

7

Iberian Folksongs

Arranged for

Solo Soprano, Chorus
and Chamber Orchestra

by

Peter Owens

Orchestra:

Flute, Oboe, B♭ Clarinet, B♭ Trumpet,
Percussion (2 players)*, Piano, Harp (optional),
2 Violins (soli), Guitar, Cello

*Bass Drum
Handbell in E
Castanets
Glockenspiel
Maracas
Side Drum
Suspended Cymbal
Tambourine
Triangle

7 Iberian Folksongs

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1. Ay la le lo

Senza misura $c. \text{♩} = 60$
mp

Solo Soprano
Ay la le lo ay la le lo, Ay la le lo ay la le lo, Ay la le lo ay la le lo,

Percussion
Glock.
mf
Bell (in E)
mf

Piano
mf

Harp
mf

Solo
Ayla le lo ay la le lo, la le lo.

Perc.
,

Pno.
,

Harp
,

2. Canção de berço

Adagio $\text{♩} = 66$

Flute *mp*

Oboe

Clarinet *mp* <>

Trumpet *mp* <>

Percussion
Suspended Cymbal *mp* *Misterioso* *simile*

Piano *mp*

Harp *mp*

Soprano

Alto

Tenor

Bass

Violin I *fp*

Violin II *fp*

Guitar

Cello *mp*

Detailed description of the musical score: The score is for a piece titled '2. Canção de berço' in 3/4 time, marked 'Adagio' with a tempo of 66 beats per minute. The key signature has one sharp (F#). The score includes parts for Flute, Oboe, Clarinet, Trumpet, Percussion (Suspended Cymbal), Piano, Harp, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Guitar, and Cello. The Flute part begins with a melodic line marked 'mp'. The Percussion part features a 'Suspended Cymbal' with a 'Misterioso' character and 'simile' dynamics. The Piano and Harp parts provide harmonic support with 'mp' dynamics. The Violin I and II parts play sustained chords marked 'fp'. The Cello part has a melodic line marked 'mp'. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests.

6

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

mp

mp

Glock.

mp

fp

fp

Detailed description: This is a page of a musical score, likely for a symphony orchestra and vocal ensemble. The score is written for 11 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Percussion (Perc.), Piano (Pno.), Harp, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Guitar (Guit.), and Violoncello (Vlc.). The score begins at measure 6. The time signature is 2/4, which changes to 3/4 in the fourth measure. The key signature has one sharp (F#). The Flute part features triplet eighth notes in the first three measures. The Oboe part has a dynamic marking of *mp* and a long note spanning the first three measures. The Clarinet and Trumpet parts have dynamic markings of *mp* and play eighth notes. The Percussion part has a dynamic marking of *mp* and plays a Glockenspiel in the fourth measure. The Piano and Harp parts play chords and arpeggiated figures. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent. The Violin I and II parts have dynamic markings of *mp* and *fp*. The Violoncello part has a dynamic marking of *fp*.

11

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

mp Rou-xi - nol do bi-co pre - to, Rou-xi - nol do bi-co

mp Rou-xi - nol do bi-co pre - to, Rou-xi - nol do bi-co

mp Rou-xi - nol do bi-co pre - to, Rou-xi - nol do bi-co

mp Rou-xi - nol do bi-co pre - to, Rou-xi - nol do bi-co

fp

mp

mp

mp

15

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

pre - to, Dei-xa a ba - - - ga do lou - ei - ro. Ó ó, ó

pre - to, Dei-xa a ba - - - ga do lou - ei - ro. Ó ó, ó

pre - to, Dei-xa a ba - - - ga do lou - ei - ro. Ó ó, ó

pre - to, Dei-xa a ba - - - ga do lou - ei - ro. Ó ó, ó

19

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.

B.

I.

II.

Guit.

Vlc.

ó, Dei-xa dor - mir o me-ni - no, Dei-xa dor - mir o me-ni - no. Que 'stá

ó, Dei-xa dor - mir o me-ni - no, Dei-xa dor - mir o me-ni - no, Que 'stá

ó, Dei-xa dor - mir o me-ni - no, Dei-xa dor - mir o me-ni - no, Que 'stá

ó, Dei-xa dor - mir o me-ni - no, Dei-xa dor - mir o me-ni - no, Que 'stá

24

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

no so-no pri-mei - - - ro. Ó ó, ó ó.

no so - no pri-mei - - - ro, Ó ó, ó ó.

no so - no pri-mei - - - ro, Ó ó, ó ó.

no so - no pri-mei - - - ro, Ó ó, ó ó.

28

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

Dorme, dor - - - me meu me - ni - no, Dor - me,

Mmm

Mmm

Mmm

portamento esagerato

portamento esagerato

32

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.
dor - me meu me - ni - no, Que a mãe - zi - - - nha lo - go

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

35

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

vem, Ó ó, ó ó, Foi la

Foi la

Foi la

Foi la

6 6 7 6 7 6

38

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.

B.

I

Vln.

II

Guit.

Vlc.

-var os cu-ei - ri - nhos, Foi la - var os cu-ei - ri - - - nhos, Á ri -

-var os cu-ei - ri - nhos, Foi la - var os cu-ei - ri - - - nhos, Á -

-var os cu-ei - ri - nhos, Foi la - var os cu-ei - ri - - - nhos, A -

-var os cu-ei - ri - nhos, Foi la - var os cu-ei - ri - - - nhos, A -

8va

6

loco

42

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.
- bei - - - ra de Be - lém. Ó ó, ó

A.
-mmm

T.
-mmm

B.
-mmm

Vln. I

Vln. II

Guit.

Vlc.

Detailed description: This page of a musical score covers measures 42, 43, and 44. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Percussion (Perc.), Piano (Pno.), Harp, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Guitar (Guit.), and Viola (Vlc.). The Flute, Oboe, and Harp parts are mostly silent, indicated by rests. The Clarinet and Trumpet parts play sustained notes. The Percussion part features a rhythmic pattern of sixteenth notes with accents. The Piano part has a complex texture with sixteenth-note runs and fingerings (6, 7) indicated. The Harp part plays a simple accompaniment of quarter notes. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Portuguese: "- bei - - - ra de Be - lém. Ó ó, ó". The Soprano part has a melodic line with a slur over the final notes. The Alto, Tenor, and Bass parts provide harmonic support with sustained notes and some movement. The Violin I and II parts play a melodic line with slurs. The Guitar and Viola parts are mostly silent.

Rit.

45

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.

B.

I

Vln.

II

Guit.

Vlc.

Detailed description of the musical score: The score is for measures 45-48. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Percussion (Perc.), Piano (Pno.), Harp, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Guitar (Guit.), and Violoncello (Vlc.). The tempo is marked 'Rit.' (Ritardando). The key signature has two sharps (F# and C#). The time signature is 4/4. The piano part features a sixteenth-note arpeggiated figure with a '6' fingering. The harp part has a sustained chord in the right hand and a moving line in the left hand. The vocal parts (S., A., T., B.) are mostly silent with rests. The string parts (Vln. I, Vln. II, Vlc.) have simple harmonic accompaniment.

3. Ayer vite en la fonte

Andante $\text{♩} = 96$

The musical score is arranged in a standard orchestral format with the following parts:

- Flute:** *mf*, playing a rhythmic pattern of eighth notes.
- Oboe:** *mf*, playing a melodic line.
- Clarinet:** *mf*, playing a melodic line.
- Trumpet:** *mf*, playing a rhythmic pattern.
- Percussion:** Castanets and Side Drum, *mf*.
- Piano:** *mf*, playing a complex accompaniment.
- Harp:** *mf*, playing chords, including Bb and C#.
- Vocalists:** Soprano, Alto, Tenor, and Bass. The lyrics "Ayer vi-te en la" are written below the Tenor and Bass staves.
- Violin I & II:** *mf*, *spiccato*, playing a rhythmic pattern.
- Guitar:** *mf*, playing chords with fingerings (3fr., 3fr., 3fr., 3fr., 3fr.).
- Cello:** *mf*, playing a melodic line.

6

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp.

S.

A.

T.
8

B.

I

II

Vln.

Guit.

Vlc.

fon-te, Ta - bes can - tan - do, — Y hoy que pasé por el-la, Ta - bes llo - ran - do, —

fon-te, Ta - bes can - tan - do, — Y hoy que pasé por el-la, Ta - bes llo - ran - do, —

G min 3fr. D min C Maj F Maj A Maj D min G min 3fr. A Maj D min

11

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp.

S.

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

Di - me porqué tás triste Y des - colo - ri-da, — Di - me porqué sos - pi-res, Pren - da que

Di - me porqué tás triste Y des - colo - ri-da, — Di - me porqué sos - pi-res, Pren - da que

Dmin Gmin 3fr. Dmin AMaj Dmin Gmin 3fr. AMaj

16

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp.

S.

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

fuori

loco

8^{va}

- ri - da. —

- ri - da. —

Dmin

Gmin 3fr.

A Maj

Dmin

Gmin 3fr.

Dmin

21

Fl.

Ob.

Cl.

Tpt.

Perc.

Glock.

Tambourine

Pno.

Harp

S.

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

C Maj

F Maj A Maj

D min

G min 3fr.

A Maj

D min

D min

26

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

Gmin 3fr. Dmin A Maj Dmin Gmin 3fr. A Maj Dmin

Detailed description: This page of a musical score covers measures 26 through 30. The score is arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 26 with a melodic line. The Oboe (Ob.) and Clarinet (Cl.) parts have rests until measure 27, where they enter with their respective parts. The Trumpet (Tpt.) part has a rhythmic, eighth-note pattern throughout. The Percussion (Perc.) part features a complex rhythmic pattern with various instruments. The Piano (Pno.) part has rests. The Harp part has a rhythmic accompaniment. The String section (S., A., T., B., Vln. I, Vln. II, Vlc.) has rests until measure 27, where they enter with a rhythmic accompaniment. The Guitar (Guit.) part has a rhythmic accompaniment and chord diagrams for Gmin 3fr., Dmin, A Maj, Dmin, Gmin 3fr., A Maj, and Dmin.

37

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.
-ri - a. — A - mo-res que tu - vis-te si - gues te - nien-do; — Ya sa-bes que te

A.
-ri - a. — A - mo-res que tu - vis-te si - gues te - nien-do; — Ya sa-bes que te

T.

B.

I
Vln.

II

Guit.

Vlc.

Detailed description: This page of a musical score covers measures 37 to 41. The score is arranged in a standard orchestral format. At the top, the woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Trumpet (Tpt.). The Percussion (Perc.) part is mostly silent. The Piano (Pno.) and Harp parts provide harmonic support with chords and textures. The vocal section features Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, with lyrics in Spanish: '-ri - a. — A - mo-res que tu - vis-te si - gues te - nien-do; — Ya sa-bes que te'. The string section includes Violin I (Vln. I), Violin II (Vln. II), Guitar (Guit.), and Viola (Vlc.). The score is written in a key signature of one flat (B-flat) and a common time signature (C).

42

Fl.

Ob.

Cl.

Tpt.

Perc.

Castanets

Side Drum

Pno.

Harp

S.

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

qui-se y es - toy que - rien - do. —

qui-se y es - toy que - rien - do. —

Gmin 3fr.

A Maj

4. Aldapeko

Largo $\text{♩} = 60$ **Allegro** $\text{♩} = 112$

Flute *mp* *mf*

Oboe *mp* *mf*

Clarinet *mp* *mf*

Trumpet *mp* *mf*

Percussion Tambourine *mf*

Piano *mf* *loco*

Harp *mf*

Violin I *mp* *fp* *mf*

Violin II *mp* *fp* *mf*

Guitar *fp* *mf*

Cello *mp* *fp* *mf*

Chords: D Maj, D Maj, G min 3fr., C min 3fr., D Maj G min 3fr.

7

Fl.

Ob.

Cl. *fuori*

Tpt.

Perc.

Pno.

Harp

Vln. I

Vln. II

Guit.

Vlc.

C min 3fr.

G min 3fr.

E♭ Maj

C min 3fr.

D Maj

G min 3fr.

G min 3fr.

C min 3fr.

D Maj

G min 3fr.

12

Fl.

Ob.

Cl.

Tpt.

Perc. Suspended Cymbal

Pno. 8^{va} 6

Harp

I Vln.

II Vln.

Guit. Cmin 3fr. Gmin 3fr. EbMaj Cmin 3fr. Gmin DMaj Gmin 3fr.

Vlc.

16

Fl.

Ob. *fuori*

Cl.

Tpt.

Perc. Triangle

Pno. *loco*
v martellato

Harp (harmonics)

I Vln.

II Vln.

Guit.

Vlc.

6

Detailed description: This page of a musical score covers measures 16 through 19. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Percussion (Perc.) with Triangle, Piano (Pno.), Harp, Violin I (Vln. I), Violin II (Vln. II), Guitar (Guit.), and Viola (Vlc.). The key signature is B-flat major (two flats). Measure 16 begins with a flute solo of eighth notes. The oboe enters in measure 17 with a melodic line marked 'fuori'. The piano features a 'loco' passage in measure 17, marked 'v martellato', with a sixteenth-note figure in the left hand. The harp plays natural harmonics in measures 17-19. The strings provide a steady accompaniment, with the viola playing a rhythmic pattern of eighth notes.

20

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

I

Vln.

II

Guit.

Vlc.

Detailed description: This page of a musical score covers measures 20 through 24. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trumpet (Tpt.), Percussion (Perc.), Piano (Pno.), Harp, Violin I (Vln. I), Violin II (Vln. II), Guitar (Guit.), and Viola (Vlc.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The Flute part begins with a melodic line in measure 20, while the Oboe and Clarinet parts have more rhythmic, eighth-note patterns. The Percussion part features a simple rhythmic pattern with accents. The Piano and Harp parts provide harmonic support with chords and arpeggiated figures. The Violin I and II parts play a steady eighth-note accompaniment, and the Viola part provides a bass line. The score is presented in a standard orchestral layout with staves grouped by instrument family.

25

Fl.

Ob.

Cl. *fuori*

Tpt.

Perc. Tambourine

Pno.

Harp

Vln. I

Vln. II

Guit.

Vlc.

Chord diagrams for Guitar:

- G min
- C min
- D Maj
- G min
- C min
- G min
- E♭ Maj
- C min
- G min
- D Maj
- G min

30

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

(normale)

Vln. I

Vln. II

Guit.

Vlc.

G min 3fr.

C min 3fr.

D Maj

G min 3fr.

C min 3fr.

G min 3fr.

E♭ Maj

C min 3fr.

D Maj

G min 3fr.

Molto Rit.

35

Fl.

Ob.

Cl.

Tpt.

Perc.

Suspended Cymbal

Triangle

Suspended Cymbal

Pno.

8va

6

Harp

Molto Rit.

I

Vln.

II

Guit.

Vlc.

Detailed description: This page of a musical score is marked 'Molto Rit.' and contains measures 35 through 38. The score is arranged in a multi-staff format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Trumpet (Tpt.). The percussion section (Perc.) features a Suspended Cymbal and a Triangle. The piano (Pno.) part is written in a grand staff with an 8va (octave) marking and sixteenth-note patterns in both hands. The harp part is shown in a grand staff with rests. The string section (Vln. I, Vln. II, Guit., Vlc.) provides harmonic support with sustained notes and some movement in the lower strings.

Liberamente

39

Fl.

Ob.

Cl. gliss. uguale

Tpt.

Perc.

Pno.

Harp

I

Vln. gliss. uguale

II gliss. uguale

Guit. DMaj

Vlc. gliss. uguale

Allegro
> accel.

40

Fl.

Ob.

Cl.

Tpt.

Perc. Tambourine

Pno. *loco*

Harp

Allegro
> accel.

I Vln.

II Vln.

Guit.

Vlc.

7

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

8^{va}

8^{va}

Emin

DMaj

CMaj

BMaj

Emin

13

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

Suspended Cymbal

B Maj

E Maj

E min

19

Fl.

Ob.

Cl.

Tpt.

Perc. Side drum

Pno.

Harp

T.
8

B.

I.

Vln. II

Guit.

Vlc.

Sal-to e brin-co de conten-te, A chu-la que-ro dansar,— Sal-to e brin-co

Sal-to e brin-co de conten-te, A chu-la que-ro dansar,— Sal-to e brin-co

Detailed description: This is a page of a musical score, page 19. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet, Trumpet) and Percussion (Side drum) are mostly silent, indicated by rests. The Piano and Harp parts are also mostly silent, with some initial chords. The vocal parts (Tenor and Bass) have lyrics in Portuguese. The Violins and Viola play sustained chords with accents. The Guitar and Cello parts are also mostly silent.

25

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

T.

B.

I

II

Guit.

Vlc.

de con-ten-te, A chu-la que - ro dan-sar; Se tu és o meu amor, — 'Stás em pri-me-

de con-ten-te, A chu-la que - ro dan-sar; Se tu és o meu amor, — 'Stás em pri-me-

(arpa)

CMaj Amin DMaj GMaj Emin AMaj

31

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

T.

B.

I

Vln.

II

Guit.

Vlc.

- ro lu-gar, Se tu és o meu a-mor,— 'Stás em pri-mei-ro lu - gar.

- ro lu-gar, Se tu és o meu a-mor,— 'Stás em pri-mei-ro lu - gar.

B Maj Emin Emin Amin DMaj GMaj Emin AMaj BMaj Emin

36

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

E min

B Maj

E min

42

Fl. tr_3

Ob. tr_3

Cl. tr_3

Tpt.

Perc.

Pno.

Harp

T. tr_8

B.

I Vln.

II Vln.

Guit.

Vlc.

Se tu és o meu amor,—

Se tu és o meu amor,—

47

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

T.

B.

I.

Vln.

II.

Guit.

Vlc.

Dá - me cá os bra-ços teus, — Se tu és o meu amor, — Dá - me cá os bra-ços teus;

Dá - me cá os bra-ços teus, — Se tu és o meu amor, — Dá - me cá os bra-ços teus;

53

Fl.

Ob.

Cl.

Tpt.

Perc. (Cymbal)
Tambourine

Pno.

Harp

T.
Se não és o meu a-mor,— Vai-te em-bo-ra a -deus, a-deus! Se não és o meu a-mor,—

B.
Se não és o meu a-mor,— Vai-te em-bo-ra a -deus, a-deus! Se não és o meu a-mor,—

Vln. I

Vln. II

Guit.

Vlc.

7

8^{va}

CMaj Amin DMaj GMaj Emin AMaj BMaj Emin

Emin Amin DMaj GMaj

Rit. Lento $c. \text{♩} = 72$

59

Fl.

Ob.

Cl.

Tpt.

Perc. Suspended Cymbal

Pno.

Harp

T. Rit. Lento $c. \text{♩} = 72$

Vai-te em bo-ra a-deus, a - deus! Se não és o

B. Se não és o

Vai-te em bo-ra a-deus, a - deus!

Vln. I Rit. Lento $c. \text{♩} = 72$

Vln. II

Guit.

Vlc.

loco

(8^{va})

E min A Maj B Maj E min E min

A Tempo

65

Fl.

Ob.

Cl.

Tpt.

Perc. (Tambourine)
Side drum

Pno.

Harp

A Tempo

T.
meu a-mor, Vai - te em-bo - ra a-deus, a - deus!

B.
meu a - mor, Vai - te em-bo - ra a-deus, a - deus!

A Tempo

I
Vln.

II

Guit.

Vlc.

6. Malhão

A Tempo Libero Grave $\text{♩} = 56$

Flute *mp*

Oboe *mp*

Clarinet *mp*

Trumpet *mp*

Percussion

Piano *mp* *liberamente*

Harp *mp*

S. Solo *A Tempo Libero* Grave $\text{♩} = 56$

Soprano

Alto

Violin I *A Tempo Libero* Grave $\text{♩} = 56$ *mp*

Violin II *mp*

Guitar

Cello *mp*

7

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

Solo

S. *mp*
 Não choro por me dei-xa - res, Não choro por me dei - xa-res, Que o—jar-dim mais flo - res

A. *mp*
 Não choro por me dei-xa - res, Não choro por me dei - xa-res, Que o jar - dim mais flo - res

I. *fuori*

II.

Guit.

Vlc.

12

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

Solo

S.

A.

I

II

Guit.

Vlc.

tem; Cho - ro por não en - con - tra - res, Cho - ro por não en - con -

tem; Cho - ro por não en - con - tra - res, Cho - ro por não en - con -

Poco Allegro $\text{♩} = 112$

Rit.

16

Fl.

Ob.

Cl.

Tpt.

Perc. Tambourine

Pno.

Harp

Solo

S. *mf*

A. *mf*

Rit.

Poco Allegro $\text{♩} = 112$

Vln. I *mf*

Vln. II *mf*

Guit. *mf*

Vlc. *mf*

A Maj

D min

25

Fl. (only if required)

Perc.

Pno.

Harp

Solo *mp* Ah

S. *mp* Por te a-mar per-di a Deus, Por te a-mar per-di a

A. *mp* Por te a - mar per-di a Deus, Por te a-mar per-di a

Vln. I

Vln. II

Guit.

Vlc.

29

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

Solo

S.

A.

I

Vln.

II

Guit.

Vlc.

Ah Ah Ah

Deus, Por teu a-mor me per - di; A - gora ve-jo-me só,

Deus, Por teu a-mor me per - di; A-go-ra ve-jo-me só,

34

Rit.

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

Solo

S.

A.

Rit.

Vln. I

Vln. II

Guit.

Vlc.

mf

mf

mf

mf

mf

Ah Ah

A - go-ra ve-jo-me só, Sem Deus, sem a - mor, sem ti. Ó

A-go - ra ve-jo-me só, Sem Deus, sem a - mor, sem ti. Ó

mf

mf

mf

mf

mf

Poco Allegro

38

Fl. *mf*

Ob. *mf*

Cl.

Tpt.

Perc. *mf*

Pno. *mp*

Harp *mf* *mp*

Poco Allegro

Solo *mf* Malhão Malhão, Vai malhar se — que - res; Mundo é lar - go Não fal - tam mu - lheres.

S. Malhão, Malhão, Vai ma - lhar se queres; O Mundo é largo Não fal - tam mu - lheres.

A. Malhão, Malhão, Vai ma - lhar se que - res; O Mun - do é lar - go Não fal - tam mu - lheres.

Poco Allegro

Vln. I *mf*

Vln. II *mf*

Guit. *mf*

Vlc. *mp*

A Maj D min C Maj A Maj A Maj B♭ Maj G min 3fr. A Maj

42

Tempo I Rit.

Fl. *mp*

Ob. *mp*

Cl. *mp*

Tpt. *mp*

Perc. Suspended Cymbal *mp*

Pno. *mp* *liberamente*

Harp

Solo

S.

A.

Tempo I Rit.

Vln. I *mp*

Vln. II *mp*

Guit.

Vlc. *>*

7. El Ole

Allegro Vivo ♩ = 152

The musical score is arranged in a multi-staff format. The top section includes the Flute, Oboe, Clarinet, Trumpet, and Percussion (Tambourine and Bass drum). The middle section features the Piano and Harp. The vocal section includes Soprano, Alto, Tenor, and Bass. The bottom section includes Violin I and II, Guitar, and Cello. The score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro Vivo' with a metronome marking of ♩ = 152. The dynamic marking 'mf' (mezzo-forte) is used throughout. The vocal parts consist of 'La la la la la' lyrics. The piano part includes a 'sub' marking in the bass line. The harp part features a rhythmic pattern of eighth notes. The guitar part has a specific rhythmic pattern with chord diagrams. The violin and cello parts provide harmonic support with sustained notes and rhythmic patterns.

12

Fl.

Ob.

Cl.

Tpt.

Perc. *Castanets*

Pno.

Harp

S.
o - le, Con o - le, mo-re - ni - ta, Que a - si te quiero yo: — Con

A.
o - le, con o - - - le, O - le, con o - le, O - le, con

T.
o - le, con o - - - le, O - le, con o - le, O - le, con

B.
o-le, con o-le, O-le, con o-le, O-le, con o-le, O - le con o-le, con o-le,

Vln. I

Vln. II

Guit.
D D G A D

Vlc.

21

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.
- té, Y vi que fal - ta - ban dos; En tu ca - ra las ha -

B.
- té, Y vi que fal - ta - ban dos; En tu ca - ra las ha -

I
Vln. *simile*

II
Vln. *simile*

Guit.

Vlc.

Detailed description: This is a page of a musical score, page 21. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet) and brass (Trumpet) parts are mostly rests. The Percussion part has a rhythmic pattern. The Piano part has a complex, flowing melody with many slurs. The Harp part is a whole rest. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Spanish. The Violin parts (I and II) have a melodic line with the instruction 'simile'. The Guitar and Viola parts are mostly rests.

29

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.
o - le, mo-re - ni - ta, Que a - si te quie-ro yo:— Con o - le, mo-re -

A.
o - le, O - le, con o - le, O - le, con o - le,

T.
o - le, O - le, con o - le, O - le, con o - le,

B.
O-le, con o-le, O-le, con o-le, O - le con o-le, con o-le, O-le, con o-le,

Vln. I

Vln. II

Guit.
D G A D D

Vlc.

34

Fl. *mf*

Ob. *mf*

Cl. *mf*

Tpt. *p* — *f* — *p*

Perc. *p* *misterioso* — *f* — *p* *simile*

Pno.

Harp *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Vln. I *p* — *f*

Vln. II *p* — *f*

Guit. G A D

Vlc. *mf*

-ni - ta, De mi co-ra - zon. De no-che yo he vis - to el sol En tus bal - co - nes lu -
 O - - - - le. De no-che yo he vis - to el sol En tus bal - co - nes lu -
 O - - - - le.
 O - - - - le.

39

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.

B.

Vln. I

Vln. II

Guit.

Vlc.

f *p* *f* *p* *f* *p* *f*

Tambourine

- cir; He vis-to su res - plan - dor: Te he vis-to a tí. — O-le con

- cir; He vis - to su res - plan - dor: Te he vis-to a tí. O-le con

O-le con

O-le con

f *f* *f* *f* *f*

44

Fl. *f*

Ob. *f*

Cl. *f*

Tpt.

Perc. *f* Castanets

Pno. *f* *8va*

Harp *f* 2nd time only

S. o - le, Con o - le, mo-re - ni - ta, Que a - si te quiero yo:— Con

A. o - le, con o - - le, O - le, con o - le, O - le, con

T. o - le, con o - - le, O - le, con o - le, O - le, con

B. o-le, con o-le, O-le, con o-le, O-le, con o-le, O - le con o-le, con o-le,

Vln. I

Vln. II

Guit. *f* D D G A D

Vlc.

49

Fl.

Ob.

Cl.

Tpt.

Perc.

Pno.

Harp

S.

A.

T.

B.

I.

Vln.

II.

Guit.

Vlc.

o - le, mo-re - ni - ta, De mi co-ra - zon. O-le con zon.

o - - - le, O - - - le. O-le con le.

o - - - le, O - - - le. O-le con le.

O - le, con o-le, O - - - le. O-le con le.

D

G

A

D

D

G

A

