

FEDERICO ABAD

álbum  
piano **PAISAJES**

Un panorama multicolor del lenguaje pianístico  
A colorful panorama of pianistic language

SINATRA|Berenice

fundación  sgae  
CON LA AYUDA DE FUNDACIÓN SGAE

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## SOBRE EL AUTOR

Titulado Superior en Pedagogía Musical, Diplomado en Ciencias de la Educación por Humanidades y profesor de Música en Educación Secundaria, Federico Abad ha compuesto también *Radio Jungla*<sup>1</sup>, un álbum que reúne ocho temas instrumentales de ritmos latinos, y es autor de dos manuales de lenguaje musical, *¿Do re qué?*, (Berenice, 2006-2019, con ocho ediciones gracias a su difusión en España e Hispanoamérica) y *Música fácil* (Berenice, 2018), así como de *Cancionero popular. 100 canciones con acordes* (Berenice, 2020) y *La colección Dolores Belmonte*, estudio etnomusicológico de un cancionero infantil de la Andalucía Oriental (Centro de Documentación Musical de Andalucía, 2008). Entre sus trabajos figura el desarrollo de contenidos y los textos para el área museográfica del Centro Flamenco Fosforito (Ayuntamiento de Córdoba, Delegación de Cultura, 2013) y dos guías didácticas para conciertos de la Orquesta de Córdoba. Ha sido miembro fundador y presidente de la Asociación de Profesores de Música de Andalucía. Como especialista en didáctica de la informática musical viene impartiendo diversos cursos presenciales y *online* para profesores y para el alumnado de máster de la Universidad de Córdoba. Además de su página web personal, donde se hace referencia a sus publicaciones en otros ámbitos, mantiene el blog de aula *Sí, soy músico. ¿Y qué?* y el blog colaborativo *Va de bailes*.

## ABOUT THE COMPOSER

Higher Degree in Music Education, Teaching Degree for Human Sciences and Music teacher, Federico Abad has also composed *Radio Jungla*<sup>2</sup>, an album that contains eight themes of latin rhythms, and is the author of two manuals for musical language, *¿Do re qué?* (Berenice, 2006-2019, eight editions, which has widespread in Spain and in Latin America), and *Música fácil* (Berenice, 2018). He has also written *Cancionero popular (Popular Songbook. 100 songs with chords)*. Berenice, 2020) and *La colección Dolores Belmonte*, ethnomusicological study of a children's song book of Eastern Andalusia (Musical Documentation Center of Andalusia, 2008). His work includes the development of content and texts for the exhibition area of Fosforito Flamenco Center (Córdoba City Council, Culture Department, 2013), and two didactic guides for concerts of the Orquesta de Córdoba. He has been a founding member and president of the Music Teachers Association of Andalusia. As a specialist in music computing didactics, he has been teaching several online and in front courses for teachers and for the master's students at the University of Córdoba. In addition to his personal web page, where his publications in other areas are referenced, he keeps the classroom blog *Sí, soy músico. ¿Y qué?* and the collaborative blog *Va de bailes*.

1 *Paisajes y Radio Jungla* están disponibles en audio en las principales plataformas de distribución musical: Spotify, Amazon, iTunes, Google Play, CD Baby, etcétera.

2 *Paisajes and Radio Jungla* are available in audio on the main music distribution platforms: Spotify, Amazon, iTunes, Google Play, CD Baby, and so on.



# *Paisajes*





# A LO SENTIMENTAL

Adagio ♩ = 65

Federico Abad

The musical score is written for piano and bass clef. It consists of five systems of music, each with a treble and bass clef staff. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Adagio' with a metronome marking of ♩ = 65. The score includes various musical notations such as triplets, slurs, and dynamics. Pedal markings are indicated by 'Ped.' and '\* Ped.' below the bass staff. The score is divided into measures, with measure numbers 4, 7, 10, and 13 marked at the beginning of their respective systems. The first system starts with a dynamic marking of *mf*. The second system starts with a dynamic marking of *mp*. The score concludes with a final cadence in the fifth system.

# SCHOOL RAG

Allegro ♩ = 130

Federico Abad

8<sup>va</sup>

*f* *mf*

5

8

11

14

## PEQUEÑA ESLAVA

Vivace ♩ = 190

Federico Abad

Musical score for measures 1-8. The piece is in 2/4 time with a key signature of one flat (B-flat). The tempo is Vivace, marked with a quarter note equal to 190 beats per minute. The dynamic is mezzo-forte (mf). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features eighth and quarter notes with various accidentals, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Musical score for measures 9-16. The notation continues from the previous system, maintaining the same key signature and tempo. The melodic line in the treble staff shows further development with more complex rhythmic patterns and accidentals. The bass staff continues with its accompaniment.

Musical score for measures 17-24. The piece continues with the same musical language. The treble staff features a mix of eighth and quarter notes, and the bass staff provides a steady accompaniment.

Musical score for measures 25-32. The melodic line in the treble staff becomes more active with sixteenth notes and eighth notes. The bass staff continues with its accompaniment.

Musical score for measures 33-40. The dynamic changes to mezzo-piano (mp). The piece concludes with a final cadence in the treble staff, while the bass staff continues with its accompaniment.

# NADA MÁS

Allegretto ♩ = 110

Federico Abad

Measures 1-3 of the piece. The music is in 4/4 time. The first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

Measures 4-6. The right hand continues with its intricate rhythmic texture, and the left hand maintains the eighth-note accompaniment. The dynamics remain consistent.

Measures 7-9. The right hand's texture becomes more dense with more frequent chordal changes. The left hand continues its accompaniment. Pedal markings are present at the end of the system: *Ped.* and *\* Ped.*

Measures 10-12. The right hand features a series of chords and arpeggiated figures. The left hand continues with eighth notes. Multiple *\* Ped.* markings are used throughout the system to sustain the accompaniment.

Measures 13-15. The piece concludes with a fortissimo (*f*) dynamic. The right hand has a final complex chordal passage, and the left hand plays a few final notes. A *\* Ped.* marking is at the beginning of the system.

# ANDALUZA

Più mosso ♩ = 130

Federico Abad

The first system of music consists of two staves. The upper staff is in treble clef with a 6/8 time signature, featuring a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef with a 6/8 time signature, providing a harmonic accompaniment with chords and eighth notes. The dynamic marking *mp* is placed in the first measure of the upper staff.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

The second system of music consists of two staves. The upper staff continues the melodic line with some rests and slurs. The lower staff continues the accompaniment. The dynamic marking *p* is in the first measure, and *mf* is in the fifth measure.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

The third system of music consists of two staves. The upper staff features a more active melodic line with eighth-note runs. The lower staff continues the accompaniment with eighth-note patterns.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

The fourth system of music consists of two staves. The upper staff has a melodic line with some rests. The lower staff features a prominent eighth-note accompaniment with a slur across several measures.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

The fifth system of music consists of two staves. The upper staff continues the melodic line with eighth-note patterns. The lower staff continues the accompaniment with eighth-note patterns and slurs.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

MEDITERRÁNEA NO. 2

Allegretto con moto ♩ = 100

Federico Abad

*mf*

Ped. \*Ped. \*Ped. \*Ped. \*

5

Ped. \*Ped. \*Ped. \*Ped.

8

\*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

11

\*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

14

\*Ped. \*Ped. \*Ped. \*Ped.

# BLACK & WHITE BLUES

Moderato ♩ = 100

Federico Abad

Musical notation for measures 1-4. Treble clef, 4/4 time signature, key signature of one flat. The right hand plays a series of chords and dyads, starting with a *mf* dynamic. The left hand is mostly silent, with a few notes appearing at the end of the system.

Musical notation for measures 5-8. The right hand continues with similar chordal patterns. The left hand enters with a melodic line. Pedal markings are present below the bass line.

Musical notation for measures 9-12. The right hand features more complex chordal textures. The left hand has a steady melodic accompaniment. Pedal markings are indicated.

Musical notation for measures 13-16. Measure 13 starts with a *f* dynamic. The right hand has a more active melodic line with triplets. The left hand continues with a melodic accompaniment. Pedal markings are present.

Musical notation for measures 17-20. The right hand features a melodic line with a sextuplet in measure 17. The left hand has a melodic accompaniment. Pedal markings are present.

## BALADA DEL AIRE

Adagio  $\text{♩} = 66$ 

Federico Abad

*mp*

*p*

*mf*

4 *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

7 \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

10 \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

13 \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*