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Material n.º _____

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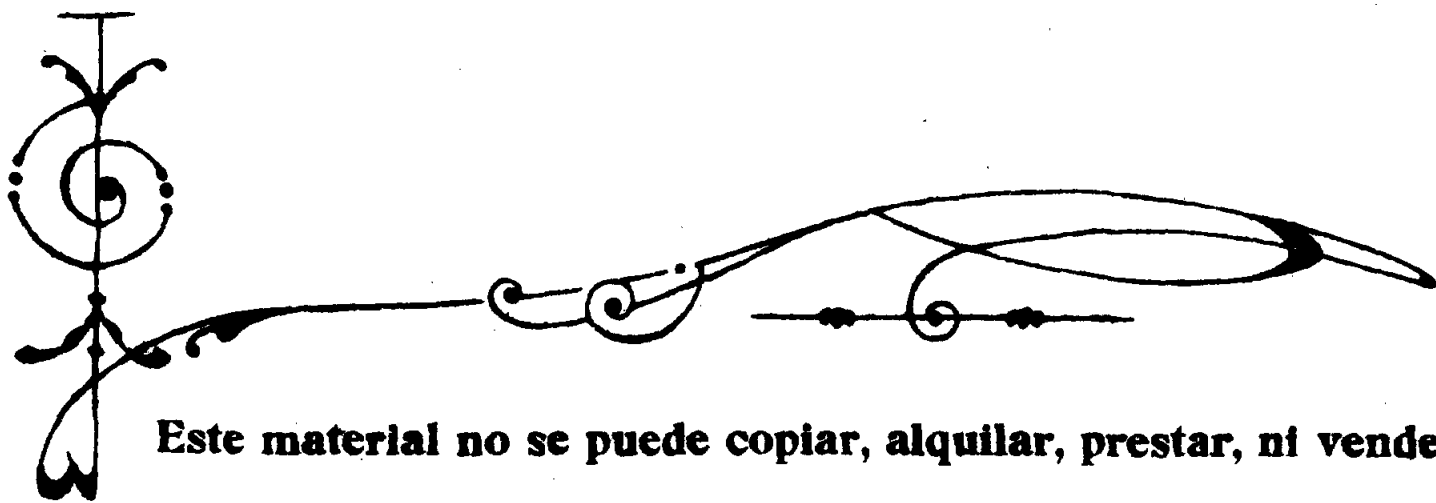
MADRID

! POR SI LAS MOSCAS !

Historieta en dos actos

Letra de Vela y Campúa

Música de F. ALONSO



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! POR SI LAS MOSCAS !

Historieta en dos actos

F. ALONSO

ALLEGRO NO MUCHO

PRELUDIO

ff Tutti.

The first system of the prelude consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the musical development from the first system, maintaining the same melodic and harmonic textures.

The third system includes a first ending bracket in the upper staff, marked with a circled '1'. The notation continues with similar rhythmic and harmonic patterns.

The fourth system concludes the prelude, featuring a final cadence in both staves.

Estrenada en el Teatro Romea de Madrid el dia 1 de Noviembre de 1929

TELON,

System 1: Treble and bass staves. Treble clef has a circled '2'. Bass clef has 'c.B. pizz' written below it. The music consists of chords and eighth notes.

System 2: Treble and bass staves. Treble clef has 'arpa glis' and 'Flin' written above it. Bass clef has 'Zpta' written below it. The music features arpeggiated chords and eighth notes.

System 3: Treble and bass staves. Treble clef has 'arpa' written below it. The music continues with arpeggiated chords and eighth notes.

System 4: Treble and bass staves. Treble clef has a circled '3' and 'Vz 1/2' written below it. The music continues with arpeggiated chords and eighth notes.

System 5: Treble and bass staves. Treble clef has 'lptas', 'Ob', 'Clar.', and 'Fag.' written above it. Bass clef has 'Cello', 'Zpas.', and 'arco' written below it. The music includes various instrumental parts.

System 6: Treble and bass staves. Treble clef has a circled '4'. Bass clef has 'c.B. pizz' written below it. The music continues with arpeggiated chords and eighth notes. At the end, 'Zpas.', 'Arpa Fag', 'Clara Clar', and 'Plato' are written below the staves.

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

Second system of musical notation. Includes dynamic markings *cal.* and *3bal*. A tempo change is indicated by *rit.* above the staff.

Third system of musical notation. Includes dynamic markings *ma. ad. pizz.* and *3pas.*. A circled number 5 is present in the treble clef.

Fourth system of musical notation. Includes dynamic markings *arco*, *loco*, and *ff tutti*. A circled number 6 is present in the treble clef. The tempo marking **ALLEGRO VIVO** is written above the staff.

Fifth system of musical notation. Includes the instruction *Accell. hasta fin*.

Sixth system of musical notation. Includes the dynamic marking *ff*.

Riesgo, Asegurada 1ª y Aseguradas (2ªs triples)

N.º 1 ALLEGRETTO 8^{as}

f *Mad* *Tutti*

Asegurada 1ª

8^{as}

Nuestras pan-to - rri - llas ¡ ja -
Es.ta ca - ra gua - pa tam -

p Mad *Trio Tbon*

- mún/hay que se gu - rar, se - ñor, fi - je - se que a.rranque se vé mi - reus té el fi -
- bien quierouse gu - rar, *Fin* muy bien, di - ga - me que pri - ma por mi de - bo de pu -

8^{as}

Trio 1ª *Trio 2ª* *Trio Tbon*

Riesgo. Codas.

- nal ¡ Mon - Dié! Va - ya un na - ci - mien - to se - tén, mi - re la us - té
- gar ¡ Diez mil! Es us - té pi - dien - do par - ne, la exa - ge - ra -

8^{as}

Fin *Trio*

bien me lo vá a com-prar el Ma-drid Pa-ris pa-ra Na-vi-
 -ción Es-to cues-ta más que ir a vi-si-tar u-na Expo-si-

8^{va}
 Trp

Asegurada 1^a

-dad Yo nun-ca escu-cho el pi-ro-po que me di-ce un gua-ya-
 -ción Los hom-bres me pi-ro-pe-an al mi-rar mis vein-tea-

8^{va}
 Timb: **2** p
 Caja

-bi-to Me gus-ta un hom-bre de ve-ras que me di-ga muy ba-
 -bri-les y ten-go la car-cel lle-na de pe-o-nes de al-ba-

8^{va}
 f Met. **3** p
 Caja

(Con gracia y picardía.)

-ji-to Ma-dri-le-ña de ojos
 -ñi-les

Al tpo
 Trp
 Timb
 Caja
3
 pp
 piz piz

ne - gros Ma - dri - le - - ña pin - tu -

Sand^{ta}

- re - ra a - se - gu - - ro bien tu

ca - ra por que el hom - - bre que te

8^{as} *cres...*

quie - ra si te mi - ra es u - na fie - ra que no pue - de do - mi -

8^{as}

- nar su a - fan ar - dien - te ié be - sar

8^{va} *Aseguradas* Ma - dri - le ña - pin - tu -

ff *Tutti* *a tpo*

poco rall..

- re - ra si tu a - mor yo con - si -

8^{va}

- gue - ra me ten - dré que a - se - gu - rar que es - toy ya pre - so en tu mi -

8^{va}

- rar

8^{va} *f* *Tutti*

(Van iniciando el mutis)

Aseguradas

Asegurada 1ª

¡Ma-dri - le - - - ña pin - tu - re - ra! Si tu a - mor yo con - si -

- gue - ra me ten - dré que a - se - gu - rar

Para **Nº 1** bis, a la. *S.*

Para Intermedio todo el nº 1

Magallanes y 10 Botones (2^{os} triples)

MUY MODERATO (y ritmico)

No 2

8^{va}
mf mad^o
vlnas
Ep^{tas}
Tutti (sin ruido)

mad^o
Ep^{tas} (sord.^{na})
metal Ruido 1
pizz
Ebal
(C. Japonesa)

Magallanes

8^{va}
8^{va}
Ob: Ep^a. Banjo
p

Yns - truc - cio - nes da - ros aho - ra que - ro que el ser - vi - cio
En el do - ce hoy he co - lo - ca - do dos via - je - ros

8^{va}
8^{va}
Ob:
arco
pizz
Ep^{tas}:
Ep^{tas}

me - re - cees - me - ro Si aun cuar - to vais a pe - ne - trar — no en - treis ja - mas sin a - vi -
re - cien ca - sa - dos El con sues - po - sa siem - pre va — y siem - pre es - ta da - le que

sar da | **Botones** Hay se - ño - ras tan - des - preo - cu - pa - das
 lo vis - to siem - pres - tan de - fies - ta
 Lues a - si se ha - ra
 Que bar - ba - ri - da
P^{mad} *8^{va}* *(como antes)* *p*

Botones
 que se duer - men muy des - ta - pa - das. Yen e - se ca - so quehe de ha.
 por - que duer - men tam - bien la sies - ta. Y si me lla - man quehe de ha.
8^{va}

cer — pa - ra cum - plir — con mi de - ber - *ten* *Magallanes*
 ¡ Mi - ra !
8^{va} *ten* *ten* *mf* *3* *Sax y Banjo*

mi - ra por la ce - rra - du - ra mi - ra bien si vas á en -

trar al a - brir óal ce - rrar fl - ja - te con cui - dao mi - ra bien co - moes - tán. Sies en pi - ja - ma óen sos -

8^{va}

mad. (sord.)
cda pizz

1^{ra} Botones

tén tú mi - ra bien! ; Mi - ra! mi - ra por la ce - rra - du - ra

Sax: Banjo
cda arco
Eptas:

4

e. B. B:

1^{ra}

mi - ra bien si vas áen - trar al a - brir óal ce - rrar fl - ja - te con cui - dao mi - ra bien co - moes -

1^{ra} Magallanes

2^{da} ALLEGRO

(Baile muy ritmico)

tan. Sies en pi - ja - ma óen sos - tán tú mi - ra bien.

cda pizz
arco
f metal
f tutti
5
e. B. Ruido

First system of musical notation for piano, featuring treble and bass staves with complex rhythmic patterns and chords.

Second system of musical notation for piano, including the instruction *f Tutti*.

Third system of musical notation for piano, including the instruction *1.º TEMPO* and *Sax: Bandoneón*. It also contains performance directions: *rall*, *p*, *Cdo. Epa*, *Etes Fag:*, and a circled number *6*.

ultimo Magallanes que dirá el bocadillo final.)

Fourth system of musical notation for piano, including the instruction *8^{as}* and *mad^o Epa (sord^o)*.

Magallanes

Sies en pi-ja-maesen sos-ten tu mi-ra bien.

Fifth system of musical notation, including a vocal line and piano accompaniment. It features the instruction *Sax:* and *ff tutti*.

Albertina y 8 pollos (2^o Tiples.)

ALLEGRETTO ANIMATO

N.º 3

f Tutti

Albertina. (graciosamente.)

ff Tutti

1 *C.º mod. Ep.º*

Ep.º.

pizz.

Bas-ta ya po-lli-tos jo-ven-ci-tos que me vais a so-fo-

- cur De se-guir o-yen-do vues-tras fra-ses pron-to

metal sord.

Caja japonesa

Pollos.

arco

81-3

voy a su-cum-bir y mi a-mor vais a ren-der Ven a-qui no-na-da la somi-

- bri - lla gra - ta sombra nos da - rá _____ y a - si po - dré con la

mf Tutti

bri - sa del mar ou - na chi - ca ca - ñón cas - ti - gar

p

Albert. *Pollos.*
 ¡Precau - cion de - beis te - ner que mi es - po - so es es - ca - món. Yo lo sé pues bien se ve

Violin
Cello
3
mod. metal
pian

Albert *Quietos!* *Albert*
 (Tratan de tocarla.) *Quietos!* *Quietos!*
 que es un se - ten - tón _____ Quie - ro _____

Clar
p
mod. metal

se - a y el pri - me ro en po - der lo - gar

Be - sa sa be - sa - me dia - ble sa que tu bo - ca es

Plato

fre - sa la que - ro pro - bar

(Baile)

UN POCO MAS VIVO

Mad^o *8^o* **6**

Caja

8^o *loco*

7 *Optas* *2 pas*

8^o 3^o

Two staves of piano music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The key signature has one flat.

f.
Albertina

Vocal line and piano accompaniment. The vocal line begins with a long rest followed by the lyrics "Quie ro". The piano accompaniment continues with a rhythmic pattern. A circled number "8" is present in the piano part.

Vocal line and piano accompaniment. The vocal line continues with the lyrics "del ga-lan que es-pe ro su ca-ri-ño en-te ro". The piano accompaniment includes the instruction "(sigue ritmo)" and a dynamic marking "p".

Vocal line and piano accompaniment. The vocal line continues with the lyrics "so-lo pa-ra mi que ro". The piano accompaniment includes the instruction "(sigue ritmo)" and a dynamic marking "p".

— pen-sar que me mue — ro — si su bo-ca sua — ve

The first system of music 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 "pen-sar que me mue ro si su bo-ca sua ve". The piano accompaniment provides a rhythmic and harmonic foundation, with a bass line that includes a tritone substitution marked with a flat symbol (b).

rall sien to que me ve ro zon do a qui.

Pollos. (Silbando)

f

rall

9 *Cl. Sax: mel.*

The second system continues the vocal line with the lyrics "sien to que me ve ro zon do a qui." and includes a piano accompaniment. A section of the piano part is marked "Pollos. (Silbando)" and "9 Cl. Sax: mel.", indicating a woodwind solo. The tempo is marked "rall" (rallentando) in two places.

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

Todas.

Re

The fourth system features piano accompaniment on two staves. The word "Todas." is written above the staff, and the letter "Re" is written below it, possibly indicating a key signature change or a specific harmonic element.

sa — be — sa — me — dia — ble — sa — que tu bo — ca es

Plato

A **VIVO y acelerando hasta fin.**

fre — sa — la — que — ro — pro — bar

Caja

10

8^{va}

f *ma.* *ff* *Tutti*

8^{va}

loc.

Tutti

B

ff

Para Bis, á la saltando de A á B.

Por si las moscas

Bañista 1ª y Bañistas.

Nº 4

TIEMPO DE FOX-TROT

Con 8.

f tutti

Alza

Con 8.

tutti ff

1

Bañista

El en-can-to de mi cuer-po en el mar —

Loco.

Con 8.

Coa, mlal Sgt.

mad. Era.

Ébal

su be-lla-za des-ta-rò,

y los pollos so-lo sa-ben mi-rar —

8^{va}

Épas.

lo que si me mi ma - llo. Al salir de dar me el ba - ño de mar

Con 8.^o *Epta (sord²)*

en la arena de bus - car, por manda - to del doc - tor la sa - lud y el vi -

Con 8.^o *Epta Ebon*
Caja japonesa. *y Eptas.* *Ebon 1^o*
Trbu. 2^o

Bañista 1^a

gor que da el ba - ño de sol. Yo busco el sol que nues - tra piel nos

Con 8.^o *mad. 3*
flpa
trpa.

que - ma - pue hoy la mo - da - pi - de a la mu -

fl. Ala. *Ebon sord²*

3

jer _____

in-cir el bron-ce de su tez mo -

Fla.

7. (connoarles)

re - na _____

que al hombre inci - ta - rà siem - pre al pla -

Vlin 2º
Viola.

pizz

arco.

4

cer _____

El sol à nues - tros cuer - pos dà ca -

Fla 8º

Cda.

Bal.

Banjo
Epiao

lor _____

yon - cien - den nues - tros pe - chos el a -

pizz

arco.

mor _____ sus ra - yos al sen - tir - los, e - nar -

Con 8.^a
pizz
Organo sord.^a

de - cen nues - tra san - grey nos pa - re - ce co - mo a - man - tes que a: be -

Con 8.^a

Todos (5)

sar ex - ci - ta - ran lo - ca sed de a - mor. El sol à nues - tros cuer - pos dà ca -

Con 8.^a
Organo
Oda. Organo
f Tutti
Organo

lor _____ y en - cien - de en nues - tros pe - chos el n -

mor — me lo — gra do — mi — nar, su

Con 8^o

pizz

6 Bañista 1^a

bri — llo ce — ga — dor. Su ba — ño dà à mi cuer — po bien es —

loco.

Todas

tar — El sol des — pier — ta en mi la sed de u —

Bañista 1^a

Arpa.

Bañista.

Banjo.

Fgt. Erbon. 3^a

Bal. Pto.

7

mar.

Con 8^o

met.

buff.

ff

Caja

arco

Con 3^o

Con 3^o

Con 3^o

Violas. 1^a
Violas. 3^a

Con 3^o

mad. 1^a 2^a 3^a

Clav.

Violon - sord^o

Fla.

(conno antes)

Vlin 2^o
Vla.

pizz
arco

Bañista 1ª

El sol à nues-tros cuer-pos dà ca-lor

Con 8.^o 9

Bajo Strias. Pizz

Bal.

gen-tien-deen nues-tros pe-chos el a-mor sus

Con 8.^o

pizz Strias. sord.

Arco

ra-yos al sen-tir-los e-nar-de-cen nues-tra san-greynos pa-re-ce co-mo a-

Con 8.^o

man-tes que al be-sar ex-cò-ta-ràn lo-ca sed de a-mar.

Con 8.^o

Stria. met. Eda. met.

Bal.

pizz *arco* *pizz.*

Caja

Con 8. (Ritmo con los piés.) Con 8. >

Caja. Cutti.

1a Tiple.

Su

Fla. Ob: *Vlm. l^o*
p

11

ba - ño dà à mi cuer - po bie - nes - tar el

Tob. 1^o 2^o Arpa. Fla. Vln. l^o Cello.

sol des - pier - ta en mi la sed de a - mar

Banjo Tbal. ff Cutti

No. 4 Bis al \sharp

Por si las moscas

Albertina, Cordero, Magallanes y Baron

ANDANTE

Magall: (Descriptivo y cómicamente)

Nº 5

Es la no - che muy obs -

p made: *trigle*

Fag. 2ª

metal *pp*

cu - ra y niel Bós-fo-ro se vé. Un ga - lán e - na - mo - ra - do va á ron - dar á su que -

ten

Cuerda

ten

Alber: Barón y Maga

rer y las guz - las a - com - pa - ñan al ro - mán - ti - co don - cel. — *plin plin*

Clé 1ª

trigle

Fag:

Clé 2ª

2ª

C. B.

plin, plin, plin, plin, plin, plin, plin, *plin, plin, plin, plin, plin, plin, plin, plin.* (golpe)

Fla

Ob:

ff tutti

(Boca cerrada)

Cordero

plin *La - ra que te voy à ha - òlar. Bien ce - na - do voy con mi*

plin *Ah!*
F^{to}

metal

Epàs

3

guz - la que he com - pra - do deu - ca - sion a mi to - ca - yo el mer - ca - der Ben - a - li -

Albert y Baròn

mòn - Maga: Oh! que dul - ce su voz so - nò; es fle - tay

Es - tes màs fres - co que un re - fres - co de li - mòn.

Epàs 2^a

Cordero

Là - za - ro à la vez y al sol - tar el Si òel Do tuer - ce el fez. Ah!

Me - dia no - che — me - dia no - che — en que can - tael

mf *Eda* *3* *Épa 1^a*

Cap:
Fag: *Violas* *Épa 2^a*

Cello
C.B.

tro - va - dor — me - dia no - che — siem - pre tier - na —

Flo *3*

Ob:

(Cordero, hace escena)

ten Los demás

en mis la - bios de - jas - teel sa - bor deun he - so dea - mor. Me - dia no - che —

affret: *Épas* *Ob:* *ten* *a tempo con rall.* *ten* *f* *Épa 1^a* *Mad^a* *Eda* *5* *tutti* *f*

me - dia no - che — en que can - tael tro - va - dor — me - dia

3

no - che — siem-pre tier - na — en mis la - bios de - jas - teel dul -

AGITADO

Cordero (Recitativo)

zor. De pron-toen la som-bra un hom-bre se ve. ¡Su voz ae - lia nom-bra! a tien-tas le

(Casi gritado)

TRANQUILO

bus - co yal fin le ma - té Y hoy can-tou lain - fiel. Me - dia no - che — me - dia
Los demás *pp* Elin, plin, plin, plin,

no - che — en que fui tu ron - da - dor — me - dia
plin, plin, plin, plin, plin, plin, plin, plin, plin, plin,

no - che siem - pre tier - na en mi bo - ca de -
 plin, plin, plin, plin, plin, plin, plin, plin,

affret

jas - teel sa - bor dees - te gran do - lor ¿ Lor - que ?
 plin, plin, plin, *f* Me - dia no - che me - dia

à tempo *ten.* *f* *tan* *f* 8

yo le ma - té ja - más ten - dreen su fiel a - mor y yo mo - ri - re -
 no - che en que fue su ron - da - dor

pues no so - por - ta - re es - tein -
 me - dia no - che siem - pre tier - na

Por si las moscas

Mis Chinchita, (Bailarina) Cloowns y peñitos amaestrados, (2º Tiples.)

No. 6

ALLEGRO

(Platillos de Cloowns)

First system of the musical score. It includes a vocal line with lyrics "Sptas.", a piano accompaniment with a bass line, and a percussion line for "Caja Zimb." and "Cellos C. B.". The tempo is marked "ALLEGRO".

Second system of the musical score, featuring piano accompaniment with treble and bass staves.

Third system of the musical score, featuring piano accompaniment with treble and bass staves.

Cloowns.

Fourth system of the musical score, featuring a vocal line with lyrics "La - sen a - de - lan - te! , La - sen sin tar - dar!" and piano accompaniment. It includes performance markings like "1", "Squale", and "Spla 1".

que ahora mis Chin - chi - ta vá su nú - me - ro a empe - zar. En el cir - co

rei - na gran ex - pec - ta - cion! por que ha de - bu - ta - do la gran a - trac -

- cion.

Sp.
f **2** Como antes

ALLEGRETTO

Mutación

f Tutti

Musical score for the first system, featuring piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Markings include "rall" and "Zigolo ppi".

TIEMPO DE FOX-TROT

Musical score for the second system, starting with a 3/4 time signature. It includes instrument markings: "Clar.", "Fag.", "Espa. Bando", and "Cello. C. B.". The right hand has a melodic line with slurs and accents.

Musical score for the third system, continuing the piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment.

Musical score for the fourth system, including markings like "3ra" and "Espa. 2a". The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment.

Musical score for the fifth system, including markings like "fme Clarin" and "p Como antes". The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment.

Musical score for the sixth system, continuing the piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment.

First system of musical notation. The upper staff contains a melodic line with various ornaments and dynamics, including a circled '2' and a '3'. The lower staff provides harmonic accompaniment. A circled '2' is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with a 'rall' marking. The lower staff continues the accompaniment.

Third system of musical notation. This system includes multiple staves for different instruments: Eb (E-flat), Clarinet (Cl), Bassoon (Fag), Trumpet (Tpt), Trombone (Tbn), and Cello (Cello). Dynamics include 'a lpo', 'f Tutti', and 'C. pizz'. A 'rall' marking is also present.

Fourth system of musical notation. The upper staff features a melodic line with the instruction 'Como antes'. The lower staff continues the accompaniment with a 'f Tutti' marking.

Fifth system of musical notation. The upper staff contains a melodic line with 'rall. p a lpo.' markings. The lower staff continues the accompaniment.

Sixth system of musical notation. The upper staff continues the melodic line with a '5^{ta}' marking. The lower staff continues the accompaniment.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and some melodic fragments. The word "Ebn" is written in the lower left, and "Rall" is written in the upper right.

Second system of musical notation. The upper staff features a melodic line with a circled number "5" and the marking "a lpo". The lower staff has a bass line. The word "mad:" is written above the upper staff, and "f Tutti" is written above the lower staff.

Third system of musical notation. The upper staff has a melodic line with slurs and the marking "Vlan". The lower staff has a bass line with chords. The word "Egile" is written above the lower staff.

Fourth system of musical notation. The upper staff has a melodic line with slurs and the marking "Vlan". The lower staff has a bass line with chords and the marking "acell...".

Fifth system of musical notation. The upper staff has a melodic line with slurs and the marking "Fagot". The lower staff has a bass line with chords and the marking "ff met". The word "mad:" is written above the upper staff, and "a lpo." is written above the lower staff.

(Plafillos de los Clowns.)

Sixth system of musical notation. The upper staff has a melodic line with slurs and the marking "Fag". The lower staff has a bass line with chords and the marking "Cello C. B. B.". The word "mad:" is written above the upper staff, and "(Como antes)" is written above the lower staff.

40

f *p*

ff *met. elaxon*

ALLEGRO
8^{va}

mod. *Tutti*

8^{va} *loco*

Clavins
Platillos

p (*Como antes*)

mod. *ff* *Tutti*

Para Intermedio, todo el número 2

Por si las moscas

Albertina y Cordero.

BIEN MODERATO

Cordero.

Nº 7

Yo la dan-za ru - sa aprendi en la cor-te de mia-

8^{va} *F^{to}* *Cl^{te}*

Cd² *Fag:*

Albertina

-mi - go el gran Zar. ¡Oh por Dios al - te - za que honor si e - sas fiestas os dig -

8^{va}

V^{na} *1^{ra}*

C. B.

Cord:

- nais re - cor - dar! ¡Siem - pre go - cé con Bo - ro - din! ¡Va por us - te!...

Oboe. *T^{pas}*

ALLEGRO

(Cordero, batía furiosamente las danzas agitadas de los bailarines rusos. Albertina da palmas a compás.)

1

Mad² *Cd²* *T^{pas}*

Metal.

C. B. Caja. *pizz.*

Metal.
arco. Caja
pizz

Metal. Caja.
C.B.
2 f Tutti

arco.
ff
(Cordero hace un despla.)

MODERATO. Cordero.

TIEMPO DE MAZURKA

La ma - zur - ka me entu - sias - ma a mí: Só ne - gro ven a - qui

3 f Tutti

(Se agarran a bailar)

Alber:

mf *1^{ra} 1^{er}*
Oboc

3^o

Cda Cto Tpas.

Fag:

Cto 2^{ta}

¡Que cadon-

Cord:

- cio - sa la danza es! Yo la he bai - la - do en tres pe. ces tres

Tpas

Tpas

Tbn 1^o

Alber:

¡Es la ma-

8^o

flac

Cord:

Alber:

8^o - zur - ka me - jor que el fox. Co - mo es - ta dan - za no he vis - to dos. Bai - lan - do

loco

Tpas

Tpas

Tbn 3^o

p

Timb:

siempre así ¡Ay! pla-zer co-mo este no le hay ¡Ay! en Ru-sia y en San-

p *Metal* *Metal*

- gay Bombay ¡Ay! en Cuenca y en Ma-drid Si-guienda a-

Metal

si al bai-lar ¡Ay! Yo ne-ce-si-ta-re un pay pay ¡Ay! que pueda a-ba-ni-

Mad

- car me has ta re-fres-car me por que así sal-tar no se lo que me vá a pa-sar. Si a-sí bai-

Cda *Metal* *f* *pp* *Timb.*

-lan - do vas ¡Ay! placer co - mo este no le hay ¡Ay! que yo na - cien Bom -

Metal. Metal.

- bay; ¡Ca - ray! ¡Ay! y en Rusia me cri - é No le se -

- pa - res tu ¡Ay! que si te vas de a - qui ¡Na - ray! ¡Ay! después lo sen - ti -

- rás que yo soy Charles Ni - - co - - lás! Que agi - ta - ción y que so - fo - ca -

Albers:

Caixa. Timb. pice Ma p Oboe. Vn 1: arco Ctes Fag:

Cord:

ciòn es-toy que pier-do la res-pi-ra-ción. Es que can-tando y a de-más bai-

Con 8.^a

Gias. *Fla.*

lan-do su-do más que entrandounmundoenlaesta-ción.

Con 8.^a

f *met. sord.^o*

(Bailan.)


7

Bal. Caja *mad.* *p* *trpa.* *trpas.* *m. iz.*

Clapizz


(Recitado.)

trhu. *f*

Les des 

Si - guien - do a - si al bai - lar ¡Ay! yo ne - ce - si - ta - ré un pag pag. ¡Ay!

¡Ay! que so - ca - ción, yo pier - do la res - pi - ra - ción. ¡Ay!

Para n^o 7 Bis. a la 

Por si las moscas

Manuela 6 Planchadoras y 6 Charlots (2^o Tiples)

Tempo de Schottis marcandisimo

N.º 8.

Musical score for 'Por si las moscas'. It consists of two systems of piano accompaniment. The first system starts with a piano (*p*) dynamic and features a treble clef with a key signature of two flats and a common time signature. The melody is characterized by frequent triplet patterns. The bass clef provides a steady accompaniment with chords and single notes. The second system continues the piece, featuring a forte (*f*) dynamic and similar triplet patterns in the treble.

Manuela

1

Musical score for 'Manuela'. It includes a vocal line and piano accompaniment. The vocal line begins with a circled '1' above the first measure. The lyrics are: "De la pan - ta - lla soy fer - vien - te ad - mi - ra - do - ra yes to y pen - dien - te de Ho - li - o - s a to - da ho - ra Yo por Char - ló me". The piano accompaniment features a treble clef with a key signature of two flats and a common time signature. It includes a piano (*p*) dynamic marking and a circled '1' above the first measure. The bass clef provides a steady accompaniment with chords and single notes.

de_ jo se_ du_ cir pues me hace de re - ir. Me vuelven

lo_ ca Cla_ ra Bok y la del Ri_ o, Ramón Na_ va_ rro que en las be_ sos es un

ti_ o y Du_ glas es un hom_ bre "Cañón" o a ya unga_ chò que està ja_ món pa un trope_

2. Planchadoras

zón. Con Tom Mix, con Char_ ló, con Ra_ quel ¡Ay Ma_

nue - la te vas à a - rruinar. Na - ta - ral. ¡An - du, dé - ja de

ten - to so - ñar queesme - jor el ta - ller de plan - char.

Manuela

Qui - nes Ma - nue - la des - a - tendi - da toda la cien - te - la.

queesmu - cha te - la la queen el ci - ne gas - ta la Ma - nue - la.

An - da Ma - nue - la, de - di - ca - te lo mis - mo que tu - bne - lãã planchar y a

rall.

si nome di - rãn lla - mãndomegi - li, que soy la Gre - ta Garboen Chamber? Gimãã mi! ¡Ja jay!

altpo

4 Plancharas

Tie - nes Ma - nue - la les - a - ten - di - da to - da tu sien -

f

cresc.

ie - la que es mu - cha te - la la

3

Esp.

que en el cine gas ta la Ma - nue - la An - da Ma - nue - la de -

877.

6

Manuela

di - ca - te lo mis - mo que tua - fue - la à planchar Ya - sè no me di - ràn en

a 670:

rall.

Chasca dola lengua en el paladar, con chuleria.

5 (Salen los 6 Charlots)

to - do Chamberi que soy gi - li.

p

f

p

f

The first system of music consists of three staves. The top staff is a vocal line in G major with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is on two staves below, with the right hand in treble clef and the left hand in bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests.

The second system continues the musical piece. It features a vocal line and piano accompaniment. The piano part includes a prominent bass line with eighth notes and chords. The vocal line has some melodic flourishes and rests.

Pianhadoras y Charlots *Manuela*

An-da Ma - nue-la de - di-ca te lo mis-mo que tua - bue - la aplanchar. *pp*

The third system includes lyrics and performance markings. The piano part has a circled '6' in the first measure, 'Cell. Sgt.' in the second measure, and 'rall.' in the third measure. The vocal line has a 'pp' dynamic marking at the end.

7 tempo *(Como antes.)*

si no medi-rán en to-do Chamberi que soy gi - li.

u tempo

The fourth system includes lyrics and performance markings. The piano part has a 'p' dynamic marking in the second measure and a 'ff' dynamic marking in the third measure. The vocal line has a 'u tempo' marking at the beginning.

Por si las moscas

Albertina, Cordero, Las de los Silofones (Tiples) Saxofones y Falmetas (2as Tiples) Baronesa.

(Cordero toca el Jazz-Band ad libitum) en el compás del calderón.

MODERATO

Nº 9

ff Tutti

Caja

Platos

Jazz ad libitum

Tutti

Cordero (Despacio)

Min, yon var ned ma kin li fe a - re o Ther ra - ter Lon - don S - cua - re

Banjo

The po li te ness lar gue boh Yan ro ver crock — yes ve - ri -

Fin
etes

giel ve - ri ve - ri moch yon var ne ma kin li - fe a - re o - ther ra - ter

Lon-don S - cu - re The po - li - te - ness lar - gue bock — yes ve - ri - giel — yes ve - ri -

This system contains the vocal melody and piano accompaniment for the first part of the piece. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment consists of two staves: a right-hand part with chords and a left-hand part with a bass line. The tempo is marked 'lar-gue'.

Saxofones (2^{as} Tiples)

moch

Sax:

This system introduces the saxophone parts. The top staff is for the saxophone, with a dynamic marking of 'moch' (piano). The bottom two staves are for the piano accompaniment. There are performance instructions for the saxophone, including a circled '2' and 'Epa 1^{re}'.

This system continues the saxophone and piano parts. The saxophone part has a melodic line with some grace notes. The piano accompaniment provides harmonic support. A dynamic marking of 'Epa 1^{re}' is present.

This system concludes the saxophone and piano parts on this page. The saxophone part continues its melodic development, and the piano accompaniment maintains the harmonic structure.

Cordero

Saxofones (2as Tiples)

Ah — old - ray old - ray

The first system of the musical score features a vocal line at the top and a piano accompaniment below. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics "Ah — old - ray old - ray" are written below the notes. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part includes a melodic line with various ornaments and a section marked "3 Tutti" with a circled "3". The left-hand part provides a rhythmic accompaniment with chords and single notes. There are also some markings like "Epta 1a" and "Epta 2a" above the piano part.

The second system of the musical score is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a melodic line with long, sweeping phrases and various ornaments. The left-hand part provides a rhythmic accompaniment with chords and single notes.

The third system of the musical score is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a melodic line with long, sweeping phrases and various ornaments. The left-hand part provides a rhythmic accompaniment with chords and single notes.

The fourth system of the musical score is a piano accompaniment consisting of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features a melodic line with long, sweeping phrases and various ornaments. The left-hand part provides a rhythmic accompaniment with chords and single notes. The system concludes with a double bar line and a final note marked "B:".

TIEMPO DE FOX-TROT

Musical notation for the first system of the fox-trot section, featuring a treble and bass staff with a circled '4' in the bass staff.

Musical notation for the second system of the fox-trot section, featuring a treble and bass staff.

Musical notation for the third system of the fox-trot section, featuring a treble and bass staff.

Musical notation for the fourth system of the fox-trot section, including performance instructions like *Fin*, *Epta 1º*, *Epta 2º*, *Epta 3º*, *arpa*, *Englo*, and *Tutti*.

Albertina

Vocal line for the "Albertina" section with lyrics: *f* An - da da - le da - le da - le li -

Piano accompaniment for the "Albertina" section, including a circled '5' and the instruction *Caja China*.

- ge - ro — porque me mue - ro — An - da da - le

- do - le — nohay quien tei - gua - le — dan-do a la ca - ja chi - na al

Todas.
bom-bo y al tam - bor. An - da da - le da - le da - le li - ge - ro —

— por que me mue - ro — An - da ta - ca a - le - gre —

Sa-be a po-co y es lo-co tu cha: - les - ion.

mf metal

TIEMPO DE SCHOTTIS

Las Triples con las Cilofones

Oboe
Saxofón
mad: Spán
7

Clar

Zola 2: 26: 1: 3

8

Albertina

Fl. *Sp.* *Obce*

A - si no me di - ran en te - do Cham - be - ri que

Clifones. *Todas fff y tocando las palmetas*

soy gi - li An da da le da le

Sp. 2. *Gb. 1.* *f metal* **9** *f Tutti*

da - le li - ge - ro — por - que me mue - ro — An - da

da - le da - le — nohay quien tei - gua - le

dan-do a la ca - ja chi - naal bom-bo yal tam - bor. An - da da - le da - le

fff furioso

da - le li - ge - ro por - que me mue - ro

An - da to - ca a - le - gre sa - be a po - co yes

(Gran algazara y alegria mientras cae el Telón)

lo - co tu char - les - tón.

(Cordero que ha tocado el jazz desafortadamente no pudiendo hacer mas ruido, tiru un tiro.)

f ff