

# Canción de Cuna

by José L. Elizondo

Andante espressivo ♩ = 120

Score for the first system, measures 1-6. The score includes staves for Voice, Harp, Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is Andante espressivo with a metronome marking of ♩ = 120. The Harp part is marked *pp* *leggiero*. The Voice part has a dashed line labeled *Sra* above it, indicating a soprano range. The string parts (Violin 1, Violin 2, Viola, Cello, Double Bass) are currently silent, indicated by rests.

Score for the second system, measures 7-12. The score includes staves for Voice, Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is Andante espressivo with a metronome marking of ♩ = 120. The Harp part is marked *p*. The Voice part has a dashed line labeled *Sra* above it. The Violin 1 and Violin 2 parts are silent. The Viola part is silent. The Cello part has a melodic line starting in measure 7, marked *pp*. The Double Bass part is silent.

Canción de Cuna -p.2-

13

Voice

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

arco

*p*

19

Voice

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*rit.* -----

*pp*

Canción de Cuna -p.3-

**A** *a tempo*  
*mp dolce e tranquilo*

25

Voice

Duer - me, duer - me mi ni - ño en - vuel - to\_en\_ a - mor. Ya no\_hay\_

Hp.

*mp*

Vln. 1

*pizz.*  
*mp*

Vln. 2

*mp*  
*pizz.*

Vla.

*mp*  
*pizz.*

Vc.

*mf dolce e cantabile*

D.B.

*mp*

31

Voice

sol, ya la lu - na se\_a - so - ma. Las es - tre - llas que\_a\_dor - nan al

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Canción de Cuna -p.4-

37

37

37

Voice: cie - lo se - re - nas te\_a - lum - bran con a - mor. El vien - to  
 Hp., Vln. 1, Vln. 2, Vla., Vc., D.B.

43

43

43

Voice: frí - o sus - pi - ra\_al\_ pa - sar. En mis bra - zos no lo sen - ti-  
 Hp., Vln. 1, Vln. 2, Vla., Vc., D.B.

Canción de Cuna -p.5-

49

Voice

rás. Duer - me, duer - me mi ni - ño que - ri - do. A - qui des-

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

55

Voice

can - za, dul - ce bien. **B** *leggero* La-da-da-da - da La-da-da-da - da-da-da da-

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*arco*

*mp* *leggero*

*mp*

Canción de Cuna -p.6-

61 *mf*

Voice  
da La-da-da-da - da La-da-da-da - da-da-da da - da La

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

66

Voice  
no - che os - cu - ra no te dé te - mor. Que con de - vo - ción te pro -

Hp.

Vln. 1  
*arco*

Vln. 2  
*mp arco*

Vla.  
*mf piu espressivo*

Vc.  
*mf*

D.B.  
*mf*

Canción de Cuna -p.7-

72

Voice

te - ge mi\_a - mor. La lu - na blan - ca te\_i - lu - mi - na - rá. Ex -

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

78

Voice

tien - de su man - to de luz y\_ su can - to te di - ce:

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Canción de Cuna -p.8-

poco rit.-----

**C** *a tempo*  
*mp*

84 *pp*

Voice: "Duer - me". En mis bra - zos des - can - za tran - qui - lo, mi\_a

Hp. *p* *mp*

Vln. 1 *subito p* *mp* *pizz.*

Vln. 2 *subito p* *mp* *pizz.*

Vla. *subito p* *mp* *dolce e cantabile*

Vc. *subito p* *mf* *dolce e cantabile*

D.B. *p* *mp*

90

Voice: mor, so - ña - rás con un mun - do fe - liz. Que las ha - das te

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.



Canción de Cuna -p.9-

96

Voice

con - ta - rán cuen - tos y la lu - na te a - rru - lla - rá.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

102

Voice

Di - ré\_a la bri - sa que ven - ga\_a ju - gar. Las es - tre - llas te

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Canción de Cuna -p.10-

108

Voice

a - lum - bra - rán. Ve - la - rán has - ta que te des - pier - tes y

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

114

Voice

lue - go se i rán de dos en dos. Di - ré a la bri - sa que

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Canción de Cuna -p.11-

120

Voice

ven - ga\_a\_ ju - gar. Las es - tre - llas te a - lum - bra - rán.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

126

Voice

Ve - la - rán has - ta que te des - pier - tes y lue - go se\_i - rán de

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Canción de Cuna -p.12-

*rit.* -----

132

Voice

dos en dos.

Hp.

Vln. 1

Vln. 2

Vla.

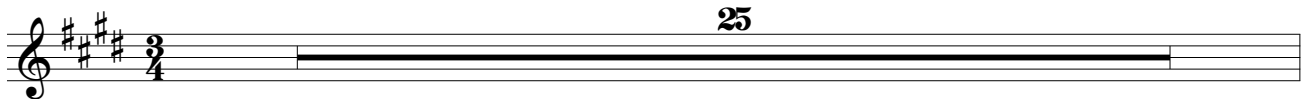
Vc.

D.B.

## Canción de Cuna

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Andante espressivo ♩ = 120

Voice 

A *a tempo*

*mp dolce e tranquilo*

Duer - me, duer - me mi ni - ño en - vuel - to en a - mor. Ya no hay

31 sol, ya la lu - na se a - so - ma. Las es - tre - llas que a dor - nan al

37 cie - lo se - re - nas te a - lum - bran con a - mor. El vien - to

43 frí - o sus - pi - ra al pa - sar. En mis bra - zos no lo sen - ti -

49 rás. Duer - me, duer - me mi ni - ño que - ri - do. A - qui des -

55 **B** *leggero*

can - za, dul - ce bien. La - da - da - da - da La - da - da - da - da - da - da - da -

61 da La - da - da - da - da La - da - da - da - da - da - da da - da La *mf*

66 no - che os - cu - ra no te dé te - mor. Que con de - vo - ción te pro -

72 te - ge mi a - mor. La lu - na blan - ca te i - lu - mi - na - rá. Ex -

78

tien - de su man - to de luz y su can - to te di - ce:

*poco rit.* ----- [C] *a tempo*

84

"Duer - me". En mis bra - zos des - can - za tran - qui - lo, mi\_a-

90

mor, so - ña - rás con un mun - do fe - liz. Que las ha - das te

96

con - ta - rán cuen - tos y la lu - na te a - rru - lla - rá.

102

Di - ré\_a la bri - sa que ven - ga\_a ju - gar. Las es - tre - llas te

108

a - lum - bra - rán. Ve - la - rán has - ta que te des - pier - tes y

114

lue - go se\_i rán de dos en dos. Di - ré\_a la bri - sa que

120

ven - ga\_a ju - gar. Las es - tre - llas te a - lum - bra - rán.

126

Ve - la - rán has - ta que te des - pier - tes y lue - go se\_i - rán de

*rit.* -----

132

dos en dos.

## Canción de Cuna

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Andante espressivo  $\text{♩} = 120$ 

8va

Harp

*pp* *leggiero*

7

*p*

13

19

*rit.*

24

*rit.* ----- **A** *a tempo*

*mp*

30

36

Musical notation for measures 36-41. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The melody in the treble clef starts with a quarter rest followed by eighth notes G4, A4, B4, and C5. The bass clef accompaniment consists of quarter notes G2, B1, and C2, with rests on the other beats.

42

Musical notation for measures 42-47. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The melody in the treble clef starts with a quarter rest followed by eighth notes G4, A4, B4, and C5. The bass clef accompaniment consists of quarter notes G2, B1, and C2, with rests on the other beats.

48

Musical notation for measures 48-53. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The melody in the treble clef starts with a quarter rest followed by eighth notes G4, A4, B4, and C5. The bass clef accompaniment consists of quarter notes G2, B1, and C2, with rests on the other beats.

54

B

Musical notation for measures 54-59. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The melody in the treble clef starts with a quarter rest followed by eighth notes G4, A4, B4, and C5. The bass clef accompaniment consists of quarter notes G2, B1, and C2, with rests on the other beats.

60

Musical notation for measures 60-65. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The melody in the treble clef starts with a quarter rest followed by eighth notes G4, A4, B4, and C5. The bass clef accompaniment consists of quarter notes G2, B1, and C2, with rests on the other beats.

66

Musical notation for measures 66-71. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The melody in the treble clef starts with a quarter rest followed by eighth notes G4, A4, B4, and C5. The bass clef accompaniment consists of quarter notes G2, B1, and C2, with rests on the other beats.

72

Musical notation for measures 72-77. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The melody in the treble clef starts with a quarter rest followed by eighth notes G4, A4, B4, and C5. The bass clef accompaniment consists of quarter notes G2, B1, and C2, with rests on the other beats.



78

84

poco rit. ----- [C] a tempo

*p* *mp*

90

96

102

108

114

120

Musical notation for measures 120-125. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The melody in the treble clef consists of six measures, each starting with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef accompaniment consists of six measures, each starting with a quarter note G2, an eighth note A2, and a quarter note B2, followed by a quarter rest.

126

Musical notation for measures 126-131. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The melody in the treble clef consists of six measures, each starting with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef accompaniment consists of six measures, each starting with a quarter note G2, an eighth note A2, and a quarter note B2, followed by a quarter rest.

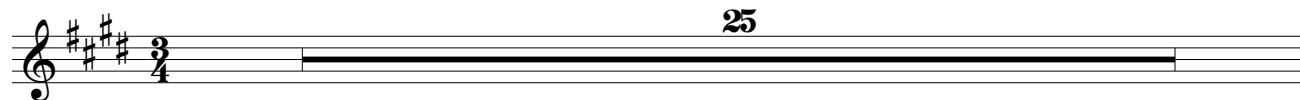
132 *rit.*

Musical notation for measures 132-134. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is three sharps (F#, C#, G#). The melody in the treble clef consists of two measures, each starting with a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The bass clef accompaniment consists of two measures, each starting with a quarter note G2, an eighth note A2, and a quarter note B2, followed by a quarter rest. A dashed line is drawn above the treble staff. The system concludes with a double bar line and a fermata over the final notes of both staves.

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Andante espressivo ♩ = 120

Violin I 

**A** *a tempo*

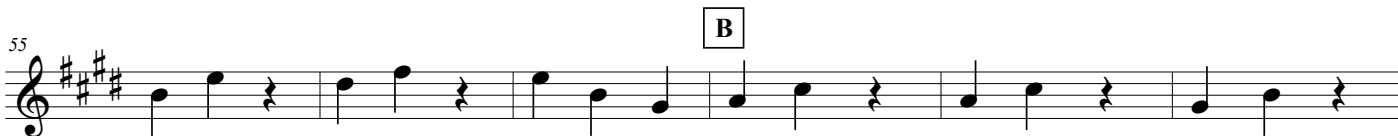
*pizz.*  
*mp* 

31 

37 

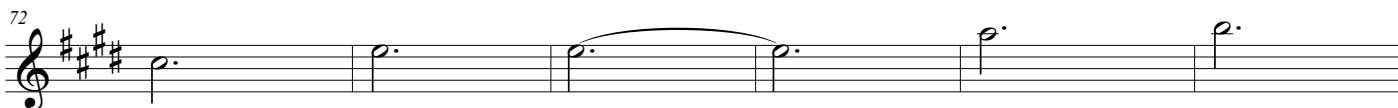
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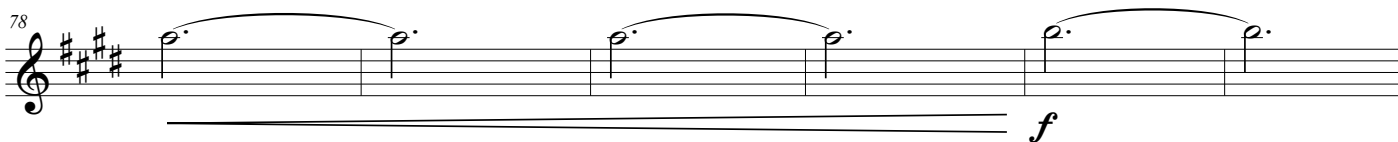
49 

55 **B** 

61 

66 *arco*  
*mp* 

72 

78 

84 *poco rit.* C *a tempo*  
*subito p* *pizz.* *mp*

90

96

102

108

114

120

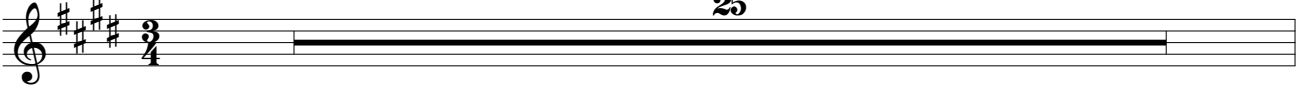
126

132 *rit.*


# Canción de Cuna

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Andante espressivo ♩ = 120


Violin 2  25


**A** *a tempo*

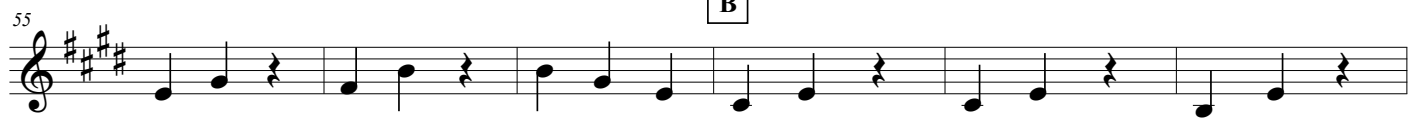
*pizz.*  
*mp* 

31 


37 

43 

49 

55 **B** 

61 

66 *arco*  
*mp* 

72 

78

84 *poco rit.* ----- **C** *a tempo*  
*subito p* *pizz.*  
*mp*

90

96

102

108

114

120

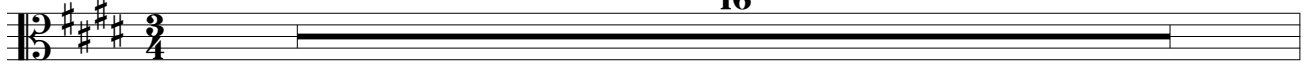
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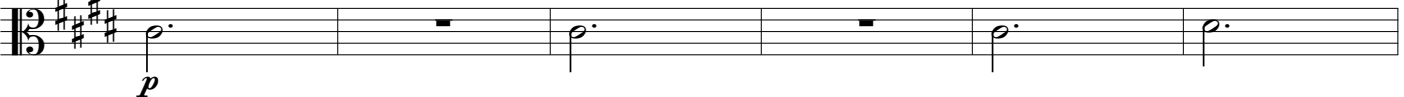
132 *rit.* -----


# Canción de Cuna

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Andante espressivo ♩ = 120

Viola 

17 *arco*  
*p* 

23 *rit.* ----- **A** *a tempo*  
*pizz.*  
*mp* 

29 

35 

41 

47 

53 **B**  
*arco*  
*mp* *leggero* 

59 

65 *mf* *piu espressivo* 

71

77

83

poco rit. ----- [C] a tempo

subito *p* *mp* dolce e cantabile

89

95

101

107

113

119

125

131

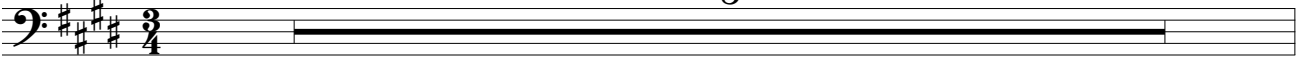
rit. -----

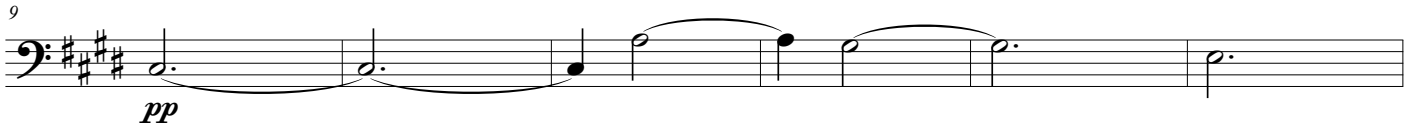


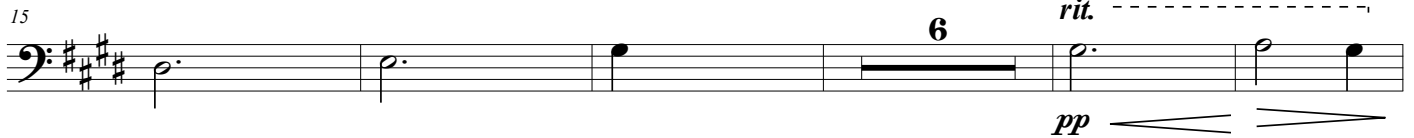
# Canción de Cuna

by José L. Elizondo

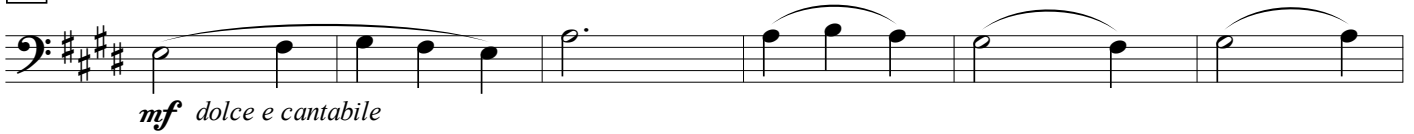
Andante espressivo ♩ = 120

Cello 

9 

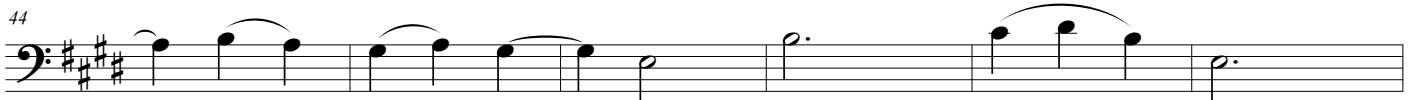
15 

**A** *a tempo*



32 

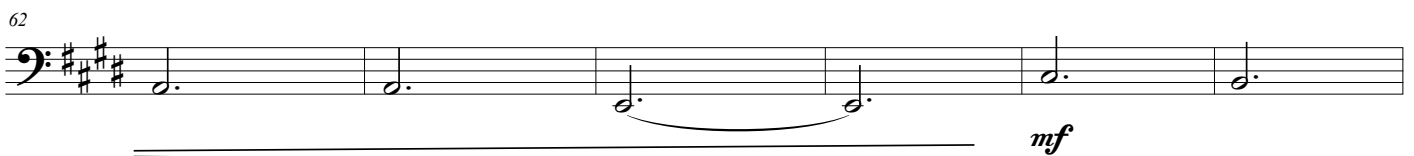
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44 

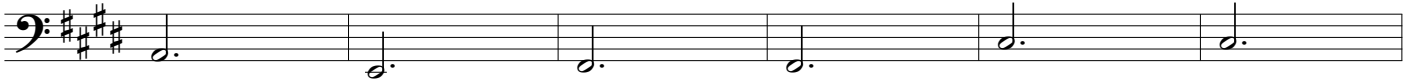
50 

**B**

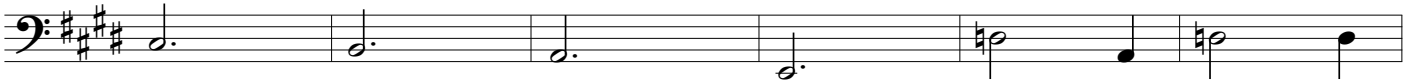
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62 

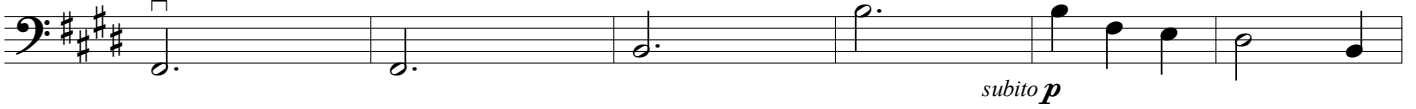
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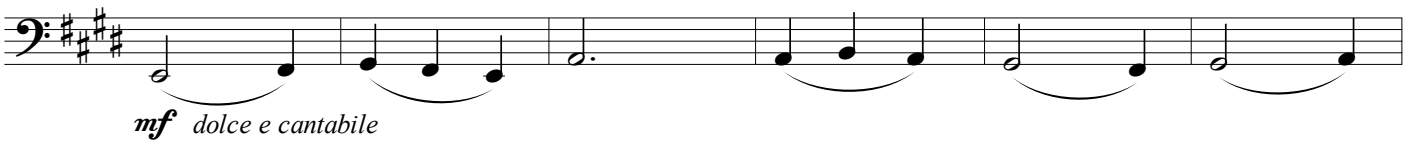
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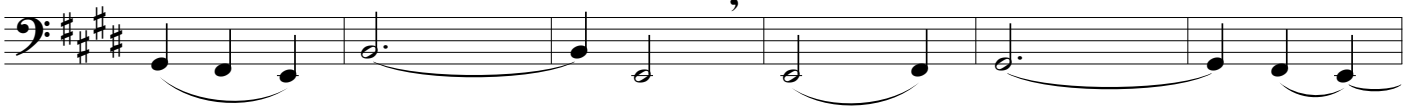
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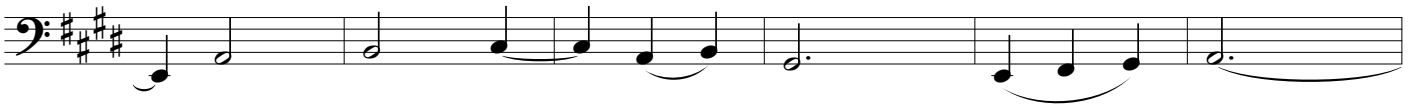
**C** *a tempo*



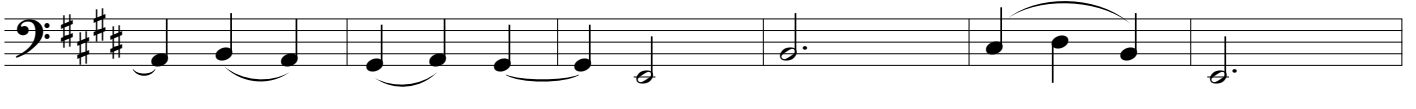
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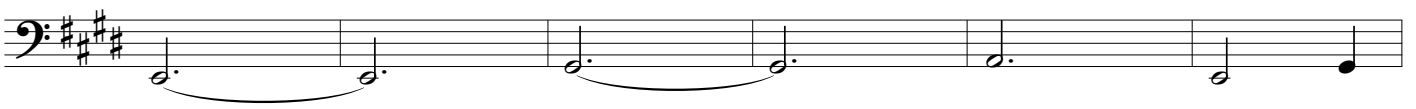
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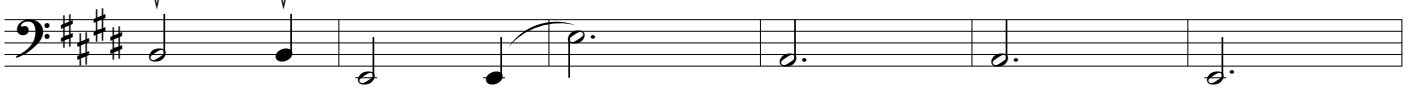
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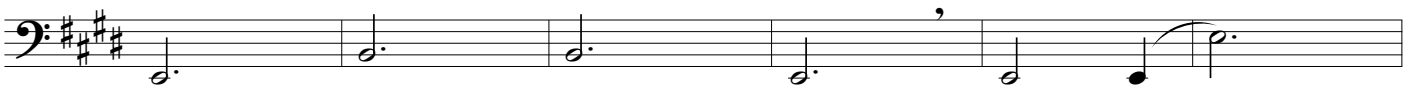
110



116



122



128



# Canción de Cuna

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Andante espressivo ♩ = 120

25

Contrabass

**A** *a tempo*

*pizz.*

*mp*

31

37

43

49

55

**B**

61

66

*mf*

72

78

*f*

84 poco rit. -----, C a tempo

*p* *mp*

90

96

102

108

114

120

126

132 rit. -----