

# TROIS MONODIES

sur des textes <sup>espagnols</sup> insérés dans la pièce anonyme "La Cárcel de Sevilla"

musique de  
Luis CAMPODÓNICO

## I (voix d'homme)

Lent et lointain

**A**

mf AL- TA MAR ES- Qui VA DE TI DOY - QUE- RE - LLA

*p* SIE- TE A - NOS AN- DU- VE rall. -----

POR FUER- ZA EN GA LE - RAS NO CO- MI PAN

*A Tempo*

TIER- NO NI LA CAR- NE FRES- CA

SIEK- PRE AN DU- VE EN COR - SO NUN- CA SAL- TÈ EN TIE- RRA

mf SI- NO EN U- NA IS- LA - LLA- MA- DA CER- DE- NA

**B**

*f* TA- GO- RA EN PRI- SION QUE ES LA MA- YOR PE- NA

*p* LA MA YOR QUE SIEN - TO SON PE- NAS DE A-

QUE- LLA BEL- TRA- NA LA BRA- VA

*p* QUE FUE LA PRI- ME- RA QUE ME HIN- CHOÈ- SE FUS- TO

Y LA FAL-TRI-QUE -- -- -- RA

AL-ZO- LA GO- RO- SEO LLE-VÓ- LA A-RN-TE QUE- RA

Y AL PA-DRE OR- DI- NA -- RIO LA EN- TRE-

- GA - Y EM- PE- -- -- -- NA *pppp* Y AL GU-NO QUE CAN-

TA CAN- - TAN- DO RE- NIE - - -

- - GA - - -

**A** *Leut* **II** (voix d'homme)  
AL-TR MAR ES QUI- VA DE TI DOY QUE-RE - LLA

*mf* SEIS A-NOS ES- TU- VE - POR FUER-ZA EN GA- LE - RAS NO CO-MÍ PAN

TIER NO - NI LA CAR-NE FRES-CA SIEM-PRE AN-DU VE EN COR- SO-

*powerlo en clave de FA*  
NUN-CA SAL- TE EN TIE- RRA SI- NO EN U- NA IS- LA LLA- KA- DA CER-

**B** *Plus vite*  
DE -- -- NA Y A GO- RA EN PRI- SION QUE ES LA MA- YOR PE- NA -  
*f*

LA MA-YOR QUE SIEN- TO SON CE-LOS DE A QUE-LLA- BEL-TRA-NA LA BRA- VA

QUE FUÉ LA PRI- ME- RA QUE ME HIN CHÓE-SE BUS-TO- Y LA FAL-TRI- QUE RA-

**C** Tempo Primo

*pp* FL-ZÓ-LA EO-RÓ- - - - SEO LLE-VÓ LA AN-TE- QUE RA

Y AL PA-DRE OR DI- NA- RIO - LA EN TRE- GA Y EM- PE- NA- Y AL EU-NO QUE CAN-TA -

CAN-TAN-DO RE-NIE- GA *TAL pp* EU-NO QUE CAN-TA CAN-TAN-DO RE NIE- GA

**A** Gai - Allegretto (voix de femme)  
*mf* PUES QUE YA ES-TÁ LI-BRE MI SEN-TEN- CIA- DO GÁS-TE-SE MI SA YAY

LO QUE ME GA- NA- DO **B** *f* GÁS-TE-SE MI RAN-CHO TO- DO AUN-QUE ME QUE- DE SIN RAN-

CHO PUES MI NA-VI-OY RO- DAN-CHO- A TAN BUEN BUS-TÓA-CO- MO- DO

*ff* SA-CÓ-DAN-SE EL POL-VOY LO- DO *mf* POR SU VA- LOR ES-FOR- ZA- DO **C** PUES QUE YA ES-TÁ

LI-BRE MI SEN-TEN- CIA- DO GÁS-TE-SE MI SA YAY LO QUE ME GA- NA- DO

**D** *f* DI-ERAN-LA WE-ÉDA LA HE LI- PA- LAS NUE-VAS DES-TA SEN-TEN- CIA Y GÁS-TEN SEEN MI PRE-

SEN- CIA- DOS JA- MO- NES YU- NA PI- PA *mf* BE- BA PUES PAR- TI- CI- PA  
 DES- TE BIEN TAN SO- BE- RA- NO **E** *Plus lent* PUES QUE YA ES- TA LI- BRE MI SEN- TEN- CIA- DO  
 GAS- TE- SE MI SA- YA Y LO QUE HE GA- NA- DO  
*rall.*

PARIS, entre le 19 et le 28 juin 1958



IV

ALLEGRO COMMODO

The musical score consists of three systems of staves. Each system has a grand staff with a treble and bass clef. The first system begins with a treble clef and a bass clef. The first staff of the first system contains a series of notes with various accidentals (sharps, flats, naturals) and slurs. The second staff of the first system starts with a dynamic marking 'fff' and contains a series of notes with slurs. The second system follows a similar pattern with notes and slurs. The third system concludes with a dynamic marking 'sf' and a final note. The score is handwritten and includes various musical notations such as slurs, accents, and dynamic markings.

PACIFICO E TRANQUILLO...



Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Handwritten musical notation for the second system, continuing the piece with similar notation.

Handwritten musical notation for the third system, showing melodic and harmonic development.

Handwritten musical notation for the fourth system, including dynamic markings like 'p' and 'pp'.

*dim. e rallentando* -----

LENTO ASSAI

Handwritten musical notation for the fifth system, marked 'LENTO ASSAI'.

Handwritten musical notation for the sixth system, concluding the piece with a final cadence.

145"