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EDICIONES CASA DOTÉSIO

El Estudiante

ZARZUELA CÓMICA
EN UN ACTO

LETRA
DE D.^o
JOSÉ LOPEZ SILVA

Música de los

MAESTROS

F. HUELCA

L. FONTANALS

SOCIEDAD ANÓNIMA CASA DOTÉSIO

EDITORIAL DE MÚSICA ALMACENES DE MÚSICA Y PIANOS

Carrera de S.^o Jerónimo, 31 y Preciados, 5 - MADRID

Belles S.^o P.^o Maria Muñoz - Santander 7 - Alib. Ros. 7 - Barcelona Puerta del Ángel, 1 y 3.

AGENCE POUR LA VENTE EN FRANCE ET A L'ÉTRANGER L. E. DOTÉSIO & C.^o 47, Rue de la Harpe 47 - PARIS

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C559e

EL ESTUDIANTE

Zarzuela cómica en un acto.

LETRA DE:
D. JOSÉ LÓPEZ SILVA.

MUSICA DE LOS SEÑORES:
CHUECA Y FONTANALS.

Propiedad.

Prez. fijo 1' 50 Pts.

№ 1. Preludio y Paso doble.

Allegro.

PIANO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The music begins with a treble clef and a key signature of one flat (B-flat). The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4-B4-C5, and continues with a series of eighth and sixteenth notes. The bass staff contains whole notes G2 and F2.

The second system continues the piano prelude. The treble staff has a melody with eighth and sixteenth notes. The bass staff features a rhythmic accompaniment of eighth notes, starting with a piano (*p*) dynamic marking. The system concludes with a repeat sign.

The third system continues the piano prelude. The treble staff has a melody with eighth and sixteenth notes. The bass staff features a rhythmic accompaniment of eighth notes. The system concludes with a repeat sign.

un poco mas vivo.

The fourth system continues the piano prelude. The treble staff has a melody with eighth and sixteenth notes. The bass staff features a rhythmic accompaniment of eighth notes. The system concludes with a repeat sign.

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Tpo de Marcha.

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

The second system continues the piece. The treble staff features a melodic line with eighth notes and a triplet of eighth notes. The bass staff maintains a steady accompaniment of chords and eighth notes.

The third system shows the treble staff with a melodic line that includes a triplet of eighth notes. The bass staff continues with its accompaniment of chords and eighth notes.

The fourth system features a melodic line in the treble staff with eighth notes and a triplet. The bass staff accompaniment remains consistent with the previous systems.

The fifth system concludes the piece. The treble staff has a melodic line with eighth notes and a triplet. The bass staff accompaniment ends with a final chord.



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

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

Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs and accents. The left hand continues the accompaniment.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with slurs and accents. The left hand continues the accompaniment. The tempo marking *Vivo.* appears above the staff in measure 14.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with slurs and accents. The left hand continues the accompaniment.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with slurs and accents. The left hand continues the accompaniment.

EL ESTUDIANTE

Zarzuela cómica en un acto.

LETRA DE
D. JOSÉ LOPEZ SILVA.

MÚSICA DE LOS MITROS:
CHUECA Y FONTANALS.

Propiedad.

Pr: fja 250 Pts.

N.º 2. Quinteto.

PIANO.

Allegro.

All: Mod^{to}
Oficial 1:

Of: 2: *Of: 3: 4:*

¡Que ca. raras mo. na! Que quer pomas ri. co! ¡Naya u. naga.

Eva. *Los 4 Of:*

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

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

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

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

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

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

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

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

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

Los 4 Of:

Eva.

Los 4.

¡Señorita!...

¡Caballeros!...

(Me acobarda esta mujer)

Moderato.

Eva.

Los 4.

Eva.

Los 4.

¡Caballeros!...

¡Señorita!...

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

Eva.

Of. 1 y 3:

Of. 2 y 4.

(Dirigien-do a cada uno de ellos)

Los 4.

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

Eva. Los 4 Of. Eva.

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

Of. 1.º y 2.º

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

acelerando. *á tempo.*

of. 3.º y 4.º Andante. Eva.

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

Los 4 Of:

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

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

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

Andante molto gracioso.

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

Eva.

lo co el co-ra-zon Si el pi - ro - po no tie-ne trampa ni car-ton les agrade-zco aus-tre - sa de cla - ro -

Los 4 Of:

- cion E - sa bo - ca que es un pa - nal de ri - ca miel ca - da

Eva.

vez que me son - ri - e me dis - lo - ca de placer Ay Je - sus que ex - a - ge - ra - ción yo ya se que mi

Los 4 Of:

bo - ca no dis - lo - ca ni es de miel Si ustedé que - re la co - sa es fa - cil de pro - bar y es ta

Eva.

prue - ba no se de - bi - a re - tar - dar Por mi par - te Yo siempre di go a to, do amén la

Los 4 Of: Eva.

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

Los 4 Of: Eva. Los 4 Of:

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

Eva. All! Los 4 Of: Eva.

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

Los 4 Of: Eva. Ellos.

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

Eva. Los 4 Of: Eva.

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

Los 4 Of:

Y o_le las mo_re_nas de cuer_po ba_ril ¡Za_ra_ga_

Eva. Los 4 Of:

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

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

gra_cia ¡Bien por mi jente! ¡Los fas_ti_dio! ¡Nos re_ven_to!

A mi querido amigo D. José de la Loma.

FEDERICO CHUECA.

EL ESTUDIANTE

Zarzuela cómica en un acto.

1

LETRA DE
D. JOSÉ LOPEZ SILVA.

Propiedad.

N.º 3. Minuetto.

MÚSICA DE LOS SEÑORES:
CHUECA Y FONTANALS.

Pr. fijo 1'50 Pts.

Tiempo de Minuetto.

Profesor.

Mucho quin - qué

PIANO. *p*

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

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

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

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

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

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

pa - so de cos - ta - do

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

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

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

pp Prof. *CORO.* Prof.

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

CORO. Prof.

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

CORO.

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

Prof.

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

Enlaza con el 30. 3^o

A mi querido amigo D. José de la Loma.

FEDERICO CHUECA.

EL ESTUDIANTE

Zarzuela cómica en un acto.

LETRA DE:

D. JOSÉ LOPEZ SILVA.

Propiedad.

№ 3^(a)

MUSICA DE LOS MITROS:

CHUECA Y FONTANALS.

Pr: fjo 2 Pts.

Tiempo de Wals.

CORO.

Profesor.

Va - mos al Bos - ton va - mos a - Há

PIANO.

Prof.

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

dos! ¡a las tres! ¡Ven - ga de ahí!

ten: *pp* *ten:*

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Prof.

¡Dormirse! ¡Despertar!

First system of a musical score in G major, 2/4 time. The right hand features a melodic line with eighth notes and a trill. The left hand provides a rhythmic accompaniment with eighth notes. A 'rit.' marking is present above the first measure.

Poco mas movido.

Second system of the musical score. The right hand continues the melodic line with eighth notes and chords. The left hand maintains the rhythmic accompaniment.

Third system of the musical score. The right hand features a melodic line with eighth notes and a trill. The left hand provides a rhythmic accompaniment with eighth notes.

Fourth system of the musical score. The right hand features a melodic line with eighth notes and a trill. The left hand provides a rhythmic accompaniment with eighth notes.

Fifth system of the musical score. The right hand features a melodic line with eighth notes and a trill. The left hand provides a rhythmic accompaniment with eighth notes.

CORO **ppp** (boca cerrada)

Prof. ¡Bacanal! Bailan animadísimo.

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

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

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

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

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

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

Enlaza con el N.º 3º)

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

4

EL ESTUDIANTE

Zarzuela cómica en un acto.

LETRA DE
D. JOSE LOPEZ SILVA.

MÚSICA DE LOS NIÑOS:
CHUECA Y FONTANALS.

Propiedad.

Pr: fijo 2 Pts.

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

Tiempo de Mazurka.

Profesor.

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

PIANO.

p

CORO.

Prof.

CORO.

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

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

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

roll:

f *pp* *roll:* *a tempo.*

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Ellas. *Ellas.*

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

Ellas.

sa_ba con av_te Lo me_nos vein_te ve_ces es_cu_ché

rit. *Que?*

la mis_ma re_la_cion y siempre he que_da_do co_mo el

Prof.

ga_llo de Mo_rón ; Que ga_llo tan gua_són!

Prof.

Los pie - ses vuel - te -

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

en - da - do que ahora

Ellos.

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

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

Ella. *a tempo.*
 No aprie_te ni_ ño tan_ to a_floje us_te

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

Ella. *Ellos.*
 - les_ to No hay de que Es que me vuel_vo lo_ _co cuan_do bai_ _lo con us_

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

Ellos. Ellos. Ellos. Prof.

Plato.

BAILAN.

Allegro.

Vivo.

EL ESTUDIANTE

Zarzuela cómica en un acto.

LETRA DE

D. JOSE LOPEZ SILVA.

MUSICA DE LOS MTROS:

CHUECA Y FONTANALS.

Propiedad.

Pr.: fijo 0,75 Pts.

N.º 4. Serenata.

Allegro.

PIANO.

p Baxlorias Luces y Guitarras dentro.

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

Second system of musical notation, including a fermata in the bass staff and a melodic line in the treble.

Third system of musical notation, consisting of a rhythmic accompaniment in the bass staff and chords in the treble.

Fourth system of musical notation, showing a rhythmic accompaniment in the bass staff and chords in the treble.

Fifth system of musical notation, ending with a fermata in the bass staff and a melodic line in the treble.

A mi querido amigo D. José de la Loma.

FEDERICO CHUECA.

EL ESTUDIANTE

Zarzuela cómica en un acto.

LETRA DE:
D. JOSÉ LOPEZ SILVA.

MUSICA DE LOS MTROS:
CHUECA Y FONTANALS.

Propiedad.

Pr. fijo 2^o 50 Pts.

Op. 5. Paso-doble

Allegro moderato.

PIANO.

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The first system includes dynamic markings 'pp' and 'cres' and the lyrics 'cen do'. The music is in 2/4 time and features a mix of eighth and sixteenth notes, with some chords in the bass line.

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(Tambores deatros)

8ª hija

pp
(Banda deatros)

Orquesta.

(mas deatros)

p

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 key signature has two flats. The music features a melodic line in the treble and a bass line in the bass. There are trills and triplets indicated by '3' and a fermata over a note in the treble.

Second system of musical notation, continuing the grand staff. It includes a triplet in the treble staff and a fermata over a note in the bass staff.

Third system of musical notation. The treble staff has a triplet and a fermata. The bass staff has a dynamic marking of *p* (piano) and a fermata.

Fourth system of musical notation, showing a dense texture with many notes in both staves, including a fermata in the bass staff.

Fifth system of musical notation. The treble staff has a fermata. The bass staff has dynamic markings *cres: mucho* and *ff* (fortissimo), followed by the instruction *Orq^{ta} y Bauda.*

4

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

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

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

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

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

CORO GRAL:

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

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

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

6

tar

Vi . van los

je - fes del ba - ta - llon

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

- ción ; Vi va !

0-le!

This system contains a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has a few notes with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble. A triplet of eighth notes is marked in the treble.

f *Cresc. de accord.* *ff*

This system continues the vocal and piano parts. The piano accompaniment includes a section marked *f* *Cresc. de accord.* and another section marked *ff*. The vocal line has a melodic phrase with a fermata.

Final.

Allegro. *f*

This system is a piano accompaniment for the final section, marked *Allegro.* and *f*. It is in 2/4 time and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

This system continues the piano accompaniment for the final section, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble. A triplet of eighth notes is marked in the treble.

This system concludes the piano accompaniment for the final section, featuring a rhythmic pattern of eighth notes in the bass and chords in the treble. A triplet of eighth notes is marked in the treble.