

ENRIQUE GRANADOS

COLECCION DE TONADILLAS

ESCRITAS EN ESTILO ANTIGUO

CON LETRA DE
FERNANDO PERIQUET

3247. AMOR Y ODIO
3248. CALLEJEO
3249. EL MAJO DISCRETO
3250. EL MAJO OLVIDADO
3251. EL MAJO TIMIDO
3252. EL MIRAR DE LA MAJA
3253. EL TRA LA LA Y EL PUNTEADO
3254. LA MAJA DE GOYA
3255. LA MAJA DOLOROSA
(tres tonadillas)
3256. LAS CURRUTACAS MODESTAS
(a dos voces)
21082. LA COLECCION COMPLETA

UNION MUSICAL ESPAÑOLA

EDITORES

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VI

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A Maria Barrientos

AMOR Y ODIO

(TONADILLA)

Letra de F. PERIQUET.

Música de E. GRANADOS.

Allegretto.

CANTO

PIANO

The first system of the musical score consists of two staves. The top staff is for the voice (CANTO) and the bottom staff is for the piano (PIANO). The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. The piano part begins with a piano (*p*) dynamic. The vocal line is mostly rests in this system.

The second system continues the musical score. The vocal line has lyrics: "Pen - se que yo sa - bri - a o - cul - tar la pe - na". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. There are handwritten annotations: a wavy line above the first measure of the vocal line, and a circled note in the piano right hand with the number "29" and the word "cualquier" written next to it.

The third system continues the musical score. The vocal line has lyrics: "mi - a -- Que por es - tar en lo pro-". The piano accompaniment includes a forte (*f*) dynamic in the first measure and a piano (*p*) dynamic later. There is a handwritten annotation "segui" above the vocal line.

fun - do no al - can - za - ra á ver el mun - do es - te amor ca -



lla - do que un majo mal - va - do en mi alma en - ci - dió




Y no fué a - sí por que el vis - lum - bró



el pe - sar o - cul - to en mi Pe - ro fué en va - no que vis - lum -

FIN



bra - ra pues el vi - lla - no mos - tro - se aje - no de que le a -

Handwritten annotations: '4a' in the bass line, '1a' in the piano right hand.

ma - ra Yes - ta es la pe - na que su - fro a - ho - ra sen - tir mialma

Handwritten annotations: '2' in the piano right hand, 'espress.' in a bubble above the vocal line.

lle - na de a - mor por quien me olvi - da sin que u - na luz a - len - ta -

Handwritten annotation: '2a' in the piano right hand.

do - ra sur - ja en las sombras de mi vi - da

Handwritten annotations: 'pochettino rall.' above the vocal line, 'D. C.' at the end, and 'f' and 'p' dynamic markings in the piano accompaniment.

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A

A Maria Barrientos
CALLEJEO

(TONADILLA)

Letra de F. PERIQUET

Música de E. GRANADOS

Allegro risoluto.

PIANO

Musical score for the piano introduction, featuring a treble and bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piece begins with a forte (f) dynamic. The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' in a circle) and slurs. The bass line provides harmonic support with chords and single notes.

CANTO

Vocal line and piano accompaniment for the first phrase. The vocal line is in a treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are: "Dos ho-ras ha que ca - lle - je - o pe - ro no". The piano accompaniment is in a grand staff with a key signature of two sharps and a 3/4 time signature. It features a rhythmic accompaniment with triplet markings and slurs.

Vocal line and piano accompaniment for the second phrase. The vocal line is in a treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are: "ve - o ner - vio - sa ya sin cal - ma al que le di con - fi - a - da el". The piano accompaniment is in a grand staff with a key signature of two sharps and a 3/4 time signature. It features a rhythmic accompaniment with triplet markings and slurs.

Vocal line and piano accompaniment for the final phrase. The vocal line is in a treble clef with a key signature of two sharps and a 3/4 time signature. The lyrics are: "al - ma.". The piano accompaniment is in a grand staff with a key signature of two sharps and a 3/4 time signature. It features a rhythmic accompaniment with triplet markings and slurs.

Novi hombre jamás que min_tie_ ra mas que el majo que hoy me en_ga_ ña mas



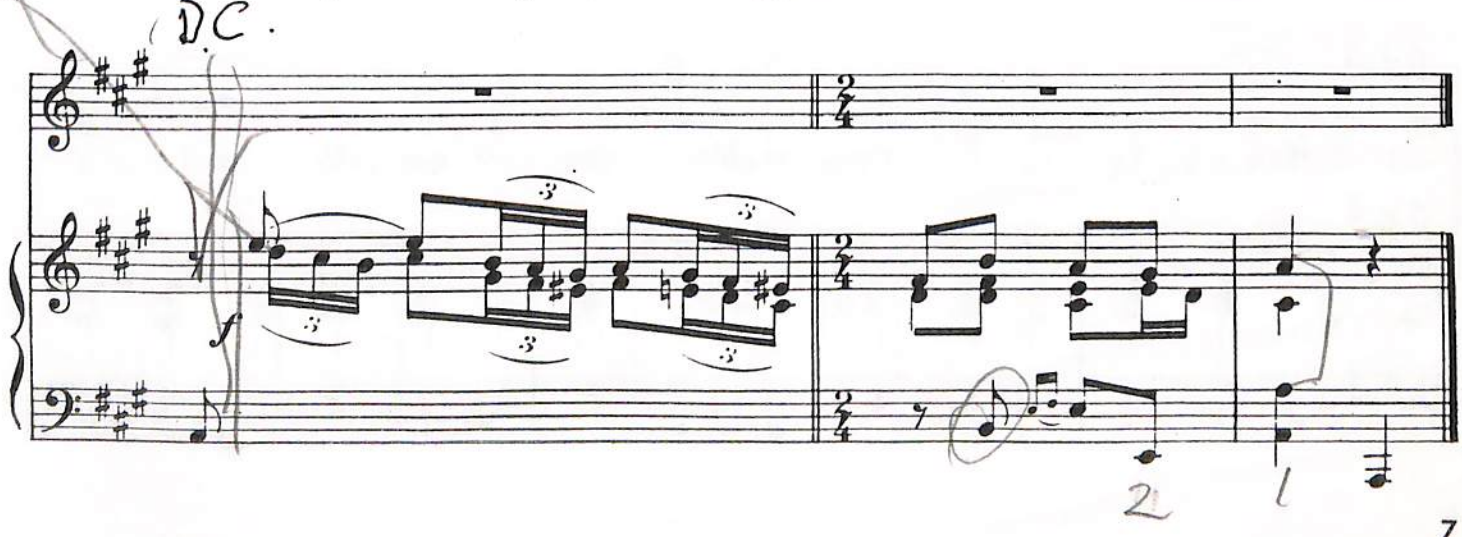
no le hade va_ler pues siempre fui mu_jer de ma_ ña y si



es menester corre_ré sin parar tras él en_te_ra Espa_ ña.



D.C.



que a - mor es de - se - o que cie - ga y ma - re - a ha

tiem - po que sé que quien á ma - no vé

Mas si no es mi ma - jo un

hom - bre, que por lin - do des - cue - lle ya - som - bre

En cam-bioes dis - cre - to y guar - da un se - cre - to que



yo po - sé en el sa - bien - do que es fiel.



Cual es el se - cre - to que el ma - jo guar -



alento

dó? se - ri - a in - dis - cre - to con - tar - lo yo, No

po - co tra - ba - jo cos - ta - ra sa - ber se - cre - tos de un

ma - jo con u - na mu - jer. Na - cióen La - va -

pies. ¡Eh! ¡Eh! Es un majounmajo es.

A Emilio de Gogorza

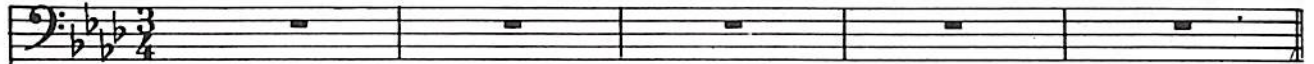
El Majo Olvidado

Tonada o Cancion

E. GRANADOS

Andantino

CANTO



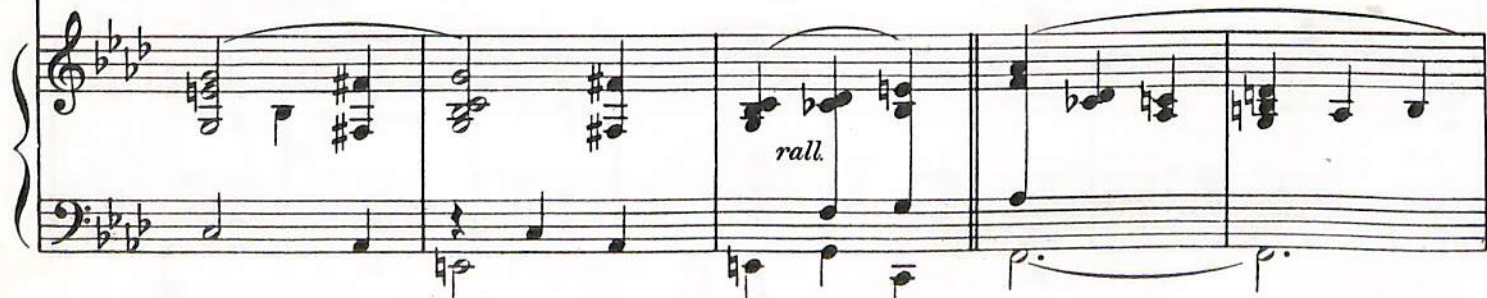
PIANO



Cuan-do re-cuer-des los di-as pa-sa-dos pien-sa-
Po-bre del Ma-jool-vi-da-do que du-ro su-frir!



en mi, en mi Cuan-do de flo-res se
| su-frir! | su-frir! Pues que la in-gra-ta le



le - ne tu re - - ja pien - sa en
 de - je no quie - - re no quie - re vi -

mi pien - - sa en mi
 vir no quie - re vi - vir

cediendo

Ah!

pp *rall. molto*

Cuan-doen las no - ches se - re - nas can - te el rui - se -

ñor _____ pien - sa en el Ma - jo ol - vi - da - do

que mue - re de a - mor _____

dim.

rall.

FIN

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A Maria Barrientos

El mirar de la Maja

(TONADILLA)

Letra de F. Periquet

Música de E. Granados

Allegretto comodo

CANTO

PIANO

The first system of music features a vocal line (CANTO) and a piano accompaniment (PIANO). The vocal line consists of five measures with rests. The piano accompaniment is in 3/4 time, marked *p* (piano), and consists of five measures with a rhythmic pattern of eighth and sixteenth notes.

Porque es en mis o_jos tan hon_do el mi -
 Por e _ so el chis_pe - ro á quien mi al_ma

The second system of music shows the piano accompaniment for the second system, consisting of five measures with the same rhythmic pattern as the first system.

rar? que á fin de cor - tar des - de
 di al ver - se ante mi

The third system of music shows the piano accompaniment for the third system, consisting of five measures with the same rhythmic pattern as the first system.

molto espress.

nes y e-no-jos _____ los sue - lo entor - nar _____
me ti - ra el sombre-ro _____ y di - ce - me a - si _____

Que fue - go den - tro lle - va - rán
Mi Ma - ja ! no me mi - res más

que sia - ca - so con ca - lor
que tus o - jos ra - yos son

los cla_voen mi a _ mor
 y ar _ dien _ do en pa _ sión

pp
 son _ ro - jo me dan
 la muer - te me dan

DC meno mosso

p ben legato un poco

cresc. *rall.* *dim. e rall. molto* *DC*

f

4

El majo tímido

TONADILLA

Letra de F. Periquet

Música de E. Granados

Allegro

CANTO

PIANO

ESTRIBILLO

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems of music. The first system shows the vocal line (CANTO) and the piano accompaniment (PIANO). The piano part includes a section labeled 'ESTRIBILLO'. The second system contains the lyrics 'Llega á mi re-ja y me mi-ra por' with corresponding musical notation. The third system contains the lyrics 'la no-che un ma-jo que en cuan-to me ve y sus-' with musical notation. The piano accompaniment features various textures, including arpeggiated figures and sustained chords.

pi - ra se vá ca - lle a - ba - jo

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "pi - ra se vá ca - lle a - ba - jo". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with chords and eighth notes.

¡Ay que ti - o mas tar - di - o

The second system continues the vocal line with the lyrics "¡Ay que ti - o mas tar - di - o". The piano accompaniment features a right hand with chords and a left hand with chords and eighth notes. There are some handwritten markings above the vocal line, including a fermata and a flat sign.

Sia - si se pa - sa la vi - da es - toy di - ver - ti - da

The third system contains the lyrics "Sia - si se pa - sa la vi - da es - toy di - ver - ti - da". The piano accompaniment includes a right hand with eighth-note patterns and a left hand with chords and eighth notes. There are handwritten markings above the vocal line, including a fermata and the numbers "4 5 3".

The fourth system shows the piano accompaniment for the final part of the page. It features a right hand with eighth-note patterns and a left hand with chords and eighth notes. There are handwritten markings above the right hand, including a circled note and the numbers "2 1".



El tra la la y el punteado

TONADILLA

Letra de F. Periquet.

Música de E. Granados.

Allegro.

Es

§

en bal-de ma-jo mi-o que si-gas ha-blan-do, por que hay cosas que con-

tes-to yo siempre can-tan-do. Tra la la la la la la la la la la la

La 2ª vez al Fin.

la la la la la la.

p

Por mas que pre - gun - tes tan - to. Tra la la la la la; en

F

mi no causas que - branto ni yo he de sa - lir de mi can - to la la la la

la. Es - *FIN*

D.C. % *FIN.*

La maja de Goya

TONADILLA

Letra de F. Periquet.

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Música de E. Granados.

Allegretto comodo.

Habla

1. De Goya sabreis sin duda etc.
2. Rompen de pronto etc.

staccato
pp

1. En fin era Goya etc.
2. Goya interpuso etc.

1. A una dama gran señora etc.
2. Lo verá dijo el celoso etc.

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Me equivoqué perdonad etc.

Musical notation for the second system, including a *rall.* marking and a *D. C.* symbol.

Y así se salvo la dama etc.

Musical notation for the third system, showing a continuation of the piano accompaniment.

Musical notation for the fourth system, featuring a *P* marking and *espress* instruction.

Porque hay maridos etc.

Musical notation for the fifth system, including a *P* marking and *espress* instruction.

Musical notation for the sixth system, showing the final part of the piano accompaniment on this page.

And^{no} quasi Allegretto

Yo noel - vi - da - reen mi vi - da de Go - ya lái -

ma - gen ga - llarday que - ri - da No hay hembra ni ma - jaó se -

ño - ra que á Go - ya no e - che de me - nos aho - ra Si yo ha -

lla - ra quien me a - má - ra co - mo él me a - mó no en - vi -

dia - ra no ni an - he - la - ra más ven - tu - ras ni di - chas

yó no en - vi - dia - ra ni an - he - la - ra mas ven -

EXPR

ten. *Estribillo*

tu - ras ni di - chas yo.

D.C.

2 4

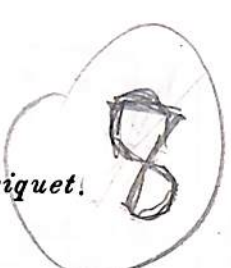
La Maja dolorosa

(Núm. 1.)

TONADILLA

Letra de F. Periquet.

Música de E. Granados.



Andantino dramático.

CANTO

CORNO INGLÉS
(ad libitum)

PIANO

ff *pesante* *poco rall.*

ff

¡Oh muerte cruel ¿Porqué tu á trai - ción mi majo arre.ba -
Noes po - si - ble ya Sen - tir más do - lor: en lágrimas des.

des falleciendo *poco menos*

tas - te á mi pa - sión? No quie - ro vi - vir sin él por quees mo -
 he - cha mi alma es tá ¡Oh Dios! tor - na mia - mor por quees mo -

rall. *a tempo*

rir por quees mo - rir á - si vi - vir!
 rir por quees mo - rir a - si vi -

dim. *p*

rall. *a tempo* *rall.*

2.

vir

p *2* *f* *dim.*

molto cresc. *2* *1* *rall.* *ff* *pp* *rall. molto*

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La maja dolorosa

(Num. 2)

TONADILLA

Letra de F. Periquet

Música de E. Granados

Andantino con dolore

CANTO

¡Ay ma-jo de mi
Mas ¡Ay! de - li - ro,

PIANO

vi - da, no no, tu no has muer-to; ———— ¿A - ca so yo exsis -
sue - ño, mi ma - jo no ex - sis - te, ———— En tor - no mi - o el

tie - se si fue.ra e - so cier - to? ———— ¡Quie - ro lo - ca be - sar tu
mun - do llo - ro - so esta y tris - te. ———— ¡A mi due - lo no ha - llo con -

La Maja dolorosa

(Núm. 3.)

TONADILLA

Letra de F. Periquet.

Música de E. Granados.

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Andantino

CANTO

PIANO

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). It consists of three systems of music. The first system shows the vocal line (CANTO) and the piano accompaniment (PIANO) starting with a *pp* dynamic. The second system includes the lyrics: "Dea - quel ma - joa - el Men - ti -". The third system includes the lyrics: "man - te que fué mi glo - ria guar - do an - he - lan - te di - de - ro nien la Flo - ri - da ma - jo más ma - jo". The piano part features various dynamics including *pp* and *cresc.* and includes a circled measure with the number 12 written below it.

cho - sa me - mo - ria El mea - do - ra - ba vehe - men - te y
 pa - seó en la vi - da Ba - jo el cham - ber - go sus o - jos

poco rall.

fiel Yo mi vida en te - ra di á
 vi con to - da el al - ma puestos en

cresc. *f*

él Yo - tras mil die - ra si el qui -
 mi Que á quien mi - ra - ban e - na - mo -

p espress. *p espress.*

sie - ra Que en
 ra - ban Pues

poco rall. *a tempo*

hon - dos a - mo - res mar - ti - rios son flo - res
 no hallen en el mun - do mi - rar mas pro - fun - do Y al re - cor -

dar mi ma - joa - ma - do van re-sur-gien-do en -

poco rall

5

sue - ños de un tiem - po pa - sa - do.

1ª

FIN 2ª

Nien

rall molto

3 2 4 1

1 2 3

4 1 3

Las Currutacas Modestas

TONADILLA A DOS VOCES



Letra de
F. PERIQUET

Música de
E. GRANADOS

Quasi andantino.
con mucho ritmo.

PIANO.

P stac. il basso

3 4 3 4 5 4
3 5 2 2 1 2

2 3 1

3

2 3 7 3 7 2

4

3

2 3

VOZ I

De - cid - que da - mi -

VOZ II

De - cid - que - da - mi -

se - las se ven por a - hí — que luz - can a - si — al ver - nos

se - las se ven por a - hí — que luz - can a - si — al ver - nos

2 3

a las dos no hay quien no di-ga Dios que os ben-di-ga

a las dos no hay quien no — di-ga Dios que os ben-di-ga

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics in Spanish. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. A handwritten '2 2 1' is visible in the piano part.

Por que ha-ce fal-ta ver el in-ven-

Por que ha-ce fal-ta ver el in-ven..

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are 'Por que ha-ce fal-ta ver el in-ven-'. The piano accompaniment includes a triplet of eighth notes in the treble clef. The overall texture remains consistent with the first system.

ci-ble po-der de que go-zau-na mu- - jer cer-ca na-

ci-ble po-der de que go-zau-na mu- jer cer-ca na-

The third system of the musical score features two vocal staves and piano accompaniment. The lyrics are 'ci-ble po-der de que go-zau-na mu- - jer cer-ca na-'. The piano accompaniment includes a triplet of eighth notes in the treble clef and a more complex bass line. Handwritten numbers '3 4 5' and '1 2' are present in the piano part.

ci - da — de la Monclo-a^o la Flo - ri - da

ci - da — de la Monclo-a^o la Flo - ri - da

Pues di — gaus - té sien tie — rraal - gu - na vio - seo - tro

Pues di - gaus - té sien tie - rraal - gu - na vio - seo - tro

pie tan re - que - chi - qui - ti - - to ¡O - lé!

pie tan re - que - chi - qui - ti - - to ¡O - lé!

Piano introduction for the first system, featuring a treble and bass clef with various chords and melodic lines.

Y pues nuestra a-bue-la mu-rie-se tiempo ha to-da mo-des-tia so-bra -

Y pues nuestra a-bue-la mu-rie se tiem-po ha to-da mo-des-tia so-bra -

Vocal and piano accompaniment for the first system, including lyrics and musical notation.

ya ¡ja ja!

ya ¡ja ja!

marc. cresc.

Vocal and piano accompaniment for the second system, including lyrics and musical notation.