

Que pasa en Cadiz

Clara-Sol y Marmitones (2^{as} Tiples.)

ALLEGRETTO

No 4.

f *Tutti*

ms. 170

Clara (a las marmitones.) **A**

Les

ff mf etc.

que-ro ex - pli - car el ar-te de gui - sar, pues pa-ra ser buen

mf *Banjo Cda.* *Vln 1^o* *Vln 2^o* *Ob.*

Marm:

marmiton, pre-ci-so te-ner a-si - cidn. Que de - bo de ho - cer? pues

3^{ra} Ob. *2^{da} Trm.* *Cres*

quiero yo sa - ber la for - ma de con - di - mentar, un po - llo que pueda gus -

Clara { Oboe:
Clar.:
Sax:

tar. Me - jor es em - pe - zar, por des - plu - mar un po - llo bien, des -

3 *3* *3* *1*

Stu 82
V: 1^o
f *3bs.*
82

poco rall.

pués la ciencia está en pre - pa - rar u - na sar - ten, ya se sa - be que al fin, al fre - ir se - rá el re -

poco rall.

A T^o:

ir... Con gra - cia se le e - cha pi - mien - ta y sal, y

mod.
*A T^o *pizz**
f arco
pizz

lue-go dos a - jos con vie - ne e - char, des - puès u - na ra -

f arco *Clari* *V: Vlas* *pizz*

ji - ta de li - mòn, de li - mòn, y un po - co nuèz mos - ca - day pi - men -

Mod. *Org.*

2

tòn pi - men - tòn al fue - go muy len - to lohas de co -

Tutti

cer que es - tè ca - len - ti - to el po - lli - to bien, bien, bien, bien,

f Synas Org. *sord.*

bien — mas con los ca — po — nes, yo no co — ci — na — re

Mad.
Opus.
Cda.

3 Bailable.

B
Sax.
ff
Cris. sord.

Sax
Cris.
Cta.
fizz.

f
p

(Haciendo sonar los fuelles.)

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Performance markings include *poco rall.* in the first measure, *ppz* in the second, and dynamic markings *p* and *f* in the third and fourth measures respectively. The tempo marking *A 270.* is placed above the piano part.

The second system continues the vocal and piano parts. The vocal line has a melodic contour with some grace notes. The piano accompaniment maintains its rhythmic pattern. Dynamic markings *p* and *f* are present in the first and second measures of the piano part.

The third system is primarily piano accompaniment. The vocal line has a long, flowing melisma that spans across the system. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

3

(Cantado)

The fourth system features a vocal line with lyrics and piano accompaniment. The lyrics are: *f Al fue-go muy len-to lohe de co-cér, que es-*. The piano accompaniment provides harmonic support with chords and a steady bass line.

(casi hablado)

tè ce - len - ti - to po - lli - to bien, bien, bien, bien,

bien, ——— pues no hay co - ci - ne - ra me - jor que la ——— que

ven ——— ¡Bien!

ff

ff