

Asturias Patria Querida

Tonada Asturiana (ritmo orientativo)

Musical score for the first section of the song. The score consists of two staves: Treble (soprano) and Bass (bass). The key signature is A major (no sharps or flats). The time signature is 4/4. The melody is simple, featuring eighth and sixteenth note patterns. The bass staff provides harmonic support with sustained notes and occasional eighth-note chords.

Musical score for the second section of the song, starting at measure 8. The staves and key signature remain the same. The melody continues with eighth and sixteenth note patterns. The bass staff provides harmonic support with sustained notes and occasional eighth-note chords.

Musical score for the third section of the song, starting at measure 15. The staves and key signature remain the same. The melody becomes more rhythmic, featuring eighth and sixteenth note patterns. The bass staff provides harmonic support with sustained notes and occasional eighth-note chords. The section ends with a repeat sign and a first ending sign.

Musical score for the final section of the song, starting at measure 22. The staves and key signature remain the same. The melody continues with eighth and sixteenth note patterns. The bass staff provides harmonic support with sustained notes and occasional eighth-note chords. The section ends with a final ending sign.

ASTURIAS PATRIA QUERIDA

C

F

C

Asturias Patria querida, Asturias de mis amores.

F

C

¡Quién estuviera en Asturias en todas las ocasiones!

F

C

Tengo de subir al árbol, tengo de coger la flor

G

C

Y dársela a mi morena que la ponga en el balcón.

F

C

Que la ponga en el balcón, que la deje de poner

G

C

Tengo de subir al árbol y la flor he de coger.

Cielito Lindo

Transcrip. SVN

A C G

9

C

25 G C

33 B2 C F G C

CIELITO LINDO

C G7
De la Sierra Morena, cielito lindo, vienen bajando
C
un par de ojitos negros, cielito lindo, de, contrabando.

C G7
Ese lunar que tienes, cielito lindo, junto a la boca,
C
no se lo des a nadie, cielito lindo, que a mí me toca.

Coro (X2 VECES)

C7 F G C
Ay, Ay, Ay, Ay, Canta y no llores
G7 C
Porque cantando se alegran, cielito lindo los corazones.

C G7
Una flecha en el aire, cielito lindo, lanzó Cupido,
C
me la tiró jugando, cielito lindo, y a mi me ha herido.

C G7
Pájaro que abandona, cielito lindo, su primer nido,
C
si lo encuentra ocupado, cielito lindo, bien merecido.

Coro 2x

De colores

Transcripción Silvia von Nadie

3/4 time signature, treble clef.

1. C (Measures 1-10)

11. G7 (Measures 11-20)

21. C (Measures 21-30)

30. C, G7, F (Measures 31-40)

38. F, C, G7, C (Measures 41-50)

Chords indicated above the staff: C, G7, C, C7, F, C, G7, C.

DE COLORES

C

De colores

G7

De colores se visten los campos en la primavera

De colores

C

De colores son los pajaritos que vienen de afuera

De colores

F

De colores es el arco iris que vemos lucir

C

G7

Y por eso los grandes amores de muchos colores

C

Me gustan a mí

Eres alta y delgada

Transcripción Silvia von Nadie

2

3/4

C F C G C G C

Notes: The first measure has a single C note. The second measure has a F note followed by a C note. The third measure has a G note followed by a C note. The fourth measure has a G note followed by a C note. The fifth measure has a G note followed by a C note.

9

F C G C C G C

Notes: The first measure has a single F note. The second measure has a C note followed by a G note. The third measure has a C note followed by a G note. The fourth measure has a C note followed by a G note. The fifth measure has a C note followed by a G note.

16

F C F C F C G C C G C

Notes: The first measure has a single F note. The second measure has a C note followed by a F note. The third measure has a C note followed by a F note. The fourth measure has a C note followed by a F note. The fifth measure has a C note followed by a G note. The sixth measure has a C note followed by a G note. The seventh measure has a C note followed by a G note.

Eres alta y delgada

C F C

Eres alta y delgada

G7 C

Como tu madre

Morena salada

C G7 C

Como tu madre

F C

Bendita sea la rama

G7 C

Que al tronco sale

Morena salada

G7 C

Que al tronco sale

F C

Niña, pasó la noche

F C

Niña, pensando en ti

F C

Por tu amor yo me muero

C G7 C

Desde que te vi

Morena salada

C G7 C

Desde que te vi

Guadalajara en un llano

Transcripción Silvia von Nadie

F

14

B \flat

F

C7

GUADALAJARA EN UN LLANO

F

Guadalajara en un llano, México en una laguna x2

Bb

F

Me he de comer esa tuna, Me he de comer esa tuna

C7

F

Me he de comer esa tuna, aunque me espine la mano.

F

Dicen que soy hombre malo, malo y mal averiguado x2

Bb

F

porque me comí un durazno, porque me comí un durazno

C7

F

porque me comí un durazno, de corazón colorado.

F

L' águila siendo animal se retrató en el dinero x2

Bb

F

para subir al nopal, para subir al nopal

C7

F

para subir al nopal pidió permiso primero.

La farola del mar

Canción tradicional canaria

Transcripción Silvia von Nadie

Musical notation for the first line of the song. The key signature is one flat (F major). The time signature is 3/4. The melody consists of eighth and sixteenth notes. The line starts with a half note (F), followed by a series of eighth and sixteenth notes. It then continues with a half note (F), followed by a series of eighth and sixteenth notes. The line ends with a half note (F).

Musical notation for the second line of the song. The key signature is one flat (F major). The time signature is 3/4. The melody consists of eighth and sixteenth notes. The line starts with a half note (F), followed by a series of eighth and sixteenth notes. It then continues with a half note (F), followed by a series of eighth and sixteenth notes. The line ends with a half note (F).

LA FAROLA DEL MAR

F

C7

Esta noche no alumbría la farola del mar

F

esta noche no alumbría porque no tiene gas.

C7

Porque no tiene gas, porque no tiene gas,

F

esta noche no alumbría la farola del mar.

F

C7

En Santa Cruz venden coles en La Laguna bubangos

F

en “San Isidro” yo “vide” todos los magos bailando.

C7

Todos los magos bailando, todos los magos bailando,

F

en Santa Cruz venden coles en La Laguna bubangos.

F

C7

No sé qué tienen las penas, que no las puedo dejar,

F

con el vino las alejo pero luego volverán.

C7

Pero luego volverán, pero luego volverán,

F

no sé qué tienen las penas, que no las puedo dejar.

Na veira do mar

Canción popular gallega

Silvia von Nadie

1

2/4 time signature. Treble and bass staves. Key signature: G major (no sharps or flats). The melody consists of eighth and sixteenth note patterns. The bass part features continuous eighth-note chords. Roman numerals G, C, F, G are placed above the staff to indicate harmonic progress.

9

2/4 time signature. Treble and bass staves. Key signature: G major (no sharps or flats). The melody continues with eighth and sixteenth note patterns. The bass part consists of eighth-note chords. Roman numerals G, C, F, G are placed above the staff.

17

2/4 time signature. Treble and bass staves. Key signature: G major (no sharps or flats). The melody features eighth and sixteenth note patterns. The bass part consists of eighth-note chords. Roman numerals G, C, F, G are placed above the staff.

24

2/4 time signature. Treble and bass staves. Key signature: G major (no sharps or flats). The melody consists of eighth and sixteenth note patterns. The bass part consists of eighth-note chords. Roman numerals G, C, G are placed above the staff.

33

2/4 time signature. Treble and bass staves. Key signature: C major (no sharps or flats). The melody consists of eighth and sixteenth note patterns. The bass part consists of eighth-note chords. Roman numerals C, G, C, C are placed above the staff.

NA VEIRA DO MAR

G7 C F G

Ojos verdes son traidores, Ojos verdes son traidores,

G7 C

Azules son mentireiros,

F G7! G7! C

Los negros y acastañados son firmes y verdadeiros.

F G7! G7! C

Los negros y acastañados son firmes y verdadeiros.

C

N'a veira, n'a veira, n'a veira do mar

G7 C

Hay una barquinha pra ir a navegar,

C

Pra ir a navegar, pra ir a navegar,

G7 C

N'a veira, n'a veira, n'a veira do mar.

G7 C F G

Cinco sentidos tenemos, Cinco sentidos tenemos,

G7 C

Los cinco necesitamos

F G7! G7! C

Pero los cinco perdemos cuando nos enamoramos.

F G7! G7! C

Pero los cinco perdemos cuando nos enamoramos.

C

N'a veira, n'a veira, n'a veira do mar

G7 C

Hay una barquinha pra ir a navegar,

C

Pra ir a navegar, pra ir a navegar,

G7 C

N'a veira, n'a veira, n'a veira do mar.

Tres hojitas madre

Transcrip: SVN

4 Dm Gm Dm Dm Gm Dm

This measure consists of four 4/4 time signatures. The first two are in D minor (Dm), the third is in G minor (Gm), and the fourth is in D minor (Dm). The notes are primarily eighth notes, with some sixteenth-note patterns.

5 Gm Dm A7 Dm Gm Dm A7 Dm

This measure consists of eight 4/4 time signatures. The notes are eighth notes, with some sixteenth-note patterns. The chords are G minor, D minor, A7, D minor, G minor, D minor, A7, and D minor.

9 Gm Dm A7 Dm

This measure consists of four 4/4 time signatures. The notes are eighth notes, with some sixteenth-note patterns. The chords are G minor, D minor, A7, and D minor. The score ends with a double bar line.

Tres hojitas madre

Dm

Tres hojitas, madre, tiene el arbolé

Dm

La una en la rama, la dos en el pie

La dos en el pie, la dos en el pie

Gm Dm A7 Dm

Inés, Inés, Inesita, Inés

Gm Dm A7 Dm

Inés, Inés, Inesita, Inés

Dm

Dábales el aire meneábanse

Dm

Dábales el aire jaleábanse

jaleábanse, jaleábanse

Gm Dm A7 Dm

Inés, Inés, Inesita, Inés

Gm Dm A7 Dm

Inés, Inés, Inesita, Inés

Dm

Abreme la puerta que te vengo a ver

Abreme la puerta que te vengo a ver

Que te vengo a ver, que te vengo a ver

Gm Dm A7 Dm

Inés, Inés, Inesita, Inés

Gm Dm A7 Dm

Inés, Inés, Inesita, Inés

LA TARARA

[A]

Dm Gm D A7 1 2

[B]

Dm A7 Dm Gm A7 Dm

1. Tiene la Tarara un vestido blanco
que sólo se pone en el Jueves Santo.
2. La Tarara sí, la Tarara no,
la Tarara madre que la bailo yo.
3. Tiene la Tarara un dedito malo
que no se lo cura ningún cirujano.
4. La Tarara sí, la Tarara no...
5. Tiene la Tarara un cesto de frutas,
y si se las pido me las da maduras.
6. La Tarara sí, la Tarara no...

SI LA NIEVE RESBALA

Dm Gm Dm Gm Dm

Dm Gm Dm Gm Dm

[B]

Bb Gm Dm A7 Dm

XIRINGUELU

[A]

C

C G7 C G7

[B] C G7 C

C G7 C

[C]

F Em7 Dm7 C F C G7 1 C | 2 C FIN

[D]

C G7 C A7 Dm7 G7 1 C | 2 C

repetir B y C

Yo vendo unos ojos negros

Transcrip: SVN

9

19

27

35

A G

D

G 1. 2.

B G D G

D 1. G

2. G