

DOS GRANDES ÉXITOS DEL MTRO. GUERRERO  
EN «SU MAJESTAD LA MUJER»

CANCION-HIMNO A LA  
MARINA ESPAÑOLA

• •  
TERESA CABARRÚS

MARCHA FRANCESA

*Petra de  
Perena y Plabrés*

*Música del  
Mtro. Guerrero*

## CANCION-HIMNO A LA MARINA ESPAÑOLA

Letra de **Lerena y Llabrés** Música de **J. Guerrero**

### I

Navegan los hombres de España  
bajo el beso caliente del sol.  
Van rizando en el viento  
juveniles canciones,  
que pregonan la gloria  
del pueblo español.  
Por mares que un día surcara  
con sus naves Cristóbal Colón,  
con el nombre en los labios  
de la patria querida,  
van dejando prendida en los cielos  
su alegre canción.

—  
Marino de España,  
caballero de mares de ensueño.  
Marino de España  
que a tus ansias, el mar es pequeño.  
Pon el rumbo a tus sueños de gloria,  
que tu historia es constante laurel.  
Marino de España.  
Marino de España.

### II

Si suenan las olas con furia  
mientras ruge el terrible huracán,  
los marinos de España,  
la mirada en el cielo,  
a la Virgen del Carmen  
rezándola van.  
Sus cantos de amor, oraciones  
suplicantes de su protección  
y la Excelsa Patrona,  
los cobija en su manto  
y su mano de Reina Divina  
se pone al timón.

## TERESA CABARRÚS

MARCHA FRANCESA

Letra de **Lerena y Llabrés** Música de **J. Guerrero**

### I

Desde los Carabancheles  
traigo a mi querida Francia  
un manojo de claveles  
en un trozo de elegancia.  
A París voy con la gracia  
de mi cielo y de mi luz  
que decoran el ensueño  
de Teresa Cabarrús.

—  
Llevo en mi pecho bordada  
en luz una flor de lis,  
que me corona por reina  
que pronto tendrá París.  
Mi garbo lleva presa  
la atención del mundo entero.  
Y a mi paso dicen todos: ¡Ay, Teresa!  
Teresa Cabarrús, por tí me muero.

### II

Voy a ser la triunfadora  
en la corte más galante.  
Si París al fin me adora  
yo seré su dulce amante.  
En mi boca siempre un beso  
va buscando la ocasión  
de ceñir una corona  
a mi ardiente corazón.

### PROXIMAS EDICIONES

**LOS GRANDES EXITOS DE LAS OPERETAS DEL MAESTRO GUERRERO**

## Su Majestad la Mujer y Tres gotas nada más

**Quiero que me llamen guapa.** Schotis. (De «Tres gotas nada más»)  
**La verbena del Carmen.** Schotis.—**El Solarium.** Slow.—**Lola Montes.**  
Zambra-fox (De «Su Majestad la Mujer»).

PEDIDOS AL AUTOR:

**Maestro Guerrero.** Av: José Antonio, 78.-Madrid

# CANCION-HIMNO A LA MARINA ESPAÑOLA

(DE «SU MAJESTAD LA MUJER»)

Letra de  
**Lerena y Llabrés**

Música de  
**J. GUERRERO**

CONTRABAJO

Tpo. de Marcha.

1 2

*mf*

*p*

*mf*

*p*

*ff*

*f*

1

*cresc.*

*ff*

1. 2.

*fff*

# TERESA CABARRÚS

MARCHA FRANCESA

Letra de

Lerena y Llabrés

Música de

J. GUERRERO

CONTRABAJO

Tpo. de Marcha.

*f*

1 2 3 4 5

*ff*

*ff*

# CANCION-HIMNO A LA MARINA ESPAÑOLA

(DE «SU MAJESTAD LA MUJER»)

Letra de  
**Lerena y Llabrés**

Música de  
**J. GUERRERO**

Piano

Tpo. de Marcha.

Na - ve - gan los hom - bres de Es - pa - ña — ba - jo el

be - so ca - lien - te del sol — — — van ri - zan — — do en el

vien - to — — ju - ve - ni - les can - cio - nes que pre - go - nan la glo - ria del

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pue - - - - bloes-pa - ñol. - - - Por ma - res que un

di - a sur-ca - ra - - con sus na - ves Cris-to - bal Co - lón - -

- con el nom - - bren los lá - bios - - de la Pa - -

- tria que - ri - da - - van de - jan - do pren - di - da en los cie - los sua -

- le - gre can - ción. - - -

Ma - ri - no - - de Es - pa - ña - -

(Piano)

Ca - ba - lle - ro de ma - res de en - sue - ño - - ma - ri - no -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

de Es - pa - ña - - - que a tus an - sias el mar es pe - que - ño. - -

The second system continues the vocal and piano parts. A dynamic marking of *p* (piano) is placed above the piano accompaniment in the third measure. The piano accompaniment maintains its rhythmic pattern.

Por el rum - bo a tus sue - ños de glo - ria - - que tu his - to - ria es cons -

The third system shows the vocal line and piano accompaniment. A dynamic marking of *cresc.* (crescendo) is placed above the piano accompaniment in the fifth measure. The piano accompaniment continues with its characteristic eighth-note bass line.

- tan - te lau - rel. - - - Ma - ri - no - de Es - pa - ña - -

The fourth system continues the vocal and piano parts. A dynamic marking of *ff* (fortissimo) is placed above the piano accompaniment in the fourth measure. The piano accompaniment maintains its rhythmic pattern.

Ma - ri - no - de Es - pa - ña. - 1.

The fifth system shows the vocal line and piano accompaniment. The system concludes with a first ending bracket and a repeat sign. The piano accompaniment continues with its characteristic eighth-note bass line.

2.

The sixth system shows the piano accompaniment for the second ending. It begins with a dynamic marking of *fff* (fortississimo) and continues with a rhythmic pattern of eighth notes in the bass and chords in the right hand.

(Piano)

# TERESA CABARRÚS

MARCHA FRANCESA

Letra de  
**Lerena y Lladrés**

Música de  
**J. GUERRERO**

Piano

Tpo. de Marcha.

Des-de

los Ca-ra-ban-che - les trai-go a mi que-ri-da Fran-cia - - - -

- un ma-no-jo de cla-ve - les en un tro-no dee-le-gan-cia - -

- - - a Pa-ris voy con la gra-cia de mi cie-loy de mi

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- re - sa Ca - ba - rrús - - - -

Lle-vo en mi pecho bor-

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The piano part consists of chords and single notes, with a dynamic marking of *p* (piano) in the second measure.

- da - da en luz u-na flor de lis — que me co-ro-na por rei - na que

The second system continues the vocal line and piano accompaniment. The piano part features a steady rhythm of chords and eighth notes.

pronto ten-drá Pa - ris. — Mi gar-bo lle-va pre-sa la a-ten-ción del mundo en-

The third system continues the vocal line and piano accompaniment. The piano part maintains the rhythmic accompaniment.

- te - ro - - - Ya mi pa-so di-cen to - dos — ¡Ay Te-

The fourth system continues the vocal line and piano accompaniment. The piano part features some melodic movement in the bass line.

- re - sa! ¡Te - re - sa Ca - ba - rrús! - - - ¡por ti me mue - ro! -

The fifth system continues the vocal line and piano accompaniment. The piano part features a more active bass line.

The sixth system shows the piano accompaniment for the final section, marked with a first ending bracket and a dynamic marking of *f* (forte). It includes a *Voy* (Vivace) marking at the end.

(Piano)

2.

2.

*ff*

*Va. mi*

pa - so di - cen to - dos — ¡Ay Te - re - sa! ; Te - re - sa Ca - ba -

- rrus! - - - ¡por ti me mue - ro! —

*ff*

(Piano)

# CANCION-HIMNO A LA MARINA ESPAÑOLA

(DE «SU MAJESTAD LA MUJER»)

Letra de  
**Lerena y Llabrés**

Música de  
**J. GUERRERO**

**VIOLINES**

Tpo. de Marcha.

1 2 6

mf

3

3

f

mf

3

This musical score is for Violins and consists of eight staves of music. The notation includes various dynamics such as *ff* (fortissimo), *p* (piano), and *fff* (fortississimo). It also features articulations like accents (*>*) and slurs. The score includes first and second endings, with the second ending marked with a *5* (finger number) and a *1* (first ending). The piece concludes with a double bar line and repeat dots. The instrument is identified as Violins at the bottom of the page.

# TERESA CABARRÚS

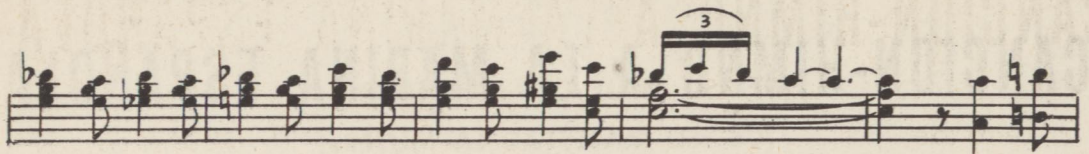
MARCHA FRANCESA

Letra de  
**Lerena y Llabrés**

Música de  
**J. GUERRERO**

VIOLINES

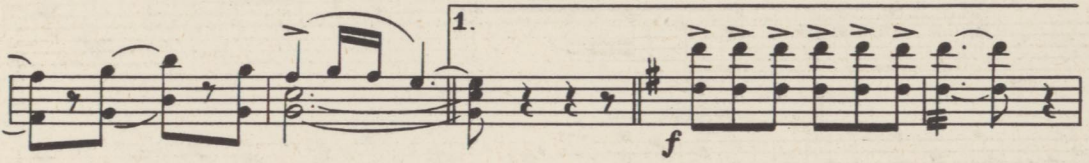
The musical score is written for Violins and consists of eight staves. The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a forte (f) dynamic. The first staff features a melodic line with accents and slurs. The second staff introduces triplet markings. The third and fourth staves continue the melodic development with more triplet markings. The fifth staff shows a change in dynamics to piano (p). The sixth and seventh staves feature complex rhythmic patterns with slurs and accents. The eighth staff concludes the piece with a final melodic phrase.



*cresc...*

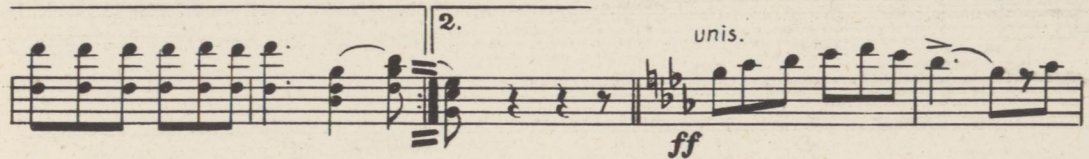


*p*



1.

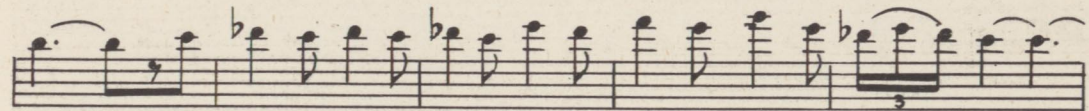
*f*



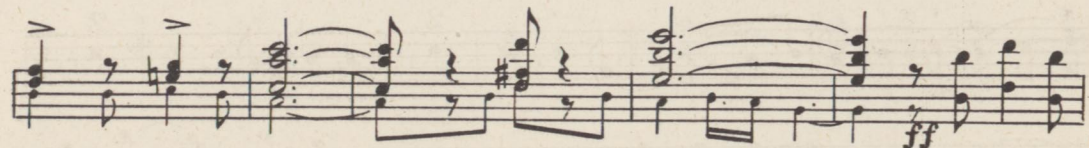
2.

*unis.*

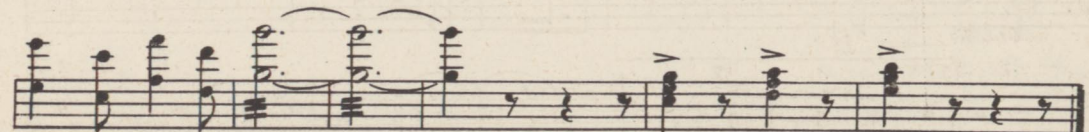
*ff*



*p*



*ff*



(Violines)

# CANCION-HIMNO A LA MARINA ESPAÑOLA

(DE «SU MAJESTAD LA MUJER»)

Letra de  
**Lerena y Lladrés**

Música de  
**J. GUERRERO**

SAX ALTO 1.º (MI B)

Tpo. de Marcha.

1. 2.

*f* *mf* *p* *ff* *fff*

5

# CANCION-HIMNO A LA MARINA ESPAÑOLA

(DE «SU MAJESTAD LA MUJER»)

Letra de  
**Lerena y Llabrés**

Música de  
**J. GUERRERO**

2º SAX TENOR (SI B)

Tpo. de Marcha

1. 2.



# TERESA CABARRÚS

MARCHA FRANCESA

Letra de  
**Lerena y Llabrés**

Música de  
**J. GUERRERO**

**2º SAX TENOR (SI B)**

Tpo. de Marcha.

*f*

4 3

*p*

3 *p*

1. *f*

2. *ff*

*ff*

# TERESA CABARRÚS

MARCHA FRANCESA

Letra de  
**Lerena y Lladrés**

Música de  
**J. GUERRERO**

SAX ALTO 1.º (MI B)

Tpo. de Marcha.

*f* *mf* *p* *p* *p* *p* *p* *p* *p* *p* *ff*

# TERESA CABARRÚS

MARCHA FRANCESA

Letra de

Lerena y Labrés

Música de

J. GUERRERO

SAX ALTO 3.º (MI B)

Tpo. de Marcha.

The musical score is written for Sax Alto 3.º (MI B) and consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score begins with a dynamic marking of *f* (forte) and a tempo marking of *mf* (mezzo-forte). The first staff contains the initial melody. The second staff continues the melody with a dynamic marking of *mf*. The third staff features a four-measure rest followed by a three-measure rest, with dynamic markings of *p* (piano) and *mf*. The fourth staff continues the melody with a dynamic marking of *p*. The fifth staff continues the melody with a dynamic marking of *p*. The sixth staff features a first ending bracket with a dynamic marking of *f* (forte) and a *mf* marking. The seventh staff features a second ending bracket with a dynamic marking of *ff* (fortissimo). The eighth staff continues the melody with a dynamic marking of *ff*. The ninth staff continues the melody with a dynamic marking of *ff*. The tenth staff concludes the piece with a dynamic marking of *ff*.

# TERESA CABARRÚS

MARCHA FRANCESA

Letra de  
**Lerena y Llabrés**

Música de  
**J. GUERRERO**

TROMBON

The musical score is written for Trombone and consists of ten staves. The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a dynamic marking of *f* (forte) and features a series of eighth-note patterns with accents. The second staff starts with a dynamic marking of *p* (piano) and includes a 4-measure rest. The score contains various musical notations such as slurs, accents, and dynamic markings like *cresc...*, *p*, and *ff*. There are also first and second endings indicated by '1' and '2' above the notes. The piece concludes with a double bar line and repeat dots.

# CANCION-HIMNO A LA MARINA ESPAÑOLA

(DE «SU MAJESTAD LA MUJER»)

Letra de  
**Lerena y Lladrés**

Música de  
**J. GUERRERO**

**TROMBON**

Tpo. de Marcha.

The musical score is written for Trombone in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *ff* and includes various musical notations such as accents, slurs, and dynamic changes. The score is divided into two systems, each containing five staves. The first system starts with a double bar line and a repeat sign. The second system concludes with a first ending (marked '1.') and a second ending (marked '2.') leading to a final *fff* dynamic marking.

# CANCION-HIMNO A LA MARINA ESPAÑOLA

(DE «SU MAJESTAD LA MUJER»)

Letra de

**Lerena y Llabrés**

Música de

**J. GUERRERO**

SAX ALTO 3.º (MI B)

Tpo. de Marcha

The musical score is written for Saxophone Alto 3rd (B-flat) in 2/4 time, marked "Tpo. de Marcha". It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is characterized by a rhythmic march pattern. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *fff* (fortissimo). There are several accents and slurs throughout the piece. The score includes first and second endings, with the first ending marked "1." and the second ending marked "2.". The piece concludes with a final cadence and a page number "5" at the bottom right.

# CANCION-HIMNO A LA MARINA ESPAÑOLA

(DE «SU MAJESTAD LA MUJER»)

Letra de  
**Lerena y Llabrés**

Música de  
**J. GUERRERO**

2.<sup>a</sup> TROMPETA (SI B)

Tpo. de Marcha.

The musical score is written for a 2nd Trumpet in B-flat. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Tpo. de Marcha.' and the initial dynamic is *ff*. The score consists of 12 staves of music. The first staff contains a repeat sign and a *ff* dynamic. The second staff has a '6' above it, indicating sixteenth notes. The third staff has a '3' above it, indicating eighth notes. The fourth staff has a *mf* dynamic. The fifth staff has a '2' above it, indicating eighth notes. The sixth staff has a *p* dynamic. The seventh staff has a *ff* dynamic. The eighth staff has a '2' above it, indicating eighth notes, and a *f* dynamic. The ninth staff has a '2' above it, indicating eighth notes, and a *p cresc...* dynamic. The tenth staff has a *cresc...* dynamic and a *ff* dynamic. The eleventh staff has a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The final dynamic is *fff*.

# CANCION-HIMNO A LA MARINA ESPAÑOLA

(DE «SU MAJESTAD LA MUJER»)

Letra de  
**Lerena y Llabrés**

Música de  
**J. GUERRERO**

1.ª TROMPETA (SI B)

Tpo. de Marcha.

*ff*

*f* *mf*

*p* *p*

*ff*

*f* *cresc...* *cresc...*

*fff*



# TERESA CABARRÚS

MARCHA FRANCESA

Letra de

Lerena y Llabrés

Música de

J. GUERRERO

1.ª TROMPETA (SI B)

*Tpo de Marcha.*

*f*

*p*

*Solo.*

*cresc...*

*p*

*f*

*ff*

# TERESA CABARRÚS

## MARCHA FRANCESA

Letra de

Lerena y Llabrés

Música de

J. GUERRERO

2.ª TROMPETA (SI B)

Tpo. de Marcha.

*f*

*p*

*cresc...*

*p*

*f*

*ff*

*ff*

# TERESA CABARRÚS

MARCHA FRANCESA

Letra de

Lerena y Llabrés

Música de

J. GUERRERO

BATERIA

Tpo. de Marcha.

The musical score is written for a drum set (BATERIA) in 6/8 time. It begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The score consists of ten staves of music. The first staff contains a series of 'x' marks, likely representing cymbal patterns. The second staff starts with a repeat sign and a key signature change to one sharp. The third staff features a triplet of eighth notes. The fourth staff includes a repeat sign and a key signature change to one sharp. The fifth staff has a dynamic marking of *p* and is marked with numbers 1, 2, 3, and 4. The sixth staff includes a key signature change to one sharp. The seventh staff has a first ending bracket. The eighth staff has a second ending bracket and is marked with numbers 1 through 7. The ninth staff includes a key signature change to one sharp. The tenth staff ends with a dynamic marking of *ff*.

# CANCION-HIMNO A LA MARINA ESPAÑOLA

(DE «SU MAJESTAD LA MUJER»)

Letra de  
**Lerena y Lladrés**

Música de  
**J. GUERRERO**

**BATERIA**

Tpo. de Marcha.

The musical score is written for a drum set in 2/4 time, marked as a march tempo. It begins with a key signature of one sharp (F#) and a dynamic marking of *ff*. The score consists of 16 staves of music. The first staff includes a repeat sign with first and second endings. The second staff has a *mf* dynamic marking. The third staff has a *p* dynamic marking. The fourth staff has a *mf* dynamic marking. The fifth staff has a *p* dynamic marking. The sixth staff has a *mf* dynamic marking. The seventh staff has a *p* dynamic marking. The eighth staff has a *mf* dynamic marking. The ninth staff has a *ff* dynamic marking. The tenth staff has a *ff* dynamic marking. The eleventh staff has a *cresc.* dynamic marking. The twelfth staff has a *ff* dynamic marking. The thirteenth staff has a *ff* dynamic marking. The fourteenth staff has a *ff* dynamic marking. The fifteenth staff has a *ff* dynamic marking. The sixteenth staff has a *ff* dynamic marking. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like '3' and '2' above the notes, possibly indicating triplets or other rhythmic groupings.