

# LA PARRANDA

Zarzuela en tres actos.

Libro de  
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Nº 6-B. CANTO A MURCIA.  
NIGUEL, NOZOS 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*

This system contains the piano accompaniment for the first system. It consists of four staves: two treble clefs and two bass clefs. The music features several triplet patterns in the upper staves. In the lower staves, there are dynamic markings including *rudo* (marked with accents), *ff* (fortissimo), and *pp* (pianissimo).

*MIGUEL.*

*mf* En la huerta del Se - gu - ra cuando ri - *poco rall.*

*mf* *poco rall.*

This system contains the vocal line and piano accompaniment for the second system. The vocal line is written in a bass clef and includes the lyrics: "En la huerta del Se - gu - ra cuando ri -". The piano accompaniment is in two staves (treble and bass clefs) and includes dynamic markings of *mf* and *poco rall.*. There are also some markings that look like "Red." in the bass staff.

*a tempo*

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

*a tempo*

This system contains the vocal line and piano accompaniment for the third system. The vocal line continues with the lyrics: "- eu-na huer-ta - - na - - res - - plan - de-ce de her-mo -". The piano accompaniment is in two staves (treble and bass clefs) and includes dynamic markings of *a tempo*. There are also some markings that look like "Red." and "\*" in the bass staff.

*poco rall.* *a tempo*

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'su', followed by a quarter note 'ra', and then a series of eighth notes: 'to', 'da', 'la', 've', 'ga', 'mur', 'cia', and 'na'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. Performance markings include 'poco rall.' and 'a tempo'. There are also 'Red.' markings under the piano part.

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

The second system continues the vocal line with 'y en' (half note), 'las' (quarter note), 'ra - mas' (quarter note), 'del' (quarter note), 'na - ran - - jo' (quarter note), 'bro - - - tan' (quarter note). The piano accompaniment features a triplet of eighth notes in the left hand. Performance markings include 'p' (piano) and 'Red.'.

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

The third system features the vocal line with 'flo - res' (half note), 'a su' (quarter note), 'pa - - - so.' (quarter note), 'Huer - - - ta - ni - ca' (quarter note), and 'de mi a -' (quarter note). The piano accompaniment includes a triplet of eighth notes in the left hand. Performance markings include 'mf' (mezzo-forte) and 'Red.'.

fán, tú e - res pu - ra y e - res cas - ta co mo el a - zahar

The fourth system features the vocal line with 'fán,' (half note), 'tú' (quarter note), 'e - res' (quarter note), 'pu - ra' (quarter note), 'y e - res' (quarter note), 'cas - ta' (quarter note), and 'co mo el a - zahar' (quarter note). The piano accompaniment includes a triplet of eighth notes in the left hand. Performance markings include 'f' (forte) and 'Red.'.

CORO  
RONDALLA

Tenores.  
*mp*

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

*mp*  
Bandurrias.

*pp muy tremolado*  
Laúdes.

*pp muy tremolado*  
Guitarras.

*p*

*poco rall.* *a tempo*

cu - na huer - ta - na ros - - plan - de - ce de her - mo -

*poco rall.* *a tempo*

*poco rall.* *a tempo*

*Tutti* *un poco rall.* *a tempo*

*f* *f* *f*

*su - ra - to - da la - ve - ga mur - ria - na*

*RONDALLA*

*f* *f* *f*

*f* *un poco rall.* *a tempo*

*f* *f* *f*

*Red.* *Red.* *Red.*

*Tutti* *p*

*mi - ran - do - se al pa - sir*

*p* *p* *p*

*11*

*p* *p* *p*

Tuvel.

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

Bajas

Tuvel.

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

Bajas

MIGUEL.

*con emoción*

¡Ah!

Huer - ta, ri - sue - ña

Tenor

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

Bajo

*Resaca*

Violín

*pp*

*(bien destacado el canto)*

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

*rit.*

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

tás! — Mur - cia, — son 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* *Tues*

Huer - ta ri - sue - ña huer - ta

*Bajos*

*ff*

*Rondalla*

13

*Red.*

*Tues*

Bajos que siem - pre fru - tos y flu - ras das.

*RONDALLA*

Tu es

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

Papa

CON ALA

MIGUEL.

Pues son tus mu -

Tu es

Papa flor - es - tas. Mur - cia son tus mu -

je-res la flor del pal-mar.

jo-res ga-lia do, tu pal-mar.

This system contains the first vocal line and piano accompaniment. The vocal line starts with a triplet of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

RONDAÑA

The piano accompaniment for the first system consists of two staves. The right hand plays a rhythmic eighth-note pattern, while the left hand provides harmonic support with chords and moving lines.

*(con pasión)* *poc rit.* *ter. ten.*

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

This system contains the second vocal line and piano accompaniment. The vocal line includes dynamic markings like *f* and *ter. ten.* (ritardando and tenuto). The piano accompaniment continues with a similar rhythmic pattern.

RONDAÑA

*poc rit.* *ter. ten.*

The piano accompaniment for the second system continues with the same rhythmic and harmonic structure as the first system, featuring eighth-note patterns and chords.

Más animado.

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

Tu  
En la huerta be - na - ci - do — pa - ra amar y vi - vir — y en su campo la -

Bejos  
En la huerta be - na - ci - do — pa - ra amar y vi - vir — y en su campo la -

divisi.  
ff

ff

ff

Más animado.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

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

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

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

ff

ff

ff

ff

ff

ff

ff