid: Imprenta de D. Miguel de Burgos, 1830). Consultada en 2023 en: bdh.bne.es/bnearch/detalle/bdh0000193908

- c. 51, Pno – MD, 2do. tpo., falta el Si natural en la octava. MI, 1er. tpo., Espadero ha borrado la voz del bajo sin añadir el puntillo o silencio de corchea, que ha sido incluido.
- c. 56, Pno – MD, 2do. tpo., falta el Si natural en la octava.
- c. 70, Pno – MD, 2do. tpo., voz inferior, falta el Mi natural.
- c. 76, Pno – MI, 2do. tpo., falta el Do natural.
- c. 81, Vln – el ritmo es tal como aparece, aunque podría ser similar al de los compases 80 y 82.
- c. 84, Pno – MI, última corchea escrita como negra (obvio error).
- c. 86, Pno – MI, 2do. tpo., el acorde no sólo incluye el Sol sostenido, sino aparentemente el La también.
- c. 89, Vln – 2do. tpo., falta el La natural.
- c. 94, Pno – MI, 2do. tpo., puntillo escrito, pero debe ser solamente una negra.
- c. 96, Pno – ambas manos, 2do. tpo., falta el Si natural.
- c. 97, Pno – MI, las últimas dos semicorcheas deben coincidir con la línea melódica del violín (Sol sostenido y La).
- c. 99, Vln – 1er. tpo., debe ser simplemente una negra.
- c. 99, Pno – MD, 2do. tpo., la séptima fusa debe ser un Fa sostenido, no La.
- c. 104, Pno – MD, falta el Si natural en la última corchea. MI, falta el Sol sostenido al final del compás.
- c. 106, Pno – digitación innecesaria que quedó después de ser enmendado el compás por Espadero.
- c. 109, Pno – MI, el ritmo ha sido ajustado.
- c. 113, Vln – puntillo añadido a la blanca.
- c. 115, Pno – MI, error rítmico corregido.
- c. 126, el ritmo indicando el recitativo ha sido representado según el programa reproductor.
- c. 127, Espadero ha escrito dos compases en 6/8 seguidos por 2/4 sin indicar el cambio.
- cc. 129-131, Espadero no ha dejado clara su intención en cuanto a cómo ha de terminar la obra, y provee una segunda alternativa como «*ossia*». En el compás 131 no es posible indicar con certeza dónde se tocaría el La armónico, como tampoco cuándo se tocarían los dos acordes escritos para ser tocados por el piano. El segundo acorde del piano incluye el signo de octava pero tampoco aclara si ha de ser baja o alta. Se ha escrito alta para mantener el carácter etéreo del final. Queda, pues, a la elección de los ejecutantes, cómo pudiese terminar la obra.



La plaine du Tasso, pour violon et piano concertante, op. 14 (1858-1881)

Tr. José Raúl López

Nicolás Ruiz Espadero
La Habana, 1832-1890

Larghetto ♩ = 60

Violon

Piano

pizz *arco* *pizz* *pizz* *arco* *pizz* *arco*

p *lamentoso* *calmandosi*

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

5

p *tranquillo* *ff* *subito deciso*

8va *rápido* *A tempo loco* *rápido* *f* *loco*

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

8 *ad libit* **Lento** *alargando poco* **A tempo** ♩ = 60

con fuoco f *presez* *calmato*

deciso ff *legère armonioso*

pp 1 2 1 2 1 2 2 1 2 1 2

Ped. * Ped. * Ped. ten.

11 **A tempo**

ben cantato

allarg poco **A tempo**

pp 1 2 1 2 1 2

* Ped. ten *

14

Ped. * Ped. * Ped.

La plainte du Tasso

17

cresc

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

20

A tempo

Ped. * Ped. * Ped. *

23

espress *poco allarg*

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

26 *lamento*

cresc

p *mg* *md*

Ped. * *Ped.* * *Ped.* * *Ped. ten. jusqu'à*

29 *cresc e calando*

* *Ped. ten.* * *Ped.* * *Ped.* *

32

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

35 *Tranquillo*

allarg ma poco

suivez

allarg

Tranquillo

rubato

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

40 *allarg.*

rápido

pp

mg

tranquillo

p

rubato

m.g.

allarg

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

45 *In tempo*

mf

A tempo

Ped. * Ped. * Ped. *

48 *A tempo*

suivez *allarg* *A tempo* *m.g.* *m.g.*

Ped. * Ped. * Ped. *

50 *suivez*

suivez *cresc - - - e poco allarg - - -*

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

53 *mf quasi tremolo*

mf quasi tremolo *ad libit* *ad libit* *p*

Ped. ten. * Ped. *

55 *allarg* *suivez* *allarg* *suivez*

Ped. * Ped. * Ped. * Ped.

57 *ad libit* *allarg* *suivez*

Ped. * Ped. * Ped.

59 *suivez* *prolonger le tremolo* *A tempo* *8va* *allarg* *loco* *A tempo* *pp*

Ped. * Ped. * Ped. * Ped. * Ped. ten.

61 *Suivez le piano* **Animato**
A tempo con anima

sans rallent. *pp* *poco ritard.* *p ma cresc*

* Ped. ten. * Ped. *

64

cresc *f* *parlando cresc* *parlando*

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

67 *con espress* *allarg poco* *con anima*

calando *cresc.* *diminuendo parlante*

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

La plainte du Tasso

70

f cresc

con anima

parlante

cresc

f parlando il accompagnamento

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

72

port.

poco agitato

suivez

meno f

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

75

f parlante con passione

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

77

f parlante

f parlante

ff

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

79

meno f *f*

meno f ma parlante sempre

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

82 *ossia*

A tempo tranquillo espressivo
A tempo
ten. poco ritard. con espressione
p ma cresc
A tempo tranquillo espressivo
cantato suivez
allarg. poco
p
Ped. * Ped. ten. * Ped. * Ped. *

85

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

87

f
ad lib avec des octaves
crescen
do
f
mf
sf
marcato
Ped. * Ped. * Ped. * Ped. * Ped. *

90

ossia

tremollo

Ped. *

Ped. *

Ped. *

Ped. *

3 2 1 4 *

92

A tempo

Un poco stretto

A tempo

espress

A tempo

cresc

laissez vibrer

ten.

rubato

ten.

Ped. *

Ped. *

Ped. *

Ped. *

96

con impeto

Suivez le piano

cresc molto

f

cresc molto

marcato

Ped. *

Ped. *

98

Suivez le piano

cresc con anima

f poco rubato

cresc

parlando

tremollo

Ped. *

Ped. *

Ped. *

100

f marcato

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

102

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

103

sempre f *crescendo*

sempre f *cresc*

Ped. ten. *

104

allarg *poco allarg* *A tempo*

8^{va}

8^{va} *p* *f* *tremolo*

Suivez

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

106 *loco*
tranquillo

p $\frac{2}{5}$ *ppp*
légère

Ped. *Ped. *Ped. *

108

légère
ppp

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

111

Ossia
mejor
Pizz

ppp *p* *ppp* *ppp*

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

115

légère

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

on peut ôter les 4 là pizz

120

Adagio
Religioso

col arco

allarg

suivez

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

126

recitativo
allargando

diminuendo

dimin

Ped. * *Ped. ten.*

129

ossia

morendo

nuendo

*

La Chute des Feuilles

Voltaire

pour

Violon et Piano

par

A. R. Espadero

(De la Havane)

Op 36.

A. R. Espadero

La chute des feuilles, nocturne pour violon et piano, op. 36

Nicolás Ruiz Espadero [1859]

Signatura

HMNM, Ruiz Espadero, Nicolás, Inv-4-5382.

Datos de portada

«*La Chute des Feuilles / Nocturne / pour / Violon et Piano / par / N. R. Espadero.
/ (De la Havane) / Op 36 / N. R. Espadero [rúbrica]*»

Características del documento

La obra *La chute des feuilles, pour violon et piano* (*La caída de las hojas, para violín y piano*), op. 36, se conserva en el Museo Nacional de la Música en La Habana, en partitura manuscrita autógrafa (incompleta). Está inspirada en el poema homónimo *La chute des feuilles* del poeta Charles-Hubert Millevoye (1782 - 1816). Aparece descrita en el CCT (obra 032, pp. 289 y 311) con fecha 1859 pero no se ha podido comprobar esa datación. Louis Moreau Gottschalk (New Orleans, 1829 – Rio de Janeiro, 1869) escribió una obra con el mismo título, y declaró en su portada que era un «nocturne» con «*mélodie de N. R. Espadero de la Havane transcrita pour le piano par L. M. Gottschalk*», op. 42, datada aproximadamente entre 1860-1862.

Comentarios

Al inicio de la partitura se encuentra la siguiente indicación de Espadero escrita en francés:

Note - L'auteur recommande á l'exécutant d'observer avec la plus grande exactitude dans leurs moindres détails, les indications au suget l'expression du style, des nuances, de l'emploi des pédales et des mouvements exigés par le Métronome laissant au bon gout de l'exécutant le [soin] de les enchaîner élégamment. N. R. E.

[Nota - El autor recomienda al intérprete observar con la más grande exactitud los menores detalles, las indicaciones a propósito de la expresión de estilo, los matices, el empleo de pedales y los movimientos exigidos por el metrónomo, dejando al buen gusto del intérprete el [cuidado] de encadenarlos elegantemente. N. R. E.]

Fragmento del poema *La chute des feuilles* del poeta Charles-Hubert Millevoye, que Espadero transcribe de la primera página de la partitura impresa de *La chute des feuilles, nocturno para piano* de L. M. Gottschalk, op. 42, datado aproximadamente entre 1860-1862.

La Chute des Feuilles

No[cturne?]

Tu m'as dit: "Les feuilles des bois

"A tes yeux jauniront encore;

"Mais c'est pour la dernière fois.

"Et je meurs!

"Tombe, tombe, feuille éphémère!

"Voile, aux yeux ce triste chemin;

"Cache au désespoir de ma mère

"La place où je serai demain.

"Mais, vers la solitaire allé[e],

"Si mon amante echevelée

"Venait pleurer quand le jour fuit,

"Reveill[é] par ton léger bruit

"Mon àme un instant consolée".

Millevoye¹

La caída de las hojas

Me has dicho: "Las hojas de los árboles

"aún ante tus ojos se marchitarán;

"Pero será por última vez.

"Y yo muero!

"Cae, cae, efímera hoja!

"Esconde a los ojos este triste camino;

"Oculta ante la pena de mi madre

"El lugar donde yo estaré mañana.

"Pero, por el solitario camino,

"Si mi amante despeinada

"Venía llorosa cuando el día fue,

"Despertada por tu ligero ruido

"Mi alma un instante consolada"

Millevoye

Notas

--c. 3, Pno – MD, 4to. tpo., 3ra. semicorchea, falta el Fa sostenido, voz inferior.

--c. 5, Pno – MD, 4to. tpo., la digitación ha sido enmendada.

--c. 6, Pno – MI, 4to. tpo., falta el Fa natural, voz inferior.

--c. 22, Pno – MI, 4to. tpo., 3ra. semicorchea, falta el Do natural.

--c. 29, Pno – MD, 3er tpo., 2da. semicorchea, falta el Si bemol.

--c. 30, Vln – 1er. tpo., falta el puntillo.

--c. 36, Pno – MI, 3er. tpo., se ha decidido mantener el Si bemol en el bajo por analogía con el compás 20, pero podría tocarse un Fa como en el compás 71.

--c. 41, Pno – MI, 1er. tpo., falta el Re bemol en el bajo.

--c. 43, Pno – MD, 3er. tpo., falta el Re natural en la tercera.

--c. 45, Pno – ver nota c. 22

¹ Se agradece la traducción del poema al español de Yohany Le-Clere y Marie Augouy.

- c. 57, Pno – MD, 4to. tpo., falta el Mi bemol. MI – falta la clave de Fa al final del compás.
- c. 66, Pno – «A tempo» sustituido por «Tempo I».
- c. 73, Pno – ver c. 22.
- c. 75, Pno – falta la clave de Fa al final del compás.
- c. 87, Pno – MD, 4to. tpo., 2da semicorchea, falta el Mi bemol. MI – 4to. tpo., última semicorchea, falta el Mi bemol en la octava.
- c. 88, Pno – MI, 4to. tpo., falta la clave de Sol.
- c. 96, Pno – MD, 2do. tpo., 3ra. semicorchea, falta el Mi bemol.
- Falta la última página del autógrafo. Se ha decidido componer una codetta para concluir la obra.



La chute des feuilles, nocturne pour violon et piano, op. 36 [1859]

Tr. José Raúl López

Nicolás Ruiz Espadero
La Habana, 1832-1890

Andante moderato

♩ = 84 á 88

Violon

Piano

Armonioso
p

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

sf cresc.
sf

un poco ritard.

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

The image shows a page of a musical score for 'La chute des feuilles'. It features three systems of music. The first system includes a Violin staff and a Piano staff. The Piano part is marked 'Armonioso' and 'p'. The second system continues the Piano part with a 'sf cresc.' marking and a 'sf' dynamic. The third system includes a Violin staff and a Piano staff, with a 'un poco ritard.' marking. Pedal markings are indicated with 'Ped.' and asterisks. The score is in G major (one sharp) and 3/4 time. Fingerings and slurs are clearly indicated throughout the piece.

7 *A tempo*
Pizz. Pizz. Arco

pp *legère* *armonioso* *calmandosi*

Ped. ten. *

9 $\text{♩} = 84$
A tempo

m.g.

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

11

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

13 *A tempo* *poco ritard.*

con espress. *con portamento* *poco allarg - -*

suivez *suivez* *poco ritard.*

m.g. *pp* *m.g.*

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

15 *A tempo* *Pizz.*

p *Calmando*

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

17 *Arco*

m.g.

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

19

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

21

rubato *(A tempo)*
con portamento
allargando
espress. *ritard. poco*

suivez *ritard.*
allarg. *pp* *suivez*

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

23

A tempo

*Ped. * Ped. * Ped. **

25 *rubato*
con espress. dolorosa *con espress.*
parlante
Ped. * Ped. * Ped. * Ped. *

27 *poco allarg.*
cresc. - - - al - - - f
allarg. *suivez* *marcato*
Ped. * Ped. * Ped. * Ped. *

29 *A tempo*
meno f *cresc. e animan - - - do*
cresc. - - e animan - - do
Ped. * Ped. * Ped. * Ped. *

31

rallent. poco

Ped. * Ped. * Ped. *

33 **Tempo I**

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

35

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

37 *allarg.* *(A tempo)*
con espress. *poco ritard.*

(A tempo) *suivez*

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

39 *A tempo* *cresc. e animando* *f deciso*
cresc.

cresc. - - - - - cen - do

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

41 *f*

f *cresc. molto - -*

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

43

cresc. molto al - - ff

cresc. molto

ff

suivez

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

45

A tempo

p e calmando poco

animando

(A tempo)

ani - - - mando
m.g.

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

47

allarg. poco

cresc.

ritard.

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

49 *A tempo semplice*
pp *con espress.*

In tempo Calmato
p

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

51

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

53 *subito animato*
f con fuoco

con fuoco *8va* *loco*

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

♩ = 80

Andantino tranquillo

55 *subito* *con espress.* *poco allarg.*
calmato *p*

subito calmato

** Ped. * Ped. **

58 *A tempo*
A tempo *pressez un peu* *calmandosi* *con espress.* *pressez un peu*
rubato

*Ped. ** *Ped. **

61 *espress.* *suivez le piano*
calmandosi *dim.*
calmando *con espress.*

*Ped. **

La chute des feuilles

65 *pp e allarg.* *ritard.* **Tempo I** ♩ = 84 **Pizz.**

pp
diminuendo ritard.
allarg.
ppp
*Ped. **
2 pedales
Ped. ten.

68 **Arco**

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

70 *cresc.*

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

72 *rubato* *portamento* (*A tempo*) *poco ritard.*
espress.

mf *allarg.* *A tempo espress.* *suivez*

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

74 *A tempo* *mf*

(A tempo) *animando*

mf *2* *1* *2* *4*

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

76 *poco allar* *- - gando* *suivez*

2 *3* *2* *3* *2* *4*

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

78 *A tempo*

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

80

cresc. e ani - - - mando *poco calmando*

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

82 *ritard.* *A tempo* *con anima*

(A tempo) Animando

suivez

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

84

p
poco allarg. - - e

Ped. * Ped. * Ped. *

86

f *cresc.* *sf* *con passione* *espress.* *poco allargando* *con anima*

f cresc.

Ped. * Ped. * Ped. *

88

A tempo deciso *mf* *A tempo* *cresc.*

Ped. * Ped. * Ped. *

90 *cresc.* *tr* *e allarg.* *tr* *tr* *A tempo*
diminuendo *rubato*

cresc. e allarg. poco *(A tempo)* *p*

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

92 *rubato*
agitato *cresc. molto*

cresc. *molto*

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

94 *tutte la longueur de l'archet*
f con passione *poco - cal - mando poco a poco*

f *suivez*

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

96

poco allarg. *in tempo*

variante

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

98

tranquillo **1er tempo**

pp staccato

Ped. * Ped. * Ped. *ten.* *

100

pp staccato

Ped. * Ped. *

La chute des feuilles

102

Pizz.

ppp

ppp

ritard.

Morendo

Ped. una corda

*

A su amigo.

M^r. Jehin Trume

El

Lamento del esclavo

Capricho

para

Violin y Piano

por

N. P. Espadero.

(De la Habana)

op. 29

En Francia. Editor

Leop. Godard.

Chant de l'esclave, caprice pour violon et piano, op. 29

Nicolás Ruiz Espadero (1860)

Signaturas

HMNM, Ruiz Espadero, Nicolás, Inv-4-5258

RCSMM, fondo Jesús de Monasterio

Datos de portada

«A su amigo / Fr. Jehin-Prume / El / Lamento del esclavo / Capricho / para / Violín y Piano / por / N. R. Espadero. / (De la Habana) / op. 29 / En Francia - Editor - / Leon Escudier». Al reverso de la portada aparecen los mismos datos en francés: «A son ami / Fr. Jehin-Prume / Chanson / de / Le'Esclave / Caprice / pour / Violon / avec / accompagnement de Piano / par / N. R. Espadero / (De la Havane) / op. 29 - France et Étranger / Paris Editeur, Leon Escudier, / 21, Rue de Choiseul».

Características del documento

La obra *Chant de l'esclave, caprice pour violon et piano* (*Lamento del esclavo, capricho para violín y piano*), op. 29, se conserva en el Museo Nacional de la Música en partitura manuscrita autógrafa, que fuera propiedad de Ignacio Cervantes, como certifica su firma estampada en la portada. Aparece descrita en el CCT (obra 044, pp. 290 y 314). De esta obra existen varias copias y versiones. Una de ellas, atribuida a Jesús de Monasterio y Agüeros (Madrid, 1836 – 1903), que se conserva en el RCSMM, consigna la fecha de creación de la obra en 1860. Está inspirada en un poema de Alex. Lorenzana.

Comentarios

Se ha decidido incluir también la transcripción de la versión atribuida a Monasterio por varias razones: en cuanto a detalles como el fraseo de la parte violinística, difiere a veces rítmicamente del manuscrito de Espadero; incorpora una segunda voz; añade distintas marcas de metrónomo, de tempo, etc. La textura del piano es a veces menos acabada que la copia hecha en Cuba, incluso la falta de dinámica, en general, indica quizás un arreglo no hecho por Espadero, como ha comentado Cecilio Tiele¹.

¹ Cecilio Tiele, *Espadero, lo hispánico musical en Cuba* (Barcelona, Agil Offset, 1994), p. 191.

En la portada de la copia del fondo de Monasterio, se incluye el poema en italiano de Alex. Lorenzana².

*Ah! cruda la sorte mia
sempre soffrir, sempre penar
Ah! questa incallita man[o]
Dall'opera ria è fiacca già
Sempre soffrir, sempre penar
Gira, suda, batti, premi, figgi
Strappa, rompi, scema.
Orda crudel
Perché rapir
A[l]l'innocente
la libertà?
Tutto spari per me
tutto fini togliendo
la patria, la libertà
Minore
Speme per me non v'è
No più non v'è
Ah! morte deh vieni a me
Speme per me non v'è.
L'ora feral fra un lampo
di gioia nel mio stato
Morir ma invendicato
È l'unico dolor[e]!*

¡Ah! Destino cruel
Siempre sufrir, siempre penar
¡Ah! Esta mano endurecida
por el injusto trabajo ya está sin fuerzas
Siempre sufrir, siempre penar
Gira, suda, golpea, presiona, clava,
Arranca, corta, separa.
Horda cruel
¿Por qué robar
a un inocente
la libertad?
Todo para mi desaparece,
todo terminó quitándome
la Patria, la libertad.
Menor
Para mí no hay esperanza
No, ya no hay
¡Ah! Muerte vamos, ven a mí
Ya no hay esperanza
La hora funesta en mi estado
es un instante de alegría
Morir sin venganza
¡Es el único dolor!

Notas

- c. 78, Vln – 3er. tpo., falta el silencio de negra, se ha añadido.
- c. 84, Vln – en vez de negra con puntillo debe ser sin él.
- c. 146, Vln – 3er. tpo., última semicorchea (octava) debe ser Re natural.
- cc. 146 y 147, Pno – 2do. tpo., tanto Espadero como el copista han olvidado la clave de sol.
- c. 168, Vln – 16 notas están indicadas, pero sólo hay 14 en la copia del 1977.

² Traducción al español de Alessandro Feruglio.

Notas Addendum

- cc. 21 y 23, Pno – MI, 3er. tpo., falta el La natural en el acorde.
- c. 26, Pno – MD, el Do natural no es necesarios en este compás ni en otros similares.
- c. 43, Vln – no es posible leer con certeza la escritura, pero el uso de «*suivez*» en la parte de piano puede indicar un matiz específico.
- c. 65, Pno – MI, debe ser con 8va baja.
- c. 66, Vln – 2do. tpo., el Sol inferior de la octava es a elección del ejecutante.
- cc. 79 y 80, Pno – MI, 3er. tpo., falta el La natural en el acorde, voz superior.
- c. 81, Vln – falta la indicación «arco» para cancelar el *pizzicato*. La digitación escrita levemente en lápiz a lo largo de la copia no ha sido añadida.
- cc. 83-96, Vln – una segunda voz ha sido trazada levemente con lápiz. Ha sido reproducida en los cc. 140-150 fielmente, aún con pequeños errores rítmicos, mientras sea legible.
- c. 101, Vln – la segunda voz corresponde al valor de una negra.
- c. 102, Pno – MD, 3er. tpo., falta el Re natural en la voz inferior del acorde.
- c. 109, Vln – la ligadura debe conducir a la nota Re al próximo compás.
- c. 135, Vln – los becuadros son innecesarios.
- c. 146, Vln – voz inferior añadida, no está claro si las dos primeras notas son corcheas pero se sobrentiende.
- c. 150, Vln – las notas pequeñas en el manuscrito representan mejor una octava inferior.
- cc. 167-168, Vln – falta la ligadura que relaciona los dos Si, pero no se ha incluido.



Chant de l'Esclave, caprice pour violon et piano, op. 29 (1860)

Tr. José Raúl López

À son ami Fr. Jehin-Prume

Nicolás Ruiz Espadero

La Habana, 1832-1890

Moderato ♩ = 152

Violon

Piano

ff *f marcato* *ten.* *deciso* *Ped.*

8

meno f *Ped.*

15

Quasi Andante ♩ = 120

calmato e diminuendo *calando ma poco* *rápido* *Ped.*

22

Musical score for measures 22-24. The right hand has whole rests. The left hand features a triplet of eighth notes in the bass line, followed by a quarter rest and a dotted quarter note. This pattern repeats across three measures.

25

con espress e dolente *p*

ten *p* *ten* *p* *rápido* *ten* *p* *rápido* *ten* *p* *rápido* *p*

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

Musical score for measures 25-27. The right hand has a melodic line with slurs and accents. The left hand has a triplet of eighth notes in the bass line, followed by a quarter rest and a dotted quarter note. This pattern repeats across three measures. Performance markings include "con espress e dolente", "p", "ten", "rápido", and "Ped." with asterisks.

28

p *p* *p* *rápido* *p* *p* *p* *rápido* *p* *rápido* *p*

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

Musical score for measures 28-30. The right hand has a melodic line with slurs and accents. The left hand has a triplet of eighth notes in the bass line, followed by a quarter rest and a dotted quarter note. This pattern repeats across three measures. Performance markings include "p", "rápido", and "Ped." with asterisks.

31 *allarg. ma poco* *A tempo*

p *A tempo* *p*

rápido *rápido*

Ped. * Ped. * Ped. *

34

p *A tempo* *p*

rápido *rápido*

Ped. * Ped. * Ped. *

37

p *A tempo* *p*

rápido *rápido*

Ped. * Ped. * Ped. *

40

cresc

crescendo

Ped. *

Ped. *

Ped. *

43

con espress *poco allarg* *A tempo* *plaintive*

A tempo *con espress dolente*

poco allarg *rápido* *ten.* *f*

estrepitoso

Ped. *

Ped. *f* *

Ped. *

46

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

51 16

legato

pp ma armonioso *legatissimo*

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

55 16

calando poco a

suivez

Ped. * Ped. * Ped. * Ped.

A tempo
Pausa ♩ = 132

59

poco e morendo *pp* *ff con fierezza* *ff* *4e corde*

pp *ff con fierezza*

Ped. * Ped. * Ped. *

65 *4e corde*

ff

loco

fff

Ped. *

Ped. *

Ped.

* Ped. *

Ped. *

70 *con 8va ad libitum* *loco*

ff

f

Ped. *

Ped. *

Ped. *

Ped. *

76 *pizz. e ff* **Tempo I** ♩ = 120

deciso

fff e deciso

p rápido

Ped.

* Ped. *

Chant de l'esclave

80

Arco

con espress

Ped. *

Ped. *

Ped. *

83

Ped. *

Ped. *

Ped. *

86

Ped. *

Ped. *

Ped. *

89

Ped. * Ped. * Ped. *

92

Ped. * Ped. * Ped. *

95

Ped. * Ped. * Ped. *

Chant de l'esclave

98

Ped. * Ped. * Ped. 3 *

101

ca - - - lan - - - do
calan - - - - - do
allar - -

Ped. * Ped. * Ped. *

104

A tempo

gan - - - do

A tempo

p

Ped. *

108 *8va*

con molto espressione

Ped. * Ped. * Ped. *

112 (8) *8va*

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

116 (8)

cres - cen - do

cres cen - do

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

Chant de l'esclave

120 (8)

Musical score for measures 120-122. The system includes a vocal line and a piano accompaniment. The piano part has a bass line with 'Ped.' and '*' markings.

123 (8)

Musical score for measures 123-125. The system includes a vocal line and a piano accompaniment. The piano part has a bass line with 'Ped.' and '*' markings.

126

loco *energico*

f *f*

Musical score for measures 126-130. The system includes a vocal line and a piano accompaniment. The piano part has a bass line with 'Ped.' and '*' markings. The vocal line has 'loco' and 'energico' markings.

130

cresc -

crescendo

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

Tempo I

134

molto e ff allarg ma poco

ad libitum sanz 8vas

f

molto e allarg. ma poco

f rápido

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

138

Ped. * Ped. * Ped. *

141

Ped. * Ped. * Ped. *

144

Ped. * Ped. *

146

Ped. *

149

Ped. *

152

cres - - cen - - do

crescendo

Ped. *

155 *A Tempo*
con espress e calando *piangendo*
suivez
p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

160
Ped. * Ped. * Ped. * Ped. *

164 *16*
pp ma armonioso
Ped. * Ped. * Ped. * Ped. *

168

16

Ped. * *Ped.* *

170

calando e morendo rallent

Pizz.

ff

calando e morendo rallent

fff sec.

Ped. *

Chant de l'Esclave

Caprice pour Violon et Piano
par N. B. Espadaco
(Habana - 1862)

Ah! cruda la sorte mia
Sempre soffrir, sempre penar
Ah! questa incallita man
Dall'opera ria e fiacca già
Sempre soffrir, sempre penar
Gira, suda, batte, premi riggi
Strappa, rompi, scema.

Orda crudel
Perche rapir
al'innocente
la libertà?
Tutto spari per me
Tutto finì togliendo
la patria, la libertà
Minore

Speme per me non v'è
No più non v'è
Ah! morte deh vieni a me
Speme per me non v'è.

L'ora ferat fia un lampo
di gioia nel mio stato
Morir ma rivendicato
È l'unico delo!

Chant de l'Esclave, caprice pour violon et piano, op. 29 (1860)

Addendum

Tr. José Raúl López de la versión
atribuida a Jesús de Monasterio y Agüeros
(Madrid, 1836-1903)

Nicolás Ruiz Espadero
La Habana, 1832-1890

Allegretto ♩. = 63

Violín

Piano

mezzo f. marcato

Ped. *

Ped. *

8

Ped. *

cresc.

dimin.

♩. = 120

15

Recomiendo tocarlo al tiempo marcado

rall

ossia

m.d.

m.g.

Ped. *

Ped. *

Ped. *

Ped. 3 *

Chant de l'esclave (Addendum)

22

port.

m.d.

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

26

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

29

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

32

Musical score for measures 32-34. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef, featuring a repeating pattern of eighth-note triplets in the left hand and chords in the right hand. Pedal markings 'Ped.' and asterisks '*' are present below the bass staff.

35

Musical score for measures 35-37. The top staff continues the melodic line from measure 32. The bottom staff continues the piano accompaniment pattern. Pedal markings 'Ped.' and asterisks '*' are present below the bass staff.

38

Musical score for measures 38-40. The top staff continues the melodic line. The bottom staff continues the piano accompaniment pattern. Pedal markings 'Ped.' and asterisks '*' are present below the bass staff.

Chant de l'esclave (Addendum)

41

crescendo *con espressione*

suivez

Ped. *cresc* * Ped. * Ped. *

44

rapido *tranquillo*

Ped. * Ped. * Ped. *

47

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

52 16

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

56 16

p *morendo e rallent.*

suivez

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

60

con furezza *4ème corde*

f *ff*

à tempo

PPP *ff*

con 8va baja

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

Chant de l'esclave (Addendum)

66 *4ème corde* *ff* *4ème corde*

Ped. * Ped. * Ped. * *8va* Ped. * Ped. * Ped. *

72 *f* *<sf* *<sf* *ff* *deciso*

Ped. * *8va* Ped. * Ped. * *ff* *deciso* *riten* - - -

78 *pizz.* **Tempo I** *(arco)* *8va*

Ped. * Ped. * *3* Ped. *

82

Musical score for measures 82-84. The top staff is a single melodic line with a long slur. The bottom staff is a piano accompaniment with a repeating triplet pattern in the bass and chords in the treble. Pedal points are marked with "Ped." and asterisks.

85

Musical score for measures 85-87. Similar to the previous system, it features a melodic line with a slur and a piano accompaniment with triplets and chords. Pedal points are marked with "Ped." and asterisks.

88

Musical score for measures 88-90. The top staff shows a melodic line with a slur and some rhythmic changes. The bottom staff continues the piano accompaniment with triplets and chords. Pedal points are marked with "Ped." and asterisks.

Chant de l'esclave (Addendum)

91

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

94

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

97

f *allarg* - - - - - *dim.* gan - do e - - -

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

100 *cresc* - - - *dim.* - - -

mo - - - ren - - - do

3 7 Ped. * 3 7 Ped. * Ped. *

103 *dim* - - - - -

$\text{♩} = 144$
a tempo

Ped. * Ped. 3 7 *

107 *8va* - - - - -

con espressione

2

Chant de l'esclave (Addendum)

112 *8va*

Musical score for measures 112-116. The vocal line (treble clef) starts with a dotted half note, followed by a quarter note, a half note, and a dotted half note. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes and chords in the right hand, and a bass line with eighth notes and chords in the left hand.

117 *8va*

crescendo

Musical score for measures 117-121. The vocal line (treble clef) consists of a series of half notes and quarter notes, with a *crescendo* marking. The piano accompaniment (grand staff) continues with the rhythmic pattern from the previous system, including triplets in the bass line.

122 *8va*

Musical score for measures 122-126. The vocal line (treble clef) features a melodic line with eighth notes and quarter notes. The piano accompaniment (grand staff) maintains the rhythmic accompaniment with eighth notes and chords.

126 *loco deciso*

f *f*

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

131 *8va*

crescendo e allarg:

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

(8) 136 *a tempo* *Suivez avec les octaves ad libitum*

(a tempo)

Ped. * Ped. * Ped. *

Chant de l'esclave (Addendum)

139

Ped. * Ped. * Ped. *

142

Ped. * Ped. * Ped. *

145

Ped. * Ped. * Ped. *

148

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

151 *cresc. con passione*

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

154 *con espressione* *sans octaves*

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

Chant de l'esclave (Addendum)

158 *8va ad libitum*

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

163 *16*

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

167 *16*

Ped. * Ped. * Ped. *

170

diminuendo *morendo*

ff

Ped. * Ped. * Ped. *

8^{va}-1

Impromptu mélodique par M. N. Espadero — Nov. 1867 —

Musical score for Impromptu mélodique, Op. 80, No. 1, by M. N. Espadero. The score is written for voice and piano. It begins with the tempo marking "Alleg. 80" and the mood "tranquillo". The piano part is marked "Piano" and "Be amenissimo sempre". The score includes various dynamics such as *ped.*, *crescendo*, *diminuendo*, and *marcato*. It features first and second endings and concludes with a *f* dynamic.

Impromptu mélodique Nicolás Ruiz Espadero (1867)

Signatura

RCSMM, fondo Jesús de Monasterio

Datos de portada

«*Impromptu mélodique par N. R. Espadero — Nov. 1867*»

Características del documento

La obra *Impromptu mélodique* (*Impromptu melódico*), para *violon* y piano, fechada en 1867, es una obra descrita en el CCT (obra 056, pp. 292 y 316). Se conserva una partitura en copia manuscrita atribuida a Jesús de Monasterio y Agüeros (Madrid, 1836 – 1903), en la biblioteca del Real Conservatorio Superior de Música de Madrid, España.

Notas

- Las abreviaturas han sido escritas en su totalidad en esta edición, así como el uso peculiar de Espadero de no incluir silencios en distintas voces, sin ser explicados en el comentario.
- c. 8, Vln – la ligadura no está del todo claramente definida. Se ha optado por una solución basada en compases similares.
- cc. 10 y 41, Vln – se sugiere que el Mi cese al final del 3er. tpo. para facilitar el cambio armónico hacia la dominante.
- c. 26, Pno – MD, 4to. tpo., falta el Fa natural en la voz superior.
- c. 30, Vln – 3er. tpo., falta el Re natural.
- c. 43, la nota «Epílogo que improviso» aparece sobre el pentagrama de la parte del violín. Es imposible saber si se refiere a una posible cadencia o improvisación a ser realizada tanto por el violín o por el piano. Queda, pues, a la decisión del ejecutante.
- c. 48, Pno - MI, 4to. tpo., falta el Mi natural en el acorde.



Impromptu mélodique (1867)

Tr. José Raúl López de la versión
atribuida a Jesús de Monasterio y Agüeros
(Madrid, 1836-1903)

Nicolás Ruiz Espadero
La Habana, 1832-1890

♩ = 80

Violon

Piano

tranquillo

pp e armonioso sempre

Ped.

port.

crescendo

crescendo

dimin:

diminuendo

1. 2.

1. 2.

12 *cres cendo*

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

16 *f marcato*

f *cres* *Ped.* *Ped.* *Ped.* *Ped.* ***

19 *cres cendo*

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

Impromptu mélodique

23

marcato
f
crescendo
Ped. * Ped. Ped.

26

3
Ped. Ped. * Ped. Ped. ten. Ped.

30

dimin: *allargando*
Ped.

à tempo

8va alta ad libitum

33

37

41

Epilogo que improviso

Impromptu mélodique

45

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

49

allargando

5 3 1 4 3 2 1 2 1

52

dolente

56 *cresc.*

p

60 *allargando ritard.*

allarg. *ritard.*

p

63 *diminuendo*

morendo *p* *ritard.*

Amon petit ami.
RAPHAEL DIAZ ALBERTINI URIOSTE.

MÉDITATION

POUR

VIOLON ET PIANO

PAR

N. R. ESPADERO.

(DE LA HAVANA)

OP. 35.

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Méditation, pour violon et piano, op. 35

Nicolás Ruiz Espadero (Copyright 1868)

Signaturas

HMNM, Ruiz Espadero, Nicolás, Inv-4-1881

RCSMM, fondo Jesús de Monasterio

Datos de la dos portadas

«À mon petit ami / RAPHAËL DIAZ ALBERTINI URIOSTE / MÉDITATION / pour / violon et piano / par / N. R. ESPADERO. / (DE LA HAVANA) / OP. 35. / published by / A. E. BLACKMAR. / NEW ORLEANS AND NEW YORK. / Havana, Edelman & Co. / Entered according to Act of Congress AD 1868 by A. E. Blackmar in the Clerks Office of the Dis[tric]t. Court of the South[er]n District of [N.Y.]»

«À mon ami / RAPHAËL DIAZ ALBERTINI / MÉDITATION / pour / violon et piano / par / N. R. ESPADERO. / (DE LA HAVANA) / OP. 35. / Havana, Edelman / N. R. Espadero [rúbrica]»

Características del documento

La obra *Méditation, pour violon et piano* (*Meditación, para violín y piano*), op. 35, aparece descrita en el CCT (obra 058, pp. 292 y 317). Se conservan dos partituras impresas, sin número de plancha, en el Museo Nacional de la Música en La Habana. Una fue publicada por el editor A. E. Blackmar (Copyright 1868) y la otra, fue modificada físicamente, con partes borradas en la portada en la que Espadero solo dejó la referencia al editor Juan Federico Edelmann. Contiene abundantes anotaciones autógrafas y al final se adosan unas páginas manuscritas de Espadero. Además, se conserva una partitura, sin fecha, que no consigna al copista, en el fondo de Jesús de Monasterio y Agüeros (Madrid, 1836 – 1903), en la biblioteca del Real Conservatorio Superior de Música de Madrid, España. Es una copia de la obra impresa con minúsculas alteraciones que hacen innecesaria su edición.

Comentarios

Se ha decidido publicar tanto la obra original impresa por Blackmar como la partitura anotada por Espadero pues esta contiene cuantiosos detalles añadidos, como signos de pedales, cambios de notas y, sobre todo, variaciones en la parte del violín

(cc. 101-130) y en el piano (cc. 117-118 y 121-122). Las adiciones cesan a partir del compás 196 pues no se conserva la última página de esta versión, lo que ha obligado a terminar la obra en base a la edición de Blackmar.

Notas

--La parte de violín aparece escrita en la tonalidad de Re mayor, requiriendo el uso de *scordatura* para afinar el instrumento. En esta edición aparece en la tonalidad de Mi bemol mayor.

--c. 18, Pno – MD, 3er. tpo., nota superior aparece impresa como Sol, pero podría ser un error y se podría tocar un Fa, ajustándose así con la voz inferior de la octava. Aparece enmendado en la copia del RCSMM y en la edición de Edelmann. Ha sido cambiada.

--c. 61, Pno – MD, 3er. tpo., voz inferior, falta el Do sostenido.

--c. 129, Pno – MI, 3er. tpo., voz inferior, debe ser La natural. En la edición de Edelmann, no se cambia el La bemol a La natural, pero es armónicamente necesario.

--c. 131, Pno – MD, 2do. tpo., 2da. corchea, falta el La natural.

--c. 141, Pno – MD, el 3er. tpo. aparece como triple en vez de seguir el patrón rítmico. Ha sido cambiado.

--cc. 183-184, Pno – MI, en éstos dos compases, la nota de adorno debe ser ligada a la blanca con puntillo.

--cc. 185-186, Pno – MD, en la copia del RCSMM aparece con el signo de 8va alta.

Notas Addendum

--c. 61, Pno – MD, aún falta el Do sostenido, que Espadero ha olvidado enmendar.

--c. 131, Vln – 3er. tpo., 2da. semicorchea, falta el La natural.

--c. 191, Pno – MD, 2do. tpo., falta el La natural.

--cc. 196-197, Pno – El hecho que falte la última página con anotaciones de Espadero impide descifrar si fue su intención continuar la textura de trémolos iniciada en los dos compases previos. Se han añadido dos pentagramas «*ossia*» que dan continuidad a la textura hasta el cambio armónico en el compás 198.



Méditation, pour violon et piano, op. 35 (Copyright 1868)

À mon petit ami Raphaël Diaz Albertini Urioste

Tr. José Raúl López

Nicolás Ruiz Espadero
La Habana, 1832-1890

Moderato ♩ = 69

Violon

Piano

f

legato

pressez

Leg. *

8

con passione

poco a poco cresc.

legato

16

tranquillo

m.g.

di - - - mi nuen

Leg. *

Larghetto ♩ = 116

24

con espress. *a tempo*

- - do ca - lan - do *p*

Ped. * Ped. *

32

legato *allarg.*

p ma armonioso

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

40

a tempo

p

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

48

con espress e animandosi cresc.

animandosi cresc.

Ped. * Ped. * Ped. *

56

alarg.

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

64

Tempo primo ♩ = 69

pp cresc - - - - - poco - - -

pressez pp p

Ped. *

Méditation

72

a - - - - - *poco* *pressez*

m.g.
legato *pressez*

80

ff *con passione* *dim.*

ff *m.g.* *com passi - - one* *m.g.* *legato e dim.* *dim.*

88

allarg. poco a poco *ritard.*

allarg. *ritard.*

96 **A tempo** ♩ = 116 4ème cord.

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

102 *con portamento*

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

106

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

Méditation

110

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

114

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

118

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

122 *f energico*

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

126 *p* *f energico*

tranquillo

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

130 *p* *dim.*

tranquillo

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

134

p

e tranquillo

Ped. *

138

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

142

Ped. * Ped. * Ped. *

146 *cresc.*

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

150 *energico*

f

cresc. - - - - - *molto*

f *Ped.* * *Ped.* * *

153

f

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

157

cresc.
ff

Ped. * Ped. * Ped. *

161

ff
ff *allar - - - gando*

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

165

Tempo I ♩ = 116

p
p *leggero ma armonioso*

Ped. * Ped. * Ped. *

168

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

171

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

174

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

Méditation

177

8^{va}

Ped. * Ped. * Ped.

180

con tristezza *marcato*

p *f*

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

184

f *f*

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

188 *f con passione*

cresc - - - cen - - - - - do

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

192

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

196

cresc. allargando e diminuendo

cresc.

Ped. * Ped. * Ped. *

200

poco a poco

f

Ped. * Ped. * Ped. *

204

calan

ossia

a tempo e animato

allarg. molto

a tempo e animato

allarg. molto

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

209

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

216

morendo

rit.

pp

Pizz.

morendo

rit.

p

pp

ppp

Ped. *

Ped. *

Ped.

* *Ped.*

* *Ped.* *

The musical score consists of two systems. The first system (measures 216-220) features a right-hand melody in a treble clef with a key signature of two flats. It begins with a *morendo* marking and a fermata over the first two notes. The melody continues with a *rit.* marking and a *pp* dynamic. The piece concludes with a *Pizz.* (pizzicato) instruction. The second system (measures 221-222) features a piano accompaniment in both treble and bass clefs. It also begins with a *morendo* marking. The piano part includes a *p* dynamic in measure 221 and a *pp* dynamic in measure 222. The bass line includes several *Ped.* (pedal) markings, some with asterisks, indicating sustained notes. The piece ends with a final chord in measure 222.

À mon ami
RAPHAËL DIAZ ALBERTINI

MÉDITATION

POUR

VIOLON ET PIANO

PAR

N. R. ESPADERO.

(DE LA HAVANA)

OP. 35.



Havana, Edelman

Méditation, pour violon et piano, op. 35. Addendum

À mon ami Raphaël Diaz Albertini

Tr. José Raúl López

Nicolás Ruiz Espadero
La Habana, 1832-1890

Moderato ♩ = 69

Violon

Piano

f

legato

pressez

Ped. *

8

con passione

poco a poco cresc.

legato

Ped. *

16

tranquillo

m.g.

di - - - mi - nuen

Ped. *

Larghetto ♩ = 116

24

con espress.

do

ca - lan - do p

a tempo

Ped. * Ped. * Ped.

32

legato

pp ma armonioso

allarg.

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

40

a tempo

p

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

48

con espress e animandosi cresc.

animandosi cresc.

Ped. * Ped. * Ped. *

56

alarg.

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

64

Tempo I ♩ = 69

cresc - - - - - *poco* - -

pressez

pp *pp* *p*

Ped. * Ped. *

Méditation (Addendum)

72

a - - - - - *poco* *pressez*

m.g. legato *pressez*

80

ff *con passione* *dim.*

ff *m.g. con passione* *m.g. legato* *dim.* *e*

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

88

allarg. poco a poco *ritard.*

allarg. *ritard.*

Ped.

96 **A tempo** ♩ = 116 *4ème cord.*

pp légère

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

102

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

105

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

8va

Méditation (Addendum)

109

Ped. * Ped. * Ped. *

113

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

117

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

120

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

123

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

126

tranquillo

Ped. * Ped. * Ped. *

Méditation (Addendum)

129

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

132

dim.
pp
Ped. *

136

p
e tranquillo
Ped. * Ped. * Ped. *

140

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

144

cresc.

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

148

energico

f

cresc.

Ped. * *f* * *Ped.* *

Méditation (Addendum)

152

molto

f

cresc.

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

156

cresc.

Ped. * Ped. * Ped. *

160

allarg.

ff

ff *allargando*

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

165 **Tempo I** ♩ = 116

p

p *leggero ma armonioso*

8va⁻⁻⁻]

Ped. * Ped. *

168

8va⁻⁻⁻]

Ped. * Ped. * Ped. *

171

Ped. * Ped. * Ped. *

Méditation (Addendum)

174

8va

Ped. * Ped. * Ped. *

177

8va

Ped. * Ped. * Ped. *

180

con tristezza *marcato*

cresc. *p* *f*

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

184

f *f* *8va* *loco*

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

188

con pass - - ione

cresc - - - cen - - - do *f* *8va* *loco* *8va* *loco* *8va* *loco* *f*

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

192

ff *f* *ff*

Versión del editor (ad lib)

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

197

cresc. allargando e diminuendo

cresc.

* Ped. * Ped. * Ped. *

201

poco a poco calan

f

Ped. * Ped. * Ped. *

205

ossia allarg. molto

a tempo e animato

allarg. molto

a tempo e animato

Ped. * Ped. * Ped. *

211

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

217

morendo *rit.* *Pizz.*

pp

morendo *rit.*

p *pp* *ppp*

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

M. M. 72 = d

Melodia - Julio, 1868 -

N. R. Espadero -

Molto agitato
ed drammatico

desiro

Ped.

meno mosso ed dolce
M. M. 58 = d.

cresc. *semp. rallent.*

cresc. *f parlante*

marcato e espressivo
parlante ma senza rallent.

river *dimin.*

m. f.

Melodía

Nicolás Ruiz Espadero (1868)

Signatura

RCSMM, fondo Jesús de Monasterio

Datos de portada

«*Melodía* –Julio, 1868– N. R. Espadero»

Características del documento

La obra *Melodía*, para violín y piano, fechada en 1868, aparece descrita en el CCT (obra 057, pp. 292 y 316-317). Se conserva una partitura en copia manuscrita atribuida a Jesús de Monasterio y Agüeros (Madrid, 1836 –1903), en la biblioteca del Real Conservatorio Superior de Música de Madrid, España.

Notas

--Las abreviaturas han sido escritas en su totalidad en esta edición, así como el uso peculiar de Espadero de no incluir silencios en distintas voces, sin ser explicados en el comentario.

--c. 1, «*molto agitato e dramático*» [sic]

--c. 3-4, Vln – la copia contiene una línea indefinida que sugiere, vagamente, una ligadura. No ha sido incluida.

--c. 7, Pno – MI, 1er. tpo., falta el Do natural en la voz inferior de la octava.

--c. 10, Pno – MD, 3er. tpo., 2da. corchea, falta el Sol sostenido en el acorde.

--c. 11, Pno – MD, 1er. tpo., 2da. corchea, falta el Re sostenido.

--c. 12, Pno – MD (en el pentagrama inferior), 3er. tpo., 2da. corchea, falta el Re sostenido.

--c. 17, Pno – es posible que la tonalidad de Si mayor continúe, y se ha cambiado el Re natural a sostenido.

--c. 18, Pno – MI, 3er. tpo., 2da. corchea, faltan el Re sostenido en la octava inferior.

--c. 22, Pno – MD, 3er. tpo., el Fa en el acorde debe ser sostenido.

--c. 23, Pno – MD, 3er. tpo., el Mi debe ser natural.

--c. 25, Pno – MD, 3er. tpo., voz superior, falta el Sol sostenido. MI, nota de adorno en el bajo debe ser un Fa sostenido, aunque parezca un Mi en la copia (en tal caso, sería Mi sostenido).

--c. 33, Pno – MD, 2do. tpo., ha sido ajustado el ritmo en las voces inferiores para conformarlo con la voz principal.

--c. 34, Vln – 3er. tpo., el Do debe ser natural para acoplarlo armónicamente con la progresión en el piano.

--c. 38, Pno – MD, 2do. tpo., 2da. corchea, falta el Sol natural en la voz superior, 4to. tpo., falta el Si natural en el acorde.

--c. 45, Vln – tocar la última corchea como semicorchea acorde con la armonía del piano.

--c. 48, Vln – 4to. tpo., falta el Si natural.

--c. 56, Pno – MI, 4to. tpo., falta el Si natural en la voz superior.



Melodía (1868)

Tr. José Raúl López de la versión
atribuida a Jesús de Monasterio y Agüeros
(Madrid, 1836-1903)

Nicolás Ruiz Espadero
La Habana, 1832-1890

Molto agitato e drammatico $\text{♩} = 72$

Violín *f deciso*

Piano *f*

Red. *

4

8 $\text{♩} = 58$

meno mosso e dolente

11

cresc. *senza rallent.*

cresc. *f* *parlante*

14

marcato e espressivo *parlante ma senza rallent.*

suivez *m.f.*

17

dimin: *parlante* *f*

20

f *nobilmente* *pp e parlante* *cres.*

23

f con passione *dimin:* *riten:* *calando*

26

Tempo primo ♩ = 72

a tempo *f agitato drammatico* *f*

30

cresc.

34

$\text{♩} = 44$

diminuendo subitamente e calmando

p

tranquillamente

diminuendo e calando

p poco a poco

pp

37

animandosi e cresc:

pressez un peu

41

cresc. ... e con passione

f

cresc.

f

45

dolente e mezzo forte

48

cresc. ... a marcato

port.

f

súave

51 *Variante*

calando $\text{♩} = 52$

diminuendo *calando*

1. 2.

Variante

$\text{♩} = 52$

dolce

55

legato

58

Musical score for measures 58-60. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 58 starts with a half note G#4. Measure 59 has a half note A5. Measure 60 has a half note B5. The piano accompaniment features chords and arpeggios in both hands, with a forte (f) dynamic marking in measure 60.

61

à tempo

allarg. *calando* *morendo*

à tempo

p

Musical score for measures 61-64. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 61 has a half note G#4. Measure 62 has a half note A5. Measure 63 has a half note B5. Measure 64 has a half note C#6. The piano accompaniment features chords and arpeggios in both hands, with a piano (p) dynamic marking in measure 62. The piece concludes with a double bar line in measure 64.

À Monsieur B.R. Almeyda.

Adieu à la Havanne
Melodie pour la Flûte

AVEC ACCOMPAGNEMENT DE PIANO

par

JOSEPH COMELLAS.

Op. 2.

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1346.

*Adieu à la Havanne, mélodie pour la flûte avec
accompagnement de piano, op. 2*
José Comellas (ca. 1874)

Signatura

Library of the University of Louisville, RFC Box 14 no. 17

Datos de portada

«Á Monsieur B. R. Almeyda. / "Adieu à la Havanne" / Melodie pour la flûte / avec
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Características del documento

La obra *Adieu à la Havanne, mélodie pour la flûte avec accompagnement de piano* (*Adiós a La Habana, melodía para flauta con acompañamiento de piano*), op. 2, con número de plancha 13446, se conserva en partitura impresa de la editorial Breitkopf & Härtel, en la biblioteca de la Universidad de Louisville, en Estados Unidos, cuyo catálogo sugiere el año 1874, como fecha aproximada de publicación.



*Adieu à la Havanne, mélodie pour la flûte
avec accompagnement de piano, op. 2 (ca. 1874)*

Tr. José Raúl López

À Monsieur B. R. Almeyda

José Comellas
(Matanzas, 1842-
La Habana, 1888)

Introduzione
Moderato

Flûte

Piano

5

10

espress.

espress.

p

Andantino

14

espress.

19

p

p espress.

24

poco rit.

poco rit.

Adieu à la Havanne

28

poco più *stentato* *a tempo*

p poco più *stentato* *a tempo*

33

p

38

cresc. *espress.*

43

Musical score for measures 43-46. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a sharp sign indicating a key signature change. The grand staff provides harmonic support with chords and moving lines in both hands. Measure 43 starts with a treble clef and a key signature of one sharp (F#).

47

Musical score for measures 47-49. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. Measure 47 begins with a piano (*p*) dynamic marking. The top staff features a rapid ascending scale of sixteenth notes, followed by a melodic phrase. The grand staff provides accompaniment with chords and moving lines. Measure 49 ends with a double bar line.

50

Musical score for measures 50-53. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. Measure 50 starts with a treble clef and a key signature of one sharp (F#). The top staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a sharp sign indicating a key signature change. The grand staff provides harmonic support with chords and moving lines. Measure 53 ends with a double bar line.

54

Musical score for measures 54-58. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

59 *animato*

calmato

Musical score for measures 59-63. The system includes a vocal line and a piano accompaniment. The tempo changes from *animato* to *calmato*. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

64

Musical score for measures 64-68. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

69

Musical score for measures 69-73. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a half note A4, and then a melodic phrase starting with a quarter note B4, moving through C5, D5, E5, F5, G5, A5, B5, and ending with a quarter note C6. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

74

Musical score for measures 74-76. The vocal line continues with a melodic phrase starting with a quarter note G4, followed by a quarter note A4, and then a melodic phrase starting with a quarter note B4, moving through C5, D5, E5, F5, G5, A5, B5, and ending with a quarter note C6. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

77

tr

p *meno*

Musical score for measures 77-79. The vocal line begins with a half note G4, followed by a half note A4, and then a melodic phrase starting with a quarter note B4, moving through C5, D5, E5, F5, G5, A5, B5, and ending with a quarter note C6. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *p* is present at the start of the system, and *meno* is written below the vocal line.

A Monsieur Pio Mazorra

DUO CONCERTANT

POUR

Piano et Violon

SUR

LUCREZIA BORGIA

de G. Donizetti

PAR

JOSEPH COMELLAS

ET

JOSEPH VANDER-GUCHT

Prix: 9^f

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Propriété pour tous Pays.

Duo concertant, sur Lucrezia Borgia *de G. Donizetti, pour piano et violon* José Comellas y Joseph Van der Gucht (1868)

Signatura

BnF, VM15-1145

Datos de portada

«A Monsieur Pio Mazorra / DUO CONCERTANT / pour / Piano et Violon / sur LUCREZIA BORGIA / de G. Donizetti / par / JOSEPH COMELLAS / et / JOSEPH VANDER-GUCHT / Prix: 9^f / Paris, E. GERARD et C.^{te} Editeurs / (Anc.^{ne} M.^{on} Meissonnier) Boul.^d des Capucines, 12, et rue Scribe, 2. / Propriété pour tous Pays.»

Características del documento

La obra *Duo concertant, sur Lucrezia Borgia* de G. Donizetti, *pour piano et violon* (*Dúo concertante, sobre Lucrecia Borgia* de G. Donizetti para piano y violín), se conserva en partitura impresa de la editorial E. Gerard, con identificador de plancha «E. G.». El documento se localiza en la Bibliothèque nationale de France, que refiere en su catálogo el año de publicación, 1868.

Notas

- c. 39, Vln – error rítmico de imprenta corregido.
- c. 42, Pno – MI, 4 tpo., nota inferior de la 8va. debe ser un Re.
- c. 43, Pno – MD, 2do. tpo., cuarta semicorchea, nota inferior debe ser Do sostenido.
- c. 47, Pno – MD, 3er. tpo., faltan las ligaduras.
- c. 48, Pno – MI, 4to. tpo., última semicorchea, debe ser un Mi en la 8va. para completar el patrón.
- c. 60, Pno – MD, falta el puntillo, acorde inferior.
- c. 86, Vln – 1 tpo., falta el staccato.
- c. 102, Vln – error rítmico corregido.
- c. 107, Vln – 2do. tpo., el Fa sostenido no se corresponde con la armonía, se sugiere un Mi.
- c. 110, Pno – 3er. tpo., 2da. semicorchea, falta el Re sostenido.
- c. 126, Pno – MD, 3er. tpo., falta el Si bemol, voz inferior.

- c. 135, Pno – MD, 3er. tpo., falta el Do natural.
- c. 139, Pno – MD, 2do. y 3er. tpo., falta el Re sostenido.
- c. 163, Pno – MD, 2do. tpo., debe ser Do.
- c. 168, Pno – MI, 3er. tpo., falta el puntillo.
- c. 179, Vln – 1er. tpo., 3ra. corchea, falta el La bemol.
- c. 182, Pno – MI, ritmo ajustado.
- c. 189, Pno – MI, 3er. tpo., falta el Re bemol.
- c. 198, Pno – MD, 2do. tpo., 5ta. semicorchea, falta el Mi bemol.
- c. 203, Vln – falta el puntillo.
- c. 219, Pno – la tonalidad debe cambiar a Do mayor.
- c. 252, Pno – MI, 4to. tpo., falta el Do natural en el 2do. acorde. También ocurre en los cc. 256, 264 y 268.
- c. 256, Pno – MI, 2do. tpo., 2do. acorde, debe ser Sol en voz superior. Falta el Do natural en el acorde del 4to. tpo.
- cc. 271-72, Vln – el signo de 8va. ha sido extendido hasta el 1er. tpo. del c. 271 por analogía con el c. 262.



*Duo concertant, sur Lucrezia Borgia de G. Donizetti,
pour piano et violon (1868)*

Tr. José Raúl López

À Monsieur Pio Mazorra

José Comellas y
Joseph Van der Gucht, s. XIX

Allegretto

Violon

ff

Piano

ff

9

17

Lento

listesso tempo

Duo concertant

22

27

espressivo.

32

Larghetto V

rit.

pp

34

36

espress.

38

8va

40

cres

8va

Duo concertant

42 *ff* *cresc* *cresc.*

44 *pp* *molto* *espress.* *pp* *cresc.*

46

48 *morendo.* *8va⁻¹* **Vivace**

Detailed description: This page of a musical score for 'Duo concertant' contains measures 42 through 48. It is written for a piano and a violin. The piano part is in the lower register, while the violin part is in the upper register. The score is divided into four systems. The first system (measures 42-43) features a piano introduction with a forte (*ff*) dynamic and a crescendo (*cresc.*). The second system (measures 44-45) begins with a piano (*pp*) dynamic and includes markings for *molto* and *espress.* (expressive). The third system (measures 46-47) continues the piano accompaniment. The fourth system (measures 48) concludes with a *morendo.* (diminuendo) marking and a tempo change to **Vivace**. An *8va⁻¹* marking indicates an octave-down shift for the violin part in the final measure. The piano part features complex textures with many chords and moving lines, while the violin part has more melodic and sustained passages.

52

Musical score for measures 52-62. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 52 starts with a rest in the top staff and a piano (p) dynamic marking. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The top staff has a melodic line starting in measure 53 with a forte (f) dynamic and a triplet of eighth notes.

63

Musical score for measures 63-72. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has one sharp (F#). Measure 63 starts with a rest in the top staff and a forte (f) dynamic marking. The piano accompaniment continues with eighth-note patterns. The top staff has a melodic line starting in measure 64 with a forte (f) dynamic and a triplet of eighth notes.

73

Musical score for measures 73-80. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has one sharp (F#). Measure 73 starts with a rest in the top staff and a forte (f) dynamic marking. The piano accompaniment features a steady eighth-note bass line. The top staff has a melodic line starting in measure 74 with a forte (f) dynamic and a triplet of eighth notes. The word "esp." is written above the piano staff in measure 75.

81

Musical score for measures 81-90. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature has one sharp (F#). Measure 81 starts with a rest in the top staff. The piano accompaniment continues with eighth-note patterns. The top staff has a melodic line starting in measure 82 with a forte (f) dynamic and a triplet of eighth notes.

Duo concertant

89

pp *rall.* *harmonicos.*

97

a tempo *stentotto* *Vivo*

102

106

Musical score for measures 106-109. The system includes a vocal line and a piano accompaniment. The vocal line features a long note with a fermata in the first measure, followed by a melodic line. The piano accompaniment has a busy right hand with sixteenth-note patterns and a left hand with block chords.

110

Musical score for measures 110-113. The system includes a vocal line and a piano accompaniment. The vocal line has a long note with a fermata in the first measure, followed by a melodic line. The piano accompaniment has a busy right hand with sixteenth-note patterns and a left hand with block chords. An "8va" marking is present above the right hand in the fourth measure.

114 *4e corde largement.*

Musical score for measures 114-117. The system includes a vocal line and a piano accompaniment. The vocal line has a long note with a fermata in the first measure, followed by a melodic line. The piano accompaniment has a busy right hand with sixteenth-note patterns and a left hand with block chords. An "8" marking is present above the right hand in the first measure.

118

123

loco **a tempo**

rall. **a tempo**

(8)

129

133

pp cresc. 8va--- 8va--- cresc - -

This system contains measures 133 through 138. The music is in a key with two sharps (D major or F# minor). The upper staff features a melodic line with a crescendo from *pp* to *cresc.* and includes an *8va* (octave) marking. The piano accompaniment consists of chords and moving lines in both hands.

139

8va--- pp pp

This system contains measures 139 through 143. It begins with a long melodic line in the upper staff, followed by a *pp* (pianissimo) section. The piano accompaniment continues with chords and moving lines.

144

cresc. - - -

This system contains measures 144 through 148. The music features a steady crescendo, indicated by the *cresc.* marking. The piano accompaniment is active with moving lines in both hands.

149

f f

This system contains measures 149 through 153. The music is marked *f* (forte). The piano accompaniment features a rhythmic pattern of chords and moving lines.

Duo concertant

154

158

Cadenza

159

Andante

molto espress.

161

163

Musical score for measures 163-164. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures: a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

165

Musical score for measures 165-167. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures: a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with eighth-note bass lines and chords. A fermata is placed over the final note of the vocal line in measure 167.

168

Musical score for measures 168-169. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures: a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment features eighth-note bass lines and chords. A fermata is placed over the final note of the vocal line in measure 169.

170

Musical score for measures 170-172. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures: a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment continues with eighth-note bass lines and chords. A fermata is placed over the final note of the vocal line in measure 172.

Duo concertant

173

Musical score for measures 173-174. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). Measure 173 features a melodic line in the treble staff with a slur over a group of notes, followed by a quarter rest and a quarter note. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

175

Musical score for measures 175-176. The system consists of a single treble clef staff and a grand staff. Measure 175 shows a melodic line in the treble staff with a slur and a fourth finger fingering (4) indicated above a note. The grand staff continues with accompaniment, including a triplet of eighth notes in the bass staff.

177

Musical score for measures 177-178. The system consists of a single treble clef staff and a grand staff. Measure 177 features a melodic line in the treble staff with a slur. The grand staff accompaniment includes chords and moving lines in both hands.

179

Musical score for measures 179-180. The system consists of a single treble clef staff and a grand staff. Measure 179 features a melodic line in the treble staff with a slur. The grand staff accompaniment includes chords and moving lines in both hands.

181

poco cresc.

183

186

cresc.

188

f

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat major or D-flat minor) and the time signature is 4/4. The piano accompaniment features a mix of block chords and moving lines in both hands. The vocal line is melodic with some rests. Performance markings include 'poco cresc.' at measure 181, 'cresc.' at measure 186, and 'f' at measure 188. The score ends with a fermata over a whole note in the vocal line at measure 188.

Duo concertant

190

poco rit.

191 **Tempo I**

192

193

Musical score for measure 193. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a long slur over four notes. The grand staff contains a complex accompaniment with many beamed notes and rests.

194

Musical score for measure 194. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a long slur over four notes. The grand staff contains a complex accompaniment with many beamed notes and rests.

195

Musical score for measure 195. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a long slur over four notes. The grand staff contains a complex accompaniment with many beamed notes and rests.

Duo concertant

196

Musical score for measures 196-197. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is B-flat major. Measure 196 features a melodic line in the top staff with a long slur over a half note and a quarter note, and a piano accompaniment in the grand staff with chords and eighth notes. Measure 197 continues the melodic line with a slur over a half note and a quarter note, and the piano accompaniment continues with chords and eighth notes.

197

Musical score for measures 198-199. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is B-flat major. Measure 198 features a melodic line in the top staff with a long slur over a half note and a quarter note, and a piano accompaniment in the grand staff with chords and eighth notes. Measure 199 continues the melodic line with a slur over a half note and a quarter note, and the piano accompaniment continues with chords and eighth notes.

198

Musical score for measures 200-201. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is B-flat major. Measure 200 features a melodic line in the top staff with a long slur over a half note and a quarter note, and a piano accompaniment in the grand staff with chords and eighth notes. Measure 201 continues the melodic line with a slur over a half note and a quarter note, and the piano accompaniment continues with chords and eighth notes.

199

Musical score for measures 199-200. The system includes a vocal line with a long melisma and a piano accompaniment with dense chords and rhythmic patterns.

201

smorzando

Musical score for measures 201-202. The tempo is marked *smorzando*. The vocal line continues with a melisma, and the piano accompaniment features a more active, rhythmic texture.

203

Maestoso

Musical score for measures 203-207. The tempo is marked **Maestoso**. The system includes a vocal line with a melisma and a piano accompaniment with a steady, rhythmic accompaniment.

208

Musical score for measures 208-210. The system includes a vocal line with a melisma and a piano accompaniment with a steady, rhythmic accompaniment.

211

8va

215

8va

220

v v

226

v

231

233

Duo concertant

238

Musical score for measures 238-242. The upper staff (treble clef) features a melodic line with slurs and a fermata over the final measure. The lower staff (grand staff) provides harmonic accompaniment with chords and moving lines in both hands.

243

cresc.

8va

ff ³ 3

Musical score for measures 243-245. Measure 243 includes a *cresc.* marking. Measure 244 has an *8va* marking above the treble staff. Measure 245 features a fortissimo (*ff*) dynamic and a triplet of eighth notes in both the treble and bass staves.

246

8va

Musical score for measures 246-250. Measure 246 has an *8va* marking above the treble staff. The score continues with complex rhythmic patterns and chordal textures in both hands.

248

Musical score for measures 248-250. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a piano accompaniment with chords and moving lines. The tempo marking *molto stento* is placed above the grand staff. The key signature has one sharp (F#).

250 **Allegro brillante**

Musical score for measures 250-252. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth notes and rests. The grand staff contains a piano accompaniment with chords and moving lines. The tempo marking **Allegro brillante** is placed above the first staff. The dynamic marking *mf* is placed below the first staff. The key signature has one sharp (F#).

252

Musical score for measures 252-254. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth notes and rests. The grand staff contains a piano accompaniment with chords and moving lines. The key signature has one sharp (F#).

254

Musical score for measures 254-256. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth notes and rests. The grand staff contains a piano accompaniment with chords and moving lines. The key signature has one sharp (F#).

Duo concertant

256

Musical score for measures 256-257. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features dense chordal textures and arpeggiated patterns. Measure 257 includes a circled 'b' in the bass staff.

258

ff

8^{va}

Musical score for measures 258-259. The system consists of three staves. Measure 258 begins with a forte (*ff*) dynamic. The top staff has an 8^{va} (octave) marking above it. The music continues with complex textures in all staves.

(8)^{va}

260

ff

8^{va}

Musical score for measures 260-261. The system consists of three staves. Measure 260 begins with a forte (*ff*) dynamic. The top staff has an (8)^{va} (octave) marking above it. The music continues with complex textures in all staves.

262 ⁽⁸⁾-----|

mf

This system contains measures 262 and 263. Measure 262 begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a dynamic marking of *mf* and a fermata over the first measure. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. Measure 263 continues the accompaniment and chordal texture.

264

This system contains measures 264 and 265. Measure 264 continues the musical texture from the previous system. Measure 265 includes a fermata over the first measure and a key signature change to one flat (Bb) indicated by a flat sign over the key signature.

266

This system contains measures 266 and 267. Measure 266 continues the accompaniment and chordal texture. Measure 267 concludes the system with a final chord in the right hand and a sustained bass note in the left hand.

Duo concertant

268

Musical score for measures 268-270. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features dense chordal textures with many accidentals. A dynamic marking of *ff* is present at the beginning of measure 270.

270

ff

8va

Musical score for measures 270-272. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features dense chordal textures with many accidentals. A dynamic marking of *ff* is present at the beginning of measure 270. An 8va marking is present above the top staff in measure 271.

(8) |

272

8va

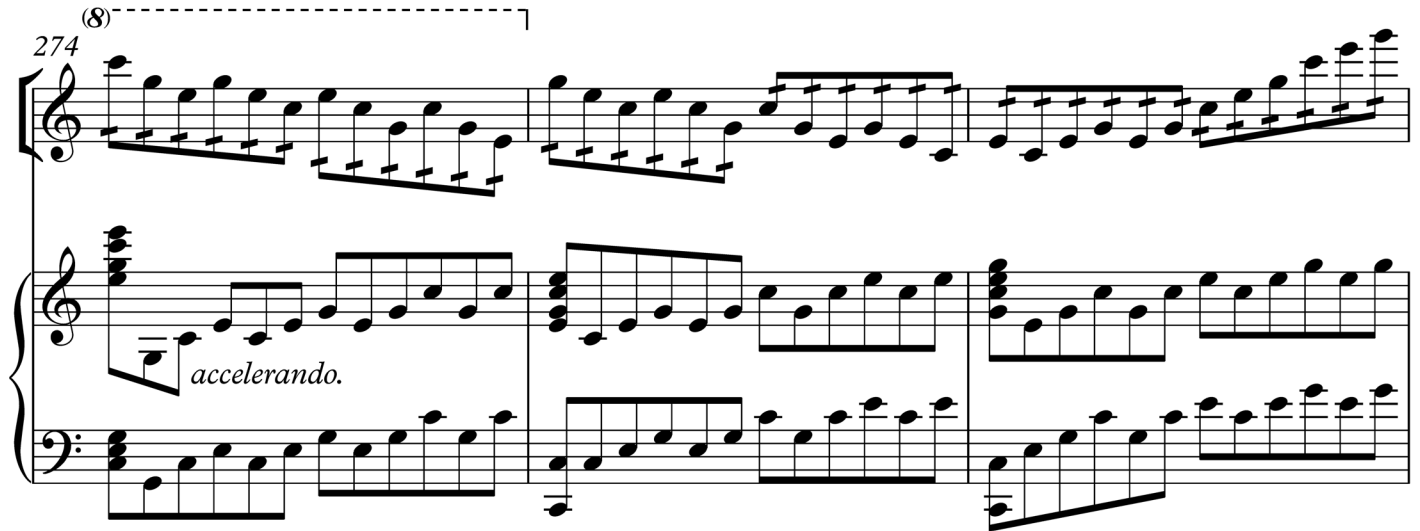
ff

Musical score for measures 272-274. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features dense chordal textures with many accidentals. An 8va marking is present above the top staff in measure 273. A dynamic marking of *ff* is present at the beginning of measure 273.

274

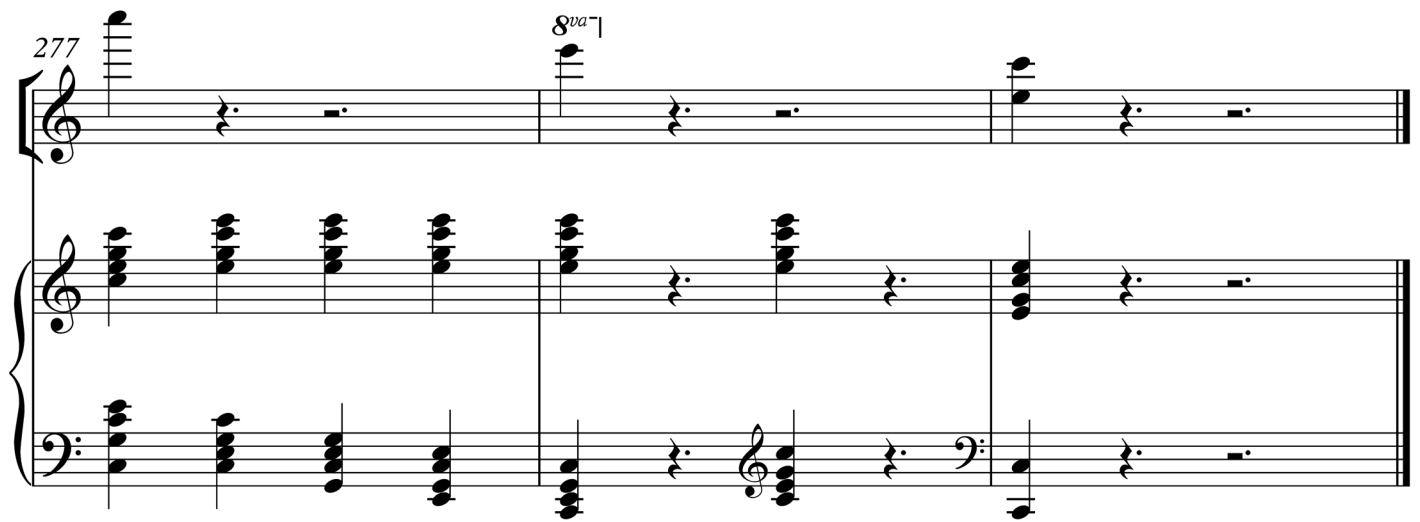
8

accelerando.



277

8^{va}





José Manuel Jiménez Berroa

Portada de *El Figaro*, año V, núm. 45
La Habana, 8 de diciembre de 1889

Quejas del alma, melodía para clarinete y piano

José Manuel Jiménez Berroa (18[..])

Signaturas

BNC, c. m. 785.782.62/Jim/Q

HNMN, Jiménez, José Manuel, Inv-4-1911

Datos de portada

«*Quejas del Alma*» / *Melodía* / *para* / *Clarinete y Piano* / *por* / José M.¹ *Jiménez*». En el siguiente folio: «*Melodía dedicada a mi querido Amigo / Marino Coimbra / por José Manuel Jimenez Berroa / Cienfuegos 4 de Julio de 18[..]*»

Características del documento

La obra *Quejas del alma, melodía para clarinete y piano*, fechada en Cienfuegos, el 4 de julio de 18[..], se conserva en partitura manuscrita autógrafa, en la Biblioteca Nacional de Cuba José Martí. Una orquestación de Gonzalo Roig (1950) y una copia de Carmelina Muñoz Alburquerque (1979) se localizan en el Museo Nacional de la Música en La Habana y han sido cotejadas con el original.

Notas

--cc. 12, 20 y 52, Pno – MD, 1er. tpo., 4ta. semicorchea, falta el Si bemol. 3er. tpo., 2da. semicorchea, permanece como bemol, cambiada a Si natural en el 4to. tpo. Parece un error, ya que en el c. 52 aparece el Si natural a partir del 3er. tpo., y es armónicamente correcto.

--cc. 14 y 22, Pno – MD, 3er. tpo., 4ta. semicorchea, falta el Re sostenido.

--cc. 19 y 51, Pno – MD, 4to. tpo., faltan el Do natural y Sol natural.

--c. 23, Pno – MD, 2do. tpo., 4ta. semicorchea, falta el Do sostenido.

--c. 25, Pno – MI, el signo de 8va. hace imposible tocar el acorde como tal, probablemente un error.

--c. 31, Pno – MD, 3er. tpo., falta el Sol sostenido en el acorde, voz superior.

--c. 53, Pno – MI, 3er. tpo., 2da. semicorchea, falta el Fa sostenido.

--c. 54, Pno – MI, 3er. tpo., falta el Sol sostenido en la voz inferior de la octava. MD, 3er. tpo., 4ta. semicorchea, falta el Re sostenido.

--cc. 55 y 57, Cl – el ritmo ha sido enmendado.

Quejas del alma, melodía para clarinete y piano (18[..])

Melodía dedicada a mi querido amigo Marino Coimbra

Tr. José Raúl López

José Manuel Jiménez Berroa
(Trinidad, 1852-Hamburgo, 1917)

Andante espressivo

Clarinete en La

Piano

3

5

7

Musical score for measures 7-9. The system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of three flats. The piano accompaniment has a treble and bass clef. Dynamics include *sf* and *p*.

10

Musical score for measures 10-11. The system includes a vocal line and a piano accompaniment. The vocal line continues with a treble clef and a key signature of three flats. The piano accompaniment has a treble and bass clef.

12

Musical score for measures 12-13. The system includes a vocal line and a piano accompaniment. The vocal line continues with a treble clef and a key signature of three flats. The piano accompaniment has a treble and bass clef.

Quejas del alma

14

cresc.

17

19

21

The image shows a page of musical notation for the piece 'Quejas del alma'. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system starts at measure 14 and includes the instruction 'cresc.'. The piano accompaniment features a rhythmic pattern of eighth notes with slurs and ties. The second system starts at measure 17. The third system starts at measure 19 and includes some notes with a '(b)' marking. The fourth system starts at measure 21 and includes a double bar line in the piano part. The page number '363' is centered at the bottom.

23 *ten. et ritardando un poco*

f

26

30 *molto ritenuto* **Adagio** *ten.* *molto ritenuto*

Adagio

a tempo

Quejas del alma

35

39 **Adagio** **Tempo primo**

42

44 *rallentando* *p* *a tempo*

46

rallentando

49

51

53

marcato

Quejas del alma

56

rallentando hasta el fin

59

morendo *poco a poco*

p

A Mlle. Rosie Schiff

Petite Légende

pour

Violon

avec accompagnement de Piano

par

JOSÉ MANUEL JIMÉNEZ.



HAMBOURG,
Propriété de l'auteur.

*Petite légende, pour violon
avec accompagnement de piano*
José Manuel Jiménez Berroa

Signatura

HMNM, Jiménez, José Manuel, Inv-4-1896

Datos de portada

«A Mlle. Rosie Schiff / Petite Légende / pour / Violon / avec accompagnement de Piano / par José Manuel Jiménez. / Hambourg, / Propriété de l'auteur / Stich und Druck von F. M. Geidel, Leipzig»

Características del documento

La obra *Petite légende, pour violon avec accompagnement de piano* (Pequeña leyenda, para violín y acompañamiento de piano), se conserva en partitura impresa y *particella* de violín, en el Museo Nacional de la Música en La Habana, propiedad de Guillermo Tomás.

Notas

- c. 50, Pno – MD, falta el La bemol, voz superior.
- cc. 57-58, Vln – en la *particella*, aparece la ligadura sobre el La, lo cual se ha adoptado por analogía con los cc. 53 y 54.
- c. 67, Vln – la ligadura aparece en la *particella*, y hace innecesario el acento.
- c. 78, Vln – el signo de *crescendo* no aparece en la *particella*.
- c. 81, Vln – el signo de *decrescendo* no aparece en la *particella*.
- c. 82, Vln – la designación *p dolce* no aparece en la *particella*.



Petite légende pour violon avec accompagnement de piano

A Mlle. Rosie Schiff

Tr. José Raúl López

José Manuel Jiménez Berroa
(Trinidad, 1852-Hamburgo, 1917)

Andante con moto

Violon

Piano

mf *legatissimo*

5

p *cresc.*

10

p espressivo

15

cresc. ff

p cresc. - - - f

20

dim. p ff

Più mosso et agitato

26

16

ritenuto

sf

31

cresc.

f

41

f

f

f

(b)

51

poco -

p

f

61

a - - - poco - rallen - tan - - do

rallen - tan - do

p

f

71

tr

a tempo

mf

f

dim. - - - p

rit. mf

a tempo

Petite légende

79

p dolce

p

Molto ritenuto

84

ff

dim.

p dolce

ff

87

p espressivo

pp

p espressivo

calando

pp

pp

"Romantica".

Mélodie pour le violon

avec accompagnement

de Piano
par

Cecilia Arzuffi

Romantica, mélodie pour violon avec accompagnement de piano

Cecilia Arizti

Signatura

HMNM, Arizti, Cecilia, Inv-4-1579

Datos de portada

«*Romantica. / Mélodie pour le violon / avec accompagnement / de Piano / par / Cecilia Arizti*»

Características del documento

La obra *Romantica, mélodie pour le violon avec accompagnement de piano* (*Romántica, melodía para violín con acompañamiento de piano*) se conserva en el Museo Nacional de la Música en La Habana, en partitura manuscrita autógrafa y en copia de Carmelina Muñoz. Además, hay una la *particella* de violín que fue realizada por el «Taller de copistería, e instrumentación para banda y orquesta de Zon, Guede y Viana, calle Amistad 62, Habana».

Notas

--c. 17, los primeros 16 compases equivalen a una introducción, seguidos por una doble barra. El c. 17 comienza en la segunda página. Para ajustar la escritura al programa reproductor, se han añadido los tiempos ausentes en el c. 17.

--c. 34, Vln – 3er. tpo., 2da. corchea, el Mi original ha sido tachado por Arizti y reemplazado por un Do.

--c. 48, Pno – MI, 3er. tpo., 1ra. corchea, falta el Sol natural.

--c. 94, Pno – MI, voz inferior, el 3er. tpo. ha sido escrito en el manuscrito como negra en lugar de corchea, pero en la 2da. corchea. .



Romantica, mélodie pour violon avec accompagnement de piano

Tr. José Raúl López

Cecilia Arizti
La Habana, 1856-1930

Andante

Violon

Piano

7

12

poco rallen - - - tan - - - do

Moderato

Violon

Piano

21

26

31

1. *rit.* *dolente*

1. *rit.* *p.*

36

cresc *animato*

animato *cresc* *p.*

41

p.

46 *f* *accel.* *passionato* *calando*

f *accel.* *passionato* *calando*

50 *riten* *a tempo* *dim* *a tempo*

riten *a tempo* *dim* *a tempo*

55 *animato* *cresc* *agitato* *f* *f*

animato *cresc* *agitato* *f* *f*

60 *un poco accel.*
calmato dim

un poco accel.

65 *riten a tempo*
p

riten a tempo

p

riten a tempo

70

riten a tempo

75

Musical score for measures 75-79. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and sustained chords in the left hand. The vocal line has a melodic line with some rests and accents.

80

ritard

Musical score for measures 80-84. The system includes a vocal line and a piano accompaniment. The tempo marking *ritard* is present above the vocal line and above the piano right hand. The piano part continues with intricate sixteenth-note patterns and sustained bass notes.

85

tranquillo

Musical score for measures 85-89. The system includes a vocal line and a piano accompaniment. The tempo marking *tranquillo* is present above the vocal line and above the piano right hand. The piano part features a more rhythmic sixteenth-note pattern in the right hand.

90 *cresc.* *accel.* *appassionato*
f

cresc. *accel.* *appassionato*
f

94 *ritard* *pp*

ritard *pp*

allarg. *pp*



"Frio"

Para Violin Violocello y Piano

Por la Señorita

Cecilia Arísti.

Trío, para violín, violoncello y piano

Cecilia Arizti

Signatura

HMNM, Arizti, Cecilia, Inv-4-8908

Datos de portada

«"Trio" / Para Violin Violoncello y Piano / Por la Señorita / Cecilia Arizti»

Características del documento

La obra *Trío, para violín, violoncello y piano*, se conserva en copia manuscrita en el Museo Nacional de la Música en La Habana. Se desconoce el copista. La fecha de composición aproximada sería 1893.

Notas

I. Allegro con brio

- c. 3 y 19, Pno – MI, 2do. tpo., falta el Do sostenido.
- c. 27, Pno – MI, 2do. tpo., 4ta. semicorchea, falta el La natural.
- c. 28, Pno – MD, falta el Si natural en el acorde, voz inferior.
- c. 29, Pno – MI, 2do. tpo., 4ta. semicorchea, falta el Re natural.
- cc. 39 – 41, Pno – la clave de Fa debió ser usada.
- c. 44, Pno – debe comenzar *p* en el 2do. tpo.
- c. 52, Pno – MD, 2do. tpo., 1ra. semicorchea, falta el Si natural.
- c. 53, Pno – MD, 2do. tpo., 4ta. semicorchea, falta el Mi bemol.
- c. 54, Pno – MI, 2do. tpo., falta el Mi bemol en el acorde.
- c. 57, Pno – MD, 2do. tpo., 4ta. semicorchea, falta el Mi bemol.
- c. 61, Pno – MD, 1er. tpo., 1ra. semicorchea, falta el Si natural.
- c. 67, Pno – MI, 2do. tpo., 4ta. semicorchea, falta el Mi bemol.
- c. 68, Pno – MI, 2do. tpo., 4ta. semicorchea, falta el Re bemol.
- c. 69, Pno – MD, 2do. tpo., 2da. corchea, falta el Re bemol. MI, 1er. tpo., 3ra. semicorchea, falta el Sol bemol, 2do. tpo., falta el Re bemol en la voz superior.
- c. 71, Pno – MD, 1er. tpo., 3ra. semicorchea, falta el La bemol.
- c. 72, Pno – MD, 1er. tpo., 1ra. semicorchea, falta el La bemol.

- c. 122, Pno – MD, 2do. tpo., falta el La bemol en el acorde.
- c. 123, Pno – MD, 1er. tpo., falta el La bemol en el acorde, voz inferior.
- c. 128, Pno – MD, 2do. tpo., 4ta. semicorchea, falta el Si natural.
- c. 131, Pno – MD, 1er. tpo., debe ser un Do natural, no un La.
- c. 141, Aparece la indicación «Sujetar aquí», sobre la parte del violín, y alguien (un editor quizás) ha escrito a lápiz en inglés «*What?*» (¿qué?). Podría tratarse de un *rallentando*.
- cc. 144 y 145, Vln – 2do. tpo., 2da. semicorchea, falta el Do sostenido. Pno – MD, 1er. tpo., 2da. semicorchea, falta el Do sostenido en la voz inferior, 2do. tpo., 4ta. semicorchea, falta el Do sostenido en la voz inferior.
- c. 147, Pno – MI, 1er. tpo., falta el Fa sostenido en el acorde.
- c. 157, Pno – MD, 2do. tpo., 1ra. semicorchea, falta el Si natural.
- c. 160, Pno – MD, 2do. tpo., 1ra. semicorchea falta el Do sostenido. MI, 2do. tpo., 4ta. semicorchea, falta el Do sostenido.
- c. 161, Pno – MD, 2do. tpo., 4ta. semicorchea, falta el Do sostenido, voz inferior. MI, 2do. tpo., 1ra. semicorchea, falta el Do sostenido.
- c. 175, Pno – MD, 2do. tpo., 2da. corchea, falta el Si bemol en el acorde.
- c. 197, Pno – MD, 2do. tpo., 2da. corchea, falta el Si bemol, voz superior de la octava.
- c. 198, Vln y Pno (MD) – 1er. tpo., falta el Fa natural, 2do. tpo., falta el Do natural. Esto convierte la armonía del compás en un acorde napolitano, que se infiere por la línea del cello y es usado en varias ocasiones en el 1er. y 4to. movimientos.
- c. 202, Pno – MI, 2do. tpo., el puntillo es un error.
- c. 209, Pno – MI, falta el Do natural en el acorde, voz superior.
- c. 211, Vln – 2do. tpo., el puntillo es un error. MI, falta el Do natural en el acorde.
- c. 212, Pno – MI, falta el Do natural en el acorde.
- c. 214, Pno – MD, 2do. tpo., 4ta. semicorchea, falta el Do natural.
- c. 215, Pno – MD, 2do. tpo., 4ta. semicorchea, falta el Sol natural.
- c. 216, Pno – MD, 2do. tpo., 1ra. y 2da. semicorcheas, falta el Sol sostenido y Fa natural.
- c. 217, Vln – 1er. tpo., 1ra. corchea, falta el Fa natural.
- c. 218, Pno – MD, 1er. tpo., 2da. corchea, falta el Fa natural en la voz inferior.
- c. 220, Pno – MD, 1er. tpo., falta el Fa natural.
- c. 221, Pno – MI, falta el Fa natural en el acorde, voz superior.
- c. 231, Pno – MD, 1er. tpo., 1ra. semicorchea, falta el Si natural en la voz inferior.
- c. 235, Pno – MD, 1er. tpo., 1ra. semicorchea, falta el Si natural en la voz inferior.
- c. 241, Pno – MD, 2do. tpo., 1ra. semicorchea, falta el Si natural.
- c. 242, Pno – MD, 2do. tpo., era semicorchea, falta el Si bemol.

--c. 244, Pno – MD, 2do. tpo., 1ra. semicorchea falta el Do sostenido. MI, 2do. tpo., 4ta. semicorchea, falta el Do sostenido.

--c. 245, Pno – MD, 2do. tpo., 4ta. semicorchea, falta el Do sostenido en la voz inferior. MI, 2do. tpo., 1ra. semicorchea, falta el Do sostenido.

II. Scherzo (*Allegro giocoso*)

--c. 53, Pno – ha sido agregado *mf*.

--cc. 69-70, Pno – MI, el uso de la clave de Sol es necesario.

--c. 72, Vc – el uso de la clave de Fa es necesario.

--cc. 81-82, Pno – MD, es posible que las tres notas del acorde estén ligadas al acorde del próximo compás.

--c. 88, Pno – MD, 3er. tpo., 2da. corchea, falta el Mi natural.

--cc. 94 y 103, Pno – el uso de la clave de Fa ha sido indicado al final del compás.

--c. 130, Vc – la indicación «arco» ha sido añadida.

--c. 135, Vc – la indicación *p* ha sido añadida.

--c. 141, Vc – la indicación *p* ha sido añadida.

--c. 149, Vc – falta la indicación «*pizz*».

--c. 162, Pno – MI, 3er. tpo., falta el silencio de negra.

--c. 201, Vln – 3er. tpo., 2da. corchea, falta el Fa natural. Pno – MD, 3er. tpo., falta el Si natural en el acorde de la voz superior.

--c. 224, Pno – MI, 2do. tpo., 1ra. corchea, falta el Sol bemol.

--cc. 230 y 254, Vc – falta la indicación «arco».

--c. 279, Pno – MD, 2do. tpo., 2da. corchea, falta el Mi natural.

--c. 315, Pno – MI, falta el Mi natural en el bajo.

--c. 317, Pno – MI, falta el Do sostenido en el bajo.

III. Andante (*Grave*)

--c. 27, Pno – MD, 2do. tpo., 1ra. corchea, falta el Re sostenido en el acorde.

--c. 63, Vc – 2do. tpo., falta el Mi sostenido en la semicorchea.

--c. 65, Vc – la clave de Sol está incorrecta.

--c. 71, Pno – MI, debe ser Do sostenido en clave de Sol.

--c. 84, Pno – MI, 2do. tpo., falta el Re sostenido en el acorde.

--cc. 126, 136, 144 y 158, Vc – 2do. tpo., 3ra. semicorchea, debe ser un Re sostenido.

--cc. 127 y 159, Vln – 2do. tpo., 3ra. semicorchea, debe ser un Sol natural.

--c. 135, Vc – 2do. tpo., se ha cambiado el Sol escrito por Fa acorde con la armonía.

--cc. 181-183, la escritura no está del todo clara, pero lo más probable es que indique *pp*.

IV. Allegro con fuoco

- cc. 7 y 23, Vc – falta el Si natural.
- c. 28, Pno – MD, falta el Mi bemol en el acorde.
- c. 50, Pno – MD, 2do. tpo., 4ta. semicorchea, falta el Mi bemol.
- c. 51, Pno – MD, 2do. tpo., 1ra. semicorchea, falta el Mi bemol. MI, 1er. tpo., 2da. semicorchea, falta el Mi bemol y 2do. tpo., 1ra. semicorchea, falta el Sol bemol.
- c. 52, Pno – MI, 1er. tpo., 4ta. semicorchea, falta el Mi bemol.
- c. 53, Pno – MI, 2do. tpo., sugiero tocar el intervalo Do-La para adecuarse a la armonía. Otra opción podría ser Si bemol-La, aunque no se corresponde con la parte de *violoncello* (ver c. 55).
- c. 54, Pno – MD, 2do. tpo., era semicorchea, falta el Re bemol.
- c. 56, Vln – 2do. tpo., 4ta. semicorchea, falta el Re bemol.
- c. 58, Vln – 1er. tpo., falta el Re bemol en la semicorchea.
- c. 61, Pno – MI, 2do. tpo., 2da. semicorchea, falta el Mi bemol.
- c. 62, Pno – MI, 2do. tpo., 1ra. semicorchea, debe ser un Sol natural.
- c. 63, Pno – MD, 1er. tpo., 4ta. semicorchea, falta el Mi bemol.
- c. 64, Pno – MD, 1er. tpo., 4ta. semicorchea, falta el Si natural.
- c. 65, Pno – MI, 2do. tpo., 1ra. semicorchea, debe ser un Mi natural.
- c. 66, Pno – MD, 2do. tpo., 1ra. semicorchea, falta un Mi bemol. MI, 2do. tpo., 1ra., 3ra. y 4ta. semicorcheas, faltan un Mi bemol, Sol bemol y Mi bemol, respectivamente.
- c. 68, Pno – MD, 2do. tpo., 3ra. semicorchea, falta el Mi bemol en la voz inferior.
- c. 69, Pno – MD, 1er. tpo., 3ra. semicorchea, voz inferior, falta el Si natural.
- cc. 72, Pno – MI, 1er. tpo., 2da. semicorchea, falta el Mi bemol.
- cc. 80, Vln – 1er. tpo., 2da. corchea, falta el Mi bemol.
- cc. 94, Pno – MI, 2do. tpo., 2da. corchea, falta el Mi bemol en la voz superior.
- cc. 96, Pno – MD, 2do. tpo., 2da. corchea, falta el Mi bemol en la octava.
- cc. 97, Vc – 2do. tpo., 2da. corchea, falta el Mi bemol en la octava. Pno – MD, 2do. tpo., 2da. corchea, falta el Mi bemol en la voz superior.
- cc. 103, Pno – MI, 1er. tpo., 2da. corchea, falta el Re sostenido en la voz superior.
- cc. 106, Pno – MI, 2do. tpo., 1ra. y 2da. corcheas, falta Mi bemol y Sol bemol en los acordes de las voces superiores.
- cc. 107, la indicación *p* aparece escrita a lápiz (Vln y Vc) y «poco animato» sobre la parte del piano. No han sido incluidas.
- cc. 107, Pno – MD, 1er. tpo., 1ra. corchea, falta el Mi bemol en el acorde. MI, 2do. tpo., 1ra. corchea, falta el Mi bemol en la voz inferior.
- cc. 110, Pno – MD, 2do. tpo., 4ta. semicorchea, falta el Mi bemol.
- cc. 116, Pno – MI, 1er. tpo., 2da. corchea, falta el Mi bemol en la voz superior.

- cc. 121, Pno – MD, es necesario el uso de la clave de Sol.
- cc. 122, Pno – MD, 1er. tpo., 1ra. semicorchea, falta el Si natural en la voz superior, 2do. tpo., 4ta. semicorchea, falta el Si natural en la voz inferior.
- cc. 125, Pno – MD, 2do. tpo., falta el Si natural en la octava.
- cc. 145, Pno – MD, 2do. tpo., falta el Sol natural en el acorde.
- cc. 147, Pno – MI, falta el Si natural en la octava.
- cc. 153, Pno – MD, 2do. tpo., 3ra. semicorchea, falta el Sol natural en la voz inferior.
- cc. 163, Pno – MI, faltan el Si natural en la octava.
- cc. 167, Pno – MD y MI, 1er. tpo., falta el Mi bemol en los acordes (uso del acorde napolitano).
- cc. 188, Vln – 2do. tpo., 2da. corchea, falta el Mi bemol.
- cc. 188, Pno – MD, 2do. tpo., falta el Mi bemol, voz inferior.
- cc. 192, Pno – MD, 1er. tpo., 2da. corchea, falta el Mi bemol.
- cc. 193, Pno – MD, 1er. tpo., 2da. semicorchea, falta el Mi bemol.
- cc. 194, Pno – MI, 1er. tpo., falta el Mi bemol en el bajo, 2do. tpo., 1ra. corchea, falta el La bemol en la voz superior.
- cc. 195, Vc – 1er. tpo., 2da. corchea, falta el Mi bemol.
- cc. 199, Pno – MI, 2do. tpo., falta el Mi bemol en la voz inferior.
- cc. 209, Pno – MD, 2do. tpo., falta el Si natural en la voz inferior.
- cc. 217, Pno – MD, 1er. tpo., 4ta. semicorchea, falta el Si natural.
- cc. 219, Pno – MD, 1er. tpo., 4ta. semicorchea, falta el Re sostenido.
- cc. 220, Pno – MD, 2do. tpo., 4ta. semicorchea, falta el Si natural.
- cc. 221, Vc – 2do. tpo., debe ser un Si bemol.
- cc. 222, Pno – MI, 2do. tpo., 2da. semicorchea, falta el Si natural.
- cc. 255, Pno – MI, 2do. tpo., 1ra. corchea, voz superior, sugiero el Do natural para cuadrar con el cromatismo.
- cc. 261, Pno – MI, 2do. tpo., 2da. corchea, falta el Si bemol en la voz superior.
- cc. 265, Pno – MD, 2do. tpo., 2da. semicorchea, falta el Re sostenido.
- cc. 270, Pno – MD, 2do. tpo., 2da. semicorchea, falta el Re sostenido.



Trio, para violín, violoncello y piano (ca. 1893)

Tr. José Raúl López

Cecilia Arizti
La Habana, 1856-1930

Allegro con brio

Violín

Violoncello

Piano

con anima

7

12

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

17

f *f*

23

p

28

Musical score for measures 28-31. The top system features a vocal line and a bass line. The bottom system features a grand piano (G.P.) with treble and bass staves. The key signature has one flat, and the time signature is 3/4. Measure 28 includes a fermata over the first note of the vocal line.

32

Musical score for measures 32-35. The top system features a vocal line and a bass line. The bottom system features a grand piano (G.P.) with treble and bass staves. The key signature has one flat, and the time signature is 3/4. Measure 32 includes a fermata over the first note of the vocal line. Dynamic markings "m.d." and "m.g." are present.

36

Musical score for measures 36-39. The top system features a vocal line and a bass line. The bottom system features a grand piano (G.P.) with treble and bass staves. The key signature has one flat, and the time signature is 3/4. Measure 36 includes a fermata over the first note of the vocal line.

42

f *mf* *pizz.* *p*

48

f *p*

53

f *p*

57

Violin part: *cres.* *dim.*

Piano part: *cres.* *dim.*

61

con anima

arco

(con anima)

65

cres...... *cen.*..... *do*

cres

69

Musical score for measures 69-72. The piece is in B-flat major (one flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A *cres.* (crescendo) marking is present in measure 71.

73

f *cres.* *8va* *loco*
ff rallen . . tando Dimi:
f rall: dimi p

f *cres* *ff rall: (dimi:)* *Cantato mf*

Musical score for measures 73-78. Measure 73 begins with a forte (*f*) dynamic and a crescendo (*cres.*). The right hand has a melodic line with a *8va* (octave) marking and *loco* (loco) instruction. The left hand has a bass line with a *f* dynamic and a *rall:* (rallentando) marking. Measure 74 includes *ff* (fortissimo), *rallen . . tando* (rallentando), and *Dimi:* (diminuendo). Measure 75 has *f*, *rall:*, and *dimi*. Measure 76 has *p* (piano). Measure 77 has *f*, *cres*, *ff*, and *rall:*. Measure 78 has *(dimi:)* and *Cantato mf* (Cantato mezzo-forte).

79

Musical score for measures 79-86. The right hand is mostly silent, with some chords in measures 80, 81, and 82. The left hand continues with a bass line, featuring a *#* (sharp) sign in measure 80 and a *#* sign in measure 81. The piece concludes with a final chord in measure 86.

Trio

87

mf

94

p

101

mf

Detailed description: This page of a musical score, titled 'Trio', contains three systems of music. Each system consists of a grand staff with a treble and bass clef. The first system (measures 87-93) features a melodic line in the treble clef with slurs and a dynamic marking of *mf* at the end. The piano accompaniment in the bass clef consists of chords and moving lines. The second system (measures 94-100) begins with a dynamic marking of *p* and shows more complex rhythmic patterns in both staves. The third system (measures 101-106) continues the melodic and harmonic development, with a dynamic marking of *mf* at the end. The score is written in a key signature of one flat and a common time signature.

108 *f* *espres*
cres..... *cen.....*

115 *mf* *mf*

121

128

cres: cen...do

Con anima

133

con anima

cres

138

Sujetar aqui

f

f

142 *cres.....cen.....do*

cres.....cendo

f

cres . . . cen do

f

145 *mf*

mf

f

f

150

156

8va *loco*

cres *cen* *do*

cres *cen* *do*

cres *cen* *do*

160

f *rallen* *dimi:* *mf* *p*

f *dimi:* *p*

f *rallen* *dimi:* *p*

165

Musical score for measures 165-171. The score is in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system has a grand staff with a treble clef staff containing chords and a bass clef staff with a bass line. Dynamics include *mf* and *f*. There are slurs and accents throughout.

172

Espressivo

Musical score for measures 172-179. The score is in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system has a grand staff with a treble clef staff containing chords and a bass clef staff with a bass line. Dynamics include *mf* and *f*. There are slurs and accents throughout.

180

Musical score for measures 180-186. The score is in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system has a grand staff with a treble clef staff containing chords and a bass clef staff with a bass line. Dynamics include *mf* and *f*. There are slurs and accents throughout.

187 *cres:* *appassionato*

195

202

210

218

226

208

Musical score for measures 208-212. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with chords and some accidentals. Measure 212 has a (b) marking above the bass staff.

213

Musical score for measures 213-217. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with chords and a slur under measures 214-216. Measure 217 has a (b) marking above the treble staff.

218

Musical score for measures 218-222. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The treble staff has a melodic line with eighth notes. The bass staff has a bass line with chords and rests. Measure 220 has a pizz: marking above the bass staff. Measure 222 has a (b) marking above the treble staff.

223

Musical score for measures 223-227. The system consists of two staves: a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure 223 features a treble staff with a quarter rest followed by a quarter note, and a bass staff with a quarter note. Measures 224-227 show more complex rhythmic patterns in the treble staff, including eighth and sixteenth notes, while the bass staff continues with quarter notes and rests.

228

Musical score for measures 228-232. The system consists of two staves: a single treble clef staff and a grand staff. Measure 228 has a treble staff with a quarter note and a bass staff with a quarter note. Measures 229-232 show a treble staff with eighth and sixteenth notes, and a bass staff with quarter notes and rests. A fermata is present over the final note of measure 232 in the treble staff.

233

Musical score for measures 233-237. The system consists of two staves: a single treble clef staff and a grand staff. Measure 233 has a treble staff with a quarter note and a bass staff with a quarter note. Measures 234-237 show a treble staff with eighth and sixteenth notes, and a bass staff with quarter notes and rests. A fermata is present over the final note of measure 237 in the treble staff.

237

arco

242

f *rallen:* *f* *rallen:* *ff rallen:*

246

a tempo *a tempo* *a tempo* *con 8va*

250

8va

loco

Scherzo

Allegro giocoso

Violín

Violoncello

Piano

f

p

pizz.

p

pizz.

f

p

6 arco pizz:

arco
cres: f f pizz:
arco
cres: pizz:

11 p arco

p arco
arco
p

17 f pizz: p

f pizz: p
pizz:
f p

22 arco *cres cen do* *f* pizz: *p*

arco *cres cen do* *f* pizz: *p*

ff *p*

28 arco *f*

arco *f*

f

34 pizz: *p* arco

pizz: *p* arco

p

40

Musical score for measures 40-46. The piece is in 3/4 time with a key signature of two flats. The score consists of two systems. The first system has a treble and bass staff. The treble staff starts with a *mf* dynamic and features a melodic line with some slurs. The bass staff starts with a *mf* dynamic and has a more rhythmic accompaniment. The second system continues the piece, with the treble staff reaching a *f* dynamic and the bass staff also reaching a *f* dynamic. There are various articulations and slurs throughout.

47

Musical score for measures 47-53. The piece continues in 3/4 time with two flats. The score consists of two systems. The first system has a treble and bass staff. The treble staff starts with a *dim.* dynamic and then moves to *mf*. The bass staff starts with a *dim.* dynamic and then moves to *mf*. The second system continues the piece, with the treble staff reaching a *f* dynamic and the bass staff reaching a *mf* dynamic. There are various articulations and slurs throughout.

54

Musical score for measures 54-60. The piece continues in 3/4 time with two flats. The score consists of two systems. The first system has a treble and bass staff. The treble staff starts with a *p* dynamic and features a melodic line with some slurs. The bass staff starts with a *p* dynamic and has a more rhythmic accompaniment. The second system continues the piece, with the treble staff reaching a *p* dynamic and the bass staff reaching a *p* dynamic. There are various articulations and slurs throughout.

61

Musical score for measures 61-67. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The vocal line features a melodic line with various rhythmic values and rests. The piano accompaniment includes chords and moving lines in both hands. Fingerings are indicated with numbers 1-5. A fermata is placed over the final measure of this system.

68

Musical score for measures 68-73. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats. The vocal line begins with a dynamic marking of *f* (forte). The piano accompaniment features chords and moving lines. A fermata is placed over the final measure of this system.

74

Musical score for measures 74-79. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats. The vocal line begins with a dynamic marking of *f* (forte) and later changes to *mf* (mezzo-forte). The piano accompaniment features chords and moving lines. A fermata is placed over the final measure of this system.

80 *espress:*
ben Cantato

86

92

98

Musical score for measures 98-104. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many chords and moving lines in both hands. The vocal line consists of a few notes with some rests.

105

Musical score for measures 105-111. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many chords and moving lines in both hands. The vocal line consists of a few notes with some rests.

112

Musical score for measures 112-118. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many chords and moving lines in both hands. The vocal line consists of a few notes with some rests. Dynamic markings *dim.* and *cres.* are present.

119

125 *Giocoso* pizz: arco

f *Giocoso* pizz: (arco)

f *p*

131 pizz:

f pizz: *p*

f (*p*)

p

136 arco

arco

(f)

142 pizz: p arco cres ...

pizz:

p

arco

cres ...

147cen ... do

pizz: f (pizz:) p (p)

.....cen do f p

.....cen do

f

(pizz:)

p

(p)

.....cen do

f

p

153

arco

pizz:

arco

pizz:

f

159

p

arco

cres *cen* *do*

p

arco

cres *cen* *do*

p

cres *cen* *do*

165

Meno mosso

p

p

171

178

cres:

cres: *f* *dimi:*

cres: *f* *dimi:*

184

190

190-196

p

This system contains measures 190 through 196. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The music includes various dynamics such as *p* (piano) and *pp* (pianissimo), along with hairpins for crescendo and decrescendo. There are also fermatas and slurs over certain passages.

197

197-202

1.

This system contains measures 197 through 202. It continues the vocal and piano parts. A first ending bracket labeled "1." spans measures 201 and 202. The piano accompaniment features a steady eighth-note accompaniment in the bass line.

203

203-208

2. *riten:* **a tempo**

p

This system contains measures 203 through 208. It begins with a second ending bracket labeled "2." and a *riten:* (ritardando) marking. The tempo then returns to **a tempo**. The piano part includes a *p* (piano) dynamic marking.

2. *riten:* **a tempo**

p

This system continues the musical score for measures 203 through 208, showing the vocal line and piano accompaniment. It includes the *riten:* and **a tempo** markings, as well as the *p* dynamic.

210

Musical score for measures 210-215. The system consists of two staves. The upper staff is a single treble clef with a melodic line featuring eighth and sixteenth notes, some with slurs and accents. The lower staff is a grand staff (treble and bass clefs) with a harmonic accompaniment of chords and moving lines.

216

Musical score for measures 216-221. The system consists of two staves. The upper staff continues the melodic line with a *riten:* marking at the end. The lower staff continues the harmonic accompaniment. A *riten:* marking is also present above the grand staff in the final measure.

222

accell: **Tempo primo**

Musical score for measures 222-227. The system consists of two staves. The upper staff begins with a *accell:* marking and a **Tempo primo** instruction. It features a melodic line with a *f* dynamic marking. The lower staff also begins with a *accell:* marking and features a more active accompaniment with a *f* dynamic marking.

227 pizz: arco

pizz: (arco)

233 *f* pizz: *ff*

f pizz: *ff*

238 arco pizz:

arco pizz:

243

pp arco

pp arco

pp

This system contains measures 243 through 248. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The key signature has two flats. The top staff begins with a *pp* dynamic and includes the instruction *arco*. The middle staff begins with a *pp* dynamic. The bottom staff includes the instruction *arco*. The music consists of various rhythmic patterns and melodic lines across the staves.

249

pizz: pp

f pizz:

(pp)

This system contains measures 249 through 253. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The key signature has two flats. The top staff includes the instruction *pizz:* and a *pp* dynamic. The middle staff includes the instruction *f pizz:*. The bottom staff includes the instruction *(pp)*. The music continues with complex rhythmic and melodic structures.

254

arco (arco) pizz: pizz:

f f f

This system contains measures 254 through 258. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The key signature has two flats. The top staff includes the instruction *arco* and *pizz:*. The middle staff includes the instruction *(arco)* and *pizz:*. The bottom staff includes the instruction *f*. The music concludes with various rhythmic and melodic patterns.

259

p arco

(*p*) arco

f

265

mf

mf

mf

272

f

f

279

Musical score for measures 279-285. The score is in 3/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and a crescendo hairpin.

286

Musical score for measures 286-292. The score continues with the vocal line and piano accompaniment. The piano part features more complex textures with chords and moving lines. Dynamics include piano (*p*) and forte (*f*).

293

Musical score for measures 293-300. The score concludes with the vocal line and piano accompaniment. The piano part has a strong melodic presence in the right hand. Dynamics include forte (*f*).

299

Musical score for measures 299-304. The system consists of two staves: a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. The piano accompaniment features a bass line with a half note G3, followed by eighth notes: A3, B3, C4, B3, A3, G3, F3, E3, D3. The right hand of the piano accompaniment plays chords and moving lines, including a prominent eighth-note pattern in the right hand.

305

Musical score for measures 305-310. The system consists of two staves: a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line starts with a half note G4, followed by half notes: A4, B4, C5, B4, A4, G4. The piano accompaniment features a bass line with a half note G3, followed by eighth notes: A3, B3, C4, B3, A3, G3, F3, E3, D3. The right hand of the piano accompaniment plays chords and moving lines, including a prominent eighth-note pattern in the right hand.

311

Musical score for measures 311-316. The system consists of two staves: a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line starts with a half note G4, followed by half notes: A4, B4, C5, B4, A4, G4. The piano accompaniment features a bass line with a half note G3, followed by eighth notes: A3, B3, C4, B3, A3, G3, F3, E3, D3. The right hand of the piano accompaniment plays chords and moving lines, including a prominent eighth-note pattern in the right hand. The word "Cantato" is written above the vocal line in measure 312.

317

Musical score for measures 317-322. The score is in 3/4 time and B-flat major. It features a piano and a violin. The piano part has a melodic line in the right hand and a supporting bass line in the left hand. The violin part has a melodic line with some slurs and accents. The key signature has one flat (B-flat).

323

Musical score for measures 323-329. The score is in 3/4 time and B-flat major. It features a piano and a violin. The piano part has a melodic line in the right hand and a supporting bass line in the left hand. The violin part has a melodic line with some slurs and accents. The key signature has one flat (B-flat). Dynamics include *p* (piano) and *f* (forte).

330

Musical score for measures 330-335. The score is in 3/4 time and B-flat major. It features a piano and a violin. The piano part has a melodic line in the right hand and a supporting bass line in the left hand. The violin part has a melodic line with some slurs and accents. The key signature has one flat (B-flat). Dynamics include *f* (forte).

337

Musical score for measures 337-342. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment has a bass line with quarter notes G3, F3, E3, D3 and a treble line with chords. Dynamics include piano (p) and forte (f).

343 *cres* *cen* *do* *f*

Musical score for measures 343-348. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line has lyrics "cres cen do" and includes a crescendo and a forte (f) dynamic. The piano accompaniment has a bass line with quarter notes G3, F3, E3, D3 and a treble line with chords. Dynamics include piano (p) and forte (f).

Andante

Grave

Violín *p* *cres cen . .*

Violoncello *p* *cres cen . .*

Piano *p* *cres cen . .*

9 *... do*

Dimi:

... do *Dimi:*

... do *Dimi:*

18

27

rit. **a tempo**

rit. **a tempo**

36

rit. **a tempo**

45

animato

dim. *p*

dim. *p*

54 **Più animato** *cres*

63 *cen* *do*

72 *cres:*

108

allar gan do

p pizz:

pizz:

(p)

allar gan do

p

p

Tempo primo

117 *elegante*

arco

p arco

Ben Cantato

123

pizz:

127 *8va* *loco*

132 **Poco animato**

137

142 *8va* | *loco*

146 *8va* | *loco*

151

156 8^{va}-----

160 (8)-----] *loco*

165 **Più mosso** *cres* *cen* *do*

172

Musical score for measures 172-176. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#). Measure 172 starts with a repeat sign. Measure 173 contains a measure rest. Measure 174 features a triplet of eighth notes. Measure 175 has a measure rest. Measure 176 ends with a fermata.

177

dimi: *allarg:* *p* *pp*

Musical score for measures 177-181. The score is in treble and bass clefs with a key signature of three sharps. Measure 177 has a measure rest. Measure 178 has a measure rest. Measure 179 has a measure rest. Measure 180 has a measure rest. Measure 181 ends with a fermata. Dynamics include *dimi:*, *allarg:*, *p*, and *pp*.

Final

Allegro con fuoco

Violín

Violoncello

Piano

Musical score for Violin, Cello, and Piano. The score is in treble and bass clefs with a key signature of one flat (Bb) and a 2/4 time signature. The Violin part has a measure rest. The Cello part starts with a forte (*ff*) dynamic. The Piano part starts with a fortissimo (*ff*) dynamic.

7

molto espressivo *appassionato*

13

ff *ff* *marcato*

20

26

p

p

deciso

3

33

mf

mf

legato

p

f

38

f

f

f

2 1 2 5

2 1 2 5

43 *con anima*
Cantato
con anima

Cantato

48

legato

52 *f*

f

56

dimi: cantato

dimi: cantato

dimi: (cantato)

61

mf

mf

dimi:

dimi:

65

8va

69

allargando a tempo

allargando p a tempo

Detailed description: This system contains measures 69 through 73. The top staff is in treble clef with a key signature of one flat. It features a melodic line with a fermata over the final measure of the system. The bottom staff is in bass clef, providing harmonic support. Performance markings include 'allargando' and 'a tempo' in both staves, and a dynamic marking 'p' in the bottom staff.

8

delicatamente allargando (p) a tempo

Detailed description: This system contains measures 74 through 78. The top staff is in treble clef, marked 'delicatamente' and 'allargando'. It features a complex, rhythmic melodic line. The bottom staff is in bass clef, with a dynamic marking '(p)'. The system concludes with the marking 'a tempo'.

74

Detailed description: This system contains measures 79 and 80. The top staff is in treble clef, showing a melodic line with accents and slurs. The bottom staff is in bass clef, with a complex accompaniment. The system ends with a double bar line.

81

cres cen do

Detailed description: This system contains measures 81 through 85. The top staff is in treble clef, featuring a melodic line with a crescendo leading to a fermata. The bottom staff is in bass clef, with a complex accompaniment. Performance markings include 'cres cen do' and dynamic markings.

88

8^{va}

This system contains measures 88 through 95. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The vocal line includes dynamic markings such as *p* and *8^{va}*. The piano accompaniment includes various articulations like accents and slurs, and dynamic markings like *p* and *7*.

96

8^{va}

cres *cen*

8^{va}

This system contains measures 96 through 103. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The vocal line includes dynamic markings such as *cres* and *cen*. The piano accompaniment includes various articulations like accents and slurs, and dynamic markings like *p* and *7*.

103

8^{va}-----1

.. do

f

ff *allarg:*

loco

8^{va}

loco 8^{va}

loco 8^{va}

ff *allarg:*

109 **Tempo primo**

p

3 3 3 3

8^{va} *loco*

8^{va} *loco*

113

Musical score for measures 113-116. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 113 starts with a quarter rest in the upper staff and a quarter note in the lower staff. Measure 114 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 115 features a quarter note in the upper staff and a triplet of eighth notes in the lower staff. Measure 116 has a quarter note in the upper staff and a triplet of eighth notes in the lower staff.

117

Musical score for measures 117-120. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 117 starts with a quarter note in the upper staff and a quarter note in the lower staff. Measure 118 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 119 features a quarter note in the upper staff and a triplet of eighth notes in the lower staff. Measure 120 has a quarter note in the upper staff and a triplet of eighth notes in the lower staff.

121

Musical score for measures 121-124. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 121 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 122 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 123 features a quarter note in the upper staff and a quarter note in the lower staff. Measure 124 has a quarter note in the upper staff and a quarter note in the lower staff.

126

132 *8va*

137 *8va* | *loco*

cres *cen* *do* *ff*

cres *cen* *do* *ff*

142

Musical score for measures 142-147. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The vocal line features a melodic line with some rests and slurs. The piano accompaniment includes chords and arpeggiated patterns in both hands.

148

Musical score for measures 148-154. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The vocal line continues with a melodic line. The piano accompaniment features more complex chordal textures and arpeggios.

155

Musical score for measures 155-160. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The vocal line has some rests in the first few measures. The piano accompaniment continues with arpeggiated patterns and chords.

161

Musical score for measures 161-166. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). Measure 161 features a vocal line with a quarter rest followed by eighth notes, and a piano accompaniment with a bass line of quarter notes and a treble line of chords. The piano part includes a triplet of eighth notes in measure 164 and a fermata in measure 165.

167

Musical score for measures 167-174. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). Measure 167 features a vocal line with a quarter rest followed by a half note, and a piano accompaniment with a bass line of quarter notes and a treble line of chords. The piano part includes a triplet of eighth notes in measure 171 and a fermata in measure 172.

175

Musical score for measures 175-182. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). Measure 175 features a vocal line with a quarter note followed by eighth notes, and a piano accompaniment with a bass line of quarter notes and a treble line of chords. The piano part includes a triplet of eighth notes in measure 181 and a fermata in measure 182.

Trio

182

188

194

199

Musical score for measures 199-206. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The vocal line features a melodic line with some grace notes and a fermata over the final measure. The piano accompaniment includes a bass line with eighth-note patterns and chords in the right hand.

207

Musical score for measures 207-212. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The vocal line continues the melodic line with a fermata over the final measure. The piano accompaniment features a more active bass line with eighth-note patterns and chords in the right hand.

213

Musical score for measures 213-216. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The vocal line consists of a simple harmonic line. The piano accompaniment features a rhythmic pattern of eighth notes in both hands.

217

First system of musical notation, measures 217-220. It consists of a single grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The music features a melodic line in the treble and a supporting bass line in the bass. Measure 219 contains a double bar line. Measure 220 ends with a fermata over the final note.

Second system of musical notation, measures 221-224. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measures 221-223 are marked with a first ending bracket and a first ending sign (a circle with a diagonal slash). Measure 224 is marked with a second ending sign (a circle with a diagonal slash) and a fermata. The music is more rhythmically active than the first system.

221

Third system of musical notation, measures 221-224. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measures 221-223 are marked with a first ending bracket and a first ending sign. Measure 224 is marked with a second ending sign and a fermata. The music is more rhythmically active than the first system.

Fourth system of musical notation, measures 221-224. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measures 221-223 are marked with a first ending bracket and a first ending sign. Measure 224 is marked with a second ending sign and a fermata. The music is more rhythmically active than the first system.

224

Fifth system of musical notation, measures 224-227. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measures 224-227 are marked with a first ending bracket and a first ending sign. The music is more rhythmically active than the first system.

Sixth system of musical notation, measures 224-227. It consists of a grand staff with a treble clef and a bass clef. The key signature has one flat. Measures 224-227 are marked with a first ending bracket and a first ending sign. The music is more rhythmically active than the first system.

227

Musical score for measures 227-232. The score is in 3/4 time and consists of two systems. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature changes from one flat to two sharps between measures 227 and 228. The music features a mix of eighth and sixteenth notes in the upper voices and chords and eighth notes in the lower voices.

233

Musical score for measures 233-240. The score is in 3/4 time and consists of two systems. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is two sharps. The music features a mix of eighth and sixteenth notes in the upper voices and chords and eighth notes in the lower voices.

241

Musical score for measures 241-248. The score is in 3/4 time and consists of two systems. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is two sharps. The music features a mix of eighth and sixteenth notes in the upper voices and chords and eighth notes in the lower voices.

249

Musical score for measures 249-255. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The music features a melodic line in the upper voice and a more active bass line. There are some 'x' marks above notes in measures 250 and 251, and a circled 'b' below a note in measure 255.

256

Musical score for measures 256-262. The score is in treble and bass clefs with a key signature of two sharps. Measure 256 includes the instruction *8va* with a dashed line above the staff and *(rallentando)* below the staff. The music features a melodic line in the upper voice and a more active bass line. There are some 'x' marks above notes in measure 261, and a circled 'b' below a note in measure 262.

262 (8) *loco*

f

268 *8va*

8va

273 (8) *loco*

loco

276

f

f *ff*

C-0112



Ign. Cervantes

Portada de *La Ilustración Cubana*, año IV, núm. 3
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ANEXO I

Descriptores empleados para definir los títulos de las obras

No.	Título propio	Título normalizado en francés e inglés	Título normalizado en español
1	«Quatuor concertant pour flûte, violon, alto et violoncelle»	Quatuor concertant, pour flûte, violon, alto et violoncelle (basse), op. 19	Cuarteto concertante, para flauta, violín, viola y violonchelo, op. 19
2	«Air with variations, for a violin principal and an accompaniment for a second violin & bass»	Air with variations, for violin principal, second violin and bass	Aria con variaciones, para violín principal con acompañamiento de violín segundo y bajo
3	«Sixième Air varié pour le violon avec accompagnement d'orchestre ou quatuor ou piano»	6me. Air varié, pour le violon avec accompagnement de piano, op. 66	6ta. Aria con variaciones, para violín con acompañamiento de piano, op. 66
4	«7me. Air Varié pour le violon précédées d'une Introduction sur un thème National Américain Yankee Doodle avec accompagnement d'orchestré ou quatuor ou piano»	7me. Air varié, pour le violon avec accompagnement de piano, op. 67	7ma. Aria con variaciones, para violín con acompañamiento de piano, op. 67
5	«Trios de violín flauta y piano»	---	Tríos, para flauta, violín y piano
6	La Serenata Barcarola para violín con acompañamiento de piano	---	La serenata, barcarola para violín con acompañamiento de piano
7	«La Plainte du Tasso pour violon et piano concertante»	La plainte du Tasso, pour violon et piano concertante, op. 14	El llanto de Tasso, para violín y piano concertante, op. 14
8	«La Chute des Feuilles Nocturne pour Violon et Piano»	La chute des feuilles, nocturne pour violon et piano, op. 36	La caída de las hojas, para violín y piano, op. 36

No.	Título propio	Título normalizado en francés e inglés	Título normalizado en español
9	«El Lamento del esclavo Capricho para violín y piano»	---	<i>Lamento del esclavo, capricho para violín y piano, op. 29</i>
	«Chanson de Le'Esclave Caprice pour violon avec accompagnement de Piano»	<i>Chant de l'esclave, caprice pour violon et piano, op. 29</i>	
10	«Impromptu mélodique»	<i>Impromptu mélodique</i>	<i>Impromptu melódico</i>
11	«Méditation pour violon et piano»	<i>Méditation, pour violon et piano, op. 35</i>	<i>Meditación, para violín y piano, op. 35</i>
12	«Melodía»	---	<i>Melodía</i>
13	«"Adieu à la Havanne" Melodie pour la flûte avec accompagnement de piano»	<i>Adieu à la Havanne, mélodie pour la flûte avec accompagnement de piano, op. 2</i>	<i>Adiós a La Habana, melodía para flauta con acompañamiento de piano, op. 2</i>
14	«Duo concertant pour piano et violon sur Lucrezia Borgia de G. Donizetti»	<i>Duo concertant, sur Lucrezia Borgia de G. Donizetti, pour piano et violon</i>	<i>Dúo concertante, sobre Lucrezia Borgia de G. Donizetti para piano y violín</i>
15	«"Quejas del Alma" Melodía para clarinete y piano»	---	<i>Quejas del alma, melodía para clarinete y piano</i>
16	«Petite Légende pour violon avec accompagnement de piano»	<i>Petite légende, pour violon avec accompagnement de piano</i>	<i>Pequeña leyenda, para violín y acompañamiento de piano</i>
17	«Romantica. Mélodie pour le violon avec accompagnement de piano»	<i>Romantica, mélodie pour violon avec accompagnement de piano</i>	<i>Romántica, melodía para violín con acompañamiento de piano</i>
18	«"Trio" para violin violoncello y piano»	---	<i>Trío, para violín, violonchelo y piano</i>

ANEXO II

Catálogo abreviado de las obras impresas

No.	Título	Formato	Editorial	Fecha	Plancha	Archivo	Propietario	Dedicatoria
Antonio Raffelin								
1	<i>Quatour concertant, op. 19</i>	Fl, Vln, Vla y Vc	E. Troupe- nas	[1836- 1845]	R 10	NMI	Lesley Alex- ander y Wil- lem Noske	---
2	<i>Air with variations</i>	VlnI. VlnII y Vc/Cb	Bacon & Co. Music Sellers	[1815- 1825]	---	HMNM	- Hopkins - J[ames] Engle Negus - Wurlitzer- Bruck	---
3	<i>6me. Air varié, op. 66</i>	Vln y Pno	G. André & Co	© 1855	---	LOC	---	Anne Rush
4	<i>7me. Air varié, op. 67</i>	Vln y Pno	G. André & Co.	© 1855	---	LOC	---	Ja[me]s Monro[e] Mackie
Nicolás Ruiz Espadero								
11	<i>Méditation, op. 35</i>	Vln y Pno	A. E. Blackmar	© 1868	---	HMNM	---	Rafael Díaz Albertini Urioste
José Comellas								
13	<i>Adieu à la Havanne, op. 2</i>	Fl y Pno	- Breitkopf & Härtel - Schirmer	ca. 1874	13446	UofL	---	B[enito] R[amos] Almeyda
José Comellas y Joseph Van der Gucht								
14	<i>Duo concertant, sur Lucrezia Borgia de G. Donizetti</i>	Vln y Pno	E. Gerard	1868	E. G.	BnF	---	Pío Mazorra
José Manuel Jiménez								
16	<i>Petite légende</i>	Vln y Pno	F. M. Geidel	---	---	HMNM	Guillermo Tomás	Rosie Schiff

ANEXO III

Catálogo abreviado de las obras manuscritas

No.	Título	Formato	Fecha	Copista	Fecha	Archivo	Propietario	Dedicatoria
<i>Laureano Fuentes Matons</i>								
5	<i>Tríos</i>	<i>Fl, Vln y Pno</i>	1859	<i>Francisco Barthelemy y Flores</i>	1915	SBEC BNC	---	- [Santiago] Gandaria[s] - [Pablo] Guereca
6	<i>La serenata</i>	<i>Vln y Pno</i>	1891	<i>autógrafo</i>	---	SBEC BNC	---	<i>Emilio Reinoso</i>
<i>Nicolás Ruiz Espadero</i>								
7	<i>La plainte du Tasso, op. 14</i>	<i>Vln y Pno</i>	1858-1881	<i>autógrafo</i>	---	HMNM	---	---
8	<i>La chute des feuilles, op. 36</i>	<i>Vln y Pno</i>	[1859]	<i>autógrafo</i>	---	HMNM	<i>Angelina Sicouret</i>	---
9	<i>Chant de l'esclave, op. 29</i>	<i>Vln y Pno</i>	---	<i>autógrafo</i>	---	HMNM	<i>Ignacio Cervantes</i>	[Frantz] Jehin-Prume
			1860	[Jesús de Monasterio]	---	RCSMM	[Jesús de Monasterio]	---
			---	<i>Edilia Piñón</i>	1977	HMNM	---	---
10	<i>Impromptu mélodique</i>	<i>Vln y Pno</i>	1867	[Jesús de Monasterio]	---	RCSMM	[Jesús de Monasterio]	---
11	<i>Méditation, op. 35</i>	<i>Vln y Pno</i>	---	<i>autógrafo sobre impreso</i>	---	HMNM	[Angelina Sicouret]	<i>Rafael Díaz Albertini</i>
			---	[Jesús de Monasterio]	---	RCSMM	[Jesús de Monasterio]	---
12	<i>Melodía</i>	<i>Vln y Pno</i>	1868	[Jesús de Monasterio]	---	RCSMM	[Jesús de Monasterio]	---
<i>José Manuel Jiménez</i>								
15	<i>Quejas del alma</i>	<i>Cl y Pno</i>	18[..]	<i>autógrafo</i>	---	BNC	---	<i>Marino Coimbra</i>
			---	<i>Carmelina Muñoz Alburquerque</i>	1979	HMNM	---	---
<i>Cecilia Arizti</i>								
17	<i>Romantica</i>	<i>Vln y Pno</i>	---	- <i>autógrafo</i> - <i>Carmelina Muñoz</i> - <i>Zon, Guede y Viana</i>	---	HMNM	---	---
18	<i>Trío</i>	<i>Vln, Vc y Pno</i>	ca. 1893	<i>desconocido</i>	---	HMNM	---	---

Dedicado a la música de cámara, este octavo volumen de la colección «Patrimonio Musical Cubano» compila, por vez primera, obras para pequeño formato de siete autores nacidos o residentes en Cuba: Antonio Raffelin, Laureano Fuentes Matons, Nicolás Ruiz Espadero, José Comellas, Joseph Van der Gucht, José Manuel Jiménez y Cecilia Arizti. Se trata de 18 piezas compuestas durante el siglo XIX, que han sido estudiadas y transcritas en edición crítica por el pianista Dr. José Raúl López, profesor de Florida International University.

Se complementa el presente estudio con la caracterización de los documentos —impresos y manuscritos inéditos— y su proceso de preservación desde la visión patrimonialista de la Dra. Miriam Escudero, quien ha estado a cargo de esta cuidada edición junto a la Dra. María Antonia Virgili. Proviene dichas composiciones de los fondos del Museo Nacional de la Música, La Habana; la Biblioteca Nacional de Cuba José Martí; la Biblioteca Provincial Elvira Cape, Santiago de Cuba; Nederlands Muziek Instituut, Holanda; The Library of Congress, United States; la Biblioteca del Real Conservatorio Superior de Música de Madrid, la Bibliothèqu nationale de France, y The Library of The University of Louisville.

La colección «Patrimonio Musical Cubano», dedicada a la preservación y difusión de los documentos que contienen música compuesta para actos civiles y religiosos en la sociedad cubana durante los siglos XVIII al XX, tributa a la gestión del patrimonio cultural y la educación patrimonial como líneas de investigación que se fomentan en sinergia con el Centro de Investigación y Desarrollo de la Música Cubana; el Museo Nacional de la Música; el Gabinete de Patrimonio Musical Esteban Salas del Colegio Universitario San Gerónimo de La Habana, Universidad de La Habana; la Universidad de Valladolid, España, y su Agrupación Musical Universitaria; la Oficina del Historiador de la Ciudad de La Habana; el Instituto Cubano de la Música; Manhattan School of Music e International Piano Festivals.

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