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Manuel de Falla

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populares  
ESPAÑOLAS

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populaires  
ESPAGNOLES



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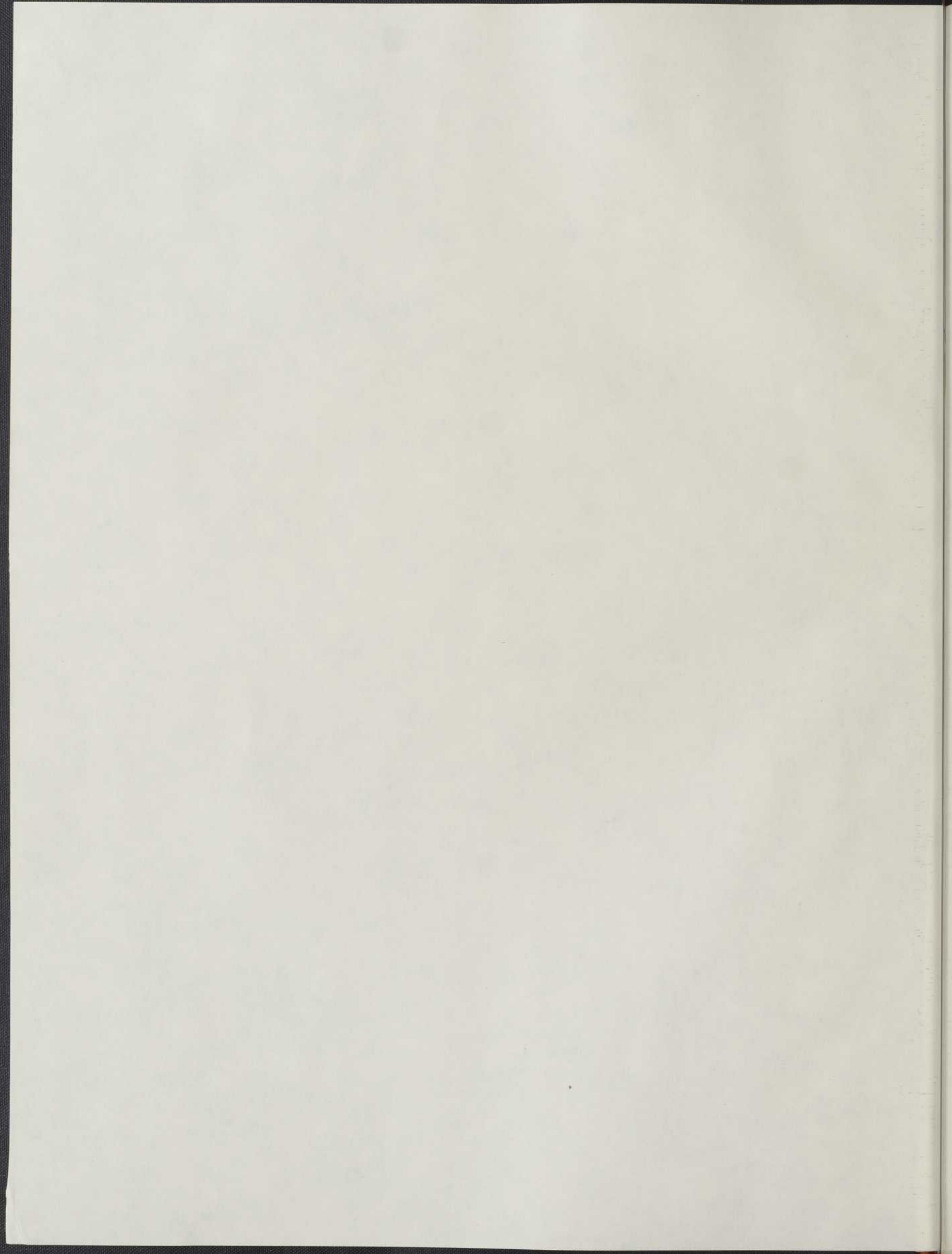
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à Madame Ida GODEBSKA

1

# Siete Canciones populares Españolas

SEPT CHANSONS POPULAIRES ESPAGNOLES

Adaptation française  
de M. PAUL MILLIET

Manuel de FALLA

## 1. EL PAÑO MORUNO

1. Le drap mauresque

**Allegretto vivace** (♩. = 72)

CANTO

PIANO

*pp* *poco cresc.*

*sordina sola*

*pp*

*poco cresc.* *pp 3* *3*

*8<sup>a</sup> bassa* *2<sup>a</sup> Red.*

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M. E. 702

*grazioso e leggiero*

Al pa - ño fi - no, en la  
 Au drap très fin, dans la

tien - da, Al pa - ño fi - no, en la  
 (1) tien - da, Au drap très fin, dans la

tien - da, U - na man - cha le ca -  
 tien - da, Si quel que tache ap - pa -

(♩ = ♪)  
*poco rit.* Tempo

- yó; U na man - cha le ca - vó;  
 - rait, Si quel que tache ap - pa - rait

(♩ = ♪)  
*colla voce* Tempo

*pp*

*sordina sola*

MS  
1085  
1922  
MUS  
100

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 3/4. The piano part includes a triplet of eighth notes in the right hand.

The second system continues the vocal and piano parts. The vocal line includes the lyrics: "Por me - nos pre - cio se / A fai - ble prix qu'on le". The piano accompaniment includes dynamic markings "poco f" and "p", and the instruction "leggo". A "2<sup>da</sup>" marking is present below the piano part.

The third system continues the vocal and piano parts. The vocal line includes the lyrics: "ven - de - / ven - de! Por me - nos pre - cio se ven - de, Por - / A fai - ble prix qu'on le ven - de! Il". The piano accompaniment includes a change in time signature to 3/4.

The fourth system continues the vocal and piano parts. The vocal line includes the lyrics: "- que a per - dió su va - lor. Por - que a per - / per - du sa va - leur. Il a per -". The piano accompaniment includes the instruction "poco rit." and "colla voce".

- dio su va - lor  
- du sa va - leur!

*a Tempo*

*pp*

*sordina sola*

*mf*

A - - - - -  
A - - - - -

*p*

*legg<sup>o</sup>*

- y!  
- y!

*senza rit.*

*pp*

*2 Ped.*

# 2. SEGUIDILLA MURCIANA

2. Seguidille murcienne

Allegro spiritoso (♩. = 60)

*f con grazia*

CANTO

PIANO

Cualquie - ra que el te -  
Que ce - lui qui pos -

*f > p*  
Ped.

- ja - - - - do Ten - ga de vi -  
- se - - - - de Un toit de ver -

*cresc.* - - - - *molto* - - - -

- drio.  
- re.

*ff*

*p*  
*sordina sola*

Ten - ga de vi - drio, Cualque - ra que el te -  
 Un toit de ver - re, Que ce - lui qui pos -

*poco cresc.*

*Ped.*

- ja - do Ten - ga de vi - drio, No de - be ti - rar  
 - se - de Un toit de ver - re; Ne jet - te pas de

*p subito*

*mf.* *pp*

*3*

*2 Ped.*

pie - dras Al del ve - ci -  
 pier - res A son voi - sin

- no.

*sordina sola*

*più sonoro*

Ar - rie - ros se -  
Mu - le - tiers som -

*cresc.*

*ped.*

mos; Pue - de que en el ca - mi - no Pue - de que en el ca -  
- mes, Et sur la mê - me rou - te, Et sur la mê - me

*poco rit.*

*a Tempo*

- mi - no Nos en - con - tre -  
rou - te On se ren - con -

*colla voce*

*a Tempo*

*f sordina sola*

- mos!  
- tre!

(come prima)

Por tu mu - cha in - cons - tan -  
 Pour ta grande in - cons - tan -

*cresc.*

- cia Yo te com - pa - ro  
 - ce, Je te com - pa - re

*molto*

*ff* *p*

*sordina sola*

Yo te com - pa - ro Por tu mucha in - cons - tan - cia yo te com -  
 Je te com - pa - re, Pour ta grande in - cons - tan - ce, je te com -

*poco cresc.*

*p subito*

- pa - - - - ro Con pe - se - ta que co -  
- pa - - - - re Aux pe - se - tas qui pas -

*mf* *pp*

3

2 *Ed.*

- rre De ma - no en ma - - no;  
- sent De l'un à l'au - - tre

*sordina sola*

*più sonoro* *cresc.*

Que al fin se bo - - rra, Y cre - yén - do - la  
Et qui se ray - - ent, A - lors les croy - ant

*p* *cresc.*

3 3

*Ed.*

fal - sa Y cre - yén - do - la fal -  
 faus - ses, A - lors les croyant faus -

*molto* *f* *pp*

*poco rit.* *a Tempo*  
*f*  
 - sa Na - die la to - - - ma!  
 - ses Tous les re - fu - - - sent!

*colla voce* *a Tempo*  
*mf* *p*  
*f* *sordina sola*

*f*  
 Na - die la to - - - ma!  
 Tous les re - fu - - - sent!

*senza rit.*  
*cresc.* *ff*

# 3. ASTURIANA

## 3. Asturienne

Andante tranquillo (♩ = 66)

PIANO

*pp*

*dolce espr.*

(*appena rit.*)

*dolce espr.*

Tempo

Por ver  
Cher chant

*pp*  
2<sup>da</sup> *sempre*

si me con so - la  
qui me con so - le

*2<sup>da</sup>*

- ba, ra, A rri - Je m'ap -

*pp*

- mé - me à un pi - no ver -  
- pro - chai d'un pin très

*pp*

- de vert. Pour ver voir si s'il me me

*pp*

*perdendosi*

con - so - la - ba,  
con - so - le - rait!

*p*

(appena rit.)

Tempo

pp

Por Me ver ro

- me llo - rar llo - ra -  
- yant pleu. - rer, il pleu

- ba. - ra! Yel pi -  
Et comme

pp

Ped.

- no, co - mo e - ra ver -  
il é - tait vert ce

Ped.

*poco rit.*

- de, pin, Por Me vo - yant ver - me llo - rar, llo - ra - pleu - rer, il - pleu -

*colla voce*

*perdendosi*

*pp*

*a Tempo*

- ba! - ra!

*a Tempo*

*dolcissimo*


*p.*

*(appena rit.)*

*Tempo*

*pp morendo (poco rit.)*



Poco meno vivo che   
 (♩ = 96) *f*

*poco rit.*

Di - cen que no nos que -  
 Nul ne croit à notre a -

- re - mos  
 - mour

Di - cen que no nos que -  
 Nul ne croit à notre a -

- re - mos  
 - mour

Por - que no nos ven ha -  
 Par - ce que nous le tai -

*dolce*

blar; A tu co-ra-zón y al  
 sons; Mais à ton âme, à la

*pochissimo più mosso*

*mf* *f* *pp*

*cresc.*

mí - o Se lo pue - den pre - - gun -  
 mien - ne Ils le peu - vent de - - man -

*poco f*

*2<sup>da</sup>*

*più sonora*

tar. Di - cen que no nos que -  
 der. Nul ne croit à notre a -

*poco rit.*

re - mos. Por - que no nos ven ha -  
 -mour. Par - ce que nous le tai -

*perdendosi colla voce*

I<sup>o</sup> Tempo (Allegro vivo)

- blar \_\_\_\_\_  
 - sons \_\_\_\_\_

I<sup>o</sup> Tempo (Allegro vivo)

*pp*  
*sempre simile*

*pp*  
*p marc.*

*poco cresc.*  
*mf*

*stacc. sempre*

*cresc.*  
*mf*  
*f*  
*cresc. sempre*

*Come prima* **f**

*poco rit.*

Ya me des - pi - do de  
Il me faut quit - ter de

**Tempo**  
*Come prima*

**f** **mf**

ti, - ja Ya me des - pi - do de  
- ja Il me faut quit - ter de

**f** **mf**

*marc.*

ti, - ja De tu casay tu ven -  
- ja Ta se - nêtre et ta mai -

**f** **mf**

*marc.*

- ta - son na Ya un - que no quie - ra tu  
- son na Que le veuille ou non ta

**f** **mf**

*marc.*

*poco affrett.* *breve* *a Tempo, ma poco mosso dolce*

ma - dre, A - diós, ni - na, has - ta  
 mè - re; A - diéu; à de - main;

*poco affrett.* *breve*

*f* *dim.* *pp*

*più sonoro*

ma - ña - ña. A - diós,  
 ma - ñi - ña. A - diéu;

*sempre pp*

niña, hasta ma - ña - ña Ya me  
 à demain ma - ñi - ña Il me

*legg?*

*rit.* **I<sup>o</sup> Tempo**

des - pi - do de - ti  
 faut par - tir de - jà

*poco* **I<sup>o</sup> Tempo (Allegro vivo)** *pp* *3*

3

3

una corda

3

ppp

pp lontano

Aun - que  
Que le

Tranquillo (♩ = 76)

perdendosi

poco rit.

no quie.ra tu ma dre...  
veille ou non ta mè re...

rit. molto

ppp

2<sup>da</sup>

8<sup>a</sup> b.

# 5. NANA

(BERCEUSE)

CANTO

*mormorato*

3 3

Duér-me - te, ni - ño,  
Dor - mez bien ni - ña,

PIANO

*pp*

Calmo e sostenuto (♩ = 42)

2 Fed.

3

duer - me, ——— Duer - me, mi al - ma, ———  
dor - mez, ——— Dor - mez, mon â - me ———

3 3 3 3

Duér - me - te, lu - ce - ri - to De la ma -  
Dor - mez bien, belle é - toi - le Du clair ma -

- na - na, Na - ni - ta, na - na, Na - ni - ta,  
- tin Na - ni - ta, na - na, Na - ni - ta,

*poco cresc. - - ma sempre*

na - na, Duér - me - te, lu - ce - ri - to,  
na - na, Dor - mez bien, belle é - toi - le

*mf dim. - - - gradualmente*

De la ma - ña - na,  
Du clair ma - tin

*poco rit.*  
*ppp*

# 6. CANCIÓN

## 6. Chanson

CANTO

PIANO

*Allegretto* (♩ = 63)

*p*

*2<sup>da</sup>*

*con grazia*

Por trai - do - res, tus o - jos, Voy á en - te -  
 Tes yeux, comme ils sont traí - tres! Qu'on les en -

*pochiss<sup>o</sup> rit.* **Tempo**

- rrar - los; — Por trai - do - res, tus  
 - ter - re! — Tes yeux, - comme ils sont

*colla voce*

*mf* *p*

*Come prima*

o - jos. Voy á en - te - rrar - los;  
 traí - tres. Qu'on les en - ter - re!

No sa - bes lo que cues - ta, "Del ai - re"  
 Sais - tu ce qu'il en cou - te, "Del ai - re"  
*dolce marc.*

*appena rit.*  
 Ni - ña, el mi - rar - los. "Ma - dre, á la o - ri - lla"  
 De les re - gar - der? "Ma - dre, a la o - ri - lla"

*a Tempo*  
 Ni - ña, el mi - rar - los. "Ma - dre"  
 De les re - gar - der? "Ma - dre"

*brève poco rit.*

a Tempo

a Tempo

*pp*

Di - cen que no me  
 Tu n'as plus d'a - mour

*senza rit.*

que - res, Ya me has que - ri - do...  
 pour moi, Mais tu fus mien - ne...

Di - cen que no me que - res, Ya me has que -  
 Tu n'as plus d'a - mour pour moi, Mais tu fus

- ri - do... Vá - ya - ce lo ga -  
 mien - ne... Mon gain d'au - tre - fois

- na - do "Del ai - re" Por lo per - di - do.  
 vaut plus "Del ai - re" Que ce que je perds.  
*dolce marc.*

*poco rit. (gradualmente)* **Tempo**  
 "Madre, á la o - ri - lla" Por lo per - di - do. "Ma - dre"  
 "Madre, a la o - ri - lla" Que ce que je perds. "Ma - dre"  
*poco rit. (gradualmente)* **Tempo**

*poco rit.*  
*pp*



First system of piano accompaniment. The right hand features a melodic line with triplets and fingerings (1 2, 2 1 2, 1 2, 2 1 2). Dynamics range from *f* to *p*. The left hand provides a steady bass accompaniment.

Second system of piano accompaniment. The right hand continues with triplets and fingerings. Dynamics range from *f* to *p*. The left hand accompaniment remains consistent.

Third system of piano accompaniment. The right hand features melodic lines with triplets and fingerings. Dynamics range from *f* to *p*. The left hand accompaniment continues.

Fourth system of piano accompaniment. The right hand continues with melodic lines and triplets. Dynamics range from *f* to *p*. The left hand accompaniment continues.

Fifth system of piano accompaniment. The right hand features a melodic line with a slur and a triplet. Dynamics range from *f* to *p*. The left hand accompaniment continues with triplets and fingerings.

First system of the vocal line. It begins with a rest followed by the instruction *con fuoco*. The lyrics "Guar-do u - / Dans mon" are written below the notes.

Second system of the vocal line. It continues with a melodic line and the lyrics "- na / cœur / sciolto".

Third system of the vocal line. It continues with a melodic line and the lyrics "'A - / 'A -".

*Ad. (senza sord.)*

-y!"  
-y!"

Guar - do u - na  
Dans mon cœur  
più sonoro

"A -  
"A -

- y!"  
- y!"

Guardo u - na pena en mi pe - cho  
Je garde u - ne peine a - mè - re

*p*

Guardo u - na pena en mi pe - cho  
Je garde u - ne peine a - mè - re

"A -  
"A -

- y!"  
- y!"

Que á na - die se la - di - rè!  
A nul je ne la di - rai!

*cresc. molto* *corto* *a Tempo*

*cresc.* *a Tempo*

*f* (*colla voce*) *f* *p*

*Ed. \**

First system of musical notation. The vocal line (top) has a few notes. The piano accompaniment (middle and bottom) features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *f* and *p*. There are four *ped. \** markings below the piano part.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment has a more active right hand. Dynamics include *f*. There are two *ped. \** markings below the piano part, with the second one labeled *marc.* and the third one labeled *ped. come prima*.

Third system of musical notation. The vocal line has a few notes. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *f*. There are four *ped. \** markings below the piano part.

Fourth system of musical notation. The vocal line has lyrics: *Mal - ha - ya el a - mor, mal. Mau - dit - soit l'a - mour! mau.* The piano accompaniment has a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *f* and *p*. There is a *sciolto* marking above the piano part.

Fifth system of musical notation. The vocal line has lyrics: *- ha - ya, Mal - ha - ya el a - mor, mal - dit - mau - dit soit l'a - mour! mau.* The piano accompaniment has a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *f* and *p*. There are *ped. senza sord.* and *cresc.* markings below the piano part.

*meno f ma intenso*

*f* *ha - dit!* *ya!* "A - - - - -"  
"A - - - - -"

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a forte (*f*) dynamic and includes the lyrics "ha - dit!" and "ya!". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The tempo/mood is marked "meno f ma intenso".

*cresc.* *f* *f pesante*  
- - - - - *y!"* *Y quien*  
- - - - - *y!"* *Et qui*

*cresc.* *mf* *f > colla voce*

The second system continues the vocal line and piano accompaniment. The vocal line has a crescendo (*cresc.*) leading to a forte (*f*) dynamic, with lyrics "y!" and "Y quien". The piano accompaniment also features a crescendo and a dynamic change from mezzo-forte (*mf*) to forte (*f*) with the instruction "colla voce". The tempo/mood is marked "f pesante".

*a Tempo, ma più mosso*  
*f*  
me lo dió á en - ten - der!  
me l'a fait com - pren - dre!

*a Tempo, ma più mosso*

The third system introduces a new tempo/mood: "a Tempo, ma più mosso". The vocal line starts with a forte (*f*) dynamic and includes the lyrics "me lo dió á en - ten - der!" and "me l'a fait com - pren - dre!". The piano accompaniment features a triplet pattern in the right hand and a similar pattern in the left hand.

*f* *3* *3*  
"A - y!"  
"A - y!"  
*cresc.* *molto* *ff*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a forte (*f*) dynamic and includes the lyrics "A - y!". The piano accompaniment features a triplet pattern in the right hand and a similar pattern in the left hand, with a dynamic change to fortissimo (*ff*) and the instruction "molto".

8ª bassa... M

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English Versions

1

# Seven Spanish Folk-Songs

Elaine de Sincay

1

Manuel de Falla

## The Moorish Cloth El Paño moruno

Allegretto vivace (♩ = 72)

*pp*

*grazioso e leggiero*

That cloth so fine on the

coun-ter, That cloth so fine on the coun-ter, If

*(♩ = ♩) poco rit.*

blem-ished once by a stain, If once blem-ished by a

**Tempo**

stain, Will sell for

*(♩ = ♩)*

lit-tle or noth-ing, Will sell for lit-tle or noth-ing, And

*(♩ = ♩) poco rit.*

val-ue nev-er re-gain, And val-ue nev-er re-gain.

**a Tempo**

*mf*

A - - - y!

A. E. 702

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# Murcian Seguidilla

Allegro spiritoso (♩. = 60)

*f* > *p* *f con grazia*

Those who live in glass

hous - es Should take this warn - ing, —

Should take this warn-ing, Those who live in glass hous - es Should take this

*p subito*

warn - ing: Be-ware how you are throw - ing stones, Stones at your

*p* *più sonoro*

neigh - bors. — For we are mu - le -

*cresc.*

teers, And some-day on our jour - - - neys, And some-day on our

*poco rit* *f* *a Tempo*

jour - neys We shall be meet - ing! —

*come prima*

Be-cause you are so flight - y, I will com - pare —

*p*

you, — I will com-pare you, Be-cause you are so

*p subito*

flight - y, I will com - pare — you To an - y pen - ny

MZ  
1085  
1922  
MUS  
acc. 1

pass - ing From hand to hand,

*più sonoro* Till it is worn smooth And looks just like a *cresc.*

false one, And looks just like a false one And none will *poco rit.*

*a Tempo* take it! And none will take it! *f*

A.E. 703

### 3 Asturiana

Andante tranquillo  $\text{♩} = 66$ 

*pp* *dolce espr.*

*pp* *dolce espr.* As I

sought to re - lieve my - pain, I drew near to a

ver - dant pine, As I sought to re - lieve my pain.

*pp* *dolce espr.* As I

Tempo

*(appena rit.)* *pp* *dolce espr.*  
To see  
me weep, it wept a - gain, — For so green was that ver - dant  
*poco rit.* 7  
pine To — see me weep, it wept a - gain!

A. E. 704

### 4 Jota

*Allegro vivo* (♩ = 92)

*pp* 28 *poco rit.*  
They say we don't love each oth - er, — They say  
we don't love each oth - er, — For we keep our se - cret  
*dolce* *cresc.*  
sealed. — If they probe thy heart and mine, too, True —  
*più sonoro*  
— love will they find — re - vealed. — They say  
*poco rit.*  
we don't love each oth - er, — For we keep our se - cret

I<sup>o</sup> Tempo (Allegro vivo)

sealed. \_\_\_\_\_

Tempo  
*Come prima*

Now I have to part from thee, \_\_\_\_\_ Now I

have to part from thee \_\_\_\_\_ From thy house I go in

sor - row, \_\_\_\_\_ Though it may not please thy moth - er, Fare - well,

*a Tempo, ma poco mosso*  
*dolce*

ni - nã, till \_\_\_\_\_ to - mor - row, \_\_\_\_\_ Fare - well,

ni-nã, till to - mor - row, \_\_\_\_\_ Now I have to part from

I<sup>o</sup> Tempo

thee. \_\_\_\_\_

Tranquillo (♩ = 76)

Though it may not please thy moth - er. \_\_\_\_\_

## 5 Lullaby Nana

*Calmo e sostenuto* (♩ = 42) *pp mormorato*

*pp* Sleep soft - ly, ni - ña, soft - ly, \_\_\_\_\_  
 Sleep, sleep, my an - gel, \_\_\_\_\_ Soft - ly sleep, lit - tle star - let, \_\_\_\_\_  
 Gleam of the morn - ing. \_\_\_\_\_ Na - ni - ta, na - na, \_\_\_\_\_  
 Na - ni - ta, na - na, \_\_\_\_\_ Soft - ly sleep, lit - tle  
 star - let, \_\_\_\_\_ Gleam of the morn - ing. \_\_\_\_\_

A. E. 706

## 6 Song Canción

*Allegretto* (♩ = 63)

*p con grazia* Shame on your eyes, those  
*pochiss. rit. Tempo* trai-tors, Let me des - patch them! - Shame on your eyes, those  
*Come prima* trai-tors, Let me des - patch them! - You can - not tell what  
*appena rit.* an-guish, (Have mer - cy!) Ni - ña, to watch them, (Moth - er of sor - rows!)  
 ("Del ai - re") ("Ma - dre, a la o - ri - lla")

*a Tempo* *breve poco rit.* *a Tempo* 2

Ni - ña, to watch them! (Moth - er!)  
("Ma - dre")

*senza rit.*

They say you do not want me, Tho' once your lov - er

They say you do not want me, Tho' once your lov - er,

Yet gains out-weigh the loss-es. (Have mer-cy!)  
("Del ai - re") Now all is o - ver,

*poco rit. (gradualmente)* *Tempo* 2

(Moth-er of sor-rows!) Now all is o - ver. (Moth - er!)  
("Ma-dre, a lao-ri - lla") ("Ma - dre")

A.E. 707

7  
Polo

*Vivo* (♩. = 80) *f*

*f* 3 *p* *f* 3 *p* A - -

y!

16 *f* 5

*con fuoco*

In my heart,



A - - - y! In my heart, A - - -



y! In my heart I keep my sor - row, In my heart I keep my



sor - row, A - - - y! Which none shall ev - er sur-



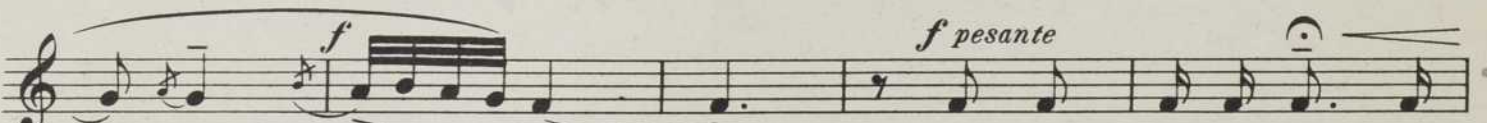
prise!



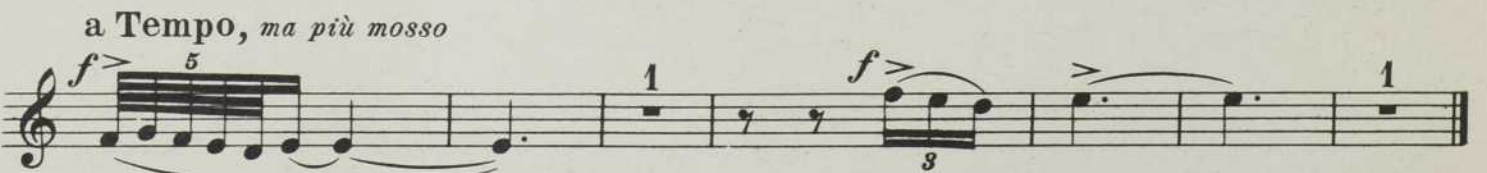
Ac - curs - ed be love, ac - curs - ed, Oh, ac - curs - ed



love! ac - curs - ed! A - - -



y! And the one who made me



wise! A - - - y!



**R.C.L.**

JUIN 2016



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