

LA NUBE Y EL LUGAR
UN SUDOR FRÍO
TONDE HE MOVIDO UN
PIE DORMIENDO
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
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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 image displays a musical score for a two-part tonal fugue. It consists of six systems of music, each with a piano part and a piano solo (Pno.) part. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score is marked with measure numbers 8, 13, 18, 24, and 29. The piano parts are written in a grand staff (treble and bass clefs), while the piano solo parts are written in a single staff. The notation includes various rhythmic values, accidentals, and trills. The piece concludes with a final cadence in the piano solo part.

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

Musical notation for the first system (measures 1-7). The treble clef staff contains the main melodic line, and the bass clef staff is mostly empty.

Pno.

Musical notation for the second system (measures 8-14). The treble clef staff continues the melodic line, and the bass clef staff has some accompaniment.

Pno.

Musical notation for the third system (measures 15-21). The treble clef staff continues the melodic line, and the bass clef staff has more accompaniment.

Pno.

Musical notation for the fourth system (measures 22-29). The treble clef staff continues the melodic line, and the bass clef staff has more accompaniment.

Pno.

Musical notation for the fifth system (measures 30-36). The treble clef staff continues the melodic line, and the bass clef staff has more accompaniment.

2

37

Pno.

43

Pno.

49

Pno.

55

Pno.

62

Pno.

68

Pno.

Musical score for measures 68-74. The piece is in G major (one sharp) and 3/4 time. 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.

75

Pno.

Musical score for measures 75-81. The right hand continues the melodic development with various rhythmic patterns, and the left hand maintains a steady accompaniment.

82

Pno.

Musical score for measures 82-88. This section shows a change in the harmonic texture, with the right hand playing more sustained notes and the left hand featuring a more active bass line.

89

Pno.

Musical score for measures 89-92. The right hand has a more active melodic line, and the left hand provides a simple harmonic support.

93

Pno.

Musical score for measures 93-96. The piece concludes with a final cadence in the right hand and a sustained bass note in the left hand.

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 features a 'cresc.' (crescendo) instruction. The third system is marked 'Pno.' and includes a 'poco rall.' (poco rallentando) instruction. The fourth system is marked 'Pno.' and includes a 'p' (piano) instruction. The score contains 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

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.

2

12

Pno.

Measures 12 and 13 of the piano score. Measure 12 features a complex texture with a treble clef staff containing a series of chords and a bass clef staff with a rhythmic accompaniment. Measure 13 continues this texture with a melodic line in the treble clef and a more active bass clef accompaniment.

14

Pno.

Measures 14 and 15. Measure 14 shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Measure 15 continues the melodic line in the treble clef and the accompaniment in the bass clef.

16

Pno.

Measures 16 and 17. Measure 16 features a treble clef staff with a complex melodic line and a bass clef staff with a rhythmic accompaniment. Measure 17 continues the melodic line in the treble clef and the accompaniment in the bass clef.

18

Pno.

cresc. *f* *dim.*

Sva

Measures 18 and 19. Measure 18 features a treble clef staff with a complex melodic line and a bass clef staff with a rhythmic accompaniment. Measure 19 continues the melodic line in the treble clef and the accompaniment in the bass clef. The score includes dynamic markings: *cresc.* (crescendo), *f* (forte), and *dim.* (diminuendo). A *Sva* (Sustained) marking is present above the treble clef staff in measure 19.

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 pochetto 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 *p*

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.

legato *cresc.* *espressivo* *cantabile*

66

Pno.

legato

69

Pno.

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

Humoresca

(1933)

Alfonso de Elías
(1902-1984)

Allegretto

Piano

p
legato

poco cresc.

This system contains the first five measures of the piece. The right hand features a melodic line with slurs and ties, while the left hand provides a steady eighth-note accompaniment. The tempo is marked 'Allegretto' and the dynamics range from piano (*p*) to a slight increase (*poco cresc.*).

Pno.

6

mf

1. 2.

This system covers measures 6 through 9. It includes a first ending (1.) and a second ending (2.). The dynamics are marked mezzo-forte (*mf*). The piece concludes with a fermata over the final chord.

Pno.

10

p *f* *p*

Ed. *

This system contains measures 10 through 13. The dynamics fluctuate between piano (*p*) and forte (*f*). The piece ends with a fermata. A small asterisk and the word 'Ed.' are placed below the final measure.

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 written for piano and consists of four systems of music. The first system is labeled 'Piano' and begins with a dynamic marking of *p*. The second system is labeled 'Pno.' and continues the piece. The third system is also labeled 'Pno.' and features a dynamic marking of *f*, with a triplet in the bass line and a *più f* marking later. The fourth system is labeled 'Pno.' and features a dynamic marking of *sf* (sforzando) in two places. The score is in 2/4 time and the key signature has three sharps (F#, C#, G#).

2

29

Pno.

sf smorzando

p a tempo

35

Pno.

41

Pno.

47

Pno.

53

Pno.

58

Piano score for measures 58-62. The key signature is three sharps (F#, C#, G#). 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 in measure 60.

63

Piano 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 show a melodic line in the right hand and a bass line in the left hand, with triplets in measures 65 and 66.

67

Piano score for measures 67-70. Measure 67 starts with a *dim.* (diminuendo) dynamic. Measures 68-70 show a melodic line in the right hand and a bass line in the left hand, with a *Red.* (ritardando) marking in measure 70. The piece concludes with a double bar line.

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, while the left hand provides harmonic support with chords and single notes. The dynamic marking *mp* (mezzo-piano) is present, followed by a *cresc.* (crescendo) instruction.

6

dim.

This system contains measures 6 through 10. The melodic line continues with similar eighth-note patterns. The dynamic marking *dim.* (diminuendo) is used. The system concludes with a double bar line.

11

This system contains measures 11 through 14. The melodic line continues with similar eighth-note patterns. The system concludes with a double bar line.

2

15

Pno.

1. *rit.*

p

2.

cantabile la parte interna

20

Pno.

25

Pno.

con grazia

cresc.

30

Pno.

piu cresc.

rit. e dim.

a tempo

p

Pno.

35

3

Pno.

40

dim.

cresc.

basso cantabile

Pno.

45

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
dim.
rall.
a tempo
p *cresc*

10

dim.
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.' and 'basso ben legato' (sofferto) starting at measure 43.

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.' (ritardando) at measure 46, a dynamic change to 'f' and 'a tempo' at measure 47, and a 'rall-' (ritardando) marking 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 explicit performance markings in this system.

Pno.

51

8va

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 musical texture continues with a mix of chords and moving lines in both hands.

Pno.

poco cresc.

This system contains measures 13 through 17. The dynamics are marked 'poco cresc.' (slightly increasing). The music features a steady accompaniment in the left hand and a more active melodic line in the right hand.

Pno.

più cresc.

This system contains measures 18 through 22. The dynamics are marked 'più cresc.' (more increasing). The piece concludes with a final cadence in the right hand and a sustained bass line in the left hand.

2

poco allarg...a tempo

Pno.

p

p cresc. ed accel.

8^{va}

Pno.

f brillante

Pno.

f

f allargando

Pno.

f allargando

28 **Agitato**

Pno.

f *p*

This system contains measures 28 and 29. The music is in 6/8 time with a key signature of three sharps (F#, C#, G#). Measure 28 begins with a forte (*f*) dynamic and a fermata over the first two notes. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note accompaniment. Measure 29 continues with a piano (*p*) dynamic, showing a shift in the right-hand texture.

30

Pno.

f *p* *f*

This system contains measures 30 and 31. Measure 30 starts with a forte (*f*) dynamic and a fermata. The right hand has a complex texture of chords and moving lines. Measure 31 begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic, featuring a fermata over the final notes.

33

Pno.

allarg.

This system contains measures 33 and 34. Measure 33 features a fermata and a complex chordal texture in the right hand. Measure 34 begins with a fermata and a *allarg.* (ritardando) marking, with a crescendo hairpin leading to a fermata at the end of the system.

35

Pno.

f a tempo *p*

This system contains measures 35 and 36. Measure 35 starts with a fermata and a forte (*f a tempo*) dynamic. The right hand has a complex texture of chords and dyads. Measure 36 begins with a piano (*p*) dynamic and continues with a similar right-hand texture and a steady left-hand accompaniment.

4

37

Pno.

p *f* *p non legato*

40

Pno.

f *p non legato* *f*

42

Pno.

non legato *p*

44

Pno.

non legato

46

Pno.

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

48

Pno.

p *basso cantabile*

53

Pno.

59

Pno.

6

64

Pno.

68

Pno.

70

Pno.

73

Pno.

77 **Agitato**

Pno.

f *p* *f* *sf* *p*

80

Pno.

cresc. *sf*

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}

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, including a trill on G4. The left hand provides harmonic support with chords and moving lines. Dynamic markings include *cresc.*, *f*, and *dim.* The system ends with a repeat sign.

14

Pno.

mf

cantabile

The third system begins at measure 14. The right hand has a melodic line with a fermata over the final note. The left hand plays a steady eighth-note accompaniment. The dynamic marking is *mf*. A *cantabile* marking is indicated with a long hairpin below the staves.

20

Pno.

p *cresc.* *f*

The fourth system starts at measure 20. The right hand has a melodic line with a fermata over the final note. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *p*, *cresc.*, and *f*. The system ends with a fermata over the final notes.

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 consists of four systems of music. 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. The instruction *sempre col Ped.* (pedal throughout) is written below the staff. The second system, labeled **Pno.**, starts at measure 6 and includes dynamics *m.d.*, *meno p*, and *dim.*. The third system, also labeled **Pno.**, starts at measure 10 and features triplets and a *poco rit.* (ritardando) marking. The fourth system, labeled **Pno.**, starts at measure 13 and includes dynamics *m.d.*, **p**, and *m.s.*, with a tempo change to **A tempo**. The score is filled with various musical notations including slurs, accents, and dynamic markings.

2

Pno.

18

cresc.

Pno.

23

dim. e

Pno.

27

poco rit.

a tempo un poco agitato

p

più tenuto

m.d.

m.s.

Pno.

31

Pno.

Measures 34-35 of the piano score. Measure 34 features a treble clef with a triplet of eighth notes (F4, G4, A4) and a bass clef with a half note (F3). Measure 35 features a treble clef with a half note (F4) and a bass clef with a half note (F3). A large slur covers both measures.

Pno.

Measures 36-37 of the piano score. Measure 36 features a treble clef with a half note (F4) and a bass clef with a half note (F3). Measure 37 features a treble clef with a triplet of eighth notes (F4, G4, A4) and a bass clef with a half note (F3). A large slur covers both measures.

Pno.

Measures 38-39 of the piano score. Measure 38 features a treble clef with a triplet of eighth notes (F4, G4, A4) and a bass clef with a half note (F3). Measure 39 features a treble clef with a half note (F4) and a bass clef with a half note (F3). A large slur covers both measures.

Pno.

Measures 40-41 of the piano score. Measure 40 features a treble clef with a half note (F4) and a bass clef with a half note (F3). Measure 41 features a treble clef with a half note (F4) and a bass clef with a half note (F3). A large slur covers both measures.

4

42

Pno.

44

Pno.

46

Pno.

cresc.

48

Pno.

ff *mf* *molto cresc.*

50

Pno.

tranquilo, come prima

sf

m.d.

p

m.s.

sempre col Ped.

53

Pno.

cantabile

m.d.

meno p

58

Pno.

dim.

61

Pno.

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

3

allargando

molto dim.

m.s.

pp

pp

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 accompaniment remains. The dynamic marking *dolce* is placed above the right hand staff.

13

Pno.

piu p *p cresc.*

This system contains measures 13-18. The right hand has a slur over measures 13-18. The left hand accompaniment includes a crescendo leading to a *p cresc.* dynamic marking.

19

Pno.

f *dim.*

This system contains measures 19-24. The right hand has a slur over measures 19-24. The left hand accompaniment includes a *f* dynamic marking followed by a *dim.* marking.

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 *Leg.*

Detailed description: This system contains the first four measures of the piece. The music is in 3/4 time with a key signature of two flats. The right hand starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *mf*, *dim.*, and *p*. Performance instructions include *un poco* and *Con Leg.*. Fingering numbers are provided for several notes.

Pno.

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

Detailed description: This system contains measures 5 through 10. The right hand features more complex rhythmic patterns, including sixteenth notes and slurs. The left hand continues with eighth-note accompaniment. Dynamic markings include *cresc.*, *poco*, *rall.*, *p*, and *cresc.*. Performance instructions include *rall.*. Fingering numbers are provided for several notes.

Pno.

dim. e rit.

Detailed description: This system contains measures 11 through 14. The right hand has a more active melodic line with slurs and accents. The left hand accompaniment becomes more varied. Dynamic markings include *dim. e rit.*. Fingering numbers are provided for several notes.

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* *meno forte* *A tempo*

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

3

71

ppp

Detailed description of the musical score: The score is for piano and consists of two systems. The first system, measures 67-70, begins with a treble clef and a key signature of two flats (G minor). The right hand plays a series of chords in the first two measures, with a fermata over the second measure. The left hand plays a bass line with fingerings 5, 4, 5, 4. At measure 69, the time signature changes to 3/4. The right hand has a melodic line with a fermata at the end of the system. The left hand continues with a bass line. The second system, measures 71-74, starts with a treble clef. The right hand has a melodic line with a fermata at the end of the system. The left hand has a bass line. The piece concludes with a double bar line at measure 74.

A. M. D. G.

A Lupita

Sonata

para la hija ausente

(1969)

Alfonso de Elías
(1902-1984)

Allegro moderato ♩ = 104

Piano

p

7

Pno.

f *dim.* *p*

14

Pno.

mf

18

Pno.

cresc. *sf* *p*

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

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

p

121

Pno.

dim. *p*

Detailed description: This system contains measures 121 through 124. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. 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.* (diminuendo) is placed over measures 122 and 123, followed by a *p* (piano) marking at the start of measure 124.

125

Pno.

cresc.

Detailed description: This system contains measures 125 through 128. The right hand continues with a melodic line, and the left hand has a more active bass line. A *cresc.* (crescendo) marking is placed over measures 126 and 127, indicating a gradual increase in volume.

130

Pno.

sf p *p*

Detailed description: This system contains measures 130 through 133. The right hand has a complex, fast-moving melodic line with some notes marked with 'x'. The left hand has a steady bass line. Dynamic markings include *sf p* (sforzando piano) at the beginning of measure 130 and *p* (piano) at the beginning of measure 132.

134

Pno.

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

a tempo

Detailed description: This system contains measures 134 through 137. The right hand has a melodic line with slurs and ties. The left hand has a bass line with chords. Dynamic markings include *f* (forte) at the start of measure 134, *poco rit.* (poco ritardando) over measures 135 and 136, *dim.* (diminuendo) over measure 137, and *p* (piano) at the start of measure 137. The tempo marking *a tempo* is placed above the final measure, and the performance instruction *cantabile express.* is written below the right hand.

8

140

Pno.

cresc.

146

Pno.

a tempo

rit. *dim.* *rall.*

152

Pno.

p *mf a tempo*

un poco marcato

155

Pno.

cresc.

Pno.

159

Pno.

162

deciso

f

Pno.

168

Pno.

174

dim.

p f

sf

sf

sf

10

Pno.

179

dim. *morendo* *p*

II

Andante espressivo (♩ = 60)

Piano

p

Pno.

5

Pno.

9

poco a poco cresc.

Pno.

13

f

dimin.

12

16 *rall.*

Pno.

19 *a tempo*

Pno.

p

21 *mf*

Pno.

mf

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

Pno.

f marcato *dim. e rall.*

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

3

59

Pno.

mf

3

61

Pno.

f marcato

dim. e rall.

3

16

64

Pno.

p

f

67

Pno.

ff appassionato

sf

8^{va}

70

Pno.

di mi - - - nuen - - - do

73

Pno.

mf

dim.

rall - - -

Pno.

75 **Più lento** **Adagio**

p *pp* *ppp*

Ped.

18

III

Scherzo

Presto (♩=63)

Piano

f

Pno.

cresc.

Pno.

f

Pno.

Pno.

22

più f

Pno.

28

cresc.

ff

8^{va}

Pno.

33

dim.

mf

Pno.

38

dim.

p

20

Pno.

43

Pno.

48 *8va* *cresc. poco a poco*

Pno.

52

Pno.

57 *f* *ff* *8va*

61

Pno.

ff

66

Pno.

meno f

71

Pno.

cresc.

77

Pno.

ff

22

83 **Meno mosso**
(♩ = 96)

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.*

pp *express.*

122

Pno.

dim. et rit. *p*

dim. et rit. *p*

128

Pno.

piu f

piu f

24

Pno.

134

poco dim

pp subito

Pno.

140

piu p

meno p

Pno.

146

piu p

pp

inquieto

Pno.

151

pp

156

Pno.

Tempo I

ff

160

Pno.

165

Pno.

poco

170

Pno.

f

26

175

Pno.

181

Pno.

187

Pno.

192

Pno.

197

Pno.

dim.

202

Pno.

p

207

Pno.

p

cresc. poco a poco

212

Pno.

sf

28

216

Pno.

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.

piu f *cresc* *ff brillante*

255

Pno.

259 *pesante*

Pno.

sf *sf* *sf*

30

IV

Allegro agitato (♩=69)

Piano

Pno.

Pno.

Pno.

21 *poco rit - - - a tempo*

Pno. *p*

26 *cresc.*

Pno. *f*

29 *poco dim.*

Pno. *poco dim.*

32 *cresc.* *più cresc.*

Pno. *cresc.* *più cresc.*

32

35

Pno.

38

Pno.

43

Pno.

47

Pno.

51

Pno.

dim. *p*

55

Pno.

dim. *p* *cresc.* *accel.*

59

Pno.

dim. *p* *ff* *a tempo* *dim. poco a -- poco*

8^{va}

64

Pno.

dim. *p* *ff* *a tempo* *pp* *pp*

più tranquillo *a tempo*

70 *meno p*

Piano score for measures 70-74. The right hand features a melodic line with a slur, and the left hand provides harmonic support with chords and a few notes. The dynamic is marked *meno p*.

75

Piano score for measures 75-78. The right hand continues the melodic line with a slur, and the left hand provides harmonic support with chords and a few notes.

79

Piano score for measures 79-82. The right hand continues the melodic line with a slur, and the left hand provides harmonic support with chords and a few notes.

83

Piano score for measures 83-86. The right hand continues the melodic line with a slur, and the left hand provides harmonic support with chords and a few notes.

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.

poco a poco diminuendo e ritardando

111

Pno.

115

Pno.

a tempo, come prima, ma p

p

120

Pno.

f

126

Pno.

p

131

Pno.

x

135

Pno.

dim.

139 *poco rit - - - a tempo*

Pno.

143

Pno.

147

Pno.

151

Pno.

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.

sf *più f*

215

Pno.

sf *sempre più e più forte* *sf* *sf*

217 *8^{va}* *allargando*

Pno. *ff sf sf sf sf sf sf sf*

218 (8) *a tempo*

Pno. *sf*

220 *8^{va}*

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

The musical score is arranged in four systems. The first system includes the 1er Piano and 2do Piano parts. The 1er Piano part begins with a fortissimo (ff) dynamic and a half note, followed by a piano (pp) section with triplets. The 2do Piano part starts with ff and features triplet patterns. The second system introduces Pno. I and Pno. II. Pno. I has a mezzo-forte (mf) cantabile section with triplets and a crescendo. Pno. II starts with piano (p) and also has a cantabile section with triplets and a crescendo. The score uses various dynamics (ff, pp, mf, p, cresc.) and articulations (accents, slurs, hairpins) to guide the performer.

2

A

Piano I (Pno. I):
Measures 10-13: Treble and bass staves with triplets of eighth notes. Dynamics: *ff*.
Measures 14-17: Treble and bass staves with triplets and chords. Dynamics: *dim.*, *f*.
Measures 18-19: Treble and bass staves with melodic lines and chords. Dynamics: *dim.*, *espress.*

Piano II (Pno. II):
Measures 10-13: Treble and bass staves with chords and melodic lines. Dynamics: *ff*.
Measures 14-17: Treble and bass staves with triplets and chords. Dynamics: *dim.*, *f*.
Measures 18-19: Treble and bass staves with chords and melodic lines. Dynamics: *dim.*

Measures 10, 14, 18 are marked with measure numbers. Dynamics include *ff*, *dim.*, *f*, and *espress.* Articulation marks include accents and slurs. Fingerings 1, 2, 3, 4 are indicated.

B *Tranquillo*

System 1 (Measures 22-25):
Pno. I: *dim.*, *rall.*, *p*, *cantabile*
Pno. II: *rall.*, *p*, *cantabile*

System 2 (Measures 26-29):
Pno. I: *cresc.*, *f*
Pno. II: *cresc.*, *f*, *cantabile*

System 3 (Measures 30-33):
Pno. I: *dim.*, *p*
Pno. II: *dim.*, *p*, *cantabile*

4

34

Pno. I

Pno. II

38

Pno. I

Pno. II

41

Pno. I

Pno. II

dim.

poco rall.

sf

mp

p

C *Risoluto*

System 1 (Measures 43-47):
Pno. I: *ff*
Pno. II: *ff*

System 2 (Measures 48-50):
Pno. I: *pp*
Pno. II: *mp cantabile*, *pp*

System 3 (Measures 51-53):
Pno. I: *cresc.*, *mf*, *f marcato*
Pno. II: *cresc.*, *f*, *marcato*

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 page of a musical score for two pianos, labeled Pno. I and Pno. II. The score is divided into five systems, each with a treble and bass clef staff. Measure numbers 65, 67, and 69 are indicated at the start of their respective systems. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system (measures 65-66) features a *pp* *misterioso* marking. The second system (measures 67-68) includes the instruction *poco a poco stringendo*. The third system (measures 69-70) features a *molto più* marking. The score contains numerous triplets, quintuplets, and sextuplets, as well as complex fingering patterns and slurs. The notation is dense and detailed, typical of a classical piano score.

65

Pno. I

pp *misterioso*

67 *poco a poco stringendo*

Pno. I

molto più

69

Pno. I

molto più

Pno. II

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

82 **F**

Pno. I *ff*

Pno. II *ff*

86 *dim.* *f*

Pno. I

Pno. II *dim.* *f*

90 *dim.* *espress.* *dim.*

Pno. I

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

12

Risoluto

115

ff

Pno. I

Pno. II

II. Claro de luna en Tlalmanalco

Andante contemplativo

1

Pno. I

Pno. II

6

This musical score is for two pianos (Pno. I and Pno. II) and consists of three systems of music, covering measures 10 through 19. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1 (Measures 10-13):
Pno. I: Measures 10-11 feature a sustained chord. Measure 12 begins with a forte (*f*) dynamic and contains four triplet eighth notes. Measure 13 continues with a slur over a series of notes.
Pno. II: Measures 10-11 feature a series of triplet eighth notes. Measure 12 contains a slur over a series of notes, and measure 13 features a sustained chord.

System 2 (Measures 12-15):
Pno. I: Measure 12 features a slur over a series of notes. Measure 13 contains a box labeled 'G' above a series of notes. Measure 14 features a series of notes with a slur. Measure 15 contains a series of notes with a slur and a final note marked with a '2'.
Pno. II: Measure 12 features a series of notes with a slur. Measure 13 contains a box labeled 'G' above a series of notes. Measure 14 features a series of notes with a slur. Measure 15 contains a series of notes with a slur and a final note marked with a '2'.

System 3 (Measures 16-19):
Pno. I: Measure 16 features a series of notes with a slur. Measure 17 contains a series of notes with a slur. Measure 18 features a forte (*f*) dynamic and a slur over a series of notes. Measure 19 features a series of notes with a slur and a final note marked with a '2'.
Pno. II: Measure 16 features a series of notes with a slur. Measure 17 contains a series of notes with a slur. Measure 18 features a forte (*f*) dynamic and a slur over a series of notes. Measure 19 features a series of notes with a slur and a final note marked with a '2'.

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

The image displays a musical score for two pianos, Pno. I and Pno. II, across five 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 through 35. The score concludes with a double bar line at the end of measure 35.

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.

Detailed description of the musical score: The score is for two pianos, Pno. I and Pno. II. It consists of four systems of music, each with two staves. The first system (measures 46-48) begins with a 'J' in a box above measure 46. Pno. I has a melodic line with slurs and accents, while Pno. II plays a rhythmic accompaniment with triplets. The second system (measures 49-52) features more complex rhythmic patterns, including triplets and sixteenth-note runs. Pno. I has a melodic line with slurs and accents, while Pno. II plays a rhythmic accompaniment with triplets. The third system (measures 53-56) shows a change in tempo and meter, with Pno. I playing a melodic line and Pno. II playing a rhythmic accompaniment. The fourth system (measures 57-60) concludes with a 'dim.' marking in Pno. II.

18

58

Pno. I

espressivo

Pno. II

pp espressivo

62

Pno. I

Pno. II

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

ff

ff

L

L

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 first system (measures 34-38) features a *sfz* dynamic in measure 34, which changes to *mf* in measure 35. A *8va* marking is present above the first system. The second system (measures 39-43) includes a *loco* marking above the first system. The third system (measures 44-44) shows a key change to two sharps (F# and C#) at the end of the piece. Fingerings and articulation marks are provided throughout the score.

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

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#) and the time signature is 4/4. Measure 53 shows Pno. I with a series of chords and Pno. II with a melodic line. Both parts are marked 'cresc.'. Measure 55 features Pno. I with chords and Pno. II with triplets, both marked 'dim.'. Measure 57 begins with Pno. I playing a melodic line marked 'p' and 'cantando p', and Pno. II playing a bass line marked 'p' and 'legato'. A box labeled 'N' is placed above the Pno. I staff in measure 57. The page number '23' is in the top right corner.

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 has four sharps (F#, C#, G#, D#) and the time signature is 3/8. In measure 65, Pno. I has a melodic line with a dotted quarter note and an eighth note, while Pno. II has a similar line with an 'espress.' marking. In measure 66, Pno. I features a complex rhythmic pattern with eighth notes and a '8^{va}' marking above the staff. Pno. II has a long, sustained note. The system ends with a double bar line and repeat signs.

67

Pno. I

Pno. II

8^{va}

2

O

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 four sharps and the time signature is 3/8. In measure 67, Pno. I has a complex rhythmic pattern with eighth notes and a '8^{va}' marking. Pno. II has a long, sustained note. In measure 68, Pno. I has a melodic line with a '2' marking below the staff, and Pno. II has a melodic line. The system ends with a double bar line and repeat signs.

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 melodic texture for Pno. I and harmonic accompaniment for Pno. II. Measure 79 has a melodic line in Pno. I with a fermata over the first measure, and Pno. II provides a steady accompaniment. Measure 80 concludes the system with a melodic line in Pno. I and harmonic accompaniment in Pno. II. The score includes dynamic markings (P) and articulation symbols like slurs and fermatas.

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

The musical score is presented in three systems, each with two staves (Pno. I and Pno. II). The key signature is two sharps (F# and C#), and the time signature is 4/4.

System 1 (Measures 93-98):
Pno. I: Starts with a melodic line in the right hand and rests in the left hand. Dynamics include *mf* and *marcato*.
Pno. II: Features a rhythmic accompaniment in both hands, starting with *mf*.

System 2 (Measures 99-103):
Pno. I: Features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* and *sempre staccato*. A fermata is placed over the first measure of this system, and a box containing the letter 'R' is positioned above the staff.
Pno. II: Features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *sempre staccato*. A box containing the letter 'R' is positioned above the staff.

System 3 (Measures 104-108):
Pno. I: Features a melodic line in the right hand and a rhythmic accompaniment in the left hand.
Pno. II: Features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

30

109

Pno. I

Pno. II

114

Pno. I

Pno. II

119

Pno. I

Pno. II

8^{va}

ff

ff

sf *mf*

sf *mf*

S

S

Detailed description of the musical score: The score is for two pianos, Pno. I and Pno. II, in G major. It consists of four systems of music. The first system (measures 109-113) shows Pno. I with a melodic line and Pno. II with a rhythmic accompaniment. The second system (measures 114-118) features a forte (*ff*) section with a 'S' marking above the Pno. I staff. The third system (measures 119-123) includes a section marked '8^{va}' (8va) and dynamic markings of *sf* and *mf*. The fourth system continues the *mf* section. The key signature has one sharp (F#) and the time signature is 4/4.

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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