

Álbum sudamericano

Colección de bailes y cantos populares
(1870)

Claudio Rebagliati

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Claudio Rebagliati

Biographical note

Lima's academic musical life owes an important part of its existence to Italian composer, Claudio Rebagliati. Born in Noli, Genoa in 1843, Rebagliati was the son of opera director Don Angel Rebagliati, who gave him his first musical lessons as a child, to the extent that he included the young Rebagliati as first violin in his orchestra in the theater of Ajaccio in Corsica.

When he was just 14 years old, Rebagliati traveled to South America with his family, first settling in Chile. From Chile he traveled to many countries of the southern Pacific coast with various opera companies and made his debut as director of the company of Paolo Ferretti.

In 1863 he moved to Lima where his expertise as a violinist and his personal charm were praised by the local press. For eleven consecutive years he served as concertmaster of the Teatro Principal, and in addition to developing a busy schedule as a teacher of violin, singing and piano, he was devoted to the organization and conducting of concerts. In 1867 he brought together an orchestra of "150 teachers and several gentlemen amateurs" who performed "*The Daughter of the Regiment*", "*Faust*", "*William Tell*", "*Lucia di Lammermoor*", and other emblematic works in the lyrical repertoire.

His work as organizer and promoter of concerts in a period marked by the enthusiasm of the high society of Lima for the *bel canto* allowed him, years later, to preside over the Centennial Philharmonic Society, where he programmed works by Haydn, Beethoven's "*Kreutzer Sonata*" and "*Quintet*", overtures by Mozart and Weber, and concertos for piano and orchestra by Hummel and Mendelssohn.

To these accomplishments he added that of composer, with religious works such as "*Misa de Requiem*" (Requiem Mass) for soloists, chorus of four voices and orchestra, in memory of the hero Francisco Bolognesi Peru; "*Misa Solemne*" (Solemn Mass) in memory of the Archbishop of Lima, Monsignor Manuel Tovar; and "*Invitatorium*" for soloists, chorus of four voices and orchestra, dedicated to King Alfonso XII of Spain, among other works.

An important chapter of Rebagliati's biography is the restoration and harmonization of the "*Peruvian Himno Nacional*" (National Anthem), which he accomplished circa 1870, and which reestablished the official version of what was until then called the "*National Song*" composed by his friend, Peruvian Bernardo Alzedo (1788-1878) Alzedo gave his full consent for this task and approved the result, as he also praised "*Rebagliati's Rapsodia peruana, un 28 de julio en Lima*" (Peruvian Rhapsody, a July 28 in Lima) in which the composer developed a series of popular musical motifs deeply rooted in the memory of Peruvians who welcomed and appreciated him more than any other artist of his time.

Unfortunately, during the dramatic events that occurred during the Chilean invasion of Lima in 1881, occupying troops burned down Rebagliati's home, and with it, his music library which had grown to about 22,000 works, including his own compositions that he had worked on for nearly half a century. Sadly, the extent of this loss will never be fully known.

Rebagliati died in December, 1909. The French government awarded him the title of **Officer of the Academic Palms** and his funeral, which took place in February 1910, constituted one of the greatest memorial tributes in Lima.

The Álbum Sudamericano is an example of the interest that he helped arouse in popular music, of which he is considered the premiere collector in Peru.

Marino Martínez Espinoza
Director of Research - Filarmónica LLC
(Based on the Musical Guide of Peru, by Carlos Raygada)

Reseña biográfica

La vida musical académica limeña le debe al italiano Claudio Rebagliati una parte importante de su existencia. Nacido en Noli, Génova, en 1843, fue hijo del director de ópera don Angel Rebagliati y realizó con él sus primeros aprendizajes desde niño, al punto que lo incluyó como primer violín en su orquesta en el teatro de Ajaccio, en Córcega.

Cuando contaba apenas 14 años viajó a América con su familia y se establece primero en Chile desde donde recorre diversos países de la costa sur del Pacífico con diversas compañías líricas y se estrena como director de la compañía de Paolo Ferretti.

En 1863 se traslada a Lima donde su maestría como violinista y su simpatía personal son elogiadas por la prensa local. Durante once años consecutivos ocupó el cargo de concertino del Teatro Principal y además de desarrollar una labor intensa como maestro de violín, canto y piano, se dedicó a la organización y dirección de conciertos. Así, en 1867 reunió una orquesta de "150 profesores y varios señores aficionados" que interpretaron "*La hija del Regimiento*", "*Fausto*", "*Guillermo Tell*", "*Lucia di Lammermoor*" y otras obras emblemáticas del repertorio lírico.

Su labor como organizador y difusor de conciertos en un período marcado por el entusiasmo de la alta sociedad limeña hacia el *bel canto* le permitió presidir, años más tarde, la centenaria Sociedad Filarmónica desde donde programó obras de Haydn, la "*Sonata a Kreutzer*" y un "*Quinteto*" de Beethoven, así como oberturas de Mozart y Weber y conciertos para piano y orquesta de Hummel y de Mendelssohn.

A estas facetas se sumó la de compositor, con obras religiosas como la "*Misa de Requiem*" para solistas, coro a cuatro voces y orquesta, en memoria del héroe peruano Francisco Bolognesi; la "*Misa Solemne*", en memoria del Arzobispo de Lima, Monseñor Manuel Tovar; el "*Invitatorium*", para solistas, coro a cuatro voces y orquesta, dedicado al Rey de España don Alfonso XII, entre otras obras.

Un capítulo importante de su biografía lo ocupa su restauración y armonización del "*Himno Nacional*", que fuera realizado hacia 1870 y que restablece la versión oficial de lo que era hasta entonces la "*Canción Nacional*" compuesta por su amigo, el maestro peruano Bernardo Alzedo (1788-1878) quien le otorga pleno consentimiento para esta tarea y aprueba su resultado, así como su "*Rapsodia peruana, un 28 de julio en Lima*" donde desarrolla una serie de motivos musicales populares de gran arraigo en la memoria de los peruanos que lo acogieron y apreciaron como a ningún otro artista de su tiempo.

Sin embargo durante los dramáticos episodios sucedidos durante la invasión chilena a Lima en 1881, su domicilio fue incendiado por las tropas de ocupación y se perdió para siempre su musicoteca que llegó a reunir unas 22,000 obras que incluían sus composiciones trabajadas a lo largo de casi medio siglo de vida y de las que es imposible tener una idea cabal.

Falleció en diciembre de 1909. El gobierno francés lo distinguió con el título de **Oficial de las Palmas Académicas** y los funerales en su memoria, que se realizaron en febrero de 1910, constituyeron uno de los homenajes de mayor recordación realizados en Lima.

Este Álbum Sudamericano es una muestra del interés que despertó también en él la música popular, de la que es considerado su primer recopilador en el Perú.

Marino Martínez Espinoza
Director de Investigación - Filarmónica LLC
(Basado en la Guía Musical del Perú, de Carlos Raygada)

Álbum sudamericano

About the work

The *Álbum Sudamericano* was published around 1870 by the Italian publisher Edoardo Sonzogno and represents the intention of its author, Claudio Rebagliati, in the same direction of other academic composers and teachers at the time, not only to leave written testimony about what up until then had only been communicated orally, but also to define a popular music using the western aesthetics founded in European academies and conservatories.

The matter that it represents is fundamental to Peruvian music, since it is one of the oldest recorded writings of the widely known popular genres during that period, such as the *yaraví* and the *zamacueca*. However, it is also an essential publication for the popular music of South America because these genres, especially the *zamacueca*, have been so vastly dispersed and have such a deep hold on the hearts of the people of this part of America that they have inspired other types of regional music as the *samba argentina*, the *cueca* in Bolivia, Chile and Argentina, the Ecuadorian *sanjuanito*, the Colombian *bambuco*, and the Venezuelan *loropo*, among others.

The *zamacueca* found here –thirteen pieces of a total of twenty-two that compose this Album– is the perfect expression of the hybridization of the Hispanic, native music, and the African influence brought by slaves during Spanish colonization, which was greatly enjoyed by the soldiers that fought in the wars of independence of our countries, helping to explain its extensive regional dissemination. Because of this, it is possible to find some “hidden” verses of popular memory, musical phrases that form part of the musical identity of our South America.

The *yaraví* is an expression of Andean lyricism linked since its origins to the ancient *harawí*, which could be song of farewell and also of rituals linked to the life cycles. During the Spanish colonization it established its poetic identity of aching romanticism and unrequited love; from there came its characteristic song, aching and full of melismas, which would have been inherited from old forms of the Mozarabic song brought by the Spaniards.

The publication of the second edition of the *Álbum Sudamericano* is a historic event that occurs 140 years after the first one, and represents not only the memory of the regional people, both their pleasure and their pain via song, but also the triumph of life over war and death. The residence of Rebagliati, in the district of Miraflores (Lima, Peru), was set on fire by Chilean troops during their occupation of Lima in 1881, and with it his collection of more than twenty-two thousand works, among them academic repertoire, compositions and collections; years later, the publishing house in Milan, where the original works and the galley proofs of his *Álbum* were housed, was set on fire during a bombing in World War II.

But even more, the *Álbum* represents a sense of cultural endurance, because in spite of all the events of modern life and the imposition of changing fashions and fluctuating identities, these genres continue to have contemporary validity. The *marinera*, which is a national genre in Peru that continues to grow with variants in all of Peru's various regions, is a direct subsidiary of the old *zamacueca*. In the meantime, the *yaraví* continues to be the preferred genre to express the lyricism of absent love, and the *cachua*, which is also included in this collection, is the music commonly played in the customary celebrations of the northern region of Cajamarca.

The *Álbum Sudamericano* is then, from our perspective in the 21st Century, the verification that time has continued feeding the vein through which popular music vigorously travels, the sap that nourishes the memory, the constancy of life.

Marino Martínez Espinoza
Director of Research - Filarmonika LLC

Claudio Rebagliati writes about his *Álbum Sudamericano*:

“This collection is comprised of unedited and anonymous popular songs, known in South America only by tradition, and by tradition executed in diverse ways and always incorrectly. My intention has been to record them using the rules of classical Art, taking care at the same time to lose nothing of their particular color, and that the rhythm of the accompaniment imitate that of the guitar, harp and cajón, instruments which always accompany these songs. Their publication is of deep American interest and is meant to conserve, in correct form, these works that time might surely cause us to forget forever.”

Notas sobre la obra

El *Álbum sudamericano* fue publicado hacia 1870 por la casa editora Edoardo Sonzogno (Milán, Italia) y representa la intención de su autor, Claudio Rebagliati, en la misma dirección de la de otros compositores y maestros académicos de fines del s. XIX, no sólo de dejar testimonios escritos de lo que hasta entonces era una continuidad de transmisión oral, sino también un intento por definir la música popular a partir de la estética occidental cimentada en las academias y conservatorios europeos.

El interés que representa es fundamental para la música peruana, puesto que se trata de los registros escritos más antiguos de los géneros populares de amplia difusión en ese período, como el *yaraví* y la *zamacueca*. Pero también resulta una publicación esencial para la música popular de América del Sur puesto que estos géneros, en especial la *zamacueca*, han tenido un área de difusión tan vasta y un arraigo tan profundo en el alma de los pueblos de esta parte de América que han originado otros géneros como la *samba argentina*, la *cueca* de los países de Bolivia, Chile y Argentina, el *sanjuanito* ecuatoriano, el *bambuco* colombiano y el *loropo* venezolano, entre otros.

La *zamacueca* que aquí se registra –trece piezas de un total de veintidós que componen este Álbum– es expresión cabal de un mestizaje entre lo hispano, las músicas nativas y la influencia africana a través de los esclavos traídos durante la Colonia, y que gozaron de gran disfrute por parte de los soldados que participaron en las guerras de independencia de nuestros países, lo que ayudaría a explicar su amplia difusión regional. Es posible por ello encontrar “escondidos” algunos versos de recordación popular, frases musicales que forman parte de la identidad sonora de nuestra América del Sur.

El *yaraví* es una expresión de lirismo andino vinculado desde sus orígenes al antiguo *harawí*, que podía ser canto de despedida y también de ritualidad vinculada a los ciclos vitales. Durante la Colonia se fortalece su identidad poética orientada hacia un romanticismo doliente, de amor no correspondido; de ahí su característico canto agudo y lleno de melismas, que sería una herencia de antiguas formas del canto mozárabe traído por los españoles.

La publicación en segunda edición del *Álbum Sudamericano* es un suceso histórico que ocurre 140 años después de la primera, y representa no sólo la memoria de los pueblos, su fiesta y su dolor hechos canción, sino también el triunfo de la vida sobre la guerra y el estropicio de la muerte, pues el domicilio de su autor, en el distrito limeño de Miraflores, fue incendiado por las tropas chilenas durante la ocupación de Lima en 1881, y con él su colección de más de veintidós mil obras entre repertorio académico, composiciones y recopilaciones; años más tarde, la casa matriz de Milán, donde estaban los originales y las primeras pruebas de imprenta de su *Álbum*, fue incendiada durante un bombardeo en la Segunda Guerra Mundial.

Pero más aún, representa una permanencia viva porque a pesar de todos los sucesos de la modernidad y la imposición de modas e identidades fluctuantes, estos géneros tienen vigencia actual en la *marinera* que es en el Perú un género nacional que se cultiva con variantes en todas sus regiones y que es subsidiaria directa de la antigua *zamacueca*, en tanto el *yaraví* sigue siendo el género preferido para expresar el lirismo del amor ausente y la *cachua*, que también compone esta colección, es la música habitual en las celebraciones costumbristas del departamento norteño de Cajamarca.

El *Álbum Sudamericano* es entonces, desde la perspectiva que otorga este siglo XXI, la constatación de que el tiempo ha continuado alimentando la vena por donde se conduce poderosamente la música popular, la savia que nutre la memoria, la permanencia y la vida misma.

Marino Martínez Espinoza
Director de Investigación - Filarmonika LLC

Claudio Rebagliati escribe acerca de su *Álbum Sudamericano*:

“Esta colección consta de aires populares ineditos y anonimos, conocidos en Sud America solo por tradicion y por lo mismo ejecutados de diversos modos y siempre incorrectamente. Mi intencion ha sido sugetarlos a las reglas del Arte cuidando al mismo tiempo de no hacerles perder en nada el colorido que les es peculiar, y que el ritmo del acompañamiento imite el de la guitarra, arpa y cajón, instrumentos con los cuales se acompañan siempre. Su publicacion de puro interes americano està dirigida a conservar en forma correcta, temas que el tiempo haria olvidar seguramente para siempre.”

Álbum sudamericano

Colección de bailes y cantos populares
Op.16 (1870)

Corregidos y arreglados para piano
por Claudio Rebagliati (1843-1909)

Calla, no lo digas

Zamacueca

Allegretto $\text{♩} = 104$

1. *mf* *cresc.*

6

11 Canto *f* *p* *f*

16 *p*

22 *p*

1^a 2^a

¿Dices que por ti me muero?

Zamacueca

Allegretto [♩ = 76]

3.

8 Canto

15

22

29

35

cresc.

Otro cachete

Zamacueca

Allegretto $\text{♩} = 72$

4.

5

11

16 Canto

22

28

1^a

2^a

Toro guapo

Zamacueca

Allegretto $\text{♩} = 72$

5.

mf

Musical notation for measures 1-4. The score is in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The piano part features a rhythmic accompaniment with chords in the right hand and a melodic line in the left hand.

5

Musical notation for measures 5-9. The piano part continues with a rhythmic accompaniment. The right hand features a melodic line with slurs and accents.

10

Canto

Musical notation for measures 10-14. The piano part continues with a rhythmic accompaniment. The right hand features a melodic line with slurs and accents. A large watermark is visible across the page.

15

mf

Musical notation for measures 15-19. The piano part continues with a rhythmic accompaniment. The right hand features a melodic line with slurs and accents.

20

Musical notation for measures 20-24. The piano part continues with a rhythmic accompaniment. The right hand features a melodic line with slurs and accents.

25

1^a

2^a

ff

Musical notation for measures 25-28. The piano part continues with a rhythmic accompaniment. The right hand features a melodic line with slurs and accents. The piece concludes with a final chord.

De cinco tres

Zamacueca

Allegretto ♩ = 72

8.

p

3

3

3

4

3

3

3

cresc.

8

3

3

Canto

f

12

dim.

16

20

1^a

2^a

f

Sí, pero no quiero yo

Zamacueca

Allegretto $\text{♩} = 72$

9.

p

Musical notation for measures 1-4 of the piano introduction. The score is in G major and 6/8 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple eighth-note bass line. A piano (*p*) dynamic marking is present.

5

Musical notation for measures 5-8 of the piano introduction. The right hand continues with the rhythmic pattern, and the left hand maintains the bass line. A watermark "FOR PREFERENCE ONLY" is visible across the page.

Canto

9

f

Musical notation for measures 9-13. Measure 9 marks the beginning of the vocal line ("Canto") with a forte (*f*) dynamic. The piano accompaniment continues with chords and bass notes. A watermark "FOR PREFERENCE ONLY" is visible across the page.

14

Musical notation for measures 14-17. The piano accompaniment continues with chords and bass notes. A watermark "FOR PREFERENCE ONLY" is visible across the page.

18

Musical notation for measures 18-21. The piano accompaniment continues with chords and bass notes. A watermark "FOR PREFERENCE ONLY" is visible across the page.

22

Musical notation for measures 22-25. Measures 24 and 25 are marked as first and second endings (1^a and 2^a). The piano accompaniment concludes with chords and bass notes. A watermark "FOR PREFERENCE ONLY" is visible across the page.

Zambita lloré

Zamacueca

Allegretto $\text{♩} = 72$

11. *p*

7 [Canto] *mf*

12 *p* *f*

17 *p* *mf*

22 *p*

27 *f* *p*

A la zamba, a la zamba

Zamacueca

Allegretto $\text{♩} = 72$

12.

pp

5

cresc.

10

[Canto]
f

15

20

mf

25

1ª
2ª
ff

Los imposibles

Yaravy

Quasi Allegretto ♩ = 104 [94]

14.

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Quasi Allegretto with a metronome marking of 104. The dynamics are marked *ppp* (pianissimo). The notation consists of a treble and bass staff with chords and single notes.

7

Musical notation for measures 7-12. Measures 7-8 are marked with first and second endings (1ª and 2ª). Measure 9 is marked [Canto]. The dynamics are marked *mf* (mezzo-forte). The notation includes chords and single notes.

13

Musical notation for measures 13-18. The dynamics are marked *p* (piano) and *pp* (pianissimo). The notation includes chords and single notes.

19

Musical notation for measures 19-24. The dynamics are marked *p* (piano) and *pp* (pianissimo). The notation includes chords and single notes.

25

Musical notation for measures 25-30. The notation includes chords and single notes.

31

Musical notation for measures 31-36. The dynamics are marked *f* (forte) and *p* (piano). The notation includes chords and single notes.

¡Qué fatal es mi destino!

Yaravy

Allegretto $\text{♩} = 104$ [96]

16.

Musical notation for measures 16-21. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Allegretto with a quarter note equal to 104 beats per minute. The dynamic marking is *pp* (pianissimo). The notation consists of a treble and bass clef staff with chords and melodic lines.

[Canto]

Musical notation for measures 7-12. Measure 7 is marked with a '7'. The dynamic markings are *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). A watermark 'DO NOT REPRODUCE WITHOUT PERMISSION' is visible across the page.

Musical notation for measures 13-18. Measure 13 is marked with a '13'. The dynamic markings are *ff* (fortissimo), *p* (piano), and *pp* (pianissimo).

Musical notation for measures 19-23. Measure 19 is marked with a '19'. The dynamic marking is *ff* (fortissimo).

Musical notation for measures 24-29. Measure 24 is marked with a '24'. The dynamic markings are *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo).

Musical notation for measures 30-35. Measure 30 is marked with a '30'. The dynamic markings are *sf* (sforzando), *p* (piano), and *sf* (sforzando). The tempo marking *rit.* (ritardando) is present at the end of the section.

La palomita

Yaravy

Andantino ♩ = 88 [♩. = 54]

17.

Musical notation for measures 17-22. The piece is in 3/8 time with a key signature of one flat (B-flat). Measure 17 starts with a piano (*p*) dynamic. The melody is in the right hand, and the bass line is in the left hand. A large slur covers measures 17 through 22.

7

Canto

Musical notation for measures 23-28. Measure 23 is marked with a piano (*p*) dynamic and the instruction *espressivo*. The melody is in the right hand, and the bass line is in the left hand. A large slur covers measures 23 through 28.

15

Musical notation for measures 29-34. The melody is in the right hand, and the bass line is in the left hand. A large slur covers measures 29 through 34.

23

Musical notation for measures 35-40. The melody is in the right hand, and the bass line is in the left hand. A large slur covers measures 35 through 40.

31

Musical notation for measures 41-46. Measure 41 is marked with a piano (*p*) dynamic. Measure 44 contains a trill (*tr*) in the right hand. Measure 46 is marked with a crescendo (*cresc.*). The melody is in the right hand, and the bass line is in the left hand. A large slur covers measures 41 through 46.

39

Musical notation for measures 47-52. Measure 47 is marked with a crescendo (*cresc.*). Measure 50 is marked with a ritardando (*rit.*). The melody is in the right hand, and the bass line is in the left hand. A large slur covers measures 47 through 52.

Catchua

Baile

Allegro ♩ = 96

19.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of two staves each. The first system (measures 19-22) begins with a piano (*pp*) dynamic and includes a *cresc.* marking. The second system (measures 23-26) features a *p* dynamic in the first measure, a *f* dynamic in the fifth measure, and a triplet of eighth notes in the sixth measure. The third system (measures 27-30) includes a *dim.* marking in the first measure, a *p* dynamic in the second measure, and a *pp* dynamic in the fourth measure. The fourth system (measures 31-34) features a *cresc.* marking in the fourth measure. The fifth system (measures 35-38) continues the piece with various dynamics and articulations. The sixth system (measures 39-42) concludes the piece with a final *cresc.* marking in the fourth measure.