

# En Jerez de la Frontera

*The Miller's Wife*

Joaquin Rodrigo

Allegro  $\text{♩} = 100$  Tempo di Bolero

mf m a

*f*

En Je-rez de la Fron - te - ra  
En Je-rez de la Fron - te - ra  
In Je-rez de la Fron - te - ra  
So it came to pass in Sher-ry

CIV

ha-bía un mo - li - ne-ro hon - ra - do,  
rí - e - se la mo - li - ne - ra,  
there was once an hon - est mil - ler,  
that the mil - lers wife made mer - ry,

que ga - na - ba su sus -  
yal cor - re - gi - dor de -  
who so that his dai - ly  
an - swer - ing the jus - tice

CIX

ten-fo \_\_\_\_\_ con un mo - li - no al - qui - la - do: \_\_\_\_\_  
 - cí - a, \_\_\_\_\_ que am - or - es le pe - di - a: \_\_\_\_\_  
 bread might earn, hired a mill \_\_\_\_\_ to grind the corn.  
 when he craved that she re - turn the love he gave: *CIX*

*CIX*

*p*  
 pe - ro es ca - sa - - do con u - na mo - - za co - mo u - na ro - -  
 "Ay, sois gra - cio - so, muy ge - ne - ro - so, muy li - son - je - ro,  
 Now the man was mar - ried to a girl \_\_\_\_\_ ro - - sy as a - ny po - -  
 "Why, you're wit - ty, sir, ge - ne - rous you are, flat - tering foo, what's more  
*p* *CII* *CIV* *CIX*

- sa, co - mo es tan be - - lla, \_\_\_\_\_ *mf*  
 tam - bién ca - ba - lle - - ro \_\_\_\_\_ el cor - re - gi - dor  
 - sy, but oh she's so pret - ty \_\_\_\_\_ Mas quiero a mi mo - li -  
 and a gen - tle - man sure - ly. \_\_\_\_\_ that the new justice of the  
 But I love my mil - ler

*CIV* *CII*

*rit.* *a tempo*  
 nue vo \_\_\_\_\_ pren - dó d'e - lla.  
 ne - ro, \_\_\_\_\_ es mi due - ño."  
 cif - y's \_\_\_\_\_ fal - len for her.  
 take my word, he is my lord."  
*mf* *ff* (entrase voz)

# Adela

Delia

Andantino  $\text{♩} = 92$

First system of musical notation. It consists of a treble clef staff with a key signature of two sharps (F# and C#). Below the staff is piano accompaniment with chords and fingerings:  $p$ ,  $\bar{p}_3$ ,  $\bar{p}_1$  1 3,  $\bar{p}_3$ ,  $\bar{p}_3$  2 1,  $\bar{p}_3$ .

Second system of musical notation. It consists of a treble clef staff with a key signature of two sharps. Below the staff is piano accompaniment with chords and fingerings:  $\bar{p}_1$  1 3,  $\bar{p}_0$ ,  $\bar{p}_0$  2 0,  $\bar{p}_0$  2 0,  $\bar{p}_4$ .

Third system of musical notation. It consists of a treble clef staff with a key signature of two sharps. Below the staff is piano accompaniment with chords and fingerings:  $\bar{p}_3$  1 0,  $\bar{p}_2$  1,  $\bar{p}_3$ ,  $\bar{p}_2$  1 3,  $\bar{p}_0$ .

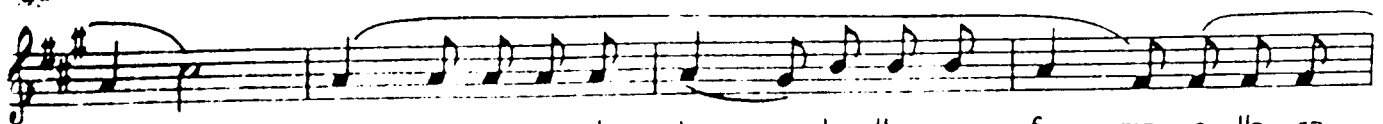
*p dolce*

Fourth system of musical notation. It consists of a treble clef staff with a key signature of two sharps, featuring a melodic line.

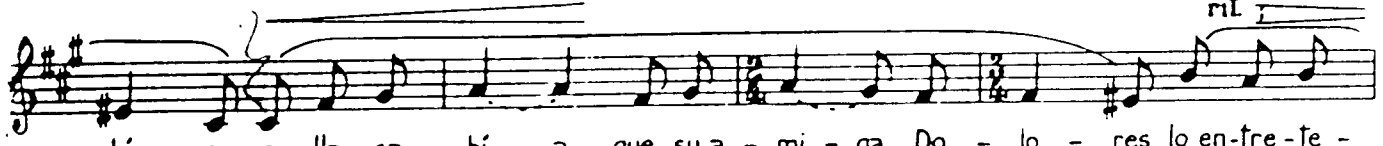
U - na mu - cha - cha gua - pa, lla - ma - da A - de - la, lla - ma - da A -  
 El tiem - po - iba pa - san - do, y la po - bre A - de - la, y la po - bre A -  
 De - lia, beau - ti - ful De - lia's fal - len in love with a young man called  
 De - lia, sor - row - ful De - lia, time passed so swift - ly and she grew

senza rit.

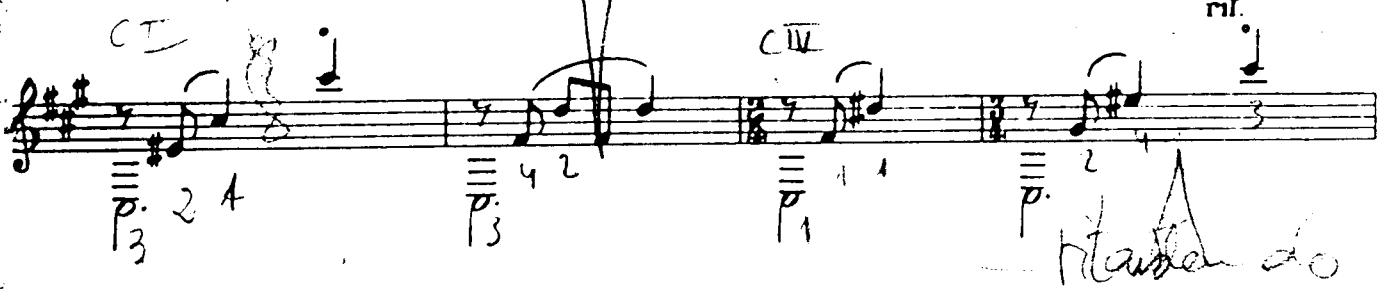
Fifth system of musical notation. It consists of a treble clef staff with a key signature of two sharps. Below the staff is piano accompaniment with chords and fingerings:  $\bar{p}_3$  2 1,  $\bar{p}_3$ ,  $\bar{p}_4$  2 1,  $\bar{p}_3$  1 2.



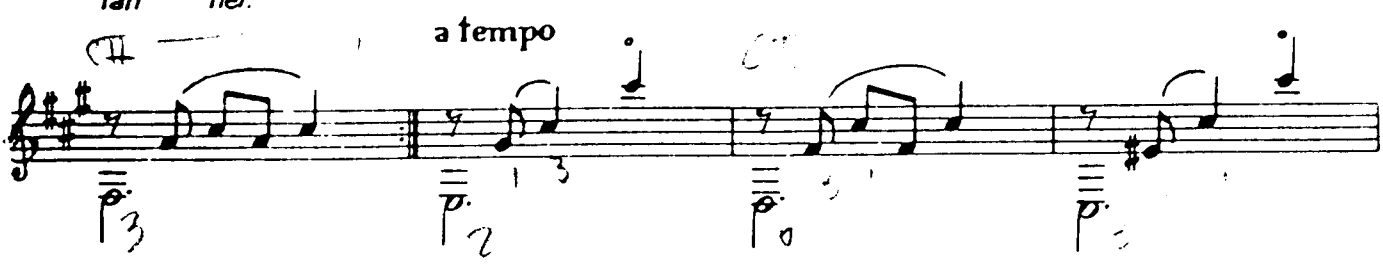
- de - la, los a - mo - res de Juan — la lle - va en - fer - ma, y e - lla sa -  
 - de - la, más blan - ca se po - ní - a y más en - fer - ma, y e - lla sa -  
 John - ny strick - en sore with her love she start - ed to sick - en all brok - en  
 pal - er, weak - er dai - ly she seem - ed and dai - ly grew frail - er, dai - ly grew



- bí - a y e - lla sa - bí - a, que su a - mi - ga Do - lo - res lo en - tre - te -  
 - bí - a y e - lla sa - bí - a, que de sus — a - mo - res se mo - ri -  
 heart - ed for she well knew — that her dear friend Do - lo - res was court - ing  
 frail - er, and she well knew — that with her love for John - ny, life would soon



- ní - a.  
 - rí - a.  
 with him.  
 fail her.



# De ronda Courting

7-5 212

Vivo  $\text{♩} = 76$

*f*

Man - za - ni -  
Den - tro de  
Oh lit - tle  
If you look

Miss

*mf*

- ta	co - lo	ra - da,	_____	¿ có - mo	no
mi	pe - cho	ten - go	_____	dos	es - ca -
sweet	blush - ing	peach, you,	_____	Why	don't you
in - to	my	heart, dear,	_____	You'll	find two

*mf*

te	caes	al	sue - lo?	_____	¿ To - da	la
- le - ras	de	vi - drio:	_____	Por	u - na	
fall	to	ground?	_____	All	my	life
lad - ders	of	glass, dear:	_____	up	the	one

vi - da he an - da - do, \_\_\_\_\_ la re - sa - la - da, \_\_\_\_\_  
 su - be el quer - er, \_\_\_\_\_ la re - sa - la - da, \_\_\_\_\_  
 I've been a - round, \_\_\_\_\_ ho - ping to reach you. \_\_\_\_\_  
 love's mo - ving fast, \_\_\_\_\_ my pret - ty lo - ver, \_\_\_\_\_

1 2 4 2 2 1 0 1 2 1 0 2 3 1 2 1

*f*  
 \_\_\_\_\_ por al - 'can - zar - te y no pue - do!  
 \_\_\_\_\_ por o - tra ba - ja el ca - ri - ño.  
 \_\_\_\_\_ You're so at - trac - tive, con - found you!  
 \_\_\_\_\_ ten - der - ness flies down the o - ther.

3 0 1 0 3 0 1 0 3 0 4 0 5 1 2 3 4 5 4 2 1 2 4 2 1 2 0

*f*  
 4 1 2 4  
 7 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7