

Marcial del
Ar. y vn Lirico
de Manuel García

A mi querido amigo D. Isidoro de la Cierva

Alfredo García, Baritone
www.alfredogarcia.com

LA PARRANDA

Zarzuela en tres actos.

Libro de
LUIS FERNÁNDEZ ARDAVÍN

Nº 6-B. CANTO A MURCIA.
MIGUEL, MOZOS Y RONDALLA.

Música del Mtro
FRANCISCO ALONSO

Tiempo de marcha, muy moderado.

RONDALLA

Bandurrias. *ff*

Laúdes. *ff*

Guitarras. *ff*

7 Tiempo de marcha, muy moderado.

Piano.

p *ff*

Red. *Red.* *Red.*

54

UNIÓN MUSICAL ESPAÑOLA-EDITORES
Bilbao, Madrid, Barcelona, Valencia,
Santander, Alicante, Albacete y París.

16140-6-B.

Tous droits d'exécution et de repro-
duction réservés pour tous pays.
Copyright 1925 by Unión Musical Española.

This section is a piano introduction consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. It features several triplet markings (3) over eighth notes. Dynamic markings include *ff* (fortissimo) and *pp* (pianissimo). The word *rudo* is written above the piano part with accents.

MIGUEL.

mf *poco rall.*

En la huerta del Se - gu - ra cuando ri -

mf *poco rall.*

This system contains the vocal line for Miguel and the piano accompaniment. The vocal line is in bass clef, starting with a dynamic marking of *mf* and a tempo marking of *poco rall.*. The lyrics are "En la huerta del Se - gu - ra cuando ri -". The piano accompaniment is in treble and bass clefs, featuring triplet markings (3) and dynamic markings of *mf* and *pp*.

a tempo

- eu - na huer - ta - - na res - - plan - de - ce de her - mo -

a tempo

This system continues the vocal line for Miguel and the piano accompaniment. The vocal line is in bass clef, with a dynamic marking of *mf* and a tempo marking of *a tempo*. The lyrics are "- eu - na huer - ta - - na res - - plan - de - ce de her - mo -". The piano accompaniment is in treble and bass clefs, featuring sextuplet markings (6) and triplet markings (3). Dynamic markings include *mf* and *pp*.

poco rall. *a tempo*

su - ra - - - to - da la - - - ve - ga mur - cia - - - na.

poco rall. *a tempo*

y en las ra - mas del na - ran - - jo - - - bro - - - tan

p

flo - res a su pa - - so. - - - Huer - - - ta - ni - ca de mi a -

mf

fán, tú - - - e - res pu - - rá ye - res cas - ta co mo el a - zahar.

f

CORO

RONDALLA

Tenores. *mp*
 Bajos. *mp*
 Bandurrias. *pp muy tremolado*
 Laúdes. *pp muy tremolado*
 Guitarras

En la huer-ta del Se-gu-ra, cuan-do ri-

poco rall. *allegro*
 e u-na huer-ta na-res-plan-do-co de her-mo-

poco rall. *allegro*

poco rall. *allegro*

en la a - ce - quia del jar - din en el a - gua si se -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The key signature has one sharp (F#), and the time signature is 4/4. The vocal line features a triplet of eighth notes in the first measure of the first phrase. The piano accompaniment includes chords and moving lines in both hands.

fle - jan co - mo flo - res que sa - lie - ron pa - ra ver - la son re - ir co - mo

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The key signature has one sharp (F#), and the time signature is 4/4. The vocal line continues with a similar melodic pattern. The piano accompaniment includes chords and moving lines in both hands.

MIGUEL.

(con emoción)

¡Ah! _____ Huer - ta, _____ ri - sue - ña

flo - res que sa - lie - ron pa - ra ver - la son - re - - ir.

Violín *pp*
(bien destacado el canto)

huer - ta _____ que siempre fru - tos y flo - res das _____

Mur - cia, — la que cu - bier - ta en to - do tiem - po de flor es -

tás! — Mur - cia, — són — tus mu - je - res —

ga - la — de tu pal - mar —

rall. *ten. ten. f > a tempo*

12 *Mur - cia, — qué hermosa e - res! — tu huer - ta no —*

ten. ten. a tempo *ten. ten. f*

tie - ne i - gual _____

ff Huer - ta, ri - sue - ña huer - ta _____

ff

f *ff* *ff* *ff*

13 *ff* *Red.*

que siem - pre fru - tos y flo - res das. _____

p

Mur - cia, la que cu - bier - ta, en to - do tiem - po, de

MIGUEL.

Pues son tus mu -
 flor - es - tás. ¡Mur - cia son tus mu -

je-res _____ la flor del pal-mar. _____

je - res _____ ga - la _____ de tu pal - mar.

The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent triplet in the bass line. The key signature is two sharps (F# and C#).

(con pasión) *poc rit.* *ten. ten.* *f*

¡Mur - cia, qué her-mo sa e res! — Tu huerta no tie - nei -

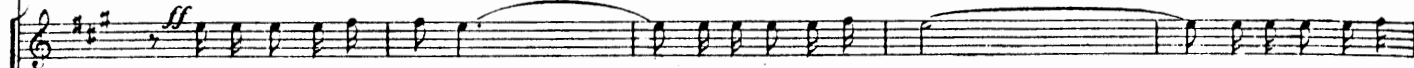
poc rit. *ten. ten.* *f*

The second system continues the vocal line with lyrics and piano accompaniment. It includes performance markings such as *(con pasión)*, *poc rit.*, *ten. ten.*, and *f*. The piano part features a triplet in the bass line. The key signature remains two sharps.

Más animado.



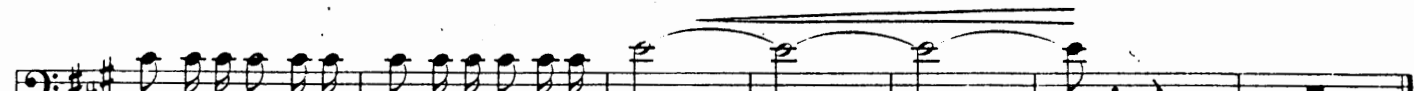
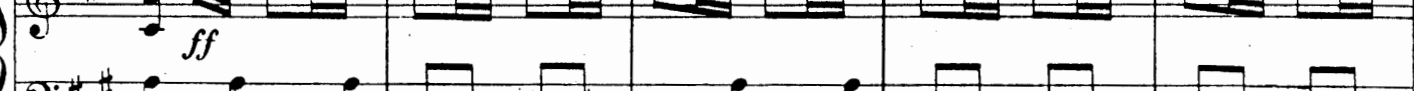
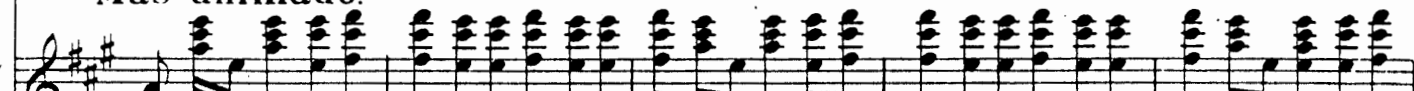
gual. En la huerta he na - oi - do — pa - ra amar y vi - vir — y en su campo la -



En la huerta he na - oi - do — pa - ra amar y vi - vir — y en su campo la -



Más animado.



bra-do con noble tra - ba - jo, me quiero mo - rir.



bra - do con no - ble tra - ba - jo, me quiero mo - rir.

