

O *M* *III* *Maria*

CANTARES VIEJOS Y NUEVOS
DE GALICIA

COLECCION
DE
MELODIAS
PARA CANTO Y PIANO
POR
Marcial del Adalid.

(4 SERIE.)

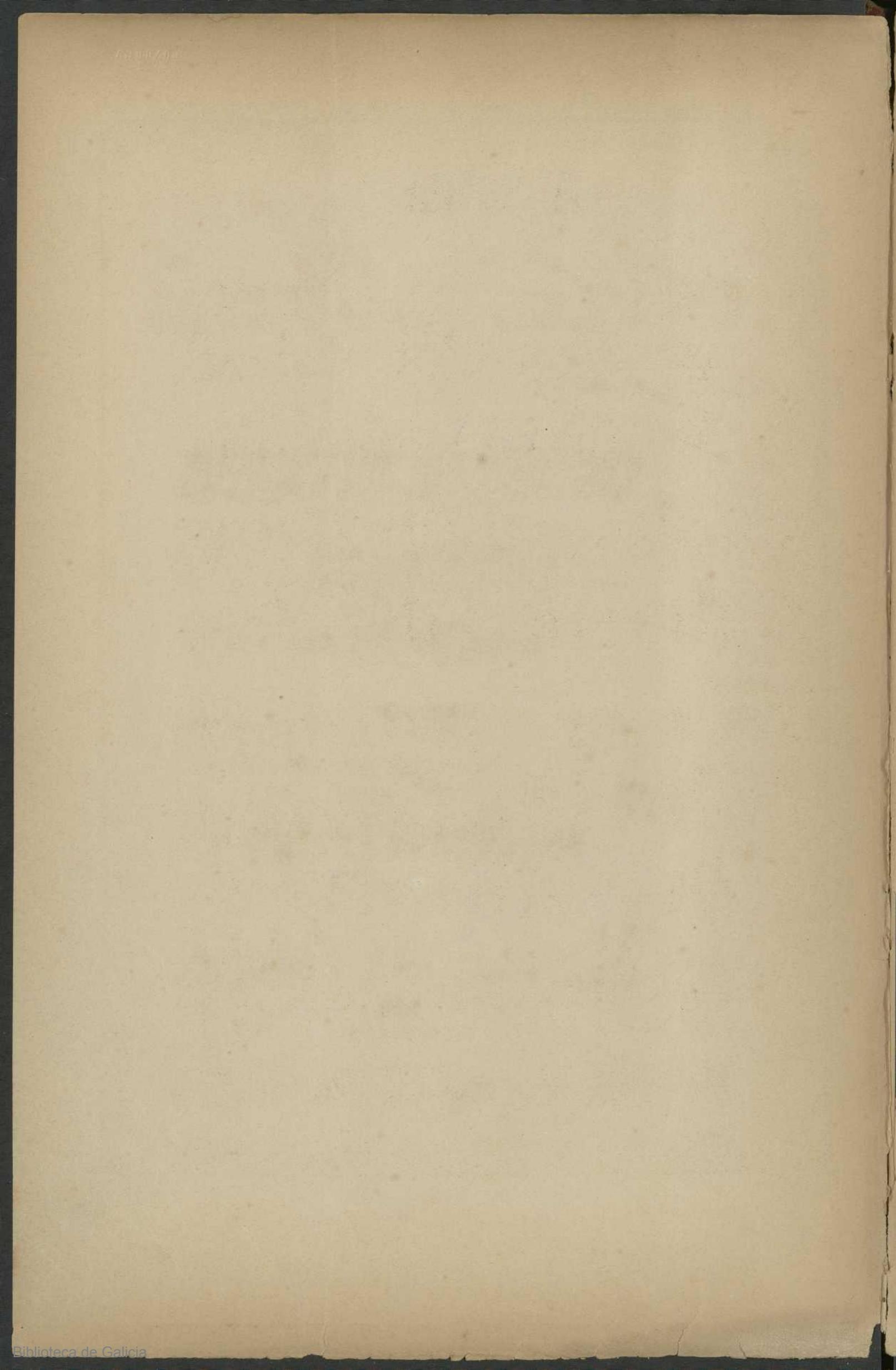
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EDITORES CANUTO BEREZA Y C^a. LA CORUÑA.

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A xolda

Nº 1. Canción popular.

Poesía de F. G.

Con anima.

PIANO.

Musical score for piano, measures 1-8. The score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 6/8 time with a key signature of one sharp. Measure 1: Treble staff has a fermata over the first note. Bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 5: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note chords. Bass staff has eighth-note chords. Dynamics: 'p' (piano) at the beginning of the piano part, 'cres.' (crescendo) and 'cen.' (coda) in the piano part.

CANTO.

Musical score for voice and piano, measures 1-8. The score consists of two staves. The top staff is for the voice in soprano clef, and the bottom staff is for the piano in bass clef. Both staves are in 6/8 time with a key signature of one sharp. Measure 1: Voice rests. Piano eighth-note chords. Measure 2: Voice eighth-note chords. Piano eighth-note chords. Measure 3: Voice eighth-note chords. Piano eighth-note chords. Measure 4: Voice eighth-note chords. Piano eighth-note chords. Measure 5: Voice eighth-note chords. Piano eighth-note chords. Measure 6: Voice eighth-note chords. Piano eighth-note chords. Measure 7: Voice eighth-note chords. Piano eighth-note chords. Measure 8: Voice eighth-note chords. Piano eighth-note chords. Text under the voice part: 'Fi-an-dei-ra ti-ra qu'a do.' Dynamics: 'f' (forte) in the piano part, 'p' (piano) in the piano part.

Musical score for voice and piano, measures 9-16. The score consists of two staves. The top staff is for the voice in soprano clef, and the bottom staff is for the piano in bass clef. Both staves are in 6/8 time with a key signature of one sharp. Measures 9-12: Voice eighth-note chords. Piano eighth-note chords. Measures 13-16: Voice eighth-note chords. Piano eighth-note chords. Text under the voice part: 'ro-ca Cos-tu-rei-ra dei-xa ó de-dal Vin-de'. Dynamics: 'p' (piano) in the piano part.

P. Gonzalez.

rit:

to_das à fo_li _ à_da do sou_to d'o con_de can_tar é bai...

lar Vi . va vi . va vi . vaa fa . chen_da Vi . va

a tempo.

vi . va vi . va o fol . gar Vi . va vi . va vi . van as

mo.zas as mo.zas ga . rri.das d'o no . so lu . gar A 1a 8

rit: - - - a tempo.

1a _____ A la

8

1a _____ a la

8

1a _____ a la la la

8

Atruxus; gente a barullo
 Xa ó gaiteiro inche n'o fol
 E nás mesas d'as rosquilleiras
 Moréas de roscas, rosolio e limón.

Miña roxa bota unha copa
 Miña nena vamos brincar
 Viva viva viven as mozas
 As mozas garridas do noso lugar.

Afrixida

Nº 2.

Andantino.

Poesia de F. G.

CANTO.



A ren . . tes d'o mue . lle A por . . ta do

PIANO.



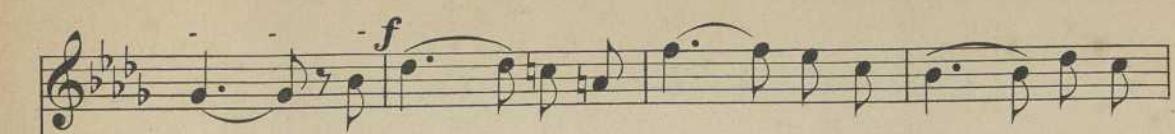
mar_____ En me . . dio d'os cam . pos Aen . tra . . da d'a .



cres.

tras_____ So . la . . na co . ber . . ta Cer . dei . . ras en





p
llor ____ A quel meu mu

dim . . . p

p
i ño, Tan ver . . . de n'o vran ____ me dei . . . xa ma .

qui - as A cen - . tos, de gran____ E te . . ño fa.

cen . . da é pa . . dreséhirmans____ E te . . ñoun fi.

lli . . ño me fal . . taseu paí!!

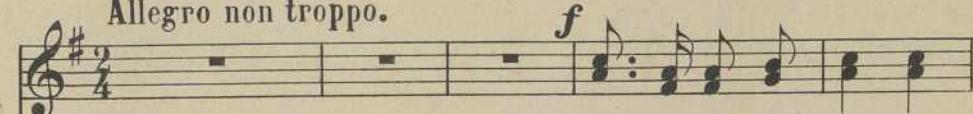
perdendosi.

Na fiada

Nº 3. Canción popular.

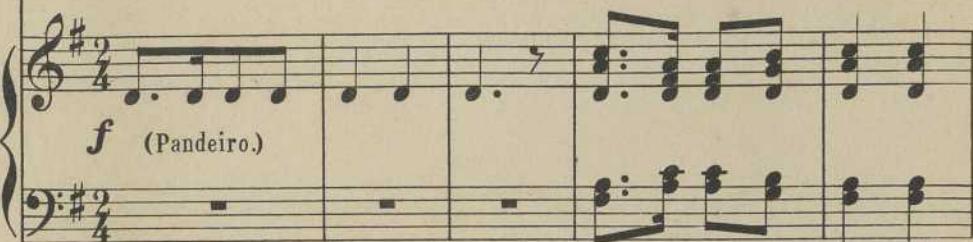
Allegro non troppo.

CANTO.



Can-ta-de ne-nas can-

PIANO.



Musical score for Canto and Piano, second system. The key signature changes to G major (one sharp). The vocal line continues with eighth and sixteenth-note patterns. The lyrics are: ta-de Can-ta-de ne-nas can-ta-de quo' vo-so can-
ta-de. Del-gadi-ña d'a cin-tu-ra Eu nonchaqui.

The piano accompaniment continues with its characteristic eighth-note pattern.

Musical score for Canto and Piano, third system. The key signature changes to F# major (one sharp). The vocal line continues with eighth and sixteenth-note patterns. The lyrics are: tar m'a-le-gra S'o vo-so can-tar non for ra
xe ra ser-e Qu'a pe-ra quees-tá ma-du-ra

The piano accompaniment continues with its characteristic eighth-note pattern.

dim.

*s'o vo so can tar non fo ra xa no es ta ba ne s ta te.
Quá pe ra que es tá ma du ra To do la que ren co ller*

dim.

(Pandeiro.)

*-rra Mo zas do meu a rro a re Es tas son as
- e*

ma za ro cas qu'oxe te des que fi a re

¡Pesóulle!

Nº 4.

Moderato assai.

Poesia de F. G.

PIANO.

CANTO.

Can - do de min - vi - vi - as na.mo - ra - do

Sin lo.grar meuque.rer Sin lo.grar meuque.rer

O teu mi-

rar en min sem pre cra va do A no xa bame

ter a no xa ba me ter.

a no xa bame ter a no xa bame ter.

Musical score for voice and piano, featuring lyrics in French and Spanish. The score is divided into three systems of music.

System 1:

- Vocal Line:** The vocal line begins with a series of eighth-note chords (G major) followed by a melodic line starting on A4. The lyrics are: Mais des . . . pois que te vin c'ou tra ca .
- Piano Accompaniment:** The piano accompaniment consists of sustained bass notes and harmonic chords.

System 2:

- Vocal Line:** The vocal line continues with a melodic line starting on A4. The lyrics are: sa . . . do De dôr ou ben mo rrer de dôr
- Piano Accompaniment:** The piano accompaniment consists of sustained bass notes and harmonic chords.

System 3:

- Vocal Line:** The vocal line continues with a melodic line starting on A4. The lyrics are: ou ben mo rrer E aquel mi rar que en
- Piano Accompaniment:** The piano accompaniment consists of sustained bass notes and harmonic chords.

min que dou fin ca do Foi meu so yo pra .

 cer foi meu so yo pra cer .

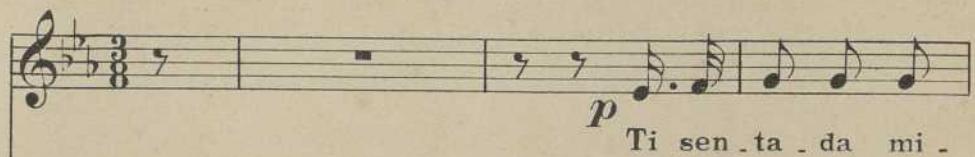
 meu so yo pra cer foimeuso yo pra cer .

A Bordo

Nº 5.

Poesia de F. G.

CANTO.



PIANO.



ra - bas por en ri - - báda bor da As casas que no



por - to che - gaban astr o ma re cu bria á noite a



te . rra e soyos n' o mais al - to Tres al bres so . me .

illa . ban Tres al bres so . me . illa . ban _ pan _ tasmas c' o lu .

dolce. *p*

ar.

p Na tua yal . ma re . ñi . a se a loi . ta de . rra .
 A . ô . fin teuso . llos do . ces le . vantas . . te con

dei.ra Antr o no .vo de . se . yo Antr o ve . llo te .
 me . do Teu mi . rarveu fun . dir . se na fo . guei . ra do

 rro.re eu c'a vista cra . va . da N a tua ca be za
 me . u Des tonces no sas al . mas por sempre se pren.

 le - da Enchi a sin fa . lar . te Enchi a sin fa .
 de . ron E prasempre fu . gi . ron E prasempre fu .

 lar . te o teu pei.to d a mor.
 - gi . ron mon so . se . goe o teu.

A sorte

Nº 6.

Poesia de F. G.

Con moto ma con anima.

CANTO.

PIANO.

GOL MOTO MA COI CANTAT

CANTO.

Co . mo fan se n'un
E . so foi de no .

PIANO.

di - a du . as na . ves ô
sou - tros, sin nos de . sa . par .

mar, E c'un rum . . . bo na -
. tar, Ma . gi . na . . . ba . mos

ve - - - gan E pre - ten - den a un por - to che -
 xun - - - tos un . ha vi - da d'a mo - res pa -

 gar. E lo - go, co - mo a -
 sar. Mais a - rredou - me a

 rre - - - da o en - re - do d'un ra -
 sor - - - te lon - xe de ti que -

- paz Un . ha lon . xe d'a
 - dei Y aun . que sem - pre te

ou . tra vo taas á tem . pes . tá.
 mi . ro Nun ca mais te fa . lei!

A ruada

Nº 7.

Tempo comodo.

Poesia de F. G.

p

mei gass'saxun.tar E. les ve. ñen em.bo . za.dos sinqu'os sin.tans'a.che.

gar E n'o me diod'o si len.cio es co.men.zan as can .ci.ons E las
 gar E n'o me diod'o si len.cio es co.men.zan as can .ci.ons E las
 fan.se ascoita diñas E les fan como os la.drons Que de noi ten'as rua.
 fan.se ascoita diñas E les fan como os la.drons A 1a 1a
 das To.dos ve.nen a en.re.dar A
 la Que de noi ten'as ru . a . das to.dos

la la la A E.les van ás a.pal.pa.das

an.dan.a.en.re.dar E.les van ás a.pal.pa.das E.1as

E.1as deixan se a.pal.par Que de noi te n'as rua.das to.dos

deixa.n se a.pal.par Ah Que de noi te n'as ruadasto.dos

an.daná.en.re.dar A la la la.

an.daná.en.re.dar A la la 1a.

2^a

Aló vai un bulto d'home
 Unha capa é un chapeu
 E duas mans qu' agarran forte
 Unha moza xa caéu
 Deixa, solta, condanado
 Miña cara n'ás de ver
 Eu non son quen tí quixeres
 Tí non és quen ben me quer
 Que de noite n'as ruadas
 Todos andan a enredar
 Eles van ás apalpadas
 Elas deixanse apalpar.

3^a

Nin te deixo nin te solto
 Nin á cara chei mirar
 Me petaches ás escuras
 Ás escuras ch'ei gustar
 Xa ó veremos, sin vergonza
 Eu tamen ehe sei loitar
 Nin te quero po la forza
 Nin á forza m' as ganar
 Que de noite n'as ruadas....
 Todos andan á enredar,
 Eles van ás apalpadas,
 Elas deixanse apalpar.

4^a

Agarrados van loitando
 E ciando para atras.
 N' unha volta vense as caras
 ¡Ay Maruxa! men Tomas
 ¡Arrenego...—Conocinche
 —Estás boa peza—como os mais
 Sei que tembras, ven axiña
 N' esta capa te quentar.

