

MAGYARES

Zarzuela en 4 actos

ORIGINAL DE D. L. OLONA

Musica del Maestro

J. GAZTAMBIDE.



Propiedad.

Para Piano 12 Rs.

Para Canto 18 Rs.

Reduccion por J. Rogel.

N.º 6. INTRODUCCION DEL 2.º ACTO.

Andante.

First system of musical notation for the introduction, consisting of a treble and bass staff. The tempo is marked 'Andante'. Dynamics include 'ff' (fortissimo) and 'p' (piano).

Second system of musical notation for the introduction, consisting of a treble and bass staff. Dynamics include 'ff' and 'p'.

Third system of musical notation for the introduction, consisting of a treble and bass staff. The tempo changes to 'Allegro' and the time signature is 6/8. Dynamics include 'p'.

Fourth system of musical notation for the introduction, consisting of a treble and bass staff. Dynamics include 'p'.

Fifth system of musical notation for the introduction, consisting of a treble and bass staff.

First system of musical notation. The right hand features a rapid sixteenth-note arpeggiated pattern. The left hand plays a steady eighth-note accompaniment. A crescendo line spans the system, leading to a fortissimo (*ff*) dynamic marking.

Second system of musical notation. The right hand continues with the arpeggiated pattern. The left hand accompaniment changes to a dotted eighth-note pattern. A piano (*p*) dynamic marking is present.

Third system of musical notation. The right hand continues with the arpeggiated pattern. The left hand accompaniment changes to a dotted quarter-note pattern. A mezzo-piano (*mp*) dynamic marking is present, followed by a decrescendo (*dim:*) line.

Fourth system of musical notation. The right hand has a slower, more melodic line. The left hand accompaniment is a dotted quarter-note pattern. The tempo is marked *Andante.* with the instruction *(Se levanta el Tèlon.)*. Dynamics include fortissimo (*ff*) and piano (*p*).

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is a dotted quarter-note pattern. A fortissimo (*ff*) dynamic marking is present.

Sixth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is a dotted quarter-note pattern. A piano (*p*) dynamic marking is present.

Alberto se vé en lo alto de la montaña.

The first system of music shows a piano accompaniment in the bass clef with a steady chordal texture. The treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. A dynamic marking *p* is placed above the treble staff.

Alberto toca un cuerno de caza.

The second system continues the piano accompaniment. A new part is introduced in the bass clef, labeled "(Trompas de caza.)", which consists of a series of eighth notes. The treble clef continues its melodic line. A dynamic marking *p* is present.

The third system features an "ÉCO." (echo) effect. The treble clef has a melodic line with a dotted line indicating a delay. The bass clef accompaniment continues. A dynamic marking *p* is present.

The fourth system continues the piano accompaniment with a consistent chordal pattern in the bass clef and a melodic line in the treble clef. A dynamic marking *p* is present.

Beltran.

Abre, Beltran, soy yo.

The fifth system introduces a vocal line in the treble clef, starting with the lyrics "Beltran." and "Abre, Beltran, soy yo." The piano accompaniment continues in the bass clef. A dynamic marking *p* is present.

The sixth system continues the piano accompaniment with a consistent chordal pattern in the bass clef and a melodic line in the treble clef. A dynamic marking *p* is present.

First system of piano introduction, featuring a treble clef with a melodic line and a bass clef with a dense chordal accompaniment.

Second system of piano introduction, marked *pp* (pianissimo). The bass clef continues with a rhythmic accompaniment of chords.

CORO. Bajos.

Bass vocal line for the chorus, starting with the lyrics: Fie - les á la voz tu - - ya pron - - tos á pe.le.ar

to - - dos en la monta - - ña ocultosos.

Piano accompaniment for the chorus, featuring a treble clef with a melodic line and a bass clef with a dense chordal accompaniment.

Tenores.

Tenor vocal line for the chorus, starting with the lyrics: pe - - ranquedeslaseñal Fie - les á la voz tu - - - ya pron - - tos á pe.le.ar

to - - dos en la mon - ta - - ña ocultosos-pe - - ranquedeslaseñal

Piano accompaniment for the chorus, featuring a treble clef with a melodic line and a bass clef with a dense chordal accompaniment.

ALBERTO.

Vocal line for Alberto, starting with the lyrics: to - - dos en la mon - ta - - ña ocultosos-pe - - ranquedeslaseñal O.id an - - tes queel sondea

to - - dos en la mon - ta - - ña ocultosos-pe - - ranquedeslaseñal O.id an - - tes queel sondea

Piano accompaniment for Alberto, featuring a treble clef with a melodic line and a bass clef with a dense chordal accompaniment.

lar - ma con é - co ter - ri - ble se escuche vi - brar — del ni - ño prin - ci - pe, so - bre la cu - na, venoeró mo -

-rir, a mi - gos ju - rad.

TENORES.
Dios sal - ve a li - no - cen - te prin - ci - pe re

BAJOS.
Dios sal - ve a li - no - cen - te prin - ci - pe re

-al. ah! Fie - les á la voz tu - ya

-al. ah! Fie - les á la voz tu - ya pron - tos á pe - le -

cres. *f*

ALB:

Del ni - ño

pron - tos á pe le ar to - dos en la mon - ta - ña es per an la se - ñal,

- ar to - dos en la mon - ta - ña ocultos es - pe - ran que des la se - ñal,

prin - ci - pe, so bre la cu - na, ven ce r ó mo - rir — am i gos ju - rad,

Dios sal - ve a li - no -

Dios sal - ve a li - no -

ALB: Mod.^{to}

Mi - rad, mi -

cen - te prin ci pe re - - - al

cen - te prin ci pe re - - - al

Mod.

con 8^a

rad, ya su dul - ce li - ge - ra son ri - sa la vic - to - ria pa - re - ce an un ci ar ah! De u - na

A. Ma - dre la voz nos im - plo - ra - - ra - - co - mo - bue - - nos de - be - mos lu - char

CORO. Deuna
Deuna

A. Jure - - mos. - - como bue.

CORO. Ma - dre la voz nos implo - ra - - como bue - nos de be - - mos lu - char Jure - - mos.
Ma - dre la voz nos implo - ra - - como bue - nos de be - - mos lu - char Jure - - mos.

A. nos ju re - - mos lu - char Ah! - - Monta.

CORO. jure - - mos lu - char
ju re - - mes lu - char

Trompa (dentro)
pp p

Andantino.

- ñe - ses la noche sombri - - a nos in - fun - de mis - te - rio y va - lor por las li - bres montañas de Un -

- gri - - a den las trom - pas sube - li - co - son,
 Mon - ta - ñe - ses la noche sombri - - a nos in -
 Mon - ta - ñe - ses la noche sombri - - a nos in -

- fun - - de mis - te - rio y va - lor — por las li - - bres montañas de Ungri - - a den las trom - pas sube - li - co
 - fun - - de mis - te - rio y va - lor — por las li - - bres montañas de Ungri - - a den las trom - pas sube - li - co

CORO.

son, dén su son, dén su son,

son, dén su son, dén su son,

AL.B:

Al ar - ma Mon.ta.ñe - ses la no che som brí - - a nos in fun - de mis te rio y va -

CORO.

dén su son, Mon.ta.ñe - ses la no che som brí - - a nos in fun - de mis te rio y va

dén su son, Mon.ta.ñe - ses la no che som brí - - a nos in fun - de mis te rio y va

AL.B:

- lor, por las al - tas mon ta ñas de Un grí - a, dén las trom - pas subé - li - co son, dén su

CORO.

- lor, por las al - tas mon ta ñas de Un grí - a, dén las trom - pas subé - li - co son, dén su

CORO.

son, dén su son, dén las trom pas subé li - co son.

son, dén su son, dén las trom pas subé li - co son.

pp



