

A mi buen amigo Antonio Armet

PLATERO Y YO, SUITE

E. SAINZ DE LA MAZA

I. PLATERO

Platero es pequeño, peludo, suave...

Sólo los espejos de azabache de sus ojos son duros cual
dos escarabajos de cristal negro.

Lo llamo dulcemente: '¿Platero?', y viene a mí con un trotecillo
alegre que parece que se ríe, en no se qué cascabeleo ideal.

Juan Ramón Jiménez

Moderato ♩ = 95

6ª EN RE

CII CV CII CV

mp legato e tranquillo

This system contains the first line of musical notation. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Moderato' with a quarter note equal to 95 beats per minute. The music starts with a whole rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth notes. Above the staff, two brackets labeled 'CII' and 'CV' indicate fingering groups. Fingering numbers 4, 3, and 0 are placed above specific notes. The dynamic marking is *mp legato e tranquillo*.

CII CIII

This system contains the second line of musical notation. It continues the melody from the first system. Above the staff, two brackets labeled 'CII' and 'CIII' indicate fingering groups. Fingering numbers 3, 4, and 2 are placed above notes. The music concludes with a quarter note G4.

CII CIII

This system contains the third line of musical notation. It continues the melody. Above the staff, two brackets labeled 'CII' and 'CIII' indicate fingering groups. Fingering numbers 0, 1, and 3 are placed above notes. The system ends with a double bar line.

har. 12

CI

rit. mol - - - to

This system contains the fourth line of musical notation. It continues the melody. Above the staff, two brackets labeled 'CII' and 'CIII' indicate fingering groups. Fingering numbers 2, 4, 0, 4, 3, 0, 4, 3, 2, 3, 4 are placed above notes. The system ends with a double bar line. Below the staff, the markings *rit.* and *mol - - - to* are present.

Poco meno mosso ♩ = 88

CIV

a tempo espressivo

This system contains the fifth line of musical notation. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Poco meno mosso' with a quarter note equal to 88 beats per minute. The music starts with a whole rest followed by a quarter note G4, then a quarter note A4, and continues with a series of eighth notes. Above the staff, a bracket labeled 'CIV' indicates a fingering group. Fingering numbers 3, 0, 2, 4, 1, 2, 3, 4, 2, 3, 4, 1, 2, 4 are placed above notes. The dynamic marking is *a tempo espressivo*.

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CII ——— CIV ——— CV ———

CI ——— CV ———

CV ——— CV ———

CV ——— CV ——— CV ———

CV ——— CV ———

CV ———

Musical staff with guitar fret numbers (0, 2, 1, 4, 1, 2, 3, 4, 2, 4, 7) and a chord label CII. The staff shows a sequence of notes and chords in a specific key signature.

Musical staff with guitar fret numbers (7, 0) and chord labels CIV, CV, and CI. The staff shows a sequence of notes and chords.

Tempo 1° ♩ = 95

Musical staff with guitar fret numbers (7, 6) and chord labels CV, CII, and CV. The staff shows a sequence of notes and chords.

Musical staff with guitar fret numbers (6, 6) and chord labels CII, CIII, and CIII. The staff shows a sequence of notes and chords.

Musical staff with guitar fret numbers (6, 4, 3, 2, 0, 0) and chord labels CII, CIII, CIII, and CII. The staff shows a sequence of notes and chords.

Musical staff with guitar fret numbers (4, 3, 4, 0, 2, 3, 4, 2) and chord labels CII, CII. The staff shows a sequence of notes and chords.

Musical staff with guitar fret numbers (3, 4, 3, 1, 0, 0, 1, 4, 3, 1, 0, 0, 2, 3, 4, 4, 3) and a chord label CII. The staff shows a sequence of notes and chords.

CII

ced.

har. 12

Poco meno mosso ♩ = 88

CIV

rit. mol - - - to a tempo *espressivo*

CII

CIV CV

CI

CI

CV

CV CV CV

CV

CV

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line with various note values and rests. Two 'CV' markings are present above the staff, indicating specific musical features or techniques.

CV

CV

Musical staff 2: Treble clef, key signature of two sharps. The staff contains a melodic line with various note values and rests. Two 'CV' markings are present above the staff.

CV

Musical staff 3: Treble clef, key signature of two sharps. The staff contains a melodic line with various note values and rests. A 'CV' marking is present above the staff.

CV

Musical staff 4: Treble clef, key signature of two sharps. The staff contains a melodic line with various note values and rests. A 'CV' marking is present above the staff.

CII

CIV

CV

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a melodic line with various note values and rests. Three markings are present above the staff: 'CII', 'CIV', and 'CV'.

CI

CV

Lento

har. 12

Musical staff 6: Treble clef, key signature of two sharps. The staff contains a melodic line with various note values and rests. Two markings are present above the staff: 'CI' and 'CV'. The tempo marking 'Lento' is present, along with 'har. 12'.

ced. poco a poco - - - -

II. EL LOCO

Vestido de luto, con mi barba nazarena
debo cobrar un extraño aspecto cabalgando
en la blandura gris de Platero.

...los chiquillos gitanos, aceitosos y peludos,
...las tensas barrigas tostadas, corren detrás
de nosotros chillando largamente:

- ¡El loco! ¡El loco! ¡El loco!

Juan Ramón Jiménez

Adagio ♩ = 96

mf con íntima expresión

CII CVII CII

CII

sempre legato e distaccando il canto

CII CVII CIX CV

har. 12

CV CVII CIX CVII CV CVII

CIV — CIX — *m p* *a m* CIV — CVII — CII — har. 18 har. boca

poco rit. *a tempo*

CVII — CIX — CIX — CVII — *poco rit.*

poco rit.

CII — CV — *a tempo*

a tempo

CII — CIV — CVII — CIX — CIV — CII — *a modo de una graciosa pirueta*

a modo de una graciosa pirueta

CIII — CIII — CV — har. 15 *rit.* con yema pulgar

rit. con yema pulgar

hars. 8os har. 19 har. boca har. 12 *morendo*

morendo

III. LA AZOTEA

...se domina todo:
ventanas con una muchacha en camisa que se peina, descuidada,
cantando; el río, con su barco que no acaba de entrar;
tú, Platero, bebiendo en el pilón, sin verme, o jugando, como un
tonto, con el gorrión o la tortuga!
Juan Ramón Jiménez

Allegretto ♩ = 104

mf
con grazia

CI

CVII \neg CV \neg

CIII

CIII

Legato il canto

CIII

CV \neg CVII \neg CV \neg CV \neg

CVII \neg CV \neg CV \neg CV \neg

CI CII CIII

CVIII

CIII CV CVII CV

CV CII

CII CII CIV CVII CVII

CIX CVII CIX

Rasg. Rasg.

CVII CIII CII

Rasg. Rasg.

CII CII CII CII

CV CVIII CIX CVII CV CVIII

CIX CVII CV CVII CVII

CV CVII CVII

D.C.

1. 2.

f energico *f* energico

CV

IV. DARBÓN

Darbón, el médico de Platero, es grande como el buey pío...
 Pero se entenece, igual que un niño, con Platero. Y si ve una
 flor o un pajarillo, se ríe de pronto...
 Luego, ya sereno, mira largamente del lado del cementerio viejo:
 - Mi niña, mi pobrecita niña...
 Juan Ramón Jiménez

Andante moderato ♩ = 66

6ª EN RE

mf con énfasis

con sencilla expresión

mp

CVIII

1. CVIII

CII

2. CV CV

CII CI CIII

rall.

Allegretto ♩ = 100

mf a tempo CV CII *mf* *rítmico y ágil*

CII CII CV CII CV *2º vez p*

CV CII CV CII CII CII

CII CII CII CII *mf*

CII CII CII CII *p eco*

CII CII CII CII CII *f* *p eco* *poco rit.*

CII — CII — CII — CV — CII — CV

mf a tempo

CV — CIII — **Primo tempo**

cedendo — — — — — *mf con énfasis*

string. — — — — — *mp* *ced.* *a tempo*

poco rit. *a tempo*

CVI — CII

har. 12 *meno mosso* — — — — — *a tempo* *har. 12*

V. PASEO

Por los hondos caminos del estío, colgados de
tiernas madre selvas, ¡cuán dulcemente vamos!...
Juan Ramón Jiménez

Moderato ♩ = 66

p nostálgico

p

poco rit. *a tempo*

CII

5

CI

CI

CVII — CV

rall. *a tempo* *rit.* *p* *a tempo*

al Coda \oplus *legato*

CVI

CII

cresc.

CII

dim.

D.C. hasta \oplus *y Coda*

rit.

Coda \oplus

CV

rallentando

VI. LA TORTUGA

La cogimos; asustados, con la ayuda de la mandadera y entramos
 en casa anhelantes, gritando: ¡Una tortuga! ¡Una tortuga!
 Luego la regamos, porque estaba muy sucia, y salieron,
 como de una calcomanía, unos dibujos en oro y negro.
 Juan Ramón Jiménez

Moderato ♩ = 66

har. 12

har. 8va.

p

p

CIII CIII har. 8va.

f *p* *f* *p*

CIII CIII CII CII CV CII CIII

mf *p* *mf*

CIII CVII CV

f *ten.*

CII CII

mp rall.

har. 19

Tempo 1

har. 12

p

har. 12

p

har. 8va.

CIII

CIII

har. 8va.

CIII

CIV

har. 8va.

f

p

f

Poco più animato

CII

CIV

CV

CII

CIV

CV

CIII

CV

CVI

f *sonoro*

p

CIII

CV

CVI

CVII

f a tempo

rall.

rit.

accel.

poco a poco

Lento non tanto

har. 12

har. 19

har. boca

ced.

rall.

VII. LA MUERTE

Encontré a Platero echado en su cama de paja...
Parecía su pelo rizado, ese pelo de estopa apolillada
de las muñecas viejas, que se cae, al pasarle la mano,
en una polvorienta tristeza...
Juan Ramón Jiménez

6ª EN RE

$\text{♩} = 76$

mf *p eco*

mf

CII *ten.* *a tempo*

sim. *p*

mf

(*ten.*)
CV

ten.

(*ten.*)

CII

CIII

CV

CIII

CII

rit.

ten.

(*ten.*)

mf a tempo

poco rit

a tempo

CIII

CI

ten.

poco meno mosso

CII

f
sonoro

har. 12

a tempo

(*ten.*)

(*ten.*)

morendo

VIII. A PLATERO EN SU TIERRA

Tú, Platero, estás solo en el pasado. Pero, ¿qué más te da el pasado a tí, que vives en lo eterno, que, como yo aquí, tienes en tu mano, grana como el corazón de Dios, el sol de cada aurora?

Juan Ramón Jiménez

Allegretto ♩ = 108

f con entusiasmo

CV

CVII CII CIV

p

CII CIV

p

CII CVII CIV CII

p

CII CI CII CII CIV CVI

p subito *p cres - - - - - cen - - - - -*

CVII CIX

f har. 7 *cedendo* *mf Legato e espressivo*

Andantino ♩ = 96
distaccare il canto

CV CV CV

CII CII CII CIV CII

Poco più mosso

CII CII CI CII

CII CIV CVI CIV CVII CIX CVII CIV CII CIV

sonoro

rit. molto f a tempo

har. 19

CV CVII CVII CVII

CII — CIV — CII — CII — CIII — CIV

CIV — CIV — CIII — CII — CII — CIV — CII — CII

CII — CIV — CIV — CIV — CIV — CIII — CX

CV — CII — CVII

CII — CI — CII — CII — CIII — CV

CVI — CVIII — CIX — CVII