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F.E.

BALADA ESPAÑOLA

POESIA DE

D. PEDRO A. DE ALARCÓN

MÚSICA DE

A. DE LA CRUZ.

Propiedad.

Ob: 163.

Pr: 5 Pts.

MADRID.
A. ROMERO. EDITOR.

R. 5892.

Galle de Preciados 1.

Almacen de Música, Pianos, Organos y demás Instrumentos.

Antonio Ordóñez y Audia

BALADA ESPAÑOLA

D. PEDRO A. DE ALARCÓN

MUSICA DE

A. DE LA CRUZ

OP. 117

MADRID

A. ROMERO, EDITOR

GLORIA

BALADA ESPAÑOLA.

Poesia de
D^ñ PEDRO A. DE ALARCON.

Ob: 163.

Musica de
A. DE LA CRUZ.

Allegretto.

PIANO. *sf*

The first system of the piano introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a series of eighth notes, mostly beamed in pairs, moving in a generally ascending and then descending pattern. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

Lento. *mf: e pesante.*

The second system continues the piano introduction. The upper staff has a slower tempo and features more sustained notes with some slurs. The lower staff continues with eighth-note accompaniment. The system concludes with a few sustained notes in both staves.

accell: ma P.^{mo} e legato.

The third system of the piano introduction shows a change in texture. The upper staff has a melodic line with some slurs and a slight acceleration. The lower staff has a more active accompaniment with some slurs. The system ends with a final cadence.

CANTO.

Andante.

Di - me: ¿por qué sus - pi - ras, ben - di - ta - ma - dre,

The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with a simple harmonic accompaniment. The tempo is marked as Andante.

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MADRID. Preciados 1.



cuan - do de re - go - ci - jo tiem - blan los ai - - - - res?

Dí: por qué llo - ras? ¿No o - yes que las cam - pa - nas to - can á glo - - -

animato. ff

animato. ff

Ped. Ped. Ped. Ped.

- ria?

Allegretto.

Allegretto.

Andante assai.

¡Oh! de - jad - me que llo - re... De - jad - que mue - ra... Al hi - jo de mi

Andante assai.

p *cres:*

ritard:

vi - da ya se lo lle - van!... ya se lo

Ped. Ped.

a tempo.

lle - van! ¿No veis mi due - lo?

a tempo.

p *ff*

Ped. Ped.

calando un poco

¿No veis mi due - lo? ¿No ois que las cam - pa - nas to - can á muer -

p *mf* *ff* *calando.* *dim.*

Ped. Ped.

Lento.

- to?

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And.^{te} amoroso.

Tu po-bre ni-ño en-fer-mo tris-te ge-mi-a a-yer en-tre tus

Ped. \oplus Ped. \oplus Ped. \oplus

bra-zos ma-dre ben-di-ta.... Y hoy ya no llo-ra...

\oplus Ped. \oplus Ped. \oplus Ped. \oplus

animato. ¡Hoy por él las cam-pa-nas to-can á glo-ria!

Allegretto.

animato. *ff* Ped. \oplus Ped. \oplus

Moderato. ¡Ah! sí....

Lento. *ritard.* *esaltato e cresc: al -*

su alma de án - gel a - llá me es - pe - ra.... Pe - ro su cuer - po her -

ritard. *cresc: al -*

forte. *dim: e rall.* *Andante.*

- mo - so ya - ce en la tie - rra.... Ya no lo ve - o... Pa - ra

forte. *dim: e rall.*

cresc: al. mf

él to - can á glo - ria! Pa - ra mí

cresc: al. mf *ritard: e dim.*

ritenendo. *M. I.* *a* *muer - to!* *Lento.*

mf

Ped.

2 Ped.



