



# LOS GAVILANES

ZARZUELA EN TRES ACTOS

N.º 4. - TANGO MILONGA

LETRA DE  
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MUSICA DEL MTRO.  
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# Los gavilanes

Zarzuela en 3 actos

## Nº 4 TANGO MILONGA

Juan, Clarivan, Friquet, Renato Camilo y Coro gral

Letra de J. RAMOS MARTIN

Música del Mtro J. GUERRERE

**Allegretto**

First system of piano introduction. Treble and bass clefs, key signature of one sharp (F#), 3/4 time signature. The music features a strong, rhythmic accompaniment with accents and dynamic markings like *f*.

Second system of piano introduction, continuing the rhythmic accompaniment with various chordal textures and melodic lines in both hands.

Tiples 1 y 2

Tenores

Bajos

CORO

Que sal-ga pron - to que le es-pe - ra - mos

Que sal-ga pron - to que le es-pe - ra - mos

Que le es-pe-ra - mos

Third system featuring vocal parts for Tiple 1 & 2, Tenors, and Basses, with lyrics in Spanish. The piano accompaniment continues below the vocal staves.

Fourth system of piano introduction, concluding the piece with a final chordal texture and melodic flourish.

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*Clarivan y Triquet*

*mf* Sal que te a-guar-dan los al - de - a - nos

*f* Tras u - na au - sen - cia de tan - tos

*f* Tras u - na au - sen - cia de tan - tos

*f* Los al - de - a - nos

*p* a - ños an - sia - mos to - dos dar - le un a - bra - zo

*p* a - ños an - sia - mos to - dos dar - le un a - bra - zo

*p* de tan - tos a - ños an - sia - mos to - dos dar - le un a - bra - zo

(sale Juan)

*Juan* *f* A - quí es - toy

*Moderato* *ten.* ya con los bra - zos a

*rall.* *f*



*rall.* **Allegretto** (abrazando a los aldeanos)

bier - tos pa - ra to - dos; ja - bra - zad!

*mf rall.* *a tempo* *mf*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a *rall.* tempo and transitioning to **Allegretto** with the instruction "(abrazando a los aldeanos)". The lyrics "bier - tos pa - ra to - dos; ja - bra - zad!" are written below the notes. The piano accompaniment consists of two staves. The right hand starts with a *mf* dynamic and *rall.* tempo, then changes to *a tempo* and *mf*. It features a triplet of eighth notes and several accented chords.

Detailed description: This system contains the third and fourth staves of music. The piano accompaniment continues with accented chords in the right hand and a melodic line in the left hand. The tempo remains *a tempo* and *mf*.

Detailed description: This system contains the fifth and sixth staves of music. The piano accompaniment continues with accented chords in the right hand and a melodic line in the left hand. The tempo remains *a tempo* and *mf*. The system ends with a *rall.* marking and a 2/4 time signature.

**Moderato**

Juan

Es la ma - yor sa - tis - fac - ción es la ma - yor fe - li - ci -

*8va ad lib.*

*p*

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line for "Juan" in 2/4 time, marked **Moderato**. The lyrics "Es la ma - yor sa - tis - fac - ción es la ma - yor fe - li - ci -" are written below. The piano accompaniment consists of two staves. The right hand has a *p* dynamic and features a *8va ad lib.* marking. The left hand has a simple melodic line. The system ends with a 2/4 time signature.



Clarivan

dad tan dul-ces prue-bas re - ci - bir de la a - mis - tad le - al Es su ma - yor sa - tis - fac -

Tiples *mf*  
Es su ma - yor sa - tis - fac -

Tenores *mf*  
Es su ma - yor sa - tis - fac -

Bajos *mf*  
Es su ma - yor sa - tis - fac -

ción es su ma - yor fe - li - ci - dad tan dul - ces prue - bas re - ci - bir de la a - mis - tad le -

ción es su ma - yor fe - li - ci - dad tan dul - ces prue - bas re - ci - bir de la a - mis - tad le -

ción es su ma - yor fe - li - ci - dad tan dul - ces prue - has re - ci - bir de la a - mis - tad le -

ción es su ma - yor fe - li - ci - dad tan dul - ces prue - bas re - ci - bir de la a - mis - tad le -



Allegretto

*Suon*

al de la a-mis-tad le - al de la a-mis-tad le.

al de la a-mis-tad le - al de la a-mis-tad le.

al de la a-mis-tad le - al de la a-mis-tad le.

Allegretto

*8-meas. loco*

*f*

*f*

*f*

*p.* *f* *ten.* *p.* *rall.*

al jah!

de la a-mis-tad le - al

de la a-mis-tad le - al

de la a-mis-tad le - al

*f* *rall.* *ten.*



Tango Milonga  
Moderato

*f ten.* *p*

El di - ne - ro que a te - so - ro, to - do el o - ro na - da va - le pa - ra

*ten.* *p*

mi com - pa - ra - do a es - te con - ten - to que aho - ra

*p* *p*

sien - to de ver - me o - tra vez a - quí ¡Són mis cam - pos! ¡Es mi

*pp* *ten.*

mon - te! ¡Mi ho - ri - zon - te! ¡Mi tran - qui - lo y be - llo - mar! La a - le -

*ten.*



grí - a: me al - bo - ro - za que mi cho - za o - tra vez vuel - vo a ha - bi -

The first system of music features a vocal line in the bass clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a series of eighth notes, followed by a melodic phrase marked 'rall.' (rallentando). The piano accompaniment consists of chords and moving lines in both hands.

tar! jah! El di - ne ro - que a te -

The second system continues the musical piece. The vocal line has a fermata over 'tar!' and an exclamation 'jah!' followed by 'El di - ne ro - que a te -'. The piano accompaniment includes a section marked 'ten.' (tenuto) and 'a tempo' (return to tempo). The piano part features complex chordal textures and melodic lines.

so - ro to - do el o - ro na - da va - le pa - ra mí

The third system shows the vocal line continuing with 'so - ro to - do el o - ro na - da va - le pa - ra mí'. The piano accompaniment provides harmonic support with chords and melodic fragments. The tempo remains 'a tempo'.

com - pa - ra - do a es - te con - ten - to que aho - ra sien - to de ver - me o - tra vez a - qui

The fourth system concludes the page with the vocal line 'com - pa - ra - do a es - te con - ten - to que aho - ra sien - to de ver - me o - tra vez a - qui'. The piano accompaniment features a section marked 'ten.' and 'p' (piano). The music ends with a final cadence in the piano part.



*f* *>* ¡Oh! — na - ción del o - ro me dis - te un te - so - ro que con mi tra -

ba - jo su - pe con - quis - tar Gran - de es mi ri -

que - za pe - ro en mi ca - be - za los hi - los de pla - ta hoy ve - o bri -

*ff* *ff* *Todos los de escena* llar — ¡Oh! — na - ción del o - ro le dis - te un te - *p*  
*con 8<sup>va</sup> ad libitum*



so - ro que con su tra - ba - jo su - po con - quis - tar

*f* *Juan*  
Gran - de es mi con - ten - to: y el pla - cer es - te que

sien - to de vol - ve - ros a abra - zar — Ha - cer bien que - re el in -

dia - no y hoy u - fa - no - ci - fra to - da sui - lu - sión



en mi - ra - ros a - ni - mo - sos y di - cho - sos al brin - da - ros pro - tec -

ción Ser a - ma - do yo lo es -

pe - ro mi di - ne - ro es su - bli - me ta - lis - man Los pla -

ce - res se - due - to - res los a - mo - res mi ri - que - za me da -



rán ¡ah! El di - ne - ro que a te -

*ten.* *ten.* *ten.*

This system contains the first three measures of the piece. The vocal line begins with a half note 'rán', followed by an exclamation '¡ah!' on a quarter note, and then the start of the phrase 'El di - ne - ro que a te -'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamic markings include *ten.* (tension) above the vocal line and *ten.* above the piano accompaniment.

so - ro to - do el o - ro na - da va - le pa - ra

*p*

This system contains measures 4 through 6. The vocal line continues with 'so - ro' (half note), 'to - do el o - ro' (quarter notes), and 'na - da va - le pa - ra' (quarter notes). The piano accompaniment continues with the eighth-note bass line and chords. A dynamic marking of *p* (piano) is placed above the piano accompaniment in measure 4.

mi com - pa - ra - do es - te con - ten - to que aho - ra

*ten.* *ten.* *p*

This system contains measures 7 through 9. The vocal line continues with 'mi' (half note), 'com - pa - ra - do es - te con - ten - to' (quarter notes), and 'que aho - ra' (quarter notes). The piano accompaniment continues with the eighth-note bass line and chords. Dynamic markings include *ten.* above the vocal line and *ten.* above the piano accompaniment, and *p* above the piano accompaniment in measure 9.

sien - to de ver - me o - tra vez a - quí

This system contains measures 10 through 12. The vocal line continues with 'sien - to de ver - me o - tra vez a - quí' (quarter notes). The piano accompaniment continues with the eighth-note bass line and chords. The system concludes with a double bar line and repeat signs.



Todos los de escena (avanzando al proscenio)

*fff* ¡Oh! na - ción del o - ro *pp* le dis - te un te - so - ro que con su tra -

ba - jo su - po con - quis - tar *fff* Gran - de es su ri -

*pp* que - za pe - ro en su ca - be - za los hi - los de pla - ta hoy ve - o bri -

*Juan*  
*ppp* ¡Oh! na - ción del o - ro me dis - te un te -

llar *ppp* Oh na - ción del o - ro le dis - te un te -



so - ro que con mi tra - ba - jo pu - de con - quis -

so - ro que con su tra - ba - jo pu - do con - quis -

tar Gran - de es mi con - ten - to y el pla - cer es - te que

tar

*ten.*

*f ten. accellerando*

sien - to al vol - ve - ros a a - bra - zar

*Todos los demás*

*ten.*

¡Ho - nor a Juan!

*ff*

*fff*

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