

EL OFICIAL DE GUARDIA

OPERETA EN UN ACTO, DIVIDIDO EN TRES CUADROS

LETRA DE

RODRIGUEZ ARIAS
Y DOTESIO

MÚSICA DE

F. ALONSO

MANUEL VILLAR

~~M. DÍAZ~~

VALENCIA

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N.º 2. ESCENA Y DUO DE ELENA Y ROBERTO

Mod^{to} marcial

ROBERTO.

p Li -

ly! Re - cuer - do de pla - cer que hi -

cis - te mi al - ma pal - pi - tar Li -

ly! que - re de - cir Pa - ris Pa -

ris y el bu . lli . cio del Bu . le . vard ! Li . ly es pa . ra

mi un e . co fiel de la a . le . gri . a y al ver . la re . vi .

vir ho . ras de a . mor y ho . ras de or . gi . a ; Li .

ly ! al ver . la yo sen . ti un

nue - vo an - he - lo de go - zar ; Li -

The first system of music features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest and then a dotted quarter note G4. The piano accompaniment has a treble clef with a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, and a bass clef with a steady eighth-note accompaniment. A triplet of eighth notes is marked in the bass line.

ly! que - re de - cir Pa - ris Li -

The second system continues the vocal line with a dotted quarter note G4, followed by a quarter rest and then a dotted quarter note G4. The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the bass line.

ly que - re de - cir a - mor!

ten

The third system features a vocal line with a dotted quarter note G4, followed by a quarter rest and then a dotted quarter note G4. A slur is placed over the final two notes. The piano accompaniment includes a triplet of eighth notes in the bass line. The word "ten" is written above the vocal line and below the piano accompaniment.

(Sale la Princesa Elena)

pp

The fourth system is a piano accompaniment for the entrance of Princess Elena. It features a grand staff with a treble clef and a bass clef. The music is marked *pp* (pianissimo). The bass line has a steady eighth-note accompaniment, while the treble line has a melody of quarter notes. The system ends with a double bar line and a fermata over the final notes.

ELENA.

Allegretto

Ro - ber - to! más

ROBERTO.

Al - te - za! Vos a - qui!

be - llo tro - no bus - co jun - to á ti

Prin -

ce - sa que a do - ro con lo - ca pa - sion Prin -

Fe - liz a tu la - do

ce - sa so - be - ra - na que es la rei - na de mi a - mor

soy mi bien; po - der rea - le - za cáu - san mi des - dén

E -

Adagio.

Allegro.

¡ Tu - ya soy!

le - na ¡ os a - mo!

f *p* *rall.*

Tiempo de Vals moderado

ROBERTO.

p In - men - sa gra - ti - tud yo

ELENA.

guar - do pa - ra vos Yo bus - co a - mor no más

ROBERTO.

res - pe - to no es a - mor Prin - ce - sa del al - ma

ELENA.

mi - a que rei - na en mi co - ra - zón Cal -

már yo quie-ro so-lo en-tre tus bra-zos el an-sia de

ten. **ROBERTO.**

mi pa-sion Por ti la ri-queza con-quis-

ten.

té por ti yo el po-der su-pe al-can-zár

y am-bi-cio-so me sen-ti tu ros-tro al mi-rar que un mun-do de a-

cresc.

Bien mi - o que mee - na - mo - ra tu a - mor se -
 mor te que roo - fren - dar mi so - lo bien mi i - lu - sion que

ra mi - de - al Ro - ber - to pa - rael al - ma que te a -
 guar - do fiel en el co - ra - zón no hay di - - - chai -

do ra no hay na - da en el mun - do i - gual
 gual a tu a - mor mu - jer i - de - al

En - can - to de mi sér te a - do - ro

En - can - to de mi sér te a - do - ro

f

con pa - sion en ti la di - cha es - tá que

con pa - sion en ti la di - cha es - tá que

ff *dim*

sue - ña el co - ra - zón ven - tu - - ra i gual nun.ca sen.

sue - ña el co - ra - zón ven - tu - -

p *p*

ti que dul - ce en sue - ño ce - les -
 ra i - gual nun - ca sen - ti que dul

tial a - mar - te siem - pre a - si
 ce en sue - ño ce - les - tial a - mar - te siem - pre a -

es so - lo mi i - de - al *pp*
 si es so - lo mi i - de - al *pp*

pp *p* *ff*

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N.º 3. DUETTINO

Allegretto

ROBERTO.

En el Pa - ris de mis
De a - que - lla vi - da bo -

sue - ños he - mia
ho - ras di - cho - sas vi - vi
que ven - tu - ro - sa pa - só

co - mo ol - vi - dar el en - can - to de mi a - do - ra - do Pa -
so - lo re - cuer - do gra - ba - do en nues - tras al - mas que -

LILY.

ris El Mont.mart de los pla - ce - res
dó Ya es cor - te - sa - no el po - e - ta

y el Ta - ba - rin sen su - al fue - ron de nues - tros a -
que co - no - cie - ra en Mont - mart pe - ro pa - ra tu gri -

mo - res ma - gi - co mar - co i - de - al } Pa - ris y Mont - mart
se - ta e - res sua - ma - do no más }
ROBERTO.

Pa - ris y Mont - mart

No ha.bra gri - se - ta ni bo - he - mio so - ña - dor
 Con que pla - cer de tiem - po tal re - cuer - do yó

No ha.bra gri - se - ta ni bo - he - mio so - ña - dor
 Con que pla - ccer de tiem - po tal re - cuer - do yó

mf

que en ti no ha - yan dis - fru - ta - do del a - mor }
 las di - chas mil de a - que - llas ho - ras de pa - sion }

que en ti no ha - yan dis - fru - ta - do del a - mor }
 las di - chas mil de a - que - llas ho - ras de pa - sion }

Ya un sien.to la - tir fe - liz y a - le - gre el co - ra - zón

Ya un sien.to la - tir fe - liz y a - le - gre el co - ra - zón

al e - co fiel y al dul - ce a - rru - llo de tu can - cion

al e - co fiel y al dul - ce a - rru - llo de tu can - cion

f *p*

Tra la la la la la la tua - mor o - ir

He - chi - ce - ra lo - ca Li - ly

f

tra la la la la la la que mi i - lu -

cau - ti - vas - te

sion tra la la la la la la la

mi co - ra - zón y la

la mi so - lo bien al e - co

di - cha vuel - ve hoy a - mi al e - co

fiel y dul - ce a - rru - llo de tu can - cion

fiel y dul - ce a - rru - llo de tu can - cion

f ; Man-sion de pla - cer ; Mia - ma - do Mont .

f ; Man-sion de pla - cer ; Mia - ma - do Mont .

f

This system contains the first two systems of music. The top two staves are vocal lines in G major, with lyrics: "Man-sion de pla - cer ; Mia - ma - do Mont .". The piano accompaniment is in the bottom two staves, starting with a forte (*f*) dynamic. The piano part features a steady eighth-note bass line and chords in the right hand, with some triplet figures.

mart Pa-ris mi Pa - ris La di - cha en ti es.

mart Pa-ris mi Pa - ris La di - cha en ti es.

f

This system contains the third and fourth systems of music. The vocal lines continue with the lyrics: "mart Pa-ris mi Pa - ris La di - cha en ti es." The piano accompaniment continues with the same rhythmic pattern, including triplet figures in the right hand.

tá

tá

ff

This system contains the fifth and sixth systems of music. The vocal lines end with the syllable "tá". The piano accompaniment concludes with a final chord in the right hand and a melodic line in the left hand, marked with a fortissimo (*ff*) dynamic.

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N.º 4. TERCETO CÓMICO

Allegretto

mf

CONDE.

p No ve - o ni go - ta la luz han a - pa -

ga - do es - to me hue - le á cuer - no y es a cuer - no que - má - do Bus -

que - mos la lla - ve por que en la obscu - ri - dad de los ma - ri - dos

LAS DOS.

que da el po-bre ha-nor muy mál ; Je-sús!

CONDE.

; Ya es-tá! El e-nig-ma des-ci-

LILY.

Red.

CONDESA.

; Que ha-ce-mos? Pru-fra-do si mies-po-sa me ha en-ga-ñá-do al mo-men-to que da-rá

den-cia la bur-la con-ti-nue-mos di-ga-mos que de a-mo-res las

CONDE.

dos por el ar - de - mos El tac - to me di - ce que

mf

no es - ta Le - o - nor y nun - ca el tac - to mi - o ha

CONDESA. *LILY.*

pa - de - ci - do e - rror ¡Já, já! ¡Já, já!

tr *m.i.*

CONDE.

chis - to - so el lan - ce re - sul - tó Be - llas da - mas ne - ce -

rall.

si - to y sa - ber que - ro quien sois sa - ber quien sois

rall.

LAS DOS.

So - mos dos mu - je - res que por ti sus - pi - ran que con - ti - go

a tempo

CONDE.

sue - ñan y por ti de - li - ran No me la ha pe - ga - do co - moi -

ma - gi - né y á es - tas dos en cam - bio yo

CONDESA.

con - quis - té Es - ta no - che ca - ba - lle - ro si sois bra - voy sois ga -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "con - quis - té Es - ta no - che ca - ba - lle - ro si sois bra - voy sois ga -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and block chords in the left hand.

lán en el par - que yo os a - guar - do pal - pi - tan - te de an - sie -

The second system continues the vocal line and piano accompaniment. The lyrics are "lán en el par - que yo os a - guar - do pal - pi - tan - te de an - sie -". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

LILY.

dad En el par - que ca - ba - lle - ro yo la di - cha os he de

The third system features a vocal line and piano accompaniment. The lyrics are "dad En el par - que ca - ba - lle - ro yo la di - cha os he de". The piano accompaniment continues with the established style.

CONDE.

dar Yo no se por que me te - mo que u - na se - rie de es - ta -

The fourth system shows the vocal line and piano accompaniment. The lyrics are "dar Yo no se por que me te - mo que u - na se - rie de es - ta -". The piano accompaniment concludes with a series of chords in the left hand.

Por ti no co -
 ca - zos va el i - di - o a a - me - na - zár En cues - tion de a -
 me - mos por ti no dor - mi - mos vi - vir no po -
 mo - res no hay quien me a - ven - ta - je y en bur - lar ma -
 de - mos des - de que te vi - mos so - lo la ven -
 ri - dos siem - pre me dis - tra - je pues no hay u - na

ta ra tu nos pue - des dar y en tus bra - zos
da - ma que al ver me u - na vez no sien - ta la -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are: "ta ra tu nos pue - des dar y en tus bra - zos" on the first line, and "da - ma que al ver me u - na vez no sien - ta la -" on the second line. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with some chords marked with a colon and a flat.

siempre quie - ro yo fe - liz so - ñar
tir su co - ra - zon con ra - pi - dez

The second system continues the musical score. The vocal staves have the lyrics: "siempre quie - ro yo fe - liz so - ñar" on the first line, and "tir su co - ra - zon con ra - pi - dez" on the second line. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand.

The third system of the musical score shows the piano accompaniment continuing. It features a melodic line in the right hand and a harmonic line in the left hand, with some triplets and slurs. There are no lyrics in this system.

System 1: Two vocal staves (Soprano and Alto) with whole rests. A piano accompaniment system with a treble clef staff containing eighth-note patterns and a bass clef staff with chords and eighth notes.

System 2: Two vocal staves with whole rests. A piano accompaniment system with a treble clef staff featuring sixteenth-note runs and a bass clef staff with sustained chords. The word "Ped." is written below the bass staff. The dynamic marking "mf" is present. The number "50" appears at the end of the system.

System 3: Two vocal staves with the lyrics "nar" written below. A piano accompaniment system with a treble clef staff featuring sixteenth-note runs and a bass clef staff with sustained chords. The dynamic marking "ff" is present.

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N.º 8. INTERMEDIO

Tiempo de Marcha

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass clef. The key signature is one sharp (F#). The time signature is 2/4. The score includes various musical notations such as dynamics (p, f, cresc.), articulation (accents), and performance instructions (loco). The first system is marked 'p' and 'cresc.' and features a rhythmic pattern of eighth notes with triplets. The second system is marked 'f' and continues the rhythmic pattern. The third system is marked 'p' and features a change in the bass line. The fourth system is marked 'f' and 'loco' and features a more complex rhythmic pattern. The fifth system is marked 'p' and 'cresc.' and features a return to the initial rhythmic pattern.

Guerda.

mf

p

8

(Pifanos)

Musical notation for the first system, featuring a treble clef with triplets and a bass clef with chords. A dashed line with the number 8 is above the treble staff.

8

loco

f

Musical notation for the second system, including a 'loco' marking and a dynamic marking 'f'. A dashed line with the number 8 is above the treble staff.

8

p

Musical notation for the third system, featuring a dynamic marking 'p'. A dashed line with the number 8 is above the treble staff.

8

Musical notation for the fourth system, featuring a dashed line with the number 8 above the treble staff.

8

loco

p

cresc.

Musical notation for the fifth system, including 'loco', 'p', and 'cresc.' markings. A dashed line with the number 8 is above the treble staff.

f

Musical notation for the sixth system, featuring a dynamic marking 'f'.

rall. *f* *ff a tempo*

f *cresc.* *e accel.*

ff

ff