

Nº 2

# Veneciana, Francesa, Esclava,

## Gondolero, 3 Gondoleros 3 Venecianas,

### Mexicano y Coro gral

*Épo de marcha*

*trutti:*

The musical score consists of four systems of staves. The first system includes a vocal line in G major (one flat) and common time, and a piano accompaniment. The piano part features a snare drum (labeled 'Caja') and a cymbal (labeled 'Cim.'). The piano accompaniment is marked 'C. B.' (Crescendo). The score includes various musical notations such as notes, rests, and dynamic markings.

*Beethoven*

Todos los que están en escena y Coro gral.

(Triples)

Es el arte de la música el q' al

(Tenores)

(Bajas)

alma llega mas el q' acaba con las penas cuando

x

mus honoras es-tan. Donde estan nuestras personas reina

Claro

Cello.  
Fag.

bras

siempre el buen humor y se aumentan con nosotros las de

b

A

licias del amor. Rose - e - mos para to - dos el ha -

Pago á mi ideal, pues ha - blamos un len - gua - je que ten -

Clar:

*ritti*

X

guaje universal. Pose - emos para todos el pa-

*Allegro*

Pa-go a su i - de - al

*Impoco pesante* *à trio*

*Allegro*

*Allegro*

# Al Couple Français

Avanzan hacia el porvenir

las figuras que representan

la música italiana.)

(Des Dupes 1.º y 2.º)

Andantino.

Org. Tromb. 2.º

*del Ant. y Franc.*

V. es. 3.ª

1.ª Solo. (vestida de Gondolero)

Venir gondo-

Ob. y Clar.

Pera hacia ami Ven y no te a-pe-jes por Dios, y lo-gre mos

el vivir como en un en-sueño de amor. A gozar un

3.ª Tripla. (vestida de Veneciana)

sueño de amor voy mi gondolero hacia ti y verás mi

sueño así lo que yo te quiero —

Gondolero

Oboe

Trag. Tromb.

(y Oboe)

la lu- na al resplandor ya te a- de- ra-

Corn. y Tr.

Claro p.

re te cantaré en

Veneçiana

Andol.

De

- es trovas de pasion mi amor y tu belidad, q' inspiran en mi el ma calida can-

la gón-dola i de al talamo nupcial que —

ción

- no siempre hacer so-bre el limpido cristal q' nos ha de me-



cer — Bo-ga — re-mos — dulce —

*Cantolero*

Bo-ga — re-mos — dul-ce —

*trioing?*

*Cda*

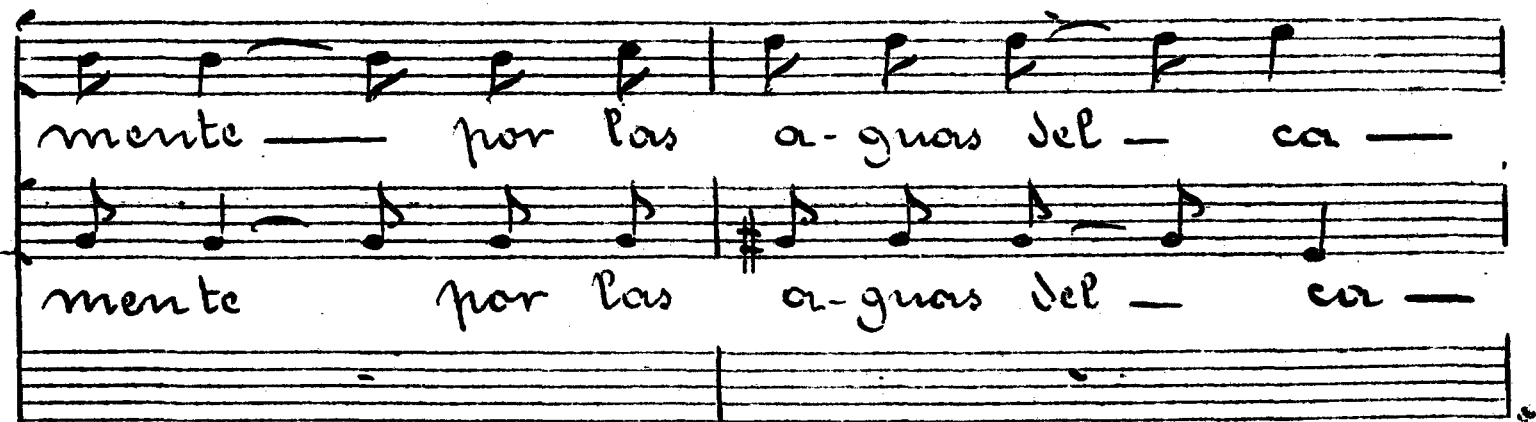
*Cello*

*V. 1. 2:*

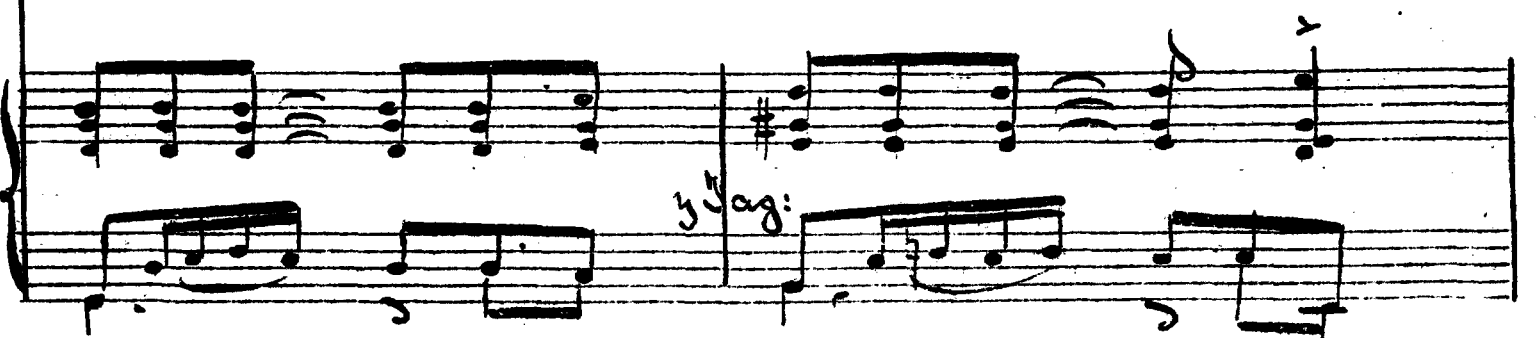


mente — por las a-guas del — ca —

mente — por las a-guas del — ca —



*3/4 ag:*



nal - remaremos - vida mia — Siempre en



Two staves of music. The top staff is a vocal line with lyrics: "por del i - de - al — Pa — pa —". The bottom staff is a piano accompaniment. The piano part includes the instruction "2.º T.º y Coro grad." and dynamic markings "pp" and "pp".

Two staves of music. The top staff is a vocal line with lyrics: "Pa pa — por las aguas del ca - nal —". The bottom staff is a piano accompaniment. The piano part includes the instruction "sigue" and dynamic markings "pp".

Two staves of music, both piano accompaniment. The top staff continues the piano part from the previous system, and the bottom staff provides the bass line. The piano part includes dynamic markings "pp".

Pa — Pa — Pa — siempre en pos del i — de —  
 venos — vi — da mia siempre en pos del i — de —

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The lyrics are: "Pa — Pa — Pa — siempre en pos del i — de — venos — vi — da mia siempre en pos del i — de —".

al — á gozar un sueño de amor voy mi gondo —  
 ven mi gondo —

al —

*V. l. de la*

*gta*

*Op. Clar*

*Cello*

The second system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The lyrics are: "al — á gozar un sueño de amor voy mi gondo — ven mi gondo —". The piano part includes labels for "V. l. de la", "gta", "Op. Clar", and "Cello".



(Avanza la figura que representa el Couplet francés (triple cónica) acompañada de dos parejas que bailarían el refrán à modo de Can-Can.)

*Allegro mod.*

*V. mod. Cor.*

*C. mod.*

La Francesa y las dos parejas.

Somos el Couplet francés que es la

ga-la de Sa-ris

*f. mod.*

*V. mod. Cor.*

*mf. mod.*

Modo Completo

matr la de - li - cia del so - li

*vi. mod.*  
*Coro.*  
*Timb.*

*met.*

La Francesa

Aunque la moda se ha propuesto barba y bi -  
 Vin Sena - der muy presu - mido q. tarda un -

*vi. clar.*  
*Cl. Jag.*

go - te des - te - rrar  
 Si glo en la tua - le.

*vi. clar.*  
*1.º Coro. (concord.)*  
*C. B.*

à mi los hombres con bi-gote me gustan  
con el bi-go te puesto en ristre se fue a la

*V. Clar*  
*Dag*

Siempre mucho mas Si un buen bi-go te tiene el  
casa de la J-nés. Estuvo a. lbe seboruna ho-

*flas*  
*Coro*  
*viol*  
*c. b.*

novio es mas di-chosa Pa mu-jer pues corto i  
he-ra y la vi-si-ta al termi-nar no-to con

largo es el Bi-go-te un instrumento de pla-  
 pena q'el Bi-go-te ni era Bi-go-te ni era

cer — ¡ay que gusto da un bi-go-te en sor-ti-  
 na

*mf.* *ppp.*

*v. 3<sup>ta</sup> ob.*

ja — do — ¡ay que gusto da un bi-  
 go-te

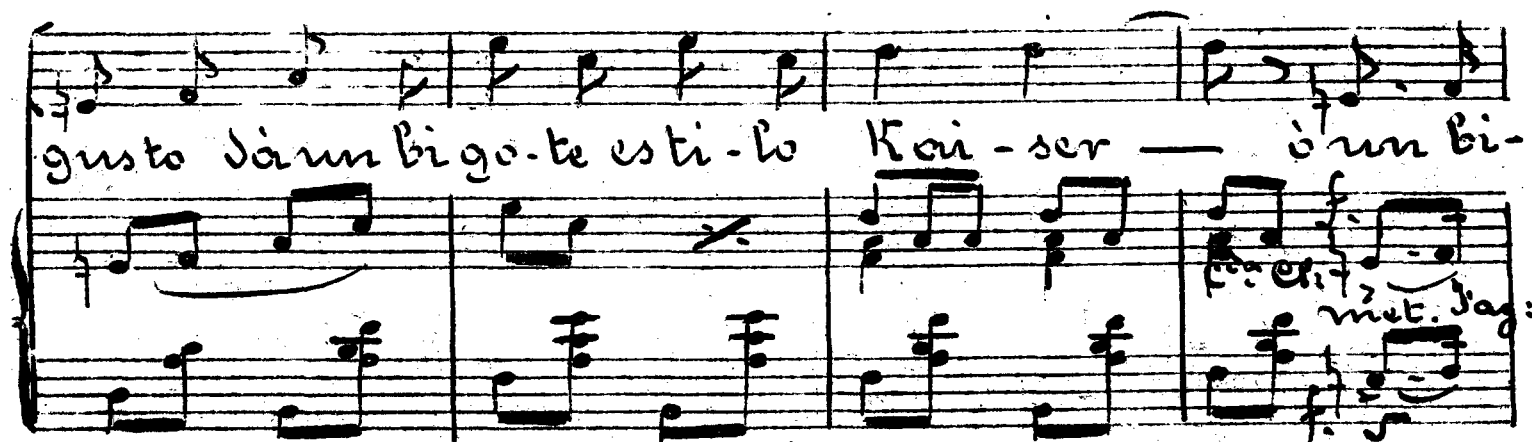
*Cor. Caja* *v. ob. et.*

go-te ber-go-nou ¡ay que

*Cor. Caja* *v. 3<sup>ta</sup> ob.*



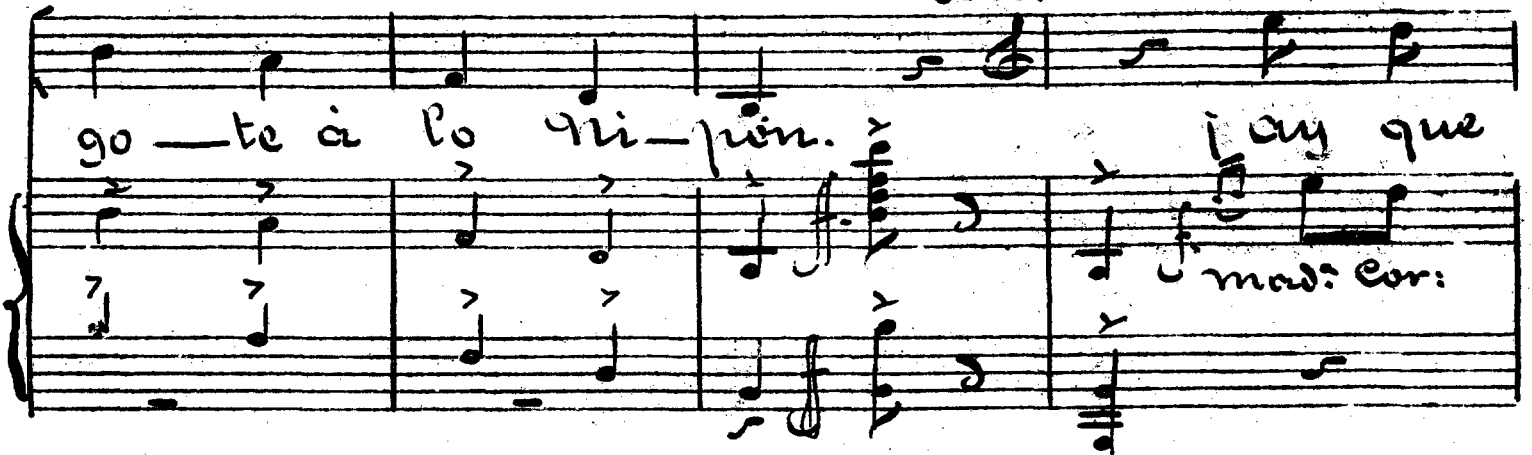
gusto d'ambigo-te esti-lo Kai-ser — ó un bi-



*Cor. 1st*  
*met. Jag:*


Todos los de Escena.

go — te a lo ni-pien. i ay que



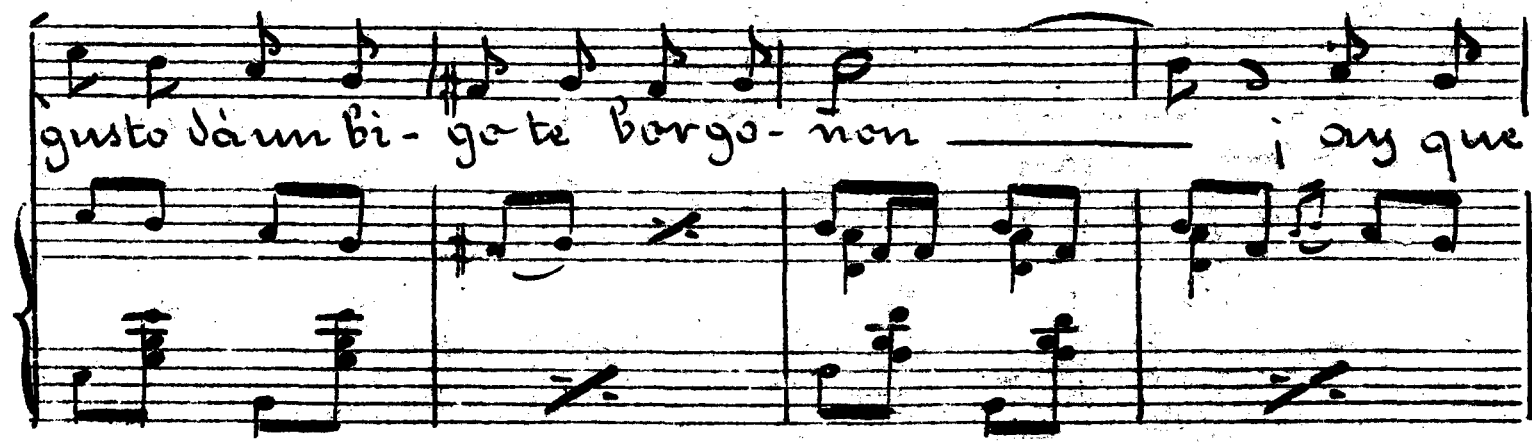
*mad: Cor:*

gusto d'ambigo-te en sorti-ja-do — i ay que



*utti:*

gusto d'ambigo-te bargo-non — i ay que



gusto da un bi-go-te estilo Kaiser — ó un bi-

gote á lo ni-pion non

1. mod. 2.

mf mod. Corn: *rit.*

Avanzan los Mejicanos. (Siete Caballeros)

Mejicano  $\text{♩}$ : (Pablado)

HABLADO

¡Conciencia popular de la revoluc-ion mexicana! ¡Puro indio!

mf *rit.* *pp* *mod.* *Corn:*

(Marcan algun) *rit.*

*pp*

Handwritten musical notation for the piano introduction of the first system, featuring a treble and bass clef with various rhythmic patterns and dynamics.

Mejicano 3.º y Clar:

Handwritten musical notation for the vocal line of the first system, including lyrics.

Quando sa-le Sancho Vi-lla - con su  
 Les gor-banzos y el to-ci-ro - el or-  
 Ber no le tie-ne una ga-ceta y

Handwritten musical notation for the piano accompaniment of the second system, including dynamics like 'cb.' and 'p.'.

Handwritten musical notation for the vocal line of the second system, including lyrics.

gente a la pe-le-a hay q' temblar  
 este y la vi-na-gra y hasta el jarrón  
 su no via fue en gar-ba y Bernabe

Handwritten musical notation for the piano accompaniment of the third system, including dynamics like 'p.' and 'meti'.

Handwritten musical notation for the vocal line of the third system, including lyrics.

y tiri-tar, pues si saca su machete pa pin-cha a quis  
 y el pimenton el ge-bierno por las nubes pone ya ya me-

Handwritten musical notation for the piano accompaniment of the fourth system, including dynamics like 'p.' and 'f'.

Handwritten musical notation for the vocal line of the fourth system, including lyrics.

dijo ayer si alguien dice que me  
 el clar  
 Un  
 fag. p.

*ritto molto*

*ten*

nientos treinta y tres saca ermondngo Calabali jay!- nego

rir de hambre eni name fispengo - Calabali jay! nego

ai... *con* *fur* *ta* *re* *no* *is* *mi* *ni* *de* *y* *el* *mor* *re* *ngo*

*ai* *gio*

con-go, i ta giu no — gene-ra tir

Todos los de estena.

gie-no — i ta giu-no gene-

ra ta giu-no

*Andante*

**La Caravana mora.**

Patillos pequeños en forma de *Crotale*

*Bien Moderato*

(Panderero (dentro))

Clarinet.

Viol. I

Viol. II

mf. *gran timbre:*

Cello

c. b.

Organo

**La Esclava. (dentro)**

Can-

Corn. (con Sord.)

ti va entre las can-ti-vas del Piaren de un marro-

Clarinet

Organo

qui

can-tan-do mis pe-sa-res a-yen-el ma-las-

mis voz

(Sale la Caravana lentamente)

tar que viene a mi

Flautillos

Violab.

Bandero

Viol.

ob.

mf. Clar. Tromb.

Corn. (Jord.)

La Esclava

Diera por no ser es-

oboe

clar

ob.

pau

Clava — una montaña de oro

Clarinet and Piano accompaniment for the first system. The piano part features a rhythmic pattern of eighth and sixteenth notes.

di era la fe de Ma-ri-na — di era del rey su te-

Clarinet and Piano accompaniment for the second system. The piano part continues with a similar rhythmic pattern.

so-ro — La Pa — la Pa la Pa la Pa

Clarinet and Piano accompaniment for the third system. The piano part includes a section labeled 'Gatillos' and 'Panderero'.

Merces y Mores — La Pa

Clarinet and Piano accompaniment for the fourth system. The piano part includes a section labeled 'Gatillos' and 'Panderero'. The system ends with a 'Segue' instruction.



(34)

Pa ————— Pa Pa Pa Pa Pa Pa

Pa Pa Pa Pa Pa Pa Pa Pa Pa

met:

Oiera por verme en Sevi ————— lla cerca del Guadalquivir

vir ————— toa la sangre de mis ve-nas

met: *adag. con*

(con voz de pecho)

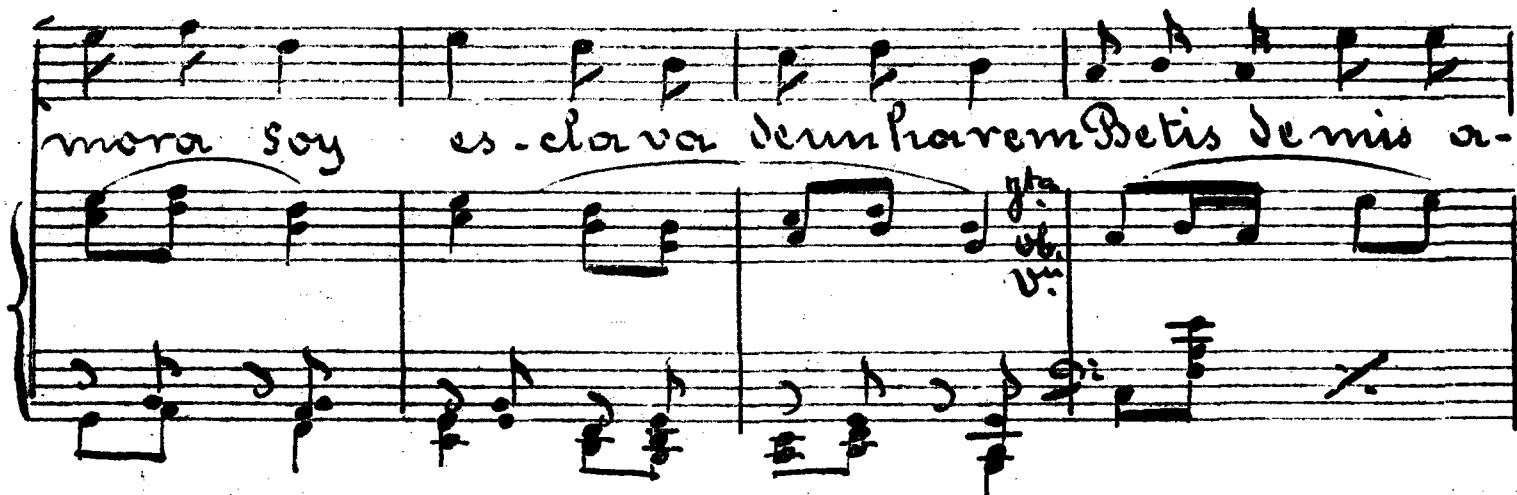
hasta lle-gar a mo-rir ————— De tierra

met: *ob. ex. v. 2:*

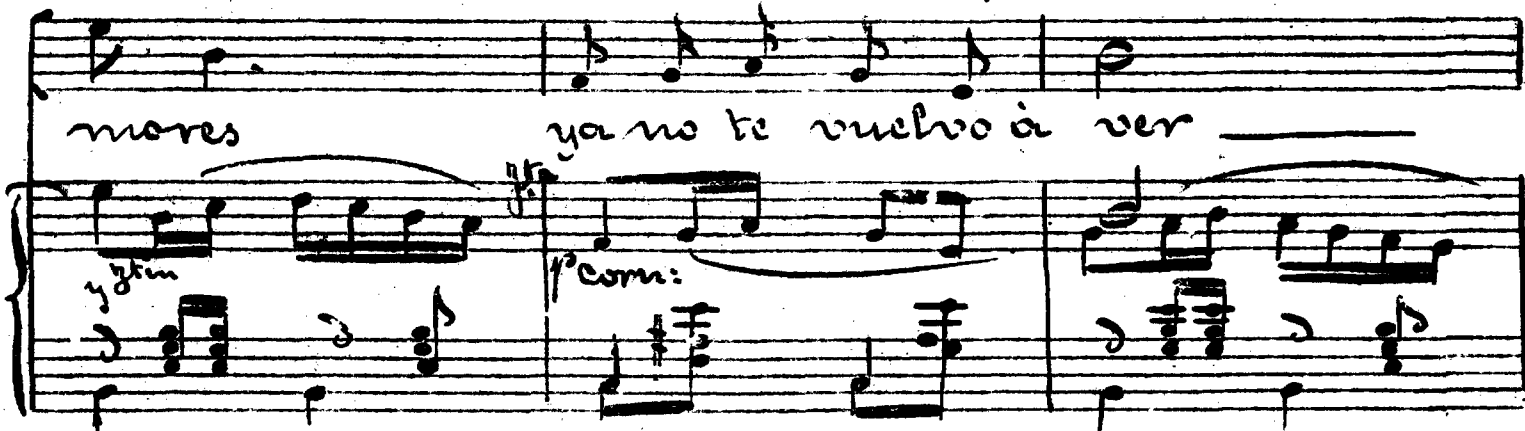
Un poco pesante



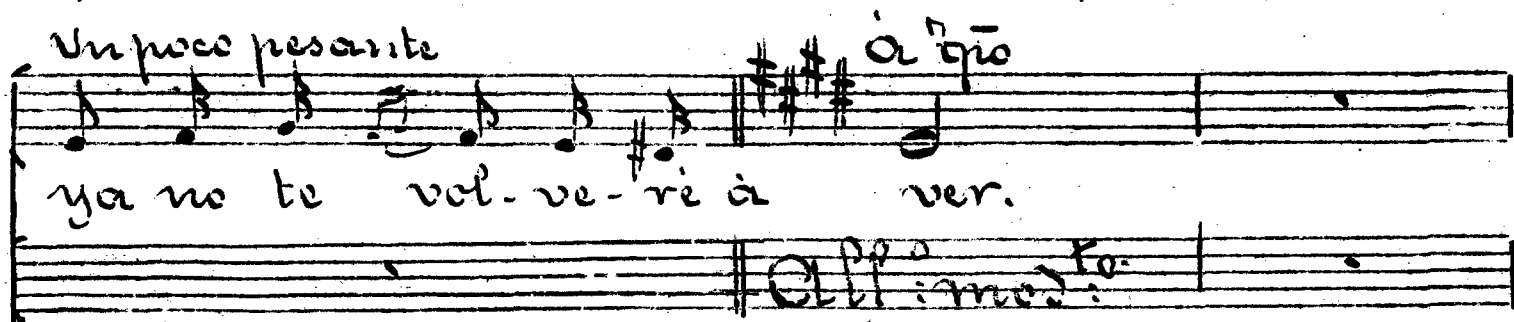
mora soy es-clava de un harem Betis de mis a-



mores ya no te vuelvo a ver



Un poco pesante a quo  
ya no te vol-ve-re a ver.



met. tutti



Alcazar no-ro Gi-ral-da mi a



*p.* Guadalquivir de mi al - ma

Corn: (con sordina)

(Baile y  
mi Andalu - ci - a

Clar. Eptas Tromb

f. tutti

ellos brincan y gritan desesperadamente)

gran ob:

Clar. Eptas Tromb

ob. Clar

met:

max

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 series of notes, followed by a rest. The piano accompaniment features chords and rhythmic patterns.

The second system continues the musical piece. It includes performance instructions: "ven 2da ob." (bring in 2nd oboe) and "mf. Cda" (mezzo-forte, first time). The notation shows a vocal line and piano accompaniment with various musical symbols.

The third system of music includes the instruction "cres..." (crescendo) and "clar" (clarinet). The notation shows a vocal line and piano accompaniment with dynamic markings and musical symbols.

The fourth system includes the instruction "Panderosen en escena" (Panderose enters on stage). It also features dynamics like "v metal p" (very metal piano) and "Cres" (crescendo). The notation shows a vocal line and piano accompaniment with various musical symbols.

Esclava y todos.

Al-cazar

*rall.*

This system contains the first four measures of the piece. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by notes for 'Al-cazar'. The piano accompaniment consists of chords and moving lines in both hands. A 'rall.' (rallentando) marking is present above the piano part.

*Plato*  
*Pando*  
*gas*

no - ro Ciral - da mi - a

This system contains measures 5 through 8. The vocal line continues with the lyrics 'no - ro Ciral - da mi - a'. The piano accompaniment features a series of chords with some melodic movement. Performance markings include 'Plato' and 'Pando' on the left margin, and 'gas' above the piano part.

*V. mod.*  
*Com.*

Guadalquivir de mi al - ma mi Anda lu -

This system contains measures 9 through 12. The vocal line continues with the lyrics 'Guadalquivir de mi al - ma mi Anda lu -'. The piano accompaniment includes a 'Com.' (Crescendo) marking above the right hand. Performance markings include 'V. mod.' on the left margin.

si — a Al ca — zar mo — ro

*met. f*

This system contains the first two staves of music. The vocal line (top staff) begins with the lyrics "si — a Al ca — zar mo — ro". The piano accompaniment (bottom staff) features a complex texture with many notes and rests, some of which are crossed out with diagonal slashes. A dynamic marking of *f* and a tempo marking of *met.* are present.

Al — ca — zar mo — ro

This system contains the next two staves of music. The vocal line continues with the lyrics "Al — ca — zar mo — ro". The piano accompaniment continues with a similar complex texture, including many crossed-out notes. The key signature changes to one sharp (F#).

mo — ro

*tutti accel. molto... y cres...*

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics "mo — ro". The piano accompaniment features a dense texture of chords and notes. A dynamic marking of *tutti* and a tempo marking of *accel. molto... y cres...* are present.

The first system of music consists of five staves. The top staff contains a vocal line with notes and rests. The second staff has a treble clef and contains notes with some slurs. The third and fourth staves are piano accompaniment, with the fourth staff showing a bass clef. The fifth staff continues the piano accompaniment. There are various musical symbols such as notes, rests, and dynamic markings throughout the system.

**Nº 2 Bis**

*Tempo de marcha*

The second system of music begins with a treble clef and a key signature of two flats. It features a 'Tutti' marking above the first staff. The music is written for a vocal line and piano accompaniment. The tempo is indicated as 'Tempo de marcha'. The system ends with a double bar line.

The third system of music continues the piano accompaniment from the previous system. It consists of two staves with various musical notations including notes, rests, and dynamic markings. The system ends with a double bar line.