

A mi buen amigo Iñaki Maestro

CANCIONES DEL MAR

Poemas entresacados de libro titulado "AROMAS RIMADOS DE SIETE MARES"

Una selección de poesía del mar de Manuel Maestro

Letra: Salvador Díaz Mirón

EL GAVIERO

Miguel del Barco
2010

Allegretto ♩=100

Voice

Piano

mf

f

¡Qué ga - llar - do, qué li

ge - ro, qué ve - le ro ber ga - tín! ¡Cau - sa en - vi dia, se - gún flo - ta, a ga

vio - ta y a del - fín! ¿Por - que mi - ra con fi - je - za y tris - te - za la ex - ten - sión, des - de el

mf

f

más - til, el ga - vi - e - ro, com - pa - ñe - ro del al - ción? No re - ce - la del ce

mf

la - je to - do en ca - je, to do tul, ni del gol - fo tan ren - di - do, tan dor -

mi - do y tan a - zul. No se cu - ra de la suer - te, vi - da o

muer - te le es i - gual, y des - dén en el es - qui - fe a - rre - ci - fe y tem - po -

ral.

p
Es que a - llá por el po - ni en te es - plen - den - te de a - rre -

bol, se o - cul - ta - ron, se es - con - die - ron, se per - die - ron pa - tria y sol

f
y la no che co co un lu to ab so - lu to vie ne al par consi nies tra - y hon da

cal ma so-bre su al-ma y so-bre el mar. Pe-ro ¿qué se ha des - pren - di - do? ¿Que ha ca -

mf

mf

í - do por ba - bor? ¿Es un le - ño o un ju a - ne - te del trin - que - te de ba -

bor?

f

p

rit.

IGNORO SI ESTE NAVÍO ...

Letra: Fernando González

Música: Miguel del Barco
2010

Lento $\text{♩} = 40$

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, starting with a whole rest for three measures, followed by a quarter note 'IG' on a high pitch, marked with a forte *f* dynamic. The piano accompaniment is in 2/4 time, marked *mf* and *Lento* with a tempo of $\text{♩} = 40$. It features a complex texture with many beamed sixteenth notes in both the right and left hands, creating a dense harmonic accompaniment.

The second system continues the musical score. The vocal line has lyrics: "NO - RO si es - te na - ví - o me ha de lle - var a buen puer - to, me ha de lle -". It features three triplet markings over groups of three notes. The piano accompaniment continues with its intricate sixteenth-note patterns, maintaining the *mf* dynamic and *Lento* tempo.

The third system of the score includes the lyrics: "var a buen puer - to. Ig -". The vocal line has a quarter rest followed by a quarter note 'Ig' on a high pitch. The piano accompaniment continues with its characteristic sixteenth-note accompaniment.

The fourth system contains the lyrics: "no - ro si es - te na - ví - o me ha de lle - var,". It features two triplet markings. The piano accompaniment continues with its complex sixteenth-note accompaniment, marked *mf*.

me ha de lle - var abuen puer - to.

me ha de lle - var, me ha de lle - var a buen puer - to.

¡Pe - ro es - tea es el bar - co mí - o, es el bar - co mí - o!

mf

mf

BARCO

LETRA: José M. Santiago Castelo

Miguel del Barco
2010Lento doloroso $\text{♩}=50$

Piano introduction in 2/4 time, marked 'Lento doloroso' with a tempo of 50 beats per minute. The music is in a minor key (three sharps: F#, C#, G#). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "NOS sal - va la nos - tal - gia. Ca-da". The piano accompaniment continues with a steady accompaniment, marked with a piano (*p*) dynamic.

Vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The lyrics are "dí - a hay un tro - zo de a yer que nos re-cuer-da unvi - vir. Des de el". The piano accompaniment continues with a steady accompaniment.

Vocal line and piano accompaniment. The vocal line continues with the lyrics "fon-do de los a-ños se al-za e-se bar-co an - ti - guo pa-ra bo - gar des - nu-do en ues-tra". The piano accompaniment continues with a steady accompaniment.

san-gre -

cresc. *mf*

p

Ya - sí na-ve - ga, en-tre sus-pi - ro y o - la,

p

ca - liz de la me - mo-ria per-se-gui - da, con u-na en ci - na, un be-so u-na pa - la-bra y

tan-ta so-le-dad, tan - ta so-le - dad. Se fue per-dien-do el a

(f)

mor, la es-pe-ran-za, los de - se-os y se se - có la bo-ca e-na-mo - ra - da...

Que-da tan só-lo la ce - ni - za. Que-da el

bar-co de cris-tal que ca-da tar-de cru-za el pe-cho...

¡Con cuan-ta fan-ta - sí - a el vien to y la me - mo - ria se su-

ble - van y ha - cen re - ver - de - cer to - do lo hui - do...!

Allegro ♩=100 Lento doloroso ♩=50

Allegro ♩=100 Lento doloroso ♩=50

mf cresc. *f*

TRES CANCIONES

I

Letra: Lope de Vega

Música: Miguel del Barco
2010

Allegro $\text{♩} = 70$

Allegro $\text{♩} = 70$

f

f

SA - LEN-de Va - len - cia no - che de San Juan mil

co - ches de da - mas al fre - co del mar.

ff

¡Có - mo re - tum - ban los re - mos, ma - dre,

ff

en - el a - gua, con el fres - co vien - to de la ma

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "en - el a - gua, con el fres - co vien - to de la ma". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

ña - na! Des - per tad, se - ño - ramí - a; des - per - tad, por - que vie - ne el

The second system continues the musical score. The vocal line has lyrics "ña - na! Des - per tad, se - ño - ramí - a; des - per - tad, por - que vie - ne el". The piano accompaniment includes dynamic markings such as *f* (forte) and accents (*>*) over certain notes. The accompaniment maintains a consistent rhythmic pattern with some melodic variations in the upper register.

al - ba del se - ñor San Juan.

The third system concludes the vocal part with the lyrics "al - ba del se - ñor San Juan." The piano accompaniment features a prominent melodic line in the right hand, often marked with accents, and a supporting bass line. The system ends with a double bar line.

The fourth system shows the continuation of the piano accompaniment. It consists of two staves (treble and bass clefs) with a key signature of one flat. The right hand has a melodic line with many slurs and accents, while the left hand provides a steady accompaniment. The system concludes with a double bar line.

Allegretto ♩=100

Allegretto ♩=100

¡Ho - la, que me lle - va la o - la! ¡Ho - la, que me

lle - va la mar! ¡Ho - la, que me de - jas me de - jo, Sin or - den y sin con

e - jo y que del cie - lo, me a - le - jo don - de no pue - dle - gar! ¡Ho - la, que me

lle - va la o - la! ¡Ho - la, que me lle - va la mar

rit.

III

Allegretto ♩=88

f

quien al mar de su e-ne-mi-go las-ti - ma-do de sus da-ños a - rro-ja la red de en

ga-ños por ven-gan-za y por cas - ti - go, y en su ri - be-ra y a - bri - go de cien-to le pes - ca un

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics: "ga-ños por ven-gan-za y por cas - ti - go, y en su ri - be-ra y a - bri - go de cien-to le pes - ca un". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

pez, pes - ca - dor - ci - to es, pes - ca - dor - ci - to

The second system continues the musical score. The vocal line is in a treble clef and contains the lyrics: "pez, pes - ca - dor - ci - to es, pes - ca - dor - ci - to". The piano accompaniment is in a grand staff and features a rhythmic pattern of eighth and sixteenth notes.

es, pes-ca-dor-ci - to es,

The third system concludes the musical score. The vocal line is in a treble clef and contains the lyrics: "es, pes-ca-dor-ci - to es,". The piano accompaniment is in a grand staff and features a rhythmic pattern of eighth and sixteenth notes.

QUE LIBRE CAMPO ES EL MAR

Letra: Fernando García Ramos

Música: Miguel del Barco
2010

Allegro ♩=60

p 3 3

Que li - bre cam - po es el mar, que li - bre

cam - po, que li - bre cam - po es el mar, na - die lo a

sur - ca y lo siem bra, ni tie - ne ma - ja - nos blan cos, ni tie - ne lin - des ni cer - cas, lin - des - ni

cer - cas.

mf 3 3 3

Fru-to es el pe-je en la bar-ca si el cam - pe-

3 *f* 3 3

si - no lo pes - ca; hay que a den - trar - se sin mie - do,

ff 3 3 *fff* 3 3

hay que me - ter - se en la bre - ga, hay que bo - gar du - ra - men - te con - tra el

vien - to y la ma - re - a, ba - jo el sol que no - per -

do - na, ba - jo la no - che sin tre - gua.

The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics are "do - na, ba - jo la no - che sin tre - gua." A triplet of eighth notes is marked with a "3" above it. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady eighth-note bass line.

The second system continues the piano accompaniment. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The right hand plays a series of eighth-note chords, while the left hand maintains a consistent eighth-note bass line.

The third system continues the piano accompaniment. The right hand plays chords with a melodic line, and the left hand continues with the eighth-note bass line.

The fourth system concludes the piano accompaniment. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The right hand plays chords with a melodic line, and the left hand continues with the eighth-note bass line. The system ends with a *rit.* (ritardando) marking and a *ppp* (pianissimo) dynamic marking.

ELEGÍA

Letra: León Felipe

Música: Miguel del Barco
2010

Lento lagrimoso ♩=50 *ff* **Ma-ri-**

ne-ros, ¿por - que le dais a la tie-rra lo que no es su-yo y se lo qui-tais al

mar? ¿Por - qué le ha-beis en - te - rra - do, ma-ri - ne-ros, si e-ra un sol-da-do del

mar? Su fre - te en - cen - di-da, un fa-ro; o - jos a - zu - les,

car - ne de io-do y de sal. Mu - rió a llá a - rri - ba, en el

puen - te, en su trin - che ra, co - mo un sol - da - do del

mar; con la ro - sa de los vien - tos en la ma - no des - ho - jan - do la es

tre lla de na - ve - gar. ¿Por - qué le ha - beis en - te - rra - do, ma - ri - ne - ros? ¡Y en

u - na tie - rra sin con - chas! ¡¡En la pla - ya ne - gra!! ...A - llá, en la ri -

Lento lagrimoso ♩=50

be - ra si - nies - tra del o - tro mar

Lento lagrimoso ♩=50

¡Nue - va York! pie - dra, ce -

men - to y hie - rro en tem - pes - tad. Don de el o - jo ci - cló - peo del gran fa - ro que

bus ca a los aho-ga-dos no pue-de lle - gar; don-de se a - ca - ban las to-rres y los puen - tes;

Allegro ♩=100

don - de no se ve ya la es-pu-ma al - ti - va de los ras-ca - cie-los;

Allegro ♩=100

ff

Lento lagrimoso ♩=50

Lento lagrimoso ♩=50

rit. *p*

p *3*

en los es-

com-bros de las ca - lles sór - di - das que rom-pen en el úl - ti-mo a-rra-bal; don-de se

me-te la cu le - bra som-brí - a delos e-le - va-dos a me-ter - se o-tra-vez en la ciu - dad...

A - lí, la ar - ci - lla - o-pa-ca de los ce.men - te-rios, ma-ri - ne ros,

a - lí ha - béis en - te - rra-do al ca - pi - tán. ¿Por - qué le ha-beis en - te - rra-do, ma-ri -

ne fos, por - que le ha - béis en-te-rra-do si mu - rió co-mo el me-jor ca-pi - tán, y su

al - ma, vien - to, es - pu - ma y ca - bri - lle - o es -

tá a - hí en - tre la no - che y el

simile

mar...?

p

CANCIÓN DE PESCADORAS

Letra: Gabriela Mistral

Música: Miguel del Barco
2010

Allegretto $\text{♩} = 60$

p

NI - ÑI-TA de pes - ca-

p

do-res que con vien - to y o - las pue - des, duer-me pin ta-da de

con - chas, ga-ra - ba - te a-de de re - des. Duer-me en ci - ma de la du - na

que te al - za y que te cre - ce o yen-do la mar - no-dri - za que a más

rit. **Moderato** ♩=60

lo-ca me-jor cre - ce. **Moderato** ♩=60 La red me lle-na la

fal - da y no me de - ja te - ner - te, por-que si

rom-po los nu-dos se - rá que rom-po tu suer- te... **Allegretto** ♩=60

Duér - me-te me - jor que lo ha-cen

las que en la cu - na se me-cen, la bo - ca lle - na de sal y el

sue - ño lle - no de pe - ces.

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes, including slurs and ties.

Dos pe - ces en las ro - di llas,

The second system continues the musical piece. The vocal line has a half rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment maintains its intricate texture with slurs and ties.

u - no pla - te a-do en la fren - te y en el pe - cho, ba-te y ba - te, o - tro

The third system features a vocal line with quarter notes G4, A4, B4, and C5, followed by a half rest. The piano accompaniment continues with its characteristic rhythmic complexity.

pez in - can - des - cen - te.

The fourth system concludes the page. The vocal line has a half rest, followed by quarter notes G4, A4, and B4. The piano accompaniment ends with a final chord and a half rest.

Piano introduction in 3/8 time, key of D major. The right hand plays a simple melody, while the left hand features a more complex, flowing line with slurs and ties. A *rit.* (ritardando) marking is present in the second measure.

MUY SERENA ESTA LA MAR

Letra: Gil Vicente

Miguel del Barco
2010

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in 3/8 time, starting with a rest followed by the melody. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

MUY se - re - na es - ta la mar,

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues with the melody. The piano accompaniment features a more active right hand with chords and eighth notes, marked *f marcato*.

¡a los re - mos, re - ma - do - res! ¡Es - ta es la na - ve de a - mo - res!

Vocal line and piano accompaniment for the third line of lyrics. The tempo is marked *Allegro* with a metronome marking of 100. The vocal line is in 2/4 time. The piano accompaniment is marked *mf* and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Al com - pas de las se - re nas can - ta - ran vues - tros can - ta res, re - ma -

rés contris - tes pe-nas vue - sos re-mos de pe - sa-res; te - méis sus-pi - ros a

pa-res y a pa-res los do - lo-res: Es - ta es la na - ve de a - mo-res.

Y re - man-do a tor - men - ta-dos, ha - lla - réis o-tras tor - men-tas con

ma-res de-ses - pe - ra-dos y de-sas - tra-das a-fren - tas; te - néis las vi - das con

ten-tas con los do - lo-rés ma yo - res: Es - ta es la na - ve de a - mo-res. De re -

mar y tra - ba - jar lle - va - réis el cuer - po muer - to, y al - ca - bo de na - ve

gar se em - pie - za a per - der el puer - to; un - que el mal se atan in - cier - to, ¡a los

re - mos re - ma - do - res! ¡Es - ta es la na - ve de a -

mo - res! ¡Es - ta es la na - ve de a - mo - res!

OLAS GIGANTES...

Letra: Gustavo Adolfo Becquer

Música: Miguel del Barco
2010

Allegro ma non troppo ♩=90

Allegro ma non troppo ♩=90

fff

The first system of music shows the piano accompaniment. The right hand is mostly silent. The left hand (bass clef) plays a series of chords, each marked with a '3' and a bracket, indicating triplets. The notes are in a minor key, with flats for the second and third degrees of the scale.

The second system continues the piano accompaniment with the same triplet pattern in the bass clef. The right hand remains silent.

The third system introduces the vocal line in the right hand. The piano accompaniment continues in the bass clef. The vocal line consists of a series of eighth notes, some with accents, and some chords. The piano accompaniment features chords with accents and some sixteenth-note patterns.

The fourth system includes the lyrics: "O - las gi - gan tes que rom - péis bra -". The vocal line continues with the lyrics. The piano accompaniment features chords with accents and some sixteenth-note patterns. The system ends with a double bar line and a repeat sign.

man - do en las pla - yas de sier - tas y re - mo - tas,

en - vuel - to en - tre las sá - ba - nas de es -

pu - mas, ¡lle - vad - ma con vo - so - - tras!

Lle -

vad - me, por pie - dad, a - don - de el vér - ti - go _____ con la ra - zón me a - rran - que la me

staccato

mo - ria... *fff* ¡Por pie - dad!...

fff *dim.*

Meno mosso ♩=60 *p*

Ten - go mie - do de que - dar - me con mi do -

rit. *Meno mosso* ♩=60

rit. *p*

Allegro ma non troppo ♩=90

lor a so - las! *Allegro ma non troppo* ♩=90

fff

The first system of music consists of two staves. The upper staff (treble clef) contains a whole rest. The lower staff (bass clef) features a sequence of chords, each marked with a '3' and a bracket, indicating a triplet. The chords are primarily triads and dyads, with various accidentals (flats and naturals) applied to the notes.

The second system consists of two staves. The upper staff (treble clef) contains a melodic line of eighth notes, starting with a half note followed by six eighth notes. The lower staff (bass clef) contains a series of chords, some marked with a 'v' (accents) and others with a '3' (triplets). The chords are mostly triads and dyads.

The third system consists of two staves. The upper staff (treble clef) contains a series of chords, some marked with a 'v' (accents) and others with a '3' (triplets). The lower staff (bass clef) contains a series of eighth notes, some marked with a 'v' (accents). The system concludes with a double bar line.

PLAYA

Letra: Manuel Altolaguirre

Música: Miguel del Barco
2010

Moderato ♩=80

Musical score for the first system. The vocal line is in 2/4 time, starting with a whole rest followed by a quarter rest, then a quarter note G4, and a triplet of eighth notes (A4, B4, C5). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. The tempo is marked Moderato at 80 beats per minute.

LAS bar-cas de dos en dos, com-mo san - da-lias al vien - to,

Moderato ♩=80

Musical score for the second system. The vocal line continues with a triplet of eighth notes (D5, E5, F5), followed by a quarter note G5, and a quarter rest. The piano accompaniment continues with the eighth-note pattern. The tempo is marked Moderato at 80 beats per minute.

co-mo san-da-lias al vien-to pues-tas a se - car al sol.

Musical score for the third system. The vocal line has a whole rest, followed by a quarter note G4, a quarter note F4, and a triplet of eighth notes (E4, D4, C4). The piano accompaniment continues with the eighth-note pattern. The tempo is marked Moderato at 80 beats per minute.

Yo y mi som-bra, an - gu-lo

Musical score for the fourth system. The vocal line has a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter rest. The piano accompaniment continues with the eighth-note pattern. The tempo is marked Moderato at 80 beats per minute.

rec-to. Yo y mi som-bra, li-bro a - bier-to.

So-bre la a - re-na ten-di-do

co-mo des - po-jo del amr se en-cuen-tra un ni-ño dor - mi - do.

Yo y mi som-bra, "an - gu - lo rec - to. Yo y mi som-bra,

li - bro a - bier - to.

Y más a - llá, y más a - llá, pes-ca - do-res ti-ran-do de las ma -

ro-mas a-ma - ri llas y sa - lo-bres. Yo y mi som-bra,

an - gu-lo rec - to. Yo y mi som-bra, li-bro a - bier - to.

5

5

MARINERO SOY DE AMOR

Letra: Miguel del Cervantes

Música: Miguel del Barco
2010

Moderato ♩=60

Moderato ♩=60

mf

The piano introduction is in 6/8 time with a key signature of two flats (B-flat and E-flat). It features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'Moderato' with a quarter note equal to 60 beats per minute. The dynamic is marked 'mf' (mezzo-forte).

p

Ma ri - ne ro soy de a - mor y en su pié - la - go pro -

p

The first line of the song features a vocal melody in the upper staff and piano accompaniment in the lower staff. The tempo remains 'Moderato'. The dynamic for the vocal line is marked 'p' (piano). The lyrics are 'Ma ri - ne ro soy de a - mor y en su pié - la - go pro -'. The piano accompaniment continues with a steady eighth-note pattern.

fun - do na - ve - go sin es - pe - ran - za de lle - gar a puer - to al -

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'fun - do na - ve - go sin es - pe - ran - za de lle - gar a puer - to al -'. The piano accompaniment maintains its rhythmic pattern.

gu - no.

mf

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'gu - no.'. The dynamic for the piano accompaniment is marked 'mf' (mezzo-forte). The piece ends with a final chord in the piano accompaniment.

p

Si - guien - do voy a u - na es - tre - lla que des - de le - jos des -

cu - bro, más be - lla y res - pla - de - cien - te que cuan - tas vió Pa - li -

nu ro.

Yo no sé a - dón - de me - guí a ya - sí na - ve - go con - fu - so, el

al-ma al mi-rar - la a - ten - ta, cui - da - do - sa y con des - cui-do.

Re -

ca - tos im-per - ti - nen-tes, ho - nes-ti - dad con-tra el u - so, son

nu - bes que me la en - cu-bren cuan-do más ver-la pro - cu-ro. ¡Oh

cla - ra y lu - cien - te es - tre - lla en cu ya lum - bre me a - pu - ro! al pun - to que te me en

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter note 'cla', followed by eighth notes 'ra y lu', quarter notes 'cien - te', eighth notes 'es - tre', and a quarter note 'lla'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with quarter and eighth notes in the left hand.

cum - bras, se - rá de mi muer - te el pun - to, se - rá de mi muer - te el

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest for 'cum - bras,' followed by quarter notes 'se - rá', eighth notes 'de mi', quarter notes 'muer - te', eighth notes 'el pun - to,', eighth notes 'se - rá', eighth notes 'de mi', quarter notes 'muer - te', and a quarter note 'el'. The piano accompaniment continues with similar rhythmic patterns.

pun - to.

The third system shows the vocal line with a quarter note 'pun - to.' followed by a quarter rest. The piano accompaniment continues, with a dynamic marking of *mf* (mezzo-forte) appearing in the left hand.

The fourth system shows the vocal line with a whole rest. The piano accompaniment continues, ending with a double bar line. The right hand of the piano part features a melodic line with eighth notes, while the left hand provides a steady bass line.