

"RESTAURADOR / RENOVATOR"

ALFONSO DE ARCOS ALCAIDE DE TARIFA Y ALCAIDE DE GIBRALTAR / ALFONSO OF ARCOS ALCAIDE OF TARIFA AND FIRST MAYOR OF GIBRALTAR

ACTO II / ACT II

Compositora y Autora / Composer and Author:
ALICIA DOMINGUEZ ARCOS

Allegretto

Flautín Piccolo
Flauta 1^a Flute 1
Flauta 2^a Flute 2
Oboe 1^a Oboe 1
Oboe 2^a Oboe 2
Fagot 1^a Bassoon 1
Fagot 2^a Bassoon 2
Requinto E♭ Clarinet
Clarinete Sib Pral B♭ Clarinet Pral
Clarinete Sib 1^a B♭ Clarinet 1
Clarinete Sib 2^a B♭ Clarinet 2
Clarinete Sib 3^a B♭ Clarinet 3
Saxofón alto 1^a Alto Saxophone 1
Saxofón Alto 2^a Alto Saxophone 2
Saxofón Tenor Tenor Saxophone
Saxofón Baritono Baritone Saxophone
Trompeta Sib 1^a B♭ Trumpet 1
Trompeta Sib 2^a B♭ Trumpet 2
Trompeta Sib 3^a B♭ Trumpet 3
Trompa F 1 & 2 F Horn 1 & 2
Trompa F 3 & 4 F Horn 3 & 4
Trombón 1^a Trombone 1
Trombón 2^a Trombone 2
Trombón 3^a Trombone 3 & Bass Trombone
Bombardino Euphonium
Tuba 1^a Tuba 1
Tuba 2^a Tuba 2
Timbales Timpani
Glockenspiel
Percusión 1^a Percussion 1
Percusión 2^a Percussion 2
Soprano
Contralto
Tenor
Baritono
Bajo
Violonchelos
Contrabajos

musicalion
click for more

En 1456, ante la negativa de los musulmanes de pagar las partidas atrasadas, se preparó una incursión que comenzó en la primavera de 1456 y en la que se conquistó el castillo a la villa de Estepona, y fue ocupada y poblada por castellanos. Se construyó una poderosa fortaleza que defendería la costa, al abrigo de la cual nació la nueva Estepona Cristiana. El rey cedió su dominio al Marqués de Villena y pese a los esfuerzos por conseguir su repoblación y defensa, Enrique IV lo destruyó para que no se pudiese ser retomada por los musulmanes. Después de la conquista del reino de Granada por los reyes católicos, estuvo sometida a la jurisdicción de Marbella por disposición de Doña Juana "cuando era gobernadora de estos reinos por ausencia de sus majestades los Reyes Católicos. Siguiendo con la política de desgaste más que de enfrentamientos directos, en abril de 1456. Un año después de una incursión por tierras de Málaga interrumpida por la vuelta del Rey a Córdoba para su casamiento con la princesa Juana de Portugal, de nuevo el Rey parte desde Ecija camino de Antequera, donde se concentraron gran número de fuerzas no solamente de vasallos reales sino también de varias casas nobiliarias, entre ellos Juan de Guzmán duque de Medina Sidonia y Juan Pacheco, marqués de Villena. Se adentraron en Álora y Cártama y dejando Málaga se dirigieron a Fuenigiroa, pasando por el poblado de Benalmádena, donde hubo una refriega con algún muerto y heridos. Siguió la expedición por la costa y sin tocar Marbella, sin duda por la dimensión de su fortaleza, tomaron la villa de Estepona sin luchar, cediéndola el Rey al marqués de Villena. Desde aquí Enrique IV solo con su hueste, de unos 300 hombres, donde se encontraba el alcaide de Utrera, se dirige a la Bahía de Algeciras pernoctando en la torre de Cartagena (Carteya); después de prometer al alcaide de Gibraltar respetar la ciudad, se embarca para Ceuta en barco del gobernador portugués de esta ciudad y pasa unos días de caza en el norte de África, ordenando a Juan de Saavedra "lo esperase en las Aljeziras, junto al río que llaman de la Miel".

The image displays a comprehensive musical score for a large-scale performance. The score is organized into multiple staves, each corresponding to a specific instrument or vocal part. The instruments listed on the left include Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Bassoons 1 and 2 (Ben. 1, Ben. 2), E♭ Clarinet (E♭ Cl.), B♭ Clarinet in A (B♭ Cl. A), B♭ Clarinet in B♭ (B♭ Cl. B♭), B♭ Clarinet in C (B. Cl. C), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), French Horn 1 & 2 (F. Hn. 1 & 2), French Horn 3 & 4 (F. Hn. 3 & 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba 1 (Tba. 1), Double Bass 2 (Db. 2), Timpani (Timp.), Glockenspiel (Glk.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soprano (S.), Contralto (C.), Tenor (T.), Baritone (Bar.), Bass (B.), Violoncello (Vcs.), and Contrabasso (Obs.). The score includes various musical notations such as notes, rests, and dynamic markings. A central orange oval with the text "musicalion click for more" is overlaid on the score.

In 1456, faced with the refusal of the Muslims to pay the arrears, an incursion was prepared that began in the spring of 1456 and in which the castle was conquered from the town of Estepona, and it was occupied and populated by Castilians. A powerful fortress was built to defend the coast, sheltered from which the new Christian Estepona was born. The king ceded ownership of it to the Marquis of Villena, and despite the efforts to repopulate and defend it, Enrique IV destroyed it so that it could not be returned by the Muslims. After the conquest of the kingdom of Granada by the Catholic kings, it was subject to the jurisdiction of Marbella by order of Doña Juana "when she was governor of these kingdoms due to the absence of her majesties the Catholic Kings. Continuing with the policy of attrition rather than direct confrontations, in April 1456. One year after an incursion through Malaga lands interrupted by the return of the King to Córdoba for his marriage to Princess Juana of Portugal. Once again, the King left Ecija on the way to Antequera, where a large number of forces were concentrated, not only from royal vassals but also from various noble houses, among them Juan de Guzmán, Duke of Medina Sidonia and Juan Pacheco, Marquis of Villena. They entered Álora and Cártama and leaving Málaga they went to Fuengirola, passing through the town of Benalmádena, where there was a scuffle with some dead and wounded. The expedition continued along the coast and without touching Marbella, undoubtedly due to the size of its fortress, they took the town of Estepona without a fight, ceding it from the King to the Marquis of Villena. From here Enrique IV alone with his host, of about 300 men, where the governor of Utrera was, went to the Bay of Algeciras spending the night in the tower of Cartagena (Carteya); After promising the governor of Gibraltar to respect the city, he embarks for Ceuta on the ship belonging to the Portuguese governor of this city and spends a few days hunting in North Africa, ordering Juan de Saavedra "to wait for him in the Aljeziras, next to the river they call de la Miel".

14

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Ves.

Obs.

musicalion

click for more

Tambor/Drum

plátanos

arco/bow

a row/bow

28

Adagio

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Ves.

Cbs.

sonaja/rattle

Tambor/Drum

musicalion

click for more

48

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ben. 1

Ben. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Musulma nes / Muslims

Ya no a - bo - na - re - mos. Ya no pa - ga - re - mos más. No atri - bu - i - mos más pa - rias.
 We will no longer pa - y. We won't pa - y a - ny more. We will at - tri - bu - te no more outcasts

Bar.

Ya bo - re - Ya ga - mos bu - mos pa - rias.
 We lon - pa - We y ny tri - te more outcasts

B.

Ya bo - re - Ya ga - mos bu - mos pa - rias.
 We lon - pa - We y ny tri - te more outcasts

Ves.

Obs.

musicalion
click for more

musicalion
click for more

Instrumental Parts:

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Bsn. 1
- Bsn. 2
- E♭ Cl.
- B♭ Cl. Pral.
- B♭ Cl. 1
- B♭ Cl. 2
- B. Cl. 3
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- Bar. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- F Hn. 1 & 2
- F Hn. 3 & 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Euph.
- Tba. 1
- Db. 2
- Timp.
- Glk.
- Perc. 1
- Perc. 2

Vocal Parts:

- S.
- C.
- T.
- Bar.
- B.
- Ves.
- Obs.

Lyrics:

Ni o-ro, ni pla-ta, ni mar-fil, ni se-da, no pa-ga-mos na-da nun-ca más. Ya los tri-bu-tos no, no nos pro-te-gen en es-tas tie-rras.
 Nei-ther gold, nor sil-ver, nor i-vo-ry, nor silk, we don't pa-y any-thing a-ny more. No lon-ger the ta-xes, the-y don't pro-tect us in the-se lands.

Neither Neither neither Neither no we pay nun-a-ny Ya No longer don't don't in lands. - rras.

Ni o-ro, ni pla-ta, ni mar-fil, ni se-da, no pa-ga-mos na-da nun-ca más. Ya los tri-bu-tos no, no nos pro-te-gen en es-tas tie-rras.
 Nei-ther gold, nor sil-ver, nor i-vo-ry, nor silk, we don't pa-y any-thing a-ny more. No lon-ger the ta-xes, the-y don't pro-protect us in the-se lands.

68

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vos.

Cbs.

musicalion
click for more

ENRIQUE IV con el Marqués de Villena / HENRY IV with the Marquis of Villena

No pa-ga-re-mos nin-gu-na par-ti-da ni a-tra-sa-das ¡NUN-CA MÁS!!
We will not pa-y a-ny fee not la-te ¡¡NE-VER MORE!!

Enrique IV / Henry IV

No re-gu-ni-a-das MÁS!! Al-fon-so hay que mar-char al cas-ti-llo a la vi-lla Es-te-po-na, Es-te-
We pa-ny fee la-te MORE!! Al-fon-so you have to go to the cast-le to the vi-lage Es-te-po-na, Es-te-

Marqués de Villena / Marquis of Villena

No re-gu-ni-a-das MÁS!! Al-fon-so hay que mar-char al cas-ti-llo a la vi-lla Es-te-po-na, Es-te-
We pa-ny fee la-te MORE!! Al-fon-so you have to go to the cast-le to the vi-lage Es-te-po-na, Es-te-

81 **Adagio**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

ALFONSO DE ARCOS / ALFONSO OF ARCOS

Ya es pri-ma-ve-ra. It's al-re-a-dy spring.

Ya es-tá pre-pa-ra-do. It's al-re-a-dy rea-dy.

la in-cur-si-on, the ra-id is, is, is

pre-pa-ra-da, pre-pa-red, la in-cur-si-on, the ra-id,

po-na, Es-te-po-na. po-na, Es-te-po-na.

po-na, Es-te-po-na. po-na, Es-te-po-na.

Ves.

Obs.

musicalion
click for more

88

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

va-mos ya a la vi-lla de Es-te-po-na. Res-tau-ra-re-mos Cas-ti-llo de San Luis la o-cu-pa-ción se-rá por cas-te-lla-nos, por cas-te-lla-nos.
let's go to the town of Es-te-po-na. We will res-to-re the Cast-le of San Luis the oc-cu-pa-tion will be by Cas-ti-li-ans, by Cas-ti-li-ans.

Tropas / Troops

Bar.

Res-tau-ra-re-mos Cas-ti-llo de San Luis la o-cu-pa-ción se-rá por cas-te-lla-nos, por cas-te-lla-nos.
We will res-to-re the Cast-le of San Luis the oc-cu-pa-tion will be by Cas-ti-li-ans, by Cas-ti-li-ans.

B.

Res-tau-ra-re-mos Cas-ti-llo de San Luis la o-cu-pa-ción se-rá por cas-te-lla-nos, por cas-te-lla-nos.
We will res-to-re the Cast-le of San Luis the oc-cu-pa-tion will be by Cas-ti-li-ans, by Cas-ti-li-ans.

Ves.

Cbs.

musicalion
click for more

97 Moderato

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Ben. 1 Ben. 2 E♭ Cl. B♭ Cl. 1 Pral. B♭ Cl. 1 B♭ Cl. 2 B. Cl. 3 A. Sax. 1 A. Sax. 2 T. Sax. Bar. Sax. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 F Hn. 1 & 2 F Hn. 3 & 4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Euph. Tba. 1 Db. 2 Timp. Glk. Perc. 1 Perc. 2 S. C. T. Bar. B. Vcs. Obs.

Alfonso de Arcos / Alfonso of Arcos

Su do-mi-nio se-rá, di-cho por su-al-te-za a su re-po-bla-ción, al Mar-ques de Gri-ño-na, es-ta, es-tas su de-ci-sión.
 Their do-ma-in will be, sa-id by his high-ness to its re-po-pu-lation to the Mar-quis of Gri-ño-na, this is, this is your de-ci-sion.

musicalion
 click for more

arco:bow

CORO CHORUS
 Se
 It
 Se
 It
 Se
 It

[illegible]

The image displays a comprehensive musical score for a large ensemble, spanning 124 measures. The score is organized into two systems of staves. The first system includes parts for Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), E♭ Clarinet (E♭ Cl.), B♭ Clarinet/Piccolo (B♭ Cl. Pral.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), French Horn 1 & 2 (F. Hn. 1 & 2), French Horn 3 & 4 (F. Hn. 3 & 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba 1 (Tba. 1), Double Bass 2 (Db. 2), Timpani (Timp.), Glockenspiel (Glk.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soprano (S.), Contralto (C.), Tenor (T.), Baritone (Bar.), Bass (B.), Violoncello (Vcs.), and Contrabass (Obs.). The score features a variety of musical notations, including notes, rests, and dynamic markings such as *ffz* and *sfz*. A large, semi-transparent watermark with the word "musicalion" in orange and the text "click for more" is centered over the score. The lyrics for the vocal parts are written below the staves, starting with "de - ri - a. fend. La Nue - va Es - te - po - na que su cas - ti - llo pa - ra re -" and continuing with "The new Es - te - po - na that his cast - le to - ra re -".

musicalion
click for more

de - ri - a. fend. La Nue - va Es - te - po - na que su cas - ti - llo pa - ra re -
The new Es - te - po - na that his cast - le to - ra re -

de - ri - a. fend. La Nue - va Es - te - po - na que su cas - ti - llo po - co per - du - ra ra, pa - ra re -
The new Es - te - po - na that his cast - le lit - tle wo - u - d last, to - ra re -

de - ri - a. fend. La Nue - va Es - te - po - na que su cas - ti - llo po - co per - du - ra ra, pa - ra re -
The new Es - te - po - na that his cast - le lit - tle wo - u - d last, to - ra re -

[illegible]

The image displays a page from a musical score, page 159, featuring a large watermark that reads "musicalion" in a bold, orange font, with "click for more" in a smaller, orange font below it. The watermark is set against a background of musical notation. The score is written for a large ensemble, including woodwinds, brass, percussion, and vocalists. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, with the first system ending at measure 159. The instruments listed on the left include Piccolo, Flute 1 and 2, Oboe 1 and 2, Bassoon 1 and 2, E♭ Clarinet, B♭ Clarinet in A, B♭ Clarinet in B, B♭ Clarinet in C, Alto Saxophone 1 and 2, Tenor Saxophone, Baritone Saxophone, B♭ Trumpet 1, 2, and 3, F Horn 1 and 2, F Horn 3 and 4, Trombone 1, 2, and 3, Euphonium, Tuba 1, Double Bass 2, Timpani, Glockenspiel, Percussion 1 and 2, Soprano, Contralto, Tenor, Baritone, Bass, and Vocals. The vocal parts include lyrics in Spanish and English. The lyrics for the Soprano part are: "me-ro de fuer - zas ca - mi - no. Des-de E - ci - ja, An - te - que - ra, ha - cia Á - lo - ra, y Cár - ta - ma and Car - ta - ma". The lyrics for the Contralto part are: "me-ro de fuer - zas ca - mi - no. Des-de E - ci - ja, An - te - que - ra, ha - cia Á - lo - ra, y Cár - ta - ma and Car - ta - ma". The lyrics for the Tenor part are: "me-ro de fuer - zas ca - mi - no. Des-de E - ci - ja, An - te - que - ra, ha - cia Á - lo - ra, y Cár - ta - ma and Car - ta - ma". The lyrics for the Baritone part are: "me-ro de fuer - zas ca - mi - no. Des-de E - ci - ja, An - te - que - ra, ha - cia Á - lo - ra, y Cár - ta - ma and Car - ta - ma". The lyrics for the Bass part are: "me-ro de fuer - zas ca - mi - no. Des-de E - ci - ja, An - te - que - ra, ha - cia Á - lo - ra, y Cár - ta - ma and Car - ta - ma". The lyrics for the Vocals part are: "me-ro de fuer - zas ca - mi - no. Des-de E - ci - ja, An - te - que - ra, ha - cia Á - lo - ra, y Cár - ta - ma and Car - ta - ma". The lyrics for the Percussion part are: "me-ro de fuer - zas ca - mi - no. Des-de E - ci - ja, An - te - que - ra, ha - cia Á - lo - ra, y Cár - ta - ma and Car - ta - ma".

177 *Adagio*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Ves.

Obs.

arco/bow

pizz.

arco/bow

pizz.

se van
they go.

Pa - - - san - do don
Pas - - - sing whe -

se van
they go.

Pa - - - san - do don
Pas - - - sing whe -

ha - cia Fuen - gi - ro - la se van
to - wards Fuen - gi - ro - la they go.

Pa - san - do por Be - nai - má - de - na don - de - hu - bo u - na
Pas - sing through Be - nai - má - de - na whe - re there was

ha - cia Fuen - gi - ro - la se van
to - wards Fuen - gi - ro - la they go.

Pa - - - san - do don
Pas - - - sing whe -

ha - cia Fuen - gi - ro - la se van
to - wards Fuen - gi - ro - la they go.

Pa - - - san - do don
Pas - - - sing whe -

arco/bow

pizz.

arco/bow

pizz.

musicalion

click for more

The image displays a comprehensive musical score for a symphony orchestra and vocal soloists. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The lyrics are provided in both Spanish and English. A prominent watermark for "musicalion" is centered over the score, with the text "click for more" below it.

Lyrics:

Soprano:
de re si - ti - guío Sin du - dar to-man la vi - lla de Es-te-po-na sin a-pe-nas lu - Sin lu -
con - ti - nueo whi - tho - ut to take the vi - lla from Es-te-po-na hard - ly figh - Without figh -

Contralto:
de re si - ti - guío Sin du - dar to-man la vi - lla de Es-te-po-na sin a-pe-nas lu - Sin lu -
con - ti - nueo whi - tho - ut to take the vi - lla from Es-te-po-na hard - ly figh - Without figh -

Tenor:
re - fri - ge - ria si - guío la ex-pe-di-ción, sin to - car Mar-be-l-la, sin du - dar to-man la vi - lla de Es-te-po-na sin a-pe-nas lu -
a snack con-tinued the ex-pe-di-tion, without tou-ching Mar-be-l-la, without hesita-tion to take the vi - lla from Es-te-po-na hard - ly figh -

Baritone:
de re si - ti - guío Sin du - dar to - man lu -
con - ti - nueo whi - tho - ut to - man take lu -

Bass:
de re si - ti - guío Sin du - dar to - man lu -
con - ti - nueo whi - tho - ut to - man take lu -

Vocals/Obsidian:
de re si - ti - guío Sin du - dar to - man lu -
con - ti - nueo whi - tho - ut to - man take lu -

200

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Ves.

Obs.

plaidlog/cymbals/tambor/drums

castañuela/skastanets

arco/bow pizz.

arco/bow pizz.

char, sin lu - char. So - lo del del rey. A la ba - hí - a per -
ting, without fight - ing. A - lone ne of the king. To the ba - y spen -

char, lu - char. So - lo con su hues-te de tres - cien - tos hom-bres del rey. Se di-ri-gen a la ba-hí-a de Al - ge - ci - ras, per -
ting, fight - ing. A - lone with his host of three hun-dred men of the king. They go to the ba - y of Al - ge - ci - ras, spen -

musicalion

click for more

211

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

E♭ Cl. 1

E♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 2

F Hn. 3 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vos.

Obs.

Mod. rto

musicalion

click for more

noc-tan-do en la to-rre de Car-te-ya. LA TO-RRE DE CAR-TE-YA Su ma-jei
ding the night in the Car-te-ya to - wer. THE CAR-TE-YA TO - WER His Ma-jei

noc-tan-do en la to-rre de Car-te-ya. LA TO-RRE DE CAR-TE-YA Su ma-jei
ding the night in the Car-te-ya to - wer. THE CAR-TE-YA TO - WER His Ma-jei

noc-tan-do en la to-rre de Car-te-ya. LA TO-RRE DE CAR-TE-YA Su ma-jei
ding the night in the Car-te-ya to - wer. THE CAR-TE-YA TO - WER His Ma-jei

noc ding - tan the - do night ya. wer. LA THE CAR-TE-YA TO - WER.

noc ding - tan the - do night ya. wer. LA TO-RRE DE CAR-TE-YA WER.

El 17 de Mayo de 1456 Enrique IV mandó una carta a Jerez advirtiéndole que el alcaide Alfonso de Arcos, y los vecinos de Gibraltar quedaban bajo su amparo. Continuó la expedición de regreso a Sevilla, pasando por Vejer donde presenció las almadabras en plena actividad y Jerez donde celebró el Corpus Christi.
On May 17, 1456, Enrique IV sent a letter to Jerez warning that the governor Alfonso de Arcos, and the residents of Gibraltar. They were under his protection. He continued the expedition back to Seville, passing through Vejer where he witnessed the almadabras in full activity and Jerez where he celebrated Corpus Christi.

223

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ben. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Cbs.

castañuelas/castanets

musicalion
click for more

tad man-dó u - na car - ta, a Xe - rez el al - cai - de Al - fon - so de Ar - cos, Gi - bra - tar que - da - ra ba - jo, el am - pa - ro del al - cai - de, mien - tras a Se -
ty sent a let - ter, to Je - rez the ma - yor Al - fon - so of Ar - cos, Gi - bra - tar will re - ma - in un - der the pa - tro - nage of the ma - yor, whi - le he re -

tad man-dó u - na car - ta, a Xe - rez el al - cai - de Al - fon - so de Ar - cos, Gi - bra - tar que - da - ra ba - jo, el am - pa - ro del al - cai - de, mien - tras a Se -
ty sent a let - ter, to Je - rez the ma - yor Al - fon - so of Ar - cos, Gi - bra - tar will re - ma - in un - der the pa - tro - nage of the ma - yor, whi - le he re -

man-dó u - na car - ta, a Xe - rez el al - cai - de Al - fon - so de Ar - cos, Gi - bra - tar que - da - ra ba - jo, el am - pa - ro del al - cai - de, mien - tras a Se -
sent a let - ter, to Je - rez the ma - yor Al - fon - so of Ar - cos, Gi - bra - tar will re - ma - in un - der the pa - tro - nage of the ma - yor, whi - le he re -

Su ma - jes - tad, a Xe - rez el al - cai - de Ar - cos Gi - bra - tar que - da - ra ba - jo, el am - pa - ro del al - cai - de, mien - tras a Se -
His Ma - jes - ty, to Je - rez the ma - yor of Ar - cos Gi - bra - tar will re - ma - in un - der the pa - tro - nage whi - le he re -

Su ma - jes - tad, a Xe - rez el al - cai - de Ar - cos Gi - bra - tar que - da - ra ba - jo, el am - pa - ro del al - cai - de, mien - tras a Se -
His Ma - jes - ty, to Je - rez the ma - yor of Ar - cos Gi - bra - tar will re - ma - in un - der the pa - tro - nage whi - le he re -

El 20 de Junio de 1456 desde Sevilla mandaba a Juan de Saavedra hiciera una entrada en tierras de Estepona con la ayuda de la gente de Jerez, para evitar represalias, a la vez que perdona a los homicidas que se establecieron en la villa malagueña. Nunca oídimos que una mano derecha de don Juan Saavedra era Alfonso de Arcos. On June 20, 1456, from Seville, he ordered Juan de Saavedra to make an entry into the land of Estepona with the help of the people of Jerez, to avoid reprisals, while he forgave the murderers to settle in the town of Malaga. Let us never forget that one of Don Juan Saavedra's right-hand men was Alfonso de Arcos.



musicalion
click for more

[illegible]

"...fuese a Xerez y embió llamar al Duque de Medina Sydonia y juntándose 1.500 de acaballo y 6.000 peones fueron a Castellar, y de allí salió Juan de Saavedra y combatióse de tal manera que la tomó y los moros se retruxeron a la fortaleza de Ximena y rindieron pletesta. Y el Rey mandó al caballerizo Juan Guillen y al alcaide de Tarifa Alfonso de Arcos, los cuales pusieron a los moros en la cibdad de Gbrraltar y se volvieron para el rey. Y el rey dejó en la villa de Ximena a Esteban de Villacreses como alcaide y se volvió a Sevilla".
 "... went to Xerez and sent to call the Duke of Medina Sydonia and gathering 1,500 horsemen and 6,000 peons went to Castellar, and John of Saavedra left there and fought in such a way that he took it and the Moors returned to the fortress of Ximena and paid homage. And the King sent the groom Juan Guillen and Akaide of Tarifa Alfonso de Arcos, who put the Moors in the city of Gibraltar and returned to the King. And the king left Esteban of Villacreses as mayor in the town of Ximena and returned to Seville.

253

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Ves.

Cbs.

musicalion
click for more

ña. llage. Fue - se a Xe - rez y em - bi - ó lla - mar al Du - que de Me - di - na Si - do - nia jun - tán - do - se mil qui - nien - tos ca - ba - llos, He - we - re a Je - rez and sent for the Du - ke of Me - di - na Si - do - nia get - ting to - gether fif - te - en hun - dred hor - ses,

ña. llage. Fue Were y and lla - mar the of Si jun - tán - do - se mil ca - ba - llos, hor - ses,

ña. llage. Fue Were y and bi - lla - que de Me - di - na Si - do - nia jun - tán - do - se mil ca - ba - llos, hor - ses,

ña. llage. Fue Xe - rez Je - rez y and sent for Du - ke of Si jun - tán - do - se mil ca - ba - llos, hor - ses,

pizz arco/bow

pizz arco/bow

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Obs.

musicalion
click for more

castanets castanets

arco/bow pizz. arco/bow

arco/bow pizz. arco/bow

seis mil pe - o - nes fue - ron a Cas - te - llar, Cas - te - llar. Su al - te - za En - ri - que cuar - to en la vi - lla
six thousand pawns they went to Cas - te - llar, Cas - te - llar. His high - ness Hen - ry Iv at the town

seis mil pe - o - nes fue - ron a Cas - te - llar, Cas - te - llar. Su al - te - za En - ri - que cuar - to en la vi - lla
six thousand pawns they went to Cas - te - llar, Cas - te - llar. His high - ness Hen - ry fo - ur at the town

seis mil pe - o - nes fue - ron a Cas - te - llar, Cas - te - llar. Su En - ri - que cuar - to en la
six thousand pawns they went to Cas - te - llar, Cas - te - llar. His Hen - ry fo - ur at the

seis fue - ron went llar, Cas - te - llar. Su En en en la
six they went llar, Cas - te - llar. His Hen en at the

seis fue - ron went llar, Cas - te - llar. Su su al - te - za en la vi - lla
six they went llar, Cas - te - llar. His his high - ness en at the town

275

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Cbs.

Accel.

Accel.

A tempo

de Xi-me - na de-jan - do a Es - te - ban de Vi-lla - cre-ces co - mo al - cay-de-y vol - vió a Se - vi-lla.
of Ji-me - na lea-ving Es - te - ban of Vi-lla - cre-ces as ma - yor and re - turned to Se - vi-lla.

de Xi-me - na de-jan - do a Es - te - ban de Vi-lla - cre-ces co - mo al - cay-de-y vol - vió a Se - vi-lla.
of Ji-me - na lea-ving Es - te - ban of Vi-lla - cre-ces as ma - yor and re - turned to Se - vi-lla.

de Xi-me - na de - do a Es - te - ban de Vi-lla - cre-ces co - mo al - cay-de-y vol - vió a Se - vi-lla.
of Ji-me - na les - Es - te - ban of Vi-lla - cre-ces as ma - yor and re - turned to Se - vi-lla.

de na de - a Es - te - ban de Vi-lla - cre-ces co - mo al - cay-de-y vol - vió a Se - vi-lla.
of na les - Es - te - ban of Vi-lla - cre-ces as ma - yor and re - turned to Se - vi-lla.

de me na de - a Es - te - ban de Vi-lla - cre-ces co - mo al - cay-de-y vol - vió a Se - vi-lla.
of me na les - Es - te - ban of Vi-lla - cre-ces as ma - yor and re - turned to Se - vi-lla.

musication
click for more

289

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ben. 1

Ben. 2

E♭ Cl.

B♭ Cl. Pral.

E♭ Cl. 1

E♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Cbs.

musicalion
click for more

Prestissimo

pppp, *ppp*, *pp*, *p*, *sfz*

Alfonso of Arcos continued his activity within the good relations that existed between Castilla and Portugal. In October 1458, after the Portuguese king gave up the siege of Tangier, he participated with an important aid commanding a hundred men in the capture of Alcázar Seguer - port town in front of Tarifa, which King Alfonso V of Portugal did, for which he was well rewarded. The Portuguese king addressed our hero on October 31 from Ceuta by letter in which he says: "To all of us who see this letter, let us know, considering us the great service we have received and soon we understand to receive from Afonso d'Arcos, mayor of Tarifa, We want you to leave us tenpa (pension) in each year fifteen thousand white areas on the day of 'your life'".

302

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bas. 1

Bas. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Cbs.

musicalion
click for more

312

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Obs.

musicalion
click for more

Alfonso de Arcos / Alfonso de Arcos

El rey por-tu-gués de-sis-tió de Tan-ger con mis cien hom-bres del im-por-tan-te au-xi-li-o, to-ma-re-mos ya,
The Por-tu-gue-se king ga-ve up Tan-gie with a thou-sand and one hun-dred men of im-por-tan-thelp, we will drink now,

musicalion
click for more

vi - lla por - tu - a - ria fren - te a Ta - ri - fa, Al - ca - zar - se - guer, Al - ca - zar - se - guer en - tre Tan - ger y Ceu - ta, Al - ca - zar - se - guer muy di - cho - so por la re -
 portown in - front of Ta - ri - fa, Al - ca - zaar - se - guer, Al - ca - zar - se - guer bet - ween Tan - gler and Ceu - ta, Al - ca - zar - se - guer ve - ry hap - py for the re -

334

Adagio

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

com-pen-sa, por el rey de Por-tu-gal, Don Al-fón-so.
- ward, by the king of Por-tu-gal, Don Al-fón-so.

Bar.

B.

Vos.

Obs.

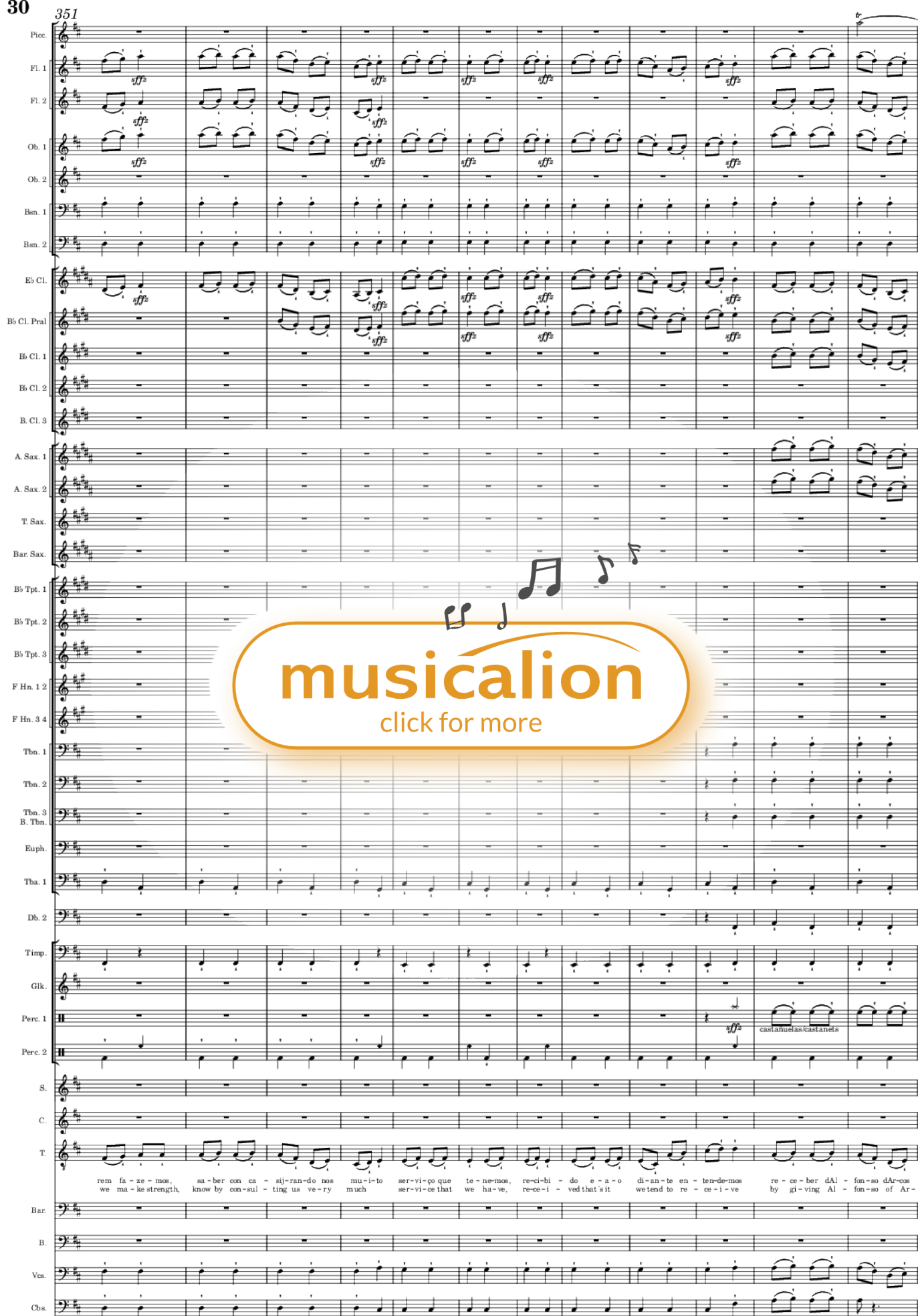
Prestissimo

musicalion

click for more

El rey Alfonso V de Portugal se dirige al alcaide Alfonso de Arcos.
King Alfonso V of Portugal addresses the ward Alfonso of Arcos.

A quan-tos es-ta car-ta vi-
From how many of the-se char-ters



musicalion
click for more

rem fa - ze - mos, sa - ber con ca - sij - ran - do nos mu - i - to ser - vi - go que te - ne - mos, re - ci - bi - do e - a - o di - an - te en - ten - de - mos re - ce - ber dAl - fon - so dAr - cos
we ma - ke strength, know by con - sul - ting us ve - ry much ser - vi - ce that we ha - ve, re - ce - i - ved that's it we tend to re - ce - i - ve by gi - ving Al - fon - so of Ar -

363

Adagio

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Obs.

musicalion

click for more

al-cai-de de Ta-ri-fla que-re-mos que a-ja de nos em di-a de su vi-da de ten-ça em ca-da un,a no quin-ze mil rea-es
cos ma-yor of Ta-ri-fa we want you to stop from us on the day of his li-fe of ten-sion in e-each one to fif-teen thousand rea-les SU TROPA / HIS TROOP

bran-cos
ans.

bran-cos

376

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

E♭ Cl. 1

E♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Ves.

Cbs.

Prestissimo

musicalion

click for more

391

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Cbs.

musicalion
click for more

MOMENTOS DE ALCAZARSEGUR

El 7 de julio de 1459 recibió una carta del gobernador de Ceuta Sancho de Noronha, en la que lo llama "alcaide amigo", apercibiéndole tenía noticias de la presencia de la armada de Túnez en aguas de Vélez y de tropas del rey de Fez que se acercaban por el interior. En ella le pedía enviara urgentemente un emisario al rey de Portugal con la solicitud de ayuda. Alarmado Alfonso de Arco por la noticia, no en vano los turcos siete años antes habían tomado Constantinopla y amenazaban a toda Europa y dada la fragilidad de las débiles tarifas, solicitó asimismo auxilio el 9 de julio de 1459 al Consejo sevillano, el cual pregono por su tierra la prevención de ayuda a Tarifa "por el concierto que los reyes moros tienen hecho y ordenado contra esta villa e segund los malos muros que tenemos", en palabras del alcaide tarifeno. El capitán y gobernador de Ceuta termina la carta del 7 de julio diciendo "el dicho bergantyn vos llevará, placiendo a Dios, mañana lunes en la noche de que aquí partiré, otro recabdo mio" en referencia a un pago de la pensión otorgada por el rey portugués. La alarma marítima resultó infundada y el ejército meriní se acercó para poner cerco infructuoso a Alcazarsegur (Al-Qasr al Saghir) LO QUE LE VALIÓ EL RECONOCIMIENTO Y EL PREMIO DEL MONARCA PORTUGUÉS.

402

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

Bomb/Drum

vibraalap

S.

C.

T.

Gobernador de Ceuta Sancho de Noronha / Governor of Ceuta Sancho of Noronha

Bar.

In a-quis Vé - lez et de co - piis Re-gis Fez qui ex in - te - rio - ri ap - pro-pin-quant, de prae-sen - tia e-xer-ci-tus Tu-ni-sia -
He-re in Vé - lez and the king's for - ces do here the - y ap-pro-ach from wi - thin, about the pre-sence I ha-ve a Tu-ni-si -

B.

Vos.

Obs.

musicalion
click for more

MOMENTS OF ALCAZARSEGUER

On July 7, 1459, he received a letter from the governor of Ceuta, Sancho de Noronha, in which he called him a "friendly warden". Warning him, he had news of the presence of the Tunisian army in the waters of Vélez and of the troops of the King of Fez that were approaching from the interior. In it he asked him to urgently send an emissary to the King of Portugal with a request for help. Alfonso de Arcos alarmed by the news. It was not in vain that the Turks had taken Constantinople six years before and threatened all of Europe and given the fragility of the Tarifa defenses. He also requested help on July 9, 1459 from the Seville Council, which proclaimed for his land the prevention of aid to Tarifa. "For the agreement that the Moorish kings have made and ordered against this town and according to the bad walls we have", in the words of the Tarifaño warden. The captain and governor of Ceuta ends the letter of July 7 by saying "the said bergantyn will take you, God willing, tomorrow Monday night from which he will leave here, another request from me" in reference to a pension payment granted by the Portuguese king. The maritime alarm was unfounded and the Merinid army approached to unsuccessfully surround Alcazarseguer (Al-Qasr al Saghir) WHICH EARNED HIM THE RECOGNITION AND AWARD OF THE PORTUGUESE MONARCH.

35

413

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Cbs.

ni ha-be-o. E-ni xe-ro-ga-mus te mit-te-re-le-ga-tos ad Re-gem Por-tu-ga-lli-a-e ad au-xi-li-um el di-cho ber-gan-tyn vos lle-ga-rá, pla-sien-do a an ar-my. No o-ne-as-ked send am-bas-sa-dors to King of Por-tu-gal to help the sa-me bri-gan-tine you re-ach, ple-a-sing to

cas lah uel

musicalion

click for more

The image displays a page from a musical score, page 36, numbered 426. The score is for a large orchestra and choir, featuring a variety of instruments and vocal parts. The instruments listed on the left include Piccolo (Pic.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), E♭ Clarinet (E♭ Cl.), B♭ Clarinet in A (B♭ Cl. A), B♭ Clarinet in B♭ (B♭ Cl. B♭), B♭ Clarinet in B♭ (B♭ Cl. B♭), B♭ Clarinet in B♭ (B♭ Cl. B♭), A Saxophone 1 (A Sax. 1), A Saxophone 2 (A Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), French Horn 1 and 2 (F Hn. 1, 2), French Horn 3 and 4 (F Hn. 3, 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba 1 (Tba. 1), Double Bass 2 (Db. 2), Timpani (Timp.), Glockenspiel (Glk.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soprano (S.), Contralto (C.), Tenor (T.), Baritone (Bar.), Bass (B.), Voices (Ves.), and Chorus (Obs.). The score is written in G major (one sharp) and 4/4 time. The tempo is marked 'Adagio'. The score includes various musical notations such as notes, rests, dynamics (e.g., *ff*), and articulation marks (e.g., *tr*). A large, stylized watermark 'musicalion' is overlaid on the center of the page, with the text 'click for more' below it. The watermark is orange and white, with a musical note icon above the 'i' in 'musicalion'. The lyrics for the Baritone part are: 'Dios, ma - ña - na lu - nes en la no - che de a - qui par - ti - rá o - tro re - cab - do mí - o. God, to - mo - row Mon - da - y at night from he - re it will leave a - no - ther mes - sa - ge from me.'

444

Prestissimo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ben. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Cbs.

musicalion
click for more

Alfonso de Arcos / Alfonso of Arcos

Por el con-cier - to de los re - yes mo - ros tie - nen or - de - na - do con-tra es - ta vi - lla e se - gund los e se - gun los ma - los mu - ros que te - ne - mos.
For the con - cert of the Moo - rish kings the - y have or - de - red aga - inst this vi - llage se - cond to se - cond's the bad walls we ha - ve.

457

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ben. 1

Ben. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Obs.

Adagio

cas tañ uelasc astanets

musicalion

click for more

COMO AYUDABA ALFONSO DE ARCOS DESDE TARIFFA

En el Verano de 1459 Duarte de Meneses, capitán-frontero de la plaza, hubo de resistir el asedio de los meriníes de Fez. Cuando ni el capitán de Ceuta socorrió a los sitiados, desde la orilla andalusí el alcaide de Tarifa enviaba semanalmente una embarcación de apoyo. También auxilió al hijo de Duarte tras un enfrentamiento naval con marseleses a comienzos de 1462.

En este año fue alcaide Gobernador militar de Tarifa, junto con Rodrigo Ponce de León, hijo y heredero del Conde de Arcos y Juan Alonso de Guzmán, duque de Medina Sidonia.

HOW ALFONSO DE ARCOS HELPED FROM TARIFFA

In the summer of 1459 Duarte de Meneses, captain-frontier of the square, had to resist the siege of the Merinids of Fez. When not even the captain of Ceuta helped the besieged, From the Andalusian shore the governor of Tarifa sent a support boat weekly. He also helped Duarte's son after a naval confrontation with the Marseillais at the beginning of 1462.

In this year he was warden Military Governor of Tarifa, together with Rodrigo Ponce de León, son and heir of the Count of Arcos and Juan Alonso de Guzmán, Duke of Medina Sidonia.

474

Allegretto

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Cbs.

musicalion
click for more

CORO/CHORUS

Al - fon - so en - vi - a - ba de a - po - yo u - na em - bar - ca - ción a Ce - u - ta pa - ra so - cor - rer a los au - xi - lia -
Al - fon - so sent sup - port a bo - at to Ce - u - ta to - ra help to the a - i -

Al - fon - so en - vi - a - ba de a - po - yo u - na em - bar - ca - ción a Ce - u - ta pa - ra so - cor - rer a los au - xi - lia -
Al - fon - so sent sup - port a bo - at to Ce - u - ta to - ra help to the a - i -

Al - fon - so en - vi - a - ba de a - po - yo u - na em - bar - ca - ción a Ce - u - ta pa - ra so - cor - rer a los au - xi - lia -
Al - fon - so sent sup - port a bo - at to Ce - u - ta to - ra help to the a - i -

Al - fon - so en - vi - a - ba de a - po - yo u - na em - bar - ca - ción a Ce - u - ta pa - ra so - cor - rer a los au - xi - lia -
Al - fon - so sent sup - port a bo - at to Ce - u - ta to - ra help to the a - i -

Alegremente *Tanto se puede tocar vía concierto como enográndolo*
It can be played both in concert and staged

487

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 E♭ Cl. B♭ Cl. Pral. B♭ Cl. 1 B♭ Cl. 2 B. Cl. 3 A. Sax. 1 A. Sax. 2 T. Sax. Bar. Sax. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 F. Hn. 1 & 2 F. Hn. 3 & 4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Euph. Tba. 1 Db. 2 Timp. Glk. Perc. 1 Perc. 2 S. C. T. Bar. B. Vcs. Obs.

musicalion
click for more

dos. ded. Tam - bién al hi-jo de Du-ar - te au-xi-lío trás help af-ter
Al - so Duar - te son

musicalion
click for more

514

Conquista de Gibraltar y tratamiento historiográfico.
Conquest of Gibraltar and historiographic treatment.

musicalion
click for more

Vocal "A" / Vowel "A"

S.
Gua-mán.
Gua-mán.
Al - fun - so de Ar - cos la, i -
Al - fun - so of Ar - cos Gi -

C.
Gua-mán.
Gua-mán.
Al - fun - so de Ar - cos la, i -
Al - fun - so of Ar - cos Gi -

T.
Gua-mán.
Gua-mán.
Al - fun - so de Ar - cos la, i -
Al - fun - so of Ar - cos Gi -

Bar.
Gua-mán.
Gua-mán.
Al - fun - so de Ar - cos
Al - fun - so of Ar - cos

B.
Gua-mán.
Gua-mán.
Al - fun - so de Ar - cos
Al - fun - so of Ar - cos

Vcs.
Al - fun - so de Ar - cos
Al - fun - so of Ar - cos

Obs.

531

Moderato

musicalion
click for more

de - a de Gi - bral - tar fue - el the ca - y - de de Ta - ri - ña a el se le o - cu -
bral - tar's i - de - a ca-me the yor of Ta - ri - ña it oc-curred to

de - a de Gi - bral - tar fue - el the ca - y - de de Ta - ri - ña a el
bral - tar's i - de - a ca-me the yor of Ta - ri - ña it him

de - a de Gi - bral - tar fue - el al - ca - y - de de Ta - ri - ña a el
bral - tar's i - de - a ca-me from the ma - y - yor of Ta - ri - ña it him

de al Ta - ri - ña a el
from ma Ta - ri - ña it him

de al Ta - ri - ña a el
from ma Ta - ri - ña it him

551

Adagio

Grandioso

musicalion
click for more

Vocal Parts:

S.
ríó y to - mó, to - mó, to - mó, to - mó, to - mó, to - mó, to - mó, to - mó, la i - ni - cia - ti - va...
him and, to - ok, to - ok, to - ok, to - ok, to - ok, to - ok, to - ok, to - ok, The, j - ni - tia - ti - ve...

C.
y to - mó, to - mó, to - mó, mó, la i - ni - cia - ti - va...
and to - ok, to - ok, to - ok, ok, The, j - ni - tia - ti - ve...

T.
y to - mó, to - mó, mó, la i - ni - cia - ti - va...
and to - ok, to - ok, ok, The, j - ni - tia - ti - ve...

Bar.
y to - mó, to - mó, to - mó, mó, la i - ni - cia - ti - va...
and to - ok, to - ok, to - ok, ok, The, j - ni - tia - ti - ve...

B.
y to - mó, to - mó, mó, la i - ni - cia - ti - va...
and to - ok, to - ok, to - ok, ok, The, j - ni - tia - ti - ve...

Instrumental Parts:

Pic.

Fl. 1, 2

Ob. 1, 2

Bsn. 1, 2

E♭ Cl., B♭ Cl. 1, 2, 3

A. Sax. 1, 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1, 2, 3

F Hn. 1, 2

F Hn. 3, 4

Tbn. 1, 2, 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1, 2

S.

C.

T.

Bar.

B.

Vcs.

Cbs.

566

A musical score for a large ensemble, featuring a variety of instruments and voices. The score is written on a grid of staves, with the instrument names listed on the left. The music is in 4/4 time and features a key signature of one sharp (F#). The score includes a variety of musical notation, including notes, rests, and dynamic markings. A large, stylized watermark with the word "musicalion" and the text "click for more" is overlaid on the center of the page. The watermark is orange and white, with a glowing effect. Above the watermark, there are several musical notes floating in the air.

Instrument list (from top to bottom):

- Picc.
- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Ben. 1
- Ben. 2
- E♭ Cl.
- B♭ Cl. Pral.
- B♭ Cl. 1
- B♭ Cl. 2
- B. Cl. 3
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- Bar. Sax.
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- F Hn. 1 & 2
- F Hn. 3 & 4
- Tbn. 1
- Tbn. 2
- Tbn. 3
- B. Tbn.
- Euph.
- Tba. 1
- Db. 2
- Timp.
- Glk.
- Perc. 1
- Perc. 2
- S.
- C.
- T.
- Bar.
- B.
- Vcs.
- Cbs.

575

The image displays a page from a musical score, numbered 46 in the top left corner. The score is for a large ensemble, including a full orchestra and a choir. The instruments listed on the left are: Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), E♭ Clarinet (E♭ Cl.), B♭ Clarinet/Piccolo (B♭ Cl. Pral.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B♭ Cl. 3), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), French Horn 1 & 2 (F. Hn. 1 & 2), French Horn 3 & 4 (F. Hn. 3 & 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 / Baritone Trombone (Tbn. 3 / B. Tbn.), Euphonium (Euph.), Tuba 1 (Tba. 1), Double Bass 2 (Db. 2), Timpani (Timp.), Glockenspiel (Glk.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soprano (S.), Contralto (C.), Tenor (T.), Baritone (Bar.), Bass (B.), Voices (Vcs.), and Cello (Obs.). The score is written in 2/4 time and features various musical notations, including notes, rests, and dynamic markings. A central graphic with the word "musicalion" in a large, orange, sans-serif font is overlaid on the score. Below the word, the text "click for more" is written in a smaller, orange, sans-serif font. The graphic is enclosed in a white, rounded rectangle with an orange border. Above the word "musicalion" are three musical notes: a quarter note, an eighth note, and a sixteenth note, all in black.

musicalion
click for more

47

586

encargasen de la guardia de las villas y lugares de sus puertos, según las actas capitulares de Sevilla de agosto de aquel año. En este caso tampoco se concretó la amenaza.

Shortly after, in 1461, King Henry IV communicated to the Seville council another threat from a Muslims army on the coasts of the bishopric of Cádiz, requiring the Duke of M. Sidiña and the Count of Arcos to be in charge of guarding the towns and places in their ports, according to the capltular acts of Seville of August of that year. In this case the threat was not carried out either:

musicalion
click for more

COROCHORUS

S.
Mien-tras tan-to En - ri-que cuar-to alcon - ce-jo Se-vi-lla - no co-mu-ni-ca ba o - tra a-me-na-zar-ma - da mu-sul-ma-na so - bre las cos-tas del o-bis-pa - do de
Me - an - whi - le Hen - ry IV tothe se-vi-lanco-un - cil com-mu-ni-ca - ted a - no - ther thre - at mus - lim ar - my on the sho-res of the bis-ho - pric from

C.
Mien-tras tan-to En - ri-que cuar-to alcon - ce-jo Se-vi-lla - no co-mu-ni-ca ba o - tra a-me-na-zar-ma - da mu-sul-ma-na so - bre las cos-tas del o-bis-pa - do de
Me - an - whi - le Hen - ry IV tothe se-vi-lanco-un - cil com-mu-ni-ca - ted a - no - ther thre - at mus - lim ar - my on the sho-res of the bis-ho - pric from

T.
Mien-tras tan-to En - ri-que cuar-to alcon - ce-jo Se-vi-lla - no co-mu-ni-ca ba o - tra a-me-na-zar-ma - da mu-sul-ma-na so - bre las cos-tas del o-bis-pa - do de
Me - an - whi - le Hen - ry fo - ur tothe se-vi-lanco-un - cil com-mu-ni-ca - ted a - no - ther thre - at mus - lim ar - my on the sho-res of the bis-ho - pric from

Bar.
Mien-tras tan-to En - ri-que cuar-to alcon - ce-jo Se-vi-lla - no co-mu-ca-ba a na.ar ma-da mu-sul-ma-na las cos-tas del de
Me - an - whi-le Hen - ry fo - ur Se-vi-llan com-mu-ca-ted thre - at mus - lim ar - my the sho-res of from

B.
Mien-tras tan-to En - ri-que cuar-to alcon - ce-jo Se-vi-lla - no co-mu-ca-ba a na.ar ma-da mu-sul-ma-na las cos-tas del de
Me - an - whi - le Hen - ry fo - ur Se-vi-llan com-mu-ca-ted thre - at mus - lim ar - my the sho-res of from

Vcs.
pizz arco/bow

Obs.
pizz arco/bow

musicalion
click for more

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Bsn. 1 Bsn. 2 E♭ Cl. B♭ Cl. Pral. B♭ Cl. 1 B♭ Cl. 2 B. Cl. 3 A. Sax. 1 A. Sax. 2 T. Sax. Bar. Sax. B♭ Tpt. 1 B♭ Tpt. 2 B♭ Tpt. 3 F Hn. 1, 2 F Hn. 3, 4 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. 1 Euph. Tba. 1 Db. 2 Timp. Glk. Perc. 1 Perc. 2 S. C. T. Bar. B. Vcs. Obs.

Cá - diz, re - qui-rien-do al du - que de Me - di-na Si-do-nia se en car-guen de to - do y al con-de de Ar-cos de guar-dar las vi-las y lu -
Ca - diz, re - ques-ting the Du - ke of Me - di-na Si-do-nia take ca - re of every-thing and the Co-unt of Ar-cos to guard the vi-lage and pla -

Cá - diz, re - qui-rien-do al du - que de Me - di-na Si-do-nia se en car-guen de to - do y al con-de de Ar-cos de guar-dar las vi-las y lu -
Ca - diz, re - ques-ting the Du - ke of Me - di-na Si-do-nia take ca - re of every-thing and the Co-unt of Ar-cos to guard the vi-lage and pla -

Cá - diz, re - qui-rien-do al du - que de Me - di-na Si-do-nia se en car-guen de to - do y al con-de de Ar-cos de guar-dar las vi-las y lu -
Ca - diz, re - ques-ting the Du - ke of Me - di-na Si-do-nia take ca - re of every-thing and the Co-unt of Ar-cos to guard the vi-lage and pla -

Cá - diz, Cá re duque nia se to y al de
Ca - diz, Ca re Duke nia take every and the to

Cá - diz, diz re duque nia se to y al de
Ca - diz, diz re Dike nia take every and the to

601

Moderato

The image displays a page from a musical score, page 49, numbered 601. The tempo is marked 'Moderato'. The score is for a large ensemble, including woodwinds, brass, percussion, and voices. The vocal parts (Soprano, Alto, Tenor, Baritone, Bass, and Voices) have lyrics in Spanish and English. A large, semi-transparent orange watermark with the text 'musicalion' and 'click for more' is overlaid on the center of the page.

Instrumentation: Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, E♭ Clarinet, B♭ Clarinet (Pral.), B♭ Clarinet 1 & 2, B♭ Clarinet 3, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, B♭ Trumpet 1 & 2, B♭ Trumpet 3, F Horn 1 & 2, F Horn 3 & 4, Trombone 1 & 2, Trombone 3, Baritone Trombone, Euphonium, Tuba 1 & 2, Timpani, Glockenspiel, Percussion 1 & 2, Soprano, Alto, Tenor, Baritone, Bass, and Voices.

Vocal Lyrics:

Instrument/Voice	Lyrics (Spanish)	Lyrics (English)
Soprano (S.)	ga-res de sus puer-tos. Aun-que no seen-con-tro laa-me - na-za, laa-me-na-za	ces of its ports. Al-though not fo-und the thre - at, the thre - at.
Alto (C.)	ga-res de sus puer-tos. Aun-que no seen-con-tro laa-me - na-za, laa-me-na-za	ces of its ports. Al-though not fo-und the thre - at, the thre - at.
Tenor (T.)	ga-res de sus puer-tos. Aun-que no seen-con-tro laa-me - na-za, laa-me-na-za	ces of its ports. Al-though not fo-und the thre - at, the thre - at.
Baritone (Bar.)	ga places Aun-que no seen-con-tro laa-me - na-za, laa-me-na-za	places Al-though not fo-und the thre - at, the thre - at.
Bass (B.)	ga places Aun-que no seen-con-tro laa-me - na-za, laa-me-na-za	places Al-though not fo-und the thre - at, the thre - at.
Voices (Vcs.)	ga places Aun-que no seen-con-tro laa-me - na-za, laa-me-na-za	places Al-though not fo-und the thre - at, the thre - at.
Chorus (Obs.)	ga places Aun-que no seen-con-tro laa-me - na-za, laa-me-na-za	places Al-though not fo-und the thre - at, the thre - at.

This image displays a page from a musical score, page 50, numbered 610. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Piccolo (Pic.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), E♭ Clarinet (E♭ Cl.), B♭ Clarinet/Piccolo (B♭ Cl. Pral.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Clarinet 3 (B. Cl. 3), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), B♭ Trumpet 3 (B♭ Tpt. 3), French Horn 1/2 (F. Hn. 1/2), French Horn 3/4 (F. Hn. 3/4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3/Bass Trombone (Tbn. 3 B. Tbn.), Euphonium (Euph.), Tuba 1 (Tba. 1), Double Bass 2 (Db. 2), Timpani (Timp.), Glockenspiel (Glk.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Soprano (S.), Contralto (C.), Tenor (T.), Baritone (Bar.), Bass (B.), Voices (Ves.), and Cello (Obs.). The score features various musical notations, including notes, rests, and dynamic markings. A large, stylized watermark with the word "musicalion" in orange and "click for more" in black is centered over the middle of the page. Above the watermark, there are several musical notes and a treble clef.

musicalion
click for more

617 Rit. a tempo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pnal

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Dh. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vos.

Obs.

castañuelas/castanets

clavé/claf

clavé/claf

clavé/claf

clavé/claf

clavé/claf

clavé/claf

platillos/cymbals

musicalion

click for more

musicalion
click for more

This image shows a full-page view of a musical score, likely from a digital library or archive. The score is for a symphony or concert piece, featuring a wide array of instruments. At the top left, the number "637" is visible. The title "Allegro" is centered at the top. The instruments listed on the left include Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ben. 1, Ben. 2, Eb Cl., Bb Cl. Prial, Bb Cl. 1, Bb Cl. 2, B. Cl. 3, A. Sax. 1, A. Sax. 2, T. Sax., Bar. Sax., Bb Tpt. 1, Bb Tpt. 2, Bb Tpt. 3, F Hn. 1 & 2, F Hn. 3 & 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Euph., Tba. 1, Db. 2, Timp., Glk., Pere. 1, Pere. 2, S., C., T., Bar., B., Vcs., and Obs. The score includes various musical notations such as notes, rests, dynamics (e.g., ff), and articulation marks. A prominent orange oval graphic with the text "musicalion" and "click for more" is overlaid in the center-right area. The page number "58" is visible in the top right corner.

accel. Rit. Molto Rit. Accel Andantino Perdendosi

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral.

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Cbs.

castañuelas/castanets

musicalion
click for more

661

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

E♭ Cl.

B♭ Cl. Pral

B♭ Cl. 1

B♭ Cl. 2

B. Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

F Hn. 1 & 2

F Hn. 3 & 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba. 1

Db. 2

Timp.

Glk.

Perc. 1

Perc. 2

S.

C.

T.

Bar.

B.

Vcs.

Cbs.

musicalion
click for more

Type: Sheet music

Título: [RESTAURADOR ACTO II / RENOVATOR ACT II](#)

Compositor: [Alicia Dominguez Arcos](#)

Época: Siglo XXI

Tema: Sociabilidad

Categoría: Óperas

Dificultad: Mittel

Instrumentación Grupo: Voz sola con coro y ensamble/orquesta

Arrangement: Solo>X/Ten/bajo+Coro>SATBX+Clarinete 4+Saxofón 4+Trompeta 3+Trombón 3+Flauta 3+Trompa de los Alpes 2+Oboe 2+Tuba 2+Percusión 2+Fagot 2+Glockenspiel+Contrabajo+Tímpani+|otro instrumento+Violoncello

Instrumentación: Clarinete = Clar(4), Contrabajo = Cb(1), Fagot = Fg(2), Flauta (traversa) = Fl(3), Glockenspiel = Gs(1), Oboe = Ob(2), Percusión (toda la percusión) = Perc(2), Saxofón = Sx(4), Tímpani = Tp(1), Trombón = Trb(3), Trompa de los Alpes = Alph(2), Trompeta = Trp(3), Tuba = Tb(2), Violoncello (Cello) = Vc(1), |otro instrumento = |oi(1), Canto coro>voces de bajo = B (1), Canto coro>voces de contralto = A(1), Canto coro>voces de soprano = S(1), Canto coro>voces de tenor = T(1), Canto coro>X = registro no especificado(1), Canto solo>bajo(1), Canto solo>tenoro(1), Canto solo>X = Registro no especificado(1)