

PENTAGRAMAS DEL PASADO

TONADILLA A 3 DE LA ABANA

Anónima



La *Tonadilla a 3 de la Abana*, fechada en 1763, es de autor anónimo y fue compuesta en suelo español. Actualmente se encuentra atesorada en la Biblioteca Histórica de Madrid [Mus. 199-12]. Perteneciente al género musical de la tonadilla escénica que floreció en Madrid hacia mediados del siglo XVIII, esta obra está dividida en tres secciones: las dos primeras partes tratan de asuntos amorosos y en la tercera parte (la «seguidilla») se expresa la preocupación porque su «Dueño no arda en el Morro de La Habana». Posiblemente esta obra sea la primera composición musical española con tema cubano.



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LA HABANA, LOS INGLESES Y
UNA TONADILLA
ESPAÑOLA

por Emilio Cueto

Esta canción, con referencias a la ocupación de La Habana por los ingleses, en 1762, pudiera ser la primera composición musical española de tema cubano.

http://www.pushabana.cu/pdf/sincopado/la_habana_los_ingleses_y_una_tonadilla.pdf

Tonadilla de la Abana

a 3 voces con violines, oboes y trompas

Año 1763, Autor desconocido

(Biblioteca Histórica de Madrid, Mus. 199-12)

Tr. Miriam Escudero

ALLEGRO

[PEPA]: Atención, atención

atención señores míos

Tomassita pide oy

que quiere contar un lance

que en el prado sucedió

a un Maxito conocido

con una Dama de honor.

[TOMASA]: Si gustáis escucharlo

y me prestáis atención

juro contároslo todo

lo mismo que sucedió

porque quien lo estuvo viendo

en mi casa lo contó.

[Aquí habla con los músicos como dándoles prisa a que se despachen antes que el marido venga]

Y así bamos Señores por Dios

que si mi marido viene

todito nos lo estorbó

atención, atención caballeros

Atención que allá voy

Atención, atención Madamitas

Que el lance así sucedió

Atención, atención.

MAESTOSO

[TOMASA]: Saliendo a pasearse

cierta noche en el berano
encontrase una madama
sola sentada en el prado
la quiso conocer
fuese a ella acercando
la dixo en tiernas voces,
jimiendo y suspirando,
Dulze bien mío
Dueño adorado
tú eres la causa
De que en el prado
ande este infelize, desesperado.
Ella empezó a responderle
con caricia y con alago,
de suerte que en breve tiempo
los dos en uno quedaron
le quiso conocer
y le fue preguntando
la causa de decirla,
con cariño tan rraro,
Dulze bien mío
Dueño adorado
tú eres la causa
De que en el prado
ande este infelize, desesperado.

ALLEGRO

PEPA: Hermana, hermana

que viene mi hermano

si os ve contar quentos

agarrará un palo

y a mí y a ti,

y a mí y a mí:

nos ha de quebrar un brazo

ya lo berás tú.

TOMASA: Ves abrirle que haze frío

TOMASA: Muchacha o Demonio

que me asustado

maldita no seas

que si yo le agarro

a ti y aquí,

y aquí y a ti:

la cabeza te la abro

ya lo berás tú.

PEPA: voy hermana (temblando) ap.^{te}

BERNARDO: Tomasa, Thomasa

TOMASA: qué quieres Bernardo

BERNARDO: que me abras la puerta

TOMASA: él viene enfadado

PEPA: Y a mí y a ti,

y a mí y a mí:

nos ha de quebrar un brazo

ya lo berás tú.

TOMASA: Aquí se acabó Señores

el referiros el caso,

prometo segunda parte

para acabar de contarlo.

ANDANTE MAESTOSO

BERNARDO: Mala ya la fortuna

que así me trata

ay!, ay!

que así me trata

ya no quiero fiarme

en sus palabras

ay!, ay!

que aquel que más se fía

menos alcanza.

TOMASA: Querido de mi vida

quién te a enfadado



BERNARDO: *el trabajo me tiene desesperado.*
TOMASA: *Ay Pepa de mi vida*
PEPA: *Tomasa de mi alma*
TOMASA: *no sé qué trae tu hermano*
PEPA: *yo tampoco se nada*
TOMASA: *amado Dulce Dueño*
PEPA: *Dueño de toda mi alma*
TOMASA: *mira aquí tu muger*
PEPA: *repara aquí a tu ermana.*
BERNARDO: *Dexenme, dexenme que ya basta*
BERNARDO: *Toda mi vida*
ando rrodando
ay!, ay!
ando rodando

y no encuentro un alivio
a mi travaxo
ay!, ay!
desesperado
vivo y muero raviando.
TOMASA: *Dime que es lo que tienes*
que ya me enfado
BERNARDO: *quítateme delante*
no agarre un palo.
TOMASA: *Ay Pepa de mi vida*
PEPA: *Tomasa de mi alma*
TOMASA: *no se que trae tu hermano*
PEPA: *yo tampoco se nada*
TOMASA: *amado Dulce Dueño*
PEPA: *Dueño de toda mi alma*
TOMASA: *mira aquí tu muger*
PEPA: *repara aquí a tu ermana.*
BERNARDO: *Dexenme, dexenme que ya basta.*

ALLEGRO

TOMASA: *Sosíégate bien mío*
demos fin la tonada
con unas seguidillas
que esto ya cansa
ay! que puli, que pulidas
voy a cantarlas
las conpuso un mozito
cierta mañana.
BERNARDO: *Dizes bien Tomasita*
bamos pues a cantarlas
y aquestos caballeros
suplan las faltas.
Ay! que boni, que bonitas
son de la [A]bana
que se las trajo un Majito

a la vena na.
PEPA: *También quiero aiudaros*
que en mi lugar se cantan
seguidillas manchegas
y de la [A]bana.
Señores y señoras
los de esta sala
escuchad las seguidillas
que assi se cantan.

SEGUIDILLAS

[PEPA y TOMASA]: *No dudo que en la [A]bana*
el Morro ardiese
si oy los ri,
si oy los ríos se arden
de aquesta suerte
BERNARDO: *toquen canpanas*
[PEPA]: *las canpanas tocan fuego*
[TOMASA]: *las canpanas tocan fuego*
[PEPA]: *arrebato toquen caxas*
[PEPA y TOMASA]: *arrebato toquen caxas*
porque el Dueño mío
aquí no arda
salte mi cielo
de esta borrasca
no dudo que en la [A]Bana
ardiese el Morro.

2ª [vez] *Y aquí se acaban*
las seguidillas nuevas
de la [A]bana

3ª [vez] *Si os han gustado*
dando quatro palmadas
está acabado.

CONRADANZA POPULAR 2

Joaquín Nin Castellanos (1949)

(trans. Liz Mary Díaz Pérez de Alejo)

Tiple 1° Allegro

Tiple 2°

Tenor

Oboe o Flauta 1° *Oboe 1°*

Oboe o Flauta 2° [*Oboe 2°*]

Trompa 1°

Trompa 2°

Violín 1°

Violín 2°

Acompañamiento

The musical score is written for a full orchestra. It consists of ten staves. The top three staves are for the Tiple (Flute) and Tenor. The next two staves are for the Oboe/Flute section. The following two staves are for the Trompa (Trumpet) section. The bottom three staves are for the Violin and Accompaniment sections. The score is in 2/4 time and has a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The first staff (Tiple 1°) and the second staff (Tiple 2°) are mostly empty, indicating that the flutes are playing a sustained note or are silent. The Tenor staff is also mostly empty. The Oboe/Flute 1° and 2° staves play a sustained note with a long slur. The Trompa 1° and 2° staves play a rhythmic pattern of eighth notes. The Violín 1° and 2° staves play a rhythmic pattern of eighth notes. The Acompañamiento staff plays a rhythmic pattern of eighth notes.

7

Musical score for measures 7-13. The score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are grand staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. A fermata is present over a note in the first staff of measure 13.

14

Musical score for measures 14-19. The score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves are grand staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. A fermata is present over a note in the first staff of measure 14. Dynamic markings *f* and *p* are used throughout the piece. A wavy line is present above a note in the first staff of measure 15.

20

f

This system contains measures 20 through 25. It features a vocal line with long, sustained notes, each marked with a fermata. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *f* (forte) is placed at the beginning of the piano part.

26

p

This system contains measures 26 through 31. The vocal line begins with a rest for two measures, followed by a melodic phrase with fermatas. The piano accompaniment continues with the same rhythmic pattern as in the previous system. A dynamic marking of *p* (piano) is placed at the beginning of the piano part.

33

Musical score for measures 33-39. The score is written for two systems of three staves each. The first system (measures 33-39) features a melody in the upper voice with various rhythmic values and phrasing, and a bass line with sustained notes and some movement. The second system (measures 33-39) features a more active melody in the upper voice with eighth-note patterns, and a bass line with a prominent eighth-note accompaniment.

40

Musical score for measures 40-46. The score is written for two systems of three staves each. The first system (measures 40-46) features a melody in the upper voice with long notes and rests, and a bass line with sustained notes and some movement. The second system (measures 40-46) features a more active melody in the upper voice with eighth-note patterns, and a bass line with a prominent eighth-note accompaniment. A dynamic marking *f* is present at the beginning of the second system.

Musical staff with a treble clef and a key signature of one flat. The melody consists of quarter and eighth notes with rests. The lyrics are written below the staff.

[PEPA]: A - ten - ción, a - ten - ción a - - - ten - ción se - ño - res mí - os To - - - ma -

Musical staff with a treble clef and a key signature of one flat. It contains piano accompaniment for the first system, including a piano (*p*) dynamic marking.

p

Musical staff with a treble clef and a key signature of one flat. It contains piano accompaniment for the second system, including a piano (*p*) dynamic marking.

Musical staff with a bass clef and a key signature of one flat. It contains piano accompaniment for the third system, including a piano (*p*) dynamic marking.

p

Musical staff with a bass clef and a key signature of one flat. It contains piano accompaniment for the fourth system, including a piano (*p*) dynamic marking.

Musical staff with a treble clef and a key signature of one flat. It contains piano accompaniment for the fifth system, including a piano (*p*) dynamic marking.

p

Musical staff with a treble clef and a key signature of one flat. It contains piano accompaniment for the sixth system, including a piano (*p*) dynamic marking.

p

f

p

Musical staff with a bass clef and a key signature of one flat. It contains piano accompaniment for the seventh system, including piano (*p*) and forte (*f*) dynamic markings.

ssi - ta pi - de oy que quie - re con - tar un lan - - - ce que en el pra - do su - ce - dió

f *p*

f *p*

a_un Ma - xi - to co - no - ci - - - do con u - na Da - ma de ho - nor. [TOMASA]: Si gus -

p

p

p

p

f *p*

p

p

Sheet music for the vocal line, starting at measure 72. The staff contains a melodic line with lyrics underneath. The lyrics are: tá - is es - cu - char - - - lo y me pres - táis a - ten - ción ju - - - ro con - tá - ros - lo to - - - do.

tá - is es - cu - char - - - lo y me pres - táis a - ten - ción ju - - - ro con - tá - ros - lo to - - - do

First staff of piano accompaniment, featuring a melodic line with a long slur across the first four measures.

Second staff of piano accompaniment, featuring a melodic line with a long slur across the first four measures.

Third staff of piano accompaniment, featuring a bass line with a long slur across the first four measures.

p

Fourth staff of piano accompaniment, featuring a bass line with a long slur across the first four measures.

Fifth staff of piano accompaniment, featuring a melodic line with eighth notes and slurs.

Sixth staff of piano accompaniment, featuring a melodic line with eighth notes and slurs.

Seventh staff of piano accompaniment, featuring a bass line with eighth notes and slurs.

lo mis - mo que su - ce - dió por - - - que quien lo es - tu - vo vien - - - do en mi ca - sa lo con -

tó. *Aquí habla con los músicos como dándoles prisa a que se despachen antes que el marido venga.* Y_a - ssí ba - mos Se - ño - res por Dios, por Dios que si mi ma - ri - do

f *p*

f *p* *f* *p*

f

First staff of music, vocal line in treble clef. It contains the lyrics: "vie - ne to - di - to nos lo - es - tor - bó a - ten - ción, a - ten - ción ca - ba - lle - ros A - ten - ción que a - llá voy, a - ten -".

vie - ne to - di - to nos lo - es - tor - bó a - ten - ción, a - ten - ción ca - ba - lle - ros A - ten - ción que a - llá voy, a - ten -

Second staff of music, piano accompaniment in treble clef. It features a melodic line with a long slur over the first two measures.

Third staff of music, piano accompaniment in treble clef. It features a melodic line with a long slur over the first two measures.

Fourth staff of music, piano accompaniment in bass clef. It features a bass line with several rests.

Fifth staff of music, piano accompaniment in bass clef. It features a bass line with several rests.

Sixth staff of music, piano accompaniment in treble clef. It features a rhythmic accompaniment with eighth notes and slurs.

Seventh staff of music, piano accompaniment in treble clef. It features a rhythmic accompaniment with eighth notes and slurs.

Eighth staff of music, piano accompaniment in bass clef. It features a bass line with eighth notes and slurs.

ción, a - ten - ción Ma - da - mi - tas que el lan - ce a - sí su - ce - dió, a - - - sí su - ce - dió a - ten -

f

f *p*

Muertos

ción, a - ten - ción.

Flauta 1°

Flauta 2°

The musical score consists of eight staves. The top staff is the vocal line, with lyrics "ción, a - ten - ción." The second and third staves are for Flute 1 and Flute 2, respectively. The fourth and fifth staves are for the string section, with the fifth staff showing a more active melodic line. The sixth and seventh staves are for the piano accompaniment, with the seventh staff featuring a prominent, rhythmic accompaniment marked with a forte (*f*) dynamic. The eighth staff is the bass line. The score is in 3/4 time and includes various musical notations such as rests, notes, and dynamic markings.

120

pp

p

[TOMASA]: Sa - lien - do a pa - se - ar - se cier - ta no - che en el be - ra - no, cier - ta no - che en el be - ra - no
 E - lla em - pe - zó a res - pon - der - le con ca - ri - cia y con a - la - go, con ca - ri - cia y con a - la - go,

en - con - tro - se_u - na ma - da - ma so - la sen - ta - da en el pra - do, so - la sen - ta - da en el pra - do la qui - so co - no -
de suer - te que en bre - ve tiem - po los dos en u - no que - da - ron los dos en u - no que - da - ron le qui - so co - no -

dolce

p

p

Musical staff with a vocal line in treble clef. The melody consists of eighth and sixteenth notes. The lyrics are written below the staff.

cer fue-se_a e - lla_a-cer - can - do la di-xo_en tier-nas vo - zes, ji - mien-do_y sus - pi - ran - do, Dul - ze bien mí - o Due - ño_a-do - ra - do tú_e - res la
 cer y le fue pre-gun - tan - do la cau - sa de de - cir - la, con ca - ri - ño tan rra - ro,

Musical staff with a treble clef. It features a series of sustained notes (half notes) with a long slur over them, indicating a long breath or a sustained sound.

Musical staff with a treble clef. It features a series of sustained notes (half notes) with a long slur over them, indicating a long breath or a sustained sound.

Musical staff with a bass clef. It features a series of sustained notes (half notes) with a long slur over them, indicating a long breath or a sustained sound.

Musical staff with a bass clef. It features a series of sustained notes (half notes) with a long slur over them, indicating a long breath or a sustained sound.

Musical staff with a treble clef. It contains a rhythmic accompaniment consisting of eighth and sixteenth notes, often beamed together in groups.

Musical staff with a treble clef. It contains a rhythmic accompaniment consisting of eighth and sixteenth notes, often beamed together in groups.

Musical staff with a bass clef. It contains a rhythmic accompaniment consisting of eighth and sixteenth notes, often beamed together in groups.

Musical staff with lyrics: cau - sa de que en el pra - do an - de es - te in - fe - li - ze, an - de es - te in - fe - li - ce, de - ses - pe - ra - do.

cau - sa de que en el pra - do an - de es - te in - fe - li - ze, an - de es - te in - fe - li - ce, de - ses - pe - ra - do.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

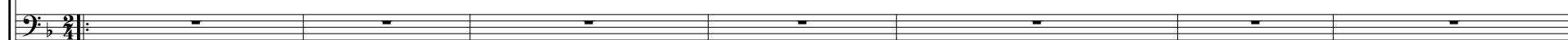
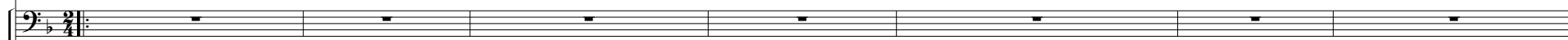
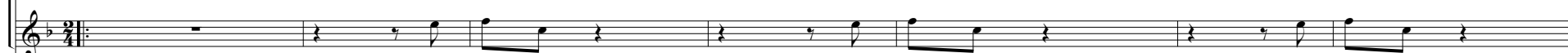
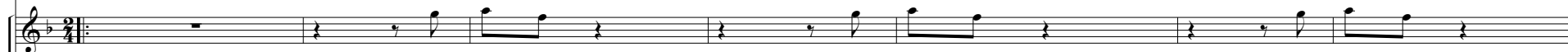
Musical staff with notes and rests.

Musical staff with notes and rests.

Allegro



PEPA: Her - ma - na, her - ma - na que vie - ne mi her - ma - no si os ve con - tar quen - tos a -
 TOMASA: Mu - cha - cha_o De - mo - nio que me as a - sus - ta - do mal - di - ta no se - as que
 BERNARDO: To - ma - sa, Tho - ma - sa TOMASA: qué quie - res Ber - nar - do BERNARDO: que me a - bras la puer - ta TOMASA: él



Musical staff with notes and rests, including a fermata over the final note.

ga - rra - rá_un pa - lo y_a mí y_a ti, y_a mí y_a mí: nos ha de que - brar un
 si yo le_a - ga - rro a ti y_a - quí, y_a - quí y_a ti: la ca - be - za te la
 bie - ne_en - fa - da - do PEPA: Y_a mí y_a ti, y_a mí y_a mí: nos ha de que - brar un

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests, including a fermata over the final note.

Musical staff with notes and rests, including a fermata over the final note.

Musical staff with notes and rests, including a fermata over the final note.

bra - - - - zo, nos ha de que - brar un bra - - - - zo ya lo be - rás tú.
 a - - - - bro, la ca - be - za te la a - - - - bro ya lo be - rás tú.
 bra - - - - zo, nos ha de que - brar un bra - - - - zo ya lo be - rás tú.

TOMASA: Ves abrirle que haze frío.
PEPA: voy hermana (temblando) ap.te
TOMASA: Aquí se acabó Señores el referiros el caso, prometo segunda parte para acabar de contarlo.

A musical staff in 6/8 time with a whole rest, indicating that the instrument is silent for this measure.

Flauta 1°

Musical staff for Flauta 1°. The notation includes a whole rest, followed by a quarter note G4 with a sharp sign, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note G4 with a sharp sign, a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The final measure contains a quarter note G4, a quarter rest, and a quarter note A4. A dynamic marking of *p* is placed below the staff.

[Flauta 2°]

Musical staff for [Flauta 2°]. The notation includes a whole rest, followed by a quarter note G4 with a sharp sign, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note G4 with a sharp sign, a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The final measure contains a quarter note G4, a quarter rest, and a quarter note A4.

A musical staff in 6/8 time with a whole rest, indicating that the instrument is silent for this measure.

A musical staff in 6/8 time with a whole rest, indicating that the instrument is silent for this measure.

Musical staff for piano accompaniment. The notation includes a piano chord (C4, E4, G4), followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The final measure contains a quarter note G4, a quarter note A4, and a quarter note B4.

Musical staff for piano accompaniment. The notation includes a piano chord (C4, E4, G4), followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The final measure contains a quarter note G4, a quarter note A4, and a quarter note B4.

Musical staff for piano accompaniment. The notation includes a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The final measure contains a quarter note G4, a quarter note A4, and a quarter note B4.

tra - ta, que a - sí me tra - ta
dan - do, an - do rro - - - dan - do

ay!, ay!, que a - sí me tra - - - ta
ay!, ay!, an - do ro - dan - - - do

f *p* *f*

Vocal line staff in treble clef with lyrics. The melody consists of eighth and quarter notes. The lyrics are: "ya no quie - ro fi - - - ar - me en sus pa - - - la - bras, en sus pa - - - la - bras ay!, ay!, y no en - quen-tro un a - - - li - vio a mi tra - - - va - xo, a mi tra - - - va - xo ay!, ay!"

ya no quie - ro fi - - - ar - me en sus pa - - - la - bras, en sus pa - - - la - bras ay!, ay!,
 y no en - quen-tro un a - - - li - vio a mi tra - - - va - xo, a mi tra - - - va - xo ay!, ay!

Piano accompaniment staff 1 in treble clef. It features a melodic line with trills and slurs, starting with a piano (*p*) dynamic and moving to a forte (*f*) dynamic.

p *f* *p*

Piano accompaniment staff 2 in treble clef. It features a melodic line with trills and slurs, continuing the accompaniment.

Piano accompaniment staff 3 in bass clef. It features a simple harmonic accompaniment with a piano (*p*) dynamic.

p

Piano accompaniment staff 4 in bass clef. It features a simple harmonic accompaniment.

Piano accompaniment staff 5 in treble clef. It features a melodic line with a piano (*p*) dynamic.

p

Piano accompaniment staff 6 in treble clef. It features a melodic line with a piano (*p*) dynamic.

Piano accompaniment staff 7 in bass clef. It features a melodic line with a piano (*p*) dynamic.

p

que_a-quel que más se fí - a me-nos al - can - za que_a-quel que más se fí - a me-nos al - can - za, me - nos al -
 de - ses - pe - ra - do vi - vo,y mue - ro ra - vian - do, de - ses - pe - ra - do vi - vo,y mue - ro ra - vian - do, mue - ro ra -

f

f

p

p

f

p

TOMASA: Que - ri - do de mi vi - da quien te_a_en - fa - - - da - do, quien te_a_en - fa - da - do
Di - me que_es lo que tie - nes que ya me_en - fa - do, que ya me_en - fa - do,

can - za.
vian-do.

el tra - ba-jo me
quí - ta - te-me de -

PEPA: To - ma - sa de mi al - ma yo tam - po-co se

Ay Pe - pa de mi vi - da no se quétrae tu, her - ma - no

tie - ne de-ses - pe - ra - do, de-ses - pe - ra - do.
lan - te no_a-ga - rre_un pa - lo, no_a-ga - rre_un pa - lo.

na - da Due-ño de to - da mi-al-ma re - pa - ra_a-quí_a tu_er - ma - na.

a - ma - do Dul - ce Due - ño mi - ra_a - qui tu mu - ger

De - xen-me, de - xen - me que ya bas - - - - ta

ff

p

p

TOMASA: So - sié - ga - te bien mí - - - - o de - mos fin la to - na - - - - da
 BERNARDO: Di - zes bien To - ma - si - - - - ta ba - mos pues a can - tar - - - - las
 PEPA: Tam - bién quie - ro_a - iu - da - - - - ros que_en mi lu - gar se can - - - - tan

con u - nas se - - gui - di - llas que es - to ya can - - - - sa.
y_a - ques - tos ca - - ba - lle - ros su - plan las fal - - - - tas.
se - gui - di - llas man - che - gas y de la_[A] - ba - - - - na.

Ay!
Ay!
Se - - - - -

Ay!
Ay!
Se - - - - -

p *f* *p*

f *p*

que pu - li, que pu - li - - - das voy a can - tar - - - - las las con - pu -
que bo - ni, que bo - ni - - - tas son de la.[A] - ba - - - - na que se las
ño - res y se - ño - ras los de es - ta sa - - - - la es - - - - - - - - - - - cu - chad

que pu - li, que pu - li - - - das voy a can - tar - - - - las las con - pu -
que bo - ni, que bo - ni - - - tas son de la.[A] - ba - - - - na que se las
ño - res y se - ño - ras los de es - ta sa - - - - la es - - - - - - - - - - - cu - chad

so un mo - zi - to cier - ta ma - ña - - - - na, cier - ta ma - ña - - - - na.
tra - jo_un Ma - ji - to a la ve - na na, a la ve - na na.
las se - gui - di - llas que_a - ssi se can - - - - tan, que_a - sí se can - - - - tan.

so un mo - zi - to cier - ta ma - ña - - - - na, cier - ta ma - ña - - - - na.
tra - jo_un Ma - ji - to a la ve - na na, a la ve - na na.
las se - gui - di - llas que_a - ssi se can - - - - tan, que_a - sí se can - - - - tan.

f

Seguidillas

Musical staff for voice 1, showing a series of rests followed by a melodic phrase.

[PEPA]: No du - do que en la_[A] -

Musical staff for voice 2, showing a series of rests followed by a melodic phrase.

[TOMASA]: No du - do que en la_[A] -

Musical staff for voice 3, showing a series of rests.

Oboe 1°

Musical staff for Oboe 1, featuring a melodic line with slurs and rests.

Oboe 2°

Musical staff for Oboe 2, featuring a melodic line with slurs and rests.

Musical staff for Bassoon 1, featuring a melodic line with slurs and rests.

p

Musical staff for Bassoon 2, featuring a melodic line with slurs and rests.

Musical staff for Piano 1, featuring a complex rhythmic accompaniment with slurs and accents.

p

Musical staff for Piano 2, featuring a complex rhythmic accompaniment with slurs and accents.

p

Musical staff for Cello/Double Bass, featuring a melodic line with slurs and rests.

ba - na el Mo - rro ar - die - se, el Mo - rro ar - die - se, el Mo - rro ar - die - se si_oy los ri, si_oy los rí - os se

ba - na el Mo - rro ar - die - se, el Mo - rro ar - die - se, el Mo - rro ar - die - se si_oy los ri, si_oy los rí - os se

ba - na el Mo - rro ar - die - se, el Mo - rro ar - die - se, el Mo - rro ar - die - se si_oy los ri, si_oy los rí - os se

ba - na el Mo - rro ar - die - se, el Mo - rro ar - die - se, el Mo - rro ar - die - se si_oy los ri, si_oy los rí - os se

ar - den, si_oy los rí-os se ar - den de_a - ques - ta suer - te

las can-pa-nas to-can fue-go a - rre - ba - to to-quen ca-xas a - rre-ba - to to-quen

ar - den, si_oy los rí-os se ar - den de_a - ques - ta suer - te

las can - pa-nas to-can fue-go a - rre-ba - to to-quen

BERNARDO: toquen can - pa - - - - nas

f p

f p

Musical staff with vocal line and accompaniment. The vocal line starts with a rest, followed by a series of eighth notes. The accompaniment consists of a rhythmic pattern of eighth notes.

ca - - - xas por - que el Dueño mí - o a - - - quí no ar - da sal - te mi cie - lo de es - ta bo -

Musical staff with vocal line and accompaniment. The vocal line starts with a rest, followed by a series of eighth notes. The accompaniment consists of a rhythmic pattern of eighth notes.

ca - - - xas por - que el Dueño mí - o a - - - quí no ar - da sal - te mi cie - lo de es - ta bo -

Empty musical staff.

Musical staff with piano accompaniment. It features a series of eighth notes followed by a long note with a fermata, marked with a *p* dynamic.

Musical staff with piano accompaniment. It features a series of eighth notes followed by a long note with a fermata, marked with a *p* dynamic.

Musical staff with piano accompaniment. It features a series of eighth notes with dynamic markings: *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*.

Musical staff with piano accompaniment. It features a series of eighth notes.

Musical staff with piano accompaniment. It features a series of sixteenth notes, marked with a *ff* dynamic.

Musical staff with piano accompaniment. It features a series of sixteenth notes, marked with a *f p* dynamic.

Musical staff with piano accompaniment. It features a series of eighth notes, marked with a *p* dynamic.

rras - ca, de_es - - - ta bo - rras-ca no du - do que en la [A] - Ba-na, no du-do, no du-do que en la [A] - Ba - na ar-die-se el Mo - rro.

2ª [vez] Y aquí se acaban las seguidillas nuevas de la [A]bana

rras - ca, de_es - - - ta bo - rras-ca no du - do que en la [A] - Ba-na, no du-do, no du-do que en la [A] - Ba - na ar-die-se el Mo - rro.

3ª [vez] Si os han gustado dando cuatro palmadas está acabado.