

"Los verdaderos"

Revista & en un acto

Letra de F. Torres y A. Paso (Hijo)

Música de J. Guerrero

Nº 1 = Mazurka "Los hombres!"

Palmira, Estelmira, Waldimira y todas las de escena

Tiempo de Mazurka (Allegretto)

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal line for Palmira. The piano part features a rhythmic pattern of eighth and sixteenth notes, with chords and accidentals. The vocal line is a simple melody with lyrics. The score is divided into measures, some of which are numbered in boxes (1-12). The piano part includes dynamic markings like 'f' and 'ff', and the vocal part starts with a 'p' (piano) marking.

Palmira

Los hombres de hoy en día no tienen nada

de hom-bres, se en-tallan las cha-que-tas, sea-fei-tan el co-

[13] [14] [15] [16]

go-te y has-ta en los panta-lo-nes hoy puedes ob-ser-

[17] [18] [19] [20]

Waldimira Palmira

sar, Mil pliegues por de-lan-te y pocos por de-

[21] [22] [23] [24]

Palmira, Estelmira y Wabdimira

trías

f; Hom-bres! ¡Mal di-tos hom-bres!

¡ Hom-bres tra-i-so-res, los que no

ha-cen pasar su-da-res, viejos te-ñi-dos, pollos ca-ñón, ¡Mal-

di - tos — to - dos los hom - bres! — ¡Hom - bres!...

¡Querri - eos son!

Palmira

Los hombres antes e - ran es - bel - tos y a - rro - gan - tes,

10 11 12 13

y para con las da - mas po - e - tas y ga - lan - tes,

14 15 16 17

ha - ci - an un so - ne - to ou - un lindo madri - gal,

18 19 20 21

y hoy te ha-én u-nas co-sas..... ¡Qu-a mi me gustan mas!

Todas las de escena

¡Hom-bres! ¡Mal-ditos hom-bres!

¡Hom-bres tra-i-do-res, los que nos

ha - cen pasar su - do - res, viejos te - ñi - dos, pollos ca - ñón, ¡Mal-

The first system of music features a vocal line on a single staff with lyrics and a piano accompaniment on two staves. The piano part includes chords and melodic lines with dynamic markings like *ff*.

di - tos to - dos los hom - bres! ¡Hom - bres!...

The second system continues the vocal and piano parts. It includes dynamic markings such as *pp* and *otto* (piano), and a section labeled *Pequeno* in the piano part.

¡Pue ri - cos son!

The third system shows the piano accompaniment for the phrase '¡Pue ri - cos son!'. It features complex chordal textures and melodic lines with various dynamic markings.