

À Madame Ida GODEBSKA



Siete Canciones populares Españolas

Sept Chansons Populaires Espagnoles

de

Manuel de FALLA



Adaptation française de M. Paul MILLIET

1. El Paño moruno (*Le drap mauresque*)
 2. Seguidilla murciana (*Seguidille murcienne*)
 3. Asturiana (*Asturienne*)
 4. Jota
 5. Nana (*Berceuse*)
 6. Canción (*Chanson*)
 7. Polo
- Le recueil complet, voix moyennes (ton original)
Le même, voix élevées

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Siete Canciones populares Españolas

SEPT CHANSONS POPULAIRES ESPAGNOLES

Adaptation française
de M. PAUL MILLIET

Manuel de FALLA
(1876-1946)

1. EL PAÑO MORUNO

1. Le drap mauresque

Allegretto vivace (♩ = 72)

CANTO

PIANO

sordina sola

poco cresc.

pp

8^a bassa

2^a Ed.

grazioso e leggiro

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

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

p *5* *leggero*

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

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

poco rit. *Tempo* *Tempo*
colla voce *pp*

(1) prononcez: tièn^da, en faisant sonner la consonne "n"

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#).

Second system of musical notation. The vocal line includes the lyrics: "Por me - nos pre - cio se / A fai - ble prix qu'on le". The piano accompaniment includes markings: "poco f", "p", and "leggo".

Third system of musical notation. The vocal line includes the lyrics: "ven - de - / ven - de! / Por me - nos pre - cio se / A fai - ble prix qu'on le / ven - de, / ven - de! / Por - / Il". The piano accompaniment includes a 3/4 time signature change and a repeat sign.

Fourth system of musical notation. The vocal line includes the lyrics: "- que / a per - dió su va - lor. / per - du sa va - leur. / Por - que / a per - / Il / colla voce". The piano accompaniment includes the marking "poco rit." and "colla voce".

- dió su va - lor
- du sa va - leur!

a Tempo

pp
sordina sola

mf
A - - - - -
A - - - - -

p
leggo

- y!
- y!

senza rit.
pp

2^{do}.

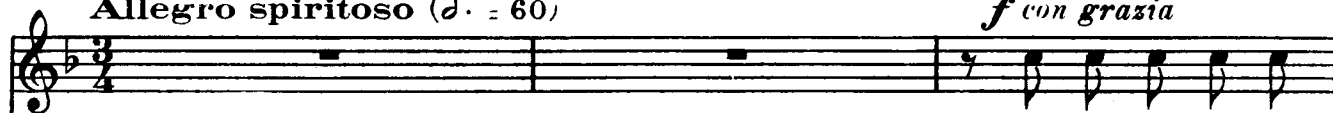
2. SEGUIDILLA MURCIANA

2. Seguidille murcienne

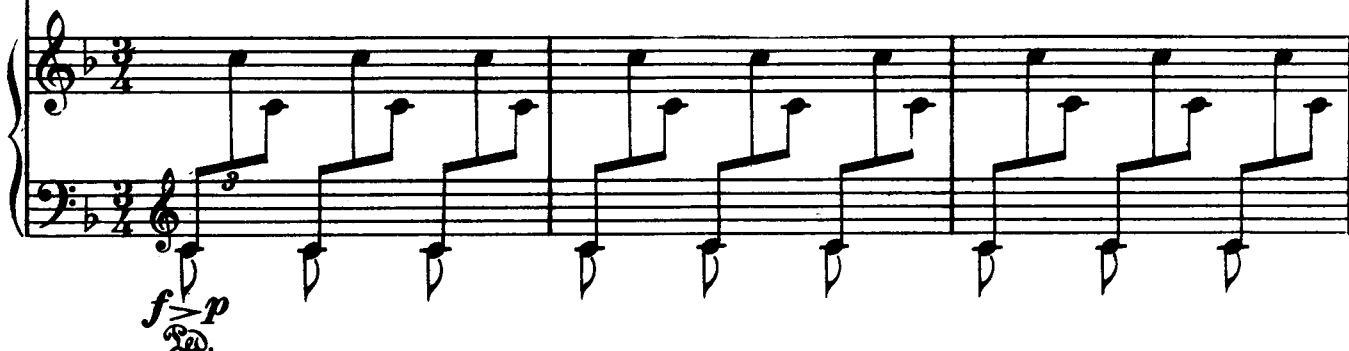
Allegro spiritoso (♩. = 60)

f con grazia

CANTO



PIANO



- 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.

2^{da}

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

mf. *pp*

3

2^{da}

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

- no.

sordina sola

più sonoro

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

The first system features a vocal line with a long note followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

cresc.

Ped.

Meno

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

The second system continues the vocal and piano parts. The piano accompaniment includes triplets in the right hand and dynamic markings of *p*, *cresc. molto*, *f*, and *pp*.

meno rit.

a Tempo

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

colla voce

a Tempo

The third system shows the vocal line with dynamic markings of *f* and *pp*. The piano accompaniment features a *mf* dynamic and a section marked *sordina sola* (sostenuto).

- mos!
- tre!

The fourth system shows the vocal line with a long note and the piano accompaniment continuing with a steady eighth-note pattern.

(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
Je te com - pa - re,

Por tu mucha in - cons - tan - cia yo te com -
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 -

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *mf* and *pp*, and a triplet of eighth notes. A fermata is placed over the vocal line.

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

The second system continues the vocal line and piano accompaniment. The piano part includes the instruction *sordina sola* (sostenuto solo).

The piano accompaniment for the third system, consisting of two staves with a melodic line in the right hand and a supporting bass line in the left hand.

più sonoro

cresc.

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

The fourth system features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings *p* and *cresc.*, and two triplet markings over eighth notes.

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^{da}. *sempre*

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

ped.

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

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

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

perdendosi

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

(appena rit.)

Por Me ver vo

Tempo

pp

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

- ba. Yel pi -
- ra! Et comme

pp

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

poco rit.

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

colla voce

perdendosi

pp

a Tempo

- ba!
 - ra!

a Tempo

dolcissimo

p.

(appena rit.)

Tempo

pp morendo (poco rit.)

4. JOTA

4. Jota

Allegro vivo (♩.=92)

PIANO

pp 3

Musical score for "4. JOTA" by Max Eschig. The score is in 3/4 time, key of D major, and consists of five systems of piano accompaniment. The first system is marked "PIANO" and "pp 3". The tempo is "Allegro vivo" with a quarter note equal to 92 beats per minute. The score features a mix of eighth and sixteenth notes, often beamed together in groups of three. The second system has a "3" marking over a triplet of eighth notes. The third system has "3" markings over triplet eighth notes. The fourth system has a "p" marking and "stacc. sempre" below it. The fifth system has "cresc." and "3" markings over triplet eighth notes.

3 *f* *cresc.*

Poco meno vivo che (♩ = 96) *f*

poco rit.

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

f *p*

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

mf *f* *p*

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

mf *f* *p*

dolce

- blar;
sons;

A tu co-ra-7on y al
Mais à ton âme, à la

pochissimo più mosso

mf *f* *pp*

2^{da}.

cresc.

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

poco f

più sonoro

- tar.
- der.

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

3

poco rit.

- re - mos
- mour

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

perdendosi colla voce

I^o Tempo (Allegro vivo)

blar _____
sons _____

I^o Tempo (Allegro vivo)

pp

sempre simile

pp
p marc.

poco cresc.
pp
mf

stacc. sempre
mf

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

marc.

mf

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

f

marc.

mf

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

f

marc.

poco affrett.

breve

a Tempo, ma poco mosso dolce

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

poco affrett.

breve

f *dim.* *pp*

più sonoro

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

sempre pp

niña, hasta ma - ña - ña Ya me
à demàin ma ni - ña Il me

legg^o

rit.

I^o Tempo

des - pi - do de - tí
faut par - tir de - ja

poco **I^o Tempo (Allegro vivo)**

pp

3 3 3 3

3 3

una corda

3 3

ppp

pp lontano

Aun - que
Que - le
Tranquillo (♩ = 76)

perdendosi *poco rit.*

rit. molto

no que - ra tu ma dre ...
veuille ou non ta mè re ...

ppp

2^a Ed. 8^a b.

5. NANA

(BERCEUSE)

CANTO

mormorato

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

PIANO

pp

Calmo e sostenuto (♩ = 42)

2 *And.*

duer - me, ———
dor - mes, ———

Duer - me, mi al - ma, ———
Dor - mes, mon â - me, ———

Duér - me - te, lu - ce - ri - to ———
Dor - mes bien, belle é - toi - le ———

De la ma -
Du clair ma -

- ãa - na. -
- tin

Na - ni - tã, na - na,
Na - ni - ta, na - na,

Na - ni - ta,
Na - ni - ta,

poco cresc. - - ma sempre

na - na,
na - na,

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

mf dim. - - gradualmente

- De la ma - ãa - na.
- Du clair ma - tin

poco rit. ppp

6. CANCIÓN

6. Chanson

CANTO

Allegretto (♩.: 63)

PIANO

2^{da}.*con grazia*

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

pochiss^o 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.

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

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**senza rit.*

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

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

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

- ri - do... Vá - ya - se lo ga -
 mien - ne... 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

7. POLO

7. Polo

Vivo (♩. = 80)

PIANO

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a forte (*f*) dynamic and a marcato (*marc.*) articulation, playing a triplet of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. Fingerings are indicated as 1 2 and 2 1 2. The system concludes with a piano (*p*) dynamic and a triplet of eighth notes.

The second system features a melodic line in the right hand starting with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The left hand continues with triplet eighth notes. The system ends with a marcato (*marc.*) articulation.

The third system continues the piano accompaniment with alternating forte (*f*) and piano (*p*) dynamics. The left hand maintains the triplet eighth-note pattern. The system concludes with the instruction *And. come prima*.

The fourth system concludes the piano accompaniment with alternating forte (*f*) and piano (*p*) dynamics. The left hand continues with triplet eighth notes. The system ends with a piano (*p*) dynamic and a triplet of eighth notes.

First system of piano accompaniment. The bass line features a triplet of eighth notes with fingerings 1, 2, 2, 1, 2. Dynamic markings alternate between *f* and *p*. The right hand has a steady accompaniment.

Second system of piano accompaniment. The bass line continues with the triplet pattern and fingerings. Dynamic markings are *f* and *p*.

Third system of piano accompaniment. The bass line continues with the triplet pattern and fingerings. Dynamic markings are *f* and *p*.

Fourth system. The vocal line begins with the instruction *con fuoco*. The lyrics are "Guar-do u -" and "Dans mon". The piano accompaniment continues with the triplet pattern in the bass line.

Fifth system. The vocal line continues with the lyrics "-na", "cœur", and "sciolto". The piano accompaniment features a more active bass line with triplets and fingerings (4, 1, 3).

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 -

cresc. molto *corto* *a Tempo*

- y!"
- y!"

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

cresc. *a Tempo*

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

*Ed. **

f *p*
 Ped. * Ped. * Ped. * Ped. *

Ped. * *marc.* Ped. *come prima*

f
 Mal - ha - ya el a - mor, mal.
 Mau - dit - soit l'a - mour! mau.
sciolto
 Ped. *senza sord.*

cresc.
 - ha - ya, Mal - ha - ya el a - mor, mal -
 - dit - dit mau - dit soit l'a - mour! mau -
cresc.
 Ped. *senza sord.*

meno f ma intenso

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

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

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

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

a Tempo, ma più mosso

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

8ª bassa...