

2234
N 3-e3

Se ruega a los Sres. Profesores, cuiden
y respeten el presente material con el
cuidado que hace esperar su cultura.

S. E. A. L.

ARCHIVO MUSICAL

MATERIAL N° _____

PARTE DE APUNTA

**SOCIEDAD ESPAÑOLA
DE
AUTORES LÍRICOS**
(SOCIEDAD GENERAL DE AUTORES DE ESPAÑA)
MADRID

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

ESTE MATERIAL NO SE PUEDE COPIAR, ALQUILAR, PRESTAR NI VENDER
(ES DE LA EXCLUSIVA PROPIEDAD DE ESTA SOCIEDAD.)

A nuestro querido y admirado amigo Emilio Lopez Vidriero.

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

PRELUDIO.

Tpo. de marcha francesa.

Mad^a
Ob.
Cda. Saxt⁺
Plate. Met.
Tutti.

The first system of the prelude consists of two staves. The upper staff is for woodwinds (Madrera, Oboe, and Clarinet in B-flat) and the lower staff is for piano accompaniment. The music is in 3/4 time and begins with a series of chords and rhythmic patterns characteristic of a French march. The tempo is marked 'Tutti'.

The second system continues the musical theme from the first system, maintaining the same instrumentation and tempo. It features a mix of chords and melodic lines.

The third system of the prelude shows further development of the musical material, with more complex harmonic structures and rhythmic variations.

The fourth and final system of the prelude concludes the piece with a series of chords and a final melodic flourish.

First system of musical notation, consisting of a treble and bass staff. The music features a series of chords and melodic lines, with some notes marked with a '7' indicating a fingering.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, showing a continuation of the musical themes.

Fourth system of musical notation, featuring a dynamic marking of *ff* (fortissimo) and a *tramu* (trill) marking above a note in the treble staff.

Fifth system of musical notation, concluding the page with a dynamic marking of *ff* and a *8va* (octave) marking above a note in the treble staff. The system ends with several chords in the bass staff.

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

5

Nº 1 = Un tenor, y varias voces de hombre (dentro)

Andante.

Fag. f
Cello. f
C.B.
Tbal.

Cd.
p
1
Clar.
Tbn. 1º

Tptas. f
Tpas. f
Saxf.
Fila. Ob.
Cts.
Tbnes.

Mad. 1º
Mad. 2º

Telón
Met.
Tbn.
Cd. 2º p
Tbal.

8^a

Tenor. (dentro)

Es el can — to del for —

Tutti. *p* **3** *p* Cd^a Clt² Fag.

— za — do tris — te que — ja — de do — lor —

Tpa. Tpa 2^a

{ Salen los personajes que marca el libro y hablan.

por — que tie — ne la a — mar — gu — ra — deu — na vi — da —

Flt² con la voz.

— sin a — mor — Coro. } Vi — vir sin a — mor des —

Des — ti — no —

pp Pizz. Tptas. **4** Met.

- li - no cru - el la vi - da no es vi - da sin u - na mu -

cru - - el so - lo sin u - na mu - -

Ob.
Cite
Fag

Tenor (solo)

- jer.
- jer.

Tris - te que - ja -

Sax: 2^a
Cello.

5

- de do - - - - - lor - - - - - ; Ay! - - - - -

1^{er} Tiempo.

6

p Sord^o {Tptas.
Thon^{3^a} {Tbnes.

(libro) (Una voz dentro)

Ninón, Ay! = ¿Que pasa? Nada; a uno que le han dado una bofetada, por desafinar!

Rególez.

Mad^a
Sax^o

pp

Tpas.

Cello.
C. Bajo.

p (trem) *ppp*

Tbal.

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

Nº 2 = (A)

Mad^a Cd^a Tutti.

Sax^{to} f Met. ff

Faq: Cello.

C.B. Tbal.

The musical score is written for piano and includes parts for strings (Violins, Violas, Cellos, Double Basses), woodwinds (Saxophone, Clarinet, Bassoon, Trombone, Trumpet), and percussion (Metronome). The score is in 6/8 time and includes various dynamics (f, ff) and performance instructions (Tutti, Mad^a, Cd^a, Sax^{to}, Met., ff). The score is divided into five systems, each with a grand staff (treble and bass clefs). The first system includes a box labeled '1' and a dashed line labeled '8^a'.

con 8^a

2

Saxfs.

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom in bass clef. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many beamed notes and rests. A box with the number '2' is located in the first measure of the top staff. The word 'Saxfs.' is written above the second measure of the bottom staff.

con 8^a

con 8^a
Mad^a

B^e

Detailed description: This system contains the third and fourth staves of music. The top staff is in treble clef and the bottom in bass clef. The key signature has one sharp (F#). The music continues with complex rhythmic patterns. A dashed line above the top staff indicates a continuation of the *con 8^a* dynamic. The word 'Mad^a' is written above the top staff in the fourth measure. The letter 'B^e' is written below the bottom staff in the second measure.

con 8^a

3

Detailed description: This system contains the fifth and sixth staves of music. The top staff is in treble clef and the bottom in bass clef. The key signature has one sharp (F#). The music continues with complex rhythmic patterns. A box with the number '3' is located in the second measure of the top staff. A dashed line above the top staff indicates a continuation of the *con 8^a* dynamic.

8^a

Detailed description: This system contains the seventh and eighth staves of music. The top staff is in treble clef and the bottom in bass clef. The key signature has one sharp (F#). The music continues with complex rhythmic patterns. The dynamic marking '8^a' is written above the top staff in the fourth measure.

8^a

4

ff

Detailed description: This system contains the ninth and tenth staves of music. The top staff is in treble clef and the bottom in bass clef. The key signature has one sharp (F#). The music continues with complex rhythmic patterns. A box with the number '4' is located in the second measure of the top staff. The dynamic marking '*ff*' is written above the top staff in the third measure.

Ataca.

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

Nº 2 = B . Pescadora , Pescador , Vicetiples y Voz dentro.

Tpo. de Blues.

Introduction for 'Tpo. de Blues'. The score is in G major and 4/4 time. It features a piano accompaniment with a strong blues feel. Dynamics include *f* (forte) and *Mad^a Cd^a Tpta.* (Mandolin, Clarinet, Trumpet). The instruction *Tutti (sin B²)* is present.

Pescador.

Musical score for the character 'Pescador'. The vocal line includes the lyrics: *Per-las de Cey-lán — que pá-li-das*. The piano accompaniment includes the instruction *poco rit.* (poco ritardando) and *pp muy expresivo.* (pianissimo, very expressive). A first ending bracket labeled '1' is shown. The tempo changes to *a tempo.* The instrument list includes *Sax:1^o* (Saxophone 1st).

son — y que ondas es — tán.

Pes-ca-dor de per-las quie-ro ser

Continuation of the musical score for 'Pescador'. The vocal line includes the lyrics: *Pes-ca-dor de per-las quie-ro ser*. The piano accompaniment includes the instruction *Ob.* (Oboe) and *Sax2^o* (Saxophone 2nd). A triplet of eighth notes is marked with a '3' and a 'y' below it. The instrument list also includes *Fila.* (Flute) and *Fila.* (Flute).

Pescadora.

voy al mar sin mie-doa su po-der. Y la mu-jer — se que-da lle-na de do-

Musical score for the character 'Pescadora'. The vocal line includes the lyrics: *voy al mar sin mie-doa su po-der. Y la mu-jer — se que-da lle-na de do-*. The piano accompaniment includes the instruction *m^o cantando.* (mezzo-forte, singing). A second ending bracket labeled '2' is shown. The instrument list includes *Fila.* (Flute), *Cite* (Clarinet), *Cd^a* (Clarinet), *Saxf² Tpas.* (Saxophone 2nd, Trumpets), and *C.B.* (Cello/Bass).

C.B.

Pescador.

lor — yes por-que te-me-al pes-ca — dor per — der. ; Per-las de Cey.

Sax:1^o *p* expres: (como antes)

Tptas. *p*

Tbal.

Pescadora.

làn — que pà-li-das son — y que ondas es — tán. — Cuan — do

Mad^a Cd^a

Sax:1^o Tbn:1^o

poco rall: *a tempo.* *rall:* *ten.* *a tempo.*

mia-man-te se vá pien — so si no vol-ve-rá. Cey-làn Cey-làn tu

Sax:1^o

poco rall: *a tempo.* *rall:* *ten.* *a tempo.*

mara zul de que mu-jer el llan-to re-co-gió que el sol des-puès le

Sax:2^o *sigue.*

Pescador.

diò su luz yel llan-toa-quel en per-las con-vir-tiò. De la mu-ger que

Clar.

v. 1st 5

Pescadora.

jun-toal mar llo - roun a - mor que no lo-gròol - vi - dar. Cey.

Mad^a p

Todas.

- lán Cey-lán que ten-ta-ción tus per - las son. Cey.

Saxf^{ts}

Tbn 3^o Tbal.

- lán Cey-lán tu mar a-zul de que mu-ger el llan-to re-co-giò queel

6 pp Tpas. (sigue)

Pescador.

sol des_pués le diò su luz yel llan - toa - quel en per - las con - vir - tió. De

Fla. Ob.

p

rall:

la mu - jer que jun - toal mar sus pe - nas fuéa llo.

Saxf²

rall:

v. 12^a

B²

Pescadora.

- rar. Cey - lán Cey - lán que ten - ta - ción tus

pp

rall:

(Baile.)

lin - das per - las son

Tbn¹

rall:

ff

8 Tutti.

Más movido.

Tbol.

(N^o 2 - B)

(Una voz de Baritono dentro)

Cey — lán Cey — lán tu

mar a - zul de que mu - jer el llan - to re - co - gió que el

sol des - pués le dió su luz y el llan - toa - quel en

(sigue como antes)

rall:

per - las con - vir - tió. De la mu - jer que jun - to al mar sus pe - nas fue a llo -

rall:

rall:

Pescadoras y Pescadores.

- rar — Cey - lán Cey - lán que ten - ta - ción tus lin - das per - las

pp 10 *rall:*

Pescadora y Pescador. (Solos)

pp

son. Per - las de Cey - lán — que pa - li - das son — y que hon - das es - tán —

Menos. *a tempo.* *Mad^o Vlnes*

Sax: 1^o *Tpas.* *Tb^{nes}.*

11 *Sax: 2^o Fag.* *Sax: 1^o* *Met.* *ff Tutti.*

pp

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

Nº 3 = NINÓN y ORENCIO.

Ninón.

Tpo. de Fox-trot.

Mad^o

fag. Tbon.

Saxf^s

Pizz.

Tbal. C.B.

fo.

En Pa - ris en -

- can - ta - dor con be - sar se pa - ga ya el a - mor en Pa - ris es

Flta. 8^a

Ob.

Met.

Pizz.

Met.

Orencio.

el pla - cer flor de a - le - gri - a que da la mu - jer y du - ra un di - a. En Pa - ris no hay

Met.

Tbal.

que gas - tar el a - mor se sue - le re - ga - lar pe - roes. loy pa -

Ob.

Saxf^s

Fltas. Vlns.

Ella.

-gan-do-a-qui el pri-mer be-so que te di! ¡Vol-ve-re-mos aa-quel

Met. Cd^a

1 f

El.

dan-cing don-de tan-to dis-fru-tè. Ya pa-gar diez mil fac-

Ob. Saxf^s

p Met. f

Ella.

-tu-ras que yo nun-ca más ol-vi-da-rè. El dan-cing es

Flt^a Vlin 1^o Ob.
Sax 1^o

Cantabile. f

Cello.

- la fri-vo-li-dad ————— y en lo que ves —————

Tptas. f

Clar. Sax:

nohay na - da ver - dad. Se mien - te ar - dor

Tptas. Met.

se fin - ge pla - cer sin dar a - mor y sin pen -

Tpta. Met.

- sar y sin que - rer. Ella. El. Re - ir y be -

El dan - cing es

Cda. Tpta. Sax. 1º Clar. 2 Tutti. Tbal.

- ber go - zar sin te - mor sen - tir la mu -

do - ra - dai - lu - sion aun - que al pa - gar

-jer al ir a be - sar que pa - sael a -
 la con - su - mi - cion re - ne - ga - ras.

Ob. Sax: 1^o Concertino.

p

unis:
 -mor con su di - vi - na li - ber - tad. El dan - cing es
 de

F^{ta} Vlns.

p Tpta.
 Cello

Ob. Sax:

(Mutación)

la fri - vo - li - dad

Mad^o

Saxfs

Met.

Cello.
 C.B.

Baile de claquet.

Met.

Mad^o

Saxf² Cds. Pizz.

3

Ruido.

Fla. Fla. Ob.

f arco

This system contains two staves. The top staff is for Flute (Fla.) and Oboe (Ob.), with notes and slurs. The bottom staff is for piano accompaniment, starting with a forte (*f*) dynamic and the instruction 'arco'. The music is in a key with two flats and a 3/4 time signature.

(como antes)

f

This system shows piano accompaniment. The instruction '(como antes)' is written above the first few measures. A forte (*f*) dynamic is indicated at the end of the system.

Mad^a Sax:

Met.

This system features a staff for Madam Saxophone (Mad^a Sax:) and a metronome (Met.) symbol. The piano accompaniment continues below.

Tbal.

This system is dedicated to the Trombone (Tbal.) part, showing melodic lines and slurs.

Vicetiples.

f El Dan-zing es la fri.vo.li - dad

Fla. con 8^{va}

Vln^{es} Tpas.

ff Ob. Saxfs Tpas.

4

Ruido. Tbal.

This system contains a vocal line with the lyrics 'El Dan-zing es la fri.vo.li - dad'. Below the vocal line are staves for Flute (Fla.), Violins (Vln^{es}), Trombones (Tpas.), Oboe (Ob.), Saxophones (Saxfs), and Trombones (Tpas.). Dynamics include *f* and *ff*. A box with the number '4' is present. The bottom staff includes 'Ruido. Tbal.' and a triplet of notes.

— yen lo que ves nohay na_da ver_dad se mien_tear_

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a long note on 'yen lo que ves' followed by a melodic phrase for 'nohay na_da ver_dad' and 'se mien_tear_'. The piano accompaniment consists of chords and moving lines in both hands, with a 'p' dynamic marking.

_dor se fin_je pla_cer sin dar a_mor y sin pen_

The second system continues the vocal and piano parts. The vocal line has 'se fin_je pla_cer' and 'sin dar a_mor y sin pen_'. The piano accompaniment includes a 'con8va' marking above the vocal line and continues with harmonic support.

_sar y sin que_rer

The third system shows the vocal line with '_sar y sin que_rer'. The piano accompaniment features a '5 Tutti.' marking in a box, indicating a change in texture or dynamics.

The fourth system is primarily piano accompaniment, showing the continuation of the harmonic structure with various chord voicings and melodic fragments.

Ob. Sax. Concertino. Vivo. (rota) p

The fifth system introduces woodwinds. The top staff is for Oboe and Saxophone, marked 'Ob. Sax.' and 'Concertino.' with a 'Vivo.' tempo change. The piano accompaniment is marked '(rota) p'.

ff

The sixth system is primarily piano accompaniment, ending with a 'ff' (fortissimo) dynamic marking.

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

Nº 4 - Srta. KODAK y 10 Srtas (2^{as} triples.)

Tpo. de Fox (Moderato)

con 8^a

f Tutti.

Fila.

Srta. Kodak.

Si un hom-bre me a-gra-da por-que su mi-ra-da en el al-ma me cla-vó

Fila 8^a

Ob. Saxf^s Met. Saxf^s Met.

Ruido.

yal e-na-mo-rar-le se me mues-traes-qui-vo tra-to de en-fa-car-lo con el ob-je-ti-vo

Fila Tpta. Ob. Clar. Tbn^s Tpt^s.

El cli-chè re-ve-lo por-que es un con-sue-lo al a-mor que des-per-tó.

Fila. Met.

ver sur-gir lai-mà-gen an-te mi del hom-brea-quel que me gus-tò.

Tutti.

Yal be-sar-le con ar-dor me fi-gu-ro que sua-mor es mi-o...!

Ob. Fltas. Tpa. Tbnos. rall:

Todas. a tpo.

VEDETTE El cli-chè re-ve-lo por-quees un con.sue-lo al a-mor que des-per-tò!...

(1) El cli-chè re-ve-lo por-quees un con.sue-lo al a-mor que des-per-tò!...

a tpo

Srta. Kodak.

ver sur-gir lai-mà-gen an-te mi del hom-brea-quel que me gus-tò. Es us-

ver sur-gir lai-mà-gen an-te mi del hom-brea-quel que me gus-tò. A- quies-

Tutti. Ob. Saxf^s p Cello.

(1) La 1ª letra para cuando se dice el número en el primer acto.
La 2ª letra para el intermedio fotográfico del 2º acto.

- ted _____ el se- ñor que mea - gra _____ da. _____ Me rin -
 - tà _____ el se- ñor que mea - gra _____ da. _____ Me rin -

F^{te} *sigue F^{te}*

2

- dió _____ con suar-dien-te mi - ra _____ da! _____ Voy aha -
 - dió _____ con suar-dien-te mi - ra _____ da! _____ Aho-raal

dolce.

- cer _____ leu - na fo - to-gra - fi _____ a _____ mi - re -
 ver _____ seen la fo - to-gra - fi _____ a _____ de pla -

Tpla.

Todas.

- me _____ con ca-ri - ñoy son - ri _____ a _____ ¡ Ri - a! Es us -
 - cer _____ ya - le - gri - a son - ri _____ a _____ ¡ Ri - a!

Tutti.

3 *f*

ted el mas gua-poen la sa la ya se

Srta. Kodak.

ve que nin-gu - no lei - gua - la De - je -
Leen - fo -

- me que leen-fo-queun mo - men - to - ; Que - toa -
- que y des.dehoy se - ra mi - o - ; Mi - o -

(le retrata)

(Habla)

Muchas gracias por su amabi- Ya ve - ra va a sa - lir tré yo li
- lidad. Ay se - ñor es us - ted tré yo li

Ob. Sax^s p Cello. Cd^e Tpta. Mad^a

con 8ª

f Tutti. *(como antes)*

En la fi-la quin-ta no se me des-pin-ta ten-go youn ad-mi-ra - dor ———

con 8ª

yaeshombre ma-du - ro yha de ser-le-gra-to sa-lir he-choun po-llo si leha-goun re-tra-to.

Yes te del pa-si - llo de-be ser un pi - llo yun ga-lán con-quis-ta - dor...

Voy a re-tra-lar-le por te-ner al-gún re-cuer-do de sua-mor!

Tbal.

(Evolución)

5 Tutti.

Todas. Es us -

6

- ted — el mas gua-po en la sa — la — ya se

(como antes)

Srta. kodak.

vé — que nin-gu-no lei — qua — la. De — je —
Leen — fo —

p

- me — que leen-fo — que un mo — men — to! Que — toa —
- que — y des-de hoy se — rá mi — o! ; Mi — o!

si. ; Ya ve — rá — vaa sa — lir trè yo — li —
; si! ; Ay se — ñor! — es us-ted trè yo — li —

f *p* *ff* Tutti.

MUJERES DE FUEGO

Fantasia cómico-lírica; en dos actos

Letra de

Música de

E. G. del Castillo y Muñoz Román

FRANCISCO ALONSO

Nº 5 = BEATRIZ, TEODORO y Vicetiples.

Tpas. en escena.

Moderado.

ff

rall: molto.

Cello

C.B.

Tbal.

v a tpo.

rall:

(en orquesta)

Tbal.

Sordinas.

1 a tpo. Fag. Cello.

Citas.

C.B.

Mutación

Tpo. de Marcha francesa.

ff Tutti.

Tpas. Tbnos.

Tbal. (trém)

Beatriz.

Le rue - goaus.ted que me di - ga - por - que de - jôa los de -

Cds Saxfs
Clts
Mads
Tpas.

2

f *p*

- más. — Yo soy tan so - lou - nea - mi - ga yes ton - to que si - ga vi - nien - do de -

Ob.
Tpas.
Tpta.

f *p*

Teodoro.

Beatriz.

- trás. — La ca - za no mee.na - mo - ra — ja - más se - ré ca - za - dor. * — Com.

Fte. V. 1as
Tbal.

f *p*

Teodoro.

- pren - daus.ted que noes ho - ra — de ha - blar de co - sas dea - mor... El

Met.

3

p *p#*

zo - rro se ha es - ca - bu - lli - do - bur - lan - do al à - gil le - brel - que -

Sax³ Tptas.

- de - mos so - los los dos en tan - to en tro - pel no le - jos de a - qui to - dos co - rren tras

Tptas.

Beatriz.

èl con sua - le - grea - la - li! ; A - la - li! ; A - la - li!

V. 1² Ob. Cltes. Sax: f Tpas. Cello. Met. Caja.

Es el to - que deem - pe - zar la ca - ce - ri - a ; A - la -

Ob.

- li! ; A - la - li! triun - fa - dor so - nar de

Tbon.2
Fta.
Sax: 1º
Tbnos.

trom - pas y la - dri - dos de jau - ri - a. ; A - la -

Teodoro.

Mad.2
ff Met.
Met.
f (como antes)
Tbal.

- li! ; A - la - li! que nos lla - man con su

6

lo - caal - ga - ra - bi - a ; A - la - li! ; A - la -

Bea y Teo:

Ob.
Tbon.1

- li! ————— Es un can - to de vic - to - ria pa - ra mi

Beat:

Met.

Tptas.

Tbal.

Tbal. y Caja.

(Van iniciando el mutis cómicamente.)

con *8^a*

ff Tutti y Ruido 7

loca.

con *8^a*

Bea y Teo:

Es un can - to de vic - to - ria pa - ra

loca.

Ella:

Mutación.

mi

Tutti. *ff*

Tpas. 8 (en escena)

VI^a Cello. C.B.

Tbal.

rall:

a tpo.

a tpo.

Fla. Ob. Vlnes.

rall:

Sax: 2^o Faq:

cits. *ff* Tpas.

Caja. *p.*

rall:

a tpo.

p.

(Baile.)

a tpo.

con 8^a

rall:

Tbnes.

Saxf^s 9 *ff*

Tbal.

con 8^a

loco.

con 82

Musical notation for the first system, featuring piano accompaniment with chords and eighth notes.

Musical notation for the second system, including a measure marked '10' and a 'Plato.' instruction.

Musical notation for the third system, with instrument labels 'Tpas.', 'Tbnes.', 'Clt's Saxf', and 'Cd'.

Musical notation for the fourth system, starting with a measure marked '11' and including 'Met.' and 'Plato.' instructions.

Musical notation for the fifth system, including 'Met.', 'Saxf', and 'Plato.' instructions.

Musical notation for the sixth system, including '(como antes)', 'Vlnes Tpas.', and 'Plato.' instructions.

Todas.

Tpas. en escena. ¡ A - la - li ! ———— ¡ A - la - li ! ———— que nos

Mad^o Cór^o

12 *ff Sax^{os} Met.*

Tbol. B^o

lla - ma con su lo - caal - ga - ra - bi — a ———— ¡ A - la - li ! ————

con^{do}

——— ¡ A - la - li ! ———— ¡ es un can - to de vic - to - ria pa - ra

con^{do} *loco.*

13

mi!

Tutti *ff* **14**

tr^{am}

B^o

tr^{am} *ff*

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de
E. G. del Castillo y Muñoz Román

Música de
FRANCISCO ALONSO

Nº 6 = CALIXTA (Vedette) y 2^{as} Tiples, Chulas comunistas.

Tpo. de Schotis.

Musical score for piano introduction. The score is in 2/4 time and features a key signature of three flats (B-flat major). The upper staff contains a melodic line with various ornaments and dynamics, including *f* and *p gracioso*. The lower staff provides harmonic accompaniment with chords and bass lines.

Continuation of the piano introduction. The melodic line continues with a triplet figure and a dynamic marking of *f*. The accompaniment remains consistent with the previous system.

Calixta.

Vocal line for Calixta. The lyrics are: "Soy la chu - la ro - ja co - mo mi man - tón". The score includes accompaniment for various instruments: Cd^a. Ob., Fl^a 3^a, Sax: 1^o, Sax: 2^o, Tpa., B^o, and Tbal. Dynamics include *f* and *ff*.

Chulas.

Vocal line for Chulas. The lyrics are: "yar - mo don - de lle - go la re - vo - lu - ción. Y con mu - cha ra -". The score includes accompaniment for various instruments: Cd^a. Ob., Fl^a 3^a, Sax: 1^o, Sax: 2^o, Tpa., B^o, and Tbal. Dynamics include *f* and *Met.*

Calix:

Na - da de re - par - tos de la pro - pie - dad. Que re - zón.

Cd^a Mad^a (como antes)

- par. ten los hom - bres yo pi - do a ver si un ma - ri - do me lle - gaa to - car.

Mad^a 3 3

Banjo. Xilóf: p

Tbal.

Chulas.

Hay que implan. tar des. de hoy mis. mo en a. mor el co. mu. nis. mo.

Tptas. Saxfs. f (como antes)

Tb^{nes}.

Calix:

Co. mo me lla. mo Ca. tix - ta que lo im. plan. to yo

Fltas tr. Met. 3

Caja. Plato.

Cholas.

Na - da de re - par - tos de la pro - pie - dad que re -

3 *ff*

Calix:

- par - tan los hom - bres yo pi - do a ver si un ma - ri - do me lle - gaa to - car. Aun - que se que ha bra en vi

Ob.
p Clar.
Fag. b.
Tpas.

poco rall.

- dio - sas que mur - mu - ren al pa - sar. ¡ An - da Ca - lix - ta, que lis - ta fue al ha -

poco rall.
4
Cello.
C.B.
Tbal.
Clts.
Saxf.
Cd.
Met.
Banjo.
mf

- cer - se co - mu - nis - ta en el a - mor. Hoy va que chu - tay dis - fru - ta por es.

Ob.
Tpla.
Tbon 2.
Tbon 1.
(como antes)

tu - ta seis ma - nús a cual me - jor. Lis - ta que fue la Ca - lix - ta que es la

Flta con^{do}
Ob.
5 Banjo.

chu - la con más vis - ta de Ma - dri y que en la ho - ra del re - par - to tan - ta ma - ña yo me di que me to -

con^{do}
Saxft
Clt^s
Clt^s
affrett^o
rall:
affrett^o
rall:

ca - ron los hom - bres a - mi.

Ob. A
Cda
Tpas.
ff Met.
Cello.
6
f (como antes)
p gracioso
C.B.

Todas.

An-da Ca-lix-ta que lis-ta fué al ha-cer se co-munista en el a - mor.

ff Met. 7 ff Tutti. 3

Ob. 3

Ob: --- * Ob: --- *

Hoy va que chu-la y dis-fru-ta por as-tu-ta seis ma-nus a cual me-jor.

Calix:

Lis-ta que fué la Ca-lis-ta que es la chu-la con más vis-ta de Ma-dri. Y que en

8 Clie

laho-ra del re-par-to tan-ta ma-ña yo me di, que me to-ca-ron los hom-bres a - mi.

affrett^o a tpo. rall: 3

Ob. 3

ff Tutti.

affrett^o a tpo. rall: Cd^a Tptas.

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

Nº 7 = Final del Acto Iº - Mujeres de fuego Primeras Triples y segundas.

Tpo. de Vals, muy moderado.

Mad^o Vlnes.
Saxf^o Tptas.
ff
Tutti.

Mujer 1ª

Ju - gue — te de pla - cer — a - mor — he de ins - pi -

Saxf^o
p
Vlnes

rar — Mu - jer — sin ser mu - jer ja - más — he de go -

Vlnes.
Tptas. Ob.
poco acel:

Mujer 2ª

- zar y nun — cahe de que - rer — Ten - dré — que son - re -

Fila 8ª
Vlnes 1ª
a lpo.

ir _____ fin_gir _____ ar_dor dea_mor _____

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 has lyrics: "ir _____ fin_gir _____ ar_dor dea_mor _____". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic line. A "Tbn 1º" part is indicated in the bass clef staff.

tal vez _____ por e_so si doy _____ un be_so mea_mar _____ ga' su sa _____

Madº ----- Madº ----- Concertino.

Cltº acel: Sax:

The second system continues the vocal line with lyrics: "tal vez _____ por e_so si doy _____ un be_so mea_mar _____ ga' su sa _____". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic line. Woodwind parts are indicated: "Cltº" (Clarinete), "acel:" (Acordeón), and "Sax:" (Saxofón). The tempo marking "Concertino." is present. A "Madº" (Mandolina) part is also indicated with dashed lines.

Todas.

bor _____ Que so_mos mu_ñe_qui _____ tas dei _____ lu_sión _____ y se nos fa_bri.

Flta Ob. Cello. Tbn 1º Tptas.

The third system continues the vocal line with lyrics: "bor _____ Que so_mos mu_ñe_qui _____ tas dei _____ lu_sión _____ y se nos fa_bri.". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic line. Woodwind parts are indicated: "Flta" (Flauta), "Ob." (Oboe), "Cello." (Cello), "Tbn 1º" (Trombón), and "Tptas." (Trompas).

Mujer 1ª

co sin co ra zón _____ Nos lla_man mu_je_res de

Mujer 2ª

Nos lla_man mu_je_res de

Vines 2

The fourth system features two vocal lines. The first vocal line is labeled "Mujer 1ª" and has lyrics: "co sin co ra zón _____ Nos lla_man mu_je_res de". The second vocal line is labeled "Mujer 2ª" and has lyrics: "Nos lla_man mu_je_res de". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic line. A "Vines" part is indicated in the bass clef staff, with a circled number "2" next to it.

fue - go sa - be - mos a - mor en - cen - der y

fue - go por - que se - rá sa - be - mos a - mor en - cen - der y

Fl² Fl¹

Tbn.

acel:

de e - sai - lu - sión que ins - pi - ra - mos des - pués nos bur - la - mos co - mou - na mu -

de e - sai - lu - sión que ins - pi - ra - mos nos bur - la - mos sin que -

ligado. accel: Tbn^{es} Tpta. Tbn^{es} Tpta.

Reb: * Reb: *

a tpo. Todas.

- jer Nos lla - man mu - je - res de fue - go y el

- rer Nos lla - man mu - je - res de fue - go por la i - lu - sión y el

Fl² Fl¹

a tpo.

Muñecas 1ª y 2ª

fue - go ja - más nos pren - dio Mo - de - los de co - que - te -

Tptas. Tbn.

- ri - a que el hom - bre mis - mo fa - bri - có y lue - go en sus re - des ca -

poco rit.

Flto 2ª

Vlins Saxf 2ª

poco rit.

- yó Ah!

Allegro no mucho.

Tptas. pp Tutti. 3 f Fag: Cello. C.B. Met.

Tbal. Caja.

Cts Tpas.

Mutación (Aparece la fabrica de mujeres.)

First system of musical notation for 'Mutación'. It consists of a grand staff with treble and bass clefs. The music is in a minor key. The first measure has a piano (*p*) dynamic marking. The second measure has a crescendo (*cres:*) marking. Below the bass staff, the instruction '(sigue trém)' is written.

Second system of musical notation for 'Mutación'. It continues the grand staff from the first system. The instruction 'con 8ª' is written above the treble staff.

Third system of musical notation for 'Mutación'. It continues the grand staff with more complex rhythmic patterns in both hands.

Fourth system of musical notation for 'Mutación'. It continues the grand staff, featuring dense chordal textures in the right hand.

Tiempo de Charles (Mod^{to}) Van saliendo las mujeres por las máquinas.

Musical score for 'Tiempo de Charles'. It is in 4/4 time and features a complex, syncopated melody. The score includes various instrument markings: 'Ob.' (Oboe), 'Flas.' (Flute), 'Cdª Saxª' (Clarinet/Saxophone), and 'Cit. Met.' (Cymbal/Drum). Percussion markings include 'Plato.' (Cymbal) and 'Ruido.' (Noise). A box containing the number '4' is placed above the first measure.

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

Second system of musical notation, continuing the piece with similar rhythmic patterns.

Third system of musical notation, showing a continuation of the melodic and harmonic lines.

Fourth system of musical notation, featuring a treble and bass clef with various notes and rests.

Fifth system of musical notation, continuing the piece with similar rhythmic patterns.

Sixth system of musical notation, including performance instructions such as *Tutti (sin fl^{tes})*, *Met.*, *Mad²*, and *B²*.

Musical score system 1. The system consists of two staves. The upper staff contains a melodic line with eighth notes and rests, marked with accents (^) and a 'Met.' (Metronome) symbol. The lower staff contains a bass line with chords and eighth notes, also marked with accents (^) and a 'Met.' symbol. Instrument labels include 'Saxfs' (Saxophones) at the top right, 'Clt.' (Clarinets), 'VI' (Violins), 'Cello', and 'Fag.' (Bassoon) in the middle right, and 'C.B.' (Cymbals) at the bottom right.

Musical score system 2. The system consists of two staves. The upper staff continues the melodic line with eighth notes and rests, marked with accents (^) and a 'Met.' symbol. The lower staff continues the bass line with chords and eighth notes, marked with accents (^) and a 'Met.' symbol. A box containing the number '5' is located at the beginning of the system. Instrument labels include 'Mad' (Mandolins) and 'Vl'ns.' (Violins) at the top right.

Musical score system 3. The system consists of two staves. The upper staff continues the melodic line with eighth notes and rests, marked with accents (^) and a 'Met.' symbol. The lower staff continues the bass line with chords and eighth notes, marked with accents (^) and a 'Met.' symbol.

Musical score system 4. The system consists of two staves. The upper staff continues the melodic line with eighth notes and rests, marked with accents (^) and a 'Met.' symbol. The lower staff continues the bass line with chords and eighth notes, marked with accents (^) and a 'Met.' symbol. Instrument labels include 'Tpta.' (Trumpets) in the middle, and 'Clt.' (Clarinets), 'Tutti', and 'V' (Violins) at the bottom.

Musical score system 5. The system consists of two staves. The upper staff continues the melodic line with eighth notes and rests, marked with accents (^) and a 'Met.' symbol. The lower staff continues the bass line with chords and eighth notes, marked with accents (^) and a 'Met.' symbol. Instrument labels include 'Tbn.' (Trombones) at the top left and 'Tutti' at the bottom right.

Musical score system 6. The system consists of two staves. The upper staff continues the melodic line with eighth notes and rests, marked with accents (^) and a 'Met.' symbol. The lower staff continues the bass line with chords and eighth notes, marked with accents (^) and a 'Met.' symbol. Instrument labels include 'Tbn.' (Trombones) at the top left and 'Tutti' at the bottom right.

Vedettes y
1^{er} Tiples.

Ju — que — te soy —

Viceliples.

Ju — que — te de pla — cer —

que da pla — cer — del que — rer —

a — mor — he de ins pi — rar — Mu — jer — sin ser mu — jer ja — mas —

— no he de sa — ber pues no soy mu — jer. Noa — pren —

— he de go — zar y nun — ca he de que — rer — ten — dre — que son — re —

- di lo quees da - lor so lo

- ir fin - gir ar - dor dea - mor tal vez

se re - ir men - tir fin gir a - mor Todas. Nos

- pore - so si doy un be - so mea - mar ga su sa - bor

lla - man mu - je - res de fue - go sa - be - mos a - mor en - cen -

Tpo. de Charles. (mas vivo.)

7 (como antes)

- der. Y dee - sai - lu - sion queins - pi - ra - mos des - pués nos bur -

- la - mos co - mou - na mu - jer. Mu - je - res mu - je - res de fue - gò

yel fue - go ja - más nos pren - dió — que a - ca - so el hom - bre sin que - rer

pensando so - lo en el pla - cer po - ner - nos el al - ma ol - vi - do. Mu - jer que nun - ca a -

Telón.

Vivo.

- mor sin — tió —

MUJERES DE FUEGO


Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

PRELUDIO del 2º Acto a la  del Nº 3

Nº 8 = Vedette, 1º Tiples y Vicetiples.

Bien moderado.

f Tutti.

Vedette.

To - ma mi ma - ta de pe - lo, chi - qui - llo! to - ma - la sie - tu con - sue - lo, pe - ro no me ha - gas cos -

1 *p* Madº Tpas.
Cºº

Vln 1º Saxfº

mf

Ob.

- qui - llas, tu - nan - te por - que des - pués me des - ve - lo Cuando ca - ri - cias mi pe - lo, chi - qui - llo!

V. 1º Saxfº

Tblas.

Tbnes

Tbal.

p

nu-bla mis o - jos un ve - lo, y sus - pi - ran - do te pi - do un beso cen - di - do que cal - me mian.

Ob. *pi^{mo} g^o*
Sax: 1^o

... he - lo. ¡ Ay! que pe - re - za ten - go pa - ra pei - nar - me pa - ra pei -

ca^a Muy apasionado.

Tpl. *ca^a*
Sax:

nar me ... La mis - ma que sen - ti - a al le - van - tar - me al le - van -

Tpl. 3
Sax: 3

lar me. ¡ Ay! Quien ten - drá la cul - pa yo no lo sé, yo no lo

Met. 3

sé De be ser por lo mu - cho que yo so - ñe que yo so.

Fla.
Ob.

Tiples.
- ñe To - ma mi ma - ta de pe - lo ; chi - qui - llo! To - ma - la sies tu con -

mf

4 *mf Tutti (sin B^o)*

Tbal.

- sue.lo pe - ro no me ha gas cos - qui - llas, lu - nan - te por - que des - pués me des - ve.lo.

Tptas.

Cuan - do a - ca - ri - cias mi pe - lo ; chi - qui - llo! nu - bla mis o - jos un ve - lo

Tptas.

y sus_pirando te pi-do un be-soen cen-di-do que cal-me mian-he-lo. ; So.

Vedette.
Vlns
Sax:

Muy apasionado.

ne que mea-ca-ri-cia-ba sen-

Muy apasionado.

Tbnes

li que mees-tre me-ci-a yal

ver que to-da tem-bla-ba jun-

- to su bo - cea la mi - a. A - no - che mi pe

Ob.

The first system of the score features a vocal line with lyrics and a piano accompaniment. The piano part includes an Oboe (Ob.) line with triplets and a piano line with triplets and a circled number '6' in a box.

lo se des.tren - za - ba y en el

The second system continues the vocal line and piano accompaniment. The piano part features triplets in both the upper and lower staves.

sus ma - nos hun - di - a. So - ñe

F² 88
Ob.

Sax.

The third system includes a vocal line and piano accompaniment. It also features a Saxophone (Sax.) line and an Oboe (Ob.) line with a dynamic marking of *f*² 88.

que me des.ma - ya - ba ; Ma - dre mi - a la de co. sas que a. no. che so - ñe.....

loco

Tpta.

Tbnes.

Tbal.

The fourth system concludes the vocal line and piano accompaniment. It includes parts for Trumpets (Tpta.), Trombones (Tbnes.), and Trombones (Tbal.), with a *loco* marking and a piano dynamic (*p*).

f Tutti.
7

Tiples.
(Boca cerrada)

Sax: como la voz Concertino.
mf

8

Vedette.
So - ñe

— que me des - ma - ya - ba ; Ma - dre mi - a ! la de co - sas que a no - che so - ñe.

ff Tutti.

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

Nº 9 = BEATRIZ, DOROTEO y TEODORO.

Tpo. de Java.

8ª

ff Tutti. Tpas.

8ª

Doroteo. *

Mi - ra - la

1 *p*

Teodoro.

mi - ra - la mi - ra que ma - ji - caes - tá. Co - lo - sal! Co - lo - sal!

8ª

Beatriz.

es e - xac - ta - men - tei - gual. Al mi - rar - me no han no - ta - do na - da ex -

8ª

Fita - Clar.

ff *mp*

- tra - ño ————— pe - ro a - ho - ra si me em - pie - zan a to - car

Flin.

de se - gu - ro que des - cu - bren el en - ga - ño ————— y en tal

V.1º Ob. Sax:1º

ca - so yo no sé que va a pa - sar. ————— Me dá ga - na des - tru - jar - la en

Teod: (entusiasmado)

Clar. Sax:V V.2º

un a - bra - zo ————— por - que ve - o que en ca - mi - sa es tá me.

Tpta. Sax:

Dorot.

Musical score for Dorot's first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "jor Vè con tien-to, que te vaa dar un guan-ta-zo". The piano accompaniment consists of two staves (treble and bass clef). Instrument labels include Flin., Tpla 2ª, Met., Saxf², and Fla Ob.

Teod:

Musical score for Teod's vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "si le to-cas el re-sor-te del pu-dor. ¿Don-de". The piano accompaniment consists of two staves (treble and bass clef). Instrument labels include Tpas. and Flia V. 1ª.

(Ella le dà una bofetada)

Dorot: (tocandola)

Teod:

Dorot: (dolorido)

Beat:

Musical score for Dorot, Teod, and Beat's vocal lines and piano accompaniment. The vocal lines are on a single staff with lyrics: "lo ten-drà? De-be ser a-qui. Ya se la ga-nó. An-da que ga-chi. Es-tea-bu-sa de quees.toy a-". The piano accompaniment consists of two staves (treble and bass clef). Instrument labels include Met. and f Cde Clis. A box with the number "3" is present in the piano part.

(Ellos intentan tocarla)

Teod:

Musical score for Teod's vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "- si. La de tor-tas que me va a re-ar a". The piano accompaniment consists of two staves (treble and bass clef). Instrument labels include Madª, Met. Saxf², Cello c.B., Sax: Bª, and Flia Ob. V. 1ª.

Beat:

Ellos.

mi. To-que me el re-sor-te pa-rae-na-mo-rar. Voy à ver si a-cier-to don-de hay que to-car.

Tpta. fta con 8^a Ob. cres: Fag: C.B. Tbal.

Beat:

An da! bus-ca-me el bo-ton don-de

8^a p Tbon. Tpta. 3

Teod:

lae-mo-ción es-tá. Mi ra! quear-do de pa.

8^a f²

Dorot:

Los dos.

-sion. Va-ya per-fec-ción! Que bar-ba-ri-dad. Son más a-mo-ro-sas y mas vo-lup-

8^a Ob. Saxf^s

Beat:

tuo-sas que las de ver *dad.* *An* *da* *bús-ca-meel bo-tón.*

(como antes)

6 *p*

Cello.
C.B.
Tbal.

Va *mos* *no meha-gas pe-nar.* *Pien*

3

Ellos.

-sa *ques-taes lao-ca-sión. El bo-tón que di-ce le voy a bus-*

con 8ª

Tb^{nes}

-car *y co-mo lo en-cuen-tre no tié sal-va-ción.*

con 8ª

8ª

ff (como antes)

Tbal.

7

8^a 8^a

Red: *

8^a Mad: Xilofón.
Cd^a p Saxf^s Tptas.
8 Ruido.

8^a

8^a Fla.

8^a Ob. Sax:
Cello.
C.B. Tbal.

Beat:

An da bú - ca - meel bo - tón

Dorot.

Dé - ja - me que si no se cae - rá.

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'An da bú - ca - meel bo - tón'. The second staff is another vocal line with lyrics 'Dorot. Dé - ja - me que si no se cae - rá.'. Below these are two staves for piano accompaniment, starting with a box containing the number '9' and a dynamic marking 'p'.

va mos no me ha - gas pe - nar

Teod:

¡Oí - gaus - té la com - pre pa - ra muá.

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'va mos no me ha - gas pe - nar'. The second staff is another vocal line with lyrics 'Teod: ¡Oí - gaus - té la com - pre pa - ra muá.'. Below these are two staves for piano accompaniment, featuring a triplet of eighth notes in the right hand.

Pien sa quees - taes lao - ca - sión.

Los dos.

Suel - te - la que se las ti - ma - rá.

Vivo.

f

Tbnes.

caja.

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics 'Pien sa quees - taes lao - ca - sión.'. The second staff is another vocal line with lyrics 'Los dos. Suel - te - la que se las ti - ma - rá.'. Below these are two staves for piano accompaniment, with a dynamic marking 'f' and instrument labels 'Tbnes.' and 'caja.'.

ff Tutti.

Plato.

This system contains the seventh and eighth staves of music, which are piano accompaniment staves. It starts with a box containing the number '10' and a dynamic marking 'ff Tutti.'. The bottom staff has the label 'Plato.'.

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

Nº 10 = BEATRIZ, un Forzado (Bailarina 1ª) Forzados (Vicetiples)

Andante.

con δ^2

Mad² loco.

Pi^o Sax:1^o Tpa. Pizz.

Cello. C.B. Tbal.

Telón

(Aparece Beatriz muy temerosa.)

Vines Vles.

Tpo. de Fox. (Aparece Bailarina 1ª)

Tbn 1^o ff Met. Ruido.

Tam-tam.

V.1^o Sax:1^o f

simile.

p

First system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef). The music features several triplet markings (indicated by a '3' over a group of notes) and long slurs spanning across measures.

Second system of musical notation. The top staff is labeled "Flas 2^a" and "Ob." with a triplet marking. The bottom staff is labeled "Tbn^{en}". A circled number "2" is placed in the middle of the system.

Third system of musical notation. The bottom staff is labeled "Cello" with a dynamic marking of "f" and a triplet marking. The staff below it is labeled "Tbn 1^o".

Fourth system of musical notation, primarily piano accompaniment. It features complex rhythmic patterns and triplet markings.

Beatriz.

Vocal line for Beatriz. The lyrics are: "No quie-ro! no quie-ro! Dios mi-o qué vas à ha-cer. No".

Fifth system of musical notation. The top staff is labeled "Sigue Fl² 2^a" and "Sax: 1^o". The bottom staff has a dynamic marking of "pp" and a circled number "3".

quie-ro! ; No quie-ro! soy u — na dé-bil mu — jer. De mie-do me

8^a Sax:1^o Ob. loco.

Sax: Faq:

mue-ro no quie-ro no quie-ro, pre-fie-ro la vi-da per-

fita 8^a

(sube el telón)

-der Ah! — — — per — der.

Forzados- La quie-ro la quie-ro! Sua-mor sa-bré con-se.

Clar Sax:2^o tutti sin ruido. pp 4 Sax:1^o

-quir. La quie-ro la quie-ro mi san — gre siento la — tir. Con

Sax: 2^o

Beatriz = No quie - ro no

cres:



an - sias es - pe - ro su be - so pri - me - ro.

Ellos = Me

pp



cres:

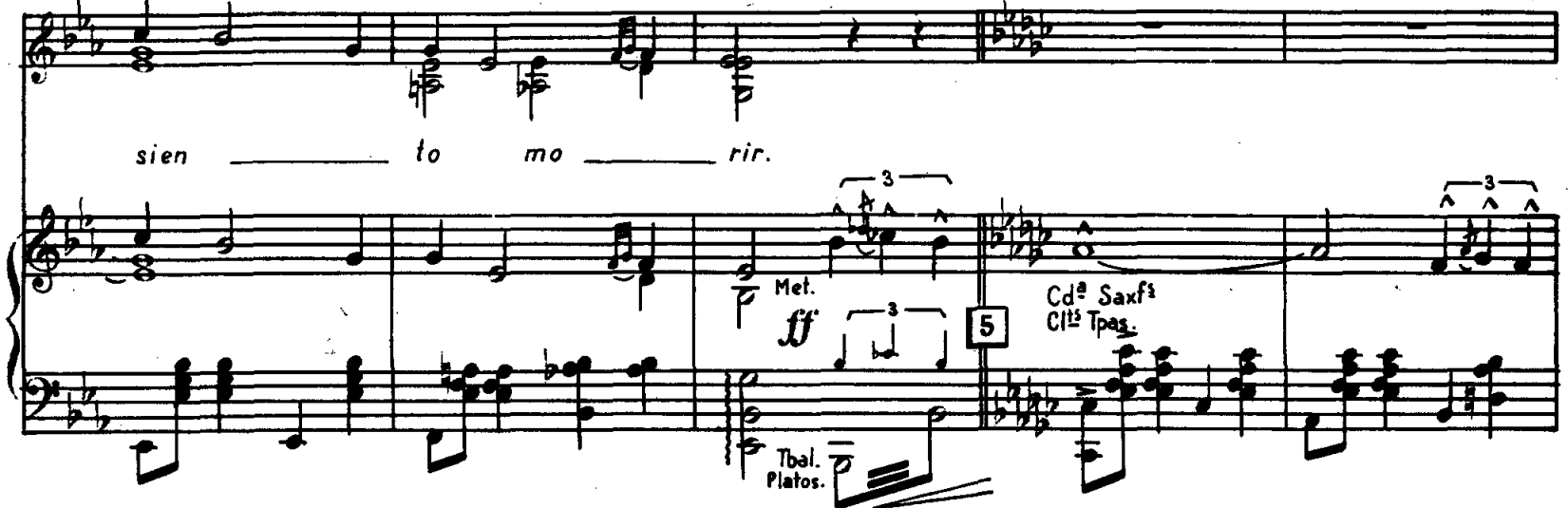
Ft² 8^{va}

P Tpa. cantando.

quie - ro pre - fie - ro mo - rir.

Los Forzados intentan romper los barrotes

sien - to mo - rir.



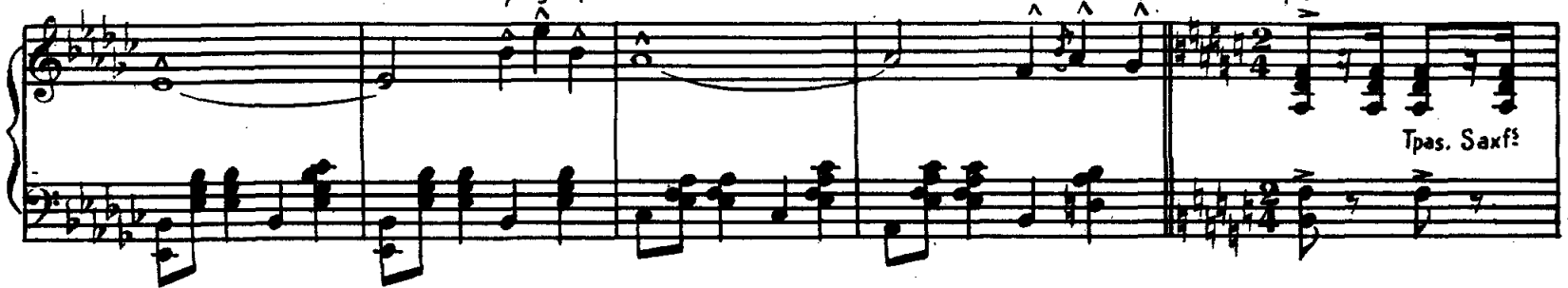
Met. ff

Cd² Saxf²
Cl² Tpas.

Tbal. Platos.

de la puerta hasta que lo consiguen e invaden la escena.

Allegro. (Bailable)



Tpas. Saxf²

Mad² 8^{va}.

mf

cres:



Vln² 8^{va}.

ff

mf

cres:

poco a poco.



Mad^a 8^{as}

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains several triplet figures. A measure in the bass staff is marked with a box containing the number '6'. The key signature has one sharp (F#).

Musical notation for the second system, featuring a treble and bass staff. The treble staff contains several triplet figures. A 'Cres.' (Crescendo) marking is present in the bass staff. The key signature has one sharp (F#).

Musical notation for the third system, featuring a treble and bass staff. The treble staff contains several triplet figures. A dashed line separates the first part, labeled 'Cd^a 8^{as}', from the second part, labeled 'Mad^a Vines.'. The second part includes a 'Tptas.' (Tritos) marking and a 'ff' (fortissimo) dynamic. A measure in the bass staff is marked with a box containing the number '7'. The key signature has one sharp (F#).

Musical notation for the fourth system, featuring a treble and bass staff. The treble staff contains arpeggiated chords with slurs. The key signature has one sharp (F#).

Musical notation for the fifth system, featuring a treble and bass staff. The treble staff contains chords. A 'Cif^a (como antes)' (Cifra) marking is present. The key signature has one sharp (F#).

Musical notation for the sixth system, featuring a treble and bass staff. The treble staff contains triplet figures. A 'loco.' (loco) marking is present. A '(como antes)' (as before) marking is present in the bass staff. The key signature has one sharp (F#).

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

Second system of musical notation, including a treble staff with triplets and a bass staff with chords. A circled number '8' is present in the bass staff.

Third system of musical notation, showing a treble staff with triplets and a bass staff with chords. A dynamic marking of *ff* is present. The word "Pianos." is written below the system.

Fourth system of musical notation, featuring a treble staff with a tempo change to *Andante.* and a bass staff with chords. A circled number '9' is present in the bass staff. A dynamic marking of *fff* is present.

Fifth system of musical notation, including a treble staff with a tempo change to *con 8^a* and a bass staff with chords. A circled number '10' is present in the bass staff. The word "Concerfino." is written above the treble staff. Dynamic markings *p* and *pp* are present.

Sixth system of musical notation, featuring a treble staff with a tempo change to *Allegro.* and a bass staff with chords. A circled number '10' is present in the bass staff. The word "Tutti." is written above the treble staff. A dynamic marking of *ff* is present.

First system of musical notation, featuring a treble and bass clef. The treble staff contains complex rhythmic patterns with triplets and sixteenth notes. The bass staff provides a steady accompaniment with eighth notes.

All^o vivo.

Second system of musical notation, marked with a box containing the number 11 and the dynamic **ff**. The treble staff features sustained chords and melodic lines, while the bass staff continues with a rhythmic accompaniment.

Third system of musical notation, featuring a treble and bass clef. The treble staff includes a dashed line labeled 8^a above it, indicating a specific musical instruction or measure.

Fourth system of musical notation, marked with a box containing the number 12. It includes performance instructions: Mad^a Sax: Tpta. and Cd^a Metal. The dynamic **ff** is also present. A 'Plato.' instruction is located below the bass staff.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff is characterized by a dense texture of triplets and sixteenth notes.

Sixth system of musical notation, marked with a box containing the word 'Telón'. It includes performance instructions: Met., Tutti. forza., and **ff** Tutti. A 'Plato.' instruction is located below the bass staff.

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

Nº 11 = Carcelera 1ª (Vedette) Carceleras (Tiples y Conjunto)

Allegretto.

f Tutti. Tptas.

3

3

Carc: 1ª

Ya no hay un cri - mi - nal — que le - mair al pe - nal — yes por - que a

Ob. Clar.²

Sax: *p* Cda Tpta. Fag: Tbn-

Fla. Clar.

- qui me tie - nea mi de car - ce - le - ra — y yo le sé a - ten - der —

The image shows a page of a musical score. At the top, it is titled 'MUJERES DE FUEGO' and is a 'Fantasia cómico-lírica, en dos actos' by Francisco Alonso, with lyrics by E. G. del Castillo and Muñoz Román. The specific piece is 'Nº 11 = Carcelera 1ª (Vedette) Carceleras (Tiples y Conjunto)'. The score begins with a piano introduction marked 'Allegretto' and 'f Tutti'. It features piano accompaniment on grand piano and vocal lines. The lyrics are in Spanish. The score includes various instrumental parts such as Tptas., Sax, Cda Tpta., Fag., Tbn-, and Fl. Clar. There are also performance markings like '3' and 'p'.

— con mi-mos de mu-jer — ya - si ve - rá que den-tro es-tá me-jor que

Fla -

Carceleras. (Tiples)

fue - ra. — O - dio el de - li - to y com - pa - dez - coal de - lin - cuen - te pe -

Mad²

Tbn^s.

1

- ro cas - ti - go que es un ho - rror. — Es - te es el

Saxf²

Met.

le - ma de mi cuer - po de pri - sio - nes y que es un cuer - po de

Tbn^s.

Carce: 1ª

lo me - jor — Hay po - llos de pos - tin — que ro - ban

sin mas fin — queen - trar a ser de la mu - jer el pri - sio - ne - ro

— y di - cen al cum - plir — no pien - so ya en mar - char — que a - qui he de es.

Carceleras (Tiples y conjunto)

lar y he de mo - rir por - que te quie - ro — El re - gla - men - to les a -

- pli - co con ri - gor — y to - dos cum - plen a ver quien es el me -

Carc: 1^a rall: ten. a tpo.

- jor. Y por mi que - rer can - tan su can - ción — Car - ce - le - ra car - ce -

con 8^a rall: a tpo.

- le - ra — no me ten - gas com - pa - sión — que en tu car - cel

Conjunto.

yo qui - sie - ra — pre - soe - tar mi vi - da en te - ra car - ce - le - ra. Car - ce -

pp

- le — ra car — ce — le — ra — — — de mi — rar de per — di — ción
la — drón de per — di —

4

Cltz

- ción ha — ce tiem — po por que — rer — te con — de — na — do ten — go a muer — te y en pri —

ff Tutti.

Evolución.

- sión mi co — — — ra — zón.

5

f Tutti.

Cltz
Sax^s
Fag.
Cello.

Tutti.

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of chords and melodic lines with various ornaments and dynamics.

Conjunto.

Vocal line and piano accompaniment for the second system. The vocal line includes lyrics and dynamic markings. The piano accompaniment features a **ff Tutti** marking and a circled '6'.

ff Carce - le — ra car — ce - le - ra — de mi - rar de per - di -
la - drón de

Carce: 1ª

Vocal line and piano accompaniment for the third system. The vocal line includes lyrics and dynamic markings. The piano accompaniment features a **pp** marking.

- ción — ha - ce . tiem — po por que - rer - te. ^p Con - de - na - do ten - go a
per - di - ción,

Vocal line and piano accompaniment for the fourth system. The vocal line includes lyrics and dynamic markings. The piano accompaniment features a **ff** marking.

muer - te yen pri - sión mi co — ra — zón.

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

Nº 12 A = Orquesta Sola.

Adagio.

f Tutti (sin ruido.)

Fag. Cello *P*

C.B. Tbal.

Plato. Pand'ta.

(Recitado)

Cda. *P*

1 *P* Tpta 2ª

fag.

C.B.

Ob. Flta 8ª

8ª

p Cda.

Ota. *rall:*

Tbal.

p Enlaza.

(Mutación)

MUJERES DE FUEGO

79

Fantasia cómico-lírica, en dos actos

Letra de
E. G. del Castillo y Muñoz Román

Música de
FRANCISCO ALONSO

Nº 12 - B = CARMEN, D. JOSÉ 1^{er} Tiples y Vicetiples
(Mitad de Cármenes y mitad de D. José)

Tpo. de Pasacalle moderado.

The musical score is divided into three systems. The first system is for piano accompaniment, with a 2/4 time signature and a key signature of one sharp (F#). It includes parts for Mad. (Mandolin), Tpa. (Trumpets), Cda. (Cornets), Tbn. (Trombones), Sax. (Saxophone), Tptas. (Trumpets), and Tbal. caja. (Tambourine). The second system continues the piano accompaniment, adding the Plato. (Plato) part. The third system features the vocal line for Carmen, starting with the lyrics "Car-men la ci-ga-rre-ra tan za-la-". The piano accompaniment for this system includes parts for Flta. (Flute) and Cts. (Cello/Double Bass). Dynamics include *p*, *f*, *mf*, *ff*, and *pp*. Performance markings include accents, triplets, and a box containing the number 3. The tempo is marked as "Tpo. de Pasacalle moderado."

- me - ray tan mu - jer pu - so

Sax: 2^e
Tpas.

Ob. Sax: 1^e

Pand^{te}.

B^e.

ce - lo - say fie - ra su vi - da en - te - ra en un que -

- rer Car - men la ci - ga - rre - ra

Fita.
Ob.

Met.

Tbal.

4 p

la del em - bru - jo ten - ta - dor

mf

Car - men gi - ta — na bra - vi - a per - dió sua - le - gri - a por

un mal a - mor — Siem - pre en el que - rer fué triun - fa - do - ra

Mad^a.

F1^{ta}.

Tpta.

y hoy co - mo u - na vir - gen ma - ca - re - na

Sax^{os} Vines

F1^{ta} Ob.

llo - ra — su pe - na — Car - men

Cármenes.

Tptas.

Sax: 2^o

Tbal.

F1^{ta} Ob.

6 pp

la ci - ga - rre - ra tan za - la - me - ra y tan mu —

-jer pu - so ce - lo - say fie - ra

su vi - da en - te - ra en un que — rer —

Carmen y Cármenes.

Car - men la ci - ga - rre - ra la del em - bru - jo

ten - ta - dor - - - - - Car - men gi - ta - na bra -

Tptas. 3
Tbal.
Castles 8 ff 3

dim.
- vi - a per - diò sua - le - gri - a por un mal a - mor - - - -

p dim.

D. José (a Carmen)

Flor de a - zahar va - ri - ta dea - zu - ce - na - - - - - por mi - rar tus

Tpta.
p Tbon.
Sax: 1^o
Tpa.

o - jos mea - bra - sé - - - - - yaun - que sé que mehan de dar la pe - na; Ay! - - - -

D. Josès.
(a las Cármenes)

mi mo-re-na ; Ay! mi-ra-me Flor de a.

con. 8^a
Met.
Tbal.

-zahar va-ri-ta dea-zu-ce-na por mi-rar tus o-jos me-a-bra.

Ruido.

-sé yaun-que sé que mehan de dar la pe-na ; Ay! mi mo-

Cármenes y D. Josès.

-re-na ; Ay! ; mi-ra-me!

Pi-de si quie-res a-
Pi-de si quie-res va-

10 ff
Caja.

- mor que mi bo - ca de } miel es el pre - mio me - jor ya un que mien - tas cru - él tua -
 - lor que tu bo - ca de }

82.
Mad^a

Carmen, D. José y 1^{os} Tiples.

(Ellas) Al - to a - llá
 (Ellos) Mi - ra - lá

- mor va mi sed a a - pa - gar y mian - gustia a cal - mar. Me lla - man se - vi -
 Mo - re - na se - vi -

83
con 83

(Sigue tutti (sin Ruido))

ca - lle ya Va - ya - se que no hay de
 si - que - la va - ya un pié que no se

- lla - na ma - no - jo de cla - ve - les mis } o - jos de gi - ta - na son más
 - lla - na ma - no - jo de cla - ve - les tus }

cres: molto.....

Plato.

que. ————— Flor dea-zahar va-ri-ta dea-zu-ce-na ————— por mi
 vé. —————
 dul-ces que las mie-les. Flor dea-zahar va-ri-ta dea-zu-ce-na ————— por mi-
 atpo.

ff 11 *fff*

(unis)
 -rar tus o-jos - mea-bra-sé ————— ya un-que sé que me han de dar la
 3
 3

pe-na ; Ay! ————— mi mo-re-na ; Ay! ————— mi-ra-me —————

Ellos.

¡Gar-men !

12 *pp* (como antes) 3 m.d.

Car-men!

D. José.

Car-men la ci-ga-rre-ra

Carmen.

la del em-bru-jo ten-ta-dor *pp* *Car-men gi-*

-ta-na bra-vi-a per-diò sua-le-gri-a por un mal a-mor.

ppp *dim.* *ff tutto*

MUJERES DE FUEGO

Fantasia cómico-lírica, en dos actos

Letra de

E. G. del Castillo y Muñoz Román

Música de

FRANCISCO ALONSO

FINAL.

All^o no mucho.

f Fag.
Cello.
C.B.

Tbal.
caja.

Clts
Tpas.

p *cres.*

(sigue trémolo)

con 8º

con 8º

Plato.

This system features a piano accompaniment with a complex, rhythmic melody in the right hand and a more melodic line in the left hand. The key signature has two flats and the time signature is 4/4. The piece concludes with a double bar line and a repeat sign.

Met. f Met. Sax: Cd² Clts Mad² Ruido.

This system continues the piano accompaniment. It includes dynamic markings such as *f* and *Met.* (mezzo-forte). Instrumentation for the woodwinds is indicated: Saxophone (Sax: Cd²), Clarinet (Clts), and Mellophone (Mad²). The word "Ruido" (noise) is written below the staff, suggesting a specific performance effect.

F1² F1² Ob.

This system continues the piano accompaniment. It features dynamic markings like *f* and includes performance directions for the first flutes (F1²) and the oboe (Ob.).

This system continues the piano accompaniment with a consistent rhythmic pattern in the right hand and a supporting bass line in the left hand.

This system continues the piano accompaniment, maintaining the established musical texture.

Mad² Sax1² Met.

This system concludes the piano accompaniment. It includes dynamic markings like *f* and performance directions for the mellophone (Mad²) and saxophone (Sax1²). The piece ends with a double bar line and a repeat sign.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It consists of several measures of complex piano accompaniment with various chords and melodic lines.

Second system of musical notation. It includes a grand staff and a separate staff for Tuba (Tbal.). Above the grand staff, there are markings for Flute (Flta) and Violins (Vlnes). The music features a dynamic marking of *ff* (fortissimo) and a tempo marking of *con 8^a* (con sordina). The word *Tutti* is written below the grand staff. There are also trill and triplet markings in the upper staff.

Third system of musical notation, continuing the piano accompaniment from the previous systems. It features a grand staff with treble and bass clefs, showing various chordal textures and melodic fragments.

Fourth system of musical notation, continuing the piano accompaniment. It features a grand staff with treble and bass clefs, showing various chordal textures and melodic fragments.

Fifth system of musical notation. It includes a grand staff and a separate staff for Tuba (Tbal.). The word *Tutti* is written above the grand staff. The music features a grand staff with treble and bass clefs, showing various chordal textures and melodic fragments.

Sixth system of musical notation, continuing the piano accompaniment. It features a grand staff with treble and bass clefs, showing various chordal textures and melodic fragments.

Ob. Sax: *Concerlino.* *Vivo.*

This system contains the first two staves of music. The upper staff is for the saxophone, showing a melodic line with several triplet markings. The lower staff is for the piano, providing a harmonic accompaniment with chords and moving bass lines.

Menos. *ten.* Sax. f

The second system continues the musical piece. The saxophone part features a triplet and a 'ten.' marking, indicating a moment of tension or emphasis. The piano accompaniment remains consistent with the first system.

Tpo. de Blues.

The third system is marked 'Tpo. de Blues.', indicating a change in tempo and mood. The saxophone part is not present in this system, focusing entirely on the piano accompaniment.

This system continues the piano accompaniment from the previous system, showing a steady flow of chords and bass notes.

rall: *pp*

The fifth system is marked 'rall:' and 'pp', indicating a significant deceleration and a decrease in volume. The piano accompaniment becomes more sparse and delicate.

Todas. *Nos* *rall:* *ff*

The sixth system is marked 'Todas.' and 'Nos', indicating a return to a full, strong sound. It includes 'rall:' and 'ff' markings, showing a complex dynamic and tempo structure.

lla - man mu - je - res de fue - go sa - be - mos a -

Tpo. de Charles.

- mor en cen - der. Y dee - sai lu - sión que ins - pi -

- ra - mos des - pués nos bur - la - mos co - mou - na mu - jer.

Mu - je - res mu - je - res de fue - go yel

fue - go ja - más nos pren - dió que a - ca - so el hom - bre

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 begins with a melodic phrase in a minor key, with lyrics 'fue - go ja - más nos pren - dió que a - ca - so el hom - bre'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

sin que - rer pen - san - do so - lo en el pla - cer po - ner - nos el al - ma al - vi -

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics 'sin que - rer pen - san - do so - lo en el pla - cer po - ner - nos el al - ma al - vi -'. The piano accompaniment maintains the rhythmic pattern from the first system.

- do. Mu - jer que nun - ca a - mor sin - tió

Vivo Telón

The third system features the vocal line with lyrics '- do. Mu - jer que nun - ca a - mor sin - tió'. The piano accompaniment is marked 'Vivo' and includes a 'Telón' (crescendo) instruction in a box. The piano part consists of triplets of chords in both hands.

The fourth system shows the continuation of the piano accompaniment. It features a series of triplets of chords in both hands, leading to a final chord marked 'fff' (fortissimo).