

A Concepción Badia de Aguiñ

# CUBA DENTRO DE UN PIANO

## Cuba on a Keyboard

RAFAEL ALBERTI

English lyric by Roberto Ruiz

XAVIER MONTSALVATGE

*Paul O'Neill*

*Lento*

*pp*

*pp*

*pp*

*pp*

*pp*

*Rubato*

*mf*

106/2

Cuan-do mi ma-dre lle va-ba un sor-be-te de fre-sa por som-bre-re,  
 'Twas when my grand-moth-er wore a straw-ber-ry ice in her ban-dan-na,

*mf*

*p*

y el hu-mo del los bar-cos aun e-ra hu-mo de ha-ba-ne-ro.  
 Steam-ers an' stog-ies brought us the smok-y per-fume of Ha-van-a, yeh...

*p*

MONTSERRAT APARICI

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*p*

di - me don-de-es-ta la flor que el hom-bre tan-to ve - ne - ra.  
 The Cu-ban spell was a - mong the reeds and marsh-es of my land,

*mf*

Mi Old

*molto rit.*

*Rubato*

ti - o An-to - nio vol - vi - a con su ai - re de in-sur - rec - to — La Ca -  
 tim - ers walked with a - swag-ger like the Cre-oles front the Is - land, - Sing - ing

*p*

*La maldad*

*sigue*

ba - ña y el Prin-ci-pe so - na-ban por los pa-tios de El Puer-to. — (Ya no  
 le-gends of fight-ing for the Prince a - way — in the jun-gle high - land. — But to -

*v por*



bri-lla la Per-laa - zul del mar de las An - ti-llas. Ya se a - pa - gó, se nos ha  
 day the Ca - rib - bean Pearl in the shad-ows is ly - ing, it shines no more, its light is

muer - to.) Me en con - tre con la be-lla Trin-ni - dad....  
 dy - ing. On the Bay the sto - ry broke up the day:

*molto rit.* *Apr'* *Lento p*

Cu - ba se ha - bi - a per - di - do, ya - ho - ra e - ra ver - dad. E - ra ver  
 Cu - ba was lost for the Span-iards, the Pearl was fa - ding a - way. Fa - ding a

*mf* *clero p*

dad, no e - ra men - ti - ra. Un ca - ño - ne - ro hui - do lle - gó can  
 way, glit - ter and won - der, A lit - tle gun - boat told it in song with







Rubato (muy lento)

*molto rit.*

Pe - ró des - pués,  
And then I guess,

Pe-ro jhal des pués...  
and then I guess

*lento*

Violento y Rápido

fué cuan-do al  
was when the

*Sí*  
*Sí*

lo hi - cié - ron  
be - came a

*Yes!*  
*Yes!*

*sin*

Calmato (Lento)

*ppp*



A Lola Rodriguez de Aragon

# PUNTO DE HABANERA (Siglo XVIII) (A Humorous Flirtation)

NÉSTOR LUJÁN

English lyric by Thomas W. van Ess

XAVIER MONTSALVATGE

Tempo de Guajiras

Handwritten '3' above the first measure. Dynamics: *p*. Performance markings: *rit.* and a fermata over the final measure.

Handwritten 'p' above the first measure.

La ni-ña cri - o - lla pa - sa con su mi - ri - ña — que blan - co.  
 There goes a young maid-en walk - ing, her snow - y white fin - er - y spark - ling,

Dynamics: *p*. Performance markings: *rit.* and a fermata over the final measure.

Handwritten 'p' above the first measure. Dynamics: *p*, *rit.*, *mf a tempo*.

¡que blan - co!  
 how pret - ty!

1. Ho - la, cres - pón de tues -
  2. que no sees - ca - pe de
  3. Tu cin - tu - ra vi - bra
1. Take a good look, oh, you  
 2. See how your bil - low - ing  
 3. Oh, how your bright sil - ver

Handwritten 'p' above the first measure. Dynamics: *pp*, *rit.*, *mf a tempo*.

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*idea de do 2*

pu - ma ma - ri - ne - ros con - tem - plad - la va mo - ja - di - ta de lu - nas que  
 pron - to de la car - cel de tu fal - da tu cuer - po en - cie - 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  
*sail - ors!* See, her com - plex - ion it chang - es; for now her skin is much dark - er, the  
*hoop - skirt* takes on the im - age of flash - es and spark - les like wa - ter; so don't de - stroy the il - lu - sion of  
*gird - le* flash - es and spark - les like sun - shine! and all the while there's the fra - grance of

le ha - cen su piel mu - la - ta!  
 mor dea - brir - se de da - lia.  
 li - mo - nal ya na - ran - jo.  
*white - ness chang - es her* col - or!  
*blos - soms a bout to* o - pen!  
*or - ange and lem - on* blos - soms!

1. Ni - ña, no te que - jes,  
 2. Ni - ña, no te que - jes,  
 1. Sweet - heart, don't you wor - ry,  
 2. Sweet - heart, don't you wor - ry,

*A la 3ª vez al llegar al signa  $\Phi$  saltar a la CODA  
3rd time proceed to sign  $\Phi$  then to CODA on page 5  
molto rit.*

tan so - lo por es - ta tar - de -  
 tu cuer - po de fru - ta es - tá  
*I have a fav - or to* ask you;  
*tempt - ing and ripe is your* fig - ure,  
 qui - sie - ra man - dar al a - gua -  
 dor - mi - do en fres co bro - ca - do -  
*on - ly for now, not for - ev - er:*  
*care - ful - ly wrapped in em - broid - ery.*



CODA

Los ma-ri - ne - ros te mi - ran — y se te que - dan mi -  
 Beau - ti - ful gar - ment you're wear - ing, — see how the sail - ors keep

*poco rit.* *a tempo*  
 ran - do. — La ni - ña cri - o - lla pa - sa con su mi - ri - ña — que  
 star - ing! — There goes a young maid - en walk - ing, her snow - y white fin - er - y

*pp*  
 blan - co i que blan - co! m  
 spark - ling, how pret - ty! hm.

*pp*

\* *pp* \*



A Santiago Kastner

## CHÉVERE

NICOLÁS GUILLÉN

English lyric by Thomas W. van Ess

XAVIER MONTSALVATGE

*Lentissimo* *mf a tempo*

Ché - ve - re del na - va -  
Ché - ve - re who wields a

*gva alla* *molto rit.*

ja - zo se vuel veél mis-mo na - va - ja: pi - ca ta - ja - das de  
flash - ing knife; has turned and be - come a blade him - self: cut - ting slic - ces of the

lu - - na más la lu - na so le a - ca - ha; pi - ca ta - ja - das de  
moon - light, how ev - er the moon has fad - ed; he slash - es a - way at

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Max

som - bra, mas la som-bra se le-a - ca - ba, pi - ca ta-ja-das de  
 shad - ows, but the shad ows they too have van - ished; he then makes a stab at

rubato

can - to, más el can - to se le a - ca - ba,  
 sing - ing, but the song, if too is end - ing;

poco rit.

*Pesante* *p* *f*

ly en ton - ces, pi - ca que pi - ca car - ne de su ne - gra  
 and there - fore, he hits up - on an i - dea; he goes straight af - ter his

ma - la! *va alta...*  
 wom - an!

*molto rit.* *f* *pp* *molto rit.*



A Mercedes Plantado

# CANCIÓN DE CUNA PARA DORMIR A UN NEGRITO

## Cradle Song

ILDEFONSO PEREDA VALDÉS

English lyric by Thomas W. van Ess

XAVIER MONTSALVATGE

*linea plana*

Lento Softly and diminishing imperceptibly to the end  
*a media voz disminuyendo hasta un final casi imperceptible*

*como voz blanca*

Nin - ghe nin - ghe nin - ghe — tan chi - qui - ti - to, —  
Close your eyes and slum - ber, — my lit - tle ti - ny one; —

el ne - gri - to — que no quie - re dor - mir. —  
lit - tle child, — oh, won't you go to sleep! —

Ca - be - za de co - co, — gra - no de ca - fé, — con li - das mo - ti - tas —  
My, you have a round head, — like a cof - fee bean! — Your eye - lids are speck - led, —

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con o - jos gran - do - tes      co - mo dos ven - ta - nas  
 your eyes so wide o - pen,      just like two large win - dows

que mi - ran al mar      Cier - ra los o - ji - tos  
 look - ing out to sea.      Close your eyes and slum - ber,

— negri to a sus - ta - do;      el man - din - ga blan - co - te  
 — my fright - ened lit - tle one;      the cow - ard - ly dev - il,      he

pue - de co - mer      ¡ Ya no eres es - cla - vo!      y si duer - mes mu - cho  
 must have his meal;      But you're not a slave now;      if you rest a long while.



el se-ñor de ca - sa — pro-me-te com - plar —  
 your own-er and mas - ter — will make you a groom;

tra - je con bo-to - nes — pa-ra ser un "groom" — Nin - ghe  
 dressed with fan-cy but - tons, — all this will he buy. — Close your

8..... 8.....

nin - ghe nin - ghe — duér-me-te, ne-gri - to, — m  
 eyes and slum - ber, — go to sleep my young one; — Am

ca-be-za de co - co, — gra-no de ca-té. — rit.  
 My, you have a round head, — like a cof-fee bean!

perdendosi rit. ppp



A Pierrette Gargallo

# CANTO NEGRO

## A Negro Song

NICOLÁS GUILLÉN

English lyric by Thomas W. van Ess

XAVIER MONTSALVATGE

Ligero

¡Yam - bam - bó,  
Yam - bam - bo,

yam - bam - bél      Re - pi - cael con - go so - lon - go,      re -  
yam - bam - bey!      Oh hear the roar - ing jun - gle sound,      The

pi - cael ne - gro bien ne - gro:      A - ó - el \_\_\_\_\_  
black man and his voice re - sound,      Ah - o - ay! \_\_\_\_\_

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con - go so - lon - go del Son - go bai - la  
*All of the life in the jun - gle Dance the*

yam - bo so - bre un pié.  
*yam - bo on one toe.*

Yam - bam - bó, yam - bam - bé.  
*Yam - bam - bo, yam - bam - bay!*

Ma - ma - tom - ba se - rem - be cu - se rem - bá. El ne - gro can - tay se - a  
*Look! they're sing - ing and they're danc - ing all a - round. All of them fum - ing and*



ju - ma, — ma - ma-tom-ba se-rem - bé cu - sa-rem bá,  
sing - ing, — Look! they're sing-ing and they're danc-ing ail a-round,

el ne-gro se a - ju-may can - ta. — Ma - ma-tom-ba se-rem -  
Giv - ing off smoke while they're sing - ing. — Look! they're sing-ing and they're

be cu-se-rem bá, el ne-gro can - tay se - va. —  
danc-ing all a-round; First, hear him sing, then a - way.

A - cue - me - me se - rem - bó a -  
Hav - ing danced, they now will rest, ah -

1 2 1

- é.  
- ay,

yam-bam-bó a - é  
Yam-bam-bo, ah - ay,

*no mos*

yam-bam-bé a - ó  
yam-bam-bay, ah - oh.

*pp*

*p*

Tam - ba, tam - ba, tam - ba, tam - ba, tam - ba del ne - gro que  
See the loin - cloth mov - ing, twist - ing, turn - ing, When - ev - er he

*pp*

tum - ba; — tam - ba del ne - gro, ca - ram - ba, ca -  
tum - bles; — Wild - er and wild - er the dance gets, my



*poco a poco cresc.*

- ram - ba, ca - ram - ba, que el ne-gro  
 good - ness! Good gra - cious! how he does

tum ba! | yam - bá, | yam - bó,  
 tum - ble! | Yam - bah, | yam - bo,

*f* yam - bam - bé! | yam - bam - bó! | yam - bam - bé!  
 Yam - bam - bay, | yam - bam - ba, | Yam - bam - bay!

*f* bai - la yam-bo so-bre un pié.  
 And he danc-es on one toe.