



*grazioso e leggiero*

Al pa - ño fi - no, en la  
 Au drap très fin, dans la

tien - da, Al pa - ño fi - no, en la  
 (1) tien - da, Au drap très fin, dans la

tien - da, U - na man - cha le ca -  
 tien - da, Si quel que tache ap - pa -

(♩ = ♪) *poco rit.* **Tempo**  
 - yó; U - na man - cha le ca - vó;  
 - rait, Si quel que tache ap - pa - rait

(♩ = ♪) *colla voce* **Tempo**  
*pp*  
*sordina sola*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 3/4. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Por me - nos pre - cio se  
A fai - ble prix qu'on le

*poco f* *p*  
*leggo*

2<sup>da</sup>

The second system continues the vocal and piano parts. The lyrics are aligned with the vocal line. Performance markings include *poco f*, *p*, and *leggo*. A *2<sup>da</sup>* marking is placed below the piano accompaniment.

ven - de — Por me - nos pre - cio se ven - de, Por -  
ven - de! A fai - ble prix qu'on le ven - de! Il

The third system contains the lyrics for the first part of the phrase. It includes repeat signs and first/second endings for both the vocal and piano parts.

- que per - dió su va - lor. Por - que per -  
a per - du sa va - leur. Il a per -  
*colla voce*

*poco rit.*

The fourth system concludes the phrase with the lyrics. It includes performance markings *poco rit.* and *colla voce*. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand.

- dio su va - lor  
- du sa va - leur!

*a Tempo*

*pp*

*sordina sola*

*mf*

A - - - - -

*p*

*legg<sup>o</sup>*

*senza rit.*

*pp*

2 Red.

## 2. SEGUIDILLA MURCIANA

### 2. Seguidille murcienne

**Allegro spiritoso** (♩. = 60) *f con grazia*

**CANTO**

Cualque - ra que el te -  
Que ce - lui qui pos -

**PIANO**

*f > p*  
*rit.*

- ja - - - - - do Ten - ga de vi -  
- se - - - - - de Un toit de ver -

*cresc.* - - - - - *molto* - - - - -

- drio.  
- re

*ff* *p*

*sordina sola*

The musical score is written for voice and piano. The vocal line is in a 3/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Allegro spiritoso' with a quarter note equal to 60 beats per minute. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The score includes dynamic markings such as 'f con grazia', 'f > p', 'rit.', 'cresc.', 'molto', 'ff', and 'p'. There are also performance instructions like 'sordina sola' and 'rit.'. The lyrics are in Spanish and French, with some words in italics. The score is divided into three systems, each with a vocal line and a piano line.

Ten - ga de vi - drio, Cualque - ra que el te -  
 Un toit de ver - re, Que ce - lui qui pos -

*poco cresc.*

- ja - do Ten - ga de vi - drio, No de - be fi - rar  
 - se - de Un toit de ver - re; Ne jet - te pas de

*p subito*

pie - dras Al del ve - ci -  
 pier - res A son voi - sin

- no.

*sordina sola*

*più sonoro*

Ar - rie - ros se -  
Mu - le - tters som -

*cresc.*

mos; Pue - de que en el ca - mi - no Pue - de que en el ca -  
- mes, Et sur la mè - me ron - te, Et sur la mè - me

*p cresc. molto f pp*

*poco rit.* *a Tempo*

- mi - no Nos en - con - tre -  
ron - te On se ren - con -

*colla voce* *a Tempo*

*mf p*

*f sordina sola*

- mos!  
- tre!

*(come prima)*

Por tu mu - cha in - cons - tan -  
 Pour ta grande in - cons - tan -

*cresc.*

-cia Yo te com - pa - ro  
 - ce, Je te com - pa - re

*molto*

*ff* *p*

*sordina sola*

Yo te com - pa - ro Por tu mu - cha in - cons - tan -  
 Je te com - pa - re, Pour ta grande in - cons - tan - ce. je te com -

*poco cresc.*



*p subito*

- pa - ro Con pe - se - ta que co -  
 - pa - re Anx pe - se - tas qui pas -

*mf* *pp*

3

2 *ad.*

- rre De ma - no en ma - no;  
 - sent De l'un à l'au - tre

*sordina sola*

*più sonoro* *cresc.*

Que al fin se bo - rra, Y cre - yén - do - la  
 Et qui se ray - ent, A - lors les croy - ant

*p* *cresc.*

3 3

2 *ad.*

fal - sa Y cre - yén - do - la fal -  
faus - ses, A. lors les croyant faus.

*molto* *f* *pp*

3

*poco rit.* *a Tempo* *f*  
- sa Na - die la to - - - - - mal  
- ses Tous les re - fu - - - - - sent!

*colla voce* *a Tempo*

*mf* *p* *f* *sordina sola*

*f*  
Na - die la to - - - - - mal  
Tous les re - fu - - - - - sent!

*senza rit.* *cresc.* *ff*

## 3. ASTURIANA

## 3. Asturienne

Andante tranquillo (♩ = 66)

PIANO

pp

*dolce espr.*

(appena rit.)

The first system of piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes with a grace note, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Andante tranquillo' with a quarter note equal to 66 beats per minute. The dynamic is 'pp' (pianissimo). The first measure is marked 'dolce espr.' (dolce espr.). The system concludes with a '(appena rit.)' (appena rit.) marking.

*dolce espr.*

Tempo

pp

2<sup>da</sup>. sempre

Por Cher ver chant

The second system of piano accompaniment features a 'Tempo' marking with a double-headed arrow indicating a change in tempo. The right hand continues with the rhythmic pattern, and the left hand has a more active accompaniment. The dynamic is 'pp'. The system concludes with a '2<sup>da</sup>. sempre' (2<sup>da</sup>. sempre) marking.

si me con - so - la -  
qui me con - so - le -

2<sup>da</sup>.

The third system includes a vocal line and piano accompaniment. The vocal line has the lyrics 'si me con - so - la -' on the first staff and 'qui me con - so - le -' on the second staff. The piano accompaniment continues with the rhythmic pattern. The system concludes with a '2<sup>da</sup>.' (2<sup>da</sup>.) marking.

- ba, ra, A - rri - Je - m'ap -

- mé - me à un pi - no ver -  
- pro - chai d'un pin tres -

- de vert. Pour voir si me  
perdendosi

con - so - la - ba,  
con - so - le - rait! (appena rit.)

Tempo

Por Me ver ro

- me llo - rar llo - ra -  
- yant pleu. - rer, il pleu

- ba. Yel pi  
- ra! Et comme

pp

- no, co - mo e - ra ver -  
il é : tait - vert ce

*poco rit.*

- de, Por ver me llo - rar, llo - ra -  
pin, Me vo - yant plen - rer, il - pleu -

*colla voce*

*perdendosi*

*pp*

*a Tempo*

- ba!  
- ra!

*a Tempo*

*dolcissimo*

*(appena rit.)*

*Tempo*

*pp morendo (poco rit.)*

## 4. JOTA

## 4. Jota

Allegro vivo (♩ = 92)

PIANO

*pp* 3

*p*

*stacc. sempre*

*cresc.*

3

3 *f* *cresc.*

Poco meno vivo che  $\text{♩} = 96$  *f*

*poco rit.* Di - cen que no nos que -  
Nul ne croit à notre a -

*p*

- re - mos Di - cen que no nos que -  
- mour Nul ne croit à notre a -

*mf* *f* *p*

- re - mos Por - que no nos ven ha -  
- mour Par - ce que nous le tai -

*mf* *f* *p*



*dolce*

-blar;  
sons;

A tu co-ra-zón y al  
Mais à ton àme, à la

*pochissimo più mosso*

*mf* *f* *pp*

*cresc.*

mí o Se lo pue den pre - - gum -  
mien ne Ils le pen vent de - - man -

*poco f*

2<sup>da</sup>

*più sonoro*

- tar.  
- der.

Di - cen que no nos que -  
Nul ne croit à notre a -

*3*

*poco rit.*

- re - mos  
- mott

Por - que no nos ven ha -  
Par - ce que nous le tai -

*perdendosi colla voce*

I<sup>o</sup> Tempo (Allegro vivo)

- blar \_\_\_\_\_  
- sons \_\_\_\_\_

I<sup>o</sup> Tempo (Allegro vivo)

*pp*

*sempre simile*

*pp*

*p marc.*

*poco cresc.*

*mf*

*pp*

*stacc. sempre*

*cresc.*

*mf*

*f*

*cresc. sempre*

*Come prima f*

*poco rit.*

Ya me des - pi - do de  
Il me faut quit - ter de .

*Tempo*  
*Come prima*

*mf*

ti, - ja Ya me des - pi - do de  
- ja Il me faut quit - ter de .

*f* *marc.* *mf*

ti, - ja De tu casay tu ven -  
- ja Ta se - nêtre et ta mai .

*f* *marc.* *mf*

- ta - son na Yaun - que no quie - ra tu  
- son na Que le veille ou non ta

*f* *marc.* *mf*

*poco affrett.* *breve* *a Tempo, ma poco mosso*  
dolce

ma - dre, A - - diós, ni - ña, has - ta  
mè - re; A - - dieu; à de - main;

*poco affrett.* *breve*

*f* *pp*

*dim.*

*più sonoro*

ma - ña - ña. A - diós,  
ma ni - ña. A - dieu;

*3*

*sempre pp*

niña, hasta ma - ña - ña Ya me  
à demain ma ni - ña Il me

*legg<sup>o</sup>*

*rit.* **I<sup>o</sup> Tempo**

des - pi - do de - ti  
saut par - tir de - ja

*poco I<sup>o</sup> Tempo (Allegro vivo)* *3*

*pp*

3 3 3 3

3 3 3

*una corda*

3 3

*ppp.*

*pp lontano*

Aun - que  
Que - le

**Tranquillo** (♩ = 76)

*perdendosi* *poco rit.*

no quie - ra tu ma - dre...  
venille ou non ta mè re...

*pp* *rit. molto* *ppp*

2<sup>da</sup> 8<sup>a</sup> b.

## 5. NANA

(BERCEUSE)

CANTO

*mormorato*

3 3

Duér-me - te, ni - ño,  
Dor-mes bien ni - ña,

PIANO

*pp*

Calmo e sostenuto (♩ = 42)

2 *And.*

3

duer - me, ——— Duer - me, mi al - ma, ———  
dor - mes, ——— Dor - mes, mon â - me ———

3 3 3 3

Duér-me - te, lu-ce - ri - to ——— De la ma -  
Dor-mes bien, belle é - toi - le ——— Du clair ma -

- na - na. - - - - - Na - ni - ta, na - na, - - - - - Na - ni - ta,  
- tin - - - - - Na - ni - ta, na - na, - - - - - Na - ni - ta,

*poco cresc. - ma sempre*

na - na, - - - - - Duér - me - te, lu - ce - ri - to  
na - na, - - - - - Dor - mes bien, belle é - toi - le

*mf dim. - - - - - gradualmente*

- De la ma - ña - na. - - - - -  
- Du clair ma - tin - - - - -

*poco rit.*  
*ppp*

# 6. CANCIÓN

## 6. Chanson

CANTO

PIANO

*Allegretto* (♩ = 63)

*p*

*2<sup>da</sup>*

*con grazia*

Por trai - do - res, tus o - jos, Voy á en - te -  
 Tes yeux, comme ils sont trat - tres! Qu'on les en -

*pochiss<sup>o</sup> rit.* **Tempo**

- rrar - los; — Por trai - do - res, tus  
 - ter - re! — Tes yeux, — comme ils sont

*colla voce*

*mf* *p*



*Come prima*

o - jos. Voy á en - te - rrar los;  
 trai - tres. Qu'on les en - ter - re!

No sa - bes lo que cues - ta, "Del ai - re"  
 Sais - tu ce qu'il en cou - te, "Del ai - re"  
*dolce marc.*

Ni - ña, el mi - rar - los. "Ma - dre, á la o - ri - lla"  
 De les re - gar - der? "Ma - dre, a la o - ri - lla"  
*appena rit.*

**a Tempo**  
 Ni - ña, el mi - rar - los. "Ma - dre"  
 De les re - gar - der? "Ma - dre"  
*brève poco rit.*

a Tempo

Musical score for the first system, featuring a vocal line and a piano accompaniment. The piano part includes a 'pp' dynamic marking.

a Tempo

Di - cen que no me  
Tu n'as plus d'a - mour

Musical score for the second system, including vocal and piano parts with French lyrics.

senza rit.

quie - res, Ya me has que - - ri - - do...  
pour moi, Mais tu fus - - mien - - ne...

Musical score for the third system, including vocal and piano parts with French lyrics.

Di - cen que no me  
Tu n'as plus d'a - mour

quie - res, Ya me has que -  
pour moi, Mais tu fus

Musical score for the fourth system, including vocal and piano parts with French lyrics.

- ri - do... Va - ya se lo ga -  
 mien - ne... Mon gain d'au - tre - fois

- na - do "Del ai - re" Por lo per - di - do.  
 vaut plus "Del ai - re" Que ce que je perds.  
*dolce marc.*

*poco rit. (gradualmente)* **Tempo**  
 "Madre, á la o - ri - lla" Por lo per - di - do. "Ma - dre"  
 "Madre, a la o - ri - lla" Que ce que je perds. "Ma - dre"  
*poco rit. (gradualmente)* **Tempo**

*poco rit.*  
*pp*

# 7. POLO

7. Polo

Vivo (♩. = 80)

PIANO

*f marc. 3*

*Ped. \** 2

*f marc.*

*Ped. \**

*Ped. come prima*

*p*

*f 3*

*Ped.*

*p*

First system of piano accompaniment. The right hand (treble clef) plays a melodic line with dynamic markings *f* and *p*, and fingering numbers 1, 2, 3. The left hand (bass clef) provides harmonic support with chords and single notes.

Second system of piano accompaniment. The right hand (treble clef) continues the melodic line with dynamic markings *f* and *p*, and fingering numbers 1, 2, 3. The left hand (bass clef) provides harmonic support.

Third system of piano accompaniment. The right hand (treble clef) continues the melodic line with dynamic markings *f* and *p*, and fingering numbers 1, 2, 3. The left hand (bass clef) provides harmonic support.

Fourth system of piano accompaniment. The right hand (treble clef) continues the melodic line with dynamic markings *f* and *p*, and fingering numbers 1, 2, 3. The left hand (bass clef) provides harmonic support.

Fifth system of piano accompaniment. The right hand (treble clef) continues the melodic line with dynamic markings *f* and *p*, and fingering numbers 1, 2, 3. The left hand (bass clef) provides harmonic support.

*con fuoco*  
Guar. do u -  
Dans mon

- na  
cœur  
sciolto  
"A -  
"A -

*Ad. (senza sord.)*

-y!"  
y!"

Guar - do u - na  
Dans mon cœur  
più sonoro

"A -  
"A -

- y!"  
- y!"

Guardo u - na pena en mi pe - cho  
Je garde u - ne peine a - mè - re

*p*

Guardo u - na pena en mi pe - cho  
Je garde u - ne peine a - mè - re

"A -  
"A -

*cresc. molto* *corto* **a Tempo**

- y!"  
- y!"

Que á na - die se la - di - ré!  
A nul je ne la di - rai!

*cresc.* **a Tempo**

*f* (colla voce) *f* *p*

*Ed. \**

*f* *p*

*♩. \** *♩. \** *♩. \** *♩. \**

*♩. \** *marc.* *♩. come prima*

*f* *p*

*sciolto*

Mal - ha - ya el a - mor, mal -  
Mau - dit - soit l'a - mour! mau -

*f* *p*

*♩. senza sord.* *cresc.*

*cresc.*

- ha - ya, Mal - ha - ya el a - mor, mal -  
- dit - dit - soit l'a - mour! mau -

*f* *meno f ma intenso*

ha - dit! ya! "A - "A -

*cresc.* *f* *f pesante*

y!" y!" Y quien Et qui

*cresc.* *f* *colla voce*

*a Tempo, ma più mosso*

me lo dió á en - ten - der!  
me l'a fait com pren - dre!

*a Tempo, ma più mosso*

*f* *cresc.* *molto* *ff*

"A - y!" "A - y!"

*8ª bassa...* M