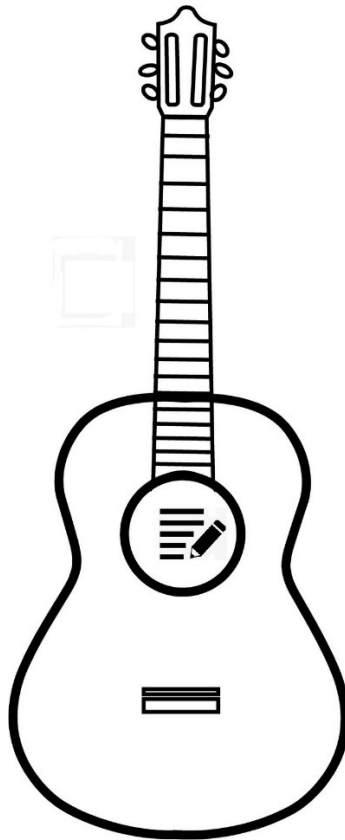


**ALBERTO UBACH**

**DIARIO 2003 / 2003 *DIARY***

**(ENERO / *JANUARY*)**



# ENERO 1

## Canon

Alberto Ubach

Andantino

*mf*

## GRAN CANON

Enero 1      Marzo 1      Marzo 1      Mayo 1

Mayo 1      Julio 1      Julio 1      Septiembre 1

Septiembre 1      Noviembre 1

# ENERO 2

Alberto Ubach

Andante

I

*mp*

4

7

10

14



# ENERO 3

## Tijuana

Alberto Ubach

Allegro

*mf*

3

4

*f*

6

I

9

②

*f-p*

12

15

al Coda

18

*mf*

21

*f*



24

27

*mp*

arm.8

arm.8

29

*mp*

arm.8

arm.8

VII

VII

31

*mp*

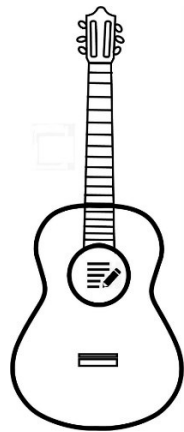
arm.8

arm.8

33

*mf*

D.C. al Coda



# ENERO 4

Tres, Dos

Alberto Ubach

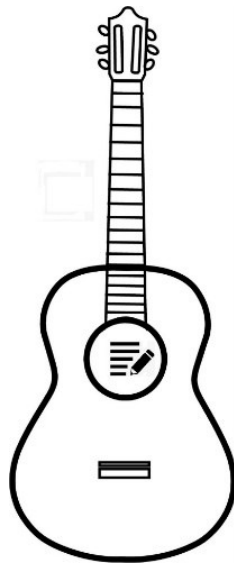
♩. = 60

*mp* simile

5

8

12



# ENERO 5

Alberto Ubach

Allegretto

4

8

12

16

1.

2.



# ENERO 6

① = Effetto citara ( / / ⑥ )

## Magos

Alberto Ubach

Andante

*p*

*a piacere* 3 3 3 3 3 3 *a tempo*

4

7

11

13

*a piacere* 3 3 3 3

17



# ENERO 7

Double

Alberto Ubach

Allegro

III VII 3

5

11

17 2

23 3

29

34

40 rit.

# ENERO 8

## Minueto I

Alberto Ubach

*mp*

7

14

21

28

35

1. 2.

*f*





# ENERO 9

## Minueto II

Alberto Ubach

*mf*

5

1. *al Coda*

2.

10 *mp*

15 *f*

20

25 *D.C. al Coda*  $\oplus$

The musical score is written on a single treble clef staff in 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure is marked *mf*. The score is divided into measures 1 through 25. Measure 5 is the start of a first ending, marked with a double bar line and a first ending bracket. The first ending leads to a Coda symbol. The second ending is marked with a double bar line and a second ending bracket. Measure 10 is marked *mp*. Measure 15 is marked *f*. Measure 25 is marked *D.C. al Coda* with a Coda symbol. The score ends with a double bar line.

[D.C. al Fine Minueto I]



# ENERO 10

Alberto Ubach

Andante

*mp*

5

10

15

20

24

*rit.*

28

1.

2.

Nota: Omite la repetición (Primera casilla) si se toca para la Pasacalle.

Note: Don't do the repeat (First ending) when part of the Passacalle.



# ENERO 11

## Preludio I

Alberto Ubach

1

5

9

13

17

21

25

29

(m.o.)

⑥<sup>1</sup> arm.8

# ENERO 12

## Introitus

Alberto Ubach

Calmo

*mp*

arm.8

7

6

molto calmo

12

*pp*

II

# ENERO 13

## Preludio (Suite Corresponsal de Guerra)

Alberto Ubach

$\text{♩} = 66$

*f*

*simile*

al Coda

9

I

18

D.C. al Coda

arm.8

27

*ten.*

tambora

# ENERO 14

## Sonatina de Enero

Alberto Ubach

### I. Andantino

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

5 *mp* *mf*

11 *meno mosso (Andante)* *p*

17 *rit. Andante* *mp* *simile*

21

25

29

33 *Andantino* *f*

38 *p* *mf*

Musical staff 38-43: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff begins with a piano (*p*) dynamic and a repeat sign. It then transitions to a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment of quarter notes.

44

Musical staff 44-48: Continuation of the previous staff, maintaining the 2/4 time signature and key signature. The melodic line continues with eighth and sixteenth notes, and the bass line remains consistent.

49

Musical staff 49-52: Continuation of the previous staff. At the end of the staff, there is a change in time signature to 3/4.

53 *simile*

Musical staff 53-57: Treble clef, key signature of one flat (Bb), 3/4 time signature. The staff begins with a *simile* marking. The melody features eighth and sixteenth notes, with some notes beamed together. The bass line consists of quarter notes.

58 *f* *p* *f* *p* *f*

Musical staff 58-63: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff features dynamic markings of *f*, *p*, *f*, *p*, and *f*. The melody is primarily quarter notes, with some eighth notes.

64 *p* *mp* *mf*

Musical staff 64-69: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff features dynamic markings of *p*, *mp*, and *mf*. The melody consists of eighth and sixteenth notes.

70

Musical staff 70-74: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff continues with eighth and sixteenth notes in the melody and quarter notes in the bass line.

75 *simile*

Musical staff 75-79: Treble clef, key signature of one flat (Bb), 2/4 time signature. The staff begins with a *simile* marking. The melody consists of eighth and sixteenth notes.

80

Musical staff 80-84: Treble clef, key signature of one flat (Bb), 2/4 time signature. The staff continues with eighth and sixteenth notes in the melody and quarter notes in the bass line.

85



89



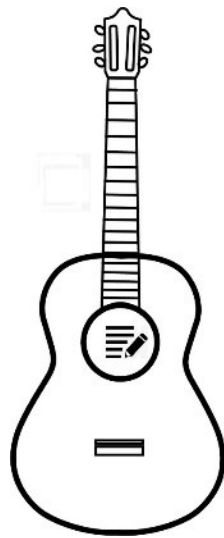
94



*f*

*p*

Detailed description: This block contains three staves of musical notation. The first staff (measures 85-88) features a treble clef, a key signature of one flat, and a 4/4 time signature. It consists of a melody line with eighth and quarter notes, and a bass line with eighth and quarter notes. The second staff (measures 89-93) continues the melody and bass line, ending with a dynamic marking of *f* (forte) and a 3/4 time signature. The third staff (measures 94-98) features a treble clef, a key signature of one flat, and a 4/4 time signature. It consists of a melody line with quarter and eighth notes, and a bass line with quarter and eighth notes, ending with a dynamic marking of *p* (piano).





# ENERO 15

## II. Pavana de las Quintas

Alberto Ubach

*mp*

6

11

15

20

25

3



# ENERO 16

## III. Rondino

Alberto Ubach

Allegro *razg.*

*f*

9

4

*razg.*

18

3

28

II

38

46

4

54

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

*razg.*

63

II

4

*f*

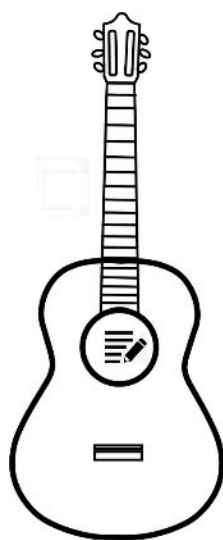
73 *razg.* —

83

93 *cresc.* *rit.* *a tempo* *razg.* —

102

110 *razg.* — *p*



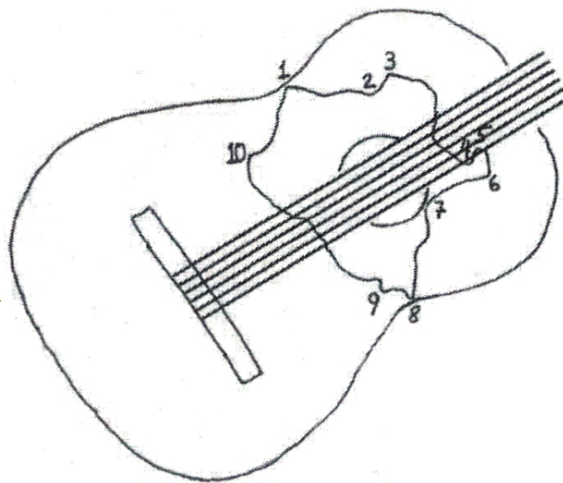
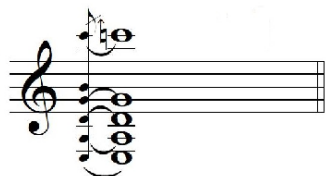


# ENERO 17

## Trazos sobre Durango

Alberto Ubach

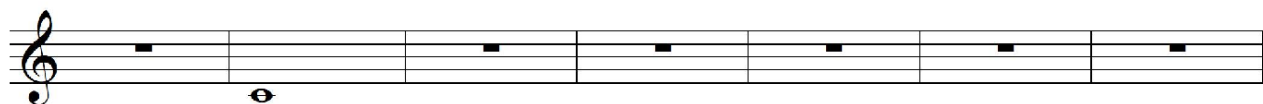
Traza 1.  
Acorde Preludio, Interludio y Postludio



Traza 2.  
Percusión *al lib.* con ritmo proporcional a las distancias entre los 10 puntos.

Traza 3.

- D Do o Re
- U Do grave [Ut]
- R Re
- A La
- N Cualquier nota de la escala natural, 1/4 de tono arriba (♯).
- G Sol
- O Acorde de 4 notas al aire, *plaqué*.



Ritmo proporcional a las distancias entre los puntos del Traza 2.

Traza 4.

- Du Acorde de dos notas: un Re y el do grave.
- Ran Acorde de tres notas: Re, La y [♯].
- Go Acorde de cuatro notas al aire: Sol y otras tres.



Ritmo: ♩ ♩ ♩ ||

FORMA:

Traza 1; Traza 2; Traza 1; Traza 3 (tocar tres veces la serie, siguiendo el ritmo del Traza 2);  
Traza 1; Traza 4 (tocar tres veces la serie de acordes, haciendo igual sólo el primero de ellos);  
Traza 1. Dinámicas *ad lib.*

# ENERO 18

Domínguez y Ceniceros

Alberto Ubach

Andantino

mp

4

f

7

mf

mp

10

13

f

mp

16

19

f

mp

22

rit.

*tr*

p

# ENERO 19

## El Alacrán

Alberto Ubach

$\text{♩} = 132$

a)

4

7

10

13

17

1.

2.

*arm. 8*

*arm. 8*

*sfz*

a)



# ENERO 20

## Contradanza de Berlioz

Berlioz-Ubach

*f-p*

6 *f-p*

12 *mf* Fine

17 *p-mf*

23 *arm.8*

28 *arm.8* D.C. al Fine

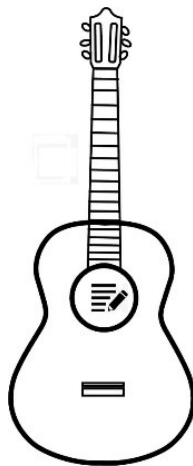


# ENERO 21

Sin Título

Alberto Ubach

The musical score is written in treble clef with a common time signature (C). It consists of four staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and includes a repeat sign. The second staff starts at measure 4 and features a triplet of eighth notes. The third staff starts at measure 7 and includes a circled '5' below a note and a '2' above a note. The fourth staff starts at measure 11 and includes circled '3' and '4' above notes, circled '1' and '2' above notes, a circled '5' with a 'v' below it, and a circled '5' with a 'v' below it. The piece concludes with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and articulation marks.





# ENERO 22

## Sick Tune

Alberto Ubach

$\text{♩} = 60$

*mp*

II II IV

6 II 2 1 4 3 3 II 1

11 3 II 3 3 **Fine**

17 3 II 0

21 2 3  $\frac{1}{2}$  II

25 *rit.* *a tempo* 1 2 3 1 0 **D.C. al Fine**



# ENERO 23

Alberto Ubach

Andantino

*mp*

6

12

19

25

*mp* *mp*

1. *rit.* 2. *rit.*



# ENERO 24

Gallarda del Dr. Sánchez

Alberto Ubach

*f*

*dim.*

*mp*

*p*

*mf*

*p*





# ENERO 25

## Lección No.1

Alberto Ubach

♩ = 112

6

12

*meno mosso* *a tempo*

17

22



# ENERO 26

## Intervalos I

Alberto Ubach

Allegretto

*mf*

*p*

*mf*

*f* *p* *f* *p* *rit.*

*mf*



# ENERO 27

## Mexicana (Canción sin Palabras)

Alberto Ubach

$\text{♩} = 126$   $\frac{1}{2}$  II

7

13

19

25

32

*marcando il canto*

*simile*

*al Coda*

*ad lib.*

*D.C. al Coda*

*molto rall.*



# ENERO 28

## Trémolo

Alberto Ubach

*mf*

4

7

10 *al Coda*

13

16 *II*

20 *D.C. al Coda*

23 *arm.V*

*p*

# ENERO 29

Alberto Ubach

Allegro *razg.* -----

*f*

5

8 *mf*

12 *al Coda*

16 *f*

19 *mf*

23

27 *f*



31

35

39

43

47

51

55

59

*rall.* D.C. al Coda



# ENERO 30

## Marcha

Alberto Ubach

1.  $\text{II}$  4 2 -2 -2  $\text{II}$

5  $\text{II}$  1. 2. 2. 1

10  $\text{II}$  4 3 4 -4 4 1 1

14 4 2 4 4 2 2

19 3 4 1 4 1 1 4

24 3 3 1. 2.  $\text{sfz}$



# ENERO 31

Gallarda de Mandela

Alberto Ubach

*f*

5 *al Coda*

10 *pizz.* (m.o.) *mp*

15 *rit.* *Piu mosso* *a)* *p*

20 *rit.* *Tempo I* *D.C. al Coda* *pizz.* *rit.* *p*

*a) tastiera*





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