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FÁBULAS

CANTOS ESCOLARES

Adoptados por el Consejo Nacional de Educación

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1^{er} Cuaderno

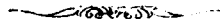


Letra de SAMANIEGO

1. La Zorra y el Busto.
2. Salicio usaba tañer.....
3. La Mona
4. Un pozo pintado vió.....

(Décima en estilo popular argentino)

Fábula N° 1



**Dijo la zorra al busto después de olerlo
Tu cabeza es hermosa pero sin seso
Como este hay muchos,
Que aunque parecen hombres solo son bustos .**

Fábula N° 1

JULIAN AGUIRRE

ALLEGRETTO

CANTO

PIANO

Di - - jo la zorra al bus - to después de o -

- ler - lo..... Tu ca - beza es her -

- mo - sa pe - ro sin se - so.....

Co - mo es - te hay mu - chos co - mo es - te hay

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter note G4, followed by a dotted quarter note A4, a quarter note Bb4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

mu. chos Que aun que pa. re. cen hom - bres

The second system continues the musical score. The vocal line has a quarter note G4, a quarter rest, a quarter note A4, a quarter note Bb4, a quarter note C5, and a quarter note Bb4. The piano accompaniment continues with similar rhythmic patterns, including a prominent bass line and chords.

so - lo son bus - tos

The third system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, and a quarter note Bb4. The piano accompaniment includes a section with a *rit.* (ritardando) marking and a *ms.* (musical score) marking, indicating a change in tempo or a specific performance instruction.

8^a alta

The fourth system concludes the musical score. The vocal line has a quarter rest, a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a rhythmic pattern in the left hand and chords in the right hand. The marking *8^a alta* is present above the vocal line.

Fábula N° 2



Salicio usaba tañer

La zampoña todo el año

Y por oírle el rebafío

Se olvidaba de pacer,

Mejor sería romper

La zampoña al tal Salicio

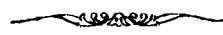
Porque si causa perjuicio

En lugar de utilidad

La mayor habilidad

En vez de virtud es vicio.

Fábula N° 2



JULIAN AGUIRRE

PASTORALE

PIANO



CANTO

Sa-



- li - cio usa - ba ta - ñer..... Lazam - po - ña to - do el



a - ño Y por o - ir - le el re - ba - ño Se olvi -

da - ba de pa - cer, Me - jor se ri - a rom.

- per..... La zam - po - ña al tal Sa - li - cio

Porque si cau - sa per - jui - cio En lu - gar de u ti - li -



-dad..... La ma - yor ha - bi - li - dad..... En

2da. *

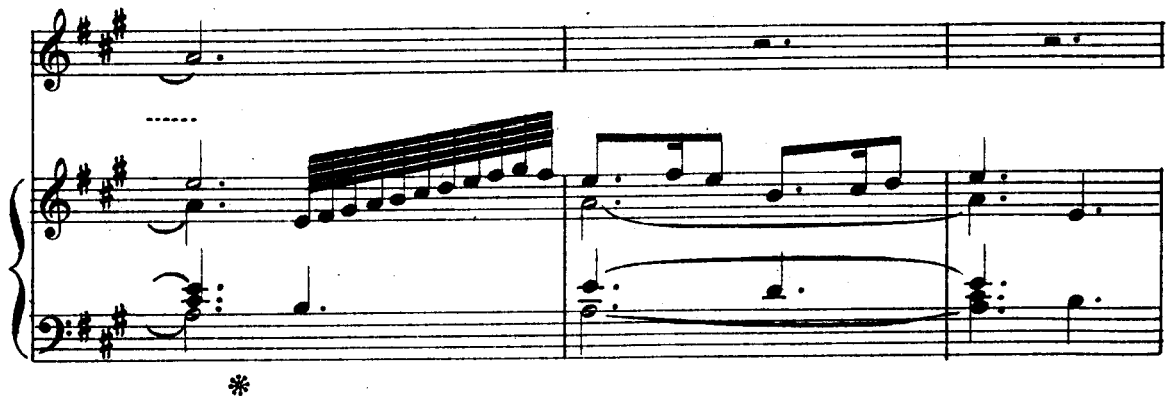
This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on grand staff notation (treble and bass clefs). The lyrics are positioned below the vocal staff. A '2da.' marking is placed below the piano part, and an asterisk is centered below the system.



vez de virtud es vi - - - cio.....

2da.

This system contains the next two staves of music. The vocal line continues with the lyrics 'vez de virtud es vi - - - cio.....'. The piano accompaniment continues. A '2da.' marking is placed below the piano part.



.....

*

This system contains the third and fourth staves of music. The vocal line has a dotted line '.....' above it. The piano accompaniment features a prominent sixteenth-note arpeggiated figure in the right hand. An asterisk is centered below the system.



This system contains the final two staves of music on the page. The vocal line and piano accompaniment conclude the piece with sustained chords and melodic fragments.

Fábula N° 3



**Subió una mona a un nogal
Y cojiendo una nuez verde,
En la cáscara le muerde
Lo que la supo muy mal .
Arrojóla el animal
Y se quedó sin comer ;
Así suele suceder
A quien su empresa abandona ,
Porque halla como la mona
El principio que vencer.**

Fábula N° 3

JULIAN AGUIRRE

ALLEGRO GIOCOLO

CANTO

Su - bió u - na mo - na a un no -

PIANO

p

And. * *simile*

- gal..... Y co - jien - - do

u - na nuez ver - de..... En la cás - cara

..... le muer - de..... Lo

que la su - po muy mal

rit.

8^a alta Ar - ro - - jó la el a - ni -
a tempo

ms

mal Y se que -

ritard. *a tempo*

- dó sin co - mer..... A -

ritard. *a tempo*

- si sue - le su - ce - der.....

..... A quien su em - pre - sa a - ban -

ritardando

- do - na..... Por - que ha - - lla

a tempo

co - mo la mo - na El prin - ci - pio

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics "co - mo la mo - na El prin - ci - pio". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

que..... ven - cer.....

f vivo *dimi*

The second system continues the vocal line with lyrics "que..... ven - cer.....". The piano accompaniment includes dynamic markings *f* and *vivo* in the middle of the system, and *dimi* towards the end. The accompaniment maintains a rhythmic pattern with chords.

nue - do

The third system shows the vocal line with lyrics "nue - do". The piano accompaniment continues with chords and a consistent bass line.

pp *8ª alta.....*

The fourth system begins with a piano dynamic marking *pp*. The vocal line has a final note marked *8ª alta.....*. The piano accompaniment concludes with a final chord and a double bar line.

Décima

(FABULA N° 4)

Un pozo pintado vió
Una paloma sedienta,
Tiróse á él tan violenta
Que contra la tabla dió,
De golpe al suelo cayó
Y allí muere de contado.
De su apetito guiado
Por no consultar el juicio,
Así vuela al precipicio
El hombre desenfrenado.

Décima

(FABULA N° 4)

JULIAN AGUIRRE

PIANO

ALLEGRETTO

CANTO
MODERATO

Un po - zo pin - ta - do vió..... U -

rit *a tempo*

na pa-lo - - ma se - dien ta Ti - ro - se á él tan vio -

Ad. *

- len ta..... Que contra la..... ta bla dió De

gol pe al sue - lo ca - yó..... Y a - lli muere de con -

ta - do De su a - pe - ti - to gui - a do..... Por

ac - - - celle - - - rando

cre - - - scen - - - do

no consul - tar el jui - cio A - si vue - la al pre - ci -

p

- pi - cio El hom - bre desen - fre - na - do.

ritardando molto

p ALLEGRETTO

ritenuto