

CINCO CANCIONES DE NIÑOS *Revueltas*

FIVE SONGS OF CHILDHOOD

For Medium Voice and Piano

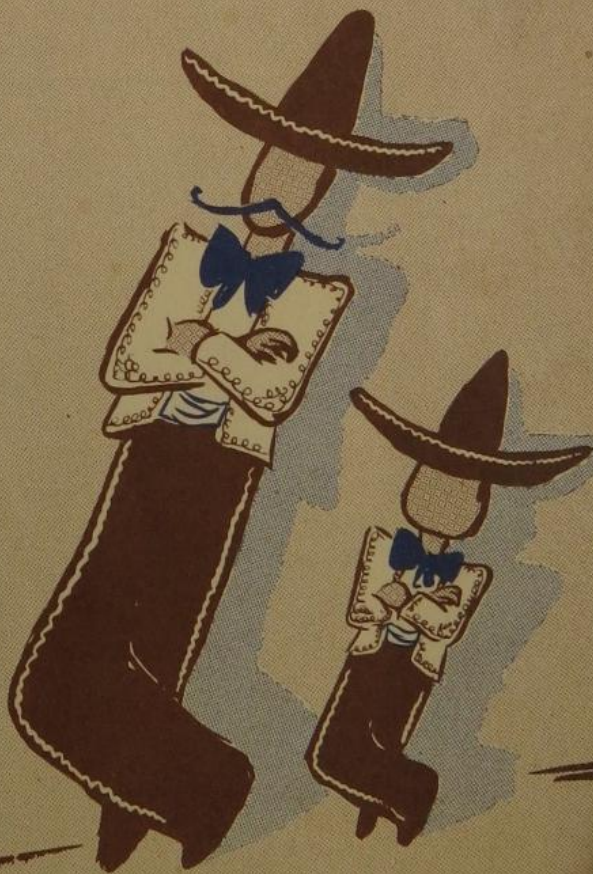
Poems by

GARCÍA LORCA

Music by

SILVESTRE REVUELTAS

\$1.00
(in U. S. A.)



Words used by

40867C

*Donado a
D. O. E.*

G. SCHIRMER, INC.
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Cinco Canciones de Niños

Five Songs of Childhood

García Lorca*

English version by

Claire Soecenski and Erminie Huntress

Silvestre Revueltas

El Caballito

The Little Horse

Allegretto ♩ = 112

Piano

The piano accompaniment for the first system is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It begins with a piano (*p*) dynamic. The melody in the right hand consists of a series of eighth notes: F#4, G#4, A4, B4, C5, B4, A4, G#4. The left hand provides a rhythmic accompaniment with eighth notes: F#3, G#3, A3, B3, C4, B3, A3, G#3.

Voice

The first system of the voice and piano accompaniment. The voice line is in a treble clef with a key signature of three sharps. The lyrics are: "Ca - ba - lli - to que un - ci - do al ca - rro co - rres, Lit - tle horse who runs so spright - ly, draw - ing the cart,". The piano accompaniment continues from the previous system.

The second system of the voice and piano accompaniment. The voice line repeats the lyrics: "Ca - ba - lli - to que un - ci - do al ca - rro co - rres, Lit - tle horse who runs so spright - ly, draw - ing the cart,". The piano accompaniment continues.

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Donado a la Esc. Nat. de Música
Por Evangelina González

ritenuto

Di-me tú pa - ro que bri - lle, Di-me tú.
Tell me why your coat shines bright-ly, Tell me why.

ritenuto

a tempo

Ca - ba - lli - to que un - ci - do al ca - rro co - rres, Ca - ba - lli - to que un -
Lit - tle horse who runs so spright-ly, draw - ing the cart, Lit - tle horse who runs so

a tempo

ci - do al ca - rro co - rres, Di-me tú pa - ra que bri - lle tú
spright-ly, draw - ing the cart, Tell me why your coat is shin - ing so

Meno mosso (quasi lento)

pe - lo tan - to, _____ Co - mo te las com - po - nes, _____
 ver - y bright - ly, _____ Come, tell me how you do it, _____

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The tempo is marked 'Meno mosso (quasi lento)'. The piano part includes a dynamic marking of 'mf'.

co - mo? _____ Su - dan - do, su -
 pray tell. _____ From sweat - ing, from

The second system continues the vocal and piano parts. The piano part includes dynamic markings of 'p' and 'Red', and a '*' symbol.

dan - do, su - dan - do. _____
 sweat - ing, from sweat - ing. _____

The third system concludes the vocal and piano parts on this page. The piano part features a final cadence with a fermata over the final notes.

Las cinco horas

The Five Hours

Allegro ♩ = 126

molto staccato e marcato

Voice

Piano

ff

sf *sf* *sf* *sf*

molto stacc. e marc.

8.

A la u - na, a la u - na,
One is strik-ing, one is strik-ing;

sa - le la lu - na, sa - le la lu - na. A las dos,
Moon is a - ris - ing, moon is a - ris - ing. Clock strikes two,

A las dos, sa - le el sol sa - le el sol. A las tres,
clock strikes two; Sun comes through, sun comes through. Clock strikes three,

sf *sf* *ff* *sf* *sf*

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a las tres, sa - le el buey, sa - le el buey. A las cua - tro,
 clock strikes three; Ox comes out, ox comes out. Four is strik - ing,

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *sf* and *f*, and contains handwritten annotations '21' and '2' above the treble clef staff.

a las cua-tro, sa - le el ga - to, sa - le el ga - to. A las cin - co,
 four is striking; Cat is wak - ing, cat is wak - ing. Five is strik - ing,

The second system continues the musical piece with similar notation and dynamics. The piano accompaniment includes a *fff* dynamic marking in the final measure.

Presto

a las cin - co Pe go un brin-co.
 five is strik - ing, Then I jump up!

The third system is marked 'Presto' and includes a vocal line with lyrics and a piano accompaniment. The piano part features a *f* dynamic marking and a final measure with an 8-measure rest.

Canción tonto

Nonsense Song

Andante $\text{♩} = 76$

Voice

p

Ma - má yo quie - ro ser de
Ma - ma, can't I be made of

Piano

pp

rall. *a tempo* *rit.*

pla - ta. Hi - jo, ten - drás mu - cho fri - o.
sil - ver? My child, how cold you'd be feel - ing!

rall. *a tempo* *rit.*

a tempo *rit.*

Ma - má yo quie - ro ser de a - gua.
Ma - ma, can't I be made of wa - ter?

a tempo *rit.*

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a tempo *rit.*

Hi - jo, ten-drás mu - cho fri - o.
My child, how cold you'd be feel - ing!

più lento *ppp*

Ma - má, bór - dar-me en tu al -
Ma - ma, sew me in your

molto rit. *mf*

¡E - so si! ¡A - ho - ra mis - mo! —
pil - low. That I can, right at this mo - ment. —

Canción de Cuna

Cradle Song

Poco lento ♩ = 60

Voice

Piano

The first system of music features a voice line with a whole rest and a piano accompaniment. The piano part consists of a treble and bass clef. The treble clef has a melody of quarter notes, and the bass clef has a simple accompaniment of quarter notes. Dynamics include *mf* and *f*.

mf

f

Duér-me-te cla - vel, qu'el ca -
Sleep, my blos-som, sleep, For the

The second system continues the music. The voice part begins with a melody of eighth and quarter notes. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *mf* and *f*.

ba - llo no quie - re be - ber. Duér-me-te ro - sal qu'el ca -
horse of your dreams will not drink. Sleep, my rosebud, sleep, For the

The third system continues the music. The voice part features a melody with triplets. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f*.

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1. 2.

ba - llo se po - ne a llo - rar.
horse is be - gin - ning to weep.

Meno mosso *p-ppp* *molto ritenuto*

Duér-me-te cla-vel, qu'el ca - ba - llo no quie - re be - ber.
Sleep, my blos-som, sleep, For the horse of your dreams will not drink.

p-ppp
molto legato *molto ritenuto*

Duér-me-te ro - sal qu'el ca - ba - llo se po - ne a llo - rar.
Sleep, my rose-bud, sleep, For the horse is be - gin - ning to weep.

ppp

Duér-me-te cla-vel, Duér-me-te ro - sal.
Sleep, my blossom, sleep, Sleep, my rosebud, sleep.

pp *ppp*

El Lagarto

Mr. and Mrs. Lizard

Poco lento $\text{♩} = 76$

Voice

Piano

pp *mf*

*El la -
Mis - ter*

*gar - toes - tá llo-ran - do. La la - gar - taes - tá llo-ran - do.
Liz - ard, he is weep - ing, Mis-sus Liz - ard, she is weep - ing.*

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(C)

El la - gar - toy la la - gar - ta con de -
 Oh, the liz - ards, the poor liz - ards, With their

lan - ta - li - tos blan - cos Han per - di - do sin que - rer sua -
 ti - ny, spot-less a - prons, They have lost their wedding rings, The

Meno mosso

ni - llo de des - po - sa - dos.
 rings that they gave in mar - riage.

mf

Ay ————— *sua - ni - lli - to de plo - mo!* ———
 Ah, ————— they were lead - en rings on - ly, ———

ritenuto

¡Ay ————— *sua - ni - lli - to plo - ma - do!* ———
 Ah, ————— they were lead - en rings on - ly. ———

ritenuto

pp

a tempo

a tempo

Un cié - lo grandey sin gen - te mon - taen su
Heav - en is emp - ty and cloudless, Birds are ap -

glo - boa los pá - ja - ros. proach - ing the fir - ma - ment; *El sol, ca - pi - tán re - don - do lle - va un cha -*
 The sun is a ro - tund cap - tain, Wear - ing a

5

pp

le - co de ra - so. ¡Mi -
 glis - ten - ing waistcoat. The

rad - los qué viejos son! *molto rall.*
 liz - ards look ver - y old, How *molto rall.*
 ¡Qué vie - jos son los la - gar - tos!
 How old these poor liz - ards can be!

Molto meno mosso

¡Ay! có - mo llo - ran y llo - ran, —
 Ah, they are weep - ing and weep - ing, —

ppp

¡Ay! có - mo es - tán llo - ran - do!
 Ah, ah, see them weep - ing, weeping.