

Germán de Laferrère

Mocce

Antiguas Canciones Populares

PRIMERA SERIE

<u>La canción de Káleva</u>	Finlandia
La tejedora	Noruega
El ruiseñor	Rusia
Plus ne suis-je que j'ai été	Francia
Home, sweet home	Inglaterra
La pena ensombreció tu juventud	Irlanda
Los silfos	Dinamarca
Lamentación	Holanda



ARREGLADAS PARA GUITARRA



LA CANCIÓN POPULAR FINLANDESA

La canción popular finlandesa, de carácter nostálgico, generalmente melancólico y de una tristeza profunda, es a veces apasionada y violenta.

Hasta el siglo XVIII la música finlandesa no tenía modalidad propia; Finlandia dependía política y culturalmente de los países escandinavos. Recién en el siglo XIX aparecieron numerosas canciones ya con un estilo definido, escritas por Bernard Crusell y asimiladas por el pueblo. Otro compositor que depuró la música popular e hizo sentir su influencia durante casi toda una centuria fué Fr. Pacius (1809-1891), autor del himno nacional, Vart-Land, con letra de Runeberg, el más grande poeta de Finlandia.

Musicalmente, el pueblo finlandés es uno de los más cultos y sus canciones son una expresión muy pura de su espíritu sufrido y sentimental.

a Saltvik Söderhjelm.

LA CANCION DE KALEVALA

(CANCIÓN POPULAR FINLANDESA)

Arreglo para guitarra por
Germán de Laferrère

Andante

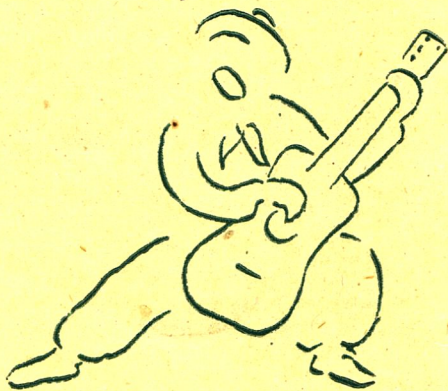
The first line of musical notation is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *p* (piano). The melody starts on a whole note chord (F#4, A4, C5) with a finger number '0' below it. The first measure contains a quarter note G4 (finger 1) and a quarter note A4 (finger 2). The second measure contains a quarter note B4 (finger 3) and a quarter note C5 (finger 3). The third measure contains a quarter note B4 (finger 3) and a quarter note A4 (finger 1). The fourth measure contains a quarter note G4 (finger 1) and a quarter note F#4 (finger 1). The fifth measure contains a quarter note E4 (finger 1) and a quarter note D4 (finger 1). The sixth measure contains a quarter note C4 (finger 3) and a quarter note B3 (finger 3).

The second line of musical notation continues the melody. It starts with a quarter note G4 (finger 2) and a quarter note F#4 (finger 1). The second measure contains a quarter note E4 (finger 1) and a quarter note D4 (finger 1). The third measure contains a quarter note C4 (finger 3) and a quarter note B3 (finger 1). The fourth measure contains a quarter note A3 (finger 4) and a quarter note G3 (finger 1). The fifth measure contains a quarter note F#3 (finger 3) and a quarter note E3 (finger 1). The sixth measure contains a quarter note D3 (finger 1) and a quarter note C3 (finger 1).

The third line of musical notation continues the melody. It starts with a quarter note B3 (finger 1) and a quarter note A3 (finger 3). The second measure contains a quarter note G3 (finger 4) and a quarter note F#3 (finger 0). The third measure contains a quarter note E3 (finger 3) and a quarter note D3 (finger 4). The fourth measure contains a quarter note C3 (finger 0) and a quarter note B2 (finger 1). The fifth measure contains a quarter note A2 (finger 2) and a quarter note G2 (finger 4). The sixth measure contains a quarter note F#2 (finger 1) and a quarter note E2 (finger 1).

The fourth line of musical notation continues the melody. It starts with a quarter note D3 (finger 3) and a quarter note C3 (finger 1). The second measure contains a quarter note B2 (finger 3) and a quarter note A2 (finger 1). The third measure contains a quarter note G2 (finger 1) and a quarter note F#2 (finger 1). The fourth measure contains a quarter note E2 (finger 1) and a quarter note D2 (finger 1). The fifth measure contains a quarter note C2 (finger 1) and a quarter note B1 (finger 1). The sixth measure contains a quarter note A1 (finger 1) and a quarter note G1 (finger 1).

The fifth line of musical notation concludes the piece. It starts with a dynamic marking of *dim.* (diminuendo). The melody continues with a quarter note F#1 (finger 3) and a quarter note E1 (finger 1). The second measure contains a quarter note D1 (finger 2) and a quarter note C1 (finger 1). The third measure contains a quarter note B1 (finger 3) and a quarter note A1 (finger 1). The fourth measure contains a quarter note G1 (finger 3) and a quarter note F#1 (finger 1). The fifth measure contains a quarter note E1 (finger 1) and a quarter note D1 (finger 1). The sixth measure contains a quarter note C1 (finger 1) and a quarter note B1 (finger 1). The seventh measure contains a quarter note A1 (finger 1) and a quarter note G1 (finger 1). The eighth measure contains a quarter note F#1 (finger 1) and a quarter note E1 (finger 1). The ninth measure contains a quarter note D1 (finger 1) and a quarter note C1 (finger 1). The tenth measure contains a quarter note B1 (finger 1) and a quarter note A1 (finger 1). The eleventh measure contains a quarter note G1 (finger 1) and a quarter note F#1 (finger 1). The twelfth measure contains a quarter note E1 (finger 1) and a quarter note D1 (finger 1). The thirteenth measure contains a quarter note C1 (finger 1) and a quarter note B1 (finger 1). The piece ends with a dynamic marking of *pp* (pianissimo).



A large, stylized handwritten signature or set of initials, possibly 'RL', written in dark ink. The letters are fluid and connected, with a long horizontal stroke extending to the right.



A smaller, handwritten signature or set of initials, possibly 'R', written in dark ink to the right of the logo.

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