

Vidala

tranquile

I

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'tranquile' and the dynamics start with a piano 'p' marking. The score is divided into five systems. The first system shows the vocal line and piano accompaniment. The second system continues the vocal and piano parts. The third system includes first and second endings for the vocal line. The fourth system features a complex piano accompaniment with many beamed notes. The fifth system concludes with the instruction 'D.C. al 3' and 'Para concluir'.

Los cuatro compases
de la introducción
son míos.

El aire que sigue
es autóctono de la
provincia de Santia-
go del Estero.

J.M.

La irregularidad de las frases
responde a los versos con que
se cantan.

Armonización de J. D. M.

Veloz

Veloz

Zonada autóctona
cuyana de principios
del siglo XIX.

Armonización de S. S. W.

Ritmos específicos

Tribraqueo - yámbico (T! P!)

Coriambo (L P P!)

El inciso repetido que precede
al ritornillo compuesto por un
tribraqueo (T! T!) seguido de Troqueo
(L P) es que no corresponde. Ha de
haber sido maltonado. El Yambo (P!)
es de rigor.

VI

Las hojas de los naranjos

N.º 227 - a. 177

Aire de Liza (1824)

En luto me acordaré

Los ho-jos de los na-ran-jos
 van pa-a ho-as... los... van con los... van... los... Los ho-jos de los na-ran-jos...
 van pa-a ho-as... los... van con los... van... los... A... si... me... te... me... te...
 van pa-a ho-as... los... van con los... van... los... A... si... me... te... me... te...
 van pa-a ho-as... los... van con los... van... los... A... si... me... te... me... te...

Conada Vermaeue
Cuyana

Armonizada por S. E. U.

3

Ritmos específicos:

Tribraques-yambico (T. P.)

Coriambu (P. P.).

Gato con relación. Versión de S. Wilkes.

Con animación (♩ = 96)

Allegro e Ritico

el ritmo esquiáltero entre el canto y el acompañamiento } corresponde a una fórmula de $\frac{3}{4}$ contra otra de $\frac{2}{4}$

Gato.

1^o Canta mi es... da ven... tu, con... la y no lle... ces
 2^o Canta la pier... da ma... dre, cu... lo pa... ce... ce
 3^o Canta la per... dia con... la mi... bla... do... re...

el ritmo esquiáltero entre compases: $\frac{3}{4}$ contra $\frac{2}{4}$

que celebrando se a le... gran los co... ro... so... nos.
 lo'il arbol que se ca... ya no flo... ce... ce
 No hay me por se... dal de a... gua que can... do llue... re.

Vol

Volox

Volox

Volox

Volox

Volox

Volox

Volox

Volox

Volox



que con tanto se o. le gran mi ei. dar los ca... re... so...
 du'el de. Del qu se se ca mi ei. da ya ni (le... ve...
 No hay me. por ex... tal de a. que mi ve. de a que con de Me...

I
 res. II
 ce. III
 1. Qui ve. mi, que ve. mi, que ve.
 2. Que ve. III
 3. Que ve. I

I
 .. mi da me. dia mel. toy pa. ca. le a... li. D.C. a la 3ª estrofa.
 I
 P. D.C. al Gale.

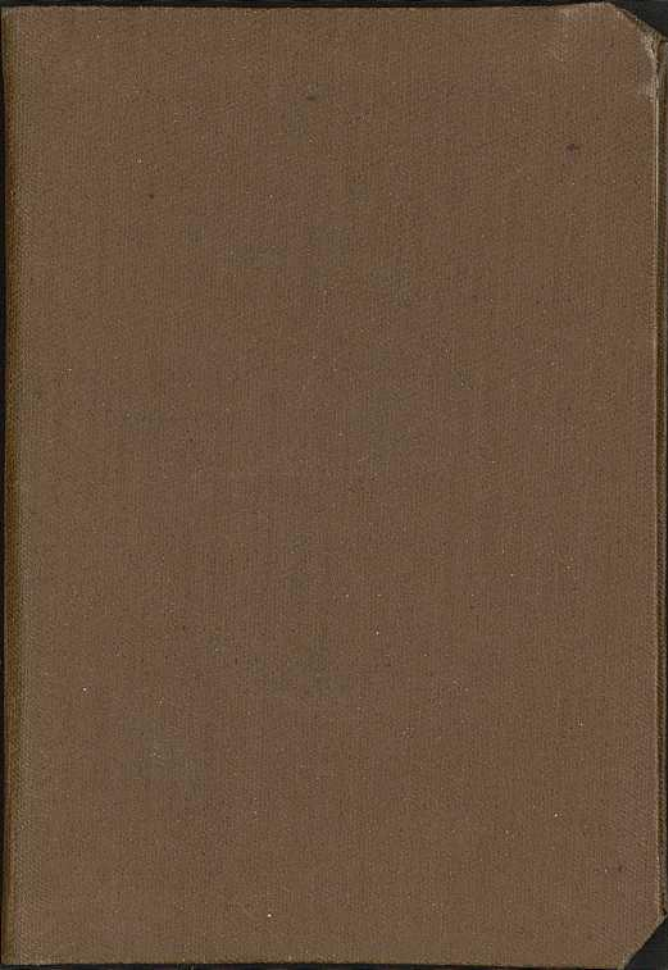
I
 5ª ni, que ve. mi ve. tan... do. de... melhada enán... do.
 II
 5ª

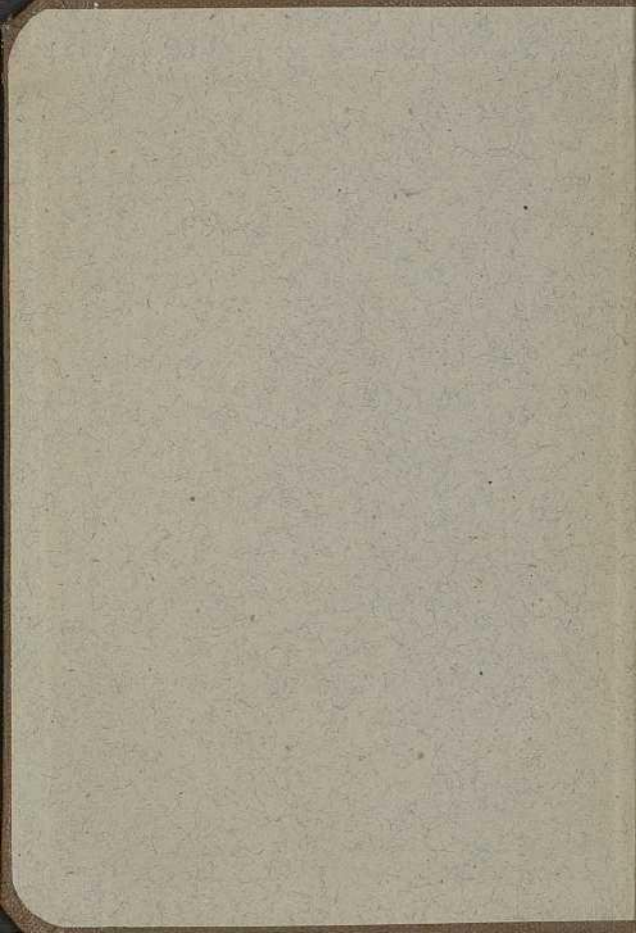
*) Primeros 9º entre compases. Tipo elástico por voces.
 * ponerlo a la línea melódica asimismo.

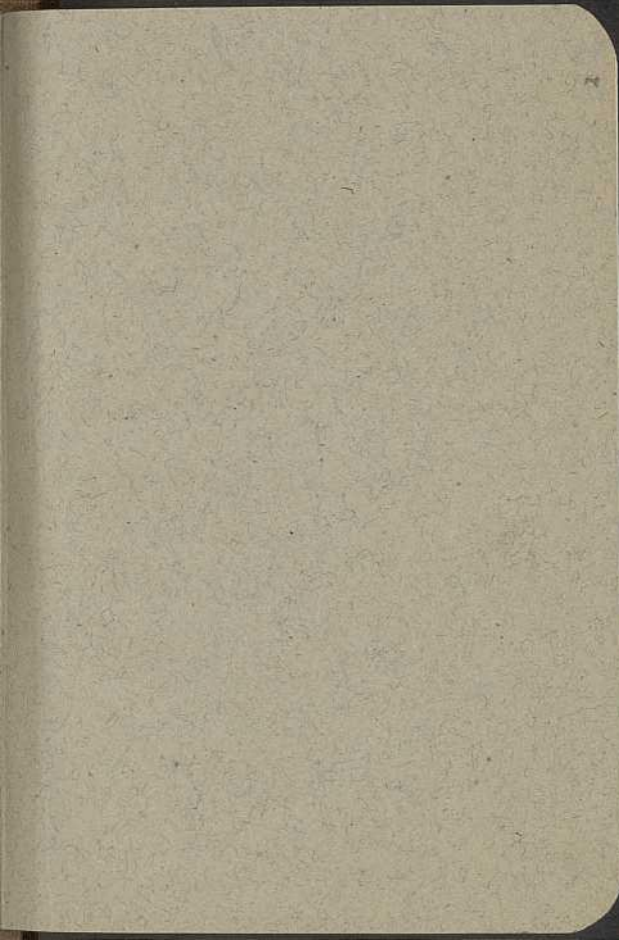
№ 2

3

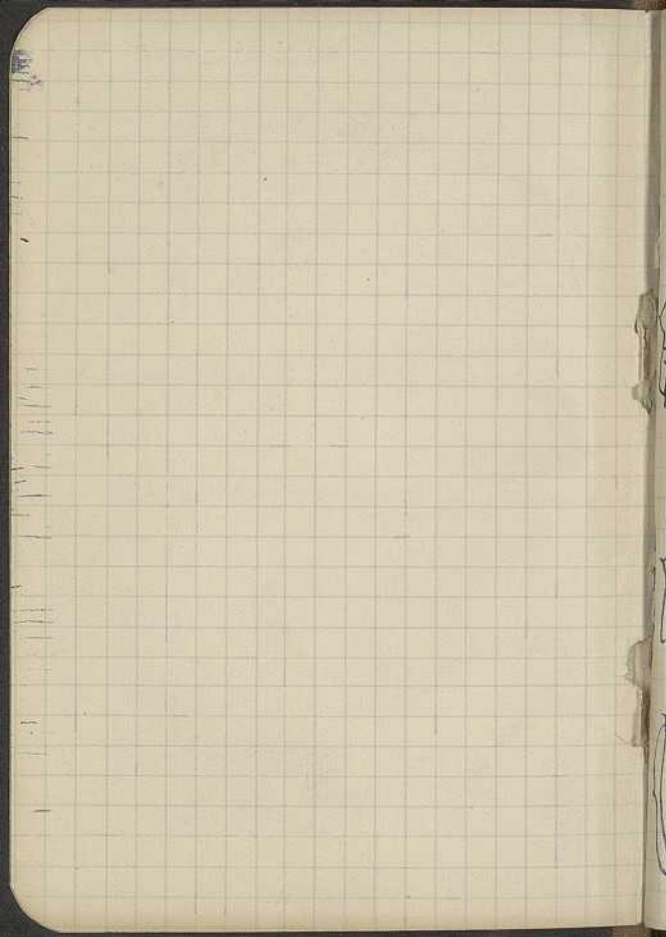








A



Allmanida *tracia* 1575 se
desarrolló en Alemania una va-
riante del *brando* denominada
"dansa allmanida", sustituti-
va de la *Pavana* que cayó en
desuso

Allegro moderato

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano dynamic marking 'p'. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over a final note in the first measure.

The second system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains a complex melodic line with many sixteenth notes and some beamed eighth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes.

The third system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The notation continues the melodic and harmonic development of the piece, ending with a double bar line.

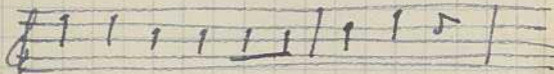
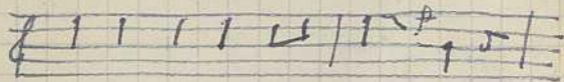
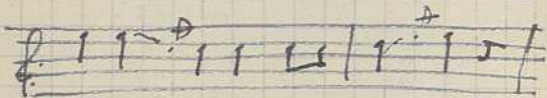
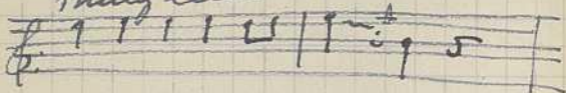
(J. Mattheson, 1681-1764)
(Diccionario enciclopédico de la música)

Argentina

Canto de velorios de angé-
litos y niños menores de 10
años (De Loreto.)

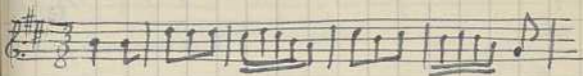
Musica sudamericana
de Carlos Vega

muuy lento

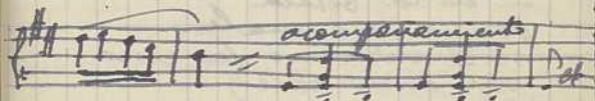
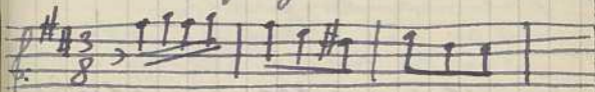


Dios en Trino y a su vez todos
Arcángelos, Querubines,
Angeles y Serafines
dicen Santo. Santo Santo.
(Signen estrofas)

Buleria

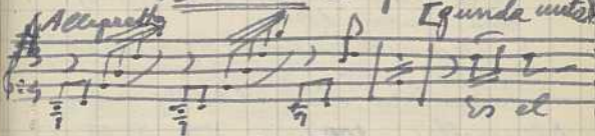


otro fragmento



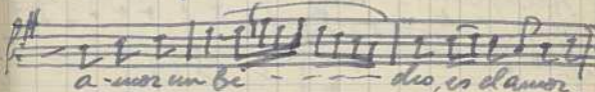
acompañamiento

Bolero (siglo XVIII se-
gunda mitad)

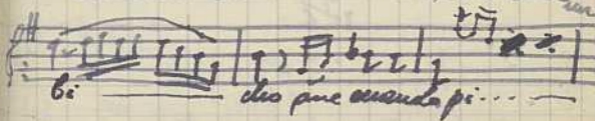


Accompagnato

es el



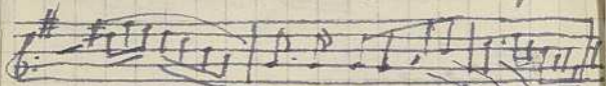
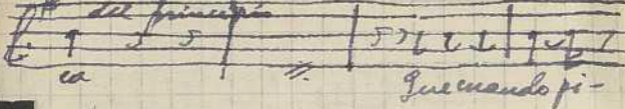
a-mor un bi - - - - - des, es el amor un



bi - - - - - des que cuando pi...

acompañamiento

del principio

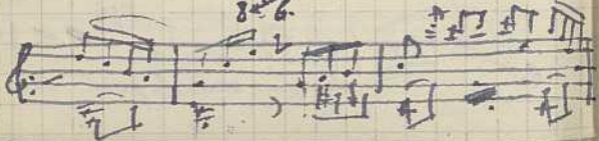
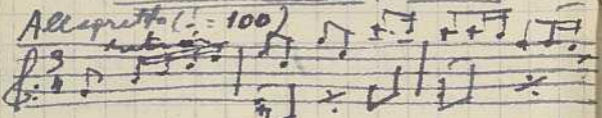


Es el amor un bicho (bis)
que cuando pica (bis)
no se encuentra remedio
ni en la botica (bis)
no se encuentra remedio (bis)
ni en la botica
porque sus males
si el cura no los cura
son incurables,
porque sus males
si el cura no los cura (bis)
son incurables.

(E. Odón. Cantos españoles)

Bolero del desengaño

Allargato (♩ = 100)



yo me acuerdo del tiempo que en ti viví

vi a que en ti viví

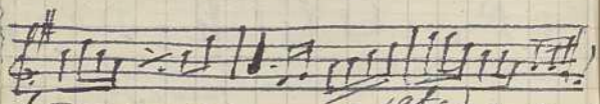
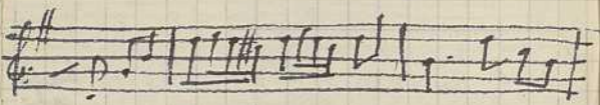
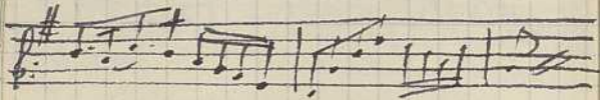
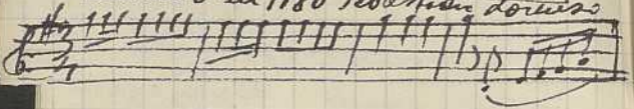
huye vaaaaa de ja-me y por ti hago me-mo-ria

cierto ya se ve no, no, no, no, no, no, no no no te creere!

yo me acuerdo del tiempo
 que en ti viví (bis)
 huye, vaaaaa de ja-me
 y por ti hago memoria
 cierto ya se ve
 no no no no no no no no no
 no no no te creere!

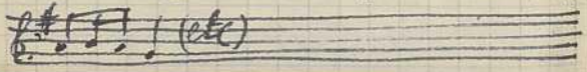
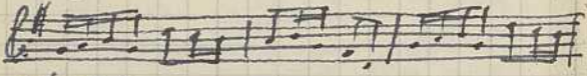
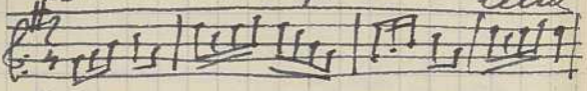
y por ti hago memoria
 pero olvidemos
 las ditas que un ingrato
 (E. oim... cantos upaio etc.)

Otro ejemplo de Bolero
 lo invento en 1780 Sebastian Durais

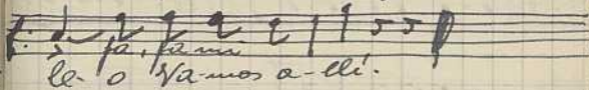
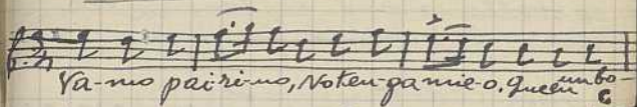


(Diccionario enciclopédico ilustrado) (etc)

Bourrée. Antigua danza
 popular de Auvernia en $\frac{2}{4}$ o $\frac{6}{8}$.
 el carácter pastoral
 (Diccionario enciclopédico ilustrado) con
 letra

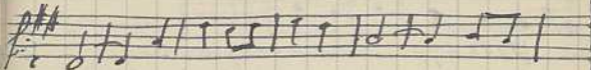
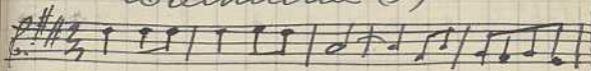


Balsera



Walter Starkie. - Don gitano,
pág. 255

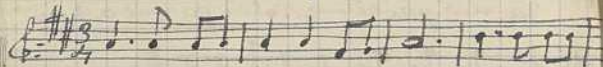
Cachucha (3)



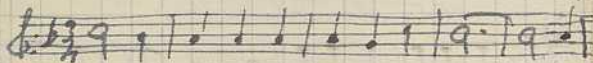
Walter Starkie. - Don gita-
no, pág. 284.

Parece, por el texto, aludir a la
cachucha, si bien está represen-
tada, tradicionalmente, en
compás ternario.

Castilla, música de origen
castellano que cantan en ba-
diar (Alpujarras, Granada)



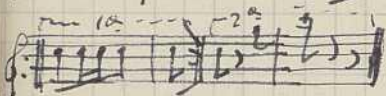
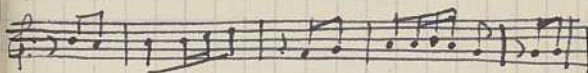
otra del mismo tipo

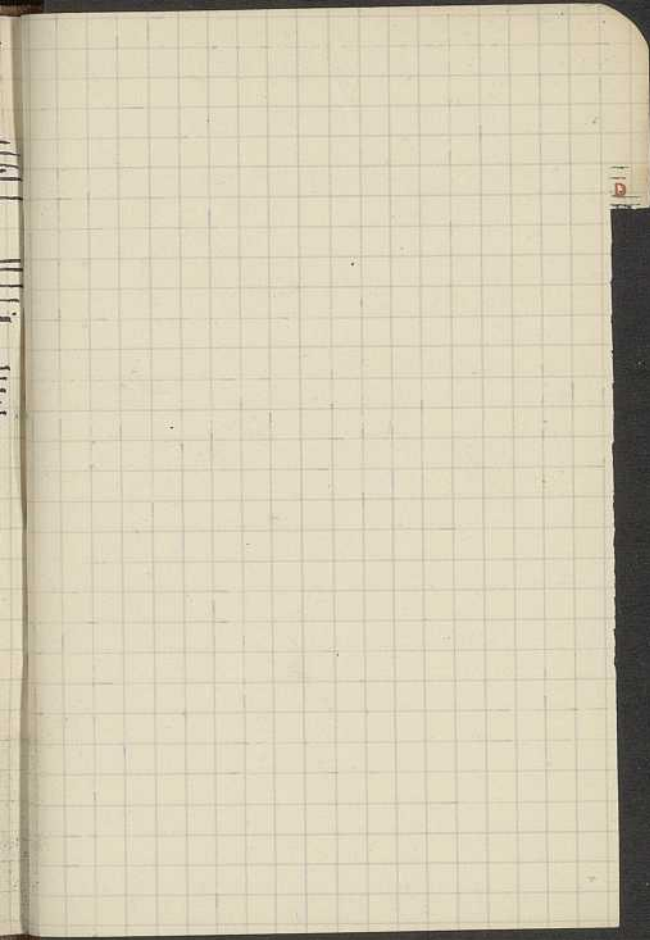


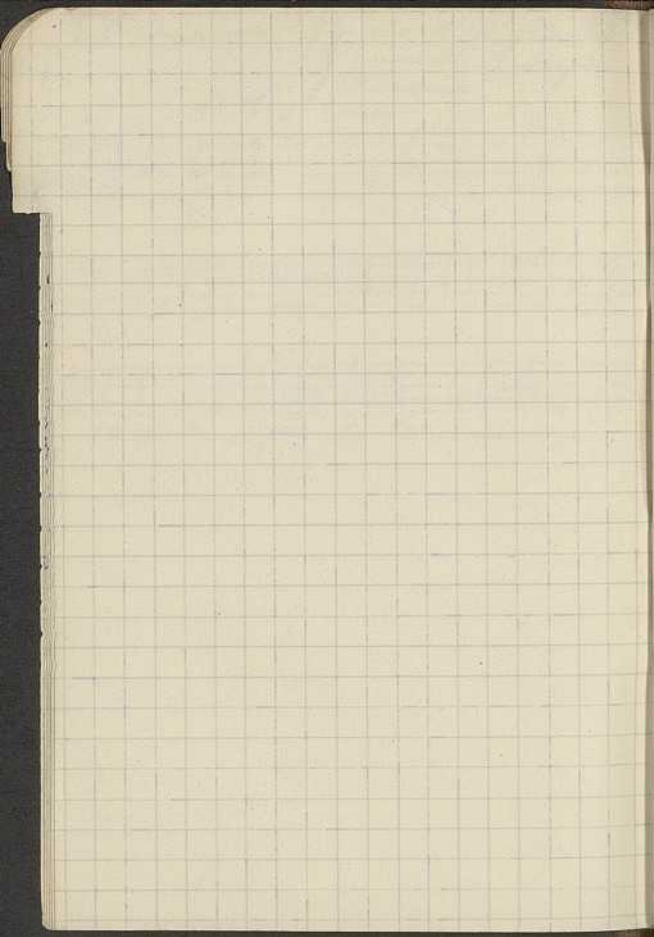
Letra, que no encaje bien:
molineros que mueles trigo
con el fuerte peñón,
sigue, sigue moliendo tu trigo
mientras duermes y descansas
[mi amor,
ay, ay, ay, mientras duermes
[y descansas mi amor.

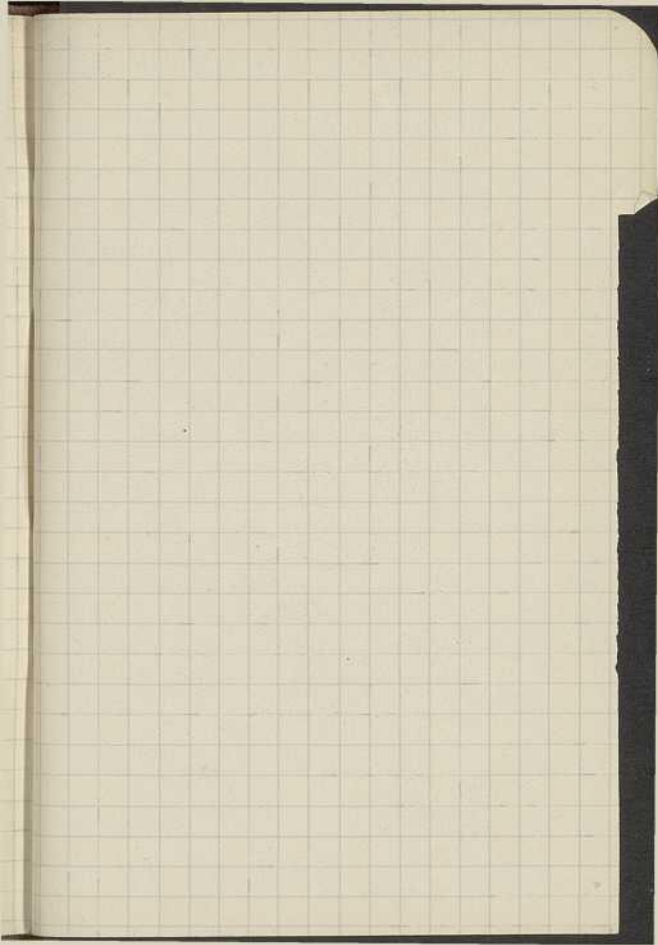
Walter Starkie, - Don gitano,
pág. 334, los dos conciones.

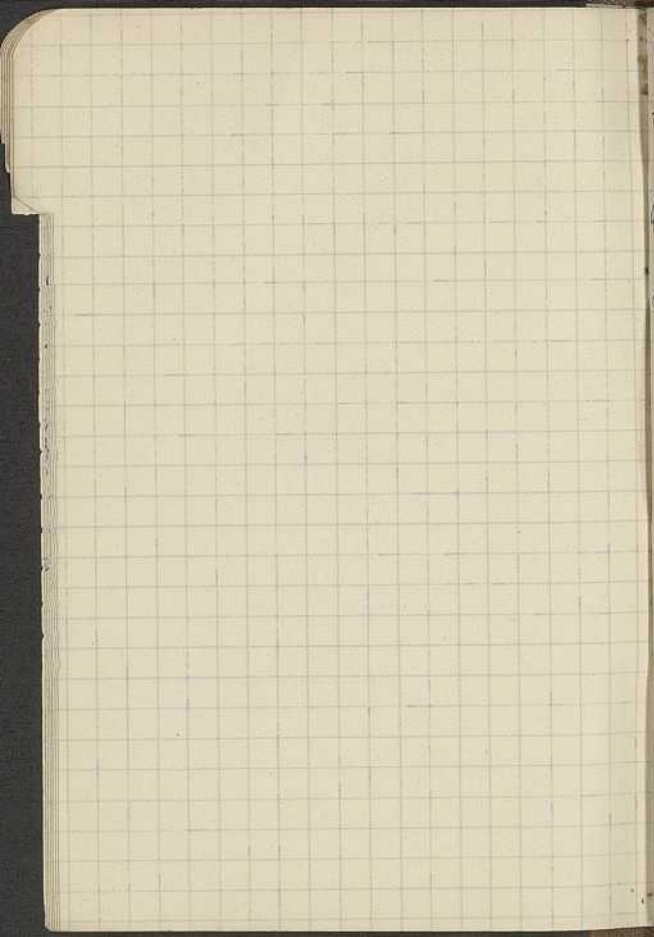
Caracoles



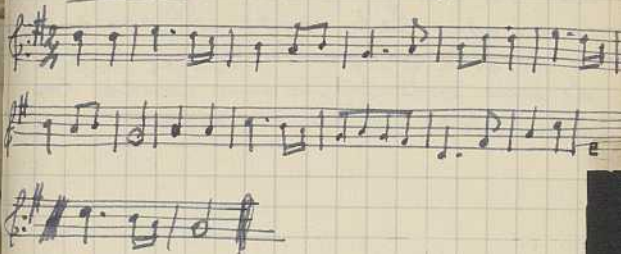






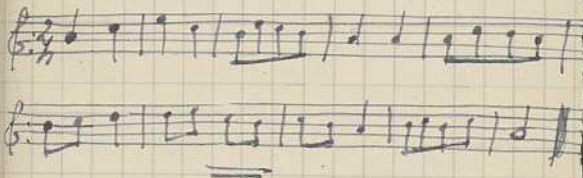


Slávico. Vento de tipo -

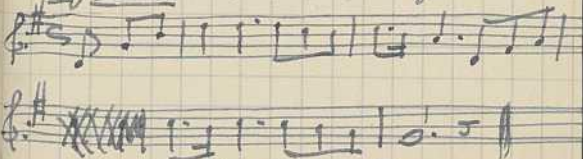


Walter Starkie. Don gitano,
pag. 106

Otro, más ritmico, de la
misma obra:

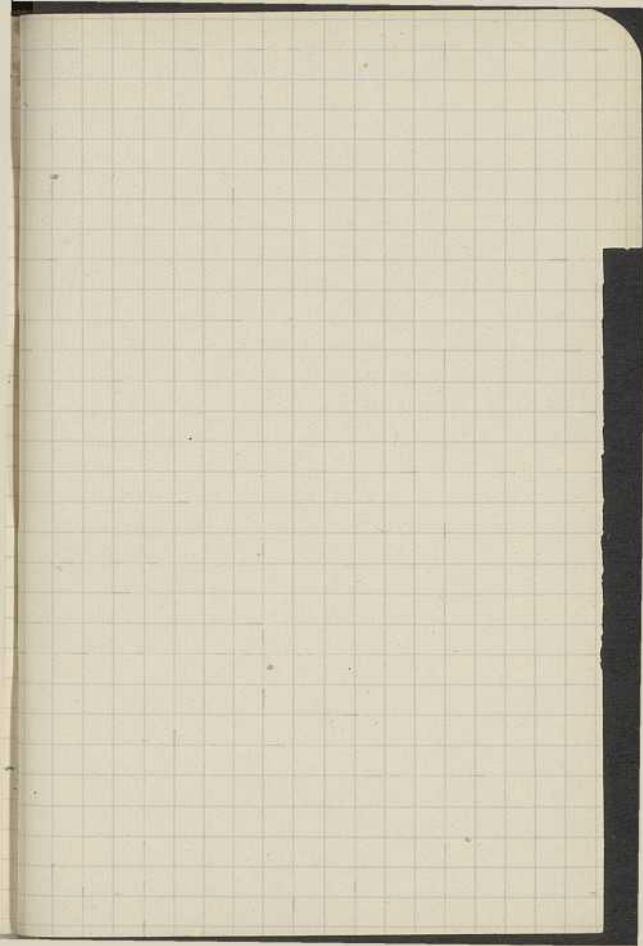


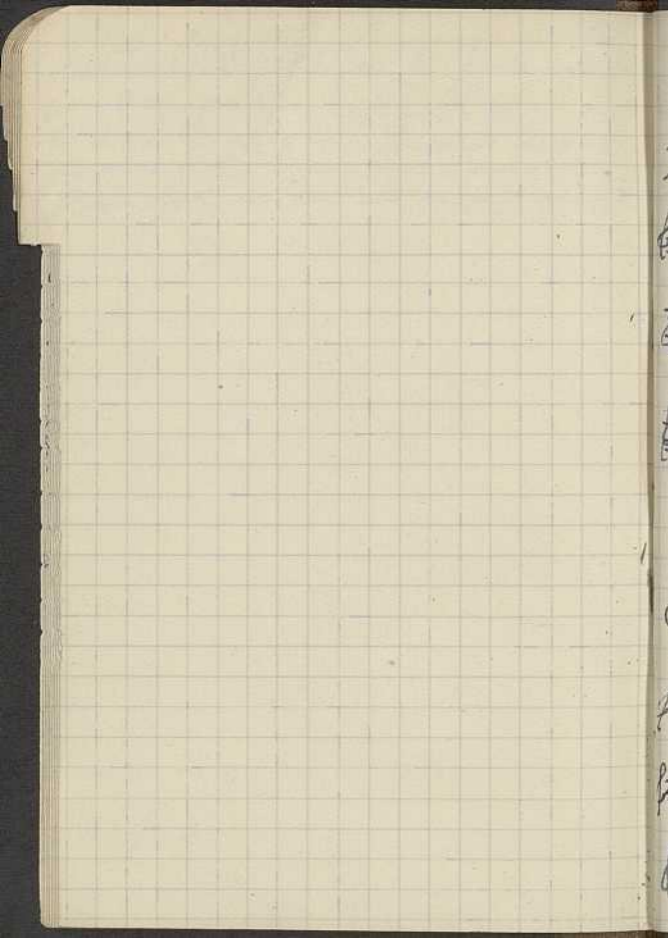
Español, Vento de tipo -



Walter Starkie. - Don gita-

- no, pág. 108. Aunque canta-
do por los gitanos, lo ponemos ba-
jo el epígrafe español por creer-
lo de este origen. Starbke habla
de que este mismo canto lo
transformaban en modo menor.

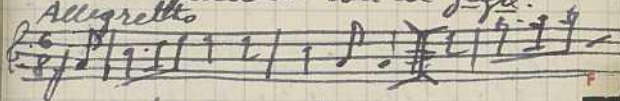




Torlana o Furlana

Danza originaria de Friul. se hizo (según parece) popular en Venecia a principios del s. XVII. Tiene cierto parecido con la Giga.

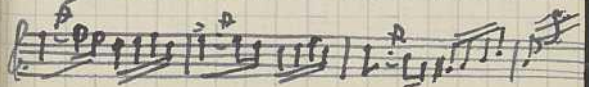
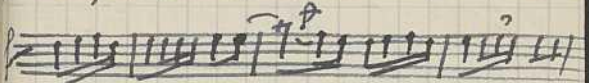
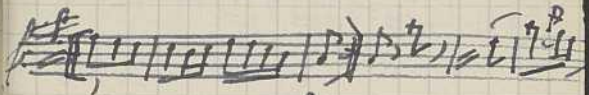
Alligretto



(D. Cempri, 1660-1744)
(Dice en el p.º de la Unica)

Farruca (primitiva)

modto.



Farruca

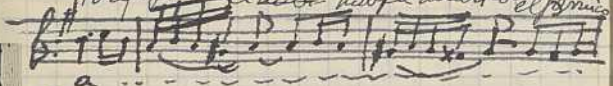
Allegretto



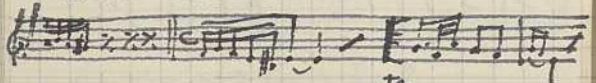
meno



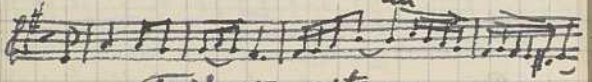
u. na fa. rruca - ca. una fa. rruca en sa llicia
por que se e de heste hab a unert. el parruca



a ..

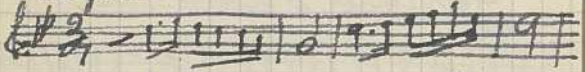


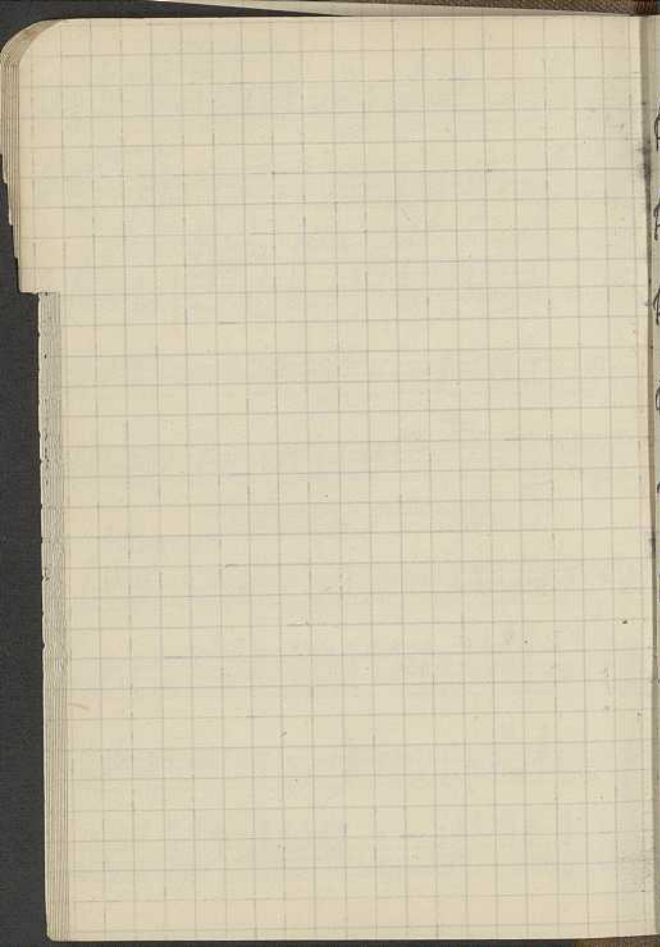
ten



Farruca gitana

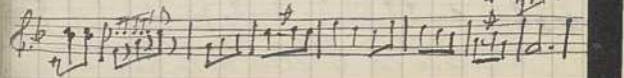
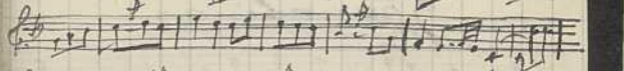
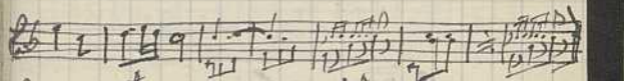
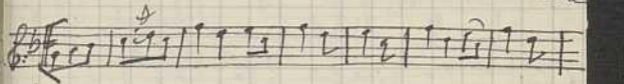
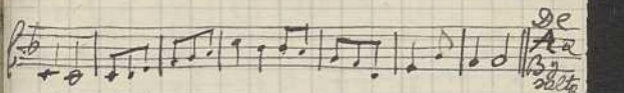
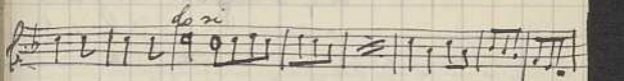
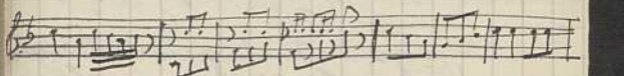
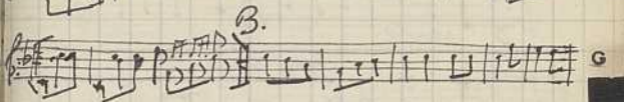
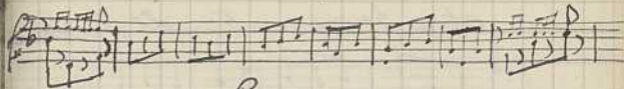
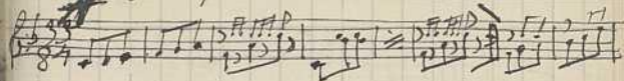
Allegretto

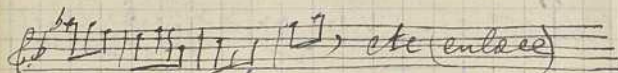
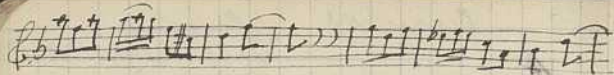




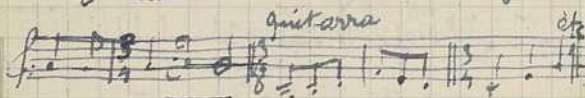
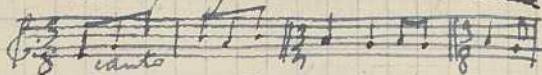
Guajiras

Lucero
"Aires andaluces"



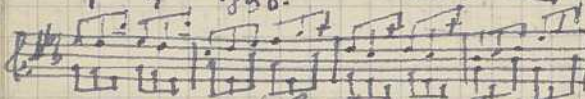
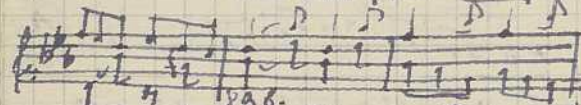
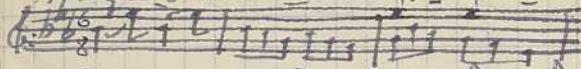


otro fragmento, de sucesiva



*Giga - Antigua danza
de origen inglés*

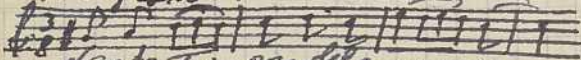
Allegro vivace



*Diccio (de T. S. Bach) ex
la música*

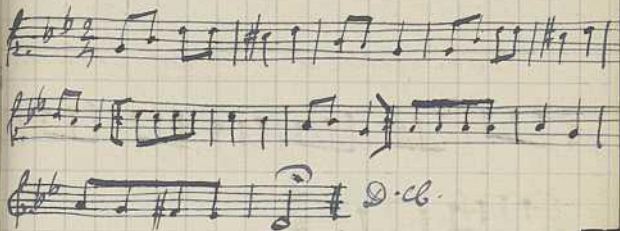
Granadinas

Allegretto



*danza ti-gas del pue-ro - er
(sigue a la vuelta de la hoja siguiente)*

gitanos - Cantos de los -



Walter Starkie. - Don gitano,
pág. 94. Ejemplo de un canto gi-
tano, al parecer de unos que pro-
cedían de Grecia.

(Véase Eslevis)

Otro canto de gitanos:



(De la misma obra)

Véase Irlanda, donde se en-
contrará una transforma-
ción gitana sobre un canto
de dicha nación.

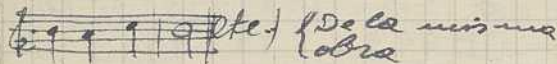
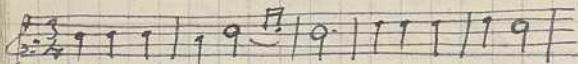
Véase también Español, don-
de se verá un canto de ambiente
español cantado por gitanos.

Granadilla de deusa gitana

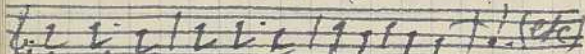


Walter Starkie. - Don gitano,
pag. 314.

Fragmento de un poema sobre-
la virginidad de la novia gitana



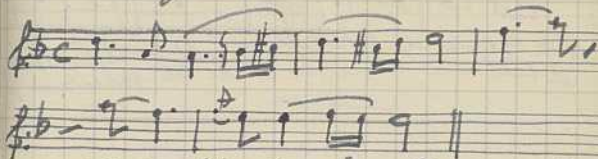
Signe granadinas
(Véase otras final letra H.)



Las pa-ti-gas del pu-re-er.
(Diccionario enciclopédico ilustrado)

Garrotin
Véase final de la letra H.

Hungría - Música de

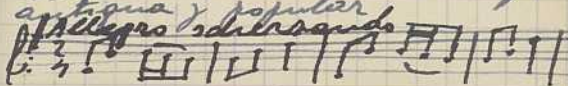


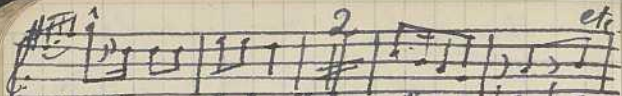
Walter Starkie. Protamundos
y gitanos. Música de una trova-
dora húngara de principios del
siglo XV D.E., llamado Crnka
Panna.



(De la misma obra. melodía
de una rapsodia)

Hopak = danza rusa muy
antigua y popular

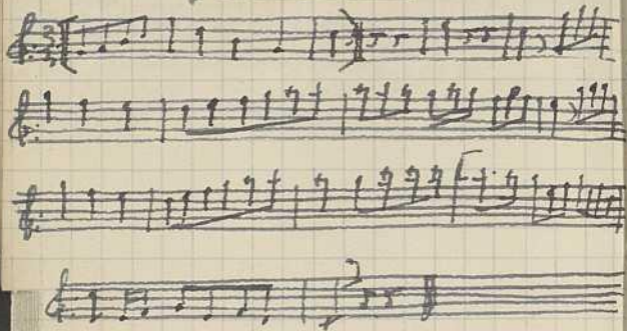




La Feria de Sorotchini, de Mussorgski (re)
(Diciendo mucho de la Música)

7
3
)

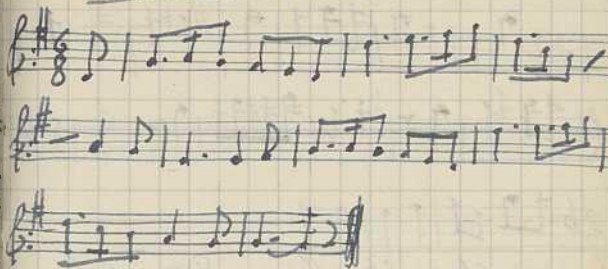
Granadinas



Garrotin (baile gitano)

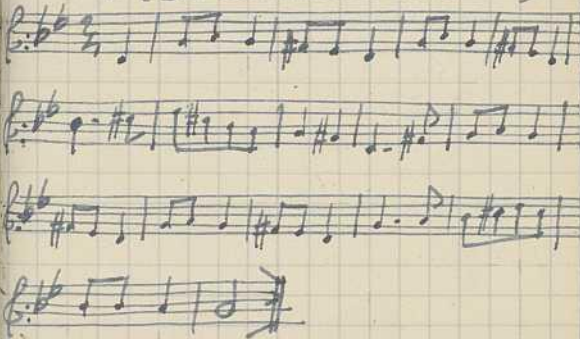


Irlanda - Canto de.

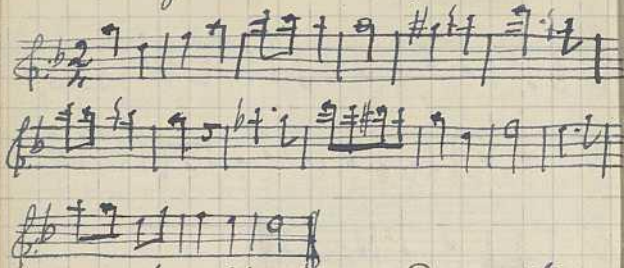


Walter Starkie. - Don gita-
no, pag. 109

Esta melodía fué adapta-
da por los gitanos - al poco
tiempo del modo siguiente:
(De la misma obra)



(Signe Irlanda)

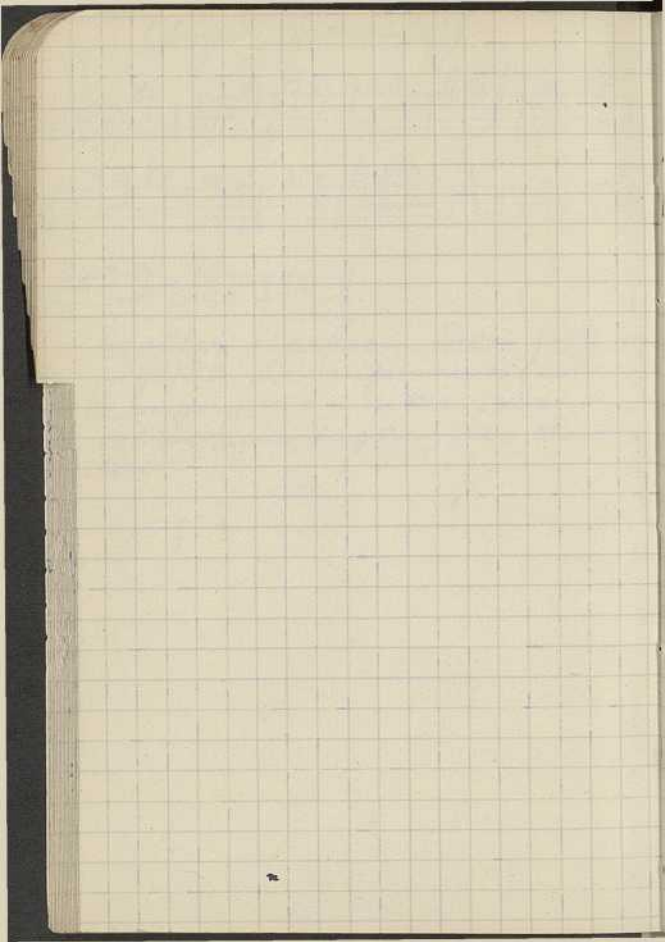


Walter Starkie. — Don gitano,
pág. 156. Se supone irlandés,
deba por ser su autor irlandés,
si bien tiene ingerencias erudi-
tas

11

12

13



Sarabe

Allegretto (♩ = 126)

Handwritten musical score for the first system of 'Sarabe'. It consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. There are some markings above the first staff, including a '2' with a '4' above it, and a '2' with a '4' above it. The second measure of the lower staff has a '9' above it and '1-2-34' to its right.

Handwritten musical score for the second system of 'Sarabe'. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. There are some markings above the first staff, including a '2' above the first measure.

(Hernández. Flores de España etc.)

Salero de Perez

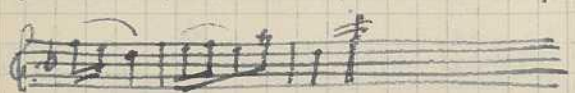
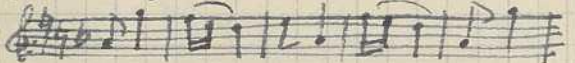
Handwritten musical score for the first system of 'Salero de Perez'. It consists of two staves. The upper staff is in treble clef with a 3/8 time signature. The lower staff is in bass clef. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

Handwritten musical score for the second system of 'Salero de Perez'. It consists of two staves. The upper staff is in treble clef with a 3/8 time signature. The lower staff is in bass clef. The music continues from the first system.

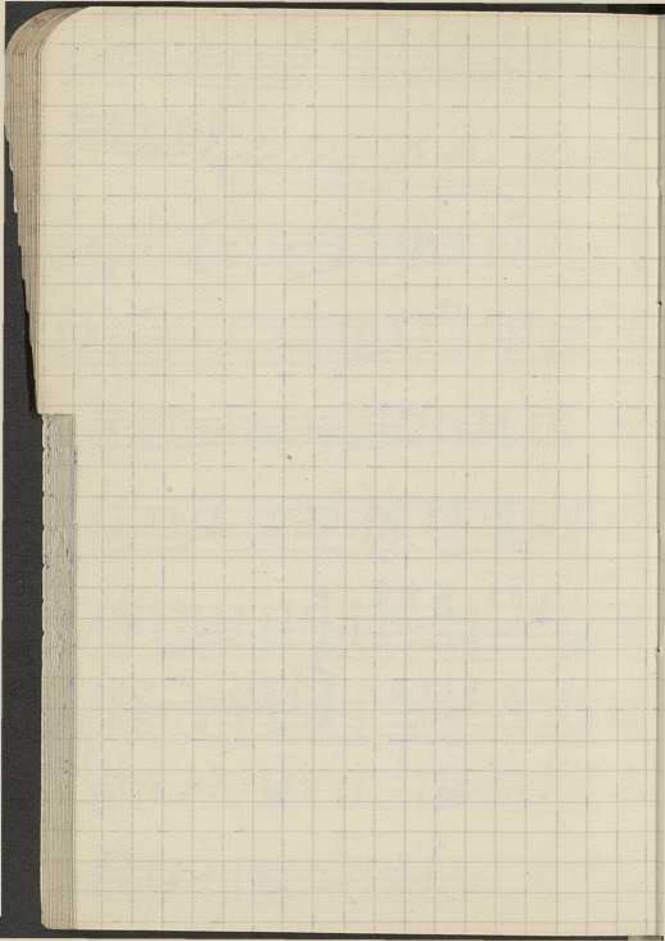
Handwritten musical score for the third system of 'Salero de Perez'. It consists of two staves. The upper staff is in treble clef with a 3/8 time signature. The lower staff is in bass clef. The music continues from the second system. There is a 'do' marking above the first measure of the lower staff.

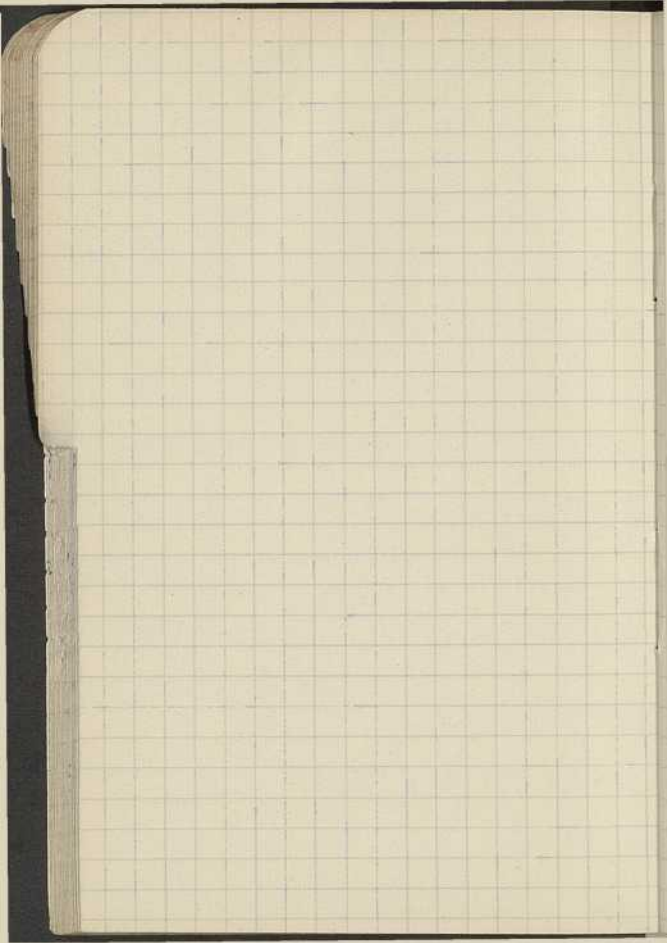


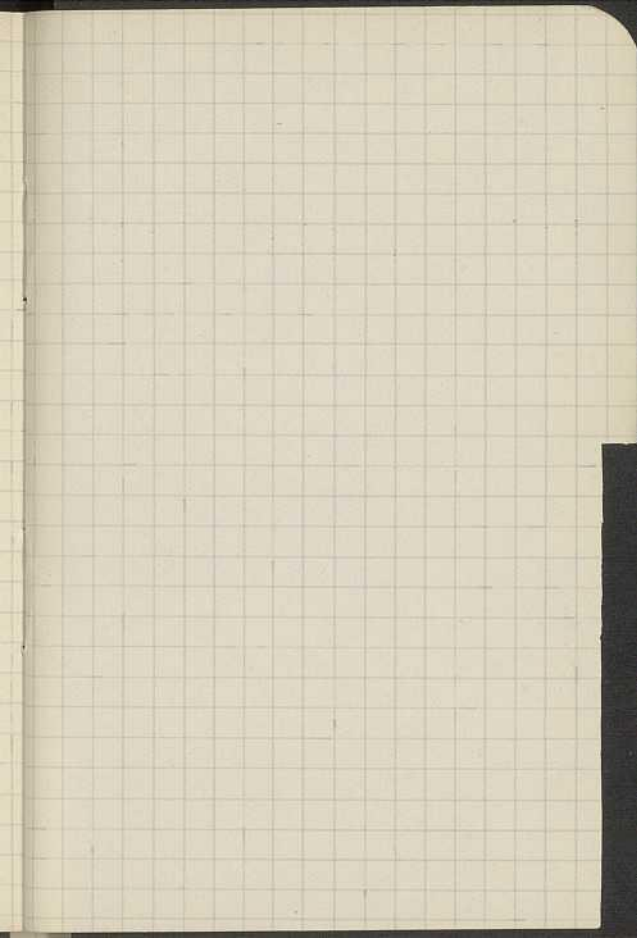
Salvo de las Viñas



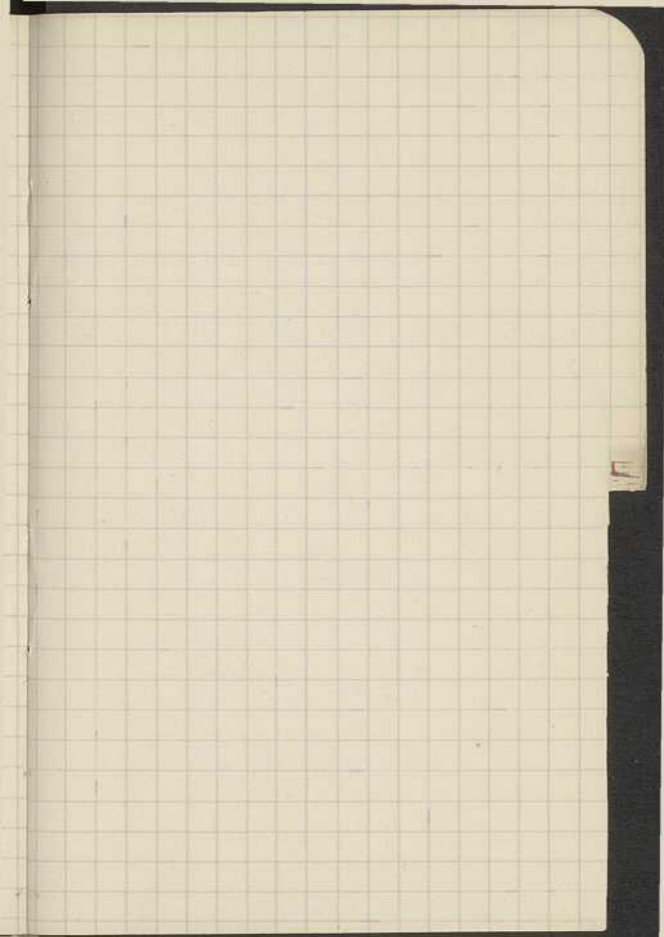
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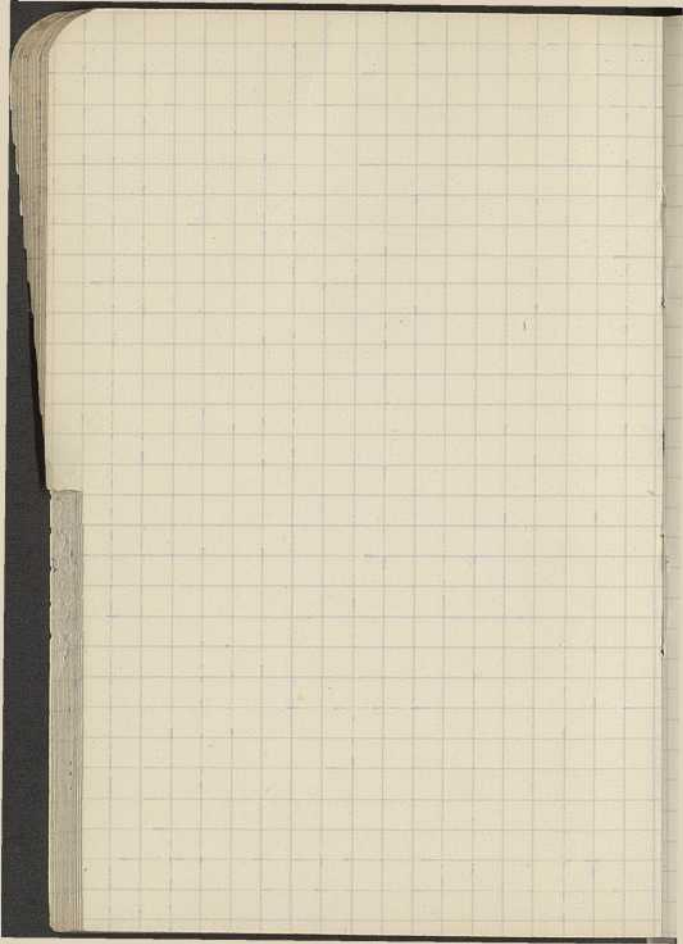


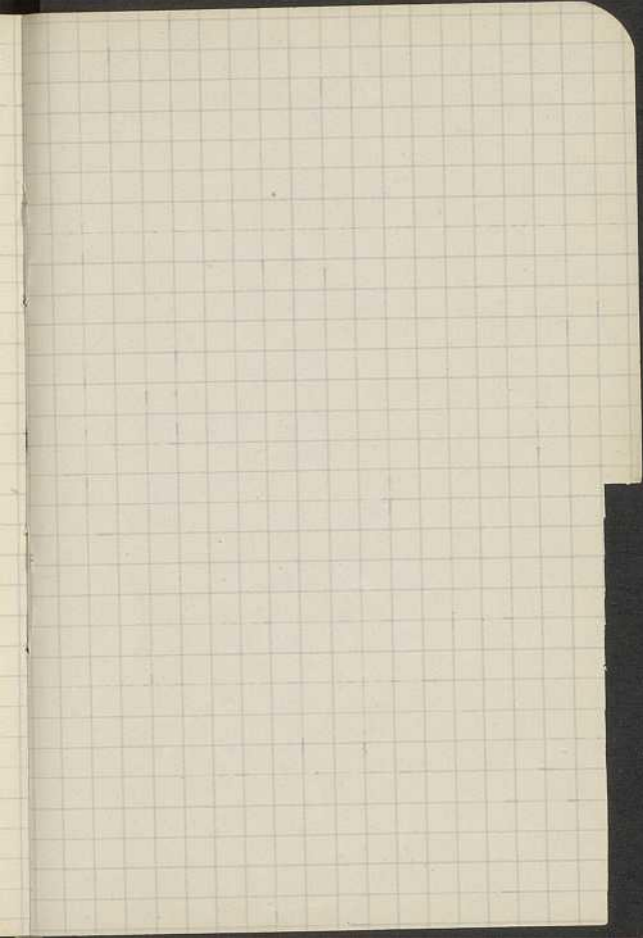


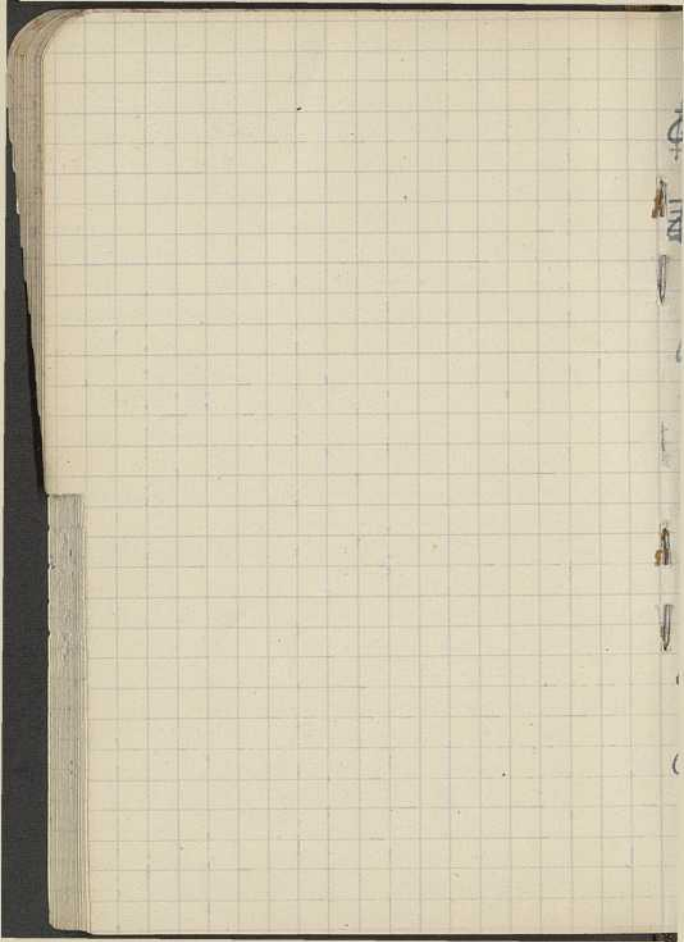




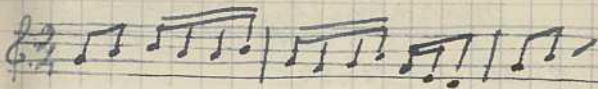








moros. música de los.

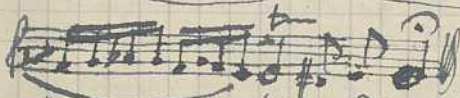
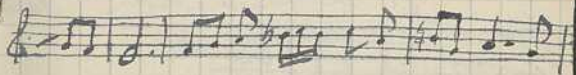
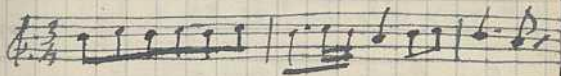


Walter Starkie = Don gitanos
pag. 62. melodía que oyo en Tetuán, en el campo, a un moro negro y barbudo que la tocaba en una rústica flauta.

(Véase también la letra ²/₄)

Martinete

M



Walter Starkie - Don gitanos

página 253.

Marabú, el abanico su-
[dulce del siglo
XVIII]

Andantino ($\text{♩} = 54$)

Handwritten musical notation for the first staff. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'ni-ni-ni' are written below the notes. The staff continues with a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics 'ni-ni-ni' below. The staff concludes with a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics 'ni-ni-ni' below.

Handwritten musical notation for the second staff. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'de pi-ca-por-te, con el ay' are written below the notes. The staff continues with a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics 'de pi-ca-por-te, con el ay' below. The staff concludes with a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics 'de pi-ca-por-te, con el ay' below.

Handwritten musical notation for the third staff. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics '- con el ma-ra-bay, con el i, con el ma-ra-' are written below the notes. The staff continues with a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics '- con el ma-ra-bay, con el i, con el ma-ra-' below. The staff concludes with a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics '- con el ma-ra-bay, con el i, con el ma-ra-' below.

Handwritten musical notation for the fourth staff. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics '- bré Ay que me mu, que me muero' are written below the notes. The staff continues with a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics '- bré Ay que me mu, que me muero' below. The staff concludes with a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics '- bré Ay que me mu, que me muero' below.

Handwritten musical notation for the fifth staff. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics 'etc.' are written below the notes. The staff continues with a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics 'etc.' below. The staff concludes with a quarter note G4, a quarter note A4, and a quarter note B4, with the lyrics 'etc.' below.

cuando la Cruz.

Cada vez que los cuernos
sienten yo el golpe - con el ay
con el marabay, con el i
con el marabú, / ay que
me mu, que me muero
San Juan de la Cruz
(C. O. - Cantos españoles)

Municira

Allegretto

Handwritten musical score for 'Municira' in G major, 2/8 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/8 time signature. The music is written in a rhythmic, dance-like style with many eighth and sixteenth notes. A dynamic marking 'p' (piano) is present in the first staff. The second and third staves continue the melody. The fourth staff includes a first ending bracket labeled '1-14' and a second ending bracket labeled '1-20'. The fifth staff contains rhythmic notation, possibly for a guitar accompaniment, with vertical stems and flags.

De la obra de Romero

Macarena

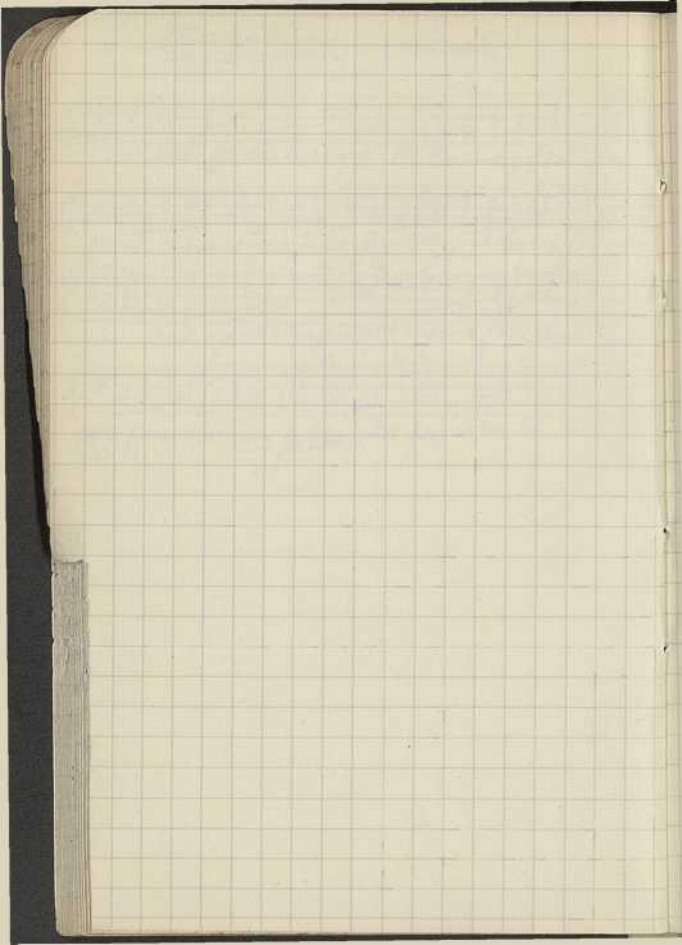
(de la obra de Romero)

Handwritten musical score for 'Macarena' in G major, 3/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a simple, rhythmic style with quarter and eighth notes. The second and third staves continue the melody.

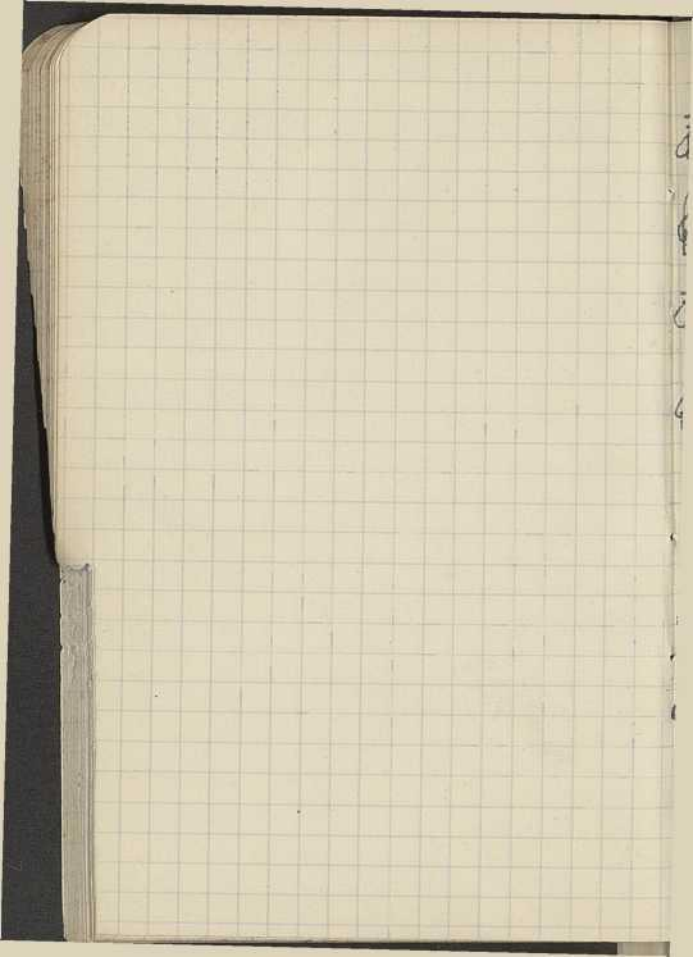
Mariana (Finel)

Sal-ga la lu-na. la lu-na q'el sol p'ue si
pue-res p'ue ya a ti te p'ue cra p'ue de mi fianza
pue yo de tu p'ue rot no me fio carne de mi
por p'ue eres muy falsa. (De la obra de Romero)

The image shows a handwritten musical score on a page of graph paper. The score is written in black ink and consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written with various note values, including quarter and eighth notes, and rests. The lyrics are written below the notes. The second and third staves continue the melody and lyrics. The fourth staff concludes the piece with a double bar line and a repeat sign. The handwriting is clear and legible.







Ole' de la Curra

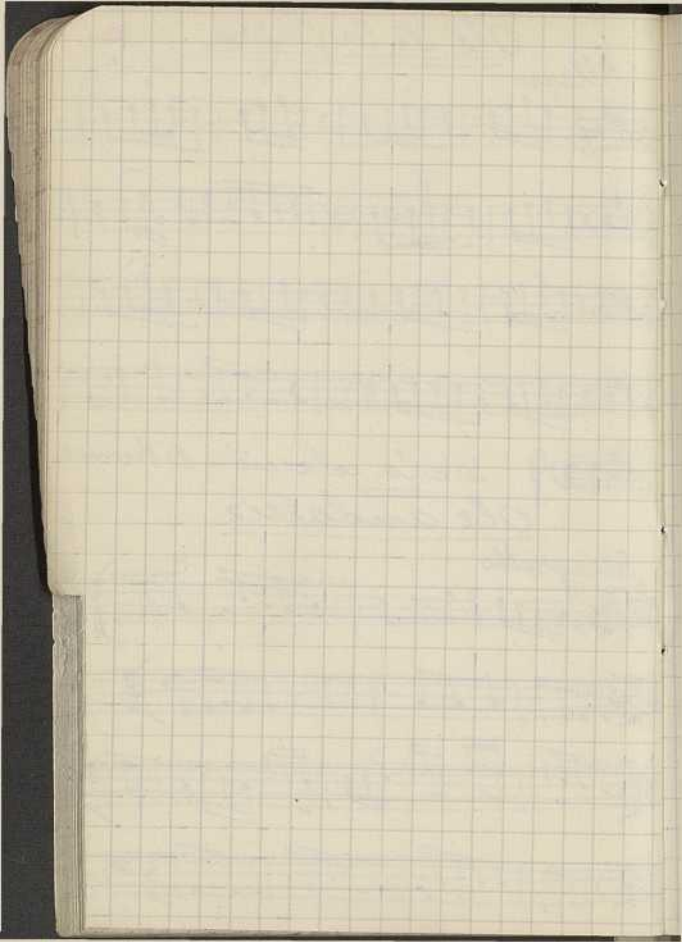
Allegro

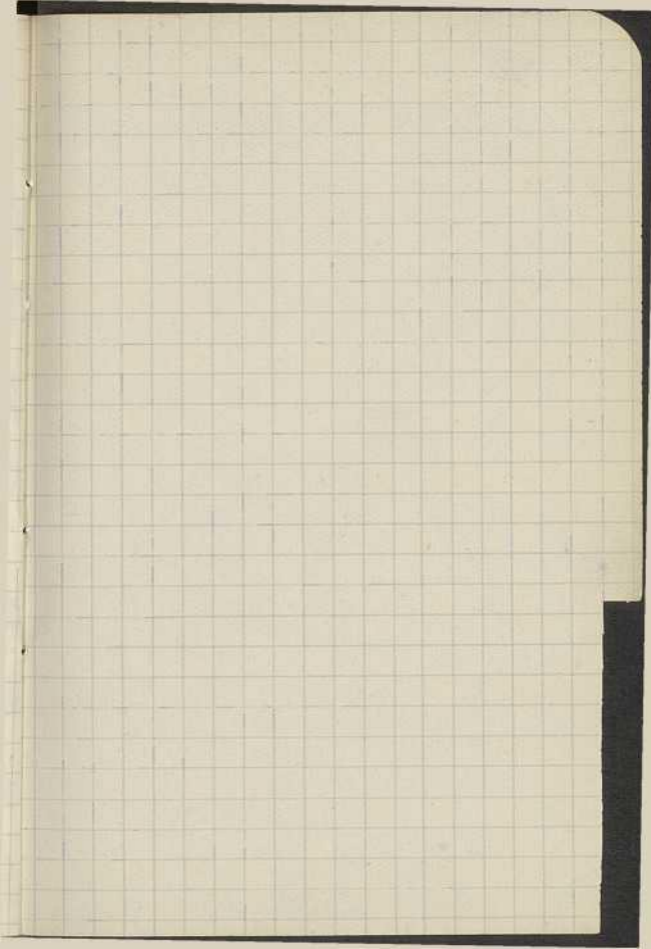


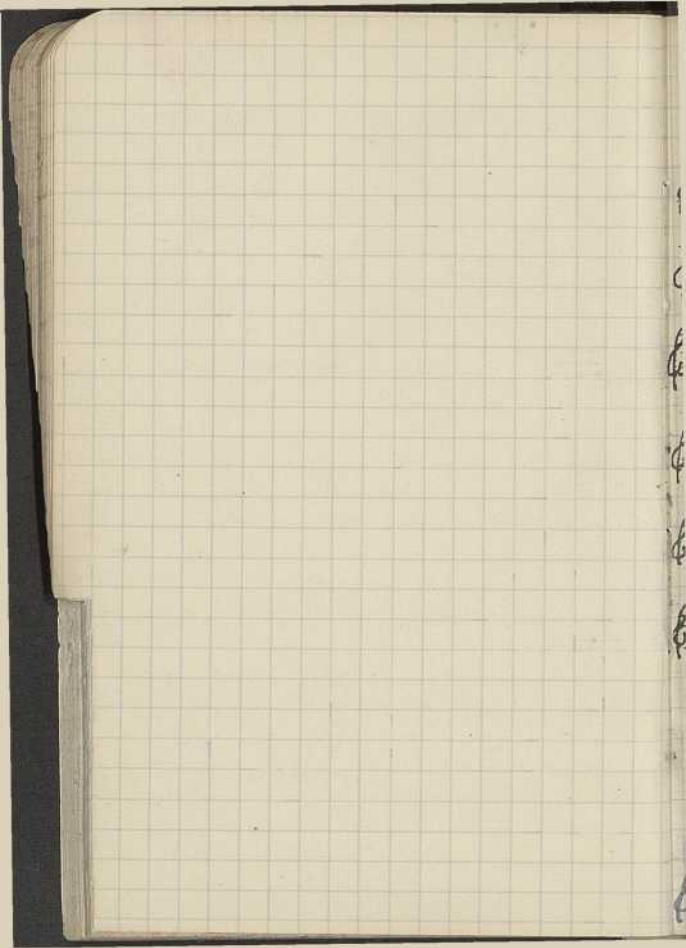
De la coleccion de Romero
Ole' andaluz

Allegretto









mdto. 6 = 108 Panaderos " Juena Aires andaluzes

Handwritten musical score for 'Panaderos'. The score consists of seven staves of music. The first staff is in treble clef with a 6/8 time signature. The second staff is in bass clef with a 2/4 time signature. The music is written in a style characteristic of 19th-century manuscript notation, featuring various note values, rests, and dynamic markings. The piece concludes with a double bar line and a fermata.

300. Flores de España, de Her-
nandez, de mi colección.

Polo de D. Francisco Bor-
ja, muris en 1845.
(Andantino (D=132))

Handwritten musical score for 'Polo'. The score consists of two staves of music. The first staff is in treble clef with a 6/8 time signature. The second staff is in bass clef. The music is written in a style characteristic of 19th-century manuscript notation, featuring various note values, rests, and dynamic markings. The piece concludes with a double bar line and a fermata.

No te causes en can-ta

ar Pa-ja-ro en jan-la e-me-mi-ga

Que estoy miran de la li-ga
r-Ocán. ventos españoles

Playeras antiguas

De-tras del cor-ri-to

llo-ra-ba un ma-dre ay

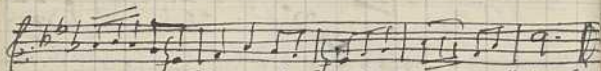
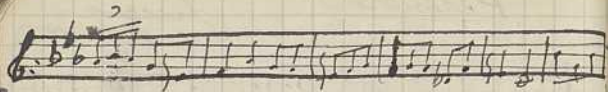
llo-ra-ba un ma-dre a po bre

ci-ta no llo-ra-ba a
guita que

ra-ba saugre, no llo-ra-ba a
guita et

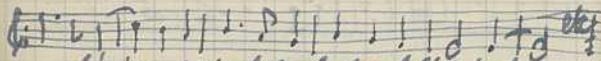
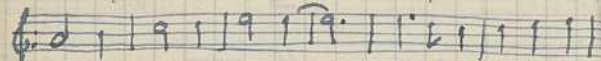
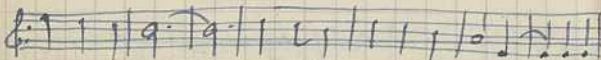
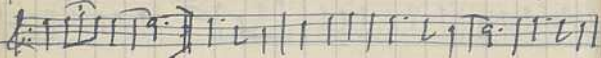
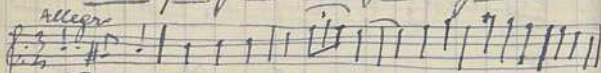
Petenera

Lucena
"Aires andaluces"



Bibl. Flores de España, de Hernández.
Peteneras sevillanas, en $\frac{3}{8}$ solamente

Otro ejemplo en compás uniforme.



Lirica popular de la Alta Extrema-
dura, de m. farcia metos

Perú Yaravi 132, Haskua
Véase letra V.

Himno al Sol (Perú)

de Daniel Alomía Robles
Adagio

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a dotted half note C5, and a quarter note D5. The lower staff is in bass clef with a common time signature. It starts with a whole rest, followed by a half note G2, a quarter note A2, a quarter note B2, a dotted half note C3, and a quarter note D3. Fingering numbers (1-5) are written below the notes in the bass staff. A 'mi' is written above the final note of the upper staff.

The second system of handwritten musical notation consists of two staves. The upper staff continues the melody from the first system, starting with a dotted half note C5, followed by quarter notes D5, E5, and F#5. The lower staff continues the bass line, starting with a dotted half note C3, followed by quarter notes D3, E3, and F#3. Fingering numbers are present below the bass staff.

The third system of handwritten musical notation consists of two staves. The upper staff continues the melody with quarter notes G5, A5, B5, and a dotted half note C6. The lower staff continues the bass line with quarter notes G2, A2, B2, and a dotted half note C3. Fingering numbers are present below the bass staff.

The fourth system of handwritten musical notation consists of two staves. The upper staff continues the melody with quarter notes D6, E6, F#6, and a dotted half note G6. The lower staff continues the bass line with quarter notes D3, E3, F#3, and a dotted half note G3. Fingering numbers are present below the bass staff.

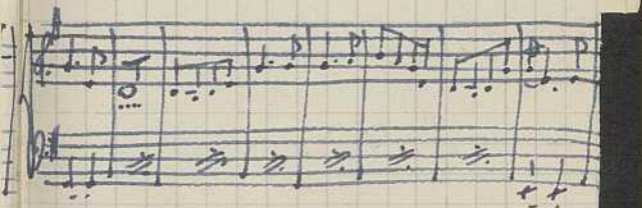
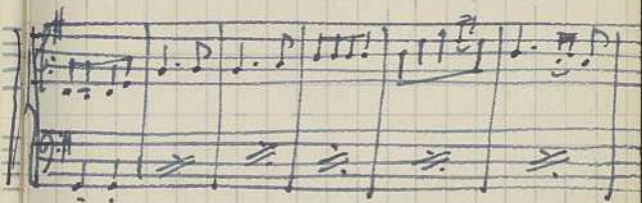
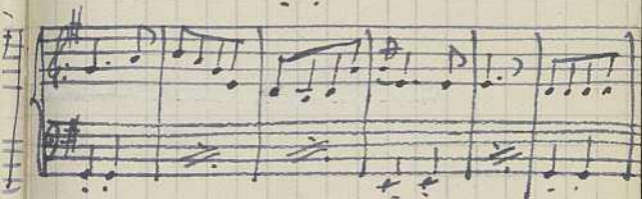
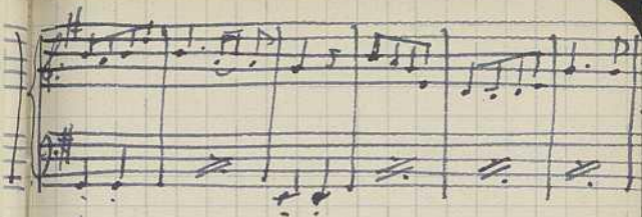
Handwritten musical notation on a staff system. The top staff is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The bottom staff is in bass clef. The music consists of several measures with various rhythmic values and dynamics.

Handwritten musical notation on a staff system. The top staff is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The bottom staff is in bass clef. The music consists of several measures with various rhythmic values and dynamics.

Allegro

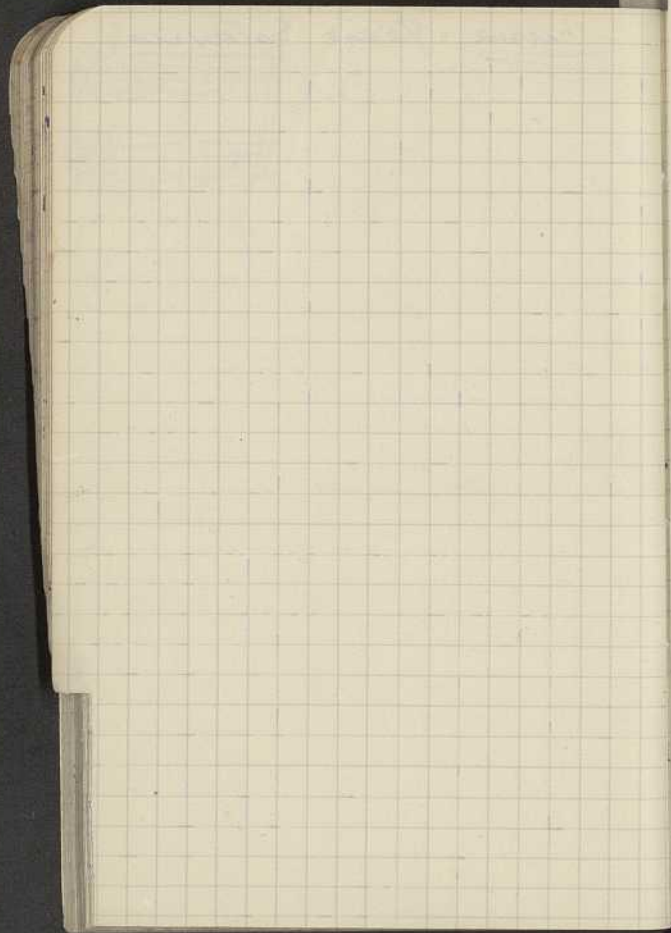
Handwritten musical notation on a staff system. The top staff is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The bottom staff is in bass clef. The music includes the word "rail" written below the notes and "conga" written above the notes. There are also some numerical markings like "2" and "4" above the staff.

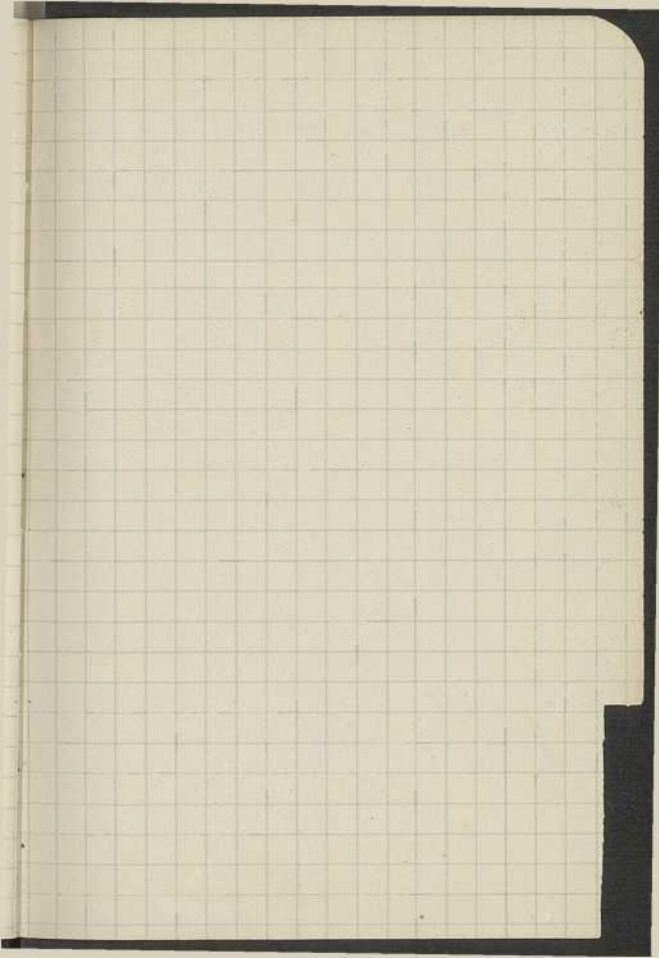
Handwritten musical notation on a staff system. The top staff is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The bottom staff is in bass clef. The music consists of several measures with various rhythmic values and dynamics.

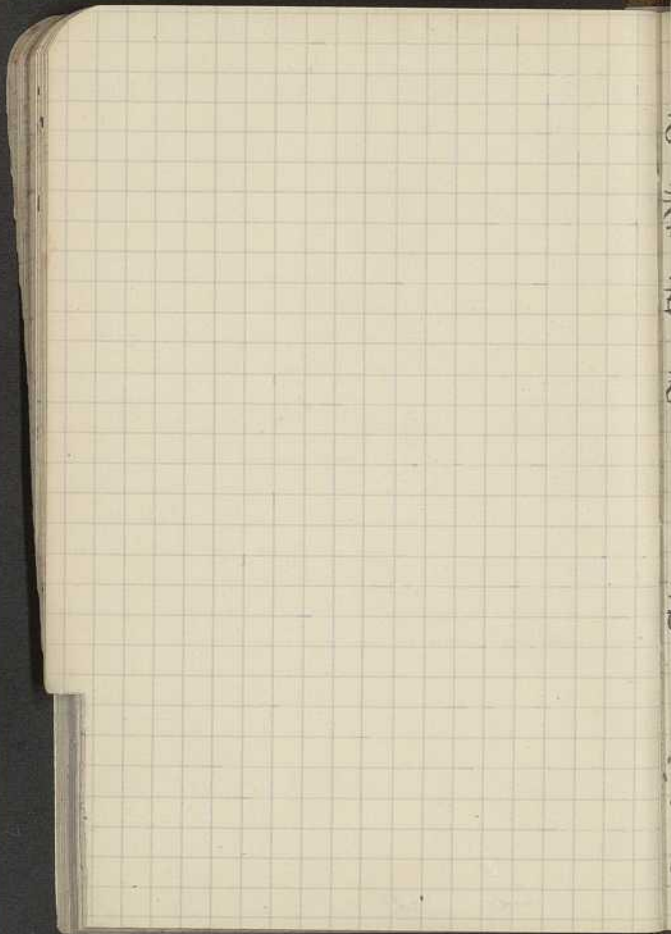




Prusia - Vieare Slavico







Soleares

u-na mu-jer fué la cau-ten
sa de mi per-di-sión pri-me-ra, ten
que no hay per-di-sión de hom-bre es ten
que por mu-je-res no ven-ga. ten

(Duetto D. José Garcia Rios, unedi-
co de Puget, de Pinaflor, Sevilla.)

Soledad

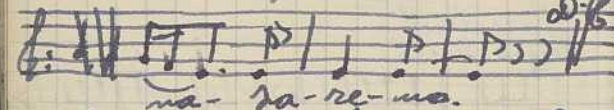
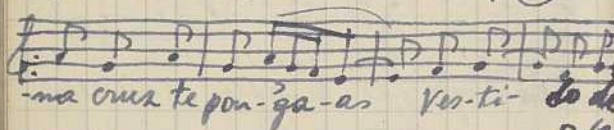
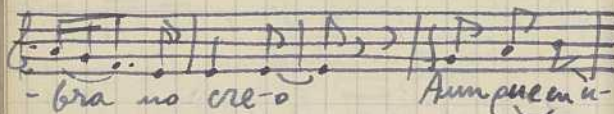
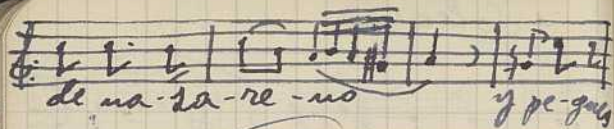
Allegro (D. 184)

Guitarra

Ver-tido de na-da-

-re no Ver-tido

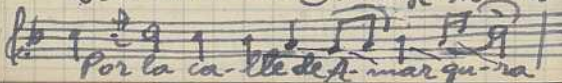
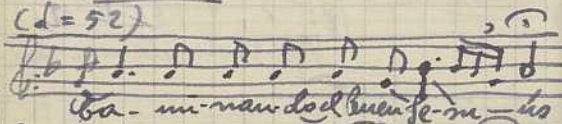
(Guitarra)

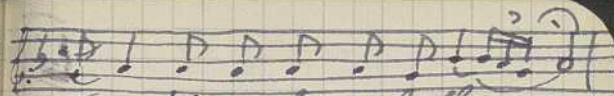


12. Oción. Cantos españoles.

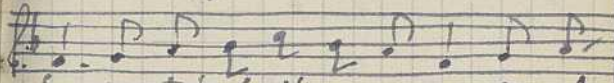
Saeta

(d = 52)

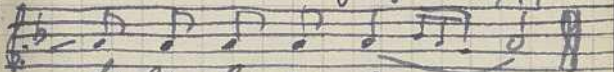




Fa-ti-ga-do con la Cru-cis



en-con-trá-la Vir-gen pu-ra, Ma-dre

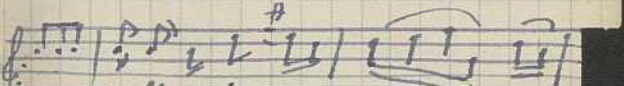
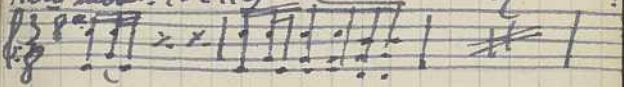


de la cla-ra lu-—ez.

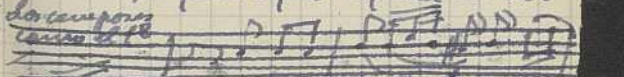
(C. Ocañ. - Cantos españoles)

Seguidillo murcienno

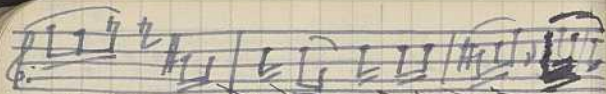
origen de Murcia.
Se ejecutaba en 1775. Se canta-
ba en aquella época en los teatros
con solo acompañamiento de guitarra.
Alto molto (♩ = 116)



No pue-ro pre-me pue-ras



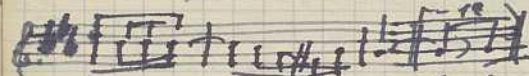
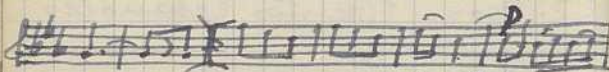
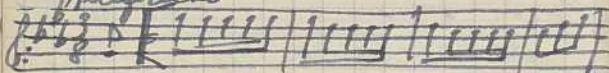
Ni yo pre-rer-te si no



que me a-bor-reas y a-bor-rece-te
(R. O'Connell. Vientos españoles)

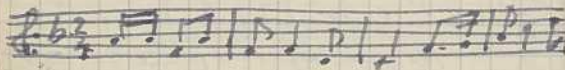
Soleá, Soleares. Viento

o danza
Allegretto



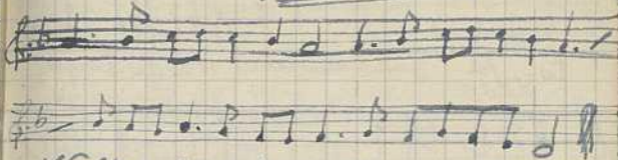
(Diccionario enciclopédico ilustrado)

Spirituals. Vientos secu-
lares de carácter religioso que
contienen la verdadera esencia
del folclore de los negros americanos.

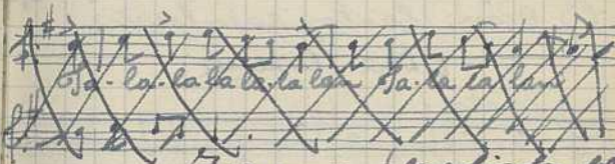


(Diccionario enciclopédico ilustrado)

Música Tunecina

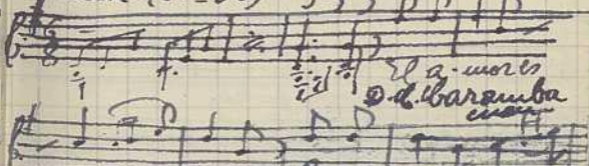


Walter Starkie: Don gitano,
pág. 67. música tunecina que es-
cuchó a unos tunecinos que to-
caban debajo de un árbol, sen-
tados, con los siguientes instru-
mentos: dos tambores (uno asun-
paramiento consta en dicho libro)
un tamboril un laúd y un ra-
bad.



Firana (mediados del
siglo XVIII)

Andte. (♩ = 56) del Bazarra



co-moun ni-ño fue cuen-to de se-ñor
to te quisero sin poderlo re-mo-
ver

to-ja que cuan-to ve se lean-to-ja;
diar

to-ma un cu-dil-lo y se lie-re el-o-ra,
y si se lo quit-tan

y si se lo quit-tan el-lo-ra. Ay ti-

ra-na de mi vi-da que que-er

(S. O. ción. Cantos populares)

Otra Tirana

(Moderato) (♩. = 69)
A los hom-bres del

día que-er-los po-co

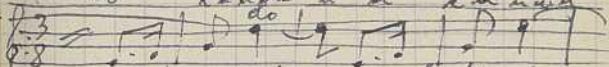
que-er-los po-co A-y que-er-los po-

(sigue copla)
 y en ese poco tiempo (bis 2 veces)
 volverlos locos. (bis 2 veces)
 porque los hombres
 cuando se ven queridos (bis 2 veces)
 no corresponden (bis) ay,
 no corresponden
 (2. Oíón. Contos españoles)

Tirana, de Gomis

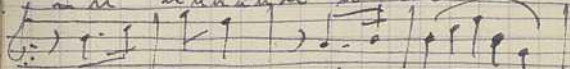
(2. = 68

do

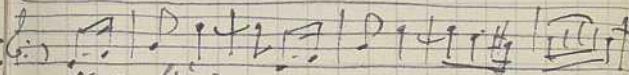


Si la mar fue - ra de tin - ta

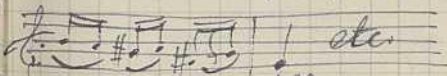
etc.



y los cie - los de pa - pel



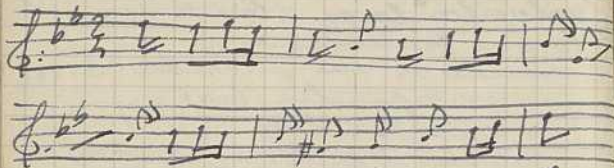
No po - dría yo ex - pli - car - te mi fi - ni - se



etc.

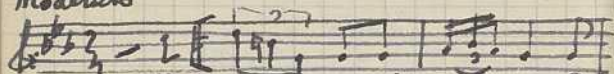
no que - rer
 (Hernández. Flores de España)

Tanquillo (Véase también final U)

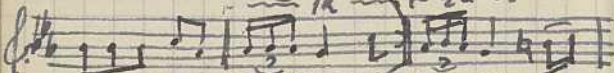


Tientos mari-mercedes

moderato



He vis-to u-nos a los me-ros En



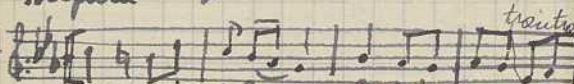
u-na ca-ra mo-re-na. He re-na. En



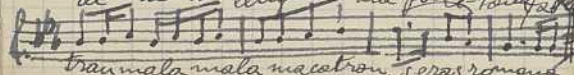
u-na ca-ra mo-re-na re-na si e-ros ojos no



son para mí que se los coma la tierra. Vente



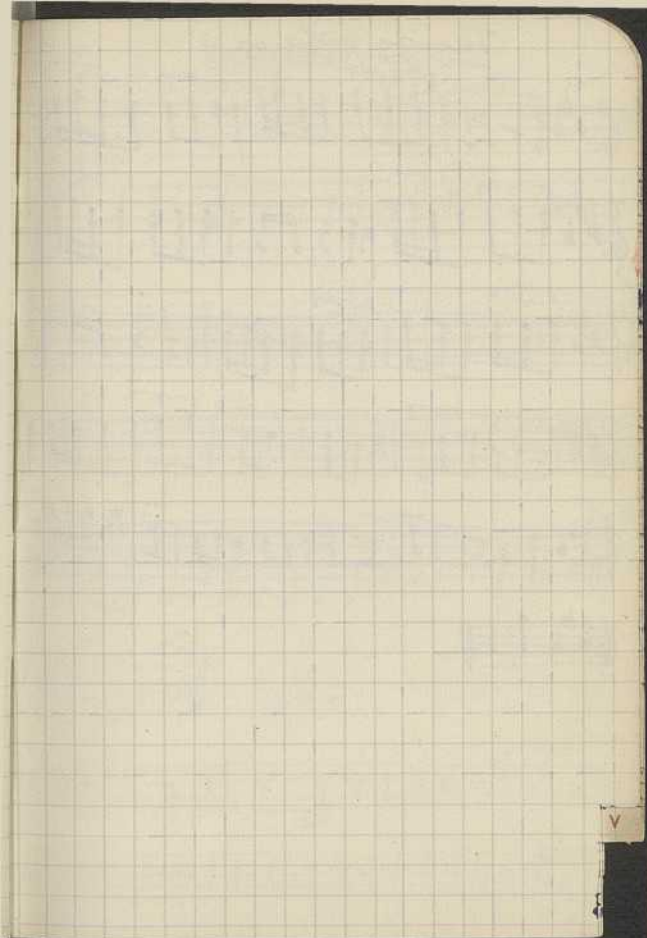
cu-migo a Roma, se-rás romana
de-rás la lengua na-po-les-taniza

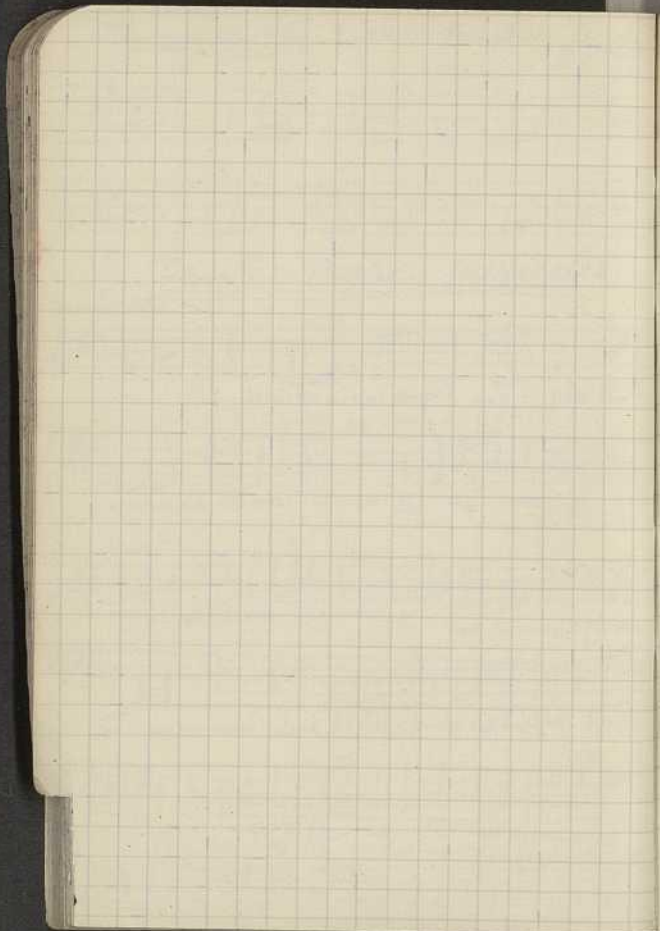


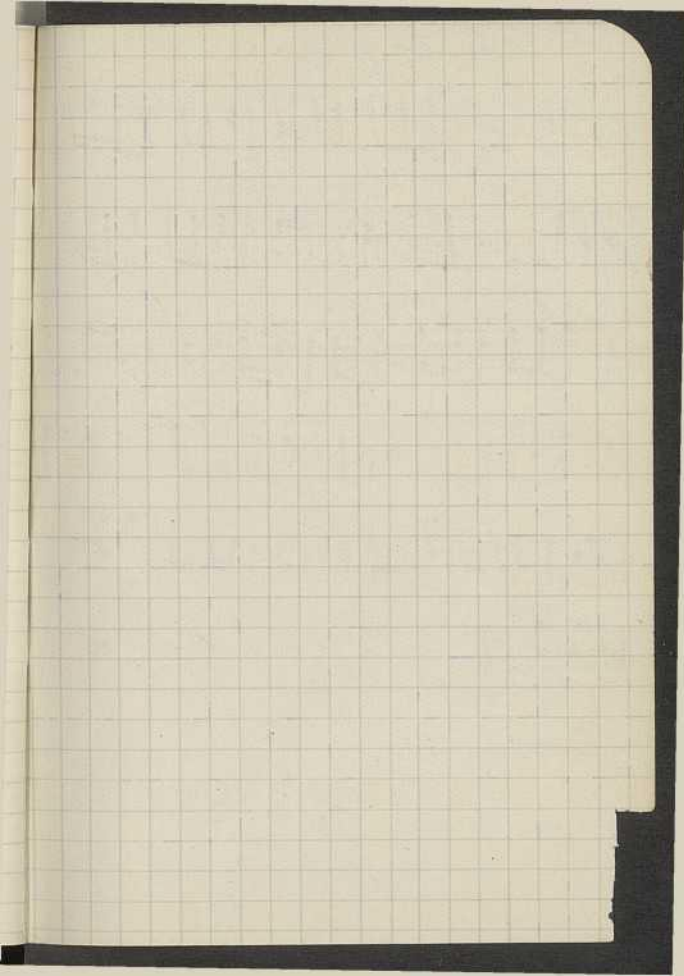
trau mala mala ma catron. se-rás romana

Handwritten musical notation on the left margin, including notes and stems.

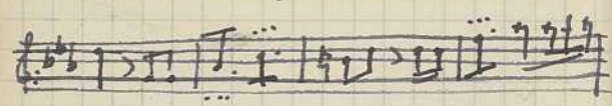
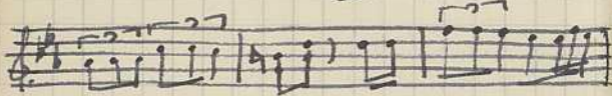
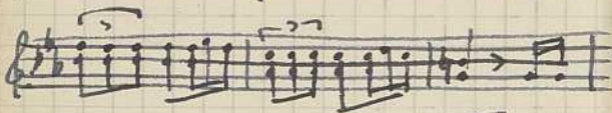
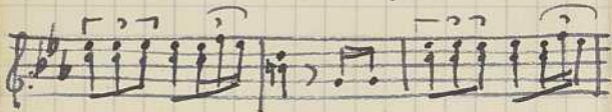






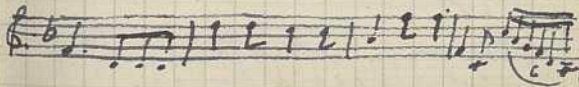
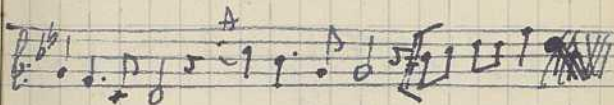
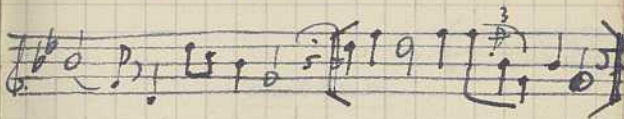


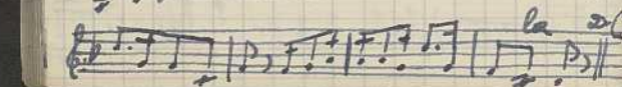
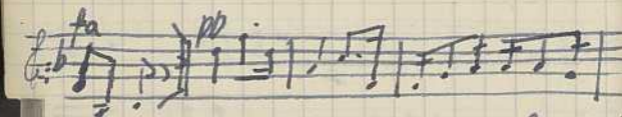
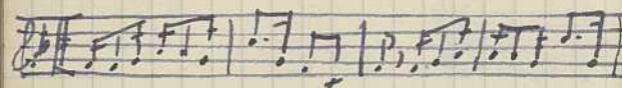
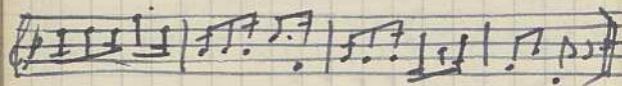
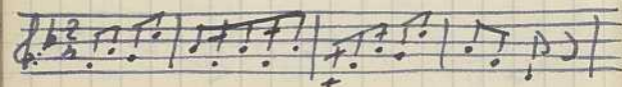
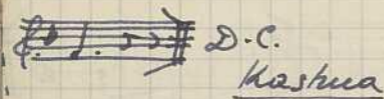
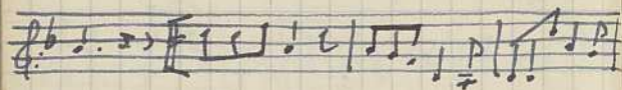
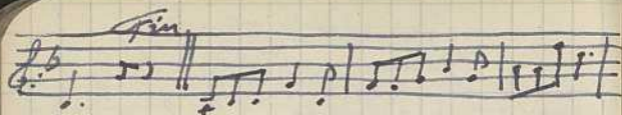
Tango gitano

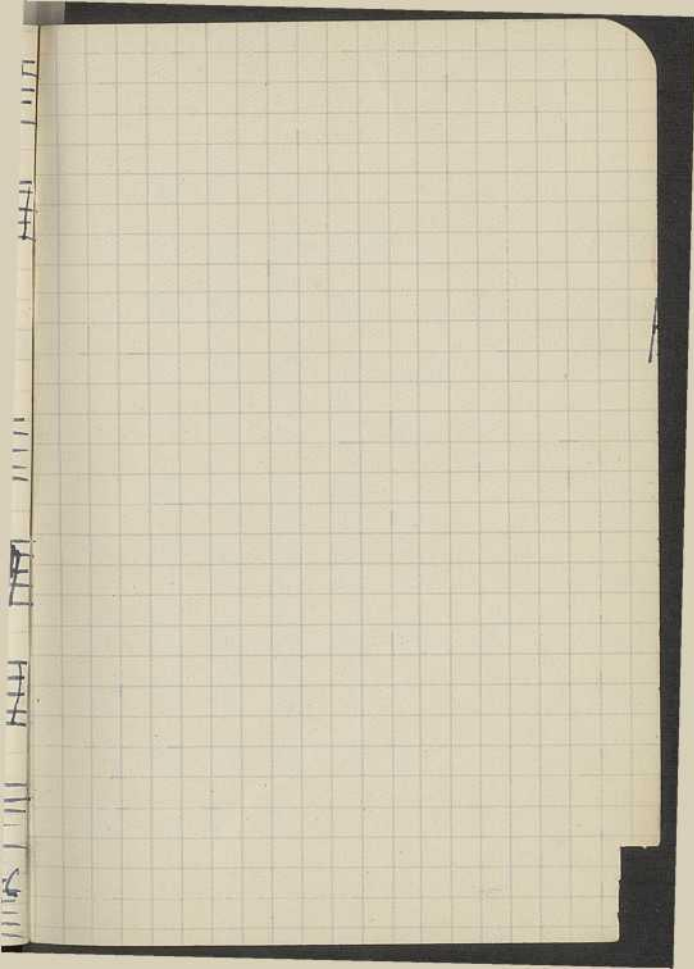


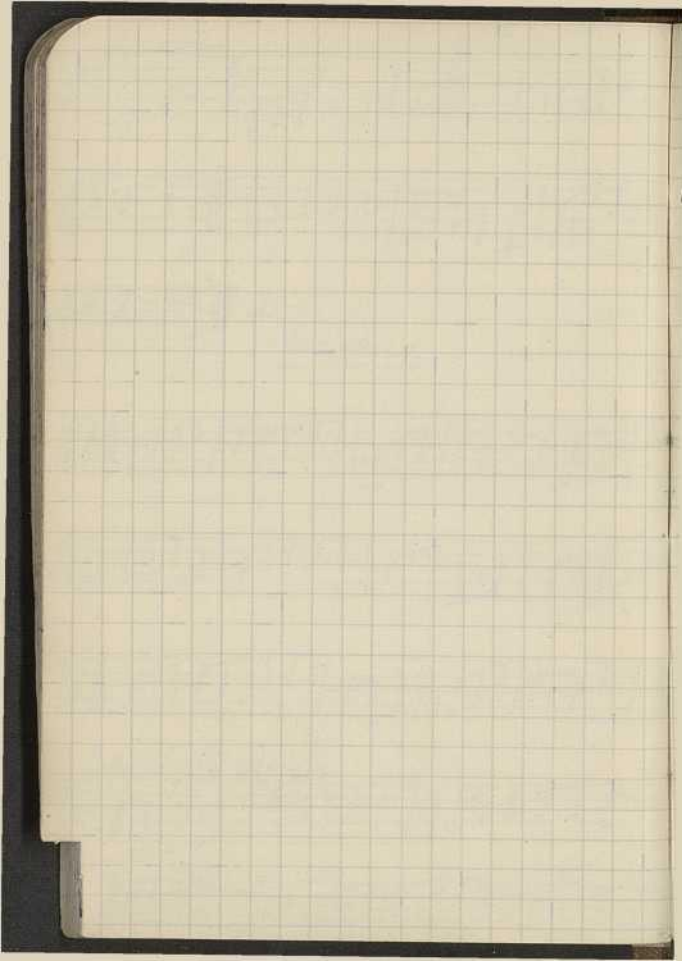
Varavi

Del Drama "Ollentay"
(Del libro de Carlos Ue- (1892)
ga "música sudamericana")
Largo





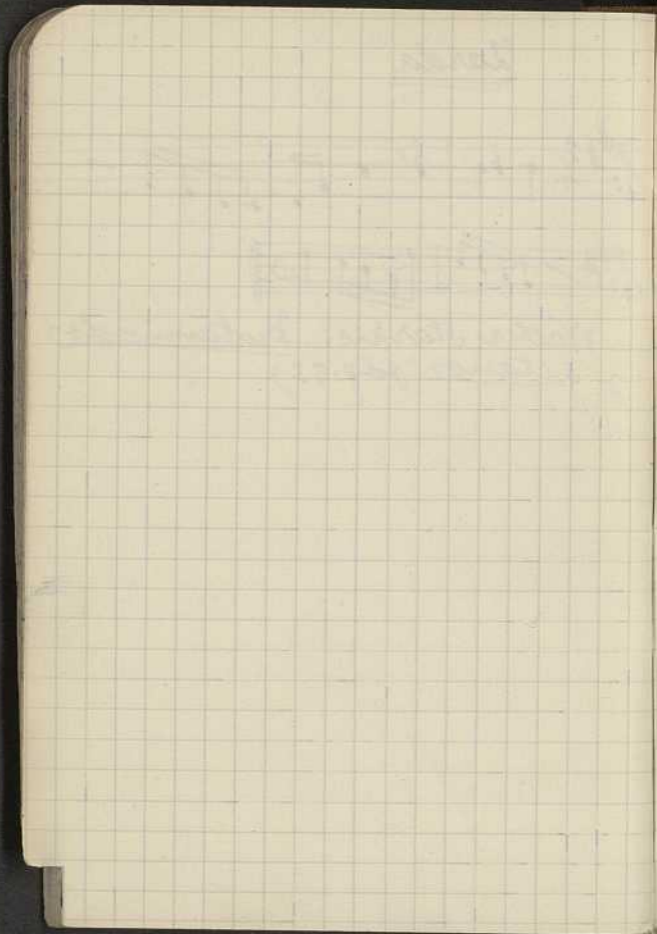


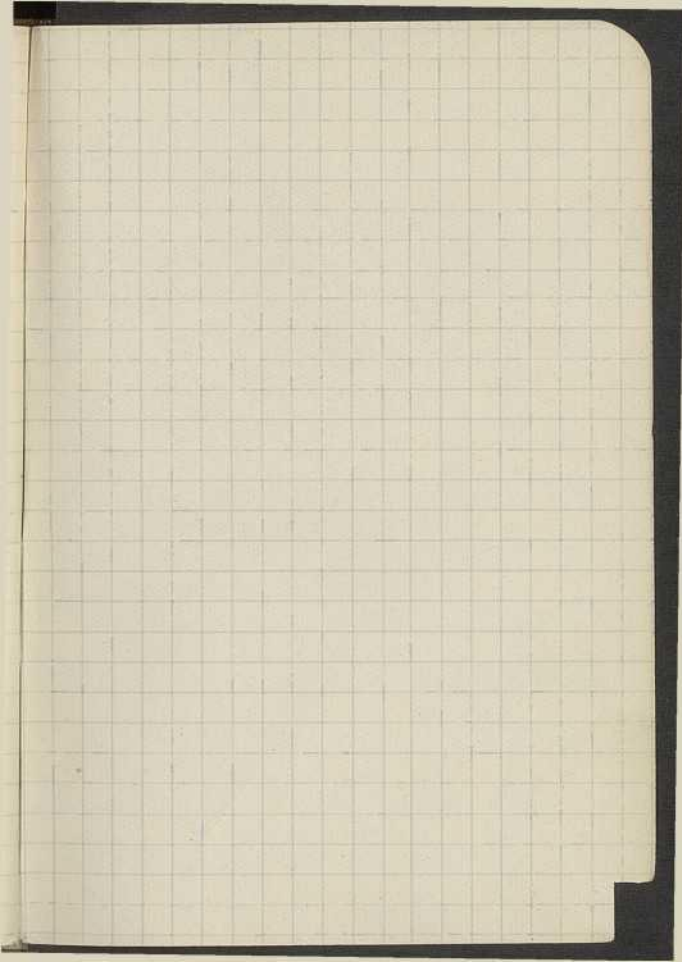


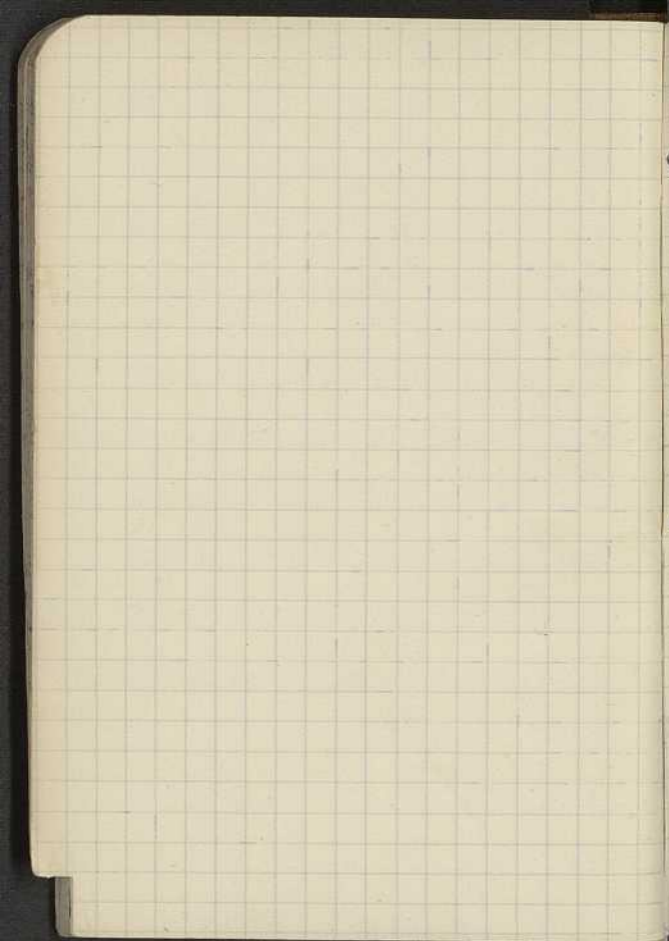
Larda



Walter Starkie: Protamundos
7 gitanos (pág. 55)







Ta-pateado

All.^{ro} (♩ = 100)

El gi-ta-ro y la gi-ta-na
y la gi-ta-na de ci-a-a

En-vie-nen en qué en de-en-ce-er
No a-ca-ba de es-us

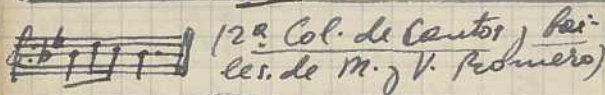
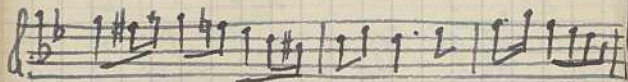
Que el mu-dia-dios es muy bueno y tra-ba-
y don-de tu ma-dia-das el ma-dia-
já muy bien. Ay tirana, tirana, tirana
-ca tam-bien.

(E. Ocan... Cantos españoles)

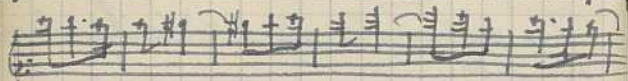
Ta-pateado de Maria Cristina

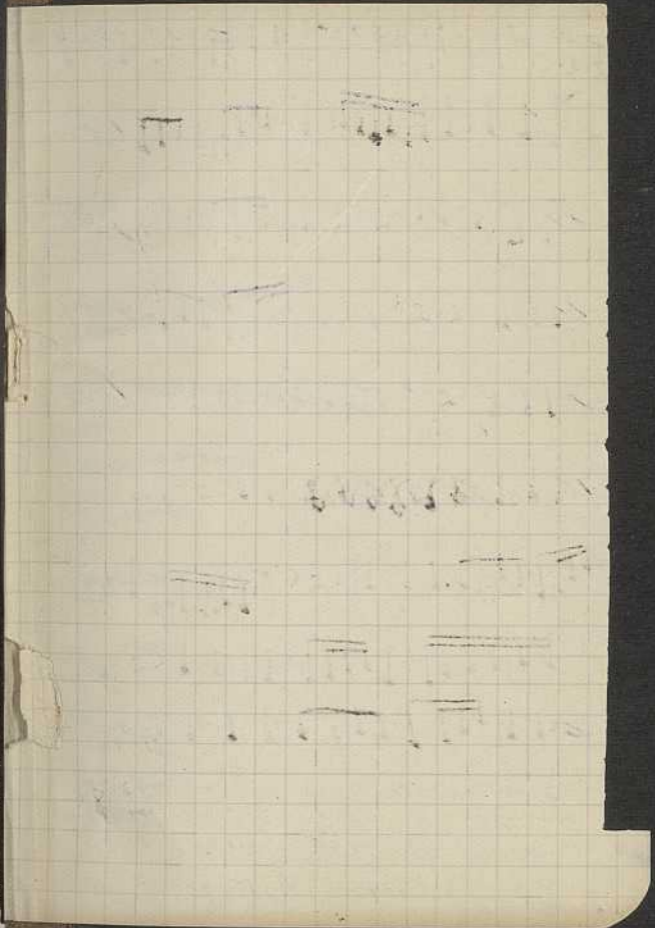
All.^{ro}

Handwritten musical notation for the second piece, consisting of two staves of music.



Zapateado da flor de la Maravi:
Alligretto





L

1000

1000

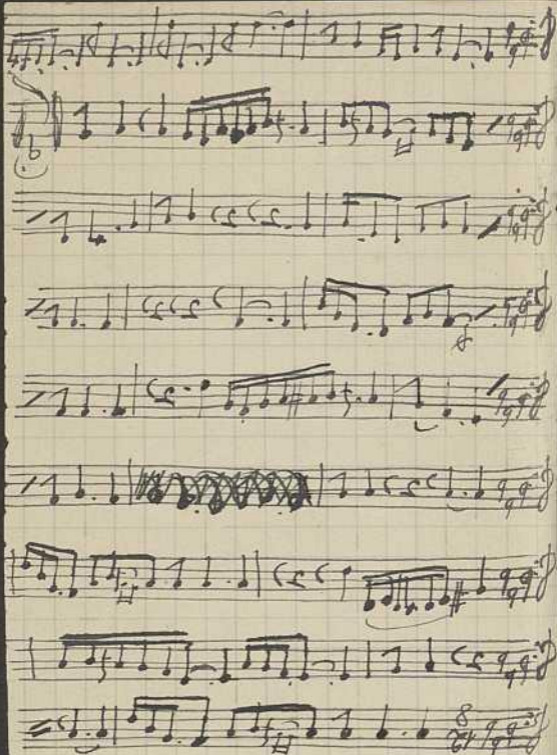
1000

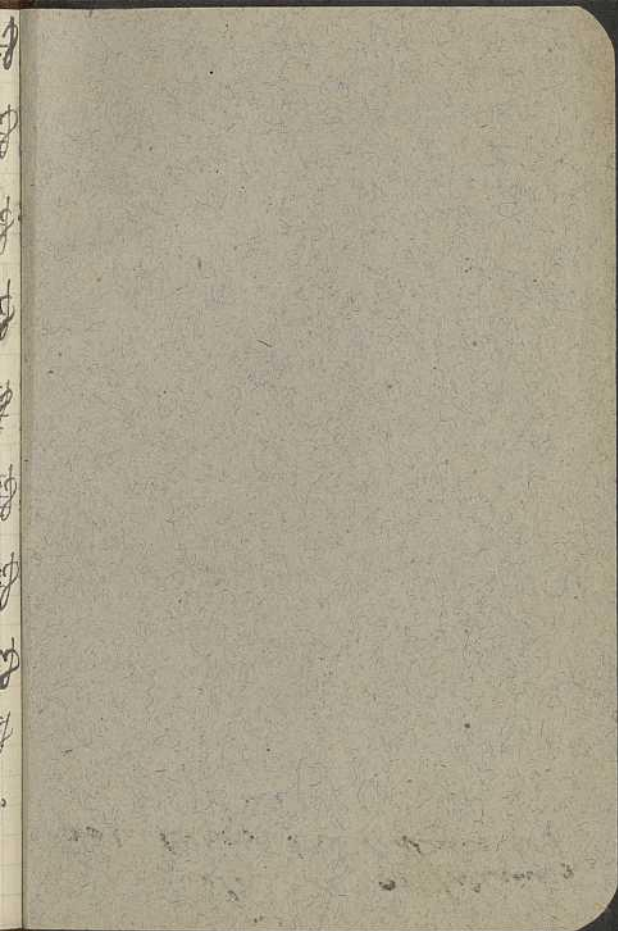
1000

1000

Andaluza

Una forma popular de la
ópera de 2.ª ópera, titulada
"Botquini de otros andaluces"





Libreta de las formas
populares tradicionales
de España y algunas con
los gitanos y moriscos

178
99

