

MP 1
1617

P. I. m. 10091

CIRCE



ÓPERA EN TRES ACTOS

DE

M. Ramos Carrión

Sobre un plan basado en EL MAYOR ENCANTO AMOR de Calderón

MÚSICA

DE

R. CHAPÍ



Sociedad de Autores Españoles

SECCIÓN DE MÚSICA

24, Preciados, 24.—MADRID

2. 4897

Madrid 27-X-1923

Francisco Esbrí

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A Manuel Nieto
con muchísimo afecto
su amigo

Ruperto Uray

PERSONAJES

28-4-902

| | |
|---------------------------|------------------------|
| CIRCE | Tiple central. |
| ULISES..... | Tenor. |
| ARSIDAS..... | Bajo cantante. |
| LA VOZ DE JUNO..... | Tiple central. |
| LA SOMBRA DE AQUILES..... | Contralto grave. |
| SIRENAS..... | Tres voces interiores. |

Cuatro Ninfas cantoras, Cuatro Ninfas escanciadoras, Voces y coros invisibles, Coros de Ninfas, bacantes y griegos compañeros de Ulises, Bailes de Ninfas y bacantes, Orquesta de Faunos y Ninfas.

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Circe.

Opera en tres actos.

Letra de
M. RAMOS CARRIÓN.

Música de
R. CHAPÍ.

Acto primero.

Lento.

Tam-tam.

p *mf* *f* *ff*

This system contains the first four staves of the piano accompaniment. The top staff is the right hand, and the bottom staff is the left hand. It includes a Tam-tam part in the left hand. Dynamic markings include *p*, *mf*, *f*, and *ff*. There are also some performance instructions like *Reo.* and *ff* with asterisks.

(Lamentos de seres invisibles, cercanos unos y lejanos otros, según se indique.)

Tenor. 1ª voz. (cercana)

p *ff* *p* *dim.*

Ay de mí!

This system contains the vocal line and the piano accompaniment for the second system. The top staff is the Tenor 1st voice line, and the bottom staff is the piano accompaniment. The lyrics "Ay de mí!" are written under the vocal line. Dynamic markings include *p*, *ff*, *p*, and *dim.*. There are also performance instructions like *Reo.* and *ff* with asterisks.

p

2ª voz. (cercana)
Baritono. Por a - mar y ser a - ma - do mi bien per - dí!

¡Ay de mi!

(Bombo solo)

pp

3ª voz. (lejana, muy lejana)
Tenor. ¡Ay de mi!

ff

Rea.

ff

Rea.

5

6

ff

Rea.

6

ff

Rea.

7

7

4ª voz. (cercana)
Baritono. 2

¡Ay de mi! Por a -

3ª voz. (como antes)

¡Ay! ¡Ay! ¡Ay de mi!
mar y ser a - ma-do mi bien per - dí!

6 Baritonos y Bajos. (cercanos)

Las tor-tu-ras del A - ver - no por fe - roz cas-ti-goe - ter-no su-fro-a -

1ª voz. (sin crecer como los anteriores)

Si mi cuerpo ha transfor - ma-do; ¿ por qué el al - ma me ha de - ja-do pa-ra pa-decer a -
quí!

(Aparición de Circe, coincidiendo con la entrada de la Orquesta. Baja lentamente y como recreándose en los lamentos que oye.)

1ª 3ª voz. (como antes)

Triples. *pp*

Tenores. *pp*

Bajos. *pp*

Todo el Coro invisible pero cercano.

Ay! Ay! Ay de mi!

Ay de mil Ay de

Ay de mil Ay de

Ay de mil Ay de

(Tam-tam.) *ff*

mi! Ay de mi!

mi! Ay de mi!

mi! Ay de mi!

mi! Ay de mi!

ff

Ay de mi! Ay de

Ay de mil Ay de

Ay de mil Ay de

ff

mi! | Ay de mi!

mi! | Ay de mi!

mi! | Ay de mi!

ff

ca.

7

3^a voz. (como antes)

Sollo-zos ya-la-ri - dos,

| Ay de mi!

ff

p

dim.

pp

p

6

3

3 Circe.

cla-mo - res y que - ji - dos se es-par - cen por el vien - to

cada vez más *p*

que gi - me en de-rre - dor y ha-la - gan mis o - i - dos,

1

que es-cu-cha compla-ci - dos los a - yes del tor-men - to,

los gri - tos del do - lor 3ª voz. (como antes)

¡Ay de mi! Por a -

3 Tenores. *p*

5ª voz. Baritono. Por a -

6ª voz. Bajo. ¡Ay de mi!

¡Ay de mi!

Voces lejanas.

(Bombo) *pp*

mar y ser a - ma - do mi bien per -

dim.

Los demás mar y ser a - ma - do mi bien per -

Tenores. *un poco f* *dim.*

¡Ay de mi! ¡Ay de mi! ¡Ay de mi! ¡Ay, ay, de

Contraltos. Que bro - te de la pe - - na

Ay de mi!

el llan - to que enve - ne - na, do - lor sin es - pe - ran - za

cada vez más p

constan - te pa - de - cer la des - ventu - ra a - ge - na

de en - can - to mi al - ma lle - na y el o - dio y la ven gan - za

son go - ces de mi ser

7ª voz.
Contraito.

Ay de mi! For a -

8 Contraltos.

3ª voz.

Voces lejanas.

Ay de mi

8 Tenores.

5ª voz.

Ay de mi!

pp

pp
(Bombo)

5

mar y ser a - ma - - do mi bien per - dí!

mar y ser a - ma - - do mi bien per - dí!

un poco *f*

Ay de mi de

Ay de mi! Ay de mi! — Ay de mi! Ay, ay de mi!

5



¡Ge-mid! ¡Llo-rad! Y á e-se la-men-to que-jun-

mil

sf *dim.* *pp*

bro - so respon-da el e - - co pa - vo - ro - so de vuest-ra e - ter - na so - le -

dad ¡Ge-mid! ¡Llo-rad!

sf *pp*

Tiples. Tenores. Bajos. Coro (voces cercanas)

¡Ay de mi! ¡Ay de

¡Ay de mi! ¡Ay de

¡Ay de mi! ¡Ay de

pp *ff* *Red.*

mi! | Ay de mi!

mi! | Ay de mi!

mi! | Ay de mi!

| Ay de mi! | Ay de

| Ay de mi! | Ay de

| Ay de mi! | Ay de

mi! | Ay de mi!

mi! | Ay de mi!

mi! | Ay de mi!

p *dim.* **6** (Caracol marino.) **VIVO.** *p* *f* *p*

(1er movimiento de Circe.)

Lento. Vivo. Lento.

p sf p

Vivo. Circe.

El ca-ra-col ma-ri - - no a-nun - cia que u - na

fp pp

na - - ve, per-di - da en su ca - mi - - no, el puer - to hallar no

fp

(Se aproxima á una de las aberturas de la cueva por donde se supone verse el mar.)

sa - - - be.

cresc. f

El a - tre - vi - - do nau - - ta di -

Trompeta

ff *pp*

ri - - je hacia la o - ri - - lla con o - sa - di - - a in -

cau - - ta la fra - - gil na-ve ci - - - - lla.

sf

¡Oh vien - tos des - per - tad! Con so - plo a - ter - ra

dor ——— las o - - - las a - - - gi -

tad y ai - ra - - da

ru - - ja con fu - ror la fra - - go - ro - - sa tem - pes -

7 Lento. (doble que el Vivo anterior.)

(con fuerza)

tad! ¡ Oh vien - tos, des-per - tad!

Con so - plo a - ter - ra - dor las o - las a - gi - tad y ai - ra - da

ru - ja con fu - ror la fra - - - - go -

ro - - - sa tem - - - pes - tad!

(Desde la entrada de la cueva Circe contempla el espectáculo radiante de alegría.) (Dentro deben oírse alguna que otra vez gritos, desesperados de mando y de angustia con sobriedad.)

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features a complex texture with many sixteenth notes. A *cresc.* marking is placed above the bass staff, and a *ff* marking is placed above the treble staff.

The second system continues the piece. The upper staff has a *p* marking at the beginning. The music maintains its intricate sixteenth-note patterns.

The third system shows a *cresc.* marking above the bass staff and a *ff* marking above the treble staff. The musical intensity increases with these markings.

The fourth system features a *p* marking at the start of the bass staff and a *cresc.* marking above the treble staff.

The fifth system has a *ff* marking above the treble staff and a *p* marking above the bass staff.

The sixth system includes a *cresc.* marking above the bass staff, a *ff* marking above the treble staff, and a *p* marking above the bass staff.

First system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking and a *ff* dynamic marking. The bass clef staff contains a supporting line with a *ff* dynamic marking.

Second system of musical notation. The treble clef staff begins with a *p* dynamic marking and includes a *cresc.* marking. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff features a *ff* dynamic marking and a *p* dynamic marking. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff includes a *cresc.* marking and a *ff* dynamic marking. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.

fff

8

fff p dim. pp

Circe.

Tenores 1^{os} ¡Ya pre - sa es - tá la na - ve!

Baritonos. Coro de Griegos. ¡Fa - vor!

Bajos. (Dentro, muy lejos.) ¡So - cor - ro

¡Oh Dio - ses!

ppp ff pp ff

Los a - ba - ti - dos náu - fra - gos

ppp

por en - ga - ño - sa ru - ta pre - ten - den ar - ri - bar! Si - re - nas de la

(Intérense en las profundidades de la cueva.)

gru - ta, a - tra - ed - los con ma - gi - co can - tar.

ppp

Tres Sirenas (dentro, muy lejos)

1ª *f* *pp*
¡Ah! ¡Ah!

2ª *f* *pp*
¡Ah! ¡Ah!

3ª *f* *pp*
¡Ah! ¡Ah!

¡Ah! *f* *dim.*

¡Ah! *p* *dim.*

¡Ah! *p*

pp *pp*

First system of musical notation. It consists of four staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The first vocal line starts with a dynamic marking of *f* and a *dim.* marking. The lyrics "Ah!" are written below the first vocal line. The second vocal line has a dynamic marking of *p* and a *dim.* marking, with "Ah!" below it. The third vocal line has a dynamic marking of *p* and "Ah!" below it. The piano accompaniment features chords and melodic lines.

Second system of musical notation. It consists of four staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats. The first vocal line has a dynamic marking of *p* and the lyrics "Pe-re-gri-nos del mar". The second vocal line has a dynamic marking of *p* and the lyrics "Pe-re-gri-nos del mar, Pe-re-gri-nos del". The piano accompaniment features chords and melodic lines, with a dynamic marking of *ppp* in the bass line.

Third system of musical notation. It consists of four staves. The top three staves are vocal lines, and the bottom two are piano accompaniment. The key signature has three flats. The first vocal line has a dynamic marking of *pdol.* and the lyrics "Pe-re-gri-nos del mar la". The second vocal line has a dynamic marking of *pdol.* and the lyrics "mar la". The third vocal line has a dynamic marking of *p* and the lyrics "Pe-re-gri-nos del mar la". The piano accompaniment features chords and melodic lines.

ma-dre tier-ra os lla - ma; ve - nid en su re - ga-zo á des-can - sar.

ma-dre tier-ra os lla - ma; ve - nid en su re - ga-zo á des-can - sar.

ma-dre tier-ra os lla - ma; ve - nid en su re - ga-zo á des-can - sar.

Griegos (aún más lejos que las Sirenas)

¡Va - mos a -

(Bastante mas cerca y aproximándose)

9

¡Ah!

¡Ah!

¡llá!

¡Va-mos a-llá!

9

p Arpa *cresc.* *ff* un poco *sf* *pp*

dim.

p

Pe-re - gri-nos del

¡Ah!

mar *p* Pe-re-gri-nos del mar, pe-re-gri-nos del mar *f* Pe-re-
 Pe-re-gri-nos del mar. Pe-re-

dol. gri-nos del mar la ma-dre tier-ra os lla-ma; ve-nid en su re-
dol. gri-nos del mar la ma-dre tier-ra os lla-ma; ve-nid en su re-
dol. gri-nos del mar la ma-dre tier-ra os lla-ma; ve-nid en su re-

10 ga-zo á des can - sar.
 ga-zo á des can - sar.
 ga-zo á des can - sar.

(mucho más cerca aunque no tanto como las Sirenas)

Griegos. *f* ¡Va-mos a - llá!
 ¡Va-mos a - llá!

10 *p* Arpa. *cresc.*

ff

Tenores.
Griegos. Bajos. (12 entre todos) *pp*
¡Na - die!

p *pp* *mpp* *pp*

¡Ni un ser vi-vien - te!
mp
¡Que tri - ste lo - bre - guez!

Arsidas.
Cu - bil de horri - bles fie - ras es - te an - tro de - be ser. — *pp*

Circe (oculta tras una peña)
¡Griegos son! ¡Mi ven - gan - za en e - llos sa - cia. — *pp*
ff *pp* *ppp*

ret)

pp La voz en-ga-ña-do-ra que nos logró a-tra-

pp La voz en-ga-ña-do-ra que nos logró a-tra-

Arsidas.

pp ¡Vol-vamos á la

er un can-to de Si-re-nas sin du-da algu-na fué.

er un can-to de Si-re-nas sin du-da algu-na fué.

Circe. (Presentándose)

Te-ne - - - os!

na-vel

(sin sonido)

pp ¡Ah! ¿Quien es?

pp ¡Ah! ¿Quien es?

p *cresc.* *ff* *p* *dim.*

11 *pp*

¡Qué cé - li-ca hermo - su - ra!

11 *pp*

¡Qué cé - li-ca hermo - su - ra!

dol.

pligado y cantable

Dio-sa, ninfa ó mu - jer, pres-té-mos-le ho-me-

Dio-sa, ninfa ó mu - jer, pres-té-mos-le ho-me-

pp

ppp

Circe.

Reina soy de esta tier-ra don-de im-pe-ra el pla-

na-je ren-di-dos á sus piés.

na-je ren-di-dos á sus piés.

cer

y en su se-no a-mo - ro - so la ven - tu - ra ha-lla-

re-is. A mi re-gia mo-ra-da yo luego os lle-va-ré.

Red. * Red. * Red. * 1 8

Pa-ra co-brar las fuer-zas de este li-cor be-bed.

4 Ninfas. *p*

¡Be - bed!

Red. * Red. *

(Brindando) *f*

Coro de Griegos.

Que los dio-ses pro-pi-cios te quie-ran pro-te-

Que los dio ses pro - pi - cios te quie-ran pro-te -

ppp

(B^o Solo)

Arsidas. *pp*

(¡Que te - mo - - res me a - sal-tan! ¿Por-qué du - do? ¿Por

jer.

jer.

qué? Coro de Griegos.

Mi mente seoscu-re-ce con rá-pi-da embria guez!

Mi mente seoscu-re-ce con rá-pi-da embriaguez!

This section contains a vocal melody and piano accompaniment. The vocal line is written in a single staff with lyrics in Spanish. The piano accompaniment consists of two staves (treble and bass clef) with a complex, rhythmic pattern. The key signature has one flat (B-flat), and the time signature is 2/4.

13 Circe (con fuerza)

El fil - - tro que be -

This section is marked '13' and 'Circe (con fuerza)'. It features a vocal line and piano accompaniment. The piano accompaniment is highly rhythmic and dense, with many sixteenth notes. The key signature has two sharps (F# and C#), and the time signature is 2/4.

bis - - te-is trans - for - - me vues - - - tro

This section continues the vocal melody and piano accompaniment from the previous block. The piano accompaniment remains dense and rhythmic. The key signature and time signature are consistent with the previous section.

ser. Au - da - - ces mis do -

This section concludes the vocal melody and piano accompaniment. The piano accompaniment features a prominent bass line. The key signature and time signature are consistent with the previous sections.

mi - nios ho - lla - rán vues - tros

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'mi - nios ho - lla - rán vues - tros' are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

piés y en fie - ras os - con

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'piés y en fie - ras os - con' are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part continues with the same rhythmic pattern as the first system.

vier - te mi om - ní - modo po -

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'vier - te mi om - ní - modo po -' are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part continues with the same rhythmic pattern as the first system.

der De sé - res hu -

The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'der De sé - res hu -' are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part continues with the same rhythmic pattern as the first system.

ma - nos la for - ma per -

The fifth system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics 'ma - nos la for - ma per -' are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in bass clef and the bottom staff in bass clef. The piano part continues with the same rhythmic pattern as the first system.

(Yendo amenazadora hacia ellos.)

ded. Griegos. (Retrocediendo asustados)

Ten. *ff*

Bajos.

¡Ay de mi!

¡Ay de mi!

cresc.

14 (Arsidas los contempla con terror y extrañeza.) (Cuando llegan á la boca de la cueva transfórmanse

Coro invisible. Cercano. ¡Ay de mi!

¡Ay de mi!

¡Ay de mi!

marcado

ff

ff

Red.

en fieras, á cuyo rugido se mezcla la carcajada infernal de Circe.)

¡Ay de mi!

¡Ay de mi!

¡Ay de mi!

¡Ay de mi!

ff

ff

Red.

mi ! | Ay de mi !
 mi ! | Ay de mi !
 mi ! | Ay de mi !

ff

| Ay de mi !
 | Ay de mi !
 | Ay de mi !

ff

Circe .

Arsides (Dentro) (Gritando)

¡Qué her-mosa vengan - - za ! | Qué inten - so pla - cer ! | ¡Ulises ! ¡Ulises !

Circe

Lento. (Como antes)

¡Qué - scu - - - cho!
Arsidas (Como antes, más lejos)
¡Ven! ¡Ven!

pp *dim. y cediendo* *pp*

Red. *

Vivo. (Como antes)
Circe.

¡U - li - - - ses!
¡Los

pp

marcado *f m.d.3* *dim.* *pp*

Red. *

cresc.

Lento. (Como antes)

ha - - dos le quie - - ren per - der!
¡Aquel gran cau -

espress. *pp*

dillo!
¡En mis ma - nos él!
(un poco pesante)

Ven - ce - dor de Tro - ya ! Yo te ven - ce

(Váse)

ré.
con gran expresión

dim.

16

p *pp* *sf* *p*

sf *p* *pp*

pp (Aparecen Ulises y Arsidas.)

pp *dim.*

17 Muy lento.

Ulises.

Prevén la na-ve y mi re-gre-so a-guarda so-lo dé-jame

Váse Arsidas Más movido. (Come antes)

Muy lento. 1ª voz. pp...

ya. ¡Ay de mi!

VIVO. (bruscamente) Ulises.

Por vez pri - me - ra el co - ra - zón co -
cediendo un poco

bar - de hoy sien - to pal - pi - tar.
1.ª voz.
¡Ay de mi! VIVO. (bruscamente)

cediendo mucho

Lento.

f *alargando*

pp

Red. *

Lento moderado.

mas lento y alargando

ff

pp

51 Red. *

18 Lento reposado.

Ulises.

Rei - na del fir - ma - men - to y de los dio - ses, ¡Oh, Ju - no ce - les -

p

doi.

tial, con-tra el he-chi-zo y el poder de

p *espreso*

sf

Red. *

Cir-ce, au-xi-lio mehas de dar. Tú co-no-ces mi es-

Red. *

padatriun-fa-do-ra no ven-ci-da ja-mas; en mi pe-cho la

15. 2 3 2 1

Red. *

dé-bil co-bar-di-a nun-ca pu-do a-ni-dar;

15. 4 3 2 1 2

Red. *

mas hoy con-tra la ma-gia y el en-can-to que a-ce-chán do me es-

Red. *

tán Du-do ven-cer y tu fa-vor im- plo-ro, ¡oh

marcado *espres.*

ten. 19 (Arrodillase sacando el acero, que apoya en tierra)

Ju-no ce-les-tial!

con la voz.

pp *p espresivo*

La voz de Juno.
(Contralto.)

Menos lento.

Los Dio-ses te pro-te-jen, tran-qui-lo vé a lu-

pp

Re. *

char; la es - pa - da ven-ce-do-ra se - rá tu ta-lis-mán.

A tu po-ten-te-bra-zo la má-gia ce-de-rá: Si el A-

- mor con su en-can - - - to no te rin - - - de de

20

(Álzase Ulises y levanta el arma como dando gracias a la diosa por la protección que le asegura. La actitud de Ulises debe expresar marcadamente la fuerte

to - dos los he - chi-zos triun - fa - rás

decisión de cumplir su oferta.)

ff
Red.

* Red.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The treble staff contains a complex, arpeggiated texture with many beamed notes and slurs. The bass staff has a few notes, including a dotted half note.

Second system of musical notation, continuing the arpeggiated texture in the treble staff and sparse notes in the bass staff.

Third system of musical notation. The treble staff continues with the arpeggiated texture. The bass staff has a few notes. The instruction *decreciendo poco á poco hasta el pp* is written across the system.

Fourth system of musical notation. The treble staff continues with the arpeggiated texture. The bass staff has a few notes. The instruction *Red.* is written above the first measure of the bass staff.

(Aparece Circe, llamando ya toda la atención de Ulises. Ella vá aproximándose lentamente y procurando visiblemente que su presencia seduzca á Ulises.)

Fifth system of musical notation. The treble staff continues with the arpeggiated texture. The bass staff has a few notes. The instruction *pp* is written above the final measure of the bass staff.

Sixth system of musical notation. The treble staff continues with the arpeggiated texture. The bass staff has a few notes. The instruction *con gran espresión* is written above the system, and *ten.* is written above the final measure. There are some markings above the treble staff, including a '1' and a '5'.

Circe (Trae en la mano una copa.)

Bien ve - ni - - do á mi rei - - - no,

p pero siempre expresivo

delicado

gran cau - di - - llo, tu - gra-to nombre o - í, yo sé quien

pp

e - - res. Hues - ped i - lus - tre, mis do - mi - nios

to - - dos, aun-que in - dig - nos de ti lle - go a ofre - cer - - - te.

p

A mi pa-la - - cio ven, tus com-pa- ñe - - ros tea - guardan

ya go - zan-do mil pla - ce-res. Yo con mia - fec-toy mia-mis-

cresc.

tad te brin - - do el dul-ce nec - - tar de mi co - - pa

ff *pp* *ppp*

Red. * *Red. simil.*

(Bebe ella.)

¡Be - - be! don - - de po-sé los

mi - os pon - - tus lá - - - bios y entre la es -

Red. * *Red. simil.*

pu - ma del li - cor se be - sen. *pp* Ulises.
 (Que es - tra ña se - duc - ción!)

Red. *

21 Vivo animado.

Cuan - ta her - mo - su - ra Re - sis - tir - la sa -

ff

(Coje la copa como si fuera á beber; de pronto dá en ella con la espada.)

bré Dio - ses va - led - me) *pp* Lento doble. *Vivo.* (Golpe.)

ff *cediendo* *pp* *ff m.iz.* *m.iz.*

Red.

La copa se deshace en una llama
vivísima que ilumina de rojo toda
la escena, despues, oscuridad completa.

5 1 2 1 4 3 2
1
ff
1 3 2 1 3
fff

dim.

Circe. Lento doble.

Ah! Mal - di - ción Mi en - - can - - to des-tru -

pp ff pp

Con rabia

22

i - - do! ¿Que dei - dad po - de - ro - sa te pro - te - je. Ulises.

Per -

ff p p

dis - te tu po der mas no lo llo - - res

bien marcado

que ya no eras mu - jer - y a ser - lo vuelves.

espres.

Circe. (de hijos en tierra)

Es ver - dad; ay de mí

so - lo al o - ir - - - le mi vo lun tad ren - di - da des - fa -

le - - - ce. Ulises.

Yo desha - ré del o - dio y la ven - gan - za los he -

chi - zos funes - tos y cru - e - les

23 Poco más movido.

(Vá tocando con la espada todo lo que nombra)

Pie - - dras, ro - - cas,

gra - ni - - tos du - ras

pe - ñas á la vi - da vol

ved!

Poco más lento.

Hu - ma nos se - res en fie - ras con - ver -

Como antes.

ti - dos; trans for - ma - os!

Ya no hay po - der in - jus - to queos con - de - ne.

Som - bras ne - gras hu -

24 Lento moderado.

(Vá operándose lentamente la transformación)

id! Al antroos - cu - ro la luz ra - dian - te de los cie - llos

lle - gue

Un poco más lento.

Circe. (con gran espression)

A mi tam-bien el má-gi-co por - ten - - to

en o - tro ser con su vir-tud con - vier - - te

(apasionadísimo)

mi co - ra zón más du - ro que las ro - cas ya de a - mor pal - pi ..

dim. 25

tan - te se estre - me - - - ce.

pp p

Circe.

Ulices. Tu po - der a - ca - to

Al - za y ad - mi - ra

ff p dim. pp

Ulices. (aquí le mira con pasión intensa)

(Son sus o - jos dos as - tros re - ful - gen - tes)

ff p dim. pp ppp

(Rehuyendo la mirada de Circe)

Oh Dio - ses in - mor - ta - les dad - me

sf *pp*

fuer - zas ó los en - can - tos del A - mor me ven

dim. *ten.* *p*

26

cenl
 Coro. Glo - ria á U - li - ses gue - rre - ro ven - ce - dor,
 Glo - ria á U - li - ses gue - rre - ro ven - ce - dor,
 Glo - ria á U - li - ses gue - rre - ro ven - ce - dor,

ppp *ppp* *ppp* *p*

con el her - mo - so en - can - to del a - mor!
 con el her - mo - so en - can - to del a - mor!
 con el her - mo - so en - can - to del a - mor!

ppp *ppp* *ppp* *Arpa* *p*

Circe (mirándole)

A - mor!

Ulises (mirándola)

ppp A - mor!

2^{as} ppp A - mor!

todas ppp A - mor!

(Circe y Ulises accionan según las acentuaciones de la orquesta)

mor!

mor!

ppp

p

Telón muy lento

pp

p cresc.

ff

pp

sf

pp

1

pp

Acto segundo.

Lento moderato.

The musical score is written for piano and consists of five systems. Each system contains two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked "Lento moderato." and the dynamics are marked "p" (piano). The score includes various musical notations such as triplets, slurs, and accents.

Piano accompaniment for the first system, measures 25-27. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features a complex texture with many sixteenth and thirty-second notes in both hands, often beamed together. There are several fermatas and dynamic markings, including a piano (*p*) marking at the end of measure 27.

Coro de Ninfas. (8 ó 10)

Ligado y dulcemente expresivo

Vocal line and piano accompaniment for the second system, measures 28-31. The vocal line begins with the instruction "(Recorren la escena lentamente esparciendo flores)". The lyrics are "Ta - pi - - cen el sue - - lo la". The piano accompaniment continues with a similar complex texture of sixteenth and thirty-second notes.

Vocal line and piano accompaniment for the third system, measures 32-35. The lyrics are "jun - cia y la gra - - na, la ro - - ja ar - te - mi - - sa, la". The piano accompaniment includes markings for "m. izq." and "m. d." (middle right) in the bass line.

Vocal line and piano accompaniment for the fourth system, measures 36-39. The lyrics are "rus - ti - ca sal - via, y blan - cos jaz - mi nes y". The piano accompaniment includes a marking for "m. izq." in the bass line.

ro - - sas lo - za - nas es par - zan al vien - to su a -

(Acercándose á Circe.)

ro - - ma que em-bria ga. Las flo - - res mas be - llas a -

si des-ho - ja - - das a tu huesped le brindan al-fombra

(Volviendo á esparcir las flores)

don-de que ra que fi-je su plan-ta.

Con ra - mas flo -

sf *p*

ri - das y jun - cos y hier - bas y ver - de es - pa -

m. izq.

da - ña cu - bra - mos la tie - rra. El cán - di - do es -

m. d. *m. izq.*

pi - no, la cas - ta a - zu - ce - na, el li - rio or - gu -

llo - so, la ro sa al - ta - ne - - ra hu - mil - - des a -

guar - dan al hues - ped que lle - - ga y ho - me - na - je le o -

fre - cen ren - di - das y per - fu - man el pié que las hue - lla.

(Váanse esparciendo siempre flores y plantas)

pp

28 Algo mas lento.

f dim. pp

Lento anterior.

Circe.

Sem-brad, sem-brad de flo - res mi ca -

p sf

mi - no Yo le da-ré ro -

sf

ei - o con mis lá - gri - mas. Ay de mi, tris-te!

sf p sf

Ay des-di - cha-da! ¿Por-qué mi pe - cho per - dió la

cal - ma? ¿Por-qué sus - pi - ro des - con - so - la - da?

acelerando un poco

Por-qué me a - gi - tan mor - ta - les an - sias y en la ho -

cediendo poco á poco

gue - ra es - pan - to - sa de los ce - los pensando en él mi

29 (En el mismo movimiento)

co - ra - zón se a - bra - - sa. Yo ob - ser - vo á ve - ces en su mi -

ra - da vi - vos ful - go - res de o - cul - ta lla - - ma. Bro - ta en sus

cresc. *f* *pp* *pp*

la - bios u - na pa - la - bra y a - guar - do an - sio - sa para es - cu - char - la

pp

y en va - no es - pe - ro; me mi - ra y ca - lla ó res -

pp

pon - de á mi voz y á mis ca - ri - cias en fría in - di - fe - ren - cia que me

pp

ma - ta. A - pri - sio - na - do mi amor le

p *pp*

guar-da más aunque él nun-ca de mí se a - par - ta, su pen - sa -

mien-to no me acom - pa - ña; bu-sca otras tie-ras vuel-a á otras pla - yas

¿De que me sir - ve en-car-ce-lar su cuer - - po si no con-

si-go a-pri-sio-nar su al - ma? ¡Ay de mí, triste! ¡Ay des-di -

cha-da! *dim.* ¡Que no me de - je! *llorando* ¡que no se

va - - - ya!

30 Grave. (un poco más lento)

¡El! (De mi llan-to bo-rra-ré la

p pero sonoro *ff* *p* *ff*

(Circe vá hacia él con demostración apasionada)

hue - lla.)

Ulises (saliendo). *mp*

¡Ah!

p *ff* *ff* *f*

(Con transición de humildad)

Mi-se-ñor.

(Friamente)

¡Cir-ce! ¡Tu pri-sio-ne - - ro!

p *f* *p* *f* *p*

Circe.

61

Nun - ca á su due ño su-je - tó la es -

cla - va
 Ulises.
 Co-mo á rei - na y se - ño - ra te o - be

Más movido. Circe.

Or - de - na, man-da,
 dez - - - co.

exige;
 yo humilde no te quie-ro. AU - li - ses no con-

ci-bo más que co-mo se - ñor y co - mo due - ño. Al -

31
ti - - - voy so-be-ra - - - no, con-quis-ta-dor so-

ber - - bio que rin - - - de las ciu - da - - - des

ff. y do - mi - na los ma-res y los pue - blos.

p Ulises.
A-gra-de - - ci - do estoy á tus mer - ce-des, que me pro-cu - ran lo que no me-

Circe (con pasión y ternura.)

Qui - sie - ra que á mi la - do tan ve - loz pa - ra ti pa - sa - ra el
 rez - co

dol.

tiem - po co - mo pa - sa la di - cha: en tus mi -

ra - das qui - sie - ra a - di - vi - nar - te los de - se - os. Ulises.
 ¿Que pue - do am - bi - cio -

p

Circe (con amargura.)

Al - go que

dim.

nar, si tú los col - mas?

p *pp* *sf*

Cada vez más lento
cediendo *pp* (Ulises se sienta y queda meditabundo)

mi-ras im-po-si - ble ó le - jos!

Muy
pp

32 Circe.

lento

Aho-ra mis-mo, qué quieres, qué de-

pp *ff*

se - as? Di-lo y al pun - to lo ten - drás. Ulises. (Con profunda amargura)

¡Que quie - ro!

ff *f p m.izq.*

(Levántándose) (Aparte)

El mismo movto.

No com-prende la

pp *p* *f* *p*

lu - - cha que con - tra mi sos - ten - - go; yo, ven-ce-dor de

Circe.
Qui-ero ver-te di -
tan - - tos, ven-cer meá mi no pue - - do)

cho - - so; qui-ero ver-te ri - sue - - ño y que el di - a que

par - tas de mi la - - do lle-ves siempre con -

(muy prolongado) (Ademán apasionato de Ulises y luego contenido.)
ti - - - - go mi - re-cuer - do (muy prolongado)

p

¿A - ca - soes que el has -

ff *p* *dim.* *pp*

ti - - o a - ni - da ya en tu pe - - cho?

p

Con mú - si - cas y fies - tas y pla -

ce - - res yo a - le - ja - ré tan tris - tes pen - sa

(Yendo á la entrada de la izquierda)

mien - tos.

pp *p* *pp*

Mis can-to-ras, lle-gad, vuestras li-ras tem-

plad y dul-cey se-duc-tor a-le gres en-to-

(Circe y Ulises siéntanse en un canapé. Las Ninfas se nad un cán-ti-co dea - mor.

sientan tambien)

p

Las 4 Ninfas.

1ª y 2ª.

La ma-dre Ve-nus al dios Cu-
3ª y 4ª.
La-ma dre Ve-nus

p *sf* *p*

pi-do pu-so en la al-ja-ba dos fle-chas
al dios Cu-pi-do pu-so en la al-ja-ba dos fle-chas

sf *p*

so-lo; pe-rou-na dee-llas en-ve-ne-na-da pe-rou-na
so-lo; Pe-rou-na dee-llas en-ve-ne-na-da

p

deellas en - ve - ne - na - da. El ni - ño cie - go, cuan - do del
 en - ve - ne - na - da. El ni - ño cie - go, cuan - do del

pp

ar - co la fle - cha lan - za _____ no sa - be nun - ca sies la que a -
 ar - co la fle - cha lan - za _____ no sa - be nun - ca sies la que a -

rro - ja la em - pon - zo - ña - - da _____ Pe - ro el he -
 rro - ja la em - pon - zo ña - - da _____ Pe - ro el he -

ri - do dea - mor pre - sto lo lle - ga á sa - ber; que u - na fle - cha da do -
ri - do dea - mor pre - sto lo lle - ga á sa - ber; que u - na fle - cha da do -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics in Portuguese. The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *sf* (sforzando).

lor. Yo - tra fle - cha dá pla -
lor. Yo - tra fle - cha dá pla -

The second system continues the vocal and piano parts. The vocal staves have lyrics: "lor. Yo - tra fle - cha dá pla -". The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The system concludes with a double bar line.

cer. cer.

The third system continues the vocal and piano parts. The vocal staves have lyrics: "cer. cer.". The piano accompaniment includes a *pp* (pianissimo) dynamic marking and a section with a 2/4 time signature. The system concludes with a double bar line.

8

The fourth system is a piano solo section. It begins with a measure marked with a dotted line and the number "8". The piano accompaniment features a melodic line with accents and dynamics including *sf* (sforzando) and *p* (piano). The system concludes with a double bar line.

First system of piano introduction. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 3/4. Dynamics: *f* (forte) and *p* (piano).

Second system of piano introduction. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *p* (piano).

Third system of piano introduction. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *p* (piano).

Vocal entry and piano accompaniment. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *sf* (sforzando) and *p* (piano).
 Lyrics: tu - ra tu pe - cho hie - re la fle - cha sa - na

Second system of vocal entry and piano accompaniment. Treble clef, bass clef. Key signature: three flats. Time signature: 3/4. Dynamics: *p* (piano).
 Lyrics: Si por ven - tu - ra tu pe - cho hie - re la fle - cha sa - na la fle - cha sa - na tal vez un dí - a tu pro - pia sa - na la fle - cha sa - na tal vez un dí - a

ma-no tu pro-pia ma-no lo - gre a - rran - car - la. Mas nun - ca,
 tu pro-pia ma - no lo - gre a - rran - car - la. Mas nun - ca,

pp

nun - ca, sa-car pre - ten - das la en - ve - ne - na - da — que e - ter - na -
 nun - ca, sa-car pre - ten - das la en - ve - ne - na - da — que e - ter - na -

men - te traspasa el pe - cho donde se cla - va — Siempre por
 men - te traspasa el pe - cho donde se cla - va — Siempre por

e - so has de ver á los he - ri - dos de a - mor ó em - bria -

e - so has de ver á los he - ri - dos de a - mor ó em - bria -

ga - dos de pla - cer

ga - dos de pla - cer

ó tran -

ó tran -

si - dos de do - lor.

si - dos de do - lor.

pp.

f *Largo*

34 Lento.

(Ulises, que ha escuchado el canto atentamente, quédase sombrío y triste. Circe, despidiéndose á las cantoras con un ademán y se pone en pié.)

p

sf

espr.

Circe (acercándose á Ulises que continúa pensativo).

Ay, quien pu - die - ra U - li - ses, cam - biar tus pensa -

mien-tos! Ulises.
Ay, Cir-ce, quien pu - die - ra no ser es - clavo de e - llos!

Circe.
(No hay se - ducción po - si - ble para a - blan - dar su pe - cho.) Ulises.
(No

sé co - mo re - sis - to la lu - cha que sos - tengo) (Yo
pespr.

pp (No vé que mis bra - - zos
sé que esos bra - zos me a - guar - dan a - bier - tos, yo

le a - guar - dan a - bier - - tos
sé que esa bo - ca a - nhe - la mis be - sos; yo

No vé que mis o - - jos con lo - co de -
mi - ro sus o - - jos y go - zo en mi sue - - ño

pp

se - o le bus - can an - siando que se mi - re en e - llos)
con el an - sia ar - dien - te de mirar me en e - llos)

p *sf* *sf*

reteniendo

Vivo.

Ulises.

(Y por no ver-la los

pp

mi - os cie - rro; pe - ro su i - ma - jen es - ta a - qui den - tro!)

m. esg.

35 Lento. Circe.

(No vé que mis bra - zos le a -

m. d.

guar - dan a - bier - tos, no vé que mi bo - ca le

sé que esos bra - zos me a -

pi - de sus be - sos, no vé que mis o - - jos, con
guardan a - bier - tos yo sé que esa

lo - co de - se - - o le bus - can an -
bo - - ca - - a nhe - la mis be - sos

sian - do que se mi - re en e - llos)
yo mi - ro sus o - jos y go - zo en mi sue - ño)

Vivo. Circe.
(O a - ca - so es - pe - ra mi a - man - te rue - go

para hu-mi-lar-me con su des-precio.)

36 Lento.

U-li-ses, qué te a-pe-na? Yo ver-te a-sí no

quiero. ¿A-ca-so los tran-qui-los pla-

ce-res que te o-frez-co no ha-la-gan el im-pul-so de tu a-

nhe-lo gue-rre-ro? La paz con sus de-li-cias tal

vez te inspi - ra te - dio? ¿Tu sangre pi - de san - gre?

Ah, si, no hay du - da, es e - so! De o - ir - lo so - lo

bri - llan tus o - jos con más fue - go. ¿Por -

37
qué no lo di - jis - te? Yo col - maré bien

pres - to con si - mula - da gue - rra tu na - tu -

ral de - se - - o. San - grien - - ta ca - ce -

rí - - a para go - zar te o - frez - co. Hay

fie - - ras en los hos - - ques! ¿Quieres matar? ¡Ma -

(Váse rápidamente) (Ulises sigue con la mirada á Circe, avanza

te - - - mos!

hacia ella, como si fuera á llamarla y desiste luego.)

p *dim.* *pp*

38 Ulises.

¿Por-qué pi-sé es - ta tie-rra mal - de - ci - da?

pp

¿Por-qué á la ma - ga con-vertí en mu-

fff

jer? ¿Por que in - sen - sa - to con - de - né mi

ff

vi - da á e - ter - no pa - de - cer?

ff

Lento.

¡Oh, sacros dio-ses, cuando yo pro - pi - cio no ren - dir - me á su can - to pro - me -

ti no co - no - cí - a el du - ro sa - cri - fi - cio que hu - mil - de os o - fre -

39 Vivo animado.

39 cí!

cresc. *ff* *p* *dim.*

Coro de Cazadoras.

De a - le - gre mon - te - rí - a en fies - ta se - duc - to - ra

nos ser-vi - rá de guí - a Di - a - na ca - za - do - ra

f *m. izq.*

Lle - vad a - per - ci - bi - dos la fle - cha y el ar -

p

pón - y en el bos - que los e - cos dor - mi - dos, del cuer - no des -

p *f* *p*

pier - ten al má - gi - co són.

ff

Unas. *f*
In - que - ta y gru - ñi - do - ra se a - pres - ta la jau -

p *f*

ri - - a. Otras.
 Di - a - na ca - za - do - ra nos ser - vi - rá de guí - - a.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'ri - - a.' followed by 'Otras.' and then 'Di - a - na ca - za - do - ra nos ser - vi - rá de guí - - a.' The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests, and includes dynamic markings such as *f* and *p*.

Circe (á Ulises)
 Mos - trar — po - dras — a - ho - - - ra tu a -

The second system of music features a vocal line and piano accompaniment. The vocal line has the lyrics 'Mos - trar — po - dras — a - ho - - - ra tu a -'. The piano accompaniment is marked *f* *espress.* and consists of a steady eighth-note accompaniment.

rro — jo y va - - len - ti - - - a.

Ulises.
 Su

The third system of music continues the vocal line with the lyrics 'rro — jo y va - - len - ti - - - a.' and includes the character name 'Ulises.' and the word 'Su'. The piano accompaniment continues with the same eighth-note pattern.

voz — fas - ci - na - do - - - ra me em -

The fourth system of music features the vocal line with the lyrics 'voz — fas - ci - na - do - - - ra me em -'. The piano accompaniment continues with the eighth-note accompaniment.

bria - ga y ex - - ta - si -

a. Coro.
En mar - cha ca - za - do - res que la ba - ti - da em -

pie - ce; Sus fie - ros mo - ra - do - res la sel - va nos o -

f *m.izq.*

fre - ce El lo - bo a - co - rra -

p

la-do po-deis ma - tar a - - lli - y el me - dro-so y pacien - te ve -

na-do y el ru-do y cer - do-so fe-roz ja - ba - li

En fies-ta en can - ta - do - ra de a - le - gre mon - te -

ri - - a Di - a - na ca - za - do - ra nos ser - vi - rá de

(Váñse todos precedidos de Circe y Ulises)

gui - a .

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and 3/4 time. The right hand contains chords and melodic lines, while the left hand has a steady eighth-note accompaniment. A dynamic marking of *p* is present.

Second system of musical notation. The right hand features a melodic line with accents and slurs, marked *ff*. The left hand has a rhythmic accompaniment. The word "Trompas" is written above the staff, and "(dentro)" is written below it.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The right hand has chords and melodic fragments, while the left hand has a rhythmic accompaniment. The system concludes with a double bar line and a 3/4 time signature.

Fourth system of musical notation, starting with the tempo marking "Lento." and the number "40". The right hand features a melodic line with triplets and slurs, marked *pp*. The left hand has a rhythmic accompaniment with triplets.

Fifth system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand has a rhythmic accompaniment with triplets. The word "Trompas" is written below the staff.

Sixth system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand has a rhythmic accompaniment with triplets, marked *pp* (eco).

First system of musical notation. The right hand features a dense texture of sixteenth notes, often beamed in groups of three. The left hand has a more sparse bass line with occasional triplets. The key signature has one flat.

Second system of musical notation. It includes dynamic markings: *pp* (eco) in the right hand, *dim.* in the left hand, and *pp* in the right hand. There are also triplet markings in both hands.

Third system of musical notation, beginning with the instruction *(Mutación)*. The right hand has a melodic line with some rests, while the left hand continues with a dense sixteenth-note texture.

Fourth system of musical notation, featuring a very soft *ppp* dynamic marking. Both hands play a dense, continuous texture of sixteenth notes.

Fifth system of musical notation, including dynamic markings *dol.* and *pp*. The right hand has a melodic line with some rests, and the left hand has a dense texture with triplet markings.

Sixth system of musical notation, featuring complex rhythmic patterns and triplet markings in both hands. The texture is dense and intricate.

First system of musical notation, consisting of a grand staff with treble and bass clefs. It features complex rhythmic patterns with triplets and slurs. The key signature is one sharp (F#).

Second system of musical notation, continuing the piece with similar rhythmic complexity and triplets. The key signature remains one sharp.

Third system of musical notation, featuring a dynamic marking of *dol.* (dolce) and a key signature change to one flat (F). It includes triplets and slurs.

Fourth system of musical notation, featuring a dynamic marking of *dim.* (diminuendo) and a key signature change to two flats (Bb). It includes triplets and slurs.

Fifth system of musical notation, continuing the piece with complex rhythmic patterns and triplets. The key signature is two flats.

Sixth system of musical notation, featuring a dynamic marking of *pp* (pianissimo) and a measure number of 41. It includes triplets and slurs. The key signature is two flats.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and triplets.

Second system of musical notation, including a *pp* dynamic marking and various rhythmic figures.

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

Fourth system of musical notation, featuring intricate rhythmic patterns and triplets.

Fifth system of musical notation, including dynamic markings *pp*, *dim.*, and the instruction *siempre apianando*.

Sixth system of musical notation, labeled *Trompas (dentro, muy lejos)* and *(orquesta)*, with dynamic markings *ff* and *pp*.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and a few moving lines. Dynamics include *ff* and *pp*.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand has a complex texture with many notes, some beamed together. The left hand has a few notes with a slur. Dynamics include *dim.*

Third system of musical notation. Treble clef, key signature of one sharp. The right hand has a series of chords with a slur. The left hand has a few notes with a slur. Dynamics include *p*, *pppp*, and *ff*. The tempo marking **42 Vivo.** is present. The instruction *(Sale Arsidás* is written above the staff.

Fourth system of musical notation. Treble clef, key signature of two flats (Bb, Eb). The right hand has a melodic line with slurs and accents. The left hand has a few notes with a slur. Dynamics include *p*. The instruction *agitadamente)* is written above the staff.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with slurs and accents. The left hand has a few notes with a slur. Dynamics include *f* and *cresc.*. The instruction *(sale el 1º grupo de Griegos en la* is written above the staff.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with slurs and accents. The left hand has a few notes with a slur. Dynamics include *ff* and *p*. The instruction *misma forma)* is written above the staff.

Griegos; 1^{er} grupo.

Tenores. *f* O - is?

Bajos. *f* O - is?

dim. *pp* *f* *p*

De la a-ni-ma-da ca-ce-ri-a lle-gan las

De la a-ni-ma-da ca-ce-ri-a lle-gan las

ff *p* *sf*

vo-ces has-ta a - quí.

vo-ces has-ta a - quí.

p *p*

dim. *pp*

Arsidas.

Pa - re - - - ce que a - sí tan re - pe - ti - das por el

e - - co en son de bur - - lay

ff *pp*

43

(Sale el 2do grupo de los griegos en la misma forma).

de sar - cas - mo vie - nen. —

43

(dentro)

ff *f* *ff*

Tenores.

2do Grupo.

Bajos.

Hu - yen del mon - - te las can - sa - das fie - - ras

Hu - yen del mon - - te las can - sa - das fie - - ras

f *f* *m.d.* *pp*

per - - - se - gui - - das de a - la - nos y le - bre - - les y

per - - - se - gui - - das de a - la - nos y le - bre - - les y

f

bus - can por el so - - to ma - - le - za en que escon - der - - -

bus - can por el so - - to ma - - le - za en que escon - der - - -

ff

Arsidas. *ff*

To - - - - does jú - - bi - lo y go - zo ya - le

- - - - se.

- - - - se.

p

gri - a - - - en ob - se - - quio - - - del hues - ped.

Todos los Tenores. *ff*

De - - - bie - ra es - tar - - U -

cresc. *ff* *p*

li - - ses - - has - tia - do ya - de fies - - tas y - pla -

ff *sf*

44

ce - - - res.

44

p *p*

ff

Pa-ra a-lum-brar _____ sus lo-cas ba-ca-na-les _____

ff

p

cu-an-do la no- - - che sus cres-po - nes tien - - de _____

bri-llan por él _____ en a - trios y jar - di - - -

nes lu - mi - - na - - - rias _____ a - le - - gres _____



Todo el Coro, con fuerza.

sos vol - ver,

sos vol - ver,

p

y des - a - tien -

y des - a - tien -

- de nues - tra su -

- de nues - tra su -

- pli - ca hu - mil -

- pli - ca hu - mil -

de
de

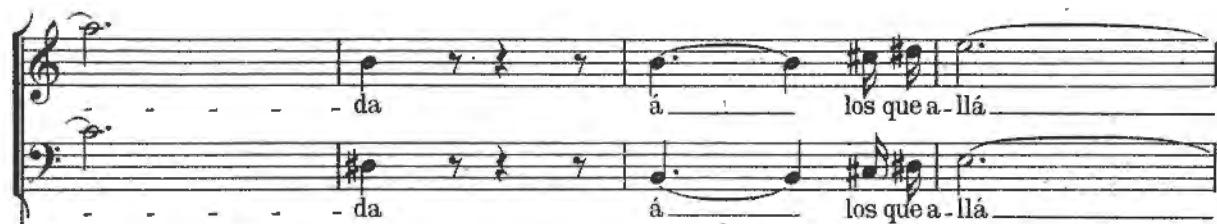
ya - go - - ta sue - - xis - ten -
ya - go - - ta sue - - xis - ten -

- - - - - cia en - - - tre de - lei - - tes
- - - - - cia en - - - tre de - lei - - tes

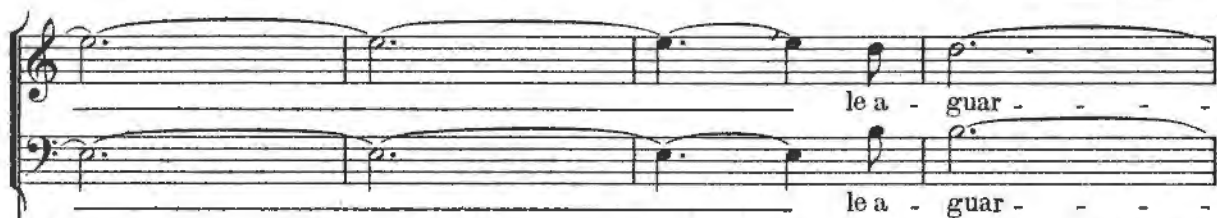
in - gra - - - to ol - vi -
in - gra - - - to ol - vi -

1


da a los que a-llá
da a los que a-llá



le a - guar -
le a - guar -



dan y al ha - la - go del
dan y al ha - la - go del



vi - cio se a - dor - me - ce
vi - cio se a - dor - me - ce



Lento (como 4 de los anteriores).

45

Arsidas.

Por el pla - cer en - vi - le - - ci - do no dan - do tre - guas al go -

zar pa - ra su pa - tria está per - di - do si no le ha - ce - mos des - - per -

tar si ya de Cir - - ce entre los bra - zos ren - di - do y

de - - - bil se en - - - tre - gó hay que rom-

per los fuer - - - tes la - - - zos en que la.

Ma - - ga le pren - dió y si aun re - sis - - te va - le -

ro - - - so an - tes que ven - - - za la mu -

jer Con du - ro a - cen - - to vi - - go.

ro - - so la voz le lla - - me del de-

46

(Rumor dentro. Atención súbita de Arsidas y Coro.)

ber. 46 (dentro)

dim. p pp

p

Después del mov^{to} anterior se replegan todos alrededor de Arsidas q^o impone silencio.

El mismo movimiento. (♩ = ♩)

Trompetas.

ppp *cresc.* *cresc.* *f* *ppp*

Caja.

Arsidas.

Al re-pe-ti doa ler - ta ve-re-mos si des - pier - ta Sal-ve-mos al cau

ppp

di - llo es-cla-vo del a - mor. Ve - nid! Ve-nid hoy mis-mo

pp

que - ro su-espi-ri-tu gue - rre - ro for-ta-le-cer lla-mán - do-le con bé - li-co cla-

pp

mor. _____ ve-nid!

Coro. Al re-pe-ti-do a-ler-ta ve-re-mos si con-

Al re-pe-ti do a-ler-ta ve-re-mos si con-

This system contains the first vocal entry and piano accompaniment. The vocal line starts with a long rest labeled 'mor.' followed by the word 've-nid!'. The piano accompaniment begins with a half note chord in the right hand and a half note chord in the left hand, marked with a forte 'f' dynamic.

ve-nid

tes-ta; sal-vé-mos-le lla-mán-do-le con bé-li-co cla-

tes-ta; sal-vé-mos-le lla-mán-do-le con bé-li-co cla-

ppp

This system continues the vocal entry and piano accompaniment. The vocal line continues with the lyrics 'tes-ta; sal-vé-mos-le lla-mán-do-le con bé-li-co cla-'. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a pianissimo 'ppp' dynamic.

(Vánse, retirándose lenta pero agitadamente.)

mor.

mor.

pp

This system shows the vocalists exiting. The vocal lines are marked 'mor.' and contain long rests. The piano accompaniment continues with a rhythmic pattern of eighth notes, marked with a pianissimo 'pp' dynamic. The system concludes with a double bar line and a key signature change to three flats.

47 Lento moderato.

pp *p*

dim.

(Salen Circe y Ulises.)

Circe.

Ulises. *p*

¡Que du-ra la jor - na - da! ¡Glo - ria y ho -

¡Can - sa - do es - to - y!

nor al hé - roe de la fies - ta!

espr.

p

Ulises.

De es - te ár - - bol á la som - bra co - di - cia - da ten - dré re -

p *p*

Circe se sienta al pié del árbol:

po - so en - a - pa - ci - ble sies - ta.

quita el casco; Ulises lo mismo. Circe extiende sobre sus rodillas el manto que trae plegado sobre los hombros.

rall.

Circe.

48

Re - co - bre a - quí las fuer - zas que ha per -

dim.

48

di - do en la ma - tan - za tu po - ten - te bra - zo: le - cho te brin da el ces - ped flo - re -

ci - do y a - po - yo á tu ca - be - za mi - re - ga -

(Ulises acuéstase sobre la yerba y reclina la cabeza en el regazo de Circe que le contempla embelesada.)

zo. Duer - me tran - qui - lo mi her mo - so due - ño; yo quie-roa-

pp y muy ligado

man - te ve - lar tu sue - ño. Co - rred o - cul - tos y sin ru -

mo - res fuen - tes y a - rro - yos mur - mu - ra - do - res; so - plad sin

rui - do cé - fi - ros su - a - ves vo - lad ca - lla - das par - le - ras

a - ves; con - ten - ga el au - ra su gra - toa lien - to ni ho - jas ni

flo - res a - gi - te el vien - to y en de - lei - to - sa blan - da pe -

re - za duer - me la ma - dre na - tu - ra - le - za. Mien - tras que

bri - lle el lu - mi - nar del di - - a que duer - ma

to - do co - mo el bien que - ri - do. ¡Ay! por des - gra - cia

(cadiendo) - (Queda como desvanecida.)

mi - a tam - bien su co - ra - zón es - tá dor - mi - do

49

(Figuran ejecutar esta danza, una ninfa con un crótalo. Otra con la flauta doble. Otra con una

pandereta. Otra con un sistro. Otra con arpa corta y 4 faunos con flautas de las llamadas de pan.

Estarán colocados en forma que compongan pintoresco cuadro. La danza se ha de bailar principalmente

en el foro como entre el bosque, y solo pasará de cuando en cuando algún grupo atravesando la escena

desde el sendero de la derecha y desapareciendo por el foro. Danza sencillísima y más imaginada que

vista.)

First system of musical notation. The right hand features a series of sixteenth-note runs with slurs and accents. The left hand provides a simple harmonic accompaniment with sustained notes.

Second system of musical notation, continuing the sixteenth-note runs in the right hand and the accompaniment in the left hand.

Third system of musical notation. The right hand continues with sixteenth-note patterns, including some triplet-like groupings. The left hand accompaniment remains consistent.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand accompaniment continues.

Fifth system of musical notation, starting with the number 50. The right hand has a more complex melodic line with slurs and accents. The left hand accompaniment is marked *leg.* (leggiero).

Sixth system of musical notation, starting with the word *apasionado*. The right hand has a melodic line with slurs and accents. The left hand accompaniment is marked *leg.* (leggiero). There are asterisks and the word *Ped.* (pedal) at the bottom of the system.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a triplet of eighth notes in the first measure, followed by a quarter rest, and then a series of eighth notes. The lower staff has a bass clef and the same key signature. It contains a bass line with a quarter note, a quarter rest, and then a series of eighth notes. There are asterisks and the word "Ped." (pedal) in the lower staff.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a quarter note, a quarter rest, and then a series of eighth notes. The lower staff has a bass clef and the same key signature. It contains a bass line with a quarter note, a quarter rest, and then a series of eighth notes. There are asterisks and the word "Ped." (pedal) in the lower staff.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a quarter note, a quarter rest, and then a series of eighth notes. The lower staff has a bass clef and the same key signature. It contains a bass line with a quarter note, a quarter rest, and then a series of eighth notes.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a quarter note, a quarter rest, and then a series of eighth notes. The lower staff has a bass clef and the same key signature. It contains a bass line with a quarter note, a quarter rest, and then a series of eighth notes.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a quarter note, a quarter rest, and then a series of eighth notes. The lower staff has a bass clef and the same key signature. It contains a bass line with a quarter note, a quarter rest, and then a series of eighth notes. There are dynamic markings "ff" and "pp" and asterisks in the lower staff.

Sixth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a quarter note, a quarter rest, and then a series of eighth notes. The lower staff has a bass clef and the same key signature. It contains a bass line with a quarter note, a quarter rest, and then a series of eighth notes. There are asterisks and the word "Ped." (pedal) in the lower staff.

First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with chords and single notes. A 'Ped.' marking is present in the left hand, and an asterisk is placed below the right hand.

Second system of musical notation. The right hand contains complex rhythmic patterns with fingerings such as '2 1 2 5', '4/2', '2 1 2 4', and triplets. The left hand continues with a steady bass line. A 'Ped.' marking is visible in the left hand.

Third system of musical notation. The right hand continues with eighth-note patterns and slurs, including fingerings like '2 1 2 5' and '1 2 3 1'. The left hand maintains the bass line. A 'Ped.' marking is present in the left hand.

Fourth system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with chords. A 'Ped.' marking is present in the left hand.

Fifth system of musical notation. The right hand has a melodic line with eighth-note patterns and slurs, including an '8' marking. The left hand has a bass line with chords and single notes. 'Ped.' markings are present in both hands.

Sixth system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a bass line with chords and single notes. A 'Ped.' marking is present in the left hand.

pp legg.

Ped. * *Ped.*

desvaneciendose

* *Ped.* * *Ped.* *

PPP

Ped. *

51 Lento Moderado. (Ulises despierta sobresaltado)

ff (En escena y dentro.) *ff*

(dentro) *ff*

Al ar - - ma! Al ar - - ma!

Al ar - - ma! Al ar - - ma!

(En la Orquesta)

Circe.

(Ya en pié tambien y agitadaísima)

Ulises.

¿Que es es - - - to?

¿O - - - yes?

Ulises. (Corre hacia el sitio por donde suena el estrépito. Ulises se precipita á cojer sus armas. Circe corre á impedirselo. Al mismo tiempo sale Arsidas.)

(Precura apoderarse de Ulises arrebatándoselo á Circe)

Arsidas.

Escucha U-li - ses el son gue -

Voy con los

rre - ro - los tu-yos se hallan en du-ro ries - go

(Con furia, comprendiendo lo ideado por Arsidas)

Circe. 52

Oh in-fa - me as-tu - cia! Va-led - me cie-los!

mi - os don - de van e - llos

ven que te a-guar - dan a - cu-de pres-to

ff

Re. *

ff (Con acento de energética evocación)

Fuentesya - rro - yos a-ves y vien - tos

(Ulises y Arsidas van á escapar; pero se detienen sorprendidos)

ff

Re. * *Re.* *

(dulcificando)

po-blad el ai - re de a - man - tes e -

Arsidas. (Gritado) (Aquí ya se dirige más bien á Ulises como disponiéndolo al encanto; pero con la ansiedad de que su magia no sea eficazmente secundada)

Pres-to!

p *f* *dim.* *p* *f* *p*

(Al oír á Arsídas crecen la angustia y agitación de Circe; pero en el momento en que suena el coro que contesta á su evocación, confiada ya en su triunfo no aparta sus miradas de Ulises, ayudando con su seducción al efecto que en aquel produce el encanto)

53

- COS. (Con desesperación y despues de haber indicado la lucha que empieza á sostener)

(Comprendiendo á su vez y súbitamente la idea de Circe, y como dirigiéndose á los griegos de dentro) ¡Oh lu - cha ho -

(gritado)

Al ar - ma, alar - - ma! Pres - tol

Coro de Griegos. (dentro) Alar - - - ma!

Alar - - - ma!

53

f (En escena y dentro) *f*

p (Orqta)

(Ulises al escuchar el coro se muestra embelesado y cada vez más vacilante)

rri - - - - ble!

dulcisimo

Coro invisible (Mujeres) En cé - li - ca lla - ma la

En cé - li - ca lla - ma la

pp dol.

Red. *

Arsidas.

Al ar - - ma, al ar - ma!

tie - rra se in - fla - - ma

tie - rra se in - fla - - ma

f

And.

*

Ulises.

¡Oh ha - - dos fu - nes - - tos!

dulcísimo

Coro de Mujeres. Su

Su

f p ff

And.

Circe.

dulcísimo

se - - no te brin - da ven - tu - ra ya - mor.

se - - no te brin - da ven - tu - ra ya - mor.

pp dol.

dulcísimo

mor. Te

ff. Gue - - - rra!

ff. La gue - rra te lla - ma!

dulcísimo

Te

Te

Coro de Griegos.
(gritado)

¡Guerraaaaaaaaa.....!!!

(dentro) *ff.* (Orquesta) *ff.* *dim.* *

Ped.

lla - - - ma el a - mor *dulcísimo* (Ya easi vencido)

A - mor!

lla - - - ma el a - mor

lla - - - ma el a - mor

Coro de Griegos.
(gritado)

Guerraaaaaaaaa !!!

pp *delicadamente* *p* *pp* *f*

Ped. * *Ped.* *

1

Circe.

54

dulcísimo (Ya casi apoderada de Ulises) (Arsidas escucha el siguiente)

pp

A - que - lla ma - gia que yo per -

A - mor

A - mor

54

ff *p* *pp*

Ped. *

periodo con extrema angustia) *cresc.*

di a - rre ba - ta - - da por tu po - der, en mi re -

espress.

cresc.

na - - ce pa - ra el a - mor y yo con

cresc.

pp (Como hipnotizándole)

e - - lla te he - chi - za ré. Go - zan - do e -

ppp

cresc.

Ped. *

ter - - na ju - ven - tud cual yo in - mor - tal tam - bien se -

rás y los en - can - - - tos de mi a - mor e - ter - na -

Ulises (ya fascinado y rendido)
Ju - ré á los

men - - - te go - - - za - ras

55 Dioses que o - sa - do y fir - me re - sis - ti - - a tu se - - duc -

pp *espress.*

cresc. *cresc.*

ción, más; ay! que en ya - - - no yo lo ju -

cresc.

cresc.

ré y tu-yo siem - - - pre se - rá mi a -

alargando cresc. *a tiempo muy apasionado*

mor. Go - zando e - ter - - - na ju - ven - tud cual tú inmor -

cresc. *ff* *m. 12.* *ff* *m. 13.*

dim. * *pp* * *pp* * *dim.*

tal tam bien se - ré y los en - can - - - tos de tu a -

alargando *pp* *pp* *pp*

mor e - ter - na - men - - te go - za - ré. E - E -

Arsidas (Vencido ya y con acento)

I - nu - til es lu -

ter - na ju - ven - tud! E - ter - no a -
 ter - na ju - ven - tud! E - ter - no a -
 desolado) *p.* *p.*
 char, I - nu - til es lu - char, ya le rin -

pp

56
 mor!
 mor!
 (Vase)
 diól
 56
pp *m.iz.* *pp dulcísimo* (En escena,
 *
 *
 *

Vivo.
 dentro) *dim.* *f*

(Circe contesta con su bocina)
 Eco
pp *dim.*

Vivo moderato.

Circe.

57 Ven-gan to - dos y el him - no de Na - tu - ra en - to - ne ya la

Rea *

cediendo un poco Lento. (a Ulises)

sel - va flo - re - ci - da; pa - ra col - mar mi gozo y mi ven - tu - ra quie - ro

p *

Rea (Evocando)

ser en tus bra - zos con - du - ci - da del bos - que sur - jan

p delicadísimo

nin - fas y fan - nos y en len - ta dan - za si - gan mis pa - sos

p *

(Van saliendo)

Fuen - tes y a - rro - yos a - ves y vien - tos, po - blad los ai - res de a -

p *

dulcissimo

man - tes e - cos! Ulises. E -

En - can - to sin i - gual!

Tiples *pp*

Coro invisible. Ah! *pp*

Tenores *pp* Ah! *pp*

Bajos *pp* Ah! *pp* Ah! *pp* Ah!

Ah! Ah!

58

(Pónese en marcha el séquito del que forman parte los faunos)

ter - no! In - men - - - so!

In - men - - - so!

pp Ah! *dulcissimo* A - - mor pre -

pp Ah! *dulcissimo* A - - mor pre -

pp Ah! *dulcissimo* A - - mor pre -

58 *leg.* *pp*

y las ninfas que han ejecutado la danza)

go - na con no - - tas sua - ves corrien - do el ri - - o bu - - lli -

go - na con no - - tas sua - - ves corrien - do el ri - - o bu - - lli -

go - na con no - - tas sua - ves corrien - do el ri - - o bu - - lli -

Ped. * *Ped.* * *Pedal simil*

dor; a - mor tam - bien can - tan las a - - ves, to - do en el

dor; a - mor tam - bien can - tan las a - - ves, to - do en el

dor; a - mor tam - bien can - tan las a - - ves, to - do en el

cam - - po di - ce, a - mor! El astro Rey con luz po -

cam - - po di - ce, a - mor! El astro Rey con luz po -

cam - - po di - ce, a - mor! El astro Rey con luz po -

ten - - - te, la tie - rra, el ai - - - re, el cie - - - lo, el
 ten - - - te, la tie - rra, el ai - - - re, el cie - - - lo, el
 ten - - - te, la tie - rra, el ai - - - re, el cie - - - lo, el

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The piano part is written in two staves (right and left hand) and features a rhythmic pattern of eighth and sixteenth notes with slurs and accents.

mar en him - - - no au - gus - - - to dul - - - ce - -
 mar en him - - - no au - gus - - - to dul - - - ce - -
 mar en him - - - no au - gus - - - to dul - - - ce - -

The second system continues with the same vocal and piano parts. The piano accompaniment maintains its rhythmic pattern, with some changes in chord voicings to support the new lyrics.

men - - - te la cre - a - ción con - vi - - da á a -
 men - - - te la cre - a - ción con - vi - - da á a -
 men - - - te la cre - a - ción con - vi - - da á a -

The third system concludes the page with the same vocal and piano parts. The piano accompaniment ends with a final chord and a fermata over the last note.

mar!
mar!
mar!

Ulises (Ya desde el foro) *dulcísimo*
En-

Circe. *dulcísimo* *reteniendo un poco*
;E - ter - no! ;In - men - so!
cau - to sin i - gual! ;In - men - so!

dulcísimo ;In - men - so!
dulcísimo ;In - men - so!
dulcísimo ;In - men - so!
dulcísimo ;In - men - so!

fp
Red.



Vivo.

6
8

Coro de Mujeres

6
8

59 (En escena, dentro y muy cerca.)

Vivo.

f

p

cresc.

(En escena)

Lento doble.

pp Si - len - cio! El pla - cer de la

pp Si - len - cio! El pla - cer de la

Lento doble.

4

4

5 1 3 2

Dío - sa no tur - be - - mos!

Dío - sa no tur - be - - mos!

ppp

dol

A. PONTONES. LITOGRAFIA

Acto tercero.

Circe.

Vivo animado.

Coro de mujeres detrás del telón.

Be - ber y más be - ber el

pp

ppp

vi - no em - bria - ga - dor. La vi - da es el pla -

pp

Todas.

cer la vi - da es el a - mor, Be - ber y más be - ber el

pp

dim.

vi - no em - bria - ga - dor.

60 (Dentro el ruido de la bacanal)

pp

First system of piano accompaniment. Treble and bass staves with rhythmic patterns and accents.

Second system of piano accompaniment. Treble and bass staves. Includes the instruction *cresc.* in the bass staff.

Third system of piano accompaniment. Treble and bass staves. Includes the instruction *cresc.* in the bass staff and *ff* in the treble staff.

Fourth system. Vocal line with lyrics: Be - - - ber y màs be - ber. Piano accompaniment below. Includes the instruction *pp* in the bass staff.

Fifth system. Vocal line with lyrics: el vi - - - no em - bria - - - ga - dor. Piano accompaniment below. Includes the instruction *pp* in the bass staff.

Piano introduction with treble and bass staves. The treble staff contains a few notes, while the bass staff has a single note. The piano accompaniment begins with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Todas.

La vi - - - da es el pla - cer

Vocal line and piano accompaniment for the first phrase. The vocal line starts with a whole note, followed by a half note, and then a half note with a fermata. The piano accompaniment continues with the same rhythmic pattern.

la vi - - - da es el a - mor!

Vocal line and piano accompaniment for the second phrase. The vocal line starts with a whole note, followed by a half note, and then a half note with a fermata. The piano accompaniment continues with the same rhythmic pattern.

Be - - - ber y màs be - ber

dim.

Vocal line and piano accompaniment for the third phrase. The vocal line starts with a whole note, followed by a half note, and then a half note with a fermata. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *dim.* is placed above the vocal line.

el vi - - - no em-bria - - - ga - dor

ff

(Otra vez el ruido de la bacanal)

61

dim. *pp*

First system of musical notation. The right hand (treble clef) features a series of chords and arpeggiated figures, while the left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *ff* is present in the right hand.

Second system of musical notation. The right hand continues with complex chordal textures, and the left hand maintains its accompaniment. Accents are placed over several notes in both hands.

Third system of musical notation. The right hand features a descending melodic line with chords. A dynamic marking of *p* is indicated in the right hand.

Fourth system of musical notation. The right hand has a more active melodic line with frequent chord changes. A dynamic marking of *ff* is present in the right hand.

Fifth system of musical notation. The right hand continues with dense chordal patterns. The left hand accompaniment remains consistent.

Sixth system of musical notation. The right hand features a descending melodic line with chords. A dynamic marking of *pp* is indicated in the right hand.

First system of musical notation. The treble clef staff contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The bass clef staff contains a simpler accompaniment of eighth notes.

Second system of musical notation. The treble clef staff continues with dense sixteenth-note passages. The bass clef staff has a steady eighth-note accompaniment. A *pp* dynamic marking is present in the final measure of the treble staff.

Third system of musical notation. The treble clef staff features a melodic line with some rests. The bass clef staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff continues with eighth-note accompaniment. A *pp* dynamic marking is present in the first measure of the treble staff.

Sixth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff continues with eighth-note accompaniment.

siempre *dim.* *ppp*

Detailed description: This block contains the piano introduction. The right hand features a melodic line with a 'siempre dim.' (diminuendo) instruction and a 'ppp' (pianissimo) dynamic marking. The left hand provides a rhythmic accompaniment with eighth notes.

Coro. 63

Be - ber

Detailed description: This block marks the beginning of the chorus. The vocal line starts with the lyrics 'Be - ber'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

y más be - ber el vi - - no em - bria

Detailed description: This block continues the chorus with the lyrics 'y más be - ber el vi - - no em - bria'. The vocal line is accompanied by piano accompaniment.

dim.

ga - dor la vi - - da es el pla - cer

Detailed description: This block continues the chorus with the lyrics 'ga - dor la vi - - da es el pla - cer'. The vocal line is accompanied by piano accompaniment.

dim.

la vi - - da es el a - mor

Detailed description: This block concludes the chorus with the lyrics 'la vi - - da es el a - mor'. The vocal line is accompanied by piano accompaniment.

Musical score for the first system, measures 58-63. The piece is in D major and 4/4 time. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include piano (*p*), fortissimo (*ff*), and decrescendo (*dim.*).

Musical score for the second system, measures 64-69. Measure 64 is marked with the number "64" and a piano (*p*) dynamic. The right hand has a busy texture with many sixteenth notes, while the left hand has a simpler accompaniment.

Musical score for the third system, measures 70-75. The right hand continues with dense sixteenth-note patterns, and the left hand accompaniment remains consistent.

Musical score for the fourth system, measures 76-81. The right hand has a more melodic texture with slurs. The left hand accompaniment is steady. A crescendo (*cresc.*) dynamic is indicated at the end of the system.

Musical score for the fifth system, measures 82-87. The right hand continues with complex sixteenth-note textures. A "siempre cresc." instruction is present.

Musical score for the sixth system, measures 88-93. The right hand features a very dense and fast sixteenth-note passage. The left hand accompaniment is steady.

Musical score for the seventh system, measures 94-99. The right hand has a fast sixteenth-note texture. A "Nuevo ruido de la bacanal" instruction is written above the staff. Dynamics include fortissimo (*ff*) and fortissimo (*fff*).

65 Lento. Telón. (Al levantarse el telón se vé á las bacantes que caen tendidas acá y allá formando cuadro con las

The first system of the musical score consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with several flats. The lower staff provides a harmonic accompaniment. A forte (*sf*) dynamic marking appears in the middle of the system.

The second system continues the musical piece. It includes the instruction "ninfas etc....)" above the first staff. The tempo changes to "Vivo animado." in the final measure of the system, which is marked with a pianissimo (*pp*) dynamic.

The third system is introduced with the instruction "(Van reanimándose las bacantes del foro para emprender nuevamente la danza)". The music features a rhythmic pattern of eighth notes in both staves.

The fourth system continues the rhythmic pattern. A "cresc." (crescendo) marking is placed above the final measure of the system.

The fifth system introduces triplet markings (*3*) over the eighth notes in both staves. A "cresc." marking is also present above the final measure.

The sixth system features a fortissimo (*ff*) dynamic in the first measure, followed by a pianissimo (*pp*) dynamic in the final measure. The music includes some rests and a change in the upper staff's texture.

The seventh system features a complex texture with many beamed notes in the upper staff, creating a dense chordal effect, while the lower staff continues with a steady rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains complex chordal textures with many notes, while the bass staff has a simpler accompaniment of quarter notes.

Second system of musical notation, continuing the piece with similar complex textures in both staves.

Third system of musical notation, showing a change in the bass line with more active eighth-note patterns.

Fourth system of musical notation, including a dynamic marking of *ff* (fortissimo) in the bass staff.

Fifth system of musical notation, featuring a variety of rhythmic patterns and articulation marks.

Sixth system of musical notation, ending with a dynamic marking of *p* (piano) and a fermata over the final notes.

First system of musical notation. The treble clef staff contains a complex melodic line with many beamed eighth notes and sixteenth notes, including some chromaticism. The bass clef staff has a simpler accompaniment of quarter notes. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Second system of musical notation. Both hands feature dense, beamed sixteenth-note passages. The right hand has a more intricate melodic line, while the left hand provides a rhythmic accompaniment.

Third system of musical notation. The right hand continues with complex sixteenth-note patterns, while the left hand has a more rhythmic accompaniment. A dynamic marking of *pp* (pianissimo) is present in the right hand.

Fourth system of musical notation. The right hand has a melodic line with some chromaticism, while the left hand has a rhythmic accompaniment. The overall texture is dense.

Fifth system of musical notation. The right hand has a melodic line with some chromaticism, while the left hand has a rhythmic accompaniment. A dynamic marking of *pp* (pianissimo) is present in the right hand.

Sixth system of musical notation. The right hand has a melodic line with some chromaticism, while the left hand has a rhythmic accompaniment. The overall texture is dense.

Cada compás 4 de los anteriores. (Cuando empieza este coro ya ha cesado la danza del foro.)

Tambien han ido cayendo rendidas las bacantes. Al
terminar el canto Ulises deja caer la copa.)

Circe.

pp Si - - len - cio, si -
cer la vi - da es el a - mor!

len - cio; de - jad que des - can - se que duer - ma tran - qui - lo, de -

jad - lei de - jad - lei

(Primer beso de Circe á Ulises)
muy expresivo

(Vuélvese á mirarle) (Lo repite varias veces) (Segundo beso,

67 Grave.

enviado desde la puerta con la mano.)

(Van saliendo los griegos con Arsidas)

Arsidas. (Toda la escena con gran

Ahi le te-neis ren-

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a rest, followed by the lyrics "Ahi le te-neis ren-". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *pp* and *ppp*. There are triplets and slurs in the piano part.

misterio)

di - do por la em-briaguez del vi - noy del a - mor.

Coro. No lle - gan á su o -

No lle - gan á su o -

The second system continues the vocal and piano parts. The vocal line includes the lyrics "di - do por la em-briaguez del vi - noy del a - mor." and the start of a chorus: "Coro. No lle - gan á su o -". The piano accompaniment features long, sustained chords in the left hand and moving lines in the right hand, with dynamic markings of *pp* and *ppp*.

i - do las vo - ces del ho - - nor.

i - do las vo - ces del ho - - nor.

The third system shows the vocal line with the lyrics "i - do las vo - ces del ho - - nor." and the piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with dynamic markings of *sf* and *pp*.

Arsidas.

Ya es for - zo - so que venga en nuestra a - yu - da el tro - fe - o mar -

cial.
 Coro. Al ver - lo jun - to á si, tal vez sa - cu - da su le - tar - go mor -
 Al ver - lo jun - to á si, tal vez sa - cu - da su le - tar - go mor -

tal.
 tal.

Arsidas.
 Hay que arran - car - le á los en - can - tos vi - les de e - sa in - faus - ta mu -

(Con angusta solemnidad)

jer! Las no - bles ar - mas del di - vi - no A - qui - les re - cuér - den -

Coro. Las no - bles ar - mas del di - vi - no A - qui - les re - cuér - den -

Las no - bles ar - mas del di - vi - no A - qui - les re - cuér - den -

(Vánse)

te los fue - ros del de - ber.

te los fue - ros del de - ber.

te los fue - ros del de - ber.

68

Ulises (dormido) *ppp*

Con -

ti-go he de be - ber... el vi-no embria - ga - dor

con expresión

la vi-da es el pla - cer; la

(Entre sueños)

vi-da es el a - mor. ¡ Mi Cir - cel

ppp *ppp*

Tempo I.

(Despierta y se incorpora)

pp

69 Lento.

cresc.

So - lo es - - toy! a don-de han

(Se levanta con asombro) **70 Vivo.**
i - do? Es - tas ar - mas a - - quí!

Sin du - - da

(Se acerca al trofeo)
sue-ño.

Lento. (doble)
No! pa-ra bien de to - dos los mi - os las tra - je - ron. A - sí

pi-den el du-ro sa-cri-fi-cio de mi ar-dien-te pa-sión.

En va-no quie-ro las ca-de-nas rom-per que me a-pri-

espresivo

sio-nan en dul-ces la-zos de pla-cer in-men-so.

¡Ay! Pa-ra qué ce-ñir-me los mar-cia-les a-rre-os?

El al-ma al com-ba-tir no i-rá con-mi-go: a-quí con

(Siéntase abatido y triste)

Cir-ce y con mi amor la de - jol

pp ppp

pp ppp muy ligado

dim. pppp

71 La Sombra de Aquiles.
(Contralto grave.)

No - ble a - da - lid, es - cu - cha! Si

ppp

Stüssa

dé - bil y a - ba - ti - do al ca - bo te has ren - di - do al du - ro pe - le -

pp

ar, en bus-ca de tus la-res vuel-ve á cru-zar los ma-res

Pe-né-lo-pe te brin-da los go-ces del ho-gar. Te-

rror de los tro-ya-nos, es-pan-to del A-tri-da que pa-sen á o-tras

ma-nos las ar-mas que te dí; tu hues-te a-ban-do-na-da por

o-tro go-ber-na-da con-quis-ta-do-ra siempre se a-le-ja-rá de tí.

Mas si tu pe-cho aun guar-da mies-pí-ri-tu a-ni-mo-so em-pu-ña va-lé-

ro - so la es - pa - da y el bro - quel y que o - tra vez pre - go - nen la

fa - ma de tus he - chos y que tu sién co - ro - nen la en -

Ulises.

(Desapareciendo) - Per -

ci - na y el lau - rel

accelerando
f

72 Vivo moderado.

dón, per - dón, som - - bra sa -

gra - - da si á tan - to he - chi - - zo me ren-

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "gra - - da si á tan - to he - chi - - zo me ren-". The piano accompaniment is in two staves (treble and bass clefs) and features a complex texture with triplets and a sixteenth-note run in the right hand, marked with *sf* (sforzando).

dí; tua-pa-ri - ción i - nes - pe - ra - - da nue-vo vi-

The second system of music continues the vocal line and piano accompaniment. The lyrics are "dí; tua-pa-ri - ción i - nes - pe - ra - - da nue-vo vi-". The piano accompaniment includes triplets and a sixteenth-note run, with dynamic markings like *sf* and *f*.

gor des-pier - - ta en mí con tus gue-

The third system of music continues the vocal line and piano accompaniment. The lyrics are "gor des-pier - - ta en mí con tus gue-". The piano accompaniment includes triplets and a sixteenth-note run, with dynamic markings like *sf* and *f*.

rre - - rosa - - ta - ví - - os mi hu-mil-de cuer - po ce - - ñi-

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "rre - - rosa - - ta - ví - - os mi hu-mil-de cuer - po ce - - ñi-". The piano accompaniment includes triplets and a sixteenth-note run, with dynamic markings like *sf* and *f*.

- ré yal re-co - brar mayores bri - os tus nobles

The first system of music consists of three measures. The vocal line (treble clef) has a dotted quarter note 'ré', followed by a triplet of eighth notes (G4, A4, B4), a dotted quarter note, another triplet of eighth notes (B4, A4, G4), a dotted quarter note, and a final triplet of eighth notes (G4, A4, B4). The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a complex chordal texture in the right hand, primarily using block chords.

ar - - mas hon - - ra - ré. Con el re - fle - - jo de tu

The second system consists of three measures. The vocal line (treble clef) has a dotted quarter note 'ar', a dotted quarter note, a triplet of eighth notes (G4, A4, B4), a dotted quarter note, a triplet of eighth notes (B4, A4, G4), a dotted quarter note, and a final triplet of eighth notes (G4, A4, B4). The piano accompaniment (grand staff) continues with a similar rhythmic pattern, with the right hand playing more active chordal figures.

glo - ria laure - les pu - - de con - quis tar hoy es más

The third system consists of three measures. The vocal line (treble clef) has a dotted quarter note 'glo', a dotted quarter note, a triplet of eighth notes (G4, A4, B4), a dotted quarter note, a triplet of eighth notes (B4, A4, G4), a dotted quarter note, and a final triplet of eighth notes (G4, A4, B4). The piano accompaniment (grand staff) features a more active bass line in the left hand and dense chordal textures in the right hand.

gran - de mi vic - to - ria pues con - tra mí lo - gré triun -

The fourth system consists of three measures. The vocal line (treble clef) has a dotted quarter note 'gran', a dotted quarter note, a triplet of eighth notes (G4, A4, B4), a dotted quarter note, a triplet of eighth notes (B4, A4, G4), a dotted quarter note, and a final triplet of eighth notes (G4, A4, B4). The piano accompaniment (grand staff) features a more active bass line in the left hand and dense chordal textures in the right hand, with a dynamic marking of *ff* (fortissimo) in the final measure.

73

(Coje las armas y se dispone á partir)

far!

ff

p

ff

p

dim.

(cediendo mucho)

pp p pp

Lento.
Ulises.

¿ Por - qué du - do? mi pecho des fa - lle - ce

p dol. espr.

Quiero par - tir y quieta está mi planta

pp

¿Que po - der mis - te - rio - so la su - je - ta?

sf p

74

¿ Por qué el va - lor me fal - ta? ¡Oír - ce!

pp sf

más f Cir - cel *pp* Mi en - can - to, mi ven -
(acelerando un poco) *á tempo*
más f sf *p* *ff* *pp* *pp*

- tu - ra!

Quando voy á de - jar - te a - ban - do - na - da tui - magen se inter -
pp *pp*

po - ney me de - tie - ne y oi - go tu voz _____
cresc. *dolce* *pp*

que sin cesar me lla - ma
pp *dolcissimo* *pp* *pp*

Despacio y enseguida animando.

acelerando

Y yo, — ¿por-qué co-bardey fu-gi - ti - vo he de es-ca -

The first system features a vocal line in treble clef and piano accompaniment in grand staff. The piano part includes dynamic markings *pp* and *ppp*.

75 *Vivo.*

par? Mi in - dó - - mi - ta pu -

The second system continues the vocal line and piano accompaniment. The piano part features a dynamic marking *f*.

-jan - za no ha de ce - der de nue vo á sus ha -

The third system continues the vocal line and piano accompaniment. The piano part features a dynamic marking *p*.

la - gos ni han de ren dir - - me sú - pli - cas ni

The fourth system continues the vocal line and piano accompaniment.

lá - - gri - mas

The fifth system concludes the vocal line and piano accompaniment. The piano part features a dynamic marking *cresc.* and a fermata over the final measure.

(con decisión)

No he - de par - tir sin ver - - la. ¡ Ver - la

quiero! Por la pos - tre - ra vez he de abra - zar - la. (Dirigiéndose

hacia donde se supone á Circe)
No pue - de ser, ¡ay! no; me ren - di - rí - a con
cediendo poco á poco -

Lento.
so - lo una mi - - ra - da. Dea - qui no par - to si oigo su

voz; con - ti - go que da mi co - ra - zón. ¡ Cuanta amar - gu - ra, cuan - to do -

(desgarrador)

- lor, en es-ta e-ter-na se-pa-ra-ción! ¡A-dios mi vi-da

(Como un gemido)

mi bien, mi amor!... ¡A-dios, mi Cir-ce,

ppp *ff* *pp*

sf>p *sf>p*

llorando - (vase)

76

pa-ra siem-pre adios!

Pespress. pp

Piano accompaniment for the first system, featuring a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line.

Piano accompaniment for the second system, continuing the intricate texture with various dynamics including *sf*.

Piano accompaniment for the third system, marked *pp*, with a focus on chordal textures and rhythmic patterns.

77 *ppp* (Muy sigilosa y dulcemente)

Dormi-do es-tá sin du-da.

Vocal line and piano accompaniment for the fourth system, starting with a vocal rest and then the lyrics "Dormi-do es-tá sin du-da." The piano part is marked *pp*.

De sua-pa-ci-ble sue-ño yo haré que se des-pier-te

Vocal line and piano accompaniment for the fifth system, with the lyrics "De sua-pa-ci-ble sue-ño yo haré que se des-pier-te".

(aun más piano) (vá lentamente hacia el lecho) (Inquieta)

al ruido de mis be-sos. No es-tá! ¿Por qué se ha

Vocal line and piano accompaniment for the sixth system, marked *pppp*, with the lyrics "al ruido de mis be-sos. No es-tá! ¿Por qué se ha".

(Yendo hacia el foro)

(Pausa)

pppp

más f

i - do? Tal vez sa-lió á mi en-cuentro. U - li - ses ¡ven! U -

(Cada vez más f y con más agitación.)

li - ses! ¿A don-de fué? ¿Qué es

es-to? ¿Por-qué mi pecho an-gus-tia a-sí el pre-sen-ti-mien-to?

78 (sorpren-dita)

¡El Ca-ra-col ma - ri - no!

¡Oh! Si; no hay du-da ya! Es que partió u-na na - vel

(Grito)

Vivo agitado.

Grito de desesperación.
(Vase furiosa.)

¡Tal vez! ¡U-li-ses! ¡Ah!

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "¡Tal vez!" followed by "¡U-li-ses!" and "¡Ah!". The piano accompaniment consists of two staves, with the left hand playing a rhythmic pattern of eighth and sixteenth notes, and the right hand playing a more complex melodic line with triplets. The tempo is marked "Vivo agitado" and the mood is "Grito de desesperación. (Vase furiosa.)".

The second system of the musical score continues the piano accompaniment. The left hand maintains a steady rhythmic pattern, while the right hand plays a melodic line with triplets. The tempo and mood remain consistent with the first system.

The third system of the musical score continues the piano accompaniment. The left hand maintains a steady rhythmic pattern, while the right hand plays a melodic line with triplets. The tempo and mood remain consistent with the first system.

The fourth system of the musical score continues the piano accompaniment. The left hand maintains a steady rhythmic pattern, while the right hand plays a melodic line with triplets. The tempo and mood remain consistent with the first system.

The fifth system of the musical score continues the piano accompaniment. The left hand maintains a steady rhythmic pattern, while the right hand plays a melodic line with triplets. The tempo and mood remain consistent with the first system.

The sixth system of the musical score continues the piano accompaniment. The left hand maintains a steady rhythmic pattern, while the right hand plays a melodic line with triplets. The tempo and mood remain consistent with the first system.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many beamed sixteenth notes and sharp accidentals. The bass staff provides a steady accompaniment with eighth notes.

Second system of musical notation, continuing the piece. The treble staff continues with intricate melodic patterns, while the bass staff maintains its rhythmic accompaniment.

Third system of musical notation. The treble staff shows a continuation of the melodic development, and the bass staff continues with its accompaniment.

Fourth system of musical notation. The treble staff begins with a circled '8' above the first measure, indicating an eighth-note pattern. The melodic line becomes more chordal and rhythmic.

Fifth system of musical notation. Similar to the fourth system, it features a circled '8' above the first measure. The treble staff continues with a rhythmic, chordal texture.

Sixth system of musical notation. The treble staff continues with the rhythmic, chordal texture, and the bass staff provides a consistent accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes a measure with a circled '9' above it. The bass clef part has a '3' below a measure. A dynamic marking of *fff* is present in the second measure of the bass line.

Second system of musical notation, continuing the piece with treble and bass clefs. A dynamic marking of *fff* is visible in the first measure of the bass line.

Third system of musical notation, showing further development of the musical themes in both hands.

Fourth system of musical notation, featuring a complex texture with many beamed notes in the treble clef and a more active bass line.

Fifth system of musical notation, continuing the intricate musical patterns.

Sixth system of musical notation, the final system on the page, showing the continuation of the musical ideas.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many beamed notes and accidentals. The bass staff contains a simpler line with some rests and a long, sustained note at the end.

Second system of musical notation. The treble staff continues with a dense melodic texture. The bass staff has a more active line with frequent eighth notes.

Third system of musical notation. The treble staff features a melodic line with some slurs. The bass staff has a rhythmic accompaniment with some dynamic markings like *fff* and *vd*.

Fourth system of musical notation. The treble staff has a melodic line with slurs and some triplets. The bass staff has a line with some rests and dynamic markings like *pp* and *stpv*.

Fifth system of musical notation. The treble staff has a dense, repetitive melodic pattern. The bass staff has a rhythmic accompaniment with some dynamic markings like *fff*.

Circe (dentro gritando). ¡Ulises! ¡¡Ulises!!

Sixth system of musical notation. The treble staff has a melodic line with some rests and dynamic markings like *ppp*. The bass staff has a rhythmic accompaniment with some dynamic markings like *fff*.

79 Lento. (como 4 anteriores.)

Circe (saliendo) Con expresión de angustia y desfallecimiento.)

Niel e - co me con - tes - ta! ¡Par - tió!

79

¡Par - tió! ¡No hay du - da! Vá en la na - ve que rá - pi - da sea -

pp

p

(mirando al mar.)

le - ja. Y le ve - o mar - char y yo a - qui

p

sf

so - la sin un ba - jel en qué se - guir su hue - lla.

pp

sf

80 *p*
¡A - - - - ve de Jo - - - -

ve, pres - ta - me - - - - tus

a - - - - las pa - - - -

- - - ra vo - lar en

pos del que me de - - -

ja! O-cul-ta ya tu dis-co, blanca lu-na; os-cu-re-

ce - os lim-pi-das es - tre - llas, fál - te - le vues-tra guí - a sal - va -

do-ra y que su rum - - bo pier - da! Hu-ra - ca-nes, soplad en-fu-re-

ci - dos! O - las, al - za - os; tem - pes - tad - des -

ff *cresc.* *ff*

(Riendo sarcásticamente)

pie - ta! En calma sigue el mar, brillan los

ppp

(Desesperada)

as - tros! A - - y! Na - da ya de mi po - der me res - ta!

ppp *dim.*

81 Vivo moderado. (Con fiereza y cólera.)

81 El vino a - quí pa - ra ro - bar - me, to - do con mia -

sf *p*

mor y mi vi - da se lo lle - - - va;

sf *cresc.*

y tran-qui-lo se vá

y en o - tro se - - - no a-po - ya -

rá a - mo-ro - - - so su ca - be - - - za, que a -

llá en re - mo - - - tas pla - - - yas o - - -

tra mu - jer le es - pe - - - ra! ¡In

gra - to, vil, trai-dor, quie - ran los dio-ses tu in-

fa - mia cas - ti - gar co - mo me - rez - - cas:

que an-he-lan - - do el a - mor ha - lles des - vi -

o y los des - de - - nes tu pa - sión en - cien -

danl , A - sí cie - guen los o - - jos

p
 en que mi - rar - - te que - - ras, y los bra - zos que

bus-ques te re - cha - - cen y e - ter - na - men - -

te des - di - cha - do se - as!

82

ff *pdim.*

Lento moderado. (Dulcísimo y triste)

Más

cediendo *sf* *ten.* *pp* *sf*

no; sé ven-tu - ro - so, yo tris - te

y des-gra - cia - da Yo vi - vi - ré aquí

so - la e - ter - na des - te - rra - da

yo llo - ra - ré la dul - ce fe - li - ci - dad per - di - da;

tú go - za los pla - ce - res ri - sue - ños de la vi - da.

So - lo a los Dio - ses pi - do que en me - dio de tu glo - ria

con - serves mi re - cuer - do gra - ba - do en la me - mo - ria

y si o - tro amor - te lle - na de an - gus - tia y de do - lor

que mi - ti - gue tu pe - na el re - cuer -

do cons - tan - te de mi a - mor

cediendo pp (llorando)

(Mirando otra vez al mar)

Ya no se vé la

na - ve... Ah! sí, muy le - jos; se di-vi-sa ape-nas a -

llá don-de se jun-tan mar y cie - lo... Ya se per -

dió! Mi vi-da vá con e - lla... nun - ca más vol-ve -

rá! ¿Quien sa - be? A -

ca - soal re - cor - dar de mi pa - sión in - men - sa los vi - vos go - ces

el de - se - oa - man - te del vil in - gra - to el co - ra - zón en -

cien - da y á bus - car - me ven - drá! *cresc. y acelerando*

Tempo I.

¡ Que no me en - cuen - tre!

84

(Durante estos compases, Circe con sus actitudes, sus ademanes y su rostro debe indicar la transformación para volver á su primitivo ser.)

(Siniestro)

Es la

dim.

ped.

(Con fuerza y expresión de siniestra grandeza.)

so - la venganza que me res - ta. So-be-ra - no Plu-

ff *pp*

ton ven en mi a yu - da ¡La tie - rra que pi -

ff *pp*

sé mal-di-ta se - al ¡A - gi - te-se con-

ff *pp*

vul - sa y co - mo yo sea - bra - se en lla - ma e - ter - na!

The first system consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, containing the lyrics 'vul - sa y co - mo yo sea - bra - se en lla - ma e - ter - na!'. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. It features a complex rhythmic pattern with many sixteenth notes and slurs. A dynamic marking 'sf' is present at the end of the piano part.

The second system shows the piano accompaniment for the second system. It continues the complex rhythmic pattern from the first system, with many sixteenth notes and slurs. There are two 'V' markings above the treble staff, indicating vibrato. The piano part is written in a grand staff.

(Contenta y aterrada al mismo tiempo.)

Ya las ro - cas va - ci - lan; ya el du - ro sue - lo

The second system features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, containing the lyrics 'Ya las ro - cas va - ci - lan; ya el du - ro sue - lo'. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. It continues the complex rhythmic pattern. The piano part is written in a grand staff.

tiem bla! ¡Se - púl - ten - se mi cuer - - - po y mis ren -

The third system features a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef, containing the lyrics 'tiem bla! ¡Se - púl - ten - se mi cuer - - - po y mis ren -'. The piano accompaniment is on two staves (treble and bass clefs) with a grand staff bracket. It continues the complex rhythmic pattern. The piano part is written in a grand staff.

co - res en las hon - das en - tra - ñas de la

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics "co - res en las hon - das en - tra - ñas de la" are written below the notes. The piano accompaniment consists of a right hand with a melodic line and a left hand with a rhythmic accompaniment of eighth notes.

tie - rral

The second system continues the vocal line and piano accompaniment. The vocal line has a long rest for the word "tie - rral". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes in both hands.

The third system shows the piano accompaniment with a dynamic marking of *ff* (fortissimo). The right hand has a dense texture of chords and arpeggios, while the left hand provides a steady bass line. A *ped.* (pedal) marking is present at the beginning.

The fourth system continues the piano accompaniment with similar complex textures and arpeggiated figures in both hands.

The fifth system concludes the piano accompaniment with a final cadence. The right hand features a series of chords, and the left hand has a rhythmic accompaniment.