

SEIS CANCIONES CASTELLANAS



I.

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Andante con moto

A-llá a-

rri-ba en a - que - lla mon - ta - ña yo cor - téu - na ca - ña, yo cor - téu - na cla-

vel. La - bra - dor, la - bra - dor, la - bra -

dor ha de ser. La-bra - dor, la - bra -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "dor ha de ser. La-bra - dor, la - bra -". The piano accompaniment is written on two staves (treble and bass clefs) and features arpeggiated chords and flowing sixteenth-note patterns. The music is in a 3/4 time signature.

dor, que mia - man - - te lo es. No le

rall. *a tempo*

The second system continues the vocal line and piano accompaniment. The lyrics are "dor, que mia - man - - te lo es. No le". Above the vocal line, the tempo markings "*rall.*" and "*a tempo*" are present. The piano accompaniment includes a dynamic marking "*p*" (piano) and another "*rall.*" marking. The musical notation includes various note values and rests, with some notes tied across bar lines.

que - ro mo - li - ne - ro, que me da con el ma - qui - lan -

The third system continues the vocal line and piano accompaniment. The lyrics are "que - ro mo - li - ne - ro, que me da con el ma - qui - lan -". The piano accompaniment maintains its arpeggiated texture, supporting the vocal melody. The key signature and time signature remain consistent with the previous systems.

de - ro. Yo le que - ro la - bra - dor, que co - ja las

cresc.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "de - ro. Yo le que - ro la - bra - dor, que co - ja las". Above the vocal line, the dynamic marking "*cresc.*" (crescendo) is present. The piano accompaniment features a "*cresc.*" marking and continues with its characteristic arpeggiated accompaniment. The system ends with a double bar line.

poco riten. *f a tempo*

mu - lasy se - va ya a - rar...

dim.

dolce

ya la me - dia

pp f pp

p

rall. **Poco più mosso**

no - cheme ven - ga a ron - dar...

pp

semplice

En - tra - la - bra - dor

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by the lyrics "En - tra - la - bra - dor" under a long note. The piano accompaniment consists of a right-hand part with arpeggiated chords and a left-hand part with a steady eighth-note bass line.

si vie - nes a ver - me.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "si vie - nes a ver - me." under a long note. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

Si vie - nes a ver - me

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Si vie - nes a ver - me" under a long note. The piano accompaniment maintains the same rhythmic and harmonic structure.

ven por el co - rral,

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "ven por el co - rral," under a long note. The piano accompaniment maintains the same rhythmic and harmonic structure.

su - be por el na - ran - jo,

que se - gu - ró vas.

En - tra la - bra - dor si vie - nes a ver -

perdendosi

me.

perdendosi

II.

Molto moderato e lugubre

p

f

¡Se - re - no!

pp *f* *p*

mf

¡Se-re-no! ¡Se - re-no! En mi casa hay un hom-bre dur-

p

mien-do con un ca - po - tón.

marc.

cresc. En la ma - no lle - va - ba un re - loj — y un pu - ñal de

cresc. *rall.*

Più largamente *dramatico*

plá - ta. ¡Ay, se - re - no, es - te hom - bre me ma - ta! ¡Ay, se =

f

re - no, es - te hom - bre me ma - ta!

cresc.

poco riten. *ff* *tempo*

Se - re - no!

p *ten.*

Se - re - no!

p

Se - re - no! Se - re - no! En mi

dim. *pp*

ca-sa hay un hom-bre dur-mien-do con un ca-po-tón. En la

ma-no lle-va ba un re-loj y un pu-nal de pla-ta.

Più largamente
molto appassionato

Ay, se-

re-no, este hombre me ma-ta!

III

Allegretto grazioso

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The middle and bottom staves are grand staff notation (treble and bass clefs). The music begins with a forte (*f*) dynamic. The melody in the middle staff features eighth and sixteenth notes with slurs and accents. The bass line provides a steady accompaniment with eighth notes.

The second system continues the musical piece. It maintains the same three-staff structure. The melody in the middle staff continues with similar rhythmic patterns and slurs. The bass line remains consistent with eighth-note accompaniment.

The third system of musical notation shows a change in dynamics. It starts with a forte (*f*) dynamic and transitions to a piano (*p*) dynamic. The melody in the middle staff includes a triplet of eighth notes. The bass line continues with eighth-note accompaniment.

The fourth system of musical notation includes the vocal line and piano accompaniment. The vocal line is in the middle staff, starting with a forte (*f*) dynamic and a slur over a triplet of eighth notes. The lyrics are: "llá-ma-le con el pa - ñue - lo; Há - ma - le con gar boy mo - dó." The piano accompaniment is in the bottom two staves, continuing with eighth-note accompaniment.

E - cha le laes - ca - ra pe - la ³ al o - tro la - do del

lo - mo. llá - ma - le, llá - ma - le ma - joal to - ro; llá ma

le; llá - ma - le na joal to - ro; llá - ma - le, llá - ma - le ma - joal

to - ro.

p *f*

To - re-ro ti - ra la

molto stacc.

ca - pa; to - re-ro ti-rael ca - po - te; mi - raqueel to-ro te

pi - - lla, mi - ra que el to - - ro te co - - - -

len. *sempre f* *Meno mosso (Moderato)*

f *p leggiero*

Ed.

meno fe con grazia

Ma - jo, si vas a los to - - ros, no lle-ves ca - pa - pa to-re -

ar; que son los to-ros muy bra - - vos yal-gun to -

Tempo 1º

re-ro le van - a ma - tar.

Llá-ma-le con el pa - ñue - lo; llá-ma-le con gar-bo y

mo-do. _____ E - cha-le la es - ca-ra - pe - la _____

al o-tro la-do del lo - mo. _____ llá-ma - le, llá-ma-le ma-jo al

poco riten. *a tempo* 3
to - ro; llá - ma - le, llá - ma - le ma - jo al to - - ro; llá - ma -

le, llá-ma - le ma-joal to - - ro. _____

To - re-ro, ti - ra la

molto stacc

ca - pa; — to - re-ro ti - rael ca - po - - te; —

mi - ra que el to - ro te pi - - lia, — mi - ra que el to - ro te

co - - - - - je.

ten. *sempre f*

sf

IV

Molto calmo e misterioso

pp

p con *espress* e *semplice*

No quie-ro tus a - ve-lla - nas, tam-po-co tus a - le - li -

p

es,

por que me han sa - li - do va - nas... las pa - la -

pp

bras que me dis - te

pp

Las pa-la-bras que me dis - te yen-do por a-gua a la fuen - te,

pp

dolce
 como eran pa - la-bras de a - mor... se las lle - vó la corrien-

p

te.

pp *espress.*

pp **Più lento**
 Se las lle - vó la corrien - te.....

pp

a tempo

Se las lle - vó la co - rrien - te de las cris - ta - li - nas a -

guas,

has - ta llegar a la fuen - te don - de me

pp

p

Poco più largamente
più intenso

dis - te pa - la - bra .

Don - de me dis - te pa - la -

pp

più intenso

bra de ser mi - a has - ta la muer - te .

mf

pp

ppp

V

Allegro ma non troppo

mf

Co - mo que - res que a - di -

pp

Leg.

vi - ne, si es - tas des -

Leg.

pierta o dor mi - da, co - mo no ba - je del

Leg.

cie - lo un án - gel y me lo di - ga!

Leg. *Leg.*

¡Co - mo quie - res que a - di - vi - ne!

Teo.

A - le - grí - a y más a - le - grí - a, her - mo - sa pa - lo - ma, cuan -

Teo.

do se - rás mí - a! ; Cuando se - rás

Teo.

mí - a, cuan - do vas a ser, her - mo - sa pa - lo - ma, ra - mi - to lau - rel!

Teo. Teo.

f
Cuan-do voy por le-ña al

crese.

** rall.*

mon - te, — o - le - ya, mi ni - na, y me me-

dim.

f

to en la es-pe-su - ra,

rit.

mae.

y ve-o la nie-ve blan - ca, — o - le - ya,

dim.

f

3

5

. mi - ni - ña, me a-cuer-do de tu her-mo - su - ra.

f

Ad.

mf

Qui - sie-ra

pp

dim.

Ad.

ser por un ra - to

Ad.

a - ni-llo de tu pen-dien - te, pa - ra de -

Ad.

cir-teal o - i - do lo que mi co-ra-zón
And.

sien - te. Qui - sie-ra ser por un ra - to....
And. *And.*

Las es-tre - llas voy con - tan - do,
cruc. ** stacc.*

o - le ya. mi ni - ña, por ver la que me per - si - gue
dim. *dim.*

f
Me per-si-

marc.

gueunlu-ce - ri - to, o - le - ya, mi ni - ña,

dim.

f
pe - que - ñi - to pe-ro fir - me.

f
dim.
Ped

mf
A - le - grí - ay más a - le - grí - a, hermo-sa pa - lo-ma, quan

pp
Ped

do se-rás mí - a, ¡Cuando se-rás

Ped.

mí - a, cuan - do vas a ser, her-mo-sa pa - lo - ma, ra - mi - to lau -

Ped.

perdendosi
rel!

perdendosi
Ped.

pp
¡Co - mo quie - res que a - di - vi - ne!

pp
Ped.

VI

Moderato, molto tranquillo

mf

Ma - ña -

ni - ta de San Juan le - ván -

ta - te tem - pra - ni - to y en la ven - ta - na ve -

rás de hier - ba - bue - na un

Pochis rit. *a tempo*

po - qui - - - to, y en la ven - ta - na ve -

f. *p*

rás — de hier - ba - bue - na un

Rit. *dim.* *a tempo*

po - qui - - - to,

dim. *pp*

p *pp*

Aque-lla pa-loma blanca que

pi - - ca en el ar-ci - piés, que por

Led. Led.

don-de la co-ge-rí - a, que por don - de la co-ge-ré

rall. *a tempo*

Led. Led. Led. * Led. Led.

Si la co-jo por el pi-co' se me es - ca - pa por los

pp

Led. Led.

piés.

perdendosi

pp

Led. Led.

para rit. Tempo I?

Co - ge,

p

Ped.

ni - na, la en - ra - ma - da, que la

Ped.

no - che es - tá se - re - na y la mú - si - ca re -

Ped.

sue - na en lo pro - fun - do del

f

p

Ped.

Pochiss rit.

a tempo

mar, del

mar,

Leg

Leg

y la mú - si - ca re - sue - na en lo pro - fun -

Leg

Leg

Rit.

do del mar,

del mar.

p

dim.

Leg

Leg

**Leg*

a tempo

pp

Leg