

Piano

Manuel de Falla

El amor brujo

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Introducción y Escena.

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Allegro furioso ma non troppo vivo. (♩=132)

8^{va}

ff

Ped.

This system contains the first two staves of music. The upper staff is marked with an 8va (octave) sign. The music is in 3/4 time and features a rapid, repetitive eighth-note pattern in both hands. The dynamic is fortissimo (ff). A pedal point is indicated at the bottom.

p *molto*

p *molto*

This system contains the third and fourth staves. The music continues with the same eighth-note pattern. The dynamic changes to piano (p) and is marked 'molto'. A repeat sign is present at the end of the system.

En la Cueva. La noche.

Tranquillo e misterioso (♩=72)

ff *dim.* *p > pp*

15

18

18

This system contains the fifth and sixth staves. The music transitions to a slower, more mysterious character. The dynamic starts at fortissimo (ff), then diminishes (dim.) to piano (p) and pianissimo (pp). A 3/4 time signature change is indicated. Rehearsal marks 15, 18, and 18 are shown.

Attacca
 Pour enchaîner avec le 4 au cas
 où la Chanson serait supprimée
poco rit. **Tempo**

19 2 3 15 15 2 2

mf marc. *f* *f* *p marc. f*

Ped. * Ped. * Ped. *

This system contains the seventh and eighth staves. It features a series of chords and rests. Dynamics include mezzo-forte marcato (mf marc.), forte (f), and piano marcato forte (p marc. f). Pedal points are marked with asterisks. Rehearsal marks 19, 2, 3, 15, 15, 2, and 2 are shown.

Canción del amor dolido.

Pour enchaîner avec la Chanson

44 *poco rit.* **Allegro** (♩=160)

pp *mf*

Attacca No. 4 Ped. Attacca subito Ped. * *sempre* Ped. * Ped. *

This system contains the ninth and tenth staves. It begins with a piano (pp) dynamic and a 'poco rit.' marking, then transitions to a faster 'Allegro' tempo (♩=160) with a mezzo-forte (mf) dynamic. Pedal points and asterisks are used throughout. Rehearsal mark 44 is shown.

8 A

*Ped. *Ped. *Ped. *Ped. *Ped.

18 colla voce rit. B a tempo

*Ped. *Ped. *Ped. *Ped. * sempre 2 Ped.

28

pp mf

37 C

46 D Più mosso

p f p f

55 E Pour enchaîner avec la suite au No. 4

rit. colla voce a tempo poco rit. Calmo e misterioso

p f p f mf pp

Pour terminer avec la Chanson sans enchaîner la suite

El Aparecido.

66 **poco rit.** **4** **4** **Vivo, ma non troppo. (♩=126)**

attacca subito No.4 *f 2 Ped.*

7 **5** *gliss.* *8va* *gliss.* *8va* *fff* *8va* *Ped.* *fff* *Ped.* *Ped.*

Danza del Terror.

12 *8va* *fff* *5* *4* *3* *2* *1* *gliss.* **6** **Allegro ritmico (♩=126)** *ff* *Ped.* ** sempre sin dritta.*

4 **3** **3** *p* *dim.* *pp* **7** *f* *Ped.* *2 Ped.*

19 **8** *p leggiero* *(mf)*

26 9

dim. gradualmente *p* *(mf)*

32 10

f *dim. gradualmente* *mf*

39

mf *dim. sempre*

45 11

p *cresc.* *p* *cresc.* *f* *dim. poco a poco*

52 12

pp *mf*

56 13

ff 8 8

69 **14** 15

ff molto marc. *p* *dim.* *f marc.* *f*

79 16

p *mf* *ff*

m.s. sopra

87 17

fff

96 **18** Poco più vivo

ff *pp* *ff* *pp cresc.*

sf *sf*

104 **19**

f *ff* *pp* *ff* *pp* *ff*

sf *sf*

Danza ritual del Fuego. (Para ahuyentar los malos espíritus)

Allegro ma non troppo e pesante (♩=126)

24

16

p *mf* *p* *mf* *p* *mf* *sempre simile*

28

mf *p* *mf* *p* *mf* *p*

39

25

f *ff possibile* *Ped.* *

48

Ped. *

56

26

meno f *p* *pp sempre* *Ped.* * *2 Ped. sempre*

70

ff
Ped.

79

dim.
p
2 Ped.

88

f cresc. molto stacc. *ff* *dim. molto*
Ped.* Ped.* Ped.* Ped.* Ped.* Ped.*

99 27

pp *ff* *dim.* *pp* *ff* *dim.* *p*
Ped. Ped. 2. Ped.

109 28

pp *ff*
Ped.

118

dim. *pp* *ff* *dim.* *p* *pp*
2 Ped. * Ped. *

129

29

2 5

tr

pp < mf < pp <

Ped.

144 (tr)

tr

mf pp < mf pp < mf pp < mf

sempre simile

p < mf >

sempre simile

(tr)

156

30

tr

pp <

(tr)

167

31

tr

f

ff possibile

Ped.

176

Ped.

184 32

meno f *p*

Ped. *

192

pp

2 *sempre*
Ped.

207

ff *dim.* *p*

Ped. 2 Ped.

216

molto stacc.

Ped. * Ped. *

226 33 Poco a poco affrettando, ma non troppo.

p cresc. *f*

Ped. * Ped. * Ped. * Ped. * *dim. molto*

235

mf cresc. *sf*

Ped. * Ped. *

34 Vivo, ma giusto.

243

mf *ff*

sempre molto stacc.

Ped.

249

sempre molto stacc.

Ped.

256

35

ff sempre

Ped.

Escena.

269

Poco moderato. (♩=69) Allegro. (♩=100)

3

5 3

5 3

Ped.

9 Tempo I. 36

p *f*

Ped. * Ped. *

4 4

Canción del Fuego fatuo.

Vivo. (♩=69) rit. (poco) a tempo rit. a tempo rit. a tempo (senza rit.)

Musical score for measures 1-13. The piece is in 3/8 time with a key signature of two sharps (F# and C#). The tempo markings are: Vivo. (♩=69), rit. (poco), a tempo rit., a tempo rit., and a tempo (senza rit.). The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes a series of sixteenth-note chords in the right hand and a bass line in the left hand. There are four measures of *ff* chords, followed by a measure of *p* chords, and then a final measure of *p* chords. The word "Ped." (pedal) is written below the first four measures, and "* 2 Ped." is written below the final measure.

Musical score for measures 14-26. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes a series of sixteenth-note chords in the right hand and a bass line in the left hand. There are four measures of *ff* chords, followed by a measure of *p* chords, and then a final measure of *p* chords. The word "Ped." (pedal) is written below the first four measures, and "* Ped." is written below the final measure.

Musical score for measures 27-39. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes a series of sixteenth-note chords in the right hand and a bass line in the left hand. There are four measures of *ff* chords, followed by a measure of *p* chords, and then a final measure of *f* (forte) chords. The word "Ped." (pedal) is written below the first four measures, and "* Ped." is written below the final measure. A box containing the number "37" is placed above the first measure of this system.

Musical score for measures 40-52. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes a series of sixteenth-note chords in the right hand and a bass line in the left hand. There are four measures of *ff* chords, followed by a measure of *p* chords, and then a final measure of *p* chords. The word "Ped." (pedal) is written below the first four measures, and "* Ped." is written below the final measure. A box containing the number "38" is placed above the first measure of this system.

Musical score for measures 53-63. The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes a series of sixteenth-note chords in the right hand and a bass line in the left hand. There are four measures of *pp* chords, followed by a measure of *f* chords, and then a final measure of *p* (piano) chords. The word "Ped." (pedal) is written below the first four measures, and "2 Ped." is written below the final measure. A box containing the number "39" is placed above the first measure of this system.

Musical score for measures 64-76. The dynamics range from *ff* (fortissimo) to *p* (piano). The score includes a series of sixteenth-note chords in the right hand and a bass line in the left hand. There are four measures of *ff* chords, followed by a measure of *p* chords, and then a final measure of *p* chords. The word "Ped." (pedal) is written below the first four measures, and "2 Ped." is written below the final measure.

77 40

ff > p *ff > p*

89 41 *colla voce* *a tempo* *ff* *ff*

f > p *p* *p* *p*

Ped. * Ped. * una corda

102 **Pantomima.** **Allegro. (♩=132)**

pp *ppp* *f* *ff*

2 Ped. * Ped.

2

f *ff* *f* *ff* *f* *ff*

Ped. Ped. Ped.

7 42

f *ff* *f* *ff* *p* *mf*

Ped. Ped.

12

f *cresc.* *sempre* *ff*

Ped.

(♩=♩) Andantino tranquillo. (♩=168)

20 **43**

9 2 6

9 2 6

40

46

51 *poco rit.* **44 a tempo**

pp *mf* *pp* *sonoro ma non f*

2 *Ped.* 2 *Ped.* 2 *Ped.* 2 *Ped.* 2 *Ped.* 2 *Ped.*

57 *meno sonoro*

63 *più sonoro*

69 *pochissimo rit.* *Tempo* *Rall. - poco - a - poco*

mf *pp*

2 *Ped.* 2 *Ped.* 2 *Ped.* 2 *Ped.* 2 *Ped.* *

76 **Molto tranquillo.** (♩=50) **a tempo, ma calmo** 45 (♩=♩) **sempre calmo**

p *ma sonoro*
(quasi Arpa)

Ped. *Ped.* *Ped.*

91

Ped. *2 Ped.*

Danza del Juego de Amor

Allegretto mosso. (♩=60)

p *mf*

Ped.

13 46 *mf* *f* 47 *p*

Ped.

23 48

Ped.

34 49 50 *p*

Ped.

47 *pp* *pp* *pp*

Ped.

51 (♩=♩) 52 (♩=♩)

59 **2** *p* *p*

ped. *ped.* *ped.* *ped.*

66 *pp* 53 *p*

75 54 *p* *pp* *perdendosi*

84 55 *ff* *p* *ped. sempre*

92 56

101 *f* *pp* 57

109 58

119 59 60 Poco meno mosso che $\text{♩} = \text{♩} (\text{♩} = 76)$

136 **Tempo** 61 Poco più mosso che $\text{♩} = 60$ 62

147 63 poco affrett.

Final. Las campanas del Amanecer.

Allegretto tranquillo ($\text{♩} = 80$)

158 64

2

5 65 stacc. sempre

8

11 66

ff
Ped.

13

14 *sempre ff*

15

16 *rit.*
cresc. molto

17 *Largamente*
fff

18 *rit. molto*
cresc.