

# Siete Canciones populares Españolas

SEPT CHANSONS POPULAIRES ESPAGNOLES

Adaptation française  
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## 1. EL PAÑO MORUNO

1. Le drap mauresque

**Allegretto vivace** (♩. = 72)

CANTO

PIANO

*pp* *poco cresc.*

*sordina sola*

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

*8ª bassa* ..... *2ª do.*

*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 -

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

*poco rit.* **Tempo**

*colla voce* **Tempo**

*pp*

*sordina sola*

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

Por me - nos pre - cio se  
A fai - ble prix qu'on le

*poco f* *p*  
*leggo*

The second system continues the vocal and piano parts. The piano accompaniment features a triplet of eighth notes in the right hand and a *leggo* marking.

ven - de, Por me - nos pre - cio se ven - de, Por.  
ven - de! A fai - ble prix qu'on le ven - de! Il

The third system includes a repeat sign and a change in time signature to 3/2. The piano accompaniment continues with chords and moving lines.

- que per - dió su va - lor. Por - que per -  
a per - du sa va - leur. Il a per -

*poco rit.*  
*colla voce*

The fourth system includes a *poco rit.* marking and a *colla voce* instruction. The piano accompaniment features a triplet of eighth notes in the right hand.

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

a Tempo

*pp*

sordina sola

*mf*

A - - - - -

*p*

legg<sup>o</sup>

3

3

3

3

- y!  
- y!

senza rit.

*pp*

2 Ped.

## 2. SEGUIDILLA MURCIANA

### 2. Seguidille murcienne

**Allegro spiritoso** (♩. = 60) *f con grazia*

**CANTO**

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

**PIANO**

*f > p*  
*rit.*

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

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

- drio.  
- re

*ff* *p*

*sordina sola*

The musical score is written for voice and piano. The vocal line is in a 3/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'Allegro spiritoso' with a quarter note equal to 60 beats per minute. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The score includes dynamic markings such as 'f con grazia', 'f > p', 'rit.', 'cresc.', 'molto', 'ff', and 'p'. There are also performance instructions like 'sordina sola' and 'rit.'. The lyrics are in Spanish and French, with the French version being a translation of the Spanish lyrics.

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

*poco cresc.*

*Red.*

*p subito*

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

*mf.* *pp*

*3*

*2 Red.*

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

- no.

*sordina sola*

*più sonoro*

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

*cresc.*

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

*p cresc. molto f pp*

*poco rit.* *a Tempo*

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

*colla voce* *a Tempo*

*mf p*

*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* *3*

*sordina sola*

Yo te com - pa - ro Por tu mu - cha in - cons - tan -  
 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 Anx pe - se - tas qui pas -

*mf pp*

3

2 *ad.*

- 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

2 *ad.*

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

*molto* *f* *pp*

3

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

*colla voce* *a Tempo*

*mf* *p* *f* *sordina sola*

*f*

Na - die la to - - - - - mal  
Tous les re - fu - - - - - sent!

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

# 3. ASTURIANA

## 3. Asturienne

Andante tranquillo (♩ = 66)

PIANO

*pp*  
*dolce espr.*

*(appena rit.)*

*Tempo*  
*pp*  
*dolce espr.*  
Por Cher ver chant

2. ed. sempre  
*rit.*

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

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

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

- de vert. Pour voir si me  
perdendosi

con - so - la - ba,  
con - so - le - rait! (appena rit.)

Tempo

Por Me ver ro

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

- ba. Yel pi  
- ra! Et comme

pp

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

*poco rit.*

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

*colla voce*

*perdendosi*

*pp*

*a Tempo*

- ba!  
- ra!

*a Tempo*

*dolcissimo*

*(appena rit.)*

*Tempo*

*pp morendo (poco rit.)*

# 4. JOTA

## 4. Jota

Allegro vivo (♩ = 92)

PIANO

*pp* 3

*p*

*stacc. sempre*

Piano accompaniment for the first system. The right hand features a triplet of eighth notes in the first measure, followed by a series of chords and eighth notes. The left hand provides a steady accompaniment of eighth notes. A *f* dynamic marking is present, and the system concludes with a *cresc.* marking.

Poco meno vivo che   
(♩ = 96) *f*

Vocal line and piano accompaniment for the second system. The vocal line begins with the lyrics "Di - cen que no nos que - Nul ne croit à notre a -". The piano accompaniment features triplets and a *poco rit.* marking. A *p* dynamic marking is present in the piano part.

Vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics "- re - mos Di - cen que no nos que - Nul ne croit à notre a -". The piano accompaniment features a triplet and a *p* dynamic marking.

Vocal line and piano accompaniment for the fourth system. The vocal line concludes with the lyrics "- re - mos Por - que no nos ven ha - Par - ce que nous le tai -". The piano accompaniment features a triplet and a *p* dynamic marking.



*dolce*

-blar;  
sons;

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

*pochissimo più mosso*

*mf* *f* *pp*

*cresc.*

mí o Se lo pue den pre - - gum -  
mien ne Ils le pen vent de - - man -

*poco f*

2<sup>da</sup>

*più sonoro*

-tar.  
-der.

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

*3*

*poco rit.*

-re - mos  
-mor.

Por - que no nos ven ha -  
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.*

*Tempo Come prima*

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

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

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

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

*f* *mf* *mf* *mf*

*marc.* *marc.* *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* *pp*  
*dim.*

*più sonoro*

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

*sempre pp*

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

*legg°*

*rit.* **Iº Tempo**

des - pi - do de - ti  
saut par - tir de - ja

*poco Iº Tempo (Allegro vivo)* *pp* *3*

3 3 3 3

3 3 3

*una corda*

3

*ppp.*

*pp lontano*

Aun - que  
Que le

**Tranquillo** (♩ = 76)

*perdendosi*

*poco rit.*

*pp*

*rit. molto*

*ppp*

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

2<sup>da</sup>

8<sup>a</sup> b.

# 5. NANA

(BERCEUSE)

**CANTO**

*mormorato*

3 3

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

**PIANO**

*pp*

*Calmo e sostenuto* (♩ = 42)

2 *And.*

3

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

3 3 3 3

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

*mf dim. - - - - - gradualmente - - -*

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

*poco rit. mpp*

# 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 trat - 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;  
 trai - 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 - lla"  
*appena rit.*

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

a Tempo

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The tempo marking 'a Tempo' is placed above the vocal staff. The piano part includes a *pp* dynamic marking.

a Tempo

The second system continues the musical notation. The vocal line includes the lyrics: "Di - cen que no me / Tu n'as plus d'a - mour". The piano accompaniment continues with its rhythmic pattern.

senza rit.

The third system of music includes the lyrics: "quie - res, Ya me has que - - ri - - do... / pour moi, Mais tu fus - - mien - - ne...". The tempo marking 'senza rit.' is placed above the vocal staff.

The fourth system concludes the page with the lyrics: "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... Va - ya se 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

# 7. POLO

7. Polo

Vivo (♩ = 80)

PIANO

*f marc. 3* *p* *f* *p*

Rw. \* 2 Rw. \* 2

*f* *p* *f* *p*

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

Rw. \* Rw. \* Rw. \* Rw. \* marc.

- y!  
- y!

*f* *p* *f* *p*

Rw. come prima

*f* *p* *f* *p*

Rw. \* 2 Rw. \* 2

First system of piano accompaniment. The right hand (treble clef) is not shown. The left hand (bass clef) features a series of eighth-note triplets. Dynamic markings include *f* and *p*. Fingering numbers 1, 2, and 3 are indicated above the notes.

Second system of piano accompaniment. Similar to the first system, it features eighth-note triplets in the left hand. Dynamic markings include *f* and *p*. Fingering numbers 1, 2, and 3 are indicated.

Third system of piano accompaniment. Continues the eighth-note triplet pattern in the left hand. Dynamic markings include *f* and *p*. Fingering numbers 1, 2, and 3 are indicated.

Fourth system featuring a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line includes the lyrics "con fuoco", "Guar. do u -", and "Dans mon". The piano accompaniment continues with eighth-note triplets. Dynamic markings include *f* and *p*. Fingering numbers 1, 2, and 3 are indicated.

Fifth system featuring a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line includes the lyrics "- na", "cœur", and "sciolto". The piano accompaniment continues with eighth-note triplets. Dynamic markings include *f* and *p*. Fingering numbers 1, 2, and 3 are indicated. The system concludes with the instruction "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 - rà!  
A nul je ne la di - rai!

*cresc.* **a Tempo**

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

*Ed. \**

First system of musical notation, including piano accompaniment with triplets and dynamic markings such as *f* and *p*. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

Second system of musical notation, including piano accompaniment and the instruction *marc.* followed by *come prima*. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

Third system of musical notation, featuring piano accompaniment with dynamic markings such as *f*. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

Fourth system of musical notation, including vocal lines with lyrics and piano accompaniment with dynamic markings such as *f* and *p*. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

Fifth system of musical notation, including vocal lines with lyrics and piano accompaniment with dynamic markings such as *cresc.*. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature.

*f* *meno f ma intenso*

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

*cresc.* *f* *f pesante*

y!" y!" Y quien Et qui

*cresc.* *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...* M