

AL EXMO. AYUNTAMIENTO DE MADRID

CANTOS INFANTILES

Letra y Música de FRANCISCO ALONSO

Supuestos
El viento del pajarrillo
Mi patria



JUGUETES

CANCION INFANTIL.

Nº 4.

10.Ptas.

Letra y música de F. ALONSO.

Alleg^{ro}

The piano introduction consists of two staves. The right hand plays a melody in G major, starting with a treble clef and a key signature of one sharp (F#). The left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegro'.

COBO DE NIÑOS.

The first line of the chorus features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one sharp. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: ¡Ve - nid — que los ni - ños que son a - pli - ca - dos los reyes de O-

The second line of the chorus continues the vocal and piano accompaniment. The lyrics are: - rien - te ju - gue - testrae - rán — ¡Ve - nid — que los

The third line of the chorus concludes the vocal and piano accompaniment. The lyrics are: Ma - gos en nues - tros za - pa - tos bo - ni - tos re - ga - los nos van a de - jar —

mf

¡Ve - nid — que hoyes di - a de mu - cha ale - gri - a y to - dos di -

- cho - sos de - be - mos es - tar — ¡Ve - nid — al mo -

- men - to con vuestros ju - gue - tes que pronto la fies - ta prin - ci - pio, da - rá —

(Poniendo los juguetes en el suelo, y formando corro alrededor)

Los ju - gue - tes pronto co - lo - cad a - quí —

To-dos al de al la-do dad la ma - no a-sí ————— Y marchad —————

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

en re-dor ————— al compas

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by quarter notes D5, E5, and F#5. The piano accompaniment continues with similar chordal and rhythmic patterns.

de es - ta - le - gre can-ción ————— *ff* La la la la

The third system features a vocal line with a quarter note G4, quarter notes A4, B4, and C5, and a final quarter note D5. The piano accompaniment includes a section with a slur over notes 7 and 8 in the right hand. The system ends with a fortissimo (*ff*) dynamic marking.

la la la la la la la ————— La la la la la la la la

The fourth system contains vocal lines with repeated 'la' syllables. The piano accompaniment continues with chords and a rhythmic pattern. The system concludes with a fortissimo (*ff*) dynamic marking.

la la la _____ Con - ser - vad _____

la i - lu - sión _____ que siem - pre se - a ni - ño el co - ra - zón _____

mf
Vi - van los re - yes de O - rien - te que to - dos los a - ños nos vien en a ver

y si a - pli - ca - dos se - gui - mos el a - ño que vie - ne ha - brán de vol - ver

y so-lo a-sí go-za - re-mos y siem-pre di - cho-sos po-dre-mos vi - vir y jun-tos a -

cres.

-quí por siem-pre han-de ver-nos ju-gar y re - ir

ff
La la

ff

La la

Con - ser - vad ————— la i - lu - sión ————— que

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "Con - ser - vad" followed by a long horizontal line, then "la i - lu - sión" followed by another long horizontal line, and finally "que". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

siem - pre se - a ni - ño el co - ra - zón ————— ¡Go -

The second system continues the vocal line with the lyrics "siem - pre se - a ni - ño el co - ra - zón" followed by a long horizontal line, and then "¡Go -". The piano accompaniment continues with similar harmonic support.

- zad! ————— ¡Re - id! ————— ¡Can - tad!

The third system features the vocal line with the lyrics "- zad!" followed by a long horizontal line, then "¡Re - id!" followed by another long horizontal line, and finally "¡Can - tad!". The piano accompaniment includes some dynamic markings like *mf* and *f*.

The fourth system shows the vocal line with a long horizontal line, indicating a continuation of the previous phrase. The piano accompaniment continues with chords and rhythmic patterns.

El entierro del pajarillo

CANTO INFANTIL.

Nº 2.

Letra y música de FRANCISCO ALONSO.

Andante.

PIANO.

1ª VOCES.

mf ¡A . qui , com . pa . ñe . ros ! que he vis . to en un

ni . do un pá . ja . ro muer . to de hambrey de fri . o . ¡ Co . rred , com . pa . ñe . ros ! ¡ ve . nid sin tar .

un poco rall. **ff**

-dar! que al po-bre pa-ja-ri-lló de-be-mos en-te-rrar... ¡A-qui com-pa-

2^{da} VOCES. **ff** ¡A-qui com-pa-

ñe-ros! que he vis-to en un ni-do un pá-ja-ro muer-to de ham-brey de

ñe-ros! que he vis-to en un ni-do un pá-ja-ro muer-to de ham-brey de

p *ligado*

fri-o. Cu-brid al po-bre - - ci - - llo con pe-ta-los de flo-res forman-do a si su

fri-o. Cu-brid al po-bre - - ci - - llo con pe-ta-los de flo-res forman-do a si su

p *ligado*

le . . cho pa . ra la e . ter . ni . dad. *mf* Y pa . ra que la gen . te no pro . fa . ne su

le . . cho pa . ra la e . ter . ni . dad. *mf* Y pa . ra que la gen . te no pro . fa . ne su

mf

tum . ba *f* es . te e . pi . ta . fio en e . lla de . be . mos co . lo . car *pp* **solo.** De

tum . ba *f* es . te e . pi . ta . fio en e . lla de . be . mos co . lo . car

f

muuy expresivo

ba . jo de estas vio . le . tas, ya . ce un po . bre pa . ja . ri . to. A . ver si en . cuen . tra en la

Adagio.

p

muer . te . ca . lor que no ha lló en su ni . do. De . ba . jo de estas vio . le . tas

f

un poco rall.

a tempo

ya . ce un po . bre pa . ja . ri . to ya . ce un po . bre pa . ja . ri . to

mf

crescendo

1er Tiempo.

....

CORO.

¡A . qui com . pa . ñe . ros ! que he vis . to en un ni . do un pá . ja . ro

¡A . qui com . pa . ñe . ros ! que he vis . to en un ni . do un pá . ja . ro

1er Tiempo.

ff *ff*

muer . to de ham . brey de fri . o , de fri . o *f* *pp*

muer . to de ham . brey de fri . o , de fri . o *p*

p *f* *pp*

MI PATRIA

CANCION INFANTIL.

Nº 3.

Letra y música de F. ALONSO.

Allº moderato y marcial.

The piano introduction consists of six measures. The right hand features a rhythmic pattern of eighth notes with triplets, while the left hand provides a steady accompaniment. Dynamics include *f* and *Red.* (ritardando) markings.

CORO DE NIÑOS.

The chorus is written for children's voices and piano accompaniment. It consists of six lines of music. The vocal line includes the lyrics: "¡Oh Pa - tria que - ri - da, tu ex - cel - sa gran - de - za en re - cias es - tro - fas qui - sie - ra can - tar, con no - ble en - tu - sias - mo con bé - li - co son en tier - nos la - men - tos tu nom - bre a - la -". The piano accompaniment features chords and rhythmic patterns, with dynamics such as *f*, *Red.*, *sf*, and *p*.

-bad.

ff

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

¡Es - pa - ñal — Tu glo-ria es la i - lu - sión — que a nues- tro

ff

co - ra-zón — ha-ce la - tir — ¡Es - pa - ñal —

— Tu nom-bre es la o - ra-ción — que el al-ma con un-ción — di-ce al mo -

-rir y cuan - do al gri-to del cla - rin

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 'rir', followed by a melodic phrase for 'y cuan - do al gri-to del cla - rin'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with an accent (^).

tus li - jos lla-mes a lu - char se -

The second system continues the vocal line with 'tus li - jos lla-mes a lu - char se -'. The piano accompaniment maintains its rhythmic texture, with some chords marked with an accent (^). There are some handwritten markings in the piano part, including an 'X' and a '19'.

-ré va - lien-te pa - la - din con va - lor re - ñi - ré y al

The third system features the vocal line with '-ré va - lien-te pa - la - din con va - lor re - ñi - ré y al'. The piano accompaniment continues with its characteristic rhythmic accompaniment, including some chords with accents (^).

fin la vic - to - ria sa - bré al can - zar

The fourth system concludes the vocal line with 'fin la vic - to - ria sa - bré al can - zar'. The piano accompaniment features a more active rhythmic pattern, including sixteenth-note runs and chords with accents (^). The system ends with a double bar line and a fermata over the final chord.

SOLO.

15

mf

Cuan - do yo sir - va a mi Pa - tria he de be -

mf

pp con sentimento.

- sar su ban - de - ra co - mo be - sa - ra a mi

pp

ma - dre si - mi ma - dre se mu - rie - ra

f marcato.

Cuan - do yo. sir - va a mi Pa - tria be - sar

CORO.

quie-ro

su ban-de-ra

¡Sal-ve Es - pa - ñal

Musical score for the first system. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A dynamic marking of *mf* is present.

Tus hi-jos con a - lán

por tu glo - ria u - ni - dos lu-cha - rán.

Musical score for the second system. The vocal line continues with lyrics. The piano accompaniment features triplets in both hands. A dynamic marking of *mf* is present.

Y al fla-me - ar de tus pen - do - nes ya to-das las re - gio - nes en - to-nan- con ar -

Musical score for the third system. The vocal line continues with lyrics. The piano accompaniment features triplets in both hands. A dynamic marking of *f* is present.

-dor es - te mis - mo can - tar

co mo ofren - da de a - mor

co mo ofren - da de a -

Musical score for the fourth system. The vocal line continues with lyrics. The piano accompaniment features triplets in both hands. A dynamic marking of *f* is present.

- mor ¡Ahl _____ Cuan - do yo sir - va a mi

un poco pesante. *a tempo.*

Pa - tria _____ he de be - sar su ban - de - ra _____

ppp

co - mo be - sa - ra a mi ma - dre _____ si mi ma - dre _____ se mu -

pp

ppp

