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EDICIÓN ZOZAYA.

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CAFE W

SE REJUBILA EN UN ACTO

DEL IMPARCIAL

LOS LUNES

Letra de T. LUCERO



MUSICA



DEL maestro



J. VALVERDE (hijo)

ZOZAYA,  EDITOR.

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MADRID

Suc. de Rivada

LOS LUNES DEL IMPARCIAL.

PASILLO LIRICO EN UN ACTO.

Letra de D. TOMAS LUCEÑO.

MÚSICA DEL NTRO: VALVERDE (Hijo)

Propiedad.

Pr. 3 Pts.

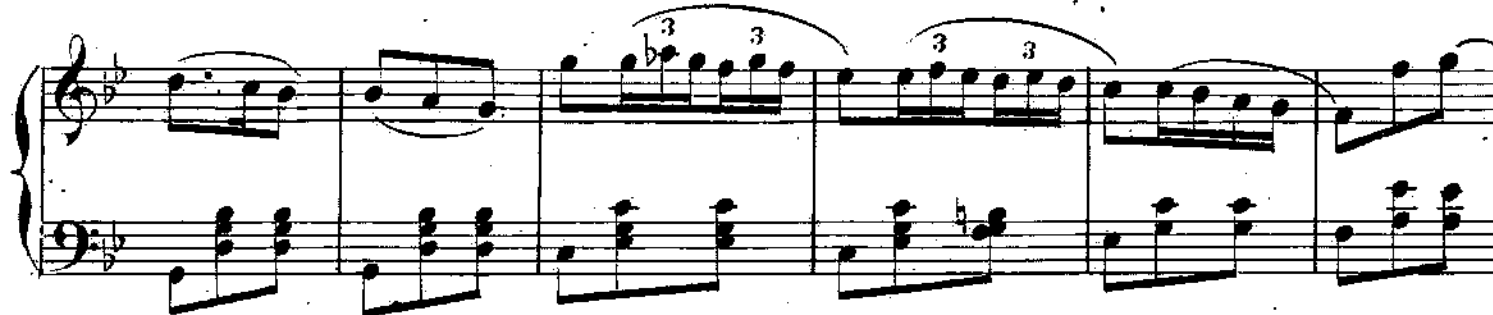
N. 1. "PRELUDIO."

Allegretto casi Andantino.

PIANO. *p*



tempo.
rall.



ZOZAYA, Editor.

Z. 3687 Z

Car.º de S.º Jeronimo 34. MADRID.

[1895]

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music begins with a forte (*f*) dynamic in the bass clef and a piano (*p*) dynamic in the treble clef. The piece is in a key with one sharp (F#) and a 2/4 time signature.

Second system of musical notation, continuing the piece. It features a piano (*p*) dynamic in the treble clef. The bass clef continues with a steady accompaniment.

Third system of musical notation, featuring a triplet of eighth notes in the treble clef. The piece concludes this system with a forte (*f*) dynamic in the bass clef.

Fourth system of musical notation, featuring a triplet of eighth notes in the treble clef. The bass clef continues with a steady accompaniment.

Fifth system of musical notation, featuring a triplet of eighth notes in the treble clef. The bass clef continues with a steady accompaniment.

Sixth system of musical notation, featuring a triplet of eighth notes in the treble clef. The bass clef continues with a steady accompaniment.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many sixteenth notes and some triplet markings.

Second system of musical notation, continuing the piece with similar rhythmic complexity and triplet markings.

Più mosso.

Third system of musical notation, showing a change in tempo and a more rhythmic accompaniment in the bass line.

Fourth system of musical notation, featuring a melodic line in the treble with some grace notes and a steady bass accompaniment.

Fifth system of musical notation, including trill ornaments (trw) in the treble and a bass line with some chromatic movement.

Sixth system of musical notation, concluding the piece with a final cadence in both staves.

LOS LUNES DEL IMPARCIAL.

1

PASILLO LIRICO EN UN ACTO.

Letra de D. TOMÁS LUCENÓ.

MÚSICA DEL MTRD: VALVERDE. (Hijo)

Propiedad,

Pr. 4 Pls.

Nº 2. "DINZA AMERICANA."

PIANO. *f*



First system of piano introduction. Treble clef, 2/4 time signature. The music begins with a forte dynamic (*f*). The right hand features a series of eighth-note chords, while the left hand plays a simple bass line.



Second system of piano introduction. The right hand continues with eighth-note chords, some marked with a '3' indicating a triplet. The left hand maintains its bass line.



Third system of piano introduction. Similar to the previous systems, with eighth-note chords in the right hand and a bass line in the left hand.



Fourth system of piano introduction. The right hand continues with eighth-note chords, and the left hand plays the bass line.

CANTORA.



First system of the cantora's vocal line. The melody begins with a triplet of eighth notes. The lyrics "U-na jo-ven lla-ma-da Pe - pi-lla que ha-bi-" are written below the staff.



Second system of the cantora's vocal line. The melody continues with a triplet of eighth notes. The piano accompaniment is marked with a piano dynamic (*p*).

ZOZAYA, Editor.

Z 3688 Z

Car.ª de S.ª Jeronimo 34. MADRID.

- ta ba en Cien - po - zue los ¡Ah! se en con.

- tró con que el no - vio u - na tar - de le man - da - ba u - nos bu - ñe - los

¡Ah! Pe - ro el no - vio que era un pi -

- llin y gui - lla - do de pro - fe - sion fue tam - bien tan grana - do - quin que el a - zu - car

se le olvi - dó. Y de - ci - a: ¡de - sus Ma - ri - a! ¡ay que me -

- mo - ria tan des - di - chá! Si me pa - sa es - to en ó - tro li - a me dá la

Pe - pa de pu - ña - lás ¡Que ca - ra que tie - ne, que ho - ni - ta está en fa - da!

que re - sa - la - da! y es por que no quie - re lo que es tá sin com - ple - tar pre - fie - re

na... da tie-ne di-na-mi-ta den-tro de su co-ra-zón y al es-ta-llar

al que co-ja es-tan-dó cer-ca lo man-da á la eter-ni-dad. **PARROQUIANOS.** Que ca-ra que tie-ne, que ho-

... ni-ta está en-fa-dá! ¡que re-sa-la-da! Yes por que no quie-re lo que es-

... tá sin com-ple-tar pre-fie-re na... da tie-ne di-na-mi-ta den-tro

de su co-ra-zon y al es-ta-llar al que co-ja es-tan-do cer-ca lo man-da

á lae-ter-ni-dad.

CANTORA.
o-le! o-

TODOS.
-lal o-le! o-lal

LOS LUNES DEL IMPARCIAL.

1

PASILLO LIRICO EN UN ACTO.

Letra de D. TOMÁS LUCEÑO.

MÚSICA DEL MTRD: VALVERDE. (Hijo)

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Nº 3. "CANCIÓN de la VIOLETA."

Andantino.

PIANO. *f*

ROSARIO.

To - las las pe - nas del mun - do no i - gua - lan con es - ta mi - a

que se me pa - sallo - ran - do to - da la flor de mi vi - da

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Z. 5689 Z.

Carª de Sª Jeronimo 34. MADRID.

9

2^a *All.^{to} animato.*

si - da ¡A - - - y! ¡A - - - y!

poco rall. *f*

CANTORA.

Un - di - a he - pre - gun -

p

- ta - do á la vio - le - ta ¡que ya!

f

1^o A la vio - le - ta, si pa - ra el mal de a - mo - res ¡já y
 2^o Me ha respon - di - do que pa - ra el mal de a - mo - res ¡jó y

¡já! ha - bia re - ce - ta ¡já y jó! je te o - le á! ha - bia re - ce - ta ¡que
 ¡já! nun - ca la ha - bi - do ¡já y jó! je te o - le á! nun - ca la ha -

¡ya! bi - do ¡ja - mas! Vi - va mi gra - cia, vi - va mi sal, vi - van las

ni - ñas de ca - li - dad: y aho - ra se - ño - res, a - ten - cion que hai va un bai - le -

PARROQUIANOS.

ci - to que os gusta - rá. Vi - va su gra - cia, vi - va la sal, vi - van las

ni - ñas de ca - li - dad! Ya ho - ra nos bai - la pa - ra fi - na - li - zar un bai - le -

- ci - to que nos gusta - rá ¡O - lé que sí! O - lé que ya! ¡Vi - van las ni - ñas de ca - li -

- dad! ¡O - lé! ¡O - lé! ¡O - lá! de ca - li - á.

LOS LUNES DEL IMPARCIAL.

PASILLO LIRICO EN UN ACTO.

Letra de D. TOMAS LUCEÑO.

MUSICA DEL MTRO: VALVERDE (Hijo)

Propiedad.

Pr. 4 Pts.

N.º 4.º COUPLETS.

Allegretto mosso.

PIANO.



The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a piano (*p*) dynamic. The left hand starts with a bass clef and the same key signature and time signature. The music is in a 3/4 time signature and features a mix of eighth and quarter notes.



Con una atencion muy gran - de es -

The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. The lyrics are written below the vocal line.



- en, chen es - ta can - cion, la cual ha si - do pre - mia - da en la ul - ti - ma es - po - si -

The vocal line continues on a single staff with a treble clef and a key signature of one flat. The piano accompaniment continues on two staves (treble and bass clefs) with a key signature of one flat. The lyrics are written below the vocal line.

- ciou y aunque yo soy un can - tan - te de mu - chi - si - mo va - lor

á can - tar voy es - tas co - plas so - la - men - te por fa - vor.

Bo -

- si - ta y Juan se ca - sa - ron y al cuar - to de hora ca - bal á Juan Bo - sa le de -

- ci - a: "Cui - diaol que e - res a - ni - mal!" Pin - pun za - ra - ga - ta y pun za - ra - ga - ta y

pun za - ra - ga - ta y pun Y to porque el buen Jua - ni - llo la dió cua - tro ho - fe -

- tás. Al di - a si - guien - te Ro - sa es - ta - ba de buen hu - mor

y te - ni - a los car - ri - llos i - gual que el al - ma zar - ron Pin - pun za - ra - ga - ta

pun za - ra - ga - ta y pun za - ra - ga - ta y. pon Se - ña - les de lo, que

Bo - sa pa - só la no - che an - te - rior, si - se - ñor si - se - ñor. Pin

pun za - ra - ga - ta y pun pun pun za - ra - ga pun pun za - ra - ga pun pun pun za - ra - ga - ta y

pun pun za - ra - za - ra - ga - ta y pun 1^a 2^a pun za - ra - ga - ta y pun za - ra - ga - ta y

pun za ra gata y pun pan pen pin pon pun.

The first system of music features a vocal line on a single staff with lyrics underneath. Below it is a grand staff for piano accompaniment, consisting of a treble and bass clef. The piano part includes various chords and melodic lines, with some triplets indicated by a '3' over the notes.

The second system continues the musical piece. It features a vocal line with triplets and a piano accompaniment with chords and melodic fragments. The piano part includes a section with a 'V' marking, possibly indicating a vibrato or a specific performance instruction.

Nº 5. "FINAL"
Allegretto mosso.

pp f

The third system begins the 'FINAL' section. It features a vocal line with triplets and a piano accompaniment. The piano part starts with a dynamic marking of *pp* (pianissimo) and *f* (forte). The piano accompaniment includes chords and melodic lines, with some triplets indicated by a '3' over the notes.

The fourth system continues the 'FINAL' section. It features a vocal line with triplets and a piano accompaniment with chords and melodic fragments. The piano part includes a section with a 'V' marking, possibly indicating a vibrato or a specific performance instruction.

The fifth system concludes the 'FINAL' section. It features a vocal line with triplets and a piano accompaniment with chords and melodic fragments. The piano part includes a section with a 'V' marking, possibly indicating a vibrato or a specific performance instruction.

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OBRAS DEL MISMO AUTOR

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