

# PENTAGRAMAS DEL PASADO

## LA MÚSICA EN LA MODA O RECREO SEMANAL DEL BELLO SEXO

*La Moda o Recreo Semanal del Bello Sexo* es la primera revista literaria cubana que publica grabados de música. Dirigida hasta 1830 —su época de mayor florecimiento— por Domingo del Monte y José J. Villariño, *La Moda o Recreo Semanal del Bello Sexo* fue responsable de llevar a los hogares de las suscriptoras, la música en boga en los salones europeos (España, Francia e Italia), así como de dar a conocer piezas musicales compuestas en el país por profesores y aficionados. En el plan detallado en el «Prospecto» de la revista, sus redactores anuncian: «En cada número o dos veces al mes, se pondrá la música de canciones nuevas e interesantes, valeses y contradanzas modernas, bien sean de las que se publiquen en España, Italia o Inglaterra, o las que están suscritos los Redactores; o bien sean las que les comuniquen los profesores de esta ciudad».

*El Sincopado Habanero* adjunta a este número la transcripción, realizada por Indira Marrero, de nueve obras contenidas en las páginas de *La Moda o Recreo Semanal del Bello Sexo*. Impresas entre 1829 y 1830, se trata de las piezas más antiguas de su tipo que conservamos en Cuba.



## UNA VERDAD

Autor desconocido



*Zagal tus cantares deja  
no el dulce silencio alteres  
no te quejes a mujeres  
que no han de escuchar tu queja.  
cesa de observar la reja  
que rondas sin ocasión;  
que en vano a la puerta llama  
quien no llama al corazón.*

*De tu voz la melodía  
por más que agrade al oído,  
si en el alma no ha podido  
hacer igual armonía  
tenla por vana y vacía  
y aun por disonante son;  
que en vano a la puerta llama  
quien no llama al corazón.*

*Los oídos que están llenos  
de los ecos de otro amante,  
por gracias que tu voz cante,  
ni las aman ni echan menos:  
al fin son ecos ajenos  
del cariño y afición;  
que en vano a la puerta llama  
quien no llama al corazón.*

# UNA VERDAD

La Moda o Recreo Semanal del Bello Sexo

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 7/XI/1829

Voz

Piano

7

7

§

Za - gal tus can - ta - res de - ja no el dul - ce si - len - cio al - te - res no te  
De tu voz — la me - lo - dí - a por más que — a - gra - de — al o - í - do, si en el  
Los o - í - dos que es - tán — lle - nos de los e - cos de o - tro a - man - te, por —

## UNA VERDAD

La Moda o Recreo Semanal del Bello Sexo

Autor: desconocido / Trans.: Indira Marrero

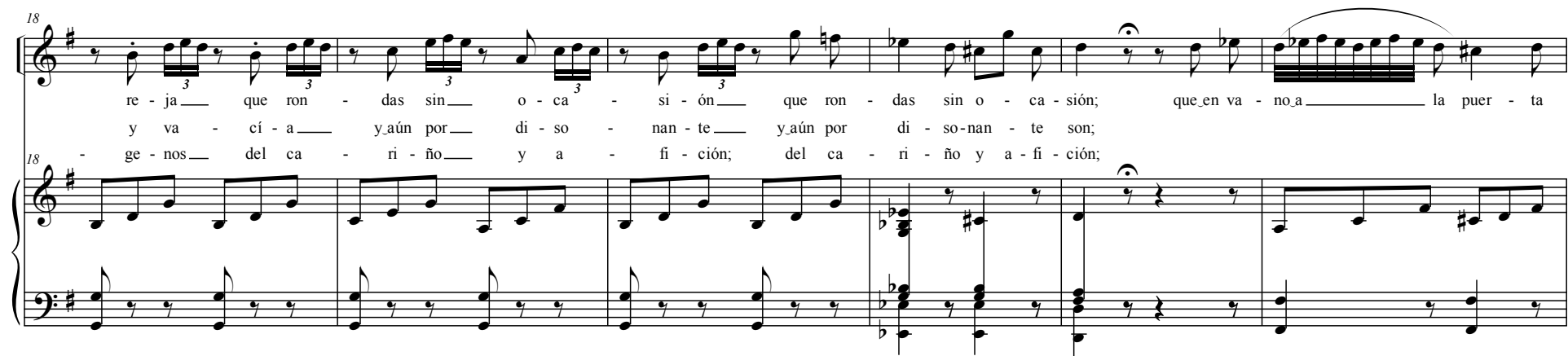
La Moda o Recreo Semanal del Bello Sexo, La Habana, 7/XI/1829

13



que - jes a mu - ge - res que no han de es - cu - char tu que - ja. ce - sa de ob - ser var la  
al - ma no ha po - di - do ha - cer i - gual har - mo - ní - a ten - la por va - na  
gra - cias que tu voz can - te, ni las a - man ni co - bran me - nos: al fin son e - cos a -

18



re - ja que ron - das sin o - ca - si - ón que ron - das sin o - ca - si - ón; que en va - no a la puer - ta  
y va - cí - a y aún por di - so - nan - te y aún por di - so - nan - te son;  
ge - nos del ca - ri - ño y a - fi - ción; del ca - ri - ño y a - fi - ción;

# UNA VERDAD

La Moda o Recreo Semanal del Bello Sexo

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 7/XI/1829

24

lla - ma quien no lla - ma al co - ra zón, quien no lla - ma al co - ra zón, quien no lla - ma al co - ra -

30

D.C. al

zón.

# LA MATILDE

Contradanza compuesta para la Moda o Recreo Semanal del Bello Sexo

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del bello Sexo, La Habana, 21/XI/1829

Piano

The first system of the musical score is written for piano in 2/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line of eighth notes, followed by a series of chords and eighth-note patterns. The bass staff provides a steady accompaniment with chords and eighth-note figures. The key signature has one sharp (F#), and the piece concludes with a double bar line.

The second system of the musical score continues from the first system. It also consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a triplet of eighth notes in the first measure, followed by chords and eighth-note patterns. The bass staff continues with its accompaniment. The system ends with a double bar line.

**LA MANO**  
Autor desconocido

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*La mano canto  
de mi querida  
suave y pulida  
cual la de Amor.  
Dame ¡oh! Erato  
lira sonora  
voz seductora  
gracia y ardor.*

*¿A quién no incita  
Mano tan bella?  
¡Cuál brilla en ella  
nieve y coral!  
Palma de nácar,  
dedos de rosa  
con que amorosa  
sabe alagar.*

*Prenda primera  
fué de ternura,  
¡con qué dulzura  
Se abandonó!  
¡Con qué delirio  
mi labio amante  
el anelante  
beso le dio!*

*Cuando ¡oh delicia!  
trémula, ardiente  
a mi doliente  
pecho llegó;  
El dolor mío  
cual por encanto  
al tacto santo  
luego cesó.*

# LA MANO

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 28/XI/1829, p.64

**Allegro**

1

Voz

Piano

9

La ma - no can - to de mi que - ri - da sua - ve y pu - li - da cual la de A mor.  
¿A quién no in - ci - ta ma - no tan be - lla? ¡Cuál bri - lla en e - la ni - e - ve y co - ral!  
Pren - da pri - me - ra fue de ter - nu - ra, ¡con qué dul - zu - ra se a - ban - do nó!  
Cuan - do de - li - cia! tré - mu - la, ar - dien - te a mi do - lien - te pe - cho lle - gó;



# LA MANO


Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 28/XI/1829, p.64

17

Da - me ¡oh! E - ra - to li - ra so - no - ra voz se - duc - to - ra gra - ci - a y ar - dor.  
Pal - ma de ná - car, de - do de ro - sa con que\_a - mo - ro - sa sa - be a - la - gar.  
¡Con qué de - ri - rio mi la - bio\_a - man - te el a - ne - lan te be so - le - dio!  
El do - lor mi - o cual por en - can - to al tac - to san - to lue - go ce - só.

1.

D.C. al signo 

25

2.

gra - ci - a y ar - dor.  
sa - be a - la - gar.  
be - so - le - dio!  
lue - go ce - só.

# EL ABUFAR

Contradanza compuesta para La Moda o Recreo Semanal del Bello Sexo

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 16/I/1830

Piano

The first system of the musical score is written for piano in 2/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line of eighth notes, followed by six measures of chords, each marked with a '3' indicating a triplet. The bass staff provides a steady accompaniment of eighth notes. The system concludes with a double bar line and two first/second endings.

10

The second system of the musical score continues from the first system, starting at measure 10. It features a treble staff with chords and melodic fragments, some marked with accents (>) and others with triplets ('3'). The bass staff continues with a consistent eighth-note accompaniment, also featuring triplet markings. The system ends with a double bar line and two first/second endings.

## EL MISTERIO

Autor desconocido

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*Oculto oh Luna amiga  
tu luz pura y brillante  
y torna en tenebrosa  
tu amable claridad  
que a un pecho acongojado  
y de gozar esento  
tu luz es un tormento  
placer la oscuridad.*

*¿Qué importa tu velleza,  
ni tu estrellado coro,  
á quien en triste lloro  
se exalta de dolor?  
Para el dichoso guarda  
tus rayos placenteros  
tus galas, tus luceros  
tan gratos al amor.*

*¡Amor! nombre tremendo!  
tu penetrante vira  
el alma todo inspira  
frenética pasión.  
No el rayo tan violento  
desgaja y rompe airado  
las palmas en el prado  
cual tú mi corazón.*

*¡Oh sin igual tormento!  
mirarse en fuego ardiendo,  
mirarse ¡oh Dios! muriendo  
y sin poder hablar:  
Que el habla es un delito  
mis gemidos traidores,  
aleves mis amores  
funesto mi callar.*

## EL MISTERIO

Canción dedicada a la Señorita Dña P. de C.

Autor: Juan Metzler / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana 30/I/1830, p.208

Andante

Voz

O - cul - ta\_oh Lu - na\_a - mi - ga tu\_\_\_\_  
¿Que\_im - por - ta tu ve - lle - za, ni\_\_\_\_  
¡A - mor! nom - bre tre - men - do! tu\_\_\_\_  
¡Oh sin i - gual tor - men - to! mi -

Piano

7

luz pu - ra\_y bri - llo - - - sa y tor - na te - ne - bro - sa tu\_a - ma - ble cla - ri -  
tu\_es - tre - lla - do co - - - ro, á quien en tris - te llo - ro se\_ex - a - la de\_\_ do -  
pe - ne - tran - te vi - - - ra el al - ma to - do\_ins - pi - ra fre - né - ti - ca\_\_ pa -  
rar - se\_en fue - go\_ar - dien - - - do, mi - rar - se\_¡oh Dios! mu - rien - do y sin\_\_ po - der\_\_ ha -

## EL MISTERIO

Canción dedicada a la Señorita Dña P. de C.

Autor: Juan Metzler / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana 30/I/1830, p.208

12

dad que a un pe - cho acon - go - ja - do y de go -  
lor? Pa - ra el \_\_\_\_\_ deho - so guar - da tus ra - yos  
sión. No el ra - yo tan vio - len - to des - ga - ja\_y  
blar: Que el ha - bla es un de - li - to mis ge -

15

17

zar e - sen - to, y de go - zar e - sen - to, tu  
pla - cen - te - ros, tus ra - yos pla - cen - te - ros, tus  
rom - pe ai - ra - do, des - ga - ja\_y rom - pe ai - ra - do, las  
mi - dos trai - do - res, mis ge - mi - dos trai - do - res, a -

17

deces *p*

## EL MISTERIO

Canción dedicada a la Señorita Dña P. de C.

Autor: Juan Metzler / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana 30/I/1830, p.208

22

luz es un tor - men - to pla - cer la os - cu - ri - dad, pla - cer, pla -  
ga - las, tus lu - ce - ros tan gra - tos al a - mor, tan gra - tos, tan  
pal - mas en el pra - do cual tú mi co - ra - zón, cual tú, cual  
le - ves mis a - mo - res fu - nes - to mi ca - llar, fu - nes - to, fu -

27

cer la os - cu - ri - dad.  
gra - tos al a - mor.  
tú mi co - ra - zón.  
nes - to mi ca - llar.

*piacevole* *ritar un poco* *a tiempo*

# EL ABENCERRAJE

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, [1830]

Piano

The first system of the musical score is written for piano in 3/8 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *8va* is placed above the treble staff in the sixth measure, with a dashed line extending to the right. The system concludes with a double bar line and repeat dots.

9

The second system of the musical score continues from the first system. It is marked with a measure number '9' at the beginning. The treble staff features a series of chords, many of which are beamed together. A dynamic marking of *f* (forte) is placed at the start of the system. The bass staff continues with a steady accompaniment. There are two instances of a triplet of eighth notes in the treble staff, each marked with a '3'. The system ends with a double bar line and repeat dots.

# EL ABENCERRAJE

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, [1830]

Musical score for measures 14-19. The piece is in G major (one sharp) and 3/4 time. Measure 14 starts with a treble clef and a key signature of one sharp. The melody features a triplet of eighth notes. Measures 15-16 contain a first ending bracketed with a '1.' above it. Measure 17 contains a second ending bracketed with a '2.' above it. The bass line consists of chords and single notes.

Musical score for measures 20-25. The piece continues in G major and 3/4 time. Measure 20 starts with a treble clef and a key signature of one sharp. The melody features a triplet of eighth notes. Measures 21-22 contain a first ending bracketed with a '1.' above it. Measure 23 contains a second ending bracketed with a '2.' above it. The bass line consists of chords and single notes.



# EL ABENCERRAJE

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, [1830]

27

3

Detailed description: This block contains the musical notation for measures 27 through 33. It is written for piano in a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features a series of chords and eighth-note patterns. The bass clef provides a steady accompaniment with eighth-note chords. A first ending bracket spans measures 31 and 32, with a '3' indicating a triplet in measure 32.

34

1. 2.

Detailed description: This block contains the musical notation for measures 34 and 35. It is written for piano in a grand staff with a treble and bass clef. The key signature has two sharps. The melody in the treble clef consists of a few notes, with a first ending bracket over measure 34 and a second ending bracket over measure 35. The bass clef provides a simple accompaniment with chords and a final note in measure 35.

# WALS DE LA REINA DE ESPAÑA MARIA CRISTINA

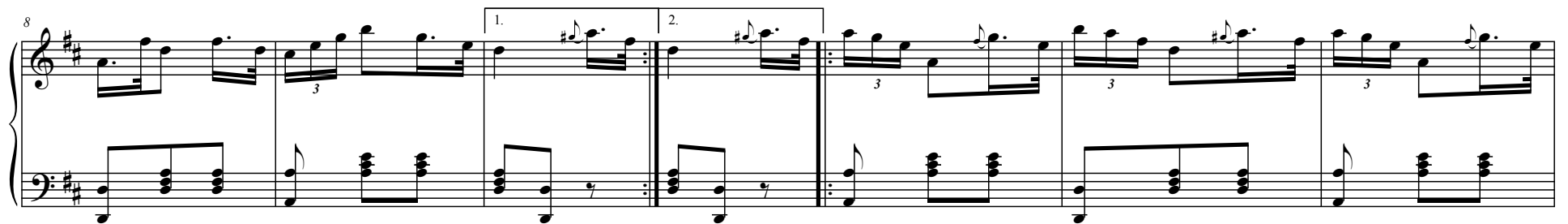
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La Moda o Recreo Semanal del Bello Sexo, La Habana, 5/VI/1830

Piano



8



# WALS DE LA REINA DE ESPAÑA MARIA CRISTINA

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 5/VI/1830

15

3 *f* 3 3 3 1. 2. *p*

Detailed description: This system of music covers measures 15 through 21. The key signature is one sharp (F#) and the time signature is 3/4. Measures 15-18 feature a melody in the right hand with triplet markings and a forte (*f*) dynamic. The left hand provides a bass line with chords and single notes. Measures 19-21 are marked with a piano (*p*) dynamic and include first and second endings. The first ending leads back to measure 15, while the second ending concludes the phrase.

22

*cresc.* *p*

Detailed description: This system of music covers measures 22 through 28. The key signature remains one sharp (F#) and the time signature is 3/4. Measures 22-23 show a piano introduction with a crescendo (*cresc.*) dynamic. Measures 24-27 feature a piano (*p*) dynamic with a first ending. The left hand continues with a steady bass line. Measure 28 concludes the system with a first ending.

# WALS DE LA REINA DE ESPAÑA MARIA CRISTINA

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 5/VI/1830

29

2.

*f*

Detailed description: This system of musical notation covers measures 29 through 35. It is written for piano in G major (one sharp) and 3/4 time. Measure 29 begins with a first ending bracket labeled '2.'. The melody in the right hand features a sequence of eighth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is placed in measure 33. The system concludes with two measures of a melodic line in the right hand and a corresponding accompaniment in the left hand.

36

1.

2.

Detailed description: This system of musical notation covers measures 36 through 38. Measure 36 starts with a melodic line in the right hand and a bass line in the left hand. Measures 37 and 38 are marked with first and second endings, labeled '1.' and '2.' respectively. The first ending leads back to the beginning of the system, while the second ending concludes the piece. The notation includes various note values and rests, with a repeat sign at the end of the first ending.

# LA SEPARACIÓN

Wals

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 10/VII/1830

Piano

The first system of the musical score is written for piano in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with a dynamic marking of *f* (forte) and a hairpin crescendo. The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

8

The second system begins at measure 8 and includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The right hand continues the melodic development with a dynamic marking of *f* and hairpin crescendos. The left hand maintains the harmonic accompaniment. The system ends with a double bar line.

# LA SEPARACIÓN

Wals

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 10/VII/1830

16

1. 2.

*Dolce*

*p*

23

1. 2.

*gracioso*

# LA SEPARACIÓN

Wals

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 10/VII/1830

30

Musical score for measures 30-36. The piece is in G major (one sharp) and 3/4 time. Measures 30-31 show a melodic line in the right hand and a bass line in the left hand. Measures 32-36 feature a series of triplets in the right hand, with the left hand providing a steady bass accompaniment. The final two measures (37-38) are marked with first and second endings, with a forte (*f*) dynamic marking in the second ending.

37

Musical score for measures 37-43. Measures 37-42 continue the melodic and bass lines from the previous system. The final two measures (43-44) are marked with first and second endings, with a *D.C.* (Da Capo) instruction in the second ending.

# CORO DE LOS MONTAÑESES

ó tema faborito de la Dama Blanca

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 11/IX/1830

Piano *pp*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 6/8 time signature. It begins with a whole rest, followed by a series of chords and melodic fragments. The lower staff is in bass clef with a 6/8 time signature, featuring a steady eighth-note accompaniment. The dynamic marking *pp* is placed in the upper left of the system.

8

The second system of the musical score continues from the first. It also consists of two staves. The upper staff continues the melodic line with various ornaments and phrasing. The lower staff maintains the eighth-note accompaniment. A measure number '8' is written at the beginning of the system.



# CORO DE LOS MONTAÑESES

ó tema faborito de la Dama Blanca

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 11/IX/1830

15

*cres.....cendo* *f* *dim*

*f* *f*

23

*loco* *loco*

# CORO DE LOS MONTAÑESES

ó tema faborito de la Dama Blanca

Autor: desconocido / Trans.: Indira Marrero

La Moda o Recreo Semanal del Bello Sexo, La Habana, 11/IX/1830

31

*f* *Veloce*

35

*Presto* *Rall*