

**fascículo II**

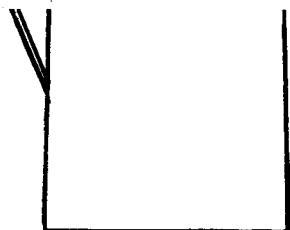
**TRAGALOCHAS**

**ASÍ YO TE SONÉ**

**NO QUIERO QUE ME QUIERAS**

**PASILLANEANDO**

**SOMBRA EN LOS MÉDANOS**



## ANTOLOGIA DE AIRES POPULARES VENEZOLANOS

Las formas musicales populares que hemos recopilado y armonizado provienen de importantes tradiciones artísticas de Venezuela, y son sólo algunas de las que mejor se han prestado a una elaboración para guitarra sola. Fueron recogidas en el campo, en aldeas y pequeñas ciudades, bien dictadas por músicos populares, o copiadas de raros manuscritos, viejas ediciones, rollos de pianola y antiguos discos. Estas formas tienen diverso origen y ubicación: en unas predomina el ancestro europeo, como en el vals, la canción y el pasaje, casi todos dispersos por todo el país, mientras en otros se sienten acentos negroides, influencias del arte musical de los primitivos esclavos afro-venezolanos, como en el merengue y en algunas inflexiones rítmicas del golpe, el primero hasta hace poco tiempo muy propio de zonas centrales y el segundo de regiones centro-occidentales.

Por su estructura, el vals consta de dos o de tres partes, y, con algunas excepciones, son de limitado recorrido tonal y modulante, casi siempre dentro de una tonalidad principal y sus relativos vecinos. Entre esas excepciones podemos señalar las interesantes transiciones tonales de la segunda parte de "El bejuquero", en que sobre dieciseis compases se recorren seis tonalidades con sus respectivos acordes dominantes. En el vals "Recuerdos a Muñoz" se recorren nueve tonalidades. Muchos vales no solamente eran interpretados en toda suerte de instrumentos o conjuntos musicales sino que también al ponérseles letra se les cantaba en serenatas, fiestas, radio etc. El merengue es igualmente importante tanto como baile popular que como canción, ésta por lo general de carácter humorístico, y de un ritmo caprichoso que oscila con acentuaciones de 6/8 y 2/4.

Tratándose de piezas de índole netamente popular, al interpretárseles en la guitarra se puede hacer uso, ad libitum, del capotasto sobre el traste que lo permita la tesitura de la obra, con lo cual se obtiene un color tonal más variado y un efecto sonoro más rico. En la armonización, ornamentos y ciertos efectos instrumentales hemos tomado en consideración algunas peculiaridades artísticas del guitarrista popular venezolano, del bandolinista, del arpista, del ejecutante de cuatro, y orquestas de baile.

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## ANTOLOGIA DI ARIE POPOLARI VENEZUELANE

Le forme musicali popolari che abbiamo raccolto e armonizzato provengono da importanti tradizioni artistiche del Venezuela, e sono solo alcune di quelle che si sono meglio prestate ad una elaborazione per sola chitarra. Sono state raccolte nei campi, in paesetti e piccole città, ben dettate da musicisti popolari o copiate da rari manoscritti, vecchie edizioni, rulli di pianola e vecchi dischi. Queste forme musicali hanno origine e luogo di provenienza diversi: in alcune predomina l'origine europea, come nel valzer, la canzone e il "pasaje", quasi tutti dispersi per tutto il paese, mentre in altri si sentono accenti negroidi, influenze dell'arte musicale dei primitivi schiavi afro-venezuelani come nel "merengue" e in alcune inflessioni ritmiche del "golpe", il primo fino a poco tempo fa proprio di zone centrali, il secondo di regioni centro-occidentali.

Per la sua struttura il valzer consta di due o tre parti, e, con qualche eccezione, presenta un percorso tonale limitato e modulante, quasi sempre dentro una tonalità principale e i suoi relativi vicini. Tra le eccezioni possiamo segnalare gli interessanti passaggi tonali della seconda parte di "El bejuquero", nel quale in 16 battute si percorrono 6 tonalità con i loro rispettivi accordi dominanti. Nel valzer "Recuerdos a Muñoz" si trovano nove tonalità. Molti valzer non solo venivano eseguiti da ogni tipo di strumenti o complessi musicali ma, mettendo loro le parole, venivano anche cantati per serenate, feste e trasmissioni radiofoniche. Il "merengue" è altrettanto importante sia come ballo popolare che come canzone e in tale forma è principalmente di carattere umoristico e con un ritmo capriccioso che oscilla dal tempo di 6/8 a quello di 2/4.

Trattandosi di pezzi di índole puramente popolare, quando sono interpretati con la chitarra, si può fare uso, ad libitum, del capotasto su quel tasto che la tessitura dell'opera meglio comporta; con ciò si ottiene un colore tonale più variato ed un effetto sonoro più ricco. Per l'armonizzazione, per gli abbellimenti e certi effetti strumentali abbiamo preso in considerazione alcune particolarità artistiche del chitarrista popolare venezuelano, del mandolinista, dell'arpista, del suonatore di cuatro (chitarra a quattro corde) e delle orchestre da ballo.

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## ANTHOLOGY OF POPULAR VENEZUELAN AIRS

The popular musical forms that we have collected and harmonized come from important artistic traditions of Venezuela and are only those which are better adapted to an elaboration for guitar. They were collected in the fields, in small localities and towns, well-dictated by popular local musicians or copied from rare manuscripts, old editions, piano rolls and old recordings. These musical forms come from different sources: in some the European origin predominates, as in the waltz, the song and the 'pasaje', which are found all over the country; in others one hears negroid rhythms, influence of the musical art of the primitive afro-venezuelan slaves such as the 'merengue', and in some rhythmic inflections of the 'golpe', the first up until a short time ago found in the Central zones and the second, the Central-Western regions.

Structurally the waltz consists of two or three parts, and, with a few exceptions, contain limited tonal movement, almost always a single tonality and its relative neighboring ones. Among the exceptions one can mention the interesting tonal transition of the second part of 'El bejuquero', in which 16 measures cover 6 tonalities with their respective dominant chords. The waltz 'Recuerdos a Muñoz' contains nine tonalities. Many waltzes were not only interpreted by every type of instrument or musical ensemble and even, adding words, sung for evening entertainment, parties and radio transmissions. The 'Merengue' is as important as a popular dance as a song and as such is principally of a humoristic character with a jocular rhythm which is punctuated by 6/8 and 2/4 accentuations.

Dealing with purely popular pieces, when they are interpreted on the guitar, one can use, ad libitum, the capotasto or that position which is best suited to the work; likewise one obtains a more varied tonal colour and a richer sonority; for the harmonization, the embellishments, and certain instrumental effects, some particular artistic effects of the popular Venezuela guitarist, mandolinist, cuatro (four-string guitar) player and dance band have been taken into consideration.

Alirio Díaz



# EL TRAGALOCHAS

valse

armonización y arreglo para guitarra  
de ALIRIO DIAZ

ISAÍAS ALVARADO

Allegro (♩ = 192)

The score is written for guitar in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a dynamic marking of *f* and the instruction *grazioso*. The piece is marked *Allegro* with a tempo of 192 beats per minute. The score consists of eight staves of music, each containing a melodic line and a bass line with guitar-specific fingering and chord diagrams. Chord diagrams are labeled with Roman numerals: V, II, VII, V, II, III, VII, V, and IV. The piece concludes with a *rall.* marking and the instruction *Dal Segno al poi segue*.

*aspero, latigueando los bajos (popular)*

# ASÍ YO TE SOÑÉ

valse canción

armonización y arreglo para guitarra  
de ALIRIO DIAZ

RAFAEL MIGUEL LÓPEZ

Cantabile (♩ = 49 circa)

The score is written for guitar in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a dynamic marking of *mf* and includes a fingering diagram for a triplet. The second staff starts with a dynamic marking of *f*. The third staff features a *p* dynamic and includes a *vall.* (rallentando) section. The fourth staff includes a *p a tempo* marking. The fifth staff begins with a double bar line and a *p* dynamic. The sixth staff includes an *arm.* (armatura) marking. The seventh and eighth staves continue the melodic and harmonic development with various fingering and dynamic markings.

This page of musical notation is for guitar and includes the following elements:

- Staff 1:** Features chords VIII and VII. Performance instructions include *p* (piano), *rall.* (rallentando), and *arm. 8* (armature 8).
- Staff 2:** Features chords IV and VII. Performance instructions include *mf a tempo* and *p*.
- Staff 3:** Features chord VII. Performance instructions include *poco rall.* and *a tempo*.
- Staff 4:** Features chord VII. Performance instructions include *p.* (piano) and *rall.*
- Staff 5:** Features chord IX. Performance instructions include *a tempo*.
- Staff 6:** Features chord VII. Performance instructions include *rall. molto* (rallentando molto).
- Staff 7:** Features chord VIII. Performance instructions include *Dal  $\text{\$}$  al  $\text{\$}$  poi Coda*.
- Staff 8:** Labeled **CODA**.

The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by circled numbers (1-5) above or below notes. Chord diagrams are shown above the staff lines.

# NO QUIERO QUE ME QUIERAS

merengue

armonización y arreglo para guitarra  
de ALIRIO DIAZ

PEDRO OROPEZA VOLCÁN  
(1872-1958)

♩ = 132

mf

mf

mf

mf

f

1. 2.

This page of musical notation for guitar contains seven staves of music. The notation includes various techniques and markings:

- Staff 1:** Features triplets of eighth notes and sixteenth notes. Fingerings are indicated with numbers 0, 3, and 4. Dynamics include *p* (piano).
- Staff 2:** Continues with triplets and includes a *f* (forte) dynamic marking.
- Staff 3:** Shows more triplet patterns with fingerings like 0, 2, 3, and 4.
- Staff 4:** Includes a first ending marked "1." and a second ending marked "2." with a repeat sign. It features a *p* dynamic and circled numbers 6 and 8.
- Staff 5:** Contains complex triplet patterns with fingerings such as 1, 4, 7, and 0. Circled numbers 4, 2, and 5 are present.
- Staff 6:** Features a *ff* (fortissimo) dynamic and the instruction *aspero* (harsh). Fingerings include 7, 0, and 3.
- Staff 7:** Ends with a *dim.* (diminuendo) instruction and a *ten.* (tension) marking. It includes fingerings like 1, 3, 7, and 0.



## PASILLANEANDO

pasaje

armonización y arreglo para guitarra  
de ALIRIO DIAZ

JOSÉ LA RIVA CONTREI

Moderato (♩ = 116)

First system of musical notation, featuring a treble clef, 4/4 time signature, and guitar-specific notation with fret numbers and a circled '4'.

Second system of musical notation, including a trill marked 'III' and fret numbers.

Third system of musical notation, including a trill marked 'III' and fret numbers.

Fourth system of musical notation, starting with a first ending bracket and circled numbers 1 through 5.

Fifth system of musical notation, including a second ending bracket, a 'poco rall.' marking, and an 'a tempo' marking.

*rall.*  
*a tempo*  
*mf rall.*

*a tempo*  
 VII  
 III

*mf*  
 V  
 II III  
 III

III  
 7

*rall.*  
*a tempo*  
 III

1.  
 2.  
*p*  
*mf rall.*

*poco rall.*  
*arpeggiato con dorso de a, m, i.*  
 3  
 4



*mf con grazia, poco più mosso*

*allegro*

*f* *p*

D C al ⊕  
poi segue

allegro

II

poco rall.

f

festoso

(C no sosten.)