

ANTOLOGIA DE AIRES POPULARES VENEZOLANOS

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

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

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

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ANTOLOGIA DI ARIE POPOLARI VENEZUELANE

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

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

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

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ANTHOLOGY OF POPULAR VENEZUELAN AIRS

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

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

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

Alirio Di:



VISION PORTENA

canción venezolana

armonización y arreglo para guitarra
de ALIRIO DIAZ

PEDRO PABLO CALDERA

Cantabile (♩. = 50 circa)
arm. 7

VIII ————— ②

6^a in RE ③ ④ ① 7

mp

② ③ ② ② II III II 7

VIII VII V ② 7 3

p

③ ① I 4

p

1. VIII ② 2. ③ ⑤ *mf*

mf

arm. 12

② ③ VIII ④ ⑥ 7

p

This page of musical notation for guitar consists of ten staves. The notation includes various fret numbers (II, III, VI, X, III, IV, III, V, VI, X) and fingering instructions (circled numbers 2, 3, 4, 5). Dynamics such as *mf* and *f* are present. The music features a mix of melodic lines and chordal textures, with some passages marked with a '7' (likely a barre). The final staff includes the instruction 'arm. 8' and a circled number 6 at the end of the line.

arm. 12
meno mosso

⑤

①

②

③

②

V

④

③

④

③

④

①

p

X

arm. 12

arm. 12 12

⑤

④

0 3 2 1 0

ten.

⑥ *pp*

ten.

LAS PERDICES

golpe larense

PEDRO LÓPEZ

monización y arreglo para guitarra
de ALIRIO DIAZ

Allegro (♩ = 72 circa)

This page of musical notation is for guitar and is written in G major (one sharp). It consists of ten staves of music. The notation includes various guitar-specific symbols such as fret numbers (0-5), string numbers (1-6), and fingering numbers (1-5). Dynamic markings include 'f' (forte), 'mf' (mezzo-forte), and 'mfritmico' (mezzo-forte ritmico). There are also performance instructions like 'II' and 'VI'. The music features a mix of single-note lines and chords, with some passages marked as 'ritmico'.

Musical score for guitar, consisting of ten staves of notation. The score includes various musical elements such as notes, rests, and fingerings. Dynamics markings include *f*, *mf*, *mp*, and *p*. Performance instructions include *pizz.* and *perdendosi*. The score is marked with Roman numerals II, IV, VII, and VIII. A first ending bracket is present in the eighth staff, and a second ending bracket is in the tenth staff. Fingerings are indicated by numbers 1-4 and 0.

EL BILLETERO

merengue

armonización y arreglo para guitarra
de ALIRIO DIAZ

RAFAEL MIGUEL LÓPEZ

Ritmico (♩) = 54 circa)

mf con grazia

The score is written for guitar in 8/8 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Ritmico (♩) = 54 circa)'. The first measure contains a 7-measure rest, followed by a melodic line starting on G4. The second staff continues the melodic line and includes a 5-measure rest. The third staff features a melodic line with a 7-measure rest and a 4-measure rest. The fourth staff contains a melodic line with a 7-measure rest and a 4-measure rest. The fifth staff begins with a 7-measure rest and a melodic line. The sixth staff continues the melodic line and includes a 7-measure rest. The score includes various guitar chords and techniques, such as barre (IV, VII, III), and dynamic markings like *mf* and *f*. The piece concludes with a final chord and a fermata.

III

mf

mf

VII

f

mf

IV II

mf

1. 3. 2.

mf

mf

IV V V

mf

EL BEJUQUERO

valse

armonización y arreglo para guitarra
de ALIRIO DIAZ

Anónimo

Allegro (♩ = 60 circa)

mf grazioso

II

IV

V

②

⑤

VII

③

⑤

1.

III

f

p

f

p rall.

④

②

2.

f

a tempo

cedendo

III

V

VII

②

③

⑤

②
v
mp
③

V VII ② VII II III

② ① ① I III
poco rall. cedere ⑤ a tempo

② ① ③ IX ② VIII
⑤

VII III VIII
rall.

② ① ② ④ VIII VII

②
rall. Dal ♩ al ♩ poi Coda

QUEJAS

valse

armonización y arreglo para guitarra
de ALIRIO DIAZ

PAZ ABREU
(1848-1880)

Andantino (♩ = 138).

The score is written for guitar in 3/4 time, marked Andantino (♩ = 138). It consists of seven staves of music. The key signature has one sharp (F#). The score includes various guitar techniques and dynamics:

- Staff 1:** Starts with a *mf* dynamic. Features a triplet of eighth notes and a *pizz.* instruction. Fingering numbers 2, 4, 3, 2, 1 are shown above the notes.
- Staff 2:** Continues the melody with a *pizz.* instruction. Fingering numbers 1, 2, 4, 2, 1 are shown.
- Staff 3:** Includes a first ending marked "1. arm. 12" and a second ending marked "2." with a *pizz.* instruction. Dynamics include *p.* and *rall.* Fingering numbers 2, 4, 3, 1, 3, 4, 5, 6 are shown.
- Staff 4:** Features a triplet of eighth notes and a *pizz.* instruction. Dynamics include *p.* and *p*. Fingering numbers 3, 2, 1, 2, 3, 4, 5 are shown.
- Staff 5:** Includes a *pizz.* instruction and a *p* dynamic. Fingering numbers 2, 1, 2, 3, 4, 5, 6 are shown.
- Staff 6:** Features a triplet of eighth notes and a *pizz.* instruction. Dynamics include *p.* and *p*. Fingering numbers 4, 3, 2, 1, 2, 3, 4, 5 are shown.
- Staff 7:** Concludes with a first ending marked "1. Pizz." and a second ending marked "2." with a *pizz.* instruction. Dynamics include *p.* and *a tempo*. Fingering numbers 2, 4, 3, 2, 1 are shown.



EL TRAGALOCHAS

valse

armonización y arreglo para guitarra
de ALIRIO DIAZ

ISAÍAS ALVARADO

Allegro (♩ = 192)

f *grazioso*

cedendo

rall.

Dal *Segno* al *poi segue*

mf

II IV

II IV

IX VI IV

IX

II IV II II

II

II V II

aspero, latigueando los bajos (popular)

V

ASÍ YO TE SOÑÉ

valse canción

armonización y arreglo para guitarra
de ALIRIO DIAZ

RAFAEL MIGUEL LÓPEZ

Cantabile (♩ = 49 circa)

The score is written for guitar in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a dynamic marking of *mf* and includes a fingering diagram for a barre on the 4th fret. The second staff starts with a dynamic marking of *f*. The third staff features a *p* dynamic and includes a *vall.* (rallentando) section. The fourth staff includes a *p a tempo* marking. The fifth staff begins with a double bar line and a new section marked 'IX'. The sixth staff continues with various dynamics and includes a *arm.* (armatura) marking. The seventh and eighth staves conclude the piece with various dynamics and fingering diagrams. The score includes numerous fingering numbers (1-5) and circled numbers (1-6) indicating specific techniques or fingerings. Chord diagrams for VII, V, and VIII are also present.

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

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

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

NO QUIERO QUE ME QUIERAS

merengue

armonización y arreglo para guitarra
de ALIRIO DIAZ

PEDRO OROPEZA VOLCÁN
(1872-1958)

♩ = 132

mf

mf

p

mf

f

1. 2.

This page of musical notation for guitar consists of seven staves. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various technical markings and dynamics:

- Staff 1:** Features several triplet markings (indicated by a '3' in a bracket) and fingerings (0, 3, 2, 1, 0). Dynamics include *p* (piano).
- Staff 2:** Continues with triplet markings and fingerings (1, 3, 4, 2, 3). Dynamics include *f* (forte).
- Staff 3:** Includes first and second endings (I and II) and triplet markings. Fingerings include 0, 4, 3, 2, 3, 1, 3.
- Staff 4:** Starts with a first ending marked '1.' and a second ending marked '2.'. It includes a section marked 'al §' and a circled '6'. Dynamics include *p* (piano).
- Staff 5:** Features a section marked 'VII' and triplet markings. Fingerings include 1, 4, 3, 4, 2, 3, 1, 2, 3.
- Staff 6:** Includes sections marked 'V', 'II', 'V', and 'IV'. It features a circled '2' and a circled '5'. Dynamics include *ff* (fortissimo) and *aspero* (staccato).
- Staff 7:** Starts with a circled '12' and includes a section marked 'II'. Dynamics include *dim.* (diminuendo) and *ten.* (tenuto).

PASILLANEANDO

pasaje

armonización y arreglo para guitarra
de ALIRIO DIAZ

JOSÉ LA RIVA CONTREI

Moderato (♩ = 116)

First system of musical notation for 'Pasillaneando'. It features a treble clef, a 4/4 time signature, and a key signature of one flat (B-flat). The notation includes a circled '4' at the beginning, indicating a fourth fret. The music consists of a series of chords and melodic lines with fret numbers (0, 1, 2, 3, 4) written below the notes.

Second system of musical notation. It continues the piece with similar chordal and melodic structures. A 'III' marking is placed above the staff, likely indicating a triple measure rest or a specific fingering technique. Fret numbers are consistently used throughout.

Third system of musical notation. It continues the piece with similar chordal and melodic structures. A 'III' marking is placed above the staff. Fret numbers are consistently used throughout.

Fourth system of musical notation, featuring a first ending bracket labeled '1.'. The notation includes circled numbers 3, 4, and 5, which likely refer to specific frets or fingerings. The music concludes with a final chord and a sharp sign indicating the end of the piece.

Fifth system of musical notation, featuring a second ending bracket labeled '2.'. The tempo markings 'poco rall.' (slightly slower) and 'a tempo' (return to tempo) are indicated below the staff. The piece concludes with a final chord and a sharp sign.

rall.
a tempo
mf rall.

a tempo
 VII
 III

mf ⑤
 V
 II III
 III

III
 7

rall.
a tempo

1.
 2.
p *mf rall.*

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

SOMBRA EN LOS MÉDANOS

canción valse

armonización y arreglo para guitarra
de ALIRIO DIAZ

RAFAEL SÁNCHEZ LÓPEZ
(1916-1946)

$d. = 52$ circa
6ª in RE
mp
arm. 12

II

II

III

II

VI

VII

X

VII

V

poco rall.

a tempo

mf con grazia, poco più mosso

D C al \oplus
poi segue

allegro

f
poco rall.
II
festoso
(The end)