

*A mi Esposa D.<sup>a</sup> DOLORES MATHEU.*

*LAS*  
**COLONDRINAS**  
CÉLEBRE RIMA  
DE  
GUSTAVO A. BECQUER  
Puesta en música  
por  
**J. BRETON**

*Propiedad*

7104.

D. OTESIO  
EDITOR  
SUCESOR  
DE

*Pt. 4 Pls.*



**ROMERO**  
BILBAO



# LAS GOLONDRINAS

Célebre RIMA.

DE GUSTAVO A. BECQUER.

Puesta en música

POR T. BRETON.

Tranquilo. M. ♩ = 50.

CANTO.

PIANO.

The first system of the musical score. It features a vocal line (CANTO) and a piano accompaniment (PIANO). The piano part consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Tranquilo' with a metronome marking of ♩ = 50. The piano part begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand.

The second system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes performance directions: *apresurando.* (rushing), *reteniendo.* (retaining), and *a tiempo.* (ad libitum). The vocal line has a *p* dynamic and the instruction *sencillo.* (simple). The piano part features a more complex rhythmic pattern with sixteenth notes in the right hand and a bass line in the left hand. The tempo changes to *a tiempo.* in the final measure of this system.

The third system of the musical score. It features the vocal line with lyrics and the piano accompaniment. The lyrics are:   
- rán las os - cu - ras go - lon - dri - nas En tu bal - cón sus ni - dos á col -  
- rán las tu - pi - das ma - dre - sel - vas De tu jar - dín las ta - pias á es - ca -

The piano part continues with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The system concludes with a final cadence in the piano part.

- gar, Yo - tra vez, con el a - la sus cris - ta - les Ju - gan - do lla - ma -  
- lar, Yo - tra vez á la tar - de aun mas her - mo - sas Sus flo - res se a - bri -

- rán Pe - ro a - quel - las qu' el  
- rán Pe - ro a - quel - las, cua -

*p*

*p*

*sf*

*p*

vue - lo re - fre - na - ban Tu her - mo - su - ra y mi di - cha á con - tem - plar , A  
- ja - das de ro - cí - o Cu - yas go - tas mi - rá - ba - mos tem - blar Y ca -

*íntimo.*



- i - dos Las pa - la - bras ar - dien - tes á so -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'i' followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

*marcadus.*

- nar Tu co - ra - zon de su pro - fun - do

The second system continues the musical score. The vocal line has a melodic line with some slurs. The piano accompaniment includes a prominent arpeggiated figure in the right hand. The tempo marking 'marcadus.' is placed above the vocal line.

*f y ámplio.*

sue - ño Tal vez des - per - ta - rá Tal vez des - per - ta -

The third system of the score. The vocal line has a more active melody. The piano accompaniment features a complex, rhythmic pattern with many sixteenth notes. The tempo marking 'f y ámplio.' is placed above the vocal line.

*p* más lento.

- rá Pe - ro mu - do y ab - sor - to y - de ro -

*dis - mi - nu - ye.* *p*

The fourth and final system of the score. The vocal line is slower and more melodic. The piano accompaniment is also slower and features a prominent arpeggiated figure. The tempo marking 'p más lento.' is placed above the vocal line, and 'dis - mi - nu - ye.' is placed below the piano accompaniment.

dil-las, Co-mo se a-do-ra á Dios an-te su al-tar, Co-mo  
*cre-cien-do.*

*ff*

*ff*

*ff*

yo t'hé que-ri-do.... de-sen-gá-ña-te, A-sí no te quer-rán! A-sí nó te quer-  
*dismi-nu-yen-do.*

*p*

*p*

rán! Nó nó te quer-rán!

*p pp*

*pp*

