

# FOLK SONGS

FROM MEXICO AND  
SOUTH AMERICA

COMPILED AND EDITED BY  
ELEANOR HAGUE

PIANOFORTE ACCOMPANIMENTS BY  
EDWARD KILENYI

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## PREFACE



ACES with Latin blood in their veins love to sing, and into their music, whether it be gay or tragic, they pour all the intensity of their southern temperament. To the Anglo-Saxon, accustomed by inheritance to moderation in all things, the emotional expression sometimes seems overdone; but in tropical surroundings, with vivid skies, florid architecture, brilliant flowers and gay-colored clothes, it appears spontaneous and appropriate. To sit in the plaza of some quaint Mexican town on a starry, perfumed evening is to realize the significance of highly colored and impassioned utterance. One's blood is fired by the rhythmic power of the music which floats out from the gaily lighted central pavilion, and the groups of people are a delight to one's eyes: Indians in white cotton clothes, gaudy *serapes*, and big hats; groups of young girls with scarfs over their heads, walking about; other groups of young men in picturesque *charro* costume; as well as occasional older people of dignified mien. On a bench an exquisitely pretty girl sits beside her mother, with her eyes fixed on space, but quite conscious of the handsome youth in his best embroidered jacket and *sombrero*, at the farther end of the bench, who gazes shyly at her and then looks away with rapture in his eyes. If he has not already begun to "play the bear" under her window, he will undoubtedly soon reach that point in his courtship.

Any of the twelve love songs in this volume might be sung by this young lover or others of his kind. The first nine belong to the people of Spanish inheritance in Latin America, the last three to those of Portuguese antecedents, and come from the neighborhood of Para in northern Brazil. Of the twelve, two are known to be variants of songs sung in Spain: No. III, *The Incognito Gallant*, and No. IV, *The Signal*. A different version of this latter song is to be found in a volume from the province of the Asturias. The remaining songs seem to have originated on this side of the ocean, and many of them are undoubtedly known over a larger area than is suggested below. The compiler has searched through numerous volumes of Spanish folk-music and has often questioned the singers as to the history of their songs, but has been unable to trace any of the others back to Spain. Both words and melodies have been recorded with care, as accurately as possible.

The first two songs, *The White Dove* and *Serene Night*, as well as the fourth, *The Signal*, were sung by Señorita Carlotta Manuela Coreila, who had learned them from her father during her childhood spent in Mexico City. No. III, *The Incognito Gallant*, is familiar from end to end of Spanish America, and is sung with many variants. No. V, *The Troubador*, was heard in southern California, while No. VII, *Ask It of the Stars*, comes from Mexico City, and No. VI, *Dove Street*, from its picturesque suburb, San Angel.

No. VIII and No. IX, *Enchanting Maria* and *My Dream*, were both sung for the compiler by a man named Pedro Diaz, a half-breed Indian from the ancient city of Oaxaca in southwestern Mexico. He is a tailor by trade, slight and delicate in build, with a finely cut profile, and a beautiful, natural baritone voice. Without any training, his instinct for good interpretation is almost unerring, so that his singing is true pleasure. He used to come in the evening after his long day's work was over and sing with his guitar in a vast, bare room. The only light was from one small lamp in the center, which made the surrounding darkness all the darker, while the open windows and doors let in the murmuring of leaves and the splashing of fountains from the square outside, and the occasional hum of voices. Pedro Diaz said that as a boy he had learned the songs from his uncle. He was very modest about them, and doubted whether they could possibly be what the señorita really wanted. They are, however, excellent examples of the fact that an untrained, uneducated singer does not necessarily sing primitive melodies.

In Mexico the guitar is used everywhere for accompanying and also for solos. As a rule, in playing accompaniments the natives content themselves with simple harmonies in chord-form or as arpeggios; but they have a deep affection for successions of thirds, and never seem to tire of their honeyed sweetness. The present piano accompaniments are an effort to keep true to the inherent simplicity of folk-music.

Grace notes and flourishes would probably be added by the native performer of this music to suit his momentary fancy. At one or two points in this volume these have been suggested, but the custom can be followed and extended almost without limit. The Spanish language uses many more vowels to the number of consonants than occur in English, which gives a transparent quality to the sound and makes it most singable. When a word closes with a vowel and the following one commences with another vowel, only one note of music is given for the two syllables, which should be sung without a break and made as flowing as possible.

Courteous acknowledgement is hereby made to the *Journal of American Folk-Lore*, for permission to reprint Nos. I, II, IV, V, X, XI, XII, in which magazine they first appeared, without accompaniments or English words.

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## LA PALOMA BLANCA.

## THE WHITE DOVE.

*Con spirito.*

Yo soy tu pa - lo - - ma blan - ca,  
I'm your lit - - tle dove, my dar - ling,

*mf*

Ped. Ped.

Tu e - res mi pi - chón a - zul, Ar - ri - ma - me  
You're my pret - ty pi - geon blue. Turn your sweet red

Ped. Ped. Ped. Ped.

tu bo - qui - ta, Pa - ra ha - cer cu ru cu ru. A la jo - ta,  
lips to me, dear; And let's woo and coo, coo, coo. To the jo - ta,

*P*

Ped. Ped. Ped. Ped.

jo - ta que bai - le Je - su - si - to, A la jo - ta,  
 jo - ta that danced the lit - tle Je - su, To the jo - ta,

*p giocoso*

jo - ta que bai - le Je - su - si - to, A la jo - ta, jo - ta que bai - le Je - su -  
 jo - ta that danced the lit - tle Je - su, To the jo - ta, jo - ta that danced the lit - tle

*cresc.*

- si - to, Cu ru cu ru cu ru.  
 Je - su, Coo coo coo coo coo coo.

*mf sf*

# NOCHE SERENA.

## SERENE NIGHT.

Pianoforte Accompaniment by  
EDWARD KILENYI

Compiled and Edited by  
ELEANOR HAGUE

*Molto moderato con sentimento.*

No-che se-re-na de pri-ma-ve-ra, Blan-  
Oh! peaceful night of the budding springtime, Oh!

*mf* *P*

*Ped.*

*Poco più mosso.*

-ca pa-lo-ma del al-ba luz: No-che se-re-na de pri-ma-ve-ra,  
snow-white dove of the wak-ing day, Oh! peace-ful night of the bud-ding spring-time,

*Tempo primo.*

Blanca a-zu-ce-na e-sa e-res tu. Y al ha-ber yo lle-ga-do a-  
Oh! thou radiant li-ly, All these are like thee. Light of my dawn and of twi-ght my

*P*

*Ped.*

*Più mosso.*

-quí, To-do lle-no de em-be-le-so, Re-ci-be e-se  
star! I come to thy presence with rap-ture; Ten-der-ly this one

*a tempo* *rit.* *Largamente.*

tier - no be - so, Que te man - do, pa - ra ti. Cam - po en in -  
 kiss I send thee, Take it love, Ah! turn to me. Win - ter's chill doth

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo markings are *a tempo*, *rit.*, and *Largamente.* The lyrics are in Spanish and English. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand.

- vier - no, Flor - mar - chi - ta - da, No - che sin lu - na,  
 come too soon, I am but a with - ered flower, Night with - out ray of moon,

The second system continues the musical score with the same vocal and piano parts. The lyrics continue in Spanish and English. The piano accompaniment maintains its rhythmic pattern.

Ne - gro tur - bi - ón. Flor sin a - ro - ma, Mar - chi -  
 Wild storm's raging hour. Flower with its per - fume spent, Tree tossed and

*colla parte*

The third system of the score includes the instruction *colla parte* above the piano part. The lyrics continue in Spanish and English. The piano accompaniment features a dynamic marking of *f* (forte).

*Sostenuto.*

- ta - da, Ar - bol tron - cha - do, E - so soy yo.  
 torn and bent, Love's storm hath swept o'er me so cru - el - ly.

*colla parte*

The fourth system begins with the tempo marking *Sostenuto.* and includes the instruction *colla parte*. The lyrics conclude in Spanish and English. The piano accompaniment features a dynamic marking of *f* and ends with a *Ped.* (pedal) instruction.

EL GALAN INCOGNITO.  
THE INCOGNITO GALLANT.

*Allegretto.*

The piano introduction consists of two systems of music. The first system shows the treble and bass staves with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The second system continues the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* (mezzo-piano) is placed above the first measure of the second system.

The first system of the vocal line is written in a single staff with a key signature of two flats and a 6/8 time signature. The lyrics are: "En no - che ló - bre - ga, ga - lan in - cóg - ni - to, / One clou - dy ev' - ning a gal - lant in - cog - ni - to". Below the vocal line is the piano accompaniment, which continues from the introduction with the same melodic and bass lines.

The second system of the vocal line continues the melody with the lyrics: "Las cal - les cén - tri - cas a - tra - ve - só, Y al pié la clá - si - ca / Passed through the crow - ded streets and pub - lic square, Then at the base of the". The piano accompaniment continues with the same rhythmic pattern.



ven - ta - na dó - ri - ca, Po - só su cí - te - ra, ya - sí can - to:  
*carved Do - ric win - dow He leaned and played his gui - tar, and sang this air:*

*colla voce*

*amoroso*  
 "O - ye - me, síl - fi - de, la lu - na pá - li - da  
 "Oh! hear me, love - ly sylph! the moon so pale and wan

*mf*

Su ful - gor nie - ga - me, que no se vé. Yes - tán las bó - ve - das  
*Sends down no rays to me through veils of mist. Now from the face of Heav'n*

ver - tien - do lá - gri - mas, Y hasta los tué - ta - nos, me ca - la - ré?"  
*rain falls in tears like mine, I am drenched through and through, singing to thee!"*

Pe - ro la síl - fi - de,  
The sylph who heard this song

*mp*

que oyó es-te cán - ti - co, En - tre las sá - ba - nas  
from the in - cog - ni - to, Pulled down the blinds so tight

se re - fu - gió, Y di - jo: "Cás - ca - ra, que son mur - cie - la - gos,  
(Ah! cru - el she!) Then she cried, "Gra - cious me, how the bats fly to - night!

Can - to ro - mán - ti - co, no te a - bro yo.  
Sin - ger ro - man - tic, I ope not to thee.

*colla voce*

Pe - ro es ló - bre - ga, la no = che hab - la - ré,  
 My win - dow shows no light, Se - ñor, I go to bed,

*mf*

Se van las síl - - fi - des á cos - ti - par."  
 Sing to the rain in - stead, sing not to me."

"Yes - tán las bó - ve - das ver - tien - do lá - gri - mas,  
 "Now from the face of Heav'n rain falls in tears like mine,

Y has - ta los tué - ta - nos me ca - la - ré."  
 I am drenched through and through, sing - ing to thee!"

# LA SEÑA.

THE SIGNAL.

*Leggiero.*

La  
My

ni - ña que á mi me que - - ra, La ni - ña que á mi me  
heart's love to gain for ev - - er, My heart's love to gain for

que - - ra, Ha de ser con con - di - ción, Y ha de ser con  
ev - - er High spi-rit a maid must show, High spi-rit a

1. con-di - ción. La — Que vol - viendo le á hacer la se - ña,  
maid must show. My — To her window I'll call from be - low,

2. 5

*Spoken ad lib.*

Pst! Pst! Que vol - viendo le á hacer la se - ña, Ha de sa - lir al bal -  
 Pst! Pst! To her window I'll call from be - low, At her bal - co - ny rail she'll

-cón, ——— Y ha de sa - lir al bal - cón, Que vol - viendo le á hacer la  
 hov - - er, At her bal - co - ny rail she'll hov - er, She must signal like this from a -

*Whistled.*

se - ña, Ha de con - tes - tar,  
 -bove, And thus will she prove,

*Whistled.*

Ha de con - tes - tar, A - mor!  
 And thus will she prove Her love!

# EL TROBADOR.

## THE TROUBADOR.

*Moderato assai.*

Yo tro - ba - dor, yo po - bre sin for - tu - na,  
 Poor trou - ba - dor am I, with for - tune frown - ing,

Si te ad - mi - ro, las gra - cias que tu tie - nes;  
 I love thee dear - ly, thy gra - ces I a - dore,

Yo no te veo, mas be - lla que la lu - na,  
 Like moon - light's spell. thy beau - ty all is crown - ing,

*poco ritard.*

Si te a - do - ro, me per - do - nas o - tra vez.  
 I love thee dear - ly, Oh! for - give — me once more.

*poco ritard.*

*sempre più agitato*

Pros-cri - to yo, en ex - tran-je - ro sue-lo, No  
 Ban-ished am I, Ah! show me now thy pi - ty, From

*sempre più agitato*

*mf*

hay pie - dad, de un tris - te tro - ba - dor; Pros-cri - to  
 for - eign lands I send my cry to thee; Ban-ished am

*colla voce*

yo, en ex - tran-je - ro sue - lo, No hay pie -  
 I, Ah! show me now thy pi - ty, From for - eign

*f*

-dad, de un tris - te tro - ba - dor.  
 lands I send my cry to thee.

*rit.*

# LA CALLE DE LA PALOMA.

THE STREET CALLED DOVE STREET.

*Allegretto giocoso.*

Co - mo na - ci en la  
When in the street called

ca - lle de la pa - lo - ma,  
Dove Street my life was dawn - ing,

Ay! Ay!  
Ay! Ay!

Es - te nom - bre me  
This name the chil - dren

die - ron de ni - ña en bro - ma;  
called me, both night and morn - ing;

Ay! Ay!  
Ay! Ay!

Y co - mo sal - to a -  
Since there I flit - ted

- le - gre de ca - lle en ca - lle,  
gai - ly through streets and gar - dens,

Ay! Ay!  
Ay! Ay!

Es - te nom - bre me  
Dove was the name they



*rit.* - - - - - *a tempo*

die - ron de ni - ña en bro - ma, Ay! Ay! Y co - mo a -  
 called me both night and morn - ing, Ay! Ay! I'm soft - ly

*a tempo*

rru - llo, pa - lo - ma soy, Que brin - co y can - to  
 call - ing to find my love, Com - plain - ing sad - ly,

por don - de voy, Con mi nom - bre de pa - lo - ma siem - pre;  
 "Oh! where is he?" Till my love shall come, I wan - der lone - ly,

*più mosso*

Busco un pa - lo - mo, busco un pa - lo - mo, busco un pa - lo - mo, Quien se - rá él?  
 Seek - ing my mate, seek - ing my mate, seek - ing my mate, Where can he be?

*più mosso*

Co - -mo es-toy en mi ven-  
When in my lit - tle

-ta - na cer-ca del cie - lo, Ay! Ay! Y por él las pa-  
win - dow I sit a - spy - ing, Ay! Ay! Sky - ward I look, and

-lo - mas tien-den el vue - lo, Ay! Ay! Cuan - do veo por mi  
see that the doves are fly - ing, Ay! Ay! And, when the dawn comes

vi - drio que el al-ba a - so - ma, Ay! Ay! Ten - der qui-sie-ra el  
soft - ly, I sigh; My dear love, Ay! Ay! Would I could fly and

*rit.* - - - - - *a tempo*

vue - lo cual la pa - lo - ma, Ay! Ay! Y co - mo a -  
 seek you like yon - der white dove, Ay! Ay!" I'm soft - ly

*a tempo*

*rit.* - - - - -

rru - llo, pa - lo - ma soy, Que brin - co y can - to  
 call - ing to find my love, Com - plain - ing sad - ly,

por don - de voy, Con mi nom - bre de pa - lo - ma siem - pre;  
 "Oh! where is he?" Till my love shall come I wan - der lone - ly,

*più mosso*

Busco un pa - lo - mo, busco un pa - lo - mo, busco un pa - lo - mo, Quien se - rá él?  
 Seek - ing my mate, seek - ing my mate, seek - ing my mate, Where can he be?

*più mosso*

# PREGÚNTALE A LAS ESTRELLAS.

GO ASK OF THE HIGH STARS GLEAMING.

Pianoforte Accompaniment by  
EDWARD KILENYI

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*Moderato.*

Pre -  
Go

-gún-tale á las es - tre-llas, si no de no-che me ven llo - rar, Pre -  
ask of the high stars gleam-ing, If my tears fall not through-out the night. Go

-gún-ta-les si no bus-co, pa-ra a-do-rar-te la so - le - dad. Pre -  
ask if I seek not dream-ing, For thee till the dawn brings light. Go

-gún-tale' al man-so ri - o, si ellan-to mi-o no vé co - rrer, Pre -  
ask of the murm'-ring stream-let, If my pale sha-dow-y form goes by. Go

*cresc.* *f*

gún-tale á to-do el mun-do si no es pro-fun-do mi pa-de-cer.  
ask of all cre-a-tion If thou art not, love, my soul's one cry.

*colla voce*

Ya nun-ca du-des que yo te quie-ro, Que por tí  
Ah! doubt not dear-est, that I a-dore thee, For thee I

*mf* *colla voce*

mue-ro, lo-co de a-mor; Á na-die a-mas, á na-die  
per-ish distraught with love; Thou lov-est no one, Thy heart beats

*colla voce* *p* *cresc.*

quie-res, O-ye las que-jas, o-ye las que-jas de mi a-mor.  
cold-ly, Oh! hear the plead-ing, Oh! hear the plead-ing of my fond love.

*f*

Pre -  
Go

-gún-ta-le á las flo-res, si mis a - mo-res les cuen-to yo, Cuan -  
ask of the sweet flowers bloom-ing If of my sor-row's I told not all. Go

-do la ca-lla - da no - che cie-rra su bro-che, su - spi - ro yo, Pre -  
ask of the wild birds sing-ing If I sigh when the night doth fall. Go

-gún-ta-le á las a - ves, si tú no sa-bes lo que es a - mor, Pre -  
ask of the dew - y mea-dows If thy love holds not my heart in thrall. Go

*cresc.* *f*

-gún-tale á to-do el pra-do, si no he lu-cha-do con mi do-lor.  
ask of all cre-a-tion If for thee, dar-ling, I pine and call.

*colla voce*

Tú bien com-pren-des, que yo te quie-ro, Que por tí  
Ah! hear me dear-est, how well I love thee, For thee I

*mf* *colla voce*

mue-ro, so-lo por tí; Por-que te quie-ro, bien de mi  
per-ish dis-traught with love. My on-ly so-lace is to a-

*colla voce* *P* *cresc.*

vi-da, So-lo en el mun-do, so-lo en el mun-do, te quie-ro á tí.  
-dore thee. My heart's de-votion, my heart's de-votion I of-fer thee.

*f*

## ENCANTADORA MARIA.

MARIA DEAR.

*Moderato.*

En - can - ta - do - ra Ma - ri - a, Yo te  
Ma - ri - a dear, my pas - sion and

a - mo con i - lu - sión, A quien le da - ré las que - jas ne -  
great des - pair thou art, To whom shall I tell the sor - rows of

-gras de mi co - ra - zón? Ay!  
my de - vo - ted heart? Ay!



que tris-te pa-ra él que a-ma, No te-ner si-que - ra nin-guna es - pe-  
 — how des-pe-rate for a lov-er. Know-ing no so - lace, dis-heart-ened for.

*colla voce*

-ran - za! \_\_\_\_\_ Ay! \_\_\_\_\_ no me ha-ga su-frir a-  
 ev - er! \_\_\_\_\_ Ay! \_\_\_\_\_ do not jest with my grief, but

*p* *f* *colla voce*

-sí, Que mu-ri - en-do es - toy de a - mor, so-lo por tí. \_\_\_\_\_  
 see! I am dy-ing heart-bro - ken, — a-lone for thee! \_\_\_\_\_

*pp*

## MI SUEÑO.

MY DREAM.

*Tragicamente.*

Ay! \_\_\_\_\_ sin tu a -  
Love, \_\_\_\_\_ I must

-mor, mo - ri - ré, \_\_\_\_\_ sí, mu - jer!  
die, with - out thee \_\_\_\_\_ all my life

Por - que tu e - res \_\_\_\_\_ i - lu - sión. \_\_\_\_\_  
Is il - lu - sion \_\_\_\_\_ and des - pair. \_\_\_\_\_

*f* *mf* *P*

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

Tu le das al  
Thou, on - - ly thou, canst give

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

co - - - ra - - zón, La ven -  
hope to my soul, For in

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

- tu - ra que so - né.  
thee lies all that's fair.

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

*Più mosso.*

No me mi - res a - sí, \_\_\_\_\_ por - que  
 Leave me not here to sigh, \_\_\_\_\_ Nor my

The first system of the musical score features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a dynamic marking of *mf* (mezzo-forte) and uses various musical notations such as slurs, ties, and phrasing slurs to indicate the flow of the music.

voy á mo - rir, \_\_\_\_\_ Pues no pue - do vi -  
 long - ing dis - dain, \_\_\_\_\_ Scorn me not or I

The second system continues the musical score with the same vocal line and piano accompaniment. The lyrics are written below the notes. The piano part maintains the *mf* dynamic and continues with its melodic and harmonic accompaniment.

- vir, \_\_\_\_\_ con des - pre - cio de tí. \_\_\_\_\_  
 die, \_\_\_\_\_ Life with - out thee is vain. \_\_\_\_\_

The third system concludes the musical score with the final vocal line and piano accompaniment. The lyrics are written below the notes. The piano part continues with its accompaniment, ending with a final cadence.

*appassionato*

Ay! \_\_\_\_\_ vuel - ve tu á mi - rar, \_\_\_\_\_  
 Ah! \_\_\_\_\_ turn toward me thy sweet face, \_\_\_\_\_

*f*

Ped. Ped. Ped. Ped. Ped.

\_\_\_\_\_ que es mi a - do - ra - ción, \_\_\_\_\_  
 \_\_\_\_\_ Fix thy dear eyes on mine, \_\_\_\_\_

Ped. Ped. Ped. Ped. Ped.

Te - ner - tu con pa - sion, An - gel de a - mor! \_\_\_\_\_  
 Let my heart rest by thine, Grant me this grace. \_\_\_\_\_

*decresc.* *P*

Ped. Ped. Ped. Ped. Ped.

Que a-quí ven-go á pe-dir,  
 My yearn-ing I can-not tell,

*f*

Ped. Ped. Ped. Ped. Ped.

E im-plo-rar el per-dón,  
 Grant me par-don, I cry!

*P*

Ped. Ped. Ped. Ped. Ped.

Por si fue-se á mo-rir, A-diós, A-diós!  
 But to clasp thee and die! Fare-well! Fare-well!

*decresc.* *pp*

Ped. Ped. Ped. Ped. Ped.

# OS TORMENTOS DE AMOR.

## THE TORMENTS OF LOVE.

*Lento.*

Os tor - men - - tos que pas-so na vi - - da, Oh, meu  
Cru-el fate! must I suf-fer them long - - er, All the

De - us! não pos-so re-la - tar, Des - pre-  
sor - rows of my grief-la - den breast? Held in

- za - - do d'a-quel-le que a - - mo, Sou for-  
scorn by the maid-en I cher - - ish O'er the

- ça - do a es-ta dôr a - ba - far, Des - pre-  
earth I roam, seek - ing rest, Held in

*mp*

- za - - - do d'a-quel-le que a - - - mo, Sou for-  
scorn by the maid-en I cher - - - ish O'er the

- ca - do a - - - es - ta d'or a - ba - far. Sin - to  
earth I roam, seek - ing rest. Cru - el

dô - - - res que fé - rem meu pei - - - to! Sin - to  
fate that has har-rowed my bo - - - som! And my

ma - go - - as cru-eis e pai - xão! Eu não  
heart filled with this pass-ion-ate grief, Tell me



ve - - - jo no mun-do a - quem dei, Nem mo-  
 why I must suf-fer for ev - - er Roam - ing

-ti - - vos en meu co - ra - ção. Eu não  
 o'er the earth with-out hope of re - lief? Tell me

ve - - - jo no mun-do a - quem dei, Nem mo-  
 why I must suf-fer for ev - - er Roam - ing

-ti - - vos en meu co - ra - ção.  
 o'er the earth with-out hope of re - lief?

# NASCI PARA TE AMAR.

I WAS BORN TO LOVE THEE.

*Mesto.*

Nas-ci pa-ra te a-  
To love thee I was

*f* *sfz* *sfz* *P* *espressivo*

-mar, Oh, sor-te fe-ri-na! Pa-ra te a-do-rar foi min-ha—  
born, by cru-el fate slight-ed, Des-tined to a-dore, with love un-re-

*mf*

si-na! Oh Deus! quan-to sof-fro es-ta dôr. Cin-gi-da na fe-  
quit-ed! Fate hears not my soul's dis-traught ap-peal, No balm my wound-ed

- ri - da d'es - te a - mor! Eu vou fu - gir de ti, Sou des - pre -  
heart can ev - er heal. Thou hold - est me in scorn, I may not stay

*p* *espressivo* *mf*

- za - do! Nas - ci pa - ra sof - frer des - ven - tu -  
near thee. To suf - fer I was born, through lov - ing sin -

*mp*

- ra - do! Oh Deus! quan - to sof - fro es - ta - dor - Cin - gi - da na fe -  
- cere - ly. Fate hears not my soul's dis - traught ap - peal, - No balm my wound - ed

*p*

*rit. molto*

- ri - da d'es - te a - mor!  
heart can ev - er heal!

*rit. molto* *pp*

# MEU ANJO.

MY ANGEL.

*Triste.*

Meu an-jo es-  
A maid-en

-cu-ta u-ma flau-ta ao lon-ge, De um po-bre bar-do que en-lou-que-  
lis-tened to the dis-tant play-ing Of a poor bard who sol-aced thus his

-ce-u, Ou-ve-se a flau-ta n'u-ma lon-ga quei-xa, E'o po-bre  
mad-ness, His flute gave forth a wail-ing note of sad-ness, And with a

bar-do sus-pi - rou, mor - reu.      Ou-ve sea flau-ta n'u-ma lon - ga  
*sigh the poor bard drooped and died.      His flute gave forth a wail-ing note of*

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

quei - xa,      E'o po-bre bar-do sus-pi - rou, mor - reu.  
*sad - ness,      And with a sigh the poor bard drooped and died.*

*decresc.*      *p ritardando e morendo*

The second system continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *decresc.* (diminuendo) and *p ritardando e morendo* (piano, ritardando, and morendo). The piano part maintains the eighth-note accompaniment in the right hand.

E mei-a noi-te o tris - te bron - ze  
*In mist - y clouds the moon's pale light is*

The third system continues the vocal and piano parts. The piano accompaniment maintains the eighth-note accompaniment in the right hand.

cho - ra,      A lu-a oc - cul-ta sob nu-vem ob - scu - ra,      Ca-lou-se a  
*shroud-ed,      T'is mid-night, and the sad bells all are toll - ing.      The bard his*

*mf*

The fourth system concludes the vocal and piano parts. The piano accompaniment includes the dynamic marking *mf* (mezzo-forte). The piano part maintains the eighth-note accompaniment in the right hand.

flau-ta n'u - ma lon - ga quei - xa, E'o pobre bar - do mor-reu de a-mar - gu -  
*play-ing ceased and his ex - toll - ing Of Love's sway, and bit - ter - ly he*

- ra. Ca-lou-se a flau-ta n'u - ma lon - ga quei - xa, E'o pobre bar-  
*died. The bard his play-ing ceased and his ex - toll - ing Of Love's great*

*f* *decresc.*

do mor-reu de a-mar - gu - ra.  
*power, and bit - ter - ly he died.*

*p* *ritardando e morendo*

Mor-reu o bar-do que nas noi - tes bel - las, Ao som da  
*The mourn-ful bard died on a night of beau - ty. To his fond*

*mf*

flau - ta sup - pli - ca - va a - mor, Mor - reu a  
 love he played a sup - pli - ca - tion Up - on his

bel - la que a - do - ra - va a bar - do, Mor - reu son - han - do n'um pro - vir em  
 flute he played in a - dor - a - tion. The maid - en dreamed of bloom - ing flowers and

flor. Mor - reu a bel - la que a - do - ra - va a bar - do, Mor - reu son -  
 died. Up - on his flute he played in a - dor - a - tion. The maid - en

*f* *decresc.*

-han - do n'um pro - vir em flor.  
 dreamed of bloom - ing flowers and died.

*p* *ritardando e morendo*