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Música: F<sup>co</sup> Alonso.

# ¡Cesticas de fresa...!

pregón granadino.

Canto y Piano.

Adagio.

voz

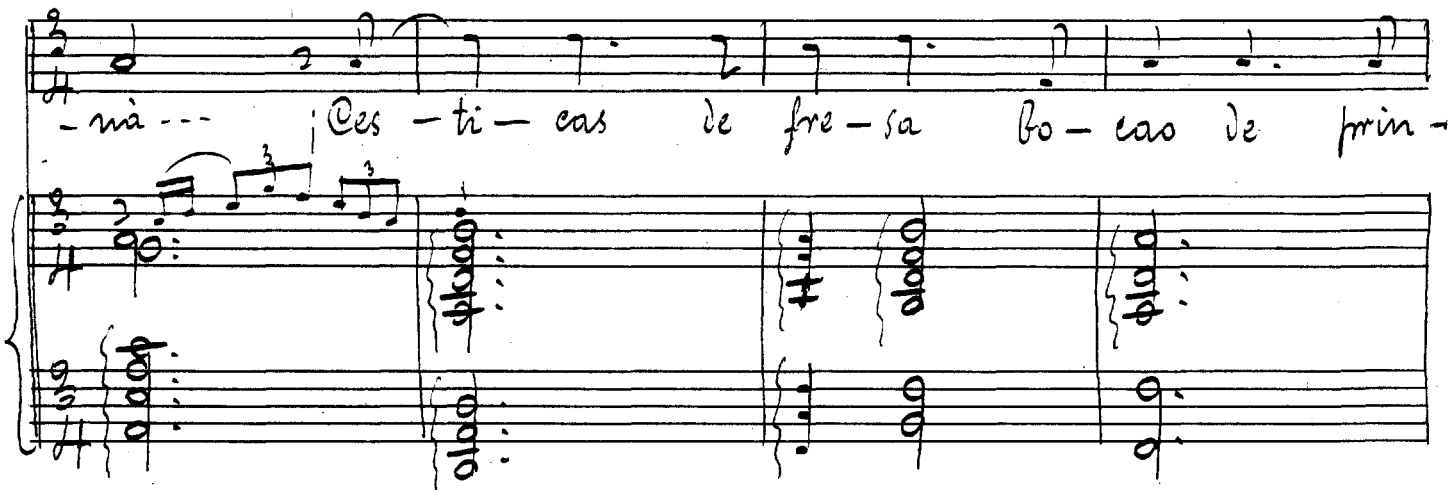
¡Ces-ti-cas, de

fre-sa son flor de la ve-ga de la que la quie-ra pro-  
Allegretto.

ba va a ve- que es glo-ria ver-da lo que lle-va yoa-qui lo que cri-a fra-  
afrett a tpo:

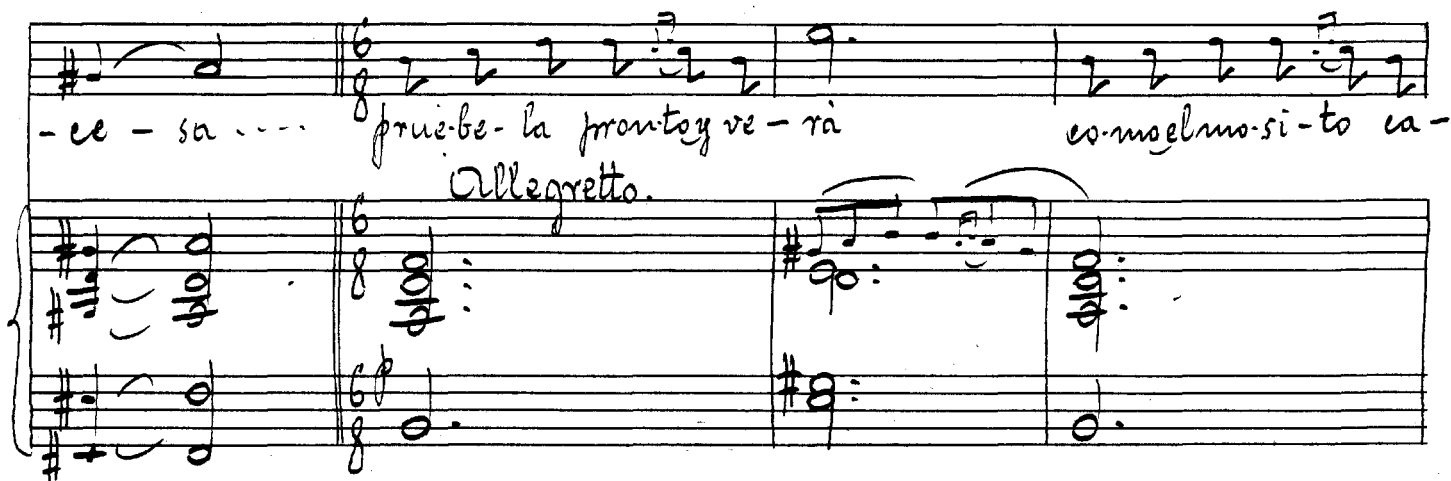
# Adagio.

- na --- Ces - ti - cas de fre - sa bo - cas de prin -



- ce - sa --- prie - be - la proutoy ve - ra es - me - l - no - si - to ca -

*Allegretto.*



- le ; Ay me var - gan - di - ve, se lo lle - va de - tras ---

*affrett* *atp.*



mo - si - ta mo - moderato.

*rall*



-re-na con fre-sa en los la-bios --- ¡Ay madre del

The first system of the handwritten musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "-re-na" and continues with "con fre-sa en los la-bios --- ¡Ay madre del". The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

ar-ma, q<sup>e</sup> ni más mas que-nas las ni más del Da-rró ---

The second system continues the musical piece. The vocal line has the lyrics "ar-ma, q<sup>e</sup> ni más mas que-nas las ni más del Da-rró ---". There are three-beat rests (trills) above the notes "mas" and "ni más". The piano accompaniment continues with similar harmonic and melodic patterns.

no-si-ta que-er ta-ye Sim-breas al an-

The third system features the lyrics "no-si-ta que-er ta-ye Sim-breas al an-". The vocal line includes a three-beat rest above the word "que-er". The piano accompaniment maintains the established musical texture.

-dar lo mismo q<sup>e</sup> el ai-re sim-bre-a lá ro-sa q<sup>e</sup> está en el ro-

*rall*

The fourth system concludes the page with the lyrics "-dar lo mismo q<sup>e</sup> el ai-re sim-bre-a lá ro-sa q<sup>e</sup> está en el ro-". The word "rall" is written above the final notes of the vocal line. The piano accompaniment also has "rall" written below it, indicating a deceleration in tempo.

*a tpo:*

*pesante*

-sal bo-qui-ta de grana q<sup>e</sup> sa-bea la ve-los y huela a aza-

*a tpo:*

*pesante*

*a tpo:*

*ad libitum*

-har ... per-fume de re-yes manja de sur-tama, que-ri-ca q<sup>e</sup> es-

*a tpo:*

*ad libitum*

-ta ... son co-mo fuente tus la-bios

vengo se-diento a bus-car-los — porque ellos so-los a-pa-gan-mised

de-ja-me tu de ellos be-ber O-ye qe to-can a glo-ria

ni-ña por mestro que-rer Ven qe te quiero mo-re na besor pa be-

sa de tu bo-ca el cla-vel.

Una qui-ta-rra llo-ran do al so-na

*pp rit.....*

can-ta mia-mor por so-le-a Ver-dees la ver-dees-pe-

*pp rit*

-ran-za ver-de del ver-de li-món.....

vente mo-re-na mi fre-sa a pro-bar q' embo-rra-cha de ar-ro-may pa-

*3er tiempo.*

sion. Ces ti-cas de fre-sa. ¿Quien quie-re mer-

*3er tpo:*

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line, starting with a treble clef and a common time signature. It contains a melodic line with a dotted quarter note, a half note, and a quarter note, followed by a series of eighth notes. A dashed line labeled 'ca' is positioned below the first two notes. The middle and bottom staves are for piano accompaniment, with a grand staff bracket on the left. The middle staff has a treble clef and the bottom staff has a bass clef. Both contain arpeggiated chords and moving lines. The system concludes with a double bar line.

A single empty musical staff consisting of five horizontal lines.

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