

# Dos Canciones De Lorca

## Al pasar por Sevilla

SATB and Piano or Guitars

Collected and Harmonized by  
Federico Garcia Lorca  
arr. Bruce Trinkley

Andante con moto  $\text{♩} = 63$

Piano

*p* sempre legato

*mf*

con pedale

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady bass line with eighth notes. Dynamics range from piano (p) to mezzo-forte (mf). The instruction 'con pedale' is written below the left hand.

5

*pp*

Al pa-sar\_\_ por Se - vi - lla vi\_a\_u - na chi - qui - lla\_y me\_e - na - mo -

*pp*

5

Al pa-sar\_\_ por Se - vi - lla vi\_a\_u - na chi - qui - lla\_y me\_e - na - mo -

This system contains the first line of the vocal melody and piano accompaniment. The vocal line is written in a soprano clef with lyrics underneath. The piano accompaniment is in two staves. Dynamics include piano-piano (pp). A measure rest is indicated by a '5' in a box above the vocal staff.

8

*p*

ré.\_\_\_\_\_ La to - mé\_\_\_\_\_ de la ma - no y\_al\_\_ cam - pa -

*p*

8

ré.\_\_\_\_\_ La to - mé\_\_\_\_\_ de la ma - no y\_al\_\_ cam - pa -

This system contains the second line of the vocal melody and piano accompaniment. The vocal line continues with lyrics. The piano accompaniment is in two staves. Dynamics include piano (p). A measure rest is indicated by an '8' in a box above the vocal staff.

11

men - to me \_\_\_ la lle - vé.

11

14

*mp* Al pa - sar \_\_\_ por Se - vi - lla vi\_a\_u - na chi - qui - lla\_y me\_e - na - mo -

14

*mp* Al pa - sar \_\_\_ por Se - vi - lla vi\_a\_u - na chi - qui - lla\_y me\_e - na - mo -

17

ré. \_\_\_ La to - mé \_\_\_ de la ma - no y\_al \_\_\_ cam - pa -

17

ré. \_\_\_ La to - mé \_\_\_ de la ma - no y\_al \_\_\_ cam - pa -

*8va*

*a la chitarra*

20

*poco rit. a tempo*

men - to me la lle - vé.

*poco rit. a tempo*

men - to me la lle - vé.

(8<sup>va</sup>)

20

*poco rit. a tempo*

23

*mp cresc.*

Le di - je, le di - je, ro - sa tem -

*mp cresc.*

Le di - je, le di - je, ro - sa tem -

*mf cresc.*

Le di - je: Se - vi - lla - na, ro - sa tem - pra - na, cla - vel de\_o -

*mp cresc.*

Le di - je, le di - je, ro - sa tem -

23

*mp cresc. simile*

# Zorongo

SATB and Piano or Guitars

11

Andalusian Dance

Smooth, rhythmic and obsessive

Collected and Harmonized F.G.L.  
arr. Bruce Trinkley

Musical score for Soprano, Alto, Tenor, Bass, and Piano/Guitars, measures 1-4. The score is in 3/4 time and D major. The vocal parts (Soprano, Alto, Tenor, Bass) are marked *p* and *Mm*. The piano part is marked *mf* and *p*, with the instruction *con pedale*.

Musical score for Soprano, Alto, Tenor, Bass, and Piano/Guitars, measures 5-8. The score is in 3/4 time and D major. The vocal parts (Soprano, Alto, Tenor, Bass) are marked *Mm*. The piano part is marked *mp* and *p*, with the instruction *con pedale*. The Soprano part has an *(optional solo)* marking.

10

go - los o - jos a - zu - les ten - go Ten o - jos a - zu - les, y el co -

*p*

8 Oo

*p*

Oo

10

14

ra - zon - ci - llo i - gual que la cres - ta de la lum - bre. Mm

*(tutti)*  
*mp*

*mp*

Mm

*mp*

8 Oo

Mm

*mp*

Oo

Mm

14

*mp*

50

ma - nos de mi ca - ri - ño te es - tán bor-dan-do\_u-na ca - pa con a -  
 ma - nos de mi ca - ri - ño te es - tán bor-dan-do\_u-na ca - pa con a -  
*p cresc. poco a poco*  
 Oo  
*p cresc. poco a poco*  
 Oo

50

*cresc. poco a poco*

54

gre - mán de\_al - he - li - es y con es - cla - vi - na de\_a - gua. Cuan -  
 gre - mán de\_al - he - li - es y con es - cla - vi - na de\_a - gua. Cuan -  
 Cuan -  
 Cuan -

54

*f*

58

do fuis-te no-vio mi-o por la pri-ma-ve-ra blan-ca, los cas-

do fuis-te no-vio mi-o por la pri-ma-ve-ra blan-ca, los cas-

do fuis-te no-vio mi-o por la pri-ma-ve-ra blan-ca, los cas-

do fuis-te no-vio mi-o por la pri-ma-ve-ra blan-ca, los cas-

58

62

cos de tu ca-ba-llo cua-tro so-llo-zos de pla-ta. La lu- *mf*

cos de tu ca-ba-llo cua-tro so-llo-zos de pla-ta. La lu- *mf*

cos de tu ca-ba-llo cua-tro so-llo-zos de pla-ta. La lu- *mf*

cos de tu ca-ba-llo cua-tro so-llo-zos de pla-ta. La lu- *mf*

62