

LA NUBE Y EL LUGAR
UN SUDOR FRÍO
TONDE HE MOVIDO UN
PIE DURMIENDO
EN EL AGUA

OBRA COMPLETA PARA PIANO

Alfonso de Elías



Francisco Javier García Ledesma
COMPILADOR

ANTROPOSFERA

OBRA COMPLETA
para piano

ALFONSO DE ELÍAS

UNIVERSIDAD DE
GUANAJUATO



Ediciones
Universitarias

Obra completa para piano es un libro que ofrece una compilación de toda la obra pianística del compositor mexicano Alfonso de Elías (Ciudad de México, 1902-1984), en la cual se puede encontrar música de alta manufactura escrita con maestría y gusto refinado que da cuenta del brillante oficio creativo de este compositor e intérprete del siglo XX. Las diecinueve composiciones que integran esta colección, desde obras en forma de canción breve hasta suite y sonata para piano, aportan material invaluable para todo pianista que se encuentre en la búsqueda de repertorio que contribuya a su formación artística, con énfasis en la destreza técnica, la expresión creativa y la maestría interpretativa. Así, esta colección de partituras que se han reproducido en este volumen, con el cuidado y la revisión rigurosa que conlleva una obra de esta naturaleza, constituye en sí misma la esencia de este esfuerzo editorial pues contribuye a enriquecer el repertorio de música mexicana de arte que puede ser interpretada por maestros, así como consultada y estudiada por alumnos, por lo que se ha decidido no incluir más texto teórico e informativo que pudiese opacar la importancia de la música presentada. Esta edición es única pues hasta nuestros días nunca se había publicado un volumen que reúna la obra completa para piano del maestro Alfonso de Elías, de ahí su gran valor académico y editorial.

OBRA COMPLETA

para piano

ALFONSO DE ELÍAS

Francisco Javier García Ledesma | **Compilador**

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GUANAJUATO



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Campus Guanajuato

División de Arquitectura,
Arte y Diseño
Departamento de
Música

Obra completa para piano. Alfonso de Elías
Primera edición digital, 2024

D. R. © Universidad de Guanajuato
Lascuráin de Retana núm. 5, Zona Centro, C.P. 36000, Guanajuato, Gto.
www.ugto.mx/editorial/

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Obra completa para piano

Compilador y editor responsable del proyecto: Francisco Javier García Ledesma
Producción: Cátedra Manuel de Elías
Textos: Francisco Javier García Ledesma
Cuidado y revisión editorial: Manuel de Elías / Francisco Javier García Ledesma
Notación musical: Diana de Dios Talavera / Mariano Reséndes Arias
Edición y producción: Fides Ediciones
Imagen de portada: Carlos Cañedo Chávez. Agua 1, 2011-2012, técnica mixta
tomado de la serie *Antropósferas*®.

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ISBN: 978-607-580-123-0

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*“música es el arte de expresar emociones
por medio de combinaciones de sonidos”*

Alfonso de Elías

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Prefacio

La obra pianística de don Alfonso de Elías constituye un corpus de literatura musical de alta manufactura que viene a aportar material invaluable para todo aquel pianista que se encuentre en la búsqueda de una sólida formación artística, con énfasis en la destreza técnica, la expresión creativa y la maestría interpretativa.

Las formas musicales que se encuentran en esta colección van desde la canción breve hasta la forma Sonata de cuatro movimientos y la forma de *Suite*, como es el caso de la reducción a dos pianos de *Tlalmanalco*, original para orquesta de cámara. Sin embargo, podemos encontrar también formas como la miniatura, el vals y el minuetto; así como otras formas musicales surgidas en el *periodo romántico* como la canción pastoral, la barcarola, la elegía, el momento musical y demás formas propias del romanticismo pianístico. Asimismo, la fuga encuentra un sitio en esta colección, ya que la misma inicia con dos fugas a dos y tres partes con sujetos de fuga aportados por Dubois y Auber, respectivamente.

Hemos tratado de integrar toda la obra para piano del maestro Alfonso de Elías en orden cronológico, sin embargo, en su catálogo se consignan otras dos obras que no pudimos encontrar: *Sonatina* (1925) y *Preludio en Mi bemol* (1928), de acuerdo con lo consultado a familiares del autor, se cree que dichas

obras se encuentran perdidas. No obstante, la colección incluye un total de 19 composiciones escritas con maestría y gusto refinado que da cuenta del brillante oficio compositivo de un verdadero pianista-compositor. Lo anterior nos confirma que un buen compositor no podría escribir música de esta calidad sin ser un buen pianista, así como un buen pianista no podría interpretar esta música sin la visión de un buen compositor.

En cada obra escrita por el maestro de Elías se encuentra un sin número de lecciones, enseñanzas y consejos técnicos de gran valor artístico y pedagógico, una guía formativa del músico profesional que ofrece una variedad de elementos para el conocimiento e interpretación de la música para piano. Pero lo verdaderamente interesante de este corpus de obra pianística que compartimos es el tratamiento netamente idiomático que presenta cada una de las obras, donde se descubre un ingente trabajo artesanal en cada frase musical en la cual el color del piano se constituye en otro elemento creativo.

Este esfuerzo editorial no se hubiera concretado sin la voluntad decidida, así como la aportación desinteresada del maestro Manuel de Elías, quien con la extraordinaria generosidad que lo caracteriza puso a nuestra disposición todo el material manuscrito de su padre del que, una vez escaneado, se pudo realizar la captura digital de la notación musical para posteriormente realizar toda la labor editorial. De igual forma, agradecemos cumplidamente a todo el equipo directivo del Campus Guanajuato, de la División de Arquitectura, Arte y Diseño y del Departamento de Música y Artes Escénicas de la Universidad de Guanajuato, gracias a su apoyo esta obra magnífica puede ver la luz respondiendo a una de las vocaciones de nuestro quehacer académico: difundir la música mexicana de todos los tiempos.

Alfonso de Elías

En los primeros años del siglo XX, en la ciudad de México, nació don Alfonso de Elías (30 de agosto de 1902) y permanecería activo en el ámbito musical en dicha ciudad hasta el final de su vida (19 de agosto de 1984). Es un compositor que inaugura la veta de grandes autores mexicanos de música de arte de ese siglo, cuyo depurado oficio compositivo ha dado a luz obras sinfónicas, de cámara, pianísticas, vocales y corales de gran interés.

Don Alfonso de Elías se internó en el mundo musical realizando labores de extraordinaria calidad en los campos de la docencia, la composición y la interpretación organística y pianística. Realizó estudios de composición y órgano con Aurelio Barrios y Morales, continuándolos con Rafael José Tello y Gustavo E. Campa; también estudió piano con José Velázquez en el Conservatorio Nacional de Música que pertenecía a la Universidad Nacional de México entre los años 1915 y 1927.

En el ámbito de la pedagogía musical don Alfonso tuvo grandes aciertos al valorar la importancia de la enseñanza musical desde la edad temprana, así como el perfeccionamiento instrumental y compositivo de los jóvenes músicos a quienes enseñaba la teoría de la música, la interpretación pianística, la escritura y la composición musical en su propia academia a principios de los años treinta. Esta labor académica lo llevó a colaborar con otras institu-

ciones educativas compartiendo su método de enseñanza musical, como lo comprueba la existencia de su libro de texto *Teoría Musical* editado por la Escuela de Música de la Universidad de Guanajuato a mediados de la década de los sesenta.

Al tiempo que ejercía la docencia en su academia privada Alfonso de Elías también se desempeñaba como pianista en el ámbito del concertismo nacional presentando conciertos con orquestas y como solista. Sin embargo, en 1958 ingresó a la Escuela Nacional de Música de la UNAM como profesor de piano y armonía, labor que desempeñó hasta el año de 1964, posteriormente, impartió clases de armonía en el Conservatorio Nacional de Música de la ciudad de México.

La obra de don Alfonso de Elías es considerada por críticos e historiadores como la última expresión del romanticismo mexicano, sin embargo, en su obra pianística, así como en su música orquestal, ya se pueden escuchar tintes de un cromatismo exacerbado que posteriormente daría paso a la estética post-tonal.

Alfonso de Elías participó en el concurso de composición de obra sinfónica convocado por la Orquesta Sinfónica de México en el año 1940, con miras a contribuir al estímulo de la producción orquestal nacional. En el acta redactada por los distinguidos jurados: José Rolón, Aurelio Barrios y Morales y Juan D. Tercero, éste último en sustitución del Mtro. Manuel M. Ponce, se estableció, acerca del resultado del concurso, lo siguiente: “se determinó que dos obras serían interpretadas por la orquesta por contener diversos méritos que hacen honor a la literatura musical universal”. Las obras mencionadas fueron: *Cacahuamilpa*, poema sinfónico de Alfonso de Elías y *Música para Orquesta Sinfónica* de Salvador Contreras.

Nota editorial

En el año 2019 se creó al interior del Departamento de Música y Artes Escénicas de la Universidad de Guanajuato la Cátedra Especial “Manuel de Elías”, la misma constituye un espacio académico de alto nivel, en el cual convergen distintas estrategias para la generación y aplicación del conocimiento del arte musical. Los objetivos de la Cátedra consisten en que se coadyuve al enriquecimiento de la experiencia musical desde los campos de la docencia, la investigación, la extensión, la difusión y la preservación de la música.

Así, desde distintos quehaceres académicos y artísticos, la finalidad de este espacio es crear una integración del concepto “música de arte” a partir de la interacción entre los estudiantes de composición, interpretación y dirección, es decir, la *praxis* de la música de arte, bajo la guía del distinguido compositor y director de orquesta Manuel de Elías.

Dentro del quehacer de la Cátedra establecimos que la edición de partituras sería una de sus principales actividades, pues el trabajo de edición es fundamental para la difusión y preservación del patrimonio musical, al mismo tiempo que se contribuye a nutrir de material imprescindible para la investigación musicológica y el enriquecimiento del repertorio pianístico de nuestros estudiantes.

Es por lo anterior que iniciamos con gran entusiasmo nuestro primer trabajo editorial, el cual es el resultado de casi dos años de ardua labor, con la invaluable ayuda de dos de nuestros estudiantes de composición, Diana de Dios Talavera y Mariano Reséndes Arias, quienes, en su servicio social profesional, se dieron a la tarea de digitalizar todas las partituras de la colección. Seguido de lo cual se abordó el trabajo de revisar la digitalización de las partituras, labor en la que la intervención del oído musical del maestro Manuel de Elías fue fundamental para detectar notas falsas, ligaduras de fraseo fuera de lugar, parámetros agógicos y dinámicos equivocados y demás errores de edición propios de la transcripción directamente de los manuscritos originales de las obras revisadas.

Por último, deseamos que este producto académico, resultado de una ardua labor de rescate, pueda circular entre universidades hermanas y otras instituciones de educación musical, así como poder compartirlo con toda aquella institución extranjera que se interese en divulgar la obra de los compositores y músicos mexicanos relacionados con nuestra casa de estudios.

Partituras

Fuga tonal a 2 partes

Sujeto de T. Dubois
(1921)

Alfonso de Elías
(1902-1984)
Trabajo de clase

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The first system is labeled 'Piano' and the following five are labeled 'Pno.'. The key signature is G minor (three flats) and the time signature is 2/4. The score includes various musical notations such as notes, rests, and trills. The first system shows the beginning of the piece with a piano dynamic. The second system starts at measure 8 and includes a trill in the bass line. The third system starts at measure 13 and also includes a trill. The fourth system starts at measure 18, the fifth at measure 24, and the sixth at measure 29. The score concludes with a final cadence in the sixth system.

2

35

Pno.

40

Pno.

46

Pno.

52

Pno.

58

Pno.

64

Pno.

70

Pno.

Fuga tonal a 3 partes.

Sujeto de Auber
(1921)

Alfonso de Elías
(1902-1984)
Trabajo de clase

Piano

8

15

22

30

2

37

Pno.

43

Pno.

49

Pno.

55


Pno.

62

Pno.

68

Pno.




75

Pno.



82

Pno.



89

Pno.



93

Pno.



A mi hijo Manuel Jorge

Vals

(1929)

Alfonso de Elías
(1902-1984)

Mesto, a tempo di Valse (♩ = 126 - 132)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The first system is marked 'Piano' and 'p' (piano), with the instruction 'con Ped.' (with pedal) below the bass staff. The second system is marked 'Pno.' and includes a measure number '6' at the beginning. The third system is marked 'Pno.' and includes a measure number '11' and the instruction 'cresc.' (crescendo). The fourth system is marked 'Pno.' and includes a measure number '16', the instruction 'poco rall.' (poco rallentando), and a 'p' (piano) dynamic marking. The score features various musical notations including slurs, ties, and dynamic markings.

2

21

Pno.

cresc.

26

Pno.

f

dim.

molto rit..

pp poco a poco

31

Pno.

in tempo

pp

36

Pno.

pp

41

Pno.

cresc.

p

smorzando

ten.

A.M.D.G

A mi discípula, la Srta. Berta Tinoco

Elegía I

(1931)

Alfonso de Elías
(1902-1984)

Andante ♩ = 66-69

Piano *p*

Pno.

cresc. *mf* *p*

rall.

12

Pno.

14

Pno.

16

Pno.

18

Pno.

cresc.

f

dim.

Sva

20 *Un poco più lento*

Pno. *rall.* *a tempo.*

22

Pno. *ritard.....*

5 — 1

24 *Lento*

Pno. *a tempo* *rall.* *pp*

A mi discípula, la Srita. Berta Tinoco

Barcarola

(1932)

Alfonso de Elías
(1902-1984)

Andantino ♩ = 56

cantando

Piano *p*

con Ped.

4

Pno.

7

Pno.

10

Pno.

dim. *poco rit.*

2

Un pocheto animato

8^{va}

13

Pno. *mf*

15

Pno. *dim.*

17

Pno.

20

Pno. *cresc. mf*

24 *a tempo*

Pno.

dim. e poco rall. *p*

27

Pno.

31

Pno.

cresc. *f*

33

Pno.

dim.

4

Pno.

35

mp f dim.

Pno.

37

mp rit.

Pno.

39

Tempo I° p

Pno.

42

45

Pno.

48

Pno.

51

Pno.

mf

p

54

Pno.

dim.

6

57

Pno.

dim.

60

Pno.

cresc. *mf* *dim.*

63

Pno.

dim. *p*

65

Pno.

ritard. *pp* *8va*

Canción pastoral

(1933)

Alfonso de Elías
(1902-1984)

Andantino

Piano *p*

Legato

6

Pno. *poco rit.*

10

Pno. *a tempo*

14

Pno.

18

Pno. *f* *dim.* *p* *espressivo cresc.*

2 23

Pno.

cresc.

27

Pno.

dim e poco rit. **p** *a tempo*

32

Pno.

36

Pno.

poco rit.

41

Pno.

45

Pno.

f *dim.* *ritard.*

Para mi discípula Crescencia

Minuetto

(1933)

Alfonso de Elías
(1902-1984)

Allegretto ♩ = 120 ca.

Piano

mp *cresc.* *dim.*

Pno.

piu p *cresc.*

Pno.

dim. *cantabile*

Pno.

cresc. *espressivo* *legato*

2

26

Pno.

cresc.
legato

31

Pno.

dim.
mf
cresc.

37

Pno.

dim.

42

Pno.

cresc.
f
dim.

48

Pno.

p
cresc.

55 3

Pno.

dim. *cantabile*

61

Pno.

cresc. *legato* *espressivo* *cantabile*

66

Pno.

69

Pno.

cresc. *dim. e poco rit.* *legato*

Humoresca

(1933)

Alfonso de Elías
(1902-1984)

Allegretto

Piano

p
legato

poco cresc.

The first system of the piano score for 'Humoresca' is in 2/4 time. It consists of two staves. The right hand (treble clef) begins with a melody of eighth notes, starting on G4 and moving up to B4. The left hand (bass clef) plays a steady eighth-note accompaniment. The piece is marked 'Allegretto', 'piano' (p), and 'legato'. A 'poco cresc.' (poco crescendo) marking is placed at the end of the system.

Pno.

mf

1. 2.

The second system of the piano score starts at measure 6. It features a first ending (1.) and a second ending (2.). The right hand has a melodic line with some chromaticism, while the left hand continues with a rhythmic accompaniment. The dynamic marking is 'mezzo-forte' (mf). The first ending leads to a repeat, and the second ending concludes the phrase.

Pno.

p *f* *p*

Ed. *

The third system of the piano score starts at measure 10. It contains five measures. The right hand has a more complex melodic texture with some chords. The left hand continues with the accompaniment. The dynamics are marked 'piano' (p), 'forte' (f), and 'piano' (p) again. The system ends with a fermata over the final note. Below the system, there is a signature 'Ed.' followed by an asterisk (*).

2

15

Pno.

mf *p*

20

Pno.

f *mf*

Red. *

25

Pno.

poco ritard. *p* *a tempo*

legato

29

Pno.

cresc. *f* *riten.* *dim.* *p*

A Crescencia:
Hoja de álbum
(1933)

Alfonso de Elías
(1902-1984)

Allegretto semplice

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first system is marked 'Piano' (*p*) and includes the instruction 'con Ped.' (with pedal). The second system is marked 'Pno.' and continues the piece. The third system is marked 'Pno.' and includes dynamic markings *f* and *più f*. The fourth system is marked 'Pno.' and includes dynamic markings *sf*. The score features various musical notations including chords, arpeggios, triplets, and slurs.

2

29

Pno.

sf *smorzando* *p* *a tempo*

35

Pno.

41

Pno.

47

Pno.

53

Pno.

58

Pno.

Musical score for measures 58-62. The piece is in G major (one sharp) and 3/4 time. Measure 58 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measures 59-62 continue with similar rhythmic patterns, including a triplet of eighth notes in the right hand and quarter notes in the left hand.

63

Pno.

Musical score for measures 63-66. Measure 63 begins with a forte (*f*) dynamic and a triplet of eighth notes in the right hand. Measures 64-66 feature a sustained chord in the right hand and a triplet of eighth notes in the left hand.

67

Pno.

Musical score for measures 67-70. Measure 67 starts with a *dim.* (diminuendo) dynamic. Measures 68-70 show a gradual decrease in volume, with a *Red.* (ritardando) marking at the end of measure 70. The right hand has a sustained chord, and the left hand has a triplet of eighth notes.

Adivinanza

(1935)

Alfonso de Elías
(1902-1984)

Allegretto con grazia ♩ = 120 ca.

Piano

mp *cresc.*

This system contains the first five measures of the piece. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and single notes. The dynamic starts at *mp* and increases to *cresc.* by the end of the system.

Pno.

6 *dim.*

This system contains measures 6 through 10. The right hand continues the melodic development with slurs and ties. The left hand has more complex chordal textures. The dynamic is marked *dim.* (diminuendo).

Pno.

11

This system contains measures 11 through 14. The right hand has a more active melodic line with slurs. The left hand continues with harmonic accompaniment. The system ends with a final chord in the right hand.

2

15

Pno.

1. *rit.*

2.

p

cantabile la parte interna

20

Pno.

25

Pno.

con grazia

cresc.

30

Pno.

piu cresc.

rit. e dim.

a tempo

p

35

Pno.

40

Pno.

dim.

cres.

basso cantabile

45

Pno.

poco rit.

calando

pp

8^{va}-----1

6 - 7 - 1 - 7 - 6
9. a. m.

A mi hermana Consuelo, en el día de su cumpleaños.

Intermezzo

(1939)

Alfonso de Elías
(1902-1984)

Andante meditativo

Piano

p
con Ped.

6

mf
rall.
dim.
a tempo
p cresc

10

rall.

13

più cresc.
a tempo
legato

2

Pno.

16

8va

poco allarg.

f a tempo

Pno.

Pno.

21

8va

Pno.

23

8va

f un poco ritenuto

cantando il basso

25 *a tempo*
Pno. *rallent.*

29
Pno. *cresc.*

34
Pno. *f*

37 *a tempo*
Pno. *dim.* *rit...*

4

40

Pno.

cresc.

poco rall.

sopra

Detailed description: This system covers measures 40 to 43. The right hand features a complex texture with chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. Performance markings include a crescendo starting at measure 41, a tempo change to 'poco rall.' at measure 42, and the instruction 'sopra' (sofferto) at measure 43.

43

Pno.

più cresc.

basso ben legato

Detailed description: This system covers measures 43 to 45. The right hand continues with dense chordal textures, and the left hand maintains its accompaniment. Performance markings include 'più cresc.' at measure 43 and 'basso ben legato' (basso ben legato) at measure 44.

46

Pno.

poco allarg.

f a tempo

rall-

Detailed description: This system covers measures 46 to 48. The right hand has a more active melodic line with chords. Performance markings include 'poco allarg.' at measure 46, 'f a tempo' at measure 47, and 'rall-' at measure 48.

49

Pno.

Detailed description: This system covers measures 49 to 51. The right hand features a melodic line with chords, and the left hand continues with its accompaniment. There are no specific performance markings in this system.

Pno.

51

8^{va}

f

Pno.

53

(8)

un poco ritenuto

cantando il basso

Pno.

55

allarg.

p a tempo tranquillo

Pno.

58

mf poco a poco dim. e rallentando

pp

A.M.D.G
Poema

(1954)

Alfonso de Elías
(1902-1984)

Allegro moderato assai ♩ = 104

Piano

mf ben legato

This system contains measures 1 through 6 of the piece. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegro moderato assai' with a quarter note equal to 104 beats per minute. The dynamics are marked 'mf' and the phrasing is 'ben legato'. The score shows a melodic line in the right hand and a supporting bass line in the left hand.

Pno.

poco rall., *a tempo*

This system contains measures 7 through 12. The tempo changes to 'poco rall.' (slightly slower) and then returns to 'a tempo'. The dynamics are not explicitly marked in this system. The score continues with the melodic and bass lines.

Pno.

poco cresc.

This system contains measures 13 through 17. The dynamics are marked 'poco cresc.' (slightly increasing). The melodic line in the right hand features some chromatic movement.

Pno.

più cresc.

This system contains measures 18 through 21. The dynamics are marked 'più cresc.' (more increasing). The piece concludes with a final chord in the right hand.

2

poco allarg...a tempo

21

Pno.

p cresc. ed accel.

24

Pno.

f brillante

8^{va}

26

Pno.

27

Pno.

f allargando

28 **Agitato**

Pno. *f* *p*

30 *f* *p* *f*

33 *allarg.*

35 *f a tempo* *p*

4

37

Pno.

p *f* *p non legato*

40

Pno.

f *p non legato* *f*

42

Pno.

non legato *p*

44

Pno.

non legato

Pno.

46

poco riten. *a tempo* *moto rall.*

Pno.

48

p *basso cantabile*

Pno.

53

Pno.

59

6

64

Pno.

Musical score for measures 64-67. The piece is in G major (one sharp) and 2/4 time. Measure 64 features a piano introduction with a treble clef staff containing a series of chords and a bass clef staff with a melodic line. Measures 65-67 continue this texture with various chordal and melodic patterns.

68

Pno.

Musical score for measures 68-69. Measure 68 shows a continuation of the piano texture. Measure 69 features a dynamic marking of *cresc.* (crescendo) and a *v* (accents) marking over a melodic phrase in the treble clef.

70

Pno.

Musical score for measures 70-72. Measure 70 continues the piano texture. Measure 71 includes a dynamic marking of *p* (piano) and a *cresc ed accel.* (crescendo and acceleration) marking. Measure 72 features a time signature change to 2/4 and a tempo marking of *allarg.* (allargando).

73

Pno.

Musical score for measures 73-75. Measure 73 continues the piano texture. Measure 74 features a dynamic marking of *v* (accents) over a melodic phrase in the treble clef. Measure 75 concludes the section with a final chord in the treble clef and a melodic line in the bass clef.

77 **Agitato**

Pno. *f* *p* *f sf p*

80

Pno. *p* *cresc.* *p*

83

Pno. *sf* *f* *a tempo* *p*
allarg.

86

Pno. *piu f* *f* *p non legato*

8

89

Pno.

f *p non legato* *f* *molto cresc..*

91

Pno.

sf *ff* *mf non legato*

93

Pno.

f *ff* *mf non legato* *f* *ff appassionato*

8^{va} 8^{va}

95

Pno.

sf *dim. e tranquillando* *mp non legato*

97 **Tempo I**

Pno. *mf* *p* *rall.*

101

Pno.

107

Pno.

112

Pno. *cresc.* *f*

10

116

Pno.

dim. -- poco - - - - - *a poco* - - - - -

118

Pno.

sfz *p*

121

Pno.

poco a poco rall. -- -- -- -- lento

A.M.D.G
Para mi hijita Marilú.

Canzonetta

(1954)

Alfonso de Elías
(1902-1984)

Allegretto con grazia

Piano

p

The first system of the piano score for 'Canzonetta' is in 3/4 time and G major. It consists of two staves. The right hand begins with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a bass line of quarter notes G2, A2, B2, and C3. The system concludes with a fermata over the final notes.

8

Pno.

cresc. *f* *dim.*

The second system starts at measure 8. The right hand features a melodic line with eighth and sixteenth notes, marked with a crescendo and a forte dynamic. The left hand provides harmonic support with chords and moving lines. The system ends with a double bar line and repeat dots.

14

Pno.

mf

cantabile

The third system begins at measure 14. The right hand plays chords and moving lines, marked mezzo-forte. The left hand has a steady eighth-note accompaniment. A 'cantabile' marking is placed below the system with a long hairpin. The system concludes with a double bar line and repeat dots.

20

Pno.

p *cresc.* *f*

The fourth system starts at measure 20. The right hand has a melodic line with slurs, marked piano, then crescendo, and finally forte. The left hand continues with chords and moving lines. The system ends with a double bar line and repeat dots.

2

25

Pno.

dim. *p*

31

Pno.

poco rit. *a tempo*

38

Pno.

cresc. *f* *dim.* *mf*

cantabile

45

Pno.

dim. *p*

50

Pno.

dim. *pp*

6

A. M. D. G.

Cariñosamente, a mi hija Lupita

Momento musical

(1963)

Alfonso de Elías
(1902-1984)

The musical score is written for piano and is divided into four systems. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is marked **Andantino** and *Cantabile*. The first system, labeled **Piano**, begins with a *m.s.* (mezzo-soprano) dynamic and a **p** (piano) dynamic. It features a melodic line in the right hand with triplets and a bass line with chords. A *sempre col Ped.* instruction is present below the staff. The second system, labeled **Pno.**, starts at measure 6 with a *m.d.* (mezzo-dolce) dynamic and a **meno p** (meno piano) dynamic. It continues with melodic lines and triplets, ending with a *dim.* (diminuendo) dynamic. The third system, also labeled **Pno.**, starts at measure 10 and features more complex rhythmic patterns and triplets. The fourth system, labeled **Pno.**, starts at measure 13 and includes a **A tempo** marking, a *poco rit.* (poco ritardando) instruction, and a **p** dynamic. It concludes with a *m.s.* dynamic and a triplet. The score is annotated with various musical symbols such as slurs, accents, and dynamic markings.

2

Pno.

18

cresc.

Pno.

23

dim. e

Pno.

27

a tempo un poco agitato

poco rit.

p

più tenuto

m.d.

m.s.

Pno.

31

Pno.

Measures 34 and 35 of the piano score. Measure 34 features a treble clef with a triplet of eighth notes and a bass clef with a melodic line. Measure 35 continues the melodic development in both staves.

Pno.

Measures 36 and 37 of the piano score. Measure 36 shows a treble clef with a long melodic line and a bass clef with a similar melodic line. Measure 37 features a treble clef with a triplet of eighth notes and a bass clef with a melodic line.

Pno.

Measures 38 and 39 of the piano score. Measure 38 features a treble clef with a triplet of eighth notes and a bass clef with a melodic line. Measure 39 continues the melodic development in both staves.

Pno.

Measures 40 and 41 of the piano score. Measure 40 shows a treble clef with a long melodic line and a bass clef with a similar melodic line. Measure 41 features a treble clef with a melodic line and a bass clef with a melodic line.

4

42

Pno.

44

Pno.

46

Pno.

cresc.

48

Pno.

ff *mf* *molto cresc.*

Pno.

50

tranquilo, come prima

sf

m.d.

p

m.s.

sempre col Ped.

Pno.

53

cantabile

m.d.

meno p

Pno.

58

3

3

3

dim.

Pno.

61

3

3

3

m.f.

6

Pno.

poco rit.
a tempo
m.d.
p
m.s.

Pno.

cresc.

Pno.

Pno.

dim. e poco rit.
1

Pno.

82

smorzando

p

3

3

Pno.

87

pp

più lento 8va

pp

8va

7

Pno.

90

a tempo

f

allargando

molto dim.

m.s.

pp

3

A mi hijo Carlitos

Dos Miniaturas

I. Andante mosso

II. Scherzo

(1963)

Alfonso de Elías
(1902-1984)

Andante mosso

Piano

mf

This system shows the first six measures of the piece. The music is in 4/4 time with a key signature of one sharp (F#). The right hand features a melodic line with a slur over measures 1-6, while the left hand provides a harmonic accompaniment with chords and single notes.

7

Pno.

dolce

This system contains measures 7-12. The right hand continues the melodic line with a slur, and the left hand has a more active accompaniment. The dynamic marking *dolce* is present in measure 10.

13

Pno.

piu p *p cresc.*

This system contains measures 13-18. The right hand has a more rhythmic and melodic pattern. The left hand accompaniment is simpler. Dynamic markings *piu p* and *p cresc.* are used.

19

Pno.

f *dim.*

This system contains measures 19-24. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Dynamic markings *f* and *dim.* are present.

2

24

Pno.

poco rall. *mf*

30

Pno.

dolce

36

Pno.

p cresc.

42

Pno.

f *dim e rall.*

47

Pno.

p a tempo cresc *f ritrd. e dim*

Scherzo Animato.

52 1. Para concluir aquí. 2. Para seguir con el Scherzo

Pno. *sempre rit e dim* **pp** *p sempre staccato*

attacca

Pno. 60

Pno. 70

mf *dim* **f**

Pno. 79

poco a poco dimin. *sempre dim*

Pno. 89

f marcato

*) La primera casilla sólo se empleará en el caso de que se quiera tocar el Andante como trozo independiente

4

99

Pno.

dim.

109

Pno.

piu f marcato

119

Pno.

f

m.d.

m.s.

128

Pno.

m.d.

f

dim mi nuendo e pochissimo rall

p

138

Pno.

148

Pno.

f *piu f* *dim*

157

Pno.

p *cresc.*

167

Pno.

dim *p* *cresc* *f*

177

Pno.

dim *p* *dim sempre*

184

Pno.

pp

A.M.D.G.

Elegía II

(1968)

Andante con moto ♩ = 102 ca.

Alfonso de Elías
(1902-1984)

Piano

mf *dim.* *p* *un poco*
Con Sord.

Pno.

cresc. *poco rall.* *p* *cresc.*

Pno.

dim. e rit.

2

Cantabile

16 *p a tempo*

Pno.

19

Pno.

22 *f*

Pno.

25 *dim. poco rit. p a tempo cresc. e accel.*

Pno.

Pno.

28

f

Pno.

31

dim. - - - *p* *poco a poco cresc.*

Pno.

34

dim. e rit. *p a tempo* *Cantabile*

Pno.

37

4

40

Pno.

cresc.

43

Pno.

f *dim.* *poco rit.* *p* *a tempo*

46

Pno.

ff appassionato *sf*

49

Pno.

sf *ritenuto* *A tempo* *meno forte*

poco a poco dimin. - - - - -

52

Pno.

55

Pno.

p cresc.

59

Pno.

f dim. e rall - - - - - p cresc. ed accel.

63

Pno.

f poco a poco

6

Pno.

67

perdendo le forze

mf sempre smorzando

71

ppp

A. M. D. G.

A Lupita

Sonata

para la hija ausente

(1969)

Alfonso de Elías
(1902-1984)

Allegro moderato ♩ = 104

Piano

Pno.

Pno.

Pno.

2

23 *a tempo*

Pno. *mf* *poco rit. dim.* *cantabile espress.*

30 *cresc.* *rit.*

Pno.

36 *a tempo* *dim.* *rall.* *p mf a tempo* *8va*

Pno.

41 *un poco mozo.* *cresc.*

Pno.

Pno.

45

Pno.

49

f deciso

p

Pno.

55

dim.

Pno.

62

p

f

4

Pno.

67

un poco marcato

p *f*

Pno.

72

un poco marc.

p *f* *sf*

Pno.

76

sf *dimin.*

Pno.

80

p

Pno.

84

cresc.

f *dimin.*

Pno.

87

p

Pno.

91

cresc.

Pno.

95

f

un poco marc.

6

99 *poco a poco dimin.*

Pno.

moderato

103 *sempre dim.*

Pno.

poco marc.

rallent.

p *a tempo*

107 *poco dim* **A tempo**

Pno.

ritar.

p *come primo*

113

Pno.

f

121

Pno.

dim. *p*

Detailed description: This system contains measures 121 to 124. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. A dynamic marking of *dim.* is placed over measures 122-123, and a *p* marking is at the start of measure 124.

125

Pno.

cresc.

Detailed description: This system contains measures 125 to 128. The right hand has a more active melodic line with slurs. The left hand continues with harmonic accompaniment. A *cresc.* marking is placed over measures 126-127.

130

Pno.

sf p *p*

Detailed description: This system contains measures 130 to 133. The right hand has a complex, fast-moving melodic line with slurs and ties. The left hand has a steady accompaniment. Dynamic markings include *sf p* at the beginning and *p* later in the system.

134

Pno.

f *poco rit.* *dim.* *p* *cantabile express.*

a tempo

Detailed description: This system contains measures 134 to 137. The right hand has a melodic line with slurs and ties. The left hand has a steady accompaniment. Dynamic markings include *f*, *poco rit.*, *dim.*, and *p*. The tempo marking *a tempo* is at the top right, and *cantabile express.* is at the bottom right.

8

140

Pno.

cresc.

146

Pno.

a tempo

rit. *dim.* *rall.*

152

Pno.

p *mf a tempo*

un poco marcato

155

Pno.

cresc.

159

Pno.

162

Pno.

deciso

f

168

Pno.

174

Pno.

dim.

p f

sf

10

Pno.

179

dim. *morendo* *p*

II

Andante espressivo (♩ = 60)

Piano

p

5

Pno.

9

poco a poco cresc.

13

f

dimin.

12

16 *rall.*

Pno.

19 *a tempo*

Pno.

21 *mf*

Pno.

23 *f marcato* *dim. e rall.*

Pno.

26

Pno.

p

f

29

Pno.

f marcato

sf

32

Pno.

agitato

f

tranquilando

dimin.

35

Pno.

ritard - - - - *a tempo*

p espress.

14

39

Pno.

43

Pno.

p

mf

47

Pno.

p

poco - a - poco - cresc.

51

Pno.

f

53

Pno.

dim.

56

Pno.

rallentando - - - - a tempo

p

59

Pno.

mf

61

Pno.

f marcato

dim. e rall.

16

64

Pno.

p *f*

3 3 3 3 3 3 3 3 3 3

67

Pno.

ff *passionato* *sf*

3 3 3 3

8^{va}

70

Pno.

di mi - - - nuen - - - do

3 3 3 3 3 3 3 3

73

Pno.

mf *rall.* *dim.*

3 3 3 3 3 3 3 3

Pno.

75

Più lento

p *pp*

Adagio

ppp

Ped.

18

III

Scherzo

Presto (♩=63)

Piano

Pno.

Pno.

Pno.

Pno.

22

più f

Pno.

28

cresc.

ff

8va

Pno.

33

dim.

mf

Pno.

38

dim.

p

20

Pno.

43

Pno.

48

8^{va}

cresc. poco a poco

Pno.

52

Pno.

57

f

ff

8^{va}

61

Pno.

ff

66

Pno.

meno f

71

Pno.

cresc.

77

Pno.

ff

22

Meno mosso

(♩ = 96)

83

Pno.

dim. e rit. **p** *espressivo*

91

Pno.

98

Pno.

mf *dim.*

104

Pno.

cresc. *dim e rit.* **mf**

110

Pno.

dim.

116

Pno.

pp poco - - a - poco - - cre - - scen - - do *express.*

122

Pno.

dim. et rit. *p*

128

Pno.

piu f

24

134

Pno.

poco dim

pp subito

140

Pno.

piu p

meno p

146

Pno.

piu p

pp

inquieto

151

Pno.

pp

156

Pno.

Tempo I

ff

160

Pno.

165

Pno.

poco

170

Pno.

f

26

175

Pno.

181

Pno.

cresc.

187

Pno.

ff

8va

192

Pno.

197

Pno.

dim.

202

Pno.

207

Pno.

p

cresc. poco a poco

212

Pno.

sf

28

216

Pno.

ff

ff

8^{va}

221

Pno.

226

Pno.

meno f

231

Pno.

cresc.

ff con fuoto

237 *al - lar - gan . do* 29

Pno.

244 *Animato*

Pno.

p *Piu f*

250

Pno.

p iu f *cresc* *ff brillante*

255

Pno.

259 *pesante*

Pno.

sf *sf* *sf*

30

IV

Allegro agitato (♩=69)

Piano

f

Pno.

più f

Pno.

p

Pno.

un poco dim.

21 *poco rit - - - a tempo*

Pno.

26 *cresc.*

Pno.

f

29 *poco dim.*

Pno.

32 *cresc.*

Pno.

più cresc.

Pno.

35

ff

Pno.

38

pesante sf

rall. - - - -

dim. - - - -

p

sf

Pno.

43

a tempo

P legato

espress.

Pno.

47

cresc.

f

51

Pno.

dim. *p*

55

Pno.

dim. *cresc.* *ff* *accel.*

59

Pno.

8va *ff* *a tempo* *dim.* *poco a -- poco*

64

Pno.

più tranquillo *a tempo* *pp* *pp*

70 *meno p*

Piano score for measures 70-74. The right hand features a melodic line with a slur and an accent (>) on the first note. The left hand has a bass line with a slur and an accent (>) on the first note. The dynamic marking *meno p* is indicated at the end of the system.

75

Piano score for measures 75-78. The right hand continues the melodic line with a slur and an accent (>) on the first note. The left hand has a bass line with a slur and an accent (>) on the first note.

79

Piano score for measures 79-82. The right hand continues the melodic line with a slur and an accent (>) on the first note. The left hand has a bass line with a slur and an accent (>) on the first note.

83

Piano score for measures 83-86. The right hand continues the melodic line with a slur and an accent (>) on the first note. The left hand has a bass line with a slur and an accent (>) on the first note.

88

Pno.

93

Pno.

fp

96

Pno.

cresc.

99

Pno.

più cresc.

ff

36

102

Pno.

8^{va}-1

8^{va}-1

meno *f*

106

Pno.

p

poco a poco diminuendo e ritardando

poco a poco diminuendo e ritardando

poco a poco diminuendo e ritardando

poco a poco diminuendo e ritardando

111

Pno.

p

p

p

p

115

Pno.

a tempo, come prima, ma p

p

p

p

p

120

Pno.

f

126

Pno.

p

131

Pno.

135

Pno.

dim.

139 *poco rit - - - a tempo*

Pno.

p *cresc.*

143

Pno.

f

147

Pno.

poco dim. *cresc.* *più cresc.*

151

Pno.

ff

155

pesante

sf

rall

dim.

Pno.

159

a tempo

p

espressivo

legato

Pno.

163

cresc.

f

Pno.

167

dim.

p

Pno.

40

171

Pno.

cresc. *accel.*

175

Pno.

ff *a tempo* *dim. poco a poco*

179

Pno.

più tranquillo *Più animato*

sempre dim. e rall. *P* *pp*

185

Pno.

188

Pno.

191

Pno.

194

Pno.

cresc.

196

Pno.

f

v

42

198

Pno.

v

dim.

p

201

Pno.

204

Pno.

cresc.

207

Pno.

p

209

Pno.

sf *p*

211

Pno.

sf

213

Pno.

più f *sf*

215

Pno.

sf *sempre più e più forte* *sf* *sf*

8^{va} *allargando*

217

Pno.

ff sf sf sf sf sf sf sf

(8) *a tempo*

218

Pno.

sf

8^{va}

220

Pno.

sf

A.M.D.G.
A mis hijos Lupita y Manuel

Tlalmanalco

Suite para Orquesta de Cámara (1936)

Reducción para 2 pianos de la original

I. Preludio

Alfonso de Elías
(1902-1984)

Allegro risoluto ♩ = 132

1er Piano

2do Piano

Pno. I

Pno. II

2

A

System 1 (Measures 10-13): Pno. I features dense textures of triplets in both hands. Pno. II has a melodic line in the right hand and a bass line in the left hand. Dynamics include *ff*.

System 2 (Measures 14-17): Pno. I continues with triplets and includes a *dim.* marking. Pno. II has a melodic line with a *f* dynamic and a *dim.* marking. The left hand has a triplet pattern.

System 3 (Measures 18-19): Pno. I has a melodic line with a *dim.* marking and an *espress.* marking. Pno. II has a melodic line with a *dim.* marking and a triplet in the left hand.

B *Tranquillo*

The score is divided into three systems, each with two staves (Pno. I and Pno. II).
System 1 (Measures 22-25):
- Pno. I: Measure 22 has a *dim.* marking. Measure 23 has a *rall.* marking. Measure 24 starts with a *p* dynamic and features triplet patterns. Measure 25 continues with triplet patterns.
- Pno. II: Measure 22 has a *rall.* marking. Measure 24 starts with a *p* dynamic and features a *cantabile* marking. Measure 25 continues with a *cantabile* marking.
System 2 (Measures 26-29):
- Pno. I: Measure 26 has a *cresc.* marking. Measure 27 has a *f* marking. Measures 28 and 29 continue with *f* dynamics and triplet patterns.
- Pno. II: Measure 26 has a *cresc.* marking. Measure 27 has a *f* marking. Measures 28 and 29 continue with *f* dynamics and a *cantabile* marking.
System 3 (Measures 30-33):
- Pno. I: Measure 30 has a *dim.* marking. Measure 31 has a *p* marking. Measures 32 and 33 continue with *p* dynamics and triplet patterns.
- Pno. II: Measure 30 has a *dim.* marking. Measure 31 has a *p* marking. Measures 32 and 33 continue with *p* dynamics and a *cantabile* marking.

4

34

Pno. I

Pno. II

38

Pno. I

Pno. II

41

Pno. I

Pno. II

dim.

poco rall.

sf

mp

p

C *Risoluto*

43

Pno. I

ff

Pno. II

ff

1 2

48

Pno. I

pp

Pno. II

mp cantabile

pp

3 3 3 3

51

Pno. I

cresc.

mf 3 3

f marcato

Pno. II

cresc.

f

3 3

marcato

2 1 4

6

54

Pno. I

f

dim.

Pno. II

3 3 3 3 3 3 3 3

dim.

3 3

58

Pno. I

3 3 3 3 3 3 3 3

Pno. II

espressivo.

p

3 3

D

62

Pno. I

dolce

pp

dim.

3 3 3 3

Pno. II

pp

dim.

3 3

The image shows a musical score for two pianos, Pno. I and Pno. II, across five systems. The score is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The first system (measures 65-66) features a *pp* *misterioso* mood. Pno. I has a melodic line with a slur and a fermata, and a bass line with triplets. Pno. II has a similar melodic line with a slur and a fermata, and a bass line with chords. The second system (measures 67-68) is marked *poco a poco stringendo*. Pno. I has a melodic line with a slur and a fermata, and a bass line with a quintuplet. Pno. II has a melodic line with a slur and a fermata, and a bass line with triplets. The third system (measures 69-70) is marked *molto più*. Pno. I has a melodic line with a slur and a fermata, and a bass line with triplets. Pno. II has a melodic line with a slur and a fermata, and a bass line with a quintuplet and a sextuplet.

65

Pno. I

pp *misterioso*

3

3

1

Pno. II

pp *misterioso*

3

3

67 *poco a poco stringendo*

Pno. I

5

5

4 2 5 2 4 5 4

Pno. II

3

3

3

69

Pno. I

molto più

3

3

5

5

Pno. II

molto più

3

2

1

5

6

8

71 **E**

Pno. I

ff 3 *sf* 3 *f*

Pno. II

sf *ff* *sf*

3 3

75 *mf cantabile e molto espress.*

Pno. I

p 3 3 3 3 3

Pno. II

pp *f cantabile e molto espress.*

p *p*

79

Pno. I

f *cresc.*

Pno. II

3 3 *cresc.* 3 3 3 3

F

82

Pno. I

ff

Pno. II

ff

86

Pno. I

dim. *f*

Pno. II

dim. *f*

90

Pno. I

dim. *espress.* *dim.*

Pno. II

dim.

10

rall. Tranquillo

Pno. I

Pno. II

cantabile

98

Pno. I

Pno. II

cresc.

f

dim.

102

Pno. I

Pno. II

cantabile

p

cantabile

106

Pno. I

Pno. II

110

Pno. I

Pno. II

113

Pno. I

Pno. II

12

Risoluto

115

ff

Pno. I

Pno. II

3 5

II. Claro de luna en Tlalmanalco

Andante contemplativo

1

Pno. I

Pno. II

6

6/4

3 3 3 3

This musical score is for two pianos, Pno. I and Pno. II, and consists of three systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The score begins at measure 10 and ends at measure 19.

System 1 (Measures 10-13):
Pno. I: Measures 10-11 feature a sustained chord in the right hand and a melodic line in the left hand. At measure 12, the right hand plays a series of sixteenth-note triplets, and the left hand plays a sustained chord. Measure 13 continues the triplet pattern in the right hand and has a dynamic marking of *f*.
Pno. II: Measures 10-11 feature a melodic line in the right hand and a sustained chord in the left hand. At measure 12, the right hand plays a series of sixteenth-note triplets, and the left hand plays a sustained chord. Measure 13 continues the triplet pattern in the right hand and has a dynamic marking of *f*.

System 2 (Measures 12-15):
Pno. I: Measures 12-13 continue the triplet pattern in the right hand. At measure 14, the right hand plays a melodic line and the left hand plays a sustained chord. Measure 15 continues the melodic line in the right hand and the sustained chord in the left hand. A box containing the letter 'G' is placed above the right hand staff at measure 14.
Pno. II: Measures 12-13 feature a melodic line in the right hand and a sustained chord in the left hand. At measure 14, the right hand plays a melodic line and the left hand plays a sustained chord. Measure 15 continues the melodic line in the right hand and the sustained chord in the left hand. A box containing the letter 'G' is placed above the right hand staff at measure 14.

System 3 (Measures 16-19):
Pno. I: Measures 16-17 feature a melodic line in the right hand and a sustained chord in the left hand. At measure 18, the right hand plays a melodic line and the left hand plays a sustained chord. Measure 19 continues the melodic line in the right hand and the sustained chord in the left hand. A dynamic marking of *f* is present at measure 18. A dashed line with the word '8va' is above the right hand staff at measure 18.
Pno. II: Measures 16-17 feature a melodic line in the right hand and a sustained chord in the left hand. At measure 18, the right hand plays a melodic line and the left hand plays a sustained chord. Measure 19 continues the melodic line in the right hand and the sustained chord in the left hand. A dynamic marking of *f* is present at measure 18. A box containing the number '2' is placed above the right hand staff at measure 19.

14

19

Pno. I

Pno. II

poco rall. . . .

8^{va}

2 1 2

poco rall. . . .

22

Pno. I

Pno. II

H A tempo

pp

5 5 5

5 5 5

H A tempo

8^{va}

pp cantabile espress.

5 5 5

5 5 5

24

Pno. I

Pno. II

5 5 5

5 5 5

5 5 5

5 5 5

5 5 5

The image displays a musical score for two pianos, Pno. I and Pno. II, across four systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure numbers 26, 28, and 31 are indicated at the beginning of their respective systems. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. Fingerings are indicated by the number 5. A first ending bracket labeled 'I' spans measures 31-34. The score concludes with a double bar line at the end of measure 34.

26 15

Pno. I

Pno. II

28

Pno. I

Pno. II

31 I

Pno. I

Pno. II

16 ³⁶

Pno. I

Pno. II

40

Pno. I

Pno. II

43

Pno. I

Pno. II

46 **J**

Pno. I

Pno. II

49

Pno. I

Pno. II

53

Pno. I

Pno. II

dim.

18

58

Pno. I

espressivo

Pno. II

pp *espressivo*

62

Pno. I

Pno. II

The musical score is arranged in two systems. The first system covers measures 18 to 61, and the second system covers measures 62 to 65. Each system contains staves for Pno. I and Pno. II. The key signature is G major (one sharp) and the time signature is 3/4. Pno. I begins at measure 58 with a melodic line marked 'espressivo'. Pno. II begins at measure 62 with a melodic line marked 'pp espressivo'. The score includes various musical notations such as slurs, ties, and dynamic markings.

III. Scherzino

1 **Allegro Vivace**

Pno. I

mp

Pno. II

Allegro Vivace

p

4 2 1 1 3

7

Pno. I

Pno. II

2 1 2 3 3 2 1

13 **K**

Pno. I

marcato

f

sempre staccato

Pno. II

sempre staccato

3 1 2

20

19

Pno. I

Pno. II

24

Pno. I

Pno. II

29

Pno. I

Pno. II

L

L

ff

ff

Detailed description of the musical score: The score is for two pianos, Pno. I and Pno. II. It begins at measure 19. Pno. I has a treble clef and Pno. II has a bass clef. The key signature is G major (one sharp). The time signature is 2/4. The music is characterized by intricate textures, including triplets and sixteenth-note passages. Measure 19 shows Pno. I with a treble clef and Pno. II with a bass clef. Pno. I has a treble clef and Pno. II has a bass clef. The score includes dynamic markings such as *ff* (fortissimo) and **L** (fortissimo). The score is divided into systems, with measures 19-23, 24-28, and 29-33. The first system (measures 19-23) shows Pno. I with a treble clef and Pno. II with a bass clef. The second system (measures 24-28) shows Pno. I with a treble clef and Pno. II with a bass clef. The third system (measures 29-33) shows Pno. I with a treble clef and Pno. II with a bass clef. The score includes dynamic markings such as *ff* (fortissimo) and **L** (fortissimo). The score is divided into systems, with measures 19-23, 24-28, and 29-33. The first system (measures 19-23) shows Pno. I with a treble clef and Pno. II with a bass clef. The second system (measures 24-28) shows Pno. I with a treble clef and Pno. II with a bass clef. The third system (measures 29-33) shows Pno. I with a treble clef and Pno. II with a bass clef.

The musical score is arranged in two systems, each for two pianos (Pno. I and Pno. II). The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 34, 39, and 44 are indicated at the start of their respective systems. The score includes various musical notations such as dynamics (*sfz*, *mf*), articulation (*loco*), and fingerings. A dashed line with a circled '8' above it spans measures 34 to 38. The notation includes treble and bass clefs, stems, beams, and various note values. The piece concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

22

48 **M** *Molto meno mosso* ♩. = 54

Pno. I *p ben legato ed espress.*

Pno. II

50

Pno. I

Pno. II

51

Pno. I

Pno. II *p espress.*

53 23

Pno. I *cresc.*

Pno. II *cresc.*

55 ^{8va} *dim.*

Pno. I *dim.*

Pno. II *dim.*

57 ⁽⁸⁾ *p* **N** *cantando p* *legato*

Pno. I *p*

Pno. II *p*

Detailed description: This page of a musical score for two pianos (Pno. I and Pno. II) contains measures 53 through 57. The key signature is three sharps (F#, C#, G#). Measure 53 shows Pno. I with a *cresc.* marking and Pno. II with a *cresc.* marking. Measure 55 features a first ending bracket in Pno. I marked *8va* and *dim.*, and Pno. II with triplets and a *dim.* marking. Measure 57 begins with a *p* dynamic in both hands, followed by a *cantando p* instruction for Pno. I and a *legato* instruction for Pno. II. A box labeled 'N' is placed above the Pno. I staff in measure 57. The score includes various musical notations such as slurs, ties, and dynamic markings.

24

59

Pno. I

mf

Pno. II

61

Pno. I

cresc.

f *appassionato*

Pno. II

63

Pno. I

dim. *ritard.*

Pno. II

65 **A tempo**

Pno. I

Pno. II

espress.

8^{va}

Detailed description: This block contains the musical notation for measures 65 and 66. It is divided into two systems, Pno. I and Pno. II. Both systems are marked 'A tempo'. The key signature is three sharps (F#, C#, G#). Pno. I starts with a treble clef and a bass clef. The right hand has a melodic line with some grace notes, and the left hand has a bass line. Pno. II also has a treble and bass clef. The right hand has a melodic line starting with a grace note, and the left hand is mostly silent. A first-octave sign (8^{va}) is placed above the Pno. I staff in measure 66. The piece ends with a double bar line and repeat dots.

67

Pno. I

Pno. II

8^{va}

O

2

Detailed description: This block contains the musical notation for measures 67 and 68. It is divided into two systems, Pno. I and Pno. II. The key signature remains three sharps. Pno. I starts with a treble clef and a bass clef. The right hand has a melodic line with grace notes, and the left hand has a bass line. Pno. II also has a treble and bass clef. The right hand has a melodic line, and the left hand has a bass line. A first-octave sign (8^{va}) is placed above the Pno. I staff in measure 67. There are two circled 'O' symbols, one above the Pno. I staff in measure 68 and one above the Pno. II staff in measure 68. A '2' is written below the Pno. I bass clef in measure 68. The piece ends with a double bar line and repeat dots.

26

69

Pno. I

Pno. II

5 3

2 1 2 4 1

1 3 3

1 3

72

Pno. I

Pno. II

dim.

This musical score is for two pianos (Pno. I and Pno. II) and covers measures 75 through 80. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. Measure 75 features a piano (P) dynamic. Pno. I has a melodic line with eighth-note patterns, while Pno. II provides harmonic support with chords and sustained notes. Measure 76 continues the melodic development in Pno. I and the harmonic accompaniment in Pno. II. Measure 77 shows a more complex melodic line in Pno. I with many accidentals, and Pno. II continues with sustained chords. Measure 78 features a similar complex melodic line in Pno. I. Measure 79 shows a change in the Pno. I line, with a circled measure indicating a specific rhythmic or melodic figure. Measure 80 concludes the system with a change in the Pno. I line and sustained chords in Pno. II. The score includes dynamic markings (P) and articulation symbols like slurs and accents.

28

81

Pno. I

Pno. II

84

Pno. I

Pno. II

87

Pno. I

Pno. II

ff

ff

presto

Q Allegretto Vivace

sf

Q Allegretto Vivace

sf p

mp

System 1 (Measures 93-98):
Pno. I: Treble clef, key signature of two sharps (F# and C#). Dynamics: *mf*, *marcato*, *f*.
Pno. II: Treble and Bass clefs, key signature of two sharps. Dynamics: *mf*.

System 2 (Measures 99-103):
Pno. I: Treble clef, key signature of two sharps. Dynamics: *f*, *sempre staccato*. Includes a rehearsal mark **R** above measure 99.
Pno. II: Treble and Bass clefs, key signature of two sharps. Dynamics: *sempre staccato*. Includes a rehearsal mark **R** above measure 99.

System 3 (Measures 104-108):
Pno. I: Treble clef, key signature of two sharps. Complex chordal texture.
Pno. II: Treble and Bass clefs, key signature of two sharps. Complex chordal texture.

30

109

Pno. I

Pno. II

114

Pno. I

Pno. II

119

Pno. I

Pno. II

The musical score consists of two systems, each with two staves (Pno. I and Pno. II). The key signature is G major (one sharp) and the time signature is 3/4. The first system starts at measure 109. The Pno. I part has a melodic line with some chromaticism, while the Pno. II part provides harmonic support with chords and moving bass lines. The second system starts at measure 114. It features a more intense texture with a *ff* dynamic marking. The Pno. I part has a more active melodic line, and the Pno. II part has a complex accompaniment. The third system starts at measure 119. It includes a *sf* dynamic marking and a *mf* dynamic marking. There are also markings for 'S' and '8va'.

124 (8)-----] *loco* **T**

Pno. I

p *pp* *sfz* *p*

Pno. II

T

129 **U** *Andante Contemplativo*

Pno. I

Pno. II

U *Andante Contemplativo*

133

Pno. I

f 3 3 3 3

Pno. II

32

136

Pno. I

Pno. II

V

rallent.

140

Pno. I

Pno. II

W Allegreto vivace stringendo

p

W Allegreto vivace

143

Pno. I

Pno. II

f

ff

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Obra completa para piano. Alfonso de Elías terminó su tratamiento editorial en noviembre de 2024 bajo la producción de la Universidad de Guanajuato. El cuidado de la edición estuvo a cargo de Manuel de Elías y Francisco Javier García Ledesma.



Alfonso de Elías (Ciudad de México, 1902-1984) fue un compositor que inauguró la veta de grandes autores mexicanos de música de arte del siglo XX. Se internó en el mundo musical realizando labores de extraordinaria calidad en los campos de la docencia, la composición y la interpretación organística y pianística. Realizó estudios de composición y órgano con Aurelio Barrios y Morales, continuándolos con Rafael José Tello y Gustavo E. Campa, también estudió piano con José Velázquez en el Conservatorio Nacional de Música que pertenecía a la Universidad Nacional de México entre los años 1915 y 1927.

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