

# Gigantes y Cabezudos

LARZUELA EN UN ACTO.

Letra de  
MIGUEL ECHEGARAY.

REDUCCIÓN POR M. HERMOSO.

Música del Mtro.  
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N.º 5. C. JOTA: Luchando tercios y rudos.

Tiempo de jota.

PILAR.

gon.

PIANO.

V. I.  
V. II.  
Clav.  
Corda.  
Bast.

*p*

*ff*

Gigantes y Cabezudos.  
Tutti.

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First system of a musical score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a complex accompaniment with many beamed notes. Performance markings include *ff* (fortissimo) and *p* (piano). There are also dynamic markings for *Flauto* and *Violino* in the upper right.

Second system of the musical score, continuing the two-staff format. It features similar melodic and accompanimental lines. Performance markings include *ff* and *p*. There are also markings for *Flauto* and *Violino*.

Third system of the musical score. The notation continues with intricate melodic and harmonic textures. Performance markings include *ff* and *p*.

Fourth system of the musical score. The treble staff begins with a section marked *Capriccioso*. The dynamics are marked *pp* (pianissimo). The accompaniment in the bass staff remains active.

Fifth system of the musical score. This system shows a more sustained melodic line in the treble staff, with the accompaniment in the bass staff providing harmonic support.

Sixth system of the musical score. The treble staff has a melodic line with some slurs. The bass staff has a *pp* marking. The word *Tutti* is written in the bass staff, indicating a change in dynamics or mood.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The upper staff features a dense texture of sixteenth-note chords. The middle staff has a melodic line with some slurs. The lower staff provides a harmonic accompaniment. The instruction *cres molto.* is written above the middle staff.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system. The texture remains dense with sixteenth-note chords in the upper staff. The instruction *cres molt.* is written above the middle staff.

Third system of musical notation. The upper staff continues with sixteenth-note chords, now marked with *ff* (fortissimo) and *tr* (trills). The middle staff has a melodic line with slurs. The lower staff continues with a steady accompaniment.

Fourth system of musical notation, the final system on the page. It maintains the same three-staff structure. The upper staff features sixteenth-note chords with *tr* markings. The middle staff has a melodic line with slurs. The lower staff continues with a steady accompaniment.

*PILAR: Corista.*

lu.chan.do ter.cos y ru.dos grandes pa.ra los re.

*Poco ritard.*

*p*

*rall:*

*a tpo.*

*Trompa*

*Trombo*

ve.sos lu.chan.do ter.cos y ru.dos

*col canto.*

*rall an poco.*

so.mos los a.ra.go.ne.ses Gi.gan.tes y Ca.be.

*Ob.*

*Clar.*

*Cor.*

*Fag.*

*Clar.*

*Fag.*

zu.dos gi.gan.tes y ca.be.zu.los jay ma.ñol gran.des pa.

*Corista*

*rall*

*Trompa*

Un poco mas.

... los re-ve-ses— *mf* An-te tra-te-ri-a que tie-ne la jo-la *rit.*

*Clav. Con.* *u lpo.* *mf* *For.*

a,qui dentro el alma se nos al-bo-ro-ta— Si el pre-ludio sue-na del

ca-ro fa-mo-so— ca-ras muy bo-ni-tas se a-so-man al Co-so—

Un poco mas sentado.

Co-rren los chiqui-llos can-tan las mo-zue-las ri-en los an-

*VI.* *717* *718* *719* *720* *721* *722* *723* *724* *725* *726* *727* *728* *729* *730* *731* *732* *733* *734* *735* *736* *737* *738* *739* *740* *741* *742* *743* *744* *745* *746* *747* *748* *749* *750* *751* *752* *753* *754* *755* *756* *757* *758* *759* *760* *761* *762* *763* *764* *765* *766* *767* *768* *769* *770* *771* *772* *773* *774* *775* *776* *777* *778* *779* *780* *781* *782* *783* *784* *785* *786* *787* *788* *789* *790* *791* *792* *793* *794* *795* *796* *797* *798* *799* *800* *801* *802* *803* *804* *805* *806* *807* *808* *809* *810* *811* *812* *813* *814* *815* *816* *817* *818* *819* *820* *821* *822* *823* *824* *825* *826* *827* *828* *829* *830* *831* *832* *833* *834* *835* *836* *837* *838* *839* *840* *841* *842* *843* *844* *845* *846* *847* *848* *849* *850* *851* *852* *853* *854* *855* *856* *857* *858* *859* *860* *861* *862* *863* *864* *865* *866* *867* *868* *869* *870* *871* *872* *873* *874* *875* *876* *877* *878* *879* *880* *881* *882* *883* *884* *885* *886* *887* *888* *889* *890* *891* *892* *893* *894* *895* *896* *897* *898* *899* *900* *901* *902* *903* *904* *905* *906* *907* *908* *909* *910* *911* *912* *913* *914* *915* *916* *917* *918* *919* *920* *921* *922* *923* *924* *925* *926* *927* *928* *929* *930* *931* *932* *933* *934* *935* *936* *937* *938* *939* *940* *941* *942* *943* *944* *945* *946* *947* *948* *949* *950* *951* *952* *953* *954* *955* *956* *957* *958* *959* *960* *961* *962* *963* *964* *965* *966* *967* *968* *969* *970* *971* *972* *973* *974* *975* *976* *977* *978* *979* *980* *981* *982* *983* *984* *985* *986* *987* *988* *989* *990* *991* *992* *993* *994* *995* *996* *997* *998* *999* *1000*

and. ma. be. c.

cia.nos, ri.en los an. cia.nos, lloran las a. buc. las

*a poco.*

gar. tes y los Ca. be. zu. dos y ya vuel. to

**TUMES.** Bailan los Gi. gantes y los Ca. be. zu. dos

*Cresc.*

lo. co, y ya vuel. to lo. co bai. la to. do el mun. do

y ya vuel. to lo. co bai. la to. do bai. la to. do el mun. do. Carre. tes

**TERCEA.**

**BAJOS.**

*Cresc. ma. be. c.*

*Trem. ma. be. c.*

*Cresc. ma. be. c.*

PILAR: una Tiple 1<sup>a</sup>

qui . llos corren los chi . qui . llos can . tan las mo . zue . las can . tan las mo .  
qui llos can tan las mo zue las

co . rren los chi . qui . llos can . tan las mo .

Trémolos. *afretando muy poco a poco.*

zue . las ri . en los an . cia . nos ri . en los an . cia . nos llo . ran las a . bue . las llo . ran las a .  
ri . en los an .

zue . las ri . en los an . cia . nos llo . ran las a .

5

zue . las sal . tan los Gi . gan . tes y los Ca . be . zudos y los Ca . be . zudos y los Ca . be .  
bue . las sal . tan los Gi . gan . tes y los Ca . be .

ff





Me 7C

sal, tan los Gi - gan - tes los Ca - he -

ro - a sal, tan los Gi - gan - tes y los Ca - be -

*afretando siempre hasta el final.*

zudos y ya vuel, to lo, cobai, la to, do el mun - do ¡que vi - va la

zudos y ya vuel, to lo, cobai, la to, do el mun - do ¡que vi - va la

jo - ta, que vi - va A - ra, gon

jo - ta, que vi - va A - ra, gon

The musical score consists of seven systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are in Spanish. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are some performance markings like '8' and 'x' in the piano part.