

# Teresica hermana

Mateo Flecha (El Viejo)

Cantus  
Te - re - si-ca\_her-ma-na, De la fa-ra-ri-ri - rá, her-ma-na Te-re-

Altus  
Te-re - si-ca\_her - ma - na, De la fa-ra-ri-ri - rá-ra-ri-ri - rá, her-ma-na Te-re-

Tenor

Bassus  
Te - re-

The first system of the musical score consists of four staves. The top staff is for the Cantus part, followed by the Altus, Tenor, and Bassus parts. The music is in a common time signature (C) and a key signature of one flat (Bb). The lyrics are written below the notes. The Tenor and Bassus parts have rests for most of the first system.

10

- sa, Te-re - si-ca\_her-

- sa, Te-re - si-ca\_her - ma - na,

Te - re - si-ca\_her - ma-na, De la fa-ra-ri-ri - rá, her - ma - na Te - re-

- si-ca\_her - ma - na, De la fa-ra-ri-ri - rá-ra-ri-ri - rá, her - ma - na Te - re-

The second system of the musical score starts at measure 10. It continues with four staves for Cantus, Altus, Tenor, and Bassus. The lyrics are written below the notes. The Tenor and Bassus parts have rests for the first part of the system.

18

- ma-na, De la fa-ra-ri-ri - rá, De la fa-ra - ri - ri - rá her-ma-na Te-re-

De la fa-ra-ri-ri - ri - rá, De la fa-ra - ri - ri - ri - rá her-ma-na Te-re-

sa, Te-re - si-ca\_her - ma - na, De la fa-ra-ri-ri - rá her-ma-na Te-re-

- sa, Te-re - si-ca\_her - ma - na, De la fa-ra-ri-ri - rá - ri - rá, her-ma-na Te-re-

The third system of the musical score starts at measure 18. It continues with four staves for Cantus, Altus, Tenor, and Bassus. The lyrics are written below the notes. The Tenor and Bassus parts have rests for the first part of the system.

27

sa, si a ti plu - guies - se u - na no - che so -  
 sa, si a ti plu - guies - se u - na no - che so -  
 sa, si a ti plu - guies - se u - na  
 sa, si a ti plu - guies - se u - na

36

la con - ti - go dur - mie - se, con - ti - go dur - mie - se,  
 la con - ti - go dur - mie - se, con - ti - go dur - mie - se, De la  
 no - che so - la con - ti - go dur - mie - se,  
 no - che so - la con - ti - go dur - mie - se, con - ti -

44

De la fa-ra-ri-ri - rá, De la fa-ra - ri - ri rá, her - ma - na Te - re - sa,  
 fa-ra-ri - ri - rá, De la fa-ra - ri - ri rá-ri - ri rá, her - ma - na Te - re - sa, Te - re -  
 con - ti - go dur - mie - se, De la fa-ra-ri - ri - rá, her - ma - na Te - re - sa, Te - re -  
 go dur - mie - se, De la fa-ra-ri-ri - ra - ri - rá, her - ma - na Te - re - sa, Te - re -

53

Te-re - si-ca\_her - ma-na De la fa-ra-ri-ri - rá, her - ma-na Te-re - sa.  
 - si-ca\_her - ma - na De la fa-ra-ri-ri - rá, her - ma-na Te-re - sa.  
 si-ca\_her - ma - na De la fa-ra-ri-ri - rá, her - ma-na Te-re - sa. U-na no-che  
 - si-ca\_her - ma - na De la fa-ra-ri-ri - rá, her - ma-na Te-re - sa. U-na no-che

64

U-na no-che so-la yo bien dor-mi - ri-a,  
 U-na no-che so-la yo bien dor-mi - ri-a,  
 so-la yo bien dor-mi - ri-a, mas ten - go gran  
 so-la yo bien dor-mi - ri-a, mas ten - go gran

74

mas ten - go gran mie-do que m'em pre-ña - ri - a,  
 mas ten - go gran mie-do que m'em pre-ña - ri - a, De la  
 mie-do que m'em pre-ña - ri - a,  
 mie-do que m'em pre-ña - ri - a, que m'em

81

De la fa-ra-ri-ri-rá, De la fa-ra-ri-ri-rá, her-ma-na Te-re-sa,  
 fa-ra-ri-ri-rá, De la fa-ra-ri-ri-rá-ri-ri-rá, her-ma-na Te-re-sa, Te-re-  
 que m'em pre-ña-ri-a, De la fa-ra-ri-ri-rá, her-ma-na Te-re-sa, Te-re-  
 pre-ña-ri-a, De la fa-ra-ri-ri-ra-ri-rá, her-ma-na Te-re-sa, Te-re-

90

Te-re-si-ca her-ma-na De la fa-ra-ri-ri-rá, her-ma-na Te-re-sa, her-ma-na  
 - si-ca her-ma-na De la fa-ra-ri-ri-rá, her-ma-na Te-re-sa, her-ma-na  
 si-ca her-ma-na De la fa-ra-ri-ri-rá, her-ma-na Te-re-sa, her-ma-na  
 - si-ca her-ma-na De la fa-ra-ri-ri-rá, her-ma-na Te-re-sa, her-ma-na

100

Te-re-sa. Lla-man a Te-re-si-ca, y no vie-ne; tan ma-la no-che tie-  
 Te-re-sa. Lla-man a Te-re-si-ca, y no vie-ne; tan ma-la no-che tie-  
 Te-re-sa. Lla-man a Te-re-si-ca, y no vie-ne; tan ma-la no-che tie-  
 Te-re-sa. Lla-man a Te-re-si-ca, y no vie-ne; tan ma-la no-che tie-

113

- ne, tan ma-la no-che tie - ne. Llá-ma - la su ma-dre, y\_e-lla  
 - ne, tan ma-la no-che tie - ne. Llá-ma - la su ma-dre, y\_e-lla  
 - ne, tan ma-la no-che tie - ne. Llá-ma - la su ma-dre, y\_e-lla  
 - ne, tan ma-la no-che tie - ne. Llá-ma - la su ma-dre, y\_e-lla

126

ca - lla. Llá-ma - la su ma-dre, y\_e-lla ca-lla, y\_e-lla ca - lla.  
 ca-lla, y\_e-lla ca - lla. Llá-ma - la su ma-dre, y\_e-lla ca - lla.  
 ca - lla. Llá-ma - la su ma-dre, y\_e-lla ca - lla.  
 ca - lla. Llá-ma - la su ma-dre, y\_e-lla ca - lla.

137

Ju-ra-men-to tie-ne he-cho de ma - tar - la. ¡Qué ma-la no-che tie-  
 Ju-ra-men-to tie-ne he-cho de ma - tar - la. ¡Qué ma-la no-che tie-  
 Ju-ra-men-to tie-ne he-cho de ma - tar - la. ¡Qué ma-la no-che tie-  
 Ju-ra-men-to tie-ne he-cho de ma - tar - la. ¡Qué ma-la no-che tie-

150



- ne! ¡Qué ma-la no-che tie - ne!

- ne! ¡Qué ma-la no-che tie - ne!

<sup>8</sup>- ne! ¡Qué ma-la no-che tie - ne!

- ne! ¡Qué ma-la no-che tie - ne!

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. Each voice part is written on a staff with a treble clef (except for the Bass part which has a bass clef). The lyrics are: "- ne! ¡Qué ma-la no-che tie - ne!". The Soprano part has a sharp sign above the final note. The Tenor part has an octave sign (8) above the first note. The music consists of a single line of notes for each voice, with some notes beamed together and a final fermata.