

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

mf

vio - ta y a del - fin! ¿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 - 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 -

p

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 niesa - y honda

f

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 $\text{♩} = 40$

f
IG -

NO - RO si es - te na - ví - o me ha de lle - var a buen puer - to, me ha de lle -

var a buen puer - to. Ig -

no - ro si es - te na - ví - o me ha de lle - var,

me ha de lle - var abuen puer - to.

This system contains the first two staves of music. The vocal line (top staff) begins with a rest, followed by a triplet of eighth notes. The piano accompaniment (bottom staff) features a rhythmic pattern of eighth and sixteenth notes. The key signature has one flat (B-flat).

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

This system contains the next two staves. The vocal line continues with a triplet of eighth notes. The piano accompaniment maintains the rhythmic pattern. The key signature changes to two flats (B-flat and E-flat).

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

This system contains the third and fourth staves. The vocal line starts with a rest, then a quarter note followed by a triplet of eighth notes. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. The dynamic marking *ff* is present. The key signature has two flats.

mf

This system contains the fifth and sixth staves. The vocal line is silent. The piano accompaniment continues with its rhythmic pattern. The dynamic marking *mf* is present. The key signature has two flats.

This system contains the seventh and eighth staves. The vocal line is silent. The piano accompaniment concludes with a final chord. The key signature has two flats.

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' and is marked with a piano (*p*) dynamic. The piano accompaniment continues with a steady accompaniment pattern.

Vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes and is marked with a piano (*p*) dynamic. 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 features a consistent accompaniment pattern.

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 maintains the accompaniment pattern.

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

Allegro ♩=100

Lento doloroso ♩=50

mf cresc.

f

TRES CANCIONES

I

Letra: Lope de Vega

Música: Miguel del Barco
2010

Allegro $\text{♩} = 70$

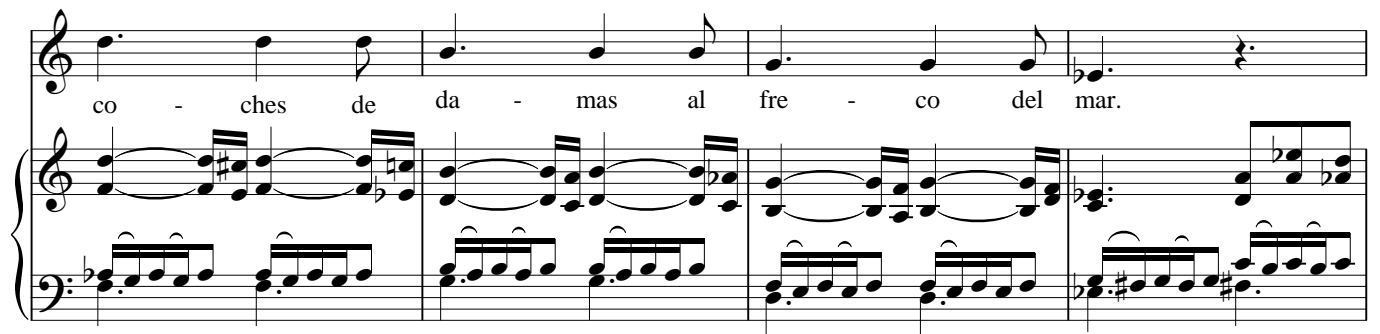


f

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

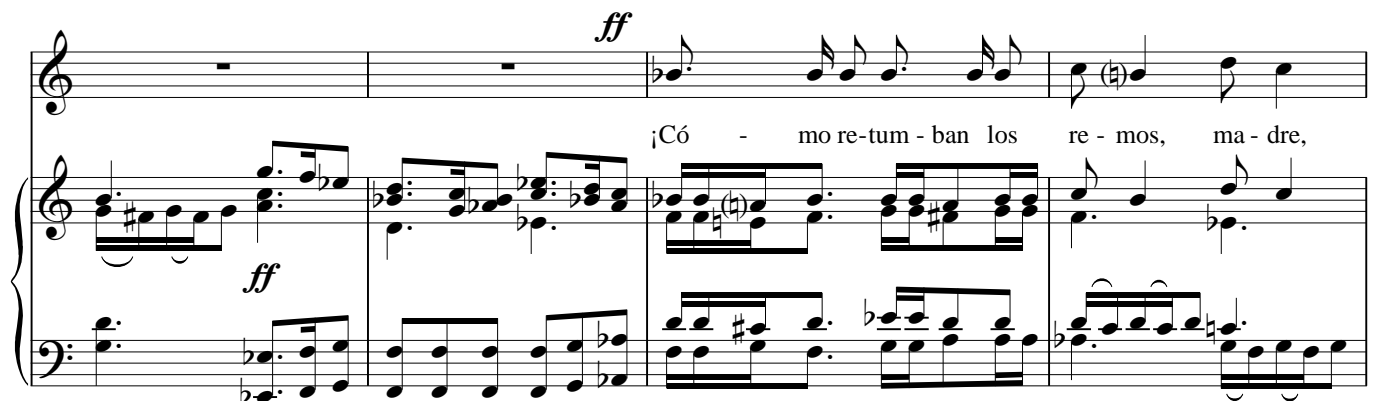


co - ches de da - mas al fre - co del mar.



ff

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



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

This system contains the first two lines of the musical score. The top staff is a vocal line in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key, indicated by a single flat (B-flat) in the key signature.

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

This system contains the second and third lines of the musical score. The vocal line continues with lyrics. The piano accompaniment features a prominent eighth-note pattern in the right hand and a more rhythmic bass line. A dynamic marking of *f* (forte) is present.

al - ba del se - ñor San Juan.

This system contains the fourth and fifth lines of the musical score. The vocal line concludes with the lyrics. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and a bass line with some chordal textures.

This system contains the sixth and seventh lines of the musical score, which consist entirely of piano accompaniment. The right hand continues with eighth-note patterns, while the left hand provides a harmonic and rhythmic foundation with chords and eighth notes.

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.

rit.

III

Allegretto ♩=88

f

Allegretto ♩=88

QUIEN pes-ca un pez, — pes-ca-dor-ci-to es

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 with a key signature of one flat and a 3/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/8 time signature. The lyrics are: "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".

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 with a key signature of one flat and a 3/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/8 time signature. The lyrics are: "pez, pes - ca - dor - ci - to es, pes - ca - dor - ci - to".

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

The third system concludes the musical score. The vocal line is in a treble clef with a key signature of one flat and a 3/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/8 time signature. The lyrics are: "es, pes-ca-dor-ci - to es,". The system ends with a double bar line.

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 a single staff with a treble clef and a key signature of one flat. The lyrics are "do - na, ba - jo la no - che sin tre - gua." A triplet of eighth notes is marked above the first measure. The piano accompaniment consists of two staves: the right hand has a melodic line with eighth and sixteenth notes, and the left hand has a steady eighth-note bass line.

The second system continues the piano accompaniment. It features a 3/4 time signature change in the middle of the system. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand maintains a rhythmic bass line with eighth notes.

The third system continues the piano accompaniment with a similar melodic and rhythmic structure as the previous systems. The right hand has a melodic line with eighth and sixteenth notes, and the left hand has a bass line with eighth notes.

The fourth system concludes the piano accompaniment. It features a melodic line in the right hand with eighth notes and a bass line in the left hand with eighth notes. The system ends with a *rit.* (ritardando) marking and a *ppp* (pianissimo) dynamic marking. The piece concludes with a double bar line.

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

Lento lagrimoso ♩=50

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

mar...?

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

Allegretto ♩=60

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 'sue', a quarter note 'ño', a quarter note 'lle', a quarter note 'no', and a quarter note 'de'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and slurs.

Dos pe - ces en las ro - di llas,

The second system continues the vocal line with a half rest, followed by a quarter note 'Dos', a quarter note 'pe', a quarter note 'ces', a quarter note 'en', a quarter note 'las', a quarter note 'ro', a quarter note 'di', and a quarter note 'llas'. The piano accompaniment continues with similar rhythmic patterns.

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 continues the vocal line with a quarter note 'u', a quarter note 'no', a quarter note 'pla', a quarter note 'te', a quarter note 'a', a quarter note 'do', a quarter note 'en', a quarter note 'la', a quarter note 'fren', a quarter note 'te', a quarter note 'y', a quarter note 'en', a quarter note 'el', a quarter note 'pe', a quarter note 'cho', a quarter note 'ba', a quarter note 'te', a quarter note 'y', a quarter note 'ba', a quarter note 'te', a quarter note 'o', and a quarter note 'tro'. The piano accompaniment continues with similar rhythmic patterns.

pez in - can - des - cen - te.

The fourth system continues the vocal line with a quarter note 'pez', a quarter note 'in', a quarter note 'can', a quarter note 'des', a quarter note 'cen', and a quarter note 'te'. The piano accompaniment continues with similar rhythmic patterns.

Piano introduction in 3/8 time, key of D major. The right hand features a simple melody, while the left hand plays a rhythmic accompaniment of eighth notes. 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. The vocal melody is in 3/8 time. The piano accompaniment consists of eighth-note chords in the right hand and a simple eighth-note bass line in the left hand.

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

Vocal line and piano accompaniment for the second line. The piano accompaniment features a *f marcato* section with accented chords.

¡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. The tempo is marked *Allegro* with a metronome marking of 100. The piano accompaniment features a *p* (piano) section with a rhythmic pattern of eighth notes.

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: *f* Es - ta es la na - ve de a - mo-res.

mf 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: *f* Es - ta es la na - ve de a - mo-res. *mf* 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

The musical score is written in 2/4 time and consists of four systems. The first system shows the piano introduction with a forte (*fff*) dynamic and triplet markings. The second system continues the piano accompaniment. The third system features a melodic line in the right hand with accents and a final chord. The fourth system includes the vocal line with the lyrics "O - las gi - gan tes que rom - péis bra -" and a forte (*f*) dynamic marking. The piano accompaniment in the fourth system includes accents and a final chord.

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 triplet of chords, with a bracket and the number '3' above it. The chords are: a triad of G^b, B^b, and D^b; a triad of A^b, C^b, and E^b; and a triad of B^b, D^b, and F^b.

The second system consists of two staves. The upper staff (treble clef) has a whole rest. The lower staff (bass clef) contains eighth-note patterns and chords. It begins with a sequence of eighth notes: G[#], A, B, C, D, E, F, G. This is followed by a series of chords: G[#] major, A^b major, B^b major, and C^b major. The system concludes with a half-note chord of D^b major.

The third system consists of two staves. The upper staff (treble clef) contains chords and eighth-note patterns: G[#] major, A^b major, B^b major, and C^b major. The lower staff (bass clef) contains chords and eighth-note patterns: D^b major, E^b major, F^b major, and G^b major. The system ends with a half-note chord of A^b major.

PLAYA

Letra: Manuel Altolaguirre

Música: Miguel del Barco
2010

Moderato ♩=80

Musical score for the first system. The vocal line (treble clef) begins with a whole rest, followed by a quarter rest, then a quarter note G4, and a triplet of eighth notes (A4, B4, C5). The lyrics are "LAS bar-cas de dos en dos, com-mo san - da-lias al vien - to,". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, with a tempo marking of Moderato ♩=80.

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 lyrics are "co-mo san-da-lias al vien-to pues-tas a se - car al sol." The piano accompaniment continues with the same rhythmic pattern, including a dynamic marking of *p* (piano).

Musical score for the third system. The vocal line has a whole rest, followed by a quarter note G4, and a triplet of eighth notes (A4, B4, C5). The lyrics are "Yo y mi som-bra, an - gu-lo". The piano accompaniment continues with the same rhythmic pattern.

Musical score for the fourth system. The vocal line has a quarter note G4, followed by a quarter rest, and a quarter note A4. The lyrics are "rec-to. Yo y mi som-bra, li-bro a - bier-to." The piano accompaniment continues with the same rhythmic pattern, ending with a key signature change to one sharp (F#).

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

p

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.

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 tempo of Moderato (♩=60). It features a melody in the right hand and a bass line in the left hand, both in a key with two flats (B-flat major or D minor). The melody consists of eighth and sixteenth notes, often beamed together. The bass line is primarily eighth notes. The piece starts with a dynamic marking of *mf*.

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 lyrics are: "Ma ri - ne ro soy de a - mor y en su pié - la - go pro -". The piano accompaniment continues with a similar rhythmic pattern to the introduction, with a dynamic marking of *p* (piano).

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 features a consistent eighth-note bass line and a more active right-hand accompaniment.

gu - no.

mf

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "gu - no.". The piano accompaniment ends with a dynamic marking of *mf* and a final cadence in the bass line.

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 half note 'cla', followed by eighth notes 'ra y lu', a quarter note 'cien', a half note 'te', a quarter note 'es', a quarter note 'tre', a quarter note 'lla', a half note 'en', a quarter note 'cu', a quarter note 'ya', a quarter note 'lum', a quarter note 'bre', a quarter note 'me', a quarter note 'a', a quarter note 'pu', a quarter note 'ro!', a quarter note 'al', a quarter note 'pun', a quarter note 'to', a quarter note 'que', a quarter note 'te', a quarter note 'me', and a quarter note 'en'.

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 starts with a quarter note 'cum', a quarter note 'bras,', a quarter note 'se', a quarter note 'rá', a quarter note 'de', a quarter note 'mi', a quarter note 'muer', a quarter note 'te', a quarter note 'el', a quarter note 'pun', a quarter note 'to,', a quarter note 'se', a quarter note 'rá', a quarter note 'de', a quarter note 'mi', a quarter note 'muer', a quarter note 'te', and a quarter note 'el'.

pun - to.

The third system shows the vocal line with a quarter note 'pun', a quarter note 'to.', and then rests for the remainder of the system. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked with a mezzo-forte (*mf*) dynamic.

The fourth system shows the vocal line with rests for the entire system. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, ending with a double bar line.