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Hochschule f. Musik u. darstellende
Kunst „Mozarteum“ in Salzburg
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CARLOS LOPEZ BUCHARDO

5 CANCIONES ARGENTINAS

AL ESTILO POPULAR

3ª. Edición


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CARLOS LÓPEZ BUCHARDO

CINCO CANCIONES

AL ESTILO POPULAR

PRENDIDITOS DE LA MANO

SI LO HALLAS....

FRESCAS SOMBRAS DE SAUCES

OYE MI LLANTO (HUAYNU)

¡MALHAYA LA SUERTE MIA!

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A la Señora ESTHER LLAVALLOL de ROCA

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Prendiditos de la mano

Poesía de MIGUEL A. CAMINO

Música de
CARLOS LÓPEZ BUCHARDO

Allegro (♩ = 112)

bien ritmado

f

p con gracia

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UB MOZARTEUM SGB.



+U23846404

Tea

p Vie-nen ba-jan - do el fal -

f marcato *p*

Tea

- de - - o Fe - li - cin-day su Ci - ria - co. Vie-nen

Tea

(b)

los dos, en si - len - cio, pren - di - di - tos de la

ma - - no.

¿Qué pu - do ha - ber e - se

di - a en-tre los e - na - mo - ra - - dos,

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a half note D4. The piano accompaniment features a treble and bass staff. The treble staff has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter rest, then a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a half note D4. The bass staff has a half note G3, a quarter rest, a quarter note A3, a quarter note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a half note D3. The word "Tea" is written below the bass staff at the beginning of each measure.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half note D4, a quarter rest, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a half note D4. The piano accompaniment features a treble and bass staff. The treble staff has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter rest, then a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a half note D4. The bass staff has a half note G3, a quarter rest, a quarter note A3, a quarter note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a half note D3. The word "Tea" is written below the bass staff at the beginning of each measure.

que vie-

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half note D4, a quarter rest, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a half note D4. The piano accompaniment features a treble and bass staff. The treble staff has a triplet of eighth notes (G4, A4, Bb4) followed by a quarter rest, then a quarter note A4, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a half note D4. The bass staff has a half note G3, a quarter rest, a quarter note A3, a quarter note Bb3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a half note D3. The word "Tea" is written below the bass staff at the beginning of each measure.

- nen tan en si - len - cio, pren - di - di - tos de la

ma - - no?

a tiempo

Fe - li - cin - da, da - me un

be - so, fue el pe - di - do de Ci - ria - co... Y be -

ff

- sa - ron - se, en si - len - cio, pren - di - di - tos de la

ma - - no.

8----- Ya -

p

- sí que un be - so se die - ron tan con - fū - sos se que -

2 Tm

- da - ron, que, mi - rán - do - se a los o - jos, se vol -

Tm Tm Tm

First system of the musical score. The vocal line (treble clef) has lyrics "vie - ron, en si - len - cio, pren - di -" and is marked "à tempo". The piano accompaniment (grand staff) features chords and arpeggios, with a "ff" (fortissimo) section marked "a tempo" and "rapidissimo".

Second system of the musical score. The vocal line (treble clef) has lyrics "- di - tos de la ma - - no." and is marked "ten.". The piano accompaniment (grand staff) features chords and arpeggios, with a "mi." (moderato) section marked "ff" (fortissimo) and "reten".

Third system of the musical score. The vocal line (treble clef) has lyrics "- di - tos de la ma - - no." and is marked "ten.". The piano accompaniment (grand staff) features chords and arpeggios, with a "ff" (fortissimo) section marked "8" (octave) and "7" (seventh).

SI LO HALLAS...

CANCION

Poesía de
MIGUEL A. CAMINO

Música de
CARLOS LÓPEZ BUCHARDO

Melancólicamente

The musical score is written for piano and voice. It consists of three systems of staves. The first system shows the piano introduction with a treble and bass staff. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano). The second system continues the piano introduction. The third system introduces the vocal line, with the lyrics "A - güi - ta que vas p'a -" written below the staff. The piano accompaniment continues with a triplet figure. The tempo/mood marking "rall. con expresión" is placed above the piano part in the third system.

p

2 Teo Teo Teo Teo Teo Teo

Teo Teo Teo Teo Teo Teo

rall. con expresión

A - güi - ta que vas p'a -

Teo Teo Teo Teo Teo Teo

- ba - jo Lle - va - da por la co - rrien - te de -

Teo Teo Teo Teo Teo

- trás de tí yo me i - rí - a en bus-ca del bien au -

Teo Teo Teo Teo Teo

- sen - te. Si lo ha llas en tu ca - - mi - no, no le cau -

Teo Teo Teo Teo Teo

ses nin - gún da - - ño; por

The first system of the musical score is in 6/8 time and B-flat major. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4, and finally a quarter note G4. The piano accompaniment (grand staff) features a bass line with half notes G2 and Bb2, and a treble line with a half note G4 and a quarter note A4. The lyrics "ses nin - gún da - - ño; por" are written below the vocal line.

mi, bé - sa - lo mil ve - - ces en cediendo

The second system continues in 6/8 time and B-flat major. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4, and finally a quarter note G4. The piano accompaniment (grand staff) features a bass line with half notes G2 and Bb2, and a treble line with a half note G4 and a quarter note A4. The lyrics "mi, bé - sa - lo mil ve - - ces en cediendo" are written below the vocal line.

mi, bé - sa - lo mil ve - - ces en

The third system continues in 6/8 time and B-flat major. The vocal line (treble clef) starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4, and finally a quarter note G4. The piano accompaniment (grand staff) features a bass line with half notes G2 and Bb2, and a treble line with a half note G4 and a quarter note A4. The lyrics "mi, bé - sa - lo mil ve - - ces en" are written below the vocal line.

a tempo

las ma - nos si te to - - ca

Tad

alargando

*muy lento**ten.*

y si te be - - be en los

Tad

la - - - bios.

ten

p

Tad

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains two measures of whole notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of three flats. The middle staff contains a complex melodic line with many beamed sixteenth notes. The bottom staff contains a bass line with several measures, including a half note and a whole note, with the word "Ped" written below it. The system concludes with a double bar line.

The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of three flats and a common time signature. It contains two measures of whole notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of three flats. The middle staff contains a complex melodic line with many beamed sixteenth notes. The bottom staff contains a bass line with several measures, including a half note and a whole note, with the word "Ped" written below it. The system concludes with a double bar line.

The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of three flats and a common time signature. It contains two measures of whole notes. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of three flats. The middle staff contains a complex melodic line with many beamed sixteenth notes. The bottom staff contains a bass line with several measures, including a half note and a whole note, with the word "Ped" written below it. The system concludes with a double bar line.

A CAJETANO TROIANI

Frescas sombras de sauces...

Poesía de
MIGUEL A. CAMINOMúsica de
CARLOS LÓPEZ BUCHARDO

Moderado (♩=68)

p armonioso

dulcemente cadencioso

ligado

con expresión

Fres-cas som-bras de sau-ces me brin-dan tus mi-

- ra - - das. Ai-re-ci to'e la sie-rra sop

cresc. *acelerando*

poco alargando

tus pa-la - - bras. Ver-dor de los na-

reten.

- ran-jos, Mi vi-da! son tus pro-me-sas;

Ped

Que cuartando es-pe-ran-zas a mi al-ma

expresivo el bajo *cresc.*

Ped

lle-gan. Fres-cor de chi-ri-mo-yos

ff

Ped

tie - nen tus la - - bios Ca - da vez que los

ve - o, Mi vi - da! me tien - tael dia - - blo

Ca - da vez que los ve - o, Mi vi - da! me tien - tael

First system of a musical score. It features a vocal line at the top with lyrics "dia" and "blo." separated by a long dash. A piano accompaniment is shown below. The piano part includes a treble and bass staff. The bass staff has a "Tao" marking. The piano part is marked with a forte "f" and the instruction "sosteniendo". A "3^a" marking is present above the piano part. The system ends with a repeat sign.

Second system of the musical score. It continues the vocal and piano parts. The piano part is marked with the instruction "con expresión". The system ends with a repeat sign.

Third system of the musical score. It continues the vocal and piano parts. The piano part is marked with the instruction "poco más animado". The system ends with a repeat sign.

En el movimiento A la par que o - ro - so tu a -

ligado

- mor es ás - pe - ro ————— co-mo el ce-drón que

cresc.

cu - ra ma - - les y da - - ños —————

acelerando *reten.*

poco alargando

Y co-mo a-gua que ba-ña, Mi vi-da! cam-pos re-se-cos.

Y al rie-go de tus ter-nu-ras, Mi vi-da!

flo-re-cen be - - - - -

alargando mucho

8

First system of a musical score. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with a whole note, followed by a half note, and then a quarter note. The piano accompaniment consists of a series of chords, each marked with a 'Tea' symbol. The tempo marking 'sos.' (sostenuto) is placed above the vocal line, and the dynamic marking 'pp' (pianissimo) is placed below the piano accompaniment.

Second system of the musical score. The vocal line continues with a series of eighth notes. The piano accompaniment consists of chords, each marked with a 'Tea' symbol. The tempo marking 'a tempo' is placed above the vocal line, and the dynamic marking 'poco poco a más animado' is placed below the piano accompaniment.

Third system of the musical score. The vocal line continues with a series of eighth notes. The piano accompaniment consists of chords, each marked with a 'Tea' symbol. The tempo marking 'rapidísimo' is placed above the vocal line, and the dynamic marking 'ff' (fortissimo) is placed below the piano accompaniment.

A MIGUEL MASTROGIANNI

OYE MI LLANTO (HUAYNU)

Poesía de
MIGUEL A. CAMINO

Música de
CARLOS LÓPEZ BUCHARDO

Grave (♩ = 72)

The piano introduction is in 6/4 time, key of D major (two sharps). It begins with a **ff** *marcado* dynamic. The right hand features a series of chords and single notes, while the left hand plays a steady bass line. A long slur covers the first two measures. The piece concludes with a *dimin.* (diminuendo) marking over the final two measures, which fade out.

The first vocal entry is on a single staff, starting with a *p* (piano) dynamic. The lyrics are "Ya que tu a-mor me des - pre - cia —". The piano accompaniment is on a grand staff (treble and bass clefs). It features a steady bass line in the left hand and chords in the right hand, with a *p* dynamic marking. A slur is placed over the piano accompaniment for the first two measures. The system ends with the lyrics "Tea Tea" under the piano part.

The second vocal entry continues the melody. The lyrics are "o - ye lo que por tí llo - ro, — lo que por tí voy can -". The piano accompaniment continues with a steady bass line and chords, marked *dulce* (sweet). A slur is placed over the piano accompaniment for the first two measures. The system ends with the lyrics "Tea Tea" under the piano part.

tan - do: _____ ya que por tí su - fro,

poco cresc. con expresión

Tea Tea Tea

ya que por tí can - to, des - pier - ta y o - ye mi llan -

Tea Tea Tea Tea Tea Tea Tea Tea

- to. ¿Por-qué no vie - nes, mi cie - lo,

ff

8... Tea Tea 8... Tea

largamente

cuan-do mi a-mor te su - pli - ca — que a - cu - das a mi lla -

8-
Teo

Teo

pp

- ma - do? — Si por tu des - pre - cio

p

pp

pp.

Teo

Teo

Teo

mi can-ción es llan - to, no rí - as, cuan-do yo can - -

Teo

Teo

Teo

Teo

Teo

Teo

Teo

Menos

to. _____ *pp* Ya que tu a-mor es un

8- *Lea* *Lea*

lejanamente

sue - ño, _____ ha de lle-gar a tu o - í - do _____

Lea *Lea* *Lea* *Lea*

lo que por tí es - toy can - tan - do: _____

si porque te quie - ro llo-ro lo que can - to, des -

largo doloroso

2 Ped Ped Ped Ped Ped

- pier - ta y o - ye mi llan - - to.

perdiéndose

Ped Ped Ped Ped 8 Ped

cada vez más lento

pp

Ped Ped

A. C. GRASSI DIAZ

¡Malhaya la suerte mia!

Poesía de
MIGUEL A. CAMINO

Música de
CARLOS LÓPEZ BUCHARDO

Movido (♩ = 120)

Más pausado (♩ = 92)

Cuan - doi - ba a ver a Ro - sa - rio lo ha - cí - a tran -

- qui - to a tran - co; Cuan - doi - ba a ver a Ro -

-sa-rio lo ha cí-a tran-qui-to a tran-co; y al lle-

Tao

-gar a la tran-que-rae-lla mees-ta-baes-pe-ran-

Tao

-do. y al lle-gar a la tran-que-rae-llamees-ta-

Tao Tao Tao

poco rit. *a tiempo*

- ba es - pe - ran - - do. Y cuan - do a - dre -

Teo Teo Teo Teo Teo Teo

- de, a ver - la noi - - ba, a -

Teo Teo Teo

- lli sees - ta - ba cla - va da has - ta que a - pun - ta - ba el dí - -

Teo

- a Y cuan - do a - dre - - de, a

ver - la no i - - ba, a - llí se es - ta - ba cla -

alargando

- va - da has - ta que a - pun - ta - ba el dí - - a.

a tiempo

ff

First system of musical notation. The vocal line (top staff) contains a triplet of eighth notes, followed by an 8-measure rest indicated by a dashed line and the number 8. The piano accompaniment (bottom staff) features chords and eighth notes, with the word "Teo" written below the notes.

Second system of musical notation. The vocal line (top staff) contains a melodic line with the lyrics "Con - ti - go tengo'e co - mer meun cien-to y me -". The piano accompaniment (bottom staff) features chords and eighth notes, with the word "Teo" written below the notes.

Third system of musical notation. The vocal line (top staff) contains a melodic line with the lyrics "dio'e du - raz - nos. Con - ti - go tengo'e co -". The piano accompaniment (bottom staff) features chords and eighth notes.

-mer-me un cien-to y me - dio'e du - raz - nos, pa lar-

Ped Ped

- gar - te los ca - ro-zos con-tra la puer-ta del ran -

3

- cho. pa lar-gar - te los ca - ro-zos con-tra la

3

Ped Ped Ped

poco rit. *a tiempo*

puer ta del ran - - cho Y au - ra me to - -

poco rit. *a tiempo*

Tea Tea Tea Tea Tea

- ca. por tus men - ti - - ras, ha

Tea Tea Tea

- cer lo que la Ro - sario es - pe - rar - te no - che y dí - -

Tea

- a Y au - ra me to - - ca, por

tus men - ti - - ras, ha - cer - lo que la Ro -

- sa - rí - oes - pe - rar - te no - che y dí - - a.

¡Mal - ha - ya la suer - te mí - -

8

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "¡Mal - ha - ya la suer - te mí - -". The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, tremolo-like effect. A bracket with the number "8" is placed above the first few measures of the piano part.

poco ten.

a!

a tempo

ff

The second system of the musical score. The vocal line has a long note with a slur and the marking "poco ten." above it. The piano accompaniment continues with a similar rapid texture. A bracket with the number "3" is placed above the piano part. The system ends with a double bar line. The marking "a!" appears above the vocal line, and "a tempo" and "ff" (fortissimo) are marked above the piano part.

acelerando

ff

ff

The third system of the musical score. The vocal line has a long note with a slur. The piano accompaniment continues with a similar rapid texture. A bracket with the number "3" is placed above the piano part. The marking "acelerando" (accelerando) is written above the piano part. The system ends with a double bar line. The marking "ff" (fortissimo) appears above the vocal line, and "ff" is marked above the piano part.