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A MANVEL DE FALLA.

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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.* \_\_\_\_\_



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IX



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**

*p*

¡Oh, que buen a--

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

*sfz*

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

*sfz*

1ª

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

*f*

2<sup>a</sup>  
 ra, cla - ca ta - cla de la cla - ri - ne

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

lín, sa - ber yo - glar!

*a tempo*  
 ¡Oh, que buen a - mor saber yo - glar! ¡Oh, que buen a -

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.

*pp*

¡Oh, que buen a-

*f* *m.d.* *vibrato*

mor, sa-ber yo-glar!

*pp* *ten.* *colla voce* *a tempo*



No 3.

# LA GUITARRA SIN PRIMA...

Popular extremeña

**Intimo**

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Intimo'. The piano accompaniment includes dynamic markings such as *pp* and *sfp*, and guitar-specific instructions like *Led.* and asterisks. The lyrics are in Spanish and describe the sound of a guitar without a first string.

**System 1:** The vocal line begins with the word "La gui-". The piano accompaniment starts with a *pp* dynamic. There are guitar instructions *Led.* and asterisks below the bass line.

**System 2:** The vocal line continues with "ta - rra sin pri - ma sue - na que - jo - sa como es -". The piano accompaniment features a *Led.* instruction and asterisks.

**System 3:** The vocal line concludes with "toy, — yo con - ti - go por cier - ta co - sa, ¡Ay! ¡An - da! Co - mo es -". The piano accompaniment includes *sfp* markings and guitar instructions *Led.* and asterisks.

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

*f > p*  
*fp marc. e destac.*  
*ppp*

*ped.* \* *ped.* \*

La gui - ta - rra que

*f*  
*ppp* (mas lejano que la 1ª vez)

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

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 bor -

do - nes, "Que se - - - rá?"

*ten.*

*pppp mais sonoro*

*poco rall.*

*Red.*

*marc.*

*ff dim. (5)*

*como los armónicos de la guitarra*

*PPPP (dejar vibrar)*

*Red.*

## Nº 4.

## AQUEL SOMBRERO DE MONTE

Jota castellana

Tempo de jota

(Santander)

Piano introduction in 3/8 time, key of D major. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, both characterized by eighth-note patterns.

Menos

*accell. poco rall. - - ten. dejar vibrar*

Piano accompaniment for the first vocal line, marked 'Menos'. It consists of chords and rhythmic patterns in the right hand and a bass line in the left hand, following the tempo and dynamics indicated above.

Tempo

Vocal line and piano accompaniment for the first verse, marked 'Tempo'. The lyrics are: 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*

Vocal line and piano accompaniment for the second verse, marked 'pp poco rall. tempo'. The lyrics are: pal - ma ca - na ¡Ay! ¡Ay! ¡ay que me le lle - va el rí - o! ¡Ay! ¡Ay!

The piano accompaniment includes triplets and a section marked 'm.d.' (morendo).

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "ay! que me le lle - vael a - gua." The piano accompaniment is in a grand staff (treble and bass clefs) and features triplet patterns in the right hand and a steady bass line in the left hand.

**Enérgico**

The second system begins with the tempo marking "Enérgico" in bold. The piano accompaniment is more active, with a driving bass line and chords in the right hand. The key signature remains two sharps.

The third system continues the piano accompaniment with various dynamic markings, including *f* (forte) and *sfz* (sforzando). The right hand features complex chordal textures and melodic lines, while the left hand maintains a rhythmic foundation.

*poco rall.*

The fourth system concludes with the tempo marking "poco rall." (poco rallentando). The piano accompaniment becomes more spacious and melodic, with a prominent bass line in the left hand.

*a tempo*

*poco rall.*

The fifth system begins with the tempo marking "a tempo". It features a return of the driving piano accompaniment from the "Enérgico" section, with *f* and *sfz* markings. The system ends with another "poco rall." marking.

Tempo I<sup>o</sup> (менос)*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

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

1<sup>a</sup> a - gua. 2<sup>a</sup> a - gua. bien punteado  
marc.

First system of piano accompaniment. The treble staff contains a melodic line with triplets and slurs. The bass staff provides a rhythmic accompaniment with slurs and accents.

Second system of piano accompaniment, continuing the melodic and rhythmic patterns from the first system.

Third system of piano accompaniment, concluding with a double bar line and a 'm.d.' (more dolce) marking in the bass staff.

*a placer (como un pregón)*

*ten. v a tempo.*

Vocal line with lyrics: A-quel sombre-ro de mon-te, ¡Ay! ¡Ay! ¡Ay! que me le lle-va el

Piano accompaniment for the vocal line, featuring a 'pp' (pianissimo) dynamic marking.

Vocal line with lyrics: a - gua.

Piano accompaniment for the vocal line, featuring 'fp' (fortissimo piano) and 'fff' (fortissimo) dynamic markings, and a '8ª baja' instruction.





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

*V*

*Poco menos*  
*sfz*

*V*

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

¡Quien me

*m.d.*  
*m.i.*

compra algún hi-lo ne - gro! Mi ca-

ba-llo es-tá can - sa - do ¡Ay!

Y yo me - marchó co - rrien - do

*tempo*

**Tempo I!**

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

— y se mo - vió 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 - tea - prie - to —

*f* (incisivo)

¡Ah!

*pp*

¡Ay!

*mp*

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 —

I<sup>o</sup> Tempo

ne - gro!

*espressivo*

*sfz*

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line begins with the lyrics "ne - gro!". The piano accompaniment starts with a melodic line in the right hand and a bass line in the left hand. The tempo is marked "I<sup>o</sup> Tempo".

This system continues the piano accompaniment from the first system. It features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a steady bass line in the left hand.

¡Ay!

This system continues the piano accompaniment. The vocal line has the exclamation "¡Ay!". The piano accompaniment continues with its intricate rhythmic texture.

*poco rall.*

*muy punteado*  
*ppp*

This system concludes the piano accompaniment. It includes the instruction "poco rall." and "muy punteado ppp". The piano part features a dense, tremolo-like texture in the right hand and a rhythmic bass line in the left hand.

# EL VITO

(Canción popular. Madrid. "1800..")

Transcripción  
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The first system of musical notation consists of a grand staff with a treble and bass clef. The music is in 3/4 time. The first measure starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The melody is primarily in the treble clef, while the bass clef provides a rhythmic accompaniment. The system concludes with a forte (*f*) dynamic.

The second system continues the piece, starting with a piano (*p*) dynamic. The melodic line in the treble clef features a series of eighth notes, while the bass clef continues with a steady accompaniment. The system ends with a piano (*p*) dynamic.

The third system begins with the instruction *marcato* (marked). The melody in the treble clef consists of quarter notes, and the bass clef accompaniment features a consistent eighth-note pattern. The system concludes with a *marcato* instruction.

The fourth system continues the *marcato* section. The treble clef melody remains simple, while the bass clef accompaniment maintains its rhythmic drive. The system ends with a *marcato* instruction.

The fifth system concludes the piece. The melody in the treble clef and the accompaniment in the bass clef continue their respective patterns. The system ends with a *marcato* instruction.

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including accents, slurs, and dynamic markings like *sf*.

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics "U - na" and dynamic markings "ten. ten." and "p". The piano accompaniment includes "ff seco".

Vocal line and piano accompaniment for the third system. The vocal line includes the lyrics "vie - ja va - le un re - al — y u - na mu - cha - cha dos" and a "K" marking. The piano accompaniment includes "stacc.".

Vocal line and piano accompaniment for the fourth system. The vocal line includes the lyrics "cuar - tos, — u - na vie - ja va - le un re - al — y u - na" and a "Sopran" marking. The piano accompaniment includes a "K" marking.



mu - cha - cha dos *Squar* cuar - tos, — pe - ro *R* co - mo soy tan

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line contains the lyrics 'mu - cha - cha dos cuar - tos, — pe - ro co - mo soy tan'. There are handwritten annotations: 'Squar' above the first measure and 'R' above the second measure. The piano accompaniment includes a dynamic marking of 'pp'.

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

The second system continues the vocal line with the lyrics 'po - bre me voy a lo mas ha - ra - to, pe - ro'. The piano accompaniment features a series of chords and moving lines.

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

The third system continues the vocal line with the lyrics 'co - mo soy tan po - bre me voy a lo mas ha -'. The piano accompaniment includes several triplet markings over the chords.

ra - to **Tempo I<sup>o</sup>**

*sf p* *f* *marcato*

The fourth system concludes the vocal line with the lyrics 'ra - to'. It includes the tempo instruction 'Tempo I<sup>o</sup>' and dynamic markings: 'sf p', 'f', and 'marcato'. The piano accompaniment features a more active rhythmic pattern.

*f marcato*

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

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

*p ligero*

Vi - to, Vi - to va. Con el

*8<sup>a</sup>*  
*loco*

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

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

*stacc.*

*staccos*

*staccos ki llyas KE may*

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

que me pon - go "co - lo - rá"

Musical score for a piece on page 26. The score is written for voice and piano. It consists of three systems of music. The first system shows a vocal line and piano accompaniment. The second system features a vocal line with the lyrics "¡Ah!" and a piano accompaniment with a triplet. The third system has a vocal line with the lyrics "p cres - cen - - do - - ff" and a piano accompaniment with many accents.

### 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!