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Material n.º _____

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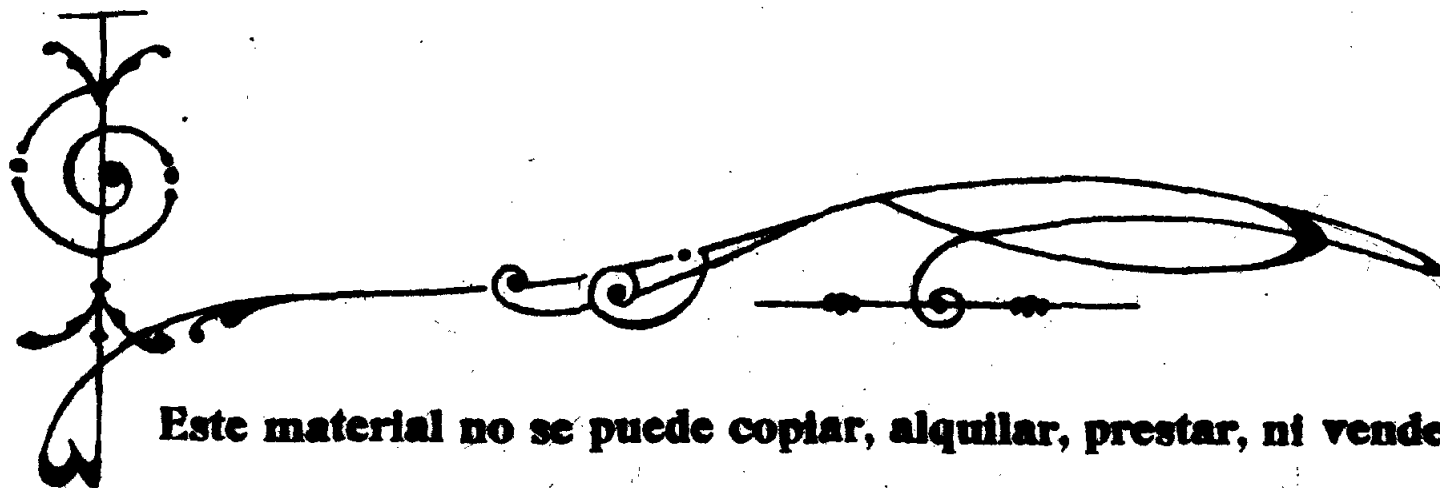
MADRID

EL GEÑIDOR DE DIANA

Extravío mitológico en dos actos

Letra de A. Paso y G. del Toro

Música de F. ALONSO



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EL GEÑIDOR DE DIANA

Extravio mitológico en dos actos

F. ALONSO

PRELUDIO

ANDANTE

mad^o

ff met. solo

3bal

3bal

Egulo

Cello C. Bajo

MODERATO

pp arpa

Zpita 1^a

Ob. Cl. 1^o

p

pp (pianissimo)

Vcllo 1^o

Tutti.

fff

Alaca

Estrenada en el Teatro Eslava de Madrid el día 10 de Mayo de 1929

El Cefidor de Diana

Jupiter, Venus, Ganimesdes, Juno, Minerva, Euterpe, Diana, Marte, Sático, Ninfas y Centauros.

ANDANTE

Cuendi

No. 1

ff metal *spao sord*

P Fag:

Timb: pp

Hablado

Jupiter ; Os juro, amadas Diosas inmortales que hemos

TELON

P cda sola (sord:)

Arpa

perdido todos los papeles y en vez de las antiguas bacanales hoy vivimos aquí como peleles. (Pausa)
 La humanidad avanza enloquecida, se cambian las costumbres y las cosas y nosotros los Dioses y las
 Diosas sin cambiar de costumbres ni de vida.; Lo mismo.; Siempre igual día tras día y al fin se va a
 acabar, y esta es mi pena, viéndosele la antena a la Mitología. Nuestra vida es inútil por inerte; nada
 nuevo la Historia nos abona... (Transición) Oye, Venus; Lograste ya aprenderte ese vals que le llaman

8 p. tus

P Fag:

"La Ramona" ; *Venus* ; La Ramona! ; Qué asquito! ; Esa canción trae colación! ; No sabes "La Ramona" ; *Jupiter* ; Se...
 la Lola que es mucho mas moderno y mas bonito. ; *Jupiter* ; Y a ti, querido Marte, es, que no hay quien te aparte
 del lado de Diana? ; *Marte* ; Es mi deber! Como buen militar la tengo que tocar... sin querer! ; *Jupiter* ; Pues debias
 tocarla más temprano que quien de militar serlo se ufana toca siempre a diana lo mismo en el invierno
 no que en verano... pero muy de mañana! ; *Jupiter* ; Castigándome está! ; *Jupiter* ; Que te castiga! ; La cosa tiene miga!
 ; Me vas a resultar pollo cañon? ; *Marte* ; Yo la castigo porque está jamón. ; *Jupiter* ; Y vuestro hermano Apolo, por qué
 calla? ; *Jupiter* ; Porque lo tira el Banco de Vizcaya! ; *Jupiter* ; Pues hay que distraerme o, del Olimpo, por quien soy,

me salgo... Que me bailen
las ninfas y vosotras tam-
bien hacedme algo!

TIEMPO DE VALS

=Danzan las ninfas =

fff metal (solo)

mp Cpa: 1^a

fff Cello C. Bajo

Arpa

mp Cda (sin bord.)

Fag: (solo)

2

pp Violines 1^{as}

mf Violines 1^{as} (divisi)

Cra

Fag:

ppp

Org:

mf

pp

rall

Ob: 8^{va}

Viol: *p*
Fag: *à tempo*

Viol: *p*
Fag: *à tempo*
p *p* *p* *p* *p*

Salida del Sàtirom
mad⁹

Arpa *ppp*
Cuerda (pizz) *trpt*
p *p* *p* *p* *p*
arpa

Ob: *p*

Ob: *p*
p *p* *p* *p* *p*

pp *trpt*
p *p* *p* *p* *p*

3

pp *trpt*
p *p* *p* *p* *p*
cellos

p *p* *p* *p* *p*

First system of musical notation, featuring a treble and bass staff with various notes and rests.

Second system of musical notation, including a treble and bass staff. Annotations include *Trbn* and *4^a Cda*.

Third system of musical notation, including a treble and bass staff. Annotations include *cello*, *f Tutti*, *Trb: 3^o*, and *Umb: (trm)*.

Fourth system of musical notation, including a treble and bass staff. Annotations include *Salida de Marte*, *Clarinete 1^o (a piacere)*, and *maza plate*.

4 ALLEGRO - Danza de Diana y Marte

Fifth system of musical notation, including a treble and bass staff. Annotations include *metal (solo)*, *f tam-tam*, *Cello C. Bajo*, *Fag:*, *Ob: Ctes*, *Septas (3^o y 4^o)*, and *Caja*.

Sixth system of musical notation, including a treble and bass staff. Annotations include *mad^o* and *Trpas*.

arpa

vrs

First system of musical notation, featuring a treble and bass clef. The treble clef staff contains a complex melodic line with many beamed notes and slurs. The bass clef staff contains a rhythmic accompaniment of eighth notes.

Second system of musical notation, continuing the piece. It features similar melodic and rhythmic patterns as the first system.

tr. Aparece Terpsicore y danza con las anteriores, unien-

Third system of musical notation. Includes a circled number '5' above a measure. The text 'Plato vibrato' is written below the bass clef staff.

dose al grupo, las Ninfas.

metal (Sord:)

Fourth system of musical notation. Includes the text 'Cuerda' and 'ff Castan?' written below the staff.

Fifth system of musical notation. Includes the text 'Cello C.B.' written below the staff.

Sixth system of musical notation. Includes the text 'pizz' written below the staff.

Flute and Bassoon part. The flute part features a melodic line with triplets and slurs. The bassoon part provides a rhythmic accompaniment with eighth notes. Labels include "Flte" and "Fag:".

Viola and Cello part. The viola part has a melodic line with triplets and slurs. The cello part provides a rhythmic accompaniment with eighth notes. Labels include "Viola Cello 3", "Cuerda", "p", "Espas:", and "Flpas 3". A circled number "6" is present above the staff.

Flute and Oboe part. The flute part has a melodic line with triplets and slurs. The oboe part provides a rhythmic accompaniment with eighth notes. Labels include "Flte", "Ob:", and "Espas 3".

Flute and Oboe part. The flute part has a melodic line with triplets and slurs. The oboe part provides a rhythmic accompaniment with eighth notes. Labels include "Flte" and "Ob:".

Flute and Oboe part. The flute part has a melodic line with triplets and slurs. The oboe part provides a rhythmic accompaniment with eighth notes. Labels include "Flte" and "Ob:".

Flute and Oboe part. The flute part has a melodic line with triplets and slurs. The oboe part provides a rhythmic accompaniment with eighth notes. Labels include "Flte" and "Ob:".

Piano accompaniment for the first system, featuring sixteenth-note patterns in the right hand and triplet eighth notes in the left hand.

ADAGIO (Cae el Ceñidor)

(Grito de las Ninfas al desprenderse a Diana el Ceñidor cubriéndola todas formando corra)

MODERATO

7

2/8

(Diana se cubre con el manto de Júpiter)

Musical score for Cello and Double Bass, including dynamic markings like 'metal', 'ff', and 'bam-tam'.

Musical score for Trombones, featuring melodic lines and dynamic markings.

Musical score for Oboes and Clarinets, including dynamic markings like 'p'.

Sigue la Danza de todos menos Jupiter hasta el final

ALLEGRO

Musical score for Flutes, Violins, Cello, and Double Bass, including dynamic markings like 'pp'.

Musical score for Strings (Solo) and Bass Flute, including dynamic markings like 'pp'.

9

cres *accel.* *hasta fin* *madera*

sf

8 *Vns 1^{as}*

P *Tutti* *Erp²*

ff *Erpas: (al aire)*

sf

fff **PRESTO**

Para Bis, a la

Milagros, Coda, Gabina y Castora.

ALLEGRETTO

Nº 2

The musical score is written for piano and guitar. It begins with a tempo marking of **ALLEGRETTO**. The piano part is marked **ff** (fortissimo) and features a series of chords and melodic lines. The guitar part is marked **Tutti** and includes a circled first ending. A section of the score is marked **Fine Coda** and **Coda**. The score includes various musical notations such as triplets, slurs, and dynamic markings like **pp** (pianissimo) and **ppp** (pianississimo). The piece concludes with a final cadence.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth notes and rests. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. A circled '2' is in the first measure. A dynamic marking 'p' is present in the third measure, with the text 'mad e y e oas' written below it.

Second system of musical notation. The right hand continues the melodic line. The left hand plays chords. A dynamic marking 'pizz' is written above the left hand in the third measure.

Third system of musical notation. The right hand has a melodic line with a circled '3' above the third measure. The left hand plays chords. Dynamic markings 'pizz' and 'Tpas:' are above the left hand in the first measure, and 'p Cda' is above the left hand in the second measure.

Fourth system of musical notation. The right hand has a melodic line with an '8^e' marking above the fourth measure. The left hand plays chords. Dynamic markings 'Tpas (Sord^e)' and 'Ctes E pas' are written below the left hand in the second and third measures respectively.

Fifth system of musical notation. The right hand has a melodic line. The left hand plays chords. A dynamic marking 'ff' is above the left hand in the second measure. The text 'C. B. Timbr (trémis)' is written below the left hand in the second measure.

Sixth system of musical notation. The right hand has a melodic line. The left hand plays chords. A dynamic marking 'mf' is written below the left hand in the first measure.

Coba

De - je - me us - té que las ma - te suelte, me ya Mi - la -

Mad²
Cds

4 Tpa 2^o

pp
Tmb: (trém.)

- gri - tos que hoy hago yo un dis - pa - ra - te con es - te par de pas -

Milagros.

más, Cal - me - se us - té, se - ña Co - ha bas.ta de gol - pes y

Tpa: 1^o

gri - tosy de - je a un la - do la es - co - ba y no sea - ca - lo - re

Gabina: Déjela que nos lesione!

Castora: Deje que nos contusione!

mas

Tral

Detailed description: This system contains the vocal line for 'mas' and the piano accompaniment. The piano part features a prominent triplet of eighth notes in the right hand and a corresponding eighth-note pattern in the left hand. The vocal line is a simple melodic line.

Castora y Gabina. (Oboe. Ctr 1^o)

Queaunque nos ha - gan ca -

5

p Trpta Trb:

p @da

Timb: (sola)

pizz.

Detailed description: This system features the vocal lines for Castora and Gabina. The piano accompaniment includes a section for Trp 1^o and Trb, marked *p*. There is also a section for Timb (sola) and a pizzicato section for the piano.

(Trpta 1^o)

- chi - tos no nos vol - ve - mos a tras por - que mi no - vio me

Detailed description: This system continues the vocal lines and piano accompaniment. The piano part has a consistent eighth-note accompaniment in both hands.

Coba (Oboe Ctr 1^o)

tie - ne que estoy que gri - to de tristor - na! No me pa - re - ce ho -

Detailed description: This system features the vocal line for 'Coba' and the piano accompaniment. The piano part continues with the eighth-note accompaniment.

ni - to que por dos po - llos ca - ñon me des-pre - ciais a Be -

Pia
Vcllo

Milagros.

- ni - to que nos re - vuel - ve la si - tua - cion. Pe - ro se hom - bre di - ga quien

POCO MENOS.

6
p
de
hp.

Casta y Gabina.

es? Un ca - ma - re - ro de e - se ca - fe que tie - to el ti - po de un chimpan -

Oboe.
da Trp:
Fag: Trpas
pizz.

Milagros.

- ce. ¿Be - ni - to Pan - do, e - sea sau - ron? Pues es - tas chi - cas tie - nen ra -

f
pizz
Trp^{ta} arco.

Coba.

Milagros

2011

Ya se ya que es fea, pero tiene un pasar Es que cuando se tie la edad

Mad^o (sola)

pizz

Milagros.

de estas no se pue buscar mas que por un hombre... ¿Como le diria a V^o... Por un hombre... Por un hombre que ten, ga a le - chó que se te haga ja -

MODERATO

Tps: (solas) 7

mf Coda (sola)

1^o Coba.

2^o Gab: y Casta.

- gri - a - ju - ven - tud y que te haga ti - lin. A mi me pa - re - ce que es mucho pe -
- le - a - al mi - rar - se entus o - jos na mas. Es hay que te mi - rar, que yo la ver -

Clar Fagi

Tps. Coda

Oboe.

Vm 1^o

Milagros.

- dir que no estan los hom - bres pa dar - se pos - tin. Que al ha - blar te te de esca - lu -
- dad, no se que me pa - sa que rom - po a su - dar. Y si el cuer - po te pi - de pe -

1^a Gab: y Cast:

2^a Coba: Gab: y Cast:

fri - o - yal be - sar, te te del co - ra - sòn, A - qui la Mi - la - gros se po - ne en ra -
 le - a - que se cre - ca al cas - ti - go el cha - val. A mi dar, me un hom - bre que di - ga alla

Coba: *Mila:*

sòn. Yo encambio no ten - go la mis - ma opi - nión. ¡ Un hom - bre chu -
 vá. Que los que sea - chi - can no sir - ven pa - ná. No hay miel mas sa -

- la - po que no pue - da dor - mir - se de gua - po y me dé por ca - ri - ño su
 - bro - sa que des - pués de una bronca espan - to - sa ir bus - can - do al hombre el a -

vi - da y por ce - los me lar - gue un to - pa - po pa - ra yo a ca - ri - ciar - le en se -
 ri - mo co - mo a - quel que no quie - re la co - sa y de - cir - le ba - ji - to y con

rall.

alpo

-gui - da
mi - mo

¡Ay!

¡Mo - re - no no me des

mar - cha — mo - re - no por que me a - pe - no — mo - re - no da - me tu

*Clo
Trio*

bo - ca que yúestog lo - ca por ti mo - re - no. *mf* *¡Mo - re - no no me des.*

*Coba, Gabina,
y Castora.*

mf *plubb.*

mar - cha mo - re - no por que me a - pe - no mo - re - no da - me tu

mf

Milagros 1^a

bo - ca que ya es - toy lo - ca por ti. ¡Mo - re - no

Milagros.

2^a

Todas.

Un ga - re - no Mo - re - no no me des

mar - cha, mo - re - no, por tu sa - lud ¡Ay!

El Cefidor de Diana

Diana, Bailarina y Ninfa: 12, 2º Tiples.

TIEMPO DE VALS.

Ninfas. pp

Por a -

No 3

Bal. solo

arpa

V: 1º sordina
mad:

V: 2º sordina

-qui por a - qui

de las nu - bes ca - yó

yo le vi yo le vi

cuando

des - cen - dió

¡Qué ter - ror, qué do - lor, qué ru - bor el de

Obz
Cellos

C. B.

Diana al per - der es - ta ma - ña . na su ce - ñi . dor

Annotations: *Spas*, *86*, *86al*, *86al*, *pizz*

(Va apareciendo Diana.)

Diana
; Pare-

mad

Arpa sola
(en def: *mad*)

Spas

Cello pizz

pizz

- cio ? , Pa - re - cio ?

A - yu - dad - me por fa - vor

a bus -

2 *p*

Ninfas.

car sin ce - sar

Mi ce - ñi - dor

Su ce - ñi -

Spas

mad

TIEMPO DE FOX-TROT

- dor

3

ma^{sf}

pizz

fag

arpa

Diana.

Ha-raun mo-men-to le vi flo-tan-do des-lum-bra-

arpa

fag

ma^{sf}

p

pizz

arpa

- dor

Después el vien-to lo fué en-pu-jan-do con mas vi-

pp

arpa sola

- gor

y de re-pen-sie tras un te-ja-do que lo o-cul-

pizz

- to ra-pi-da - men - te per-di de vis - ta mi ce - ñi -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long horizontal line under the syllable 'to', followed by the lyrics 'ra-pi-da - men - te per-di de vis - ta mi ce - ñi -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggiated figures.

Ninfas
- dor Ha-raun mo-nen - to lo vi flo - tan - do des - lum - bra -

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line starts with a long horizontal line under 'dor', followed by the lyrics 'Ha-raun mo-nen - to lo vi flo - tan - do des - lum - bra -'. Above the vocal line, the word 'Ninfas' is written. The piano accompaniment includes a dynamic marking 'p' (piano) and a circled number '4' in a measure. The accompaniment continues with a similar rhythmic pattern to the first system.

- dor Des-pues el vien - to lo fué em-pu-jan - do con mas vi -

The third system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a long horizontal line under 'dor', followed by the lyrics 'Des-pues el vien - to lo fué em-pu-jan - do con mas vi -'. The piano accompaniment continues with the established rhythmic and harmonic structure.

- gor y de re-pen - te trus un te - ja - do que lo o - cul -

The fourth system of the musical score consists of a vocal line and piano accompaniment. The vocal line starts with a long horizontal line under 'gor', followed by the lyrics 'y de re-pen - te trus un te - ja - do que lo o - cul -'. The piano accompaniment maintains the same rhythmic and harmonic style as the previous systems.

-tò _____ rá-pi-da-men-te per-dió de vis-ta su ce-ñi-

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a long note on 'tò' followed by a melodic phrase for 'rá-pi-da-men-te per-dió de vis-ta su ce-ñi-'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Diana
-dor ; Ah _____ El _____ ce-ñi-dor ca-yó _____

The second system includes a vocal line, a piano accompaniment, and a guitar part. The vocal line has the lyrics '-dor ; Ah _____ El _____ ce-ñi-dor ca-yó _____'. The guitar part is marked 'Guitar (frém.)' and includes dynamic markings like 'pp' and 'mp'. The piano accompaniment has a steady eighth-note rhythm.

Quien se lo en-con-tra-rá _____

The third system shows a vocal line and piano accompaniment. The vocal line starts with the word 'Quien' followed by 'se lo en-con-tra-rá _____'. The piano accompaniment continues with a consistent rhythmic accompaniment.

ued por a-hi pues des-cen-dió cer-ca de a-qui _____ ¿Don-de esta-rá ?

The fourth system features a vocal line, a piano accompaniment, and a guitar part. The vocal line has the lyrics 'ued por a-hi pues des-cen-dió cer-ca de a-qui _____ ¿Don-de esta-rá ?'. The guitar part is marked 'p el Gtr.' and includes a 'mad.' (madrigal) section. The piano accompaniment has a steady eighth-note rhythm.

quien lo ten-drá yo mi cas - ta des - nu -

3
Bal:trém)

-des o cul - to con te - mor

sordina
3
Espa 1^o

no des - can - sar Nin - fas bes - car mi ce - ñi - dor

3
V: 1^o mad^o V: 1^o Ob. pp

por que sin él e - don - de noy yo Ninfas mf El

3 rall alpo
V: 1^o rall alpo pizz pizz pizz met
7

ce - ñi - dor ca - yó _____ Quien _____

The first system of the 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 'ce - ñi - dor ca - yó' followed by a long horizontal line, and then 'Quien' followed by another long horizontal line. The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The accompaniment includes chords and melodic lines in both hands.

se loen - con - tra - rá _____ ved por a - hi _____

The second system continues the musical score. The vocal line has the lyrics 'se loen - con - tra - rá' followed by a long horizontal line, and then 'ved por a - hi' followed by another long horizontal line. The piano accompaniment includes a dynamic marking 'p' (piano) in the middle of the system.

pues des - cen - dió _____ cer - ca de a - qui _____ ¿ Don - de es - ta - rá ?

The third system continues the musical score. The vocal line has the lyrics 'pues des - cen - dió' followed by a long horizontal line, then 'cer - ca de a - qui' followed by another long horizontal line, and finally '¿ Don - de es - ta - rá ?' followed by a long horizontal line. The piano accompaniment continues with chords and melodic lines.

¿ Quien lo ten - drá ya ? _____ Diana, _____
P Mi _____

The fourth system concludes the musical score. The vocal line has the lyrics '¿ Quien lo ten - drá ya ?' followed by a long horizontal line, then 'Diana,' followed by a long horizontal line, and finally 'P Mi' followed by a long horizontal line. The piano accompaniment includes a circled number '8' in the lower right corner.

cas - ta des - nu - dez

-cul - to con te - mor no des - can - sar

na - fas bus - car mi ce - ñi - dor

p mod^{to} *pp*

por que sin él ¿a don - de voy yo? Ah

pp *ff tutti* *pp m. pp*

El Ceñidor de Diana

Modelo 1º triple y 6 modelos 2ºs triples.

Nº 4.

Op de Blues.
mod.

mf *f* *pizz. Arpa.* *p*

Tritas Tritas

(Van saliendo los modelos con elegancia y magestad.)

pizz. Tritas Tritas

Cres.

1º

pp Tritas *Cda. Cres.* *mod. Cda.* *rall. Tritas Tritas*

Tritas

2 Modulo 12

Musical notation system 1. Includes vocal line and piano accompaniment. Lyrics: "Mo - das em es - ta casa ha - ras mo - das al - go a - tro -".
 Dynamics: *p* (piano), *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo).
 Performance instructions: *Cda.*, *Ctes.*, *Flu. Fla.*, *P. Tuba. } sord?*

Musical notation system 2. Includes vocal line and piano accompaniment. Lyrics: "vinda aqui... das...".

Musical notation system 3. Includes vocal line and piano accompaniment. Lyrics: "Mo - das...".
 Dynamics: *mp*, *f*.
 Performance instructions: *Tutti*, *Ctes. Baixo.*, *Tbal frém.*

Musical notation system 4. Includes vocal line and piano accompaniment. Lyrics: "...".

mo - des que nos gustan à to - das por que son los mo - dos el en -

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 the lyrics 'mo - des que nos gustan à to - das por que son los mo - dos el en -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

canto de to - da - mu - jer ; 5th!

V. Tripla 1.º sord.º

The second system continues the musical piece. It includes a vocal line and piano accompaniment. A circled number '4' is placed above the vocal line. The lyrics 'canto de to - da - mu - jer ; 5th!' are written below the vocal line. A performance instruction '*V. Tripla 1.º sord.º*' is written in the piano part. The piano accompaniment includes a section with a fermata over a chord.

The third system shows the piano accompaniment for the third system of music. It features a complex rhythmic pattern with many sixteenth and thirty-second notes in the right hand, and chords in the left hand.

The fourth system shows the piano accompaniment for the fourth system of music. It continues the intricate rhythmic and harmonic patterns established in the previous system.

5

mad. Cda. Tripls. mf

mad. Güiro.

The fifth system shows the piano accompaniment for the fifth system of music. A circled number '5' is placed above the vocal line. Performance instructions '*mad. Cda. Tripls. mf*' and '*mad. Güiro.*' are written in the piano part. The piano accompaniment features a steady rhythmic accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes a marking 'Trés.' in the bass staff, indicating a trill. The melodic line continues with various ornaments and grace notes.

6 Modelo 12

Third system of musical notation, featuring a vocal line and piano accompaniment. The vocal line is marked 'Sax' and 'Has.' with lyrics: 'Mo - das . en es - tu ca - sa ha - lla - rás, mo - das'. The piano part includes a 'Cda. pizz.' marking.

Fourth system of musical notation, continuing the vocal and piano parts. The vocal line includes the lyrics: 'al - goa - tre - vi - das qui - zás. Pue - den mo - de - los'. A 'Toda' marking is present above the vocal line.

Fifth system of musical notation, concluding the piece. The vocal line includes the lyrics: 'e - le - gir y ven - gan lue - go por el a - qui,'. The piano accompaniment provides a steady harmonic support.

POCO MOSSO

f Tutti

f

8 12 modelo (En la decoración siguiente.)

Sanjo.

Sax. Ob. Trpa. Cda. f

Flas.

Güiro ppp.

An - tes e - ra pe - co - do - cen - se - ñas, al - go de lo que

de - bes ta - par ya ho - ra ya no hay se - ño - ra que de - je

Fla. Ob. Vnes. Vlas.

de pe - car por no de sen - to - nar An - tes

Dr.
Tribres. Cte. Ob. Arpa.
ff
Pitos. trém.

do de las medias.)

e - ra pe - ca. do en se - ñar, al - go de lo que

y Modelo 19

de - bes ta - par Pue - den mo - de - los e - le - gir

y ven - gan lue - go por èl a - qui.

Diana, Jaretón y Colomeo

MODERATO

No. 5

Musical score for strings and woodwinds. The top staff is labeled 'madera' (woodwinds) and 'Cuerda' (strings). The bottom staff is labeled 'Tutti' and 'pizz' (pizzicato). The music is in 3/4 time and features a moderate tempo.

Diana

Vocal line for Diana with lyrics: "Yo no se de - sen - vol - ver - me yo no pue - do ni mo -". The accompaniment includes parts for Flute (Flta), Oboe, and Strings (Cuerda) with markings for arco (bowed) and p (piano). The music is in 3/4 time.

Continuation of Diana's vocal line with lyrics: "ver - me en - ce - rra - da en es - te tra - je que me qui - ta li - ber -". The accompaniment continues with similar markings for Flute, Oboe, and Strings.

Jare y Colo (1)

Vocal line for Jare y Colo with lyrics: "lad. Es - ta so - cia por lo vis - to no ha te - ni - do más mo -". The accompaniment includes parts for Flute, Oboe, and Strings with markings for arco and p.

dis - to que el que tu - vo A - dan y E - va en su tier - na pu - ber.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The lyrics are "dis - to que el que tu - vo A - dan y E - va en su tier - na pu - ber." The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and slurs.

Diana (2)
 tud. Yo no se - lo que me pa - sa al sen - tir la' sen - sa -

The second system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "tud. Yo no se - lo que me pa - sa al sen - tir la' sen - sa -". Above the vocal line, the name "Diana" is written, and a circled "2" indicates a second ending. The piano accompaniment is in a grand staff and includes a section for "Violines 1º" (Violins I) with a dynamic marking of *es* (pizzicato).

Jare y Golo
 ción dees - ta co - sa que me - ro - za. E - soes la com - bi - na -

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "ción dees - ta co - sa que me - ro - za. E - soes la com - bi - na -". The piano accompaniment is in a grand staff and features a rhythmic pattern with many eighth and sixteenth notes, including a triplet in the right hand.

Diana
 ción y las li - gas al an - dar meo - pri - men por a - qui y no sé ca - mi - nar a -

The fourth system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "ción y las li - gas al an - dar meo - pri - men por a - qui y no sé ca - mi - nar a -". Above the vocal line, the name "Diana" is written. The piano accompaniment is in a grand staff and includes a section for "Violines" with a dynamic marking of *es* (pizzicato).

si. G - so pa - sa co - mo en to - do pe - ro ya da - rán de -

Diana

Jare y Tolo

Diana

si. ¿ Qué les pa - re - ces - ta ac - ti tud. Mue - va - se - ted por su sa - lud. Fa - ra des - lum -

Violines Claves
Violas Cello
pizz

brar des - lum - brar des - lum - brar ten - go que en - se - ñar en - se - ñar en - se -

Jare y Tolo.

Diana.

Jare y Tolo.

ñar un po - qui - toa - si **ff** Si! ; Si! Fe - ro me - nos nó. ; No! ; No! Val - go - meel se.

Claves
Violines 1^o
metal
p made
Violines
Claves

ñoi que pri-mor que pri-mor pa-raen-lo-que-cer que mu-jer que mu-jer va-yaun si-lue-

Güito

(agachándose)

Diana

ta-do más es-ti-li-za-do. No sea-ga-chen tan-to que nohay más que ver.

mada: pizz mad^o Violines

Jare

Yoes-tog a-ton-

Tolo

Diana

la-do. Y you-rra-ba-ta-do. A-rrre pao-tro la-do que nohay más que ver.

ff tutti

Despacio

Milagros (con mucho misterio)

No. 6

Yáus-té quien le ha lla - ma - do ó quees lo que re -

cla - ma. Y quien es es - ta da - ma sies que se pué su - ber. Aus - te le ha men - ga -

ña - do ó le ha ne - qui - vo - ca - do y por don - de ha lie - ga - do se pue - de as - te vol -

ver ————— Yoes - toy muy por en - ci - ma de to - das e - sas co - sas

Milagro

y vá - gn más que va - le cual - quie - ra - tra mu - jer. ¿Se - rá la Co - lom -

ob:
pp
etc

Coba

Diana

bi - ne ? ¿Qui - zá sea la Ra - quel ? Yo soy la que no pue - den as - te - des su - po -

F^{lin} F^{to}
pp ob: etc
arco

Serapio: Lerico y Cust:

Milagros: ten

ner. No - so - tros lo que ve - mos que es us - teu - na gran mu - jer. Pues si

ten
p
Épts
(Sola)

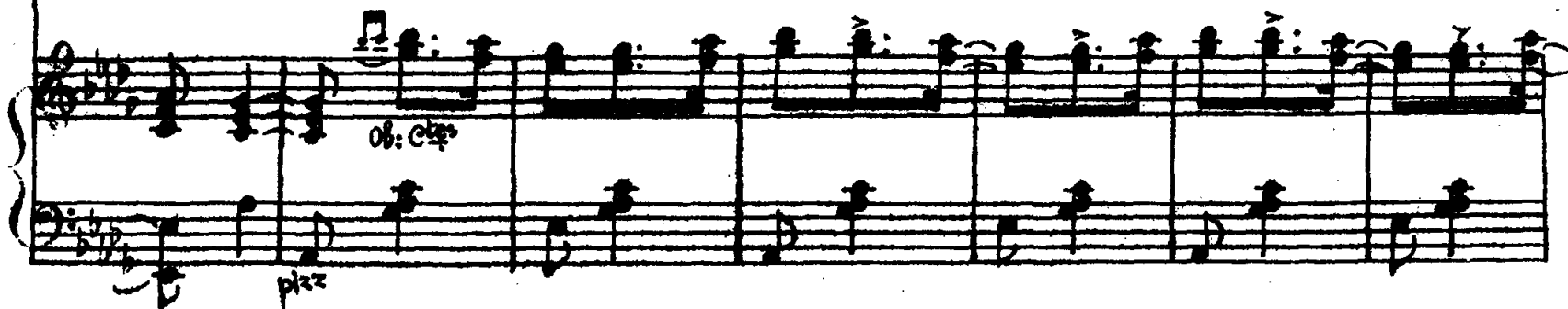
ALLEGRETTO

vie - ne bus - can - doá Be - ni - to des - de uho - ra le ad - vier - to que es ro - sa per -

2
arpa
pizz arco
Fag: Épts:
arco



di - da — queá Be - ni - to yo le ne - ce - si - to y yo por Be - ni - to me



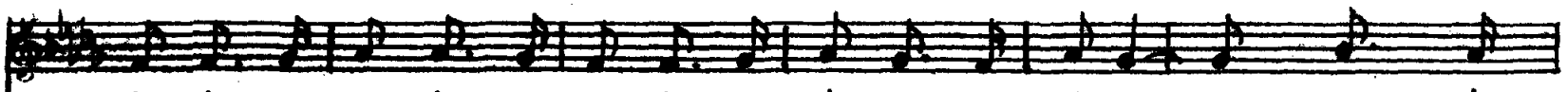
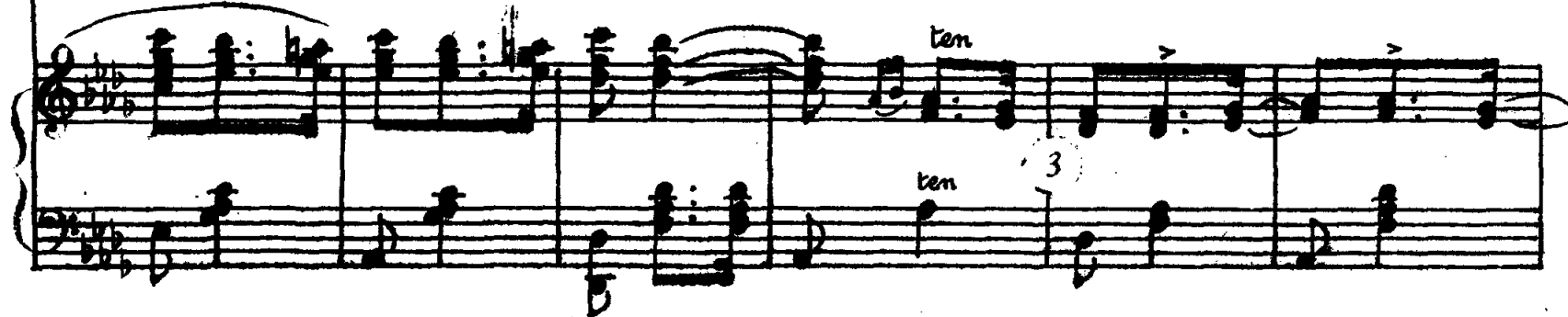
jue - go la vi - da — por que tie - neu - ra co - saen la cu - ra — que la



Diana ten



san - greeñ el cuer - po se pa - ra — Si qui - sie - ra ren - dir áe - se



hom - bre con so - lo mi - rar - lo mies - cla - vo se - ri - a — que la



luz que des - pi - den mis o - jos sien el los fi - ja - ra no la re - sis -

ti - a — pues mien - can - to nin - gu - naa - te - so — ra — Que pos -

Milagros

ob:

tin que se daes - ta se - ño - ra — Ten - go fa - ma de ser muy her -

Diana

ten.

Cuerda

mo - sa lo di - ce mi ca - ra — y mi cuer - po di - vi - no de

Serapio

Milagros

dio - sa Je - sús y que so - cia que mo - do de ha - blar. De -

- jad-me que a - ho - ra la voy a ca - llar.

Coba: = Pero que vas a hacer?

Milagros: = Obsequiarla con una mija de gracia y chuleria.

TIEMPO DE SCHOTTIS

A

Si me pen-go yo un man-i6n de cresp6n y la mi-ro a usd6 des-pues de tro-ces

la es tro pe o a uste el pei na o aunque lo hay an on du la o en el Pa las cen Pa ges que ya es

pp *Ob. Fag.* *Ob. Clar.* *f metal*

Diana
Co-do e - so del man - tón de crespón y mi - rarme us té des - pues de tra - ves

Cl. Fag.

ni me a sus - ta ni me al - te - ra por - que pue - do cuan - do quie - ra cam - biar to - do del re -
affretando

affretando

a tempo
- ves mi bo - ca si a otra bo - ca se a - cer - ca - ra en los la - bios la de -

a tempo *f* **6**

ja.ra de las mieles el dul - zor _____ ; Mis o - jos! _____

si deo - mor sea dor - me - cle - ran en los hombres encen - die - ran las ho - ge - ras del a -

Cust? Periz Serap? Gali: Cast: Caba. Peri: Serap: y Cust:
 mor ¡Doy a mujer! ¿Está ja - món! ¿Está pa - dar un to - ro - zón! f Si se em - pe - ño u - na mu -

Diana y Mila: (unis)
 Todos Si me em - pe - ño na se con - ven - ce - rá que us - te nos
 jer en po - net, su ca - pri - choy valun - ta de ver - dad, en un hombre que la

pa - ra mi ri - val y que de e - se
pla - ce su de - se - o sa - tis - fa - ce aun - que pier - da la e - qui - dad al fi - nal

hombre no se debe uste a - cor - dar pues su que - rer pa - ra mi se -
gus - ta - ri - an e - sas dos co - mo hay Dios si no fue - ran tan pei - nés y on - du - lés

affretando

- rá y yo no le tengo que de - cir más.
- rá es mi o le que - ro na más.
a - rrancán - dose los pe - los y an - da - ri - an por los sus - los los a - bue - los y al - go mas.

affretando
ff

Para final 1º al ~~3º~~ de este número.

Para preludeo del acto 2º al (5) del nº 4.

Benito y 12 Botones (2^{as} Tiples)

ALLEGRETTO GRADUOSO

N.º 7

Musical notation for the first system, featuring a treble and bass staff. The treble staff begins with a piano (*f*) dynamic and a *tutti* marking. The music is in 2/4 time and includes various rhythmic patterns and rests.

Musical notation for the second system, continuing the piano accompaniment with treble and bass staves.

Botones 1^o

2^o

3^o

1

De Ro - sau - ra. De te - re - sa. De Lo -

p

pizz

Musical notation for the third system, including vocal lines and piano accompaniment. The lyrics are: "De Ro - sau - ra. De te - re - sa. De Lo -". The piano part includes a *p* dynamic and a *pizz* marking.

4^o

5^o

6^o

De Ger - tra - dis. De To - ma - sa. De Mar - got

Musical notation for the fourth system, including vocal lines and piano accompaniment. The lyrics are: "De Ger - tra - dis. De To - ma - sa. De Mar - got".

Deu-na chi-ca que se va-a ca-sar Deo-trachi-ca de Ga-la-pa-gar

Botones

Benito

Deu-na jo-ven del Ma-drid Pa-ris ¿Es-ta quee. de Edmonde Bris. Es - toes pa - chu -

Ellos

Benito

ii. Fue-len tres-jo - lis. ¡Es-toes la cu-ra-ba! Es toeses-par-to-so si se-ré biz-

MENOS

ten.

ie-todeuntal don Fe - li-pe Fe - li-pe el Her-mo-so. ¡Ay de mi! Sia-ca-ba - ré sien-do

(Evolucionan)

gua po yo que siempre fe - o fui

8 1. TEMPO

f *tutti*

tutti

TIEMPO DE FOX-TROT

tutti *p*

Benito (segundo una carta)

Ahi te mandounparde pin-zas deo-ro fi-no pa queelentid esp n:llas dea-o
 Ahi te mandou-nas ba-bu-chas de pa-rie-te con el fo-rro deastracany doble

pizz *con sordini*

cu pes y te mandounaspa ti-llas pu-ra men-ta pa que chu-pes pa que
suela y si no son de tua-gra-do te las guardas ; pa tua-bue-la! ; Pa tua-

(Abre otra carta)

chu-pes...
bue-la!

(Leyendo)

5 Ahí te mandoun cor-se fa jaúl-ti-mo gri-to que te pi-lla desde el pecho hastalas
Co-mo se que estás un po-co-ca-ta-ra-do y no quiero que to-cas nies tor-

cor-bas y te mandoun p_{er}-mi-n con su na-ji-ta pa que sor-bas pa que
nū-des ahí te mando tres re-ci-bos del ca-se-ro ; pa que su-des! ; pa que

Benito

sor-bas. su-des!

Sax: El 1^{to} Lo-cas da-a-tar es-tán por mi ¿ Que las da-ré?

6 *rit.*

Trp: *Sp. lo.*

Banjo

pizz

Caja china

al-gu-na gra-cia o-cul-ia de-bo de te-ner

Ellos.

Que las da-

f Tutti

-rá pa-en-lo-que-cer es-te car-ca-mal. Ya lo sa.

Benito.

f *maest.* Sax:

-bras des-pues por un con-ti-nen-tal

f Tutti

El Cenidor de Diana

Betty, ketty, el Ynglés y las Rubias (2^{as} Tiplas)

TIEMPO DE Charles

Tutti.

Nº 8

f *Timb. (Solo.)* *Tambal*

pp *Metal (Cord.)* *Tutti* *Banjo.* *f* *p*

ing: pto *C. japonesa.*

Mads *Eda*

p *Trpls*

1 *Timb. (trém.)*

The musical score is written for a large ensemble. It begins with a treble and bass clef system in G major and 2/4 time. The first system features a solo timpani part with a forte dynamic. The second system introduces the metal (cords), banjo, and piano parts, with dynamics ranging from piano to forte. The third system continues with the metal and piano parts, including a mezzo-forte section. The fourth system features the trumpet part with a piano dynamic. The fifth system concludes with a tremolo timpani part. The score includes various musical notations such as triplets, slurs, and dynamic markings.

First system of piano accompaniment. The right hand features a melodic line with triplets and slurs. The left hand provides a steady bass line with chords. Dynamics include *f* and *ff*.

Second system of piano accompaniment. Similar to the first system, it features a melodic right hand and a rhythmic left hand. Triplets are prominent in the right hand.

Third system of piano accompaniment. Continues the melodic and rhythmic patterns established in the previous systems.

Las dos

Good bay Ke tty v. i vel

Oboe. *tes*

Fourth system of music, including a vocal line and piano accompaniment. The vocal line is on a single staff. The piano accompaniment includes markings for *Mad^g*, *Metal (Sord^a)*, *p*, *ff*, *p*, *Tpts. (Sordina)*, *Qda*, *Banja*, and *p B² (solo) Guiro.*

Be - tty yes ve - ry pse - tty las dos

Flin.

Fifth system of music, including a vocal line and piano accompaniment. The piano accompaniment includes markings for *pp* and *Tpts. (Sordina)*.

cuun - do Be - tty bai - la con Ke - tty le di - ce be - ti, be -

El inglés
- ti con Dios. ¡Yes! Es - taes Ke - tty ya - que - lla es

Tutti **3** *ff Tutti.*

Be - tty it is fres - que - ti las des

Si ra - ce fre - ti po - ned bur - le - ti y lue - go ve - ti con

dim.

el

Trp & Trom

ff

Timpani

f

f

f

f Tutti

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The music features a complex melodic line in the treble with various ornaments and slurs, and a bass line with chords and single notes. There are several triplets and slurs throughout the system.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The treble staff contains a melodic line with triplets and slurs. The bass staff provides harmonic support with chords and moving lines.

Third system of musical notation. This system shows a more rhythmic and chordal texture. The treble staff has a series of chords and short melodic fragments, while the bass staff continues with a steady accompaniment. A circled number '6' is visible in the lower left corner of the system.

Fourth system of musical notation. This system includes performance instructions. The text "Mad^e Tr^{as}." is written above the treble staff, and "Coda" is written below the bass staff. The music concludes with a triplet in the treble staff.

Fifth system of musical notation. The final system on the page, it features a grand staff with treble and bass clefs. The music is marked with a forte dynamic and the instruction "f tutti". It includes triplets and slurs, ending with a final chord in the bass staff.

Es - ta es He - tty y a - que - lla es Be - tty it

Musical notation for the first system, including vocal line and piano accompaniment. A circled number 7 is in the piano part.

is fres - que - tty las dos Si ha - ce

Musical notation for the second system, including vocal line and piano accompaniment.

fres - tty po - ned bur - le - tty y lue - go ve - tty con Dios

Musical notation for the third system, including vocal line and piano accompaniment. A circled number 8 is in the piano part.

Musical notation for the fourth system, including piano accompaniment and a large arpeggiated chord. Includes performance instructions like "Tutti" and "acell".

Tbal:
Caja (trém.)
Ptes

El Cefidor de Diana

Costañeras 1ª 2ª y 3ª (1as Tiples.)

ALLEGRETTO Conadilla

Nº 9.

Tuba (solo) *mf* Castinas. Tutti
 Landeros
 Fla.
 Clar. *pizz*
 Ob. *ff*
met. Edo. mad.
p B²
p met. (solo)
 Edo.
 Tpt.

(2) Costañera 1ª

Con es - te tra - je fres - qui - si - mo,
 Yo ten - go un no - vio qua - pi - si - mo,
 Ob.
f
p
pp Edo.
 Tpt.

que es de lo más mo - der - ni - si - mo,
 que es la - mar de ce - lo - si - si - mo,

si - go sien - do lo que e - ra la cas - ti - za cas -
 y que no sa - be el muy pi - llo se - pa - rar - se de

Vlns. 1^a (4^a cr.)
 mf
 Cellos.

3

la ñe - ra y en loes - qui - no de e - so
 mi hor - ni - llo y sia - ca - soun pa - rro -

Ob.
 Fla. 8^a
 p. Cellos.
 Fl. Trps.
 Cda.

ca - lle me pue - den ver sin fal - tor,
 quia - no me e - cha un pi - ro - po al com - prar,

rall.
 Arpa.
 Trpt. 1^a
 F
 rall.

a tempo

que me es - toy que - dan - do a - fò - ni - ca, fò - ni - ca,
 po - ra que no ar - meun es - càn - da - lo, càn - da - lo,

p a tempo

fò - ni - ca de pre - go - nor, ¡Cos - ta - ñas!
 càn - da - lo vuel - vo à gri - tar,

p *Triplo. (triple)*
T. bon.

f *Cda.*
T. mas.

ca - len - ti - tas, quien las quie - re re - cien - to - s... tò - s, prue - be - los us -

p

f

Ob.
Eltes.

Las tres

tè, que le gas - ta - rà. ¡Cos - ta - ñas!
 Co - len - ti - tos!

f

5

1^a

2^a

3^a

Cast: 1^a

lle - ve - las. Yo las tengo a sás. Yo las doy man dás. Y yo re ga las No hay hom - bre que no dis -

Clas.
f pizz

Fla.
Vlns. Cell.

pon. gu - de un cuar - to pa - ra cas - ta - ñas,

Trpta. Ob. sord^{is}
pizz

2^a y 3^a.

Las tres

Y al que le sa - le pi - lon - ga no pi - de más ¡Cas -

f
Eda.

mad.
pizz

ia - ñas! ¡Ca - len - ti - los! to - me - las que la pro - ba -

Ob. p
Pand^{is}

Trpta. sord^{is}

2^a

rà, y re-pe-ti-rà, conse-gu-ri-dad. las.

clar. f Tutti

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a repeat sign and a first ending bracket. The lyrics are 'rà, y re-pe-ti-rà, conse-gu-ri-dad. las.'. The bottom staff is a piano accompaniment in G major, featuring a clarinet part marked 'clar.' and a forte 'f' dynamic. The piano part includes a 'Tutti' marking and a fermata at the end.

(Mutis muy chulonas y marcando bien el paso.)

Detailed description: This system shows the piano accompaniment for the second system of music. It consists of two staves in G major, with a melodic line in the right hand and a bass line in the left hand. The music features various rhythmic patterns and dynamics.

1^a

Yo las doy tos -

pizz P met. sord^o Trgl^o

Detailed description: This system contains the piano accompaniment for the third system of music. It features a first ending bracket and a first ending sign. The piano part includes markings for 'pizz' (pizzicato), 'P' (piano), 'met. sord^o' (metallophone with mutes), and 'Trgl^o' (triglobo). The lyrics 'Yo las doy tos -' are written above the staff.

2^a 3^a

tos. Yo las doy mon-dàs. Y yo re-ga-las

f Tutti.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with two first ending brackets and signs. The lyrics are 'tos. Yo las doy mon-dàs. Y yo re-ga-las'. The bottom staff is a piano accompaniment in G major, featuring a forte 'f' dynamic and a 'Tutti.' marking. The system concludes with a double bar line.

El Ceñidor de Diana

El Majo y La Morena (Tiples) Majos y Morenas (2as Tiples)

BIEN MODERATO

No 10

Tímpano, solo

Fulli

Casti

1ª vez La Morena. 2ª El Majo

Ne graes la no - chean da -
Va - gau - na co - sa bo -

pp. Cuerda (solo)

Cris

Cuerda pp

lu - za co - mo el do - lor y los ce - los y ne - grio co - mo la
ni - ta ver au - na ni - ña mo - re - na con un cla - vel en el

Crp. 3º

no - che es el co - lor de mi pe - lo Bri - lla en el mar de sus
 pe - lo y con su no - vio en la re - ja La to - rre de la Gi -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "no - che es el co - lor de mi pe - lo Bri - lla en el mar de sus pe - lo y con su no - vio en la re - ja La to - rre de la Gi -". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some triplet markings.

on - das u - nos cla - ve - les muy ro - jos que son los fa - ros que
 ral da pa - ra mi - rar - la sein - cli - na y las cam - pa - nas re -

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "on - das u - nos cla - ve - les muy ro - jos que son los fa - ros que ral da pa - ra mi - rar - la sein - cli - na y las cam - pa - nas re -". The piano accompaniment includes a triplet of eighth notes in the right hand and continues with a similar rhythmic pattern.

gui - an has - ta mi re - ja a mi a - mor y al so - ni - o del
 pi - can sio - yen un be - so so - nar

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "gui - an has - ta mi re - ja a mi a - mor y al so - ni - o del pi - can sio - yen un be - so so - nar". The piano accompaniment features a triplet of eighth notes in the right hand and includes a circled number '2' with the instruction "ob. clar." below it.

be - so que el sen - ti - o ha - ce per - der los cla - ve - les se - x - tre -

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "be - so que el sen - ti - o ha - ce per - der los cla - ve - les se - x - tre -". The piano accompaniment includes a triplet of eighth notes in the right hand and features a circled number '2' with the instruction "ob. clar." below it. The system ends with a double bar line and a 3/4 time signature.

rall.

me- centem- blosos co- mo la- bios de mu- jer

f *ma*

Re- ja! ma- ra- vi- lla se- vi- lla- na

p *arco* *(saltando)* *arco* *pp*

arpa *Pando*

flo- res que per- fuman tu ven- ta- na

pp *arco (sord.)*

poco affretando

Ni- ñas con ca- ri- tas de gi- ta- nas que de a- mor o- gen las
Vi- bran en el ai- re las cam- pa- nas y sus- pi- ros y can-
poco affretando

mf *ppp* *mad.*

rall:

que-jas en-tre flo-res y en la re-ja que al ial es del que-
 -cio-nes lle-va al cie-lo entre ora -cio -nes Je - sus del gran po-

rall:
p

Todas. (Van subiendo por la Giralda.)

rer
der

Re - ja

5

ff Tutti

campanas (dentro)

cello
C. B.

3bal
(entre p^{to})

ma-ra-vi-lla se-vi - lla - na flo - res

que per-fu-man tu ven-ta - na vi - bran

La Morena y Majo.

en el ai-re las cam-pa-nas _____ y sus-pi-ros y can-cio-nes lleva al cielo entre ora-

Todas

- cio-nes — Je - sus del Gran Po-der ¡Ah! —

ALLEGRETTO

FINAL