

## PUNTO DE HABANERA (Siglo XVIII)

Habanera Strain (18th Century)

NÉSTOR LUJÁN

XAVIER MONTSALVATGE

## Tempo de Guajiras

Piano introduction for 'Tempo de Guajiras'. The score is in 6/8 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The piece starts with a piano (*p*) dynamic. The melody consists of eighth and quarter notes, with some triplet-like rhythms. The bass line provides a steady accompaniment with eighth notes and chords. The piece ends with a double bar line and a fermata over the final chord.

5

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "La ni - ña cri - o - lla pa - sa con su mi - ri - ña - que blan - co." Below the lyrics is the English translation: "The creole girl goes by in her white crinoline." The music is in 6/8 time, key of B-flat major. The vocal line starts with a piano (*p*) dynamic and features a melodic line with eighth and quarter notes. The piano accompaniment provides a steady accompaniment with eighth notes and chords. The piece ends with a double bar line and a fermata over the final chord.

9

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "¡qué blan - co!" followed by a double bar line and a repeat sign. The English translation is: "1. Ho - la, cres-pón de tu es- 2. que no se es-ca - pe de 3. Tu cin - tu - ra vi - bra 1. Hey! the crepe of your 2. not to escape 3. Your waist quivers". The music is in 6/8 time, key of B-flat major. The vocal line starts with a piano (*p*) dynamic and features a melodic line with eighth and quarter notes. The piano accompaniment provides a steady accompaniment with eighth notes and chords. The piece ends with a double bar line and a fermata over the final chord.

13

pu - ma.            ¡ma - ri - ne - ros, con - tem - plad - la!    Va    mo - ja - di - ta de lu - nas que  
 pron - to            de la cár - cel de tu fal - da.    Tu    cuer - po en - cier - ra es - ta tar - de ru -  
 fi - na                con la no - ble - za de un lá - ti - go.    To - da tu piel hue - le a - le - gre a  
*foam.*                *Sailors, get a look at her!*            *She walks, moist from the droplets*  
*too soon*            *from the prison of your skirt.*        *Your body encloses, this evening,*  
*finely*                *with the nobility of a whip.*            *All your skin smells joyfully*

18

le ha - cen su piel mu - la - ta. \_\_\_\_\_  
 mor de a - brir - se de da - lia. \_\_\_\_\_  
 li - mo - nal y a na - ran - jo. \_\_\_\_\_  
*on her dusky skin.*  
*the murmur of a dahlia opening*  
*of lemon and orange trees.*

1. Ni - ña, no te que - jes, \_\_\_\_\_  
 2. Ni - ña, no te que - jes, \_\_\_\_\_  
*1/2. Little girl, don't fret.*

23

A la 3a vez al llegar al seño    Ⓢ    saltar a la CODA  
 3rd time proceed to sign    then to CODA    *molto rit.*

tan so - lo por es - ta tar - de. \_\_\_\_\_  
 tu cuer - po de fru - ta es - tá \_\_\_\_\_  
*all alone this evening*  
*Your body is fruit*

Qui - sie - ra man - dar al a - gua \_\_\_\_\_  
 dor - mi - do en fres - co bro - ca - do. \_\_\_\_\_  
*I'd like to order the water*  
*asleep in the embroidered breeze.*

*molto rit.*

\*la (sol) bemól en original  
 a (g) flat in original

CODA C

27

Los ma - ri - ne - ros te mi - ran y se te que - dan mi -  
*The sailors look at you and they keep looking at you.*

30

ran - do. La ni - ña cri - o - lla pa - sa con su mi - ri - ña que  
*The creole girl goes by with her white crinoline.*

34

blan - co i que blan - co! m

38

*pp* *rit.*

*pp.* *\* Ped.* \*