

Los Lacónicos

Félix Enciso Castrillón*

1. ¡Oh Dios! ¡Qué pena!

Manuel del Pópulo Vicente García
piano arr. James Radomski

Allegro ...no hay más remedio que callar y desesperarme.

Piano

p *cresc.*

f

9 **Andante**

J. ¡Oh Dios! Qué pe - na. qué tor - men - to,

pp *f*

13

J. vi - vir en u - na ca - sa sin po - der - nos ha - blar, sin po - der - nos ha - blar. Ay

p

17 **Adagio mucho**

J. due - ño mí - o.**

p *f*

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*This text may not be by Enciso Castrillón because it is not the text included in the original libretto. It was possibly written by García himself or by his mistress (at this point) Joaquina Briones.

**In an old Spanish poetic tradition, dating back to Moorish times, "dueño mio" refers to a woman.

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2
21

J.

23

J.

26

Allegro

J.

Adagio non tanto

33

J.

37

J.

41

J. *tr* *tr* Sin ver - la, sin ha -

45

J. blar la, sin ver - la sin ha - blar - la, su - fre mi

49

J. pe - cho, su - fre mi pe - cho y pe - na - la

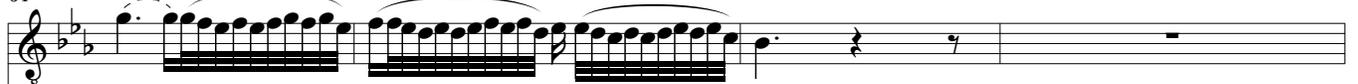
53

J. ra - bia me en - a - je - na, y mue - ro de pe - sar, la

57

J. ra - bia me en - a - je - na y

61

J. 

mue - ro de pe - sar.



65

J. 

Sin ver-la, sin ha - blar - la, sin



69

J. 

ver-la, sin ha - blar - la, su - fre mi pe - cho,



73

J. 

su - fre mi pe - cho y pe - na. La - ra - bia me en - a -



77

J. 

je - na, y mue - ro de pe - sar, la ra - bia me en - a -



81

J. *arco*

je - - - - - na y muelo - - - - - depe -

85 **Allegro**

J. *arco*

sar.

89

J.

Mas yo no des - con - fi - o.

93

J.

mas yo no des - con -

97

J.

fi - o. Pre - cio - so due - ño mi - o, yo te sa - bré bus -

101

J.

car, yo te sa - bré bus - car, yo te sa -

105

J.

bré bus - car, yo te sa - bré bus -

109

J.

car, yo te sa - bé bus - car, yo te sa - bré bus -

113

J.

car.

117

J.

Sin ver - la, sin ha -

121

J. *g* blar - la, su - fre mi - pe - cho y

125

J. *g* pe - na. La ra - bia me en - a - je - na, y mue - ro de pe -

ossia

129 *g* sar.

133

J. *g*

137

J. *g* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

141

J.
 Musical notation for system 1, measures 141-144. The vocal line (J.) begins with a treble clef and a key signature of two flats. The lyrics are: "y — mue - ro de pe - sar, y —". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *ff* and *p*.

145

J.
 Musical notation for system 2, measures 145-148. The vocal line (J.) continues with the lyrics: "mue - ro de pe - sar, y — mue - ro de pe - sar, y". The piano accompaniment features a more active right hand with chords and a steady bass line. Dynamics include *fp*.

149

J.
 Musical notation for system 3, measures 149-152. The vocal line (J.) has the lyrics: "mue - ro de pe - sar, y — mue - ro de pe - sar.". The piano accompaniment continues with a steady bass line and active right hand. Dynamics include *fp* and *ff*.

153

J.
 Musical notation for system 4, measures 153-156. The vocal line (J.) is mostly silent, indicated by a whole rest. The piano accompaniment continues with a steady bass line and active right hand.

157

J.
 Musical notation for system 5, measures 157-160. The vocal line (J.) is mostly silent, indicated by a whole rest. The piano accompaniment continues with a steady bass line and active right hand.

161

J.

A -

p

165

J.

mor me in - fla - ma,

169

J.

A - mor me in - fla - ma, y yo no des - con -

173

J.

fi - o. Pre - cio - so due - ño mí - o, yo te sa - bré bus -

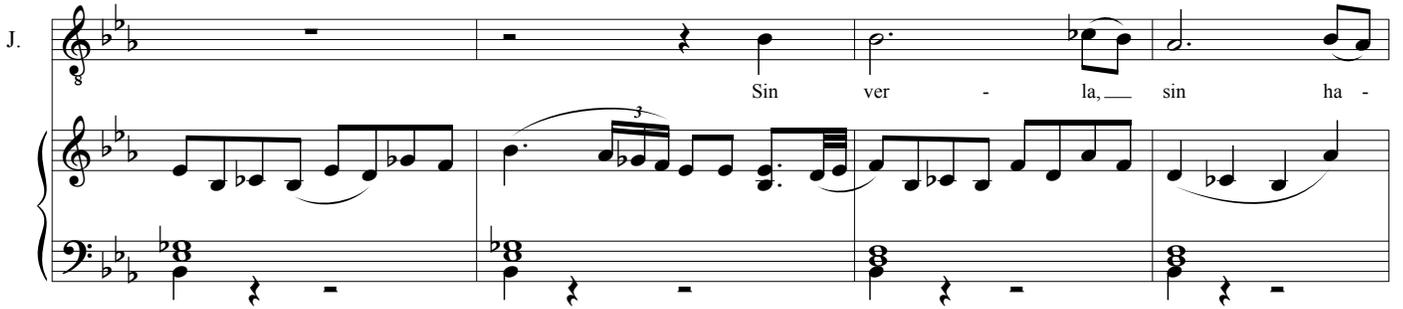
177

J.

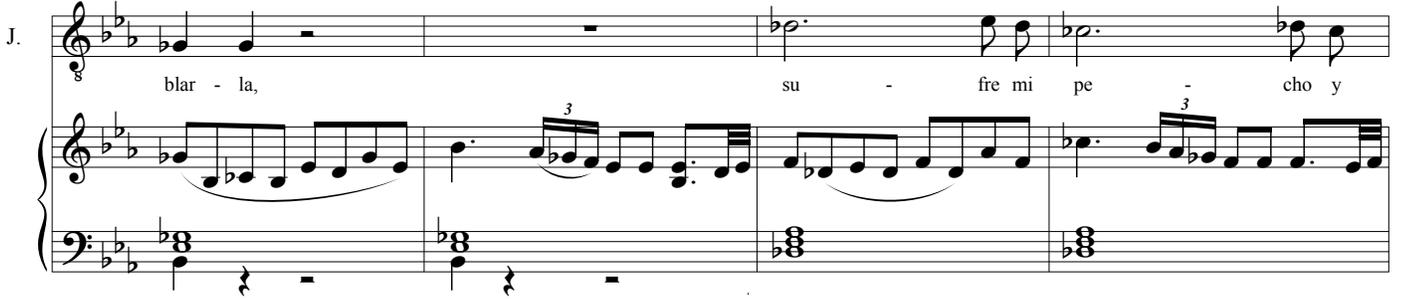
car, yo te sa - bré bus - car.

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10
181

J. 

185

J. 

189

J. 

193

J. 

197

J. 

221

J.

Musical score for measures 221-224. The score is in 3/8 time with a key signature of two flats. The vocal line (J.) is mostly rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of eighth notes in the left hand.

225

J.

Musical score for measures 225-228. The score is in 3/8 time with a key signature of two flats. The vocal line (J.) is mostly rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of eighth notes in the left hand.