

Eberhard Eyser
1976

16 Canciones

+ 1 apéndice de 8 canciones

para

canto, arpa (o piano)

&

instrumento de melodía
ad libitum

Duración
30" < 3:30"
duración total
48 min.

Poesías: Federico García-Lorca

A Karín Langebo

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Studies: 1952-57 Akademie f. Musik u. Theater Hannover/Germ.

1954, 1955, 1964, 1967 Mozarteum Salzburg/Austria.,

1965 Accademia Chigiana Siena/Italy.

Professional skills: composer, violist.

Employments: 1957 opera orchestra Hannover,

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1961-93 Royal Opera Orchesta Stockholm/Sweden.

Compositions include chamber, wind, orchestral. vocal, & electronic music, chamber operas, & ballet music.

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Studier: 1952-57 Akademie f. Musik u. Theater Hannover/Tyskl.

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Kompositioner: kammar-, blås-, orkester-, vokal-, och elektronisk musik, kammaroperor & baletter.

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1965 Accademia Chigiana Siena/Italie.

Métiers: compositeur, violiste.

Emplois: 1957 de l'opéra Hannover,

1957-61 de la Radio Stuttgart, Allem.

1961-93 de l'Opéra Royal Stockholm/Suède.

Compositions: musique de chambre, d'orchestre, vocale et électronique. 9 opéras de chambre, musique de ballet.

Eberhard Eyser nato 1932 a Marienwerder, Germania.

Studi: "Akademie für Musik und Theater" - Hannover, Germania,

"Mozarteum" - Salzburg, Austria, "Accademia Chigiana" - Siena, Italia.

Occupazioni: compositore, violista

Impieghi: orchestra della opera statale di Hannover 1957,

orchestra del Radio Stuttgart 1957 - 1961, Germania,

1961 - 1993 orchestra della Opera Reale di Stoccolma, Svezia,

Composizioni: 400 titoli - musica da camera, musica per orchestra, musica vocale, elettronica, opere da camera.

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16 Canciones

Poesías: Federico García-Lorca

1. Remansos (1') Eberhard Eysler 1976

Instrumento ad lib.

p *sf* *p*

andantino ~ 48

Canto *f* *mp*

Ci - pre - ses. (Ag - ua es-tan - ca - do)

andantino ~ 48

Arpa *p* *sf* *p*

*) pequenas notas = partitura para piano
small notes = piano vocal score
kleine Noten = Klavierauszug

p *sf* *p*

andantino ~ 48

Canto *f* *mp*

Cho - po. (Ag - ua cris - ta - li - na)

andantino ~ 48

Arpa *p* *sf* *p*

9

p *sf* *p*

f *mp*

Mím - - - bre. (Ag - ua pro - fun - da)

9

p *sf* *p*

13

p *mp dim.* *p*

f *sf* *mp* *p*

Co - ra - zón. (Ag - ua de pu - pi - - - - - la)

13

f *sf* *p* *mp dim.* *p*

2. Variación (1'30")

17 *animato* ♩ ~ 72

f *cresc.* *sf* *cresc.*

20

dim. *cresc.* *dim.* *mp* *f* *cresc.*

El re -

24

mp cresc. dim. cresc. dim.

cresc. dim.

man - - - - so del ai - - - - re ba-jo la
man - - - - so del ag - - - - ua ba - jo

24

28

p cresc. cresc. sf dim. p

cresc. sf dim. mp

ra - - - - ma del e - - - - co. El re -
fron - - - - da de lu ce - - - - ros. El re -

28

33 *stringendo*

musical notation for the vocal line, measures 33-36. It features a treble clef and a key signature of one flat. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half). Dynamics include *p dim.*, *cresc.*, *dim.*, *sf dim.*, and *dim.*. A triplet of eighth notes (F4, E4, D4) is marked with a '3' above it. The lyrics are: man - - - so de tu bo - - - ca

33 *stringendo*

musical notation for the piano accompaniment, measures 33-36. It features a grand staff with treble and bass clefs and a key signature of one flat. The melody is in the right hand, starting with a *mp* dynamic and *cresc.* markings. The left hand provides harmonic support with chords and single notes. A triplet of eighth notes (F4, E4, D4) is marked with a '3' below it. The lyrics are: man - - - so de tu bo - - - ca

37

musical notation for the vocal line, measures 37-40. It features a treble clef and a key signature of one flat. The notes are: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half). Dynamics include *cresc.*, *mp*, *sf*, *dim.*, *cresc.*, and *f*. A triplet of eighth notes (F4, E4, D4) is marked with a '3' above it. The lyrics are: ba-jo es-pe su - - -

37

musical notation for the piano accompaniment, measures 37-40. It features a grand staff with treble and bass clefs and a key signature of one flat. The melody is in the right hand, starting with a *mp* dynamic and *cresc.* markings. The left hand provides harmonic support with chords and single notes. A triplet of eighth notes (F4, E4, D4) is marked with a '3' below it. The lyrics are: ba-jo es-pe su - - -

41 *calando* *calando ancora*

ra de be - - - - sos.

41 *calando* *calando ancora*

mp *cresc.* *dim.* *p*

11 nov. 1975
a Viveka Anderberg

3. Remanso. Canción final. (3'10")

46 andante sostenuto ♩ ~ 42

Ya vie - ne la no - che.

46 andante sostenuto ♩ ~ 42

46 andante sostenuto ♩ ~ 42

Gol - pe - an ra - yos de lu - - - - na

49

52

sob - re el yun - que de la tar - - - de.

52

p *sf* *pp*

55

Ya vie - ne la no - che.

55

p *mp* *cresc.* *p*

58

p *cresc.* *sf dim.*

cresc. 3 *dim.*

Un ár - bol gran - de se ab - ri - - - - ga

58

61

p *pp*

con pa - lab - ras de can - ta - - - - res.

61

64

p

mp *cresc.* 3

Ya viene la noche.

64

67 *agitato* ♩ ~ 126

f

Si tú vinieras a verme por los sen-

67 *agitato* ♩ ~ 126

f

3

70

de - ros del ai - - - - re. Ya

70

sf

mp

73 *calando* *andante sostenuto* ♩ ~ 42

vie - ne la no - che. Me en - con - tra -

73 *calando* *andante sostenuto* ♩ ~ 42

p

cresc.

mp

76

cresc. *dim.* *dim.*

rí - ras llo - ran - - - do

Detailed description: This system contains measures 76, 77, and 78. The vocal line (top staff) begins with a treble clef and a key signature of one flat. It features a melodic line with a crescendo (*cresc.*) leading into a decrescendo (*dim.*) and a triplet of eighth notes. The piano accompaniment (bottom staff) mirrors the vocal line's dynamics and includes a triplet of eighth notes in the right hand and a corresponding bass line. The lyrics "rí - ras llo - ran - - - do" are written below the vocal staff.

79

dim. *pp* *f* *sf dim.* *p* *f*

ba - jo los á - la - mos gran - - des. ¡Ay,

Detailed description: This system contains measures 79, 80, and 81. The vocal line (top staff) starts with a decrescendo (*dim.*) and a triplet, followed by a sixteenth-note run (*pp*) and a final note (*f*). The piano accompaniment (bottom staff) features a decrescendo (*dim.*) and a sixteenth-note run (*pp*) in the right hand, and a five-note chordal pattern (*f*) in the left hand. The lyrics "ba - jo los á - la - mos gran - - des. ¡Ay," are written below the vocal staff.

82 *string.*

82 *sf* *cresc.* *string.*

85 *calando*

85 *f* *cresc.* *dim.* *calando*

mo - re -

85 *f* *sf* *calando*

87

mp dim.

p *sf dim.* *p*

- na!. ba - jo los á - - la - mos gran - des.

87

p

4. Alta va la luna (2'15")

90 *sostenuto* ♩ ~ 54

mp *dim.*

90 *sostenuto* ♩ ~ 54

p *f* *p* *mp* *dim.*

93

p *mp* *cresc.*

Al - tava la lu - na. Ba - jo cor -

93

97

re el vi-en - - - to. (Mis lar - gas mi-ra-das ex - plo-ran el

97

101

cie - - - lo.) Lu - na sob - re el ag - ua, Lu -

101

105

na ba - jo el vien - - - to. (Mis cor - tas mi-ra-das ex-

cresc. *sf dim.* *mp*

Measures 105-108 of the vocal line. Measure 105 starts with a half note G4. Measure 106 has a quarter note A4, quarter note B4, and quarter note C5. Measure 107 has a half note D5. Measure 108 has a quarter note E5, quarter note F5, quarter note G5, and quarter note A5. Dynamics include *cresc.*, *sf dim.*, and *mp*. A triplet of eighth notes (G5, A5, B5) is marked with a '3' in measure 108.

105

Measures 105-108 of the piano accompaniment. The right hand plays a rhythmic pattern of eighth notes in a descending sequence. The left hand plays a simple bass line with a few notes. Dynamics include *sf* and *dim.*.

109

plo - ran el sue - lo.)

mp dim. *sf* *p*

Measures 109-112 of the vocal line. Measure 109 has a half note G4. Measure 110 has a quarter note A4, quarter note B4, and quarter note C5. Measure 111 has a half note D5. Measure 112 has a quarter note E5, quarter note F5, quarter note G5, and quarter note A5. Dynamics include *mp dim.*, *sf*, and *p*.

109

Measures 109-112 of the piano accompaniment. The right hand plays a rhythmic pattern of eighth notes. The left hand plays a simple bass line. Dynamics include *sf* and *pp*.

112

p

mp *sf*

Las vo - - - - ces de dos ni -

112 *f* *mp* *cresc.* *sf*

115

dim. *mp* *cresc.*

ñas ve - ní - an sin es - fu - er - zo de la

115 *f* *cresc.*

118

mp dim. *p*

sf dim. *mp* *sfp*

lu - - - na del ag - ua, me fu - í a

118

f *mp* *cresc.*

121

sf *dim.* *p*

la de cie - - - - lo.

121

f *f* *dim.* *p*

5. Dos lunas de tarde

I. (2'30")

125 *agitato* ~ 96

f *cresc.* ----- *dim.* ----- *cresc.* -----

f

La lu - - na es-

125 *agitato* ~ 96

f *cresc.* ----- *dim.* ----- *cresc.* -----

128

dim. ----- *cresc.* ----- *dim.* -----

tá muer - ta, muer - - - -

128

dim. ----- *f* *cresc.* ----- *dim.* -----

131 un poco pesante ♩ ~ 72

ta. Pe - ro re-su -

131 un poco pesante ♩ ~ 72

8vb

134

ci - - - - - ta en la pri-ma - ve - - - -

134

137 *andantino* ♩ ~ 60

p mp p mp

p mp cresc.-----

ra. Cuan - do en la fren - te de los cho - pos se

137 *andantino* ♩ ~ 60

p mp dim.----- p mp dim.-----

140

p cresc.----- dim.-----

dim.----- p mp

ri - ce el vien - to del sur. Cuan - do

140

p cresc.----- mp dim.-----

143

dim.----- *cresc.-----* *dim.-----*

cresc.-----

den nues - tros co-ra - zo - nes su co se - cha de sus -

143

p *mp dim.-----* *p*

146

cresc.----- *mp dim.-----* *mp* *p*

mp *cresc.-----*

pi - - - ros. Cuan - do se pon - gan los te-ja - dos

146

mp *mp dim.-----*

149

dim.----- *sf dim.-----* *pp*

cresc.----- *sf dim.-----* *p*

sus som-bre - ri - tos de yer - ba.

149

cresc.----- *mp dim.-----* *p dim.-----* *pp*

152 *agitato* ♩ ~ 96 *sempre simile*

f *cresc.-----* *dim.-----* *cresc.-----*

f

La lu - - na es-

152 *agitato* ♩ ~ 96

f *cresc.-----* *dim.-----* *cresc.-----*

155

dim. - - - - *cresc.* - - - - *dim.* - - - -

tá muer - ta, muer - - - -

dim. - - - - *f* *cresc.* - - - - *dim.* - - - -

158 un poco pesante ♩ ~ 72

ta. Pe - ro re-su -

p *mp* *f* *loco*

3

161

mp dim.----- cresc.----- rit. dim.----- p

ci - - - - ta en la pri-ma - ve - - - - ra.

cresc.----- rit. dim.----- p

II. (ca. 1')

165 *tempo di berceuse* ♩ ~ 84

p

La tar - de can - ta u - na "ber-ceuse" a las na -

tempo di berceuse ♩ ~ 84

mp *legato sempre simile* *cresc.-----*

167

ran - jas. Mi her-ma ni - ta can - ta: la tier - ra es

167

dim.----

169

u - na na-ran - ja. La lu - na llo-ran - do di - ce:

169

dim.---- *cresc.----*

171

f *f* *mp* *p*

Yo quie - ro ser u - na na - ran - ja. No pue - de ser, hi-ja

171

f

173

p *cresc.-----* *f* *cresc.-----*

cresc.----- *f* *cresc.-----*

mi - a, aun - que te pon - gas ro sa-da. Ni si - quie - ra li-mon-

173

p *cresc.-----* *f* *cresc.-----*

175

sf *dim.*----- *p* *dim.*----- *pp*

ci - - - - to. ¡Qué lás - - - ti-ma!

175

sf *dim.*----- *p* *mp*

6. Mi niña se fué a la mar. (2^o)

177 *allegretto comodo* ♩. ~ 48

mp cresc.

mp cresc.

Mi ni - ña se fu - é a la

177 *allegretto comodo* ♩. ~ 48

179

cresc.

mar a con - tar o - - - las y

179

181 *un poco riten.* **in tempo**

chi - - - nas, pe - - - ro se

181 *un poco riten.* **in tempo**

183

en - con - tró, de pron - to,

183

185

cresc. *dim.*

cresc.

con el rí - - - - o de Se - vi - - - lla.

187

p cresc.

p

En - tre a - del - - - - fas y cam-

189

cresc.

pa - nas cin - co bar - - - - cos se me -

189

191

un poco riten. **in tempo**

p cresc.

cí - - - an, con los re - - - -

191

un poco riten. **in tempo**

193

mos en el ag - ua

193

195

cresc. *dim.*
y las ve - - - - las en el bri - - sa.

195

197 **più animato**

Musical score for measures 197-198. It features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *mp cresc.* and *dim.*. The lyrics are: ¿Quién mi - - ra den - - tro la

197 **più animato**

Piano accompaniment for measures 197-198. The right hand plays eighth notes with slurs, and the left hand plays quarter notes. Dynamics include *p*.

199

Musical score for measures 199-200. It features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *cresc.*. The lyrics are: tor - re en - - - ja - e - za - - -

199

Piano accompaniment for measures 199-200. The right hand plays eighth notes with slurs, and the left hand plays quarter notes. Dynamics include *cresc.*

201

cresc. *f*

da, de Se - vi - - - lla?

201

203

p cresc. *p*

Cin - - - co vo - ces con-tas -

203

205

ta - ban re - don - - -

207 *allegretto comodo* ♩. ~ 48

— das co - mo sor - tí - - jas. El cie - lo

207 *allegretto comodo* ♩. ~ 48

209

dim.

mon - - - ta ga - llar - do al

209

This musical system contains two systems of notation. The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a *dim.* marking and contains the lyrics "mon - - - ta ga - llar - do al". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The second system continues the vocal line and piano accompaniment for measures 209 and 210. The piano accompaniment includes dynamic markings such as *cresc.* and *dim.*.

211

cresc. *dim.*

cresc. *cresc.* *cresc.*

rí - - - - o de o - ri - - - - lla a o -

211

This musical system contains two systems of notation. The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a *cresc.* marking and ends with a *dim.* marking. It contains the lyrics "rí - - - - o de o - ri - - - - lla a o -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The second system continues the vocal line and piano accompaniment for measures 211 and 212. The piano accompaniment includes dynamic markings such as *cresc.* and *dim.*.

213

mp *p cresc.*

ri - - - - - lla. En el

213

215

cresc. *dim.*

ai - re son-ro-sa do

215

217

cresc. *dim.* *pp*

cresc. *pp*

cin - co a - ni - - - llos se me - cí - - - an.

217

pp *mp*

219

molto riten. *lento*

mp *pp*

7. Tarde. (2'40")

221 *adagio* ♩ ~ 48

Musical notation for the vocal line starting at measure 221. It is in 4/4 time and features a melody with dynamics *mp* and *sf*.

221 *adagio* ♩ ~ 48

Musical notation for the piano accompaniment starting at measure 221, including treble and bass clefs.

Basso continuo line for the first system.

224

Musical notation for the vocal line starting at measure 224, featuring triplets and *sf* dynamics.

224

Musical notation for the piano accompaniment starting at measure 224, including treble and bass clefs.

Basso continuo line for the second system.

227

sfp cresc.

sf

Tres á - la - mos in - men - sos y u - na est - re - lla. El si -

227

sf

sf

230

mp

cresc.

sf

sf dim.

len - - - - cio mor - di - - - - do por las

230

mp

sf

233

ra - nas, se - me - ja u - na ga - za pin -

233

236

ta - da con lu - na - ri - tos ver - des. En el

236

239

sf *cresc.*
sf dim. *cresc.*
rí - - - o, un ár - - - bol

239

sf *cresc.*

242

sf *cresc.* *sf cresc.*
se - co, ha flo - re - ci - do en

242

sf dim. *sf*

245

cresc. *f* *p* *p cresc.*

cí - cu - los con - cén - - tri - cos. Y he so - ña -

245

sf dim. *sf* *f* *p* *mp*

248

mp dim. *p cresc.*

do sob - re las ag - uas, a la mo - re - ni -

248

mp *p* *sf*

b

251

cresc. *f* *dim.* *pp*

ta de Gra - na - da.

sf *cresc.* *sfz* *pp*

1. Jan. 1976

8. La luna asoma (1'45")

253 *andante* ♩ ~72

mp

andante ♩ ~72

253 *8va* ----- } *sempre*
legato

pp *sempre*

mp

256

mp cresc.

Cuan - - - - do sa - le la lu - na se

256

259

259

pie - - - den las cam - pa - - - nas y a - pa -

261

261

re - - - cen las sen - das im - pe - ne - trab - - -

264

les. Cuan - - - do sa - le la

264

267

lu - na el mar cub-re la tier - ra, y el co-ra -

267

270

cresc.

f

zón se si-en - - - te is - la en el in - fi -

273

p

mp cresc.

ni - to. Na - - - die co - me na -

276

ran - jas ba - jo la lu - - - na lle - - - na.

dim.

Measures 276-277. The vocal line starts with a whole rest, followed by a quarter rest and a quarter note G#4. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A crescendo hairpin is present over the first measure, and a triplet of eighth notes is marked in the second measure. The dynamics end with a decrescendo hairpin and the marking *dim.*

276

Measures 276-277. The piano accompaniment continues with the same eighth-note accompaniment and bass line as in the previous system. The right hand has a steady eighth-note accompaniment, and the left hand has a bass line. The system ends with a decrescendo hairpin and a quarter note G#4 in the bass line.

278

Es pre-ci - so co - mer fru - ta ver - de y he -

cresc. *sf*

Measures 278-279. The vocal line starts with a half note G#4, followed by a half note A4, and then a quarter note G#4. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A crescendo hairpin is present over the first measure, and a triplet of eighth notes is marked in the second measure. The dynamics end with a decrescendo hairpin and the marking *sf*.

278

Measures 278-279. The piano accompaniment continues with the same eighth-note accompaniment and bass line as in the previous system. The right hand has a steady eighth-note accompaniment, and the left hand has a bass line. The system ends with a decrescendo hairpin and a quarter note G#4 in the bass line.

280

la - - - da. Cuan - - - do sa - - - te la

f cresc.

282

lu - na de cien ros-tros ig - ua - - - les,

sf *cresc.* *dim.* *mp* *dim.* *p* *f*

284

cresc.

la mo-ne - - - da de pla - ta so -

f

dim.

286

mp *cresc.* *dim.*

llo - - - - za en el bol - si - llo.

sf *dim.* *p*

mp *cresc.* *dim.*

The image shows a musical score for measures 288 to 291. It consists of three staves: a vocal line (top), a piano accompaniment (middle and bottom). The key signature has one sharp (F#) and the time signature is 4/4. The score includes dynamic markings (*p*, *dim.*, *rit.*, *pp*) and a *rit.* (ritardando) instruction. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The vocal line is a simple melody with a fermata at the end of measure 291.

9. Caracola (1'10")

291 *maestoso* ♩ ~ 60

Musical score for piano introduction of 'Caracola'. It consists of five staves. The first two staves are treble clef, and the last three are bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The tempo is marked 'maestoso' with a quarter note equal to approximately 60 beats per minute. The introduction features a series of sixteenth-note runs in the right hand, starting at measure 291 and continuing through measure 295. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte), *cresc.* (crescendo), and *sf* (sforzando). Fingerings of six (6) are indicated for several notes in the right hand.

Musical score for the vocal entry and piano accompaniment of 'Caracola'. It consists of three systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system continues the vocal line with lyrics. The third system continues the piano accompaniment. The key signature has three flats and the time signature is 3/2. The tempo is 'maestoso'. The vocal line begins at measure 293 with a mezzo-piano (*mp*) dynamic, followed by a crescendo to a fortissimo (*sf*) dynamic. The lyrics are: ¡Me han tra - í - do u - na ca - ra - co - la! The piano accompaniment features a sixteenth-note run in the right hand at measure 293, marked *mp*, and a fortissimo (*sf*) dynamic in the left hand. A triplet of sixteenth notes is marked with a '3' in the vocal line.

296

p *pp cresc.*

p *cresc.*

Den - tro le can - ta un

296

pp 6

6

298

dim.

mar de ma - - - pa.

298

cresc.

300

sf *pp* *cresc.*

Mi co - ra - zón se

300

sf

302

f *dim.*

lle - - - - - na de

302

f *cresc.* *sf*

304

mp *cresc.*

ag - ua, con pe - ce - ci - llos de

304

cresc. *dim.*

306

dim. *rit.*

somb - ra y pla - - - ta. *f* *rit.*

306

mp cresc. *f dim.* *p* *rit.*

308 *più largo*

f dim. *mp* *cresc.*

più largo *f* *cresc.* *sf*

Me han tra - í - - - do

308 *più largo*

f cresc. *sf*

310

cresc. *ff*

u - na ca-ra - co - - - - la.

310

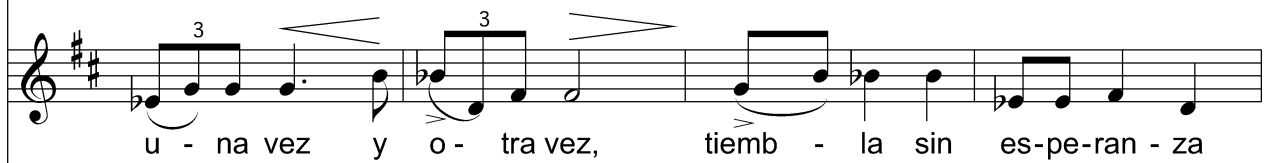
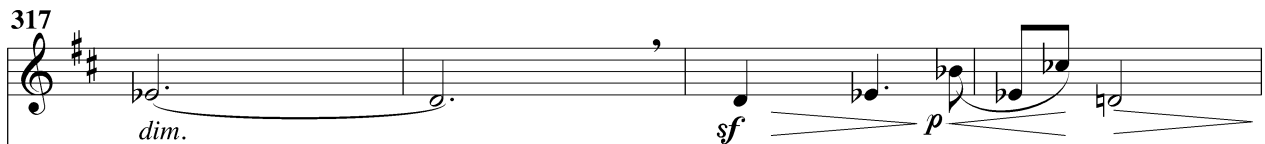
sfz *ff*

10. Árbol de canción (1'30")

313 *allegretto* ♩ ~ 108



313 *allegretto* ♩ ~ 108



321

en el ai - re de a-yer. La ni - ña

325

sus-pi - ran - do lo que-rí - a co- ger. Pe - ro lle-

329

ga - ba si - em - pre un mi - nu - to des - pu - és.

329

mp *f* *mp*

333

¡Ay sol! ¡Ay lu - na, lu - na! un mi - nu - to

333

f *sf* *p* *mp*

f *cresc.* *f* *cresc.* *f* *dim.* *p*

337

des-pu-és. Se - sen - ta flo-res gri - ses en-re-da - ban

337

sus pi - es. Mi - ra có - mo se me - ce.

341

345

p dim. *sf* *p*

u - na vez y o - tra vez, Vir - gen de

345

mp

348

sf

flor y ra - ma en el ai - re de a-yer.

348

mp *f* *rit. molto*

11. Al oído de una muchacha (30")

351 *allegretto* ♩. ~ 60

pp

p

No qui - se. No qui - se de - cir - te

351 *allegretto* ♩. ~ 60

pp

355 *un poco meno animato*

sf

na - da. Vi en tus o - jos dos ar - bo - li - tos lo - cos

355 *un poco meno animato*

359 *rit.*

de bri-sa, de ri-sa y de o-ro. se me - ne-a-ban.

359 *rit.*

363 *allegretto* ♩. ~ 60 *rit. molto*

pp

No qui-se. No qui-se de-cir - te na - da.

363 *allegretto* ♩. ~ 60 *rit. molto*

pp

29 oct 1975
a Viveka Anderberg

12. Serenata (2')

368 *andante* ♩ ~ 72 *mp*

Por las o - ri - llas del rí - o se es -
La no-che can - ta des - nu - da

368 *andante* ♩ ~ 72

mp *sf* *mp*

371 *cresc.* *dim.* *p*

tá sob - re los pu - en - tes mo - jan - do,
de Mar - zo.

371 *mp*

374 *mp* *cresc.* *1. sf*

y en los pe - chos de Lo - li - - ta
Lo - li - ta la - va su cu -

374 *sf*

377 *cresc.*
se mue - ren de a - mor los ra - - mos.

377 *sf*

380 *p cresc.*
Se mue - ren de a - mor los ra - mos.

380 *p cresc. dim. p*

383 ^{2.} *sf dim. cresc. dim.*
- er - - - po con ag - ua sa - lob - re y

383 ^{2.} *sf sf*

386 *p cresc.*

nar - - dos. Se mue - ren de a - mor los

386 *p cresc. dim.*

389 *mp cresc.*

ra - mos. La no - che de a -

389 *p mp sf*

392 *cresc.*

nís y pla - ta re - lumb - ra por los te -

392

395

ja - - - dos. Pla - ta de ar -

395

398

ro - jos y es - pe - jos. A - nís de tus

398

401

mus - - - los blan - - - - - cos.

401

404 *p* *cresc.*

Se mueren de amor los ramos.

404

p *cresc.* *dim.* *p*

13. Canción de jinete (1860) (3'30")

tempo di bolero $\text{♩} \sim 96$

407

fsf sf sf dim.

411

f dim. p mp cresc.

En la lu - - - na neg - ra

411

f mp f p sempre simile

415

mp dim. sf

de los ban - do - le - ros can - tan las es-pue -

415



419

p *pp* *p* *pp* *cresc.*

las. Ca-ba - li - to neg - ro, ¿Dón-de

419

pp

423

mpdim. *pp* *mp* *pp*

lle - vas tu ji - ne - te muer - - - - to?

423

sf *pp*

427

f

431

dim. *mp* *cresc.* *p*

Las du - ras es - pue -

431

mp *f* *p* *sempre simile*

434

las del ban - di - to in - mó - vil que per - dió las rien -

434

438

p *pp* *p* *pp* *f* *f cresc.*

das. Ca-ba - li - to fri - o, ¡Qué per-

438

442

sf dim. *mp dim.* *p*

fu - - - me de flor de cu - chi - - - llo!

442

cresc. *sf* *dim.* *mp* *sf* *p*

445

f cresc.

445

448

sf

448

452

p *cresc.* *mp* *cresc.*

En la lu - - - na neg - - - ra sang -

452 *mp* *f* *p* *sempre simile*

455

sf *dim.* *p*

ra - ba el cos - ta - do de Sier - - - ra mo - re - na.

455

459

pp *pp* *cresc.*

Ca - ba - li - to neg - ro, ¿Dón - de

459

pp

462

mp dim. *pp* *mp* *mp* *pp*

lle - vas tu ji - ne - te muer - - - - to?

462

sf *pp*

466

f

471

dim. *p*

p *cresc.*

La no - che es - po - le - - - a sus

471

mp *f* *p* *sempre simile*

474

sf *dim.*

sf

neg - - - ro i - ja - - - res cla - ván - do - le es -

474

477

p *pp* *p* *pp* *f*

tre - llas. Ca-ba - li - to fri - o,

477

p *pp* *cresc.*

480

sf dim. *mp dim.* *p*

f cresc. *sf* *mp* *mp*

¡Qué per - fu - me de flor de cu - chi - llo!

480

f *cresc.* *sf dim.* *mp sf* *p*

484

f cresc. *sf*

484

488

f *f* *f*

En la

488

f *f* *f*

492

mf *cresc.* *sf*

lu - na neg - - - - ra un gri - - - - to y el

492

f

495

sf dim. *p dim.*

cuer - no lar - - - - go de la ho - gue - - - -

495

dim. *mp* *dim.*

498

pp

mp *pp* *cresc.*

ra. Ca-ba li - to neg - ro, ¿Dón-de lle - vas tu ji-

498

502

mp dim. *pp*

mp *mp* *pp*

ne - - - te muer - - - - to?

502

505

f *dim. poco a poco*

505 *sf* *dim. poco a poco*

508

mp *dim. poco a poco*

508 *mp* *dim. poco a poco*

511

p

511 *p*

514

rit. *p* *pp*

514 *rit.* *pp*

14. Media luna (2')

517 *andante molto sostenuto* ♩ ~24

The first system of music features a vocal line in the upper staff and a piano accompaniment line in the lower staff. The vocal line begins with a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment consists of a series of eighth notes: G4, F#4, E4, D#4, C#4, B3, A3, G3, F#3, E3, D#3, C#3, B2, A2, G2, F#2, E2, D#2, C#2, B1, A1, G1, F#1, E1, D#1, C#1, B0, A0, G0, F#0, E0, D#0, C#0, B-1, A-1, G-1, F#-1, E-1, D#-1, C#-1, B-2, A-2, G-2, F#-2, E-2, D#-2, C#-2, B-3, A-3, G-3, F#-3, E-3, D#-3, C#-3, B-4, A-4, G-4, F#-4, E-4, D#-4, C#-4, B-5, A-5, G-5, F#-5, E-5, D#-5, C#-5, B-6, A-6, G-6, F#-6, E-6, D#-6, C#-6, B-7, A-7, G-7, F#-7, E-7, D#-7, C#-7, B-8, A-8, G-8, F#-8, E-8, D#-8, C#-8, B-9, A-9, G-9, F#-9, E-9, D#-9, C#-9, B-10, A-10, G-10, F#-10, E-10, D#-10, C#-10, B-11, A-11, G-11, F#-11, E-11, D#-11, C#-11, B-12, A-12, G-12, F#-12, E-12, D#-12, C#-12, B-13, A-13, G-13, F#-13, E-13, D#-13, C#-13, B-14, A-14, G-14, F#-14, E-14, D#-14, C#-14, B-15, A-15, G-15, F#-15, E-15, D#-15, C#-15, B-16, A-16, G-16, F#-16, E-16, D#-16, C#-16, B-17, A-17, G-17, F#-17, E-17, D#-17, C#-17, B-18, A-18, G-18, F#-18, E-18, D#-18, C#-18, B-19, A-19, G-19, F#-19, E-19, D#-19, C#-19, B-20, A-20, G-20, F#-20, E-20, D#-20, C#-20, B-21, A-21, G-21, F#-21, E-21, D#-21, C#-21, B-22, A-22, G-22, F#-22, E-22, D#-22, C#-22, B-23, A-23, G-23, F#-23, E-23, D#-23, C#-23, B-24, A-24, G-24, F#-24, E-24, D#-24, C#-24, B-25, A-25, G-25, F#-25, E-25, D#-25, C#-25, B-26, A-26, G-26, F#-26, E-26, D#-26, C#-26, B-27, A-27, G-27, F#-27, E-27, D#-27, C#-27, B-28, A-28, G-28, F#-28, E-28, D#-28, C#-28, B-29, A-29, G-29, F#-29, E-29, D#-29, C#-29, B-30, A-30, G-30, F#-30, E-30, D#-30, C#-30, B-31, A-31, G-31, F#-31, E-31, D#-31, C#-31, B-32, A-32, G-32, F#-32, E-32, D#-32, C#-32, B-33, A-33, G-33, F#-33, E-33, D#-33, C#-33, B-34, A-34, G-34, F#-34, E-34, D#-34, C#-34, B-35, A-35, G-35, F#-35, E-35, D#-35, C#-35, B-36, A-36, G-36, F#-36, E-36, D#-36, C#-36, B-37, A-37, G-37, F#-37, E-37, D#-37, C#-37, B-38, A-38, G-38, F#-38, E-38, D#-38, C#-38, B-39, A-39, G-39, F#-39, E-39, D#-39, C#-39, B-40, A-40, G-40, F#-40, E-40, D#-40, C#-40, B-41, A-41, G-41, F#-41, E-41, D#-41, C#-41, B-42, 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F#-107, E-107, D#-107, C#-107, B-108, A-108, G-108, F#-108, E-108, D#-108, C#-108, B-109, A-109, G-109, F#-109, E-109, D#-109, C#-109, B-110, A-110, G-110, F#-110, E-110, D#-110, C#-110, B-111, A-111, G-111, F#-111, E-111, D#-111, C#-111, B-112, A-112, G-112, F#-112, E-112, D#-112, C#-112, B-113, A-113, G-113, F#-113, E-113, D#-113, C#-113, B-114, A-114, G-114, F#-114, E-114, D#-114, C#-114, B-115, A-115, G-115, F#-115, E-115, D#-115, C#-115, B-116, A-116, G-116, F#-116, E-116, D#-116, C#-116, B-117, A-117, G-117, F#-117, E-117, D#-117, C#-117, B-118, A-118, G-118, F#-118, E-118, D#-118, C#-118, B-119, A-119, G-119, F#-119, E-119, D#-119, C#-119, B-120, A-120, G-120, F#-120, E-120, D#-120, C#-120, B-121, A-121, G-121, F#-121, E-121, D#-121, C#-121, B-122, A-122, G-122, F#-122, E-122, D#-122, C#-122, B-123, A-123, G-123, F#-123, E-123, D#-123, C#-123, B-124, A-124, G-124, F#-124, E-124, D#-124, C#-124, B-125, A-125, G-125, F#-125, E-125, D#-125, C#-125, B-126, A-126, G-126, F#-126, E-126, D#-126, C#-126, B-127, A-127, G-127, F#-127, E-127, D#-127, C#-127, B-128, A-128, G-128, F#-128, E-128, D#-128, C#-128, B-129, A-129, G-129, F#-129, E-129, D#-129, C#-129, B-130, A-130, G-130, F#-130, E-130, D#-130, C#-130, B-131, A-131, G-131, F#-131, E-131, D#-131, C#-131, B-132, A-132, G-132, F#-132, E-132, D#-132, C#-132, B-133, A-133, G-133, F#-133, E-133, D#-133, C#-133, B-134, A-134, G-134, F#-134, E-134, D#-134, C#-134, B-135, A-135, G-135, F#-135, E-135, D#-135, C#-135, B-136, A-136, G-136, F#-136, E-136, D#-136, C#-136, B-137, A-137, G-137, F#-137, E-137, D#-137, C#-137, B-138, A-138, G-138, F#-138, E-138, D#-138, C#-138, B-139, A-139, G-139, F#-139, E-139, D#-139, C#-139, B-140, A-140, G-140, F#-140, E-140, D#-140, C#-140, B-141, A-141, G-141, F#-141, E-141, D#-141, C#-141, B-142, A-142, G-142, F#-142, E-142, D#-142, C#-142, B-143, A-143, G-143, F#-143, E-143, D#-143, C#-143, B-144, A-144, G-144, F#-144, E-144, D#-144, C#-144, B-145, A-145, G-145, F#-145, E-145, D#-145, C#-145, B-146, A-146, G-146, F#-146, E-146, D#-146, C#-146, B-147, A-147, G-147, F#-147, E-147, D#-147, C#-147, B-148, A-148, G-148, F#-148, E-148, D#-148, C#-148, B-149, A-149, G-149, F#-149, E-149, D#-149, C#-149, B-150, A-150, G-150, F#-150, E-150, D#-150, C#-150, B-151, A-151, G-151, F#-151, E-151, D#-151, C#-151, B-152, A-152, G-152, F#-152, E-152, D#-152, C#-152, B-153, A-153, G-153, F#-153, E-153, D#-153, C#-153, B-154, A-154, G-154, F#-154, E-154, D#-154, C#-154, B-155, A-155, G-155, F#-155, E-155, D#-155, C#-155, B-156, A-156, G-156, F#-156, E-156, D#-156, C#-156, B-157, A-157, G-157, F#-157, E-157, D#-157, C#-157, B-158, A-158, G-158, F#-158, E-158, D#-158, C#-158, B-159, A-159, G-159, F#-159, E-159, D#-159, C#-159, B-160, A-160, G-160, F#-160, E-160, D#-160, C#-160, B-161, A-161, G-161, F#-161, E-161, D#-161, C#-161, B-162, A-162, G-162, F#-162, E-162, D#-162, C#-162, B-163, A-163, G-163, F#-163, E-163, D#-163, C#-163, B-164, A-164, G-164, F#-164, E-164, D#-164, C#-164, B-165, A-165, G-165, F#-165, E-165, D#-165, C#-165, B-166, A-166, G-166, F#-166, E-166, D#-166, C#-166, B-167, A-167, G-167, F#-167, E-167, D#-167, C#-167, B-168, A-168, G-168, F#-168, E-168, D#-168, C#-168, B-169, A-169, G-169, F#-169, E-169, D#-169, C#-169, B-170, A-170, G-170, F#-170, E-170, D#-170, C#-170, B-171, A-171, G-171, F#-171, E-171, D#-171, C#-171, B-172, A-172, G-172, F#-172, E-172, D#-172, C#-172, B-173, A-173, G-173, F#-173, E-173, D#-173, C#-173, B-174, A-174, G-174, F#-174, E-174, D#-174, C#-174, B-175, A-175, G-175, F#-175, E-175, D#-175, C#-175, B-176, A-176, G-176, F#-176, E-176, D#-176, C#-176, B-177, A-177, G-177, F#-177, E-177, D#-177, C#-177, B-178, A-178, G-178, F#-178, E-178, D#-178, C#-178, B-179, A-179, G-179, F#-179, E-179, D#-179, C#-179, B-180, A-180, G-180, F#-180, E-180, D#-180, C#-180, B-181, A-181, G-181, F#-181, E-181, D#-181, C#-181, B-182, A-182, G-182, F#-182, E-182, D#-182, C#-182, B-183, A-183, G-183, F#-183, E-183, D#-183, C#-183, B-184, A-184, G-184, F#-184, E-184, D#-184, C#-184, B-185, A-185, G-185, F#-185, E-185, D#-185, C#-185, B-186, A-186, G-186, F#-186, E-186, D#-186, C#-186, B-187, A-187, G-187, F#-187, E-187, D#-187, C#-187, B-188, A-188, G-188, F#-188, E-188, D#-188, C#-188, B-189, A-189, G-189, F#-189, E-189, D#-189, C#-189, B-190, A-190, G-190, F#-190, E-190, D#-190, C#-190, B-191, A-191, G-191, F#-191, E-191, D#-191, C#-191, B-192, A-192, G-192, F#-192, E-192, D#-192, C#-192, B-193, A-193, G-193, F#-193, E-193, D#-193, C#-193, B-194, A-194, G-194, F#-194, E-194, D#-194, C#-194, B-195, A-195, G-195, F#-195, E-195, D#-195, C#-195, B-196, A-196, G-196, F#-196, E-196, D#-196, C#-196, B-197, A-197, G-197, F#-197, E-197, D#-197, C#-197, B-198, A-198, G-198, F#-198, E-198, D#-198, C#-198, B-199, A-199, G-199, F#-199, E-199, D#-199, C#-199, B-200, A-200, G-200, F#-200, E-200, D#-200, C#-200, B-201, A-201, G-201, F#-201, E-201, D#-201, C#-201, B-202, A-202, G-202, F#-202, E-202, D#-202, C#-202, B-203, A-203, G-203, F#-203, E-203, D#-203, C#-203, B-204, A-204, G-204, F#-204, E-204, D#-204, C#-204, B-205, A-205, G-205, F#-205, E-205, D#-205, C#-205, B-206, A-206, G-206, F#-206, E-206, D#-206, C#-206, B-207, A-207, G-207, F#-207, E-207, D#-207, C#-207, B-208, A-208, G-208, F#-208, E-208, D#-208, C#-208, B-209, A-209, G-209, F#-209, E-209, D#-209, C#-209, B-210, A-210, G-210, F#-210, E-210, D#-210, C#-210, B-211, A-211, G-211, F#-211, E-211, D#-211, C#-211, B-212, A-212, G-212, F#-212, E-212, D#-212, C#-212, B-213, A-213, G-213, F#-213, E-213, D#-213, C#-213, B-214, A-214, G-214, F#-214, E-214, D#-214, C#-214, B-215, A-215, G-215, F#-215, E-215, D#-215, C#-215, B-216, A-216, G-216, F#-216, E-216, D#-216, C#-216, B-217, A-217, G-217, F#-217, E-217, D#-217, C#-217, B-218, A-218, G-218, F#-218, E-218, D#-218, C#-218, B-219, A-219, G-219, F#-219, E-219, D#-219, C#-219, B-220, A-220, G-220, F#-220, E-220, D#-220, C#-220, B-221, A-221, G-221, F#-221, E-221, D#-221, C#-221, B-222, A-222, G-222, F#-222, E-222, D#-222, C#-222, B-223, A-223, G-223, F#-223, E-223, D#-223, C#-223, B-224, A-224, G-224, F#-224, E-224, D#-224, C#-224, B-225, A-225, G-225, F#-225, E-225, D#-225, C#-225, B-226, A-226, G-226, F#-226, E-226, D#-226, C#-226, B-227, A-227, G-227, F#-227, E-227, D#-227, C#-227, B-228, A-228, G-228, F#-228, E-228, D#-228, C#-228, B-229, A-229, G-229, F#-229, E-229, D#-229, C#-229, B-230, A-230, G-230, F#-230, E-230, D#-230, C#-230, B-231, A-231, G-231, F#-231, E-231, D#-231, C#-231, B-232, A-232, G-232, F#-232, E-232, D#-232, C#-232, B-233, A-233, G-233, F#-233, E-233, D#-233, C#-233, B-234, A-234, G-234, F#-234, E-234, D#-234, C#-234, B-235, A-235, G-235, F#-235, E-235, D#-235, C#-235, B-236, A-236, G-236, F#-236, E-236, D#-236, C#-236, B-237, A-237, G-237, F#-237, E-237, D#-237, C#-237, B-238, A-238, G-238, F#-238, E-238, D#-238, C#-238, B-239, A-239, G-239, F#-239, E-239, D#-239, C#-239, B-240, A-240, G-240, F#-240, E-240, D#-240, C#-240, B-241, A-241, G-241, F#-241, E-241, D#-241, C#-241, B-242, A-242, G-242, F#-242, E-242, D#-242, C#-242, B-243, A-243, G-243, F#-243, E-243, D#-243, C#-243, B-244, A-244, G-244, F#-244, E-244, D#-244, C#-244, B-245, A-245, G-245, F#-245, E-245, D#-245, C#-245, B-246, A-246, G-246, F#-246, E-246, D#-246, C#-246, B-247, A-247, G-247, F#-247, E-247, D#-247, C#-247, B-248, A-248, G-248, F#-248, E-248, D#-248, C#-248, B-249, A-249, G-249, F#-249, E-249, D#-249, C#-249, B-250, A-250, G-250, F#-250, E-250, D#-250, C#-250, B-251, A-251, G-251, F#-251, E-251, D#-251, C#-251, B-252, A-252, G-252, F#-252, E-252, D#-252, C#-252, B-253, A-253, G-253, F#-253, E-253, D#-253, C#-253, B-254, A-254, G-254, F#-254, E-254, D#-254, C#-254, B-255, A-255, G-255, F#-255, E-255, D#-255, C#-255, B-256, A-256, G-256, F#-256, E-256, D#-256, C#-256, B-257, A-257, G-257, F#-257, E-257, D#-257, C#-257, B-258, A-258, G-258, F#-258, E-258, D#-258, C#-258, B-259, A-259, G-259, F#-259, E-259, D#-259, C#-259, B-260, A-260, G-260, F#-260, E-260, D#-260, C#-260, B-261, A-261, G-261, F#-261, E-261, D#-261, C#-261, B-262, A-262, G-262, F#-262, E-262, D#-262, C#-262, B-263, A-263, G-263, F#-263, E-263, D#-263, C#-263, B-264, A-264, G-264, F#-264, E-264, D#-264, C#-264, B-265, A-265, G-265, F#-265, E-265, D#-265, C#-265, B-266, A-266, G-266, F#-266, E-266, D#-266, C#-266, B-267, A-267, G-267, F#-267, E-267, D#-267, C#-267, B-268, A-268, G-268, F#-268, E-268, D#-268, C#-268, B-269, A-269, G-269, F#-269, E-269, D#-269, C#-269, B-270, A-270, G-270, F#-270, E-270, D#-270, C#-270, B-271, A-271, G-271, F#-271, E-271, D#-271, C#-271, B-272, A-272, G-272, F#-272, E-272, D#-272, C#-272, B-273, A-273, G-273, F#-273, E-273, D#-273, C#-273, B-274, A-274, G-274, F#-274, E-274, D#-274, C#-274, B-275, A-275, G-275, F#-275, E-275, D#-275, C#-275, B-276, A-276, G-276, F#-276, E-276, D#-276, C#-276, B-277, A-277, G-277, F#-277, E-277, D#-277, C#-277, B-278, A-278, G-278, F#-278, E-278, D#-278, C#-278, B-279, A-279, G-279, F#-279, E-279, D#-279, C#-279, B-280, A-280, G-280, F#-280, E-280, D#-280, C#-280, B-281, A-281, G-281, F#-281, E-281, D#-281, C#-281, B-282, A-282, G-282, F#-282, E-282, D#-282, C#-282, B-283, A-283, G-283, F#-283, E-283, D#-283, C#-283, B

521

¡CÓ - me e - stá el cie - - lo tran - quí -

521

523

lo! Va se - gan - do len - ta - men - te el tem -

523

525

blor vie - jo del rí - - - o mien - tras que

525

Detailed description: This block contains the musical notation for measures 525 and 526. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half note 'blor' and a half note 'vie' tied to the next measure. The piano accompaniment consists of a treble and bass clef with chords and triplets. The key signature has one flat (B-flat).

527

u - na ra - ma jo - ven la to - ma por es - pe -

527

Detailed description: This block contains the musical notation for measures 527 and 528. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half note 'u' and a half note 'na' tied to the next measure. The piano accompaniment consists of a treble and bass clef with chords and triplets. The key signature has one flat (B-flat).

529

ji - to.

529

rit.

pp

15. Es verdad (2')

531 *molto pesante* ♩ ~ 42

531 *f*

532

533 *f*

533 *f* !Ay, que tra - ba - jo me

534

535

535 cues - - - ta que - rer - te co-mo te

536

537 *animato* ♩ ~ 84

sfz *mp* 3

quie - - - - - ro!

537 *animato* ♩ ~ 84

mp 3

539

mp 3

Por tu a -- mor me

539

3 3 3 3 3 3 3

540

due - - - le en el ai - - - re el co-ra -

541

zón y el som - bre - - ro.

542

¿Quién me com-pra - rí - - - - - a a

542

543

mi es - te cin - ti - - - - - llo que

544

ten - - - - go y es - ta tris -

Detailed description: This system contains the vocal line for measure 544. It consists of two staves. The first staff has a treble clef and contains a triplet of eighth notes, followed by a dotted quarter note with an accent (>), and then a quarter note. The second staff continues the melody with a dotted quarter note, a quarter note, and another triplet of eighth notes. The lyrics 'ten - - - - go y es - ta tris -' are written below the notes.

544

Detailed description: This system contains the piano accompaniment for measure 544. It features three staves: a grand staff with treble and bass clefs, and a separate treble clef staff. The grand staff shows a triplet of eighth notes in the right hand and a bass line. The separate staff has a treble clef and contains a triplet of eighth notes. The measure number '544' is written at the beginning.

545

te - - - - - za de hi - - - lo

Detailed description: This system contains the vocal line for measure 545. It consists of two staves. The first staff has a treble clef and contains a triplet of eighth notes, followed by a quarter note, and then a triplet of eighth notes. The second staff continues the melody with a quarter note, a dotted quarter note, and another triplet of eighth notes. The lyrics 'te - - - - - za de hi - - - lo' are written below the notes. A dynamic marking 'f' is present.

545

Detailed description: This system contains the piano accompaniment for measure 545. It features three staves: a grand staff with treble and bass clefs, and a separate treble clef staff. The grand staff shows a triplet of eighth notes in the right hand and a bass line. The separate staff has a treble clef and contains a triplet of eighth notes. The measure number '545' is written at the beginning. A dynamic marking 'f' is present.

546

blan - - - - - co pa - ra ha -

547

cer pa - ñu - e - - - - los?

molto pesante ♩ ~ 42

549

Two staves of music in 4/4 time. The first staff contains a vocal line starting with a fermata on a whole note, followed by a half note, a quarter note, and a half note. The second staff contains a piano accompaniment with a half note, a quarter note, and a half note. Dynamics include *f* and *mf*. There are slurs and accents throughout.

molto pesante ♩ ~ 42

549

Two staves of music in 4/4 time. The first staff contains a vocal line with lyrics: "¡Ay, que tra-ba - jo". The second staff contains a piano accompaniment. Dynamics include *f*. There are slurs and accents throughout.

551

Two staves of music in 4/4 time. The first staff contains a vocal line with lyrics: "me cues - - - - ta que - rer - te". The second staff contains a piano accompaniment. Dynamics include *f*. There are slurs and accents throughout.

551

Two staves of music in 4/4 time. The first staff contains a vocal line with lyrics: "me cues - - - - ta que - rer - te". The second staff contains a piano accompaniment. Dynamics include *f*. There are slurs and accents throughout.

553 *sfz*

co - mo te quie - - - ro!

553 *sfz*

16. Lucía Martínez (1'45")

554 *largo maestoso* $\text{♩} \sim 60$
f

Lu - cí - a Mar - ti - nez. Umb - rí - a de se - da

554 *largo maestoso* $\text{♩} \sim 60$
sfz *f*

5 6 3 3 6

557 *mp* *mp*

ro - ja. Tus mus - los co-mo la tar - de

557 *dim.* *mp* *p*

3 3

561

van de la luz a la somb - ra. Los a - za -

561 *mp*

3

565 *mp* *p*

ba - ches re - cón - di-tos ob-scu - re - cen tus mag - no - li-as.

565

569 *f* *sf*

A - quí es - to - - - y, Lu - cí - a Mar -

569 *f*

572 *mp* *cresc* *3*

tí - nez. Ven - go a con - su - mir tu

572 *p*

575 *mp*

bo - ca y ar-ras - trar - te del ca - be - llo en mad-ru-

578 *dim.* *p* *f* *sf*

ga - da de con - chas. Por - que que - ro

581 *sf* *f*

y por-que pue - do. Umb -

584

rí - a de se - da ro - - - ja.

584

mp

dim.

3 6 3

1/5.1976

16.a Asomo la cabeza (1'25")

587 *un poco agitato* ♩ ~ 66

p

A - so - mo la ca - be - - - za por mi ven -
En es - ta gui-llo - ti - - - - na in - vi -

587 *un poco agitato* ♩ ~ 66

alla tavola ^{8va}

sf *pp cresc.* *sf*

591 *mp*

ta - - - - na y ve - o Có-mo
sib - - - - le, y he pu - es - to las ca -

591 ^{8va}

pp cresc. *sf* *pp cresc.* *sf*

595 *f*

quie - re cor - tar - la la cu - chi - llo
be - zas sin o - jos de to - dos

595 ^{8va}

pp cresc. *sf*

599

del vien - - - - - to.
 mis de - se - - - - - os.

8va

599

pp cresc. *sf*

602

Y un o - lor de li - món lle -

602

mp *p*

8va

606

nó el in - stan - te in - men - - - - so, mien -

606

cresc. *f*

8va

610

tras se con-ver-tí - - - - -a en flor de

610

pp

8va

613 **pesante molto**
mp

ga - - - za el vien - - - to.

613 ordin.
mp

16.b Un brazo de la noche (50")

617 un poco pesante $\text{♩} \sim 60$ *f*

Un bra - zo de la

617 un poco pesante $\text{♩} \sim 60$

f dim. *mp*

620

no - che ent - ra por mi ven - ta - na.

620

623 *f*

Un gran bra - zo mo - re - na

623 *f* *mp*

626

con pul - se - - - ras de ag - ua.

629 *animando*

animando

Sob - re un cris - tal a - zul ju - ga - ba al

632

rí - - o mi al - - -

sf

635 *calando*
mp *sf*

ma. Los in - stan - tes he - ri - dos por el re -

635 *calando*
dim. *p* *sf dim.*

638 *molto rit.* *p*

loj... pa - sa - ban.

638 *molto rit.* *p*

16.c Murió al amanecer (2'45")

641 pesante $\bullet \sim 54$

641 pesante $\bullet \sim 54$

f

f

No - che de cuat - ro

641 pesante $\bullet \sim 54$

f

644

644

lu - nas y un so - lo ár-bol con u-na so - la somb - ra y un

644

647

so - la pá - - - - - ja - ro.

647

649 un poco agitato ♩ ~ 78

pp *tr* *pp* *pp*

p

Bus - co en mi car - - ne las hue - llas de tus

649 un poco agitato ♩ ~ 78

652 *tr* *pp* *pp* *pp* *mp* 3

lab - ios. El ma-nant-ial be - sa al vien-

655 *tr* *mpsf* *pp* *sf* *pp* *f* *mp* *mpsf*

- - to sin to - car - lo.

658

tr *mp* *pp* *tr* *mp* *pp*

Lle - ve el No que me dis - - - te en la

658

f *cresc.*

661

tr *mp* *pp* *tr* *mp* *pp* *f* *dim.* *tr* *tr*

pál - - - ma de la ma - no co-mo un li - món de

661

f *pp* *cresc.*

664 *tr* *tr* *tr*

mp dim.

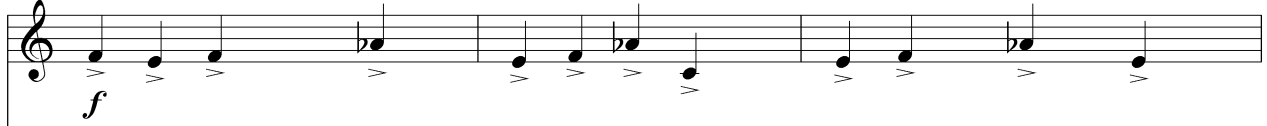
ce - - - ra ca - si blan - - co.

664 *f dim.* *pp* *sfz dim.* *pp*

666 *tr* *tr* tpo. 1.

pp cresc. *sffz* *pp*

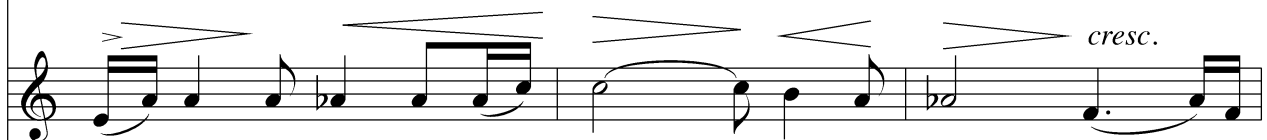
666 *cresc.* *sffz* *ten.* *tpo. 1.* *f*

668 *pesante* ♩ ~ 54

No - che de cuat-ro lu - nas y un so - lo ár-bol. En la

pesante ♩ ~ 54

671



pun - ta de u - na a - gu - ja es - tá mi a -

671

674

mor igi-ran - - - do!

674

dim. *p*

f

dim. *p*

16.d Agua; ¿Dónde vas? (2')

678 *andantino* ♩. ~ 60

pp

678 *andantino* ♩. ~ 60

682

pp

mp

mp cresc.

Ag - ua, ¿Dón - de vas?

682

686

pp *pp*

mp *>* *dim.* *p* *cresc.*

Ri - yen - do vo - y por el rí - o a las o -

686

690

pp *pp*

f dim. *p* *mp*

ri - llas del mar. Mar,

690

694

pp

mp cresc.

mp

¿A - dón - - de vas? Rí-

694

698

pp

pp

> dim.

p

mp dim.

o ar-ri - ba voy bus-can - do fu - en - - -

698

702

pp *p* *cresc.* *f dim.* *p* *rit.* //

te don-de en - - - can - sar.

706

pp *mp cresc.* *p* //

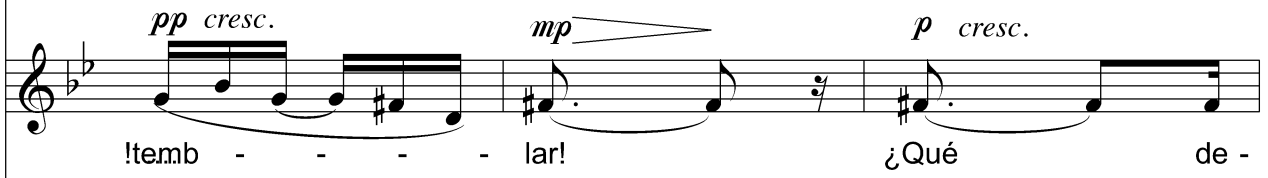
Cho - po, y tú ¿qué ha-rás?

715



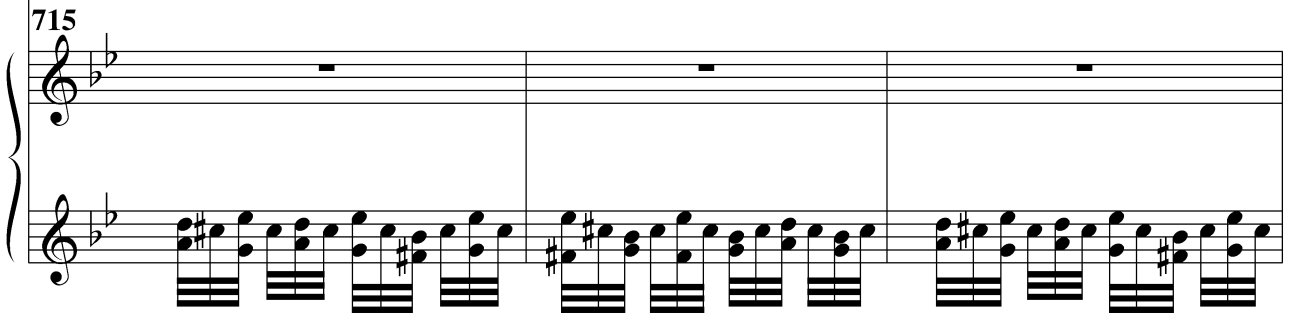
Piano accompaniment for measures 715-717. The music is in 3/8 time and B-flat major. It features a steady eighth-note accompaniment.

pp cresc. *mp* *p cresc.*



Vocal line for measures 715-717. The lyrics are: !temb - - - lar! ¿Qué de -

715



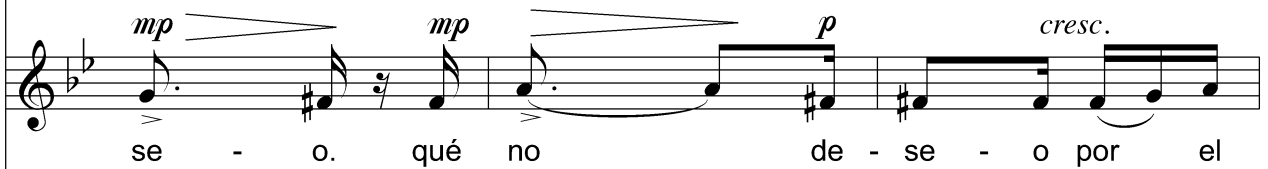
Piano accompaniment for measures 715-717. The music is in 3/8 time and B-flat major. It features a steady eighth-note accompaniment.

718



Piano accompaniment for measures 718-720. The music is in 3/8 time and B-flat major. It features a steady eighth-note accompaniment.

mp *mp* *p* *cresc.*



Vocal line for measures 718-720. The lyrics are: se - o. qué no de - se - o por el

718



Piano accompaniment for measures 718-720. The music is in 3/8 time and B-flat major. It features a steady eighth-note accompaniment.

rit.

rí - - - o y por la mar?

rit.

pesante $\text{♩} \sim 54$
mp
pp 3 3

(Cua - tro pá - ja - ros sin

mp

(Cua - tro pá - ja - ros sin

pesante $\text{♩} \sim 54$
sf
mp
p 6 6 6

(Cua - tro pá - ja - ros sin

726

rum - bo en el al - - - to

729

cho - po es - tán).

731

mp *dim.*

734

pp *pp* *arpeggio lento*

16.e Madrigal de verano (2'30")

737 *appassionato* ~ 84 *un poco rit.*

f *p*

737 *un poco rit.*

f *f* *mp*

742

f *f*

3 3 3

Jun-ta tu ro - ja bo-ca con la mi - a. ¡Oh E -

742

The image shows a musical score for a madrigal. It consists of two systems of music. The first system (measures 737-741) features a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a forte (f) dynamic and a tempo marking of 'appassionato' with a metronome marking of approximately 84. The piano accompaniment also starts with a forte (f) dynamic. The tempo changes to 'un poco rit.' (a little slower). The piano part includes a mezzo-piano (mp) section. The second system (measures 742-746) continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Jun-ta tu ro - ja bo-ca con la mi - a. ¡Oh E -'. The piano accompaniment features triplets in the right hand and sustained chords in the left hand. Dynamics include forte (f) and mezzo-piano (mp).

745

stre - lla la gi - ta - na! Ba-jo el o-ro so-lar del med-io-di - a morde-

745

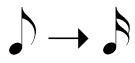
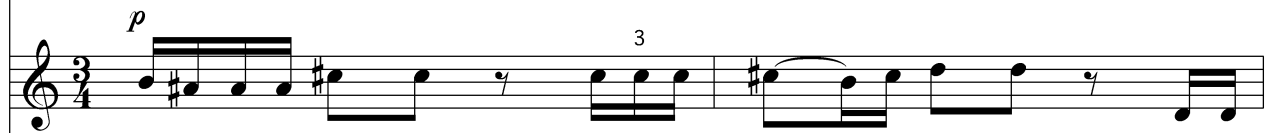
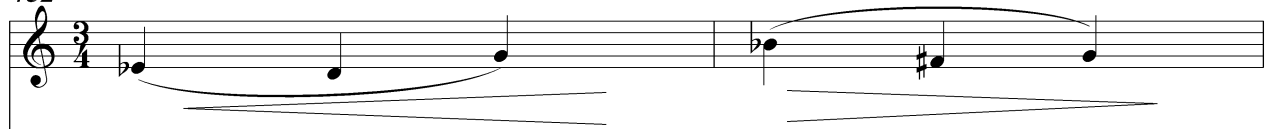
749

un poco rit.

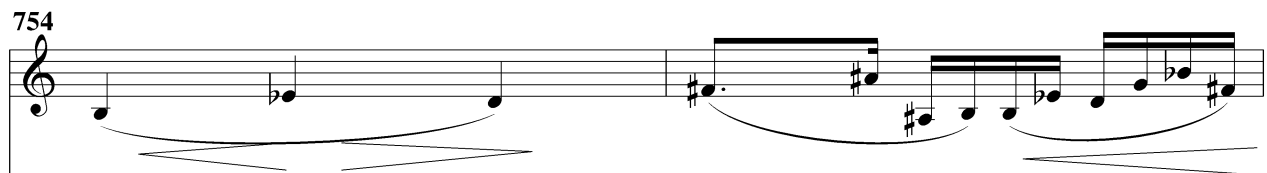
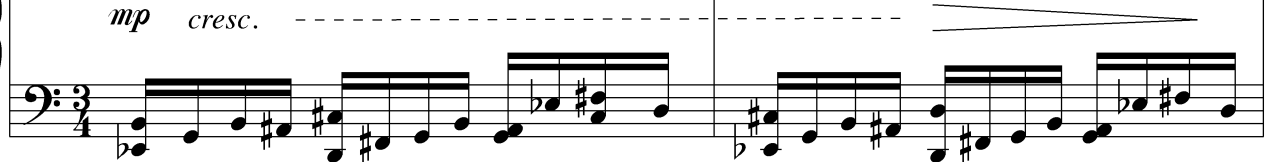
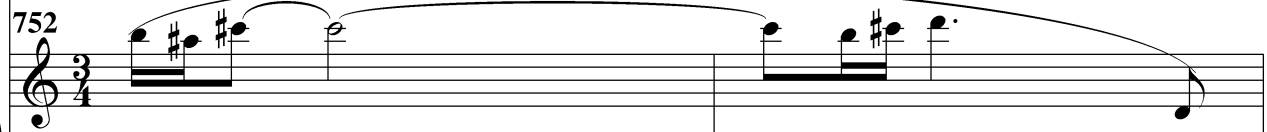
ré la Man - za - - - na. En el ver-de o - li -

749

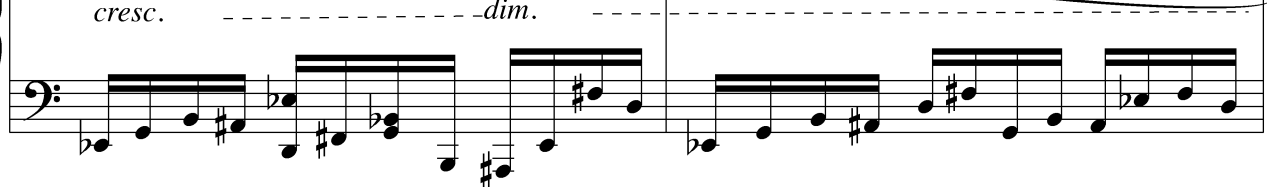
un poco rit.

752 *andante sost.* ♩ = 42

var de la co - li - na Hay u-na tor - re mo - ra Del co -
andante sost. ♩ = 42



lor de tu car-ne cam-pe - si - na ques-a-be a mi-el y au-ro -



756 *un poco rit.* *a tempo*

ra. Me of-re-ces en tu cuer-po re-que-ma - da El di-vi - no

756 *un poco rit.* *a tempo*

p *mp cresc.*

758

a - li-men - to Queda flo-res al ca-u-ce so-se-ga - do

758

cresc. *dim.*

760 *un poco rit.* *a tempo*

y lu - ce - ro al vien - to. ¿Como a mi te en-tre -

760 *un poco rit.* *a tempo*

p

762 *p*

cas - te luz mo - re - na? ¿Por-qué me dis - te lle - nas De a -

762 *mp*

mp

764

mor tu se - xo de a - zu - ce - na y el ru - mor de tus

764

766 *un poco rit.*

se - nos?

766 *un poco rit.*

767 *appassionato* ♩ ~ 84

f

f

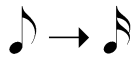
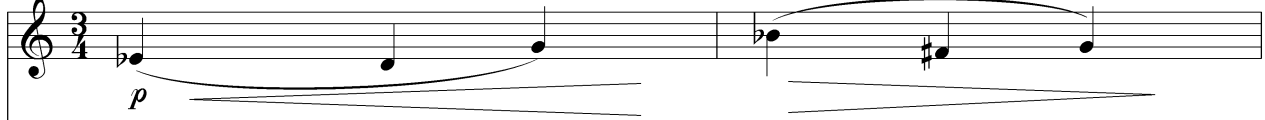
770

p

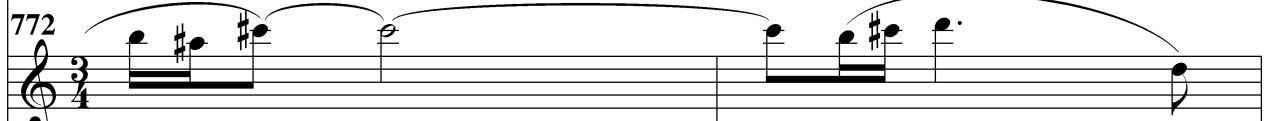
3

Y a - un - que no me qui - si -

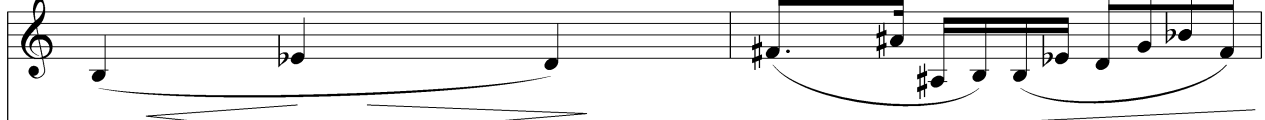
mp *p*

772 *andante sost.* ♩ = 42

e-ras que te que - rí - a Por tu mi - rar sombrí - o Co-mo

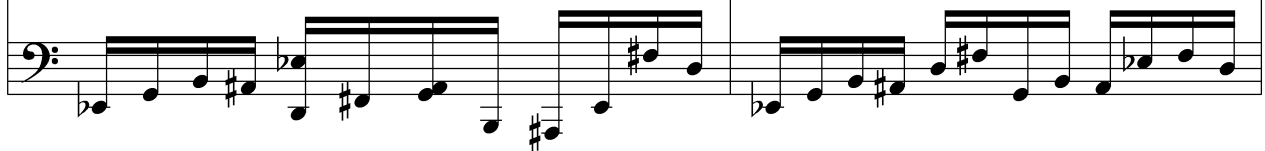
andante sost. ♩ = 42*mp cresc.*

774



quie-re la a-lond-ra al nue-vo di - a, So-lo por el ro - cí -

774

*cresc.**dim.*

776 *un poco rit.* *passionato* ♩ ~ 84

o. a con-su-mir la Man-za-na.Jun-

776 *un poco rit.* *passionato* ♩ ~ 84

779 *un poco rit.*

ta tu ro - ja bo - ca con la mi - - - a.

779 *un poco rit.*

782

Dé - ja - me ba - jo el cla - ro med - io - di - a con - su -

782

f

784

mir la Man - za - - - - na.

784

mp *p*

16.f Madrigalillo (1')

787 un poco pesante $\bullet \sim 48$

mf *cresc.*

f

Cua - tro gra - na - dos ti - e - ne tu huer - to.

787 un poco pesante $\bullet \sim 48$

f

(To - - - ma mi Co - ra zón nu - e - vo).

789 *p*

p

(To - - - ma mi Co - ra zón nu - e - vo).

789 *p*

p

791

mf *cresc.*

f 3

Cua - tro ci - pre - - - ses tend - rà tu huer - to.

791

3

3

3

793

5

(To - - - - ma mi Co-ra-zòn vi - e - jo).

793

p 5

5

795 presto ♩ ~108

p *cresc.* *f*

mp *f* *sfz*

Sol y Lu - na. Lu - e - - go. ¡Ni Co - ra -

795 presto ♩ ~108

797

mf *sfz*

zón! ¡Ni hu - er - - - to!

797

16.g El grito (2')

799 *andantino* ♩ ~ 60

f *f* *dim.* *pp* *mp*
La e-

799 *andantino* ♩ ~ 60

802

lip - se de un gri - to va de mon - te a mon - te.

802

804

mp

Des - de los o - li - vos se - rá un ar - co

804

806

f *p*

i - ris neg - gro sob-re la no - che a - zul.

806

808

pp cresc.

f *p* *cresc.*

¡Ay! - - - - ¡Ay! - - - - ¡ay! - - - -

808

810

rit. *f* *p* *f* *dim.* *pp*

f *p* *f* *dim.* *pp*

¡Ay! - - - -

rit.

810

813 *a tempo* *mp* *cresc.*

Co-mo un ar - co de vi - o - la el gri - to ha

Detailed description: This block shows the vocal line for measures 813 and 814. It starts with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'a tempo' and the dynamics are 'mp' (mezzo-piano) and 'cresc.' (crescendo). The melody consists of eighth and quarter notes with triplet markings over the words 'Co-mo un ar - co de vi - o - la el gri - to ha'.

813

p *mp* *p*

Detailed description: This block shows the piano accompaniment for measures 813 and 814. It features a grand staff with treble and bass clefs. The key signature is two sharps. The dynamics are marked 'p' (piano), 'mp' (mezzo-piano), and 'p' (piano). The accompaniment includes chords and melodic lines in both hands, with some notes tied across measures.

815

he - cho vi - brar lar - gas cuer - das del vien - - - to.

Detailed description: This block shows the vocal line for measures 815 and 816. It continues with the same treble clef and key signature. The melody features triplet markings and a fermata over the final note of the phrase 'he - cho vi - brar lar - gas cuer - das del vien - - - to.'.

815

f

Detailed description: This block shows the piano accompaniment for measures 815 and 816. It includes the grand staff and a separate bass line. The dynamics are marked 'f' (forte). The accompaniment features chords and melodic lines, with a fermata over the final notes in the right hand.

817

pp cresc.

f p cresc.

¡Ay! - - - ¡Ay! - - - ¡ay! - - -

817

819 rit. Fine

f p dim. pp

f p dim. pp

¡Ay! - - -

819 rit. Fine

822 *a tempo* *Dal § al fine*

a tempo
mp 3 3 3 *p*

(Las gen-tes de las cue - vas a-so-man sus ve - lo - - - nes.)

822 *Dal § al fine*

sfz *p* *f*

16.h Al estanque (2')

825 *allegro* ♩ ~ 72

The first system of the musical score for 'Al estanque (2')' consists of four staves. The top staff is a vocal line in 3/4 time, starting at measure 825 with a mezzo-piano (*mp*) dynamic. It features a melodic phrase with a fermata over the first two measures, followed by a triplet of eighth notes. The second staff is a vocal line with lyrics 'Al e-stanq - - - ue' and a mezzo-piano (*mp*) dynamic. The piano accompaniment is shown in a grand staff (treble and bass clefs). The right hand plays a triplet of sixteenth notes in the first measure, followed by a melodic line with a fermata. The left hand plays a bass line with a fermata. The tempo is marked *allegro* with a quarter note equal to approximately 72 beats per minute.

827

The second system of the musical score for 'Al estanque (2')' consists of four staves. The top staff is a vocal line in 3/4 time, starting at measure 827 with a mezzo-piano (*mp*) dynamic. It features a melodic phrase with a fermata over the first two measures, followed by a triplet of eighth notes. The second staff is a vocal line with lyrics 'se le ha muer - to hoy un - a ni - ña de' and a mezzo-piano (*mp*) dynamic. The piano accompaniment is shown in a grand staff. The right hand plays a triplet of sixteenth notes in the first measure, followed by a melodic line with a fermata. The left hand plays a bass line with a fermata. The tempo is marked *allegro* with a quarter note equal to approximately 72 beats per minute.

829

pp *mp* *dim.*

ag - - - ua. E - stá fu - er - a del e -

829

5 5 6 6 6

831

6 6 6 3

stanq - ue sob-re el sue - lo a-mor-ta - ja - da.

831

sf 5 5 5

834

mp *pp* *mp*

De la ca - be - za a sus

6 6 6 3 3

836

mp *pp*

mus - los un pez la cru - za lla-

6 6 6 3 3 6 6 5

838

mp dim.

mán - do - la. El vien - to le di - ce:

838

840

pp

cresc.

"¡Ni - - ña!"

840

842

f *cresc.* *f*

f *mp* *cresc.* *f*

"¡Ni - - - ña!" Mas no pue - den de-sper - tar - la.

842

cresc. *f*

845

mp *pp*

mp

El e-stanq - - - ue

845

pp

847

mp *pp*

tie - - - - ne suel - - ta su ca - be - lle - ra de

847

849

mp *dim.*

cresc. 3 3 3

al - - - gas. Y al ai - re sus gri - ses

849

851

te - - - tas e - stre - me - cid - - - as de

853 **maestoso**

ra - - - nas. ¡Di - os te sal - ve! Re - za -

853 **maestoso**

ra - - - nas. ¡Di - os te sal - ve! Re - za -

856

re - mos a Nu - es - tra Se - ño - ra de Ag - ua

856

859 *più largo*

por la ni - ña del estanq - ue muer - ta ba - jo las man -

859 *più largo*

862

f dim. *p*

f dim. *p*

zan - - - - - as.

862

dim. *p*

5

864 *allegro* ♩ ~ 72

mp *pp*

mp *pp*

6 6 6

3 3

Y lue - - - go pond-

864 *allegro* ♩ ~ 72

pp

6 6 6

5 5

866

mp *pp*

ré a su lado dos pe-que-ñas caba-

866

868

mp *dim.*

la - zas pa - ra que se ten - ga a

868

870

pp

cresc.

flo - te. ¡Ay! Sob - re la

870

cresc.

5 5

6 6 6

872

cresc.

rit.

f *p*

rit.

f *mp*

mar sa - - la - da.

872

rit.

5

f

Eberhard Eyser

Verk i urval - Werke in Auswahl - Selected Works

Vokalmusik - Vocal Music

Solo + instrument

Canciones Arpa/Pf.+ melodi-instr.ad lib.(1987) 1'- 3' total: 46'
Text: Federico García-Lorca

Det djupa vattnet - Das tiefe Wasser - The Deep Water
Fl.,Cl.,Vln.,V.cello,Pf.,Perc.(1980) 25' Text: Maria Wine

Höstsymfoni Pf.(1988) 12' Text: Anna-Greta Olsson

Nuevas Canciones Sax.Quartett(1988)10' Text: Federico García-Lorca

Es hat am Vorabend geregnet Cantata scenica(1986) 40'
2 Soli: Sopr.,Bar.,Cl.,V.cello,Pf.,Perc.,Tonbänder.
Text: Eberhard Schmidt nach Fernando Namora

Ya viene la noche-Schon naht sich der Abend-Twilight in Granada
Cantata scenica (1987) 20'
Text: poesías de Federico García-Lorca (deutsch: Komponist)
5 soli: Sopr., Alt, Ten., Bar., Bass,
Fl., Cl., Tu., Perc., Vla., V.cello

Die weiße Fahne Cantata scenica(2001) 18'
2 Soli: Sopr.,Bar.,Cl.,V.cello,Pf.,Perc.,Tonbänder.
Text: Eberhard Schmidt .

Eberhard Eyser

nace en Marienwerder, Alemania, en 1932.

Cursa estudios en la "Akademie für Musik und Theater" - Hannover, Alemania,
"Mozarteum" - Salzburg, Austria,
"Accademia Chigiana" - Siena, Italia.

Junto con sus deberes profesionales en diversas orquestas alemanas -
orquesta de la opera Hannover 1957, orquesta de radio Stuttgart 1957 - 1961,
y desde 1961 - 1993 en la orquesta de la Opera Real de Estocolmo, Suecia,
Eyser ha compuesto unas 400 obras de música de cámara,
para orquesta, música vocal, electrónica, óperas de cámara.

Premios:

primer premio "Carl-María-von-Weber" de Dresden, Alemania, para
óperas de cámara 1978 y 1984,

Premio Internacional de Palma de Mallorca para orquesta 1990,

primer premio "Florilège Vocal" de Tour, Francia, para obras corales
1990,

primer premio Gregynog-Wales, Inglaterra, para música de cámara
1994,

primer premio Oare String Orq. Kent, Inglaterra para música de cámara
1995,

primer premio Ciudad de Estocolmo para orquesta 1996.