



## REFLEXION SOBRE “ORIENTALE” DE ISAAC ALBÉNIZ

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Compositor

### Resumen

Las pequeñas obras para piano de Albéniz son más tocadas a la guitarra que al piano, pero pocas son las transcripciones para 2 guitarras. Este hecho me motivó a hacer una recreación de *Orientale* (llamada así porque fue editada en Francia), donde sigo a veces el discurso musical, pero transformando la melodía, armonía, rítmica y dándole un aspecto tímbrico actual, quedando la pieza original como un pretexto que me ha servido para hacer una nueva obra. Tiene 2 pequeños poemas de Eugenia Alcántara. Está revisada por el guitarrista Juan Carlos Almendros y dedicada a Norberto Torres, un flamenco de pro.

**Palabras clave:** guitarra, Albéniz, Rafael Díaz, composición, *Orientale*

### Abstract

Albéniz's small works for piano are more played on the guitar than on the piano, but there are few transcriptions for 2 guitars. This fact motivated me to do a recreation of *Orientale* (so called because it was published in France), where I sometimes follow the musical discourse, but transforming the melody, harmony, rhythm and giving it a current timbral appearance, leaving the original piece as a pretext that has helped me to do a new work. It has 2 small poems by Eugenia Alcántara. It is reviewed by guitarist Juan Carlos Almendros and dedicated to Norberto Torres, a good flamenco man.

**Keywords:** guitarra, Albéniz, Rafael Díaz, composition, *Orientale*

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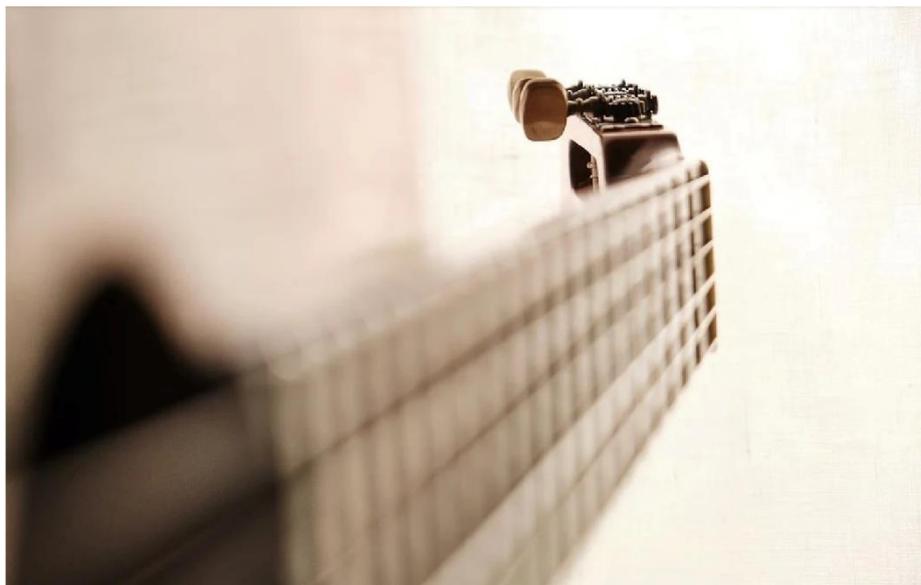
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# *Reflexión sobre "Oriental" de I. Albéniz*

*2 Guitarras*

*A Norberto Torres, un flamenco de pro*

*Rafael Díaz*



*Partitura revisada por Juan Carlos Almendros*

**Normas generales**

- = Las alteraciones afectarán sólo a la nota que las lleve o repetidas y siempre dentro del mismo compás o división y no a las distintas octavas (a veces se ponen para evitar confusión) tampoco de un compás a otro.
- = Los trinos serán siempre con la nota cromática superior (salvo indicaciones)
- = Siempre que sea posible, en los armónicos se levantarán los dedos y también las notas al aire salvo indicación en contra (secco) y Tambora (Ta) se dejarán vibrar (l.v.)
- = Cuando se indica rasgueado (ras) quiere decir "graneado, extendido etc." en resumen; con un abaniquero de dedos y por el tiempo que indica la figura que lo lleve, cuando la figura es muy corta, se hará un solo rasgueado que junto a los trémolos se indicarán con 3 barras pero siempre especificando la acción.
- = Los acordes de 3, 4, incluso de 5 notas, salvo que se indique, no se arpeggiarán.
- = Determinados acontecimientos se indican directamente sobre la partitura por ser más práctico y otros por muy conocidos no se indican.
- = Los armónicos siempre se escribirán con la cabeza de la nota en forma de rombo (los del traste XII se escribirán 8<sup>aa</sup> alta por ser más visuales) y los de sordina, en forma de nota cuadrada.
- = Cuando se señala cuerda al aire, el "0" se pondrá dependiendo del espacio arriba o al lado, las ligaduras fraccionadas que a veces se ponen, es para recordar que se deben dejar vibrar (l.v.)
- = Los intérpretes se pondrán bastante separados para que se oigan perfectamente los efectos de espacialización usados en esta obra como recurso expresivo.

Situación sobre el escenario **Guitarra A** (2 metros mínimo) **Guitarra B**

**Específicas**

- 1) Sordina, extendiendo el dedo índice de la mano derecha en el centro del espacio de traste sin que los dedos rocen el mástil / igual pero dejando la 6<sup>a</sup> cuerda al aire en la Guitarra **A** / igual pero dejando la 6<sup>a</sup> cuerda al aire en la Guitarra **B**.
- 2) Tambora (Ta)
- 3) Rasgueando (ras) sobre el traste pero dejando la 6<sup>a</sup> cuerda al aire.
- 4) Rasgueando (ras) comenzando sobre el traste y glisar sobre la 6 cuerdas.
- 5) Pizzicato Bartok, coger la cuerda con los dedos pulgar e índice y tirar de ella hacia arriba, luego soltarla para que rebote en el mástil.
- 6) Sordina (como en 1) pero arpegiando hacia el grave en el traste y glisar sobre las 6 cuerdas hacia el agudo con el dedo 1 extendido.
- 7) Glisado de un solo ataque donde la segunda nota ligada no se ataca / Glisado de 2 ataques, donde se glisa y se ataca la nota de partida y de llegada.
- 8) Pausa corta aunque a veces rellena el compás / lo más rápido posible.
- 9) Sul pont (sul pont) próximo al puente.
- 10) Sul tas (sul tas) próximo a la cejilla.

- 11) Trémolo repitiendo nota / ordinario (ord) restablece la forma de tocar habitual en el sitio habitual / ataque simultáneo de las dos notas haciendo trémolo en la superior / trémolo y glisado hacia una altura indefinida a la misma par.
- 12) Golpe sobre la caja del instrumento.
- 13) Acorde de notas simultánea al aire más el o los armónicos especificados.
- 14) Molto vibrato, con un vibrato muy denso.
- 15) Glisado con sordina con alturas ad lib. en la cuerda indicada y en la dirección que marca la flecha.

**General rules**

- = The alterations will affect only the note that carries them or repeated and always within the same measure or division and not the different octaves (sometimes put to avoid confusion) either from one measure to another.
- = Trills will always be with the higher chromatic note (unless otherwise indicated)
- = Whenever possible, on the harmonics the fingers should be raised and also the notes in the air unless otherwise indicated (secc o) and Drum (Ta) should be left to vibrate (l.v.)
- = When rasgueado is indicated (ras) it means "graneado, extended etc." in summary; with a fanning of fingers and for the time indicated by the figure that carries it, when the figure is very short, a single rasgueado will be made that together with the tremolos will be indicated with 3 bars but always specifying the action.
- = The chords of 3, 4, even 5 notes, unless indicated, will not be arpeggiated.
- = Certain events are indicated directly on the score because they are more practical and others because they are well known are not indicated.
- = The overtones are always written with the head of the note in the form of a rhombus (those on the 12th fret are written 8th high because they are more visual) and those on the mute, in the form of a square note.
- = When pointing to air chord, the "0" will be put depending on the space above or to the side, the fractioned ligatures that sometimes are put, is to remember that they should be left to vibrate (l.v.)
- = The performers will be placed quite far apart so that the spatialization effects used in this work as an expressive resource can be heard perfectly.

Situation on stage

**Guitar A (2 meters minimum)**

**Guitar B**

**Specific**

- 1) Mute, extending the index finger of the right hand in the center of the fret space without the fingers touching the neck / equal but leaving the 6th string in the air on Guitar A / equal but leaving the 6th string in the air on Guitar B
- 2) Tambora (Ta)
- 3) Rasgueado (ras) on the fret but leaving the 6th string in the air.
- 4) Rasgueado (ras) starting on the fret and glis on the 6 strings.
- 5) Pizzicato Bartok, take the string with your thumb and index finger and pull it up, then release it to bounce on the neck.
- 6) Mute (as in 1) but arpeggiate towards the bass on the fret and glis on the 6 strings towards the treble with finger 1 extended.
- 7) Single attack glis where the second slurred note is not attacked / 2 attack glis where the starting and ending note is glis and attacked.
- 8) Short pause but sometimes fills the bar / as fast as possible.
- 9) Sul pont (on the bridge)
- 10) Sul tasto (sul tas) next to the capo.

- 11) Tremolo repeating note / ordinario (ord) restores normal playing to normal place / simultaneous attack of the two notes making tremolo on the upper one / tremolo and glis to wards a undefined height at the same pair.
- 12) Blow on the instrument case.
- 13) Simultaneous chord of notes in the air plus the specified harmonic(s).
- 14) Molto vibrato, with a very dense vibrato.
- 15) Glis with mute with heights ad lib. on the indicated string and in the direction marked by the arrow.

## Reflexión sobre "Oriente" de I. Albéniz para 2 Guitarras

(Ejemplos musicales, el compás 1 se corresponde a la parte teórica nº 1 de la página anterior y sucesivamente)

1 C.1 2 Ta. 3 ras C.1 4 ras C.1 gliss.

5 pizz ♀ Bartok 6 C.1 gliss. 6 cuerdas 7 gliss. 8 gliss.

9 sul pont. 10 sul tas. 3 11 ord. gliss.

12 golpe 13 VII 14 molto vibrato 15 gliss.

16 17 18 19

Reflexión sobre "Oriente" de I. Albéniz  
2 Guitarras

ca = 80 ♩ flessibile

Rafael Diaz

**Guitarra A**  
6ª Mib

**Guitarra B**  
6ª Re

The score consists of four systems of music for two guitars, A and B. Each system has two staves. The first system includes performance instructions: 'C.1' (cuerdas), 'Ta.' (tapping), 'ras' (rasgueo), 'gliss.' (glissando), and '6 cuerdas' (6 strings). The second system features dynamics 'p' (piano) and 'f' (forte) with triplet markings. The third system includes 'arm. 8ª' (armatura 8ª), 'gliss.', and dynamics 'p' and 'f'. The fourth system includes 'ord' (ordenación) and 'pizz' (pizzicato) markings. The score is marked with measure numbers 5, 10, and 15.

Musical score for measures 1-4. The piece is in 4/4 time. Measure 1 features a C1 chord with a forte (*f*) dynamic. Measure 2 has a piano (*pp*) dynamic. Measure 3 includes a glissando (*gliss.*) and a forte (*f*) dynamic. Measure 4 is marked with *f* and includes the instruction "arm. 8ª".



Musical score for measures 5-8. Measure 5 is marked with *f* and "pizz --". Measure 6 has a forte (*f*) dynamic. Measure 7 includes a piano (*p*) dynamic and a triplet of eighth notes. Measure 8 is marked with *f* and "pizz --".



Musical score for measures 9-12. Measure 9 includes a piano (*pp*) dynamic and a triplet of eighth notes. Measure 10 has a forte (*f*) dynamic. Measure 11 is marked with *f* and includes the instruction "sul pont. ---". Measure 12 includes a forte (*f*) dynamic and a triplet of eighth notes.



Musical score for measures 13-16. Measure 13 includes a piano (*pp*) dynamic and a triplet of eighth notes. Measure 14 has a forte (*f*) dynamic. Measure 15 is marked with *pp* and includes the instruction "sul tas. ---". Measure 16 includes a piano (*pp*) dynamic and a triplet of eighth notes.

30-34

3

gliss.

*f* pizz Bartok

*f*

35

sul pont.

ord.

gliss.

*f*

*mf*

sul pont.

Ta.

0

*f*

*mf*

40

Ta.

*f*

*mf*

*mf*

3

3

3

3

*mf* pizz Bartok

golpe

*mf*

45

3

pizz ---

ord.

*f*

golpe

*p*

ord.

pizz

*f*

golpe

*p*

*f*

Musical score system 1. The upper staff contains a melodic line with triplets and a fermata. The lower staff contains a bass line with triplets and a fermata. Dynamics include *f* and *ord.* in the upper staff, and *ff* in the lower staff.



Musical score system 2. The upper staff starts with a fermata and triplets, marked *ff* and *ord.* The lower staff has a bass line with a fermata and triplets, marked *f*. Dynamics include *mf* and *secco* in the upper staff, and *mf* in the lower staff. The instruction *sul pont* is written above the upper staff.



Musical score system 3. The upper staff has a melodic line with triplets and a fermata, marked *pp* and *sul tas. ---*. The lower staff has a bass line with triplets and a fermata, marked *pp* and *sul tas. ---*. Roman numerals VII, VII, and IV are indicated above the upper staff.



Musical score system 4. The upper staff has a melodic line with triplets and a fermata, marked *ff* and *sul pont.. ---*. The lower staff has a bass line with triplets and a fermata, marked *ff* and *sul pont.. ---*. Roman numeral XII is indicated above the upper staff.

60 sul pont. ---

sul pont. --- *p* *ff*

65 C.1 pizz Bartok

*p* *f* Ta. gliss. gliss.

70 sul tas. ---

*p* no arpeg. *p* sul tas. ---

ord.

*f* *f* gliss. ras gliss. sobre las 6 cuerdas

75 *mf* *mf*



80 *p* *p* *pp*



85 *f* *f*



90 *ff* *ff*

pp f

pp f

pizz Bartok ♀ 95

gliss.

gliss.

pizz Bartok ♀

***più calmo***

VII IV VII IV 100 105

mf

pizz ---

mp

tirando de la cuerda mano izq.

pizz Bartok ♀

f

gliss.

pizz Bartok ♀

f

105

Musical score for measures 110-114. The score is written for two staves. Measure 110 is marked with a box containing the number 110. The music features complex rhythmic patterns with triplets and slurs. Dynamics include *sfz* (sforzando) and *f* (forte). Performance instructions include "sul pont. ---" (sul ponticello) and "gliss." (glissando). A double bar line is present at the end of measure 114.

Musical score for measures 115-119. The score is written for two staves. Measure 115 is marked with a box containing the number 115. The music continues with complex rhythmic patterns and dynamics such as *sfz* and *f*. A double bar line is present at the end of measure 119.

Musical score for measures 120-124. The score is written for two staves. Measure 120 is marked with a box containing the number 120. The tempo is marked "A tempo". Performance instructions include "ras." (rasgueado), "gliss.", "Ta." (tambora), and "pizz Bartok" (pizzicato Bartok). Dynamics include *f* and *mp* (mezzo-piano). The music features complex rhythmic patterns with triplets and slurs. A double bar line is present at the end of measure 124.

Musical score for measures 125-129. The score is written for two staves. Measure 125 is marked with a box containing the number 120. The music continues with complex rhythmic patterns and dynamics such as *f*. Performance instructions include "pizz Bartok" and "C.1" (Coda 1). A double bar line is present at the end of measure 129.

125 *p* *tr* *3* *tr* *3* *tr*

arm. 8ª -- *f*

arm. 8ª -- 130 *f* *p* *tr* *tr*

golpe 135 *mf* *pp* *5* *f* *pp* *7*

140 *p* *tr* *7* *pp* *7*

ff

ff

145 golpe

f

p

f

gliss.

gliss.

gliss.

f

f

f

gliss.

gliss.

gliss.

Ta. Ta.

C.1

150 sul tas. ---

mf

mf

mf

sul pont. ---

mf

f

mf

mf

f

Musical score for measures 153-156. The top staff features a melodic line with glissandi and a tremolo starting at measure 155. The bottom staff provides harmonic support with chords and triplets. Dynamics include *mf* and *f*. Performance markings include *ord.*, *Ta.*, and a triplet of 3.

Musical score for measures 157-160. The top staff continues the melodic line with tremolos. The bottom staff includes a guitar part with a *golpe* effect and fretting diagrams for C.1. Dynamics range from *f* to *mf*. A triplet of 3 is present in the bottom staff.

Musical score for measures 161-164. The top staff features a melodic line with a tremolo and a *gliss.* marking. The bottom staff includes a guitar part with fretting diagrams for C.1 and *ras* effects. Dynamics include *f* and *mf*. A triplet of 3 is present in the bottom staff.

Musical score for measures 165-168. The top staff features a melodic line with a *gliss.* marking. The bottom staff includes a guitar part with a *gliss.* marking. Dynamics include *mp* and *mf*. A triplet of 3 is present in the bottom staff.



Musical score for guitar, measures 182-184. The score is in 3/4 time and features complex rhythmic patterns with triplets and glissandos in both the treble and bass staves.



Musical score for guitar, measures 185-188. The score includes performance instructions such as "pizz Bartok", "Ta. Ta.", "ras", and "C.1". It also shows chord diagrams for VII and IV.

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