

GUZMÁN

BUENO

Opera Española en un acto
DE

TREBETON

Tabernac. 48. y 21.

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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.

madera.

pizz.

Trompas.

mf



8^a

pizz. *madera.* Trompas.

Trompa Poco mosso.

rall. *Cuerda.* *p*

Timbal

mf *madera.* *mf*

mf *mf*

3

First system of musical notation, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music consists of a melodic line in the treble and a harmonic accompaniment in the bass.

Second system of musical notation, continuing the piece. It includes various musical notations such as slurs, ties, and dynamic markings.

ff Tutti. *All.^o molto.* *ff* Tutti. *Tutti.*

Third system of musical notation, marked with dynamics and performance instructions. The tempo is *All.^o molto.* and the dynamic is *ff*. The word *Tutti.* appears three times.

Fourth system of musical notation, showing a continuation of the melodic and harmonic lines.

8^a 8^a *mf* *pizz.* *sf*

Fifth system of musical notation, including first endings marked 8^a. Dynamics include *mf*, *pizz.*, and *sf*.

8^a Flautin y Flauta. *pp*

Sixth system of musical notation, including a first ending marked 8^a. The instruction *Flautin y Flauta.* is present, along with the dynamic *pp*.

Clavichord.

8^a

mf

sf cuerda. 3 madera. p sf

8^a alta

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 transitions to *p* (piano). The lower staff features a rhythmic accompaniment with eighth notes. A dashed line above the staff indicates a first ending, labeled '8^a', which concludes with a fermata.

p

This system continues the piano accompaniment from the first system, maintaining the *p* dynamic. The upper staff has a melodic line with some grace notes, while the lower staff continues with eighth-note patterns.

Flautin.

p

This system introduces a flute part, labeled 'Flautin.', in the upper staff. The flute plays a melodic line with a *p* dynamic. The piano accompaniment in the lower staff continues with eighth-note accompaniment.

8^a

p cuerda.

This system features a first ending, labeled '8^a', in the upper staff. The piano accompaniment in the lower staff includes a section marked 'cuerda.' (cuerda) with a *p* dynamic, consisting of sustained chords.

p

This system continues the piano accompaniment with sustained chords in the lower staff and a melodic line in the upper staff. The dynamic remains *p*.

p

This system concludes the piano accompaniment with sustained chords in the lower staff and a melodic line in the upper staff. The dynamic remains *p*.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and a crescendo marked 'cres'. The left hand provides harmonic accompaniment. A dynamic marking 'p' (piano) is present.

Second system of musical notation. Treble clef. The right hand has a melodic line with slurs and a dynamic marking 'ff' (fortissimo). The left hand has a dynamic marking 'mf' (mezzo-forte). The word 'do' is written below the right hand.

Third system of musical notation. Treble clef. The right hand has a melodic line with slurs and a dynamic marking 'cres'. The left hand has a dynamic marking 'cres'. The word 'do' is written below the right hand.

Fourth system of musical notation. Treble clef. The right hand has a melodic line with slurs and a dynamic marking 'cres'. The left hand has a dynamic marking 'cres'. The word 'do' is written below the right hand.

Fifth system of musical notation. Treble clef. The right hand has a melodic line with slurs and a dynamic marking 'do'. The left hand has a dynamic marking 'do'. The word 'do' is written below the right hand. A section marked '8^a alta en 8^{as}' begins with a key signature change to one sharp (F#) and a time signature change to 4/4. The instruction 'Tutti. L' stesso tempo.' is present.

Sixth system of musical notation. Treble clef. The right hand has a melodic line with slurs and a dynamic marking 'Metal.'. The left hand has a dynamic marking 'Metal.'. The word 'do' is written below the right hand.

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^{va} alta.

pp

Second system of musical notation, marked *pp*. It includes a dashed line above the staff labeled "8^{va} alta." indicating an octave transposition. The music continues with melodic and harmonic parts.

pp

Third system of musical notation, marked *pp*. It continues the melodic and harmonic development of the piece.

Cuerda.

pp

Trompas.

Fourth system of musical notation, marked *pp*. It includes performance instructions "Cuerda." and "Trompas." for specific instruments. The music features complex rhythmic patterns.

loco

p

Fifth system of musical notation, marked *p*. It includes the instruction "loco" and continues the melodic and harmonic lines.

afrett.

cres - - - cen

Sixth system of musical notation, marked *afrett.* and *cres - - - cen*. It concludes the piece with a final melodic flourish and a sustained harmonic block.

The musical score is written for piano and consists of six systems of staves. The first system includes a treble clef, a key signature of one flat (B-flat), and a common time signature. The first staff of the first system has a melodic line starting with a *do.* marking. A dashed line labeled *8^a* spans across the first two staves of the first system. The second staff of the first system has a *cres.* marking. The second system continues the melodic and harmonic development. The third system features a *8^a* marking above the first staff. The fourth system also has a *8^a* marking above the first staff. The fifth system has a *8^a* marking above the first staff. The sixth system concludes the piece with a final cadence, marked with a *8^a* above the first staff and a first ending bracket labeled *1* over the final two staves.

GUZMAN EL BUENO

OPERA ESPAÑOLA EN UN ACTO
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Pr. fijo 4 pesetas.

Nº 1.

música del maestro

TOMAS BRETON

CANCION Y CORO.

Allegretto.

Cuerda.

PIANO.

PIANO. *p*

TENORES 1.^{os}

p

Pa-ge - ci- llo Pe- re -

BAJOS 1.^{os}

Pa-ge - ci- llo Pe- re -

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* *sf* *pp* *pp*

FORTUN.

Si en tal an_sia os tie_ne,

tro - va de a_mor

tro - va de a_mor

ff *A* *Poco menos.* *mf*

O_pure.

O - ir al can_tor Can_ta_ré mientras uo_vie_ne D. A. lon_so, mi Se_coll canto.

f

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 left hand playing a rhythmic pattern of eighth notes and the right hand playing chords and moving lines. A trill (tr) is marked in the right hand of the piano part.

Detailed description: This system contains the next two staves of the piano accompaniment. The left hand continues with a steady eighth-note pattern, while the right hand features more complex chordal textures and melodic fragments.

Flauta y Oboe.

pp

Arpa.

8^{va}

Detailed description: This system introduces the woodwinds and piano. The top staff is for flute and oboe, with a key signature change to two flats. The piano part continues with a dynamic marking of *pp*. An arpeggiated figure is marked for the harp (Arpa). An octave sign (8^{va}) is present in the piano part.

pp

8^{va}

Detailed description: This system contains the final two staves of the piano accompaniment. The left hand continues with eighth-note patterns, and the right hand features arpeggiated chords and melodic lines. A dynamic marking of *pp* and an octave sign (8^{va}) are present.

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

rall.
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 -

anima.
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.

- pa - da lan - za em - pu - ñar
bus - ca so - bre el in - fiel Y en el es - truen - do de lid ar -
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 -

con 8ª
colla parte. **Tutti.** *ff*

1ª vez.

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

8^a alta

- rel.

ff

- rel. si!

ff

- rel. si!

Allegro.

Tambor. (dentro)

p

cres

speco.

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}

Musical score for the first system. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a B-flat major key signature and 4/4 time. The lyrics are: "pues va - - mos a - llá." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Musical score for the second system, featuring piano accompaniment. It consists of two staves (treble and bass clef). The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note bass line. A first ending bracket labeled "8ª" spans the final two measures. The word "dimin" is written below the staff.

Musical score for the third system, featuring piano accompaniment. It consists of two staves (treble and bass clef). The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note bass line. The word "nuen" is written below the first measure, and "do" is written below the fifth measure.

Musical score for the fourth system, featuring piano accompaniment. It consists of two staves (treble and bass clef). The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note bass line.

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Pr: fijo 3 pesetas.

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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.

p

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

¡Oh cie - lo! No

¡Ay Dios! ¡Ay Dios!

pue - do

A 2 PARTES.

Tutti.

f

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

pp

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 -

ff *f*

(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 features two vocal staves (treble and bass clef) and a piano accompaniment. The vocal lines are in a major key with one sharp (F#). The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords. 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 vocal and piano parts. It includes the instruction *Tutti. Poco mosso.* and dynamics *pp* and *cres*. The piano accompaniment features a more active right-hand part with sixteenth-note runs.

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

The third system concludes the page with the vocal lines and piano accompaniment. Dynamics include *cen*, *do.*, and *f*. The piano accompaniment continues with rhythmic patterns in both hands.

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

Si sus hie - rros que - brár sus hie - rros que -

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

brár Ah si que - brar Sus hie - rros que -

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

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 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 music. 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 features the viola part with a *pp* dynamic. The sixth system continues the piano accompaniment. The seventh system concludes the page with a double bar line.

GUZMAN EL BUENO

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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. (Fortan 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 with a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 4/4. The notation is dense and complex, featuring a variety of rhythmic patterns and textures. The first system has a long slur over the top staff. The second and third systems feature a prominent sixteenth-note melody in the treble staff, often with accents. The fourth system shows a more active bass line with eighth-note patterns. The fifth system has a more melodic treble staff with eighth-note runs. The sixth system returns to a more active bass line with eighth-note patterns. The piece concludes with a final chord in the bass staff.

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 features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a piano (*pp*) dynamic and contains the lyrics "Es.cu.chad al son gue - rre.ro de a.ña fil y de a tam -". The piano accompaniment consists of chords and moving lines in both hands.

(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 continues the musical score. The vocal line has the lyrics "- bor Vie - ne Hassan el je - queaus." and "de a.ña - fil y de a tam - bor Vie - ne Hassan el je - queaus." The piano accompaniment continues with similar chordal and melodic patterns.

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 concludes the page's musical score. The vocal line contains the lyrics "te - ro Men - sa - ge - ro de Don Juan el vil trai - dor El" and "te - ro Men - sa - - ge - ro de Don Juan el". The piano accompaniment provides harmonic support throughout.

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

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one treble, one bass). The bottom two staves are piano accompaniment in G major (one treble, one bass). The lyrics are: "vil trai - dor Ya ba - ja - ron el ras -" on the first line and "vil trai - dor Ya ba - ja - ron el ras - tri - llo" on the second line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the second measure of the second line.

- 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 -

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major. The bottom two staves are piano accompaniment in G major. The lyrics are: "- tri - llo Por la ram - pa del cas - ti - llo Ca - mi - nan - do Fie - ro ban - do De Ja -" on the first line and "Por la ram - pa del cas - ti - llo Ca - mi - nan - do Fie - ro ban - do De Ja -" on the second line. The piano accompaniment continues with the same rhythmic pattern, including a triplet of eighth notes in the second measure of the second line and a piano (*p*) dynamic marking in the final measure.

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

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

The third system of the musical score consists of four staves. The top two staves are vocal lines in G major. The bottom two staves are piano accompaniment in G major. The lyrics are: "- cub Cien mo - ros van De Ja - cub cien mo - ros" on the first line and "- cub Cien mo - ros van De Ja - cub cien mo - ros" on the second line. The piano accompaniment features a triplet of eighth notes in the second measure of the second line and a trill (*tr*) in the final measure of the second line.

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

Detailed description: This system contains the first vocal phrase. The vocal line consists of a melody with notes G3, A3, Bb3, C4, and D4. The piano accompaniment includes a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *8^a*, *mf*, and *cr.*

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

Detailed description: This system contains the second vocal phrase. The vocal line consists of a melody with notes G3, A3, Bb3, C4, and D4. The piano accompaniment continues with a steady eighth-note bass line and chords. Dynamics include *cr.* and *do.*

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

Detailed description: This system contains the third vocal phrase. The vocal line consists of a melody with notes G3, A3, Bb3, C4, and D4. The piano accompaniment features a more complex rhythmic pattern in the right hand, with sixteenth-note runs. Dynamics include *do.*

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 on a single staff and a piano accompaniment on 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 melody 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.

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 eighth notes. A dynamic marking of *f* (forte) is present in the piano part.

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 texture with sixteenth-note runs in the right hand and a more rhythmic bass line. There are markings for an 8th measure and a 3rd measure.

- tad Ya cas - ti - lla

The third system continues the vocal and piano accompaniment. The vocal line has a long note for the word "tad" followed by "Ya cas - ti - lla". The piano accompaniment provides harmonic support with sustained chords and moving lines.

Flauta.

Oboe. 8^a baja.Clari⁷

The fourth system includes woodwind parts and piano accompaniment. The Flute part is in a treble clef, the Oboe 8^a Baja part is in a bass clef, and the Clarinet 7 part is in a bass clef. The piano accompaniment is in a bass clef and features a rhythmic pattern of eighth notes. There are markings for an 8th measure and a 3rd measure.

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 final chord marked with a forte 'f' dynamic.

Poco piú ...

rá Torna - rá

Su li - ber - tad

Su li - ber - tad Tor - na - rá Tor - na - 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

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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



Allegro 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-

f

(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

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

Agitato.

cen - do.

Voz dentro.
(soprano)

Pa.ra que el vil 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 pordoquierca mi na re ca mi - na

Doña MARIA.

FORTUN. Funesto honor Aynido lor te
 Es clavofuiste del fie roho nor Oh suerte tris tel di a dehorror! soubramenti da tu
 ré Vis- teel ri- gor si! masuoel dor
 cie go fuis te por el honor, su frir qui sis - te tan todolor guar - dar su vi - da

llo ra - ré siempreperdi - da te llo ra - ré siempreperdidate
 di cha fue los abrojosdelavi da he ri ran de hoy mastupie he - ran de hoy
 ah! unca en la vi - da nun ca en la vi - da dicha ten - dre dicha ten
 yo te brindé si la traicionestaven ci - da masverdugo Alá te vé A - lá

llo - ra - ré Ay pren - da tris - te
mas de hoy ma - stúpido 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 8^a

Trompa. **pp** *affret* 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 two systems. The piano accompaniment includes a right-hand part with triplets and a left-hand part with chords and triplets. The lyrics are in Spanish and describe a state of suffering and love.

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-ri-r no se mo-ri-r i no se iu-fe-liz
 he-ri-ran de hoy mas tu pie los a-bro-jos
 -ci-da ca-mi-na-re ca-mi-na-re 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
 -ñi-da e-sa pal-ma de tu fé de
 e-sa pal-ma de tu fé de
 e-sa pal-ma de tu fé
 Tiro. *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*

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1

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Propiedad.

N.º 6.

TOMAS BRETON

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 two staves each.

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 two staves each.

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 two staves each.

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.*. The piano part is marked *pp* and *p*. The score consists of two systems of two staves each.

Ya sa -

Audantino.

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

Trompa.

The first system of music features a vocal line in 3/4 time with lyrics: "- beis que a - le - gres nue - vas Men - sa - ge - ros han tra -". Below the vocal line is a piano accompaniment consisting of a treble and bass clef staff. The piano part includes a prominent trombone part labeled "Trompa." with a series of sustained notes and chords.

FORTUN.

- i - do El Rey Don

D. ALONSO.

(Con tristeza.)

The second system continues the vocal line with lyrics: "- i - do El Rey Don D. ALONSO." and includes a piano accompaniment. A section of the piano part is marked "(Con tristeza.)" and features a melodic line in the bass clef.

A - le - gres

Corno. *p*

The third system features a vocal line with lyrics: "A - le - gres". The piano accompaniment includes a section for the horn labeled "Corno." with a dynamic marking of *p* (piano).

San - cho

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

Ma -

Corno y Trompa.

The fourth system features a vocal line with lyrics: "San - cho Ven - drá ma - ña - na en tu au - si - lio Ma -". The piano accompaniment includes a section for the horn and trumpet labeled "Corno y Trompa." with a dynamic marking of *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 score features a piano accompaniment with a treble and bass clef. The treble clef part contains a melodic line with eighth-note patterns, while the bass clef part provides a rhythmic accompaniment with chords and eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

1^a 2^a

The second system continues the piano accompaniment. It includes first and second endings, indicated by '1^a' and '2^a' above the treble clef staff. The piano part maintains its rhythmic accompaniment with chords and eighth notes.

The third system shows the piano accompaniment continuing with a consistent rhythmic pattern of chords and eighth notes in both hands.

The fourth system continues the piano accompaniment, maintaining the same rhythmic accompaniment of chords and eighth notes.

D. ALONSO.

Ah pa - tria mi - a

The fifth system introduces the vocal line for D. Alonso. The vocal part is written in a bass clef and consists of a single line of music with the lyrics 'Ah pa - tria mi - a'. The piano accompaniment continues with its rhythmic accompaniment of chords and eighth notes.

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