

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

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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*

ff *

ff *

ff *

ff *

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

Tenor. 1ª voz. (cercana)

p

Ay de mí!

ff

dim.

p

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.

ff

5

6

ff

Rea.

ff

6

ff

Rea.

ff

7

7

4ª voz. (cercana)
Baritono. 2

¡Ay de mi! Por a -

p ** dim.*

3ª voz. (como antes)

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

p *dim.*

6 Baritonos y Bajos. (cercanos)

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

p *p dim.*

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!

dim.

(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 mil

Ay de mil

Ay de mil

(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!

3^a voz. (como antes) 3 Circe.

Sollo-zo-ya-la-ri-dos,

| Ay de mi!

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,

que es-cu-chan 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!

(Bombo) *pp*

Voces lejanas.

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.

For a -

3ª voz.

¡Ay de mi

8 Tenores.

5ª voz.

¡Ay de mi!

Voces lejanas.

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! ¡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* *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.* *ff*

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!

6 (Caracol marino.) **VIVO.**

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

(1er movimiento de Circe.)

Lento.

Vivo.

Lento.

Musical score for the first system, featuring piano and bass staves. The piano part includes dynamic markings *p*, *sf*, and *p*. The bass part includes a triplet of eighth notes. The system concludes with a fermata over a whole note.

Vivo.

Circe.

Musical score for the second system, including a vocal line and piano accompaniment. The piano part includes dynamic markings *fp* and *pp*. The system concludes with a fermata over a whole note.

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

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

Musical score for the third system, including a vocal line and piano accompaniment. The piano part includes a dynamic marking *fp*. The system concludes with a fermata over a whole note.

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

sa - - - be.

Musical score for the fourth system, including a vocal line and piano accompaniment. The piano part includes dynamic markings *cresc.* and *f*. The system concludes with a fermata over a whole note.

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.)

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and ties. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *cresc.* and *ff*.

Second system of musical notation. The right hand continues the melodic line. The left hand has a more active accompaniment. Dynamics include *p*.

Third system of musical notation. The right hand has a more complex melodic texture. The left hand accompaniment is also more active. Dynamics include *cresc.* and *ff*.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *p* and *cresc.*

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *ff* and *p*.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is active. Dynamics include *cresc.*, *ff*, and *p*.

First system of musical notation. The right hand (treble clef) features a complex, rapid melodic line with many accidentals. The left hand (bass clef) provides a steady accompaniment. Dynamics include *cresc.* and *ff*.

Second system of musical notation. The right hand continues with a similar melodic pattern. The left hand has a more active role. Dynamics include *p* and *cresc.*.

Third system of musical notation. The right hand has a more melodic and less technically demanding passage. The left hand continues with a rhythmic accompaniment. Dynamics include *ff* and *p*.

Fourth system of musical notation. The right hand features a dense, rapid melodic line. The left hand has a more active role. Dynamics include *cresc.* and *ff*.

Fifth system of musical notation. The right hand continues with a complex melodic line. The left hand has a more active role. Dynamics include *ff*.

Sixth system of musical notation. The right hand features a complex melodic line. The left hand has a more active role. Dynamics include *ff*.

8

fff

First system of piano introduction, featuring a treble and bass clef with a forte (fff) dynamic marking and a measure rest of 8 measures.

8

fff *p* *dim.* *pp*

Second system of piano introduction, continuing the melodic and harmonic development with dynamics ranging from fortissimo (fff) to pianissimo (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*

Vocal and piano accompaniment for the Circe scene, including lyrics for Tenors, Baritone, Basses, and Chorus.

Los a - ba - ti - dos náu - fra - gos

ppp *ff*

Continuation of the piano accompaniment for the Circe scene, with lyrics: "Los abatidos naufragos".

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

Final system of the Circe scene, including lyrics: "por engañosas rutas pretenden arribar! Sirenas 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*

f *dim.*
|Ah! _____

p *dim.*
|Ah! _____

p
|Ah! _____

1ª *p*
Pe-re-gri-nos del mar_

2ª *p*
Pe-re-gri-nos del mar, Pe-re-gri-nos del

ppp

p dol.
Pe-re-gri-nos del mar_ la

p dol.
mar_ la

p *p dol.*
Pe-re-gri-nos del mar la

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- *f*
 Pe-re-gri-nos del mar, pe-re-gri-nos del mar *p* 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!
f ¡Va-mos a-llá!

10
p Arpa. *cresc.*
ff

ff

mf

Tenores.

Griegos. Bajos. (12 entre todos)

¡Na - die!

mp

p

pp

mp

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 -

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.

¡Vol-vamos á la

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

mp 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!
 Qué cé - li - ca hermo - su - ra!
pp
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.

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

4 Ninfas. *p*

¡Be - bed!

(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 complex rhythmic patterns and chords. 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 part is particularly dense with many chords. The key signature has two sharps (F# and C#), and the time signature is 2/4.

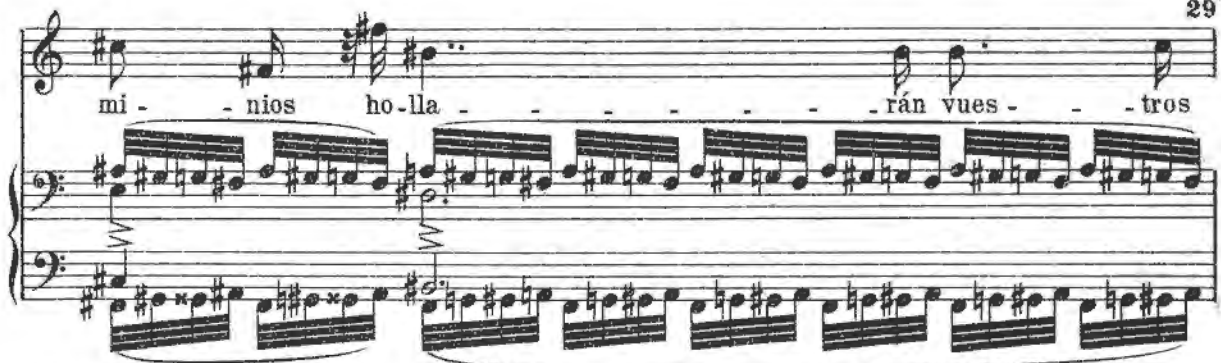
bis - - te-is trans - for - - me vues - - - tro

This section continues the vocal melody and piano accompaniment from the previous system. The piano part remains dense with many chords. 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 part features a prominent bass line. The key signature and time signature are consistent with the previous sections.

mi - nios ho - lla - rán vues - tros



piés y en fie - ras os - con



vier - te mi om - ní - modo po -



der De sé - res hu -



ma - nos la for - ma per -



(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
Red. v.

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

ff
Red.

Circe. *ff* | *pp* *ff* *ff*
 ¡Qué her-mosa vengan - - za ! | Qué inten - so pla - cer ! | ¡Ulises ! ¡Ulises !
 Arsides (Dentro) (Gritando)

Circe

Lento. (Como antes)

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

p *dim. y cediendo* *pp*

Red. *

Vivo. (Como antes)
Circe.

¡U - li - - - ses!
¡Los

pp

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

First system of piano accompaniment. Treble and bass staves. Dynamics include *p*, *pp*, *sf*, and *p*. Includes a *Red.* marking.

Second system of piano accompaniment. Treble and bass staves. Dynamics include *sf*, *p*, and *pp*. Includes *Red.* markings.

Third system of piano accompaniment. Treble and bass staves. Dynamics include *pp*. Includes *Red.* markings and the instruction *(Aparecen Ulises y Arsidas.)*

Fourth system of piano accompaniment. Treble and bass staves. Dynamics include *pp* and *dim.*. Includes *Red.* markings.

17 Muy lento.

Ulises.

Vocal line for Ulises with piano accompaniment. Lyrics: *Prevén la na-ve y mi re-gre-so a-guarda so-lo dé-jame*. Dynamics include *pp*.

Más movido. (Come antes)

Váse Arsidas

Muy lento.

1º voz. *pp*...

Second part of the vocal line with piano accompaniment. Lyrics: *ya. ¡Ay de mi!*. Dynamics include *p*, *ppp*, and *ff*.

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 espresivo

sf

Red. *

Cir-ce, au-xi-lío me has de dar. Tú co-no-ces mi es-

3 5

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-

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-ra: 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.)

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 accompaniment 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 treble staff, and *ten.* is written above the bass staff. The system ends with a double bar line.

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 néc - - 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 *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.

ff > 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 expresion)

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 *p* *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 *Arpa* *p*

Circe (mirándole)

A - mor!

Ulises (mirándola)

PPP A - mor!

2^{as} PPP A - mor!

todas PPP A - mor!

PPP A -

(Circe y Ulises accionan segun 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 on top and a bass clef staff on the bottom. 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 1-27. 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 *p* (piano) marking at the end of the system.

Coro de Ninfas. (8 ó 10)

Ligado y dulcemente expresivo

Vocal line and piano accompaniment for the second system, measures 28-35. 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 rhythmic pattern to the first system.

Vocal line and piano accompaniment for the third system, measures 36-43. 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).

Vocal line and piano accompaniment for the fourth system, measures 44-51. The lyrics are "rus - ti - ca sal - via, y blan - cos jaz - mi nes y". The piano accompaniment includes a marking for *m. izq.* and ends with a first ending bracket labeled "1".

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 quie 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 mi se a - par - ta, su pen - sa -

mien-to no me acom - pa - ña; bu-sca otras tie-rras vuela 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 mi, 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* *f*

(Con transición de humildad)

Mi-se-ñor.

(Eriamente)

¡ 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 -

The first system of the score features a vocal line for Circe and a piano accompaniment. The vocal line begins with a half note 'Nun - ca á', followed by a quarter note 'su due', a half note 'ño su-je - tó', and a quarter note 'la es -'. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a steady bass line.

cla - va

Ulises.

Co-mo á rei - na y se - ño - - ra te o - - be

The second system continues the vocal line with 'cla - va' and 'Ulises.' followed by 'Co-mo á rei - na y se - ño - - ra te o - - be'. The piano accompaniment includes a *pp* dynamic marking and features a more active right hand with sixteenth-note runs.

Más movido. Circe.

Or - de - na, man-da,

dez - - - co.

The third system is marked 'Más movido. Circe.' and contains the lyrics 'Or - de - na, man-da,' and 'dez - - - co.' The piano accompaniment is more rhythmic and includes a *pp* dynamic marking.

exige;

yo humilde no te quie-ro.

AU - li - ses no con-

The final system on the page contains the lyrics 'exige;', 'yo humilde no te quie-ro.', and 'AU - li - ses no con-'. The piano accompaniment features a *ff* dynamic marking and a complex, rhythmic texture.

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

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

pp

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

p

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 -

pp

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

ff

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-

dol.

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

sientan tambien)

p *f*

Las 4 Ninfas.

1ª y 2ª.

3ª y 4ª.

La ma-dre Ve-nus al dios Cu-
La-ma dre Ve-nus

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

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

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 consists of two vocal staves and a piano accompaniment. The vocal lines are in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

lor. *pp* Yo - tra fle - cha dá pla -

lor. *pp* Yo - tra fle - cha dá pla -

The second system continues the vocal and piano parts. The vocal lines have a rest for the first two measures before entering with the lyrics. The piano accompaniment continues with its rhythmic pattern, including a *pp* dynamic marking.

cer. $\frac{2}{4}$

cer. $\frac{2}{4}$

The third system shows a change in the piano accompaniment. The right hand has a more complex, flowing line with a *pp* dynamic marking. The left hand continues with a steady bass line. The vocal lines have a rest for the first two measures.

8 *f* *p*

The fourth system is a piano solo section. It begins with a measure rest marked with an 8. The right hand has a melodic line with accents and dynamics ranging from *f* to *p*. The left hand provides a harmonic accompaniment.

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. Dynamics: *p* (piano).

Third system of piano introduction. Treble clef, bass clef. Dynamics: *p* (piano).

Vocal entry and piano accompaniment. Treble clef, bass clef. Lyrics: tu - ra tu pe - cho hie - re la fle - cha sa - na. Dynamics: *sf* (sforzando), *p* (piano).

Second system of vocal entry and piano accompaniment. Treble clef, bass clef. 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. Dynamics: *p* (piano).

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.

fLargo

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.

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

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

Vivo.

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 san - gre 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

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

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

pier - ten al má - gi - co són.

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

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

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

rro — jo y va - - len - ti - - - a.

Ulises.
 Su

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

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. The upper staff features a melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment. A dynamic marking of *p* is present in the lower staff.

Second system of musical notation. The upper staff is marked *ff* and includes the instruction "Trompas (dentro)". The lower staff continues the accompaniment.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. The system concludes with a double bar line and a 3/4 time signature.

Fourth system of musical notation. It begins with the tempo marking "Lento." and the number "40". The upper staff features a melodic line with slurs and triplets, marked *pp*. The lower staff has a rhythmic accompaniment with triplets.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and triplets. The lower staff has a rhythmic accompaniment with triplets. The system ends with a double bar line and the instruction "Trompas".

Sixth system of musical notation. The upper staff continues the melodic line with slurs and triplets. The lower staff has a rhythmic accompaniment with triplets, marked *pp* (eco). The system ends with a double bar line.

First system of a piano score. The left hand plays a complex rhythmic pattern with triplets and sixteenth notes. The right hand has a melodic line with slurs and accents.

Second system of a piano score. The left hand features a triplet of eighth notes with a *pp* (eco) dynamic marking. The right hand has a melodic line with a *dim.* marking. A *pp* dynamic marking is also present in the right hand.

Third system of a piano score. The left hand has a melodic line with a *ppp* dynamic marking. The right hand has a melodic line with a *pp* dynamic marking. The section is labeled *(Mutación)*.

Fourth system of a piano score. The left hand has a melodic line with a *ppp* dynamic marking. The right hand has a melodic line with a *ppp* dynamic marking.

Fifth system of a piano score. The left hand has a melodic line with a *ppp* dynamic marking. The right hand has a melodic line with a *dol.* marking and a *pp* dynamic marking. There are triplets in both hands.

Sixth system of a piano score. The left hand has a melodic line with a *ppp* dynamic marking. The right hand has a melodic line with a *ppp* dynamic marking. There are triplets in both hands.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many triplets and slurs. The key signature has one sharp (F#).

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

Third system of musical notation. The key signature changes to two flats (Bb, Eb). The word *dol.* (dolce) is written above the treble staff. The music continues with intricate triplet and slur patterns.

Fourth system of musical notation. The key signature remains two flats. The word *dim.* (diminuendo) is written above the bass staff. The notation is dense with triplets and slurs.

Fifth system of musical notation, maintaining the two-flat key signature and complex rhythmic structure.

Sixth system of musical notation. The key signature changes to one flat (Bb). The word *dol.* is written above the treble staff, and *pp* (pianissimo) is written below the bass staff. The number 41 is written above the treble staff. The system concludes with a final chord.

First system of a piano score. It consists of two staves, treble and bass clef. The music features complex rhythmic patterns with many triplets and sixteenth notes. The key signature has one sharp (F#).

Second system of the piano score. It continues the complex rhythmic patterns. A *pp* (pianissimo) dynamic marking is present in the bass staff. The system ends with a fermata over a triplet.

Third system of the piano score. The music continues with similar rhythmic complexity. The system concludes with a fermata over a triplet.

Fourth system of the piano score. It features more intricate rhythmic figures and triplets. The system ends with a fermata over a triplet.

Fifth system of the piano score. It includes dynamic markings *pp* and *dim.* (diminuendo). The system concludes with the instruction *siempre apianando* (always getting softer).

Sixth system of the piano score, featuring a section for Trompas (trumpets) and the orchestra. The trompas part is marked *ff* (fortissimo) and *pp* (pianissimo). The orchestra part is marked *pp*. The system ends with a fermata over a triplet.

Trompas (dentro, muy lejos)

(orquesta)

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 plays chords and single notes. Dynamics include *ff* and *pp*.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with a *dim.* marking. The left hand plays chords and single notes. The system ends with a treble clef on the right.

Third system of musical notation. Treble clef, key signature of one sharp. The right hand has a melodic line with a *pppp* marking. The left hand plays chords and single notes. The system includes the text "42 Vivo." and "(Sale Arsidas)".

Fourth system of musical notation. Treble clef, key signature of two flats (Bb, Eb). The right hand has a melodic line with a *agitadamente* marking. The left hand plays chords and single notes. The system ends with a *p* marking.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with a *f* marking. The left hand plays chords and single notes. The system includes the text "(sale el 1º grupo de Griegos en la)" and a *cresc.* marking.

Sixth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with a *ff* marking. The left hand plays chords and single notes. The system includes the text "misma forma)" and a *p* marking.

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 2^{do} grupo de los griegos en la misma forma).

de sar - cas - mo vie - nen. —

43

(dentro)

ff *f* *ff*

Tenores.

2^{do} 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 fie - - 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.

An - - - - - sia - - - - - mos to - - - - -

- - - dos á la ma - - - dre pa - - - - -

- - - - - tria pre - - - su - ro - - - - -

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 -

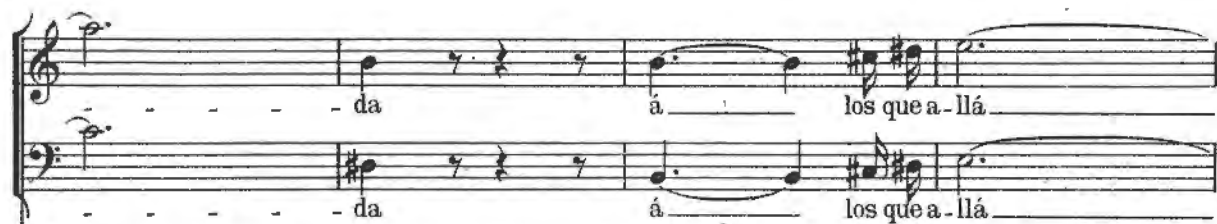
- - - - - cia en - - - tre de - lei - - tes

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

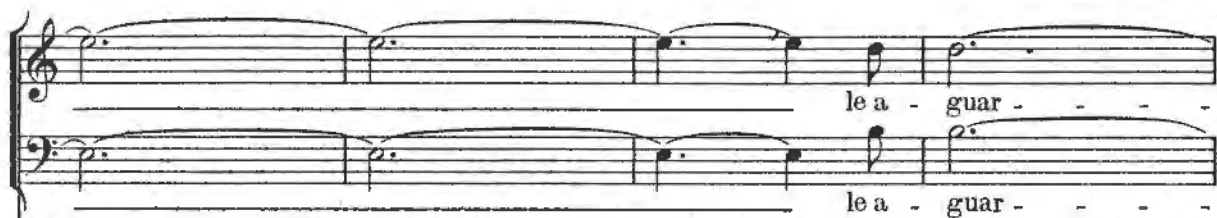
in - gra - - - to ol - vi - - -

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

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 Arsidias 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

mp

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-

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

(Vánse, retirándose lenta pero agitadamente.)

mor.

mor.

pp

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 estiene sobre sus rodillas el manto que trae plegado sobre los hombros.

rall.

Circe. 48

dim. Re - co - bre a - quí las fuer - zas que ha per - 48

ppp

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, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords with fingerings 1, 2, 5 and 2, 1, 2, 5. The bass staff has a few notes and rests.

Second system of musical notation, similar to the first, with eighth-note chords in the treble and rests in the bass.

Third system of musical notation, showing eighth-note chords in the treble and eighth-note patterns in the bass.

Fourth system of musical notation, featuring eighth-note chords in the treble and eighth-note patterns in the bass.

Fifth system of musical notation, starting with the number 50. It features sixteenth-note chords in the treble and sixteenth-note patterns in the bass, with the marking *leg.*

Sixth system of musical notation, starting with the marking *apasionado*. It features eighth-note chords in the treble and eighth-note patterns in the bass, with the marking *leg.* and *ped.* (pedal) at the end.

First system of a piano score. It consists of two staves. The right hand features a complex melodic line with a triplet of eighth notes in the first measure. The left hand provides a rhythmic accompaniment. The system concludes with a fermata over a whole note chord and the marking *Pa.* with an asterisk.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A *trill* marking is present in the left hand. The system ends with a fermata and the marking *Pa.* with an asterisk.

Third system of the piano score. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment. The system ends with a fermata.

Fourth system of the piano score. The right hand features a continuous sixteenth-note pattern. The left hand has a steady accompaniment. The system ends with a fermata.

Fifth system of the piano score. The right hand has a dense sixteenth-note texture. The left hand has a simple accompaniment. The system includes dynamic markings *ff* and *pp*, and ends with a fermata and the marking *Pa.* with an asterisk.

Sixth system of the piano score. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment. The system ends with a fermata and the marking *Pa.* with an asterisk.

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 '3 3 3 3'. The left hand continues with a steady bass line. A 'Ped.' marking is in the left hand, and an asterisk is in the right hand.

Third system of musical notation. The right hand has eighth-note runs with slurs and fingerings like '2 1 2 5' and '1 2 3 1'. The left hand has a bass line with some rests. A 'Ped.' marking is in the left hand, and an asterisk is in the right hand.

Fourth system of musical notation. The right hand features a continuous eighth-note pattern with slurs. The left hand has a bass line with eighth-note accompaniment. A 'Ped.' marking is in the left hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and an '8' marking above a note. The left hand has a bass line with chords and single notes. A 'Ped.' marking is in the left hand, and an asterisk is in the right hand.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with chords and single notes. A 'Ped.' marking is in the left hand, and an asterisk is in the right hand.

pp legg.

desvaneciendose

ppp

Rea. * Rea. * Rea. *

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.

(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 - to!

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!

dulcissimo

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) (Orquesta)

ff. *ff.* *dim.* *

Ped.

lla - - - ma el a - mor *dulcísimo* (Ya casi 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*

Leg. *

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.

Leg. *

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.* *m. 13.*

dim. * *pp* * *pp*

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

dim. *p* *dim.*

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,

pp *

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

Rea *

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

Rea (Evocando) *

delicadísimo

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

Rea *

(Van saliendo)

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

Rea *

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! Ah!

This system contains the first part of the musical score. It features a vocal line with lyrics 'man - tes e - cos! Ulises. E -' and 'En - can - to sin i - gual!'. Below the vocal line are staves for 'Tiples', 'Coro invisible.', 'Tenores', and 'Bajos', each with lyrics 'Ah!' and dynamic markings 'pp'. At the bottom is a piano accompaniment staff with a treble and bass clef, marked with 'pp' and containing various musical notations like chords and notes.

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.*

This system contains the second part of the musical score. It features a vocal line with lyrics 'ter - no! In - men - - - so!' and 'In - men - - - so!'. Below the vocal line are staves for 'Tiples', 'Tenores', and 'Bajos', each with lyrics 'Ah!' and dynamic markings 'pp' and 'dulcissimo'. At the bottom is a piano accompaniment staff with a treble and bass clef, marked with 'pp' and 'leg.', containing various musical notations like chords and notes.

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 a steady bass line.

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 structure, providing harmonic support for the vocal lines.

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 continues with its characteristic rhythmic pattern.

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.

Coro de Mujeres

59 (En escena, dentro y muy cerca.)

Vivo.

(En escena)

Lento doble.

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

Lento doble.

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

ppp

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

dim.

pp

ppp

vi - no em - bria - ga - dor.

60 (Dentro el ruido de la bacanal)

pp

ppp

The first system of music features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes. There are several accents (>) placed over notes in both hands.

The second system of music continues the piano accompaniment. The right hand has a melodic line with eighth notes and rests. The left hand has a rhythmic accompaniment with eighth notes. A *cresc.* marking is present above the right hand in the third measure, and accents (>) are placed over notes in both hands.

The third system of music continues the piano accompaniment. The right hand has a melodic line with eighth notes and rests. The left hand has a rhythmic accompaniment with eighth notes. A *cresc.* marking is present above the right hand in the third measure, and a *ff* marking is present above the right hand in the fifth measure. Accents (>) and triplets (3) are used throughout.

The first vocal line is marked *Coro.* and contains the lyrics "Be - - - ber y màs be - ber". The vocal line is written in a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clef) with a *pp* marking. The piano part features a rhythmic accompaniment with eighth notes.

The second vocal line contains the lyrics "el vi - - - no em - bria - - - ga - dor". The vocal line is written in a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clef) with a *pp* marking. The piano part features a rhythmic accompaniment with eighth notes.

Piano introduction with treble and bass staves. The treble staff has a whole rest, and the bass staff has a whole note chord.

Todas.

La vi - - - da es el pla - cer

Vocal line and piano accompaniment for the first phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

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

Vocal line and piano accompaniment for the second phrase. The piano accompaniment continues with the same eighth-note pattern.

Be - - - ber y màs be - ber

dim.

Vocal line and piano accompaniment for the third phrase. The piano accompaniment continues with the same eighth-note pattern. The vocal line ends with a long note marked *dim.*

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

ff

Detailed description: This system contains a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics 'el vi - - - no em-bria - - - ga - dor' with long dashes indicating a slow, drawn-out vocal line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The dynamic marking *ff* is placed at the end of the system.

(Otra vez el ruido de la bacanal)

61

dim. *pp*

Detailed description: This system begins with the measure number 61. It features a vocal line and piano accompaniment. The piano accompaniment has a complex texture with many beamed notes. Dynamic markings *dim.* and *pp* are present. The key signature changes to one sharp (F#) in this system.

Detailed description: This system shows the piano accompaniment for the third system. The right hand has a dense texture of beamed notes, while the left hand has a simpler accompaniment of eighth notes.

Detailed description: This system shows the piano accompaniment for the fourth system, continuing the complex texture of the previous system.

Detailed description: This system shows the piano accompaniment for the fifth system, with similar textures to the previous systems.

Detailed description: This system shows the piano accompaniment for the sixth system, concluding the page's musical content.

The first system of music consists of four measures. The right hand (treble clef) plays a series of chords and arpeggiated figures, while the left hand (bass clef) provides a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present in the fourth measure.

The second system continues the piece with four measures. The right hand features more complex arpeggiated patterns, and the left hand maintains its accompaniment. A dynamic marking of *p* (piano) is present in the fourth measure.

The third system consists of four measures. The right hand continues with arpeggiated figures, and the left hand provides accompaniment. A dynamic marking of *ff* (fortissimo) is present in the fourth measure.

The fourth system consists of four measures. The right hand continues with arpeggiated figures, and the left hand provides accompaniment. A dynamic marking of *pp* (pianissimo) is present in the fourth measure.

The fifth system consists of four measures. The right hand continues with arpeggiated figures, and the left hand provides accompaniment. A dynamic marking of *pp* (pianissimo) is present in the fourth measure.

The sixth system consists of four measures. The right hand continues with arpeggiated figures, and the left hand provides accompaniment. A dynamic marking of *pp* (pianissimo) is present in the fourth measure.

First system of musical notation, featuring a treble and bass clef. The treble staff contains complex chordal textures with many notes, while the bass staff has a simpler accompaniment of chords and moving lines.

Second system of musical notation. The treble staff continues with dense chordal patterns. The bass staff has a rhythmic accompaniment. A *pp* dynamic marking is present in the treble staff.

Third system of musical notation. The treble staff features a series of chords with some melodic movement. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with some grace notes and slurs. The bass staff has a rhythmic accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with slurs and a *pp* dynamic marking. The bass staff has a rhythmic accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment.

siempre dism. *ppp*

Coro. 63

Be - ber

y más be - ber el vi - - no em - bria

dim.

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

dim.

la vi - - da es el a - mor

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 rhythmic texture with eighth notes. A crescendo (*cresc.*) dynamic marking is present in the right hand.

Musical score for the fifth system, measures 82-87. The right hand continues with eighth-note patterns. A "siempre cresc." dynamic marking is present in the right hand.

Musical score for the sixth system, measures 88-93. The right hand features a complex texture with many sixteenth notes and slurs.

Musical score for the seventh system, measures 94-99. The right hand has a very dense texture of sixteenth notes. 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 is in treble clef and the lower in bass clef. It begins with a piano (*p*) dynamic and features a melodic line with a series of eighth notes. A fortissimo (*sf*) dynamic is indicated later in the system.

The second system continues the piece. It includes the instruction "ninfas etc....)" above the staff. The tempo changes to "Vivo animado." and the dynamic is marked *pp*. The music becomes more rhythmic and active.

The third system is preceded by the instruction "(Van reanimándose las bacantes del foro para emprender nuevamente la danza)". The music features a steady eighth-note accompaniment in both hands.

The fourth system continues the eighth-note accompaniment. A *cresc.* (crescendo) marking is placed above the right-hand staff towards the end of the system.

The fifth system introduces triplet figures in both hands. A *cresc.* marking is placed above the right-hand staff. The music builds in intensity.

The sixth system features a fortissimo (*ff*) dynamic in the left hand and piano (*pp*) in the right hand. The right hand has a melodic line with some rests.

The seventh system shows a key signature change to two sharps (D major). The music consists of chords and arpeggiated figures in both hands.

First system of musical notation. The right hand features a complex, multi-measure chordal texture with many notes beamed together. The left hand plays a simple, rhythmic accompaniment of quarter notes.

Second system of musical notation. The right hand continues with dense chordal patterns, while the left hand maintains the quarter-note accompaniment.

Third system of musical notation. The right hand has a mix of chordal textures and some melodic lines. The left hand continues with quarter notes.

Fourth system of musical notation. The right hand features more complex textures. The left hand has a melodic line with some rests. A dynamic marking of *ff* (fortissimo) is present in the right hand.

Fifth system of musical notation. The right hand has dense, multi-measure textures. The left hand has a rhythmic accompaniment with accents.

Sixth system of musical notation. The right hand continues with complex textures. The left hand has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the right hand.

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

Second system of musical notation. Both the treble and bass clef staves feature complex melodic lines with many beamed sixteenth notes and slurs. The bass clef staff has a dynamic marking of *ff* (fortissimo).

Third system of musical notation. The treble clef staff has a complex melodic line with many beamed sixteenth notes and slurs. The bass clef staff has a dynamic marking of *pp* (pianissimo).

Fourth system of musical notation. The treble clef staff has a complex melodic line with many beamed sixteenth notes and slurs. The bass clef staff has a dynamic marking of *pp* (pianissimo).

Fifth system of musical notation. The treble clef staff has a complex melodic line with many beamed sixteenth notes and slurs. The bass clef staff has a dynamic marking of *pp* (pianissimo).

Sixth system of musical notation. The treble clef staff has a complex melodic line with many beamed sixteenth notes and slurs. The bass clef staff has a dynamic marking of *pp* (pianissimo).

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 a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. Dynamics include *pp* (pianissimo) and *sf* (sforzando). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

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 musical score. It includes a vocal line with the lyrics "di - do por la em-briaguez del vi - noy del a - mor." and a chorus line with "No lle - gan á su o -". The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. Dynamics include *pp* and *sf*. The key signature and time signature remain the same as in the first system.

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

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

The third system of the musical score features a vocal line with the lyrics "i - do las vo - ces del ho - - nor." and a piano accompaniment. The piano accompaniment includes a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. Dynamics include *sf* and *pp*. The key signature and time signature remain the same as in the previous systems.

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with the lyrics "Cir-ce y con mi amor la de - jol". The piano accompaniment includes dynamic markings of *pp* and *ppp*.

The second system continues the piano accompaniment from the first system, showing intricate melodic lines in both the treble and bass staves.

The third system of piano accompaniment includes dynamic markings of *pp* and *ppp muy ligado*, indicating a very connected and soft texture.

The fourth system of piano accompaniment features a *dim.* (diminuendo) marking and ends with a *pppp* (pianissimo) dynamic.

71 La Sombra de Aquiles.
(Contralto grave.)

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

The fifth system introduces the piece "La Sombra de Aquiles" for Contralto grave. It includes a vocal line and piano accompaniment. The lyrics are "No - ble a - da - lid, es - cu - cha! Si". The piano accompaniment features a *ppp* dynamic and a *Staccato* marking.

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

The sixth system continues the piano accompaniment for "La Sombra de Aquiles", featuring a *pp* dynamic marking.

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-

sf *sf* *sf* *sf*

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

sf

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

sf

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

sf

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

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat). It contains the lyrics "- ré yal re-co-brar mayores bri - os tus nobles". The melody features three triplet markings over eighth notes. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment, both in a bass clef. The piano part features a rhythmic pattern of eighth notes and chords.

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

The second system of the musical score consists of three staves. The top staff is the vocal line, continuing the melody from the first system. It contains the lyrics "ar - - mas hon - - ra-ré. Con el re - fle - - jo de tu". The melody features a triplet marking over eighth notes. The middle and bottom staves are the piano accompaniment, maintaining the rhythmic pattern of eighth notes and chords.

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

The third system of the musical score consists of three staves. The top staff is the vocal line, containing the lyrics "glo - ria laure-les pu - - de con - quis tar hoy es más". The melody features a long note (half note) for "tar" followed by a quarter note for "hoy". The middle and bottom staves are the piano accompaniment, continuing the rhythmic pattern.

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

The fourth system of the musical score consists of three staves. The top staff is the vocal line, containing the lyrics "gran - de mi vic - to - ria pues con-tra mí lo-gré triun-". The melody features a long note (half note) for "triun-". The middle and bottom staves are the piano accompaniment, continuing the rhythmic pattern.

73

(Coje las armas y se dispone á partir)

far!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a single note on a whole note, followed by a rest. The piano accompaniment starts with a forte (*ff*) dynamic and consists of a rhythmic pattern of chords and single notes. The key signature has one flat, and the time signature is 2/4.

The second system continues the piano accompaniment with a more complex rhythmic pattern. The right hand plays chords, while the left hand has a melodic line with some grace notes. A *rit.* (ritardando) marking is present above the right hand.

The third system shows the piano accompaniment with a *ff* dynamic. The right hand continues with chords, and the left hand has a melodic line with some grace notes. A *rit.* marking is present above the right hand.

The fourth system continues the piano accompaniment with a *p* (piano) dynamic. The right hand plays chords, and the left hand has a melodic line with some grace notes. A *rit.* marking is present above the right hand.

The fifth system continues the piano accompaniment with a *ff* dynamic. The right hand plays chords, and the left hand has a melodic line with some grace notes. A *rit.* marking is present above the right hand.

The sixth system continues the piano accompaniment with a *p* dynamic, ending with a *dim.* (diminuendo) marking. The right hand plays chords, and the left hand has a melodic line with some grace notes. A *rit.* marking is present above the right hand.

(cediendo mucho)

pp p pp

Lento.
Ulises.

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

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? ¡Oir - ce!

pp

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 - vohe de es-ca -

pp *ppp*

75

Vivo.

par? Mi in - dó - - mi - ta pu -

f

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

p

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

lá - - gri - mas

cresc.

(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 *sf>p* *ff* *pp*

llorando - (vase)

76

pa-ra siem-pre adios!

Pespress. pp

First system of piano accompaniment, featuring a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

Second system of piano accompaniment, continuing the complex rhythmic patterns from the first system.

Third system of piano accompaniment, marked *pp* (pianissimo), showing a more delicate texture.

77 *ppp* (Muy sigilosa y dulcemente)

Dormi-do es-tá sin du-da.

Fourth system of music, featuring a vocal line with lyrics and piano accompaniment. The vocal line is marked *ppp* and the tempo/style is indicated as "(Muy sigilosa y dulcemente)".

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

Fifth system of music, featuring a vocal line with lyrics and piano accompaniment.

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

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

Sixth system of music, featuring a vocal line with lyrics and piano accompaniment. The vocal line is marked *pppp* and includes performance instructions: "(aun más piano)", "(vá lentamente hacia el lecho)", and "(Inquieta)".

(Yendo hacia el foro)

(Pausa)

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!

Caracol. (dentro) Caracol.

larga sf p larga

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

Caracol.

(Grito)

Vivo agitado.

Grito de desesperación.
(Vase furiosa.)

¡Tal vez! ¡U-li-ses! ¡Ah!

ff fff

fff

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one sharp (F#) and a common time signature. The upper staff features a complex melodic line with many beamed sixteenth notes and some triplets. The lower staff provides a steady accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece. The notation and structure are consistent with the first system, showing a continuation of the intricate melodic and harmonic textures.

Third system of musical notation, continuing the piece. The notation and structure are consistent with the first system, showing a continuation of the intricate melodic and harmonic textures.

Fourth system of musical notation, continuing the piece. The notation and structure are consistent with the first system, showing a continuation of the intricate melodic and harmonic textures.

Fifth system of musical notation, continuing the piece. The notation and structure are consistent with the first system, showing a continuation of the intricate melodic and harmonic textures.

Sixth system of musical notation, continuing the piece. The notation and structure are consistent with the first system, showing a continuation of the intricate melodic and harmonic textures.

9

Handwritten musical notation system 1, consisting of a grand staff with treble and bass clefs. The music features a complex, rhythmic melody in the right hand and a steady accompaniment in the left hand. A *fff* dynamic marking is present in the right hand.

Handwritten musical notation system 2, continuing the piece. It features similar complex textures in both hands, with a *fff* dynamic marking in the right hand.

Handwritten musical notation system 3, showing further development of the musical themes. The right hand has a more melodic line with some triplets, while the left hand continues with rhythmic accompaniment.

Handwritten musical notation system 4, featuring a change in texture. The right hand has a dense, chordal texture, while the left hand has a simpler accompaniment.

Handwritten musical notation system 5, continuing the dense texture in the right hand and the accompaniment in the left hand.

Handwritten musical notation system 6, 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 has a few notes with accents, followed by a long, sustained chord.

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

Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment. Dynamic markings *fff* and *vd* are present.

Fourth system of musical notation. The treble staff features a melodic line with some triplets. The bass staff has a more active line. Dynamic markings *vd* and *pp* are present.

Fifth system of musical notation. The treble staff has a dense texture of chords. The bass staff has a rhythmic accompaniment. A dynamic marking *fff* is present.

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

Sixth system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a rhythmic accompaniment. A dynamic marking *ppp* is present.

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.*

(Riendo sarcásticamente)

pier-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-

(llorando)

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

rá! ¿Quien sa-be? A -

83

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.

Red.

(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-gí - 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 and a key signature of one flat. It contains 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) and features a rhythmic pattern of eighth notes in the bass and chords in the treble. A dynamic marking of *sf* (sforzando) is present at the end of the system.

The second system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clefs). The bass line is a continuous eighth-note pattern, while the treble line has chords and some melodic fragments. There are two *V* (Vibrato) markings above the treble 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 and a key signature of one flat. It contains 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) and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

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 and a key signature of one flat. It contains 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) and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

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 staff. The vocal line consists of eighth and sixteenth notes. The piano accompaniment is a dense, rhythmic pattern of sixteenth notes, with some notes beamed together. The key signature has two flats, and the time signature is 3/4.

tie - - - rral

The second system continues the vocal line with a long note for 'tie' followed by a dotted note for 'rral'. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The key signature remains two flats.

The third system shows the piano accompaniment with a dynamic marking of *ff* (fortissimo). The right hand has a complex, rapid passage with many beamed notes and a five-fingered chord. The left hand has a steady eighth-note accompaniment. The key signature changes to one flat.

The fourth system continues the piano accompaniment with similar complex rhythmic patterns and a five-fingered chord in the right hand. The key signature remains one flat.

The fifth system concludes the piano accompaniment with a final chord in the right hand and a sustained bass line in the left hand. The key signature remains one flat.