

— Jardin de Oriente —

Letra de Martinez Sierra.

Música de Joaquín Turina.

24.

1915 — 1922

Garden de Oriente

Galiana — tiple

Omar — baritono

Zaida — Contralto

El genio de la fuente — tenor (ò tiple en su defecto)

Celinda — tiple

Hassán — tenor

El Sultán (no canta) — Dos mozas (compañerías) — Mujeres y
danzarinas del harem — Soldados de Omar y del Sultán.

1

et Arturo Laco del Valle, con un apretado abrazo
por su inolvidable interpretación de la obra

Joaquín Turina

junio 1923

— Cuadro primero —

— Sala en el harem del Palacio.

Andante



Allegro



Handwritten musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex chords and melodic lines. The tempo is marked *Cedendo* in the upper right corner.

Handwritten musical score for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex chords and melodic lines. The tempo is marked *Andante* in the upper left corner. The system includes dynamic markings such as *p* and *ff*, and articulation like *tr* and *tr am*.

Handwritten musical score for the third system. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex chords and melodic lines. The tempo is marked *Moderato* in the upper center. The system includes dynamic markings such as *dim* and *p*, and articulation like *tr* and *tr am*.

Handwritten musical score for the fourth system. The top staff is in treble clef and the bottom staff is in bass clef. The music features complex chords and melodic lines.

Felón.

(Las mujeres del harem rodean al sultan, que está sentado en un montón de almohadones y fuma el naúquile — están en un instante de calma.)

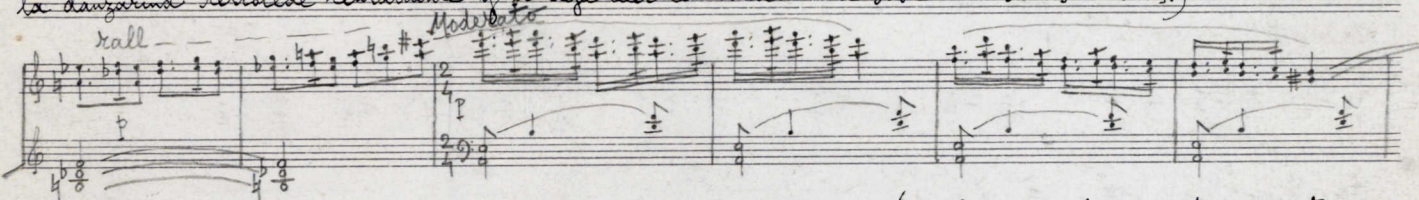


(se acerca al sultan y ejecuta un paso de danza.)

(Como el sultan no se interesa,



(la danzarina retrocede lentamente y se deja caer con mal humor sobre uno de los divanes.)



(Se levanta otra y danza otro poco
Piu Vivo.



delante del sultán, que tampoco le hace caso.)

p *espressivo.*

Moderato (Otras dos se acercan con un cesto de frutas que el sultán no acepta)

pp *all.*

tempo de Marcha lenta. (Se oye una marcha lejána)

pp

(Un emirco entra y se

inclina pidiendo órdenes. El sultán da permiso.)

cresc.

(Lutra galiana seguida de Jaiola,

de belinda y de un séquito de esclavas.)

(Las esclavas rodean à Galiana y la despojan de sus velos.)

Con livissimo

(Todas las mujeres se levantan y danzan, mientras cantan)
Allegro moderato.

galiana, Zaida y Celinda.)

Galiana

espressivo y fuerte

P espe-randos-tá la ro-sa, espe-randos-tá el a-zahar.. Espe-

dim

Galiana

sfz

-randos-tá la ro-sa quien la quie-ra des-ho--jar

Celinda

Zaida

*sfz**dim*

¡Ah!

dim

¡Ah!

¡Ah!

dim

gpl. *sf*
Es-pe-ran-çosa a ro-sa, es-pe-rando está o ro-
cel.
gpl.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature has one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The music is in 4/4 time. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure. The melody is a simple, folk-like tune. The accompaniment consists of chords and a simple bass line. The score is written in ink on aged paper.

Gal. *f* *dim*
-me-xo, es-pe-ran-do está la ni-ña al a-man-te ver-da-de-ro.

Cel. *f* *dim*
-me-xo, es-pe-ran-do está la ni-ña al a-man-te ver-da-de-ro.

Zaid. *f* *dim*
-me-xo, es-pe-ran-do está la ni-ña al a-man-te ver-da-de-ro.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a treble clef and a key signature of one flat. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B-flat4. The bass line starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B-flat2. The piece continues with various chords and single notes, including a final chord of G2, B-flat2, and D3. The word 'dim' is written above the final measure.

Un poco menos

Con tristeza

Gal. *p* Es-pe-ran-do está la

Cel. *p* Ah!

Zaid. *p* Ah!

Gal. *f* Cediendo. *p* rall. *A tempo* ro-sa, espe-ran-do se se-có... Espe-ran-do está al a-man-te, y el a-man-te no lle-gó

Cel.

Zaid.

Cediendo. *rall* *p*

gal. *(continua la danza.)*

Allegro Moderato

Poco à poco animando.

accel.

Allegro Vivo

(a 1) accel.

Cresc

Presto.

(Llamada de incendio se interrumpe el baile - Sonos de trompetas - Alar-

ma general. Precipitadamente entran esclavos que llaman al fulcan y, trayendole sus armas le ayudan

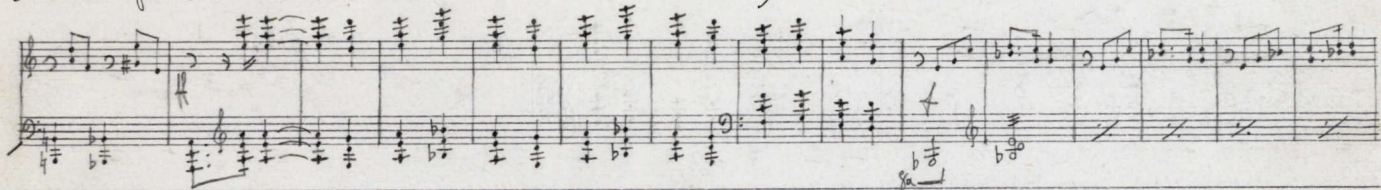
a ponerse las. Al salir el sultán, seguido de sus mujeres, tropiezan con los guerreros enemigos que invaden el



harem. Desconcerto, intento de fuga, desmayos, ferocidad de los guerreros que hacen presa en las mujeres. El



sultán logra salir con sus esclavos. Aumenta el incendio.)



(queda sola la escena)

(cediendo un poco)

Andante (escena mímica de las tres mujeres, Galiana, Zaida y Celinda)

Cresc. molto

(buscando salida)

Presto (a 1)

dim *cresc*

(Huyen al fin)

(Felsón)

Handwritten musical score for a piece titled "(Felsón)". The score is written on four systems of staves, featuring complex rhythmic patterns and dynamic markings.

System 1: The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked *Lento* and *ff*. The second staff continues the melody, marked *mf*. The third staff features a bass line with a *va. baja* (bassoon) part, marked *b. o.* (basso continuo). The fourth staff continues the bass line.

System 2: The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked *P* (piano). The second staff continues the melody, marked *pp* (pianissimo). The third staff features a bass line with a *va. baja* part, marked *b. o.*. The fourth staff continues the bass line.

System 3: The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked *molto espressivo*. The second staff continues the melody, marked *cresc.* (crescendo). The third staff features a bass line with a *va. baja* part, marked *b. o.*. The fourth staff continues the bass line.

System 4: The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked *dim.* (diminuendo). The second staff continues the melody, marked *pp*. The third staff features a bass line with a *va. baja* part, marked *b. o.*. The fourth staff continues the bass line.

Un poco más animado.

pp *p* *ta* *ga* *baja*

Cres.

ga *dim* *cediendo.*

Lento. *muuy expresiv*

The musical score is written on four systems of five-line staves. The first system contains two staves: a bass staff on the left and a treble staff on the right. The second system also has two staves. The third system has two staves. The fourth system has two staves. The notation includes various musical symbols such as notes, rests, and fingerings. The tempo and dynamics are indicated by handwritten text above the staves.

cresc. *sfz* *dim.* *pp*

molto lontano. *ppp* *sfz* *Presto (a 1)*

dim. *pp* *cresc.* *cresc.* *sfz*

Cediendo — — — *A tempo*

Cresc. molto

ff
8va baja

Handwritten musical score for the first system, measures 1-8. The music is written on two staves. The upper staff contains a melody with eighth and sixteenth notes, including a trill in measure 6. The lower staff contains a bass line with chords and single notes. A handwritten note "g. baja!" is written below the lower staff in measure 6. The system ends with a double bar line.

Handwritten musical score for the second system, measures 9-16. The music is written on two staves. The upper staff contains a melody with eighth notes and rests. The lower staff contains a bass line with chords and single notes. The system ends with a double bar line.

Handwritten musical score for the third system, measures 17-24. The music is written on two staves. The upper staff contains a melody with eighth notes and rests. The lower staff contains a bass line with chords and single notes. The system includes dynamic markings: "mf" in measure 17, "dim." in measure 21, and "cediendo" in measure 22. The system ends with a double bar line.

A tempo, pero con expansion

P muy expresivo.



Handwritten musical score, first system. The top staff features a melodic line with a *ga* vocal line above it. The bottom staff contains a piano accompaniment with triplets. The system includes a *cresc* (crescendo) marking and a *Cediendo* (ceding) marking at the end.

Handwritten musical score, second system. The top staff continues the melodic line with a *ga* vocal line. The bottom staff includes a *cresc* marking, a *mf* (mezzo-forte) dynamic, and a *dim* (diminuendo) marking. The system concludes with a double bar line.

Handwritten musical score, third system. The top staff continues the melodic line. The bottom staff features a piano accompaniment with a *p* (piano) dynamic marking and a triplet of eighth notes.

Handwritten musical score, fourth system. The top staff continues the melodic line. The bottom staff features a piano accompaniment with various chordal textures.

- Cuadro Segundo -

Jardín del Palacio -

Entra Galiana huyendo.

Telón

dim. pp

Galiana

¡Por a-quí, por a-quí, en--trad!

cresc. *fl.* > dim.

Entran Zaida
y Celinda

Zaida

¿Nadie nos vie-ne si-quiendo?

Galiana

A na-die se vé

pp

pp

Celinda Galiana

sfz ¡Ay! ¿que pasa?

Celinda

¡Vienen, vienen!

pp

galiana

¡Tengo miedo!

¡No vienen, no! esta-rán to-dos

hartos de san-greysa--que -- o

No pensa-

Cresc

Cresc

-rán en las po-bres mu-je-res que van hu-yen-do de su fu--ria ¡No tem-ble--

Cresc

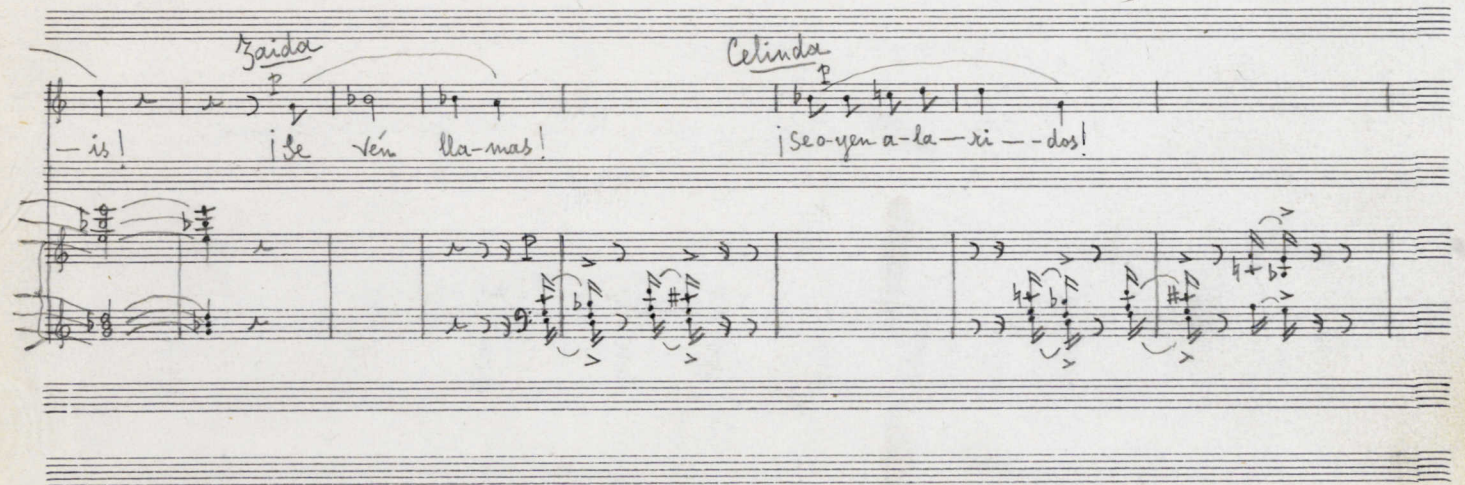


Zaida

-is! ¡se ven llamas!

Celinda

¡se o-ye a-la-xi--dos!



Saida

cresc.

gallana

Cediendo poco a poco.

Vienen, Vienen, Vienen! ¡No! Cal — ma, si — len — cio

pp misteriosamente

Esta no-che no habrá lu-na, en la som-bras — ca — pa — re-mos

*Andantino
casi Andante*

muy expresivo.

p

(Zaida y Celinda se sientan en el suelo. Galiana contempla el huerto.)

¡Ay! que

p *mark*

He

claro lu-ael sol

y que tran-qui-lo está el huer-to

A-rra-

Handwritten musical score for the first system. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "ya - nes ¡No sa-be-is que vuestro se-ñor ha muerto?". The word "cresc" is written above the vocal line, and a fermata is placed over the final note. The piano accompaniment is in bass clef, featuring a complex texture with many accidentals and a "cresc" marking.

Handwritten musical score for the second system. The vocal line continues with the lyrics: "¡Mal-di-ta se-a la ho-ra en que mis o-jos le vie-ron!". The word "cresc" is written above the vocal line, and a fermata is placed over the final note. The piano accompaniment continues with a "dim." (diminuendo) marking. The score is written in treble and bass clefs with a key signature of one sharp.

p

Ay! al-ca-zar de mi di-cha consu-mi-do por el fue-go Ay! torres de nieve-ram-za derri-

p *cresc*

-ba-das por el sue- - - - lo Mal-di-ta sea la ho-ra en que mis o-jos le

à las mujeres *(con rencor)*

Vieron!

No llo-re-is ¡o-mar! ¡o-

dim *p*

cresc

-mar! ene-mi-go trai-cio-ne- - - - ro. Llamas te abra-sen el al-ma, por todo el daño que has

cresc

Muy lento

dim *p* *pp*

he-----cho Por to-dos da-ño que has he--cho Ten-go sed

Prestissimo

Quiero beber el agua de la fuente de este huec-to que ha debido ser mi-o an-tes

de abando--nar-la pa-ra siem-----pre, po---

cresc

pp 3

cresc

-bre y men--di--ga; yo qui-baà ser su rei--na

cresc

Cediendo

Menos Vito.

p

mf

¿Donde i -- rá?

¿Cual se -- rá mi si -- no?

des -- he --

p *espresso*

mf

-cho mi sue -- -- -- no,

ro -- ta mi am -- bi -- ción

8va

6

Allegro scherzando

cresc *f*

sin más te-cho que el cie-lo, ni más he-rencia que la luz del sol

cresc *f*

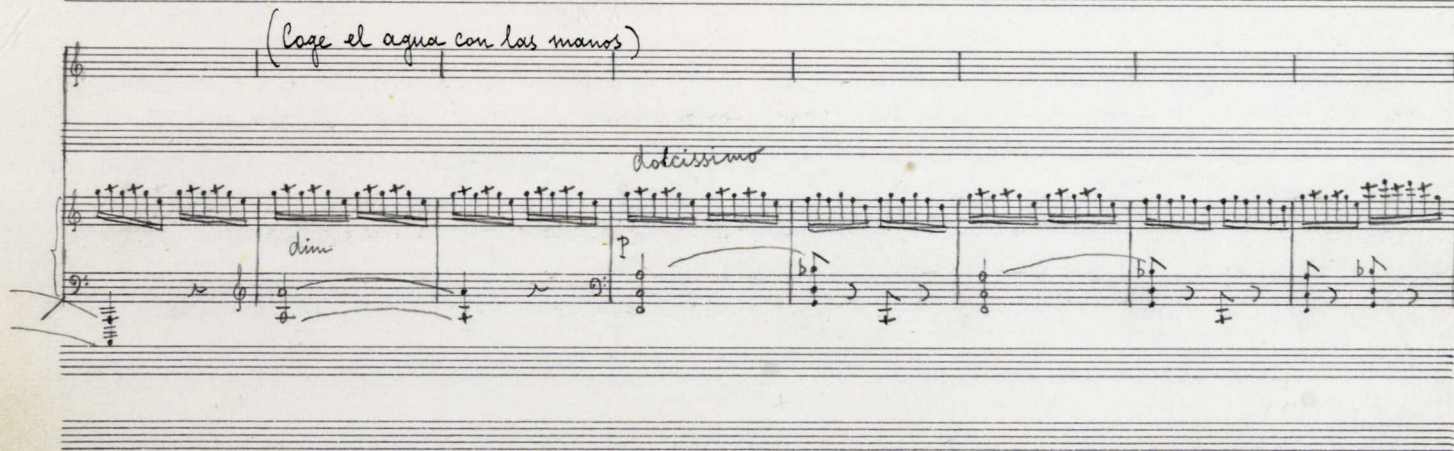
6 *6* *sf*



(Coge el agua con las manos)

dolcissimo

dim *p*



grazie

Es--tas la fun--te que to--do lo

sa--be

y el que an--tes de be--ber el a--gua que da

(Junta las manos)

se mi-ra en e-lla a--sí en el hue-co de las ma-nos

y en vez de ver su rostro en el es--pe--jo vé su des--

Handwritten musical score for the first system. The vocal line (treble clef) features a melody with a long slur over the first four measures, followed by a rest and then a short melodic phrase. The lyrics are: "ti - - - - - no - - - - - (A las mujeres) ¿Nos a-cer-". The piano accompaniment (bass clef) consists of a series of chords, mostly triads, with a final measure containing a 7th chord and a sharp sign. A small cross symbol is written below the piano part in the third measure.

Handwritten musical score for the second system. The vocal line continues with the lyrics: "-cáis vo-so-tras? ¿No que-reis be--ber y sa-ber?". The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and chords in the left hand. A "tr" (trill) marking is present above a note in the sixth measure of the piano part.

Zaida

Yo ya soy muy vie - ja, el des - tino se ha olvi - da - do de mí

Celinda

yo sí, yo

ga - - - - -

(Coge el agua y mira)

si

No veo na-da

expresivo

ga

p

¿i u-nos o-jos ne-gros ¡Bah!

cresc

sf

(con desaliento) *(tira el agua y vuelve à sentarse)* *Zaida (acariciando à Celinda)*

¿son los mi--os! e--res muy ni--ña el des-

P

(Galiana vuelve à coger el agua)

-ti-no toda-ví-a no sea-cuerda de ti

Galiana

mf ¡A-gua sa-bi--do--ra! ¿Cual es

dolcissimo.

p

Celinda

*Andantino
mosso*

mi des-ti-no? ¿Que vés, que vés?

Galiana (con gran exaltación)

Vie-ne en un caballo ne-³-gro, trae las es-que-las de o-³-ro

Con la ri-sa de los la-bios, tem-pla el fue-gro de los o-jos ¡es el yes mi-o!

(cediendo) Más lento.

¡es mi des-ti-no! ¡que depri-sa vá el ca-ba-llo! lle-va her-ra-du-xas de

pla-ta. Más aprisa váel de-se-o en bus-ca de sus-pe-ran-za ¡es él yes mi-o!

cresc

cresc

Andantino mosso

Es mi des-ti-no. Tie-ne los o-jos tan ne-gros

f *dim.* *f*

fa

(cediendo)

que no mea-tre-vó a mi-rar-los, siem-pre dá mie-dos a--mor, que se vá a-cer

ga
br.

cresc

-cando. ¡es el yes mi-o! ¡es mi des-ti-no!

cresc

ga

Allegro movido

Celinda (gritando)

Zaida

¡Ah! Vienen... Vienen... Nos han se-guido. ¡Po-bres de no-

Galiana

(se esconden)

-so - tras Ocul - teñonos

Handwritten musical score for a piece titled "Entrada de Omar y Hassan." The score is written on two staves. The top staff features a vocal line with lyrics in Spanish: "Es-te es, Se-nor, el jar-din del ha-re-m." The bottom staff contains a piano accompaniment. The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like "mf" (mezzo-forte).

omar. Hassan mf

Jardin de me-roy de en-can-to pa-re-ce O- mar, mi se-ñor, mia-migo. ¿No vas fe-liz? Ven-

P *P espressivo*

cresc *accel.* *cresc*

-cis-tà tu-ne-mi-go, ga-naste un rei-no nuevo. ¿No sea-le-gra tu al-ma des-pues de la vic-

cresc *cresc*

A tempo

max p

-to--ria? El goce del tri-un-fo es-tá en el de-se-o. Dichalo-

gliss. *pp*

Moderadamente movido.

Om. *grada, dicha per-di-da* *mf* *¿quien grita?*

Coro *contraltos* *pp* *(Coro interno)* *¡Ah!* *¡Ah!* *¡Ah!* *¡Ah!*

Hassan *mf* *Son las mu-je-res del harem que te-men tu fu-ror* *mf* *(más cerca)* *¡Ah!* *¡Ay de no*

Coro *¡Ah!* *¡Ay de no*

sfz *p*

Allegro Vivo.

6. 47

Coro

-so-tras ¡Ah! — — —

(Entran las mujeres y detrás de ellas los soldados.)

-so-tras ¡Ah! — — —

pp

cresc



Coro

(implorando)

mujeres

tiples f b q

¡Ah! — — —

contr. f b q

¡Ah! — — —

cresc



Soldados

Soldados

Mais tranquilo

mujeres

Tú so-las gran-de.

Tú so-las fuer-te

Handwritten musical score for three parts: *Mujeres* (Women), *Soldados* (Soldiers), and *Virto* (Virtuoso). The score is written on three staves. The *Mujeres* part is in treble clef and contains the lyrics "¡Pie--dad!" repeated five times. The *Soldados* part is in bass clef and contains the lyrics "¡Supli--cad, lo" repeated five times. The *Virto* part is in treble clef and contains the lyrics "¡Pie--dad!" repeated five times. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *ff*.

Soldados

Handwritten musical score for 'Soldados'. The score is written on two staves, Treble and Bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The music consists of a series of eighth and sixteenth notes, with some rests. The final measure of the piece is marked with a double bar line and a repeat sign. The lyrics 'Dupli-cad, llo-' are written below the final measure.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/8. The melody is in the treble staff, and the bass line is in the bass staff. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of eighth notes and rests. The score is divided into two systems by a double bar line. The first system has 8 measures, and the second system has 4 measures. The second system ends with a double bar line and a repeat sign. There are handwritten annotations: "ga -" above the melody in the 5th measure of the first system, "chest" above the bass line in the 5th measure of the first system, and "trem" above the bass line in the 6th measure of the first system. The score is written on aged, slightly yellowed paper.

Mujeres

Más tranquilo

Soldados

rad! *rad!* *rad!* *rad!*

tiñe *p* *contr.* *io-mar!* *io-mar!* *qui so-loeres gran-de* *qui so-loeres gran-de*

io-mar! *io-mar!*

The musical score for the 'Soldados' section is written for a four-part vocal ensemble. The top two staves represent the Soprano and Alto parts, while the bottom two represent the Tenor and Bass parts. The music is in 2/4 time and features a key signature of one sharp (F#). The lyrics are written below the staves, with some parts in italics. The section ends with a double bar line.

Mujeres

qui so-loeres fuerte A-lah ponga en tu pe-cho la mi-se-xi-cor-dia y en tus la-bios la miel del per-

qui so-loeres fuerte A-lah ponga en tu pe-cho la mi-se-xi-cor-dia y en tus la-bios la miel del per-

cresc

cresc

The musical score for the 'Mujeres' section is written for a four-part vocal ensemble. The top two staves represent the Soprano and Alto parts, while the bottom two represent the Tenor and Bass parts. The music is in 2/4 time and features a key signature of one sharp (F#). The lyrics are written below the staves, with some parts in italics. The section ends with a double bar line.

Órquestra

dim
Ca-llad! Ca-llad! No mo-xi-

mujeres

-dón ¡Pie-dad! ¡Pie-dad! ¡Pie-dad!
-dón ¡Pie-dad! ¡Pie-dad! ¡Pie-dad!

soldados

¡Supli-cad! ¡Supli-cad! ¡Supli-cad!
¡Supli-cad! ¡Supli-cad! ¡Supli-cad!

sa--
dim

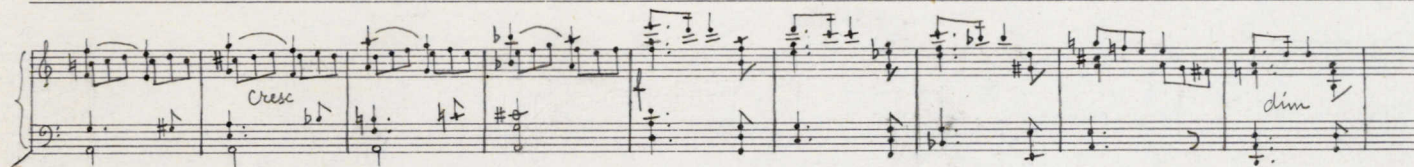
Omar

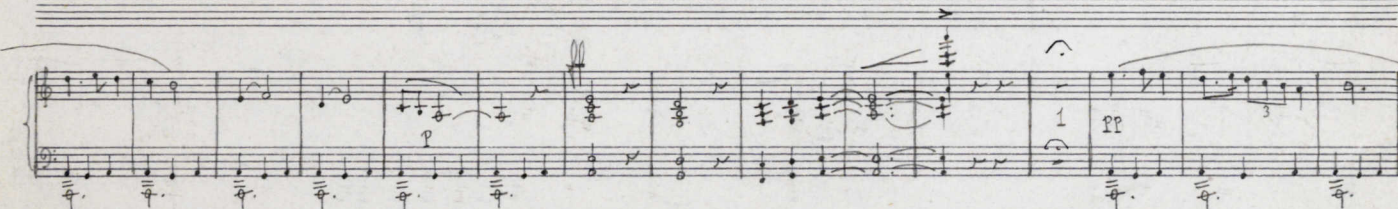
-re-is

Mujeres

Soldados

Danza.Allegro con moto
(no muy vivo.)



*Más Viento*

Handwritten musical score system 1. It consists of a grand staff with a treble and bass clef. The treble staff contains a melody with various note values and rests, including a triplet of eighth notes. The bass staff contains a bass line with mostly quarter and eighth notes. A sharp sign is written above the treble staff towards the right end of the system.

Handwritten musical score system 2. It continues the piece with similar notation. A first ending bracket labeled '1' is present in the bass staff. The system ends with a double bar line and repeat dots.

Handwritten musical score system 3. The notation continues with various musical symbols and dynamics. The system concludes with a double bar line and repeat dots.

Handwritten musical score system 4. This system includes several performance instructions written above the staff: 'Cediendo' (diminishing), 'A tempo' (return to tempo), and 'decisissimo' (very decisive). The notation includes complex chords and melodic lines. The system ends with a double bar line and repeat dots.

Handwritten musical score for piano, consisting of four systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: *8a* (first measure), *cresc molto* (above the staff).

System 2: *mf suave* (above the staff).

System 3: *cresc* (above the staff), *dim.* (below the staff), *Tempo Vivo* (above the staff, with a tempo signature $\text{♩} = \text{♩}$).

System 4: *2/4* (time signature), *p* (dynamic marking).

Handwritten musical score system 1. Treble and bass staves. Includes markings: *cresc* and *mf*.

Handwritten musical score system 2. Treble and bass staves. Includes markings: *mf* and *cresc*.

Handwritten musical score system 3. Treble and bass staves. Section title: *Más Viento.* Includes marking: *energico*.

Handwritten musical score system 4. Treble and bass staves. Includes triplets marked with '3'.

Mas vivo aún

P subito

cresc poco a poco.

cresc molto

ga

3

3

3

ff

ff

This is a handwritten musical score for a piece titled "Mas vivo aún". The score is written on four systems of grand staves (treble and bass clef). The first system begins with a key signature of one sharp (F#) and a common time signature (C). It features a piano (p) dynamic and a "subito" marking. The second system includes a "cresc poco a poco." marking and a first ending bracket labeled "ga". The third system continues with a "cresc molto" marking and includes a triplet of eighth notes. The fourth system concludes with a first ending bracket labeled "3" and a final double bar line. The score is characterized by complex harmonic textures with many accidentals and dynamic markings such as "ff" (fortissimo).

Handwritten musical score for piano. The system consists of two staves. The upper staff features a melodic line with a trill marked 'ga' and a key signature change to two flats. The lower staff provides harmonic accompaniment with chords and moving lines.

Continuation of the handwritten musical score. The upper staff has a melodic line with a trill marked 'ga' and a key signature change to two flats. The lower staff provides harmonic accompaniment with chords and moving lines.

ga baja

Andante mosso.

mar

Handwritten musical score for piano. The system consists of two staves. The upper staff features a melodic line with a trill marked 'mar' and a key signature change to two flats. The lower staff provides harmonic accompaniment with chords and moving lines.

¡le-sad, reti-ra-os! ¿No os basta con la vida? ¿que más quereis de mí?

Handwritten musical score for piano. The system consists of two staves. The upper staff features a melodic line with a trill marked 'ga' and a key signature change to two flats. The lower staff provides harmonic accompaniment with chords and moving lines.

Hassan *spe* *Omar* *Hassan*

¿No te agradó el harén? Hay her-mosas mu-je-res. ¿Cuál es la sul-tana? No hay sultana. El sul-

-tán a quien has ven-ci-do, te-ni-a dis-pues-ta su bo-da. Más, la ele-gi-da ha desapare-

(Misteriosamente)

Ornat *f*

sfz

f

-ci-do a-ca-soha muer-to. No se sabe de-lla está bien ¡Re-ti-ra-os! ¡De--

expresivo

sfz

3

-jad-me! Los jar-di-nes se han he-cho pa-ra el si-len-cio. Quiero estar so-lo.

muy expresivo

pp

f

(Las mujeres y los soldados se retiran)

Allegro moderato.

dim.

dim.

Cediendo.

A tempo

Andante

max pp

la -- lle to-da voz!

Quiero escu-char tan so-lo la voz de la

(Hassan se retira.)

fuer-te que es la can-ción y el alma del jar-din.

ga --

dolcissimo.

p Amato

He te-midormi sue-ño,

maravilloso

e-ra en un jar-din; La

p *sfz* *p*

(98)

Cresc.

muer-te que-ria aca-r-se, la suer-te ve-la-ba por mí; El a-mor dormia jun-to al sue-ti

pp *cresc.*

sfz *cresc*

-dor; Bele-a-ron la suer te y la muerte, y venció el a-mor

pp

Andantino. *muy expresivo.*

pp

Este jardín me re-cuer-da el jardín con que so--ñé

ppp

Handwritten musical score for the first system. The vocal line is on a single staff with a treble clef, containing two measures of music with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). The first measure of the piano part has a key signature of one sharp (F#) and a common time signature (C). The second measure has a key signature change to one sharp and one flat (F# and Bb). The piano part includes a section marked *pp suavisimo* with a long, flowing melodic line in the bass clef.

Can-ta el agua de la fuen-te, Co-mo el surti-dor a-quel

pp suavisimo

Handwritten musical score for the second system. The vocal line continues with two more measures of music. The piano accompaniment continues with a similar melodic flow in the bass clef. The key signature remains one sharp and one flat (F# and Bb). The piano part includes a section marked *p* with a long, flowing melodic line in the bass clef.

p

La-be-rinto de a-rra-ya-mes

p

en que se per-dió mi sue-ño; bien t'i he deencontrar mia-mor, ¿Don-dee-tás que no te ve--o?

sf *p*

pp *dim.* *#*

p

El hombre vá cam-i-nando, pero el destino lo

pp

Cresc *sf* *Cedriendo* *A tempo*

lle-va, el a-gua del sur-ti-dor, tam-bien está li-bre y pre-sa

Cedriendo *A tempo*

Cresc *sf* *Cresc*

Con exaltación. *dim*

¡Sol que vier-tes xi-sa deo — — — ro so-bre la inque-tud del a — — — qua!

ga *dim* *molto*

p *Cresc.*

Clá--ro sol del medio-di --- --a, an-tor-cha de misperanza, a-yúda-me a des-cubrir

p *Cresc.*

p *dim* *pp* *Andante.*

el amor que se dur---mió!

pp *dim.*

(Se sienta en el banco.)

He tenido un sue-ño E-ra en un jar-dín ---

p *espressivo.*

(Se duerme.)

pp en un jar-dín ---

pp

Lento

4 ptes. *p* *¡Ah! —*

[Coro
interno. *Contr.* *p* *¡Ah! —*

ten. *p* *¡Ah! —*

Baj. *p* *¡Ah! —*

(Salen las tres moras.)

Vaida

3

pp (casi hablado)

Se ha dormido.

galiana
p

Huyamos.

O —

8a —

ppp

Coro

Galana

-mar miene migo--- quiero verle

(Se acerca --- tropieza
con un puntal.)

¡un puntal! ¡Fu des-tino te entrega en mis manos!

8a

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

Celinda y Zaida. *gaitana.*
p con ira
¡Mátale! ¡Mori-ras! ¡Mori-rás! *pp*
¡Mori-rás! ¡Mori-rás!

ff
-mi-do, es-tás so-nan-do, ¡Malos sueños so-na-rás!
Buitres te saquen los o-jos

cuando quieras despertar —

¡Fechas dor-mi-do, estás so-nan-do. ¡Mal-

cresc. y exaltándose.

dim.

p pero penetrante.

-dito mil ve-ces se-a! ¡Mal-di-to el sol que te alumbra! ¡Mal-di-to el sue-ño que sueñas! ¡Mal-di-to! ¡Mal-

cresc

dim.

(el sultán despierta; Celinda y Zaida huyen.)

(Se acerca y al verle
la cara, deja caer
el puñal.)

-di-to!

¡Ah! ¡es él!

¡Es mi des-ti-no!

¡Es el mismo nos-tro

8a. baja

Andantino.

que he visto en el agua!

Con amplitud

8a.

Omar *P*
¿que quieres?

Galiana *sfz*
¿que buscas? Bus-ca-ba tu

intenso. *Omar P*
Vi-da; tu suer-te se ha puesto por me-dio y te sal-va. ¿Para que necesitas mi

Handwritten musical score for a song. The first system includes the lyrics "Vi-da" and "Para mi ven-gan--za". The second system includes the lyrics "Yo nunca te he vis-to,". The score is written in G major (one sharp) and 2/4 time. The first system features a melody in the treble clef and a bass line in the bass clef. The second system continues the melody and bass line, with a triplets section marked "sfr" and a piano section marked "pp".

galiana
f con energia
mar
2

Vi-da
 Para mi ven-gan--za
 Yo nunca te he vis-to,

pp

Handwritten musical score for a song. The first system includes the lyrics "yo no te co-moz-co ¡cuando te hi-ce mal? ¡quien e-res? ¡quien e-res? ¡Porqué me abo-". The second system continues the melody and bass line, with a section marked "sfr" and a section marked "exaltándose".

exaltándose
sfr

yo no te co-moz-co ¡cuando te hi-ce mal? ¡quien e-res? ¡quien e-res? ¡Porqué me abo-

sfr

[illegible]

de su vi-da, nuestras bo-das pre-pa-ra-ba Medo-mí una

cresc.

8a

no --- che, so-nandos ex rei --- na, desperté men-di --- ga. ¿Por e-so buscabas ven-

dim.

Omar

8a

dim.

I

Galiana
pp pero amenazante.

(Amar se aparta un momento de Galiana)
Más tranquilo.

- ganza? Por e--so bus-caba tu vida.

(Volviendo à ella.)

Amar?

Galiana.

Amar.

¿llamabas a ese hombre?

El me amaba à mí. ¿Pero tú? ¿A él?

Andante.

¡Res-pon--de!

Galiana.
¡Ay de mí!

Amor de mu-

-jer, es perla escon-di-da en lo hondo del mar. Ella a nadie lla--ma Aguárda ensi-

-len-cio el a-mor que le viene à bus-car

sfz *dim*

¡Ay de mí! Amor de mu-jer es ecor-dor-mi-do à nadie pre-gunta.

sfz *pp*

p

Sí el que pasa ca-lla, le deja pa-sar. Atiende y res-pon-de, cuando o-ye llo-



cresc.

-rar; despierta al con-ju--xo del a-mor que le viene á bus-car, que le viene á bus-

ga--

cresc.

p



Omak. p. Como un eco.

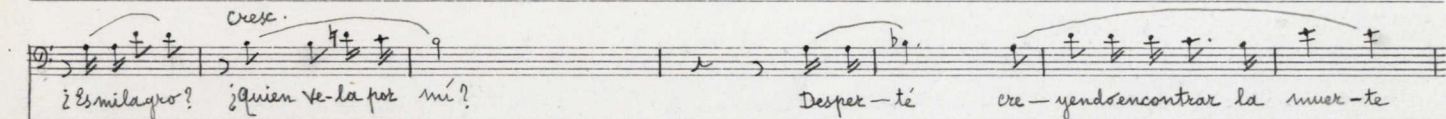
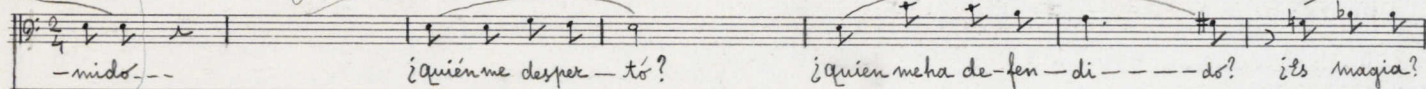
-car, ¡ Del a-mor que le viene a bus-car! *pp* y estaba dor-mi-do;

el a-mor me ha ve-ni-do a bus-car y tra-i-a en la mano la muerte... y estaba dor-

Más movido.

Amak

P exaltándose poco a poco.



Cediendo A tempo *P subito*

¡Y teen-cuen-tro a tí!

P subito

Y parece que estás he-cha de la e-sen-cia de mis

cresc

sue — — nos. E-res tú. No se quien eres. Pero e-res tú; e-res tú. Cre — o que ha —

cresc

cres.

bi-a per-di-do el alma; al en --- con --- tra --- te la en-cuen-tro,

cresc.

cediendo

a tempo

89

Andante

GALIANA (con exaltación)

en tus o --- jos de luz.

Tú tam-bién e res mi alma

Tú también e-res mi sueño - Pregun-te al a-gua mi sue-r-te

Salí-a ni tu ros-tro ex el es-pe-jo. Omar
(los dos) Ben di ta rea la fuen-te

crec. molto

emancipando y con amplitud

que me dijo su se-cre-to Ben-di - - - ta Ben-di - - - ta Ben-

di - - - ta Ben-di - - - ta

dim. *P*

(Aparece Zaida con dos moros)

Zaida

! Ve-nid!

! Ve-nid!

Es-tá so-lo.

No tie-ne quie-n te de-

ta.

fienda.

Podeis ma-tar... lo.

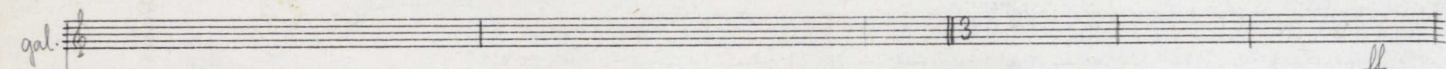
Ven

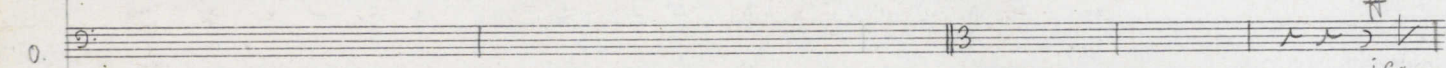
gar-nos a to-dos.

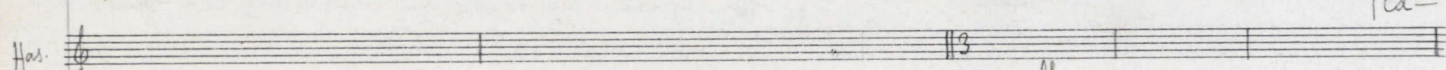
Moro 1^o

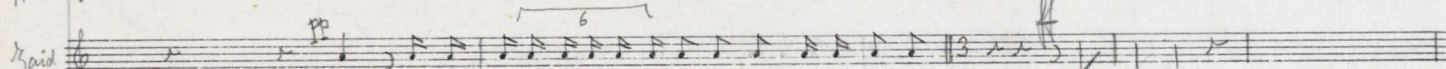
Es-tá con e-lla

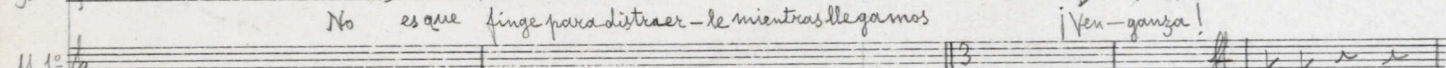
Virto (a1)

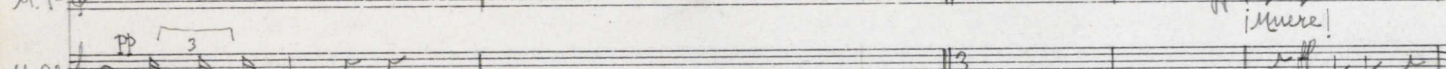
Opel. 

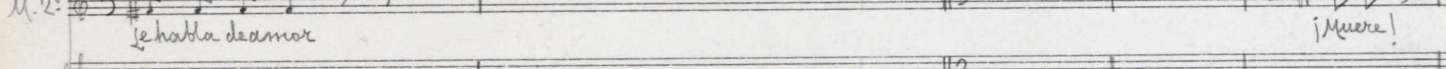
O. 

Hos. 

Zaid 

M. 1.º 

M. 2.º 

Sold. 

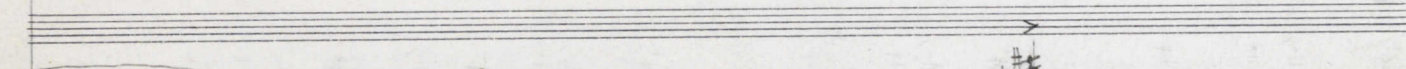
No es que finge para distraer - le mientras llegamos

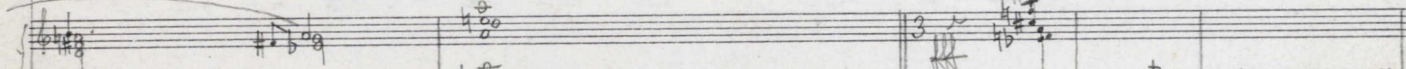
¡Ven-gaña!

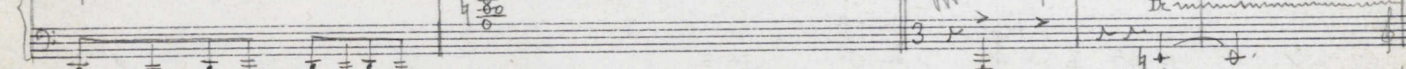
¡Muere!

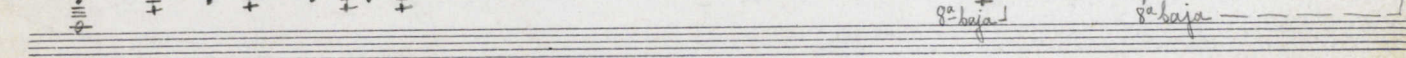
¡Muere!

le habla de amor









8ª baja

8ª baja

(Cubriendo à Omas y recibiendo el golpe.) *(Con un ritmo uno de los ritmos)*

gal. No, mientras yo que-da mo-xie por él Fa-vor! Fa-vor!

O. -nalla! ¡co-bardes! ¡la vi-da de O-mas se com-pran-y ca--ra!

Has.

Gaid.

M. 1º

M. 2º

Sold.

(Entra Hassan seguido de los soldados de Omar)

gal. *Leales de O-mar, acu-did!*

O.

Has. *Se-ñor ¿que ha sido?*

Grid

M. 1º

M. 2º

Sold. *ikrai-
ikrai-
ikrai-*

dim.

gal.

O.

Has.

Zaid.

M. 1^oM. 2^o

Sold.

¿Es-tais he-ri-do, se-

P

¡Pie-dad!

Pie-dad!

¡Pie-dad!

¡Pie-dad!

Pie-dad!

¡Pie-dad!

-dor! ¿quehas he-cho

-dor! ¿quehas he-cho

gal. *g*

O. *g*

Hass. *g* *no*

Zaid. *g*

M 1^o *g*

Sold. *g*

No

¡Per-dón!

No hay per-dón.

No le ha-y pa-ra tí

No hay per-dón.

No le ha-y pa-ra tí

pp

sfz >

P

dim

(La vé en el suelo y se precipita
sobre ella, creyendo que está muerta.)

gal.

O.

Hass.

Traid.

M.¹

Sold.

sfz exaltándose

¿Dónde es — tá — a — — mor

¡Ah!

f sollozando

¡muerta!

pp

pp

Cediendo — — — rall — — — — — Andante

27

gal. *expresivo.*
O. *(Sosteniéndola.)*
Sold. *¡Muer-ta! ¡Muer-ta! ¡Muer-ta! ¡Muer-ta!*
¡No!
La muerte nombró que—
¡expresivo!
¡No!

gal. *(Sosteniéndola.)*
O. *La muerte ha si-do pía-do-sa*
Sold. *¡Tu sangre ha corri-do por mí*
¡te guarda — do pa-ra
— xi-do

gal. *Con Anst.*
zfr
cuando pregun-

O. *mi*
¡qui-sis-te dar-me la muerte y das tu san-gre por mí

Horn.

pp (Rodeándolos)
 4. *Vi-ve!*
 3. *¿es-ta-he-ri-da?*
 2. *¡si!*
 1. *¡si!*

Contra. *Vi-ve!*
¿es-ta-he-ri-da?
¡si!
¡si!

Horn. *Vi-ve!*
No!

Sold. *Vi-ve!*
No!

Baj. *Vi-ve!*

gal. *9* *te al Des-ti-no, tu ros-tro en el a-gua vi* *(Imperiosamente)*

O. *dejados!*

Hass.

Muj. *Ah* *Se-nor!* *¡ga-liana!*

Sold. *Ah* *Se-nor!* *¡ga-li-na!*

dim

f

(Los soldados y las mujeres se van retirando tumultuosamente.)

Handwritten musical score for "Cediendo" by Carlos Vives. The score is written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with a key signature of two flats (Bb and Eb). The music features a complex melody with many beamed sixteenth and thirty-second notes. There are dynamic markings "dim" and "f" (forte). The piece ends with a double bar line and the word "Cediendo" in parentheses.

(Se retira Hassam.)

101

gal.

O.

Handwritten musical score for voice and piano. The vocal part (gal.) and piano part (O.) are shown. The lyrics are: "il a-mor dot-mi-a". The piano part includes a melodic line with a trill and a bass line with chords. The tempo is marked "A tempo".

Handwritten musical score for piano. The tempo is marked "A tempo" and "solemne". The score includes a melodic line with a trill and a bass line with chords. The tempo is marked "A tempo".

gal.

O.

Handwritten musical score for voice and piano. The vocal part (gal.) and piano part (O.) are shown. The lyrics are: "jun-toal sur-ti-dor! Pe-le-a-ron la Muerte y la Suer-te y triunfó el a-mor." The piano part includes a melodic line with a trill and a bass line with chords. The tempo is marked "A tempo".

Handwritten musical score for piano. The tempo is marked "A tempo". The score includes a melodic line with a trill and a bass line with chords. The tempo is marked "A tempo".

(Al decir estas palabras, se ilumina fantásticamente el surtidor, y aparece vagamente entre el agua el genio de la fuente. Todo el jardín adquiere un aspecto fantástico, y los amantes quedan fijos à la fuente, adorándose à más y mejor, como sugestionados por el Genio, que canta con voz pura y alta el triunfo del amor.)

Allegro Scherzando.

El Genio.

Handwritten musical score for 'El Genio'. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 6/8. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Dynamics include *cruc.*, *f*, *dim.*, and *trium.*. The score ends with a double bar line and a repeat sign.

Handwritten musical score for 'Genio'. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The time signature is 6/8. The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. Dynamics include *espresso*. The score ends with a double bar line and a repeat sign.

(Repetiendo las últimas palabras de los amantes.)

Andante.

f brillante

13 *b9 (ab+ b9)*

y triun-fó el A-

genio

Musical score for piano and voice. The piano part features a series of chords and a melodic line with a triplet. The voice part has a few notes and rests.

Allegro scherzando

-mor
Siem-pre triunfa-ra
que es Re-yy se-nor y su ley nos dá!

pp espressivo.

Andante

genio

penetrante y
el alma del jar-

genio

expresivo

rit. A tempo

cresc

-dín, be-so, ca-ri-cia y flor. Dan-za en el a-gua vi--va,

p suavisísimo.

genio

Can-ta en el sur-ti-dor!

mf y dice: ¡Ca-llad, Venganza y rencoros!

P Lo dic-ta la

genio

fuen-te, los achan las flo---res

y los a---rra-ya---mos lo sa-ben me-

genio

-for

¡Re-le-a-xon la suerte y la muer-te y trium-fó el a-

dim *reteniendo**cresc*

dim

A tempo

Galiana

genio

-mor!

Omar

¡Re-le-a-xon la suerte y la muer-te y triunfo

¡Re-le-a-xon la suerte y la muer-te y triunfo

y triunfo

*cresc**cresc**cresc**cresc**P**cresc**mf**cresc*

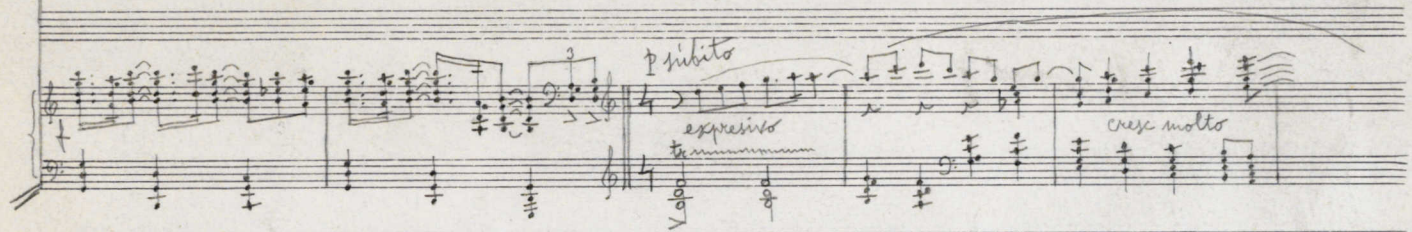
gal.
gen.
O.

mor!
mor!
-mor!



(*velón lento*)

p subito
espressivo
cresc molto



ga
dim
cresc molto

