

JORGE ALVES BARBOSA

"CANTO A GALÍCIA"

Coro de 4 vozes mistas

Volume I

Viana do Castelo - 1996

"CANTO A GALICIA... "

"Canto a Galicia" reune um ciclo de dez canções para coro misto, a quatro vozes, incluindo em alguns casos a intervenção de solistas. As primeiras sete canções pertencem ao repertório popular galego ao passo que as últimas três são Baladas de Juan Montes já praticamente integradas no repertório popular, tal foi o impacto que encontraram na mente do povo de onde haviam nascido de uma forma que esse autor, como poucos, soube captar.

É claro que, da minha parte, apresento uma dimensão dessas mesmas melodias, tendo em conta o movimento coral galego que desde há uns tempos constituiu para mim uma significativa motivação para a escrita musical. É por isso que, se por um lado encontramos aqui um "Canto de Galicia" já que dele nasce o presente trabalho, por outro lado constituiu para mim uma espécie de retribuição face a tudo o que desse mundo venho recebendo. A história deste trabalho é um tanto diversificada: alguns arranjos foram já divulgados, há uns anos, em folhas manuscritas e aparecem aqui revistos. Uma das baladas de Montes já foi publicada na Revista "*Galicia Cantat*"; uma boa parte das canções populares é a reelaboração, para quatro vozes mistas, da versão para coro infantil publicada em *Cancioneiro Coral Galego* recentemente editado. Termina este ciclo com aquilo que para mim constituiu um novo desafio: reelaborar para coro misto a "Negra sombra", acrescentando uma voz solista que dará certamente uma nova dimensão à beleza da melodia original bem como às versões corais já existentes.

Consciente da importância, mesmo pedagógica, da música coral, este trabalho pretende ao mesmo tempo permitir ao coro exprimir a diversidade de aspectos lúdicos, coreográficos e expressivos, dramáticos ou jocosos de muito deste repertório onde ao dramatismo da vida se contrapõe uma enorme alegria e sentido de humor, sinais da esperança que anima o povo conhecedor de que "quem canta seu mal espanta".

Jorge Alves Barbosa

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SE QUERES QUE O CARRO CANTE...

(Alala)

Harm: JORGE ALVES BARBOSA

Sopranos

Contraltos

Tenores

Baixos

Se que- res que o car- re can- te

Mo- lla leo ei- xo no ri o; E

Ih!

Ih!

des- pots de ben Mo- lla- do can- ta oo-

Music score page 4, measures 1-5.

Key signature: F major (one sharp). Time signature: Common time (indicated by 'C').

Voices:

- Top voice: "moun as- so- bí- o" (measures 1-2), "Ih!" (measure 3), "Gan- ta do- moun as- so-" (measures 4-5).
- Middle voice: "moun as- so- bí- o" (measures 1-2), "Gan- ta do- moun as- so-" (measures 4-5).
- Bass voice: Rests throughout the measures.

Music score page 4, measures 6-10.

Key signature: F major (one sharp). Time signature: Common time (indicated by 'C').

Voices:

- Top voice: "bí- e" (measures 6-7), "Ai la le" (measures 8-9), "le at la le le" (measures 10).
- Middle voice: "bí- e" (measures 6-7), "Ai la le" (measures 8-9), "le at la le le" (measures 10).
- Bass voice: Rests throughout the measures.

Music score page 4, measures 11-15.

Key signature: F major (one sharp). Time signature: Common time (indicated by 'C').

Voices:

- Top voice: Rests throughout the measures.
- Middle voice: "Gan- tao au- oo, can- tao au- oo" (measures 11-12), "Gan- tao au- oo, can- tao au- oo" (measures 13-14), "Cu" (measure 15).
- Bass voice: Rests throughout the measures.

CU

na ra be la dun a- ra do; Can-

na ra be la dun a- ra do Can-

CU CU

tae cu - de can - tae cu - de na ra be la dun

tae cu - de dan - tae cu - de na ra be la

CU CU

a - ra do. Os ho - mes en - tre as mu -

dun a - ra do. Os ho - mes en - tre as mu -

The musical score consists of three staves of music in G clef, 2/4 time, and B-flat key signature. The lyrics are written below each staff:

Un-un-gan-do mal gar-da-do, Ai
Ille-res e un gan-do mal gar-da-do, Ai
Ille-res ai, e un gan-do mal gar-da-do, Ai

1.

Para terminar...

A musical score for a four-part vocal arrangement. The score consists of four staves, each with a different clef (Treble, Treble, Treble, Bass) and a key signature of one flat. The lyrics 'la la la la' are repeated across all four staves. The first staff has a single note 'la'. The second staff has a dotted half note 'la' followed by a quarter note 'la'. The third staff has a quarter note 'la' followed by a dotted half note 'la'. The fourth staff has a single note 'la'. The vocal parts are separated by vertical bar lines.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G clef, 2/4 time, and common key signature (no sharps or flats). The vocal parts are arranged in four staves. The lyrics 'la la la' are repeated three times in each staff, followed by a final 'la la.' The bass part includes a dynamic instruction 'p' (piano) and a sixteenth-note figure.

la la la la la la.
la la la la la la.
la la la la la la.
la la la la la la.

SE QUERES QUE O CARRO CANTE...

*Se queres que o carro cante
Móllale o eixo no río
E despois de ben mollado
Canta como un assobio*

*Canta o cuco, canta o cuco
Na rabela dun arado
Os homes entre as mulleres
E un gando mal gardado*

" PAXARO QUE VAS VOANDO... "

Harm: JORGE ALVES BARBOSA

Sopranos

Contraltos

Tenores

Baixos

Pa-xa-ro que vas vo-an-

Pa-xa-ro que vas vo-an-do Ah - Ah

E le-vas fi-o ne pi-de

do.

— Ah — Trae-me-a pa-ra ce-

— Ah — Trae-me-a pa-ra ce-ser

Ah — Trae-me-a pa-ra ce-ser la la la la

Pa-ra eu oo-

ser la la la la o meu co-ra-zon fe- ri- do. Trae-Mea

la la la la o meu co-ra-zon fe- ri- do Trae-Mea

ta la la la o meu co-ra-zon fe- ri- do. Trae-Mea

ser! Lala la o meu co-ra-zon fe- ri- do. Trae-Mea

ca pa-ra ce- ser, la la la la la!

ca pa-ra ce- ser -

ca pa-ra ce- ser - O meu ce-ra-zon fe- ri- de.

ca pa-ra co- ser - O meu co-ra-zon fe- ri- do.

lalalala la la lalalala la la lalalala la la lalalala la la
 la la lalalala la la lalalala la la lalalala la la lalalala
 Es- ta gai- ti- ña queeu to- co sen- te co-

lalalala la la lalalala la la la la lalalala la la lalalala
 la la lalalala la la lalalala lalalala la la lalalala la la
 Mo un- ha per- so- a; Un- has ve- des can-ta e
 Mo un- ha per- so- a; Un- has ve- des can-ta e

la la lalalala la la lalalala la la lalalala la la lalalala
 lalalala la la lalalala la la lalalala la la lalalala la la
 ri- e eu- tras ve- ces xe- me e che- ra.
 ri- e eu- tras ve- ces xe- me e che- ra.

la. Es- ta gai- ti- ña que eu te- ce
 la Es- ta gai- ti- ña que eu te- ce
 La Lalala La Lalala La Lalala La Lalala
 Pum pum pum! pum pum! pum pum!

sen- te do- moun- ha per- so- a Un- has ve-
 sen- te do- moun- ha per- so- a Un- has ve-
 La Lalala La Lalala La Lalala La Lalala
 pum! pum pum! pum pum! pum pum pum! pum

des can-tae ri- e, eu- tra-ve- des xe- mee
 des can-tae ri- e, eu- tra-ve- des xe- mee
 La Lalala La Lalala La Lalala La Lalala
 pum! pum pum! pum pum pum! pum pum

1.

che- ra.

che- ra.

La Lalala

Ah-

Pum

pum pum!

2.

che- ra.

che- -

La Lalala

Pum!

Pum

pum

ra

Ah

Ah

punt

Punt

PAXARO QUE VAS VOANDO

*Paxaro que vas voando
E levas fio no pico
Trae me acá para coser
O meu corazon ferido*

*Esta gaitiña que eu toco
Sente como unha persoa
Unhas veces canta e rie
Outras veces xeme e chora*

*Paxaro que vas voando
A pluma che vai caíndo
Se soubeses paxariño
De ti o que estan dicindo*

CANCION DE ARADA

Harm. JORGE ALVES BARBOSA

Andante tranquille

Sopranos

Sopranos
Contraltos
Tenores
Baixos

Pum pum!

Nu nu nu
nu nu nu Pum pum! Eu

Nu nu nu nu nu Nu

Nu nu nu nu nu!

Nu nu Na-a-ra-

xunguín os meus boi-diños e levei nos a a-ra-da,

Eu xunguín os beiciños le-vai nes aara-dá,

Eu

da.

Nu

Eu xunguin os beici- ños levei aa-ra- da. E

e le-vei nos aa-ra- da.

xun-gui os meus boici- ños e levei nos a - ra-da a a-rada.

Allegro giocoso

Esqueceu me, ai

no me-rio do ca- mi- ño es- queceu me a gui- lla-da E

la E

PUM PUM pum pum pum pum pum pum

1.

esqueceu m'a gui- lla- da! Ah!

ne me-dio do ca- mi- ño es- queceu me a gui- lla-da!

ne me-dio do ca- mi- ño es- queceu me a gui- lla-da! Nu

No Medio do ca- mi- ño! Ah! Ah!

2.

Ai! La la la la la la la pum pum!
Ila-da La la la la la la la pum pum!
Ila-da La la la la la la la pum pum!
ai! La la la la la la la pum pum!

CANCIÓN DE ARADA

*Eu xungún os meus boiciños
E leveinos a arada
E no medio do camiño
Esqueceume a aguillada*

*Volvín a casa correndo
Topei a porta pechada
Abreme a porta, muller,
Que me esqueceu a guillada*

*Agarda me um pouquiniño
Que che estou moi ocupada
- Que é aquelo que rebrilla
Ali debaixo da cama?*

O LEREZ

Harm: JORGE ALVES BARBOSA

Allegro

Sopranos

Contraltos

Tenores

Baixos

Harm: JORGE ALVES BARBOSA

Allegro

Sopranos

Contraltos

Tenores

Baixos

La la la la !

A musical score for three voices (Soprano, Alto, Bass) featuring three staves of music. The vocal parts are labeled 'la la la la la' under each staff. Measure 1 starts with a treble clef, a time signature of 3/4, and a key signature of one sharp. Measures 2-3 start with a bass clef. Measure 4 starts with an alto clef. Measure 5 starts with a treble clef. Measure 6 starts with a bass clef. Measure 7 starts with an alto clef. Measure 8 starts with a bass clef. Measure 9 starts with a treble clef. Measure 10 starts with a bass clef. Measure 11 starts with an alto clef. Measure 12 starts with a bass clef. Measure 13 starts with a treble clef. Measure 14 starts with a bass clef. Measure 15 starts with an alto clef. Measure 16 starts with a bass clef. Measure 17 starts with a treble clef. Measure 18 starts with a bass clef. Measure 19 starts with an alto clef. Measure 20 starts with a bass clef. Measure 21 starts with a treble clef. Measure 22 starts with a bass clef. Measure 23 starts with an alto clef. Measure 24 starts with a bass clef. Measure 25 starts with a treble clef. Measure 26 starts with a bass clef. Measure 27 starts with an alto clef. Measure 28 starts with a bass clef. Measure 29 starts with a treble clef. Measure 30 starts with a bass clef. Measure 31 starts with an alto clef. Measure 32 starts with a bass clef. Measure 33 starts with a treble clef. Measure 34 starts with a bass clef. Measure 35 starts with an alto clef. Measure 36 starts with a bass clef. Measure 37 starts with a treble clef. Measure 38 starts with a bass clef. Measure 39 starts with an alto clef. Measure 40 starts with a bass clef. Measure 41 starts with a treble clef. Measure 42 starts with a bass clef. Measure 43 starts with an alto clef. Measure 44 starts with a bass clef. Measure 45 starts with a treble clef. Measure 46 starts with a bass clef. Measure 47 starts with an alto clef. Measure 48 starts with a bass clef. Measure 49 starts with a treble clef. Measure 50 starts with a bass clef. Measure 51 starts with an alto clef. Measure 52 starts with a bass clef. Measure 53 starts with a treble clef. Measure 54 starts with a bass clef. Measure 55 starts with an alto clef. Measure 56 starts with a bass clef. Measure 57 starts with a treble clef. Measure 58 starts with a bass clef. Measure 59 starts with an alto clef. Measure 60 starts with a bass clef. Measure 61 starts with a treble clef. Measure 62 starts with a bass clef. Measure 63 starts with an alto clef. Measure 64 starts with a bass clef. Measure 65 starts with a treble clef. Measure 66 starts with a bass clef. Measure 67 starts with an alto clef. Measure 68 starts with a bass clef. Measure 69 starts with a treble clef. Measure 70 starts with a bass clef. Measure 71 starts with an alto clef. Measure 72 starts with a bass clef. Measure 73 starts with a treble clef. Measure 74 starts with a bass clef. Measure 75 starts with an alto clef. Measure 76 starts with a bass clef. Measure 77 starts with a treble clef. Measure 78 starts with a bass clef. Measure 79 starts with an alto clef. Measure 80 starts with a bass clef. Measure 81 starts with a treble clef. Measure 82 starts with a bass clef. Measure 83 starts with an alto clef. Measure 84 starts with a bass clef. Measure 85 starts with a treble clef. Measure 86 starts with a bass clef. Measure 87 starts with an alto clef. Measure 88 starts with a bass clef. Measure 89 starts with a treble clef. Measure 90 starts with a bass clef. Measure 91 starts with an alto clef. Measure 92 starts with a bass clef. Measure 93 starts with a treble clef. Measure 94 starts with a bass clef. Measure 95 starts with an alto clef. Measure 96 starts with a bass clef. Measure 97 starts with a treble clef. Measure 98 starts with a bass clef. Measure 99 starts with an alto clef. Measure 100 starts with a bass clef.

la Des-de Ou-ren-se ne man-dar-en

la la la 3 la la la la la 3 la La la

la la la la la la la la la la la

Ras nun ra- Ma- illi- ño.

la la La la

La la

Quen me

3

la la la la la la la

3

la la la la la la la

ras nun ra- Ma- illi-

ño

Quen me

de-ra a mim sa- ber ^g quen me ten tan- to ca- ri- ño
 la la la la la la la
 de-ra a mim sa- ber quen me ten tan- to ca- ri- ño

Musical score for "La La" featuring four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The lyrics "la la" are repeated throughout the piece. Measure 1: Treble 1: dotted quarter note, dotted quarter note. Treble 2: dotted quarter note, dotted quarter note. Bass: eighth note, eighth note. Measure 2: Treble 1: dotted quarter note, dotted quarter note. Treble 2: dotted quarter note, dotted quarter note. Bass: eighth note, eighth note. Measure 3: Treble 1: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Treble 2: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Measure 4: Treble 1: dotted quarter note, dotted quarter note. Treble 2: dotted quarter note, dotted quarter note. Bass: eighth note, eighth note. Measure 5: Treble 1: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Treble 2: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Measure 6: Treble 1: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Treble 2: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note. Bass: eighth note, eighth note, eighth note, eighth note, eighth note, eighth note.

1.2... Para terminar

The musical score consists of four staves of music for two voices. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a vocal line with eighth-note patterns and rests. The lyrics "la la la la la" are repeated three times, with the third repetition ending with a fermata. The second staff begins with a bass clef and continues the eighth-note pattern. The third staff starts with a treble clef and contains the lyrics "2. Na ca-", followed by a fermata. The fourth staff begins with a bass clef and concludes the piece with the lyrics "la la la la la". Measure numbers 1, 2, and 3 are indicated above the first, second, and third staves respectively.

O LÉREZ

*Desde Ourense me mandaron
Tres peras nun ramallño
Quen me dera a mim saber
Quen me ten tanto cariño*

*Na cariña das mulleres
Nunca vin máis bonitura
Cá que teñen as mulleres
Que beben agua do Lérez*

*Canteiros e carpinteiros
Na vila de Pontevedra
Aquí falta unha menina
Tendes que dar conta dela.*

MINA NAI POR ME CASARE...

Allegro

Harm: JORGE ALVES BARBOSA

Sopranos

Contraltos

Tenores

Baixos

Musical score for "La La" featuring four staves in G major with a tempo of quarter note = 120. The vocal parts are labeled "la" above the notes. The bass part includes lyrics "La la la".

A musical score for four voices (SATB) in G major, 2/4 time. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics 'la la la' are repeated three times in each part. The bass part includes a bassoon part. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The vocal parts sing 'la la la' in a repeating pattern. The bassoon part provides harmonic support, particularly in the third section where it plays eighth-note patterns.

Sheet music for three voices and basso continuo. The vocal parts are in treble clef, the basso continuo in bass clef. The lyrics are:

la Mi- ña Nat por me ca- sa- re
 la
 - - la la

The basso continuo part consists of eighth-note patterns.

Meu Pai por me dar o do-

te

la la

la la la la la la la la la la la la

la

Musical score for "Mi ña ña" featuring three staves of music with lyrics:

la la la Mi- ña ña Nai por me ca- sa- re

la la la Mi- ña ña Nai por me ca- sa- re

la la la Mi- ña ña Nai por me ca- sa-

Meu Pai por me dar o do- te
 Meu Pai por me dar o do- te
 re - Meu Pai por me dar o do- te
 - re - Meu Pai por me dar o do - -

Ar- Mä- ron un- ha por- fi- a
 - la
 - ta - la
 te La la

Re- pe- ren le es pes e pe- te
 la
 la la la la la la la la la la la la
 la la la la la la la la la la la la

Rem- pe- ren le os pes o po- te
 la la la Rom- pe- ron le os pes o po- te
 la la la Rom- pe- ron le os pes o po-
 la la la Rom- pe- ron le os pes o po-

Ai la le lo ai la le lo
 Ai la le lo ai la le lo
 te Ai la le lo ai la le
 te, Ai la le lo ai la le -

La
 la la la la la la la la la la la la
 la la la Mi- ña Nai per me ca-
 la la la

La la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la la
 sa - re - Meu Pai por me dar o
 la la

la la la la la la la la la la la la la la la la la
 la la la la la la la la la la la la la la la la la
 do - te - Mi - ña Nai por me ca -
 la la la la la la Mi - ña Nat por me ca -

la
 la la la la la la la la la la la la la la la la la
 sa - re - Meu Pai por me dar o
 sa - re por me ca - sare, Meu Pai por me dar o

Musical score for 'La La La' featuring three staves. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The lyrics 'la la la' are repeated four times across the staves. The bass staff includes lyrics for 'de-te-' and 'un-ha per-'. The music consists of eighth and sixteenth note patterns.

la la

la la la la la la la la la la la la la la la la la la

fi - a - Rom - pe - ron le os pes o

fi - a - Rom - pe - ron le os pes o

Musical score for "Rompen los Pescados" featuring four staves of music. The lyrics are as follows:

la la la Rom- pe- ron le os pes o
la la la Rom- pe- ron le os pes e
pe- te - - Rom- pe- ren le os pes e
pe- - - Rom- pa- ron le os pes o

A musical score for voice and piano. The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The first staff has lyrics "po-te -" and "Ai la le lo ai la". The second staff has lyrics "po-te -" and "Ai la le lo ai la". The third staff has lyrics "po- te," and "Ai la le lo ai la". The fourth staff has lyrics "po- - te ai la le le Ai la le le ai la".

A musical score for a vocal piece titled "La La Song". The score consists of four staves, each with a different clef (Treble, Bass, Alto, Tenor) and a key signature of one sharp (F#). The lyrics "La la la la la" are repeated across the four measures shown. The first staff has a single note followed by a rest. The second staff has a note followed by a sixteenth-note cluster. The third staff has a note followed by a sixteenth-note cluster. The fourth staff has a note followed by a sixteenth-note cluster.

Musical score for three voices (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are labeled 'la' with dynamic markings f and ff. The bass part consists of eighth-note chords. The lyrics 'perdendosi.....' are written below the bass staff.

A musical score for four voices. The top three voices are soprano, alto, and tenor, each in treble clef with a key signature of one sharp. The bottom voice is basso continuo, in bass clef with a key signature of one sharp. The vocal parts sing eighth-note patterns of 'la' on the first seven beats of each measure. The basso continuo part consists of eighth-note patterns on the first seven beats, followed by a single eighth note on the eighth beat of each measure. The vocal parts end on the eighth beat with a fermata. The basso continuo part ends on the eighth beat with a fermata. The dynamic marking *ppp* is placed above the vocal parts in the middle of the page.

MIÑA NAI POR ME CASARE

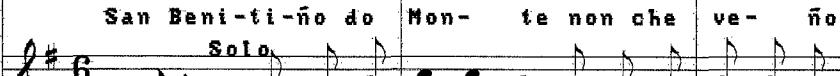
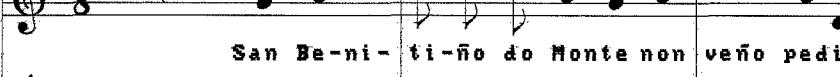
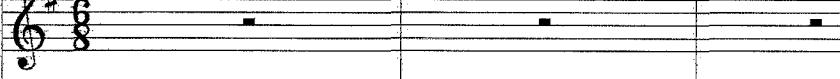
*Miña Nai por me casare
Meu pai por me dar o dote
Armaron unha porfia
Romperonle os pés o pote*

*Miña Nai por me casare
Prometeume tres ovellas
Unha cega, outra coxa
A outra non tiña orellas*

SAN BENITIÑO DO MONTE

Med. te

Harm: JORGE ALVES BARBOSA

Sopranos	
Contraltos	
Tenores	
Baixos	

Tutti

pan;

San Be - ni - ti - ño do Monte non che

Tutti

pan non ve - ño; San Be - ni - ti - ño do Monte non che

Tutti

San Be-ni - ti - ñe de Monte non

ve - ño pe - dir pan.
 ve - ño pe - dir pan.
 ve - ño pe - dir, pe - dir pan.
 Pe - dir pan.

Solo
 ve - ño - che pe - dir un solo
 ve - ño - che

A musical score for a three-part vocal arrangement. The top two parts are soprano voices, each with a treble clef and one sharp. The bottom part is a basso continuo, indicated by a bass clef. The vocal parts consist of a single melodic line with lyrics: 'Me- zo que fa- ga tre- mer o chan.' The basso continuo part provides harmonic support with sustained notes and rhythmic patterns.

ze
mer.
chan.

O San Beni-

Pararara ra pa pa pan pararara ra pa pa pan pararara

Sheet music for three voices and piano.

Top Voice:

ti-ño de Mon-te Re-
don- de Eiche d'ir a la s'in-da vi-voe non
pam pararara ra pa pa

Middle Voice:

pan pararara ra pa pa pan
pan pararara ra pa pa pan

Bass:

ra pa pa pan pararara ra pa pa pan pararara ra pa pa pa pa pa

Top Voice:

Mor- ro Eiche de com-prar un-ha bo- ta de vi- ño e un a-na-

Middle Voice:

pan pa pa pan pa pa pan pararara ra pa pa pan pararara ra pa pa

Bass:

pa pa pa pan pararara ra pa pa pan pararara ra pa pa pan pararara

Top Voice:

O San He-ni- ti- ño do Mon-te Re-

Middle Voice:

qui- ño de pan pre ca- mi- ño Pararara ra pa pa

Bass:

pan pan pa pa pa pan pararara ra pa pa pa pa pa

Piano:

ra pa pa pa pa pan pa pa

don-de Eiche d'ir a-la s'in-da vi-ve en-nor-re Eiche de con-

pan pararara ra pa pa pan pararara ra pa pa pan pararara ra pa pa

pa pa pa pan pararara ra pa pa

pan pa pa pan pararara ra pa pa pa pa pa pan pa pa pa pa pa

para un-ha bo-ta de vi-ño e un a-na-qui-ño de pan pro ca-

pan pararara ra pa pa pan pararara ra pa pa tan pararara ra pa pa

pa pa pa pa pa pa pa pa pan pararara ra pa pa pa pa pa

pan pa pa pa pararara ra pa pa pan pararara ra pa pa pa pa pa

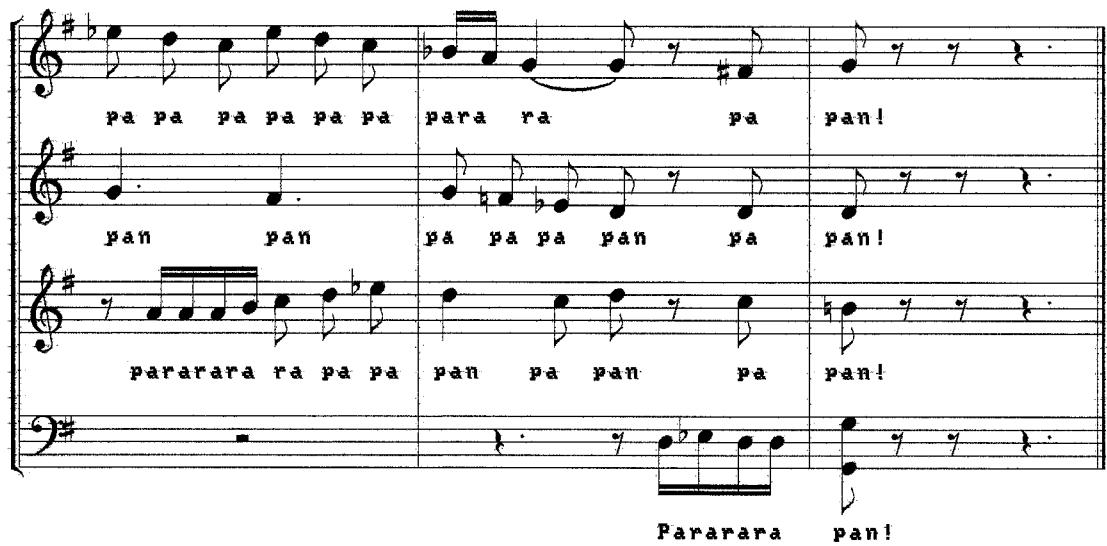
I. Para terminar...

mi-ñe. mi-ñe Pararara

pa pa pa pan pa pa pa pan pararara ra pa pa pa pa pa

pan pa pan. pan pa pan.

pan!



pa pa pa pa pa para ra pa pan!

pan pan pa pa pa pan ya pan!

pararara ra pa pa pan pa pan pa pan!

Pararara pan!

SAN BENITIÑO DO MONTE

San Benitiño do Monte

Non che veño pedir pan

Veñoche pedir un mozo

Que faga tremer o chan

Ó San Benitiño do Monte Redondo

Eiche de ir alá se inda vivo e non morro

Eiche de levar unha bota de viño

E un anaquiño de pan para o camiño

" HOSANA IN EXCELSIS... "

(Villancico)

Allegro

Harm: JORGE ALVES BARBOSA

Sopranos

Contraltos

Tenores

Baixos

E se tedes pitostambores e

Rapades e ve-llios Mangad'as polainas pum pum pum pum

gaitas fuxide es-ta noite pra Belen con nos pra alabar can-tando o Filliño de

pum pum pum pum pum

Deus, pra alabar can-tan do o Filliño de Deus. Fuxide esta noi-te pra Belen con

pum pum pum pum Fuxide esta noi-te pra Belen con

B.C.

B.C.

nos pra alabar can-tando o Filli-nó de Deus. Do

nos pra alabar can-tando o Filli-nó de Deus. Pum pum pum pum pum pum pum

This musical score consists of three staves. The top two staves are soprano (S) and alto (A), both in treble clef, with lyrics in Portuguese: "nos pra alabar can-tando o Filli-nó de Deus. Do". The third staff is bass (B), in bass clef, with lyrics in Portuguese: "nos pra alabar can-tando o Filli-nó de Deus. Pum pum pum pum pum pum pum". The music includes various note values and rests, with some notes connected by horizontal lines.

ce-o baixou un An- xel che-o de go-zo e con- ten- to anun-

pum pum pum pum pum pum Anun-

This section continues the musical score from the previous page. It features three staves: soprano, alto, and bass. The lyrics in Portuguese are: "ce-o baixou un An- xel che-o de go-zo e con- ten- to anun-". The vocal parts are supported by rhythmic patterns on the bass staff.

En

dia lle os pas- te- res de Xe-sus e na-de- men- te.

dia lle os pas- te- res de Xe-sus e na-de- men- te. En

This final section of the musical score concludes the piece. It uses three staves: soprano, alto, and bass. The lyrics in Portuguese are: "En dia lle os pas- te- res de Xe-sus e na-de- men- te." and "dia lle os pas- te- res de Xe-sus e na-de- men- te. En". The music ends with a final cadence on the bass staff.

A musical score for 'A Belen' featuring four staves of music. The lyrics are as follows:

un portal de Be-len entreunha mu-la e un boi,

En un per-tal de Be-len

un portal de Be-len entreunha mu-la e un boi,

Te-
 ra sua cuna esta noi- te todo un Deus todoun Deus todoun Rei. Te-
 ra su-a cuna esta noi- te todo un Deus todoun Deus todoun Rei. Te-
 Te-
 ra sua cuna esta noite un Deus un Deus un Rei. Te-

Todo un Rei.

ra sua cuna esta nei- te tedeun Deus tedeun Deus tedeun Rei.

ra sua cuna esta nei- te tedeun Deus tedeun Deus tedeun Rei.

ra sua cuna esta nei- te tedeun Deus tedeun Deus tedeun Rei.

Le-vantade os o-llos, mi-rade pras nu-bes
 Le-vantade os o-llos, mi-rade pras nu-bes
 Le-vantadeos o-llos, mi-rade pras
 Le-vanta-de os o-llos, mi-ra-de pras

Ve-redes bai-xan-do bo-ni-tos Que-ru-bes.
 Ve-redes bai-xan-do be-nites Que-ru-bes.
 nu-bes. Ve-redes bai-xan-do Que-ru-bes.
 nu-bes E ve-re-des bai-xan-do bo-ni-tos Que-

Pra Be-len can-tan-do can-pantes e a-le-gres.
 Pra Be-len can-tan-do can-pantes e a-le-gres.
 Glo-ria Ho-sa-na in ex-cel-sis! Glo-ria Ho-
 ru-bes. Glo-ria!

42

Three staves of musical notation for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing in homophony, while the basso continuo provides harmonic support.

pra de-air Ilo Ne- no! Ho- sa nain excel- sis!

pra de-air Ilo Ne- no! Ho- sa nain ex-cel- sis! Ho- sa- na

sa- na, Ho- sa- na!

sa- na in ex- cel- sis!

Pra de- air Ilo

Glo- ria, Ho- sa- na! Ho- sa- na in ex- cel- sis!

Three staves of musical notation for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing in homophony, while the basso continuo provides harmonic support.

Pra de-air Ilo Ne- no! Ho- sa-nain excel- sis!

Pra de-air Ilo Ne- no! Ho- sa-nain excel- sis!

Ne- no!

Ho- sa- na in ex- cel-sis!

Glo- ria, Ho- sa- na! Ho- sa- na in ex- cel-sis!

HOSANA IN EXCELSIS (Villancico)

*Rapaces e vellos, mangade as polainas
 E se tedes pitos, tambores e gaitas
 Fuxide esta noite pra Belén con nos
 Pra alabar cantando o filliño de Deus*

*Do ceo baixou un anxel
 Cheo de gozo e contento
 Anuncialle os pastores
 De Jesus o Nacemento*

*En un portal de Belén
 Entre unha mula e um boi
 Tera sua cuna esta noite
 Todo un Deus todo un Rei*

*Levantad os ollos
 Mirade pras nubes
 Veredes baixando
 Bonitois querubes
 Pra Belén cantando
 Campantes e alegres
 Pra decir lle o Neno
 "Hosana in excelsis"*

Tres "Baladas" de Juan Montes

LONXE DA TERRIÑA

46

JUAN MONTES
J. ALVES BARBOSA

Tenor solo
Alto solo

Sopranos

Contraltos

Tenores

Baixos

ben legato sempre

p Lon-

p Oh...

Lon- xe

p Len-

xe Lon-

p Lon-

xe

TENOR SOLO:

LON-XE DA TER-RI- ÑA LONXE DO MEU LAR

Lonxe do neu lar Len- xe de

QUE MORRI-ÑA TE- ÑO QU'ANGUSTIAS ME DAN.

NON CHE NEGDA BO-NI-

xe de meu lar Non che ne- goa

meu lar Non che ne- goa

do meu lar do meu lar

meu

lar qu'an- gus-

tias

TU- RA CE- Í-ÑO DES- TA TER-RI- ÑA CE- Í-ÑO DA TERRA ALLEI-A,
 bo-ni- tu- ra, ae- i-
 be-ni- tu- ra, ae- i-
 - - At, - quen che me de-
 Me - dan Quen che me de- ra na

QUEN CHE ME DE-RA NA MI- NÁ!

no quen de- ra, at
ne quen de- ra, ai,
ra Ai meu a- la- ta quen che me dera na

mi- ná!

ALTO SOLO:

Quen che me de-ra na
ni- ña.

Quen che me de- ra na
ni- ña.

ai neu

a- la-

Quen che me de-ra na

AI MEU A- LA- LÁ CANDO T'O- I- REI?

CHOU-SAS E SE-A-RAS, CAN-DO VOS VE-REI?
 cresc. molto...

Ai meu a-la-
 son as ro-sas destes
 can-do t'o-i-rei? son as ro-sas destes
 Ai! meu a-la-la, meu a-la-

TENOR SOLO:

lá can-do t'o-i-rei? Ai quen a- lá che me de-
campos o- len-tes e bo-ni- ti-ñas, quen de-
campos o- lem-tes e bo-ni- ti-ñas, quen de-
lá, can-do t'o-i-rei? Ai, quen a- lá che me de-
ra

AN- QUE DEITAD' EN OR- TI- GAS!

an-que dei-ta-d'en or- ti- gas!

an-que dei-ta-d'en or- ti- gas!

anque dei-ta-d'en or- ti- gas!

anque dei-ta-d'en or- ti- gas! Lon-xe da ter- riña qu'angustias me

5

Lon-xe da- ter- riña qu'angustia me

Lon-xe da ter- riña qu'angustias me dan!

os que vais pra

dan! Os que vais pra e-la con vos me le-vai!

ALTO SOLO:

dan Os que vais pra e-la con vos me le-

Lon-xe da ter- riña de meu lar.

e-la con vos me le-vai, con vos

Con - vos

OS QUE VAIS PRA E-LA CON VOS ME LE-VAI!

LE- VAI!

"LONXE DA TERRIÑA..."

- Poema de Aureliano Pereira

*Lonxe da terriña, lonxe do meu lar
 Que morriña teño, que angustias me dan!*

*Non che nego a bonitura
 Ceiño desta terriña
 Ceiño da terra alleia
 Quen che me dera na miña*

*Ai meu alalá, cando t' oirei?
 Chousas e searas, cando vos verei?*

*Sen as rosas destes campos
 Olentes e bonitñas
 Ai quen ala che me dera
 Anque deitado en ortigas*

*Lonxe da terriña que angustias me dan
 Os que vais pra ela con vos me levai!*

UNHA NOITE NA EIRA DO TRIGO...

JUAN MONTES
JORGE ALVES BARBOSA

Andantino

Andantino

Sopranos 6/8

Centraltes 6/8

Tenores 6/8

Baixos 6/8

Oh

Oh

Oh

Oh

Oh

Oh

Oh

Oh

Un-ha

Un-ha

Sheet Music for Treble and Bass Voices

Key: G major (indicated by a G-sharp symbol)

Time Signature: Common Time (indicated by a 'C')

Notes: Whole notes, half notes, quarter notes, eighth notes, sixteenth notes.

Text:

Noite na ei- ra de tri-ge e re- fre- xe de bran- ce lu-

noi- te un- ha noi- te un- ha noi- te un- ha

Sheet Music for Treble and Bass Voices

Key: G major (indicated by a G-sharp symbol)

Time Signature: Common Time (indicated by a 'C')

Notes: Whole notes, half notes, quarter notes, eighth notes, sixteenth notes.

Text:

ar, un- ha ne- na cho- ra- ba, doi- ta- da os des-

noi- te un- ha noi- te un- ha noi- te un- ha

Sheet Music for Treble and Bass Voices

Key: G major (indicated by a G-sharp symbol)

Time Signature: Common Time (indicated by a 'C')

Notes: Whole notes, half notes, quarter notes, eighth notes, sixteenth notes.

Text:

dans dun a-man-te ga- lan. A fri- xi-dae quei-xe- sa de-

noi- te un- ha noi- te, E de- ci-

"Xa
 non
 te-
 ci- a! " Xa ne mun- de non te- ño nin- guen; veu mor-
 at "Xa non te- ño, non te- ño nin-guen, non

ño
 nin-
 rer si non vem os meus o- llos os o- lli-nos do meu do- ce
 te- ño nin-guen, non te- ño nin- guen, non te- ño nin- guen non

quen"; non te-
 ben". E es- tes ai- es de me- lan- de- li- a ca- mi-
 te- ño non te- ño nin-

Musical score for 'El Pintor' featuring three vocal parts (Soprano, Alto, Tenor) and a piano part. The vocal parts sing in unison, with lyrics in Spanish. The piano part provides harmonic support with eighth-note patterns. The vocal line includes melodic phrases like 'ñó', 'na-ban nas a-las do', 'ven-to', 'nín-guen.', and 'E o la-'.

Musical score for 'Memento' featuring three vocal parts (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts enter sequentially, with the Alto starting the piece. The lyrics are as follows:

Soprano: nin-

Alto: men-to re-pe- ti-a: "xa no

Tenor: mun-do non te-no nin-

Piano accompaniment (implied by the bass line and harmonic progression):

Men- to re-pe- ti- ai: " Non te- ño non

Soprano lyrics: guen, nin-guen, - nin- guen., Oh....

Alto lyrics: guen, nin- guen'', Oh...

Bass lyrics: te- no, non, te- no, nin-

oh.....

oh.....

eh

guen.

Lon-xe

oh

oh

oh

de-la, de pe se-br'a pro-a,

dun a- le- ve e ne-grei-ro va-

oh

eh

eh

por, e- ni- gra-vaa ca- ni- ño da A- meri- ca vai o

pe-bre in-fe-liz a-ma-der; E e mi- rar as xen-tis an-de-

(sotto voce)

Uh!

ri-nas, ca-ra a ter-ra que dei-xa cru-zar, "Quen pu-

uh

eh

oh

de-ra dar vol-ta" pen-sa-va, "Quen pu- de- ra con-vos-co vo-

uh

oh

ar. Mais as a- ves e o Bar- do fu- xi- an sin o-

uh

oh

oh

ir seus a-MAR-gos la- men- tos,

So-lo os

Solo os ventos re-pe- ti- an Oh ...

Solo os ventos re-pe- ti- an oh ...

ventos re-pe- ti- an quen pu- de- ra ve- ventos re-pe- ti- an quen pu- de- ra con-vos-co vo-

A musical score page featuring four staves. The top three staves represent vocal parts: Soprano (treble clef), Alto (treble clef), and Tenor (bass clef). The bottom staff represents the Bassoon (bass clef). The music is in common time, with a key signature of one flat. The vocal parts sing "oh", "oh", "ar.", and "oh". The bassoon part has sustained notes and dynamic markings like forte and piano. The piano accompaniment is indicated by a treble clef and a bass clef at the beginning of the page.

Musical score for "Noi-tes cra-ras d'amores" featuring three staves. The top staff uses soprano clef, the middle staff alto clef, and the bottom staff bass clef. The lyrics are: "oh Noi- tes cra- ras d'a-mo-res e", "oh Noi- tes", "oh Noi- tes", and "oh Noi- tes cra- ras d'a-mo-res e". Measure lines and rests are present between the vocal parts.

lu-a, des-d'en- don que tristeza em vos vai,
 pr'os que
 ora- ras,
 cra- ras
 cra- ras
 cra- ras
 lu-a, des-d'en- ton que tristeza em vos vai,
 pr'os que

vi-ran chorar un-ha Ne-na pr'os que vi-ran un bar-do mar-

d'a-mer de lu-

d'a-mer de lu-

vi-ran cho-rar un-ha Na- na,pr'os que vi-ran un bar-do mar-

char. Un- ha

na Dun a- Mor ce-les-tial, ver-da-

na Dun a- Mor ce-les-tial, ver-da-

char. Un- ha

- ce- va, At!

dei-ro, que-dou so-lo de ba-gas a pro-

dei-re, que-dou so-lo de ba-gas a pre- va!

- ce- - va, At!

Sheet Music for Treble and Bass Voices:

Music Staff 1 (Treble):

Music Staff 2 (Treble):

Music Staff 3 (Treble):

Music Staff 4 (Bass):

Lyrics:

un-ha ce-va nun ou- tei-ro e un ca-

Sheet Music for Treble and Bass Voices:

Music Staff 1 (Treble):

Music Staff 2 (Treble):

Music Staff 3 (Treble):

Music Staff 4 (Bass):

Lyrics:

do do Mar.

da- ura ne fundo do Mar.

da-vre no fundo do Mar. No fundo do Mar.

da-vre no fundo do Mar. No fundo do Mar.

da-vre no fundo do Mar. No fundo do Mar.

Sheet Music for Treble and Bass Voices:

Music Staff 1 (Treble):

Music Staff 2 (Treble):

Music Staff 3 (Treble):

Music Staff 4 (Bass):

Lyrics:

de Mar.

- do Mar.

rall..... Mar.

mar, do Mar.

fun-do no fun-do do Mar.

"UNHA NOITE NA EIRA DO TRIGO... "

- Poema de Curros Enriquez

*Unha noite, na eira do trigo
 O refrexo do branco luar
 Unha nena choraba coitada
 Os desdens de un amante galán
 A frixida e queixosa decia:
 "Xa no mundo non teño ninguen
 Vou morrer si non ven os meus ollos
 Os olliños do meu doce ben"
 E estes aies de melancolia
 Camiñaban nas alas do vento
 E o lamento repetía
 "Xa no mundo non teño ninguen"*

*Lonxe dela, de pe, sobre a proa
 De un aleve e negreiro vapor
 Emigrado a camiño da América
 Vai o pobre e infeliz amador
 E ó mirar as xentis andoriñas
 Cara a terra que deixa cruzar
 "Quen pudera dar volta" - pensaba
 "Quen pudera convosco voar"
 Mais as aves e o barco fuxian
 Sin oír seus amargos lamentos
 So os ventos repetían
 "Quen pudera convosco voar"*

*Noites craras de amores e lua
 Desde entón que tristeza en vos vai
 Pros que viram chorar unha nena
 Pros que viram un barco marchar
 Dun amor celestial, verdadeiro
 Quedou solo de bagas a prova:
 Unha cova num outeiro
 E um cadavre no fondo do mar...*

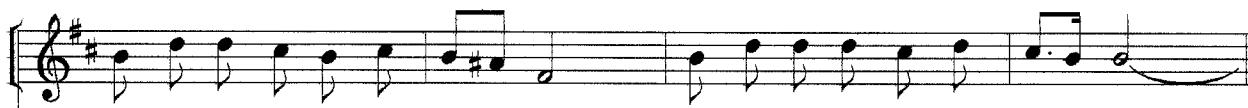
NEGRA SOMBRA

63

JUAN MONTES
J. ALVES BARBOSA

Moderator:

Soprano solista



Can-do penso que te fu- ches ne-gra sombra que m'assombra;

O pe dos teus ca-be- za- les torn-nas faden-do me no- fa.

Can-do ma-xi-no qu'es i- da, no mesmo sol te m'a-

Mos-tras Ee-res a estrela que bri- lla ee- res

B.C.

B.C.

B.C.

B.C.

B.C.

Musical score for "Canción del Viento". The score consists of four staves. The top staff has a treble clef, two sharps, and a key signature of F major. The lyrics "o ven-to que zo-a." are written below the notes. The second staff starts with a rest. The third staff has a treble clef, two sharps, and the lyrics "B.C." below the notes. The fourth staff has a bass clef, one sharp, and the lyrics "Si cantan es tí que dan-tas si" below the notes. The bottom staff has a bass clef, one sharp, and the lyrics "B.C." below the notes.

Si cheran es tí que cho-
 can- tas e cho- ras
 choran es tí que cho- ras es o mar- mu- rio do rí- o ees a
 ran,

En todo estas ti es to- do pra
 B.C.
 noites es au- ro ra. En todo es-tas ti es
 Es to- - do
 Es a noite es au- ro- ra. Pra

mim em mim mes-mo mo- ras nim me dei-xa- ras ti nun- ca, sombra
 to- do. Nin dei- xa- ras
 Pra mim em mim mes-mo mo- ras Nun- ca
 mim em mim mo- ras. Nun-

(fora e crescendo...)

Ne- gra som- bra,
 que sem- pre m'as-som- bras. Nim me dei-xa-ras ti nun- ca,
 ti nun- ca. Ne- gra
 - nun- ca m'assom-bras. Nim me dei-xa-ras ti nun-
 ca m'as- som- bras. Ne- gra

Na- gra SOM- bra Ne- gra SOM-

Sempre m'as- som- bras.

Som- bra sempre m'as-som- bras. la la la

Sombra que sempre m'assom- bras Sombra sempre m'assom- bras

SOM- bra La la La la la la la

bra!

La la la la la la la la

la la la la la la la la B.C.

B.C.

La la la la la la la la B.C.

B.C.

B.C.

B.C.

B.C.

B.C.

B.C.

rall. Molte.....

La la la la la B.C. -

"NEGRA SOMBRA..."

- Poema de Rosalia Castro

*Cando penso que te fuches
 Negra Sombra que me assombras
 O pe dos teus cabezales
 Tornas facendome mofa...*

*Cando maxino que és ida
 No mesmo sol te me amostras
 Eres a estrela que brilla
 E eres o vento que zoa*

*Si cantan es ti que cantas
 Si chorán es ti que chorás
 Es o marmurio do río
 E es a noite e es a aurora*

*En todo estas, ti es todo
 Pra mim e em mim mesmo moras
 Nim me deixaras ti nunca
 Sombra que sempre m' assombras...*