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Material n.º \_\_\_\_\_

# ARCHIVO MUSICAL

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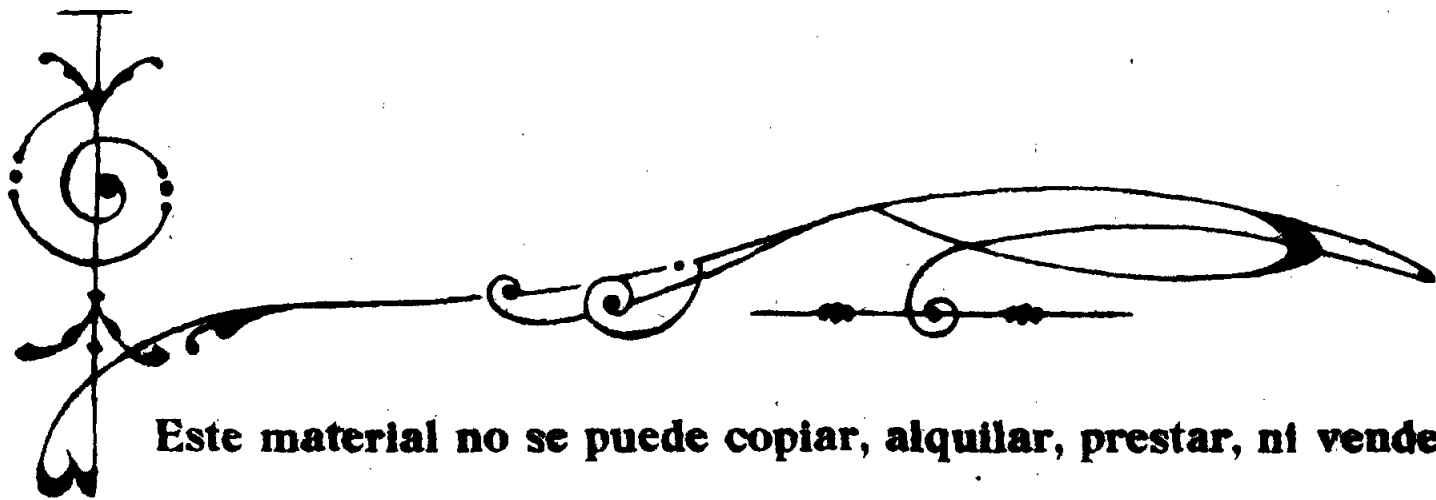
MADRID

## LAS GUAPAS

Pasatiempo cómico lírico

Letra de G. del Castillo y M. Román

Música de F. ALONSO y BELDA



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# LAS GUAPAS

Pasatiempo cómico lírico

F. ALONSO y BELDA

MARCIAL

PRELUDIO

The musical score is written for piano and includes the following elements:

- Tempo/Character:** MARCIAL
- Dynamic:** *ff* (fortissimo)
- Performance Instruction:** Tutti
- Instrumentation:** maza 9<sup>to</sup> (mace), glos (glockenspiel), and caja (drum).
- Key Signature:** B-flat major (two flats).
- Time Signature:** 2/4.
- Structure:** The score is divided into four systems. The first system includes the initial melodic lines for the piano, maza, glos, and caja. The second system continues the piano and maza parts. The third system features a complex piano texture with many beamed notes. The fourth system concludes the prelude with sustained piano chords and rhythmic accompaniment.

Estrenada en el Teatro Colosa de Madrid el día 13 de Junio de 1.930

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and chords, particularly in the treble clef.

Second system of musical notation, continuing the piece. A circled number '1' is written in the bass clef of the first measure. The notation includes various rhythmic values and chordal structures.

Third system of musical notation, featuring a melodic line in the treble clef with many flats and a more active bass line with chords and some grace notes.

Fourth system of musical notation, showing a continuation of the complex textures with dense chordal passages in both staves.

Fifth system of musical notation, characterized by a steady, rhythmic accompaniment in the bass clef and a more melodic line in the treble clef.

Sixth system of musical notation, concluding the page. It includes a dynamic marking of *f* (forte) and the instruction *8rpts (solos)* in the bass clef. The notation shows a final melodic flourish in the treble clef.

2 *ff* metal (solo)

*Andante*  
tutti  
mod<sup>o</sup>  
t<sup>o</sup>to

**ALLEGRO MODERATO**

*Orchestra sola*

**Nº1**

*f* Cello & Bass  
Timp: & Trm

ALLEGRETTO (Bailable.)

Musical notation for the first system, featuring treble and bass staves with notes and rests. A circled '1' and 'ff' dynamic marking are present.

Musical notation for the second system, featuring treble and bass staves with notes and rests.

Musical notation for the third system, featuring treble and bass staves with notes and rests. A '1a' marking and 'tutti' instruction are present.

Musical notation for the fourth system, featuring treble and bass staves with notes and rests. A '2a' marking, 'mad' annotation, and 'tutti' instruction are present.

Musical notation for the fifth system, featuring treble and bass staves with notes and rests. '1a' and '2a' markings are present.

Musical notation for the sixth system, featuring treble and bass staves with notes and rests. A circled '3' marking is present.

Más vivo.

eda Fag: *espas:*

*trb: p* *metal* *ff*

*mad?* *eda* *4* *trb: (sord:)*

MODERATO

Musical notation for the first system, featuring a circled number 5 and the instruction *ff Tutti*. The system consists of two staves with treble and bass clefs, showing a melodic line in the treble and a rhythmic accompaniment in the bass.

VIVO

Musical notation for the second system, marked **VIVO**. The system consists of two staves with treble and bass clefs, showing a melodic line in the treble and a rhythmic accompaniment in the bass.

Musical notation for the third system, consisting of two staves with treble and bass clefs, showing a melodic line in the treble and a rhythmic accompaniment in the bass.

Musical notation for the fourth system, featuring a circled number 6. The system consists of two staves with treble and bass clefs, showing a melodic line in the treble and a rhythmic accompaniment in the bass.

Musical notation for the fifth system, consisting of two staves with treble and bass clefs, showing a melodic line in the treble and a rhythmic accompaniment in the bass.

Musical notation for the sixth system, consisting of two staves with treble and bass clefs, showing a melodic line in the treble and a rhythmic accompaniment in the bass.

*Para Bis al 6*

Las guapas

Alberto (barón) y 2<sup>as</sup> tiples.

Nº 2.

mf *Tutti* *Trp<sup>2</sup> (Solo)*  
ff *pizz*

ff *Metal (Solo)*

*Mab:*  
*pizz*  
*Fag: Trps:*  
*Tutti*

2<sup>as</sup> tiples.

A to - das nos ha - ce so - ñar a - mor por

*1*  
*ppm*  
*Etz*  
*Trp<sup>2</sup> (Solo)*



que es el mu - cha - cho que es - tá me - jor en te - nis y en po - lo no

*pizz*

tie - nei - gual Al - ber - to es un chi - co bru - tal *El baron.* Hoy

*Flin.* *arco.*

*Trgl*

sal - go de ca - sa con muy buen pié se dan chi - cas gua - pas y os

*Fibs: pp* *Oboe.*

*pizz*

*Conjunto.*

en - con - tré. Si no lo im - pi - die - se la prohi - bi - cion di -

*Ob: 2* *pizz* *arco* *pizz*

- ri - a quees - ta - bas ja - mún ————— Ge bur - las de

©da  
Mad:<sup>s</sup>  
Timb:  
Caja china.

mi no vuel - vas nun - ca por a - qui

f<sup>tas</sup>  
T<sup>rp</sup>2 (sord.)

Hoy ven a las tres y mas bien an - tes que des -

T<sup>tps</sup>: pp

(aparte)

- pues ————— Es o - tra que gi - mey llo - ra

Mad:<sup>s</sup>  
©da  
T<sup>tps</sup>:  
T<sup>tps</sup>:  
T<sup>tps</sup>:

por que amor du - rou - na ho - ra ven que ma - ña - na tea -

8 *p*

- guar - do ca - mi - no del Par - do en mi ca - brio - lé

*f*

*Conjunto. (que han leído la carta al público.)*

Te bur - las de mi no vuel - vas nun - ca por a -

*ff tutti*

- qui hoy ven a las tres y mas bien

El baron.

an - tes que des - pués. Ca - le - da - ri - del a - mor son las

Mads  
pizz

car - tas de mu - jer su per - fu - me mis - te - rio - so pa - ra siem - pre de per -

Conjunto.

- der Te ca - sas in - gra - to cru - el bri -

Mads

Org's (trém.)

- òn yol - vi - das a - mo - res sin com - pa - sion pe - ro es un con -

-sue-lo muy na - tu - ral que a to - das nos de - jas i - gual

Conj:

Que suc - te de chi - ca

la do - te loes - pli - ca ya pes - cóal ba - rón dan - dy.

(Vai-se riendo a carcajadas.)

Más movido

Oboc. Trp<sup>to</sup> Tbn<sup>s</sup> (Sord<sup>o</sup>)

Caja (ara.)

Tutti.

Las guapas

Florinda, Barón, Quinto y 2<sup>as</sup> Tiples.

ALLEGRETTO MODERATO

Florinda

No. 3.

De se - gu - ro vas á de -

*f*  *Tutti* *Trps. (solos)* *p* *Fin.* *Fla.* *pp pizz.*

*pizz.*

cir que me estás que - rien - do á ra - biar, que de pe - na vas á ma -

*Ob.* *Vlus.*

rir, que vas á llo - rar, y vas a su - frir, y vas a en - fer - mar de tan - to sus - pi -

*Etcs.* *Fla.* *Fin.* *Trps. (sord.)*

*aff: b2* *Ob:* *Etcs.* *Trbs (sord.)*

Barón

rar y de fi - jo tú me di - rás, que te estás mu -

*mod.* *pizz.*

*pizz.*

rien - do, por mi, qu' no has de ol - vi - dar - me ja - màs, y que el dia a -

*mad.*

*Florini:*

quel en que te co - no - ci — Dea - quèl dia y de ti no quie - ro sa - ber,

*arco.*

*Quinto*

màs — Si no lo im - pe - di - mos, es - toy vien - do

*pizz*  
*mad.*  
*Cda.*

que — ma - ña - na sa - li - mes en el "A, B,

*p mad. sord.*

(Hablando.)

Aquella noche yo hacia mi número con las girls, cuando tu entraste - - - ¿A que entraste aquella

c.<sup>o</sup>

1

noche? Quinto. ¡A robarte un beso! - - - -

Florinda:

MODERATO.

Debe so quete di, no quiero sa-ber más.

TIEMPO DE FOX-TROT

mad.

met.

Trbn. 2<sup>o</sup>  
Ebal.

Ob.

Trpa.

Caja china)

Ob.  
mad.



Musical score for the first system. It consists of a grand staff (treble and bass clefs) and a saxophone part. The piano accompaniment includes chords and melodic lines. The saxophone part is marked "Sax:" and includes notes and rests. There are also markings for "Cryta. 1. (sord.)" and "Cryta. 2." in the bass clef.

Musical score for the second system. It consists of a grand staff and a saxophone part. The piano accompaniment continues with chords and melodic lines. The saxophone part is marked "Sax:". There is a marking "pizz" in the bass clef.

Musical score for the third system. It consists of a grand staff and a saxophone part. The piano accompaniment continues with chords and melodic lines. The saxophone part is marked "Sax:". There are markings "Crytas. sord." and "pizz" in the bass clef.

2 Florinda.  
Sax:

Musical score for the first vocal phrase. It features a vocal line with lyrics and piano accompaniment. The lyrics are "La no — che per — fu — ma — da,". The piano accompaniment includes markings for "Ob.", "Cla.", and "Bajo.".

Musical score for the second vocal phrase. It features a vocal line with lyrics and piano accompaniment. The lyrics are "de cla — ra pri — ma — ve — ra,". The piano accompaniment continues with chords and melodic lines.

en nues — tras vi — das, pu — so

*Cda.*

*Ob.*

*Güiro.*

de a — mor — y de qui — me — ra, dul — ce bo — rra — che — ra. El jazz —

*poco rall.:*

*mad. poco rall.:*

*jazz*

so — na — ba lo — — — co, con no —

*8*

*Flm.*

*Celesta  
Organo sord.*

*Org. celest.*

tas dea — le — gri — — — a, y yo —

*pp mad.*

ce - di a - quel di - a, y des - de en - ton - ces

4

fui pa - ra ti

*Scythas. Ors.* *mod.* *ff tutti*

*mod.*

*Baron.*  
Quie - ro

be - sar tus la - bios ro - saen - cen - di - da

lo - ca ten - ta - cion

arco. *Triptas. (sord.)* *Tutti*

Conj: La no - che per - fu - ma

*f* *Tutti*

*Chal.*

Cell. C.B.

da, de cla — ra pri — ma — ve — — — ra,

en — nues — tras vi — das, pu — so de a — mor —

Florin:

Tu be — so ar — dien — te

Barón.

No — che — — — de pri — ma —

— y de qui — me — ra dul — ce bo — rra — che — ra, (B. C.)

*ma.*

*coll.*

6

per - fu - ma - rà to - da mi vi - da po - drè con an - sia  
 ve - - - ra, a - mor tra - vie - so, vo - lan - do

lo - ca, be - sar tu bo - ca, la ro - sa a - bier - ta y en - cen -  
 trà - joun be - so, be - so que yo qui - sie - ra mi si - da en -

di - da que no he de ol - vi - dar  
 te - - - ra, re - cor - dar

*tén.* *rull.º* *tén.* *rull.º*

*fpt.* *>* *Organo* *f* *Org.*

Las guapas

Tiple, Bailarina y 2<sup>os</sup> triples.

Tpo. de Charles

Nº 4

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time. It includes dynamic markings 'f' and 'tutti'. The notation shows a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, including a circled '1' in the first measure of the bass line. The notation continues the melodic and bass lines from the first system.

Third system of musical notation, showing a continuation of the piece with various note values and rests.

Fourth system of musical notation, featuring a series of chords and rhythmic patterns.

Fifth system of musical notation, ending with a circled '2' and the instruction '(Sale la Bailarina)'. The notation includes a final melodic flourish and a bass line ending with a double bar line.

Una Tiple (Sordina de quau.)

Mo - zo ven - go

Wis - ky

Wis - ky del me - jor

que la bo - rra -  
por que de se -





Ven ga Wis hy ven ga Wis hy y ron (Silbando)

2<sup>a</sup> (Cipale.)

pp

7<sup>a</sup> (arm.)

pp pizz

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics "Ven ga Wis hy ven ga Wis hy y ron" and is marked with a second ending bracket labeled "2<sup>a</sup> (Cipale.)" and "(Silbando)". The piano accompaniment includes dynamic markings of "pp" and "pp pizz", and a fingering instruction "7<sup>a</sup> (arm.)".

4

lutti

ff

The second system of the musical score consists of piano accompaniment on two staves. It features a circled measure number "4" above the staff. The piano part includes a "lutti" marking and a dynamic marking of "ff".

The third system of the musical score consists of piano accompaniment on two staves, continuing the harmonic and melodic development of the piece.

The fourth system of the musical score consists of piano accompaniment on two staves, featuring a measure marked with a circled "b)".

The fifth system of the musical score consists of piano accompaniment on two staves, concluding the page's musical content.

2<sup>o</sup> Tiples.

(Silbando)

The first system of the musical score consists of three staves. The top staff is for the vocal line, marked '2<sup>o</sup> Tiples.' and '(Silbando)'. The middle and bottom staves are for the piano accompaniment. The piano part includes dynamic markings 'ff' and 'pp', and a 'Zrit.' (ritardando) marking. The key signature has two flats, and the time signature is 4/4.

The second system continues the musical score with three staves. It features vocal lines and piano accompaniment. The piano part includes dynamic markings 'ff' and 'pp', and a 'Zrit.' (ritardando) marking. The key signature has two flats, and the time signature is 4/4.

Conjunto

Mo-zo ven-ga Whisky

Whisky del me-

The third system of the musical score consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves are for the piano accompaniment. A circled '5' is present in the piano part, along with dynamic markings 'ff'. The key signature has two flats, and the time signature is 4/4.

- jor

que la bo-rra-che-ra

va a ser su-pe-rior

The fourth system of the musical score consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves are for the piano accompaniment. The key signature has two flats, and the time signature is 4/4.

Ven-ga Wis-ky Ven-ga Wis-ky ven-ga Wis-ky y rón. por que de se -

-gu-ro co-je-ré el ta-blón.

**POCO MAS**

*acell: ...*

...un poco...

**PRESTO**

Si repite el nº, al (2)

Las guapas

Florinda y Apolinar.

TIEMPO DE SCHOTTIS.

Nº 5

Musical score for the introduction of 'Las guapas'. It features a treble and bass staff. The treble staff includes dynamics like *ff Tutti*, *P*, and *Fto*, and instrument markings for *Ob.* and *Trips*. The bass staff includes *Timb.* and *Trips*. There are triplets marked with a '3' in a circle. The piece concludes with *p* *Quarts* and *rall.*

Apoli:

Florin:

Musical score for the first vocal entry. The vocal line (Apoli) is on a treble staff, and the piano accompaniment is on a grand staff. The lyrics are: *¿ Quien me re - quie - re cer - ca del au - ri - cu - lar? U - na mu - jer que de un a -*

Apoli:

Florin:

Musical score for the second vocal entry. The vocal line (Apoli) is on a treble staff, and the piano accompaniment is on a grand staff. The lyrics are: *- mi - ge le van ha - blar. Di - ga - me us - te quien es el in - ter - fec - to. Es un mu - cha - cho con*

Apoli:

Florinda

Musical score for the third vocal entry. The vocal line (Apoli) is on a treble staff, and the piano accompaniment is on a grand staff. The lyrics are: *un de - fec - to. Y yo ¿ que pi - to to - co en e - sa no - ve - da? Que en breves di - as co - mo*

*Apoli:*

*Florin:*

yer no le tendrá. Sies del Ba - ron de ta - lle pron.to, por fa - vor. Es que el de -

*pp* *T. Tr.*

*Apoli:*

- ta - lles lo pe - or. Di - ga si ha co - me -

*pp Metal.* *Tutti* *P. Mad.*

*Florin:*

- ti - do algu - na fal - ta. Cla - ro! yes u - na fal - ta que re - sal - ta

*ff*

*Apoli:*

*Florin:*

Oi - ga, ¿ por que con - duc - to lo ha sa - bi - do? Pien - se que el pre - gun -

*f Tutti*

*Apoli:*

- tar - loes a - tre - vi - do. Go - do si se u - sa mu - cho des - me - re - ce

Detailed description: This block contains the first system of music. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment features a mix of chords and moving lines in both the right and left hands.

*Florin:*

¡Bue - no! si al - gu - na co - sa se le o - fre - ce lla - me al sie - te,

Detailed description: This block contains the second system of music. It features a vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains a consistent rhythmic and harmonic pattern.

*Apoli:*

nue - ve, ce - ro, tre - ce y con - tes ta - ré. Oi - ga, jo - ven - ci - ta,

*Made*  
*Trp:*

Cello

Detailed description: This block contains the third system of music. It includes a vocal line, piano accompaniment, and a cello part. The lyrics continue. The cello part is marked with 'Made' and 'Trp:' and is written on a single staff. The piano accompaniment continues with its established accompaniment.

*Florin:*

no me cuelgueusté. El se - ñor Ba - rón no po - drá que -

*tr*

*mf* Cuarto (trém)  
Banjo.

Detailed description: This block contains the fourth system of music. It features a vocal line, piano accompaniment, and a banjo part. The lyrics conclude the phrase. The banjo part is marked with 'mf' and '(trém)' and is written on a single staff. The piano accompaniment continues.

—rer el se — ñor Ba — rón nun.ca a su mu — jer

*Ob. Trpt. (Sord<sup>2</sup>)*

*Apoli:* *Florin:*

Y si llega alhi — me — ne — o cómo que da — rael Ba rón — Pues el se — ñor Ba —

—rón dor — mi — do co — mounli — rón — Re — sa lo — cu — ra de su

*Apoli:* *Florin:*

chi — cao — pón — ga — se. Como se em — pe — ñe le sa — cu — doun punta — pié. Y si se obsti — na en ser la es —



*Apoli:*

*Apolinar.. No se oye*

- po - sa del Ba - rón Si - lohacea - si lo que se lle - vaes un ca - pón.

*f Tutti*

*Florin:*

*nada!*

No po - drá que - rer

*P Obra 1ª*

*Apoli:*

Nunca a su mu - jer

Pues enton. ces so - lo sir. ve

pa guardianen un ha -

*p*

*Florin:*

*Apoli:*

*Florin:*

ren

Lo cre - yo!

A - dios ¡Que lo pa - se bien!

*pp rall. ff Tutti*

Para Preludio del acto 2º al (4) del nº 8.

Una tiple, Bailarina y 2ºs tiples.

**Nº 6.** Tipo de Black-Botton.

The musical score is divided into five systems, each with a grand staff (treble and bass clef). The first system is marked with *ff* and *molto*. The second system features *ff* and *Sam. tam (solo)*. The third system includes *f*, *mod. Banjo*, and *Cuarto*. The fourth system has *f* and *Celesta Sax:*. The fifth system is marked with *p*.

*ff* *molto*  
*ff* *Sam. tam (solo)* *ff*  
*f* *mod. Banjo* *Cuarto*  
*f* *Celesta Sax:*  
*p*

11ad<sub>3</sub> 1 *Cres. Cda.*  
*Orbs.*

This system contains the first two staves of music. The upper staff features a melodic line with triplets and slurs, marked with a circled '1'. The lower staff provides harmonic accompaniment. The tempo is marked '11ad<sub>3</sub>' and the dynamics include 'Cres. Cda.' and 'Orbs.'.

*Orp/as (sord.)*

This system contains the next two staves. The upper staff continues the melodic line with slurs and accents. The lower staff has a more rhythmic accompaniment. The dynamic marking '*Orp/as (sord.)*' is present.

This system contains the third and fourth staves. The upper staff continues with melodic figures and slurs. The lower staff maintains the accompaniment with various chordal textures.

This system contains the fifth and sixth staves. The upper staff features more complex melodic patterns with slurs. The lower staff continues with accompaniment.

*f*

This system contains the seventh and eighth staves. The upper staff has a more rhythmic, percussive feel with accents. The lower staff has a similar rhythmic accompaniment. The dynamic marking '*f*' is present.

*Sam. tam. ff*

*ff*

This system contains the ninth and tenth staves. The upper staff features a series of chords with accents, marked with '*ff*'. The lower staff has a melodic line with slurs and accents.

Ai am di best di ters - tri tro - pi - cal, ai laik son yes ai laik

dan sin di Blak. Lu - quin tu si ai am

churtel mi mi ai am ne - ver tu si yo ve - ryan - gri -

i - tis gla - de . yes ai la - ve

i tis di best yes for mi f Soy tro - pi -

*ff met.* *ff tutti*

*bbal. Mos.*

cal en la sel - va na - ci, yen - tre mo - nos y lo - ri - los vi -

vi - Si ten - go sed, yo me to - mo un li -

*Güero.*

món, yes el pla - ta - no mi gran i - lu - sión -

con ba - na - nas, y li - mo - nes yo ten - go

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 2/4 time signature. The lyrics are "con ba - na - nas, y li - mo - nes yo ten - go". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and moving lines.

4 (Sae la bailarina.)

la so - lu - ción

The second system begins with the vocal line in a treble clef, with the lyrics "la so - lu - ción". The piano accompaniment includes a melodic line in the right hand with a "mad." (moderato) marking and a triplet of eighth notes. The left hand provides harmonic support with chords. Dynamics include *f* and *ff*, and a tempo marking of *ff* *dim. lam.* is present.

The third system shows the piano accompaniment for the second system, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

The fourth system continues the piano accompaniment with similar rhythmic and harmonic structures.

The fifth system concludes the piano accompaniment with sustained chords in the right hand and a final bass line.

**POCO MAS**  
Todos

Sou tro - pi - cal, en la sel - va na - ci - y entre mo - nos y lo - ri - tos vi -

*ff* Celesta.

(5)

vi - Si ten - go sed go me to - mo un li - mon y es el

pla - ta - no, mi gran i - lu - sion, Con ba -

na - nas y li - mo - nes, go ten - go la so - lu - cion,

*Plhs.*

3bal.

3a

**PRESTO**  
Todos

Con ba - na - nas y li -

mo - nes, yo ten - go la so - lu - ción

Para n.º 6 Bis, al **6** de este número. (Si repite el n.º, al **6**)



Las guapas

Florinda, Apolinar, Chacarezas, Chacareros, (2º Tiples) y Conjunto.

ALLEGRETTO

Nº 7

*f pira tutti*

*f met: (solo)* *p modº*

Florinda.

Ob. et. La Pam - pa es lo me - jor pa mi - por que

*p. pira arco*

Unº 100

cha - ca - re - ri - ta na - si La hom - bre a - qui - con pa - la - bras

*p. arco*

me en-gru-piò — y mi a-mor le di pe-ro me es-cla-vi-só

Ob: clarinet  
Es com-pa-dron — y con el fa-con — cuan-do ri-ñe va al

co-ra-són. ¡Ah! — y so-la es-toy — por que su-ya soy —

y oi-go a to-das de-sir don-de voy — Cui-da-do cha —

- ca - re — ri - ta que ya em - pe - sa - ron a mur - mu - rar

*celata*

— cui - da - do cha - ca - re — ri - ta que tu pam — pe - ro se

va a en - te — rar — ya sa - bes que es muy se - lo - so

Ob: cl<sup>ro</sup>

y fie - ro co - moun ja - guar — Cui - da - do cha - ca - re

*ten* *a tpo.*

- ri - ta que pa èl es cua - si co - me ju - gar el ma - tar

*atpo*

No bai - lan ya -

*rit.*

*f*

*pp*

to - do se pa - ró - por la cha - ca - re - ri - ta que en - tró

*arco* *pizz* *arco*

*p.*

Chacareros

Bai — lar — la si — to — da — vi — a que — da a — qui — quien le di — ga a — si. Hoy con

*Todos.*  
vos bai — lo yo — Tem — pla — do es — ya bai — lan — do es — tá —

*Florinda.*  
la pa — pu — sa con — el ga — lan. Ah! si el o — tro a — qui

lle — ga y si nos ve — de la bia — ba no que — da en pie —

ten. *Conjunto.*  
*pp* Cui — da — do cha — ca — re — ri — ta que ya em — pe —

- sa — ron a mur — mu — rar — Cui — da — do cha — ca — re —

- ri — ta que tu pam — pe — ro se va a en — te — rar — ya

sa — bes que es muy se — lo — so — y fie — ro co — mo un ja —

— guar — Cui — da — do cha — ce — re — ri — ta que pa — él es

cu — si — co — mo ja — gar el ma — tar

*ten*

*ten* *mf* *tutti* (sin perc<sup>ca</sup>)

(Baile)

*f* **3** *tutti*

*mod<sup>to</sup>*  
*metal*

First system of piano accompaniment, featuring treble and bass staves with complex chordal textures and melodic lines.

Second system of piano accompaniment, including a *mod<sup>o</sup>* dynamic marking.

Third system of piano accompaniment, continuing the musical texture.

Fourth system of piano accompaniment, featuring a *p mod<sup>o</sup>* dynamic marking.

*Apolinar*

Cui — da — do cha — ca — re — ri — ta que soy muy fie — ro *pa*

Fifth system, including a vocal line with lyrics and piano accompaniment. Dynamic markings include *pp*, *p*, and *pp*.



pe - li - ar — Cui - da - do cha - ca - re — ri - ta por

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The lyrics are 'pe - li - ar — Cui - da - do cha - ca - re — ri - ta por'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

que te pue - do per - ju - di - car — *Florinda.* Lam - pe - ro que

The second system continues the musical piece. It includes a vocal line, a piano accompaniment, and an organ part. The organ part is indicated by 'Ob.' and '5th' above the right-hand staff. The lyrics are 'que te pue - do per - ju - di - car — *Florinda.* Lam - pe - ro que'. The organ part consists of block chords.

no fué na - da — no me ha - gas por Dios llo - rar — *Apolinar* Cui -

The third system features a vocal line, a piano accompaniment, and an organ part. The organ part is marked with 'Ob.' and '5th'. The lyrics are 'no fué na - da — no me ha - gas por Dios llo - rar — *Apolinar* Cui -'. The piano accompaniment has a steady eighth-note accompaniment.

- da - do cha - ca - re — ri - ta que yo he ma - ta - do me - dio mi —

The fourth system shows the final part of the page, with a vocal line and piano accompaniment. The lyrics are '- da - do cha - ca - re — ri - ta que yo he ma - ta - do me - dio mi —'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

ten  
-llar na-da mas

ten  
my  
tutti (sin perc.)

MAS MOVIDO

5

*p* Tutti.

*cresc.*

*accelerando - - hasta fin - -*

*fff*

Para N° 7 (bis) todo el n° 5.

Las gusapas

Florinda, Cuatro tiples, Manolas, Pepe-Hillos, Doquesas, Lacayos y Pajes.

No 8

3bal. f ff tutti

Florin:

La co -

meb. mp Ch. 1: fort.

rri\_da de esta tar\_de fuè la cor\_te à pre\_si - dir.

*Plus Cda.* *Costa*

gor\_gu - llo - so el sol al ver\_les no ce -

(1) (Salen las mujeres.)

sa - ba de lu - cir.

*mad.* *f* *Cda.*

A Pe - pe Ki - llo que ma - ta - ba

*trpt 1: Cda.* *mad.* *pp*

el rey Ger - nan - do le gri - tò "voy à ti

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 long note on 'el' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

rar - le la ro - ró - na quee - res a - qui mas

The second system continues the vocal and piano parts. The vocal line has a melodic line with some slurs. The piano accompaniment includes a triplet of eighth notes in the right hand.

*Todos*  
rey que yò A Pe - pe - Hi - llo, que ma -

The third system is marked 'Todos'. The vocal line starts with a long note on 'rey' followed by a melodic phrase. The piano accompaniment includes a piano (*p*) dynamic marking and a *tutti* marking.

ta - ba el rey Ger - nan - do le gri - tò

The fourth system continues the vocal and piano parts. The vocal line has a melodic line with some slurs. The piano accompaniment includes a piano (*p*) dynamic marking.

— "voy à ti - rar - te la co - ro - na que res a —

(Salèn Pepe-Hillns.)

qui, màs rey que yò y las mu - je - res al ver —

de Pe - pe - Hi - llo el va - lor — le ja - le - a - ban y lea - bra - sa - ban con sus mi -

ra - das de amor — y al gu - nau - si - a yo sè — que cuando en - tra - ba à ma - tar —

Paño.

le diò una - hi - do, por que el ma - i - do se e - chu - ba à tem - biar Pi - sa - la!

3 3 3

Obal. } trém.  
Caja }  
B<sup>2</sup>

- Pon el pié! — Y es - ta capa se - rà la que suerte me de — En los

Florin:  
Ob. el<sup>2</sup> B<sup>2</sup>  
p

2

to - ros fuè — don - de me mi - rò — y lee - nà - mo - ré,

p

Eda. pizz

Casti<sup>2</sup> arco.

— y mee - na - mo - rò — y u - nau - si - a den - go - sa me

Fla.  
Vinas.

lo qui - to — por que ti - ne ca - rro - za con guarda pié — ¡Ay, que

mad. *cris.* *trb.*

pò - ca - ra! — si le can - to yòae - sa pà - ja - rau - na jà - ca - ra,

*poco rall.* *a tempo*

*Fl.* *Ob:* *poco rall.* *a tempo* *Cda.* *pizz*

jà - ca - ra, ji - ca - ra — *Pope: Nillos* *cris.* *Igt. crpas.* Si à P - pe = Hi - llo. le

*Fajes, Lacayos, Duquesas* *mf* Gen - te mì - se - ra — ma - jas

*Cda.* *pizz*

nes to - re - ar, pe - cas de fi - jo pe - roat con - fe -

rùs - ti - cas — *pron - tua - pàr - ten - se* *me - nos mà - si - cas*





cuando me mi-rò y la e-na-mo-re  
 Hi-llo ves to-re-ar, pe-cas de

y me e-na-mo-rò yu-nau-si-a den-  
 fi-jo, pe-ro al con-fe-sar, si él frai-te ha

gu-sa me lo qui-tò por que tie-ne ca-  
 vis-to al ma-tá-dor te ab-suel-ve y

*Florin:*  
 rro-za con guar-da pié ay, que pi-ca-ra Si le  
 di-ces el me-jor! ay, que pi-ca-ra de-be

3

can-to yò a\_e-sa pà-ja-ra u-na jà-ca-ra, jà-ca-ra. jè-ca-ra

*ser*

*p Fl. Ob.*

Todos

No hay un to-re-ro en Madrid que le a-ven-ta-je en va-lor y à las u-

*f*

Todos

si-as y à las ma-no-las en-cienda de a-mor. Es-ta tar-de en la co-rrí-da el sol

*ff*

qui-so pre-si-dir, al lu-cir.

Para Intermedio, todo el n.º 8.

Florinda, Magdalena, Adelaida, Apolinar y Quinito.

Tempo de Java.

Florinda y Magd:

Apoli:

Quinito.

1 Florinda.

No. 9

¡Ah! ¡Ah! ¡Ah! ¿Que es lo que ha ocu-

*f* *mad. cda.* *Org. (trém.)* *tutti* *p* *Fla. Ob. Vlnes.*

Adelai:

Quin:

rrido es pliquento. Porque le ha pe - ga - do su mu - jer. Es que son bo - ba - das. Veinte bo -

*pizz* *Op. 2<sup>a</sup>* *Altes.* *Vlnes 1<sup>o</sup> pizz.* *Flas. Ob.*

Apoli:

rall:

Adel: a tempo

Quin:

tu das Así en bran todas, Ay mame! He vis - to pal - pable su tra - i - ción. Yo le a - pli - co el

*Altes.* *rall:* *a tempo* *Orbs.* *Org. pt.* *arco* *f*

Magda:

Adelai:

Quin:

Apoli:

cò-di - go pe - nal. No seaus.tè cru-el. Et quehà pecadoes èt. Yohesi.do siempre,fièl. Pu eshahechoustèmu mad.

Flas.  
Cltas.  
pizz  
arco  
1<sup>o</sup>  
2<sup>o</sup>

2

Florin:

mal No cul - pe à su es - po - sa que èsmuyoir - tu - o - sa, se lo di - go

Fltas  
Arpa  
Ob.  
p  
V: 1<sup>o</sup> pizz

Magd:

yo Cre - aen su ma - ri - do, por que to - do ha si - do, que se con fun -

Flta 8<sup>a</sup>  
Clta.

Florin:

Magd:

Adelai y Quin:

Apoli:

diò. Perdò - ne - lu. Pen - dò - ne - lo. ¡Va - ya por Dios! Sies - te se và co - mo mea - pa - ño con las

Trpt. (sord.)  
f mal.  
Trpts  
Trpts  
pizz

Florin:

Quini:

dos. Vis-ta-se, que pue-den re-gre-sar. Pues el mis-mo cuen-to a-pli-gue-se

*Fla. Ob.*

*p* arco  
Vlnes 1<sup>os</sup>

Adel:

Quini:

No mi-res Qui-ni-to, No te im-por-te un pi-to por que aun-que las mi-re a hay de que

Apoli:

Vis-ta-se de fi-jo va a o-cu-rrir, al-que em-pe-o-re la cues-tiòn,

Quini:

Ya van à sa-lir y al ver-nos con ra-zòn di-ràn que esta-mos to-dos en combi-na-

*pizz*

4 Florin:

aido. Vis - ta - me, vis - ta - me, que me dà ru - bor

Edo. mf

Ubal. (trém.)

Magda:

Vis - ta - me, vis - ta - me ha - game el fa - vor

Quini:

Vis - ta - las, vis - ta - las, aun - que estàn me - jor a - si, ya - de - mas quièn po - drà ves -

Apòli:

Vir - me a mi sin co - brar, quee - sees el fa - vor. Quee - che al - guien un ter - no pa - ra este se -

Elles. f pizz

5

Florin:

*for.*  
 Gar - so - nier, gar - so - nier, pi - de la mu - jer

gar - so - nier, gar - so - nier, que em - pe - zà que - rer

Todos

Gar - so - nier, gar - so - nier, e - res dul - ce ten - ta - ción, gar - so - nier, fá - cil es ca -

*tutti*

er, cuando en la gar - so - nier ès pe - ra al - gun gar - sòn

*mad.*  
*Vltes. pizz.*



6

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Musical notation for the second system, including a circled number 7 and the label "Sax:".

Musical notation for the third system, continuing the piano accompaniment.

Todos

Gar-so-nier, gar-so-nier, e-res dul-ce ten-ta-ción, gar-so-nier, sù-cil es ca-

er cuando en la gar-so-nier, es-pe-raal-gun gar-són.

3to maza ff tutti

*Florinda y 4 tiples. Conjunto.*

**N.º 10**

**Marcial**

ff

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music is marked 'ff' (fortissimo). The upper staff features a rhythmic pattern of eighth notes with accents, while the lower staff provides a harmonic accompaniment with chords and eighth notes.

The second system continues the piece with two staves. The upper staff has a melodic line with eighth notes and some rests, while the lower staff continues the accompaniment with a steady eighth-note pattern.

The third system shows a more complex texture with the upper staff featuring chords and eighth notes, and the lower staff continuing the accompaniment.

The fourth system features a melodic line in the upper staff with some rests and a more active accompaniment in the lower staff.

The fifth system concludes the piece with a melodic line in the upper staff and a final accompaniment in the lower staff.

**TIEMPO DE FOX-TROT**

**Tip. de Java.**

*Florinda (recitado) = Y diran ustedes ¿ dónde estan las guapas? Estan en los palcos y estan en*

butacas y en el paraíso y en las delanteras. Ellas son las guapas, las guapas de veras ¿no es cierto señores? ¿No

(3<sup>ta</sup> 8<sup>ta</sup>)

Oba  
p

es verdad que si? Florinda: 4 Tiples. Gua-pas son guapas son las que al homi-  
Porque lo de gua-pa no se-rá por mi.

Cla  
Joa  
pina:

dan El pla-cer de vi- vir que es di-vi- no a- fán

Conj; y todas.  
Gua-pas son gua-pas son cuando encienden lai-lu-sion rei-nas son que do-mi-na - ran porque en el trom es-

ff

## Cmo. de Charles.

-tan de vues-tro co-ra — zón.

(Aparece la fuente)

bal.

Todos.

Soy tro — pi — cal en la sel — va na — ci y en — tre mo — nos y lo —

- ri — los vi — vi — Si ten — go sed yo me to — mo un li —

quiro

- mór yes el plá — ta — no mi gran i — lu — sión — Con ba —

- no - ras y li - mo - nes ya ten - go la so - lu - ción.

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 half note 'no' followed by a quarter note 'ras', then a quarter rest, a quarter note 'y', a quarter rest, a quarter note 'li', a quarter rest, a quarter note 'mo', a quarter rest, a quarter note 'nes', a quarter rest, a quarter note 'ya', a quarter rest, a quarter note 'ten', a quarter rest, a quarter note 'go', a quarter rest, a quarter note 'la', a quarter rest, a quarter note 'so', a quarter rest, a quarter note 'lu', a quarter rest, and a half note 'ción'.

**PRESTO**

The second system is marked 'PRESTO' and features a piano accompaniment on two staves. The music is in a 3/4 time signature, indicated by a circled '3' in the bass clef. The right hand plays a series of eighth notes, while the left hand plays chords and eighth notes.

The third system continues the piano accompaniment from the second system, maintaining the 3/4 time signature and the 'PRESTO' tempo. The right hand continues with eighth notes, and the left hand provides harmonic support with chords and eighth notes.

*Todos.*  
Con ba - na - nas y li - mo - nes

The fourth system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'Con', a quarter rest, a quarter note 'ba', a quarter rest, a quarter note 'na', a quarter rest, a quarter note 'nas', a quarter rest, a quarter note 'y', a quarter rest, a quarter note 'li', a quarter rest, a quarter note 'mo', a quarter rest, and a half note 'nes'.

ya ten - go la so - lu - ción. **TELON**

The fifth system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter note 'ya', a quarter rest, a quarter note 'ten', a quarter rest, a quarter note 'go', a quarter rest, a quarter note 'la', a quarter rest, a quarter note 'so', a quarter rest, a quarter note 'lu', a quarter rest, and a half note 'ción'. The system concludes with the instruction 'TELON'.