

16 50

# COLECCION DE CANCIONES

Andaluzas, Habaneras y Madrileñas

con acompañamiento de piano

compuestas por

**ARRIETA, SALAS, SKOCZDPOLE**

Y

**YRADIER**

N.º 1 El Areglito.....	R.º 300	N.º 11 Maria Dolores.....	R.º 240
» 2 Ay Chiquita.....	» 240	» 12 Marina.....	» 240
» 3 La Calesera.....	» 300	» 13 La Naranjera.....	» 300
» 4 La Colasa.....	» 240	» 14 La Paloma.....	» 300
» 5 La Contrabandista.....	» 300	» 15 La Perla de Triana.....	» 200
» 6 El Curro marinero.....	» 240	» 16 La Poderosa.....	» 240
» 7 El Jaque.....	» 240	» 17 La Purificacion de la canela	» 200
» 8 Lola.....	» 300	» 18 La Rita.....	» 200
» 9 La Manola.....	» 200	» 19 El Sol de Sevilla.....	» 300
» 10 La Mantilla de tira.....	» 240	» 20 Los Toros del Puerto.....	» 300

La coleccion completa—R.º 4\$500

SASSETTI & C.<sup>A</sup>

56-Rua Nova do Carmo-56

LISBOA





# EL CURRO MARINERO

CANCION ESPAÑOLA.

Yradier.

PIANO.

The first system of the piano accompaniment consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains a series of chords and melodic fragments. The bass staff begins with a bass clef and contains a similar accompaniment. A dynamic marking of *p* (piano) is placed above the first measure of the bass staff. A repeat sign is visible at the beginning of the system.

The second system continues the piano accompaniment with two staves. It features a mix of chords and moving lines in both the treble and bass clefs. A dynamic marking of *p* is present at the start of the system.

The third system introduces the vocal line. The top staff is a vocal line with a treble clef, containing the lyrics "Es mi Cu-rro ma-ri - ne - - -". The piano accompaniment continues on the two staves below. A dynamic marking of *p* is placed above the first measure of the vocal line.

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "-ro \_\_\_\_\_ y cuando sa-le á la mar \_\_\_\_\_". The piano accompaniment provides harmonic support with chords and melodic patterns. A dynamic marking of *p* is placed above the first measure of the vocal line.

Es tan so - lo en mi bar - qui - - - - - lla

*rall. >*  
don-de el sue - le na - ve - gar

*rall.*

los dos á la par - bo - ga - mos y la

bar - ca em - pie - za á an - dar ay! ay! ay! ay! boga

mas Cu - rri - llo mi - o que me em - pie - zo á ma - re - ar

**Più mosso smanioso.**

ay! que me em - pie - zo á ma - re - ar a - -

- - - y! a - - - - y!

2ª

Ay que siento la congoja  
De este maldito vayven;  
Mas no inporta Curro mio  
Á bogar vuelve otra vez  
Los dos boguemos á un tiempo  
Lleva Currillo el compás  
Boga bien Currillo mio  
Que me vuelvo á marear.

3ª

Mira Currillo que temo  
Se levante un temporal  
Mas si quieres que sigamos  
Yo no me canso jamas!...  
Ya estamos cerca del puerto  
No pierdas Curro el compás  
Despacito Curro mio  
No me vuelva á marear.

