

CUATROS CANCIONES ESPAÑOLAS ANTIGUAS

For TTBB Chorus, Soloists and Piano or Guitars

**Arranged by
BRUCE TRINKLEY**

**Collected and Harmonized by
FEDERICO GARCIA LORCA**

**English Versions by
J. JASON CHARNESKY
and SUSANNA MYERS**

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ARRANGER'S NOTE

“Anda, jaleo” and “Sevillanas del siglo XVII” are drawn from *Canciones Españolas Antiguas*, collected and harmonized by Federico Garcia Lorca (1898-1936) and published by Union Musical Española in 1961. These selections are used with the permission of Mercedes Casanovas. In these arrangements, Garcia Lorca’s original accompaniments have been retained. The accompaniment may be performed either with piano or with two guitars.

“Al pasar por Sevilla” is drawn from *The Latin American Song Book*, published by Ginn and Company in 1942. The English translation is by Susanna Myers and is used with the permission of Silver Burdett Ginn. “Zorongo” is an Andalusian dance and is used with permission of Mercedes Casanovas.

1. Anda, jaleo

For TTBB Chorus, 2 Soloists and Piano or Guitars

English version by J. Jason Charnesky

arranged by Bruce Trinkley

Collected and Harmonized by Federico Garcia Lorca

Allegretto ♩ = 76 (♩ = 114) *mf*

Tenor

Bass

Piano

ff *con pedale* *f legato* *Mm*

5

5

9 *mf solo*

Yo me_a - li - vié_a_un pi - no ver - de por ver si la di - vi - sa - por ver
 No sal - gas pa - lo - ma_al cam - po, mi - ra que soy ca - za - dor, mi - ra

I climbed the top of a green pine to see her as she de - part - ed, to see
 Fly a - way, hide a - way from me, my young dove. Don't leave your cov - ey, my young

p cresc.

Oo

p cresc.

Oo

9 *mf*

13 *mf*

si la di - vi - sa - ba y so - lo di - vi - sé_el pol - vo del co -
 que soy ca - za - dor, y si te tí - ro_y te ma - to pa - ra

her as she de - part - ed. All that I saw of her coach was the slow
 dove. Don't leave your cov - ey. I am a hunt - er but sure - ly I should

p cresc.

Oo

p cresc.

Oo

13 *mf*

17

che mí que la lle - va - del co - che que la lle - va - ba.
 se - rá el do - lor pa - ra mí se - rá el que - bran - to.

dust tak - ing her from me, the slow dust tak - ing her from me.
 griev To shoot and kill you, I should griev To shoot and kill you.

17

21

f An - da, ja - le - o, ja - le - o: ya se a - ca - bó el al - bo - ro - to y va -

An - ger and love in con - fu - sion! Now that the heart's torn a - sun - der Take cov -

21

f

molto ritardando e dim.

25

mos al ti - ro - te - o y va - mos al ti - ro - te - o. _____

er. Lov - ers are hunt - ers, take cov - er. Lov - ers are hunt - ers. _____

25

molto ritardando e dim.

Andante espressivo ♩ = 66

30

mp

En la ca - lle de los Mu - ros han ma - ta - do_u - na pa - lo - ma, han ma -

mp

There where the street meets a blind wall they have killed One sin - gle grey dove. They have

mp

En la ca - lle de los Mu - ros han ma - ta - do_u - na pa - lo - ma, han ma -

mp

There where the street meets a blind wall they have killed One sin - gle grey dove. They have

30

l. h.

mp slow arpeg.

simile

35 *pp*

to - do_u-na pa - lo - ma. Yo cor - ta - ré con mis ma-nos las flo - res de su co -

killed One sin - gle grey dove. With my own hands I shall cut off the flow - ers Wo-ven in

to - do_u-na pa - lo - ma. Yo cor - ta - ré con mis ma-nos las flo - res de su co -

killed One sin - gle grey dove. With my own hands I shall cut off the flow - ers Wo-ven in

40 *ff* **Tempo primo**

ro - na, las flor - res de su co - ro - na. An - da, ja - le - o, ja - le - o:

her hair, the flow - ers wo-ven in her hair. An - ger and love in con - fu - sion!

ro - na, las flor - res de su co - ro - na. An - da, ja - le - o, ja - le - o:

her hair, the flow - ers wo-ven in her hair. An - ger and love in con - fu - sion!

45 *f*

ya se_a - ca - bó_el al - bo - ro - to y va - mos al ti - ro -

Now that the heart's torn a - sun - der Take cov - er. Lov - ers are

ya se_a - ca - bó_el al - bo - ro - to y va - mos al ti - ro -

Now that the heart's torn a - sun - der Take cov - er. Lov - ers are

45 *f brillante*

48

te - o y va - mos al ti - ro - te - o.

hunt - ers, take cov - er. Lov - ers are hunt - ers.

te - o y va - mos al ti - ro - te - o.

hunt - ers, take cov - er. Lov - ers are hunt - ers.

48 *8va*

2. Al pasar por Sevilla

For TTBB Chorus and Piano or Guitars

English lyrics by J. Jason Charnesky

arranged by Bruce Trinkley

Andante con moto ♩ = 63

Piano



p cresc. *mf decresc.*

con pedale

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with a crescendo from piano to mezzo-forte, while the left hand provides a steady accompaniment with a decrescendo. The piece concludes with a *con pedale* instruction.

5 *pp*



Al pa - sar___ por Se - vi - lla via_u - na chi - qui - lla_y me_e - na - mo - ré._____

Al pa - sar___ por Se - vi - lla via_u - na chi - qui - lla_y me_e - na - mo - ré._____

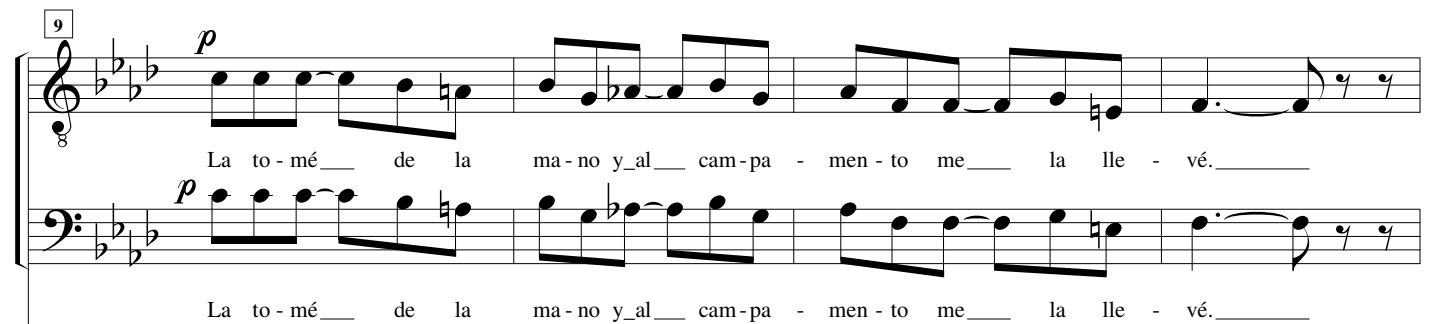
This system contains the first line of the vocal melody and piano accompaniment. The vocal line is marked *pp* and includes a measure rest of 5. The piano accompaniment is also marked *pp* and features a steady eighth-note accompaniment.

5



This system shows the piano accompaniment for the second line of lyrics. It continues the eighth-note accompaniment from the previous system, with some harmonic changes in the right hand.

9 *p*

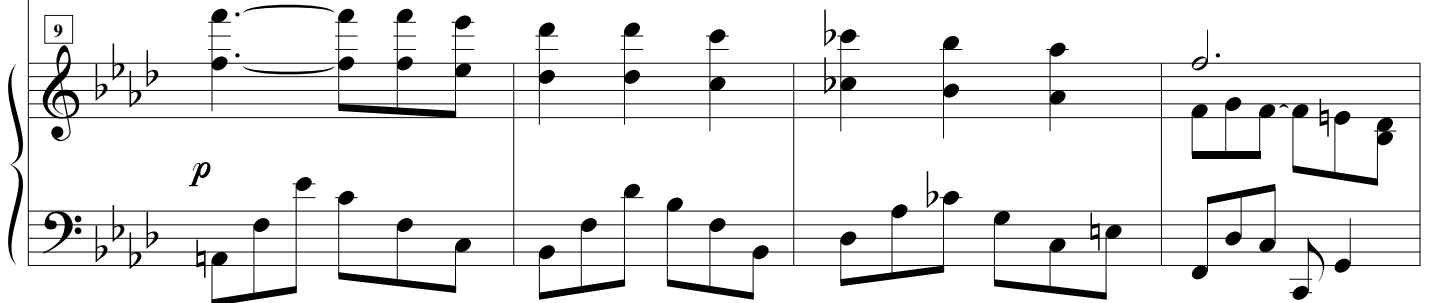


La to - mé___ de la ma - no y_al___ cam - pa - men - to me___ la lle - vé._____

La to - mé___ de la ma - no y_al___ cam - pa - men - to me___ la lle - vé._____

This system contains the second line of the vocal melody and piano accompaniment. The vocal line is marked *p* and includes a measure rest of 9. The piano accompaniment is also marked *p*.

9 *p*



This system shows the piano accompaniment for the third line of lyrics. It continues the accompaniment from the previous system, with some harmonic changes in the right hand.

13 *mp*

As I strolled through the bus - y park, Wait - ing

mp

13 *mp*

As I strolled through the bus - y park, Wait - ing

16

for my ship, soon to go, There she stood with her

16

for my ship, soon to go, There she stood with her

8va

a la chitarra

19 *poco rit.* *a tempo*

love - ly smile, And she set my heart all a - glow.

19 *poco rit.* *a tempo*

love - ly smile, And she set my heart all a - glow.

(8va)

22 *mp cresc.*
 Come with me, come with me,
mp cresc.
 Come with me, come with me,
mf cresc.

22 *mp cresc.*
 Then I said, "Come with me, my dear, To my
 Come with me, come with me,

22 *mp cresc.* *simile*

25 *mf*
 come with me on the sea. *f* Oo
 come with me on the sea. *mf* We will sail to the land of dreams, I will

25 *mf*
 state - ly ship on the sea. Oo We will sail,
 come with me on the sea. We will sail to the

25 *f*

29 *dim. e rall.*

safe there with me.

dim. e rall.

keep you safe, safe there with me.

dim. e rall.

I will keep you safe, safe there with me.

dim. e rall.

land of dreams, safe there with me.

29 *dim. e rall.*

p

33 *a tempo*

pp *mp*

37 *mp*

But she turned, with a look so sad, For it meant fare - well, ev - er - more;

mp

But she turned, with a look so sad, For it meant fare - well, ev - er - more;

37

41 *mf*

And I knew ___ I must sail a-way, ___ I must leave her there ___ on the shore. ___

And I knew ___ I must sail a-way, ___ I must leave her there ___ on the shore. ___

41 *mf* *decresc.*

45 *pp*

Al pa - sar ___ por Se - vi - lla via_u - na chi - qui - lla_y me_e - na - mo -

pp

Al pa - sar ___ por Se - vi - lla via_u - na chi -

45 *pp*

Al pa - sar ___ por Se - vi - lla via_u - na chi - qui - lla_y me_e - na - mo -

45 *pp*

Al pa - sar ___ por Se - vi - lla via_u - na chi -

49

ré. _____ La to - mé ___ cam - pa -

qui - lla y me e - na - mo - ré. _____ La to - mé ___ cam - pa -

49

ré. _____ La to - mé ___ de la ma - no y al ___ cam - pa -

qui - lla y me e - na - mo - ré. _____ La to - mé ___ de la ma - no y al ___ cam - pa -

49

53

rit. *poco a tempo* *rit.*

men - to me ___ la lle - vé. _____

men - to me ___ la lle - vé. _____

men - to me ___ la lle - vé. _____

53

men - to me ___ la lle - vé. _____

53

rit. *poco a tempo* *rit.*

mp

3. Zorongo

For TTBB Chorus, 2 Soloists and Piano or Guitars

Andalucian Dance

arranged by Bruce Trinkley

Smooth and Rhythmic ♩ = 126

Musical score for Tenor 1, Tenor 2, Bass 1, Bass 2, and Piano. The score is in 3/4 time and begins with a piano (*p*) dynamic. The piano part features a rhythmic accompaniment with chords and eighth notes. The vocal parts (Tenor 1, Tenor 2, Bass 1, Bass 2) are marked with *Mm* dynamics.

Musical score for solo voice and piano. The solo voice part begins at measure 6 and is marked *mp*. The piano part continues with a similar accompaniment. The lyrics "Ten - go los o - jos a - zu - les, ten -" are written below the solo voice line. The piano part has a *pp* dynamic marking.

Musical score for piano. The piano part continues with a similar accompaniment. The lyrics "Oo" are written below the piano part.

12

go los o - jos a - zu - les yel co - ra - zon - ci - lloi - gual — que la cres - ta de la

12

17 *tutti mp*

lum-bre. Mm. Mm.

mp Mm Mm

mp Mm Mm

mp Mm Mm

17

mp

23 *mf* solo voice De no - che me sal-goal pa - tio y

mf solo voice De no - che me sal-goal pa - tio y

p

p Oo

Oo

23

28 *tutti mf* me har-to de llo - rar — de ver que te quie-ro tan - to y tu no me quie-res ná. — Mm —

tutti mf me har-to de llo - rar — de ver que te quie-ro tan - to y tu no me quie-res ná. — Mm —

mf Mm —

mf Mm —

Mm —

28

34

34

40

f Es - ta gi - ta-naes-tá lo - ca, pe - ro lo-qui-ta dea - tar, — que lo

f Es - ta gi - ta-naes-tá lo - ca, pe - ro lo-qui-ta dea - tar, — que lo

f Es - ta gi - ta-naes-tá lo - ca, pe - ro lo-qui-ta dea - tar, — que lo

f Es - ta gi - ta-naes-tá lo - ca, pe - ro lo-qui-ta dea - tar, — que lo

40

46

que sue-ña de no - che quie-re que se - a ver - dad. Las ma - nos de mi ca-

que sue-ña de no - che quie-re que se - a ver - dad. Las ma - nos de mi ca-

que sue-ña de no - che quie-re que se - a ver - dad. Oo

que sue-ña de no - che quie-re que se - a ver - dad. Oo

46

ri - ño tees - tán bor-dan-dou-na ca - pa con a - gre - mán deal-he - li - es y con

ri - ño tees - tán bor-dan-dou-na ca - pa con a - gre - mán deal-he - li - es y con

51

51

sovo voice *f*

sovo voice *f*

p poco a poco cresc.

p poco a poco cresc.

mp poco a poco cresc.

56 *tutti f*
 es - cla - vi - na dea - gua. Cuan - do fuis - te no - vio mi - o por la pri - ma - ve - ra
 es - cla - vi - na dea - gua. Cuan - do fuis - te no - vio mi - o por la pri - ma - ve - ra
 Cuan - do fuis - te no - vio mi - o por la pri - ma - ve - ra
 Cuan - do fuis - te no - vio mi - o por la pri - ma - ve - ra

56 *f*

61 *mf*
 blan - ca, los cas - cos de tu ca - ba - llo cua - tro so - llo - zos de pla - ta. La lu -
 blan - ca, los cas - cos de tu ca - ba - llo cua - tro so - llo - zos de pla - ta. La lu -
 blan - ca, los cas - cos de tu ca - ba - llo cua - tro so - llo - zos de pla - ta. La lu -
 blan - ca, los cas - cos de tu ca - ba - llo cua - tro so - llo - zos de pla - ta. La lu -

61 *mf*

66

naes un po - zo chi - co, las flo - res no va - len na - da, lo que va - len son tus

naes un po - zo chi - co, las flo - res no va - len na - da, lo que va - len son tus

naes un po - zo chi - co, las flo - res no va - len na - da, lo que va - len son tus

naes un po - zo chi - co, las flo - res no va - len na - da, lo que va - len son tus

66

71

bra - zos cuan-do de no-che mea - bra - zan, lo que va - len son tus bra - zos cuan-do

bra - zos cuan-do de no-che mea - bra - zan, lo que va - len son tus bra - zos cuan-do

bra - zos cuan-do de no-che mea - bra - zan, lo que va - len son tus bra - zos cuan-do

bra - zos cuan-do de no-che mea - bra - zan, lo que va - len son tus bra - zos cuan-do

71

76 *p* clapping $\overbrace{\text{ } \times \times \times}^3$
de no-che mea - bra-zan. Mm
p clapping $\overbrace{\text{ } \times \times \times}^3$
de no-che mea - bra-zan. Mm
p clapping $\overbrace{\text{ } \times \times \times}^3$
de no-che mea - bra-zan. Mm
p clapping $\overbrace{\text{ } \times \times \times}^3$
de no-che mea - bra-zan. Mm

76 *p*
de no-che mea - bra-zan. Mm

82 $\overbrace{\text{ } \times \times \times}^3$ $\overbrace{\text{ } \times \times \times}^3$ $\overbrace{\text{ } \times \times \times}^3$ *pp*
Mm
 $\overbrace{\text{ } \times \times \times}^3$ $\overbrace{\text{ } \times \times \times}^3$ $\overbrace{\text{ } \times \times \times}^3$ *pp*
Mm
 $\overbrace{\text{ } \times \times \times}^3$ $\overbrace{\text{ } \times \times \times}^3$ $\overbrace{\text{ } \times \times \times}^3$ *pp*
Mm
 $\overbrace{\text{ } \times \times \times}^3$ $\overbrace{\text{ } \times \times \times}^3$ $\overbrace{\text{ } \times \times \times}^3$ *pp*
Mm

82 *pp*
Mm

89

ppp

ppp

ppp

ppp

This section contains four staves of music. Each staff begins with a whole rest followed by a fermata. In the final two measures of this section, each staff contains a triplet of eighth notes marked with *ppp*. The first two staves are in treble clef, and the last two are in bass clef.

89

This section shows the piano accompaniment for measures 89-94. The right hand plays chords with eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

95

ppp

ppp

ppp

ppp

This section contains four staves of music. Each staff begins with a triplet of eighth notes marked with *ppp*, followed by rests and a fermata. The first two staves are in treble clef, and the last two are in bass clef.

95

ppp

This section shows the piano accompaniment for measures 95-99. The right hand plays chords with eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

4. Sevillanas del siglo XVIII

For TTBB Chorus, 2 Soloists and Piano or Guitars

English version by J. Jason Charnesky

arranged by Bruce Trinkley

Collected and Harmonized by Federico Garcia Lorca

Allegro con gusto ♩ = 144

Piano

5

f Vi - va Se - vi - lla! ³ Vi - va Se - vi - lla!

f Vi - va Se - vi - lla! ³ Vi - va Se - vi - lla!

f Vi - va Se - vi - lla! ³ Vi - va Se - vi - lla!

f Vi - va Se - vi - lla! ³ Vi - va Se - vi - lla!

5

10

p

Vi - va Se - vi - lla! Land of my

p

Vi Land - va of Se - my

solo mf

Vi - va Se - vi - lla! Land of my

Lle - van las Se - vi - thers, Home of all that I

p

Vi Land - va of Se - my

10

mp

15

vi - lla! thers, Home of all I treas - ure,

vi - lla! thers, Home of all I treas - ure,

tutti

lla - nas en la man - ti - lla un le - tre - ro que di - ce: treas - ure, Dia - mond of my heart Where one thought al - ways ech - oes:

15

20 *mf*

Vi - va Se - vi - lla!
Vi - va Se - vi - lla!

mf

Vi - va Se - vi - lla!
Vi - va Se - vi - lla!

mf

Vi - va Se - vi - lla!
Vi - va Se - vi - lla!

mf

Vi - va Se - vi - lla!
Vi - va Se - vi - lla!

20 *f*

25 *solo or tutti mf*

Vi - va Tri - a - na! Vi - van los Tri - a - ne - ros, los _____ de Tri -
And should I wan - der All _____ the earth and the end - less sea, _____ I will

solo or tutti mf

Vi - va Tri - a - na! Vi - van los Tri - a - ne - ros, los _____ de Tri -
And should I wan - der All _____ the earth and the end - less sea, _____ I will

25 *mp*

30 *tutti mf*
 a - na! Vi - van los Se - vi - lla - nos y Se - vi - lla - nas!
 re - turn. On - ly you hold such beau - ty. Vi - va Se - vi - lla!

mf
 y Se - vi - lla - nas!
 Vi - va Se - vi - lla!

tutti mf
 a - na! Vi - van los Se - vi - lla - nos y Se - vi - lla - nas!
 re - turn. On - ly you hold such beau - ty. Vi - va Se - vi - lla!

mf
 y Se - vi - lla - nas!
 Vi - va Se - vi - lla!

30 *f*

35 *p*
 Vi - Home -
 Home *p*

mp
 Vi - Home -
 Home

mp
 Vi - va Tri - a - na! Vi -
 Home of my child - hood, Home —

mp
 Vi - va Tri - a - na! Vi -
 Home of my child - hood, Home —

35 *mp* *Sva*

40

va of Tri - a my child - na! hood, Vi - towa - va er Se - of

van los Tri - a - ne - ros, los de Tri - a - na! Vi - van los Se - vi -
 - of beau - ti - ful mem - o - ry, Cit - y of dream, Gold - en tow - er of

van los Tri - a - ne - ros, los de Tri - a - na! Vi - van los Se - vi -
 - of beau - ti - ful mem - o - ry, Cit - y of dream, Gold - en tow - er of

40

45 *f* *repeat optional*

vi - lla! y Se - vi - lla - nas!
 glo - ry. Vi - va Se - vi - lla!

lla - nos y Se - vi - lla - nas!
 glo - ry. Vi - va Se - vi - lla!

lla - nos y Se - vi - lla - nas!
 glo - ry. Vi - va Se - vi - lla!

45 *f* *repeat optional*

49 *ff* Vi - va Se - vi - lla! ₃

ff Vi - va Se - vi - lla! ₃

ff Vi - va Se - vi - lla! ₃

ff Vi - va Se - vi - lla! ₃

49

53 Vi - va Se - vi - lla!

Vi - va Se - vi - lla!

Vi - va Se - vi - lla!

Vi - va Se - vi - lla!

53 *sfz*