

JUEVES

Ve u i piano

La Oreja de Van Gogh

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The first system of musical notation consists of three staves. The top staff is a vocal line in G major, starting with a whole rest for two measures, followed by a half note G4, a quarter note A4, and a half note B4. The middle staff is the right-hand piano accompaniment, featuring a melodic line with a triplet of eighth notes in the third measure. The bottom staff is the left-hand piano accompaniment, playing a steady eighth-note pattern with a grace note on the first eighth of each beat.

The second system of musical notation consists of three staves. The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment continues with the eighth-note pattern in the left hand and the melodic line in the right hand, including a triplet of eighth notes in the second measure.

The third system of musical notation consists of three staves. The vocal line concludes with a half note F5, a quarter note G5, and a half note A5. The piano accompaniment continues with the eighth-note pattern in the left hand and the melodic line in the right hand, including a triplet of eighth notes in the second measure. The system ends with a double bar line and a final chord in the piano accompaniment.

Si fue-ra más gua -

13

- pa y un po-co más lis - ta, si fue-ra es-pe-cial, si fue-ra de re-vis - ta, ten-drí-a el va-lor -

17

- de cru-zar el va-gón y pre-gun-tar - te quién e - res. Te sien-tas en-fren -

21

- te y ni te j-ma-gi - nas que lle-vo por ti mi fal-da más bo-ni - ta, y al ver-te lan-zar -

25

- un bos-te-zo al cris - tal se j-nun-dan mis pu - pi - las. De pron-to me mi -

29

- ras, te mi-ro y sus-pi - ras; yo cie-rro los o - jos, — tú a-par - tas la vis - ta; — a-pe-nas res -

33

pi - ro, — me ha-go pe-que - ñi - ta y — me pon-go a tem blar. — Ya-sí pa-san los

37

dí - as, — de lu-nes a vier - nes; como las go-londri - nas del po-e-ma de Béc - quer, de es-ta-ción a es - ta - ción:

41

— en-fren - te tú y yo, va y vie-ne el si - len - cio. — De pron-to me mi -

45

- ras, te mi-ro y sus-pi - ras; yo cie-rro los o - jos, — tú a-par - tas la vis - ta; — a-pe-nas res -

49

pi - ro, — me ha-go pe-que - ñi - ta y — me pon-go a tem blar. — — — — — Y en-ton-ces o-cu -

53

- rre: des-pier-tan mis la - bios, pro-nun-cian tu nom - bre tar-ta - mu-de-an - do; su-pon-go que pien -

57

- sas: “qué chi-ca más ton - ta”, y me quie-ro mo - rir. — — — — — Pe-ro el tiem-po se pa -

61

- ra y te a-cer-cas di-cien - do: "Yo aun no te co-noz - co y ya te e-cha-ba de me - nos; ca-da ma-ña -

65

- na re - cha-zo el di-rec - to y e-li-jo es-te tren". Y ya es - ta-mos lle - gan -

69

- do; mi vi-da ha cam-bia - do, un dí-a es-pe - cial es - te on - ce de mar - zo. Me to-mas la ma -

73

- no, lle - ga-mos a un tú - nel que a-pa-ga la luz. Te en-cuen-tro la ca -

77

- ra gra-cias a mis ma - nos; me vuel-vo va - lien-te y te be - so en los la - bios. Di-ces que me quie -

81

- res y yo te re-ga - lo el úl - ti - mo so-plo de mi co - ra - zón.

85

89

93

Musical score for measures 93-96. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand with triplets and slurs. The melodic line consists of a few notes with a long slur spanning across measures 93, 94, and 95, ending with a fermata in measure 96. The piano part ends with a fermata in measure 96.