



**“Invocación y Danza – Homenaje a Manuel de Falla” - a new light on the piece brought by the manuscript.**

Research Paper  
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## **Title Page**

**Title:** “Invocación y Danza – Homenaje a Manuel de Falla” - a new light on the piece brought by the manuscript.

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## **Research Question**

How to deal with the different editions and solve the problems in the manuscript in order to get a playable and faithful version of “Invocación y Danza – Homenaje a Manuel de Falla” by Joaquín Rodrigo?

## **Research Process**

Two main topics conducted my research:

Understanding of Joaquín Rodrigo's life, both personal and musical, focusing later in his relationship with the guitar and the details behind the composing process of “Invocación y Danza” and the appearance of the manuscript.

Comparing of the different editions of the score and the manuscript, noticing where each one of them differs from the other and how and trying out the different possibilities and solutions for each problematic spot.

For the first topic I started by making a research about the bibliography available about Rodrigo, his blindness, his way of composing, his relationship with the guitar and “Invocación y Danza”. With the help of some books, documentaries and thesis I managed to make a retreat of Rodrigo focusing in the mentioned details.

Then I tried to confirm the authenticity of the manuscript that has been spreading among guitar players. For that I tried to contact guitar players who worked directly with Rodrigo, also the “Fundación Joaquín Rodrigo”, crossed different informations from some books and made some comparing with other available manuscripts. At the present moment I still can't confirm doubtless the authenticity of the manuscript.

Although the official version of the piece is the edition by Pepe Romero from 1997, that is for sale in “Ediciones Joaquín Rodrigo”, I gather all the previous editions and started comparing the differences trying to understand how the editors arrived to different options. Finally, guided by the manuscript I started making out my own solutions, sometimes completely different from the previous editions, sometimes using some of the previous ideas. Then, after playing them for a while I started choosing the ones that fitted my playing and the musical ideas the best way possible writing my own final edition of the piece.

I hope that with this new approach I might produce a new edition that is able to connect the original musical ideas of Rodrigo with an idiomatic and playable writing for the guitar, but also to leave open to discussion to other guitar players new ideas and solutions for the problematic bars of the piece.

## **Joaquin Rodrigo, The Blind Composer**

Paul Dukas said: “I have seen the arrival in Paris of Falla, Albéniz, Rodrigo. I'm not sure that this last is not the most gifted of the three.” (Kahmi, 1992)

Almost completely blind since the age of three, the Spanish composer born in 1901 in Sagunto, Spain, had his first great opportunity to show his work in Paris, while studying with Paul Dukas at Ecole Normale de Musique, offered by Manuel de Falla who included works by Rodrigo, Turina and Halffter in a concert dedicated to him. The success was great and Rodrigo became a great friend of Manuel de Falla (Kahmi, 1992).

Not surprisingly, Rodrigo's gratitude and admiration towards de Falla resulted in an homage piece called “Invocación y Danza” for solo guitar, premiered in 1962.

But how does a blind composer write down his music?

Joaquin Rodrigo was a very good piano player and was accompanied since a young age by his father's employee and his own secretary Rafael Ibáñez. Rafael's duty was to read to Rodrigo and to copy his music. When Rodrigo moved to Paris Rafael went with him. He was his eyes, his faithful secretary and companion. When Rodrigo married Victoria Kamhi in 1933 Rafael swore that he would stay with them as long as he lived. (Kahmi, 1992)

Later, from '30s forward, Rodrigo owned a Braille music machine where he wrote his music that later was translated to staff notation dictated by him to a copist or to his wife Victoria. (Planell, 2011)

## Invocación y Danza, Story of a Score

In 1961 ORTF - Office de Radiodiffusion-Télévision Française - sponsored a competition with an award for new guitar compositions – Coupe de la guitare. Roberto J. Vidal, the organizer, asked Rodrigo to present a work but he didn't want to compose another piece for guitar. Notwithstanding, and according to Victori Kahmi:

”At that point I remembered that Joaquin had some years before written an inspired work for Regino Sáinz de la Maza. We had no copy of the manuscript, but one was found in Regino's house. It was a rough draft in pencil – full of errors – which we had to pick up to revise and correct. We were off and running! We produced a clean copy in very little time and sent it to the ORTF, where it arrived just a few hours before the end of the allotted time!

The work, “Invocation et Danse”, a tribute to Manuel de Falla, was to the jury's liking, and won the prize.”

Graciano Tarragó, edited the piece that was published by the French house Editions de France in 1962 as part of the prize. This edition is the closest to the manuscript that we have today, as we will see through the next few pages.

The work had its première on the 12<sup>th</sup> of May, 1962 in “Bordeaux May Musical” festival, in the Chateau de la Brède, France, played by Alirio Díaz who studied with Regino Sáinz de la Maza. Alirio was also the dedicatee of the work. (Kahmi, 1992)

Joaquin Rodrigo and Regino Sáinz were great friends and Regino was the interpreter of some of the first Rodrigo's guitar pieces. Was also de la Maza who asked and who gave the first performance of the work that changed Rodrigo's life and the course of classical guitar - “Concierto de Aranjuez”. (Kahmi, 1992)

Why didn't de la Maza played “Invocation et Danse” while he had the first draft of the piece with him? I can just suppose that it was because the work, as it was written, was hard to perform and he decided to postpone its première. We must keep in mind that Rodrigo didn't played the guitar and although he wrote a lot for the instrument in this piece we can see that there are somethings that are just impossible to play.

I can also imagine that this was the reason why Alirio made a new edition, much easier to perform.

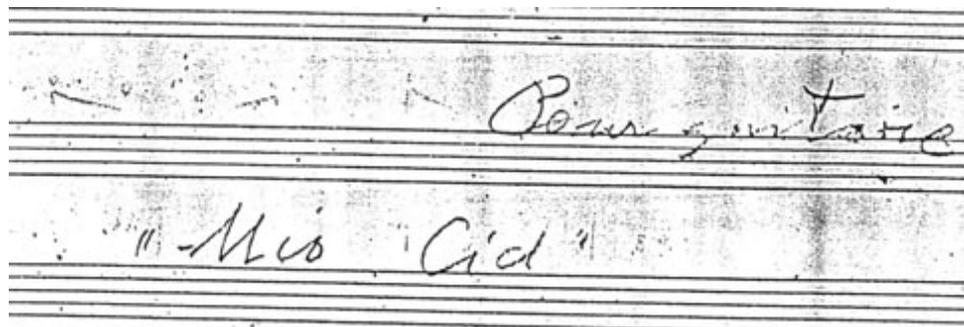
In 1973, Alirio's edition of the work was published by E.F.M./C.E.R.D.A. Gérard Billaudot Éditeur.(I have two scores of this edition, one of them being a revised version of the first)

In 1993 Pepe Romero, who worked closely with Joaquin, made a new edition published by Ediciones Joaquin Rodrigo and in 1997 made a revision that stands until this moment as the final and official version.

According to Marco Socías (personal communication through email, 5<sup>th</sup> November 2013), who also worked with Rodrigo and was asked by Cecilia Rodrigo, Joaquin's daughter, for opinions during the revision process of the score by Pepe Romero, at that moment, Graciano's Tarragó edition was considered as the nearest to the original that was sent for the Paris competition and Cecilia believed that there was no surviving manuscript by Rodrigo's copyist.

In 2011 I received a copy of a manuscript of “Invocation” that had some quite big differences when comparing to the editions available, although I couldn't confirm its authenticity.

According to Randy Pile, in his thesis “A Performer's Guide to the Guitar Works of Joaquin Rodrigo with a Complete index of Revisions”, the score that was sent to La Coupe de la Guitarre was signed under the pseudonym "Mio Cid". This is one of the most important clues to understand the story of this manuscript. Indeed it is signed like that:



Does this mean that this was the score that was revised urgently and sent for the competition?

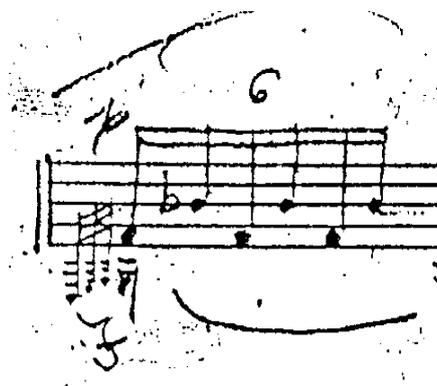
As we will see, the first edition, that was made directly from the manuscript delivered for the competition, and the manuscript are almost similar and the differences are easily understandable.

I also compared the handwriting of this manuscript with another one that I got from other Rodrigo guitar piece “Tres Piezas Españolas para Guitarra”.

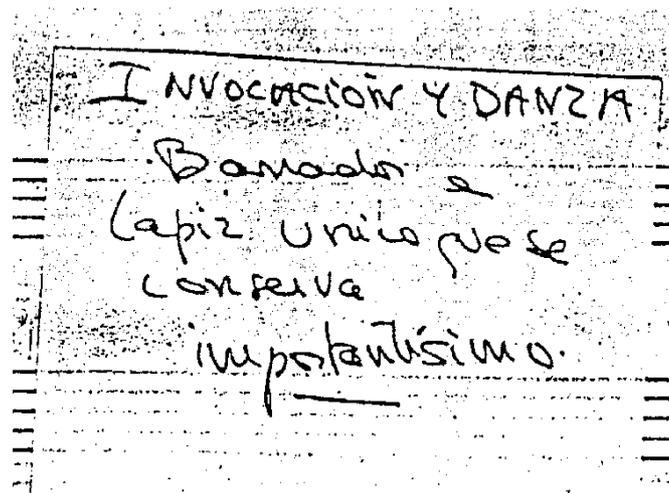
“Tres Piezas, Fandango”



“Invocación”



These are just two examples that show, in my opinion, that the copyist from these two manuscripts was the same. Who was the copyist? Was Rodrigo's wife? Or any other Rodrigo's copyist?



We find this paper attached to the first page with a different hand writing saying “ Pencil draft, only that remains, important”, probably written by some of the first persons that found it or maybe written when sent or received in Paris?

There are still lots of questions and I couldn't get, until the present moment, answers for them but I believe that in a near future all of them will be clarified.

## Short Analysis of the piece

Manuel de Falla was one of the leading figures of Spanish culture in the XXth century, standing out by his use of Spanish traditional and folk music in his own compositions. One of the Spanish musical genres he most studied and used was the Andalusian music – flamenco.

As an homage to Manuel de Falla, Joaquín Rodrigo used in this work elements from Spanish traditional music and from De Falla works. We will see some examples that prove this sentence.

This work is composed by two main sections – the Invocación, until bar 68 and the Dance from 69 until 202. From 203 until the end there is a small Coda.

The first six bars are a quote, with some changes, from the opening theme of “Amor Brujo” by Manuel de Falla.

# EL AMOR BRUJO. L'AMOUR SORCIER.

3

Introduction et Scène.

Introducción y Escena.

MANUEL DE FALLA.

*Allegro furioso ma non troppo vivo. (♩ = 182)*

Flauto.  
Piccolo.  
Oboe.

From bar 14 until 26 it is a transposition of the first bars.

It is important to notice the use of the harmonics because they will only appear again right before the Coda where the “Amor Brujo” theme is present for the first time in a doubtless way.

Bar 27 is the beginning of a new part. With a faster tempo (*più mosso*) Rodrigo presents the thematic material that will support most of the piece:

The minor second interval (B-flat, A), recalling some moments from Manuel de Falla works as in “Nuits Dans Les Jardins D’Espagne” for piano and orchestra or “Homage a Debussy” for solo guitar, and an important interval within the flamenco Phrygian scales:

3 Tempo 5

“Nuits Dans Les Jardins D'Espagne”

Also interesting to notice is the meter changes suggested by his writing from 3/4 bar to 6/8 bar which we will see later in the Dance section and that is a flamenco feature (bar 28).

Più mosso

27

In bar 33 we have the main theme and we feel for the first time a tonal/modal centre.

This theme will later be used in the tremolo sections of the piece.

## A Critical Editions Comparison and the Search for New Solutions

Note: the bar counting used here is according to the manuscript.

### Moderato

The first doubt arises immediately in the first 6 bars. In the manuscript and in Graciano Tarragó's (GT) edition the harmonics indications are not only for the top notes but also for the basses F sharp and G sharp, excluding the last G sharp in bar 6. In bar 5, GT, there are no bass harmonics indicated – in this situation I think that some editing/printing mistake happened. Alirio and Pepe excluded this bass harmonics in theirs editions.

Doigté de : Graciano Tarrago

Joaquín RODRIGO

Moderato

*pp* *lontano*  
*e ad libitum*

The image shows a printed musical score for the piece 'Moderato' by Joaquín Rodrigo. It features two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and contains several measures with harmonics. Performance instructions include 'pp' (pianissimo), 'lontano' (slowly), and 'e ad libitum' (at the performer's discretion). The score is attributed to 'Doigté de : Graciano Tarrago' and 'Joaquín RODRIGO'.

### Manuscript

The image shows a handwritten manuscript of the musical score for 'Moderato'. It consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The manuscript includes performance markings such as 'pp' (pianissimo), 'lontano' (slowly), and 'e ad libitum' (at the performer's discretion). There are also some handwritten annotations in Spanish, including 'La 2ª vez' and 'Conj. de armonios'. The manuscript shows the original notation and some corrections or additions.

The same happens later, in bars 14-18, this time with C sharp and D sharp (without printing mistake in GT).

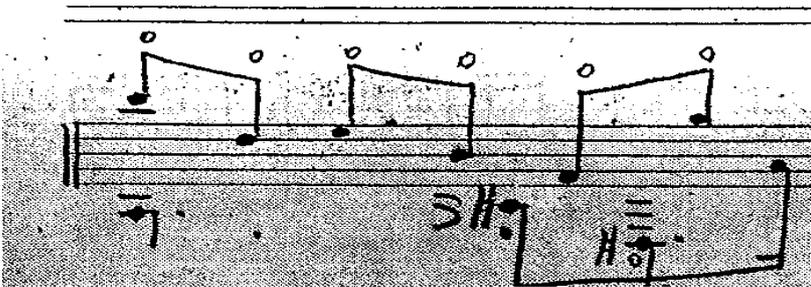
Besides the technical difficulty that is brought by the playing of this harmonics in the bass notes, it doesn't look logical that a bass line is interrupted by two notes sounding one octave higher in harmonics. I prefer to keep all the bass notes without harmonics as it happens in Alirio and Pepe's editions, keeping the contrast between the upper section played in harmonics and the lower bass line.

## Bar 16

Is one of the most controverse. The first eight note, B in the upper voice. Is it B natural, or B flat? In Pepe93, he wrote Bflat. In 97 he wrote B natural. Manuscript and the other editions have B natural.

If we consider that we have in the top voice a quote from Falla's "Amor Brujo" initial theme (as discussed in the analysis), transposed a perfect fourth upwards starting in bar 14, then the B flat is implicit in the melodic movement.

### Manuscript



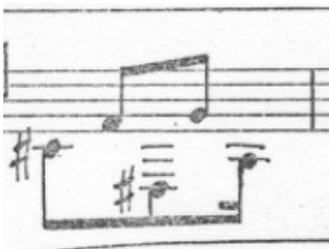
### Pepe 93



The fact that Pepe Romero changed from flat to natural in his later edition may allow us to think that Rodrigo, after listening the Bflat said it was wrong.

## Bar 18

Alirio Diaz wrote the last A, in the bass line, an octave lower in order to facilitate this passage. I would suggest to play a right hand harmonic in the 12<sup>th</sup> fret, fifth string, keeping this way the actual note and allowing the left hand to keep in the same position.

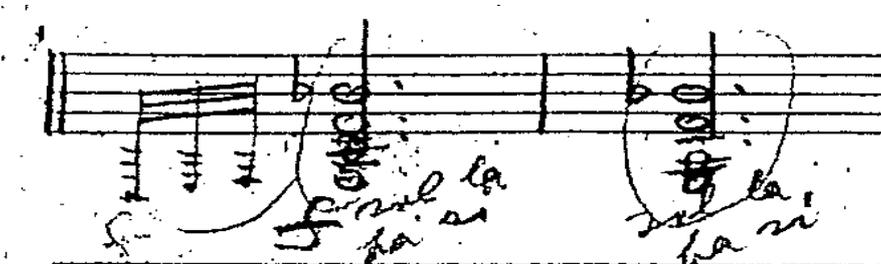


## Bars 25-26

Pepe Romero in 97 repeats the ornament D E F from bar 25 in bar 26 as it happens the first time in bars 12-13.

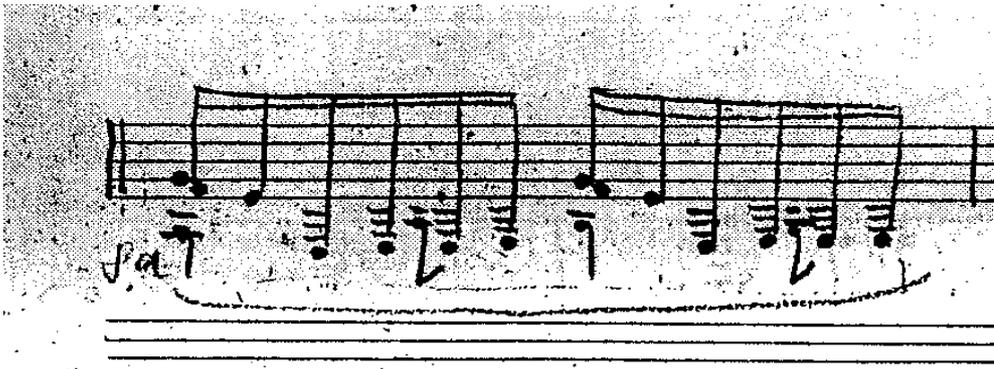


I believe that both the options (with or without the ornament in the second chord) are possible and logical. For a matter of technical difficulty I would play bar 26 without the ornament, as in the manuscript.





Bar 35: This is one of the places where the manuscript most helps us.



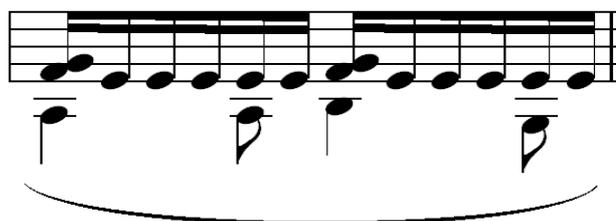
In my opinion there was a misunderstanding of the original rhythm by Graciano Tarragó that was latter followed by Pepe in both editions.



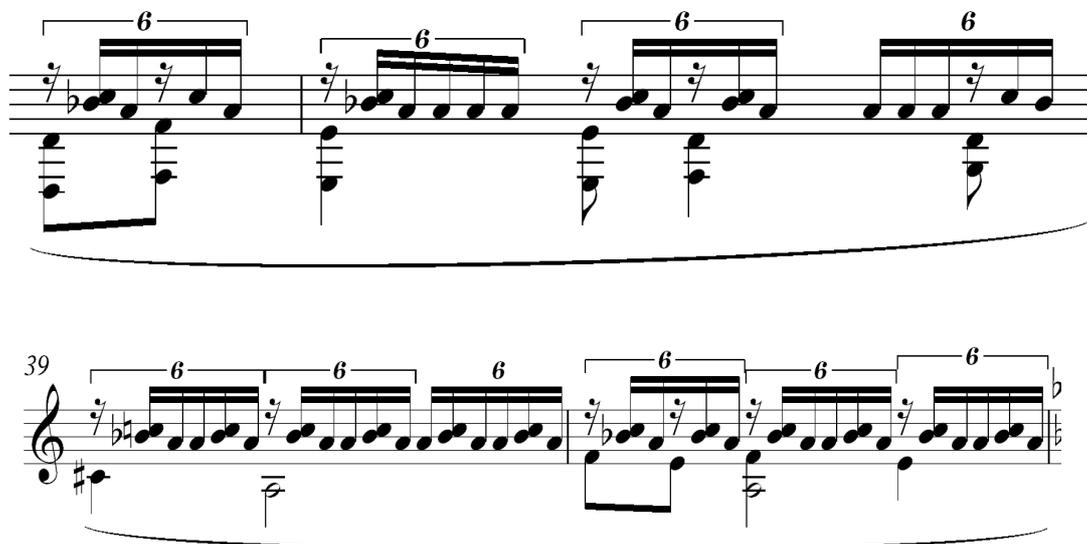
Alirio's option is just understandable. Besides wrong note in bar 33 (A, instead D, in the first bass eight note) he eliminated bar 35 and also 37. Bar 38 has again a wrong note (A) and a somewhat random choice of the bass notes. (We must keep in mind that Graciano's edition was already available when Alirio published his own, and that Graciano's is, excluding bar 35, faithful to the manuscript).

From the last beat of bar 37 until bar 40 there are two voices in the bass line that present some challenge for the performer. Pepe 93 chose the lower bass line changing the last G in bar38 to a D. In 97 chose the upper bass line playing it one octave lower an bar 40 changed the bass C sharp to an open string A (in order to facilitate the left hand).

My solution is to play one octave higher the E notes in bar 35 so that it becomes possible to play what I believe to be the correct rhythm.



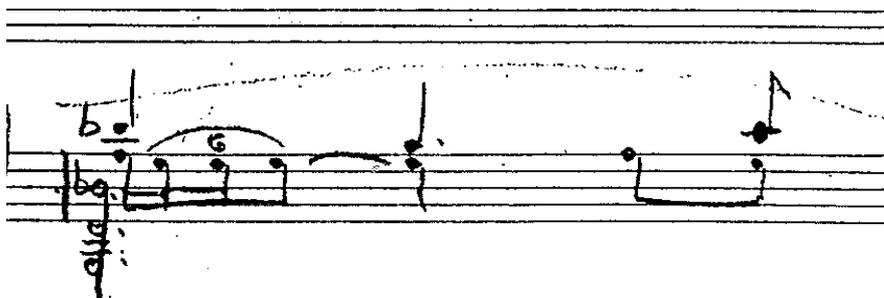
Last beat of bar 37 I will not play the last Bflat in the upper voices and in the last beat of bar 38 I will not play the A. Bar 40 I will not play the C sharp. This way I can play all the important voices (specially the counter movement in the two bass voices) keeping some confort for the left hand, avoiding some really difficult slurs.



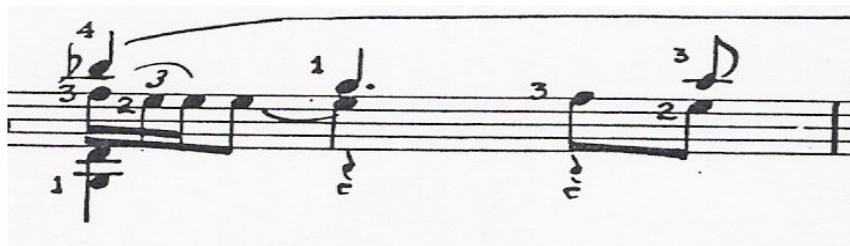
Bar 41

All the editions took out the B flat in the inner voice of the chord in order to accomodate the chord for the left hand and changed the duration of the three lower notes.

Manuscript



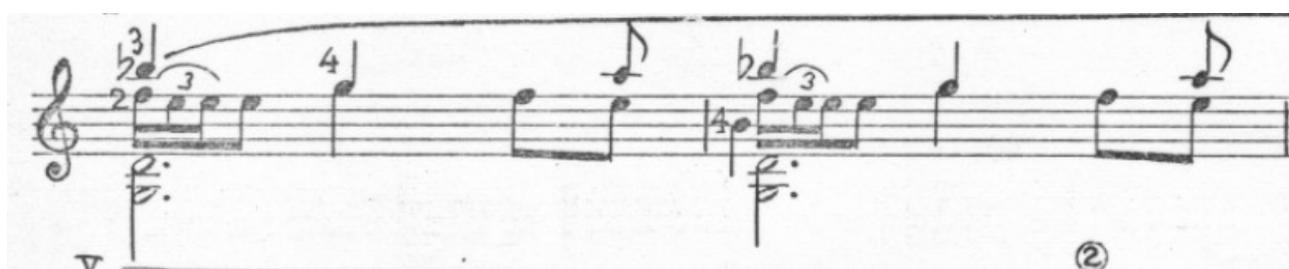
Graciano



Pepe



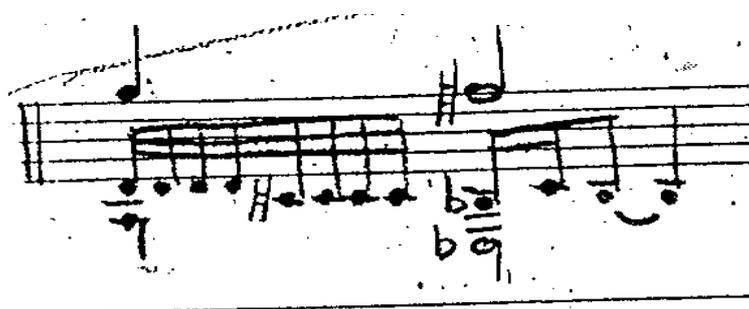
Alirio writes the Bflat in bar 42 but his writing of the voice leading in the top voices is, again, incomprehensible and might mislead the player.



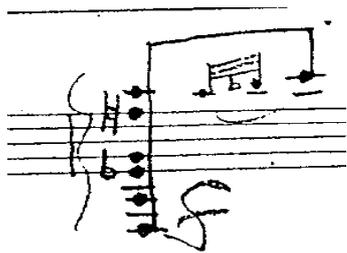
This passage presents a big challenge for the left hand if we try to play all the notes, with the correct duration of each note, but the most important thing is to play the two top voices clear and distinct from each other.

Bar 45

The chord in the last beat is Eflat, Bflat and Fsharp with the Bflat ornamented with C. Is this C sharp or natural? In all editions it is natural, but in the manuscript the sharp from the the second beat is not canceled. I think the C is natural.



Bar 47



The chord written by Rodrigo is impossible to play. We are forced to change it.

Graciano



Pepe 93



Pepe 97



Alirio



I also choose Graciano's and Pepe's 97 option.

## Leggiero

Bar 51 to 60

This is the most complex section of the piece that has to be edited.

Rodrigo's intention was to have a melodic line in the top with a diminished harmony arpeggiated after each note of the melody. I believe that a clear and legato melodic line has to be the priority for the performer, keeping a fluid and regular arpeggio.

Having this musical idea in mind I tried several options which I will later explain, regarding different possibilities and fingerings.

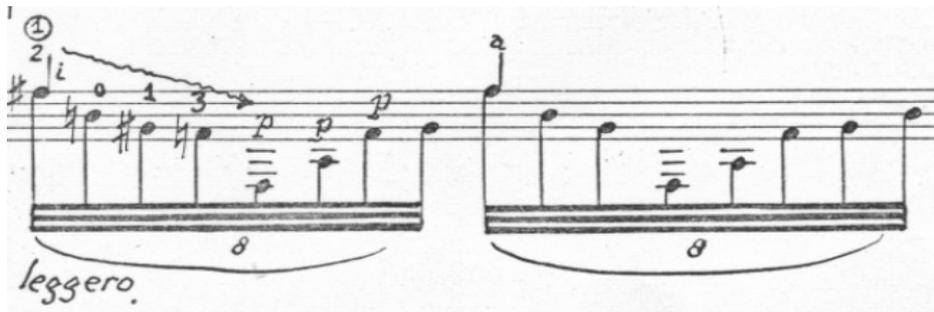
Graciano's edition is, again, the closest to the manuscript of them all.

If we try to play all the notes written by Rodrigo, keeping the 6 notes arpeggio we will be forced to make some slurs with the left hand or some inconvenient jumps.

For this reason the idea presented by Graciano of taking one note out and playing a 5 notes arpeggio is quite appropriate.

Nevertheless, there are two wrong notes in his edition that were later kept by Pepe. Last eighth note on Bar 52: the Gsharp should be an A. Second eighth note on Bar 58: the Fsharp should be a G.

In Alirio's edition there are missing bars 56 and 57 and there are mistakes in the rhythm:



The same amount of 32 notes should feat a quarter and a eight note?

Besides that, his solution was to add two pedal bass notes, A and D - 5<sup>th</sup> and 6<sup>th</sup> strings open, allowing a regular right hand arpeggio. He also choosed to change the harmony before the new note in the melody.

Pepe's 93 is basically Graciano's edition and in 97 he also added a revised version of Alirio's option.

While trying to play this options I was unable to find really good fingerings that allowed me to keep a constant and fluid arpeggio with a legato top line and when listening to recordings by Alirio and Pepe I noticed the same problem on their performance.

For the arpeggio I soon realised the best option to me was to have a descendent arpeggio with right hand middle finger, with an apoiando in the first string - accenting the melody -, and a raising arpeggio with index finger, making a small circular movement in the right hand. Any slurs in the left hand should be avoided in order to keep this movement of the right hand always similar without any breaks. For this reason, the use of a pedal note was quite a comfortable option and so the change from sextuplets to quintuplets taking out one of the arpeggio notes. Also avoiding some jumps of position in the left hand that would break the connection of the melody were a priority which made me change some order of appearance of the notes in the arpeggio and changing some basses to the open string A or D. The colour of the diminished harmony and the moments of its changes supporting the melody were the features I tried to always keep.

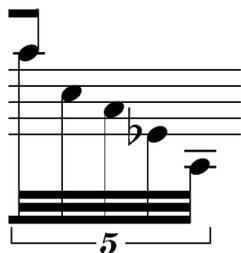
I now explain how I searched for my solutions.

Bar 52

This is one of the closest options to the manuscript. I changed two notes (the last bass from the 3<sup>rd</sup> and the 6<sup>th</sup> eighth note from Bflat to A) and the E flat on the last eighth note is one octave higher. As I explained before I took one note out from each arpeggio changing the rhythm from sextuplets to quintuplets.

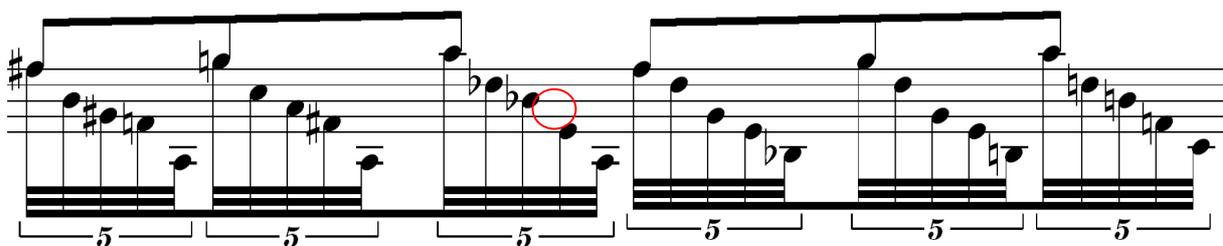
Other option is to keep the bass always with an A open string.

The last arpeggio, although more difficult, can be also played like this:



Bar 54

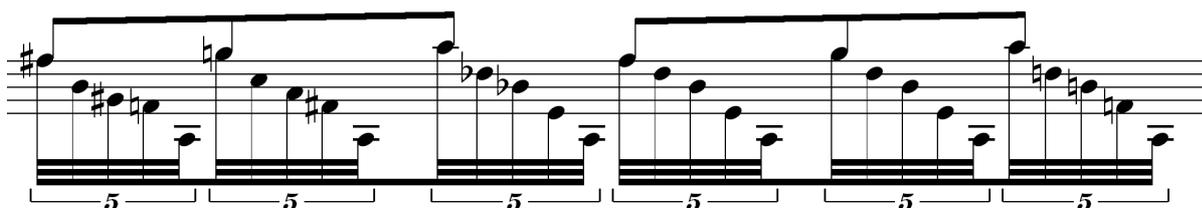
Again, the first option is the closest to the manuscript. I changed the B flat to A from the bass of the 3<sup>rd</sup> eight note arpeggio:



The last beat can be also played like this:

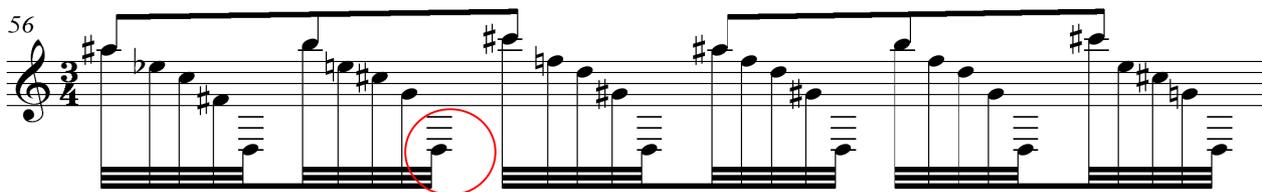


Second option, with the A open string:



The last F can be changed for a G sharp.

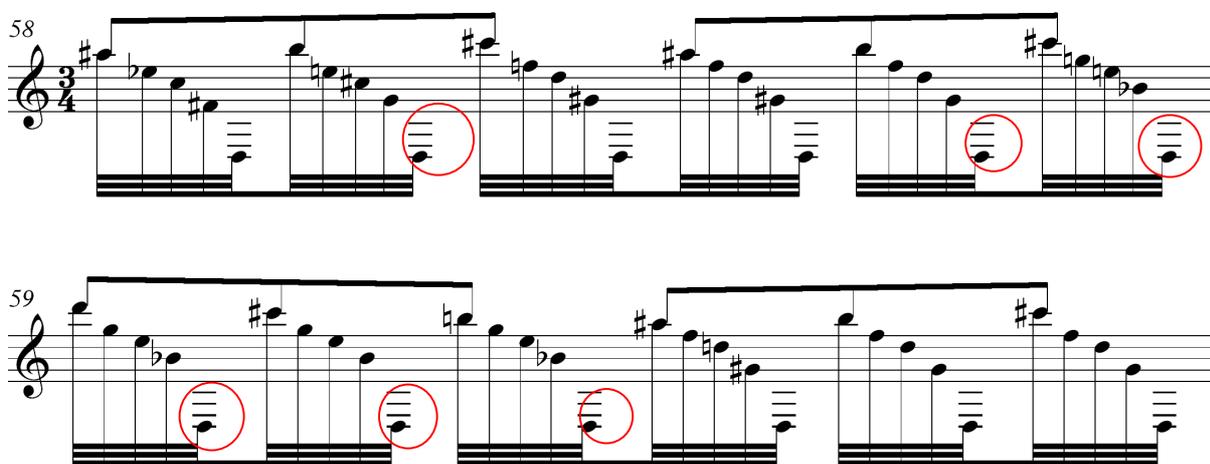
### Bar 56



The image shows the musical notation for Bar 56. It consists of a treble clef staff with a 3/4 time signature and a key signature of one sharp (F#). The melody is an eighth-note arpeggio. Below the staff is a bass line with a constant open D pedal note. A red circle highlights the second note of the arpeggio in the bass line, which is a D.

This time I changed the D bass one octave lower and changed a C sharp to D on the second eight note arpeggio.

### Bar 58 – 59



The image shows the musical notation for Bars 58 and 59. It consists of two staves of music. The top staff is for Bar 58 and the bottom staff is for Bar 59. Both staves have a treble clef, 3/4 time signature, and a key signature of one sharp. The melody is an eighth-note arpeggio. Below the staves is a bass line with a constant open D pedal note. Red circles highlight specific notes in the bass line: in Bar 58, the second, fourth, and sixth notes; in Bar 59, the first, second, and third notes.

Keeping the open D pedal note I had to change more notes than before, but we keep the regular arpeggio with both hands and the harmony is still clear.

The first change was from Csharp to D, then Dsharp to D, then E to D and F sharp to D in the last three note changes.

For this options I found out that a good right hand fingering would be a descending arpeggio with index or middle finger (or changing between them both) playing the last note of each arpeggio with thumb.

I then tried a different option that allowed me to use a descendent arpeggio with right hand middle finger and a raising arpeggio with index finger, as I explained earlier. For that, in bars 52 and 54 I changed the order of the last two notes of each arpeggio and in bars 56, 58 and 59 I added an A open string pedal returning, this way, to the original rythm.

Here follows my complete final solution.

51 *p* *leggiero*  
*m* *i*

52

53

54

55

56

57

4

The image displays two staves of musical notation, labeled 58 and 59. Both staves are in 3/4 time and feature a treble clef with a key signature of one sharp (F#). The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes. Brackets below the staves indicate six-measure phrases, with the number '6' centered under each bracket. The notation includes various accidentals, such as sharps and naturals, and rests, creating a dense and intricate melodic line.

We should keep in mind that other options and small changes are possible inside this solution, but I found out that this was the one that best accomplished my goals for this section of the piece.

## Menu mosso

Bar 60

Alirio presents a different chord in order to make it easier.



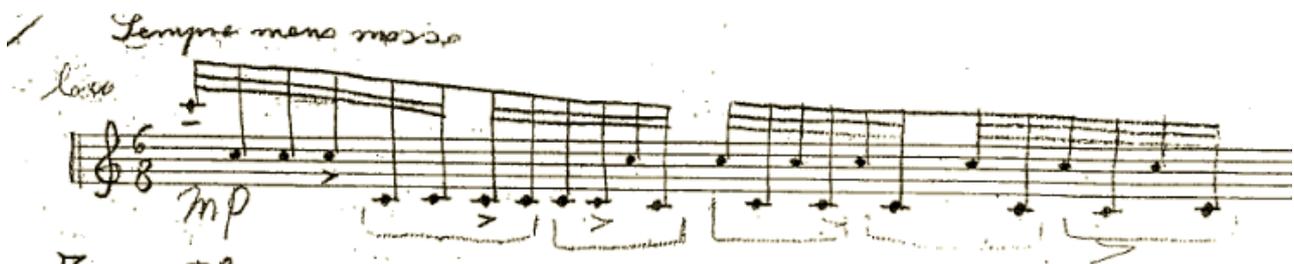
This option allows us to play a strong rasgueado.

The manuscript:



Sempre meno mosso

Bar 61:



The accent marks suggest a subdivision of the rhythm in 3, but the underline figures are grouping in 4. Nevertheless, this last figures looks like drawn later or by a different person.

Graciano's uses the same accent marks. Pepe writes the same as the manuscript, excluding the second mark. One the scores Alirio's edition only has accent marks in the first and second beat, but the other one has the exact same marks as the manuscript.

## Tempo I°

Bar 62

Graciano has, what I think is just a printing mistake. He has F and C where it should be D and A. Pepe changed D and A an octave lower, Alirio only D.

Pepe and Graciano return to the original octave in bar 65. As written in the manuscript it is almost impossible. I will follow Alirio's option in order to keep the voice leading from A to B in bar 65.

Manuscript



Graciano



Alirio



## Allegro Moderato, Polo

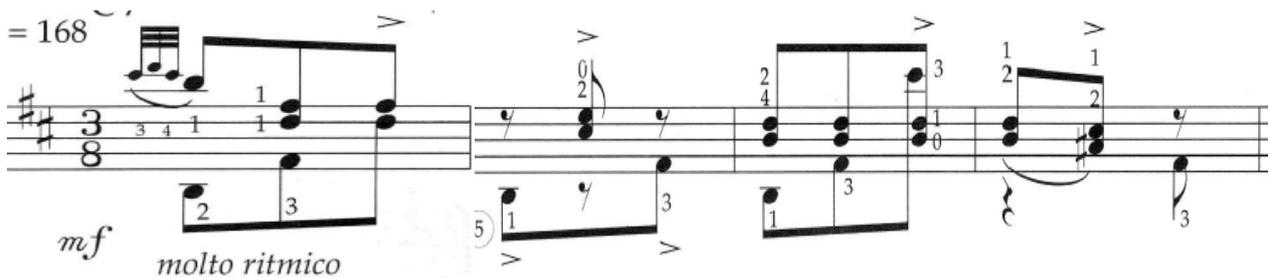
In the first section of the Danza, one question arises regarding the accents and the rhythm of the Flamenco dance, Polo.

Manuscript

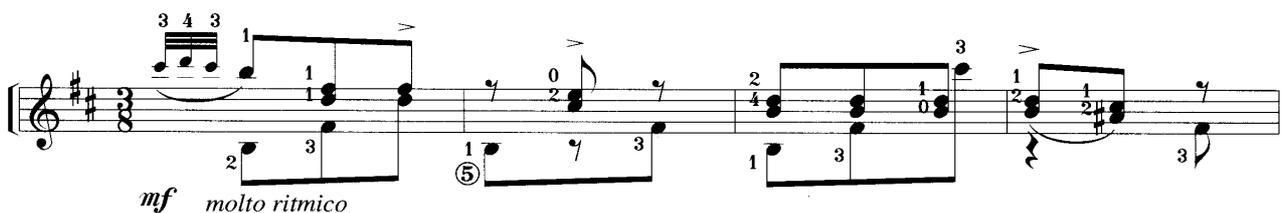


Graciano and Alirio (revised score) have the exact same accents, on the 3<sup>rd</sup> and 10<sup>th</sup> eighth note of the phrase.

This is Pepe 93



And in 97



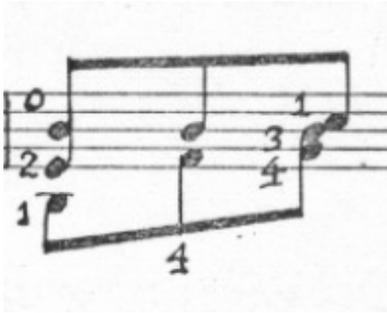
I think that the idea of Rodrigo was to have the following subdivision of the meter of this 12 beat phrase:

1 2 1 2 1 2 1 2 3 1 2 3

With the new accent added by Pepe 97 in the 2<sup>nd</sup> eighth note of the 2<sup>nd</sup> bar this meter is quite clear. This subdivision in 2 of a 3 beats bar is something that we easily find in flamenco and in works by De Falla.

Bar 77

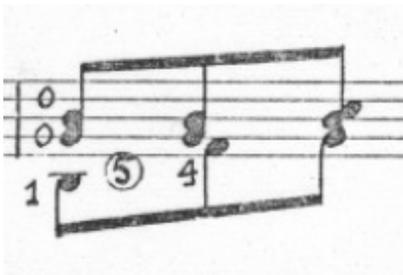
Alirio changes this bar in order to make it easier.



Manuscript



The same in Bar 81



Manuscript



Bar 90



The last 32 note is an E

Alirio plays three Gs.



Graciano and Pepe keep the F.

Bar 92

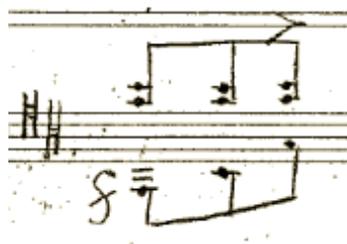
The last 32 note is a G.



Alirio plays again three Gs while Graciano and Pepe both keep again the F.

Bar 97

The second time the Danze appears is transposed to Fsharp minor and is other of the most difficult places to edit. The original idea of Rodrigo with the bass is impossible to play with the C and A in the top.



There are only, in my opinion, two possible options: Play the bass an octave higher or

change the top A an octave lower. It is a matter of priorities: Is the lower bass more important or the top melody in a third interval? At first I was considering to keep the bass and change the A, having a sixth in the melody because I was feeling the need for listening the lower Fsharp.

After finding a good fingering for this and the following bars I prefer to keep the third in the melody which now I consider as the most important thing to keep. This would actually conduct all my choices for this section. The important thing is the two voices melody in a third distance and I will sacrifice the raising movement of the arpeggiated bass and search for fingerings that make it possible to always have the melody clear.

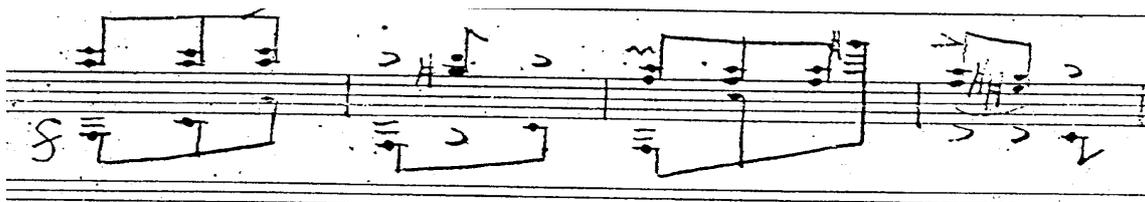
The other problem are the jumps that we are forced to do with the left hand in order to play the high G sharp. To avoid them I will play it one or two octaves lower, although this might be a controverso option. I tried to play it as originally written but it was too difficult and in a live performance situation I would miss most of the times some note.

Here I present the process and some of the solutions through which I passed.

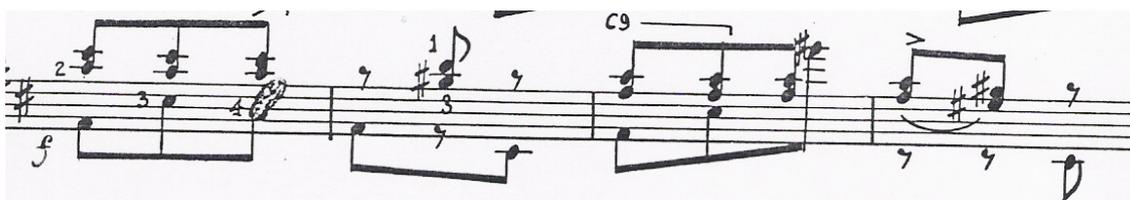
Bars 97 -100

Graciano changed the Fsharp and Csharp from the bass to an octave higher. Alirio changed some of the basses and changed the top G sharp an octave lower, but adding and high C.

Manuscript



Graciano



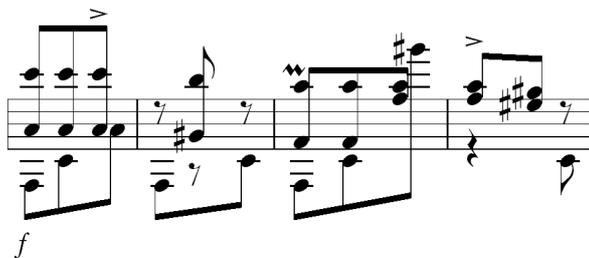
Alirio



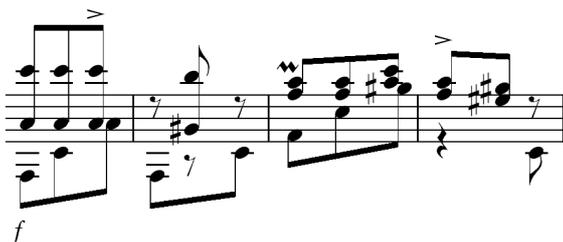
The last note is a printing mistake. It is a C and not a D.

Pepe 93 is really close to Alirio, while in 97 it is the same as Graciano.

My first solution, trying to keep the bass, specially the Fsharp:



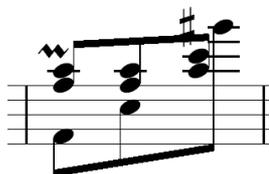
Then, avoiding the jump to the high G sharp, but adding a high C as Alirio did, which allows us to keep the same position.



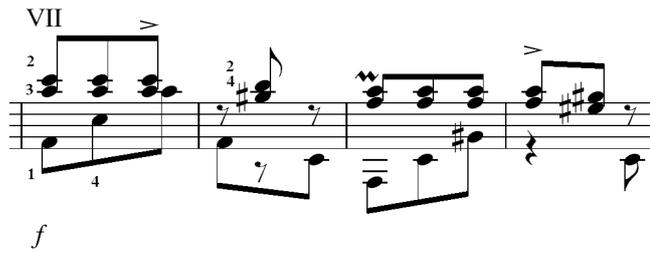
Other option to avoid the jump and keep the low Fsharp.



An option to play the high G sharp doing a barré in fret XIV.



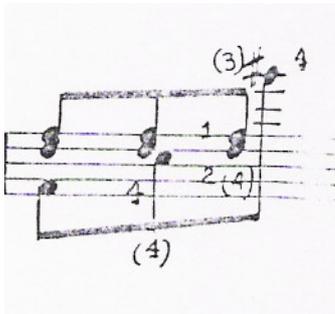
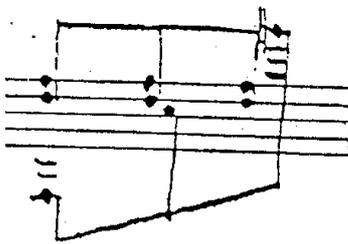
In all of the previous options the basses are close the original, but the melody is changed and is difficult to play it in a homogeneous way. This is my solution and fingering to solve that problem, although this time the basses will be changed:



Bars 105 – 112

Bar 111

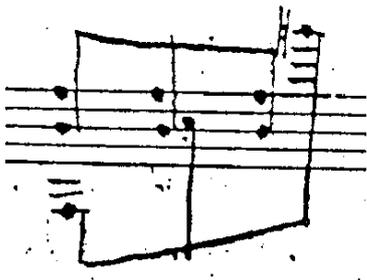
Graciano and Pepe have the rest of the dance as it is in the manuscript excluding this bar, where Graciano changed the first bass an octave higher to avoid the jump and Pepe did the same.



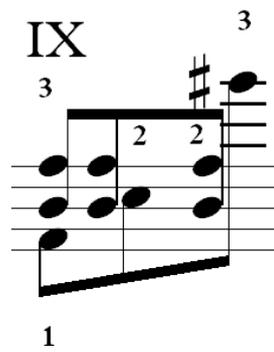
Once again, when trying to play as in the manuscript the left hand jumps necessary to perform it are very risky and dangerous and I tried to find a way to avoid them. Alirio's option is, for me, the best. He played the high G sharp an octave lower:

Bar 107

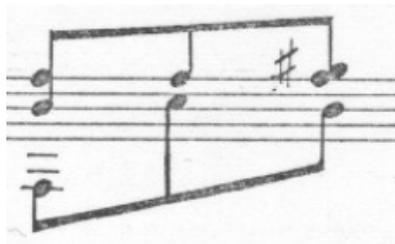
Manuscript



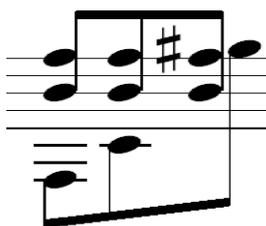
Trying to keep the G sharp



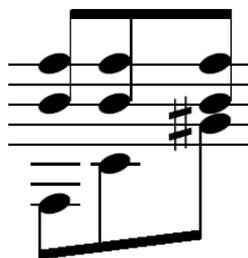
Alirio



I will play it slightly different.



Other option:

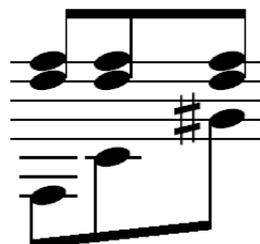


Bar 111

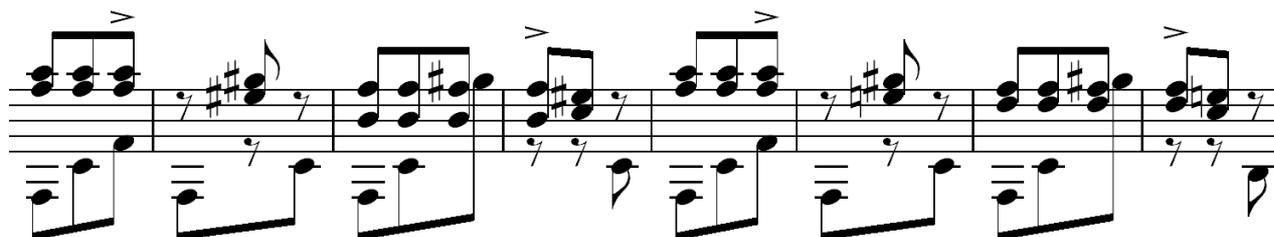
Alirio



Or



My final solution:



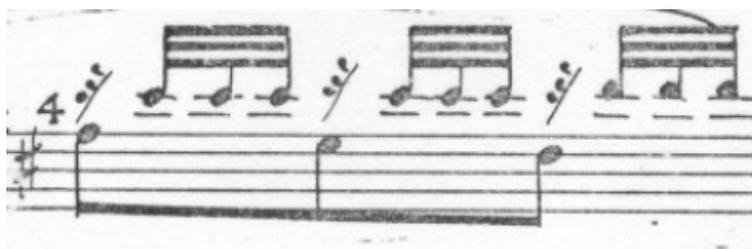
With all this options I managed to avoid jumps, making all this section much easier and relaxed for the left hand, which is important, in my opinion, for the dancing character. Also the top melody is clear, homogeneous and easy to connect.

Bar 120

The last 32 note is a B



Alirio plays three Ds



Graciano and Pepe keep the C

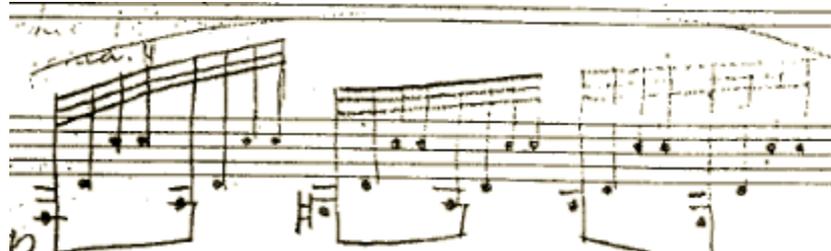
Bar 122

The last 32 note is a D



Alirio plays again three D while Graciano and Pepe both keep again the C.

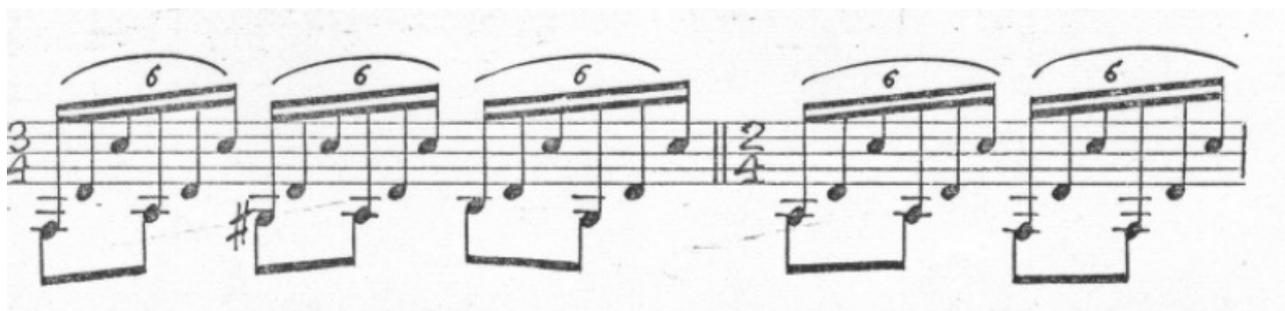
Bar 127 – 128



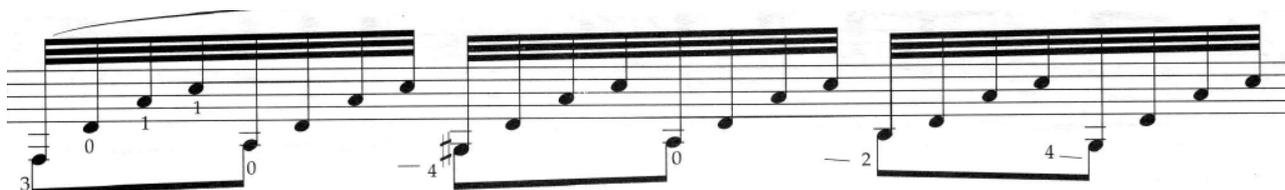


Graciano has the same as in the manuscript.

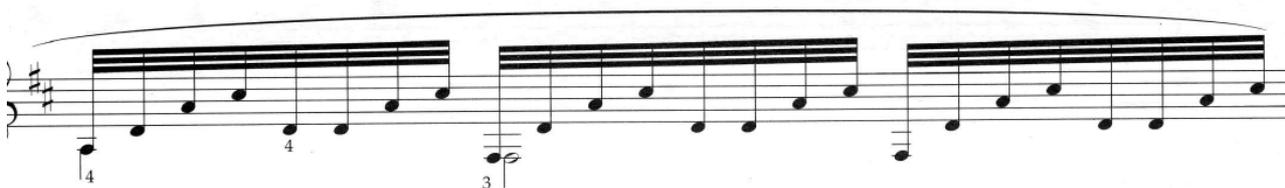
Alirio changes the rhythm in order to make it easier and cuts the last beat of bar 128.



Pepe changes the first C of each group to an A in order to make it easier but keep the rhythm.

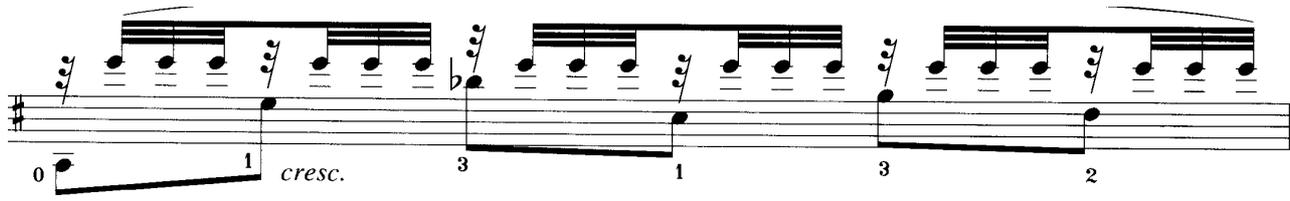
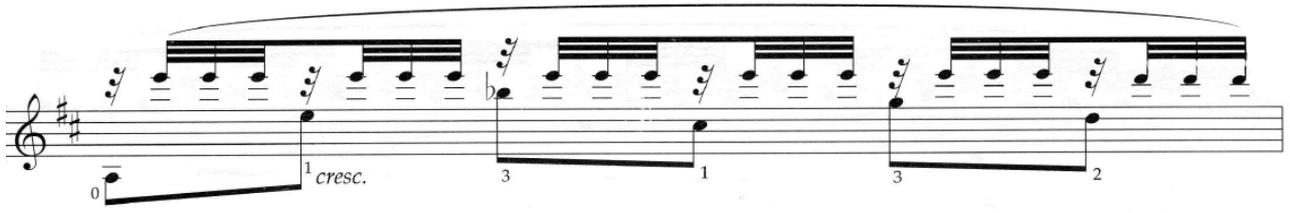


And changes the A and F to a D:



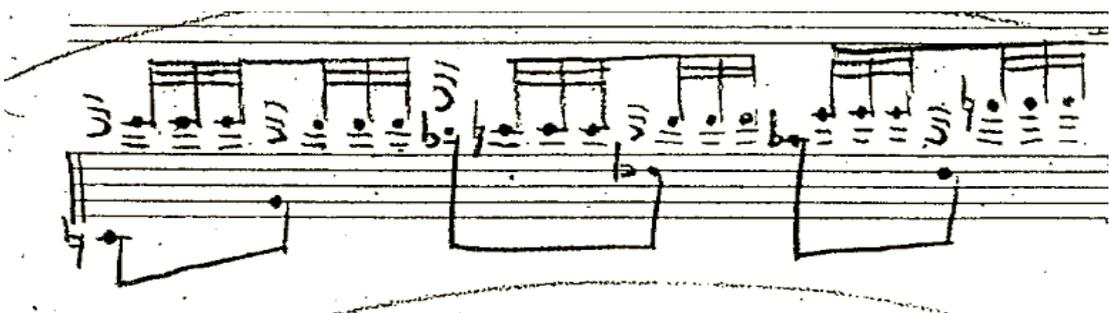
I would play the original, changing in the last beat of 128 the lower F an octave higher in order to keep the duration of the bass line clear.



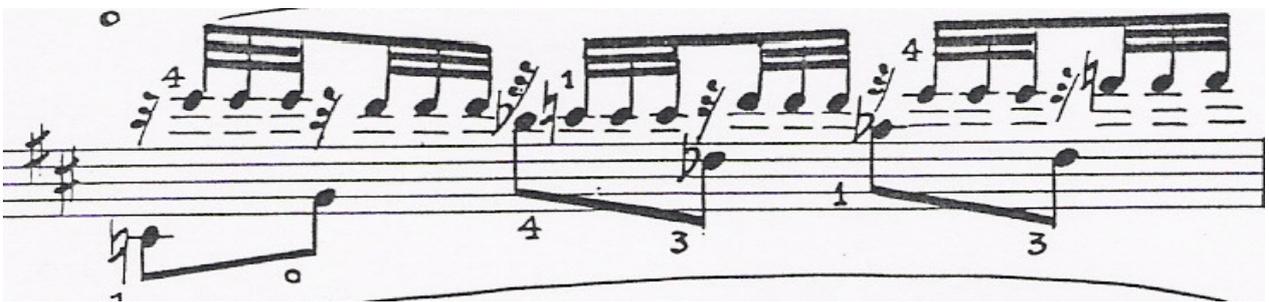


Bar 144

The second D in the tremolo line is flat? And the second D in the arpeggio part is flat or natural?



Graciano and Pepe 93 wrote exactly the same way as in the manuscript which can lead us to play both the last D in the tremolo and in the bass flat.



Alirio wrote the D natural in the tremolo and apparently also the last D in the bass is natural.



Pepe 97 is more clear, reading the accidentals for the tremolo line and the bass line as independent from each other, meaning that the D in the tremolo is always natural, and in the bass is always flat:



When we look to bar 145 it also helps us to understand that the bass line should keep the D flat.

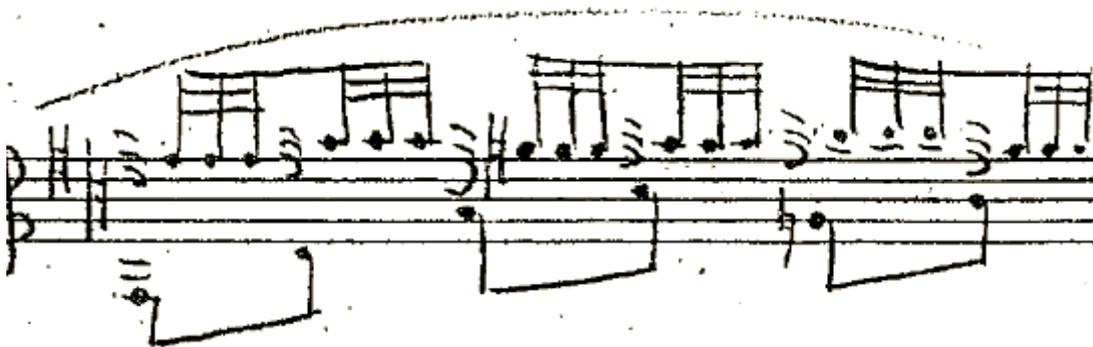


Looking to all the tremolo sections it is not clear if the accidentals are written just for a particular line or note, or if they are supposed to change all the following notes. We can find examples of both:

Bar 131

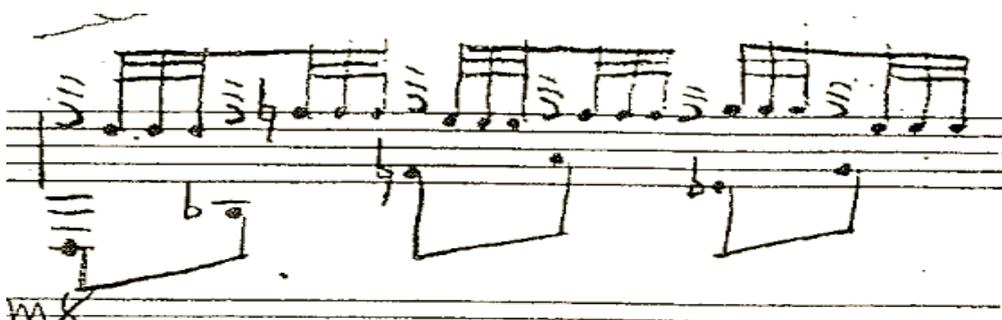


Bar 134



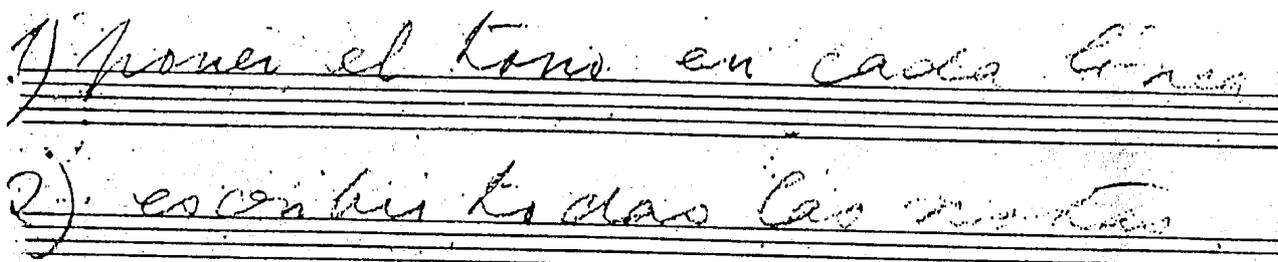
The first time there is a sharp on the second G in the tremolo, after the flat in the bass, as if the accidents would affect every following notes, but in the second time there is no sharp on the second G.

Bar 160



This time we have two following F natural in the tremolo and then in the bass. If each accident would affect every following note inside that bar there would be no reason to write these two. It looks that each accident should only work for its own line (tremolo or bass).

There are, through out the score, some other examples of places where an accident is forgotten or just changes one of the musical lines inside the bar. We must keep in mind that this score is a fast draft, written in a hurry and for that reason is not surprise that this kind of doubts arise. Just notice what is written at the end of the score:



- 1) Put the tone in each line
- 2) Write every note

It is a reminder of things to do to complete the score.

It is not possible to make a clear statement but I believe that, at least in this section of the piece, each accident should affect only the line where it is written (tremolo or bass).

Bar 146 – 147

Is it a C sharp or natural in the tremolo line?

(We should keep in mind that we have F and C sharp in the clef)



Graciano wrote a C natural and all the other editions have the same.



I think we should keep the C sharp, also because this two bars work as Dominant harmony to modulate back to D (A Dominant with b9).

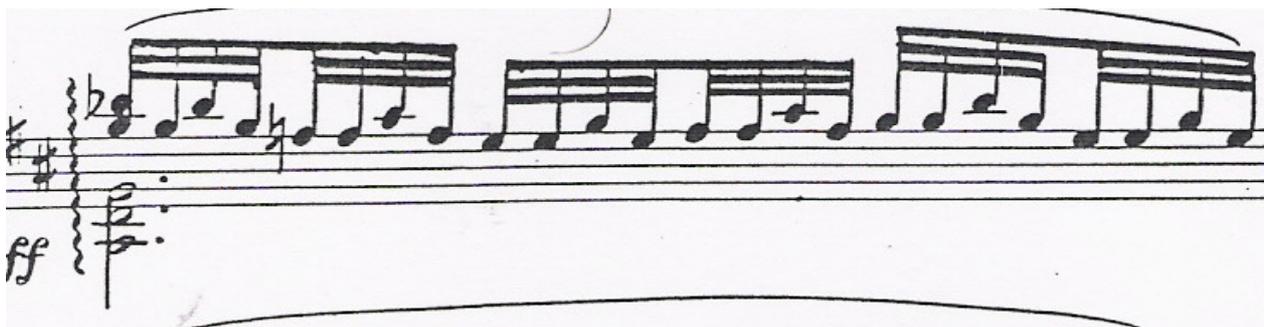
Bar 148

Alirio changes the rhythm of all this section, while Pepe and Graciano keep the original that is much more difficult to perform with all notes clear and precise.

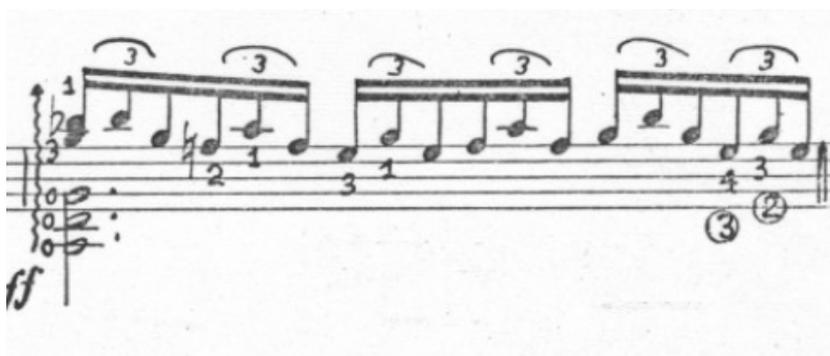
All of them change the B flat from the chord to a G open string, also to make it easier.

I find it quite hard to play as it is originally written keeping a fluid sound.

## Graciano



## Alirio

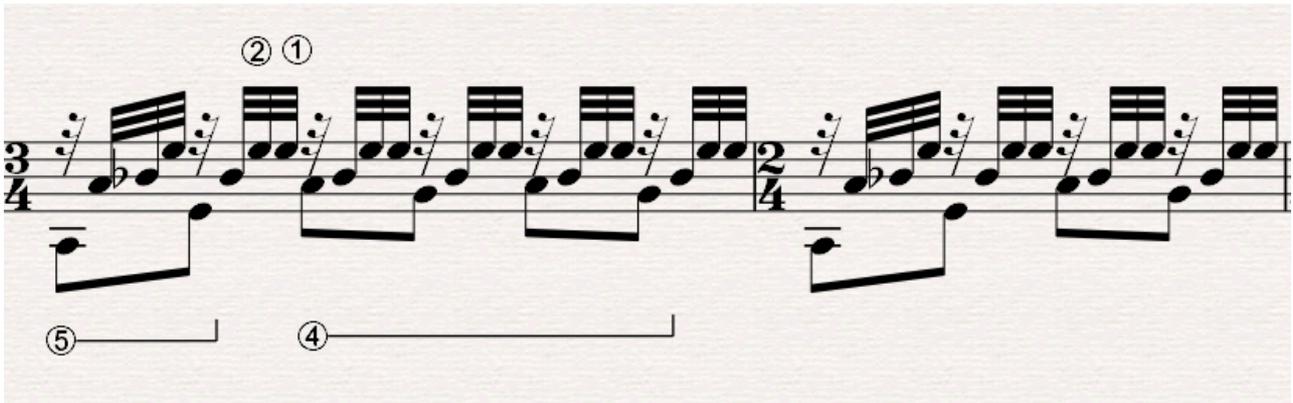


### Bars 154 – 159

In this section also as in bars 195 – 198 and 207 – 209 there is no difference between the manuscript and all the other editions (just bars 196 and 198, the last eight note G, Alirio plays it an octave higher).

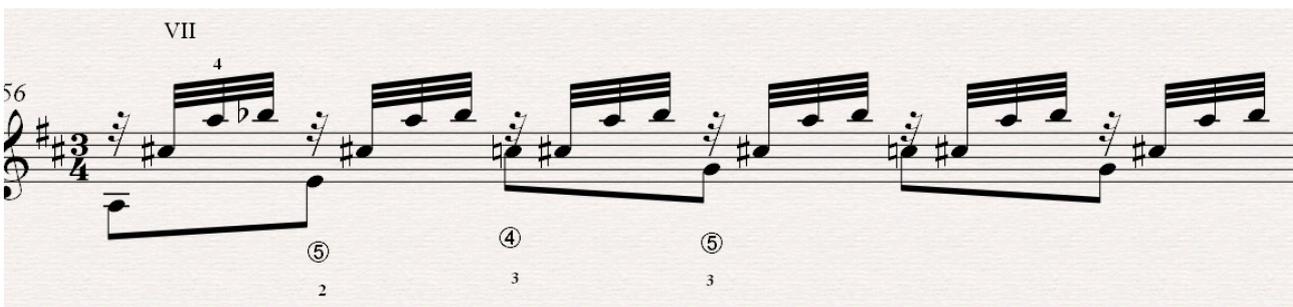
The problem in all these sections is that we have a bass line movement in eight notes (recalling, in a sense, some De Falla double bass lines) supported by a three notes motive that suggests always a phrygian scale but, when we try to play as it is written, even trying different fingerings, there is always a moment where we will have to play the bass and the following note of the upper part in the same string. This means that it is difficult to play these two sections separate and independent from each other with a regular and clear articulation of the bass, that is the most important musical idea.

With this idea in mind I tried to find other solutions for these sections, changing the upper part, keeping the bass really clear and articulated. Here I show my solution for bars 154 and 155:



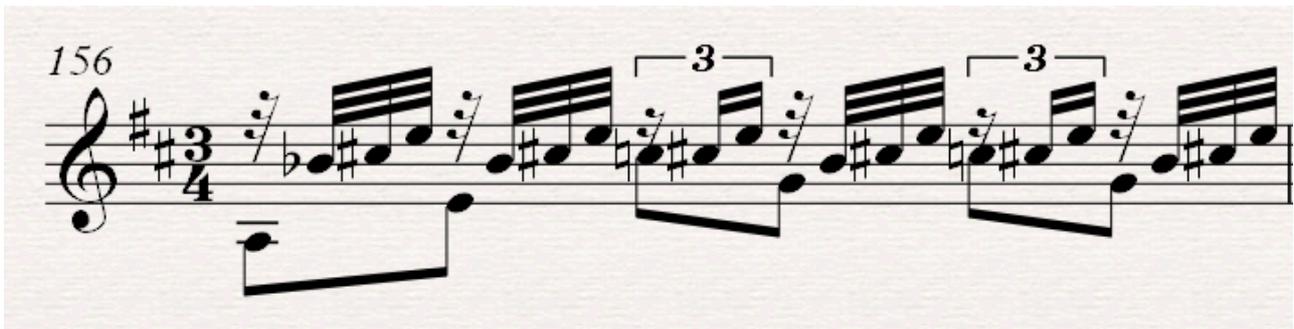
I took out the A from the upper part, replacing it and doubling the E. This way we will not miss the A when listening because it is present in the bass line and we can have a clear and articulated bass line.

Bar 156 – 159 is a bigger challenge. I tried first to keep the same notes changing its octaves:



With this solution some of the bass notes are difficult to tune.

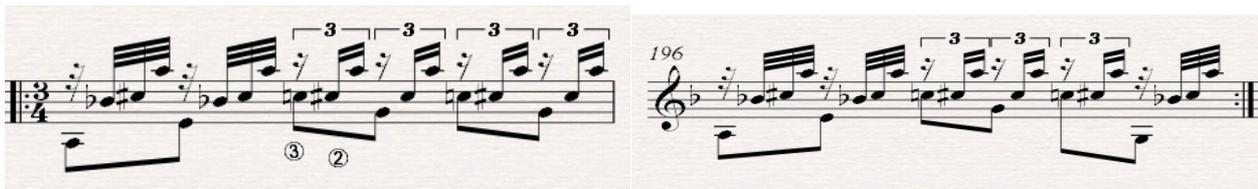
The other solution was to change again the A to E and to change the rhythm.



When played in tempo and bringing the attention to the bass line, this solution is quite good because we can avoid the playing of the bass and the upper part in the same string, we keep the phrygian colour in the top and we still hear the A because it is played in the bass. We have to be careful to hide the change to triplets.

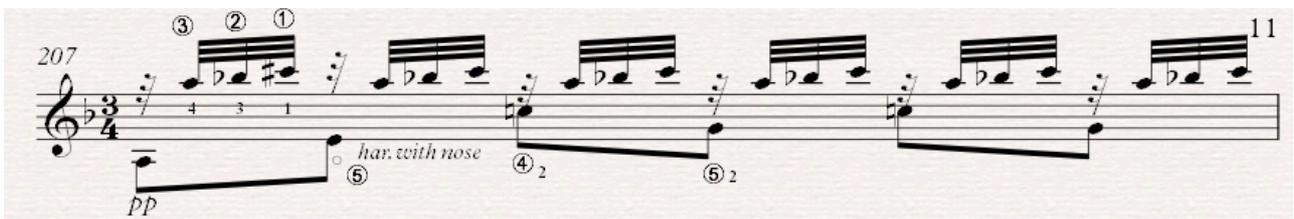
Bar 195 - 198

In these bars I found that the changing of the rhythm would be the best option. We should perform the upper part as soft as we can in order to hide the change to triplets.



Bars 207 – 209

As in bars 156 – 159 I tried some changing of octaves with the playing of an harmonic with the nose, although it sounds an octave higher.



For this last reason I decided to play this last bars the same way as in bar 156.

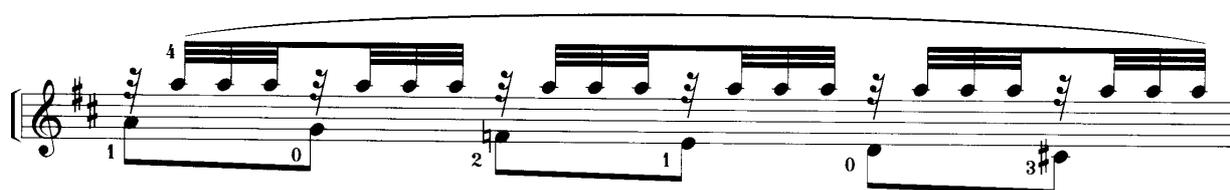
As I said, the most important thing, in my opinion, in all these sections is the bass line and with this solutions I am able to play it in a clear and articulated way. The original idea easily works in an instrument like piano, but in the guitar we are forced to play in the same string making it really hard to sound well.

Bar 162

The last three notes in the tremolo are G.



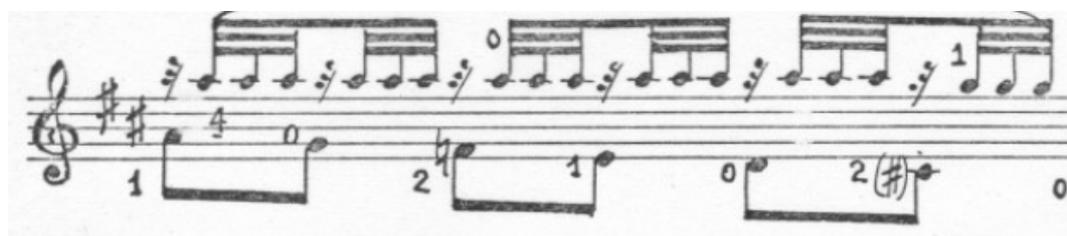
Graciano and Pepe 97 have A.



But Graciano's fingering suggests the G.



Alirio also has G.



Bar 166

Last three notes in the tremolo are D.



Graciano wrote E.



Alirio and Pepe 93 have the same as in the manuscript, but Pepe 97 has the same as Graciano.

Bars 173 – 175

In the manuscript, and opposite to the first time this appeared, the basses have a shorter duration. It looks like a later change. If we look closer we can see small dots after the Bflat and the A.

It is difficult to cut those basses and Alirio also decided to have them sounding.

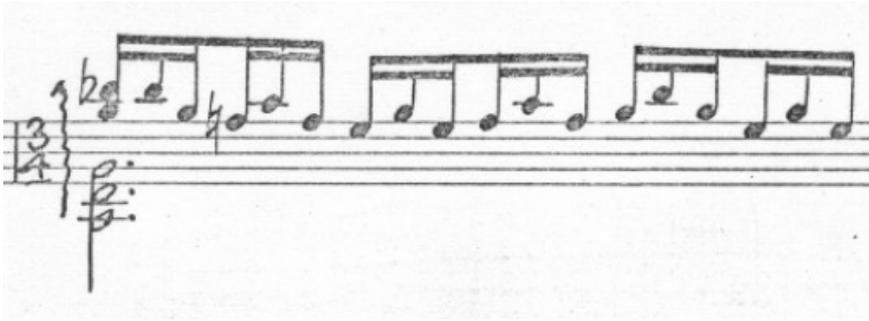


Alirio has, in my opinion, a printing mistake in bar 173, missing the three dots.

173



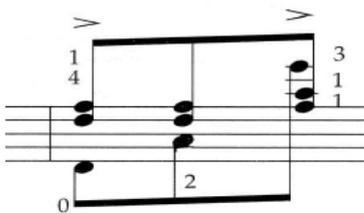
*ought by the manuscript.*



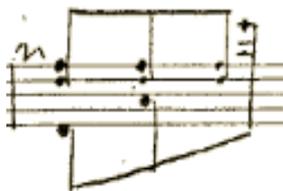
Bars 176 – 194

The last dance in Graciano's edition is the same as the manuscript and in Pepe's editions there are small changes in order to facilitate the performance, besides Pepe's differences with the accents as in the first dance.

Bar 178 and 182, Pepe 93



Manuscript



Bar 190, Pepe

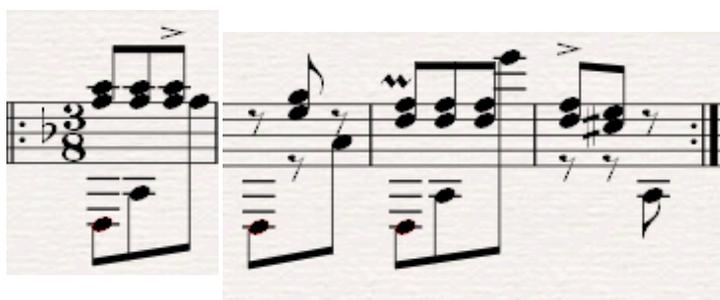


## Manuscript

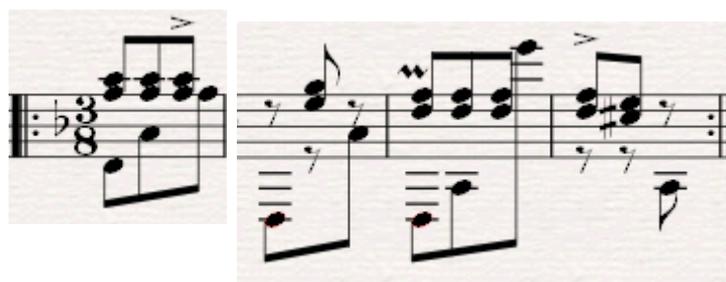


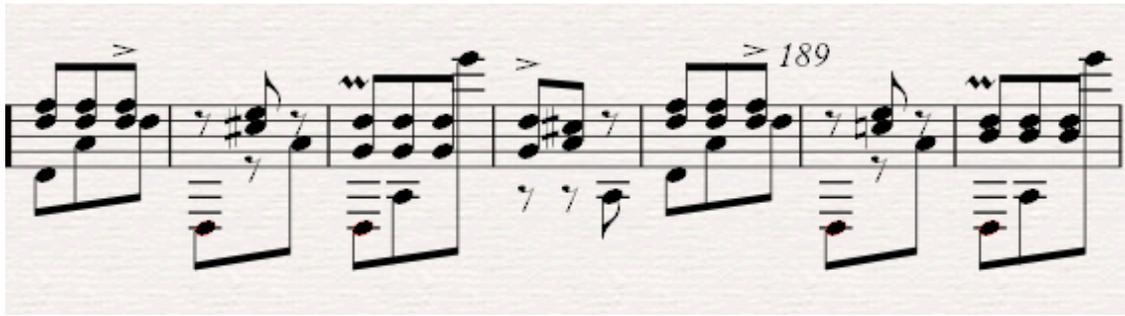
Alirio is the one, once more, who has the biggest differences. He changed the bass line in order to have open strings and to avoid some jumps.

After trying some different fingerings to perform as originally written I decided to change also some notes of the bass line, allowing me to play it in a more relaxed and secure way.



Other option is to try to have the basses as close to the original as possible, changing only to an octave lower some of the basses in places that otherwise would be more difficult to perform: bars 178, 182, 186 and 190.





## **Conclusion**

From the comparison of the scores, now I can clearly say that the first edition by Graciano Tarragó and the manuscript are very similar which strengthens my belief that this is the manuscript that was sent for the Paris competition, or the one that was given to Regino Sainz de la Maza.

Anyway, it helps us a lot to understand some of the unclear passages and give us new options to edit those places.

Through the process of searching for new options I had the luck of working with prof. Zoran Dukic and learn how he thinks the score, the music and guitar possibilities and with his help I was able also to look and listen in a different way to this piece.

It is a wearing process but also rather interesting as we are forced to think out of our standard performer routine.

This is not a concluded process since there might appear new information and new ideas will certainly come out, but it is a first step for a new approach and understanding of this amazing piece of music.

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INVOCACION Y DANZA

Banado a  
Lapiz unico nose  
conerva  
importantisimo

Invocation et Danza

(Hommage a Manuel de Falla)

Benjamin

"Mis Cid"

The image displays a handwritten musical score for guitar, consisting of six systems of staves. The notation includes melodic lines with various ornaments and slurs, and chordal accompaniment with fingerings and dynamic markings. The first system begins with a treble clef and a 3/4 time signature. The second system includes the handwritten instruction "La 2<sup>a</sup> vez con aceleración" above the staff. The third system features several sixteenth-note runs, each marked with a "6" above the staff. The fourth system contains a double bar line and a key signature change to one sharp (F#). The fifth system shows a sequence of chords with a "3" above the staff. The sixth system concludes with a double bar line and a key signature change to two sharps (F# and C#).

The image displays a handwritten musical score for guitar, organized into six systems of staves. The notation is dense and includes various musical elements:

- System 1:** Features a melodic line with sixteenth-note patterns, each group of six notes marked with a circled '6'. The bass line consists of chords and single notes.
- System 2:** Includes the handwritten instruction "Om m.asso" above the staff. The melodic line has slurs and dynamic markings like "p". Below the staff, there are handwritten notes: "fa as", "sa la", and "fa si".
- System 3:** Continues the melodic and harmonic development with slurs and dynamic markings.
- System 4:** Shows a more complex melodic line with many sixteenth notes and slurs. A "fa" is written at the beginning.
- System 5:** Features a series of sixteenth-note groups, each marked with a circled '6'. The bass line has vertical strokes and dynamic markings.
- System 6:** Similar to the previous system, with sixteenth-note groups marked '6' and a dynamic marking of "p".

The image displays a handwritten musical score for "Invocación y Danza" by Manuel de Falla. The score is organized into six systems, each consisting of two staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key performance instructions include "pffte" (pizzicato) in the first system, "cresc." (crescendo) in the second, "pesante" (heavy) in the third, "p" (piano) and "leggiero" (light) in the fourth, and "2\*" (second ending) in the sixth. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and uses a variety of clefs and key signatures. The handwriting is fluid and characteristic of a composer's draft.



mp

*Tempo I*

~~Danza~~; Polo

*Allegro moderato*

$♩ = 168$

*mf*

*molto ritmato*

*marcato*

This image shows a handwritten musical score for a piece titled "Invocación y Danza". The score is written on six systems of staves, each consisting of a treble and bass staff. The music is in a key with one sharp (F#) and a 3/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several measures with complex rhythmic patterns, including triplets and syncopation. A dynamic marking "mf" (mezzo-forte) is present in the first system. The score is characterized by its fluid, handwritten style and the use of slurs and phrasing marks to indicate musical structure.

Handwritten musical score for a piece titled "Invocación y Danza – Homenaje a Manuel de Falla". The score is written on seven staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and contains the word "Marcha" written above it. The second and third staves are in bass clef and feature rhythmic patterns with accents. The fourth staff is in bass clef and includes a section with a 3/4 time signature and a dynamic marking of *pp*. The fifth staff is in bass clef and contains the word "Cres." written below it. The sixth and seventh staves are in bass clef and continue the rhythmic patterns. The manuscript shows various musical notations including notes, rests, beams, and dynamic markings.

The image displays a handwritten musical score for a piece titled "Invocación y Danza". The score is organized into six systems, each consisting of two staves. The notation is dense and intricate, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. The melodic lines are often characterized by rapid runs and complex rhythmic patterns. The handwriting is clear and professional, typical of a composer's manuscript. The paper shows some signs of age, with slight discoloration and a few small stains. The overall impression is one of a carefully composed and meticulously written musical work.

This image shows a handwritten musical score for a piece titled "Invocación y Danza". The score is written on seven systems of staves, each consisting of a treble and bass clef staff. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The piece is in 3/4 time, as indicated by the time signature at the beginning of the first system. The score is divided into two main sections by a double bar line. The first section is marked with a fermata and a dynamic marking of *mf*. The second section is marked with a fermata and a dynamic marking of *f*. The score is written in a clear, legible hand, and the overall style is characteristic of a composer's manuscript.

The image displays a handwritten musical score for a piece titled "Invocación y Danza" by Manuel de Falla. The score is presented in seven systems, each consisting of two staves. The notation is dense and includes various rhythmic values, such as eighth and sixteenth notes, often grouped in beams. There are also rests and dynamic markings. The key signature appears to be one flat (B-flat), and the time signature is not explicitly shown but the notation suggests a 3/4 or 3/8 meter. The score is written in black ink on white paper. The following table summarizes the key features of each system:

System	Key Features
1	Initial notation with eighth notes and rests.
2	Continuation of the melodic line with some rests.
3	Introduction of the instruction "cresc." (crescendo).
4	Introduction of the instruction "crescendo" in a larger, more prominent script.
5	Continuation of the melodic line with some rests.
6	Continuation of the melodic line with some rests.
7	Introduction of the instruction "sempre cresc." (sempre crescendo).

*ritmo a gal a cacha*

*a 1/10*

*espressivo*  
*And. con moto*

*al. Tempo*

*pp*      *per. din. al. si*

1) poner el tono en cada línea

2) escribir todas las notas

A Alirio Díaz  
**Invocación y Danza**

Homenaje a Manuel de Falla

Edition: João Leitão

Joaquin Rodrigo

**Moderato**

The first system of music is in 3/4 time. The right hand plays a melodic line of eighth notes with slurs and accents. The left hand plays a bass line of eighth notes with slurs and accents. The key signature has one sharp (F#).

*pp* *Lontano e ad libitum*

The second system continues the piece. It features a melodic line in the right hand and a bass line in the left hand. A sixteenth-note triplet is marked with a '6' above it. The key signature changes to two sharps (F# and C#).

The third system continues the piece. It features a melodic line in the right hand and a bass line in the left hand. A sixteenth-note triplet is marked with a '6' above it. The key signature changes to one sharp (F#).

The fourth system continues the piece. It features a melodic line in the right hand and a bass line in the left hand. The key signature changes to one flat (Bb).

The fifth system continues the piece. It features a melodic line in the right hand and a bass line in the left hand. A sixteenth-note triplet is marked with a '6' above it. The key signature changes to two flats (Bb and Eb). Dynamics include *p* and *f*. A circled '5' is written below the right hand.

The sixth system continues the piece. It features a melodic line in the right hand and a bass line in the left hand. A sixteenth-note triplet is marked with a '6' above it. The key signature changes to one flat (Bb). Dynamics include *p* and *f*.

2 **Più mosso**

27

33

36

38

40

43

46

48 *Pesante*

51 *p leggiero*  
*m* *i*

52

53

54

55

56

4

57

58

59

*Meno Mosso*

60

*Sempre meno mosso* *Tempo I°*

61

**Allegro Moderato**

*Polo*

64

69 5

79 *Marcato*

87

91

95 *f*

102 *Marcato*

111 *sf*

6  
118

121

124

127

131

132

134

135 7

136

137

138

139

140

141

8  
142

143

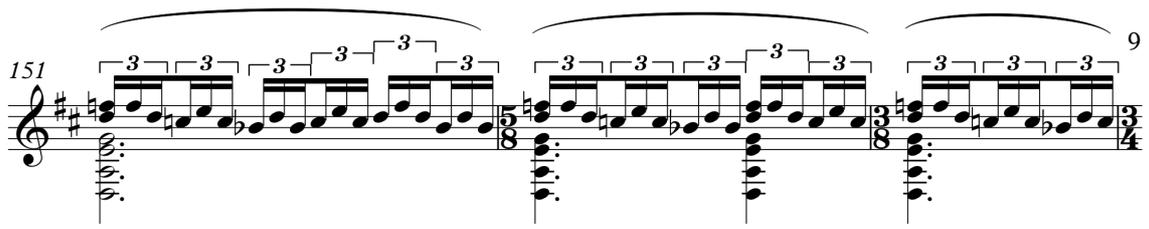
144

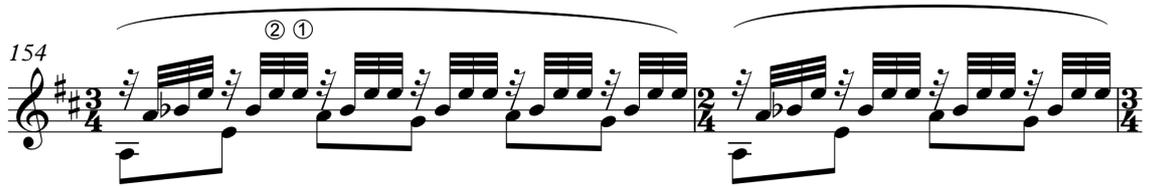
145

146

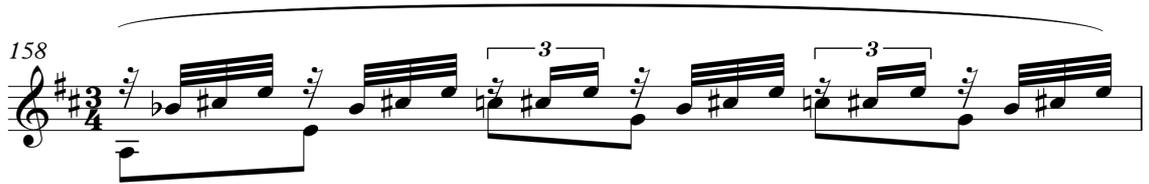
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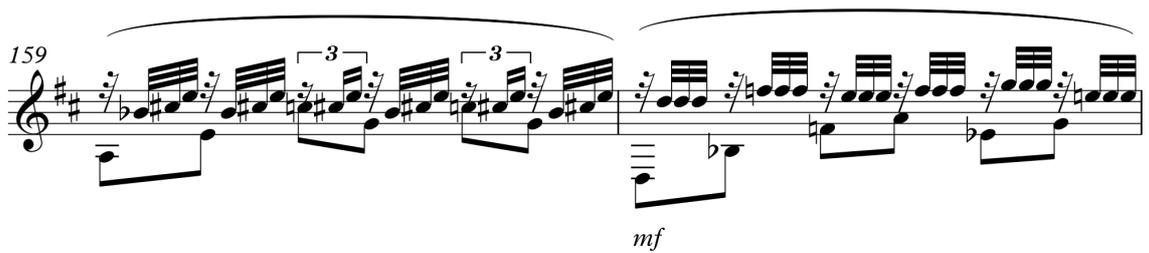
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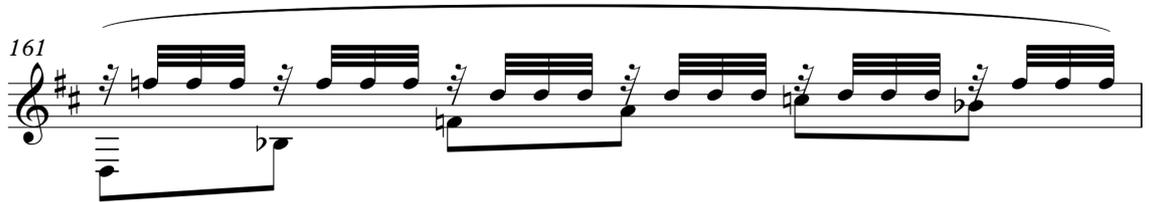
151 

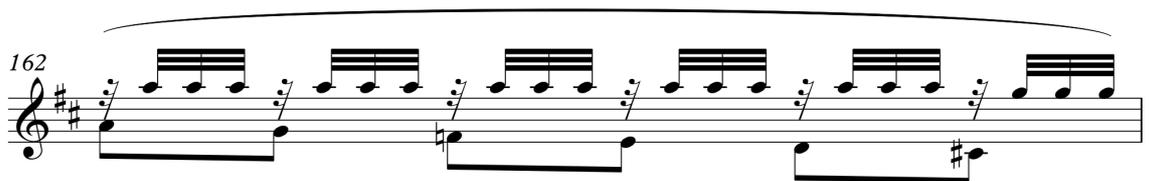
154 

156 

158 

159 

161 

162 

10

163

Musical notation for measures 163-164. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains six measures of music, each starting with a repeat sign and followed by a sixteenth-note triplet. The lower staff is in bass clef and contains two measures of music, with notes that align with the first and last measures of the upper staff.

164

Musical notation for measures 164-165. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains six measures of music, each starting with a repeat sign and followed by a sixteenth-note triplet. The lower staff is in bass clef and contains two measures of music, with notes that align with the first and last measures of the upper staff.

165

Musical notation for measures 165-166. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains six measures of music, each starting with a repeat sign and followed by a sixteenth-note triplet. The lower staff is in bass clef and contains two measures of music, with notes that align with the first and last measures of the upper staff.

166

Musical notation for measures 166-167. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains six measures of music, each starting with a repeat sign and followed by a sixteenth-note triplet. The lower staff is in bass clef and contains two measures of music, with notes that align with the first and last measures of the upper staff.

167

Musical notation for measures 167-168. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains six measures of music, each starting with a repeat sign and followed by a sixteenth-note triplet. The lower staff is in bass clef and contains two measures of music, with notes that align with the first and last measures of the upper staff.

168

Musical notation for measures 168-169. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains six measures of music, each starting with a repeat sign and followed by a sixteenth-note triplet. The lower staff is in bass clef and contains two measures of music, with notes that align with the first and last measures of the upper staff.

169

Musical notation for measures 169-170. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains six measures of music, each starting with a repeat sign and followed by a sixteenth-note triplet. The lower staff is in bass clef and contains two measures of music, with notes that align with the first and last measures of the upper staff.

170

171

172

174

177

187

192

12  
197

*Poco meno*  
*p espressivo*

*A Tempo*

203

*pp* *perdendosi*

205