

Fuencisla y Mozas (2^{as} Tiples.)

Nº 9 **ALLEGRETTO**

Introduction for piano. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'ALLEGRETTO'. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte) and *p* (piano). Instrumentation includes Violins (VI^{as} Vlas.), Organ (Org.), Clarinet (Cl.), and Trombones (Tgt.).

Mozas

f ¡Fuen-cis - la! ¡Fuen-cis - la! ya es hu-ra de lae-lec-

Vocal line and piano accompaniment. The vocal line is in the soprano register. The piano accompaniment includes *f* (forte), *pizz.* (pizzicato), *mf* (mezzo-forte), and *mad.* (moderato). Instrumentation includes Organ (Org.), Trombones (Tgt.), and Trumpets (Tpt.).

①

-ción — De nom-brar al-cal-te-sa lle-gò lao-ca-sión, y á-qui traí-go el pu-

(Ob. 8^o)

Vocal line and piano accompaniment. The vocal line starts with a circled '1' indicating a first ending. The piano accompaniment includes *pizz.* (pizzicato) and *mad.* (moderato). Instrumentation includes Violins (VI^{as} Vlas.), Organ (Org.), and Trombones (Tgt.).

(Sale Fuencisla) (Evolucionan todas.)

che-ro pa la vo-ta-ción.

Vocal line and piano accompaniment. The vocal line is in the soprano register. The piano accompaniment includes *f* (forte) and *pizz.* (pizzicato). Instrumentation includes Violins (VI^{as} Vlas.), Organ (Org.), Trombones (Tgt.), and Trumpets (Tpt.).

Piano introduction for the first system, featuring treble and bass staves with chords and melodic lines.

② *Fuencisla*

Trai-go a-qui mi pu - che-ro con trein.ta vo-los

mad. Cda.

f

arco.

de al-gu-nas a-mi-gui-tas que con-ven - ci

brpt

pizz

y si no hay pu - che - ra - zos, ni hay al - ba - ro - tos

pizz

Mozas

lue - lec - ción me pa - re - ce que es pa - ra mi. *Fin. Aria.*

Op. 102 *1^o sord.* *p* *mad.*

ma - cha ha - blar si - lla - te ma - jer, quien i - ra á triun -

far pron - to se ha de ver _____ Lu

Fuen.:

f *Cda.* *p.* *mad.*

Car - men la Ri - ta y la Ni - ca - no - ra, Y - nés la Gam -

V^o pizz. *Fig. Vlas.* *T^o pia (sord.)*

Mozas

bo - ra, Per - la del te - jar. Las cua - tro me - lli - zas la

Org^o
pizz

Fuenc: 4

chi - ca del "tuer - to" Co - moe - sa se ha muer - to lo que ha - ce es vo -

Ob^o

Mozas

tar. La nie - ta de An - gui - ta, Ger - tru - dis Mo - re - to, la

Eda. Trif^o
pizz

Jus - ta, la Lrie - to cual van a nom - brar.

Trías. Tpt.

Fuero:

5

Dos co - sas - hay en Se - go - via -

Ob.

VI^{1^{ra}}
8^{va}

p

que son las que le dan fa - ma -

pp Casti^l

pa - ño - las al - cal - de - sas que nom - bra

Cryt. 1^a sord.

Celesa.
Arpa.

Ob.
Fgt.

p

f

pizz

Mozas

6

La - murra - ma - la - una de nos - tras no sa - be - mos

f

Tutti Casti^l

cua — la — serà la Alcal — de — sa de Zu — ma — rra — ma — la —

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "cua — la — serà la Alcal — de — sa de Zu — ma — rra — ma — la —". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

y si hay pache — tu — zo se vuel — ca la me — a — y ho —

The second system continues the musical piece. The vocal line has a treble clef and the lyrics "y si hay pache — tu — zo se vuel — ca la me — a — y ho —". The piano accompaniment continues with similar chordal textures.

ga — ño no hay Al — cal — de — sa —

The third system shows the vocal line with a treble clef and lyrics "ga — ño no hay Al — cal — de — sa —". A circled number "7" is placed above the vocal staff. The piano accompaniment includes a *mod. Cda.* marking and a *pizz* (pizzicato) marking in the left hand.

The fourth system shows the piano accompaniment for the final part of the page, consisting of two staves with chords and a bass line.

Tympani sord.

(B.C.)

8

Flin Celesta

Cda.

Tamboril

Fuenc

rall.

Si no me -

rall.

rall.

a 7^{mo}:

dan pa - che - ra - zo yo soy quien -

a 7^{mo}.

sa - le Al - cal - de - sa

Mad^a

ff tutti

Tympani sord.

Si recite a 12/8