


17 Arreglos Progresivos y Composiciones

sacras para piano

Por Edison Valencia Mosquera



Incluye varias versiones
del mismo tema con variantes
de acompañamientos
y rearmenización
a manera de ejercicios

Nivel elemental a intermedio

17 Arreglos Progresivos y Composiciones sacras para piano

Por Edison Valencia Mosquera

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Autor

EDISON VALENCIA MOSQUERA

Sello Editorial SedUnac

procesoseditoriales@unac.edu.co

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Este libro es producto de ejercicios investigativos de los autores que aparecen al pie de la firma de cada capítulo; las investigaciones de donde se derivaron se declaran en cada uno de ellos. Este libro resultado de investigación fue sometido a evaluación externa con base en criterios de calidad determinados por Colciencias.

Dedicado a mis padres:
"Don Vale" y "La Negra Beni"

INTRODUCCIÓN

Este libro “17 Arreglos Progresivos y Composiciones sacras para piano” es uno de los resultados del proceso investigativo, llevado a cabo al interior de la línea Pedagogía Musical, perteneciente al programa de Licenciatura en Música, adscrita al grupo de investigación Pedagogía, Cultura y Sociedad de la Facultad de Educación de la Corporación Universitaria Adventista.

Una de las alegrías más grandes de aprender a tocar un instrumento se experimenta cuando logras tocar en tu instrumento melodías que te son conocidas, y puedes tocarlas a diferentes niveles de complejidad. Por otro lado, una de las grandes alegrías al enseñar un instrumento se experimenta cuando puedes ver al estudiante avanzar en su capacidad interpretativa y abordar con entusiasmo las piezas que le son asignadas o elige; da gusto verle avanzar en un proceso estructurado y secuencial con un progreso natural. El presente trabajo procura brindar esa posibilidad a estudiantes y profesores que quieren ver y realizar progresos estructurados.

Los 17 arreglos incluidos semejan un plan de trabajo semestral estándar de 16 semanas, lo cual plantea un objetivo ambicioso para un estudiante aplicado, sin que sea una camisa de fuerza o un cronograma; puede adoptarse este como un plan sugerido. Así mismo, las piezas incluidas en esta selección pueden ser estudiadas en el orden consecutivo en que se presentan o en el orden que resulte más pertinente desde la realidad de cada estudiante en el contexto de su desarrollo musical y pianístico.

En el repertorio seleccionado, se incluyen obras en diversas tonalidades con el fin de familiarizar al estudiante con muchas de ellas tan pronto como sea posible en su proceso formativo. Las modulaciones incluidas hacen parte del proceso necesario para incluir diferentes tonalidades en una sola pieza, y el estudiante hace bien en prestar atención a los diversos procedimientos de modulación que se emplean a lo largo de la colección, éstos son sencillos, efectivos y fáciles de extraer para ser usados en contextos similares o distintos a los presentados en las obras seleccionadas.

Otro aspecto fundamental en esta colección son los patrones de acompañamiento elaborados para las diversas versiones que se presentan de algunas piezas. El objetivo de estas versiones es ayudar al desarrollo equilibrado de una técnica instrumental versátil, capaz de generar texturas variadas y contrastantes, a través de diferentes estilos armónicos, y en re-armonizaciones con las que se espera favorecer en el estudiante la curiosidad y el deseo constante de aprender.

Consecuentemente, en la elección del material incluido se ha cuidado la evolución progresiva de las figuras de acompañamiento desde posiciones de mano cerrada en acordes triádicos, hasta posiciones más abiertas como las de octavas con quintas incluidas y décimas con quinta incluidas. Hay un tránsito secuencial que va desde acordes placados, a patrones de acompañamiento que incluyen arpeggios, notas de paso y ritmos complementarios entre las dos manos, procedimientos que producen una textura rica y compleja con una economía de medios acorde con el nivel elemental e intermedio de la presente colección de piezas.

El tratamiento compositivo e instrumental dado a algunas de las piezas se acerca más a la interpretación a solo que al acompañamiento de una congregación, hecho visible en la flexibilidad interpretativa que exige el tipo de escritura propuesto para algunos pasajes, la elección de ciertas armonías y la libertad de tempo que se espera en la ejecución musical del contenido expresivo de los arreglos.

Queda al libre criterio del profesor y el estudiante el combinar, reorganizar, adaptar o modificar el material y el tratamiento del mismo para acercarlo a posibilidades de acompañamiento o a posibilidades de interpretación a piano solo.

Junto algunas de las piezas se incluyen ejercicios musicales de creación melódico-armónica basados en enlaces armónicos presentes en las obras, con la intención de crear en el estudiante el buen hábito de trabajar en el qué, esto es lo que está escrito, pero también el cómo, o sea el uso que el compositor hace del material compositivo y las muchas opciones que pueden surgir del estudio atento del material, opciones que pueden ser utilizadas para generar improvisaciones, acompañamientos y creación de figuraciones melódico armónicas de embellecimiento. Es nuestra esperanza fomentar que los intérpretes desarrollen una formación amplia que les permita leer, memorizar, interpretar al igual que arreglar, improvisar y escribir música para piano en el estilo que mejor exprese la vivencia musical de cada uno.

Edison Valencia Mosquera.

Puerto Tejada, Julio de 2018.

ACERCA DEL AUTOR



Edison Valencia Mosquera nació en Puerto Tejada, Cauca, Colombia. Inició sus estudios musicales en el Seminario Teológico Bautista de Cali con la profesora Patricia Hanikan.

Realizó sus estudios de Licenciatura en Música en la Universidad del Valle, siendo su profesora de piano la maestra Orfa Cruz Valderruten. Continuó sus estudios de perfeccionamiento pianístico con el maestro Manfred Gerhardt en la Universidad del Cauca.

Los estudios de postgrado los cursó en el Conservatorio Superior de Música de Salamanca en Salamanca, España, siendo sus profesores pianistas tan distinguidos como Haidi Sophia Hase, Alberto Rosado, Kennedy Moretty y Myriam Gomez Moran.

Especial mención merece el Dr. Kaestner Robertson con quien el Maestro Valencia cursó estudios pianísticos avanzados en Jamaica.

El maestro Valencia ha desarrollado su actividad docente en instituciones públicas y privadas tales como la Universidad del Cauca en Popayán, Colombia, la Escuela de Música SIRINX en

Salamanca España, la Northern Caribbean University en Mandeville Jamaica, la Universidad de Nariño, en Pasto, Colombia y más recientemente en la Corporación Universitaria Adventista de Colombia UNAC en Medellín, Colombia, Universidad en la que desde el año 2015 se desempeña como coordinador del Programa de Licenciatura en Música.

El maestro Valencia ha sido invitado para realizar grabaciones en canales internacionales de television tales como: 3ABN Canal Latino en West Frankfort, United States, ENLACE TV Europa en Madrid, España y HOPE CHANNEL en Bucarest, Rumania. Sus grabaciones discográficas incluyen: "Thank you Lord", como pianista colaborativo con la soprano Elvira Elena Duarte. "Blessings", "Quiero alabarte" y "Luz en la Oscuridad" como solista al piano, "Mi Dios es mi Luz" y "Paz es la voz" como director del Grupo Vocal Masculino "Senderos de Fe", y "Polifonia Religiosa", como pianista colaborativo con el Coro Femenino de la Universidad del Cauca. En todas estas grabaciones Edison ha dejado evidencia de su amor por la música sacra y el repertorio pianístico sacro.

Sus actividades de docencia, concertismo y ministerio musical le han llevado por países tan diversos como Colombia, Chile, Brasil, Venezuela, Portugal, Inglaterra, Francia, Suiza, Alemania, Rumania, España, Suecia, Estados Unidos, Jamaica y Martinica. El maestro Valencia en la actualidad reside en Medellín junto a su esposa la Doctora Licenia Yaneth Perea Santos y su hijo Esteban Valencia Perea.

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A los maestros Orfa Cruz Valderuten, Manfred Gerhardt (en memoria), Sophia Hase, Alberto Kennedy Moretti, Mirian Gomez Moram, Dr. Eurydice Osterman y Dr. Kaertner Robertson Por sus enseñanzas de vida.

A mi esposa Yaneth, por su comprensión, apoyo y compañía constante.

A mi hijo Esteban por su inspiración y su tiempo.

A mis estudiantes por compartir el camino del crecimiento continuo.

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La Invitación

Music by
EDISON VALENCIA

Piano Arrangement by
EDISON VALENCIA

Piano

2 1

4 5

5 3 4

9 2 3

4 1 5

14 *Piu lento*
mf
rit.

2 4

With Pedal

18 1. 2.
rit.

Trabajemos en detalle la progresión armónica con que inicia la pieza “la Invitación”, esta progresión consiste en el enlace de dos acordes que están a distancia de quinta, el primero se encuentra en estado fundamental y el segundo en primera inversión, lo que genera un movimiento por grado conjunto en el bajo. Este procedimiento ha sido utilizado en toda la música tonal a lo largo de los diversos períodos estilísticos en que tradicionalmente se ha dividido la historia de la música.

1 - Construimos un coral a 4 voces para repasar la conducción de las voces.



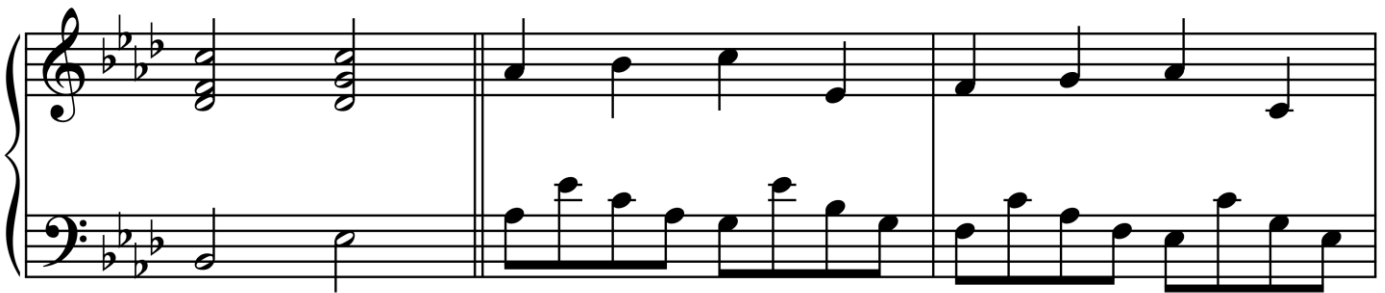
Musical score for exercise 1, showing a 4-voice choral setting in 4/4 time with a key signature of one flat. The bass line shows a stepwise motion between two chords a fifth apart.

2 - Añadimos figuración melódica a las voces para dar belleza y variedad a la creación musical.



Musical score for exercise 2, showing a 4-voice choral setting in 4/4 time with a key signature of one sharp. The vocal lines feature melodic patterns.

3- Creamos una figuración melódica para el bajo que resulta en un interesante ejercicio para la mano izquierda.



Musical score for exercise 3, showing a 4-voice choral setting in 4/4 time with a key signature of three flats. The bass line features a complex melodic pattern.



Musical score for exercise 3, showing a 4-voice choral setting in 4/4 time with a key signature of three flats. The bass line features a complex melodic pattern.

Todos y cada uno de los ejercicios planteados deben practicarse en todas las tonalidades si se quiere obtener un dominio amplio del lenguaje armónico tonal.

Near to Jesus Junto a Jesús

Music by
EDISON VALENCIA

Piano

5 4 3 2
1 2 1 1

Ped. * Ped. *

5 3 4 5 5 3 3 1 2
1 2 3 3 1 1

Ped. * Ped. * Ped. * Ped. *

9

Pedal Simile

13

3 5 4 3 5
1 3 2 1 2 1

Ped. *

TRANSPORTANDO A OTRAS TONALIDADES

18

5 4 3 2
1 2 1 1

G m

22

5 4 3 2
1 2 1 1

E m

26

5 4 3 2
1 2 1 1

B m

30

5 4 3 2
1 2 1 1

F m

When He cometh Cuando venga Jesucristo

Music by
JORGE F. ROOT

Piano Arrangement by
EDISON VALENCIA

Piano

The score is written for piano in 3/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system includes the instruction 'With Pedal' and a measure rest in the bass staff. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and a key signature change to one flat.

With Pedal

EN SI BEMOL

17

3 1 2 1 4 2 2 1 5 3

21

3 2 1 2 1 5 3

25

3 4 2 2 1 4 2 1 3 4 2

29

3 1 5 1 2 3

Trabajemos el encadenamiento armónico de los acordes triádicos en estados fundamental, primera y segunda inversión en los grados primero, cuarto y quinto de una tonalidad.

A musical exercise in C major. The bass line consists of a simple ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. The treble line features triadic arpeggios for the first, fourth, and fifth positions of the scale. The first position uses root position triads (C-E-G, D-F-A, E-G-B, F-A-C, G-B-D, A-C-E, B-D-F, C-E-G). The second position uses first inversion triads (D-F-A, E-G-B, F-A-C, G-B-D, A-C-E, B-D-F, C-E-G, D-F-A). The third position uses second inversion triads (E-G-B, F-A-C, G-B-D, A-C-E, B-D-F, C-E-G, D-F-A, E-G-B).

A musical exercise in D major. The bass line consists of a simple ascending scale: D4, E4, F#4, G4, A4, B4, C#5, D5. The treble line features triadic arpeggios for the first, fourth, and fifth positions of the scale. The first position uses root position triads (D-F#-A, E-G-B, F#-A-C#, G-B-D, A-B-E, B-C#-D, C#-D-E, D-F#-A). The second position uses first inversion triads (E-G-B, F#-A-C#, G-B-D, A-B-E, B-C#-D, C#-D-E, D-F#-A, E-G-B). The third position uses second inversion triads (F#-A-C#, G-B-D, A-B-E, B-C#-D, C#-D-E, D-F#-A, E-G-B, F#-A-C#).

A continuación se presenta una armonización sencilla de la escala mayor ascendente utilizando acordes triádicos en estado fundamental y en inversiones.

A musical exercise in Bb major. The bass line consists of a simple ascending scale: Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb5. The treble line features triadic arpeggios for the first, fourth, and fifth positions of the scale. The first position uses root position triads (Bb-D-F, C-E-G, D-F-Ab, Eb-G-Bb, F-G-Ab, G-Ab-Bb, Ab-Bb-Bb, Bb-D-F). The second position uses first inversion triads (C-E-G, D-F-Ab, Eb-G-Bb, F-G-Ab, G-Ab-Bb, Ab-Bb-Bb, Bb-D-F, C-E-G). The third position uses second inversion triads (D-F-Ab, Eb-G-Bb, F-G-Ab, G-Ab-Bb, Ab-Bb-Bb, Bb-D-F, C-E-G, D-F-Ab).

Todos y cada uno de los ejercicios planteados deben practicarse en todas las tonalidades si se quiere obtener un dominio amplio del lenguaje armónico tonal.

Mi Dios me ama Domnu-i iubirea

Piano arrangement by
EDISON VALENCIA

Piano

C 3 2 1 Em Am F C

With Pedal

5 Am Dm G C

9 Am Dm G C

13 Am Dm G C

17 D^b F m B^bm G^b D^b

21 B^bm E^bm A^b D^b

25 B^bm E^bm A^b

28 D^b B^bm E^bm A^b D^b

Uno de los mejores hábitos que puede desarrollar un estudiante de piano, es trabajar a fondo el contenido musical de las obras que conforman su repertorio.

A continuación se presenta un enlace armónico muy frecuente en la música tonal, es el que une dos acordes con séptima que están a distancia de quintas. Vamos a trabajarlos:

1 - Construimos un coral a 4 voces para repasar la conducción de las voces.



The musical score for exercise 1 is written in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains four measures of music, each with a whole note chord. The bass staff contains four measures of music, each with a whole note chord. The chords are: C4-E4-G4 (C major), F4-A4-C5 (F major), Bb4-D5-F5 (Bb major), and Eb4-Gb4-Bb4 (Eb major). This sequence of chords illustrates the relationship between two chords with a seventh that are a fifth apart.

2 - Añadimos figuración melódica a las voces para dar belleza y variedad a la creación musical.



The musical score for exercise 2 is written in 4/4 time and consists of two systems. The first system is in the key of Bb major (two flats). The treble staff features four measures of music with melodic lines for four voices, each starting with a half note followed by a quarter note. The bass staff provides harmonic accompaniment with chords. The second system is in the key of D major (two sharps). The treble staff features four measures of music with melodic lines for four voices, each starting with a half note followed by a quarter note. The bass staff provides harmonic accompaniment with chords.

Todos y cada uno de los ejercicios planteados deben practicarse en todas las tonalidades si se quiere obtener un dominio amplio del lenguaje armónico tonal.

Work, for the Night is Coming!

Pronto la noche viene

Piano Arrangement by
EDISON VALENCIA

Piano

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features chords and melodic lines with fingerings: 4, 2, 1, 2, 4, 3, 1. The left hand has a steady bass line with fingerings: 5, 1, 4.

Musical notation for measures 5-8. The right hand continues with chords and melodic lines, including a fermata over measure 8. Fingerings: 5, 4, 2, 1, 3, 5, 2, 1. The left hand continues with a steady bass line, including a fermata over measure 8. Fingerings: 5, 3. The piece concludes with the word "Led." and an asterisk.

Musical notation for measures 9-12. The right hand features chords and melodic lines with fingerings: 2, 1, 4, 2, 3, 1. The left hand continues with a steady bass line, including a fermata over measure 12. Fingerings: 4, 3. The piece concludes with the word "Led." and an asterisk.

Musical notation for measures 13-16. The right hand features chords and melodic lines with fingerings: 4, 2, 1, 5, 2, 1. The left hand continues with a steady bass line, including a fermata over measure 16. Fingerings: 3, 5. The piece concludes with the word "Led." and an asterisk.

17

4 2 1 2 1 4 3 1 4 2 1

5 1 4

22

3 5 2 1 2 1 4 2

5 4

Ped. *

27

3 1 4 2 1

3

30

5 2 1

5

Ped. *

Jesus, Lover of my soul

Cariñoso Salvador

Doamne-ntinde palma Ta;

Music by
B. S. MARSH

Piano Arrangement by
EDISON VALENCIA

Piano

The image shows a piano score for the hymn 'Jesus, Lover of my soul'. The score is written in 6/8 time and consists of four systems of music. Each system has a treble and bass clef staff. The key signature has two flats (B-flat and E-flat). Fingerings are indicated by numbers 1-5 above or below notes. The first system starts with a treble clef staff containing chords and a bass clef staff with a melodic line. The second system continues the melody and accompaniment. The third system features a more active bass line. The fourth system concludes the piece with sustained chords in the treble and a final melodic phrase in the bass.

17 4 2 3 1

21 5 4 2 4 3 1

26 4 2 4 2 1 5 2 1 4 5 3 1

31 4 2 3 1 4

Si has llegado hasta este punto, estudiando bien las piezas y ejercicios propuestos mereces una felicitación.

A continuación, y a manera de premio, se incluye un arreglo adicional de la pieza "Cariñoso Salvador", este nuevo arreglo incluye disposiciones pianística más complejas y armonías más avanzadas lo que te permitirá experimentar un crecimiento en tu nivel musical y pianístico.

Jesus, Lover of my soul

Cariñoso Salvador

Doamne-ntinde palma Ta;

Music by
B. S. MARSH

Piano Arrangement by
EDISON VALENCIA

Piano

The first system of the piano arrangement consists of three measures. The right hand (treble clef) plays a melody of eighth notes, while the left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The key signature is two flats (B-flat and E-flat), and the time signature is 8/8.

With Pedal

4

The second system of the piano arrangement consists of three measures. Measure 4 is marked with a '4' above the staff. A hand icon points to a specific chord in the right hand, which is marked with an asterisk (*). The notation continues with eighth notes in both hands.

7

The third system of the piano arrangement consists of three measures. Measure 7 is marked with a '7' above the staff. The notation continues with eighth notes in both hands, maintaining the rhythmic accompaniment.

10


The fourth system of the piano arrangement consists of three measures. Measure 10 is marked with a '10' above the staff. A hand icon points to a specific chord in the right hand, which is marked with an asterisk (*). The notation continues with eighth notes in both hands.

13

15

18

21

 * Truco Importante: en los pasajes marcados con asterisco se presenta una escritura pianística, que por claridad del desarrollo melódico de cada voz, presenta una separación entre las manos derecha e izquierda; sin embargo, en la practica de la ejecución instrumental resulta mucho mas fácil y lógico repartir entre las dos manos las notas escritas para una sola mano (la izquierda en este caso), de este modo pueden tocarse con la mano derecha las notas mas agudas del pasaje escrito para la mano izquierda, según lo determine el intérprete.

De nuevo en casa

Music by
EDISON VALENCIA

Piano Arrangement by
EDISON VALENCIA

Piano

mp

Ped. * Ped. *

6

11

En esta sencilla pieza se hace un uso frecuente de séptimas y novenas en el patrón de acompañamiento de la mano izquierda, se recomienda al estudiante explorar diversas posibilidades para la utilización de estas notas que enriquecen el color del lenguaje armónico tonal.

Silent Night, Holy Night

Noche de Paz

Music by
FRANZ GRUBER

Piano Arrangement by
EDISON VALENCIA

Piano

4 2 2 1 2 1 5 1

6 2 1 3 1 5 3

11 4 2

16 5 1 5 1

21 5 1

Ped. *

Ped. *

EN DO MAYOR

Silent Night, Holy Night
Noche de Paz

25

4 2, 2 1, 5 1

30

2 1, 3 1, 5 3

35

4 2

40

5 1, 5 1

45

5 1, 5

Ped.



Ped.



Shall We gather at the river? ¿Nos veremos junto al rio?

Music by
ROBERTO LOWRY

Piano Arrangement by
EDISON VALENCIA

Piano

The first system of the piano arrangement consists of three measures. The treble clef staff has a common time signature (C). Fingerings are indicated above the notes: measure 1 (4, 3, 2), measure 2 (4, 2, 3, 1), and measure 3 (4, 2). The bass clef staff has a common time signature (C) and a fingering of 3 above the first note. The music features a melody in the treble and a bass line in the bass.

The second system of the piano arrangement consists of three measures. The treble clef staff has a common time signature (C). Fingerings are indicated above the notes: measure 4 (4), measure 5 (4, 3, 2), and measure 6 (4, 2, 3, 1, 4). The bass clef staff has a common time signature (C). The music continues with a melody in the treble and a bass line in the bass.

The third system of the piano arrangement consists of three measures. The treble clef staff has a common time signature (C). A fingering of 3, 1 is indicated above the notes in measure 9. The bass clef staff has a common time signature (C). The music continues with a melody in the treble and a bass line in the bass.

The fourth system of the piano arrangement consists of three measures. The treble clef staff has a common time signature (C). A fingering of 3 is indicated above the notes in measure 10. The bass clef staff has a common time signature (C). The music continues with a melody in the treble and a bass line in the bass.

13

3
1

4

16

4 3 2

19

4 3 4
2 1 2

22

4 3 2 4 3 4
2 1

25

3
1

3

28

3
1

Musical score for measures 28-30. Measure 28: Treble clef, key signature of two sharps (F# and C#), 2/4 time. Bass clef, same key signature. Measure 29: Treble clef, key signature of two sharps. Bass clef, same key signature. Measure 30: Treble clef, key signature of two sharps. Bass clef, same key signature. Fingerings: 3 and 1 in measure 30.

31

4

Musical score for measures 31-33. Measure 31: Treble clef, key signature of two sharps. Bass clef, same key signature. Measure 32: Treble clef, key signature of two sharps. Bass clef, same key signature. Measure 33: Treble clef, key signature of two sharps. Bass clef, same key signature. Fingerings: 4 in measure 31.

Standing on the Promises

Todas las Promesas del Señor Jesús

Piano Arrangement by
EDISON VALENCIA

Piano

The score is a piano arrangement in 4/4 time, key of D major. It consists of four systems of music, each with a treble and bass clef staff. The first system starts with a forte (f) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. The second system includes a fermata over the final chord of the first measure. The third system includes a fermata over the final chord of the first measure. The fourth system includes a fermata over the final chord of the first measure. The score ends with a 'Ped.' (pedal) marking and an asterisk (*) in the bass staff.

9

11

13

15

I Will follow Thee

Yo te seguiré

Music by
J. LAWSON.

Piano Arrangement by
EDISON VALENCIA.

Piano

With Pedal

The first system of the piano arrangement consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with a triplet of eighth notes (marked with '3'), followed by a quarter note (marked with '2'), and a dotted quarter note (marked with '5' above it). The bass clef staff contains a bass line starting with a quarter rest, followed by a series of eighth and quarter notes. The instruction 'With Pedal' is centered below the staves.

The second system continues the piece with two staves. The treble clef staff features a triplet of eighth notes (marked with '3') and a dotted quarter note. The bass clef staff continues the bass line with eighth and quarter notes.

The third system continues with two staves. The treble clef staff has a quarter note followed by a dotted quarter note. The bass clef staff continues the bass line with eighth and quarter notes.

The fourth system concludes the piece with two staves. The treble clef staff features a dotted quarter note followed by an eighth note. The bass clef staff continues the bass line with eighth and quarter notes.

12

Musical notation for measures 12-14. The piece is in G major (one sharp). The right hand starts with a whole note chord (G4, B4, D5) and then plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a similar eighth-note pattern: G3, A3, B3, C4, B3, A3, G3.

15

Musical notation for measures 15-16. The right hand plays a whole note chord (G4, B4, D5) in measure 15, followed by a whole rest in measure 16. The left hand continues with eighth notes: G3, A3, B3, C4, B3, A3, G3.

17

5 EN LA MAYOR

3 2 1

Musical notation for measures 17-20. The key signature changes to E major (two sharps). The right hand starts with a whole note chord (E4, G#4, B4) and then plays a series of eighth notes: E4, F#4, G#4, A5, G#4, F#4, E4. The left hand continues with eighth notes: E3, F#3, G#3, A4, G#3, F#3, E3.

21

Musical notation for measures 21-23. The right hand starts with a whole note chord (E4, G#4, B4) and then plays a series of eighth notes: E4, F#4, G#4, A5, G#4, F#4, E4. The left hand continues with eighth notes: E3, F#3, G#3, A4, G#3, F#3, E3.

24

27

30

Si has llegado hasta este punto, estudiando bien las piezas y ejercicios propuestos mereces una nueva felicitación.

A continuación, y a manera de premio, se incluye un arreglo adicional de la pieza "Yo te seguiré", este nuevo arreglo incluye disposiciones pianística más complejas para la mano izquierda lo que te permitirá experimentar un crecimiento en tu capacidad para acompañar fluidamente una determinada melodía.

I Will follow Thee Yo te seguiré

Music by
J. LAWSON.

Piano Arrangement by
EDISON VALENCIA.

Piano

3 2

With Pedal

The first system of music is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a dotted quarter note G4, an eighth note A4, and a quarter note B4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a bass clef, a key signature of three flats, and a 3/4 time signature. The first measure contains a whole rest. The second measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The third measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The word 'Piano' is written to the left of the first staff. The numbers '3' and '2' are written above the first two measures of the treble staff. The instruction 'With Pedal' is written below the first staff.

3

The second system of music continues the piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The first measure contains a dotted quarter note G4, an eighth note A4, and a quarter note B4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a bass clef, a key signature of three flats, and a 3/4 time signature. The first measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The second measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The third measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The number '3' is written above the first measure of the treble staff.

6

The third system of music continues the piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a dotted quarter note G4, an eighth note A4, and a quarter note B4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a bass clef, a key signature of three flats, and a 3/4 time signature. The first measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The second measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The third measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The number '6' is written above the first measure of the treble staff. A hand icon with an asterisk points to the second measure of the treble staff.

9

The fourth system of music continues the piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of three flats, and a 3/4 time signature. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a dotted quarter note G4, an eighth note A4, and a quarter note B4. The third measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff begins with a bass clef, a key signature of three flats, and a 3/4 time signature. The first measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The second measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The third measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The number '9' is written above the first measure of the treble staff.

12

EN SI BEMOL MAYOR

15


19

22

25

28

31

 * Truco importante: En pasajes como este las notas escritas para la mano izquierda pueden tocarse con la mano derecha; este detalle facilita mucho la ejecución del pasaje.

Salmo 108

Psalm 108

Music by
B. SOLDIER

Piano Arrangement by
EDISON VALENCIA

Piano

With Pedal

The first system of musical notation for 'Salmo 108' is presented in a grand staff format, consisting of a treble clef and a bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The music begins with a piano dynamic. The right hand features a melodic line with a half note followed by quarter notes, while the left hand provides a steady accompaniment of quarter notes. A 'With Pedal' instruction is placed below the first measure.

The second system of musical notation continues the piece. It begins with a measure rest for four measures, indicated by a '4' above the staff. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The notation includes various note values and rests, with a repeat sign at the end of the system.

The third system of musical notation concludes the piece. It begins with a measure rest for seven measures, indicated by a '7' above the staff. The right hand features a melodic line with some grace notes, and the left hand continues with the accompaniment. The system ends with a double bar line and repeat dots.

EN MI MAYOR

9

Cadenza

Musical score for measures 9-11. The piece is in E major. Measure 9 starts with a whole note chord of E major in the right hand and a whole note bass line in the left hand. Measures 10 and 11 continue with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

12

Musical score for measures 12-14. The piece is in E major. Measure 12 features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measures 13 and 14 continue with similar melodic and rhythmic patterns.

15

Musical score for measures 15-17. The piece is in E major. Measure 15 features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Measures 16 and 17 continue with similar melodic and rhythmic patterns, ending with a double bar line.

Fuente de la vida Eterna

Come Thou Fount

Music by
A. NETTLETON

Piano Arrangement by
EDISON VALENCIA

Piano

With Pedal

The first system of the piano arrangement consists of two staves. The right hand (treble clef) plays a melody with chords, featuring fingerings: 5-3, 4-2, 3-1, 3-1, 2-1, 4, 5, 4, 3-1. The left hand (bass clef) plays a bass line with fingerings: 3, 3. The piece is in 3/4 time and the key signature has three flats (B-flat, E-flat, A-flat).

The second system continues the piece. The right hand has fingerings: 3, 1, 3, 1, 2, 1, 4. The left hand has fingerings: 3, 2. The piece is in 3/4 time and the key signature has three flats.

The third system continues the piece. The right hand has fingerings: 3, 2. The left hand has fingerings: 3, 2. The piece is in 3/4 time and the key signature has three flats.

The fourth system continues the piece. The right hand has fingerings: 3, 1, 3, 2, 1, 4, 5, 4. The left hand has fingerings: 3, 2. The piece is in 3/4 time and the key signature has three flats.

EN MI BEMOL

16

20

25

30

Has alcanzado este punto, ¡Felicitaciones!, sin lugar a duda tu nivel musical y pianístico a crecido.

A continuación, y a manera de premio, se incluye un arreglo adicional de la pieza "Fuente de la vida eterna". Este nuevo arreglo incluye disposiciones pianística más complejas y armonías más avanzadas lo que te permitirá seguir desarrollando tu nivel musical y pianístico.

Fuente de la vida Eterna

Come Thou Fount

Piano Arrangement by
EDISON VALENCIA

Piano

With Pedal

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (indicated by two sharps) and 3/4 time. The music begins with a piano dynamic. The upper staff features a melodic line with eighth notes and quarter notes, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. A 'With Pedal' instruction is placed below the first measure.

The second system continues the piece with two staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The upper staff has a melodic line with some grace notes, and the lower staff has a more active accompaniment.

6

The third system begins at measure 6. It continues the melodic and rhythmic development of the piece. The upper staff has a melodic line with some grace notes, and the lower staff has a more active accompaniment.

9

The fourth system begins at measure 9. It features a more active melodic line in the upper staff with eighth notes and sixteenth notes, and a steady accompaniment in the lower staff.

12

15

EN FA MAYOR

18

21

24

Musical score for measures 24-26. The piece is in B-flat major (one flat) and 3/4 time. Measure 24 starts with a treble clef, a key signature of one flat, and a 7-measure rest. The melody begins in measure 25 with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. Measure 25 continues the melody with quarter notes D5, E5, and F5. Measure 26 features a half note G5, followed by quarter notes F5 and E5. The bass line continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5.

27

Musical score for measures 27-29. Measure 27 continues the melody with quarter notes D5, E5, and F5. The bass line continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5. Measure 28 features a half note G5, followed by quarter notes F5 and E5. The bass line continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5. Measure 29 features a half note G5, followed by quarter notes F5 and E5. The bass line continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5.

30

Musical score for measures 30-31. Measure 30 features a half note G5, followed by quarter notes F5 and E5. The bass line continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5. Measure 31 features a half note G5, followed by quarter notes F5 and E5. The bass line continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5.

32

5

Musical score for measures 32-34. Measure 32 starts with a treble clef, a key signature of one flat, and a 7-measure rest. The melody begins in measure 33 with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line consists of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. Measure 33 continues the melody with quarter notes D5, E5, and F5. The bass line continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5. Measure 34 features a half note G5, followed by quarter notes F5 and E5. The bass line continues with eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, F5, E5, D5, C5.

Nearer, My God, to Thee; Más cerca, oh Dios, de ti.

Music by
L. MASON

Piano Arrangement by
EDISON VALENCIA

Piano

With Pedal

4

7

10

rit.

13

a tempo

5

16

EN SOL MAYOR.

1

19

3

4 2

5 3

4

5 1

22

5 1 2 4

3

25

1

1 5

1 2 4 5

28

rit. *a tempo*

5 3 1 2

31

1

Hemos llegado al final de esta colección de piezas y ejercicios, ha sido un viaje fascinante y lo mejor está aún por venir. Una vez más ¡FELICITACIONES!

