

The background of the entire page is a light gray color, densely populated with various musical notes and symbols in a wide array of colors including red, yellow, blue, purple, green, and pink. The notes are scattered across the page, with a prominent diagonal stream of notes flowing from the upper left towards the lower right. At the top center, there is a treble clef symbol.

# Short Songs

Songs in English, Spanish and French with  
the accompaniment of diferent instruments

*Sharon MONIS*



*Short songs*

Songs in English, Spanish and French  
with the accompaniment of different instruments

2018

Composer: Sharon Monis

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# La Florentina

Sharon Monis  
(16.08.2018)

Soprano

Castañuelas  
(1ª vez) 1

Castañuelas  
(2ª y 3ª vez) 2

Piano

S

Cast. 1

Cast. 2

Pno.

5

S

Cast. 1

Cast. 2

Pno.

5

3

3

3

3

3

3

3

3

3

3

7

S

Cast. 1

Cast. 2

Pno.

7

3

3

3

3

3

3

3

3

3

3

9 *f*

S

Cast. 1

Cast. 2

Pno.

Soy Flo-ren - ti - na, Flo - ren - ti - na del  
 lu - za, lle - vo siem - pre mi  
 pi - do que me\_a - le - je del

11

S

Cast. 1

Cast. 2

Pno.

Cam - po, me di - vier - to can - tan - do con las do - ñas del  
 tra - je de la tier - ra que - ri - da en la que yo na -  
 llan - to y que rei - ne la di - cha de ver - te jun - to\_a

13

S

pue - blo. Siem - pre lle - vo en mis ma - nos, u - nos ra - mos de  
 cí. Yo le can - to a la vi - da, a mi Dios y a mi  
 mí. Yo no quie - ro ri - que - zas, so - lo quie - ro ab - ra -

Cast. 1

Cast. 2

Pno.

15

S

flo - res que im - preg - nan mi cuer - po con o - lor a a -  
 án - gel, ca - da dí - a ben - dí - go que es - tás tú a -  
 zar - te, siem - pre ver tu son - ri - sa, mad - re a - ma - da y que -

Cast. 1

Cast. 2

Pno.

17

S

Cast. 1

Cast. 2

Pno.

zahar.  
quí.  
rí - da.

19

S

Cast. 1

Cast. 2

Pno.

21

S

Cast. 1

Cast. 2

Pno.

Musical score for measures 21-22. The vocal line (S) is silent. The cast parts (Cast. 1 and Cast. 2) play a rhythmic pattern of eighth notes with triplets. The piano accompaniment (Pno.) features a melody in the right hand and chords in the left hand.

23

S

Cast. 1

Cast. 2

Pno.

Musical score for measures 23-24. The vocal line (S) is silent. The cast parts (Cast. 1 and Cast. 2) continue the rhythmic pattern of eighth notes with triplets. The piano accompaniment (Pno.) continues the melody and chords.



25 1. 2.

S

Cast. 1

Cast. 2

Pno.

Soy de tier - ra an - da  
A la vi - da le

Detailed description of the musical score: The score is for a piece in 3/4 time, B-flat major. It consists of three staves: Soprano (S), Castanets 1 and 2 (Cast. 1 and 2), and Piano (Pno.). The piece is divided into two endings. The first ending (1.) is marked with a first ending bracket and a repeat sign. The second ending (2.) is marked with a second ending bracket and a repeat sign. The Soprano part begins with a whole rest, followed by a quarter rest, then a melodic line of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. The Castanets play a rhythmic pattern of eighth notes, with triplets of eighth notes. The Piano accompaniment features a bass line with eighth notes and triplets, and a right hand with chords and eighth notes. The lyrics are 'Soy de tier - ra an - da' and 'A la vi - da le'.

# Good Morning!

Sharon Monis

(22.08.2018)

Fast and happy

The musical score is written in 4/4 time and consists of three systems. The first system shows the beginning of the piece with a piano introduction. The second system includes the first vocal line and piano accompaniment. The third system includes the second vocal line and piano accompaniment.

**System 1:** Voice part is silent. Piano part features a right-hand accompaniment of eighth-note chords and a left-hand bass line. Dynamics include *f* and *8va*.

**System 2:** Voice part begins with the lyrics "When the". Dynamics include *mf* and *meno f*. Piano part continues with the accompaniment.

**System 3:** Voice part continues with the lyrics "sun is a-ri-sing and starts to fill the world with bright light and warm, sun's arms mor-ning a-ri-ses a call of light slight sings and wake up to life, sun's light". Dynamics include *mf* and *8va*. Piano part continues with the accompaniment.

7

7

grace - fu - ly in - vite all the crea - tures to a dance that o - pens all hearts.  
 dives in - side earth, makes seeds bloom up to the sky and co - lor the air.

(8<sup>va</sup>)

7

Pno.

9

9

Down and a - bove, in the sky or the sea all are fo - llo - wing light's dance and smile, the  
 Scent of Mag - no - lias, and trees and salt sea spreads with sun's light en - chan - ting all beings, all

9

Pno.

11

11

birds send their gree - tings and trees send their scent and the ri - ver, a fresh mor - ning dew. Good  
 crea - tures are hap - py in their waltz with the light, and the sounds, and the scents, being a - live. *f*

11

Pno.

*allargando*

13

Musical notation for the vocal line, measures 13-15. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. A long note with a fermata is present at the end of measure 15.

mor - ning, good mor - ning, good mor - ning.

Pno.

13

Piano accompaniment for measures 13-15. The right hand features a series of chords in the treble clef, starting with a forte (*f*) dynamic. The left hand has a melodic line in the bass clef. A time signature change to 3/4 occurs at the end of measure 15.

15

Musical notation for the vocal line, measure 15. The note is held with a fermata. A time signature change to 3/4 is indicated at the end of the line.

15

Piano accompaniment for measure 15. The right hand has a melodic line in the treble clef. The left hand has chords in the bass clef. A time signature change to 3/4 is indicated at the end of the line.

Pno.

17

*rit. e dim.*

1.

Musical notation for the vocal line, measure 17. The line is mostly empty, indicating a rest. A time signature change to 4/4 is indicated at the end of the line.

17

Piano accompaniment for measure 17. The right hand has a melodic line in the treble clef. The left hand has chords in the bass clef. A time signature change to 4/4 is indicated at the end of the line.

Pno.

20 2.

Pno.

8va

22

Pno.

rit. e dim.

*p*

# Happy

Sharon Monis  
(28.08.2018)

Voice

Piano

Double Bass

pizz.

The first system of the musical score is in 4/4 time and B-flat major. The voice part consists of four measures of whole rests. The piano part features a right-hand melody of eighth notes and chords, and a left-hand bass line of eighth notes. The double bass part plays a simple eighth-note bass line, with a 'pizz.' (pizzicato) marking above the first measure.

5

Hap-py, I'm — so hap-py, be-cause you fill my world with love. —

Pno.

5

D.B.

The second system continues the piece. The voice part has a melodic line with lyrics: "Hap-py, I'm — so hap-py, be-cause you fill my world with love. —". The piano part continues with its right-hand melody and left-hand bass line. The double bass part continues with its eighth-note bass line. Measure numbers '5' are indicated at the start of the piano and double bass staves.

9

Hap - py, are — you hap - py? be - cause my heart falls just for you. —

Pno.

D.B.

13

Hap - py, I'm — so hap - py, be - cause I feel the mu - sic — sounds — when I

Pno.

D.B.

17

get to see your blue eyes smy - ling — to me.

Pno.

D.B.

21

Pno.

D.B.



25

An empty vocal staff in G major (one flat) for measures 25 through 28.

Pno.

Piano accompaniment for measures 25 through 28. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes.

D.B.

Double Bass accompaniment for measures 25 through 28, consisting of a steady eighth-note bass line.

29

Vocal staff for measures 29 through 32, containing the lyrics: "Hap - py, I'm — so hap - py, be-cause my life is now com - plete — when you".

Pno.

Piano accompaniment for measures 29 through 32. The right hand continues the melodic line from the previous system, and the left hand maintains the eighth-note bass line.

D.B.

Double Bass accompaniment for measures 29 through 32, continuing the eighth-note bass line.

33

are a - round me and e - very - day is a joy.

33

Pno.

33

D.B.

# Mon Chou

Sharon Monis  
(01.09.2018)

**Andante mosso** *mf dolce*

Soprano

Piano

*mf dolce*

Là, il est mon Chou,

3

S

il est doux comme le sucre, tout

Pno.

3

6

S

mo - ca, tout beau,

Pno.

6

9

S

Pno.

**Poco meno mosso**

10

S

un sou - - -

8<sup>va</sup>

Pno.

11

S

- - ve - nir joy - eux

8<sup>va</sup>

Pno.

12

S

pour moi,

Pno.

13

S

de temps ma - giques,

Pno.

14

S

de temps heu - reux que je sou - haite a - vec toi

Pno.

18

S

Chou de mon coeur

Pno.

# Mort, viens!

Sharon Monis

(4.9.2018)

Très lent

Soprano

Piano

*mp*

S

Mort, viens! por - te moi

Pno.

*mp*

S

au monde des âmes où

Pno.

13

S

elle est, ma belle.

Pno.

17

S

Mort, viens!, —

Pno.

21

S

vite donne - moi ton air

Pno.

25

S

du rien, donne

Pno.

29

S

moi l'air de rêve sans temps, rê -

Pno.

33

S

ver sûr elle, ma belle.

Pno.



37

S

Pno.

Musical score for measures 37-41. The vocal line (S) has a single note with a fermata in the first measure, followed by rests. The piano accompaniment (Pno.) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

42

*rit.*

S

Pno.

Musical score for measures 42-45. The vocal line (S) has rests. The piano accompaniment (Pno.) continues with the rhythmic pattern, ending with a fermata in the final measure. A "rit." marking is present above the vocal staff.

# Mi ángel

Sharon Monis  
(10.9.2018)

Con movimiento

Flute

Voice

Conga Drums

Bass Guitar

*mf* E \_\_\_\_

*solo*

*tutti*

*solo*

don-de\_es-tá \_\_\_\_ mi an - gel? E \_\_\_\_

*mf*

Fl.

C. Dr.

Bass

4

4

4

4

*tutti*

*solo*

*tutti*

*solo*

mi án-gel \_\_\_\_ guar-dían? E \_\_\_\_

don-de\_es-tá \_\_\_\_ mi an - gel? E -

7 *cadenza ad libitum*  
*fp*

Fl.

7 *tutti* *mf*

C. Dr.

7

Bass

mi án-gel — guar-dián?

Fl.

*f*

C. Dr.

Bass

10 *a tempo*

Fl.

*mf*

10 *mf* Yo te - ní-a un án-gel que — me cui-da - ba,

C. Dr.

10 *mf*

Bass

*mf*

13

Fl.

13

que me cui-da - ba, si! Y mi án-gel siem-pre de\_a-mor me lle-na - ba,

13

C. Dr.

13

Bass

15

Fl.

15

me lle - na-ba de\_a-mor! Me\_en-se - ñó a ser bue - no y ge - ne-ro - so,

15

C. Dr.

15

Bass

17

Fl.

17

e - so me en - se-ñó! Pe-ro\_un dí - a mi án - gel se mar - chó

17

C. Dr.

17

Bass

19

Fl.

19

19

ha - cia o - tros mun - dos y\_aun - que me\_ha-ce mu - cha fal - ta

C. Dr.

19

Bass

21

Fl.

21

21

des - de\_a-llá me cui - da. Àn - gel, án - gel

C. Dr.

21

Bass

23

Fl.

23

23

don - de\_es-tá mi án - gel? Àn - gel, án - gel

C. Dr.

23

Bass

25  
Fl.

25  
  
mi án-gel \_\_\_ guar-dían?                      Án-gel \_\_\_ de mi co-ra-zón.

25  
C. Dr.

25  
Bass

# Images

Sharon Monis  
(27.9.2018)

**Lento, molto pesante**

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line for Baritone (B) and a bass line for Contrabassoon (C. Bn.). The tempo is marked 'Lento, molto pesante'. The lyrics are: 'Je chante pour les i-ma-ges que je vois dans l'air noc-tur-nelle. Je chante pour les i-ma-ges qui me noient dans l'o-ce-an fu-rieux. Je vois des i-mages du pas-sé, du prè-sent et d'un a-ve-nir ef-fra-yante, i-mages vi-sibles mais in-tou-chables, muets mais bru-yantes, cris ter-ri-fiants.'

**System 1:** Baritone (B) starts with a whole rest, then a quarter rest, followed by a series of eighth notes. Contrabassoon (C. Bn.) plays a series of half notes, all marked *mf*.

**System 2:** Baritone (B) continues with eighth notes and a quarter note. Contrabassoon (C. Bn.) continues with half notes, all marked *mf*.

**System 3:** Baritone (B) continues with eighth notes and a quarter note. Contrabassoon (C. Bn.) continues with half notes, all marked *mf*.

**System 4:** Baritone (B) continues with eighth notes and a quarter note. Contrabassoon (C. Bn.) continues with half notes, all marked *mf*.

22

B

i - mages é - phé - mères

C. Bn.

27

B

c'est tou ce qui reste. i - mages, i - mages.

C. Bn.

33

B

Je chante pour les i - ma - ges qui me

C. Bn.

38

B

noient dans l'o - ce - an fu - rieux. Donc que la mort me prenne.

C. Bn.



# Nana

for Soprano and Guitar

Sharon Monis

(10.11.2018)

Lento

Soprano

Guitar

5

S

Gtr.

9

S

Gtr.

13

S

Gtr.

17

S

Gtr.

Duer - me mi ni - ña, duer - me a - mor, que

ya el cie - lo se a - pa - gó.

La lu - na can - ta su na can - ción y

21

S

cu - an - do a - ca - ba el sue - ño en - tró.

Gtr.

25

S

Duer - me mi ni - ña, duer - me a - mor, que

Gtr.

29

S

ya des - can - sen tus o - jos.

Gtr.

33

S

Yo cui - da - ré de tus sue - ños has -

Gtr.

37

S

ta que lle - gue el al - bor.

Gtr.

41

S

Gtr.

45

S

Gtr.

49

S

Gtr.

53

S

Gtr.

57

S

Duer - me mi ni - ña, duer - me a - mor, que

Gtr.

61

S

ya el cie - lo se a - pa - gó.

Gtr.

65

S

La lu - na can - ta su can - ción y

Gtr.

69

S

cuan - do a - ca - ba el sue - ño en - tró.

Gtr.

73

S

Duer - me mi ni - ña, duer - me, ve -

Gtr.

77

S

loz pa - sa la no - che.

Gtr.

81

S

Y cuan - do el al - ba lle - gue, te a -

Gtr.

85

S

bra - za - ré muy fuer - te.

Gtr.

Detailed description: This system covers measures 85 to 88. The vocal line (S) features a melodic phrase starting with a half note G4, followed by quarter notes A4, Bb4, C5, and D5, ending with a dotted half note E5. The guitar line (Gtr.) consists of a continuous eighth-note triplet pattern in the right hand, with a bass line of quarter notes G2, F2, E2, and D2. The key signature has two flats (Bb, Eb).

89

S

Gtr.

Detailed description: This system covers measures 89 to 92. The vocal line (S) is silent, indicated by a whole rest in each measure. The guitar line (Gtr.) continues with a melodic line in the right hand: quarter notes G4, A4, Bb4, C5, and D5, each with a slur. The bass line consists of quarter notes G2, F2, E2, and D2. The key signature has two flats (Bb, Eb).

93

S

Gtr.

Detailed description: This system covers measures 93 to 96. The vocal line (S) is silent, indicated by a whole rest in each measure. The guitar line (Gtr.) continues with a melodic line in the right hand: quarter notes G4, A4, Bb4, C5, and D5, each with a slur. The bass line consists of quarter notes G2, F2, E2, and D2. The key signature has two flats (Bb, Eb).

97

S

Gtr.

Detailed description: This system covers measures 97 to 100. The vocal line (S) is silent, indicated by a whole rest in each measure. The guitar line (Gtr.) continues with a melodic line in the right hand: quarter notes G4, A4, Bb4, C5, and D5, each with a slur. The bass line consists of quarter notes G2, F2, E2, and D2. The key signature has two flats (Bb, Eb).

101

S

Gtr.

Detailed description: This system covers measures 101 to 104. The vocal line (S) is silent, indicated by a whole rest in each measure. The guitar line (Gtr.) continues with a melodic line in the right hand: quarter notes G4, A4, Bb4, C5, and D5, each with a slur. The bass line consists of quarter notes G2, F2, E2, and D2. The key signature has two flats (Bb, Eb).

105

S

Duer - me mi ni - ña, duer - me, ve -

Gtr.

109

S

loz pa - sa la no - che.

Gtr.

113

S

Y cuan - do el al - ba lle - gue, te a -

Gtr.

117

S

bra - za - ré muy fuer - te.

Gtr.

121

S

Gtr.

# Dedication to Words

An early piece for the JAMD composer's concert on June, 10th, 2001

Sharon Monis

## Espressivo con moto

Voice

These days I'm not feeling well, ah!

*p* *sf* *f*

(gliss. down with voice)

6

I find, I find some difficulty to breathe, to breathe the surrounding air

*mf*

(only air: Ha)

10

as it were an Evil, an Evil stain to my errant Spirit.

*p* *f* *sf* *p* *accel.* *ff*

17 (Parlando)

Strange, strange, agony agony ah

*f* *sf* *sf*

23

Don't release me, Don't release me from dismays and slights, dismays and slights, my dismays and slights.

*p* *rit.*

29 (whispering hard)

Enrapture me inside an endless grief, endless grief, endless grief.

*mf* *a tempo* *rit.* *p*

(only air: Ha)

## La Florentina

Soy Florentina,  
Florentina del Campo,  
me divierto cantando  
con las doñas del pueblo.

I'm Florentina,  
Florentina del Campo,  
I have fun singing  
with the ladys of the town.

Siempre llevo en mis manos  
unos ramos de flores  
que impregnan mi cuerpo  
con olor a azahar.

---

I always carry in my hands  
bouquets of flowers  
which impregnate my body  
with and orange smell.

---

Soy de tierra andaluza  
y llevo siempre mi traje  
de la tierra querida  
en la que yo nací.

I am from Andalusia  
and I always wear my suit  
of my dear land  
in which I was born.

Yo le canto a la vida,  
a mi Dios y a mi ángel  
y cada día bendigo  
que estás tú aquí.

---

I sing to life,  
to my God and to my angel  
and every day I bless  
that you are here.

---

A la vida le pido  
que me aleje del llanto  
y que reine la dicha  
de verte junto a mí.

I ask life  
to keep me away from sadness  
and that happiness reigns  
seeing you next to me.

Yo no quiero riquezas,  
solo quiero abrazarte,  
siempre ver tu sonrisa,  
madre amada y querida.

I do not want wealth,  
I just want to hug you,  
and always see your smile,  
my beloved mother.



## Good Morning

When the sun is arising  
and starts to fill the world  
with bright light and warm

Sun's arms gracefully invite  
all the creatures to a dance  
that opens all hearts

Down and above  
in the sky or the sea  
all are following light's dance and smile

The birds send their greetings  
and trees send their scent  
and the river, a fresh morning dew

Good Morning

When the morning arises,  
a call of light slight sings  
reminding to wake up

Sun's light dives inside earth  
makes seeds bloom up to the sky  
and colors all around

Scent of Magnolias  
and trees and salt sea  
spreads with sun's light enchanting all  
beings

All creatures are happy  
in their waltz with the light  
and the sounds, and the scents that  
enlighten the hearts

Good Morning

## Happy

Happy,  
I'm so happy  
because you fill my world with love.

Happy,  
are you happy?  
Because my heart falls just for you.

Happy,  
I'm so happy  
because I feel the music sounds  
when I get to see your blue eyes  
smiling to me.

----

Happy,  
I'm so happy  
because my life is now complete  
when you're around  
and everyday  
is full of joy.

Mon Chou

My honey

Là, il est mon Chou,  
il est doux  
comme le sucre,  
tout moca,  
tout beau,  
un souvenir joyeux  
pour moi  
de temps magiques,  
de temps heureux  
que je souhaite  
avec toi

Chou de mon coeur

There is my honey.  
he is sweet  
like sugar,  
all moca,  
all pretty,  
a happy memory  
for me  
of magical times,  
of happy times  
that I wish  
with you

Honey of my heart

Mort, viens!  
Death, come!

Mort, viens!  
Porte moi au monde des âmes  
où elle est, ma belle.

Death, come!  
Take me to the world of souls  
where she is, my dear.

Mort, viens!, vite  
donne moi ton air du rien,  
donne moi l'air de rêve sans temps,  
rêver sur elle, ma belle.

Death, come!  
give me your air of nothing,  
give me the air of dreams without time,  
dream her, my dear.

## Mi ángel

## My angel

E - dónde estás mi ángel?

E - where are you my angel?

E - mi ángel guardián?

E - my guardian angel?

Yo tenía un ángel que me cuidaba –  
que me cuidaba, sí!

I had an angel who took care of me -  
who took care of me, yes!

Y mi ángel, de amor siempre me llenaba –  
me llenaba de amor

And my angel always filled me with love -  
filled me with love

Me enseñó a ser bueno y generoso –  
eso me enseñó!

And taught me to be good and generous -  
that taught me to be!

Pero un día mi ángel se marchó  
hacia otros mundos  
y aunque me hace mucha falta  
desde allá me cuida.

But one day my angel left  
and marched towards other worlds  
and although I really miss my angel  
I know my angel takes care of me.

Ángel, ángel,  
dónde está mi ángel?  
mi ángel guardián?

Angel, angel,  
where is my angel?  
my guardian angel?

## Images

Je chante  
pour les images  
que je vois dans l'air nocturnelle.  
Je chante  
pour les images  
qui me noient dans l'océan furieux.  
Je vois des images du passé,  
du présent et  
d'un avenir effrayant.  
Images visibles mais intouchables,  
muets mais bruyantes,  
cri terrifiant.  
Images éphémères,  
c'est tout ce qui reste.  
Images, images.  
Je chante  
pour les images  
qui me noient dans l'océan furieux.  
Donc, que la mort me prenne.

I sing  
for those images  
that I see in the night air.  
I sing  
for those images  
that drown me in a furious ocean.  
I see the images of the past,  
the present and  
a feared future.  
Visible images but untouchable,  
mute but noisy,  
a terrifying scream.  
Ephemeral Images,  
is all that remains.  
Images, images.  
I sing  
for those images  
that drown me in a furious ocean.  
Shall death take me then.

Nana  
Lullaby

Duerme mi niña, duerme amor,  
que ya el cielo se apagó.  
La luna canta su canción  
y cuando acaba  
el sueño entró.

Sleep my child, sleep my darling  
the sky rests now.  
The moon sings its chant  
and when it stops  
the sleep enters.

Duerme mi niña, duerme amor,  
que ya descansen tus ojos.  
Yo cuidaré de tus sueños  
hasta que llegue el albor.

Sleep my child, sleep my darling,  
rest your eyes.  
I will embrace your dreams  
until the sun will arise.

Duerme mi niña, duerme,  
veloz pasa la noche.  
Y cuando el alba llegue,  
te abrazaré muy fuerte.

Sleep my child, sleep,  
fast goes the night.  
And when the dawn will arrive,  
I will embrace you strongly.

## Dedication to Words

An early Piece for the JAMD composer's concert

On June 10<sup>th</sup>, 2001

These days I'm not feeling well,  
I find some difficulty to breathe the surrounding air  
As it were an evil stain to my errant spirit.

Strange agony

Don't release me from my dismays and slights,  
Enrapture me inside an endless grief.