

GUZMÁN

BUENO

Opera Española en un acto
DE

TREBETON

Tabernac 487 y 488

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Part. n.º 4.

GUZMAN EL BUENO

OPERA ESPAÑOLA EN UN ACTO

LETRA DE

A. ARNAO

música del maestro

TOMAS BRETON

Propiedad.

Precio 4 pesetas.

PRELUDIO.

Tutti.

Grave.

PIANO.

8ª baja

Trompas.

Fagot.

ff

p

Tutti.

Trompas.

Fagot.

ff

p

8ª

8ª baja

ff

p

8ª

8ª baja

ff

mf

Pizzicato.

maderas.

pizz.

Trompas.

mf



8^a

pizz. *madera.* Trompas.

Trompa Poco mosso.

rall. *Cuerda.* *p*

Timbal

mf *madera.*

mf

3

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The music includes various note values and rests.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation, marked *ff* and *All.^o molto.*. It includes the instruction *Tutti.* and features a 4/4 time signature.

Fourth system of musical notation, continuing the piece with similar notation and dynamics.

5^a 8^a 8^a
Fifth system of musical notation, marked *mf*. It includes the instruction *pizz.* and features a 4/4 time signature.

8^a
Sixth system of musical notation, marked *pp*. It includes the instruction *Flautin y Flauta.* and features a 4/4 time signature.

8^a

Clavichord.

8^a

p

mf

p

sf cuerda. *p* madera. *sf*

8^a alta

f *sf* *p*

8^a

sf *p*

5

This system contains the first two staves of music. The upper staff begins with a dynamic marking of *sf* (sforzando) and later changes to *p* (piano). The lower staff features a rhythmic accompaniment with eighth notes. A dashed line above the upper staff indicates a first ending, starting at the eighth measure and ending at the eleventh measure.

p

This system contains the next two staves of music. The upper staff continues with a melodic line, and the lower staff continues with the rhythmic accompaniment. The dynamic marking *p* is present in the upper staff.

Flautin.

p

This system contains the next two staves of music. The upper staff is labeled "Flautin." and features a melodic line with a dynamic marking of *p*. The lower staff continues with the rhythmic accompaniment.

8^a

p cuerda.

This system contains the next two staves of music. The upper staff features a melodic line with a dynamic marking of *p* and the instruction "cuerda." (cuerda). The lower staff continues with the rhythmic accompaniment. A dashed line above the upper staff indicates a first ending, starting at the eighth measure and ending at the eleventh measure.

p

This system contains the next two staves of music. The upper staff continues with a melodic line, and the lower staff continues with the rhythmic accompaniment. The dynamic marking *p* is present in the upper staff.

p

This system contains the final two staves of music on the page. The upper staff continues with a melodic line, and the lower staff continues with the rhythmic accompaniment. The dynamic marking *p* is present in the upper staff.

First system of musical notation. The right hand plays a melodic line with slurs and ties. The left hand provides harmonic support with chords and moving lines. Dynamics include *p* and *cres*.

Second system of musical notation. The right hand continues the melodic line. The left hand features chords and a bass line. Dynamics include *ff* and *mf*. Lyrics: *- cen - do*.

Third system of musical notation. The right hand continues the melodic line. The left hand features chords and a bass line. Dynamics include *cres*. Lyrics: *- cen - do*.

Fourth system of musical notation. The right hand continues the melodic line. The left hand features chords and a bass line. Dynamics include *cres*. Lyrics: *- cen - do*.

Fifth system of musical notation. The right hand continues the melodic line. The left hand features chords and a bass line. Dynamics include *do*. Text: *Tutti. L' stesso tempo. Metal.*

Sixth system of musical notation. The right hand has a four-measure rest. The left hand continues with chords and a bass line.

First system of musical notation, featuring a treble and bass clef with a key signature of one flat. The music consists of a melodic line in the treble and a harmonic accompaniment in the bass.

8^a alta.

pp

Second system of musical notation, marked *pp* (pianissimo). It includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment of chords.

pp

Third system of musical notation, also marked *pp*. It continues the melodic and harmonic themes from the previous systems.

Cuerda.

pp

Trompas.

Fourth system of musical notation, marked *pp*. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment.

loco

p

Fifth system of musical notation, marked *p* (piano). It includes a treble clef with a melodic line and a bass clef with a rhythmic accompaniment.

afrett.

cres - - - cen

Sixth system of musical notation, marked *afrett.* (allegretto) and *cres - - - cen* (crescendo). It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment.

The musical score is written for piano and consists of six systems of staves. The first system includes a treble clef with a key signature of one flat (B-flat) and a common time signature. The first staff of the first system has a *do.* marking and a *cres.* marking. The second system features a *8^a* marking above the treble staff. The third system also has a *8^a* marking. The fourth system has a *8^a* marking. The fifth system has a *8^a* marking. The sixth system has a *8^a* marking and includes first endings marked with the number '1'. The score concludes with a double bar line and repeat signs.

GUZMAN EL BUENO

1

OPERA ESPAÑOLA EN UN ACTO
LETRA DE

Propiedad.

A. ARNAO

Pr. fijo 4 pesetas.

N.º 1.

música del maestro

TOMAS BRETON

CANCION Y CORO.

Allegretto.

Cuerda.

PIANO.

The first system of the piano introduction consists of two staves. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano).

The second system continues the piano introduction. It features more complex rhythmic patterns, including trills (tr) and grace notes. The dynamics remain 'p'.

The third system of the piano introduction shows the continuation of the musical theme. The right hand has a more active melodic line, and the left hand maintains a steady accompaniment.

TENORES 1.ºs

The first system of the vocal line for Tenor 1. It begins with a rest followed by a melodic phrase starting on a half note. The dynamics are marked 'p'.

Pa - ge - ci - llo

Pe - re -

BAJOS 1.ºs

The first system of the vocal line for Bass 1. It begins with a rest followed by a melodic phrase starting on a half note. The dynamics are marked 'p'.

Pa - ge - ci - llo Pe - re -

The piano accompaniment for the vocal lines, consisting of two staves. It provides a harmonic and rhythmic foundation for the vocalists. The dynamics are marked 'p'.

gri - no tro - va - dor Pa - ge - ci - llo Pe - re - gri - no Tro - va -

dor Tu que e - res go - zo, de es - te cas - ti - llo,

Tier - no y sen - ci - llo Tier - no y sen - ci - llo Di - nos al -

3

- gu - na tro - va de a - mor Di - nos al - gu - na

- gu - na tro - va de a - mor Di - nos al - gu - na

sf *pp*

pp

FORTUN.

Si en tal an - sia os tie - ne,

tro - va de a - mor

tro - va de a - mor

ff *mf*

A Poco menos.

Opure. O - ir al can - tor Can - ta - ré mien - tras uo - vie - ne D. A - lon - so, mi - Se - coll can - to.

sf

1º Tempo.

Cuerdo.

tr

Detailed description: This system contains the first two staves of the score. The top staff is a single melodic line. The bottom two staves are for piano accompaniment, with the label 'Cuerdo.' above the first staff. A trill 'tr' is marked above a note in the piano part.

Detailed description: This system contains the next two staves of the piano accompaniment, featuring complex rhythmic patterns and slurs.

Flauta y Oboe.

pp

pp

Arpa.

8ⁿ

Detailed description: This system contains three staves. The top staff is for Flute and Oboe. The middle two staves are for piano accompaniment, with 'pp' markings. An arpeggiated section is labeled 'Arpa.' and marked with an 8ⁿ (octave) sign.

pp

8ⁿ

Detailed description: This system contains the final two staves of the piano accompaniment, continuing the arpeggiated texture and marked with 'pp' and an 8ⁿ sign.

620

Flauta y Arpa.

rall.

1ª Her_mo-sa es la ma-ña-na lim-pia y ra-dian-
 2ª Si a-mor pa-de-ce el al-ma con an-sia y pe-

a tempo.

-te Her_mo-sa es la ga-la-na flor del ver-
 -na Tris-te el hom-bre sin cal-ma sir-ve al do-

-gel Her_mo-sa es la don-
 -lor Y en pre-mio de la an-

- ce - lla Fir - me y cons - tan te
- gus - tia Que le e - na - ge na

Que e - na - mo - ra - da y he - lla Por fiel a - man - te sus - pi - ra
Co - ro - na pron - to mus - tia De es - pi - nas lle - na Lo - gra su a -

rall.

fiel Pe - ro es mas gra - to pa - ra el va - lien - te Blan - dir es -
- mor Mas si la tie - rra su san - gre ti - ñe Y trium - fo
Clarinete y Flauta.

p. *mf*

- pa - da lan - za em - pu - ñar Y en el es - truen - do de lid ar -
bus - ca so - bre el in - fiel Co - ro - na e - ter - na su frente

rall. 1ª vez.

die - te Mo - rir ó triun - far
 ci - ñe De e - ter - - no lau -

C O R O.

;Bra - va can - cion! No - ble ju -
 ;Bra - va can - cion! No - ble ju -

colla parte. *Tutti.* *ff*

con 8ª

1ª vez.

Mo - rir ó triun - far Mo - rir ó triun -
 - glar! Puesto en ra - zon es tu can - tar; Bra - va can - cion! No - ble ju - glar Puesto en ra - zon es tu can -
 - glar! Puesto en ra - zon es tu can - tar; Bra - va can - cion! No - ble ju - glar Puesto en ra - zon es tu can -

f *f* *ff*

1ª vez. 2ª vez.

- far rel

- far Guerra al a_mor Guerra con

- far Guerra al a_mor Guerra con

rall: molto.

Tutti. *ff* *ff*

De e - ter_no lau - rel Guerra ala_mor gue_rra con él: So_lo el va_lor Ci_ñe el lau -

él: So_lo el va_lor Ci_ñe el lau_rel So - lo el va - lor Ci - ñe el lau -

él: So_lo el va_lor Ci_ñe el lau_rel So - lo el va - lor Ci - ñe el lau -

ff *f* *p*

cres é affret - - - *tan* - - - *do.*

- rel So - lo el va - lor Ci - ñe el lau - rel So - lo el va -

cres é affret - - - *tan* - - - *do.*

- rel el va - lor Ci - ñe lau - rel So - lo el va - lor

- rel el va - lor Ci - ñe lau - rel So - lo el va - lor

cres é affret - - - *tan* - - - *do.*

- lor So - lo Ci - ñe el lau - rel lau - -

So - lo el va - lor ci - ñe el lau - rel Ci - ñe el lau - -

So - lo el va - lor ci - ñe el lau - rel Ci - ñe el lau - -

- rel So - lo el va - lor - Ci - ñe el lau -

- rel el va - lor Ci - ñe el lau - rel

- rel el va - lor Ci - ñe el lau - rel

- rel So - lo el va - lor So - lo el va - lor Ci - ñe el lau -

So - lo el va - lor Ci - ñe el lau -

So - lo el va - lor Ci - ñe el lau -

- rel ci - ñe el lau - rel Ci - ñe el lau -

- rel So - lo el va - lor Ci - ñe el lau - rel So - lo el va - lor Ci - ñe el lau -

- rel So - lo el va - lor Ci - ñe el lau - rel So - lo el va - lor Ci - ñe el lau -

8ª alta.....

- rel.

ff

- rel. si!

ff

- rel. si!

Allegro.

Tambor. (dentro)

p

cres

spec.

Banda.

(dentro) TENOR.

A - ler - - -

Trombones.

pp

- ta!

BARITONO.

BAJO.

A - ler - - - ta! A - ler - - - ta es - -

pp

Timbal.

FORTUN.

Del cas - ti - llo an - te la puer - ta tro - pa in - fiel lle - gan - do

- ta!

p *cres.* *cres.*

vá

Pues vamos a - llá

Pues vamos a - llá a - llá

Pues vamos a - llá Va - mos a - llá

Pues vamos a - llá

Pues vamos a - llá a - llá

Pues vamos a - llá Va - mos a - llá

cres. 8^a

pues va - - mos a - llá.

pues va - - mos a - llá.

pues va - - mos a - llá.

8ª

dimin

nuen

do

GUZMAN EL BUENO

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Pr: fijo 3 pesetas.


Propiedad.

TOMAS BRETON.

Nº 2.

DUO.

PIANO.



D. MARIA.



En vano, Alon - so mi - o, Me o - cul - tas tu a - flic - cion Los o - jos de mi

al - ma Ven claro tu do - lor No, no, no,

(Fingiendo tranquilidad.)

D. ALONSO.

De tu le - al - ca - ri - ño Será qui - mera



no, Patente á mis a - fa - nes ten - go tu co - ra - zon ¿Qué és de mi

colla vox. *Agitato.*

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with the lyrics 'no, Patente á mis a - fa - nes ten - go tu co - ra - zon' followed by a rest and then '¿Qué és de mi'. The piano accompaniment includes a piano (*p*) dynamic marking and a section marked *colla vox.* (with the voice). The system concludes with a section marked *Agitato.* and a triplets (*3*) marking.

hi - jo? (Como sorprendido.) Ha - bla. Ha - bla.

¡Oh cie - lo! No

The second system continues the vocal line with the lyrics 'hi - jo?' followed by '(Como sorprendido.)', 'Ha - bla.', and 'Ha - bla.'. The piano accompaniment continues with various dynamics and articulations. The system ends with the lyrics '¡Oh cie - lo!' and 'No'.

¡Ay Dios! ¡Ay Dios!

pue - do A 2 PARTES.

Tutti. *f*

The third system features the lyrics '¡Ay Dios!' and '¡Ay Dios!' followed by 'pue - do'. The piano accompaniment includes a section marked 'A 2 PARTES.' and a *Tutti.* section with a forte (*f*) dynamic marking. The system concludes with a series of chords in the piano part.

á piacere. 3

¡Ay Dios! Ha muerto

(Suplicante)

Dón - de Dón - de Di_lo por com - pa_sion

Vi - ve.

mf

A 4 PARTES.

Oboe.

(Desconsolada.)

Di_lo! Di_lo! ¡Vir-gen

(Haciendo un esfuerzo)

Esclavo está en la hueste Del fiero si_tia_dor

Menos.

Trombones.

mf *sf*

Audante molto.

san-ta! ¿Que di-jis-te? Yo que so-lo en el vi-vi-a Ver-lo
Trompas.

pp

p

sier-vo, ¡suer-te tris-te! Del e-ne-mi-go de nues-tra

fé Tu no vés lá pe-na mi-a Tu no vés la pe-na
anima poco. Oboe y Fagot.

mi-a Yo en tus pa-las-bras mi mal bus-

- qué Yo en tus pa - la - bras Mi mal mi mal ay! bus -

affret. *rall.*

- qué

animandola
(Principiando la frase á media voz)

mosso.

Da so - sie - go á tu que - bran - - to

Violon.

p *p*

Que no mue - re la es - pe - ran - - za Hoy qui - za tan jus - to

llan - to Por tu con - sne - lo fin lo - gra - rá

Oboe.

(animandose por grados.)

A Ta-ri-fa el Rey a - van - za A Ta-ri-fa el Rey a - van - za

De ser - vi - dumbre le li - bra - rá le li - bra - rá si

De ser - vi - dum - bre le li - bra - rá le li - bra - rá le li - bra -

(Con repentino gozo.)

Que es - cu - cho!

- rá Si res - pi - ra.

Allegro.

8^a alta

Madera.

(Como dudando) *rall.*

¿No es torpe enga - ño?

(Con solemnidad.)

No Ja - mas la vil men -

colla voz. *ff* *mf colla voz.* Tromb.

(Con gozo y vehemencia.)

ah!

All^o con moto.

- ti - ra Mi la - bio man - ci - lló.

Vue - la pues es - po - so mi - o, Tu hues - te á jun - tar Por si lo - gra heroico

Tromp.

Cuerda.

bri_o Sus hie_rros que_hrar Por si lo_gra he_roi_co

hri_o Sus hie_rros que_hrar si que_hrar

(Con decision.)

Si el Rey lle_ga en Dios con_fi_o, Vic_to_ria lo_grar

Y al po_der del bra_zo mi_o Sus hie_rros que_hrar

f

Vuélala pues es po-so mi-o Tu hues-te á jun-tar Porsí lo-gra heroico.

f

Si el rey lle-ga en Dios confi-o, Vic-to-ria lo-grar

p

marcato

bri-o Sus hie-rros si que-brar. Yo en-tre tan-to

pp

Y al po-der del bra-zo mi-o Sus hie-rros que-brar.

colla voz.

pp

Rue-go y llan-to Tris-te á Dios so-lo he de al-zar

Tu, en-tre tan-to

p

Yo, en - tre

Rue - go y llan - to So - lo á Dios ha - bras de al - zar Tu, en - tre

p

Contrab.

cres - - - - - *cen* - - - - - *do*

tan - to Rue - go y llan - to Tris - te á Dios so -

tan - to Rue - go y llan - to So - lo á Dios ha -

cres - - - - - *cen* - - - - - *do*

ff

- lo he de al - zar Vue - la pues, es - po - so

ff

- brás de al - zar Si el Rey lle - ga en Dios con -

mi - o Tu hues - te á jun - tar ah!
 fi - o Vic - to - ria lo - grar ah!

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics 'mi - o Tu hues - te á jun - tar ah!'. The middle staff is the bass line in bass clef, with lyrics 'fi - o Vic - to - ria lo - grar ah!'. The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* and *cres.*

Vuela pues es po so mi o Tu hues - te á jun tar
 si Si el rey lle ga en Dios con fi o Vic - to - ria lo -

Tutti. Poco mosso.

The second system continues the musical score. The vocal lines have lyrics 'Vuela pues es po so mi o Tu hues - te á jun tar' and 'si Si el rey lle ga en Dios con fi o Vic - to - ria lo -'. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *pp* and *cres*.

Por si lo gra heroico bri - o Por si logra heroico
 - grar Y al poder del brazo mi o sus hie rros quebrar

The third system continues the musical score. The vocal lines have lyrics 'Por si lo gra heroico bri - o Por si logra heroico' and '- grar Y al poder del brazo mi o sus hie rros quebrar'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *cen*, *do.*, and *f*.

bri - o Sus hie - rros que - brár sus hie - rros que -
 Si sus hie - rros que - brár sus hie - rros que -

ff
f *ff*

brár Por si logra he.roi - co bri - o Sus hie - rros que -
 brár Ah si que - brar Sus hie - rros que -

p
 Piú. *p* *cres* - *cen* - *do.*

- brar sus hie - rros que - brar Por si logra he.roi - co bri - o Sus
 - brar sus hie - rros que - brar Ah si que - brar Sus

ff *p*
ff *p*

hie - rros que - brar sus hie - rros que - brar

hie - rros que - brar sus hie - rros que - brar Si el

Vue - la, pues, es - po - so mi - - -

Rey lle - ga en Dios con - fi - - -

cen - do.

o tu - hues - - - te á jun - tar, si

o Vic - to - - - ria lo - gar.

o tu - hues - - - te á jun - tar, si

o Vic - to - - - ria lo - gar.

o Vic - to - - - ria lo - gar.

This musical score is for page 14, featuring a piano accompaniment and a viola part. The score is written in G major (one sharp) and 4/4 time. It consists of seven systems of staves. The first system shows the piano's treble and bass staves with a simple accompaniment. The second system continues the piano accompaniment. The third system introduces the viola part in the upper staff, with dynamic markings of *ff* and *pp*. The fourth system continues the piano accompaniment with some articulation marks. The fifth system shows the viola part with *pp* dynamics. The sixth system continues the piano accompaniment. The seventh system concludes the page with a double bar line. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

GUZMAN EL BUENO

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Propiedad.

LETRA DE
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música de

Precio. 5 pès. fijo.

TOMAS BRETON.

N.º 5. MARCHA ARABE

(Figurairse á lo lejos y acercarse gradualmente la

Tiempo de Marcha

PIANO. *pp*

BANDA DENTRO

marcha árabe)

CORO. (*p*)

(Fortun y los sol-

dados salen apresurados y desde las murallas y otros puntos se ponen á mirar con curiosidad é interes la llegada

de los que vienen)

The image displays a page of musical notation, numbered '2' in the top left corner. It consists of six systems of music, each system containing a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is dense, featuring many sixteenth notes, often beamed together in groups, and various chordal textures. The first system has a long slur over the top staff. The second system includes accents (v) over many notes. The third system also features accents. The fourth system has a slur over the top staff. The fifth system has a slur over the top staff. The sixth system has a slur over the top staff. The bottom staff of the sixth system ends with a fermata over a final chord.

CORO.

pp Es.cu.chad *pp* al son gue - rre.ro de a.ña fil y de a tam -

Es.cu.chad

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics "Es.cu.chad" and "al son gue - rre.ro de a.ña fil y de a tam -". It begins with a piano (*pp*) dynamic marking and includes a *pp* marking under the second phrase. The second staff is a bass line. The third and fourth staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern.

(Cuerda.)

- bor Vie - ne Hassan el je - queaus.

de a.ña - fil y de a tam - bor Vie - ne Hassan el je - queaus.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics "- bor" and "Vie - ne Hassan el je - queaus.". The second staff is a bass line with lyrics "de a.ña - fil y de a tam - bor" and "Vie - ne Hassan el je - queaus.". The third and fourth staves are piano accompaniment, continuing the chordal and rhythmic patterns from the first system.

te - ro Men - sa - ge - ro de Don Juan el vil trai - dor El

te - ro Men - sa - - ge - ro de Don Juan el

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics "te - ro Men - sa - ge - ro de Don Juan el vil trai - dor El". The second staff is a bass line with lyrics "te - ro Men - sa - - ge - ro de Don Juan el". The third and fourth staves are piano accompaniment, concluding the piece with sustained chords.

vil trai - dor Ya ba - ja - ron el ras -

vil trai - dor Ya ba - ja - ron el ras - tri - llo

- tri - llo Por la ram - pa del cas - ti - llo Ca - mi - nan - do Fie - ro ban - do De Ja -

Por la ram - pa del cas - ti - llo Ca - mi - nan - do Fie - ro ban - do De Ja -

- cub Cien mo - ros van De Ja - cub cien mo - ros

- cub Cien mo - ros van De Ja - cub cien mo - ros

van Con al - ti - va co - mi - ti - va

van Con al - ti - va co - mi - ti - va

The first system of music consists of four staves. The top two staves are for the vocal line, with lyrics 'van Con al - ti - va co - mi - ti - va'. The bottom two staves are for the piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *8^a*, *tr.*, and *eres*.

Len - - to lle - - ga el ru - - do Has - san el ru - do Has -

The second system of music consists of four staves. The top two staves are for the vocal line, with lyrics 'Len - - to lle - - ga el ru - - do Has - san el ru - do Has -'. The bottom two staves are for the piano accompaniment. The piano part continues with a rhythmic pattern of eighth notes. Dynamics include *con* and *do*.

- san Con al - - ti - va co - mi - ti - va

san

The third system of music consists of four staves. The top two staves are for the vocal line, with lyrics '- san Con al - - ti - va co - mi - ti - va'. The bottom two staves are for the piano accompaniment. The piano part features a complex rhythmic pattern with many sixteenth notes in the right hand. Dynamics include *san*.

Len - - to lle - - ga el ru - - do Has - san

Len - - - to lle - - - ga el ru - - -

- do Has - - - san

ff

(En este momento, multitud de moros fastuosamente vestidos, principian a salir a escena, y se distribuyen por el fondo. Hassan aparece el

con 8^a

ultimo de todos. D. Alonso y Doña Maria luego, se presentan á recibirlos por los mismos puntos por donde respectivamente se fueron.)

Piano accompaniment for the first system, featuring treble and bass staves with musical notation and triplets.

Piano accompaniment for the second system, featuring treble and bass staves with musical notation and a "con 8^a" marking.

ff A sus ros - tros a - fri - ca - nos La fie - re - za a -

A sus ros - tros a - fri - ca - nos La fie - re - za a -

Flauta.

Oboe. 8^o baja.

Clari^o

Vocal and woodwind parts for the first system, including lyrics and instrument markings.

ff en 8^{as}

Piano accompaniment for the third system, featuring treble and bass staves with musical notation and a "ff" marking.

lien - to dio si: Y en bal - don de los cris -

lien - to dio si:

ta.nos Hoy sus ma - nos la per-fi - dia tor - - - pear.mo

Y en bal - don de los cris - tia - nos

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a whole rest, followed by the lyrics "Y en bal - don de los cris - tia - nos". The piano accompaniment consists of a right-hand melodic line with eighth and sixteenth notes, and a left-hand bass line with chords and eighth notes.

Hoy sus ma - nos La per - fi - dia

The second system continues the vocal line with the lyrics "Hoy sus ma - nos La per - fi - dia". The piano accompaniment maintains its rhythmic pattern, with the right hand playing a melodic line and the left hand providing harmonic support with chords and bass notes.

tor - pe ar - mó tor - pe ar - mó Nues - tra

The third system concludes the vocal line with the lyrics "tor - pe ar - mó tor - pe ar - mó Nues - tra". The piano accompaniment features a more active right-hand part with sixteenth-note runs and a left-hand part with chords and bass notes. A dynamic marking of *f* (forte) is present in the lower right of the system.

co-le-ra seen - fre.ne, Nues - tra co - le - ra seen.

fre.ne *p* Que si el rey ma - ña - na vie - ne, Tal vez se a

la pe - le - a Co.mo nun - ca sin pie - dad *f* Ya Cas - ti - lla

A. V. B. 4297.

que se hu - mi - lla Torna.ra Torna.ra su li - ber - tad li - ber.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics. The piano accompaniment is in a bass clef and features a steady rhythmic pattern of eighth notes.

The second system is a piano accompaniment for the vocal line above. It features a complex rhythmic pattern with eighth notes and rests, including a triplet of eighth notes in the final measure. The piano part is written in a bass clef.

- tad Ya cas - ti - lla

The third system continues the vocal and piano accompaniment. The vocal line is in a treble clef and contains the lyrics. The piano accompaniment is in a bass clef and features a steady rhythmic pattern of eighth notes.

Flauta.

Oboe. 8^a baja.Clari^{fi}

The fourth system includes woodwind parts and piano accompaniment. The woodwind parts are for Flute (Flauta), Oboe (Oboe. 8^a baja), and Clarinet (Clari^{fi}), each in a treble clef. The piano accompaniment is in a bass clef and features a complex rhythmic pattern with eighth notes and rests, including a triplet of eighth notes in the final measure. The piano part is written in a bass clef.

Que su hu - mi - lla si

Tor - na - - rá su li - ber - tad su li - - - ber.tad Torna.

The musical score consists of six systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features a complex texture with many sixteenth-note chords and arpeggiated figures. The lyrics are written below the vocal line. The first system has the lyrics 'Que su hu - mi - lla si'. The second system has the lyrics 'Tor - na - - rá su li - ber - tad su li - - - ber.tad Torna.'. The score concludes with a double bar line and a fermata over the final notes.

Poco piú ...

rá Torna - rá

Su li - ber - tad

Su li - ber - tad Torna rá Torna rá si su

li - ber *ff* tad su li - ber - - tad

ff

ff *pp*

pp Y á Cas - ti - lla que se hu - mi - lla Tor - - na - rá su

pp

cres - poco - a - poco

li - ber - - tad si Tor - na - - rá su li - ber -

cres - cen - do

f tad li - ber - tad Tor - ua - rá Tor - ua - rá

f 8^a

Su li - - ber - - tad.

ff

GUZMAN EL BUENO

OPERA ESPAÑOLA EN UN ACTO

Propiedad.

LETRA DE

A. ARNAO.

música de

TOMAS BRETON.

Prez: 3 pías.fijo.

Nº 5. ESCENA Y CONCERTANTE.

All.^o agitato.

D. ALONSO. 
- da - dos Lo que de - bo. No
(Receloso)

HASSAN. 
¿Que in - ten - tas?

PIANO 
pp
madera.

D. ALONSO. 
te mas: mis um - bra - - les sou sa - - -




- gra - dos, Y pues vi - - - ves a



llegan precipitados y en dife-

rentes grupos confundidos con las damas de Doña MARIA.)

CORO. Tenores y bajos unis

un, mi honor te prue - bo. Aquies - ta - mos, Se -

- ñor aquies - ta - mos Se - - ñor.

- ñor aquies - ta - mos Se - - ñor.

(Con fuerza y dirigiéndose a los soldados)
D. ALONSO.

Lento.
Tutti.

Perdu-ra

suerte cau-ti.vomihijo llo-ra del au-daz si-tia-dor que es.to pro-

(con sordo acento)
CORO.

po-ue: Ó ren-díra Ta-ri-fa, ó dar-le muer-te In-

D. ALONSO.

-fa-me! Y yo que a ho-ra . . . quie-ro cual

(Depues del acorde)

siempre, que le al-tad me a - bo-ne, Tal respuesta le envio.

Tutti. Agitato.

Deciso. *f*

pp

(Desuñda su daga y se encamina á la torre del centro por cuya trampa sube precipitado).

Agitato.

cen - do.

Voz dentro.
(soprano)

Pa-raqueelvil in - ten-to sa-tis-faga: Oh! pa - dre pa-dre mi -

Flautas y Oboe.

ff *pp*

Doña MARIA.

D. ALONSO.

-o. Hi - - jo del co-ra-zon! ¿que horror te a - ma-ga? Por si no tie - ne a -

metal.

ff *pp*

TODOS. *Vive á bajar turbado y descompuesto. Todos quedan aterrados.)*

ce-ro ahi vá mi da ga. ¡Oh!

Andante apasionato.

Doña MARIA.

¡Oh Dios! ¿Quehi-cis-te? ¡Fu-nes-to ho-nor! ¡Ay, pren-da

tris-te de mi do-lor! siem-pre per-di-da te llo-ra-

a piacere.

ré? Yu - fe - liz se rá mi vi - da si hoysinti mo - rir no sé! mo - rir no

D. ALONSO.

sé ¡ay! tu pu - dis.te ver mi ri - gor pe - ro no

vis.te, no, mi do - - lor! nun - ca en la vi - da di - cha ten.

HASSAN.
Pues

- dré co - mo fie - ro pa - rri - ci - da pordoquiercami.na re ca.mi - na

Doña MARIA.

FORTUN.

Fue esto honor

A y mi do - lor

te

Es clavofuiste del fie robo nor Oh suerte tris - te! di a de horror! soubramenti da tu

ré

Vis - te el ri - gor si!

mas no el do - lor

cie - go fuís te por el honor, su friir qui - sis - te tan to dolor guar - dar su vi - da

llo ra - ré siempre per di - da te llo ra - ré siempre per di da te

di cha fue los abrojos de la vi - da he - ri ran de hoy mas tu pie he - ran de hoy

ah! nun ca en la vi - da nun ca en la vi - da di cha ten - dre di cha ten

yo te brindé si la traicion estaven ci - da mas verdugo Alá te vé A - lá

llo - ra - ré Ay pren - da tris - te
mas de hoy ma - stúpide Es - cla - vo fuis - te del fie - ro ho -
- dré no tendré ¡ay! tu no - vis - te no
te vé Pues cie - go fuis - te por el ho -
por fin pu -

Tiples.
Oh du - ray tris - te ley del ho - nor
ho - nor

Tenores.
Oh du - ray tris - te ley del ho - nor por fin pu -

Bajos.
Oh du - ray tris - te ley del ho - nor por
con 8ª

Trompa. *pp* *aff* *res* *y* *cres*

de mi do - lor

- nor oh suer.te tris - te di - a de ho - rror

mi do - lor

- nor su - frir qui - sis - te tan - to do - lor.

Tiples 1.^{as} *pp*

dis - te Mas que el a - mor a - mor Glo - ria cumpli - da la

id. 2.^{as} *pp*

por fin pu - dis - te Mas que el a - mor Glo - ria cumpli - da la

Tenores 1.^{os} *pp*

por fin pu - dis - te Mas que el a - mor Glo - ria cumpli - da la

id. 2.^{os} *pp*

- dis - te Mas que el a - mor a - mor Glo - ria cumpli - da la

pp

fin' pu - dis - te Mas que el a - mor Glo - ria cumpli - da la

cres: *cres: ff* *pp* (madera)

siempre per - di - - da te llo - ra - -
 som-bra men - ti - - da tu di - cha
 nun-ca en la vi - - da di - - cha ten - -
 guar-dar su vi - - da yo te briu - -
 tu - - ya fué Mas con sangreesta te-ni-da E-sa palma de tu
 tu - - ya fué Mas con sangreestate-ni-da E-sa palma de tu
 tu - - ya fué Mas con sangreesta te-ni-da E-sa palma de tu
 tu - - ya fué Mas con sangreestate-ni-da E-sa palma de tu
 tu - - ya fué Mas con sangreestate-ni-da E-sa palma de tu
 tu - - ya fué Mas con sangreestate-ni-da E-sa palma de tu
cres.

- ré ah *ff* Ay prenda tris - te
 fué si *ff* Es - cla - vo fuis - te del fie. ro ho.
 - dré *ff* Ay, tu pu - dis - te ver mi ri - gor
 - dé *ff* Es - cla - vo fuis - te por el ho.nor
 fé si *ff* Por fin pu - dis - te
 fé si *ff* Oh du ray tris - te ley del ho - nor por
 fé si *ff* Oh du ray tris - te ley del - ho - nor por
 fé si *ff* Oh du ray tris - te ley del ho.nor por fin pu dis. te mas que el amor
 fé si *ff* Oh du ray tris - te ley del ho.nor por fin pu dis. te mas que el amor
 con 8ª

de mi do - lor de mi do - lor
 - nor, oh suer - te tris - te di - - a de horror ah
 pe - ro no vis - - te no, mi do - lor
 su - frir qui - sis - - te tan - - to do - lor guardar su
 mas que el a - - mor a - - mor
 fin pu - - dis - - te mas que el a - - mor
 por fin pu - dis - te por fin pu - dis - te mas que el a - mor mas que el a - mor

The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is divided into several systems, with lyrics written below the notes. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern. There are several triplets and accents marked in the score.

ah!

per-di - - - da sien-pre te llo - - ra - ré

som-bra - men-ti - - da tu di - - cha fué

p nun - - ca en la vi - - da di - - cha teu-dré cual pa - rri -

vi - - - da yo te brin-dé yo te brin-dé

p cum - - pli - - da la tu - - ya fué

glo - - ria cum-pli - - da la tu - - ya fué

glo-ria cum-pli - da la tu-ya fué cum-pli-da tu glo-ria fué

ff in - - fe - liz se - rá mi vi - - da si hoy sin
 los a - bro - jos de la vi - da he - ri - rau de hoy mas tu pié
ff. ci - - da ca - mi - na - ré cual pa - rri - ci - da ca - mi - na - ré cual parri -
ff. la trai - cion es ta ven - ci - - da más ver - dugo Alá te vé
ff pe - ro con san - gre es - tá te - ñi - - da
ff pe - ro con san - - gre es - tá te -
ff mas con sangre está te - ñi - da e - - sa palma de tu fé
ff mas con san - - gre es tá te - - ñi - - da
B. alta.
ff Ped'

ti mo-rir no se mo - rir i no se in - fe - liz
 he - ri-ran de hoy mas tu pie los a - bro-jos
 - ci - da ca - mi - na - ré ca.mi.na.ré co - mo fie-ro
 A - lá - te vé A - lá te vé
 e sa pal - ma de tu fé si de tu fé
 mas con san - gre
 - ùi - da e sa pal - ma de tu fé de
 e - sa pal - ma de tu fé de
 e - sa pal - ma de tu fé
 Inro. *mf* *mf*

se - ra mi vi - da si hoy sin ti mo - rir no sé

de la vi - da he - ri - rau si de hoy mastu pié

pa - rri - ci - da por do - quier ca - mi - na - ré

mas ver - du - go A - lá te vé

si de tu fé

es - ta te - ñi - da e - sa pal - ma si de tu fé

tu fé si de tu fé

tu fé si de tu fé

e - sa pal - ma de tu fé si de tu

Contrab.

p si hoy siu - ti mo - rir no sé
 de hoy mas tu pié de hoy mas tu pié
p co - mo fie - ro par - ri - ci - da por do - quier ca - mi - na - ré
 la tra - i - cion es - ta ven - ci - da mas ver - du - go A - lá te vé A - lá te
p si de tu fé palmade fé pal - - ma de fé
 si de tu fé palmade fé pal - - ma de fé
 pal - - ma de fé palmade fé si de tu fé
 fé palma de fé palmade fé si de tu fé tu fé

p

mo - rir no se

de hoy mas tu pie

caminaré ca - mi - na - - ré

vé - A la te vé te vé

p pal - - ma de fé

p i

p pal - - ma de fé

p pal - - ma de fé

pp *pp* *ppp*

GUZMAN EL BUENO

1

OPERA ESPAÑOLA EN UN ACTO

LETRA DE

A. ARNAO

música del maestro

TOMAS BRETON

Propiedad.

N.º 6.

Pr. fijo 3 pesetas.

FINAL.

Andante agitato.

Corno Ingles.

PIANO.

Musical score for Piano and Violon y Contr. in 6/8 time. The piano part is marked *pp* and *p*. The Violon y Contr. part is marked *p*. The score consists of two systems of staves.

Musical score for Piano and Violon y Contr. in 6/8 time. The piano part is marked *ten.*. The Violon y Contr. part is marked *p*. The score consists of two systems of staves.

Musical score for Piano and Violon y Contr. in 6/8 time. The piano part is marked *ten.*. The Violon y Contr. part is marked *p*. The score consists of two systems of staves.

FORTUN se acerca á D. Alonso y le habla con misterio, tratando darle esperanza.

FORTUN.

Musical score for Voice and Piano in 4/4 time. The voice part is marked *ten.* and *pp*. The piano part is marked *p*. The score consists of two systems of staves. The lyrics "Ya sa -" are written below the voice staff.

Audantino.

- beis que a - le - gres nue - vas Men - sa - ge - ros han tra -

Trompa.

The first system of music consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "- beis que a - le - gres nue - vas Men - sa - ge - ros han tra -". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. A "Trompa" (trumpet) part is indicated above the piano accompaniment.

FORTUN.

- i - do El Rey Don

D. ALONSO.

(Con tristeza.)

The second system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line has lyrics: "- i - do El Rey Don". Below the vocal line, the name "D. ALONSO." is written. The piano accompaniment includes a section marked "(Con tristeza.)" with a key signature change to two flats.

A - le - gres

Corno. *p*

The third system of music features a horn part in treble clef and a piano accompaniment in bass clef. The horn part is marked "Corno." and "p". The piano accompaniment continues with chords and a bass line.

San - cho

Ven - drá ma - ña - na en tu au - si - lio

Ma -

Corno y Trompa.

f

p

The fourth system of music features a horn and trumpet part in treble clef and a piano accompaniment in bass clef. The horn and trumpet part is marked "Corno y Trompa." and "p". The piano accompaniment includes a section marked "f" (forte) and "p" (piano).

Si (Con acerbo despecho.)
 - ña - na? Pues en - ton - ces Ya por muer - to lo i - ma -

- gi - no; Di que

Oboe y Corno.

sf *p*

salga á re - ci - bir - le El ca - da - ver de mi hi - jo.

mf *dimin.*

4 Empiezan á desfilan los moros, cuidando que hayan salido todos al empezar D. Alonso.
Tiempo de Marcha.

Banda e instrumentos
de banda en la orquesta.

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, 2/4 time, starting with a treble clef and a key signature of one flat. The lower staff is a piano accompaniment in the same key and time, starting with a bass clef and a key signature of two flats. The piano part features a rhythmic pattern of eighth and sixteenth notes.

1^a 2^a

The second system continues the musical score. It features a vocal line with two distinct melodic phrases labeled '1^a' and '2^a'. The piano accompaniment continues with its rhythmic pattern, providing harmonic support for the vocal lines.

The third system of the musical score shows the vocal line continuing with a series of eighth notes. The piano accompaniment maintains its rhythmic accompaniment, with some changes in chord structure.

The fourth system continues the musical score. The vocal line features a melodic line with some rests, while the piano accompaniment provides a steady rhythmic accompaniment.

D. ALONSO.

Ah pa - tria mi - a

The fifth system of the musical score features a vocal line with the lyrics "Ah pa - tria mi - a". The piano accompaniment continues with its rhythmic pattern, supporting the vocal line.

Fiel a tu glo - ria Mi san - gre di

TIPLES. (Con decision.)
Ya su vic_

TENORES.
Ya su vic_

BAJOS.
Ya su vic_

Orquesta. *p*

Pa - - - tria mi - a Pa - - - tria

- to - ria Co_mien - za en ti Co - - mien - za en

- to - ria Co_mien - za en ti Co - - mien - za en

- to - ria Co_mien - za en ti Co - - mien - za en

cres - y *affret*

Saca la espada y cogiendola por la hoja con la mano izquierda estiendo la derecha sobre la empuñadura, en actitud de jurar.

Ven - gan - za! Ven - gan - za!

ti si

ti si

ti si

cres *cer* do. *rall*

ff **Maestoso.**

Hoy, por la Cruz que ve - ne - ro, Cual sol - da - do y ca - ba - lle - ro

ff Brille en la lu - cha tu a - ce - ro Oh! bi - za - rro ca - ba - lle - ro

ff Brille en la lu - cha tu a - ce - ro Oh! bi - za - rro ca - ba - lle - ro

ff Brille en la lu - cha tu a - ce - ro Oh! bi - za - rro ca - ba - lle - ro

ff **Maestoso.**

p

El se ul - trage y e - sas la - grimas Ju - ro con san - gre bo - rrar

p

Y e se ul - trage y e - sas la - grimas Puedes con san - gre bo - rrar

p

Y e se ul - trage y e - sas la - grimas Puedes con san - gre bo - rrar

p

Y e se ul - trage y e - sas la - grimas Puedes con san - gre bo - rrar

p

Ar - da ma - ña - na el com - ba - te, Y el pe - cho que en i - ra la - te Cual

p

Ar - da ma - ña - na el com - ba - te, Y el pe - cho que en i - ra la - te Ha -

p

Ar - da ma - ña - na el com - ba - te, Y el pe - cho que en i - ra la - te Ha -

pp *affret - poco a - poco cres e affret.*

ra - yo de es_panto y có_le-ra Ha - rá mi a_ce - ro bri_llar
 - rá que ante el mundo a_to_ni-to La pa_tria lo - gre triun_far
 - rá que ante el mundo a_to_ni-to La pa_tria lo - gre triun_far

a tempo. Pesante.

Brillar Brillar Ha - rá bri - llar.
 Triunfar Triunfar Ha - rá triun - far.
 Triunfar Triunfar Ha - rá triun - far.
 Triunfar Triunfar Ha - rá triun - far.

sf