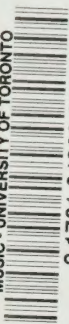


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A MANVEL DE FALLA.

FERNANDO J. OBRADORS.

CANCIONES CLASICAS



VOL. III

TRES MORILLAS _____
¡OH QUE BUEN AMOR... _____
LA GUITARRA SIN PRIMA _____
AQUEL SOMBRERO DE MONTE _____
POLO DEL CONTRABANDISTA _____
EL VITO. _____



UNIÓN MUSICAL ESPAÑOLA
EDITORES
MADRID

Rytro 17433

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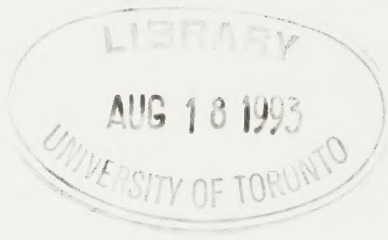
FERNANDO J. OBRADORS

CANCIONES CLASICAS



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Nº 1.

TRES MORILLAS

Tema popular del Siglo XV

FERNANDO J. OBRADORS

Andante

Tres mo-ri-llas me ena - mo-ran en Ja-én, A-xa, Fá-ti - ma y - Ma -

a tempo

rién. Tres morillas tanga - rri-das, i-ban a co-ger o - li - vas

y ha - llá-ban-las co - gidas en Ja-én, A-xa, Fá-ti - ma y - Ma - rién.

a tempo

pp y ha-llá-ban-las co - gi - das - y tor-na-ban des-va - i - das -

pp *m.g.*

ppp y las co - lo - res per - di - das en Ja - én, A - xa, Fá - ti - ma y Ma - rién.

ppp *rall.*

a tempo

Tresmorillas tan lo - za - nas, tresmorillas tan lo - za - nas

pp *m.g.* (*rápido*) *pp* (*rápido*)

rall.

i - ban a co - ger man - za - nas a Ja - én, A - xa, Fá - ti - ma y Ma - rién.

mf sfz *rall.*

Nº 2.

¡OH, QUE BUEN AMOR, SABER Y OGLAR!

Tema popular del Siglo XV.

Allegro

¡Oh, que buen a-

f (*deciso*) *sf* *p*

mor, sa-ber yo - glar! sa - ber yo - glar a la tam - bo - ra, ran ra - ta -

sfz *sfz*

1ª
plande la tam - bo - ra sa-ber yo - glar! —

f

2^a

ra, cla - ca ta - cla de la cla - ri - ne -

f *fz* *ppp*

ta rau, rau, rau de la gui - ta - rra, rin, rin, rin del vi - o -

stacc.

lín, sa - ber yo - glar!

sed. *

a tempo

¡Oh, que buen a - mor sa - ber yo - glar! ¡Oh, que buen a -

ff *mf*

mor, sa-ber yo-glar, sa-ber yo-glar de la zam-fo-ña la-ra-lay

p. *sec.*

lá de la zam-fo-ña, sa-ber yo-glar.

1a *sec.* *sec.*

¡Oh, que buen a-

sfz *f* *p* *sfz* *pp*

ña, ce-drae vi-o-la de to-no so-

2a

til ta - ca - ta - ta - ca del tam - bo - ril, tin, tin, rin,

tin, de a - na - fil e cla - rin, sa - ber yo - glar.

¡Oh, que buen a -

mor, sa - ber yo - glar!

Nº 3.

LA GUITARRA SIN PRIMA...

Popular extremeña

Intimo

La gui-

pp

Led. * *Led.* *

ta - rra sin pri-ma sue - na que - jo - sa como es -

Led. * *Led.* *

toy, — yo con - ti - go — por cier - ta co - sa, ¡Ay! ¡An - da! Co - mo es -

sfp

sfp

Led. * *

toy yo con - ti - go ¿"Que se - - - rá"?

f > p

fp marc. e destac.

ppp

Led. * *Led.* *

Lagui - ta - rra que

f

ppp (mas lejano que la 1ª vez)

*Led. * Led. * Led. ** *Led.* * *Led.*

to - co - no tie - ne pri - ma, pe - ro tie - ne bor -

mf rin. fz

do - nes — de pla - ta fi - na, ¡Ay! ¡An - da! pe - ro tie - ne hor -

fp
mare.

ten.
do - nes, ¿“Que se - - - rá”?

pppp mais sonoro

poco rall.

ped.

mare.

ff dim.
(5)

como los armónicos de la guitarra

pppp
(dejar vibrar)

ped.

Nº 4.

AQUEL SOMBRERO DE MONTE

Jota castellana

Tempo de jota

(Santander)

6

6

Menos

accell. poco rall. - - ten. dejar vibrar

Tempo

A - quel sombre - ro de mon - te he - cho con ho - - jas de
 Nohe de te - ner mas mi huer - ta a la ri - be - - ra cer -

pp poco rall. tempo

pal - ma
 ca - na ¡Ay! ¡Ay! ¡ay que me le lle - va el ri - o! ¡Ay! ¡Ay!

poco rall. 3 3

tempo

m. d.

ay! que me le lle - vael a - gua.

Enérgico

a tempo

poco rall.

Tempo Iº (menos)

poco rall.

Lo sien-to por u - na cin-ta que le pu - se co - lo -
 Se va yen - to po - co a po - co y ya no me que - da

ra - da, na - da, ¡Ay! ¡Ay! ¡ay! que me le lle - va el

rall. - - - a tempo

rall. - - - a tempo

ri - o, ¡Ay! ¡Ay! ¡ay! que me le lle - va el

1ª a - gua. 2ª a - gua. bien punteado

marc.

a piacere (como un pre gón)

ten. √ a tempo.

A-quel sombre-ro de mon-te, ¡Ay! ¡Ay! ¡Ay! que me le lle-va el

a - gua.

Nº 5.

POLO DEL CONTRABANDISTA

Sobre un tema de Manuel Garcia 1805...

Allegro

The first system of the musical score is for piano. It features a treble and bass clef with a 3/8 time signature. The tempo is marked 'Allegro'. The dynamics range from *mf* (mezzo-forte) to *sfz* (sforzando). The music consists of a rhythmic melody in the treble and a supporting bass line.

The second system continues the piano accompaniment. It maintains the 3/8 time signature and includes various dynamic markings such as *f* (forte) and *sfz*. The melody in the treble clef is more active, with many sixteenth notes.

The third system shows the piano accompaniment. The dynamics are mostly *f* and *sfz*. At the end of the system, there is a marking: *p stacc. como guitarra*, indicating a change in texture and dynamics.

The fourth system includes the vocal line. The lyrics are: "Yo soy el con-tra-ban-dis-ta / A to-dos los de-sa-fi-o". The piano accompaniment continues below the vocal line. The system concludes with a double bar line and repeat signs.

y cam - po por mi res - pe - to
pues a na - die ten - go mie - do

Poco menos

¡Ay! ¡Ay! ¡Ay! Ja - le - o mu - cha - cha, ¡Ay!

¡Quien me

m.d.
m.i.

compra algún hi-lo ne - gro! Mi ca-

balle está can - sa - do ¡Ay!

Y yo me marcho co - rrien - do

tempo

First system of piano accompaniment. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with occasional melodic fragments. The key signature has one flat (B-flat).

Second system of piano accompaniment. The right hand continues with complex chordal textures and some melodic lines. The left hand maintains a rhythmic foundation with some harmonic support.

Third system of piano accompaniment. The right hand shows more intricate chordal patterns and some melodic movement. The left hand continues with a consistent bass line.

Fourth system of piano accompaniment. The right hand features a prominent melodic line in the upper register. The left hand provides harmonic support with chords and bass notes.

Tempo I^o

Vocal line and piano accompaniment for the 'Tempo I' section. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat.

¡Ay! ¡Ay! que vie - ne la ron - da
 ¡Ay! ¡Ay! ca - ba - lli - to mí - o

y se mo - vío el ti - ro - te - o
ca - ba - llo mí - o li - ge - ro

¡Ay! Ja - le - o que nos

pp

co - gen — ¡Ay! sa - ca - me de es - ta a - pri - e - to

f (incisivo)

¡Ah!

pp

¡Ay!

pp

Menos (a ma-

¡Ay! ¡Ay!

m.d. *a piacere*

nera de pregón)

¡Ay! Ja-le - o mu - cha - cha ¡Ay! — ¡Quien me mer - ca al - gún hi - lo —

1º Tempo

ne - gro!

espressivo

sfz

¡Ay!

poco rall.

muy punteado
ppp

EL VITO

(Canción popular. Madrid. "1800.")

Transcripción
FERNANDO J. OBRADORS

The first system of musical notation consists of a grand staff with a treble and bass clef. The music is in 3/8 time. The right hand (treble clef) starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a fortissimo (*sf*) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment. The system concludes with a repeat sign.

The second system of musical notation continues the piece. The right hand (treble clef) maintains a piano (*p*) dynamic throughout. The left hand (bass clef) continues with the eighth-note accompaniment. The system concludes with a repeat sign.

The third system of musical notation continues the piece. The right hand (treble clef) maintains a piano (*p*) dynamic. The left hand (bass clef) continues with the eighth-note accompaniment. The word *marcato* is written below the first measure of the left hand. The system concludes with a repeat sign.

The fourth system of musical notation continues the piece. The right hand (treble clef) maintains a piano (*p*) dynamic. The left hand (bass clef) continues with the eighth-note accompaniment. The system concludes with a repeat sign.

The fifth system of musical notation continues the piece. The right hand (treble clef) maintains a piano (*p*) dynamic. The left hand (bass clef) continues with the eighth-note accompaniment. The system concludes with a repeat sign.

sf *sf*
ten. ten.
U - na.
ten. ten.
ff seco *p*

vie - ja va - le un re - al — y u - ña mu - cha - cha dos
stacc.

cuar - tos, — u - na vie - ja va - le un re - al — y u - na

mu_cha - cha dos cuar - tos, -- pe - ro co - mo soy tan

pp

po - bre me voy a lo mas ba - ra - to, pe - ro

co - mo soy tan po - bre me voy a lo mas ba -

ra - to

Tempo I^o

f p

f *marcato*

f marcato *sf*

sf *ffseco* *ffseco* *ffseco* *ten. ten.* *Con el ten. ten.*

Vi - to, Vi - to, Vi - to, con el

p ligero

Vi - to, Vi - to va. Con el

8va loco

Vi - to, Vi - to, Vi - to — con el Vi - to, Vi - to

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line consists of eighth and quarter notes with lyrics: "Vi - to, Vi - to, Vi - to — con el Vi - to, Vi - to". The piano accompaniment includes chords and moving lines in both hands.

va — No me ha - ga "us - té" cos - qui - llas que me pon - go

pp stacc.

The second system continues the vocal line with lyrics: "va — No me ha - ga "us - té" cos - qui - llas que me pon - go". The piano accompaniment features a *pp stacc.* marking and includes some handwritten annotations in blue ink: "2" above the staff and "cos - qui - llas" written across the piano part.

"co - lo - ra" — No me ha - ga "us - té" cos - qui - llas

The third system has the vocal line with lyrics: "'co - lo - ra" — No me ha - ga "us - té" cos - qui - llas". The piano accompaniment includes triplet markings (indicated by a '3' over a group of notes) in both the right and left hands.

que me pon - go "co - lo - ra"

The fourth system concludes the vocal line with lyrics: "que me pon - go "co - lo - ra"". The piano accompaniment continues with triplet markings in both hands.

The musical score is divided into three systems. The first system shows a vocal line with a long note and a piano accompaniment with chords and moving lines. The second system features a vocal line with a dynamic marking of *ff* and the exclamation '¡Ah!' followed by a long note. The piano accompaniment includes triplets and chords. The third system has a vocal line with a long note and a piano accompaniment with a dynamic marking of *p* followed by *ff* and the word 'crescendo' written across the staves.

III.

Cuatro curas, se la llevan
 se la llevan a enterrar
 cuatro curas se la llevan
 con el vito, vito, va.
 Se la llevan y es mi suegra
 ¡ay! ¡la risa que me dá!
 con el vito, vito, vito
 ay! que no la veré más!

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