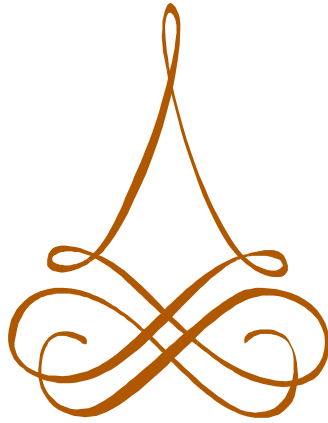


**"Sehaska Kanta"**  
*(Nana/Lullaby)*  
*para Soprano y Guitarra*  
*for soprano & guitar*



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*a Lourdes Arostegi*

# "Sehaska Kanta" (Nana/ Lullaby)

para Soprano y Piano  
a Lourdes Arostegi

Javier Jacinto  
Noviembre de 2010

*Molto liberamente* ♩ = 69

The musical score is written for Soprano and Guitar. It begins with a tempo marking of *Molto liberamente* and a quarter note equal to 69 (♩ = 69). The key signature has one sharp (F#) and the time signature is common time (C). The score is divided into three systems, each with a Soprano (S) and Guitar (Guit.) part.

**System 1:** The Soprano part has a whole rest for the first four measures. The Guitar part starts at measure 8 with a piano (*p*) dynamic, playing a sequence of chords and eighth notes.

**System 2:** The Soprano part begins at measure 5 with a piano (*p*) dynamic. A *B.C.* (Crescendo) marking is present. The Guitar part continues from measure 8 with a mezzo-forte (*mf*) dynamic, featuring a *pp* (pianissimo) dynamic marking in measure 9.

**System 3:** The Soprano part begins at measure 10 with a mezzo-piano (*mp*) dynamic. The Guitar part continues from measure 10 with a piano (*p*) dynamic.

Soprano (S) and Guitar (Guit.) staves, measures 16-21. The Soprano part features a melodic line with a *mf* dynamic. The Guitar part provides accompaniment with a *mp* dynamic.

Soprano (S) and Guitar (Guit.) staves, measures 22-25. The Soprano part continues with a melodic line at *mp* dynamic. The Guitar part features a more complex accompaniment with a *p* dynamic.

Soprano (S) and Guitar (Guit.) staves, measures 26-33. The Soprano part features a melodic line with a *mf* dynamic. The Guitar part provides accompaniment with a *mp* dynamic.

Soprano (S) and Guitar (Guit.) staves, measures 34-39. The Soprano part features a melodic line with a *p* dynamic. The Guitar part provides accompaniment.

41

S *mp* A *mf*

Guit. *mp* *mf*

48

S *mp* a

Guit. *p*

55

S *mp* a *mf* a 3

Guit. *p* *mp* *mf*

64

S *mf* Lo lo<sup>3</sup> lo lo<sup>3</sup>

Guit. *p* *mp*

S 72 *mp* ne - re mai - ti - a lo <sup>3</sup> lo <sup>3</sup>

Guit. 72 *p*

S 78 *p* lo u - me - txo *mp* lo mai - ti - a

Guit. 78 *p*

S 85 e - gi - zu *mp* lo lo *simile*

Guit. 85 *mp* *mf*

S 90 *f* lo <sup>5</sup> lo lo lo <sup>5</sup>

Guit. 90 *f*

96

S

lo *mf* lo *mp* lo

Guit.

*mf* *mp*

103

S

*mp* lo *p* lo *pp* lo

Guit.

*p* *pp*

110

S

*mf* a a 3

Guit.

*mp*

118

S

*p* a 3

Guit.

*p*

Soprano (S) and Guitar (Guit.) staves, measures 125-130. Soprano part includes a *pp* dynamic and a *B.C.* (Basso Continuo) line. Guitar part includes a *pp* dynamic and a triplet of eighth notes.

Soprano (S) and Guitar (Guit.) staves, measures 131-134. Guitar part includes *mp* and *mf* dynamics, triplets, and sixteenth-note patterns with *simile* markings.

Soprano (S) and Guitar (Guit.) staves, measures 135-137. Guitar part includes a *f* dynamic and sixteenth-note patterns.

Soprano (S) and Guitar (Guit.) staves, measures 138-143. Guitar part includes a *p* dynamic and a 3/4 time signature change.

143

S

Guit.

*mp*

*poco a poco rit.*

147

S

Guit.

*mf*

*p*

*Molto rit.*

152

S

Guit.

*p*

*pp*

*ppp*

Lo 3 lo 3

8va arm 12 8va arm 12 8va arm 12 arm 7