

KATIUSKA

¡ES EL PRÍNCIPE!

Pablo Sorozábal
6 (1.897-1.988)

Moderato solemne

$\text{♩} = 65$

2

3

4

5

6

SOLO/TEN

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

¡ES EL PRÍN- CI- PE! *f* ¡ES EL PRÍN- CI- PE!

¡ES EL PRÍN- CI- PE! *f* ¡ES EL PRÍN- CI- PE!

¡ES EL PRÍN- CI- PE! *f* ¡ES EL PRÍN- CI- PE!

¡ES EL PRÍN- CI- PE! *f* ¡ES EL PRÍN- CI- PE!

Moderato solemne *f* ¡ES EL PRÍN- CI- PE!

7 8 9 10 11 12

SOLO/TEN

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

PRÍN- CI- PE!

mf PA- SAD A- DE- LAN- TE QUE EL PUE- BLO SU- MI- SO

mf PRÍN- CI- PE! PA- SAD A- DE- LAN- TE QUE EL PUE- BLO SU- MI- SO

13 14 15 16 17 18

13

14

15

16

17

SOLO/TEN
SOLO/SO
SOLO/BA
SOP
CONT
TEN
BA
PIANO

18

19

20

21

♩ = 65 *a piacere* 3-22

SOLO/TEN
SOLO/SO
SOLO/BA
SOP
CONT
TEN
BA
PIANO

23 *ten.* 24 *affret.* 25 *sostenuto* 26

SOLO/TEN SOY VUL-GAR CA-MI- NAN-TE QUE PA- SA A LO LARGO DE LA CA- RRE- TE- RA.

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO *affret.* *sostenuto*

27 28 $\text{♩} = 68$ 29 30 $\text{♩} = 65$ *a piacere*

SOLO/TEN AM- PA- RAR- ME ES PE- LI-

SOLO/SO

SOLO/BA

SOP *f* HON- RAD NOS, SE- ÑOR.

CONT *f* HON- RAD NOS, SE- ÑOR.

TEN *f* HON- RAD NOS, SE- ÑOR.

BA *f* RADLA PO-SA- DA. HON- RAD NOS, SE- ÑOR.

PIANO

31

32

33

34

SOLO/TEN

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

GRO-**SO.**

ten.

¡EN-TRAD! NOS SO- BRA VA- LOR.

¡EN-TRAD! NOS SO- BRA VA- LOR.

35 $\text{♩} = 70$

36

37

38

39

SOLO/TEN

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

MI CA- BE- ZA_HAN PUES- TO_A PRE- CIO,

1° tpo. (un poco piú mosso)

40 41 42 43 44 45

SOLO/TEN

ME PER- SI- GUE MI_E- NE- MI- GO. YO LA VI- DA LA DES-

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

46 47 48 49 50 51

SOLO/TEN

PRE-CIO Y_EL SAL- VAR- LA SIN GLO- RIA NO MEN- DI- GO.

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

52

53

54

55

56

57

SOLO/TEN PA- RA MI NO PIDO_AL- BER- GUE, YO JA- MÁ S ME_HEDE_ES- CON-

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

58

59

60

61

62

SOLO/TEN DER. SO- LO BUS- CO_UN TE- CHO_A- MI- GO

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

63

64

65

66

67

SOLO/TEN

QUE_EN MI_AU- SEN- CIA DE- FIENDA_A_ES- TA MU- JER. SO- LO

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

68

69

70 $\text{♩} = 40$ *pausa lunga* 71 $\text{♩} = 70$ *A tempo* 72

SOLO/TEN

BUS-CO_UN TE- CHO_A MI- GO QUE_EN MI_AU- SEN- CIA DE-

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

rit.

73

74

75

$\text{♩} = 60$ *Moderato con calma*

SOLO/TEN

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

FIEN- DA_A_ES- TA MU- JER.

¡DE- FEN- DER- LA_ES UN DE- BER!

Moderato con calma

pp

76

77

SOLO/TEN

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

LLO- RAN- DO DE PE- NA

LLE- GÓ_AL LA- DO MÍ- O.

78 79

SOLO/TEN ES U- NA_A- ZU- CE- NA. SE MUE- RE DE FRÍ- O...

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

80 81 (Con delicada emoción) 82 83 muy ligado

SOLO/TEN ES DE- LI- CA- DA FLOR QUE EN MI CA- MI- NO HA-

SOLO/SO

SOLO/BA

SOP *pp*

CONT *pp*

TEN *pp*

BA *pp*

PIANO *Andante sostenuto pp*

84

85

86

87

SOLO/TEN

LLÉ CUI- DAD- LA, POR-QUE A- CA- SO YA NUN- CA VOL-VE-

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

88

89

90

91

SOLO/TEN

RÉ. Y UN DÍ- A SI ELA- MOR LA HI- CIE- SE DESPER-

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO

92 93 94 95 *rit. ff* *molto rit.*

SOLO/TEN TAR JU- RAD- ME, JU-RADME, QUE NIN-GU- NO LA_HADE_HA CER LLO-

SOLO/SO

SOLO/BA

SOP

CONT

TEN

BA

PIANO *f* *dim.*

96

97

98

SOLO/TEN

RAR. ES DE- LI- CA- DA FLOR

SOLO/SO

SE- ÑOR

SOLO/BA

ES DE- LI- CA- DA FLOR QUE SE EN-CON- TRÓ,

SOP

p Muy delicado
ES DE- LI- CA- DA FLOR

CONT

p Muy delicado
ES DE- LI- CA- DA FLOR

TEN

p Muy delicado
ES DE- LI- CA- DA FLOR

BA

p Muy delicado
ES DE- LI- CA- DA FLOR

PIANO

Piano accompaniment with treble and bass staves.

SOLO/TEN

QUE ENMI CA- MINO HA- LLÉ. CUI- DAD- LA PORQUE_A-

SOLO/SO

SE- ÑOR PA- RA PRO- BA- ROS MI GRA- TI- TUD

SOLO/BA

ES I- DE- AL MU- JER. CUI- DAD- LA PUES SU_AL

SOP

ES DI- VI- NA MU- JER. CUI- DAD- LA, PUES SU_AL

CONT

ES DI- VI- NA MU- JER. CUI- DAD- LA, PUES SU_AL

TEN

ES DI- VI- NA MU- JER. CUI- DAD- LA, PUES SU_AL

BA

ES DI- VI- NA MU- JER. CUI- DAD- LA, PUES SU_AL

PIANO

102

103

104

105

SOLO/TEN

CA- SO

YO NUN-CA_HEDE VOL- VER-LA_AVER.

Y SI_UN

SOLO/SO

SO-LO_ES-PE- RO

UN MI- LA- GRO.

MIJU-VEN-TUD

SOLO/BA

TE- ZA

ESPO-

SI- BLE

QUE NO

VUEL- VA.

Y SI_ELA- MOR LA_HI

SOP

TE- ZA

YA NUN- CA_HA DE VOL-

VER.

Y SI_UN DI-A_ELA-

CONT

TE- ZA

YA NUN- CA_HA DE VOL-

VER.

Y SI_UN DI-A_ELA-

TEN

TE- ZA

YA NUN- CA_HA DE VOL-

VER.

Y SI_UN DI-A_EL A-

BA

TE- ZA

YA NUN- CA_HA DE VOL-

VER.

Y SI_UN DI-A_ELA-

PIANO

The piano accompaniment consists of two staves. The right hand (treble clef) plays a melodic line with chords, often using a slur to connect notes across measures. The left hand (bass clef) provides harmonic support with chords and moving bass lines. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

SOLO/TEN

DÍ- A_ELA-MOR EN E- LLA LLE- GA_A DES- PER- TAR JU-

SOLO/SO

VUES- TRANO-BLE- ZA YO_HEDE PA- GAR YO_HE DE PA- GAR LA

SOLO/BA

CIE-SE DESPER-TAR JU- RO, JU- RO POR MI_HONOR QUE

SOP

MOR LA_HI- CIE- SE DES- PER- TAR JU-

CONT

MOR LA_HI- CIE- SE DES- PER- TAR JU-

TEN

MOR LA_HI- CIE- SE DES- PER- TAR JU-

BA

MOR LA_HI- CIE- SE DES- PER- TAR JU-

PIANO

cresc. *f*

109

f cresc. e sostenuto

110

111 *rit.*

ff

SOLO/TEN

Musical staff for SOLO/TEN. The staff contains a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody begins at measure 109 with a quarter note G4, followed by a dotted quarter note A4, and then eighth notes G4, F#4, E4, and D4. Measure 110 continues with quarter notes C4, B3, and A3. Measure 111 starts with a quarter note G3, followed by a dotted quarter note F#3, and then a half note E3. Dynamics include *f* and *ff*. Performance markings include *cresc. e sostenuto* and *rit.*

RAD- ME, JU- RAD- ME QUENINGU- NO LA_HA DE_HA- CER LLO-

SOLO/SO

Musical staff for SOLO/SO. The staff contains a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody begins at measure 109 with a quarter note G4, followed by a dotted quarter note A4, and then eighth notes G4, F#4, E4, and D4. Measure 110 continues with quarter notes C4, B3, and A3. Measure 111 starts with a quarter note G3, followed by a dotted quarter note F#3, and then a half note E3. Dynamics include *f* and *ff*. Performance markings include *cresc. e sostenuto* and *rit.*

VI_DA_ES LAR- GA LA VI- DA_ES LAR- GA PUE- DO ES- PE-

SOLO/BA

Musical staff for SOLO/BA. The staff contains a bass clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody begins at measure 109 with a quarter note G3, followed by a dotted quarter note A3, and then eighth notes G3, F#3, E3, and D3. Measure 110 continues with quarter notes C3, B2, and A2. Measure 111 starts with a quarter note G2, followed by a dotted quarter note F#2, and then a half note E2. Dynamics include *f* and *ff*. Performance markings include *cresc. e sostenuto* and *rit.*

POR UN PE- SAR DE_A- MO- RES JA- MÁS HA DE LLO-

SOP

Musical staff for SOP. The staff contains a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody begins at measure 109 with a quarter note G4, followed by a dotted quarter note A4, and then eighth notes G4, F#4, E4, and D4. Measure 110 continues with quarter notes C4, B3, and A3. Measure 111 starts with a quarter note G3, followed by a dotted quarter note F#3, and then a half note E3. Dynamics include *f* and *ff*. Performance markings include *cresc. e sostenuto*, *rit.*, and *molto rit.*

RA- MOS, JU- RA- MOS QUENINGU- NO LA_HA DE_HA CER LLO-

CONT

Musical staff for CONT. The staff contains a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody begins at measure 109 with a quarter note G4, followed by a dotted quarter note A4, and then eighth notes G4, F#4, E4, and D4. Measure 110 continues with quarter notes C4, B3, and A3. Measure 111 starts with a quarter note G3, followed by a dotted quarter note F#3, and then a half note E3. Dynamics include *f* and *ff*. Performance markings include *cresc. e sostenuto*, *rit.*, and *molto rit.*

RA- MOS, JU- RA- MOS QUENIN-GU- NO LA_HA DE_HA CER LLO-

TEN

Musical staff for TEN. The staff contains a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody begins at measure 109 with a quarter note G4, followed by a dotted quarter note A4, and then eighth notes G4, F#4, E4, and D4. Measure 110 continues with quarter notes C4, B3, and A3. Measure 111 starts with a quarter note G3, followed by a dotted quarter note F#3, and then a half note E3. Dynamics include *f* and *ff*. Performance markings include *cresc. e sostenuto*, *rit.*, and *molto rit.*

RA- MOS, JU- RA- MOS QUENINGU- NO LA_HA DE_HA CER LLO-

BA

Musical staff for BA. The staff contains a bass clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody begins at measure 109 with a quarter note G3, followed by a dotted quarter note A3, and then eighth notes G3, F#3, E3, and D3. Measure 110 continues with quarter notes C3, B2, and A2. Measure 111 starts with a quarter note G2, followed by a dotted quarter note F#2, and then a half note E2. Dynamics include *f* and *ff*. Performance markings include *cresc. e sostenuto*, *rit.*, and *molto rit.*

RA- MOS, JU- RA- MOS QUENINGU- NO LA_HA DE_HA CER LLO-

PIANO

Musical staff for PIANO. The staff contains a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The accompaniment consists of chords and single notes. Measure 109 has a chord of G4-A4-B4-C5. Measure 110 has a chord of G4-A4-B4-C5. Measure 111 has a chord of G4-A4-B4-C5. Dynamics include *f* and *ff*. Performance markings include *cresc. e sostenuto*, *rit.*, and *molto rit.*

cresc. e sostenuto *rit.* *ff* *molto rit.*

SOLO/TEN
RAR.

SOLO/SO
RAR.

SOLO/BA
RAR.

SOP
RAR.

CONT
RAR.

TEN
RAR.

BA
RAR.

PIANO

Detailed description: This is a musical score for measures 112 and 113. It features seven vocal staves and a piano accompaniment. The vocal parts are labeled SOLO/TEN, SOLO/SO, SOLO/BA, SOP, CONT, TEN, and BA. Each vocal staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The notes in measures 112 and 113 are connected by a long horizontal line, indicating a sustained note. Below each vocal staff is the instruction 'RAR.'. The piano part consists of two staves, treble and bass clef. The treble staff has a complex rhythmic pattern of eighth notes in measure 112, while the bass staff has a simpler accompaniment with some chords marked with a 'V' symbol. Both vocal and piano parts conclude in measure 113 with a final chord and a fermata.