

Anáplosis

Leonardo de Arizabalaga y Prado

1

Op. 6.

Largo molto
♩ = 30

1

(col pedale aperto fino al segno)

2

(il pedale ancora aperto)

2:12

Largo
♩ = 40

4

(il pedale sempre aperto lasciando riverberare)

5

6

Lento
♩ = 50

7

mf *p* $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ *mf* $\frac{2}{4}$ $\frac{1}{4}$

♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

8

mf $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ *p*

♩ * ♩ * ♩ *

9

mp *crescendo* *mf*

* ♩ * ♩

10

mf $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ $\frac{1}{4}$

* ♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

11

mf $\frac{2}{4}$ $\frac{1}{4}$ $\frac{2}{4}$ *f*

♩ * ♩ * ♩ * ♩ *

12

p *diminuendo* *pp* *crescendo*

* ♩ * ♩ * ♩ * ♩ *

13

mp $\frac{2}{2}$ $\frac{1}{1}$ *crescendo* mf $\frac{2}{2}$ $\frac{1}{1}$ pp

8 * 8 * 8 * 8 * 8 *

14

p $\frac{1}{2}$ *crescendo* $\frac{1}{1}$ mf $\frac{1}{2}$ *crescendo*

8 * 8 * 8 * 8 * 8 * 8 * 8 *

15

$\frac{1}{1}$ f $\frac{1}{2}$ $\frac{1}{1}$ $\frac{1}{2}$ $\frac{1}{1}$ $\frac{1}{2}$ $\frac{1}{1}$ $\frac{1}{2}$ *dim.* $\frac{2}{2}$ $\frac{1}{1}$

8 * 8 * 8 * 8 * 8 *

16

$\frac{1}{1}$ mf $\frac{1}{2}$ *crescendo* $\frac{1}{1}$ $\frac{1}{2}$

8 * 8 * 8 * 8 * 8 * 8 *

17

ms *mf* $\frac{2}{2}$ $\frac{1}{1}$ *ff* $\frac{2}{2}$ *dim.* $\frac{1}{1}$ mp $\frac{2}{2}$ *cresc.* $\frac{2}{2}$ $\frac{1}{1}$ *for* $\frac{2}{2}$ *cresc.*

8 * 8 * 8 * 8 * 8 * 8 * 8 * 8 *

18

mf *cresc.* sfz *cresc.* f *crescendo* $\frac{1}{1}$ ff

8 * 8 * 8 * 8 * 8 * 8 * 8 * 8 * 8 *

17:1

ms *mf* 5

17:4

5

17:7

md 6

17:10

6

4

Adagio

$\text{♩} = 60$

19

f *dim* *mf* *mp* *crescendo*

8va

♩ * ♩ * ♩

20

f *cresc* *ff*

* ♩ * ♩ * ♩ * ♩ * ♩ *

21

f *dim* *mf*

8va

♩ * ♩ * ♩ * ♩ *

22

mf *mp* *mf* *mp* *cresc*

♩ * ♩ * ♩ * ♩ *

23

f *diminuendo sotto voce* *mf* *mp*

♩ * ♩ * ♩ * ♩ *

24

p

♩ * ♩

24:10 *Largo libero quasi recitativo* $\text{♩} = 40$

* ♪ * ♪ * ♪

25:9 *legato* *Al tempo*

* ♪ * ♪ * ♪ * ♪ * ♪ * ♪ * ♪ *

26:6 *dolce*

♪ * ♪ * ♪

27:6 *Prestissimo* *Largo molto* $\text{♩} = 30$

* ♪

28 *Poco a poco accelerando non legato* *legato* *non legato*

* senza pedale ♪ *

29:7 *Largo* $\text{♩} = 40$ *ms.* *carezzando* *non legato* *crescendo*

♪ * ♪ * ♪ * ♪ * ♪ * ♪ * ♪ *

Andantino

29 $\text{♩} = 80$

♩ * ♩ * ♩ * ♩ * ♩ *

30 *non legato*

♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

31 $\text{♩} = 80$

♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

32

♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

33 *marcato*

* ♩ * ♩ * ♩ *

34

♩ * ♩ * ♩ * ♩ * ♩ * ♩ *

32

8va

mf

f

mf

8va

* * * * *

Detailed description: This system contains measures 32 and 33. The right hand (RH) starts with a dynamic of *mf* and features a long, sweeping melodic line with many accidentals. The left hand (LH) provides a harmonic accompaniment with chords and moving lines. A *ff* dynamic is indicated at the beginning of measure 32. A *f* dynamic appears in measure 33. The system concludes with five asterisks and a fermata symbol.

8va

mf

mp

cresc

8va

* * * * *

Detailed description: This system contains measures 34 and 35. The RH continues with a melodic line, marked with *mf* and *mp* dynamics. A *cresc* (crescendo) marking is present in measure 35. The LH accompaniment includes chords and moving lines. The system ends with five asterisks and a fermata symbol.

33

mf

f

f

mp

mf

f

* * * * *

Detailed description: This system contains measures 36 and 37. The RH features a melodic line with various dynamics: *mf*, *f*, *f*, *mp*, *mf*, and *f*. The LH accompaniment consists of chords and moving lines. The system ends with five asterisks and a fermata symbol.

rallentando

mf

mp

* * * * *

Detailed description: This system contains measures 38 and 39. The RH has a melodic line with a *rallentando* marking. Dynamics include *mf* and *mp*. The LH accompaniment features chords and moving lines. The system ends with five asterisks and a fermata symbol.

34

ranimando

al tempo

mf

* * * * *

Detailed description: This system contains measures 40 and 41. The RH has a melodic line with *ranimando* and *al tempo* markings. Dynamics include *mf*. The LH accompaniment consists of chords and moving lines. The system ends with five asterisks and a fermata symbol.

mp

mf

8va

* * * * *

Detailed description: This system contains measures 42 and 43. The RH has a melodic line with *mp* and *mf* dynamics. The LH accompaniment includes chords and moving lines. A *8va* marking is present in measure 43. The system ends with five asterisks and a fermata symbol.

Allegretto

lirico

35 $\frac{3}{8}$ *mf* $\frac{4}{8}$ $\frac{3}{8}$ *mp* $\frac{3}{8}$ $\frac{3}{16}$ $\frac{4}{8}$ *mf*

8 * 8 * 8 * 8 * 8 * 8 * 8 *

$\frac{2}{4}$ $\frac{3}{8}$ *mp* $\frac{3}{8}$ *mf* $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{3}{8}$

8 * 8 * 8 * 8 * 8 * 8 * 8 *

$\frac{4}{8}$ $\frac{3}{8}$ *dim* *mp* *poco crescendo*

8 * 8 * 8 * 8 * 8 * 8 * 8 * 8 * 8 * 8 *

36 $\frac{4}{8}$ *mf* $\frac{3}{8}$ $\frac{3}{8}$ $\frac{3}{8}$ *diminuendo mp* $\frac{3}{8}$ $\frac{3}{8}$

8 * 8 * 8 * 8 * 8 * 8 * 8 * 8 * 8 * 8 *

mf cresc *f*

8 * 8 * 8 * 8 * 8 * 8 *

$\frac{4}{8}$ $\frac{3}{8}$ *dim* *mf* *cresc* $\frac{3}{8}$ *dim* $\frac{3}{8}$ *mp* $\frac{3}{8}$ $\frac{3}{8}$ $\frac{4}{8}$

8 * 8 * 8 * 8 * 8 * 8 * 8 *

35:24 *etc*

37

First system of musical notation for measures 37-38. It consists of two staves (treble and bass clef). The music features complex rhythmic patterns with various time signatures including 4/8, 3/8, 3/4, and 4/7. Dynamic markings include *mf*, *mp*, and *md*. There are also performance instructions like *poco agitato* and *f*. The system ends with a star symbol.

Second system of musical notation for measures 37-38. It continues the two-staff format. Time signatures include 3/8, 3/4, 5/16, and 3/8. Dynamic markings include *mf* and *f*. Performance instructions include *poco agitato*. The system ends with a star symbol.

Third system of musical notation for measures 37-38. It continues the two-staff format. Time signatures include 2/8, 5/16, 3/8, 4/8, 5/16, 5/16, and 1/2. Dynamic markings include *sfz*, *mf*, and *f*. Performance instructions include *cresc* and *mol.*. The system ends with a star symbol.

38

First system of musical notation for measures 38-39. It consists of two staves. The music features complex rhythmic patterns with time signatures including 5/16, 1/2, and 5/16. Dynamic markings include *mp*, *mf*, and *f*. Performance instructions include *cresc* and *giocoso e non legato*. The system ends with a star symbol.

Second system of musical notation for measures 38-39. It continues the two-staff format. The system ends with a star symbol.

Third system of musical notation for measures 38-39. It continues the two-staff format. Performance instructions include *poco a poco crescendo* and *ed animandosi*. The system ends with a star symbol.

39

legato *non legato*

f

mf

legato

$\frac{5}{16}$ $\frac{5}{16}$

non legato nel basso

f *poco* *a poco dim.* *nu. endo.* *mf*

legato

$\frac{4}{8}$ $\frac{5}{16}$ $\frac{5}{16}$ $\frac{4}{8}$

40

legato *ms* *non legato nel basso* *staccato* *ral. lento*

mp *crece* *mf* *f* *mp* *crescendo* *mp*

$\frac{5}{16}$ $\frac{4}{8}$ $\frac{5}{16}$ $\frac{5}{16}$ $\frac{5}{16}$

Molto Rubato staccato e ritenuto *al tempo ed agitato* *molto rit.* *al tempo e linceo* *molto rit.*

f *mf* *f* *f* *mp* *crescendo* *mp*

al tempo ed agitato *rit.* *al tempo e linceo* *rit.*

f *mf* *mp* *mf* *mp*

$\frac{5}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{5}{16}$

41 *al tempo e maestoso* *Sempre molto rubato*

42 *molto rit.* *al tempo* *rit.* *al tempo e molto* *agitato (ma sempre = 60)* *e molto crescendo*

sempre rubato

Moderato, sempre rubato
♩ = 50

43

mf *f* *mf* *mp*

8va

f *mf* *mp* *p* *Crescendo* *f*

mf *f* *mf* *mp* *p*

rit *al tempo* *molto rit.*

mf *mp* *f* *mf* *al tempo*

molto rit. *al tempo*

44

f *mf* *f* *mf* *p* *al tempo*

mf *mp* *mf* *mp* *p* *al tempo*

molto rit. *al tempo* *rit.* *dolcissimo* *al tempo*

f *mp* *mf* *mp* *p*

ri - te - nu - to *mol - to* *al tempo*

mf mp f mf

3/16 2/8 *3/16 2/8* *3/16 2/8* *3/16 2/8* *3/16 2/8* *3/16 + 3/16* *3/16 2/8*

sempre rubato

mp mf f mf mp

3/16 + 3/16

al tempo

45

f mf f

3/16 + 3/16

lirico *poco rit*

mp mf mp mf

3/16 + 3/16 2/8 3/16 + 3/16

delicatissimo al tempo *poco rit.*

6/16 mf mp mf

Crescendo

rit. *ral - len -* *8va tan - do* *molto*

mp mf

6/16 3/8 2/8 3/16

ranimandosi

8va
♩ = 50

46

p *mp* *mf* *f* *subito p*

$\frac{7}{16}$ $\frac{3/16}{6/16}$ $\frac{7}{16}$ $\frac{3/16}{2/8} + \frac{4}{16}$

8va
* senza pedale

mp *mf* *f* *mp*

$\frac{4}{16}$ $\frac{3/16}{2/8}$ $\frac{7/16}{4/8}$ $\frac{7}{16}$

senza pedale * * * senza pedale

mf *mp* *mf* *mp*

$\frac{4}{16}$ $\frac{3/16}{2/8}$ $\frac{7}{16}$

senza pedale * senza pedale * * *

mp *mf* *mp* *mf*

$\frac{8}{16}$ $\frac{7}{16}$

* senza pedale * senza pedale

f *mf* *mf*

$\frac{8}{16}$ $\frac{7}{16}$ $\frac{8}{16}$

* senza pedale * senza pedale *

f *mp* *mf*

$\frac{3/16}{2/8}$ $\frac{4}{16}$ $\frac{4}{16}$ $\frac{7/16}{4/16}$

8va
* * * * *

Allegretto
♩ = 40

47 $\frac{1}{2}$ $\frac{9}{32}$ *f* *mf* *mp* $\frac{9}{32}$ $\frac{1}{2}$ *mf* *mp* *non legato*

8va

* senza pedale *

f $\frac{3}{32}$ $\frac{2}{16}$ $\frac{6}{32}$ *mp* $\frac{3}{32}$ $\frac{2}{16}$ *mf* $\frac{3}{32}$ $\frac{2}{16}$ *mp* $\frac{9}{32}$ $\frac{1}{2}$

* senza pedale *

mf $\frac{2}{32}$ $\frac{6}{16}$ *f* $\frac{6}{32}$ $\frac{4}{16}$ *f* $\frac{2}{32}$ $\frac{6}{16}$ *mf* $\frac{2}{32}$ $\frac{6}{16}$

* senza pedale *

30 $\frac{10}{32}$ *mp* *f* $\frac{5}{32}$ $\frac{4}{16}$ *f* $\frac{10}{32}$ *mp* *mf*

8va

* senza pedale *

mf $\frac{5}{32}$ $\frac{4}{16}$ *f* $\frac{5}{32}$ $\frac{4}{16}$ *mp* $\frac{5}{32}$ $\frac{1}{4}$ $\frac{5}{32}$ $\frac{2}{16}$

8va

* senza pedale *

$\frac{10}{32}$ *f* *subito mp* *mf* *f* $\frac{10}{32}$ $\frac{8}{16}$ *non legato* *non legato* *non legato*

* senza pedale *

48 $\text{♩} = 30$

mp *mf* *f* *mf* *mp*

* senza pedale

mf *mf* *mf* *mf* *mf*

f *mp* *mf* *f*

non legato

* senza pedale

f *mp* *mf* *f* *mf* *mp*

8va

f *mf* *mf* *mf* *mf*

8va

(il pedale aperto fino al segno)

ff *poco* *rall* *ff* *tando* *ff*

8va