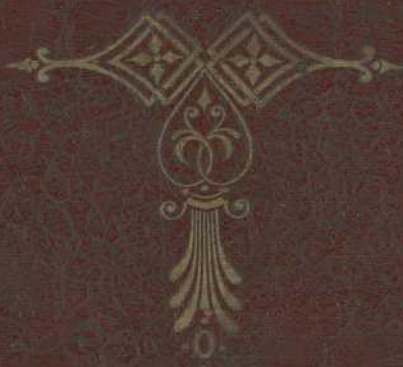


MÚSICA

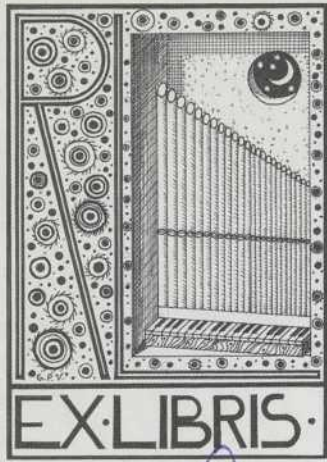


GALLEGA



*M.^a del Carmen,
Fermína
y Ana María*

MI 413 (1/18)



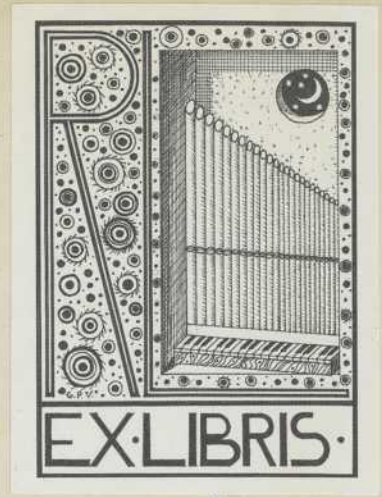
Agua Leal Lopez

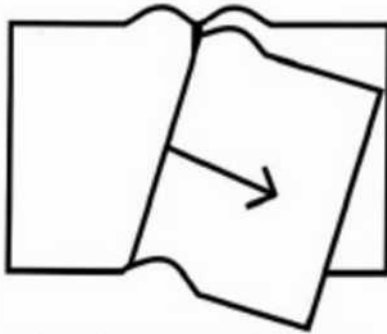
Para Clara
de extraordinario de
folklore

Sea el correo de

Las 207

Reginald [Signature]





Faltan documentos (páxinas,
cadernos...)
ISO 9878/1990

Ami Maria

CANTARES VIEJOS Y NUEVOS

DE GALICIA

COLECCION
DE

MELODIAS
PARA CANTO Y PIANO
POR

Marcial del Adalid.

(1 SERIE.)

Propiedad del autor.

Cada serie rj.
Precio 3 Pesetas.

EDITORES CANUTO BEREÁ Y C^{ta} LA CORUÑA.

Real n.º 58.

Propiedad para todos los países.

N.º 1.

SOEDADES

Andante. M. M. $\text{♩} = 60.$

Dolce.

CANTO.

PIANO.

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of a vocal line (CANTO) and a piano accompaniment (PIANO). The tempo is marked 'Andante' with a metronome marking of 60 quarter notes per minute. The mood is 'Dolce'. The lyrics are in Portuguese and are spread across four systems of music. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand.

System 1:
 CANTO: A - i - ri - ños Ai -
 An - du - ri - ñas
 Es - tre - li - ña

System 2:
 ri - ños ai - res A - i - ri - ños da
 An - du - ri - ñas Qu' a - ñi - da - des
 mi - ña es - tre - la Que co - no - ces

System 3:
 mi - ña ter - ra; A - i - ri - ños ai -
 no lu - ga - re, As do - en - tes
 meus pe - sa - res Quan - do ch'o pre -

ri - ños ai - res A - i - ri - ños le - vai - me a
 an - sias mi - ñas N' as vo - sas a - las le -
 gun - te e - la Di - lle as mi ñas so e

e - la. A - i - ri - ños ai - ri - ños ai -
 - va - de. An - du - ri - ñas an - du - ri -
 - da - des Es - tre - li - ña mi - ña es - tre -

- - - - res
 - - - - ñas.
 - - - - la

A COMPAÑA

(POPULAR.)

Andante assai. M. M. ♩ = 100.

CANTO.

PIANO

N' o si - - len - - cio mis - - te - - rio - so D' u - nha
A mu - - ller do ne - - gro pa - no C' a sua

noi - - te de lu - - ar D' u - nha noi - - te de lu -
som - - bra me to - - cou C' a sua som - bra me to -

- ar a - - la la -
- cou a - - la la

Ped.

Un so - ni - do moy quei - xo - so Xunto á min sen - tin pa -
 Des - d'a - quel mo - men - to es tra - no De pe - sar morren - do

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a dynamic marking of *p*. The system concludes with a fermata over the final notes.

- sar Xun - to á min sen - tin pa - sar a
 vou De pe - sar morren - do vou a

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *f* at the end. The piano accompaniment features a dynamic marking of *f* and includes a section with a 7/8 time signature.

la la
 la la

The third system contains vocal lines with the syllable 'la' and a piano accompaniment. The piano part includes a section with a dynamic marking of *f* and another with *p*. The system ends with a double bar line and a fermata.

Ped. 8 8 8

M. A.

N.º 3.

MAGOAS DO CORAZON.

Moderatto non troppo. M. M. $\text{♩} = 132.$

CANTO.

PIANO.

f

Xa non
Moi_to

Dim: *p*

cho-ras que-ri-di-ña Xa che volyeu á co-lor E de fes-tas e de
te fol-gas a-xi-ña Que sou pe-ches ol-vi-dar E qu'as pa-sa-das fe-

Cres -

xol - da Xa non perdes o - ca - sion Os ra - pa - ces do ro - ei - ro Non te
- ri - das Xa non te fan sos - pi - rar Moito a que las os teus tra - ges Moi - to

cen - do

ven cen n' o en - cho - yar E qu' as ou - tras ra - pa - ri - gas Xa non
fin - ges re - lou - car E moi - ti - ño cos teus o - llos Fas os

f

gustan pa - ro - lar Mais o que ben qui - xoun di - a Sia que rer - ten a - fi -
ho - mes to - le - ar

Dim: p

cion Sem - pre lle que - da unha ma - goa den - tro do seu co - ra - zon.

Dim: p

N.º 4.

QUEIXAS.

(POPULAR.)

Allegretto vivo. M. M. ♩ = 126.

CANTO.

PIANO.

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The lyrics are: "N' a al - ma se me cla - vo - - - u A ra - is do teu que - re - - - re".

mez f

Aun qu' a vi - da me dei - xo - - u So - - lo pa - ra pa - de -

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line contains the lyrics 'Aun qu' a vi - da me dei - xo - - u So - - lo pa - ra pa - de -'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The dynamic marking *mez f* is placed above the vocal line.

- ce - - - re Men tras

The second system continues the vocal line with the lyrics '- ce - - - re Men tras'. The piano accompaniment maintains the same rhythmic pattern. The dynamic marking *mez f* is also present above the vocal line.

no mun - do vi - - vi - - - re Ou - - - tro a - mor non hei de

The third system features the vocal line with lyrics 'no mun - do vi - - vi - - - re Ou - - - tro a - mor non hei de'. The piano accompaniment continues with eighth notes in the left hand. The dynamic marking *f* is placed above the vocal line.

te - - - re

The fourth system concludes the vocal line with the lyrics 'te - - - re'. The piano accompaniment continues with eighth notes in the left hand. The dynamic marking *p* is placed above the vocal line.

CANTO DO BERCE.

Moderato. M. M. ♩ = 132.

CANTO.

p

Mi - - ãa xo - - ya
Dur me dur me

PIANO.

p

mi - - ãa ru - - la Dur - - me dur - - me
mi ãa - - - ro - - sa Gri - li - - ãa dô

Cres: - -

meu a - - mo - - re Pre - - to do se - - o
no so la - - re To - - das as pe - -

da tua na - - - i Que che pres ta á
ni - - - ñas fu - - - xen C'o pra - - - cer de

f su - a ca - - lo - - re E non hay mi - -
f t' ar - - ro - - la - - re E por a - - ca - -
p

- ña pren - - di - - ña Ber - - ce pa - - ra
- bar tan lo - - go Sin to de t' a - -

Perdendosi - - - -

ti me - llo - re Mi - ña xo - - - - ya.
dor - - - men - ta - re

N.º 6.

A LA LA.

(POPULAR.)

Lento assai e sostenuto. M. M. ♩ = 88.

CANTO.

p *sf*

A la la

A la la

PIANO

p *sf*

f *p* *sf*

A la la

A la la

f *p* *sf*

f *p* *Largo.* *Alleg^{to}* M. M. ♩ = 100.

la —————

la ————— A ra - pa - za da ri - -vei - ra Ben dor -

p *Ped.* *p*

a la la

mi - da po - de es - tar Qu'os sus - -pi - ros do meu pei - to non a

a la la C'os sus - -pi - ros do teu pei - to non dei -

po - den des - per - -tar

- xei de des - can - - sar Des - per - tou - me un ra - pa - - zi - ño Que sen -

A la la

tin a - su - bi - - ar A la la

A la la A la la

f *p*
A

A

la la

la la

The first system consists of three staves. The top staff is a vocal line in treble clef with two notes labeled 'la'. The middle staff is a vocal line in bass clef with two notes labeled 'la'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with chords and single notes.

f *p*

la

la

8

The second system also consists of three staves. The top staff is a vocal line in treble clef starting with a forte (*f*) dynamic and moving to piano (*p*), with a note labeled 'la'. The middle staff is a vocal line in bass clef with a note labeled 'la'. The bottom staff is a piano accompaniment in grand staff with chords and single notes. A fermata is placed over the final notes of the piano part, and the number '8' is written below the staff.

Si das magoas que fixeches
 Non te queres acordar
 Deixame vir á teu lado
 Eu ch'as saberei mostrar.

Nin de longe nin de preto
 Non me fagas parolar
 Que moy doce teño ó peito
 E me vas facer chorar.

