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EDICIONES CASA DOTÉSIO

El Estudiante

ZARZUELA CÓMICA
EN UN ACTO

LETRA
DE D.^o
JOSÉ LOPEZ SILVA

Música de los

MAESTROS

H. HUELCA

L. FONTANALS

SOCIEDAD ANÓNIMA CASA DOTÉSIO

EDITORIAL DE MÚSICA ALMACENES DE MÚSICA Y PIANOS

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C559e

EL ESTUDIANTE

Zarzuela c6mica en un acto.

LETRA DE:
D. JOSÉ L6PEZ SILVA.

MUSICA DE LOS NIROS:
CHUECA Y FONTANALS.

Propiedad.

Pre: fijo 1' 50 Pts.

№ 1. Preludio y Paso doble.

Allegro.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a treble clef and a key signature of one flat (B-flat). The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and sixteenth notes. The bass staff contains whole notes G3 and F3.

The second system continues the piano prelude. It features a treble and bass staff in 2/4 time. The treble staff continues the melodic line with eighth and sixteenth notes. The bass staff has a piano (p) dynamic marking and features a rhythmic accompaniment of eighth notes and chords.

The third system of musical notation continues the piano prelude. It features a treble and bass staff in 2/4 time. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment with eighth notes and chords.

un poco mas vivo.

The fourth system of musical notation continues the piano prelude. It features a treble and bass staff in 2/4 time. The treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment with eighth notes and chords.

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Tpo de Marcha.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass staff starts with a whole rest, then provides a harmonic accompaniment of chords and single notes.

The second system continues the melody in the treble staff with eighth and sixteenth notes, and the bass staff continues with a steady accompaniment of chords and eighth notes.

The third system shows the treble staff with a mix of eighth and sixteenth notes, and the bass staff with a consistent accompaniment of chords and eighth notes.

The fourth system features a more active treble staff with sixteenth notes and eighth notes, while the bass staff maintains its accompaniment of chords and eighth notes.

The fifth system concludes the piece with a treble staff featuring eighth and sixteenth notes, and a bass staff with a final accompaniment of chords and eighth notes.



First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment of chords and eighth notes.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with a triplet in measure 7. The left hand maintains the accompaniment pattern.

Third system of musical notation, measures 9-12. The right hand has a triplet in measure 10. The left hand continues with the accompaniment.

Fourth system of musical notation, measures 13-16. The tempo marking *Vivo.* appears above the right hand in measure 14. The right hand has a triplet in measure 15. The left hand continues with the accompaniment.

Fifth system of musical notation, measures 17-20. The right hand has a triplet in measure 19. The left hand continues with the accompaniment.

Sixth system of musical notation, measures 21-24. The right hand has a triplet in measure 23. The left hand continues with the accompaniment.

EL ESTUDIANTE

Zarzuela cómica en un acto.

LETRA DE
D. JOSÉ LOPEZ SILVA.

MÚSICA DE LOS MITROS:
CHUECA Y FONTANALS.

Propiedad.

Pr. f. 250 Pts.

N.º 2. Quinteto.

PIANO.

Allegro.

All. Mod^{to}
Oficial 1^o

Of: 2^o *Of: 3^o y 4^o*

¡Que ca. raras mo. na! Que quer. po. mas ri. co! ¡Naya u. na. ge.

Eva. *Los 4 Of:*

... ¡Ah!

¡Que cu. atro ofi. cia. les mas a. pa. ña. di. tos! Valientes mu. jeres se. cri. an a.

Eva. *Or. 1^o y 2^o*

qui Pa.re.ce que al ver.me les ha *do*o ver.güenza ; que ti.mi.dos son! ; La mo.za se

Or. 3^o y 4^o *Eva y los 4 Or^{os}*

ti.ma! ; Que oja.zos nos e.cha! ; Me.nu.dao.ca.sion!

Eva. *Or. 1^o y 3^o*

À qui va hacer fal.ta jugar la mu.le.ta con mu.cho quin. qué Y está el al.ma

Or. 2^o y 4^o *Los 4.*

mi.a mocha les per.di.a Yo cre.o que si Pues vamos á ver

Los 4 Of:

Eva.

Los 4.

¡Señorita!...

¡Caballeros!...

(Me acobarda esta mujer)

Moderato.

Eva.

Los 4.

Eva.

Los 4.

¡Caballeros!...

¡Señorita!...

(No se atreven a romper) (En mi vi-da me que-dan tu parao)

Eva.

Of. 1 y 3:

Of. 2 y 4.

(Dirigien-do a cada uno de los Of. 1, 2, 3 y 4)

Los 4.

Es. tos son cua-tro pa-no-lis a-lumbrados Habla tu No que-hable a-quel Pues los dos

Eva. Los 4 Of. Eva.

¡ Ay los hombres como están san-to Dios! ¡ Señorita!... ¡ Caballeros!...

Of. 1.º y 2.º

(Ay que niños mas lateros) Ja ja ja ja ja ja ja ja ja ja ja ja ¿E so ví por no-

acelerando. *á tempo.*

of. 3.º y 4.º Andante. Eva.

- sotros? ¿Es la ri-sapor mí? ¿Pues de quien va a ser? Ja ja ja Ya se ve que si ja ja

Los 4 Of:

ja al ver cuatro mozos con tan ta *fa.chendo* que se quedan mudos nomehe de re-ir! Ay que confe-

- sar ja ja ja que tie - ne ra - zón ja ja ja Si e - lla ca - pi - tu - la to me - nos la

pla - za y que de bien pues, to nuestro pa - be - llon

Andante molto gracioso.

Se - ño - ri - ta des, de el mo men - to que la vi me pal - pi - ta - de un modo

Ena.

lo, co el co - ra - zón Si el pi - ro - po no tie - ne trampa ni car - ton les agra - de - zco aus - te - sa de - cla - ro -

Los 4 Of: Eva.

prue.ba me pa.re.ce bien! Es ver.dá lo que u.sté di.ce Lo mis.mi.to que la

Los 4 Of: Eva. Los 4 Of:

luz! ; Ju.re.lo us.té rei.na mo.ra! Lo ju.ro por é.sta cruz Es.ta niña es panco.

Eva. All! Los 4 Of: Eva.

_ mi.do Ya es.tan los cuatro bar.tús Va.ya unos o.ji.tos ; Si?

Los 4 Of: Eva. Ellos.

Yu.nos pies chi.qui.tos ; Ya! Yu.nos dien.te.ci.tos de pu.ro mar.

Eva. Los 4 Of: Eva.

- fil Vi_vau las ca_e_nas ¿Que? Y ahí las co_sas bue_nas ¡Quia!

Los 4 Of:

Y o_le las mo_re_nas de cuer_po ba_ril ¡Za_ra_ga_

Eva. Los 4 Of:

_te_ra! ¡Re.te.pre.cio_sa! Bo_cade a_zu_car Hi_jos por Dios ¡O_le tu ma_dre! Vi va tu

Comandante. Eva. Los 4 Of: (Los cuatro oficiales se cuadraron y saludaron militarmente al Comandante)

gra_cia ¡Buen por mi jente! ¡Los fas_tio_dio!
¡Nos re_ven_to!

A mi querido amigo D. José de la Loma.

FEDERICO CHUECA.

EL ESTUDIANTE

Zarzuela cómica en un acto.

1

LETRA DE
D. JOSÉ LOPEZ SILVA.

Propiedad.

N.º 3. Minuetto.

MÚSICA DE LOS SEÑORES:
CHUECA Y FONTANALS.

Pr. fijo 1'50 Pts.

Tiempo de Minuetto.

Profesor.

Mucho quin - qué

PIANO. *p*

mucha a ten - cion Les voy a dar a us -

- te des la dernier lec - cion En de tres dos pasos hacia -

ca - comp - sa dos pa sos ha - cia a - qui comp - si a - ho - ra me - dia

vuel - ta y o - tra me - dia y o - tra me - dia y que dar - se don - de es - tán

mucha co - que - te - ri y mucha con - tu - mé

un po - co de ca - de - ras y o - tro po - co de Wan - prés

pa - so de cos - ta - do

o - tro al o - tro la - do dos de más á. *Andr.*

y la fal - da un po - co su - ble - ví con que a ver si se ol - ví -

do lo que les di - ge en la lec - ción *GRAL.* **fff** *En de*

pp Prof. *CORO.* Prof.

tra dos pasos hacia a-ca' Comp - sa Dos pasos hacia a-qui I - -

CORO. Prof.

- ci Ya - ho - ra me - dia vuel - ta yo - tra me - dia yo - tra me - dia ya - rre - te Perfec - ta -

CORO.

mon Cre - o que sa - be - mos la lec - ción al pé y no hemos ol - vi -

Prof.

- da - do no co - mo vé to - do lo que sté nos en - se - ñó ¡Sete revan?

Enlaza con el 30. 3^o

A mi querido amigo D. José de la Loma.

FEDERICO CHUECA.

EL ESTUDIANTE

Zarzuela cómica en un acto.

LETRA DE:

D. JOSÉ LOPEZ SILVA.

Propiedad.

№ 3^(a)

MUSICA DE LOS MITRO:

CHUECA Y FONTANALS.

Pr: fjo 2 Pts.

Tiempo de Wals.

CORO.

Profesor.

Va - mos al Bos - ton va - mos a - Há

PIANO.

Prof.

Mu - cha e - le - gan - cia y mu - cha i - gual - dad ¡A la u - na! ¡a las

dos! ¡a las tres! ¡Ven - ga de ahí!

ten: *pp* *ten:*

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Prof.
¡Dormirse! ¡Despertar!

First system of a musical score in G major, 2/4 time. The right hand features a melodic line with slurs and a fermata over the first two measures. The left hand provides a rhythmic accompaniment with eighth notes and rests.

Poco mas movido.

Second system of the musical score. The right hand continues the melodic line with slurs and accents. The left hand maintains the rhythmic accompaniment.

Third system of the musical score. The right hand features a melodic line with slurs and accents. The left hand continues the rhythmic accompaniment.

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

Fifth system of the musical score. The right hand features a melodic line with slurs and accents. The left hand continues the rhythmic accompaniment.

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with accents, and some chords. The key signature has one sharp (F#).

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics. It includes some chords and rests.

CORO **ppp** (boca cerrada)

Third system of musical notation, starting with a *CORO* section marked **ppp** (boca cerrada). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Fourth system of musical notation, continuing the *CORO* section. The dynamics are marked **ppp**. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Prof. ¡Bacanal!

Bailan animadísimo.

poco rit. **ff** *al tempo.*

Fifth system of musical notation, concluding the piece with a *Bailan animadísimo* section. The dynamics are marked **ff** and *al tempo*. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The right hand continues the melodic development with slurs and accents. The left hand accompaniment includes some chords with a fermata.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment features chords with a fermata and a crescendo hairpin.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment includes a *pp* dynamic marking and a *cres.* hairpin.

Fifth system of musical notation. The right hand has a melodic line with a fermata. The left hand accompaniment includes a *f* dynamic marking and a fermata. The lyrics "cre - do." are written below the bass staff.

Enlaza con el N.º 3º)

A mi querido amigo D. José de la Loma,
FEDERICO CHUECA.

4

EL ESTUDIANTE

Zarzuela cómica en un acto.

LETRA DE
D. JOSE LOPEZ SILVA.

MÚSICA DE LOS NIÑOS:
CHUECA Y FONTANALS.

Propiedad.

Pr: fijo 2 Pts.

№. 3^(b) Folka Mazurka y El Torniqueto.

Tiempo de Mazurka.

Profesor.

Venga la pol - ka y no ol - vi - dar el ri - tar - dan - do que hayal fi -

PIANO.

p

CORO.

Prof.

CORO.

- nal Es lo que sa - le mas a - jus - ta - do Vamos a' ver - lo Vamos a - llá

CORO. (Ellos) (con pasion) a tempo.

Que o - jos tan bo - ni - tos tie - ne us - te

pp *f* *pp* *rall:* *a tempo.*

22

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Ellas. *Ellas.*

Mil gracias ca_ba_lle_ro No hay de qué Le ju_ro que de ve_ras me ca_

Ellas.

sa_ba con av_te Lo me_nos vein_te ve_ces es_cu_ché

rit. *Que?*

la mis_ma re_la_cion y siempre he que_da_do co_mo el

Prof.

ga_llo de Mo_rón ; Que ga_llo tan gua_són!

Prof.

Los pie - ses vuel - te -

- ci - tos mi - radinten - cio - nal.

en - da - do que ahora

Ellos.

vie - ne a - que.llo del fi - nal No se.a.us.ted in - gra.tay di - ga.me que

Prof. *molto rall:* *a tempo.* *Ellos.*
 si Ten_dremos que mar_charnos si es_to si_gue a_si Per_don si la mo_

Ella. *a tempo.*
 No aprie_te ni_ ño tan_to a floje us_te

molto rall: *a tempo.*
pp molto rall:

Ella. *Ellos.*
 - les_to No hay de que Es que me vuel_vo lo_cu cuan_do bai_lo con us_

Ellos.
 - te ¿Si?... Pues e_so que me di_ce que ha_pensao es fá_cil de a_rre_

Ellos. Ellos. Ellos. Prof.

- glar ¿Co mo? Se pa-sa por mi ca-sa y se lo cuenta a pa - (marea) venga el torniquete!

Plato.

BAILAN.
Allegro.

Vivo.

EL ESTUDIANTE

Zarzuela cómica en un acto.

LETRA DE

D. JOSE LOPEZ SILVA.

MUSICA DE LOS MTROS:

CHUECA Y FONTANALS.

Propiedad.

Pr.: fijo 0,75 Pts.

N.º 4. Serenata.

Allegro.

PIANO.

p Baxlorias Luces y Guitarras dentro.

First system of musical notation, featuring a treble and bass staff with chords and a melodic line in the treble.

Second system of musical notation, including a fermata over the final measure of the treble staff.

Third system of musical notation, consisting of a steady chordal accompaniment in both staves.

Fourth system of musical notation, continuing the chordal accompaniment.

Fifth system of musical notation, ending with a fermata and the instruction "Cadenza a piacere".

A mi querido amigo D. José de la Loma.

FEDERICO CHUECA.

EL ESTUDIANTE

Zarzuela cómica en un acto.

LETRA DE:
D. JOSÉ LOPEZ SILVA.

MUSICA DE LOS MTROS:
CHUECA Y FONTANALS.

Propiedad.

Pr. f.º 2^º 50 Pts.

Op. 5. Paso-doble

Allegro moderato.

PIANO.

pp

eres cen do

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(Tambores deatros)

8ª hija

pp
(Banda deatros)

Orquesta.

(mas deatros)

p

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a series of eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The bass staff contains a steady accompaniment of eighth notes.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns in both staves, with triplets in the treble staff.

Third system of musical notation. A dynamic marking of *p* (piano) is placed above the bass staff. The treble staff continues with melodic lines, while the bass staff provides harmonic support.

Fourth system of musical notation. The texture becomes more complex with dense chords in the treble staff and a more active bass line.

Fifth system of musical notation. It includes dynamic markings: *cres: mucho* (crescendo: much) and *ff* (fortissimo) for the *Orq.ª y Bauda.* (Orchestra and Percussion). The notation shows a significant increase in volume and intensity.

4

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of eighth-note chords. The key signature has one flat and the time signature is 4/4.

Second system of the piano score. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand has a melodic line with a slur and a fermata. The left hand features a more active accompaniment with sixteenth-note chords. A dynamic marking of *mf* is present in the final measure.

Fourth system of the piano score. The right hand has a melodic line with a slur and a fermata. The left hand continues with eighth-note accompaniment.

Fifth system of the piano score. The right hand has a melodic line with a slur and a fermata. The left hand continues with eighth-note accompaniment.

CORO GRAL:

Vi - va el sol - da - do es - pa - ñol que en las li - des de

mues - tra su des - tre - za y su va - lor Vi - va la

gra - cias la sal - ción cuan - do al son de la ban - da mar - cha el mi - li -

6

tar

Vi . van los

je - fes del ba - ta - llon

que se dis - tin - guen en la us - truc -

- ción ; Vi va !

0-le!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a whole rest followed by a half note '0-le!'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, with a triplet of eighth notes in the treble.

f *Cresc. de accord.* *ff*

The second system continues the piano accompaniment from the first system. It includes a vocal line with a melodic phrase. The piano accompaniment features a crescendo marked 'Cresc. de accord.' and a fortissimo section marked 'ff'.

Final.

Allegro. *f*

The third system is marked 'Allegro.' and features a vocal line and piano accompaniment. The piano accompaniment starts with a forte dynamic 'f'.

The fourth system continues the piano accompaniment from the third system, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble, with a triplet of eighth notes in the treble.

The fifth system continues the piano accompaniment from the fourth system, featuring a melodic phrase in the vocal line and a fortissimo section marked 'ff' in the piano accompaniment.