

Ayuntamiento de Madrid

c
51553

C- 51553

Wleccón litografía

200
A



R/115.706



Himno.

so-ple la horri-ble dis-cor-dia Ni su a-tien-to per-tur-be la paz Que mi, Cu-ba con dul-ce con

P.

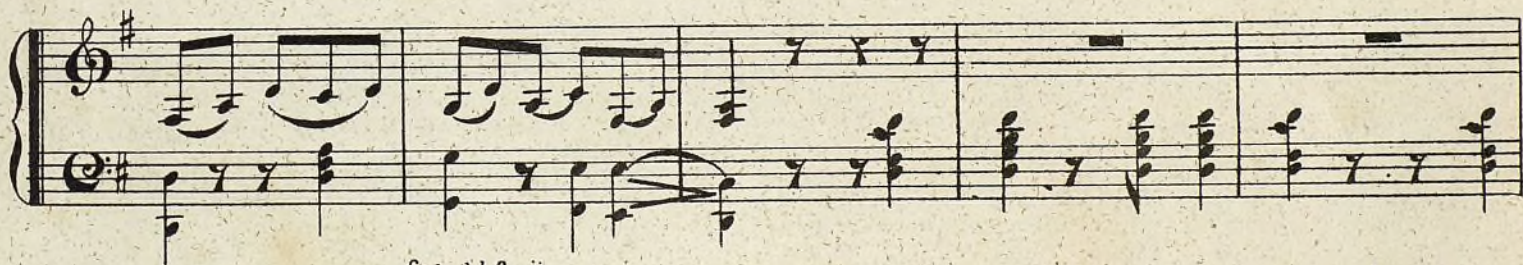
cor-dia Hoy al mun-do pre-sen-la su faz si. su faz

FF.





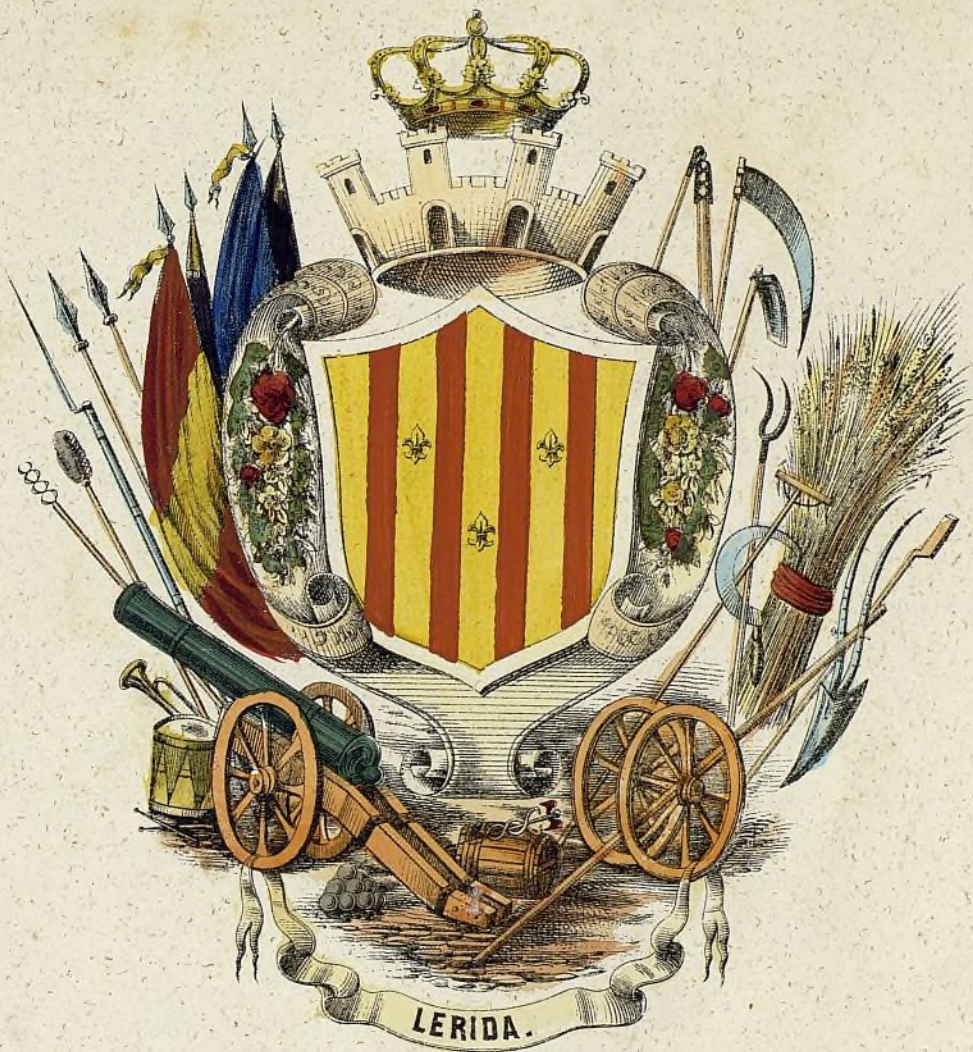
Zapateo.



Canto del Guajiro.







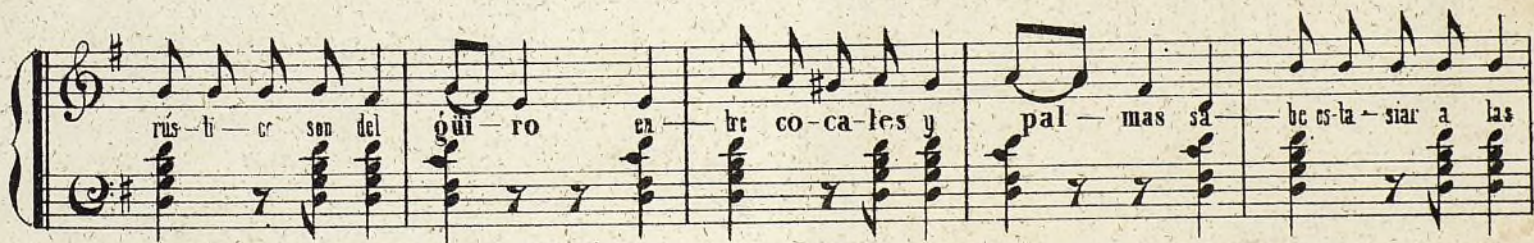
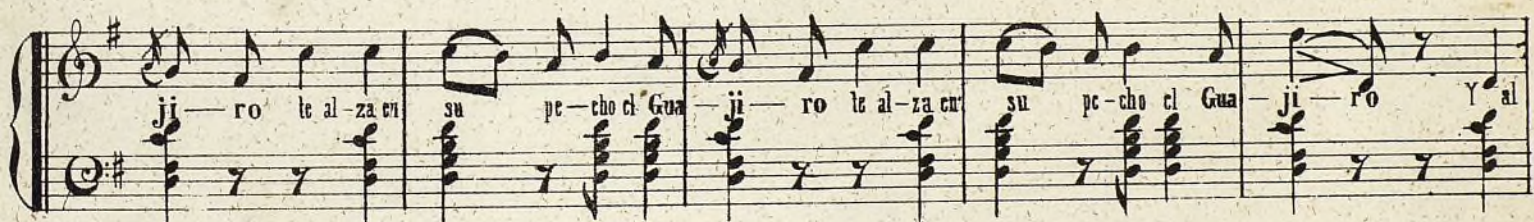
Zapateo.







Zapateo.



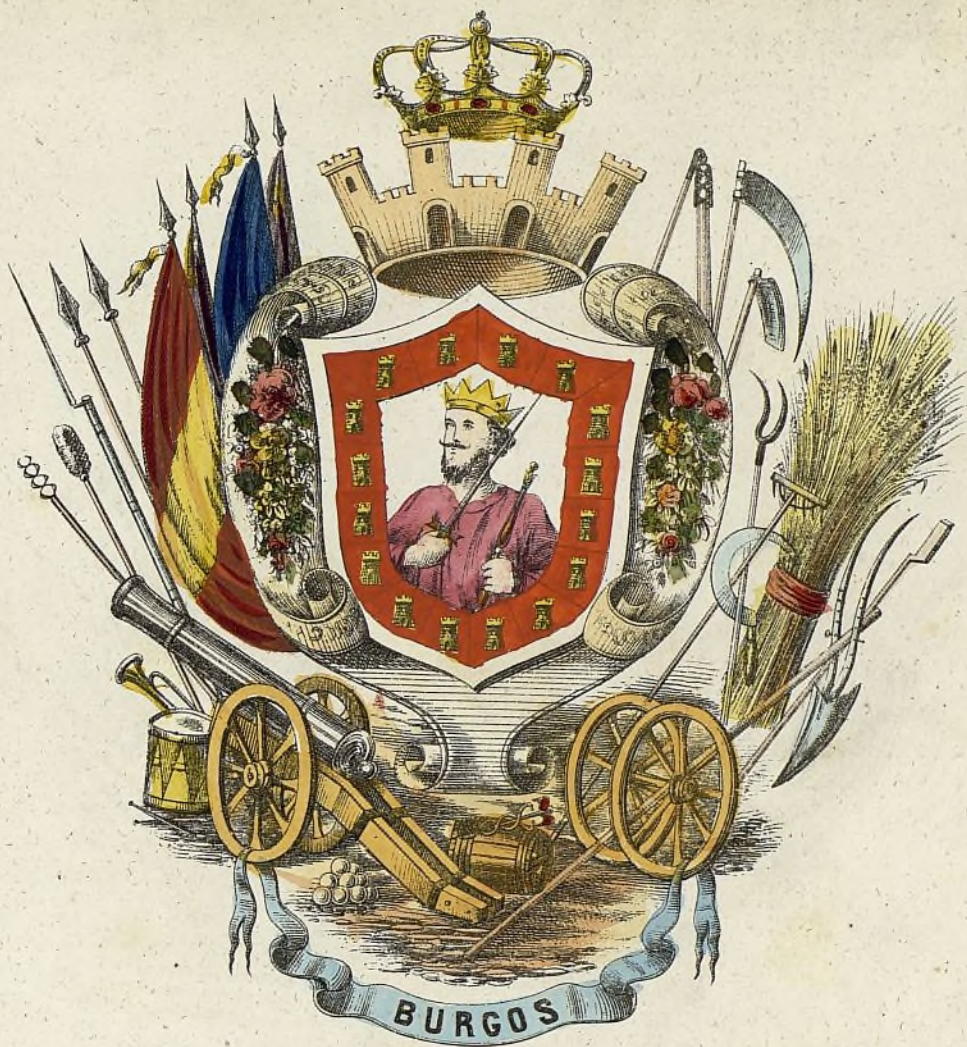




Wals.







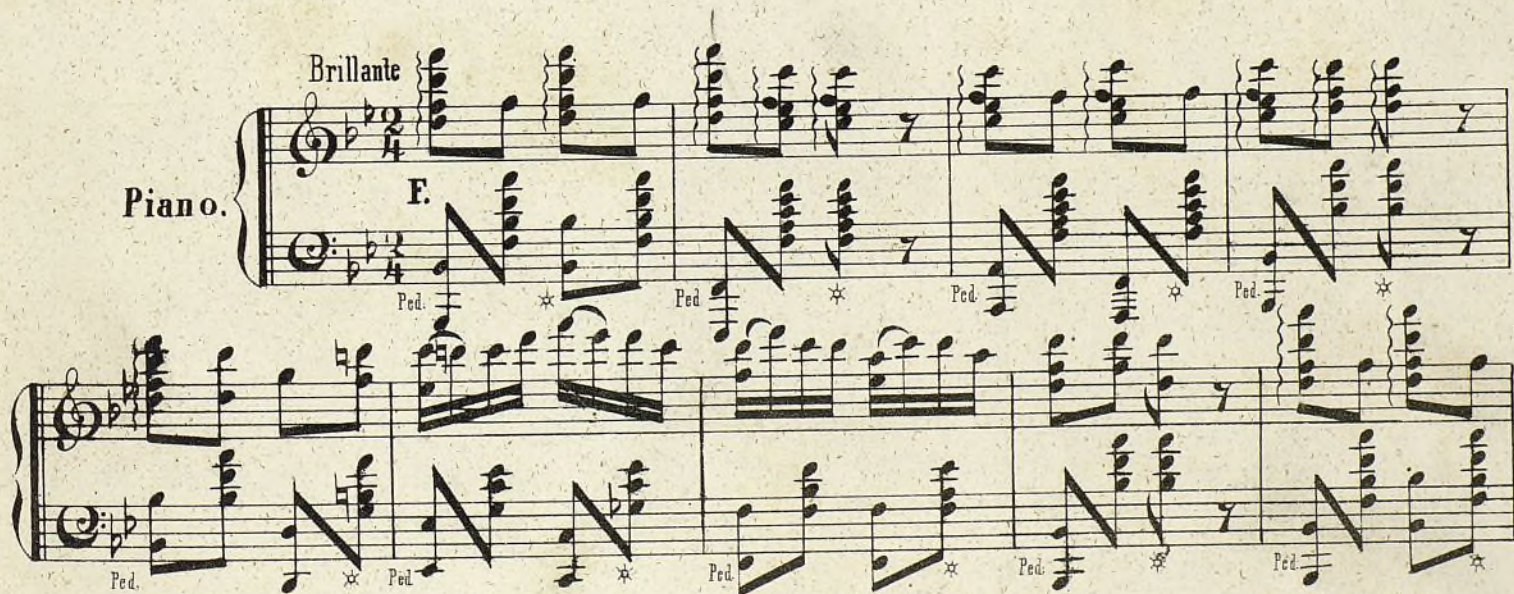
Wals.

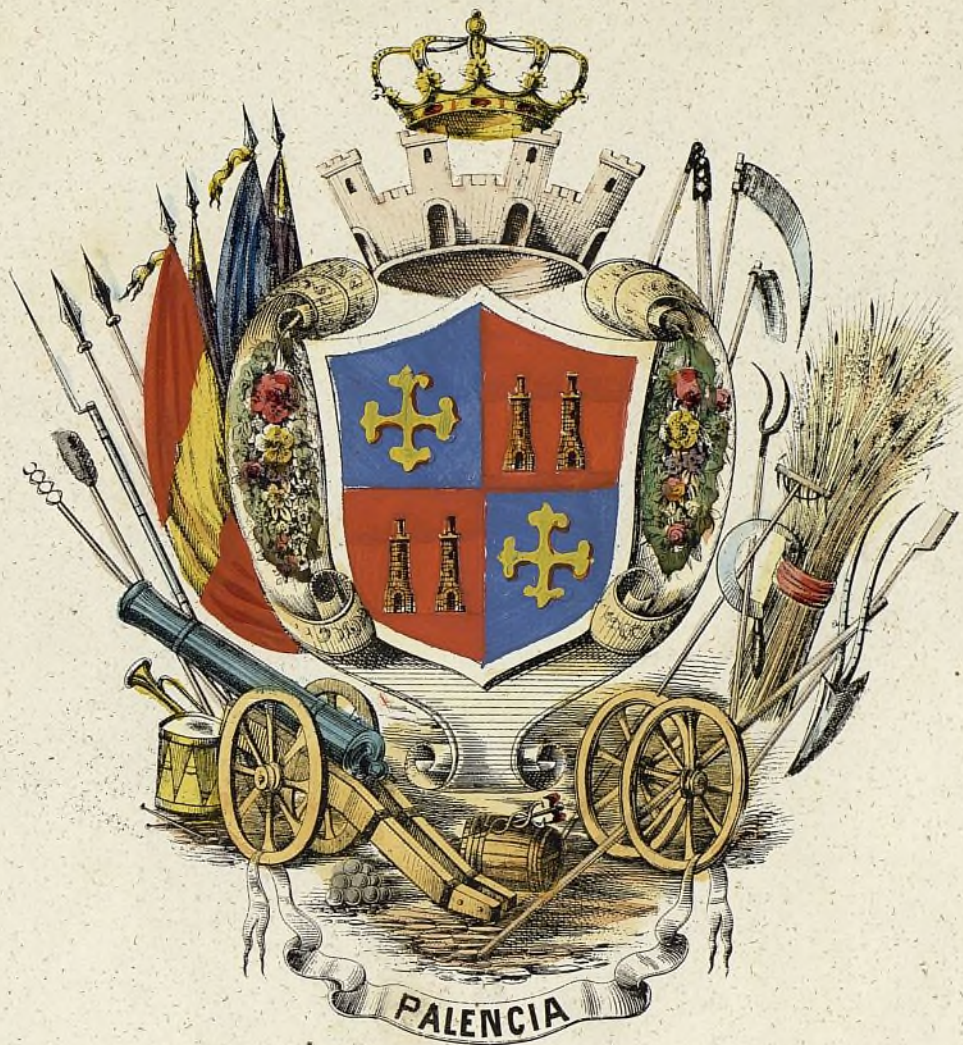




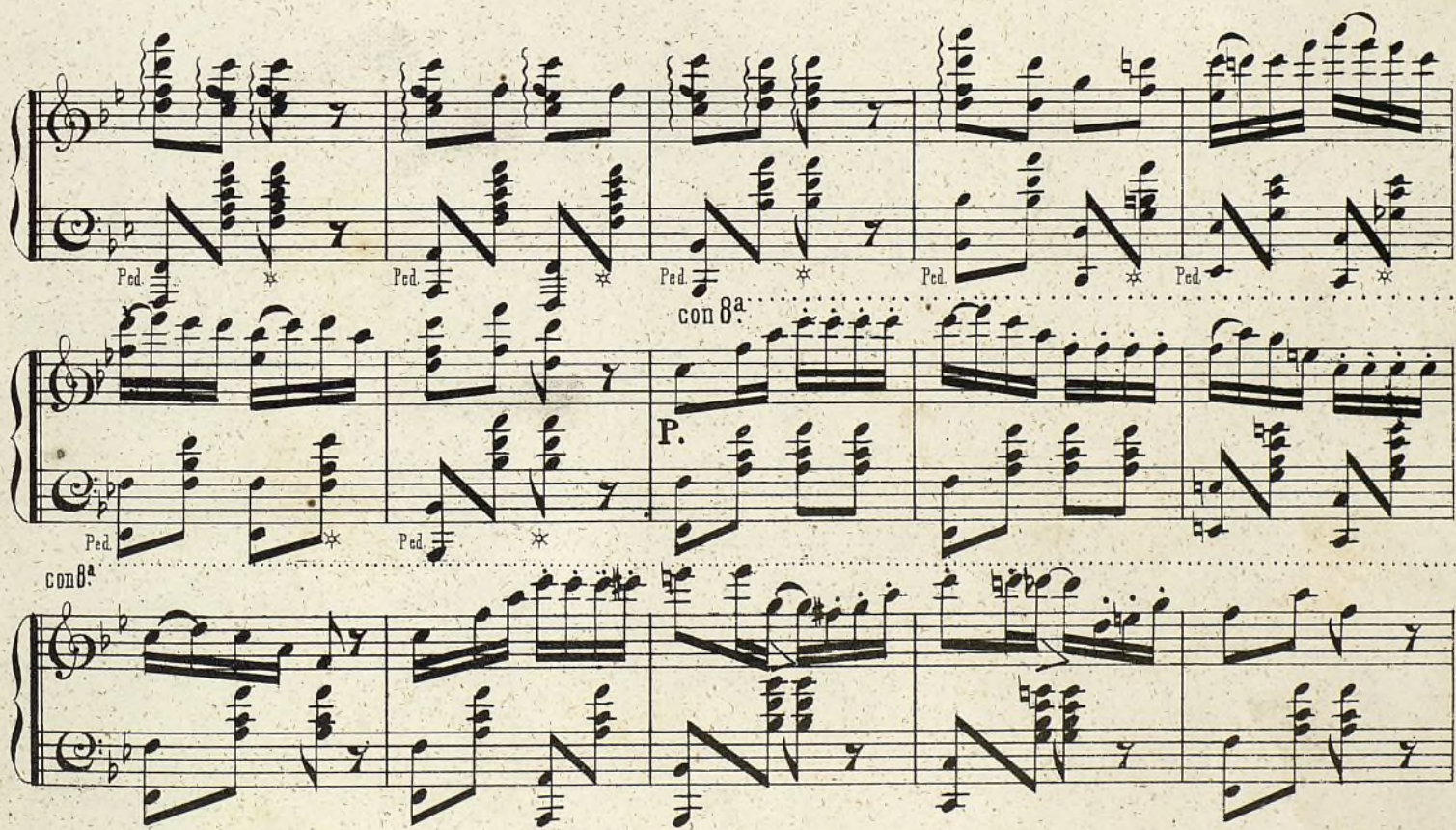


Polka





Polka.







Polka.

con 8^a

con 8^a

F.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *



Polka.

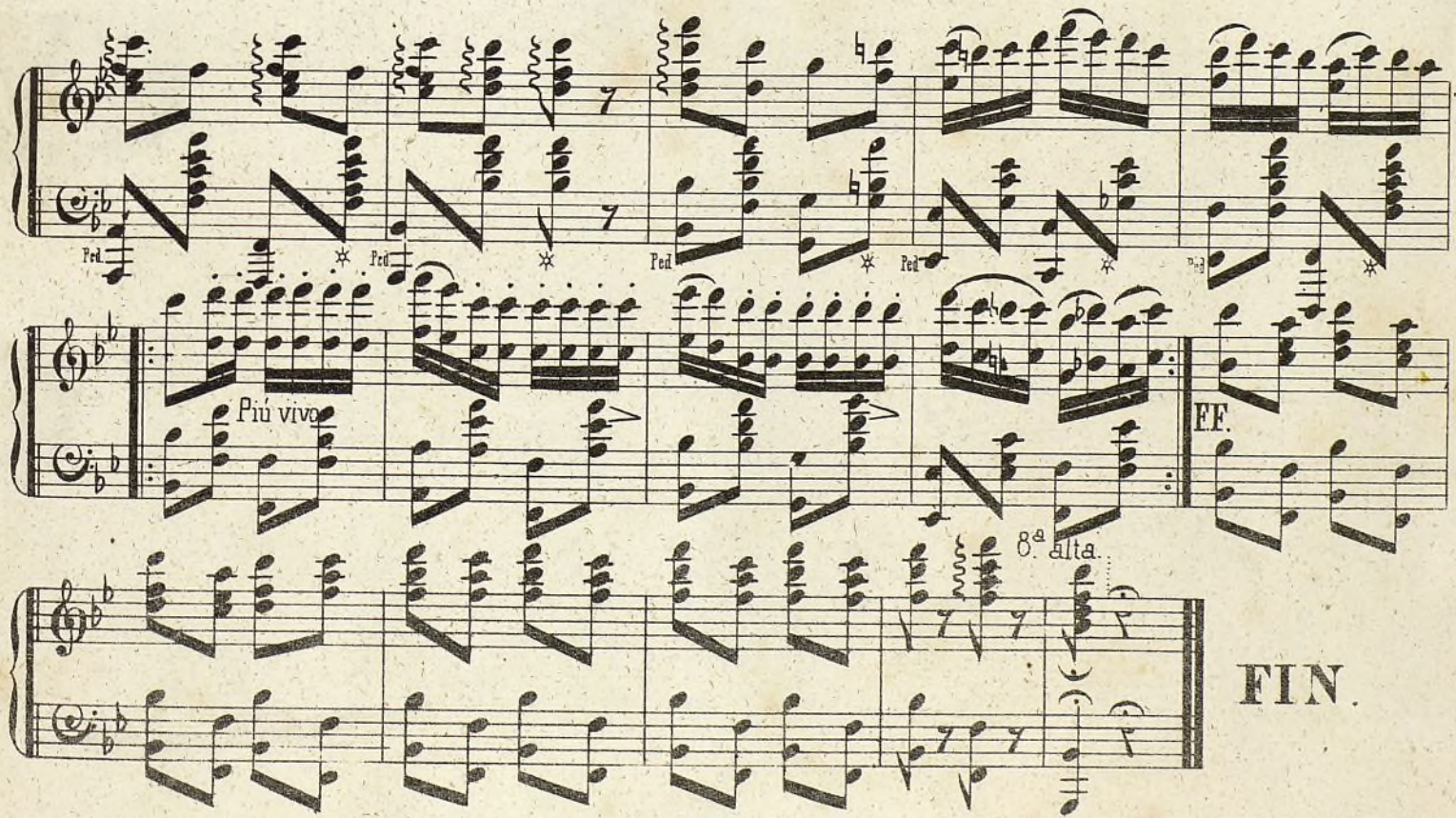




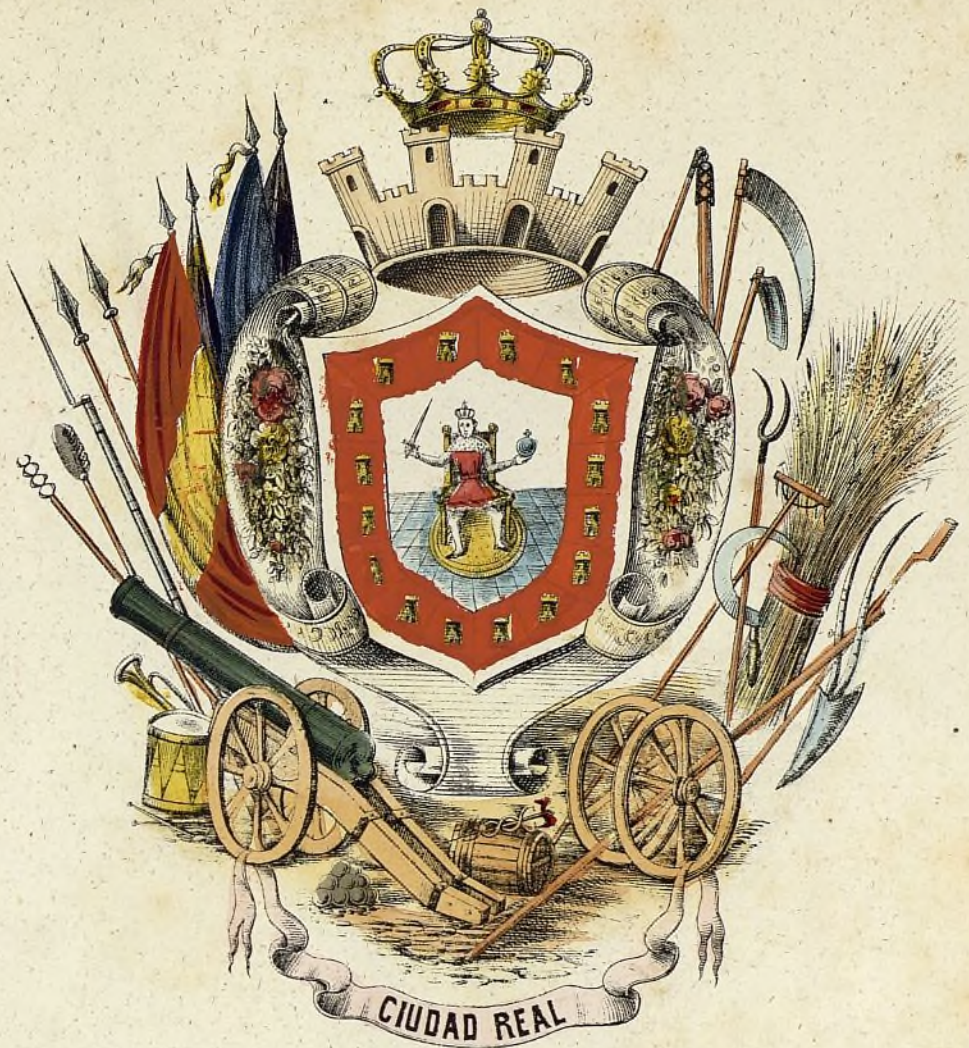




Polka.



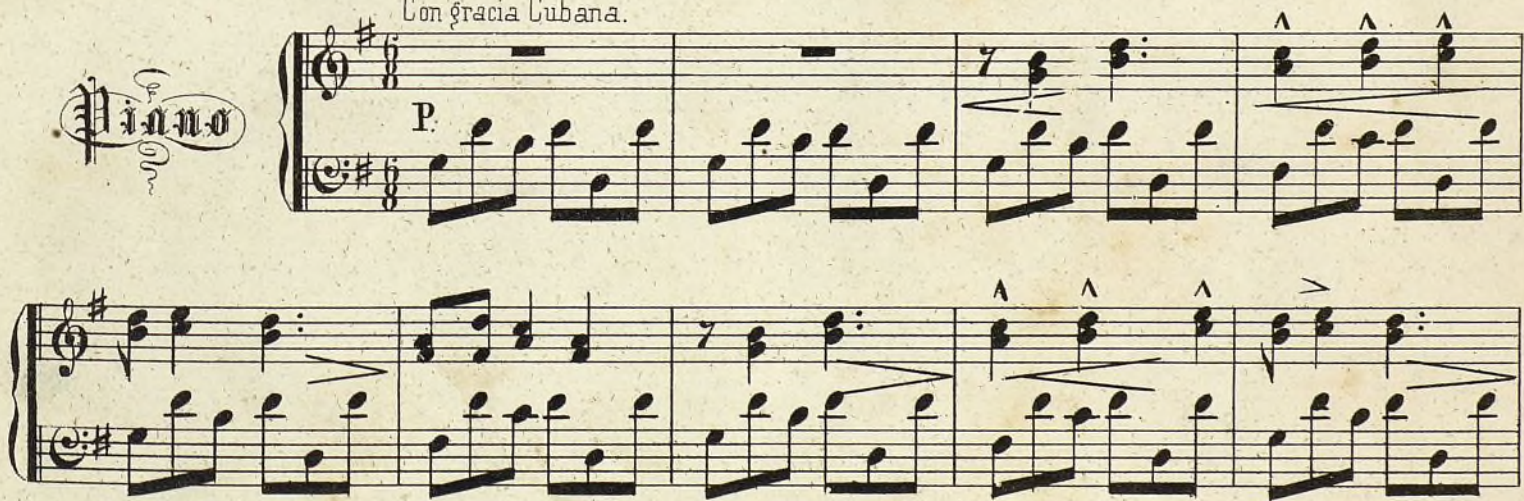




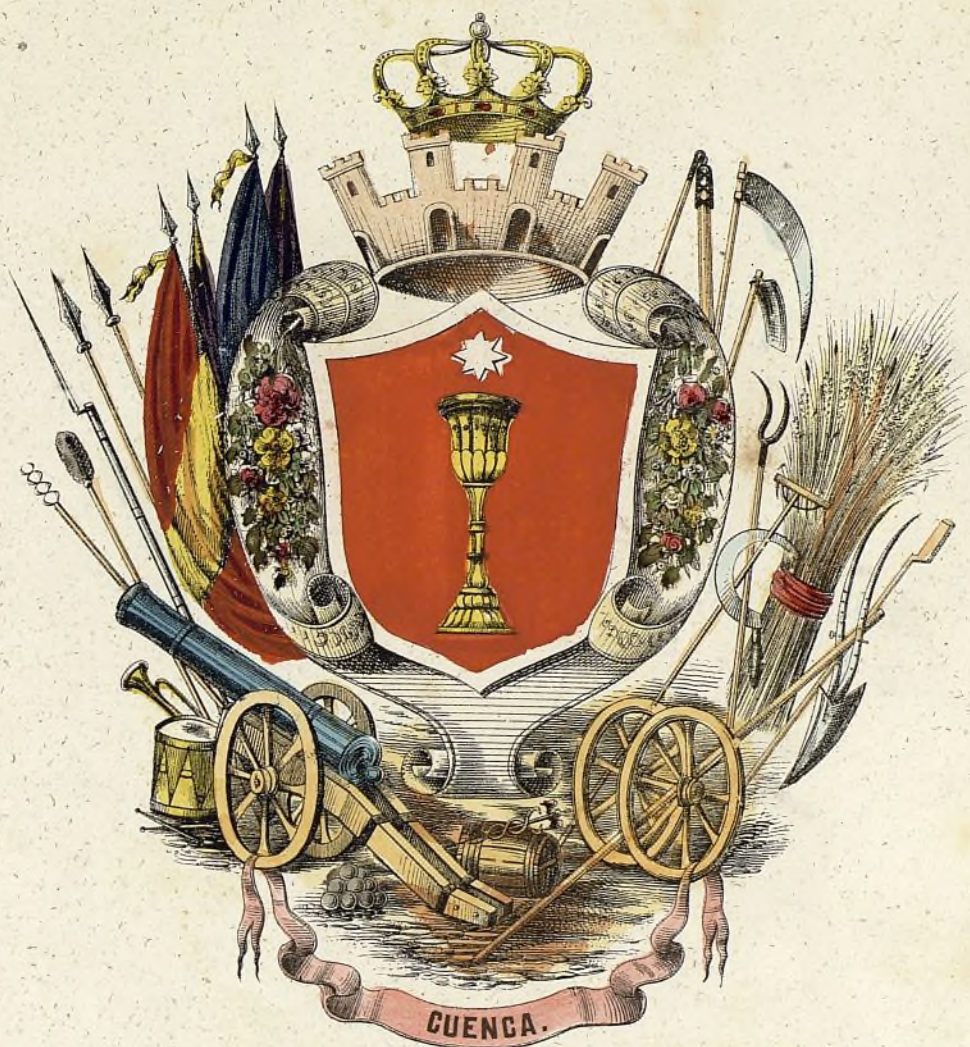
Sapateo Cubano

Con gracia Cubana.

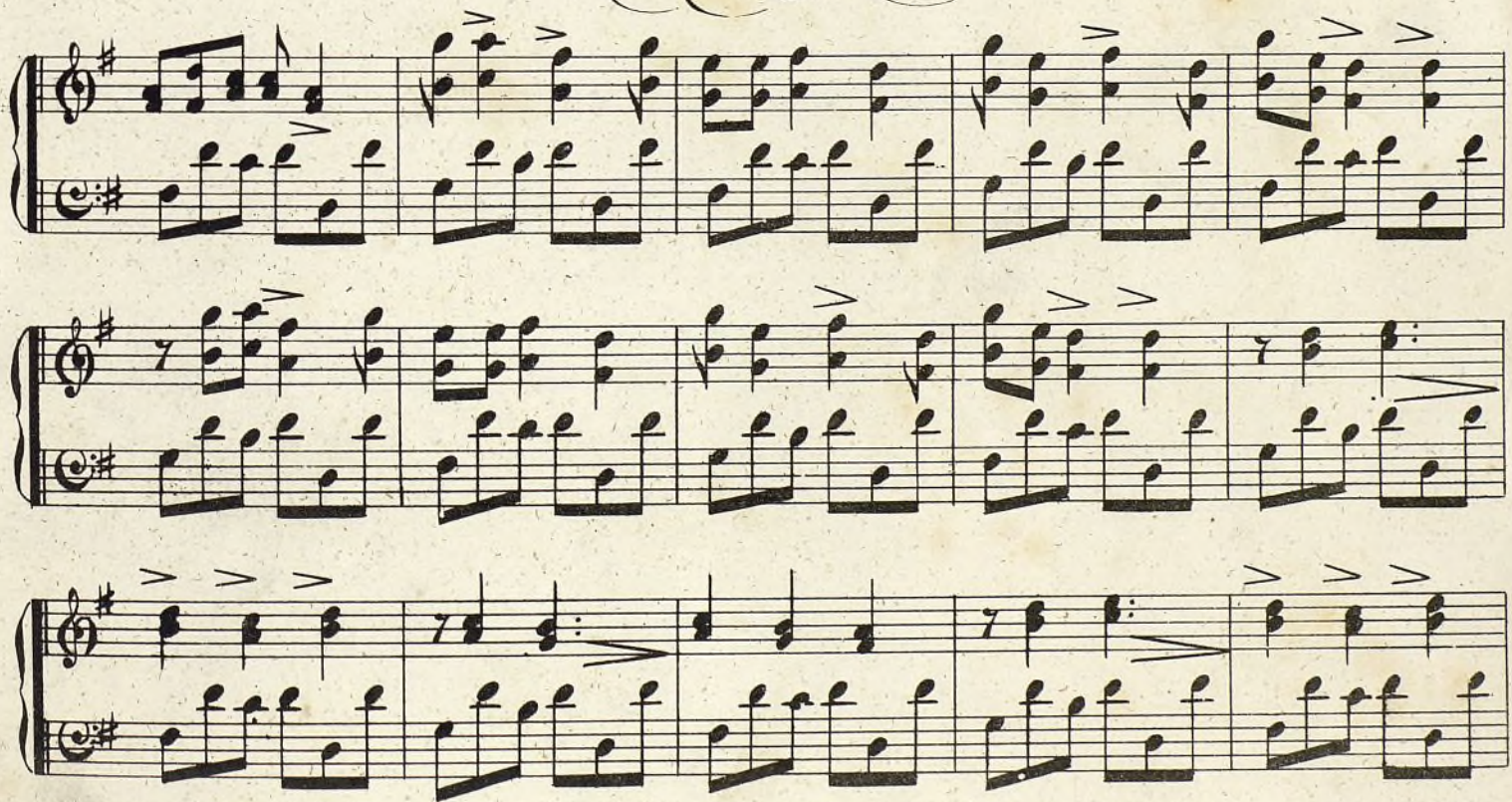
Piano





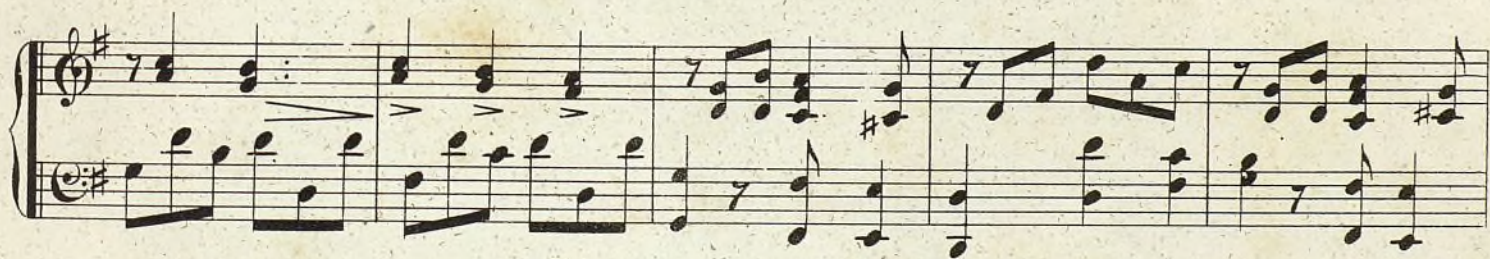


Zapateo.

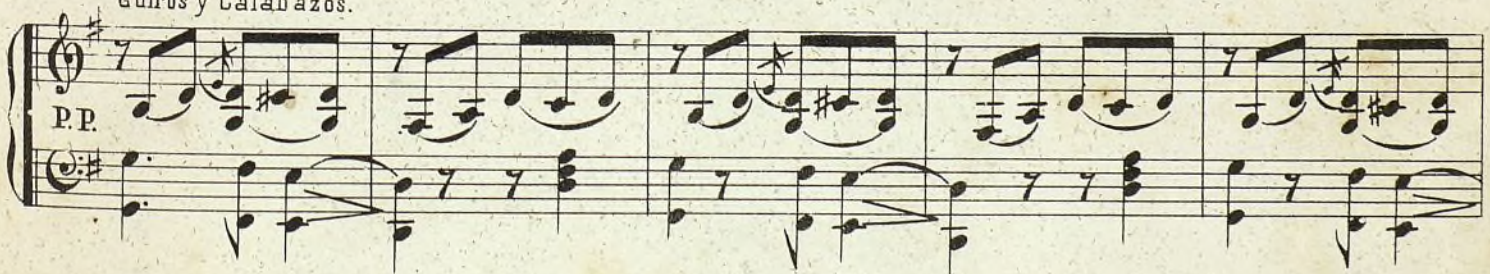




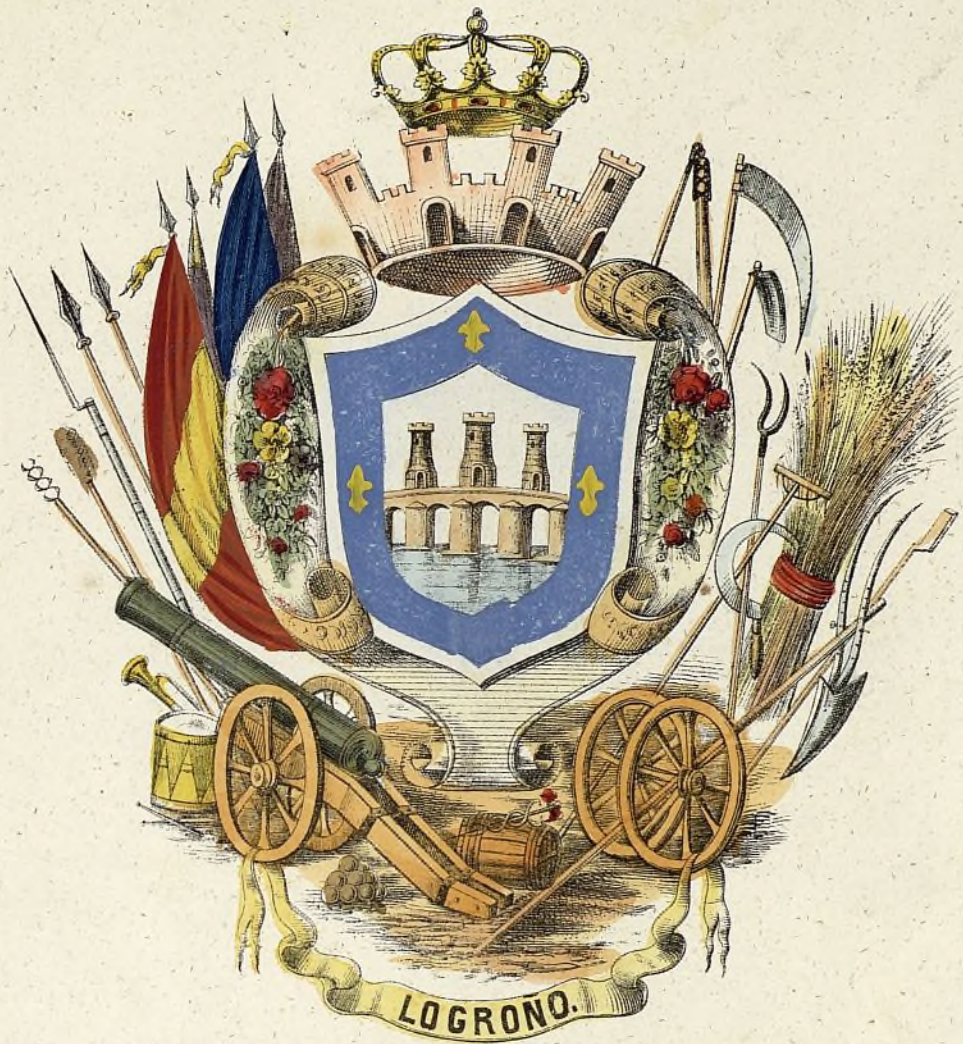
Zapateo.



Güiros y Calabazos.







Polka.





Himno.

liz. Y con him-nos go-zo-sa pe-di-a Al Se-nor un rei-na-do fe liz. *ritard.* *a tempo.* Da Capo.

F *FF* *colla parte.* *a tempo* al Coro. al segno.

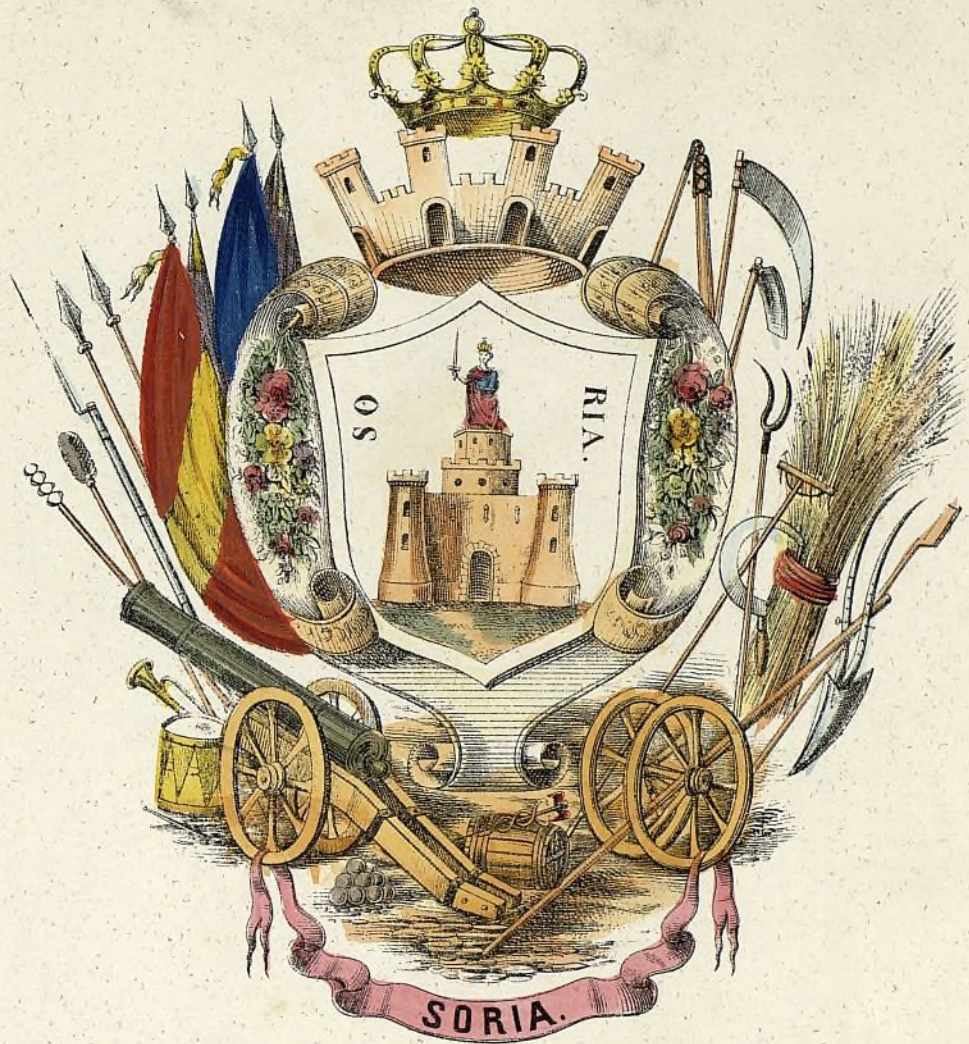
Sop.^o y Barit.^o

ESTROFA 3^a

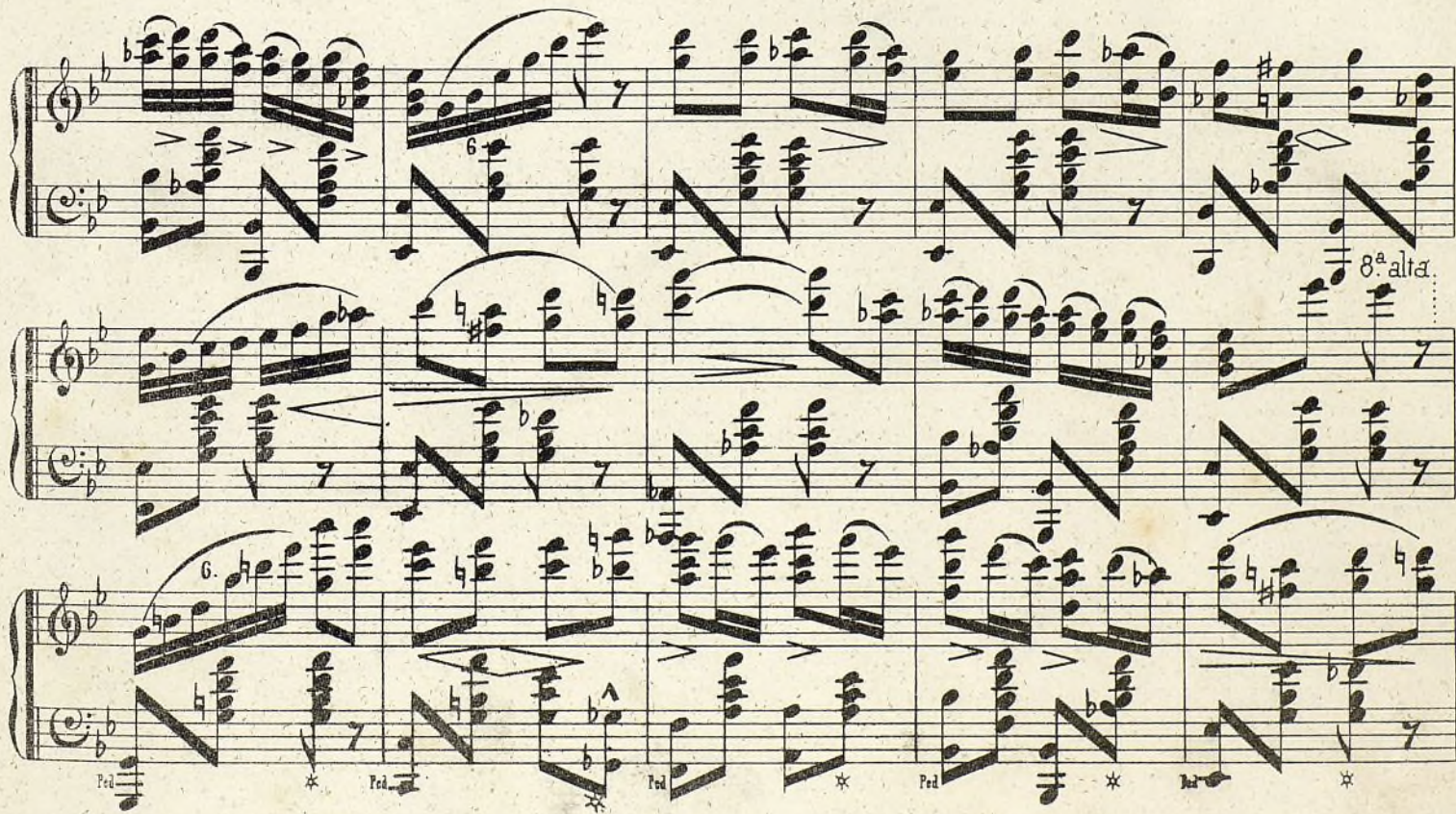
Piano.

Tempo di Marcia

Sost.^o sempre. *P.*



Polka.







Himno.

Que mi Cu-ba con dul-ce con cor — dia, Hoy al mun-do pre-sen la su faz. Nun-ca faz. Hoy al

Con 8^a.

1^a

P.

mun do pre-sen-ta su faz. Hoy al mun-do pre-sen-ta su faz.

FF

deciso.



Himno.

ESTROFA 1ª

Soprano.

Piano.

Dolce.

Larghetto.



Himno.

Oh! tu Rey-na su-bli-me y que-ri-da Hoy a-

rallent. *a tempo.* *P.*

cep-ta mi can-ti-co fiel, Por-que el Dios po-de-ro-so tu vi-da Hoy pro-



Himno.

te ja y te ci — ña el lau — rel, 1.^a 2.^a Oh! tu, rel E — se lau — ro no en san — gre ba —

dolce. 1.^a 2.^a P

ña — do, Si — no sim — ba — lo her mo — so de a — mor Que á la o — li va de paz en la



Zapateo.

Canto de la Guajira.





OVERTURA

Andante Sostenuto

PIANO

Ab. J. Trenolo

F P F

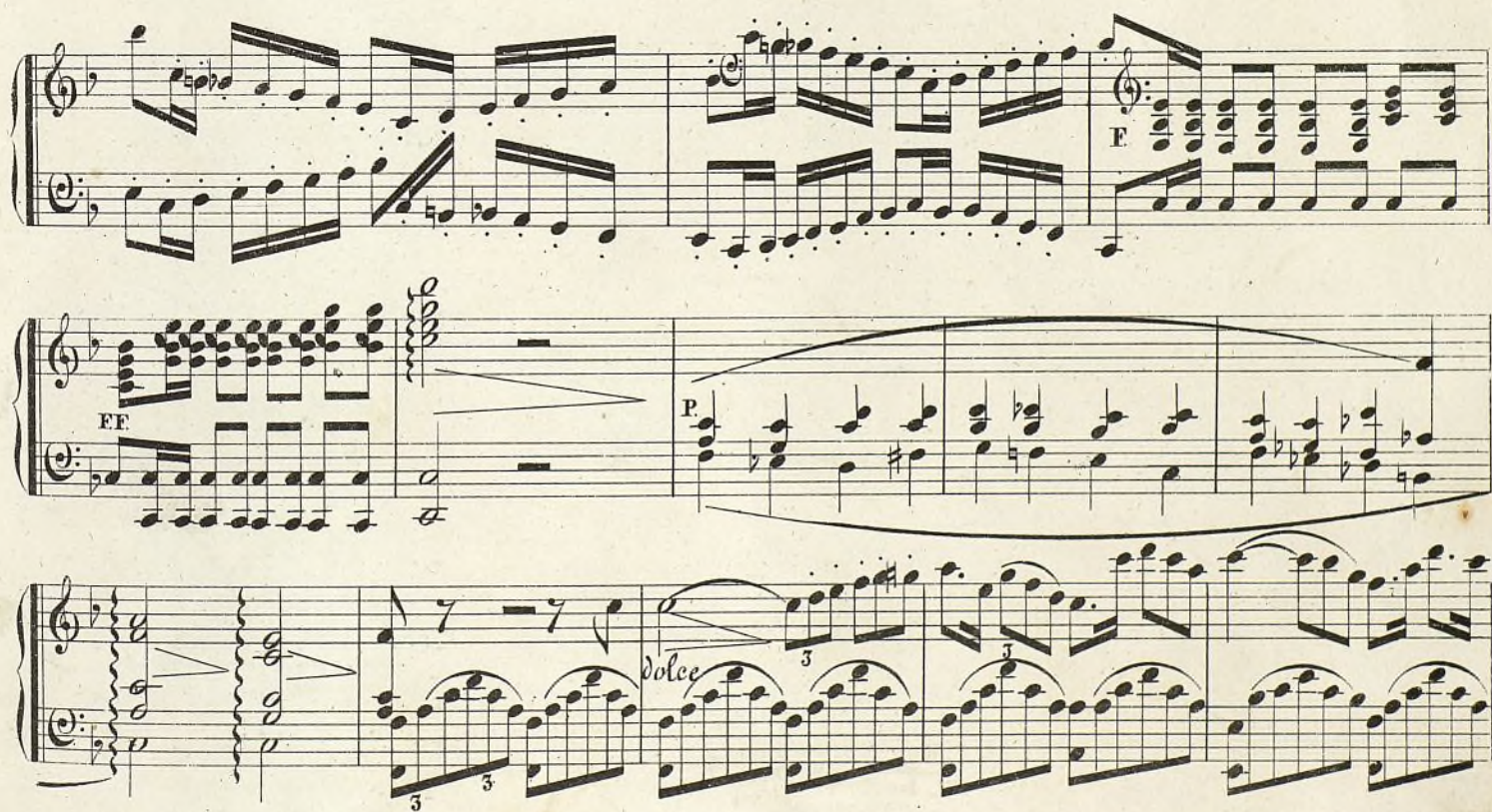
F. é cresc.

The musical score is written for piano. It consists of two staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The music is marked "Andante Sostenuto" and "PIANO". The composer's name "Ab. J. Trenolo" is written above the first staff. Dynamics "F" (forte) and "P" (piano) are indicated throughout the score. The piece concludes with a "F. é cresc." (forte, crescendo) marking.





OVERTURA.





OVERTURA.





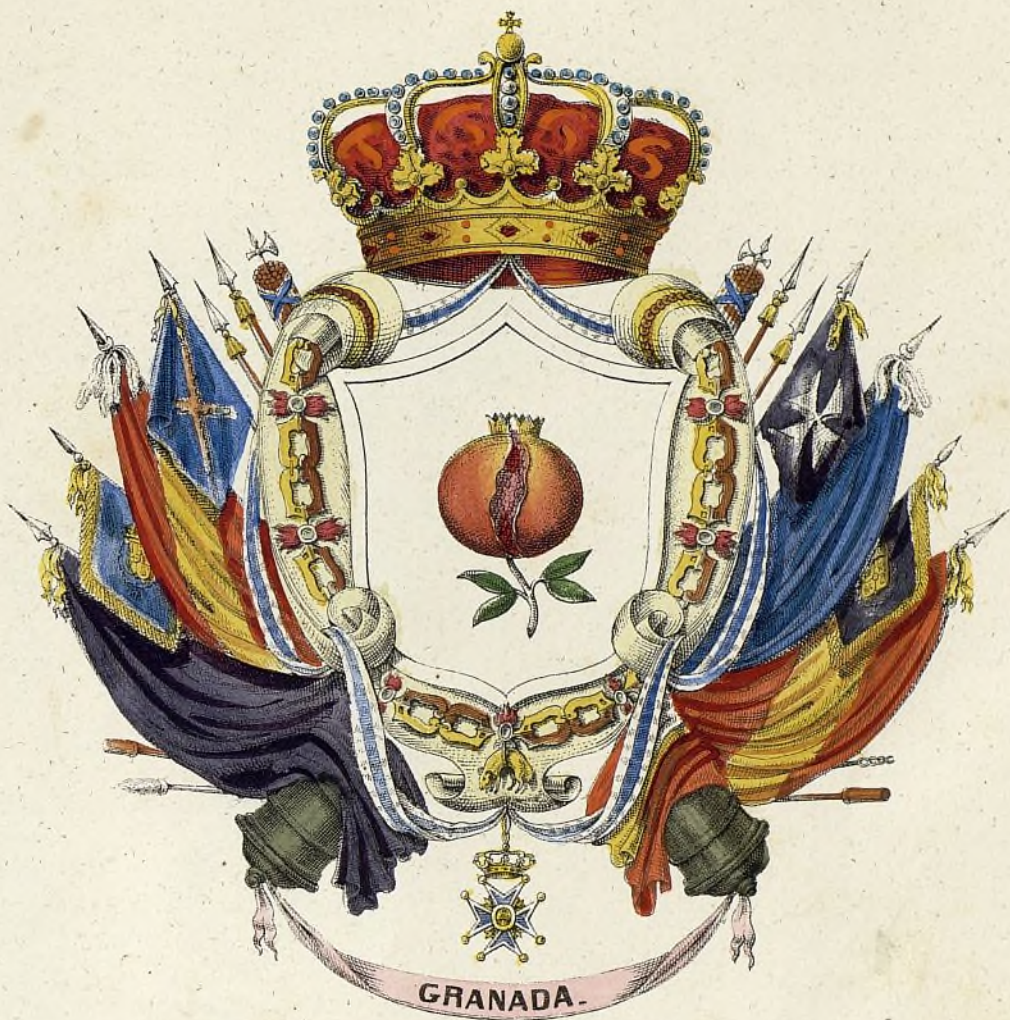
OVERTURA.

PP.

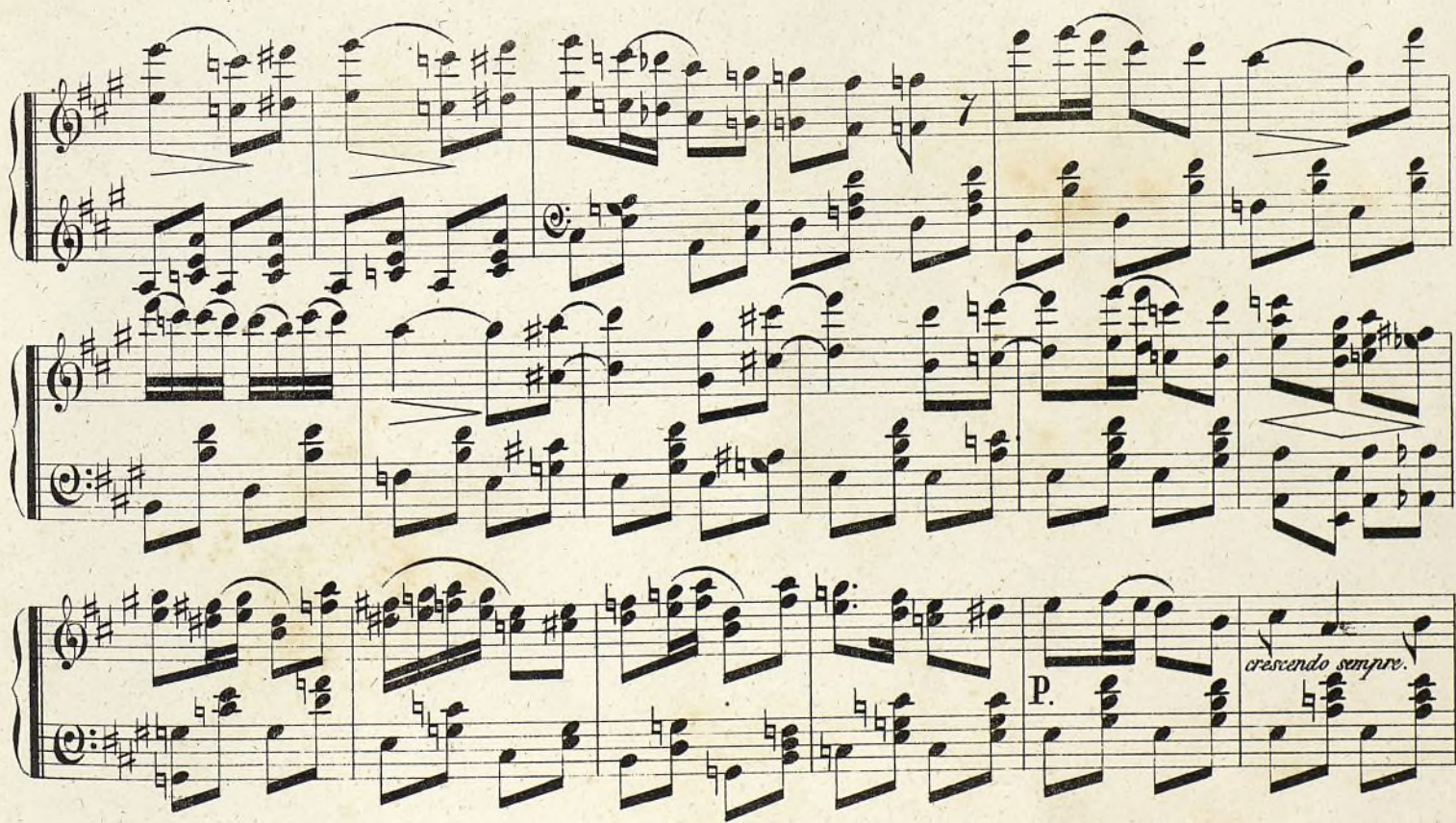
Morendo

ALLEGRO MODERATO

P



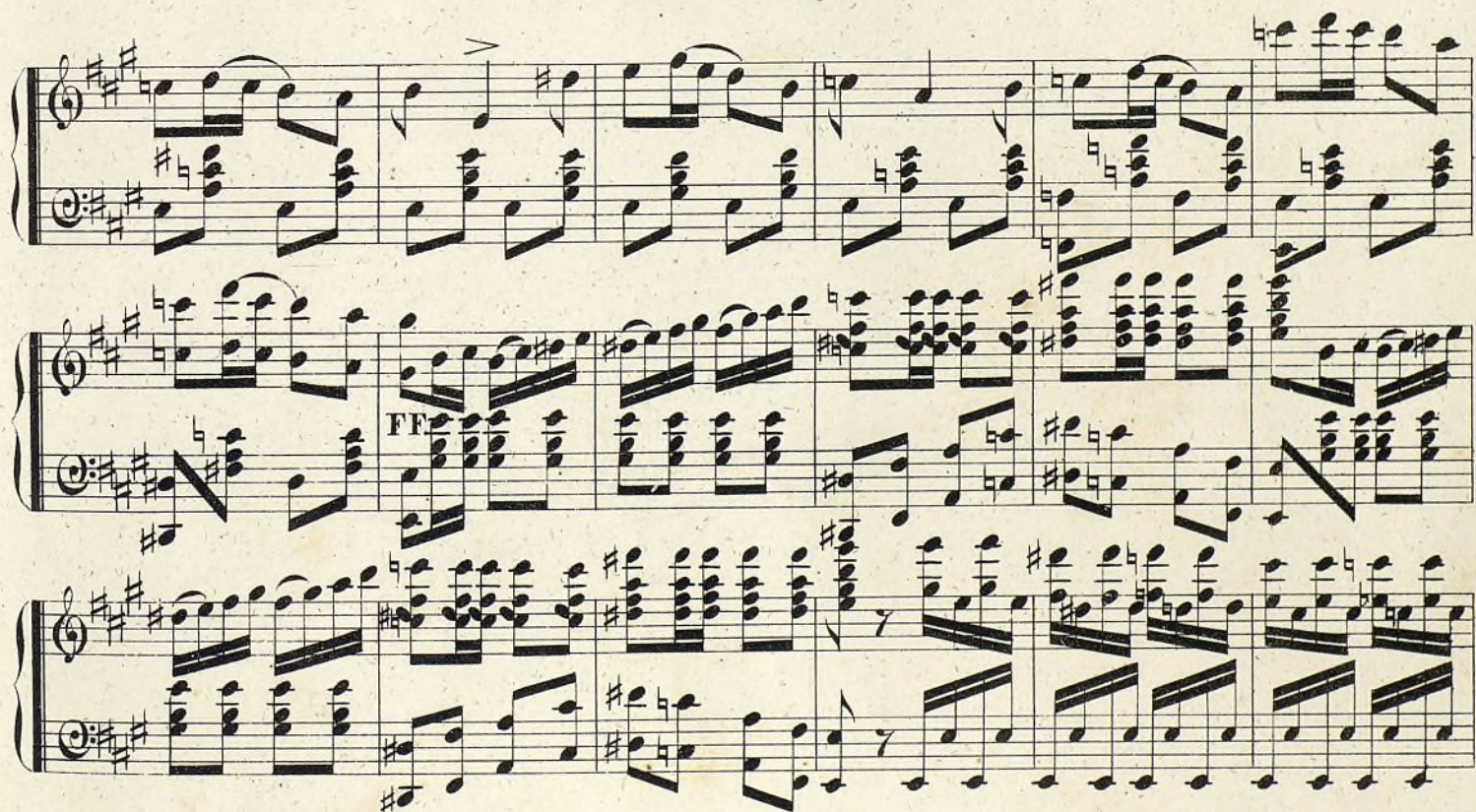
OVERTURA.







OVERTURA.





OVERTURA.







OVERTURA.





OVERTURA.





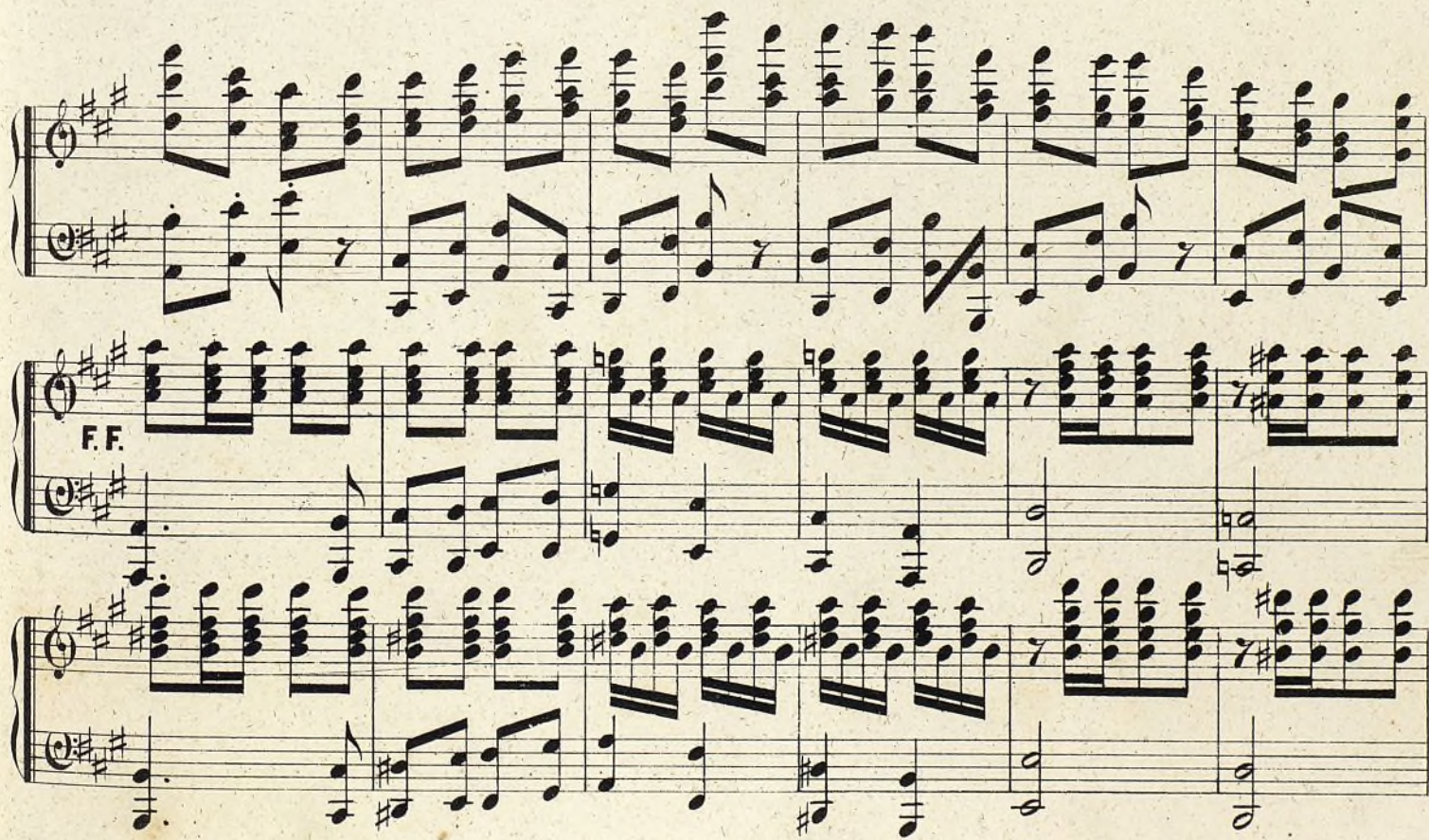
OVERTURA.







OVERTURA.







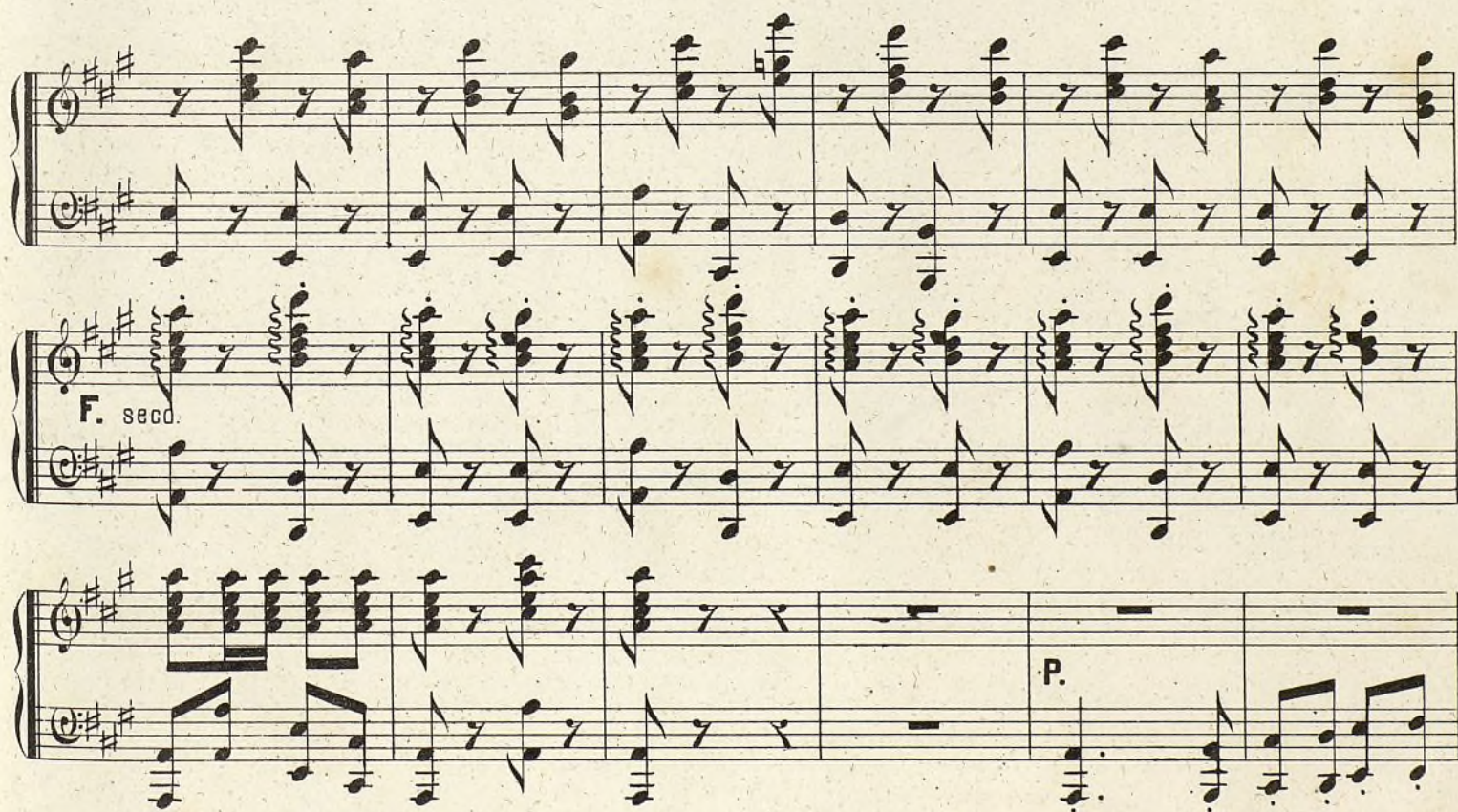
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OVERTURA.





OVERTURA.







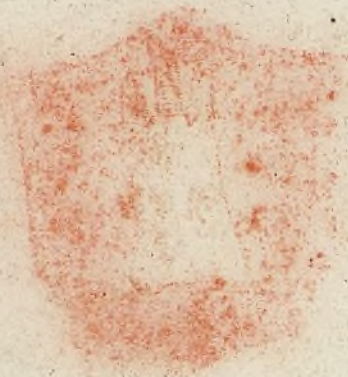
OVERTURA.





OVERTURA.







OVERTURA.







OVERTURA.







OVERTURA.



1800



OVERTURA.





OVERTURA.





OVERTURA.





OVERTURA.





Himno.

CORO.

Introduccion

PIANO.

Marciale. con 8^a.

sotto voce. F.

The musical notation for the introduction and first part of the hymn is shown. The vocal part (CORO.) is in 6/8 time and begins with a whole note rest. The piano part (PIANO.) is in 6/8 time and begins with a whole note rest. The piano part has a dynamic marking of 'sotto voce.' and a fortissimo marking of 'F.'.

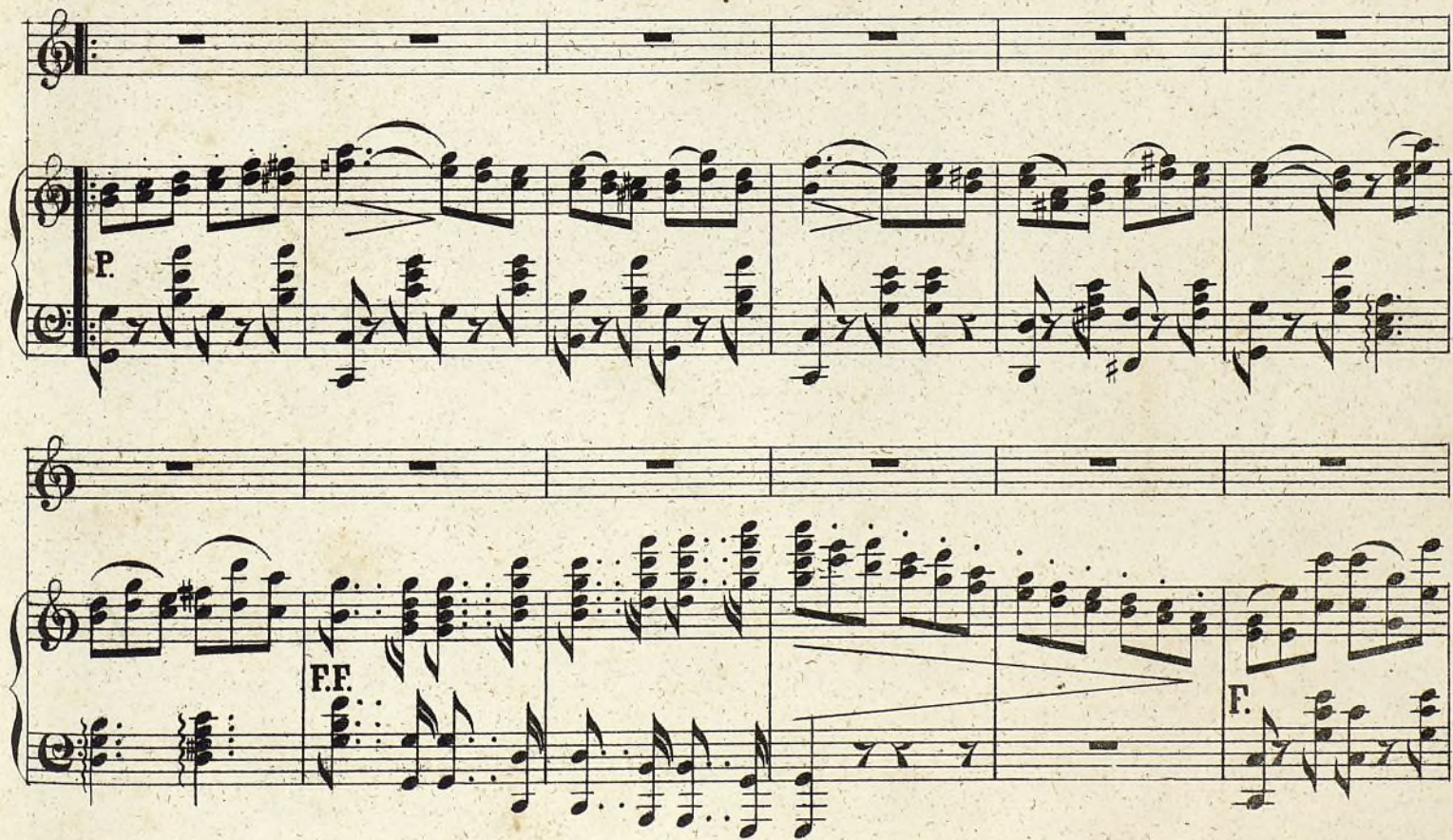
con 8^a.

1^a 2^a

The musical notation continues with the first and second endings of the hymn. The vocal part (CORO.) is in 6/8 time and begins with a whole note rest. The piano part (PIANO.) is in 6/8 time and begins with a whole note rest. The piano part has a dynamic marking of 'con 8^a.' and a fortissimo marking of 'F.'.



Himno.





Himno.

1^a

con 0^a

1^a

F.

FF. e deciso.

SUBITO AL CORO.



Himno.

Marciale.

VOCES



Con 8.^a

CORO.



Con 8.^a



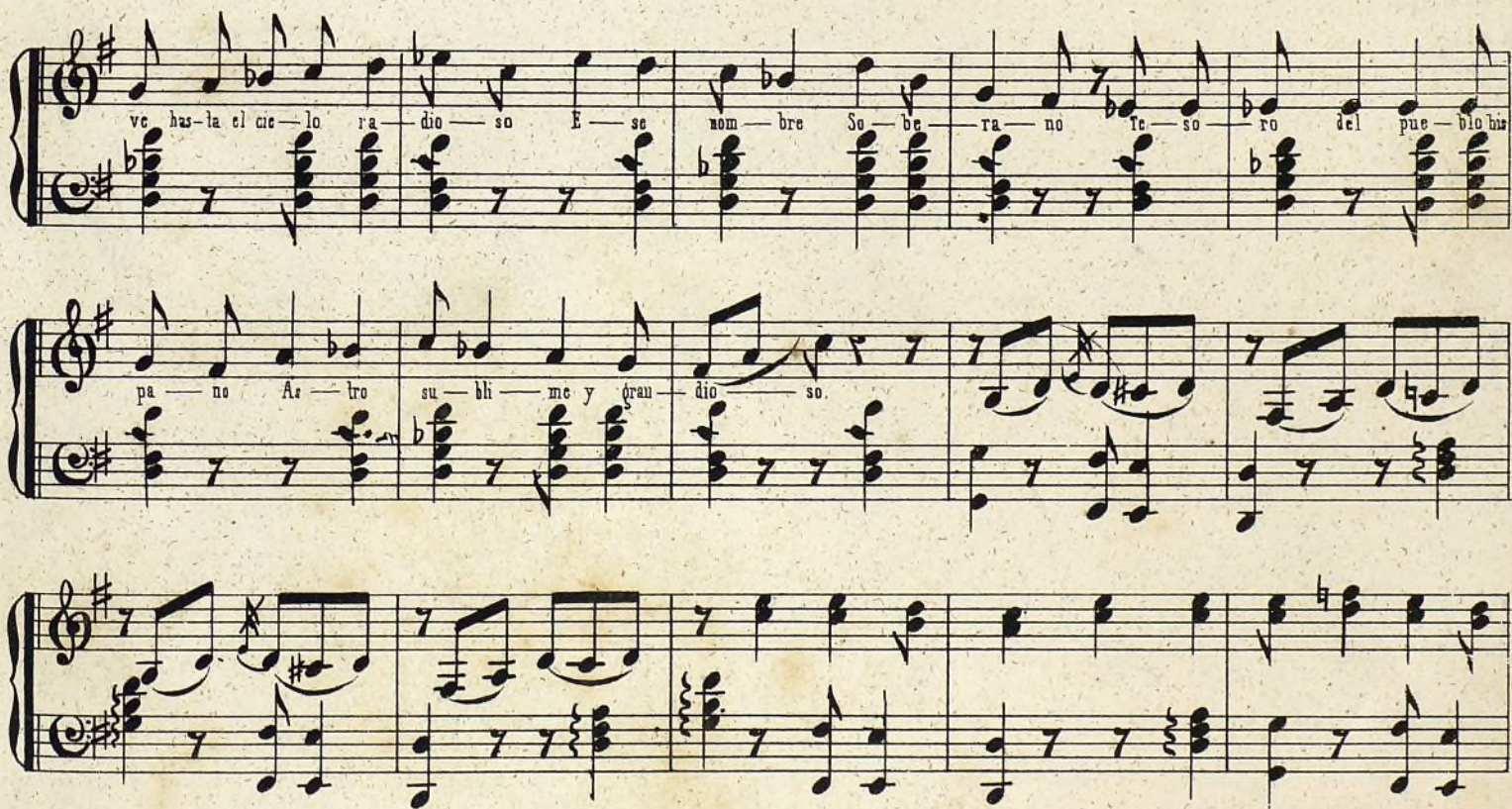


Zapateo.





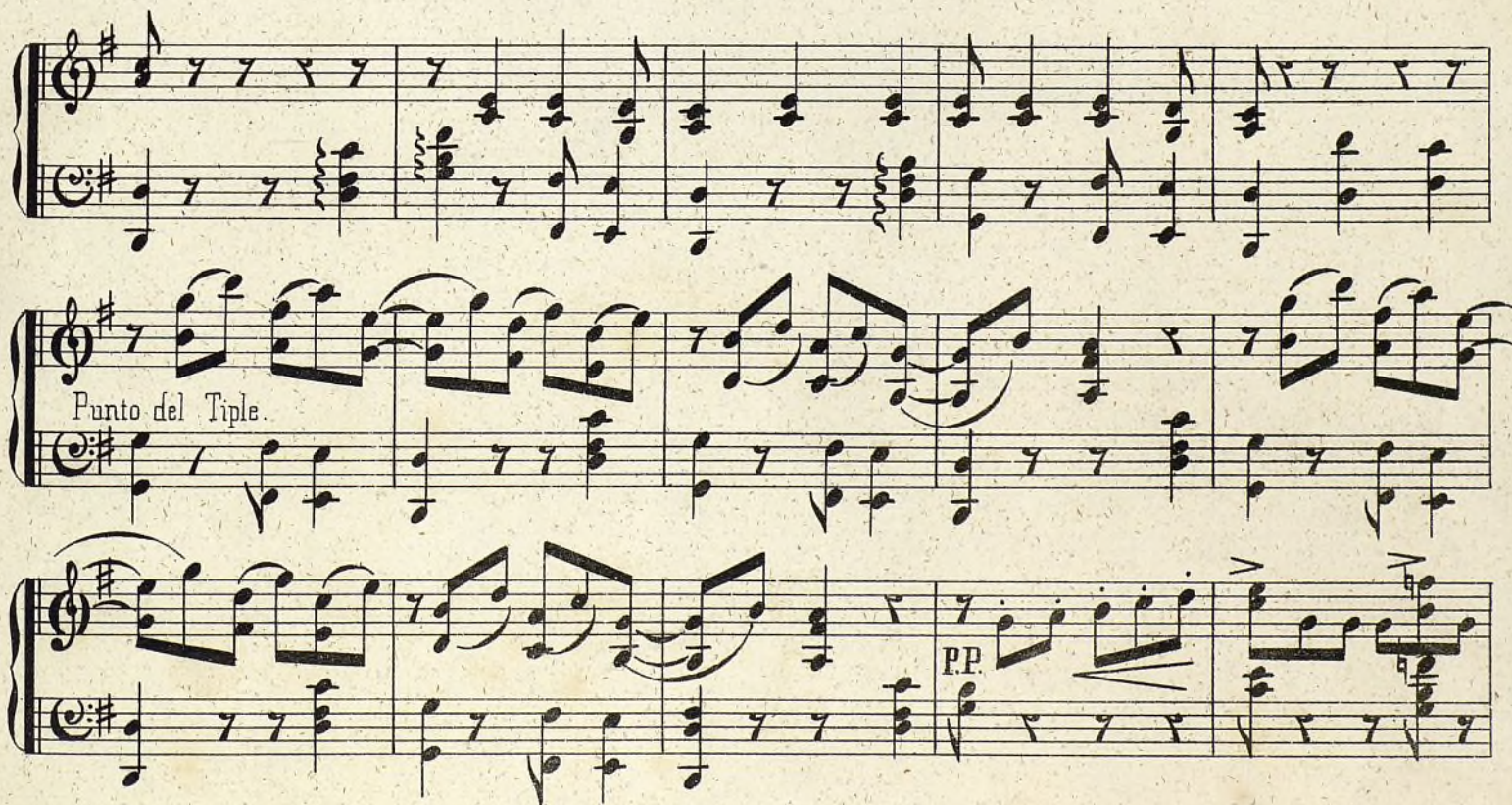
Zapateo.





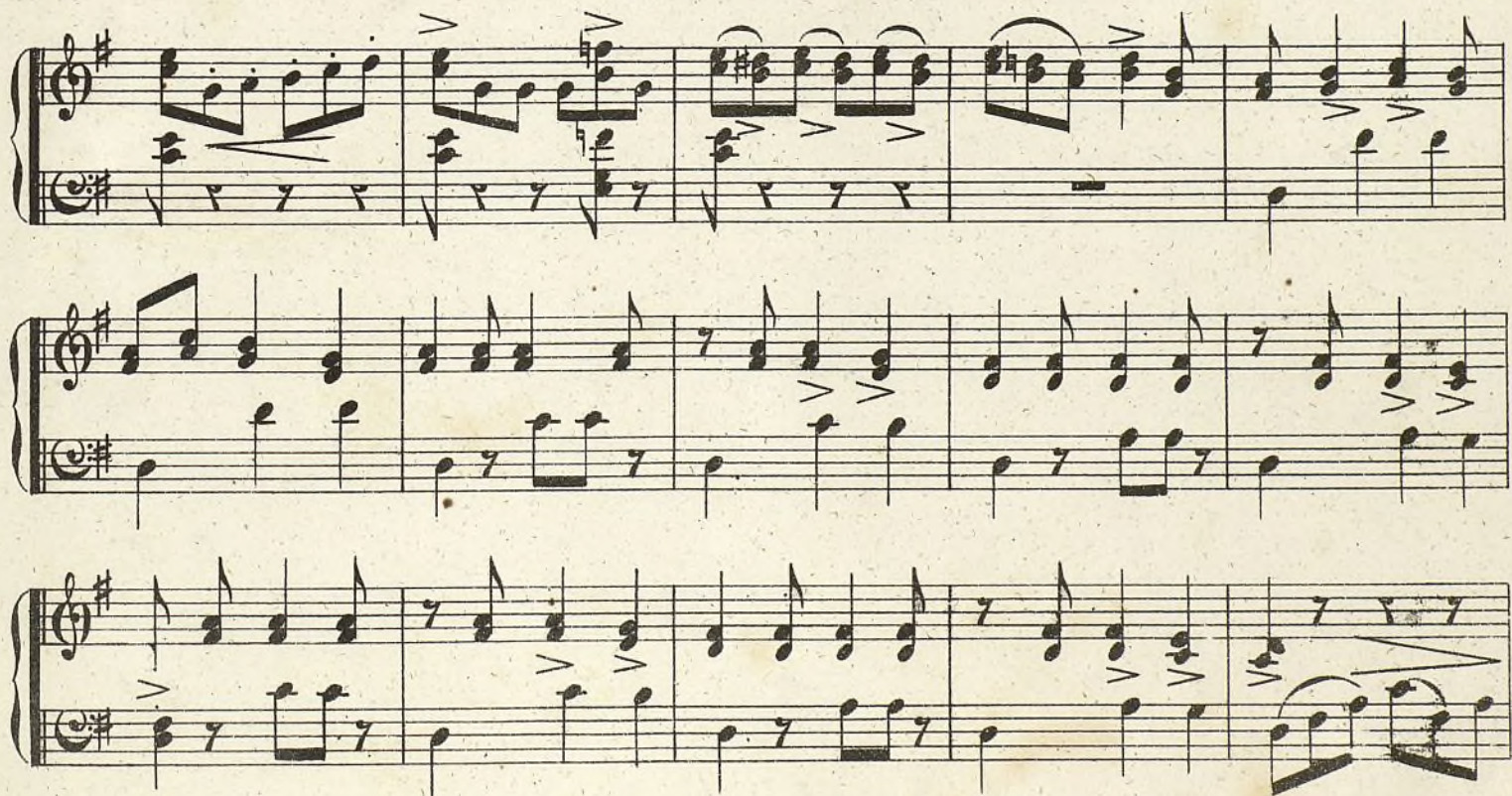


Zapateo.

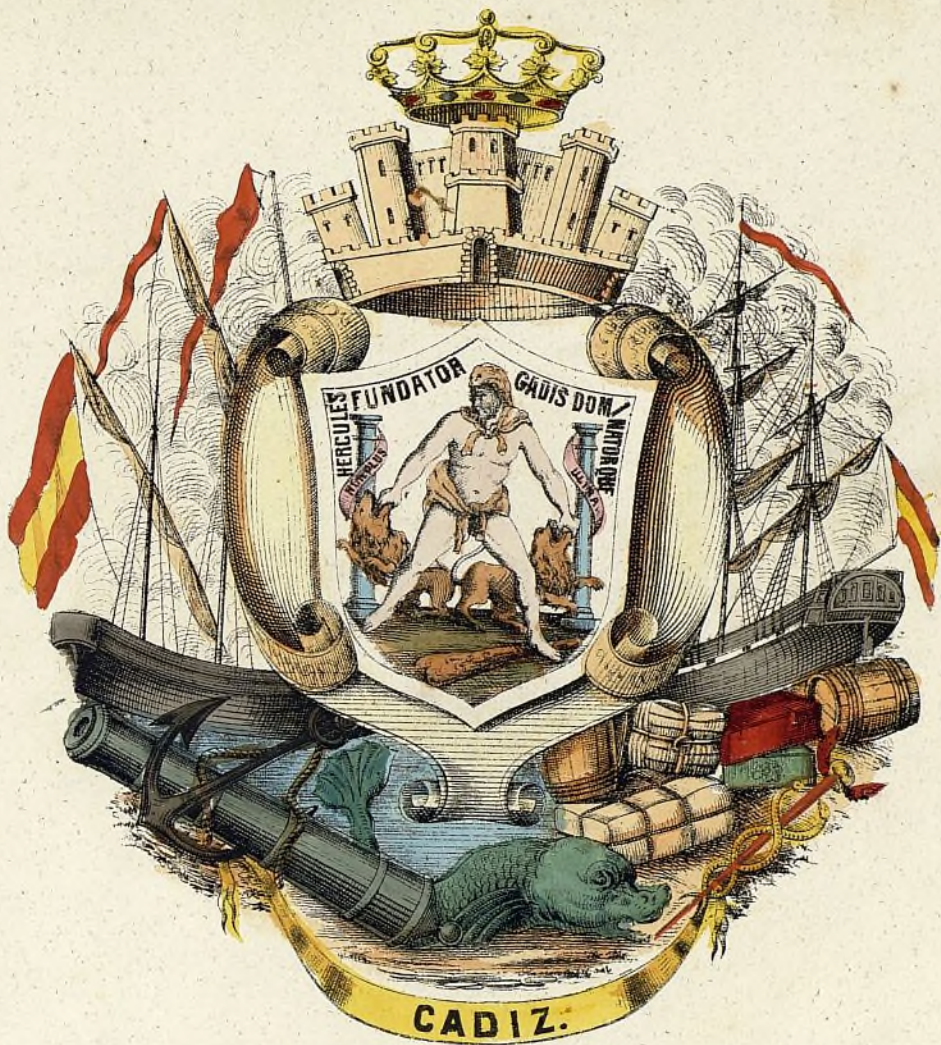




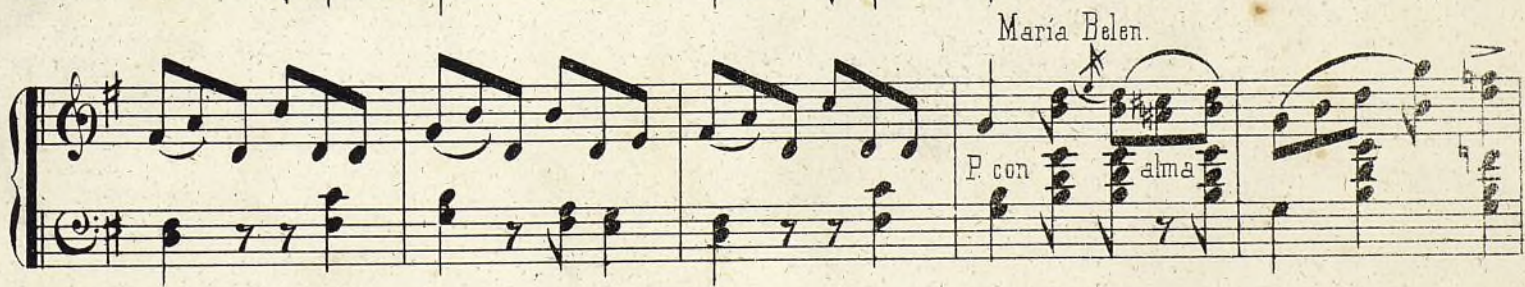
Zapateo.





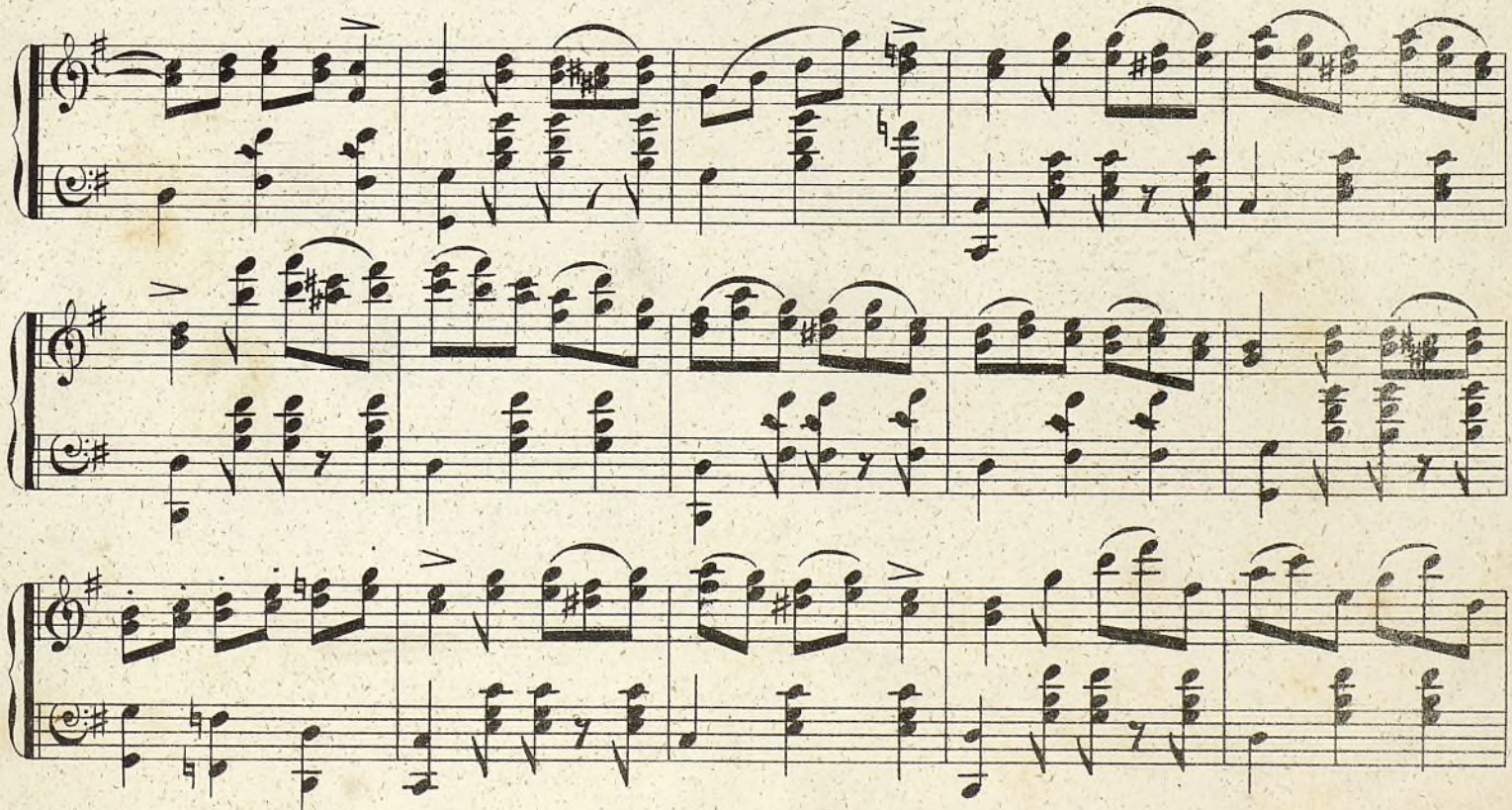


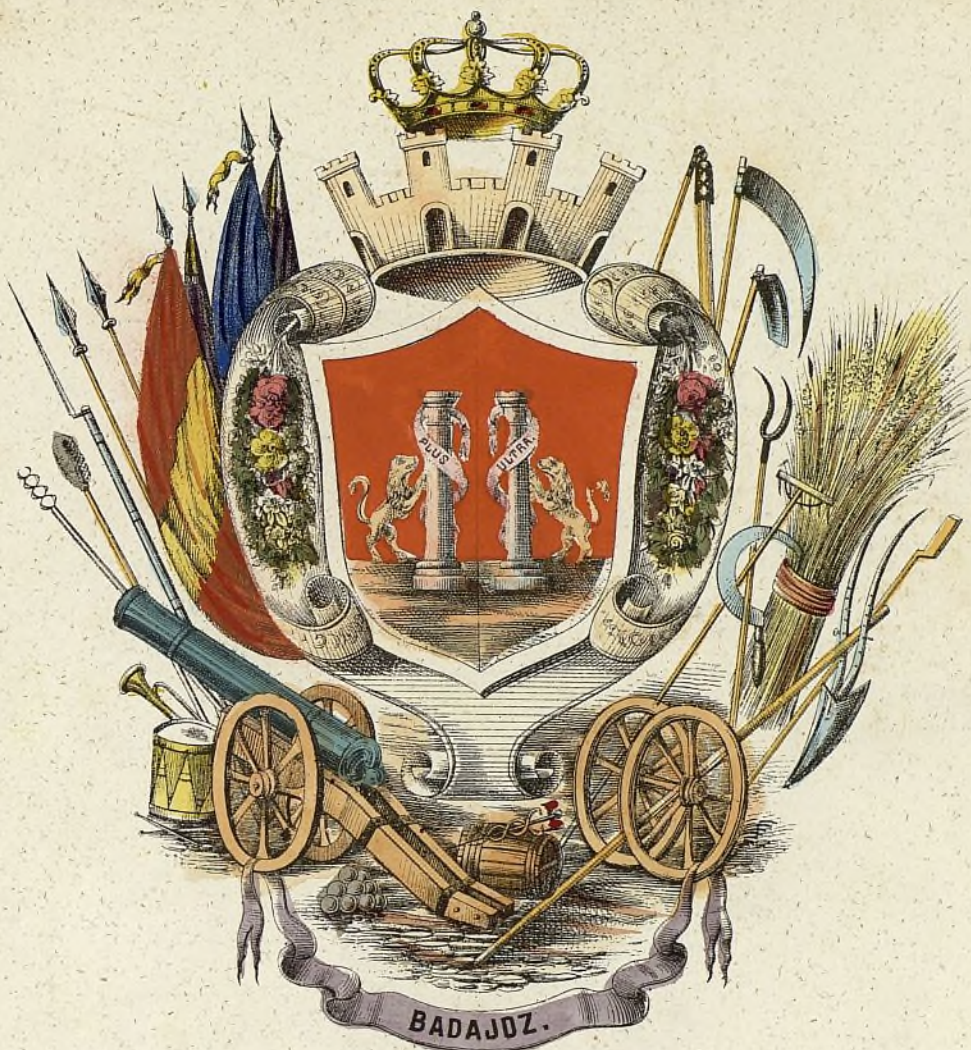
Zapateo.



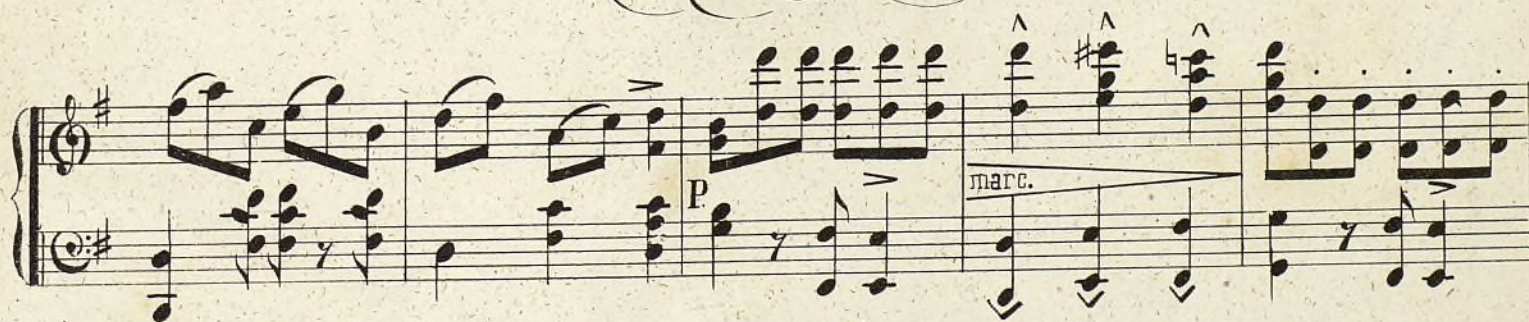


Zapateo.



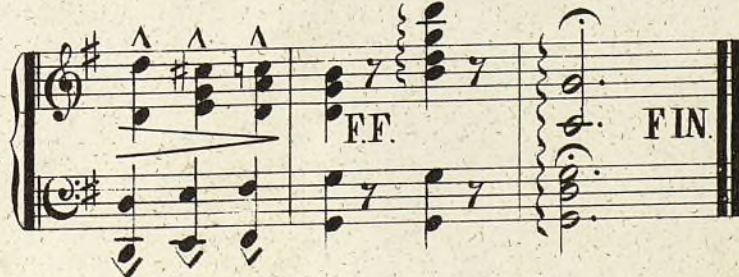


Zapateo.



2^a GUAJIRA.

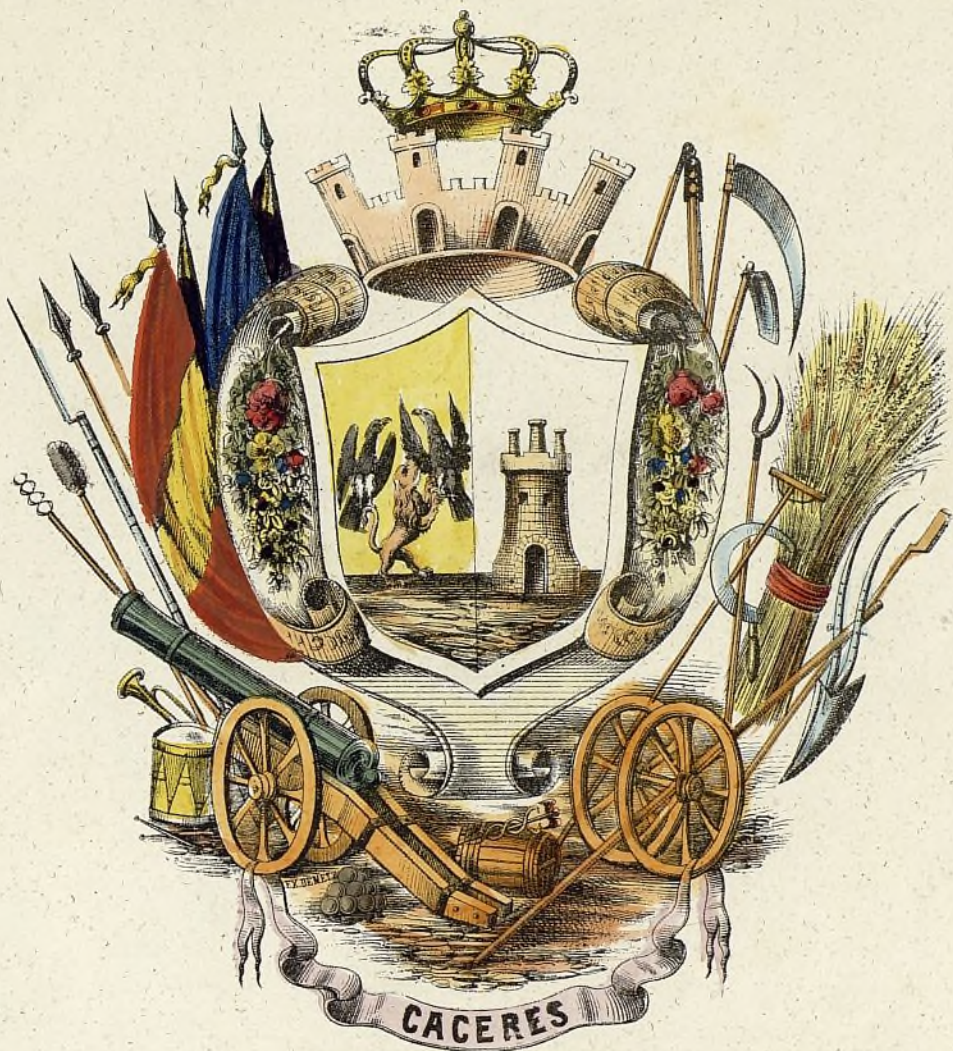
Será tu canto sencillo
Pero hijo del corazon
Brotará con la emocion
Con resplandeciente brillo:
Al pie de ese Caimitillo
Que tu bohio sombrea
A la alta reina recrea,
Y atraviése el vasto mar,
El cántico singular
Que da espresión á tu idea.



2^a GUAJIRO.

Yndiñas son mis canciones
Para tu oído avezado
Al cántico modulado
De esas empíreas regiones:
Pero tiernos corazones
Siempre sienten lo que dicen,
Y tus virtudes predicen
Bello reinado de gloria,
Tu nombre llena la Historia
Los guajiros te bendicen.





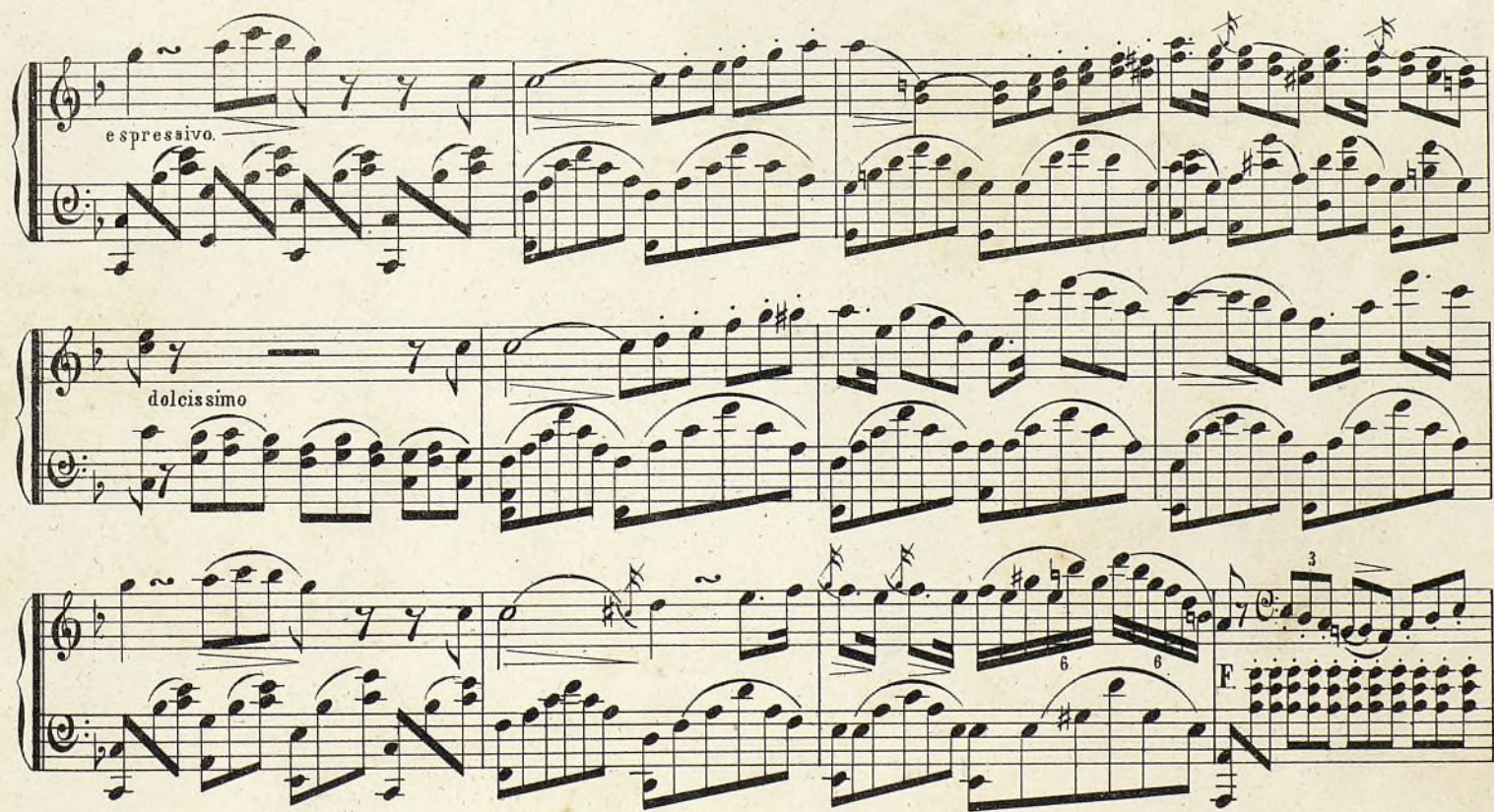
Contradanza

Sabanera.





OVERTURA.





Himno.

za — do Da re — nom — bre á la no — ble na — cion. E — se cion. Si! Da re —

1.^a

nom — bre á la no — ble na — cion. Si! Da re — nom — bre á la no — ble na — cion. Da Capo.

1.^a

a tempo.

al Coro.

F.F. e secco colla parte

al segno



Himno.

Barilono.

ESTROFA 2.^a

Piano.

All.^o moderato.

P.

F.

FF.

The musical score is written for a Baritone and Piano. The Baritone part is in the upper staff, and the Piano accompaniment is in the lower staff. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'All.^o moderato.' The score is divided into two systems. The first system includes the second stanza of the hymn, marked 'ESTROFA 2.^a'. The second system continues the melody and accompaniment, with dynamic markings 'P.' (Piano), 'F.' (Forte), and 'FF.' (Fortissimo) indicated.



Wals.

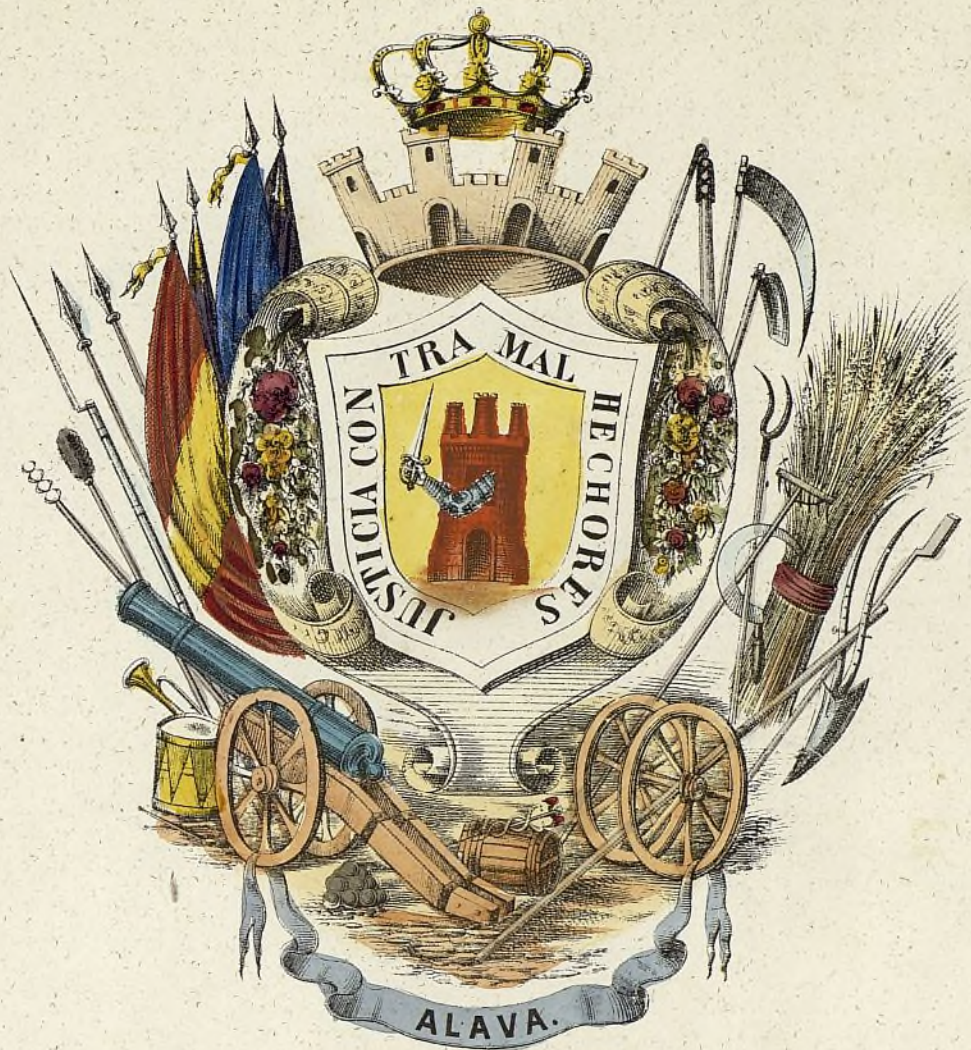
8^a alta loco 1^a loco 2^a

5 F.

8^a alta FF.

loco. 1^a 2^a amoroso.

The musical score is written for piano and features three systems of staves. The first system includes a treble and bass staff with a melodic line in the treble and a harmonic accompaniment in the bass. The second system continues the melody and accompaniment, with a forte (FF) dynamic marking. The third system includes a treble and bass staff with a melodic line in the treble and a harmonic accompaniment in the bass, with a piano (p) dynamic marking and a tempo change to "amoroso." The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.



Vals.







Himno.

Y e-se Dios de ls-ra-el que do —

Dolcissimo. *ff* *P.*



Himno.

mi — na De los mun — dos la in — men — sa es — ten — sion — Con su so — plo lu men — te i — lu —

mi — na Y en sus a — las de luz le en vol — vió 1^a Ye — se vió... 2^a Rey — na un



Himno.

si-glo el cu-ba - no lo im plo - ra, De tus pue - blos tu Cu - ba es muy fiel Que si el

man - lo de pur - pu - ra a - do - ra Es su so - la es - pe - ran - za I - sa - bel Rei - na un



Himno.

bel. Es su so-la es-pe-ran-za I-sa-bel Es su

rallent. so-la es-pe-ran-za I-sa-bel.

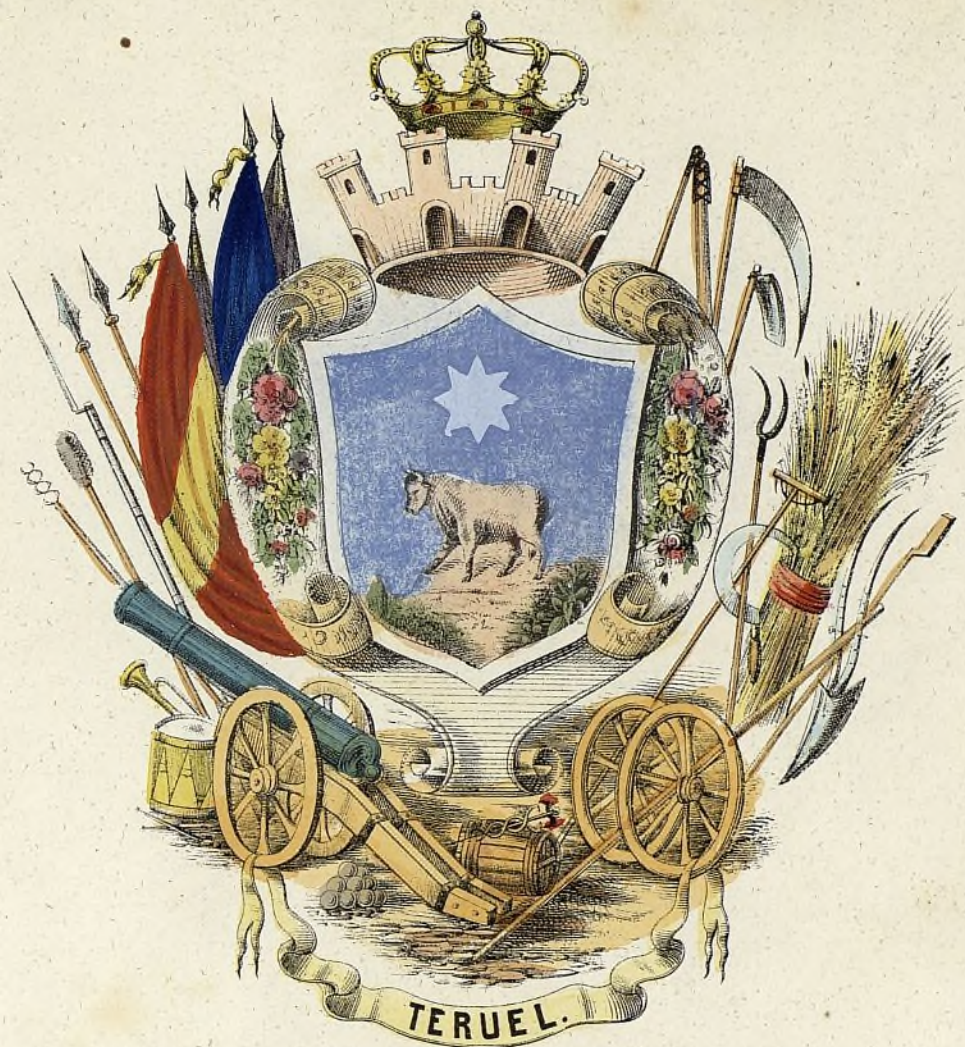
F. col canto. *á tempo.*

DA CAPO.

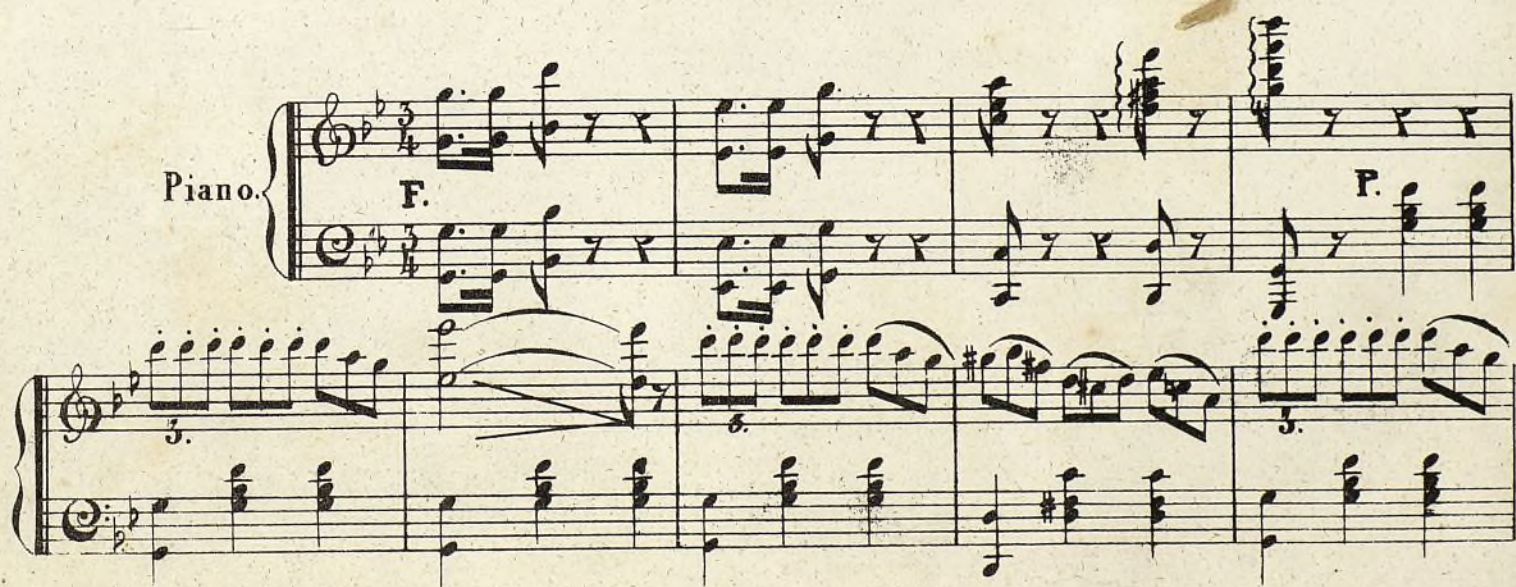
AL CORD.
AL SEGNO ♯

Y
FINE.





Vals





Himno.

Al na — cer cu — mo es — tel — la ca — dian — te Que impro

a tempo.

P.

vi — so en los Cie — los bril — ló E — sa Es — pa — ña que mi — ras le un — fan — te Co mo Rey — na en su es — pa — da le a!



Himno.

1^a 2^a

zo. Al na — zo. Y tu Cu — ba — lam — bien, Rey — na — mi — a. En lu — cu — na se vio son re

1^a 2^a

ir — Y con hin — nos go — zo — sa pe — di — a Al Se — ñor un rei na do fe — liz — Y tu

1^a

Ayuntamiento de Madrid

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