

# JOAQUIN RODRIGO

## CUATRO MADRIGALES AMATORIOS

### High Voice and Piano

1. Con qué la lavaré ?
2. Vos me matásteis
3. De dónde venís, amore ?
4. De los álamos vengo, madre

Orchestration:

2 Flutes and Piccolo  
2 Oboes  
1 Clarinet  
1 Horn  
1 Trumpet  
Triangle  
Strings

Duration – 7 minutes

Orchestral accompaniment available on hire

**WARNING: The photocopying of any pages of this publication is illegal.  
If copies are made in breach of copyright, the Publishers will, where  
possible, sue for damages.**

CHESTER MUSIC

A Blanca María Martínez Seoane.

# ¿Con qué la lavaré?

English version by Steuart Allin

JOAQUIN RODRIGO

Andante molto tranquillo. M. J= 52.

Musical score for piano and voice. The vocal line begins with a question: "p Con qué la la - va - ré la the". The piano accompaniment features sustained notes and chords. The vocal line continues with "With what then may I bathe the".

Musical score for piano and voice. The vocal line asks "tez de la mi ca - ra? bloom up - on my beau - ty?". The piano accompaniment provides harmonic support. The vocal line then asks "Con qué la la - va - I With what then may".

Musical score for piano and voice. The vocal line asks "ré? Con qué la la - va - ré? With what then may I bathe?". The piano accompaniment includes dynamic markings like *mp*, *rit.*, *p*, and *pp*. The vocal line concludes with "que vi - vo mal pe - na - da. who life has made so twist - ed?".

*p* La - ven - se las ca - sa - des con  
 The wives and mo - thers wash them with

wa - gua de li - mo - nes, wa - ter fresh from le - mons

*mf* la - vo - me yo cui - ta - da, la - vo - me yo cui - I'll wash my marks of an - guish, I'll wash my marks of an - guish

rit.  
 1 2 3

ta - da, an - guish con pe - nas y do - lo res. row.  
 an - guish with tears wrung from my sor

pp p

rit. (1) pp  
 Con pe - nas y do - lo res. row.  
 m.i. m.i. bd

rit. pp  
 Red. \* Red. \* Red. \* Red. \*

## Vos me matásteis.

Andantino. M. J = 66.

Musical score for the first system of "Vos me matásteis." The vocal line starts with a piano dynamic (p) and a melodic line consisting of eighth and sixteenth notes. The lyrics are: "P Vos You have ma - tás - teis, me, des - troyed me," with a fermata over the end of the line.

Musical score for the second system. It features three staves: soprano, alto, and bass. The soprano and alto sing in unison. The lyrics are: "ni - ña en ca - be - llo, — vos with meha-béis muer - to, — rit. child of the long tress - es; — vos with love have killed me, — vos with love have killed me, — rit." The alto part has dynamics "cresc." and "p". The bass staff provides harmonic support.

Musical score for the third system. The soprano and alto sing in unison. The lyrics are: "a tpo. cresc. Vos You have ma - tás - teis, — ni - ña en ca - be - llo, — a tpo. cresc. Vos You have des - troyed me, — ni - ña en ca - be - llo, —" The alto part has dynamics "cresc." and "p". The bass staff provides harmonic support.

3

*Lá - van-se los ca - sa - das con  
The wives and mo-thers wash them with*

*wa - gua de li - mo - nes,  
wa - ter fresh from le - mons*

*la - vo - me yo cui - ta - da,  
I'll wash my marks of an - guish, I'll wash my marks of*

*ta - da con pe - nas y do - lo res.  
an - guish with tears wrung from my sor row.*

*Con pe - nas y do - lo res.  
With tears wrung from my sor row.*

# Vos me matásteis.

**Andantino. M. J = 68.**

Sheet music for voice and piano. The vocal line starts with a piano dynamic (p) followed by a vocal entry with lyrics: "P Vos You have ma-tás teis, me, me, des-trayed me, me,". The piano accompaniment consists of eighth-note chords.

Sheet music for voice and piano. The vocal line continues with lyrics: "ni-ná en ca-be-llo, — vos meha-béis muer-to, — vos with love have killed me, me, meha-béis muer-to, —". The piano accompaniment includes dynamics like crescendo (cresc.) and piano (p). The section ends with a ritardando (rit.).

Sheet music for voice and piano. The vocal line begins with "a l'po." (leggiero) and lyrics: "cresc. Vos You have ma-tás teis, ni-ná en ca-be-llo, —". The piano accompaniment features eighth-note chords. The section ends with a piano dynamic (p).

rit.

vos  
you  
me  
ma-tás —  
des-troyed  
teis,  
me,

vos  
with  
me ha-béis muer —  
lava have killed  
to.  
me.

a tempo.

mf  
Vos  
me  
ma-tás —  
des-troyed  
teis,  
ni-hé en  
ca-be-llo,  
vos  
with  
me ha-béis muer —  
lava have killed  
to.  
me.

rit.

a tempo.

Ri  
On — be — ras  
de  
un  
ri — ver

ti — be — ras  
on the banks by  
un  
ri — ver  
ví  
mo — za  
saw — a  
ví  
mo — za  
saw — a  
ví  
gen,  
gen,  
gen,  
gen,

cresc.

ni - ña en ca - be - nlo,      ri - be - ras de un ri - o,      tri - be - ras  
 child of the long tress - es, By the banks of a ri - ver, by the banks

*dim*

*pp*

*Led.*

\*

*mf*

de un ri - o      vi Mo - za vir - gen,  
 of a ri - ver I saw a vir - gin

*8.* *loco*

*mf*

*Led.*

\*

ni - ña en ca - be - nlo,      pp vos you me ma - tás - teis,  
 child with your tress - es.      8. *loco* vos have destroyed me,

*pp*

*mp*

ni - ña en ca - be - nlo,      rit.      *pp*  
 child of the long tress - es,      vos me ha - béis muer - to,      vos me ha - béis muer - to.  
 with love have killed me,      with love have killed me.

*mp*

*pp*

*rit.*

# ¿De dónde venís, amore?

**Allegro grazioso. M.  $\frac{2}{4}$  = 108**

*¿De  
From*

dónde venís, amore?  
when have you come be-  
lov-ed?  
Bien sé yo de dónde,  
I know full well where you've been,

*¿De  
From*

bien sé yo de dónde..  
I know full well where you've been.

*¿De  
From*

dón de ve nís, dó - mo - re?  
where have you come be - lov - ed?  
Bien sé yo, ve - ry well,  
I know very well,

bien se yo de don - have de,  
know full well where you have been,  
bien se yo de don - have de,  
know full well where you have been.

bien se yo de don - have de.  
know full well where you have been.

ó De don - de ve - nís, a - mi - go?  
From where have you come, my lov - er?  
Fue - re yo les -  
I have been a -

*Poco meno**a tempo.*

ti - wit = go, ness, *p* I fue - re yo have been a - wit - ti - go, ness, *f* I fue - re have been yo tes - a tempo.

*Poco meno**a tempo.**pp**f*

ti - wit = go. ness!

*8.*

*p* Ah — ah — — ah,

*f**f**pp* *8.*

Ah — ah — — ah,

bien sé yo de don — de,  
I know where you've come from,

*8.**f**f*

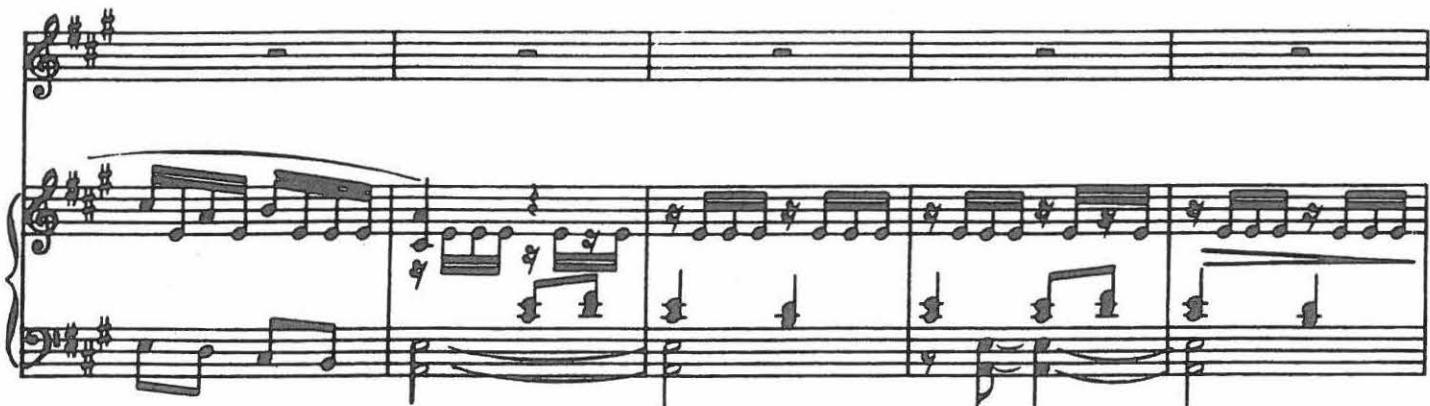
bien sé yo de don — de, *ff* Ah ah ah de just don — de.  
I know where you've been to, *8.* where you're been.

*rit...**rit...**rit...*

A Carmen Pérez Durios.

## De los álamos vengo, madre.

Allegro M.  $J = 112$ .



*f* De los á — la — mos ven — go, ma  
 I have been by the pop — lars, mo

-dre, — ther. de ver co — mo los me — ne — a ei  
 I've seen how their branches swayed in the

ai bree — re. zes.

*f* De los á — la — mos  
 I have been by the

ven — go, ma — dre, de ver  
pop — lars, mo — ther I've seen

co — mo los me — ne — ed a el di re.  
how their bran — ches sway — ed in the bree — zes.

*intimo*  
De los a — la — mos ven — go, ma —  
I have been by the pop — lars, mo —

— dre, — ther, —  
de ver co — mo los me —  
I've seen how their bran — ches

cresc.

Sway ed a al ai —————— re .  
zes.

cresc.

*f*

*p iah!* —————— De los  
I have

á — la — mos ven — go, ma —————— dre, ——————  
been by the pop — lars, mo —————— ther, ——————

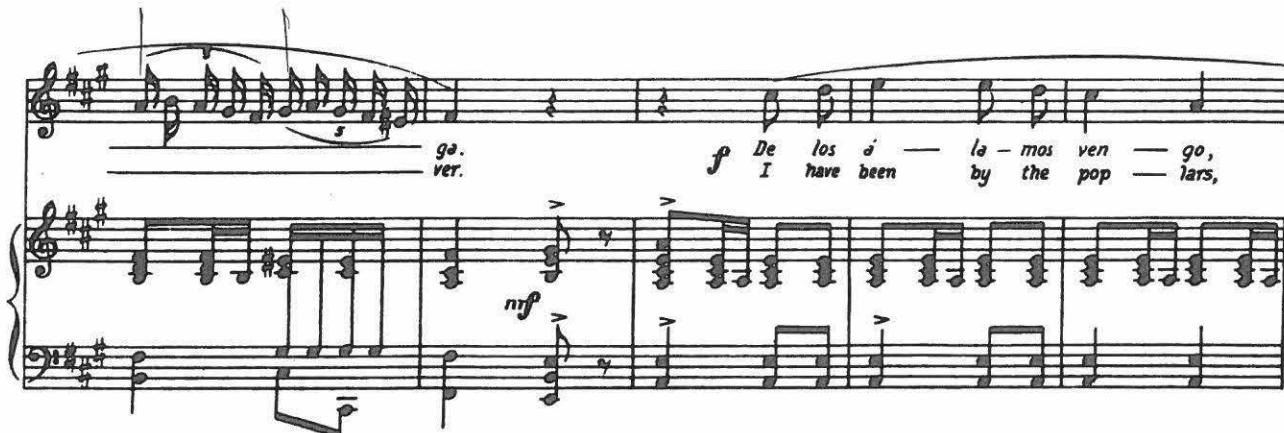
de ver có — mo los me — ne —————— a el di ——————  
I've seen how their bran ches sway —————— ed in the bree ——————



p De los á — la — mos de  
By the pop — lar trees of Se — vi lla,  
Se — vi lla,



de ver a mi lin beau — da a — mi tiful lo  
I have seen my beau — da a — mi tiful lo



go. ver.  
f De los á — la — mos ven — go,  
I have been by the pop — lars,

ma mo ——— dre, ther,

de ver có — mo los me —  
I've seen how their branches

ne — a el in the ai bree ——— re. ——— De los ó — la — mos  
swayed By the pop — lar trees

f

de of Se vi ——— lla, ——— p de ver seen my beau - mi lin — da a —  
rit. .... dim.

pp

rit.... dim.

mi lo ——— ga yet ———

rit....

