

El bueno de Guzman

Zarzuela en un acto.

Letra de los Sres: GARCIA ALVAREZ y ASENSIO MÁS.

Música de los Mtros: ALONSO y GARCIA ALVAREZ

№. 3.^b) Comparsa gitana.
Moderato.

8^a

The first system of the musical score is in 2/4 time. The right hand (treble clef) features a melody with a *mf* dynamic marking. The left hand (bass clef) provides a rhythmic accompaniment with chords and eighth notes. The system is marked with a dotted line and the number 8^a.

8^a

The second system continues the musical piece. The right hand has a melodic line with a fermata over the final note. The left hand continues with its accompaniment. The system is marked with a dotted line and the number 8^a.

8^a

The third system features a more active right hand with sixteenth-note patterns. The left hand accompaniment remains consistent. The system is marked with a dotted line and the number 8^a.

(Salen los gitanos)

The fourth system is marked with the instruction '(Salen los gitanos)'. The right hand part is for Violin and Cello, indicated by the label 'Cl. Viola. Cello.'. The music consists of a simple melodic line. The left hand accompaniment continues. The system is marked with a dotted line and the number 8^a.

The fifth system concludes the piece. The right hand has a melodic line with a fermata. The left hand accompaniment ends with a final chord. The system is marked with a dotted line and the number 8^a.

15

cresc.

Gitanos.

Mi - ra - me mo - ru - bu - ru - bu - cha suer - ta la gar - ba - na ba - na - ba

p

mi - ra - me y es cu - bu - ru bu - cha la can - ción gi - ta ba - na ba - na

Gitanas.

p
Can - ta ya gi - ta ba - na ba - no por que tu mo - ru bu - ru bu - cha

la can-cióngi - ta ba-na ba-na toa cha-lá tees-cu bu-ru bu-cha

The first system of music features a vocal line on a single staff with lyrics. Below it is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a 3/4 time signature and a key signature of one flat (B-flat). The vocal line has a melodic contour that rises and then falls. The piano accompaniment provides a rhythmic and harmonic support with chords and moving lines in both hands.

Allegretto.

The second system begins with a tempo change to **Allegretto**. It features a piano accompaniment with two staves. The music changes to a 3/4 time signature and a key signature of one flat. The tempo is marked *p* (piano). The music consists of rhythmic patterns and chords. A dynamic marking *p* is present. The system ends with a double bar line.

The third system continues the piano accompaniment from the second system. It consists of two staves (treble and bass clef) with rhythmic patterns and chords. The music maintains the 3/4 time signature and one flat key signature.

Gitano (solo) 49

Son al - fi-

The fourth system features a solo for the **Gitano** (marked 49) on a single staff. Below it is a piano accompaniment with two staves. The music is in a 3/4 time signature and a key signature of one flat. The tempo is *p*. The solo line has a melodic line with some grace notes. The piano accompaniment provides a rhythmic and harmonic support. An **Ob.** (Oboe) part is indicated above the piano accompaniment.

- le - res al - fi - le - ri - - tos las pes - ta -

rall: *à tpo.*
- ñi - tas de tus o - ji - tos y cuan - do

rall:
mi - ras ay mi gi - ta - na den - tro del

à tpo. *Gitana (3 sola)*
pe - cho tu me los cla - vas *p* Pues las pes

- ta - ñas de tus o - ji - tos tam-bien son ne - gros al - fi - le - ri - tos al -

con voz de pecho.

- fi - le - ri - tos son al - fi - le - res que se me

cla - van cuando me mi - ras den - tro del al - ma son al - fi -

le - res que se me cla - van cuando me
marcattissimo.

Todos. *un un poco mas.*
ff
 mi - ras den - tro del al - ma _____ Al - fi - le - ri - tos _____ al - fi - le -

un poco pesante.
 - ri - tos _____ son las pes - ta - ñas de _____ tus o - ji - tos _____

Tutti. *fff*

All^o no mucho. *Gitano!*
 An - da ya ca - lo - rró bai - la - te la ' cha - vi

Cda. Cl. Ob. 3 Cl. Cda: pizz. Fgt.

Todos.
 co - mo sa - bes bai - lar - la con tu zin - ca - lli ¡An - da

p Flta. 2 Ob. Cl. Cortin. Cda.

ya ca-lo-rró bai-la - la que e-res u-na no-ta-bi-li - a

Todos.
(Palmas) *Ftine Ftta.*
(BAILE) *Ob.*
Tromp. *ff*
Corno. *ff*
Tromb. *ff*
Egl.
Cello

Gitanos.

Si me cau - sas gi - ta - nau - na pe - na la ti -

Cl.
Cortin.

Gitanos.

- je - ra te cla - vo yo a - si _____ Ay gi -

- ta - no que vás á la tre - na á pa - sar - te diez a - ños a - lli _____

Gitanos.

Gi - ta - na la - dro - na

si me sa - les tan ma - la per - so - na que te vás de mi ve - raar - gun

di - a tu gi - ta - no que nun - ca per - do - na don - de va - yas tea - rran - ca la

rall

Gitano 1º solo)

á tempo. vi - a Mo - ru - cha no me ha - gas ca - so porque hoy es - toy con la

chu - cha mo - ru - cha de mis a - mo - res de mis a - mo - res mo -

Todos

- ru - cha Ellas. Mo - ru - cho no - te ha - go - ca - so es - tas con la
Ellos. Mo - ru - cha no me ha - gas ca - so por que hoy es - toy con la

chu - cha cuan - do la chu - cha te pa - se te ha - ra ca - so tu mo - ru - cha
mo - ru - cha de mis a - mo - res de mis a - mo - res mo - ru - cha

Gitana y Gitano 19

Bai - la gi - ta - na gra - cio - sa has - ta que cai - gas ren - di - a

Coro gral:

Bai - la gi - ta - na gra - cio - sa has - ta que cai - gas ren - di - a

Piano accompaniment for the first system, featuring a treble and bass clef with a forte (f) dynamic marking. The music consists of rhythmic patterns in the bass line and chords in the treble line.

bai - la que son tus pin - re - les los mas re - bo - ni - tos de toa - anda - lu - ci - a

bai - la que son tus pin - re - les los mas re - bo - ni - tos de toa - anda - lu - ci - a

Piano accompaniment for the second system, featuring a treble and bass clef with a piano (p) dynamic marking. The music consists of rhythmic patterns in the bass line and chords in the treble line.

Mue - ve tu cuer - po gi - ta - no pa - ra a - le - grar me la vi - a

Mue - ve tu cuer - po gi - ta - no pa - ra a - le - grar me la vi - a

Piano accompaniment for the third system, featuring a treble and bass clef with a forte (f) dynamic marking. The music consists of rhythmic patterns in the bass line and chords in the treble line.

que mien-traste con-to - ne- as te to-ca las pal-mas la gi- ta- ne - ri - a

que mien-traste con-to- ne- as te to-ca las pal-mas la gi- ta- ne - ri - a

This section features two vocal staves with lyrics and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melody in the right hand, both marked with triplets. The key signature has one sharp (F#) and the time signature is 3/8.

(Palmas y voces jaleando a los que bailan)

PALMAS.

ff

This section is titled 'PALMAS.' and is marked with a forte dynamic (*ff*). It features a vocal staff with a rhythmic pattern of eighth notes and a piano accompaniment. The piano part has a complex texture with chords and moving lines in both hands, also marked with triplets. The key signature remains one sharp (F#) and the time signature is 3/8.

This section continues the 'PALMAS.' piece. It features a vocal staff with a rhythmic pattern and a piano accompaniment. The piano part continues with its complex texture of chords and moving lines in both hands, marked with triplets. The key signature remains one sharp (F#) and the time signature is 3/8.

System 1: Treble clef with a melodic line of eighth notes. Piano accompaniment in the left hand consists of chords with triplets and sixteenth notes. The right hand has some triplet markings.

System 2: Continuation of the melodic and accompanimental patterns from the first system.

System 3: The tempo marking *Vivo* appears above the treble clef. The dynamic marking *ff* is placed below the piano part. The word *acelerando.* is written above the treble clef towards the end of the system.

System 4: The dynamic marking *fff* is placed below the piano part. The system concludes with a double bar line.