

A La Nanita Nana

Традиционная испанская колыдка

Juan Francisco Muñoz y Pabón

José Ramón Gomis

хор

аранжировка К. Баженовой

Тенор
Бас

1 4 6 8

A la nani-ta na-na, nani-ta e - a, nani-ta e - a, mi Jesús tiene

10 12 14

C
A

T
B

sue-ño, bendi-to se - a, bendi-to se - a.

16 18 20

C
A

T
B

e - a, nani-ta e - a, mi Jesús tiene sue-ño, bendi-to se - a, bendi-to se - a.

22 26 28

3 2

C
A

T
B

3

Fuente-ci-lla que cor-res cla - ra y so - no - ra rui-señor que en la

2

30 32 34

C
A

sel - va can-tan - do llo - ras,

T
B

ca - llad mientras la cu - na se ba - lan -

36 38 40 3

T
B

ce - a a la na-ni-ta na - na, na - ni - ta e - a.

44 3 46

C
A

A la na-ni - ta na - na, na-ni-ta e - a, na-ni-ta e - a,

48 50

C
A

mi Je-sús tie-ne sue - ño, ben-di - to se - a, ben-di - to se - a.

52 54 56

C
A

A la na-ni - ta na - na, na-ni-ta e - a, na-ni-ta e - a, mi Jesús tiene

T
B

58 60 62 **4** *p*

C
A
T
B

sue-ño, bendi-to se - a, bendi-to se - a. E - a,
Paja-ritos y fuentes,

64 66 68 70

C
A
T
B

e - a, e - a, e - a.
au-ras y bri-sas respetad e-se sue-ño y e-sas son - ri - sas ca-llad mientras la
e - a, e - -

72 74 76

C
A
T
B

cu - na se ba-lan - ce - a na - ni - ta na-na, e - a.
a la na-ni-ta na-na, na - ni - ta e - a.
a, e - a. na - ni - ta na - na

4

78 **5** 15 **6** 94 96

C A

Fuente-ci-lla que cor-res cla-ra y so-no-ra rui señor que en la

T B

15

98 100 102

C A

sel - va can-tan-do llo - ras, ca-llad mientras la cu-na se ba-lan -

T B

e - - a, e -

104 106 108 *sub p*

C A

ce - a e - a, e - a. ca-llad mientras la

T B

a, e - - a, e - a. *sub p*

110 *poco a poco rit.* 112 114 116

C A

cu-na se ba-lan-ce - a a la nani-ta na-na, na-ni-ta e - a.

T B

A La Nanita Nana

Традиционная испанская колыбельная

Juan Francisco Muñoz y Pabón

Guitar I

José Ramón Gomis

аранжировка К. Баженовой

Guitar

1

2

4

Am Dm Am Dm Am Dm Am Dm

xop: A la nanita...

6

8

Am Dm Am Dm Am D^{o7} Am Am Dm

10

12

14

A la nanita

Am E Am Dm Am Dm Am D^{o7}

16

18

Am D^{o7} Am D^{o7} Am Am Dm Am

20

22

24

2

Fuentequilla

Fuentequilla

E Am Am E Am Am E A A

The image shows a guitar score for the song 'A La Nanita Nana'. It is a traditional Spanish lullaby, arranged by K. Bazhenova. The score is written for Guitar I and is in 3/4 time. The key signature has one flat (B-flat). The score is divided into five systems, each with a guitar part and a vocal part. The guitar part is written in treble and bass clefs. The vocal part is written in treble clef. The score includes fingerings, accidentals, and dynamic markings. The first system has measures 1-4, the second 5-8, the third 9-12, the fourth 13-16, and the fifth 17-24. The score ends with a double bar line and a key signature change to two sharps (F# and C#).

6

Guitar I

26 28

G

E E A A

30 32

G

E D A Dm

34 36

G

A E A Dm

38 40 42

G

A E A A E A A⁷

3

44 A la nanita... 46

G

A⁷ Dm C^{#o7} Dm C^{#o7} Dm C^{#o7} Dm Dm

48 50 52

G

Gm Dm A⁷ Dm

a la nanita...

54

56

a la nanita...

Dm C[♯]o7 Dm C[♯]o7 Dm C[♯]o7 Dm Gm

58

60

62

4

солю

солю

Pajaritos...

Pajaritos...

Dm A⁷ Dm D

64

66

A G D D A

68

70

72

G D Gm D A

74

76

D Gm D A D

78

5

80

82

Dm Gm Dm Gm Dm Gm Dm Gm

The image shows a guitar score for a piece titled 'Guitar I', page 7. The score is written for a guitar in G major (one sharp) and 4/4 time. It consists of six systems of music, each with a treble clef staff (labeled 'G') and a bass clef staff (labeled 'B'). The first system (measures 54-57) is for the phrase 'a la nanita...'. The second system (measures 58-61) is for the phrase 'a la nanita...' and includes a 'солю' (solo) section. The third system (measures 62-65) is for the phrase 'Pajaritos...'. The fourth system (measures 66-69) is for the phrase 'Pajaritos...'. The fifth system (measures 70-73) is for the phrase 'Pajaritos...'. The sixth system (measures 74-77) is for the phrase 'Pajaritos...'. The seventh system (measures 78-81) is for the phrase 'Pajaritos...'. The eighth system (measures 82-85) is for the phrase 'Pajaritos...'. The score includes various guitar techniques such as triplets, bends, and slides, indicated by numbers and symbols above the notes. Chord names are written below the bass staff: Dm, C[♯]o7, Gm, A⁷, D, A, G, Gm, D, A, D, Dm, Gm, Dm, Gm, Dm, Gm, Dm, Gm.

84 86

Dm A⁷ Dm Gm Dm Gm Dm Gm

88 90 92

Dm Gm Dm A D

6

Fuentecilla...

94 96

D A A A D D

98 100 102

A G D Gm D

104 106

A D Gm D A

108 110 112 114 116

Adagio

D C^{#7}/D D Gm⁶/D D Gm⁶/D D A D

A La Nanita Nana

Традиционная испанская колыбельная

Juan Francisco Muñoz y Pabón

Guitar II

José Ramón Gomis

аранжировка К. Баженовой

Guitar

1 2 4

Am Dm Am Dm Am Dm Am Dm

xop: A la nanita...

6 8

Am Dm Am Dm Am D^{o7} Am Dm

10 12 14

A la nanita

Am E Am Dm Am Dm Am D^{o7}

16 18

Am D^{o7} Am D^{o7} Am Dm Am

20 22 24

2

Fuentequilla

E⁷ Am Am Am Am E A A

The image shows a guitar score for the song 'A La Nanita Nana'. It is arranged for Guitar II by K. Bazhenova. The score is written in 3/4 time and consists of five systems of music. Each system has a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The first system starts with a measure number of 8 and includes a first ending bracket labeled '1' over measures 1, 2, and 4. The second system starts with a measure number of 8 and includes a vocal line 'xop: A la nanita...' above the treble staff. The third system starts with a measure number of 8 and includes a vocal line 'A la nanita' above the treble staff. The fourth system starts with a measure number of 8 and includes a vocal line 'A la nanita' above the treble staff. The fifth system starts with a measure number of 8 and includes a vocal line 'Fuentequilla' above the treble staff. The score includes various guitar techniques such as fingerings (1, 2, 3, 4), fret numbers (0, 1, 2, 3, 4, 5, 7), and chords (Am, Dm, E, D^{o7}, A, E⁷). The score ends with a second ending bracket labeled '2' over measures 22, 24, and 25.

10

Guitar II

26 28 30

E E A A E

32 34

D A Dm A E

36 38 40

A Dm A E A

42 44 **3** A la nanita... A la nanita...

E E A⁷ A⁷ Dm G^{°7} Dm G^{°7}

46 48 50

Dm G^{°7} Dm Dm Gm Dm A⁷ Dm

52 a la nanita... 54 56

58 60 СОЛО СОЛО

62 Pajaritos... 64 66

68 70

72 74 76

78 80

4

5

Dm Dm G°7 Dm G°7 Dm G°7 Dm

Gm Dm A⁷ Dm D

D A G D D

A G D Gm D

A D Gm D A

D Dm G°7 Dm G°7 Dm G°7 Dm

12

Guitar II

82 84 86

Gm Dm A⁷ Dm G^{°7} Dm G^{°7} Dm G^{°7}

88 90 92

Dm Gm Dm A D

6

Fuentecilla...

94 96

D A A D D

98 100 102

A G D Gm D

104 106

A D Gm D A

Adagio

108 110 112 114 116

D C^{#°7}/D D Gm⁶/D D Gm⁶/D D A D

A La Nanita Nana

Традиционная испанская колыдка

Juan Francisco Muñoz y Pabón

Violin

José Ramón Gomis

аранжировка К. Баженовой

Violino

1 Vivo 20 22 24 **2**

mf

26 28 30 32 *p* arco

34 36 38 40 *mf* arco

3 42 44 46 *mf*

48 50 52 54

56 58 60

4 62 64 66 68 *mf* *p*

The musical score is written for a violin in 3/4 time. It consists of seven staves of music. The first staff begins with a first ending bracket (1) and a tempo marking 'Vivo'. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 24, where a second ending bracket (2) begins. The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), and *pizz.* (pizzicato). Performance techniques like 'arco' (bowed) and 'pizz.' are indicated. The piece features several slurs, ties, and accents, particularly in the later sections. The score ends with a key signature change back to one sharp at measure 68.

14 Violin

p

76 **5** *poco rit.* **a tempo** *f*

p *poco rit.* *f*

82 84 *p* *f*

p *f*

88 90 92 **6**

p *f*

94 96 98 100 *p*

p *f*

102 104 106 *pp* *p*

pp *p*

108 **Adagio** 110 112 114 116 *pp*

pp *dim. meno mosso* *pp*

A La Nanita Nana

Традиционная испанская колыдка

Juan Francisco Muñoz y Pabón

Viola

José Ramón Gomis

аранжировка К. Баженовой

Alto

1 Vivo **20**

mf

2

26 pizz.

28

30

32 *p* arco

34

36

38 pizz.

40 *mf* arco

3

42

44

46

48

50

52 *f*

54

56

58

4

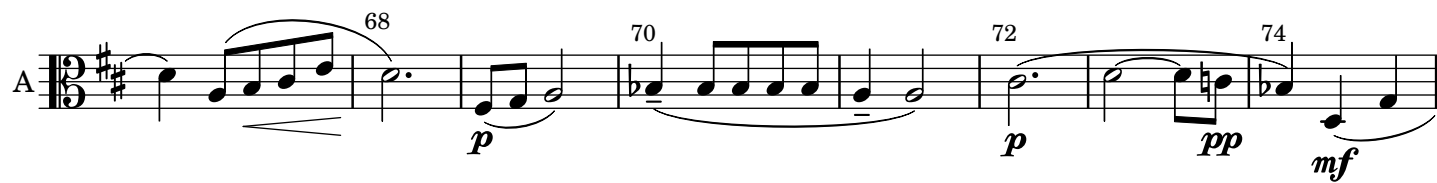
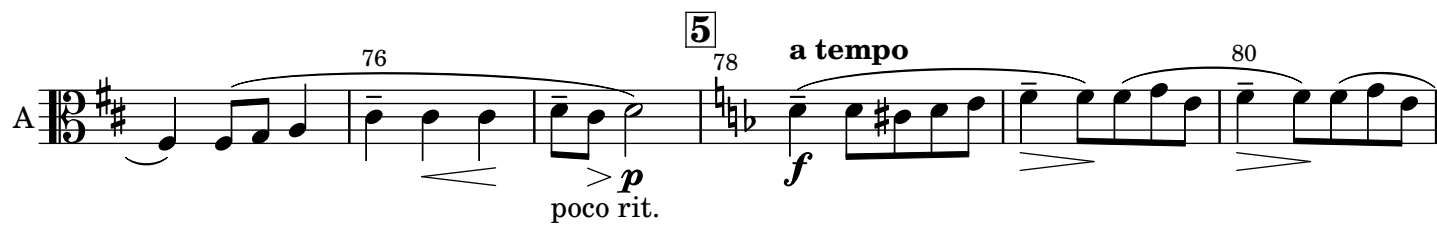
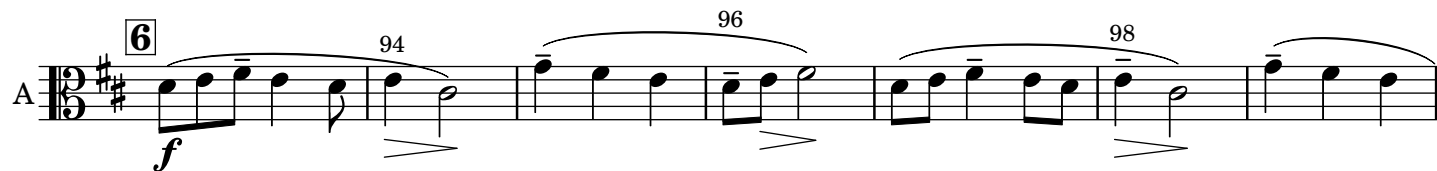
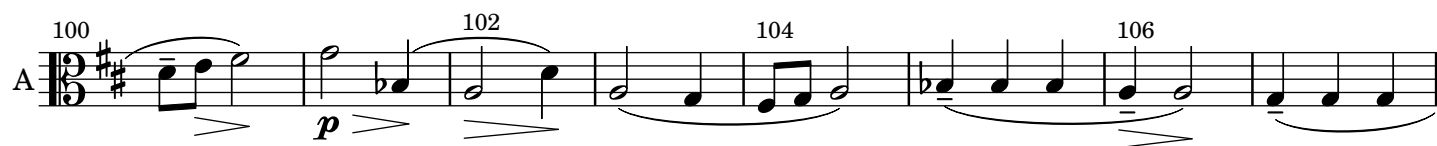
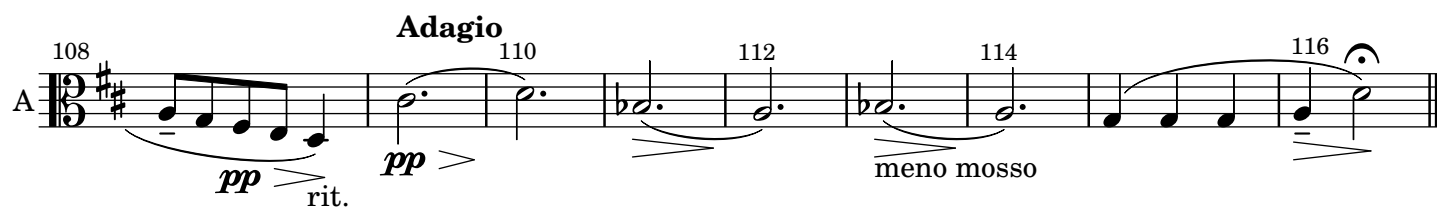
60

62 *mf*

64

66 *p*

Viola



A La Nanita Nana

Традиционная испанская колыбельная

Juan Francisco Muñoz y Pabón

Cello

José Ramón Gomis

аранжировка К. Баженовой

1 Vivo

Cello **11** 12 14 16 18 20

f pizz.

V-c 22 24 **2** 26 28 30

V-c 32 34 36 38 40

V-c **3** 42 44 46 48

V-c 50 52 54 56 58 60

V-c **4** 62 *dolce* 64 66 68 70 72 *arco*

V-c 74 76 78 80 82 *pizz.*

V-c 84 86 88 90 92 **6**

V-c 94 96 98 100 102 104

Adagio

V-c 106 108 110 112 114 116 *p arco*

A La Nanita Nana

Традиционная испанская колыдка

Juan Francisco Muñoz y Pabón

José Ramón Gomis

аранжировка К. Баженовой

Full

Guitars

1 *tutti*

8

2

4

T
B

6

8

A la na-ni-ta na - na, na-ni-ta e - a, na-ni-ta e - a, mi Je-sús tie-ne

G

8

10

12

14

C
A

A la na-ni-ta

T
B

sue - ño, ben-di-to se - a, ben-di-to se - a.

G

8

tutti

V-c

f pizz.

16

18

C
A

na - na, na-ni-ta e - a, na-ni-ta e - a, mi Je-sús tie-ne sue - ño, ben-di-to

T
B

G

8

V-c

20 22 24

C
A
T
B

se - a, ben-di - to se - a.

G
V
A
V-c

mf

tutti

G2 *tutti*

2 26 28

C
A
T
B

Fuente - ci-lla que cor - res cla - ra y so - no - ra rui-se - ñor que en la

G
V
A
V-c

pizz.

30 32 34

C
A
T
B
G
V
A
V-c

sel - va can - tan - do llo - ras,
ca - llad mientras la cu - na

arco *p*
p arco

36 38

T
B
G
V
A
V-c

se ba - lan - ce - a a la na-ni-ta na - na, na - ni - ta

pizz.
pizz.

40 42

T
B
G
V
A
V-c

e - a.

G2
arco *mf* *mf*

44 **3**

C1
C2
A
G
V
A
V-c

A la na - ni - ta na - na, na - ni - ta e - a, na - ni - ta e - a,

tutti 7 *tutti* *tutti* *tutti* G1

48

C1
C2
A
G
V
A
V-c

mi Je - sús tie - ne sue - ño, ben - di - to se - a, ben - di - to se - a.

G1 *tutti* G2

52

C
A
T
B
G
V
A
V-c

A la na - ni - ta na - na, na - ni - ta e - a, na - ni - ta

tutti 7 *tutti* *tutti*

f

56 58

C A T B

e - a, mi Je - sús tie - ne sue - ño, ben - di - to se - a, ben - di - to

G tutti G1 G1 tutti tutti

V

A

V-c

60 62

C A T B

se - a. E - a, Pa - ja - ri - tos y fuen - tes,

G G2 tutti G1 tutti G1

V mf mf

A mf

V-c arco

4

p dolce

64 66

C
A
T
B

e - ras y bri - sas res - pe - tad e - se sue - ño

G
V
A
V-c

tutti *G1* *tutti* *tutti*

p

68 70

C
A
T
B

e - a. y e - sas son - ri - sas ca - llad mientras la cu - na

e - a, e - a,

G
V
A
V-c

G1 *tutti* *tutti*

p

72

C
A

se ba - lan - ce - a na - ni - ta na - na,

T
B

e - - a. na - ni - ta na - na

G

V

A

V-c

p *pp* *mf*



76

5 78 **a tempo** 80

C
A

e - - a. na - ni - ta e - a.

T
B

G

V

A

V-c

poco rit. *f* *tutti* *tutti* *tutti* *tutti* *tutti* *tutti*

poco rit. *p* *f* *pizz.*

G *tutti* 82 *tutti* *tutti* 84 *tutti*

V *p* *f*

A

V-c

G 86 *tutti* *tutti* *tutti* 88 *tutti* 90 *tutti*

V

A

V-c

C 92 [6] 94

A Fuente - ci-lla que cor - res cla - ra y so -

T

B

G *G1* *tutti*

V

A *f*

V-c

96 98 100

C
A
T
B

no - ra rui-se - ñor que en la sel - va can - tan - do llo - ras,

G

V

A

V-c

p

tutti

102 104

C
A
T
B

ca - llad mientras la cu - na se ba - lan - ce - a que el Niño está so -

e - - a, e - - a, e - -

G

V

A

V-c

pp

p

tutti

tutti

tutti

106 108 110

Adagio
sub p *poco a poco rit.*

C
A
T
B
G
V
A
V-c

a, e - a. ca - llad mientras la cu - na

a, e - a.

p *pp* *pp* *rit.* *p arco*

G1

112 114 116

tutti

C
A
T
B
G
V
A
V-c

se ba - lan - ce - a a la na - ni - ta na - na, na - ni - ta e - a.

dim. meno mosso *pp* *G2*

6 5 4 3 2

3