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¡Alma, sentimos!



Pablo Esteve

Pablo Esteve
Transcribed by Felipe Pedrell

Andante espressivo [♩ = 70–76]

(a)

7

13

(a) Perform all double appoggiaturas on the beat:

(b) Perform all triple appoggiaturas on the beat:

(c)



Tirana del cangrejo

from *Los celos iguales* (1782?)

[los θélos iywáles]

Pablo Esteve

(1730–1794)

1 afirman ke ðel maríðo
Afirman que del marido
They-affirm that of-the husband

2 es enemíyo el kanyréxo
es enemigo el cangrejo,
is enemy the crab,

3 i jo díyo kes mentíra
y yo digo que es mentira
and I say that is a-lie

4 pwes ke le permíte ðéntro
pues que le permite dentro.
because — (it) is-allowed inside.

5 aĭ kanyrexílo tĭkíto
¡Ay! cangrejillo chiquito,
Ay, little-crab small,

6 aĭ kanyrexílo ðel mar
¡ay! cangrejillo del mar,
ay, little-crab from-the sea,

7 míra ke ánda la tirána
mira que anda la tirana
look how is-walking the tirana

8 al láðo ðel farfalá
al lado del farfalá.
— close to-the ruffles.

9 ben aká kanyréxo
¡Ven acá, cangrejo,
Come over-here, crab!

10 kanyréxo aká ðen
cangrejo, acá ven!
crab, here come-over!

11 ke ðéntro ðel pétfo
Que dentro del pecho
so-that inside of-the bosom

12 jo te okultaré
yo te ocultaré.
I you will-hide.

13 pero kwénta kanyrexíto
Pero cuenta, cangrejito,
But make-sure, little crab,

14 ke no me mwérðas kon el
que no me muerdas con él.
that not me you-bite with it[claw].

15 a kanyrexílo, kwénta kon morðér
¡Ah, cangrejillo, cuenta con morder!
Ah, little-crab, make-sure of biting!

16 o kwántos tóman la béka
Oh cuántos toman la beca
Oh, how-many get the stipend

17 en maðríð ðe kolexjáles
en Madrid de colegiales;
in Madrid as school-boys;

18 los únos en los koléxjos
los unos en los colegios,
— some in the high-schools,

19 los ótros en ótras pártas
los otros en otras partes.
the others in other places.

Poetic idea: “Hey, little crab, I’ll hide you if you won’t bite. No, bite all you want!”

Something is going on here, but the singer doesn’t want to come out and say exactly what she means. Everyone knows that crabs can bite, move sideways in a sneaky manner, and hide in tight places, but what could it mean that the crab might be a husband’s enemy?

When she mentions in the second stanza that some high school boys get their education in school and some get it in other places, her meaning becomes clear enough for an alert audience to draw a connection and understand the symbolism of the “dear little crab.”

Background: “*Tirana of the Crab*” comes from *The Equal Jealousies*, another in the series of tonadillas that Esteve wrote for the popular performers known as Caramba and Carambón. Their story was told in the commentary to “*¡Alma, sintamos!*”

The tirana is a lighthearted dance-song usually in $\frac{3}{8}$ or $\frac{6}{8}$ time, characterized by syncopated rhythmic patterns. The lyrics are usually in the form of *coplas*, verses, and *estribillo*, refrain, and were often risqué. Spoken lines between the verses and at the end of the song were also common. Most tonadillas in the 1780s ended with tiranas.

Source: *Teatro lírico español . . .*, Vol. 2, Felipe Pedrell (La Coruña, 1898), pp. 35–37. Microfilm copy (Shelf No. 772), Library of Congress, Washington, D.C.

Original key: F Major. For voice and orchestra. The frequent changes of dynamics are in the original score.