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Material n.º 21

ARCHIVO MUSICAL

Sociedad de Autores Españoles

MADRID

¿ Que pasa en Cadiz ?

Historieta cómica lírica en dos actos

Letra de Vela y Campiá

Música de F. ALONSO

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¿ Que pasa en Cadiz ?

Historieta cómico lírica en dos actos

F. ALONSO

ALLEGRO (NO MUCHO.)

PRELUDIO.

f *tutti*

f

Mand: f
Espas: f
Cda: f

pizz

1 *f* *tutti*

Estrenada en el Teatro Romea de Madrid el día 5 de Febrero de 1939

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation. The upper staff contains a dense texture of notes with a *pp* dynamic marking. The lower staff includes a *pizz* (pizzicato) marking.

Third system of musical notation. The upper staff has a *pp* dynamic marking. The lower staff includes a circled '2' and a *Fl.* (Flute) marking. The text *Trumpetas (Sord.)* and *Oboe.* is written above the lower staff.

Fourth system of musical notation. The upper staff has a *pp* dynamic marking. The lower staff includes a *Fl.* (Flute) marking.

Fifth system of musical notation. The upper staff has a *pp* dynamic marking. The lower staff includes a *Fl.* (Flute) marking and a *pizz* (pizzicato) marking.

Sixth system of musical notation. The upper staff includes a *Fl.* (Flute) marking and a *Made* marking. The lower staff includes a *Fag.* (Bassoon) marking and a *Trppts (Sord.)* (Trumpets) marking.

arco.

br

This system shows the beginning of a musical passage. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment. The word "arco." is written above the first measure, and "br" is written above the second measure.

3

p *Vins 1^{es} (solos)*

pizz

This system begins with a circled number "3" in the upper left. The upper staff contains a melodic line with slurs, and the lower staff has a bass line with a "pizz" (pizzicato) marking. The instruction "*p* *Vins 1^{es} (solos)*" is written in the lower left.

Flautin.

Oboe.

This system continues the musical passage. The upper staff has a melodic line with slurs, and the lower staff has a bass line. The word "*Flautin.*" is written above the fourth measure, and "*Oboe.*" is written above the fifth measure.

This system continues the musical passage with a melodic line in the upper staff and a bass line in the lower staff. The notation includes slurs and accents.

This system continues the musical passage with a melodic line in the upper staff and a bass line in the lower staff. The notation includes slurs and accents.

F. tutti

This system concludes the musical passage. The upper staff has a melodic line with slurs and accents, and the lower staff has a bass line. The instruction "*F. tutti*" is written in the lower left.

Que pasa en Cadiz

Aldegunda, Aurelia y Recaredo

ALLEGRETTO MOSSO.

Alde: y Aure:

Nº 1

Ca-ba-le-ro ca-ba-le-ro le re-
En mi ca-sa con mies-po-son hay re-

tutti (sin C. B.)

f

f *Obes*

f *pas:*

pizz

C. B. pizz

que-ro pues me que-ro di-vo-r-ciar yo le ju-ro que mies-po-soes un per-
po-so ni lo pue-do nun-ca ha-ber hay ren-ci-las por las cau-sas mas sen-

Oboe Vns 1es

-ju-ro yes muy du-ro de pe-lar, yo noa-guanto ni un mo, men.toeste tor-
-ci-las que ten-dri-aus-té que ver, y me pon-go tan ner-vio.say tan fu-

Ep 1/2 (sord)

1

- men - to que mis ner - vios ha - cen. ya sal - tar no sé lo que me
- fio - sa que sien - cuen tro a. lli cual - quier ja - rrón lo es - tre - llo con - trae!

(zarando a él) Recari

va a - pa - sar ni a don. de l. re - ap - rar! Compos - tu - ra se - ño - ri - tas compos -
sue - lo a. si *(Giran al suelo libros y papeles)* ¡Ay, que so - fo - ca - ción! Yo qui - sie - ra se - ño - ri - tas que tu -

- tu - ra que es muy du - ra su ac - ti - tud y es tro - pe - an sus mo - da - les mi fi -
- vie - ran al - go de tran - qui - li - dad pues si - guiendo co - men - tan - do y ac - cio -

Op. 52 1/2

And:

- gu - ra de e - le - gan - te ju - ven - tud Ca - ba - lle - ro por su madre se lo
- nan - do ni la al - fom - bra va a que - dar La ro - tu - ra de un ja - rrón es po - ca

Fag.

Aldeg:

Reca: (deshaciendose de ellas)

vi-do, Yo no quiero vi- vir mas con mi ma- ri- do. ¡ Mascu- da- do que yo soy en a- bo-
 co- sa, Lo pe- or es la des- gra- cia de una es- pe- sa. ¡ Ay que brutas yo las pa- so dos ni-

pizz
arco
Vrs 1ª (arco)

Aure:

Aldeg:

- ga- do y no soy un lu- cha- dor. No me pue- do do- mi- nar. ¡ Si yo es-
 - nu- tos que les cues- ta un for- tu- non. Son mis ner- vios hu- ra- can. Y los

Madº 3
Espas
Fin
Vrs 2ª
pizz

Reca:

- ta- llo se va a mar. Me ha- ci- do una fae- ni- ta pa- ra ve- lar
 - ni- ta un tur- bión. De los nue- bles ni los ra- bos que da- rán

poco rall.
Madº Vrs
Ebón: 1ª

Ellos (còmicamente. Movimientos nerviosos.)

— Ay, se- ñor a- bo- ga- do —
 (2ª vez orquesta sola y baile còmico)

Tpls: Tms (Sordº)
Madº 3
Vrs 3ª

¡Ay, que a mi me vá a dar

fzutti

¡Ay, que es-toy en es - ta - do en

ff

es - ta - do de sal - tar

pizz

Mads

pizz
Timb. (trém)

Recu: (saltando)

¡Ay, ya me he con - ta - gia - do

yo me voy a tronchar

Ellas (2ª vez cantan ellas aquí la misma letra de antes)

¡Ay, no sé que me ha da - do que

*1ª vez
(Le agarran y le zarandeán)*

me ten - go que a - - - ga - rrar

2ª vez.

rrar

ff Tutti acollé ff

Para Final del 1º Cuadro, a la y *allegro*.

Para INTERMEDIO, todo el PRELUDIO.

TIEMPO DE MARCHA

N^o 2

ff Tutti. (sin ruido)

Ruido

Caja

Caja

Esgimi:

Ba-ra ba-tir hay que ata

Metal Cuerdas

f

1

- ar y re-sis - tir sin va-ci - lar y con te - sión

por que el flo-re - teal com - ba - tir ha de bus - car el co

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The music is in a 3/4 time signature and features a mix of eighth and quarter notes.

(Ejercicios de esgrima.)

ra - zón.

ff Metal (Solo) Fagot.

sonajas.

This system contains the third and fourth staves. The vocal line continues with the word 'razón'. The piano accompaniment includes markings for 'ff Metal (Solo)', 'Fagot.', and 'sonajas.'. A circled '2' is placed above the piano part in the second measure.

Yo sé pa - rar con de - ci - sión y sé lo -

This system contains the fifth and sixth staves. The vocal line continues with 'Yo sé pa - rar con de - ci - sión y sé lo -'. The piano accompaniment starts with a forte 'f' dynamic.

- car y do - mi - nar á un campe - ón y mi es - to - ca - da que es mor -

This system contains the seventh and eighth staves. The vocal line continues with '- car y do - mi - nar á un campe - ón y mi es - to - ca - da que es mor -'. The piano accompaniment continues with a forte 'f' dynamic.

- tal es la ra zón que sue - lo dar a mi ri

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "- tal es la ra zón que sue - lo dar a mi ri". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

- tal

3 Tpta. 2

Madera. f
Cuerda. pizz

Flautas
Cuerda.

Bombo (Solo)

The second system continues the vocal line with the lyric "- tal". It introduces instrumental parts: a second trumpet (Tpta. 2) with a circled '3' above it, woodwinds (Flautas and Madera), and strings (Cuerda). The woodwinds and strings are marked with a forte 'f' dynamic and 'pizz' (pizzicato). A 'Bombo (Solo)' part is also indicated.

Madera. f
Cuerda. pizz

The third system continues the instrumental parts from the second system, specifically the woodwinds (Madera) and strings (Cuerda), both marked with a forte 'f' dynamic and 'pizz'.

Cda

The fourth system introduces a cello part (Cda) with a circled '7' above it, along with the woodwinds and strings.

Cuerda. pizz

The fifth system focuses on the string part (Cuerda) marked with a forte 'f' dynamic and 'pizz'.

Tercio:

Sin - nos o - jos en mi se han cla - ra - do me sien - to to -

Madera. *arco*

Caja (arco)

- ra - do en el co - ra - zón y al mo - men - to -

Flauta. Tptas.

Timbales. Triángulo.

Caja (arco)

se rinde mi es - pi - da pues con su mi - ra - da yo pier - do el va -

- lor e - llas pus - den com - ba - tir sin sen - tir ja - más te -

Oboe.

Flauta.

Trompas. Saxo (sib.) Fagot. Trompas.

Caja. pizz

Triángulo.

- mer su de - fen - sa es se - du - cir y sus ar - mas el a - mor

ff Metal (*marcato*)

sonajas

Todas

f Nun - ca un hom - bre

ff Tutti.

6

me ha vis - to ven - ci - da y se de - ci - di - da lu - char con te -

(Baile, evolucion y ejercicios de florete.)

son

7

Flauta *mf*

Clar. Cuart. (sonoro) *mf*

Trompas *mf*

mezzo

fla *Oboe*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. Above the staff, there are handwritten annotations: *fla* and *Oboe*.

Second system of musical notation, featuring a grand staff. The music includes various note values and rests. The dynamic marking *mf* and the instruction *pizz* are present.

Third system of musical notation, featuring a grand staff. The music includes various note values and rests. The dynamic marking *sf* and the instruction *pizz* are present. The text *Trompas (sonoro) Tbones* and *f Fagol.* are also visible.

Fourth system of musical notation, featuring a grand staff. The music includes various note values and rests.

Fifth system of musical notation, featuring a grand staff. The music includes various note values and rests.

Sixth system of musical notation, featuring a grand staff. The music includes various note values and rests.

p
cresc. Tptas.
 Trompas.
 poco pesante
 Hierro p^b f
 Caja (trem.)

ff
 Tutti.
 a tempo
 8

Tony:

E-las pue-den com-ba - tir sin sen - tir ja-más te - mor su de -

Obce.
 Sax. 9
mf

-fen-saes se-du-cir y sus ar-mas el a-mor

sonajas

Todos.
Nan-ya un hom-bre me ha vis-to ven-

10

ff

-ci-da y sé de-ci-di-da lu-char con te-són

Miemo p^{te} Caja

Para Bis a la

Que pasa en Cadiz

Serafin y las del Jazz-band

(Las del Jazz-band à indicaciones del director, simulan que tocan)

Nº 3

ADAGIO

Cello f (sin ruido.)
Sax.
ff
78er Cda.
ff

Tpt. 2da 3a
Tpt. Cello.
f C.B.

mf
(Corno: sord. de gila.)
Sax.

Vlin. solo ad lib: 8a
Arpa.
mf
ma. y lato.
Cello C.B. f 3a

1 *Epode Charles.*
Clas. Vln.

f
3ras. Sax.
Cda. Banjo.

Trptas.
Cda. pizz.
Stas
Cl.

ffad.

ff
Quart. 2ob.
Trptas. sord.
Stin.

f
Trptas sord.
Cda. pizz.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many beamed notes and slurs. A dynamic marking of *f* is present in the lower staff. In the final measure, there is a marking *tutti 2^{da}* above the treble staff and *ff* below the bass staff.

Second system of musical notation, starting with a circled number 2. It continues the grand staff notation with similar complex textures and beamed notes. The key signature remains two flats.

Third system of musical notation, continuing the grand staff notation. It features intricate melodic lines and harmonic accompaniment.

Fourth system of musical notation, continuing the grand staff notation. The texture remains dense with many notes and slurs.

Fifth system of musical notation, continuing the grand staff notation. It includes a dynamic marking of *f* in the lower staff.

Sixth system of musical notation, starting with a circled number 3. It includes a dynamic marking of *gta.* in the upper staff and *Etas. VI!* in the lower staff. The notation continues with complex textures and slurs.

3
Crylar } sord.
Br. 12

4 *Serafin* (Como el que cuenta una historia muy interesante y picaresca.)

Ge - mis mo - nis ab - du - la y cas - tan ve - ri - güel,

p Wood. Sax. y Banjo
Cra.

Crylar

la - dy Pe - ter y for Re - mil - ton un - co - tel,

An com. pu - ni yes ve - ri - moch Li - ver - pul,

Vns 1^o
Cra.

Gud - nay, Lon - don, oh, yes

2nd Flute
2nd Bass

Ve - ri - güel ve - ri - güel Ci - ti - gü - na - vey

Tpts
Vlns. 1st

ve - ri - güel ve - ri - güel may lou yes jo - - veu joh, - yes!

Cbal. Trem.

5) Todas

f La his - to - rie - ta me ha di - ver - ti - do por - - de - más,

f Tutti

y con e - lla yo he con - se - gui - do dis - fru - tar,

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in a major key and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

mas me in - te - re - su co - no - cer el fi - nal.

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part continues with a similar accompaniment pattern, ending with a final chord.

Serafin.

Yes ve - ri mock, gud - nay ————— ¡Yes!

The 'Serafin' section consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part features a more complex accompaniment with some chords marked with 'ff' (fortissimo).

3

The third system of music consists of two staves, both piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music is in a major key and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar notation to the first system, showing a continuation of the melodic and harmonic material.

Lento (para bailable)

7

nizz

Third system of musical notation, starting with a circled measure number '7'. It includes performance instructions: 'Caja.' in the bass staff, 'f Cms. Gms. Sax.' in the treble staff, and 'nizz' in the bass staff. The notation features a mix of notes and rests.

Fourth system of musical notation, continuing the piece with similar notation, showing a continuation of the melodic and harmonic material.

Fifth system of musical notation, including the instruction 'fz' in the treble staff. The notation continues with a mix of notes and rests.

A Tros (como bailable)

8

Sixth system of musical notation, starting with a circled measure number '8'. It includes the instruction 'arco' in the bass staff. The notation continues with a mix of notes and rests.

7
8
9
10
11
12

9

Para final del N^o 3.
Serafin (Fermata flamenca ad lib.) Todos

Para final del N^o 8. A.

Ay! ----- ¡Yes!

tutti ff

Para n^o 3 Bis al 5 hasta el 6.

Que pasa en Cadiz

Clara-Sol y Marmitones (2^{as} Tiples.)

ALLEGRETTO

No. 4.

f *Tutti*
ms. 1^{ro}

Clara (a las marmitones.)

A

Les
ff mf etc.

que-ro ex - pli - car el ar-te de gui - sar, pues pa-ra ser buen

mf Banjo Cda. *Vn. 1^o* *Ob.* *Cts. 8^{va}*
m. 2^o

Marm:

marmiton, pre-ci-so te-ner a-si - cidn. Que de - bo de ho - cer? pues

9^{va} Ob. *Vl. 1^o* *Cts.*
Zbal. Frim.

quiero yo sa - ber la for - ma de con - di - mentar, un po - llo que pueda gus -

Clara { Oboe:
Clar.:
Sax:

tar. Me - jor es em - pe - zar, por des - plu - mar un po - llo bien, des -

Stu 8^a
V: 1^o
f *3bs.*
3^o

poco rall.

pués la ciencia está en pre - pa - rar u - na sar - ten, ya se sa - be que al fin, al fre - ir se - rá el re -

poco rall.

A T^oo:

ir... Con gra - cia se le e - cha pi - mien - ta y sal, y

mod.
*A T^oo: *pizz**
f arco
pizz

lue-go dos a - jos con vie - ne e - char, des - puès u - na ra -

f arco *pizz* *Clari* *V: Vlas*

ji - ta de li - mòn, de li - mòn, y un po - co nuèz mos - ca - day pi - men -

Mod. *Org.*

2

tòn pi - men - tòn al fue - go muy len - to lohas de co -

Tutti

cer que es - tè ca - len - ti - to el po - lli - to bien, bien, bien, bien,

f Synas *sord.*

bien — mas con los ca — po — nes, yo no co — ci — na — re

Mad.
Opus.
Cda.

3 Bailable.

B
Sax.
ff
Cris. sord.

Sax
Cris.
Cta.
fizz.

f
p

(Haciendo sonar los fuelles.)

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part begins with the instruction *poco rall.* and includes dynamic markings *p* and *f*. The tempo marking *Allegro.* is placed above the piano staff. The music is in a minor key and 4/4 time.

The second system continues the vocal and piano parts. The piano accompaniment features a steady bass line and chords in the right hand. Dynamic markings *p* and *f* are used throughout the system.

The third system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern. The vocal line has a melodic contour that rises and then falls.

3

(Cantado)

The fourth system begins with a circled number 3, indicating a third ending. The vocal line includes the lyrics: *f Al fue-go muy len-to lohe de co-cér, que es-*. The piano accompaniment provides harmonic support for the vocal line. The system concludes with a double bar line.

(casi hablado)

tè ce - len - ti - to po - lli - to bien, bien, bien, bien,

bien, ——— pues no hay co - ci - ne - ra me - jor que la ——— que

ven ——— ¡Bien!

ff

ff

Que pasa en Cadiz

Claro = Sol y Serafin.

ALLEGRETTO GRACIOSO.

No 5

ff *Butti*

Two staves of piano introduction in 2/4 time, marked *ff Butti*. The music features a rhythmic melody in the right hand and a supporting bass line in the left hand.

Two staves of piano introduction continuation, maintaining the rhythmic melody and bass line.

1ª Ella
2ª Él

Vocal line with lyrics: El que quie-ra mi co - ri - ño cha - pa - rri - to tie' / Si me en-te - ro quie - ro hom - bre va - bus - can - do tu

Piano accompaniment with markings: *P Cto 12*, *Oct pizz*, *P Mad^o arco*, *pizz*, *arco*, *pizz*

Two staves of vocal and piano accompaniment for the first verse. The piano part includes various articulation and dynamics markings.

1ª Ella
2ª Ella

Vocal line with lyrics: que ser _____ Ay, re - la - jo re - la - jo re - le' / que - ré _____

Piano accompaniment with markings: *arco*, *mf Ctes*, *8^{va} accell^o*, *mf C.B.*

Two staves of vocal and piano accompaniment for the second verse. The piano part includes markings for *arco*, *mf Ctes*, *8^{va} accell^o*, and *mf C.B.*

Ella. Pe - la - di - to pa - tron - si - to con ga - ni - tos de
 El. Yo pro - cu - ro dar - le un sus - to y un dis - gus - to va a

pizz
 1^o Cl
 2^o Ella

qu. - re - - - - - Ay, re - la - jo re - la - jo re - le - - - - - Conmi -
 te - - - - - ne - - - - - Le re -

arco
 f Mad^o Esp^o
 1^o 2^o 3^o

- ra - da de ga - to en - ce - la - do } Ay! re - la - jo. } Ay! re -
 - ba - no en - se - gui - da el pes - cue - zo)

2
 Quart^o
 Trp^{ts} (sord^o)

- le - - - - - y ma - ne - ras de ri - co ha - cen - da - do } Ay! re - la - jo re -
 y des - pues con a - cei - le le cue - zo)

coll^o
 fag
 arco
 Tri^o

- la - jo re - lá _____ El. Si me en-cuen-tro in pe - la - di - to le
 Ella. Au - de - la que pre - su - mi - do qui -

3 Oboe.
 Mac³ Cuar^{to}
 mf Erp^{tas} (Sordina)

doy un ti - ri - to que pu - pa le ha - ré _____ pues yo ten - go en mis a -
 - zá se ha cre - i - do que me va a asus - tar _____ no me se - a tan va -

Pta Oboe
 Trpas
 (Sonajas) (trém.)

- na - les dos - mil ge - ne - ra - les que el cue - llo cor - té _____
 - lien - te que co - rre la gen - to se vá a trom - pe - zar _____

Erp^{tas} (Sordina)

Los dos

Sanche - ri - (ta me ha se - na - ma - ran, re - ba - ni - (ta no se que me has dao que agüita (da porti
 to to do

4 Oboe Erp^{tas}
 Sax.
 Ebmf

me he que - dao — no sé que me ha pa - suo, Ay, que juerle quemé entró el a - mor

por lo el cuerpo sien - to ya ca - lor y mis hue - sos se de - ri - ten de tan - to que -

(Bailé cómico hasta el final)

- rer - te, pa - la - bra de ho - nor.

Un poco mas animado.

El ¡Andale chata linda vamos a entrarle muy fuerte al amor!

En caso de repetir, se dirá la 2ª letra.

Que pasa en Cadix

ALLEGRETTO GRACIOSO

FINAL del 1º Acto

ff tutti

Que pasa en Cadiz

ACTO II = Para Preludio, el N: 4, saltando de A a B.

El, Estrellas de Hollywood y Conjunto.

TIEMPO DE FOX

N: 6

Musical score for the first system, featuring piano and saxophone parts. The piano part is marked with a forte *f* dynamic. The saxophone part is marked with *Tutti.* and *Sax. tenor.*

Musical score for the second system, featuring piano and saxophone parts. The piano part continues with chords and bass lines. The saxophone part continues with melodic lines.

El:

Pa - m las es - tar es el a - mor i - gual que

1 Oboe. Clar. Banjo

ff Met. Mad. p Cuerd. Fagot. Sax. mi b.

Violin. 1^o Con 8.
pizz

Musical score for the third system, including vocal line and piano accompaniment. The vocal line is marked with *El:* and the lyrics *Pa - m las es - tar es el a - mor i - gual que*. The piano accompaniment includes parts for Oboe, Clarinet, Banjo, Violin 1^o Con 8^o, Saxophone (mi b.), and strings (pizzicato).

flor de su ve o - lar que al mar - chi - tar - se per - dió su co -

Con 8.
Sax. tenor. Tptas. Trompas. Trombón 1^o

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line continues with the lyrics *flor de su ve o - lar que al mar - chi - tar - se per - dió su co -*. The piano accompaniment includes parts for Saxophone (tenor), Trumpets (Tptas.), Trombones (Trompas.), and Trombone 1^o.

- lor — es mas ar - tis - ta que mu - jer — ve tras un

Con 8.

Tpta Madera.

Trompas.

Violin 2
Sax. mi b.

fler — que pueda ser — un be-llo ins-tan - te de lo - co pla -

Sax. tenor
Trombór

Tpta

- cer — Sue - ñan lai - lu - sión — que nohan de al-can -

Madera.

Tpta

Sax. tenor.

- zar — por que pa - ra a - mar les fal - ta siem - pre cu - ra -

Sax. tenor.

Sax. (mi b.)

a tempo

— zón — — — — — El a — mor de un di — a da a — — — — — le — — — — —

Violines. *Donjo*

Trompe *rall.* *a tempo* Clar. Trompas. Sax. tenor

C. Bajos.

— gra — a y es — — — — — muy gra — to re — — — — — cor — — — — —

Oboe >

Sax. (mi b.)

Tbones

— da — — — — — mien — tra o — tros la — bios siem — — — — — pre

Sax. tenor.

sa — bios u — — — — — na nue — va sed — — — — — han de a — pa — — — — —

Sax (mi b.)

Oboe.

Trombón 3.º

- gor si go - zar que re - mos ol vi

4 Flauta

Trombón 1º

Saxo.

- de - mos las es ce - nas de a quel

Tbnes.

coll Por - que al fin son e - las co - - - - - mo es

- tre - llas que se es fu - man al na - cer el

(Solen las estrellas de Hollywood.)

(Emile de Cloquetas.)

f Metal
ff tutti.
Caja

This system contains the first two staves of music. The top staff is a vocal line with a circled number '5' above the first measure. The bottom staff is a piano accompaniment with a 'Caja' (drum) part. Dynamics include **f** Metal and **ff** tutti.

Sax.

This system contains the third and fourth staves. The top staff is for a saxophone, and the bottom staff is for piano accompaniment. The saxophone part includes a melodic line with slurs and accents.

Sax.

This system contains the fifth and sixth staves. The top staff is for a saxophone, and the bottom staff is for piano accompaniment. The saxophone part continues with a melodic line.

Sax.

This system contains the seventh and eighth staves. The top staff is for a saxophone, and the bottom staff is for piano accompaniment. The saxophone part continues with a melodic line.

Sax (mi b.)
Sax. tenor.

This system contains the ninth and tenth staves. The top staff is for a saxophone (labeled 'Sax (mi b.)'), and the bottom staff is for piano accompaniment. The saxophone part continues with a melodic line.

Musical staff 1: Sax. tenor. Mad: Oda

Musical staff 2: Con 8.º. Espas. Trombón 1º (descarado). Clar. Basso Trompa. Fagot. C.B. pizz

Musical staff 3: Trompa

Musical staff 4: Sax. Trompa. Fagot

Musical staff 5: Metal. Ruido

Musical staff 6: 7. Moderna. Cuerdas. Tutti

Musical score system 1, featuring a piano accompaniment and a saxophone part. The saxophone part is labeled "Madera" and "Sax.".

Musical score system 2, featuring a piano accompaniment and woodwind parts. The piano part includes "Cuerda. piz" and "Caja japonesa." with a dynamic marking of *ff*. The woodwind parts are labeled "Madera. Cuerda.", "Tptas.", and "Tutti.".

Musical score system 3, featuring a piano accompaniment and woodwind parts. The woodwind parts are labeled "Madera." and "Saxofones.".

Musical score system 4, featuring a vocal line and piano accompaniment. The vocal line is labeled "Conjunto." and "PP Si go-zar que-re-mos al- - - - - vi - - - - de - mos las". The piano part includes "Caja japonesa.", "Madera.", "Violin 1", "Viola", "Sax. tenor.", "Trombón 1", and "Bajo".

Musical score system 5, featuring a vocal line and piano accompaniment. The vocal line is labeled "Él." and "es - - - - ce - nas de a - - - - - quel roll. Por - que al fin son". A circled number "9" is present at the end of the system.

e - las co - - - - - mes - - - - - tre - las que - - - - - ses

This system contains the first system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "e - las co - - - - - mes - - - - - tre - las que - - - - - ses". The piano accompaniment consists of chords and moving lines in both hands.

- fu - man al no - cer - - - - - al sol - - - - -

p Madera
Trompas
Saxofones

This system contains the second system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "- fu - man al no - cer - - - - - al sol - - - - -". The piano accompaniment includes a dynamic marking of *p* and an instruction: "Madera Trompas Saxofones".

f Tutti.

This system contains the third system of music, which is purely instrumental for the piano. It features two staves. The system concludes with a dynamic marking of *f* and the instruction "Tutti."

Que pasa en Cadix

Las chulas del porvenir 1^{ra} y 2^{da} tiple.

TIEMPO DE SCHOTTIS (marcadísimo)

No 7

mf *Mad²* *V²* *pizz* *Cl²* *Opas:* *Fagot.* *Metal.*

Metal. *f* *Sax:* *B²* *Fts 8²* *Obas:* *Simb:*

1^a tiple.

La chu-la-pa del si-glo pa-sao *sehaedu-*
Mad² *pizz* *arco.*

coo *y los ti-mos que fa-ma lehandao haolvi dao.* *Hoycha-*
pizz. *Op²* *Op²* *arco.* *pizz.*

ma-lla un len-gua-je fi-no-lis y es tu-dia el he-bre-o el grie-go y cal-de-o y por lo que

ve-o la chuin que es fi-na las len-guas do-mi-na ¡Güi me-sié! A mi

Todas. 1ª tiple.

mf *Metal.* *p* (como antes)

no-vio le di-go mailov ya l ga-chó, le en tu-sias ma la mar ser un bón gi-go-

2

-lo Ya no bai-lo el cho-tis en la Bom-bi por-que es so es-tá

fe - o y pa mi re - cre - o voy al A - te - ne - o y en vez de un quinci - to me to - mo un coc -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains a series of eighth notes with triplets. The piano accompaniment features chords and single notes in the right and left hands.

- tel

Yael manubri no sue - na - - - - - pues pa mi es ma - sa -

Mad³ *Edo*

3^{8^{va}}

Clar: 2^a *Edo*

Ep^{tas} tutti *p*

Tim: Caja. O. B.

The second system includes a vocal line, piano accompaniment, and woodwind parts. A clarinet part is marked with 'Clar: 2^a Edo'. Percussion parts for 'Tim' and 'Caja' are indicated. A woodwind part for 'Ep^{tas}' is marked 'tutti p'. A circled '3' with '8^{va}' above it indicates a triplet in the piano part.

- me - na - - - - - hoy la te - le - vi - sion - - - - - Ven los di - as de a -

f Ep^{tas} Tutti *p*

Caja.

The third system continues the vocal line and piano accompaniment. It includes a woodwind part for 'Ep^{tas}' marked 'f' and 'Tutti p'. The piano accompaniment continues with chords and melodic lines.

- sue - to - - - - - me he le - i - do com - ple - to - - - - - a Ven - tu - ra sa -

The fourth system continues the vocal line and piano accompaniment. It includes a woodwind part for 'Ep^{tas}' with a triplet of eighth notes. The piano accompaniment continues with chords and melodic lines.

Todos

sols, aunque no lo en-ten-di, ni pà Dios. A mí no-vio le di-go mai-lov ya' ga-

Op^{tas} (Sordina) poco rall. *Mad^{tes} vnes p a tempo* **4** *Op^{tas}*

-chó le entu-siasma la mar ser un bôn "gi-go-lô" Ya no

Op^{tas}

bai-lo el cho-tis en la Bombi porque so está fe-o y pà mi re-cre-o voy al A-te-

Saxi P Cello *Obones.*

-ne-o y en vez de un quinci-to, me to-mounco-c-téi.

ff

1^a tiple.

Soy ————— la chu - la bien ————— que va a Pi - doux ————— y to - ma

pi - per - min. Soy ————— la chu - la bien ————— y no hay ma -

- nús ————— que me cas - ti - gue a un que - re - sul - te un ja - ba - li ————— Pa - que un ga -

- chó ————— me gusta mi ————— tie' que sa - ber la - tin

y ha de dispo - ner de más al - ha - jas que Ansa re - na puá te -

Sax.

Banjo.

Zimb.

ner

6

mf Mad's Vrs

(Con arios)

f

f

Todos.

7

Soy la chu - la bien que va a Pi - doux y la ma

ff Tutti

pi-per-min. Soy — la chu-la bien — y nahayma-

-nás — que me cas-ti-gue aunque sul-te un ja-ba — li — *1^a tiple.* Pa' que un ga-

(Las 2^{as} triples, van haciendo mutis lentamente)

chó — me gusta a mi — tie' quesa-ber la-tin y ha — de dispo-

-ner — de más al-ha-jas que Anso-re-na puá te-ner

ALLEGRETTO GRACIOSO.

No. 8

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs) and a saxophone part. The key signature is one sharp (F#) and the time signature is 2/4. The tempo and mood are marked 'ALLEGRETTO GRACIOSO'. The score includes various performance instructions: 'f' (forte), 'Tutti', 'Sax 1925', 'mod.' (moderato), 'pizz' (pizzicato), 'arco.' (arco), and '1' (first ending). The saxophone part is written in a higher register than the piano. The piano part features a mix of chords and melodic lines, with some passages marked 'pizz' and 'arco.'.

Escocés

Yo ven-go de Es-co-cia con el bol-so mas que li - so, a ver si u - na
Ay, San Cleo-do-ve-o, me ca - i con el e - qui - po, por lo que pre-

arco
pizz

so - cia de Ma - drid me po - ne un pi - so, Por que es toy la mar de ami - rao,
ve - o me van a qui - tar el ti - po Ay, de mi no sè que và à ser,

arco
pizz
pp

ghay que ver las que yo he pasao, sin co - mer que ya es muy pesao mas al - go de ba - ca -
me co - i con tanta mu - jer, se me và el pa - vod su - bir pues yo soy un in - fe -

pizz

lao En Ma - drid al ver me pa - sar las ga - chis me van a ri - far,
liz Yo no sè por que ha de venir sie - ni - grè can - sa - o de su - frir,

f
pizz

y a-de-más con e-l-las a-qui el co-ci po-dré a-se-gu-rar.
de-be ser por que las de-je con un pe-que-ñi-to be-bé.

4

¡Yo es-toy mos-qui-to! por si han ve-ni-do,
por que han ve-ni-do,

y me han se-gui-do por al-ta mar, las es-co-

ce-sas que he se-du-ci-do. (Salen las escocesas.) Ga-i-tai ta-
Yu te he co-gi-do.

— ta-i ta-i ta-i ta-i ta-i ta-i

y tehas ca-i - do ¡Ay que ban-di - do me

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

i ta ta

va à ma - tar

ff tutti *f tutti*

This system contains the next two staves. The vocal line continues with lyrics. The piano accompaniment features a section marked *ff tutti* and *f tutti*. A circled number '5' is written above the piano staff.

This system contains the piano accompaniment for the third system, showing the continuation of the piano part from the previous system.

This system contains the piano accompaniment for the fourth system, continuing the piano part.

This system contains the piano accompaniment for the fifth system, concluding the piano part on this page.

First system of musical notation, measures 1-4. The music is in treble and bass clefs. Dynamic markings include *p mod. rit.*, *f mod. VI*, and *rit.*. A circled number 6 is positioned above the fourth measure.

Second system of musical notation, measures 5-8. The music continues in treble and bass clefs.

Third system of musical notation, measures 9-12. Dynamic markings include *mod.* and *rit.*.

Fourth system of musical notation, measures 13-16. Dynamic markings include *mp* and *dd*. A circled number 7 is positioned above the first measure.

Fifth system of musical notation, measures 17-20. Dynamic marking includes *ff*.

Para Intermedio el N° 7

Para n° 8 A al (1) del n° 3 tocando el final indicado para dicho número.

Que pasa en Cadiz

Gitanas, 1.º y 2.º Tiples, Conjunto, Bailarina y todas las mujeres de la compañía.

Nº 9

ADAGIO 8º

Cuerda. con sordina *f* Clar. *pp*

Fagot. Trompa. *f*

Cellos. C. Bajos

Ob. *f* Trompa. *p* Tutti (sin ruido)

C. Bajos

Campana. (lentamente y lejos.) Baile gitano de la Bailarina.

1 **ALLEGRETTO** *mf* (sin auto)

Tpta Sax. tenor Fagot. Clar. Ob. Trombón 3. V. Cellos. Trombón 1.º Bombo.

Con 8. Flauta.

Trompas. Trombón 3.º

C. Bajos.

Trompas.

f arco

Q. Bajos
Tombates.

Una Tiple (dentro)

Campana (2.ª vez.)

U - na no - che en Gra - na - da es de - ro - che de i - lu -
Ar - mo - nio - sa se es - cu - cha le - jo - na cuan - do el

Flauta
Ob:

pp Trompa 2.ª

Campana

Campana

- sión pá el que sa - be que - ré To - do di - se mis - te - rio to no - che to - do
al - ba co - mien - za a a - pu - tar el so - ni - do que da la cam - pa - no de la

Clar. 1.ª

p

Fagot.

Campana

hue - le a jazmin ya cla - vel U - na no - che de amor en Gra - na - da mas va - le que
ve - la que me ha - ce so - ñar su ta - ñi - o de mo - ra y cris - tia - no es co - pla del

Flauta Ob:

Clar.

Campana

na - da sa - bien - do que - ré.
 at - ma que yo - ra al can - tar.

mf *Guerd.*
 Trompa Fagot Trombón 1.^o
p Trombón 1.^o
 arco Trombón 3.^o C. Bajos.

Ob. Clar. Flauta 3.^o
 Trompa 3.^o *f* Guerd. Tptas. (como antes)

1.^o 2.^o
f arco Madera. Guerd. arco Flauta
 arco Castañuelas (van saliendo) *Signc.*

Todas las mujeres.
 3.^o Flauta *ff* Tutti. PASODOBLE

First system of musical notation. The top staff is a vocal line with triplets. The bottom staff is piano accompaniment with chords and a melodic line. Dynamics include *esoso* and *sigue...*. The instrument label *Trombón 1º* is present.

Second system of musical notation. The top staff is a vocal line with triplets. The bottom staff is piano accompaniment with chords and a melodic line. Dynamics include *f*. The instrument label *Trombón 1º* is present.

Third system of musical notation. The top staff is a vocal line with triplets. The bottom staff is piano accompaniment with chords and a melodic line. Dynamics include *ff*. The instrument label *Trombón 1º* is present.

Fourth system of musical notation. The top staff is a vocal line with lyrics: *Tie-rra - si - ta del sol - - - - - Car-men del - Al - bai - cin*. The bottom staff is piano accompaniment with chords and a melodic line. Dynamics include *p* and *ppz*. The instrument labels *Cuerda.*, *Flac.*, *Fagot.*, *Trompas.*, and *Trombón 1º* are present.

don-de ten - go er que - ré ————— de un mos; — to ca - ñi

The first system of the score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a melodic line with a slur and a fermata over the final note. The piano accompaniment consists of chords and moving lines in both hands.

don-de hue - le a jaz - min ————— yes mas cla - ra la luz

The second system continues the vocal and piano parts. The piano accompaniment includes labels for 'Ob. Sax.', 'Tpta', 'Tbues.', and 'Caja.' (Cajón). The vocal line has a slur and a fermata. The piano accompaniment features chords and rhythmic patterns.

pues la pu - so un di - vé ————— ba - jun sie - lo anda - lus.

The third system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of 'ff' (fortissimo) and a slur with a fermata. The vocal line has a slur and a fermata.

(Solén gitaras 1^o y 2^o)

Carmen de - mi Gra - nó ————— en el que - yo na - si

The fourth system begins with the instruction '(Solén gitaras 1^o y 2^o)'. It continues the vocal and piano parts. The piano accompaniment includes labels for 'Maderas Violines.' and 'Tpta Sax.'. The vocal line has a slur and a fermata. The piano accompaniment features chords and rhythmic patterns.

co-mo na - se una fló - ra pa - dor - na er Ge - nil

Gú me dis - te - ca - lór conqueabra - so arni - ra

con 8^a

que esca - pa de fun - di toa la tie - rra Ne - va

con 8^a

Gitana 1^a

En el carmen gra - na - di - no

6 *Vivaz*

Violaz *Pez* *cellos*

(Sigue ritmo Pez)

Panda

Gitana 21

cuán - - - do suena la gui - ta - rra - - - ¡Ca - - -

sigue ritmo.

- da copla en sus - pi - ro que al ai - re des - ga - rra pe - ni - tas de a - mor - - -

Gitana 12

¡Ay - - - ¡Ca - - - la co - pla co - mo el

vien - to - - - que - - - con - du - se la ve -

3
- le - ta que a mi po-bre co-ra -
- - - - - *Gitanos 2^a* - - - - -
j Ca - - - - - da no - ta es un la -

Sax. *f* *tr* *v* *u* *!*

són lle - - - - - va de -
- men - to y tras el ren-di - o - - - - - a mi pensa - mien - to siempre asufa -

Tiples y Conjunto.

- lo j Car. men de mi Gra - na
- vo

f Metal. *f* *Mad^s* *v^{as.}* *Ep^{ta}* *2^s* *Sax.*

Caja. *B^e*

8

en el que yo na - si co - mo na - se una fló

pa-a-der-nar — er Ge — nil — Tu me dis — te el ca — lor

Gitanas 1^o y 2^o

Y el sen —

Con 8^o

con que abro — su al mi — ra — que es capaz — de fun — di

— tir tu mi — ra — me e — na —

Con 8^o

toa la sie — rra ne — vá — U — na mi — jer sies ca — ñi

ra —

Gitana 1^o

Ob. Clar.

Flauta 8^o

Metal

Tptas.

y no le di — go por mi — lo pri — me — ro del mun — do en —

Con 8^o

Flauta

Coy 8^o

Metal

Tptas.

Violín 1^o

-te-ro ¡Va-ya que si! ————— Pues siem-pre sa-be le-né,

F^{ta} con 8^{va}

Ebon 1^o

por lo que a-qui se pue' vé pin-tu-re-ri-a mar-cho-se-

con 8^{va} *con 8^{va}*

Metal.

Todas (todas tocando las castañuelas)

-ri-a y cha-chi-pé ————— U-na mu-jer si es ca-ñi

loco. *ff metal. Saxi* *tutti.*

10

y no lo di-go por mi es lo pri-me-ro del mun-do en-

-te - ro ¡Va - ya que si! ————— Pues siem - pre sa - be te - ne'

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, followed by a long rest indicated by a horizontal line. The piano accompaniment consists of rhythmic chords and moving lines in both hands.

por lo que a - qui se pué ve' pin - tu - re - ri - a mar - cho - se -

The second system continues the vocal and piano parts. The vocal line has another melodic phrase followed by a rest. The piano accompaniment maintains its rhythmic pattern.

- ri - a y cha - chi - pé ————— ¡Ay Car - mende mi Gra -

ff poco pesante.

The third system includes the vocal line and piano accompaniment. The piano part features a dynamic marking of *ff* and the instruction *poco pesante*. There are also some performance markings like *8^a* and *3* above the piano staves.

- ná

a tempo. *loca*

TELON

The fourth system shows the vocal line and piano accompaniment. The piano part starts with a *a tempo.* marking and features several triplet figures. The word *loca* is written above the piano staff. The system concludes with the instruction *TELON*.